

Mantra Cantata

for SATB Chorus
and Orchestra



Bill Robinson

Mantra Cantata

for SATB Chorus and Orchestra

Nov. 16, '08—Nov. 25, '09 (with two months doing other things)
Duration: about 32 minutes Cover photo: Kusum Sarovara, near Vrindavana
In memory of my sister Akanda, and my guru Neem Karoli Baba

Program Notes

I started chanting mantras in about 1971, just before my first attempts at composition. This powerful practice is central to my spiritual life, and inspires much of my music, both instrumental and vocal. For some time I have intended to write a large work based on my experiences with personal chanting, as well as sankirtan (congregational chanting), but wanted to wait until I had experience and opportunities for possible performance.

My own attention span is rather long, and I enjoy many classical compositions lasting well over an hour. However our modern times, and performance realities, dictate more modest lengths. The three movements of this cantata could be augmented in the future should more length be acceptable; or, maybe I'll write another to use for a double Bill.

The first movement, **Om Jaya Jagadish Hare**, uses the text to the *Universal Aarti*. In Hinduism, Aarti is a short ceremony in reverence to a deity or guru with a sung prayer and lighted lamps of clarified butter.

The second movement uses the simple mantra **Sri Ram Jai Ram Jai Jai Ram**, pronounced *Shree Raam, Jay...* It means "Honored (or Radiant) Rama, Victorious Rama." The double "aa" is as in "father".

The third movement is a setting of the **Hanuman Chalisa**, a poem by Tulsidas in forty verses in praise of Hanuman, the monkey devotee of Sri Rama. This is in the Avadhi dialect of Hindi.

Performance Notes

I have included a Sanskrit/Hindi pronunciation guide for use with the lyrics printed before the score, which include diacritic marks to ensure complete information on how the words sound when spoken by European scholars. I use an anglicized spelling in the score and vocal part; this simplified pronunciation is appropriate outside of India.

In every meter change, except where indicated otherwise, the duration of notes remain the same.

It is characteristic of sankirtan to keep things simple. I have limited the chorus to SATB, with one very brief exception in the **Hanuman Chalisa** where each voice splits in two (mm. 281-284). In the absence of choral forces, four singers could use amplification. For this case at the split, the upper three voices should take the upper part and the bass should sing the lower part. In any appropriate passage, the section can be replaced by a soloist at the discretion of the choral director. The current pattern of solo passages is as suggested by Rodney Wynkoop, conductor of the premiere performance on October 21, 2012.

While there are challenges to performers, any good college orchestra should be able to perform this piece. Professionals will find plenty to keep them busy.

The double bass part has excursions below low E. In all my orchestral scores, I write notes down to low C with the same notes included an octave higher in case the bassist does not have an extension or fifth string. It is important for this piece that some basses can play the lower notes.

Sanskrit/Hindi transliteration pronunciation guide

In the score and vocal parts, I use an anglicized simplified transliteration which is quite sufficient for performances, especially outside of India. (Please note that the aspiration from an "h" following a consonant is a subtle effect except in the case of "sh".) In this simplified system, given in the English alphabetical order;

The letter "a" is pronounced as "u" in "but."

The letters "aa" is pronounced as "a" in "father."

The diphthong "ai" is as in "aisle".

The diphthong "au" is as the German "Haus".

The letter "b" is pronounced as "b" in "baby"

The letter "bh" is pronounced as "b-h" in "tub-hot"

The letter "c" is pronounced as "ch" in "church."

The letter "ch" is pronounced as "ch-h" in "staunch-heart"

The letter "d" is pronounced as "d" in "road"

The letter "dh" is pronounced as "d-h" in "red-hot"

The letter "e" is pronounced as "ay" in "pay"

(avoid adding the "y" sound at the end)

The letters "ee" are pronounced as "ee" in "seed"

The letter "g" is pronounced as "g" in "goat"

The letter "gh" is pronounced as "g-h" in "dig-hard"

The letter "h" is pronounced as "h" in "heaven."

The letter "i" is pronounced as "i" in "sin"

The letter "j" is pronounced as "j" in "jiffy"

The letter "jh" is pronounced as "dge-h" in "hedge-hog"

The letter "k" is pronounced as "k" in "kite"

The letter "kh" is pronounced as "ck-h" in "kick-hard"

The letter "l" is pronounced as "l" in "light."

The letter "m" is pronounced as "m" in "mother."

The letter "n" is pronounced as "na" in "nut."

The letter "o" is pronounced as "o" in "no"

(avoid the u/w sound as the end)

The letters "oo" are pronounced as "oo" in "roof"

The letter "p" is pronounced as "p" in "popcorn."

The letters "ph" are pronounced as "p-h" in "up-hill"

(This is not pronounced like f. There is no "f" in Sanskrit.)

The letter "r" is pronounced as "r" in "right."

The letter "s" is pronounced as "s" in "seven."

The letters "sh" are pronounced as "sh" in "shut."

The letter "t" is pronounced as "t" in "hot"

The letters "th" are pronounced as "t-h" in "hot-house", and not like thin"

The letter "u" is pronounced as "u" in "should"

The letter "v" is pronounced as "v" in "victory."

The letter "y" is pronounced as "y" in "yes."

For a more exact rendition of the words, I include before the score a transliteration that comes directly from the originals, which is done by extending the Latin alphabet by means of diacritical marks. The method below is the most commonly used. This is a generalized approach that most closely approximates the North Indian style of pronunciation. Each letter in the Devanagari alphabet stands for a syllable. Below are all the instances where the diacritical method differs from the simple method described above, in the Devanagari alphabetical order.

Adapted from the KKSongs Sanskrit Pronunciation Guide

Vowels:

The letter "ā" is pronounced as "a" in "father."

The letter "ī" is pronounced as "i" in "sin"

The letter "ī̄" is pronounced as "ee" in "seed"

The letter "ū" is pronounced as "oo" in "roof"

The letter "ṛ" is pronounced as "ri" in "rip"

The letter "ṝ" is pronounced as "ree" in "reed"

The letter "ḷ" is pronounced as "lary" in "salary" (without the "a")

The letter "ñ" is pronounced as "n" in "song."

(Just the n, not the g. This is the nasal element for the gutturals)

The letter "ñ̄" is pronounced as "ny" in "canyon"

(This is the nasal element for the palatals)

The letter "ṭ" is pronounced as "t" in "hot"

The letter "ṭh" is pronounced as "t-h" in "hot-house"

The letter "ḍ" is pronounced as "d" in "road"

The letter "ḍh" is pronounced as "d-h" in "red-hot"

The letter "ṇ" is pronounced as "na" in "nut."

(This is the nasal element for the cerebrals).

The letter "v" is pronounced as "v" in "victory." If "v" is the second half of a combined letter, then it will be pronounced like a "w."

The letter "ś" is pronounced as "sh" in "shut", tending to the German "ich".

The letter "ṣ" is pronounced as "sh" in "shine." (This is the cerebral s)

The nasal element known as the **anusvara** is ṁ. It is pronounced as "n" in "wrong" (no "g" sound included) or as "m". Choosing which it is involves rather involved Sanskrit grammatical rules.

The aspirate element known as the **visarga** is ḥ. It causes a "ha" sound. For instance, aḥ is pronounced as "aha" or iḥ is pronounced as "iha."

1) Om Jaya Jagadish Hare

Om jaya Jagadish hare
Swāmi jaya Jagadish hare
Bhakta jano ke sankāṭa
Dāsa jano ke sankāṭa
Kśāṇa men dūra kare
Om jaya Jagadish hare

Oh Lord of the whole Universe
Mighty Lord of the whole Universe
All Thy devotees' agonies
All Thy devotees' sorrows
Instantly You banish
Oh Lord of the whole Universe

Jo dhyāve phala pāve
Dukha bina se mana kā
Swami dukha bina se mana kā
Sukha sampati ghara āve
Sukha sampati ghara āve
Kaṣṭa miṭe tana kā
Om jaya Jagadish hare

He who's immersed in devotion
He reaps the fruits of Thy love
Lord, he reaps the fruits of Thy love
Joy, prosperity and health
Enter the homes of those who pray to
thee
Oh Lord of the whole Universe

Mātā pitā tuma mere
Śaraṇa gahūm main kiski
Swāmi śaraṇa gahūm mai kiski
Tuma bina aura na dūjā
Tuma bina aura na dūjā
Āśā karūn main jiski
Om jaya Jagadish hare

Thou art Mother and Father
There's none other than Thee, Lord
At Thy feet alone do I hope
You are the supreme soul, you are the
indweller
Thou art Perfect, Eternal, Absolute
O Lord of all Creation

Tuma pūraṇa Paramātmā
Tuma Antarayāmi
Swāmi tuma Antarayāmi
Pāra Brahma Parameshwara
Pāra Brahma Parameshwara
Tuma saba ke swāmi
Om jaya Jagadish hare

Thou art Godly perfection
Omnipotent Master of all
Lord, omnipotent Master of all
My destiny's in Thy Hand
My destiny's in Thy Hand
Supreme Soul of all Creation
Oh Lord of the whole Universe

Tuma karuṇā ke sāgara
Tuma pālana kartā
Swāmi tuma pālana kartā
Mai mūrakh khalakhāmi
Mai sevaka tuma swāmi
Kripā karo Bhartā
Om jaya Jagadish hare

Thou art an ocean of mercy
Gracious protector of all
Lord, gracious protector of all
I am a simpleton with wrong wishes,
I am Thy servant and Thou art the Master
Grant me Thy divine grace
Oh Lord of the Universe

Tuma ho eka agochara
Saba ke prāṇapati
Swāmi saba ke prāṇapati
Kisa vidhi milūn dayāmaya
Kisa vidhi milūn dayāmaya
Tuma ko main kumati
Om jaya Jagadish hare

Thou art beyond all perception
Formless and yet multiform
Lord, formless and yet multiform
Grant me a glimpse of Thyself
Grant me a glimpse of Thyself
Guide me along the path to Thee
Oh Lord of the Universe

Dīna bandhu dukha harata
Ṭhākura tuma mere
Swāmi ṭhākura tuma mere
Apane hāth uṭhao
Apani sharaṇi lagāo
Dwāra paḍā hūn tere
Om jaya Jagadish hare

Friend of the helpless and feeble
Benevolent savior of all
Lord, benevolent savior of all
Offer me Thy hand of compassion
Protect me and bless me,
I seek refuge at Thy feet
Oh Lord of the Universe

Vishaya vikāra mitāvo
Pāpa haro Devā
Swāmi pāpa haro Devā
Shradhā bhakti baḍhāo
Shradhā bhakti baḍhāo
Santana ki sevā
Om jaya Jagadish hare

Surmounting the earthly desires
Free from the sins of this life
Lord, free from the sins of this life
Undivided faith and devotion
Undivided faith and devotion
In eternal service unto Thee
Oh Lord of the whole Universe

Written in the 1870's by Pandit Shardha Ram
Phillauri in Punjab, India

3) Hanuman Chalisa

shrīguru charana saroja raja nija manu
mukuru sudhāri
baranaum raghubara bimala jasu jo
dāyaku phala chāri

With the dust of Guru's Lotus feet, I clean
the mirror of my mind and then
narrate the sacred glory of Sri Ram
Chandra, The Supreme among the Raghu
dynasty, the giver of the four attainments
of life.

buddhihīna tanu jānike sumiraun
pavanakumāra
bala buddhi bidyā dehu mohin harahu
kalesa bikāra

Knowing myself to be ignorant, I urge you,
O Hanuman, The son of Pavan! O
Lord! kindly Bestow on me strength,
wisdom and knowledge, removing all my
miseries and blemishes.

