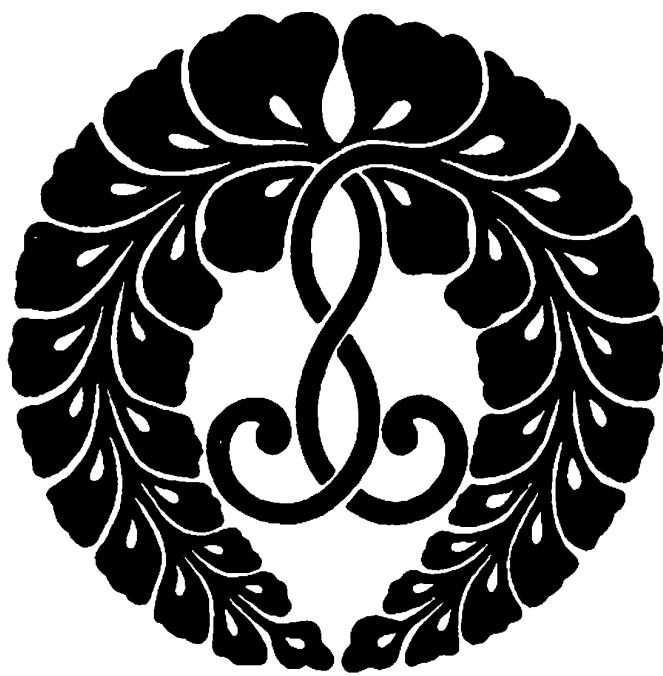


**SHIN BUDDHIST
SERVICE BOOK**



**SHIN BUDDHIST
SERVICE BOOK**

南大　　呈

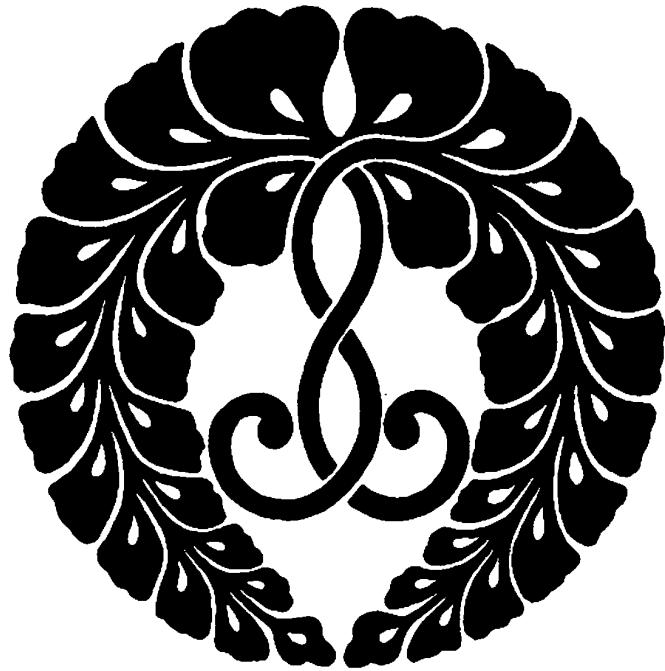
私達はこの米国の大地において、命がけで『念佛の教え』を広めて下さった開教使諸先生をはじめ、多くの一世パイオニア門信徒の方々に対して感謝のまことを捧げ、ここに新しく編纂しました『聖典』を心から献呈するものであります。

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

合　掌

Dedication

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



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1717 S. Fawcett Avenue
Tacoma, WA 98402

SHIN BUDDHIST SERVICE BOOK

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

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Revised and edited by Department of Buddhist Education

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INTRODUCTION

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

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

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

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

PREFACE

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

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

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

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

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

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

SEIGEN H. YAMAOKA
BISHOP

ACKNOWLEDGEMENTS

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

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

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

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

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

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

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

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

*Service
Section*

KYŌSHŌ The Essentials of Jōdo Shinshū

NAME: Jōdo Shinshū Hongwanjiha

FOUNDER: Shinran Shōnin (1173-1262*)

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

SŪTRA: Three Principal Sūtras of Jōdo Shinshū:

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

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

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

*1173-1263 revised date

浄土真宗の教章

一、宗名

浄土真宗本願寺派（西本願寺）

一、宗祖

見真大師親鸞聖人（一一七三～一二六二）

一、本尊

阿弥陀如來（南無阿彌陀仏）

一、經典

佛說無量壽經（大經）
佛說觀無量壽經（觀經）

一、教義

南無阿彌陀仏のみ教えを信じ、必ず仏にならせ

ていただき身のしあわせを喜び、つねに報恩のおもいから、世のため人のために生きる。

宗門は同信の喜びに結ばれた人びとの同朋教団

であつて信者はつねに言行をつつしみ、人道世法を守り、力を合わせて、ひろく世の中にまことのみ法をひろめるように努める。また、深く因果の道理をわきまして、現世祈禱や、まじないを行わず、占いなどの迷信にたよらない。

SAMPLE SERVICE ORDER

JAPANESE SERVICE

1. 行事鐘

2. 黙想

3. 禮讚文

4. 読経

5. 讚佛歌

6. 法話

7. 讚佛歌

8. 默想

9.* 燃香

10. 終りの言葉

ENGLISH SERVICE

1. Ringing of the bell

2. Meditation (with music)

3. Reading of Three Treasures

4. Sūtra Chanting (or Sūtra Reading)

5. Gāthā

6. Dharma Talk

7. Gāthā

8. Meditation (with music)

9.* Incense Burning, by members

10. Announcements

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

1. VANDANA (Pali)

Namo Tassa Bhagavato Arahato Sammasambuddhassa.

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

2. TI-SARANA (Pali)

Buddham Saranam Gacchami.

I go to the Buddha for Refuge.

Dhammad Saranam Gacchami.

I go to the Dharma for Refuge

Sangham Saranam Gacchami.

I go to the Sangha for Refuge.

Dutiyam pi Buddham Saranam Gacchami

Again, I go to the Buddha for Refuge.

Dutiyam pi Dhammad Saranam Gacchami

Again, I go to the Dharma for Refuge.

Dutiyam pi Sangham Saranam Gacchami

Again, I go to the Sangha for Refuge.

Tatiyam pi Buddham Saranam Gacchami

Once again, I go to the Buddha for Refuge.

Tatiyam pi Dhammad Saranam Gacchami

Once again, I go to the Dharma for Refuge.

Tatiyam pi Sangham Saranam Gacchami

Once again, I go to the Sangha for Refuge.

SAN KIE MON (Japanese-romaji)

NAMO KIE BUTSU

I take refuge in Buddha

NAMO KIE HŌ

I take refuge in Dharma

NAMO KIE SŌ

I take refuge in Sangha

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

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

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

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

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

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

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

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

もん文
さん讚
らい禮

—三歸依文—

(講師獨誦)

人身受け難し、今已に受く、佛法聞き難し、今已に聞く。この身今生に向つて度せずんば、さらにいづれの生に向つてかこの身を度せん。大衆諸共に至心に三寶に歸依したてまつるべし。

(會衆一同)

自ら佛に歸依したてまつる。まさに願わくば衆生とともに、大道を體解して無上意を發さん。

自ら法に歸依したてまつる。まさに願わくば衆生とともに、深く經蔵に入りて知慧海の如くならん。

自ら僧に歸依したてまつる。まさに願わくば衆生とともに、大衆を統理して一切無碍ならん。

(講師獨誦)

無上甚深微妙の法は、百千萬劫にも值遇うこと難し。われ今見聞し受持することを得たり。願わくは如來の眞實義を解したてまつらん。

THREE TREASURES - I

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

Everyone: I TAKE REFUGE IN THE BUDDHA.

May we absorb ourselves in the principle of the Way to Enlightenment and awaken in ourselves the Supreme Will.

I TAKE REFUGE IN THE DHARMA.

May we be submerged in the depths of the Doctrine and gain wisdom as deep as the ocean.

I TAKE REFUGE IN THE SANGHA.

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

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

THREE TREASURES - II

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

Everyone: I TAKE REFUGE IN THE BUDDHA.

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

I TAKE REFUGE IN THE DHARMA.

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

I TAKE REFUGE IN THE SANGHA.

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

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

Printed with permission from Rev. Kenjitsu Nakagaki of New York Buddhist Church

THE THREEFOLD REFUGE

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

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

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

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

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

Printed with permission from Rev. Masao Kodani of Senshin Buddhist Temple

浄土真宗の生活信條

一、み佛の誓いを信じ、尊いみ名をとなえつつ強く明るく生き抜きます。

一、み佛の光りをあおぎ、常にわが身をかえりみて感謝のうちに勵みます。

一、み佛の教えにしたがい、正しい道を聞きわけてまことのみのりをひろめます。

一、み佛の恵みを喜び、互にうやまい助け合い社会のために盡します。

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

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

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

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

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

JŌDO SHINSHŪ CREED - I

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

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

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

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

JŌDO SHINSHŪ CREED - II

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

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

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

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

領解文

もろもろの雑行雑修自力のこころを
 ふりすてて、一心に阿弥陀如来われ
 らが今度の一大事の後生御たすけそ
 うらえとたのみもうしてそろう。
 たのも一念のとき、往生一定御たす
 け治定とぞんじ、このうえの称名
 は、ご恩報謝とぞんじよろこびもう
 しそうろう。この御ことわり聴聞も
 うしわけそそうろうこと、ご開山聖人
 ご出世のご恩、次第相承の善知識の
 あさからざるご勸化のご恩と、あり
 がたくぞんじそろう。
 このうえは、きだめおかせらるる御
 おきて、一期をかぎりまもりもうす
 べくそろう。

5. RYŌGEMON (Japanese-romaji)

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

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

RYŌGEMON - I

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

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

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

RYŌGEMON - II

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

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

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

Dharma School Children's Meditation Readings

1. PROMISE

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

2. PLEDGE

Leader: To the Buddha . . .

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

3. GOLDEN CHAIN - I

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

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

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

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

GOLDEN CHAIN - II

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

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

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

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

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

Leader: WATAKUSHI TACHI WA . . .

Everyone: MIHOTOKE SAMA NO KODOMO DE ARIMASU.

WATAKUSHI TACHI WA . . .

MIHOTOKE SAMA NO OSHIE O MAMORIMASU.

WATAKUSHI TACHI WA . . .

NAKAYOKU ITASHIMASU.

Leader: We . . .

Everyone: are all Buddha's children.

We will follow the Buddha's teachings.

We will be friendly to everyone.

MEDITATION READINGS

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

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

7. *The Way of the Bodhisattva*

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

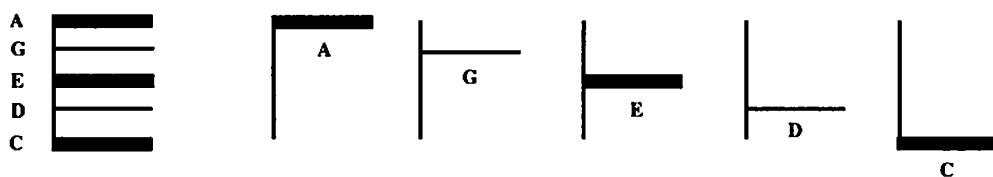
*Sūtra
Chanting
Section*

SIMPLIFIED CHANTING INSTRUCTIONS

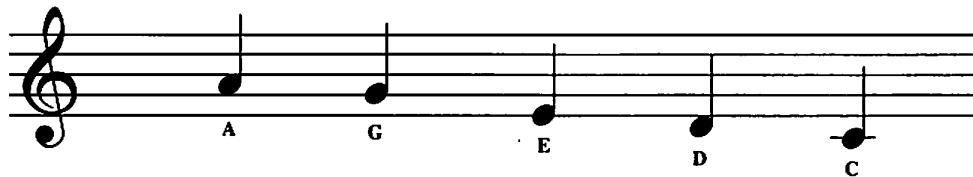
The diagrams below are a simplified guide for following the markings used in this service book.

TONE OR PITCH

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

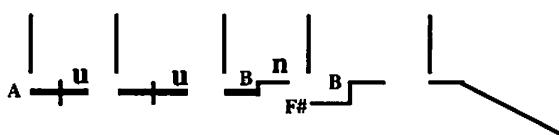


An equivalent representation in Western musical notation looks like this:

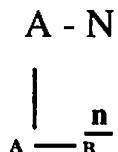


Occasionally, pitches beyond the basic five tones are used. A small upper case letter indicating pitch will be used on the first tone of this kind in a line.

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



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



Chanting Instructions

RHYTHM

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

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

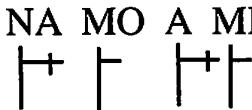


Sustained, double beat pitches are indicated by a line with a dot beneath:
or are underlined



... JO KU GYO

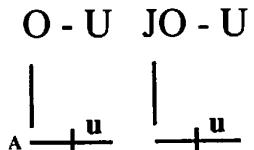
Special patterns, 1 1/2 beats followed by 1/2 beats, are thus:



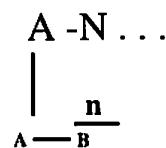
Western musical notation would look like this:



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



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



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

Other markings are explained below:

= solo line by chanting leader

○ = loud bell strike

* = settaku strike

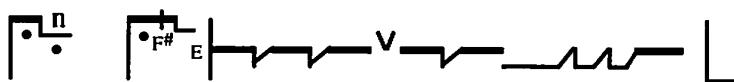
○ = soft bell strike

SAMBUJŌ

Three Respectful Callings

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

#BU JŌ MI DA NYO RAI NIU DOU JOU
 SAN GE RA- KU



#BU JŌ SHA KA NYO RAI NIU DOU JOU
 SAN GE RA- KU



#BU JŌ JI - PPO NYO RAI NIU DOU JOU
 SAN GE RA- KU



We respectfully call upon Tathāgata Amida to enter this Dōjō
 As we joyfully scatter flowers of welcome.

We respectfully call upon Tathāgata Shakamuni to enter this Dōjō
 As we joyfully scatter flowers of welcome.

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

三奉請

さん ぶ じょう

奉請弥陀如來

ブ ジョウ 宮 上ル
皆

奉請釋迦如來

宮 宮 宮 上ル
皆 宮 下 受 皆

奉請十方如來

宮 宮 宮 上ル
皆 宮 下 受 皆

ニウ

入道場

羽 ワル 宮 羽
ウツリ 宮 宮 宮
宮 ウカナ 上

入道場

羽 ワル 宮 羽
ウツリ 宫 宫 宫
宮 ウカナ 上

入道場

羽 ワル 宮 羽
ウツリ 宫 宫 宫
宮 ウカナ 上

同

散華樂

シオル 宮
羽 オル 宫 宫
羽 オル 微 一キル
角 イロ 皆

散華樂

シオル 宫
羽 オル 宫 宫
羽 オル 微 一キル
角 イロ 皆

散華樂

シオル 宫
羽 オル 宫 宫
羽 オル 微 一キル
角 イロ 皆

SHI SHIN RAI

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

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

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

#SHI SHIN ^V KEI REI

^A G n i

NA MO SHOU CHIU FU

#SHI SHIN ^V KEI REI

^A G n i

NA MO SHOU CHIU HŌ

#SHI SHIN ^V KEI REI

^A G n i

NA MO SHOU CHIU SŌ

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



SHŌSHIN NEMBUTSU GE and WASAN

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

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

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

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

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

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

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

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

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

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

しょうしんげ
正信偈

○○

・帰命無量寿如來
同 南無不可思議光

法藏菩薩因位時
在世自在王佛所

○○

KI MYŌ MU RYŌ JU NYO RAI
D | | | | | | |

HŌ ZŌ BO SATSU IN NI II
D | | | | | | |

NA MO FU KA SHI GI KŌ
D | | | | | | |

ZAI SE JI ZAI Ō BUS-SHO
D | | | | | | |
c | | | | | | |
A — |

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

觀見諸佛淨土因
國土人天之善惡
建立無上殊勝願
超發希有大弘誓

五劫思惟之攝受
重誓名聲聞十方
普放無量無辺光
無碍無對光炎王

TO KEN SHO BUTSU JŌ DO IN

ト ト ト ト ト ト ト ト

KOKU DO NIN DEN SHI ZEN MAKU

ト ト ト ト ト ト ト ト

KON RYŪ MU JŌ SHU SHŌ GAN

ト ト ト ト ト ト ト ト

CHŌ HOTSU KE-U DAI GU ZEI

ト ト ハ ト ル ル ル

GO KŌ SHI YUI SHI SHŌ IU

ト ト ト ト ト ト ト ト

JŪ SEI MYŌ SHŌ MON JIP-PŌ

ト ト ト ト ト ト ト ト

FU HŌ MU RYŌ MU HEN KŌ

ト ト ト ト ト ト ト ト

MU GE MU TAI KŌ EN NŌ

ト ト ト ト ル ル ル

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

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

しょうじょうかんぎ ちえこう
 清淨歡喜智慧光
 ふだんなんじむしょうこう
 不斷難思無稱光
 ちょうにちがっこうしょうじんせつ
 超日月光照塵刹
 いっさいぐんじょうもこうしょう
 一切群生蒙光照

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

SHŌ JŌ KAN GI CHI E KŌ

ト ト ト ト ト ト ト

FU DAN NAN JI MU SHŌ KŌ

ト ト ト ト ト ト ト

CHŌ NICK GAK-KŌ SHŌ JIN SETSU

ト ト ト ト ト ト ト

IS - SAI GUN JŌ MU KŌ SHŌ

ト ト ト ト ト ト ト

HON GAN MYŌ GŌ SHŌ JŌ GŌ

ト ト ト ト ト ト ト

SHI SHIN SHIN GYŌ GAN NI IN

ト ト ト ト ト ト ト

JŌ TŌ GAKU SHŌ DAI NE HAN

ト ト ト ト ト ト ト

HIS-SHI METSU DO GAN JŌ IU

ト ト ト ト ト ト ト

Pure light, joyful light, the light of wisdom,
 Light constant, inconceivable, light beyond speaking,
 Light excelling sun and moon he sends forth, illumining countless worlds;
 The multitudes of beings all receive the radiance.

