

for H.H. Swami Bodhananda Saraswati, Dr. Ruth Haring, and Brother Abraham Newsom, O.S.B.

and

in memoriam - Melissa Baum - Requiem in Pace

JOHN WEBBER
AN ECUMENICAL REQUIEM

for three soli, chorus, and orchestra

Full Score

RIG VEDA - REQUIEM MASS - SHIVA SUTRAS - DHAMMAPADA

GOSPEL OF SAINT JOHN - SATHYA SAI BABA

PRAYER OF SAINT FRANCIS

EPISTLE TO THE PHILIPPIANS - THE ACTS OF JOHN - BHAGAVATA PURANO

WEBBER MUSIC - KALAMAZOO, MICHIGAN, USA

I - Requiem in Pace

II - Requiem in Dei

III - Requiem in Veritate

ORCHESTRA

2 Flutes, 2 Oboes, 2 B \flat Clarinets, 2 Bassoons

6 F Horns

Solo Soprano, Solo Mezzo-Soprano, Solo Baritone

SATB Chorus

Strings

Durata circa 60 mintues - Score is transposed

AN ECUMENICAL REQUIEM

I - REQUIEM IN PACE

RIG VEDA 1:164:46

Ekam sat
vipraha bahuda
vipraha bahuda vadanti

That which exists
is One:
sages call it by various names

REQUIEM

Requiem aeternam dona eis, Domine.
Et lux perpetua luceat eis.
Te decet hymnus, Deus, in Sion.

Eternal rest give unto them, O Lord
And let perpetual light shine upon them
A hymn, O God, becometh Thee in Zion.

PIE JESU

Pie Jesu, Domine,
dona eis requiem, sempiternam.

Merciful Jesus, O Lord,
grant them rest. Merciful Jesus,
O Lord, grant them eternal rest.

KYRIE

Kyrie eleison!
Christe eleison!
Kyrie eleison!

Lord, have mercy on us.
Christ, have mercy on us.
Lord, have mercy on us.

PIE PIE JESU

(as above)

SHIVA SUTRAS 1:18

Lokanandah samadhisukham.

The joy of his samadhi is bliss for the whole universe.

AGNUS DEI

Agnus Dei, qui tollis pecatta mundi
dona eis requiem.
Agnus Dei, qui tollis peccata mundi,
dona eis requiem sempiternam.

O Lamb of God, that takest away the sins of the world,
Grant them rest.
O Lamb of God, that takest away the sins of the world,
Grant them eternal rest.

PIE PIE JESU

(as above)

SHIVA SUTRAS 1:18

(as above)

IN PARADISUM

In paradisum deducant angeli;
Chorus angelorum te suscipat.

May the angels lead you into paradise;
May the chorus of angels receive you.

DHAMMAPADA verse 197

Susukham vata jivama
verinesu averino
verinesu manussesu
viharama averino.

Indeed we live very happily,
not hating anyone among those who hate;
among men who hate we live
without hating anyone.

LUX AETERNA

Lux aeterna luceat eis, Domine,
cum sanctis tuis in aeternum,
quia pius es.
Requiem aeternam dona eis Domine,
et lux perpetua luceat eis,
quia pius es.

Let everlasting light shine upon them, Lord.
with Thy saints for ever,
for Thou art merciful.
Grant them eternal rest, Lord,
and let perpetual light shine upon them,
for Thou art merciful.

DHAMMAPADA verse 198

Susukham vata jivama
aturesu1 anatura
aturesu manussesu
viharama anatura.

Indeed we live very happily,
in good health among the ailing;
among men who are ailing
we live in good health.

ABSOLVE DOMINE

Absolve, Domine,
animas omnium fidelium defunctorum
ab omni vinculo delictorum
et gratia tua illis succurrente
mereantur evadere iudicium ultionis,
et lucis aeternae beatitudine perfrui.

Forgive, O Lord,
the souls of all the faithful departed from all the chains of their sins
and by the aid to them of your grace
may they deserve to avoid
the judgment of revenge,
and enjoy the blessedness of everlasting light.

Susukham vata jivama
ussukesu anussuka
ussukesu manusse
viharama anussuka.

DHAMMAPADA verse 199

Indeed we live very happily,
not striving (for sensual pleasures)
among those who strive (for them)
we live without striving.

RIG VEDA 1:164:46

(as Above)

II - REQUIEM IN DEI

Om

SAINT JOHN 1:1

In the beginning was the Word,
and the Word was with God and the Word was God.

SATHYA SAI BABA

Love is the form of Brahman Brahman is love Divine.

SAINT JOHN 1:1

(as above)

PRAYER OF SAINT FRANCIS

Lord, make me an instrument of your peace.

Where there is hatred, let me sow love.

Where there is injury, pardon.

Where there is doubt, faith.

Where there is despair, hope.

Where there is darkness, light.

Where there is sadness, joy.

O Divine Master,

grant that I may not so much seek to be consoled, as to console;

to be understood, as to understand;

to be loved, as to love.

For it is in giving that we receive.

It is in pardoning that we are pardoned,

and it is in dying that we are born to Eternal Life.

Amen.

PHILIPPIANS 4:7

And the peace of God which passeth all understanding,
shall keepe your hearts and minds through Christ Iesus.

Om Shanti

III - REQUIEM IN VERITATE

DHAMMAPADA 1-6

translated from the Pali by
Acharya Buddharakkhita

Manopubbangama dhamma
manosettha manomaya
manasa ce padutthena
bhasati va karoti va
tato nam dukkhamanveti
cakkamva vahato padam.

Manopubbangama dhamma
manosettha manomaya
manasa ce pasannena
bhasati va karoti va
tato nam sukha manveti
chayava anapayini.

Akkocchi mam avadhi mam
ajjini mam ahasi me
ye ca tam upanayhanti
veram tesam na sammati.

Akkocchi mam avadhi mam
ajjini mam ahasi me
ye ca tam nupanayhanti
veram tesupasammati.

Na hi verena verani
sammantidha kudacanam
averena ca sammanti
esa dhammo sanantano

Pare ca na vijananti
mayamettha yamamase
ye ca tattha vijananti
tato sammanti medhaga.

Mind precedes all mental states.

Mind is their chief; they are all mind-wrought.

If with an impure mind a person speaks or acts
suffering follows him like the wheel that follows the
foot of the ox.

Mind precedes all mental states.

Mind is their chief; they are all mind-wrought. If

with a pure mind a person speaks or acts
happiness follows him like his never-departing shadow.

"He abused me, he struck me,
he overpowered me, he robbed me."

Those who harbor such thoughts
do not still their hatred.

"He abused me, he struck me,
he overpowered me, he robbed me."

Those who do not harbor such thoughts
still their hatred.

Hatred is never appeased by hatred in this world.

By non-hatred alone is hatred appeased.

This is a law eternal.

There are those who do not realize
that one day we all must die.

But those who do realize this
settle their quarrels.

THE JESUS PRAYER AND ROUND DANCE

THE ACTS OF JOHN 94, 95 and 96

Glory be to thee, Father.
And we, going about in a ring, answered him: Amen.
Glory be to thee, Word:
Glory be to thee, Grace. Amen.
Glory be to thee, Spirit:
Glory be to thee, Holy One:
Glory be to thy glory. Amen.

I would be saved, and I would save. Amen.
I would be loosed, and I would loose. Amen.
I would be wounded, and I would wound. Amen.
I would be born, and I would bear. Amen.
I would eat, and I would be eaten. Amen.
I would hear, and I would be heard. Amen.
I would be thought, being wholly thought. Amen.
I would be washed, and I would wash. Amen.

Grace danceth. I would pipe; dance ye all. Amen.
I would mourn: lament ye all. Amen.
The number Eight singeth praise withus. Amen.
The number Twelve danceth on high. Amen.
The Whole on high hath part in our dancing. Amen.
Whoso danceth not, knoweth not what cometh to pass. Amen.

I would flee, and I would stay. Amen.
I would adorn, and I would be adorned. Amen.
I would be united, and I would unite. Amen.
A house I have not, and I have houses. Amen.
A place I have not, and I have places. Amen.
A temple I have not, and I have temples. Amen.
A lamp am I to thee that beholdest me. Amen.
A mirror am I to thee that perceivest me. Amen.
A door am I to thee that knockest at me. Amen.
A way am I to thee a wayfarer Amen.

BHAGAVATA PURANO 10:33:3

TRANS.: His Divine Grace A. C. Bhaktivedanta Swami Prabhupāda

rāsotsavaḥ sampravṛtto
gopī-maṇḍala-maṇḍītaḥ
yogeśvareṇa kṛṣṇeṇa
tāsām madhye dvayor dvayoh
pravīṣṭeṇa grhītānām
kaṇṭhe sva-nikaṭam śtrīyah
yam manyeran nabhas tāvad
vimāna-śata-saṅkulam
divaukasām sa-dārāṇām
autsukyāpahṛtmanām

The festive rāsa dance commenced, with the gopīs arrayed in a circle. Lord Kṛṣṇa expanded Himself and entered between each pair of gopīs, and as that master of mystic power placed His arms around their necks, each girl thought He was standing next to her alone. The demigods and their wives were overwhelmed with eagerness to witness the rāsa dance, and they soon crowded the sky with their hundreds of celestial airplanes.

SATHYA SAI BABA

(as above)

PHILIPPIANS 4:7

And the peace of God which passeth all understanding,
shall keepe your hearts and minds shall keepe your hearts and minds through Christ Iesus

Om Shanti

Lord make us an instrument of thy piece.

We and our Father are one.

NOTES

KYRIE ELEISON

The Meaning of Kyrie Eleison by Anthony M. Coniaris

The word mercy in English is the translation of the Greek word eleos. This word has the same ultimate root as the old Greek word for oil, or more precisely, olive oil; a substance which was used extensively as a soothing agent for bruises and minor wounds. The oil was poured onto the wound and gently massaged in, thus soothing, comforting and making whole the injured part. The Hebrew word which is also translated as eleos and mercy is hesed, and means steadfast love. The Greek words for 'Lord, have mercy,' are 'Kyrie, eleison' that is to say, 'Lord, soothe me, comfort me, take away my pain, show me your steadfast love.' Thus mercy does not refer so much to justice or acquittal a very Western interpretation but to the infinite loving-kindness of God, and his compassion for his suffering children! It is in this sense that we pray 'Lord, have mercy,' with great frequency throughout the Divine Liturgy.

<http://chantrant.wordpress.com/2007/08/09/the-meaning-of-kyrie-eleison-from-anthony-m-coniaris/>

PIE JESU

pi.e ADJ 1 1 VOC S M POS

pius, pia -um, -, piissimus -a -um ADJ [XXXAO]

conscientious; upright; faithful; patriotic/dutiful, respectful; righteous; good affectionate, tender, devoted, loyal (to family); pious, devout; holy, godly;

PHILIPPIANS 4:7

And the peace of God which passeth all understanding,

shall keepe your hearts and minds through Christ Iesus.

Om Shanti

Lord make us an instrument of thy piece.

We and our Father are one.

AN ECUMENICAL REQUIEM

WEBBERMUSIC

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AN ECUMENICAL REQUIEM

I: Requiem in Pace

Adagio ♩ = 54

John Webber

Con sord.
div. a3

ppp

poco piu mosso ♩ = 66

Unis.

Violins I

Violins II

Violas

Cellos

Double Basses

ppp

pp

pp

pp

pp

pp

9

rall.

Vln. I

Vln. II

Vla.

Vc.

D.B.

pp

Hn. I
Hn. II

Hn. III
Hn. IV

Hn. V
Hn. VI

Rig Veda 1.164.46

pp

Sop

Alt

Ten

Bass

E - kam sat E - kam sat vi - pra - ha ba - hu - da

E - kam sat E - kam sat vi - pra - ha ba - hu - da

E - kam sat E - kam sat E - kam sat E - kam sat

E - kam sat E - kam sat E - kam sat E - kam sat

Adagio ♩=54

Vln. I

Vln. II

Vla.

Vc.

D.B.

ppp

ppp

ppp

21

Hn. I
Hn. II

Hn. III
Hn. IV

Hn. V
Hn. VI

Sop
va - dan - ti E - kam sat vi - pra - ha ba - hu - da va - dan - ti

Alt
va - dan - ti E - kam sat vi - pra - ha ba - hu - da va - dan - ti

Ten
E - kam sat E - kam sat vi - pra - ha ba - hu - da va - dan - ti

Bass
E - kam sat E - kam sat vi - pra - ha ba - hu - da va - dan - ti

Senza sord.

Vln. I

Vln. II

Vla.

Vc.

D.B.

25

Hn. I
Hn. II

sffz

Hn. III
Hn. IV

Hn. V
Hn. VI

a2

pp

Sop

ff

E-kam sat vi-pra-ha ba-hu-da va-dan-ti

Alt

ff

E-kam sat vi-pra-ha E-kam sat vi-pra-ha ba-hu-da va-dan-ti

Ten

8

ff

E-kam sat E-kam sat vi-pra-ha ba-hu-da va-dan-ti

Bass

ff

E-kam sat E-kam sat vi-pra-ha E-kam sat vi-pra-ha ba-hu-da va-dan-ti

Allegro ♩=108

Vln. I

sffz

Con sord.

pp

Vln. II

sffz

Con sord.

pp

Vla.

sffz

Con sord.

pp

Vc.

pizz.

sffz

arco

pp

D.B.

pizz.

sffz

Con sord. arco

pp

30 *meno* ♩=96

Fl. I
Fl. II

Ob. I
Ob. II

Cl. I
Cl. II

Bs. I
Bs. II

Hn. I
Hn. II

Hn. III
Hn. IV

Hn. V
Hn. VI

meno ♩=96

Vln. I

Vln. II

Vla.

Vc.

D.B.

36

Fl. I II

Ob. I II

Cl. I II

Bs. I II

Hn. I II

Hn. III IV

Hn. V VI

Vln. I

Vln. II

Vla.

Vc.

D.B.

pp

p

pp

pp

pp

V.

pp

Senza sord.

p

43

This page of a musical score contains measures 43 through 48. The instruments are arranged in the following order from top to bottom: Flute I and II, Oboe I and II, Clarinet I and II, Bassoon I and II, Horn I and II, Horn III and IV, Horn V and VI, Violin I, Violin II, Viola, Violoncello, and Double Bass. The score includes various musical notations such as rests, notes, slurs, and dynamics. The woodwind parts (Oboe, Clarinet, Bassoon) feature melodic lines starting in measure 43, with dynamics of *pp* and *ppp*. The string parts (Violin I, Violin II, Viola) have melodic lines starting in measure 44, with dynamics of *p* and instructions like "Senza sord.". The rest of the instruments have whole rests throughout the measures.

Fl. I
Fl. II

Ob. I
Ob. II

Cl. I
Cl. II

Bs. I
Bs. II

Hn. I
Hn. II

Hn. III
Hn. IV

Hn. V
Hn. VI

Vln. I

Vln. II

Vla.

Vc.

D.B.

pp

ppp

p

Senza sord.

p

Senza sord.

p

49

Fl. I
Fl. II

Ob. I
Ob. II

Cl. I
Cl. II

Bs. I
Bs. II

Hn. I
Hn. II

Hn. III
Hn. IV

Hn. V
Hn. VI

Introit

Sop

Alt

Ten

Bass

Re-qui-em

Re-qui-em

Re-qui-em

Re-qui-em

Re-qui-em

Re - qui - - - ae -

Adagio ♩. = 48

Vln. I

Vln. II

Vla.

Vc.

D.B.

pp

pp

pp

pp

pp

Senza sord.

Senza sord.

56

Fl. I
Fl. II

Ob. I
Ob. II

Cl. I
Cl. II

Bs. I
Bs. II

Hn. I
Hn. II

Hn. III
Hn. IV

Hn. V
Hn. VI

III.
ppp

V.
ppp

Sop

Alt

Ten

Bass

ae - ter - nam

ter - nam

ae - ter - nam

ter - nam

do - na e - is

do - na e - is

do - na e - is

Do - mi - ne

Do - mi - ne

Do - mi - ne

pp

pp

pp

pp

2

2

2

Vln. I

Vln. II

Vla.

Vc.

D.B.

pp

pp

p

p

Fl. I
Fl. II

Ob. I
Ob. II

Cl. I
Cl. II

Bs. I
Bs. II

Hn. I
Hn. II

Hn. III
Hn. IV

Hn. V
Hn. VI

Sop

Alt

Ten

Bass

Re-qui-em ae-ter-nam

Re-qui-em ae-ter-nam

Re-qui-em ae-ter-nam

Re-qui-em ae-ter-nam

Vln. I

Vln. II

Vla.

Vc.

D.B.

69

Fl. I
Fl. II

Ob. I
Ob. II

Cl. I
Cl. II

Bs. I
Bs. II

Hn. I
Hn. II

Hn. III
Hn. IV

Hn. V
Hn. VI

Sop
Re-qui-em ae-ter-nam do-na

Alt
mp
Re-qui-em ae-ter-nam Re-qui-em ae-ter-nam do-na

Ten
ter-nam Re-qui-em ae-ter-nam do-na

Bass
mp
Re-qui-em ae-ter-nam do-na

Vln. I

Vln. II
pp

Vla.
pp

Vc.
pp

D.B.
pp

pp

pp

pp

pp

Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Bs. I
Bs. II

Hn. I
Hn. II
Hn. III
Hn. IV
Hn. V
Hn. VI

Sop
Alt
Ten
Bass

e-is Do-mi-ne do-na e-is do-na e-is Do-mi-ne
e-is Do-mi-ne do-na e-is do-na e-is Do-mi-ne
e - is Do-mi-ne do-na e-is do-na e - is Do-mi-ne
e - is Do-mi-ne do-na e-is do-na e - is Do-mi-ne

Vln. I
Vln. II
Vla.
Vc.
D.B.

div.
div.
div.
div.

pp *pp* *pp* *pp*

84

Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Bs. I
Bs. II

Hn. I
Hn. II
Hn. III
Hn. IV
Hn. V
Hn. VI

Sop
Alt
Ten
Bass

pp Do-mi-ne — *mf* Et lux per-pe-tu-a lu-ce-at e-is. Et lux per-pe-tu-a Et lux per-pe-tu-a

pp Do-mi-ne — *mf* Et lux per-pe-tu-a lu-ce-at e-is. Et lux per-pe-tu-a Et lux per-

pp Do-mi-ne — *mf* Et lux per-pe-tu-a lu-ce-at e-is.

pp Do-mi-ne —

Vln. I
Vln. II
Vla.
Vc.
D.B.

div. *pp* *ppp*

div. *pp* *ppp*

pizz. arco *pp* *ppp*

pizz. *pp*

Fl. I
Fl. II

Ob. I
Ob. II

Cl. I
Cl. II

Bs. I
Bs. II

Hn. I
Hn. II

Hn. III
Hn. IV

Hn. V
Hn. VI

Sop

Alt

Ten

Bass

Et lux per-pe - tu-a

pe - tu-a

Et lux per-pe - tu-a lu-ce-at e - is.

Et lux per - pe - tu-a

Et lux per-pe - tu-a lu-ce-at e - is.

Et lux per-pe - tu-a

Et lux per-pe - tu-a

Et lux per-pe - tu-a

mf

Vln. I

Vln. II

Vla.

Vc.