1) jaya hanumāna gyāna guna sāgara
jaya kapīsa tihun loka ujāgara

Victory of Thee, O Hanuman, Ocean of
wisdom and virtue, victory to the Lord of
monkeys who is well known in all the three
worlds

2) rāma dūta atulita bala dhāmā
anjaniputra pavanasuta nāmā

You, the Divine messenger of Ram and
repository of immeasurable strength, are
also known as Anjaniputra and known as
the son of the wind - Pavanputra.

3) mahābīra bikrama bajarangī
kumati nivāra sumati ke sangī

Oh Hanumanji! You are valiant and brave,
with a body like lightening. You are the
dispeller of darkness of evil thoughts and
companion of good sense and wisdom.

4) kanchana barana birāja subesā
kānana kundala kunchita kesā

Shri Hanumanji's physique is golden
coloured. His dress is attractive, wearing
'Kundals' ear-rings and his hairs are long
and curly.

5) hātha bajra au dhvajā birājai
kāndhe mūnja janeū sājai

Shri Hanumanji is holding in one hand a
lighting bolt and in the other a banner
with sacred thread across his shoulder.

6) sankara suvana kesarīnandana
teja pratāpa mahā jaga bandana

Oh Hanumanji! You are the emanation of
Shiva and you delight Shri Keshri.
Being ever effulgent, you hold vast
sway over the universe. The entire
world propitiates. You are adorable of all.

7) vidyāvāna gunī ati chātura
rāma kāja karibe ko ātura

Oh! Shri Hanumanji! You are the
repository learning, virtuous, very wise and
highly keen to do the work of Shri Ram,

8) prabhu charitra sunibe ko rasiyā
rāma lakhana sītā mana basiyā

You are intensely greedy for listening to
the narration of Lord Ram's life story and
revel on its enjoyment. You ever dwell in
the hearts of Shri Ram-Sita and Shri
Lakshman.

9) sūkshma rūpa dhari siyahin dikhāvā
bikata rūpa dhari lanka jarāvā

You appeared before Sita in a diminutive
form and spoke to her, while you
assumed an awesome form and struck
terror by setting Lanka on fire.

- 10) bhīma rūpa dhari asura sanhāre
rāmachandra ke kāja sanvāre
- He, with his terrible form, killed demons in Lanka and performed all acts of Shri Ram.
- 11) lāya sajīvana lakhana jiyāye
shrīraghubīra harashi ura lāye
- When Hanumanji made Lakshman alive after bringing 'Sanjivni herb' Shri Ram took him in his deep embrace, his heart full of joy.
- 12) raghupati kīnhī bahuta badā-ī
tuma mama priya bharatahi sama bhā-ī
- Shri Ram lustily extolled Hanumanji's excellence and remarked, "you are as dear to me as my own brother Bharat"
- 13) sahasa badana tumharo jasa gāvain
asa kahi shrīpati kantha lagāvain
- Shri Ram embraced Hanumanji saying: "Let the thousand - tongued sheshnaag sing your glories"
- 14) sanakādika brahmādi munīsā
nārada sārada sahita ahīsā
- Sanak and the sages, saints. Lord Brahma, the great hermits Narad and Goddess Saraswati along with Sheshnag the cosmic serpent, fail to sing the glories of Hanumanji exactly
- 15) jama kubera digapāla jahān te
kabi kobida kahi sake kahān te
- What to talk of denizens of the earth like poets and scholars ones etc even Gods like Yamraj, Kubera, and Dignpal fail to narrate Hanman's greatness.
- 16) tuma upakāra sugrīvahin kīnhā
rāma milāya rāja pada dīnhā
- Hanumanji! You rendered a great service for Sugriva, it was you who united him with Shri Rama and installed him on the Royal Throne.
- 17) tumharo mantra bibhīshana mānā
lankevara bhae saba jaga jānā
- By heeding your advice. Vibhushan became Lord of Lanka, which is known all over the universe.
- 18) juga sahastra jojana para bhānū
līlyo tāhi madhura phala jānū
- Hanumanji gulped the SUN at distance of sixteen thousand miles considering it to be a sweet fruit.
- 19) prabhu mudrikā meli mukha māhīn
jaladhi lānghi gaye acharaja nāhīn
- Carrying the Lord's ring in his mouth, he went across the ocean. There is no wonder in that.
- 20) durgama kāja jagata ke jete
sugama anugraha tumhare tete
- Oh Hanumanji! All the difficult tasks in the world are rendered easiest by your grace.
- 21) rāma duāre tuma rakhavāre
hota na āgyā binu paisāre
- Oh Hanumanji! You are the sentinel at the door of Ram's mercy mansion or His divine abode. No one may enter without your permission.
- 22) saba sukha lahai tumhārī saranā
tuma rachchhaka kāhū ko dara nā
- By your grace one can enjoy all happiness and one need not have any fear under your protection.
- 23) āpana teja samhāro āpai
tīnon loka hānka ten kānpai
- When you roar all the three worlds tremble and only you can control your might.
- 24) bhūta pisācha nikata nahin āvai
mahāvīra jaba nāma sunāvai
- Great Brave Hanumanji's name keeps all the Ghosts, Demons & evils spirits away from his devotees.

- 25) nāsai roga harai saba pīrā
japata nirantara hanumata bīrā
- On reciting Hanumanji's holy name regularly all the maladies perish; the entire pain disappears.
- 26) sankata ten hanumāna chhudāvai
mana krama bachana dhyāna jo lāvai
- Those who remember Hanumanji in thought, word and deed are well guarded against their odds in life.
- 27) saba para rāma tapasvī rājā
tina ke kāja sakala tuma sājā
- Oh Hanumanji! You are the caretaker of even Lord Rama, who has been hailed as the Supreme Lord and the Monarch of all those devoted in penances.
- 28) aura manoratha jo koī lāvai
soī amita jīvana phala pāvai
- Oh Hanumanji! You fulfill the desires of those who come to you and bestow the eternal nectar the highest fruit of life.
- 29) chāron juga paratāpa tumhārā
hai parasiddha jagata ujiyārā
- Oh Hanumanji! Your magnificent glory is acclaimed far and wide all through the four ages and your fame is radiantly noted all over the cosmos.
- 30) sādhu santa ke tuma rakhavāre
asura nikandana rāma dulāre
- Oh Hanumanji! You are the saviour and the guardian angel of saints and sages and destroy all the Demons, you are the seraphic darling of Shri Ram.
- 31) ashta siddhi nau nidhi ke dātā
asa bara dīna jānakī mātā
- Hanumanji has been blessed with mother Janki to grant to any one any yogic power of eight Sidhis and Nava Nidhis as per choice.
- 32) rāma rasāyana tumhare pāsā
sadā raho raghupati ke dāsā
- Oh Hanumanji! You hold the essence of devotion to Ram, always remaining His Servant.
- 33) tumhare bhajana rāma ko pāvai
janama janama ke dukha bisarāvai
- Oh Hanumanji! through devotion to you, one comes to Ram and becomes free from suffering of several lives.
- 34) anta kāla raghubara pura jā-ī
jahān janma haribhakta kahā-ī
- After death he enters the eternal abode of Sri Ram and remains a devotee of him, whenever, taking new birth on earth.
- 35) aura devatā chitta na dhara-ī
hanumata seī sarba sukha kara-ī
- You need not hold any other demigod in mind. Hanumanji alone will give all happiness.
- 36) sankata katai mitai saba pīrā
jo sumirai hanumata balabīrā
- Oh Powerful Hanumanji! You end the sufferings and remove all the pain from those who remember you.
- 37) jai jai jai hanumāna gosāi
kripā karahu guru deva kī nāi
- Hail Hail Hail Lord Hanumanji! I beseech you Honor to bless me in the capacity of my supreme guru.
- 38) jo sata bāra pātha kara koī
chhūtaahi bandi mahā sukha hoī
- One who recites this Hanuman Chalisa one hundred times daily for one hundred days becomes free from the bondage of life and death and enjoys the highest bliss at last.

39) jo yaha padhai hanumāna chalisā
hoya siddhi sākhī gaurīsā

As Lord Shankar witnesses, all those who
recite Hanuman Chalisa regularly are
sure to be blessed.

40) tulasīdāsa sadā hari cherā
kījai nātha hridaya manha derā

Tulsidas always the servant of Lord prays.
"Oh my Lord! You enshrine within my
heart!

Pavanatanaya sankata harana mangala
mūrati rūpa
rāma lakhana sītā sahita hridaya basahu
sura bhūpa

O Shri Hanuman, The Son of Pavan, Savior
The Embodiment of
blessings, reside in my heart together with
Shri Ram, Laxman and Sita

Mantra Cantata for Chorus and Orchestra

[C score]

I. Om Jaya Jagadish Hare

Bill Robinson

Brightly ♩ = 86

1

1 (dble. Picc.)

Flute

2

1

Oboe *mp*

2

mp

2 Clarinets in B \flat

2 Bassoons

4 Horns in F

2 Trumpets in B \flat

2 Trombones

BTbn.

Tuba

Timpani

1 *mf*

1 solo

Soprano *mp*

Alto

Tenor

Bass

Brightly ♩ = 86

1

I *f* *mp*

Violin

II *f*

Viola *f* *mp*

Violoncello *f* *mp*

Double Bass *f* *mp*

pizz.

pizz.

mf

Om jaya Jagadish hare Swaami jaya Jagadish ha-re Bha-cta janokesan-kata Daasa janokesan kata

Om Jaya Jagadish Hare

2 Ob. *mp* *ff* *ff*

1

Bsn. *ff*

2 *ff*

Hn. 3 *ff*

Timp. *ff*

S *mp* *ff*

Ksha-na men doo-ra ka - re Om ja-ya Ja-ga-dish ha - re

I *mf* *ff*

Vln. II *mp* *ff*

Vla. *mp* *ff*

Vc. *mp* *ff*

DB *mp* *ff*

13 (Fl.1) *ff*

Fl. 2 *ff*

Ob. 2

Bs. Cl. 1 *ff*

Bsn. 1

Horns *ff*

S *ff* *tutti*

A *ff*

T *ff*

B *ff*

I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

DB *ff*

Om ja-ya Ja-ga-dish ha - re Swaa-mi ja-ya Ja-ga-dish ha - re Bha-cta ja-no ke san-ka-ta Daa-sa ja-no ke

Om ja-ya Ja-ga-dish ha - re Swaa-mi ja-ya Ja-ga-dish ha - re Bha-cta ja-no ke san-ka-ta Daa-sa ja-no ke

Om ja-ya Ja-ga-dish ha - re Swaa-mi ja-ya Ja-ga-dish ha - re Bha-cta ja-no ke san-ka-ta Daa-sa ja-no ke san-ka-ta

Om ja-ya Ja-ga-dish ha - re Swaa-mi ja-ya Ja-ga-dish ha - re Bha-cta ja-no ke san-ka-ta Daa-sa ja-no ke san-ka-ta

This musical score is for the piece "Om Jaya Jagadish Hare" and is page 3 of the score. It features a full orchestral arrangement and vocal soloists. The score is written in 4/4 time and includes the following parts:

- Flutes (Fl.):** Two parts, 1 and 2. Part 1 has dynamics *dim.* and *(mp)*. Part 2 has dynamics *ff*, *dim.*, and *(mp)*.
- Oboes (Ob.):** Two parts, 1 and 2. Part 1 has dynamics *ff* and *mf*. Part 2 has dynamics *dim.* and *mp*.
- Bass Clarinets (B♭ Cl.):** Two parts, 1 and 2. Part 1 has dynamics *ff* and *mp*. Part 2 has dynamics *ff* and *mp*.
- Bassoons (Bsn.):** Two parts, 1 and 2. Part 1 has dynamics *dim.* and *(mp)*. Part 2 has dynamics *ff*, *dim.*, and *(mp)*.
- Horn (Hn.):** Two parts, 2 and 4. Part 2 has dynamics *ff* and *dim.*. Part 4 has dynamics *ff*, *dim.*, and *(mp)*.
- B♭ Trumpets (B♭ Tpt.):** Two parts, 1 and 2. Part 1 has dynamics *ff*. Part 2 has dynamics *ff*.
- Tubas (Tbn.):** Two parts, 1 and 2. Part 1 has dynamics *ff*. Part 2 has dynamics *ff*.
- B♭ Trombone (B♭ Tbn.):** One part with dynamics *ff*.
- Tuba:** One part with dynamics *ff*.
- Timpani (Timp.):** One part with dynamics *ff*, *dim.*, and *(mp)*.
- Vocal Soloists (S, A, T, B):** Soprano, Alto, Tenor, and Bass. The lyrics are: "Ksha - na men doo - ra ka - re Om ja-ya Ja-ga-dish ha-re ha-re ha-re". Dynamics include *dim.* and *(mp)*.
- Violins (Vln.):** Two parts, I and II. Part I has dynamics *dim.* and *(mp)*. Part II has dynamics *dim.* and *(mp)*.
- Viola (Vla.):** One part with dynamics *dim.* and *(mp)*.
- Violoncello (Vc.):** One part with dynamics *dim.* and *(mp)*.
- Double Bass (DB):** One part with dynamics *dim.* and *(mp)*.

Om Jaya Jagadish Hare

4
1 Fl. *p* *pp* 2

2 Fl. *p* *pp*

B♭ Cl. 1 *p* *pp*

1 Bsn. *p* *pp* *mp* *mf*

2 Bsn. *p* *pp* *mp* *mf*

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

Timp. *p* *pp*

22 *p* *pp* 2

S. ha - - re

A. ha - - re

T. *p* *pp* *mp* *mf*

B. *p* *pp*

Jo dhyaa-ve pha-la paa-ve Duk-ha bi-na se ma-na kaa

22 *p* *pp* 2

I. *p* *pp* *mp* *mf*

II. *p* *pp* *mp* *f*

Vla. *p* *pp* *mp* *mf*

Vc. *p* *pp* *mp* *mf*

DB. *p* *pp* *mp* *mf*

27 *f*

1 Bsn. *f*

2 Bsn. *f*

27 *f*

1 Hn. *f*

3 Hn. *f*

Tuba *f*

f

A. Su-kha sam-pa-ti gha-ra aa - ve Kash-ta mi-te ta-na kaa

T. Swa-mi duk-ha bi-na se ma-na kaa Sukh-a sam-pa-ti gha-ra aa - ve Kash-ta mi-te ta-na kaa

27 *f*

1 Vln. *f*

II Vln. *f*

Vla. *f*

Vc. *f*

DB. *f*

48

Ob. 1

Ob. 2

B♭ Cl. 1

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

BTbn.

Tuba

Timp.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

DB

p

ff

ff Tu - ma tu - ma tu - mabi - nau - ra na doo - jaa Aa - shaa ka - roon main jis - ki

ff Tu - ma tu - ma tu - mabi - nau - ra na doo - jaa Aa - shaa ka - roon main jis - ki

Aa - shaa ka - roon main jis - ki Tu - ma tu - ma tu - mabi - nau - ra na doo - jaa Aa - shaa ka - roon main jis - ki

Aa - shaa ka - roon main jis - ki Tu - ma tu - ma tu - mabi - nau - ra na doo - jaa Aa - shaa ka - roon main jis - ki

Om Jaya Jagadish Hare

52

Fl. 2

1

Ob.

2

1

B♭ Cl.

2

1

Bsn.

2

Hn. 1

52

S

Aa-shaa ka - roon main jis - ki Aa-shaa ka-roon main jis - ki Aa-shaa ka - roon main jis - ki main jis - ki main jis

A

Aa-shaa ka - roon main jis - ki Aa-shaa ka-roon main jis - ki Aa-shaa ka - roon main jis - ki main jis - ki main jis

T

Aa-shaa ka-roon main jis - ki Aa-shaa ka-roon main jis - ki Aa-shaa ka-roon main jis - ki main jis - ki main jis - ki

B

Aa-shaa ka-roon main jis - ki Aa-shaa ka-roon main jis - ki Aa-shaa ka-roon main jis - ki main jis - ki main jis - ki

52

I

Vln.

II

Vla.

Vc.

52

DB

ff

♩ = 72

56 (picc.) *poco rit.* ----- A Little Slower (Tempo II)

Fl. 1 *ff*

Fl. 2

Ob. 1

Ob. 2

Hn. 1 *ff*

Hn. 2 *ff*

Hn. 3 *ff*

Hn. 4 *ff*

B♭ Tpt. 1 *ff*

B♭ Tpt. 2 *ff*

Tbn. 2 *ff*

BTbn. *ff*

Tuba *ff*

56 *poco rit.* -----

S. Om ja-ya Ja-ga-dish ha - re *p*

A. Om ja-ya Ja-ga-dish ha - re *p*

T. Om ja-ya Ja-ga-dish ha - re *p* *solo mp* Tu-ma poo-ra-na Pa-ra-maatmaa Tu-ma An-ta-ra-yaa-mi Swaami tu-ma An-ta-ra-yaa-

B. Om ja-ya Ja-ga-dish ha - re *p*

56 *poco rit.* ----- 4 A Little Slower (Tempo II) ♩ = 72

Vln. I *p*

Vln. II *p*

Vla. *mp*

Vc. *p*

DB 56 *pizz.* *p* *mp*

Om Jaya Jagadish Hare

Musical score for measures 65-70. The score includes parts for Flute 2, Oboe 1, Clarinets 1 and 2, Bassoon 1 and 2, Horn 2, Timpani, Trombone, Violin 1, Viola, Violoncello, and Double Bass. The lyrics for the Trombone part are: mi Paa-ra Brahma Paa-ra Brahma Paa-ra Brahma Pa-ra-mesh-wa-ra Paa-ra Brahma Paa-ra Brahma. Dynamics include *mp* and *mf*. The time signature is 12/8.

Musical score for measures 71-76. The score includes parts for Flute 1 and 2, Clarinets 1 and 2, Saxophone, Alto Saxophone, Trombone, Violin 1 and 2, Viola, and Violoncello. The lyrics for the Saxophone, Alto Saxophone, and Trombone parts are: Paa-raBrahmaPaa-raBrahma Paa-raBrahma Parameshwara Paa-raBrahmaPaa-ra Brahma Paa-ra BrahmaParameshwara. Dynamics include *mf* and *mpicc.*. The time signature is 12/8.

76 (FL.1) *mp*

Fl. 1

1 *mp*

B♭ Cl. 2 *mp*

2 *mp*

Hn. 3 *mp*

4 *mp*

76 *mp*

S *mp* Om ja-ya Ja-ga-

A *mp* Om ja-ya Jagadish ha-re Om ja-ya Jagadish ha -

T *mp* Pa-ramesh-wa-ra Tu-ma sa-ba ke swaai Om ja-ya Jagadish ha-re Om ja-ya Jagadish ha - re

B *mp* Pa-ramesh-wa ra - Om *mp* Om ja-ya Jagadish

76 *mp*

I *mp*

Vln. II *mp*

Vla. *mp*

76 *mp*

Vc. *mp*

Detailed description: This page of a musical score for 'Om Jaya Jagadish Hare' contains staves for woodwinds, strings, and vocalists. The woodwind section includes Flute 1, B♭ Clarinet (1 and 2), and Horns (2, 3, and 4). The string section includes Violins I and II, Viola, and Violoncello. The vocal section includes Soprano, Alto, Tenor, and Bass. The score is in 11/8 time and features a key signature of one flat. The tempo is marked 'mp' (mezzo-piano). The lyrics are in Sanskrit/Hindi, and the vocal parts include the phrase 'Om ja-ya Jagadish ha-re'. The page number '76' is indicated at the beginning of each system.

Om Jaya Jagadish Hare

♩ = 86
5 Tempo I

82

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B. Cl. 1

B. Cl. 2

Hn. 2

Hn. 3

Tuba

Timp.

mp

mp

p

f

mp

p

p

f

f

82

S

A

T

B

Tempo I

5

dishha - re Om ja-ya Jaga-dishha - re Om ja-ya Jaga-dishha - re

re Om ja-ya Jagadish ha - re Om ja-ya Jagadish ha - re Om ja-ya Ja - ga

Om ja-ya Jagadish ha - re Om ja-ya Jagadish ha - re Om ja-ya Jagadish hare

ha - re Om ja-ya Jagadish ha - re Om ja-ya Jagadish ha - re

♩ = 86
5 Tempo I

82

Vln. I

Vln. II

Vla.

Vc.

DB

f

f

f

p

f

88

Fl. 1

Fl. 2

B♭ Cl. 1

Hn. 1

Hn. 3

Timp.

S. *f*

A.

Vln. I

Vln. II

Vla.

Vc. 88

Tumakarunaa ke saagara _ Tumapaala-na kartaa Swaamituma

Swaamitumapaa-la-na kar-taa _ Swaamitumapaa-la-na kar-taa _

Detailed description: This is a page of a musical score for the piece 'Om Jaya Jagadish Hare'. The score is arranged in a multi-staff format. At the top, the title 'Om Jaya Jagadish Hare' and page number '13' are present. The score begins at measure 88. The instruments listed on the left are Flute (Fl.) with two parts, Bass Clarinet (B♭ Cl.) with one part, Horns (Hn.) with three parts, Timpani (Timp.), Soprano (S.), Alto (A.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The vocal parts (S. and A.) include lyrics in Hindi: 'Tumakarunaa ke saagara _ Tumapaala-na kartaa Swaamituma' and 'Swaamitumapaa-la-na kar-taa _ Swaamitumapaa-la-na kar-taa _'. The dynamic marking *f* (forte) is used throughout the score. The notation includes various musical symbols such as notes, rests, and slurs.

Om Jaya Jagadish Hare

This musical score is for the piece "Om Jaya Jagadish Hare". It features a variety of instruments and vocal parts. The instruments include Flute (Fl.), Bassoon (Bsn.), Horns (Hn.), Trumpets (B♭ Tpt.), Trombones (Tbn.), Baritone (BTbn.), Tuba, Timpani (Timp.), Violins (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (DB). The vocal parts are for Soprano (S), Alto (A), Tenor (T), and Bass (B). The score is divided into measures, with a measure number of 92 indicated at the beginning of several staves. The dynamics are marked as *ff* (fortissimo) throughout the piece. The vocal parts have lyrics in Devanagari script: "Swaa-mi tu-ma Mai moo-rakh kha-la-khaa-mi". The Tenor and Bass parts have a final line of lyrics: "Mai moo-rakh kha-la-khaa-mi".

96

Bsn. 1 2

Hn. 1 2 3 4

B♭ Tpt. 1 2

Tbn. 1 2

BTbn.

Tuba

Timp.

