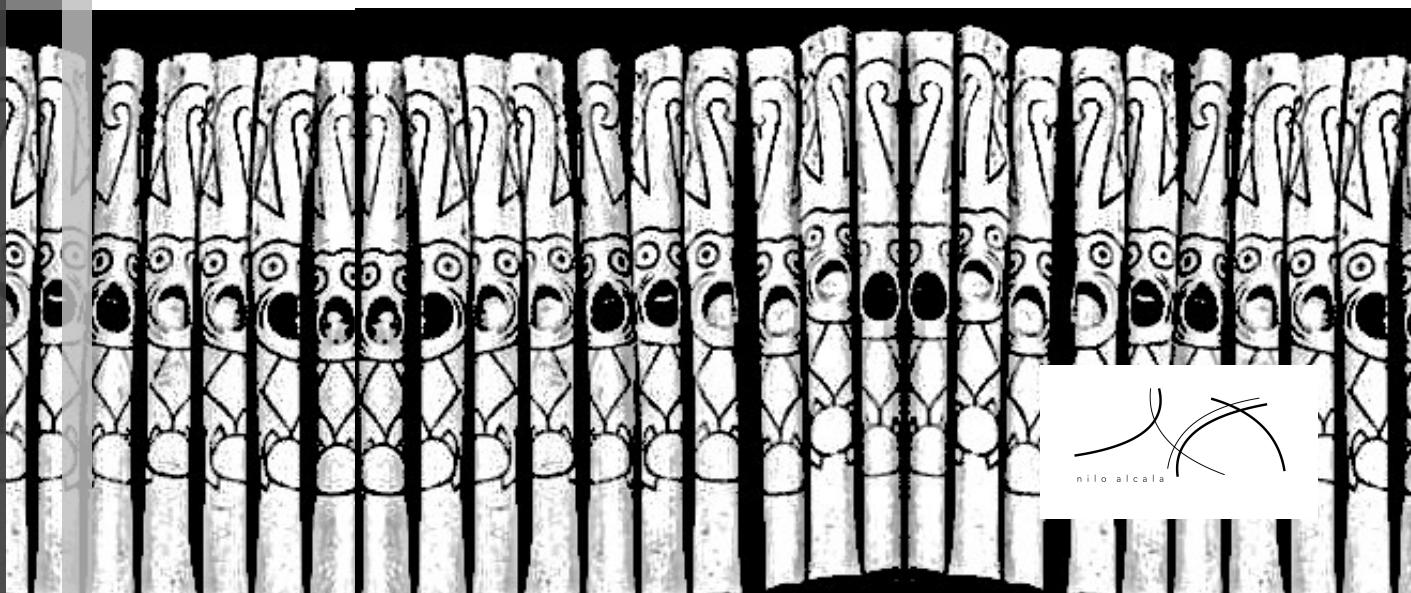


SSAATTBB

Bagbagto
nilo alcala

perusal score

(also available in treble choir and all male choir versions)
for inquiries, visit www.niloalcala.com
or email nilo.alcala@gmail.com



Bagbagto

BAGBAGTO or Stone War is a composition based on a well-known gibberish chant of the Igorot tribe from Mountain Province in the Philippines. A tradition that is not practiced anymore, the chanting of Bagbagto is done during the dry season to ensure a good harvest:

The Igorots assembled at a dry river bed where opposing teams faced each other across the river and proceeded to throw stones. Those who were able to cross the river bed amidst a hail of stones are declared victors. Losers and victors alike received wounds and lost teeth but a bloody battle was thought to ensure a good crop of sweet potato. Curiously...no revenge was taken by the losers and the maimed were helped by the victors to get up and get assistance from the local herb doctors to stop the bleeding. (source: Physical Activities in the Philippines During the Pre-Spanish Period by Janice Ann Beran, Iowa State University)

PHILIPPINE DICTION

Vowels are similar to Italian

Vowel	IPA	Diphthong	IPA
/a/	a	/ay/	ai
/e/	ɛ	/oy/	ɔɪ
/i/	i	/uy/	ʊɪ
/o/	o	/iw/	iu
/u/	u	/aw/	aʊ
		/ey/	ɛɪ

Consonants are always hard and non-aspirated. The letter "R" is always rolled.

