

The Seven Circles of Life: A Subud Cantata

I. Prelude

Lucas Richman

Allegro Maestoso $\text{♩} = 104$

Piano

7

13

19

25

ff

f

dim.

p

cresc.

mp

3

3

31

cresc. *mf*

Measures 31-36: Treble clef contains chords and eighth-note patterns. Bass clef contains a melodic line with eighth notes. Dynamics include *cresc.* and *mf*.

37

dim. *cresc.* *f*

Measures 37-42: Treble clef contains chords and eighth-note patterns. Bass clef contains a melodic line with eighth notes. Dynamics include *dim.*, *cresc.*, and *f*.

43

ff

Measures 43-48: Treble clef contains chords and eighth-note patterns. Bass clef contains a melodic line with eighth notes. Dynamics include *ff*.

49

p *ff*

Measures 49-54: Treble clef contains chords and eighth-note patterns. Bass clef contains a melodic line with eighth notes. Dynamics include *p* and *ff*.

55

mp *p*

Measures 55-60: Treble clef contains chords and eighth-note patterns. Bass clef contains a melodic line with eighth notes. Dynamics include *mp* and *p*.

61

f. *Ritard.* *pp*

Measures 61-66: Treble clef contains chords and eighth-note patterns. Bass clef contains a melodic line with eighth notes. Dynamics include *f.*, *Ritard.*, and *pp*.

Attacca II

II. *Begin*

Lucas Richman

Adagio ♩ = 60

Soprano

Alto

Tenor

Bass

Piano

S.

A.

T.

B.

Piano

6

Nar.: Begin...

11

*For Measures 17-30:

- The upper three vocal parts are to improvise using the pitches indicated.
- The pitches need not go in the order presented on the page, nor should the singer feel obligated to sing all the pitches, but rather focus on a few clusters at a time.
- Singers may declaim some of the words indicated below and/or translate these words into their own native tongue.
- Words need not be used, however: singers may also incorporate vowel sounds or other percussive vocal noises into the texture.
- The speed at which the words or sounds and pitches are declaimed may vary from very slow to very fast.
- Note: no individual singer should stand out from the rest of the chorus, and singers must be cautious not to make sounds which will elicit laughter from the audience.

Words/Phrases: Thank you, God Merciful One Allah u Akbar Praise God Adonai Gracias Sh'ma Yisrael Danke Peace Yes, Allah Jesu

Vocal Sounds: Vowels: Ah Eh Ee Oh Oo Rolled R's Humming Nonsense Syllables

16

Roh Rai-wa - ni; Roh Na - ba - di;

S. *cresc.*

A. *cresc.*

T. *cresc.*

B. Roh Che - wa - ni; *cresc.* Roh Jas - ma - niah; Roh Ro - cha - niah;

Piano *cresc.*

20

S. *f*

A. *f*

T. *f*

B. Roh Rach - ma - niah; Roh Rab - ba - niah... *f*

Piano *f* *ff*

$\text{♩} = 104$

26

Attacca III

III. Strengthen the Bond

Lucas Richman

Andante $\text{♩} = 56$

Solo Soprano

Musical score for Solo Soprano and piano accompaniment, measures 1-4. The key signature is B-flat major (two flats). The tempo is Andante with a quarter note equal to 56 beats per minute. The piano part features a steady accompaniment with chords and moving lines in both hands.

Solo S.

Musical score for Solo Soprano and piano accompaniment, measures 5-8. The lyrics are: *p* Strength-en the bond be - tween your in - ner feel - ing. The piano accompaniment continues with a consistent harmonic support.

5

Solo S.

Musical score for Solo Soprano and piano accompaniment, measures 9-12. The lyrics are: and the one who watch - es o - - ver you. The piano accompaniment maintains the same accompaniment pattern.

9

Solo S.

Musical score for Solo Soprano and piano accompaniment, measures 13-16. The lyrics are: so that you may read - i - ly ob - tain all that you tru - ly need. The piano accompaniment includes a triplet of eighth notes in measure 14. The score ends with a fermata over the final note.

13

Solo S.

And do - ing that will sig - ni -

17

Solo S.

fy that you real - ly are high crea - tures,

21

Solo S.

high crea - tures of God.

S. Strength - en the bond

A. Strength - en the bond

T. Strength - en the bond

B. Strength - en the bond

25

Solo S. _____

S. _____

A. _____

T. _____

B. _____

Strength-en the bond _____

mf cresc.

be - tween your in - ner feel - ing *cresc.* and the

be - tween your in - ner feel - ing *cresc.* and the

be - tween your in - ner feel - ing *cresc.* and the

be - tween your in - ner feel - ing *cresc.* and the

29

Solo S. _____

S. _____

A. _____

T. _____

B. _____

Strength-en the bond _____

one who watch - es o - ver you *mf*

one who watch - es o - ver you *mf*

one who watch - es o - ver you *mf*

one who watch - es o - ver you *mf*

33

S. *mp* For do-ing that - - - will sig - ni - fy - - - that

A. *mp* For do-ing that will sig - ni - fy - - - that

T. *mp* For do-ing that will sig - ni - fy - - - that

B. *mp* For do-ing that will sig - ni - fy - - - that

38

Solo S. *mf* That you real - ly are high crea - tures - - - of

S. *mf* you real - ly are *cresc.* high crea - tures - - - of

A. *mf* you real - ly are *cresc.* high crea - tures - - - of

T. *mf* you real - ly are *cresc.* high crea - tures - - - of

B. *mf* you real - ly are *cresc.* high crea - tures - - - of

44

Solo S.

f God.

