

# 41<sup>st</sup> Mando Festival



Organised by GOA CULTURAL AND SOCIAL CENTRE

# SOUVENIR

## **41<sup>st</sup> Mando Festival**

7th January (Panaji) & 9th January (Margao), 2008

*Organised by*



**Goa Cultural & Social Centre**  
Panaji

*in collaboration with*  
**Department of Art & Culture**  
and  
**Kala Academy Goa, Panaji**

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**Festival**

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# Goa Cultural & Social Centre

Registered under Registration of Societies Act, 1860  
(under No. 314 dr. 5th March 1971)

## ITS AIMS AND OBJECTIVES

- 1) To promote and encourage the educational, cultural and social development of the Goans.
- 2) To contribute for the uplift of the cultural standard of the community by means of conferences, meetings, symposia, debates, exhibitions, sports, songs and folklore dances, Mando Festivals, Folk Plays, Drama, etc.
- 3) To promote or patronise social services for the welfare of poor people and to provide them facilities to improve their lot.
- 4) To promote civic commemorations with a view to patronise a civic sense of the community. :-
- 5) To give grants or loans to the deserving students who are economically backward.
- 6) To reward the talented students.
- 7) To help poor patients by means of giving free consults and medicines.
- 8) To maintain a library hall.
- 9) To publish books, souvenirs, booklets, pamphlets, etc. 10) To conduct classes.
- 11) To help the needy Goans in seeking employment.

## Memorable Dates

### HISTORY OF MANDO FESTIVALS IN GOA

#### SERIES ORGANISED BY DATES OF FESTIVALS

1 st	Clube Nacional	29-8-1965
2nd	-do-	16-9-1966
3rd	Clube Nacional & Konkani Bhasha Mandal	11/12-11-1967
4th	Konkani Bhasha Mandal	14/15-12-1968
5th	Konkani Bhasha Mandal & Clube Nacional	22-12-1969
6th	Konkani Bhasha Mandal	14-1-1972
7th	Goa Cultural & Social Centre	3-1-1974
8th	-do-	5/6-12-1974
9th	-do-	6/7-12-1975
10th	-do-	12-12-1976
11th	-do-	26/27-11-1977
12th	-do-	3-12-1978
13th	-do-	3-12-1979
14th	-do-	14/15-12-1980
15th	-do-	12/14-12-1981
16th	-do-	10/11-12-1982
17th	-do-	4/5-12-1983
18th	-do-	30-11 & 1-12-1984
19th	-do-	11/12-12-1985
20th	-do-	4/5-12-1986
21st	-do-	9/10-12-1987
22nd	-do-	12/13-12-1988
23rd	-do-	4/6-12-1989
24th	-do-	10/12; 12-1990
25th	-do-	4/6-12-1991
26th	-do-	30-12-1992
27th	-do-	5-12-1993
28th	-do-	4-12-1994
29th	-do-	1-12-1995
30th	-do-	25-1-1996
31st	-do-	6-12-1997
32nd	-do-	6-12-1998
33rd	-do-	4-12-1999
34th	-do-	9-12-2000
35th	-do-	12-1-2002
36th	-do-	4-1-2003
37th	-do-	26-11-2003
38th	-do-	27-11-2004
39th	-do-	28-01-2006
40th	-do-	6-01-2007
41st	-do-	7/9-01-2008



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## MANDO FESTIVALS – MEMORABLE REMINISCENCES



By Isac Hilario Dias

The 41<sup>st</sup> Mando Festival presented to you today makes it the 34<sup>th</sup> in the series that have been organized by Goa Cultural and Social Centre, unfailingly, successively and successfully every year at State level in Goa.

2. On 24.09.2006, in collaboration with Goa Konkani Academy we had organized a Workshop on Mando. Responding to the tremendous interest created, another Workshop on Mando was organized on 23<sup>rd</sup> September 2007, this time the stress being laid on Mando Dance and the project was successfully managed with collaboration of Kala Academy Goa, at their Black Box auditorium. The Workshop recorded 78 active participants – a mix of Mando leaders, group participants, comperes, dancers, singers, musicians, experts and Mando lovers seeking to advance and also contribute with their knowledge of Mando dancing.

3. The faculty of the day included Dr. Francisco Colaco, Dr. P.R. Phaldessai, (Member Secretary of Kala Academy Goa,) Mr. Agostinho da Cruz, Mr. Tomazinho Cardozo, Mr. Messias Tavares, Mr. Timoteo Fernandes, Mr. Lawrence Fernandes and Mr. Arlindo Miranda. There was actual demonstration on stage of Mando dances by couples of how to play true Mando rhythm music, of how to play “gumott” and the correct beats thereof. Relevant to the topic there were extensive discussions also on “thoddop baju”, “foto quimao”, “lenco” (kerchief), “chinelos”, the fan and on “casaca”, “sobre casaca”, “fraque”, the “jaqueta” considering the utility and fashion of those years.

4. There was a suggestion by Mr. Tomazinho Cardozo that, as the traditional Mando dress “thoddop baju” etc was rarely available and also very costly to make, such sets should be stitched seeking financial help from the Government (Arts & Culture) and retained with either, the Goa Cultural & Social Centre or Kala Academy. The Centre expressed its inability to retain them as presently we do not have suitable premises of our own. Shri Cardozo also suggested that the Kala Academy organize Mando dancing classes. Dr.P.R.Phaldessai agreed to execute the idea. Mr. Arlindo Miranda, who gave a demonstration on Gumott beats, suggested that the Festivals should emphasize on rules for performances, presentations etc to strictly conform to old Mando traditions. To this, it was pointed out that it was exactly for this reason the Centre is not encouraging Operatic style presentations as these diverted the attention from the essentials of what is to be preserved. Operatic styles often tended to bring on the stage paraphernalia like old heritage furniture, set up of balcony and excessive decorations. Mr Miranda felt that, if an



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operatic group happened to present a sad melancholic theme, there was possibility of a “coffin” landing on the stage. Mr. Timoteo Fernandes and Mr Lawrence Fernandes contributed by demonstrations extensively on the topics of Mando dancing styles and “gumott” beats, respectively. Mr. Agostinho da Cruz, who gave lively demonstration on his guitar, stated that we should be proud of Mando because it is the identification and only rhythm that Goans are famous for the world over.

5. These inter-actions at the Workshop have definitely reflected a few changes in the Rules and Regulations of the 41<sup>st</sup> Mando Festival (reproduced elsewhere in this Souvenir). In view of the theme “Mando Dances”, this Souvenir carries elsewhere, detailed instructions with graphics of Mando cadence by Dr. Francisco Colaco, which we hope to be useful to the enthusiasts.

6. Down the centuries from times immemorial and at all times, the expressions as conveyed by way of body language, in songs and in silence, by what is called “dancing” or choreography is man’s natural expression. Man has availed of this blessing to symbolize his inner feelings of joy, sorrow, anger, elation and freedom. The medium of dancing conveys these aesthetic emotions. Dance thus became one of the media to expressly convey an emotion or idea by the performer to the bewitched beholder. One of the best definition given about dancing is that it is conversation set to music. When you dance you express yourself. Just the way you hold a companion’s interest through words, you hold your partner’s interest through musical rhythm.

7. Whilst on the subject of Mando dance, which encompasses both Indian and western cultures, it is worth quoting Mr. C.G.M. Agapito de Miranda when he writes “Like the typical Indian music and dance, so full of expressive “ragas”, the sublimity of “taal” and classically exhibited “mudras”, the Mando also has its individual classical gestures (not particularly uniform or as synchronous to all the dancers in like manner, but perfectly adjusted to the rhythmic display of melodoharmonical performance” Against this backdrop, it was felt to share with the Mando lovers, the repertoire of Indian and western dances the world over, to the extent so far known to my knowledge.

8. INDIAN DANCES are classified into classical, folklore and tribal and the well known are as under:-

a) CLASSICAL: Bharat Natyam, Kathak, Kathakali of Kerala, Orissi or Odissi of Orissa, Kuchipudi of Andhra Pradesh, Dance of Manipur, Kartal cholom (tandava dances of cymbals – Manipur), Chau dancers of Seraikalam – Bihar, Yakshagana (Andhra, Tamil & Karnataka), Maha Ras, Vasanta Ras, Kunja Ras, Nitya Ras, Gopa Ras, Ul akhal Ras

b) FOLK DANCES OF INDIA:

WESTERN INDIA: Dhandiya Ras, Ganapati Bhajan, Krishna Bhajan, Ras Lila,

The Garba, The Tippani, Ganesh Chaturthi dance, Dasavatar, Tamasha

c) EASTERN INDIA: Jata Jatin, Springtime dances, Baisakh Bihu, Khal Gopal, Rakhal Lila, Dhol, Tabal Chongbi, Canoe dance, Nongkrem dance, Kathi, Jatras, Kirtan dance, Baul dance, Stick dance (masked), Bahaka Nota (masked) Danda Nota (masked) Ghanta Mardala (masked).

d) NORTH INDIA: Kajri, Navtunki, Ras Lila, Karan, Kumaon Dance, The Jhora, The Chappeli, Kula dances, The Rouf, The Hikar, The Bhangra, Giddha, Holi or carnival of colours, Divali dances, Ginad, Harvest dances, Gopika Lila, Khayal.

e) SOUTH INDIA: Kolathan, Pinnal Kolathan, Vasanta Atam, Kummi, Dummy horse dances (play of Tanjore), Oootam Tulal, Kaikottikali, Sari, Tappaltikkali, Harvest dances of Kodavas.

