

**SHIN BUDDHIST  
SERVICE BOOK**



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SERVICE BOOK**

## 献 呈

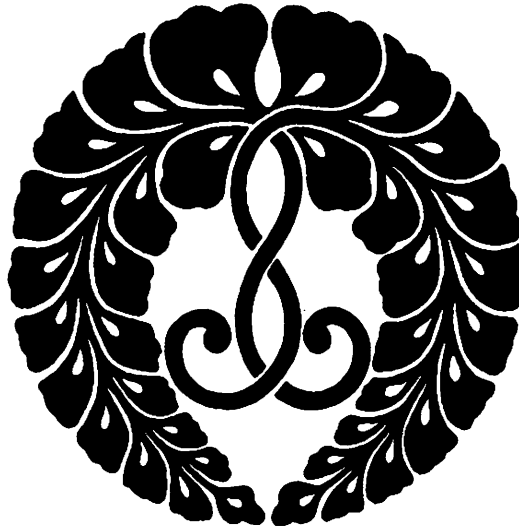
私達はこの米国の大地において、命がけで『念仏の教え』を広めて下さった開教使諸先生をはじめ、多くの一世代パイオニア門信徒の方々に対して感謝のまことを捧げ、ここに新しく編纂しました『聖典』を心から献呈するものであります。

時あたかも『北米開教・米国仏教団創立百周年』も間近に迫っております今日、この『聖典』を通して次の世紀にわたり、ますます『念仏の教え』が人々の生きる力となって繁盛していきますよう期待するものであります。

合 掌

## Dedication

We dedicate this publication to all those who have worked to propagate Nembutsu teachings in America. As we near the Centennial mark of Jodo Shinshu in America we sincerely hope that through the next century and beyond the spirit of the Nembutsu will continue to inspire and guide those who come after us.



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**SHIN BUDDHIST**  
**SERVICE BOOK**

BUDDHIST CHURCHES OF AMERICA  
Department of Buddhist Education  
1710 Octavia Street  
San Francisco, CA 94109

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# INTRODUCTION

This revised and expanded edition of the Adult Service and Gāthā Book is part of a major undertaking initiated by the Ad-Hoc Music Committee in 1989. Under the encouragement of Mr. James Komura, then Chairman of the Buddhist Churches of America Buddhist Education Committee, a dedicated group began to work on how to increase interest in Buddhist music.

Three major projects were outlined by the Committee, 1) a revised edition of the BCA Adult Service and Gāthā Book, to include new songs, 2) a project to make available recorded versions of the songs, choral music, and special services music, and 3) to hire a Music Coordinator to actively work on renewing interest in Buddhist music through workshops. With help from the Department of Buddhist Education, a four-year budget was drawn-up to cover the project. Most of the funding for this project came exclusively from BCA Endowment Foundation grants.

It is through the efforts of many, the Committee, the DBE staff, the ministers of the Service Book Advisory Committee, a number of talented individuals, and all those who donated so generously to the BCA Endowment Foundation, that this newly revised edition was able to be completed.

We sincerely hope that this new Shin Buddhist Service Book will provide useful service for our members.

## PREFACE

The Shin Buddhist Service Book, which took five years to complete, is a monumental work and a major step forward in bridging the gap between the Japanese and English language services being conducted in our Buddhist Churches of America.

It is hoped that this Shin Buddhist Service Book will provide all of us with a sense of tradition and new meaning for that tradition within our lives today.

The completion of this project is not an ending, but a beginning for the continual creation of meaningful gāthās and services for our churches and members within the changing times that we live.

May I express my deepest appreciation to the ministers of the Service Book Committee who provided valuable guidance — Reverends Seikan Fukuma, Ikuo Nishimura, Masami Fujitani, Harold Oda, T. Kenjitsu Nakagaki, Zuikei Taniguchi, Hozan Hardiman and Kyogyo Miura; Members of the Gāthā Book Committee—Marrie Yamashita, Chair, Jane Imamura, Helen Sasaki, Kimie Tanaka, Miyo Yoshimoto, Rae Imamura, Kathy Velasco, Ruth Kaneko, Lisa Harada, and Kimi Hisatsune; Endowment Foundations, Mr. Henry Yamate, Chair; Sustaining Membership, Mr. Walter Hashimoto, Chair; Federation of Dharma School Teachers League, Eiko Masuyama and Miyo Yoshimoto, former Chairs.

Special words of appreciation are extended to the Department of Buddhist Education, Rev. Carol Himaka, Director; Ms. Marge Funabiki, Administrative Assistant and Mr. Sam Yoneyama, DBE volunteer, for coordination and production of this entire project.

Finally, a special word of appreciation to the many members and friends who helped make this publication possible.

SEIGEN H. YAMAOKA  
BISHOP

## ACKNOWLEDGEMENTS

The Department of Buddhist Education wishes to thank the many individuals who have contributed to this newly revised service book.

Our thanks to the dedicated members of the Gāthā Book Committee whose vision, courage and tenacity, inspired by Mrs. Jane Imamura, made it possible to complete this monumental project. Thanks also to Mr. James Komura, who, as Chairman of the Buddhist Churches of America Buddhist Education Committee in 1989, encouraged and supported the vision of the Gāthā Book Committee for a new age of music development for the BCA. Thanks to Mrs. Linda Castro, whose publication of *Six Songs for Buddhist Children* challenged us all to create and sing to new words and music.

My deepest appreciation to those ministers who served as Service Book Advisors for this project: Rev. Seikan Fukuma, Rev. Ikuo Nishimura, Rev. Masami Fujitani, Rev. Harold Oda, Rev. Zuikei Taniguchi, Rev. Hozan Hardiman, Rev. Marvin Harada, Rev. T. Kenjitsu Nakagaki, Rev. George Shibata, and Bishop Seigen Yamaoka. My gratitude also to those ministers who provided valuable guidance and support either through their comments or through the generous use of their material in this book: Rev. Masao Kodani, Rev. Keizo Norimoto, Rev. Ken Fujimoto, Rev. David Matsumoto, Rev. Kyogyo Miura, and Rev. Kakei Nakagawa. Without the contributions of these ministers the revisions in this edition would not have been possible.

Words cannot express my thanks to the untiring efforts of the DBE Administrative Assistant, Ms. Marge Funabiki. Her amazing skill at computer desktop layout vastly improved the uniformity and visual appeal of each page of this edition. My thanks to Margaret Fisher for her expert skill at laying out the music pages for the gāthā section.

Thanks also go to the BCA Buddhist Education Committee for their support and guidance during this project. My personal thanks to the Chairperson, Mrs. Sumi Tanabe.

For the financial funding necessary for the long and expensive research, development and production of this project, I wish to thank the BCA Endowment Foundation for their support.

If I have failed to mention anyone's name in this acknowledgement, I sincerely apologize. The efforts of so many people were necessary to make this project a reality that it is difficult to name each and every contributor, please believe that your efforts are appreciated not only by the DBE but by every member of the BCA. It is my hope that this new edition will signal only the beginning of a ongoing effort by the BCA to continue to revise new service books for future generations of Shinshū Buddhists in America.

REV. CAROL J. HIMAKA  
DIRECTOR, DEPARTMENT OF BUDDHIST EDUCATION

*Service  
Section*

## KYŌSHŌ The Essentials of Jōdo Shinshū

**NAME:** Jōdo Shinshū Hongwanjiha

**FOUNDER:** Shinran Shōnin (1173-1262\*)

**CENTRAL:** Amida Tathāgata (Namo Amida Butsu)  
**OBJECT OF  
REVERENCE**

**SŪTRA:** Three Principal Sūtras of Jōdo Shinshū:

1. Sūtra on the Buddha of Infinite Life  
(Daikyō)
2. Sūtra of Meditation on the Buddha of Infinite Life  
(Kangyō)
3. Sūtra on the Amida Buddha  
(Shōkyō)

**TEACHING:** Having entrusted ourselves to the teaching of Namo Amida Butsu, we experience the joy of having received the assurance of buddhahood. From the constant gratitude that arises within, we shall strive to live in service to the community and humanity.

**TRADITION:** The Honpa Hongwanji is a community of people joined together in the joy of a common faith in Amida Buddha. As Jōdo Shinshū Buddhists, we shall seek to be mindful of our words and deeds, be responsible citizens of our society, and share with others the truth and reality of Jōdo Shinshū. Understanding fully the principle of causality, we shall not practice petitionary prayer or magic, nor shall we rely upon astrology or other superstitions.

\*1173-1263 revised date



# 浄土真宗の教章

一、宗名

浄土真宗本願寺派 (西本願寺)

一、宗祖

見真大師親鸞聖人 (一一七三〜一二六二)

一、本尊

阿弥陀如来 (南無阿弥陀仏)

一、經典

仏説無量壽經 (大經)

浄土三部經

仏説觀無量壽經 (觀經)

仏説阿弥陀經 (小經)

一、教義

南無阿弥陀仏のみ教えを信じ、必ず仏にならせていただく身のしあわせを喜び、つねに報恩のおもいから、世のため人のために生きる。宗門は同信の喜びに結ばれた人びとの同朋教団であって信者はつねに言行をつつしみ、人道世法を守り、力を合わせて、ひろく世の中にまことのみ法をひろめるように努める。また、深く因果の道理をわきまえて、現世祈禱や、まじないを行わず、占いなどの迷信にたよらない。

一、宗風

いを行わず、占いなどの迷信にたよらない。

## SAMPLE SERVICE ORDER

### JAPANESE SERVICE

### ENGLISH SERVICE

- |     |  |     |                                   |
|-----|--|-----|-----------------------------------|
| 1.  | 行 <sup>ぎょう</sup> 事 <sup>じ</sup> 鐘 <sup>しょう</sup>                             | 1.  | Ringing of the bell               |
| 2.  | 黙 <sup>もく</sup> 想 <sup>そう</sup>  | 2.  | Meditation (with music)           |
| 3.  | 禮 <sup>らい</sup> 讚 <sup>さん</sup> 文 <sup>もん</sup>                              | 3.  | Reading of Three Treasures        |
| 4.  | 読 <sup>ど</sup> 經 <sup>ぎょう</sup>  | 4.  | Sūtra Chanting (or Sūtra Reading) |
| 5.  | 讚 <sup>さん</sup> 佛 <sup>ぶつ</sup> 歌 <sup>か</sup>                               | 5.  | Gāthā                             |
| 6.  | 法 <sup>ほう</sup> 話 <sup>わ</sup>   | 6.  | Dharma Talk                       |
| 7.  | 讚 <sup>さん</sup> 佛 <sup>ぶつ</sup> 歌 <sup>か</sup>                               | 7.  | Gāthā                             |
| 8.  | 黙 <sup>もく</sup> 想 <sup>そう</sup>  | 8.  | Meditation (with music)           |
| 9.* | 焼 <sup>しょう</sup> 香 <sup>こう</sup>   | 9.* | Incense Burning, by members       |
| 10. | 終 <sup>おわ</sup> り <sup>り</sup> の <sup>の</sup> 言 <sup>こと</sup> 葉 <sup>は</sup> | 10. | Announcements                     |

\*This can also be done upon entering the *hondō*, immediately before the service begins.

**1. VANDANA (Pali)**

Namo Tassa Bhagavato Arahato Sammasambuddhassa.

Homage to Him, the Exalted One, the Enlightened One, the Supremely Awakened One.

**2. TI-SARANA (Pali)**

Buddham Saranam Gacchami.

I go to the Buddha for Refuge.

Dhammam Saranam Gacchami.

I go to the Dharma for Refuge.

Sangham Saranam Gacchami.

I go to the Sangha for Refuge.

Dutiyam pi Buddham Saranam Gacchami

Again, I go to the Buddha for Refuge.

Dutiyam pi Dhammam Saranam Gacchami

Again, I go to the Dharma for Refuge.

Dutiyam pi Sangham Saranam Gacchami

Again, I go to the Sangha for Refuge.

Tatiam pi Buddham Saranam Gacchami

Once again, I go to the Buddha for Refuge.

Tatiam pi Dhammam Saranam Gacchami

Once again, I go to the Dharma for Refuge.

Tatiam pi Sangham Saranam Gacchami

Once again, I go to the Sangha for Refuge.

**SAN KIE MON (Japanese-romaji)**

NAMO KIE BUTSU

I take refuge in Buddha

NAMO KIE HŌ

I take refuge in Dharma

NAMO KIE SŌ

I take refuge in Sangha

“They are repeated three times in Pali, to make certain that those repeating them are fully mindful of what they are doing. In addition, while repeating them, upon the first repetition one thinks of Going for Refuge with one’s mind. Upon the second, with one’s speech, and while repeating them the third time, one goes for Refuge with one’s body. These three, mind, speech and body, being the doors of action of a human being, including as they do all his action, all must go for Refuge to the Triple Gem.”

*(Buddhism Explained, Phra Khantipalo, p. 192)*

### 3. RAI SAN MON (SAN KIE MON) (Japanese-romaji)

Leader: NINJIN UKEGATASHI IMA SUDE NI UKU.  
BUPPŌ KIKI GATASHI IMA SUDE NI KIKU. KONO MI  
KONJŌ NI MUKATTE DOSEZUMBA SARA NI IZURE NO SHŌ  
NI MUKATTE KA KONO MI O DOSEN. DAISHŪ  
MOROTOMO NI SHISHIN NI SAMBŌ NI KIESHI TATE  
MATSURU BESHI.

Everyone: MIZUKARA BUTSU NI KIESHI TATEMATSURU.  
MASANI NEGA WAKU BA SHUJŌ TO TOMO NI,  
DAIDŌ O TAIGE SHITE MUJŌI O OKOSAN.

MIZUKARA HŌ NI KIESHI TATEMATSURU.  
MASANI NEGAWAKU BA SHUJŌ TO TOMO NI,  
FUKAKU KYŌ ZŌ NI IRITE CHIE UMI NO GOTOKU NARAN.

MIZUKARA SŌ NI KIESHI TATEMATSURU.  
MASANI NEGAWAKU BA SHUJŌ TO TOMO NI,  
DAISHŪ O TŌRI SHITE ISSAI MUGE NARAN.

Leader: MUJŌ JINJIN MIMYŌ NO HŌ WA, HYAKU SEN MAN GŌ  
NIMO AIŌ KOTO KATASHI, WARE IMA KENMONSHI JUJI  
SURU KOTO O ETARI, NEGAWAKU BA NYORAI NO  
SHINJITSUGI O GESHI TATEMATSURAN.

もん  
文さん  
讚らい  
禮

## — 三歸依文 —

## (講師獨誦)

人身にんじんう受け難がたし、今已いますでに受うく、佛法ぶつぽうき聞き難がたし、今已いますでに聞きく。この  
身み今生こんじやうに向むかつて度どせずんば、さらにいづれの生しやうに向むかつてかこの  
身みを度どせん。大衆だいしやうもろども諸共ししんに至さんぼう心に三寶さんぼうに歸依きえしたてまつるべし。

## (會衆一同)

自らみづか佛ぶつに歸依きえしたてまつる。まさに願ねがわくば衆生しやじやうとともに、  
大道だいどうを體解たいげして無上意むじやういを發おこさん。  
自らみづか法ほうに歸依きえしたてまつる。まさに願ねがわくば衆生しやじやうとともに、  
深く經藏きやうぞうに入りて知慧海ちえうみの如ごとくならん。  
自らみづか僧そうに歸依きえしたてまつる。まさに願ねがわくば衆生しやじやうとともに、  
大衆だいしやうを統理とうりして一切無碍いっさいむげならん。

## (講師獨誦)

無上むじやう甚深微妙じんじんみみずの法ほうは、百千萬劫ひやくせんまんごうにも値遇あひあうこと難かたし。われ今見いまけん  
聞もんし受持じゆじすることを得えたり。願ねがわくは如來にょらいの眞實義しんじつぎを解げしたて  
まつらん。

## **THREE TREASURES - I**

**Leader:** Hard is it to be born into human life. Now we are living it. Difficult is it to hear the Teachings of the Blessed One. Now we hear it. If we do not realize the Truth in this life, when will it be realized? Let us reverently take refuge in the Three Treasures of the Truth.

**Everyone:** I TAKE REFUGE IN THE BUDDHA.  
May we absorb ourselves in the principle of the Way to Enlightenment and awaken in ourselves the Supreme Will.

I TAKE REFUGE IN THE DHARMA.  
May we be submerged in the depths of the Doctrine and gain wisdom as deep as the ocean.

I TAKE REFUGE IN THE SANGHA.  
May we live in harmony in the great assembly as disciples of Buddha and be freed from all hindrances, becoming units of true accord in the Life of Harmony, in a spirit of Universal Oneness, freed from the bondage of selfishness.

**Leader:** Even through myriad ages of kalpas hard is it to hear such an excellent, profound and wonderful doctrine. Now, we are able to hear and receive it. Let us thoroughly understand the true meaning of Tathāgata's Teaching.

## THREE TREASURES - II

**Leader:** Rare is it to receive life in human form; yet, now I have received it. Rare is it to hear the Buddha-Dharma; yet, now I have heard it. Unless I cross this illusive world in the present life, in what life could I possibly cross it? Let us assemble together, and take refuge in the Three Treasures with deep sincerity.

**Everyone:** I TAKE REFUGE IN THE BUDDHA.

My sincere wish is that, together with all beings, I may understand and experience the Great Path, and rise to the Highest Bodhi-Mind.

I TAKE REFUGE IN THE DHARMA.

My sincere wish is that, together with all beings, I may deeply enter the store-house of Sutras, and attain ocean-like Wisdom.

I TAKE REFUGE IN THE SANGHA.

My sincere wish is that, together with all beings, I may accordingly be united in the Great Assembly, and become free from all delusions.

**Leader:** The highest, most profound, and wondrous Dharma is rare to encounter, even through millions of Kalpas. Now I am able to see and hear it, to receive and keep it. It is my sincere wish that I may understand the true and real essence of the Tathagata [*sic*].

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## THE THREEFOLD REFUGE

**Leader:** Difficult is it to receive a human form, now we are living it. Difficult is it to hear the Dharma of the Buddha, now we hear it. If we do not cross over to the Truth in the present life, in what life shall we cross over? Let us with sincerity and true reverence take refuge in the Three Treasures of the Truth.

**Sangha:** I take refuge in the Buddha. May we, together with all sentient beings, awaken to the Great Way of Enlightenment and to the unsurpassed intent of Amida Buddha.

I take refuge in the Dharma. May we, together with all sentient beings, enter the storehouse of the Dharma, becoming like the Wisdom Ocean.

I take refuge in the Sangha. May we, together with all sentient beings, become units in true accord, in harmony with all things.

**Leader:** The peerless, profound, and wondrous Dharma is rare to encounter, even in many hundreds and thousands of kalpas. Now we are privileged to hear and receive it. Let us thoroughly understand the true meaning of the Tathagata's [*sic*] teaching.

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じょうどしんしゅう  
 浄土真宗の生活信條  
 せいかつしんじょう

- 一、み佛の誓いを信じ、尊いみ名をと  
 となえつつ強く明るく生き抜き  
 ます。
- 一、み佛の光りをあおぎ、常にわが  
 身をかえりみて感謝のうち  
 に勵みます。
- 一、み佛の教えにしたがい、正しい  
 道を聞きわけてまことのみ  
 のりをひろめます。
- 一、み佛の恵みを喜び、互にうやま  
 い助けあい社會のために盡  
 します。

4. JŌDO SHINSHŪ NO SEIKATSU SHINJŌ (Japanese-romaji)

MIHOTOKE NO CHIKAI O SHINJI, TŌTOI MINA O TONAE TSUTSU,  
 TSUYOKU AKARUKU IKINUKI MASU.

MIHOTOKE NO HIKARI O AOGI, TSUNE NI WAGAMI O  
 KAERIMITE KANSHA NO UCHI NI HAGEMI MASU.

MIHOTOKE NO OSHIE NI SHITAGAI, TADASHII MICHIO  
 KIKIWAKETE, MAKOTO NO MINORI O HIROME MASU.

MIHOTOKE NO MEGUMI O YOROKOBI, TAGAI NI UYAMAI  
 TASUKE AI SHAKAI NO TAME NI TSUKUSHI MASU.

## **JŌDO SHINSHŪ CREED - I**

Entrusting the Vow of the Buddha and reciting the Sacred Name, I shall proceed through the journey of life with strength and joy.

Revering the Light of the Buddha, reflecting upon my imperfect self, I shall strive to live a life of gratitude.

Following the Teachings of the Buddha, discerning the Right Path, I shall spread the True Dharma.

Rejoicing in the Compassion of the Buddha, respecting and aiding one another, I shall do my best to work towards the welfare of society.

## **JŌDO SHINSHŪ CREED - II**

I affirm my faith in Amida's Infinite Wisdom and Compassion. Reciting the Sacred Name, I shall live with strength and joy.

I shall look to Amida's Guiding Light. As I reflect upon my imperfect self, I live with gratitude for the Perfect Compassion which surrounds me at all times.

I shall follow Amida's Teachings. I shall understand the Right Path and resolve to spread the true Teachings.

I rejoice in Amida's Wisdom and Compassion. I shall respect and help my fellow beings and work for the good of my community.

領 解 文

もろもろの雑行雑修自力のこころを  
 振りすてて、一心に阿弥陀如来われ  
 らが今度の一大事の後生御たすけそ  
 うらえとたのみもうしてそうろう。  
 たのむ一念のとき、往生一定御たす  
 け治定とぞんじ、このうえの称名  
 は、ご恩報謝とぞんじよろこびもう  
 しそうろう。この御ことわり聴聞も  
 うしわけそうろうこと、ご開山聖人  
 ご出世のご恩、次第相承の善知識の  
 あさからざるご勸化のご恩と、あり  
 がたくぞんじそうろう。  
 このうえは、さだめおかせらるる御  
 おきて、一期をかぎりまもりもうす  
 べくそうろう。

5. RYŌGEMON (Japanese-romaji)

MORO MORO NO ZŌGYŌ ZASSHU, JIRIKI NO KOKORO O FURI  
 SUTETE, ISSHIN NI AMIDA NYORAI WARERA GA KONDO NO  
 ICHIDAIJI NO GOSHŌ ON TASUKE SŌRAE TO TANOMI MŌSHITE  
 SŌRŌ. TANOMU ICHINEN NO TOKI, ŌJŌ ICHI JŌ ON TASUKE JIJŌ  
 TO ZONJI, KONO UE NO SHŌMYŌ WA, GO-ON HŌSHA TO ZONJI  
 YOROKOBI MŌSHI SŌRŌ. KONO ONKOTOWARI CHŌMON  
 MŌSHIWAKE SŌRŌ KOTO, GOKAISAN SHŌNIN GOSHUSSE NO  
 GO-ON, SHI DAI SŌJŌ NO ZENJISHIKI NO ASAKARA ZARU  
 GOKANKE NO GO-ON TO, ARIGATAKU ZONJI SŌRŌ.

KONO UE WA, SADAME OKASERARURU ON-OKITE, ICHI GO O  
 KAGIRI MAMORI MŌSU BEKU SŌRŌ.

## **RYŌGEMON - I**

We rely upon Tathāgata Amitabha with our whole heart for the Enlightenment in the life to come, abstaining from all sundry practices and teachings, and giving up the trust in our powerless self.

We believe that the assurance of our Rebirth comes at the very moment we entrust; and we call the Name, Namo Amida Butsu, in happiness and thankfulness.

We also acknowledge gratefully the benign benevolence of our Founder and the succeeding Masters who have led us to believe in this profound teaching; and we do now endeavor to follow, throughout our lives, the Way laid down for us.

## **RYŌGEMON - II**

I rely on Amida Buddha, with my whole heart, for the attainment of Nirvāṇa. I give up trust in my powerless self, and abandon all practices that rely on the false ego.

I know that, because of Amida's Boundless Compassion, I am assured of re-birth the very moment I put my trust in Amida. I call the Name, "Namo Amida Butsu," in happiness and thanksgiving for the gift of the Universal Vow.

I am grateful for Shinran Shōnin and his followers for leading me to this profound teaching. I will try to live, throughout my life, according to the way of Nembutsu that they have taught.

## **Dharma School Children's Meditation Readings**

### **1. PROMISE**

We thank the Buddha for showing us the way of freedom. We shall endeavor to walk in his Noble Path every day of our lives.

### **2. PLEDGE**

Leader: To the Buddha . . .

Everyone: who promised to be present in His Teachings, we pledge our loyalty and devotion. We consecrate our lives to the Way of Life he laid down for us to walk. We resolve to follow his example and labor earnestly for the welfare of all beings.

### **3. GOLDEN CHAIN - I**

I am a link in Amida's golden chain of love that stretches around the world. I will keep my link bright and strong.

I will be kind and gentle to every living thing and protect all who are weaker than myself.

I will think pure and beautiful thoughts, say pure and beautiful words, and do pure and beautiful deeds.

May every link in Amida's golden chain of love be bright and strong, and may we all attain perfect peace.

### **GOLDEN CHAIN - II**

I am a link in the Buddha's golden chain of love that stretches around the world. I must keep my link bright and strong.

I will try to be kind and gentle to every living thing and protect all who are weaker than myself.

I will try to think pure and beautiful thoughts, to say pure and beautiful words, and to do pure and beautiful deeds, knowing that on what I do now depends not only my happiness or unhappiness, but also that of others.

May every link in the Buddha's golden chain of love become bright and strong, and may we all attain perfect peace.

**4. KŌKUN (Japanese-romaji) (Dharma School Motto)**

Leader: WATAKUSHI TACHI WA . . .

Everyone: MIHOTOKE SAMA NO KODOMO DE ARIMASU.

WATAKUSHI TACHI WA . . .

MIHOTOKE SAMA NO OSHIE O MAMORIMASU.

WATAKUSHI TACHI WA . . .

NAKAYOKU ITASHIMASU.

Leader: We . . .

Everyone: are all Buddha's children.

We will follow the Buddha's teachings.

We will be friendly to everyone.

## MEDITATION READINGS

1. Reverently we come before the shrine of the Buddha, the Holy One, the Perfect One. With gratitude we have brought our offerings of love and devotion. We earnestly resolve to strive to understand the Holy Teaching, and to walk every day in the Blessed Path, so that we may attain the peace of Nirvāṇa.
2. May the wisdom of the All-Compassionate One so shine within our hearts and minds, that the mists of error and the foolish vanity of self be dispelled. So shall we understand the changing nature of existence and reach spiritual peace.
3. Buddha's compassion embraces all people and his never lessening desire is for their happiness. He loves people as parents love their children, and he wishes for them the highest blessedness, namely, that they might be able to pass beyond this ocean of life and death.
4. As the sun shines upon the earth, awakening into growth the seeds that lie dormant in the soil, may the Light of Wisdom shine into our minds and truly awaken us to our ignorance and by this insight stir us to strive for a life of deeper understanding and enlightenment.
5. On the long journey of human life, faith is the best of companions, faith is the best refreshment by the way, and the greatest reward at the end. Faith is the hand that receives the Dharma, faith is the hand that receives the profit.
6. The spirit of Buddha is great wisdom and compassion to save all people by any and all means. It is the spirit of a mother toward her child nourishing and protecting it; it is the spirit that prompts us to be ill with the sickness of people, to suffer with their suffering. "Your suffering is my suffering and your happiness is my happiness," said Buddha, and he does not forget that spirit for a single moment, for it is the self-nature of Buddhahood to be compassionate.

A mother realizes her motherhood by loving her child, then the child reacting to his mother's love feels safe and at ease. The Buddha's spirit of compassion is stimulated according to the needs of the individual; each person's faith is the reaction to this spirit, and it leads them to enlightenment.

7. *The Way of the Bodhisattva*

May I be a medicine for the sick and weary, nursing them until their afflictions are gone forever. I would be a protector of the helpless, a guide for travelers and their means for crossing a stream, a lamp for those who need a lamp, a bed for those who need a bed, a slave for those who need a slave. May all find happiness through my actions and let no one suffer because of me. Whether they love or hate me, may those feelings be the source of their fulfillment. Those who mock, accuse or wrong me, may they all attain enlightenment.



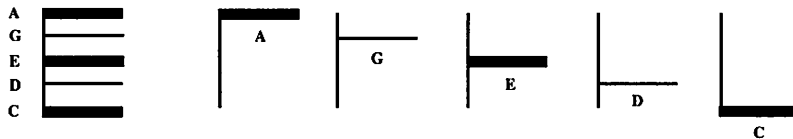
*Sūtra*  
*Chanting*  
*Section*

# SIMPLIFIED CHANTING INSTRUCTIONS

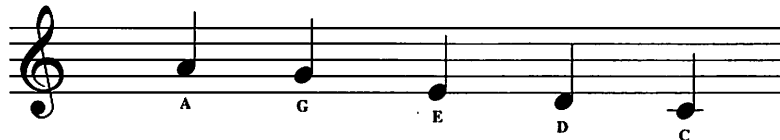
The diagrams below are a simplified guide for following the markings used in this service book.

## TONE OR PITCH

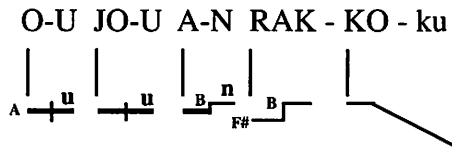
The chanting markings placed below the Romaji 'words' indicate tone or pitch for that 'word.' The horizontal pitch lines are based upon a scale of five tones.



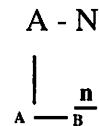
An equivalent representation in Western musical notation looks like this:



Occasionally, pitches beyond the basic five tones are used. A small upper case letter indicating pitch will be used on the first tone of this kind in a line.





Changes in pitch and syllabic emphasis within a single Romaji 'word' are indicated by a change in the line. A lower case letter defines the kind of syllabic change required:



## RHYTHM


The rhythm of chanting is primarily indicated by the length of the horizontal pitch lines and any accompanying symbols:

Regular, single beat pitches are indicated by a single line: 

Sustained, double beat pitches are indicated by a line with a dot beneath: 

or are underlined

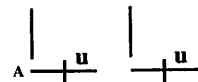
... JO KU GYO

Special patterns, 1 1/2 beats followed by 1/2 beats, are thus:  NA MO A MI ...


Western musical notation would look like this:



Double beat pitches with a change in syllabic emphasis are indicated by a horizontal pitch line divided by a vertical mark. A lower case letter defines the kind of syllabic change required:

O - U JO - U  


Double beat pitches with a change in syllabic emphasis AND a change in pitch are indicated thus:

A -N ...  


A lower case letter defines the kind of syllabic change required:

Other markings are explained below:

# = solo line by chanting leader      ○ = loud bell strike

\* = settaku strike      ○ = soft bell strike

## SAMBUJŌ

### *Three Respectful Callings*

This short introductory piece is used at the beginning of many Shin services. The verses were written by Zendō (Shan-tao, 613-681 AD), Fifth Patriarch of Shin Buddhism. The verses come from Zendō's commentary (*Hōji San - On the Right Recitation of Sūtra*) written on the *Sūtra on the Amida Buddha* (Shōkyō).

#BU JŌ MI DA NYO RAI <sup>v</sup> NIU DOU <sup>v</sup> JOU

<sup>A</sup> <sup>u</sup> <sup>(B)</sup> <sup>i</sup> <sup>g</sup> <sup>u</sup> <sup>u</sup>

SAN GE RA- KU

#BU JŌ SHA KA NYO RAI <sup>v</sup> NIU DOU <sup>v</sup> JOU

<sup>A</sup> <sup>u</sup> <sup>(B)</sup> <sup>i</sup> <sup>g</sup> <sup>u</sup> <sup>u</sup>

SAN GE RA- KU

#BU JŌ JI - PPO NYO RAI <sup>v</sup> NIU DOU <sup>v</sup> JOU

<sup>A</sup> <sup>u</sup> <sup>(B)</sup> <sup>i</sup> <sup>g</sup> <sup>u</sup> <sup>u</sup>

SAN GE RA- KU

- # We respectfully call upon Tathāgata Amida to enter this Dōjō  
As we joyfully scatter flowers of welcome.
- # We respectfully call upon Tathāgata Shakamuni to enter this Dōjō  
As we joyfully scatter flowers of welcome.
- # We respectfully call upon the Tathāgatas of the ten directions to enter  
this Dōjō...  
As we joyfully scatter flowers of welcome.

三奉請 さんぶじょう

宮一奉請 宮一彌陀 宮一如来  
フジヨウ宮 上ル 皆

宮一奉請 宮一釋迦 宮一如来  
上ル 皆

宮一奉請 宮一十方 宮一如来  
上ル 皆 受下 皆

羽一入道場 宮一散華樂 同  
ニウ 羽 上 皆 羽 二

羽一入道場 宮一散華樂  
上 皆 羽

羽一入道場 宮一散華樂  
上 皆 羽

## SHI SHIN RAI

This example of chanting contains within it the traditional act of 'taking refuge' in the Three Treasures of Buddhism, namely, the Buddha, the Dharma (his teachings), and the Sangha (the fellowship of other Buddhists)

The verses were written by Zendō (Shan-tao, 613-681 AD), Fifth Patriarch of Shin Buddhism. The verses come from Zendō's commentary (*Hōji San* - On the Right Recitation of Sūtra) written on the *Sūtra on the Amida Buddha* (Shōkyō).

\*Note: Rhythm of this piece is only a suggested guide.

#SHI SHIN <sup>V</sup> KEI REI  
^ | + | G | E | n | | + | - | i | - | + | - | | + | - | e | i |  
NA MO SHOU CHIU FU  
E | + | - | | + | | + | - | u | | + | u | | + | e |

#SHI SHIN <sup>V</sup> KEI REI  
^ | + | G | E | n | | + | - | i | - | + | - | | + | - | e | i |  
NA MO SHOU CHIU HŌ  
E | + | - | | + | | + | - | u | | + | u | | + | e |

#SHI SHIN <sup>V</sup> KEI REI  
^ | + | G | E | n | | + | - | i | - | + | - | | + | - | e | i |  
NA MO SHOU CHIU SŌ  
E | + | - | | + | | + | - | u | | + | u | | + | e |

---

With sincere heart-mind of reverence and obeisance  
I take refuge in the eternal abiding Buddha.  
With sincere heart-mind of reverence and obeisance  
I take refuge in the eternal abiding Dharma.  
With sincere heart-mind of reverence and obeisance  
I take refuge in the eternal abiding Sangha.



至<sup>徴</sup>心<sup>雨</sup>敬<sup>礼</sup>礼<sup>宮</sup>

至<sup>徴</sup>心<sup>雨</sup>敬<sup>礼</sup>礼<sup>宮</sup>

至<sup>徴</sup>心<sup>雨</sup>敬<sup>礼</sup>礼<sup>宮</sup>

至<sup>し</sup>心<sup>しん</sup>礼<sup>らい</sup>

南<sup>同</sup>無<sup>雨</sup>常<sup>礼</sup>住<sup>雨</sup>僧<sup>皆</sup>

南<sup>同</sup>無<sup>雨</sup>常<sup>礼</sup>住<sup>雨</sup>法<sup>皆</sup>

南<sup>同</sup>無<sup>雨</sup>常<sup>礼</sup>住<sup>雨</sup>佛<sup>皆</sup>

## SHŌSHIN NEMBUTSU GE and WASAN

The following introduction is from *Shinshū Seiten, Jōdo Shin Buddhist Teaching*, published by the Buddhist Churches of America. The English translation of the gāthā and the Wasan is from *The True Teaching, Practice and Realization of the Pure Land Way*, Vol. I., Shin Buddhist Translation Series, Hongwanji International Center, Kyoto, Japan.

The full title of this gāthā, *Shōshin Nembutsu Ge*, means ‘Gāthā on the Right (or True) Faith in the Nembutsu.’ The title consists of three terms, Shōshin, lit. ‘Right Faith’ refers to Shinjin, or Faith. Nembutsu, lit. ‘thinking of Buddha,’ refers to the practice of uttering Amida’s name. Ge, or ‘gāthā’ in Skt. [Sanskrit] means ‘verse,’ or ‘hymn.’ Faith and Nembutsu are very important ideas constituting the central concepts of Shin Buddhism.

