

**DHARMA SCHOOL**

**SERVICE BOOK**

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**Tacoma Buddhist Temple**  
**Dharma School Service Book Committee**

**2008**

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Property of  
Southern Alameda County  
Buddhist Church  
(510) 471-2581

## **Our Pledge**

Breaking out of my shell  
I will share a warm smile and speak gentle words  
Just like the kind Buddha.

Not becoming lost in my greed, anger, and ignorance  
I shall think and act with an open-mind  
Just like the calm and peaceful Buddha

Not putting myself first  
I will share in the joy and sadness of others  
Just like the compassionate Buddha

Realizing the gift of life I have received  
I shall strive to live each day to its fullest  
Like the Buddha who tirelessly works to liberate all.

On November 23, 2018, His Eminence Monshu Kojun Ohtani  
delivered a dharma message at the Hongwanji's annual  
Perpetual Memorial and Autumn Service.

He summarized his thoughts in a four-verse piece titled

### **OUR PLEDGE.**

It is Gomonshu-sama's hope that these verses will be read and shared.

## **DEDICATION**

The Dharma School Service Book project was established  
in commemoration of the 90<sup>th</sup> Anniversary of the  
founding of the Tacoma Buddhist Temple  
2005

## **ACKNOWLEDGMENT**

Deepest appreciation to the Service Book Committee members  
for their untiring efforts in  
composing, translating, revising and programming the gatha.  
Chairperson: Michiko Yukawa  
Rev. Shinjun Fukuma, Rev. Kosho Yukawa  
Vickie Kim, Hisato Miki, Yaeko Nakano, Donna Sasaki and Ted Tamaki

## **ALSO**

Appreciation to the following for their permission  
to include their works:

BCA Dharma School Service Book

BCA Shin Buddhist Service Book

Sacramento Betsuin Service Book

Linda Castro, Donna Sasaki and Gordon Ah Tye

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## **Golden Chain**

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.

## **Kokun**

Watakushi tachiwa Mihotoke sama no kodomo de arimasu.  
We are all Buddha's children.

Watakushi tachiwa Mihotoke sama no oshie o mamorimasu.  
We will all follow the Buddha's teachings.

Watakushi tachiwa minna nakayoku itashimasu.  
We will all be friendly to everyone.

## **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 teaching.



## **Six Paramita**

GIVING: <i>dana</i>	I shall be helpful to others.
DISCIPLINE: <i>sila</i>	I shall follow the precepts of the Buddha.
PATIENCE: <i>ksanti</i>	I shall be patient and understanding.
ENDEAVOR: <i>virya</i>	I shall do my best in all things.
MEDITATION: <i>dhyana</i>	I shall reflect on the teachings of the Buddha.
WISDOM: <i>prajna</i>	I shall seek the light of wisdom.

## **The Daily Creed of Jodo Shinshu**

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.

## **Noble Eightfold Path**

Leader: The Buddha teaches us that we may become pure by following the teachings he laid down for us. Let us repeat them and remember them at all times.

Leader: First: Right View  
Sangha: I shall seek the truth.

Leader: Second: Right Thought  
Sangha: I shall have pure thoughts.

Leader: Third: Right Speech  
Sangha: I shall speak truthfully.

Leader: Fourth: Right Conduct  
Sangha: I shall act truthfully.

Leader: Fifth: Right Livelihood  
Sangha: I shall live honestly.

Leader: Sixth: Right Effort  
Sangha: I shall follow the teachings of the Buddha.

Leader: Seventh: Right Mindfulness  
Sangha: I shall think of the Buddha.

Leader: Eighth: Right Meditation  
Sangha: I shall recite the Nembutsu.

## **Promise**

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

## **Metta**

May all beings be happy.  
May they be joyous and live in safety,  
All living beings, whether weak or strong,  
in high or middle or low realms of existence,  
small or great, visible or invisible, near or far,  
born or to be born.  
May all beings be happy.

## **Sila**

I shall not harm living things.  
I shall not steal.  
I shall not do anything impure.  
I shall not lie.  
I shall not intake anything harmful.

## **Buddhist Observances**

*In living a life of Nembutsu, we receive every day with gratitude. With such awareness, there is no need to designate special days. However, the Buddhist tradition has developed special observances that focus our attention on historic events and important Buddhist practices that deepen our appreciation of our rich heritage.*

### **January 1 – New Year’s Day (Shusho-e)**

In the Buddhist tradition each moment is a new beginning. However, New Year’s Day is celebrated to renew our resolution to live with Nembutsu gratitude.

### **January 16 – Shinran Shonin Memorial Day (Hoonko)**

Hoonko is a service in memory of Shinran Shonin (May 21, 1173 – January 16, 1262), the founder of Jodo Shinshu.

### **February 15 – Nirvana Day (Nehan-e)**

On this day we observe the passing of Sakyamuni Buddha. Even with his death, he taught the impermanence of all existence.

### **March/September – Higan**

Higan, meaning Other Shore, is a service conducted in the spring and fall, on or about the equinox. During this time, the world seems in balance, the weather is temperate and the days and nights are of equal length. At such a time, we are encouraged to sense the constant change and oneness of all existence. In seeking harmony within ourselves, we practice the Six Paramita.

### **April 8 – Buddha’s Birthday (Hanamatsuri)**

This service is held to commemorate the birth of Prince Siddhartha

Gautama, who became the historical Sakyamuni Buddha. For this service, a flower shrine (Hanamido) is set up to symbolize Lumbini's Garden, the place of his birth. The Sangha pours sweet tea over the image of the infant Buddha depicting the sweet rain that fell rejoicing his birth.

### **May 21 – Shinran Shonin's Birthday (Gotan-e)**

Gotan-e is the day we observe the birthday of Shinran Shonin, the founder of Jodo Shinshu. He was born near Kyoto, Japan, on May 21, 1173.

### **July/August – Obon**

Obon, a Buddhist memorial day, is an occasion for rejoicing in the enlightenment assured by the Buddha. It is often referred to as a "Gathering of Joy." Obon dancing expresses joy and gratitude for the Dharma.

### **September 1 – BCA Founding Day**

September 1, 1899, marks the official establishment of Jodo Shinshu (Buddhist Churches of America) in the mainland United States.

### **October/November – Perpetual Memorial Service (Eitaikyo)**

Eitaikyo means the perpetual chanting of the sutra. This annual service is held in memory of temple members who have passed away.

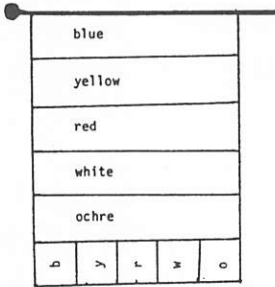
### **December 8 – Bodhi Day (Jodo-e)**

On this day, 566 B.C.E., Siddhartha Gautama attained enlightenment under the Bodhi Tree and became the Sakyamuni Buddha.

### **December 31 – New Year's Eve (Joya-e)**

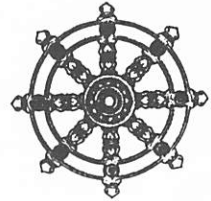
On New Year's Eve, we meditate on the countless kindnesses and compassion received throughout the year and to express our gratitude to Amida Buddha and to all sentient beings.

## Buddhist Etiquette and Symbols



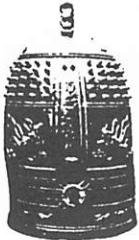
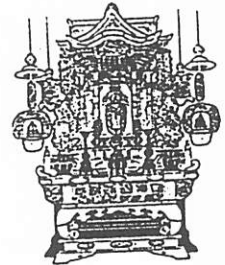
**Buddhist Flag** – The first five stripes of the flag are self colors of blue, yellow, red, white and ochre. The sixth color is a combination of the five. The flag symbolizes unity and harmony.

**Dharmacakra** – “The Wheel of Dharma” is the most widely used symbol of Buddhism. The wheel symbolizes the wholeness and the natural flow of Buddha-Dharma. The eight spokes represent the Noble Eightfold Path, one of the fundamental teachings of the Buddha.



**Gassho** – Gassho means “palms pressed together.” It is a beautiful gesture signifying the Oneness of all things. It also expresses a feeling of reverence and gratitude.

**Hondo** – The Hondo (main hall) consists of the Naijin (inner sanctuary) and the Gejin (seating area). The Hondo should be entered and exited quietly with due reverence by facing the Naijin and bowing in Gassho.



**Kansho** – The Kansho is a medium sized bell, two or three feet in length, which is hung near the Hondo. The ringing of the Kansho calls the sangha to service.

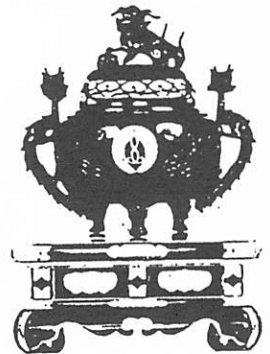
**Nembutsu** – Nembutsu is the recitation of the Buddha’s Name. In Jodo Shinshu, Nembutsu (Namoamidabutsu) is an expression of profound gratitude.



**O-Nenju** or **O-juzu** is a collection of beads strung together and worn over both hands in Gassho. The beads represent aspects of human selfishness and remind us to contemplate deeply the nature of our humanity.

**O-Saisen** or **O-Jozai** is an offering made to the Temple. It is considered a practice of Dana, selfless giving and receiving.

**O-shoko** – Originally the burning of incense was the symbol of purification. In Jodo Shinshu, Oshoko encourages us to receive the Dharma with pure hearts and minds. As the incense fragrantly burns away, we are reminded that we live in a world of impermanence.