96 *ff*

S
Mai se Mai se Mai se - va - ka tu-ma swaa-mi Mai se - va - ka tu - ma swaa - mi Mai se - va-ka tu - ma swaa-

A
Mai se Mai se Mai se - va - ka tu-ma swaa-mi Mai se - va - ka tu - ma swaa - mi Mai se - va-ka tu - ma swaa-

T
va-ka va-ka Mai se - va - ka tu-ma swaa-mi Mai se - va - ka tu - ma swaa-mi Mai se - va - ka tu-ma swaa-mi

B
va-ka va-ka Mai se - va - ka tu-ma swaa-mi Mai se - va - ka tu - ma swaa-mi Mai se - va - ka tu-ma swaa-mi

Vln. I II

Vla.

Vc.

DB

8^{vb}

Om Jaya Jagadish Hare

100 (picc.) (Fl.1) mp

1 2 1 2 1 2 1 2

Fl. 1 2

Ob. 1 2

B♭ Cl. 1 2

Bsn. 1 2

100 Hn. 1 2 3 4

B♭ Tpt. 1 2

Tbn. 1 2

BTbn. Tuba

100 S. A. T. B.

mi Mai se - va - ka tu - ma swaa - mi tu - ma swaa - mi tu - ma swaa Kri - paa ka - ro Bhar - - - taa

mi Mai se - va - ka tu - ma swaa - mi tu - ma swaa - mi tu - ma swaa Kri - paa ka - ro Bhar - - - taa

Mai se - va - ka tu - ma swaa - mi tu - ma swaa - mi tu - ma swaa - mi Kri - paa ka - ro Bhar - - - taa

Mai se - va - ka tu - ma swaa - mi tu - ma swaa - mi tu - ma swaa - mi Kri - paa ka - ro Bhar - - - taa

100 Vln. I II

Vla. Vc. DB

ff ff ff ff

105

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B. Cl. 1 *mp*

B. Cl. 2 *mp*

Bsn. 1 *p*

Bsn. 2 *mp*

Hn. 2 *f*

S. *mp* *pp* *p* *mf* *f*
ja-ya Ja-ga-dish

A. *mp* *pp* *p* *mf* *f*
Om ja-ya Ja-ga-dishtha - re ja-ya Ja-ga-dishja-ya Ja-ga-dish ja-ya Ja-ga-dish ha - re ja-ya Ja-ga-dish

T. *mp* *pp* *p* *mf* *f*
ja-ya Ja-ga-dish

B. *mp* *pp* *p* *mf* *f*
Om ja-ya Ja-ga-dishtha - re ja-ya Ja-ga-dishja-ya Ja-ga-dish ja-ya Ja-ga-dish ha - re ja-ya Ja-ga-dish

Vln. I *p* *mf* *f* *ff*

Vln. II *mp* *p* *mf* *f*

Vla. *mp* *p* *mf* *f*

Vc. *mp* *p* *mf* *f*

DB 105 *mp* *p* *mf* *f*

Om Jaya Jagadish Hare

18

110 (picc.)

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *ff*

Ob. 2 *ff*

B♭ Cl. 1 *ff*

B♭ Cl. 2 *ff*

Bsn. 1 *ff*

Hn. 1 *ff*

Hn. 2 *ff*

Hn. 3 *ff*

B♭ Tpt. 1 *ff*

B♭ Tpt. 2 *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

B♭ Tbn. *ff*

Tuba *ff*

Timp. *ff*

S. *ff*
— ja-ya Ja-ga-dish— ha - re — ja-ya Ja-ga-dish— ja-ya Ja-ga-dish— ha - re

A. *ff*
ja-ya Ja-ga-dish—

T. *ff*
— ja-ya Ja-ga-dish— ha - re — ja-ya Ja-ga-dish— ja-ya Ja-ga-dish— ha - re

B. *ff*
ja-ya Ja-ga-dish—

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

DB *ff*

mp

mp

mp

mp

6

114

Fl. 1 (Fl.1) *p*

Fl. 2 *p*

Bs.Cl. 1 *mp*

Bsn. 1 *mp*

Bsn. 2 *mp*

S. *p* solo
 Tu-ma ho e-ka a-go-cha-ra Sa-ba ke praa-na-pa-ti

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

DB *mp*

6



119

Fl. 1

Fl. 2 *mf*

Bs.Cl. 1 *mf*

Bs.Cl. 2 *mf*

Bsn. 1 *mf*

S. *mp* solo
 Swaami sa-ba ke praa-na-pa-ti *p* Ki-sa vi-dhi mHoon da-yaa-ma-ya *mf* Tu-ma ko main ku-ma- *f*

A. *mp* solo
 Swaami sa-ba ke praa-na-pa-ti *mp* Ki-sa vi-dhi mHoon da-yaa-ma-ya *mf* solo Tu-ma ko main ku-ma- *f*

T. *mp* solo
 Ki-sa vi-dhi mHoon da-yaa-ma-ya *mf* solo Tu-ma ko main ku-ma-ti *f*

B. *mp* solo
 Ki-sa vi-dhi mHoon da-yaa-ma-ya *mf* solo Tu-ma ko main ku-ma-ti *f*

Vln. I *f*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

DB *mf*

Om Jaya Jagadish Hare

124

Fl. 1

1

Ob. 2

B♭ Cl. 1

2

124

Hn. 1

2

3

4

B♭ Tpt. 1

2

Tbn. 1

2

BTbn.

Tuba

Timp.

124

S. tutti *ff*

A. tutti *ff*

T. tutti *ff*

B. tutti *ff*

ti Tu-ma ko main ku-ma-ti Om ja-ya Ja-ga-dish ha-re ha-re ha-re ha-re

ti Tu-ma ko main ku-ma-ti Om ja-ya Ja-ga-dish ha-re ha-re ha-re ha-re

Tu-ma ko main ku-ma-ti Om ja-ya Ja-ga-dish ha-re ha-re ha-re ha-re

Tu-ma ko main ku-ma-ti Om ja-ya Ja-ga-dish ha-re ha-re ha-re ha-re

124

Vln. I *ff*

Vln. II *ff*

Vla. *f* *ff*

Vc. *ff*

DB 124 *ff*

Tempo II ♩ = 48

129

Fl. 1 (Fl.1) *pp*

Ob. 2

1 *pp*

2 *pp*

Bsn. 1 *ff*

2 *ff*

2

Hn. 3 *pp*

4 *pp*

B♭ Tpt. 1

2

1 *pp*

2

Tbn. 1

2

B♭ Tbn.

Tuba

Timp. *pp*

129

S *pp solo*

A *pp solo*

T *pp solo*

B *pp solo*

Om ja-ya Ja-ga-dish ha-re

7

Dee-na ban-dhu du-kha ha-ra-ta ban-dhu

Dee-na ban-dhu du-kha ha-ra-ta ban-dhu

Dee-na ban-dhu du-kha ha-ra-ta Dee-na

Om ja-ya Ja-ga-dish ha-re

7

Dee-na ban-dhu du-kha ha-ra-ta Dee-na

129

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp* div. unis. div.

DB *pp*

8

Tempo I ♩ = 86

155 (Fl.1) *ff* *mp* *mf*

Fl. 1

1 *ff* *mp* *mf*

Ob. 2 *ff*

1 *ff* *mp* *mf*

B. Cl. 2 *ff*

1 *ff* *mp*

Bsn. 2 *ff* *mp*

155 *ff*

Hn. 1 *ff*

4 *ff*

155 *ff* *tutti* *ff* *tutti* *ff* *tutti*

S ha - re Om ja - ya Ja - ga - dish ha - re

A ha - re Om ja - ya Ja - ga - dish ha - re

T Ja - ga - dish Om ja - ya Ja - ga - dish ha - re

B Ja - ga - dish Om ja - ya Ja - ga - dish ha - re

8

Tempo I ♩ = 86

155 *ff* *mp* *mf*

Vln. I *ff* *mp* *mf*

II *ff* *mp* *mf*

Vla. *ff* *mp* *mp*

Vc. *ff* *mp* *mf*

DB 155 *ff* *mp*

161

Ob. 1 *f* *ff*

Ob. 2

B. Cl. 1 *f* *ff*

B. Cl. 2 *ff*

Bsn. 1 *ff*

Bsn. 2 *f* *ff*

Hn. 3 *ff*

Hn. 4 *ff*

S *f* *ff* Vish-a-ya Vish-a-ya vikaaramitaavo Vish-a-ya vikaarami - taavo Vish-a-ya vikaaramitaavo Vish-a-ya vikaarami - taavo

A *f* *ff* Vish - a-ya Vish-a-ya vikaaramitaavo Vish-a-ya vikaarami - taavo Vish-a-ya vikaaramitaavo Vish-a-ya vikaarami - taavo

T *f* *ff* Vishaya Vish - a-ya vika - rami - taa - vo

B *f* *ff* Vish-a-ya Vish-a-ya vikaaramitaavo Vish-a-ya vikaarami - taavo Vish - a-ya vika - rami - taa - vo

Vln. I *f* *ff*

Vln. II *f* *ff*

Vla. *f* *ff*

Vc. *f* *ff*

DB 161 *f* *ff*

166

1 Fl. *p*

2 Fl. *p*

Ob. 1 *p* *mp*

B♭ Cl. 1 *p* *mp*

1 Bsn. *p* *mp*

2 Bsn. *p* *mp*

166

1 Hn. *p* *mp*

2 Hn. *p* *mp*

3 Hn. *p* *mp*

Timp. *p* *mp*

T. *mp*
Paa - pa *mp*

B. *mp*
Paa - pa

Vln. II *p* *mp*

Vla. *p*

Vc. *p* *mp*

166 DB *p* *mp*

Detailed description: This page of a musical score contains measures 166, 167, and 168. The score is for a full orchestra and includes vocal parts. The woodwind section (Flutes, Oboe, Clarinet, Bassoons) and strings (Violins II, Viola, Violoncello, Double Bass) are marked with dynamics *p* (piano) and *mp* (mezzo-piano). The vocal parts (Tenor and Bass) enter in measure 168 with the lyrics "Paa - pa". The percussion section (Timpani) has a rhythmic pattern starting in measure 166. The score is written in a common time signature.

170

Ob. 1 *mf* *ff*

Ob. 2 *ff*

B. Cl. 1 *ff*

B. Cl. 2 *ff*

Bsn. 1 *mf* *f* *ff*

Bsn. 2 *mf* *f* *ff*

Hn. 1 *mf* *f* *ff*

Hn. 2 *mf* *f* *ff*

Hn. 3 *mf* *f* *ff*

Hn. 4 *mf* *f* *ff*

Tbn. 2 *ff*

BTbn. *ff*

Tuba *ff*

Timp. *mf* *f* *ff*

T. *mf* *f* *ff*

B. *mf* *f* *ff*

ha - ro De - vaa Paa - pa ha - ro De - vaa Swaa-mi paa - pa ha-ro De-vaa

ha - ro *f* De - vaa Paa - pa ha - ro De - vaa Swaa-mi paa - pa ha-ro De - vaa

170

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

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

Vla. *ff*

Vc. *ff*

DB *mf* *f* *ff*

174

Fl. 1

(picc.)

ff

1

Ob. 2

ff

Bs Cl. 1

ff

174

1

2

Hn. 3

4

1

ff

2

Bs Tpt.

ff

1

ff

2

Tbn.

BTbn.

Tuba

Timp.

174

S

A

T

B

Shra-dhaa bhak - ti ba - dhaa - o

Shra-dhaa bhak - ti ba - dhaa - o

Paa - pa

ff

Paa - pa

ff

Paa - pa

ff

Paa - pa

ff

174

I

ff

II

ff

Vla.

ff

Vc.

ff

174

DB

ff

Om Jaya Jagadish Hare

28

178

1 Fl.

2 Fl.

1 Ob.

2 Ob.

1 B♭ Cl.

2 B♭ Cl.

1 Bsn.

2 Bsn.

This section contains the musical notation for woodwinds and brass instruments. It includes parts for Flute (1 and 2), Oboe (1 and 2), B♭ Clarinet (1 and 2), Bassoon (1 and 2), and Horn (1, 2, 3, 4). The notation is in 4/4 time and features various rhythmic patterns and melodic lines.