In the passage which introduces the *Shōshin Ge*, Shinran notes:

Relying upon the true words of the Great Sage and reading the commentaries of the great Masters, I have realized the profound grace of the Buddha. Hence I here compose the *Gāthā of True Faith in the Nembutsu*.

This shows that he composed this gatha [sic] out of his gratitude to Amida Buddha on the basis of the Teachings of Śākyamuni and the commentaries of the Seven Patriarchs.

‘The words of the Great Sage’ directly refers to the *Dai Muryōju Kyō*, in which Shinran Shōnin found the true religion by which a sinful and helpless man can be saved. He trusted in the Teachings of this Sūtra singleheartedly, and

conceived of all the other Teachings of the Buddha as being expedients to Pure Land Buddhism. It is also important to note that Shinran approached the Teachings of Amida's Salvation through seven predecessors, namely, Nāgārjuna and Vasubandhu in India; Donran, Dōshaku, and Zendō in China; Genshin and Genkū in Japan. In the *Kyō Gyō Shin Shō* he abundantly quotes from their discourse, and in the *Shōshin Ge* he gives their essentials.

The whole gāthā is an exposition of the Pure Land Teaching which may be divided into two parts: 1) based on the Sūtra and 2) based on the commentaries. The contents of the gāthā with minor divisions are as follows:

- I. Exposition based on the Sūtra
  1. Homage to Amida
  2. Adoration, in particular, to
    - a. Amida Buddha
    - b. Śākyamuni Buddha
  3. Exhortation
- II. Exposition based on the commentaries
  1. General statement
  2. Exposition, in particular, to
    - a. Nāgārjuna [2nd or 3rd cen. A.D.]
    - b. Vasubandhu [4th cen A.D.]
    - c. Donran [T'an Luan, 476-542 A.D.]
    - d. Dōshaku [Tao-ch'o, 562-645 A.D.]
    - e. Zendō [Shan Tao 613-681 A.D.]
    - f. Genshin [942-1017 A.D.]
    - g. Genkū [Honen, 1133-1212 A.D.]
  3. Exhortation

This version of the Shōshin Nembutsu Ge is in the style called "Sō-fu."

しょうしんげ  
正信偈

〇〇

き	み	む	り	じ	よ	ら	い										
・	帰	命	無	量	寿	如	来										
な	も	ふ	か	し	ぎ	こ	う										
同	南	無	不	可	思	議	光										

〇〇

# KI MYŌ MU RYŌ JU NYO RAI

D | | | | | .

NA MO FU KA SHI GI KŌ

D | | | | | .

HŌ ZŌ BO SATSU IN NI JI

D | | | | | .

ZAI SE JI ZAI Ō BUS-SHO

D | | | | | c | | | | | A- .

I take refuge in the Tathāgata of Immeasurable Life!  
 I entrust myself to the Buddha of Inconceivable Light!  
 Bodhisattva Dharmākara, in his causal stage,  
 Under the guidance of Lokeśvararāja Buddha,

と けん しょ ぶつ じょう ど いん  
 観 見 諸 佛 浄 土 因

こ く ど に ん で ん し ぜん ま く  
 国 土 人 天 之 善 悪

こ ん り ゅ う む じ ゃ う し ゅ し ゃ う が ん  
 建 立 無 上 殊 勝 願

ち ゃ う ほ っ け う だ い ぐ ぜ い  
 超 発 希 有 大 弘 誓

ご こう し ゆ い し し ゃ う じ ゅ  
 五 劫 思 惟 之 摄 受

じ ゅ う せ い み ゃ う し ゃ う も ん じ っ ぽ う  
 重 誓 名 声 聞 十 方

ふ ほ う む り ゃ う む へ ん こ う  
 普 放 無 量 無 边 光

む げ む たい こ う え ん の う  
 無 碍 無 对 光 炎 王

TO KEN SHO BUTSU JŌ DO IN

┆ ┆ ┆ ┆ ┆ ┆ ┆

KOKU DO NIN DEN SHI ZEN MAKU

┆ ┆ ┆ ┆ ┆ ┆ ┆

KON RYŪ MU JŌ SHU SHŌ GAN

┆ ┆ ┆ ┆ ┆ ┆ ┆

CHŌ HOTSU KE-U DAI GU ZEI

┆ ┆ ┆ ┆ ┆ ┆ ┆  
 A.

GO KŌ SHI YUI SHI SHŌ IJ

┆ ┆ ┆ ┆ ┆ ┆ ┆

JŪ SEI MYŌ SHŌ MON JIP-PŌ

┆ ┆ ┆ ┆ ┆ ┆ ┆

FU HŌ MU RYŌ MU HEN KŌ

┆ ┆ ┆ ┆ ┆ ┆ ┆

MU GE MU TAI KŌ EN NŌ

┆ ┆ ┆ ┆ ┆ ┆ ┆  
 A.

Searched into the origins of the Buddhas' pure lands,  
 And the qualities of those lands and their men and devas;  
 He then established the supreme, incomparable Vow;  
 He made the great Vow rare and all-encompassing.

In five kalpas of profound thought, he embraced this Vow,  
 Then resolved again that his Name be heard throughout the ten quarters.  
 Everywhere he casts light immeasurable, boundless,  
 Unhindered, unequalled, light-lord of all brilliance,

しょうじょうかんぎちえこう  
 清浄歡喜智慧光  
 ふだんなんじむしょうこう  
 不断難思無称光  
 ちょうにちがっこうしょうじんせつ  
 超日月光照塵刹  
 いっさいぐんじょうむこうしょう  
 一切群生蒙光照

ほんがんみょうごうしょうじょうごう  
 本願名号正定業  
 ししんしんぎょうがんにいん  
 至心信樂願為因  
 じょうとうがくしょうだいねはん  
 成等覺証大涅槃  
 ひっしめつどがんにょうじゅ  
 必至滅度願成就

SHŌ JŌ KAN GI CHI E KŌ  
 丨 丨 丨 丨 丨 丨 丨  
 FU DAN NAN JI MU SHŌ KŌ  
 丨 丨 丨 丨 丨 丨 丨  
 CHŌ NICHĪ GAK-KŌ SHŌ JIN SETSU  
 丨 丨 丨 丨 丨 丨 丨  
 IS - SAI GUN JŌ MU KŌ SHŌ  
 丨 丨 丨 丨 丨 丨 丨<sub>A</sub>

HON GAN MYŌ GŌ SHŌ JŌ GŌ  
 丨 丨 丨 丨 丨 丨 丨  
 SHI SHIN SHIN GYŌ GAN NI IN  
 丨 丨 丨 丨 丨 丨 丨  
 JŌ TŌ GAKU SHŌ DAI NE HAN  
 丨 丨 丨 丨 丨 丨 丨  
 HIS-SHI METSU DO GAN JŌ JU  
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Pure light, joyful light, the light of wisdom,  
 Light constant, inconceivable, light beyond speaking,  
 Light excelling sun and moon he sends forth, illumining countless worlds;  
 The multitudes of beings all receive the radiance.

The Name embodying the Primal Vow is the act of true settlement,  
 The Vow of entrusting with sincere mind is the cause of birth;  
 We realize the equal of enlightenment and supreme nirvāṇa  
 Through the fulfillment of the Vow of attaining nirvāṇa without fail.

によらいしよ い こうしゅつ せ  
 如来所以興出世  
 ゆいせつ み だ ほんがんかい  
 唯説弥陀本願海  
 ごじよくあく じ ぐんじょうかい  
 五濁悪時群生海  
 おうしんによらいによじつごん  
 応信如来如実言

のうほついちねん き あいしん  
 能発一念喜愛心  
 ふ だんほんのうとく ね はん  
 不断煩惱得涅槃  
 ほんじょうぎやく ほうさい え にゅう  
 凡聖逆謗齊回入  
 によしゅうしいにゅうかいいちみ  
 如衆水入海一味

NYO RAI SHO-I KŌ SHUS-SE

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YUI SETSU MI DA HON GAN KAI

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GO JOKU AKU JI GUN JŌ KAI

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Ō SHIN NYO RAI NYO JITSU GON

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A-

NŌ HOTSU ICHI NEN KI AI SHIN

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FU DAN BON NŌ TOKU NE HAN

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BON JŌ GYAKU HŌ SAI E NYŪ

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NYO SHŪ SHI NYŪ KAI ICHI MI

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A-

Śākyamuni Tathāgata appeared in this world  
 Solely to teach the ocean-like Primal Vow of Amida;  
 We, an ocean of beings in an evil age of five defilements,  
 Should entrust ourselves to the Tathāgata's words of truth.

When the one thought-moment of joy arises,  
 Nirvāṇa is attained without severing blind passions;  
 When ignorant and wise, even grave offenders and slanderers of the dharma, all alike  
 turn and enter shinjin,  
 They are like waters that, on entering the ocean, become one in taste with it.

せつしゅしんこうじょうしょうご  
 撰取心光常照護  
 いのうすいはむみょうあん  
 己能雖破無明闇  
 とんないしんぞうしうんむ  
 貧愛瞋憎之雲霧  
 じょうふしんじつしんじんてん  
 常覆眞實信心天

ひによにつこうふうんむ  
 譬如日光覆雲霧  
 うんむしげみょうむあん  
 雲霧之下明無闇  
 ぎやくしんけんきょうだいきょうき  
 獲信見敬大慶喜  
 そくおうちょうぜつごあくしゅ  
 即橫超截五惡趣

SES-SHU SHIN KŌ JŌ SHŌ GO

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I NŌ SUI HA MU MYŌ AN

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TON NAI SHIN ZŌ SHI UN MU

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JŌ-FU SHIN JITSU SHIN JIN TEN

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HI NYO NIK-KŌ FU UN MU

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UN MU SHI GE MYŌ - MU AN

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GYAKU SHIN KEN KYŌ DAI KYŌ KI

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SOKU Ō CHŌ ZETSU GO AKU SHU

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 A

The light of compassion that grasps us illumines and protects us always;  
 The darkness of our ignorance is already broken through;  
 Still the clouds and mists of greed and desire, anger and hatred,  
 Cover as always the sky of true and real shinjin.

But though light of the sun is veiled by clouds and mists,  
 Beneath the clouds and mists there is brightness, not dark.  
 When one realizes shinjin, seeing and revering and attaining great joy,  
 One immediately leaps crosswise, closing off the five evil courses.



いっさいぜんまくほんぶにん  
 一切善悪凡夫人  
 もんしんにょらいぐぜいがん  
 聞信如来弘誓願  
 ぶつごんこうだいしょうげしゃ  
 佛言广大勝解者  
 ぜにんみょうぶんだりけ  
 是人名分陀利華

みだぶつほんがんにんぶつ  
 弥陀佛本願念佛  
 じゃけんきょうまなくしゅじょう  
 邪見憍慢悪衆生  
 しんぎょうじゅうじじんになん  
 信樂受持甚以難  
 なんちゅうしなんむかし  
 難中之難無過斯

IS-SAI ZEN MAKU BON BU NIN  
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 MON SHIN NYO RAI GU ZEI GAN  
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 BUTSU GON KŌ DAI SHŌ GE SHA  
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 ZE NIN MYŌ-FUN DAI RI KE --  
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 A—

-- MI DA BUTSU HON GAN NEN BUTSU  
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 JA KEN KYŌ MAN NAKU SHU JŌ  
 | | | | | |  
 SHIN GYŌ JŪ JI JIN NI NAN  
 | | | | | |  
 NAN CHŪ SHI NAN MU KA SHI  
 | | | | | |  
 A—

All foolish beings, whether good or evil,  
 When they hear and entrust to Amida's universal Vow,  
 Are praised by the Buddha as people of vast and excellent understanding;  
 Such a person is called a pure white lotus.

For evil sentient beings of wrong views and arrogance,  
 The nembutsu that embodies Amida's Primal Vow  
 Is hard to accept in shinjin;  
 This most difficult of difficulties, nothing surpasses.

いん ど きいてん し ろん げ  
 印度西天之論家  
 ちゅう か じちいき し こう そう  
 中夏日域之高僧  
 けん だい しょう こう せ しょう い  
 顕大聖興世生意  
 みょう によらいほん ぜい おう き  
 明如来本誓忘機

しゃ か によらいりょう が せん  
 釈迦如来楞伽山  
 い しゅう ごう みょう なん てん じく  
 為衆告命南天竺  
 りゅう じゅ だい じ しゅつ と せ  
 龍樹大士出於世  
 しつ の う ざい は う む けん  
 悉能摧破有無見

IN DO SAI TEN SHI RON GE

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CHŪ KA JI-CHI I-KI SHI KŌ SŌ

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KEN DAI SHŌ KŌ SE SHŌ I

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MYŌ NYO RAI HON ZEI Ō KI

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SHA KA NYO RAI RYŌ GA SEN

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I SHU GŌ MYŌ NAN TEN IKU

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RYŪ JU DAI-JI SHUT-TO SE

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SHITSU NŌ ZAI HA U MU KEN

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A—

The masters of India in the west, who explained the teaching in treatises,  
 And the eminent monks of China and Japan,  
 Clarified the Great Sage's true intent in appearing in the world,  
 And revealed that Amida's Primal Vow accords with the nature of beings.

Śākyamuni Tathāgata, on Mount Laṅkā,  
 Prophesied to the multitudes that in south India  
 The mahasattva Nāgārjuna would appear in this world  
 To crush the views of being and non-being;

せんぜつだいじょうむじょうほう  
宣説大乘無上法

しょうかんぎじしゅうあんらく  
証歡喜地生安樂

けんじなんぎょうろくろく  
顕示難行陸路苦

しんぎょういぎょうしいどうらく  
信樂易行水道樂

おくねんみだぶつほんがん  
憶念弥陀佛本願

じねんそくじにゅうひつじょう  
自然即時入必定

ゆいのうじょうしゅうによらいごう  
唯能常称如来号

おうほうだいひぐぜいおん  
応報大悲弘誓恩

SEN ZETSU DAI JŌ MU JŌ HŌ

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SHŌ KAN GI JI SHŌ AN RAKU

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KEN JI NAN GYŌ ROKU RO KU

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SHIN GYŌ I GYŌ SHI DŌ RAKU

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OKU NEN MI DA BUTSU HON GAN

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JI NEN SO-KU JI NYŪ HITSU JŌ

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YUI NŌ JŌ SHŌ NYO RAI GŌ

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Ō HŌ DAI - HI GU ZEI ON

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A

Proclaiming the unexcelled Mahāyāna teaching,  
He would attain the stage of joy and be born in the land of happiness.  
Nāgārjuna clarifies the hardship on the overland path of difficult practice,  
And leads us to entrust to the pleasure on the waterway of easy practice.

He teaches that the moment one thinks on Amida's Primal Vow,  
One is naturally brought to enter the stage of the definitely settled;  
Solely saying the Tathāgata's Name constantly,  
One should respond with gratitude to the universal Vow of great compassion.

てんじん ぼ さつ ぞう ろん せつ  
 天 親 菩 薩 造 論 説  
 き みょう む げ こう によ らい  
 帰 命 無 碍 光 如 来  
 え しゅう た ら けん しん じつ  
 依 修 多 羅 顕 真 実  
 こう せん おう ちよう だい せい がん  
 光 闡 横 超 大 誓 願

こう ゆ ほん がん り き え こう  
 広 由 本 願 力 回 向  
 い ど ぐん じょう しょう いっ しん  
 為 度 群 生 彰 一 心  
 き にゅう く どく だい ほう かい  
 帰 入 功 徳 大 宝 海  
 ひつ ぎやく にゅう だい え しゅう しゅ  
 必 獲 入 大 会 衆 数

TEN JIN BO SATSU ZŌ RON SETSU

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KI MYŌ MU GE KŌ NYO RAI

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E SHŪ TA RA KEN SHIN IITSU

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KŌ SEN Ō CHŌ DAI SEI GAN

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KŌ-YU HON GAN RIKI E KŌ

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I DO GUN JŌ SHŌ IS - SHIN

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KI NYŪ KU DOKU DAI HŌ KAI

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HITSU GYAKU NYŪ DAI E SHŪ SHU

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Bodhisattva Vasubandhu, composing a treatise, declares  
 That he takes refuge in the Tathāgata of unhindered light,  
 And that relying on the sutras, he will reveal the true and real virtues,  
 And make widely known the great Vow by which we leap crosswise  
 beyond birth-and-death.

He discloses the mind that is single so that all beings be saved  
 By Amida's directing of virtue through the power of the Primal Vow.  
 When a person turns and enters the great treasure-ocean of virtue,  
 Necessarily he joins Amida's assembly;

とく し れん げ ぞう せ かい  
 得 至 蓮 華 蔵 世 界  
 そく しょう しん にょ ほっ しょう じん  
 即 証 真 如 法 性 身  
 ゆう ほん の う りん げん じん ずう  
 遊 煩 悩 林 現 神 通  
 にゅう しょう じ おん じ おう げ  
 入 生 死 園 示 忘 化

ほん し どん らん りょう てん し  
 本 師 曇 鸞 梁 天 子  
 じょう こう らん しょ ぼ さつ らい  
 常 向 鸞 処 菩 薩 礼  
 さん ぞう る し じゅ じょう きょう  
 三 蔵 流 支 授 淨 教  
 ほん じょう せん ぎょう き らく ほう  
 梵 燒 仙 經 歸 樂 邦

TOKU SHI REN GE ZŌ SE KAI

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SŌKU SHŌ SHIN NYO HOS-SHŌ JIN

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YŪ BON NŌ RIN GEN JIN ZŪ

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NYŪ SHŌ JI ON JI Ō GE

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HON SHI DON RAN RYŌ TEN SHI

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JŌ KŌ RAN SHO BO SATSU RAI

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SAN ZŌ RU SHI JU JŌ KYŌ

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BON JŌ SEN GYŌ KI RAKU HŌ

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And when he reaches that lotus-held world,  
 He immediately realizes the body of suchness or dharma-nature.  
 Then sporting in the forests of blind passions, he manifests transcendent powers;  
 Entering the garden of birth-and-death, he assumes various forms to guide others.

Turning toward the dwelling of Master T'an-luan, the Emperor of Liang  
 Always paid homage to him as a bodhisattva.  
 Bodhiruci, master of the Tripitaka, gave T'an-luan the Pure Land teachings,  
 And T'an-luan, burning his Taoist scriptures, took refuge in the land of bliss.

てんじん ぼ さつろん ちゅう げ  
 天親 菩薩 論 註 解  
 ほう ど いん が けん せい がん  
 報土 因果 顕 誓 願  
 おうげん ね こう ゆ た り き  
 往還 回 向 由 他 力  
 しょうじょう し いん ゆい しん じん  
 生定 之 因 唯 信 心

わく ぜん ほん ぶ しん じん ぼつ  
 惑 染 凡 夫 信 心 発  
 しょう ち しょう じ そく ね はん  
 証 知 生 死 即 涅 槃  
 ひっ し む りょう こう みょう ど  
 必 至 無 量 光 明 土  
 しょう じゅう しゅう じゅう かい ふ け  
 諸 有 衆 生 皆 普 化

TEN JIN BO SATSU RON CHŪ GE

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HŌ DO IN GA KEN SEI GAN

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Ō GEN NE KŌ YU TA RIKI

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SHŌ JŌ SHI IN YUI SHIN JIN

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WAKU ZEN BON BU SHIN JIN POTSU

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SHŌ-CHI SHŌ-JI SOKU NE HAN

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HIS-SHI MU RYŌ KŌ MYŌ DO

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SHO-U SHŪ JŌ KAI FU KE

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┆

In his commentary on the treatise of Bodhisattva Vasubandhu,  
 He shows that the cause and attainment of birth in the fulfilled land lie in the Vow.  
 Our going and returning, directed to us by Amida, come about through Other Power;  
 The truly decisive cause is shinjin.

When a foolish being of delusion and defilement awakens shinjin,  
 He realizes that birth-and-death is itself nirvāṇa;  
 Without fail he reaches the land of immeasurable light  
 And universally guides sentient beings to enlightenment.

どうしやくけっしょうどうなんしょう  
 道 綽 決 聖 道 難 証  
 ゆいみょうじょうどか かつうにゅう  
 唯 明 淨 土 可 通 入  
 まんぜんじりきへんごんしゅう  
 万 善 自 力 貶 勤 修  
 えんまんとくごうかんせんしょう  
 円 満 徳 号 勸 専 称

さんぶさんしんけおんごん  
 三 不 三 信 誨 慇 懃  
 ぞうまつほうめつどうひいん  
 像 末 法 滅 同 悲 引  
 いっしょうぞうあくちぐうぜい  
 一 生 造 惡 值 弘 誓  
 しあんにようがいしょうみょうか  
 至 安 養 界 証 妙 果

DŌ SHAKU KES-SHŌ DŌ NAN SHŌ

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YUI MYŌ JŌ DO KA TSŪ NYŪ

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MAN ZEN JI RIKI HEN GON SHŪ

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EN MAN TOKU GŌ KAN SEN SHŌ

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SAN-PU SAN SHIN KE ON GON

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ZŌ MATSU HŌ METSU DŌ-HI IN

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IS-SHŌ ZŌ AKU CHI GŪ ZEI

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SHI AN NYŌ GAI SHŌ MYŌ KA

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Tao-ch'o determined how difficult it is to fulfill the Path of Sages,  
 And reveals that only passage through the Pure Land gate is possible for us.  
 He criticizes self-power endeavor in the myriad good practices,  
 And encourages us solely to say the fulfilled Name embodying true virtue.

With kind concern he teaches the three characteristics of entrusting and non-entrusting,  
 Compassionately guiding all identically, whether they live when the dharma survives  
 as but form, when in its last stage, or when it has become extinct.  
 Though a person has committed evil all his life, when he encounters the Primal Vow,  
 He will reach the world of peace and realize the perfect fruit of enlightenment.

ぜんどうどくみょうぶつしょうい  
 ・善導独明佛正意  
 こうあいじょうさんよぎゃくあく  
 同 矜哀定散与逆悪  
 こうみょうみょうごうけんいんねん  
 光明名号顕因縁  
 かいにゅうほんがんだいちかい  
 開入本願大智海

ぎょうじゃしょうじゅこんごうしん  
 行者正受金剛心  
 きょうきいちねんそうおうご  
 慶喜一念相応後  
 よいだいどうぎゃくさんにん  
 与韋提等獲三忍  
 そくしょうほっしょうしじょうらく  
 即証法性之常樂

# ZEN DŌ DOKU MYŌ BUS-SHŌ I

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 KŌ AI JŌ SAN YO GYAKU AKU  
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 KŌ MYŌ MYŌ GŌ KEN IN NEN  
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KAI-NYŪ HON GAN DAI-CHI KAI  
 ㄊ ㄊ ㄊ ㄊ ㄊ ㄊ

GYŌ-JA SHŌ-JU KON GŌ SHIN

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KYŌ-KI ICHI NEN SŌ Ō GO  
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YO-I DAI TŌ GYAKU SAN NIN  
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 SOKU SHŌ HOS-SHŌ SHI JŌ RAKU  
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Shan-tao alone in his time clarified the Buddha's true intent;  
 Sorrowing at the plight of meditative and non-meditative practicers and people of grave evil,  
 He reveals that Amida's Light and Name are the causes of birth.  
 When the practicer enters the great ocean of wisdom, the Primal Vow,

He receives the diamond-like mind  
 And accords with the one thought-moment of joy; whereupon,  
 Equally with Vaidehī, he acquires the threefold wisdom  
 And is immediately brought to attain the eternal bliss of dharma-nature.



げんしんこうかいいちだいきょう  
源信広開一代教

へんきあんにようかんいっさい  
偏帰安養勸一切

せんぞうしゅうしんはんせんじん  
専雑執心判浅深

ほうけにどしやうべんりゅう  
報化二土正弁立

ごくじゅうあくにんゆいしやうぶつ  
極重悪人唯称佛

がやくざいひせつしゅちゅう  
我亦在彼摄取中

ぼんのうしやうげんすいふけん  
煩惱障眼雖不見

だいひむけんじやうしやうが  
大悲無倦常照我

GEN SHIN KŌ KAI ICHI DAI KYŌ

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HEN KI AN NYŌ KAN IS-SAI

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SEN ZŌ SHŪ SHIN HAN SEN JIN

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HŌ KE NI DO SHŌ BEN RYŪ

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GOKU JŪ AKU NIN YUI SHŌ BUTSU

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GA YAKU ZAI-HI SES-SHU CHŪ

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BON NŌ SHŌ GEN SUI FU KEN

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DAI-HI MU KEN JŌ SHŌ GA

┆┆┆┆┆┆┆

Genshin, having broadly elucidated the teachings of Śākyamuni's lifetime,  
Wholeheartedly took refuge in the land of peace and urges all to do so;  
Ascertaining that minds devoted to single practice are profound, to sundry practice, shallow,  
He sets forth truly the difference between the fulfilled land and the transformed land.

The person burdened with extreme evil should simply say the Name:  
Although I too am within Amida's grasp,  
Passions obstruct my eyes and I cannot see him;  
Nevertheless, great compassion is untiring and illumines me always.

ほん し げん くう みょう ぶつ きょう  
 本 師 源 空 明 佛 教  
 れん みん ぜん まく ほん ふ にん  
 憐 愍 善 悪 凡 夫 人  
 しん しゅう きょう しゅう こう へん しゅう  
 真 宗 教 証 興 片 州  
 せん じゃく ほん がん ぐ あく せ  
 選 択 本 願 弘 悪 世

げん らい しょう じ りん でん げ  
 還 来 生 死 輪 転 家  
 けっ ち ぎ じょう い しょ し  
 決 以 疑 情 為 所 止  
 そく にゅう じゃく じょう む い らく  
 速 入 寂 静 無 為 樂  
 ひっ ち しん じん い のう にゅう  
 必 以 信 心 為 能 入

HON SHI GEN KŪ MYŌ BUK-KYŌ

ト ト ト ト ト ト

REN MIN ZEN MAKU BON BU NIN

ト ト ト ト ト ト

SHIN SHŪ KYŌ SHŌ KŌ HEN SHŪ

ト ト ト ト ト ト

SEN JAKU HON GAN GU AKU SE

ト ト ト ト ト ト

GEN RAI SHŌ - JI RIN DEN GE

ト ト ト ト ト ト

KET - CHI GI JŌ I SHO SHI

ト ト ト ト ト ト

SOKU NYŪ JAKU JŌ MU I RAKU

ト ト ト ト ト ト

HIT - CHI SHIN JIN I NŌ NYŪ

ト ト ト ト ト ト

Master Genkū, well-versed in the Buddha's teaching,  
 Turned compassionately to foolish people, both good and evil;  
 Establishing in this remote land the teaching and realization that are  
 the true essence of the Pure Land way,  
 He transmits the selected Primal Vow to us of the defiled world:

Return to this house of transmigration, of birth-and-death,  
 Is decidedly caused by doubt.  
 Swift entrance into the city of tranquility, the uncreated,  
 Is necessarily brought about by shinjin.

ぐ きょうだい じ しゅう し どう  
弘 経 大 士 宗 師 等  
じょうさい む へん ごく じよく あく  
拯 济 無 辺 極 濁 悪  
どうぞく じ しゅ ぐ どうしん  
道 俗 時 衆 共 同 心  
ゆい か しん し こう そう せつ  
唯 可 信 斯 高 僧 説

---

GU KYŌ DAI JI SHŪ SHI TOU

卜 卜 卜 卜 卜 卜 卜

JŌ SAI MU HEN<sup>Y</sup>GOKU JOKU AKU

卜 卜 卜 卜 卜 卜 卜

DŌ ZOKU JI SHU GU DŌ SHIN

卜 卜 卜 卜 卜 卜 卜

YU-I KA SHIN SHI<sup>V</sup>KŌ SŌ SE-TSU

卜 卜 卜 卜 卜 卜 卜

○

---

The mahasattvas and masters who spread the sutras  
Save the countless beings of utter defilement and evil.  
With the same mind, all people of the present, whether monk or lay,  
Should rely wholly on the teachings of these venerable masters.

初重

な一	も	あ一	み	だ一ん	ぶ一
・南	無	阿	彌	陀	佛
な一	も	あ一	み	だ一ん	ぶ一
同南	無	阿	彌	陀	佛
な一	も	あ一	み	だ一ん	ぶ一
南	無	阿	彌	陀	佛

な一	も	あ一	み	だ一ん	ぶ一
南	無	阿	彌	陀	佛
な一	も	あ一	み	だ一ん	ぶ一
南	無	阿	彌	陀	佛
な一	も	あ一	み	だ一ん	ぶ一
南	無	阿	彌	陀	佛
な一					
南					

# NA - MO A - MI DA - N BU

NA - MO A - MI DA - N BU

NA - MO A - MI DA - N BU

NA - MO A - MI DA - N BU

NA MO A - MI DA - N BU

NA MO A - MI DA - N BU

NA

I take refuge in Amida Buddha.  
 I take refuge in Amida Buddha.  
 I take refuge in Amida Buddha.

I take refuge in Amida Buddha.  
 I take refuge in Amida Buddha.  
 I take refuge in Amida Buddha.

み だ じょう ぶつ  
 ・彌 陀 成 佛 の  
 この か た は  
 じっこう  
 同 い ま に 十 劫 を  
 え  
 へ た ま へ り

ほっ しん こう りん  
 法 身 の 光 輪  
 き は も な く  
 せ の もう みょう  
 世 の 盲 冥 を  
 て ら す な り

#MI DA JO-U BU-TSU NO

┌┌┌┌┌┌┌┌

#KO NO KA TA WA

┌┌┌┌┌┌┌┌

I MA NI JIK KO-U O-O

┌┌┌┌┌┌┌┌

HE TA MA E RI

┌┌┌┌┌┌┌┌

HO-SSHI-N NO KO-U RI-I-N

┌┌┌┌┌┌┌┌

KI WA MO NA KU

┌┌┌┌┌┌┌┌

SE NO MO-U MYO-U O

┌┌┌┌┌┌┌┌

TE RA SU NA - RI

┌┌┌┌┌┌┌┌

Amida has passed through ten kalpas now  
 Since realizing Buddhahood;  
 Dharma-body's wheel of light is without bound,  
 Shining on the blind and ignorant of the world.

なー も あー み だーん ぶー  
 南 無 阿 彌 陀 佛  
 なー も あー み だーん ぶー  
 南 無 阿 彌 陀 佛  
 なー も あー み だーん ぶー  
 南 無 阿 彌 陀 佛  
 なー も あー み だーん ぶー なー  
 南 無 阿 彌 陀 佛 南

NA - MO A - MI DA - N BU


NA - MO A - MI DA - N BU


NA MO A - MI DA - N BU


NA MO A - MI DA - N BU NA


I take refuge in Amida Buddha.  
 I take refuge in Amida Buddha.  
 I take refuge in Amida Buddha.  
 I take refuge in Amida Buddha.

ち え こう みょう  
 ・智 慧 の 光 明  
 は かり な し  
 う りょう しょ そう  
 同 有 量 の 諸 相  
 こ と ご と く

こうけう む  
 光 暁 か ふ ら ぬ  
 も の は な し  
 しん じつ みょう  
 真 実 明 に  
 き みよー  
 帰 命 せ よ

#CHI E NO KO-U MYO-U  
 ㄣ ㄣ ㄣ ㄣ<sup>u</sup> ㄣ<sup>u</sup>  
 #HA KA RI NA SHI  
 ㄣ ㄣ ㄣ ㄣ ㄣ<sup>u</sup>  
 U RYO-U NO SHO SO-U  
 ㄣ ㄣ<sup>u</sup> ㄣ ㄣ ㄣ<sup>u</sup>  
 KO TO GO TO KU  
 ㄣ ㄣ ㄣ ㄣ<sub>B</sub> ㄣ<sub>A</sub>

KO-U KE-U KA MU RA-A NU  
 ㄣ<sub>B</sub> ㄣ<sup>u</sup> ㄣ<sup>u</sup> ㄣ ㄣ ㄣ<sup>a</sup>  
 MO NO WA NA SHI  
 ㄣ ㄣ ㄣ<sup>u</sup> ㄣ<sub>B</sub> ㄣ<sub>A</sub>  
 SHI-N JI-TSU MYO-U NI  
 ㄣ<sub>A</sub> ㄣ<sup>n</sup> ㄣ ㄣ ㄣ<sup>u</sup> ㄣ<sup>u</sup>  
 KI MYO - O SE - YO  
 ㄣ<sub>A</sub> ㄣ<sub>A</sub> ㄣ<sub>o</sub> ㄣ ㄣ

The light of wisdom exceeds all measures,  
 And every finite living being  
 Receives this illumination that is like the dawn,  
 So take refuge in Amida, the true and real light.

な一 も あ一 み だ一ん ぶ一  
 南 無 阿 彌 陀 佛  
 な一 も あ一 み だ一ん ぶ一  
 南 無 阿 彌 陀 佛  
 な一 も あ一 み だ一ん ぶ一  
 南 無 阿 彌 陀 佛  
 な一あ も  
 南 無

二重  
 あ一 み だ一ん ぶ一  
 ・阿 彌 陀 佛  
 な一 も あ一 み だ一ん ぶ一  
 同 南 無 阿 彌 陀 佛  
 な一 も あ一 み だ一ん ぶ一  
 南 無 阿 彌 陀 佛  
 な一 も あ一 み だ一ん ぶ一  
 南 無 阿 彌 陀 佛

NA-MO A-MI DA-N BU

NA-MO A-MI DA-N BU

NA-MO A-MI DA-N BU

NA-A-A MO

# A-MI DA-N BU-U

NA-MO A-MI DA-N BU

NA-MO A-MI DA-N BU

NA-MO A-MI DA-N BU--

I take refuge in Amida Buddha.  
 I take refuge in Amida Buddha.  
 I take refuge in Amida Buddha.  
 I take refuge in ...

... Amida Buddha.

I take refuge in Amida Buddha.  
 I take refuge in Amida Buddha.  
 I take refuge in Amida Buddha.



なー も あー み だーん ぶー  
 南 無 阿 彌 陀 佛  
 なー も あー み だーん ぶー  
 南 無 阿 彌 陀 佛  
 なー も あー み だーん ぶー  
 南 無 阿 彌 陀 佛  
 なー  
 南

---

--NA - MO A - MI DA - N BU  
 十 十 十十 十十 十<sup>F#</sup>  
NA - MO A - MI DA - N BU  
 十 十 十十 十十 十<sup>F#</sup>  
NA - MO A MI DA - N BU  
 D<sup>b</sup>十 十 F<sup>#</sup>十十 D<sup>b</sup> B<sub>A</sub> n A  
 NA  
 E十

---

I take refuge in Amida Buddha.  
 I take refuge in Amida Buddha.  
 I take refuge in Amida Buddha.

げ だつ こう りん  
 ・ 解 脱 の 光 輪  
 き わ も な し  
 同 こう そく む ふ る  
 光 触 か ふ る  
 も の は み な

う む  
 有 無 を は な る と  
 の べ た ま ふ  
 びょう どう かく  
 平 等 覚 に  
 き みよー  
 帰 命 せ よ

# GE DA-TSU NO KO-U RI-N

ト ト ト ト<sub>E</sub> | G<sup>u</sup> ^ | P<sup>n</sup>

# KI WA MO NA SHI

ト ト ト ト ト | H<sup>u</sup> | B<sup>u</sup> | B<sup>u</sup> | A<sup>u</sup> |

KO-U SO-KU KA MU RU-U

H<sup>u</sup> | ト | ト | ト | ト | H<sup>u</sup>

MO NO WA MI NA

ト | ト | B<sub>u</sub> | ト | ト |

U MU O HA NA RU TO

ト ト | ト | ト | ト | ト

NO BE TA MO O

B<sub>u</sub> | ト | ト | B<sub>u</sub> | A<sub>u</sub> |

BYO-U DO-U KA-KU NI

B<sub>u</sub> | H<sub>u</sub> | A<sub>u</sub> | | |

KI MYO - O SE - YO

A<sub>u</sub> | | O | | |

The liberating wheel of light is without bound;  
 Each person it touches, it is taught,  
 Is freed from attachments to being and non-being,  
 So take refuge in Amida, the enlightenment of nondiscrimination.