9. From the vast repertoire of western dances, the well known dances that are common in India, are as under:-

Jive/Swing	Fox Trot	Waltz	Slow fox trot	Cha cha cha
Tango	Polka	Charleston	Birdie dance	Vienesse waltz
Rumba	Slow waltz	Quick steps	Disco	Swing
Latin rhythms	La Bamba	Lambada	Mambo	Paso doble
Disco samba	Tango	Macarena	Latin disco	Samba
Slow disco	Twist	Slow swing	Samba disco	Slow reggae
Rock	Disco jive	Limbo	Slow fox trot	Slow waltz
				(Sail along silvery moon)
Slow jive	Ballet	Late Night dance		

In the State of Goa, we have the following folklore dances:

Goff, Talgadi, Fugdi, Dhalo, Dekhni, Tonyamell, Kunbi songs, Corredinho (Portuguese dance) and Mando dance.

10. This is Goa, a land of music, songs and dance in rhythm with the natural environment that nature has so bountifully blessed it and, alas, Goans are now battling to preserve it. Let me conclude with the words of Charles Kingsley:

“Words are wonderful enough  
but music is even more powerful  
It speaks not to our thoughts as words do,  
It speaks straight to our hearts and spirits  
To the very core and root of our souls”

11. And finally, speaking personally, how many memories does a dance bring back to you ? It is never too late to dance at any time at any age. It is said that tomorrow never comes, but the fact is tomorrow is another day coming in our life !

The writer is Vice President of the Centre



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# ARTFUL MANDO DANCING

By Dr. Francisco Colaco



Three elements of our Mando have been studied in much detail by different scholars: music, lyrics and dance. However, while a lot of attention seems to have been devoted to the first two, to my knowledge, Mando as a dance has not been given so much thought except in the exhaustive work, "Song of Goa", by Jose Pereira and Michael Martins. Even here, some nuances do not appear to have been dealt with, like the basic foot work and the mannerisms of the Mando dancers.

What I am trying to do now, is a small attempt to put together what I learnt from others as well as from my own personal experience with regard to Mando dancing. I must confess, first of all, that I have had the good fortune to be able to dance the Mando through the many years of my life at weddings, social clubs, cultural evenings and five-star, hotels. I also consider myself lucky to have watched some of the best dancers of yesteryears who took to the floor wholeheartedly to indulge in this quint-essential form of art.

As is well known, Mando is a hybrid of the *Minuet* and the *Contredanse*. Admittedly, it also owes much to the Waltz. Nevertheless, the waltz, (though written like the Mando in triple rhythm) bears the *signature* 3/4 with emphasis on the *first beat*. Differing somewhat, the Mando, has *six distinct beats* and is written as a 6/4 (simple sextuple); moreover, its *essential rhythmic fifth beat* is absent in the waltz (it is a pity that many dancers today dance the Mando in the guise of a waltz, impairing the natural flow of music and spoiling its beauty as an artful dance).

## HOW IT ALL STARTED

Around the year 1950, to give a boost to Goan folklore, Margao stalwarts like Rev. Dr. Lucio da Veiga Coutinho and Dr. Antonio Colaco started the famous *sessoes culturais* (cultural evenings) in the Clube Harmonia. The emphasis would be, they averred, on Goan folklore. As an incentive to youngsters like me we would be taught Mando dancing by none other than the graceful and *gentille*, Dona Nini Barreto. To be truthful, had she been alive today, she herself could have said it all. But, noth-



ing was complete unless one watched her in action. She was indeed the picture of perfection. Amidst kisses and hugs (to the youthful child that I was in those days) she taught me (and a few others) much of what I know today. She took the trouble to explain: the gentleman's attire is either *casaca* or *fraque* (tailsuit), varying according to the time of the day when the action would take place. An immaculate white *handkerchief* had always to be at the ready.

The *pose* was never uniform for men in Mando dancing, and much depended on each individual. I recollect that while the revered Maestro Antonio Figueiredo, would assume a dignified, sculpture-like pose, Antonio Bruto de Costa, contorted his body ever gracefully, imparting meaning and life to almost each and every step he took. *Arms* could be hanging loosely behind the back or leisurely on the sides, or at times, folded in front around the waist. *Heads* ought to ceremonially tilt on either side. Manly eyes had to be always challenging, always provoking.

While taking the first step to the right the *torso* would necessarily bend onto that side, and vice-versa. Men always took rather long steps to begin with, the sole of their well-polished shoes lightly scratching the ground.

As far as the ladies were concerned, the dress was the ceremonial *thorop* (also known as *the fot*), made of velvet, and embroidered with gold. A white shawl would be hanging loosely on the left. The lady's poise was always erect, the mien bashful, the ostrich-feather-fan handy to hide the shy face every now and then. Short steps for ladies, but well-measured.

### **Passer and repasser**

Mando entails single couple or group dancing. Partners usually face each other at the start keeping some distance between them. The *file of men* would be on one side of the hall, and the *file of women* on the opposite side. The very first strains of the Mando would impel the files into motion towards one another until they meet face-to-face in the middle of the hall. The gents and ladies then recede in opposite directions to their starting points. Each advance is followed by recess.

There may be another way of going about (which looks more appropriate to the mood of Mando dancing): gents could filing on one side of

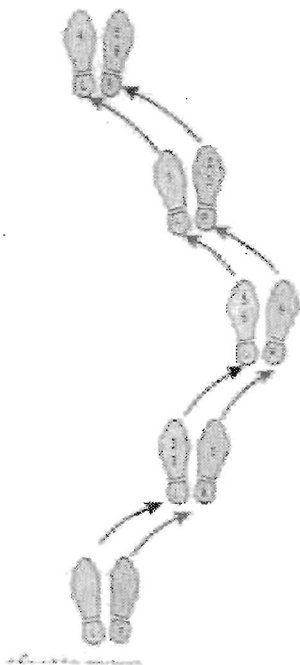


the hall and the ladies in the middle, face-to-face. The "gallant" men then advance to the middle while the "timid" ladies recede to the side and vice versa.

At times, meeting halfway across the hall, both partners cross each other once (*passer*) or twice (*repasser*), as the group leader shouts instructions loudly (in his absence the turns were decided only by eye contact).

Mando lyrics were, as we all know, about forlorn love and local socio- political events. Immaterial of what is being sung Mando dancing has its fixed sequence. Starting at a *slow leisurely pace*, the dancers go on to a *moderate tempo*. The *finale* is ushered with the *frenetic gallop* pace of the *dulpods* (a real test of endurance as if dancers were engaged in a contest, beads of sweat pouring from their foreheads).

At the end of those ten minutes or so, when singing comes to a halt, each gent bows gracefully to his lady, after which he reaches her safely to her seat and thanks her profusely as she takes her seat (of course, most of the times, under the vigilant eyes of her mother!).



The Mando cadenza to start with goes like this: - 1- 2 -3/4- 5 -6/ *slow-quick-quick/slow-quick-quick*.

By convention, the *first foot* to move is *right foot*, for men, and *left foot*, for women. But this could be altered by prior agreement.

As in the diagram, let's suppose the right foot moves first angularly forward, at the *first* beat *slow* (to the *right* side of an imaginary centerline at the count of (1), the *left* foot then joins the *right* at the count of (2), and rests closely without moving at the count of (3). Then the *right foot* again moves angularly forward to the right once more at the count of (4)/*slow* and the *left* foot comes to join at the count of (5) and (6)/*quick, quick* (with greatest accent on the count of (5))



The sequence always reverses to the other side, every time, after the count of (6).



It must be noted, that, as the Mando tempo proceeds from *slow (Mando)* to *medium fast (at the time of Mando-Dulpod)*, and then eventually to *very fast (presto -during Dulpods)*, it proves difficult, well-nigh impossible, to bring together the second foot alongside the first in quick succession -lest one misses a beat. Skilled Mando dancers, not to lose *compasso*, during the sizzling changes of tempo, deftly move the *same foot twice* in the same direction (at the count of *1-2-3/quick/quick/quick and then 4-5-6/quick/quick/quick*) while there's only a sketchy graceful movement with the other foot. Obviously, the greatest skill and gusto is required towards the very end, as the fastest part of Dulpods sets in. Only the most seasoned dancers seem to be able to cope up without ever losing a step (and a heart beat!) but it's worth trying.

Swinging of legs is from the hips mostly in the form of an arc.