D.B.

div.

ppp

div.

ppp

pizz.

pp

pizz.

pp

96

Fl. I
Fl. II

Ob. I
Ob. II

Cl. I
Cl. II

Bs. I
Bs. II

Hn. I
Hn. II

Hn. III
Hn. IV

Hn. V
Hn. VI

Sop
Et lux per-pe - tu-a lu - ce - at e - is. lu-ce-at e - is.

Alt
Et lux per-pe - tu-a lu - ce - at e - is. lu-ce-at e - is.

Ten
lu-ce-at e - is. Et lux per-pe - tu-a lu-ce-at e - is. lu-ce-at e - is.

Bass
lu-ce-at e - is. Et lux per-pe - tu-a lu-ce-at e - is. lu-ce-at e - is.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Detailed description: This page of a musical score, numbered 96, contains vocal and instrumental parts. The vocal parts include Soprano, Alto, Tenor, and Bass, each with Latin lyrics: 'Et lux per-pe - tu-a lu - ce - at e - is. lu-ce-at e - is.' The instrumental parts include Flute I and II, Oboe I and II, Clarinet I and II, Bassoon I and II, Horn I through VI, Violin I and II, Viola, Violoncello, and Double Bass. The score is written in a common time signature and features various musical notations such as notes, rests, and dynamic markings.

Fl. I
Fl. II

Ob. I
Ob. II

Cl. I
Cl. II

Bs. I
Bs. II

Hn. I
Hn. II

Hn. III
Hn. IV

Hn. V
Hn. VI

Sop

Alt

Ten

Bass

mp *p*

Et lux per-pe - tu-a

Et lux per-pe - tu-a

Et lux per-pe - tu-a

Et lux per-pe - tu-a

lu-ce-at e - is. lu-ce-at e - is. Et lux per-pe - tu-a Et lux per-pe - tu-a

Vln. I

Vln. II

Vla.

Vc.

D.B.

Senza sord.

Senza sord.

108

Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Bs. I
Bs. II

Hn. I
Hn. II
Hn. III
Hn. IV
Hn. V
Hn. VI

Sop
Et lux per-pe - tu-a
pp
Alt
Et lux per-pe - tu-a
pp
Ten
Et lux per-pe - tu-a
pp
Bass
Et lux per-pe - tu-a
pp

Vln. I
div. pp
Vln. II
div. pp
Vla.
div. arco pp
Vc.
arco pp
D.B.
pp

Fl. I
Fl. II

Ob. I
Ob. II

Cl. I
Cl. II

Bs. I
Bs. II

Hn. I
Hn. II

Hn. III
Hn. IV

Hn. V
Hn. VI

Sop

Alt

Ten

Bass

Te de-cet hym-nus De-us. ____

Te de-cet hym-nus De-us. ____

Te de-cet hym-nus De-us. ____

Te de-cet hym-nus De-us. ____

Vln. I

Vln. II

Vla.

Vc.

D.B.

122

Fl. I
Fl. II

Ob. I
Ob. II

Cl. I
Cl. II

Bs. I
Bs. II

Hn. I
Hn. II

Hn. III
Hn. IV

Hn. V
Hn. VI

Vln. I

Vln. II

Vla.

Vc.

D.B.

Fl. I
Fl. II

Ob. I
Ob. II

Cl. I
Cl. II

Bs. I
Bs. II

Hn. I
Hn. II

Hn. III
Hn. IV

Hn. V
Hn. VI

Pie Jesu

Sop *p*
Pi - e Je - su Do - mi - ne, do - na e - is re - qui - em.

Alt *p*
Pi - e Je - su Do - mi - ne, do - na e - is re - qui - em.

Ten *p*
do - na e - is re - qui - em. Pi - e Je - su

Bass *p*
do - na e - is re - qui - em. Pi - e Je - su

Vln. I

Vln. II

Vla. *pizz.*
ppp
arco
p subito

Vc. *ppp*

D.B. *ppp*

132

Fl. I
Fl. II

Ob. I
Ob. II

Cl. I
Cl. II

Bs. I
Bs. II

Hn. I
Hn. II

Hn. III
Hn. IV

Hn. V
Hn. VI

Sop
do - na e - is re - qui - em.

Alt
do - na e - is re - qui - em.

Ten
Do - mi - ne,

Bass
Do - mi - ne,

Vln. I

Vln. II

Vla.
pp

Vc.
pizz.

D.B.
pizz.

pp

pp

Detailed description: This page of a musical score covers measures 132 to 136. The woodwind section includes Flutes I and II, Oboes I and II, Clarinets I and II, Bassoons I and II, and Horns I through VI. The string section includes Violins I and II, Viola, Violoncello (Vc.), and Double Bass (D.B.). The vocal soloists are Soprano, Alto, Tenor, and Bass. The Soprano and Alto parts have lyrics 'do - na e - is re - qui - em.' The Tenor and Bass parts have lyrics 'Do - mi - ne,'. The woodwinds and strings play a melodic line starting in measure 132, with dynamics *pp* and *pizz.* (pizzicato) indicated. The woodwinds have a *pp* dynamic marking in measures 133 and 134. The strings have a *pp* dynamic marking in measure 132 and *pizz.* markings in measures 133 and 134.

Fl. I
Fl. II

Ob. I
Ob. II

Cl. I
Cl. II

Bs. I
Bs. II

Hn. I
Hn. II

Hn. III
Hn. IV

Hn. V
Hn. VI

Kyrie

Sop

Alt

Ten

Bass

p

Ky-ri - e e - le - i - son! Ky-ri - e e - le - i - son!

p

Ky-ri - e e - le - i - son! Ky-ri - e e - le - i - son!

p

Ky-ri - e e - le - i - son! Ky-ri - e e - le - i - son!

p

Ky-ri - e e - le - i - son! Ky-ri - e e - le - i - son!

Vln. I

Vln. II

Vla.

Vc.

D.B.

pizz.

pp

pizz.

pp

143

Fl. I
Fl. II

Ob. I
Ob. II

Cl. I
Cl. II

Bs. I
Bs. II

Hn. I
Hn. II

Hn. III
Hn. IV

Hn. V
Hn. VI

Sop
Chris-te e - lei-son! Chris - te e - lei-son! Chris-te e - lei-son! Ky - ri - e e -

Alt
Chris-te e - lei-son! Chris - te e - lei-son! Chris-te e - lei-son! Ky - ri - e e -

Ten
Chris - te e - lei-son! Chris - te e - lei-son! Chris-te e - lei-son!

Bass
Chris-te e - lei-son! Chris - te e - lei-son! Chris-te e - lei-son!

Vln. I

Vln. II

Vla.
arco
pp

Vc.
arco
pp

D.B.
arco
pp

Fl. I
Fl. II

Ob. I
Ob. II

Cl. I
Cl. II

Bs. I
Bs. II

Hn. I
Hn. II

Hn. III
Hn. IV

Hn. V
Hn. VI

Sop

le - i - son! Ky - ri - e e - le - i - son!

Alt

le - i - son! Ky - ri - e e - le - i - son!

Ten

p Ky - ri - e e - le - i - son! Ky - ri - e e - le - i - son!

Bass

p Ky - ri - e e - le - i - son! Ky - ri - e e - le - i - son!

Vln. I

arco
pp

Vln. II

arco
pp

Vla.

Vc.

D.B.

152

Fl. I
Fl. II

Ob. I
Ob. II

Cl. I
Cl. II

Bs. I
Bs. II

pp

pp

pp

Hn. I
Hn. II

Hn. III
Hn. IV

Hn. V
Hn. VI

Sop

Alt

Pie Jesu
p

Pi - e Je - su

p

Pi - e Je - su

Vln. I

Vln. II

Vla.

Vc.

D.B.

arco

p subito

pp

pp

Fl. I II

Ob. I II

Cl. I II

Bs. I II

pp

pp

Hn. I II

Hn. III IV

Hn. V VI

Sop

Alt

Ten

Bass

Do-mi-ne, do-na e-is re-qui-em.

Do-mi-ne, do-na e-is re-qui-em.

do-na e-is re-qui-em. Pi-e Je-su

do-na e-is re-qui-em. Pi-e Je-su

Vln. I

Vln. II

Vla.

Vc.

D.B.

pizz.

arco

3

p subito

161

Fl. I
Fl. II

Ob. I
Ob. II

Cl. I
Cl. II

Bs. I
Bs. II

Hn. I
Hn. II

Hn. III
Hn. IV

Hn. V
Hn. VI

Sop
do-na e - is re-qui-em. do-na e - is re-qui-em.

Alt
do-na e - is re-qui-em. do-na e - is re-qui-em.

Ten
Do-mi-ne, sem-pi-ter - nam.

Bass
Do-mi-ne, sem-pi-ter - nam.

Vln. I
pizz.

Vln. II

Vla.

Vc.

D.B.

Fl. I II

Ob. I II

Cl. I II

Bs. I II

Hn. I II

Hn. III IV

Hn. V VI

Sop

Alt

Ten

Bass

sem-pi-ter - nam.

Lo-ka - nan-dah sa - ma - dhi-suk-ham.

sem-pi-ter - nam.

Lo-ka - nan-dah sa - ma - dhi-suk-ham.

Vln. I

Vln. II

Vla.

Vc.

D.B.

170

Fl. I
Fl. II

Ob. I
Ob. II

Cl. I
Cl. II

Bs. I
Bs. II

pp

pp

pp

Hn. I
Hn. II

Hn. III
Hn. IV

Hn. V
Hn. VI

Shiva Sutras 1:18

Sop

Alt

Ten

Bass

ppp

pppp

ppp

pppp

ppp

pppp

Lo-ka - nan-dah sa - ma - dhi-suk-ham.

Lo-ka - nan-dah sa - ma - dhi-suk-ham.

Lo-ka - nan-dah sa - ma - dhi-suk-ham.

Lo-ka - nan-dah sa - ma - dhi-suk-ham.

Lo-ka - nan-dah sa - ma - dhi-suk-ham.

Lo-ka - nan-dah sa - ma - dhi-suk-ham.

Vln. I

Vln. II

Vla.

Vc.

D.B.

ppp

pppp

ppp

pppp

Strident ♩ = 96

174

Hn. I
Hn. II

Hn. III
Hn. IV

Hn. V
Hn. VI

Agnus Dei

mf

Sop Solo

Mezzo Solo

Bari Solo

Ag - nu De - i qui to-lis pe-cat-ta mun - di

Ag - nu De - i qui to-lis pe-cat-ta mun - di

Sop

Alt

Ten

Bass

Strident ♩ = 96

Vln. I

Vln. II

Vla.

Vc.

D.B.

arco

p

p

p

181

Hn. I
Hn. II

Hn. III
Hn. IV

Hn. V
Hn. VI

mf

mf

mf

p

mf

Sop Solo

Mezzo Solo

Bari Solo

mf

mf

Ag - nu De - i qui to - lis pe - cat - ta

Ag - nu De - i qui to - lis pe - cat - ta

Sop

Alt

Ten

Bass

f

f

f

f

Ag - nus Dei

Ag - nus Dei

Ag - nus Dei

Ag - nus Dei

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

p

p

Hn. I
Hn. II

mp

Hn. III
Hn. IV

p

Hn. V
Hn. VI

mp

Sop Solo

mun - di

qui to - lis pe - cat - ta mun - di

Mezzo Solo

mun - di

qui to - lis pe - cat - ta mun - di

Bari Solo

Sop

mp

qui to - lis pe - cat - ta mun - di

Alt

mp

qui to - lis pe - cat - ta mun - di

Ten

mp

qui to - lis pe - cat - ta mun - di

Bass

mp

qui to - lis pe - cat - ta mun - di

Vln. I

p

Vln. II

p

Vla.

p

Vc.

D.B.

194

Hn. I
Hn. II
Hn. III
Hn. IV
Hn. V
Hn. VI

Score for six horns (I-VI). Horns I and II have rests. Horns III, IV, V, and VI play a melodic line starting with a quarter rest, followed by eighth notes: G4, A4, Bb4, A4, G4. Horns III and IV have a slur over the first two notes, and horns V and VI have a slur over the last two notes.

Sop Solo
Mezzo Solo
Bari Solo

Soprano Solo: *f* Ag - nu De - i
 Mezzo Solo: *f* Ag - nu De - i
 Baritone Solo: Rest

Sop
Alt
Ten
Bass

Soprano: *mf* qui to - lis pe - cat - ta mun - di *f* Ag - nu De - i
 Alto: *mf* qui to - lis pe - cat - ta mun - di *f* Ag - nu De - i
 Tenor: *mf* qui to - lis pe - cat - ta mun - di *f* Ag - nu De - i
 Bass: *mf* qui to - lis pe - cat - ta mun - di *f* Ag - nu De - i

Vln. I
Vln. II
Vla.
Vc.
D.B.

Violin I: *p*
 Violin II: *p*
 Viola: *p* *mf*
 Violoncello: *mf*
 Double Bass: *mf*

String parts for Violin I, Violin II, Viola, Violoncello, and Double Bass. Violins I and II play a melodic line starting with a quarter rest, followed by eighth notes: G4, A4, Bb4, A4, G4. Viola, Cello, and Bass play a rhythmic accompaniment of eighth notes: G4, A4, Bb4, A4, G4.

poco rall.

Hn. I
Hn. II

Hn. III
Hn. IV

Hn. V
Hn. VI

Sop Solo

Mezzo Solo

Bari Solo

Sop

Alt

Ten

Bass

mf *p* *pp*

Ag - nu De - i Ag - nu De - i Ag - nu De - i

mf *p* *pp*

Ag - nu De - i Ag - nu De - i Ag - nu De - i

mf *p* *pp*

Ag - nu De - i Ag - nu De - i Ag - nu De - i

mf *p* *pp*

Ag - nu De - i Ag - nu De - i Ag - nu De - i

poco rall.

Vln. I

Vln. II

Vla.

Vc.

D.B.

pp

p *pp*

mp *p*

Gently (in one) $\text{♩} = 48$

206

Fl. I
Fl. II

Ob. I
Ob. II

Cl. I
Cl. II

Bs. I
Bs. II

Hn. I
Hn. II

Hn. III
Hn. IV

Hn. V
Hn. VI

Sop Solo

Mezzo Solo

Bari Solo

Sop

Alt

Ten

Bass

Gently (in one) $\text{♩} = 48$

Vln. I

Vln. II

Vla.

Vc.

D.B.

Fl. I
Fl. II

Ob. I
Ob. II

Cl. I
Cl. II

Bs. I
Bs. II

Hn. I
Hn. II

Hn. III
Hn. IV

Hn. V
Hn. VI

Sop Solo

Mezzo Solo

Bari Solo

p do - na e - is re-qui-em

p do - na e - is re-qui-em

Sop

Alt

Ten

Bass

p re - qui-em

Vln. I

Vln. II

Vla.

Vc.

D.B.

pp

pp

225

Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Bs. I
Bs. II

pp

Hn. I
Hn. II
Hn. III
Hn. IV
Hn. V
Hn. VI

Sop Solo

Mezzo Solo

Bari Solo

Sop
Alt
Ten
Bass

sem-pi - ter - na-me.
re - qui-em sem-pi - ter - na-me.
re - qui-em sem-pi - ter - na-me.
re - qui-em sem-pi - ter - na-me.

p pp

Vln. I

Vln. II

Vla.

Vc.

D.B.

rall.

Fl. I
Fl. II

Ob. I
Ob. II

Cl. I
Cl. II

Bs. I
Bs. II

pp

Hn. I
Hn. II

Hn. III
Hn. IV

Hn. V
Hn. VI

Sop Solo

Mezzo Solo

Bari Solo

Sop

Alt

Ten

Bass

rall.

Vln. I

Vln. II

Vla.

Vc.

D.B.

241 *meno* ♩ = 96

Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Bs. I
Bs. II
Hn. I
Hn. II
Hn. III
Hn. IV
Hn. V
Hn. VI

Shiva Sutras 1:18
p

Sop
Alt
Ten
Bass

Lo-ka - nan - dah sa-ma - dhi-suk-ham.
Lo-ka - nan - dah sa-ma - dhi-suk-ham.
Lo-ka - nan - dah sa-ma - dhi-suk-ham.
Lo-ka - nan - dah sa-ma - dhi-suk-ham.

meno ♩ = 96

Vln. I
Vln. II
Vla.
Vc.
D.B.

247

Fl. II *pp*

Ob. II *pp*

Cl. II *pp*

Bs. II *pp*

Hn. III/IV *p*

Hn. V/VI *p*

Sop *p*
Lo - ka-nan-dah sa - ma - dhi-suk-ham.

Alt *p*
Lo - ka-nan-dah sa - ma - dhi-suk-ham.

Ten *p*
Lo - ka-nan-dah sa - ma - dhi-suk-ham.

Bass *p*
Lo - ka-nan-dah sa - ma - dhi-suk-ham.

Vln. I

Vln. II

Vla.

Vc.

D.B.

253

Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Bs. I
Bs. II

Hn. I
Hn. II
Hn. III
Hn. IV
Hn. V
Hn. VI

Sop Solo
Mezzo Solo

In Paradisum
p In pa-ra-di-sum *mf* In pa-ra-di-sum *pp* In pa-ra-di-sum *mf*

Sop
Alt

In Paradisum
mf de - du - can an - ge - li

Ten
Bass

mf de - du - can an - ge - li
mf de - du - can an - ge - li

Vln. I
Vln. II
Vla.
Vc.
D.B.

ppp
ppp

rall.

Fl. I II

Ob. I II

Cl. I II

Bs. I II

Hn. I II

Hn. III IV

Hn. V VI

Sop

Alt

Ten

Bass

pp

Cho - rus an - ge - lo - rum su - sci - pat

pp

Cho - rus an - ge - lo - rum su - sci - pat Cho - rus an - ge - lo - rum su - sci - pat

pp

Cho - rus an - ge - lo - rum su - sci - pat Cho - rus an - ge - lo - rum su - sci - pat

pp

Cho - rus an - ge - lo - rum su - sci - pat

Vln. I

Vln. II

Vla.

Vc.

D.B.

rall.

ppp

ppp

264 *meno* ♩=72

Fl. I II *pp*

Ob. I II *pp*

Cl. I II *pp*

Bs. I II

Sop Solo

Mezzo Solo

Bari Solo

Sop

Alt

Ten

Bass

meno ♩=72

Vln. I

Vln. II

Vla.

Vc.

D.B.

Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Bs. I
Bs. II

Dhammapada Verse 197

Sop Solo
Mezzo Solo
Bari Solo

Dhammapada Verse 197

Sop
Alt
Ten
Bass

mp Su - su - kham va-ta ji - va - ma

mp Su - su - kham va-ta ji - va - ma

mp Su - su - kham va-ta

Vln. I
Vln. II
Vla.
Vc.
D.B.

pp

pp

pp

270

Fl. I
Fl. II

Ob. I
Ob. II

Cl. I
Cl. II

Bs. I
Bs. II

Sop Solo

Mezzo Solo

Bari Solo

Sop

Alt

Ten

Bass

mp

Su - su - kham va - ta ji - va - ma

ve - ri - ne - su a ve - ri - no

ve - ri - ne - su a ve - ri - no

ve - ri - ne - su a ve - ri - no

ji - va - ma ve - ri - ne - su a - ve - ri - no

Vln. I

Vln. II

Vla.

Vc.

