

Lourdino Barreto

1982

Goenchem Git. Pustok 1. Manddo ani Dulpod.

1984

Goenchem Git. Pustok 2. Dekhnni, Manddo ani Dulpod.

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Prostavna / Don Utram / Preface

Aiz hem pustok uzvaddak kaddunk amkam vhodd sontos ani obhinam bhogta. Ami rauntav Konkani Bhas uloitole ani ti apli Maim-bhas mhunn manum ghetele hem pustok khoxalkaien vapuddtole mhunn.

Miho Lee has defined the “musical form” of all the *deknnis*, *dulpods* and *mandos* on this website. This biography is based on information given by her.

Miho Lee was born in Seoul, Korea. She studied music at the Seoul National University and then migrated to Vienna where she studied Music-Science (Musikwissenschaft), Theatre-Science (Theaterwissenschaft) and German Studies (Germanistik) at the University of Vienna, where she graduated with an M.A. She is at present (2005) working on her Ph.D. Thesis and is also Lecturer for Korean Language and Literature at the University of Vienna.

Maestro Lourdino Barreto permitted me by word of mouth to publish these two books on this website when we met at the Kala Academy in Panaji, Goa. I take this opportunity to thank him for his contribution to Songs from Goa in Konkani.

The plural of *deknni* in Konkani remains the same, that of *dulpod* is *dulpodam* and that of *manddo* is *mandde*. In English it is *deknnis* and *dulpods* in the plural, *mando* in the singular and *mandos* in the plural.

Editorial date: June 2012

Dr. Lourenco Noronha
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A short biography of Maestro Lourdino Barreto
as provided by
The Office of the Chancellor of the Archdiocese of Goa
at my request by letter

“I received your letter dated 02.06.2005 seeking data for a biography of late Maestro Lourdino Barreto and it is my pleasure to furnish you with the following information. This information has been gathered from our records in the Curia and by kind courtesy of Rev. Alexio Menezes.”

(signed) Nelson Sequira

Maestro Lourdino Barreto was born on February 11, 1938 in the village of Galgibaga, Taluka of Cancona, Goa. He was ordained a Priest at Bom Jesu Basilica, Old Goa on April, 24, 1963. His musical studies began at the Parochial School, Galgibaga and he pursued it further at the Seminary of Our Lady, Saligão, Goa under Fr. João Baptista Viegas, at the Patriarchal Seminary of Rachol, Goa under Maestro Camilo Xavier. After being ordained a Priest he joined the Pontifical Institute for Sacred Music in Rome and studied under Joseph Callo SJ. He also studied at the National Conservatoire in Rome. He earned the following degrees: Degrees in Piano, Plain Chant and Composition; Doctorate in Music with the thesis entitled “Indian and Ancient European Music’s Aesthetic Forms”; Title of “Maestro”.

He had the following assignments: Professor of Music at the Seminary of Our Lady, Saligão in 1968; Professor for Music at the Patriarchal Seminary of Rachol, Goa in 1982; Director of the Department of Western Music at the Kala Academy, Panaji, Goa in 1977 and 1983 until his death; President of the Diocesan Commission of Sacred Music, Goa; Chairman of the Board of Western Music of the University of Goa; Advisor to the Central Government of India for musical formation for Military Bands across the country; Founder and Director of Goa Philharmonic Choir; Director of Goa Symphony Orchestra.

His compositions, musical arrangements and writings include Christian religious hymns in Konkani, other Indian languages and Latin (refer to the Link “Hymns” on this Website); Deknni, Dulpods and Mandos in Konkani, one of them being the popular “Dogi tegi Beatini”; articles in the Boletim of the Institute Menezes Braganca (now GOVAPURI); Text books on music for the Goa Board for Secondary and Higher Secondary Education. His Symphony on an Indian Raga was played by the Boston Symphony Orchestra.

His died on January 24, 1997 at Jaslok Hospital, Mumbai due to failure of his kidneys.

Names of plants and flowers
mentioned in *deknnis*, *dulpods* and *mandos*

Provided by
Romano Juliano Abreu
from
Chorão, Tiswadi Taluka, Goa 403 102

Konkani: Abolem (sing.), Abolim (plural)
Two to three feet tall shrub with dark green leaves and flowers used to make garlands.
English: Amaranth
Botanical name: *Crossandra Undulaefolia*

Konkani: Champo
English: Champakaw Pagoda Tree
A small tree with a smooth stem and scented flowers, red, yellow and white in colour.
Botanical name: *Plumeria Acutifolia*

Konkani: Condo Man
Tall perennial grass with a hard stem used to build huts and to make mats.
English: Bamboo
Botanical name: *Bambusa Bambose*

Konkani: Corno
Small sized tree with long narrow shiny leaves and yellow bell shaped flowers. It is infested with bumble bees.
English: Indian Oleander
Botanical name: *Thevetia Nerifolia*

Konkani: Erond or Galamarac
A soft wooded shrub used for green fencing.
English: Erond
Botanical name: *Jatropha Curca*

Konkani: Mogrim
Shrub with weak skin which needs support. It bears white scented flowers which are used in making garlands.
English: Jasmine
Botanical name: *Jasminum Species*

Konkani: Pongero
Medium sized soft wooded tree with thorny trunk. It bears flame red flowers in summer. The wood is very light, hence used for boat-making.
English: Coral tree
Botanical name: *Erythrina Indica*

Konkani: Tulsi

A sacred plant in India which is usually grown in a sacred structure in the fore-yard. The morning ritual of prayer and cleansing is performed there.

Botanical name: Ocimum Sanctum

Konkani: Xiuntim (Xiumtim)

Small shrub bearing big flowers with many petals used in garlands and bouquets.

English: Chrysanthemum

Botanical name: Dendranthema Species

First Line of *Deknnis*, *Dulpods* and *Mandos* arranged in alphabetical order
The numbers in brackets e.g. “1/2 “ are to be read as “Book 1, Page 2”

001. Adeus Korcho Vellu Paulo (*Mando*) (1/2)
002. Aga Tarya (*Deknni*) (2/9)
003. Aga, Aga Xetti Dada (Title: Fulu rumborachem) (*Deknni*) (2/30)
004. Agê Nari (*Deknni*) (2/11)
005. Ago Chedduva (*Dulpod*) (1/42)
006. Ago Fulambai (*Dulpod*) (1/43)
007. Ago, Ago Bhoiru (Title: Satti azranch' bens) (*Deknni*) (2/26)
008. Ai Dispedir Korunk Tuca (*Mando*) (2/64)
009. Aitara Santa Misako (*Dulpod*) (1/34)
010. Aizu Somaracho Disu (*Deknni*) (2/35)
011. Altoddi Ganga (*Deknni*) (2/45)
012. Altoddi Thaunu Peletoddi (*Deknni*) (2/27)
013. Amani Gomani (*Dulpod*) (1/51)
014. Amguelia Ghor' Sokol (*Dulpod*) (2/75)
015. Ami Bhikari Khore (*Dulpod*) (1/28)
016. Apttun Dopttun Go (*Deknni*) (2/46-47)
017. Arê Tanddela (*Deknni*) (2/10)
018. Arso Dantonni Gheunu (*Dulpod*) (1/44)
019. Bandeddechea Pattear (Title: Choltam, choltam) (*Deknni*) (2/7)
020. Bannallechea Monti Sokolo (*Dulpod*) (1/27)
021. Bara, Tera Vorsam Zalim (*Mando*) (1/21)
022. Baru Zala Gê Nari (*Deknni*) (2/17)
023. Bol'lo Xidiek Mhuko Na Ga (*Deknni*) (2/36)
024. Bolanddun Iskolacho Vellu (*Mando*) (2/66)
025. Bolkanvcheri Rê Boisotam (*Mando*) (1/52)
026. Borie Tariri (*Deknni*) (2/19)
027. Cecilia Mhojem Nanv (*Dulpod*) (1/41)
028. Cheddum Hanvum Tornem Panu (*Dulpod*) (2/83)
029. Cheddva Go, Chedduva (*Dulpod*) (1/36)
030. Chintun Fuddar Deva Mhozo (*Mando*) (1/67)
031. Choi, Choiai Rê (*Deknni*) (2/18)
032. Derantu Champo (*Dulpod*) (1/45)
033. Dhove Rozericho Kollo (*Mando*) (2/62)
034. Dogueo, Tigueo Beatini (*Dulpod*) (2/72)
035. Donu Tinu Vorsam Zalim (*Mando*) (1/60)
036. Doriachea Lharari (*Mando*) (1/58)
037. Edê Ratiche Pakle Bountai (*Dulpod*) (2/79)
038. Edê Ratico Konn Rê Menddo (*Dulpod*) (1/49)
039. Farar Far Zatai Ranantum (*Dulpod*) (2/78)
040. Fonddenchea Desyagueri (*Deknni*) (2/24)
041. Fugar Zata Kazraku Vocheako (*Dulpod*) (1/32)
042. Ful Maillam Tallier (*Dulpod*) (2/76)
043. Ful Rê Rompia (*Dulpod*) (1/50)
044. Fulu Hanvum Jardinatulem (*Dulpod*) (1/37)

045. Ghê, Ghê, Ghê (*Deknni*) (1/30)
046. Ghe, Ghe ... Ga Saiba (*Deknni*) (2/13)
047. Gonespoti Raya (*Deknni*) (2/41)
048. Gupit Mog Bhurgeponnacho (*Mando*) (1/6)
049. Hanv Saiba Poltoddi Vetam (*Deknni*) (2/8)
050. Hatachim Kaknnam Ditam (Poltoddi voron pavoi) (*Deknni*) (2/14)
051. Hatlaunnem Zalem, Dada (*Deknni*) (2/22)
052. Henriqueta Adelaide (*Deknni*) (2/39)
053. Inglezanim Bandil' Railway (Ankvar cheddvanch' moddamoddi) (*Deknni*) (2/37)
054. Janot Boumtam Divaddeantu (*Mando*) (2/60)
055. Kainch Upai Na (*Deknni*) (2/21)
056. Kalliz Bhettoilolea Anjea (*Mando*) (1/18)
057. Kamizol Rendachem (*Dulpod*) (2/74)
058. Kavllea Kiteak Roddtai Darant (*Dulpod*) (1/31)
059. Kazoll, Kukum, Manniku Pannim (*Deknni*) (2/38)
060. Kedinch Chintil' Na Rê Hanvem (*Mando*) (1/74)
061. Kedinch Chintunk Naslem Rê Monant (*Mando*) (2/48)
062. Kolvontam Ami Borie Sokoilim (Hatak ghalun kanknnam) (*Deknni*) (2/23)
063. Kombiachi Dori (*Deknni*) (4/43)
064. Kosole Zallu Vollvolle (Title: Bim bim pausa pott'a) (*Mando*) (1/70)
065. Kuparin Apouk Daddla (*Dulpod*) (1/33)
066. Kuxtoba, Miraxi Indiecho (*Deknni*) (2/40)
067. Maneri Kensu Kensar Fulam (*Dulpod*) (1/35)
068. Mhaka Soirik Nhui Rê Zali (*Dulpod*) (2/77)
069. Mhojea Paianchim Painzonnem (*Deknni*) (2/12)
070. Mhozo Poti Bomoï Guela (*Dulpod*) (2/84)
071. Moddgonvam Touyager (*Dulpod*) (1/40)
072. Mogan Hanv Poddlim Rê Tujea (*Mando*) (2/54)
073. Nanv Mhojem Henriqueti (*Deknni*) (2/31)
074. Novo Tratu Mhum Rê Amcho (*Mando*) (1/24)
075. Okolu Amchi Lokmi Sori (*Deknni*) (2/25)
076. Pausu Matear Paulo (*Dulpod*) (1/38)
077. Portugalak Thaunu (Nakak noti golleant diamanti) (*Deknni*) (2/32)
078. Principio Nixttur Mhojea Moga (*Mando*) (2/58)
079. Rat Dis Dheva Laguim Magtalim (Title: Mog mhozo ani tuzo) (*Mando*) (2/70)
080. Rati Nident Moga Hanv Sopnelim (*Mando*) (2/52)
081. Saiba Rayanu (*Deknni*) (2/27)
082. Sangatu Moga Tuzo (*Mando*) (1/17)
083. Sant Antonichea Dongurar (*Dulpod*) (1/46)
084. Sasna Sasnanch Anjea Mhojea (*Mando*) (1/54)
085. Sasumaim Ani Sunu (*Deknni*) (2/42)
086. Sobit Surya Vetoch (*Mando*) (1/14)
087. Sobit Udentech Polongar (*Mando*) (1/2)
088. Soglea Sounsara Bhitori (Si ne' dekh) (*Dulpod*) (2/80)
089. Sogllench Mhojem Vidu Chintunum (*Mando*) (1/68)
090. Sogllench Vidu Mhum Rê Mhojem (*Mando*) (1/64)
091. Soglli Rati Bainkodde (*Mando*) (1/39)

092. Sokann´ Fuddem Uttunu (Cheddum kuparilem) (*Deknni*) (2/26)
093. Sontos Bhogta Rê Jivako (*Mando*) (1/12)
094. Sonxeachi Pirai (*Dulpod*) (2/82)
095. Sorgar Uzvadd Noketrancho (*Mando*) (1/10)
096. Surya Kupant Dhamplo (*Mando*) (1/76)
097. Surya Noketrancho Porim (*Mando*) (1/8)
098. Tambdde Roza Tuje Pole (*Mando*) (2/60)
099. Tenddulechim Tenddulim (*Deknni*) (2/34)
100. Thoddoch Temp Ami Bonvleanv Mogan (Estimasanv rozachem) (*Mando*) (2/54)
101. Tollem Sukolem (*Dulpod*) (1/26)
102. Tujea Utrar Rê Patieunum (*Mando*) (1/22)
103. Tuka Dektanam Moga (Eklench´ sanddil rê mhaka) (*Mando*) (1/68)
104. Tumi Amkam Xiriponnai Go (*Deknni*) (2/20)
105. Udok Tapoi (*Dulpod*) (2/86)
106. Ugddas Ieta Mhaka (*Mando*) (1/4)
107. Undir Mhojea Mama (*Dulpod*) (1/21)
108. Unien Ani Deran Doganim (*Dulpod*) (1/48)
109. Vainguem Kazar Zata Mhunn (*Deknni*) (2/33)
110. Vhoiri, Vhoiri Dongrar (*Deknni*) (2/15)
111. Vhoiri, Vhoiri, Vhoi Kattakoi (*Deknni*) (1/77)
112. Xeumtim, Mogrim Addttolim (*Deknni*) (2/16)
113. Xitoll Chondrimache Rati (*Mando*) (1/57)
114. Yamuna Peletoddi (*Deknni*) (2/44)
115. Zaito Tempu Zalo Rê Anjea (*Mando*) (1/62)

Adeus Korcho Vellu Paulo¹

The time to say farewell has come

Type: Mando

Source: Lourdino Barreto. Goemchem Git. Pustok 1, p. 72-73

Lyrics and Music: Anonymus

Date:

Musical form: Ternary

Literary form: Dialogue 1

Published 15.08.82. Printed by Pedro Barreto, Panaji

Translated by Lourenco Noronha, Chorão / Vienna, 22.04.2001

Adeus korcho vell(u) paulo.

The time to say farewell has come.

Ai mhojem kaliz rê fapsota.

Oh! my heart is tense.

Dispedir(u) korchea vellar,

At this moment of saying farewell,

Ho sonvsar naka-so disota.

I do not want to live in this world anymore.

Chusmo/ Refrain:

Voch(u) voch rê roddumnaka,

Fare-thee-well, fare-thee-well, do not weep,

Dev(u) feliz kortolo tuka.

God will make you happy.

Sogleam am'ganko sanddunum,

Leaving all of us alone,

Vetai tum dispott'to zoddunko.

You are going away suddenly.

Tuj' felicidad' choicheako,

To witness your happiness,

Otrekanim rabtam mu rê hanvum. (Chusmo)

We are anxiously waiting. (Refrain)

Forsan adeus kortam tuka.

With reluctance I say farewell to you.

Fugar zaum dukham rê golloitam.

Suffocated I am weeping bitterly.

Zaite martir hanv bhogitam,

I am suffering many a (lit. torture) sad feeling,

¹ This *mando* is usually sung when the bride leaves the home of her parents on the day of her nuptials. Refer to Forsan Adeus Tumcam Cortam. (L. Noronha)

Ankvarponn tukach rê bhettoitam. (Chusmo)
This my virginity I dedicate to you alone. (Refrain)

+

Aga Tarya
Oh Boatman

Type: Deknni
Source: Lourdino Barreto. Goemchem Git. Pustok 2, p. 9
Lyrics and Music: Anonymus
Date:
Musical form: Binary
Literary form: Dialogue
Published 25.03.1984. Printed by M/s Pedro Barreto, Panaji
Translated by Romano Abreu, Chorão, Goa, June 2003

Aga tarya, tarya mama²,
Oh boatman, Uncle boatman,
Mhaka voron pavoi Xirodde,
Peddle me to Shiroda by boat,
Oi! Xirodde.
Yes! Shiroda.

Agê nari, choi kedi rat(i) zali,
Hey damsel, look it is late night,
Agê nari, poltoddi vochona voddi.
Hey damsel, the boat does not go across.

+

Aga, Aga Xetti Dada (Titel: Fulu rumborachem)
Sir, Sir, the goldsmith elder

Type: Deknni
Source: Lourdino Barreto. Goemchem Git. Pustok 2, p. 30
Lyrics and Music: Anonymus
Date:
Musical form: Binary
Literary form: Ethnological aspects
Published 25.03.1984. Printed by M/s Pedro Barreto, Panaji
Translated by Romano Abreu, Chorão, Goa, June 2003

² In former times wooden dug-outs or canoes were used to cross the river. These were manned by boatman called *taria*. He was usually an elderly person and was addressed with *Mama*, i.e. Uncle. (Romano Abreu).

Aga³, aga Xetti dada⁴ pattoi tujem aktem
Sir, Sir, the goldsmith elder, light your fireplace,
Ful(u) zaum-di zogtem dada, rumborachem.
Make the flower of the fig tree durable.

Chusmo/Refrain:
Papak mamak dekh(i) nam
Papa Mama have no self-discipline,
Cheddvak bhirant(i) nam.
The girl has no fear.

Bhavach' bhoinni bhavach' laguim zai tem tuka mag(o)
Let the sister ask her own brother what she wants,
Rumborachem ful(u) dada dadd(i) mhunn(u) sang(o).
Tell elder brother to send the fig tree flower.

Chusmo/Refrain:
Papak mamak dekh(i) nam
Papa Mama have no self-discipline,
Cheddvak bhirant(i) nam.
The girl has no fear.

Rumborachem ful(u) bhava deddxem pak(o)lleanchem⁵
The fig flower my brother has 150 petals,
Bhavan veguim korun gheun aple bhoinnink diunchem.
The brother has to get it done and give it to his sister.

Chusmo/Refrain:
Papak mamak dekh(i) nam
Papa mama have no self-discipline,
Cheddvak bhirant(i) nam.
The girl has no fear.

+

Agê Nari
Oh, you woman

Type: Deknni

³ Aga in Konkani is addressed to an elder and respected person. (L. Noronha).

⁴ Dada is also a term of respect. (L. Noronha).

⁵ Here the brother is supposed to order the goldsmith to make a golden flower with one hundred and fifty petals to look like a fig flower. In reality the fig flowers are tiny and are hidden inside the raw fruit i.e. *pericarp*. (Romano Abreu).

Source: Lourdino Barreto. Goemchem Git. Pustok 2, p. 11

Lyrics and Music: Anonymus

Date:

Musical form: Ternary

Literary form: Dialogue, Ethnological aspects

Published 25.03.1984. Printed by Pedro Barreto, Panaji

Translated by Alfred Noronha, Panaji, Goa, 10.05.2005

Age nari tujea nakachi not(i) naka sori,
Oh, you woman, your nose ring, on your nose,
Age nari tujea nakachi not(i) naka sori.
Oh, you woman, your nose ring, on your nose,

Ghe, ghe, ghe, ghe, ghe; ghe ga saiba.

Take, take, take, take, take, take please, Sir

Mhaka naka go, maka naka go.

I do not want it, my girl, I do not want.

Hi mhojea nakach(i), ghe ga saiba

Please take this, from my nose, Sir.

Mhaka naka go, mhaka naka go.

I do not want it, my girl, I do not want.

+

Ago Chedduva⁶

Oh! You girl!

Type: Dulpod

Source: Lourdino Barreto. Goemchem Git. Pustok 1, p. 42

Lyrics and Music: Anonymus

Date:

Musical form: Binary

Literary form: Dialogue

Published 15.08.82. Printed by Pedro Barreto, Panaji

Translated by Lourenco Noronha, Chorão / Vienna, June 2005

Male:

Ago chedd(u)va,

Oh! You girl!

Katea laun uzo dhi go mhaka. (*bis*)

Give me a torch of coconut fibre (husk).

Uzo dilear tuka,

⁶ This *dulpod* comments on one of the ways in which the landlords exploited their tenants. Refer also to Ago Chedua, Ful Maillam Tallier and Fulo Hanv Jardintulem. (L. Noronha).

*If I give you fire (torch),
Mogeli maim martoli mhaka. (bis)
My mother will beat me.*

*Main(u) marlear tuka,
If your mother beats you,
Cheddva tum kainch bhieumnaka. (bis)
You need not be afraid at all, my girl.*

*Rupan gunnan sobhit,
You look pretty and are endowed with virtues,
Amguer raunk io go soddsoffit. (bis)
Come without delay and live with us (in comfort) .*

*Female:
Tunguer ieunchi axea,
The thought of my coming to your house,
Motintuli soddun dhi rê pixea. (bis)
Get it out of your mind, you fool (idiot).*

+

Ago Fulambai, Fulambai
Oh! My Flower Girl!

Type: Dulpod
Source: Lourdino Barreto. Goemchem Git. Pustok 1, p. 43
Lyrics and Music: Anonymus
Date:
Musical form: Binary
Literary form: Monologue
Published 15.08.82. Printed by Pedro Barreto, Panaji
Translated by Lourenco Noronha, Chorão / Vienna, June 2005

*Ago fulambai, fulambai.
Oh! my Flower Girl! Oh! my Flower Girl!
Fulamche mojem bai,
You are pretty like a flower, my Lady,
Motte motte polkis fulambai,
Well known dancers, you Flower Girl,
Tuka kiteak zai.
Why do you want them?*

*Tambdde tuje ontt(u) fulambai.
Your lips are red, you Flower Girl.
Rozam sarke pole.
Your cheeks are like true roses.*

Motte motte polkis fulambai,
Well known dancers, you Flower Girl,
Soglle tujê kodde.
They are all after you.