**Service Book** – The service book contains some of the teachings of the Buddha and should be handled with respect.



**Wisteria Crest** – The wisteria crest is the official crest of Jodo Shinshu. The wisteria flowers bloom with their blossoms hanging low, symbolizing the humbleness of a Buddhist life.

## Readings

Quietly we put our hands together and in our hearts we give thanks to Amida Buddha.

Gentle are Buddha's children in school, at temple or at play. Gentle are Buddha's children in thoughts, words and deeds.

As we begin our service quietly, we still our thoughts so that we shall be able to hear the dharma. Let us learn his teachings so that we may live in peace.

May the wisdom of the All-Compassionate Buddha so shine within our hearts and minds that the mist of error and the foolish vanity of self be dispelled. So shall we understand the changing nature of existence and reach spiritual peace.

We surround all men and all forms of life with infinite love and compassion. Particularly do we send forth loving thoughts to those in suffering, to all those in doubt and ignorance, to all who are striving to attain truth, and to those whose feet are standing close to the great change men call death, we send forth oceans of wisdom and compassion.

If one walks looking far ahead and pays no attention to the ground beneath his eyes, he will stumble. If one gazes critically upon others and forgets to look into himself, he will bring tragedy upon himself.



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 friend for those who need a friend. 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.

As one candle lights another, the light of Buddha's Compassion will pass from one mind to another endlessly.

Our life is filled with warmth in sharing life with others. In personal life, it means to act by placing ourselves in the position of another, and in community life, it means to give service with joy and gratitude for the betterment of all. The practice of making others happy is based upon the clear understanding of life that is Oneness. In deep gratitude, let us realize this Oneness of all life, the heart of which is Compassion.

The faults of others are easy to see, but the faults of our own are difficult to recognize. If another sees our faults, we must realize that our faults must be very grave indeed; thus we must take steps to correct them. Because it is difficult for us to see many of our faults, we should listen to the advice of others.

As the sun shines upon the earth, awakening into growth the seeds that lie dormant in the soil, may the light of Wisdom shine within us and truly awaken us to our ignorance and by this insight stir us to strive for a life of deeper understanding and awareness.

*(Rennyō Shōnin)*

## JUSEIGE

\*Ga gon cho se gan  
His-shi mu jo do  
Shi gan fu man zoku  
Sei fu jo sho gaku  
Ga o mu ryo ko  
Fu i dai se shu  
Fu sai sho bin gu  
Sei fu jo sho gaku  
Ga shi jo butsu do  
Myo sho cho jip-po  
Ku kyo mi sho mon  
Sei fu jo sho gaku  
Ri yoku jin sho nen  
Jo e shu bon gyo  
Shi gu mu jo do  
I sho ten nin shi  
Jin riki en dai ko  
Fu sho mu sai do  
Sho jo san ku myo  
Ko sai shu yaku nan  
Kai hi chi e gen  
Mes-shi kon mo an  
Hei soku sho aku do  
Tsu datsu zen shu mon  
Ko so jo man zoku  
I yo ro jip-po  
Nichi gatsu shu ju ki  
Ten ko on pu gen

I shu kai ho zo  
Ko se ku doku ho  
Jo o dai shu chu  
Sep-po shi shi ku  
Ku yo is-sai butsu  
Gu soku shu toku hon  
Gan ne shitsu jo man  
Toku i san gai o  
Nyo butsu mu ge chi  
Tsu datsu mi fu sho  
Gan ga ku e riki  
To shi sai sho son  
Shi gan nyak-kok ka  
Dai sen o kan do  
Ko ku sho ten nin  
To u chin myo ke

\*Na man da bu  
Na man da bu  
Na man da bu  
Na man da bu  
Na man da bu  
Na man da bu

\*Gan ni shi ku doku  
Byo do se is-sai  
Do hotsu bo dai shin  
O jo an raku koku

*(Translation on page 21)*

## SANBUTSUGE

\*Ko gen gi gi  
I jin mu goku  
Nyo ze en myo  
Mu yo to sha  
Nichi gatsu ma ni  
Shu ko en nyo  
Kai shitsu on pei  
Yu nyaku ju moku  
Nyo rai yo gen  
Cho se mu rin  
Sho gaku dai on  
Ko ru jip-po  
Kai mon sho jin  
San mai chi e  
I toku mu ryo  
Shu sho ke u  
Jin tai zen nen  
Sho butsu ho kai  
Gu jin jin no  
Ku go gai tai  
Mu myo yoku nu  
Se son yo mu  
Nin no shi shi  
Jin toku mu ryo  
Ku kun ko dai  
Chi e jin myo  
Ko myo i so  
Shin do dai sen  
Gan ga sa butsu  
Zai sho ho o

Ka do sho ji  
Mi fu ge datsu  
Fu se jo i  
Kai nin sho jin  
Nyo ze san mai  
Chi e i jo  
Go sei toku butsu  
Fu gyo shi gan  
Is-sai ku ku  
I sa dai an  
Ke shi u butsu  
Hyaku sen noku man  
Mu ryo dai sho  
Shu nyo go ja  
Ku yo is-sai  
Shi to sho butsu  
Fu nyo gu do  
Ken sho fu gyaku  
Hi nyo go ja  
Sho butsu se kai  
Bu fu ka ge  
Mu shu setsu do  
Ko myo shis-sho  
Hen shi sho koku  
Nyo ze sho jin  
I jin nan ryo  
Ryo ga sa butsu  
Koku do dai ichi  
Go shu ki myo  
Do jo cho zetsu

Koku nyo nai on  
Ni mu to so  
Ga to ai min  
Do datsu is-sai  
Jip-po rai sho  
Shin netsu sho jo  
I to ga koku  
Ke raku an non  
Ko butsu shin myo  
Ze ga shin sho  
Hotsu gan no hi  
Riki sho sho yoku  
Jip-po se son  
Chi e mu ge  
Jo ryo shi son  
Chi ga shin gyo  
Ke ryo shin shi  
Sho ku doku chu  
Ga gyo sho jin  
Nin ju fu ke

\*Na man da bu

.....

\*Gan ni shi ku doku  
Byo do se is-sai  
Do hotsu bo dai shin  
O jo an raku koku

*(Translation on page 23)*

## JUNIRAI

Kei shu ten nin sho ku gyo  
A mi da sen ryo zoku son  
Zai hi mi me-u an raku koku  
Mu ryo bus-shi shu i ne-u

Kon jiki shin jo nyo sen no  
Sha ma ta gyo nyo zo bu  
Ryo moku jo nyaku sho ren ge  
Ko ga cho rai mi da son

Men zen en jo nyo man gatsu  
I ko yu nyo sen nichu gatsu  
Sho nyo ten ku ku shi ra  
Ko ga cho rai mi da son

Kan non cho dai kan chi-u ji-u  
Shu ju me-u so ho sho gon  
No buku ge do ma ke-u man  
Ko ga cho rai mi da son

Mu bi mu ku ko sho jo  
Shu toku ke-u ketsu nyo ko ku  
Sho sa ri yaku toku ji zai  
Ko ga cho rai mi da son

Jip-po myo mon bo sas-shu  
Mu ryo sho ma jo san dan  
I sho shu jo gan riki ji-u  
Ko ga cho rai mi da son

Kon tai ho ken chi sho ke  
Zen gon sho jo me-u dai za  
O hi za jo nyo sen no  
Ko ga cho rai mi da son

Jip-po sho rai sho bus-shi  
Ken gen jin zu shi an raku  
Sen go son gen jo ku gyo  
Ko ga cho rai mi da son

Sho u mu jo mu ga to  
Yaku nyo sui gatsu den yo ro  
I shu sep-po mu myo ji  
Ko ga cho rai mi da son

Hi son bus-setsu mu aku myo  
Yaku mu nyo nin aku do fu  
Shu nin shi shin kyo hi son  
Ko ga cho rai mi da son

Hi son mu ryo ho ben kyo  
Mu u sho shu aku chi shiki  
O jo fu tai shi bo dai  
Ko ga cho rai mi da son

Ga setsu hi son ku doku ji  
Shu zen mu hen nyo kai sui  
Sho gyaku zen gon sho jo sha  
E se shu jo sho hi koku

*(Translation on page 25)*

## SHOSHINGE

Ki myo mu ryo ju nyo rai  
Na mo fu ka shi gi ko  
Ho zo bo satsu in ni ji  
Zai se ji zai o bus-sho

To ken sho butsu jo do in  
Koku do nin den shi zen maku  
Kon ryo mu jo shu sho gan  
Cho hotsu ke u dai gu ze

Go ko shi yui shi sho ju  
Ju sei myo sho mon jip-po  
Fu ho mu ryo mu hen ko  
Mu ge mu tai ko en no

Sho jo kan gi chi e ko  
Fu dan nan ji mu sho ko  
Cho nichu gak-ko sho jin setsu  
Is-sai gun jo mu ko sho

Hon gan myo go sho jo go  
Shi shin shin gyo gan ni in  
Jo to gaku sho dai ne han  
His-shi metsu do gan jo ju

Nyo rai sho i ko shus-se  
Yui setsu mi da hon gan kai  
Go joku aku ji gun jo kai  
O shin nyo rai nyo jitsu gon

No hotsu ichi nen ki ai shin  
Fu dan bon no toku ne han  
Bon jo gyaku ho sai e nyu  
Nyo shu shi nyu kai ichi mi

Ses-shu shin ko jo sho go  
I no sui ha mu myo an  
Ton nai shin zo shi un mu  
Jo fu shin jitsu shin jin ten

Hi nyo nik-ko fu un mu  
Un mu shi ge myo mu an  
Gyaku shin ken kyo dai kyo ki  
Soku o cho zetsu go aku shu