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

によらいしょいこうしゅつせ
如來所以興出世
 ゆいせつみだほんがんかい
唯說弥陀本願海
 ごじょくあくじぐんじょうかい
五濁惡時群生海
 おうしんによらいによじつごん
應信如來如實言

のうほついちねんきあいしん
能發一念喜愛心
 ふだんぼんのうとくねはん
不斷煩惱得涅槃
 ほんじょうぎやくほうさいえにゅう
凡聖逆謗齊回入
 によしゅうしいにゅうかいいちみ
如衆水入海一味

NYO RAI SHO-I KŌ SHUS-SE

ト ト ト ハ ト ト ト ハ

YUI SETSU MI DA HON GAN KAI

ト ト ト ハ ト ト ト ハ

GO JOKU AKU JI GUN JŌ KAI

ト ト ト ハ ト ト ト ハ

Ō SHIN NYO RAI NYO JITSU GON

ト ト ト ハ ト ト ト ハ

NŌ HOTSU ICHI NEN KI AI SHIN

ト ト ト ト ト ト ハ

FU DAN BON NŌ TOKU NE HAN

ト ト ト ト ト ト ハ

BON JŌ GYAKU HŌ SAI E NYŪ

ト ト ト ト ト ト ハ

NYO SHŪ SHI NYŪ KAI ICHI MI

ト ト ト ト ハ ハ ハ

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

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

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

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

SES-SHU SHIN KŌ JŌ SHŌ GO

トトトトトトトトト.

I NŌ SUI HA MU MYŌ AN

トトトトトトトトト.

TON NAI SHIN ZŌ SHI UN MU

トトトトトトトトト.

JŌ-FU SHIN JITSU SHIN JIN TEN

トトトトトトトトトト.
A.

HI NYO NIK-KŌ FU UN MU

トトトトトトトトト.

UN MU SHI GE MYŌ-MU AN

トトトトトトトト.

GYAKU SHIN KEN KYŌ DAI KYŌ KI

トトトトトトトトト.

SOKU Ō CHŌ ZETSU GO AKU SHU

トトトトトトトト.
A.

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

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

いっさいぜんまくほん ぶ にん
一切善惡凡夫人
 もんしんによらい ぐ せいがん
聞信如來弘誓願
 ぶつごんこうだいしょう げ しゃ
佛言廣大勝解者
 ぜ にんみょうぶんたりけ
是人名分陀利華

み だ ぶつほんがんねんぶつ
弥陀佛本願念佛
 じやけんきょうまんなくしゅじょう
邪見憍慢惡衆生
 しんぎょうじゅうじじんになん
信樂受持甚以難
 なんちゅうしなむかし
難中之難無過斯

IS-SAI ZEN MAKU BON BU NIN

ト ト ト ト ト ト ト ト

MON SHIN NYO RAI GU ZEI GAN

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BUTSU GON KŌ DAI SHŌ GE SHA

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ZE NIN MYŌ-FUN DAI RI KE --

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-- MI DA BUTSU HON GAN NEN BUTSU

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JA KEN KYŌ MAN NAKU SHU JŌ

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SHIN GYŌ JŪ JI JIN NI NAN

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NAN CHŪ SHI NAN MU KA SHI

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A

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

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

いん ど さいてん し ろんげ
印度西天之論家
 ちゅう か じちいき し こうそう
中夏日域之高僧
 けんだい しょうこう せ しょう い
顯大聖興世生意
 みょうにょらいほんぜいおう き
明如來本誓應機

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

IN DO SAI TEN SHI RON GE

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CHŪ KA JI-CHI I-KI SHI KŌ SŌ

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KEN DAI SHŌ KŌ SE SHŌ I

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MYŌ NYO RAI HON ZEI Ō KI

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SHA KA NYO RAI RYŌ GA SEN

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I SHU GŌ MYŌ NAN TEN JIKU

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RYŪ JU DAI-JI SHUT-TO SE

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SHITSU NŌ ZAI HA U MU KEN

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A

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

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

せんぜつだいじょう む じょうほう
宣說大乘無上法
 ショウカンギ じ ショウアンラク
証歡喜地生安樂
 けんじなんぎょうろくろく
顯示難行陸路苦
 しんぎょういぎょうしいどうらく
信樂易行水道樂

おくねんみだぶつほんがん
憶念弥陀佛本願
 じねんそくじにゅうひつじょう
自然即時入必定
 ゆいのうじょうしょうによらいごう
唯能常稱如來號
 おうほうだいひぐぜいおん
應報大悲弘誓恩

SEN ZETSU DAI JŌ MU JŌ HŌ

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SHŌ KAN GI JI SHŌ AN RAKU

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KEN JI NAN GYŌ ROKU RO KU

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SHIN GYŌ I GYŌ SHI DŌ RAKU

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OKU NEN MI DA BUTSU HON GAN

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JI NEN SO-KU JI NYŪ HITSU JŌ

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YUI NŌ JŌ SHŌ NYO RAI GŌ

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Ō HŌ DAI - HI GU ZEI ON

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

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

てんじん ぼ さつぞうろんせつ
天親菩薩造論說
 きみょう む げ こうによらい
帰命無碍光如來
 えしゅう たらけんしんじつ
依修多羅顯真實
 こうせんおうちょうだいせいがん
光闡橫超大誓願

こう ゆ ほんがんりき え こう
広由本願力回向
 い ど ぐんじょうしょういつしん
為度群生彰一心
 きにゅう く どくだいほうかい
歸入功德大寶海
 ひつぎやくにゅうだい え しゅうしゅ
必獲入大会衆數

TEN JIN BO SAtsu ZŌ RON SETSU

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KI MYŌ MU GE KŌ NYO RAI

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E SHŪ TA RA KEN SHIN JITSU

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KŌ SEN Ō CHŌ DAI SEI GAN

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KŌ-YU HON GAN RIKI E KŌ

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I DO GUN JŌ SHŌ IS - SHIN

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KI NYŪ KU DOKU DAI HŌ KAI

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HITSU GYAKU NYŪ DAI E SHŪ SHU

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

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

とくしれんげぞうせかい
 得至蓮華藏世界
 そくしょうしんによほっしょうじん
 即証真如法性身
 ゆうほんのうりんげんじんずう
 遊煩惱林現神通
 にゅうしようじおんじおうげ
 入生死園示応化

ほんしどんらんりょうてんし
 本師曇鸞梁天子
 じょうこうらんしょぼさつらい
 常向鸞處菩薩礼
 さんぞうるしじゅじょうきょう
 三藏流支授淨教
 ほんじょうせんきょうきらくほう
 梵燒仙經帰樂邦

TOKU SHI REN GE ZŌ SE KAI

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SOKU SHŌ SHIN NYO HOS-SHŌ JIN

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YŪ BON NŌ RIN GEN JIN ZŪ

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NYŪ SHŌ JI ON JI Ō GE

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HON SHI DON RAN RYŌ TEN SHI

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JŌ KŌ RAN SHO BO SATSU RAI

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SAN ZŌ RU SHI JU JŌ KYŌ

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BON JŌ SEN GYŌ KI RAKU HŌ

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

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

てんじんほさつろんちゅうげ
天親菩薩論註解
 ほうどいんがけんせいがん
報土因果顯誓願
 おうげんねこうゆたりき
往還向由他力
 しょうじょうしこんゆいしんじん
生定之因唯信心

わくぜんぼんぶしんじんぱつ
惑染凡夫信心發
 じょうちじょうじそくねはん
証知生死即涅槃
 ひっしむりょうこうみょうど
必至無量光明土
 しょうしゅうじょうかいふけ
諸有衆生皆普化

TEN JIN BO SAtsu RON CHŪ GE

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HŌ DO IN GA KEN SEI GAN

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Ō GEN NE KŌ YU TA RIKI

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SHŌ JŌ SHI IN YUI SHIN JIN

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WAKU ZEN BON BU SHIN JIN POtsu

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SHŌ-CHI SHŌ-JI SOKU NE HAN

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HIS-SHI MU RYŌ KŌ MYŌ DO

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SHO-U SHŪ JŌ KAI FU KE

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

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

どうしゃくけつしょうどうなんしょう
 道綽決聖道難証
 ゆいみょうじょうどかつうにゅう
 唯明淨土可通入
 まんぜんじりきへんごんしゅう
 万善自力貶勤修
 えんまんとくごうかんせんしょう
 円満徳号勸専称

さんぶさんしんけおんごん
 三不三信誨慇懃
 ぞうまつほうめつどうひいん
 像末法滅同悲引
 いっしょぞうあくちぐうぜい
 一生造惡值弘誓
 しゃんようがいしようみょうか
 至安養界証妙果

DŌ SHAKU KES-SHŌ DŌ NAN SHŌ

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YUI MYŌ JŌ DO KA TSŪ NYŪ

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MAN ZEN JI RIKI HEN GON SHŪ

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EN MAN TOKU GŌ KAN SEN SHŌ

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SAN-PU SAN SHIN KE ON GON

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ZŌ MATSU HŌ METSU DŌ-HI IN

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IS-SHŌ ZŌ AKU CHI GŪ ZEI

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SHI AN NYŌ GAI SHŌ MYŌ KA

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

With kind concern he teaches the three characteristics of entrusting and non-entrusting,
 Compassionately guiding all identically, whether they live when the dharma survives
 as but form, when in its last stage, or when it has become extinct.

Though a person has committed evil all his life, when he encounters the Primal Vow,
 He will reach the world of peace and realize the perfect fruit of enlightenment.

ぜんどうどくみょうぶつしよ い
 • 善導獨明佛正意
 こうあいじょうきん よ ぎやくあく
 同矜哀定散与逆惡
 こうみょうみょうごうけんいんねん
 光明名号顯因緣
 かいにゅうほんがんだい ち かい
 開入本願大智海

ぎょうじやしょうじゅこんごうしん
 行者正受金剛心
 きょうきいちねんそうおうご
 慶喜一念相應後
 よいだいとうぎやくさんにん
 与韋提等獲三忍
 そくしょうほっしょうし じょうらく
 即証法性之常樂

ZEN DŌ DOKU MYŌ BUS-SHŌ I

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KŌ AI JŌ SAN YO GYAKU AKU

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KŌ MYŌ MYŌ GŌ KEN IN NEN

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KAI-NYŪ HON GAN DAI-CHI KAI

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GYŌ-JA SHŌ-JU KON GŌ SHIN

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KYŌ-KI ICHI NEN SŌ Ō GO

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YO-I DAI TŌ GYAKU SAN NIN

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SOKU SHŌ HOS-SHŌ SHI JŌ RAKU

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

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

げんしんこうかいいちだいきょう
源信広開一代教
 へんきあんようかんいつさい
偏帰安養勸一切
 せんぞうしゅうしんはんせんじん
專雜執心判淺深
 ほうけにどしょうべんりゅう
報化ニ土正弁立

ごくじゅうあくにんゆいしょうぶつ
極重惡人唯稱佛
 がやくざいひせつしゅちゅう
我亦在彼攝取中
 ほんのうしょうげんすいふけん
煩惱障眼雖不見
 だいひむけんじょうじょうが
大悲無倦常照我

GEN SHIN KŌ KAI ICHI DAI KYŌ

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HEN KI AN NYŌ KAN IS-SAI

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SEN ZŌ SHŪ SHIN HAN SEN JIN

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HŌ KE NI DO SHŌ BEN RYŪ

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GOKU JŪ AKU NIN YUI SHŌ BUTSU

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GA YAKU ZAI-HI SES-SHU CHŪ

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BON NŌ SHŌ GEN SUI FU KEN

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DAI-HI MU KEN JŌ SHŌ GA

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

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

ほんしげんくうみょうぶつきょう
本師源空明佛教
れんみんぜんまくほんふにん
憐愍善惡凡夫人
しんしゅうきょうしょうこうへんしゅう
真宗教証興片州
せんじゃくほんがんぐあくせ
選択本願弘惡世

げんらいしょうじりんでんげ
還來生死輪轉家
けっちぎじょういしょし
決以疑情為所止
そくにゅうじゃくじょうむいらく
速入寂靜無為樂
ひつちしんじんいのうにゅう
必以信心為能入

HON SHI GEN KŪ MYŌ BUK-KYŌ

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REN MIN ZEN MAKU BON BU NIN

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SHIN SHŪ KYŌ SHŌ KŌ HEN SHŪ

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SEN JAKU HON GAN GU AKU SE

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GEN RAI SHŌ-JI RIN DEN GE

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KET-CHI GI JŌ I SHO SHI

トトトトトトトトト

SOKU NYŪ JAKU JŌ MU I RAKU

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HIT-CHI SHIN JIN I NŌ NYŪ

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

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

ぐ きょうだい じ しゅう し とう
弘 経 大 士 宗 師 等
じょうさい む へんごくじょくあく
拯 濟 無 边 極 濁 惡
どうぞく じしゅ ぐ どうしん
道 俗 時 衆 共 同 心
ゆい か しん し こう そう せつ
唯 可 信 斯 高 僧 説

GU KYŌ DAI JI SHŪ SHI TOU
ト ト ト ト ト ト ハ^u
JŌ SAI MU HEN^vGOKU JOKU AKU
ト ト ト ト ト ト ト
DŌ ZOKU JI SHU GU DŌ SHIN
ト ト ト ト ト ト ト
YU-I KA SHIN SHI^vKŌ SŌ SE-TSU
ハⁱ ト ト ト ト ト ト ハ^{tsu} ○

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

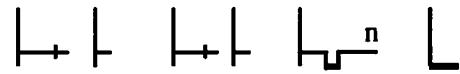
初重

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なー 同	も 無	あー 阿	み 彌	だーん 陀	ぶー 佛	なー 南	も 無	あー 阿	み 彌	だーん 陀	ぶー 佛
なー 南	も 無	あー 阿	み 彌	だーん 陀	ぶー 佛	なー 南	も 無	あー 阿	み 彌	だーん 陀	ぶー 佛
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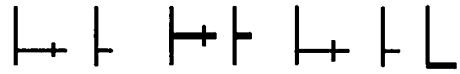
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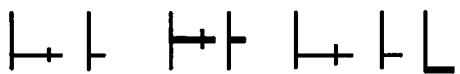
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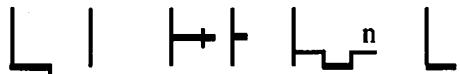
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NA MO A-MI DA-N BU



NA MO A-MI DA-N BU



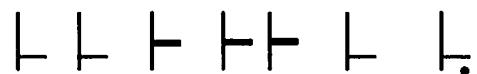
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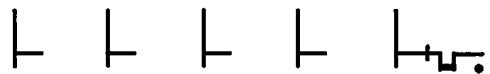
I take refuge in Amida Buddha.

みだじょうぶつ ・彌陀成佛の このかたは 同いまに十劫を へたまへり	 ほっしんこうりん 法身の光輪 わもなく きはもうみょう せの盲冥を てらすなり
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#MI DA JO-U BU-TSU NO



#KO NO KA TA WA



I MA NI JIK KO-U O-O



HE TA MA E RI



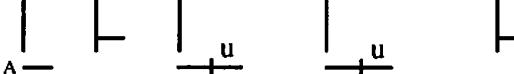
HO-SSHI-N NO KO-U RI-I-N



KI WA MO NA KU



SE NO MO-U MYO-U O



TE RA SU NA - RI



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

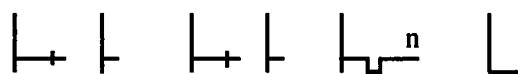
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 南 無 阿 彌 陀 佛

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

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 南 無 阿 彌 陀 佛 南

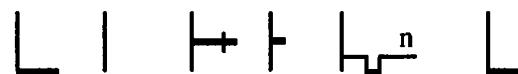
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NA - MO A - MI DA - N BU



NA MO A - MI DA - N BU



NA MO A - MI DA - N BU NA



I take refuge in Amida Buddha.

ちえ慧の光明 はかりなし 同うりょうの諸相 ことごとく	こうみょう ものはなし しんじつみょう き帰命せよ
--------------------------------------	------------------------------------

CHI E NO KO-U MYO-U

ト ト ハ ト ハ

HA KA RI NA SHI

ト ト ト ト ハ

U RYO-U NO SHO SO-U

ト ハ ト ト ハ

KO TO GO TO KU

ト ト ト ト ト

KO-U KE-U KA MU RA-A NU

ト ト ト ト ト a ト

MO NO WA NA SHI

ト ト ト ト b ト

SHI-N JI-TSU MYO-U NI

ト n ト ト ト u ト

KI MYO-O SE-YO

ト ト ト o ト ト

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

な一
南 無 阿 彌 陀 佛
な一
南 無 阿 彌 陀 佛
な一
南 無 阿 彌 陀 佛
なーあ
南 無

二重
・阿 彌 陀 佛
同 南 無 阿 彌 陀 佛
な一
南 無 阿 彌 陀 佛
なー
南 無 阿 彌 陀 佛
なー
南 無 阿 彌 陀 佛

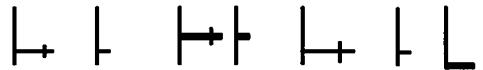
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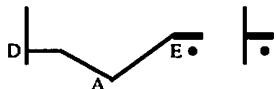
NA-MO A-MI DA - N BU



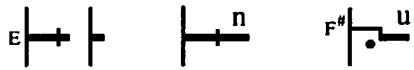
NA-MO A-MI DA - N BU



NA - A - A MO



#A - MI DA - N BU - U



NA-MO A-MI DA - N BU



NA-MO A-MI DA - N BU



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



I take refuge in Amida Buddha.

I take refuge in Amida Buddha.

I take refuge in Amida Buddha.

I take refuge in ...

... Amida Buddha.

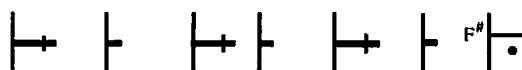
I take refuge in Amida Buddha.

I take refuge in Amida Buddha.

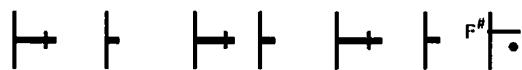
I take refuge in Amida Buddha.

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

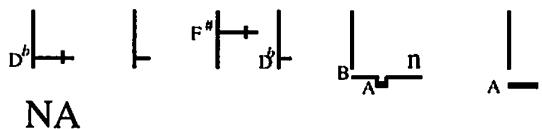
--NA - MO A - MI DA - N BU



NA - MO A - MI DA - N BU



NA - MO A MI DA - N BU



NA



I take refuge in Amida Buddha.

I take refuge in Amida Buddha.

I take refuge in Amida Buddha.