D.B.

pp

273

Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Bs. I
Bs. II

Sop Solo
Mezzo Solo
Bari Solo

Sop
Alt
Ten
Bass

ve - ri - ne - su ma - nus - se - su vi - ha - ra - ma a - ve - ri - no.

Vln. I
Vln. II
Vla.
Vc.
D.B.

275 a tempo ♩=72

Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Bs. I
Bs. II

Hn. I
Hn. II
Hn. III
Hn. IV
Hn. V
Hn. VI

Communion

Sop Solo
Mezzo Solo
Bari Solo

Communion

Sop
Alt
Ten
Bass

pp Lux ae - ter - na lu - ce - at e - is

pp Lux ae - ter - na lu - ce - at e - is

pp Do - mi - ne Do - mi - ne

Do - mi - ne Do - mi - ne

a tempo ♩=72

Vln. I
Vln. II
Vla.
Vc.
D.B.

ppp < > *ppp* < >

ppp < > *ppp* < >

pp *pp*

pp *pp*

Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Bs. I
Bs. II

Hn. I
Hn. II
Hn. III
Hn. IV
Hn. V
Hn. VI

Sop Solo
Mezzo Solo
Bari Solo

p cum sanc - tis tu - is in ae - ter - nam, cum sanc - tis tu - is in ae - ter - nam, *p* qui - a
sanc - tis tu - is in ae - ter - nam, cum sanc - tis tu - is in ae - ter - nam, Re - qui - am ae -
sanc - tis tu - is in ae - ter - nam, cum sanc - tis tu - is in ae - ter - nam,

Sop
Alt
Ten
Bass

Vln. I
Vln. II
Vla.
Vc.
D.B.

ppp
ppp
pp
pp
pp

286

Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Bs. I
Bs. II

Hn. I
Hn. II
Hn. III
Hn. IV
Hn. V
Hn. VI

Sop Solo
Mezzo Solo
Bari Solo

pi - us es — qui-a pi-us es
 ter-nam do-na e-is Do-mi-ne, qui-a pi-us es
 qui-a pi-us es

Sop
Alt
Ten
Bass

et lux per-pe-tu-a lu-ce-at e - is,
 et lux per-pe-tu-a lu-ce-at e - is,
 et lux per-pe-tu-a lu-ce-at e - is,
 et lux per-pe-tu-a lu-ce-at e - is,

Vln. I
Vln. II
Vla.
Vc.
D.B.

ppp
ppp
ppp

Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Bs. I
Bs. II

Hn. I
Hn. II
Hn. III
Hn. IV
Hn. V
Hn. VI

Sop Solo
Mezzo Solo
Bari Solo

qui-a pi-us es

qui-a pi-us es

qui-a pi-us es

Sop
Alt
Ten
Bass

et lux per-pe-tu-a lu-ce-at e - is,

qui-a pi-us es

qui-a pi-us es

qui-a pi-us es

qui-a pi-us es

Vln. I
Vln. II
Vla.
Vc.
D.B.

pp < >

ppp

pp < >

ppp

pp < >

298

Fl. I
Fl. II

Ob. I
Ob. II

Cl. I
Cl. II

Bs. I
Bs. II

Hn. I
Hn. II

Hn. III
Hn. IV

Hn. V
Hn. VI

pp

p

pp

Dhammapada Verse 198

Sop

Alt

Ten

Bass

qui-a pi-us es

qui-a pi-us es

qui-a pi-us es

qui-a pi-us es

qui-a pi-us es

qui-a pi-us es

pp

pp

pp

pp

mp

Su-suk-ham va-ta

Vln. I

Vln. II

Vla.

Vc.

D.B.

ppp

pp <>

pp <>

pp

Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Bs. I
Bs. II

Hn. I
Hn. II
Hn. III
Hn. IV
Hn. V
Hn. VI

Sop
Alt
Ten

mp
a - tu-re - su ma-

ji - va - ma

mp
a - tu-re - su a - na - tu - ra

Vln. I
Vln. II
Vla.
Vc.
D.B.

308

Fl. I
Fl. II

Ob. I
Ob. II

Cl. I
Cl. II

Bs. I
Bs. II

Hn. I
Hn. II

Hn. III
Hn. IV

Hn. V
Hn. VI

Sop

Alt

Ten

Bass

Vln. I

Vln. II

Vla.

Vc.

D.B.

pp

ppp

mp

p

pp

p

p

p

nus - se - su

vi-ha-ra - ma a - na - tu - ra.

Su-suk - ham va - ta

Su-suk - ham va - ta

Su-suk - ham va - ta

Su-suk - ham va - ta

Fl. I
Fl. II

Ob. I
Ob. II

Cl. I
Cl. II

Bs. I
Bs. II

Hn. I
Hn. II

Hn. III
Hn. IV

Hn. V
Hn. VI

Sop

Alt

Ten

Bass

ji - va - ma a - tu-re - su a - na - tu - ra a - tu-re - su ma-

ji - va - ma a - tu-re - su a - na - tu - ra a - tu-re - su ma-

ji - va - ma a - tu-re - su a - na - tu - ra a - tu-re - su ma-

ji - va - ma a - tu-re - su a - na - tu - ra a - tu-re - su ma-

Vln. I

Vln. II

Vla.

Vc.

D.B.

rall.

316

Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Bs. I
Bs. II

Hn. I
Hn. II
Hn. III
Hn. IV
Hn. V
Hn. VI

Sop
Alt
Ten
Bass

nus - se - su vi-ha-ra - ma a - na - tu - ra. Ab-sol - ve Do-mi-ne

nus - se - su vi-ha-ra - ma a - na - tu - ra. Ab-sol - ve Do-mi-ne

nus - se - su vi-ha-ra - ma a - na - tu - ra. Ab-sol - ve Do-mi-ne

nus - se - su vi-ha-ra - ma a - na - tu - ra. Ab-sol - ve Do-mi-ne

Tract
ff

Vln. I
Vln. II
Vla.
Vc.
D.B.

rall.

f

f

f

f

f

320

Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Bs. I
Bs. II

G.P.

Hn. I
Hn. II
Hn. III
Hn. IV
Hn. V
Hn. VI

G.P.

Sop Solo
Mezzo Solo
Bari Solo

G.P.

f
a - ni-mus om - ni-um fi -

Sop
Alt
Ten
Bass

mf Ab - sol - ve Do - mi - ne
mf Ab - sol - ve Do - mi - ne
mf Ab - sol - ve Do - mi - ne
mf Ab - sol - ve Do - mi - ne

G.P.

f Ab - sol - ve Do - mi - ne
f Ab - sol - ve Do - mi - ne
f Ab - sol - ve Do - mi - ne
f Ab - sol - ve Do - mi - ne

Vln. I
Vln. II
Vla.
Vc.
D.B.

G.P.

pp
pp
pp
pp
pp

325

Fl. I
Fl. II

Ob. I
Ob. II

Cl. I
Cl. II

Bs. I
Bs. II

Hn. I
Hn. II

Hn. III
Hn. IV

Hn. V
Hn. VI

I.

Sop Solo

Mezzo Solo

Bari Solo

de-li-um de-func-to - rum ab om - ni vin - cu - lo de-lic-to-rum

de-li-um de-func-to - rum et gra - ti - a

de-li-um de-func-to - rum ab om - ni vin - cu - lo de-lic - to-rum et

Sop

Alt

Ten

Bass

Ab-sol-ve Do - mi-ne

Ab-sol-ve Do - mi-ne

Ab-sol-ve Do - mi-ne

Ab-sol-ve Do - mi-ne

Vln. I

Vln. II

Vla.

Vc.

D.B.

Fl. I II

Ob. I II

Cl. I II

Bs. I II

Hn. I II

Hn. III IV

Hn. V VI

Sop Solo

Mezzo Solo

Bari Solo

tu - a il - lis suc - cu - ren - te me - re - an - tur e - va - de - re

gra - ti - a tu - a il - lis suc - cu - ren - te

Sop

Alt

Ten

Bass

Ab - sol - ve Do - mi - ne

Ab - sol - ve Do - mi - ne

Ab - sol - ve Do - mi - ne

Ab - sol - ve Do - mi - ne

Vln. I

Vln. II

Vla.

Vc.

D.B.

334

Fl. I
Fl. II

Ob. I
Ob. II

Cl. I
Cl. II

Bs. I
Bs. II

Hn. I
Hn. II

Hn. III
Hn. IV

Hn. V
Hn. VI

Sop Solo
Mezzo Solo
Bari Solo

e - va - de - re i - u - di - ci - um ul - ti - o - nis,
i - u - di - ci - um ul - ti - o - nis,
me - re - an - tur e - va - de - re i - u - di - ci - um ul - ti - o - nis,

Sop
Alt
Ten
Bass

Ab - sol - ve Do - mi - ne
Ab - sol - ve Do - mi - ne
Ab - sol - ve Do - mi - ne
Ab - sol - ve Do - mi - ne

Vln. I
Vln. II
Vla.
Vc.
D.B.

pp
pp

338

Fl. I
Fl. II

Ob. I
Ob. II

Cl. I
Cl. II

Bs. I
Bs. II

Hn. I
Hn. II

Hn. III
Hn. IV

Hn. V
Hn. VI

Sop Solo

Mezzo Solo

Bari Solo

Sop

Alt

Ten

Bass

Vln. I

Vln. II

Vla.

Vc.

D.B.

pp

pp

pp

pp

pp

pp

pp

et lu - cis ae - ter - nae be - a - ti - tu - di - ne per - fru - i.

et lu - cis ae - ter - nae be - a - ti - tu - di - ne per - fru - i.

et lu - cis ae - ter - nae be - a - ti - tu - di - ne per - fru - i.

et lu - cis ae - ter - nae be - a - ti - tu - di - ne per - fru - i.

et lu - cis ae - ter - nae be - a - ti - tu - di - ne per - fru - i.

et lu - cis ae - ter - nae be - a - ti - tu - di - ne per - fru - i.

et lu - cis ae - ter - nae be - a - ti - tu - di - ne per - fru - i.

mf

mf

mf

343

Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Bs. I
Bs. II
Hn. I
Hn. II
Hn. III
Hn. IV
Hn. V
Hn. VI
Sop Solo
Mezzo Solo
Bari Solo
Sop
Alt
Ten
Bass
Vln. I
Vln. II
Vla.
Vc.
D.B.

pp

tu-di-ne per-fru-i.

tu-di-ne per-fru-i.

tu-di-ne per-fru-i.

tu-di-ne per-fru-i.

348

Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Bs. I
Bs. II

Dhammapada Verse 99

Sop Solo
Mezzo Solo
Bari Solo

Su-suk-ham va-ta ji-va-ma us-su-ke - su a-
Su - su - kham va-ta ji - va - ma us -
Su - suk-ham va-ta ji-va-ma us -

Dhammapada Verse 99

Sop
Alt
Ten
Bass

Vln. I
Vln. II
Vla.
Vc.
D.B.

356 I.

Fl. I
Fl. II

Ob. I
Ob. II

Cl. I
Cl. II

Bs. I
Bs. II

Sop Solo

na - tu-ra us - su-ke-su ma - nus - se-su vi-ha-ra-ma a - nus-su-ka.

Mezzo Solo

- su-ke-su a - na - tu - ra us - su-ke - su ma - nus - se-su vi - ha - ra - ma a - nus-su-ka.

Bari Solo

su - ke-su a - na - tu - ra us-su-ke - su ma - nus - se-su vi - ha - ra - ma a - nus-su-ka.

Sop

Alt

Ten

Bass

Vln. I

Vln. II

Vla.

Vc.

D.B.

364

Fl. I
Fl. II

Ob. I
Ob. II

Cl. I
Cl. II

Bs. I
Bs. II

Sop Solo

Mezzo Solo

Bari Solo

Sop

Alt

Ten

Bass

Vln. I

Vln. II

Vla.

Vc.

D.B.

373

Fl. I
Fl. II

Ob. I
Ob. II

Cl. I
Cl. II

Bs. I
Bs. II

Sop Solo

Mezzo Solo

Bari Solo

Sop

Alt

Ten

Bass

Vln. I

Vln. II

Vla.

Vc.

D.B.

Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Bs. I
Bs. II

pp

Sop Solo
Mezzo Solo
Bari Solo

pp

va - ma Su - suk - ham va - ta ji - va - ma

Sop
Alt
Ten
Bass

pp

va - ma Su - suk - ham va - ta ji - va - ma

Vln. I
Vln. II
Vla.
Vc.
D.B.

pp

p

rall.

ppp

388 poco piu mosso ♩ = 66

Hn. I
Hn. II

pp

Hn. III
Hn. IV

pp

Hn. V
Hn. VI

pp

poco piu mosso ♩ = 66

Vln. I

pp

Vln. II

pp

Vla.

arco

pp

Vc.

pp

D.B.

pp

rall.

394 I.

Hn. I
Hn. II

Hn. III
Hn. IV

Hn. V
Hn. VI

rall.

Vln. I

Vln. II

Vla.

Vc.

D.B.

pp

Adagio ♩=54 Rig Veda 1.164.46

399

pp

Sop
E - kam sat E - kam sat vi - pra - ha ba - hu - da va - dan - ti

Alt
pp
E - kam sat E - kam sat vi - pra - ha ba - hu - da va - dan - ti

Ten
8
E - kam sat E - kam sat E - kam sat E - kam sat E - kam sat

Bass
pp
E - kam sat E - kam sat E - kam sat E - kam sat E - kam sat

Vln. I
Adagio ♩=54
Con sord.
ppp

Vln. II
Con sord.
ppp

Vla.
Con sord.
ppp

Vc.
Con sord.

D.B.
Con sord.

405

rit. *rall.* *rall.*

Sop
E - kam sat vi - pra - ha' ba - hu - da va - dan - ti

Alt
E - kam sat vi - pra - ha' ba - hu - da va - dan - ti

Ten
8
E - kam sat vi - pra - ha' ba - hu - da va - dan - ti

Bass
rit. E - kam sat vi - pra - ha' ba - hu - da va - dan - ti *rall.* *rall.*

Vln. I
ppp

Vln. II
ppp

Vla.
ppp

Vc.
ppp

D.B.
ppp

attacca

Allegro ♩=128

17

FL. I
FL. II

Ob. I
Ob. II

Cl. I
Cl. II

Bs. I
Bs. II

Sop Solo

Sop

Alt

Ten

Bass

Allegro ♩=128

Vln. I

Vln. II

Vla.

Vc.

D.B.

23

FL. I
FL. II

Ob. I
Ob. II

Cl. I
Cl. II

Bs. I
Bs. II

John 1:1

p

Sop Solo

In the be-gin-ning In the be-gin-ning was the Word,

Sop

Alt

Ten

Bass

Vln. I

Vln. II

Vla.

Vc.

D.B.

Senza sord.

mp

Senza sord.

Senza sord.
pizz.

pp

28

Fl. I
Fl. II

Ob. I
Ob. II

Cl. I
Cl. II

Bs. I
Bs. II

Sop Solo

Sop
was with God
was God.

Alt
and the Word
was God.

Ten
and the Word was God.

Bass
and the Word was God.

Vln. I

Vln. II
mp
pp

Vla.
arco

Vc.
Senza sord.
pizz.
arco

D.B.

Fl. I II

Ob. I II

Cl. I II

Bs. I II

Sathya Sai Baba

Sop

Alt

Ten

Bass

Vln. I

Vln. II

Vla.

Vc.

D.B.

39

Fl. I
Fl. II

Ob. I
Ob. II

Cl. I
Cl. II

Bs. I
Bs. II

Sop

Alt

Ten

Bass

Brah-man is love Di - vine.

Brah-man is love Di - vine.

Brah-man is love Di - vine.

Brah-man is love Di - vine.

pp

pp

Vln. I

Vln. II

Vla.

Vc.

D.B.

pp

pp

Senza sord.

Fl. I
Fl. II

Ob. I
Ob. II

Cl. I
Cl. II

Bs. I
Bs. II

Sop Solo

Mezzo Solo

Bari Solo

St. Francis
pp

Lord make me an in-stru-ment of thy

Lord make me an in-stru-ment of thy

Lord make me an in-stru-ment of thy

Sop

Alt

Ten

Bass

pp

Om Shan-ti Om Shan-ti

pp

Om Shan-ti Om Shan-ti

pp

Om Shan-ti Om Shan-ti

pp

Om Shan-ti Om Shan-ti

Vln. I

Vln. II

Vla.

Vc.

D.B.

ppp

ppp

pp

pp

pp

53

Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Bs. I
Bs. II

Sop Solo
Mezzo Solo
Bari Solo

peace. Lord make me an in - stru - ment of thy peace.

Sop
Alt
Ten
Bass

Om Shan - ti Om Shan - ti

Vln. I
Vln. II
Vla.
Vc.
D.B.

pp *pp* *pp*

60

Fl. I
Fl. II

Ob. I
Ob. II

Cl. I
Cl. II

Bs. I
Bs. II

Sop Solo

Mezzo Solo

Bari Solo

Lord make me an in-stru-ment of thy peace.

Lord make ___ an in-stru-ment of thy peace.

Lord make ___ an in-stru-ment of thy peace.

Sop

Alt

Ten

Bass

Om Shan-ti Om Shan-ti

Om Shan-ti Om Shan-ti

Om Shan-ti Om Shan-ti

Om Shan-ti Om Shan-ti

Vln. I

Vln. II

Vla.

Vc.

D.B.

pp

pp

pp

68

Fl. I
Fl. II

Ob. I
Ob. II

Cl. I
Cl. II

Bs. I
Bs. II

Sop Solo

Mezzo Solo

Bari Solo

Sop

Alt

Ten

Bass

Vln. I

Vln. II

Vla.

Vc.

D.B.

pp

pp

Where there is hat-red let me sow

Where there is hat-red let me sow

Where there is hat-red let me sow

Om Shan-ti

Om Shan-ti

Om Shan-ti

Om Shan-ti

Om Shan-ti

Om Shan-ti

76

Fl. I II I. *pp*

Ob. I II I. *pp*

Cl. I II I. *pp*

Bs. I II

Sop Solo
peace.

Mezzo Solo
peace.

Bari Solo
peace.

Sop
Om Shan-ti Om Shan-ti Where there is in-ju-ry par-don.

Alt
Om Shan-ti Om Shan-ti Where there is in-ju-ry par-don.

Ten
Om Shan-ti Om Shan-ti Where there is in-ju-ry par-don.

Bass
Om Shan-ti Om Shan-ti Where there is in-ju-ry par-don.

Vln. I

Vln. II

Vla.

Vc.

D.B.

83

Fl. I
Fl. II

Ob. I
Ob. II

Cl. I
Cl. II

Bs. I
Bs. II

Sop Solo
Om Shan-ti
Om Shan-ti
Where there is doubt faith.

Mezzo Solo
Om Shan-ti
Om Shan-ti
Where there is doubt faith.

Bari Solo
Om Shan-ti
Om Shan-ti
Where there is doubt faith.

Sop

Alt

Ten

Bass

Vln. I

Vln. II

Vla.

Vc.

D.B.