Is-sai zen maku bon bu nin  
Mon shin nyo rai gu ze gan  
Butsu gon ko dai sho ge sha  
Ze nin myo fun da ri ke -

-Mi da butsu hon gan nen butsu  
Ja ken kyo man naku shu jo  
Shin gyo ju ji jin ni nan  
Nan chu shi nan mu ka shi

In do sai ten shi ron ge  
Chu ka jichi iki shi ko so  
Ken dai sho ko se sho i  
Myo nyo rai hon ze i o ki

Sha ka nyo rai ryo ga sen  
I shu go myo nan ten jiku  
Ryu ju dai ji shut-to se  
Shitsu no zai ha u mu ken

Sen zetsu dai jo mu jo ho  
Sho kan gi ji sho an raku  
Ken ji nan gyo roku ro ku  
Shin gyo i gyo shi do raku

Oku nen mi da butsu hon gan  
Ji nen soku ji nyu hitsu jo  
Yui no jo sho nyo rai go  
O ho dai hi gu ze i on

Ten jin bo satsu zo ron setsu  
Ki myo mu ge ko nyo rai  
E shu ta ra ken shin jitsu  
Ko sen o cho dai sei gan

Ko yu hon gan riki e ko  
I do gun jo sho is-shin  
Ki nyu ku doku dai ho kai  
Hitsu gyaku nyu dai e shu shu

Toku shi ren ge zo se kai  
Soku sho shin nyo hos-sho jin  
Yu bon no rin gen jin zu  
Nyu sho ji on ji o ge

Hon shi don ran ryo ten shi  
Jo ko ran sho bo satsu rai  
San zo ru shi ju jo kyo  
Bon jo sen gyo ki raku ho

Ten jin bo satsu ron chu ge  
Ho do in ga ken sei gan  
O gen ne ko yu ta riki  
Sho jo shi in yui shin jin

Waku zen bon bu shin jin po  
Sho chi sho ji soku ne han  
His-shi mu ryo ko myo do  
Sho u shu jo kai fu ke

Do shaku kes-sho do nan sho  
Yui myo jo do ka tsu nyu  
Man zen ji riki hen gon shu  
En man toku go kan sen sho

San pu san shin ke on gon  
Zo matsu ho metsu do hi in  
Is-sho zo aku chi gu ze  
Shi an nyo gai sho myo ka

Zen do doku myo bus-sho i  
Ko ai jo san yo gyaku aku  
Ko myo myo go ken in nen  
Kai nyu hon gan dai chi kai

Gyo ja sho ju kon go shin  
Kyo ki ichi nen so o go  
Yo i dai to gyaku san nin  
Soku sho hos-sho shi jo raku

Gen shin ko kai ichi dai kyo  
Hen ki an nyo kan is-sai  
Sen zo shu shin han sen jin  
Ho ke ni do sho ben ryu

Goku ju aku nin yui sho butsu  
Ga yaku zai hi ses-shu chu  
Bon no sho gen sui fu ken  
Dai hi mu ken jo sho ga

Hon shi gen ku myo buk-kyo  
Ren min zen maku bon bu nin  
Shin shu kyo sho ko hen shu  
Sen jaku hon ga gu aku se

Gen rai sho ji rin den ge  
Kec-chi gi jo i sho shi  
Soku nyu jaku jo mu i raku  
Hic-chi shin jin i no nyu

Gu kyo dai ji shu shi to  
Jo sai mu hen goku joku aku  
Do zoku ji shu gu do shin  
Yui ka shin shi ko so setsu

\*Na man da bu  
.....

\*Gan ni shi ku doku  
Byo do se is-sai  
Do hotsu bo dai shin  
O jo an raku koku

*(Translation on page 27)*

## GASSHO WITH AMIDA

Namo Amida Butsu  
We recite Amida's Name  
With deep joy and gratitude  
We gassho with Amida

Trees and grasses and flowers  
Grow in wondrous compassion  
This Light shines throughout the world  
We gassho with Amida

Flowers bloom and flowers fall  
From the seeds sprout new flowers  
This is the Truth unchanging  
We gassho with Amida

Springtime brings the happy birds  
Their songs all praise Amida  
We join them in Nembutsu  
We gassho with Amida

When we say the Nembutsu  
Amida sings with us all  
Our voices unite as one  
We gassho with Amida

When we're lonely we recite  
Namo Amida Butsu  
Embraced by Amida's Light  
We gassho with Amida

Nembutsu in work and play  
Everyday with Amida  
Every moment filled with light  
We gassho with Amida

Remember the Golden Chain  
"Kindness to all living things"  
We will follow this Teaching  
We gassho with Amida

In the clear bright morning sun  
In the fading light of day  
In the darkness of the night  
We gassho with Amida

Namo Amida Butsu  
We live in this Compassion  
This great power guides our lives  
We gassho with Amida



## JUSEIGE

*Juseige comes from the Larger Sutra of Immeasurable Life. In the sutra, the Bodhisattva Dharmakara declares his intention to become a Buddha by perfecting the Three Vows.*

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.  
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 Way – Selflessness  
Depth in right reflection and pure wisdom  
Aspiring toward the highest path,  
I will be the teacher of devas and men.  
My wondrous power by its great light  
Brightens the countless lands throughout,  
Removes the darkness of the three defilements  
And deliver 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.

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 treasures of my virtues.  
Constantly going among the masses,  
I will expound the Dharma like a lion's roar.  
Paying homage to all the Buddhas,  
I will be endowed with all virtues.  
Vows and Wisdom completely realized,  
I will be the 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.  
If my vows be certainly fulfilled,  
May this whole universe quake.  
And may the host of devas  
Rain wondrous blossoms from the sky.

I take refuge in Amida Buddha...  
May this merit-virtue be shared with all beings,  
May we together awaken the Bodhi Mind,  
And be born in the realm of Serenity and Joy.

## SANBUTSUGE

*The gatha Sanbutsuge appears in the Larger Sutra of Immeasurable Life. It is the praises voiced by Bodhisattva Dharmakara to the Buddha Lokeshvararaja. In these praises Dharmakara expresses his own desire to attain Buddhahood and his heartfelt determination to accomplish his goal for the sake of delivering all sentient beings from the world of delusions.*

### **PRAISES OF THE BUDDHA**

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.

Tathagata's transcendent appearance has no comparison in all the worlds. The whole universe vibrates with the great sound of your enlightenment. Your rare and superior virtues of wisdom, understanding, deep meditation, and strength of endeavor are awesome, beyond comparison.

Tathagata deeply meditates on the Dharma of the Buddhas which is as deep and as wide as the ocean. He fully understands its depth and breadth. Of ignorance, greed and anger, the World-Honored One has none. The divine virtues of the man of Lion, Tathagata, is immeasurable.

The virtues of the Tathagata are innumerable and broad. His knowledge is deep; His majestic light illuminates the thousand worlds. May I (Dharmakara Bodhisattva), after attaining Buddhahood and becoming master of the Dharma, deliver mankind from birth and death.

Dana, discipline, patience, endeavor, meditation and wisdom shall be of the best. I will become a Buddha and completely fulfill my vow. I will bring great peace to all who are in doubt and fear.

Even though there are a myriad Buddhas and sages as numerous as the sands of the Ganges River, 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.

The Buddha's worlds, also innumerable as the Ganges sands, will be completely, exquisitely beautiful. My country will be like Nirvana, a place of practice, transcendent beyond words, without equal. In my compassion I will enlighten all.

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.

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.

## **JUNIRAI (The Twelve Obeisances)**

*The Junirai was written by Nagarjuna (c. 2<sup>nd</sup> – 3<sup>rd</sup> cent. B.C.E.), the first of the Seven Masters of Jodo Shinshu.*

Before Amida Buddha whom Deva and men worship  
I humble myself in deepest reverence.  
In His wondrous Land of Bliss,  
Surrounded is He by countless Bodhisattva.

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.

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.

Avlokitesvara 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.

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 maras (demons) always venerate him.  
He dwells with Vow-power for the sake of all beings.

Thus I prostrate myself before Amida Buddha.

In the golden treasure pond where the lotus flowers bloom,  
Established with goodness is a wondrous throne,  
Where the Buddha reigns like the King of Mount.  
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.

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.

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 born into His Land.

## SHOSHINGE

*The full title of this sutra, Shoshin Nembutsu Ge, means “Gatha on the True Entrusting in the Nembutsu.” The title consists of three terms: Shoshin, lit. “True Entrusting,” refers to Shinjin; Nembutsu, lit. “Thinking of Buddha,” refers to the practice of uttering Amida’s Name; Ge, or “Gatha” in Sanskrit means verse. Shinjin and Nembutsu are very important ideas constituting the central teaching of Jodo Shinshu.*

*Shinran Shonin composed this gatha out of his gratitude to Amida Buddha on the basis of the Teachings of Sakyamuni Buddha and the commentaries of the Seven Masters of Jodo Shinshu.*

### **Gatha on the True Entrusting in the Nembutsu**

I take refuge in the Tathagata of Immeasurable Life!  
I entrust myself to the Buddha of Inconceivable Light!  
Bodhisattva Dharmakara, in his causal stage,  
Under the guidance of Lokeshvararaja Buddha,

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 the Name be heard throughout the ten quarters.  
Everywhere the Buddha casts light immeasurable, boundless,  
Unhindered, unequalled light-lord of all brilliance,

Pure light, joyful light, the light of wisdom,  
Light constant, inconceivable, light beyond speaking;  
Light surpassing sun and moon is sent forth, illumining countless worlds;  
The multitudes of beings all receive this 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 nirvana  
Through the fulfillment of the Vow of attaining nirvana without fail.

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

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

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 the 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.



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.

