

Mantra Cantata

for SATB Chorus and Orchestra

Flute I



Bill Robinson

2 Flute 1

Mantra Cantata for Chorus and Orchestra

I. Om Jaya Jagadish Hare

Bill Robinson

$\text{♩} = 86$

Brightly

1

13

ff

18

dim. ----- *(mp)* ----- *(p)* ----- *pp*

25

2

37

3

ff

46

2

5

ff

56

ff

poco rit.

3

A Little Slower (Tempo II) $\text{♩} = 72$

3

68

mf

75

2

mp

83

2

5

$\text{♩} = 86$

Tempo I

2

f

Om Jaya Jagadish Hare

3

92 *ff*

102 *mp* *ff*

113 *p*

119 *mf* *ff*

126 *pp*

136

151 *ff*

157 *p*

169

183

187 *ff* *mp* *p* *pp*

1 Adagio raghunatha ♩ = 48

pp

8 *mp*

16

30 *mf*

38 *f* *rit. ----- a tempo*

53 *pp* *mp*

62 *f < ff*

71 *ff*

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

p > pp *pp*

Flute 1

III. Hanuman Chalisa

5

♩ = 86

Allegro vanara

Violin I

1 9

15 6

27 16 *ff*

34 6 *f*

43 *ff*

48 6 *ff*

60 *f*

66 3 4 5 *ff* 9

83 6 2 7 Soprano *mp*
vi-dyaa-vaa-na gu-nee a-ti chaa-tu-ra

90 2 8 2 9 7 *pp*

105 3

Hanuman Chalisa

6

114 (10) p ff

122 (11) (12)

128 (13)

135 (14) *Meno mosso* $\text{♩} = 70$ (15) $mf > mp > p > p$

149 (16)

156 *Tempo I* $\text{♩} = 86$

164 (17) (18) ff

172 (20)

178

183 (21) (22)

187

192

199

205

214

219

227

232

237

246

23

24

25

26

27

28

29

30

31

pp

ff

f

mf

mp

p

ff

f

Meno mosso

$\text{♩} = 70$

7

Hanuman Chalisa

8
259 $\text{♩} = \text{♩} = 70$ 7 (Picc.) $p \rightarrow pp$ Tempo I $\text{♩} = 86$

271 2 ff (32)

276 (33) 3

285 (34) ff

289 (35) (36)

294 (37) 5 ff

303

308 *poco rit.* p

(38) **Meno mosso** $\text{♩} = 70$

313 pp (39) 2 3

321 (40) 3 10

337 6 3 2 8

Mantra Cantata

for SATB Chorus and Orchestra

Flute 2
(doubles Piccolo)



Bill Robinson

2

Mantra Cantata for Chorus and Orchestra

Flute 2

(dbl. Piccolo)

I. Om Jaya Jagadish Hare

Bill Robinson

1 **Brightly** $\text{♩} = 86$ 1

12 (Fl. 2) ***ff***

19 (Fl. 2) ***ff*** *dim.* *(mp)* *(p)* ***pp*** 2

27 3

41 Tuba (Fl. 2) ***ff*** $\text{♩} = 72$

49 (Picc.) *poco rit.* **A Little Slower (Tempo II)** 4

66 (Picc.) ***mf***

73

79 (Fl. 2) ***mp***

Om Jaya Jagadish Hare

♩ = 86

87 5 **Tempo I** (Fl. 2)

f

8 (Picc.)

ff

3

101

mp

4

110 (Picc.)

ff

4

118 (Fl. 2)

p

3

5

128 7 **Tempo II** ♩ = 48

12

6

153 8 **Tempo I** ♩ = 86

5

3

167 (Fl. 2)

p

7

(Picc.)

ff

178

6

(Picc.)

187

ff

rit.

2

mf

Flute 2

III. Hanuman Chalisa

$\text{♩} = 86$

Allegro vanara

Violin I

(Picc.)

1 **9**

p

15 *p*

26 Violin I (Fl. 2) *ff*

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

45 *ff*

51 **6** (Picc.) *ff* *f* ① **4** ③

68 ④ ⑤ (Fl. 2) *ff* **9** ⑥

84 **2** ⑦ Flute 1 **2** ⑧ **2** **16**

95 ⑨ **7** (Fl. 2) *pp*

108 **3** ⑩ **3** (Picc.) *ff* **2**

121 (Picc.) (11) (Picc.)

127 (12) (13) 2

135 (14) (Fl. 2) $\text{♩} = 70$ **Meno mosso** (15) 8

$mf > mp > p >$

149 (Picc.) (16) p

156 **Tempo I** $\text{♩} = 86$ 2

164 (17) (18) (19) (Picc.) $f < ff$

172 (Fl. 2) 3

179 (21)

184 (22) (Fl. 2)

189 (23) 4 (Fl. 2) *pp*

198 (24)

203 4 (Fl. 2) *ff*

213 (25) 2 (26)

221 (Fl. 2) (Picc.) 3 *f*

231 (27) 4 (29) (Picc.) 2 (30) 2

(Fl. 2) 242 *ff* *f* *mf* *mp*

248 *p* *Meno mosso* 7 (31) 12/8

260 $\text{♩} = \text{♩} = 70$
(Fl. 2)

mp

264

p *pp*

269 Tempo I $\text{♩} = 86$

274 (32)

ff (33)

279 (Picc.) (34)

(35) (Fl. 2) (36)

289 *ff*

294 (37) (Picc.) *ff*

303

Meno mosso $\text{♩} = 70$

307 (38) (39) (40)

326

10 6 3 2 8

Mantra Cantata

for SATB Chorus and Orchestra

Oboe I



Bill Robinson

2 Oboe 1

Mantra Cantata for Chorus and Orchestra
I. Om Jaya Jagadish Hare

Bill Robinson

1 **Brightly** $\text{♩} = 86$

1

mp

7

mp *ff*

13

ff

20

mf

2

33

f *mf*

3

2

43 Tuba

ff

49

55

poco rit.

3

62

4 $\text{♩} = 72$

A Little Slower (Tempo II)

mf

70

79

3

mp

5 $\text{♩} = 86$

Tempo I 12

Om Jaya Jagadish Hare

3

100 *ff* *mp* ff

106 *ff*

113 3 6 4 2 *ff*

126 7 *Tempo II* $\text{♩} = 48$ 12

143 6

155 8 *Tempo I* $\text{♩} = 86$ *ff* *mp*

160 *mf* *f* *ff* 3

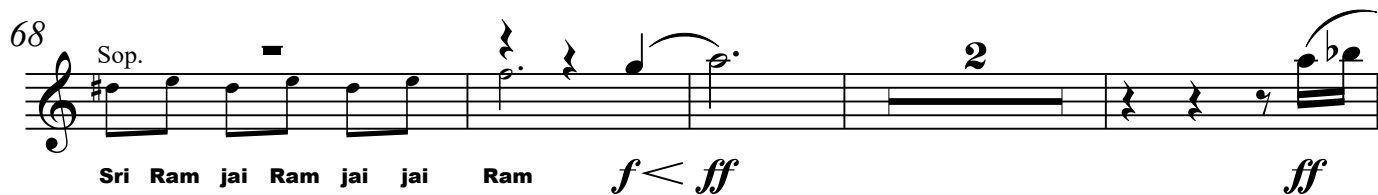
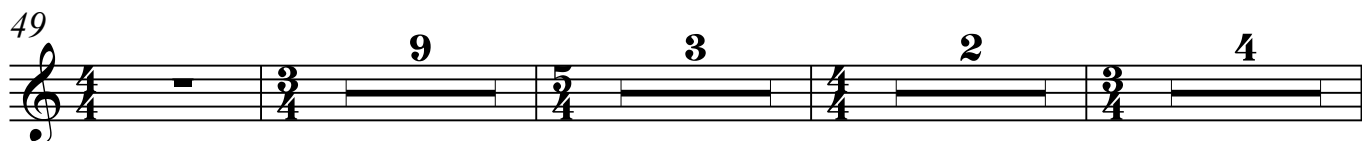
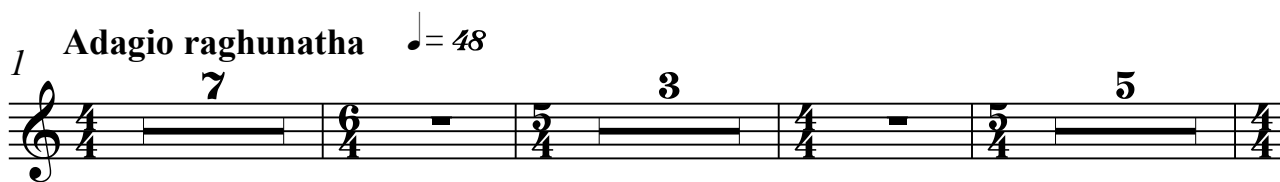
168 *p* *mp* *mf* *ff* 3

176 *ff*

181

185 *ff* *rit.* 2 *mf*

The musical score is written for a single melodic line on a treble clef staff. It begins at measure 100 and ends at measure 185. The key signature has two flats (B-flat and E-flat). The score is divided into measures by bar lines. Various musical notations are used, including eighth notes, quarter notes, half notes, and rests. Dynamic markings such as *ff* (fortissimo), *mp* (mezzo-piano), *f* (forte), *mf* (mezzo-forte), and *p* (piano) are placed below the staff. There are also crescendo and decrescendo hairpins. Measure numbers 100, 106, 113, 126, 143, 155, 160, 168, 176, 181, and 185 are indicated at the start of their respective lines. Some measures contain bracketed numbers (3, 4, 6, 7, 8) which likely indicate fingerings or specific rhythmic groupings. A tempo change is marked at measure 126 with 'Tempo II' and a quarter note equal to 48 beats. Another tempo change is marked at measure 155 with 'Tempo I' and a quarter note equal to 86 beats. The score concludes with a 'rit.' (ritardando) marking and a final measure containing a half note and a whole note.



Oboe 1

III. Hanuman Chalisa

5

1 Allegro vanara ♩ = 86

Vln. I

5

pp *p* *>*

12 *p* *p*

17 2 *cresc.*

23 3 *ff*

29 9 *f*

42 *ff*

48 5 *p*

57 4 ① *ff* *f* *ff* ② ③

68 ④ ⑤ *ff* 10 ⑥ *ff*

84 ⑦ 4 *f* *ff* ⑧

93 ⑨ 12

Hanuman Chalisa

6 110

4 (10)

p *ff*

120

125 (11) (12) (13)

131 (14)

ff

137 $\text{♩} = 70$ *Meno mosso* 8 (15)

mf > *mp* > *p* > *p*

150 (16) 3 2

159 *Tempo I* $\text{♩} = 86$

p

164 (17) (18) (19)

171 *ff*

175 (20)

181 (21) (22)

186

190 (23) 6 (24)

201 2 2 *pp*

210 *ff* (25)

216 (26)

222 5 (27) (28) *f*

234 (29) 2 (30) *ff*

242 2 *f* *mf* *mp*

Hanuman Chalisa

8
249 $\text{♩} = 70$ *Meno mosso* 7 31 $\text{♩} = 70$ 9 *Tempo I* $\text{♩} = 86$ Tpt. 1

271 4 33 *ff*

281 3 34 *ff*

289 35 36 2

294 2 37 2

302 *ff*

306 *poco rit.* 38 $\text{♩} = 70$ *Meno mosso* 4 39

318 3 40 3 10

338 6 3 2 8

Mantra Cantata

for SATB Chorus and Orchestra

Oboe 2



Bill Robinson

Mantra Cantata for Chorus and Orchestra

2 Oboe 2

1. Om Jaya Jagadish Hare

Bill Robinson

1 **Brightly** $\text{♩} = 86$ 1

mp

ff

dim.

mp

f *mf* *mp*

43 **Tuba**

ff

poco rit. 4 $\text{♩} = 72$ **A Little Slower (Tempo II)**

66

73

Om Jaya Jagadish Hare

3

82 *mp* **5** Tempo I $\text{♩} = 86$ 12 *ff*

101 *mp* **4**

110 *ff*

114 **3** **6** **4** **2** *ff*

127 **7** Tempo II $\text{♩} = 48$ 12 **6**

149

156 *ff* **8** Tempo I $\text{♩} = 86$ **5** *f*

165 *ff* **5** **3**

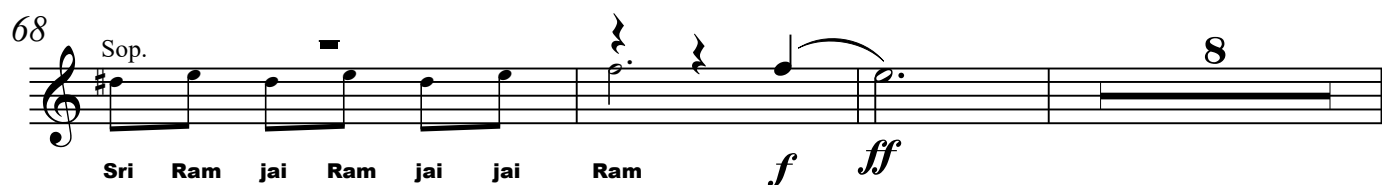
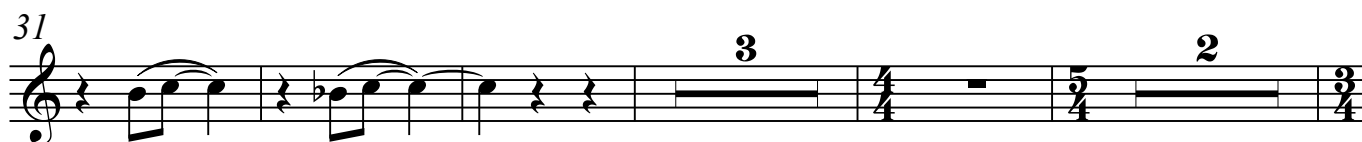
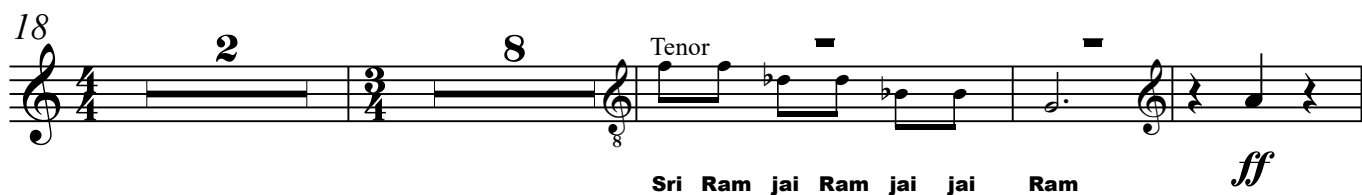
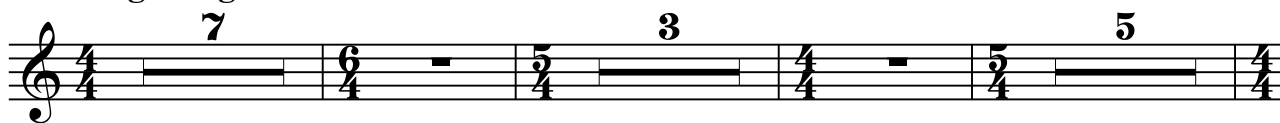
177 *ff*

182

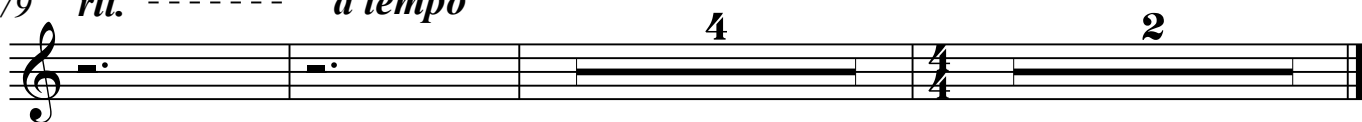
186 *ff* *rit.* **2** *mf*

The musical score is written for a single melodic line on a treble clef staff. It begins at measure 82 with a mezzo-piano (*mp*) dynamic. The tempo is marked 'Tempo I' with a quarter note equal to 86 beats per minute. The key signature has two flats (B-flat and E-flat). The score includes various rhythmic values and rests, with some measures containing bracketed numbers (5, 6, 7, 8) indicating specific measures or groups. Dynamics range from mezzo-piano (*mp*) to fortissimo (*ff*). There are several tempo changes, including a shift to 'Tempo II' at measure 127, which is half the speed of the first tempo. The piece concludes with a ritardando (*rit.*) and a dynamic change to mezzo-forte (*mf*) at measure 186.

1 Adagio raghunatha ♩ = 48



79 rit. ----- a tempo



Oboe 2

III. Hanuman Chalisa

5

♩ = 86
1 Allegro vanara

Vln. I

9

p

14

4

2

p

f

cresc.

23

3

ff

28

9

42

f

ff

47

5

p

56

4

①

②

③

ff

68

④

⑤

12

⑥

2

⑦

4

91

Fl.1

⑧

ff

⑨

96

12

4

⑩

2

6

117 *p* *ff* 2

125 (11) (12) (13) *mf* *mp* *p*

133 (14) *Meno mosso* $\text{♩} = 70$ 8

148 (15) (16) 3

157 *Tempo I* $\text{♩} = 86$ 2 *p*

165 (17) (18) (19) *ff*

172 (20)

178 (21)

184 (22) (23)

192 (24) 6 2

205 3 *pp* *ff*

215 (25) 2 26 7

228 (27) (28) (29) *f*

236 (30) 2 7 7 *Meno mosso* $\text{♩} = 70$

257 (31) $\text{♩} = 70$ 9 *Tempo I* $\text{♩} = 86$ Tpt. 1 4

276 (33) 3 *ff*

285 (34) 3 *ff* (35) (36)

292 (37) 2 2 5 *ff*

303

(38) $\text{♩} = 70$ *Meno mosso* 4 (39) 3 (40)

308 3 *poco rit.*

323 3 10 6 3 2 8

Clarinet 1

Mantra Cantata for Chorus and Orchestra

I. Om Jaya Jagadish Hare

Bill Robinson

in B $\flat$ **Brightly** $\text{♩} = 86$ 1

12

ff

17

mp *p* *pp*

24

2

34

mf *mp* *p*

3

41

ff

49

54

4 $\text{♩} = 72$
A Little Slower (Tempo II)

65

mp *mf*

71

mf

2

78

2

mp

p

86

5

Tempo I ♩ = 86

f

13

103

ff

mp

4

110

ff

112

mp

116

6

3

mf

2

125

ff

130

7

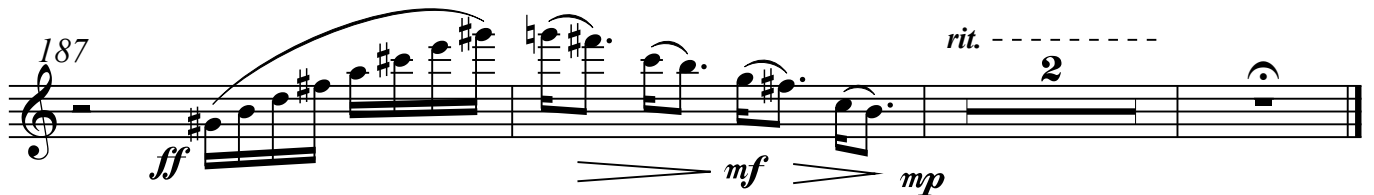
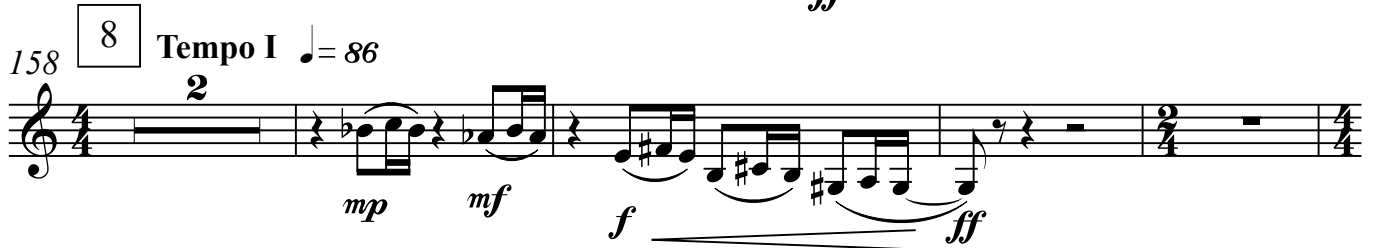
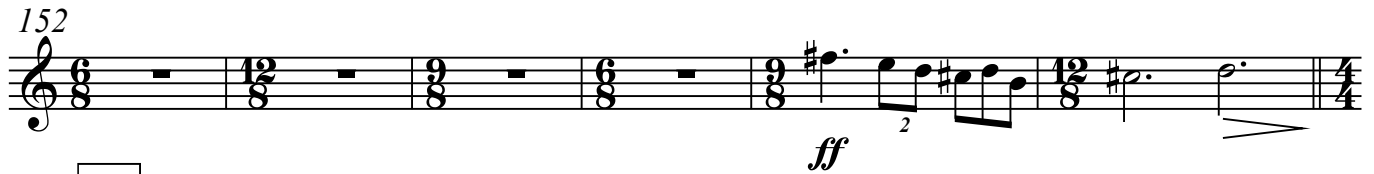
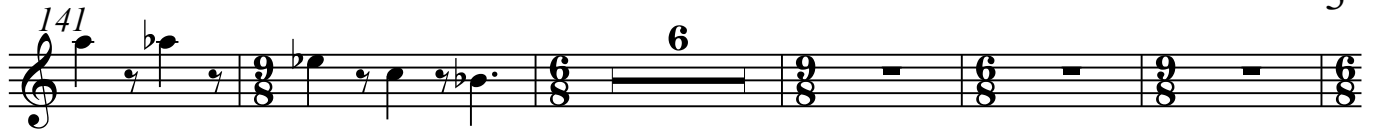
Tempo II ♩ = 48