Detailed description: This page of a musical score, numbered 83, features a variety of instruments and vocal parts. At the top, woodwinds (Flute I & II, Oboe I & II, Clarinet I & II, Bassoon I & II) play a melodic line starting with a first ending (I.) and a triplet. Below them, three vocal soloists (Soprano, Mezzo, and Baritone) perform the lyrics "Om Shan-ti" and "Where there is doubt faith." with dynamic markings like *f*. The vocal parts for Soprano, Mezzo, and Baritone are written in treble and bass clefs respectively. Below the vocal solos are staves for Soprano, Alto, Tenor, and Bass voices, which are currently empty. At the bottom, the string section (Violin I & II, Viola, Violoncello, and Double Bass) provides harmonic support with block chords and some movement in the lower registers.

90

Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Bs. I
Bs. II

pp

Sop Solo
Mezzo Solo
Bari Solo

p *pp*

faith. faith.

Sop
Alt
Ten
Bass

pp

faith. faith.

Vln. I
Vln. II
Vla.
Vc.
D.B.

98

Fl. I
Fl. II

Ob. I
Ob. II

Cl. I
Cl. II

Bs. I
Bs. II

Sop Solo

Mezzo Solo

Bari Solo

Sop
faith. Om Shan-ti Om Shan-ti Where there

Alt
faith. Om Shan-ti Om Shan-ti Where there

Ten
faith. Om Shan-ti Om Shan-ti Where there

Bass
faith. Om Shan-ti Om Shan-ti Where there

Vln. I

Vln. II

Vla.

Vc.

D.B.

Detailed description: This page of a musical score, numbered 98, features a variety of instruments and vocal soloists. The woodwind section includes Flutes I and II, Oboes I and II, Clarinets I and II, and Bassoons I and II. The string section consists of Violins I and II, Viola, Violoncello, and Double Bass. The vocal soloists include Soprano, Mezzo-Soprano, Baritone, and Bass. The vocal parts are the most active, with lyrics: 'faith.', 'Om Shan-ti', 'Om Shan-ti', and 'Where there'. The instrumental parts provide accompaniment, with some woodwinds and strings playing sustained notes or chords. The score is written in a standard musical notation with a treble clef for most instruments and a bass clef for the bassoon, bass solo, and double bass.

Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Bs. I
Bs. II

Sop Solo
Mezzo Solo
Bari Solo

mp *p* *mp* *p*

Om Shan-ti Where there is des-pair, Where there is des-pair, Om Shan-ti

Sop
Alt
Ten
Bass

mf *mf* *mf* *mf*

is des-pair, hope
is des-pair, hope
is des-pair, hope
is des-pair, hope

Vln. I
Vln. II
Vla.
Vc.
D.B.

114

Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Bs. I
Bs. II

Sop Solo
Mezzo Solo
Bari Solo

Om Shan-ti
Om Shan-ti
Om Shan-ti

Sop
Alt
Ten
Bass

p hope *pp* hope hope
hope hope hope
hope hope hope
hope hope hope
Where there is
Where there is
Where there is
Where there is

Vln. I
Vln. II
Vla.
Vc.
D.B.

Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Bs. I
Bs. II

Sop Solo
Mezzo Solo
Bari Solo

Om Shan - ti Where there is dark - ness light.

Sop
Alt
Ten
Bass

dark - nness, light. Om Shan - ti Where there is

Vln. I
Vln. II
Vla.
Vc.
D.B.

128

Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Bs. I
Bs. II

Sop Solo
Mezzo Solo
Bari Solo

Om Shan - ti Where there is sad - ness, joy. A -

pp

Sop
Alt
Ten
Bass

sad - ness, joy. Om Shan - ti

sad - ness, joy. Om Shan - ti

sad - ness, joy. Om Shan - ti

sad - ness, joy. Om Shan - ti

p

Vln. I
Vln. II
Vla.
Vc.
D.B.

Fl. I
Fl. II

Ob. I
Ob. II

Cl. I
Cl. II

Bs. I
Bs. II

Sop Solo

men. *ppp* A - men. A - men.

Mezzo Solo

men. *ppp* A - men. A - men.

Bari Solo

men. *ppp* A - men. A - men.

Sop

pp Om Shan - ti *ppp* Om Shan - ti

Alt

pp Om Shan - ti *ppp* Om Shan - ti

Ten

pp Om Shan - ti *ppp* Om Shan - ti

Bass

pp Om Shan - ti *ppp* Om Shan - ti

Vln. I

Vln. II

Vla.

Vc.

D.B.

ppp

Allegro ♩=120

142

Fl. I II *pp*

Ob. I II *pp*

Cl. I II

Bs. I II

Hn. I II

Hn. III IV

Hn. V VI

Allegro ♩=120

Vln. I *pp*

Vln. II *pp* pizz.

Vla.

Vc.

D.B.

Fl. I
Fl. II

Ob. I
Ob. II

Cl. I
Cl. II

Bs. I
Bs. II

Hn. I
Hn. II

Hn. III
Hn. IV

Hn. V
Hn. VI

Vln. I

Vln. II

Vla.

Vc.

D.B.

pp

pp

pp

pp

pp

pizz.

pp

151

Fl. I
Fl. II

Ob. I
Ob. II

Cl. I
Cl. II

Bs. I
Bs. II

Hn. I
Hn. II

Hn. III
Hn. IV

Hn. V
Hn. VI

Vln. I

Vln. II

Vla.

Vc.

D.B.

pp

pp

pp

arco

pizz.

Moderato (♩ = 80)

Allegro (♩ = 120)

Moderato (♩ = 80)

155

Fl. I
Fl. II

Ob. I
Ob. II

Cl. I
Cl. II

Bs. I
Bs. II

Hn. I
Hn. II

Hn. III
Hn. IV

Hn. V
Hn. VI

Moderato (♩ = 80)

Allegro (♩ = 120)

Moderato (♩ = 80)

Vln. I

Vln. II

Vla.

Vc.

D.B.

159

Vln. I

Vln. II

Vla.

Vc.

D.B.

164

Vln. I

Vln. II

Vla.

Vc.

D.B.

168

Vln. I

Vln. II

Vla.

Vc.

D.B.

171

Vln. I

Vln. II

Vla.

Vc.

D.B.

174

Vln. I
Vln. II
Vla.
Vc.
D.B.

p *f* *mf* *f* *mf*

Detailed description: This system contains measures 174, 175, and 176. Vln. I starts with a sixteenth-note run in measure 174, then rests in 175 and 176. Vln. II plays a steady eighth-note pattern. Vla. has a sixteenth-note run in 174, rests in 175, and a sixteenth-note run in 176. Vc. plays a sixteenth-note run in 174, rests in 175, and a sixteenth-note run in 176. D.B. is silent. Dynamics: Vln. I (p, f, mf), Vln. II (p, f, mf), Vla. (p, f, mf), Vc. (p, f, mf).

177

Vln. I
Vln. II
Vla.
Vc.
D.B.

p *p* *mp* *mp* *ff* *mp*

Detailed description: This system contains measures 177, 178, and 179. Vln. I has a half-note in 177, rests in 178 and 179. Vln. II has a half-note in 177, rests in 178, and a sixteenth-note run in 179. Vla. has a half-note in 177, rests in 178, and a sixteenth-note run in 179. Vc. has a sixteenth-note run in 177, rests in 178, and a sixteenth-note run in 179. D.B. is silent. Dynamics: Vln. I (p), Vln. II (p, mp), Vla. (p, mp), Vc. (mp, ff, mp).

180

Vln. I
Vln. II
Vla.
Vc.
D.B.

mf *f* *ff* *mf* *ff*

Detailed description: This system contains measures 180, 181, and 182. Vln. I is silent. Vln. II has a sixteenth-note run in 180, rests in 181, and a sixteenth-note run in 182. Vla. has a sixteenth-note run in 180, rests in 181, and a sixteenth-note run in 182. Vc. has a sixteenth-note run in 180, rests in 181, and a sixteenth-note run in 182. D.B. is silent. Dynamics: Vln. II (mf, f, ff), Vla. (mf, mf, ff), Vc. (mf, mf, ff).

183

This musical score page contains measures 183, 184, and 185. The instruments and their parts are as follows:

- Fl. I & II:** Both parts are silent throughout the measures.
- Ob. I & II:** Both parts are silent throughout the measures.
- Cl. I & II:** Both parts are silent throughout the measures.
- Bs. I & II:** Both parts are silent throughout the measures.
- Hn. I & II:** Play a melodic line starting in measure 183 with a *pp* dynamic. The line ends in measure 184.
- Hn. III & IV:** Play a melodic line starting in measure 183 with a *pp* dynamic. The line ends in measure 184.
- Hn. V & VI:** Play a melodic line starting in measure 183 with a *pp* dynamic. In measure 184, they play a sustained chord marked *ppp* and labeled **V.** The line continues into measure 185.
- Vln. I & II:** Both parts are silent throughout the measures.
- Vla.:** Play a melodic line starting in measure 183 with a *p* dynamic. The line continues through measure 185 with a *mp* dynamic.
- Vc.:** Play a melodic line starting in measure 183 with a *p* dynamic. The line continues through measure 185.
- D.B.:** Part is silent throughout the measures.

Fl. I
Fl. II

Ob. I
Ob. II

Cl. I
Cl. II

Bs. I
Bs. II

Hn. I
Hn. II

Hn. III
Hn. IV

Hn. V
Hn. VI

pp

pp

III.

ppp

V.

ppp

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

f

f

mf

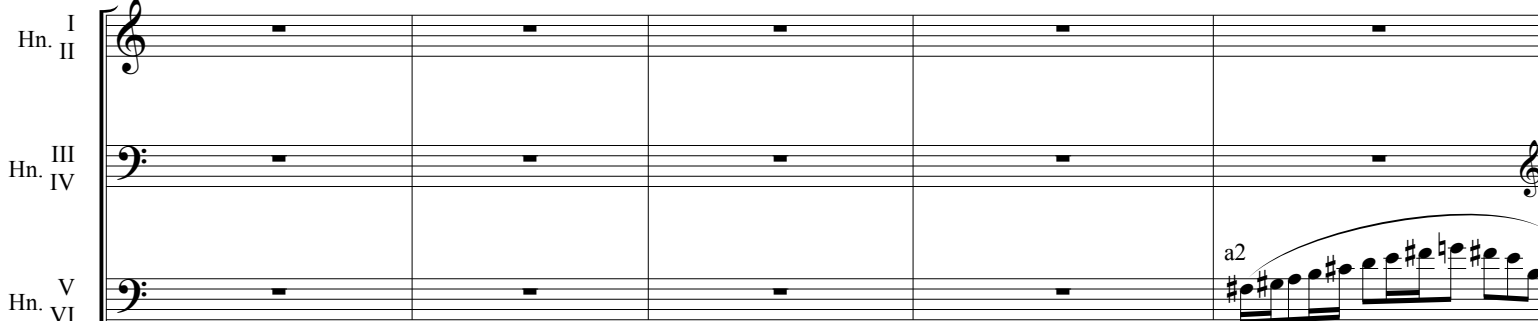
p

190

This musical score page contains measures 190 through 193. The instruments and parts are as follows:

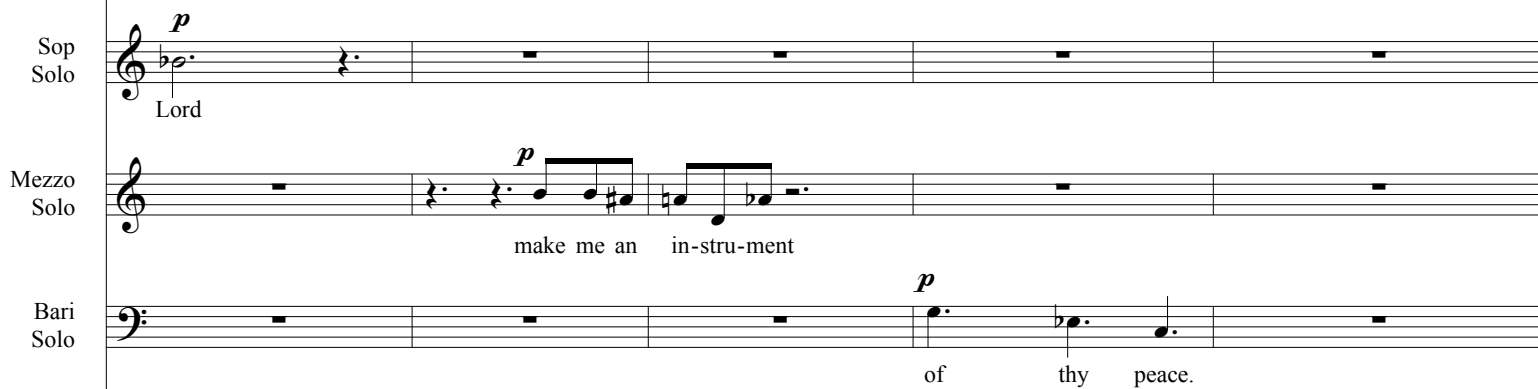
- Flutes (Fl.):** I and II, both parts are silent (indicated by a flat line).
- Oboes (Ob.):** I and II, both parts are silent.
- Clarinets (Cl.):** I and II, both parts are silent.
- Bassoons (Bs.):** I and II, both parts are silent.
- Horns (Hn.):** I and II are silent. III and IV play a melodic line in the bass clef, starting with a fermata and a half note. V and VI play a similar line, also starting with a fermata and a half note.
- Vocal Soloists:** Soprano (Sop. Solo), Mezzo (Mezzo Solo), and Bari (Bari Solo) are all silent.
- Violins (Vln.):** I and II are silent.
- Viola (Vla.):** Silent.
- Violoncello (Vc.):** Plays a complex, rhythmic pattern in the bass clef. The dynamics are marked *mp* (mezzo-piano) for the first measure, *mf* (mezzo-forte) for the second, and *f* (forte) for the third. The pattern consists of eighth and sixteenth notes with various accidentals.
- Double Bass (D.B.):** Silent.

Hn. I
Hn. II
Hn. III
Hn. IV
Hn. V
Hn. VI



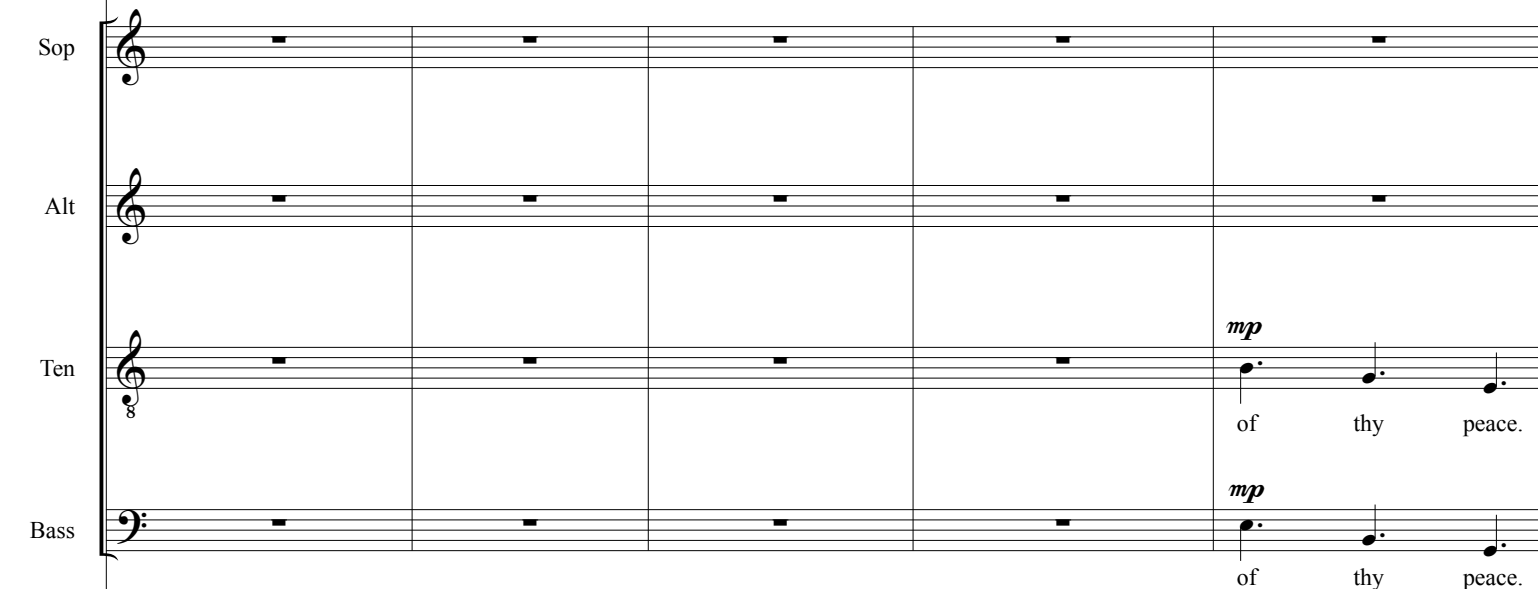
Sop Solo
Mezzo Solo
Bari Solo

p
Lord
p
make me an in-stru-ment
p
of thy peace.



Sop
Alt
Ten
Bass

mp
of thy peace.
mp
of thy peace.



Vln. I
Vln. II
Vla.
Vc.
D.B.



199

Hn. I
Hn. II
Hn. III
Hn. IV
Hn. V
Hn. VI
Sop Solo
Mezzo Solo
Bari Solo
Sop
Alt
Ten
Bass
Vln. I
Vln. II
Vla.
Vc.
D.B.

a2
mf
f
pp
f
f
mf
f
f
f
mf
mf
mf
mf
mf
pp subito
mf
mf
mf
mf

of thy peace. of thy peace.
of thy peace. of thy peace.
of thy peace. of thy peace.
of thy peace. of thy peace.

Hn. I
Hn. II

Hn. III
Hn. IV

Hn. V
Hn. VI

Sop Solo

Mezzo Solo

Bari Solo

Lord of thy peace.

Lord an in - stru - ment

Lord make me

Sop

Alt

Ten

Bass

Vln. I

Vln. II

Vla.

Vc.

D.B.

206

Horn Section:
Hn. I & II: *mf* (measures 206-207), *f* (measure 208)
Hn. III & IV: *mf* (measures 207-208)
Hn. V & VI: *f* (measures 207-208)

Vocal Soloists:
Sop Solo: Rest (measures 206-207), *ff* (measure 208)
Mezzo Solo: Rest (measures 206-207)
Bari Solo: Rest (measures 206-207)
Sop: Rest (measures 206-207), *ff* (measure 208)
Alt: Rest (measures 206-207), *mf* (measure 207), *ff* (measure 208)
Ten: *mp* (measure 206), *mf* (measures 207-208), *ff* (measure 208)
Bass: *mp* (measure 206), *mf* (measures 207-208), *ff* (measure 208)

Lyrics:
Sop: of thy peace. of thy peace. of thy peace.
Alt: of thy peace. of thy peace. of thy peace.
Ten: of thy peace. of thy peace. of thy peace.
Bass: of thy peace. of thy peace. of thy peace.