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 this world, and  
Revealed that Amida's Primal Vow accords with the nature of beings.

Sakyamuni Tathagata, on Mount Lanka,  
Prophesied to the multitudes that in south India  
The mahasattva Nagarjuna would appear in this world  
To crush the views of being and nonbeing;

Proclaiming the unexcelled Mahayana teaching,  
He would attain the stage of joy and be born in the land of happiness.  
Nagarjuna 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 Tathagata's Name constantly,  
One should respond with gratitude to the universal Vow  
    of great compassion.

Bodhisattva Vasubandhu, composing a treatise, declares  
That he takes refuge in the Tathagata 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;

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 scriptures on immortality, took refuge in the  
land of bliss.

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 foolish beings of delusion and defilement awaken shinjin,  
They realize that birth-and-death is itself nirvana;  
Without fail they reach the land of immeasurable light  
And universally guide sentient beings to enlightenment.

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 persons have committed evil all their lives, when they encounter the  
Primal Vow,  
They will reach the world of peace and realize the perfect fruit of  
enlightenment.

Shan-tao alone in his time clarified the Buddha's true intent;  
Sorrowing at the plight of meditative and non-meditative practices and  
people of grave evil,  
He reveals that Amida's Light and Name are the causes of birth.  
When practitioners enter the great ocean of wisdom, the Primal Vow,

He receives the diamondlike mind  
And accords [with the Vow] in one thought-moment of joy; whereupon,  
Equally with Vaidehi, they acquire the threefold insight  
And are immediately brought to attain the eternal bliss of dharma-nature.

Genshin, having broadly elucidated the teaching of Sakyamuni'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, those 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 the light;  
Nevertheless, great compassion is untiring and illumines me always.

Master Genku, 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.

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.

# A Flower Grows

words & music  
by Linda Castro

*Allegro moderato*

The musical score is written in 4/4 time and consists of a vocal line and a piano accompaniment. The piano part features a steady bass line and chords in the right hand. The vocal line includes lyrics and first endings. The score is divided into four systems. The first system shows the beginning of the piece with a repeat sign. The second system contains the first two lines of lyrics. The third system contains the next two lines of lyrics. The fourth system contains the final two lines of lyrics and first endings for both the vocal and piano parts.

From a ti - ny  
From a ti - ny

seed a flow-er grows it stretch-es up and looks for the sun. This  
child we all\_ grow just like the Bud-dha born on this day. His

flow - er o - pens and shares its beau - ty and sweetness with every one.  
pre-cious teaching will help us through when we

1. 1.

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2.

2. each must find our own way. Our gentle thoughts, our kind-ly words, through

these our good-ness shows. When we nur-ture the good-ness planted in-side it

grows, it grows. If we all grew goodness in our hearts our dream of  
Bring the flow-ers gath-er them - all and make the

peace on earth would be real. Let's work to make our -  
 tem - ple ring with our song. The ha - na - mi - do will

world a bet - ter place with all the love that we feel. Our  
 last one day but we can

flow - er with good - ness our whole life long.

# Amida Buddha is with Me

Yumi Hojo

Hap - py, hap - py, hap - py!  
 Hap - py, hap - py, hap - py!  
 Hap - py, hap - py, hap - py!  
 Hap - py, hap - py, hap - py!

When at play I'm hap - py.  
 When at work I'm hap - py.  
 When at school I'm hap - py.  
 When at church I'm hap - py.

Hap - py, hap - py, hap - py!  
 Hap - py, hap - py, hap - py!  
 Hap - py, hap - py, hap - py!  
 Hap - py, hap - py, hap - py!

Ami - da Bud - dha is with me.  
 Ami - da Bud - dha is with me.  
 Ami - da Bud - dha is with me.  
 Ami - da Bud - dha is with me.



Rev. Bob Oshita  
TBT Gatha Committee

# Amida's Gift (Amida's Paradise)

Arr. by C. Iwanaga

We live most days rou - tine - ly with -  
Each won - drous day is spe - cial in -  
This is the truth of constant change we'll

out much thought that we will nev - er live this  
sun - shine or in rain, in liv - ing we'll know  
live through - out our lives with Dhar - ma eyes we'll

day a - gain in - all e - ter - ni - ty.  
pleas - ure, ful - fill - ment, loss and pain.  
see each day is A - mi - da's gift to us.

# Arigato

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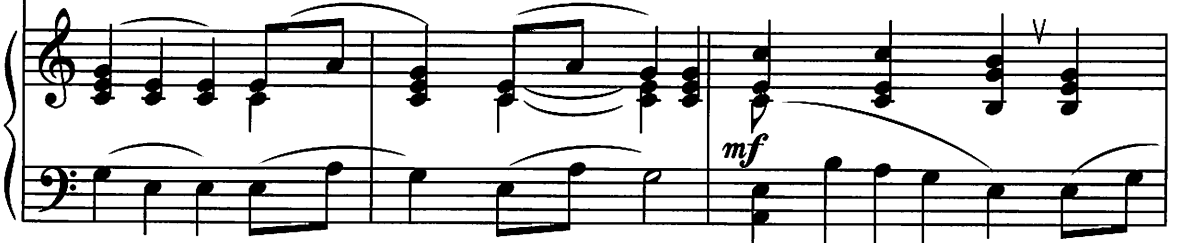
Yoshino Nakata

The musical score is written in common time (C) and consists of several systems. The first system shows the vocal line with a whole rest, followed by the piano accompaniment. The piano part begins with a piano (*p*) dynamic and includes a crescendo leading to a mezzo-forte (*mf*) dynamic. The second system contains the first line of lyrics: "For A - mi - da's love and com - (For A) - mi - da's smile, like a". The piano accompaniment continues with a mezzo-piano (*mp*) dynamic. The third system contains the second line of lyrics: "pas - sion we re - ceive my heart o - ver - flows - with A - ri - ga - to - bea - con guid - ing us my heart o - ver - flows - with A - ri - ga - to -". The piano accompaniment continues with a mezzo-piano (*mp*) dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings.

*mf*



A ri ga - to - flo - wers here, flow - ers there. Rain - bow col - ors make my day  
A ri ga - to - friends so dear, friends so true. Thank you for this day which we



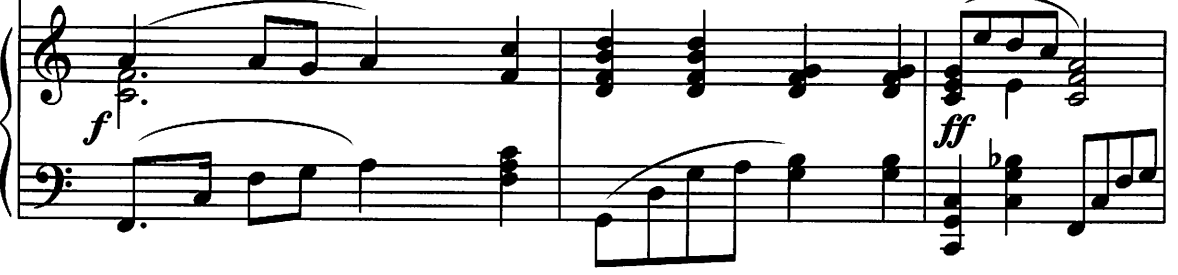
*mf*



warm - with hap - pi - ness A - ri - ga - to - birds are sing - ing.  
share so hap - pi - ly A - ri - ga - to - rays of sun - shine



Lis - ten to the mel - o - dies, vi - gor - ous and full of life. A - ri - ga - to -  
Thank you for the light that shines brightly on my Dharma path A - ri - ga - to -



*p* *mp*

A-ri-ga-to - Let us live ev' - ry day with A-ri-ga-to - and  
 A-ri-ga-to - For each day's pre-cious moments A-ri-ga-to - and

*p* *mp*

*f* 1. *mp* 2.

with one voice, of - fer our thanks. For A  
 with one voice, of - fer our thanks.

1. *mp* 2.

# A Special Place

Allegro moderato

words and music by Linda Castro

The musical score is written in 4/4 time with a key signature of two sharps (F# and C#). It consists of three systems of music. Each system includes a vocal line and a piano accompaniment. The piano accompaniment is written in grand staff notation (treble and bass clefs). The first system starts with a piano (*mp*) dynamic. The second system continues with the same dynamics. The third system ends with a forte (*f*) dynamic. The lyrics are: "There is a square upon the floor, an island in a sea, face, a place I smile right back, I'm glad to be here. A-mi-da stands inside the shrine, a smile upon his sea, face, a place I smile right back, I'm glad to be here. spot in that's just for me. When I sit u - in this spe - cial place. Now there's time to".

There is a square upon the floor, an island in a  
A - mi - da stands in - side the shrine, a smile upon his  
sea, face, a place I smile right back, I'm glad to be here  
spot in that's just for me. When I sit u -  
in this spe - cial place. Now there's time to

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pon that square I leave my cares out-side. All  
 sit and think of all that I can do, to

an - ger is for - got - ten, the Dhar - ma is my  
 care for those a - round me, each day the whole week

guide. There is a spe - cial some - thing here, it's  
 through. This is a home to gen - tle thoughts when

some- thing you can see, for kind- ness lives with -  
 sit - ting qui - et - ly, for kind- ness lives with -

in this place, it lives in - side of me.  
 in this place, it lives in - side of me, it

lives in - side of me.