なー も あー み だーん ぶー  
 南 無 阿 彌 陀 佛  
 なー も あー み だーん ぶー  
 南 無 阿 彌 陀 佛  
 なー も あー み だーん ぶー  
 南 無 阿 彌 陀 佛  
 なー も あー み だーん ぶー なー  
 南 無 阿 彌 陀 佛 南

NA - MO A - MI DA - N BU  
 十 十 十 十 十<sup>n</sup> 十<sup>f</sup> .  
 NA - MO A - MI DA - N BU --  
 十<sup>f</sup> 十 十 十 十<sub>a n</sub> 十<sup>g</sup> 十<sub>h</sub>  
 -- NA - MO A - MI DA - N BU  
 十 十 十 十 十 十<sup>f</sup>  
 NA - MO A - MI DA - N BU NA  
 十<sup>d</sup> 十 十<sup>f</sup> 十<sup>d</sup> 十<sub>A n</sub> 十<sub>A</sub> 十

I take refuge in Amida Buddha.  
 I take refuge in Amida Buddha.  
 I take refuge in Amida Buddha.  
 I take refuge in Amida Buddha.

こう うん む げ  
 光 雲 無 碍  
 によ こ くう  
 如 虚 空  
 いっさい う げ  
 同 一切の有碍に  
 わ  
 さ は り な し

こう たく む  
 光 沢 か ふ ら ぬ  
 も の ぞ な き  
 なん じ ぎ  
 難 思 議 を  
 き みよ  
 帰 命 せ よ

#KO - U U - N MU GE  
 |<sup>u</sup> |<sup>n</sup> | |  
 #NYO KO KŪ  
 |<sup>G</sup> |<sup>A</sup> |  
 IS - SAI NO U GE NI  
 | | | |<sup>i</sup>  
 SA WA RI NA SHI  
 | | | |  
 B A

KO-U TA-KU KA MU RA NU  
 |<sup>u</sup> | | | | |  
 MO NO ZO NA KI  
 | | | |  
 NA - N JI GI O  
 |<sup>n</sup> | | |  
 KI MYO - O SE - YO  
 | | | |  
 A o

The cloud of light is unhindered, like open sky;  
 There is nothing that impedes it.  
 Every being is nurtured by this light,  
 So take refuge in Amida, the one beyond conception.

な一 も あ一 み だ一ん ぶ一  
南 無 阿 彌 陀 佛  
な一 も あ一 み だ一ん ぶ一  
南 無 阿 彌 陀 佛  
な一 も あ一 み だ一ん ぶ一  
南 無 阿 彌 陀 佛

---

NA-MO A-MI DA-N BU

┆┆ ┆ ┆┆┆ ┆┆┆┆<sup>F#</sup>┆

NA-MO A-MI DA-N BU

┆┆ ┆ ┆┆┆ ┆┆┆┆<sup>F#</sup>┆

NA-MO A-MI DA N BU

┆<sup>F#</sup>┆┆┆┆ ┆┆┆┆ ┆┆┆┆<sup>G</sup>┆┆<sub>a n</sub>

---

I take refuge in Amida Buddha.

I take refuge in Amida Buddha.

I take refuge in Amida Buddha.

三重

な一	も	あ一	み	だあん	ぶ一
・南	無	阿	彌	陀	佛
な一	も	あ一	み	だあん	ぶ一
同南	無	阿	彌	陀	佛
な一	も	あ一	み	だあん	ぶ一
南	無	阿	彌	陀	佛
なあ	も	あ一	み	だあん	ぶ一
南	無	阿	彌	陀	佛

な一	も	あ一	み	だあん	ぶ一
南	無	阿	彌	陀	佛
な一	も	あ一	み	だあん	ぶ一
南	無	阿	彌	陀	佛
なあ	も	あ一	み	だあん	ぶ一
南	無	阿	彌	陀	佛
な一					
南					

#	NA	-MO	A	-MI	DA-N	BU
<sup>A</sup>	┌┐		┌┐		┌┐ <sup>n</sup>	└.
	NA	-MO	A	-MI	DA-N	BU
	┌┐		┌┐		┌┐ <sup>n</sup>	└.
	NA	-MO	A	-MI	DA-N	BU
	┌┐		┌┐		┌┐ <sup>n</sup>	└.
	NA	MO	A	-MI	DA-N	BU
<sup>G</sup>	┌┐ <sup>a</sup>		┌┐		┌┐ <sup>a n</sup>	└.

	NA	-MO	A	-MI	DA-N	BU
	┌┐		┌┐		┌┐ <sup>n</sup>	└.
	NA	-MO	A	-MI	DA-N	BU
	┌┐		┌┐		┌┐ <sup>n</sup>	└.
	NA	MO	A	-MI	DA-N	BU
	┌┐	┌┐	┌┐		┌┐ <sup>a n</sup>	└.
	NA					
	┌┐					

I take refuge in Amida Buddha.  
 I take refuge in Amida Buddha.  
 I take refuge in Amida Buddha.  
 I take refuge in Amida Buddha.

I take refuge in Amida Buddha.  
 I take refuge in Amida Buddha.  
 I take refuge in Amida Buddha.

しょう じょう こう みょう  
 ・ 清 浄 光 明

ならびなし

ぐ し こう  
 同 遇 斯 光 の

え  
 ゆ へ な れ ば

いっさい ごっけ  
 一切の業繫も

のぞこりぬ

ひっ きょう え  
 畢 竟 依 を

き みょう  
 帰 命 せ よ

# SHO-U JO-U KO-U MYO-U

A

# NA RA BI NA SHI

GU SHI KO-U NO

B

YU E NA RE BA

IS-SA-I NO GOK-KE MO

F#

NO ZO KO RI NU

HIK KYO-U E-E O

KI MYO-O SE-YO

The light of purity is without compare;  
 When a person encounters this light,  
 All bonds of karma fall away;  
 So take refuge in Amida, the ultimate shelter.

南 無 阿 弥 陀 佛  
なー も あー み だあん ぶ  
南 無 阿 弥 陀 佛  
なー も あー み だあん ぶ  
南 無 阿 弥 陀 佛  
なー も あー み だあん ぶ なー

---

NA - MO A - MI DA - N BU

┌┐ ┌┐ ┌┐<sup>n</sup> 卜

NA - MO A - MI DA - N BU

┌┐ ┌┐ ┌┐<sup>n</sup> 卜

NA - MO A - MI DA - N BU

┌┐ ┌┐ ┌┐<sup>n</sup> 卜

NA MO A - MI DA - N BU NA

┌┐ 卜 ┌┐ 卜 ┌┐<sup>an</sup> 卜 ┌┐


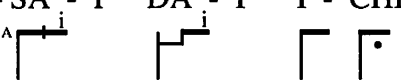
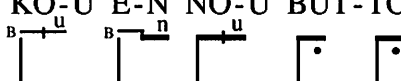

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I take refuge in Amida Buddha.  
I take refuge in Amida Buddha.  
I take refuge in Amida Buddha.  
I take refuge in Amida Buddha.



ぶっ こう せう えう  
 ・佛 光 照 曜  
 さい だい いち  
 最 第 一  
 こう えん のう ぶっ  
 同 光 炎 王 佛 と  
 なづ け たり

さん ず こく あん  
 三 塗 の 黒 闇  
 ひ ら く な り  
 だい おう ぐ を  
 大 応 供 を  
 き みょう  
 帰 命 せ よ

# BUK KO-U SE-U E-U  
  
 # SA - I DA - I I - CHI  
  
 KO-U E-N NO-U BUT-TO  
  
 NA ZU KE TA RI  


SA-N ZU NO KO-KU A-N  
  
 HI RA KU NA RI  
  
 DA - I O - U GU - U O  
  
 KI MYO - O SE - YO  


The Buddha's light is supreme in radiance;  
 Thus Amida is called "Buddha, Lord of Blazing Light."  
 It dispels the darkness of the three courses of affliction,  
 So take refuge in Amida, the great one worthy of offerings.

が 願	に 以	し 此	く 功	ど 徳
び 平	ど 等	せ 施	い 一	き 切
ど 同	ほ 発	ほ 菩	だ 提	し 心
お 往	じ 生	あ 安	ら 樂	こ 國

○ ○ ○

#GA-N NI SHI KU DO KU

┌─<sup>n</sup>┐ ┌─┐ ┌─┐ ┌─┐┌─┐┌─┐

BYO-U DO-U SE IS-SAI

┌─<sup>G</sup>┐ ┌─<sup>A</sup>┐ ┌─┐ ┌─┐┌─┐┌─┐  
E ┌─┐ B ┌─┐ A

DO-U HO-tsu BO DA-I SHIN

┌─<sup>u</sup>┐ ┌─<sup>tsu</sup>┐ ┌─┐ ┌─<sup>i</sup>┐ ┌─┐  
┌─┐ B ┌─┐ A

O-U JO-U A-N RAK-KO-ku

┌─┐ ┌─┐ ┌─<sup>an</sup>┐ ┌─┐ ┌─┐  
A ┌─┐ ┌─┐ B ┌─┐ F# ┌─┐

○ ○ ○

May this merit-virtue  
 Be shared equally with all beings.  
 May we together awaken the Bodhi Mind,  
 And be born in the realm of Serenity and Joy.

## JŪNIRAI

The gāthā JŪNIRAI was written by Nāgārjuna (c.2nd-3rd cent. B.C.E.) the 1st. of the Seven Masters of Jōdo Shinshū. It expresses eloquently the depth of Nāgārjuna's gratitude to the Amida Buddha.

Nāgārjuna's Mādhyamika philosophy is considered by many to be the foundation of Mahāyāna Buddhism. His exposition of the essential Buddhist concept of 'interdependent origination' (pratīya-samutpāda) clarified how all beings are seen as existing only in interrelationship with others, and thus without permanent or individual reality. Because of the truth of interdependent existence we are able to benefit from the activity of the Buddha's compassion in our lives.

For those unable to pursue the "Difficult Path" of cultivating the monastic practice of mental and moral discipline, Nāgārjuna advocated the "Easy Path" of calling the Name of the Amida Buddha.

The English translation of this gāthā is from the *Shinshū Seiten, Jōdo Shin Buddhist Teaching*, published by the Buddhist Churches of America, 1978.

じゅ に らい  
十二礼

○○

けいしゅてんにんしよくぎょう  
・稽首天人所恭敬

あみだせんりょうぞくそん  
同阿彌陀仙両足尊

ざいひみめうあんらつこく  
在彼微妙安楽国

むりょうぶっししゅういねう  
無量佛子衆圍繞

○○

#KEI SHU TEN NIN SHO KU GYŌ

ト ト ㄣ ㄣ ㄣ ㄣ ト

A MI DA SEN RYŌ ZOKU SON

ト ト ト ト ト ト ト

ZAI HI MI MEU AN RAK KOKU

ト ト ト ト ト ㄣ ㄣ

MU RYŌ BUS SHI SHŪ I NEU

ㄣ ㄣ ㄣ ㄣ ㄣ ㄣ ト

Before Amida Buddha, whom Deva (heavenly beings)  
and men worship,

I humble myself in deepest reverence.

In His wondrous Land of Bliss

Surrounded is He by countless Bodhisattvas.

こんじきしんじゅうによせんのお  
金色身浄如山王  
しゃまたぎょうによぞうぶ  
奢摩他行如象步  
りょうもくじょうにやくしうれんげ  
両目浄若青蓮華  
こがちょうらいみだそん  
故我頂礼彌陀尊

---

KON	JIKI	SHIN	JYŌ	NYO	SEN	NŌ
┌	┌	┌	┌	┌	┌	└
SHA	MA	TA	GYŌ	NYO	ZŌ	BU
└	└	└	└	└	└	└
RYŌ	MOKU	JYŌ	NYAKU	SHŌ	REN	GE
└	└	└	└	└	┌	└
KO	GA	CHŌ	RAI	MI	DA	SON
┌	┌	┌	┌	┌	┌	└

---

His golden form shines forth pure, like the King of Mount (Sumeru);  
His practice of Truth is steadfast, like an elephant's pace;  
His eyes radiate, like pure blue lotus blossoms.  
Thus I prostrate myself before Amida Buddha.

めんぜんえんじょうによまんがつ  
面善円浄如满月

いこうゆうによせんいちがつ  
威光猶如千日月

しょうよてんくくしら  
聲如天鼓俱翅羅

こがちうらいみだそん  
故我頂礼彌陀尊

---

MEN ZEN EN JYŌ NYO MAN GATSU

┌ ┌ ┌ ┌ ┌ ┌ 卜

I KŌ YŪ NYO SEN NICHİ GATSU

卜 卜 卜 卜 卜 卜 卜

SHŌ NYO TEN KU KU SHI RA

卜 卜 卜 卜 卜 ┌ 卜

KO GA CHŌ RAI MI DA SON

┌ ┌ ┌ ┌ ┌ ┌ 卜

---

His countenance is perfectly pure and round, like the full moon;  
His majestic light shines like a thousand suns and moons;  
His voice is like a heavenly drum, yet like a heavenly bird (Kokila).  
Thus I prostrate myself before Amida Buddha.

かんのんちやうだい かんちやうじう  
観音頂戴冠中住  
しゅじゅめうそうほうしやうごん  
種種妙相寶莊嚴  
のうぶくげどうまけうまん  
能伏外道魔憍慢  
こがちやうらいみだそん  
故我頂礼彌陀尊

---

KWAN NON CHŌ DAI KWAN CHIU JIU

┌    ┌    ┌    ┌    ┌    ┌    卜

SHU JU MEU SŌ HŌ SHŌ GON

┌    ┌    ┌    ┌    ┌    ┌    卜

NŌ BUKU GE DŌ MA KEU MAN

┌    ┌    ┌    ┌    ┌    ┌    卜

KO GA CHŌ RAI MI DA SON

┌    ┌    ┌    ┌    ┌    ┌    卜

---

Avalokiteśvara wears upon his crown,  
The image of Amida adorned with many precious jewels,  
He subdues the arrogance of demons and heretics,  
Thus I prostrate myself before Amida Buddha.

む び む く こうしやうじやう  
 無 比 無 垢 広 清 淨  
 しゅ とく けう けつ によ こ く  
 衆 徳 皎 潔 如 虚 空  
 しよ さ り やく とく じ ざい  
 所 作 利 益 得 自 在  
 こ が ちやうらい み だ そん  
 故 我 頂 礼 彌 陀 尊

じっ ぽう みやう もん ぼ さつ しゅ  
 十 方 名 聞 菩 薩 衆  
 む りやう しょ ま じやう さん だん  
 無 量 諸 魔 常 讚 嘆  
 い しょ しゅ じやう がん りき じう  
 為 諸 衆 生 願 力 住  
 こ が ちやうらい み だ そん  
 故 我 頂 礼 彌 陀 尊

MU BI MU KU KŌ SHŌ JYŌ  
 ㄱ ㄱ ㄱ ㄱ ㄱ ㄱ ㅏ  
 SHU TOKU KEU KETSU NYO KO KŪ  
 ㅏ ㅏ ㅏ ㅏ ㅏ ㅏ ㅏ  
 SHO SA RI YAKU TOKU JI ZAI  
 ㅏ ㅏ ㅏ ㅏ ㅏ ㄱ ㅏ  
 KO GA CHŌ RAI MI DA SON  
 ㄱ ㄱ ㄱ ㄱ ㄱ ㄱ ㅏ

JIP PŌ MYŌ MON BO SAS-SHU  
 ㄱ ㄱ ㄱ ㄱ ㄱ ㄱ ㅏ  
 MU RYŌ SHO MA JYŌ SAN DAN  
 ㅏ ㅏ ㅏ ㅏ ㅏ ㅏ ㅏ  
 I SHO SHU JYŌ GAN RIKI JIU  
 ㅏ ㅏ ㅏ ㅏ ㅏ ㄱ ㅏ  
 KO GA CHŌ RAI MI DA SON  
 ㄱ ㄱ ㄱ ㄱ ㄱ ㄱ ㅏ

Incomparable, vast, and pure His Virtues are,  
 Clearly extending like vast open space,  
 His acts freely benefiting all.  
 Thus I prostrate myself before Amida Buddha.

Bodhisattvas from the ten quarters  
 And countless māras (demons) always venerate Him.  
 He dwells with Vow-power for the sake of all beings.  
 Thus I prostrate myself before Amida Buddha.



こんたいほうけん ち しょう け  
 金底宝間池生華

ぜんごんしょじょうめうだい ぎ  
 善根所成妙台座

お ひ ぎ じょうによせん のう  
 於彼座上如山王

こ が ちょうらい み だ せん  
 故我頂礼彌陀尊

じっぽうしょらいしょぶつ し  
 十方所來諸佛子

けんげんじんづう し あんらく  
 顯現神通至安樂

せんごうそんげん じょう く ぎょう  
 瞻仰尊顏常恭敬

こ が ちょうらい み だ せん  
 故我頂礼彌陀尊

KON TAI HŌ KEN CHI SHŌ KE

┌ ┌ ┌ ┌ ┌ ┌ 卜

ZEN GON SHO JYŌ MEU DAI ZA

卜 卜 卜 卜 卜 卜 卜

O HI ZA JYŌ NYO SEN NŌ

卜 卜 卜 卜 卜 ┌ 卜

KO GA CHŌ RAI MI DA SON

┌ ┌ ┌ ┌ ┌ ┌ 卜

JIP PŌ SHO RAI SHO BUS-SHI

┌ ┌ ┌ ┌ ┌ ┌ 卜

KEN GEN JIN ZŪ SHI AN RAKU

卜 卜 卜 卜 卜 卜 卜

SEN GŌ SON GEN JYŌ KU GYŌ

卜 卜 卜 卜 卜 ┌ 卜

KO GA CHŌ RAI MI DA SON

┌ ┌ ┌ ┌ ┌ ┌ 卜

In the golden treasure pond where the lotus flowers bloom,  
 Established with goodness is a wondrous throne;  
 Where reigns the Lord, like the King of Mount (Sumeru).  
 Thus I prostrate myself before Amida Buddha.

From the ten quarters Bodhisattvas come,  
 Revealing wondrous powers, they attain blissful state;  
 Honoring His face, they offer eternal homage.  
 Thus I prostrate myself before Amida Buddha.

しょうむじょうむがとう  
 諸有無常無我等  
 やくによすいがつでんようろ  
 亦如水月電影露  
 いしゅせっぽうむみょうじ  
 為衆說法無名字  
 こがちょうらいみだそん  
 故我頂礼弥陀尊

ひそんぶつせつむあくみょう  
 彼尊佛刹無惡名  
 やくむによにんあくどうふ  
 亦無女人惡道怖  
 しゅにんししんきょうひそん  
 衆人至心敬彼尊  
 こがちょうらいみだそん  
 故我頂礼彌陀尊

SHO U MU JYŌ MU GA TŌ

┌ ┌ ┌ ┌ ┌ ┌ ⊥

YAKU NYO SUI GATSU DEN YŌ RO

┌ ┌ ┌ ┌ ┌ ┌ ⊥

I SHU SEP - PŌ MU MYŌ JI

┌ ┌ ┌ ┌ ┌ ┌ ┌ ┌

KO GA CHŌ RAI MI DA SON

┌ ┌ ┌ ┌ ┌ ┌ ⊥

HI SON BUS-SETSU MU AKU MYŌ

┌ ┌ ┌ ┌ ┌ ┌ ⊥

YAKU MU NYO NIN AKU DŌ FU

┌ ┌ ┌ ┌ ┌ ┌ ⊥

SHU NIN SHI SHIN KYŌ HI SON

┌ ┌ ┌ ┌ ┌ ┌ ┌ ┌

KO GA CHŌ RAI MI DA SON

┌ ┌ ┌ ┌ ┌ ┌ ⊥

All things are transient and without self  
 Like the moon on water, lightning, shadow, or dew.  
 "The Dharma cannot be expressed by words," the Buddha proclaimed.  
 Thus I prostrate myself before Amida Buddha.

No words of evil are in His Land;  
 No fear of evil doers, nor evil paths;  
 With sincere heart all beings worship Him.  
 Thus I prostrate myself before Amida Buddha.

ひ そん む りょう ほう べん きょう  
 彼 尊 無 量 方 便 境  
 む う しょ しゅ あく ち しき  
 無 有 諸 趣 惡 知 識  
 おう じょう ふ たい し ぼ だい  
 往 生 不 退 至 菩 提  
 こ が ちゅう らい み だ そん  
 故 我 頂 礼 彌 陀 尊

が せつ ひ そん く どく じ  
 我 説 彼 尊 功 徳 事  
 しゅ ぜん む へん によ かい すい  
 衆 善 無 辺 如 海 水  
 しょ ぎゃく ぜん こん じょう じょう しゃ  
 所 獲 善 根 清 浄 者  
 え せ しゅ じょう じょう ひ こく  
 回 施 衆 生 生 彼 国

HI SON MU RYŌ HŌ BEN KYŌ  
 ㄱ ㄱ ㄱ ㄱ ㄱ ㄱ ㅏ  
 MU U SHO SHU AKU CHI SHIKI  
 ㅏ ㅏㅏ ㅏ ㅏ ㅏ ㅏ  
 Ō JŌ FU TAI SHI BO DAI  
 ㅏ ㅏ ㅏ ㅏ ㅏ ㄱ ㅏ  
 KO GA CHŌ RAI MI DA SON  
 ㄱ ㄱ ㄱ ㄱ ㄱ ㄱ ㅏ

GA SETSU HI SON KU DOKU JI  
 ㄱ ㄱ ㄱ ㄱ ㄱ ㄱ ㅏ  
 SHU ZEN MU HEN NYO KAI SUI  
 ㅏ ㅏ ㅏ ㅏ ㅏ ㅏ ㅏ  
 SHO GYA-KU ZEN GON SHŌ JYOU SHA  
 ㅏㅏㅏ ㅏ ㅏ ㅏ ㅏ ㅏ ㅏ<sup>u</sup> ㅏ  
 E SE SHU JYOU SHOU HI KOKU  
 ㅏㅏㅏ ㅏ<sup>^</sup>ㅏ<sup>^</sup> ㅏ<sup>ou</sup> ㅏ ㅏ<sup>o</sup>

His Land of infinite expediencies  
 Is without degenerate things or wicked beings;  
 Upon Rebirth, Non-Retrogressive Bodhi does one attain.  
 Thus I prostrate myself before Amida Buddha.

Thus have I praised the Virtues of Amida.  
 Boundless are they like the water of the sea.  
 Upon receiving these pure and good qualities  
 May all beings be reborn into His Land.

な　一　ま　ん　だ　一　ぶ  
・南無阿彌陀佛

○

な　一　ま　ん　だ　一　ぶ  
同 南無阿彌陀佛

な　一　ま　ん　だ　一　ぶ  
南無阿彌陀佛

な　一　ま　ん　だ　一　ぶ  
南無阿彌陀佛

な　一　ま　ん　だ　一　ぶ  
南無阿彌陀佛

な　一　ま　ん　だ　一　ぶ  
南無阿彌陀佛

○

# NA MAN DA BU

○

NA MAN DA BU

NA MAN DA BU

NA MAN DA BU

NA MAN DA BU

NA MAN DA BU

○

I take refuge in Amida Buddha  
I take refuge in Amida Buddha  
I take refuge in Amida Buddha

I take refuge in Amida Buddha  
I take refuge in Amida Buddha  
I take refuge in Amida Buddha

がんにしくどく  
・願以此功德

びやうどうせいっさい  
同平等施一切

どうほつぼだいしん  
同発菩提心

おうじやうあんらっこく  
往生安樂國

○○○

# GAN NI SHI KU DO KU

ト トト ト ト

BYŌ DŌ SE IS - SAI

ト ト ト ト

DŌ HOTSU BO DA-I SHIN

ト ト<sup>tsu</sup> ト ト<sup>i</sup> ト

OU JOU AN RA<sub>(ku)</sub> KO<sub>(ku)</sub>

ト<sub>u</sub> ト<sub>u</sub> ト<sub>B</sub> <sup>a</sup>an ト<sub>B</sub> ト

○○○

May this merit-virtue  
Be shared equally with all beings.  
May we together awaken the Bodhi Mind,  
And be born in the realm of Serenity and Joy.

## SANBUTSUGE

The gāthā SANBUTSUGE comes from *The Larger Sūtra of Immeasurable Life*. It is the praises voiced by Bodhisattva Dharmākara to the Buddha Lokeśvarāja.

In these praises Dharmākara expresses his own desire to attain Buddhahood and his heartfelt determination to accomplish his goal for the sake of saving all sentient beings.

The English translation of this gāthā is from the *Dharma School Service Book*, by the Buddhist Churches of America, 1981, and *Tan Butsu Ge*, by Venerable Gyomay M. Kubose, 1976.

さん ぶつ げ  
 讚 佛 偈

○○	こう	げん	ぎ	ぎ	にち	がつ	ま	に
・	光	顔	巍	巍	日	月	摩	尼
同	い	じん	む	ごく	しゅう	こう	えん	よう
	威	神	無	極	珠	光	焰	耀
	によ	ぜ	えん	みょう	かい	しつ	おん	ぺい
	如	是	焰	明	皆	悉	隱	蔽
	む	よ	とう	しゃ	ゆ	にやく	じゅ	もく
	無	輿	等	者	猶	若	聚	墨

○○	#KŌ	GEN	GI	GI	NICHI	GATSU	MA	NI
	I	JIN	MU	GOKU	SHŪ	KŌ	EN	NYŌ
	NYO	ZE	EN	MYŌ	KAI	SHITSU	ON	PEI
	MU	YO	TŌ	SHA	YŪ	NYAKU	JU	MOKU

The light of your face is unsurpassed in majesty, your awesome greatness is beyond limit, a brightly shining flame with no equal.

Next to your brilliance, even the brightness of sun, moon, and *Mani* jewel seem covered in black ink.

によ らい よう げん  
如 来 容 顔  
ちよう せ む りん  
超 世 無 倫  
しょう がく だい おん  
正 覚 大 音  
こう る じっ ほう  
響 流 十 方

かい もん しょう じん  
戒 聞 精 進  
さん まい ち え  
三 昧 智 慧  
い とく む りよ  
威 徳 無 侶  
しゅ しょう け う  
殊 勝 希 有

NYO RAI YŌ GEN

CHŌ SE MU RIN

SHŌ GAKU DAI ON

KŌ RU JIP PŌ

KAI MON SHŌ JIN

SAN MAI CHI E

I TOKU MU RYO

SHU SHŌ KE U

Tathāgata's transcendent appearance has no comparison in all the world. The whole universe vibrates with the great sound of your enlightenment.

Your rare and superior virtues . . .



じん たい ぜん ねん  
 深 諦 善 念  
 しょ ぶつ ほう かい  
 諸 佛 法 界  
 ぐ じん じん のう  
 窮 深 盡 奥  
 く ご がい たい  
 窮 其 涯 底

む みょう よく ぬ  
 無 明 欲 怒  
 せ ぞん よう む  
 世 尊 永 無  
 にん の し し  
 人 雄 獅 子  
 じん とく む りょう  
 神 徳 無 量

JIN TAI ZEN NEN

SHO BUTSU HŌ KAI

GU JIN JIN NŌ

KU GO GAI TAI

MU MYŌ YOKU NU

SE SON YŌ MU

NIN 〃O SHI SHI

JIN TOKU MU RYŌ

... of wisdom, understanding, deep meditation, and strength of endeavor are awesome, beyond comparison.

Your meditation to the innermost depths of all the Buddha Dharma oceans is without limit, bringing full understanding.

Ignorance, greed, and anger do not reside in the World-Honored One, the Man of Lion. Your noble virtues are immeasurable.

く くん こう だい  
功 勲 広 大  
ち え じん みょう  
智 慧 深 妙  
こう みょう い そう  
光 明 威 相  
しん どう だい せん  
震 動 大 千

がん が さ ぶつ  
願 我 作 佛  
ざい しょう ほう おう  
齊 聖 法 王  
か ど しょう じ  
過 度 生 死  
み ふ げ だつ  
靡 不 解 脱

KU KUN KŌ DAI

CHI E JIN MYŌ

KŌ MYŌ I SŌ

SHIN DŌ DAI SEN

GAN GA SA BUTSU

ZAI SHŌ HŌ Ō

KA DO SHŌ JI

MI FU GE DATSU

Your meritorious service is vast and great, the depths of your wisdom profound. Your majestic appearance of light illumines the entire universe.

When I (Dharmākara Bodhisattva) become a Buddha equal to the Dharma King, I vow to transcend life and death and free all beings.

ふ	せ	じょう	い
布	施	調	意
かい	にん	しょう	じん
戒	忍	精	進
によ	ぜ	さん	まい
如	是	三	昧
ち	え	い	じょう
智	慧	為	上

ご	せい	とく	ぶつ
吾	誓	得	佛
ふ	ぎょう	し	がん
普	行	此	願
いっ	さい	く	く
一	切	恐	懼
い	さ	だい	あん
為	作	大	安

FU SE JŌ I  
 KAI NIN SHŌ JIN  
 NYO ZE SAN MAI  
 CHI E I JŌ

GO SEI TOKU BUTSU  
 FU GYŌ SHI GAN  
 IS SAI KU KU  
 I SA DAI AN

Among virtues of Dāna, readiness, discipline, patience, and endeavor, the highest shall be deep meditation and wisdom.

I will become a Buddha and completely fulfill my vow.  
 I will bring great peace to all who are in doubt or fear.

け し う ぶつ  
假 使 有 佛  
ひやく せん のく まん  
百 千 億 萬  
む りょう だい しょう  
無 量 大 聖  
しゅ によ ごう じゃ  
数 如 恒 沙

く よう いっ さい  
供 養 一 切  
し とう しょ ぶつ  
斯 等 諸 佛  
ふ によ ぐ どう  
不 如 求 道  
けん しょう ふ ぎやく  
堅 正 不 却

KE SHI U BUTSU  
HYAKU SEN NOKU MAN  
MU RYŌ DAI SHŌ  
SHU NYO GŌ JA

KU YŌ IS SAI  
SHI TŌ SHO BUTSU  
FU NYO GU DŌ  
KEN SHŌ FU GYAKU

Even though there are a myriad Buddhas and sages as numerous as the sands of the Ganges, and I were to offer homage to them all, it is still better for me to be faithful and strong, in seeking the true Path, never retreating.

ひ によ ごう じゃ  
 譬 如 恒 沙  
 しょ ぶつ せ かい  
 諸 佛 世 界  
 ぶ ふ か げ  
 復 不 可 計  
 む しゅ せつ ど  
 無 数 刹 土

こう みょう しっ しょう  
 光 明 悉 照  
 へん し しょ こく  
 徧 此 諸 国  
 によ ぜ しょう じん  
 如 是 精 進  
 い じん なん りょう  
 威 神 難 量

HI NYO GŌ JA

SHO BUTSU SE KAI

BU FU KA GE

MU SHU SETSU DO

KŌ MYŌ SHIS SHŌ

HEN SHI SHO KOKU

NYO ZE SHŌ JIN

I JIN NAN RYŌ

The Buddha worlds, also innumerable as the Ganges sands, will be completely illuminated by my shining light. The strength of my effort in this endeavor is beyond measure.

りょう が さ ぶつ  
令 我 作 佛  
こく ど だい いち  
国 土 第 一  
ご しゅ き みょう  
其 衆 奇 妙  
どう じょう ちょう ぜつ  
道 場 超 絶

こく によ ない おん  
国 如 泥 洹  
に む とう そう  
而 無 等 雙  
が とう あい みる  
我 当 哀 愍  
ど だつ いっ さい  
度 脱 一 切

RYŌ GA SA BUTSU

KOKU DO DAI ICHI

GO SHU KI MYŌ

DŌ JŌ CHŌ ZETSU

KOKU NYO NAI ON

NI MU TŌ SŌ

GA TŌ AI MIN

DO DATSU IS SAI

When I become a Buddha, my land will be the finest. All the beings there will be exquisitely beautiful.

My country will be like Nirvāṇa, a place of practice, transcendent beyond words, without equal. In my compassion I will enlighten all.

じっ ぽう らい しょう  
 十 方 来 生  
 しん ねつ しょう じょう  
 心 悦 清 浄  
 い とう が こく  
 己 到 我 国  
 け らく あん のん  
 快 楽 安 穩

こう ぶつ しん みょう  
 幸 佛 信 明  
 ぜ が しん しょう  
 是 我 真 證  
 ほつ がん の ひ  
 発 願 於 彼  
 りき しょう しょう よく  
 力 精 所 欲

JIP PŌ RAI SHŌ

SHIN NETSU SHŌ JŌ

I TŌ GA KOKU

KE RAKU AN ON

KŌ BUTSU SHIN MYŌ

ZE GA SHIN SHŌ

HOTSU GAN NO HI

RIKI SHŌ SHŌ YOKU

Beings will come from the ten directions to be born in my country. They will be pure, their minds filled with gladness. Those in my pleasant country will be peaceful and at ease.

Please, dear teacher, accept this proof of my sincerity. Here I establish my vow. Through strength and endeavor I shall fulfill this desire.

じっ ぼう せ ぞん  
 十 方 世 尊  
 ち え む げ  
 智 慧 無 礙  
 じょう りょう し ぞん  
 常 令 此 尊  
 ち が しん ぎょう  
 知 我 心 行

け りょう しん し  
 假 令 身 止  
 しょ く どく ちゅう  
 諸 苦 毒 中  
 が ぎょう しょう じん  
 我 行 精 進  
 にん じゅ ふ け  
 忍 終 不 悔

JIP PŌ SE SON  
 CHI E MU GE  
 JŌ RYŌ SHI SON  
 CHI GA SHIN GYŌ

KE RYŌ SHIN SHI  
 SHO KU DOKU CHŪ  
 GA GYŌ SHŌ JIN  
 NIN JU FU KE

LONG

The wisdom of all the Buddhas of the ten directions is unimpeded. May they always know my intent.

Even though my body may undergo many sufferings and much pain, I shall never cease in my efforts. Whatever I must bear, I shall have no regrets.



な　一　ま　ん　だ　一　ぶ  
・南無阿彌陀佛

○

同　な　一　ま　ん　だ　一　ぶ  
南無阿彌陀佛

な　一　ま　ん　だ　一　ぶ  
南無阿彌陀佛

な　一　ま　ん　だ　一　ぶ  
南無阿彌陀佛

な　一　ま　ん　だ　一　ぶ  
南無阿彌陀佛

な　一　ま　ん　だ　一　ぶ  
南無阿彌陀佛

○

# NA MAN DA BU

○

NA MAN DA BU

NA MAN DA BU

NA MAN DA BU

NA MAN DA BU

NA MAN DA BU

○

I take refuge in Amida Buddha

I take refuge in Amida Buddha

I take refuge in Amida Buddha

I take refuge in Amida Buddha

I take refuge in Amida Buddha

I take refuge in Amida Buddha

	が ん	に	し	く	ど く
・	願	以	し	功	徳
び ょう	ど う	せ	い っ	さい	
同	平	等	施	一	切
ど う	ほ つ	ぼ	だ い	し ん	
	同	発	菩	提	心
お う	じ ょう	あん	ら っ	こ く	
	往	生	安	楽	國
			○	○	○

#GAN NI SHI KU DO KU

┆	┆	┆	┆	┆
---	---	---	---	---

BYŌ DŌ SE IS - SAI

┆	┆	┆	┆	┆
---	---	---	---	---

DŌ HOTSU BO DA-I SHIN

┆	┆ <sup>tsu</sup>	┆	┆ <sub>i</sub>	┆
---	------------------	---	----------------	---

OU JOU AN RA(ku) KO(ku)

┆ <sup>u</sup>	┆ <sup>u</sup>	┆ <sup>a</sup>	┆ <sup>an</sup>	┆
		<sub>B</sub>	<sub>B</sub>	

○ ○ ○

May this merit-virtue

Be shared equally with all beings.