The right and left feet then reverse the sequence on the other side of the center line, and this goes on and on. Partners keep advancing and receding in opposite directions except when it is time to cross: *passer* and *repasser*.

### MY DAYS OF LOVE AND COURTSHIP

I fondly remember that I could bring out the best in me, while dancing the Mando, by keeping in my mind the years of my own romance with my beautiful wife my usual dancing partner. This was important to be in tune with the *change of tempo* provided by the musicians/singers during a Mando session.

*First*, as is obvious, one's tempo of romance is obviously *slow* (me bold, she bashful). Things slowly and surely over the years move to a *moderate* tempo, as familiarity and friendship breeds. (The same holds



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good with Mando dancing, when from the *first slow movement* we proceed to the *second*.

The *fast-tempo-finale* in Mando dancing, ushered in by the *dulpods* is also akin to the real-life events (don't initial days of our romances and courtship pave the way for a more frenzied pace that culminates with the wedding day?)

### MEMORABLE DAY

The most memorable day for me and my wife in our Mando dancing stint, we both remember fondly, came thanks to two good friends, Emilano da Cruz and Anselmo de Cruz Fernandes. We, as a Mando dancing couple, were chosen as the picture postcard for the Taj Group of Hotels (of course we never thought of charging the millionaire Taj owners even a paisa). But, the carefully recorded one-minute-sequence was great and received encomiastic praise. Done in the form of a movie clip it was flashed in those days across the screens of cinema-houses all over the world.

### LONG LIVE THE MANDO

Though Mando is said to have had its origins in the so-called elite of Goa (*ballo nobile*- dance of the noble people) it very much symbolizes the joys and woes of the good people of Goa. Therefore, it would be nice if the Mando singing/dancing habit spreads to every nook and corner of Goa, and wherever Goans may be.

Many years ago it was predicted that Mando would see an early demise unless preserved in a stylized manner (*forma estilizada*) -with innovations and frills added to it. Some of it did take place-much didn't. It is, however, heartening to witness the resurgence of interest in Mando. Thanks to the efforts of the Kala Academy, Goa Cultural and Social Group, and hundreds of Mando enthusiasts from Goa and overseas, Mando refuses to die. And that augurs well. Because Mando not only aptly expresses the Goan way of life —it truly brings alive the very soul of Goa!

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The Author is an Eminent cardiologist based in Margao (GOA)

# GOA CULTURAL AND SOCIAL CENTRE

## Rules & Regulations for

### 41st Mando Festival

### The 41st Mando/Dulpod Festival will be held on 7th & 9th January 2008

The aims and objectives of the Festival are:

- i) To revive, promote and perpetuate what is best in the musical and artistic heritage of the Goan people and;
- ii) With the help of contemporary talent to bring about a renaissance of our musical culture, thus enabling us;
- iii) To project the Goan image on the wider canvass of the country at large. The Festival is open to all, irrespective of religion or social standing or geographical boundaries. It will be conducted as a competition under the Rules and Regulation as given below:

1. The Festival Programme will consist of vocal rendering of Konkani Mandos and Dulpods with instrumental accompaniments, classified as under: Mandos which were presented as original for more than four years back can be presented as traditional mandos.

A. Traditional Mandos/Dulpods must be with original lyrics and music as handed down by the immortal composers and in the traditional way of performance.

B. Traditional Mandos/Dulpods with their old characteristic dance *Guide-lines: this should be on original lines and not intermixed with Quadrihos and Lanceiros of the old golden times. Please send Lyrics only.*

C. Original Mandos/dulpods which are specially composed for the festival and presented for the first time should be a love song.

N.B.: In the original category, in the event of a lyric or musical composition being classified for a prize but the concerned Group is not presenting at the Festival, such lyric or musical composition will stand automatically disqualified for the prize.

#### IMPORTANT GUIDELINES FOR ORIGINAL, MUSIC & LYRICS:

- a) The time measures for Mando (Curpaso) should be 6/4 (six upon four), and the rhythm moderate (M.M: one Crotchet equal to ninety- four). As the rhythmical melody of the Mando is showing a strong accent on the fifth note of the bar and slightly less on the first note of bar and slightly less on the first note of the next bar with the rest of the notes as auxiliary, the accompaniment of its inseparable companion the Gumott, should be pulsated by the player, accordingly as it was played by the traditional Gumott player, i.e. 5th very strong, 6th soft, 1st of the next bar medium, 2nd 3rd and 4th soft.
- b) The time measures (Curpaso) for Dulpod should be 6/8 (six upon eight)
- c) The metre of the mando is basically of eight syllables. Variations are possible through additions, subtractions erasures.
  - 1) The form of the Mando is basically of four lines of the above patterns and chorus of two lines, each line usually shorter than the lines of the verse.
  - 2) Each of the above modalities should be presented using for the purpose of the musical accompaniment, 'Gumot' and 'Violin' as guiding instruments for harmony and melody, besides any other string instrument.
  - 3) Groups participating in the Festival will be divided into four categories.
    - a) Children upto 12 years
    - b) Teenagers upto 19 years
    - c) Seniors - 20 years and above.
    - d) Senior Citizens - 60 years and above.
  4. Ensembles of Children and Teenagers categories shall present Traditional Mandos and Dulpods, In (a) and (b) Categories, the instrumentalists may be above the age specified in these categories. The Leader for these categories must be an adult. The ensembles of

Seniors may present Original, Traditional Style and Traditional with Dance Style. (c) Senior Citizen shall present traditional Mandos and Dulpods. The instrumentalists may be below the age specified in this category.

5. Each group shall be allowed only one Mando/Dulpod item in each style.
8. The duration of each Mando/Dulpod item shall not exceed 10 minutes except in the case of Dance for which maximum duration shall be 15 minutes.
7. The maximum permissible number of participants and instrumentalists shall be fifteen in any one group, except in Dance, which should not be more than 20. The Leader of the Group has to be an adult and may not necessarily be a participant. NO PARTICIPANT WILL BE ALLOWED TO COMPETE IN MORE THAN ONE GROUP, EXCEPT MUSICIANS.

8. There must be a minimum of four entries in each category for the purpose of competition. However, a consolation prize will be given for excellence in the event of minimum entries not being received.

9. Three prizes will be awarded in each category for the Group adjudged first, second and third. In the case of original Mandos and Dulpods, in addition to the prizes and Trophies to the winning Groups, monetary prizes will be awarded to composers of tunes and lyricists as well as for presentation music (tunes) and presentation of the Group.

However, if the new composition, both in tune and lyrics is below standard, the monetary prizes may or may not be awarded depending upon the decision of the judges. MANDO AWARD offered by the Goa Cultural and Social Centre will be awarded to the Group adjudged overall best in performance.

10. The performance at the festival will be judged by a panel of three judges and their decision will be final and binding. No correspondence will be entertained by the Centre on the decision of the judges.

11. The Leader of the participating Group shall send along with the entry form, duly filled, the lyrics and scores of the Mandos and Dulpods to be presented at the Festival and a separate sheet of scores with the first verse of lyrics in original Mando and Dulpods. The scores should be in black ink on standard music paper. Three copies of lyrics and scores of the original Mando and Dulpods must be sent along with the attached Entry Form.

12. Considering that the Groups participating in the Festival have to incur various expenses; the CENTRE HAS DECIDED TO GIVE TO THE GROUP TRAVELLING ALLOWANCE AS FOLLOWS:

Groups coming from a distance of less than 10 kms. Rs. 600/-  
Groups coming from a distance of 10-30 km. Rs. 900/-  
Groups coming from a distance of above 30 kms, Rs.1300/-

ENTRY FORMS are available with (1) Mr. Oclavio da C. Rodrigues, Near P.O. Santa Inez, Panjim, (2) Clube Nacional, Near Abade Faria Statue, Panaji - Goa. The last day of submission of entry forms is 10-12-2007

The Festival will be held at Panaji on 07-01-2008 at 5.00 p.m. at KALA ACADEMY/A CAUDITORIUM, Panaji. Contact: 2229548 (Octavio) Francisco Noronha 9881737479

N.B. The Centre holds the right to change the venue, date and time of the Festival with prior intimation to the participating groups.