Shinran Shonin

# Awakening

(Dedication)

Osamu Shimizu

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Through the guid - ance of A - mi - da's bound - less com -

The first system of musical notation for the song 'Awakening'. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics 'Through the guid - ance of A - mi - da's bound - less com -' are written below the treble staff. The melody is primarily in the treble staff, with accompaniment in the bass staff.

pas - sion, we must re - al - ize our debt for the life - of

The second system of musical notation. The lyrics 'pas - sion, we must re - al - ize our debt for the life - of' are written below the treble staff. The melody continues in the treble staff, with accompaniment in the bass staff.

free - dom; for the guid - ance we owe our spir - it - ual

The third system of musical notation. The lyrics 'free - dom; for the guid - ance we owe our spir - it - ual' are written below the treble staff. The melody continues in the treble staff, with accompaniment in the bass staff.

teach - ers, we must entrust our - selves to A - mi - da's Vow.

The fourth and final system of musical notation. The lyrics 'teach - ers, we must entrust our - selves to A - mi - da's Vow.' are written below the treble staff. The melody concludes in the treble staff, with accompaniment in the bass staff. The system ends with a double bar line.



# Buddha's Little Children

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(Hotoke no Kodomo)

Yasuo Sawa

*mp* We are Buddha's lit - tle chil-dren, fol - low - ing the path,  
We are Buddha's lit - tle chil-dren, fol - low - ing the path,

Hap - py times or when we're glad, Tear - ful times or when we're sad,  
Wheth - er we are young and strong, E - ven when we're old and frail,

*f* Bud - dha shows us love and compas - sion, al - ways - by our side.  
We re - ly on Bud - dha's - care and nev - er - chang - ing love.

*mp*

The musical score is written in 2/4 time with a key signature of two flats (B-flat and E-flat). It consists of three systems. Each system includes a vocal line and a piano accompaniment. The piano part features a steady bass line in the left hand and a more melodic line in the right hand. Dynamics include *mp* (mezzo-piano), *f* (forte), and *pp* (pianissimo). The piece concludes with a final chord in the piano part.

# Children in Japan

Jane Imamura

Do - you - know - that chil-dren in Ja - pan  
 A sa ha ya ku - means ear - ly in the morn,  
 Oh, but there's one thing, I clear - ly un - der - stand,

go to Dhar-ma School - and learn of Buddha's love? But  
 min na na ka yo - ku, ev' - ry - bo - dy's friends, - - -  
 when we join our voices, to - ge - ther we would say, - - -

when I lis - ten close - ly, I can - not un - der - stand, for  
 O te te o a wa se, put our hands to - ge - ther,  
 Na - mo A - mi - da Bu - tsu Na - mo A - mi - da, for

words we ut - ter here - are not the words they say.  
 o ma i ri shi ma sho means let us bow our heads.  
 words we ut - ter here - are same as words they say.

# Evening Song

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(Yube no Uta)

Seishin Fujii

*mf*

Qui - et - ly the night is - fall - ing  
 Em - brac - ing our de - lu - sions  
 Lis - ten to the truth and a - wak - en  
 Ex - press - ing grat - i - tude for

*mp* *p*

On this wan - ing day calls Toll - ing tem - ple  
 A - mi - da calls Toll - ing tem - ple  
 Each and eve - ry - one Toll - ing tem - ple  
 This day's hap - pi - ness Toll - ing tem - ple

*pp* *f*

bell toll - ing tem - ple bell.  
 bell toll - ing tem - ple bell.  
 bell toll - ing tem - ple bell.  
 bell toll - ing tem - ple bell.

Toll - ing temp - ple bell Toll - ing tem - ple bell.

# Farewell

Kimi Hisatsune

Jane Imamura

Dhar-ma School is o ver for an - oth - er day,  
So we'll meet a - gain next week, won't you take good care?  
Na - mo A - mi - da Bu - tsu, sing this fine re - frain,

Let us gath - er round the shrine, bow our heads and say,  
Let us try to do what's right, al - ways kind and fair,  
Na - mo A - mi - da Bu - tsu, sun - ny day or rain,

Thank you, teach - er for your help, thank you ev' - ry one,  
We shall spread the hap - pi - ness, faith in Bud - dha brings,  
Na - mo A - mi - da Bu - tsu, strong in faith re - main,

*f* Bud - dha's love will keep us safe, 'til our work is done.  
Now it's time to say good bye, 'til we meet a - gain.  
Na - mo A - mi - da Bu - tsu, 'til we meet a - gain.

# Ganjin's Journey

words and music by Linda Castro

The musical score is written in 3/4 time with a key signature of one flat (Bb). It consists of three systems. The first system shows the beginning of the piano accompaniment with a mezzo-forte (mf) dynamic. The second system contains the first two lines of the vocal melody with lyrics: "Like the sun break-ing through a gray For - and mist - y For - eign lands, does it mat - ter? For - eign tongues may". The third system contains the next two lines of the vocal melody with lyrics: "can - o - py, our voic chil - es join, break the si - lence, speak the same thought, chil - dren all of one moth - er,". The piano accompaniment provides harmonic support throughout, with chords and moving lines in both hands.

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grate-ful to our past. care. He As who trav-eled ga-ther  
 now in need of care.

*dim.* *mf*

o - ver o - ceans plant - ing seeds of Truth,  
 draw to - geth - er, know all life is one,

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

self. sun. We are joined by the Dhar - ma  
We are joined by the Dhar - ma

in a cir - cle with-out end.  
in a cir - cle with-out end.

2. 2.

*8va*

# Golden Chain

Donna Sasaki

$\text{♩} = 144$

*mf* I am a link in A-mi da's Golden Chain of love that

*mf* stretches a-round the world, Yes, stretches around the world. I will

©2006 Donna Sasaki



keep my link bright and strong      Be kind and gen - tle to all.      And

*f* think pure thoughts,      say pure words,      do pure and beauti - ful deeds.      May

ev' - ry link be bright and strong and may we all at - tain per - fect

*cresc.*

peace. *mp* Namida Bu-tsu, *mp* Namida Bu-  
*rit.*

tsu.

The musical score is written in G major (one sharp) and 4/4 time. It consists of two systems. The first system features a vocal line and a piano accompaniment. The vocal line begins with a whole note rest, followed by a quarter note G, then a quarter rest, and a quarter note G. The piano accompaniment starts with a quarter note G in the bass clef, followed by a quarter note A, then a quarter note B, and a quarter note C. The second system continues the vocal line with a quarter note G, a quarter rest, and a quarter note G. The piano accompaniment continues with a quarter note D, a quarter note E, a quarter note F, and a quarter note G. The score includes dynamic markings of *mp* and *rit.*, and an optional section marked *(optional)* at the end of the first system.

# Hands Together

© Lyrics by TBT Gatha Committee

(Te Wo Awase)

Miyoko Saki

Hands to-gether - gas-sho and bow  
Hands to-gether - gas-sho and bow  
Hands to-gether - with eve-ry - one

*p* *mp*

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with a whole rest, followed by a melodic phrase. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. Dynamics range from piano (*p*) to mezzo-piano (*mp*).

And then qui-et-ly gen-tly close my eyes Deep with-in my mind ap-pears  
And then qui-et-ly lis-ten with my ears Deep with-in my mind I hear  
Join to-geth-er - voic-es blend as one I can sing with all my heart

*mf*

The second system continues the vocal and piano parts. The vocal line has three lines of lyrics. The piano accompaniment includes a crescendo leading to a mezzo-forte (*mf*) dynamic.

Bud-dha's peace-ful face With a ten-der, tranquil smile - Look-ing out for me.  
Bud-dha's kind-ly voice Urg-ing us to walk a-long the No-ble Eightfold Path.  
Songs of Bud-dha's love We are Bud-dha's hap-py children Grate-ful as can be.

The third system concludes the piece. The vocal line has three lines of lyrics. The piano accompaniment features a decrescendo towards the end of the system.

# Happy Little Children

Lyrics revised by Rev. Bob Oshita

F. Blanning-Pooley

Hap - py lit - tle chil - dren we  
 Gen - tle lit - tle chil - dren we  
 Grate - ful lit - tle chil - dren we

In the Dhar - ma shar - ing We shall all in  
 In the Dhar - ma shar - ing We shall all in  
 In the Dhar - ma shar - ing We shall all in

Love and Joy Live a Life of Car - ing.  
 Har - mo - ny Live a Life of Car - ing.  
 Grat - i - tude Live a Life of Car - ing.

# Hotoke Sama

© Lyrics by TBT Gatha Committee

Kosuke Komatsu

No - n no no no sa ma ho to - ke sa ma.  
No - n no no no sa ma ho to - ke sa ma.  
No - n no no no no sa ma ho to - ke sa ma.

Just like moth - er's gen - tle ways and her spe - cial touch  
Like my fa - ther, wise and strong calm and pa - tient, too  
Light the can - dle, bow my head Gas - sho with my hands

Nes - tled in her car - ing arms warm and ten - der so  
Firm - ly holds my ti - ny hands guides and leads the way  
Bud - dha's face and gold - en rays twin - kle oh so bright

We're em - braced by A - mi - da Ho to - ke sa ma.  
Trust - ing in the Dhar - ma true Ho to - ke sa ma.  
In my heart I feel the glow Ho to - ke sa ma.

# Hotoke Sama II

© Lyrics by TBT Gatha Committee (Original title "Hotoke Sama")

Tetsuma Honda

The musical score is written in G major (one sharp) and 2/4 time. It consists of four systems of music. The first system shows the beginning of the piano accompaniment with a mezzo-forte (*mf*) dynamic. The second system introduces the vocal melody with a mezzo-piano (*mp*) dynamic and includes the lyrics: "Gen-tle, oh so gen-tle is my Ho to ke sa ma Let's all put our We shall try to be good children Al-ways do our best Let's all put our". The third system continues the vocal melody with the lyrics: "hands together Gas-sho, grate-ful - ly. hands together Gas-sho, joy-ful". The fourth system concludes the piece with first and second endings for both the vocal and piano parts.