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

う む
 有無をはなると
 のべたまふ
 びょう どう かく
 平 等 覚に
 き 帰 畏一命せよ

GE DA-TSU NO KO-U RI-N

ト ト ト ト ^E_G^u ^A_n

KI WA MO NA SHI

ト ト ト ト _Bト _Bト

KO-U SO-KU KA MU RU-U

_Bト ト ト ト _Bト

MO NO WA MI NA

ト _Bト ト ト _Bト

U MU O HA NA RU TO

ト ト ト ト ト ト

NO BE TA MO O

ト _Bト ト _Bト _Bト

BYO-U DO-U KA-KU NI

_Bト _Bト _Bト _Bト

KI MYO-O SE-YO

ト _Bト _Bト _Bト

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

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

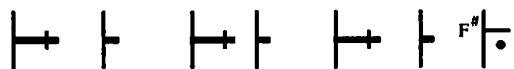
NA - MO A - MI DA - N BU



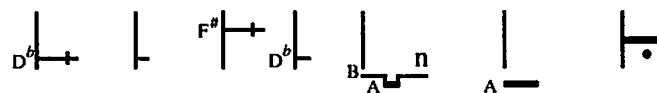
NA - MO A - MI DA - N BU --



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



NA - MO A - MI DA - N BU NA



I take refuge in Amida Buddha.

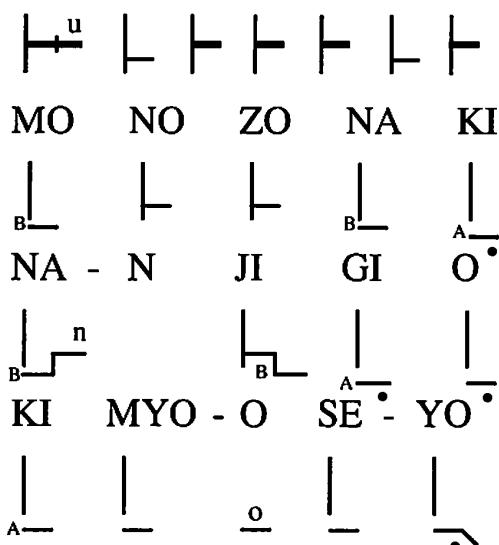
こう うん む げ
 光 雲 無 碍
 にょ こ くう
 如 虚 空
 いっさい うげ
 同 一切の有碍に
 わ
 さはりなし

こう たく む
 光沢 かふらぬ
 ものぞなき
 なんじぎ議を
 難思議を
 みよ一命せよ
 帰命せよ

#KO - U U - N MU GE



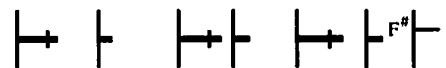
KO-U TA-KU KA MU RA NU



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

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

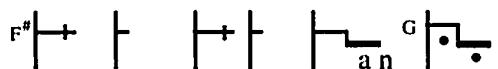
NA-MO A-MI DA-N BU



NA-MO A-MI DA-N BU



NA-MO A-MI DA N BU



I take refuge in Amida Buddha.

I take refuge in Amida Buddha.

I take refuge in Amida Buddha.

三重

なー も あー み だあん ぶー
南 無 阿 彌 陀 佛

なー も あー み だあん ぶー
南 無 阿 彌 陀 佛

なー も あー み だあん ぶー
南 無 阿 彌 陀 佛

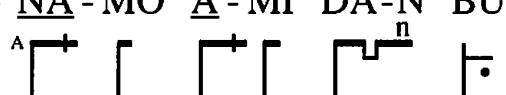
なー も あー み だあん ぶー
南 無 阿 彌 陀 佛

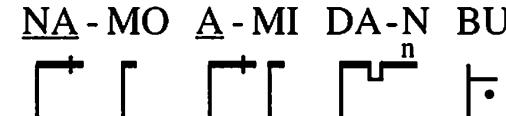
なー も あー み だあん ぶー
南 無 阿 彌 陀 佛

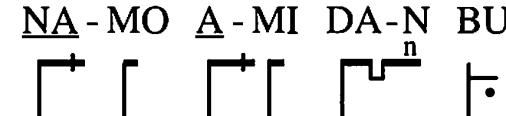
なー も あー み だあん ぶー
南 無 阿 彌 陀 佛

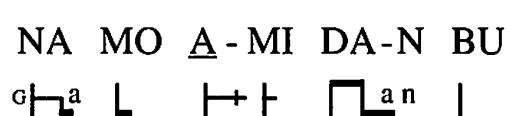
なー も あー み だあん ぶー
南 無 阿 彌 陀 佛

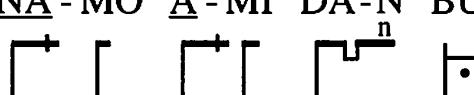
なー も あー み だあん ぶー
南 無 阿 彌 陀 佛

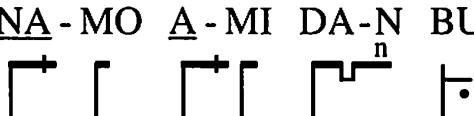
NA-MO A-MI DA-N BU


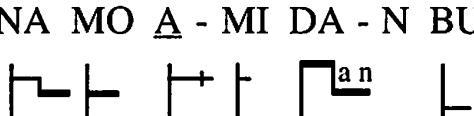
NA-MO A-MI DA-N BU


NA-MO A-MI DA-N BU


NA MO A - MI DA - N BU


NA-MO A-MI DA-N BU


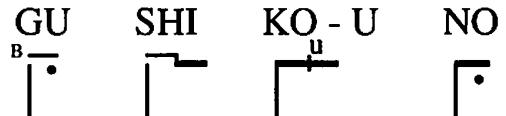
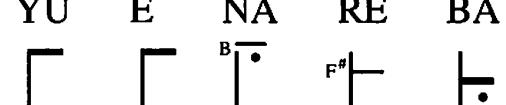
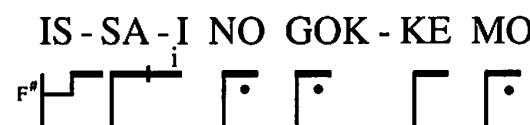
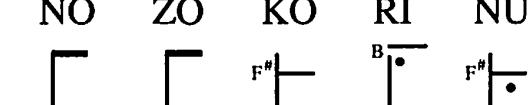
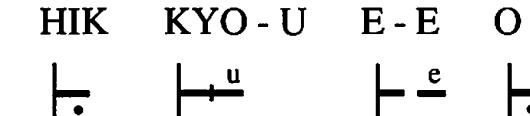
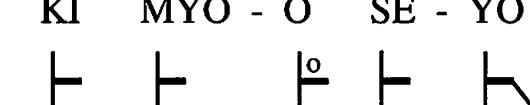
NA-MO A-MI DA-N BU


NA MO A - MI DA - N BU


NA


I take refuge in Amida Buddha.

しょう じょう こう みょう ・清淨光明 ならびなし ぐ 遇 し こう 同遇斯光の え ゆへなれば	いっさい ごっけ 一切の業繫も のぞこりぬ ひつ きょう え 畢竟依を きみょう 帰命せよ
--	--

# SHO-U JO-U KO-U MYO-U  # NA RA BI NA SHI  GU SHI KO-U NO  YU E NA RE BA 	IS-SA-I NO GOK-KE MO  NO ZO KO RI NU  HIK KYO-U E-E O  KI MYO-O SE-YO 
---	---

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

南無阿彌陀佛
なー も あー み だあん ぶ 佛
南無阿彌陀佛
なー も あー み だあん ぶ 佛
南無阿彌陀佛
なー も あー み だあん ぶ 佛
南無阿彌陀佛南

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

I take refuge in Amida Buddha.

ぶつ	こう	せう	えう	さん	す	の	こく	あん
・佛	光	照	曜	三	塗	の	黒	闇
さい	だい							
最	第		一	ひ	ら	く	な	り
こう	えん	のう	ぶつ	だい	おう	ぐ		
同	光	炎	王	大	応	供	を	
			佛	き	みよう	命	せ	よ
			と	帰				
			なづけたり					

# BUK	KO - U	SE - U	E - U	SA - N	ZU	NO	KO - KU	A - N
G	↑ ^u	↑ ^u	↑ ^u	F ⁿ	↑	↑	↑	↑ ⁿ
# SA - I	DA - I	I - CHI		HI	RA	KU	NA	RI
A	↑ ⁱ	↑ ⁱ	↑ [·]	↑	↑	B	F [#]	ト
KO - U	E - N	NO - U	BUT - TO	DA - I	O - U	GU - U	O	
B	↑ ^u	B	↑ ^u	↑ ⁱ	↑ ^u	ト	ト	
NA	ZU	KE	TA	RI	KI	MYO - O	SE - YO	
			B	F [#]	ト	ト	ト	ト

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

がん に しー くー どく
 •願 以 此 功 德
 ひょう どう せー いっ きい
 同 平 等 施 一 切
 どう ほつ ほー だい しん
 同 發 善 提 心
 おう じょう あん らつ こく
 往 生 安 樂 國

○○○

#GA-N NI SHI KU DO KU



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

JŪNIRAI

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

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

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

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

じゅにらい
十二礼

○○

けいしゅてんにんしょくぎょう
・稽首天人所恭敬
あみだせんりょうぞくそん
同阿彌陀仙両足尊

ざいひみめうあんらっこく
在彼微妙安樂國
むりょうぶっしあいねう
無量佛子衆圍繞

○○

#KEI SHU TEN NIN SHO KU GYŌ

トト「「「「ト

A MI DA SEN RYŌ ZOKU SON

トトトトトトトト

ZAI HI MI MEU AN RAK KOKU

トトトトトト「「

MU RYŌ BUS SHI SHŪ I NEU

「「「「「「ト

Before Amida Buddha, whom Deva (heavenly beings)
and men worship,
I humble myself in deepest reverence.
In His wonderous Land of Bliss
Surrounded is He by countless Bodhisattvas.

こんじきしんじょうによせんのう
金色身淨如山王
しゃまたぎょうによぞうぶ
奢摩他行如象歩
りょうもくじょうにやくしょうれんげ
兩目淨若青蓮華
こがちゅうらいみだそん
故我頂礼彌陀尊

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

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

めんぜんえんじょうによまんがつ
面善円淨如滿月
 いこうゆうによせんにちがつ
威光猶如千日月
 じょうによてんくくしら
聲如天鼓俱翅羅
 こがちゅうらいみだそん
故我頂礼彌陀尊

MEN ZEN EN JYŌ NYO MAN GATSU

「 「 「 「 「 「 ト
 I KŌ YŪ NYO SEN NICH GATSU
 トトトトトトトト
 SHŌ NYO TEN KU KU SHI RA
 トトトトトトトト
 KO GA CHŌ RAI MI DA SON
 「 「 「 「 「 「 ト.

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

かんのんちょうだいかんちうじう
觀音頂戴冠中住
しゅじゅめうそうほうしようごん
種種妙相寶莊嚴
のうぶくげどうまけうまん
能伏外道魔惱慢
こがちょうらいみだそん
故我頂礼彌陀尊

KWAN NON CHŌ DAI KWAN CHIU JIU

「 「 「 「 「 「 「 ト
SHU JU MEU SŌ HŌ SHŌ GON
ト ト ト ト ト ト ト ト
NŌ BUKU GE DŌ MA KEU MAN
ト ト ト ト ト ト 「 「
KO GA CHŌ RAI MI DA SON
「 「 「 「 「 「 ト

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

む び む く こ う し ょう じ ょ う
無比無垢廣清淨
 しゅとくけうけつによ こく
衆德皎潔如虛空
 しょさきりやくとくじざい
所作利益得自在
 こがちうらいみだそん
故我頂礼彌陀尊

じっぽうみょうもん ほ さつしゅ
十方名聞菩薩衆
 む りょうしょ ま じょうさんだん
無量諸魔常讚嘆
 い しょしゅ じょうがんりきじう
為諸衆生願力住
 こがちうらいみだそん
故我頂礼彌陀尊

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

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

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

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

こんたいほうけんち しょうけ
金底宝間池生華
 せんごんしょじょうめうだい ざ
善根所成妙台座
 おひざじょうによせんのう
於彼座上如山王
 こがちょうらいみだそん
故我頂礼彌陀尊

じっぽうしょらいしょぶつ し
十方所來諸佛子
 けんげんじんづう し あんらく
顯現神通至安樂
 せんごうそんげんじょう く ぎょう
瞻仰尊顏常恭敬
 こがちょうらいみだそん
故我頂礼彌陀尊

KON TAI HŌ KEN CHI SHŌ KE
 「 「 「 「 「 「 ト
 ZEN GON SHO JYŌ MEU DAI ZA
 ト ト ト ト ト ト ト
 O HI ZA JYŌ NYO SEN NŌ
 ト ト ト ト ト 「 「
 KO GA CHŌ RAI MI DA SON
 「 「 「 「 「 「 ト

JIP PŌ SHO RAI SHO BUS-SHI
 「 「 「 「 「 「 ト
 KEN GEN JIN ZŪ SHI AN RAKU
 ト ト ト ト ト ト ト
 SEN GŌ SON GEN JYŌ KU GYŌ
 ト ト ト ト ト 「 「
 KO GA CHŌ RAI MI DA SON
 「 「 「 「 「 「 ト

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

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

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

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

SHO U MU JYŌ MU GA TŌ
 ム ム ム ム ム ム ト
 YAKU NYO SUI GATSU DEN YŌ RO
 ト ト ト ト ト ト ト
 I SHU SEP - PŌ MU MYŌ JI
 ト ト ト ト ト ト ト
 KO GA CHŌ RAI MI DA SON
 ム ム ム ム ム ム ト

HI SON BUS-SETSU MU AKU MYŌ
 ム ム ム ム ム ト
 YAKU MU NYO NIN AKU DŌ FU
 ト ト ト ト ト ト ト
 SHU NIN SHI SHIN KYŌ HI SON
 ト ト ト ト ト ト ト
 KO GA CHŌ RAI MI DA SON
 ム ム ム ム ム ト

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

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

ひそんむりょうほうべんきょう
彼尊無量方便境
 むうしょしゅあくちしき
無有諸趣惡知識
 おうじょうふたいしほだい
往生不退至菩提
 こがちょうらいみだそん
故我頂礼彌陀尊

がせつひそんくどくじ
我說彼尊功德事
 しゅせんむへんによかいすい
衆善無辺如海水
 しょぎやくせんごんじょうじょうしゃ
所獲善根清淨者
 えせしゅじょうじょうひこく
回施衆生生彼國

HI SON MU RYŌ HŌ BEN KYŌ
 ハイソンムリョウホウベンキヨウ
 MU U SHO SHU AKU CHI SHIKI
 ムウショшуアクチシキ
 Ō JŌ FU TAI SHI BO DAI
 オウジョフタサイシボダイ
 KO GA CHŌ RAI MI DA SON
 コガチオライミダソン

GA SETSU HI SON KU DOKU JI
 ガセツハイソンクドクジ
 SHU ZEN MU HEN NYO KAI SUI
 シュゼンムヘンニヨカイスイ
 SHO GYA-KU ZEN GON SHŌ JYOU SHA
 ショギヤクゼンゴンショジユウシャ
 E SE SHU JYOU SHOU HI KOKU
 エセシュジユウショウハイコク
 ○

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

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

な 一 ま ん だ 一 ぶ
・南無阿彌陀佛

○

な 一 ま ん だ 一 ぶ
同 南無阿彌陀佛

な 一 ま ん だ 一 ぶ
南無阿彌陀佛

○

NA MAN DA BU

○

NA MAN DA BU

○

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

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

がんにしきどく
・願以此功德
ひょうどうせいつさい
同平等施一切
どうほっぽだいしん
同發菩提心
おうじょうあんらっこく
往生安樂國
○○○

#GAN NI SHI KU DO KU

ト ト ト ト ト ト
BYŌ DŌ SE IS - SAI
ト ト ト ト ト ト
DŌ HOTSU BO DA-I SHIN
ト tsu ト ト i ト
OU JOU AN RA(ku) KO(ku)
| u | u . | a an |
B . B .
○ ○ ○

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

SANBUTSUGE

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

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

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

	きん 讚	ぶつ 佛	げ 偈
○○			
・	こう 光	げん 顔	ぎ 巍
	い 威	じん 神	ぎく 無極
同	によ 如	ぜ 是	えん 焰
	む 無	よ 輿	みょう 明
		とう 等	しゃ 者
○○			
	日	月	摩尼
	珠	光	耀
	皆	悉	隱蔽
	猶	若	聚墨

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

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

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

によ	らい	よう	げん	じん	じん
如	來	容	顔	精	進
ちょう	せ	む	りん	聞	え
超	世	無	倫	智	慧
しょう	がく	だい	おん	徳	りょ
正	覺	大	音	無	侶
こう	る	じつ	ぼう	勝	う
響	流	十	方	殊	希

NYO RAI YŌ GEN

KAI MON SHŌ JIN

CHŌ SE MU RIN

SAN MAI CHI E

SHŌ GAKU DAI ON

I TOKU MU RYO

KŌ RU JIP PŌ

SHU SHŌ KE U

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

Your rare and superior virtues ...

