

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 when indicated otherwise, the duration of notes remains 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 (using reduced forces) on October 21, 2012.

Instrumentation is; winds in pairs (flute 2 doubles piccolo), 4 horns, 2 trumpets, 2 trombones, bass trombone, tuba, timpani, SATB chorus, and strings.

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.

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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 gosāī
kripā karahu guru deva kī nāī
- 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
Brightly ♩ = 86

Flute
2 (dble. Picc.)
1 Oboe
2 Clarinets in B^b
2 Bassoons
4 Horns in F
2 Trumpets in B^b
2 Trombones
BTbn.
Tuba
Timpani
Soprano
Alto
Tenor
Bass

mp
mp
mf
solo
mp
mf

Om jaya Jagadish ha-re Swaani jaya Jagadish ha-re Bhakta janokesankata Daasa janokesankata

1
Brightly ♩ = 86

I
Violin
II
Viola
Violoncello
Double Bass

f
mp
pizz.
f
f
mp
pizz.
mf

Om Jaya Jagadish Hare

2 Ob. *mp* *ff*

1 Bsn. *ff*

2 Bsn. *ff*

Hn. 3 *ff*

Timp. *ff*

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

I Vln. *mp* *ff*
arco

II Vln. *mp* *ff*

Vla. *mp* *ff*

Vc. *mp* *ff*

DB *mp* *ff*
arco

1 Fl. *ff* (Fl. 2) *ff*

2 Fl. *ff*

Ob. 2 *ff*

B♭ Cl. 1 *ff*

Bsn. 1 *ff*

Horns *ff*

S *ff* tutti
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

A *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

T *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 san-ka-ta

B *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 san-ka-ta

I Vln. *ff*

II Vln. *ff*

Vla. *ff*

Vc. *ff*

DB *ff*

17

FL. 1 (FL 2) *dim.* *(mp)*

Ob. 1 *ff* *mf* *dim.* *mp*

B♭ Cl. 1 *mp*

Bsn. 1 *dim.* *(mp)*

2 *ff* *dim.* *(mp)*

Hn. 2 *ff*

4 *ff* *dim.* *(mp)*

B♭ Tpt. 1 *ff*

2 *ff*

Tbn. 1 *ff*

2 *ff*

BTbn. *ff*

Tuba *ff*

Timp. *ff* *dim.* *(mp)*

S. *dim.* *(mp)*

A. *dim.* *(mp)*

T. *dim.* *(mp)*

B. *dim.* *(mp)*

Vln. I *dim.* *(mp)*

II *dim.* *(mp)*

Vla. *dim.* *(mp)*

Vc. *dim.* *(mp)*

DB 17 *dim.* *(mp)*

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

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

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

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

Om Jaya Jagadish Hare

4
1 Fl. *p* *pp*
2 Fl. *p* *pp*
B♭ Cl. 1 *p* *pp*
1 Bsn. *p* *pp* *mp* *mf*
2 Bsn. *p* *pp* *mp* *mf*
22 Horns *p* *pp* *mp* *mf* *mf* *f*
Timp. *p* *pp*
S. *p* *pp*
A. *p* *pp*
T. *p* *pp* *mp* *mf*
B. *p* *pp*
ha - - - re
ha - - - re
Jo dhyaa-ve pha-la paa-ve Duk-ha bi-na se ma-na kaa
22 Vln. I *p* *pp* *mp* *mf*
Vln. II *p* *pp* *mp* *f*
Vla. *p* *pp* *mp* *mf*
Vc. *p* *pp* *mp* *mf*
DB *p* *pp* *mp* *mf*

27
1 Bsn. *f*
2 Bsn. *f*
1 Hn. *f*
3 Hn. *f*
Tuba *f*
A. *f*
T. *f*
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
I Vln. *f*
II Vln. *f*
Vla. *f*
Vc. *f*
DB *f*

Om Jaya Jagadish Hare

Musical score for instruments and vocalists. Includes parts for Fl. 1, Ob. 1 & 2, B♭ Cl. 1, Bsn. 1, Hn. 1, 2, 3, 4, Tuba, Timp., S, A, T, B, Vln. I & II, Vla., Vc., and DB.

3

Musical score for instruments and vocalists, starting at measure 38. Includes parts for B♭ Cl. 1, Hn. 2, B (with lyrics), Vln. I, Vla., Vc., and DB.

Lyrics: Maa-taa pi-taa tu-ma me-re Sha-ra-na ga-hoom main kis-ki Swaa-mi sha-ra-na ga-hoom mai

Om Jaya Jagadish Hare

6

43

1

Fl.

2

(Fl. 2)

1

Ob.

2

1

B♭ Cl.

2

1

Bsn.

2

43

1

Hn.

2

3

4

1

B♭ Tpt.

2

1

Tbn.

2

BTbn.

1

Tuba

8

Timp.

8

T.

8

B.

kis - ki

ff Tu - ma tu - ma tu - ma bi - na au - ra na doo - jaa

tutti

ff Tu - ma tu - ma tu - ma bi - na au - ra na doo - jaa

43

1

Vln.

II

Vla.

Vc.

43

DB

The musical score is for the piece "Om Jaya Jagadish Hare". It features a full orchestral arrangement with woodwinds (Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, Tuba), brass (Timp), strings (Violin, Viola, Violoncello, Double Bass), and vocal parts (Tenor and Bass). The score is in 2/4 time and includes dynamic markings such as *f* and *ff*. The vocal parts include the lyrics: "kis - ki" and "Tu - ma tu - ma tu - ma bi - na au - ra na doo - jaa". The score is marked with measure numbers 43 and 8.

48

Ob.

B♭ Cl. 1

Bsn.

Hn.

B♭ Tpt.

Tbn.

BTbn.

Tuba

Timp.

S

A

T

B

Vln.

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

8th

Om Jaya Jagadish Hare

52

Fl. 1

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

poco rit.

4

A Little Slower (Tempo II)

56

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 2

BTbn.

Tuba

56

S

A

T

B

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

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

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

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

solo mp
Tumapoorana Paramaatmaa Tu-ma An-ta-ra-yaa-mi Swaami tu-ma An-ta-ra-yaa-

poco rit.

4

A Little Slower (Tempo II)

♩ = 72

56

Vln. I

Vln. II

Vla.

Vc.

DB

pizz.

p

mp

Om Jaya Jagadish Hare

65

Musical score for measures 65-70. The score includes parts for Flute 1 and 2, B♭ Clarinet 1 and 2, Bassoon 1 and 2, Horn 2, Timpani, Trumpet, Violin I, Viola, Violoncello, and Double Bass. The vocal line features the lyrics: "mi Paara Brahma Paara Brahma Paara Brahma Pa-ramesh-wa-ra Paara Brahma Paara Brahma". Dynamics include *mp* and *mf*. The key signature has one sharp (F#) and the time signature is 6/8.

71

Musical score for measures 71-76. The score includes parts for Flute 1 and 2, B♭ Clarinet 1 and 2, Saxophone, Alto Saxophone, Trumpet, Violin I and II, Viola, and Violoncello. The vocal line features the lyrics: "Paara Brahma Paara Brahma Paara Brahma Paameshwara Paara Brahma Paara Brahma Paara Brahma Paameshwara Paara Brahma Paara Brahma Paara Brahma Paameshwara". Dynamics include *mf* and *mp*. The key signature has one sharp (F#) and the time signature is 6/8.

The musical score is divided into three systems. The first system includes Flute 1 (Fl. 1), Clarinet 1 and 2 (B♭ Cl. 1, 2), Horns 2, 3, and 4 (Hn. 2, 3, 4). The second system includes Soprano (S), Alto (A), Tenor (T), and Bass (B) voices. The third system includes Violin I and II (Vln. I, II), Viola (Vla.), and Violoncello (Vc.).

