



By
PARAMHANSA YOGANANDA

To Karlo Pandit.

Whose incomparable east & west
blended Heavenly music I
enjoyed whenever I had the opportunity

with love & very best wishes

very sincerely yours

Paracelsus J. J. J.

COSMIC CHANTS

SPIRITUALIZED SONGS

Words and Music

by

Paramhansa Yogananda

Founder of

SELF-REALIZATION FELLOWSHIP



SELF-REALIZATION PUBLISHING HOUSE

Mount Washington Estates

3880 San Rafael Avenue

Los Angeles 31, California

1943

"Train my ears to listen to Thine unheard song."

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Mount Washington Estates

Life's Dream

by

Paramhansa Yogananda

*Dedicated to the
Mount Washington Estates
Los Angeles, California*

Headquarters of
Self-Realization Fellowship

The summer-East
And the wintry West
They say—but Mount Washington
Named rightly after that pioneer
Of freedom's great career—
Thou dost stand, the snowless guardian Himalaya
Of the angel land, in perpetual green regalia.
The camphor trees and perfumed wisteria, the smiling roses,
Palm, date and well-beloved spicy bay leaves of Hind stand close,
With endless scenic beauties
Of ocean, canyon, setting sun, moon-studded sky
And nightly twinkling cities,
To declare
Thine ever-changing beauty.
On thy crown thou dost proudly wear
A unique starry-school
Drawing the lost travelers of the East and West
To find their goal and place of rest.
Here one path
Merges with all other paths.
Here the love of earthly freedom's paradise, America,
Blends fore'er with spiritual freedom's paradise, India.
Here church in deepest friendliness all other churches meets,
Here the temple the mosque dost greet.
Here the long-divorced matter-laws
Wed again in peace the spirit laws.
Here all minds learn the true art
Of living life and the way to start
Straight to the one Great Place
Where all must meet at last.
Jehovah! This is the land of solace
Where my life's dream in truth reappears!

(This poem also appears in SONGS OF THE SOUL, by Paramhansa Yogananda.)

P R E L U D E

COSMIC CHANTS — SPIRITUALIZED SONGS

Songs or chants are usually inspired through sentiment or passing interests. But a song which is born out of the depths of true devotion to God and which is continuously chanted, audibly or mentally, with ever-increasing deep devotion until response is consciously received from Him in the form of communion, ecstasy and boundless joy, is a spiritualized song.

Such songs like live matches produce the fire of God-contact whenever they are struck on the foundation-stone of devotion. Ordinary songs are like wet matches which do not produce any spark of God-contact.

Each of the *Cosmic Chants* in this book has been spiritualized, that is, each song has been sung aloud and mentally until it has found actual response from God. It is hoped that each reader will take these chants, not as ordinary music to please the ear or the emotions, but as soul-saturated chants to be used to produce the divine contact.

Sound Is the Most Powerful Force in Universe

Sound or vibration is the most powerful force in the universe, and music is a divine art, to be used not for pleasure but as a path to God-realization. Vibrations resulting from devotional singing lead to the contact of the Cosmic Vibration or the Word. "In the beginning was the Word, and the Word was with God, and the Word was God."—*John* 1:1. God is the Word or the Cosmic Vibration.

Singers of these songs who want the best results should chant them alone or with true devotees of God, with ever-increasing devotion and fervor. After the notes are learned, one's undivided attention should be given to repeating them with deeper and deeper devotion, striving to fully understand the meaning of the words in the chant, until one is immersed in the joy of singing. This joyous feeling is the first perception of God.

Words that are saturated with sincerity, conviction, faith and intuition are like highly explosive vibration bombs which have power to explode the rocks of difficulties and create the change desired.

The five states in chanting are conscious chanting aloud — whisper chanting — mental chanting — subconscious chanting — superconscious chanting. Subconscious chanting becomes automatic, with internal consciousness only, when the mind automatically repeats a chant in the background of thought and activity.

Superconscious Chanting Leads to Contact of AUM

Superconscious chanting is when the deep internal chanting vibrations are converted into realization and are established in the superconscious, subconscious and conscious minds. Holding the attention unbrokenly on the real Cosmic Vibration, AUM, not on any imaginary sound, is the beginning of real superconscious chanting.

One of the Ten Commandments in the *Bible* is: "Thou shalt not take the name of the Lord thy God in vain." Whenever one repeats a chant or prayer absent-mindedly, without complete attention on the Lord, one has taken the divine name in vain, that is, without result, without utilizing the omnipresent power of that name and without receiving God-contact.

To repeat the name of God while thinking of other things is vain, for He does not answer such parrot-prayers. To repeat a prayer or chant with ever-increasing understanding and devotion is taking the name of God *not* in vain, but effectively. The mechanical or thoughtless repetition of God's name is what the prophets warned us against. To sing sacred songs or to pray mechanically or absentmindedly in church or anywhere is taking the name of God in vain.

One who repeats these *Spiritualized Songs* or *Cosmic Chants* with ever-increasing devotion will find a more direct way to contact God than by the repetition of songs which are the outcome of blind sentiment and not of God-communion. These chants properly repeated will bring God-communion and ecstatic joy, and through these the *healing of body, mind and soul*.

Joy is the Proof that God Has Answered the Devotee

Each of these chants should be sung not once but many times, utilizing the cumulative power of repetition, until the singer feels a great joy break through the radio of his heart. When this joy is felt it is a proof that God has answered the devotee, and that his devotion has been properly tuned and the broadcasting of his ardor in chants has been true and deep.

When these chants are repeated in solitude or in congregational singing, with great devotion, it will be found that the songs subconsciously repeat themselves in the background of the mind bringing great joy even when one is in the thick of the battle of activity.

Gradually the subconscious repetition will change into superconscious realization, bringing the actual perception of God. One must chant deeper and deeper until all chanting changes into subconscious and then superconscious chanting which brings one into the divine Presence.

Each devotee should set aside a regular time for singing these songs. Chant first aloud, then whisperingly, then mentally. A group, gathered together in the name of God, can take one of these chants, singing it together loudly, with piano or organ accompaniment, then more slowly, then singing in a whisper without any accompaniment, and finally mentally only. In this way deep God-perception can be reached singly or together.

American Audiences Understand These Soul-Chants

Music which is saturated with soul-force is the real universal music, understandable by all hearts. I have had many demonstrations of this truth during years of lecturing before American audiences. I was giving a series of lectures at Carnegie Hall in New York City in 1926, and at that time I first suggested to some musical friends the idea of my singing one of these chants, asking the whole audience to join in, without previous rehearsal. My friends thought the chants would be so alien to American understanding that they warned me to expect overripe tomatoes as a possible commentary on my innovation.

I protested that music is the universal language of the soul's devotion to God and that all soulful people, whether familiar or not with Eastern or Western music, would understand the divine yearning of my heart during chanting.

The next evening, while my friends sat behind me on the platform, fearing for my safety, I started to chant "O God Beautiful", and asked the audience, who had never before heard the song, to join me in chanting it. For one hour and twenty-five minutes, the thousands of voices of the entire audience chanted, without discord, "O God Beautiful", in a divine atmosphere of joyous praise. Even when I left the stage, the audience sat on, chanting the song. The next day, many men and women testified to the God-perception and healings of body, mind and soul which had taken place during the sacred chanting, and numerous requests came in to repeat the song at other services.

This experience, which occurred in Carnegie Hall, the musical temple of America and scene of the triumphs of many great singers and artists, was a spontaneous tribute to the universal nature of soul-music and to the untutored understanding of East and West regarding spiritual aspirations.

Since that first evening, I have used these chants thousands of times with large American audiences and have seen infinite divine benefits showered on the sincere devotees who chant the Lord's name with love.

Los Angeles, California,
December, 1938.

Paramhansa Yogananda

WHEN TO USE THESE SONGS

Each of these *Cosmic Chants* has been composed to satisfy a special need of mind or life. The devotee's various moods and inner desires can be strengthened or changed by the repetition of one particular chant suitable for that purpose. The chants given in this book are classified for use by the devotee, as follows:

No Birth, No Death—For overcoming religious, racial or social prejudice, and for achieving non-attachment to all human ties.

Deliver Us From Delusion—For invoking the Guru's* help for freedom from ignorance, sickness or failure.

In the Land Beyond My Dreams—For consciously ascending in God.

Polestar of My Life—Sing when experiencing failure in business or failure in trying to contact God.

Where Is There Love?—Sing when feeling forsaken or disillusioned by earthly love.

They Have Heard Thy Name—Sing when feeling forsaken by friends, fortune or health, or when interceding for others.

Thou Art My Life—To sweeten a sour disposition.

I Will Drink Thy Name—For inspiration; chant before preaching to others.

*Guru—One and only preceptor, sent by God.

Wink Did Not Touch My Eyes—Sing during spiritual restlessness and anguish for God.

Today My Mind Has Dived—Use after meditation, to go into deeper meditation, or when one does not find God after several meditations.

I Will Never Forget Thee—Sing when feeling far away from God, to strengthen the inner tie with Him.

Divine Gypsy—Chant when feeling enslaved by any habit or person.

Blue Lotus Feet—For invoking the unconditional love of God as the Divine Mother.

Ever-New Joy—Sing when trying to meditate on God and to feel Him as the cosmic endless Joy.

What Lightning Flash—Use to visualize God as Cosmic Light.

Wake, Yet Wake, O My Saint—To change business into spiritual consciousness, and to use when one, after having formed and then neglected the habit of meditation, wishes to resume it.

I Will Be Thine Always—Sing during bereavement, loss or parting of friends.

Come Out of the Silent Sky—To be mentally chanted during deep meditation or chanted aloud after meditation. Concentrate on the sky, mountains and soul when uttering those lines.

In the Temple of Silence—Chant when restless, worried or angered.

Om Brahma—Sing after meditation.

Hymn to Brahma—Use to invoke the help of the Masters or Guru.

O God Beautiful—Sing to realize God as visible nature and as all the beautiful sentiments of man.

I Am the Bubble, Make Me the Sea—To expand the little body-consciousness into the consciousness of the vast ocean of Spirit.

My Soul Is Marching On—Use to banish fear, failure or discouragement.

Listen To My Soul Call—Chant before meditation.

Om Chant—Invocation to God as the Cosmic Vibration and to the Masters and Great Ones.

Door of My Heart—Chant when feeling intense need for the instantaneous divine Presence. Sing this chant immediately upon awakening in the morning.

Om Song—Use when meditating on God as Cosmic Sound and Vibration and when meditating on the six spinal centers.

When My Dream's Dream Is Done—For overcoming the fear of death and achieving ascension in God.

Light the Lamp of Thy Love—For illumination and invoking God.

Desire, My Great Enemy—To conquer material desires.

Who Is In My Temple?—For divine ecstasy.

Thousands of Suns—For wisdom.

God of Beauty—To make body, mind and soul beautiful.

From This Sleep, Lord—For final salvation, and overcoming fear of death.

I Give Thee My Soul Call—To quicken our return to the Mother of the Universe.

Listen To My Song—For invoking God as Spirit.

NOTES ON INDIAN MUSIC

In India, music, as well as painting and the drama, is considered a divine art. Brahma, Vishnu and Shiva, the Hindu Trinity, were the first musicians. Shiva, the Divine Dancer, whose rhythmic movements, balanced and eternal, are the source of universal creation, preservation and dissolution, is said to have worked out the infinite modes of rhythm in his cosmic dance, while Brahma kept time with hand-cymbals, and Vishnu beat the *mridanga* or Indian drum.

Krishna, one of the incarnations of Vishnu, is called the Divine Flute-Player whose enrapturing song recalls home the souls wandering in *maya*, Delusion. Sarasvati, goddess of knowledge, is symbolized as performing on the *vina*, mother of all stringed instruments. The *Sama Veda*, one of the four *Vedas* or religious scriptures of ancient India, contains the world's earliest writings on the science of music.

In India a musician means a *bhagavathar*, one who sings the praises of God. The *sankirtans* or musical gatherings are an effective form of *yoga* or spiritual discipline, necessitating deep concentration and intense absorption in the repetition of the divine hymns or *bhajanas*. Because man himself is an expression of the Creative Word, sound has the most potent and immediate effect on him, offering the easiest way of return to a remembrance of his divine origin.

Musical "Ragas" are Connected with Hour and Season

The foundation stone of Hindu music is the *ragas* or fixed melodic scales. The basic *ragas* are six in number, from which 126 derivative *raginis* (wives) and *putras* (sons) have been formed. Each *raga* has a minimum of five notes, which must include a leading note (*vadi* or king), a secondary note (*samavadi* or prime minister), helping notes (*anuvadi*, attendants) and a dissonant note (*vivadi*, the enemy).

Each *raga* is inseparably connected with a certain hour of the day, season of the year, and a presiding deity who bestows a particular mood or sentiment on the song. Thus, of the six principal *ragas*, (1) the *Hindole Raga* is played only at early dawn, in the spring, to arouse the mood of love; (2) *Deepaka Raga* is played in the evening in summer, to evoke the mood of compassion; (3) *Megha Raga* is played at midday in the rainy season, to arouse courage; (4) *Bhairava Raga* is a morning melody from August to October, and gives tranquility; (5) *Shri Raga* is reserved for autumn twilights, and bestows love; (6) *Malkounsa Raga* is played at midnights in winter, for valor.

Laws of Sound Correspondence Discovered in Ancient Times

The ancient Hindu seers discovered these laws of sound correspondence between nature and man. Many amazing tales are found in Indian literature about the mastery over nature which man can secure by sound. Scientific *mantras* (chants) were formulated to secure rain or wind. (The American Indians, also, anciently developed sound rituals for rain.) One extraordinary story with an historical basis concerns Tan Sen, famous musician of medieval India. Commanded by Emperor Akbar to sing a night *raga* while the sun was still high in the heavens, the learned musician chanted a *mantra* which caused complete darkness to descend over all parts of the palace precinct.

Indian music divides the octave into twenty-two *shrutis* or demi-semitones. These microtonal intervals permit fine shades of musical expression unattainable by the Western chromatic scale of twelve semitones.

The seven basic notes of the octave are called *Sa, Re, Ga, Ma, Pa, Dha,* and *Ni*, corresponding to the Western *Do, Re, Mi, Fa, Sol, La* and *Si*.

Each of these basic notes is associated in Hindu mythology with the natural sound of a bird or beast—*Do* with the peacock, *Re* with the skylark, *Me* with the goat, *Fa* with the heron, *Sol* with the nightingale, *La* with the horse, and *Si* with the elephant.

A special color was also assigned to each note by the ancient *rishis* or sages—lotus leaf green to *Do*, red to *Re*, golden to *Mi*, yellowish white (water lily color) to *Fa*, black to *Sol*, yellow to *La*, and a combination of all colors to *Si*.

Three scales—the major, harmonic minor and the melodic minor—are the only ones which Occidental music employs, but Indian music takes cognizance of seventy-two *thatas* or scales, of which about forty are in common use among Hindu musicians today.

The Indian Musician Has Great Scope for Improvisation

Although Indian music is extremely scientific and mathematically perfect in structure, yet the musician has a creative scope for endless improvisation around the fixed traditional melody or *raga* which he has chosen to play. He concentrates on the sentiment or definite mood of the *raga* and then embroiders the theme to the limits of his own creative capacity. The Indian musician does not read set notes as in Western music, but improvises along the fixed skeleton of the *raga*, often confining himself to a single melodic sequence, stressing by repetition all its subtle microtonal and rhythmic variations. Bach, among Western musicians, had an understanding of the charm and power of repetitious sound slightly varied in a hundred complex ways.