S.

f God.

A.

f God.

T.

f God.

B.

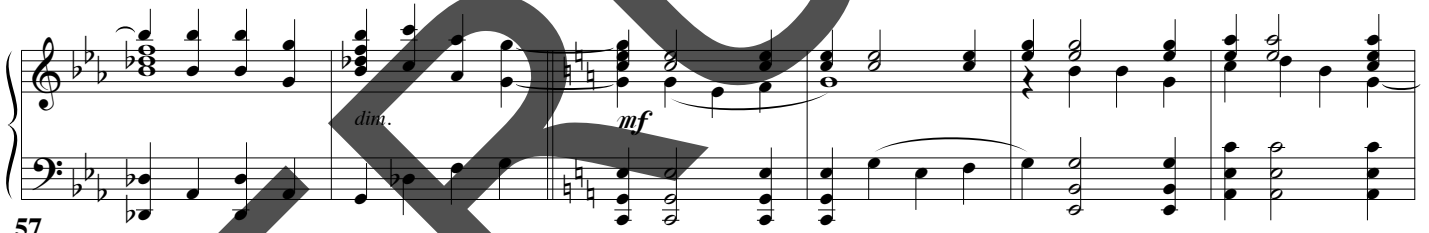
f God.



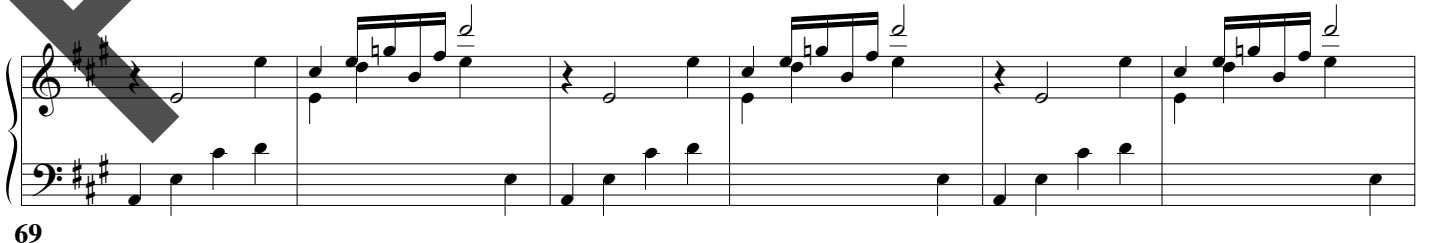
51



din. *mf*



mp



75

79

Nar.: If a comparison is made with a lamp, the burning flame is its characteristic, while the oil is the force that fills the inner feeling and empowers the heart and mind to work. Clearly, then, the brightness or dimness of the lamplight depends...

85

Nar.(cont.):...just on the oil. Likewise, where one's heart or mind work well or badly, right or wrongly, depends just on the quality of the force that becomes the content of the inner feeling.

91

97

IV. Roh Raiwani

Lucas Richman

Forcefully ♩ = 132

Soprano

Alto

Tenor

Bass

Piano

ff

Piano

5

T.

B.

Piano

f

f

9

f A man must not be wil - ling to be -
f A man must not be wil - ling to be -

T.
come a slave of the ma - te - rial force. As a hu - man be - ing he must mas - ter

B.
come a slave of the ma - te - rial force. As a hu - man be - ing he must mas - ter

Piano

12

Meno Mosso

S.
The mas - ter of one's life is not the mind

A.
The mas - ter of one's life is not the mind

T.
it and not be mas - tered by it.

B.
it and not be mas - tered by it.

Piano

15

S. but the Ji - - - wa, the
A. but the Ji - - - wa, the

Piano

18

S. hu - man in - ner force.
A. hu - man in - ner force.

Piano

21

Tempo Primo

T. Once a man has sunk down in - to the ma - te - rial realm his
B. *f* Once a man has sunk down in - to the ma - te - rial realm his feel - ings are not

Piano

25

T. feel-ings are not va - lid. He no long - er feels be - tween what is right and what is wrong.

B. va - lid He no long - er feels the dif-ference be-tween what is right and what is wrong.

Piano

28

Meno Mosso

S. The mas - ter of one's life is not the mind but the Ji - wa,

A. *p* The mas - ter of one's life is not the mind but the Ji - wa,

T.

B.

Piano

31

Piu Mosso

S. the hu - man in-ner force.

A. the hu - man in-ner force.

Piano

35

Piano

40

Piano

45

Piano

49

mp

Piano

53

8^{va}

Piano

57

Detailed description: This system shows the piano accompaniment for measures 57 to 60. The music is in a minor key with a 6/8 time signature. The right hand features a melodic line with slurs and accents, while the left hand provides a steady eighth-note accompaniment.

8^{va}

Piano

61

Detailed description: This system shows the piano accompaniment for measures 61 to 65. The right hand continues the melodic line with slurs and accents, and the left hand maintains the eighth-note accompaniment.

Tempo Primo

T. *f* Naf - su, the pow-er of Naf-su! Naf - su, the pow-er of Naf-su!

B. *f* Naf - su, the pow-er of Naf-su! Naf - su, the pow-er of Naf-su!

Piano

66

Detailed description: This system contains vocal parts and piano accompaniment for measures 66 to 70. The vocal parts (Tenor and Bass) are in 6/8 time and feature the lyrics "Naf - su, the pow-er of Naf-su!". The piano accompaniment is in a minor key with a 6/8 time signature, featuring a melodic line in the right hand and a bass line in the left hand. The tempo is marked "Tempo Primo".