Orchestra:
Vln. I: *mf* (measures 207-208), *f* (measure 208)
Vln. II: *mf* (measures 206-207), *f* (measures 207-208)
Vla.: *mf* (measures 206-207), *f* (measures 207-208)
Vc.: *mf* (measures 206-207), *f* (measures 207-208)
D.B.: *mf* (measures 206-207), *f* (measures 207-208)

209

Fl. I II

Ob. I II

Cl. I II

Bs. I II

pppp

p

p

p

Hn. I II

Hn. III IV

Hn. V VI

Sop Solo

Sop

Alt

Ten

Bass

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

mf

214

Fl. I
Fl. II

Ob. I
Ob. II

Cl. I
Cl. II

Bs. I
Bs. II

Hn. I
Hn. II

Hn. III
Hn. IV

Hn. V
Hn. VI

Sop Solo

Mezzo Solo

Bari Solo

Sop

Alt

Ten

Bass

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

f

pppp

mf

O Di-vine Mas - ter,

mf

f

mf

f

mp

f

mf

218

Fl. I II *p*

Ob. I II

Cl. I II *p*

Bs. I II *p*

Hn. I II

Hn. III IV *pppp*

Hn. V VI *pppp*

Sop Solo

Mezzo Solo

Bari Solo

O Di-vine Mas - ter,

mf

O Di-vine Mas - ter,

mf

Sop

Alt

Ten

Bass

Vln. I *f*

Vln. II *f*

Vla. *pp*

Vc. *pp*

D.B. *pp*

222

Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Bs. I
Bs. II

Hn. I
Hn. II
Hn. III
Hn. IV
Hn. V
Hn. VI

Sop Solo
Mezzo Solo
Bari Solo

p grant that I may
p grant that I may
p grant that I may

Sop
Alt
Ten
Bass

p O Di-vine Mas - ter,
p O Di-vine Mas - ter,
p O Di-vine Mas - ter,
p O Di-vine Mas - ter,

Vln. I
Vln. II
Vla.
Vc.
D.B.

pp
pp
pp
pp
pp

Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Bs. I
Bs. II

Hn. I
Hn. II
Hn. III
Hn. IV
Hn. V
Hn. VI

Sop Solo
Mezzo Solo
Bari Solo

not so much seek to be con - soled, as to con - sole;

Sop
Alt
Ten
Bass

O Di-vine Mas - ter,

Vln. I
Vln. II
Vla.
Vc.
D.B.

235

Fl. I
Fl. II

Ob. I
Ob. II

Cl. I
Cl. II

Bs. I
Bs. II

Hn. I
Hn. II

Hn. III
Hn. IV

Hn. V
Hn. VI

Sop Solo

Mezzo Solo

Bari Solo

Sop

Alt

Ten

Bass

Vln. I

Vln. II

Vla.

Vc.

D.B.

pp

pp

pp

pp

to be un-der - stood as to un-der - stand;

to be un - stood as un-der - stand;

to be un - stood as un-der - stand;

Om Shan-ti Om Shan-ti

Om Shan-ti Om Shan-ti

Om Shan-ti Om Shan-ti

Om Shan-ti Om Shan-ti

243

Fl. I
Fl. II

Ob. I
Ob. II

Cl. I
Cl. II

Bs. I
Bs. II

Hn. I
Hn. II

Hn. III
Hn. IV

Hn. V
Hn. VI

Sop Solo

Mezzo Solo

Bari Solo

Sop

Alt

Ten

Bass

Vln. I

Vln. II

Vla.

Vc.

D.B.

pp

pp

mp

pp

pp

pp

to be loved

to be loved

to be loved

Om Shan-ti Om Shan-ti

Om Shan-ti Om Shan-ti

Om Shan-ti Om Shan-ti

Om Shan-ti Om Shan-ti

tr

mp

pp

pp

pp

pp

251

Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Bs. I
Bs. II

pp

pp

Hn. I
Hn. II
Hn. III
Hn. IV
Hn. V
Hn. VI

Sop Solo
Mezzo Solo
Bari Solo

as to love.

as to love.

as to love.

Sop
Alt
Ten
Bass

Om Shan-ti Om Shan-ti to be loved as to

Om Shan-ti Om Shan-ti to be loved as to

Om Shan-ti Om Shan-ti to be loved as to

Om Shan-ti Om Shan-ti to be loved as to

Vln. I
Vln. II
Vla.
Vc.
D.B.

mp

mp *ff* *pp*

Fl. I
Fl. II

Ob. I
Ob. II

Cl. I
Cl. II

Bs. I
Bs. II

Hn. I
Hn. II

Hn. III
Hn. IV

Hn. V
Hn. VI

Sop Solo

Mezzo Solo

Bari Solo

Om Shan-ti Om Shan-ti to be loved

Om Shan-ti Om Shan-ti to be loved

Om Shan-ti Om Shan-ti to be loved

Sop

Alt

Ten

Bass

love.

love.

love.

love.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mp

pp

pp

pp

266

I. *p*

Fl. I
Fl. II

Ob. I
Ob. II

Cl. I
Cl. II

Bs. I
Bs. II

Hn. I
Hn. II

Hn. III
Hn. IV

Hn. V
Hn. VI

Sop Solo

Mezzo Solo

Bari Solo

Sop

Alt

Ten

Bass

Vln. I

Vln. II

Vla.

Vc.

D.B.

as to love.

as to love.

as to love.

as to love.

as to love.

as to love.

as to love.

as to love.

as to love.

as to love.

as to love.

as to love.

mp

ff

Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Bs. I
Bs. II

Hn. I
Hn. II
Hn. III
Hn. IV
Hn. V
Hn. VI

Sop Solo
Mezzo Solo
Bari Solo

as to love. as to love.

Sop
Alt
Ten
Bass

as to love. as to love.

Vln. I
Vln. II
Vla.
Vc.
D.B.

mp *ff* *pp* *mp* *ff*

280

Fl. I I. *p*

Fl. II I. *p*

Ob. I I. *mp*

Ob. II I. *mp*

Cl. I I. *mp*

Cl. II I. *mp*

Bs. I I.

Bs. II I.

Hn. I I.

Hn. II I.

Hn. III III.

Hn. IV III.

Hn. V V.

Hn. VI V.

Sop Solo as to love. as to

Mezzo Solo as to love. as to

Bari Solo as to love. as to

Sop as to love. as to love.

Alt as to love. as to love.

Ten as to love. as to love.

Bass as to love. as to love.

Vln. I *mp* *ff* *pp*

Vln. II *pp* *mp* *ff* *pp*

Vla. *pp* *mp* *ff* *mp*

Vc.

D.B.

285 I. #2

Fl. I II

Ob. I II

Cl. I II

Bs. I II

Hn. I II

Hn. III IV

Hn. V VI

Sop Solo

Mezzo Solo

Bari Solo

love. as to love.

Sop

Alt

Ten

Bass

as to love. as to

Vln. I

Vln. II

Vla.

Vc.

D.B.

mp *pp*

mp *pp*

mp *pp*

289

Fl. I
Fl. II

Ob. I
Ob. II

Cl. I
Cl. II

Bs. I
Bs. II

Hn. I
Hn. II

Hn. III
Hn. IV

Hn. V
Hn. VI

Sop Solo

Mezzo Solo

Bari Solo

For it is in gi-ving that we re-

Sop

Alt

Ten

Bass

love. Om Shan-ti

love. Om Shan-ti

love. Om Shan-ti

love. Om Shan-ti

Vln. I

Vln. II

Vla.

Vc.

D.B.

Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Bs. I
Bs. II

Hn. I
Hn. II
Hn. III
Hn. IV
Hn. V
Hn. VI

Sop Solo
Mezzo Solo
Bari Solo

ceive. For it is in gi-ving
ceive. For it is in gi-ving
ceive. For it is in gi-ving

Sop
Alt
Ten
Bass

Om Shan-ti
Om Shan-ti
Om Shan-ti
Om Shan-ti

Vln. I
Vln. II
Vla.
Vc.
D.B.

mp *pp*
mp

303

Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Bs. I
Bs. II

Hn. I
Hn. II
Hn. III
Hn. IV
Hn. V
Hn. VI

Sop Solo
Mezzo Solo
Bari Solo

that we re - ceive.

Sop
Alt
Ten
Bass

Om Shan-ti

Vln. I
Vln. II
Vla.
Vc.
D.B.

mp *pp* *mp*

tr *tr*

mp

Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Bs. I
Bs. II

Hn. I
Hn. II
Hn. III
Hn. IV
Hn. V
Hn. VI

Sop Solo
Mezzo Solo
Bari Solo

It is in par - don - ing that we are par-doned.

Sop
Alt
Ten
Bass

Vln. I
Vln. II
Vla.
Vc.
D.B.

mp *mp* *pp* *mp*

312

FL. I
FL. II
Ob. I
Ob. II
Cl. I
Cl. II
Bs. I
Bs. II
Hn. I
Hn. II
Hn. III
Hn. IV
Hn. V
Hn. VI
Sop Solo
Mezzo Solo
Bari Solo
Sop
Alt
Ten
Bass
Vln. I
Vln. II
Vla.
Vc.
D.B.

Om Shan - ti
Om Shan - ti
Om Shan - ti
Om Shan - ti

p
p
p
p
p
p
mp
mp
mp
mp

Fl. I
Fl. II

Ob. I
Ob. II

Cl. I
Cl. II

Bs. I
Bs. II

pp

Hn. I
Hn. II

Hn. III
Hn. IV

Hn. V
Hn. VI

Sop Solo

Mezzo Solo

Bari Solo

and it is in dy - ing that we are

and it is in dy - ing that we are

and it is in dy - ing that we are

Sop

Alt

Ten

Bass

Om Shan - ti

Om Shan - ti

Om Shan - ti

Om Shan - ti

Vln. I

Vln. II

Vla.

Vc.

D.B.

mp

pp

pp

pp

322

Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Bs. I
Bs. II

Hn. I
Hn. II
Hn. III
Hn. IV
Hn. V
Hn. VI

Sop Solo
Mezzo Solo
Bari Solo

born to E-er-nal Life that we are born to E-er-nal Life
born to E-er-nal Life that are born to E-er-nal Life
born to E-er-nal Life that are born to E-er-nal Life

Sop
Alt
Ten
Bass

Vln. I
Vln. II
Vla.
Vc.
D.B.

Fl. I
Fl. II

Ob. I
Ob. II

Cl. I
Cl. II

Bs. I
Bs. II

Hn. I
Hn. II

Hn. III
Hn. IV

Hn. V
Hn. VI

Sop Solo

Mezzo Solo

Bari Solo

Sop

Alt

Ten

Bass

p that we are born to E-er-nal Life *pp* that we are born to E-er-nal Life

p that are born to E-er-nal Life *pp* that are born to E-er-nal Life

p that are born to E-er-nal Life *pp* that are born to E-er-nal Life

p that are born to E-er-nal Life *pp* that are born to E-er-nal Life

Vln. I

Vln. II

Vla.

Vc.

D.B.

338

poco rall.

a tempo (♩ = 128)

Fl. I II

Ob. I II

Cl. I II

Bs. I II

Hn. I II

Hn. III IV

Hn. V VI

Sop

Alt

Ten

Bass

ppp

that we are born to E-er-nal Life

that are born to E-er-nal Life

that are born to E-er-nal Life

that are born to E-er-nal Life

poco rall.

a tempo (♩ = 128)

Vln. I

Vln. II

Vla.

Vc.

D.B.

pp

pizz.

Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Bs. I
Bs. II

Woodwind section staves (Flute I & II, Oboe I & II, Clarinet I & II, Bassoon I & II). The Oboe II part features a melodic line starting in the fifth measure, marked *mf* and *I.*

Hn. I
Hn. II
Hn. III
Hn. IV
Hn. V
Hn. VI

Horn section staves (Horn I & II, Horn III & IV, Horn V & VI). Horn I & II play a *pp* chord. Horn III & IV play a *pp* chord. Horn V & VI play a *pp* chord.

Sop
Alt
Ten
Bass

Vocal section staves (Soprano, Alto, Tenor, Bass). All parts are silent, indicated by a horizontal line on each staff.

Vln. I
Vln. II
Vla.
Vc.
D.B.

String section staves (Violin I & II, Viola, Violoncello, Double Bass). Violin I has a *f* dynamic followed by a *pp* pizz. dynamic. Violin II has a *pp* dynamic. Viola has an *arco* marking and a *p* dynamic. Violoncello and Double Bass have a *pp* pizz. dynamic.

350

Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Bs. I
Bs. II

Hn. I
Hn. II
Hn. III
Hn. IV
Hn. V
Hn. VI

Sop
Alt
Ten
Bass

Vln. I
Vln. II
Vla.
Vc.
D.B.

Fl. I
Fl. II

Ob. I
Ob. II

Cl. I
Cl. II

Bs. I
Bs. II

Hn. I
Hn. II

Hn. III
Hn. IV

Hn. V
Hn. VI

Sop

Alt

Ten

Bass

Vln. I

Vln. II

Vla.

Vc.

D.B.

pp

p

f

ff

arco

I.

seek to be con-

grant that I may not so much

359

Fl. I
Fl. II

Ob. I
Ob. II

Cl. I
Cl. II

Bs. I
Bs. II

pp
I.

pp
I.

pp
I.

Hn. I
Hn. II

Hn. III
Hn. IV

Hn. V
Hn. VI

Sop

Alt

Ten

Bass

8 soled,

to be un-der-stood as to un-der stand;

to be un-der - stood as to un-der stand;

as to con - sole

Vln. I

Vln. II

Vla.

Vc.

D.B.

364

Fl. I II

Ob. I II

Cl. I II

Bs. I II

Hn. I II

Hn. III IV

Hn. V VI

Sop

Alt

Ten

Bass

For it is in

For it is in gi-ving

to be loved as to love.

to be loved as to love.

Vln. I

Vln. II

Vla.

Vc.

D.B.

pp

pp

pp

370

Fl. I
Fl. II

Ob. I
Ob. II

Cl. I
Cl. II

Bs. I
Bs. II

Hn. I
Hn. II

Hn. III
Hn. IV

Hn. V
Hn. VI

Sop

gi - ving that

Alt

that we re-ceive.

Ten

For it is in gi-ving

Bass

Vln. I

p

Vln. II

p

Vla.

Vc.

D.B.

For it is in gi-ving that

375

Fl. I II

Ob. I II

Cl. I II

Bs. I II

mf

p

Hn. I II

Hn. III IV

Hn. V VI

Sop

Alt

Ten

Bass

we re-ceive. It is in par-don-ing that we are par-doned.

that we re - ceive. It is in

that we re - ceive. It is in

Vln. I

Vln. II

Vla.

Vc.

D.B.

pizz. *p*

pizz. *p*

Fl. I
Fl. II

Ob. I
Ob. II

Cl. I
Cl. II

Bs. I
Bs. II

Hn. I
Hn. II

Hn. III
Hn. IV

Hn. V
Hn. VI

Sop

Alt

Ten

Bass

mf and_ it is in dy-ing that we are

mf and_ it is in dy-ing that we are

par-don-ing that we are par - doned.

par-don-ing that we are par - doned.

Vln. I

Vln. II

Vla.

Vc.

D.B.

arco

mf

mf

mf

mf

Fl. I
Fl. II

Ob. I
Ob. II

Cl. I
Cl. II

Bs. I
Bs. II

Detailed description: This block contains the woodwind staves. The Flute I and II parts have rests in the first two measures, followed by a melodic line in the third and fourth measures marked *ff*. The Oboe I and II parts also have rests in the first two measures, followed by a melodic line in the third and fourth measures marked *ff*. The Clarinet I and II and Bassoon I and II parts have rests throughout the entire passage.

Hn. I
Hn. II

Hn. III
Hn. IV

Hn. V
Hn. VI

Detailed description: This block contains the horn staves. Horns I and II have rests in the first two measures, followed by a melodic line in the third and fourth measures marked *f*. Horns III and IV have rests in the first two measures, followed by a melodic line in the third and fourth measures marked *f*. Horns V and VI have rests in the first two measures, followed by a melodic line in the third and fourth measures marked *f*.

Sop

Alt

Ten

Bass

born

born

and it is in dy-ing that we are born that we are born to E - er - nal

that we are born to E - er - nal

that we are born to E - er - nal

and it is in dy-ing that we are born that we are born to E - er - nal

and it is in dy-ing that we are born that we are born to E - er - nal

Detailed description: This block contains the vocal staves. The Soprano and Alto parts have rests in the first two measures, followed by the lyrics "that we are born to E - er - nal" in the third and fourth measures, marked *ff*. The Tenor and Bass parts have the lyrics "and it is in dy-ing that we are born that we are born to E - er - nal" in the first two measures, marked *mf* and *cresc.*, followed by "that we are born to E - er - nal" in the third and fourth measures, marked *ff*.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Detailed description: This block contains the string staves. The Violin I and II parts have a melodic line throughout the passage, marked *f*. The Viola part has a melodic line throughout the passage, marked *f*. The Violoncello and Double Bass parts have a melodic line throughout the passage, marked *f*.

389

Fl. I
Fl. II

Ob. I
Ob. II

Cl. I
Cl. II

Bs. I
Bs. II

Hn. I
Hn. II

Hn. III
Hn. IV

Hn. V
Hn. VI

Sop

Life E - er-nal Life E - er-nal Life

Alt

Life E - er-nal Life E - er-nal Life

Ten

Life E - er-nal Life E - er-nal

Bass

Life E - er-nal Life E - er-nal

Vln. I

Vln. II

Vla.

Vc.

D.B.

ff

ff

392

Fl. I
Fl. II

Ob. I
Ob. II

Cl. I
Cl. II

Bs. I
Bs. II

Hn. I
Hn. II

Hn. III
Hn. IV

Hn. V
Hn. VI

ff

ff

ff

Sop

Alt

Ten

Bass

Life

Life

Vln. I

Vln. II

Vla.

Vc.

D.B.

ff

ff

ff

ff

f

(L'Istesso tempo)

mf

398

This musical score page contains measures 398 through 403. The instrumentation includes:

- Flutes (Fl. I, II)
- Oboes (Ob. I, II)
- Clarinets (Cl. I, II)
- Bassoons (Bs. I, II)
- Horns (Hn. I, II, III, IV, V, VI)
- Violins (Vln. I, II)
- Viola (Vla.)
- Violoncello (Vc.)
- Double Bass (D.B.)

Measures 398-401 are mostly rests for all instruments. In measure 402, the Violin I part begins with a melodic line marked *mf*. The Violin II part has a melodic line starting in measure 399. Measures 403-405 continue the melodic lines for Violin I and II, while the other instruments remain at rest.

Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Bs. I
Bs. II

Hn. I
Hn. II
Hn. III
Hn. IV
Hn. V
Hn. VI

Vln. I
Vln. II
Vla.
Vc.
D.B.

410

Fl. I
Fl. II

Ob. I
Ob. II

Cl. I
Cl. II

Bs. I
Bs. II

Hn. I
Hn. II

Hn. III
Hn. IV

Hn. V
Hn. VI

Vln. I

Vln. II

Vla.

Vc.

D.B.

f

mf

mf

mf

mf

414

Fl. I II *f*

Ob. I II *f*

Cl. I II

Bs. I II

Hn. I II

Hn. III IV

Hn. V VI

Vln. I *ff*

Vln. II

Vla.

Vc.

D.B.

418

Fl. I
Fl. II

Ob. I
Ob. II

Cl. I
Cl. II

Bs. I
Bs. II

Hn. I
Hn. II

Hn. III
Hn. IV

Hn. V
Hn. VI

Vln. I

Vln. II

Vla.

Vc.

D.B.