Tala or rhythm is a highly developed science in the East. Very great skill is necessary to play the Indian drums, largely used in timing. Ancient Sanskrit literature describes 120 *talas* or time-measures, but only about 35 are in use today. The most common Indian time-signatures require 5, 7, 10 and 14 beats, or their multiples, in a bar.

Bharata, traditional founder of Hindu music, is said to have detected 32 kinds of *tala* or rhythm in the song of the lark. The origin of *tala* or rhythm is considered to be rooted in human movements—the double time of walking, and the triple time of respiration in sleep, when inhalation is twice the length of exhalation.

The Human Voice is the Most Perfect Instrument

India has always recognized the human voice as the most perfect instrument of sound. For that reason, Indian music confines itself largely to three octaves, or voice range. For the same reason, melody (the relation of successive notes) and not harmony (the relation of simultaneous notes) has been stressed and developed in India.

Indian instruments are very interesting. About 200 varieties of drums and 120 stringed and wind instruments have been used in India, although only a score or so are now commonly employed.

The perfect construction of the Sanskrit language makes verse easier to compose in it than prose. All Sanskrit literature is music to read and hear. In India poetry and music have always gone hand in hand. In the West the composer writes the music and the poet adds the words, but the Indian melody and song are one. The great songs of Hindustan have all been written by saints and devotees of God.

The deeper aim of Indian music has been to blend the singer with the Cosmic Song which can be tapped through man's occult spinal centers. Indian music is a subjective, spiritual and individualistic art, aiming not at symphonic brilliance but at personal harmony with the Oversoul. The Cosmic Chants in this book will gradually lead the devotee to deep inner realizations.



DIVINE LOVE SORROWS

(Paramhansa Yogananda wrote the following song, to be sung to the tune of LIEBESLEID, as arranged for the violin by Fritz Kreisler.)

I have been roaming, forsaken by Thee,
 Who hast seen me groping, hardly ever answering.
 I shall be roaming, roaming, bursting all boundaries of heart,
 Ever more moving toward Thee, to Thy vast unthrobbing heart.
 Come Thou to me, Oh Lord, oh, come at last to me!
 Centuries and centuries I have waited now for Thee.
 Through endless incarnations I called out for Thy name,
 Searching by the streamlets of all my silvery dreams.
 I knew that Thou must come at last to steal the flowers of my heart.
 In sorrow-thrills I piped my love, I sadly sang my song to Thee.
 And yet I knew my love would reach Thee, though many lives I had to wait.
 On mountain crags of high devotion I sadly sang my song, my song, my song

SITTING IN THE SILENCE

(Paramhansa Yogananda wrote the following song, to be sung to the tune of ROAMIN' IN THE GLOAMIN', as sung by Sir Harry Lauder.)

Sitting in the silence,
 On the sunny banks of my mind;
 Sitting in the silence,
 [With the Christ by my side.
 With the Krishna by my side.

When the thoughts have gone to rest,
 That's the time I see Him best,
 Oh, 'tis lovely sitting in the silence.

BLOW THY MUSIC THROUGH MY SHATTERED REED

Thou Master Piper, blow Thy music through the broken reed of all religions, and bring forth Thy *one* theme of Truth. Dress that divine theme with many golden robes of the richness of Thy Spirit.

And, O, Master Piper, gather together, from the highways and byways of expression, all incomplete songs of hearts that seek attunement with Thee, and let them flow into the joy of completeness through the love-played flute of life!

For those familiar shrill-soft notes of Thine, I listened every day in this silence-tuned radio-mind of mine. I tried to tune in for Thee from so far, far away. At first many noises of restlessness shot through my silence, but, after a few fine, careful touches of concentration, Thou didst fly on the wings of space — and suddenly I heard Thee singing a silent chorus of earth's goodness, and the nobility of all hearts.

From

WHISPERS FROM ETERNITY, by
Paramhansa Yogananda



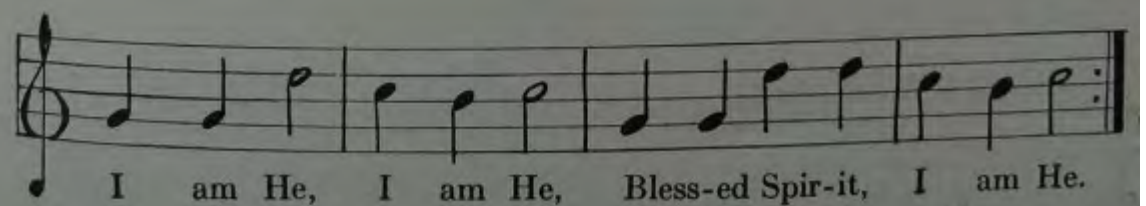
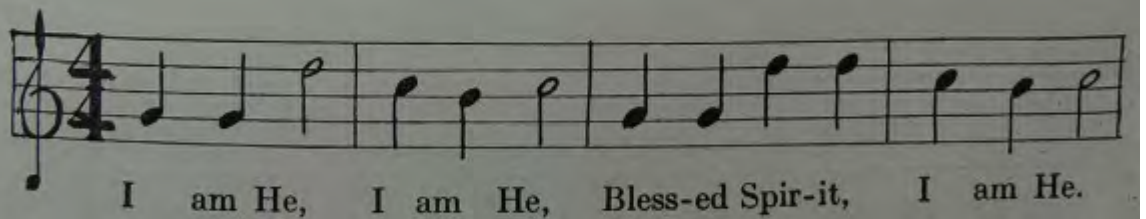
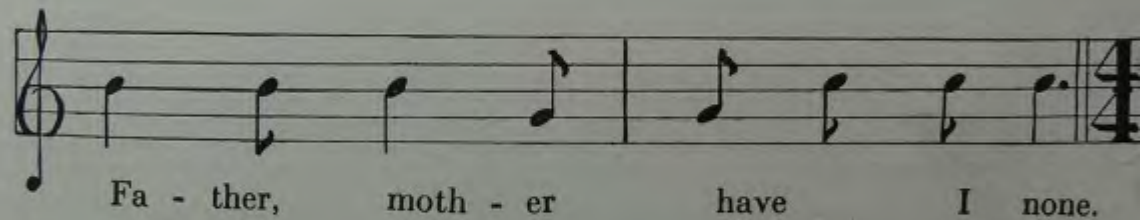
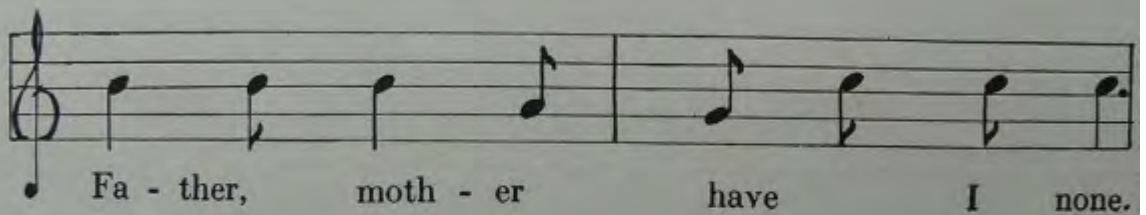
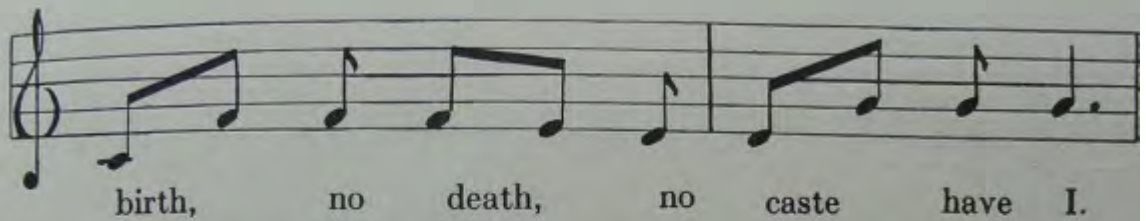
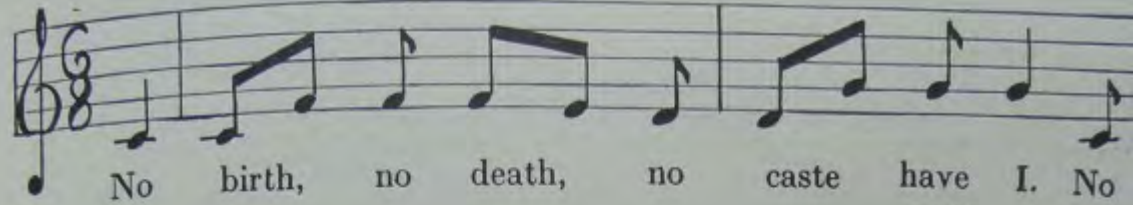
Second Verse for: "NO BIRTH, NO DEATH"

Mind nor intellect, nor ego, feeling,
Mind nor intellect, nor ego, feeling,
Sky nor earth nor metals am I,
Sky nor earth nor metals am I,
I am He, I am He, Blessed Spirit, I am He,
I am He, I am He, Blessed Spirit, I am He.

Second Verse for: "IN THE LAND BEYOND MY DREAMS"


In the ark of silence,
Silently I go,
In the ark of silence,
Silently I go,
The ark is waiting and I am dreaming,
The ark is waiting and I am dreaming.

No Birth, No Death

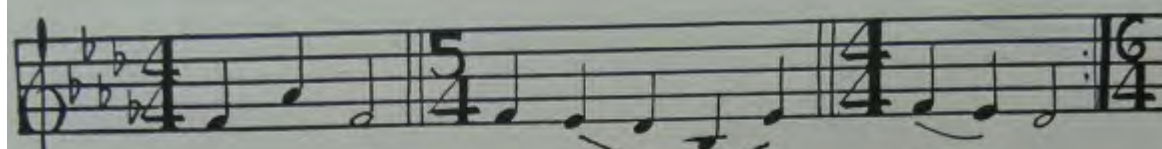


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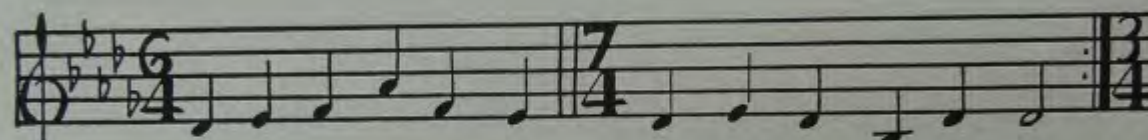
Deliver Us From Delusion



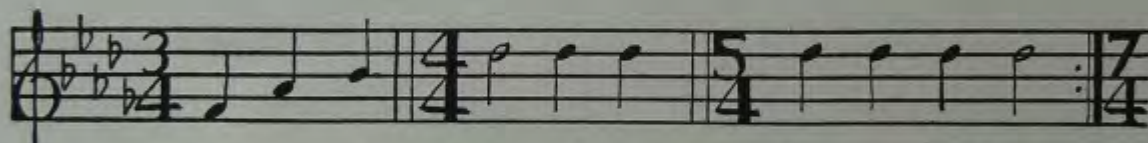
Think ye - - - - - in thy heart the



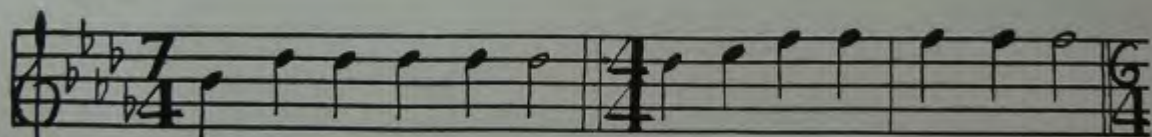
lo - tus feet of thy - - - - Gu - - ru



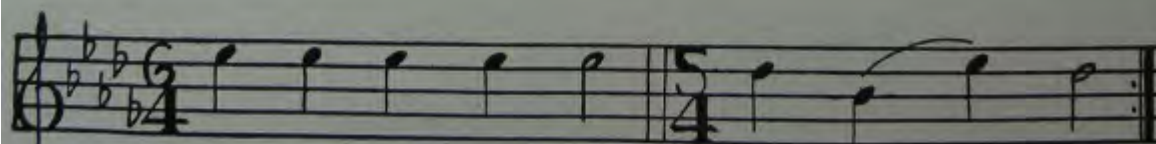
if you want to cross the o - cean of de - lu - sion.



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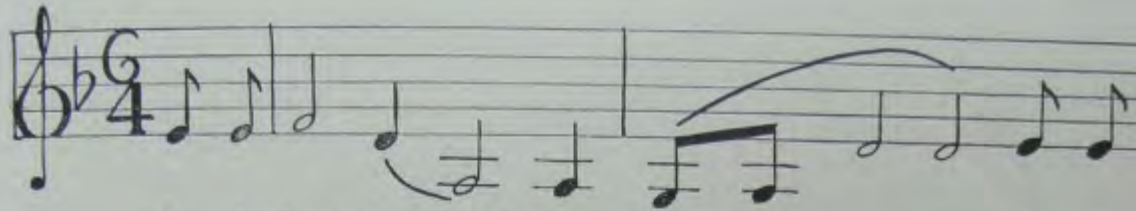


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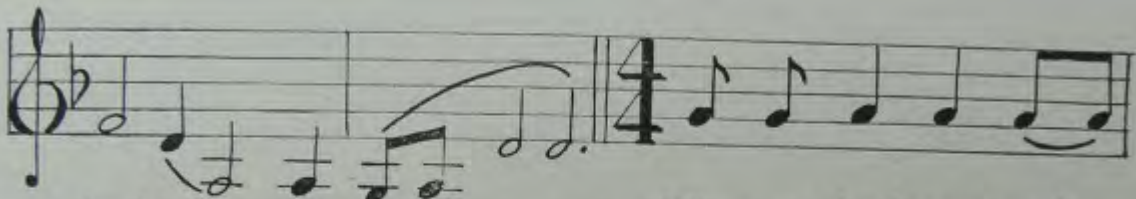


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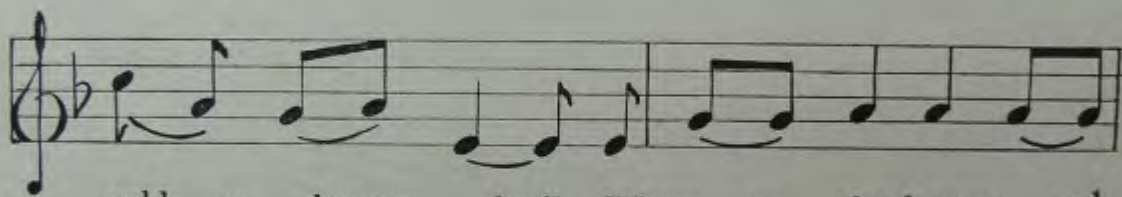
In The Land Beyond My Dreams



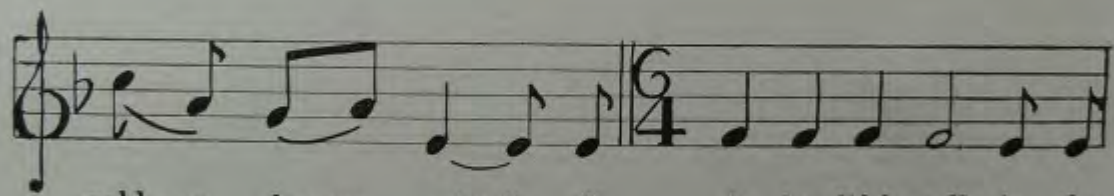
In the land be - yond my dreams - - - - - In the