Poco Meno Mosso

T.

B.

Detailed description: This system shows the vocal parts for measures 71 to 75. The tempo is marked "Poco Meno Mosso". The vocal lines are mostly rests, indicating a pause in the vocal melody.

8^{va}

Piano

mp

70

Detailed description: This system shows the piano accompaniment for measures 76 to 80. The tempo is marked "mp" (mezzo-piano). The right hand features a melodic line with slurs and accents, and the left hand provides a steady eighth-note accompaniment.

Tempo Primo

S. *f* Naf - su make slaves of the wil-ling!

A. *f* Naf - su make slaves of the wil-ling!

T. *f* Naf - su make slaves of the wil - ling! Naf - su, the pow - er of

B. *f* Naf - su make slaves of the wil - ling! Naf - su, the pow - er of

Piano *f*

75

S. Naf - su, the pow - er of Naf - su! Naf - su! Naf - su! Naf - su!

A. Naf - su, the pow - er of Naf - su! Naf - su! Naf - su! Naf - su!

T. Naf - su! Naf - su! Naf - su! Naf - su!

B. Naf - su! Naf - su! Naf - su! Naf - su!

Piano

78

S. *cresc.* Naf - su! Naf - su! Naf - su! Naf - su!

A. *cresc.* Naf - su! Naf - su! Naf - su! Naf - su!

T. *cresc.* Naf - su! Naf - su! Naf - su! Naf - su!

B. *cresc.* Naf - su! Naf - su! Naf - su! Naf - su!

Piano *cresc.*

81

Attacca V

PREVIEW

V. Roh Nabadi

Lucas Richman

Vivace Furioso ♩ = 138

Solo Cello

ff

Piano

Twice as Slow ♩ = 69

4

Nar.: The power of plant-life or vegetation is a force which also takes part in man's life on earth. When the essences of food from plants enter man's body, to form, nourish and strengthen it, their entry signifies a meeting with the essences...

7

Nar. (cont.)...already there. Truly, then, this is a meeting between the external and internal, as between the outer life and the inner. The difference between the material and plant forces is that the material force affects only thinking...

10

Nar. (cont.):...whereas the force of plant essences affects the feeling throughout man's body.

Musical score for measures 13-15. The score is in 3/8 time with a key signature of one sharp (F#). Measure 13 features a bass line with a triplet of eighth notes and a treble line with a triplet of eighth notes. Measure 14 has a treble line with a triplet of eighth notes and a bass line with a triplet of eighth notes. Measure 15 has a treble line with a triplet of eighth notes and a bass line with a triplet of eighth notes. Dynamics include *p* and *mp*. A large watermark 'PREVIEW' is overlaid on the score.

13

Musical score for measures 16-18. The score is in 3/8 time with a key signature of one sharp (F#). Measure 16 has a treble line with a triplet of eighth notes and a bass line with a triplet of eighth notes. Measure 17 has a treble line with a triplet of eighth notes and a bass line with a triplet of eighth notes. Measure 18 has a treble line with a triplet of eighth notes and a bass line with a triplet of eighth notes. Dynamics include *p* and *mp*. A large watermark 'PREVIEW' is overlaid on the score.

16

Musical score for measures 19-21. The score is in 3/8 time with a key signature of one sharp (F#). Measure 19 has a treble line with a sextuplet of eighth notes and a bass line with a triplet of eighth notes. Measure 20 has a treble line with a sextuplet of eighth notes and a bass line with a triplet of eighth notes. Measure 21 has a treble line with a triplet of eighth notes and a bass line with a triplet of eighth notes. Dynamics include *cresc.* and *mf*. A large watermark 'PREVIEW' is overlaid on the score.

19

Musical score for measures 22-24. The score is in 3/8 time with a key signature of one sharp (F#). Measure 22 has a treble line with a triplet of eighth notes and a bass line with a triplet of eighth notes. Measure 23 has a treble line with a triplet of eighth notes and a bass line with a triplet of eighth notes. Measure 24 has a treble line with a sextuplet of eighth notes and a bass line with a triplet of eighth notes. Dynamics include *tr* and *mp*. A large watermark 'PREVIEW' is overlaid on the score.

22

25

25

cresc.

26

27

This system contains measures 25, 26, and 27. It features a treble clef with a key signature of one sharp (F#) and a common time signature. The right hand plays a melodic line with triplets and sixteenth notes. The left hand plays a bass line with triplets and sixteenth notes. Dynamics include *cresc.* and *f*. Fingerings are indicated with numbers 1-5.

28

28

f

29

30

This system contains measures 28, 29, and 30. It features a treble clef with a key signature of one sharp (F#) and a common time signature. The right hand plays a melodic line with triplets and sixteenth notes. The left hand plays a bass line with triplets and sixteenth notes. Dynamics include *f*. Fingerings are indicated with numbers 1-5.

31

31

32

33

This system contains measures 31, 32, and 33. It features a treble clef with a key signature of one sharp (F#) and a common time signature. The right hand plays a melodic line with triplets and sixteenth notes. The left hand plays a bass line with triplets and sixteenth notes. Fingerings are indicated with numbers 1-5.

34

34

cresc.

35

36

This system contains measures 34, 35, and 36. It features a treble clef with a key signature of one sharp (F#) and a common time signature. The right hand plays a melodic line with triplets and sixteenth notes. The left hand plays a bass line with triplets and sixteenth notes. Dynamics include *cresc.* and *f*. Fingerings are indicated with numbers 1-5.