May we together awaken the Bodhi Mind,

And be born in the realm of Serenity and Joy.

## JŪSEIGE

JŪSEIGE comes from the *Larger Sūtra of Immeasurable Life*. In that sūtra the Bodhisattva Dharmākara, who becomes the Amida Buddha, declares to the Buddha Lokeśvararāja his intentions to become a Buddha himself.

The Three Sacred Vows, refer to Dharmākara's pledge to:

- 1) establish the most incomparable vow in the world,
- 2) become a great provider and save the poor and suffering,
- 3) attain Buddhahood and have his Name heard throughout the ten quarters of the universe.

The English translation of this gāthā is from the *Shinshū Seiten, Jōdo Shin Buddhist Teaching*, published by Buddhist Churches of America, 1978.

じゅ せい げ  
重 誓 偈

○○

が ごんちよう せ がん  
我 建 超 世 願  
ひっ し む じょう どう  
同 必 至 無 上 道  
し がん ふ まんぞく  
斯 願 不 満 足  
せい ふ じょう しょう がく  
誓 不 成 正 覺

が お む りょう こう  
我 於 無 量 劫  
ふ い だい せ しゅう  
不 為 大 施 主  
ふ さい しょ びん ぐ  
普 濟 諸 貧 苦  
せい ふ じょう しょう がく  
誓 不 成 正 覺

○○

# GA GON CHŌ SE GAN  
HIS SHI MU JŌ DŌ  
SHI GAN FU MAN ZOKU  
SEI FU JŌ SHŌ GAKU

GA O MU RYŌ KŌ  
FU I DAI SE SHU  
FU SAI SHO BIN GU  
SEI FU JŌ SHŌ GAKU

I establish the Vows unexcelled,  
And reach the Highest Path, Bodhi.  
Were these Vows unfulfilled,  
I would never attain Enlightenment.

I will be the great provider  
Throughout innumerable kalpas.  
Should I fail to save all in need,  
I would never attain Enlightenment.

が し じょう ぶつ どう  
 我 至 成 佛 道  
 みょう しょう ちょう じっ ぽう  
 名 聲 超 十 方  
 く きょう み しょ もん  
 究 竟 靡 所 聞  
 せい ふ じょう しょう がく  
 誓 不 成 正 覺

り よく じん しょう ねん  
 離 欲 深 正 念  
 じょう え しゅう ほん ぎょう  
 淨 慧 修 梵 行  
 し ぐ む じょう どう  
 志 求 無 上 道  
 い しょ てん にん し  
 為 諸 天 人 師

GA SHI JŌ BUTSU DŌ  
 MYŌ SHŌ CHŌ JIP PŌ  
 KU KYŌ MI SHO MON  
 SEI FU JŌ SHŌ GAKU

RI YOKU JIN SHŌ NEN  
 JŌ E SHŪ BON GYŌ  
 SHI GU MU JŌ DŌ  
 I SHO TEN NIN SHI

Upon my attaining Enlightenment,  
 If my Name were not heard anywhere  
 In the ten quarters of the universe,  
 I would never attain Enlightenment.

Practicing the Holy Way — Selflessness,  
 Depth in right reflection and pure wisdom,  
 Aspiring toward the highest path,  
 I will be the teacher of devas and men.

じんりきえんだいこう  
 神力演大光  
 ふしょうむさいど  
 普照無際土  
 しょうじょうさんくみょう  
 消除三垢冥  
 こうさいしゅやくなん  
 広濟衆厄難

かいひちえげん  
 開彼智慧眼  
 めっしこんもうあん  
 滅此昏盲闇  
 へいそくしよあくどう  
 閉塞諸惡道  
 つうだつぜんしゅもん  
 通達善趣門

JIN RIKI EN DAI KŌ  
 FU SHŌ MU SAI DO  
 SHŌ JŌ SAN KU MYŌ  
 KŌ SAI SHU YAKU NAN

KAI HI CHI E GEN  
 MES SHI KON MŌ AN  
 HEI SOKU SHO AKU DŌ  
 TSŪ DATSU ZEN SHU MON

My wondrous power by its great light  
 Brightens the countless lands throughout,  
 Removes the darkness of the three defilements  
 And delivers all from suffering and pain.

Opening the eyes of Wisdom,  
 I will end this darkness of ignorance.  
 Blocking all paths of evil,  
 I will open the gate to Attainment.

こ そ じょうまんぞく  
 功 祚 成 満足  
 い よう ろ じっぼう  
 威 耀 郎 十方  
 にち がつ しゅうじゅう き  
 日 月 戢 重暉  
 てん こう おん ぶ げん  
 天 光 隱 不現

い しゅ かい ほう ぞう  
 為 衆 開 法 蔵  
 こう せ く どの ほう  
 広 施 功 徳 宝  
 じょう お だい しゅ ちゅう  
 常 於 大 衆 中  
 せっぽう し し く  
 説 法 獅 子 吼

KO SO JŌ MAN ZOKU  
 I YŌ RO JIP PŌ  
 NICHIGATSU SHŪ JŪ KI  
 TEN KŌ ON PU GEN

I SHU KAI HŌ ZŌ  
 KŌ SE KU DOKU HŌ  
 JŌ O DAI SHU CHŪ  
 SEP PŌ SHI SHI KU

Having attained Buddhahood untainted,  
 My august air shall illumine the ten quarters.  
 The sun and the moon being outshone,  
 The celestial lights shall hide in shame.

I will open the Dharma-storehouse  
 And bestow upon all the treasure of my virtues.  
 Constantly going among the masses,  
 I will preach the Dharma with a lion's roar.

く よう いっ さい ぶつ  
 供 養 一 切 佛

ぐ そく しゅ とく ほん  
 具 足 衆 徳 本

がん ね しつ じょう まん  
 願 慧 悉 成 満

とく い さん がい お  
 得 為 三 界 雄

によ ぶつ む げ ち  
 如 佛 無 礙 智

つう だつ み ふ しょう  
 通 達 靡 不 照

がん が く え りき  
 願 我 功 慧 力

とう し さい しょう ぞん  
 等 此 最 勝 尊

KU YŌ IS SAI BUTSU

GU SOKU SHU TOKU HON

GAN E SHITSU JŌ MAN

TOKU I SAN GAI Q

NYO BUTSU MU GE CHI

TSŪ DATSU MI FU SHŌ

GAN GA KU E RIKI

TŌ SHI SAI SHŌ SON

Paying homage to all the Buddhas,  
 I will be endowed with all virtues.  
 Vows and Wisdom completely realized,  
 I will be master of the three worlds.

As Buddha's Wisdom unimpeded  
 Has no place its light cannot reach,  
 So my power of Merit and Wisdom  
 Shall be equal to the Honored One's



し がん にゃっ こっ か  
斯 願 若 尅 果  
だい せん おう かん どう  
大 千 応 感 動  
こ くう しょ てん にん  
虚 空 諸 天 人  
とう う ちん みょう け  
當 雨 珍 妙 華

---

SHI GAN NYAK-KOK KA

DAI SEN O KAN DŌ

KO KU SHO TEN NIN

TŌ U CHIN MYŌ KE  
○

---

If my vows be certainly fulfilled,  
May this whole universe quake.  
And may the host of devas  
Rain wondrous blossoms from the sky.

な 一 ま ん だ ぶ  
・南 無 阿 彌 陀 佛

○

同 な 一 ま ん だ ぶ  
南 無 阿 彌 陀 佛

な 一 ま ん だ ぶ  
南 無 阿 彌 陀 佛

な 一 ま ん だ ぶ  
南 無 阿 彌 陀 佛

な 一 ま ん だ ぶ  
南 無 阿 彌 陀 佛

な 一 ま ん だ ぶ  
南 無 阿 彌 陀 佛

○

# NA MAN DA BU

○

NA MAN DA BU

NA MAN DA BU

NA MAN DA BU

NA MAN DA BU

NA MAN DA BU

○

I take refuge in Amida Buddha  
I take refuge in Amida Buddha  
I take refuge in Amida Buddha

I take refuge in Amida Buddha  
I take refuge in Amida Buddha  
I take refuge in Amida Buddha

	が	ん	に	し	く	ど	く
・	願	以	此	功	徳		
同	び	やう	どう	せ	い	っ	さい
	平	等	施	一	切		
	ど	う	ほ	つ	ぼ	だ	い
	同	発	菩	提	心		
	お	う	じ	やう	あん	ら	っ
	往	生	安	楽	國		
						○	○

#GAN NI SHI KU DO KU  
 卜 卜 卜 卜 卜 卜  
 BYŌ DŌ SE IS - SAI  
 卜 卜 卜 卜 卜  
 DŌ HOTSU BO DA-I SHIN  
 卜 卜<sup>tsu</sup> 卜 卜<sup>i</sup> 卜  
 OU JOU AN RA(ku) KO(ku)  
 卜<sup>u</sup> 卜<sup>u</sup> 卜<sup>a an</sup> 卜<sup>B</sup> 卜<sup>B</sup> 卜<sup>ku</sup>  
 ○ ○ ○

May this merit-virtue  
 Be shared equally with all beings.  
 May we together awaken the Bodhi Mind,  
 And be born in the realm of Serenity and Joy.

## AMIDA KYŌ

The following introduction and the English translation of the sūtra are taken from *Shinshū Seiten, Jōdo Shin Buddhist Teaching*, published by the Buddhist Churches of America, 1978.

The Smaller Sukhāvativyuhā-Sūtra was a discourse given to Śāriputra and 1,250 disciples in the Garden of Jetavana in the country of Śrāvastī. In this Sūtra the Buddha describes the beauty of the Pure Land, the Virtues of the Amida as being a Buddha of Infinite Light and Infinite Life. The Buddha taught that the only way to attain rebirth in this Pure Land is by repeating the Holy Name, **Namo Amida Butsu**, with firm Faith. The Sūtra further states that the innumerable Buddhas of the Universe praised and vouched for the Truth of the Nembutsu.

\* Note: Romaji in bold type identifies the begining character of each line of kanji.

ぶつ せつ あ み だ きょう  
佛 説 阿 彌 陀 經

によ ぜ が もん いち じ ぶつ ざい しゃ え こく ぎ じゅ  
如 是 我 聞 一 時 佛 在 舍 衛 國 祇 樹

きつ こ どく おん よ だい び く しゅ せん に ひやく ご  
給 孤 獨 園 與 大 比 丘 衆 千 二 百 五

じゅう にん く かい ぜ だい あ ら かん しゅ しょ ち しき  
十 人 俱 皆 是 大 阿 羅 漢 衆 所 知 識

ちやう ろう しゃ り ほつ ま か もく けん れん ま か か  
長 老 舍 利 弗 摩 訶 目 犍 連 摩 訶 迦

---

\* BUSSETSU AMIDA KYŌ

NYO ZE GA MON \* ICHI JI BUTSU ZAI \* SHA E KOKU \* GI JU KIK-  
KO DOKU ON \* YO DAI BI KU SHU \* SEN NI HYAKU GO JYŪ NIN  
KU \* KAI ZE DAI A RA KAN \* SHU SHO CHI SHIKI \* CHŌ RŌ SHA  
RI HOTSU \* MA KA MOK-KEN REN \* MA KA KA

---

**Smaller Sutra**

Thus have I heard: Once the Buddha dwelt in the Anāthapiṇḍa-da Garden of Jetavana in the country of Śrāvastī together with a large company of bhikṣus of twelve hundred and fifty members. They were all great arhats, well known among people: Śāriputra, the Elder, Mahāmaudgalyāyana, Mahākāśyapa, . . .

しょう ま か か せん ねん ま か く ち ら り は  
 葉・摩訶迦旃延・摩訶俱絺羅・離婆  
 た しゅう り はん だ が なん だ あ なん だ ら ご  
 多・周利槃陀伽・難陀・阿難陀・羅睺  
 ら きゅう ほん は だい びん ず る は ら だ か る  
 羅・憍梵波堤・賓頭盧頗羅墮・迦留  
 陀夷・摩訶劫賓那・薄拘羅阿菟樓  
 駄・如 是 等 諸 大 弟 子 并 諸 菩 薩 摩

---

SHŌ \* MA KA KA SEN NEN \* MA KA KU CHI RA \* RI HA TA \* SHŪ  
 RI HAN DA GA \* NAN DA \* A NAN DA \* RA GO RA \* KYŌ BON HA  
 DAI \* BIN ZU RU HA RA DA \* KA RU DA I \* MA KA KŌ HIN NA \*  
 HA KU RA \* A NU RU DA \* NYO ZE TŌ \* SHO DAI DE SHI \* BYŌ  
 SHO BO SATSU MA

---

. . . Mahākātyāyana, Mahākauṣṭhila, Revata, Śuddhipanthaka, Nanda, Ānanda, Rāhula, Gavāmpati, Piṇḍolabharadvāja, Kālodayin, Mahākapphina, Vakkula, Aniruddha, etc., all great śrāvakas; the Bodhisattva-Mahāsattvas, . . .

か さつ もん じゅ し り ほう おう じ あ いっ た ぼ  
 訶 薩・文 殊 師 利 法 王 子・阿 逸 多 菩  
 さつ けん だ か だい ぼ さつ じょう しょう じん ぼ さつ よ  
 薩・乾 陀 訶 堤 菩 薩・常 精 進 菩 薩・与  
 によ ぜ とう しょ だい ぼ さつ ぎゅう しゃく だい かん いん とう  
 如 是 等・諸 大 菩 薩・及 釈 堤 桓 因 等・  
 む りょう しょ てん だい しゅ く  
 無 量 諸 天・大 衆 俱・

---

KA SATSU \* MON JU SHI RI HŌ Ō JI \* A IT TA BO SATSU \* KEN  
 DA KA DAI BO SATSU \* JYŌ SHŌ JIN BO SATSU \* YO NYO ZE TŌ  
 \* SHO DAI BO SATSU \* GYŪ SHAKU DAI KAN IN TŌ \* MU RYŌ  
 SHO TEN \* DAI SHU KU \*

---

. . . such as Mañjuśrī, Prince of the Lord of Truth, Bodhisattva Ajita, Bodhisattva Gandhahastin, Bodhisattva Nityōdyukta, etc., all great Bodhisattvas; and also a large company of devas, such as Śakra, Lord of gods, etc.

に じ ぶつ ごう ちよう ろう しゃ り ほつ じゅう ぜ さい ほう  
 爾 時 佛 告 長 老 舍 利 弗 從 是 西 方  
 か じゅう まん のく ぶつ ど う せ かい みょう わつ ごく らく  
 過 十 萬 億 佛 土 有 世 界 名 日 極 樂  
 ご ど う ぶつ ごう あ み だ こん げん ざい せつ ぽう  
 其 土 有 佛 號 阿 彌 陀 今 現 在 說 法  
 しゃ り ほつ ひ ど が こ みょう い ごく らく ご こく  
 舍 利 弗 彼 土 何 故 名 為 極 樂 其 國  
 しゅ じょう む う しゅ く たん じゅ しょ らく こ みょう ごく らく  
 衆 生 無 有 衆 苦 但 受 諸 樂 故 名 極 樂

---

NI JI BUTSU GŌ \* CHŌ RŌ SHA RI HOTSU \* JYU ZE SAI HŌ \* KA  
 JYŪ MAN NOKU BUTSU DO \* U SE KAI \* MYŌ WATSU GOKU  
 RAKU \* GO DO U BUTSU \* GŌ A MI DA \* KON GEN ZAI SEP PŌ  
 \* SHA RI HOTSU \* HI DO GA KO \* MYŌ I GOKU RAKU \* GO KOKU  
 SHU JYŌ \* MU U SHU KU \* TAN JYU SHO RAKU \* KO MYŌ GOKU  
 RAKU \*

---

Then the Buddha addressed Śāriputra, the Elder, and said, “Beyond a hundred thousand koṭis of Buddha Lands westwards from here, there is a world named Sukhāvātī. In that world there lives a Buddha, Amitāyus by name, now dwelling and preaching the Law. Śāriputra, why is that land named Sukhāvātī? The living beings in that land have no pains, but receive pleasures only. Therefore, it is named Sukhāvātī.



う しゃ り ほつ ごく らく こく ど しち じゅう らん じゅん しち  
 又 舎 利 弗・極 樂 國 土・七 重 欄 楯・七  
 じゅう ら もう しち じゅう ごう じゅ かい ぜ し ほう しゅう そう  
 重 羅 網・七 重 行 樹・皆 是 四 寶・周 帀  
 い によ ぜ こ ひ こく みょう わつ ごく らく  
 因 繞・是 故 彼 國・名 日 極 樂・  
 う しゃ り ほつ ごく らく こく ど う しっ ぼう ち はつ  
 又 舎 利 弗・極 樂 國 土・有 七 寶 池・八  
 く どく すい じゅう まん ご ちゅう ち たい じゅん に こん しゃ  
 功 徳 水・充 滿 其 中・池 底 純 以・金 紗

---

U SHA RI HOTSU \* GOKU RAK KOKU DO \* SHICHI JYŪ RAN JYUN  
 \* SHICHI JYŪ RA MŌ \* SHICHI JYŪ GŌ JU \* KAI ZE SHI HŌ \* SHŪ  
 SŌ I NYŌ \* ZE KO HI KOKU \* MYŌ WATSU GOKU RAKU \* U SHA  
 RI HOTSU \* GOKU RAK KOKU DO \* U SHIP PŌ CHI \* HAK KU  
 DOKU SUI \* JYŪ MAN GO CHŪ \* CHI TAI JUN NI \* KON SHA

---

“Again, Śāriputra, in the land Sukhāvātī there are seven rows of balustrades, seven rows of fine nets, and seven rows of arrayed trees; they are all of four gems, and they surround and enclose the land. For this reason the land is called Sukhāvātī.

“Again, Śāriputra, in the land Sukhāvātī there are lakes of the seven gems, full of water with the eight meritorious qualities. The lake-bases are strewn with golden sand; . . .

ふ じ し へん かい どう こん こん る り は り ごう  
 布 地・四 辺 階 道・金 銀 瑠 璃・玻 璃 合  
 じょう じょう う ろう かく やく い こん こん る り は り  
 成・上 有 楼 閣・亦 以 金 銀 瑠 璃・玻 璃  
 しゃ こ しゃく しゅ め のう に こん じき し ち ちゅう れん  
 碑 磔・赤 珠 瑪 瑙・而 嚴 飾 之・池 中 蓮  
 げ だい によ しゃ りん しょう しき しょう こう おう しき おう こう  
 華・大 如 車 輪・青 色 青 光・黄 色 黄 光・  
 しゃく しき しゃつ こう びやく しき びゃつ こう み みょう こう けつ しゃ  
 赤 色 赤 光・白 色 白 光・微 妙 香 潔・舎

---

FU JI \* SHI HEN KAI DŌ \* KON GON RU RI \* HA RI GŌ JŌ \* JŌ U  
 RŌ KAKU \* YAKU I KON GON RU RI \* HA RI SHA KO \* SHAKU SHU  
 ME NŌ \* NI GON JIKI SHI \* CHI CHŪ REN GE \* DAI NYO SHA RIN  
 \* SHŌ SHIKI SHŌ KŌ \* Ō SHIKI Ō KŌ \* SHAKU SHIKI SHAK KŌ \*  
 BYAKU SHIKI BYAK KŌ \* MI MYŌ KŌ KETSU \* SHA

---

. . . the stairs on four sides are made of gold, silver, beryl, and crystal. On the banks there are abodes of many stories and galleries adorned with gold, silver, beryl, crystal, white coral, red pearl, and agate. The lotus flowers in the lakes, large as chariot wheels, are blue-colored with blue splendor, yellow-colored with yellow splendor, red-colored with red splendor, white-colored with white splendor, and they are most exquisite and purely fragrant. Śāriputra, . . .

り ほつ ごく らく こく ど じょう じゅ によ ぜ く どく しょう  
 利 弗・極 樂 國 土・成 就 如 是・功 德 莊  
 こん  
 嚴・

う しゃ り ほつ ひ ぶつ こく ど じょう き てん がく おう  
 又 舍 利 弗・彼 佛 國 土・常 作 天 樂・黃  
 こん い じ ちゅう や ろく じ に う まん だ ら け  
 金 為 地・晝 夜 六 時・而 雨 曼 陀 羅 華・  
 ご こく しゅ じょう じょう い しょう たん かく い え こく じょう  
 其 國 衆 生・常 以 清 旦・各 以 衣 裓・盛

---

RI HOTSU \* GOKU RAK KOKU DO \* JŌ JU NYO ZE \* KU DOKU SHŌ  
 GON \*

U SHA RI HOTSU \* HI BUK KOKU DO \* JŌ SA TEN GAKU \* Ō GON  
 I JI \* CHŪ YA ROKU JI \* NI U MAN DA RA KE \* GO KOKU SHU JŌ  
 \* JŌ I SHŌ TAN \* KAKU IE KOKU \* JŌ

---

... the land Sukhāvati is arrayed with such excellent qualities and adornments.

“Again, Śāriputra, in the Buddha Land heavenly music is played at all times; gold is spread on the ground; and six times each day and night it showers Māndārava blossoms. Usually in the serene morning all those who live in that land fill their plates with those wonderful blossoms; . . .

しゅ みょう け く よう た ほう じゅう まん のく ぶつ そく い  
 衆 妙 華・供 養 他 方・十 万 億 佛・即 以  
 じき じ げん とう ほん こく ほん じき きょう ぎょう しゃ り ほつ  
 食 時・還 到 本 國・飯 食 經 行・舍 利 弗・  
 ごく らく こく ど じょう じゅ によ ぜ く どく しょう ごん  
 極 樂 國 土・成 就 如 是・功 德 莊 嚴・  
 ぶ し しゃ り ほつ ひ こく じょう う しゅ じゅ き みょう  
 復 次 舍 利 弗・彼 國 常 有・種 種 奇 妙・  
 ざっ しき し ちよう びゃっ こう く じゃく おう む しゃ り か  
 雜 色 之 鳥・白 鵠 孔 雀・鸚 鵡 舍 利・迦

---

SHU MYŌ KE \* KU YŌ TA HŌ \* JYŪ MAN NOKU BUTSU \* SOKU  
 I JIKI JI \* GEN TŌ HON GOKU \* BON JIKI KYŌ GYŌ \* SHA RI  
 HOTSU \* GOKU RAK KOKU DO \* JŌ JU NYO ZE \* KU DOKU SHŌ  
 GON \*

BU SHI SHA RI HOTSU \* HI KOKU JŌ U \* SHU JU KI MYŌ \* ZAS  
 SHIKI SHI CHŌ \* BYAK KŌ KU JYAKU \* Ō MU SHA RI \* KA

---

... make offerings to a hundred thousand koṭis of Buddhas of other regions;  
 and at the feast time they return to their own land, and have their feast and  
 stroll. Śāriputra, the land Sukhāvati is arrayed with such excellent qualities  
 and adornments.

“And again, Śāriputra, in that land there lives a number of wonderful  
 birds of different colors—swan, peacock, parrots, Śāri, . . .

りょう びん が ぐ みょう し ちよう ぜ しょ しゅ ちよう ちゆう や  
 陵 頻 伽・共 命 之 鳥 是 諸 衆 鳥 晝 夜  
 ろく じ すい わ げ おん ご おん えん ちよう ご こん ご  
 六 時 出 和 雅 音 其 音 演 鴨 五 根 五  
 りき しち ぼ だい ぶん はっ しょう どう ぶん によ ぜ どう ほう  
 力 七 菩 堤 分 八 聖 道 分 如 是 等 法  
 ご ど しゅ じよう もん ぜ おん に かい しつ ねん ぶつ ねん  
 其 土 衆 生 聞 是 音 已 皆 悉 念 佛 念  
 ぼう ねん そう しゃ り ほつ によ もつ い し ちよう じつ ぜ  
 法 念 僧 舍 利 弗 汝 勿 謂 此 鳥 實 是

---

RYŌ BIN GA \* GU MYŌ SHI CHŌ \* ZE SHO SHU CHŌ \* CHŌ YA  
 ROKU JI \* SUI WA GE ON \* GO ON EN CHŌ \* GO KON GO RIKI \*  
 SHICHI BO DAI BUN \* HAS SHŌ DŌ BUN \* NYO ZE TŌ HŌ \* GO DO  
 SHU JŌ \* MON ZE ON NI \* KAI SHITSU NEN BUTSU \* NEN PŌ NEN  
 SŌ \* SHA RI HOTSU \* NYO MOTSU I SHI CHŌ \* JITSU ZE

---

... Kalavinka, and the bird of double-lives. Six times each day and night these birds sing melodious tunes, and these tunes proclaim the Five Virtues, the Five Powers, the Seven Bodhi-paths, the Eight Noble Truths, and other laws of similar nature. The living begins in that land, having heard these songs, all invoke the Buddha, invoke the Dharma, and invoke the Saṃgha. Śāriputra, you should not think that these birds . . .

ざい ほう しょ しょう しょ い しゃ が ひ ぶつ こく ど む  
 罪 報 所 生 所 以 者 何 彼 佛 國 土 無  
 さん まく しゅ しゃ り ほつ ご ぶつ こく ど しょう む さん  
 三 惡 趣 舍 利 弗 其 佛 國 土 尚 無 三  
 まく どう し みょう が きょう う じつ ぜ しょ しゅ ちょう かい  
 惡 道 之 名 何 況 有 實 是 諸 衆 鳥 皆  
 ぜ あ み だ ぶつ よく りょう ほう おん せん る へん げ  
 是 阿 彌 陀 佛 欲 令 法 音 宣 流 變 化  
 しょ さ しゃ り ほつ ひ ぶつ こく ど み ふう すい どう  
 所 作 舍 利 弗 彼 佛 國 土 微 風 吹 動

---

ZAI HŌ SHO SHŌ \* SHO I SHA GA \* HI BUK KOKU DO \* MU SAN  
 MAKU SHU \* SHA RI HOTSU \* GO BUK KOKU DO \* SHŌ MU SAN  
 MAKU DŌ SHI MYŌ \* GA KYŌ U JITSU \* ZE SHO SHU CHŌ \* KAI  
 ZE A MI DA BUTSU \* YOKU RYŌ HŌ ON SEN RU \* HEN GE SHO  
 SA \* SHA RI HOTSU \* HI BUK KOKU DO \* MI FU SUI DŌ \*

---

. . . are born as punishment for sin. What is the reason? Because in that Buddha Land there exist not the Three Evil Realms. Śāriputra, in that Buddha Land there are not even the names, Three Evil Realms. How could there be the realms themselves! All these birds were miraculously created by the Buddha Amitāyus with the desire to let them spread the voice of the Law. Śāriputra, in the Buddha Land a gentle breeze blows; . . .

しょ ほう ごう じゅ きゅう ほう ら もう すい み みよう おん ひ  
 諸 宝 行 樹 及 寶 羅 網 出 微 妙 音 譬  
 によ ひやく せん じゅ がく どう じ く さ もん ぜ おん しゃ  
 如 百 千 種 樂 同 時 俱 作 聞 是 音 者  
 かい じ ねん じょう ねん ぶつ ねん ほう ねん そう し しん しゃ  
 皆 自 然 生 念 佛 念 法 念 僧 之 心 舍  
 り ほつ ご ぶつ こく ど じょう じゅ によ ぜ く どの しょう  
 利 弗 其 佛 國 土 成 就 如 是 功 德 莊  
 こん  
 嚴

---

SHO HŌ GŌ JU \* GYŪ HŌ RA MŌ \* SUI MI MYŌ ON \* HI NYO  
 HYAKU SEN JU GAKU \* DŌ JI KU SA \* MON ZE ON SHA \* KAI JI  
 NEN JŌ \* NEN BUTSU NEN PŌ \* NEN SŌ SHI SHIN \* SHA RI HOTSU  
 \* GO BUK KOKU DO \* JŌ JU NYO ZE \* KU DOKU SHŌ GON

○

---

. . . the precious trees in rows and the begemmed nets sound a delicate, enrapturing tune; it is just as if a hundred thousand musical instruments were playing together. Everyone who hears that music naturally conceives the thought to invoke the Buddha, to invoke the Dharma, and to invoke the Saṃgha. Śāriputra, the Buddha Land is arrayed with such excellent qualities and adornments.

しゃ り ほつ お によ い うん が ひ ぶつ が こ ごう  
 舎 利 弗・於 汝 意 云 何・彼 佛 何 故・號  
 あ み だ しゃ り ほつ ひ ぶつ こう みよう む りょう しょう  
 阿 彌 陀・舎 利 弗・彼 佛 光 明 無 量・照  
 じっ ぽう こく む しょ しょう げ ぜ こ ごう い あ み  
 十 方 國・無 所 障 礙・是 故 號 為 阿 彌  
 だ う しゃ り ほつ ひ ぶつ じゅ みよう ぎゅう ご にん みる  
 陀・又 舎 利 弗・彼 佛 壽 命 及 其 人 民・  
 む りょう む へん あ そう ぎ こう こ みよう あ み だ  
 無 量 無 邊・阿 僧 祇 劫・故 名 阿 彌 陀・

---

SHA RI HOTSU \* ONYO I UNGA \* HI BUTSU GA KO \* GŌ A MIDA  
 \* SHA RI HOTSU \* HI BUTSU KŌ MYŌ MU RYŌ \* SHŌ JIP PŌ  
 KOKU \* MU SHO SHŌ GE \* ZE KO GŌ I A MI DA \* U SHA RI HOTSU  
 \* HI BUTSU JU MYŌ \* GYU GO NIN MIN \* MU RYŌ MU HEN \* A  
 SŌ GI KŌ \* KO MYŌ A MI DA \*

---

“Śāriputra, what do you think in your mind: for what reason is that Buddha called Amitābha? Śāriputra, the light of that Buddha is boundless and is shining without decrescence throughout the countries of the ten quarters. Therefore, He is called Amitābha. Again, Śāriputra, the life of that Buddha and His people are endless and boundless in asamkhya-kalpas, so He is named Amitāyus.



しゃ り ほつ あ み だ ぶつ じょう ぶつ い らい お こん  
 舎 利 弗・阿 彌 陀 佛・成 佛 已 來・於 今  
 じっ こう う しゃ り ほつ ひ ぶつ う む りょう む へん  
 十 劫・又 舎 利 弗・彼 佛 有 無 量 無 邊・  
 しょう もん で し かい あ ら かん ひ ぜ さん じゅ し  
 聲 聞 弟 子・皆 阿 羅 漢・非 是 算 數・之  
 しょう のう ち しょう ぼ さつ しゅ やく ぶ によ ぜ しゃ り  
 所 能 知・諸 菩 薩 衆・亦 復 如 是・舎 利  
 ほつ ひ ぶつ こく ど じょう じゅ によ ぜ く どく しょう こん  
 弗・彼 佛 國 土・成 就 如 是・功 德 莊 嚴・

---

SHA RI HOTSU \* A MI DA BUTSU \* JŌ BUTSU I RAI \* O KON JIK  
 KŌ \* U SHA RI HOTSU \* HI BUTSU U MU RYŌ MU HEN \* SHŌ MON  
 DE SHI \* KAI A RA KAN \* HI ZE SAN JU \* SHI SHO NŌ CHI \* SHO  
 BO SAS SHU \* YAKU BU NYO ZE \* SHA RI HOTSU \* HI BUK KOKU  
 DO \* JŌ JU NYO ZE \* KU DOKU SHŌ GON \*

---

“Śāriputra, since Buddha Amitāyus attained Buddhahood, ten kalpas have now passed. Again, Śāriputra, that Buddha has numerous śrāvakas or disciples, who are all arhats and whose number cannot be known. Nor can the number of Bodhisattvas be known. Śāriputra, that Buddha Land is arrayed with such excellent qualities and adornments.

う しゃ り ほつ ごく らく こく ど しゅ じょう しょう じゃ かい  
 又 舍 利 弗・極 樂 國 土・衆 生 生 者・皆  
ぜ あ び ばっ ち ご ちゅう た う いっ しょう ふ しょ  
 是 阿 鞞 跋 致・其 中 多 有・一 生 補 處・  
ご しゅ じん た ひ ぜ きん じゅ しょ のう ち し たん  
 其 數 甚 多・非 是 算 數・所 能 知 之・但  
か い む りょう む へん あ そう ぎ こう せつ しゃ り  
 可 以 無 量 無 邊・阿 僧 祇 劫 說・舍 利  
ほつ しゅ じょう もん じゃ おう とう ほつ がん がん しょう ひ こく  
 弗・衆 生 聞 者・應 當 發 願・願 生 彼 國・

---

U SHA RI HOTSU \* GOKU RAK KOKU DO \* SHU JŌ SHŌ JYA \* KAI  
 ZE A BI BAC CHI \* GO CHŪ TA U \* IS SHŌ FU SHO \* GO SHU JIN  
 TA \* HI ZE SAN JU \* SHONŌ CHI SHI \* TAN KA I MU RYŌ MU HEN  
 \* A SŌ GI KŌ SETSU \* SHA RI HOTSU \* SHU JŌ MON SHA \* Ō TŌ  
 HOTSU GAN \* GAN SHŌ HI KOKU \*

---

“Again, Śāriputra, the beings born in the land Sukhāvātī are all  
 avinivartaniya. Among them are a multitude of beings bound to one birth  
 only. Their number, being extremely large, cannot be calculated; only can  
 it be mentioned in boundless asaṃkhyā-kalpas. Śāriputra, the sentient  
 beings who hear this account ought to offer their prayers that they may be  
 born into that country, . . .

所以者何・得與如是・諸上善人・俱  
 會一處・舍利弗・不可以少善根・福  
 徳因縁・得生彼國・  
 舍利弗・若有善男子・善女人・聞説  
 阿彌陀佛・執持名號・若一日・若二

---

SHO I SHAGA \* TOKU YON YO ZE \* SHO JŌ ZEN NIN \* KU E IS SHO  
 \* SHA RI HOTSU \* FU KA I SHŌ ZEN GON \* FUKU TOKU IN NEN  
 \* TOKU SHŌ HI KOKU \*

SHA RI HOTSU \* NYAKU U ZEN NAN SHI \* ZEN NYO NIN \* MON  
 SETSU A MI DA BUTSU \* SHŪ JI MYŌ GŌ \* NYAKU ICHI NICHI \*  
 NYAKU NI

---

. . . for they will be able to live together with those noble personages.  
 Śāriputra, by means of small good works or virtues one cannot be born in  
 that country.

“Śāriputra, if there be a good man or a good woman, who, on hearing  
 of Buddha Amitāyus, keeps the Name in mind with thoughts undisturbed  
 for one day, two . . .

にち にやく さん にち にやく し にち にやく ご にち にやく ろく にち  
 日・若 三日・若 四日・若 五日・若 六日・  
 にやく しち にち いっ しん ふ らん ご にん りん みょう じゅう じ  
 若 七日・一 心 不 亂・其 人 臨 命 終 時・  
 あ み だ ぶつ よ しょ しょう じゅ げん ざい ご ぜん ぜ  
 阿 彌 陀 佛・與 諸 聖 衆・現 在 其 前・是  
 にん じゅう じ しん ぶ てん どう そく とく おう じょう あ み  
 人 終 時・心 不 顛 倒・即 得 往 生・阿 彌  
 だ ぶつ ごく らく こく ど しゃ り ほつ が けん ぜ り  
 陀 佛・極 樂 國 土・舍 利 弗・我 見 是 利・

---

NICH I \* NYAKU SAN NICH I \* NYAKU SHI NICH I \* NYAKU GO  
 NICH I \* NYAKU ROKU NICH I \* NYAKU SHICHI NICH I \* IS SHIN  
 FU RAN \* GO NIN RIN MYŌ JŪ JI \* A MI DA BUTSU \* YO SHO SHŌ  
 JU \* GEN ZAI GO ZEN \* ZE NIN JŪ JI \* SHIN PU TEN DŌ \* SOKU  
 TOKU Ō JŌ \* A MI DA BUTSU \* GOKU RAK KOKU DO \* SHA RI  
 HOTSU \* GA KEN ZE RI \*

---

... days, three days, four days, five days, six days, or seven days, that person,  
 when about to die, will see Buddha Amitāyus, accompanied by his holy  
 host, appear before him; and immediately after his death, he with his mind  
 undisturbed can be born into the Sukhāvātī land of Buddha Amitāyus.  
 Śāriputra, as I witness this benefit, . . .