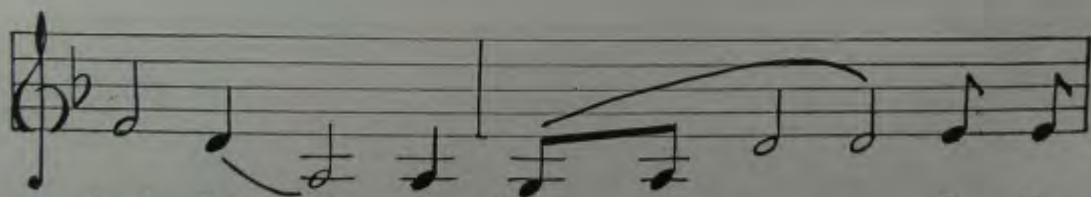
land be-yond my dreams - - - - - Where no clouds come, and



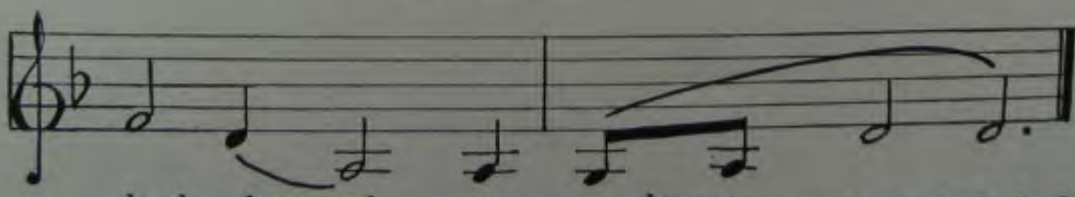
gold- en dreams dwell, Where no clouds come and



gold - en dreams dwell, I sit by life's well in the



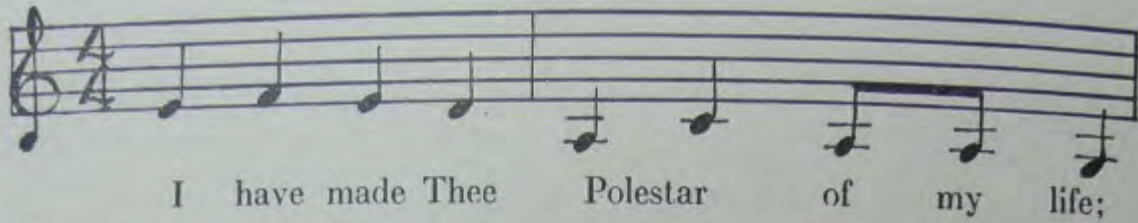
land be - yond my dreams - - - - - In the



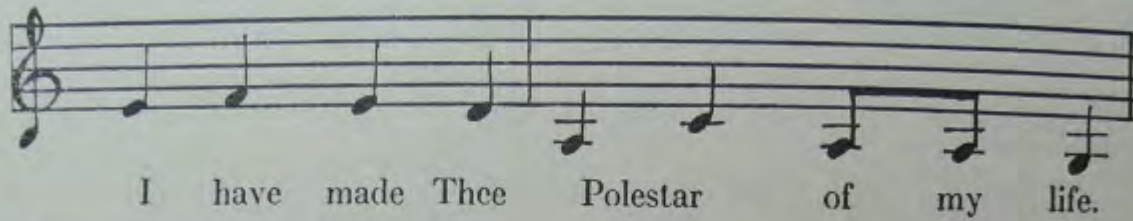
land be - yond my dreams - - - - -

(Second verse on page 14.)

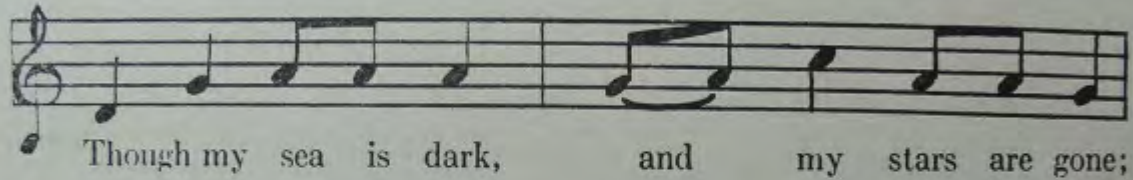
Polestar Of My Life



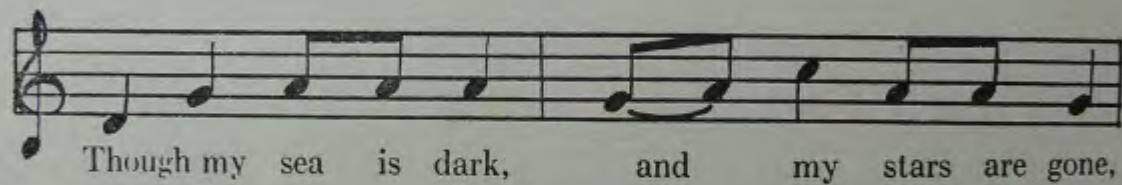
I have made Thee Polestar of my life;



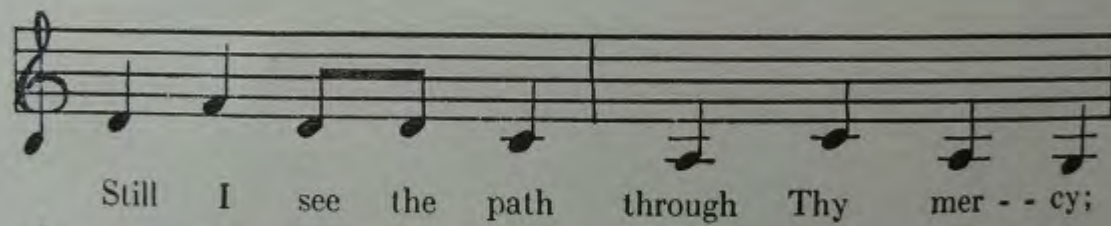
I have made Thee Polestar of my life.



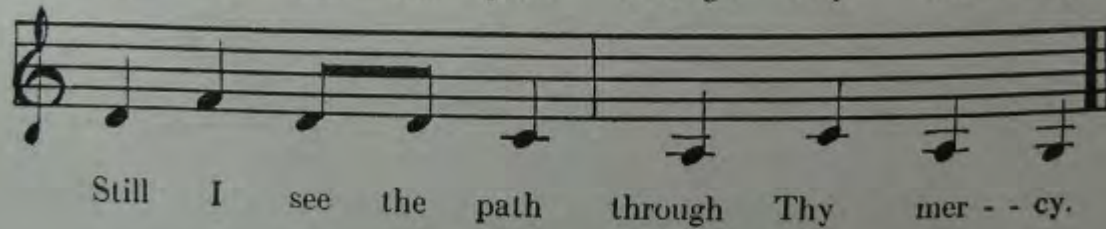
Though my sea is dark, and my stars are gone;



Though my sea is dark, and my stars are gone,

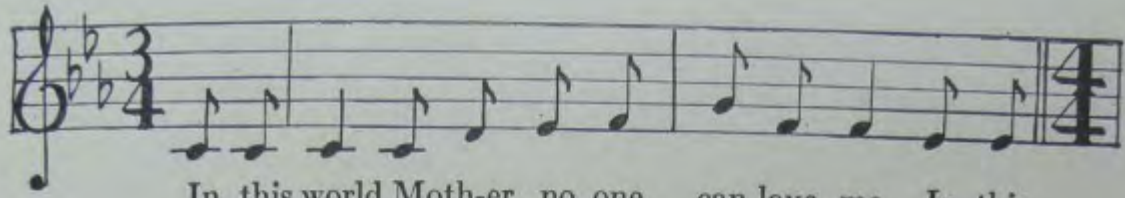


Still I see the path through Thy mer - - cy;

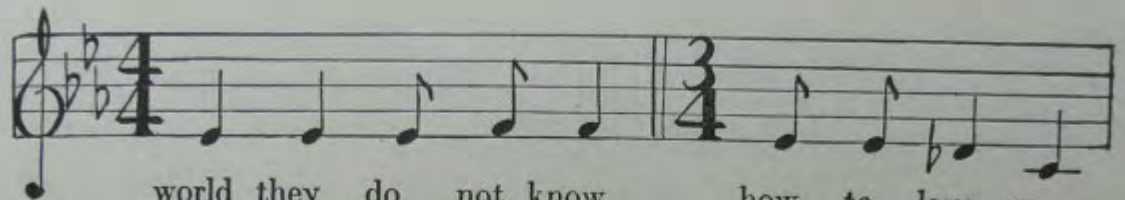


Still I see the path through Thy mer - - cy.

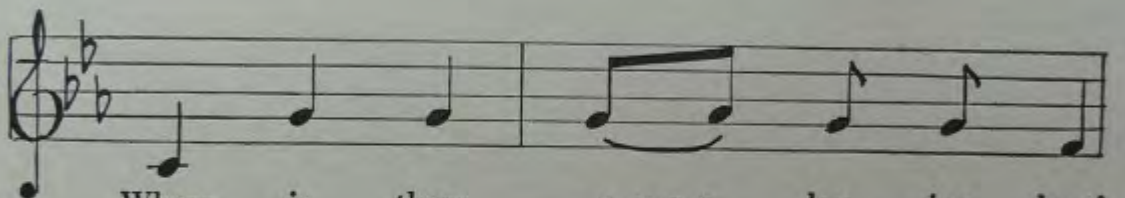
Where Is There Love?



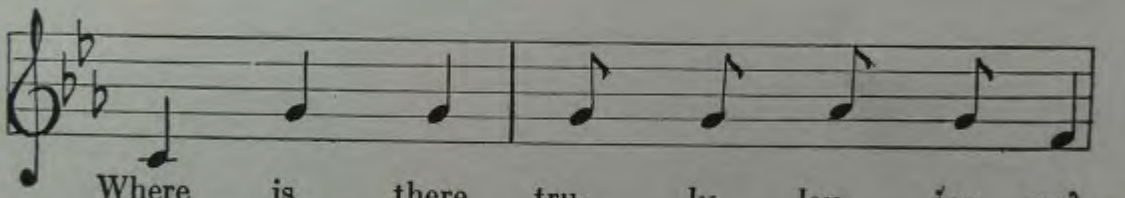
In this world, Moth-er, no one can love me. In this



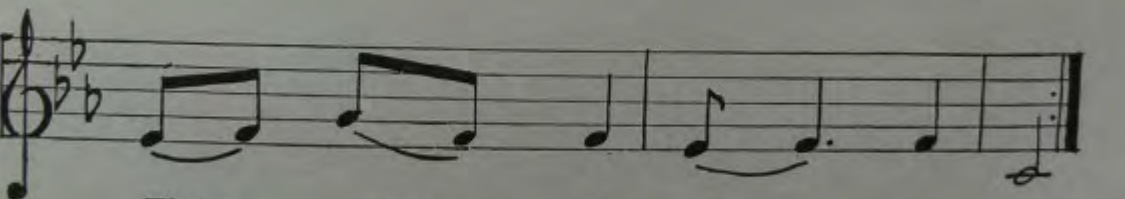
world they do not know how to love me.



Where is there pure lov- ing love?

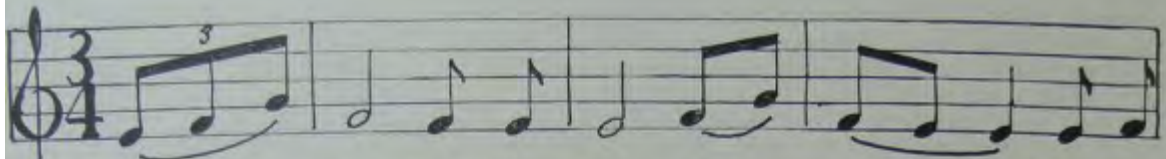


Where is there tru- ly lov- ing me?

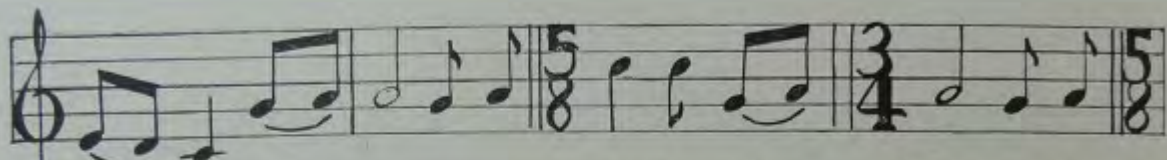


There my soul longs to be.

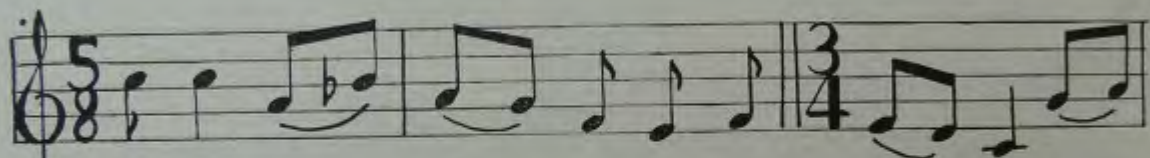
They Have Heard Thy Name



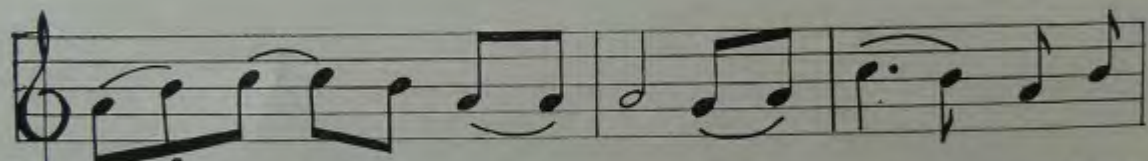
They have heard Thy name, the blind, halt and



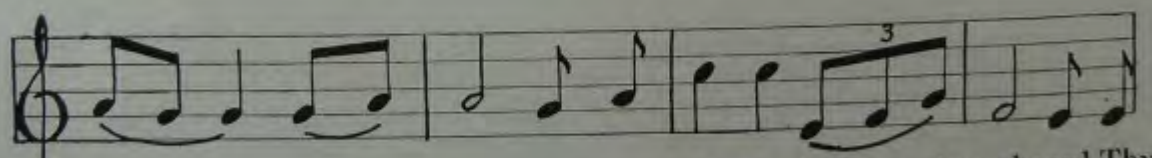
lame. They have come to Thy door, they have come to



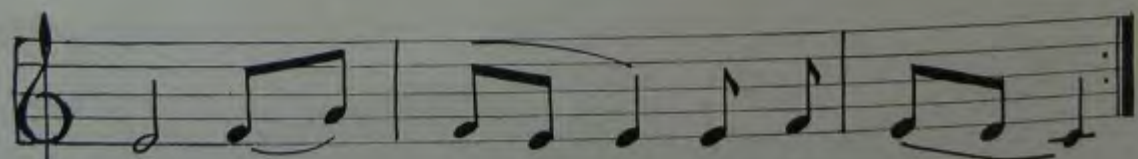
Thy door. Give Thou an au-di - - ence, Lord. Those



that are drowned in sin; to whom will they

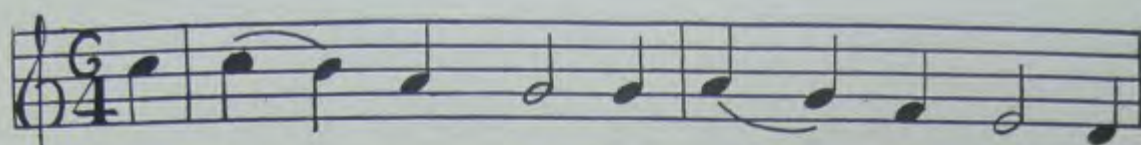


go? They have no one, O Lord. They have heard Thy




name; the blind, halt and lame.