*mf*

*mp*

*mp*

Gen-tle, oh so gen-tle is my Ho to ke sa ma Let's all put our  
We shall try to be good children Al-ways do our best Let's all put our

hands together Gas-sho, grate-ful - ly.  
hands together Gas-sho, joy-ful

1. 2.  
1. 2.  
ly.

# How Sweetly the Lotus Grows

Andante con moto  
D min

Linda Castro

How sweet - ly the lo-tus grows

A min D min

Detailed description: This system contains the first two measures of the piece. The vocal line begins with a whole rest, followed by a quarter note G4, and then a half note G4-A4. The piano accompaniment features a steady eighth-note pattern in the right hand and a simple bass line in the left hand. A section symbol is present at the end of the first measure.

in the lit-ter of the way - side. How

A min D min

Detailed description: This system contains measures 3 and 4. The vocal line continues with a half note G4-A4, followed by a quarter note G4, and then a half note G4-A4. The piano accompaniment continues with the same eighth-note pattern. A section symbol is present at the end of the second measure.

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

Detailed description: This system contains measures 5 and 6. The vocal line continues with a half note G4-A4, followed by a quarter note G4, and then a half note G4-A4. The piano accompaniment continues with the same eighth-note pattern.

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D min G min

It's pure fra - grance de - lights the -

D min A min

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

D min 1. 2. Fine G min

way - side. Fol - low



D min                      G min                      D min

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

G min                      D min

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

G min                      Amaj                      *D.S. al Fine*

will shine out    pure - ly.

*How*  
*D.S. al Fine*

# I'm A Link in the Golden Chain

Moderato

By Gordon AhTye  
Co-arranger Janet Tamura

I'm a link in the gold - en chain.  
I'm a link in the gold - en chain.

Har - mo - ny may we all at - tain.  
Grat - i - tude may we all at - tain.

Gen - tle and strong all my liv - ing things, Will  
Bright and strong all my link - ing will grow. Through

u - nite us all as - gold - en rings.  
pure and lov - ing deeds I know.

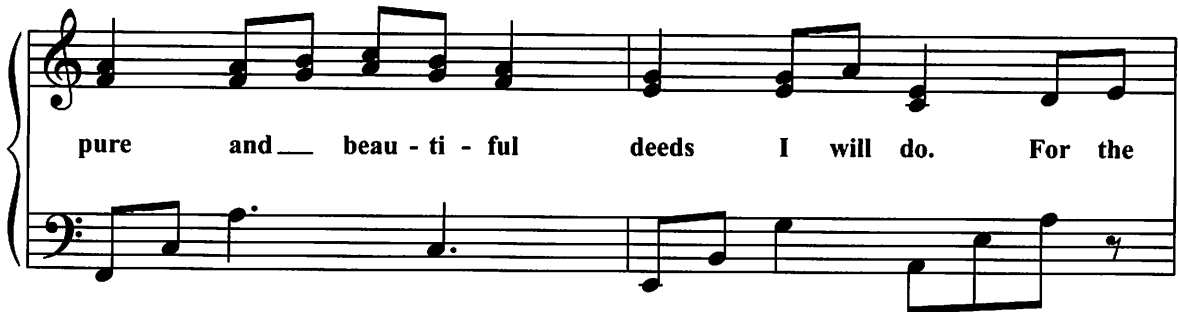
Written 1/2004  
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Pure and beau - ti - ful thoughts I will think, and



pure and beau - ti - ful words I will say, and



pure and beau - ti - ful deeds I will do. For the



world, and for you.

Spread - ing kind - ness and love eve - ry day.

To all liv - ing things that come our - way. A -

mi - da's chain of love is bright. Through

peace and love we will see the light.

# In Lumbini's Garden

Revised by SBC and TBT Gatha Committees

R.R. Bode

Soft - ly blew - the breez - es  
Gen - tly fell the rain - drops  
From - the earth - sprang flow - ers,

On that glo - ri - ous morn, - - In Lum - bi - ni's  
Sweet and fra - grant - ly, - - On the new - born  
Birds in spring - time sang, - - Through out for - ests and

gar - den, - - Where - Sid - dhar - tha was born.  
in - fant En - light - ened one - to be.  
val - leys - - Strains - of mu - sic rang.



# It's Raining

Kimi Hisatsune

Jane Imamura

The musical score is written for piano and voice. It consists of four systems of music. Each system has a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are written below the vocal line.

It's rain - ing and rain - ing out - side to - day, but  
Peo - ple may trick us and be ver - y mean, But

it's so nice in - side. The  
we must keep in mind. To

ground is too wet - for us to play, but  
Bud - dha's great love we can al - ways lean. And

in - doors we keep ver - y warm,  
so keep our hearts ver - y warm,

Keep ver - y warm

Keep - ver - y warm

Kee - p ver - y war - m,

We Keep can our keep hearts ver - y warm warm



# Let Us Go To Dharma School

© Lyrics by TBT Gatha Committee

(Omairi Shimasho)

Kosuke Komatsu

The musical score is written in G major (one sharp) and 2/4 time. It features a vocal line and a piano accompaniment. The piano part consists of a treble and bass clef staff. The vocal line is on a single treble clef staff. Dynamics include piano (*p*) and mezzo-forte (*mf*). The lyrics are: "Let us go to Dhar - ma School, Ho to ke sa ma." and "Lis - ten to the sto - ries of Ho to ke sa ma." The score is arranged in four systems, each with piano accompaniment above and below the vocal line.

*p*

*mf*

Let us go to Dhar - ma School, Ho to ke sa ma.  
Let us go to Dhar - ma School, Ho to ke sa ma.  
Let us go to Dhar - ma School, Ho to ke sa ma.

*mf*

Lis - ten to the sto - ries of Ho to ke sa ma.  
Lis - ten to the sto - ries of Ho to ke sa ma.  
Lis - ten to the sto - ries of Ho to ke sa ma.

*p*  
 Tem - ple bell is sound - ing for Dhar - ma - School  
 We are hap - py it's time for Dhar - ma - School  
 Tem - ple bell is sound - ing for Dhar - ma - School

*p*  
 Let us - walk a - mong the flow - ers on the path,  
 Let us - walk - brisk - ly on the rain - y path,  
 Let us - walk with vig - or on the snow - y path,

*f* *mf*  
 Gath - er - ing flow - er - blos - soms ichi ni san.  
 Rain - drops splash on my um - brel - la ichi ni san.  
 Come, let us go to - geth - er ichi ni san.

# Life of Nembutsu

© Lyrics by TBT Gatha Committee (To the melody of Ondokusan I)

Yasuo Sawa

With great joy lis-ten to the voice of A - mi - da

The first system of musical notation features a treble and bass clef with a key signature of two flats and a common time signature. The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics are placed below the treble staff.

Call-ing to re - mind us our debt of grat - i - tude

The second system continues the melody and accompaniment. It includes a fermata over the final note of the treble staff. The lyrics are placed below the treble staff.

His Dhar - ma guides us through our life of nem - bu - tsu

The third system continues the melody and accompaniment. It includes a fermata over the final note of the treble staff. The lyrics are placed below the treble staff.

Na - mo - A - mi - da - Bu - tsu Na - mo A - mi - da

The fourth system concludes the piece with a double bar line. It includes a fermata over the final note of the treble staff. The lyrics are placed below the treble staff.

# Long Ago in India

Kimi Hisatsune

Jane Imamura

Long a - go in In - di - a, A lit - tle babe was  
 Far a - way in In - di - a, This babe be - gan - to  
 Long a - go in In - di - a, He stud - ied hard - from  
 Far a - way in In - di - a, The Prince went out - to  
 Long a - go in In - di - a, The Prince de - cid-ed to  
 Far a - way in In - di - a, The Prince had found - the

born - And all a - round - were pret - ty flowers, to  
 grow - And all a - round - were hap - py sights, so  
 all - He learned so well - he soon be - came The  
 see - The ci - ty and - its hab - it - ants And  
 go - And seek the way - to save us all From  
 truth - And now he's Bud - dha wise and kind Who

greet the glo - ri - ous morn.  
 pain he did - not know.  
 great - est Prince - of all.  
 felt deep sym - pa - thy.  
 pain of birth - and death.  
 shows the way - to peace.

1, 2, 3, 4, 5. 6.

# Namo Amida Butsu

Third verse by Nancy Hashimoto

R.R. Bode

When life is fair And sun-light gilds the day,  
E'en though our way Leads 'neath a dark-en'd sky,  
When our life leads us To the oth - er shore,

When for - tune smiles And flow'rs a - dorn our way;  
And to our loved ones Pain and death draw nigh;  
And Bud-dha's light We'll see for - ev - er more;

Off' let us pause With grate-ful hearts to say  
Our tears may flow, Yet trust - ing - ly we cry  
In Nem - bu - tsu Our grate-ful hearts shall soar

Na - mo A - mi - da Bu - tsu.

# Nembutsu II

Osamu Shimizu

$\text{♩} = 72$

Na - mo A - mi - da Na - mo A -

mi - da Na - mo A - mi - da Bu - tsu

Na - mo A - mi - da Bu - tsu Na - mo A -

mi - da Na - mo - A - mi - da Bu - tsu.

# Obon, Obon, It's Festival Day

Yumi Hojo

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

friends all a - long the way And bring fruits and veg' - ta - bles for the -  
 thanks we will here con - vey To our dear - ly loved ones who lived in the  
 lined with our lan - terns gay, And the wind - bells twinkling a - top the -

shrine. Like Mogga - la - na ma - ny, ma - ny years a - go.  
 past, With Nem - bu - tsu Nem - bu - tsu 'pon our - lips.  
 trees. Sway to - and - fro, - to and fro in the breeze.