5

pp

Om Jaya Jagadish Hare

3



II. Sri Ram Jai Ram Jai Jai Ram

1 *Adagio raghunatha* ♩ = 48 Vln. 1

7 3 *mp*

13 *mp* 4 2 10 *ff*

31 *ff* *f* *p*

37 Sop. *mf* *f*

Sri Ram jai Ram jai jai Ram

42 7 3 2 *mp*

57 *mp* 3 2 4

68 Sop. *f* *ff* *ff*

Sri Ram jai Ram jai jai

75

79 *rit.* *a tempo* 2 *pp*

1 Allegro vanara ♩ = 86

4 *mp*

14 3 *f* *cresc.* *ff*

24 10 *f* *ff*

32 4 *p*

48 4 ① *f* ② *f* *ff* ③ ④

58 ⑤ 2 *f* *mf* *mp* *p* 6

70 ⑥ *ff* ⑦ 4 *ff*

83 ⑧ ⑨

92 4 3 4 *p* *pp*

97 4 3 4

Hanuman Chalisa

6 114 (10) *p* *ff*

120 (11)

127 (12) (13)

131 (14) *f* *mf*

138 *Meno mosso* ♩ = 70 7 *mp* *p* *p* (15)

150 (16) 3 *p*

159 *Tempo I* ♩ = 86

164 (17)

167 (18) (19) *f* *ff*

172 (20)

Hanuman Chalisa

177

182

187

192

201

207

214

221

233

240

7

(21)

(22)

(23)

(24)

(25)

(26)

(27)

(28)

(29)

(30)

pp

ff

f

f *mf* *mp*

Meno mosso

$\text{♩} = 70$

8
257 (31) $\text{♩} = \text{♩} = 70$

p *mp*

262

266 Tempo I $\text{♩} = 86$ *ff* (33)

273 (32)

278 (34)

289 (35) *ff* (36)

296 (37) *ff*

305 *poco rit.*

(38) $\text{♩} = 70$

313 Meno mosso 4 (39) (40)

327 10 6 3 2 8

Mantra Cantata

for SATB Chorus and Orchestra

Clarinet 2 in B flat



Bill Robinson

2 Mantra Cantata for Chorus and Orchestra

Clarinet 2 in B $\flat$

1. Om Jaya Jagadish Hare

Bill Robinson

Brightly $\text{♩} = 86$

1 3 1 2 3

13 2 7 2

27 2 7 3 2 Tuba

44 *ff*

49 3

57 $\text{♩} = 72$ A Little Slower (Tempo II) 5 4 2 *mp* *mf*

69

76 2 *mp* 2

86 $\text{♩} = 86$ Tempo I 5 14 *ff* *mp*

The musical score is written for Clarinet 2 in B-flat. It begins with a tempo of 86 beats per minute and a 'Brightly' articulation. The score is divided into measures, with some measures containing fingerings (1, 2, 3, 4, 5) and others containing rests. Dynamics include *ff* (fortissimo), *mp* (mezzo-piano), and *mf* (mezzo-forte). The tempo changes to 'A Little Slower (Tempo II)' at measure 57, with a new tempo of 72 beats per minute. The score returns to the original tempo of 86 beats per minute at measure 86, marked 'Tempo I'. The score ends with a final measure containing a *ff* dynamic and a *mp* dynamic.

Om Jaya Jagadish Hare

106 **4** *ff* **3**

113 **3** **6** **4** *mf* *f* $\text{♩} = 48$

124 **2** **7** **5** **Tempo II**

135 *pp*

142 **6**

154 **8** **Tempo I** $\text{♩} = 86$

162 **6** *ff* *ff*

173 **3** **2**

182 *ff*

188 *mf* *rit.* *p* *pp*

The musical score is written for a single melodic line on a treble clef staff. It begins at measure 106 with a 4-measure rest, followed by a series of eighth and sixteenth notes, some beamed together. Measure 113 starts with a 3-measure rest, followed by a 6-measure rest, then a 4-measure rest, and finally a melodic phrase. Measure 124 features a 2-measure rest, followed by a 7-measure rest, and then a 5-measure rest. Measure 135 is marked *pp* and contains a melodic phrase. Measure 142 has a 6-measure rest. Measure 154 has an 8-measure rest, followed by a melodic phrase. Measure 162 has a 6-measure rest, followed by a melodic phrase. Measure 173 has a 3-measure rest, followed by a 2-measure rest, and then a melodic phrase. Measure 182 has a melodic phrase. Measure 188 starts with a melodic phrase, followed by a *rit.* (ritardando) section, and ends with a *pp* (pianissimo) section.

II. Sri Ram Jai Ram Jai Jai Ram

Adagio raghunatha ♩ = 48 Vln. 1

1 7 3 *mp*

14 *mp* 3 2 10 *ff*

31 *ff* *f* 2

38 Sop. *mf* 7 *f*

Sri Ram jai Ram jai jai Ram

49 3 4 3 *mp*

62 2 4 Sop. 2 *f*

Sri Ram jai Ram jai jai

72 *ff*

77 2 *rit.* *a tempo* 4 *pp*

1 Allegro vanara ♩ = 86

5

p

13

3

2

f

22

cresc. *ff*

29

10

f

44

ff

49

4

p

58

4

①

②

③

④

⑤

71

3

7

⑥

mf *mp* *ff*

84

⑦

4

⑧

ff

93

⑨

Hanuman Chalisa

6 97

6

pp

110 4 (10)

p *ff*

(11)

120

(12) 2 (13)

(14)

132

mf *mp* *p*

Meno mosso ♩ = 70

140 8 (15)

p (16) 3

155 2

Tempo I ♩ = 86

163

p

166 (17)

(18)

170 (19)

mf *ff*

174 2 (20) 7

181 (21) (22)

186 (23)

192 3 (24) *pp*

200

207 *ff*

214 (25) 2 (26) 6

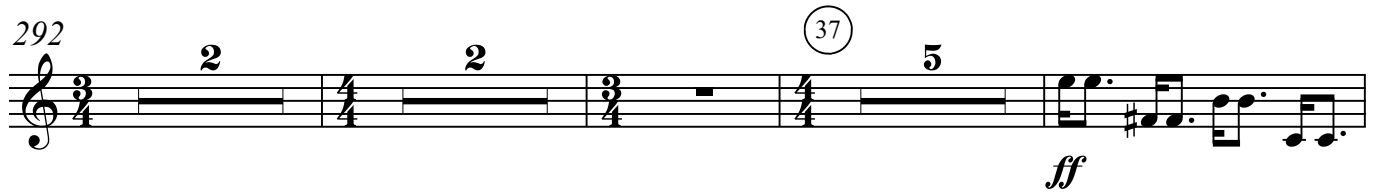
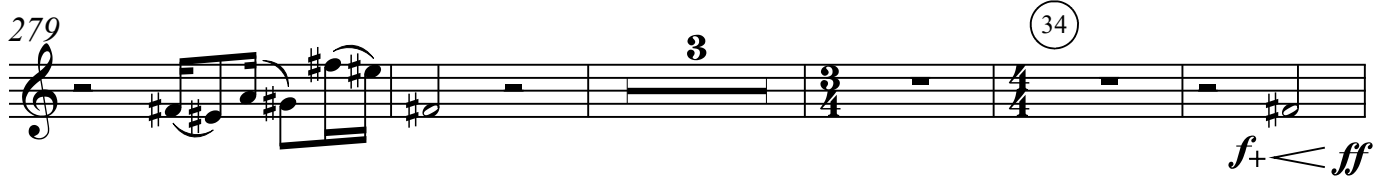
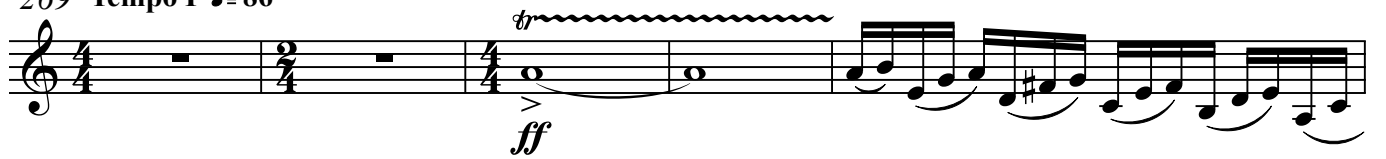
227 (27) (28)

234 (29) 2 (30) 7

248 ♩ = 70 *Meno mosso* (31) ♩ = 70 7 9

8

269 Tempo I ♩ = 86



Mantra Cantata

for SATB Chorus and Orchestra

Bassoon I



Bill Robinson

Bassoon 1

Mantra Cantata for Chorus and Orchestra

I. Om Jaya Jagadish Hare

Bill Robinson

1 **Brightly** $\text{♩} = 86$ 1

13 *ff*

18 *dim.* *(mp)*

22 *(p)* *pp* *mp* 2

26 *mf* *f* *f* 3

32 *mp* *p*

41 *f* *ff*

49

55 $\text{♩} = 72$ 4 A Little Slower (Tempo II) *mf*

68

78 $\text{♩} = 86$ 5 Tempo I Soprano

Tu-ma ka - ru - naa ke saa - ga - ra —

92 *ff*

Om Jaya Jagadish Hare

3

97

102

109

114

123

143

152

159

168

177

184

188

mp

ff

mp

mf

f

pp

mp

ff

p

mp

mf

f

ff

rit.

mp

p

pp

6

7

8

Tempo II ♩ = 48

Tempo I ♩ = 86

Bassoon 1

II. Sri Ram Jai Ram Jai Jai Ram

♩ = 48

1 Adagio raghunatha

*pp*

9



20

Sri Ram jai Ram jai jai *mp**ff*

28

*ff**ff*

35

*f* >*mp**mf*

40

*f**mf* >

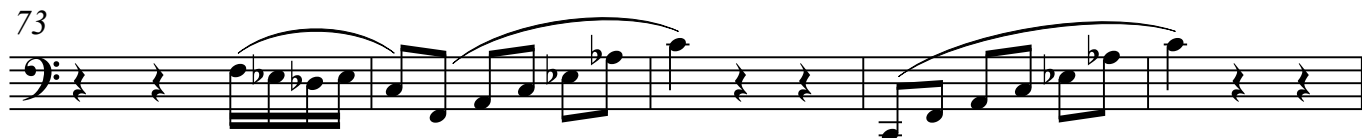
59

*mp*

68

*ff*

73



78

rit. ---

a tempo

1 Allegro vanara ♩ = 86

6

p

3

3

3

4

14

17

2

f

22

f₊

ff

27

16

32

10

f

45

ff

51

3

p

4

6

3

3

3

4

14

17

2

f

22

f₊

ff

27

16

32

10

f

45

ff

51

3

p

4

Hanuman Chalisa

6 62 (1) *f* *ff* (2) (3)

67 (4) (5)

71 *f* *mf* *mp* *p*

77 2 *p* *mp*

82 *f* *ff* (6) (7) *f* *mf*

88 3 *ff* (8) (9)

97 6 *mp*

107 4 (10) *p*

119 2 *ff* (11)

127 (12) (13)

132 3 7 *Meno mosso* (14)

147 *p* (15) (16) 3

156

Tempo I ♩ = 86

164

169

176

185

196

202

210

228

234

240

Soprano

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

ff

pp

f

ff

[illegible]

Mantra Cantata

for SATB Chorus and Orchestra

Bassoon 2



Bill Robinson

Mantra Cantata for Chorus and Orchestra

I. Om Jaya Jagadish Hare

Bill Robinson

Brightly $\text{♩} = 86$ 1

ff

13 *ff*

20 *dim.* *(mp)* *(p)* *pp*

24 2 *mp* *mf* *f*

29 3 *f* *ff*

43 *f* *ff*

50

55 4 $\text{♩} = 72$ A Little Slower (Tempo II) *mp*

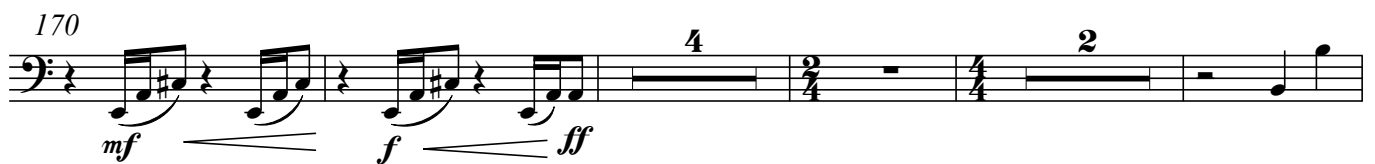
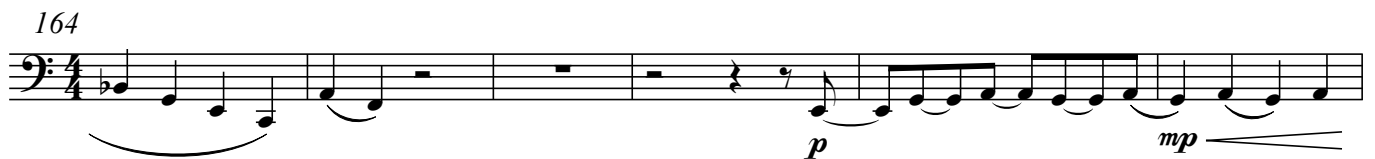
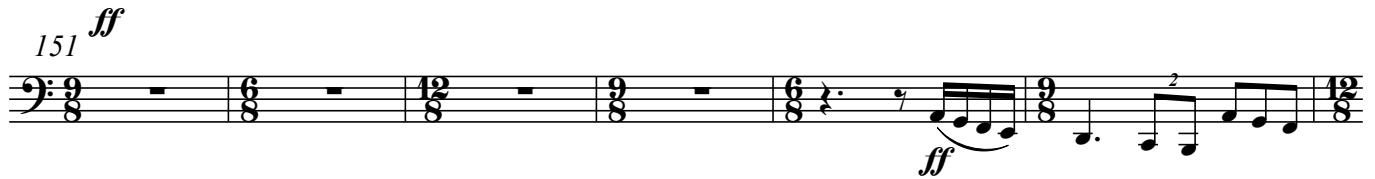
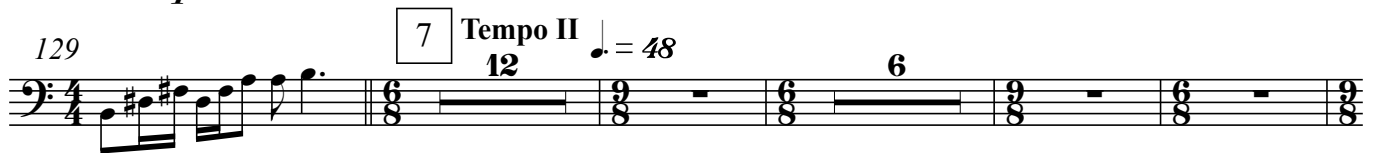
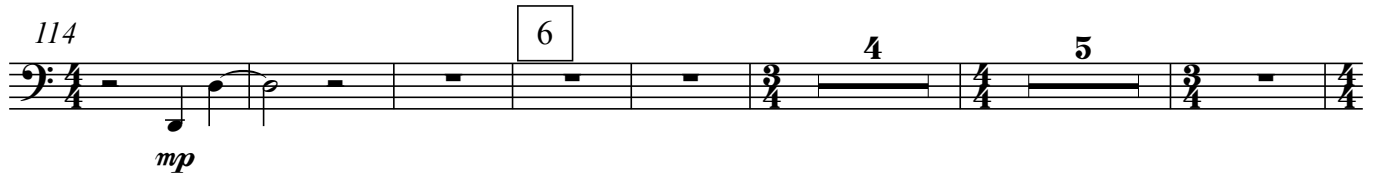
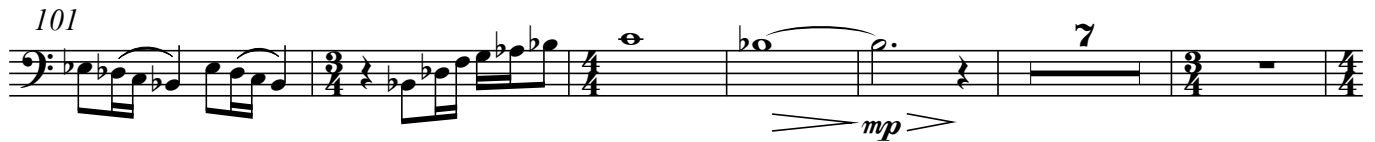
67

77 5 $\text{♩} = 86$ Soprano Tempo I

Tu - ma ka - ru - naa ke saa - ga - ra —

Om Jaya Jagadish Hare

3



1 Adagio raghunatha ♩ = 48

5 *pp*

12 5 2 Bass *mp*
Sri Ram jai Ram jai jai

22 3 *f* *ff* 2

31 *ff* *ff* *f* >

38 *mp* *mf* *f* *mf* > 2

44 5 9 3 2

65 3 *mp* *ff*

73

79 *rit.* ----- *a tempo* 4 2

1 Allegro vanara $\text{♩} = 86$

5 6

pp *p*

15 4

23 *f* *ff*

27 10

42 *f*

46 2 *ff*

53 4 ① *p*

64 ② ③ *f* *ff*

67 ④ ⑤

71 *f* *mf*

Hanuman Chalisa

6

75

4

p

mp

82

6

f

ff

86

7

5

8

2

9

5

102

mp

107

3

10

3

119

3

11

ff

126

12

13

133

14

3

Meno mosso

8

15

p

149

16

3

2

159

Tempo I ♩ = 86

p

Hanuman Chalisa

164 (17) (18) 7

Musical staff 164-175: Bass clef, 4/4 time. Measures 164-175 contain eighth and sixteenth note patterns with slurs. Measure 175 ends with a whole rest.

169 (19)

Musical staff 169-175: Bass clef, 4/4 time. Measure 169 has a whole rest. Measure 170 has a half note with a '2' above it. Measure 171 has a half note with a 'ff' dynamic marking. Measure 172 has a half note. Measure 173 has a half note. Measure 174 has a half note. Measure 175 has a half note with a slur.

176 (20) (21)

Musical staff 176-183: Bass clef, 4/4 time. Measures 176-183 contain eighth and sixteenth note patterns with slurs. Measure 183 ends with a whole rest.

184 (22) (23)

Musical staff 184-190: Bass clef, 4/4 time. Measures 184-190 contain eighth and sixteenth note patterns with slurs. Measure 190 ends with a whole rest.

191 3

Musical staff 191-197: Bass clef, 4/4 time. Measures 191-197 contain eighth and sixteenth note patterns with slurs. Measure 197 ends with a whole rest.

198 (24)

Musical staff 198-202: Bass clef, 4/4 time. Measures 198-202 contain eighth and sixteenth note patterns with slurs. Measure 202 ends with a whole rest.

203 (25)

Musical staff 203-217: Bass clef, 4/4 time. Measures 203-217 contain eighth and sixteenth note patterns with slurs. Measure 217 ends with a whole rest.

218 (26)

Musical staff 218-229: Bass clef, 4/4 time. Measures 218-229 contain eighth and sixteenth note patterns with slurs. Measure 229 ends with a whole rest.

231 (27) (28)

Soprano

Musical staff 231-233: Treble clef, 4/4 time. Measures 231-233 contain eighth and sixteenth note patterns with slurs. Measure 233 ends with a whole rest.

sa-ba pa-ra raa-ma ta - pa-shwee__ raa-jaa__

234 (29)

Musical staff 234-239: Bass clef, 4/4 time. Measures 234-239 contain eighth and sixteenth note patterns with slurs. Measure 239 ends with a whole rest.

239 (30) *ff*

244 *Meno mosso* $\text{♩} = 70$ 7

257 (31) $\text{♩} = 70$ 9 *Tempo I* $\text{♩} = 86$ *ff* 4

275 (33) 6 (34)

286 *f* *ff* (35) (36)

292 (37) *ff*

299 3 *ff*

307 *poco rit.* (38) $\text{♩} = 70$ *Meno mosso* 4

317 (39) 3 (40) 3 10

337 6 3 2 8

Mantra Cantata

for SATB Chorus and Orchestra

Horn I in F



Bill Robinson

2

Mantra Cantata for Chorus and Orchestra

Horn 1 in F

1. Om Jaya Jagadish Hare

Bill Robinson

Brightly ♩ = 86

1

2

3

14

ff

27

2

f

mf dim. ----- (*mp*) -----

36

p

3

2

Tuba

ff

45

49

3

56

ff

poco rit.