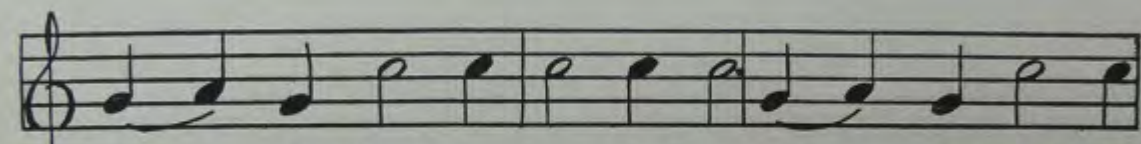
Thou Art My Life



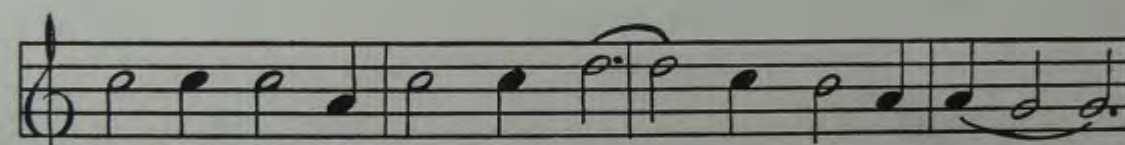
Thou art my life, Thou art my love, Thou



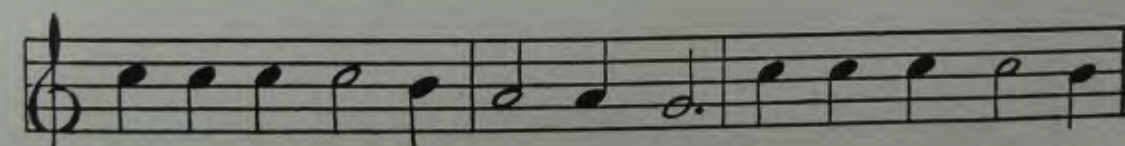
art the sweet-ness which I do seek.



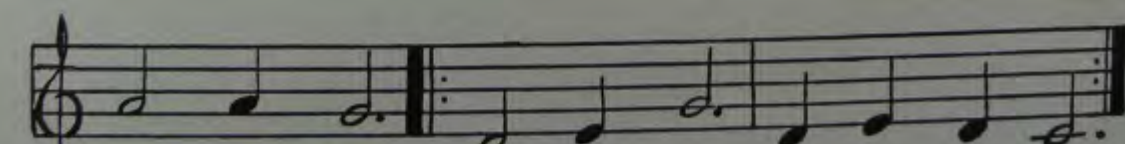
In the thought by my love brought; In the thought by



my love brought, I taste Thy name so sweet, so sweet.. - -



Dev - o - tee knows how sweet You are. Dev - o - - tee knows how



sweet You are. He knows whom You let know.

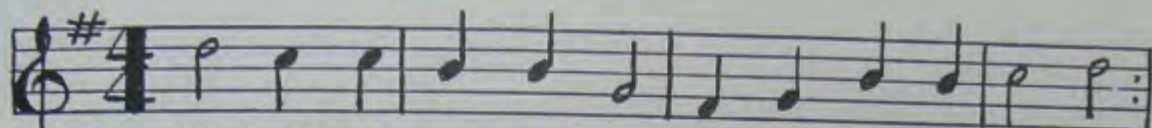
I Will Drink Thy Name

The musical score is written on seven staves in 4/4 time, using a treble clef. The melody is simple and repetitive, with lyrics printed below the notes. The lyrics are: "I will sing Thy name I will drink Thy name; I will sing Thy name I will drink Thy name, and get all drunk oh with Thy name, and get all drunk oh with Thy name. I will sing Thy name I will drink Thy name, and get all drunk oh with Thy name." The score ends with a double bar line.

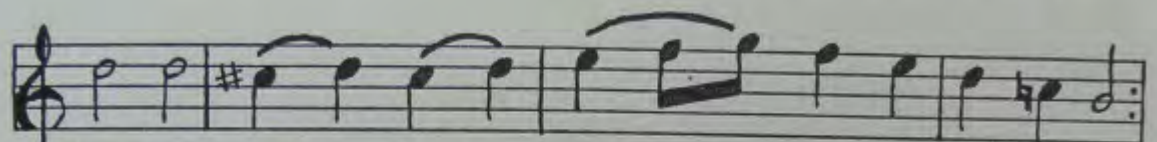
I will sing Thy name I will drink Thy name; I will
sing Thy name I will drink Thy name, and
get all drunk oh with Thy name, and
get all drunk oh with Thy name. I will
sing Thy name I will drink Thy name, and
get all drunk oh with Thy name.

Wink Did Not Touch My Eyes

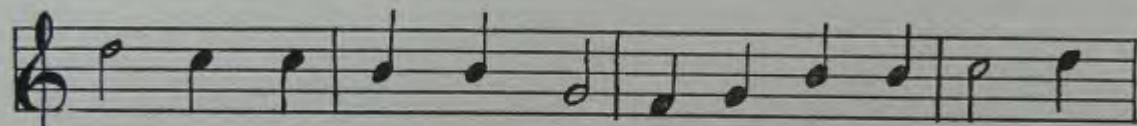
(This song should be played in the Key of G throughout.)



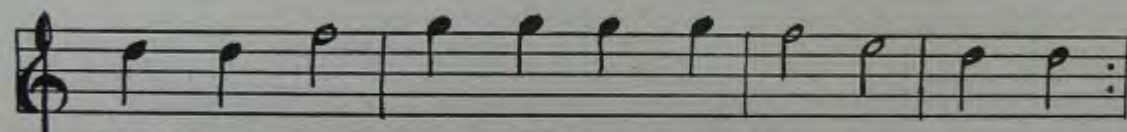
Wink did not touch my eyes ev - er since I saw Thee.



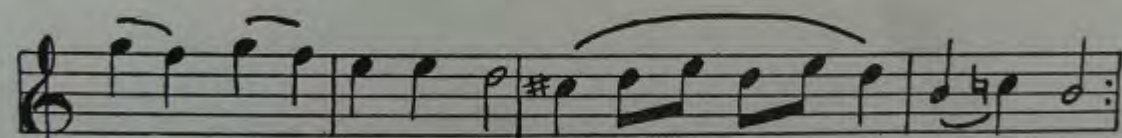
Without Thee my breath does not want to come.



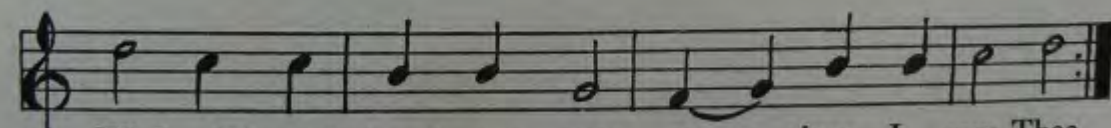
Wink did not touch my eyes ev - er since I saw Thee.



Thou didst say Thou wouldst come but Thou didst not come.



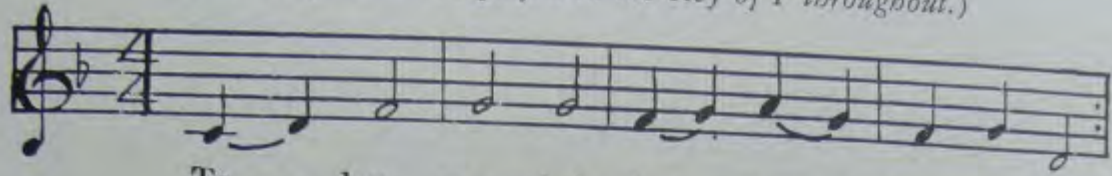
Rest - less is my soul day - - - - and night.



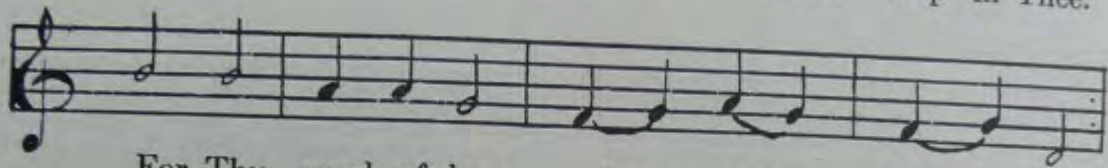
Wink did not touch my eyes ev - er since I saw Thee.

Today My Mind Has Dived

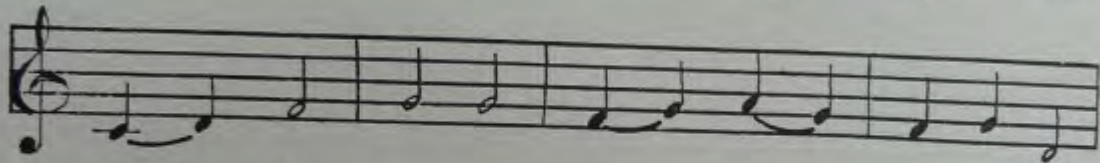
(This song should be played in the Key of F throughout.)



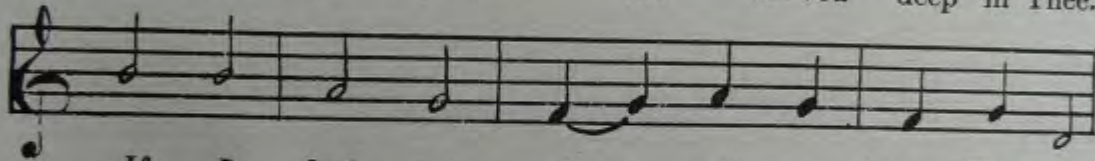
To - - - day my mind has di-ved deep in Thee.



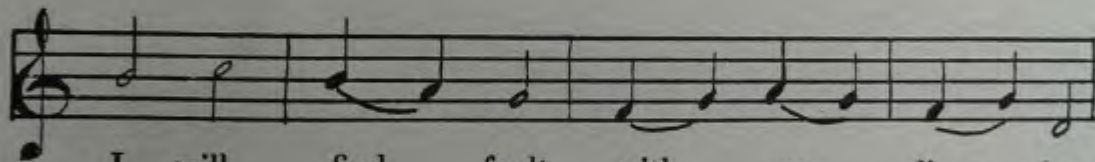
For Thy pearls of love from Thy depth-less sea.



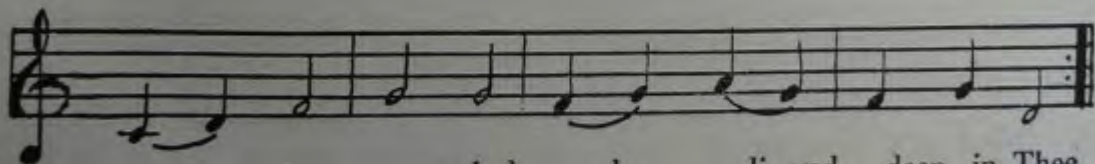
To - - - day my mind has di-ved deep in Thee.



If I find not, I - - - will not blame Thy sea;

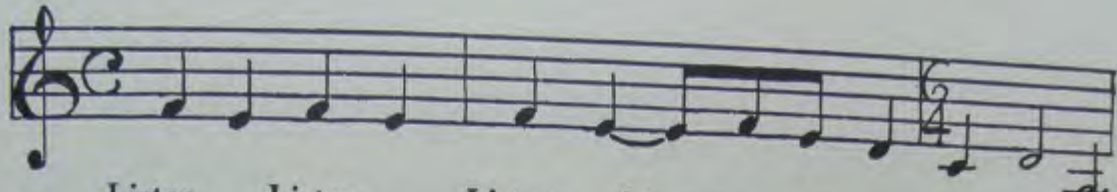


I will find fault with my div - - - ing.

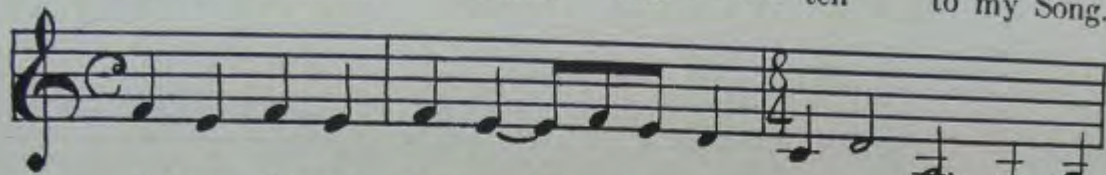


To - - - day my mind has di-ved deep in Thee.

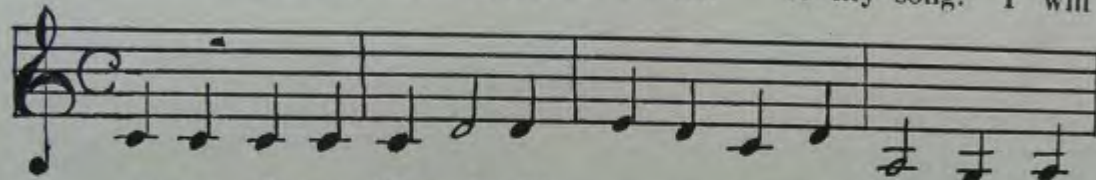
I Will Never Forget Thee



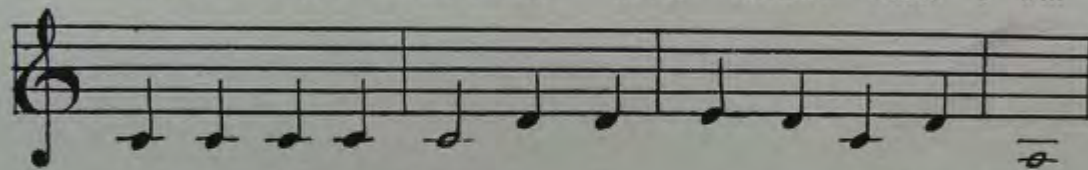
Listen, Listen, Listen, Lis - - - - ten to my Song.