こ せつ し ごん にかく う しゅ じょう もん ぜ せつ しゃ おう  
 故 説 此 言・若 有 衆 生・聞 是 説 者・應

とう ほつ がん しょう ひ こく ど  
 當 發 願・生 彼 國 土・

しゃ り ほつ によ が こん じゃ きん だん あ み だ ぶつ  
 舎 利 弗・如 我 今 者・讚 歎 阿 彌 陀 佛・

ふ か し ぎ く どく とう ほう やく う あ しゅ び  
 不 可 思 議 功 徳・東 方 亦 有・阿 閼 鞞

ぶつ しゅ み そう ぶつ だい しゅ み ぶつ しゅ み こう ぶつ  
 佛・須 彌 相 佛・大 須 彌 佛・須 彌 光 佛・

---

KO SETSU SHIGON \* NYAKU U SHU JŌ \* MON ZE SES SHA \* Ō TŌ  
 HOTSU GAN \* SHŌ HI KOKU DO \*  
 SHA RI HOTSU \* NYO GA KON JYA \* SAN DAN A MI DA BUTSU  
 \* FU KA SHI GI KU DOKU \* TŌ BŌ YAKU U \* A SHUKU BI BUTSU  
 \* SHU MI SŌ BUTSU \* DAI SHU MI BUTSU \* SHU MI KŌ BUTSU \*

---

... I say these words: Every being who listens to this preaching ought to offer prayer with the desire to be born into that country.

“Śāriputra, as I now glorify the inconceivable excellences of Buddha Amitāyus, there are also in the eastern quarters Buddha Akṣobhya, Buddha Meru-dhvaja, Buddha Mahā-meru, Buddha Meru-prabhāsa, ...

みょう おん ぶつ によ ぜ どう ごう が しゃ しゅ しょ ぶつ かく  
 妙 音 佛・如 是 等・恒 河 沙 數 諸 佛・各  
 お ご こく すい こう じょう ぜつ そう へん ぶ さん ぜん だい  
 於 其 國・出 廣 長 舌 相・徧 覆 三 千・大  
 せん せ かい せつ じょう じつ ごん によ どう しゅ じょう どう しん  
 千 世 界・說 誠 實 言・汝 等 衆 生・當 信  
 ぜ しょう さん ふ か し ぎ く どの いっ さい しょ ぶつ  
 是 稱 讚・不 可 思 議 功 德・一 切 諸 佛・  
 しょ ご ねん ぎょう  
 所 護 念 經・

---

MYŌ ON BUTSU \* NYO ZE TŌ \* GŌ GA SHA SHU SHO BUTSU \*  
 KAKU O GO KOKU \* SUI KŌ JŌ ZES SŌ \* HEN PU SAN ZEN \* DAI  
 SEN SE KAI \* SETSU JŌ JITSU GON \* NYO TŌ SHU JŌ \* TŌ SHIN  
 ZE SHŌ SAN \* FU KA SHI GI KU DOKU \* IS SAI SHO BUTSU \* SHO  
 GO NEN GYŌ \*

---

. . . Buddha Mañjuḥṣa, and Buddhas as many as the sands of the River Ganges, each of whom, in his own lands stretches out his long broad tongue that covers three thousand greater worlds completely, proclaims these truthful words: All you sentient beings, believe in this Sūtra that glorifies those inconceivable excellences or merits and that is confirmed and guarded by all the Buddhas.

しゃ り ほつ なん ぼう せ かい う にち がっ とう ぶつ みょう  
 舎 利 弗・南 方 世 界・有 日 月 燈 佛・名  
 もん こう ぶつ だい えん けん ぶつ しゅ み とう ぶつ む りょう  
 聞 光 佛・大 焰 肩 佛・須 彌 燈 佛・無 量  
 しょう じん ぶつ によ ぜ とう ごう が しゃ しゅ しょ ぶつ かく  
 精 進 佛・如 是 等・恒 河 沙 數 諸 佛・各  
 お ご こく すい こう じょう ぜっ そう へん ぶ さん ぜん だい  
 於 其 國・出 廣 長 舌 相・徧 覆 三 千・大  
 せん せ かい せつ じょう じつ ごん によ とう しゅ じょう とう しん  
 千 世 界・說 誠 實 言・汝 等 衆 生・當 信

---

SHA RI HOTSU \* NAN PŌ SE KAI \* U NICHIGAT-TŌ BUTSU \* MYŌ  
 MON KŌ BUTSU \* DAI EN KEN BUTSU \* SHU MI TŌ BUTSU \* MU  
 RYŌ SHŌ JIN BUTSU \* NYO ZE TŌ \* GŌ GA SHA SHU SHO BUTSU  
 \* KAKU O GO KOKU \* SUI KŌ JŌ ZES SŌ \* HEN PU SAN ZEN \* DAI  
 SEN SE KAI \* SETSU JŌ JITSU GON \* NYO TŌ SHU JŌ \* TŌ SHIN

---

“Śāriputra, in the southern worlds there are Buddha Candrasūrya-  
 pradīpa, Buddha Yaśaḥprabha, Buddha Mahārciskandha, Buddha Meru-  
 pradīpa, Buddha Anantavīrya, and Buddhas as many as the sands of the  
 River Ganges, each of whom, in his own lands stretches out his long broad  
 tongue that covers three thousand greater worlds completely, proclaims  
 these truthful words: All you sentient beings, believe in this Sūtra . . .

ぜ しょう さん ふ か し ぎ く どく いっ さい しょ ぶつ  
是 稱 讚・不 可 思 議 功 徳・一 切 諸 佛・  
しょ ご ねん ぎょう  
所 護 念 經・  
しゃ り ほつ さい ほう せ かい う む りょう じゅ ぶつ む  
舎 利 弗・西 方 世 界・有 無 量 壽 佛・無  
りょう そう ぶつ む りょう どう ぶつ だい こう ぶつ だい みょう ぶつ  
量 相 佛・無 量 幢 佛・大 光 佛・大 明 佛・  
ほう そう ぶつ じょう こう ぶつ によ ぜ どう ごう が しゃ しゅ  
寶 相 佛・淨 光 佛・如 是 等・恒 河 沙 數

---

ZE SHŌ SAN FU KA SHI GI KU DOKU \* IS SAI SHO BUTSU \* SHO  
GO NEN GYŌ \*  
SHA RI HOTSU \* SAI HŌ SE KAI \* U MUR YŌ JU BUTSU \* MU RYŌ  
SŌ BUTSU \* MU RYŌ DŌ BUTSU \* DAI KŌ BUTSU \* DAI MYŌ  
BUTSU \* HŌ SŌ BUTSU \* JŌ KŌ BUTSU \* NYO ZE TŌ \* GŌ GA SHA  
SHU

---

. . . that glorifies those inconceivable excellences or merits and that is confirmed and guarded by all the Buddhas.

“Śāriputra, in the western worlds there are Buddha Amitāyus, Buddha Amitalakṣaṇa, Buddha Amitadhvaja, Buddha Mahāprabha, Buddha Mahānirbhāsa, Buddha Ratnalakṣaṇa, Buddha Śuddharaśmi-prabha, and Buddhas as many as the sands of the River Ganges, . . .



しょ ぶつ かく お ご こく すい こう じょう ぜつ そう へん ぶ  
 諸 佛・各 於 其 國・出 廣 長 舌 相・徧 覆  
 さん ぜん だい せん せ かい せつ じょう じつ こん によ どう しゅ  
 三 千・大 千 世 界・説 誠 實 言・汝 等 衆  
 じょう どう しん ぜ しょう さん ふ か し ぎ く どく いっ  
 生・當 信 是 稱 讚・不 可 思 議 功 徳・一  
 さい しょ ぶつ しょ ご ねん ぎょう  
 切 諸 佛・所 護 念 經・  
 しゃ り ほつ ほっ ぼう せ かい う えん けん ぶつ さい しょう  
 舍 利 弗・北 方 世 界・有 焰 肩 佛・最 勝

---

SHO BUTSU \* KAKU O GO KOKU \* SUI KŌ JŌ ZES SŌ \* HEN PU  
 SAN ZEN \* DAI SEN SE KAI \* SETSU JŌ JITSU GON \* NYO TŌ SHU  
 JŌ \* TŌ SHIN ZE SHŌ SAN \* FU KA SHI GI KU DOKU \* IS SAI SHO  
 BUTSU \* SHO GO NEN GYŌ \*  
 SHA RI HOTSU \* HOP PŌ SE KAI \* U EN KEN BUTSU \* SAI SHŌ

---

... each of whom, in his own lands stretches out his long broad tongue that covers three thousand greater worlds completely, proclaims these truthful words: All you sentient beings, believe in this Sūtra that glorifies those inconceivable excellences or merits and that is confirmed and guarded by all the Buddhas.

“Śāriputra, in the northern worlds there are Buddha Arciskandha, ...

おん ぶつ なん しよ ぶつ にっ しょう ぶつ もう みょう ぶつ によ ぜ  
 音 佛・難 沮 佛・日 生 佛・網 明 佛・如 是  
 どう ごう が しゃ しゅ しよ ぶつ かく お ご こく すい こう  
 等・恒 河 沙 数 諸 佛・各 於 其 國・出 廣  
 じょう ぜつ そう へん ぶ さん ぜん だい せん せ かい せつ じょう  
 長 舌 相・徧 覆 三 千・大 千 世 界・説 誠  
 じつ ごん によ どう しゅ じょう どう しん ぜ じょう さん ふ か  
 實 言・汝 等 衆 生・當 信 是 稱 讚・不 可  
 し ぎ く どく いっ さい しよ ぶつ しよ ご ねん ぎょう  
 思 議 功 徳・一 切 諸 佛・所 護 念 經・

---

ON BUTSU \* NAN SHO BUTSU \* NIS SHŌ BUTSU \* MŌ MYŌ BUTSU  
 \* NYO ZE TŌ \* GŌ GA SHA SHU SHO BUTSU \* KAKU O GO KOKU  
 \* SUI KŌ JŌ ZES SŌ \* HEN PU SAN ZEN \* DAI SEN SE KAI \* SETSU  
 JŌ JITSU GON \* NYO TŌ SHU JŌ \* TŌ SHIN ZE SHŌ SAN \* FU KA  
 SHI GI KU DOKU \* IS SAI SHO BUTSU \* SHO GO NEN GYŌ \*

---

. . . Buddha Vaiśvānaranirghoṣa, Buddha Duṣpradharsa, Buddha Ādityasambhava, Buddha Jālinīprabha, and Buddhas as many as the sands of the River Ganges, each of whom, in his own lands stretches out his long broad tongue that covers three thousand greater worlds completely, proclaims these truthful words: All you sentient beings, believe in this Sūtra that glorifies those inconceivable excellences of merits and that is confirmed and guarded by all the Buddhas.

しゃ り ほつ げ ほう せ かい う し し ぶつ みょう もん  
 舎 利 弗・下 方 世 界・有 師 子 佛・名 聞  
 ぶつ みょう こう ぶつ だつ ま ぶつ ほう どう ぶつ じ ほう ぶつ  
 佛・名 光 佛・達 摩 佛・法 幢 佛・持 法 佛・  
 によ ぜ とう ごう が しゃ しゅ しょ ぶつ かく お ご こく  
 如 是 等・恒 河 沙 數 諸 佛・各 於 其 國・  
 すい こう じょう ぜっ そう へん ぶ きん ぜん だい せん せ かい  
 出 廣 長 舌 相・徧 覆 三 千・大 千 世 界・  
 せつ じょう じつ こん によ とう しゅ じょう とう しん ぜ しょう きん  
 說 誠 實 言・汝 等 衆 生・當 信 是 稱 讚

---

SHA RI HOTSU \* GE HŌ SE KAI \* U SHI SHI BUTSU \* MYŌ MON  
 BUTSU \* MYŌ KŌ BUTSU \* DATSU MA BUTSU \* HŌ DŌ BUTSU \*  
 JI HŌ BUTSU \* NYO ZE TŌ \* GŌ GA SHA SHU SHO BUTSU \* KAKU  
 O GO KOKU \* SUI KŌ JŌ ZES SŌ \* HEN PU SAN ZEN \* DAI SEN SE  
 KAI \* SETSU JŌ JITSU GON \* NYO TŌ SHU JŌ \* TŌ SHIN ZE SHŌ  
 SAN \*

---

“Śāriputra, in the nadir worlds there are Buddha Simha, Buddha Yaśas,  
 Buddha Yaśaḥprabhāsa, Buddha Dharma, Buddha Dhramadhvaja, Buddha  
 Dharmadhara, and Buddhas as many as the sands of the River Ganges, each  
 of whom, in his own lands stretches out his long broad tongue that covers  
 three thousand greater worlds completely, proclaims these truthful words:  
 All you sentient beings, believe in this Sūtra that glorifies . . .

ふ か し ぎ く どく いっ さい しょ ぶつ しょ ご ねん  
不 可 思 議 功 徳 一 切 諸 佛 所 護 念  
ぎょう  
經

しゃ り ほつ じょう ほう せ かい う ほん のん ぶつ しゅく おう  
舎 利 弗 上 方 世 界 有 梵 音 佛 宿 王  
ぶつ こう じょう ぶつ こう こう ぶつ だい えん けん ぶつ ざっ しき  
佛 香 上 佛 香 光 佛 大 焰 肩 佛 雜 色  
ほう け ごん しん ぶつ しゃ ら じゅ おう ぶつ ほう け とく  
寶 華 嚴 身 佛 娑 羅 樹 王 佛 寶 華 徳

---

FU KA SHI GI KU DOKU \* IS SAI SHO BUTSU \* SHO GO NEN  
GYŌ \*

SHA RI HOTSU \* JŌ HŌ SE KAI \* U BON NON BUTSU \* SHUKU Ō  
BUTSU \* KŌ JŌ BUTSU \* KŌ KŌ BUTSU \* DAI EN KEN BUTSU \*  
ZAS SHIKI HŌ KE GON SHIN BUTSU \* SHA RA JU Ō BUTSU \* HŌ  
KE TOKU

---

... those inconceivable excellences or merits and that is confirmed and guarded by all the Buddhas.

“Śāriputra, in the zenith worlds there are Buddha Brahmaghoṣa, Buddha Nakṣatrarāja, Buddha Gandhottama, Buddha Gandhaprabhāsa, Buddha Mahārciskandha, Buddha Ratnakusumasampuspita-gātra, Buddha Sāleन्द्रarāja, ...

ぶつ けん いっ さい ぎ ぶつ によ しゅ み せん ぶつ によ ぜ  
 佛・見一切義佛・汝須彌山佛・如是  
 どう ごう が しゃ しゅ しょ ぶつ かく お ご こく すい こう  
 等・恒河沙數諸佛・各於其國・出廣  
 じょう ぜつ そう へん ぶ さん ぜん だい せん せ かい せつ じょう  
 長舌相・徧覆三千大千世界・說誠  
 じつ ごん によ どう しゅ じょう どう しん ぜ しょう さん ふ か  
 實言・如等衆生・當信是稱讚・不可  
 し ぎ く どく いっ さい しょ ぶつ しょ ご ねん ぎょう  
 思議功德・一切諸佛・所護念經・

---

BUTSU \* KEN IS SAI GI BUTSU \* NYO SHU MI SEN BUTSU \* NYO  
 ZE TŌ \* GŌ GA SHA SHU SHO BUTSU \* KAKU O GO KOKU \* SUI  
 KŌ JŌ ZES SŌ \* HEN PU SAN ZEN \* DAI SEN SE KAI \* SETSU JŌ  
 JITSU GON \* NYO TŌ SHU JŌ \* TŌ SHIN ZE SHŌ SAN \* FU KA SHI  
 GI KU DOKU \* IS SAI SHO BUTSU \* SHO GO NEN GYŌ \*

---

. . . Buddha Ratnotpalaśrī, Buddha Sarvārthadarśa, Buddha Sumerukalpa,  
 and Buddhas as many as the sands of the River Ganges, each of whom, in  
 his own lands stretches out his long broad tongue that covers three thousand  
 greater worlds completely, proclaims these truthful words: All you sentient  
 beings, believe in this Sūtra that glorifies those inconceivable excellences  
 or merits and that is confirmed and guarded by all the Buddhas.

しゃりほつおによいうんががこみょういっ  
 舎利弗・於汝意云何・何故名為一  
 さいしよぶつしよごねんぎょうしゃりほつにやくうぜん  
 切諸佛・所護念經・舎利弗・若有善  
 なんしぜんによにんもんぜしよぶつしよせつみょうぎゅう  
 男子・善女人・聞是諸佛所說名及  
 ぎょうみょうしゃぜしよぜんなんしぜんによにんかいい  
 經名者・是諸善男子・善女人・皆為  
 いっさいしよぶつぐしよごねんかいとくふたいてん  
 一切諸佛・共所護念・皆得不退轉

---

SHA RI HOTSU \* O NYO I UN GA \* GA KO MYŌ I \* IS      SHO  
 BUTSU \* SHO GO NEN GYŌ \* SHA RI HOTSU \* NYAKU U ZEN NAN  
 SHI \* ZEN NYO NIN \* MON ZE SHO BUTSU SHO SETSU MYŌ \* GYŪ  
 KYŌ MYŌ SHA \* ZE SHO ZEN NAN SHI \* ZEN NYO NIN \* KAI I IS  
 SAI SHO BUTSU \* GU SHO GO NEN \* KAI TOKU FU TAI TEN \*

---

“Śāriputra, what do you think in your mind: why is it called the Sūtra confirmed and guarded by all the Buddhas? Śāriputra, if there be a good man or a good woman who listens to those Buddhas' invocation of the Name or the name of this Sūtra, that good man or woman will be guarded by all the Buddhas and never fail to . . .

お あ のく た ら さん みやく さん ほ だい ぜ こ しゃ  
 於 阿 耨 多 羅 三 藐 三 菩 提 是 故 舍  
 り ほつ によ どう かい どう しん じゅ が ご ぎゅう しょ ぶつ  
 利 弗 汝 等 皆 當 信 受 我 語 及 諸 佛  
 しょ せつ しゃ り ほつ にかく う にん い ほつ がん こん ほつ  
 所 説 舎 利 弗 若 有 人 已 發 願 今 發  
 がん どう ほつ がん よく しょう あ み だ ぶつ こく しゃ ぜ  
 願 當 發 願 欲 生 阿 彌 陀 佛 國 者 是  
 しょ にん どう かい とく ふ たい てん お あ のく た ら  
 諸 人 等 皆 得 不 退 轉 於 阿 耨 多 羅

---

O A NOKU TA RA \* SAN MYAKU SAN BO DAI \* ZE KO SHA RI  
 HOTSU \* NYO TŌ KAI TŌ \* SHIN JU GA GO \* GYŪ-SHO-BUS SHO  
 SETSU \* SHA RI HOTSU \* NYAKU U NIN \* I HOTSU GAN \* KON  
 HOTSU GAN \* TŌ HOTSU GAN \* YOKU SHŌ A MI DA BUK KOKU  
 SHA \* ZE SHO NIN TŌ \* KAI TOKU FU TAI TEN \* O A NOKU TA  
 RA \*

---

. . . attain Anuttarasamyaksambodhi. For this reason, Śāriputra, all of you should believe in my words and in what all the Buddhas proclaim. Śāriputra, if there is a man who has already made, is now making, or shall make, prayers with the desire to be born in the land of Buddha Amitāyus, he after attaining. . .

さん みやく さん ぼ だい お ひ こく ど にかく い しょう にかく  
 三 藐 三 菩 提 於 彼 國 土 若 已 生 若  
 こん じょう にかく どう しょう ぜ こ しゃ り ほつ しょ ぜん なん  
 今 生 若 當 生 是 故 舍 利 弗 諸 善 男  
 し ぜん によ にん にかく う しん じゃ おう どう ほつ がん  
 子 善 女 人 若 有 信 者 應 當 發 願  
 しょう ひ こく ど  
 生 彼 國 土  
 しゃ り ほつ によ が こん じゃ しょう さん しょ ぶつ ふ か  
 舍 利 弗 如 我 今 者 稱 讚 諸 佛 不 可

---

SAN MYAKU SAN BODAI \* OHI KOKU DO \* NYAKU I SHŌ \* NYAK  
 KON JŌ \* NYAKU TŌ SHŌ \* ZE KO SHA RI HOTSU \* SHO ZEN NAN  
 SHI \* ZEN NYO NIN \* NYAKU U SHIN JYA \* Ō TŌ HOTSU GAN \*  
 SHŌ HI KOKU DO \*  
 SHA RI HOTSU \* NYOGA KON JYA \* SHŌ SAN SHO BUTSU \* FU KA

---

... Anuttarasamyaksambodhi, has been born, is now being born, or shall be born in that country. Therefore, Śāriputra, a good man or a good woman who has the Faith ought to offer prayers to be born in that land.

"As I at present magnify here the inconceivable excellences of those Buddhas, thus Śāriputra, . .



しぎくどくひしよぶつとうやくしゅうせつがふ  
 思議功德・彼諸佛等・亦稱説我・不  
 かしぎくどくにさぜごんしゃかむに  
 可思議功德・而作是言・釈迦牟尼  
 ぶつのおいじんなんけうしじのおおしゃば  
 佛・能為甚難・希有之事・能於娑婆  
 こくどごじよくあくせこうじよくけんじよくほんのうじよく  
 國土・五濁惡世・劫濁・見濁・煩惱濁・  
 しゅじょうじよくみょうじよくちゅうとくあのおくたらさんみやく  
 衆生濁・命濁中・得阿耨多羅・三藐

---

SHI GI KU DOKU \* HI SHO BUT TŌ \* YAKU SHŌ SETSU GA \* FU  
 KA SHI GI KU DOKU \* NI SA ZE GON \* SHA KA MU NI BUTSU \* NŌ  
 I JIN NAN \* KE U SHI JI \* NŌ O SHA BA KOKU DO \* GO JYOKU AKU  
 SE \* KŌ JYOKU \* KEN JYOKU \* BON NŌ JYOKU \* SHU JYŌ JYOKU  
 \* MYŌ JYOKU CHŪ \* TOKU A NOKU TA RA \* SAN MYAKU

---

. . . do those Buddhas magnify my own inconceivable excellences, saying these words: Śākyamuni, the Buddha, has successfully achieved a rare thing of extreme difficulty; He has attained Anuttarasamyaksambodhi in the Sahā world in the evil period of five corruptions—corruption of kalpa, corruption of belief, corruption of passion, corruption of living beings, and corruption of life; . . .

さん ぼ だい い しょ しゅ じょう せつ ぜ いっ さい せ けん  
 三 菩 提 為 諸 衆 生 說 是 一 切 世 間  
 なん しん し ほう しゃ り ほつ とう ち が お ご じよく  
 難 信 之 法 舍 利 弗 當 知 我 於 五 濁  
 あく せ ぎょう し なん じ とく あ のく た ら さん みやく  
 惡 世 行 此 難 事 得 阿 耨 多 羅 三 藐  
 さん ぼ だい い いっ さい せ けん せっ し なん しん し  
 三 菩 提 為 一 切 世 間 說 此 難 信 之  
 ほう ぜ い じん なん ぶつ せつ し きょう い しゃ り ほつ  
 法 是 為 甚 難 佛 說 此 經 已 舍 利 弗

---

SAN BO DAI \* I SHO SHU JŌ \* SETSU ZE IS SAI SE KEN \* NAN SHIN  
 SHI HŌ \* SHARI HOTSU \* TŌ CHIGA O \* GO JYOKU AKU SE \* GYŌ  
 SHI NAN JI \* TOKU A NOKU TA RA \* SAN MYAKU SAN BO DAI \*  
 I IS SAI SE KEN \* SES SHI NAN SHIN SHI HŌ \* ZE I JIN NAN \* BUS  
 SETSU SHI KYŌ I \* SHA RI HOTSU \*

---

. . . and for the sake of all sentient beings he is preaching the Law that is not easy to accept. Śāriputra, you must see that in the midst of this evil world of five corruptions I have achieved this difficult task of attaining Anuttarasamyaksambodhi, and for the benefit of all the beings I am preaching the Law that is difficult to be accepted. This is how it is esteemed as a thing of extreme difficulty. ”

The Buddha having preached this Sūtra, Śāriputra . . .

ぎゅう しよ び く いっ さい せ けん てん にん あ しゅ ら  
 及諸比丘一切世間天人阿修羅  
どう もん ぶつ しよ せつ かん ぎ しん じゅ さ らい に こ  
 等聞佛所説歡喜信受作禮而去  
ぶつ せつ あ み だ きょう  
 佛説阿彌陀經

---

GYŪ SHO BI KU \* IS SAI SE KEN \* TEN NIN A SHU RA TŌ \* MON  
 BUS SHO SETSU \* KAN GI SHIN JU \* SA RAI NI KO  
 BUS SETSU A MI DA KYŌ  
 ○

---

... and bhikṣus, and devas, men, asuras, etc., of all the worlds, who had been listening to the Buddha's Teaching, believed and accepted with joy, worshipped, and departed.

な ま ん だ ぶ  
・南 無 阿 彌 陀 佛

○

な ま ん だ ぶ  
同 南 無 阿 彌 陀 佛

な ま ん だ ぶ  
南 無 阿 彌 陀 佛

な ま ん だ ぶ  
南 無 阿 彌 陀 佛

な ま ん だ ぶ  
南 無 阿 彌 陀 佛

な ま ん だ ぶ  
南 無 阿 彌 陀 佛

○

#NA MAN DA BU

○

NA MAN DA BU

NA MAN DA BU

NA MAN DA BU

NA MAN DA BU

NA MAN DA BU

○

I take refuge in Amida Buddha

I take refuge in Amida Buddha

I take refuge in Amida Buddha

I take refuge in Amida Buddha

I take refuge in Amida Buddha

I take refuge in Amida Buddha

が ん	に	し	く	ど く
・願	以	此	功	徳
ひ ょう	ど う	せ	い っ	さい
同 平	等	施	一	切
ど う	ほ つ	ほ	だい	し ん
同	發	菩	提	心
お う	じ ょう	あん	ら っ	こ く
往	生	安	樂	國
			○ ○ ○	

# GAN NI SHI KU DO KU

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DŌ HOTSU BO DA-I SHIN

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May this merit-virtue

Be shared equally with all beings.

May we together awaken the Bodhi Mind,

And be born in the realm of Serenity and Joy.

*Gobunshō*

## GOBUNSHŌ

### Letters of Rennyō Shōnin

The following introduction and English translation of the selected Gobunshō of Rennyō Shōnin are from the *Shinshū Seiten, Jōdo Shin Buddhist Teaching*, published by the Buddhist Churches of America, 1978.

The Venerable Rennyō Shōnin (1415-1499), the Eighth Chief Abbot of the Honpa Honganji [*sic*], wrote untold numbers of letters to the simple ordinary people throughout Japan explaining the true purport of the Sacred Name, “Namo Amida Butsu.”

\*Note: Honpa Hongwanji - revised spelling.

### Shōnin Ichiryū no Shō

Shōnin ichiryū no go kanke no omomuki wa, shinjin o motte hon to seraresōrō. Sono yue wa, moro moro no zōgyō o nage sutete, isshin ni Mida ni kimyō sureba, fukashigi no ganriki toshite, Butsu no kata yori Ōjō wa jijō seshime tamō, sono kurai o, ichinen pokki nyū shōjō shiju tomo shaku shi, sono ue no shomyō Nembutsu wa, Nyorai waga Ōjō o sadame tamai shi, go on hōjin no Nembutsu to kokoro u beki nari. Anakashiko, anakashiko.

### Chapter on the Teaching of Shinran Shonin

Shinran Shonin taught that the essence of Jōdo Shinshū is *Shinjin*. The reason is that by abandoning all other practices and completely entrusting ourselves in Amida Buddha, our spiritual rebirth is assured by Amida through the inconceivable power of the Primal Vow. This is known as “entering the ranks of the Truly Assured at the very moment of Shinjin.” Thereafter all utterances of the Nembutsu should be understood only as expressions of gratitude for Amida’s assurance of our spiritual rebirth.

With reverence, I remain . . .



しょうにんいちりゆう しょう  
 聖人一流の章

しょうにんいちりゆう ごかんけ  
 聖人一流の御勸化のおもむきは・信心をもつて  
 ほん  
 本とせられそうろう、そのゆえは・もろもろの  
 ぞうぎよう  
 雑業をなげすてて、いっしん みだ  
 一心に彌陀に歸命すれば。  
 ふか しぎ がんりき  
 不可思議の願力として、ぶつ  
 佛のかたより往生は治  
 じよう  
 定せしめたまふ。そのくらいを、いちねんぼつきにゆうじようじよう  
 一念發起人正定  
 しじゆ しやく  
 之聚とも釈し。そのうえのしょうみようねんぶつ  
 稱名念佛は、にょらい  
 如来わ  
 がおうじよう  
 が往生をさだめたまひし。ごおんほうじん ねんぶつ  
 御恩報尽の念佛とこ  
 ころうべきなり。あなかしこあなかしこ。

### **Matsudai Muchi no Shō**

Matsudai muchi no, zaike shijū no nan nyo taran tomogara wa, kokoro o hitotsu ni shite, Amida Butsu o fukaku tanomi mairasete, sarani yo no katae kokoro o furazu, isshin ikkō ni Butsu tasuke tamae to mōsan shujō oba, tatoi zaigō wa jinjū nari tomo, kanarazu Mida Nyorai wa sukui mashimasu beshi, kore sunawachi, Dai Jūhachi no, Nembutsu Ōjō no Seigan no kokoro nari, kaku no gotoku ketsujō shite no ue niwa, nete mo samete mo inochi no aran kagiri wa, Shōmyō Nembutsu su beki mono nari. Anakashiko, anakashiko.

### **Chapter on the Ignorant Beings of the Final Age**

In this final age of extreme uncertainty all unenlightened men and women who single-mindedly and devotedly rely on Amida's Eighteenth Vow, no matter how heavy the weight of their evil karma may be, will be assured of deliverance through Amida Buddha. This is the meaning of the Eighteenth Vow which assures spiritual rebirth through the Nembutsu. Once we are convinced of this firmly, we should continuously recite Namō Amida Butsu for the rest of our lives.

With reverence, I remain . . .

# 末代無智の章 まつだいのむち しょう

まつだいのむち、在家止住ざいけしじゅうの男女なんによたらんともがらは、  
 こころをひとつにして、阿彌陀佛あみだぶつをふかくたのみ  
 まいらせて。さらに餘よのかたへこころをふらず、  
 一心いっしん一向いっこうに佛ぶつたすけたまへとまうさん衆生しゅじょうをば。  
 たとひ罪業ざいごうは深重じんじゅうなりとも、かならず彌陀如来みだにょらい  
 はすくひましますべし。これすなはち、第十八だいじゅうはち  
 の、念佛往生ねんぶつおうじょうの誓願せいがんのころなり。かくのごと  
 く決定けつじょうしてのうへには、ねてもさめてもいのち  
 のあらんかぎりは、稱名念佛しょうみょうねんぶつすべきものなり。  
 あなかしこあなかしこ。

## Shinjin Gyaku Toku no Shō

Shinjin gyaku toku su to iu wa, Dai Jūhachi no gan no o kokoro uru nari. Kono gan no kokoro uru to iu wa, Namu Amida Butsu no sugata o kokoro uru nari. Kono yue ni, Namu to kimyō suru ichinen no tokoro ni, hotsugan ekō no kokoro aru beshi. Kore sunawachi, Mida Nyorai no bonbu ni ekō shimashi masu kokoro nari. Kore o Daikyō niwa, ryōsho shujō kudoku jōju to tokeri, sareba mushi irai tsukuri to tsukuru akugō bonnō o nokoru tokoro mo naku, ganriki fushigi o motte shōmetsu suru iware aru ga yue ni, shōjōju futai no kurai ni jū su to nari. Kore ni yotte, bonnō o dan zezu shite, Nehan no u to ieru wa kono kokoro nari. Kono gi wa, tō ryū ichizu no shodan narumono nari, taryū no hito ni taishite, kaku no gotoku sata aru bekara zaru tokoro nari. Yokuyoku, kokoro u beki mono nari. Anakashiko, anakashiko.

### Chapter on the Attainment of *Shinjin*

To awaken to *Shinjin* means to accept the essence of the Eighteenth Vow. To accept this Vow means to understand the appearance of Namu Amida Butsu. The reason is that **Namu** expresses the devotee's single-minded trust which is the very result of Amida's transferring the Primal Vow to the devotee. This is, in essence, the very meaning of Amida Tathagata's initiating the transference of merits to unenlightened beings. This act is explained in the Larger Sutra as "Transferring the merits to sentient beings to enable them to meet the conditions for spiritual rebirth." Therefore, all evil karma accumulated from the infinite past will be completely absorbed into the inconceivable power of the Vow establishing us within the ranks of the Non-Retrogressive and Truly Assured. This is what is meant by the attainment of Nirvana without the removal of blind attachments. With reverence, I remain . . .

## 信心獲得の章

信心獲得すといふは、第十八の願ををこころうるなり、この願をこころうる  
 といふは、南無阿彌陀佛のすがたをこころうるなり、このゆえに南無と帰命  
 する一念の処に。發願回向のこころあるべし、これすなわち・彌陀如来の凡  
 夫に回向しますますこころなり、これを大經には。令諸衆生功德成就ととけ  
 り。されば、無始已来つくりとつくる悪業煩惱を・のこるところもなく。願  
 力不思議をもつて消滅するいわれあるがゆえに・正定聚不退のくらいに住す  
 となり。これによりて煩惱を断ぜずして・涅槃をうといえるはこのこころな  
 り。此義は・当流一途の所談なるものなり、他流の人に対して・かくのごと  
 く沙汰あるべからざる所なり、よくよくこころうべきものなり、あなかしこ  
 あなかしこ。

## Hakkotsu no Shō

Sore, ningen no fushō naru sō o tsura tsura kanzuru ni, ohoyoso hakanaki mono wa, kono yo no shichūjū, maboroshi no gotoku naru ichigo nari. Sareba, imada manzai no ninjin no uketari to iu koto o kikazu, isschō sugi yasushi. Ima ni itarite tare ka hyaku nen no gyō tai o tamotsu beki ya. Ware ya saki hito ya saki, kyō tomo shirazu asu tomo shirazu, okure saki-datsu hito wa moto no shizuku, sue no tsuyu yori mo shigeshi to ieri. Sareba ashita niwa kōgan arite yūbe niwa hakkotsu to nareru mi nari. Sudeni mujō no kaze kitari nureba, sunawachi futatsu no manako tachimachi ni toji, hitotsu no iki nagaku tae nureba, kōgan munashiku henjite tōri no yoso oi o ushinai nuru toki wa, roku shin kenzoku atsumarite nageki kanashime domo sara ni sono kai aru bekarazu. Sateshimo arubeki koto nara neba tote, yagai ni okurite yowa no kemuri to nashi hate nureba, tada hakkotsu nomi zo nokoreru. Aware to iu mo naka naka oroka nari. Sareba ningen no hakkanaki koto wa rōshō fujō no sakai nareba, tare no hito mo hayaku goshō no ichidaiji o kokoro ni kakete, Amida Butsu o fukaku tanomi mairasete, Nembutsu mōsu beki mono nari. Anakashiko, anakashiko.

## On the White Ashes

As we deeply observe the transient form of human life, we realize that in this world, from the beginning to end, what is momentary and passing is the illusory course of human life.

Thus, we have not heard of anyone receiving human form which lasts for ten thousand years. The course of life ebbs very rapidly. Can anyone preserve their body for a hundred years at the present time? Not knowing whether it will come today or tomorrow, those who depart before us are as countless as the drops of dew.