I.

ff

ff

422

Fl. I II *f*

Ob. I II *f*

Cl. I II *f*

Bs. I II *f*

Hn. I II *ff*

Hn. III IV *ff*

Hn. V VI *ff*

Vln. I *ff*

Vln. II

Vla. *ff*

Vc. *ff*

D.B.

Detailed description: This page of a musical score covers measures 142 to 145. The woodwind section (Flutes I & II, Oboes I & II, Clarinets I & II, Bassoons I & II) plays a rhythmic pattern of eighth notes, starting in measure 142 and continuing through measure 145. The brass section (Horns I & II, Horns III & IV, Horns V & VI) enters in measure 143 with a series of chords, playing a rhythmic pattern of eighth notes. The string section (Violins I & II, Viola, Violoncello, Double Bass) provides a harmonic foundation with sustained chords and rhythmic patterns. The score is marked with dynamics such as *f* (forte) and *ff* (fortissimo). The key signature has two flats, and the time signature is 4/4. The page number 142 is at the top left, and the rehearsal mark 422 is at the top of the first staff.

426

Fl. I
Fl. II

Ob. I
Ob. II

Cl. I
Cl. II

Bs. I
Bs. II

Hn. I
Hn. II

Hn. III
Hn. IV

Hn. V
Hn. VI

Vln. I

Vln. II

Vla.

Vc.

D.B.

ff

f

f

f

Fl. I
Fl. II

Ob. I
Ob. II

Cl. I
Cl. II

Bs. I
Bs. II

Hn. I
Hn. II

Hn. III
Hn. IV

Hn. V
Hn. VI

Sop
Solo

Vln. I

Vln. II

Vla.

Vc.

D.B.

f

mp

p

I.

III.

I.

p

p

433

Fl. I
Fl. II

Ob. I
Ob. II

Cl. I
Cl. II

Bs. I
Bs. II

Hn. I
Hn. II

Hn. III
Hn. IV

Hn. V
Hn. VI

Sop Solo

John 1:1 *p*

In the be - gin-ning In the be - gin-ning was the Word,

Sop

Alt

Ten

Bass

mp

and the

Vln. I

Vln. II

Vla.

Vc.

D.B.

molto rall.

436

Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Bs. I
Bs. II

Hn. I
Hn. II
Hn. III
Hn. IV
Hn. V
Hn. VI

Sop Solo

Sop
Alt
Ten
Bass

Sathya Sai Baba

mp was with God *mf* was God. *pp* Love is the form of Brah-man

Word *mp* was *mf* God. *pp* Love is the form of Brah-man

and the Word *mp* was *mf* God.

and the Word *mp* was God.

Vln. I
Vln. II
Vla.
Vc.
D.B.

Con sord. *pp*

Con sord. *pp*

443

Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Bs. I
Bs. II

Hn. I
Hn. II
Hn. III
Hn. IV
Hn. V
Hn. VI

Philipians 4:7

Sop Solo
Mezzo Solo
Bari Solo

Philipians 4:7

Sop
Alt
Ten
Bass

Brah-man is love Di - vine. And the peace of God

Brah-man is love Di - vine. And the peace of God

Brah-man is love Di - vine. And the peace of God

Brah-man is love Di - vine. And the peace of God

Vln. I
Vln. II
Vla.
Vc.
D.B.

Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Bs. I
Bs. II

pp

Hn. I
Hn. II
Hn. III
Hn. IV
Hn. V
Hn. VI

Sop Solo
Mezzo Solo
Bari Solo

And the peace of God which pas-seth all un-der-stan-ding,

Sop
Alt
Ten
Bass

Om Shan-ti Om Shan-ti Om Shan-ti

Vln. I
Vln. II
Vla.
Vc.
D.B.

455

Fl. I
Fl. II

Ob. I
Ob. II

Cl. I
Cl. II

Bs. I
Bs. II

Hn. I
Hn. II

Hn. III
Hn. IV

Hn. V
Hn. VI

Sop Solo
Mezzo Solo
Bari Solo

shall keep your hearts and minds through Christ Ie - sus. Om Shan - ti

shall keep your hearts and minds through Christ Ie - sus. Om Shan - ti

shall keep your hearts and minds through Christ Ie - sus. Om Shan - ti

Sop
Alt
Ten
Bass

Om Shan - ti through Christ Ie - sus.

Om Shan - ti through Christ Ie - sus.

Om Shan - ti through Christ Ie - sus.

Om Shan - ti through Christ Ie - sus.

Vln. I
Vln. II

Vla.

Vc.

D.B.

460

Fl. I
Fl. II

Ob. I
Ob. II

Cl. I
Cl. II

Bs. I
Bs. II

Hn. I
Hn. II

Hn. III
Hn. IV

Hn. V
Hn. VI

Sop Solo

Mezzo Solo

Bari Solo

Sop
Om Shan - ti

Alt
Om Shan - ti

Ten
Om Shan - ti

Bass
Om Shan - ti

Vln. I
Con sord.
ppp

Vln. II
Con sord.
ppp

Vla.
Con sord.
ppp

Vc.
Con sord.
ppp

D.B.
Con sord.
ppp

ppp *attacca*

III: Requiem in Veritate
Adagio ♩=54

Allegro ♩=108

2 Flutes

2 Oboes

2 Clarinets
in B \flat

2 Bassoons

Horns in F I
II

Horns in F III
IV

Horns in F V
VI

Sopranos

Altos

Tenors

Basses

I.

p

Dhammapada verses 1-6

p

Ma-no - pub-bang-ga ma dha - ma

III: Requiem in Veritate
Adagio ♩=54

Allegro ♩=108

senza sord.
pizz.

Violins I

Violins II

Violas

Cellos

Double
Basses

Con sord.

pp

Con sord.

pp

Con sord.

pp

Con sord.

pp

Con sord.

pp

senza sord.
pizz.

p

senza sord.
pizz.

p

pp

8

Fl. I
Fl. II

Ob. I
Ob. II

Cl. I
Cl. II

Bs. I
Bs. II

Hn. I
Hn. II

Hn. III
Hn. IV

Hn. V
Hn. VI

Sop

Alt

Ten

Bass

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

p

pp

ma - no - set - tha ma - no - ma - ya

ma - no - set - tha ma - no - ma - ya

ma - no - set - tha ma - no - ma - ya

ma - na - sa ce pa - dt - the - na

ma - na - sa ce pa - dt - the - na

ma - na - sa ce pa - dt - the - na

14

Fl. I
Fl. II

Ob. I
Ob. II

Cl. I
Cl. II

Bs. I
Bs. II

Hn. I
Hn. II

Hn. III
Hn. IV

Hn. V
Hn. VI

Sop
bha - sa-ti va ka - ro - ti va ta - to nam duk - ham man - ve - ti

Alt
bha - sa-ti va ka - ro - ti va ta - to nam duk - ham man - ve - ti

Ten
bha - sa-ti va ka - ro - ti va ta - to nam duk - ham man - ve - ti

Bass
p bha - sa-ti va ka - ro - ti va ta - to nam duk - ham man - ve - ti

Vln. I

Vln. II

Vla.

Vc.

D.B.

20

Fl. I II

Ob. I II

Cl. I II

Bs. I II

Hn. I II

Hn. III IV

Hn. V VI

Sop

Alt

Ten

Bass

Vln. I

Vln. II

Vla.

Vc.

D.B.

I.

I.

mf

p

p

cak - kam - va va - ha - to pa-dam.

cak - kam - va va - ha - to pa-dam.

cak - kam - va va - ha - to pa-dam. Ma-no - pub-ban - ga - ma dham - ma

cak - kam - va va - ha - to pa-dam. Ma-no - pub-ban - ga - ma dham - ma

arco *f*

arco *f*

arco *pp*

Senza sord. *f*

Senza sord. *f*

26

Fl. I
Fl. II

Ob. I
Ob. II

Cl. I
Cl. II

Bs. I
Bs. II

Hn. I
Hn. II

Hn. III
Hn. IV

Hn. V
Hn. VI

Sop

Alt

Ten
ma - no - set - tha ma - no ma - ya ma - na - sa ce pa - san - ne na

Bass
ma - no - set - tha ma - no ma - ya ma - na - sa ce pa - san - ne na

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

p

p

p

p

Fl. I II

Ob. I II

Cl. I II

Bs. I II

Hn. I II

Hn. III IV

Hn. V VI

Sop

Alt

Ten

Bass

p

p

ta - to nam suk - kha man - ve - ti. cha - va - va a - na

ta - to nam suk - kha man - ve - ti. cha - va - va a - na

bha - sa - ti va ka - ro - ti va ta - to nam suk - kha man - ve - ti. cha - va - va a - na

bha - sa - ti va ka - ro - ti va ta - to nam suk - kha man - ve - ti.

Vln. I

Vln. II

Vla.

Vc.

D.B.

pp

37

Woodwinds:
Fl. I II: *mf*
Ob. I II: *mf*
Cl. I II: *mf*
Bs. I II: *mf*

Brass:
Hn. I II
Hn. III IV
Hn. V VI

Vocalists:
Sop: pa - ya - ni. Ak - koc - chi mam a - va - dhi mam
Alt: pa - ya - ni. Ak - koc - chi mam a - va - dhi mam
Ten: pa - ya - ni. Ak -
Bass: Ak -

Strings:
Vln. I: *p*, *f*
Vln. II: *p*, *f*
Vla.: *p*
Vc.: *f*
D.B.: *f*

Fl. I
Fl. II

Ob. I
Ob. II

Cl. I
Cl. II

Bs. I
Bs. II

Hn. I
Hn. II

Hn. III
Hn. IV

Hn. V
Hn. VI

Sop

Alt

Ten

Bass

a - ji - ni mam a - ha - si me ye ca tam u-pa-

koc-chi mam a - va-dhi mam a - ji - ni mam a - ha - si me ye ca tam u-pa-

koc-chi mam a - va-dhi mam

Vln. I

Vln. II

Vla.

Vc.

D.B.

f

f

p

p

46

Fl. I
Fl. II

Ob. I
Ob. II

Cl. I
Cl. II

Bs. I
Bs. II

Hn. I
Hn. II

Hn. III
Hn. IV

Hn. V
Hn. VI

Sop
nay - han - ti ve - ram te - sam na sam - ma - ti.

Alt
ve - ram te - sam na sam - ma - ti.

Ten
nay - han - ti ve - ram te - sam na sam - ma - ti.

Bass
ve - ram te - sam na sam - ma - ti.

Vln. I
f *f* *mf* *f* *f* *mf*

Vln. II
f *f* *mf* *f* *f* *mf*

Vla.
f *f* *mf* *f* *f* *mf*

Vc.

D.B.

Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Bs. I
Bs. II

Hn. I
Hn. II
Hn. III
Hn. IV
Hn. V
Hn. VI

Sop
Alt
Ten
Bass

mf ve - ram te - su - pa - sam - ma - ti.
mf ye ca tam nu - pa - nay - han - ti *mf* ve - ram te - su - pa - sam - ma - ti.
mf ve - ram te - su - pa - sam - ma - ti.
mf ye ca tam nu - pa - nay - han - ti *mf* ve - ram te - su - pa - sam - ma - ti.

Vln. I
Vln. II
Vla.
Vc.
D.B.

f *f* *mf* *f*
f *f* *mf* *f*
p
p

rall.

56

Fl. I
Fl. II

Ob. I
Ob. II

Cl. I
Cl. II

Bs. I
Bs. II

Hn. I
Hn. II

Hn. III
Hn. IV

Hn. V
Hn. VI

Sop

Alt

Ten

Bass

ve - ram te - su - pa - sam - ma - ti.

ve - ram te - su - pa - sam - ma - ti.

ve - ram te - su - pa - sam - ma - ti.

ve - ram te - su - pa - sam - ma - ti.

Vln. I

Vln. II

Vla.

Vc.

D.B.

f *mf*

f *mf*

p *mf* *p* *pp*

p *mf* *p* *pp*

p *mf* *p* *pp*

rall.

61

Fl. I
Fl. II

Ob. I
Ob. II

Cl. I
Cl. II

Bs. I
Bs. II

Hn. I
Hn. II

Hn. III
Hn. IV

Hn. V
Hn. VI

Sop

Alt

Ten

Bass

Na hi ve - re - na ve - ra - ni sam - man - tid - ha ku - da - ca - nam a - ve - re - na ca sam - man - ti e -

sam - man - tid - ha ku - da - ca - nam a - ve - re - na ca sam - man - ti e -

a - ve - re - na ca sam - man - ti e -

e -

Vln. I

Vln. II

Vla.

Vc.

D.B.

pp

pp

pp

pp

pp

68

Fl. I
Fl. II

Ob. I
Ob. II

Cl. I
Cl. II

Bs. I
Bs. II

Hn. I
Hn. II

Hn. III
Hn. IV

Hn. V
Hn. VI

Bari Solo

Sop
- sa dham-mo sa - nan-ta - no.

Alt
- sa dham-mo sa - nan-ta - no. ye ca

Ten
- sa dham-mo sa - nan-ta - no. ma-ya - met - tha ya - ma-ma - se ye ca

Bass
- sa dham-mo sa - nan-ta - no. Pa - re ca na vi - ja-nan-ti ma-ya - met - tha ya - ma-ma - se ye ca

Vln. I
pp

Vln. II
pp

Vla.
pp

Vc.
pp

D.B.
pp

rall.

Adagio ♩ = 48

75

Fl. I
Fl. II

Ob. I
Ob. II

Cl. I
Cl. II

Bs. I
Bs. II

Hn. I
Hn. II

Hn. III
Hn. IV

Hn. V
Hn. VI

The Acts of John: Jesus Prayer and Round Dance

Bari Solo

f

Glo-ry be to thee Fa-ther.

Sop

ta - ta sam-man-ti me-dha-ga. *f* Glo-ry be to thee Fa-ther.

Alt

tat-tha vi - ja-nan-ti ta - ta sam-man-ti me-dha-ga. *f* Glo-ry be to thee Fa-ther.

Ten

tat-tha vi - ja-nan-ti ta - ta sam-man-ti me-dha-ga. *f* Glo-ry be to thee Fa-ther.

Bass

tat-tha vi - ja-nan-ti ta - ta sam-man-ti me-dha-ga. *f* Glo-ry be to thee Fa-ther.

Adagio ♩ = 48

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

p

p

p

p

83

Fl. I
Fl. II

Ob. I
Ob. II

Cl. I
Cl. II

Bs. I
Bs. II

Hn. I
Hn. II

Hn. III
Hn. IV

Hn. V
Hn. VI

Sop

Alt

Ten

Bass

p

And we, go-ing a - bout in a ring,

mp

And

Vln. I

Vln. II

Vla.

Vc.

D.B.

ff > >

ff > >

ff > >

ff > >

ff > >

p

p

89

Fl. I
Fl. II

Ob. I
Ob. II

Cl. I
Cl. II

Bs. I
Bs. II

Hn. I
Hn. II

Hn. III
Hn. IV

Hn. V
Hn. VI

Sop

Alt

Ten

Bass

we, an-swered him A - men. A - men.

we, an-swered him A - men. A - men.

an-swered him A - men. A - men.

an-swered him: A - men. A - men.

Vln. I

Vln. II

Vla.

Vc.

D.B.

pizz.

pp

pizz.

pp

95

Fl. I
Fl. II

Ob. I
Ob. II

Cl. I
Cl. II

Bs. I
Bs. II

Hn. I
Hn. II

Hn. III
Hn. IV

Hn. V
Hn. VI

Sop Solo

Mezzo Solo

Bari Solo

Sop

Alt

Ten

Bass

Vln. I

Vln. II

Vla.

Vc.

D.B.

pp

mp

mf

Glo-ry be to thee Word:

Glo-ry be to thee Grace.

Glo-ry be to thee Word:

Glo-ry be to thee Grace.

Glo-ry be to thee Word:

Glo-ry be to thee Grace.

Fl. I
Fl. II

Ob. I
Ob. II

Cl. I
Cl. II

Bs. I
Bs. II

Hn. I
Hn. II

Hn. III
Hn. IV

Hn. V
Hn. VI

Sop Solo

Mezzo Solo

Bari Solo

Glo-ry be to thee Spi-rit: Glo-ry be to thee Ho-ly One

Glo-ry be to thee Spi-rit: Glo-ry be to thee Ho-ly One

Glo-ry be to thee Spi-rit: Glo-ry be to thee Ho-ly One

Sop

Alt

Ten

Bass

A - men.

A - men.

A - men.

A - men.

Vln. I

Vln. II

Vla.

Vc.

D.B.

101

Fl. I
Fl. II

Ob. I
Ob. II

Cl. I
Cl. II

Bs. I
Bs. II

Hn. I
Hn. II

Hn. III
Hn. IV

Hn. V
Hn. VI

Sop Solo
Mezzo Solo
Bari Solo

Sop
Alt
Ten
Bass

Vln. I
Vln. II

Vla.
Vc.
D.B.

Glo-ry be to thy glo - ry.

A - men. A - men.

f *mf* *mp* *p* *pp*

arco *f* *mf* *mp* *p* *pp*

arco *f* *mf* *mp* *p* *pp*

The musical score for page 170 (rehearsal mark 105) is arranged in a full orchestral and vocal format. The instruments and voices included are:

- Woodwinds:** Flutes I & II, Oboes I & II, Clarinets I & II, Bassoons I & II, Horns I, II, III, IV, and V.
- Strings:** Violins I & II, Viola, Violoncello (Vc.), and Double Bass (D.B.).
- Vocal Soloists:** Soprano Solo, Mezzo Solo, and Bari Solo.
- Chorus:** Soprano, Alto, Tenor, and Bass.

The vocal soloists have the following lyrics:

Soprano Solo: I would be saved and I would loose,

Mezzo Solo: would I would save, I would be loosed

Bari Solo: would I would save, and I would loose,

The chorus parts sing: A - men.

The score features various dynamic markings such as *mf*, *p*, and *pp*. The woodwind parts include melodic lines and harmonic accompaniment. The string ensemble provides a rich harmonic texture with sustained chords and moving bass lines.

109

poco a poco accel.

Fl. I
Fl. II

Ob. I
Ob. II

Cl. I
Cl. II

Bs. I
Bs. II

Hn. I
Hn. II

Hn. III
Hn. IV

Hn. V
Hn. VI

Sop Solo
Mezzo Solo
Bari Solo

Sop
Alt
Ten
Bass

Vln. I
Vln. II
Vla.
Vc.
D.B.

and I would wound, I would be born and I would bear
and I would wound, and I would bear
I would be woun-ded and I would wound, and I would bear

A - men. A - men.
A - men. A - men.
A - men. A - men.
A - men. A - men.

poco a poco accel.

Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Bs. I
Bs. II
Hn. I
Hn. II
Hn. III
Hn. IV
Hn. V
Hn. VI

Sop Solo
Mezzo Solo
Bari Solo

I and I would be ea-ten. and I would be heard.
I would eat and I would be ea-ten. I would hear, and I would be heard.
and I would be ea-ten. and I would be heard.

Sop
Alt
Ten
Bass

A - men. A - men.
A - men. A - men.
A - men. A - men.
A - men. A - men.

Vln. I
Vln. II
Vla.
Vc.
D.B.

117

Fl. I
Fl. II

Ob. I
Ob. II

Cl. I
Cl. II

Bs. I
Bs. II

Hn. I
Hn. II

Hn. III
Hn. IV

Hn. V
Hn. VI

Sop Solo

Mezzo Solo

Bari Solo

I would be thought, be-ing who-ly thought. I would be thought,

I would be thought, be-ing who-ly thought. I would be thought,

I would be thought, I would be

Sop

Alt

Ten

Bass

A - men. A - men.