The score begins at measure 76. The time signature changes from 11/8 to 4/4, then to 2/4, and finally to 3/4. The dynamics are marked *mp* (mezzo-piano). The vocal parts have the following lyrics:

Soprano: Om ja-ya Ja-ga-

Alto: Om ja-ya Ja-gadish ha-re Om ja-ya Ja-gadish ha -

Tenor: Pa-ramesh-wa-ra Tu-ma sa-ba ke swaai Om ja-ya Ja-gadish ha-re Om ja-ya Ja-gadish ha - re

Bass: Pa-ramesh-wa ra - Om Om ja-ya Ja-gadish

Om Jaya Jagadish Hare

5
Tempo I ♩ = 86

Musical score for woodwinds and brass instruments. The score includes parts for Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Horns (Hn.), and Tuba. The woodwinds play melodic lines with dynamics ranging from *mp* to *f*. The brass instruments provide harmonic support, with the Tuba playing a bass line that includes a *p* to *f* dynamic shift.

Vocal score for Soprano (S), Alto (A), Tenor (T), and Bass (B). The lyrics are:
S: dishha - re Om ja-ya Jaga-dishha - re Om ja-ya Jaga-dishha - re
A: re Om ja-ya Jagadish ha - re Om ja-ya Jagadish ha - re Om ja-ya Ja - ga
T: Om ja-ya Jagadish ha - re Om ja-ya Jagadish ha - re Om ja-ya Jagadishhare
B: ha - re Om ja-ya Jagadish ha - re Om ja-ya Jagadish ha - re

5
Tempo I ♩ = 86

Musical score for strings and double bass. The score includes parts for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (DB). The strings play a rhythmic accompaniment, with the DB providing a bass line. Dynamics range from *p* to *f*.

88

Fl. 1

Fl. 2 (Fl. 2)

B♭ Cl. 1

Hn. 1

Hn. 3

Timp.

S. 88 *f*

A. 88 *f*

I. 88

Vln. II

Vla. 88

Vc. 88

Tumakarunaa ke saagara... Tumapaa-lana kar-taa

Swaami tumaa

Swaami tumapaa-la-na kar-taa... Swaami tumapaa-la-na kar-taa...

Detailed description: This page of a musical score, numbered 13, is for the piece 'Om Jaya Jagadish Hare'. It features a variety of instruments and vocal parts. The woodwind section includes Flute 1, Flute 2 (labeled 'Fl. 2'), and Bass Clarinet 1. The brass section consists of Horns 1 and 3, and Timpani. The vocal section has Soprano (S.) and Alto (A.) parts. The string section includes Violin I, Violin II, Viola, and Violoncello (Vc.). The score begins at measure 88. The vocal parts have lyrics in Sanskrit: 'Tumakarunaa ke saagara...' and 'Tumapaa-lana kar-taa' for the Soprano; 'Swaami tumaa' for the Alto; and 'Swaami tumapaa-la-na kar-taa...' for the Alto. The string parts feature intricate rhythmic patterns, with the Violin II and Viola parts showing many accents. Dynamics like 'f' (forte) are indicated throughout the score.

Om Jaya Jagadish Hare

This musical score is for the piece "Om Jaya Jagadish Hare". It is a full orchestral score with vocal parts. The score is divided into several systems of staves. The instruments included are 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 begins at measure 92. The key signature has two flats (B♭ and E♭), and the time signature is 4/4. The dynamics are marked with *ff* (fortissimo) and *f* (forte). The vocal parts have lyrics in Sanskrit: "Swaa-mi tu-ma Mai moo-rakkhā-la-khaa-mi". The lyrics are repeated in the Tenor and Bass parts. The score is written in a standard musical notation with various articulations and dynamics.

96

Bsn. 1 2

Hn. 1 2 3 4

B \flat Tpt. 1 2

Tbn. 1 2

BTbn.

Tuba 8 \flat

Timp.

S
A
T
B

Vln. I II

Vla.

Vc.

DB

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-
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-
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
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

Om Jaya Jagadish Hare

100

Fl. 1 *ff* (Picc.)

Fl. 2 *ff*

Ob. 1 *ff*

Ob. 2 *ff*

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1 *ff*

Bsn. 2 *ff*

Hn. 1 *ff*

Hn. 2 *ff*

Hn. 3 *ff*

Hn. 4 *ff*

B♭ Tpt. 1 *ff*

B♭ Tpt. 2 *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

BTbn. *ff*

Tuba *ff*

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

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

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

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

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

DB *ff*

105

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B. Cl. 1

B. Cl. 2

Bsn. 1

Bsn. 2

Hn. 2

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

DB

mp

p

pp

mf

f

ja-ya Ja-ga-dish

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

ja-ya Ja-ga-dish

mp

p

mf

f

ff

105

105

Om Jaya Jagadish Hare

18

110

Fl. (Picc.) *ff*

Ob. *ff*

B♭ Cl. *ff* *mp*

Bsn. 1 *ff*

Hn. 2 *ff*

B♭ Tpt. *ff*

Tbn. *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* *mp*

Vln. II *ff* *mp*

Vla. *ff* *mp*

Vc. *ff* *mp*

DB *ff*

114

Fl. 1 *p* 6

Fl. 2 (FL. 2) *p*

Bs. Cl. 1

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* 6

Vln. II *p*

Vla. *p*

Vc. *p*

DB *mp* *p*

119

Fl. 1 *mf*

Fl. 2

Bs. Cl. 1

Bs. Cl. 2

Bsn. 1 *mf* *f*

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

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

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

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

Vln. I *f*

Vln. II *mf* *f*

Vla. *mf*

Vc. *mf* *f*

DB *mf* *f*

Om Jaya Jagadish Hare

The musical score is arranged in systems. The first system includes Flute 1 (Fl. 1), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Bass Clarinet 1 (B♭ Cl. 1), and Bass Clarinet 2 (B♭ Cl. 2). The second system includes Horn 1 (Hn. 1), Horn 2 (Hn. 2), Horn 3 (Hn. 3), Horn 4 (Hn. 4), Trumpet 1 (B♭ Tpt. 1), Trumpet 2 (B♭ Tpt. 2), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Bass Trombone (BTbn.), and Tuba. The third system includes Snare Drum (S.), Alto Saxophone (A.), Tenor Saxophone (T.), and Bass Saxophone (B.). The fourth system includes Violin 1 (Vln. I), Violin 2 (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (DB). The score begins at measure 124. The vocal parts (S., A., T., B.) include lyrics: "ti Tu-ma ko main ku-ma-ti Om ja-ya Ja-ga-dish ha-re ha-re ha-re ha-re". The instrumental parts feature various dynamics such as *ff* and *f*, and markings like *tutti*. The piece is in 4/4 time and includes a 3/4 time signature change.

Om Jaya Jagadish Hare

Tempo II ♩ = 72

129

Fl. 1

Ob. 2

1

B♭ Cl.

2

1

Bsn.

2

2

Hn. 3

4

1

B♭ Tpt.

2

1

Tbn.

2

BTbn.

Tuba

Timp.

129

S

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

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

pp solo

A

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

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

pp solo

T

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

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

pp solo

B

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

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

pp solo

Tempo II ♩ = 72

1

Vln.

7

II

Vla.

div.

pp

unis.

div.

129

DB

pp

Om Jaya Jagadish Hare

22

138

Fl. I

B. Cl. 1

2

Bsn. 1

2

Hn. 3

4

Tbn. 1

2

Timp.

138

S

A

T

B

ha-ra-ta Thaa-ku-ra tu-ma me-re Swaa-mi thaa-ku-ra tu-ma me-re

ha-ra-ta

du-kha

du-kha

A pa-ne haath u-tha-o A

138

Vln. I

II

Vla.