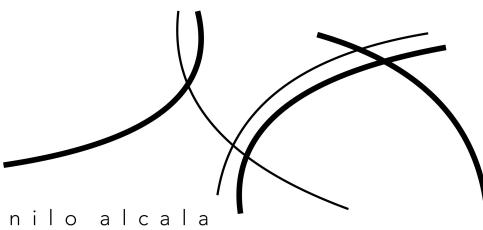
NILO ALCALA is a Los Angeles-based Filipino composer whose works have been performed in Asia, Europe, Africa, and the Americas. His awards include the **POLYPHONOS Young Composer Award** from **The Esoterics** (Seattle, WA), the 2nd Prize **Asian Composers League Young Composer Award** (Tel Aviv, Israel), and an **Ani ng Dangal** (Harvest of Honor) Award from the Philippine President.

Alcala's work *Mangá Pakalagián* for chorus and kulintang ensemble was commissioned by the Grammy-nominated **Los Angeles Master Chorale**, directed by Grant Gershon and premiered on November 15, 2015, at the **Walt Disney Concert Hall**. His commissions also include the **National Music Competition for Young Artists of the Philippines**, the **Andrea O. Veneracion International Choral Festival**, **Korean Ministry of Culture**, Asia Europe Foundation, and premieres by the **Metro Manila Concert Orchestra**.

Alcala was soloist and composer-in-residence of the renowned **Philippine Madrigal Singers** which performed his works at the **Florilege Vocal de Tours** (Tours, France), the **European Grand Prix for Choral Singing** (Arezzo, Italy), and numerous international events including the 2013 **American Choral Directors Association National Conference** (Dallas, TX), the **9th World Symposium on Choral Music** (Puerto Madryn, Argentina), and **America Cantat 7** (Bogota, Colombia).

An **Asian Cultural Council** grantee, Alcala is also recipient of a **Billy Joel Fellowship** at **Syracuse University** where he earned an MMus in Composition and received the **Irene L. Crooker Music Award**. He holds a BM in Composition at the **University of the Philippines**, graduating **Magna cum laude**. His music for the film Homecoming earned nominations for Best Musical Score at the **Metro Manila Film Festival** and **Star Awards for Movies**.

www.niloalcala.com
@alcalanilo





Commissioned by the Children's Museum and Library, Inc (CMLI)
Voices in Harmony 2008 Contest Piece

Bagbagto

A COMPOSITION BASED ON A TRADITIONAL CHANT OF THE IGOROT TRIBE

NILO B. ALCALA

$\text{♩} = 100$

SOPRANO

ALTO

TENOR

BASS

OPTIONAL
WOODEN STICKS
AND/OR STONES
(ASSIGN 1 OR 2 PLAYERS)

$\text{♩} = 100$

2+3
 4

2+3
 4 *mf* (*CLOSE TO L)
BAG BAG TO, BAG BAG TO - LAM BIK, TO, TO LAM BIK TO LAM BA WI KAN BA WI KAN BA WI KAN BA WI KAN_KAL*LA

2+3
 4 *mf*
BAG BAG TO, BAG BAG TO - LAM BIK, TO, TO LAM BIK TO LAM BA WI KAN BA WI KAN BA WI KAN_KAL*LA

2+3
 4

(NOTE: EVEN AS THE PIECE IS BASED ON A TRADITIONAL CHANT,
A NON "ETHNICIZED" VOCAL SOUND IS PREFERRED)



(A)

S.

A.

T.

B.

PERC.

perusal score

also available in Treble Choir and All Male versions
for inquiries visit www.niloalcala.com
or email nilo.alcala@gmail.com

1.

S. 7
A. 8
T.
B.
PERC.

KAN, BA-WI-KAL-LA-NAY KAL-LA - NAY KAL LA - NA - PU-NAY BAG-BAG-TO BAG BAG-TO BAG BAG-TO
BA - WI KAN BA-WI KAN_KAL-LA - NAY,KAL - LA - NAY, KAL-LA-NAY BAG-BAG TO BAG BAG-TO BAG BAG-TO
KAN, BA-WI-KAL-LA-NAY KAL-LA - NAY KAL LA - NA - PU-NAY BAG-BAG-TO BAG BAG-TO BAG BAG-TO
BA - WI KAN BA-WI KAN_KAL-LA - NAY,KAL - LA - NAY, KAL-LA-NAY BAG-BAG-TO BAG BAG-TO BAG BAG-TO