178

1 Hn.

2 Hn.

3 Hn.

4 Hn.

1 B♭ Tpt.

2 B♭ Tpt.

1 Tbn.

2 Tbn.

B♭ Tbn.

Tuba

Timp.

This section contains the musical notation for brass instruments and percussion. It includes parts for Horn (1, 2, 3, 4), B♭ Trumpet (1 and 2), Trombone (1 and 2), B♭ Trombone, Tuba, and Timpani. The notation is in 4/4 time and features rhythmic patterns and melodic lines.

178

S

A

T

B

De - vaa Swaa - mi paa - pa ha-ro De-vaa Shra-dhaa bhak-ti ba-dhaa - o Shra-dhaa bhak - ti ba-dhaa -

De - vaa Swaa - mi paa - pa ha-ro De - vaa... Shra-dhaa bhak-ti ba - dhao Shra-dhaa bhak - ti ba-dhaa -

ha - ro Swaa - mi paa - pa ha-ro De-vaa Shra-dhaa bhak-ti ba-dhaa - o Shra-dhaa bhak - ti ba-dhaa-o

ha - ro Swaa - mi paa - pa ha-ro De - vaa... Shra-dhaa bhak-ti ba - dhao Shra-dhaa bhak - ti ba - dhao

This section contains the vocal score for Soprano (S), Alto (A), Tenor (T), and Bass (B). The lyrics are written below the notes. The notation is in 4/4 time and features a melodic line with lyrics.

178

I Vln.

II Vln.

Vla.

Vc.

DB

This section contains the musical notation for strings and double bass. It includes parts for Violin (I and II), Viola, Violoncello (Vc.), and Double Bass (DB). The notation is in 4/4 time and features rhythmic patterns and melodic lines.

182 (picc.)

Fl. 1, 2

Ob. 1, 2

B♭ Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2, 3, 4

B♭ Tpt. 1, 2

Tbn. 1, 2

B♭ Tbn.

Tuba

Timp.

S

A

T

B

Vln. I, II

Vla.

Vc.

DB

o Shra-dhaa bhak - ti ba - dhaa - o San - ta - na ki se - vaa ki se - vaa ki se Om ja-ya Ja-ga-dish

o Shra-dhaa bhak - ti ba - dhaa - o San - ta - na ki se - vaa ki se - vaa ki se Om ja-ya Ja-ga-dish

Shra-dhaa bhak - ti ba - dhaa - o San - ta - na ki se - vaa ki se - vaa ki se - vaa Om ja-ya Ja-ga-dish

Shra-dhaa bhak - ti ba - dhaa - o San - ta - na ki se - vaa ki se - vaa ki se - vaa Om ja-ya Ja-ga-dish

Om Jaya Jagadish Hare

186 (picc.) rit.

Fl. 1 *ff* *mf*

Fl. 2 *ff* *mp* *p* *pp*

Ob. 1 *ff* *mf*

Ob. 2 *ff* *mf*

B♭ Cl. 1 *ff* *mf* *mp*

B♭ Cl. 2 *ff* *mf* *p* *pp*

Bsn. 1 *mp* *p* *pp*

Bsn. 2 *mp* *p* *pp*

Hr. 1 *ff* *mf*

Hr. 2 *ff* *mf*

Hr. 3 *ff* *mf*

Hr. 4 *ff* *mf*

B♭ Tpt. 1 *ff*

B♭ Tpt. 2 *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

B Tbn. *ff*

Tuba *ff*

S. *ff* *rit.*

A. *ff*

T. *ff*

B. *ff*

Vln. I *ff* *mf* *p* *pp*

Vln. II *ff* *mf* *p* *pp*

Vla. *ff* *mf* *p* *pp*

Vc. *ff* *mf* *p* *pp*

DB *ff* *p* *pp*

II. Sri Ram Jai Ram Jai Jai Ram

Adagio raghunatha

(Fl.1)

The score is for a concert band and vocal ensemble. It includes parts for Flute (1), 2 Oboes, 2 Clarinets in Bb, Bassoon (1, 3), Horn in F (2, 3, 4), Timpani, Soprano, Alto, Tenor, Bass, Violin (I, II), Viola, Violoncello, and Double Bass. The tempo is Adagio raghunatha, with a metronome marking of 48 quarter notes per minute. The key signature has one flat (Bb) and the time signature is 4/4. The vocal parts (Soprano, Alto, Tenor, Bass) sing the lyrics: *pp* Sri Ram jai Ram jai jai Ram. The instrumental parts feature various dynamics including *pp*, *ppp*, and *pp*. The score is divided into systems, with the vocalists and some instruments (Flute, Bassoon, Horns, Double Bass) appearing in the first system, and the strings and other woodwinds appearing in the second system.

8

Hn. 2

Hn. 3

Hn. 4

p

S

p solo

A

p solo

T

p solo

B

p solo

Sri Ram jai Ram jai jai Ram

Sri Ram jai Ram jai jai Ram

Sri Ram jai Ram jai jai Ram

f

f

f

f

f

f

I

Vln. II

Vc.

8

DB

p

Detailed description: This is a page of a musical score for the piece 'Sri Ram'. It features a vocal soloist section with four parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). The vocalists perform the phrase 'Sri Ram jai Ram jai jai Ram' in three measures. The first measure is marked with a piano (*p*) dynamic and a 'solo' instruction. The second and third measures are marked with a forte (*f*) dynamic. The instrumental section includes three Horns (Hn. 2, 3, 4), two Violins (Vln. I, II), Violoncello (Vc.), and Double Bass (DB). The horns play a melodic line in the first measure, followed by rests. The cellos and double basses provide a harmonic accompaniment, with the double bass marked with a piano (*p*) dynamic. The score is written in 4/4 time and includes various musical notations such as dynamics, articulation marks, and a 'solo' instruction.

Sri Ram

34

Fl. ¹ 20 *mp*

Bn. *mp*

Hn. ¹ 20 *mp*

S. ²⁰ Ram Sri Ram jai Ram jai jai Ram Sri Ram jai Ram jai jai

A. ²⁰ Ram Sri Ram jai Ram jai jai Ram Sri Ram jai Ram jai jai

T. ²⁰ Ram Sri Ram jai Ram jai jai Ram Sri Ram jai Ram jai jai

B. ²⁰ Sri Ram jai Ram jai jai Ram Sri Ram jai Ram jai jai Ram

Vln. I ²⁰

Vln. II ²⁰

Vla. ²⁰

Vc. ²⁰

DB ²⁰

Bsn. 1 ²⁴ *ff*

Bsn. 2 ²⁴ *f* *ff*

Hn. 4 ²⁴ *f* *ff*

S. ²⁴ Sri Ram jai Ram jai jai Ram *f* Ram *ff* Sri Ram jai Ram jai jai

A. ²⁴ Sri Ram jai Ram jai jai Ram *f* Sri Ram jai Ram jai jai Ram

T. ²⁴ Sri Ram jai Ram jai jai Ram *f* Ram *ff*

B. ²⁴ Sri Ram jai Ram jai jai Ram *f* Ram *ff*

Vln. I ²⁴ *f* *ff*

Vln. II ²⁴ *f* *ff*

Vla. ²⁴ *f* *ff*

Vc. ²⁴ *f* *ff*

DB ²⁴ *mf* *f* *ff*

Sri Ram

(picc.)

28

1 Fl. *mf* *mf*

2 Fl. *mf* *mf*

Ob. 2 *ff*

1 B♭ Cl. *ff*

2 B♭ Cl. *ff*

1 Bsn. *ff*

2 Bsn. *ff*

28

1 Hn. *ff*

2 Hn. *ff*

3 Hn. *ff*

4 Hn. *ff*

28

S Ram

A

T Sri Ram jai Ram jai jai Ram

B Ram Sri Ram jai Ram jai jai Ram

28

I Vln.

II Vln.

Vla.

Vc.

28 DB

Sri Ram

36

34

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

DB

ff

f

p

mp

mf

pp

Sri Ram jai Ram jai jai Ram

ff

f

p

pp

p

ff

f

p

pp

p

34

p

39 (Fl.1)

1 Fl. 1 *f*

2 Fl. 2 *f*

1 Ob. 2 *f*

1 B♭ Cl. 1 *f*

2 B♭ Cl. 2 *f*

1 Bsn. 1 *mf* *f* *mf*

2 Bsn. 2 *mf* *f* *mf*

1 Hn. 1 *mf* *f* *mf*

2 Hn. 2 *mf* *f* *mf*

3 Hn. 3 *mf* *f* *mf*

4 Hn. 4 *mf* *f* *mf*

Timp. *mf*

S *mf* *f* *p*
Sri Ram jai Ram jai jai Ram Sri Ram jai Ram jai jai Ram

A *mf* *f* *p*
Sri Ram jai Ram jai jai Ram Sri Ram jai Ram jai jai Ram

T *mf* *f* *p*
Sri Ram jai Ram jai jai Ram Sri Ram jai Ram jai jai Ram

B *mf* *f* *p*
Sri Ram jai Ram jai jai Ram Sri Ram jai Ram jai jai Ram

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

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

Vla. *mf* *f* *p*

Vc. *mf* *f* *p*

DB *mf* *f* *mf*

Sri Ram

38

44 *rit.* -----

S *p* Sri Ram jai Ram jai jai *pp* Ram Ram

A *p* Sri Ram jai Ram jai jai *pp* Ram Ram

T *p* Sri Ram jai Ram jai jai *pp* Ram Ram

Vln. I *p* *pp* *rit.* -----

Vln. II *p* *pp*

Vla. *p* *pp* *p* *pp*

Vc. *p* *pp*



50 (picc.) *pp* *pp* *mp* *mp*

FL. 1 2

B♭ Cl. 1 2

50 *a tempo*

S *p* Sri Ram jai Ram jai jai Ram *mp* Sri Ram jai Ram jai jai Ram

A Sri Ram jai Ram jai jai *mp* Sri Ram jai Ram jai jai

T *p* Sri Ram jai Ram jai jai *mp* Sri Ram jai Ram jai jai Ram

B *mp* Sri Ram jai Ram jai jai Ram

Vln. I *p* *mp*

Vln. II *mp*

Vla. *p* *mp*

Vc. 50 *mp*

54

1 Fl.

2 Fl.

1 B♭ Cl.

2 B♭ Cl.

54

Hn.

4

2

54

S

Sri Ram jai Ram jai jai Ram

A

Ram

T

8

Sri Ram jai Ram jai jai Ram

B

Sri Ram jai Ram jai jai Ram Sri Ram jai Ram jai jai Ram Sri Ram jai Ram jai jai

Vln. II

Vla.

Vc.

54

DB

mp

mp

mp

mp

Sri Ram

59 (Fl.1) *mp*

Fl. 1

Hn. 4

Timp. *mp*

S
Sri Ram jai Ram jai jai Ram Sri Ram jai Ram jai jai Ram Sri Ram jai Ram jai jai Ram

A
Sri Ram jai Ram jai jai Ram... Sri Ram jai Ram jai jai Ram... Sri Ram jai Ram jai jai Ram...

T
Sri Ram jai Ram jai jai Ram... Sri Ram jai Ram jai jai Ram... Sri Ram jai Ram jai jai Ram...