Vc.

DB

pp

mp

unis.



147

Bsn. 1

S

A

T

B

Dvaa-ra pa-daa hoon te-re Dvaa-ra pa-daa hoon te-re ja-ya Ja-ga-dish ha-re Om ja²ya Ja-ga-dish

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

pa-ni sha-ra-ni la-gaa o Om ja-ya Ja-ga-dish ha-re Om ja-ya

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

147

Vln. I

Vc.

DB

div. unis.

mp

mf

♩ = 86

Tempo I

155

Fl. 1 *ff*

1 *ff*

Ob. 2 *ff*

1 *ff*

B. Cl. 1 *ff*

2 *ff*

1 *ff*

Bsn. 2 *ff*

1 *ff*

Hn. 4 *ff*

S. *ff* tutti

A. *ff* tutti

T. *ff* tutti

B. *ff* tutti

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

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

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

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

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

DB *ff*

155

Tempo I

♩ = 86

8

mp

mp

mp

mf

mp

mf

mp

Om Jaya Jagadish Hare

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* Vishaya Vishaya vikaaramitaavo Vishaya vikaarami - taavo Vishaya vikaaramitaavo Vishaya vikaarami - taavo

A *f* *ff* Vish - aya Vishaya vikaaramitaavo Vishaya vikaarami - taavo Vishaya vikaaramitaavo Vishaya vikaarami - taavo

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

B *f* *ff* Vish - a - ya Vishaya vikaaramitaavo Vishaya 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. 2) *p*

Ob. 1 *p* *mp*

B♭ Cl. 1 *p* *mp*

1 Bsn. *p* *mp*

2 *p* *mp*

166

1 Hn. *p* *mp*

2 *p* *mp*

3 *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, Bassoon) and strings (Horns, Trumpets, Timpani, Violins II, Viola, Violoncello, Double Bass) are all marked with dynamics of *p* (piano) or *mp* (mezzo-piano). The vocal parts (Tenor and Bass) enter in measure 168 with the lyrics "Paa - pa". The score is written in a common time signature and features various musical notations such as slurs, ties, and dynamic markings.

Om Jaya Jagadish Hare

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

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

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

Vla. *ff*

Vc. *mf* *f* *ff*

DB 170 *mf* *f* *ff*

174

Fl. 2 (Picc.) *ff*

Ob. 1 *ff*

Ob. 2 *ff*

B♭ Cl. 1 *ff*

Hn. 1 *ff*

Hn. 2

Hn. 3

Hn. 4

B♭ Tpt. 1 *ff*

B♭ Tpt. 2 *ff*

Tbn. 1 *ff*

Tbn. 2

BTbn.

Tuba

Timp.

S. *ff* Paa - pa

A. *ff* Paa - pa

T. *ff* Shra-dhaa bhak - ti ba - dhaa - o Paa - pa

B. *ff* Shra-dhaa bhak - ti ba - dhaa - o Paa - pa

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

DB *ff*

Om Jaya Jagadish Hare

28

178

Fl. (Picc.)

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

B♭ Tbn.

Tuba

Timp.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

DB

178

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 - dhaao 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 - dhaao Shra-dhaa bhak - ti ba - dhaa-o

178

182

Fl. 1

Fl. 2 (Picc.)

Ob. 1

Ob. 2

Bs. Cl. 1

Bs. Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

B^b Tpt. 1

B^b Tpt. 2

Tbn. 1

Tbn. 2

B^bTbn.

Tuba

Timp.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

DB

182

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

182

Om Jaya Jagadish Hare

This musical score is for the piece "Om Jaya Jagadish Hare" and is page 30 of the score. It features a variety of instruments and vocalists. The score is divided into three systems, each starting at measure 186. The instruments include Flute (Piccolo), Oboe, Clarinet in B-flat, Bassoon, Horn, Trumpet in B-flat, Trombone, Bass Trombone, Tuba, Soprano, Alto, Tenor, Bass, Violin I and II, Viola, Violoncello, and Double Bass. The vocalists (Soprano, Alto, Tenor, Bass) are performing a vocal line with the syllable "ha". The score includes dynamic markings such as *ff*, *mf*, *mp*, *p*, and *pp*, as well as a *rit.* (ritardando) marking. The music is written in 4/4 time and features complex rhythmic patterns, including sixteenth and thirty-second notes, and various articulations like accents and slurs.

II. Sri Ram Jai Ram Jai Jai Ram

Adagio raghunatha

The score is for a concert band and vocal ensemble. It includes parts for Flute (1 and 2), Oboes (2), Clarinets in Bb (2), Bassoon (1 and 2), Horn in F (2), Timpani, Soprano, Alto, Tenor, Bass, Violin I and 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 6/4. 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 *ppp < pp*. The score is divided into two systems, with the vocal parts and some woodwinds in the first system, and strings and woodwinds in the second system.

8

2

Hn. 3

4

p

S

8

solo

p solo

f

A

p solo

f

T

p solo

f

B

p

f

I

Vln.

II

Vc.

8

DB

p

Detailed description: This page of a musical score is for the piece 'Sri Ram'. It features a vocal soloist (S) and four vocalists (A, T, B) performing the lyrics 'Sri Ram jai Ram jai jai Ram'. The score is written for a full orchestra, including Horns (Hn.), Violins (Vln. I and II), Violas (Vc.), and Double Basses (DB). The music is in 4/4 time and begins with a key signature of one flat. The vocal parts start with a 'solo' marking and a dynamic of *p* (piano). The instrumental parts include a horn line with a *pp.* (pianissimo) dynamic, a double bass line with a *p* dynamic, and a viola line with a *p* dynamic. The vocal parts progress through three measures, with dynamics increasing to *f* (forte) in the final measure. The instrumental parts provide harmonic support, with the horn and double bass lines featuring sustained notes and the viola line playing a melodic line.

Sri Ram

34

Musical score for measures 20-23. The score includes parts for Flute (Fl.), Bassoon (Bn.), Horn (Hn.), Soprano (S), Alto (A), Tenor (T), Bass (B), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (DB). The vocal parts have lyrics: "Ram Sri Ram jai Ram jai jai Ram Sri Ram jai Ram jai jai". The instrumental parts include woodwinds and strings. Dynamics include *mp*.

Musical score for measures 24-27. The score includes parts for Bassoon (Bsn.), Horn (Hn.), Soprano (S), Alto (A), Tenor (T), Bass (B), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (DB). The vocal parts have lyrics: "Sri Ram jai Ram jai jai Ram Sri Ram jai Ram jai jai Sri Ram jai Ram jai jai". The instrumental parts include woodwinds and strings. Dynamics include *f* and *ff*.

28

1 Fl. *mf* (Picc.)

2 Fl. *mf*

Ob. 2

1 B \flat Cl. *ff*

2 B \flat 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. *ff*

II Vln. *ff*

Vla. *ff*

Vc. *ff*

28 DB *ff*

Sri Ram

36

34

Fl. 1

B♭ Cl.

Bsn.

Hn.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

DB

ff *f* *p*

mp

mp

ff *f* *mf*

mp

Sri Ram jai Ram jai jai Ram
p

Sri Ram jai Ram jai jai Ram
p

Sri Ram jai Ram jai jai Ram
p

Sri Ram jai Ram jai jai Ram
p

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

ff *p*

ff *p*

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

34 *p*

This musical score page, titled "Sri Ram", page number 37, features a variety of instruments and vocal soloists. The instruments include Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Bassoon (Bsn.), Horn (Hn.), Trombone (Timp.), Violin I and II (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (DB). The vocal soloists are Soprano (S), Alto (A), Tenor (T), and Bass (B).