Garxe tuje dolle fulambai,
Your eyes are brilliant, you Flower Girl,
Arxeant vochun polle.
Go and have a look in the mirror.
Motte motte chole fulambai,
Rich young men, you Flower Girl,
Tuka moddtat dolle.
They all have an eye on you (lit. they are making signs with their eyes for you).

+

Ago, ago Bhoiru (Title: Satti azranch' bens)
Sir, Sir, Bhoiru!

Type: Deknni
Source: Lourdino Barreto. Goemchem Git. Pustok 2, p. 26
Lyrics and Music: Anonymus
Date:
Musical form: Binary
Literary form: Monologue
Published 25.03.1984. Printed by M/s Pedro Barreto, Panaji
Translated by Romano Abreu, Chorão, Goa, June 2003

Ago, ago Bhoiru, tuje vinnem
Hai, hai Bhoiru, without you,
Sukh(u) mhaka nã, sukh(u) mhaka nã.
I have no happiness, I have no happiness.

Satt(i) azranch' bens mhojea adin(u)
I own property worth sixty thousand rupees,
Tacho tivantto tuk' go di-in(u)
I can give you one third of the above,
Tachea velean(u) tuk' hanv sustentat korin(u).
To support you by its incombe.

+

Ai Dispedir Korunk Tuka
I wish you goodbye (farewell)

Type: Mando
Source: Lourdino Barreto. Goemchem Git. Pustok 2, p. 64 - 65

Lyrics and Music: Anonymus

Date:

Musical form: Ternary

Literary form: Monologue

Published 25.03.1984. Printed by Pedro Barreto, Panaji

Translated by Lourenco Noronha, Vienna, 22.04.2001

Ai dispedir korunk tuka anjea,
Wishing you goodbye, my angel,
Sangun-nezo kallzak bhogta tem mhojea.
I cannot express what I feel in my heart.
Soglleem vhid' bhettoilolem tuka,
I have devoted my whole life to you,
Punn hatant poddlim môg nasloleachea.
But I (female) have now fallen into the hands of a loveless one.

Chusmo / Refrain:

Borvanso dhor tum mhojea utrancho,
Have confidence in my words,
Novean ekvott zatolo mhunn amcho.
There will be a fresh union of ours.

Khoxe bhair sacrament hanvem zoddlo (or zoddillo).
Unwilling I accepted the Sacrament.
Vetam moga aichean tuka soddun,
I am going, my love, leaving you alone from today.
Koslem noxttem zait amchem fortun,
How unfortunate may be our misfortune,
Jurament dilolo uddouncheak moddun. (Chusmo)
To break the vow which we made. (Refrain)

Ful tum mhojea mogan umellolem.
You are the flower which blossomed in my love.
Kalliz mogach ujean khotkhot' talem,
(translation: ?)
Vóch tum tondd korun hanstem,
Going with a smiling face,
Gue ho bejj kalliz korun ugttem. (Chusmo)
Take this kiss with an open heart. (Refrain)

+

Aitara Santa Misako

At Holy Mass on Sundays

Type: Dulpod

Source: Lourdino Barreto. Goemchem Git. Pustok 1, p. 34

Lyrics and Music: Anonymus

Date:

Musical form: Binary

Literary form: Narrative

Published 15.08.82. Printed by Pedro Barreto, Panaji

Translated by: Alfred Noronha, Panaji, Goa, 26.05.2005

Aitara santa misako,
At Holy Mass on Sunday,
Mestri vajita rebeko,
The music teacher is playing the violin (fiddle),
Mestri rebeko vajita rê,
The music master is playing the violin (fiddle), Sir,
Kumpasu man'ú falso.
He is not keeping the beat.

Chusmo /Refrain:
Mestri rebeku (reberko) zanna kumpasu nenna.
The music teacher knows to play but does not know to keep time.
Amen, amen, amen.
Amen, amen, amen.

Festa dis mestri fulolo,
The music teacher was excited on the feast day,
Nettan najit' prim tuntuolo,
While playing forcefully a string snapped,
Mestri vazop chukol' rê,
The music teacher went off tune, Sir,
Mestrik boroch fokailo.
The music teacher was soundly condemned.

Chusmo /Refrain:
Mestri rebeku (reberko) zanna kumpasu nenna.
The music teacher knows to play but does not know to keep time.
Amen, amen, amen.
Amen, amen, amen.

+

Aizu Somaracho⁷ Disu
Today is Monday

⁷ Monday is a holy day for Hindus. They prostrate before the deity, offer prayers after a ritual washing and strictly restrict themselves to vegetarian meals on that day. The Saraswat Brahmins in Goa are otherwise not absolute vegetarians. They eat fish. (Romano Abreu).

Type: Deknni
Source: Lourdino Barreto. Goemchem Git. Pustok 2, p. 35
Lyrics and Music: Anonymus
Date:
Musical form: Binary
Literary form: Ethnological aspects
Published 25.03.1984. Printed by Pedro Barreto, Panaji
Translated by Romano Abreu. Moira, June 2003

Aiz(u) Somaracho dis(u)
Today is Monday,
Dhevak hat paiem poddunk(u)
To fold hands and bend before God,
Udok naumtai ga tollient(u)
People bathe in the lagoon,
Jeunnak xiurak doeani tak(u).
For meals vegetarian dish with curds and yogurt.

Mhoji maim boisoalea adoller(i)
My mother is sitting on scraper bench.
Mhoji maim boisoalea adoller(i)⁸.
My mother is sitting on scraper bench.

Mar(o)⁹ mridongui¹⁰ vaj(i)tai
Mhar is playing Mridongui instrument,
Mar(o) mridongui vaj(i)tai.
Mhar is playing mridanga,
Rama xettiguelea lognak(o)
For goldsmith Rama's wedding,
Rama xettiguelea lognak(o).

⁸ *Adolli* is a low bench, with a piece of metal shaped like a J, with its upright line slanted and capped by an indented disk which looks like an aureole with rays. The flat side is used to slice things like vegetables and fish, and the disk to shred coconuts. (L. Noronha).

⁹ *Mar* or *Mhar* are one of the original inhabitants of Goa who lived there before the Arians arrived. The *Mhar* are experts at weaving bamboo mats. They also play traditional instruments in the temples. (Romano Abreu). The following song illustrates the low social treatment and unhappy poverty-stricken condition of the Mahars, a community converted to Christianity centuries ago by the Portuguese. Their condition of semi-starvation compels them to supplicate for remnants of food on the occasions when affluent people hold feasts in their houses. A poor Mahr woman sings: “*Ashe dhashechim! Ashe dhashechim, saiba, Onna thembyachim, Ami Mharan, saiba!*” (We are Mahars, Sir! We are Mahars who come to you with our plea! We look up to you, Just for a few drops of water! Just for a few crumbs of food! We are Mahars, Sir!”) (Sukhthanker, V.S.1974: 98-99).

¹⁰ *Mridanga* is a wooden cylinder covered at both ends with a goat skin. It is one of the traditional Goan musical instruments. (L. Noronha).

For goldsmith Rama's wedding.

Ti-i xindita ek(i) mundolli¹¹ ho!
Mother is also cutting one raw banana.
Ti-i xindita ek(i) mundolli ho!
Mother is also cutting one raw banana.

Mhojem nanvum Sundorem Bai¹² ga
My name is Sundorem Bai.
Mhojem nanvum Sundorem Bai ga.
My name is Sundorem Bai.
Tuka kolvont(u) kunchem zai
Which dancing girl do you want?
Tuka kolvont(u) kunchem zai.
Which dancing girl do you want?

Ti-i randnir(i) xizota xak(i) baji ho!
She is also cooking a vegetarian dish on the fire place.
Ti-i randnir(i) xizota xak(i) baji ho!
She is also cooking a vegetarian dish on the fire place.

+

Altoddi Ganga
On this bank of the Ganga River

Type: Deknni
Source: Lourdino Barreto. Goemchem Git. Pustok 2, p. 45
Lyrics and Music: Anonymus
Date:
Musical form: Ternary
Literary form: A historical Reference
Published 25.03.1984. Printed by M/s Pedro Barreto, Panaji
Translated by Romano Abreu, Chorão, Goa, June 2003

Altoddi Ganga¹³, peletoddi Yamuna,
This side bank is Ganga, that side is Yamuna.
Zominn kalli kitt ing astanam
Because the ground is pitch black,
Nodrek dis(o)nam
You can not see,

¹¹ *Mundoli*, also known as Moira bananas are cooked as a vegetable. (Romano Abreu).

¹² *Bai* in this context may be translated with “Lady”. (L. Noronha).

¹³ The Ganges and the Yamuna are rivers in Northern India. Their water is sacred to Indians. Is this some reference to the Goans who migrated from the North? (L. Noronha).

Altoddi, peletoddi, painzonnám vazta-i.
You can hear anklets bells on both side of the banks.

Mhojea nakantulen notem sand(i)lam
My nose pendant is lost,
Sodun dhi ga poti! Sodun dhi ga poti!
Search and give it to me my dear husband, Search and give it to me my dear husband.

+

Altoddi Thaunu Peltoddi
From this side of the bank to that

Type: Deknni
Source: Lourdino Barreto. Goemchem Git. Pustok 2, p. 29
Lyrics and Music: Anonymus
Date:
Musical form: Binary
Literary form: Ethnological aspects
Published 25.03.1984. Printed by M/s Pedro Barreto, Panaji
Translated by Lourenco Noronha, Vienna, 2008

Altoddi thaun(u) peletoddi guelear(i)
If you cross from this bank to the other bank,
Makodd choi rê bos(u)leai rukar(i)
Look, the monkeys are sitting on trees.
Gadier ilo soro ghal(i) mhollear(i)
On the bar if you ask to pour some country liquor,
Ai kott'i¹⁴ kann'(i) mal'li mogue tok(u)ler(i).
Ai! he raised a coconut shell and hit me on my head.

Tra-la-la-la-la, tra-la-la-la-la, tra-la-la-la-la
Tra-la-la-la-la tra-la-la-la-la tra-la-la-la-la.
Tra-la-la-la-la, tra-la-la-la-la, tra-la-la-la-la
Tra-la-la-la-la tra-la-la-la-la tra-la-la-la-la.

+

Amani Gomani
Quietly, full of fun.

¹⁴ Traditionally country liquor known as *urak* and *feni* was served in the liquor shops known as *ghaddi* (cart) or *taverna* in coconut shells cut into halves and polished. (Romano Abreu).

Type: Dulpod
Source: Lourdino Barreto. Goemchem Git. Pustok 1, p. 51
Lyrics and Music: Anonymus
Date:
Musical form: Binary
Literary form: Ethnological aspect
Published 15.08.82. Printed by Pedro Barreto, Panaji
Translated by Lourenco Noronha, Vienna, 2008

Amani gomani nach(i) baba,
Dance quirtly, full of fun, Sir,
Ho mando Xiva rê,
This folk-dance is for the deity Shiva, Sir,
Ho mando Xiva xiva.
This folk-dance is for the deity Shiva, Sir,
Lia, lia, lo!
Lia, lia, lo!
Ai lia, lia, lia lia, lia lia, lo!

+

Amguelia Ghor´ Sokol
Next to our house

Type: Dulpod
Source: Lourdino Barreto. Goemchem Git. Pustok 2, p. 75
Lyrics and Music: Anonymus
Date:
Musical form: Binary
Literary form: Ethnological aspects
Published 15.08.82. Printed by Pedro Barreto, Panaji
Translated by: Alfred Noronha, Panaji, Goa, 26.05.2005

Amguelia ghor´ sokol,
Next to our house,
Rottái te kirkire
The parrots are screeching.
Kumar tum sanje io ghe,
Godmother please come in the evening,
Mhoichinchekodde.
to the plot near the tamarind tree.

Omdum ami bat mollum,
By harvesting paddy this year,
Bol´leai choi kitu kodde.
See how many bamboo silos have been filled.
Kumar tum sanje io ghe,

*Godmother, you come in the evening,
Mhoichinchekodde.
To the plot near the tamarind tree.*

Tandlacho pais korunk,
*To make a rice pudding,
All'eai choi buddkule.
Look we have brought mud vessels.
Kumar tum sanje io ghe,
Godmother, please come in the evening
Mhoichinchekodde.
To the plot near the tamarind tree.*

+

Amgeri Eke Choli Asa Munn
That we have a young lady at home

Type: Dulpod
Source: Lourdinho Barreto. Goemchem Git. Pustok 1, p. 24
Lyrics and Music: Anonymus
Date:
Musical form: Binary
Literary form: Narrative
Published 15.08.82. Printed by Pedro Barreto, Panaji
Translated by: Alfred Noronha, Panaji, Goa, 26.05.2005

Amgeri eke choli asa munn,
*That we have a young lady at home,
Tumkam konnem sangilam.
Who has told you.
Amgeri eke choli asa munn,
That we have a young lady at home,
Tumkam konnem sangilam.
Who has told you.*

Amgeli choli tumger divchi munn,
*We decided that we should,
Oxem ami eujilem.
get our daughter married in your house.
Amgeli choli tumger divchi munn,
We decided that we should,
Oxem ami eujilem.
get our daughter married in your house.*

Bailegeri xinkrum zata,

There is excitement in the lady's house
Taka matre polleat.
Old men are falling for her.
Bailegeri xinkrum zata,

There is excitement in the lady's house
Taka matre polleat.
And old men are falling for her.

Bailu mhuji bhurgi dekhun,
Because my wife is young,
Tika matxe samballiatu.
Please take care of her.
Bailu mhuji bhurgi dekhun,
Because my wife is young,
Tika matxe samballiatu.
Please take care of her.

+

Ami Bhikari Khore¹⁵
We are real beggars

Type: Dulpod
Source: Lourdino Barreto. Goemchem Git. Pustok 1, p. 28
Lyrics and Music: Anonymus
Date:
Musical form: Binary
Literary form: Sarcastic comment on "marginals". Monologue
Published 15.08.82. Printed by Pedro Barreto, Panaji
Translated by Lourenco Noronha, Vienna, June 2005

Ami bhikari khore.
We are real beggars.
Rezra bore.
We beg hard,
Bhikreank tandull poddtai thodde.
(But) Beggars get little rice.

Tandullu amkam
Poddtai bore,
We get a lot of rice,
Moddgonvam voddllea gharam kodde.

¹⁵ Beggars and destitutes were not known in traditional Goa, since the village communities attended to the needs of their members. Drunkards, however, did exist. (L. Noronha).

At the big house in Margão.

Poddlo tandull,
The rice which we receive,
Sorea(c) khaile,
We use for palm and caju wine,
Bazrant Apkarekodde.
At the market pub (of Margão).

Poddlo poixe,
When money comes,
Potiant ghaile.
We put it in the pocket.
Kedo pottol choi amkodde.
See what a big purse we have.

Matear fottem,
Rag on the head,
Paiank zotem,
Slippers on the feet,
Bhikreank jevonn mett'a aitem.
A beggar gets food without working.

Hatant dhanddo,
With rod in the hand,
Hankeant ol'li,
A basket at the elbow,
Bhikreank tiksanni choddi.
The rage of a beggar is very harsh.

+

Aptun Doptun
Banging this side and that

Type: Deknni
Source: Lourdino Barreto. Goemchem Git. Pustok 2, p. 46
Lyrics and Music: Annonymus
Date:
Musical form: Binary
Literary form: Ethnological aspects
Published 25.03.1984. Printed by M/s Pedro Barreto, Panaji
Translated by Romano Abreu, Chorão, Goa, June 2003

Aptun doptun go

*Banging this side and that side,
Cheddvan dantem¹⁶ manddilem
The girl has set the grinding stone.
Doilol' pitt soglem
The ground flour
Kombien' faspin uddoilem.
Was scratched away by hen.*

*Cheddum, cheddum cheddum,
The girl, the girl, the girl
Zobor mhum rê tem Ruzar kuparilem.
Of godfather Ruzar is very naughty.*

*Xit randunk cheddvan
The girl went to cook rice.
Chulir adon dhovorlem
She kept water to boil on the fire place.
Udok unne zaun
Because water was less,
Soglem xit lagun poddlem.
All the rice was stuck.*

*Cheddum, cheddum, cheddum,
The girl, the girl, the girl
Zobor mhum rê tem Ruzar kuparilem.
Of godfather Ruzar is very naughty.*

*Koddi korn' cheddvan
The girl after grinding curry,
Kunn'nneam¹⁷ niunnear dhovorlem
Kept it on a coir-ring in a earthen pan.
Niunneak¹⁸ uzo ieun
The coir-ring caught fire,
Soglem kunn'nnem omtolem.
And all the curry in the pan was upturned.*

*Cheddum, cheddum, cheddum,
The girl, the girl, the girl,
Zobor mhum rê tem Ruzar kuparilem*

¹⁶ In traditional Goa hand rotated round flat stones called *dantem* were used to grind grain. The bottom was fixed and the top was rotated with a small stick. This *dantem* was part of a dowry in some families. (L. Noronha).

¹⁷ *Kunn'nnem* is a shallow, wide mouthed earthen vessel to boil curry. (Romano Abreu).

¹⁸ *Niunneak* is a coconut coir ring (it is also made of paddy hay) to hold and keep steady an earthen vessel with a rounded bottom. (Romano Abreu).

Of godfather Ruzar is very naughty.

Xit vaddun vattlent¹⁹
After serving rice in a brass plate,
Cheddvan mezar dhovorlem
The girl kept it on the table.
Koddi mhunnun cheddvan
The girl thinking it is curry,
Kanxeant godd(u) kaloilem.
Mixed jaggery in a china bowl.

Cheddum, cheddum, cheddum,
The girl, the girl, the girl
Zobor mhum rê tem Ruzar kuparilem.
Of godfather Ruzar is very naughty.

Ruzar kuparin cheddvak
The godfather Ruzar
Borenoch tapoilem.
scolded the girl.

Tea ragan cheddvan
In that anger, that girl
Dantem moddun uddoilem.
She broke the grinding stone.

Tea ragan cheddvan
In that anger, that girl
Chulint udok(u) rokoilem.
Poured water into the fire place.

Tea ragan cheddvan
In that anger, that girl
Baint(u) bindul buddoilem.
Threw the pot into the well.

Cheddum, cheddum, cheddum,
The girl, the girl, the girl

¹⁹ *Vattli* is a small plate with a raised circular end made of a metal alloy known as *pitou*. It is used for daily meals but also during nuptial rituals. The bride and bridegroom eat rice out of one *vatli* as a symbol of their consens and mutual fidelity. The circular end is raised since Goans traditionally eat with the fingers of the right hand, not with fork, spoon and knives. The raised end also serves to retain rice with water known as *kanji*. Dr. Roque Mesquita, Professor for Sanskrit at the University of Vienna is of the opinion that *vattli* is derived from *vatunk*, meaning “to share”. (L. Noronha).

Zobor mhun rê tem Ruzar kuparilem.
Of godfather Ruzar is very naughty.

+

Arê Tanddela
Oh! Boatman!

Type: Deknni
Source: Lourdino Barreto. Goemchem Git. Pustok 2, p. 10
Lyrics and Music: Anonymus
Date:
Musical form: Binary
Literary form: Ethnological aspects
Published 25.03.1984. Printed by Pedro Barreto, Panaji
Translated by Romano Abreu, Chorão, Goa, June 2003

Arê tanddela,
Oh, boatman,
Mhaka vhor tuguelia voddear(i),
Take me in your boat.
Tea tujea tolda bhitor(i),
Inside your boatshed,
Sanddilea mogueli not(i).
I lost my nose pendant.

Arê dhi, dhi tandddela,
Oh, boatman, give,
Tujea mhojea ultra bhitor(i).
Give in between our word. (?)

+

Arso Dantonin Gheunu
Taking a mirror and a comb

Type: Dulpod
Source: Lourdino Barreto. Goemchem Git. Pustok 1, p. 44
Lyrics and Music: Anonymus
Date:
Musical form: Binary
Literary form: Monologue
Published 15.08.82. Printed by Pedro Barreto, Panaji
Translated by Lourenco Noronha, Vienna, June 2005

Arso dantonni gheunu,
Taking a mirror and a comb,

Zonelar ugoitam kensu.
I comb my hair sitting on the window.

Maimk(u) apouk dhadd(i) gô,
Send for your mother,
Pantianim bandunko kensu.
To pleat the hair.

Manank(u) apouk dadd(i) gô,
Send for your elder sister,
Pantiank bhandunko lanso (lensu).
To tie a cloth (kerchief) for the hair.

Titivak(u) appôunk dadd(i) gô,
Send someone to call your (titivak?),
Lansanko laucheako gancho.
To tie a knot (?) for the cloth.

+

Bandoddechea Pattear (Title: Choltam, Choltam)
On the bandh of Bandoddem (Walking, walking)

Type: Deknni
Source: Lourdino Barreto. Goemchem Git. Pustok 2, p. 7
Lyrics and Music: Anonymus
Date:
Musical form: (*not yet defined*)
Literary form: Ethnological aspects
Published 25.03.1984. Printed by Pedro Barreto, Panaji
Translated by Romano Abreu, Chora, Goa, June 2003

Bandoddechea pattear
On the bundh of Bandoddem,
Muzg(o) vaz(o)ta;
The band is playing.
Muzgachea sadar
By the sound of music,
Kolvont nach(o)ta.
The temple girl is dancing.

Choltam, choltam
Walking, walking,
Zali mhaka rat(i)
It was late night.
Lokot, zokhot, varem marun
Swaying, blinking the wind was blowing,

Gueli mhoji diuli. (bis)
My brass lamp got extinguished.

+

Bannallechea Monti Sokolo
At the base of the Benaulim Hillock

Type: Dulpod
Source: Lourdino Barreto. Goemchem Git. Pustok 1, p. 27
Lyrics and Music: Anonymus
Date:
Musical form: Binary
Literary form: Ethnological aspects
Published 15.08.82. Printed by Pedro Barreto, Panaji
Translated by: Alfred Noronha, Panaji, Goa, 26.05.2005

Bannallechea Monti sokolo,
At the base of the Benaulim hillock,
Roddta kole, choi, choi, choi.
Foxes are howling, look, look, look.

Mhojea baraborche ankvar chole,
My bachelor companions,
Kazar zale, choi, choi, choi.
Got married, look, look, look.

Kazar zaun bore suttole,
Got married and were saved,
Vignantule, choi, choi, choi.
from evil, look, look, look.

Kazar zainastana ul'lo titlei,
All those who remained bachelors,
Pixear poddle, choi, choi, choi.
Became mad, look, look, look.