Therefore, in the morning we may have radiant health; in the evening we may be white ashes. When the winds of uncertainty strike, our eyes are closed forever; when the last breath leaves our body, the healthy color of the face is transformed and we lose the appearance of radiant life; loved ones may gather around and lament, but to no avail. When such an event occurs, the body is sent into an open field and cremated, leaving only the white ashes. What a sad plight!

Thus, we see that what we cannot control is the passing away of the young and old alike. Therefore, we should all look to our future life and with Faith in Amida Buddha repeat the Holy Name.

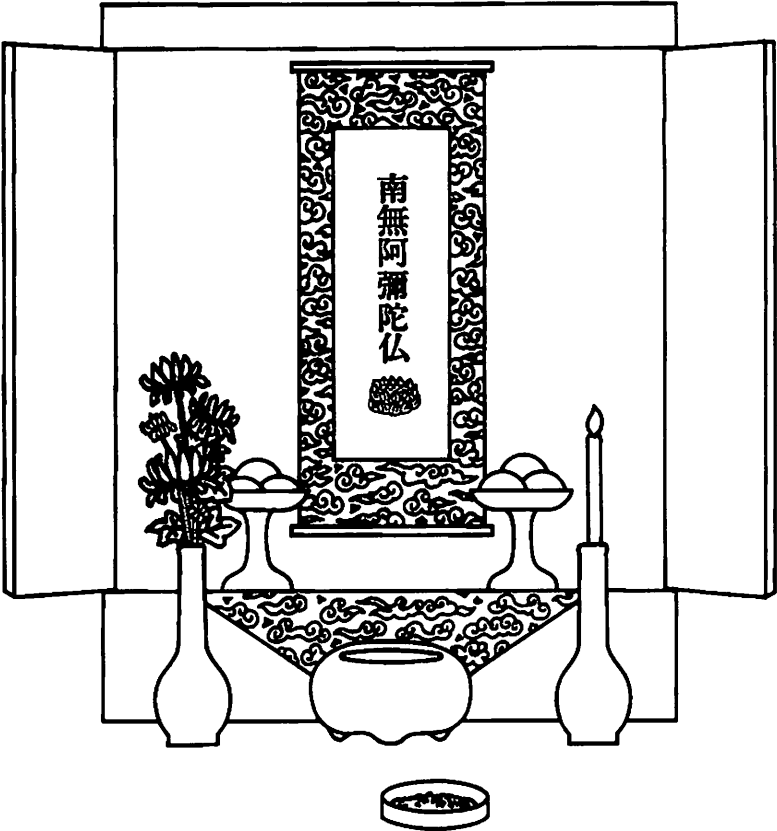
With reverence, I remain . . .

白骨の章 はっこつ しょう

夫人間の浮生なる相をつらつら観ずるに、おほよそはかなきものは、この世  
 の始中終まぼろしのごとくなる一期なり。されば、いまだ万歳の人身をうけ  
 たりという事をきかず、一生すぎやすし。いまにいたってたれか百年の形体  
 をたもつべきや、我やさき人やさき、きようともしらず。あすともしらず、  
 おくれさきだつ人は、もとのしづくすえの露よりもしげしといえり。されば、  
 朝には紅顔ありて、夕には白骨となれる身なり。すでに無常の風きたりぬれ  
 ば、すなわちふたつのまなこたちまちにとじ、ひとつのいきながくたえぬれ  
 ば。紅顔むなしく変じて、桃季のよそおいをうしないぬるときは、六親眷属  
 あつまりて、なげきかなしめども、更にその甲斐あるべからず。さてしもあ  
 るべき事ならねばとて、野外におくりて夜半のけむりとなしてはてぬれば。  
 ただ白骨のみぞのこれり、あわれというもなかなかおろかなり。されば人間  
 のはかなきことは、老少不定のさかいなれば。たれの人も、はやく後生の一  
 大事を心にかけて。阿彌陀佛とふかくたのみまいらせて、念佛もうすべきも  
 のなり。あなかしこあなかしこ。

# *Service Etiquette*





Simple Arrangement

## *THE BUTSUDAN*

### (Family Shrine)

#### 1. *BUTSUDAN* ARTICLES

The figure of Amida Buddha, the Buddha of Infinite Wisdom and Compassion, occupies the central position in the *Butsudan*. In some temple and home *Butsudans*, instead of the statue, a scroll bearing the Chinese characters, *Namo Amida Butsu*, meaning "I take refuge in Amida Buddha," or a picture representing Amida, occupies the central position.

The adherents of Buddhism do not worship the image of Amida Buddha, but bow their heads in reverence before the Wisdom and Compassion of Amida, which the figure represents.

In many of the larger temples, the *Butsudan* is more elaborate. On the right side, facing the Buddha image, hangs a scroll bearing the image of Shinran Shōnin (1173-1263), the founder of the Jōdo Shinshū (True Pure Land) Sect. On the left hangs a picture of one of the Chief Abbots, Rennyō Shōnin (1415-1499), 8th descendent of Shinran Shōnin. In addition to these, there may be others, such as a scroll on the far left depicting the images of the seven masters who contributed the most to the development of the Jōdo Shinshū teaching of enlightenment through the power of Amida's Wisdom and Compassion. These figures are placed in the *Butsudan* as a sign of respect and gratitude.

#### 2. ADORNMENTS (*SHŌGON*)

The *Butsudan* contains many adornments. From the elaborate and fine *sumi yōraku* (hanging corner-ornaments) reminiscent of the jewelry worn by Indian aristocrats, to the huge *kiku rintō* (chrysanthemum-circular-lamp), each of these has its own origin and meaning. Many of the articles used in the *Butsudan* have their origin in the sermons of the Shakyamuni Buddha.

- a. *Light*. Light symbolizes the Wisdom of the Buddha which drives away the darkness of the human mind and shines without discrimination on all. In Jōdo Shinshū, this is directly related to the Name of Amida Buddha.
- b. *Incense Burning*. The practice of burning incense is a symbolic act of spiritual "cleansing," or preparation, for approaching the Buddha and listening to the Dharma. At the same time, the smoke rising from the burning incense represents the transiency of all existence. In Jōdo Shinshū, for every day services, the incense sticks are laid horizontally in the incense burner.

- c. *Flowers.* Flowers are offered on the *Butsudan*. They are symbolic of the impermanence of this life. Flowers should be kept fresh at all times.
- d. *Food.* Offerings of food are made as an expression of thankfulness and gratitude. Rice is traditionally offered in Japan. Sweet cakes, vegetables and fruits are also offered on special occasions. Fish or any form of animal flesh is never offered.
- e. *Monetary Offerings.* Monetary offerings are made to the temple as well as to the ministers. Offerings are made not with the intention of paying for or compensating the services of the minister, but with the feeling of gratitude as “Offertory” or “*Dāna*.”

### 3. BUDDHIST SERVICE ETIQUETTE

Etiquette, in general, is concerned with the refinement of human behavior in relation to other human beings. Common courtesy, cordiality, grace and beauty, along with tradition, are all involved.

Although Buddhist etiquette takes into consideration this concept, it is more concerned with the refinement of our behavior in relationship to the Buddha, the Teachings, and the Sangha.

Thus, while it is necessary for the Buddhist to observe ordinary rules of good conduct towards others, it is even more important to move with reverence and gratitude in all things regarding the Buddha.

Reverence and gratitude for the Wisdom and Compassion of the Buddha are integral aspects of Buddhist etiquette. Learning and practice of outward gestures alone are empty and meaningless. *Gasshō* is meaningful only when it is the *Nembutsu* in action — when it is the expression of our gratitude and reverence.

When Shinran spoke of “*Shōmyō Nembutsu*” — the actual utterance of the *Nembutsu* — he meant that it is not enough for one to merely have noble thoughts; the expression of words and action is essential.

With this in mind, the purpose of etiquette in the lives of Buddhists becomes clear. We are inspired to put into action the reverence and gratitude which we feel toward the Buddha.

While it is true that Buddhists in America cannot adopt all of the rules of etiquette as practiced in Japan, there is still much to be said for the perpetuation of some common traditions.

a. *GASSHŌ*

*Gasshō* means to put the hands together. Both hands are placed palm to palm, with the fingers and thumbs aligned. The *o-nenju* encircles the hands and is held lightly under the thumbs. Both elbows should be fairly close to the body and the hands should be at mid-chest level. When bowing during *gasshō*, the arms should be held steady against the body, while the torso is bent forward from the hips and then back to an upright position.

b. THE *O-NENJU* (*o-juzu*)

The *o-nenju* encircles the hands during *gasshō*, symbolizing our Oneness with Amida Buddha.

The *o-nenju* should be treated with utmost respect at all times. At home it should be kept in a special place, such as in a drawer near the family *Butsudan*. At other times, the *o-nenju* should be carried in the purse or coat pocket so that it will always be available. During the service, when not in use, the *o-nenju* should be held in the left hand.

c. *O-SHŌKŌ* (BURNING OF INCENSE)

Originally incense was burned as a symbolic gesture of “cleansing,” or preparation, before approaching a person or object of reverence. The burning symbolizes the extinction of impure thoughts and the transiency of all existence. The fragrance of the incense is another form of “cleansing,” as it drives away unfavorable odors.

*O-shōkō* is performed in the following manner:

- (1) Walk toward the incense burner. Stop two or three steps before the table; bow lightly.
- (2) Step up to the incense burner. With your right hand, take a *tiny* pinch of the ground incense and drop it into the incense burner, over the burning sticks or charcoal. (This need be done once only, and it is not necessary to first bring the incense to your forehead).
- (3) Repeat the *Nembutsu* as you bow in homage to Amida Buddha in *gasshō*.
- (4) Take two or three steps back, bow lightly, and return to your seat.

d. USE OF THE *SEITEN* (AND *GĀTHĀ* BOOKS)

The *Seiten* contains sacred words and should be handled with proper respect and care. As a gesture of gratitude, some people while repeating the *Nembutsu* hold the book with both hands and lift it to their forehead before and after using it. This gesture is called *itadaku*.

e. ENTERING AND LEAVING THE *HONDŌ*

The *hondō* (main temple hall) should be entered quietly and reverently. Upon entering, *gasshō*, facing the shrine-area. Take your seat and wait quietly for the service to begin.

Avoid being late to service, but when you must enter the *hondō* after the service has started, be especially careful not to disturb others. Try to find a seat in the back rows. If you enter during a period of meditation, wait until it is over before moving toward the pews.

At the doorway, before leaving the *hondō*, turn to face the shrine and *gasshō*.

f. RECITING OF THE *NEMBUTSU*

Jōdo Shinshū is based on the realization of the *Nembutsu*, therefore, the importance of reciting it correctly cannot be overemphasized. "*Namo Amida Butsu*" should be recited clearly and accurately.

(Some portions taken from *Shin Buddhist Handbook*, published by the Buddhist Churches of America, 1972.)

*Gāthās*

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## INTRODUCTION

In March 1989, an Ad Hoc Music Committee, consisting of Lisa Harada, Kimi Hisatsune, Jane Imamura, Rae Imamura, Ruth Kaneko, Helen Sasaki, Kimiye Tanaka, Kathy Velasco, Marrie Yamashita (Chairperson), and Miyo Yoshimoto, was formed under the direction of James Komura, then Chairperson of the Buddhist Churches of America Buddhist Education Committee.

The Music Committee's first task was to conduct a survey of music activities and needs in the BCA temples. Helen Sasaki prepared the questionnaire which was distributed to the BCA temples and their music chairpersons. Ruth Kaneko then compiled the responses via computer. The results confirmed what the committee had already suspected regarding the existing situation and the future needs of music in our temples.

In order to meet the need for new gāthās that are more appropriate expressions of the Buddha-Dharma, the committee concentrated on a process for the creation of new gāthās to be introduced in a new edition of the Service Book. Renamed the Gāthā Book Committee, this group welcomed its newest member, Rev. Carol Himaka, director of the Department of Buddhist Education, as its advisor.

In 1991, the Committee collected lyrics which were then submitted to BCA temples and ministers for evaluation. The lyrics selected through this process were offered to the composers.

As a result, twelve new gāthās are added to some revised standard English gāthās. Familiar and new Japanese gāthās are also included. Many of the gāthās from the last Service Book have been transposed to a more suitable vocal range.

And, in response to requests for English translations of the Japanese lyrics, Dr. Taitetsu Unno and Kimi Hisatsune provided most of the translations in this book. Special mention must be made of the choral work entitled “White Ashes,” from the *Gobunshō* of Rennyō Shōnin. This gāthā was ably rendered into English lyrics by Hiroshi Kashiwagi. Its music was beautifully created by Lou Harrison, composer of world renown, who is now living in California.

As part of this project the Committee, with the help of Rae Imamura, commissioned professional vocal soloists, choir, and organist to record onto three Compact Discs most of the songs and music in the book. The availability of this unique musical resource should provide a valuable learning aid to our BCA Temples.

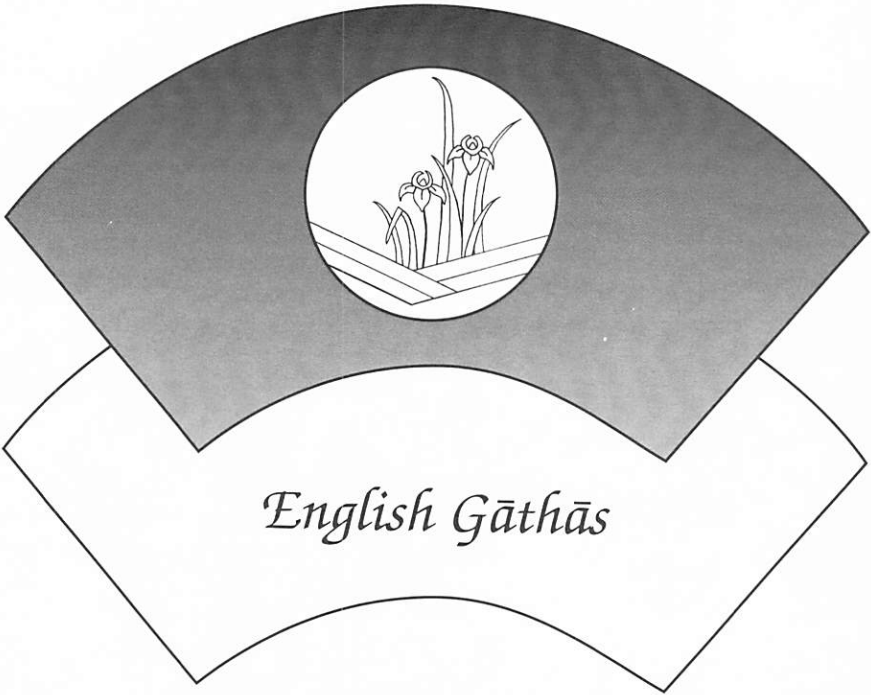
Advice and consultations on the text were received from Dr. Alfred Bloom, Dr. Hisao Inagaki, Rev. Haruyoshi Kusada, Rev. Keizo Norimoto, Dr. Taitetsu Unno, Rev. Seishin Yamashita, Numata Center, and the Buddhist Music Institute of Jōdo Shinshū in Kyoto. Advice and consultations on the recordings were received from Robert Hughes, and Foster Reed of New Albion Records. The three CD set was recorded at Bay Records (Berkeley, CA), Robert Schumaker, recording engineer.

As the BCA looks forward to its Centennial Year Celebration in 1999, the Committee hopes that these efforts will meet some of the needs as expressed in the music survey.

GĀTHĀ BOOK COMMITTEE

## CALENDAR OF MAJOR SERVICES AND SUGGESTED GĀTHĀS

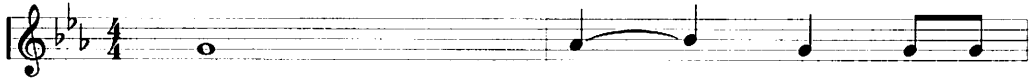
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*English Gāthās*

# Vandana

Ancient Chant



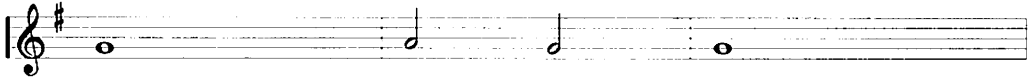
Bhikshu. Namo tassa Bhaga va to A ra  
 People. Homage to Him, the Ex - alt - ed One, The en -



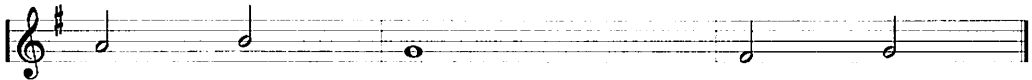
ha to Sam ma sam bud dhas sa.  
 light - ened One, the Su - preme - ly A - wak - ened One.

# Ti-sarana

Ancient Chant



1. Buddham Saranam Gac cha mi. Dhamman Saranam Gac  
 2. I go to the Buddha for gui - dance. I go to the Dhamma for  
 3. Namu ki e Bu - tsu. Namu ki e



cha mi. Sangham Saranam Gac cha mi.  
 gui - dance. I go to the Sangha for gui - dance.  
 Ho. Namu ki e So.

# The Teachings of All Buddhas

Paul Carus

Chizu Iwanaga

1. Com - mit no wrong but good deeds do, And  
2. Hate is not o - ver - come by hate, By

let thy heart be pure All Bud - dhas teach this  
love a - lone 'tis quelled This is the truth of

doc - trine true Which will for aye en - dure.  
an - cient date To - day still un - ex - celled.

## Nembutsu I

Osamu Shimizu

Na mu A mi — da Na mu A mi — da

The first system consists of a vocal line and a piano accompaniment. The vocal line is in a single treble clef with a common time signature (C). The lyrics 'Na mu A mi — da Na mu A mi — da' are written below the notes. The piano accompaniment is in a grand staff (treble and bass clefs) with a common time signature (C). The melody is simple and repetitive, with a focus on the syllables 'Na', 'mu', 'A', and 'mi'.

Na mu A mi — da Bu tsu Na mu A mi da Bu tsu

The second system continues the vocal line and piano accompaniment. The lyrics 'Na mu A mi — da Bu tsu Na mu A mi da Bu tsu' are written below the notes. The piano accompaniment continues with the same simple, repetitive melody.

Na mu A mi — da Na mu A mi — da Bu tsu

The third system concludes the piece. The lyrics 'Na mu A mi — da Na mu A mi — da Bu tsu' are written below the notes. The piano accompaniment ends with a final chord and a fermata over the final note.



# Boundless Gift

Ekō ku

Hiro &amp; Rae Imamura

slow as a chant

May these vir - tues e - qual - ly be giv - en, A - wak - en - ing all be - ings to en -

light - en - ment That they be born in the land of bliss,

in the land of joy and peace. Gan ni shi ku

do — ku — Byo — do — se is — sai,

Do ho tsu bo da i shin O jo a n ra — ko ku.

# Our Pledge

Kimi Hisatsune

Dharma School Teachers' Song

Yumi Hojo

1. To teach the doc - trine which is right, The way - that  
 2. In sol - emn faith of all we know, We con - se -  
 3. With Bud - dha stand - ing at our side, The Truth will

leads to end - less light Is ser - vice of the  
 crate our lives to show Our fel - low trav - el - ers  
 al - ways be our guide With ear - nest pur - pose,

high - est kind; None o - ther so sub - lime we'll find.  
 young and small; For we feel deep - ly Bud - dha's call.  
 we shall teach, With ten - der love, their hearts to reach.

Shinran Shonin

**Dedication**

(Transposed)

Osamu Shimizu

For the bless - ings of A - mi - da's bound - less com - pas - sion We must ded - i - cate our -

selves, though our bod - ies be bro - ken; For the guid - ance we owe our

spir - it - ual teach - ers, We must de - vote our - selves though our bones be crushed.

# Namu Amida Butsu

Shinkaku

R. R. Bode

1. When life is fair And sun-light gilds the day When for-tune  
2. E'en though our way Leads 'neath a dark-en'd sky And to our

smiles And flow'rs a - dorn our way Oft let us pause With  
loved ones Pain and death draw nigh; Our tears may flow Yet

grate-ful hearts to say Na mu A mi da Bu tsu.  
trust-ing - ly we cry Na mu A mi da Bu tsu.

# In Lumbini's Garden

Paul Carus

R. R. Bode

1. Soft - ly blew - the breez - es      On that sum - mer morn, \_\_\_\_\_  
 2. From - the earth - sprang flow - ers,      Birds in war - bles sang, \_\_\_\_\_

In Lum - bi - ni's gar - den,      Where - the Lord - was born, \_\_\_\_\_  
 While through earth - and heav - en      Strains - of mu - sic rang. \_\_\_\_\_

## In a Quiet Valley

Tom Arima

Shinji Eshima

The first system of the musical score is in 4/4 time with a key signature of one sharp (F#). It consists of three staves: a vocal line (treble clef) which is mostly rests, and a piano accompaniment (grand staff). The piano part features a steady eighth-note accompaniment in the right hand and a bass line with chords and eighth-note patterns in the left hand.

The second system continues the musical score. The vocal line remains mostly rests. The piano accompaniment continues with the same rhythmic patterns, showing some melodic movement in the right hand.

The third system includes the vocal melody and lyrics. The piano accompaniment continues to support the vocal line.

1. In a qui - et val - ley Not far from cit - ies pull  
 2. In the glow - ing moon - light As lis - some flow - ers nod  
 3. In the mist of dawn - ing Just wait - ing for the sun

On a white gar - de - nia      The cres - cent moon is full      I  
 Held up by a thorn bush      A fall - en Gold - en - rod      I  
 Pond' - ring hills and val - leys      The Brill - iant orb of One      In

bow my head and whis - per ...      Na mu A mi da bu tsu  
 clasp my hands to - geth - er ...      Na mu A mi da bu tsu  
 re - ver - ence re - flect - ing ...      Na mu A mi da bu tsu



# Metta

(Transposed)

Sutta Nipata

Hiro Imamura

1. May all liv - ing be - ings there are, the long, the great, the  
 2. (All) those in - vi - si - ble or — out - stand - ing, dwell - ing near or

The first system of the musical score for 'Metta' consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a repeat sign. The piano accompaniment is in bass clef with the same key signature and time signature, also starting with a repeat sign. The lyrics are written below the vocal line.

me - di - um and small Those that — move or — stand — firm, All  
 far — a - way, All that are born or a - wait - ing birth, For

The second system continues the musical score. The vocal line and piano accompaniment follow the same notation as the first system. The lyrics continue below the vocal line.

crea - tures weak or o - ther - wise.  
 al - ways may they dwell in joy.

The third system concludes the musical score. The vocal line and piano accompaniment continue with the same notation. The lyrics conclude below the vocal line.

Refrain

May they all re - ceive pro - per care, May eve - ry be - ing

live life se - cure, May eve - ry be - ing dwell in har - mo - ny and

reach Nir - va - na's bound - less peace. 2. All peace.



am... at home, or a far - a - way place...

(place) A des - ert isle or a - mid a sea of peo - ple...

(ple) Re - mem - ber that I am not a - lone...

(lone) A - mi - da and I are —

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in a single treble clef with a key signature of one flat (Bb). The lyrics are "(lone) A - mi - da and I are —". The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of one flat. It begins with a treble clef and a piano dynamic marking. The music is in a 4/4 time signature.

one... and I bow my head in grat - i -

The second system of music continues the vocal line and piano accompaniment. The vocal line has a long note for "one..." followed by "and I bow my head in grat - i -". The piano accompaniment continues with a long note for "one..." and then continues with the accompaniment for the rest of the system. The key signature remains one flat.

tude... I bow my head in gas - sho

The third system of music concludes the vocal line and piano accompaniment. The vocal line has a long note for "tude..." followed by "I bow my head in gas - sho". The piano accompaniment continues with a long note for "tude..." and then concludes with the accompaniment for the rest of the system. The key signature remains one flat.

# How Sweetly the Lotus Grows

•Dhammapada

Linda Castro

Andante con moto

The musical score is written in 2/2 time with a key signature of one flat (B-flat). It consists of a vocal line and a piano accompaniment. The piano part features a steady eighth-note accompaniment in the right hand and a simple bass line in the left hand. The vocal line is divided into four systems, each with a repeat sign at the end. The lyrics are: "How sweet - ly the lo - tus grows in the lit - ter of the way - side. How sweet - ly the lo - tus grows in the lit - ter of the way - side."

How sweet - ly the lo - tus grows

(grows) in the lit - ter of the way - side. How

sweet - ly the lo - tus grows in the lit - ter of the way - side.

•From THE DHAMMAPADA: THE SAYINGS OF THE BUDDHA, translated by Thomas Byrom.  
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(side) — Its pure fra - grance — de - lights the —

heart. How sweet - ly the lo - tus grows — in the lit - ter of the

1. way - side. — 2. (side.) — *Fine* Fol - low —

1. 2. *Fine*

fol - low, fol - low the a - wak - ened, and

from a - mong the blind, the light of your wis - dom

will shine out pure - ly. How

*D.S. al Fine*

*D.S. al Fine*

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# Obon, Obon, It's Festival Day

Yumi Hojo

Yumi Hojo

1. O - bon, O - bon, It's Fes - ti - val Day! We will gath - er  
 2. O - bon, O - bon, It's Fes - ti - val Day! All our hum - ble  
 3. O - bon, O - bon, It's Fes - ti - val Day! O, the streets are

friends all a - long the way And bring fruits and  
 thanks we will here con - vey To our dear - ly  
 lined with our lan - terns gay, And the wind - bells

vege - ta - bles for the shrine, Like Mog - gal - la - na  
 loved ones who lived in the past, With Nem - bu - tsu,  
 twin - kling a - top the trees, Sway to and

man - y, man - y years a - go. O - bon, O - bon, It's  
 Nem - bu - tsu 'pon our — lips. O - bon, O - bon, It's  
 fro, — to and fro in the breeze. O - bon, O - bon, It's

1., 2. 3.  
 Fes - ti - val Day!  
 Fes - ti - val Day!  
 Fes - ti - val Day!

1., 2. 3.  
 Fes - ti - val Day!



# The Middle-Path

Vanita Meyer

Larry London

*Gently flowing*

*mp* The au-tumn leaves fall, gen-tle and sure Like snow flakes, Like

*mp*

words from the lips of a wise man, — with-out strain or re-grets, — with-out

el - e - gy or ad - ver - tise - ment, The —

*p*

thing to be done is — done. Ah, leaves so love - ly, How did you

*mp* *poco rit.* *p* *tempo I*

know? To choose the mid - dle path?

*pp* *rit.* *rit.*

## Higan I

Seigen H. Yamaoka

Hiro Imamura

The pur - est time in na - ture's realm, In the ear - ly spring and

fall, These are the days when hearts of life be -

come one with self and all. 1. In the spring the gen - tle  
2. The au - tumn sky its

breez - es, In its most sus - tain - ing way, Lifts  
 gold - en . . . haze, In its ra - diant splen - dor, Tells

our long - ing spir - its, Be - yond the toils of life.  
 our search - ing heart — The flow of na - ture's ways.

## Illumination

Wasan

Larry London

Shinran Shonin

*mp* *mf*

The torch... light il - lu - mines the long night of ig - no - rance;

*mp* *mf*

(Ped.)

*mp*

Oh, do not grieve that your wis - dom eyes are blind. The

*mp*

*mf*

great ves - sel car - ries us a - cross the o - cean of sam - sa - ra,

*mf*

The musical score consists of three staves. The top staff is a vocal line in treble clef, starting with a 3/8 time signature and changing to 2/4. It begins with a mezzo-piano (*mp*) dynamic and ends with a piano (*p*) dynamic. The middle staff is the right-hand piano accompaniment in treble clef, and the bottom staff is the left-hand piano accompaniment in bass clef. Both piano parts start with a mezzo-piano (*mp*) dynamic and end with a piano (*p*) dynamic. The lyrics are written below the vocal staff.

Oh, — do not la - ment that your de - file - ments are heav - y.



# Amida Butsu

(Transposed)

Chico Taira

Chico Taira

1. Lim - it - ed we mor - tals be, We are blind and  
2. When the winds of des - ti - ny, Thru my past deeds

can - not see, Caught en - meshed in life's cra - vings,  
blow on me, Ra - diant wis - dom from a - bove,

Ba - sis of all suf - fer - ings, Light of wis - dom  
In - fi - nite and Bound - less Love, Guides me to the

shine on maze, Ig - no - rance by Truth re - place. —  
 o - ther shore, Life of peace for - e - ver - more, —

O, I put my faith in Truth, Na mu A mi  
 O, the bless - ings give me strength, Na mu A mi

da Bu tsu, A mi da Bu tsu.  
 da Bu tsu, A mi da Bu tsu.

# Ganjin's Journey

Linda Castro

Linda Castro

*Cantabile*

1. Like the sun break-ing through a  
2. For - eign lands, does it mat - ter?

gray and mist - y can - o - py, our voic - es join, break the si - lence,  
for - eign tongues may speak the same thought, chil - dren all of one moth - er,

grate - ful to our past. He who trav - eled o - ver o - ceans plant - ing seeds of  
now in need of care. As we ga - ther draw to - geth - er, know all life is

*mf*

*dim.* *mf*

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Truth, fac - ing dan - gers o - ver - whelm - ing with no thought of  
 one, stand be - neath the same cool moon - light, warmed be - neath one

self. We are joined by the Dhar - ma in a cir - cle with-out  
 sun. We are joined by the Dhar - ma in a cir - cle with-out

end.  
 end.

1. 2. 8<sup>th</sup>

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# Quest of Life

Geraldine Hamai

Toshiro Mayuzumi

**Andante**

1. Let us seek — peace.                      Let us seek — peace in our  
 2. Let us seek — joy.                         Let us seek joy in our  
 3. Let us seek — life.                         Let us seek life in A -

hearts and our minds.                      Right know-ledge and trust  
 home and our lands.                       Right un - der - stand - ing  
 mi - da's Pure Land.                       Faith in the Bud - dha's

in — A - mi - da's... realm      Will help to make our suf-fer-ings  
and right live - li - hood      Will en - cour - age each girl and  
com - pas-sion - ate... self      As - sure us all in - fi - nite

1., 2.      3.      rit.

cease...  
boy...

1., 2.      3.      rit.

life.

## Farewell

A. R. Zorn

R. R. Bode

Ev - er - more in mem - ry we shall treas - ure The

gold - en hours we spent with you Hours that brought to us in full - est

meas - ure All the bless - ings and the joys of friend - ship true Fare -

well to you Our friends so true; May Love and Truth E-ter-nal guide you And

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff in G major (one sharp) and 4/4 time. The lyrics are: "well to you Our friends so true; May Love and Truth E-ter-nal guide you And". The piano accompaniment is written on two staves (treble and bass clef) and provides harmonic support for the vocal line.

love di-vine up-on your path-way shine Un - til we meet a - gain

The second system of the musical score continues the vocal line and piano accompaniment. The lyrics are: "love di-vine up-on your path-way shine Un - til we meet a - gain". The piano accompaniment continues to provide harmonic support for the vocal line.



## Compassionate Vow

Shinran Shonin

Hiro Imamura

Wasan

1. On the sea of Bud - dha's vow, there are no waves of  
 2. Since we heard the com - pass' - nate vow no or - di - na - ry

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature and time signature. The lyrics are placed below the vocal line.

suf - fer - ings: A - board the ship of A - mi - da's vow, Re -  
 be - ings are we, Al - though this woe - ful bod - y re - mains, the

The second system continues the musical score. The vocal line and piano accompaniment are consistent with the first system. The lyrics are placed below the vocal line.

leased to the winds of com - pas - sion. Dai ga n kai no  
 mind re - joic - es in Pure land. Cho se no Hi gan

The third system concludes the musical score. The vocal line and piano accompaniment are consistent with the previous systems. The lyrics are placed below the vocal line.

na ka ni— wa      bon no— no na mi ko so na ka ri ke re—  
 ki ki shi yo ri      wa re ra wa sho— ji no bon— bu ka wa—

gu ze i no fu ne ni no ri nu re ba,      Da i hi no ka ze ni ma ka se ta ri.  
 u ro no es shin wa— ka wa ra ne do,      ko ko ro wa Jo do ni a so bu na ri.

# Amida's Way

Seigen H. Yamaoka

(Transposed)

Bob Bennett

1. We cast our eyes to the sky To seek Truth's won-drous—  
 2. (We) ask each o - cean— wave From the shore on which we—  
 3. (And) as the ra - diant dawn; Brings— forth a bright new—

light With hopes of find - ing— peace and... shed - ding fear of—  
 stand A - bout the life of— faith In A - mi - da's glor - ious  
 day We find the ho - ly— Truth In A - mi - da Bud - dha's—

night, We look up - on the might - y earth— With ma -  
 land, We walk up - on a path of dark - ness Un -  
 Way with hearts that o - ver - flow — In E -

jes - tic moun - tain — chains — — — — — Wish - ing some - day to  
 til the cloud of life de - parts — — — — — Then we see the —  
 ter - nal grat - i - tude We find a life of —

1., 2. 3.  
 dwell — — — — — In the realm where Bud - dha — — — — — reigns. 2. We  
 an - swer With - in our search - ing — — — — — hearts. 3. And  
 faith — — — — — In full - ness and qui - e - tude.

1., 2. 3.

(after last verse)

Na mu A — — — — — mi — — — — — da Bu tsu.

(after last verse)

## Heart of Amida

Seigen H. Yamaoka

Chizu Iwanaga

E - qual - i - ty of all sen-tient be-ings with - in the great Com-pas-sion is A -

The first system of the musical score is in 4/4 time with a key signature of two flats (B-flat and E-flat). It features a vocal line on a treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The lyrics are: "E - qual - i - ty of all sen-tient be-ings with - in the great Com-pas-sion is A -".

mi - da's call, No mat-ter what our thoughts, And life may be, A -

The second system continues the melody. The lyrics are: "mi - da's call, No mat-ter what our thoughts, And life may be, A -". The piano accompaniment includes some chords with a sharp sign, indicating a change in the key signature.

mi-da's call nev-er for-sakes — E - qual - i - ty is the heart of A-mi - da

The third system concludes the piece. The lyrics are: "mi-da's call nev-er for-sakes — E - qual - i - ty is the heart of A-mi - da". The piano accompaniment features a final chord with a sharp sign.

The image shows a musical score for a song. The top staff is a vocal line in G major (one flat) and 4/4 time. The lyrics are: "To en-trust our - selves to this truth, is all we need to do." The bottom two staves are a piano accompaniment, with the right hand playing chords and the left hand playing a simple bass line. The score ends with a double bar line.

To en-trust our - selves to this truth, is all we need to do.

# Like Blossoms

Shinran Shonin

Dii Lewis

The first system of musical notation consists of three staves. The top staff is a single treble clef staff with a whole rest. The middle and bottom staves are grouped by a brace and represent the piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The piano part begins with a series of eighth notes in the bass clef and chords in the treble clef.

The second system of musical notation includes a vocal line and piano accompaniment. The vocal line is on a single treble clef staff, starting with a whole rest followed by the lyrics: "Like cher - ry blos - soms are the hearts...". The piano accompaniment continues with the same rhythmic pattern as the first system.

The third system of musical notation includes a vocal line and piano accompaniment. The vocal line is on a single treble clef staff, with lyrics: "that to - mor - row... they think they might... For". The piano accompaniment continues with the same rhythmic pattern.

who can tell... but there may be a tem - pest in the night—

The first system consists of a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has two sharps (F# and C#). The vocal line begins with a quarter note G4, followed by eighth notes A4 and B4, then a quarter note C5. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

last time go to ⊕

(night) ————— Like

The second system shows a vocal line with a long note (half note) on the word "night", followed by a rest and then the word "Like". The piano accompaniment continues with eighth-note patterns.

last time go to ⊕

The third system features piano accompaniment. The right hand has a long note with an "8" below it, indicating an 8-measure rest. The left hand continues with eighth-note patterns.

⊕

(night) —————

The fourth system shows a vocal line with a rest for the word "night". The piano accompaniment continues.