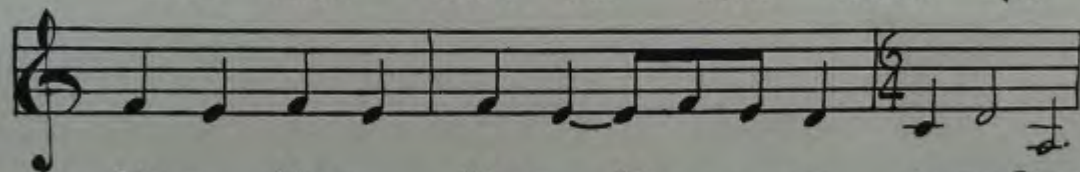
Listen, Listen, Listen, Lis - - - ten to my song. I will



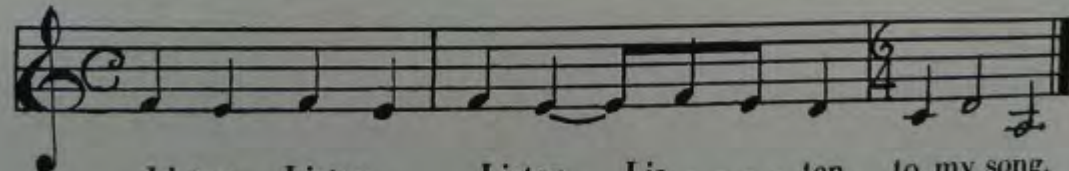
never forget Thee, I will never forsake Thee. I will



never forget Thee, I will never forsake Thee

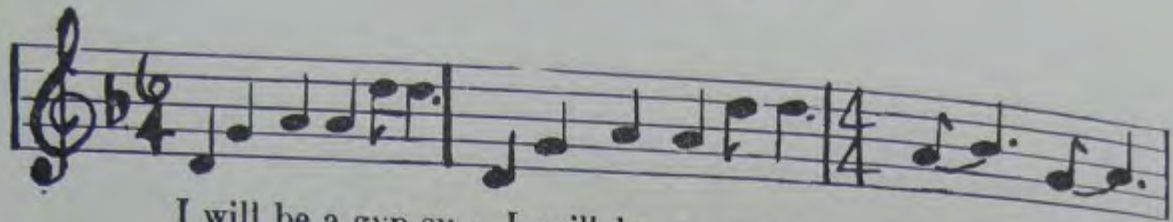


Listen, Listen, Listen, Lis - - - - ten to my Song.

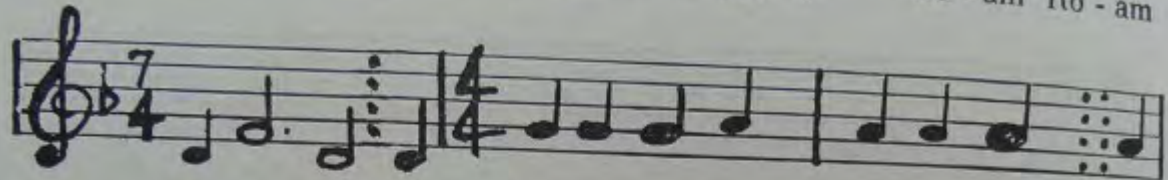


Listen, Listen, Listen, Lis - - - - ten to my song.

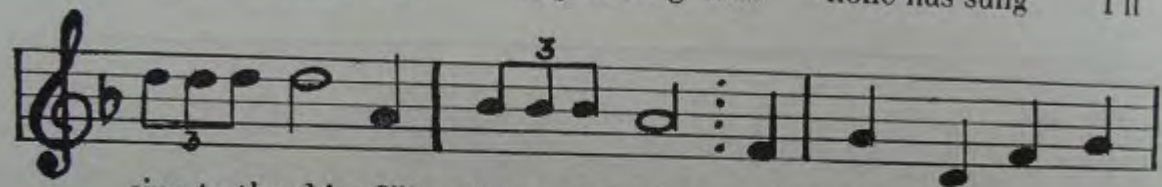
Divine Gypsy



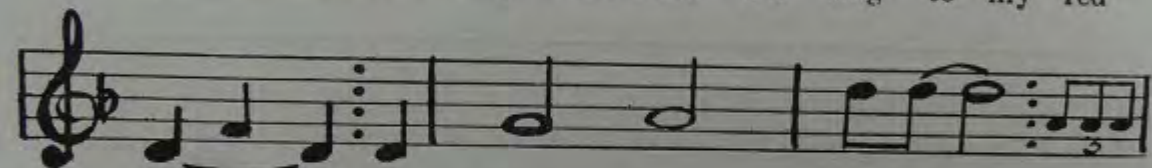
I will be a gyp-sy - I will be a gyp-sy Ro - am Ro - am



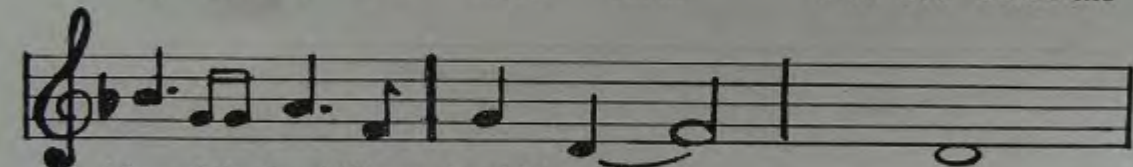
a - nd roam I'll sing a song that none has sung I'll



sing to the skies I'll sing to the wind I'll sing to my red



cl - ou - d I'll roam roam with OM I'll be the



king of the land Through which I - - - roam.

Blue Lotus Feet

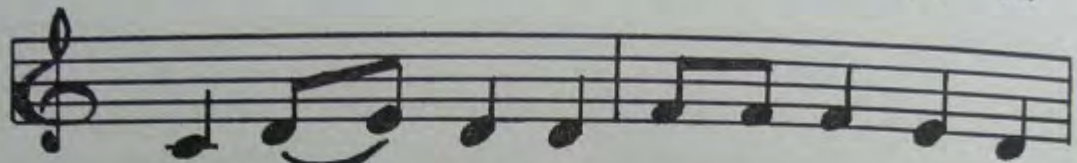
Engrossed is the bee of my mind on the
blue lotus feet of my Di - vine Mother
Di - vine Mother, my Di - vine Mother; Di -
vine Mother, my Di - -vine Mother.
Engrossed is the bee of my mind on the
blue lotus feet of my Di - vine Mother.

The musical score consists of seven staves of music in G major. The first staff begins with a treble clef and a key signature of one sharp (F#). The tempo and meter are indicated by a 3/4 time signature. The second staff continues the melody with a 4/4 time signature. The third staff continues with a 6/4 time signature. The fourth staff continues with a 4/4 time signature. The fifth staff continues with a 3/4 time signature. The sixth staff continues with a 4/4 time signature. The seventh staff continues with a 6/4 time signature. The lyrics are written below the notes, with hyphens indicating syllables that span across multiple notes.

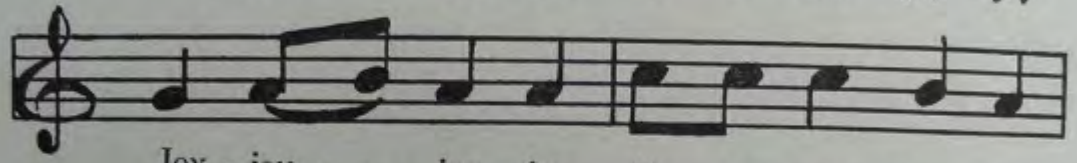
Ever-New Joy



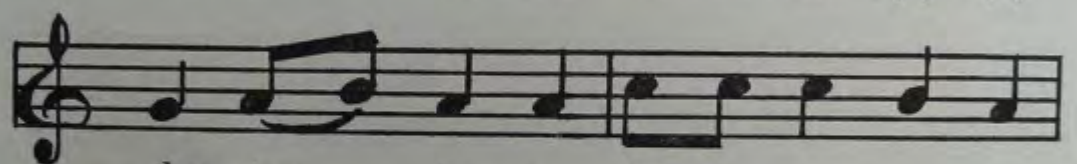
Joy - joy - - - joy - joy Ev - er - new - joy - joy



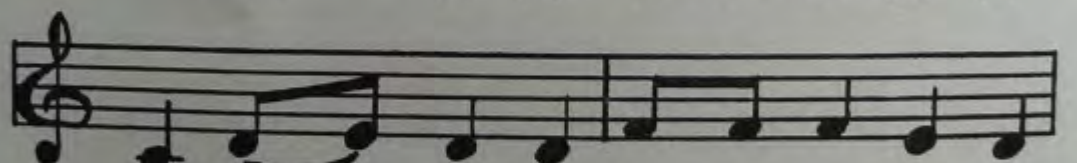
Joy - joy - - - joy - joy Ev - er - new - joy - joy



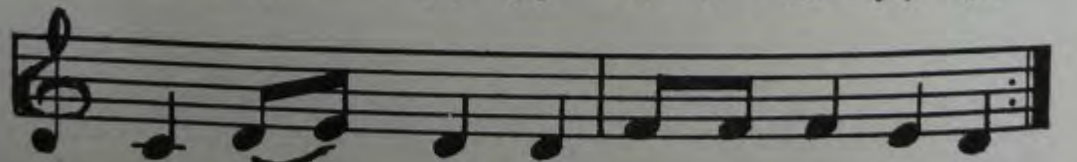
Joy - joy - - - joy - joy Ev - er - new - joy - joy



Joy - joy - - - joy - joy Ev - er - new - joy - joy




Joy - joy - - - joy - joy Ev - er - new - joy - joy

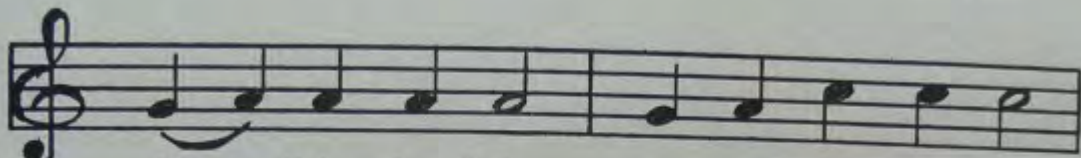


Joy - joy - - - joy - joy Ev - er - new - joy - joy

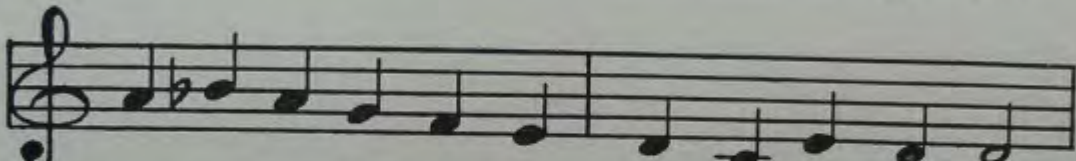
What Lightning Flash



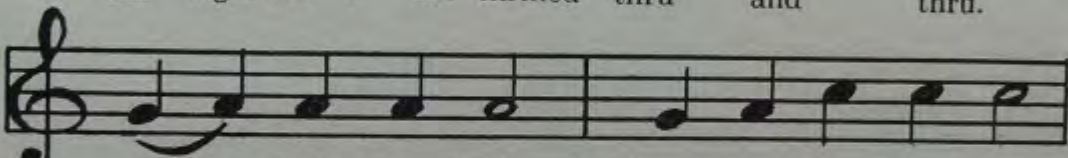
What - - light - ning flash glim - mers in Thy Face



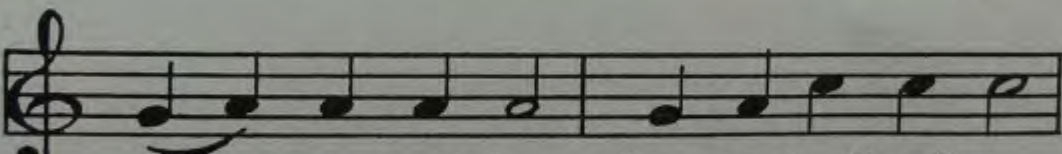
What - - light - ning flash glim - mers in Thy Face



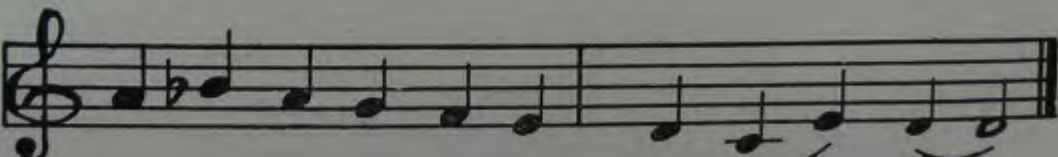
See - ing Thee I am thrilled thru and thru.



What - - light - ning flash glim - mers in Thy Face

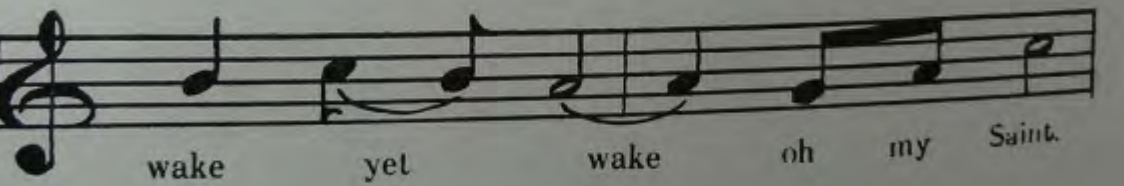
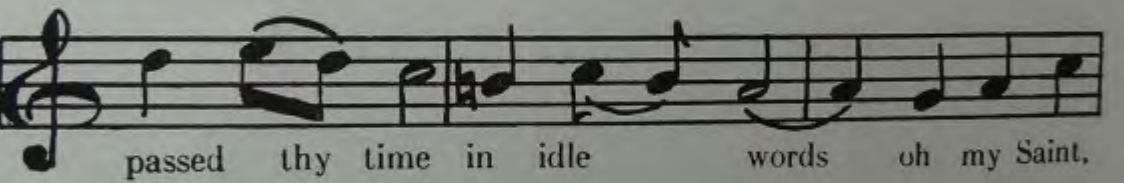
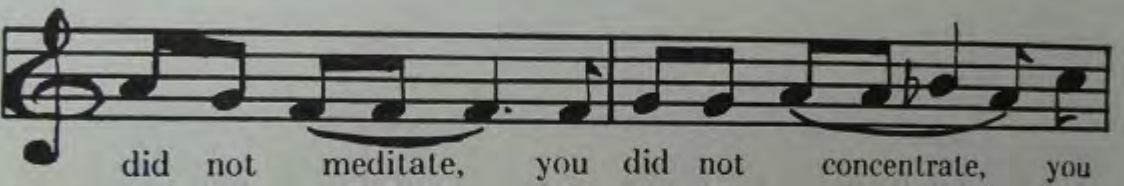
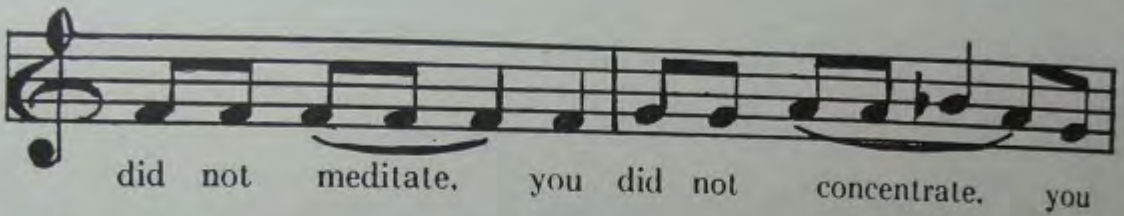
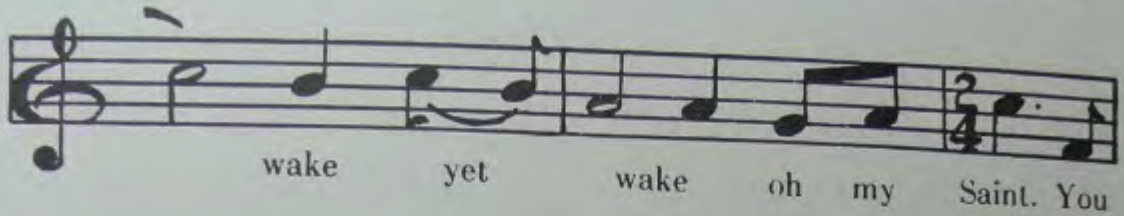
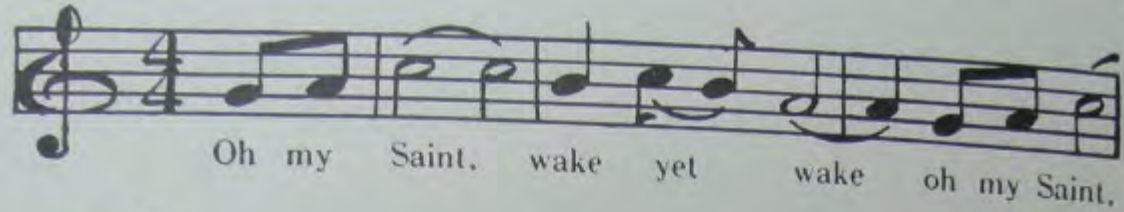


What - - light - ning flash glim - mers in Thy Face

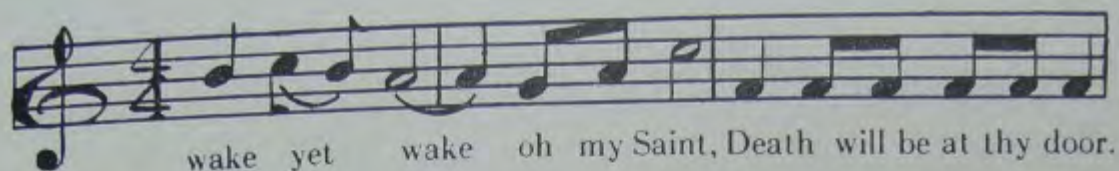


See - ing Thee I am thrilled thru and thru.