Molto Allargando

Musical score for measures 37-39. The score is in 3/4 time with a key signature of one sharp (F#). It features a right-hand part with a melodic line and a left-hand part with a bass line. Both parts contain triplet markings. The dynamic marking *ff* is present at the end of the section.

37

A Tempo

Musical score for measures 40-42. The score continues with the right-hand part and left-hand part. It includes triplet markings and a dynamic marking of *mf*.

40

Musical score for measures 43-45. The score includes dynamic markings of *dim.* and *mf*. It features triplet markings in both hands.

43

Musical score for measures 46-48. The score includes a dynamic marking of *p* (piano). It features triplet markings in both hands.

46

Musical score system 1, measures 49-51. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff features a complex melodic line with triplets and sixteenth-note runs. The bass staff provides harmonic support with chords and triplets. Dynamics include *f* (forte) and *mf* (mezzo-forte). A large watermark 'PREPERS' is overlaid on the score.

Musical score system 2, measures 52-54. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff continues the melodic line with sixteenth-note runs and triplets. The bass staff features a steady eighth-note accompaniment. Dynamics include *f* (forte) and *mf* (mezzo-forte). A large watermark 'PREPERS' is overlaid on the score.

Musical score system 3, measures 55-57. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff has a melodic line starting with a triplet and ending with a fermata. The bass staff has a simple accompaniment. Dynamics include *mf* (mezzo-forte), *dim.* (diminuendo), and *p* (piano). A large watermark 'PREPERS' is overlaid on the score.

Musical score system 4, measures 58-60. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff has a melodic line with a fermata at the end. The bass staff has a simple accompaniment. Dynamics include *f* (forte). A large watermark 'PREPERS' is overlaid on the score.

Attaca VI

VI.

Roh Chewani

Lucas Richman

Andante Maestoso ♩ = 69

Soprano

Alto

Tenor

Bass

Piano



The first system of the score features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal staves are currently empty, marked with a horizontal line. The piano part begins with a forte (*f*) dynamic and a 4/4 time signature. The key signature has two flats. The piano accompaniment consists of a complex chordal texture in the right hand and a more rhythmic bass line in the left hand.

S.

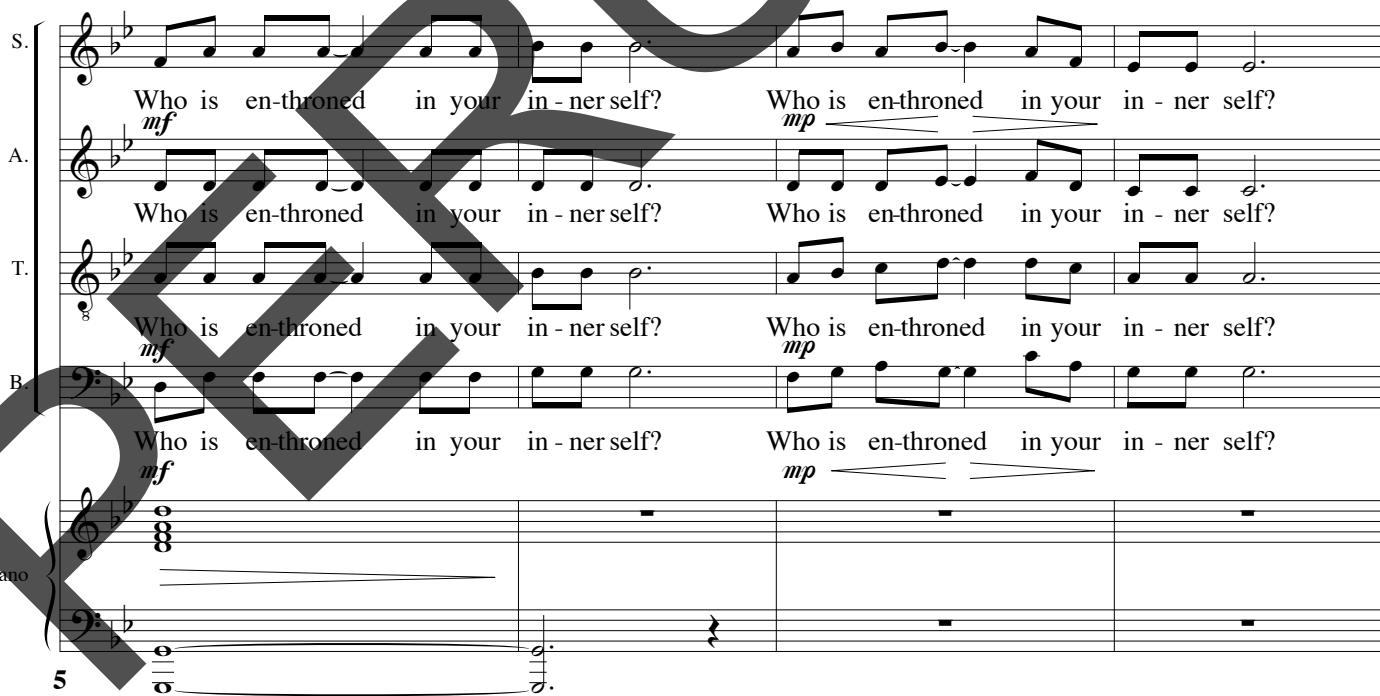
A.

T.

B.

Piano

5



The second system contains the vocal staves with lyrics and the piano accompaniment. The lyrics are: "Who is en-throned in your in - ner self? Who is en-throned in your in - ner self?". The vocal parts are marked with *mf* for Soprano, Tenor, and Bass, and *mp* for Alto. The piano accompaniment continues with the same texture as the first system. A large number '5' is written at the beginning of the piano part.