3

4

A Little Slower (Tempo II)

♩ = 72

3

67

74

7

87

♩ = 86

Tempo I

5

f

ff

94

2

Om Jaya Jagadish Hare

3

100

111

123

142

155

168

173

177

180

183

187

ff

ff

ff

p *mp* *mf* *ff*

ff *mf*

rit.

5

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995

996

997

998

999

1000

II. Sri Ram Jai Ram Jai Jai Ram

1 Adagio raghunatha $\text{♩} = 48$

2

pp

9

3 5 2

20 Bass

8

Sri Ram jai Ram jai jai *mp* *ff*

32

ff $\rightarrow$ *f*

38

mf *f* *mf* $>$

44

5 9 3 2

64

mp *f* $<$ *ff*

72

78 *rit.*----- *a tempo*

f $\rightarrow$ *p* $>$ *pp*

2

Horn 1

III. Hanuman Chalisa

5

1 Allegro vanara ♩ = 86

5

p

11

p

16

mf

24

ff

30

p

38

f

47

ff

65

5 Viola

78

p

81

mf *f* *ff*

Hanuman Chalisa

6

86 (7) 5 (8) *ff* 12

95 (9) 12 3 (10) *pp* >

116 *p* *ff* 2

124 (11) (12) (13) *ff* *ff*

131 (14) 3 *ff* > *f* $\text{♩} = 70$ **Meno mosso**

140 3 *p* (15)

150 (16)

157

162 **Tempo I** $\text{♩} = 86$ (17)

168 (18) 19 2 *ff*

174 (20)

181 (21) (22)

187 (23) 6 (24)

199 2 2

207 *pp* *ff*

214 (25) 2 (26) *f*

222 3 *ff* (27)

232 (28) (29) 2

239 (30) $\text{♩} = 70$ *Meno mosso*

ff

250 (31) $\text{♩} = 70$

p

269 *Tempo I* $\text{♩} = 86$ *Tpt. 1* (33)

ff

278 (34)

288 (35) (36)

ff

296 (37)

ff *ff*

305

p

311 *poco rit.* (38) $\text{♩} = 70$ *Meno mosso* (39) (40)

ppp

323

Mantra Cantata

for SATB Chorus and Orchestra

Horn 2 in F



Bill Robinson

Mantra Cantata for Chorus and Orchestra

2 Horn 2 in F

I. Om Jaya Jagadish Hare

Bill Robinson

1 **Brightly** $\text{♩} = 86$ [1]

13 Tenor

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

37

45

50

58 *poco rit.* $\text{♩} = 72$ A Little Slower (Tempo II)

70

80 [5] Tempo I $\text{♩} = 86$

93

97 *ff*

[illegible]

II. Sri Ram Jai Ram Jai Jai Ram

1 Adagio raghunatha ♩ = 48

6 3

pp

13 5 2 Bass 11

Sri Ram jai Ram jai jai *mp*

33 *ff* 2

38 *mp* *mf* *f* *mf* 2

44 5 7 3 *mp*

62 2 5 *f* *ff*

73 5 *ff* *f* *rit.*

80 *a tempo* 4 *pp*

Horn 2

III. Hanuman Chalisa

5

1 Allegro vanara ♩ = 86

5

pp p p

13

p

17

f

22

cresc. ff

28

2 3 Tpt. 1

36

p

39

2

46

ff 3

53

p 5 ① ②

Hanuman Chalisa

6

65

3

4

Violoncello

5

ff

74

5

p

mf

82

6

7

3

f

ff

90

8

9

4

ff

101

2

pp

pp

111

3

10

2

3

p

124

11

12

13

ff

132

14

ff

f

mf

mp

♩ = 70

Meno mosso

140

8

15

16

p

155

161

Tempo I = 86

[illegible]

165

17

18

19

The musical notation for measures 165-169 of 'The Rose Tree' is shown. Measure 165 begins with a treble clef and a key signature of one sharp (F#). The melody consists of eighth and sixteenth notes, with a slur over measures 165 and 166. Measure 166 continues the melody. Measure 167 is a whole rest. Measure 168 is a whole note G4. Measure 169 is a whole rest.

172

20

ff

The first system of the musical score for 'The Bird Song' consists of a single staff in treble clef. It begins with a whole rest, followed by a quarter rest, and then a series of eighth and sixteenth notes. The notes are: G4 (quarter), A4 (eighth), B4 (eighth), C5 (quarter), B4 (eighth), A4 (eighth), G4 (quarter), F#4 (eighth), E4 (eighth), D4 (quarter), C4 (half). The notes G4, A4, B4, and C5 are beamed together. The notes B4, A4, and G4 are beamed together. The notes F#4, E4, and D4 are beamed together. The notes C4 and the final D4 are beamed together. The system ends with a double bar line. The dynamic marking *ff* is placed below the first note. The measure number 20 is circled above the staff.

186

3

3

23

192

3

(24)

pp

201 *pp*

201 *pp*

208

2

ff

25

The first system of the musical score for 'The Little Boat' consists of eight measures. It begins with a treble clef and a key signature of one flat (B-flat). The first measure contains a whole rest. The second measure has a quarter rest followed by a quarter note G4. The third measure has a quarter note F4. The fourth measure has a quarter note E4, with a slur connecting it to the G4 in the second measure. The fifth measure contains a whole rest. The sixth measure has a half note D4, with a slur connecting it to the E4 in the fourth measure. The seventh measure has a half note C4, with a slur connecting it to the D4 in the sixth measure. The eighth measure has a half note B3, with a slur connecting it to the C4 in the seventh measure. The tempo marking 'Allegretto' is written above the staff. The dynamic marking 'ff' (fortissimo) is written below the staff. The measure number '25' is circled at the end of the system.

The first system of the musical score for 'The Little Boat' is written for a single melodic line in treble clef. It begins with a 2/4 time signature, indicated by a '2' above the staff. The first measure contains a whole note. The second measure is a whole rest. The third measure is marked with a circled '26' above it and contains a quarter rest. The fourth measure is in 4/4 time and begins with a forte (*ff*) dynamic marking. It contains a series of eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0, C0, B-1, A-1, G-1, F#-1, E-1, D-1, C-1, B-2, A-2, G-2, F#-2, E-2, D-2, C-2, B-3, A-3, G-3, F#-3, E-3, D-3, C-3, B-4, A-4, G-4, F#-4, E-4, D-4, C-4, B-5, A-5, G-5, F#-5, E-5, D-5, C-5, B-6, A-6, G-6, F#-6, E-6, D-6, C-6, B-7, A-7, G-7, F#-7, E-7, D-7, C-7, B-8, A-8, G-8, F#-8, E-8, D-8, C-8, B-9, A-9, G-9, F#-9, E-9, D-9, C-9, B-10, A-10, G-10, F#-10, E-10, D-10, C-10, B-11, A-11, G-11, F#-11, E-11, D-11, C-11, B-12, A-12, G-12, F#-12, E-12, D-12, C-12, B-13, A-13, G-13, F#-13, E-13, D-13, C-13, B-14, A-14, G-14, F#-14, E-14, D-14, C-14, B-15, A-15, G-15, F#-15, E-15, D-15, C-15, B-16, A-16, G-16, F#-16, E-16, D-16, C-16, B-17, A-17, G-17, F#-17, E-17, D-17, C-17, B-18, A-18, G-18, F#-18, E-18, D-18, C-18, B-19, A-19, G-19, F#-19, E-19, D-19, C-19, B-20, A-20, G-20, F#-20, E-20, D-20, C-20, B-21, A-21, G-21, F#-21, E-21, D-21, C-21, B-22, A-22, G-22, F#-22, E-22, D-22, C-22, B-23, A-23, G-23, F#-23, E-23, D-23, C-23, B-24, A-24, G-24, F#-24, E-24, D-24, C-24, B-25, A-25, G-25, F#-25, E-25, D-25, C-25, B-26, A-26, G-26, F#-26, E-26, D-26, C-26, B-27, A-27, G-27, F#-27, E-27, D-27, C-27, B-28, A-28, G-28, F#-28, E-28, D-28, C-28, B-29, A-29, G-29, F#-29, E-29, D-29, C-29, B-30, A-30, G-30, F#-30, E-30, D-30, C-30, B-31, A-31, G-31, F#-31, E-31, D-31, C-31, B-32, A-32, G-32, F#-32, E-32, D-32, C-32, B-33, A-33, G-33, F#-33, E-33, D-33, C-33, B-34, A-34, G-34, F#-34, E-34, D-34, C-34, B-35, A-35, G-35, F#-35, E-35, D-35, C-35, B-36, A-36, G-36, F#-36, E-36, D-36, C-36, B-37, A-37, G-37, F#-37, E-37, D-37, C-37, B-38, A-38, G-38, F#-38, E-38, D-38, C-38, B-39, A-39, G-39, F#-39, E-39, D-39, C-39, B-40, A-40, G-40, F#-40, E-40, D-40, C-40, B-41, A-41, G-41, F#-41, E-41, D-41, C-41, B-42, A-42, G-42, F#-42, E-42, D-42, C-42, B-43, A-43, G-43, F#-43, E-43, D-43, C-43, B-44, A-44, G-44, F#-44, E-44, D-44, C-44, B-45, A-45, G-45, F#-45, E-45, D-45, C-45, B-46, A-46, G-46, F#-46, E-46, D-46, C-46, B-47, A-47, G-47, F#-47, E-47, D-47, C-47, B-48, A-48, G-48, F#-48, E-48, D-48, C-48, B-49, A-49, G-49, F#-49, E-49, D-49, C-49, B-50, A-50, G-50, F#-50, E-50, D-50, C-50, B-51, A-51, G-51, F#-51, E-51, D-51, C-51, B-52, A-52, G-52, F#-52, E-52, D-52, C-52, B-53, A-53, G-53, F#-53, E-53, D-53, C-53, B-54, A-54, G-54, F#-54, E-54, D-54, C-54, B-55, A-55, G-55, F#-55, E-55, D-55, C-55, B-56, A-56, G-56, F#-56, E-56, D-56, C-56, B-57, A-57, G-57, F#-57, E-57, D-57, C-57, B-58, A-58, G-58, F#-58, E-58, D-58, C-58, B-59, A-59, G-59, F#-59, E-59, D-59, C-59, B-60, A-60, G-60, F#-60, E-60, D-60, C-60, B-61, A-61, G-61, F#-61, E-61, D-61, C-61, B-62, A-62, G-62, F#-62, E-62, D-62, C-62, B-63, A-63, G-63, F#-63, E-63, D-63, C-63, B-64, A-64, G-64, F#-64, E-64, D-64, C-64, B-65, A-65, G-65, F#-65, E-65, D-65, C-65, B-66, A-66, G-66, F#-66, E-66, D-66, C-66, B-67, A-67, G-67, F#-67, E-67, D-67, C-67, B-68, A-68, G-68, F#-68, E-68, D-68, C-68, B-69, A-69, G-69, F#-69, E-69, D-69, C-69, B-70, A-70, G-70, F#-70, E-70, D-70, C-70, B-71, A-71, G-71, F#-71, E-71, D-71, C-71, B-72, A-72, G-72, F#-72, E-72, D-72, C-72, B-73, A-73, G-73, F#-73, E-73, D-73, C-73, B-74, A-74, G-74, F#-74, E-74, D-74, C-74, B-75, A-75, G-75, F#-75, E-75, D-75, C-75, B-76, A-76, G-76, F#-76, E-76, D-76, C-76, B-77, A-77, G-77, F#-77, E-77, D-77, C-77, B-78, A-78, G-78, F#-78, E-78, D-78, C-78, B-79, A-79, G-79, F#-79, E-79, D-79, C-79, B-80, A-80, G-80, F#-80, E-80, D-80, C-80, B-81, A-81, G-81, F#-81, E-81, D-81, C-81, B-82, A-82, G-82, F#-82, E-82, D-82, C-82, B-83, A-83, G-83, F#-83, E-83, D-83, C-83, B-84, A-84, G-84, F#-84, E-84, D-84, C-84, B-85, A-85, G-85, F#-85, E-85, D-85, C-85, B-86, A-86, G-86, F#-86, E-86, D-86, C-86, B-87, A-87, G-87, F#-87, E-87, D-87, C-87, B-88, A-88, G-88, F#-88, E-88, D-88, C-88, B-89, A-89, G-89, F#-89, E-89, D-89, C-89, B-90, A-90, G-90, F#-90, E-90, D-90, C-90, B-91, A-91, G-91, F#-91, E-91, D-91, C-91, B-92, A-92, G-92, F#-92, E-92, D-92, C-92, B-93, A-93, G-93, F#-93, E-93, D-93, C-93, B-94, A-94, G-94, F#-94, E-94, D-94, C-94, B-95, A-95, G-95, F#-95, E-95, D-95, C-95, B-96, A-96, G-96, F#-96, E-96, D-96, C-96, B-97, A-97, G-97, F#-97, E-97, D-97, C-97, B-98, A-98, G-98, F#-98, E-98, D-98, C-98, B-99, A-99, G-99, F#-99, E-99, D-99, C-99, B-100, A-100, G-100, F#-100, E-100, D-100, C-100, B-101, A-101, G-101, F#-101, E-101, D-101, C-101, B-102, A-102, G-102, F#-102, E-102, D-102, C-102, B-103, A-103, G-103, F#-103, E-103, D-103, C-103, B-104, A-104, G-104, F#-104, E-104, D-104, C-104, B-105, A-105, G-105, F#-105, E-105, D-105, C-105, B-106, A-106, G-106, F#-106, E-106, D-106, C-106, B-107, A-107, G-107, F#-107, E-107, D-1

222 (27)

The first system of the musical score for 'The Swan Song' is written on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The first measure contains a whole note chord consisting of F#4, A4, and C5, marked with a forte (f) dynamic. The second measure is a whole rest. The third measure contains a half note F#4, marked with a fortissimo (ff) dynamic. The fourth measure is a whole rest. The fifth measure contains a half note F#4. The sixth measure is a whole rest. The seventh measure contains a half note F#4. The eighth measure is a whole rest. The ninth measure contains a half note F#4. The tenth measure is a whole rest. The eleventh measure contains a half note F#4. The twelfth measure is a whole rest. The thirteenth measure contains a half note F#4. The fourteenth measure is a whole rest. The fifteenth measure contains a half note F#4. The sixteenth measure is a whole rest. The seventeenth measure contains a half note F#4. The eighteenth measure is a whole rest. The nineteenth measure contains a half note F#4. The twentieth measure is a whole rest. The twenty-first measure contains a half note F#4. The twenty-second measure is a whole rest. The twenty-third measure contains a half note F#4. The twenty-fourth measure is a whole rest. The twenty-fifth measure contains a half note F#4. The twenty-sixth measure is a whole rest. The twenty-seventh measure contains a half note F#4. The twenty-eighth measure is a whole rest. The twenty-ninth measure contains a half note F#4. The thirtieth measure is a whole rest. The thirty-first measure contains a half note F#4. The thirty-second measure is a whole rest. The thirty-third measure contains a half note F#4. The thirty-fourth measure is a whole rest. The thirty-fifth measure contains a half note F#4. The thirty-sixth measure is a whole rest. The thirty-seventh measure contains a half note F#4. The thirty-eighth measure is a whole rest. The thirty-ninth measure contains a half note F#4. The fortieth measure is a whole rest. The forty-first measure contains a half note F#4. The forty-second measure is a whole rest. The forty-third measure contains a half note F#4. The forty-fourth measure is a whole rest. The forty-fifth measure contains a half note F#4. The forty-sixth measure is a whole rest. The forty-seventh measure contains a half note F#4. The forty-eighth measure is a whole rest. The forty-ninth measure contains a half note F#4. The fiftieth measure is a whole rest. The fifty-first measure contains a half note F#4. The fifty-second measure is a whole rest. The fifty-third measure contains a half note F#4. The fifty-fourth measure is a whole rest. The fifty-fifth measure contains a half note F#4. The fifty-sixth measure is a whole rest. The fifty-seventh measure contains a half note F#4. The fifty-eighth measure is a whole rest. The fifty-ninth measure contains a half note F#4. The sixtieth measure is a whole rest. The sixty-first measure contains a half note F#4. The sixty-second measure is a whole rest. The sixty-third measure contains a half note F#4. The sixty-fourth measure is a whole rest. The sixty-fifth measure contains a half note F#4. The sixty-sixth measure is a whole rest. The sixty-seventh measure contains a half note F#4. The sixty-eighth measure is a whole rest. The sixty-ninth measure contains a half note F#4. The seventieth measure is a whole rest. The seventy-first measure contains a half note F#4. The seventy-second measure is a whole rest. The seventy-third measure contains a half note F#4. The seventy-fourth measure is a whole rest. The seventy-fifth measure contains a half note F#4. The seventy-sixth measure is a whole rest. The seventy-seventh measure contains a half note F#4. The seventy-eighth measure is a whole rest. The seventy-ninth measure contains a half note F#4. The eightieth measure is a whole rest. The eighty-first measure contains a half note F#4. The eighty-second measure is a whole rest. The eighty-third measure contains a half note F#4. The eighty-fourth measure is a whole rest. The eighty-fifth measure contains a half note F#4. The eighty-sixth measure is a whole rest. The eighty-seventh measure contains a half note F#4. The eighty-eighth measure is a whole rest. The eighty-ninth measure contains a half note F#4. The ninetieth measure is a whole rest. The ninety-first measure contains a half note F#4. The ninety-second measure is a whole rest. The ninety-third measure contains a half note F#4. The ninety-fourth measure is a whole rest. The ninety-fifth measure contains a half note F#4. The ninety-sixth measure is a whole rest. The ninety-seventh measure contains a half note F#4. The ninety-eighth measure is a whole rest. The ninety-ninth measure contains a half note F#4. The hundredth measure is a whole rest.

232

(28)

(29)

2

(30)

ff

Hanuman Chalisa

8

242 $\text{♩} = 70$ **Meno mosso** 31

5 7 12/8

260 $\text{♩} = 70$ *mp*

4

267 **Tempo I** $\text{♩} = 86$ *p* $\text{p} \text{ } \text{pp}$

4 11/16

277 33 5 34 *ff* *f* $\text{f} \text{ } \text{ff}$

287 2 35 36 2 2

297 37 2 *ff* *ff*

305

310 38 $\text{♩} = 70$ **Meno mosso** 39 40 *p* *poco rit.*

4 3

323 3 10 6 3 2 8

Mantra Cantata

for SATB Chorus and Orchestra

Horn 3 in F



Bill Robinson

2 Horn 3 in F **Mantra Cantata** for Chorus and Orchestra
1. Om Jaya Jagadish Hare

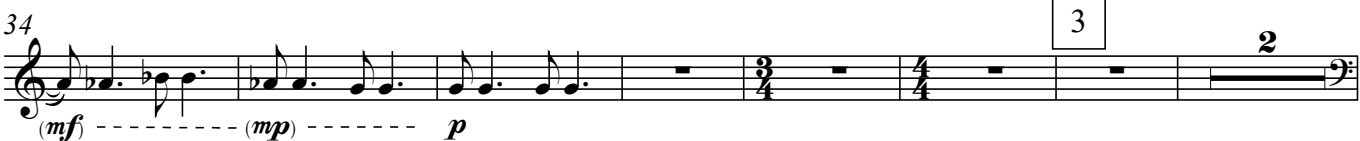
Bill Robinson

Brightly ♩ = 86 [1]