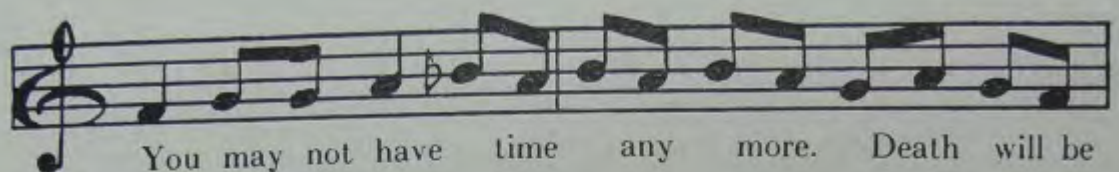
Wake, Yet Wake,



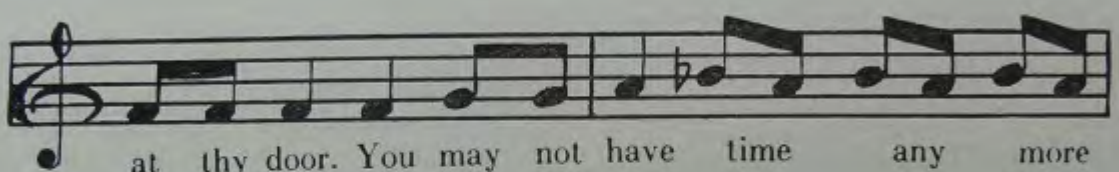
Oh My Saint



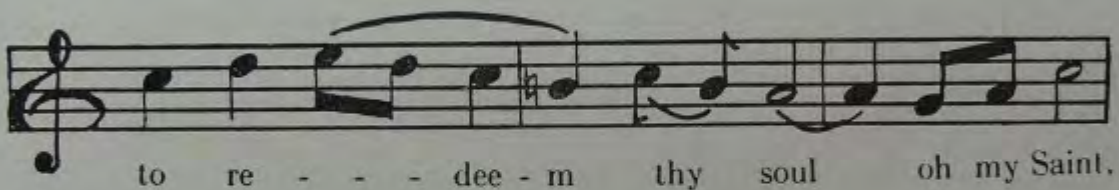
wake yet wake oh my Saint, Death will be at thy door.



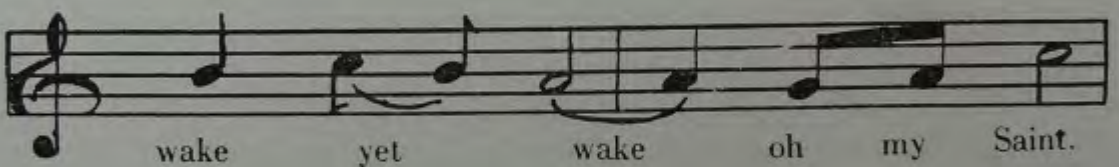
You may not have time any more. Death will be



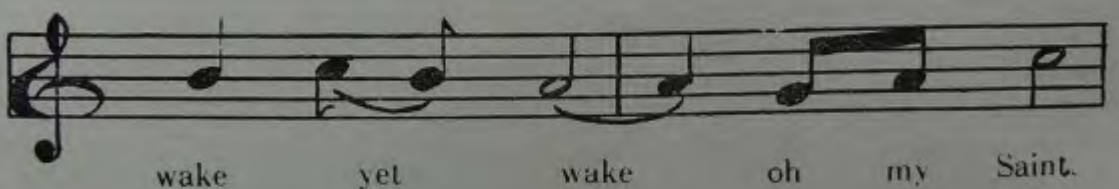
at thy door. You may not have time any more



to re - - - dee - m thy soul oh my Saint,

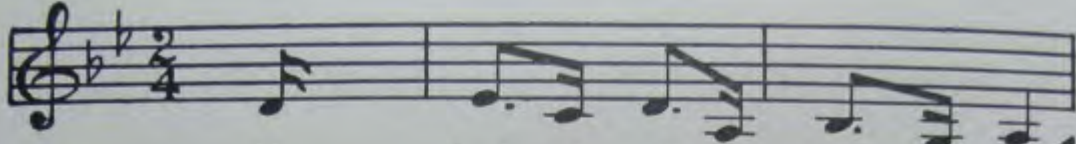


wake yet wake oh my Saint.

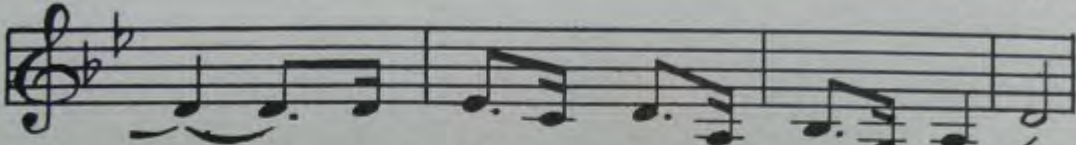


wake yet wake oh my Saint.

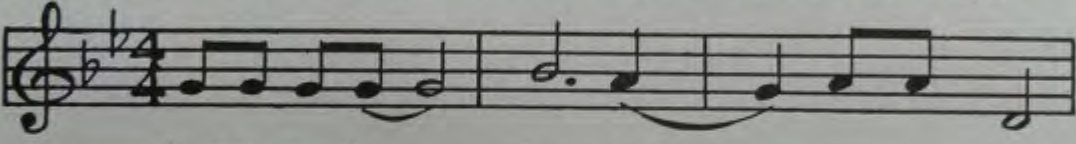
I Will Be



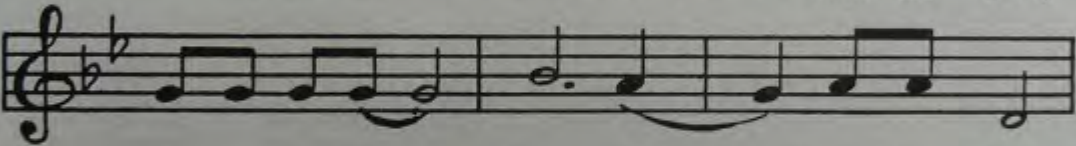
My - - - Lord, - I - will - be - - Thine - - al - ways,



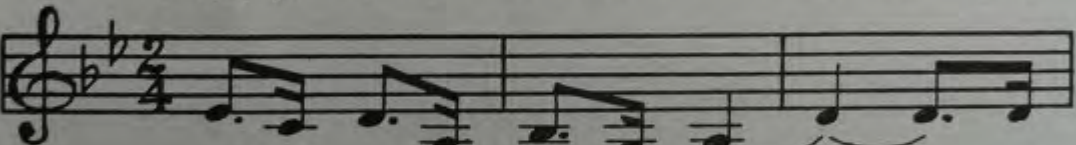
- - - - My - Lord, - I - will - be - - - Thine - - al - ways; - -



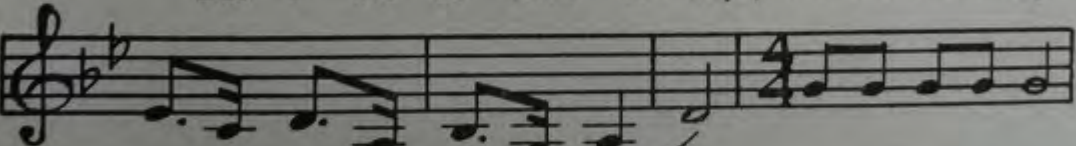
I may go far, - - - far - ther - - - - than the stars;



I may go far, - - - far - ther - - - - than the stars;

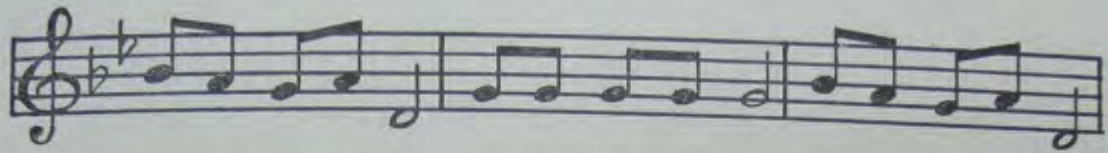


But I will be Thine al - ways, - - - - - My

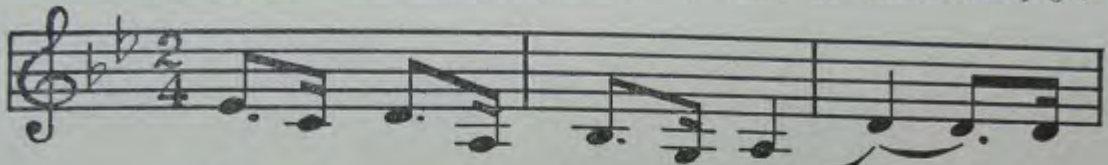


Lord, I will be Thine al - ways. - - - De-vo-tees may come

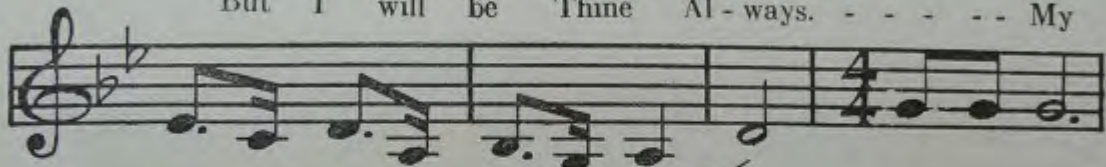
Thine Always



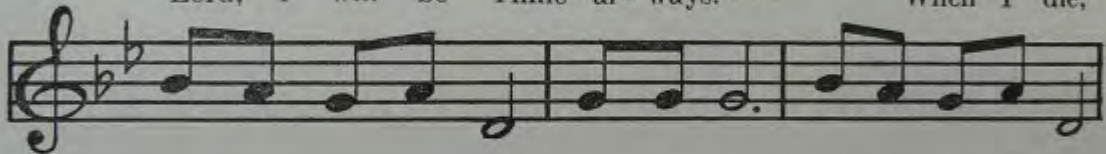
de - vo - tees may go; De - vo - tees may come, de - vo - tees may go;



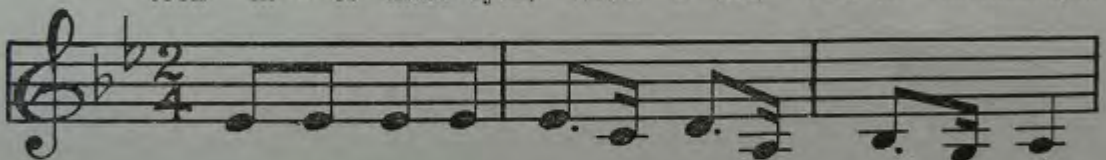
But I will be Thine Al - ways. My



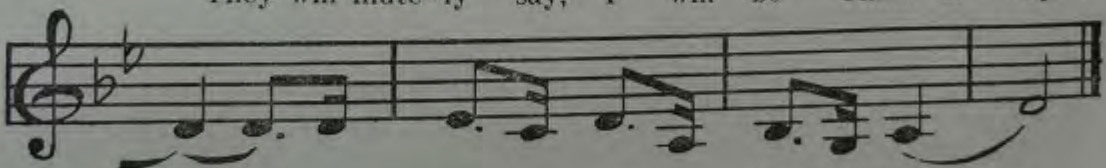
Lord, I will be Thine al - ways. When I die,



look in - to mine eyes; When I die, look in - to mine eyes

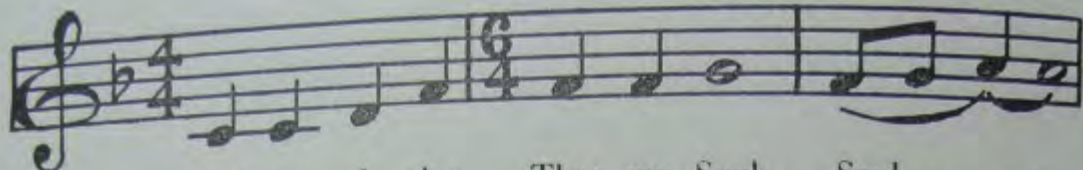


They will mute - ly say, I will be Thine al - ways -

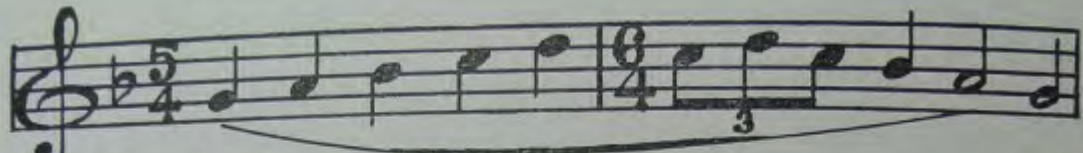


. My Lord, I will be Thine Al - ways

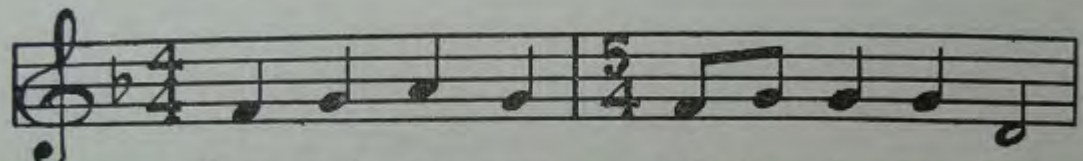
Come Out Of



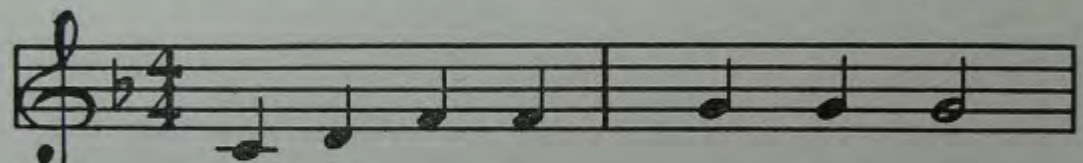
Moth - er. I give Thee my Soul, Soul - - -




Soul - - - - - Call.