The score begins at measure 39. The woodwind and brass sections (Fl., Ob., B♭ Cl., Bsn., Hn., Timp.) play in 3/4 time. The woodwinds and brass are marked with dynamics such as *mf* and *f*. The string section (Vln., Vla., Vc., DB) is also present, with dynamics ranging from *mf* to *p*. The vocal soloists (S, A, T, B) sing the lyrics: "Sri Ram jai Ram jai jai Ram". The vocal parts are marked with *mf* and *f*.

Key musical elements include:

- Flute (Fl.):** Part 2 (Fl. 2) enters in measure 39, marked *f*.
- Woodwinds:** Oboe (Ob. 2), Bass Clarinet (B♭ Cl. 1 and 2), Bassoon (Bsn. 1 and 2), and Horns (Hn. 1, 2, 3, 4) play in unison or similar parts.
- Brass:** Trombone (Timp.) is present.
- Strings:** Violin I and II, Viola, Violoncello, and Double Bass provide the harmonic and rhythmic foundation.
- Vocal Soloists:** Soprano, Alto, Tenor, and Bass sing the lyrics in unison.

Measure numbers 39, 40, 41, and 42 are visible at the top of the staves. Dynamics such as *mf* and *f* are indicated throughout the score.

Sri Ram

38

44 *rit.*

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

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

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

I. *p*

II. *p* *pp*

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

Vc. *p* *pp*

50 *a tempo*

Fl. 1 *pp* (Picc.)

Fl. 2 *pp*

B♭ Cl. 1 *mp*

B♭ Cl. 2 *mp*

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

A. Sri Ram jai Ram jai jai *p* Ram *mp* Sri Ram jai Ram jai jai

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

B. Sri Ram jai Ram jai jai *p* Ram *mp* Sri Ram jai Ram jai jai Ram

I. *p* *mp*

II. *mp*

Vla. *p* *mp*

Vc. 50 *mp*

54

1 Fl. 1

2 Fl. 2

1 B♭ Cl. 1

2 B♭ Cl. 2

54 Hn.

54 S

Sri Ram jai Ram jai jai Ram

54 A

Ram

54 T

Sri Ram jai Ram jai jai Ram

54 B

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

54 Vln. II

54 Vla.

54 Vc.

54 DB

mp

mp

mp

mp

Sri Ram

59

Fl. 1 *mp*

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
8
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
DB *mp*

Detailed description: This page of a musical score is for the piece 'Sri Ram'. It features a vocal ensemble with Soprano (S), Alto (A), Tenor (T), and Bass (B) parts, along with a full orchestra. The vocal parts are in 7/4 time and sing the phrase 'Sri Ram jai Ram jai jai Ram' in three measures. The instrumental parts include Flute 1, Horn 4, Timpani, Violin I and II, Viola, Violoncello, and Double Bass. The score is marked with a mezzo-piano (*mp*) dynamic. The page number 40 is in the top left, and the title 'Sri Ram' is at the top center. The measure number 59 is indicated at the start of each system.

62

Fl. 1

Fl. 2 (Fl. 2) *mp*

Bsn. 1 *mp*

Bsn. 2 *mp*

62

Hn. 1 *mp*

Hn. 3 *mp*

Hn. 4

Timp.

62

S

A

T

B

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

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

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

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

62

Vln. I

Vln. II

Vla.

Vc.

62

DB

67

Fl. 1

1

Ob.

2

B \flat Cl.

1

2

Bsn.

1

2

Hn.

1

2

3

4

S

A

T

B

I

II

Vla.

Vc.

67

DB

f ∇ *ff*

f ∇ *ff*

f ∇ *ff*

f ∇ *ff*

f ∇ *ff*

f ∇ *ff*

f ∇ *ff*

f ∇ *ff*

f ∇ *ff*

f ∇ *ff*

f ∇ *ff*

f ∇ *ff*

f ∇ *ff*

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

Ram *f* , Ram *ff*

Ram *f* , Sri Ram jai Ram jai jai *ff*

Ram *f* , Ram *ff*

Ram *f* Sri Ram jai Ram jai jai Ram *ff*

f ∇ *ff*

f ∇ *ff*

f ∇ *ff*

f ∇ *ff*

f ∇ *ff*

71

Fl. 1

Fl. 2 (Fl. 2) *ff*

Ob. 1 *ff*

B♭ Cl. 1 *ff*

B♭ Cl. 2 *ff*

Bsn. 1 *ff*

Bsn. 2 *ff*

Hn. 1 *ff*

Hn. 2 *ff*

Hn. 3 *ff*

Hn. 4 *ff*

S. Sri Ram jai Ram jai jai Ram

A. Ram

T. Sri Ram jai Ram jai jai Ram

B. Ram Sri Ram jai Ram jai jai Ram

Vln. I

Vln. II

Vla. *ff*

Vc. *ff*

DB 71

75 *ff*

1

Fl.

2

(Fl. 2)

Ob. 1

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

75

1

Hn.

2

3

4

ff

75

I

Vln.

II

Vla.

Vc.

75

DB

79 *rit.* ----- *a tempo*

Fl. 1 *p* \triangleright *pp* (Fl. 2) *pp*

B \flat Cl. 1 *pp* 2 *pp*

Hn. 1 *f* \triangleright *p* *pp* 2 *f* *pp* 3 *pp* 4 *pp*

S *pp* Sri Ram *pp* *pp*

A *pp* Sri Ram *pp* *pp*

T *pp* Sri Ram *pp* *pp*

B *pp* Sri Ram *pp* *pp*

Vln. I *f* \triangleright *p* *pp* II *pp*

Vla. *f* *pp*

Vc. *f* *pp*

DB *f* \triangleright *p* *pp*

III. Hanuman Chalisa

[16:30]

Allegro vanara

1 Flute

2 (dble. Picc.)

1 Oboe

2 (dble. Picc.)

1 Clarinet in B \flat

2 (dble. Picc.)

1 Bassoon

2 (dble. Picc.)

1 Horn in F

2 (dble. Picc.)

4

2 Trumpets in B \flat

1 Trombones

2

BTbn.

Tuba

Timpani

1 Soprano

Alto

Tenor

Bass

Allegro vanara $\text{♩} = 86$

1 Violin

II

Viola

Violoncello

1 Double Bass

10

1 Fl.

2 (Picc.) *p*

1 Ob.

2 *p*

1 Bb Cl.

2

1 Bsn.

2

10

1 Hn.

2 *p*

3 *p*

4 *p*

Timp. *p*

10

I Vln.

II

Vla. *p*

Vc. *p*

10 DB *p*

Hanuman Chalisa

15

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bs. Cl. 1

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Timp.

Vln. II

Vla.

Vc.

DB

p

p

p

p

mf

mf

p

p

3 3 3 3

15

Detailed description: This page of a musical score for 'Hanuman Chalisa' features a variety of instruments. The woodwind section includes two Flutes (Fl. 1, 2), two Oboes (Ob. 1, 2), one Bassoon (Bs. Cl. 1), and two Bassoons (Bsn. 1, 2). The brass section consists of four Horns (Hn. 1-4), one Trombone (Timp.), and one Double Bass (DB). The string section includes Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (DB). The score is divided into measures, with time signatures changing from 2/4 to 4/4. Dynamics such as *p* (piano) and *mf* (mezzo-forte) are indicated. A rehearsal mark '15' appears at the beginning of the first system and at the start of the Double Bass part. The Viola part features a triplet of eighth notes. The Double Bass part begins with a rehearsal mark '15'.