1  *ff*

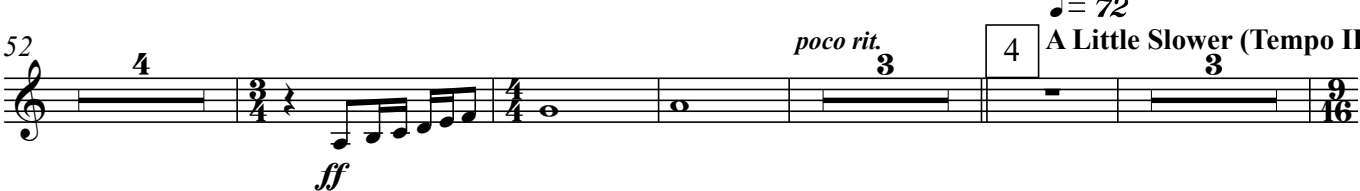
13  *ff*

26  *f* *f dim.*

34  *(mf)* *(mp)* *p*

43 Tuba  *ff*

47 

52  *ff* *poco rit.* *A Little Slower (Tempo II)* ♩ = 72

66 

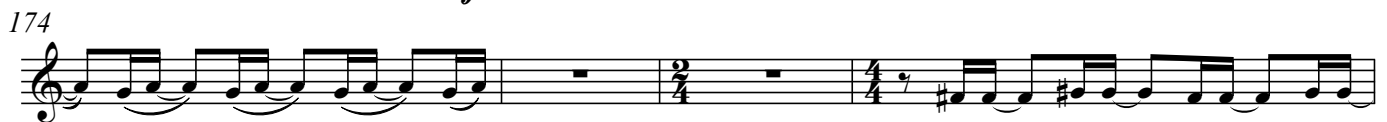
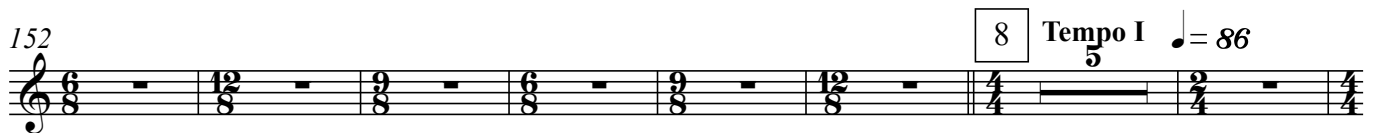
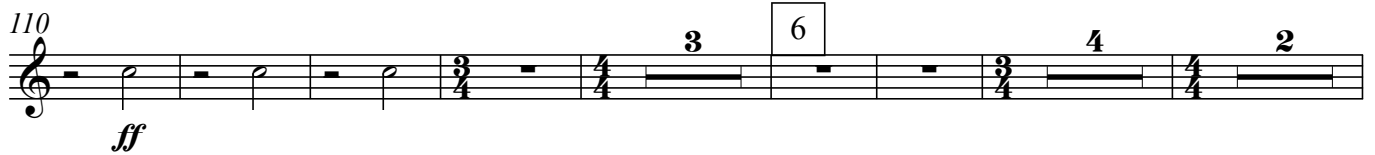
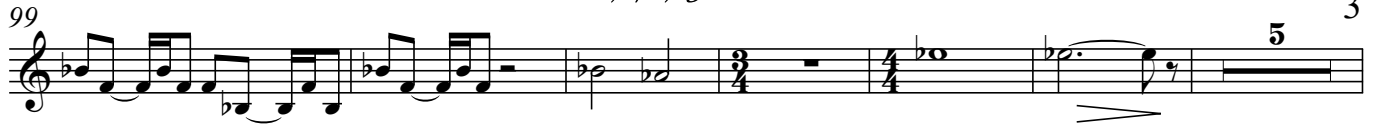
77  *mp* *mp* *> p*

87 [5] **Tempo I** ♩ = 86  *f* *ff*

94 

Om Jaya Jagadish Hare

3



1 Adagio raghunatha ♩ = 48

2

pp

8

3

mp

16

11

ff

32

2

39

2

5

mf

f

mf

50

9

3

2

mp

67

2

f

ff

75

2

rit.----- a tempo

82

2

pp

1 Allegro vanara ♩ = 86

8

p

2

p

15

mf

21

f

2

ff

28

4

36

p

40

f

46

ff

4

54

p

4

①

②

65

③

④

⑤

7

78 Hn. 1 *p*

81 *mp* *mf* *f* *ff* (6)

85 *f* (7) 5 (8) (9) *ff*

97 11 *pp* 3 (10) *p*

117 *ff* 2 *ff*

125 (11) (12) (13) *ff*

133 *mf* *mp* *p* *p* *Meno mosso* *p* 3

144 (15)

152 (16) 3

161 *p* *Tempo I* *♩* = 86

166 (17)

170 (19) *f* *ff* (20)

177

183 (21) (22) (23)

191 (24) 6 2

204 (25) 6 *ff*

216 (26) 2 3 *f* *ff*

226 (27) (28)

234 (29) 2 (30) 2 *f* *ff*

243 *Meno mosso* 2

252 (31) *p* 12/8

260 $\text{♩} = 70$ **Tempo I** $\text{♩} = 86$

9 4 4 4 4 4

Tpt. 1

277 (33) 6 (34) 4 (35) (36)

292 2 2 (37) 4 2

ff

304 *ff* 2

310 *poco rit.* ----- **Meno mosso** $\text{♩} = 70$ (38) 4 (39) 3 (40)

p

322 3 10 6

344 3 2 8

Mantra Cantata

for SATB Chorus and Orchestra

Horn 4 in F



Bill Robinson

2 Horn 4 in F Mantra Cantata for Chorus and Orchestra

I. Om Jaya Jagadish Hare

Bill Robinson

1 **Brightly** $\text{♩} = 86$ 1

13 Tenor $\text{♩} = 86$

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

19 *dim.* *(mp)* *(p)*

23 2 *pp* *mp* *mf*

28 *p*

39 3 Tuba *ff* *8vb*

49 *ff* *ff*

58 *poco rit.* $\text{♩} = 72$ **A Little Slower (Tempo II)** 4

69

76 5 $\text{♩} = 86$ **Tempo I** *mp*

Om Jaya Jagadish Hare

88 Soprano

Tu - ma ka - ru - naa ke saa - ga - ra —

ff

4

3

95

4

10

113

3

4

2

ff

6

126

7

Tempo II

pp

♩ = 48

134

2

3

pp

145

4

8

156

Tempo I

4

ff

ff

♩ = 86

165

4

mf

f

ff

173

2

179

185

ff

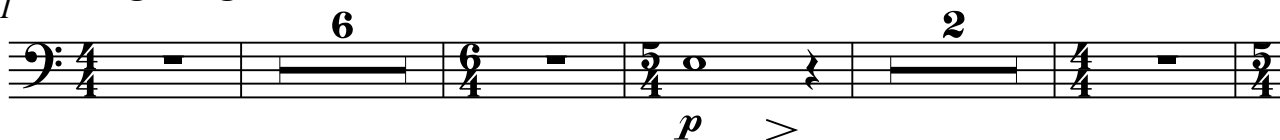
3

4

Horn 4

II. Sri Ram Jai Ram Jai Jai Ram

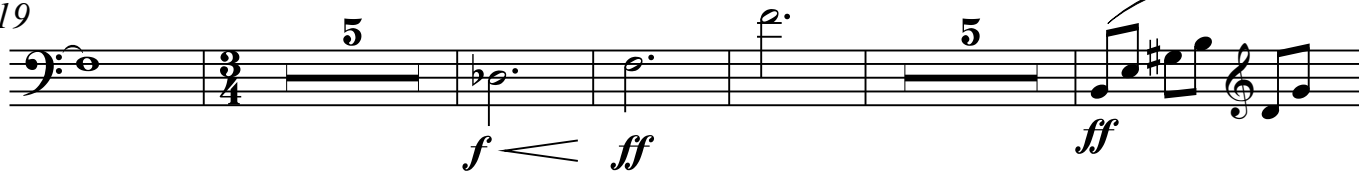
1 Adagio raghunatha ♩ = 48



13



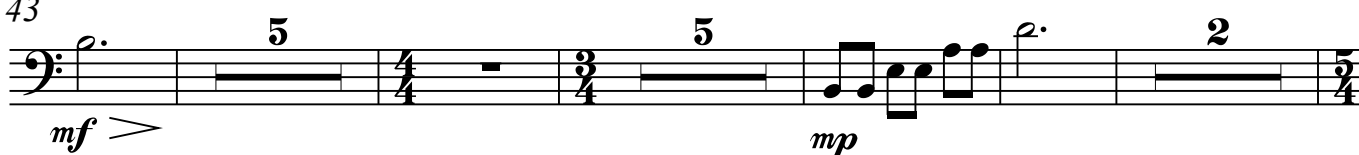
19



34



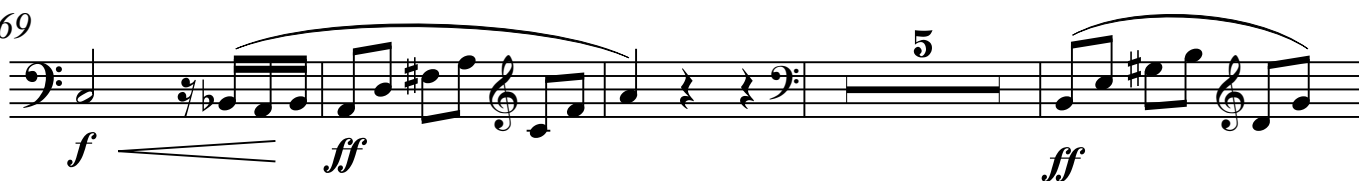
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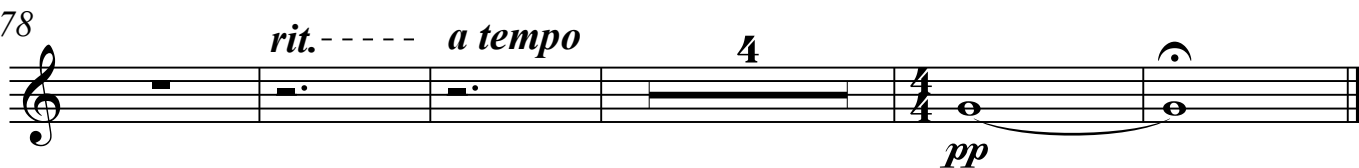
59



69



78



Horn 4

III. Hanuman Chalisa

5

1 Allegro vanara ♩ = 86

10

17

26

41

47

58

69 Violoncello

80

83

91

pp

p

ff

p

f

ff

p

1

2

3

4

5

6

7

8

9

12

16

20

24

28

32

36

40

44

48

52

56

60

64

68

72

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80

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936

940

944

948

952

956

960

964

968

972

976

980

984

988

992

996

1000

6

104

117

128

137

150

157

166

173

179

187

196

205

205



ff

219 (26) 2 3 *f* *ff*

230 (27) (28) (29) *f* 2

239 (30) *ff*

249 *Meno mosso* $\text{♩} = 70$ 7 (31) $\text{♩} = 70$ *mp*

261 *Tempo I* $\text{♩} = 86$ 5

271 4 (33) 4 *p*

285 (34) 4 (35) (36) *ff*

295 (37) 4 *ff* (38) $\text{♩} = 70$ *Meno mosso* 4

305 *poco rit.* 2 *p*

317 (39) (40) 3 10 *pp*

337 6 3 2 8

Mantra Cantata

for SATB Chorus and Orchestra

Trumpet I in B Flat



Bill Robinson

Mantra Cantata for Chorus and Orchestra

Trumpet 1 in B $\flat$

I. Om Jaya Jagadish Hare

Bill Robinson

$\text{♩} = 86$

1 **Brightly** 1

12 **Tenor**

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

18 **ff** 2

28 **ff** 3

43 **Tuba** **ff**

49 **ff**

$\text{♩} = 72$

57 *poco rit.* 4 **A Little Slower (Tempo II)**

68

$\text{♩} = 86$

77 **Tempo I** 5

Om Jaya Jagadish Hare

3

88 Soprano

Musical notation for Soprano, measures 88-95. Includes lyrics: Tu-ma ka-ru-naa ke saa-ga-ra —. Dynamics: *ff*.

Musical notation for Soprano, measures 96-101. Dynamics: *ff*.

Musical notation for Soprano, measures 102-112. Dynamics: *ff*.

Musical notation for Soprano, measures 113-127. Dynamics: *ff*.

Musical notation for Soprano, measures 128-149. Includes tempo change: **7** Tempo II ♩ = 48.

Musical notation for Soprano, measures 150-156. Dynamics: *ff*.

Musical notation for Soprano, measures 157-168. Includes tempo change: **8** Tempo I ♩ = 86. Timpani.

Musical notation for Soprano, measures 169-176. Dynamics: *ff*.

Musical notation for Soprano, measures 177-180. Dynamics: *ff*.

Musical notation for Soprano, measures 181-184. Dynamics: *ff*.

Musical notation for Soprano, measures 185-190. Includes tempo change: *rit.* Dynamics: *ff*.

4 Trumpet 1

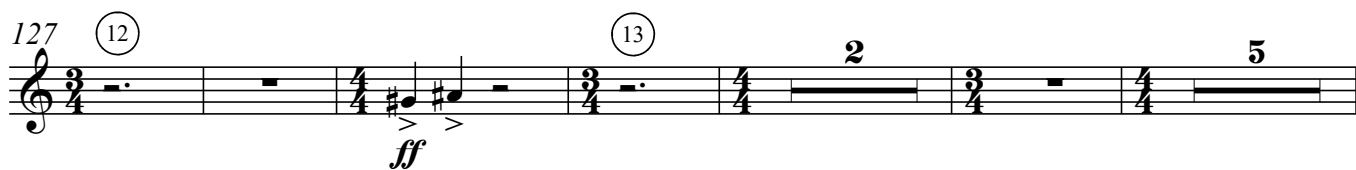
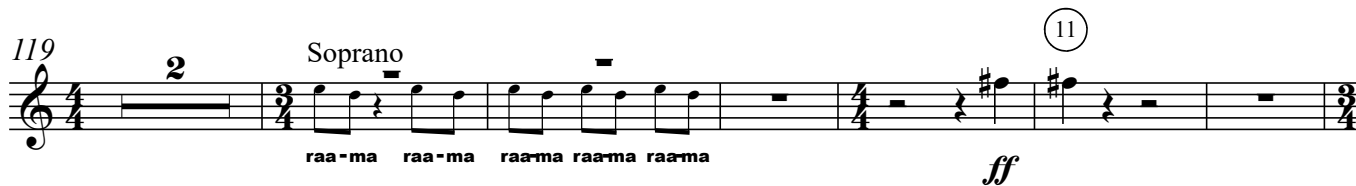
II. Sri Ram Jai Ram, TACET

III. Hanuman Chalisa

I Allegro vanara ♩ = 86



29 Vln. I



Hanuman Chalisa

139 $\text{♩} = 70$
Meno mosso

8 15 16 3 5

155

2

162 Tempo I $\text{♩} = 86$
Ob. 1

2 17 18 19

171 *ff*

20

175

21 22

182

23 24 6

189

201 Tuba

2 2

210 *ff* 25 2 *f*

219 26 3 *f* *ff*

229 27 28 29 2

Hanuman Chalisa

6
239 (30)

f *ff*

249 $\text{♩} = 70$ *Meno mosso* (31) $\text{♩} = 70$ 7 Flute 1

268 *Tempo I* $\text{♩} = 86$ *ff* 3 16

277 (33) 6 (34) 4 (35) Tuba

291 (36) *ff* (37) 5

302 *ff*

306 3 *poco rit.* (38) $\text{♩} = 70$ *Meno mosso* 4 (39)

318 (40) 3 3 10

338 6 3 2 8

Mantra Cantata

for SATB Chorus and Orchestra

Trumpet 2 in B Flat



Bill Robinson

2 Mantra Cantata for Chorus and Orchestra

Trumpet 2 in B $\flat$ 1. Om Jaya Jagadish Hare

Bill Robinson

1 **Brightly** $\text{♩} = 86$ [1]

1 4/4 3 5/8 2 2/4 3 2/4

12 **Tenor**

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

18 4/4 5 3/4 6/8 3/4 2 2/4

ff

30 2/4 7 3/4 4/4 3 2

43 **Tuba**

8vb ff

49 4/4 4 3/4

56 *poco rit.* 3 4 3 9/16 11/16

ff

$\text{♩} = 72$

A Little Slower (Tempo II)

67 11/16 9/16 11/16 9/16 11/16 9/16 11/16 9/16 11/16 9/16 11/16 4/4

77 4/4 2/4 3/4 7 4/4

$\text{♩} = 86$

Tempo I Soprano

Tu - ma ka - ru - naa ke saa - ga - ra

Om Jaya Jagadish Hare

89 **4** **ff** **3**

95 **2**

101 **5**

110 **ff** **3** **6**

119 **4** **2** **ff**

129 **7** **Tempo II** **12** **6**

151

158 **8** **Tempo I** **5** **3** **Timpani**

170 **6** **ff**

180

185 **rit.** **2** **ff**

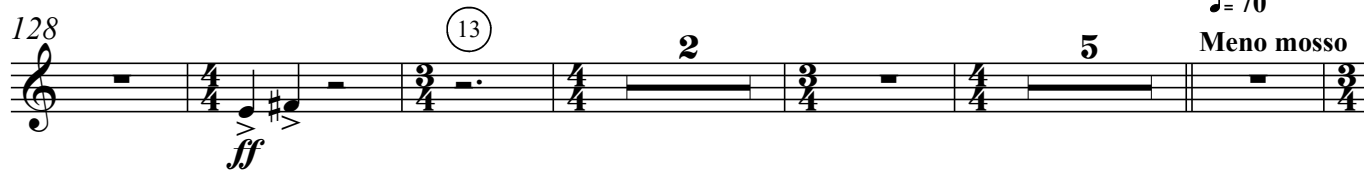
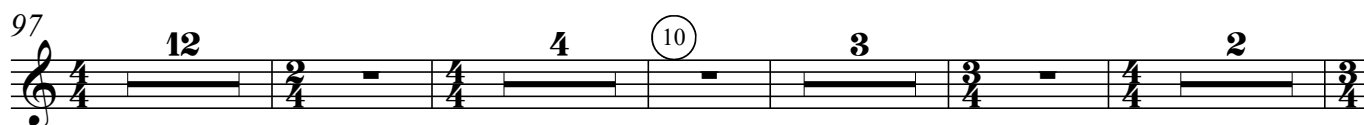
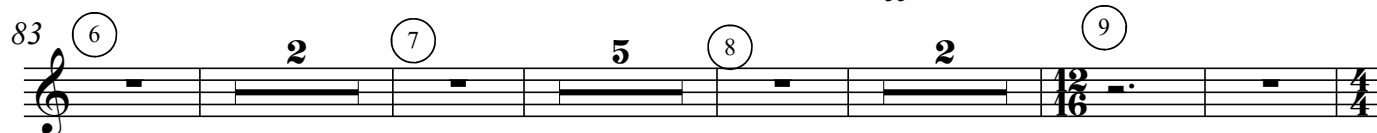
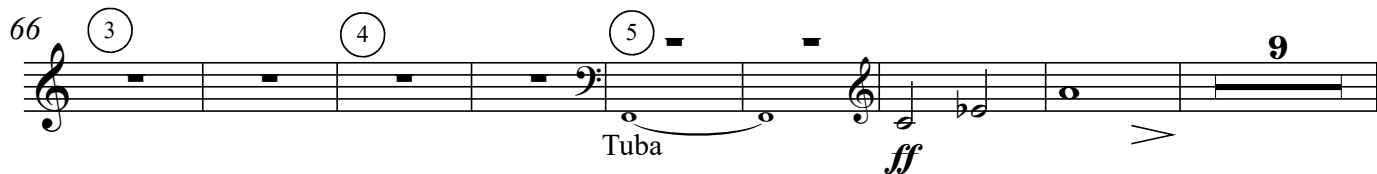
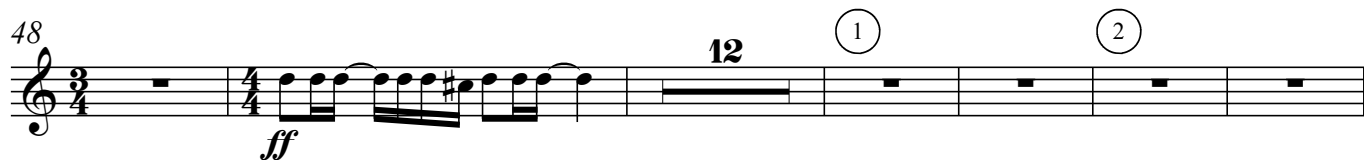
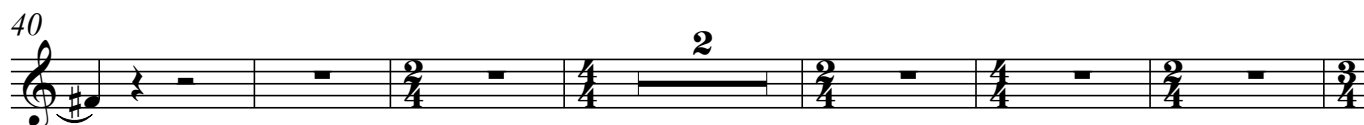
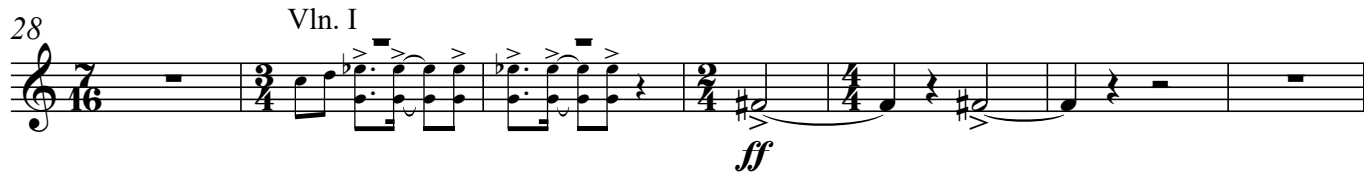
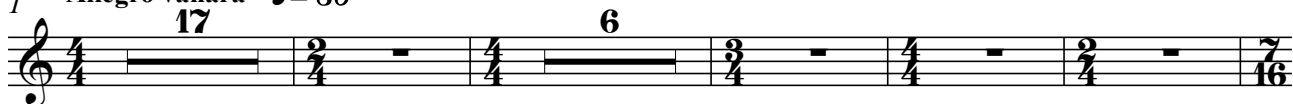
The musical score is written for a single melodic line in treble clef, with some parts in bass clef. It features a variety of time signatures including 4/4, 3/4, 2/4, 3/8, 6/8, 9/8, and 12/8. The score includes dynamic markings such as *ff* (fortissimo) and *rit.* (ritardando). There are also tempo changes indicated by 'Tempo II' and 'Tempo I'. The score is divided into measures, with some measures containing rests or specific rhythmic patterns. The overall structure is a continuous melodic piece with varying rhythmic complexity.