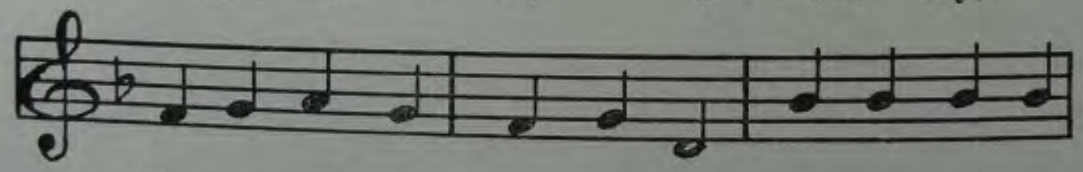
Thou can't re - main hid - den a - ny - more.



Come out of the si - - lent sky;

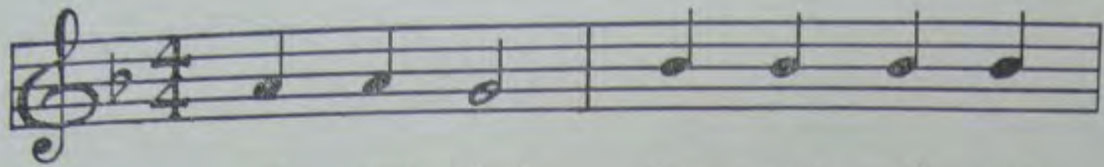


Come out of the si - - lent sky,

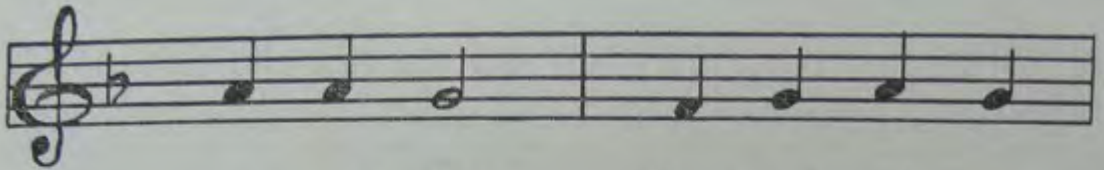


Come out of the moun - tain glen; Come out of my

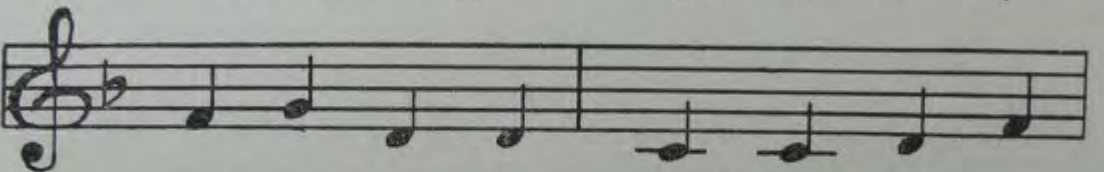
The Silent Sky



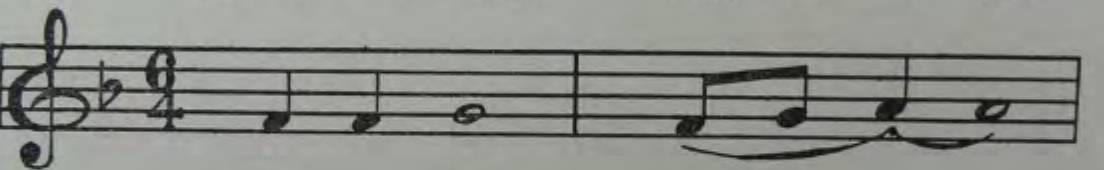
se - - cret Soul. Come out of my



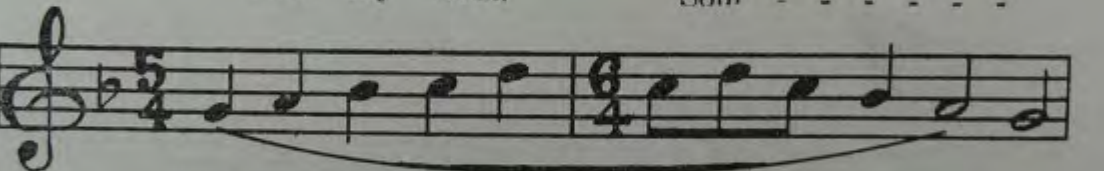
se - - cret Soul. Come out of my



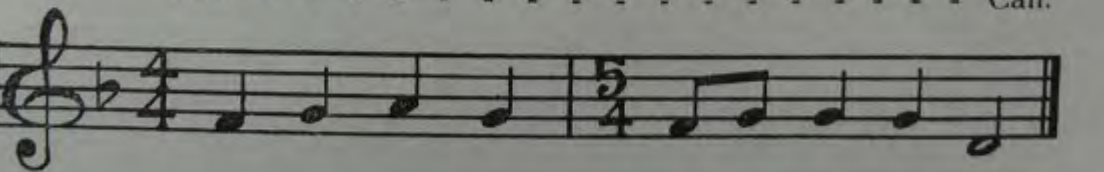
cave of si - lence Moth - er. I give



Thee my Soul. Soul - - - -



Soul - - - - - Call.

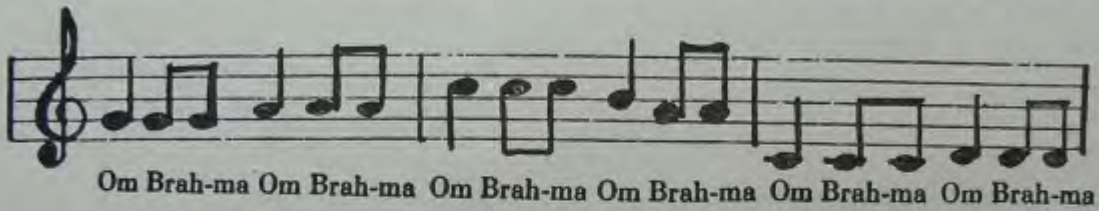
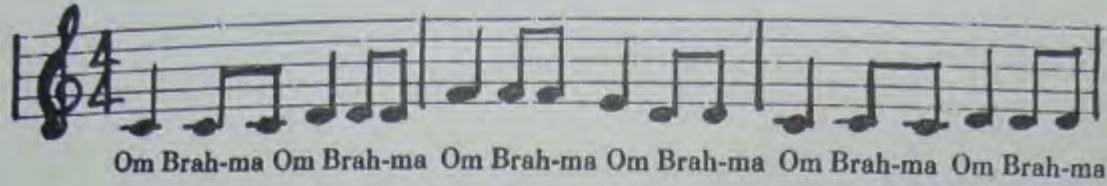


Thou can't re - main hid - den a - ny - more.

In The Temple Of Silence

In the tem - ple of Si - - - - lence, In the
 tem - ple of Peace I will meet Thee I will
 touch-Thee I will - love - Thee and co - ax Thee to my
 al - tar of Pe - ace and co - ax Thee to my
 al - tar of Peace In the tem - ple of Sam -
 - - ah - - di In the tem - ple of Bliss In the
 tem - ple of Sam - ad - hi, In the tem - ple of Bliss
 I will meet Thee I will - touch Thee I will
 lo - - ve Thee and co - ax Thee to my al-tar of Bliss.

Om Brahma



HYMN TO BRAHMA-GURU

(The literal English translation of "Hymn to Brahma-Guru", an adaptation of an ancient Sanskrit temple melody which appears on page 38, is given below.)

Brahmanandam parama sukhadam

(Full of transcendental bliss, giving supreme joy)

Kabalam gyan moorteem

(The sole Image of Wisdom)

Dandwa teetum gagana sadrisam

(Beyond duality, clear as the heavens)

Tattwa mashyadi laksham

(Whose motto is: "Thou art That")

Akam nityum bimala machalam

(One, permanent, pure, immovable)

Sarbada saksbi bhootum

(The everlasting Seer of all things)

Bhawa teetum triguna rabitum

(Beyond thought, free from the three qualities)

Sudgurum twum namami

(My good Guru, I bow to Thee.)

(The following is an English translation especially adapted for singing, according to the musical notes on page 38.)

Full of bliss---, giv--ing joy tran--scen-- dent,

Of high--er knowl--edge, the a--bode,

Du--al no more, clear-- as the heav--ens,

Known to all as: "Thou art That".

He is pure---, per--ma--nent, un--mov--ing,

The ev--er--last--ing Se--er of all,

Far, far be--yond qual--i--ties and thought--,

Guru-Lord, I bow to Thee.

Hymn To

Andantino

mp
Brah - man - an - dam Pa - ra - ma - suk - ha - dam

mp

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in a treble clef with a key signature of one flat and a 4/4 time signature. It begins with a mezzo-piano (*mp*) dynamic. The lyrics 'Brah - man - an - dam Pa - ra - ma - suk - ha - dam' are written below the notes. The bottom staff is a piano accompaniment in a grand staff (treble and bass clefs) with a mezzo-piano (*mp*) dynamic, featuring block chords.

cresc. *mf*
Ka - ba - lam gyan - moor - teem

mf

Detailed description: This system contains the third and fourth staves. The vocal line starts with a *cresc.* (crescendo) marking and reaches a mezzo-forte (*mf*) dynamic. The lyrics are 'Ka - ba - lam gyan - moor - teem'. The piano accompaniment also features a *mf* dynamic and includes some longer note values in the bass line.

p *cresc.*
Dan - dwa - tee - tum ga - ga - na - sa - dri - sham

p

Detailed description: This system contains the fifth and sixth staves. The vocal line begins with a piano (*p*) dynamic and includes a *cresc.* marking. The lyrics are 'Dan - dwa - tee - tum ga - ga - na - sa - dri - sham'. The piano accompaniment starts with a piano (*p*) dynamic.

dim. *p*
Tat - twa - ma - shya - di - lak - sham

dim. *p*

Detailed description: This system contains the seventh and eighth staves. The vocal line starts with a *dim.* (diminuendo) marking and ends with a piano (*p*) dynamic. The lyrics are 'Tat - twa - ma - shya - di - lak - sham'. The piano accompaniment also begins with a *dim.* marking and ends with a piano (*p*) dynamic.

Brahma

mf

A - kam - ni - tyum Bi - ma - la - mach - a - lam

mf

Detailed description: This system contains the first two lines of music. The top staff is a vocal line in a treble clef with a key signature of one flat (B-flat). It begins with a mezzo-forte (*mf*) dynamic. The lyrics 'A - kam - ni - tyum Bi - ma - la - mach - a - lam' are written below the notes. The bottom staff is a piano accompaniment in a grand staff (treble and bass clefs). It also starts with a mezzo-forte (*mf*) dynamic and provides harmonic support for the vocal line.

sar - ba - da - sak - - shi bhoo - tum

Detailed description: This system contains the next two lines of music. The vocal line continues with the lyrics 'sar - ba - da - sak - - shi bhoo - tum'. The piano accompaniment continues with chords and melodic lines in both hands.

pp *cresc.*

Bha - wa - tee - tum tri - gu - na - ra - hi - tum

pp

Detailed description: This system contains the third and fourth lines of music. The vocal line starts with a pianissimo (*pp*) dynamic and includes a crescendo (*cresc.*) marking. The lyrics are 'Bha - wa - tee - tum tri - gu - na - ra - hi - tum'. The piano accompaniment also begins with a pianissimo (*pp*) dynamic.

dim. *p*

sud - gu - rum - twum - na - ma - - mi

dim. *p*

Detailed description: This system contains the final two lines of music on the page. The vocal line starts with a diminuendo (*dim.*) dynamic and ends with a piano (*p*) dynamic. The lyrics are 'sud - gu - rum - twum - na - ma - - mi'. The piano accompaniment also features a diminuendo (*dim.*) and then a piano (*p*) dynamic.

(See page 37 for English translation.)

O God Beautiful,

O - God - beau - ti - ful O - - - - God - beau - ti - ful

To - the - ser - vice - ful Thou - art - ser - - vice

To - the - lov - - - er Thou - art - love

To - the - sor - row - ful Thou - art - sym - path - y

To - the - Yo - - - gi Thou - - - art - bliss

O - - God - beau - ti - ful O - God - beau - ti - ful

O - - God - beau - ti - - ful O - - - - - God - beau - ti - ful

At - Thy - feet - - oh I - - do - - - bow - - - - -

O - - God - beau - ti - - ful O - God - beau - ti - ful

O God Beautiful

CHANT

O - God-beau - ti - ful - O - God - beau - ti - ful

At - Thy - feet - oh - - - I - do - bow - - - - -

O - God - beau - ti - ful - O - God - beau - ti - ful

O - God - beau - ti - ful - O - - God - beau - ti - ful

In - the - - for - - est Thou - art - green

In - the - moun - tain Thou - art - high

In - the - riv - - er Thou - art - rest - less

In - the - o - - - cean Thou - - - - art - grave

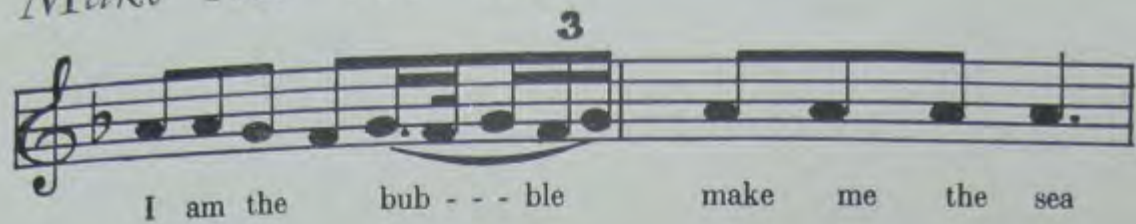
O - God - beau - ti - ful - O - God - beau - ti - ful

I Am The Bubble,

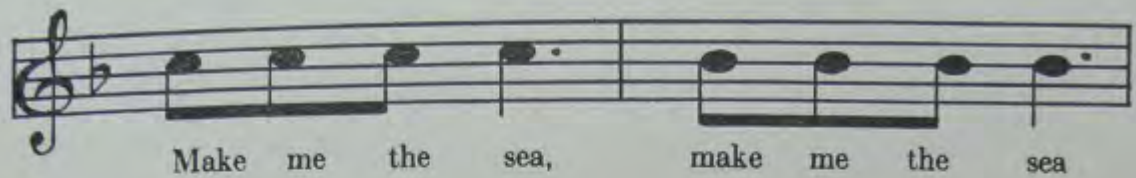
So do Thou my Lord So do
Thou my Lord Thou and I nev-er a-part
Thou and I nev-er a-part Wave of the sea dis-
solve in the sea Wave of the sea dis - solve in the sea
I am the bub - - - ble, make me the sea Oh
I am the bub - - - ble make me the sea
Make me the sea, make me the sea
Make me the sea, make me the sea
I am the bub - - - ble. make me the sea Oh

The musical score is written on ten staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 6/8 time signature. The melody is simple and repetitive, with lyrics underneath. The second and third staves continue the melody. The fourth staff has a measure with a dotted quarter note followed by an eighth note, which is then followed by a quarter note. The fifth and sixth staves feature a triplet of eighth notes, indicated by a '3' above the notes. The seventh and eighth staves continue the melody with lyrics. The ninth and tenth staves also feature a triplet of eighth notes, indicated by a '3' above the notes. The lyrics are printed below the notes, with hyphens indicating syllables that span across multiple notes.