Pixear poddnu dukhrim fattlean,
Dhanvtai polle, choi, choi, choi.

Dukringueri zaleai polle,
Look the swine has littered,
Xembhor pile, choi, choi, choi.
Hundred piglets, look, look, look.

+

Bara Tera Vorsam Zalim

Twelve to thirteen years have passed

Type: Mando

Source: Lourdino Baretto. Goemchem Git. Pustok 1, p. 20-21

Lyrics and Music: Annonymus

Date:

Musical form: Ternary

Literary form: Monologue

Published 15.08.82. Printed by Pedro Barreto, Panaji

Translated by Romano Abreu, Chorão, June 2003

Bara, tera vorsam zalim,
Twelve to thirteen years have passed,
Bara, diss(u) nhoi rê disle,
Like not more than ten days,
Atte vitte zaite kaddle,
I underwent a lot of trials and troubles,
Martirio rê bhogile,
And suffered much.
Devan churchur' amche kele.
God had pity on us.

Chusmo/ Refrain:

Ai, io io rê, io io rê moga,
Come, come, come my love,
Otreketam tuka.
I am longing for you.

Tujea utrar rê patieunum,
Trusting in your word,
Aiz pasun ankvar raulim hanvum,
I remained a spinster till today.
Tum borea dekhicho mhunnunum,
Because you are of good character,
Mhoji khoxi tunvem korunum,
You fulfilled my wishes,
Aiz feliz zalim hanvum. (Chusmo)
I am happy today. (Refrain)

Xekim kalliz zalem dhadoxi,
Finally my heart was satisfied,
Kallzar paus otloi ghosgoxi,
You appeased my heart (lit. You poured ample rain on my heart).
Kedinch zaunchim nhoim rê doxi,

We shall never part.
Puro dogaink ekuch²⁰ boxi. (Chusmo)
We need just one plate for both of us. (Refrain)

+

Baru Zala Gê Nari
The blooming season, oh damsel

Type: Deknni
Source: Lourdino Barreto. Goemchem Git. Pustok 2, p. 17
Lyrics and Music: Anonymus
Date:
Musical form: Binary
Literary form: Ethnological aspects
Published 25.03.1984. Printed by Pedro Barreto, Panaji
Translated by Romano Abreu, Moira, Goa, June 2003

Bar(u) zala gê nari, bar(u) zala
Blooming, oh damsel, blooming,
Xeunteam mogreancho
Crysanthemum and jasmine,
Tosoch(u) prem(u)
In the same our love,
Zaum-di amcho.
May it bloom.

Voir(i), voir(i) dong(u)rar,
On top, on top of the hillock,
Asa ek okol(o),
There is a bride,
Tiko' ek segred asa,
She has one secret,
Bomble sokol(o).
Below the navel.

+

Bol'lo Xidiek Mhuko Na Ga
Full pot has no rim

²⁰ It may refer to the fact that even a frugal life can be a happy life if love prevails at home. It may also refer to the Goan tradition of a bride and bridegroom sharing rice from a common plate as a symbol of consent to marriage. The ring and the word "Yes" as a sign of consent was brought by Europeans to Goa. (L. Noronha).

Type: Deknni

Source: Lourdino Barreto. Goemchem Git. Pustok 2, p. 36

Lyrics and Music: Annonymus

Date:

Musical form: Binary

Literary form: Ethnological aspects

Published 25.03.1984. Printed by Pedro Barreto, Panaji

Translated by Romano Abreu, Chorão, Goa, June 2003

Bol'lo xidi mhuk(o) na ga,

Water filled pot has no rim,

Maim mela, sunek(o) dukh(u) na ga.

Mother is dead, daughter-in-law has no grief,

Bol'lo xidi mogue anddir(i)

Full pot on my hip,

Maim mela, sun bounta tinttear(i).

Mother died, daughter-in-law is roaming in the market.

Far(o) ghetle, tumi far(o) ghetle

You took the curses and curses,

Tea papinnile.

Of that wicked woman.

Far(o) ghetle, tumi far(o) ghetle

You took the curses and curses,

Tea papinnile.

Of that wicked woman.

Vattleant(u) dall choi nachota

Look! Dall is dancing in the brass plate,

Maim mela sun choi hans(o)ta

Mother is dead, daughter-in-law is smiling,

Tostant(u) udok(o) nisachem

There is rice water in the basin,

Maim mela, sun ghal'na pangurxem.

Mother is dead, daughter-in-law is not covering the bed sheet.

Sasu moronn sune kam(u) zal' mhunn

After mother-in-law's death, daughter-in-law is independent,

Sogllo bhol'la ganv.

The whole village knows.

Sasu moronn sune kam(u) zal' mhunn

After mother-in-law's death, daughter-in-law is free,

Sogllo bhol'la ganv.

The whole village knows.

+

Boladdun Iskolacho Vellu

After school hours

Type: Mando

Source: Lourdino Barreto. Goemchem Git. Pustok 2, p. 66 - 67

Lyrics and Music: Annonymus

Date:

Musical form: Ternary

Literary form: Monologue

Published 25.03.1984. Printed by Pedro Barreto, Panaji

Translated by Lourenco Noronha, Vienna, 22.04. 2001

Boladdun iskolacho vell(u),

After school hours,

Tuzo sangat zatol' godd(u).

I used to enjoy your sweet-friendship.

Handar, tujea ghalun(u) hat(u),

Putting my hand on your shoulder,

Xenddeacho ek(u) kaddil' kens(u).

I plucked a hair from your pleath.

Chusmo/ Refrain:

Iskolacho vell(u) zatoch mannka,

After school hours, my love (lit. jewel),

Ugddas tuzo ieta gô mhaka,

I remember you,

Iskhol sonn' pollum-xem dis(o)ta.

I feel like leaving school.

Am'recher lisanv ghetalom tujem,

While I was taking your lessons at Angelus-time,

Kalliz bandun ghetleim gô mhojem.

You captured my heart.

Bens pertilh' zait mhunn ghorchem,

On account of the inheritance of the home-property,

Ingrat zaleim aikun pai-maimchem. (Chusmo)

You became unfaithful listening to the talk of your father and mother. (Refrain)

Zaito tempo zaun ghelo gô mannka,

Many days have passed, my love.

Sangat tuzo mellunk na mhaka.

Since I enjoyed your friendship.

Boun-boun ugddas motint(u) golltta,

Wherever I go it comes again to my mind,

Chim'tte kaddi te lisanvanchea vella. (Chusmo).

The pinches you used to give me during lessons. (Refrain)

+

Bolkavcheri Rê Boisotam

I am sitting in the balcony

Type: Mando

Source: Lourdino Barreto. Goemchem Git. Pustok 1, p. 52 - 53

Lyrics and Music: Anonymus

Date:

Musical form: Ternary

Literary form: Monologue

Published 15.08.82. Printed by Pedro Barreto, Panaji

Translated by Lourenco Noronha, Vienna, March 2001

Bolkavcheri rê boisotam,
I am sitting in the balcony,
Amchem kantar hanv koritam,
I am singing our song,
Dukhancheo zhoru korunum rott'tam,
I am crying streams of tears,
Khoinean dekhtol gai mhunn polletam.
I am looking to see where I will meet him again.

Chusmo/ Refrain:

Axeunum hanv rabotam,
I am longing for him, and waiting,
Kedom amger ietol to sang atam.
Tell us now: "When will he visit us?"

Tea intruzachea disa,
On that carnival day,
Kitem sanglol' tunvem mhaka?
What did you tell me?
Tantunum kollon ailem rê mhoga,
At that time I came to know,
Kallzant môg asa mhunnun tujea. (Chusmo)
That you have affection for me. (Refrain)

Anik vell(u) korinaka,
Do not delay anymore,
Kalliz mhojem axeta tuka.
My heart is longing for you.
Monant dubhav dhori naka,
Do not have doubts in your mind,
Vegim io rê gopant mhojea. (Chusmo)
Come you (male) soon into my embrace. (Refrain)

+

Borie Tariri

On the boat station of Borim

Type: Deknni

Source: Lourdino Barreto. Goemchem Git. Pustok 2, p. 19

Lyrics and Music: Anonymus

Date:

Musical form: Binary

Literary form: Ethnological aspects

Published 25.03.1984. Printed by Pedro Barreto, Panaji

Translated by Romano Abreu, Chorão, Goa, June 2003

Borie tarir(i)

To the boat station of Borim,

Kolvontam dadd(i)

Send dancing girls.

Kolvontam dadd(i) dada

Send dancing girls, my Lord,

Porvotavelim.

From the hillock.

Kolvontam ami Porvotavelim,

We dancing girls from the hills,

Vatt(u) visron(u) ami

We lost our way,

Marvauk(u) sampoddlim.

And were found by Maro.

+

Cecilia Mhojem Nanv

Cecilia is my name

Type: Dulpod

Source: Lourdino Barreto. Goemchem Git. Pustok 1, p. 41

Lyrics and Music: Anonymus

Date:

Musical form: Binary

Literary form: Dialogue

Published 15.08.82. Printed by Pedro Barreto, Panaji

Translated by Lourenco Noronha, Vienna, June 2005

Cecilia mhojem nanv.

Cecilia is my name.

Cheddvam bhitor cheddum kurioso hanv.
Among all (the other) girls I am the smartest.

Tum kurioso zaleari²¹,
If you are smart enough,
Mogê matxi judi talhar kori.
Cut my coat to suit (me).

Tugê judi talhar korunk?
Should I cut your coat to suit?
Irmanv mhogê bhurgi nhõi rê moti.
Oh my "elder brother", my mind is not young (childish).

Sinalko ditam pero.
I will give you a guava as a symbol.
Cecil você quer ou não quero ?
Cecilia, do you want or you do not want?

Maka naka tujem pero.
I do not want your guava.
Dilear puro mogachem utoru.
It is enough if you give me your promise of love

+

Cheddum Hanvum
I am a girl

Type: Dulpod
Source: Lourdino Barreto. Goemchem Git. Pustok 2, p. 83
Lyrics and Music: Anonymus
Date:
Musical form: Binary
Literary form: Narrative
Published 15.08.82. Printed by Pedro Barreto, Panaji
Translated by: Alfred Noronha, Panaji, Goa, 26-05-2005

Cheddum hanvum tornem pan(u),
I am a young leaf,
Nanv rê mhojem Mari Santan(u). (bis)
My name is Maria Santana, Sir.
Benddar bandil' ganttoi tonn(u),
I have tied a knot on the waist,

²¹ The virtues of a bride were measured on her ability to care for a family. (L. Noronha).

Sodoll zata mhunn nesonn(u). (*bis*).

Because my clothes become loose.

+

Cheddva Go Chedduva

Oh my girl ! Oh my girl !

Type: Dulpod

Source: Lourdino Barreto. Goemchem Git. Pustok 1, p. 36

Lyrics and Music: Anonymus

Date:

Musical form: Binary

Literary form: Dialogue

Published 15.08.82. Printed by Pedro Barreto, Panaji

Translated by Lourenco Noronha, Vienna, June 2005

Chedva-go, ched(u)va,

Oh my girl! Oh my girl!

Horta kuxik kitem kortalem tinga?

What were you doing there in the corner of the garden.

Mãim-gê, mhojê maim,

Mother, my mother,

Hortantulim fulam punzaitalim hanv.

I have been collecting flowers from the garden.

Cheddva-go, chedd(u)va,

Oh my girl, oh my girl,

Bhakra cholo kiteak bhonvtalo tinga?

Why is the son of the landlord boy walking around there?

Mhaka mog(u) gê fulancho,

I only love flowers, I tell you,

Dubhav ghenakai lokalea choleancho.

Do not suspect the village boys.

+

Chintun Fuddar Deva Mhozo

Thinking, Oh God, of my future

Type: Mando

Source: Lourdino Barreto. Goemchem Git. Pustok 1, p. 66 - 67

Lyrics and Music: Anonymus

Date:

Musical form: Ternary

Literary form: Monologue

Published 15.08.82. Printed by Pedro Barreto, Panaji
Translated by Lourenco Noronha, Vienna, 22.04.2001

Chintun fuddar Deva mhoso,
Thinking, Oh God, of my future,
Rott'am hanv zalolea dissako,
I am lamenting (weeping over) the day I was born,
Tea mhojea zalolea dissako,
That day that I was born,
Tea mhojea nixtur noketrako.
On account of my cruel stars.

Chusmo/ Refrain:
Sonvsaran(u) sanddilo rê mhaka,
You left me alone in this world,
Mhojem vid mellona rê tuka.
You will not get me alive (lit. get my life).

Roddun dukhanch' kortam vall(u).
I am crying torrents of tears.
Suseg na Deva mhoj' jivak(u).
O God, there is no peace in my life.
Patt kelli avem sonvsrak(u),
I turned my back to this world,
Pavunk anj bhoddveanch' sangatak(u). (Chusmo)
To gain the friendship of the Guardian Angels. (Refrain)

(Check the translation of this verse)
Futtkem nixtur noxib mhojem,
My fate has been false and cruel,
Kiteak mhunn favo mhaka zaunchem,
In what way have I deserved it,
Sonvsarant sukh na mhaka mellchem,
I shall not find happiness in this world.
Dukhanim kaloitam xit mhojem. (Chusmo)
I am mixing my food (lit. rice) with my tears. (Refrain)

+

Choi, Choiai Rê
Look. look

Type : Deknni
Source: Lourdino Barreto. Goemchem Git. Pustok 2, p. 18
Lyrics and Music: Anonymus
Date:
Musical form: Ternary

Literary form: Ethnological aspects
Published 25.03.1984. Printed by Pedro Barreto, Panaji
Translated by Romano Abreu, Chorão, Goa, June 2003

Choiai rê, choi, choiai rê,
Look, look, look,
Ami deknni nachitanv, choi, choi, choi,
We are dancing the deknni dance. Look, look, look,
Choiai rê, choi, choiai rê,
Look, look, look.
Ami deknni nachitanv.
We are dancing the deknni dance.

Xiroddchim chedd(u) vam,
The girls of Shiroda,
Mhottinch pamprelam,
Are very naughty harlots.
Ugtim ghalun nidtai,
The keep open and sleep,
Zonelam, oi zonelam.
Windows, yes windows.

Choiai rê, choi, choiai rê,
Look, look, look,
Ami deknni nachitanv.
We are dancing the deknni dance.

+

Derantu Champo

In front of the house there stands a champak-tree

Type: Dulpod
Source: Lourdino Barreto. Goemchem Git. Pustok 1, p. 45.
Lyrics and Music: Anonymus
Date:
Musical form: Binary
Literary form: Ethnological aspects
Published 15.08.82. Printed by Pedro Barreto, Panaji.
Translated by Lourenco Noronha, Chorão / Vienna, June 2005

Derant(u) champo,
In front of the house there stands a champo-tree,
Zonelar fulanchi dali.
On the window sill lies a flower basket.

Fulam molaitali,

*She was bargaining for flowers,
Rê okol bai mhum rê amchi.
Our dear young bride.*

Ful(u) gô rompeachem,
*The flowers of the chilli-plant,
Bai tuka mautam funkeachem.
I shall give you free to wear, my Lady.*

Ful(u) maula tallier,
*If you wear the flower on the back of your head,
Bai tuca apoitai mallier.
My Lady, you will be called upstairs (to the loft).*

+

Dhove Rozericho Kollo
A bud of a white rose

Type: Mando

Source: Lourdino Barreto. Goemchem Git. Pustok 2, p. 62 - 63

Lyrics and Music: Anonymus (Micael Martins)

Date:

Musical form: Ternary

Literary form: Dialogue

Published 25.03.1984. Printed by Pedro Barreto, Panaji

Translated by Lourenco Noronha, Chorão / Vienna, 22.04.2001

Dhove rozericho kollo,
*A bud of a white rose,
Mhojea mogan rê ful'lolo.
Blossomed with my love.
Modhem dusman entrad zaun(u),
An enemy entered in-between,
Mhojea gopantulo velo.
And snatched it from my bosom.*

Bienaka ai mojea moga.
*You need not be worried, oh my love.
Feliz zauncheak,
I wish you happiness,
Adeus kortam tuka.
While saying farewell to you.*

Maiachea mhuineank rautalim hanvum,
*In the month of May I (female) was waiting,
Kazra' sacrament zoddttolim mhunnum,*

Thinking that I would receive the sacrament of marriage.
Ekech chukik rê sampddonum
Just on account of one mistake,
Gopantulo gueloi rê suttunum.
You parted from my embrace.

Anjea porim tum sarkeacho,
You (male) truly resemble an angel.
Devan mhaka,
Favo rê kelo.
But God did not destine you for me.

Soglleem sanddum mog kortalom tuzo,
Leaving everything apart I (male) devoted my love to you (female),
Diun mhojea kallzacho gonddo.
Giving you my whole heart.
Bai tum fuddar polle tuzo.
My lady, see to your own future.
Mhojean kazar zauncheak nezo.
I cannot get married (to you).

Oddeant fugar zata mhojea.
I am feeling suffocated in my chest.
Kensancho dunvor,
Dhi gô mhaka tujea.
Do give me the scent of your hair.

+

Dogueo Tigueo Beatini
Two-three old spinsters

Type: Dulpod
Source: Lourdino Barreto. Goemchem Git. Pustok 2, p. 73
Lyrics and Music: Lourdino Barreto
Date:
Musical form: Binary
Literary form: Satire
Published 15.08.82. Printed by Pedro Barreto, Panaji.
Translated by: Alfred Noronha, Panaji, Ilhas, Goa, 26.05.2005

Chusmo/Refrain:
Dogueo, tigueo beatini,
Two-three old spinsters,
Gueleo kum(u)sarak. (*bis*)
Have gone for confessions.

Ekli kori ters(u) rozar(u),
One was reciting the rosary,
Dusri kori orasanv mental(u),
The other was saying prayers mentally,
Tisri mari odd'ear

The third was striking her breast
Dumkeanche far(u). (Chusmo/Refrain)
Striking loud blows.

Eklen add'lo mannsacho kopo,
One brought a piece of rice cake,
Dusren add'lo bol(u) poderalo,
The other brought a baker's cake,
Tisren addlo xeuntto

The third brought a mullet
Rechear kelolo.
That was fried with stuffed spices. (Chusmo/Refrain)

Padigar ghara nhui re ghel'lo,
The parish priest had gone home²², Sir
Taguelo papa mornant aslo.
His father was on his death bed.
Xeuntto addol'padkuran

The mullet that was brought
Ekleanuch khailo.
Was eaten by his assistant priest, alone. (Chusmo/Refrain)

+

Donu Tinu Vorsam Zalim
Two three years have passed

Type: Mando
Source: Lourdino Barreto. Goemchem Git. Pustok 1, p. 60 - 61
Lyrics and Music: Anonymus
Date:
Musical form: Ternary
Literary form: Monologue
Published 15.08.82. Printed by Pedro Barreto, Panaji
Translated by Lourenco Noronha, Vienna, 22.04.2001

²² To his ancestral home.

Don(u) tin(u) vorsam zalim,
Two, three years have passed,
Hanvem môg(u) keliar tuzo.
Since I fell in love with you.
Oh! sangum nezo moga,
I cannot forget it, my love,
Mhaka ugddas ieta tuzo.
I remember you.

Chusmo/ Refrain:
Sanddunum tum gelear mhaka,
Should you forsake me and go away,
Anjea mojea,
My angel,
Moji birmôt futt' tol tuka.
My curse will fall on you.

Hanvum sanddina gô tuka,
I shall not leave you,
Kallzak khot poddla mogach' tujea.
I have a mark of your love on my heart.
Bexttoch dubhav dhorinaka,
Do not have any doubts (suspicion),
Tujê xivai konnuch mhaka naka.
I do not want to (tuje xivai korrunch ?). (Refrain)

Sogleank korun ami patt(u),
Having turned our back to everyone,
Chintnank dium-ia dusro pas(u),
Let us give our feelings (thoughts) another chance,
Matui suseg na jivak(u),
I have no peace in my life,
Kazar dhoria rê Maiak (u).
Let us get married in May.

+

Doriachea Lharari
Upon the waves of the sea

Type: Mando

Source: Lourdino Barreto. Goemchem Git. Pustok 1, p. 58-59

Lyrics and Music: Anonymus

Date:

Musical form: Ternary

Literary form: Monologue

Published 15.08.82. Printed by Pedro Barreto, Panaji

Translated by Lourenco Noronha, Vienna, 22.04.2001

Doriachea lharari,
Upon the waves of the sea,
Chondrimachea uzvaddari,
And in the light of the moon,
Hea mojea kensanchea fantieri,
Upon the pleath of my hair,
Jurar zatam Deva mukari.
I give an oath in the presence of God.

Chusmo/ *Refrain:*
Io rê moga, choi rê mhaka,
Come my love, look at me,
Mogache dolle lai rê mhaka.
Give me a loving look.

Anj(u) tum rê arkanj(u),
You are an angel, an archangel,
Kerobim adorad(u),
An adorable Cherubim,
Ho amcho ekuch mhum rê “Pacto”,
Since this is our only union,
Jurament(u) zaum dhi rê sagrad(u). (Chusmo)
Lay an oath and it will be sacred. (Refrain)

Rati nidênt hanv sopnetam,
When I sleep at night I dream,
Uttun abras diuncheak vetam,
Standing up I go to embrace you,
Zagim zaun rê fottoutam,
When I wake up I find myself deceived,
He martir tukach rê bhettoitam. (Chusmo)
These (my) sufferings I offer to you. (Refrain)

+

Edê Raticê Pakle Bountai

The Whites (Portuguese) are roaming about so late at night

Type: Dulpod

Source: Lourdino Barreto. Goemchem Git. Pustok 2, p. 79

Lyrics and Music: Anonymus

Date:

Musical form: Binary

Literary form: Political agitation

Published 15.08.82. Printed by Pedro Barreto, Panaji

Translated by: Alfred Noronha, Panaji, Ilhas, Goa, 26.05.2005

Edê ratichê pakle bountai,
The whites (Portuguese) are roaming about so late at night.
Khaddache,
Bearded ones,
²³Ani main(u) mhojea filoz kelai,
My mother has made fritters
Goddache.
Of molasses (jauggery).

²⁴Konn sang(o)lta Bhonsule²⁵,
Who will inform the Bhonsules,
Ietai mhunn chorunk(o),
That they are coming to pilfer,
Corneti funkun Bhonsule,
Blowing the trumpet, the Bhonsules,
Ietai mhunn gharanko.
Are coming to their houses.