B
Ram

I

Vln. II

Vla.

Vc.

59 *mp*
DB

This page of the musical score for "Sri Ram" (page 44) features a variety of instruments. The woodwind section includes two Flutes (Fl. 1 and 2), two Oboes (Ob. 1 and 2), two Bassoons (Bsn. 1 and 2), and four Horns (Hn. 1-4). The brass section consists of two Trumpets (Vln. I and II) and two Trombones (Vla. and Vc.). The percussion section includes a Double Bass (DB). The score is marked with a forte (*ff*) dynamic and includes various musical notations such as slurs, accents, and dynamic hairpins. The key signature has one flat (B-flat), and the time signature is 4/4. The page number 75 is indicated at the beginning of each system.

79 *rit.* ----- *a tempo*
(Fl.1)

Fl. 1 *p* *pp* *pp*

Fl. 2 *pp*

B♭ Cl. 1 *pp*

B♭ Cl. 2 *pp*

Hn. 1 *f* *p* *pp*

Hn. 2 *f* *pp*

Hn. 3 *pp*

Hn. 4 *pp*

S *pp* Sri Ram

A *pp* Sri Ram

T *pp* Sri Ram

B *pp* Sri Ram

Vln. I *f* *p* *pp*

Vln. II *pp*

Vla. *f* *pp*

Vc. *f* *pp*

DB *f* *p* *pp*

III. Hanuman Chalisa

[16:30]

Allegro vanara ♩ = 86

The score is arranged in systems for various instruments and voices. The top system includes:

- (dble. Picc.)
- Flute
- Oboe (1 and 3 staves)
- Clarinet in B \flat (1 and 3 staves)
- Bassoon (1 and 3 staves)

The middle system includes:

- Horn in F (1, 2, 3, and 4 staves)
- 2 Trumpets in B \flat
- Trombones 2
- BTbn.
- Tuba
- Timpani

The bottom system includes:

- Soprano
- Alto
- Tenor
- Bass
- Violin I and II
- Viola
- Violoncello
- Double Bass

Dynamic markings include *pp*, *p*, and *mp*. The score features complex rhythmic patterns, including triplets and sixteenth notes, and uses various articulation marks like slurs and accents.

10 (picc.) *p*

Fl. 1 2

Ob. 1 2 *p*

B♭ Cl. 1 2

Bsn. 1 2

Hn. 1 2 3 4 *p*

Timp. *p*

Vln. I II

Vla. *p*

Vc. *p*

DB 10 *p*

Hanuman Chalisa

15 (FL1)

Fl. 1 *p*

Fl. 2 *p*

Ob. 1 *p*

Ob. 2 *p*

B♭ Cl. 1 *p*

Bsn. 1

Bsn. 2

Hn. 1 *mf*

Hn. 2 *mf*

Hn. 3 *mf*

Hn. 4 *mf*

Timp.

Vln. II *p*

Vla. *p*

Vc.

DB 15

Detailed description: This page of a musical score for 'Hanuman Chalisa' contains staves for woodwinds, brass, strings, and percussion. The woodwind section includes two flutes (Fl. 1 and 2), two oboes (Ob. 1 and 2), and one B♭ clarinet (B♭ Cl. 1). The brass section includes two bassoons (Bsn. 1 and 2). The string section includes four horns (Hn. 1-4), two violins (Vln. I and II), one viola (Vla.), one violin (Vc.), and one double bass (DB). The percussion section includes a timpani (Timp.). The score is in 2/4 time and features various dynamics such as *p* (piano) and *mf* (mezzo-forte). The woodwinds and brass play melodic lines, while the strings provide a rhythmic accompaniment. The double bass part includes a measure with a '15' above it, likely indicating a measure number or rehearsal mark.

21

Ob. 1 *cresc.* *ff*

Ob. 2 *f* *cresc.* *ff*

B. Cl. 1 *f* *cresc.* *ff*

B. Cl. 2 *f* *cresc.* *ff*

Bsn. 1 *f* *f+* *ff*

Bsn. 2 *f+* *ff*

Hn. 1 *ff*

Hn. 2 *f* *cresc.* *ff*

Hn. 3 *f* *ff*

Hn. 4 *ff*

Timp. *f* *cresc.* *ff*

Sop. *ff*
Shreegu-ru chara-na saro-ja ra-ja ni-ja manumu-kuru

Ten. *ff*
Shreegu-ru chara-na saro-ja ra-ja ni-ja manumu-kuru

Vln. I *f* *cresc.* *ff*

Vln. II *f* *cresc.* *ff*

Vla. *f* *cresc.* *ff*

Vc. *f* *cresc.* *ff*

DB 21 *f* *cresc.* *ff*

Hanuman Chalisa

52

39 (Fl.1) *f*

Fl. 1 *f*

Fl. 2 *mp* *f*

Ob. 1 *f*

Ob. 2 *f*

Bsn. 1 *f*

Bsn. 2 *f*

Hn. 1 *f*

Hn. 2 *f*

Hn. 3 *f*

Hn. 4 *p* *f*

2 Tpt. *f*

Tbn. 1 *f*

Tbn. 2 *f*

BTbn. *f*

Tuba *f*

Timp. *f*

Sop. *f* bu - ddhi-hee - na

Alto *mp* bu - ddhi-hee - na ta - nu jaa - ni - ke _ su - mi - raun pa - va - na - ku - maa - ra *f* bu - ddhi-hee - na

Ten. *mp* bu - ddhi-hee - na ta - nu jaa - ni - ke _ su - mi - raun pa - va - na - ku - maa - ra *f* bu - ddhi-hee - na

Bass *mp* bu - ddhi-hee - na ta - nu jaa - ni - ke _ su - mi - raun pa - va - na - ku - maa - ra *f* bu - ddhi-hee - na

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

DB *f* arco

Hanuman Chalisa

54 (picc.) 55

Fl. 1 2

Ob. 1 2

B♭ Cl. 1 2

Bsn. 1 2

Hn. 2 3 4

2 Tpt. 1 2

Tbn. 1 2

BTbn.

Tuba

Sop. 54 *p* de-hu *ff* bi-kaa - ra

Alto ha-ra

Ten. mo-heen_ huka

Bass bi-dyaa le-sa

Vln. I II

Vla. *p*

Vc. *ff*

DB 54 *ff* arco

65 (3)

Ob. 1 *ff*

B♭ Cl. 1 *ff*

1 *ff*

Bsn. 2 *ff*

Timp. *ff*

Sop. *ff*
ma-haa - bee - ra bi - kra-ma ba-ja-ran-gee

Alto *ff*
an-jan-i - pu - tra pa-va-na-su-ta naa-maa
ku-ma-ti ni-vaa-ra su - ma-ti ke san-gee

Ten. *ff*
an-jan-i - pu - tra pa-va-na-su-ta naa-maa

Bass *ff*
ma-haa - bee - ra bi - kra-ma ba-ja-ran-gee

65 (3)

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

DB *ff*

Hanuman Chalisa

58

4

68

5

Fl. 2

Ob. 1

1

Bsn.

2

2

Hn.

4

Tuba

Sop.

Alto

Ten.

Bass

68

kanchanabarana biraa-ja sube - saa kaananakundala dhva

kanchanabarana biraa-ja sube - saa kaananakundala ba - jra bi -

8

kunchitakesaa au

kunchitakesaa haa - tha jaa

4

68

5

Vln. I

Vln. II

Vla.

Vc.

68

DB

72 (Fl.1)

1 Fl. 2

Ob. 1

1 B♭ Cl. 2

1 Bsn. 2

2 Hn. 4

2 Tpt. Tuba

72 Sop. Alto Ten. Bass

72 I Vln. II Vla. Vc. DB

f *mf* *mp* *p*

f *mf* *mp* *p*

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

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

ff

jai

jai

raa - - - - - jai

jai

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

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

ff

Hanuman Chalisa

60

78

Bsn. 1 *p* *mp*

Bsn. 2 *p* *mp*

Hn. 1 *p* *mf*

Hn. 2 *p* *mf*

Hn. 3 *p* *mp* *mf*

Hn. 4 *p* *mp*

Tuba *p* *mp*

Timp. *p* *mp*

Vln. I *pp* *p* *mp*

Vln. II *mp*

Vla. *pp* *p* *mp*

Vc. *pp* *p* *mp*

DB 78 *p* *mp*

mp pizz.

85

Ob. 1 *f*

B♭ Cl. 2

Bsn. 1 *f* *mf*

Hn. 3 *f*

Hn. 4 *f*

Sop. *f* *dim.*
vi-dyaa-vaa - na gu-nee a - ti chaatu-ra

Alto *f*
vi-dyaa-vaa - na gu-nee a - ti chaatu-ra

Ten. *f*
vi-dyaa-vaa-na gu-nee a - ti chaa-tu - ra

Bass *f*
te - ja pra-taa-pa ma - haa ja-ga ban-da-na vi-dyaa-vaa-na gu-nee a - ti chaatu - ra raa-ma kaa - ja

85

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

DB 85 *f* *arco* *mf*

7

88 (Fl.1) 8

Fl. 1 *mp*

Ob. 1 *ff*

B♭ Cl. 1 *ff*

B♭ Cl. 2 *ff*

Bsn. 1 *ff*

Hn. 1 *ff*

Hn. 2 *ff*

Hn. 3 *ff*

Hn. 4 *ff*

BTbn. *ff*

Tuba *ff*

Timp. *ff*

Sop. *(mp)*
raa-ma kaa-ja ka - ri - be ko aa - tu-ra pra-bhu cha - ri-tra pra-bhu cha - ri-tra *ff*

Alto *(mf)*
raa-ma kaa-ja ka-ri-be ko pra-bhu cha - ri-tra pra-bhu cha - ri-tra *ff*

Ten. *(mf)*
raa-ma kaa-ja ka - ri - be ko aa - tu-ra pra-bhu cha - ri-tra pra-bhu cha - ri-tra *ff*

Bass *(mp)*
ka - ri - be ko aa - tu-ra ha-nu-maan ha-nu-maan ha - nu - maan *ff*

Vln. I *mp* *ff*

Vln. II *mf* *mp* *ff*

Vla. *mf* *ff*

Vc. *mf* *ff*

DB *ff*

Hanuman Chalisa

64

9

1
Ob.

2

1
B. Cl.

2

Bsn. 1

1
Hn.

2

3

4

BTbn.

Tuba

Timp.

Sop.

Alto

Ten.

Bass

prabhu cha - ri-tra su-ni-be ko ra-si-yaa raa - ma la - kha-na see-taa ma-na ba-si-yaa sook-shma roo-pa dha-ri si-ya hin di-khaa-vaa
ff

prabhu cha - ri-tra su-ni-be ko ra-si-yaa raa - ma la - kha-na see-taa ma-na ba-si-yaa

prabhu cha - ri-tra su-ni-be ko ra-si-yaa raa - ma la - kha-na see-taa ma-na ba-si-yaa

ha - nu - maan ha - nu - maan

9

I
Vln.

II

Vla.

Vc.

DB

Musical score for Hanuman Chalisa, page 65, measures 98-101. The score includes parts for Flutes (Fl.), B♭ Clarinets (B♭ Cl.), Bassoons (Bsn.), Horns (Hn.), Violins (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (DB).