S. *mf* Who is en-throned for the time be-ing? One who is filled with

A. *mf* Who is en-throned for the time be-ing? One who is filled with

T. Who is en-throned for the time be-ing? One who is filled with

B. *mf* Who is en-throned for the time be-ing? One who is filled with

Piano *mp* *mf*

9

S. a - ni - mal force fol - lows the greed of one's heart. Who is en - throned for the

A. a - ni - mal force fol - lows the greed of one's heart. Who is en - throned for the

T. a - ni - mal force fol - lows the greed of one's heart. Who is en - throned for the

B. a - ni - mal force fol - lows the greed of one's heart. Who is en - throned for the

Piano *p*

13

S. time be-ing? *f* The heart serves for-ces un-known to you; in -

A. time be-ing? *f* The heart serves for-ces un-known to you; in -

T. time be-ing? *f* The heart serves for-ces un-known to you; in -

B. time be-ing? *f* The heart serves for-ces un-known to you; in -

Piano

17

S. hu - man pow-ers the weak pur-sue.

A. hu - man pow-ers the weak pur-sue.

T. hu - man pow-ers the weak pur-sue.

B. hu - man pow-ers the weak pur-sue.

Piano

21

S. *mp* Who is en-throned in your in - ner self? *mf* Who is en-throned for the time be-ing? —

A. *mp* Who is en-throned in your in - ner self? *mf* Who is en-throned for the time be-ing? —

T. *mp* Who is en-throned in your in - ner self? *mf* Who is en-throned for the time be-ing? —

B. *mp* Who is en-throned in your in - ner self? *mf* Who is en-throned for the time be-ing? —

Piano *mp*

25

S. —

A. —

T. —

B. —

Piano *mf* *dim* *mp*

29

Nar.: People present the animal force with a field to work in where that force is free to do anything. The longer this goes on...

Piano

32

Nar. (cont.):...the more the animal force thrives, but these people will be sure to forfeit their glory as beings created to excel.

Piano

35

Nar. (cont.):...My children, never neglect your *latihan kejiwaan*, or spiritual exercise, so that you may soon be able to feel and understand correctly how the forces within you are made up and how they differ.

Piano

41

S.
A.
T.
B.

f The heart serves for-ces un-known to you; in-hu-man pow-ers the

f The heart serves for-ces un-known to you; in-hu-man pow-ers the

f The heart serves for-ces un-known to you; in-hu-man pow-ers the

f The heart serves for-ces un-known to you; in-hu-man pow-ers the

Piano

cresc. *f*

44

S. weak pursue. One who is filled with a - ni - malforce fol - lows the greed of one's

A. weak pursue. One who is filled with a - ni - malforce fol - lows the greed of one's

T. weak pursue. One who is filled with a - ni - malforce fol - lows the greed of one's

B. weak pursue. One who is filled with a - ni - malforce fol - lows the greed of one's

Piano

48

S. heart. Who is en - throned for the time being? Who is en - throned for the time

A. heart. Who is en - throned for the time being? Who is en - throned for the time

T. heart. Who is en - throned for the time being? Who is en - throned for the time

B. heart. Who is en - throned for the time being? Who is en - throned for the time

Piano

52

S. be - ing? *dim* *p*

A. be - ing? *dim*

T. be - ing? *dim*

B. be - ing? *dim*

Piano

57

Nar.: The *Jasmani* force (the force of what is generally called man's physical body) makes the terms of human life all the more complete, enabling people to bring into being other creatures like themselves. That is why two different natures are found, one male and the other female.

Joyously ♩ = 152 (VAMP)

S.

A.

T.

B.

Piano

60 Hand Drum

(VAMP)

Attacca VII

VII.