(\times = SPOKEN, FOLLOW RELATIVE "HIGHNESS" OR "LOWNESS" OF PITCH,
VERY INTENSE, EVEN WHEN MARKED MP OR P)

11

S. 11
A.
T.
B.
PERC.

mp BAG-BAG-TO BAG-BAG-TO BAG-BAG-TO BAG-BAG-TO BAG-BAG
 mp BAG-BAG-TO BAG-BAG-TO BAG-BAG-TO BAG-BAG-TO BAG-BAG
 mp BAG-BAG-TO BAG-BAG-TO BAG-BAG-TO BAG-BAG-TO BAG-BAG
 mp BAG-BAG-TO BAG-BAG-TO BAG-BAG-TO BAG-BAG-TO BAG-BAG

*(▼ = STOMP LEFT FOOT)

16

S. 2.

BAG - BAG - TO (STOMP)* BAG - BAG NAY KAL-LA - NA - PU KAL-LA NAY_ KAL-LAN-NAY

A. f

BAG - BAG - TO BAG - BAG - TO NAY, KAL - LA - NAY, (SLAP*) KAL-LAN NAY_ KAL-LAN-NAY

T. f

BAG - BAG - TO (STOMP)* BAG - BAG NAY KAL-LA - NA - PU KAL-LA NAY_ KAL-LAN-NAY

B. f

BAG - BAG - TO BAG - BAG - TO NAY, KAL - LA - NAY, (SLAP*) KAL-LAN NAY_ KAL-LAN-NAY

PERC. 2



(▲ = SLAP RIGHT LAP WITH RIGHT HAND)

20

S. 2

BAG BAG-TO BAG BAG TO BAG BAG-TO BAG BAG TO BAG BAG-TO BAG BAG TO BAG-BAG (STOMP)(SLAP)

A. 2

BAG BAG-TO BAG BAG TO BAG BAG-TO BAG-BAG-TO BAG BAG-TO BAG BAG TO BAG-BAG (STOMP)(SLAP)

T. 2

BAG BAG-TO BAG BAG TO BAG BAG-TO BAG BAG TO BAG BAG-TO BAG BAG TO BAG-BAG (STOMP)(SLAP)

B. 2

BAG BAG-TO BAG BAG TO BAG BAG-TO BAG-BAG-TO BAG BAG-TO BAG BAG TO BAG-BAG (STOMP)(SLAP)

PERC. 2

(B)

MISTERIOSO, LEGATISSIMO

25

S.

A.

A.

T.

T.

B.

B.

PERC.

p A YAG -

p TA -

mp A-YAG TA-KUM-PA

mp A - YAG - TA - KUM - PA

mp A-YAG TA KUM, TA KUM, TA KUM-PA

mp A-YAG TA KUM, TA KUM, TA KUM-PA

NA - PU - NAY, NA-PU-NA-YAG-TA

NA - PU - NAY, NA-PU NA - YAG - TA

29

(STAGGERED BREATHING) 5

perusal score

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or email nilo.alcala@gmail.com

perusal score

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or email nilo.alcala@gmail.com

32

S. *pp*

S. *pp*

A.

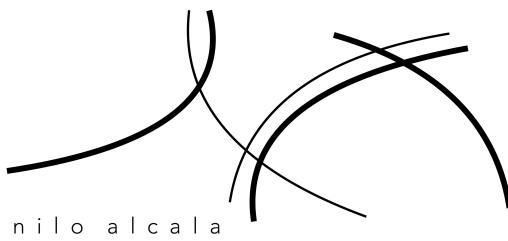
A.

T. *POCO RUBATO*
(FALSETTO)

B.

Perc.

intentionally left blank



(C) (STAGGERED BREATHING)

36

S.

S.

A.

A.

T.

T.

B.

B.

PERC.

mp

TA - KUM - PA

TA-KUM-PA, TA-KUM-PA,

TA-KUM-PA, TA-KUM-PA, TA KUM

TA-KUM-PA, TA-KUM-PA, TA KUM PA, TA-KUM-PA, TA-KUM

TA-KUM-PA, TA-KUM-PA, TA KUM PA, TA-KUM-PA, TA-KUM-PA, TA-

TA - KUM - PA, TA - KUM - PA, TA - KUM -

TA - KUM - PA, TA - KUM - PA, TA - KUM - PA,

mp

38

S. 