4 Trumpet 2

II. Sri Ram Jai Ram; TACET

III. Hanuman Chalisa

1 Allegro vanara ♩ = 86



Hanuman Chalisa

140 8 (15) (16) 3 5

156 2 Tempo I ♩ = 86

Ob. 1

163 2 (17) (18) (19)

171 *ff*

175 (20)

182 (21) (22)

189 (23) 6 (24)

201 2 2 Tuba

Tuba

209 (25) *ff*

ff

216 2 (26) 3 *f* *f* *ff*

f *f* *ff*

Hanuman Chalisa

6 226

27 28

235 29 30

244 2 7

Meno mosso

258 31 7 8

Flute 1

Tempo I ♩ = 86

271 33 6

285 34 35 36

Tuba

294 37 5

303 38 39 40

308 3 poco rit. Meno mosso

327 10 6 3 2 8

Mantra Cantata

for SATB Chorus and Orchestra

Trombone I



Bill Robinson

2 Mantra Cantata for Chorus and Orchestra

Trombone 1 I. Om Jaya Jagadish Hare

Bill Robinson

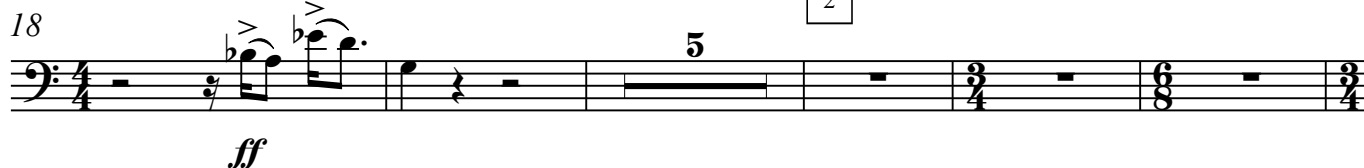
1 Brightly $\text{♩} = 86$



12 Tenor



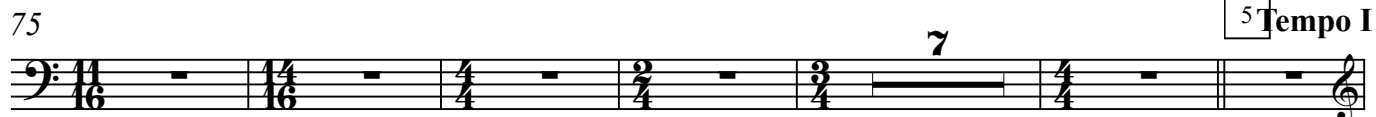
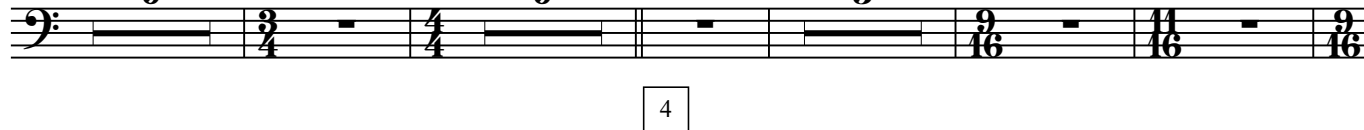
Om ja - ya Ja - ga - dish ha - re



43 Tuba



51 A Little Slower (Tempo II)



$\text{♩} = 86$

5 Tempo I

Om Jaya Jagadish Hare

88 Soprano

4

ff

Tu-ma ka-ru-naa ke saa-ga-ra —

96

2

102

5

ff

113

6

3 4 2

ff

126

7

Tempo II ♩ = 48

12

143

6

155

8

Tempo I ♩ = 86

5 3

167 Timpani

5

ff

177

4

185

rit.

2

ff

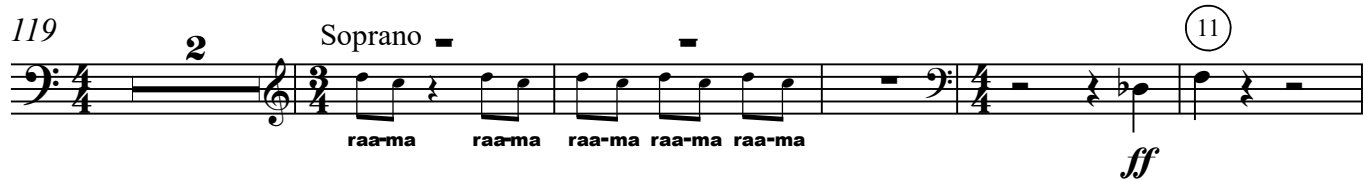
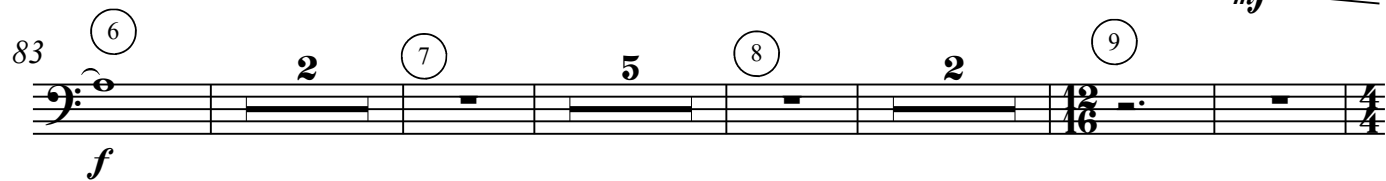
Trombone 1

II. Sri Ram Jai Ram: TACET

4

III. Hanuman Chalisa

1 Allegro vanara ♩ = 86



126 (12) (13) 2

134 5 $\text{♩} = 70$ Meno mosso 8 (15)

152 (16) 3 2

162 Tempo I $\text{♩} = 86$ Ob. 1 (17) (18) 2

169 (19) 5 (20) > > > ff

181 (21) (22) > > > f

189 (23) 6 (24)

201 2 Tuba 2

209 2 (25) 2 > ff

218 (26) 3 > f > ff

227 (27) (28)

235 (29) $\text{♩} = 70$ **Meno mosso**

250 7 (31) $\text{♩} = 70$ 9 **Tempo I** $\text{♩} = 86$ Tpt. 1

271 4 (33) 6

285 (34) 4 (35) (36) 2 2 Tuba

296 (37) 9 Tpt. 1 **f**

309 (38) $\text{♩} = 70$ **Meno mosso** 4 (39) 3 *poco rit.*

321 (40) 3 10 6

344 3 2 8

Mantra Cantata

for SATB Chorus and Orchestra

Trombone 2



Bill Robinson

2 **Mantra Cantata** for Chorus and Orchestra
Trombone 2 1. Om Jaya Jagadish Hare

Bill Robinson

1 **Brightly** ♩ = 86 1



12 **Tenor**



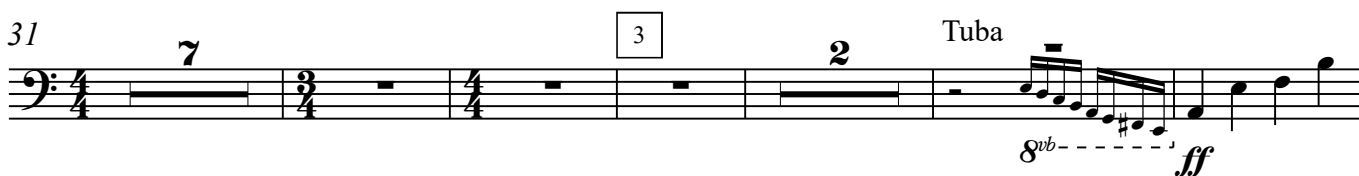
Om ja-ya Ja-ga-dish ha-re

19



ff

31



Tuba

8vb **ff**

45



49



♩ = 72

ff

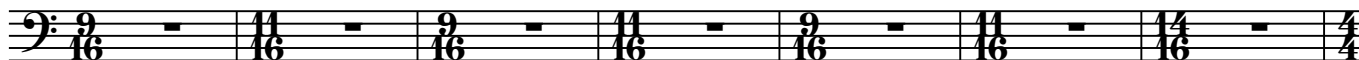
58

A Little Slower (Tempo II)



4

70



77



♩ = 86 **Soprano**
Tempo I

Tu-ma ka-ru-naa ke saa-ga-ra —

Om Jaya Jagadish Hare

89 3

f < ff

96

101

ff

111

ff

123

ff

130 7 ♩ = 48
Tempo II
12

ff

154 8 ♩ = 86
Tempo I
5

ff

167 Timpani

ff

173

ff

178

ff

183 rit.

ff

Trombone 2

II. Sri Ram Jai Ram: TACET

III. Hanuman Chalisa

4

Allegro vanara ♩ = 86



28

Vln. I



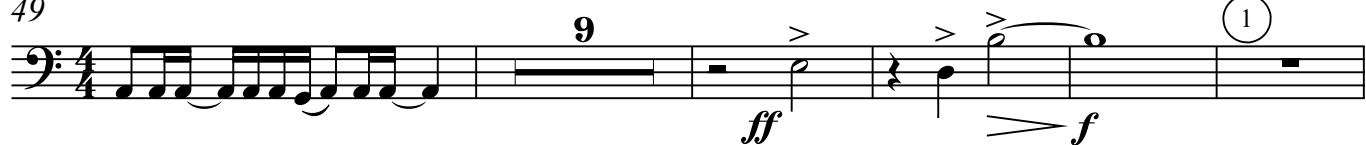
34



42



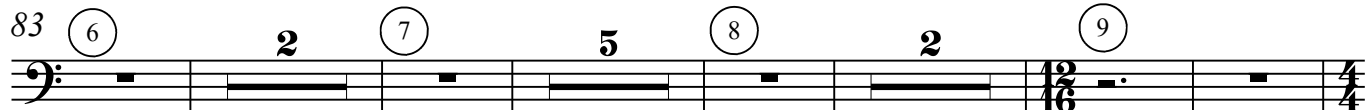
49



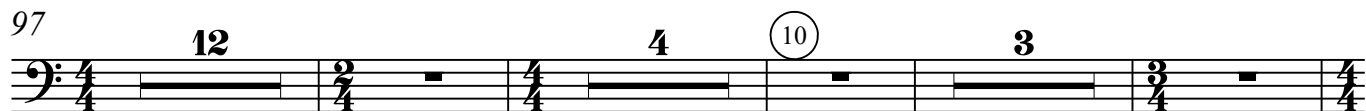
63



83

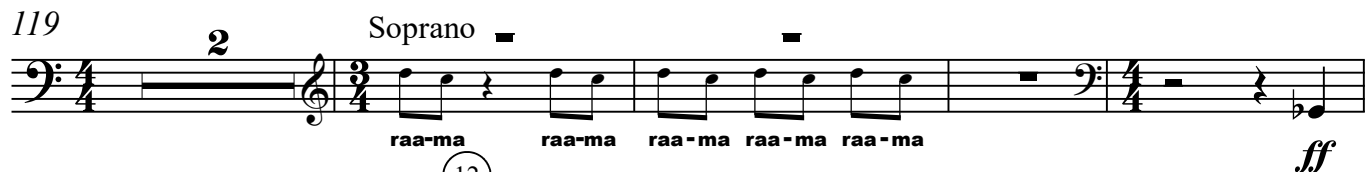


97



119

Soprano



125



Hanuman Chalisa

♩ = 70

5

133

5

Meno mosso

8

(15)



150

(16)

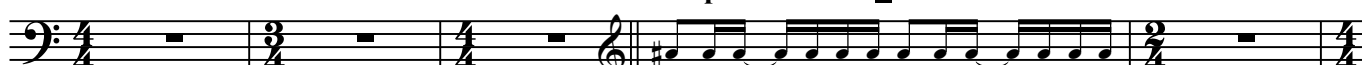
3

2



159

Tempo I ♩ = 86



Ob. 1

164

2

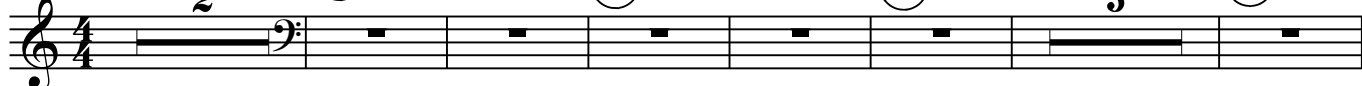
(17)

(18)

(19)

5

(20)



177

(21)



ff

185

(22)

(23)



192

6

(24)

2

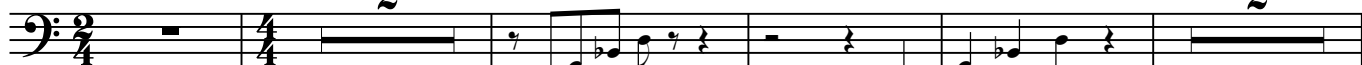


204

2

Tuba

2



212

(25)

2

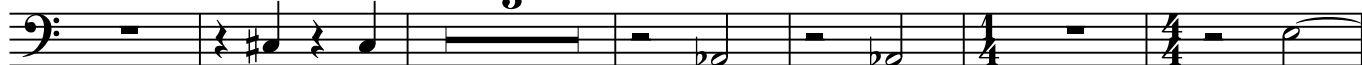
(26)



ff

220

3



f

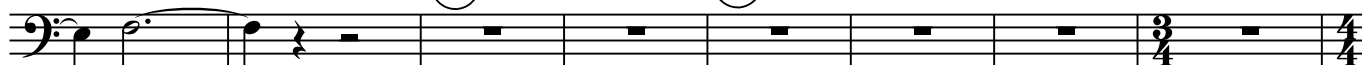
ff

229

(27)

(28)

(29)



Hanuman Chalisa

6 237 $\text{♩} = 70$ **Meno mosso**

2 (30) 7

257 (31) $\text{♩} = 70$ **Tempo I** $\text{♩} = 86$

9 Tpt. 1

271 (33) 4 6

285 (34) 4 (35) (36) 2

Tuba

294 (37) 9 Tpt. 1

308 (38) $\text{♩} = 70$ **Meno mosso**

poco rit. 4

f

317 (39) 3 (40) 3 10

337 6 3 2 8

Mantra Cantata

for SATB Chorus and Orchestra

Bass Trombone



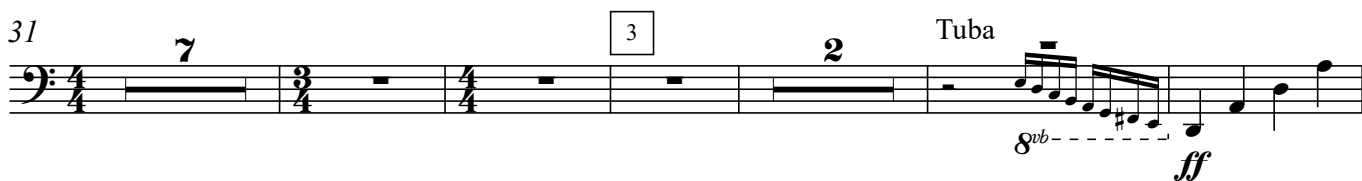
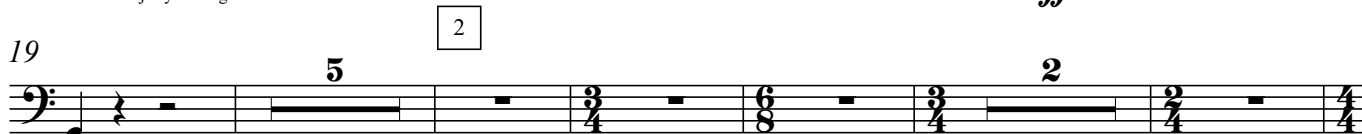
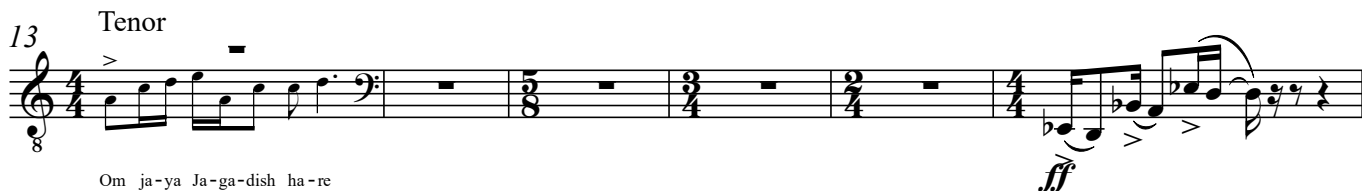
Bill Robinson

Mantra Cantata for Chorus and Orchestra

Bass Trombone 1. Om Jaya Jagadish Hare

Bill Robinson

1 **Brightly** $\text{♩} = 86$ 1



Tu-ma ka-ru-naa ke saa-ga-ra —

Om Jaya Jagadish Hare

3

89

f < ff

96

101

ff

112

ff

125

ff

♩ = 48
Tempo II
12

142

ff

154

ff

8 Tempo I ♩ = 86

167 Timpani

ff

174

ff

179

ff

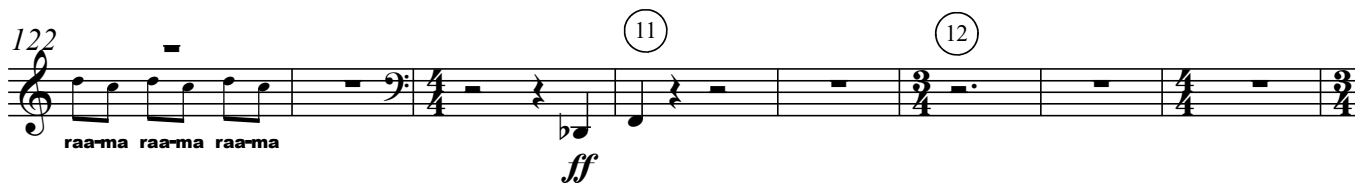
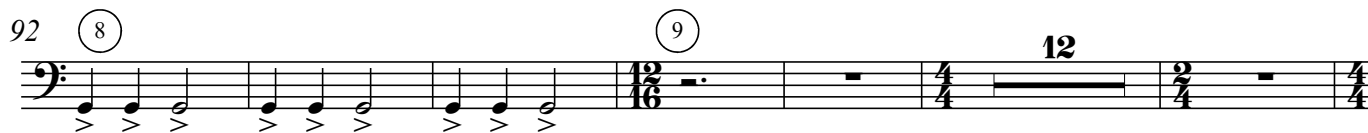
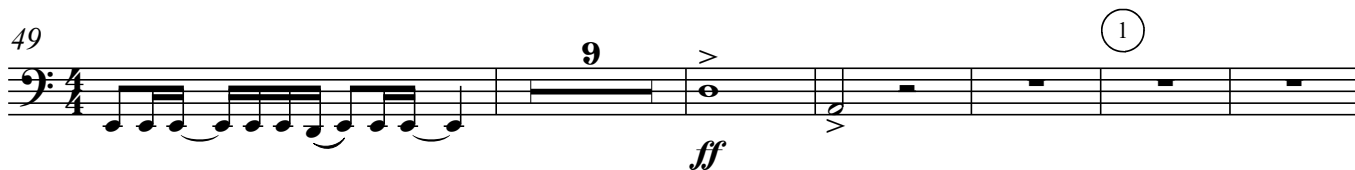
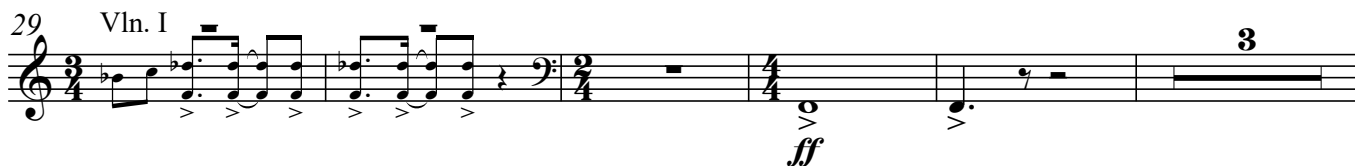
185

ff

4 Bass Trombone

II. Sri Ram Jai Ram: TACET

III. Hanuman Chalisa

I Allegro vanara $\text{♩} = 86$
17 6

130 (13) 2 (14) 3 Meno mosso $\text{♩} = 70$

140 8 (15) (16) 3

156 2 Tempo I $\text{♩} = 86$ Ob. 1

163 2 (17) (18) (19) ff

173 (20)

180 (21) (22) ff

189 (23) 6 (24)

201 2 2 Tuba

210 2 (25) 2 (26) ff

220 3 f ff

230 (27) (28) (29) 2 (30)

6

240 $\text{♩} = 70$ *Meno mosso*

f $\text{f} < \text{ff}$

250 $\text{♩} = 70$ *Tempo I* $\text{♩} = 86$

Tpt. 1

271

289 (35) Tuba

(36) *ff*

297 (37) 6 *ff*

308 (38) $\text{♩} = 70$ *Meno mosso* 4 (39)

poco rit.