じん	たい	ぜん	ねん	む	みょう	よく	ぬ
深	諦	善	念	無	明	欲	怒
しょ	ぶつ	ほう	かい	せ	そん	よう	む
諸	佛	法	界	世	尊	永	無
ぐ	じん	じん	のう	にん	の	し	し
窮	深	盡	奥	人	雄	獅	子
く	ご	がい	たい	じん	とく	む	りょう
窮	其	涯	底	神	徳	無	量

JIN TAI ZEN NEN

MU MYŌ YOKU NU

SHO BUTSU HŌ KAI

SE SON YŌ MU

GU JIN JIN NŌ

NIN nO SHI SHI

KU GO GAI TAI

JIN TOKU MU RYŌ

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

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

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

功	勲	廣	大	願	我	作	佛
智	慧	深	妙	齋	聖	法	王
光	明	威	相	過	度	生	死
震	動	大	千	靡	不	解	脫

KU KUN KŌ DAI

CHI E JIN MYŌ

KŌ MYŌ I SŌ

SHIN DŌ DAI SEN

GAN GA SA BUTSU

ZAI SHŌ HŌ Ō

KA DO SHŌ JI

MI FU GE DATSU

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

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

ふ 布	せ 施	じょう 調	い 意	じん 進	ご 吾	せい 誓	とく 得	ぶつ 佛
かい 戒	にん 忍	しょう 精	じん 進	まい 昧	ふ 普	ぎょう 行	し 此	がん 願
によ 如	ぜ 是	さん 三	さん 三	まい 昧	いっ 一	さい 切	く 恐	く 懼
ち 智	え 慧	い 慧	い 慧	じょう 上	い 為	さ 作	だい 大	あん 安

FU SE JŌ I

GO SEI TOKU BUTSU

KAI NIN SHŌ JIN

FU GYŌ SHI GAN

NYO ZE SAN MAI

IS SAI KU KU

CHI E I JŌ

I SA DAI AN

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

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

假	使	有	佛	供	養	一	切
ひゃく	せん	のく	まん	し	よう	いっ	きい
百	千	億	萬	斯	等	諸	佛
む	りょう	だい	しょう	ふ	とう	しょ	ぶつ
無	量	大	聖	不	等	求	道
しゅ	りょう	ごう	じや	けん	によ	ぐ	どう
数	如	恒	沙	堅	如	正	却

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

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

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

譬	沙	悉	照
諸	界	諸	國
復	計	是	進
無	刹	威	量
如	恒	光	明
佛	世	徧	此
不	可	によ	如
數	刹	い	神

HI	NYO	GŌ	JA
SHO	BUTSU	SE	KAI
BU	FU	KA	GE
MU	SHU	SETSU	DO

KŌ	MYŌ	SHIS	SHŌ
HEN	SHI	SHO	KOKU
NYO	ZE	SHŌ	JIN
I	JIN	NAN	RYŌ

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

りょう 令	が 我	さ 作	ぶつ 佛	こく 國	にょ 如	ない 泥	おん 洹
こく 國	ど 土	だい 第	いち 一	に 而	む 無	とう 等	そう 雙
ご 其	しゅ 衆	き 奇	みょう 妙	が 我	とう 當	あい 哀	みん 愍
どう 道	じょう 場	ちょう 超	ぜつ 絕	ど 度	だつ 脫	いっ 切	さい

RYŌ GA SA BUTSU

KOKU DO DAI ICHI

GO SHU KI MYŌ

DŌ JŌ CHŌ ZETSU

KOKU NYO NAI ON

NI MU TŌ SŌ

GA TŌ AI MIN

DO DATSU IS SAI

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

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

じつ	ぼう	らい	しょう	こう	ぶつ	しん	みょう
十	方	来	生	幸	佛	信	明
しん	ねつ	しょう	じょう	ぜ	が	しん	しょう
心	悦	清	淨	是	我	真	證
い	とう	が	こく	ほつ	がん	の	ひ
己	到	我	国	發	願	於	彼
け	らく	あん	のん	りき	しょう	しょう	よく
快	樂	安	穩	力	精	所	欲

JIP	PŌ	RAI	SHŌ
SHIN	NETSU	SHŌ JŌ	
I	TŌ	GA	KOKU
KE	RAKU	AN	ON

KŌ BUTSU SHIN MYŌ			
ZE	GA	SHIN	SHŌ
HOTSU	GAN	nO	HI
RIKI SHŌ SHŌ YOKU			

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

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

じつ	ほう	せ	そん	け	りょう	しん	し
十	方	世	尊	假	令	身	止
ち	慧	む	げ	しょ	く	どく	ちゅう
智		無	礙	諸	苦	毒	中
じょう	りょう	し	そん	が	ぎょう	しょう	じん
常	令	此	尊	我	行	精	進
ち	が	しん	きょう	にん	じゅ	ふ	け
知	我	心	行	忍	終	不	悔

JIP	PŌ	SE	SON	KE RYŌ SHIN SHI
CHI	E	MU	GE	SHO KU DOKU CHŪ
JŌ	RYŌ	SHI	SON	GA GYŌ SHŌ JIN] LONG
CHI GA SHIN GYŌ				NIN JU FU KE ○

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

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

な 一 もん だ 一 ぶ
・南無阿彌陀佛

○

な 一 もん だ 一 ぶ
同 南無阿彌陀佛

な 一 もん だ 一 ぶ
南無阿彌陀佛

○

NA MAN DA BU

NA MAN DA BU

○

NA MAN DA BU

NA MAN DA BU

NA MAN DA BU

NA MAN DA BU

○

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

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

願以比功德
 平等施一切
 同發菩提心
 往生安樂國
 ○○○

#GAN NI SHI KU DO KU
 BYŌ DŌ SE IS - SAI
 DŌ HOTSU BO DA-I SHIN
 OU JOU AN RA(ku) KO(ku)

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

JŪSEIGE

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

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

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

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

じゅ
重
○○

・我建超世願
同 必至無上道
斯願不滿足
誓不成正覺

せい
誓

げ
偈

我於無量劫
不為大施主
普濟諸貧苦
誓不成正覺

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

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

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

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

が し じょう ぶつどう
我至成佛道
 みょう しょう ちょう じっぽう
名聲超十方
 く きょう み しょ もん
究竟靡所聞
 せい ふ じょう しょう がく
誓不成正覺

り よく じん しょう ねん
離欲深正念
 じょう え しゅう ぼん ぎょう
淨慧修梵行
 し ぐ む じょう どう
志求無上道
 い しょ てん にん し
為諸天人師

GA SHI JŌ BUTSU DŌRI YOKU JIN SHŌ NENMYŌ SHŌ CHŌ JIP PŌJŌ E SHŪ BON GYŌKU KYŌ MI SHO MONSHI GU MU JŌ DŌSEI FU JŌ SHŌ GAKUI SHO TEN NIN SHI

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

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

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

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

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

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

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

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

こそじょうまんぞく
功祚成滿足
いようとじっぽう
威耀郎十方
にちがつしゅうじゅうき
日月戢重暉
てんこうおんぶげん
天光隱不現

いしゅかいほうぞう
為衆開法藏
こうせくどくほう
廣施功德寶
じょうおだいしゅちゅう
常於大衆中
せっぽうししき
說法獅子吼

KO SO JŌ MAN ZOKU

I YŌ RO JIP PŌ

NICHI GATSU SHŪ JŪ KI

TEN KŌ ON PU GEN

I SHU KAI HŌ ZŌ

KŌ SE KU DOKU HŌ

JŌ O DAI SHU CHŪ

SEP PŌ SHI SHI KU

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

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

く よう いっ きい ぶつ
供養 一切 佛

ぐ そく しゅ とく ほん
具足 衆德 本

がん ね しつ じょう まん
願慧 悉成 滿

とく い さん がい お
得為 三界 雄

にょ ぶつ む げ ち
如佛 無礙 智

つう だつ み ふ しょう
通達 靡不 照

がん が く え りき
願我 功慧 力

とう し さい しょう そん
等此 最勝 尊

KU YŌ IS SAI BUTSUGU SOKU SHU TOKU HONGAN E SHITSU JŌ MAN

TOKU I SAN GAI Q

NYO BUTSU MU GE CHITSŪ DATSU MI FU SHŌGAN GA KU E RIKI

TŌ SHI SAI SHŌ SON

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

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

し がん にやつ こつ か
斯 穎 若 慨 果
だい せん おう かん どう
大 千 応 感 動
こ くう しょ てん にん
虚 空 諸 天 人
とう う ちん みょう け
當 雨 珍 妙 華

SHI GAN NYAK-KOK KA

DAI SEN O KAN DŌ

KO KU SHO TEN NIN

TŌ U CHIN MYŌ KE
○

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

な 一 ま ん だ 一 ぶ
 南 無 阿 彌 陀 佛
 ○

な 一 ま ん だ 一 ぶ
 同 南 無 阿 彌 陀 佛
 な 一 ま ん だ 一 ぶ
 南 無 阿 彌 陀 佛

な 一 ま ん だ 一 ぶ
 南 無 阿 彌 陀 佛
 な 一 ま ん だ 一 ぶ
 南 無 阿 彌 陀 佛
 な 一 ま ん だ 一 ぶ
 南 無 阿 彌 陀 佛
 ○

NA MAN DA BU

○

NA MAN DA BU

○

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

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

がん に し く どく
 •願 以 此 功 德
 びょう どう せ いっ きい
 同 平 等 施 一 切
 どう ほつ ぼ だい しん
 同 發 善 提 心
 おう じょう あん らつ こく
 往 生 安 樂 國
 ○○○

#GAN NI SHI KU DO KU
 ト ト ト ト ト ト
 BYŌ DŌ SE IS - SAI
 ト ト ト ト ト ト
 DŌ HOTSU BO DA-I SHIN
 ト tsu ト hi ト
 OU JOU AN RA(ku) KO(ku)
 ト u ト u ト a an ト B ト
 B . O O O

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

AMIDA KYŌ

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

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

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

ぶつ せつ あ み だ きょう
佛說阿彌陀經

によ ぜ が もん いち じ ぶつ ざい しゃ え こく ぎ じゅ
如是我聞·一時佛在·舍衛國·祇樹
 きつ こ どく おん よ だい び く しゅ せん に ひやく ご
給孤獨園·與大比丘衆·千二百五
 ジゅう にん く かい ぜ だい あ ら かん しゅ しょ ち しき
十人俱·皆是大阿羅漢·衆所知識·
 ちよう ろう しゃ り ほつ ま か もく けん れん ま か か
長老舍利弗·摩訶目犍連·摩訶迦

* BUSSETSU AMIDA KYŌ

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

Smaller Sutra

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

葉・摩	訶	迦	旃	延・摩	訶	俱	離	婆
多・周	利	槃	陀	伽・難	陀・阿	難	陀・羅	睂
羅・惱	梵	波	堤・賓	頭	盧	頗	羅	留
陀	夷・摩	訶	劫	賓	那・薄	拘	羅	樓
默・如	是	等・諸	大	弟	子・并	諸	菩	薩・摩

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

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

諸・文・殊・師・利・法・王・子・阿・逸・多・菩
 薩・乾・陀・訶・堤・菩・薩・常・精・進・菩・薩・與
 如・是・等・諸・大・菩・薩・及・釈・提・桓・因・等・
 無・量・諸・天・大・衆・俱・

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

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

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

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

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

又舍利弗・極樂國土・七重欄楯・七
 重羅網・七重行樹・皆是四寶・周帀
 因繞・是故彼國・名日極樂・
 又舍利弗・極樂國土・有七寶池・八
 功德水・充滿其中・池底純以・金紗

U SHARI HOTSU * GOKURAK KOKUDO * SHICHI JYŪ RAN JYUN
 * SHICHI JYŪ RA MŌ * SHICHI JYŪ GŌ JU * KAI ZE SHI HŌ * SHŪ
 SŌ I NYŌ * ZE KO HI KOKU * MYŌ WATSU GOKURAKU * U SHARI HOTSU * GOKURAK KOKUDO * U SHIP PŌ CHI * HAK KU DOKU SUI * JYŪ MAN GO CHŪ * CHI TAI JUN NI * KON SHA

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

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

ふじしへんかいどうこんごんるりはりごう
布地・四邊階道・金銀瑠璃・玻瓈合
じょうじょううろうかくやくいこんごんるりはり
成・上有樓閣・亦以金銀瑠璃・玻瓈
しゃこしゃくしゅめのうにごんじきしちちゅうれん
碑碟・赤珠瑪瑙・而嚴飾之・池中蓮
げだいによしゃりんしょうしきしょうこうおうしきおうこう
華・大如車輪・青色青光・黃色黃光
しゃくしきしゃくこうびやくしきびやくこうみみょうこうけつしゃ
赤色赤光・白色白光・微妙香潔・舍

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

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

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

ごん
嚴・

う しゃ り ほつ ひ ぶつ こく ど じょう さ てん がく おう
 又 舍 利 弗・彼 佛 國 土・常 作 天 樂・黃

ごん い じ ちゅう や ろく じ に う まん だ ら け
 金 為 地・晝 夜 六 時・而 雨 曼 鮎 羅 華・

ご こく しゅ じょう じょか い しょう たん かく い え こく じょう
 其 國 衆 生・常 以 清 旦・各 以 衣 袩・盛

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

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

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

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

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

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

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

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

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

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

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

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

罪報所生・所以者何・彼佛國土・無
三惡趣・舍利弗・其佛國土・尚無三
惡道之名・何況有實・是諸衆鳥・皆
是阿彌陀佛・欲令法音宣流・變化
所作・舍利弗・彼佛國土・微風吹動・

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

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

諸 宝 行 樹・及 寶 羅 網・出 微 妙 音・譬
 如 百 千 種 樂・同 時 偶 作・聞 是 音 者.
 皆 自 然 生・念 佛 念 法・念 僧 之 心・舍
 利 弗・其 佛 國 土・成 就 如 是・功 德 莊
 厳.

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

○

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

舍利弗。於汝意云何。彼佛何故號
 阿彌陀。舍利弗。彼佛光明無量。照
 十方國。無所障礙。是故號為阿彌
 陀。又舍利弗。彼佛壽命。及其人民。
 無量無邊。阿僧祇劫。故名阿彌陀。

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

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

舍利弗・阿彌陀佛・成佛已來・於今
 十劫・又舍利弗・彼佛有無量無邊・
 聲聞弟子・皆阿羅漢・非是算數・之
 所能知・諸菩薩衆・亦復如是・舍利
 弗・彼佛國土・成就如是・功德莊嚴・

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

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

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

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

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

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

SHO ISHA GA * TOKU YONYOZE * SHO JŌ ZEN NIN * KUE IS SHO
 * SHA RI HOTSU * FU KA I SHŌ ZEN GON * FUKU TOKU IN NEN
 * TOKU SHŌ HI KOKU *

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

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

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

にち にやく さん にち にやく し にち にやく ご にち にやく ろく にち
日・若三日・若四日・若五日・若六日・
にやく しち にち いっしん ふ らん ご にん りん みょう じゅう じ
若七日・一心不亂・其人臨命終時・
あ み だ ぶつ よ しょ しょう じゅ げん ざい ご ぜん ぜ
阿彌陀佛・與諸聖衆・現在其前・是
にん じゅう じ しん ぶ てん どう そく とく おう じょう あ み
人終時・心不顛倒・即得往生・阿彌
だ ぶつ ごく らく こく ど しゃ り ほつ が けん ぜ り
陀佛・極樂國土・舍利弗・我見是利・

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

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

こせつしごんにやくうしゅじょうもんぜせつしゃおう
 故說此言・若有衆生・聞是說者・應
 とうほつがんしょうひこくど
 當發願・生彼國土・
 しゃりほつによがこんじゃさんだんあみだぶつ
 舍利弗・如我今者・讚歎阿彌陀佛・
 ふかしきくどくとうほうやくうあしづび
 不可思議功德・東方亦有・阿閦
 ぶつしゅみそうぶつだいしゅみぶつしゅみこうぶつ
 佛・須彌相佛・大須彌佛・須彌光佛・

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

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

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

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

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

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

舍利弗・南方世界・有日月燈佛・名
 聞光佛・大焰肩佛・須彌燈佛・無量
 精進佛・如是等・恒河沙數諸佛・各
 於其國・出廣長舌相・徧覆三千・大
 千世界・說誠實言・汝等衆生・當信

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

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

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

ZE SHŌ SAN FU KA SHI GI KU DOKU * IS SAI SHO BUTSU * SHO
GO NEN GYŌ *

SHA RI HOTSU * SAI HŌ SE KAI * U MU RYŌ JU BUTSU * MU RYŌ
SŌ BUTSU * MU RYŌ DŌ BUTSU * DAI KŌ BUTSU * DAI MYŌ
BUTSU * HŌ SŌ BUTSU * JŌ KŌ BUTSU * NYO ZE TŌ * GŌ GA SHA
SHU

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

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

しょ ぶつかく お ご こくすい こう じょうぜつ そう へん ぶ
 諸佛・各於其國・出廣長舌相・徧覆
 さん せん だい せん せ かい せつ じょう じつ ごん にょ とう しゅ
 三千・大千世界・說誠實言・汝等衆
 じょう とう しん ぜ しょう さん ふ か し ぎ く どく いっ
 生・當信是稱讚・不可思議功德・一
 きい しょ ぶつ しょ ご ねん ぎょう
 切諸佛・所護念經・
 しゃ り ほつ ほつ ぼう せ かい う えん けん ぶつ さい しょ
 舍利弗・北方世界・有焰肩佛・最勝

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

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

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

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

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

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

舍利弗・下方世界・有師子佛・名聞
 佛・名光佛・達摩佛・法幢佛・持法佛・
 如是等・恒河沙數諸佛・各於其國・
 出廣長舌相・徧覆三千大千世界・
 說誠實言・汝等衆生・當信是稱讚・

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

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

不可思議功德。一切諸佛所護念
經。

舍利弗。上方世界有梵音佛宿王。
佛香上佛香光佛大焰肩佛雜色。
寶華嚴身佛娑羅樹王佛寶華德。

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

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

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

“Śāriputra, in the zenith worlds there are Buddha Brahmagoṣa, Bud-
dha Nakṣatrarāja, Buddha Gandhottama, Buddha Gandhaprabhāsa, Bud-
dha Mahārciskandha, Buddha Ratnakusumasampuspita-gātra, Buddha
Sālendrarāja, ...

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

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

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

しゃりほつおによいうんががこみょういいつ
舍利弗・於汝意云何・何故名為・一
きいしょぶつしょごねんぎょうしゃりほつにやくうぜん善
切諸佛・所護念經・舍利弗・若有所善
なんしぜんによにんもんぜしょぶつしょせつみょうぎゅう
男子・善女人・聞是諸佛所說名・及
ぎょうみょうしゃぜしょぜんなんしぜんによにんかいい
經名者・是諸善男・善女子・善女人・皆為
いっさいしょぶつぐしょごねんかいとくふたいてん
一切諸佛・共所護念・皆得不退転・

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

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

於阿耨多羅・三藐三菩提・是故舍
 利弗・汝等皆當信受我語・及諸佛
 所說・舍利弗・若有有人・已發願・今發
 翁・當發願・欲生阿彌陀佛國者・是
 諸人等・皆得不退転・於阿耨多羅・

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

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

三藐三菩提於彼國土·若已生·若
今生·若當生·是故舍利弗·諸善男
子·善女人·若有信者·應當發願·
生彼國土·
舍利弗·如我今者·稱讚諸佛·不可

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

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

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

し ぎ く どく ひ しょ ぶつ とう やく しょう せつ が ふ
 思 議 功 德・彼 諸 佛 等・亦 稱 説 我・不
 か し ぎ く どく に さ ぜ ごん しゃ か む に
 可 議 功 德・而 作 是 言・釈 遍 卦 尼
 ぶつ のう い じん なん け う し じ のう お しゃ ば
 佛・能 為 甚 難・希 有 之 事・能 於 婆 婆
 こく ど ご じょく あく せ こう じょく けん じょく ほん のう じょく
 國 土・五 濁 惡 世・劫 濁・見 濁・煩 惱 濁・
 衆 生 濁・命 濁 中・得 阿 輢 多 羅・三 貌

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

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

三菩提・為諸衆生・說是・一切世間・
難信之法・舍利弗・當知我於・五濁
惡世・行此難事・得阿耨多羅・三藐
三菩提・為一切世間・說此難信之
法・是為甚難・佛說此經已・舍利弗・

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

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

The Buddha having preached this Sūtra, Śāriputra . . .