⊕

8<sup>va</sup>

The fifth system features piano accompaniment. The right hand has a long note with an "8" below it, indicating an 8-measure rest. The left hand continues with eighth-note patterns.



# Returning Home

Joen Ashikaga

(Transposed)

Hiro Imamura

The wis- dom that knows to where we re - turn is tru - ly the

This system contains the first line of the song. It features a vocal line in a treble clef with a key signature of two flats and a 3/4 time signature. Below it are piano accompaniment staves in both treble and bass clefs. The lyrics are: "The wis- dom that knows to where we re - turn is tru - ly the".

joy of one who calls A - mi - da's name. All my friends, young and

This system contains the second line of the song. It continues with the vocal line and piano accompaniment. The lyrics are: "joy of one who calls A - mi - da's name. All my friends, young and".

old, shall be - come — Bud - dhas re - turn - ing home in Nem - bu - tsu!

This system contains the third line of the song. It concludes with the vocal line and piano accompaniment. The lyrics are: "old, shall be - come — Bud - dhas re - turn - ing home in Nem - bu - tsu!".

# In Amida's Light

Kimi Hisatsune

Dii Lewis

1. Im - per - ma - nent is life: The joy of growth soon turns to grief with  
 2. (A-) wa - ken to the truth that There is hope of peace — that

life's de - cay, But in the glo - ri - ous light of A - mi - da, We  
 suf - fer - ing will cease For in the won - drous light of A - mi - da, We

find true hap - pi - ness. 2. A-  
 find true se - ren - i - ty.

# Song of Enlightenment

Kimi Hisatsune

Jane Imamura

*p*

To the peace-ful for - est came, to the syl - van sol - i - tude,

*p*

Se - crets of the life to seek Prince of might - y Sha - ka clan,

Med - i - tat - ing thru the night, 'neath the spread - ing Bo - dhi tree,

Bud - dha fought off spir - its dark, tempt - ing him a - way from Truth.

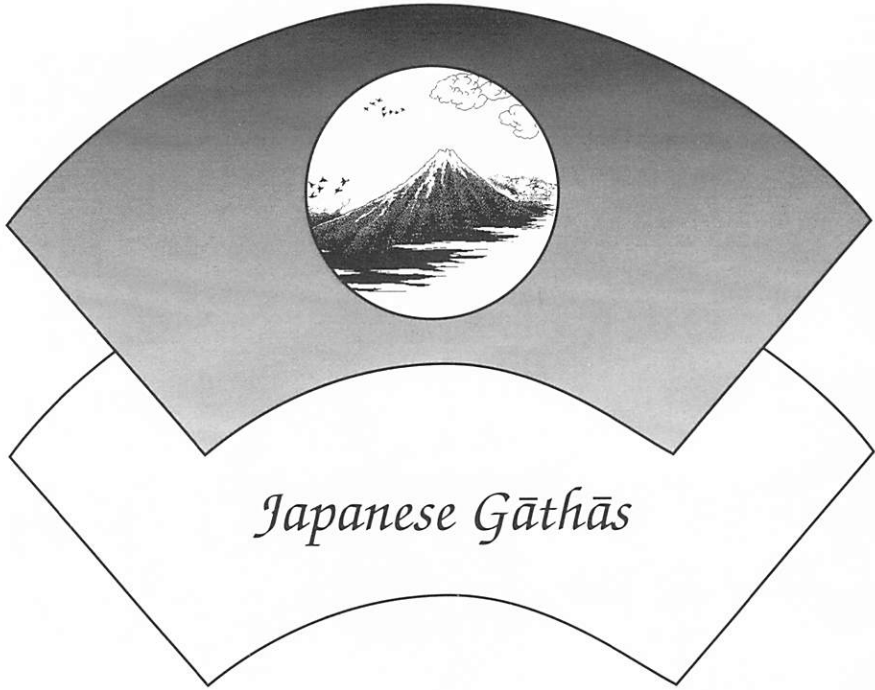
*f*  
Dark'n - ing skies and thun - ders fierce, shudd'r - ing earth and pass'n - ate wind

Brought forth by the e - vil pow'rs, failed to shake the res' - lute heart

Lo, in the East the flam - ing dawn, sprang with Bud-dha's vic - to - ry

Heav'n and earth rise up and shout, Heav-en and earth rise up and shout.

Praise to the Bud-dha, Praise to the Bud-dha, Praise to the Truth.



*Japanese Gāthās*

## Shinshu Shuka

Shin Sect Federation

Sekitaro Shimasaki

1. Fu ka — ki mi no ri ni a i — ma tsu  
 2. To wa — no ya mi yo ri su ku — wa re  
 3. U mi — no u chi to no he da — te na

ru Mi no sa chi na ni — ni ta to — u be  
 shi Mi no sa chi na ni — ni ku re — bu be  
 ku Mi o ya no to ku — no to o — to sa

ki Hi ta su ra mi chi — o ki — ki — hi ra  
 ki Ro ku ji no mi na — o to — na — e tsu —  
 o Wa ga ha ra ka ra — ni tsu — ta — e tsu —

ki Ma ko to no mi mu ne i ta da ka n.  
 tsu Yo no na ri wa i ni i so shi ma n.  
 tsu Mi ku ni no ta bi o to mo ni se n.

### Shinshu Shuka

1. I express deep reverence to the Dharma.  
 To what shall I liken my happiness!  
 By listening earnestly, I opened the Way  
 and received True Compassion.
2. I have been saved from the Eternal Darkness.  
 To what can I compare my happiness!  
 Reciting the nembutsu,  
 I'll exert myself diligently in my daily work.
3. Without discrimination,  
 I'll share with everyone  
 Amida's precious gift  
 And travel together to the Pure Land.



## Ondokusan I

Shinran Shonin

Yasuo Sawa  
Arr. Kiyomi Fujii

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written on a single treble clef staff in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The lyrics are "Nyo ra i da i hi no o n do ku wa". The piano accompaniment is written on a grand staff (treble and bass clefs). The melody features a series of eighth and quarter notes, with a fermata over the final note of the phrase. A 'v' marking is placed above the final note of the vocal line.

Nyo ra i da i hi no o n do ku wa

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line lyrics are "Mi o ko ni shi te mo ho zu be shi". The piano accompaniment continues with similar rhythmic patterns and harmonic support. A 'v' marking is placed above the final note of the vocal line.

Mi o ko ni shi te mo ho zu be shi

The third system of the musical score concludes the vocal line and piano accompaniment. The vocal line lyrics are "Shi shu chi shi ki no o n do ku mo". The piano accompaniment provides a steady harmonic foundation. A 'v' marking is placed above the final note of the vocal line.

Shi shu chi shi ki no o n do ku mo

Ho ne o ku da ki te mo sha su be shi.

**Ondokusan I**  
(In Gratitude)

The debt of gratitude  
 I owe to Amida's great Compassion,  
 I will proclaim until  
 my life disintegrates into dust.  
 The debt of gratitude  
 I owe to my Dharma teachers,  
 I will express until  
 my bodily form is finally shattered.

## Ondokusan II

Shinran Shonin

Osamu Shimizu

**Moderato**

*f* *p*

*mp*

Nyo ra i da i hi no o n do ku wa

*mf*

ho zu be shi

Mi o ko ni shi te mo ho zu be shi

*mf*

*p cresc.* *f*

Shi shu chi shi ki no o n do ku mo

*p cresc.* *f*

*f* *p*

Ho ne o ku da ki te mo sha su be shi.

*f* *p*

### Ondokusan II (In Gratitude)

The debt of gratitude  
 I owe to Amida's great Compassion,  
 I will proclaim until  
 my life disintegrates into dust.  
 The debt of gratitude  
 I owe to my Dharma teachers,  
 I will express until  
 my bodily form is finally shattered.

## Shiguzeigan

(Transposed)

Kiyoshi Komatsu

Buddhist Text

mf

Two staves of piano introduction in E-flat major, 4/4 time. The music consists of chords and simple melodic lines.

mp

Shu jo mu hen sei ga n do

V

mp

Vocal line and piano accompaniment for the first phrase. The piano part features chords and a simple melodic line. A fermata is placed over the final note of the vocal line.

mf

Bon no mu shu sei ga n da n

V

mf

Vocal line and piano accompaniment for the second phrase. The piano part features chords and a simple melodic line. A fermata is placed over the final note of the vocal line.

f

Piano accompaniment for the final phrase, consisting of chords and a simple melodic line.

*mp*  
Ho mon mu — ji n sei ga n — ga ku

*mp*

*mf*  
Bu tsu do mu jo sei ga n jo

*mf*

*f*

*f*

*ff*

**Shiguzeigan**  
(Bodhisattva's Vows)

Sentient beings are numberless, I vow to save them.  
 Desires are endless, I vow to end them.  
 The Gate of Dharma is boundless, I vow to master it.  
 The Buddha Way is supreme, I vow to attain it.

trans. by Rev. Hozan Hardiman

# Nori no Miyama

(Transposed)

Seiran Ouchi

Gagaku Etenraku  
Arr. Kiyomi Fujii

*mp*

1. No ri no mi ya ma no sa ku ra ba na  
2. No ri no mi ya ma no ho to to gi su

*mp*

*mf*

Mu ka shi no ma ma ni ni o u na ri  
Mu ka shi no ma ma ni na no ru na ri

*mp*

Mi chi no shi o ri no a to to me te  
U ki yo wa yu me zo mi ji ka yo to

*mp*

*f* *f* *p*

Sa to ri no ta ka ne no ha ru o mi yo  
O do ro ki sa ma su ko e o ki ke

**Nori no Miyama**  
(Dharma Mountain)

1. Cherry blossoms on the Dharma Mountain  
spread their fragrance as of old.  
Cease marking traces on the Noble Path,  
and perceive the springtime splendor  
of Bodhi we assumed was beyond our reach.
2. Nightingales on the Dharma Mountain  
sing the praises of the Name as of old.  
Listen to their voices warning us  
that this life is but a dream  
And the night is very short.



## Seiya

Takeko Kujo

Shimpei Nakayama

1. Ho shi no yo zo ra no u tsu ku shi sa  
2. Ga n ji su ga wa no ma sa go yo ri

Ta re ka wa shi ru ya a me no na zo  
A ma ta o wa su ru ho to ke ta chi

Mu su no hi to mi ka ga ya ke ba  
Yo ru hi ru tsu ne ni ma mo ra su to

Ka n gi ni na go mu wa ga ko ko ro  
Ki ku ni na go me ru wa ga ko ko ro

**Seiya**  
(Peaceful Night)

1. How beautiful the starry sky!  
Who could know the mystery of the heavens?  
When these countless eyes shine brilliantly,  
my heart is filled with joy!
2. More numerous than the sands of the Ganges  
are the Buddhas.  
When I hear that they watch over us night and day,  
my heart is filled with peace.

# Chikai no Uta

(Transposed)

Sadao Ito

Buddhist Text

1. Wa re yo ni ko e shi ga n o ta  
2. Wa re ha te shi na ki su e ka ke

te Ta gu i na ki mi chi sa  
te O o ki me gu mi no nu

to ra na n Ko no ne ga  
shi to na ri Ma zu shi ki

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The lyrics are: i mu mo re shi o shi mi su ta ku za wa re zu ba Chi Chi. The middle and bottom staves are piano accompaniment in treble and bass clefs, respectively, with the same key signature and time signature. The piano part features chords and moving lines that support the vocal melody.

The second system of the musical score also consists of three staves. The top staff is a vocal line in treble clef with the same key signature and time signature. The lyrics are: ka ka i te sa to ri e za ra ma shi ka i te sa to ri e za ra ma shi. The middle and bottom staves are piano accompaniment in treble and bass clefs, respectively, with the same key signature and time signature. The piano part continues with chords and moving lines that support the vocal melody.

**Chikai no Uta**  
(Bodhisattva's Vows)

1. I will make a vow that extends throughout the universe,  
and become enlightened to the Dharma.  
If I fail to fulfill my vow,  
I will not become a Buddha.
2. Looking to the endless future,  
I vow to become a Master of Compassion.  
If I cannot save the suffering multitudes,  
I will not become a Buddha.

## Iroha Uta

Yasuo Sawa

*mp*

I ro wa ni o e do chi ri nu ru wo

*mp*

Wa ga yo ta re zo tsu ne na ra

*p*

*p*

*f*

n U i no o ku ya ma

kyo ko e te A sa ki

yu me mi ji e i mo se zu

### Iroha Uta

Fragrant are the flowers,  
 but soon they will fall and scatter.  
 Who in our world remains forever unchanged?  
 Today, when we've crossed over this mountain of miseries,  
 We'll be free of evanescent dreams and delusions.

## Asa no Uta

Daigu Sugisaki

(Transposed)

Yasuo Suehiro

1. A sa na a sa na ni mi o shi e a o gi  
 2. A sa na a sa na ni mi a to o shi ta i  
 3. A sa na a sa na ni mi sa to ri ta ta e  
 4. Me gu mi a fu ru ru to to ki hi to hi

Ki yo ki tsu to me ni i so shi mu wa re ra.  
 Ki yo ki o mo i o ka ta ro u wa re ra.  
 Ki yo ki ko ko ro o ya shi no u wa re ra.  
 Kyo mo sa sa ge n wa re ra no i no chi.

### Asa no Uta (Morning Song)

1. Every morning we turn to the Dharma  
and work diligently in our daily tasks.
2. Every morning we reach out to Amida  
and share thoughts purified by his Compassion.
3. Every morning, we praise Amida's enlightenment  
and try to purify our own hearts.
4. Each precious day overflows with his Compassion.  
We dedicate our lives to this day as well.

# Yube no Uta

Senshu Watanabe

Seishin Fujii

The first part of the score is in 4/4 time with a key signature of two sharps (D major). It features a vocal line and a piano accompaniment. The vocal line starts with a *mf* dynamic and includes a *v* (vibrato) mark. The piano accompaniment also starts with *mf* and includes a *mp* dynamic. The lyrics are as follows:

1. Shi zu ka ni ku re — yu ku ko no yu — be  
 2. Yo — no — na ya — mi o tsu — tsu mi te  
 3. Ki — ke yo me za — me yo ha ra ka ra yo  
 4. Kyo — no ka n sha to ko — fu ku no

**Refrain**

The refrain is in 4/4 time with a key signature of two sharps. It features a vocal line and a piano accompaniment. The vocal line starts with a *p* dynamic and includes a *pp* and *f* dynamic. The piano accompaniment also starts with *p* and includes a *pp* and *f* dynamic. The lyrics are as follows:

Ka ne ga na ru ka ne ga na ru  
 Ka ne ga na ru ka ne ga na ru

## Yube no Uta (Evening Song)

1. Peacefully the night is falling on this waning day.  
The temple bell tolls . . . the temple bell tolls.
2. Gently embracing us in our worldly pain,  
the temple bell tolls . . . the temple bell tolls.
3. Everyone, listen to the truth and awaken!  
The temple bell tolls . . . the temple bell tolls.
4. Thanking the happiness of this day,  
the temple bell tolls . . . the temple bell tolls.



# Sambo no On

Tokusui Kotani

(Transposed)

Yasuo Sawa

Arr. Kiyomi Fujii

1. Ma yo i no u mi ni shi zu mu mi mo  
2. No ri no mi ya ma ni wa ke i ri te

O shi e no fu ne ni no ri no shi no  
Sa to ri no tsu ki o mi ru to ki wa

Mi chi bi ku ma ma ni ko gi yu ke ba  
Ko ko ro ni ka ka ru ku mo mo na shi

Sa to ri no ki shi ni i ta ri na n  
 Ko re sa n bo no me gu mi na ri

**Sambo no On**  
 (Three Treasures)

1. Though we flounder on the Sea of Ignorance,  
 by following the Buddha's guidance  
 As we sail on the Ship of the Dharma,  
 we will surely reach the Shore of Enlightenment.
2. As we enter further into the Dharma Mountain  
 and behold the pure moon of Bodhi,  
 our clouded hearts become clear and free.  
 This is truly a gift of the Three Treasures.

## Byakudo

(Transposed)

Tokusui Kodani

Yasuo Sawa

1. Chi o ya ku ho no o mo yu ru to mo Mi  
 2. I ba ra no mi chi ni yu ki na ya mi Ma  
 3. Ki wa na ki ji hi no ma shi ma se ba Yo

zu wa so ra u chi sa ka ma ku mo Su  
 yo i mo da yu ru ya mi no yo ni Mi  
 no na mi ka ze no a ra ki o mo Chi

ku i no mi ko e hi to su ji ni Su  
 hi ka ri a fu ru ho n ga n no Chi  
 ka i no fu ne ni ya su ra ke ku Hi

su mu Ho to ke no o shi e ka na.  
ka i to to ki su ku i ka na.  
ro ki ko ko ro zo u re shi ke re.

**Byakudo**  
(White Path)

1. Though the fires scorch the Earth,  
and the waters pour down from the skies,  
The Dharma teaches that  
we are moved straight ahead by Amida's call.
2. Though we suffer as we walk the thorny path  
in the World of Darkness filled with delusions,  
We are saved by the Primal Vow,  
overflowing with Amida's Light.
3. Supported by the Boundless Compassion,  
we can face the world's violent strife;  
We can sail peacefully on the Ship of Amida's Vow  
and find happiness in his expansive heart.

## Gassho no Uta

(Transposed)

Takeko Kujo

Seijin Nomura  
Arr. Kiyomi Fujii

*mp*

1. No yu ki ya— ma yu— ki yu ki ku re te — Ta  
2. Ku o n no chi ka— i mi chi bi— ki no — Hi

*mp*

*mf*

do ki mo— shi ra zu sa ma yo e ru — A wa re ta bi  
ka ri no ma e — ni me za me ru wa — Me gu mi ni su

*mf*

bi — to i zu ku ma de — Sa ma yo e ru o no ga ma  
su — mu mu ge no mi chi — Na ya mi no ka ge wa a

na ko mo te — Ka yo wa ki o no ga a yu — mi mo  
to — mo na ku — Ta da yo ro ko bi — no ko ko — ro yo

te — Ka na ta no ki shi ni i ta — ru be ki —  
ri — Wa ga gas — sho o sa sa — ge ma shi —

### Gassho no Uta (Song of Gassho)

1. Passing through fields and over mountains,  
the pitiful travellers wander aimlessly.  
How can they reach the Other Shore  
with eyes clouded and steps unsure?
2. By the guiding light and benevolence of the Eternal Vow,  
we awaken and go forward on the unobstructed Path.  
The shadow of life's misery disappears,  
and we offer gassho from a joyful heart.

## Shinransama

Tsuneharu Takita

Yuji Koseki

*mp*

*mp*

1. So yo ka ze wa ta ru a sa no ma do.  
 2. Ki ra me ku yo zo ra ho shi no ka ge,  
 3. Ko no yo no ta bi no a ke ku re ni,

*mp*

Ha ta ra ku te no hi ra a wa se tsu tsu.  
 A ra shi ni ki no hi ra e te mo ka ku re te mo,  
 Sa bi shi i no chi o na ge ku to ki,

Na mu A mi da bu tsu to na e re ba,  
 Na mu A mi da bu tsu to na e re ba,  
 Na mu A mi da bu tsu to na e re ba,

*mp*

Shi n ra n sa ma wa ni ko ya ka ni,  
 Shi n ra n sa ma wa to mo shi bi o,  
 Shi n ra n sa ma wa yo ri sot te,

Wa ta shi no to na ri ni i ras sha ru.  
 Wa ta shi no yu ku te ni ka za sa re ru.  
 Wa ta shi no te o to ri a yu ma re ru.

1981

### Shinransama

1. As the gentle morning breezes waft through the window,  
 and I press my hands together to recite Namu-Amida-butsu,  
 Shinran-sama, with a smile, is standing by my side.
2. Though the glittering starry skies may be clouded over in the storm,  
 when I recite Namu-Amida-butsu,  
 Shinran-sama will come to light my way.
3. Whenever I'm overcome with grief as I travel through this life,  
 I recite Namu-Amida-butsu;  
 Then, Shinran-sama draws near to hold my hand  
 and walks along with me.



# San Ge

(Transposed)

Tokusui Kotani

Kosaku Yamada

*p*

1. Ka ga ya ku o  
2. A me tsu chi o

*p* *mf* *p* *pp* *p*

*mf* *f*

(o) zo ra mi do ri no no ya ma Hi ka ri yu ta ka ni a  
(o) i shi a ra shi wa ki e te Ni o i ho no ka ni tsu

*p* *mf* *f*

*mf* *p*

sa hi wa no bo ru Ho to ke no mi su ga ta o  
ki ka ge shi ro shi Ho to ke no mi su ga ta o

*mf* *p*

3 3 3

ga mi ma tsu ri Ka o ri ta ka ki ha na o chi ra  
ga mi ma tsu ri I ro mo ki yo ki ha na o chi ra

shi te Ta ta e ma tsu ra n o mi me gu mi  
shi te Ta ta e ma tsu ra n o mi chi ka ra

### San Ge (The Blessing of Flowers)

1. Boundless glistening sky, verdant fields and mountains,  
Radiant in full measure, the sun rises,  
I bow to the Buddha, scattering sweet scented flowers,  
Give homage to the Great Compassion.
2. Storm that shrouds the earth has faded,  
Faintly fragrant, the moon is white,  
I bow to the Buddha, scattering flowers so pure,  
Give homage to the Great Power.

## Utsushiyo

(Transposed)

Ujo Noguchi

Kiyomi Fujii

*mf*



1. Yo — go — tsu ki se nu yo na re ba — ya —  
 2. A se ri te a yu ma ba ko ro bu be — shi —  
 3. Ho to ke no o shi ye o ma mo ri na — ba —

*mf*

*f*

Wa re ra wa ta bi ji no mi to o mo — ye —  
 Ya su ma ba i tsu shi ka hi mo ku re — te —  
 Ko ko ro no ka ga mi ni ji tsu ge tsu — no —

*f*

*mf*

Ta bi yu ku mi na re ba ko ko ro shi — te —  
 Mu myo — no ya mi ji ni fu mi ma yo — i —  
 Ku ma na ki hi ka ri mo ya do ri ki — te —

*mf*

*mp* *p*

A se ra zu ya su ma zu a yu ma na n  
 Ya ga te wa na ge ki no mo to to na ru  
 Mu myo no ya mi ji mo te ra su ra n

*mp* *p*

**Utsushiyo**  
(This Passing World)

1. In this life of endless kalpas  
 We are travellers on the road;  
 As travellers let us remember  
 To walk, not in haste, nor rest.
2. Walking in haste, may cause to stumble,  
 Dallying on the road, the sun will soon set,  
 Groping in the darkness of ignorance,  
 Will cause a life of lamenting.
3. When harkening to the Dharma,  
 The mirror of mind will reflect  
 The Unhindered Light of Amida,  
 And bring Light to the dark path.

## Yasashisa ni Deattara

Hiroko Kui

Akira Yuyama

**Gently**

*mp dolce* *cresc.* *mf*

*con pedale*

*mp*

1. Ya sa shi sa ni de at ta ra yo ro ko bi o wa ke  
 2. Sa bi shi sa o ka n ji ta ra da re ka ni ko e  
 3. Ku ru shi mi ni de at ta ra hi ta su ra ni ta e

*mp*

*mf*

te a ge yo o Shi a wa se to  
 o ka ke yo o Fu re a i o  
 te i ko o A wa su te no

o mot— ta ra ho ho e mi o ka wa shi te i ko  
 ta i se tsu ni ka ta ri a u to mo o tsu ku ro  
 nu ku mo ri ni ho no bo no to ya su ra gu ko ko

o u mi o fu ku  
 o ha na no wa o  
 ro ka gi ri na i

ka ze no yo o ni sa wa ya ka na  
 tsu na gu yo o ni to ri do ri no  
 hi ka ri no na ka ni i ka sa re te

o mo i so e te  
o mo i tsu na i de  
i ki te yu ku hi

*f*

*cresc.*

*f*

(1., 2.)

3.

*f*

bi

(1., 2.)

3.

*mf*

*f*

*mf*

*mp*

**Yasashisa ni Deattara**  
(When I Encounter Gentleness)

1. When I encounter gentleness, I shall share this happiness.  
When I feel myself fortunate, I shall exchange smiles  
With thoughts that soothe like breezes that caress the sea.
2. When I feel loneliness, I shall talk to someone.  
Treasuring this contact, I shall forge a friendship.  
Like linking flowers to form a ring, I shall also link all our thoughts together.
3. When I encounter pain, I shall try earnestly to endure it.  
As my hands grow warm in gassho, my heart, too, becomes warm  
and tranquil,  
And I can live on day by day in the limitless Light [of Amida].

## Arigato

Toshiko Takada

Yoshinao Nakata

*p* *mf*

*mp*

1. Mi ho to ke no me gu  
2. (Mi ho) to ke no e mi

*mp*

mi o u ke te ko ko ro ni mi chi ru a ri ga to  
ni te ra sa re ko ko ro ni mi chi ru a ri ga to



*mf*  
 a ri ga to ha na yo ha na yo kyo no hi o a ka  
 a ri ga to to mo yo to mo yo kyo no hi o to mo

*mf*  
 ru ku sa i te a ri ga to ko to ri yo  
 ni su go shi te a ri ga to hi ka ri yo

*f* *ff*  
 ge n ki na u ta o ki ka se te ku re te a ri ga to  
 wa ta shi no mi chi o te ra shi te ku re te a ri ga to

*f* *ff*

*p* a ri ga to — *mp* hi bi no ku ra shi ni a ri ga to — *V* no  
 a ri ga to — hi bi no fu re a i a ri ga to — no

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef and features a melody with a dynamic range from *p* (piano) to *mp* (mezzo-piano). The piano accompaniment is written in a grand staff (treble and bass clefs) and includes a dynamic marking of *p* at the beginning and *mp* later on. A fermata is placed over the final note of the vocal line.

*f* ko to ba so — e te *mp* 2. Mi ho  
 ko to ba sa sa ge te

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line starts with a dynamic marking of *f* (forte) and then moves to *mp*. It includes two first endings (marked '1.') and a second ending (marked '2.'). The piano accompaniment also features dynamic markings of *f* and *mp*. The system concludes with a fermata over the final note of the vocal line.

### Arigato (Thank You)

- 1.. Receiving Buddha's benevolence, my heart overflows with gratitude!  
 Flowers! Flowers! Thank you for blooming so brightly today!  
 Thank you, little birds, thank you for letting me hear your spirited songs!  
 I, too, will express words of gratitude for my daily life.
2. My heart, glowing with Buddha's compassion, overflows with gratitude.  
 My friends! My friends! Thank you for spending this day with me!  
 Grateful for the Light that brightens my way,  
 I offer words of thanks for each day's friendly contacts.

# Raisan-ka

(Transposed)

Seishin Fujii

1. I zu ku ni mo hi— ka ri i ta ra nu  
 2. Mi ho to ke no chi ka i no hi— bi ki  
 3. Ya su ka ri shi kyo— no hi to hi o  
 4. O u to ri no ku— mo wa ku ru go to  
 5. A wa re wa re sho— jo— se— se no

ku ta yo Mi a      ma ka ro ho ku      zo ke ko to o      na re bi ke shi ra      ki ba te no zu      No O Mi Ji      yo o ge      ri ba ya no n      no nu no ri no

chi ka i no hi yo ni ro na ki ka me ri gu mi wa  
 ku ma e ma wa ni nu ka zu na ka ke tsu re do ru  
 hi ma e me e ni o na ke ni o na a ru

Myoryo Shonin      Yoshiko Otani  
 Kazuko Otani      Takeko Kujō  
 Kimuko Otani

(For translation, see next page.)

D.S.

D.S.

**Raisan-ka**  
(Praise of Amida)

1. The Light shines limitlessly in every corner of the world.  
How extensive the benevolence of Amida's Vow!
2. Since Amida's Vow resounds so loudly,  
nowhere on Earth will it not reach!
3. Rejoicing in this peaceful day,  
I bow before the Buddha in gratitude.
4. Like the [enormous] clouds that spread over Otori,  
I, too, must widely spread the Buddha's teaching.
5. Without awakening to the evil caused in our recurring births,  
how can we appreciate Amida's great Compassion?



*Special Services*

## Mihotoke ni Idakarete

Nichiyō Gakko Dojin

(Transposed)

Seijin Nomura  
Arr. Kiyomi Fujii

*mp*



1. Mi ho to ke ni i da ka re te  
2. Mi ho to ke ni i da ka re te  
3. Mi ho to ke ni i da ka re te  
4. Mi ho to ke ni i da ka re te

*mp*



Ki mi yu ki nu ni shi no ki shi  
Ki mi yu ki nu ji hi no ku ni  
Ki mi yu ki nu ha na no sa to  
Ki mi yu ki nu ta ma no i e

*mf*



Na tsu ka shi ki o mo ka ge mo  
Mi su ku i o mi ni ka ke te  
Tsu ki se za ru ta no shi mi ni  
U tsu ku shi ki Mi ho to ke to



Ki e ha — te shi — ka na shi sa yo —  
 Shi me shi — ma su — ka shi ko sa yo —  
 E mi ta — mo o — u re shi sa yo —  
 Na ri ma. shi shi to — to sa yo —

**Mihotoke ni Idakarete**  
(Embraced by the Buddha)

1. Embraced by the Buddha, you've gone to the Western Shore.  
How sad that only fond remembrances [of you] remain.
2. Embraced by the Buddha, you've gone to the Land of Compassion.  
How reassuring that you've shown us the way.
3. Embraced by the Buddha, you've gone to the Land of Happiness.  
How gratifying that you're rejoicing in its unending pleasures.
4. Embraced by the Buddha, you've gone to the Treasure Palace.  
How precious that you've become a shining Buddha.



## Nadame

(Transposed)

Arr. C. Iwanaga

Seiten

1. U ki yo no ye ni shi ka gi ri ki te  
 2. Na ge ki ka na shi mu yo ni wa ka re  
 3. Te a shi no u go ki ta e nu re do  
 4. Ni ku no ma na ko wa to zu ru to mo

Wa ka re te yu ki shi no ri no to mo  
 Ta no shi ki ku ni ni a re ma shi te  
 Ko no mi wo su te te ka gi ri na ki  
 Ta e na ru no ri no ma na ko mo te

Ho to ke no mi ma ye ni sa chi a ra n  
 Ku shi ki Ho to ke to na ri nu ra n  
 Chi ka ra a ru mi to na ri nu ra n  
 Wa re ra ga ma do i wo mi ru a ra n

Na mi da no— u chi ni na da me a— ri.  
 Na ge ki no— u chi ni na da me a— ri.  
 Na mi da no— u chi ni na da me a— ri.  
 Na ge ki no u chi ni na da me a— ri.

**Nadame**  
 (Consolation)

1. The worldly ties have come to an end, but  
 our departed friend in the Dharma  
 will find happiness in Amida's presence.  
 In our sadness, there is consolation.
2. Parting from this sad, grieving world,  
 our friend is born into a happy world  
 to become a wondrous Buddha.  
 In our grief, there is consolation.
3. Though the arms and legs no longer move,  
 our friend has shed the human form  
 to assume Unlimited Power.  
 In our sadness, there is consolation.
4. Though the bodily eyes are closed,  
 our friend is watching our gathering  
 With the superb eyes of the Dharma.  
 In our grief, there is consolation.

## Hoonko no Uta

Nichiyō Gakko Dojin

(Transposed)

Seijin Nomura  
Arr. Kiyomi Fujii

*mf*

1. Wa ka no u ra wa no ka ta o na mi no  
 2. Hi to ri i te shi mo yo ro ko bi na ba  
 3. Na go ri no mi ko to sa ya ka ni shi te  
 4. Mo shi so re chi shi ki no o shi e na ku ba  
 5. Yo ro ko bi ta ka ku mu ne ni a fu re

*mf*

Yo se ka ke yo se ka ke ka e ru go to ku  
 Fu ta ri to o mo e fu ta ri ni shi te  
 Mi na yo bu ko e o shi ta i ki ma shi  
 To wa no ya mi ji ni ma yo i nu ra n  
 U re shi sa fu ka ku ki mo ni me i zu

*f*

Wa re yo ni shi ge ku ka yo i ki ta ri  
 Yo ro ko bu o ri wa mi ta ri na ru zo  
 No ri no tsu do i no mi za go to ni wa  
 Mi ko ko ro ko me shi ki mi ni yo ri te  
 Mi wa ko ni ho ne wa ku da ki te shi mo

*ff*

Mi ho to ke no ji hi tsu ta e na ma shi  
 So no hi to ri ko so Shi n ra n na re  
 Mi ka ge o u tsu shi no zo mi ta mo u  
 I ma shi Ho to ke no ji hi ni a i nu  
 Mu ku i ga ta na ki ki mi ga mi to ku

*ff*

**Hoonko no Uta**  
 (Hoonko, Shinran Shonin's Memorial)

1. Like the high waves that constantly  
 flow back and forth in the Bay of Waka,  
 I, too, will go back and forth to this world  
 to spread the compassion of Amida.
2. When you are alone and find happiness,  
 think that there are two,  
 And when two of you find happiness,  
 think that there are three;  
 that other is, indeed, Shinran.
3. When the parting words become clear,  
 turn to the voice calling Amida's Name.  
 At every gathering of the sangha,  
 look up to Shinran in deep reverence.
4. If we had not received the Dharma from our Teacher,  
 we would be lost forever on the Path of Darkness;  
 But through his sincere and thoughtful efforts,  
 we are now able to encounter Amida's compassion.
5. True happiness overflows in our hearts  
 and real joy settles deeply within us;  
 Though our bodies may be shattered and turn to dust,  
 We cannot ever repay Amida's great gift.

**Higan II**

Tokusui Kotani

(Transposed)

Yasuo Sawa

Arr. Kiyomi Fujii

1. Ki re i na o hi sa ma ni shi ni i ru  
 2. Hi ga n no chu ni chi o hi sa ma wa  
 3. Mi n na de na ka yo ku mi na to na e

Ka ga ya ku ku mo no a chi ra ni wa  
 Cho do ma ni shi no o jo do ni  
 Ki re i na jo do ni ma i ri ma sho

A mi da nyo ra i no o jo do ga  
 O ha i ri na sa re ru o ha na shi o  
 Kyo no i ri hi no u tsu ku shi sa

A ru to yu ko to ki ki ma shi ta  
 Kyo wa o te ra de ki ki ma shi ta  
 Ho n ni jo do no ku mo no yo

### Higan II

1. The beautiful sun sets in the West.  
 I heard that Amida's Pure Land lies  
 beyond the shining clouds.
2. At the temple today, I heard that  
 during the mid-week of Higan,  
 the sun enters directly west in Pure Land.
3. Reciting the Nembutsu,  
 let us go to the beautiful Pure Land.  
 The setting sun is truly like  
 the shining clouds over Pure Land.

# Hanamatsuri no Uta

(Transposed)

Seijin Nomura

1. O ni wa wa sa ku ra no ha na no ma ku  
 2. Mi na sa n o i de yo a ta ta ka e ku  
 3. Sa da da ni de to ri ga yo ka za ra ka re de ru  
 4. Ha na de ko no yo ga ka za ra ka re de ru

Ku sa no shi to ne mo ya ha wa ra ka ni  
 No gu sa wo wa ta ru wo ha ru wa ze ga  
 Ha ru ru no wa ta ru ke wo u ha ru tai sa do ru  
 U re shi i ha ru wo tsu ka sa do ru

Kyo wa u re shi i ha na ma tsu ri  
 Na ka yo ku a so bu i ta shi ra wo  
 Is shi ni so rot bu te wa ta ta shi ra wo  
 O ka ta ga mo shi mo te a wa ru na na ra ba

Ho to ke no ma ye de wa ta shi ra wa  
 Ka wa yu ga ra re ru mi ho to ke no  
 I tsu mo i ta wa ri ku da sa re ru  
 Ko no yo ni hi to ri na tsu ka shi i

Sho ka u to o te a so bi ma sho.  
 Ko ko ro no yo o ni fu i te ku ru.  
 Ho to ke no ji hi wo ta ta e ma sho.  
 O ji hi no ta ka i A mi da sa ma.