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**GOENCHIM NOKETRAM**

Sarzora

Leader	:	Mrs. Marianela Gina, P.M.E. Dias
Participants	:	Sharon Vaz, Leena Gomes, Tatchor Pinto, Georgina Pimenta Periera, George Gonsalves, Larson Fernandes, Elvis Mascarenhas, Frenzie Rodrigues, Cely Fernandes
Musicians	:	Selwyn Menezes, Orville Lorencio, Irineu Dias, Inacinha Sardinha, Bernard Furtado,
Lyric and Music	:	Marianela Gina, Mascarenhas Dias

**POILECH KEPEK THAUN**

- I. Poliech kepek thaun tum mhojea monant aslo.  
Hasson dolle modun tuka re bhuloilo  
  
Sorv bhoutonnim, uzvadd sobit noketrachom.  
Kalliz khuxal mog zalo amcho dogachio.
- Dp.1. Mollbant Suria hanslo  
Ranant mor re nachlo  
Mog amchea kallzantlo tea lharram porim vadlo.
- II Todeach tempan anjea, pordesant tum gelo.  
Thoichean mhaka sodanch chitti boroitalo.  
Zadache tengxer, sukhneacho ghoter dholtalo  
Kallzant amchea kazaracho anvddo fultalo  
(Repeat DP.1)
- III Eksurponan boson antam dis re kadtam  
Mogachea utrancher chintun re nialtam  
Devan muista itlench sukh mhaka nirmilam.  
Dev tujem borek korun' oxem hanv mhonchinam
- Dp.2 Rodon Rodon Moga  
Dukanim suskartam  
Koxem putvolem tuka sandeheak mhaka.

**Dulpodam:**

- I (a) Choi , choiai ,... are choiai re.  
Mhojea goenkaron, mogall bhavanom  
Dolle ugdun choiai  
Amche kuxiche xezari bodollai atam  
Bhailo lok eiun ravtai



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(b) Zag, zagrut ,... zagrut ravai re.  
Mhojca goenkaron, mogall bhavano  
Zagrut tumi ravai  
Amchim xetarn bhattam, dongor, ranan viktat  
Tea montriank marun laxai.

II (a) Kas -fisu nesson Divaddcho Kamil  
Janotu bhonvtalo  
Bolsant eskritur, ani golliant gravat ghalun .  
Apli vhodviku sangtalo

(b) Bolkantu boson ankvar Sokorin  
Kosturu kortalem  
Hatant sui-sut gheun. pun dolleanku vokllaun  
Camilak Choitaleam.

(c) Ankvar Sukorin chod udnaka go  
To Camil go divaddcho,  
To ankvaru nhu gho, kaizari nu go, ..  
Padri igorjecho.

III (a) Bagent temgele fulola mogareancho kollo

(b) Mogream bhitur mogrem assa tacher mhojo dollo

(c) Mogrea Sundorea tujo hath mhaka dhi go.

(d) Are nam nam nam,  
Mhujo hath tuka dinam  
Bhakaralea baban mhaka  
Vichun dovorlam

IV (a) Are Konkani uloun, mando nachon  
Urban gauia  
Goenkarachem navu ami voir voir kaduia.

(b) Tumche Mhukar hadlea ani  
Lhan lhan dulpodan  
Goencho mando moronk  
ani koxinch dinvchinam

(c) Tumche mhukar hadlea ami lhan lhan dulpodam  
Ami Saxti, Bardezchi nhoi  
Modgoachim nhoi  
Ponjechim nhoi, Ami Goenchim  
Noketram, Noketram, Oi Govenchin  
Govenchin Noketram.



Intro.....

Poi lech kepek thaunim mho jee mon-

nan as-lo haan dolle mod-un tu-ka re bu-lo-lo Sorv bhoeto-nim ux-yad sabit

no-ke-tra cho kallix khu-xal mog xela am cho do-gaim cho mog xela am cho do-gai

cho Malbant Suria Rani-lo ranant mor re nach-lo mog amchea Kallixant-lo

tea thaxam po-rim Vadd-lo kallixant-lo tea thaxam porim Vadd-lo

Dulpodam..... Chai cho-ai are choi ai se

*ralentando*

mho-jee goenkara-no mog-all bha-va no

dolle ug-dun cho-ai am-chim xeta-bha-tam de-nagar ra-nam vit-tat tea mon-tris

ma-run tha-xai tha-xai

khos-fis-u nre-son Dimvadd cho Eamil ja-no-tu bhonvta lo Goli-sant is-kritur



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1 2

Gol-eant gra - val ghan Vhod-vi-ku sang-ta - lo Vhod-vi-ku sang-ta lo

*Allegro*

Bha-geat tem-ge -le-fu-lo-la mog-reach-ko-lla

1 2

Bha-geat tem-ge le fu-lo-la mog-reach-ko-lla a-re nam nam nam

nam mhoy-o hah-tu-ka di-nam Shat-ra-lea ba-ban mha-ka Vin-chun do-xor-lam.

*Presto*

Kon-ri ul-loun man-do na-chon ur-ben ganvu ia Goen-ka-ra chum nanvu

am-i voi-ru ka dum-ia Tum-che mukhor had-lea ani-i shan-than dul-po-

*Prestissimo*

-dom Goen-cho man-do mor-ont ani-i ko-xinch dhar-chi nam. Tum-che mukhor

had-lea ani-i shan-than dul-po -dam ani xanti chi nhoi bar-dez chi nhoi nodgo chi nhoi

Ponze-chim nhoi Goenchim noke-tram noke-tram. oi Goenchim Goenchim noke

tram am



## NUVEMCHIM MANKAM MOTIAM

Nuven

<b>Leader</b>	:	Inacio Palmeira
<b>Participants</b>	:	Inacio Palmeira, Sebastian Goes, Floriano Colaco, Melita Fernandes, Clara Colaco, J.R. Pinto, Agnelo, Janya Couto, Evola Couto, Reema Dias, Fransisco Pereira,
<b>Musicians</b>	:	Jane Mendes, Jackson Fernandes, Seby Pereira,
<b>Lyric and Music</b>	:	Inacio Palmeira, Jane Mendes

## MOGA FOKOT RAVTAM TUKA

1. Ixttam ami sogllim, veller geloim,  
xitoll doriachem, verem getallim.  
Puun hanv exlinch lharancher nachtalim  
Auchit nodor tujer poddli ..... 2x
- Ch. Poilech nodrek tuzo mog zalo  
Kallzak magacho uzo petlo ..... 2x
2. Ghara gelim punn thar dinaslim chitnam  
Tujea ugddasan kalliz savronknam  
Jevonn jevunk hanv gelear ruchonknam  
Ratrim tujinch sopnelim sopnam ..... 2x
- Ch. Mogan tujea hanv pixem zalem  
sang moga tuka khui sodtelem ..... 2x
3. Porot tuka sodunk veller vetelim  
tum melo porian thoinsor bostelim  
ekvott amcho dogaimcho zaunk hanv
- Ch. Tuje bogor anik konn naka  
Moga fokot rautam tuka ..... 2x



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### Dulpodam

1. Aitar disa sokallchea Misa kesolo boballu  
Eklo pieun soro estso firo naum tachim khui sallu .....2x  
  
Are voch re baileanu ho kesolo fellu chalovlo sacristanv  
Hem devachem thikan nhoi soreachean dukhan, pidear zat devosanv
2. avoi birant dista ratichea vellar rostanher cholonku  
kiteak ailolea disa bizli asonam hem kesolem natoku .....2x  
  
hem kiteakku ghoddta kainch ek somzona guspota re mhonnu , choichea disota  
goycho loku gorumetak assa mhunnon rinnu .....2x
3. Ago uttgo jackin sokall zali Kitu nidata komb tugelo thar dina mhoje kombie Sotaita  
.....2x  
  
Na na go ritin tum bestench sangota  
komb mungelo sarko babdo kombiam bieata .....2x
4. Rosarin pasport kelia london vochonk eugilam  
Thoi rautolo mhunn tannem ghor aplem vinkilam .....2x  
  
London vochun rusar borech zoddun ailo  
Ghor nam zaun babdo tourist koso bonvlo .....2x
5. xi xi xi... saibakesoli ghann ghuttan, amchi xezan bob marta garbage udoil munn  
tichea ghora fattlean.....2x  
  
Are utt goykara kiteak nidon assa, special economic zone goyant re hadla amka  
saiba naka .....2x
6. Chol chol chol sangatan sogllim mellumia , suropai amchea goyENCHI samballun  
Dovoria ..... 4x .
7. Sogllim ami, sogllim ami, sogllim ami, goyENCHI .....2x  
Mankam motiam , mankam motiam nuvemchim.