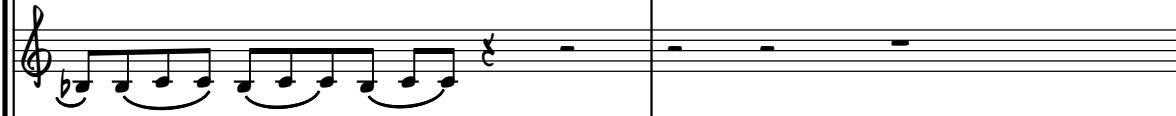
TÀ - KUM - PA TÀ - KUM - PA TÀ - KUM - PA

S. 

TÀ - KUM - PA, TÀ - KUM - PA

A. 

TA KUM PA, TA-KUM-PA, TA-KUM-PA, TA-KUM-PA

A. 

PA, TA-KUM-PA, TA-KUM-PA, TA-KUM-PA

T. 

PA, TA-KUM-PA TÀ-KUM-

T. 

KUM-PA TÀ-KUM-PA, TA-

B. 

PA, mp

B. 

TÀ - KUM - PA, mp

TÀ - KUM - PA, TÀ - KUM - PA, TÀ - KUM - PA,

PERC. 

40

S. - TA - KUM - PA TA - KUM - PA TA - KUM - PA TA-KUM-PA TA-KUM-PA

S. - TA - KUM - PA, TA - KUM - PA, TA - KUM - PA TA - KUM - PA

A. TA-KUM-PA, TA-KUM-PA, TA KUM PA, TA-KUM-PA, TA-KUM-PA, TA-KUM-PA, TA-KUM-PA

A. TA-KUM-PA, TA-KUM-

T. PA, TA-KUM-PA, TA KUM PA, TA-KUM-PA, TA-KUM-PA, TA-KUM-PA PA,

T. KUM-PA, TA KUM PA, TA-KUM-PA, TA-KUM-PA, TA-KUM-PA

B. TA - KUM - PA, TA - KUM - PA, TA - KUM - PA

B. TA - KUM - PA, TA - KUM - PA, TA - KUM - PA

PERC. //

perusal score

for inquiries, visit www.niloalcala.com
or email nilo.alcala@gmail.com

(D) $\text{♩} = \text{c.a. } 120$

42

S. 5 4 - -

A. 5 4 - -

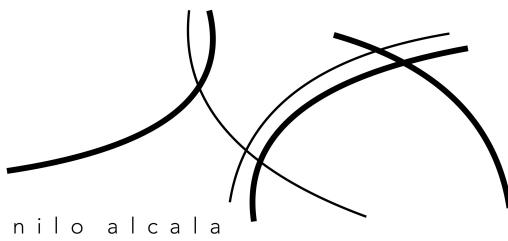
T. (TENOR 2) 3+2 3+2 8 mf AS-TI BAW AS-TI-BAL-LA-NGAW BAL-LA

B. 5 4 - -

B. 3+2 3+2 8 mf AS-TI BAW AS-TI-BAL-LA-NGAW BAL-LA

PERC. 3+2 3+2 8 AS-TI-BAW, AS-TI, AS-TI-BAW, AS-TI

intentionally left blank



(E)

S. 56

mf

PA - YOS PA - YOS PA PAP-PA - YOS, PAP-PA
(STOMP)

S.

mf

PAP PA - YOS PAP PA - YOS PAP-PA - YOS PAP-PA
- YOS PAP-PA - YOS PAP-PA
(STOMP)

A.

mf

PAP PA - YOS PAP PA - YOS YOS YOS PAP-PA - YOS, PAP-PA
(STOMP)

A.

mf

BU - GA - OY

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f

PAP-PA
(STOMP)

T

OY OY OY OY OY PAP-PA - YOS PAP-PA
(STOMP)

T

OY, BU - GA - OY, BU - GA - OY BU - GA - OY BU
PAP-PA - YOS, PAP-PA
(STOMP)

B.

BU BU BU BU BU BU BU BU PAP-PA - YOS, PAP-PA
(STOMP)

B.