21

1 Ob. *f* *cresc.* *ff*

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

1 B♭ Cl. *f* *cresc.* *ff*

2 B♭ Cl. *f* *cresc.* *ff*

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

2 Bsn. *f+* *ff*

1 Hn. *f* *cresc.* *ff*

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

3 Hn. *f* *ff*

4 Hn. *f* *ff*

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

Sop. *ff*
Shreegu-ru cha-ra-na saro-ja ra-ja ni-ja manu mu-kuru

Ten. *ff*
Shreegu-ru cha-ra-na saro-ja ra-ja ni-ja manu mu-kuru

1 Vln. *f* *cresc.* *ff*

2 Vln. *f* *cresc.* *ff*

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

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

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

Hanuman Chalisa

50

26

Fl. 1 *ff* (Fl. 2)

Fl. 2 *ff*

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 3

Hn. 4

2 Tpt.

Tbn. 1 *ff*

Tbn. 2 *ff*

BTbn. *ff*

Tuba *ff*

Timp. *ff*

Sop. *ff*
su-dhaa-ri

Alto *ff*
ba-ra-naum ra-ghu-ba-ra bi-ma-la ja - su jo daa-ya-ku pha-la chaa-ri

Ten. *ff*
su-dhaa-ri

Bass *ff*
ba-ra-naum ra-ghu-ba-ra bi-ma-la ja - su jo daa-ya-ku pha-la chaa-ri

Vln. I

Vln. II

Vla.

Vc.

DB *ff*

Musical score for Hanuman Chalisa, page 51. The score includes parts for Flute (Fl.), Horns (Hn.), Trumpets (Tpt.), Trombones (Tbn.), Bass Trombone (BTbn.), Tuba, Timpani (Timp.), Violins (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (DB).

Measure 33 is marked at the beginning of several staves. Dynamics include *p* (piano) and *mp* (mezzo-piano). Performance instructions include *pizz.* (pizzicato) for the Double Bass.

The score is arranged in a multi-staff format with the following instruments and parts:

- Fl. 1, Fl. 2
- Hn. 1, Hn. 2, Hn. 3
- 2 Tpt.
- Tbn. 1, Tbn. 2
- BTbn.
- Tuba
- Timp.
- Vln. I, Vln. II
- Vla.
- Vc.
- DB

Hanuman Chalisa

52

39

1 Fl. *f*

2 Fl. (Fl. 2) *mp* *f*

1 Ob. *f*

2 Ob. *f*

1 Bsn. *f*

2 Bsn. *f*

1 Hn. *f*

2 Hn. *p* *f*

3 Hn. *f*

4 Hn. *p* *f*

2 Tpt. *f*

1 Tbn. *f*

2 Tbn. *f*

BTbn. *f*

Tuba *f*

Timp. *f*

39 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

39 I Vln. *f* *f*

II Vln. *f*

Vla. *f*

Vc. *f*

39 DB *f* arco

f

43

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

43
bu-ddhi-hee - na ta-nu jaa-ni-ke... su-mi-raun pa-va-na-ku-maa-ra su - mi-raun pava-su - mi-raun pava su - mi-raun pava
bu-ddhi-hee - na ta-nu jaa-ni-ke... su-mi-raun pa-va-na-ku-maa-ra su - mi-raun pava-su - mi-raun pava su - mi-raun pava
bu-ddhi-hee - na ta-nu jaa-ni-ke... su-mi-raun pa-va-na-ku-maa-ra su - mi-raun pava-su - mi-raun pava su - mi-raun pava
bu-ddhi-hee - na ta-nu jaa-ni-ke... su-mi-raun pa-va-na-ku-maa-ra su - mi-raun pava-su - mi-raun pava su - mi-raun pava

43

Hanuman Chalisa

54

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 I Vln. II Vln. Vla. Vc. DB

48

su-mi bu-ddhi-hee-na ta-nu jaa-ni-ke su-mi-raun pa-va-na - - - ku-maa-ra

su-mi bu-ddhi-hee - na ta-nu jaa-ni-ke su-mi-raun pa-va-na - - - ku-maa-ra

su-mi bu-ddhi-hee - na ta-nu jaa-ni-ke su-mi-raun pa-va-na - - - ku-maa-ra

su-mi bu-ddhi-hee - na ta-nu jaa-ni-ke su-mi-raun pa-va-na - - - ku-maa ba-la bu-ddhi

ff *dim.* *mf* *(mp)*

ff *dim.* *(mf)* *(mp)*

ff *dim.* *(mf)* *(mp)*

ff *dim.* *(mf)* *(mp)*

p

p *pizz.*

p

54

Fl. 1 (Picc.) *ff* *f*

Fl. 2 *ff* *f*

Ob. 1 *p* *ff*

Ob. 2 *p* *ff*

B♭ Cl. 1 *p*

B♭ Cl. 2 *p*

Bsn. 1 *p*

Bsn. 2 *p*

Hr. 2 *p*

Hr. 3 *p*

Hr. 4 *p*

2 Tpt. *ff*

Tbn. 1 *ff*

Tbn. 2 *ff* *f*

BTbn. *ff*

Tuba *ff*

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

Alto ha-ra

Ten. mo-heen huka

Bass bi-dyaa lesa

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

Vln. II *p* *ff* *f*

Vla. *p* *ff* *f*

Vc. *ff* *f*

DB *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)

ff

Ob. 1

1

Bsn. 2

2

Hn. 2

4

Tuba

ff

f

Sop.

68

kanchana barana biraa-ja sube - saa kaananakunda-la dhva

Alto

kanchana barana biraa-ja sube - saa kaananakunda-la ba - jra bi -

Ten.

8

kunchitakesaa au

Bass

kunchitakesaa haa - tha jaa

4

68

5

Vln. I

II

Vla.

Vc.

DB

68

72

1 Fl.

2 Fl.

1 Ob.

1 Cl.

2 Cl.

1 Bsn.

2 Bsn.

2 Hn.

4 Hn.

2 Tpt.

Tuba

72 Sop.

Alto

Ten.

Bass

72 I Vln.

II Vln.

Vla.

Vc.

72 DB

ff

f

mf

mp

p

jai

raa - - - - - jai

jai

ff

f

mp

p

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* *pizz.*

DB 78 *p* *mp*

82

Ob. 1 *ff*

B♭ Cl. 1 *ff*

B♭ Cl. 2 *ff*

Bsn. 1 *f* *ff*

Bsn. 2 *f* *ff*

Hn. 1 *f* *ff*

Hn. 2 *f* *ff*

Hn. 3 *f₊* *ff*

Hn. 4 *f₊* *ff*

Tbn. 1 *mf* *f*

Tuba *f* *ff*

Timp. *f* *ff*

Sop. *ff*
san-ka-ra su-va-na ke - sa-ree-nan-da - na te - ja pra-taa - pa ma - haa ja-ga ban - da-na

Alto *f*
kaan-dhe moon-ja ja-ne-oo saa - jai san-ka-ra su-va-na ke - sa-ree-nan-da - na te - ja pra-taa - pa ma - haa ja-ga ban - da-na

Ten. *f*
kaan-dhe moon-ja ja-ne-oo saa - jai san-ka-ra su-va-na ke - sa-ree-nan-da - na te - ja pra-taa - pa ma - haa ja-ga ban - da-na

Bass *f*
kaan-dhe moon-ja ja-ne-oo saa - jai ha - nu - maan ha - nu - maan

Vln. I *f* *ff* (6)

Vln. II *f* *ff*

Vla. *f* *ff*

Vc. *f* *ff*

DB *f* *ff*

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

Vln. I *f* (7)

Vln. II *f*

Vla. *f*

Vc. *f*

DB 85 *f* arco *mf*

88

Fl. 1 *mp*

Ob. 1 *ff*

1 *ff*

B♭ Cl. 2 *ff*

Bsn. 1 *ff*

1 *ff*

Hn. 2 *ff*

3 *ff*

4 *ff*

BTbn. *ff*

Tuba *ff*

Timp. *ff*

88

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 *(mp)*
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*