----- END -----



(MODERATO)

ix- tham a-mi sog-llim ve-ller ge-lo-lim xi-toll do-xia-che va-rem ge-ta

Punn hant ek-linch lha-ran-cher nach-ta-lim Au-chit

no-dor tu-jer podd-li no-dor tu-jer podd-li Poi-lech

nod-nek tu-jo mog za--lo kall-zak mo-ga-cho u-30 pett-

-lo poi-lech mo-ga-cho u-30 pett-lo

Dulpodam

① (ANDANTINO CANTABILE)

Ai-ta-ra di-sa so-kall-cher Mi-sa ke-so-lo bo-ba---

llu ek-lo ki-e-un so-ro es-te-so fi-ro

naum ta-chem khui Sa--llu -llu A-voi bhi-rant di-so-ta

na-ti-cha ve-lhar nos-tean-cher cho-lan-ku ki-teak ai-lo-lea

di-sa big-li a-so-nam hem ke-so-lem na-to-ku A-voi



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A - go utt-go Jac-kin so-kall ze-li ki-tu ni-do-  
 ta comb tu-ge-lo thar di-na mho-je kom-buc so-tai-ta  
 comb tu-ge-lo thar di-na mho-je com-buc so-tai-ta  
 Na na na na go Ri-tin tum bes-tench san-go -- ta comb mu-  
 ge-lo sar-ko bab-do com-bia bi-e -- ta comb mu-ge-lo  
 (VIVACE)  
 sar-ko bab-do com-bia bi-e -- ta Ro-sa-rin pass-port ke-lia  
 Lon-don vo-chunk Eu-gi-lam 1st thar rau-to-lo nhunn ta-nnem  
 2nd  
 ghor ap-lem rin-ki-lam Ro-sa-rin  
 Lon-don vo-chun Ru-sar bo-reench zo-ddun ai --- lo  
 ghor-nam za-un bab-do Jan-rist Ro-so bar -- lo  
 (MODERATO)  
 A-vai xi xi sai-ba ke-so-li ghan gu-tan  
 am-chi xe-zan bob mar-ta gar-bage u -- dail nhunn ti-chea gho-



Handwritten musical score in G major (one sharp) and 2/4 time. The score consists of eight staves of music with lyrics in a non-Latin script. The tempo/mood markings include "VIVACISSIMO" and "(SUAVE)".

Lyrics (transcribed from the image):

ra fatt-lean am-chi xe-zan bob mar-ta gar-bage ti-  
 doil nhum ti-cha gho--ra fatt-lean  
 (VIVACISSIMO)  
 chol chol chol san-ga-ttan sag-llim me-llu-ia su-ro-pai am-  
 chi go-ye-chi sam-ban dar-ru-ia sag-llim a--mi  
 sag-llim a--mi 2nd sag-llim a--mi go-yen--chi  
 (SUAVE)  
 -min Kgon-yen--chi Man-kam Mot-tiam Nu-ven-chi

## CHIMBELCHIM NOKETRAM

Chimbel

<b>Leader</b>	:	Mrs. Maria M. Gonsalves
<b>Participants</b>	:	Filip pereira, Filomena Valadares, Clementina Fernandes, Isabel Fernandes, Julia Rodrigues, Ismenia Pereira, Cosme Batu Rodrigues, Carlos Fernandes, Francis Gonsalves,
<b>Musicians</b>	:	Chriselle Mendonca, Chernoll Mendonca, Vasco Dias, Tony Barca, Michael Gracias
<b>Lyric and Music</b>	:	Michael Gracias

### JIVITACHE AMORER

- I). Bhurgeach ponnar, mag to riglo  
Vaddtana , - Mogui amcho vaddlo  
Mogan ami asanvdass soglleak poddlo  
Mama papa rupan dusman upzolo
- Separaru zalim, mai-paichea sangnnean  
Doxim amkam kelim nixttur ievzonnean.
- II) Mog kallzant aslo, vaddot gelo  
Pois pois aslim, visor na ghatlo  
Ankvaruch raulim, mog sagrad kelo  
Eksurem vidhusangath na dhorlo  
Separaru zalim, mai-paichea sangnnean  
Doxim amkam kelim nixttur ievzonnean.
- III) Jivitachei amorer, porot .bhetlim  
Innocent mag ho pollovn murgottlim  
Porot ekthaim zalim, kallzam dhadoslim  
Axero lim kallzam, sasnnank ek zalim  
Anvddo zalo puro, Devak argham dita,  
Mog cellad zalo, sontosan murgott'ta



### Dulpod:

Enn beko enn feko soglleak zaleat ghannti  
Goykar Goyant dis-nant sogllech voile ponnvoti.

Xeth xeth xeth, roi go tum mana  
Adle bhaxen xetam rovunk kontak poddona  
Dongor gele katrun, xetam kaddlim purun  
Fuddle pillggek zago na, Goyem kaddlem vikhun  
Ami Purtugez xiktalim, punn Konknni bhas uloitalim  
Punn atanchim bhurgim, Konknni bhaxek visorlim  
Konkani amchi bhas, Goykaranchi bhaxa khas :-  
Dekhun uloi Konkani, boroi Konkani,  
Vach Konkani ani fuloi Konkani  
Konknni Konknni Konknni, ami uloumya  
Mando dulpod gavun nachun Konknni fuloumya  
Junhant zalem eleisanv, Toddeank zalem pikasanv  
Paicho fath somzotale, Tankam xikoile lisanv  
Kestanv Rane Ravichem, Soder bospachem  
Zogddean noxib ugaddlem Digambar Kamtichem



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**Allegro**

1. Enn be-ko enn fe-ko sog-llak za-llat ghan - ti Goy-kar Go-yant dis-nant sog-leach voi-le pon-vo-  
 ti voi-le pon-vo - ti Xeth xeth xeth roi-go tum ma - na ad-le bh-xen xe-tam ro-vunk  
 8. 1. kon-tak po-do - nam kon-tak po-do - nam 3. Don - gor ge-le kat - run xe - tam kad-lim pu-  
**Andante**  
 run fud-le pill-gek za-go nam Goy - am kad-lem vin e kun 4. A mi Pur-tu-gez xik-ta - lim punn  
 konk-nim bhas-u-loi-ta - lim Punn a tan chim bhar gum konk-nim bha-xek vi - sor - lim  
**Allegro**  
 Kon-ka - nim am-chi bhas Goy-ka - ran - chi bha-xa khas kon-ka-  
 nim am-chi bhas Goy-ka - ran chi bha-xa khas 5. De - khun  
 11. 1. u-loi kon-ka - nim bo-roi kon-ka - nim vach kon-ka-nim a ni fu-loi kon-ka - nim de-khun  
 12. 2. nim a ni fu-loi kon-ka - nim 6. Konk nini konk nini konk-nini a ni uo-loum - ya  
 20. mas-do dal-pod ga-vun na-chun konk nini fu-loum - ya Ju nant za-je e li sanv tho ddeank za lem  
 27. pi ka sanv pai cho fa sanv so za le tan kam xi koi lem li sanv kes tanv Ra ne Ra vi chem  
 34. sod rer bos pa chem zhog ddean no xib u godd lem Di gam bar Kam ti chem



## MUNGULCHIM MANNKAM

Mungul, Margao

<b>Leader</b>	:	Julius Joanes
<b>Participants</b>	:	Julius Joanes, John Gracias, Joaquim Dias, Peter Azavedo, Connie Fernandes, Freddy Fernandes, Sharon Pinto, Angela D'Souza, Cheryl Joanes, Prisca Gracias, Teffy Fernandes, Jane Fernandes
<b>Musicians</b>	:	Michael Gracias, Fr. Bernardo Cota
<b>Lyric and Music</b>	:	Michael Gracias, Fr. Bernardo Cota

## INGRAT KITEAK ZALOI

1. Kedlnch chintunk naslem hanvem,  
Jivitant ghoddotu mhonn oxem,  
Kalliz hem tukach bhettoylolem,  
Fottounk mhaka koxem puttvolem
- Ch: Mog tuvem kelo,  
Jurament dilo,  
Soglleam atam vlsrun gelo,
2. Chlnt'talim tum mhonn mhozo fuddar,  
Mogacho rupkar xhaplo kallzar,  
Jurament koso geloi re negar,  
Ingrat kiteak zaloi re mogar
3. Jivit hem tukach bhettoytohim,  
Kallzant tuzoch rupar dortellm,  
Morosor tuzoch hanv mog Kortelim,  
Tuje passot ankvar rautelim.

## Dulpodam

1. Mungul nhoiche degeri,  
Xetache mereri,  
Cheddo cheddum mog korta  
Amre parari,  
Pollounk hem mogachem mogarchem zoddem  
Yetat thoinsor mataream dadleanchen bhirem.



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Polloun matareanchem bhirem,  
Cheddum bai lojelem,  
Cheddeak thoim xethan soddun,  
Pollonu gelem.