Measures 98-101:

- Fl. (Fl. 1):** Measures 98-101. Measure 100 has a dynamic marking of *pp*. Measure 101 has a dynamic marking of *pp*.
- B♭ Cl.:** Measures 98-101. Measure 99 has a dynamic marking of *p* with an accent (>) and a dynamic marking of *pp*. Measure 100 has a dynamic marking of *pp*.
- Bsn.:** Measures 98-101. Measure 100 has a dynamic marking of *mp*. Measure 101 has a dynamic marking of *mp*.
- Hn.:** Measures 98-101. Measure 99 has a dynamic marking of *pp*. Measure 101 has a dynamic marking of *pp*.
- Vln.:** Measures 98-101. Measure 99 has a dynamic marking of *p*. Measure 100 has a dynamic marking of *pp*. Measure 101 has a dynamic marking of *pp*.
- Vla.:** Measures 98-101. Measure 99 has a dynamic marking of *p*. Measure 100 has a dynamic marking of *pp*. Measure 101 has a dynamic marking of *pp*.
- Vc.:** Measures 98-101. Measure 99 has a dynamic marking of *p*. Measure 100 has a dynamic marking of *pp*. Measure 101 has a dynamic marking of *pp*.
- DB:** Measures 98-101. Measure 98 has a dynamic marking of *pp*. Measure 100 has a dynamic marking of *pp*. Measure 101 has a dynamic marking of *pp*.

Hanuman Chalisa

66

106

Fl. 1

Fl. 2

Bs Cl. 1

Bs Cl. 2

Bsn. 1

Bsn. 2

106

Hn. 1

Hn. 2

Hn. 3

Hn. 4

106

Sop.

Alto

Ten.

Bass

p bi-ka-ta roo-pa dha - - - ri lan-ka

p bi-ka-ta roo-pa dha - - - ri lan-ka

p bi-ka-ta roo-pa dha - - - ri lan-ka

p bi-ka - ta roo-pa dha - - - ri lan-

106

Vln. I

Vln. II

Vla.

Vc.

DB

113 (10)

Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Bsn. 1

p *ff* *p* *ff* *p* *ff* *p* *ff*

113

Hn. 1
Hn. 2
Hn. 3
Hn. 4

p *ff* *p* *ff* *p* *ff* *p* *ff*

113

Sop.
Alto
Ten.
Bass

ja-raa-vaa dha-ri roo-pa
ja-raa-vaa ra san
ja-raa-vaa a-su haa-re
ka ja-raa bhee-ma roo-pa bhee-ma

113 (10)

Vln. I
Vln. II
Vla.
Vc.
DB

p *ff* *p* *ff* *p* *ff* *p* *ff*

Hanuman Chalisa

68

119 (picc.)

Fl. 1 2

Ob. 1 2

Bs. Cl. 1 2

Bsn. 1 2

Hn. 1 3

Sop. *ff*
raa - ma

Alto *ff*
raa - ma

Ten. *ff*
raa - ma

Bass *ff*
raa - ma

Vln. I II

Vla.

Vc.

DB *ff*

Hanuman Chalisa

70

128

Fl. 2

1

Ob. 2

1

Bs. Cl. 2

1

Bsn. 2

1

Hn. 2

3

4

2 Tpt.

Sop.

Alto

Ten.

Bass

I

II

Vla.

Vc.

DB

128

128

13

13

ff

ff

ff

ff

tu-ma ma-ma pri-ya bha-ra-ta-hi sa-ma bhaa-ee sa - ha-sa sa - ha-sa ba-da-na tum-ha-ro ja - sa gaa-vain

bhaa-ee sa - ha-sa sa - ha-sa ba-da-na tum-ha-ro ja - sa gaa-vain

tu-ma ma-ma pri-ya bha-ra-ta-hi sa-ma bhaa-ee sa - ha-sa sa - ha-sa sa - ha-sa ba-da-na tum-ha-ro ja - sa gaa-vain

raam bhaa-ee sa - ha-sa sa - ha-sa sa - ha-sa ba-da-na tum-ha-ro ja - sa gaa-vain

Hanuman Chalisa

♩ = 70

Meno mosso

72

136 (Fl.1)

Fl. 1 *mf* *mp* *p*

Fl. 2 *mf* *mp* *p*

Ob. 1 *mf* *mp* *p*

Ob. 2 *mf* *mp* *p*

B♭ Cl. 1 *f* *mf* *mp* *p*

B♭ Cl. 2 *mf* *mp* *p*

Hr. 2 *f* *mf* *mp*

Hr. 3 *mf* *mp* *p*

Hr. 4 *f* *mf* *mp*

Tuba *f* *mf*

Timp. *f* *mf* *mp*

Sop. *f* (mp) *p*
sa-na-kaa-di-kabrahmaadimu - neesaa sa-na-kaa-di-kabrahmaadimuneesaa *p* solo

Alto *f*
sa-na-kaa-di-kabrahmaadimu - neesaa sa-na-kaa-di-kabrahmaadi *p* saa

Ten. (mf) *p*
maadimu - neesaa sa-na-kaa-di-kabrahmaadi muneesaa

Bass (mf) *p*
sa - naka - di-kabrahmaadimuneesaa

Meno mosso ♩ = 70

136

Vln. I *f* *mp* *p*

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

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

Vc. *f* *mf* *p*

DB 136 *f* *mf*

Hanuman Chalisa

15

73

142

1

Fl.

2

Ob. 1

1

B♭ Cl.

2

1

Bsn.

2

142

1

Hn.

3

4

Tuba

p solo

Sop.

saa — naa - radasaara - da sa - hitaa - hee - saa ja - ma ku - be - ra

Alto

p naa - radasaara - da sa - hitaa - hee - saa

Bass

p solo

digapaalajahaan

142

1

Vln.

II

Vla.

Vc.

142

DB

p

Hanuman Chalisa

74

150

16

Fl. 1

Fl. 2

Ob. 1

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

4

Tuba

150

Sop.

ka - bi ko - bi - da tu - ma u - pa - kaa - ra

Alto

tu - ma u - pa - kaa - ra

Ten.

8

kahisakekahaan te sugreevahin keenhaa

Bass

te sugreevahin keenhaa

150

16

Vln. I

Vln. II

Vla.

Vc.

150

DB

Tempo I ♩ = 86

157

1 Ob. *p*

2 *p*

B♭ Cl. 1 *p*

Bsn. 2 *p*

157

1 Hn. *p*

2 *p*

3 *p*

4

157

Sop. raa - ma mi-laa - ya raa - ja pa-da deen

Alto raa - ma mi-laa - ya raa - ja pa-da deen

Ten. raa - japa-da haa

Bass raa - japa-da haa

Tempo I ♩ = 86

Vla. *mp*

Vc. *mp*

157 DB

167 (18)

B♭ Cl. 1 2

Hn. 1 2 3 4

Tuba

Timp.

Sop. tutti
leel-yo_ ma - dhu-ra_

Alto
lan - ke-shwa-ra bha-e ju - ga sa - ha-stra taa - hi_ pha-la jaa-noo

Ten.
sa - ba ja - ga jaa-naa_ jo - ja-na pa-ra bhaa-noo leel-yo_ ma - dhu-ra_

Bass
lan - ke-shwa-ra bha-e ju - ga sa - ha-stra taa - hi_ pha-la jaa-noo

Vln. I II

Vla.

Vc.

DB 167

Hanuman Chalisa

78 170 (19)

(picc.)

Fl. 1 *f* *ff*

Fl. 2 *ff*

Ob. 1 *ff*

Ob. 2 *ff*

Bs Cl. 1 *f* *ff*

Bs Cl. 2 *mf* *ff*

Bsn. 1 *ff*

Bsn. 2 *ff*

Hn. 1 *ff*

Hn. 2 *ff*

Hn. 3 *f* *ff*

Hn. 4 *ff*

2 Tpt. 1 *ff*

2 Tpt. 2 *ff*

BTbn. *ff*

Tuba *mf* *ff*

Sop. *ff*
pra-bhu pra-bhu pra-bhu pra-bhu pra-bhu pra-bhu pra-bhu mu - dri-kaa

Alto *mf*
pra-bhu pra-bhu pra-bhu pra-bhu pra-bhu pra-bhu pra-bhu mu - dri-kaa

Ten. *f* *ff* *ff*
pra-bhu pra-bhu pra-bhu pra-bhu pra-bhu pra-bhu pra-bhu mu - dri-kaa

Bass *f* *ff* *ff*
f pra-bhu pra-bhu pra-bhu pra-bhu mu - dri-kaa me-li mu-kha maa-heen

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

DB *f* *ff*

Hanuman Chalisa

82

186

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B. Cl. 1

B. Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tuba

Timp.

Sop.

Alto

Ten.

Bass

Vln. I

Vln. II

Vla.

Vc.

DB

naa tu-ma rach-cha-ka

naa tu-marach-cha-ka

naa kaa - hoo da - ra

naa tu-ma-rach-cha - ka ko da - - - naa

190 (23)

1 (Fl.1) *pp*

2 *pp*

1 Ob. *pp*

2 *pp*

1 B. Cl. *pp*

2 *pp*

1 Bsn. *pp*

2 *pp*

2 Hn. *pp*

3 *pp*

4 *pp*

190 Sop. *pp* solo
aa-pa-na _ te-ja samhaa-ro aa-pai tee - non lo - ka

Alto *pp*
aa-pa-na _ te-ja samhaa-ro aa-pai

190 Ten. *pp* solo
aa-pa-na _ te-ja samhaa-ro aa-pai tee - non lo - ka

Bass *pp*
aa-pa-na _ te-ja samhaa-ro aa-pai

190 (23) Vln. I *pp* div.

II *pp* div.

Vla. *pp* div.

Vc. *pp* div.

190 DB *pp*

Hanuman Chalisa

84

(24)

197

Fl. 1 2

B♭ Cl. 1 2

Bsn. 1 2

Hn. 2 4

Sop. 197
haarka ten kaan - pai

Ten. 8
solo
pp bhoo - ta pi-saacha ni - ka - - - ta na-hin aa - - - -

Bass
haarka ten kaan - pai

197

Vln. I II
unis. pp

Vla. unis.

Vc.

DB 197

202

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

pp

pp

202

Hn. 1

Hn. 2

Tuba

pp

pp

Ten.

- - vai

202

Vln. I

Vln. II

Vla.

Vc.

DB

p

p

p

p

202

p

unis.

Hanuman Chalisa

88

221

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

2 Tpt.

Tbn. 1

Tbn. 2

BTbn.

Tuba

Timp.

Sop.

Alto

Ten.

Bass

Vln. I

Vln. II

Vla.

Vc.

DB

221

ma - na kra - ma ba - cha - na dhyaa - na jo laa - vai jo laa - vai

ma - na kra - ma ba - cha - na dhyaa - na jo laa - vai jo laa - vai

ma - na kra - ma ma - na kra - ma ba - cha - na dhyaa - na jo laa - vai jo laa - vai

ma - na kra - ma ma - na kra - ma ba - cha - na dhyaa - na jo laa - vai jo laa - vai

221

221

225 (picc.) (27)

Fl. 1
Fl. 2

225

Hn. 1, 2, 3, 4
2 Tpt.
Tbn. 1, 2
BTbn.
Tuba

225

Sop.
Ten.
Bass

sa-ba pa-ra raa - ma ta - pa-shweema - jaa
ha - - nu - maa - na
ha - - nu - maa - na

225 (27)

Vln. I, II
Vla.
Vc.
DB

Hanuman Chalisa

92

(30)

239

Fl. 2

Ob. 1

1

Bsn.

2

239

1

2

Hn.

3

4

2 Tpt.

BTbn.

Tuba

239 *ff*

Sop.

Alto

Ten.