88

I *mp* *ff*

II *mf* *mp* *ff*

Vla. *mf* *ff*

Vc. *mf* *ff*

88 DB *ff*

8

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

pra-bhu 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

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

pra-bhu 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

This musical score page, numbered 65, contains the following instruments and parts:

- Flutes (Fl.):** Two staves. The first staff is mostly silent. The second staff, labeled (Fl. 2), begins at measure 98 with a *pp* dynamic.
- B♭ Clarinets (B♭ Cl.):** Two staves. The first staff has a *p* dynamic that transitions to *pp* at measure 98. The second staff has a *pp* dynamic.
- Bassoons (Bsn.):** Two staves. The first staff has a *mp* dynamic. The second staff has a *mp* dynamic.
- Horn (Hn.):** Two staves. The first staff has a *pp* dynamic. The second staff has a *pp* dynamic.
- Violins (Vln.):** Two staves. The first staff has a *pp* dynamic. The second staff has a *p* dynamic that transitions to *pp* at measure 98.
- Viola (Vla.):** One staff with a *p* dynamic that transitions to *pp* at measure 98.
- Violoncello (Vc.):** One staff with a *p* dynamic that transitions to *pp* at measure 98.
- Double Bass (DB):** One staff with a *pp* dynamic starting at measure 98.

The score includes various musical notations such as dynamics (*p*, *pp*, *mp*), accents, and slurs. Measure numbers 98 and 99 are clearly marked at the beginning of their respective systems.

Hanuman Chalisa

66

106

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

106

Hn. 1

Hn. 2

Hn. 3

Hn. 4

106

Sop.

Alto

Ten.

Bass

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

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

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

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

106

Vln. I

Vln. II

Vla.

Vc.

DB

113

Fl. 1 *p* *ff* (Picc.)

Fl. 2 *ff*

Ob. 1 *p* *ff*

Ob. 2 *p* *ff*

B♭ Cl. 1 *p* *ff*

B♭ Cl. 2 *p*

Bsn. 1 *p*

113

Hn. 1 *p*

Hn. 2 *p*

Hn. 3 *p*

Hn. 4 *p*

113

Sop. ja-raa-vaa dha-ri roo-pa

Alto ja-raa-vaa ra san

Ten. ja-raa-vaa a-su haa-re

Bass ka ja-raa bhee-ma roo-pa bhee-ma

113 (10)

Vln. I *p* *ff*

Vln. II *p* *ff*

Vla. *p* *ff*

Vc. *p* *ff*

DB 113 *p*

Hanuman Chalisa

119

Fl. 1 2 (Picc.)

Ob. 1 2

Bs. Cl. 1 2 *ff*

Bsn. 1 2 *ff*

Hn. 1 3 *ff*

Sop. *ff*
 raa - ma raa - ma raa - ma raama raama raama raamachandrake kaa - ja

Alto *ff*
 raa - ma raa - ma

Ten. *ff*
 raa - ma raa - ma raa - ma raama raama raama raamachandrake kaa - ja

Bass *ff*
 raa - ma raa - ma

Vln. I II

Vla.

Vc.

DB *ff*

124

11

12

Fl. 1

Fl. 2 (Picc.)

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

2 Tpt. 1

2 Tpt. 2

Tbn. 1

Tbn. 2

BTbn.

Tuba

Timp.

Sop.

Alto

Ten.

Bass

Vln. I

Vln. II

Vla.

Vc.

DB

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

san - vaa - re

shree-raghūbeera ha - ra-shi u-ra laa - ye

laa - ya sa-jee-va-na la-kha-na ji - yaa - ye

ra-ghu-pa-ti keen-hee ba-hu-ta ba-daa-ee

san - vaa - re

shree-raghūbeera ha - ra-shi u-ra laa - ye

laa - ya sa-jee-va-na la-kha-na ji - yaa - ye

ra-ghu-pa-ti keen-hee ba-hu-ta ba-daa-ee

124

11

12

Hanuman Chalisa

70

128

Fl. 1

1

Ob. 2

1

B♭ Cl. 2

1

Bsn. 2

128

Hn. 1

2

3

4

2 Tpt.

128

Sop.

Alto

Ten.

Bass

128

I

II

Vla.

Vc.

128

DB

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

(13)

Hanuman Chalisa

♩ = 70

Meno mosso

72

136

Fl. 1 (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*

136

Sop. *f* *(mp)* *p*
sa - na - kaa - di - kabrahmaadi mu - neesaa sa - na - kaa - di - kabrahmaadi mu - nee - saa *p* solo

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

Ten. *(mf)* *p*
maadi mu - neesaa sa - na - kaa - di - kabrahmaadi mu - nee - saa

Bass *(mf)*
sa - na - kaa - di - kabrahmaadi mu - nee - saa

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

142 (15) 73

Fl. 1 *p*

Fl. 2 (Picc.) *p*

Ob. 1 *p*

B♭ Cl. 1 *p*

B♭ Cl. 2 *p*

Bsn. 1 *p*

Bsn. 2 *p*

Hn. 1 *p*

Hn. 3 *p*

Hn. 4 *p*

Tuba *p*

Sop. *p* solo
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
digapaala jahaan

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

DB *p*

Hanuman Chalisa

74

150

16

Fl. 1

Fl. 2

Ob. 1

B♭ Cl. 1

B♭ Cl. 2

150

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 sugreeva-hin keenhaa

Bass

te sugreeva-hin 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.

2 *p*

3 *p*

4

157

Sop. raa - ma miHaa - ya raa - ja pa - da deen

Alto raa - ma miHaa - ya raa - ja pa - da deen

Ten. raa - japa-da haa

Bass raa - japa-da haa

Tempo I ♩ = 86

Vla.

Vc. *mp*

157 DB

Hanuman Chalisa

76

(17)

164

Ob.

1

2

B♭ Cl.

1

2

Bsn.

1

2

Hn.

1

2

3

4

Tuba

Timp.

Alto

Ten.

Bass

p

mp

mp

mp

mp

tutti

tum - ha-ro man-tra bi - bhee - sha-na maa - naa

mp

tum - ha-ro man - tra bi-bhee-sha-na maa - naa

mp

tum - ha-ro man-tra bi - bhee - sha-na maa - naa

164

Vln.

I

II

Vla.

Vc.

DB

mp

mp

mf

mp

164

mp

(17)

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)

Fl. 1 (Picc.) *f* *ff*

Ob. 1 *ff*

B♭ Cl. 1 *f* *ff*

Bsn. 1 *ff*

Bsn. 2 *ff*

Hn. 1 *ff*

Hn. 2 *ff*

Hn. 3 *f* *ff*

Hn. 4 *ff*

2 Tpt. 1 (19) *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*
pra-bhu pra-bhu pra-bhu pra-bhu pra-bhu pra-bhu pra-bhu mu - dri-kaa

Bass *f* *ff* *ff*
pra-bhu pra-bhu pra-bhu 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 170 (19) *f* *ff*

174

20

Fl. 1, 2

Ob. 1, 2

B. Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2, 3, 4

2 Tpt.

B.Tbn.

Tuba

Timp.

ff

Sop.
pra-bhu mu - dri-kaa me-li mu-kha maa-heen ja - la-dhi laan - ghi ga-ye a-cha-ra-ja naa - heen

Alto
pra-bhu mu - dri-kaa ja - la-dhilaan - ghi ga-ye a-cha-ra-ja naa - heen

Ten.
pra-bhu mu - dri-kaa dur - ga dur - ga

Bass
pra-bhu mu - dri-kaa dur - ga dur - ga dur - ga dur - ga

Vln. I, II

Vla. div. unis.