Pollounk hem mogachem mogachem zhoddem  
letat oimsor torneam cheddeanchem bhirem

2.    Atam xikpak uzo lai,  
      Duddvam laglea pisai,  
      Goyant sirvis naka fokot botticher vochunk zai,  
      Vochonku botticheri, kaddta rinn ghoracheri  
      Agentan fottoitoch him ghorchim poddlim rosteari.
3. a) Bazarant gelearu paz yeta bolgaru,  
      Mhoinneachem pagaru, ekach disa kobaru
- b) Hi kosli re margai, soglli zodduch re khatai  
          Sogllo, pres choddotai, amkam lacharu kortai.
4.    Adle poder mele, tanche undde gele,  
      Atam slice bread aile, pao-undde somple,  
      Adle render somple, tanche madd-ui gele,  
      Suru-i mell'na, sanna asona, festam-i sobona.
5.    Mog, mog, mog, moga zalo fog,  
      Novrean soddlem-oklen soddlo, ekurponn tum bhog.
6. a) Thodde sigretti voddtai, thodde khadd vaddotai,  
      Thodde soreak lobdotai, koslo vapor gai.
- b) Thoddeank zata pikasanv, toddeank bhogta fugasanv,  
          Thodde farik kort' pensanv, koslem maldisanv.
7.    Konknni, Konknni, Koknni bhas amchea; mogachi  
      Konknni bhas, osmitai amchi niz goykaranchi
- a) Konknni uloum-ya konknni borounmya, konknni bhaxen, mandde  
          goddun nachun dakoumya
- b) Konknni ulou-ya konknni boroun-ya konknni bhaxen dulpod  
          gavun nachun dakoum-ya



*Tempo di Mando*  
(M.M.C. = 96)

Tr

ke-dinch chinlunk nas-lem ham-ven Ti-ov-

tant go-ddeu mhonn o-xem ka-kiz henn tukach

bhe-thoy-lem Fo-thounk mha-ka ko-xem putt-vo

lem mha-ka ko-xem putt-vo-lem Mog tu-ven

ke-lo Tu-rament di-lo sog-hem a-tam vis-

nen ge-lo Mog tu-ven lo

**DULPODAM** *Andante*

Mangul nhoinde de-ge-ri xe-ta-che

me-re-ri che-dlo cheddum mog kor-la a-m-re

pa-ra-ri pollounk hem mo-ga-chem mo-ga-chemgo-

ddeu yatat thoun-sor ma-ta-rean dad-lean chem bhi-

nen *Modrato* A-tam xik-pak u-zo lai dudd vane lag-lee pi-



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Handwritten musical score in G major (one sharp) and 2/4 time. The score consists of 14 staves of music with lyrics in Konkani. The lyrics are:

sai go-yant sir-vis na-ka fo-kot bo-tti-cher vachak  
 zai zai Pa-za-rant ge-lea-ri joez  
 ye-ta bot-sa-ri mhoi-nan-chem pa-ga-nu ezech  
 di-sa ka-ba-ru nu ad-le poder me-le  
 tanche undde ge-le a-tam sikha bread ai-le  
 Pao-undde somp-le le Mog, mog, mog  
 mo-gu za-to fog nov-reau sodd-lem ok-lem sodd-lo  
 ek-sur fonn tum bhog bhog Thodde sig-re-thi vodd-tai, Thodde  
 khadd va-dhor-tai Thodde so-reak lob-do-tai koslo vefar  
 gai! Konknni Konknni Konknni bhas am-chea moga-chi  
 Konknni bhas os-mi-tai niz goy-ka-ram-chi chi  
 Konknni uloum-ga Konk-nui bo-roum-ga Konknni bhaxen  
 mandde go-ddun na-chun da-koum-ga

Annotations include: (1), (2), (3), (4) Allegretto, (5), (6) Allegro.

## MANDO MOGI MARGAO

Margao

<b>Leader</b>	:	Pervis B. Gomes
<b>Participants</b>	:	Clarissa Fernandes, Maizie Bonamis, Izlante Vaz, Ana D'Costa, Daria Pinto, Guilman D'Costa, Ralph Vaz, Lenin Vaz, Colin Pereira, Teo domiro (Teo) Bonamis, Guilman & Clarissa
<b>Musicians</b>	:	Jane Mendes, Johan Quadros, Raju Iyyar, Avinash Costa
<b>Lyric and Music</b>	:	Pervis B. Gomes.

### RODDTAM TUJO UGDDAS KORUN

1. Colva yeller thonddgar lharam,  
Hanson- khellon sarlim voram  
Mozbut nasle-lim mogachim fulti paddam,  
Bondh zalim kallzac} lim dharam.

*Dp. Roddtam (2) Tujo ugddas korun  
Sukh mhoje vellem-(vellem re) Chorun*

2. Mhoine bhorle, vorsam somplim,  
Dis hanv mejit tuka ravlim,  
Aikun tuji khobor, sasnank hanv fottoulm,  
Mogachi fulam tim baulim!

*Dp. (Repeat)*

3. Gopant ghevn mhak khelloilem,  
Fullem vidu mhoj pissudllem,  
Papa mamachem sangnnem nakarlem,  
Gorib mhunn fottoilem tunvem!

*Dp. (Repeat)*

### Dulpodam

1. Dom Dom Dom Dom, gumott vazota!  
Gumttachea nadar mhojem kalliz dhoddota!
2. Kon Kon Kon Kon, rebek vazota  
Kuddint mhoje, xiramnim mhojem, fagot xizota!



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3. Nach go nach, potant marta ghans,  
Ladru kazrak ghelo kodden, mal poddlem mas!
4. Aoikun khoboru" zalem zoboro  
Jaknagelea cheddean baba haddlam boboro!
5. Sasu- Sune modhem, pettolam ghero,  
Sunuch ragan maim-ger gheli I don't kero!
6. A vail sobit kituli, Dhuvu Margaritageli,  
Tika novro mevnakuim, kiteak kai mhollear tonddan pochpochitu
7. Avoi Sobit kitulo, cholo Margaritagelo,  
Taka vokol mevnakuim, kiteak kai mhollear sarka bailgoddo!

**CHOI CHOI CHOI CHOI CHOI CHOI  
CHOI CHOI CHOI CHOI CHOI CHOI**

1. Adlim Sobit amchim Ghoram,  
Tankam Kitlinch aslim dharam,  
Kosli bhirant disonasli,  
Ugttim dhor- re zonelam!
2. Goeant kednam zai nasleo,  
Marekar maramareo,  
Atam Sogllench re Bodol'lam,  
Zatai kirmi ani choreo!
3. Garbej Goeant vaddot asa,  
Boball lokacho,  
Garbej ghalunk zago mellona,  
Usko konnacho!
4. Tum-ge garbej amge vaddeant,.  
Ghaltai kiteaku,  
Amge garbej ghaltai,  
Tum-ge ghora kuxiku!
5. Halom-ia dholom-ia Mando Fulov-ia!  
Nachum-ia Gavum-ia Hansun Khellum-ia!  
Ho Mando Ho Mando Ho Mando Ho Mando,  
Gavum-ia nachum-ia.



# MANDO

(MODERATO ESPRESSIVO)

Col - va pra - ier thend - gar tha - ram Ha - son khe - # Lon Saz - lin vo -  
 ram Moz - but nas - le - lin mo - ga - chi ful - tim pa - llam  
 1st 2nd  
 Bondh - za - lin kall - za - chinda - ram Bondh - za - lin kall - za - chinda - ba - - ram rodd - tam  
 rodd - tam tu go ug - das ko - - run suk - ho - jem ve - llem ve - llem re # cho  
 2nd  
 run rodd - tam ve - llem ve - llem re cho - run

# DULPODAM

(ANDANTINO BRILLANTE)

Don Don Don Don gu - mett va - zo - - ta Gum - tha - chea  
 na - die mho - jem Ka - liz dha - ddo - ta Nach - go nach po - tant mas - ta  
 1st 2nd  
 ghans La - dru kaz - rak ghe - lo Ko - dden mal podd - lem mas! mal podd - lem mas  
 Ai - ken Kho - bo - - ru Za - lem zo - bo - - ro Tak - na - ge - lea  
 1st 2nd  
 che - dden ba - ba hadd - lam bo - - bo - - ru hadd - lam bo - - bo - - ru  
 La - bu Su - ne mo - - dhen Pe - tto - lam ghe - - ro Su - nish na - gan



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main-gu-ghe-li I don't ke--ro I don't ke--ro

(ANDANTE CANTABILE)

A-voi so-bi-tu ki-tu---li shu-ru Ma-ga-ri-ta-ge

li ti-ka nar-ro mev-na-kuim ki-teak kai mho-llae-ton-dan-poch-po-chi

ti ti-ka nar-ro mev-na-kuim ki-teak kai mho-llae-ton-dan-poch-po-chi

ti

(VIVACE)

Choi Choi Choi Choi Choi Choi Choi Choi Ad-lim So-bit am-chin-gho-

nam Jan-kam kit-lin-as-lin-dha-ram kos-li bhi-rant di-so-nas-

li ug-kim dho-ri re to-ne-lam Ad-lim dho-ri re to-ne-

lam

Gai-bej Go-rant va-ddot a-sa Bo-ball lo-kan-cho

Gai-bej gha-lunk Zag-me-lo-na us-ko ko-nna-cho

Ha-lam-ia dho-lum-ia Man-do fu-law-ia

Ha-chum-ia Gra-vum-ia

Ha-sun khe-lum-ia

(BRILLANTE)

Ho man-do Ho man-do Ho man-do Ho man-do

Ga-vun Ga-vun-ia



## MERCES FIRGOJECHO SAAD

Merces

<b>Leader</b>	:	Joaquim Rodrigues
<b>Participants</b>	:	Jaqueline Rodrigues, Desiree Pires, Subil Fernandes, Supriya Henriques, Chrisanne Mendes, Joaquim Rodrigues, Anthony Azavedo, Norbert Fernandes, Ryan Rego, Evaristo Fernandes
<b>Musicians</b>	:	B. Braganza, Molet De Sa, Paul Fernandes, Edward Carvalho
<b>Lyric and Music</b>	:	Joaquim Rodrigues

## GOEMCHEA SAIBA FESTA DISA

1. Poiloch hanvem deklo-re tuka  
Amchea goemchea testa dlsa  
Choiran kantar korta to polloun  
Kuch'u korun hansunk ailem mhaka.  
  