BU - GA - OY, BU-GA - PAP-PA-YOS OY OY OY OY OY OY PAP-PA
(STOMP)

PERC.

f

3 4 6 8

perusal score

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(F)

S. 60
PAP - PA - YOS PAP - PA - YOS (STOMP) PAP - PA (STOMP)(SLAP) JU - TI - KEN JU - TI - KEN

S. PAP - PA - YOS PAP - PA - YOS (STOMP) (STOMP)(SLAP) PAP - PA JU - TI - KEN JU - TI - KEN

A. PAP - PA - YOS PAP - PA - YOS (STOMP) (STOMP)(SLAP) PAP - PA

T. PAP - PA - YOS PAP - PA - YOS (STOMP) (STOMP)(SLAP) PAP - PA

B. PAP - PA - YOS PAP - PA - YOS (STOMP) (STOMP)(SLAP) PAP - PA

PERC. 6 8 2 4 4 4



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REPRODUCE ONLY WITH PERMISSION
FROM THE COMPOSER

63

S. 

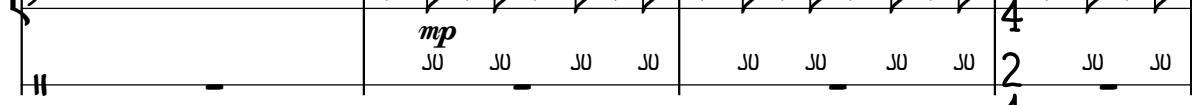
S. 

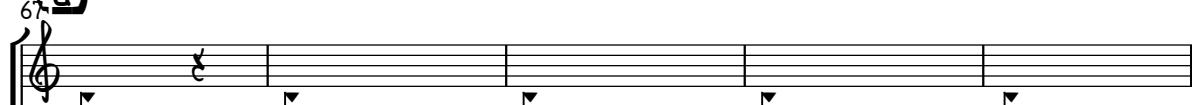
A. 

A. 

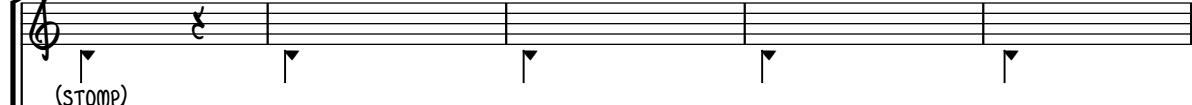
T. 

T. 

B. 

PERC. 

 67 (G)

S. 

(STOMP)

A. 

SU - TI - KEN
(STOMP)

A. 

SU - TI - KA - MEG - ENG
KA - MEG - ENG
KA - MEG - JI - YU - NGAS

T. 

SU - TI - KEN
(STOMP)

B. 

SU - TI - KEN

PERC. 

72

S. *mf*
SU - TI - KEN SU - TI - KA - MEG - ENG KA - MEG - ENG KA - MEG

A.
JI YU - GAS JI - YU - NGA - SA - AS AS - A AS A - SA - AS - BIN -

T
JI - YU - NGAS JI - YU - NGA - SA - AS A - SA - AS A - SA - AS - BIN -

T
JI - YU - NGAS JI - YU - NGA - SA - AS A - SA AS A - SA - AS - BIN -

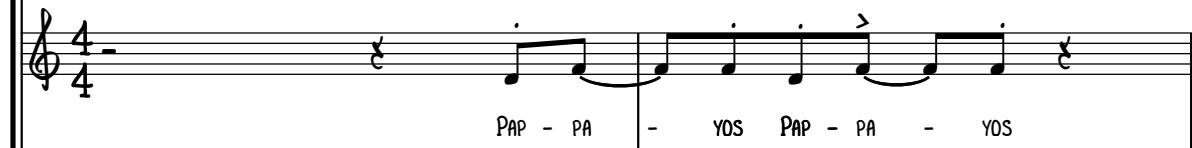
B.
SU - TI - KEN SU - TI - KEN SU - TI KEN SU - TI - KEN SU - TI

PERC. || 3 4 4

(H)

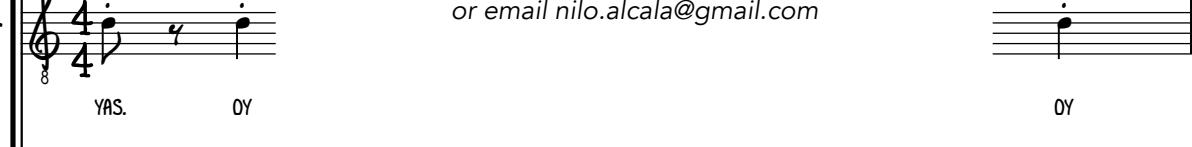
76

S. 