Roh Jasmaniah

Lucas Richman

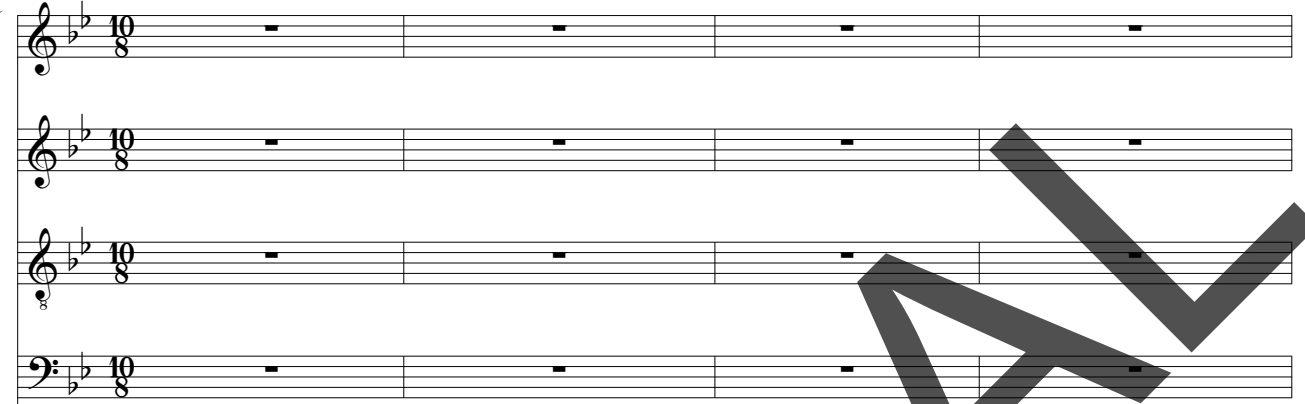
Joyously ♩ = 152

Soprano

Alto

Tenor


Bass



Piano

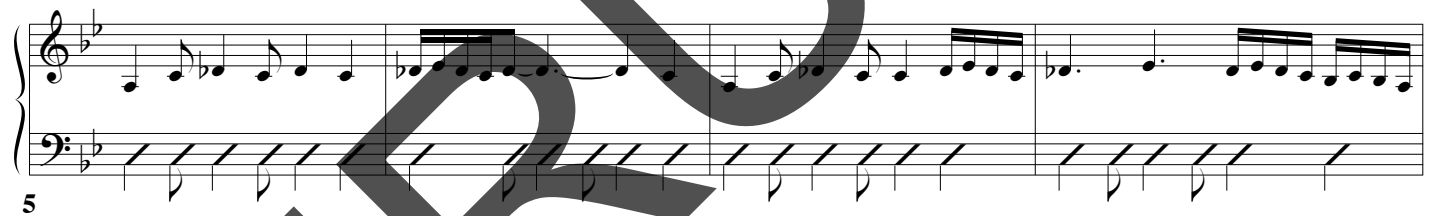
Joyously ♩ = 152

p



Piano

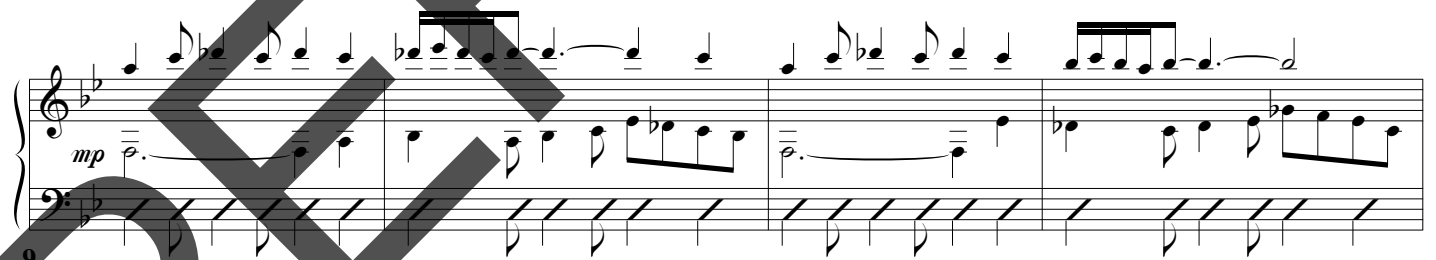
5



Piano

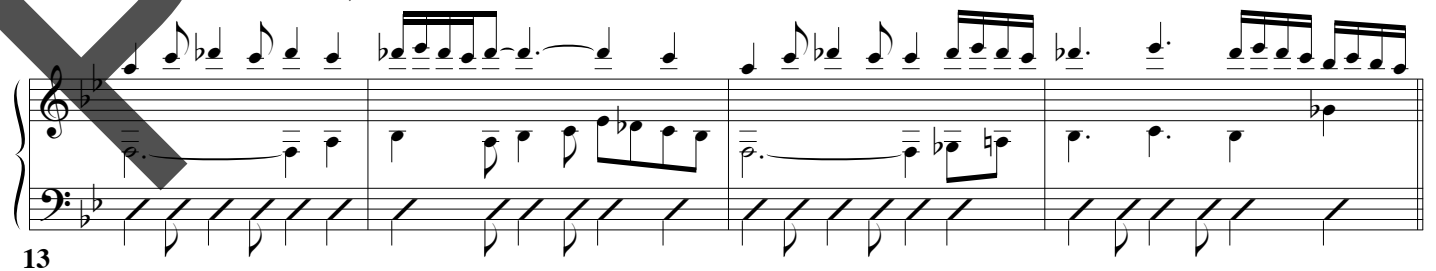
mp

9



Piano

13



S. *mp* Na na na na na na na na na, Na na na na na na na na na na na,

A. *mp* Na na na na na na na na na, Na na na na na na na na na na na,

T. *mp* Na na na na na na na na na, Na na na na na na na na na na na,

B. *mp* Na na na na na na na na na, Na na na na na na na na na na na,

Piano *mp*

17

S. Na na na na na na na na na, Na na na na na na na na na

A. Na na na na na na na na na, Na na na na na na na na na

T. Na na na na na na na na na, Na na na na na na na na na

B. Na na na na na na na na na, Na na na na na na na na na

Piano

21

S. na. *cresc.*

A. na. *cresc.*

T. na. *cresc.*

B. na. *cresc.*

Piano *cresc.*

25

S. Hu - man force com-bined with hu - man force; The es - sen-ces of man and

A. *f* Hu - man force com-bined with hu - man force; The es - sen-ces of man and

T. *f* Hu - man force com-bined with hu - man force; The es - sen-ces of man and

B. *f* Hu - man force com-bined with hu - man force; The es - sen-ces of man and

Piano *f*

29

S. wo - man be - ing shared; Hu - man force com-bined with hu - man force; The

A. wo - man be - ing shared; Hu - man force com-bined with hu - man force; The

T. wo - man be - ing shared; Hu - man force com-bined with hu - man force; The

B. wo - man be - ing shared; Hu - man force com-bined with hu - man force; The

Piano

32

S. u - nion of the Ji - was when paired Ah

A. u - nion of the Ji - was when paired Ah

T. u - nion of the Ji - was when paired Ah

B. u - nion of the Ji - was when paired Ah

Piano

35

S. 
A. 
T. 
B. 
Piano 
38

To Coda

S. 
A. 
T. 
B. 
Piano 
41

S.
A.
T.
B.

ff

Piano

45

Piano

49

Piano

52

S^{va}

D.S. al Coda

The image shows a musical score for a voice and piano ensemble. It consists of four vocal staves (Soprano, Alto, Tenor, Bass) and two piano accompaniment staves. The key signature is B-flat major (two flats). The score is divided into three systems. The first system starts at measure 45 and ends at measure 48. The second system starts at measure 49 and ends at measure 51. The third system starts at measure 52 and ends at measure 54. A large, semi-transparent 'PREVIEW' watermark is overlaid diagonally across the entire page. The instruction 'D.S. al Coda' is written above the piano staff at measure 52, with a dashed line indicating the start of the Coda section. The piano part features a steady eighth-note bass line and chords in the right hand.

CODA

S. *ff*

A. *ff*

T. *ff*

B. *ff*

Piano *ff*

55

8^{va}

Attacca VIII

PERUSALV

VIII.

Roh Rochaniah

Lucas Richman

Playfully ♩ = 152

The musical score is arranged for Soprano, Alto, Tenor, Bass, and Piano. The key signature is B-flat major (two flats) and the time signature is 10/8. The tempo is marked 'Playfully' with a quarter note equal to 152 beats per minute. The score is divided into three systems. The first system shows the vocal staves and the beginning of the piano accompaniment, starting with a piano (*p*) dynamic. The second system begins at measure 6 and includes dynamic markings of *dim.* (diminuendo), *f* (forte), and *mp* (mezzo-piano). The third system begins at measure 12 and includes a *dim.* marking, a *p* marking, and a *Ritard.* (ritardando) instruction. The score concludes with a change in time signature to 4/4 at the end of the final system.