Ch: Kalliz-kallzak doddtoch-re anjea  
Jivak kedo santos bhoglo-re mhojea.
2. Misa uprant bhair turn chol taloi  
Tedna turn mhakach polletaloi  
Sinal lam turn kori tea velar  
Mhoje nodrentlo turn bhair pav lol.  
  
Ch: Nodor lavun ravlim-re tuka  
Gopant gheunu dados kel're mhaka.
3. Goemchea Saiban zaitem nirmilem  
Amchem magnem aikon dogainchem  
Fulam porim jivit pormoltchem,  
Devak modem dhorn' tudlem pavl marchem.  
  
Ch: Jivit mhojem tukach-re bhettoitam  
Devan teliz korchem mhun magtam.



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### Dulpods

1. Amchim elesanvam, porjek fottovpachim,  
dil'lim utram Visron, visron-u vochapachim,  
bhav-bhoinnik xezareak, zogddim laupachim  
amdar zaun fokot aplim bolsam bhorpachim.
  2. Hai, hai, hai, kedo voddlo sintiment-u  
bhattam bhaileank vikun, montri zale-re bekaru;  
Hai, hai, hai, amcho kitem-re fuddar-u  
Ani thoddea tempan, amchezat'le halavalu.
  3. Amchea bhurgeank xikoum-ia ami,  
muie baxen jieunko,  
koxtt korunu, gam varonu,  
khuxalu ravonko.
  4. Panchvea rongachem goem-re amchem  
sonvsarant nanv Vostem, goem sovostkaiechem;  
sogllim ami ekthaim ravun, korum-ia xantichem  
mora porian jivit sar-ia, ekvottachem.
  5. Sorot sorot ailo, vellu tea manddeancho  
Tharam sarka avaz, zalo gaitoleancho  
oi, oi, oi, to avaz, tea Merxechea,  
merxechea, Firgoje Sadaacho.
- Oi, oi, oi, to avaz, tea Merxechea,  
merxechea, Firgoje Sadaacho.





Kiteche-re judde-a-ri, a-ni thadde-a tem-pan anche zalle ha-  
 lej-va-lu.  
 Anchoa bhugant xikonnia ani muni baxen jien-ko  
 hoytt koru-ni goen varu-ne khuxalu ravun-ko.  
 Panchva rogachen goen-re ancheu nasvorant nas voran  
 goen so-vant-kar-chent, sogliun ani ek-tain ravun korun  
 xanti-dan moro porian jivit saria ekvottan-chent.  
 Sorot sorot a-lo, vellu tea mandlan-cho  
 tharun sarko a-voz, zorlo gaito-lean-cho, oi, oi,  
 oi to a-voz, tea merxechea merxechea fingoje saada-cho.  
 oi to a-voz oi to a-voz ten merxechea merxechea fingoje saada-  
 cho.

## MERXECHIM SALKAM

Merces

**Leader** : Mario R. Pereira  
**Participants** : Ronny Fernandes, Michelle Oliveira, Priyanka Diniz, Melita Oliveira, Vanisha Oliveira, Lumena D'sa, Semmy Braganza, Sulesh Marcelo, J.B. Braganca, Caitan Azavedo, Pearlyshel Diniz, Egidio D'sa, Mario Pereira, Wilson Gonsalves, Edmund Vaz  
**Lyric and Music** : Luiz Gomes, Simon D'Cunha

## NATALAM RATRIK

1. Nodor poddli Natalam ratrik,  
Boison Misak tuje kuxiko  
Mog zolmolo kallzam-gottheant,  
Pettlem noketr tujea dolleant.  
  
*Dp:* Moga agttem pettllam kallzant,  
Ek zaum-ia satvea sakramentant.
2. Kallzak kallzam sodanch bhattlim,  
Voranch' voram jardinant sarlim.  
Tunch mugelem satisfacao,  
Tuj' vinnem kallzak fugacao.
3. Mama papa manddta firiad,  
Kallzam korunk amch' separad.  
Porva na mhak' addæelliachi,  
Ranni turn mhoj' jivitachi.

## DULPODAM

1. Ttanv, ttanv, ttanv, ttanv.  
Filsu maxen dimbier ravun aimori korta,  
Bhurgim tichim sust boison *serialam* poitat.  
Konv, konv, konv, konv.



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Santan mestri rebek ghevun iadinu gaita,  
Tomatt' *onrad* sankvar boison gozali martat.

2. Sang mhaka bai, kitem tuka zai?  
Nagri vo Romi, kitulo veil chintai?  
Nagri Romi lipik lagun zhogddim mandd'nakai,  
Konknni mhoji maim-bhas, konknnich mhaka zai.

Sang mhaka bai, kitem tuka zai?  
Purtugez passport vo Dubai vochunk zai?  
Nak' mhaka ti passport, nak' mhaka Dubai,  
Sobit sundor Goem mhojem, Goench mhaka zai.

3. Dongor khonnun xetam purun, itlean mosti somplinai?  
Doriant atam pikas marun, nustea kodde fell manddtai?

4. Dukh zalam Agxi pulak, dukhichem marlam pap  
Bhirant disota, vetana bond zait mhunnun zap.

5. Nagddo, monis nagddo zata,  
Xikta titlo monis nagddo zata!  
Pott dalkhoun, bombli topun,  
Kolsanv pinzun, patoll nhesun,  
Monis nagddo bhonvta. Kui!

6. Aiz astolo, faleam astolo, sumar mellona  
Serkar amcho alota dolota, tthav mellona.

Mando gavun, fugddeo ghalun vellu sarum-ia,  
Ektthaim ievun nachunu gavunu, utsov fuloum-ia.  
*Hurray!*



# MANDO

Tempo di mando

No - dor podd - li Na - ta - lam rat - rik boi - son mi - sak tu - je ku -

5 xik mog zol - mo - lo kall - zam go - ttheant pett - lem

8 no - ketr tu - jea do - lleant Mo - ga ag - ttem pett - lam pett - lam

11 kall - zant ck zaun - ia sat - vea sak - ra - men -

13 tant sat - vea sak - ra - ruen - tant

# DULPODAM

16 **1 Allegretto** Ttanv tianv tianv tianv Fil - su ma - xen dimb - ier ra - vun ai - mo - ri kor -  
Konv konv konv konv San - tan mes - tri re - bek ghe - vun la - din - u gai -

21 ta Bhur - gim ti - chim sust boi - son se - ria - lam poi - tai  
ta Tor - nait on - rad sank - var boi - son go - za - li mar - tat

26 **2** Sang mha - ka bai ki - tem tu - ka zai? Nag - ri vo Ro - mi ki -  
Pur - tu - gez pas - sa - port vo

32 tu - lo vell chin - tai Nag - ri Ro - mi li - pik la - gun zhog - ddim mandd - na -  
vo - chunk zai Du - bai Nak' mha - ka ti pas - sa - port nak' mha - ka Du -

37 kai Konk - nni mho - ji maim - bhas konk - anich mha - ka zai  
bai So - bit sun - dor Goem mho - jem Goench mha - ka zai

42 **3 Adagietto** Don - gor kho - nnun xe - tam pu - run it - lean mos - ti somp - li - nai?

46 do - riant a - lam pi - kas ma - run nus - tea ko - dden fell mandd - tai?



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30 **[4] Allegro**

Dukh za - lam Ag - xi pu - lak du - khi - chem mar - lam pap\_\_\_\_ bhi - rant di - so -

55

ta ve - ta - na bond zait mhu - nnun zap\_\_\_\_ Nag - ddo\_\_\_\_ nag - ddo\_\_\_\_

61

\_\_\_\_ nag - ddo\_\_\_\_ mo - nis nag - ddo za - ta\_\_\_\_ xik - ta tit - lo mo - nis

68

nag - ddo za - ta\_\_\_\_ Pott da - khoun bomb - li to - pun kol - sanv pin - zun

73

1. pa - toll nhe - sun nag - ddo bhonv - ta mo - nis nag - ddo bhonv -

77

2. ta kuil kui! ta mo - nis nag - ddo bhonv - ta kui!

81 **[6] Più mosso**

Aiz as - to - lo fa - learn as - to - lo su - mar me - llo - na\_\_\_\_ Ser - kar am - cho

86

a - lo - ta do - lo - ta tthav me - llo - na\_\_\_\_ *accel.* Man - do ga - vun fug - ddeo gha - lun

91

vell - u sa - rum - ia\_\_\_\_ Ek - tthaim ie - vun na - chun - u ga - vun - u

95

1. ut - sov fu - loun - ia\_\_\_\_ 2. ut - sov fu - loun - ia hur - ray!