ぎゅうしょびくいっさいせけんてんにんあしゅら
及諸比丘・一切世間・天人阿修羅
とうもんぶつしょせつかんぎしんじゅきらいにこ
等・聞佛所說・歡喜信受・作禮而去
ぶつせつあみだきょう
佛・說阿彌陀經

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

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

なまんだぶ
・南無阿彌陀佛
○
なまんだぶ
同南無阿彌陀佛
なまんだぶ
南無阿彌陀佛

なまんだぶ
南無阿彌陀佛
なまんだぶ
南無阿彌陀佛
なまんだぶ
南無阿彌陀佛
○

#NA MAN DA BU

○

NA MAN DA BU

○

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

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

願	以	此	功	德
ひょう 同	どう 等	せ 施	いっ 一	きい 切
どう 同	ほつ 發	ぼ 菩	だい 提	しん 心
おう 往	じょう 生	あん 安	らつ 樂	こく 國

○ ○ ○

GAN NI SHI KU DO KU
 ト ト ト ト ト ト

BYŌ DŌ SE IS - SAI
 ト ト ト ト ト

DŌ HOTSU BO DA-I SHIN
 ト tsu ト h i ト

OU JOU AN RA(ku) KO(ku)
 ト u ト . ト a an ト b . ト

○ ○ ○

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

Gobunshō

GOBUNSHŌ

Letters of Rennyo Shōnin

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

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

*Note: Honpa Hongwanji - revised spelling.

Shōnin Ichiryū no Shō

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

Chapter on the Teaching of Shinran Shonin

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

With reverence, I remain . . .

聖人一流の章

聖人一流の御勸化のおもむきは・信心をもつて
 本とせられそうろう、そのゆえは・もうもうの
 雜業をなげすてて、一心に彌陀に帰命すれば。
 不可思議の願力として、佛のかたより往生は治
 定せしめたまふ。そのくらいを、一念发起人正定
 之聚とも釈し。そのうえの稱名念佛は、如來わ
 が往生をさだめたまひし。御恩報尽の念佛とこ
 ころうべきなり。あなかしこああなかしこ。

Matsudai Muchi no Shō

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

Chapter on the Ignorant Beings of the Final Age

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

末代無智の章

末代無智の、在家止住の男女たらんともがらは。
 こころをひとつにして、阿彌陀佛をふかくたのみ
 まいらせて。さらに餘のかたへこころをふらば、
 一心一向に佛たすけたまへとまうきん衆生をば。
 たとひ罪業は深重なりとも、かならず彌陀如來
 はすくひましますべし。これすなはち、第十八
 の、念佛往生の誓願のこころなり。かくのごと
 く決定してのうへには、ねてもさめてもいのち
 のあらんかぎりは。稱名念佛すべきものなり。
 あなかしこあなかしこ。

Shinjin Gyaku Toku no Shō

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

Chapter on the Attainment of *Shinjin*

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

With reverence, I remain . . .

信心獲得の章

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

Hakkotsu no Shō

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

On the White Ashes

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

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

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

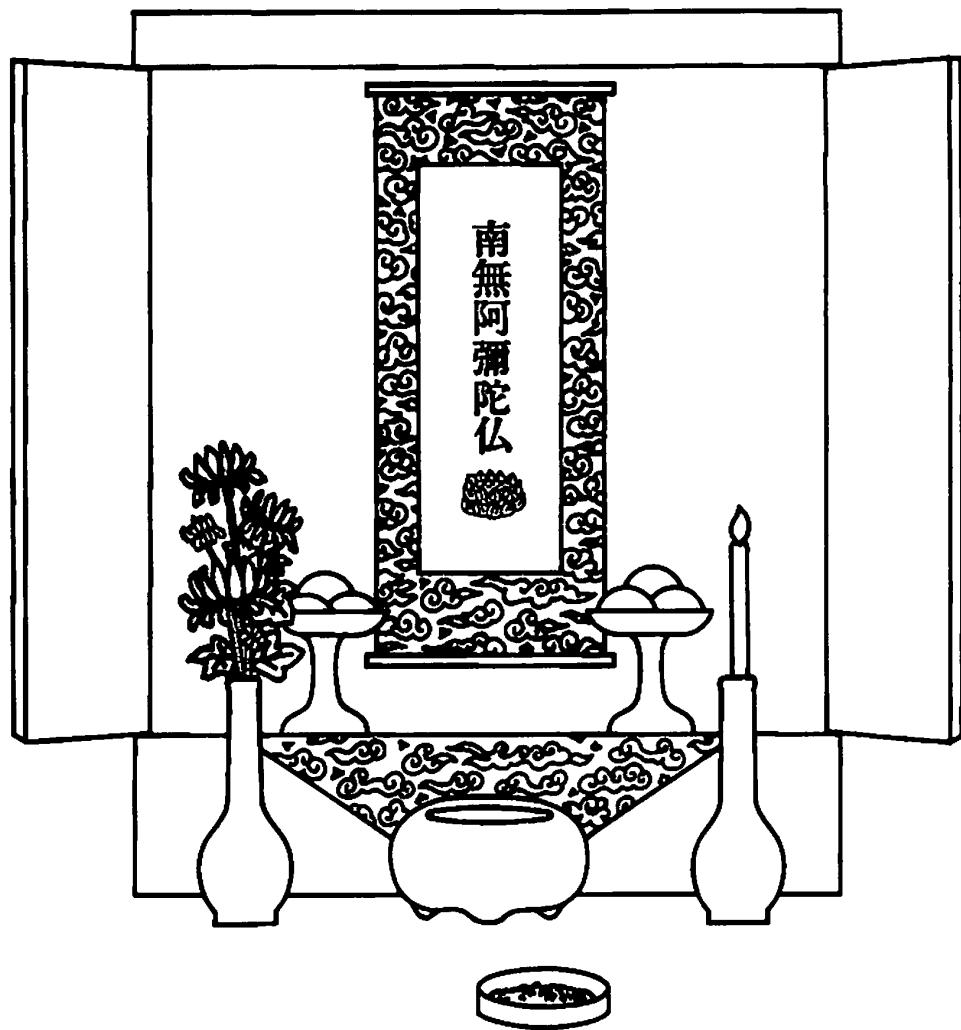
Thus, we see that what we cannot control is the passing away of the young and old alike. Therefore, we should all look to our future life and with Faith in Amida Buddha repeat the Holy Name.

With reverence, I remain . . .

白骨の章

夫人間の浮生なる相をつらつら觀するに、おほよそはかなきものは、この世の始中終まぼろしのごとくなる一期なり。されば、いまだ万歳の人身をうけたりという事をきかず、一生すぎやすし。いまにいたつてたれか百年の形体をたもつべきや、我やさき人やさき、きょうともしらず。あすともしらず、おくれさきだつ人は、もとのしづくすえの露よりもしげしといえり。されば、朝には紅顔ありて、夕には白骨となれる身なり。すでに無常の風きたりぬれば、すなわちふたつのまなこたちまちにとじ、ひとつのかながくたえぬれば。紅顔むなしく変じて、桃季のよそおいをうしないぬるときは、六親眷属あつまりて、なげきかなしめども、更にその甲斐あるべからず。さてしもあるべき事ならねばとて、野外におくりて夜半のけむりとなしてはてぬれば。ただ白骨のみぞのこれり、あわれというもなかなかおろかなり。されば人間のはかなきことは、老少不定のきかいなれば。たれの人も、はやく後生の一大事を心にかけて。阿彌陀佛とふかくたのみまいらせて、念佛もうすべきものなり。あなかしこあなかしこ。

Service Etiquette



Simple Arrangement

THE BUTSUDAN

(Family Shrine)

1. BUTSUDAN ARTICLES

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

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

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

2. ADORNMENTS (*SHŌGON*)

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

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

Service Etiquette

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

3. BUDDHIST SERVICE ETIQUETTE

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

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

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

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

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

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

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

a. *GASSHŌ*



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

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

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

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

c. *O-SHŌKŌ* (BURNING OF INCENSE)

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

O-shōkō is performed in the following manner:

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

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

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

e. ENTERING AND LEAVING THE *HONDŌ*

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

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

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

f. RECITING OF THE *NEMBUTSU*

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

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

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INTRODUCTION

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

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

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

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

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

Gāthās

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

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

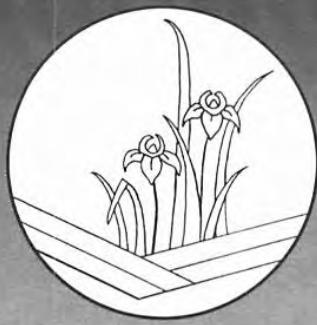
Advice and consultations on the text were received from Dr. Alfred Bloom, Dr. Hisao Inagaki, Rev. Haruyoshi Kusada, Rev. Keizo Norimoto, Dr. Taitetsu Unno, Rev. Seishin Yamashita, Numata Center, and the Buddhist Music Institute of Jōdo Shinshū in Kyoto. Advice and consultations on the recordings were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

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

GĀTHĀ BOOK COMMITTEE

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English Gāthās

Vandana

Ancient Chant

Bhikshu. Namo tassa Bhaga
People. Homage to Him, the Ex - va - alt - ed to One, A - ra
ha - to Sam ma sam bud dhas sa.
light - ened One, the Su - preme - ly A - wak - ened One.

Ti-sarana

Ancient Chant

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

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

The Teachings of All Buddhas

Paul Carus

Chizu Iwanaga

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

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

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

Nembutsu I

Osamu Shimizu

The musical score consists of three staves of music in common time (indicated by 'c'). The top staff uses a treble clef, the middle staff uses a bass clef, and the bottom staff uses a bass clef. The lyrics are written below each staff.

Staff 1 (Treble Clef):

Na mu A mi da Na mu A mi da

Staff 2 (Bass Clef):

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

Staff 3 (Bass Clef):

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

Boundless Gift

Ekō ku

Hiro & Rae Imamura

slow as a chant

The musical score consists of three staves of music in 4/4 time, primarily in E-flat major (indicated by a treble clef and two flats) with some changes in key signature. The first staff features a soprano vocal line. The second staff features a basso continuo line with harmonic support. The third staff features a bass vocal line.

Lyrics:

- May these vir - tues e - qual - ly be giv - en, A - wak - en - ing all be - ings to en -
- light - en - ment That they be born in the land of bliss,
- in the land of joy and peace. Gan ni shi ku

do ku Byo do se is sai,

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

Our Pledge

Kimi Hisatsune

Dharma School Teachers' Song

Yumi Hojo

The musical score consists of three staves of music in 3/4 time, key signature of two flats. The top staff is treble clef, the middle staff is bass clef, and the bottom staff is bass clef.

Lyrics:

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

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

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

Dedication

Shinran Shonin

(Transposed)

Osamu Shimizu

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

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

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

Namu Amida Butsu

Shinkaku

R. R. Bode

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

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

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

In Lumbini's Garden

Paul Carus

R. R. Bode



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



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

In a Quiet Valley

Tom Arima

Shinji Eshima

Musical score for the first system of 'In a Quiet Valley'. The score consists of three staves: Treble, Alto, and Bass. The key signature is one sharp (F#), and the time signature is common time (4/4). The vocal parts are mostly silent, while the bass part provides harmonic support.

Musical score for the second system of 'In a Quiet Valley'. The vocal parts remain mostly silent, and the bass part continues to provide harmonic support.

Musical score for the third system of 'In a Quiet Valley' with lyrics:

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

The vocal parts sing the first line, then the second, and finally the third. The bass part provides harmonic support throughout.

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

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

Sutta Nipata

Metta

(Transposed)

Hiro Imamura

The musical score consists of three staves of music in G major (two treble clef staves and one bass clef staff) with a key signature of one sharp. The tempo is indicated as 'C' (common time). The lyrics are written below the music, corresponding to the notes.

Staff 1 (Treble Clef):

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

Staff 2 (Treble Clef):

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

Staff 3 (Bass Clef):

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

Refrain

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

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

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

2. All peace.

Oneness

Liane Yasumoto

Shinji Eshima

Musical score for the first section of "Oneness". The music is in common time (indicated by '4') and key signature of one flat (indicated by a 'b'). The vocal line consists of three staves: Treble, Alto, and Bass. The lyrics are: "The North meets the South at the Equator... The". Measure 3 is indicated above the staff.

Musical score for the second section of "Oneness". The music continues in common time (indicated by '4') and key signature of one flat (indicated by a 'b'). The vocal line consists of three staves: Treble, Alto, and Bass. The lyrics are: "Night meets the Day at the setting of the sun...".

Musical score for the third section of "Oneness". The music continues in common time (indicated by '4') and key signature of one flat (indicated by a 'b'). The vocal line consists of three staves: Treble, Alto, and Bass. The lyrics are: "But A-mida meets me where-ever I". The word "sun" is written below the first note of the Treble staff, and the word "gently" is written above the first note of the Alto staff.

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

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

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

Gāthās

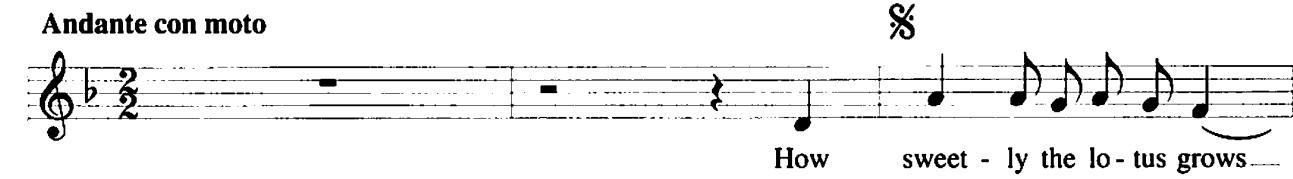
(lone) A - mi - da and I are _____.
 one... and I bow my head in grat - i -
 tude... I bow my head in gas - sho.

How Sweetly the Lotus Grows

•Dhammapada

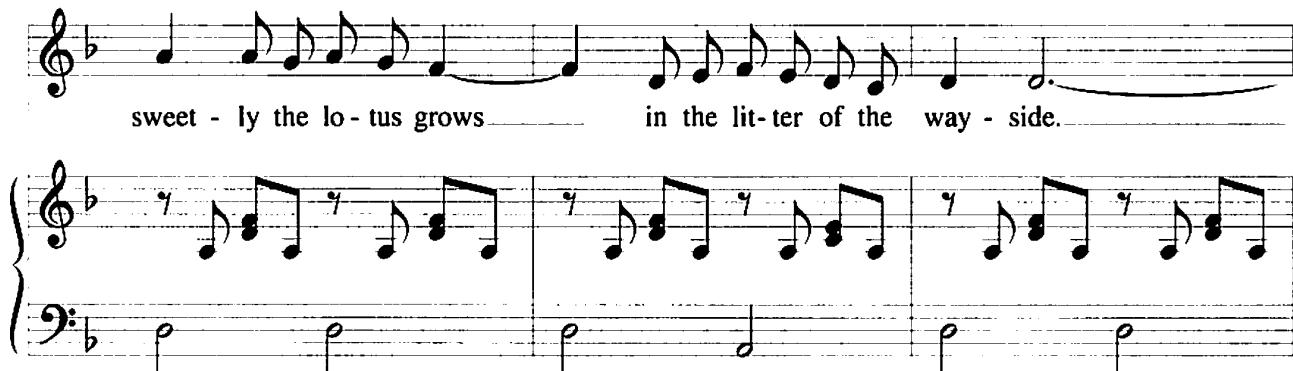
Linda Castro

Andante con moto

 A musical score for voice and piano. The vocal line begins with a dotted half note followed by eighth notes. The piano accompaniment consists of sustained bass notes. The lyrics "How sweet - ly the lo - tus grows" are written below the vocal line, with a fermata over the last note.

 A continuation of the musical score. The vocal line continues with eighth-note patterns. The piano accompaniment remains with sustained bass notes. The lyrics "in the lit - ter of the way - side." are written below the vocal line.

 A continuation of the musical score. The vocal line begins with a dotted half note followed by eighth notes. The piano accompaniment consists of sustained bass notes. The lyrics "(grows) in the lit - ter of the way - side. How" are written below the vocal line.

 A continuation of the musical score. The vocal line continues with eighth-note patterns. The piano accompaniment remains with sustained bass notes. The lyrics "sweet - ly the lo - tus grows in the lit - ter of the way - side." are written below the vocal line.

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

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

way - side. (side.) Fol - low

1. 2. Fine

1. 2. Fine



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

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

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

D.S. al Fine

will shine out pure - ly.
How

D.S. al Fine

will shine out pure - ly.
How

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Obon, Obon, It's Festival Day

Yumi Hojo

Yumi Hojo

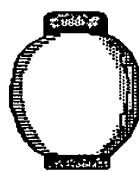
1. O - bon, O - bon, It's Fes - ti - val Day! We will gath - er
 2. O - bon, O - bon, It's Fes - ti - val Day! All our hum - ble
 3. O - bon, O - bon, It's Fes - ti - val Day! O, the streets are

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

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

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

O - bon, O - bon, It's
 O - bon, O - bon, It's
 O - bon, O - bon, It's



The Middle-Path

Vanita Meyer

Larry London

Gently flowing

mp

mp

fed.

poco rit. tempo I

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

mp

poco rit. *p* *mp* tempo I

know? To choose the mid - dle path?

pp rit.