A - men. A - men.

A - men. A - men.

A - men. A - men.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Bs. I
Bs. II

Hn. I
Hn. II
Hn. III
Hn. IV
Hn. V
Hn. VI

Sop Solo
Mezzo Solo
Bari Solo

be - ing who - ly thought. and I would wash.
be - ing who - ly thought. and I would wash.
thought, I would be washed,

Sop
Alt
Ten
Bass

Vln. I
Vln. II
Vla.
Vc.
D.B.

p *pp subito* *mp* *ff*
p *pp subito* *mp* *ff*
p *pp subito* *mp* *ff*
p *pp subito* *mp* *ff*
p *pp subito* *mp* *ff*

126

f

f

p dance ye all.

p dance ye all.

p I would pipe

mp Grace dan-ceth

mp Grace dan-ceth

p

p

p

p

p

p

Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Bs. I
Bs. II

Hn. I
Hn. II
Hn. III
Hn. IV
Hn. V
Hn. VI

Sop Solo

Mezzo Solo

Bari Solo

Sop

Alt

Ten

Bass

Vln. I

Vln. II

Vla.

Vc.

D.B.

Grace dan-ceth Grace dan-ceth

Grace dan-ceth Grace dan-ceth

Grace dan-ceth Grace dan-ceth

A - men. A - men. *p*

A - men. A - men.

A - men. A - men. *p*

A - men. A - men.

f

p

f

p

p

137

Fl. I
Fl. II

Ob. I
Ob. II

Cl. I
Cl. II

Bs. I
Bs. II

Hn. I
Hn. II

Hn. III
Hn. IV

Hn. V
Hn. VI

Sop Solo

Mezzo Solo

Bari Solo

I would mourn

la - ment ye all.

la - ment ye all.

Sop

Alt

Ten

Bass

A - men. A - men.

A - men. A - men.

A - men. A - men.

A - men. A - men.

Vln. I

Vln. II

Vla.

Vc.

D.B.

142

Fl. I
Fl. II

Ob. I
Ob. II

Cl. I
Cl. II

Bs. I
Bs. II

f

ff

f

p

p

Hn. I
Hn. II

Hn. III
Hn. IV

Hn. V
Hn. VI

Sop Solo

Mezzo Solo

Bari Solo

sing-eth praise with us.

The num ber eight

sing-eth praise with us.

Sop

Alt

Ten

Bass

A - men. A -

A - men. A -

A - men. A -

A - men. A -

Vln. I

Vln. II

Vla.

Vc.

D.B.

f

p

f

147

Fl. I
II

Ob. I
II

Cl. I
II

Bs. I
II

Hn. I
II

Hn. III
IV

Hn. V
VI

Sop
Solo

Mezzo
Solo

Bari
Solo

Sop
men.

Alt
men.

Ten
men.

Bass
men.

Vln. I

Vln. II

Vla.

Vc.

D.B.

f

mf

p

mf

The num - ber
The num - ber twelve

Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Bs. I
Bs. II

Hn. I
Hn. II
Hn. III
Hn. IV
Hn. V
Hn. VI

Sop Solo
Mezzo Solo
Bari Solo

mf The num - ber twelve *f* dan - ceth on high dan - ceth on high
twelve *f* dan - ceth on high dan - ceth on high
f dan - ceth on high dan - ceth on high

Sop
Alt
Ten
Bass

f A - men. A - men. dan - ceth on
f A - men. A - men. dan - ceth on
f A - men. A - men. dan - ceth on
A - men. A - men. dan - ceth on

Vln. I
Vln. II
Vla.
Vc.
D.B.

157

Fl. I
Fl. II

Ob. I
Ob. II

Cl. I
Cl. II

Bs. I
Bs. II

Hn. I
Hn. II

Hn. III
Hn. IV

Hn. V
Hn. VI

Sop Solo

Mezzo Solo

Bari Solo

Sop
high dan - ceth on high dan - ceth on high dan - ceth on high

Alt
high dan-ceth on high dan - ceth on high dan-ceth on high

Ten
high dan - ceth on high dan - ceth on high dan - ceth on high

Bass
high dan - ceth on high dan - ceth on high dan - ceth on high

Vln. I
ff

Vln. II
ff

Vla.
ff

Vc.
ff

D.B.
ff

161

Fl. I
Fl. II

Ob. I
Ob. II

Cl. I
Cl. II

Bs. I
Bs. II

Hn. I
Hn. II

Hn. III
Hn. IV

Hn. V
Hn. VI

Sop

Alt

Ten

Bass

dan - ceth on high dan - ceth on high A -

dan - ceth on high dan-ceth on high A -

dan - ceth on high dan - ceth on high A -

dan - ceth on high dan - ceth on high A -

Vln. I

Vln. II

Vla.

Vc.

D.B.

ff

ff

165

Fl. I
Fl. II

Ob. I
Ob. II

Cl. I
Cl. II

Bs. I
Bs. II

Hn. I
Hn. II

Hn. III
Hn. IV

Hn. V
Hn. VI

Sop

men. A - men.

Alt

men. A - men.

Ten

men. A - men.

Bass

men. A - men.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

mf

mf

mf

Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Bs. I
Bs. II

Hn. I
Hn. II
Hn. III
Hn. IV
Hn. V
Hn. VI

Sop Solo
Mezzo Solo

Sop
Alt
Ten
Bass

A - men. A - men. A - men. A - men.

Vln. I
Vln. II
Vla.
Vc.
D.B.

175

Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Bs. I
Bs. II

Hn. I
Hn. II
Hn. III
Hn. IV
Hn. V
Hn. VI

Sop Solo
Mezzo Solo
Bari Solo

Sop
Alt
Ten
Bass

Vln. I
Vln. II
Vla.
Vc.
D.B.

pp

pp

pp

mp

mp

A - men.

A - men.

A - men.

A - men.

The Whole on

The Whole on

Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Bs. I
Bs. II

Hn. I
Hn. II
Hn. III
Hn. IV
Hn. V
Hn. VI

Sop Solo
Mezzo Solo
Bari Solo

high hath part in our dan - cing.
high hath part in our dan - cing.
mp Who-so dan-ceth not know-eth not what com-meth to pass
Who-so dan-ceth not know-eth not what com-meth to pass

Sop
Alt
Ten
Bass

A - men.
A - men.
A - men.
A - men.

Vln. I
Vln. II
Vla.
Vc.
D.B.

♩ = ♩ (in one)

185

Fl. I
Fl. II

Ob. I
Ob. II

Cl. I
Cl. II

Bs. I
Bs. II

Hn. I
Hn. II

Hn. III
Hn. IV

Hn. V
Hn. VI

Sop Solo

Mezzo Solo

Bari Solo

Sop

Alt

Ten

Bass

A - men.

A - men.

A - men.

A - men.

♩ = ♩ (in one)

Vln. I

Vln. II

Vla.

Vc.

D.B.

Fl. I
Fl. II

Ob. I
Ob. II

Cl. I
Cl. II

Bs. I
Bs. II

p *ff* *p*

p

p

p

Detailed description: This block contains the woodwind staves. The Flute I and II staves have a melodic line starting at measure 193 with a dynamic of *p*, reaching *ff* by measure 195, and returning to *p* by measure 197. The Oboe I and II staves have a melodic line starting at measure 193 with a dynamic of *p*. The Clarinet I and II staves have a melodic line starting at measure 193 with a dynamic of *p*. The Bassoon I and II staves have a melodic line starting at measure 193 with a dynamic of *p*.

Hn. I
Hn. II

Hn. III
Hn. IV

Hn. V
Hn. VI

Detailed description: This block contains the horn staves. All six horn staves (I through VI) are empty, indicating that the horns are silent during this passage.

Sop

Alt

Ten

Bass

Detailed description: This block contains the vocal staves. All four vocal staves (Soprano, Alto, Tenor, Bass) are empty, indicating that the vocalists are silent during this passage.

Vln. I

Vln. II

Vla.

Vc.

D.B.

pp *ff*

pp *ff*

Detailed description: This block contains the string staves. The Violin I and II staves have a melodic line starting at measure 193 with a dynamic of *pp*, reaching *ff* by measure 195. The Viola, Violoncello, and Double Bass staves have a melodic line starting at measure 193 with a dynamic of *pp*.

203

Fl. I
Fl. II

Ob. I
Ob. II

Cl. I
Cl. II

Bs. I
Bs. II

Hn. I
Hn. II

Hn. III
Hn. IV

Hn. V
Hn. VI

Sop Solo

Mezzo Solo

Bari Solo

Sop

Alt

Ten

Bass

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

p

arco

Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Bs. I
Bs. II

Hn. I
Hn. II
Hn. III
Hn. IV
Hn. V
Hn. VI

Sop Solo
Mezzo Solo
Bari Solo

Sop
Alt
Ten
Bass

Vln. I
Vln. II
Vla.
Vc.
D.B.

p

p

p

mf

mf

mf

I would flee,

pp

p

p

pp

arco

arco

p

225

Fl. I
Fl. II

Ob. I
Ob. II

Cl. I
Cl. II

Bs. I
Bs. II

Hn. I
Hn. II

Hn. III
Hn. IV

Hn. V
Hn. VI

Sop Solo
and I would stay.

Mezzo Solo
and I would stay.

Bari Solo
and I would stay.

Sop
A-men. A-men.

Alt
A-men. A-men.

Ten
A-men. A-men.

Bass
A-men. A-men.

Vln. I

Vln. II

Vla.
p

Vc.

D.B.

Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Bs. I
Bs. II

Hn. I
Hn. II
Hn. III
Hn. IV
Hn. V
Hn. VI

Sop Solo
Mezzo Solo
Bari Solo

I would a - dorn, and I would be a - dorned.
I would a - dorn, and I would be a - dorned.
I would a - dorn, and I would be a - dorned.

Sop
Alt
Ten
Bass

A - men. A - men.
A - men. A - men.
A - men. A - men.
A - men. A - men.

Vln. I
Vln. II
Vla.
Vc.
D.B.

247

Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Bs. I
Bs. II

Hn. I
Hn. II
Hn. III
Hn. IV
Hn. V
Hn. VI

Sop Solo
Mezzo Solo
Bari Solo

mf I would be u - ni-ted and I would u - nite.
I would be u - ni-ted and I would u - nite.

Sop
Alt
Ten
Bass

Vln. I
Vln. II
Vla.
Vc.
D.B.

Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Bs. I
Bs. II

Hn. I
Hn. II
Hn. III
Hn. IV
Hn. V
Hn. VI

Sop Solo

Mezzo Solo

Bari Solo

Sop
Alt
Ten
Bass

Vln. I
Vln. II
Vla.
Vc.
D.B.

269

Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Bs. I
Bs. II

Hn. I
Hn. II
Hn. III
Hn. IV
Hn. V
Hn. VI

Sop Solo

Mezzo Solo

Bari Solo

Sop
Alt
Ten
Bass

A-men. A-men. A-men. A-men. A-men. A-men.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Bs. I
Bs. II

Hn. I
Hn. II
Hn. III
Hn. IV
Hn. V
Hn. VI

Sop Solo
Mezzo Solo
Bari Solo

mp I ___ would flee,
mp and I would stay.
mp and I would stay. I ___ would a - dorn,

Sop
Alt
Ten
Bass

A - men. A - men.
A - men. A - men.
A - men. A - men.
A - men. A - men.

Vln. I
Vln. II
Vla.
Vc.
D.B.

292

Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Bs. I
Bs. II

Hn. I
Hn. II
Hn. III
Hn. IV
Hn. V
Hn. VI

Sop Solo
Mezzo Solo
Bari Solo

and I would be a-dorned. and I would u - nite.
and I would be a-dorned. I would be u - nit-ted, and I would u - nite.
and I would u - nite.

Sop
Alt
Ten
Bass

A-men. A-men. A-men.
A-men. A-men. A-men.
A-men. A-men. A-men.
A-men. A-men. A-men.

Vln. I
Vln. II
Vla.
Vc.
D.B.

Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Bs. I
Bs. II

mf

mf

Detailed description: This block contains the staves for the woodwind section. The Flute I and II staves are mostly empty. The Oboe I and II staves have a melodic line starting in the third measure, marked *mf*. The Clarinet I and II staves are empty. The Bassoon I and II staves are empty.

Hn. I
Hn. II
Hn. III
Hn. IV
Hn. V
Hn. VI

Detailed description: This block contains the staves for the horn section. All six staves (I through VI) are empty.

Sop Solo

Detailed description: This block contains the staff for the Soprano Solo part, which is empty.

Mezzo Solo

Detailed description: This block contains the staff for the Mezzo Solo part, which is empty.

Bari Solo

Detailed description: This block contains the staff for the Baritone Solo part, which is empty.

Sop
Alt
Ten
Bass

A - men.
A - men.
A - men.
A - men.

Detailed description: This block contains the staves for the vocal section. The Soprano, Alto, Tenor, and Bass parts all begin with the text "A - men." in the first measure. The Soprano staff has a treble clef and a key signature of one flat. The Alto, Tenor, and Bass staves have treble clefs and a key signature of one flat. The Tenor staff has a small "8" below the first measure.

Vln. I
Vln. II
Vla.
Vc.
D.B.

f
pp
p
p

Detailed description: This block contains the staves for the string section. The Violin I and II staves have a melodic line starting in the third measure, marked *f*. The Viola staff has a melodic line starting in the third measure, marked *f*. The Violoncello and Double Bass staves have a melodic line starting in the third measure, marked *p*. The Violin I staff has a *pp* marking in the fifth measure.

312

Fl. I
Fl. II

Ob. I
Ob. II

Cl. I
Cl. II

Bs. I
Bs. II

Hn. I
Hn. II

Hn. III
Hn. IV

Hn. V
Hn. VI

Sop
Solo

Mezzo
Solo

Bari
Solo

Sop

Alt

Ten

Bass

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

mf

p

Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Bs. I
Bs. II

Hn. I
Hn. II
Hn. III
Hn. IV
Hn. V
Hn. VI

Sop Solo
Mezzo Solo
Bari Solo

mf A house I have not, *mf* and I have
mf and I have

Sop
Alt
Ten
Bass

Vln. I
Vln. II
Vla.
Vc.
D.B.

p *p* *p* *p* *p*

333

FL. I
FL. II

Ob. I
Ob. II

Cl. I
Cl. II

Bs. I
Bs. II

Hn. I
Hn. II

Hn. III
Hn. IV

Hn. V
Hn. VI

Sop Solo

Mezzo Solo
hou-ses.

Bari Solo
hou-ses.

Sop
A-men. A-men.

Alt
A-men. A-men.

Ten
A-men. A-men.

Bass
A-men. A-men.

Vln. I
mf

Vln. II
mf

Vla.
mf

Vc.

D.B.

Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Bs. I
Bs. II

Hn. I
Hn. II
Hn. III
Hn. IV
Hn. V
Hn. VI

Sop Solo
Mezzo Solo
Bari Solo

mf and I have pla-ces.
A place I have not, *mf* and I have pla-ces.

Sop
Alt
Ten
Bass

A-men.
A-men.
A-men.
A-men.

Vln. I
Vln. II
Vla.
Vc.
D.B.

355

Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Bs. I
Bs. II

Hn. I
Hn. II
Hn. III
Hn. IV
Hn. V
Hn. VI

Sop Solo
Mezzo Solo
Bari Solo

and I have tem-ples.
and I have tem-ples.
A tem-ple I have not,

Sop
Alt
Ten
Bass

A-men.
A-men.
A-men.
A-men.

Vln. I
Vln. II
Vla.
Vc.
D.B.

mf
p
p
p

Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Bs. I
Bs. II

mf

Hn. I
Hn. II
Hn. III
Hn. IV
Hn. V
Hn. VI

mf

Sop Solo
Mezzo Solo
Bari Solo

Sop
Alt
Ten
Bass

A-men. A-men.
A-men. A-men.
A-men. A-men.
A-men. A-men.

Vln. I
Vln. II
Vla.
Vc.
D.B.

mp

375

Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Bs. I
Bs. II
Hn. I
Hn. II
Hn. III
Hn. IV
Hn. V
Hn. VI
Sop Solo
Mezzo Solo
Bari Solo
Sop
Alt
Ten
Bass
Vln. I
Vln. II
Vla.
Vc.
D.B.

mf
mf
mf
mp
mp
mf

Musical score for page 206, measures 382-387. The score includes woodwinds (Flute, Oboe, Clarinet, Bassoon), brass (Horn, Trumpet, Trombone), strings (Violin, Viola, Violoncello, Double Bass), and vocal soloists (Soprano, Mezzo, Baritone). The lyrics are: "A lamp I am to thee that be -".

Measures 382-387:

- 382: Woodwinds and strings enter with various dynamics (*f*, *p*, *mf*). Flute II and Oboe II play a melodic line. Bassoon I and II play a rhythmic accompaniment.
- 383: Similar instrumental accompaniment.
- 384: Similar instrumental accompaniment.
- 385: Similar instrumental accompaniment.
- 386: Similar instrumental accompaniment.
- 387: Similar instrumental accompaniment.

Vocal Soloists (Soprano, Mezzo, Baritone):

- 382-385: Rest.
- 386: *mf* to thee that be -
- 387: *mf* to thee that be -

Other parts (Soprano, Alto, Tenor, Bass, Violin I & II, Viola, Violoncello, Double Bass) are marked with rests or dynamics (*f*, *p*) but have no specific notes in this section.

388

Fl. I
Fl. II

Ob. I
Ob. II

Cl. I
Cl. II

Bs. I
Bs. II

Hn. I
Hn. II

Hn. III
Hn. IV

Hn. V
Hn. VI

Sop Solo
Mezzo Solo
Bari Solo

Sop
Alt
Ten
Bass

Vln. I
Vln. II
Vla.
Vc.
D.B.

hol - dest me.

hol - dest me.

hol - dest me.

f A - men *f* A - men *ff* A - men *ff* A - men

A - men A - men A - men A - men

A - men A - men A - men A - men

A - men A - men A - men A - men

A - men A - men A - men A - men

ff

ff

ff

ff

Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Bs. I
Bs. II

Hn. I
Hn. II
Hn. III
Hn. IV
Hn. V
Hn. VI

Sop Solo
Mezzo Solo
Bari Solo

to thee that per - cei-vest me.
A mir-ror I am to thee that per - cei-vest me.
to thee that per - cei-vest me.

Sop
Alt
Ten
Bass

f A - men A - men *ff* A - men
f A - men A - men *ff* A - men
f A - men A - men *ff* A - men
f A - men A - men *ff* A - men

Vln. I
Vln. II
Vla.
Vc.
D.B.

p *mf* *p* *mf* *p* *mf*
p *mf* *p* *mf* *p* *mf*
p *mf* *p* *mf* *p* *mf*
mf *p* *mf* *p* *mf*
mf *p* *mf* *p* *mf*

405

Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Bs. I
Bs. II

ff

Hn. I
Hn. II
Hn. III
Hn. IV
Hn. V
Hn. VI

ff

Sop Solo
Mezzo Solo
Bari Solo

ff A door I am to thee that knock at me.
ff A door I am to thee that knock at me.
ff A door I am to thee that knock at me.