Edê ratichê pakle bountai,
The whites (Portuguese) are roaming about so late at night,
Khaddache,
Bearded ones,
Ani main(u) mhojea filoz kelai,
And my mother has made fritters,
Goddache.
Of molasses (jaggery.)

+

Edê Raticho Konn Rê Menddo
So late in the night who is that lover

Type: Dulpod
Source: Lourdino Barreto. Goemchem Git. Pustok 1, p. 49
Lyrics and Music: Anonymus
Date:
Musical form: Binary
Literary form: Dialogue
Published 15.08.82. Printed by Pedro Barreto, Panaji

²³ What do these two line refer to?

²⁴ This verse belongs probably to another dulpod. (L. Noronha).

²⁵ Should the translation be: “Who will inform that the Bhonsule are coming ...” (L. Noronha).

Translated by Lourenco Noronha, Vienna, June 2005

Lady:

Edê raticho konn rê menddo,
So late in the night who is that lover,
Daram fapaitalo. (bis)
Knocking (lit. beating) at the door.

Lover:

Hanvum gê kumar sodancho kupar,
I (male) am your lover, your usual lover,
Dar(u) vegim mhaka kadd. (bis)
Kindly open the door for me quickly.

Lady:

Dar tuka hanvum kaddttim ga kumpar,
I would have opened the door for you, my Lover,
Maim asa mukhar. (bis)
But my mother is there.

Lover:

Aslear(u) asum ugodd gê kumar,
Be she there or not, my Lover (female), open the door,
Rabona hi mhoji lall. (bis)
(Translation?)

+

Farar Far Zatai Ranant(u)

Shots after shots are roaring in the forest

Type: Dulpod

Source: Lourdino Barreto. Goemchem Git. Pustok 2, p. 78

Lyrics and Music: Anonymus

Date:

Musical form: Binary

Literary form: Political agitation/ resistance

Published 25.03.1984. Printed by Pedro Barreto, Panaji

Translated by Lourenco Noronha, Vienna, June 2005

Farar far zatai ranant(u).

Shots after shots are roaring in the forest.

Farar far zatai ranant(u).

Shots after shots are roaring in the forest.

Pakle mat'tai ranneank(u).

The white men are shooting at the Rane.

Ranne mat'tai pakleank(u).
The Rane are shooting at the white men.

Farar far zatai ranant(u).
Shots after shots are roaring in the forest.
Farar far zatai ranant(u).
Shots after shots are roaring in the forest.

+

Fonddenchea Desyagueri
In the house of Desai at Ponda

Type: Deknni
Source: Lourdino Barreto. Goemchem Git. Pustok 2, p. 24
Lyrics and Music: Annonymus
Date:
Musical form: Binary
Literary form: Ethnological aspects
Published 25.03.1984. Printed by M/s Pedro Barreto, Panaji
Translated by Romano Abreu, Chorão, Goa, June 2003

Fonddenchea Desyagueri,
In the house of Ponda's Desai,
Kolvont(u) nach(o)ta, Are ho!
A Kolvont-girl is dancing, hey ho!
Kolvont(u) nach(o)ta, Are ho!
A Kolvont-girl is dancing, hey ho!
Kolvont(u) nach(o)ta!
A Kolvont-girl is dancing!

Bandoddechea pattear
In the tent of Bandora
Muzg(o) vaz(o)ta, Are ho!
The band is playing, hey ho!
Muzg(o) vaz(o)ta, Are ho!
The band is playing, hey ho!
Muzg(o) vaz(o)ta.
The band is playing!

+

Fugar Zata Kazraku Vocheako
You are so anxious to go to the wedding

Type: Dulpod

Source: Lourdino Barreto. Goemchem Git. Pustok 1, p. 32

Lyrics and Music: Anonymus

Date:

Musical form: Binary

Literary form: Socio-critical agitation

Published 15.08.82. Printed by Pedro Barreto, Panaji

Translated by Lourenco Noronha, Vienna, June 2005

Fugar zata kazraku vocheako,
You are so anxious to go to the wedding,
Baie tuka kitem kot'ta nachunko.
My girl, what dance do you know.

Chusmo/ *Refrain*

Moddgoavam kortelar muzgu vazta oh!

In Margão music is being played at the Police/Military Barracks,

Modlea bhattant Dona Piedad polku nachta gô!

Dona Piedad is dancing polka on the middle floor.

Matva bailean - kortachea kuxiko,
Outside the dance hall (mato), near the garden wall,
Zuanv (João) lagla Jaknako (Joaquinanco) poxeunko.
João started carressing Jacquin.

Chusmo/ *Refrain*

Chimtte kaddlear dumke marlear,

If I pinch you or give you blows,

Chedua mainku sanginaka gô!

You girl, do not tell your mother.

+

Ful Maillam Tallier²⁶

With a flower on your head

Type: Dulpod

Source: Lourdino Barreto. Goemchem Git. Pustok 2, p. 76

Lyrics and Music: Anonymus

Date:

Musical form: Binary

Literary form: Critical Social Comment

Published 15.08.82. Printed by Pedro Barreto, Panaji

²⁶ This *dulpod* comments on one of the ways in which the landlords exploited their tenants. Refer also to Ago Chedduva, Ago Chedua and Fulo Hanv Jardintulem. (L. Noronha).

Translated by: Alfred Noronha, Panaji, Ilhas, Goa, 26.05.2005

Ful maillam tallier,
With a flower on your head,
Cheddva tuka apoila mallier. (*bis*)
My girl, you are called upstairs.

Bhat gailam suroi,
We have sown raw rice,
Cheddva tuka zai toxem miroi. (*bis*)
My girl, have whatever fun you want.

Ho rupoi cholona,
This rupee is fake,
Cheddva tujem bendd go alona. (*bis*)
My girl, your waist is not swaying.

Ho rupoi khuim khotto,
It seems this rupee is false,
Cheddva tuzo kupar go mottho. (*bis*)
My girl, your lover is fat.

Chandnem udelam,
The moon has risen,
Cheddva tujim dhamp go zonelam. (*bis*)
My girl, shut your windows.

+

Ful Rê Rompia
Bloom you flower plant

Type: Dulpod
Source: Lourdino Barreto. Goemchem Git. Pustok 1, p. 50
Lyrics and Music: Anonymus
Date:
Musical form: Binary
Literary form:
Published 15.08.82. Printed by Pedro Barreto, Panaji
Translated by: Alfred Noronha, Panaji, Ilhas, Goa, 26.05.2005

Ful, ful, ful, rê rompia,
Bloom, bloom, bloom, o you small flower plant,
Rompo bhôr.
You are full (of flowers).

Kadd, kadd, kadd rê deddia,

*Take, take, take, o bestman,
Dali bhôr.
A basketful.*

*Ghunt, ghunt, ghunt gê dediê,
String, string, string, o bridesmaid,
Fanti bhôr.
A bouquet.*

*Mall, mall, mall gê okle,
Wear, wear, wear. O bride,
Xenddo bhôr.
In a full lock of hair.*

*Nach, nach, nach rê novrea,
Dance, dance, dance o groom,
Rati bhôr.
The whole night long.*

*Vhadd, vhadd, vhadd gê uniê,
Serve, serve, serve, o sister-in-law,
Tatt(u) bhôr.
A plate full.*

+

Fulu hanvum Jardinintulem
I am a flower from a garden.

Type: Dulpod

Source: J.A.A. Fernandes, vulgo: André Xett (1884-1980). Album Cantarancho. Song No. 120. Bogtavaddo, Chorão

Lyrics and Music:

Date:

Musical form: Binary

Literary form: Dialogue

Published 28.04.1953. Printed at the Codialbail Press. Mangalore, Karnataka

Translated by António Vicente de Noronha (1895-1982), Pandavaddo, Chorão, July 1981

Fulu ãum jardinintulem, votan bavolem. (*bis*)
*I am a flower from a garden,
Fading in the sun.*

Neketro ãum fanteavelem²⁷, cupan dampolem. (*bis*)
I am a star of the dawn,
Covered by a cloud.

Borem dista mun, bakra-baban ravunc dovôrlem²⁸. (*bis*)
Because I am (or you are?) so beautiful,
The landlord invited me (or you?) to live in his house.

+

Ghe, Ghe, Ghe²⁹
My lady, my lady, my lady

Type: Dulpod
Source: Lourdino Barreto. Goemchem Git. Pustok 1, p. 30
Lyrics and Music: Anonymus
Date:
Musical form: Binary
Literary form: Ethnological aspects
Published 15.08.82. Printed by Pedro Barreto, Panaji
Translated by: Alfred Noronha, Panaji, Ilhas,Goa, 26.05.2005

Chusmo/Refrain
Ghe, ghe, ghe,
My lady, my lady, my lady,
Dukrak mhojea vagan velo ghê.
My pig has been taken by the tiger, my lady.

Nhõi barancho nhoi terancho,
Not of twelve or thirteen,
Solog mhozo pondra solancho.
My pig is of fifteen or sixteen. (Chusmo/Refrain)

Nhõi funkeacho nhõi bagacho,
It is not a free one, nor is it in partnership,
Solog mhozo xiunne duddvancho.

²⁷ “Star of the Morning” (*Stella Matutina*) is an attribute given by Catholics to the Blessed Virgin Mary in the Litany. Since some of the *durpods* and *mandos* were composed by priests and the *mestre* this attribute might have been transferred to the girl of this *durpod*. (L. Noronha).

²⁸ This *dulpod* comments on one of the ways in which the landlords exploited their tenants. Refer also to Ago Chedduva, Ago Chedua, Ful Maillam Tallier and Fulo Hanv Jardintulem. (L. Noronha).

²⁹ Refer to Chicú Eoi. (L. Noronha).

My pig was from money earned by sowing. (Chusmo/Refrain)

Nhõi zoddicho nhõi faideacho,
Not for earning nor to make profit,
Solog mhozo gharach marpacho.
My pig was for home consumption only. (Chusmo/Refrain)

Nhõi haddancho nhõi chorbecho,
Not a lean one nor full of fat,
Solog mhozo justuch khaupacho.
My pig was just right for consumption. (Chusmo/Refrain)

+

Ghe Ghe Ghe Ghe Ghe, Ghe Ga Saiba
Take it, Sir!

Type: Deknni
Source: Lourdino Barreto. Goemchem Git. Pustok 2, p. 13
Lyrics and Music: Anonymus
Date:
Musical form: Binary
Literary form: Dialogue, Ethnological aspects
Published 25.03.1984. Printed by M/s Pedro Barreto, Panaji
Translated by Lourenco Noronha, Vienna, 16.04.2005

Kolvont / *Dancing girl*:
Ghe, ghe, ghe, ghe,ghe, ghe ga saiba!
Take it, Sir!

Lover:
Mhaka naka go, mhaka naka go.
I don't want it. No, I don't want it.
Kolvont / *Dancing girl*:
Him mhojea painanchim painzonnam, ghe ga saiba.
These anklets from my feet, take them, Sir!
Lover:
Mhaka naka go, mhaka naka go.
I don't want them. No, I do not want them.

+

Gonnespoti³⁰ Raya

³⁰ Goans celebrate the Ganesha festival at the end of the monsoons. They bring clay images (*murthi*) of Lord Ganesh, a deity with an elephant's head and human body. He is kept on the pedestal and offerings of fresh flowers, vegetables and fruits are hung above on a frame.

“Lord” Ganesh (a deity)

Type: Deknni

Source: Lourdino Barreto. Goemchem Git. Pustok 2, p. 41

Lyrics and Music: Anonymus

Date:

Musical form: Binary

Literary form: Ethnological aspects

Published 25.03.1984. Printed by M/s Pedro Barreto, Panaji

Translated by Romano Abreu, Chorão, Goa, June 2003

Gonnespoti Raya, taka noman kor-ia

Lord Ganesh, let us pay respect to him,

Potravolli manddun taka jevonnn borench dium-ia.

Let us give him lot of food spread on the plantain leaf.

Are Dheva, Rama Raya

Oh God, Lord Rama,

Ami kortanv puja tula (tuka).

We are offering prayers to you.

Are Dheva, Rama Raya

Oh God, Lord Rama,

Ami kortanv puja tula (tuka).

We are offering prayers to you.

Mhoino bhor(i) gorant dovrn, pontteo³¹ taka laum-ia

Let us keep him in the house for a month and light lamps,

Puja tachi korun, korun, baint(u) vorun sodd-ia.

After daily prayers we will immerse in the well.

Are Dheva, Rama Raya

Oh God, Lord Rama,

Ami kortanv puja tula (tuka).

We are offering prayers to you.

Are Dheva, Rama Raya

These include forest flowers and fruits. After daily prayers, singing of devotional songs (*bajan, arathi*) and music by traditional instruments the image is taken in a procession - accompanied by fireworks and distributioin of sweets - and immersed in a river or sea. (Romano Abreu).

³¹ *Ponti* (plural *pontteo*) is a small flat oval shaped lamp made of mud (earth) with a tip in which a cotton wick is fixed. Vegetable oil is used to feed the wick. *Pontis* are placed in front of a deity and on the window sill at Divali, the Feast of Light. The ritual lamp in Goa, however, has five wicks representing the five items of faith among Goans: *Brahaman* (God the Creator), *atma* (the soul), *karma* (virtues), *samsara* (circle of rebirth) and *moksha* (the return of the soul to the creator). (L. Noronha).

*Oh God, Lord Rama,
Ami kortanv puja tula (tuka).
We are offering prayers to you.*

Pan supari, chibddam moguim haddun bhettek dium-ia
*Let us offer betel leaf, betel nut, mash melon, jasmine,
Lokximonnak sangun borench vazontor(u) dhor-ia.
We will engage Loximan to play good music.*

Are Dheva, Rama Raya
*Oh God, Lord Rama,
Ami kortanv puja tula.
We are offering prayers to you.
Ami kortanv puja tula.
Oh God, Lord Rama,
Ami kortanv puja tula.
We are offering prayers to you.*

+

Gupit Mông Bhurgeponnacho
Secret love of our childhood

Type: Mando
Source: Lourdino Barreto. Goemchem Git. Pustok 1, pg. 6-7
Lyrics and Music: Anonymus
Date:
Musical form: Ternary
Literary form: Monologue
Published 15.08.82. Printed by Pedro Barreto, Panaji
Translated by Lourenco Noronha, Vienna, 22.04. 2001

Gupit mông bhurgeponnacho.
Secret love of our childhood.
Devan amkam nirmilolo.
Destined for us by God.
Atam zalom hanv eklo.
I am now alone.
Ekvott zaun tuzo,
After having been with you,
Mông doxim zalo,
Our love has been torn apart.
Ugddas ieta mhaka tujea utrancho.
I remember your words.

Chusmo/ Refrain:
Burgeponnachea sukha,

*You, the happiness of my youth,
Ekloch dovorloi mhaka.
You left me (male) alone.
Koxem puttvolem tuka,
How did you conceive it,
Sanddcheak maca.
To forsake me.*

*Cazar zaumchê adim moga,
Before getting married, my dear,
Don, tin, chitti boroil'leo mhaka.
I had sent two, three letters to you.
Chitti vachumchea vella,
When I read these letters,
Roddunk(u) ieta,
I feel to cry,
Kalliz fapsota,
My heart suffocates,
Anik sounsar naka dista. (Chusmo)
I feel that I do not want to live in this world anymore. (Refrain)*

*Eksurponn mhojer(u) ailem,
Lonliness has come upon me,
Devan mhaka formailolem.
Destined for me by God.
Dogam parianchem zoddem,
Like a pair of two doves,
Mogan bhonvtalem.
We were living in love.
Kalliz gô amchem,
Our hearts,
Aiz thaun separar(u) zalem. (Chusmo)
From today onwards are separated. (Refrain)*

+

Hanv Saiba Poltoddi Vetam
I am going to the other side of the river

Type: Deknni
Source: Lourdino Barreto. Goemchem Git. Pustok 2, p. 8
Lyrics and Music: Anonymus
Date:
Musical form: Binary
Literary form: Ethnological aspects
Published 25.03.1984. Printed by M/s Pedro Barreto, Panaji
Translated by Romano Abreu, Chorão, Goa, June 2003

Hanv saiba poltoddi vetam,
Sir, I'm going to the other side of the river bank.
Damulea lognak(u) vetam;
I am going for Damu's wedding.
Mhaka saiba vatt(u) dakoi,
Show me the way please,
Mhaka saiba vatt(u) kollona.
I do not know the way.

Damulea matt(u) vant(u)
In Damu's wedding pendal,
Kolvontacho khell(u)
Dancing girls are having a skit.
Damulea matt(u) vant(u)
In Damu's wedding pendal,
Kolvontacho khell(u)
Dancing girls are having a skit.

+

Hatachim kaknnam ditam (Title: Poltoddi voron pavoi)
I give you the bangles from my hands,

Type: Deknni
Source: Lourdino Barreto. Goemchem Git. Pustok 2, p. 14
Lyrics and Music: Anonymus
Date:
Musical form: Binary
Literary form: Ethnological aspects
Published 25.03.1984. Printed by Pedro Barreto, Panaji
Translated by Romano Abreu, Chorão, Goa, June 2003

Hatachim kaknnam ditam,
I give you the bangles from my hands,
Poltoddi voron pavoi;
Reach me to the opposite bank.
Fulanchi fanti ditam,
I give you this string of flowers,
Poltoddi voron pavoi.
Reach me to the opposite bank.

Aga tarya, tarya mama,
Oh Boatman, Oh boatman Uncle,
Mhaka voron pavoi poltoddi,
Reach me to the opposite bank,
Oi poltoddi.

Yes, opposite bank.

+

Hatlaunnem³² Zalem

The touching ceremonies are over

Type: Deknni

Source: Lourdino Barreto. Goemchem Git. Pustok 2, p. 22

Lyrics and Music: Anonymus

Date:

Musical form: Binary

Literary form: Ethnological aspects

Published 25.03.1984. Printed by M/s Pedro Barreto, Panaji

Translated by Romano Abreu, Chorão, Goa, June 2003

Hatlaunnem zalem, dada,

The touching ceremony is over, oh Elder!

Zalem hatlaunnem;

The touching ceremony is over.

Hatlaunnem zalem dada,

The touching ceremony is over, oh Elder!

Zalem hatlaunnem.

The touching ceremony is over.

Magun gehe zaitem,

You can demand lot of riches,

Voddun gehe Mog(o)rem,

Attract love and jasmine,

Zoddiek gehe Xeuntem,

Pair it with chrysanthemums,

Vochun dhi Dulguem.

Go and give Dulgem.

+

Henriqueta Adelaide

Henriqueta Adelaide

³² The *devadasi* (Daughter of God) in Goa was a virgin dedicated to the temple service. During the initiation rite known as *hatlaunnem* (*hat* means “hand”, *launk* means to “touch”), she lost her virginity in favour of an influential village elder while the temple priest placed a coconut into her hand in front of the temple deity. She was not permitted to get married. (Romano Abreu). Refer also to the footnote on *kolvont* in *Aguê Nari*.

Type: Deknni
Source: Lourdino Barreto. Goemchem Git. Pustok 2, p. 39
Lyrics and Music: Anonymus
Date:
Musical form: Binary
Literary form: Satire (?)
Published 25.03.1984. Printed by M/s Pedro Barreto, Panaji
Translated by Alfred Noronha, Panaji, Goa, 10.05.2005

Henriqueta Adelaide,
Henriqueta, Adelaide,
Henriqueta Adelaide,
Henriqueta, Adelaide.
Dogaincho pai ga kumpar(i),
Both their fathers are godfathers,
Dogaincho pai ga kumpari(i).
Both their fathers are godfathers.
Vagan(u) mal'í ga, kal sanje gai-i,
The tiger killed the cow in the evening,
Vangan(u) mal'í ga, kal sanje gai-i.
The tiger killed the cow in the evening.

+

Inglezanim Bandil' Railway³³ (Title: Ankvar cheddvanch' moddamoddi)
The British have built a railway

Type: Deknni
Source: Lourdino Barreto. Goemchem Git. Pustok 2, p. 37
Lyrics and Music: Anonymus
Date:
Musical form: Binary
Literary form: Political agitation (Ridicule)
Published 25.03.1984. Printed by Pedro Barreto, Panaji
Translated by Romano Abreu, Chorão, Goa, June 2003

³³ This historical episode, namely the building of the railway from Murmugão to Castle Rock began on 8th April, 1881. In 1878 the Portuguese had signed a treaty with the British administration in India called the Abkary Act. The Portuguese were to make Goan currency conform to that of British India and permit the construction of a railway line in addition to other matters such as the salt monopoly. This treaty was very unpopular with Goans since it had a devastating effect on the economy of Goa subject to the control of the Portuguese and the British. It was denounced in 1891. This *deknni* ridicules the railway: "The British have built a railway ... Unmarried girls are having the time of their lives accompanying the cooks ..." (L. Noronha).

Inglezanim bandil' railway
The British built a railway,
Bombay-Goa gaddi,
Bombay to Goa train,
Ankvar cheddvançh' goddamoddi,
Spinster's confusion,
Izner barabor(i).
With the engineer.

Atanchea tempa,
Nowadays
Zatai te kazar,
They get married.
Choi, choi, choi, choi, konn dhor, konn sod
Look, look, look, catch one leave one
Cholta rê sangodd.
Two joined boats are sailing.

+

Janot Bountam Divadeantum
I am walking about in Divar well-dressed

Type: Mando

Source: J.A.A. Fernandes, vulgo: André Xett. (1884-1980). Album Cantarancho. Song No. 47. Bogtavaddo, Chorão

Lyrics and Music:

Date:

Musical form: Ternary

Literary form: Dialogue

Published 28.04.1953. Printed by the Codialbail Press, Mangalore, Karnataka

Translated by António Vicente de Noronha (1895-1982), Pandavaddo, Chorão, July 1981

Janot bõuntam Divadeantum,
I am walking about in Divar well-dressed,
Escrituram galun bolsantum.
With documents in my pocket.
Sogleanc desprezar corunum,
Dispising everybody,
Vôdvic aplê mãmanchi sangunum.
Boasting about how great my mother is.

Chusmo/ Refrain:

Naca naca sangunaca,

No, no, don't tell us,

Volcotam amim tica.

We know her.

Mamã missac veta tuji,
Your mother goes to Mass,
Vôllu gal'lunum pinzlôli.
Wearing a torn sari.
Hi gôrbidad rê tuji,
Is that what you are proud about?
Mam-tio munta Rán-pinum amchi.
Your father's brother says that she is their cook.

Chusmo/ Refrain:
Kuim pauli gorbidade tuji,
Where has your pride gone to,
Dusreanc kentai ti.
While you mock others.
Ti randdú nôuri tuzi,
That widow bride of yours,

Sunum lanem familichi,
Daughter-in-law of a poor family,
Conductanam nuim rê tosli,
Her behaviour is not of a high standard,
Dêcun minddea tuka rê sampodli.
That's why, you loafer, got her.