Higan I

Seigen H. Yamaoka

Hiro Imamura

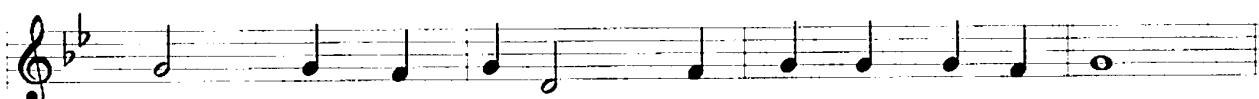
The pur - est time in na - ture's realm, In the ear - ly spring and

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

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



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



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

Illumination

Wasan
Shinran Shonin

Larry London

mp

The torch... light il - lu - mines the long night of ig - no - rance;
(R&d.)

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

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

mp

p

Oh, do not lament that your de - file - ments are heavy.

Amida Butsu

Chico Taira

(Transposed)

Chico Taira

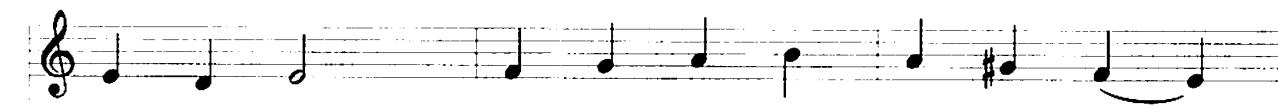
The musical score consists of three staves of music in 4/4 time, transposed from Gāthās. The top staff has a treble clef, the middle staff has a bass clef, and the bottom staff has a bass clef.

Lyrics:

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

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

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



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

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

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

Ganjin's Journey

Linda Castro

Linda Castro

Cantabile

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

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

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

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

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

1. 2.

end. end. 1. 2.

8ut

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Quest of Life

Geraldine Hamai

Toshiro Mayuzumi

Andante

1. Let us seek peace.
2. Let us seek joy.
3. Let us seek life.

Let us seek peace in our
Let us seek joy in our
Let us seek life in A -

hearts and our minds.
home and our lands.
mi - da's Pure Land.

Right know-ledge and trust
Right un - der - stand - ing
Faith in the Bud - dha's

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

1., 2.

cease.
boy.

1., 2.

3.

life.

rit.

rit.

Farewell

A. R. Zorn

R. R. Bode

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

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

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



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



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



Compassionate Vow

Shinran Shonin

Hiro Imamura

Wasan

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

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

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

The musical score consists of two staves of music in common time, key signature of one flat. The top staff uses a treble clef and the bottom staff uses a bass clef. The lyrics are written below the notes.

Top Staff:

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

Bottom Staff:

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

Amida's Way

Seigen H. Yamaoka

(Transposed)

Bob Bennett

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

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

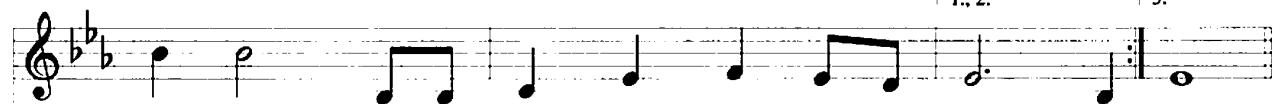
night, land, Way We look up - on the might - y earth - With ma -
 We walk up - on a path of dark - ness Un -
 with hearts that o - ver - flow - In E -



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



1., 2. 3.



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

1., 2. 3.



(after last verse)



Na mu A mi da Bu tsu.



(after last verse)

Heart of Amida

Seigen H. Yamaoka

Chizu Iwanaga

The musical score consists of three staves of music in common time (indicated by '4') and a key signature of one flat (indicated by 'F'). The top staff uses a soprano clef, the middle staff an alto clef, and the bottom staff a bass clef.

Staff 1 (Soprano):

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

Staff 2 (Alto):

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

Staff 3 (Bass):

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



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

A musical score in G clef, B-flat key signature, and common time. It features a basso continuo part with sustained notes and chords. The melody line continues from the previous measure.

Like Blossoms

Shinran Shonin

Dii Lewis

The musical score consists of three staves of music in 4/4 time, key signature of one sharp (F#), and a basso continuo staff below.

Lyrics:

- Like cherry blossoms are the hearts—
- that to-mor-row they think they might For

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

last time go to ♪

(night) Like

last time go to ♪

⊕

(night)

8^{va}

Returning Home

Joen Ashikaga

(Transposed)

Hiro Imamura

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

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

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

In Amida's Light

Kimi Hisatsune

Dii Lewis

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

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

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

Song of Enlightenment

Kimi Hisatsune

Jane Imamura

p

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

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

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



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



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



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

Gāthās

3

ff

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

3

ff

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

p

3

ff

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

3

ff



Japanese Gāthās

Shinshu Shuka

Shin Sect Federation

Sekitaro Shimasaki

The musical score consists of three staves of music in G major (indicated by a treble clef and two sharps) and common time (indicated by a '4'). The first staff begins with a dotted half note followed by eighth notes. The second staff begins with a quarter note followed by eighth notes. The third staff begins with a quarter note followed by eighth notes.

Lyrics:

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

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

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

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

Shinshu Shuka

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

Ondokusan I

Shinran Shonin

Yasuo Sawa
Arr. Kiyomi Fujii

The musical score consists of three staves of music in common time, key signature of one flat (F#), and common time. The top staff uses soprano C-clef, the middle staff alto C-clef, and the bottom staff bass F-clef.

First Stanza:

- Soprano (Top Staff):** Nyo ra i da i hi no o n do ku wa
- Bass (Bottom Staff):** Mi o ko ni shi te mo ho zu be shi
- Alto (Middle Staff):** Shi shu chi shi ki no o n do ku mo

Second Stanza:

- Soprano (Top Staff):** (Continues from the first stanza)
- Bass (Bottom Staff):** (Continues from the first stanza)
- Alto (Middle Staff):** (Continues from the first stanza)

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

Ondokusan I (In Gratitude)

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

Ondokusan II

Shinran Shonin

Osamu Shimizu

Moderato

The musical score consists of two staves of music in common time, key signature of one sharp (F#), and dynamic markings of *p* (piano) and *f* (fortissimo). The top staff features a soprano vocal line with lyrics: "Shi shu chi shi ki no o n do ku mo". The bottom staff features a bass vocal line with lyrics: "Ho ne o ku da ki te mo sha su be shi.". The music includes various note values such as eighth and sixteenth notes, and rests.

Ondokusan II (In Gratitude)

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

Buddhist Text

Shiguzeigan

(Transposed)

Kiyoshi Komatsu

The musical score consists of five systems of music notation, each with two staves: treble and bass. The key signature is consistently three flats (B-flat, E-flat, A-flat) across all systems.

- System 1:** Treble staff starts with a half note followed by a quarter note. Bass staff starts with a half note followed by a quarter note. Measure 1 ends with a fermata over the bass note.
- System 2:** Treble staff starts with a half note followed by a quarter note. Bass staff starts with a half note followed by a quarter note. Measure 2 ends with a fermata over the bass note.
- System 3:** Treble staff starts with a half note followed by a quarter note. Bass staff starts with a half note followed by a quarter note. Measure 3 ends with a fermata over the bass note.
- System 4:** Treble staff starts with a half note followed by a quarter note. Bass staff starts with a half note followed by a quarter note. Measure 4 ends with a fermata over the bass note.
- System 5:** Treble staff starts with a half note followed by a quarter note. Bass staff starts with a half note followed by a quarter note. Measure 5 ends with a fermata over the bass note.

Lyrics:

Shu jo mu hen sei ga n do
Bon no mu shu sei ga n da n

mp

Ho mon mu ji n sei ga n ga ku

mf

Bu tsu do mu jo sei ga n jo

ff

Shiguzegan
(Bodhisattva's Vows)

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

trans. by Rev. Hozan Hardiman

Seiran Ouchi

Nori no Miyama

(Transposed)

Gagaku Etenraku
Arr. Kiyomi Fujii

mp

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

mf

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

The musical score consists of two staves of music. The top staff uses a treble clef and a key signature of one flat. The bottom staff uses a bass clef and a key signature of one flat. The music is in common time. The first section of lyrics is:

Mi ki yo wa yu
no me zo mi ji ka yo te
Sa do ro ki sa ma su ko e o ki ke

Accompanying the music are various dynamics and performance instructions, such as *mp*, *f*, *p*, and *V*. The bottom staff features a bassline with eighth-note patterns.

Nori no Miyama
(Dharma Mountain)

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

Seiya

Takeko Kujo

Shimpei Nakayama

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

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

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

Ka n gi ni na go mu wa ga ko ko ro...
Ki ku ni na go me ru wa ga ko ko ro... 8va

Seiya
(Peaceful Night)

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

Chikai no Uta

Buddhist Text

(Transposed)

Sadao Ito

The musical score consists of three systems of music, each with a treble clef and a bass clef, and a key signature of one flat (F#). The music is in common time.

System 1:

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

System 2:

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

System 3:

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

i mu mo shi re o mi su ta ku za wa re zu ba ba Chi Chi

ka ka i te sa to ri e za ra ma shi shi

Chikai no Uta
(Bodhisattva's Vows)

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

Iroha Uta

Yasuo Sawa

mp

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

mp

Wa ga yo ta re zo tsu ne na ra

p

n U i no o ku ya ma

kyo ko e te A sa ki

yu me mi ji e i mo se zu

Iroha Uta

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

Asa no Uta

Daigu Sugisaki

(Transposed)

Yasuo Suehiro

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

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

Asa no Uta
(Morning Song)

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

Yube no Uta

Senshu Watanabe

Seishin Fujii

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

Refrain

Kane ga na ru ka ne ga na ru

p pp f

Ka ne ga na ru ka ne ga na ru

Yube no Uta (Evening Song)

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

Sambo no On

Tokusui Kotani

(Transposed)

Yasuo Sawa

Arr. Kiyomi Fujii

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

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

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

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

Sambo no On (Three Treasures)

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

Tokusui Kodani

Byakudo

(Transposed)

Yasuo Sawa

The musical score consists of three staves of music in G major, 6/8 time. The top staff uses soprano C-clef, the middle staff alto F-clef, and the bottom staff bass F-clef. The lyrics are provided in three columns below each staff.

Staff 1 (Soprano):

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

Staff 2 (Alto):

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

Staff 3 (Bass):

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

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

Byakudo (White Path)

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

Gassho no Uta

Takeko Kujo

(Transposed)

Seijin Nomura

Arr. Kiyomi Fujii

mp

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

mf

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

mf

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

f

mp

f

mp

Gassho no Uta
(Song of Gassho)

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

Shinransama

Tsuneharu Takita

Yuji Koseki

mp

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

mp

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

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

1981

Shinransama

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

Tokusui Kotani

San Ge

(Transposed)

Kosaku Yamada

p

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

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

mf *f*

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

mf *p*

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

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

San Ge
 (The Blessing of Flowers)

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

Ujo Noguchi

Utsushiyo

(Transposed)

Kiyomi Fujii

mf

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

mf

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

f

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

mf

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

Utsushiyo (This Passing World)

1. In this life of endless kalpas
We are travellers on the road;
As travellers let us remember
To walk, not in haste, nor rest.
2. Walking in haste, may cause to stumble,
Dallying on the road, the sun will soon set,
Groping in the darkness of ignorance,
Will cause a life of lamenting.
3. When harkening to the Dharma,
The mirror of mind will reflect
The Unhindered Light of Amida,
And bring Light to the dark path.

Yasashisa ni Deattara

Hiroko Kui

Akira Yuyama

Gently

mp dolce

cresc.

mf

con pedale

mp

1. Ya sa shi sa ni de at ta ra yo ro ko bi o wa ke
 2. Sa bi shi sa o ka n ji ta ra da re ka ni ko e
 3. Ku ru shi mi ni de at ta ra hi ta su ra ni ta e

mp

te a ge yo o Shi a wa se to
 o ka ke yo o Fu re a i o
 te i ko o A wa su te no

mf

8

mf

o mot ta ra ho ho e mi o ka wa shi te i ko
 ta i se tsu ni ka ta ri a u to mo o tsu ku ro
 nu ku mo ri ni ho no bo no to ya su ra gu ko ko

o o ro u mi o fu ku
 ha na no wa o
 ka gi ri na i

ka ze no yo o ni sa wa ya ka na
 tsu na gu yo o ni to ri do ri no
 hi ka ri no na ka ni i ka sa re te

Gāthās

1., 2.

o mo i so — e te
o mo i tsu na i de
i ki te yu ku hi

cresc.

(1., 2.)

3.

bi

(1., 2.)

mf

f

ff

mf mp

Yasashisa ni Deattara
(When I Encounter Gentleness)

1. When I encounter gentleness, I shall share this happiness.
When I feel myself fortunate, I shall exchange smiles
With thoughts that soothe like breezes that caress the sea.
2. When I feel loneliness, I shall talk to someone.
Treasuring this contact, I shall forge a friendship.
Like linking flowers to form a ring, I shall also link all our thoughts together.
3. When I encounter pain, I shall try earnestly to endure it.
As my hands grow warm in gassho, my heart, too, becomes warm
and tranquil,
And I can live on day by day in the limitless Light [of Amida].

Arigato

Toshiko Takada

Yoshinao Nakata

The musical score consists of three staves of music. The top staff is in common time (C) and G clef. The middle staff is also in common time (C) and G clef. The bottom staff is in common time (C) and F clef. The music includes dynamic markings such as *p*, *mf*, and *mp*. The lyrics are written below the middle staff:

1. Mi ho to ke no me gu
2. (Mi ho) to ke no e mi

Below the lyrics, the lyrics are repeated in full:

mi o u ke te ko ko ro ni mi chi ru a ri ga to
ni te ra sa re ko ko ro ni mi chi ru a ri ga to

Gāthās

The musical score consists of three staves, each with a key signature of one sharp (F#) and a common time signature. The vocal line (Treble staff) has lyrics in both Japanese and Romanized forms. The piano accompaniment (Bass staff) provides harmonic support with sustained notes and chords.

Section 1:

Treble staff lyrics:
 a ri ga to ha na yo ha na yo kyo no hi o a ka
 a ri ga to to mo yo to mo yo kyo no hi o to mo

Bass staff lyrics:
 ru ku sa i te a ri ga to ko to ri yo
 ni su go shi te a ri ga to hi ka ri yo

Section 2:

Treble staff lyrics:
 ge n ki na u ta o ki ka se te ku re te a ri ga to
 wa ta shi no mi chi o te ra shi te ku re te a ri ga to

Bass staff lyrics:
 (continues from previous section)

ari ga to hi bi no ku ra shi ni a ri ga to no
ari ga to hi bi no fu re a i a ri ga to no

ko to ba so e te 2. Mi ho
ko to ba sa sa ge te

Arigato
(Thank You)

1. Receiving Buddha's benevolence, my heart overflows with gratitude!
Flowers! Flowers! Thank you for blooming so brightly today!
Thank you, little birds, thank you for letting me hear your spirited songs!
I, too, will express words of gratitude for my daily life.
2. My heart, glowing with Buddha's compassion, overflows with gratitude.
My friends! My friends! Thank you for spending this day with me!
Grateful for the Light that brightens my way,
I offer words of thanks for each day's friendly contacts.

Raisan-ka

(Transposed)

Seishin Fujii

%

1. I zu ku ni mo	hi ka ri	i ta ra nu
2. Mi ho to ke no	chi ka i no	hi bi ki
3. Ya su ka ri shi	kyo no	hi to hi o
4. O u to ri no	ku mo wa	ku ru go to
5. A wa re wa re	sho jo	se se no

Gäthäs

ku - ma zo na re bi ki ba te yo o no ya no ri ba nu nu no no ri
ta - ka ke bi te Mi Mi ge n no
yo - ro to shi ra zu
Mi - ho o shi ra zu
a - ku o

chi - ka i no hi yo ni ro ki me mi
ku - ma wa na nu ka zu ka re ri
ma - e ni o na ki ke na ma
hi - ro me n ni o a ma
ma - e ni

(For translation, see next page.)

Myonyo Shonin
Yoshiko Otani
Kazuko Otani
Takeko Kujo
Kinuko Otani

D.S.

Raisan-ka
(Praise of Amida)

1. The Light shines limitlessly in every corner of the world.
How extensive the benevolence of Amida's Vow!
2. Since Amida's Vow resounds so loudly,
nowhere on Earth will it not reach!
3. Rejoicing in this peaceful day,
I bow before the Buddha in gratitude.
4. Like the [enormous] clouds that spread over Otori,
I, too, must widely spread the Buddha's teaching.
5. Without awakening to the evil caused in our recurring births,
how can we appreciate Amida's great Compassion?