Sop
Alt
Ten
Bass

A-men
A-men
A-men
A-men

Vln. I
Vln. II
Vla.
Vc.
D.B.

f *ff*
f *ff*
mf *f* *ff*
mf *f* *ff*
mf *f* *ff*

417

Fl. I
Fl. II

Ob. I
Ob. II

Cl. I
Cl. II

Bs. I
Bs. II

Hn. I
Hn. II

Hn. III
Hn. IV

Hn. V
Hn. VI

Sop Solo

Mezzo Solo

Bari Solo

Sop

Alt

Ten

Bass

f A - men A - men *p* A - men A - men *ff* A door I am to

f A - men A - men *p* A - men A - men *ff* A door I am to

f A - men A - men *p* A - men A - men *ff* A door I am to

f A - men A - men *p* A - men A - men *ff* A door I am to

Vln. I

Vln. II

Vla.

Vc.

D.B.

mp *p*

mp *p*

f

430

Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Bs. I
Bs. II

Hn. I
Hn. II
Hn. III
Hn. IV
Hn. V
Hn. VI

Sop Solo
Mezzo Solo
Bari Solo

p A way I am to thee a way - far-er.
p A way I am to thee a way - far-er.
p A way I am to thee a way - far-er.

Sop
Alt
Ten
Bass

thee that knoc-kest at me. *f* A - men A - men
thee that knoc-kest at me. *f* A - men A - men
thee that knoc-kest at me. *f* A - men A - men
thee that knoc-kest at me. *f* A - men A - men

f A - men A - men **meno mosso** ♩=77

Vln. I
Vln. II
Vla.
Vc.
D.B.

mp
mp
mp
p
p

Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Bs. I
Bs. II

Hn. I
Hn. II
Hn. III
Hn. IV
Hn. V
Hn. VI

Sop Solo
Mezzo Solo
Bari Solo

Sop
Alt
Ten
Bass

Vln. I
Vln. II
Vla.
Vc.
D.B.

458

Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Bs. I
Bs. II

Hn. I
Hn. II
Hn. III
Hn. IV
Hn. V
Hn. VI

Bhagavata Purano 10:33:3

Sop Solo
Mezzo Solo
Bari Solo

mf
rā-so - tsa-vaḥ sam-pra-vṛt - to

Bhagavata Purano 10:33:3

Sop men
Alt men
Ten 8 men
Bass men

Vln. I
Vln. II
Vla.
Vc.
D.B.

474 I.

Fl. I II

Ob. I II

Cl. I II

Bs. I II

Hn. I II

Hn. III IV

Hn. V VI

Sop Solo

Mezzo Solo

Bari Solo

mf go - pī-man - . da-la - maṅ-di-tah

go - pī-man - . da-la - maṅ-di-tah

Sop

Alt

Ten

Bass

solo 1st. violin

Solo Vln. I

Vln. II

Vla.

Vc.

D.B.

p *mf* *mp*

pp

485

Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Bs. I
Bs. II
Hn. I
Hn. II
Hn. III
Hn. IV
Hn. V
Hn. VI
Sop Solo
Mezzo Solo
Bari Solo
Sop
Alt
Ten
Bass
Solo Vln. I
Vln. II
Vla.
Vc.
D.B.

mf yo-geś-va - re-ṇa kṛṣ-ṇe - na tā-sām
mf yo-geś-va - re-ṇa kṛṣ-ṇe - na tā-sām
yo-geś-va - re-ṇa kṛṣ-ṇe - na tā-sām

mp *mf*

Fl. I II
Ob. I II
Cl. I II
Bs. I II

Hn. I II
Hn. III IV
Hn. V VI

Sop Solo
Mezzo Solo
Bari Solo

ma-dhy - e dva-yor dva-yoḥ
ma-dhy - e dva-yor dva-yoḥ
ma-dhy - e dva-yor dva-yoḥ

Sop
Alt
Ten
Bass

f
f
f
f

tā - sān ma - dhy - e dva - yor dva - yoḥ
tā - sān ma - dhy - e dva - yor dva - yoḥ
tā - sān ma - dhy - e dva - yor dva - yoḥ
tā - sān ma - dhy - e dva - yor dva - yoḥ

Solo Vln. I
Vln. II
Vla.
Vc.
D.B.

solo 2nd. violin
solo viola
solo cello

mp *mf* *mp* *f*
mp *mf* *mp* *ff*
mp *f* *mp* *f*
mp *ff* *mp* *ff*

504

Fl. I II
Ob. I II
Cl. I II
Bs. I II

Hn. I II
Hn. III IV
Hn. V VI

Sop Solo
Mezzo Solo
Bari Solo

Sop
Alt
Ten
Bass

tā - sām ma - dhy - e dva - yor dva - yoh

Solo Vln. I
Solo Vln. II
Solo Vla.
Solo Vc.
D.B.

512

Fl. I II
Ob. I II
Cl. I II
Bs. I II

Hn. I II
Hn. III IV
Hn. V VI

Sop Solo
Mezzo Solo
Bari Solo

sam - pra - vrt - to go - pī - man - da - la - maņ - ģi - taņ yo - geš - va - re - ņa

Sop
Alt
Ten
Bass

Solo Vln. I
Solo Vln. II
Solo Vla.
Solo Vc.
D.B.

520

Fl. I
Fl. II

Ob. I
Ob. II

Cl. I
Cl. II

Bs. I
Bs. II

Hn. I
Hn. II

Hn. III
Hn. IV

Hn. V
Hn. VI

Sop Solo
krš - ne - na tā - sām ma - dhy - e dva - yor dva - yoh

Mezzo Solo

Bari Solo

Sop

Alt

Ten

Bass

Solo Vln. I

Solo Vln. II

Solo Vla.

Solo Vc.

D.B.

528

Fl. I
Fl. II

Ob. I
Ob. II

Cl. I
Cl. II

Bs. I
Bs. II

Hn. I
Hn. II

Hn. III
Hn. IV

Hn. V
Hn. VI

Sop
Solo

Sop

Alt

Ten

Bass

Adagio ♩ = 72

tutti 1sts.

tutti 2nds.

tutti violas

Vla.

Vc.

D.B.

pp

pp subito

pizz.

arco

ppp

p subito

ppp

534

This musical score page contains measures 534 through 538. The instruments and parts are as follows:

- Flutes (Fl. I, II):** Measure 534 features a melodic line starting with a *p* dynamic.
- Oboes (Ob. I, II):** Resting throughout the measures.
- Clarinets (Cl. I, II):** Measure 535 features a melodic line starting with a *p* dynamic.
- Bassoons (Bs. I, II):** Measure 534 features a melodic line starting with a *p* dynamic.
- Horn I (Hn. I, II):** Resting throughout the measures.
- Horn III (Hn. III, IV):** Resting throughout the measures.
- Horn V (Hn. V, VI):** Resting throughout the measures.
- Vocalists (Sop, Alt, Ten, Bass):** Resting throughout the measures.
- Violins (Vln. I, II):** Measure 534 features a melodic line starting with a *pp* dynamic, followed by a *pp subito* dynamic change. Measure 538 features a melodic line starting with a *pp* dynamic.
- Viola (Vla.):** Measure 534 features a melodic line starting with a *pp* dynamic.
- Violoncello (Vc.):** Measure 534 features a melodic line starting with a *pizz.* dynamic.
- Double Bass (D.B.):** Measure 534 features a melodic line starting with a *pizz.* dynamic.

539

Fl. I II

Ob. I II

Cl. I II

Bs. I II

Hn. I II

Hn. III IV

Hn. V VI

Sop

Alt

Ten

Bass

Vln. I

Vln. II

Vla.

Vc.

D.B.

p *mf* *mf* *p* *pp subito* *pizz.* *ppp* *arco* *pp subito* *ppp* *ppp*

I. I. I. I. 3 3 3

544

accel.

Fl. I
Fl. II

Ob. I
Ob. II

Cl. I
Cl. II

Bs. I
Bs. II

Hn. I
Hn. II

Hn. III
Hn. IV

Hn. V
Hn. VI

Mezzo Solo

Sop

Alt

Ten

Bass

Vln. I

Vln. II

Vla.

Vc.

D.B.

pp

pp subito

pp subito

pp

pizz.

pizz.

accel.

549 *mf*

Mezzo Solo

Bari Solo

Vln. I

Vln. II

Vla.

Vc.

D.B.

pp

mf

pra - vis - te - na grhī - tā - nām

555

Mezzo Solo

Bari Solo

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

pp

mf

kaṇ - the sva - ni - ka - ṭam stri - yaḥ

561

Mezzo Solo

Bari Solo

Vln. I

Vln. II

Vla.

Vc.

D.B.

yañ man - ye - ran na - bhas tā - vad

566

Mezzo Solo

Bari Solo

Vln. I

Vln. II

Vla.

Vc.

D.B.

vi - mā - na - śa - ta - sañ - ku - lam

Mezzo Solo

Bari Solo

Vln. I

Vln. II

Vla.

Vc.

D.B.

di - vou - ka - sām sa - dā - rān - ām

mf

pp

mf

Mezzo Solo

Bari Solo

Vln. I

Vln. II

Vla.

Vc.

D.B.

au - tsu - kyā - pahṛ - tā - ma - nām

mf

pp

585

This musical score page contains measures 585 through 590. The instruments are arranged in three systems. The first system includes Flutes I and II, Oboes I and II, Clarinets I and II, and Bassoons I and II. The second system includes Horns I and II, Horns III and IV, and Horns V and VI. The third system includes Violin I, Violin II, Viola, Violoncello, and Double Bass. The woodwind parts are mostly silent, indicated by rests. The string parts are active, starting with a piano (*p*) dynamic. The Violin I part begins with a melodic line in measure 585, followed by rests in 586 and 587, and resumes in 588. The Violin II part starts in measure 586. The Viola part begins in measure 588. The Violoncello and Double Bass parts are silent throughout this section.

591

Fl. I
Fl. II

Ob. I
Ob. II

Cl. I
Cl. II

Bs. I
Bs. II

Hn. I
Hn. II

Hn. III
Hn. IV

Hn. V
Hn. VI

Vln. I

Vln. II

Vla.

Vc.

D.B.

597

This musical score page contains measures 597 through 602. The instruments are arranged in three systems. The first system includes Flute I and II, Oboe I and II, Clarinet I and II, and Bassoon I and II. The second system includes Horn I and II, Horn III and IV, and Horn V and VI. The third system includes Violin I, Violin II, Viola, Violoncello, and Double Bass. Measures 597 and 598 are mostly rests for the woodwinds and brass. In measure 599, the strings (Violin I, Violin II, Viola, Violoncello, and Double Bass) play a rhythmic pattern of eighth notes, marked with a forte (*f*) dynamic. Measures 600 and 601 show the strings continuing their pattern, with some dynamics like *fz* and *f* indicated. Measure 602 shows the strings playing a similar pattern, with a *f* dynamic. The woodwinds and brass remain silent throughout the page.

Fl. I
Fl. II

Ob. I
Ob. II

Cl. I
Cl. II

Bs. I
Bs. II

Hn. I
Hn. II

Hn. III
Hn. IV

Hn. V
Hn. VI

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

p

p

p

f

f

610

FL. I
FL. II

Ob. I
Ob. II

Cl. I
Cl. II

Bs. I
Bs. II

Hn. I
Hn. II

Hn. III
Hn. IV

Hn. V
Hn. VI

Vln. I

Vln. II

Vla.

Vc.

D.B.

f

ff

p

mf

f

ff

f

f

Detailed description: This page of a musical score, numbered 610, contains measures 610 through 614. The score is arranged in a standard orchestral format with multiple staves. The woodwind section includes Flutes I and II, Oboes I and II, Clarinets I and II, Bassoons I and II, Horns I through VI, and Trumpets I through IV. The string section includes Violins I and II, Viola, Violoncello, and Double Bass. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The score features a variety of dynamics, including piano (*p*), mezzo-forte (*mf*), forte (*f*), and fortissimo (*ff*). The woodwinds and strings play melodic lines with some slurs and accents, while the brass instruments provide harmonic support. The overall texture is rich and dynamic.

616

This page of a musical score, numbered 232, contains measures 616 through 620. It features a woodwind section and a string section. The woodwinds include Flute I & II, Oboe I & II, Clarinet I & II, Bassoon I & II, Horn I & II, Horn III & IV, and Horn V & VI. The strings include Violin I & II, Viola, Violoncello (Vc.), and Double Bass (D.B.). The score is written in 3/4 time with a key signature of one flat (B-flat major or D minor). The woodwinds play melodic lines with accents and dynamics of *ff* (fortissimo) and *a2* (second octave). The strings play a rhythmic accompaniment of eighth notes with accents and dynamics of *ff*.

Fl. I & II: Rests in measures 232-234. In measure 235, they play a melodic line starting on G4, moving up stepwise to B4, with an accent and *ff* dynamic. The line continues in measure 236.

Ob. I & II: Rests in measures 232-234. In measure 235, they play a melodic line starting on G4, moving up stepwise to B4, with an accent and *ff* dynamic. The line continues in measure 236.

Cl. I & II: Rests in measures 232-234. In measure 235, they play a melodic line starting on G4, moving up stepwise to B4, with an accent and *ff* dynamic. The line continues in measure 236.

Bs. I & II: Rests in measures 232-234. In measure 235, they play a melodic line starting on G2, moving up stepwise to B2, with an accent and *ff* dynamic. The line continues in measure 236.

Hn. I & II: Rests in measures 232-234. In measure 235, they play a melodic line starting on G4, moving up stepwise to B4, with an accent and *ff* dynamic. The line continues in measure 236.

Hn. III & IV: Rests in measures 232-234. In measure 235, they play a melodic line starting on G3, moving up stepwise to B3, with an accent and *ff* dynamic. The line continues in measure 236.

Hn. V & VI: Rests in measures 232-234. In measure 235, they play a melodic line starting on G3, moving up stepwise to B3, with an accent and *ff* dynamic. The line continues in measure 236.

Vln. I & II: Play a rhythmic accompaniment of eighth notes. In measure 232, they play G4 and B4. In measure 233, they play G4 and B4 with an accent and *ff* dynamic. In measure 234, they play G4 and B4 with an accent and *ff* dynamic. In measure 235, they play G4 and B4 with an accent and *ff* dynamic. In measure 236, they play G4 and B4 with an accent and *ff* dynamic.

Vla.: Play a rhythmic accompaniment of eighth notes. In measure 232, they play G2 and B2. In measure 233, they play G2 and B2 with an accent and *ff* dynamic. In measure 234, they play G2 and B2 with an accent and *ff* dynamic. In measure 235, they play G2 and B2 with an accent and *ff* dynamic. In measure 236, they play G2 and B2 with an accent and *ff* dynamic.

Vc. & D.B.: Play a rhythmic accompaniment of eighth notes. In measure 232, they play G2 and B2. In measure 233, they play G2 and B2 with an accent and *ff* dynamic. In measure 234, they play G2 and B2 with an accent and *ff* dynamic. In measure 235, they play G2 and B2 with an accent and *ff* dynamic. In measure 236, they play G2 and B2 with an accent and *ff* dynamic.

Adagio ♩. =54

Sathya Sai Baba
pp

622

Sop
Love is the form of Brah - man Brah-man is

Alt
Love is the form of Brah - man Brah-man is

Ten

Bass

Adagio ♩. =54

Vln. I

Vln. II

Vla.

Vc.

D.B.

f *pp*

629

Sop
love Di - vine.

Alt
love Di - vine.

Ten
pp
Brah - man is love Di - vine.

Bass
pp
Brah - man is love Di - vine.

Vln. I

Vln. II

Vla.

Vc.

D.B.

pp

635

Fl. I
Fl. II

Ob. I
Ob. II

Cl. I
Cl. II

Bs. I
Bs. II

pp

Sop Solo

Mezzo Solo

Bari Solo

Philipians 4:7

pp

And the peace of God

Sop

Alt

Ten

Bass

Philipians 4:7

pp

And the peace of God

Om Shan-ti

Om Shan-ti

meno ♩. =46

Vln. I

Vln. II

Vla.

Vc.

D.B.

con sord.

647 *meno* ♩. =38

Sop Solo
 which pas-seth all un - der - stan-ding, shall keepe your hearts and minds

Mezzo Solo
 which pas-seth all un - der - stan-ding, shall keepe your hearts and minds

Bari Solo
 which pas-seth all un - der - stan-ding, shall keepe your hearts and minds

Sop
 Om Shan-ti Om

Alt
 Om Shan-ti Om

Ten
 Om Shan-ti Om

Bass
 Om Shan-ti Om

meno ♩. =38

Vln. I

Vln. II

Vla.

Vc. *pizz.*

D.B. *pizz.*

657

Sop Solo

through Christ Ie-sus. Om Shan-ti

Mezzo Solo

through Christ Ie-sus. Om Shan-ti

Bari Solo

through Christ Ie-sus. Om Shan-ti

Sop

Shan-ti Om Shan-ti

Alt

Shan-ti Om Shan-ti

Ten

Shan-ti Om Shan-ti

Bass

Shan-ti Om Shan-ti

Vln. I

Vln. II

Vla.

Vc.

D.B.

667

Sop Solo
 Lord make us an in-stru-ment of thy piece. Lord make us an in-stru-ment of thy piece.

Mezzo Solo
 Lord make us an in-stru-ment of thy piece. Lord make us an in-stru-ment of thy piece.

Bari Solo
 Lord make us an in-stru-ment of thy piece. Lord make us an in-stru-ment of thy piece.

Sop
 We and our Fa-ther are one.

Alt
 We and our Fa-ther are one.

Ten
 We and our Fa-ther are one.

Bass
 We and our Fa-ther are one.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Sop Solo

Mezzo Solo

Bari Solo

Sop

Alt

Ten

Bass

We and our Fa-ther are one.

ppp spoken quietly

We and our Fa-ther are one.

We and our Fa-ther are one.

We and our Fa-ther are one.

We and our Fa-ther are one.

We and our Fa-ther are one.

Vln. I

Vln. II

Vla.

Vc.

D.B.

con sord.

ppp

arco

680

meno $\text{♩} = 30$

Sop Solo

Mezzo Solo

Bari Solo

Sop

Alt

Ten

Bass

We and our Fa-ther are one.

We and our Fa-ther are one.

We and our Fa-ther are one.

We and our Fa-ther are one.

meno $\text{♩} = 30$

Vln. I

Vln. II

Vla.

Vc.

D.B.

pppp

pppp

ppp

arco *ppp*

arco *ppp*

686

Sop Solo

Mezzo Solo

Bari Solo

Sop

Alt

Ten

Bass

pppp *whispered*

We and our Fa-ther are one.

We and our Fa-ther are one.

We and our Fa-ther are one.

We and our Fa-ther are one.

We and our Fa-ther are one.

We and our Fa-ther are one.

We and our Fa-ther are one.

We and our Fa-ther are one.

Vln. I

Vln. II

Vla.

Vc.

D.B.

pppp

691

Sop Solo

Mezzo Solo

Bari Solo

Sop

Alt

Ten

Bass

We and our Fa-ther are one.

We and our Fa-ther are one.

We and our Fa-ther are one.

We and our Fa-ther are one.

Vln. I

Vln. II

Vla.

Vc.

D.B.

niente

niente

niente

niente

pppp niente