Chusmo/ Refrain:
Dotú³⁴ tuka meula tituli,
You received lot of dowry,
Nôuri dekun tosli.
Because the bride is of that character.

+

Kainch Upai Na
There is no solution

³⁴ The dowry, a sign of respect, is known in Konkani as *dôt* and *dennem* (gift) or *stridhana*. It originally consisted of ornaments and clothes for the bride and money as a contingent fund. It was her share of the inheritance and gave her a feeling of equality with her brothers. Although it is sometimes subject to abuses it should retained, at least in a symbolical manner. Some of the *mandos* in which dowry is mentioned: Janot bountam Divadeantum, Môgu aum cortalim rê tujo, Neketrancha uzvaddanum, Soglem dizgras mujem tsounum, Soglem vido murê mhujem, Soglem vidu mun rê mojem, Soglench vidu mhun rê mhojem, Sokanny'm furhem uttunum, Thoddo tempo zalo passar, Tujea mogaco lagunum. (L. Noronha).

Type: Deknni
Source: Lourdino Barreto. Goemchem Git. Pustok 2, p. 21
Lyrics and Music: Anonymus
Date:
Musical form: Binary
Literary form: Ethnological aspects
Published 25.03.1984. Printed by M/s Pedro Barreto, Panaji
Translated by Romano Abreu, Chorão, June 2003

Kainch upai na, paiem ukoina
There is no solution, feet are not rising,
Pottak laglea bhuk(o)
We are hungry,
Tumkam naka tor votai rê ami
If you don't want (us), we are leaving
Baiek(o) mellunk(o).
To meet the Madam.

Baiko' rupoi ditai ratik(o)
We give money (pay a rupee) to Madam at night.
Oi baiko' rupoi ditai ratiko(o).
Yes, we give money (pay a rupee) to madam at night.

+

Kalliz Bhettoilolea Anjea
Angel to whom my heart is dedicated

Type: Mando
Source: Lourdino Barreto. Goemchem Git. Pustok 1, p. 18-19
Lyrics and Music: Anonymus
Date:
Musical form: Ternary
Literary form: Monologue
Published 15.08.82. Printed by Pedro Barreto, Panaji
Translated by Alfred Noronha, Panaji, Goa, 22.12.2004

Kalliz bhettoilolea anjea,
Angel to whom my heart is dedicated,
Tristêz kiteak tum bhogita,
Why are you suffering?
Jurament(u) ditam tuka,
I swear to you,
Tuj' bhogor konnuch naka mhaka.
I do not want anyone but you.

Chusmo/ Refrain:

Io rê, io rê, anjea mhojea,
Come, come, my angel,
Gopant gheunk rautam tuka.
I am waiting to hold you in my arms.

Mar(u) far(u) zalear zaum,
No matter if there is disagreement,
Bhair(i) ghalear pasun ghalum,
No matter even if we are sent out,
Ekuch sangtol' taka hanvum,
I will tell him only one thing,
Tachea bhogor konnuch mhak' nak' mhunnum. (Chusmo)
That I do not want anyone else but her.

Sangat amcho sasnnak togcho,
May our union last for ever.
Sukh dukh vaur(u) vanttun gheuncho,
Let us share our happiness and sorrow,
Dusman modhem nhoim rê rigcho,
No enemy should get between us.
Sacrament(u) sagrad rauncho. (Chusmo)
Our marriage should remain sacred. (Refrain)

+

Kamizol Rendachem
Embroidered petticoat

Type: Dulpod
Source: Lourdino Barreto. Goemchem Git. Pustok 2, p. 74
Lyrics and Music: Anonymus
Date:
Musical form: Binary
Literary form: Monologue
Published 15.08.82. Printed by Pedro Barreto, Panaji
Translated by: Alfred Noronha, Panaji, Ilhas, Goa, 26.05.2005

Kamizol rendachem, kapodd sedachem,
Embroidered petticoat and silk sari,
Passiek ami venchem. (bis)
Let us go for a stroll.

Hanv ietam tunguer, tum io go amguer,
I am coming to your house, you come to my house,
Saddesat horancher. (bis)
At seven thirty in the evening.

Kai bori tuje kens(u) go Mari An',
How beautiful is your hair, Mary Ann, my girl,
Lamb(u), lamb(u), lamb. (bis)
Very long, very long, very long.

Vattkule tuje pole go Mari An',
Your cheeks are rounded, Mary Ann, my girl
Portugalache zamb. (bis)
Like berries from Portugal.

Garsule tuje dolle go Mari An',
You have light eyes, Mary Ann, my girl,
Arxeant voson polle. (bis)
Go and look in the mirror.

+

Kavllea Kitak Rodtai Darant
You crow, why are you cawing near the door

Type: Dulpod
Source: Lourdino Barreto. Goemchem Git. Pustok 1, p. 31
Lyrics and Music: Anonymus
Date:
Musical form: Binary
Literary form: Ethnological Aspects
Published 15.08.82. Printed by Pedro Barreto, Panaji
Translated by: Alfred Noronha, Panaji, Ilhas, Goa, 27.05.2005

Kavllea kiteak rodtai darant,
You crow, why are you cawing near the door,
Konnui marit tuka faran.
Someone may shoot you.
Mhojea potichi khobor haddlea tor kavllea,
If you have brought me news of my husband you crow,
Uddon voch rê borean.
Fly out immediately.

Sokannim kavlo bhitor ailo,
In the morning the crow flew in.
Munxgar bosun roddunk laglo.
And started cawing from the drumstick tree,
Kavlo roddta mhunnosor mogacho poti,
As the crow was cawing, my beloved husband,
Ghara nhõi rê paulo.
Came home.

Poti ghara nhõi rê paulo,
As soon as my husband came home.
Mogach´ beigu mhaka dilo.
He gave me a loving kiss.
Ani dogancho amcho mogacho anvddo,
And these our yearnings of love,
Xekim mellon bhaglo.
Was eventually satisfied after our union.

+

Kazoll Kukum³⁵
Lampblack, Vermilion

Type: Deknni
Source: Lourdinho Barreto. Goemchem Git. Pustok 2, p. 38
Lyrics and Music: Annonymus
Date:
Musical form: Binary
Literary form: Comment on Social Injustice
Published 25.03.1984. Printed by Pedro Barreto, Panaji
Translated by Romano Abreu, Chorão, Goa, June 2003

Kazoll(u) kukum, mannik(u) pannim,
Lampblack, Vermilion, jewel water.
Bankin(u) rigla motianim,
The stool embedded in pearls.
Bankin(u) rigla motianim.
The stool embedded in pearls.

Gonsal(u) bab(u) guirest(u)³⁶ zala
Landlord Gonsalu became rich,
Dovorn´ kalliz koddu.
By making his heart bitter.
Gonsal(u) bab(u) guirest(u) zala
Landlord Gonsalu became rich,
Dovorn´ kalliz koddu.
By making his heart bitter.
Randdguelea! na tuk´ ok´hol(u)?

³⁵ *Kazoll* (Lampblack) is used by Indian women under their eyelids and on their cheeks to enhance their beauty. It is also used on small children to ward off the effects of an “evil eye” of an envious neighbour. The *kukum* (vermilion) dot is worn by a married woman, except a widow, on the forehead. (Romano Abreu).

³⁶ Comments on a *battkar* (landlord) who enriched himself through the labour of his *munkar* (tenants).

This rogue's grandson needs a bride?
Randdguelea! na tuk' ok'hol(u)?
This rogue's grandson needs a bride?

Hea ghorarchi rit(i) khotti
This home is ill manned,
Na rê vachna dhormachi
They do not read religious scriptures.
Hea ghorarchi rit(i) khotti
This home is ill manned,
Na rê vachna dhormachi.
They do not read religious scriptures.

Gonsal(u) bab(u) guirest(u) zala
Landlord Gonsalu became rich,
Dovorn' kalliz koddu.
By making his heart bitter.
Gonsal(u) bab(u) guirest(u) zala
Landlord Gonsalu became rich,
Dovorn' kalliz koddu.
By making his heart bitter.
Randdguelea! Na tuk' ok'hol(u)?
This rogue's grandson needs a bride?
Randdguelea! Na tuk' ok'hol(u)?
This rogue's grandson needs a bride?

Gounllea ghora gelo' kodden
When I visited milkman's house,
Tan(u) lagli dudachi.
I felt thirsty for milk.
Gounllea ghora gel' kodden
When I visited milkman's house,
Tan(u) lagli dudachi.
I felt thirsty for milk.

Gonsal(u) bab(u) guirest(u) zala
Landlord Gonsalu became rich,
Dovorn' kalliz koddu.
By making his heart bitter.
Gonsal(u) bab(u) guirest(u) zala
Landlord Gonsalu became rich,
Dovorn' kalliz koddu.
By making his heart bitter.
Randdguelea! na tuk' ok'hol(u)?
This rogue's grandson needs a bride?

+

Keddinch Chintl' Na Rê Hanvem

I never thought

Type: Mando

Source: Lourdino Barreto. Goemchem Git. Pustok 1, p. 74 - 75

Lyrics and Music: Anonymus

Date:

Musical form: Ternary

Literary form: Monologue

Published 15.08.82. Printed by Pedro Barreto, Panaji

Translated by Alfred Noronha, Panaji, Goa, 22.12.2004

Keddinch chintl' na rê hanvem,

I never thought,

Mhaka ghoddot mhunn osolem,

That such a thing could happen to me.

Gopantulem mannik mhojem,

The jewel of my heart,

Gonni porim uddunum rê gelem.

Flew on the wings of an eagle.

Chusmo/ Refrain:

Ul'has kall(i)zache,

The yearnings of my heart,

Devan mhaka sodanch nirmile.

Were destined for me by God.

Sontap bhogtai kallzak mhojea,

.....?Eklich ghalun geloi mhunn mhaka,

That you (male) left me all alone and went away.

Vilapanim rott'am tuka,

.....?

Kedon' ietol to sang mhaka. (Chusmo)

Please tell me when you will return.

Dolleam mhukar tuzo rupkar,

I see your countenance before my eyes,

Beiju tuje mhojeam onttar,

And your kisses on my lips.

Kedinch zaunche naim rê kabhar,

Will never come to an end,

Soddun vochosor ho sonvsar. (Chusmo)

To the day I die. (Refrain)

+

Keddinch Chitunk Naslem Rê Monant

Never did I think

Type: Mando

Source: Lourdino Barreto. Goemchem Git. Pustok 2, p. 48 -49

Lyrics and Music: Annonymus

Date:

Musical form: Ternary

Literary form: Monologue

Published 25.03.1984. Printed by Pedro Barreto, Panaji

Translated by Lourenco Noronha, Vienna, 22.04.2001

Keddinch chintunk naslem rê monant,
Never did I think (in my mind),
Môg tuzo rigot munn mhojea kallzant.
That your love would enter into my heart.
Sobhit rup tujem pollelea uprant,
After having seen your pretty features,
Auchitt poddlom tujea mogan.
I (male) fell in love with you straight away.

Chusmo/ Refrain:

Io, io moga,
Come, come my love.
Io mhojea anjea,
Come, my angel.
Anik(u) ghe mhaka,
Take me,
Ghopant tujea.
In your embrace (bosom).

Derantulean tum passar zatanam,
When you used to cross the door of my house,
Lensan kortaloi sinalam.
You used to wave to me with your handkerchief.
Veguim, veguim paiank ghalun chinelam,
Wearing my slippers quickly, quickly,
Bhair soron meji tujim paulam. (Chusmo)
I used to come out and measure your steps. (Refrain)

Rat dis ugddas mhaka ieta tuzo,
Night and day I am thinking of you,
Pikasanv toklent sonsunk nezo.
I can bear these sufferings (madness in my head) no more.
Magum-ia atam adar Devacho,
Let us now seek help from God,

Veguim ekvott zauncheak amcho. (Chusmo)
To get together (be married) soon. (Refrain)

+

Kolvontam Ami Borie Sokoilim (Title: Hatak Ghalun Kanknnam)
We are dancing girls from Lower Borim (Wearing bangles on our hands)

Type: Deknni
Source: Lourdino Barreto. Goemchem Git. Pustok 2, p. 23
Lyrics and Music: Anonymus
Date:
Musical form: Binary
Literary form: Ethnological aspects
Published 25.03.1984. Printed by M/s Pedro Barreto, Panaji
Translated by Romano Abreu, Chorão, Goa, June 2003

Kolvontam ami Borie sokoilim
We are dancing girls from lower Borim.
Borie vetanam ami
When we were going to Borim,
Marvank(u) sampoddlim.
We were caught by Marva³⁷.

Amguel jevonn(u) tup ani lonni
Our meal butter and cream.
Almusak khatai ami pan(u) supari.
We eat betel leaves and betel nuts for breakfast.

Hatak ghalun kanknnam, paink painzonnam
Wearing bangles in hands and anklets with bells on our legs,
Choi, choi, choi, choi, choiai rê tumi ami
You look, look, look, look at us,
Deknni nachtanam.
While we are dancing deknni dance.

+

Kombiachi³⁸ Dori

³⁷ What does “Marvam” mean? Does it refer to a member of the Mar-people in Goa. José Pereira translates the word as “low caste fellows”. (L. Noronha).

³⁸ *Kumbio* the botanical name of which is *kareya arborea* is a tree with knotted trunk and big scented flowers and green fruits as big as cannon balls. Its bark yields a strong fiber for ropes. (Romano Abreu).

Rope from Kumbio

Type: Deknni

Source: Lourdino Barreto. Goemchem Git. Pustok 2, p. 43

Lyrics and Music: Anonymus

Date:

Musical form: Binary

Literary form: Ethnological aspects

Published 25.03.1984. Printed by M/s Pedro Barreto, Panaji

Translated by Romano Abreu, Chorão, Goa, June 2003

Kombiachi dori, tutt(o) mhollear tutt(o)na

Kumbio's rope is difficult to break.

Nourea sorim okol boslea, utth mhollear utthona.

Bride is sitting near bridegroom, she is adamant to move.

Utth ghe okle, utth ghe okle,

Get up Bride, get up Bride,

Noureak konn(u) chorina;

Nobody will rob your groom.

Utth ghe okle, utth ghe okle,

Get up Bride, get up Bride,

Noureak konn(u) chorina.

Nobody will rob your groom.

Nouro babddo aila, oklek tekun bosla

Obedient bridegroom came and sat touching the bride.

Okol apreak zap dina mhunn boch'che fulounk lagla.

Because she is not talking he sat down with a grimace.

Utth ghe okle, utth ghe okle,

Get up Bride, get up Bride,

Noureak konn(u) chorina;

Nobody will rob your groom.

Utth ghe okle, utth ghe okle,

Get up Bride, get up Bride,

Noureak konn(u) chorina.

Nobody will rob your groom.

Tonddar dhorun lens(u) okol amurchich' hansta

The bride is covering face with an handkerchief. She smiles blushing,

Ek(u) dollo ugtto korun noureak tirxi choita.

Opening one eye, s he looks at her groom squint eyed.

Utth ghe okle, utth ghe okle,
Get up Bride, get up Bride,
Noureak konn(u) chorina.
Nobody will rob your groom.

+

Kosole Zall(u) Vollvolle Saiba (Title: Bim bim pasu pott'a)
Such deep suffering, my God

Type: Mando

Source: Lourdino Barreto. Goemchem Git. Pustok 1, p. 70 - 71

Lyrics and music: Annonymus

Date:

Musical form: Ternary

Literary form: Monologue

Published 15.08.82. Printed by Pedro Barreto, Panaji

Translated by Alfred Noronha, Panaji, Goa, 22.12.2004

Kosole zall(u) vollvolle Saiba,
Such deep suffering, my God,
Bhogtai gagur mhojea kallzak.
Keeps "eating" into my heart,
Bim bim paus(u) potta,
A light drizzle is falling,
Ekloch jiv mhozo millmilleta.
My lonely life becomes affected.

Chusmo/ Refrain:

Babddeponnum kosolem Saiba,
What loneliness is this, my Lord,
Nixtur dis fapxitai mhaka.
Perilous days are gnawing at my being.

Kedinch visronaka mhaka,
Never forget me,
Gopantulea mannka mhojea,
Oh jewel of my bosom,
Tujea mogan rê Anjea,
With your love, my angel,
Kalliz hem mhojem khotkhoteta. (Chusmo)
This heart is burning. (Refrain)

Sons' rant na mhaka sukh(o),
There is no happiness for me in this world,
Tujea sangata bhogoro(o),

*Without your companionship,
Pordesponnat jiv mhozo,
This isolated life of mine,
Eksurponn ani sonsum nezo. (Chusmo)
I cannot bear my loneliness. (Refrain)*

+

Kuparin Apounk Daddla
My lover has sent for me

Type: Dulpod
Source: Lourdino Barreto. Goemchem Git. Pustok 1, p. 33
Lyrics and Music: Anonymus
Date:
Musical form: Binary
Literary form: Monologue
Published 15.08.82. Printed by Pedro Barreto, Panaji
Translated by: Alfred Noronha, Panaji, Ilhas, Goa, 27.05.2005

*Kuparin apounk daddla mhun gê maim,
(Because) my lover has sent for me, mother,
Vocunk upai na.
I have no means to go there.*

*Chusmo/Refrain:
Ekui baddel na machil pasun na,
I cannot hire anyone not can I get a palanquin,
Kitem korchem saiba, kat(u) korchem saiba,
What can I do, my God, what can I do, my God,
Vochunk chukona.
I cannot avoid going.*

*Kupari festak ojem kelo maim,
We have made offering of sweets, mother,
Voronk tankona.
We cannot take it. (Chusmo/Refrain)*

*Odde neureo bhandun ojem bhol'lo maim,
Rice puris and fritters have been packed, mother,
Khato konn atam?
Who is going to consume them now? (Chusmo/Refrain)*

+

Kuxttoba
Kuxttoba

Type: Deknni

Source: Lourdino Barreto. Goemchem Git. Pustok 2, p. 40

Lyrics and Music: Anonymus

Date: Probably before 1869 since it neither mentions the Uprising of that year nor the death of Kuxttoba

Musical form: Binary

Literary form: Historical narrative

Published 25.03.1984. Printed by Pedro Barreto, Panaji

Translated by Alfred Noronha, Panaji, Goa, 10.05.2005

Kuxttoba, miraxi Indiecho,

Kuxttoba, the brigand of India,

Terror(u) Goencho, conflit povacho, inming(o) bottancho,

Terror of Goa, friend of the people, enemy of the rich (Hindu priests)

Terror(u) Goencho, conflit povacho, inming(o) bottancho,

Terror of Goa, discord of the people, enemy of the rich (Hindu priests),

Daunnintlo suddun bottachi,

Escaped from the clutches of the Hindu priests,

Gomm'tti uddoin kapun.

And chopped off their necks.

Bottak(u) mal'mhunn aplea ghorant,

Because he killed the Hindu priest in his own house,

Choukoxi pavoili soglea ganvant,

A search was mounted throughout the country,

Ofis pattoilo fisikalank,

A police official was despatched,

Kusttobak ghalunk arsenalank.

To capture and imprison Kusttoba.

Hori, mhojea Hori, Mhojea paianch'gueleai kati,

Hori, my Hori, the skin of my feet has peeled off.

Zain hanv zain, zatin bonddari, bottach kapun gomtti.

I will be a Bhandari, after chopping off the neck of the Hindu priest.

Bottak(u) mal'mhunn aplea ghorant,

Because he killed the Hindu priest in his own house,

Choukoxi pavoili soglea ganvant,

A search was mounted throughout the country,

Ofis pattoilo fisikalank,

A police official was dispatched,

Kuxttoba ghalank arsenalank.

To capture and imprison Kusttoba.

Goeam voiche vatter, vankddeo tikddeo mero,

There are zig zag paths on Goan roads,

Bottanch' fauran, juizach sentesan, paiank ghaleai sanklleo.
As deserving, the judge has decreed shackles on the feet of Hindu priests. (Translation:?)

+

Maneri Kensu Kensar Fulam

Hair on the nape of the neck with flowers

Type: Dulpod

Source: Lourdino Barreto. Goemchem Git. Pustok 1, p. 35

Lyrics and Music: Anonymus

Date:

Musical form: Binary

Literary form: Ethnological aspects

Published 15.08.82. Printed by Pedro Barreto, Panaji

Translated by: Alfred Noronha, Panaji, Ilhas, Goa, 27.05.2005

Maneri kensu kensar fulam,
Hair on the nape of the neck with flowers,
Mogallu utram.
Loving words.

Xezra baban utor dilam,
The neighbours son has given his word,
Kazar zaunchem mhollam.
To get married.

Patiu maman kapodd dilam,
Uncle priest has gifted a sari,
Doti dennem sangilam.
Has spoken about the dowry.

Kuparin ojem daddtam mhollam,
The godfather has promised to send gifts of sweets,
Vantun diuncheak magilam.
Has asked us to distribute.

+

Mhaka Soirik Nhui Rê Zali

I got engaged

Type: Dulpod

Source: Lourdino Barreto. Goemchem Git. Pustok 2, p. 85

Lyrics and Music: Anonymus

Date:

Musical form: Binary

Literary form: Monologue

Published 15.08.82. Printed by Pedro Barreto, Panaji

Translated by: Alfred Noronha, Panaji, Ilhas, Goa, 29.05.2005

Mhaka soirik nhui rê zali,
I got engaged,
Noureaan utrach´ mudi gaili.
The young man has given me a ring as a promise.
Main pain kazrachi mhojea toiari keli,
My parents have made preparations for the wedding,
Noureaan mezun dot(i).
After the groom has received the dowry.

Hatak galun kaknnach´ chudd,
Having put the cluster of bangles on my hands,
Dakounk bonvtam soglo vaddo.
I go round the village showing them off.
Resperak hanv vetelim rosteaveleanu,
I will go to the nuptials on foot,
Tambddi sontri launu.
With a red umbrella.

Nouro sobit dista rupan,
The groom is very good looking,
Zoso surya dista kupan.
Just like the sun behind the clouds.
Dekun kalliz rabona ol´liant vo supant,
That's why my heart cannot be contained (my heart is restless,)
Dorin dista gopant.
I feel like holding him in my arms.

Noureaan lens c´ila sedacho,
The bridegroom has a silk handkerchief,
Doxim bangrachea bordacho.
With a border of gold.
Zauncho pormoll mogacho, jasmin fulancho,
With a sweet smell of love and jasmine flowers,
Adar fuddaracho.
He is the strength of my future.