Vc.

DB

174

20

Hanuman Chalisa

80

178

Fl. (Fl. 2)

Ob.

B♭ Cl.

Bsn.

Hn.

2 Tpt.

Tbn.

BTbn.

Tuba

Timp.

Sop.

Alto

Ten.

Bass

Vln.

Vla.

Vc.

DB

178

178

178

su-ga-ma a-nu-gra-ha tum-ha-re te - te

su-ga-ma a-nu-gra-ha tum-ha-re te - te

dur-ga-ma dur-ga-ma dur-ga-ma dur-ga-ma kaa - ja ja-ga-ta ke je-te

su-ga-ma a-nu-gra-ha tum-ha-re te - te

dur-ga-ma dur-ga-ma dur-ga-ma dur-ga-ma kaa - ja ja-ga-ta ke je-te dur-ga-ma dur-ga-ma dur - ga - ma

ff

ff

ff

21

22

183

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

Hn. 3

2 Tpt.

Tbn. 1

Tbn. 2

Timp.

Sop.

Alto

Ten.

Bass

Vln. I

Vln. II

Vla.

Vc.

DB

183

183

21

22

183

183

raa - ma du-aa - re tu - ma ra-kha-vaa - re ho - ta na aa - gyaa bi - nu pai-saa - re sa-ba su-kha la - hai tum-haa-ree sa - ra-

raa - ma du-aa - re tu - ma ra-kha-vaa - re ho - ta na aa - gyaa bi - nu pai-saa - re sa-ba su-kha la - hai tum-haa-ree sa - ra-

raa - ma du-aa - re tu - ma ra-kha-vaa - re ho - ta na aa - gyaa bi - nu pai-saa - re sa-ba su-kha la - hai tum-haa-ree sa - ra-

dur - ga - ma dur - ga - ma sa-ba su-kha la - hai tum-haa-ree sa - ra-

Hanuman Chalisa

82

186

Fl. 1

Fl. 2 (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-marach-cha - ka ko da - - - naa

190 (23)

1 Fl. 1 *pp*

2 Fl. 2 (Fl. 2) *pp*

1 Ob. 1

2 Ob. 2

1 B♭ Cl. 1 *pp*

2 B♭ Cl. 2 *pp*

1 Bsn. 1 *pp*

2 Bsn. 2 *pp*

2 Hn. 2 *pp*

3 Hn. 3

4 Hn. 4 *pp*

190 Sop. *pp* solo
aa-pa-na_ te-ja sam-haa-ro aa-pai tee - non lo - ka

Alto
aa-pa-na_ te-ja sam-haa-ro aa-pai

10 8 Ten.
aa-pa-na_ te-ja sam-haa-ro aa-pai

Bass *pp* solo
aa-pa-na_ te-ja sam-haa-ro aa-pai tee - non lo - ka

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

II Vln. *pp* div.

Vla. *pp* div.

Vc. *pp* div.

190 DB *pp*

Hanuman Chalisa

197

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 2

Hn. 4

Sop.

Ten.

Bass

197

haarka ten kaan - pai

pp bhoo - ta pi-saacha ni - ka - - - ta na-hin aa - - - -

haarka ten kaan - pai

197

Vln. I

Vln. II

Vla.

Vc.

DB

24

unis.

pp

unis.

pp

197

202

Fl. 1, 2
Ob. 1, 2
Bsn. 1, 2

pp

This section contains the musical notation for the Flute (Fl.), Oboe (Ob.), and Bassoon (Bsn.) parts. It starts at measure 202. The Flute and Bassoon parts feature melodic lines with various articulations, while the Oboe parts are mostly rests with some late entries. The dynamic marking *pp* (pianissimo) is indicated for the Oboe and Bassoon parts.

202

Hn. 1, 2
Tuba

pp

This section contains the musical notation for the Horn (Hn.) and Tuba parts. It starts at measure 202. The Horn parts have melodic lines, and the Tuba part provides a low-frequency accompaniment. The dynamic marking *pp* (pianissimo) is indicated for the Horn and Tuba parts.

202

Vln. I, II
Vla.
Vc.
DB

p
unis.

This section contains the musical notation for the Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (DB) parts. It starts at measure 202. The Violin and Viola parts play sustained notes, while the Viola and Double Bass parts have more active lines. The dynamic marking *p* (piano) is indicated for the Violin and Viola parts, and *unis.* (unison) is indicated for the Violoncello part.

- - vai

Hanuman Chalisa

86

(25)

Fl. 1 *ff*

Fl. 2 (Fl. 2) *ff*

Ob. 1 *ff*

Ob. 2 *ff*

B♭ Cl. 1 *ff*

B♭ Cl. 2 *ff*

Hn. 1 *ff*

Hn. 2 *ff*

Hn. 3 *ff*

Hn. 4 *ff*

2 Tpt. *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

BTbn. *ff*

Tuba *ff*

Sop. *tutti ff*
ma-haa ja-ba su - naa - vai

Alto *ff*
ma-haa ja-ba su - naa - vai ja - pa-ta ni-ran-ta-ra ha-nu-ma-ta

Ten. *tutti ff*
vee-ra naa-ma su - naa - vai naa-sai ro-ga ha - rai sa - ba pee - raa

Bass *tutti ff*
vee-ra naa-ma su - naa - vai ja - pa-ta ni-ran-ta-ra ha-nu-ma-ta

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

DB *ff*

217

Fl. 1

Ob. 1

Ob. 2

B. Cl. 1

B. Cl. 2

Hn. 2

2 Tpt.

Timp.

Sop.

Alto

Ten.

Bass

Vln. I

Vln. II

Vla.

Vc.

DB

217

26

ja - pa-ta ni-ran-ta-ra ha-nu-ma-ta bee-raa

bee-raa

ja - pa-ta ni-ran-ta-ra ha-nu-ma-ta san - ka-ta ten ha-nu-maa-na chu-daa-vai san - ka-ta ten ha-nu-maa-na chu-daa-vai

raam san - ka-ta ten ha-nu-maa-na chu-daa-vai san - ka-ta ten ha-nu-maa-na chu-daa-vai

ff

f

f

ff

Hanuman Chalisa

88

221

Fl. (Fl. 2)

Ob.

Hn.

2 Tpt.

Tbn.

BTbn.

Tuba

Timp.

Sop.

Alto

Ten.

Bass

Vln.

Vla.

Vc.

DB

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

Hanuman Chalisa

225

Fl. (Picc.)

Ob.

B♭ Cl.

Hn.

2 Tpt.

Tbn.

BTbn.

Tuba

Sop.

Ten.

Bass

Vln. I

Vln. II

Vla.

Vc.

DB

27

ff

f

sa-ba pa-ra raa - ma ta - pa-shweeaa - jaa

ha - - nu - maa - na

ha - - nu - maa - na

Hanuman Chalisa

90

(28)

232

Fl. 1

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 4

Alto

Ten.

Bass

Vln. I

Vln. II

Vla.

Vc.