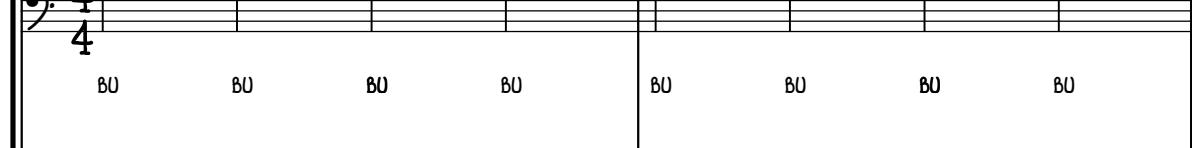
S. 

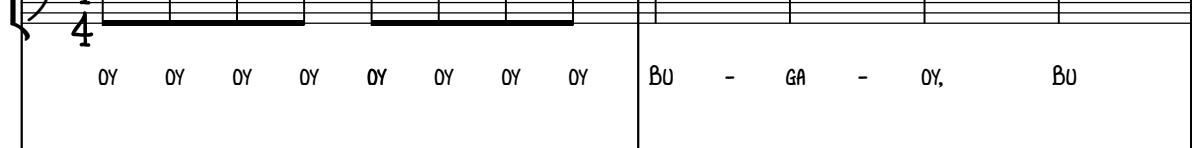
A. 

A. 

T. 

T. 

B. 

B. 

PERC. 

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78

S. PA - YOS PA - YOS KA - MEG - ENG, (STOMP) KA - MEG - JI - YU *f*

S. PAP - PA - YOS PAP - PA KA - MEG - ENG, (STOMP) KA - MEG - JI - YU *f*

A. YOS YOS KA - MEG - ENG KA - MEG - JI - YU *f*

A. BU BU - GA - PAP - PA - YOS KA - MEG - ENG (STOMP) KA - MEG - JI - YU *f*

T. OY OY KA - MEG - ENG (STOMP) KA - MEG - JI - YU *f*

T. OY, BU - GA - OY, KA - MEG - ENG (STOMP) KA - MEG - JI - YU *f*

B. BU BU BU BU KA - MEG - ENG (STOMP) KA - MEG - JI - YU *f*

B. BU - GA - OY OY OY OY (STOMP) KA - MEG - JI - YU *f*

PERC. ||

(D) POCO ACCEL.

S. 80 $\frac{3}{8}$ f OY OY OY OY OY OY OY OY OY OY

A. $\frac{3}{8}$ x x x x x x x x x x x x

NGASSSS.....

T. $\frac{3}{8}$ x x x x x x x x x x x x

mf SU - TI - KEN, SU - TI - KEN, SU - TI - KA - MEG - ENG,

B. $\frac{3}{8}$ x x x x x x x x x x x x

mf SU - TI - KEN, SU - TI - KEN, SU - TI KA - MEG - ENG,

PERC. $\frac{3}{8}$ J. J. J. J. J. J. J. J. J. J.



84

S. OY OY

A. x x x x x x x x x x x x

ss!

T. x x x x x x x x x x x x

KA - MEG - ENG, KA - MEG - ENG, KA - MEG - JI - YU - NGAS,

B. x x x x x x x x x x x x

KA - MEG - ENG, KA - MEG - ENG, KA - MEG - JI - YU - NGAS,

PERC. J. J. J. J. J. J. J. J. J.

POCO A POCO CRES.

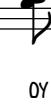
88

S. 

A. 

T. 

B. 

PERC. 

() = CLUSTER OF INDEFINITE PITCHES,
WIDE SPAN OF NOTES FROM LOW TO HIGH PITCHES,
SUNG)

S. 92

(S) RESTO

S. OY OY OY OY OY OY A - SA - AS, A - SA - AS, A - SA - AS,
PRESTO

A. AH A - SA AS, A - SA - AS, A - SA - AS,
PRESTO

T. A - SA - AS,
PRESTO

B. A - SA - AS,
PRESTO

PERC. ||

97 (CA. 2 SEC.) A TEMPO

S. A - SA - AS, A - SA - AS | 2 (WHISPERED) A - SA - AS - BIN - YAS

A. A - SA - AS,

T. A - SA - AS,

B. A - SA - AS, A - SA - AS, | 2 pp A - SA - AS - BIN - YAS (WHISPERED)

PERC. || |

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YAS

YAS

--

NILO B. ALCALA
SYRACUSE UNIVERSITY, NEW YORK
SEPTEMBER 2008
WWW.NILOALCALA.COM

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