f

318 (40) 3 3 10

338 6 3 2 8

Mantra Cantata

for SATB Chorus and Orchestra

Tuba



Bill Robinson

2

Tuba

Mantra Cantata for Chorus and Orchestra

I. Om Jaya Jagadish Hare

Bill Robinson

1 **Brightly** $\text{♩} = 86$ 1

13 **Tenor**

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

20 2

34 3

43 *f* *ff*

49 *poco rit.* 3

62 4 **A Little Slower (Tempo II)** $\text{♩} = 72$

72

79 5 $\text{♩} = 86$ **Tempo I**

93



99



104



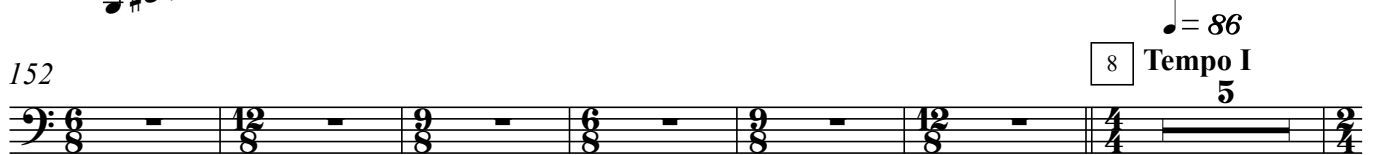
118



129



152



163



172



177



181



186

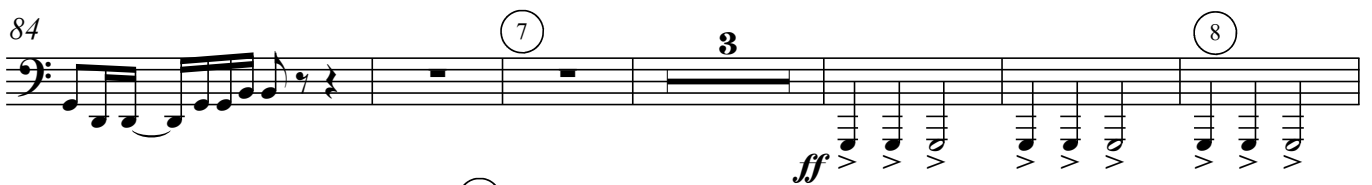
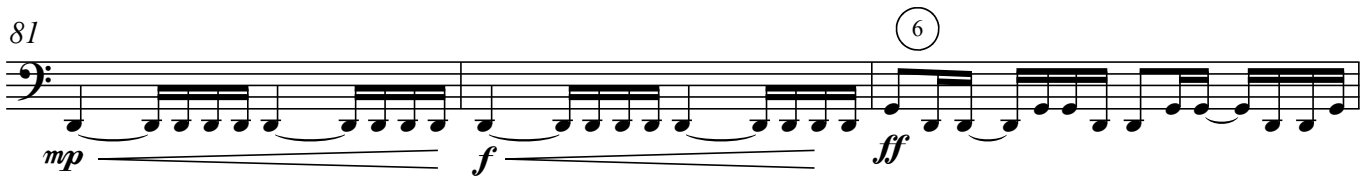
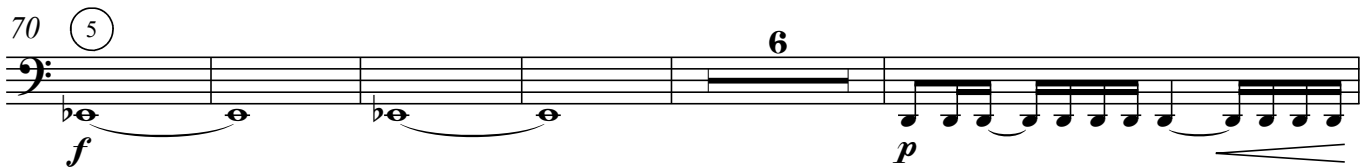
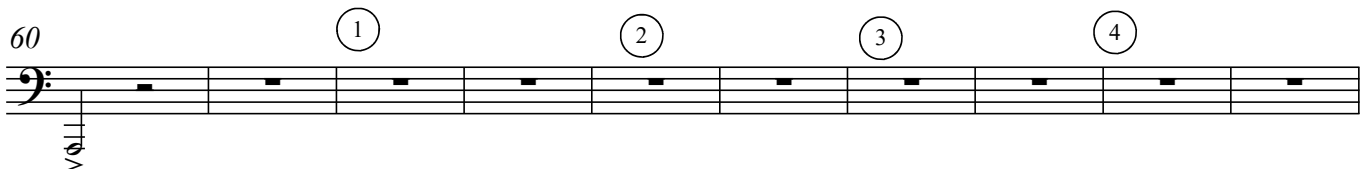


4 Tuba

II. Sri Ram Jai Ram: TACET

III. Hanuman Chalisa

1 Allegro vanara $\text{♩} = 86$



Hanuman Chalisa

124 (11) (12) (13) 2 5

ff

133 (14) 2 8 *Meno mosso* $\text{♩} = 70$

148 (15) *ff* *8vb* *f* *mf* (16) 3

p

156 2 *Tempo I* $\text{♩} = 86$ Ob. 1

163 (17) (18) 2

170 (19) *mf* *ff*

176 (20) (21)

184 (22) (23) 3

191 6 (24) 2 Fl. 1

204 2 *pp* *ff*

213 (25) 2 (26)

Hanuman Chalisa

6 221 **3**

f *ff*

231 (27) (28) (29) **2** (30) *f*

241 *ff*

248 **Meno mosso** ♩ = 70 **7** (31) ♩ = 70 **3**

263 **5** **Tempo I** ♩ = 86 **4**

277 (33) **6** (34) Fl. 1

288 (35) *ff* (36)

294 (37) **4**

303 *ff*

308 *f* *poco rit.* (38) ♩ = 70 **Meno mosso** **2**

315 (39) **3** (40) **3**

pp

327 **10** **6** **3** **2** **8**

Mantra Cantata

for SATB Chorus and Orchestra

Timpani



Bill Robinson

Mantra Cantata for Chorus and Orchestra

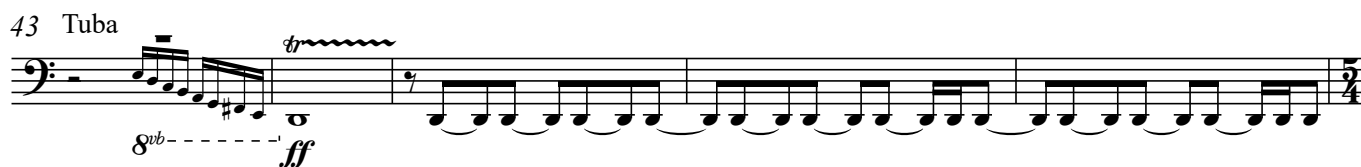
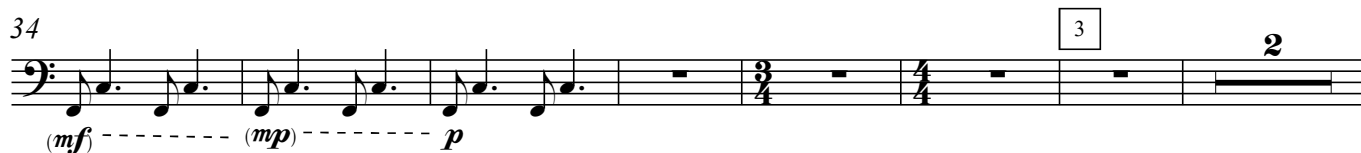
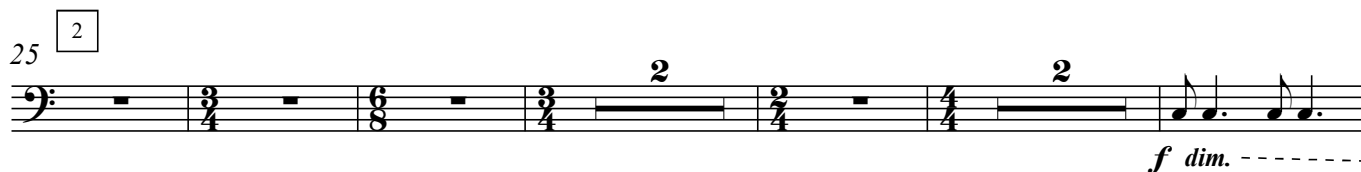
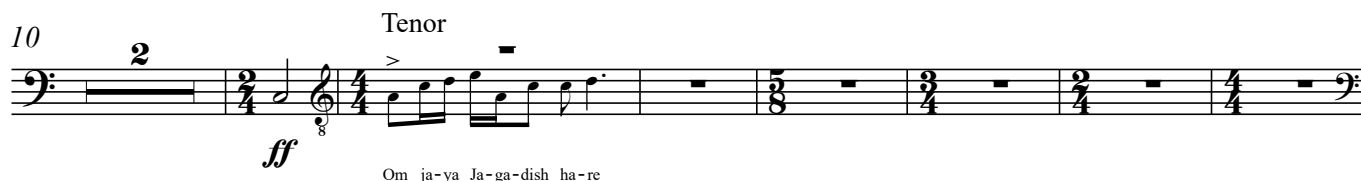
Timpani

I. Om Jaya Jagadish Hare

Bill Robinson

1 Brightly $\text{♩} = 86$

1



5 = 86
Tempo I 3

181

Example 181

l Adagio raghunatha ♩ = 48
6 3



13 Sop. *mp* Sri Ram jai Ram jai jai Ram *mp*

18 17

38 2 Sop. *f* Sri Ram jai Ram jai jai Ram *mf*

44 5 8 Vln. 2

59 *mp*

64 15 rit. a tempo 4 2

Timpani

III. Hanuman Chalisa

5

♩ = 86

I Allegro vanara

Ob. 1



15



22



29



38



43



50



70



81



84



92



110



6 122

raama raama raama

11 12

ff

130 13 14

ff > f > mf mp

139 70 Meno mosso 8 15 16 3

155 2

162 Tempo I ♩ = 86

Ob. 1

165 17 18

170 19 20 5

ff

179 21

184 22 23

191 24 6 2 2

204 25 9

Soprano

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

218 26 5

bee - raa

ff

227 3 (27) (28) (29)

237 6

ff
♩ = 70
248 Meno mosso 7 (31)

♩ = 70
260 *mp*

263 5 Tempo I ♩ = 86 4

276 (33) 4 *p*

284 (34) 2 (35)
mf+ f

291 (36) 2 2 (37) 9 *ff*

307 *poco rit.* ----- (38) Meno mosso ♩ = 70

317 (39) 3 (40) 3

326 10 6 3 2 8 ♩

Mantra Cantata

for SATB Chorus and Orchestra

Violin I



Bill Robinson

2 Violin I

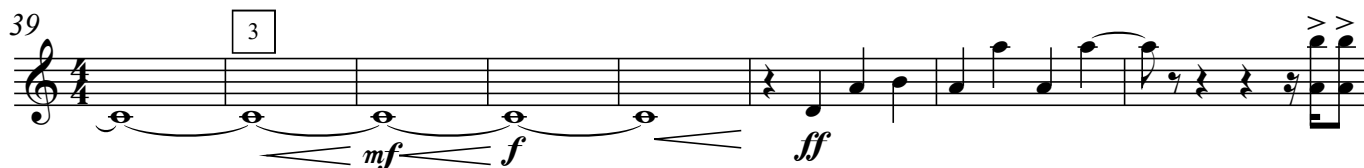
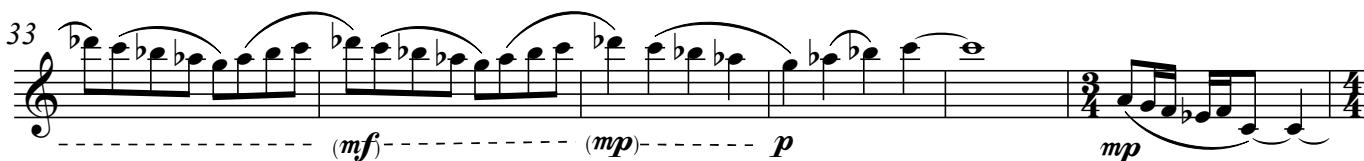
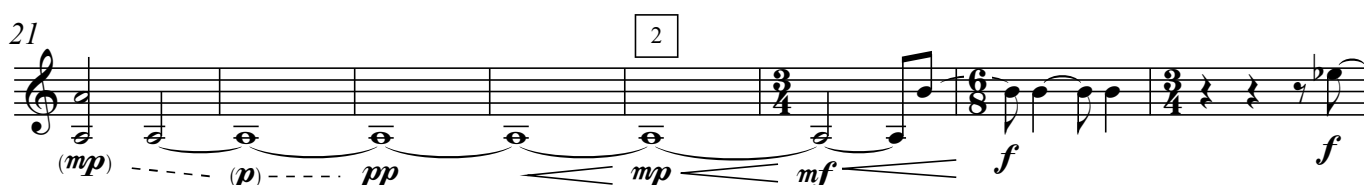
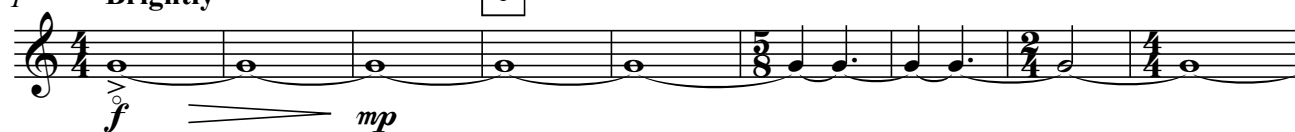
Mantra Cantata for Chorus and Orchestra

I. Om Jaya Jagadish Hare

Bill Robinson

Brightly ♩ = 86

1



♩ = 72
A Little Slower (Tempo II)



Om Jaya Jagadish Hare

70

76

83

90

93

96

102

109

112

117

125

3

mp

ff

p

mf

f

ff

mp

p

f

ff

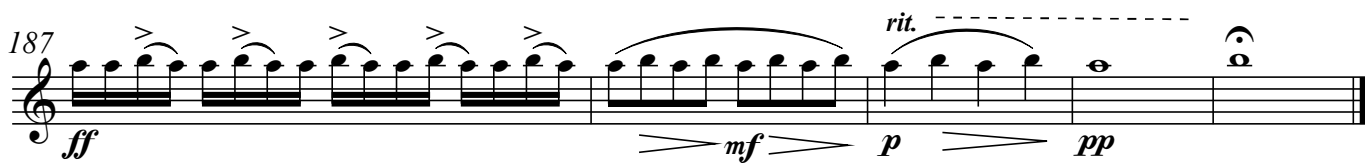
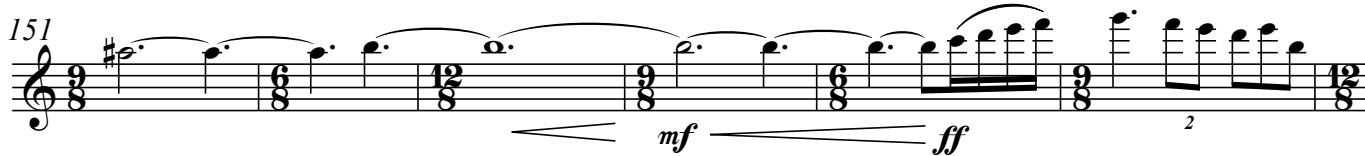
5

6

Tempo I

86

Om Jaya Jagadish Hare

4
130 7 Tempo II ♩ = 48

Violin 1

II. Sri Ram Jai Ram Jai Jai Ram

5

1 Adagio raghunatha ♩ = 48

Violin 1 score for "Sri Ram Jai Ram Jai Jai Ram". The score is written in treble clef and includes various musical notations such as notes, rests, and dynamic markings.

Measure 1: *ppp* $\leq$ *pp*

Measure 9: *mp*

Measure 16: *f* $\leq$ *ff*

Measure 22: *ff* $\leq$ *f* $\leq$ *p* $\leq$ *pp*

Measure 30: *p* $\leq$ *mf* $\leq$ *f* $\leq$ *p*

Measure 38: *p* $\leq$ *mf* $\leq$ *f* $\leq$ *p*

Measure 47: *p* $\leq$ *rit.* $\leq$ *a tempo* $\leq$ *p* $\leq$ *mp*

Measure 54: *f* $\leq$ *ff*

Measure 65: *f* $\leq$ *ff*

Measure 73: *ff* $\leq$ *rit.* $\leq$ *a tempo* $\leq$ *f* $\leq$ *p* $\leq$ *pp*

Measure 79: *f* $\leq$ *p* $\leq$ *pp*

1 Allegro vanara ♩ = 86

The score is written for Violin 1 in 4/4 time, marked 'Allegro vanara' with a tempo of 86 beats per minute. It consists of eight staves of music. The first staff (measures 1-7) begins with a rest, followed by a half note G4, a half note A4, a half note B4, and a half note C5, all marked *pp*. The second staff (measures 8-18) features a series of eighth notes and quarter notes, ending with a half note G4 marked *p*. The third staff (measures 19-23) starts with a half note G4 marked *f*, followed by a series of eighth notes and quarter notes, with a *cresc.* marking. The fourth staff (measures 24-28) continues the eighth-note pattern, marked *ff*. The fifth staff (measures 29-36) features a series of eighth notes and quarter notes, marked *p*. The sixth staff (measures 37-40) continues the eighth-note pattern, marked *mp*. The seventh staff (measures 41-46) features a series of eighth notes and quarter notes, marked *f*. The eighth staff (measures 47-50) features a series of eighth notes and quarter notes, marked *p*.

8

19

24

29

37

41

47

pp

p

f

cresc.

ff

p

mp

f

ff

p

56 *ff* *f* ① ②

65 *ff* ③ ④

69 ⑤

72 *ff* 4 *pp* *p*

80 *mp* *f* ⑥ *ff*

84 *f* ⑦ *f* *mp*

91 *ff* ⑧

94 ⑨ *p*

101 *pp* 4

8
114 (10)

p *ff*

120

124 (11)

127 (12)

131 (13)

136 (14)

f *mp* *p* *ff*

142 (15)

151 (16)

159 (17)

Tempo I ♩ = 86

165 (18)

mp

169 19 *ff*

174 20

180 21

184 22

188 23

191 *pp* *div.* 24

200 *pp* *unis.* *p*

207 *ff*

215 25 26

220

224 *ff* *f* 27

Hanuman Chalisa

10
232

(28)

(29)

237

mf > *mp* > *p* *ff*

(30)

241

244

ff *mf* *mp* > *p*

$\text{♩} = 70$
Meno mosso

(31)

250

$\text{♩} = \text{♩} = 70$

259

p *mp*

263

Tempo I $\text{♩} = 86$

267

p *pp* *ff*

(32)

273

(33)

276

Hanuman Chalisa

11

281 **3** **mp cresc.** ----- (34) **(mf)** ----- **f** -----

287 **ff** (35)

291 (36) (37)

298 **ff**

301

306

309 **poco rit.** ----- (38) **♩ = 70**
Meno mosso
4 (39) **con sord.**
pp

318 (40) **3**

326 **pp poco cresc.** ----- **2**

334 **mp dim.** ----- **pp** **6** **pp**

347 **3**

Violin II

1. Om Jaya Jagadish Hare

Brightly ♩ = 86

15

dim. --- (mp) ---

30

dim. *mf* *mp*

[illegible]

45  Musical notation for measures 45-48. Measure 45: Treble clef, C4 quarter, D4 quarter, E4 quarter, F4 quarter, G4 quarter, A4 quarter, B4 quarter, C5 quarter. Measure 46: Treble clef, C5 quarter, B4 quarter, A4 quarter, G4 quarter, F4 quarter, E4 quarter, D4 quarter, C4 quarter. Measure 47: Treble clef, C4 quarter, D4 quarter, E4 quarter, F4 quarter, G4 quarter, A4 quarter, B4 quarter, C5 quarter. Measure 48: Treble clef, C5 quarter, B4 quarter, A4 quarter, G4 quarter, F4 quarter, E4 quarter, D4 quarter, C4 quarter.

50

Example 10, measure 50, continues the melodic line. It begins with a quarter note G4, followed by eighth notes A4 and B4, and a quarter note C5. This is followed by a half note D5, then a quarter note E5, and a half note F5. The next measure contains a quarter note G5, followed by eighth notes A5 and B5, and a quarter note C6. This is followed by a half note D6, then a quarter note E6, and a half note F6. The final measure contains a quarter note G6, followed by eighth notes A6 and B6, and a quarter note C7. The staff ends with a double bar line.

53

Exercise 53 is a short piece in 3/4 time, written for the treble clef. It begins with a key signature of one flat (B-flat). The melody is composed of eighth and quarter notes, often beamed together. There are several slurs and accents throughout the piece. The exercise ends with a double bar line and a repeat sign.

59 *poco rit.* ----- 4 **A Little Slower (Tempo II)**

 Musical score for 'A Little Slower (Tempo II)'. It begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'poco rit.' (rhythmically) and 'A Little Slower (Tempo II)' (tempo). The score includes a 4-measure rest, followed by a 3-measure rest, and then a series of 9/16 and 11/16 note values. The dynamics are marked 'p' (piano) and 'f' (forte).