Special Services

Mihotoke ni Idakarete

Nichiyo Gakko Dojin

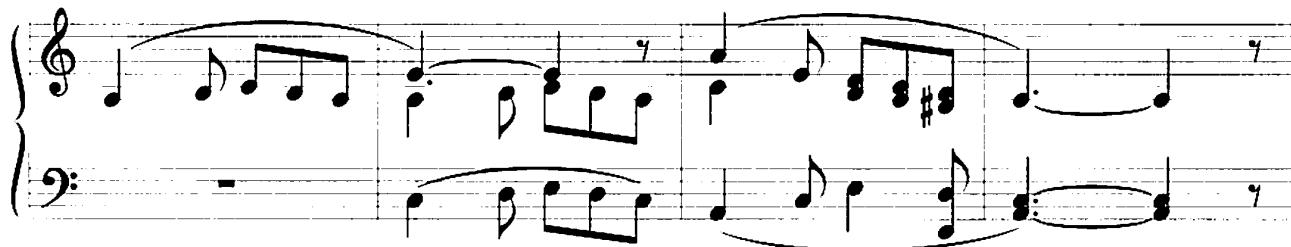
(Transposed)

Seijin Nomura
Arr. Kiyomi Fujii*mp*

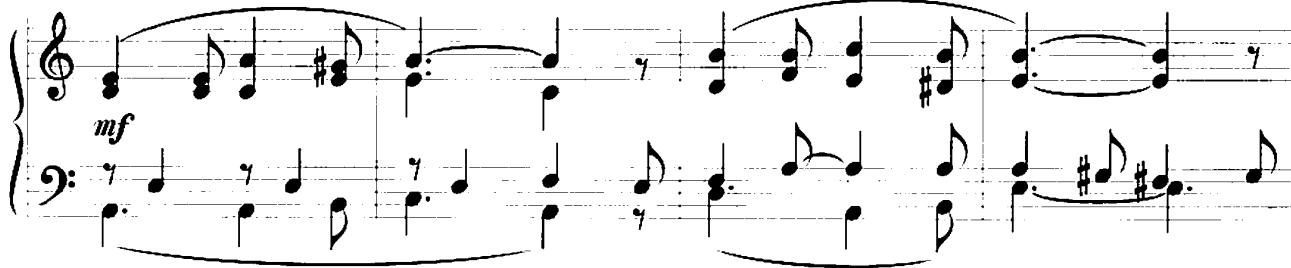
1. Mi ho to ke ni _____ i da ka re te _____
 2. Mi ho to ke ni _____ i da ka re te _____
 3. Mi ho to ke ni _____ i da ka re te _____
 4. Mi ho to ke ni _____ i da ka re te _____



Ki mi yu ki nu _____ ni shi no ki shi _____
 Ki mi yu ki nu _____ ji hi no ku ni _____
 Ki mi yu ki nu _____ ha na no sa to _____
 Ki mi yu ki nu _____ ta ma no i e _____



Na tsu ka shi ki _____ o mo ka ge mo _____
 Mi su ku i o _____ mi ni ka ke te _____
 Tsu ki se za ru _____ ta no shi mi ni _____
 U tsu ku shi ki _____ Mi ho to ke to _____



p

Mihotoke ni Idakarete
(Embraced by the Buddha)

1. Embraced by the Buddha, you've gone to the Western Shore.
How sad that only fond remembrances [of you] remain.
2. Embraced by the Buddha, you've gone to the Land of Compassion.
How reassuring that you've shown us the way.
3. Embraced by the Buddha, you've gone to the Land of Happiness.
How gratifying that you're rejoicing in its unending pleasures.
4. Embraced by the Buddha, you've gone to the Treasure Palace.
How precious that you've become a shining Buddha.

Seiten

Nadame

(Transposed)

Arr. C. Iwanaga

The musical score consists of three staves of music in 4/4 time, key signature of two flats. The top staff uses soprano clef, the middle staff alto clef, and the bottom staff bass clef.

Lyrics:

1. U ki yo no ye ni shi ka gi ri ki te
 2. Na ge ki ka na shi mu yo ni wa ka re
 3. Te a shi no u go ki ta e nu re do
 4. Ni ku no ma na ko wa to zu ru to mo

Wa ka re te yu ki shi no ri no to mo
 Ta no shi ki ku ni ni a re ma shi te
 Ko no mi wo su te te ka gi ri na ki
 Ta e na ru no ri no ma na ko mo te

Ho to ke no mi ma ye ni sa chi a ra n
 Ku shi ki Ho to ke to na ri nu ra n
 Chi ka ra a ru mi to na ri nu ra n
 Wa re ra ga ma do i wo mi ru a ra n

Na mi da no u chi ni na da me a ri.
 Na ge ki no u chi ni na da me a ri.
 Na mi da no u chi ni na da me a ri.
 Na ge ki no u chi ni na da me a ri.

Nadame (Consolation)

1. The worldly ties have come to an end, but
our departed friend in the Dharma
will find happiness in Amida's presence.
In our sadness, there is consolation.
2. Parting from this sad, grieving world,
our friend is born into a happy world
to become a wondrous Buddha.
In our grief, there is consolation.
3. Though the arms and legs no longer move,
our friend has shed the human form
to assume Unlimited Power.
In our sadness, there is consolation.
4. Though the bodily eyes are closed,
our friend is watching our gathering
With the superb eyes of the Dharma.
In our grief, there is consolation.

Hoonko no Uta

Nichiyo Gakko Dojin

(Transposed)

Seijin Nomura
Arr. Kiyomi Fujii

mf

1. Wa ka no u ra wa no ka ta o na mi no
 2. Hi to ri i te shi mo yo ro ko bi na ba
 3. Na go ri no mi ko to sa ya ka ni shi te
 4. Mo shi so re chi shi ki no o shi e na ku ba
 5. Yo ro ko bi ta ka ku mu ne ni a fu re

Yo se ka ke yo se ka ke ka e ru go to ku
 Fu ta ri to o mo e fu ta ri ni shi te
 Mi na yo bu ko e o shi ta i ki ma shi
 To wa no ya mi ji ni ma yo i nu ra n
 U re shi sa fu ka ku ki mo ni me i zu

Wa re yo ni shi ge ku ka yo i ki ta ri
 Yo ro ko bu o ri wa mi ta ri na ru zo
 No ri no tsu do i no mi za go to ni wa
 Mi ko ko ro ko me shi ki mi ni yo ri te
 Mi wa ko ni ho ne wa ku da ki te shi mo

Mi ho to ke no ji hi tsu ta e na ma shi
 So no hi to ri ko so Shi n ra n na re
 Mi ka ge o u tsu shi no zo mi ta mo u
 I ma shi Ho to ke no ji hi ni a i nu
 Mu ku i ga ta na ki ki mi ga mi to ku

Hoonko no Uta

(Hoonko, Shinran Shonin's Memorial)

1. Like the high waves that constantly flow back and forth in the Bay of Waka, I, too, will go back and forth to this world to spread the compassion of Amida.
2. When you are alone and find happiness, think that there are two, And when two of you find happiness, think that there are three; that other is, indeed, Shinran.
3. When the parting words become clear, turn to the voice calling Amida's Name. At every gathering of the sangha, look up to Shinran in deep reverence.
4. If we had not received the Dharma from our Teacher, we would be lost forever on the Path of Darkness; But through his sincere and thoughtful efforts, we are now able to encounter Amida's compassion.
5. True happiness overflows in our hearts and real joy settles deeply within us; Though our bodies may be shattered and turn to dust, We cannot ever repay Amida's great gift.

Tokusui Kotani

Higan II

(Transposed)

Yasuo Sawa

Arr. Kiyomi Fujii

The musical score consists of three systems of music, each with three staves. The first system starts with a treble clef, common time, and a key signature of one sharp. The lyrics are:

1. Ki re i na o hi sa ma ni shi ni i ru
2. Hi ga n no chu ni chi o hi sa ma wa
3. Mi n na de na ka yo ku mi na to na e

The second system starts with a bass clef, common time, and a key signature of one sharp. The lyrics are:

Ka ga ya ku ku mo no a chi ra ni wa
 Cho do ma ni shi no o jo do ni wa
 Ki re i na jo do ni ma i ri ma sho

The third system starts with a treble clef, common time, and a key signature of one sharp. The lyrics are:

A mi da nyo ra i no o jo do ga
 O ha i ri na sa re ru o ha na shi o
 Kyo no i ri hi no u tsu ku shi sa

A ru to yu ko to ki ki ma shi ta
 Kyo wa o te ra de ki ki ma shi ta
 Ho n ni jo do no ku mo no yo ..

Higan II

1. The beautiful sun sets in the West.
I heard that Amida's Pure Land lies
beyond the shining clouds.
2. At the temple today, I heard that
during the mid-week of Higan,
the sun enters directly west in Pure Land.
3. Reciting the Nembutsu,
let us go to the beautiful Pure Land.
The setting sun is truly like
the shining clouds over Pure Land.

Hanamatsuri no Uta

(Transposed)

Seijin Nomura

1. O ni wa wa sa ku ra no ha na no ma ku
 2. Mi na sa n o i de yo a ta ta ka ku
 3. Sa e da ni to ri ga yo i ko e de
 4. Ha na de ko no yo ga ka za ra re ru



*Kyō ka yo u re shi i ha na ma tsu nī
 Nā ka yo ku a so bu wa ta shi ra wo
 Is shō ni so rot te wa ta shi ra wo
 O ka ta ga mo shi mo a ru na ra ba*

The musical score consists of three staves of music in G major, 2/4 time. The top staff has lyrics in Japanese: Ho to ke no ma ye de wa ta shi ra wa; Ka wa yu ga ra re ru mi ho to ke no; I tsu mo i ta wa ri ku da sa re ru; Ko no yo ni hi to ri na tsu ka shi i. The middle staff continues with: Sho ka u to o te a so bi ma sho.; Ko ro yo o ni fu i te ku ru.; Ho to ji hi no ta ka i ta ta e ma sho.; O ji hi no ta ka i A mi da sa ma. The bottom staff concludes the melody.

Hanamatsuri no Uta
(Flower Festival, Buddha's Birth)

1. The garden is a curtain of cherry blossoms and
soft are the grasses that blanket it.
Today is happy Hanamatsuri!
Let us sing a song in front of the Buddha
and dance together with joy!
2. Come, everyone!
The warm spring breezes caress the wild grasses,
Just as the Buddha's compassion
comfort us who play together in harmony.
3. On a little branch, a bird sings in a lovely voice
the compassion of spring.
Let us together sing of Buddha's compassion,
which constantly cares for us.
4. If there is someone who can bring about a happy spring
that decorates the world with flowers,
That would, indeed, be the kind and
compassionate Amida Buddha.

Hanamatsuri Koshinkyoku

Hakurei Akao

Tetsuji Naruse

1. Mu ka shi mo mu ka shi sa n ze n nen,
 2. Rip pa na ku ni ni u ma re i de,
 3. Ma ru i se ka i no ma n na ka de,
 4. Na n ne n tat te mo ka wa ra zu ni,

Ha na sa ki ni o u ha ru yo ka.
 To mi mo ku ra i mo a ri na ga ra,
 O shi e no mo n o u chi hi ra ki,
 Sa i ta ma ma na ru no ri no ha na,

Hi bi ki wa tat ta hi to ko e wa,
 Hi to ri o shi ro o nu ke i de te,
 Ka wa ke ru hi to ni fu ri ma i ta,
 Ki re i na hi to tsu o mu ne ni sa shi,

Te n ni mo chi ni mo——— wa re hi to ri.
 Mu to se ni a ma ru——— o n ku gyo.———
 Ka n ro no mi zu wa . . . ka gi ri na shi.
 Wa re ra mo ma ke zu ni ha ge mi ma sho.

Hanamatsuri Koshinkyoku (Buddha's Birthday)

1. Long ago, three thousand years ago,
on the 8th in the flowery fragrance of springtime,
a single voice reverberated throughout:
"In the heavens and on Earth, I alone am Buddha!"
2. Though he was born
into wealth and high position,
he left his palace and remained secluded
in the mountains for 12 years.
3. At the center of this vast universe,
he succeeded in bursting open the Dharma Gate,
and distributed to all
the inexhaustible water of nectar.
4. No matter how many years have passed,
the flowers of the Dharma remain unchanged.
Placing a blossom on our breast,
let us strive with equal diligence!

Shuso Gotanye

Gyozo Suzuki

(Transposed)

Seijin Nomura

mf

1. Ya mi ni ma yo — wa re hi to no
2. Ka re ha te ni shi a me tsu chi wa

mf

I ku ru mi chi wa hi ra ke ta ri. Mu ro no to
I tsu ku shi mi ni u ru o e ri. Ka n ro no

mf

mo shi ha ru ke ku mo, Ka ka ge n to te
a me to ko shi e ni, So so ga n to te

mf

a re ma shi nu. Ta ta e ma tsu re, kyo no hi
 a re ma shi nu. Ta ta e ma tsu re, kyo no hi

o. I wa i ma tsu re, kyo no hi o.
 o. I wa i ma tsu re, kyo no hi o.

Shuso Gotanye
(Shinran Shonin's Birthday)

1. For us who wander aimlessly in the Dark,
he opened the Way of Life
and endeavored to raise
the distant light of Enlightenment.
Praise this day! Celebrate this day!
2. He strove to see that
the parched Earth will be moistened
by the gentle Eternal Rain
that would pour compassion on all.
Praise this day! Celebrate this day!

Bonye no Uta

S. Shibusu

(Transposed)

Kiyomi Fujii

mf

1. I ye go to to mo su to ro no, Ho
2. Na ga re shi to ki wa ka e ra ne do, O

mf

ka ge ni no ri no mi chi shi ta i, No
i ma su ko ke no shi ta fu ka ku, Ma

p

f

ko re ru yu ke ru mo ro to mo ni, A
go ko ro ka yo i to shi do shi ni, O

mp

mf

i mo ka ge kyo sa so no ma tsu ri ka na.

Bonye no Uta (Song of Obon)

1. Lanterns aglow from house to house,
Lighting the path of Dharma;
Those who live and those now gone
All come together, this Festival Day.
2. Time that flows shall not return,
But deep within the ancient moss (of the cemetery),
Hearts beckon each other, every year,
And loved ones meet, this Festival Day.

Takeko Kujo

Obon no Uta

(Transposed)

S. Fujii

Arr. by Yumi Hojo

1. To n bo ni no ot te ha ru ba ru to
2. To n bo yo to n bo a ka to n bo

O jo o do ka ra no o kya ku sa ma
Mu ka e bi ta i te ma chi ma sho ma o

I chi ne n bu ri no o kya ku sa ma.
Cho chi n to mo shi te mu ka e ma sho.

Obon no Uta
(Obon)

1. Riding on the dragonfly, guests are coming from far away Pure Land!
It's the yearly visit of our guests.
2. Dragonfly, dragonfly, red dragonfly!
Lighting the bonfires and paper lanterns,
we'll all go out to meet our guests!

Nehanye no Uta

Koji Haga

(Transposed)

Kosuke Komatsu

Musical Score:

The musical score consists of four systems of music. The first system starts with a treble clef, a key signature of one flat, and common time. The second system begins with a dynamic of *p*. The third system features a melodic line with lyrics in Japanese, followed by an English translation. The fourth system concludes with a dynamic of *mf*.

Lyrics:

1. To o ku mi so ra ni ga ku no ne su mi te
 2. Ta ka ki i ya shi ki ke ji me mo a ra de
 3. Ko ko ro a wa se te Ho to ke no a to wo
 4. No ri no to mo shi bi ka ga ya ki ma shi te

Shara no ha ya shi wa ha na sa ki mi te ri
 To mo ni shi n nyo no hi ka ri wo a o gu
 To mo ni ta do re to ma go ko ro ko me te
 To wa ni mu myo no ya mi ji wo te ra su

A wa re to ki o mi su ga ta.
Ge ni mo to ki gu se no mi wa za.
Ge ni mo to ki o mi o shi e.
A wa re to ki o mi hi ji ri.

Nehanye no Uta
(Nirvana Day, Buddha's Passing)

1. In the yonder sky, pure melodies flow,
In the Sala Grove, flowers are blooming,
Oh, benevolent, noble Form.
2. Beyond all discrimination,
Praise the light of Truth,
Oh, wondrous supreme Wisdom.
3. With single mind, together,
Follow in the footsteps of Buddha,
Oh, most revered, incomparable Dharma.
4. The Dharma lamp shines brightly,
Illuminating the dark path of ignorance.
Oh, wise and compassionate Buddha.



Organ Music

Kie Sambō

Nagayo Motoori

Adagio assai

The musical score consists of five staves of music for two voices. The top staff uses a treble clef and a key signature of one sharp (F#). The bottom staff uses a bass clef and a key signature of one sharp (F#). The music is in common time, indicated by a '4' at the beginning of each staff. The tempo is Adagio assai, as indicated by the instruction above the first staff. The score includes various dynamics such as *p* (piano), *pp* (pianissimo), and *rit.* (ritardando). Measure numbers are present at the start of each staff. The music features melodic lines with eighth and sixteenth notes, and harmonic changes are marked with key signatures and time signatures like 3/4 and 8/8. The score concludes with a final dynamic of *rit.*

Gāthās

leggiero

pp *f* *mp*

p *pp*

f *mp* *p* *p rit.* *p*

mf *f*

p *rit.* *pp*

p

piu lento

p

rit. *pp*

Musical score for Gāthās, consisting of five staves of music. The score includes dynamic markings such as *mf*, *f*, *p*, *pp*, *rit.*, *molto rit.*, and *a tempo*. The music features various note heads, rests, and slurs. Measure numbers 1 through 5 are indicated above the first staff.

Prelude

Kosaku Yamada

Lento religiosamente

The musical score consists of four staves of music for two voices. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature changes frequently, indicated by a mix of sharps and flats. The time signature also varies. The score includes dynamic markings such as *mf*, *sf*, *p*, *f*, *molto*, *sf*, *ff*, *m.d.*, and *pp*. There are several performance instructions, including *sf* and *sf* with a dash. The music features sustained notes, rhythmic patterns, and melodic lines.

Musical score for Gāthās, featuring five systems of music for two voices. The score includes dynamic markings like *sfp*, *f*, *ff*, *mf*, *sf*, *p*, and *cresc.*, and performance instructions like *con tristezza* and *molto*. Measure numbers 1 through 8 are indicated below the staves.

System 1: Measures 1-2. Treble clef, B-flat key signature. Dynamics: *sfp*, *f*. Measure 3: Bass clef, B-flat key signature. Measure 4: Treble clef, B-flat key signature. Measure 5: Bass clef, B-flat key signature. Measure 6: Treble clef, B-flat key signature. Measure 7: Bass clef, B-flat key signature. Measure 8: Treble clef, B-flat key signature.

System 2: Measures 1-2. Treble clef, B-flat key signature. Dynamics: *ff*, *p*. Measure 3: Bass clef, B-flat key signature. Dynamics: *mf*, *p*. Measure 4: Bass clef, B-flat key signature. Measure 5: Bass clef, B-flat key signature. Measure 6: Bass clef, B-flat key signature. Measure 7: Bass clef, B-flat key signature. Measure 8: Bass clef, B-flat key signature. Dynamic: *mf*.

System 3: Measures 1-2. Treble clef, B-flat key signature. Dynamics: *sf*. Measure 3: Bass clef, B-flat key signature. Measure 4: Bass clef, B-flat key signature. Measure 5: Bass clef, B-flat key signature. Measure 6: Bass clef, B-flat key signature. Measure 7: Bass clef, B-flat key signature. Measure 8: Bass clef, B-flat key signature. Dynamics: *sf m.s.*, *p*.

System 4: Measures 1-2. Treble clef, B-flat key signature. Dynamics: *mf*, *p*. Measure 3: Bass clef, B-flat key signature. Measure 4: Bass clef, B-flat key signature. Measure 5: Bass clef, B-flat key signature. Measure 6: Bass clef, B-flat key signature. Measure 7: Bass clef, B-flat key signature. Measure 8: Bass clef, B-flat key signature. Dynamics: *f*.

