

PROJECT TO DUPLICATE A RARE MUSIC BOOK

Years ago, Tessie Chua-Chaco gave us a book entitled "Pag Ibig Song Book" or translated, "Love Song Book", a compilation of over 80 Filipino popular songs by various composers, complete with music score, and wording. Everytime any of our musically minded friends would see it, they'd rave about it, and wonder where they can get a copy. Well, seems like it is out of print. The foreword explains it to be a 1983 project of the Manila Symphony Board. It had no copyrights, and from what we gather was one of those hastily-made projects of Imelda wherein someone culled up various musical scores from here and there, then printed them for free distribution to whomsoever was lucky. There were patrons and sponsors galonre, and big names at that. They must have absorbed the cost. This 250 page book is an inch thick, well bound using that plastic multi-finger-like-spine, so it can open flat on the piano. Print quality was a mish-mash from xeroxing different sources with various fonts. Book had the standard music-score dimensions of slightly larger than bond paper size.

In a moment of magnanity, I promised to make copies for Michael Dadap and another friend. That was over a year ago.

Alas, I almost had to eat my words.

I first started by breaking the spine and individually scanning the pages as photos. This involved scanning as a monochrome bmp file to get all the contrast detail, cleaning up each photo to remove the image of the jagged holes at one side, type in the page number as the original had the page number further down, past the view of my 8-1/2 x 11 scanner, etc. etc. If and when finished, the copy would be about 10% smaller than the original, but still very readable, Lisa adjudged. By using a 3-hole puncher, I figured I could assemble the book properly. I printed back-to-back a few sample pages and discovered that the ink seeped through to the other side. It would be a crappy set of copies.

In short, it was quite a job. So I went to Dumaguete and asked around. The best quote I got was from the printer who did one of my Souvenir Program jobs: P150 for the scanning, and P4500 for printing and binding of a 4 set minimum. That's almost \$30 per copy. No way.



So I continued scanning, whenever I felt like it. This started in October last year. By last week, Lisa was impatient over the original, as it was disassembled and could not be used. The spine was all broken up. I went to a local Tanjay printer, but they didn't have that spine, though they gave me a possible source in Dumaguete.

Turns out that this source, the printing dept of the popular Cang's Dept store, had all sorts of services, and indeed provided the new spine and repair/reassembly on the original music book, for the magnanimous sum of P30 only, or 75 US cents. And they had thick printing paper which could be printed on back-to-back without ink seepage. Also, they could punch those special holes into a copied set of the music book, and bind it with spine, for the magnanimous sum of P50. So what more was I waiting for? I continued the scanning, cleaned up the scans, PDF'd to consolidate, then printed.

A 500 sheet ream of thick paper costs P260, and could cover all the 4 sets of a 250 page music book, with back to back printing. Ink is cheap, at P40 per refill bottle, using the specially modified local printers (like mine) that don't need those \$13 ink cartridges that last only 300 pages. After cranking all costs, plus my free labor, each set is \$3. Not bad.

Left photo shows today's set up. The rest of the equipment is my beloved stereo system. On the 2 next pages are a page sample and table of contents.

MUTYA NG PASIG

KUMINTANG

Titik ni DEOGRACIAS A. ROSARIO

Tugtugin ni NICANOR ABELARDO

Andante
Tpo. di Kumintang

PIANO

The piano accompaniment for the first system is written in a grand staff with two staves. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The tempo is marked 'Andante'. The piece begins with a piano (*p*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and single notes. A *ten* marking is present at the end of the system.

Tagulaylay

NTU

The vocal line for the first system is written on a single staff. It begins with a treble clef and a key signature of two flats. The melody consists of quarter and eighth notes.

Kungga-bing ang buan sa la-ngit ay na-ka-du—ngaw

The piano accompaniment for the second system continues the grand staff. It features a piano (*p*) dynamic at the start, which transitions to a mezzo-forte (*mf*) dynamic later in the system. The accompaniment consists of chords and moving lines in both hands.

The vocal line for the second system continues the melody from the first system, featuring quarter and eighth notes.

ti-la qi-ni-qi-singng ha-ba-gat sa kanyangpaqtu—log sa tu—big ang i-

The piano accompaniment for the third system continues the grand staff. It features a mezzo-forte (*mf*) dynamic. The accompaniment includes chords and moving lines in both hands.

The vocal line for the third system continues the melody from the second system, featuring quarter and eighth notes.

sangla—ra wangpu-tiatbu-si—lak na-luqayangbu-hokna-a ni-moya—gos, l-

The piano accompaniment for the fourth system continues the grand staff. It features a mezzo-forte (*mf*) dynamic and includes a *cresc* (crescendo) marking. The accompaniment consists of chords and moving lines in both hands.

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