Bass

ff

yaa - raa tu vaa - - - -

ff

yaa - raa san - ta ra vaa - - - -

ff

yaa - raa ke kha - - - - vaa - - - -

ff

saa - dhu ma vaa - - -

239

I

Vln.

II

Vla.

Vc.

DB

239

ff (30)

ff

ff

ff

ff

(Fl.1)

243

1 Fl. *ff* *mf* *mp*

2 Fl. *mf* *mp*

Ob. 1 *mf* *mp*

B♭ Cl. 1 *mf* *mp*

1 Bsn. *mf* *mp*

2 Bsn. *mf* *mp*

3 Hn. *ff*

4 Hn. *ff*

2 Tpt. *ff*

B Tbn. *ff*

Tuba *ff*

Timp. *ff*

243 Sop. re

Alto re

Ten. re

Bass re

243 I Vln. *ff* *mf* *mp*

II Vln. *ff* *mf* *mp*

Vla. *ff* *mf* *mp*

Vc. *ff* *mf* *mp*

243 DB *ff* *mf* *mp*

Hanuman Chalisa

94

♩ = 70

Meno mosso

248

Fl. 1 *p*

Fl. 2 *p*

Bsn. 1 *p*

Hn. 1 *p*

Hn. 3 *p*

Sop. *solo p*
a - su-ra ni - kan - da - na raa-ma du - laa - re

Alto *solo p*
p a - su-ra ni - kan - da - na raa-ma du - laa - re

248

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

DB *p*

258 (31)

♩ = 70

Fl. 2 *mp*

B♭ Cl. 1 *p* *mp*

Bsn. 1 *mp*

Hn. 4 *mp*

Timp. *p* *mp*

Sop. *tutti mp*
ba - ra jaa-na-kee ba - ra jaa - na maa maa

Alto *tutti mp*
ba - ra jaa-na-kee ba - ra jaa - na maa maa

Ten. *p*
ash - ta sid-dhi nau ni - dhi
mp a - sa dee - na a - sa dee - na kee taa

Bass *p*
mp kee daa-taa a - sa dee - na a - sa dee - na kee taa

258 (31)

♩ = 70

Vln. I *p* *mp*

Vln. II *p* *mp*

Vla. *mp*

Vc. *mp*

DB *mp*

263

1 Fl. 1 (picc.) *p* \rightarrow *pp*

2 Fl. 2 *p* \rightarrow *pp*

B♭ Cl. 1 *p* \rightarrow *pp*

Bsn. 1 *p*

2 Hn. *mp* \rightarrow *p* \rightarrow *pp*

4 Hn. 4

Tuba *mp*

Timp.

263 Sop. — maa maa — maa - taa

Alto — maa maa — maa - taa

Ten. 8 taa taa taa

Bass taa taa taa

263 I Vln. *p* \rightarrow *pp*

II Vln. *p* \rightarrow *pp*

Vla. *p* \rightarrow *pp*

Vc. *p*

263 DB *p*

Tempo I ♩ = 86

Fl. 1 (FL1) *ff*

Fl. 2 *ff*

B♭ Cl. 1 *ff*

B♭ Cl. 2 *ff*

Bsn. 1 *ff*

Bsn. 2 *ff*

2 Tpt. *ff*

268 Tempo I ♩ = 86

Vln. I *pp* *ff*

Vln. II *pp* *ff*

Vla. *pp* *ff*

274 (32)

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Hn. 1

Hn. 2

274

Sop. *ff*

Alto *ff*

Ten. *ff*

Bass *ff*

raa - ma ra-saa-ya-na tum-ha - re paa - saa sa - daa ra-ho ra-ghu - pa-ti ke daa - saa

tum-ha-re bha-ja-na raa - ma

tum-ha-re bha-ja-na raa - ma

274 (32)

Vln. I

Vln. II

Vla.

Vc.

DB

278 (picc.)

Fl. 1 2

Ob. 1 2 *ff*

B♭ Cl. 1 2

Bsn. 1

Hn. 1 2

Sop. *ko paa ko paa - - - vai*

Alto *ko paa ko paa ko paa* *p* *div.* *ja - na - ma ja - na - ma ja - na - ma ja - na - ma*

Ten. *ko paa ko paa - - - vai* *p* *ja - na - ma - ja - na - ma*

Bass *ko paa - ko paa ko paa*

Vln. I II *p*

Vla. *p*

Vc. *p*

DB 278 *p*

282

Bsn. 1 *p*

Hn. 4 *p*

Timp. *p*

282

Sop. *p* *cresc.* ke_ dukhabi-sa-raa - vai__ an-ta

Alto ja-na-ma__ ja-na-ma ja-na-ma__ ja-na-ma ja-na-ma__ ja-na-ma ja-na-ma__ ja-na-ma ja - na-ma__

Ten. *div.* ja-na-ma ja-na-ma ja-na-ma ja-na-ma ja-na-ma ja-na-ma ja-na-ma ja-na-ma ke dukhabi-saraa - vai__

Bass *div.* ja-na-ma ja-na-ma ja-na-ma ja-na-ma ja-na-ma ja-na-ma ja-na-ma ja-na-ma ja - na-ma ja-na-ma ja - nama *p*

282

Vln. I *mp cresc.*

Vln. II *mf*

Vc. *cresc.*

DB 282 *cresc.*

285 (34)

Fl. 1 (Fl.1) *ff*

Ob. 1 *ff*

B♭ Cl. 2 *f+* *ff*

Bsn. 1 *mf* *f* *ff*

Bsn. 2 *f*

Hn. 2 *f* *ff*

Timp. *mf+* *f*

Sop. 285 (*mf*) *f+*
 kaa-la ra-ghu-ba - ra ja-haan jan-ma__

Alto unis. *f* ja-haan jan-ma__ ha - ri-bhak-ta

Ten. unis.

Bass unis.
 ra-ghu-ba-ra pu-ra jaa - ee

285 (34)

Vln. I (*mf*) *f*

Vln. II *f cresc.*

Vla. *mf cresc.* *f*

Vc. (*mf*) *f*

DB 285 (*mf*) *f*

Hanuman Chalisa

100

287

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bs Cl. 1

Bs Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 4

Tuba

Sop.

Alto

Ten.

Bass

Vln. I

Vln. II

Vla.

Vc.

DB

287

35

ff

ja-haanjan-ma ja-haan jan-ma

ka-haa - ee ha-ri-bhak-ta ka-haa - ee ha-ri-bhak-ta ka-haa-ee ha-nu-ma-ta se-ee sar-ba su-kha

au-ra de-va-taa chit-ta na dha-ra - ee ha-nu-ma-ta se-ee sar-ba su-kha

au-ra de-va-taa chit-ta na dha-ra - ee se-ee sar-ba su-kha

294

37

Fl. 1

Bsn. 1

Bsn. 2

Hn. 4

2 Tpt.

BTbn.

Tuba

Sop.

Alto

Ten.

Bass

Vln. I

Vln. II

Vla.

Vc.

DB

294

37

ba - la-bee - raa

ba - la-bee - raa

jai jai

ta ba - la-bee

ta ba - la-bee jai jai jai jai jai jai jai jai

294

37

ff

ff

ff

ff

ff

ff

299

(picc.)

ff

1

2

1

2

1

2

1

2

1

2

299

ff

1

2

3

2 Tpt.

Tuba

299

ff

Sop.

Alto

Ten.

Bass

jai jai jai jai jai jai jai jai

299

1

2

Vln.

Vla.

Vc.

299

DB

306

1 Fl. 2 Fl. 1 Ob. 2 Ob. 1 B♭ Cl. 2 B♭ Cl. 1 Bsn. 2 Bsn. 1 Hn. 2 Hn. 3 Hn. 4 Hn. 2 Tpt. 1 Tbn. 2 Tbn. BTbn. Tuba Timp. Sop. Alto Ten. Bass Vln. I Vln. II Vla. Vc. DB

ff *p* *p* *p* *f* *f* *f* *f* *ff* *p* *p* *p* *p* *f* *f* *f* *f* *p* *p*

kri-paa ka-ra - hu gu-ru de-va kee naa - ee kri-paa ka - ra - hu gu - ru de
 kri-paa ka-ra - hu gu-ru de-va kee naa - ee kri-paa ka - ra - hu gu - ru de
 va kee naa - ee
 kri-paa ka - ra - hu gu - ru de - va kee naa - ee

306

Meno mosso $\text{♩} = 70$ Hanuman Chalisa

106

39

Fl. 1 (FL1) pp 311

Fl. 2 pp 38

Hn. 1 ppp 311

Hn. 2

Hn. 3

Hn. 4

Tuba

Sop. *poco rit.* solo pp 311

Alto pp solo

Ten. solo

Bass pp solo

jo sa-ta baa-ra paa - tha ka-ra ko - ee jo ya-ha pa-dhai ha-nu-

jo ya-ha pa-dhai ha-nu- pp

jo ya-ha pa-dhai ha-nu- pp

Meno mosso $\text{♩} = 70$

choo - ta - hi ban - di ma - haa su - kha ho - ee jo ya-ha pa-dhai ha-nu-

Vln. I pp 311

Vln. II con sord. pp

Vla. con sord. pp

Vc. ppp pp

DB pp con sord. 311

choo - ta - hi ban - di ma - haa su - kha ho - ee jo ya-ha pa-dhai ha-nu- con sord. pp

Hn. 4 pp 318

Sop. 318

Alto

Ten.

Bass

maa-na cha-lee - saa ho - ya sid - dhi saa - khee gau-ree - saa tu-la-see-daa - sa sa - daa ha-ri che - raa

maa-na cha-lee - saa ho - ya sid - dhi saa - khee gau-ree - saa tu-la-see-daa - sa sa - daa ha-ri che - raa

maa-na cha-lee - saa ho - ya sid - dhi saa - khee gau-ree - saa tu-la-see-daa - sa sa - daa ha-ri che - raa

maa-na cha-lee - saa ho - ya sid - dhi saa - khee gau-ree - saa tu-la-see-daa - sa sa - daa ha-ri che - raa

Vln. I pp 318

Vln. II pp 40

Vla.

Vc.

DB 318

327 *tutti* *poco cresc.* *mp* *dim.*

Sop. kee - jai naa - tha hri-da ya man-ha de-raa pa na-ta san-ka ha-ra na la moo - ra - ti roo - - -

Alto kee - jai naa - tha hri-da ya man-ha de-raa pa - va ta san-ka ha-ra na la moo - ra - ti roo - - -

Ten. kee - jai naa - tha hri-da ya man-ha de-raa pa

Bass kee - jai naa - tha hri-da - ya man-ha de-raa pa

I *pp poco cresc.* *mp* *dim.*

II *pp poco cresc.* *mp* *dim.*

Vla. *pp poco cresc.* *mp* *dim.*

Vc. *pp poco cresc.* *mp* *dim.*

337 *pp*

Sop. pa raa-ma la-kha-na see taa sa-hi-ta hri-da - ya ba-sa - hu

Alto pa raa-ma la-kha-na see taa sa-hi-ta hri-da - ya ba-sa - hu

Ten. *pp* raa-ma la-kha-na see taa sa-hi-ta hri-da - ya ba-sa - hu

Bass *pp* raa-ma la-kha-na see - taa sa-hi-ta hri-da - ya ba-sa - hu

I *pp*

II *pp*

Vla. *pp*

Vc. *pp*

DB *pp*

349 *pp*

Sop. su - ra bhoo - - - pa

Alto *pp* su - ra bhoo - - - pa

Ten. *pp* su - ra bhoo - - - pa

Bass *pp* su - ra bhoo - - - pa

I

II

Vla.

Vc.

DB