DB

232

(28)

f

f

f

f

f

f

f

f

ha - nu - maa - na so-ee a-mi-ta jee - va-na pha-la paa-vai

ti-na ke kaa - ja sa-ka-la tu-ma saa-jaa so-ee a-mi-ta jee - va-na pha-la paa-vai

ha - nu - maa - na au - ra ma - no-ra-tha jo ko-ee laa-vai jee la

235 ²⁹

1 Fl. 2 Fl. (Picc.) 1 Ob. 2 Ob. 1 B♭ Cl. 1 1 Bsn. 2 Bsn. 3 Hn. 4 Hn.

Sop. 235
 chaa - ron ju - ga pa - ra - taa - pa tum haaraa hai pa - ra - siddha ja - ga - ta u - ji -

Alto
 — chaa - ron ju - ga pa - ra - taa - pa hai pa - ra - siddha ja - ga

Ten. 8
 — chaa - ron ju - ga pa - ra - taa - pa tum - haaraa hai hai pa - ra - siddha ja - ga - ta u - ji - yaa - raa

Bass
 chaa - ron ju - ga pa - ra - taa - pa tum - haaraa haa - raa hai pa - ra - siddha ja - ga - ta u - ji - yaa - raa

235 ²⁹

I Vln. 29
 mf mp p

II Vln. mf mp p

Vla. mf mp p

Vc. mf mp p

235 DB
 mf

Hanuman Chalisa

92

(30)

(Fl. 2)

239

Fl. 2

Ob. 1

1

Bsn.

2

239

1

2

Hn.

3

4

2 Tpt.

BTbn.

Tuba

239 *ff*

Sop.

yaa - raa tu vaa - - - -

Alto

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

Ten.

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

Bass

saa - dhu ma vaa - - -

239 *ff*

I

Vln.

II

Vla.

Vc.

DB

239 *ff*

(30)

243

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

2 Fl. *f* *mf* *mp*

Ob. 1 *mf* *mp*

B♭ Cl. 1 *mf* *mp*

1 Bsn. *ff*

2 Bsn. *ff*

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

♩ = 70

Meno mosso



Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

DB *p*

258³¹

♩ = 70 (Fl. 2)

Fl. 2 *mp*

Bs. 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*
p ke daa - taa *mp*
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. (Picc.) *p* \rightarrow *pp*

2 Fl. *p* \rightarrow *pp*

B♭ Cl. 1 *p* \rightarrow *pp*

Bsn. 1 *p*

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

4 Hn.

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*

Hanuman Chalisa

96

Tempo I ♩ = 86

268

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

2 Tpt.

268

Tempo I ♩ = 86

Vln. I

Vln. II

Vla.

274

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Hn. 1

Hn. 2

Sop.

Alto

Ten.

Bass

Vln. I

Vln. II

Vla.

Vc.

DB

274

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

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

278

1 Fl. 2 (Picc.)

1 Ob. 2 *ff*

1 B♭ Cl. 2

1 Bsn. 1

1 Hn. 2

278

1 Sop. 2 ko paa ko paa - - - - vai

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

4 Ten. 8 ko paa ko paa - - - - vai *p* ja - na - ma ja - na - ma

5 Bass ko paa - ko paa ko paa

278

1 Vln. I

2 Vln. II *p*

3 Vla. *p*

4 Vc. *p*

5 DB 278 *p*

Hanuman Chalisa

282

Bsn. 1 *p*

Hn. 4 *p*

Timp. *p*

Sop. *p* *cresc.*

Alto *ja - na - ma*

Ten. *div.* *ja - na - ma* *unis. cresc.*

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

Vln. I *mp cresc.*

Vln. II *mf*

Vc. *cresc.*

DB 282 *cresc.*

285 (34)

Fl. 1

Ob. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 2

Timp.

Sop.

Alto

Ten.

Bass

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

kaa-la ra-ghu-ba - ra

unis.

ja-haan jan-ma_

f ja-haan jan - ma_ ha - ri-bhak-ta

unis.

ra-ghu-ba-ra pu-ra jaa - ee

285 (34)

Vln. I

Vln. II

Vla.

Vc.

DB

(mf) *f* *f* *f* *f* *f* *(mf)* *f* *(mf)* *f*

f cresc.

mf cresc.

Hanuman Chalisa

100

35

The musical score consists of multiple staves for woodwinds, strings, and voices. The woodwind section includes Flute (1 and 2), Oboe (1 and 2), Bass Clarinet (1 and 2), Bassoon (1 and 2), Horn (1 and 4), and Tuba. The string section includes Violin I, Violin II, Viola, Violoncello (Vc.), and Double Bass (DB). The vocal section includes Soprano (Sop.), Alto, Tenor (Ten.), and Bass. The score is divided into three measures by vertical bar lines. The first measure starts at rehearsal mark 287. The second measure contains the lyrics for the vocal parts. The third measure starts at rehearsal mark 35 and features a key signature change to C major (indicated by a natural sign over the F sharp). Dynamics include *ff* (fortissimo) and *ff* (fortissimo) with a circled '2' indicating a second ending. The time signature changes from 3/4 to 4/4.

290

1 Fl. 1

2 Fl. 2

1 Ob. 1

2 Ob. 2

1 B♭ Cl. 1

2 B♭ Cl. 2

Bsn. 1

Hn. 4

2 Tpt.

Tuba

290

Sop.

Alto

Ten.

Bass

290

I Vln.

II Vln.

Vla.

Vc.

290

DB

ff

kara-ee kara-ee kara-ee sankata-katai mitai saba peeraa jo sumirai ha - nu-ma-ta

kara-ee kara-ee kara-ee kara-ee san jo sumirai ha-nu-ma-ta

kara-ee kara-ee kara-ee kara-ee jo sumirai ha-nu-ma

kara-ee kara-ee kara-ee kara-ee san jo sumirai ha-nu-ma

36

299

1 Fl. 2 Fl. 1 Ob. 2 Ob. 1 B♭ Cl. 2 B♭ Cl. 1 Bsn. 2 Bsn. 1 Hn. 2 Hn. 3 2 Tpt. Tuba

299

Sop. *ff* jai jai jai jai jai jai jai jai
Alto jai jai jai jai jai jai jai jai
Ten. *ff* jai jai jai jai jai jai jai jai
Bass jai jai jai jai jai jai jai jai

299

I Vln. II Vln. Vla. Vc. 299 DB

Hanuman Chalisa

104

303

1 Fl. 2 Fl.

1 Ob. 2 Ob.

1 B♭ Cl. 2 B♭ Cl.

1 Bsn. 2 Bsn. *ff*

303

1 Hn. 2 Hn. *ff*

3 Hn. 4 Hn. *ff*

2 Tpt. *ff*

BTbn. *ff*

Tuba *ff*

303

Sop. jai jai jai jai jai jai_ jai jai jai_ ha - nu - maan go - saa - ee

Alto jai jai jai jai jai jai_ jai jai jai_

Ten. jai jai jai jai jai jai_ jai jai jai_

Bass jai jai jai jai jai jai_ ha - nu - maan go - saa - ee jai jai jai_

303

I Vln. II Vln.

Vla.

Vc.

303

DB

306

Fl. 1 2

Ob. 1 2

B♭ Cl. 1 2

Bsn. 1 2

Hn. 1 2 3 4

2 Tpt. 1 2

Tbn. 1 2

BTbn.

Tuba

Timp.

Sop.

Alto

Ten.

Bass

Vln. I II

Vla.

Vc.

DB

p

p

p

f

f

f

f

ff

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

p

p

Fl. 1 *pp* *311*

Hn. 1 *ppp* *311* (38)

Hn. 2

Hn. 3

Hn. 4

Tuba

Sop. *poco rit.* *311* *pp* solo

Alto *pp* solo

Ten. *pp* solo

Bass *pp* solo

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

Meno mosso ♩ = 70

Vln. I *pp* *311* (38) con sord. *pp*

Vln. II con sord. *pp*

Vla. con sord. *pp*

Vc. *ppp* *pp* con sord.

DB *pp* *311* con sord. *pp*

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* (40)

Sop. *318*

Alto *318*

Ten. *318*

Bass *318*

ma - 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 *318* (40)

Vln. II

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

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

327 *pp* *poco cresc.* *mp* *dim.*

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

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

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

Vc. 327 *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 *pp* 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

337 *pp*

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

DB 337 *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

349 *pp*

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

DB 349 *pp*