**Hanamatsuri no Uta**  
 (Flower Festival, Buddha's Birth)

1. The garden is a curtain of cherry blossoms and  
 soft are the grasses that blanket it.  
 Today is happy Hanamatsuri!  
 Let us sing a song in front of the Buddha  
 and dance together with joy!
2. Come, everyone!  
 The warm spring breezes caress the wild grasses,  
 Just as the Buddha's compassion  
 comfort us who play together in harmony.
3. On a little branch, a bird sings in a lovely voice  
 the compassion of spring.  
 Let us together sing of Buddha's compassion,  
 which constantly cares for us.
4. If there is someone who can bring about a happy spring  
 that decorates the world with flowers,  
 That would, indeed, be the kind and  
 compassionate Amida Buddha.



## Hanamatsuri Koshinkyoku

Hakurei Akao

Tetsuji Naruse

1. Mu ka shi mo mu ka shi sa n ze n nen,  
 2. Rip— pa na ku ni ni — u ma re i de,  
 3. Ma— ru i se ka i no ma n na ka de,  
 4. Na n ne n tat te mo ka wa ra zu ni,

Ha na sa ki ni o u — ha ru yo — ka.  
 To mi mo ku ra i mo a ri na ga ra,  
 O shi e no mo n o u chi hi ra ki,  
 Sa i ta ma ma na ru no ri no ha na,

Hi bi ki — wa tat — ta hi to ko e wa,  
 Hi to ri — o shi ro o nu ke i de te,  
 Ka wa ke ru hi to ni — fu ri ma i ta,  
 Ki re i na hi to tsu o mu ne ni sa shi,

The image shows a musical score for a song. The top part is a vocal line in G major (one flat) on a treble clef staff. Below it are four lines of Japanese lyrics. The bottom part is a piano accompaniment consisting of two staves: a right-hand part on a treble clef staff and a left-hand part on a bass clef staff. The piano part features chords and moving lines in both hands.

Te n ni mo chi ni mo wa re hi to ri.  
 Mu to se ni a ma ru o n ku gyo.  
 Ka n ro no mi zu wa ka gi ri na shi.  
 Wa re ra mo ma ke zu ni ha ge mi ma sho.

### Hanamatsuri Koshinkyoku (Buddha's Birthday)

1. Long ago, three thousand years ago,  
 on the 8th in the flowery fragrance of springtime,  
 a single voice reverberated throughout:  
 "In the heavens and on Earth, I alone am Buddha!"
2. Though he was born  
 into wealth and high position,  
 he left his palace and remained secluded  
 in the mountains for 12 years.
3. At the center of this vast universe,  
 he succeeded in bursting open the Dharma Gate,  
 and distributed to all  
 the inexhaustible water of nectar.
4. No matter how many years have passed,  
 the flowers of the Dharma remain unchanged.  
 Placing a blossom on our breast,  
 let us strive with equal diligence!

## Shuso Gotanye

(Transposed)

Gyozo Suzuki

Seijin Nomura

*mf* *mp*

1. Ya mi ni ma yo wa re hi to no  
2. Ka re ha te ni shi a me tsu chi wa

*mf* *mp*

*mf* *p*

I ku ru mi chi wa hi ra ke ta ri. Mu ro no to  
I tsu ku shi mi ni u ru o e ri. Ka n ro no

*mf* *p*

*mf* *f* *mp*

mo shi ha ru ke ku mo, Ka ka ge n to te  
a me to ko shi e ni, So so ga n to te

*mf* *f* *mp*

*f* *ff* *mp*

a re ma shi nu. Ta ta e ma tsu re, kyo no hi  
a re ma shi nu. Ta ta e ma tsu re, kyo no hi

*ff* *mf*

o. I wa i ma tsu re, kyo no hi o.  
o. I wa i ma tsu re, kyo no hi o.

**Shuso Gotanye**  
(Shinran Shonin's Birthday)

1. For us who wander aimlessly in the Dark,  
he opened the Way of Life  
and endeavored to raise  
the distant light of Enlightenment.  
Praise this day! Celebrate this day!
2. He strove to see that  
the parched Earth will be moistened  
by the gentle Eternal Rain  
that would pour compassion on all.  
Praise this day! Celebrate this day!

## Bonye no Uta

(Transposed)

S. Shibutani

Kiyomi Fujii

1. I ye go to to mo su to ro no, Ho  
 2. Na ga re shi to ki wa ka e ra ne do, O

ka ge ni no ri no mi chi shi ta i, No  
 i ma su ko ke no shi ta fu ka ku, Ma

ko re ru yu ke ru mo ro to mo ni, A  
 go ko ro ka yo i to shi do shi ni, O

i o kyo no ma tsu ri ka na.  
 mo ka ge sa so ma tsu ri ka na.

**Bonye no Uta**  
(Song of Obon)

1. Lanterns aglow from house to house,  
 Lighting the path of Dharma;  
 Those who live and those now gone  
 All come together, this Festival Day.
2. Time that flows shall not return,  
 But deep within the ancient moss (of the cemetery),  
 Hearts beckon each other, every year,  
 And loved ones meet, this Festival Day.

## Obon no Uta

Takeko Kujo

(Transposed)

S. Fujii

Arr. by Yumi Hojo

1. To n bo ni no ot te ha ru ba ru to  
2. To n bo yo to n bo a ka to n bo

O jo o do ka ra no o kya ku sa ma  
Mu ka e bi ta i te ma chi ma sho o

I chi ne n bu ri no o kya ku sa ma.  
Cho chi n to mo shi te mu ka e ma sho.

## Obon no Uta

(Obon)

1. Riding on the dragonfly, guests are coming  
from far away Pure Land!  
It's the yearly visit of our guests.
2. Dragonfly, dragonfly, red dragonfly!  
Lighting the bonfires and paper lanterns,  
we'll all go out to meet our guests!

## Nehanye no Uta

Koji Haga

(Transposed)

Kosuke Komatsu

1. To o ku mi so ra ni ga ku no ne su mi te  
 2. Ta ka ki i ya shi ki ke ji me mo a ra de  
 3. Ko ko ro a wa se te Ho to ke no a to wo  
 4. No ri no to mo shi bi ka ga ya ki ma shi te

Sha ra no ha ya shi wa ha na sa ki mi te ri  
 To mo ni shi n nyo no hi ka ri wo a o gu  
 To mo ni ta do re to ma go ko ro ko me te  
 To wa ni mu myo no ya mi ji wo te ra su

Sha ra no ha ya shi wa ha na sa ki mi te ri  
 To mo ni shi n nyo no hi ka ri wo a o gu  
 To mo ni ta do re to ma go ko ro ko me te  
 To wa ni mu myo no ya mi ji wo te ra su



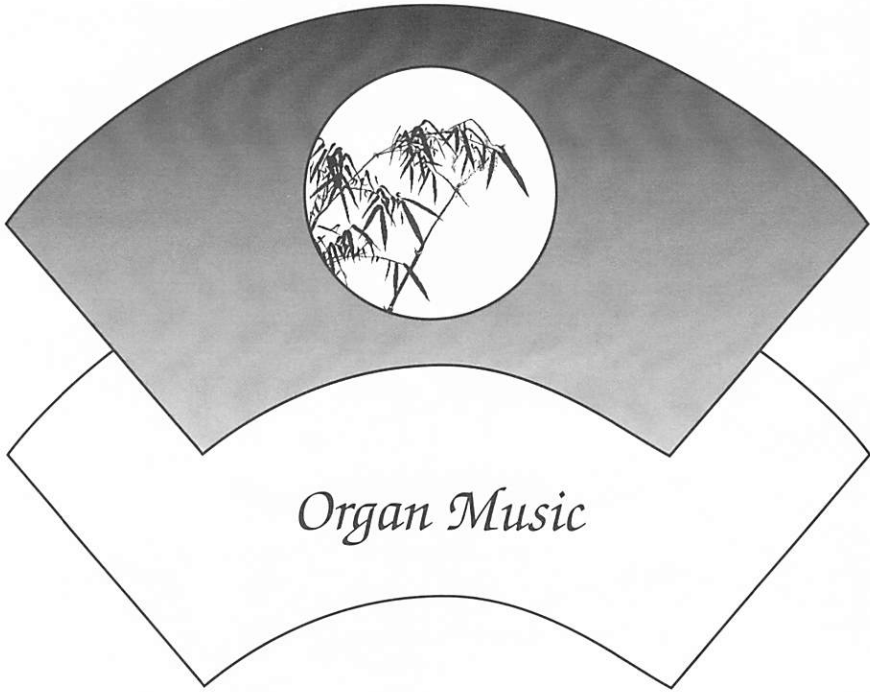
*p* *mf*

A wa re to — to ki o — mi su ga ta.  
 Ge ni mo to — to ki gu — se no mi wa za.  
 Ge ni mo to — to ki o — mi o shi e.  
 A wa re to — to ki o — mi hi ji ri.

*p* *mf*

**Nehanye no Uta**  
 (Nirvana Day, Buddha's Passing)

1. In the yonder sky, pure melodies flow,  
 In the Sala Grove, flowers are blooming,  
 Oh, benevolent, noble Form.
2. Beyond all discrimination,  
 Praise the light of Truth,  
 Oh, wondrous supreme Wisdom.
3. With single mind, together,  
 Follow in the footsteps of Buddha,  
 Oh, most revered, incomparable Dharma.
4. The Dharma lamp shines brightly,  
 Illuminating the dark path of ignorance.  
 Oh, wise and compassionate Buddha.



*Organ Music*

# Kie Sambō

Nagayo Motoori

Adagio assai

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#) and the time signature is 4/4. The music begins with a piano (*p*) dynamic. The upper staff features a melodic line with a triplet of eighth notes and a fermata. The lower staff is mostly silent, with a few notes appearing later in the system.

The second system continues the piece. The upper staff has a melodic line with a triplet of eighth notes and a fermata. The lower staff has a bass line with a triplet of eighth notes and a fermata. The dynamic is piano (*p*).

The third system shows the continuation of the melody and bass line. The upper staff has a melodic line with a fermata. The lower staff has a bass line with a fermata. The dynamic is piano (*p*), then *rit.* (ritardando), and finally *pp* (pianissimo).

The fourth system features a melodic line in the upper staff with a fermata. The lower staff has a bass line with a fermata. The dynamic is piano (*p*).

The fifth system concludes the piece. The upper staff has a melodic line with a fermata. The lower staff has a bass line with a fermata. The dynamic is piano (*p*), then *rit.* (ritardando).

*leggiero*

pp f mp

This system contains the first four measures of the piece. The tempo is marked *leggiero*. The first measure starts with a piano (*pp*) dynamic. The second measure has a crescendo hairpin leading to a forte (*f*) dynamic. The third measure has a decrescendo hairpin leading to a mezzo-piano (*mp*) dynamic. The fourth measure continues with the *mp* dynamic. The music is written in treble and bass clefs with a key signature of one sharp (F#).

p pp

This system contains the next four measures. The first measure is marked piano (*p*). The second measure has a decrescendo hairpin leading to a pianissimo (*pp*) dynamic. The third and fourth measures continue with the *pp* dynamic. The bass line features a steady eighth-note accompaniment.

*piu lento*

f mp p p rit. p

This system contains the next four measures. The tempo is marked *piu lento*. The first measure is marked forte (*f*). The second measure has a decrescendo hairpin leading to mezzo-piano (*mp*). The third measure has a decrescendo hairpin leading to piano (*p*). The fourth measure has a decrescendo hairpin leading to piano (*p*) with a *rit.* (ritardando) marking. The fifth measure continues with piano (*p*). The music is written in treble and bass clefs with a key signature of one sharp (F#).

mf f

This system contains the next four measures. The first measure is marked mezzo-forte (*mf*). The second measure has a decrescendo hairpin leading to forte (*f*). The third and fourth measures continue with the *f* dynamic. The music is written in treble and bass clefs with a key signature of one sharp (F#).

p rit. pp

This system contains the final four measures. The first measure is marked piano (*p*). The second measure has a decrescendo hairpin leading to piano (*p*) with a *rit.* (ritardando) marking. The third measure has a decrescendo hairpin leading to pianissimo (*pp*). The fourth measure continues with the *pp* dynamic. The music is written in treble and bass clefs with a key signature of one sharp (F#).

First system of the musical score. The right hand features a melodic line with a dynamic marking of *mf* (mezzo-forte) and a crescendo leading to *f* (forte). The left hand provides a harmonic accompaniment with a dynamic marking of *f*. The system concludes with a large slur encompassing the final measures.

Second system of the musical score. The right hand begins with a dynamic marking of *p* (piano) and a crescendo to *pp* (pianissimo). It then features a dynamic marking of *p* and a crescendo to *p*. The left hand has a dynamic marking of *p*. The system ends with a large slur.

Third system of the musical score. The right hand starts with a dynamic marking of *f*, followed by *p rit.* (piano, ritardando) and *pp*. A tempo change to *a tempo* is indicated above the staff. The right hand then has a dynamic marking of *pp* and a crescendo to *p*. A triplet of eighth notes is marked with a '3'. The left hand has a dynamic marking of *pp*. The system ends with a large slur.

Fourth system of the musical score. The right hand has a dynamic marking of *p* and a crescendo to *p*. A triplet of eighth notes is marked with a '3'. The left hand has a dynamic marking of *p*. The system ends with a large slur.

Fifth system of the musical score. The right hand starts with a dynamic marking of *mp* (mezzo-piano) and a crescendo to *p*. It then has a dynamic marking of *p* and a crescendo to *p*, followed by *p molto rit.* (piano, molto ritardando) and *pp*. The left hand has a dynamic marking of *p*. The system ends with a large slur.

# Prelude

Kosaku Yamada

Lento religiosamente

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The music begins with a *mf* dynamic. The upper staff features a melodic line with a slur over the first two measures, followed by a *sf* dynamic. The lower staff has a few notes in the first measure, then rests, and then a series of chords in the final measure. Dynamics include *sf*, *p*, and *sf*.

The second system continues the piece. The upper staff has a *p* dynamic, followed by a *molto* marking. The lower staff has a *f* dynamic. The system concludes with a *p* dynamic. Dynamics include *p*, *molto*, *f*, *sf*, and *p*.

The third system features a *f* dynamic in the upper staff. The lower staff has a *sf* dynamic. The system concludes with a *p* dynamic. Dynamics include *f*, *sf*, and *p*.

The fourth system begins with a *p* dynamic. The lower staff has a *f* dynamic. The system concludes with a *pp* dynamic. Dynamics include *p*, *f*, *m.d.*, and *pp*.

First system of musical notation. The treble staff begins with a whole rest. The bass staff contains a melodic line with a dynamic marking of *sfp*. The system concludes with a series of chords in the bass staff, each marked with a *f* dynamic and an accent (^).

Second system of musical notation. The treble staff features a melodic line with dynamics *ff*, *p*, and *mf*. The bass staff provides harmonic support with dynamics *mf* and *mf*. The system ends with a *mf* dynamic marking.

Third system of musical notation. The treble staff has a melodic line with dynamics *sf* and *p*. The bass staff has a melodic line with dynamics *sf m.s.* and *p*. The system concludes with a *p* dynamic marking.

Fourth system of musical notation. The treble staff includes the instruction *con tristezza* and dynamic markings *mf*, *p*, and *f*. It features a melodic line with accents (^) and triplets (3). The bass staff consists of a steady accompaniment of chords.

Fifth system of musical notation. The treble staff has a melodic line with dynamics *cresc.*, *molto*, and *ff*. The bass staff provides a harmonic accompaniment with chords. The system ends with a *ff* dynamic marking.

*p* *consolante* *mf* *pp*

*p* *pp* *rall.*

**Un poco piu mosso**

*p* *a tempo* *mf* *cresc.*

*molto* *ff* *sf* *p* *sfp* *sfp*

*p* *pp* *rall.* 1. 2.



Tempo I

*mf a tempo*  
*sf*  
*ritenuto poco a poco*  
*p*  
*p infrett*

*rall.*  
*fsf*  
*sfp*  
*p sf*

*sf pp*  
*pp*  
*ppp m.s.*



# Utsukushii Shozenso

(Little Prelude)

Kazuo Yamada

The first system of the score consists of two staves. The upper staff is in treble clef with a common time signature (C). It begins with a piano (*p*) dynamic marking. The lower staff is in bass clef with a common time signature (C). It starts with a *legato* marking. Both staves feature melodic lines with various note values and rests, connected by slurs.

The second system continues the piece with two staves. The upper staff is in treble clef with a common time signature (C). The lower staff is in bass clef with a common time signature (C). A *sempre legato* marking is present in the upper staff. The music continues with melodic and harmonic development.

The third system consists of two staves. The upper staff is in treble clef with a common time signature (C). The lower staff is in bass clef with a common time signature (C). A *mf* (mezzo-forte) dynamic marking is present in the upper staff. The music features a variety of note values and rests.

The fourth system consists of two staves. The upper staff is in treble clef with a common time signature (C). The lower staff is in bass clef with a common time signature (C). A *ritard.* (ritardando) marking is present in the upper staff. The system concludes with a *tranquillo* marking. The piece ends with a final cadence.

come prima, ma piu *p* e piu lento

First system of musical notation. It consists of two staves. The upper staff is in treble clef and contains a melodic line with a *pp* dynamic marking. The lower staff is in bass clef and contains a bass line with a *pp* dynamic marking. Both staves have a common time signature of 4/4. The music is characterized by long, sweeping phrases that span across the bar lines.

Second system of musical notation, continuing from the first system. It consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues with long, sweeping phrases across the bar lines, maintaining the *pp* dynamic.

Third system of musical notation. It consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music begins with a *Allargando* marking. The tempo is then marked *Lento*. The dynamic marking *ppp* is present. The music features long, sweeping phrases across the bar lines, with a *v* (accents) marking above the notes in the second measure of the upper staff.

# Wedding March

Honpa Hongwanji Mission of Hawaii

Toshiro Mayuzumi

The first system of musical notation for 'Wedding March' is in G major and common time. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff begins with a piano (*mp*) dynamic marking. The music features a series of chords in the bass and a melodic line in the treble, including eighth-note runs.

The second system of musical notation continues the piece. It features a mezzo-forte (*mf*) dynamic marking in the bass staff. The treble staff continues with melodic lines and chords, while the bass staff provides harmonic support with chords and some eighth-note patterns.

The third system of musical notation shows a mezzo-piano (*mp*) dynamic marking in the bass staff. The treble staff has a more active melodic line with eighth notes, while the bass staff continues with chords and some eighth-note accompaniment.

The fourth system of musical notation concludes the piece. The treble staff features a melodic line with eighth-note runs and chords, while the bass staff provides a steady accompaniment with chords and some eighth-note patterns.

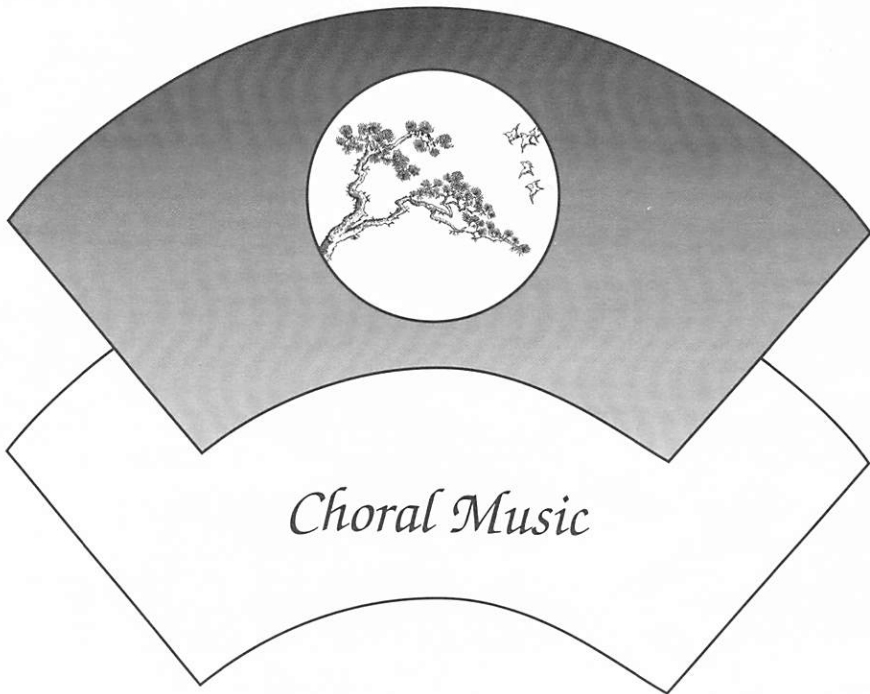
First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in G major (one sharp) and 4/4 time. It consists of four measures. The first measure has a treble clef with a half note G4 and a bass clef with a half note G2. The second measure has a treble clef with a half note A4 and a bass clef with a half note F2. The third measure has a treble clef with a half note B4 and a bass clef with a half note E2. The fourth measure has a treble clef with a half note C5 and a bass clef with a half note D2. There are some additional notes and rests in the upper register of the treble clef.

Second system of musical notation, continuing the piece. It consists of four measures. The first measure has a treble clef with a half note D5 and a bass clef with a half note C2. The second measure has a treble clef with a half note E5 and a bass clef with a half note B1. The third measure has a treble clef with a half note F5 and a bass clef with a half note A1. The fourth measure has a treble clef with a half note G5 and a bass clef with a half note G1. There are some additional notes and rests in the upper register of the treble clef.

Third system of musical notation, continuing the piece. It consists of four measures. The first measure has a treble clef with a half note A5 and a bass clef with a half note F1. The second measure has a treble clef with a half note B5 and a bass clef with a half note E1. The third measure has a treble clef with a half note C6 and a bass clef with a half note D1. The fourth measure has a treble clef with a half note D6 and a bass clef with a half note C1. There are some additional notes and rests in the upper register of the treble clef.

Fourth system of musical notation, concluding the piece. It consists of four measures. The first measure has a treble clef with a half note E6 and a bass clef with a half note B0. The second measure has a treble clef with a half note F6 and a bass clef with a half note A0. The third measure has a treble clef with a half note G6 and a bass clef with a half note G0. The fourth measure has a treble clef with a half note A6 and a bass clef with a half note F0. There are some additional notes and rests in the upper register of the treble clef. The system ends with a double bar line and a repeat sign.

June 1967



*Choral Music*

## White Ashes

Rennyō Shonin

Gobunshō

Lou Harrison

Chorus (men and women)

Life is frag-ile, life is fleet-ing, wheth-er we

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single treble clef staff with a 3/4 time signature. The piano accompaniment is written in two staves (treble and bass clefs) with a 3/4 time signature. The music features a mix of 3/4 and 4/4 time signatures. The lyrics are: "Life is frag-ile, life is fleet-ing, wheth-er we".

go be-fore oth-ers, or oth-ers go be-fore us, who is to

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line is written in a single treble clef staff with a 3/4 time signature. The piano accompaniment is written in two staves (treble and bass clefs) with a 3/4 time signature. The music features a mix of 3/4 and 4/4 time signatures. The lyrics are: "go be-fore oth-ers, or oth-ers go be-fore us, who is to".

know. In the morn-ing we may have ra-di-ant health

The third system of the musical score concludes the vocal line and piano accompaniment. The vocal line is written in a single treble clef staff with a 3/4 time signature. The piano accompaniment is written in two staves (treble and bass clefs) with a 3/4 time signature. The music features a mix of 3/4 and 4/4 time signatures. The lyrics are: "know. In the morn-ing we may have ra-di-ant health". A piano dynamic marking *(p)* is present in the piano accompaniment.

but in the eve - ning we may be white ash - es. When the

winds of im - per - ma - nence blow, our eyes are closed for - ev - er. Though

loved ones may la - ment, — it is to no a - vail, the bod - y



van-ish-es— leav-ing on-ly white ash-es. Noth-ing is more

The first system of the musical score features a vocal line and piano accompaniment. The vocal line is written in a single treble clef staff with a melisma over the first two measures. The piano accompaniment consists of a right-hand treble clef staff and a left-hand bass clef staff. The time signature changes from 4/4 to 2/4, then 3/4, and back to 4/4.

real than this truth of life. So turn to the teach-ing of

The second system continues the musical score. The vocal line begins with a new phrase. The piano accompaniment continues with a steady eighth-note pattern in both hands. The time signature changes from 4/4 to 3/4, then 2/4, 3/4, 2/4, and 3/4.

Bud-dha and a-wak-en to the ul-ti-mate source of life. By

The third system concludes the musical score. The vocal line ends with a final phrase. The piano accompaniment continues with the same eighth-note pattern. The time signature changes from 3/4 to 2/4, then 4/4, and back to 3/4.

vir - tue of true com - pas - sion, we un - der - stand the mean - ing of

death and ap - pre - ci - ate the un - ex - celled val - ue of life,

*Rit. al fine*

Liv - ing with Nem - bu - tsu in our hearts.

*Rit. al fine*

# Festival

(Transposed)

Chico Taira

Chico Taira  
Spec. arr. B. Bennett

**Introduction**

*con 8va* *con 8va* *f*

1. Fes - tive days,  
2. Fes - ti - val,

*p*

hap - py days. Now we are part of the fes - ti - val,  
Fes - ti - val oh how we love the fes - ti - val,

*p*

vil - lage out re - splend - ent - ly Gay lan - tern sway - ing with  
young and old with each his own Step - ping with joy a - long the

quaint mel-o - dy.  
path - way of — stone

Tem - ple bell ring - ing in  
Song in their hearts for the

tri - um - phant might  
boun - ti - ful days

1. Sound-ing the mes - sage of joy - ous de - light.

2. Hop - ing each will bring — hap - pi - er days.

## Nembutsu II

Jim Araki

(Alto)

Namu a mi da bu tsu na mu a mi da bu tsu na mu a mi da bu tsu

(Tenor)

*pp cresc.*

(+ Soprano)

Na mu a mi da bu tsu Na mu a mi da a Na mu a

(+ Bass)

Na mu a mi da mi da bu tsu Na mu a mi da Na mu a mi da bu tsu

*ff* *p*

*pp*

A A A

Na mu a mi da bu tsu Na mu a mi da bu tsu Na mu a mi da bu tsu

A ————— A ————— A —————

Na mu a mi da bu tsu Na mu a mi da bu tsu Na mu a mi da bu tsu

The first system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat). It features a melodic line with long, sweeping phrases, each marked with a fermata and the letter 'A'. The lower staff is in bass clef and provides a harmonic accompaniment with chords and moving lines. The lyrics 'Na mu a mi da bu tsu' are written below the staves, repeated three times.

A ————— A ————— *p* ————— *fff*

Na mu a mi da bu tsu Na mu a mi da bu tsu Na mu a mi da

The second system of the musical score continues the composition. It also consists of two staves. The upper staff has a melodic line with fermatas and the letter 'A' in the first two measures, followed by a section marked with a piano (*p*) dynamic and a fortissimo (*fff*) dynamic. The lower staff provides the accompaniment. The lyrics 'Na mu a mi da bu tsu' are repeated twice, followed by 'Na mu a mi da'.

南無阿彌陀佛

## Juseige

Buddhist Text

Nagayo Motoori

Baritone solo

Ga go n cho se ga n

Soprano

Alto

Tenor

Bass

ga gon cho se gan

His shi mu jo do shi ga n fu man zoku Sei fu

jo sho gaku Ga o mu ryo ko, Fu i dai se shu

Fu sai sho bin gu se fu jo sho gaku

## Baritone solo

ga shi jo Bu tsu do

Soprano

Alto

Tenor

Bass

*f* do

*p*

Ku kyo mi sho mon se fu jo sho gaku ri yoku

*p* Ku

*f*

jin sho nen jo e shu bon gyo shi gu mu jo do

*f*

*p*

I sho ten nin shi

*p*



*mp* *f*

Jin ri ki en dai ko Fu sho mu sai do sho jo san ku my o  
 Ko so jo man zoku i yo ro jip po ni chi ga tsu shu ju ki

*mp* *f*

*ff*

Ko sai shu ya ku nan Kai hi chi e gen me shi kon mo an  
 ten ko on fu gen I shu kai ho zo Ko se ku doku ho

*ff*

*rit.*

Hei soku sho aku do Tsu da tsu zen shu mon  
 jo o dai shu chu sep po shi shi ku

*rit.*

(Baritone Solo)  
 a tempo

*a tempo*

Ku yo is sai bu

*a tempo*

gu soku shu toku hon gan ne

shi jo man Toku i san gai o nyo butsu mu ge chi

*f* tsu datsu mi fu sho gan ga ku e riki To shi  
*f*

*rit.* *pp* Sai sho son *Slower* dai sen o kan do  
*mf*  
*rit.* *pp* Shi gan nya ko ka

ko ku sho ten nin To u chin myo ge na m.

\* Note: For translation, refer to pages 93-100.

## Hotoke sama wa

Minaye Moriyama

Ryutaro Hirota

Soprano  
Alto  
Tenor  
Bass

*mf*

1. Ho to ke sa ma wa do ko — ni do ko ni i  
2. Ho to ke sa ma wa do ko ni do ko ni i

*mf*

ras sha ru  
ras sha ru

*mf*

Bass

1. Ha ru wa ha na sa ku ye da no mo  
2. O ma yu ma shi ro na o ji i sa

*mf*

Alto

(n n) A ki wa  
(n n) O mu ne

Tenor *p*

to (n n) Na tsu wa mi zu be no ku sa no ka ge (n n)  
ma (n n) O me me ya sa shi i o ba a sa ma (n n)

## Soprano

so ra yu ku ku mo no u ye (la la) Fu yu wa ma do u tsu yu ki no na  
 yu ta ka na o to o sa ma (la la) O te te ki yo ra na o ka a sa

*mf* *mf*

ka, la la la la I tsu mo do ko ka de mi te  
 ma, la la la la Hi ru de mo yo ru de mo ma mot

*f* *v*

*f*

i te ku da sa ru I tsu mo na ni  
 (mot) te ku da sa ru I tsu mo a na

ka wo o shi ye te ku da sa ru Ho  
 ta wo sa sa ye te ku da sa ru Ho

The musical score is written in a key signature of one flat (B-flat) and a common time signature. It consists of two systems. The first system includes a vocal line with two staves (treble and bass clef) and a piano accompaniment line with two staves (treble and bass clef). The vocal line has two lines of lyrics: 'to ke sa ma wa' and 'A re a re a so ko ni i ras sha ru' on the first line, and 'to ke sa ma wa' and 'A na ta no o so ba ni i ras sha ru' on the second line. The piano accompaniment features a steady bass line and chords in the right hand. Dynamics include *f* (forte) and *mf* (mezzo-forte). The second system continues the piano accompaniment with a *mf* dynamic.

**Hotoke Sama Wa**  
(Where is the Buddha?)

1. O where, where is the Buddha?  
In the spring, at the base of flower laden branches,  
In the summer, under the grass by the pond,  
In the fall, aloft the cloud that floats by,  
In the winter, in the snowflakes, tapping on the window.  
Wherever, Buddha is watching over,  
Whenever, Buddha teaches the Dharma,  
There, there, Buddha is there.
  
2. O where, where is the Buddha?  
On the white brow of grandfather,  
In the kind eyes of grandmother,  
In the strong embrace of father,  
In the pure hands of mother,  
Day and night,  
Buddha protects us. Buddha holds us secure always.  
Buddha is right beside you.

## Mihotoke no Osugata

Hachiro Katayama

Takanao Nakata

Soprano  
Alto  
Tenor  
Bass

*pp*

1. Mi do ri no ka ze ni  
2. Sway-ing with the green leaves—

*pp*

*Ped* *simile*

A ya sa re te ma do be ni ne mu ru  
sway-ing with the breeze By the win-dow sweet-ly the

o sa na go no Ne ga o  
ba-by slum-bers On his



na ga ra no ho o e mi wa ma mo ri  
lit - tle face plays a peace - ful smile Up - on his

ku da sa ru mi ho to ke no O te ga  
ti - ny brows, do you think he felt, the touch, the

*mf*  
*mf >*  
*mf*  
Red

hi ta i ni fu re ta no ka  
touch of hand, of bound - less, bound - less Love?

*v*  
*mf*  
*p*

*ppp*

(ka)  
(Love?)

*molto*

*f non legato slightly faster*

Soprano  
Alto  
Tenor  
Bass

*f non legato* *mp*

A ka tsu ki ya mi ni o to ta te  
When the dawn breaks thru the night stir - ring in the

*f non legato slightly faster*

*p*

te \_\_\_\_\_ tsu gi tsu gi hi ra ku a ka shi ro  
light \_\_\_\_\_ Now here, now there, pink and white, one by one ap -

*p* *cresc.*

*p legato* *p*

no \_\_\_\_\_ Ha su no ha na no  
pear \_\_\_\_\_ Joy - ous - ly flow - er the

*p legato* *p*

*p legato* *p cresc.*

yo ro ko bi wa I ke no mi gi wa ni  
lo - tus with the dew Do you think be - side the pond

*f* *ff non legato* *f* *ff non legato*

*f* *ff non legato* *f*

mi ho to ke no o ta chi na sa ru wo  
smil - ing thru the sun stood so pro - tect - ing - ly the

*p* *pp* *p* *pp*

*p* *pp*

*p legato*

ho no mi ta ka  
won-drous won-drous Light?

*p legato* ka  
Light

*pp*

zo ki ba ya shi no ma hi ru do ki  
In the noon day sun in the for-est near

*pp*

Hi to no o to se nu shi zu ka sa  
 Hushed in the si - lent air a - mong the trees and

sa  
 and

ni  
 brush

*mf*

Ho ro ro ya ma ba to  
 There there, I can hear

*mf*

*mp*

shi ki na ku wa — ko no ma ga ku re ni mi ho to ke  
 moun-tain birds are sing-ing. Must be that in the leaves a-mong the bus-ting

*mp*

ko no ma  
 Must be that

*p*

*ff* *rit.* *a tempo*

no — A yu mu o su ga ta o ga n da ka  
 trees, They greet the stir-ring of the won-drous bound-less Light

*ff* *rit.* *a tempo*

*ff* *rit.* *a tempo*

*Red.*

*dim.* *p* *ppp*

(ka)  
(Light)

*dim.* *p* *ppp*

*dim.* *Red.*

*p* *pp*

*Red.*

English - Jane Imamura



## Sambutsu

Masaki Mafune

(Transposed)

Kosaku Yamada

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

1. Mi chi to se no to ki mu ka shi ni Yo  
 2. Na ra bi na ku fu ka ki na sa ke ni Mo  
 3. A me tsu chi ni wa gi ri a ri to mo Jo  
 4. U tsu so mi no wa re ra mo ro bi to Ma

ro zu yo no no chi no no chi ma de Ka ga ya ka  
 ro mo ro no na ya mi ka sa ne te A ki ra ke  
 (jo) ju no su ga ta no ma ma o Yu ru gi na  
 yo e ba zo ya mi ji ni ku ru ru Hi to su ji

su hi ka ri me gu mi shi Ho to ke wa ya Ho  
 ki ma ko to hi ra ki shi Ho to ke wa ya Ho  
 ki chi ka ra to sa to su Ho to ke wa ya Ho  
 ni mi no ri ni yo ra n Ho to ke wa ya Ho

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

to ke to to shi a na Ho to ke  
to ke ka shi ko shi a na Ho to ke  
to ke ha te na shi a na Ho to ke  
to ke ta no mo shi a na Ho to ke

### Sambutsu (In Praise of the Buddha)

1. From 3000 years past, to the immeasurable future,  
The Boundless Light shines from the Buddha.  
How noble, O Buddha.
2. With Incomparable Compassion,  
Buddha bears the sufferings of the multitude,  
With reverence, O Buddha.
3. Though this heaven and earth have limits,  
The eternal presence of Buddha gives unlimited strength,  
How boundless, O Buddha.
4. In this impermanent life, lost in darkness,  
We entrust ourselves to the Dharma with single heart,  
In gratitude, O Buddha.

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