



Photo 3: The Labog Band Circa 2000, the first one in the upper left (bluegreen shirt) is the current arranger for the band



Photo 4: The Labog brass band in Isabela accompanied by the pioneering band leader in the rightmost part

O Lappao

Sung by: Dioscoro Cutaran

Original Notation by: Mauricia D. Borromeo

Danza (Slow) $\text{♩} = 85$

A

O lap-pao, yan ba-ñgug ñgu su-ma-la-si - am in-que si - to

fu-tu, Yan ma - be-ling a ma-tam di-ri - ya-tan na que yo tag-gang; Yan bi-

fig ñgu a de - co-ral a per-las na a-dor - no-uan, Se a-uan a ne-ya-rian na

B

nu ca-bac-can yan lap-po na ro - sal. A-ra - on, a-ra-on la-

mang, i-ye-yu - tan nu yu po - bre na - cam sa a-uan co - ruan

a ne-fu-ñgat si - to ma - tam nu ca-bac-can nu la - mang, lap-

pao am-mc-na ma - las - sang se mag - ga in - fun si - to tag - gang

e'am-me - na ma - cal lia uan

Nattalofu Sito Taggang

Sung by: Fred Aliac

Original Notation by: Mauricia D. Borromeo

Danza (Allegro) ♩ = 110

A

Nat-ta-lo - fu si-to tag-gang na ta-ta mu - la, Si-cuac na-ne-

nap - na-ca-lueng que yo ma - tac; Nas-si-ua - rac to tag-gang na ga-mut

ne - ra, Na-buc-ca-tan yo fu - tuc so ba-ñgug ñga no lap-po na Nat-ta-lo-

B

na. Glo-rieng que nad yo na-cam cu nu la-ui - tan nu yo po-bre fu -

tu, mag-ga - si lab-bu la yo tag - gang, fu - tu, ua - hi, ma-nan-dam si -

cuam, Bat-tue-ñgan nu nad yo ma-id - duc a po-bre fu - tu, Nang ma-qui-sit-ta-

ta si-cuam si fu - tu a pang-ua pang - ua. Glo-rieng que ua.

Yo Maseta

Sung by: Hilaria Ampat

Original Notation by: Mauricia D. Borromeo

Danza (Moderato) ♩ = 108

A

Ay yo ma - se - ta cu-ruha a ca-ang-ga - ang gam ay si - to

6
fu-tuc ic-ca - yu e-ra no pag - ga - dan-dam a-ya-ya-man ta ca - yu se am-mec a ca-

12
tap - pag-gan se ic-ca yu 'no ma-nga - da si ga-ua-ua - yan Har-din cang

B

que a - uan a que a-nga - rian na ay nat-tu - fuan na ma-la-uah - uad i-ra a

24
ma - se - ta, Ay nal-lap - pao e na-mu - nga si cu-ruha ma-la-uah - uad se ne-ya-

30
1. rig so da - yi-ngat na si - nag. Har-din cang
2. nag.

Musical Score 3: Yo Maseta

Ope 'Mang Que, Uahi

Sung by: Orlando Maddela
Original Notation by: Mauricia D. Borromeo

Danza (Slow) $\text{♩} = 85$

A

O - pe 'mang que ua - hi, id-duc nu e - ra si - si - cuac

In - nac la i - na - na - uan ma - ta - yac si rad - dam;

Gu - ma - fu se na - ca - i - ta can, ua - hi, si - mas ma - pia

On se ta - tac la - mang ma - di'at in - nac a i - na - na - uan O - pe 'mang - que

B

uan A - ra - on, a - ra - on la - mang yo ang - ñgi - ya - yut

nu to tag - gang, Ma - lo - hu in - que - nad a yo fu - tuc a

26 me bat-tang, Se am - me in - que ca - fua - dan

29 an - nu - ru - tu - rut na luac to tag - gang se an - tuen que i - pa -

32 tec si rad - dam cu gu - ma - fu si - cuam 1. A - ra - on, a - ra -

36 2. cuam

The musical score is written on four staves in treble clef with a key signature of one sharp (F#). The lyrics are in a non-Latin script, likely from a Pacific Island language. The score includes various musical notations such as eighth notes, quarter notes, and triplets (indicated by a '3' over a group of notes). There are also first and second endings marked with '1.' and '2.' respectively.