+

Mhojea Paianchim Painzonnam
Anklets with bells on my feet

Type: Deknni

Source: Lourdino Barreto. Goemchem Git. Pustok 2, p. 12

Lyrics and Music: Annonymus

Date:

Musical form: Binary

Literary form: Ethnological aspects

Published 25.03.1984. Printed by Pedro Barreto, Panaji

Translated by Romano Abreu, Moira, Goa, June 2003

Mhojea paianchim painzonnam sanddil' Dheva

Oh God! I lost my anklets from my feet.

Mhojea paianchim painzonnam sanddil' Dheva.

Oh God! I lost my anklets from my feet.

Agê nari, tujea paianchim painzonnam paiamsori,

Oh damsel, your anklets are on your feet.

Agê nari, tujea paianchim painzonnam paiamsori.

Oh damsel, your anklets are on your feet.

+

Mhozo Poti Bomoí Guela

My husband has come to Mumbai

Type: Dulpod

Source: Lourdino Barreto. Goemchem Git. Pustok 2, p. 85

Lyrics and Music: Annonymus

Date:

Musical form: Binary

Literary form: Monologue

Published 15.08.82. Printed by Pedro Barreto, Panaji

Translated by: Alfred Noronha, Panaji, Ilhas, Goa, 29.05.2005.

Mhozo poti Bomoí guela,

My husband has gone to Mumbai,

Tacho usko mhaka zala,

I am worried about him,

Ani nimanne rati sopeacher boson,

On the last day, sitting on the balcony seat,

Beij(u) mhaka dila.

He had kissed me.

Chusmo/Refrain:

Poti ie, poti ie,

Come my husband, come,

Tujea gopant mhaka gue.

Take me in your arms.

Khattir eksurim hanv loutam,

*I lie on the bed in loneliness,
Sopnant tujea kuxik pautam,
I am next to you in my dreams,
Ani tunch mhunnun poti unxeak rê mhojea,
And thinking it to be you, my husband,
Vengent gheun leumtam.
I embrace the pillow. (Chusmo/Refrain)*

*Poti gopant mhaka dori,
My husband would embrace me,
Ak khi rat-bhor chimtte kaddi,
He would pinch me the whole night long,
Ani thambonastanam khobro sangtaloï,
And you would talk to me unceasingly,
Godd(i), godd(i), godd(i).
Sweet, sweet, sweet talk. (Chusmo/Refrain)*

*Kuttumb ghoddunk vell lainaka,
Do not waste time in building (Do not delay to build up) a family,
Veguim Bomoï vhor rê mhaka,
Take me soon to Mumbai,
Kalliz hem mhojem, axeta poti,
My heart is longing, my husband,
Gopant raunk tujea.
To be in your arms. (Chusmo/Refrain)*

*Mhojea poti-xim vetelim,
I will go to my husband,
Ak khem voros-bhor rautelim,
I will stay with him for a year,
Ani dogaim assanv tim tegam zatokoch,
When the two of us become three,
Ghara ietelim.
I will return home . (Chusmo/Refrain)*

+

Moddgonvam Touyager
At the carpenter's workshop in Margão

Type: Dulpod

Source: Lourdino Barreto. Goemchem Git. Pustok 1, p. 40

Lyrics and Music: Anonymus

Date:

Musical form: Binary

Literary form: Satire: Political agitation

Published 15.08.82. Printed by Pedro Barreto, Panaji

Translated by Lourenco Noronha, Chorão / Vienna, June 2005

Moddgvam touyager, touyager,
At the carpenter's workshop in Margão,
Mezu kelam (galam) redondo. (*bis*)
A round table has been made (set up).

Tacher ek cheddum nachota, cheddum nachota.
A girl is dancing on it.
Orxem korunum benddo. (*bis*)
A girl is dancing bending her hips like this.

Taka ek paklo³⁹ choita, paklo choita,
A European (white man) is peeping at her,
Burkan ghalulnum tonddo. (*bis*)
With his eye (lit. face) in the hole.

Paklea tum choinaka rê, choinaka rê,
You white man, do not peep at her,
Cheddum ni tem, bhailo randdo. (*bis*)
She is not a girl, she is a (widow?).

Ago cheddva dhenv go sokol, dhenv go sokol,
Oh you girl, get down,
Paklo marit tuka vengo. (*bis*)
The white man may embrace you.

Paklea tum chol rê ghora, chol rê ghora,
You white man, go home,
Tovoi chirit tujem thonddo. (*bis*)
The carpenter may (chirit?) your face.

+

Mogan Hanv Poddlim Tujea
I fell in love with you

Type: Mando

Source: Lourdino Barretto. Goemchem Git. Pustok 2, p. 54 - 55

Lyrics and Music: Anonymus

Date:

Musical form: Ternary

Literary form: Monologue

³⁹ The Portuguese white soldier, called *paklo* in Konkani, was looked upon with disgust by the women of Goa. (L. Noronha).

Published 25.03.1984. Printed by Pedro Barreto, Panaji
Translated by Alfred Noronha, Panaji, Goa, 22.12.2004

Mogan hanv poddlim rê tujea,
I (female) fell in love with you,
Kallzak gonnipas ghatloi mhojea,
You put a weight round my heart,
Devan mhaka sasnnak dili rê roj'ea,
God gave me eternal ache,
Hospitalank khattir nidun rott'am anjea.
I lie on the hospital bed an cry, my angel.

Chusmo/ *Refrain:*
Chintun, chint'am disa-ratinum,
Thinking thoughts day and night,
Dukham golloun kortam ruddonum,
I cry and shed tears,
Pixeanchem duens hem bhogtam,
I am suffering this sadness of the insane,
Tukach rê lagunum.
All because of you, my love.

Janerak kazar zaum-ia mhunn sangtaloï,
You used to say, „Let us get married in January.“
Ratche-rati Cinemak vortaloi,
You used to take me to the cinema every night,
Kalliz mhojem umedin bhortaloi,
You used to fill my heart with hope,
Mogach' mhaka beij diun ghora pavoitaloi. (Chusmo)
You used to kiss me, my love, and reach me home. (Refrain)

Mogan hanv tujea rê astanam,
When I was in love with you,
Dusrea laguim kazar zaloi gomo nastanam,
You married another on the quiet.
Kalliz mhojem pinzlem aikotastanam,
My heart tore apart when I heard about it,
Gonnipasachi ghannt tuttli chintinastanam. (Chusmo)
You broke the knot without realizing it. (Refrain)

+

Nanv Mhojem Henriqueti
My name is Henriqueti

Type: Deknni
Source: Lourdino Barreto. Goemchem Git. Pustok 2, p. 31

Lyrics and Music: Anonymus

Date:

Musical form: Binary

Literary form: Ethnological aspects

Published 25.03.1984. Printed by Pedro Barreto, Panaji

Translated by Romano Abreu, Chorão, Goa, June 2003

Nanv mhojem Henriquet(i)

My name is Henriqueti.

Angak(o) gat(i)lea jaket(i)

I am wearing a jacket.

Alfiadak dilo nam feti

I did not pay the tailor his dues.

Kupar kon' gheunchi asa khoxi

Who is willing to be the godfather,

Bhurgem tuguer zat'rech, bhurguem tuguer zat'rech

When the infant is born, when the infant is born?

Diunchi mholla banket(i).

Let's give a costly buffet.

Fulam gutun(u) kelem hanvem santem

By threading flowers I made a garland.

Tintunt(u) falt(u) zata ek champem.

In that is missing one champak flower.

Nanv mhojem Henriquet(i)

My name is Henriqueti.

Angak(o) gat(i)lea jaket(i)

I am wearing a jacket.

Alfiadak dilo nam feti

I did not pay the tailor his dues.

Kupar kon' gheunchi asa khoxi

Who is willing to be the godfather,

Bhurgem tuguer zat'rech, bhurguem tuguer zat'rech

When the infant is born, when the infant is born?

Diunchi mholla banket(i).

Let's give a costly buffet.

Sorona rat(i) ravun(u) zaguem

By keeping awake the night does not end.

Noman kortam Dhevak tullxi bhonvtem.

I praise God, going around the Tulsi plant.

Nanv mhojem Henriquet(i)

My name is Henriqueti.

Angak(o) gat(i)lea jaket(i)

I am wearing a jacket.

Alfiadak dilo nam feti
I did not pay the tailor his dues.
Kupar kon' gheunchi asa khoxi
Who is willing to be the godfather,
Bhurgem tuguer zat'rech, bhurguem tuguer zat'rech
When the infant is born, when the infant is born?
Diunchi mholla banket(i).
Let's give a costly buffet.

Dis(u) edetam puja tuji kortam
At sunrise I am praying to you,
Pav amkam Dheva Rama Raya.
Help us Oh God, Lord Rama.

+

Novo Tratu Mhum Rê Amcho
A new friendship is ours

Type: Mando
Source: Lourdino Barreto. Goemchem Git. Pustok 1, p. 24-25
Lyrics and Music: Anonymus
Date:
Musical form: Ternary
Literary form: Dialogue
Published 15.08.82. Printed by Pedro Barreto, Panaji
Translated by Lourenco Noronha, Vienna, 22.04.2001

Novo trat(u) mhum rê amcho,
A new friendship is ours,
Kallzak mhojea pettol' uzo,
My heart is on fire,
Conselh' aikon dusmanancho,
Listening to the advice of the enemy,
Môg(u) visronaka mhozo.
Do not forget my love.

Chusmo/ Refrain:
Ingrat tum zalo khoro,
You (male) are really getting ungrateful.
Devan tuka feliz kelea puro.
May God make you happy.

Kalliz mojem rê fapsota,
My heart is beating fast,
Portun portun ugddas ieta.
I remember you often.

Kitem korun puttvolem tuka,
How did you think of it,
Eklich sanddun vecheak mhaka. (Chusmo)
To leave me alone and go away.

Fatrach' kallzacho dekunum.
Your heart is hard like a stone.
Geloi mhaka rê sanddunum.
You went away leaving me alone.
Rott'tam dukar dukam golloinum,
Now I am crying shedding tears,
Hem tujem traisanv chintunum.
Thinking about your infidelity (treachery).

+

Okolu Amchi
Our bride

Type: Deknni
Source: Lourdino Barreto. Goemchem Git. Pustok 2, p. 25
Lyrics and Music: Anonymus
Date:
Musical form: Binary
Literary form: Ethnological aspects
Published 25.03.1984. Printed by M/s Pedro Barreto, Panaji
Translated by Romano Abreu, Chorão, Goa, June 2003

Okol(u) amchi Lokmi sori
Our bride is like Laxmi,
(Sam' sam'⁴⁰ sam' sam' sa -)
(*Sam' Sam' Sam' Sa*).
Bangarachi goroz(u) thoddi
There is no need of gold,
(Sam' sam' sam' sam' sa -)
(*Sam' Sam' Sam' Sa*).
Modlea salant, dimbi marun
Kneeling in the middle hall,
Roddun praton kori:
Weeping, she was praying.

Aba rê, aba rê,
Daddy, Oh! Daddy,
Choi, choi, choi rê mhoje dolle

⁴⁰ *Sam, Sam, Sam Sa* is most probably the sound of jingling money. (Romano Abreu).

*Look, look, look at my eyes,
Roddun, roddun, roddun(u) suzole.
Weeping, weeping, weeping my eyes are swollen.*

+

Pausu Matear Paulo

The monsoon is approaching (Rains are near)

Type: Dulpod

Source: Lourdino Barreto. Goemchem Git. Pustok 1, p. 38

Lyrics and Music: Anonymus

Date:

Musical form: Binary

Literary form: Ethno-sociological aspect⁴¹

Published 15.08.82. Printed by Pedro Barreto, Panaji

Translated by: Alfred Noronha, Panaji, Ilhas, Goa, 29.05.2005

Pausu matear paulo mhum gê maim,
The monsoon is approaching O my mother,
Doria gazota.
The sea is bellowing.

Doria degêr boisonum gê maim,
Sitting on the seashore, O Mother,
Lharam mejitam.
I am listening to the waves.

Poti ghara ieta mhunn gê maim,
Because my husband is coming home, O Mother,
Vatt(u) dattitam.
I am waiting anxiously.

Pois, pois dorient, zanna gê maim,
Far away on the horizon, O mother,
Tarum disota.
I see a ship.

Tea tarvacher viaj marun maim,
After completing his trip O Mother,
Poti ghara ieta.
My husband is coming back.

⁴¹ Goan women had the burden to attend to the children and the fields while their husbands were abroad.

+

Portugalak Thaunu(u) Aila Ek Firngui (Title: Nakak noti golleant diamanti)
One white man came from Portugal

Type: Deknni

Source: Lourdino Barreto. Goemchem Git. Pustok 2, p. 32

Lyrics and Music: Anonymus

Date:

Musical form:

Literary form: Political agitation

Published 25.03.1984. Printed by Pedro Barreto, Panaji

Translated by Romano Abreu, Chorão, Goa, June 2003

Portugalak thaun(u) aila ek firngui
One white man has come from Portugal,
Bollsant ghalun(u) dada ottra rupoi.
Putting eighteen rupees in his pocket, daddy.

⁴²Nakak not(i) golleant diamant(i)
Pendant in her nose, diamond on her neck.
Nakak not(i) golleant diamant(i).
Pendant in her nose, diamond on her neck.

Portugalak thaun(u) aila ek firngui
One white man has come from Portugal,
Bollsant ghalun(u) dada ottra rupoi.
Putting eighteen Rupees in his pocket, daddy.

Seda kapodd, cholliiek chita lugott
Silk saree, chintz cloth for blouse.
Seda kapodd, cholliiek chita lugott
Silk saree, chintz cloth for blouse.

Portugalak thaun(u) aila ek firngui
One white man has come from Portugal,
Bollsant ghalun(u) dada ottra rupoi.
Putting 18 rupees in his pocket, daddy.

Tambdde ontt(u), tonddant pipirmitt(u)
Red lips, peppermint peppermint in mouth.
Tambdde ontt(u), tonddant pipirmitt(u).
Red lips, peppermint peppermint in mouth.

⁴² In what context do these inserted verses stand to the Portuguese who came to Goa with eighteen Rupees in hand? (L. Noronha).

+

Principio Nixttur

A sad beginning

Type: Mando

Source: Lourdino Barreto. Goemchem Git. Pustok 2, p. 58 - 59

Lyrics and Music: Anonymus

Date:

Musical form: Ternary

Literary form: Monologue

Published 25.03.1984. Printed by Pedro Barreto, Panaji

Translated by Alfred Noronha, Panaji, Goa, 22.12.2004

Principio nixttur mhojea moga,
The first thing (The first time we met), my love,
Hanv kaim ollkonaslim rê tuka,
I did not know at all.
Tum tujea primaguer ailol' tea disa,
When you had come to my cousin's place,
Mhojem kalliz bhettoilem tuka.
I offered my heart to you.

Chusmo/ Refrain:

Sounsarantlo môg hangach urtolo,
Our earthly love will remain here,
Fatar fator khuim punn dhortolo,
Somewhere stone will remain on stone,
Tuzo ghat tukach rê bhoztolo.
Your treachery will rebound on you.

Somzon tunch mhunn mhozo fuddar,
Convinced that only you were my future,
Fronh' tuka korun diloli bordar,
I had sewn a decorated pillowcase for you,
Ugddas kor mhozo nidtai tea vellar,
Think of me when you go to sleep,
Mhozo môg tujea kallzant aslear. (Chusmo)
If you have love for me in your heart. (Refrain)

Goinchea Saibachea festa dis (Saibinn Mãe de Deus-chia festa dis),
On the feast day of St. Francis Xavier (on the feast day of Our Lady Mother of God),
Moga tuka kel'li hanvem convit,
I had invited you, my love,
Sangatak dog zann addunum amig,
Bringing two friends (male) as companions,

Kalliz mhojem keleim rê divertir. (Chusmo/Refrain)
You diverted my heart, my love. (Refrain)

+

Rat Dis Dheva Laguim Magtalim (Title: Mog mhozo ani tuzo)
I used to pray to God night and day

Type: Mando

Source: Lourdino Barreto. Goemchem Git. Pustok 2, p. 70 - 71

Lyrics and Music: Anonymus

Date:

Musical form: Binary

Literary form: Monologue

Published 25.03.1984. Printed by M/s Pedro Barreto, Panaji

Translated by Alfred Noronha, Panaji, Goa, 22.12.2004

Rat dis Dheva laguim magtalim,
I used to ask the Lord every day,
(I used to pray to God night and day),
Tuji potin zaunk anvddetalim,
I used to long to be your wife.
Mogach' ul'has rê hanv soddtalim,
I used to heave a sigh of love.
Tuzoch môg kallzant nialltalim,
In my heart there was love only for you.
Anjea mhojea tukach rê hanv rautalim.
I was waiting only for you, my angel.

Chusmo/ Refrain:

Môg mhozo ani tuzo,
My love and yours,
Anjea, jelo fulancho,
Is like a bouquet of flowers, my angel,
Sodanch pormoll ami gheuncho tacho.
We should always savour the flavour of it.

Zaitim vorsam thaun kalliz mhojem,
For the past many years,
Tukach moga tem axetalem,
I had dedicated only to you, my love.
Tufan zatoch rê mogachem,
When there is (was) a tempest of love,
Sukneea porim uddunk sodtalem,
It flew away like a bird,
Tujer nodor ghalunk rê rautalem. (Chusmo)
My heart was yearning for the sight of you. (Refrain)

Xekim zalo ekvott rê amcho,
Finally we were joined together.
Zalear puro divo uzvaddacho,
May it be a lamp shedding light,
Sangat ami korcho eka-mekacho,
We will keep company to each other,
Khuinch toslo dusro na mellcho,
The kind that will never be found anywhere.
Sangat amcho kedinch nhuim tunttcho.
May our friendship never break up.

+

Rati Nident Moga Hanv Sopnelim
Last night I had a dream, my love

Type: Mando

Source: Lourdino Barreto. Goemchem Git. Pustok 2, p. 52 - 53

Lyrics and Music: Anonymus

Date:

Musical form: Ternary

Literary form: Monologue

Published 25.03.1984. Printed by Pedro Barreto, Panaji

Translated by Alfred Noronha, Panaji, Goa, 22.12.2004

Rati nident moga hanv sopnelim,
Last night I had a dream, my love,
Sokannim utthuu moga hanv roddllim,
I woke up in the morning and cried.
Panke aslear moga uddun hanv ietim,
If I had wings I would fly to you, my love,
Rosroxit poleancho tujea beij' getim.
I would kiss your lovely cheeks.

Chusmo/ Refrain:

Sokannim uttun zonelar vetam,
I get up in the morning and go to the window,
Aundde gheun hat poxetam,
Filled with emotion I caress your hands.
Pixi koxi zatam, fugasanv hem sonstam,
I am like a mad person and bear this suffocation,
Tuje-xim vhor moga, hanv ietam.
Take me to you, my love, I am coming.

Ek(u) voros moga zalem pasar,
One year has gone by, my love,

Goiam thaum tum rê Bomoï gueliar,
Since you went from Goa to Bombay.
Kiteak moga sanddlli mhaka' eksurponnar?

Why did you leave me in this loneliness, my love?
Dolleant mhojea dukham bhortat ugddas keliar. (Chusmo)
My eyes get filled with tears when I remember you. (Refrain)

Rat dis chintun moga hanv ulastam,
I think of you night and day and sigh.
Uloilolim utram niallit bostam,
I think of the words you spoke and muse.
Salant vochun fottvar tujea nodor martam,
I go to the hall, glance at your photograph,
Kedna etoloi ghai mhunn tuk' vichartam. (Chusmo)
And ask (myself) when you are (will be) returning.

+

Saiba Rayan(u)⁴³ Bandhu Gatila
The King has ordered to build a bandh

Type: Deknni
Source: Lourdino Barreto. Goemchem Git. Pustok 2, p. 27
Lyrics and Music: Anonymus
Date:
Musical form: Binary
Literary form: ?
Published 25.03.1984. Printed by M/s Pedro Barreto, Panaji
Translated by Romano Abreu, Chorão, Goa, June 2003

Saiba Rayan(u) bandhh(u) gat(i)la.
The king has ordered to build a bandh.
Sogott(u) lok(u) punji.
All the people have assembled.

Tea gurngutteachea mostokim
Under the head of the the hills plateau,
Ti' ani ami, ami dogaim ubhim.
She and me, we two are standing.

Barik(u) nachi, barik(u) nachi
Brisk dance, brisk dance,

⁴³ At this time Portugal ruled Goa. *Saiba Raya* probably refers to a local chief or to a landlord.

Nachi, nachi, nachi.
Dance, dance, dance.

+

Sangatu Moga Tuzo
Your friendship, my love

Type: Mando
Source: Lourdino Barreto. Goemchem Git. Pustok 1, p. 16-17
Lyrics and Music: António João Dias⁴⁴
Date: Composed in 1914 in Benaulim
Musical form: Ternary
Literary form: Monologue
Published 15.08.82. Printed by Pedro Barreto, Panaji
Translated by Alfred Noronha, Panaji, Goa, 22.12.2004

Sangat(u) moga tuzo,
Your friendship, my love,
Sukh sontos mhoj' jivako,
Happiness and bliss of my life.
Kuddint atmo astan' mhozo,
As long as there is life in my body,
Môg(u) visroch' na rê tuzo.
I shall never forget you.

Chusmo/ Refrain:
Vorsachi amizad rê amchi,
Our friendship of many years,
Zaunchi sasnnachi.
Should last for ever.

Dispedir korchea vellar,
At the time of bidding goodbye,
Kosolo akant amcher ailo,
What fear engulfed us.
Zal' disol' mhaka khobar,
I felt that it was over,
Jiv(u) mhoje kuddintulo.
The life in my body.

⁴⁴ Refer to the version in Pereira, José/Martins, Micael. 2000 : 162-163. The composer was a Roman Catholic priest from Bannali who composed another *mando* entitled Sontap Distat Cazareanche which is included in this collection. (Pereira, José/Martins, Micael. 2000 : 162-163). Many Goan priests who had studied Latin, Portuguese, Konkani and music composed *mandos* and church hymns, but preferred to remain anonymous. (L. Noronha).

Oichea oita tum rê moga,
You are leaving, my love,
Tarvar nangôr ubharilo,
The anchor of the ship has been lifted,
Devachem besanv magtam tujeri,
I am praying that God may bless us,
Korun orasanv orasanvari. (Chusmo)
By offering prayers and more prayers.