VIII - 2

Piano

$\text{♩} = 60$

pp

cresc.

simile

23

Piano

mf

dim.

27

Nar.: My children, realize that you must be able to see the different forces contained in everything you do, so that you may find a fitting path for your life.

Nar. (cont.): Do not go in being led by your heart and mind, occupied as they are by the *nafsu*, which care only to have what they think will please them, and regard the *kejiwaan*, or spirituality, as boring. The *kejiwaan* must truly be regarded as a necessity for your life to be happy.

S.

A.

T.

B.

pp

Ooh

Ooh

Ooh

Ooh

Ooh

Piano

pp

p

31

Piano

35

Piano

mp

cresc.

mf

40

S. *mp* Ooh *cresc.* Ooh 8

A. *mp* Ooh *cresc.* Ooh

T. *mp* Ooh *cresc.* Ooh 8

B. *mp* Ooh *cresc.* Ooh 8

Piano *mp* *cresc.*

45

S. *f* Ah

A. *f* Ah

T. *f* Ah

B. *f* Ah

Piano *f* *dim.*

49

Piano *mf* *mp*

53

Piu Mosso ♩ = 100

IX.

Roh Rachmaniah

Lucas Richman

Moderately $\text{♩} = 100$

Soprano

mp Emp - ty your - self of heart and mind; Emp - ty your -

Piano

mp

self of thoughts and fan - cies; Emp - ty your self and you will

5

find a state com - ing from with - in, a vi -

mf

mf

9

bra - tion wait - ing to be - gin, that feels like the touch of a pow - er...

13

17 *mp* that feels like the touch of a pow-er...

21 *mf* a pow-er nev-er felt be-fore.

25 *mp* Emp-ty your-self of heart and *f* mind;

29 *mp* Emp-ty your-self of thoughts and *f* fan-cies;

mf Emp - ty your - self and find a state com - ing from with - in, a vi -

mf

33

bra - tion wait - ing to be - gin, that feels like the touch of a pow - er...

37

dim. that feels like the touch of a pow - er...

dim.

41

mp a pow - er nev - er felt be - fore.

mp

Ritard.

Ritard.

45

Musical score for measures 49-50. The system includes a vocal line and a piano accompaniment. The key signature is two sharps (F# and C#) and the time signature is 4/4. The vocal line consists of two whole notes. The piano accompaniment features a steady bass line and chords in the right hand.

49

Nar.: This receiving will certainly progress in the course of time,

Musical score for measures 51-52. The system includes a vocal line and a piano accompaniment. The key signature is two sharps (F# and C#) and the time signature is 4/4. The vocal line consists of two whole notes. The piano accompaniment features a steady bass line and chords in the right hand.

51

until eventually one can recognize the content of one's inner feeling, and also know the character, use and activity of that content.

Musical score for measures 53-54. The system includes a vocal line and a piano accompaniment. The key signature is two sharps (F# and C#) and the time signature is 4/4. The vocal line starts with the instruction "Freely" and a dynamic marking "p". The piano accompaniment features a steady bass line and chords in the right hand.

53

Freely
p A pow - er nev - er felt be - fore.

Attacca X.

X.

Roh Rabbaniah

Lucas Richman

With Reverence $\text{♩} = 88$

Solo Soprano

Soprano

Alto

Tenor

Bass

Solo Cello

Piano

pp

It has been so willed in life; It has been so willed in life; It has been so

S.

A.

T.

B.

Vcl

willed that man should oc - cu - py the high - est place. ——— Thus has God willed

Nar.: If you do not reach your real level - meaning the level at which you can put your ancillary forces in their right places...