O - bon, O - bon, It's Fes - ti-val Day! Fes - ti-val Day!

# Ondokusan II

Shinran Shonin

Osamu Shimizu

Moderato ♩ = 76

*f* *p*

*mp* *mf*

Nyo ra - i da i hi - no o n do - ku wa, Mi o - ko ni

*mp* *mf*

shi te - mo ho - zu - be shi. Shi shu - chi shi - ki no

*p cresc.*

*f* *f* *p* *cresc.*

o n do ku mo, Ho - ne o kudakitemo sha su be shi.

(Translation on page 108)



# Our Pledge

Kimi Hisatsune

(Dharma School Teacher's Song)

Yumi Hojo

Slow, deliberate  $\text{♩} = 84$

To teach the doctrine which is right, The -  
In solemn faith of all we know, We -  
With Buddha standing at our side, The -

way that leads to end less light, Is  
ded - i - cate - - our lives - - to show, Our  
Truth will al - - ways be - - our guide. With

serv - ice of the high - est kind; none  
fel - low trav - el - ers young - and small, for  
ear - nest pur - pose, we - shall teach, with

oth - er so sub - lime - we'll find.  
we feel deep - ly their Bud - dha's - call.  
ten - der love, their hearts - to reach.

Lyrics adapted by  
Sacramento Betsuin Gatha Committee

## Praise to Buddha

Arr. by Chizu Iwanaga

With - hap - py chil - dren's - voic - es, let -  
We - thank Him for His - Teach - ings, which -

Bud - dha's tem - ple ring, As - to our Hon - ored -  
show us what to do, So - that our lives may -

Teach - er our - thanks and - praise we bring.  
ev - er be - pure and - good and true.

# Remember?

Jane Imamura

What are the things to re - mem - ber? Re - mem - ber?  
What are the pur - est and most beau-ti-ful? - Most beau-ti-ful?

Think, think, think, of pure and beau-ti - ful thoughts, say, say, say, -  
Think, think, think, of bound-less life - and light, say, say, Na - mo

pure and beautiful words and do, do, do - pure and beau-ti-ful deeds, -  
A - mi - da - Bu-tsu, and put our hands to - geth - er in - thanks, -

Those are the things to re - mem - ber. And  
Those are the pur - est and most beau-ti-ful.

# Sayonara

Teiin Hatano

Takushin Kushi

*mf* Ta no shi ku kyo - mo - su mi ma shi ta.  
Sa yo na ra mi na sa n go ki ge n yo.

The first system of the musical score for 'Sayonara' features a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/4. The vocal line begins with a mezzo-forte (*mf*) dynamic. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a simple bass line.

Ya sa shi i mi o ya ni ma mo ra re te,  
Sa yo na ra se n se i o da i ji ni,

The second system continues the musical score. The vocal line and piano accompaniment maintain the same key signature and time signature. The lyrics continue with a comma at the end of the first line.

U re shii o u chi e ka e ri ma sho.  
Ta no shii ko n do no tsu do i ma de.

The third and final system of the musical score concludes the piece. The vocal line and piano accompaniment end with a double bar line. The lyrics conclude with a period.

(Translation on page 108)

# Say Namō Amida Butsu

Gordon Ah Tye  
Arr. M & E Jones 10/01

Andantino

The musical score is written for voice and piano. It begins with a treble clef, a key signature of two sharps (D major), and a common time signature (C). The tempo is marked 'Andantino'. The piano accompaniment starts with a mezzo-piano (*mp*) dynamic. The melody is simple and melodic, with lyrics in English. The piano accompaniment consists of chords and a steady eighth-note bass line. The lyrics are: 'When I'm feel-ing blue in the morn-ing and things go a-stray in the day, I feel your bright light - shin-ing true, say Na-mo A-mi-da Bu - tsu.'

When I'm  
feel-ing blue in the morn-ing and things go a-stray in the day, I  
feel your bright light - shin-ing true, say Na-mo A-mi-da Bu - tsu.

Reprinted with permission by Gordon Ah Tye

When I'm walk-ing through the - for - est there's a qui - et - ness I can

feel. Na - ture sur - rounds me and your spir - it too say

Namo Ami - da Bu - tsu. Dark clouds some - times fill the sky,

some - times I just don't know why but your wis - dom

al-ways shel-ters me from the storm don't you see? When I

*f* *mf* *a tempo*

feel a-lone and un-cer-tain there is some-where I can always be.

*A*

path-way I can fol - low I sim-ply fol-low you say Na-mo A-mi-da Bu -

tsu. A path-way I can fol-low, I sim-ply fol-low you, say

Na - mo A - mi - da Bu - tsu.



# Shinran Sama

© Lyrics by TBT Gatha Committee

Yuji Koseki

The musical score is written in B-flat major (two flats) and 4/4 time. It consists of a vocal line and piano accompaniment. The piano part includes a prelude of four measures, followed by accompaniment for the first and second verses. The vocal line includes lyrics for both verses. Dynamics include *mp* (mezzo-piano).

Feel the gen-tle morn-ing - breeze drift-ing through - my room.  
Though the glittering star - ry - skies may be clouded by storm  
When I'm o - ver - come with - grief as I trav-el through life,

As I put my palms to - geth - er nen - ju on - my hands,  
As I put my palms to - geth - er nen - ju on - my hands,  
As I put my palms to - geth - er nen - ju on - my hands,

Na - mo A - mi - da - Bu - tsu grate-ful-ly I re - peat - -  
 Na - mo A - mi - da - Bu - tsu grate-ful-ly I re - peat - -  
 Na - mo A - mi - da - Bu - tsu grate-ful-ly I re - peat - -

Shin - ran - sa - ma - is stand - ing - by my side with  
 Shin - ran - sa - ma - is help - ing - light my way to  
 Shin - ran - sa - ma - will gen - tly - guide me through and

un - der - stand - ing smile and - joins me in o - nem - bu - tsu.  
 walk the light - ed path to - geth - er, joy of nem - bu - tsu.  
 hand in hand we walk to - geth - er, life of nem - bu - tsu.

# Shinshu Shuka

Sekitaro Shimasaki  
Arr. by Osamu Shimizu

The musical score is written for piano and voice. It consists of four systems, each with a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are written in both Japanese and English. The piano accompaniment features a steady bass line and a more active treble line with various ornaments and phrasing marks.

**System 1:**

Fu ka ki mi no ri ni a i ma tsu ru, Mi  
 To wa no ya mi yo ri su ku wa re shi, Mi  
 U mi no u chi to no he da te na ku, Mi

**System 2:**

no sa chi na ni ni ta to be ki. Hi  
 no sa chi na ni ni ku ra bu be ki. Ro  
 o ya no to ku no to to sa o Wa

**System 3:**

ta su ra mi chi o ki ki hi ra ki, Ma  
 ku ji no mi na o to na e tsu tsu, Yo  
 ga ha ra ka ra ni tsu - ta e tsu tsu, Mi

**System 4:**

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

(Translation on page 108)

# Sing!

Kimi Hisatsune

Lyrics adapted by Sacramento Betsuin Gatha Committee

Jane Imamura

Bud-dha's chil-dren like to shout what Buddha's love - is all - a-bout we  
Bud-dha's chil-dren like to sing, we like to be happy 'bout eve - ry thing -  
Bud-dha's chil-dren like to go to Dhar - maSchool - & learn - to know that

like to smile and try to do what we know is good and true so  
like the birds up in the tree singing come, come sing with me so  
Buddha's love is all around, in our homes, in school, in town so

**CHORUS**  
Let us rise and shout and sing! Na - mo A - mi - da Bu-tsu

Na - mo A - mi - da Bu-tsu Na - mo A - mi - da Bu-tsu.

# Six Paramita

Jane Imamura

When Bud-dha was a ti - ny boy, I won - der what  
And then - he was pa - tient too - cold or hot he  
But most of all - he was wise, he knew - all there

he was like? Did he laugh? Did he cry? I'd like to be like  
nev - er fret. He may hurt, may be tir - ed but he bore it  
was to know. He knew why the world was bright - He knew there was

him some day. First of all - he was kind, he  
pa - tient - ly, What - ev - er done with dil - i - gence, not  
Light and Life. When Bud - dha was a ti - ny boy, -

gave to all and shared a - like, pro - tect - ing all,  
once, not twice but con - stant - ly - Nev - er stop,  
he was just like you and me - . He was kind,

as he did the wound-ed swan up - on the ground. He was good, -  
 nev - er halt, - he was kind and good to all. Un - der a  
 he was good, - then - he was pa-tient too. Al - ways with

mind - ful too - , al - ways car - ing, al - ways sha - ring,  
 shad - y tree a - lone he sat and thought it out, —  
 dil - i - gence, - med - i - tat - ing all a - lone, -

nev - er tak - ing what's not his, - ne - ver say - ing what's not true.  
 wond'ring what, - wond'ring why, - peo - ple are made glad or sad.  
 He was wise, - He was kind, I'll try to be like him all day.

# Thank You Buddha

© Lyrics by TBT Gatha Committee

Yumi Hojo

Thank you Bud - dha,  
Thank you Bud dha,  
Thank you Bud dha,  
Thank you Bud dha,

for the sun - shine bright. It  
for the moon - lit night. 'Cause  
I my grate - ful heart. All  
come to your shrine. In

cheers me, warms me,  
all is is peace - ful  
life is is one - A  
peace - ful thought, I'll

like A - mi - da's light.  
in A - mi - da's light.  
mi - da's Gold - en light.  
gas - sho rain or shine.