+

Sant Antoninchea⁴⁵ Dongrar
On th hill of Santani (St. Anthony)

Type: Dulpod

Source: Lourdino Barreto. Goemchem Git. Pustok 1, p. 46

Lyrics and Music: Anonymus

Date:

Musical form: Binary

Literary form: Political agitation

Published 15.08.82. Printed by Pedro Barreto, Panaji

Translated by Lourenco Noronha, Vienna, June 2005

Sant Antonichea dong(u)rar,
On the hill of Saint Anthony,
Pakle apoitai.
White men are calling (inviting).
Etea vetea bhailank,
To the women passing by,
Dolle modditai.
They wink (with their eyes).

Chusmo/ *Refrain*

Ani edea, edea, edea, edea,
And oh, oh, oh, oh,
Vodlea khaddache.
What big beards they have.

Mateak fulam maulear,
If they (women) wear flowers on their heads,
Hatu halotai,
They (white men) wave,
Tambddem kapodd nheslear,

⁴⁵ Is Santaninchea Dongrar identical with Sant Antoninchea Dongrar? (L. Noronha).

*If they (women) wear a red sari,
Rupia dakhoitai. (Chusmo)
They (white men) show them rupees. (Refrain)*

+

Sasna Sasnach' Anjea Mhojea
Forever forever, my love

Type: Mando
Source: Lourdino Barreto. Goemchem Git. Pustok 1, p. 54 - 55
Lyrics and Music: Anonymus
Date:
Musical form: Ternary
Literary form: Monologue (Dialogue?)
Published 15.08.82. Printed by Pedro Barreto, Panaji
Translated by Alfred Noronha, Panaji, Goa, 22.12.2004

Sasna sasnach' anjea mhojea,
Forever and forever, my love,
Devan mhaka bhettoili tuka,
God has offered me (female) to you,
Hea ojeapanchea vorsa,
In this year of miracles,
Hem mhojem kalliz ditam tuka.
I am offering my heart to you.

Chusmo/ Refrain:
Io anjea io rê amcho fuddar kôr rê,
Come, my angel, come, please seal our future,
Zo amkam Devan formailol',
Which God has destined for us.
Dêv besanv ghaltolo.
God will shower his blessings (on us).

Fulam bhitor ful tum moga,
You are the most beautiful flower of all,
Neketram mhodem tum surya,
You are the resplendent sun among the stars,
Avoi-bapaigel' tum kunvor(i),
You are the princess (kunvori) of your father and mother,
Aiz thaun zatol' mhogel' ranni. (Chusmo)
From today you will be my queen. (Refrain)

Choliam bhitor choli uxear,
You are the smartest among the girls,
Azun porian rauli ankvar,

You remained a virgin up to now.
Korun ghetam sobhemazar,
I am making you before the whole world,
Mhozo sasnach' dhir(u) adhar. (Chusmo)
My life's comfort and help. (Refrain)

+

Sasumaim Ani Sunu
Mother-in-law and daughter-in-law

Type: Deknni
Source: Lourdino Barreto. Goemchem Git. Pustok 2, p. 42
Lyrics and Music: Anonymus
Date:
Musical form: Binary
Literary form: Narrative
Published 25.03.1984. Printed by M/s Pedro Barreto, Panaji
Translated by Romano Abreu, Chorão, Goa, June 2003

Sasumaim ani sun(u) dogaim mogan bountalim,
Mother-in-law and daughter-in-law were in good terms,
Xezarim ani soirim tankam ekdomuch zollttalim
Neighbours and relatives were extremely jealous.

Sasumaink ani sunek êk dis
One day mother-in-law and daughter-in-law,
Zogddem pettolem
Started fighting.
Soiream ani xezareamchem tondd(o)
Relatives and neighbours faces,
Khoxem murgott'lem.
Were tingling with happiness.

Sasumain randllan ek dis sunek(u) sanguilem
One day in the kitchen the mother-in-law told the daughter-in-law,
Bara poddinch, pitt apnak zai mhunnum rokddem.
To grind 12 measures flour urgently.

Sasumaink ani sunek ek dis
One day mother-in-law and daughter-in-law,
Zogddem pettolem
Started fighting.
Soiream ani xezareamchem tondd(o)
Relatives and neighbours faces,
Khoxem murgott'lem.
Were tingling with happiness.

Apttun doptutun rokddench sunen dantem manddilem
Banging one grinding stone on the other daughter-in-law set the mill,
Bara poddianch' pitt(u) randddlan bhor-bhor kaddilem.
12 measures of flour was full in the kitchen.

Sasumaink ani sunek ek dis
One day mother-in-law and daughter-in-law,
Zogddem pettolem
Started fighting.
Soiream ani xezareamchem tondd(o)
Relatives and neighbours faces,
Khoxem murgott'lem.
Were tingling with happiness.

+

Sôbit Surya Vetoçh
When the sun sets

Type: Mando
Source: Lourdino Barreto. Goemchem Git. Pustok 1, p. 14-15
Lyrics and Music: Anonymus
Date: Composed
Musical form: Ternary
Literary form: Monologue
Published 15.08.82. Printed by Pedro Barreto, Panaji
Translated by Alfred Noronha, Panaji, Goa, 22.12.2004

Sôbit surya vetoçh somdirachea pottant,
When the beautiful sun is (was) swallowed by the ocean,
Môg ami kortaleanv fulanchea hortant,
We used to make love in the flower garden.
Chondrim liptalo kupant,
The moon would hide behind the clouds,
Udetalo dipkaunk,
And reappear again to peep at us.
Bhighbhigtalim noketram,
The stars were twinkling,
Lago nasli bhuk than.
We neither felt hungry nor thirsty.

Chusmo/ Refrain:
Mogachem ghaltanam mudoll,
While we were in our love play,
Sobit varem martalem xitoll,
There was a cool wind blowing,

Aso pasun sonvsarant,
As long as we are alive,
Kalliz dovorchem nitoll.
We should keep our hearts pure.

Môg ami kelo bosun fulanim,
We made love sitting in the garden (sitting among the flowers),
Dipkaun chondrimachea kirnanim,
Dazzled by the light of the moon,
Hatan dhorun jasmin,
Holding Jasmine flowers in our hand,
Mogachi sangtaleanv kannim,
We would be (were) telling each other love stories.
Ghovai amkam ditelim tim,
They will stand witness,
Fulam hortantlim. (Chusmo)
Those flowers from the garden. (Refrain)

Ratchi bilkul jem' poddonasli mhaka,
I would hardly get any sleep at night,
Akho dis pollelea bhogor tuka,
Without seeing you the whole day,
Lhanponnich môg(u) kela,
We fell in love since the time we were young,
Vinchun kaddunum tuka,
I chose you,
Sobit fulam mukhar mhaka,
Among the beautiful flowers,
Jurament dila. (Chusmo)
We swore to each other. (Refrain)

+

Sôbit Udentêch Polongar
The beautiful sunrise

Type: Mando
Source: Lourdino Barreto. Goemchem Git. Pustok 1, pg. 2-3
Lyrics and Music: Anonymus
Date:
Musical form: Binary
Literary form: Praise Song
Published 15.08.82. Printed by Pedro Barreto, Panaji
Translated by Alfred Noronha, Panaji, Goa, 22.12.2004

Sôbit udentêch polongar,
On the beautiful daybreak,

Kedo dhobazo ani banddar,
What a celebration and excitement,
Mannkam motiancho vholdd surngar,
The brilliance of pearls and emeralds,
Amchem mogachem Goa-xar.
Our beautiful motherland.

Chusmo/ *Refrain:*
Ul'has soddum-ia, vhoir vhoir kaddum-ia,
Let us let out our sighs and raise it higher and higher,
Mhunnum sobit amchem Goa,
By declaring that our Goa is beautiful,
Khuxai zaum-ia, mogam uddum-ia,
Let us be happy and jump (leap) for joy,
Mhunnum sobit amchem Goa.
By declaring that our Goa is beautiful.

Rupan disnnem tum Romachem,
Your appearance is like that of Rome,
Tuka vhakann'tat unch molachem,
They praise you and give you very high value,
Sundor neketr udentechem,
You are the beautiful Star of the East,
Goa-xar amchem mogachem. (Chusmo)
Our beloved Goa. (Refrain)

Tuji pritvi vholdd nanvachi,
Your well known achievement,
Toxi suropai, tan mogachi,
Also your beauty and your thirst for love,
Gopant kudd ghettlei Santachi,
You have embraced the body of a Saint,
Boll ghottai amchi sasnnachi. (Chusmo)
You are our eternal strength. (Refrain)

+

Sogllench Mhojem Vidu Chintunum
Contemplating on my whole life

Type: Mando

Source: Lourdino Barreto. Goemchem Git. Pustok 1, p. 68 - 69

Lyrics and Music: Annonymus

Date:

Musical form: Ternary

Literary form: Monologue

Published 15.08.82. Printed by Pedro Barreto, Panaji

Translated by Alfred Noronha, Panaji, Goa, 22.12.2004

Sogllench mhojem vid(u) chintunum,
Contemplating on my whole life,
Dukhan golloit' hanvum,
I am shedding tears,
Sons' rant mhaka na mhun rê konnum,
Because I do not have any friend in this world,
Ditol' ili bhuzvonum.
To give me a little consolation.

Chusmo/ *Refrain:*
Rott'am, rott'am dukhan golloinum,
I cry and cry shedding tears,
Mhozo fuddar rê chintunum.
Thinking of my future.

Sonvsar sogllo dista fottkiro,
This world is so deceitful,
Dukhanim bhorlol' dhorio,
An ocean full of pain.
Konn punn mhaka mellot sangtolo,
Could I find anyone who would tell me,
Assam hanv mhunn feliz(o). (Chusmo)
That I am happy. (Refrain)

Sottvê ratchem noketr(u) mhojem,
This is the star of my seventh day.
Uzvadd palvon gelem,
It extinguished the light and faded,
Noxib mhojem khorenrê futtkem,
My luck is truly unfortunate,
Kedinch na bodolchem. (Chusmo)
It will never change. (Refrain)

+

Sogllench Vidu Mhum Rê Mhojem
My whole life

Type: Mando

Source: Lourdino Barreto. Goemchem Git. Pustok 1, p. 64 - 65

Lyrics and Music: Anonymus

Date:

Musical form: Binary

Literary form: Monologue

Published 15.08.82. Printed by Pedro Barreto, Panaji

Translated by Lourenco Noronha, Vienna, 22.04.2001

Soglench vidu mhum rê mhojem,
My whole life,
Tujêch pasun(u) bhettoilolem.
I had dedicated it to you alone.
Ghuttan sanglol' utor mhojem,
The word which I had spoken,
Sodanch motint(u) dhovorchem.
We should always keep in mind.

Chusmo/ *Refrain:*

Khoreench utor dilear mhaka,
If you sincerely give me your promise,
Hat paim zoroun feliz kortolom tuka.
I (male) shall make you happy working (lit. rubbing) my feet and hands sore.

Tuka dekhlolea vella,
The moment I saw you,
Sonsrach' axea zali mhaka.
I was glad to live in this world.
Mhoji bhirmôt tum gheumnaka,
Let not my curse come on you,
Kazarachem utor dhi rê mhaka. (Chusmo)
Promise to marry me (lit. give me your word of marriage). (Refrain)

Moddgovantum mhozo ganvum.
My home is in Margão.
Simpatizar zattam hanvum,
I like you,
Dot(i) thoddi zalear zanzum,
It does not matter if the dowry is small,
Tujê lagim kazor zatol' hanvum. (Chusmo)
I (male) shall marry you. (Refrain)

+

Soglli Rati Bainkodde

The whole night by the wellside

Type: Dulpod

Source: Lourdino Barreto. Goemchem Git. Pustok 1, p. 39

Lyrics and Music: Anonymus

Date:

Musical form: Binary

Literary form: Dialogue

Published 15.08.82. Printed by Pedro Barreto, Panaji

Translated by: Alfred Noronha, Panaji, Ilhas, Goa, 30.05.2005

Soglli rati bainkodde,
The whole night at the well,
Kinni kinni zata kanakodde.
Bells are ringing in my ears.
Baileanu konnu aila polle,
See who is there outside,
Mateak mallunum mogreanche kolle.
Hair decked with jasmine buds.

Bailean aila gê maim mhoso Tome,
My Thomas is outside, Mother,
Maim hanv kazar zatam tache kodde.
I am getting married to him, Mother.
Bai tum vichar poilem paikodde,
My girl, first get your father's permission,
Zalear zaum kinnim bainkodde.
Let the bells ring at the well.

+

Sokann' Fuddem Uttunu (Title: Cheddum kuparilem)
Getting up early in the morning

Type: Deknni
Source: Lourdino Barreto. Goemchem Git. Pustok 2, p. 28
Lyrics and Music: Anonymus
Date:
Musical form: Binary
Literary form: Narrative
Published 25.03.1984. Printed by M/s Pedro Barreto, Panaji
Translated by Romano Abreu, Chorão, Goa, June 2003

Sokann' fuddem uttun(u)
Rising early in the morning,
Cheddun mhum rê vattleo ganxtalem
The girl was scrubbing plates.
Tem mhaka dekna fuddem, vattlent(u) lipolem.
No sooner she saw me, she hid behind the plates.

Cheddum, cheddum, cheddum kuparilem
The girl, the girl, the girl of the godfather,
Cheddum, cheddum kurparilem
The girl, the girl of the godfather.
Chintlolem kamum, chintolem kamum
Whatever I thought, whatever I thought,

Zal're moguelem.
I succeeded.

Sokann' fuddem uttun(u)
Rising early in the morning,
Cheddum mhum rê tambio ganxtalem
The girl was scrubbing a potlet.
Tem mhaka dekna fuddem tambiant(u) lipolem.
No sooner she saw me, she hid behind a potlet.

Cheddum, cheddum, cheddum kuparilem,
The girl, the girl, the girl of the godfather,
Cheddum, cheddum kurparilem
The girl, the girl of the godfather.
Chintlolem kamum, chintolelem kamum
Whatever I thought, whatever I thought,
Zal're moguelem.
I succeeded.

Sokann' fuddem uttun(u)
Rising early in the morning,
Cheddum mhum rê san(i) mat'talem
The girl was sweeping.
Tem mhaka dekna fuddem san'nint(u) lipolem.
No sooner she saw me, she hid behind the broom.

Cheddum, cheddum, cheddum kuparilem
The girl, the girl, the girl of the godfather,
Cheddum, cheddum kurparilem
The girl, the girl of the godfather.
Chintlolem kamum, chintolelem kamum
Whatever I thought, whatever I thought,
Zal're moguelem.
I succeeded.

+

Sontos Bhogta Rê Jivako
I feel the joy of life

Type: Mando

Source: Lourdino Barreto. Goemchem Git. Pustok 1, p. 12 - 13

Lyrics and Music: Anonymus

Date:

Musical form: Ternary

Literary form: Monologue

Published 15.08.82. Printed by Pedro Barreto, Panaji

Translated by Lourenco Noronha, Vienna, 22.04.2001

Sontos bhogta rê jivako,
I feel the joy of life,
Uzvadd fankla hea gharako,
This house is flooded with light,
Dadoskaien kaddcheak diso,
That we may enjoy our days in peace,
Magnnem ami korum-ia Devako.
Let us pray to God.

Chusmo/ Refrain:
Pormoll jasmincho, mogreancho,
The scent of jasmin and “mogrim” flowers,
Devan feliz keliar puro.
May God make us happy.

Ankvarponn(u) bolanddunum,
Having ended our single life,
Chol'leanv kurpechea marganum,
Let us walk along the road of grace,
Aiz Estolachea pontanum,
Today with (end of) the stole⁴⁶,
Ekttaim kelim amchim kurasanvum. (Chusmo)
Our hearts have been joined together. (Refrain)

Sacrament(u) ekvottacho,
The Sacrament of Union,
Zalear puro uzvaddacho,
May it be of a bright future,
Sangat dhorun ekamekacho,
Living in mutual friendship,
Sodanch ami feliz kaddum-ia diso. (Chusmo)
Let us pass our days in happiness. (Refrain)

+

Sonxeachi Pirai Ghe Maim
The age of the rabbit, Mother

Type: Dulpod
Source: Lourdino Barreto. Goemchem Git. Pustok 2, p. 82
Lyrics and Music: Annonymus

⁴⁶ A vestement used by the priest during nuptials. It is placed on the right hands of the couple while they pledge fidelity for a lifetime. (L. Noronha).

Date:

Musical form: Binary

Literary form: ?

Published 15.08.82. Printed by Pedro Barreto, Panaji

Translated by: Alfred Noronha, Panaji, Ilhas, Goa, 30.05.2005.

Sonxeachi pirai gehe maim,

The age of the rabbit, o mother,

Ranatum. (*bis*)

In the forest.

Ani kit(u)lo temp(u) rauchem ghe maim,

And how long do I have to wait, o mother,

Charantum. (*bis*)

Tied down.

+

Sorgar Uzvadd Noketrancho

Stars are shining in heaven

Type: Mando

Source: Lourdino Barreto. Goemchem Git. Pustok 1, pg. 10-11

Lyrics and Music: Annonymus

Date:

Musical form: Binary or Ternary

Literary form: Monologue

Published 15.08.82. Printed by Pedro Barreto, Panaji

Translated by Lourenco Noronha, Vienna 26.06.2003

Sorgar uzvadd noketrancho,

Stars are shining in heaven,

Môg(u) mhojean visrum nezo,

I cannot forget our love,

Retrat(u) kaddun dovorla tuzo,

I have kept you photograph,

Tea amchea sukhachea disacho.

Of that our happy day.

Chusmo/ *Refrain:*

Dusmanachi khoxi korinaka,

Do not fulfill the wish of enemies,

Tujê vinnem sonvsar mhaka naka.

Without you I do not want (to live in) this world.

Porzollit(u) tujim utram,

Your words are bright,

Distai sorginchim noketram.

They resemble the stars of heaven.
Tujea mogan fugar nhoim rê zatam,
I am taken by your love,
Sopnant uttun abrasar(u) kortam. (Chusmo)
I stand up in my dreams and embrace you. (Refrain)

Tum sanddxi zalear mhaka,
If you forsake me,
Jiv ditolom anjea mojea,
I shall give away my life, my angel,
Khorenych segred sangtam tuka,
I am telling you truly in secret,
Tuj' vinnem sonvsar mhaka naka. (Chusmo)
Without you I do not want (to live in) this world. (Refrain)

+

Surya Kupant Dhamplo
The sun is hidden by the clouds (The sun has set)

Type: Mando
Source: Lourdino Barreto. Goemchem Git. Pustok 1, p. 76 - 77
Lyrics and Music: Annonymus
Date:
Musical form: Binary
Literary form: Monologue
Published 15.08.82. Printed by Pedro Barreto, Panaji
Translated by Alfred Noronha, Panaji, Goa, 22.12.2004

Surya kupant dhamplo,
The sun is hidden by the clouds (The sun has set),
Chondrim gopant rê udelo,
The moon has peeped out,
Am'recho vell(u) komesar zalo,
Angelus time has commenced,
Moga khoim tum rê pavolo.
Where have you gone, my love.

Sodanch amguer ietaloi,
You always used to come to our house,
Gopant mhojea rê khelltaloi,
You used to play in my arms.
Atam kiteak ingrat tum zaloi,
Why did you now become ungrateful,
Khoincea dusmanak sampoddloi.
What enemy did you come across.

Adeus adeus moga,
Goodbye, goodbye, my love,
Itlean adeus kortam tuka,
This is my last goodbye to you.
Dolle mhoje dhamptoch rê moga,
When my eyes are closed (when I am dead), my love,
Pattlean dukham ghollainaka.
Do not weep when I am gone.

+

Surya Noketranche Porim Porzolta
The sun is shining like stars

Type: Mando

Source: Lourdino Barreto. Goemchem Git. Pustok 1, pg. 8-9

Lyrics and Music: Anonymus

Date:

Musical form: Ternary

Literary form: Monologue

Published 15.08.82. Printed by Pedro Barreto, Panaji

Translated by Romano Abreu, Chorão, June 2003

Surya noketranchê porim porzollta,
The sun is shining like stars,
Mogachea mhojea anjea.
My loving angel.
Tum bemfeit mhunnun mannka,
Because you are handsome / pretty, my jewel,
Adorar(u) kortam tuka.
I adore you.

Chusmo/ Refrain:

Io, io, gopantulea anjea,
Come, come, my angel into my embrace,
Ekuch punn beij(u) dhi rê mhaka.
Give me at least one kiss.

Alamabrad(u) tuje pole, mogreanche kolle,
Alamabrad(u) your cheeks like jasmine buds,
Distai motiach' zodde,
They look like a pair of pearls,
Jigjigetai mhoje dolle,
My eyes are shining,
Kalliz lobdol' rê tuje kodde. (Chusmo)
My heart is in love with you. (Refrain)

Tirxe, garxe tuje dolle, bigbigtai polle,
Your squint eyes are blue and blinking,
Bhultai sogle chole,
All the boys are excited over you.
Axeun rautam zon'lakodde,

I remain anxiously near the window
Dixtti pottol' mhunn bainkodde. (Chusmo)
Hoping to see you at the well. (Refrain)

+

Tambdde Roza Tuje Pole
Your cheeks are like red roses

Type: Mando
Source: Lourdinho Barreto. Goemchem Git. Pustok 2, p. 50 - 51
Lyrics and Music:
Date:
Musical form: Binary
Literary form: Dialogue
Published 25.03.1984. Printed by Pedro Barreto, Panaji
Translated by Lourenco Noronha, Vienna, 22.04.2001

Tambdde roza tuje pole.
Your cheeks are like red roses.
Dukhanim bhorleat mhoje dolle.
My eyes are full of tears.
Papachem licens asa zalear polle,
See if you got the permission of your father,
Kazar zauncheac mhoje kodde.
To get married with me.

Papachem licens asa rê mhaka.
I have got my father's permission.
Kazar(u) zauncheak rautam tuka.
I am waiting to get married with you.
Tum tor kazar zaina zalear moga,
If you do not get married with me, my dear,
Mhoji bhirmot futt'oli tuka.
My curse will come upon you.

Soglle chole ektaim zaun,
All the boys used to get together,
Adorar(u) kori mhaka.
And adore (crave for) me.
Zauncheak sasnak potin tuji,

*I wanted to be your wife for ever,
Ballgun dhovorlol' mhaka.
(You left me ...?)*

Papan kazar keli mhaka.
My father got me married.
Sukachi dukant vhorun ghatli.
He took me away from happiness and put me into sorrow.
Mhotte auliste bab(u) ieun hanga,
Grown-up boys came here,
Perturbar(u) mhaka keli.
And disturbed my mind.