Om Jaya Jagadish Hare

2 70

mf

76

mp

83

5 Tempo I ♩ = 86

f

88

91

ff

94

97

100

104

ff *mp* *p*

109

mf *f* *ff*

112

mp *p*

117

6

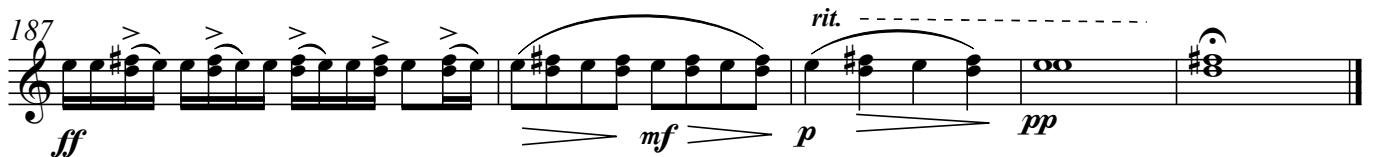
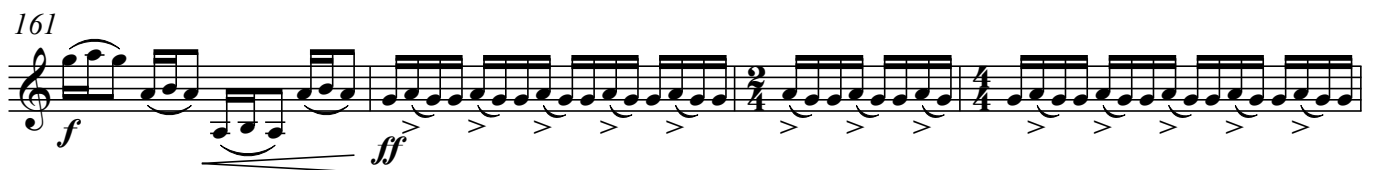
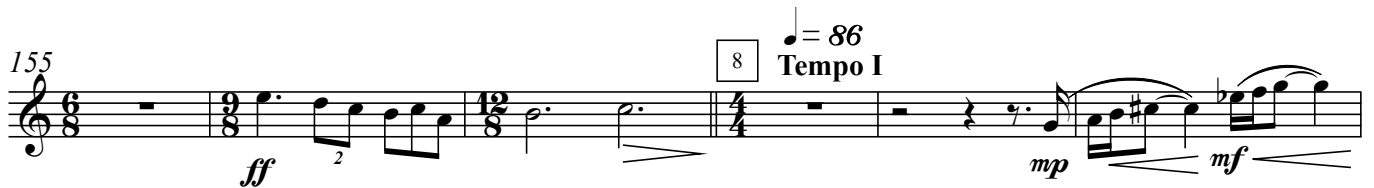
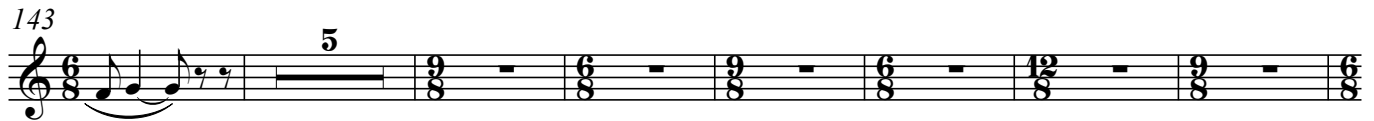
3

mf *f*

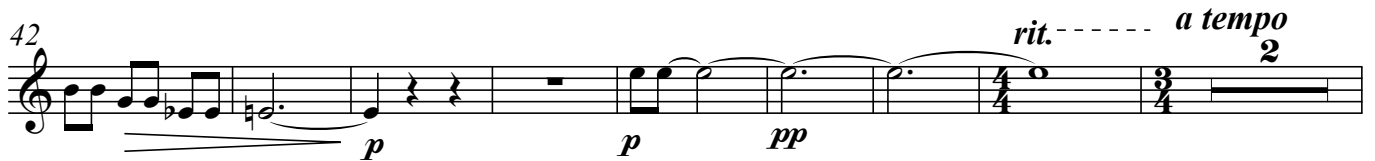
The musical score is written for a single melodic line in treble clef. It begins with a key signature of one flat (B-flat) and a 9/16 time signature. The first system (measures 70-75) features a series of eighth and sixteenth notes with a mezzo-forte (*mf*) dynamic. The second system (measures 76-82) continues with similar rhythmic patterns, marked mezzo-piano (*mp*). At measure 83, the tempo changes to 'Tempo I' with a quarter note equal to 86 beats per minute (♩ = 86). The music then enters a more complex, faster section starting at measure 88, characterized by dense sixteenth-note passages and accents, reaching a fortissimo (*ff*) dynamic. This section continues through measures 103, where dynamics shift from *ff* to *mp* and then *p*. A new melodic phrase begins at measure 104, marked *ff*, and continues through measures 111. At measure 112, the dynamics are mezzo-piano (*mp*) and piano (*p*). The final system (measures 117-122) includes a repeat sign with a first ending bracket and a '3' indicating a triplet, followed by a final flourish marked *mf* and *f*.

Om Jaya Jagadish Hare

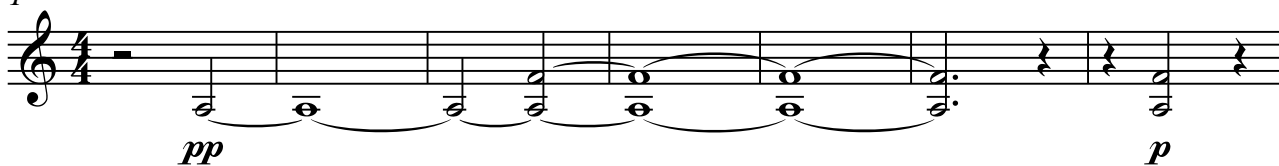
3



l Adagio raghunatha ♩ = 48



1 Allegro vanara ♩ = 86



Hanuman Chalisa

6
51

4

p *ff*

61

(1)

f

64

(2)

(3)

ff

68

(4)

(5)

72

ff *f* *mp*

81

(6)

f *ff*

84

(7)

f *mf*

89

(8)

mp *ff*

93

(9)

12/16

4/4

97

2

p

pp

Musical staff 97-105: Treble clef, 4/4 time. Measure 97 has a whole note with a fermata and a '2' above it. Measures 98-105 contain a series of half notes with a crescendo hairpin starting at measure 98 and ending at measure 105. Dynamics *p* and *pp* are indicated.

106

4

10

p

Musical staff 106-116: Treble clef, 4/4 time. Measures 106-110 contain a series of half notes with a crescendo hairpin. Measure 111 has a whole note with a fermata and a '4' above it. Measure 112 has a whole note with a fermata and a '10' in a circle above it. Measures 113-116 contain a series of half notes with a decrescendo hairpin. Dynamics *p* is indicated at the end.

117

ff

Musical staff 117-121: Treble clef, 4/4 time. Measure 117 has a half note with a fermata and an accent (>). Measures 118-121 contain a series of eighth notes with a decrescendo hairpin. Dynamics *ff* is indicated at the beginning.

122

11

Musical staff 122-126: Treble clef, 4/4 time. Measures 122-126 contain a series of eighth notes with a decrescendo hairpin. Measure 124 has a whole note with a fermata and a '11' in a circle above it.

127

12

13

Musical staff 127-132: Treble clef, 4/4 time. Measures 127-132 contain a series of eighth notes with a decrescendo hairpin. Measure 129 has a whole note with a fermata and a '12' in a circle above it. Measure 131 has a whole note with a fermata and a '13' in a circle above it.

133

14

ff *f* *mf*

Musical staff 133-137: Treble clef, 4/4 time. Measures 133-137 contain a series of eighth notes with a decrescendo hairpin. Measure 135 has a whole note with a fermata and a '14' in a circle above it. Dynamics *ff*, *f*, and *mf* are indicated.

138

Meno mosso

p

3

Musical staff 138-146: Treble clef, 4/4 time. Measures 138-146 contain a series of eighth notes with a decrescendo hairpin. Measure 140 has a whole note with a fermata and a '3' above it. Dynamics *p* is indicated at the beginning.

147

15

p

Musical staff 147-151: Treble clef, 4/4 time. Measures 147-151 contain a series of eighth notes with a decrescendo hairpin. Measure 149 has a whole note with a fermata and a '15' in a circle above it. Dynamics *p* is indicated at the beginning.

152

16

2

Musical staff 152-156: Treble clef, 4/4 time. Measures 152-156 contain a series of eighth notes with a decrescendo hairpin. Measure 154 has a whole note with a fermata and a '16' in a circle above it. Measure 155 has a whole note with a fermata and a '2' above it.

Hanuman Chalisa

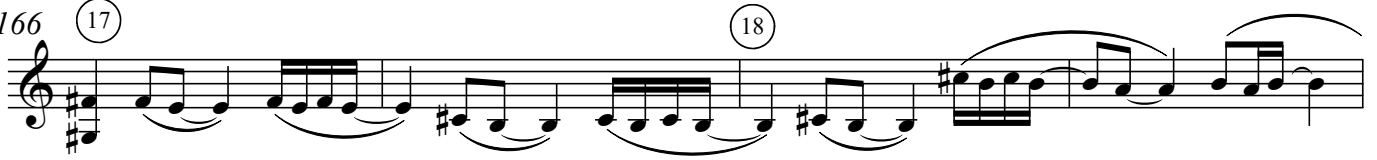
8

160

Tempo I ♩ = 86



166 (17)



170 (19)



176 (20)



181

(21)



184

(22)



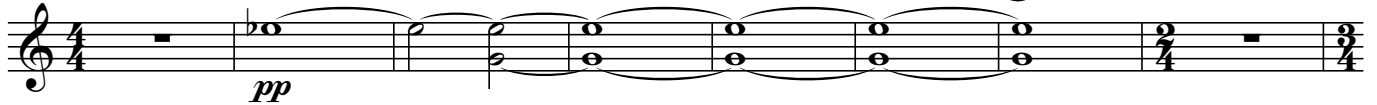
188

(23)



192

(24)

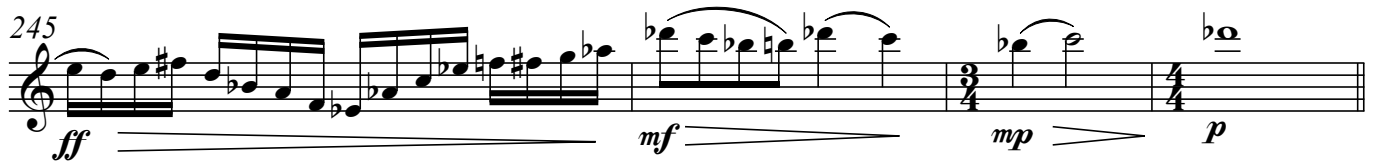
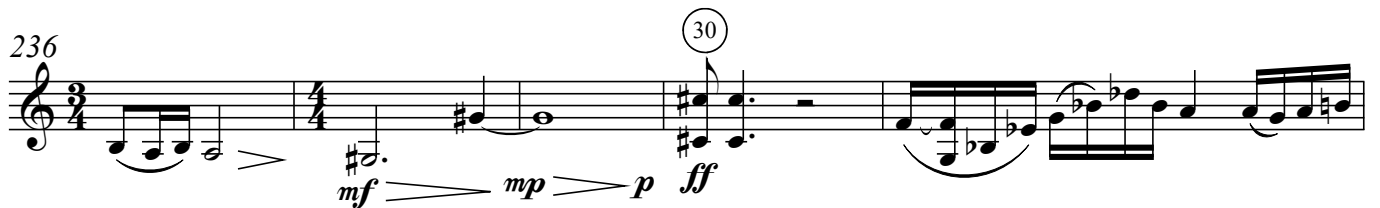


200



206





257 (31) $\text{♩} = 70$

p *mp*

Musical staff 257-262. Starts with a whole rest, then a half note G4, followed by a half note F#4. A crescendo hairpin leads to a half note E4. The tempo is marked as quarter note = 70. The staff continues with eighth and sixteenth notes, mostly in the lower register, with some grace notes.

263

Musical staff 263-266. Continues the melodic line with eighth and sixteenth notes, featuring grace notes and a decrescendo hairpin at the end.

267 **Tempo I** $\text{♩} = 86$

p *pp* *ff*

Musical staff 267-270. Starts with a half note G4, then a half note F#4. A decrescendo hairpin leads to a half note E4. The tempo changes to Tempo I, quarter note = 86. The staff continues with eighth and sixteenth notes, mostly in the lower register, with some grace notes. A decrescendo hairpin leads to a half note G4, then a half note F#4. A decrescendo hairpin leads to a half note E4. The staff continues with eighth and sixteenth notes, mostly in the lower register, with some grace notes. A decrescendo hairpin leads to a half note G4, then a half note F#4. A decrescendo hairpin leads to a half note E4.

271

Musical staff 271-273. Continues the melodic line with eighth and sixteenth notes, featuring grace notes and a decrescendo hairpin at the end.

274 (32) (33)

Musical staff 274-277. Continues the melodic line with eighth and sixteenth notes, featuring grace notes and a decrescendo hairpin at the end.

278

p

Musical staff 278-283. Continues the melodic line with eighth and sixteenth notes, featuring grace notes and a decrescendo hairpin at the end.

284 (34)

mf *f cresc.* *ff*

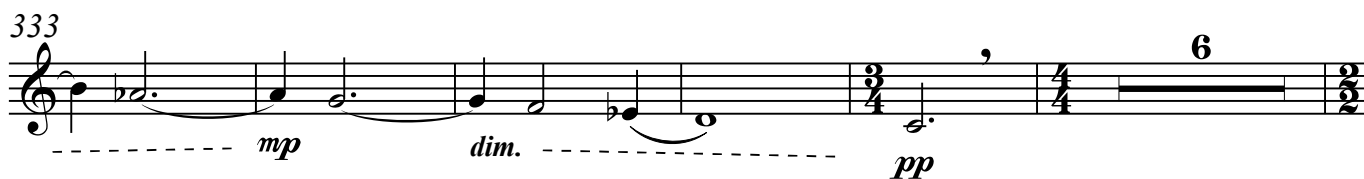
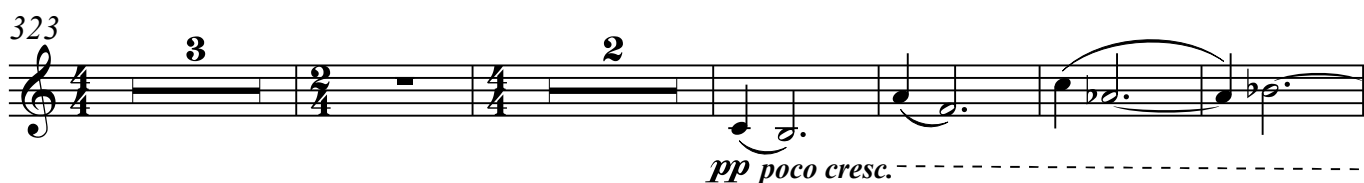
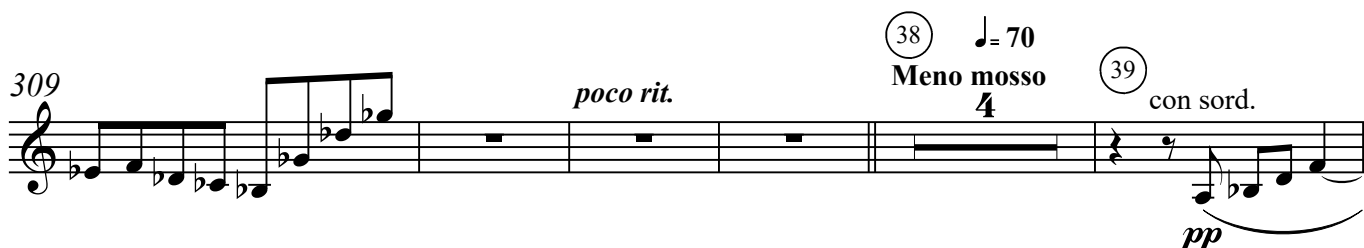
Musical staff 284-287. Continues the melodic line with eighth and sixteenth notes, featuring grace notes and a decrescendo hairpin at the end.

288 (35) (36)

Musical staff 288-291. Continues the melodic line with eighth and sixteenth notes, featuring grace notes and a decrescendo hairpin at the end.

292 (37)

Musical staff 292-295. Continues the melodic line with eighth and sixteenth notes, featuring grace notes and a decrescendo hairpin at the end.



Mantra Cantata

for SATB Chorus and Orchestra

Viola



Bill Robinson

2 Viola

Mantra Cantata for Chorus and Orchestra

I. Om Jaya Jagadish Hare

Bill Robinson

Brightly $\text{♩} = 86$ 1

f f mp

9 *mp* *ff*

15

18 *dim.* *(mp)*

2

22 *(p)* *pp* *mp*

26 *mf* *f*

30 *dim.*

34 *(mf)* *(mp)* *p* *mp*

Om Jaya Jagadish Hare

40 3

mf *f* *ff*

47

mf *f* *ff*

50

mf *f* *ff*

52

mf *f* *ff*

55

mf *f* *ff*

62 4 A Little Slower
(Tempo II) ♩ = 72

mp *mf*

67

mf

71

mf

Om Jaya Jagadish Hare

4
76



83

5 Tempo I ♩ = 86



88



92



95



99



102



110

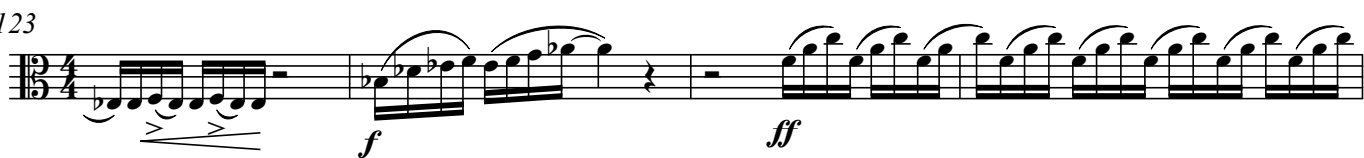


117

6



123



127 7 $\text{♩} = 48$ Tempo II 5 *pp*

136

144 5 *ff* $\text{♩} = 48$

158 8 Tempo I $\text{♩} = 86$ *mp* *mp* *f* *ff*

163 *p*

167 2 *ff*

173 *ff*

179

183

187 *ff* *mf* *p* *pp* *rit.*

Viola

III. Hanuman Chalisa

7

1 Allegro vanara ♩ = 86

8

13

22

25

30

37

41

46

pp *p* *p* *f* *cresc.* *ff* *p* *mp* *f* *ff*

8

51 **3** *p* *ff*

61 *f* (1) (2)

65 *ff* (3)

68 (4) (5)

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

78 *pp* *p* *mp* *f*

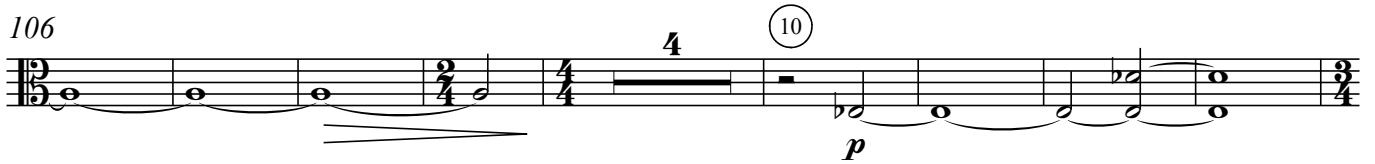
83 (6) *ff* (7) *f*

87 *mf* *ff*

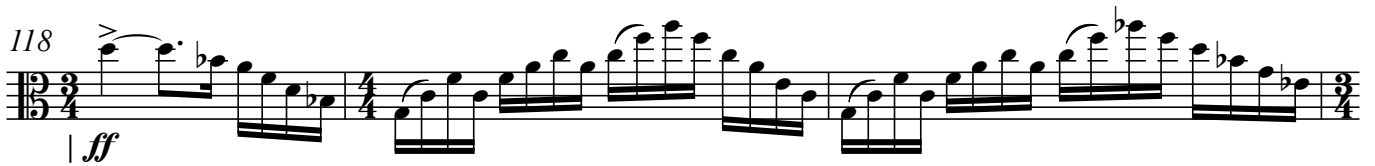
92 (8) (9)