# The Bodhi Tree

words & music by Linda Castro

Moderato

This tree from a far-a-way  
coun-try, with leaves in the shape of a tear, likes heat and lots of  
sun-shine and doesn't grow ver-y well up here. But the

*mf*

*cresc.*

The musical score is written in 4/4 time with a key signature of two flats (B-flat and E-flat). It features a vocal line and a piano accompaniment. The piano part includes dynamic markings such as *mf* and *cresc.* The lyrics are placed below the vocal line.

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Dhar-ma's not like a tree, it can grow an-y-where on the earth at all. Like a

*f*

shower of rain bringing life a - gain to a dry and thirst - y ground, the

*mf* *cresc.* *f*

Dhar-ma touches all liv - ing things the whole world 'round.

*mf* *Fine*

*mf*

You may live in a very large cit - y, or in a

vil-lage up in moun-tains a - bove, you may speak Chinese, English or

*D.S. al Fine*

Pa - li, but we can all speak the lan - guage of love. *For the*

*D.S. al Fine*

*cresc.*

# Time For Dharma School

Donna Sasaki

$\text{♩} = 144$

The first system of music consists of two staves. The upper staff is in treble clef with a common time signature (C). It begins with a quarter rest, followed by a sequence of quarter notes: G4, A4, B4, C5, B4, A4, G4, and a final whole note G4. The lower staff is in bass clef with a common time signature (C). It begins with a quarter rest, followed by a sequence of quarter notes: G2, A2, B2, C3, B2, A2, G2, and a final whole note G2. The notes are accompanied by a piano accompaniment of chords and single notes.

The second system of music consists of two staves. The upper staff is in treble clef with a common time signature (C). It begins with a quarter rest, followed by a sequence of quarter notes: G4, A4, B4, C5, B4, A4, G4, and a final whole note G4. The lower staff is in bass clef with a common time signature (C). It begins with a quarter rest, followed by a sequence of quarter notes: G2, A2, B2, C3, B2, A2, G2, and a final whole note G2. The notes are accompanied by a piano accompaniment of chords and single notes.

Time to get read-y for Dharma School, fall and winter and spring-time too.

The third system of music consists of two staves. The upper staff is in treble clef with a common time signature (C). It begins with a quarter rest, followed by a sequence of quarter notes: G4, A4, B4, C5, B4, A4, G4, and a final whole note G4. The lower staff is in bass clef with a common time signature (C). It begins with a quarter rest, followed by a sequence of quarter notes: G2, A2, B2, C3, B2, A2, G2, and a final whole note G2. The notes are accompanied by a piano accompaniment of chords and single notes.

Here in the temple a wel-come sight, in-cense burning and candles bright.

The fourth system of music consists of two staves. The upper staff is in treble clef with a common time signature (C). It begins with a quarter rest, followed by a sequence of quarter notes: G4, A4, B4, C5, B4, A4, G4, and a final whole note G4. The lower staff is in bass clef with a common time signature (C). It begins with a quarter rest, followed by a sequence of quarter notes: G2, A2, B2, C3, B2, A2, G2, and a final whole note G2. The notes are accompanied by a piano accompaniment of chords and single notes.

*p* Bow and en - ter - qui - et - ly, Gas - sho to the Bud - dha.

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Lis - ten to the - Dhar - ma True, Teachings of the Bud - dha.

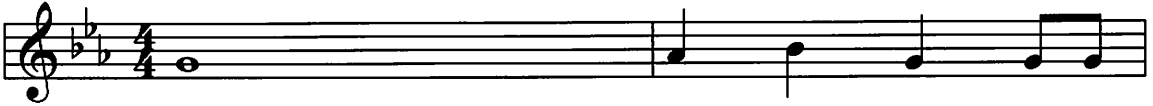
Time to get ready for Dharma School, fall and winter and spring-time too.

Here with our friends & our teachers dear, Dharma lessons through - out the year.

We're so hap-py that we are here!

# Vandana

## Ancient Chant



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



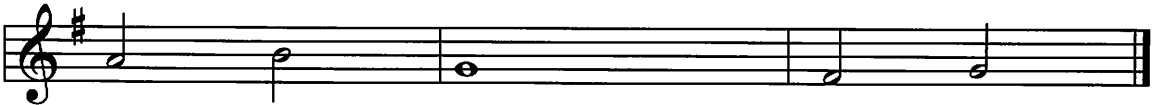
ha - to - Sam - ma-sam-bud - dhas - sa.  
light-ened One, the Sup-reme - ly A-wak - ened One.

# Ti-Sarana

## Ancient Chant



Buddham Saranam Gac - cha - mi. Dhammam Saranam Gac -  
I go to the Buddha for gui - dance. I go to the Dharma for  
Namo Kie Bu - tsu. Namo Kie



cha - mi. Sangham Saranam Gac - cha - mi.  
gui - dance. I go to the Sangha for gui - dance.  
Ho. \_\_\_\_\_ Namo Kie So. \_\_\_\_\_

# We Are One

Donna Sasaki

$\text{♩} = 138$

*mf*

Come ga-ther 'round hand in hand, lis-ten to A-mi - da's

*mf*

Teach - ings Lis-ten with your heart, Lis-ten with your mind,

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to A-mi-da Bud - dha's Teach - ings. Na-mo A-mi-da Bu -

tsu, Sing - ing Na-mo A - mi - da Bu - tsu,

All of the world is bright, Sing - ing Na-mo A - mi - da Bu -

tsu. We are One.

*mf* Peace and har-mo-ny in-A - mi-da's Land Peace and har-mo-ny - with -

*mf* in me. Put our hands to-ge-th - er, bow our heads,

The musical score is written in G major (one sharp) and 4/4 time. It features a vocal line and a piano accompaniment. The piano part consists of a right-hand melody and a left-hand accompaniment. The lyrics are: 'tsu. We are One. Peace and har-mo-ny in-A - mi-da's Land Peace and har-mo-ny - with - in me. Put our hands to-ge-th - er, bow our heads,'. The score includes dynamic markings of *mf* (mezzo-forte) and rests.



thankful to A - mi - da Bud - dha. *f* Na-mo A - mi - da Bu -

tsu Sing - ing Na - mo A - mi - da Bu - tsu

All of the world is bright Sing - ing Na-mo A - mi - da Bu -

tsu We are One.

We - are One.

*rit.*

*a tempo*

*8va*

Detailed description: This musical score is for the hymn 'We - are One.' It consists of four systems of music. The first system shows the vocal melody in a treble clef with a key signature of one sharp (F#) and the lyrics 'tsu We are One.'. The second system continues the vocal melody with the lyrics 'We - are One.'. The third system shows the piano accompaniment in a bass clef, starting with a *rit.* (ritardando) marking and a fermata over the first few notes. The fourth system continues the piano accompaniment, marked *a tempo* (allegretto), and includes an *8va* (octave) marking for the final notes. The piano part features a steady accompaniment with some melodic lines in the right hand.

# Where is Hotoke Sama?

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(Hotoke Sama Wa)

Ryutaro Hirota

The musical score is written in 2/4 time with a key signature of one flat (Bb). It consists of a vocal line and a piano accompaniment. The piano part features a steady bass line in the left hand and chords in the right hand. The vocal line includes lyrics in English. Dynamics such as *mf* are indicated throughout the score.

Where, oh where is Bud-dha?

Do you - know where is Ho to ke sa - ma?

*mf*

— In spring when flow-er lad-en branch-es scent the air  
On my dear grand-fa-ther's sil-ver tinged-brow

*mf*

In summer 'round the pond where rus-ting grass-es sway In au-tumn  
In my dear grand-moth-er's sweet and ten-der eyes In my dear

floating on the fluff-y clouds a-bove In win-ter snow-flakes tap-ping  
fa-ther's-o-ver-flow-ing heart In my dear moth-er's-

*f*

on the win-dow pane Al Day - and ways and eve - ry -  
 pure and gen - tie hands Day - and night - Night and -

*mf*

where - Bud - dha watch - es o - ver - us  
 day - Bud - dha's here - em - brac - ing - us

*f* *mf*

Al - ways ways and eve - ry - mo - ment Bud - dha  
 Al - ways and eve - ry - mo - ment Bud - dha's

shows the Dhar - ma so true Ho  
here sus - tain - ing us Ho

to ke sa ma is There, oh there, and  
to ke ke sa ma is Right be - side me,

eve - ry - where - Bud - dha is there.  
con - stant - ly Bud - dha is here.

# With Grateful Hearts

(I Love the Story)

Words by Rev. Bob Oshita

Yumi Hojo

Each week we come - to Dhar - ma School, We  
Each day we wake - in grat - i - tude, That  
Each night we sleep - in har - mo - ny, For

Gas - sho and - say Nem - bu - tsu,  
is a life - of Nem - bu - tsu, With grate - ful hearts - and  
all the world - is one with me,

minds - we say \_\_\_\_\_ Na - mo A - mi - da - Bu - tsu.

## **ONDOKUSAN (In Gratitude)**

*Verse composed by Shinran Shonin*

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.

## **SAYONARA (Farewell)**

- |  |  |
|--|--|
| 1. Another happy day has ended<br>Cradled by Compassionate Buddha<br>Let us return to our happy homes. | 2. Goodbye everyone – be well<br>Goodbye Sensei – take care<br>Until our next happy meeting. |
|--|--|

## **SHINSHU SHUKA (Jodo Shinshu Anthem)**

1. How fortunate I am to have this profound Teaching.  
Incomparable is the joy in hearing and receiving this – the Heart of Truth.
2. What can compare to the happiness of being liberated from eternal darkness  
As I recite Namo Amida Butsu I dedicate myself to life's calling.
3. Without discrimination, the Enlightened One bestows on us equally  
His boundless Compassion as we journey together to the Pure Land.