+

Tenddulechim Tendduleim
The gherkin from the gherkin creeper

Type: Deknni
Source: Lourdino Barreto. Goemchem Git. Pustok 2, p. 34
Lyrics and Music: Anonymus
Date:
Musical form: Binary
Literary form: Satire (?)
Published 25.03.1984. Printed by Pedro Barreto, Panaji
Translated by Alfred Noronha, Panaji, Goa, 10.05.2005

Tenddulechim tenddulim,
There are twelve gherkins,
Bara ga bara,
On the gherkin creeper,
Tenddulechim tenddulim bara.
Twelve gherkins from the gherkin creeper.

Mhozo poti na ga, na ga gara,
My husband is not at home, Sir,
Mhozo poti na ga, na ga gara.
My husband is not at home, Sir.

+

Toddoch Temp Ami Bonvleanv Mogan (Title: Estimasanv rozachem)
We have been in love for a short while

Type: Mando
Source: Lourdino Barreto. Goemchem Git. Pustok 2, p. 56 - 57
Lyrics and Music: Anonymus

Date:

Musical form: Binary

Literary form: Monologue

Published 25.03.1984. Printed by Pedro Barreto, Panaji

Translated by Alfred Noronha, Panaji, Goa, 22.12.2004

Thoddoch temp ami bonvleanv mogan,
We have been in love for a short while,
Kazarachem utor dilolem Rozan,
Roza has plied her troth,
Ekvottacher addkoll addlli tichea papan,
Her father objected to their union,
Moga tuka paulom ne gô gheunk gopant.
I was unable to take you in my arms.

Chusmo/ Refrain:

Estimasav Rozachem,
Roza, my esteemed one, Roza,
Roza mhojea mogachem,
Roza, my beloved,
Kazar zaunk licens na gô papachem.
Papa does not allow us to get married.

Roza, chint'alom mhojea motint,
Roza, I always used to think,
Mogachi tuka korunk gô potin,
To make you my loving bride,
Ami dogaim vegllim zaun zatin,
Since we are both of different castes,
Papachem licens mellona gô hatint. (Chusmo)
Papa is not giving us his permission. (Refrain)

Sobhit tujem bai Roza nanv,
So beautiful is your name, my Roza,
Tosoch sobhit Saliganv tumcho ganv,
So also your beautiful village of Saligão,
Polle zujea papak(u) lagunum hanv,
Only because of your father I am now,
Sukun guelom motint gheun hem picasanv. (Chusmo)
Pining and getting wasted having this nuisance in my mind. (Refrain)

+

Tollem Sukolem

The pond has gone dry

Type: Dulpod

Source: Lourdino Barreto. Goemchem Git. Pustok 1, p. 26
Lyrics and Music: Anonymus
Date:
Musical form: Binary
Literary form: Satire ?
Published 15.08.82. Printed by Pedro Barreto, Panaji
Translated by: Alfred Noronha, Panaji, Ilhas, Goa. 30.05.2005.

Tollem sukolem,
The pond has gone dry,
Bhokem mhojem,
And my stork,
Babuddem rê zalem.
Is now lonely.

Tollem suktokoch,
After the pond dries,
Bokheak mhojea,
My stork
Mannik melltolem.
Will find a gem.

Mannik melltokoch,
When she finds a gem,
Bokhem mhojem,
My stork,
Girest zatolem.
will become rich.

Girest zatokoch,
When she becomes rich,
Bokhem mhojem,
My stork,
Kazar zatolem.
will get married.

Kazar zatokoch,
When she gets married,
Bokhem mhojem,
My stork,
Tantiam ghaltolem.
will lay eggs.

Tantiam ghaltokoch,
When she has laid eggs,
Bokhem mhojem,
My stork,

Pilam kaddtolem.
will hatch chicks.

Pilam kaddtokoch,
When she hatches her chicks,
Bokhem mhojem,
My stork,
Manan bhouttolem.
Will go about with great honour.

Manan bhouttokoch,
When she goes about with great honour,
Bokhem mhojem,
My stork,
Matrem zatolem.
will become old.

Matrem zatokoch,
When she becomes old,
Bokhem mhojem,
My stork,
Moron vetelem.
will die.

Bokhem mortokoch,
When my stork dies,
Tollem mhojem,
My pond,
Portun bhortolem.
will fill up again.

+

Tujea Utrar Rê Patieunum
I rely on your word

Type: Mando

Source: Lourdino Barreto. Goemchem Git. Pustok 1, p. 22-23

Lyrics and Music:

Date:

Musical form: Binary

Literary form: Ternary

Published 15.08.82. Printed by Pedro Barreto, Panaji

Translated by Romano Abreu, Chorão, June 2003

Tujea utrar rê patieunum,
Trusting on your word,

Aiz pasun ankvar raulim hanvum,
I remained a spinster till today.
Tum ingrat kiteak zaunum,
Why are you unfaithful,
Vetai mhaka rê sanddunum,
Leaving me and going away.
Orsanim sambhaulol' dekunum.
I took care of you for years.

Chusmo/ Refrain:
Devan nirmilol' na rê mhaka,
God has not destined me,
Sodanch sangat(u) korecheak tuka.
To remain in your love.

Adeus korun anjea mhojea,
Saying goodbye, my Angel,
Kiteak sanddun ot' rê mhaka,
Why are you going and leaving me alone.
Kosol' destin saiba mhozo,
What kind of destiny/future is mine.
Ankvarponn ani sonsum nezo,
I can not bear to be a spinster anymore.
Kaz' racho na ani mhak' bhorvanso. (Chusmo)
I have no more hopes of marriage. (Refrain)

Sukach tem(u) kobhar zalo,
Time of happiness is over,
Millmilleancho vell(u) pavlo,
Suffocation time has come,
Feliz tori zaumnum moga,
At least you remain happy,
Distti poddlear puro mhaka,
Your sight is enough for me.
Millmill' zall(u) bhogtai kallzak mhojea. (Chusmo)
My heart is burning and suffocating. (Refrain)

+

Tuka Dektanam Moga (Eklench' sanddil rê mhaka)
When I saw you, my love

Type: Mando
Source: Lourdino Barreto. Goemchem Git. Pustok 2, p. 68 - 69
Lyrics and Music: Anonymus
Date:
Musical form: Ternary

Literary form: Monologue
Published 25.03.1984. Printed by Pedro Barreto, Panaji.
Translated by Alfred Noronha, Panaji, Goa, 22.12.2004

Tuka dektanam moga,
Whenever I saw you, my love,
Soglleem kallik mhojem uddtalem,
My heart used to jump for joy,
Atam kiteak rê moga,
Now why, my love,
Mhaka eksurem tunvem sanddlem?
Did you leave me all alone?

Soglleem sousarantlem sukh mhaka,
All my happiness in this world,
Tujea pattlean kaddu zalem,
Became bitter after you left me,
Jiv ho piso zalo rê moga,
This world of mine has become crazy, my love,
Niallun dis tuje vinnem.
Contemplating my life without you.

Axeun rautam rê moga,
I am waiting so anxiously, my love,
Tunvem sanddlear kainch nezo mhaka,
It does not matter if you have left me,
Sorgar tuj' bori moga,
To be with you in heaven,
Sangatak hanv ietol' tujea. (Chusmo)
I will come to join you. (Refrain)

Ekttaim zaisor hanv tuka,
Until we come together,
Ugddas mhozo kor rê anjea,
Please think of me, my angel,
Ek dis voros-xem dis(o) ta,
Each passing day seems like a year,
Veguim ieuim-xem kor sangata'.
Come and join me as soon as you can.

+

Tumi Amkam Xiriponnai Go
You are not useful to me

Type: Deknni
Source: Lourdino Barreto. Goemchem Git. Pustok 2, p. 20

Lyrics and Music: Anonymus

Date:

Musical form: Binary

Literary form: Ethnological aspect

Published 25.03.1984. Printed by Pedro Barreto, Panaji

Translated by Romano Abreu, Chorão, Goa, June 2003

Tumi amkam xiriponnai go

You are not useful to me,

Benddan(u) vankddelim

With crooked hips.

Tumi amkam xiriponnai go

You are not useful to me,

Benddan(u) vankddelim.

With crooked hips.

Vatt(u) visron(u) ami

We lost our way,

Marvank(u) sampoddlim

We were picked up by Maro.

Vatt(u) visron(u) ami

We lost our way,

Marvank(u) sampoddlim.

We were picked up by Maro.

+

Udok Tapoi, Tambio Lipoi

Warm the water, hide the copper pot

Type: Dulpod

Source: Lourdino Barreto. Goemchem Git. Pustok 2, p. 86

Lyrics and Music: Anonymus

Date:

Musical form: Binary

Literary form: ?

Published 15.08.82. Printed by Pedro Barreto, Panaji

Translated by: Alfred Noronha, Panaji, Ilhas, Goa, 30.05.2005

Udok tapoi, tambio lipoi,

Warm the water, hide the copper pot,

Tomasinh', Tomasinh' item udok tapoi rê,

Tomasinho, Tomasinho warm a little water,

Udok tapoi, tamio lipoi,

Warm the water, hide the copper pot,

Tomasinh', Tomasinh' item udok tapoi-i.

Tomasinho, Tomasinho warm a little water.

Vhoddlllo irmanv udok naucheak ieta, (*bis*)
Older brother is coming for a bath.
Udok tapoi, tambio lipoi,
Warm the water, hide the copper pot,
Tambio kann´ tachea fodd´ear rokoi.
Pour the water on his head with the copper pot.

+

Ugddas Ieta Mhaka Natalanch´ Ratricho

I remember that Christmas night

Type: Mando

Source: F.X. Oliveira, *Gitam Jhelo*, Album 1, p. 18

Lyrics and Music: R.L. Dalgado

Date:

Musical form: Ternary

Literary form: Monologue

Published 1971. Printed by B.X. Furtado & Sons, Dhobitalao, Bombay

Translated by Romano Abreu, Chorão, June 2003

Ugddas eta Natalanch´ ratricho,
I remember that Christmas night,
To dis amche amizadicho,
The day of our courtship.
Niall kor-rê moga Chondrimacho,
Think, my love, of the moon,
Attaplare tacher môgu amcho.
On which we vowed our love.

Chusmo/ *Refrain:*

Sintid nam-moga, lisavancher bogor tujer,
I can not concentrate on lessons but on you,
Dekhun punish dimbi ghaltam bankacher.
That is why I kneel on the bench as punishment.

Papan Goeam thaun addun maka,
Papa brought me from Goa.
Iskol xikonk ghatlem-rê Bandra,
He put me in school in Bandra.
Axetalim ek chitt borounk tuka,
I was longing to write a letter to you,
Kotta, Madri pattlean bonvtat amchea. (Chusmo)
Alas nuns are following us. (Refrain)

Goeam khobor gazteli avoi,

*In Goa the news must have spread and echoed, Mother,
Baby Inglez xikta mhunn Bomboi,
That Baby is leaning English in Bombay.
Goeam rebek maka xikoitaloi,
In Goa you (male) were teaching me violin.
Ghara vetanam eok beij ditaloi. (Chusmo)
Before going home you used to give me a kiss.*

Ratrich' nident anvum sopnetam,
At night I dream in sleep,
Ugddas eta lisanv kortanam,
I remember your when I am studying.
Moga tuje vinnem sukh maka nam,
My love, I am not happy without you.
Abras beiju tuka gehe ho Goeam. (Chusmo)
Embrace me, kiss me in Goa. (Refrain)

+

Undir Mhojea Mama
You rat, my Uncle

Type: Dulpod
Source: Lourdino Barreto. Goemchem Git. Pustok 1, p. 29
Lyrics and Music: Annonymus
Date:
Musical form: Binary
Literary form: Political satire⁴⁷
Published 15.08.82. Printed by Pedro Barreto, Panaji
Translated by Lourenco Noronha, Vienna, June 2005

Undir mhojea mama,
You rat, my Uncle,
Hanv sangtam tuka,
Listen to what I am telling you,
Mazorichea pilea lagim,
With the kitten of the cat,
Khell mandinaka.
Don't you play the fool.

⁴⁷ This *dulpod* refers to the election of Salcete of 1890, when the soldiers of the governor Vasco Guedes (in office from 1889 to 1891) fired on an unarmed crowd on September 21 in the church square of Margão, killing 23 persons. Refer to the comments to Konum Rê Khobor – Kitem Rê Zata Xastichea Gavant and Luizinha. Mojea Luizinha and to the Essay on this website. It warns the Portuguese not to use force. (L. Noronha).

Undir mamu ailo,
The Uncle-Rat came,
Meza ponda liplo,
And hid under the table,
Mazorichea pilean taka,
That kitten,
Eka ghansa dhorlo.
Gave him a bite.

Veu mhunnum katrun,
Having woven the branches,
Veech kaddlem xirem,
He made a rod of it,
Kedem vhoddlem bhirem,
Oh! What a big tail,
Moddgonvkar undra mamalem.
Of that Uncle-Rat from Margão.

Konddo mhunnum katrun,
Having cut a condo-tree,
Kondeach kaddli tenkddi,
And cut a branch of it,
Kedi vhoddi xempddi,
And what a big tail,
Moddgonvkar undra mamachi.
Of the Uncle-Rat from Margão.

Ambo mhunnum katrun,
Having cut that mango-tree,
Ambeach kaddlem follem,
Made a plank (coffin) out of it,
Kedem vhoddlem moddem,
And what a big funeral,
Moddgonvkar undra mamalem.
Of the Uncle-Rat from Margão.

+

Unien Ani Deran
Sister-in-law and brother-in-law

Type: Dulpod
Source: Lourdino Barreto. Goemchem Git. Pustok 1, p. 48
Lyrics and Music: Anonymus
Date:
Musical form: Binary

Literary form: Dialogue
Published 15.08.82. Printed by Pedro Barreto, Panaji
Translated by: Alfred Noronha, Panaji, Ilhas, Goa, 30.05.2005

Unien ani deran doganim,
The sister-in-law and brother-in-law,
Xet kela bagako.
Have jointly tilled the field.

Teach vorsak nhõi ga saiba,
In that very year, Sir,
Paus(u) gela mirgako.
The rains have been delayed.

Edem vhoddlem xet ga dera,
Such a big field my brother-in-law,
Konn roin(u) ditolo.
Who will sow it for us.

Kainch tum bienak'gê uniem,
Have no fear my sister-in-law,
Dhêv amkam pavtolo.
God will come to our assistance.

+

Vainguem Kazar Zata Mhunn
Because the aubergine is getting married

Type: Deknni
Source: Lourdino Barreto. Goemchem Git. Pustok 2, p. 33
Lyrics and Music: Anonymus
Date:
Musical form: Ternary
Literary form: Ethnological aspect (Satire?)
Published 25.03.1984. Printed by Pedro Barreto, Panaji
Translated by Alfred Noronha, Panaji, Goa, 10.05.2005

Vainguem kazar zata mhunn,
Because the aubergine is getting married,
Vainguem kazar(u) zata mhunn,
Because the aubergine is getting married,
Misanguen tambddem kelem tondd,
The face of the chilli turned red,
Missanguen tambddem kelem tondd.
The face of the chilli turned red.

Refrain:

Vernechea tolleant, futol' sallok(o),
A lotus has bloomed in the pond at Verna,
Dulgueach kazrak, Deullean att' mhull' ek ballok(o),
For Dulguem's wedding, the temple girl has promised to bring a baby,
Atam tum, atam tum, atam tum, atam tum,
Now you, now you, now you, now you,
Atam tum nach(i) go Dulguea,
Now you dance Miss Dulguem,
Tea keullea gheunum.
With the temple boy.

Vainguem kazar zata mhunn,
Because the aubergine is getting married,
Vainguem kazar zata mhunn,
Because the aubergine is getting married,
Poddollean orxem kelem tondd.
The snake gourd was displeased (made a funny face)
Poddollean orxem kelem tondd.
The snake gourd was displeased (made a funny face)

Refrain:

Vernechea tolleant, futol' sallok(o),
A lotus has bloomed in the pond at Verna,
Dulgueach kazrak, Deullean att' mhull' ek ballok(o),
For Dulguem's wedding the temple girl has promised to bring a baby,
Atam tum, atam tum, atam tum, atam tum,
Now you, now you, now you, now you,
Atam tum nach(i) go Dulguea,
Now you dance, Miss Dulguem,
Tea keullea gheunum.
With the temple boy

Vainguem kazar zata mhunn,
Because the aubergine is getting married,
Vainguem kazar zata mhunn,
Because the aubergine is getting married,
Bobran ghetlam boleponn.
The pumpkin has slumped in resignation (is depressed).
Bobran ghetlam boleponn.
The pumpkin has slumped in resignation (is depressed).

Refrain:

Vernechea tolleant, futol' sallok(o),
A lotus has bloomed in the pond at Verna,
Dulgueach kazrak, Deullean att' mhull' ek ballok(o),
For Dulguem's wedding, the temple girl has promised to bring a baby,

Atam tum, atam tum, atam tum, atam tum,
Now you, now you, now you, now you,
Atam tum nach(i) go Dulguea,
Now you dance Miss Dulguem,
Tea keullea gheunum.
With the temple boy.

+

Vhoiri Vhoiri Dongrar
Up on the hilltop

Type: Deknni
Source: Lourdino Barreto. Goemchem Git. Pustok 2, p. 14
Lyrics and Music: Annonymus
Date:
Musical form: Ternary
Literary form: Ethnological aspects
Published 25.03.1984. Printed by Pedro Barreto, Panaji
Translated by Romano Abreu, Chorão, Goa, June 2003

Vhoir(i), vhoir(i) dongrar,
Up on the hilltop,
Udok(o) kong(u)rem,
Water is flowing in eddies,
Udok(o) kongrem ani,
Water in eddies and
Kolvont hanv Mog(o)rem.
I am the dancing girl Mogrem.

Paiank panzonnam
For the feet anklets with bells.
Nakak(u) notem,
For the nose pendant.
Soro, soro, soro, soro kon'aka bai
Liquor, liquor, liquor for whom is it, baby?
Paiam kadd(i) zotem.
Remove sleepers from feet.

+

Vhoir, Vhoir, Vhoir, Kattakoi
Up, up, up, the cuckoo

Type: Dulpod
Source: Lourdino Barreto. Goemchem Git. Pustok 1, p. 47
Lyrics and Music: Annonymus

Date:

Musical form: Binary

Literary form: Satire ?

Published 15.08.82. Printed by Pedro Barreto, Panaji

Translated by: Alfred Noronha, Panaji, Ilhas, Goa, 30.05.2005

Vhoir(i), vhoir(i), vhoir kattakoi,

Up, up, up, the cuckoo,

Kattakoi katta pilam.

The owl is hatching chicks.

Kattakoi katta mhunn pilam,

That the owl is hatching chicks,

Tuka konne sangilam.

Who has told you.

Katta zalear kaddumdi pilam,

Let it hatch its chicks,

Tantiam ghali nastanam.

Without laying eggs.

Gotterant tin tantiam,

Three eggs in the nest,

Khoi thaun ailim pach(u) pilam?

Where did the five chicks come from?

+

Xeumtim, Mogrim Addttolim

I will bring Jasmine and Chrysantemums

Type: Deknni

Source: Lourdino Barreto. Goemchem Git. Pustok 2, p. 16

Lyrics and Music: Anonymus

Date:

Musical form: Binary

Literary form: Ethnological aspects

Published 25.03.1984. Printed by Pedro Barreto, Panaji

Translated by Alfred Noronha, Panaji, Goa, 10.05.2005

Xeumtim, mogrim addttolim,

I will bring jasmine and chrysantemums,

Matem borun mautilim,

I will adorn your head (hair) with them,

Mhojea gova fuddeank bostelim,

I will sit before my husband,

Oi bostelim.

Yes, I will sit.

Xeumtim, mogrim zaleai sovai,
Jasmine and chrysantemum have become cheaper,
Xeumtim, mogrim zaleai sovai.
Jasmine and chrysantemum have become cheaper,
Tim mhaka naka bai,
I do not want them, my dear,
Tim mhaka naka bai.
I do not want them, my dear.

+

Xitoll Chrondrimachê Rati
In the cool moonlit night

Type: Mando
Source: Lourdino Barreto. Goemchem Git. Pustok 1, p. 56-57
Lyrics and music: Annonymus
Date:
Musical form: Ternary
Literary form: Dialogue
Published 15.08.82. Printed by Pedro Barreto, Panaji
Translated by Alfred Noronha, Panaji, Goa, 22.12.2004

Xitoll chondrimachê rati,
In the cool moonlit night,
Poilich bhett(u) zali amchi,
We offered ourselves to each other for the first time,
Papachi, mamachi moga vhoaddli zobordosti,
There was a big obstacle brought by Papa and Mama,
Separar(u) amkam korchhi.
To separate the two of us.

Chusmo/ Refrain:
Separar(u) tum zainaka,
Do not leave me,
Mhojea kallizachea aunddea.
Oh, yearning of my heart.

Tuka sanddchi mhollear ekli,
The thought of leaving you alone,
Perturbar(u) zata tokli,
Makes me feel uneasy.
Kosli mama tuji nixttur kallzachi,
How cruel is your mother,
Kakut korina ti amchi. (Chusmo)

Who has no pity for us. (Refrain)

Papa korta mhunn zobor(u),
That Papa is being difficult,
Sogleak paula ti khobor(u),
It has become known everywhere.
Zata tem zaum-dhi uksar(u),
Whatever has to happen let it be soon,
Tujê lagim zatol' hanv kazar(u). (Chusmo)
I will get married to you. (Refrain)

+

Yamuna Peletoddi

On the opposite bank of the River Yamuna

Type: Deknni

Source: Lourdino Barreto. Goemchem Git. Pustok 2, p. 44

Lyrics and Music: Anonymus

Date:

Musical form: Ternary

Literary form: Historical aspect ⁴⁸

Published 25.03.1984. Printed by M/s Pedro Barreto, Panaji

Translated by Romano Abreu, Chorão, Goa, June 2003

Yamuna⁴⁹ peletoddi
On the other side of Yamuna,
Amchem ghor nodi koddi
Our house is near the river,
Surya udeta zor kalli
Although the sun rises regularly,
Thonddi borich khata voros bhori.
Weather is too cold throughout the year.

Amcho ganv fulam-tolli,
Our village is flower-lagoon
Amcho ganv sallka-sori.
Our village is like a lotus.

+

⁴⁸ Is this a tendency to suggest a migration from North India into the present Goa in ancient times? The tradition of the Saraswat Brahmins of Goa refers to such a migration. (L. Noronha)

⁴⁹ Yamuna is a river in North India. (L. Noronha).