S. life to be. (Hum) *p* (Hum)

A. life to be. (Hum) *p* (Hum)

T. life to be.

B. life to be.

Vcl *mp*

11

Nar. (cont.): ...naturally you will not be able to rise higher; that is, to the greater, noble life meant for humanity.

S. (Hum) (Hum)

A. (Hum) (Hum)

Vcl

16

S. *p* We can set our course; We can set our own course; A course set towards per -

A. *p* We can set our course; We can set our own course; A course set towards per -

T. *p* We can set our course; We can set our own course; A course set towards per -

B. *p* We can set our course; We can set our own course; A course set towards per -

Vcl

21

S. fec - tion if we find our true in - ner pur - pose. Thus has God willed

A. fec - tion if we find our true in - ner pur - pose. Thus has God willed

T. fec - tion if we find our true in - ner pur - pose. Thus has God willed

B. fec - tion if we find our true in - ner pur - pose. Thus has God willed

26 fec - tion if we find our true in - ner pur - pose. Thus has God willed

Nar.: It is most necessary for people to seek ability, both outward and inward. This is necessary in order that, with that ability, they can...

S. life to be.

A. life to be.

T. life to be. (Hum) *mp* (Hum)

B. life to be. (Hum) *mp* (Hum)

Vcl. *mf*

31

Nar. (cont.):...reach the highest level, so that they can understand the true use of knowledge in relation to their own human self.

T. (Hum) (Hum)

B. (Hum) (Hum)

Vcl.

36

S. We can be-come in - stru-ments; We can be-come in - stru-ments
A. *mf* We can be-come in - stru-ments; We can be-come in - stru-ments
T. *mf* We can be-come in - stru-ments; We can be-come
B. *mf* We can be-come in - stru-ments; We can be-come

41

S. In - stru-ments for re - ceiv - ing un - der - stand - ing; For re - ceiv - ing un - der -
A. In - stru-ments for re - ceiv - ing un - der - stand - ing; For re - ceiv - ing un - der -
T. in - stru-ments for - re - ceiv - ing un - der - stand - ing; For re - ceiv - ing un - der -
B. in - stru-ments for re - ceiv - ing un - der - stand - ing; For re - ceiv - ing un - der -
Vcl. *mf*

45

S. stand - ing. We can be-come in - stru-ments; We can be -
A. stand - ing. *f* We can be-come in - stru-ments; We can be -
T. stand - ing. *f* We can be-come in - stru-ments; We can
B. stand - ing. *f* We can be-come in - stru-ments; We can
Vcl. *f*

49

S. come in - stru - ments to be - ne - fit hu - man life on earth;

A. come in - stru - ments to be - ne - fit hu - man life on earth;

T. be - come in - stru - ments to be - ne - fit hu - man life on earth;

B. be - come in - stru - ments to be - ne - fit hu - man life on earth;

Vcl. *f*

53

Molto Allargando

S. *p* Be - ne - fit hu - man life on earth; *f* For hu - man life on earth and here -

A. *p* Be - ne - fit hu - man life on earth; *f* For hu - man life on earth and here -

T. *p* Be - ne - fit hu - man life on earth; *f* For hu - man life on earth and here -

B. *p* Be - ne - fit hu - man life on earth; *f* For hu - man life on earth and here -

Vcl. *mp* *f*

57

Accel.

S. af - - - ter!

A. af - - - ter!

T. af - - - ter!

B. af - - - ter!

Vcl. *ff*

61

Solo S.

S.
Thus has God willed life to be; Thus has God willed life to

A.
Thus has God willed life to be; Thus has God willed life to

T.
Thus has God willed life to be; Thus has God willed life to

B.
Thus has God willed life to be; Thus has God willed life to

Piano

64

Flowing $\text{♩} = 60$

Solo S.
mp Strength-en the bond be - tween your in - ner feel - ing

S.
be.

A.
be.

T.
be.

B.
be.

Piano
mp

68

Solo S. and the one who watch - es o - - ver you.

Piano

72

Solo S. Strength-en the bond be - tween your

S. Strength-en the bond be - tween your

A. Strength-en the bond be - tween your

T. Strength-en the bond be - tween your in - ner feel - ing

B. Strength-en the bond be - tween your in - ner feel - ing

Piano *mf* *mp*

76

S. in - ner feel - ing and the one who watch - es o - ver you.

A. in - ner feel - ing and the one who watch - es o - ver you.

T. and the one who watch - es o - ver you.

B. and the one who watch - es o - ver you.

Piano

80

S. Strength - en the bond... *dim.*

A. Strength - en the bond... *dim.*

T. Strength - en the bond... *dim.*

B. Strength - en the bond... *dim.*

Piano *mf*

84

S.

A.

T.

B.

Piano *dim.*

88

Solo S. *mp* And do - ing that will sig - ni - fy that

Piano *p*

92

Solo S. you real - ly are

S. *mp* That you real - ly are

A. *mp* That you real - ly are

T. *mp* That you real - ly are

B. *mp* That you real - ly are

96

Solo S. high crea - tures of

S. High crea - tures of

A. High crea - tures of

T. High crea - tures of

B. High crea - tures of

Piano *mp*

100

Molto Ritard.

A Tempo

Solo S.

S.

A.

T.

B.

God.
p

God.
p

God.
p

God.
p

God.
p

God.
p

S^{va}

(loco)

103

Solo S.

S.

A.

T.

B.

S^{va}

(loco)

Piano

108

Molto Ritard.

Solo S.

S.

A.

T.

B.

112

Nar.: Finish...

117

121

FINE