96 *p* *pp*

106



118



121



125



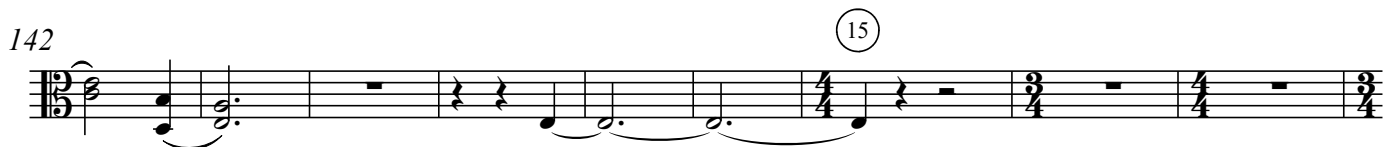
130



135



142



151



158



10

164



167



172



177



182



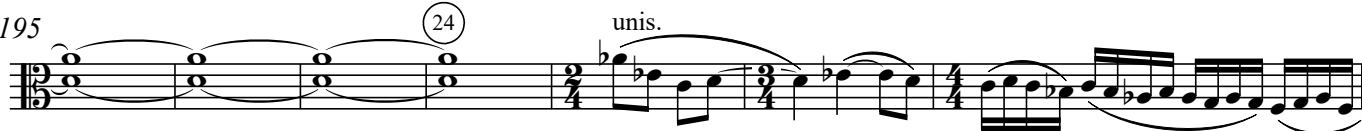
185



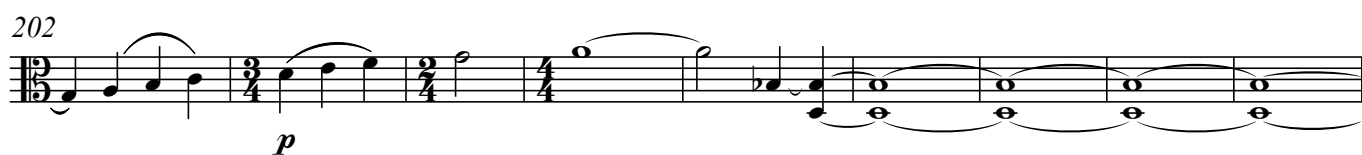
189



195



202



211



216 (26)

220

223 (27) (28)

229 (29) (30)

234 (31)

240

245 Meno mosso

252 J = 70

261

265

ff *mf* *mp* *p* *ff* *p* *pp*

12

269 Tempo I ♩ = 86

269 *ff*

274 (32)

279 (34) *mf cresc. --- f --- ff*

288 (35) (36)

293 (37) *ff*

298

302

307 (38) ♩ = 70 *poco rit. --- Meno mosso*

314 con sord. (39) *pp*

321 (40) *pp poco cresc.*

333 *mp dim. --- pp*

347

Mantra Cantata

for SATB Chorus and Orchestra

Violoncello



Bill Robinson

Mantra Cantata for Chorus and Orchestra

2 Violoncello

I. Om Jaya Jagadish Hare

Bill Robinson

1 **Brightly** $\text{♩} = 86$

f mp

9 *mp* *ff*

13

16

20 *dim.* *(mp)* *(p)* *pp* *mp* *mf*

27 *f*

31 *dim.* *(mf)* *(mp)*

36 *p* *mp*

1

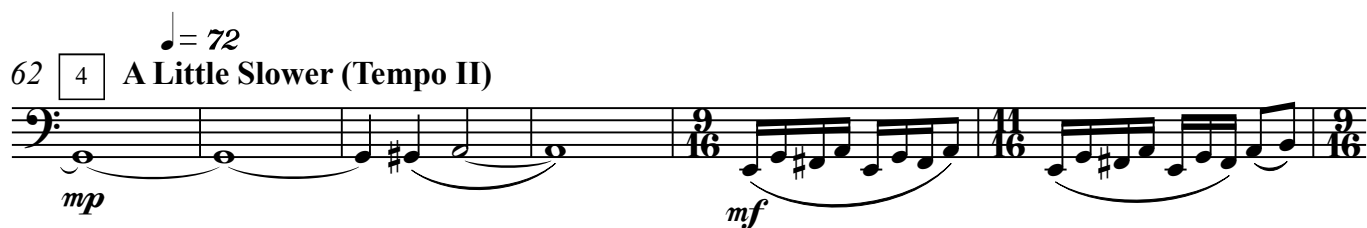
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3

The score is written for a single cello on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked as 86 beats per minute. The piece is divided into three measures, each with a box containing the number 1, 2, or 3. The first measure (measures 1-8) starts with a forte (f) dynamic and a crescendo leading to mezzo-piano (mp). The second measure (measures 9-19) starts with mezzo-piano (mp) and ends with fortissimo (ff). The third measure (measures 20-36) starts with a decrescendo from mezzo-piano (mp) to piano (p), then returns to mezzo-piano (mp) and mezzo-forte (mf) before ending with a decrescendo to mezzo-piano (mp). The score includes various musical notations such as slurs, ties, and dynamic markings.

Om Jaya Jagadish Hare

3



Om Jaya Jagadish Hare

4

85

5

Tempo I ♩ = 86

♩ = 86

2

$$\mathcal{I}$$

91

 $\equiv \mathcal{F}$

94

98

101

 f m $\geq$

107

 m_j $\angle$ $\frac{1}{f}$

mp

114

6

P

121

 m_j
$$f$$

♩ = 48
Tempo I

div.

127

pp

134

unis.

div.

2

pp

Om Jaya Jagadish Hare

5

144 unis. div. unis. *mp*

152 *ff* *mp* $\text{♩} = 86$ Tempo I

160 *mf* *f* *ff*

165 *p*

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

173 *ff*

179

183

186 *ff*

188 *mf* *p* *pp* rit.

Violoncello

II. Sri Ram Jai Ram Jai Jai Ram

1 Adagio raghunatha ♩ = 48

Violoncello score for 'Sri Ram Jai Ram Jai Jai Ram'. The score is written in bass clef and includes various musical notations such as dynamics, articulation, and tempo changes.

Measures 1-8: Starts with a half note G2, followed by a whole note F2, then a half note E2, and a whole note D2. Dynamics: *ppp* to *pp*. A fermata is placed over the final D2.

Measures 9-15: Measure 9 has a half note G2 with an accent (>). Measure 10 has a whole note F2. Measure 11 has a half note E2. Measure 12 has a whole note D2. Measure 13 has a half note C2. Measure 14 has a whole note B1. Measure 15 has a half note A1. Dynamics: *mp*.

Measures 16-24: Measure 16 has a half note G2. Measure 17 has a whole note F2. Measure 18 has a half note E2. Measure 19 has a whole note D2. Measure 20 has a half note C2. Measure 21 has a whole note B1. Measure 22 has a half note A1. Measure 23 has a whole note G1. Measure 24 has a half note F1. Dynamics: *f* to *ff*.

Measures 25-38: Measure 25 has a half note E2. Measure 26 has a whole note D2. Measure 27 has a half note C2. Measure 28 has a whole note B1. Measure 29 has a half note A1. Measure 30 has a whole note G1. Measure 31 has a half note F1. Measure 32 has a whole note E1. Measure 33 has a half note D1. Measure 34 has a whole note C1. Measure 35 has a half note B0. Measure 36 has a whole note A0. Measure 37 has a half note G0. Measure 38 has a whole note F0. Dynamics: *ff* to *f* to *p* to *pp*.

Measures 39-46: Measure 39 has a half note G2. Measure 40 has a whole note F2. Measure 41 has a half note E2. Measure 42 has a whole note D2. Measure 43 has a half note C2. Measure 44 has a whole note B1. Measure 45 has a half note A1. Measure 46 has a whole note G1. Dynamics: *mf* to *f* to *p* to *pp*.

Measures 47-56: Measure 47 has a half note G2. Measure 48 has a whole note F2. Measure 49 has a half note E2. Measure 50 has a whole note D2. Measure 51 has a half note C2. Measure 52 has a whole note B1. Measure 53 has a half note A1. Measure 54 has a whole note G1. Measure 55 has a half note F1. Measure 56 has a whole note E1. Dynamics: *mp*. Tempo change: *rit.* to *a tempo*.

Measures 57-65: Measure 57 has a half note G2. Measure 58 has a whole note F2. Measure 59 has a half note E2. Measure 60 has a whole note D2. Measure 61 has a half note C2. Measure 62 has a whole note B1. Measure 63 has a half note A1. Measure 64 has a whole note G1. Measure 65 has a half note F1. Dynamics: *f* to *ff*.

Measures 66-71: Measure 66 has a half note E2. Measure 67 has a whole note D2. Measure 68 has a half note C2. Measure 69 has a whole note B1. Measure 70 has a half note A1. Measure 71 has a whole note G1. Dynamics: *f* to *ff*.

Measures 72-76: Measure 72 has a half note G2. Measure 73 has a whole note F2. Measure 74 has a half note E2. Measure 75 has a whole note D2. Measure 76 has a half note C2. Dynamics: *f* to *p*.

Measures 77-80: Measure 77 has a half note G2. Measure 78 has a whole note F2. Measure 79 has a half note E2. Measure 80 has a whole note D2. Dynamics: *ff* to *f* to *p*. Tempo change: *rit.* to *a tempo*. A fermata is placed over the final D2.

Violoncello

III. Hanuman Chalisa

7

1 Allegro vanara ♩ = 86

14

19

24

29

37

41

45

pp

p

f *cresc.*

ff

mp

f

ff

51 *p* *ff*

61 *f* *ff*

66 *f* *ff*

70 *ff*

74 *f* *mp* *p* *pp* *p* *mp* *mp*

81 *f* *ff*

84 *f* *mf*

90 *ff*

100 *p* *pp*

110 *p* *ff*

120

125 (11) (12)

130 (13)

134 (14) $\text{♩} = 70$ *Meno mosso*
ff *f* *mf* *p*

140 *p*

148 (15) (16)

154

160 *Tempo I* $\text{♩} = 86$ *mp*

165 (17)

168 (18) (19)

172

ff

177

182

185

189

div.

pp

195

p

205

unis.

ff

213

218

26

V

222

224

231 (27)

236 (30)

241

245

251 (31)

260

264

ff

f

mf

mp

p

ff

ff

mf

mp

p

p

mp

p

Meno mosso $\text{♩} = 70$

Tempo I $\text{♩} = 86$

12

271 32 33

278 *p*

284 34 *cresc. -- (mf) --- f --- ff*

288 35 36

293 37 *ff*

298

304

308 38 $\text{♩} = 70$ *poco rit. ---* **Meno mosso** *con sord.* *p* *ppp* *pp*

315 39 40

322 3 2 *pp poco cresc. ---*

333 *mp* *dim. ---* *pp* *pp* 6

347

Double Bass

Mantra Cantata for Chorus and Orchestra

I. Om Jaya Jagadish Hare

Bill Robinson

1 **Brightly** $\text{♩} = 86$ 1 *pizz.* 2

10 *mf* *arco* *ff* 2

19 *dim.* *(mp)* *(p)* *pp* 2 2

28 *f* *dim.* *(mf)*

35 *(mp)* *p* *mp*

40 3 *mf* *f*

43 *ff*

48

52

55 *pizz.* *poco rit.* *p*

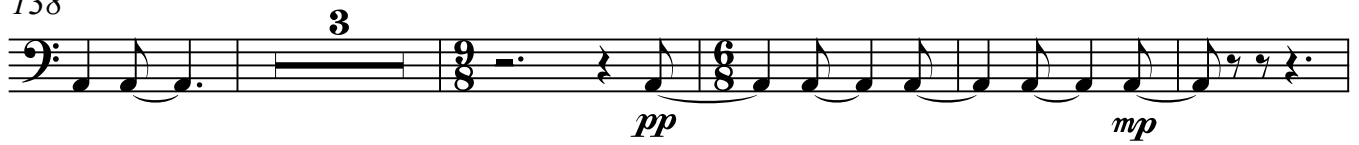
61 4 **A Little Slower** **(Tempo II)** $\text{♩} = 72$ *arco*

68 *mp* *mf*

2

[illegible]

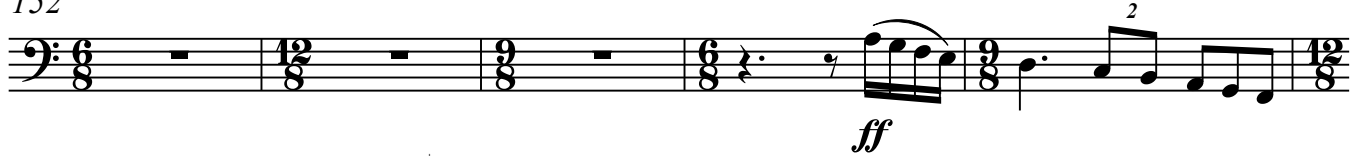
138



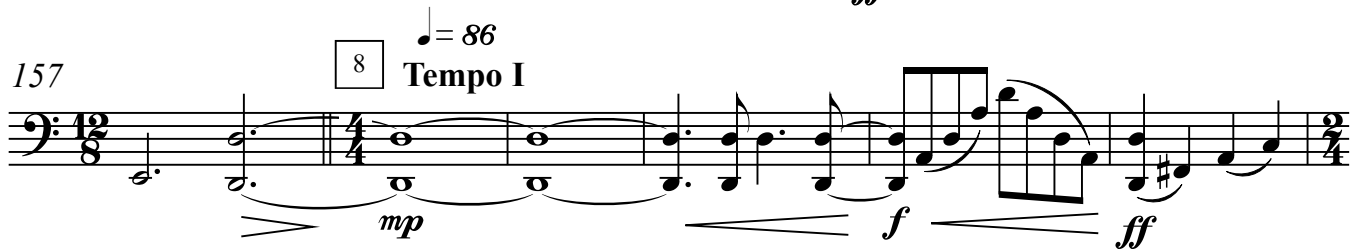
146



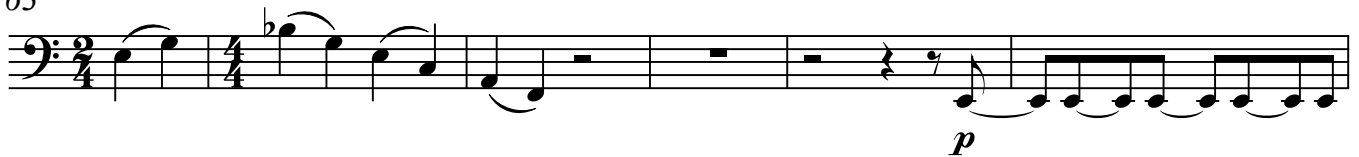
152



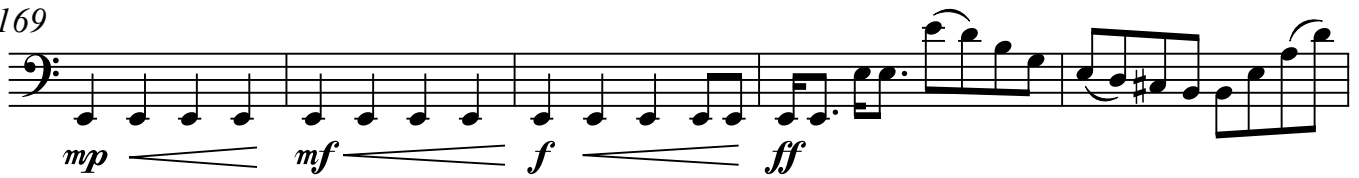
157



163



169



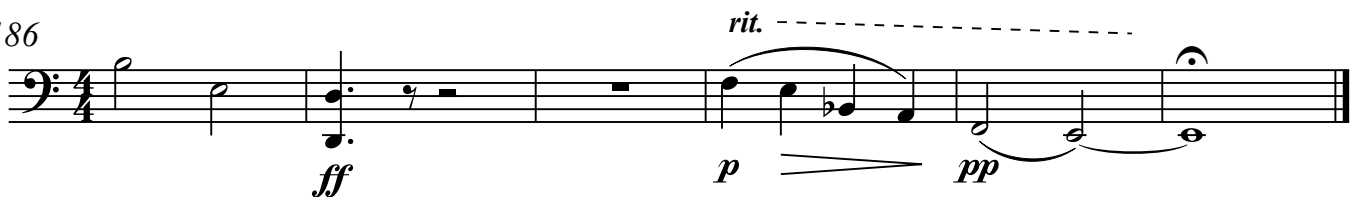
174



180



186



1 Adagio raghunatha ♩ = 48

The musical score is written for Double Bass and consists of nine staves of music. The tempo is Adagio, with a quarter note equal to 48 beats (♩ = 48). The key signature has one flat (B-flat). The score includes various time signatures: 4/4, 5/4, 3/4, and 2/4. Dynamics range from *pp* (pianissimo) to *ff* (fortissimo). Articulations include accents (>) and slurs. Fingerings are indicated by numbers 1-5. The score concludes with a *rit.* (ritardando) marking followed by *a tempo*.

Staff 1: 4/4 time, measures 1-8. Dynamics: *pp*, *p*. Fingering: 4.

Staff 2: 5/4 time, measures 9-14. Dynamics: *mp*. Fingering: 2.

Staff 3: 4/4 time, measures 15-21. Dynamics: *mp*.

Staff 4: 4/4 time, measures 22-31. Dynamics: *mf*, *f*, *ff*. Fingering: 2.

Staff 5: 4/4 time, measures 32-41. Dynamics: *p*, *mf*. Fingering: 2.

Staff 6: 3/4 time, measures 42-54. Dynamics: *f*, *mf*. Fingering: 5.

Staff 7: 4/4 time, measures 55-61. Dynamics: *mp*.

Staff 8: 4/4 time, measures 62-71. Dynamics: *f*, *ff*. Fingering: 2.

Staff 9: 4/4 time, measures 72-78. Dynamics: *mp*.

Staff 10: 4/4 time, measures 79-84. Dynamics: *pp*. Fingering: 4.

1 Allegro vanara ♩ = 86

10 *pp* *p*

19 *f* *cresc.* *ff* *ff*

28 *mp* *f*

37 *pizz.* *arco*

43 *ff*

49 *p* *pizz.*

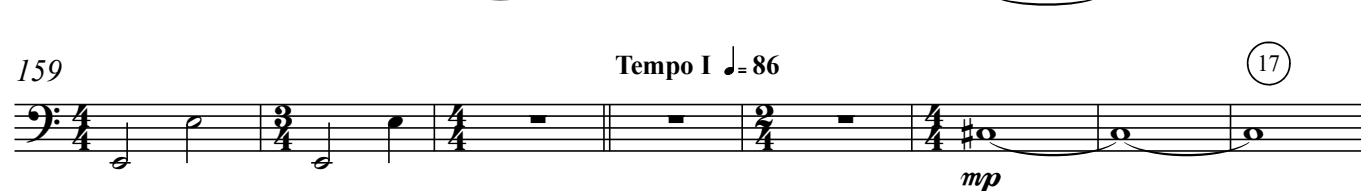
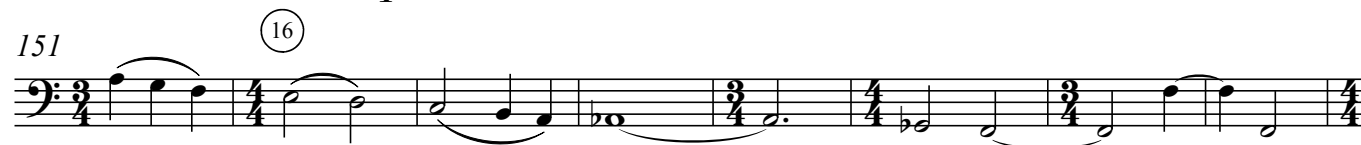
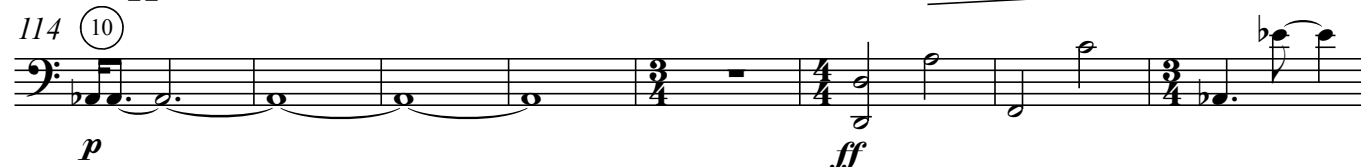
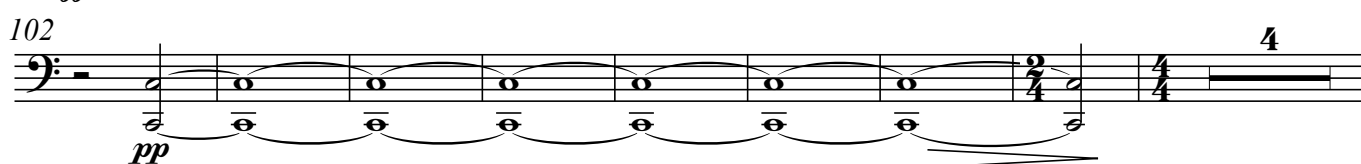
56 *arco* *ff* (1)

64 (2) (3) (4) *f* *ff*

69 (5) (6) *ff*

6

80 pizz.



173



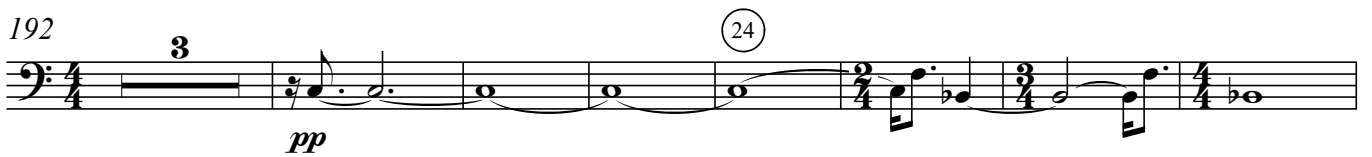
179



186



192



202



211



219



226



234



240