## ST. XAVIER'S COLLEJICHO NAAD

Mapusa

<b>Leader</b>	:	Terryll Coutinho
<b>Participants</b>	:	Denzil Antao, Amit D'Souza, John Fernandes, Mansueto Fernandes, Josaly Rocha, Anthea Barreto, Paloma Fernandes, Ayeshav Pereira, Nikita Pinto, Liza Rodrigues,
<b>Musicians</b>	:	Terryll Coutinho, Steffy Cruz, Ajita Estibero, Ouilola Fernandes
<b>Lyric and Music</b>	:	Ajiton Estibero, Terryll Coutinho

### IO IO MOGA

1. Ful tum jardinant pormolltai  
Naketra vorim lokloktai  
Kallzant kalliz ani ghuntu-ia  
Jivita vhoddem tari-ia

Ch. Io Io Moga  
Fuddar bhandhcheak sasnank

Axeun ravtam tuk' go anjea  
Kalliz fafsot go ravtam tuka  
Moga Uzo petla kallzant  
Tuj kalliz dhi go mhaka

Ch. Io Io Moga  
Fuddar bhandhcheak sasnank

Kazar zauncheak ravtam tuka  
Uzvadd hadia ghorant amchea  
ekttaim dovor Deva amkam  
Feliz kor sasnank sasna.

Ch. Io Io Moga  
Fuddar bhandhcheak sasnank



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## DULPODHAM

- 1)(a) Arkado dhon hozar ikra  
Goychem nisonetton zai mista
- (b) Goykar zoghe zaleat ixtta  
GBA'an nixedh re marla
- 2) Had re guitar  
Mar re chord'ar  
Mud re cantar  
Heuten- tevtan hallon dholon  
Nach go nadhar  
somazant nodor mar  
Gogche proxmn niall  
Zagrutai hadd kon Cantar
- 3) IFFI aili, IFFI aili  
IFFI aili, IFFI aili
- 3)(a) Bizlecho goir - vapor zalo  
khomteani kallokuch urlo  
Hoch probhav Gogche IFFI - cho  
IFFI aili, IFFI aili  
IFFI aili, IFFI aili
- 3)(b) Bhailo Kolakar chodlo  
Gogcho 'artist' fatinch urlo  
Hoch 'progress' Gogche IFFI-cho
- 4) Mando gavan nachun khellun dis re sarum-ia  
Gogchi Sonskrutai ami mozbut korum-ia
- 5) Vell zalo gavun mando-dulpodhancho sad  
Adeus mhonta St. Xavier's kollejicho nad



# Io Io moga

Tempo de mando

Ful tum jar-din-ant por - moll - tai No-kei - ra vo-rim Lok - lok -

tai ful tum tai kall-gant kal-liz am' ghum-Tu - ia ji-vi-

-Ta vo-dem tan' - ia kall-gant -Ta vo-dem tan' - ia

Io io mo- ga fu-dar bhadh-cheak sas - nank

fu-dar bhadh-cheak sas - nank

## Dulpodam

① moderato

Ar - ka-do dhon ho gar ix - ra Goi-che ni-

sont-ton gai mis ta

hod re gui-tar mar re chor-dar mud re can - tar Her-ten

Tev-Ten kal-ton dho- ton nach go na - dhav nach go na - dar so-ma-gant

no-dor mar goi - che prax ni-al gag-ru - tai had kon-can-Tar



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③ Allegro

IF-PI ai - ü IF-PI ai - ü IF-PI ai - ü

gi-le - cho goir - va - por ga - lo kum - tea - hi kal - lo - kuh vr - lo hach pro - bray I  
goi -

-che IF-PI

④ ⑤

vell ga - lo gav - un man - do dul - po - dhan - cho Sad A - deus mhaon -

Ta st. Xa - vier's chol - le - gi - cho nad vell ga - lo

## VEL'LECHO NAD

Velim - Goa

<b>Leader</b>	:	Nifa Correia
<b>Participants</b>	:	Tracy Fernandes, Tanya Fernandes, Rochelle Fernandes, Ronifa Fernandes, Nicolau Fernandes, Sherif Correia, Nifa Correia, Nerica Correia, Gilroya Correia, Clarissa Mascarenhas, Pobre, Dias
<b>Musicians</b>	:	Perer Azavedo, Pryanka Fernandes, Sharon Fernandes, Faxson Colaco,
<b>Lyric and Music</b>	:	Elvis Gonsalves

## SODANCH RAVCHIM VISVAXI

1. Ratu ti xito 11 chan'neachi  
suru kanni amchea mogachi  
utor dilem juramentan  
kallzam zoddunk sacramentan  
  
Dp: Kednach zanzchim nhoi ami doxim  
Eka mekak ravchim visvaxi
2. Tuz' polleak tenkoun mhozo polo  
dogaimnim ami vellu sarlo  
ugtto zalo mogu tuzo  
tuz' vinnem atam ravunk nezo  
  
Dp: Kednach zanzchim nhoi ami doxim  
Eka mekak ravchim visvaxi
3. Istimar zata lok gaunvcho  
Niz mag mhunn amcho dogaincho  
Dhonia adhar magtam tuzo  
Bessanv ghal mag fulonk amcho  
  
Dp: Kednach zanzchim nhoi ami doxim  
Eka mekak ravchim visvaxi



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### Dulpods

1. Adlea tempas Hindu kristanv jietale mogan  
Festam zatra borobor mellon monoitale nettan  
Bhed-bhav tankam kosloch naslo ravtale sangatan  
Aiz kal futt galta amche fuddari, dhormanchea navan  
Dp: Naka Naka futti galli naka  
Vaitta boreak, xezari pavta tuka  
Kosloi dhorm zaum, kosloi rang zaum  
Soglleamvon vhold monisponn amkam
2. Ago Jakin, add go bankin  
Doddean boson korum-ia go mag  
Are Santan, boson bhattachan 2  
Amcheo khobro korta ganvcho lok
3. Dhor sodd, dhor sodd, nonvlanchi kodel  
Challis amdhar amche, kella vo khell  
Lokanchi tankam porva Dam, Piddear amcho vell  
Party bodolltoleam amdharank diunk zai jail
4. Goemcheo vello kitleo re sobit  
Tankam polleun bullta soglle tourist  
Fattim fuddem pollenastanam udkant marta dhanv  
Buddon mortoch piddear zata Goemchem nanv
5. Cholia, Cholia, sogllim ami ghora vochumia  
Manddo ami gailo, nach ami poilo  
ghora vochumia, kumpas marumia  
sangatan manddo fulloum-ia



♩ = 96

## Sodanch ravchim visvaxi

Ra-tu ti xi-toll chan'neachi su-ru ka-nni am  
chea mo-ga-che Ra-tu chi u-tor di-lem  
Ju-ra-men-tan kall-zan zo-ddunk sak-ra-men-  
tan u-tor zo-ddunk sak-ra-men-tan  
Ked-nach zany-chim nhol a-mi do-xim e-ka  
me-kak rav-chim vis-va-xi Ked-nach xi

## Dulpodam

① Moderato

Ad-lea tem-par Hen-du Kris-tanv ji-e-ta-le mo-  
gae Fes-tam zat-ra bo-ro-bor me-lhon mo-nai-ta-le  
ne-ttan Bhed bhav tan-Kam Kos-loch nas-lo

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rav-ta-le san-ga-tan Aiz Khal futti ghal-tat am-che  
 fee-dda-ri dhor-ma-chea nan-van DP. Na-Ka na-Ka  
 fu-tti gha-li na-Ka vai-tta bo-reak xe-za-re pav-ta  
 tu-Ka kos-loi to dhorm zaum kos-loi re rong zaum  
 ② sog-ileam von vodd mo-nis-ponn am-kam  
 Ago Ja-kin hadd go ban-kin do-ddear bo-son  
 ko-rum-la go mog A-re san-tan bo-son bha-ttan  
 am-chea Kob-ro kor-ta gan-vant lok  
 ③ Dor sodd dor sodd nanv-lan-chi ko-del  
 cha-llis am-dhar am-che khell-ta ho khell



Lo-Kan-chi tan-kam por, va mam pi-ddear am-cho vell

par-ty bo-dol-to-learn am-dha-rank di-unk za-i jail

Goen-che vello kit-leo re so bit tan-kam po-learn

bul tat sog-ile tou-rist fa-tim fu-ddem po-ile.

nas-ta-nam ud-kant mar tat dhanv Bu-ddon

mor-toch pi-ddear za-ta Goem-chem nanv

Goem-chem nanv chol-ia chol-ia sog-llim

a-me' gho-ra vo-chum-ia man-ddo a-mi gai-lo

nach a-mi poi-lo gho-ra vo-chum-ia Kum-pas

ma-rum-ia san-ga-tan man-ddo fu-lum-ia



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