Musical Score 4: Ope Manque Waiyi

Score

MAPA

Labog Band '2022

Musical score for measures 1-4 of MAPA. The score is written for a band with the following instruments: Clarinet in B $\flat$, Alto Sax 1, Alto Sax 2, Tenor Sax, Trumpet in B $\flat$ 1, Trumpet in B $\flat$ 2, Trombone, and Bass Guitar. The key signature is one sharp (F#) and the time signature is 4/4. The Clarinet in B $\flat$ part features a melodic line with a first ending bracket over measures 3 and 4. All other instruments are marked with rests.

1 2 3 4

Musical score for measures 5-9 of MAPA. The score is written for a band with the following instruments: B $\flat$ Cl., A. Sx. 1, A. Sx. 2, T. Sx., B $\flat$ Tpt. 1, B $\flat$ Tpt. 2, Tbn., and Bass. The key signature is one sharp (F#) and the time signature is 4/4. The B $\flat$ Cl. part features a melodic line with a second ending bracket over measures 8 and 9. The A. Sx. 1 and A. Sx. 2 parts have melodic lines. The T. Sx., B $\flat$ Tpt. 1, B $\flat$ Tpt. 2, Tbn., and Bass parts have harmonic lines. The word "MAPA" is written above the B $\flat$ Cl. part in measure 5.

5 6 7 8 9

MAPA

B

B $\flat$ Cl.
 A. Sx. 1
 A. Sx. 2
 T. Sx.
 B $\flat$ Tpt. 1
 B $\flat$ Tpt. 2
 Tbn.
 Bass

10 11 12 13 14

B $\flat$ Cl.
 A. Sx. 1
 A. Sx. 2
 T. Sx.
 B $\flat$ Tpt. 1
 B $\flat$ Tpt. 2
 Tbn.
 Bass

15 16 17 18 19

C

MAPA

B♭ Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

Bass

20 21 22 23 24

B♭ Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

Bass

25 26 27 28 29

D MAPA

B $\flat$ Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

Tbn.

Bass

30 31 32 33

B $\flat$ Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

Tbn.

Bass

34 35 36 37

E

MAPA

B♭ Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

Bass

38 39 40 41

B♭ Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

Bass

42 43 44 45 46

F MAPA

B♭ Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

Bass

47 48 49 50 51

MAPA **G**

B♭ Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

Bass

52 53 54 55 56

H

MAPA

B♭ Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

Bass

61 62 63

MAPA

B♭ Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

Bass

64 65 66

1982 88 2 8

B♭ Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

Bass

67 68 69

B♭ Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

Bass

70 71 72 73

B $\flat$ Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

Tbn.

Bass

74 75 76 77

I MAPA

B $\flat$ Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

Tbn.

Bass

78 79 80 81 82

J MAPA

B $\flat$ Cl.
 A. Sax. 1
 A. Sax. 2
 T. Sax.
 B $\flat$ Tpt. 1
 B $\flat$ Tpt. 2
 Tbn.
 Bass

83 84 85 86 87

Detailed description: This block contains the musical notation for measures 83 through 87, marked with rehearsal mark J. The score is for a band with parts for B $\flat$ Clarinet, Alto Saxophones 1 and 2, Tenor Saxophone, B $\flat$ Trumpets 1 and 2, Trombone, and Bass. Measures 83-86 feature a complex rhythmic pattern with eighth and sixteenth notes in the woodwinds and a steady eighth-note pulse in the brass. Measure 87 concludes the phrase with a final chord.

MAPA K

B $\flat$ Cl.
 A. Sax. 1
 A. Sax. 2
 T. Sax.
 B $\flat$ Tpt. 1
 B $\flat$ Tpt. 2
 Tbn.
 Bass

88 89 90 91 92

Detailed description: This block contains the musical notation for measures 88 through 92, marked with rehearsal mark K. The instrumentation remains the same. Measures 88-91 continue the musical theme from the previous section, with the woodwinds and brass playing synchronized patterns. Measure 92 provides a final resolution with sustained notes across the ensemble.

MAPA

B $\flat$ Cl.
 A. Sax. 1
 A. Sax. 2
 T. Sax.
 B $\flat$ Tpt. 1
 B $\flat$ Tpt. 2
 Tbn.
 Bass

93 94 95 96

MAPA

L

B $\flat$ Cl.
 A. Sax. 1
 A. Sax. 2
 T. Sax.
 B $\flat$ Tpt. 1
 B $\flat$ Tpt. 2
 Tbn.
 Bass

97 98 99 100 101

MAPA

B♭ Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

Bass

102 103 104 105 106 107

MAPA

M

B♭ Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

Bass

108 109 110 111 112

Musical Score 5: MAPA by SB19 arranged by Marc Renz Labog