System 5: Measures 1-2. Treble clef, B-flat key signature. Dynamics: *con tristezza*, *mf*, *p*. Measure 3: Bass clef, B-flat key signature. Measure 4: Bass clef, B-flat key signature. Measure 5: Bass clef, B-flat key signature. Measure 6: Bass clef, B-flat key signature. Measure 7: Bass clef, B-flat key signature. Measure 8: Bass clef, B-flat key signature. Dynamics: *cresc.*, *molto*, *ff*.

Gāthās'

The musical score consists of five systems of music, each with two staves: treble and bass.

- System 1:** Treble staff starts with a measure in $\frac{3}{8}$ at *p*, followed by *consolante*. Bass staff starts with a measure in $\frac{3}{8}$ at *p*.
- System 2:** Treble staff starts with a measure in $\frac{3}{8}$ at *p*, followed by *mf*. Bass staff starts with a measure in $\frac{3}{8}$ at *p*.
- System 3:** Treble staff starts with a measure in $\frac{3}{8}$ at *pp*. Bass staff starts with a measure in $\frac{3}{8}$ at *p*.
- System 4:** Treble staff starts with a measure in $\frac{3}{8}$ at *p*, followed by *rall.* Bass staff starts with a measure in $\frac{3}{8}$ at *p*.
- System 5:** Treble staff starts with a measure in $\frac{3}{8}$ at *p*, followed by *a tempo*. Bass staff starts with a measure in $\frac{3}{8}$ at *p*.
- System 6:** Treble staff starts with a measure in $\frac{3}{8}$ at *mf*, followed by *cresc.* Bass staff starts with a measure in $\frac{3}{8}$ at *p*.
- System 7:** Treble staff starts with a measure in $\frac{3}{8}$ at *molto*, followed by *ff*, *sf*, *p*, and *sfp*. Bass staff starts with a measure in $\frac{3}{8}$ at *p*.
- System 8:** Treble staff starts with a measure in $\frac{3}{8}$ at *sfp*. Bass staff starts with a measure in $\frac{3}{8}$ at *sfp*.
- System 9:** Treble staff starts with a measure in $\frac{3}{8}$ at *pp*. Bass staff starts with a measure in $\frac{3}{8}$ at *p*.
- System 10:** Treble staff starts with a measure in $\frac{3}{8}$ at *rall.*. Bass staff starts with a measure in $\frac{3}{8}$ at *p*.

Tempo I

Sheet music for two voices in Gāthās style, featuring three staves of musical notation with various dynamics and performance instructions.

Staff 1: Treble clef, B-flat key signature. Dynamics: *mf*, *a tempo*; *sf*; *ritenuto*; *poco a poco*; *p*; *infrett*. Measure 1 ends with a fermata over the first note of the next measure.

Staff 2: Bass clef, B-flat key signature. Measure 1 ends with a fermata over the first note of the next measure.

Staff 3: Bass clef, B-flat key signature. Measure 1 ends with a fermata over the first note of the next measure.

Staff 4: Bass clef, B-flat key signature. Measure 1 ends with a fermata over the first note of the next measure.

Staff 5: Bass clef, B-flat key signature. Measure 1 ends with a fermata over the first note of the next measure.



Utsukushii Shozenso

(Little Prelude)

Kazuo Yamada

The musical score for "Utsukushii Shozenso" (Little Prelude) by Kazuo Yamada is presented in four staves:

- Staff 1:** Treble clef, common time (C). Dynamics: *p*, *legato*. The music features eighth-note patterns.
- Staff 2:** Treble clef, common time (C). Dynamics: *sempre legato*. The music features eighth-note patterns.
- Staff 3:** Treble clef, common time (C). Dynamics: *> mf*. The music features sixteenth-note patterns.
- Staff 4:** Bass clef, common time (C). Dynamics: *ritard.*, *tranquillo*. The music features eighth-note patterns.

Articulations include slurs, grace notes, and dynamic markings like *p* and *mf*. The score concludes with a final measure ending on a C-clef staff.

come prima, ma più *p* e più lento

Musical score for Gāthās, first system. The score consists of two staves. The top staff is in common time (c) and treble clef, with dynamics *pp*. The bottom staff is also in common time (c) and treble clef. The music features eighth and sixteenth note patterns with various rests and grace notes.

Musical score for Gāthās, second system. The score consists of two staves. The top staff is in common time (c) and treble clef. The bottom staff is in common time (c) and treble clef. The music continues with eighth and sixteenth note patterns, similar to the first system.

Musical score for Gāthās, third system. The score consists of two staves. The top staff is in common time (c) and treble clef, with a dynamic marking *Allargando*. The bottom staff is in common time (c) and bass clef. The music includes a dynamic marking *Lento* above the top staff and *ppp* below the bottom staff. The score concludes with sustained notes.

Wedding March

Honpa Hongwanji Mission of Hawaii

Toshiro Mayuzumi

The musical score consists of four staves of music, each with a treble clef and a key signature of one sharp (F#). The first staff starts with a dynamic of *mp*. The second staff begins with a dynamic of *mf*. The third staff features a dynamic of *mp*. The fourth staff concludes with a dynamic of *p*.



A continuation of the musical score from the previous page. The staves remain the same: treble clef on top and bass clef on bottom. The key signature changes to one sharp (F#). Measures 5 and 6 show complex patterns involving eighth and sixteenth notes. Measure 7 begins with a sixteenth-note pattern followed by a dynamic marking 'f' (fortissimo) and a measure ending with a fermata over the bass clef staff.

A continuation of the musical score. The staves remain the same. Measures 8 and 9 show eighth-note patterns. Measure 10 begins with a sixteenth-note pattern followed by a measure ending with a fermata over the bass clef staff.

A continuation of the musical score. The staves remain the same. Measures 11 and 12 show eighth-note patterns. Measure 13 begins with a sixteenth-note pattern followed by a measure ending with a fermata over the bass clef staff. The page is numbered '1.' above the first measure of this section and '2.' above the second measure.

June 1967



White Ashes

Rennyo Shonin

Gobunsho

Lou Harrison

Chorus (men and women)

Life is frag-ile, life is fleet-ing, wheth-er we

go be-fore oth-ers, or oth-ers go be-fore us, who is to

know. In the morn-ing we may have ra-di-ant health

(p)

but in the eve - ning we may be white ash - es. When the

winds of im - per - ma - nence blow, our eyes are closed for - ev - er. Though

loved ones may la - ment, it is to no a - vail, the bod - y

Gāthās

van-ish-es — leav-ing on - ly white ash-es. Noth-ing is more

real than this truth of life. So turn to the teach-ing of

Bud-dha and a-wak-en to the ul - ti - mate source of life. By



vir - tue of true com-pas-sion, we un-der - stand the mean - ing of



death and ap-pre-ci-ate the un-ex-celled val - ue of life,



Rit. al fine



Living with Nem-bu - tsu in our hearts.



Chico Taira

Festival

(Transposed)

Chico Taira
Spec. arr. B. Bennett

Introduction

The musical score begins with a treble clef and a bass clef, both in G major (indicated by a 'G' with a circle) and common time (indicated by a 'C'). The introduction consists of two measures of eighth-note patterns followed by a dynamic change to forte (f).

con 8va

con 8va

1. Fes - tive days,
2. Fes - ti - val,

The vocal line continues with a treble clef and bass clef, in G major and common time. The lyrics are:

hap - py days. Now we are part of the fes - ti - val,
Fes - ti - val oh how we love the fes - ti - val,

p

The vocal line continues with a treble clef and bass clef, in G major and common time. The lyrics are:

vil - lage out re - splend-ent - ly Gay lan-tern sway-ing - with -
young and old with each his own Step-ping with joy a - long the

The musical score consists of two staves of music in common time, treble and bass clef, with a key signature of one flat. The lyrics are arranged in three columns:

- Column 1:** quaint mel-o - dy.
path - way of stone
- Column 2:** Tem - ple bell ring - ing in
Song in their hearts for the
- Column 3:** tri - um-phant might
boun - ti - ful days

Below the first staff, there are two endings:

- 1.** Sound-ing the mes-sage of joy-ous de-light.
- 2.** Hop-ing each will bring — hap-pi-er days.

Nembutsu II

Jim Araki

(Alto)

Namu a mi da bu tsu na mu a mi da bu tsu na mu a mi da bu tsu

(Tenor)

pp cresc.

(+ Soprano)

Na mu a mi da bu tsu

Na mu a mi da bu tsu Na mu a mi da a Na mu a

(+ Bass)

Na mu a mi da

Na mu a mi da bu tsu

mi da bu tsu Na mu a mi da Na mu a mi da

pp

A A A

Na mu a mi da bu tsu Na mu a mi da bu tsu Na mu a mi da bu tsu

Musical score for Gāthās, featuring two staves of music with lyrics:

Staff 1 (Treble Clef):

- Measure 1: Notes on A, A, A, A.
- Measure 2: Notes on A, A, A, A.
- Measure 3: Notes on A, A, A, A.

Staff 2 (Bass Clef):

- Measure 1: Notes on A, A, A, A.
- Measure 2: Notes on A, A, A, A.
- Measure 3: Notes on A, A, A, A.

Lyrics:

Na mu a mi da bu tsu Na mu a mi da bu tsu Na mu a mi da bu tsu

A A A

Dynamic markings: *p* (pianissimo) and *fff* (fortississimo).

南無阿彌陀佛

Juseige

Buddhist Text

Nagayo Motoori

Baritone solo

Gāthās

Baritone solo

Soprano

Alto

Tenor

Bass

His shi mu jo do shi ga n fu man zoku Sei fu

jo sho gaku Ga o mu ryo ko, Fu i dai se shu

Fu sai sho bin gu se fu jo sho gaku

Baritone solo

ga shi... jo Bu tsu... do

Soprano

myo sho cho ji po

Alto

Tenor

Bass

f

do

p

Ku kyo mi sho mon se fu jo sho gaku ri... yoku

p

Ku

p

f

jin sho nen jo e shu bon gyo shi gu mu jo do

f

p

I sho³ ten nin shi

p

Gāthās

mp

Jin ri ki en dai ko Fu sho mu sai do sho jo san ku my o
Ko so jo man zoku i yo ro jip po ni chi ga tsu shu ju ki

f

Ko sai shu ya ku nan Kai hi chi e gen me shi kon mo an
ten ko on fu gen I shu kai ho zo Ko se ku doku ho

ff

Hei soku sho aku do Tsu da tsu zen shu mon
jo o dai shu chu sep po shi shi ku

rit.

(Baritone Solo)
a tempo

Ku yo is sai bu

a tempo

gu soku shu toku hon gan ne

shi jo man Toku i san gai o nyo butsu mu ge chi

tsu datsu mi fu sho gan ga ku e riki To shi

sai sho son rit. pp Slower mf dai sen o kan do
Shi gan nya ko ka

rit. pp

ko ku sho ten nin To u chin myo ge na m.
m.

* Note: For translation, refer to pages 93-100.

Hotoke sama wa

Minaye Moriyama

Ryutaro Hirota

Soprano
Alto
Tenor
Bass

mf

1. Ho to ke sa ma wa do ko ni do ko ni i
2. Ho to ke sa ma wa do ko ni do ko ni i

mf

Gāthās

Soprano

Musical score for Soprano part, first section. The music is in common time, key signature is one flat. The vocal line consists of eighth and sixteenth note patterns. The lyrics are:

so ra yu ku ku mo no u ye (la la) Fu yu wa ma do u tsu yu ki no na
 yu ta ka na o to o sa ma (la la) O te te ki yo ra na o ka a sa

Musical score for Bass part, first section. The music is in common time, key signature is one flat. The bass line provides harmonic support with sustained notes and chords.

Musical score for Soprano part, second section. The vocal line features eighth and sixteenth note patterns. The lyrics are:

ka, la la la la I tsu mo do ko ka de mi te
 ma, la la la la Hi ru de mo yo ru de mo ma mot

The dynamic is marked *f*.

Musical score for Bass part, second section. The bass line continues to provide harmonic support with sustained notes and chords.

i—te (mot) ku da sa ru I tsu mo na ni
ku da sa ru I tsu mo a na—

f

mf

ka wo o shi ye te ku da sa ru Ho
ta wo sa sa ye te ku da sa ru Ho

mf

The musical score consists of two staves. The top staff is in treble clef, and the bottom staff is in bass clef. The lyrics are written below the notes. The first section of lyrics is:

to ke sa ma wa A re a re a so ko ni i ras sha ru
 to ke sa ma wa A na ta no o so ba ni i ras sha ru

A dynamic marking *f* is placed under the bass staff. The second section of lyrics is:

to ke sa ma wa A re a re a so ko ni i ras sha ru
 to ke sa ma wa A na ta no o so ba ni i ras sha ru

A dynamic marking *mf* is placed under the bass staff.

Hotoke Sama Wa (Where is the Buddha?)

1. O where, where is the Buddha?
 In the spring, at the base of flower laden branches,
 In the summer, under the grass by the pond,
 In the fall, aloft the cloud that floats by,
 In the winter, in the snowflakes, tapping on the window.
 Wherever, Buddha is watching over,
 Whenever, Buddha teaches the Dharma,
 There, there, Buddha is there.
2. O where, where is the Buddha?
 On the white brow of grandfather,
 In the kind eyes of grandmother,
 In the strong embrace of father,
 In the pure hands of mother,
 Day and night,
 Buddha protects us. Buddha holds us secure always.
 Buddha is right beside you.

Mihotoke no Osugata

Hachiro Katayama

Takanao Nakata

Soprano
Alto
Tenor
Bass

Ped *simile*

1. Mi do ri no ka ze ni
2. Sway-ing with the green leaves—

A ya sa re te ma do be ni ne mu ru
sway-ing with the breeze By the win-dow sweet - ly the

o sa na go no Ne ga o
ba - by slum - bers On his

Gāthās

The musical score consists of three staves of music in G major (two sharps) and common time. The lyrics are in English and Sanskrit, with some words in both languages.

Staff 1:

na ga ra no ho o e mi wa _____
lit - tle face plays a peace - ful smile _____
ma mo ri
Up - on his

Staff 2:

ku da sa ru mi ho to ke no
ti - ny brows, do you think he felt,
O te ga
the touch, the

Staff 3:

hi ta i ni fu re ta no ka _____
touch of hand, of bound-less, bound-less Love? _____

Performance Instructions:

- mf* (Mezzo-forte) above the first staff.
- mf* > above the second staff.
- mf* > below the second staff, labeled *2ed.*
- p* (Pianissimo) below the third staff.

ppp

(ka)
(Love?)

molto

f non legato slightly faster

Soprano
Alto
A ka tsu ki ya mi ni o to ta te
When the dawn breaks thru the night stir ring in the
Tenor
Bass *f non legato* *mp*

f non legato slightly faster

Gāthās

p

te light tsu gi tsu gi Now here, now there, hi ra ku pink and white, a ka shi ro one by one ap -

p

p *cresc.*

p legato

p

no pear Ha Joy su ous - no ly ha flow na er no the

p legato

p

p legato

p cresc.

ff non legato

yo ro ko bi wa I ke no mi gi wa ni
lo - tus with the dew Do you think be - side the pond

ff non legato

non legato

p — *pp*

mi ho to ke no o ta chi na sa ru wo
smil - ing thru the sun stood so pro - tect - ing - ly the

p — *pp*

Gāthās

p legato

ho no mi ta ka
won-drous won-drous Light?

p legato

ka
Light

pp

zo ki ba ya shi no ma hi ru do ki
In the noon day sun in the for-est near

pp

Hi to no o to se nu shi zu ka sa
Hushed in the si - lent air a - mong the trees sa
and

ni Ho ro ro ya ma ba to
brush There there, I can hear

Gāthās

shi ki na ku wa
moun - tain birds are sing - ing.

ko no ma ga ku re ni mi ho to ke
Must be that in the leaves a - mong the bus - tling

ko no ma
Must be that

no
trees,

A yu mu o su ga ta o ga n da ka
They greet the stir - ring of the won-drous bound-less Light

ff rit. a tempo

ff rit. a tempo

ff rit. a tempo

Ped.

dim.

(ka)

(Light)

p

ppp

dim.

p

ppp

dim.

Ped.

p

pp

8va

Ped.

English - Jane Imamura

Masaki Mafune

Moderato *mf***Sambutsu**

(Transposed)

Kosaku Yamada

mf

1. Mi chi to se no to ki mu ka shi ni Yo
 2. Na ra bi na ku fu ka ki na sa ke ni Mo
 3. A me tsu chi ni ka gi ri a ri to mo Jo
 4. U tsu so mi no wa re ra mo ro bi to Ma

ro zu yo no no chi no no chi ma de Ka ga ya ka
 ro mo ro no na ya mi ka sa ne te A ki ra ke
 (jo) ju no su ga ta no ma ma o Yu ru gi na
 yo e ba zo ya mi ji ni ku ru ru Hi to su ji

su hi ka ri me gu mi shi Ho to ke wa ya Ho
 ki ma ko to hi ra ki shi Ho to ke wa ya Ho
 ki chi ka ra to sa to su Ho to ke wa ya Ho
 ni mi no ri ni yo ra n Ho to ke wa ya Ho

The musical score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time with a key signature of one sharp. The music includes dynamic markings such as *f*, *ff*, *p*, *mf*, and *molto rit.*. The lyrics are written below the notes, divided into four-line stanzas. The first stanza is:

to ke to — — —
to ke ka shi — —
to ke ha te — —
to ke ta no — —

shi a — na Ho to ke
shi a — na Ho to ke
shi a — na Ho to ke
shi a — na Ho to ke

The second stanza follows a similar pattern:

to — — —
to — — —
to — — —
to — — —

Ho to — —
Ho to — —
Ho to — —
Ho to — —

ke — — —
ke — — —
ke — — —
ke — — —

Sambutsu (In Praise of the Buddha)

1. From 3000 years past, to the immeasurable future,
The Boundless Light shines from the Buddha.
How noble, O Buddha.
2. With Incomparable Compassion,
Buddha bears the sufferings of the multitude,
With reverence, O Buddha.
3. Though this heaven and earth have limits,
The eternal presence of Buddha gives unlimited strength,
How boundless, O Buddha.
4. In this impermanent life, lost in darkness,
We entrust ourselves to the Dharma with single heart,
In gratitude, O Buddha.

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