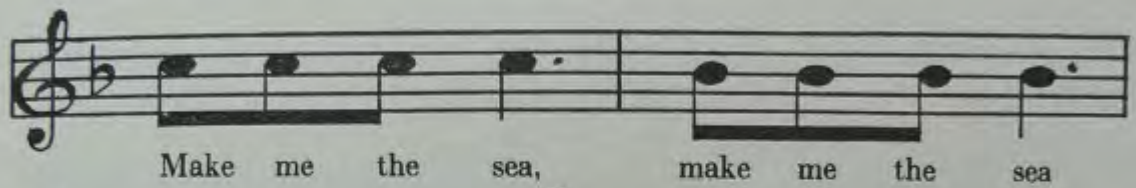
Make Me The Sea



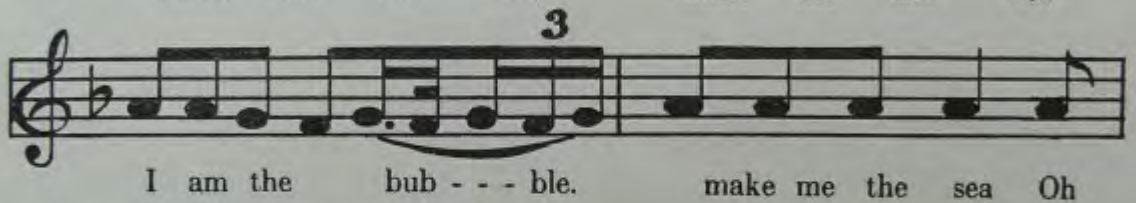
I am the bub - - - ble ³ make me the sea



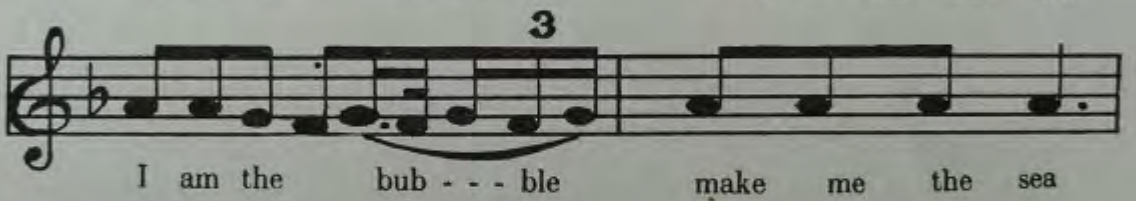
Make me the sea, make me the sea



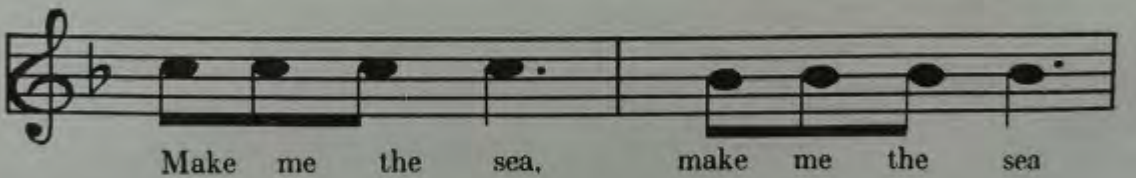
Make me the sea, make me the sea



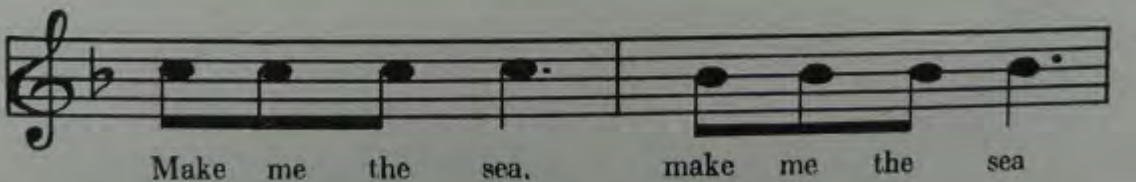
I am the bub - - - ble. ³ make me the sea Oh



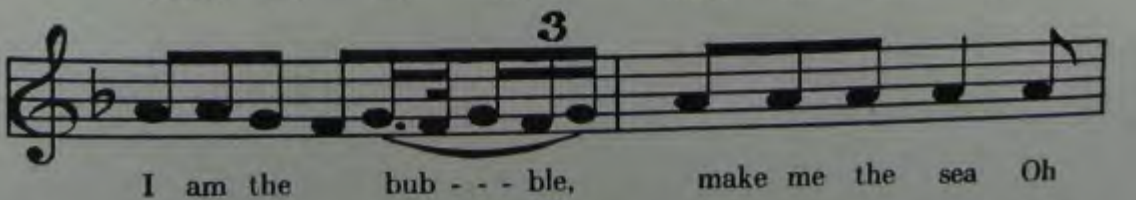
I am the bub - - - ble ³ make me the sea



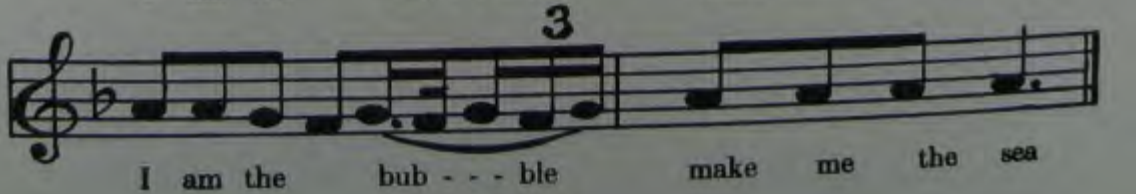
Make me the sea, make me the sea



Make me the sea, make me the sea



I am the bub - - - ble, ³ make me the sea Oh



I am the bub - - - ble ³ make me the sea

My Soul Is

Andante

The piano introduction consists of two staves. The right hand plays a series of chords in a 6/8 time signature, starting with a treble clef and a key signature of one flat. The left hand plays a simple bass line with quarter notes. The tempo is marked 'Andante'.

1. The shin ing stars are sunk in dark ness, The
 2. The grind ing wheel of Time has cru shed om. Full
 3. The flow ers bloomed, then hid in glo m. The

The first system includes a vocal line with three verses and piano accompaniment. The piano part continues with chords and a bass line, featuring some dynamic markings like 'mf' and 'mp'.

wea ry sun is dead at night,
 ma by a life of moon trees and did star
 boun ty of the trees did cease

The second system continues the vocal and piano accompaniment. The piano part features more complex chordal textures and some grace notes.

The moon's soft smile doth fade a no n,- But
 And ma ny a bright ly smil ing mo rn;- But
 Co loss al men have come and eo ne;- But

The third system concludes the piece with the final vocal lines and piano accompaniment. The piano part ends with a sustained chord in the right hand and a final bass note.

Marching On

The musical score is arranged in three systems. The first system features a vocal line with lyrics 'still my soul is march ing, march ing' and a piano accompaniment. The second system continues the vocal line with 'march ing, march ing on' and the piano accompaniment. The third system shows the final vocal notes and piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 4/4.

MY SOUL IS MARCHING ON

Words by Paramhansa Yogananda

Melody by M. K. Serailian

The shining stars are sunk in darkness,
The weary sun is dead at night,
The moon's soft smile doth fade anon—
But still my soul is marching on.

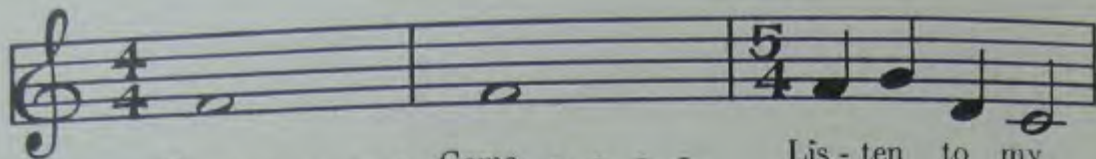
The grinding wheel of Time has crushed
Full many a life of moon and star
And many a brightly smiling morn—
But still my soul is marching on.

The flowers bloomed, then hid in gloom,
The bounty of the trees did cease,
Colossal men have come and gone—
But still my soul is marching on.

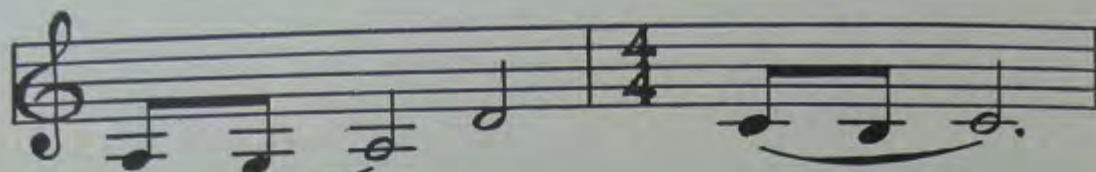
The aeons one by one are flying—
The arrows one by one are gone,
Dimly, slowly life is fading—
But still my soul is marching on.

Darkness, death and failures vied—
To block my path they fiercely tried;
My fight with jealous Nature's strong—
But still my soul is marching on.

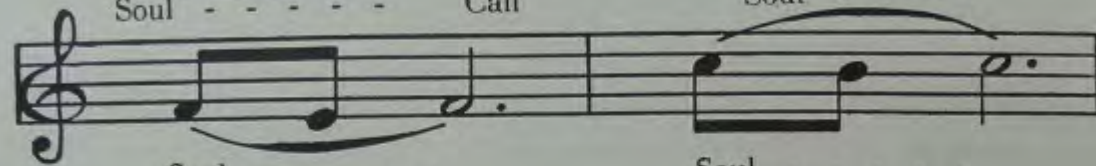
Listen To My



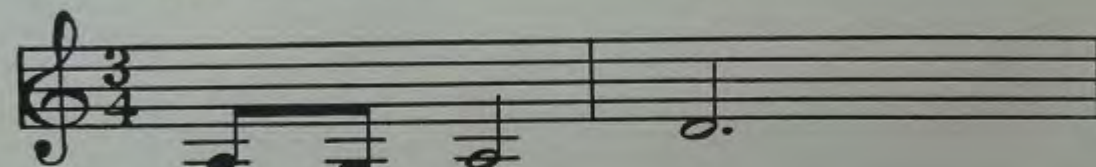
Come - - - - Come - - - - Lis - ten to my



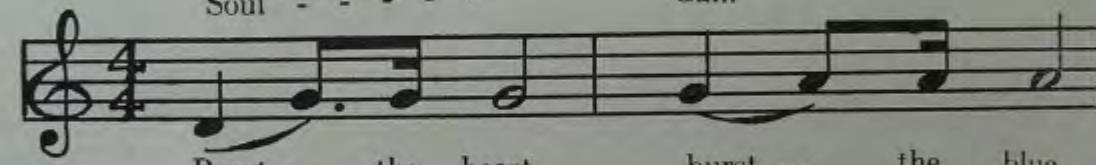
Soul - - - - Call Soul - - - -



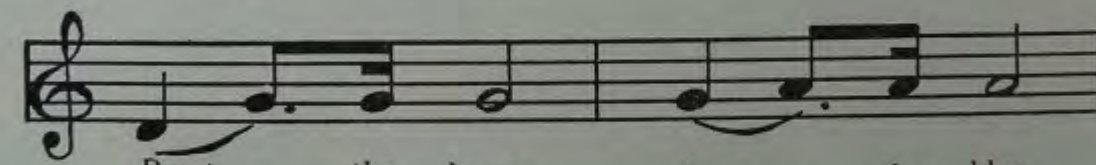
Soul - - - - Soul - - - -



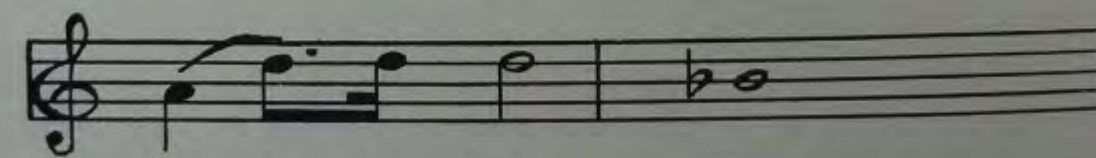
Soul - - - - Call.



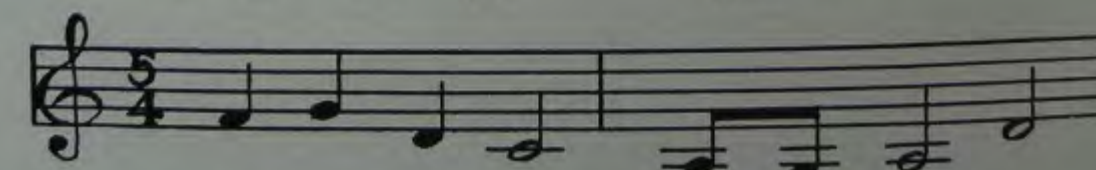
Burst - - the heart, burst - - the blue



Burst - - the heart, burst - - the blue



bur - - st the Soul Come - - - -



Lis - ten to my Soul - - - - call



Soul - - - - Soul - - - -

Soul Call

Soul - - - - - Soul - - - - -

Call. Hov - er - ing o -

ver the clouds, lin - ger - ing o -

ver the lea Hov - er - ing o -

ver the clouds lin - ger - ing o -

ver the lea Thou hast come to

lis - ten to my Soul - - - - - Call

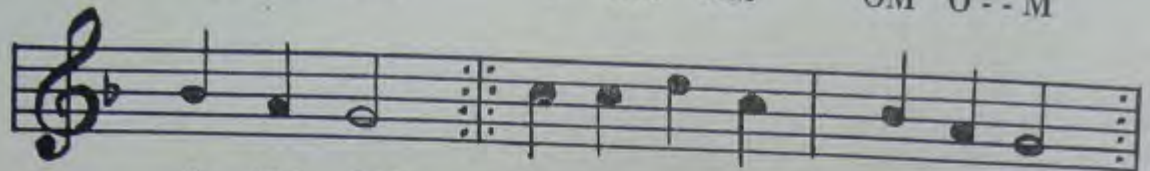
Soul - - - - - Soul - - - - -

Soul - - - - - Soul - - - - - Call.

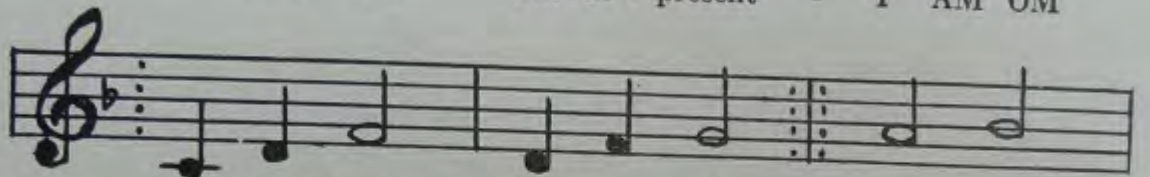
Om Chant



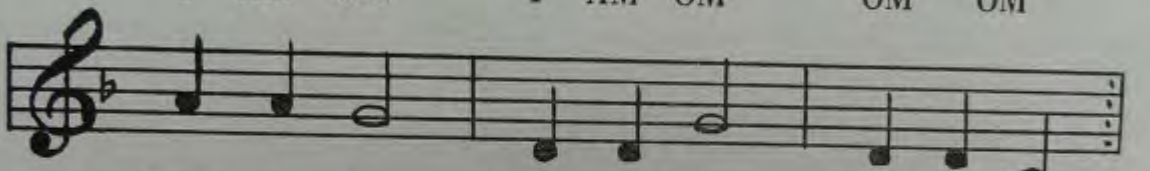
I AM OM I AM OM OM O--M



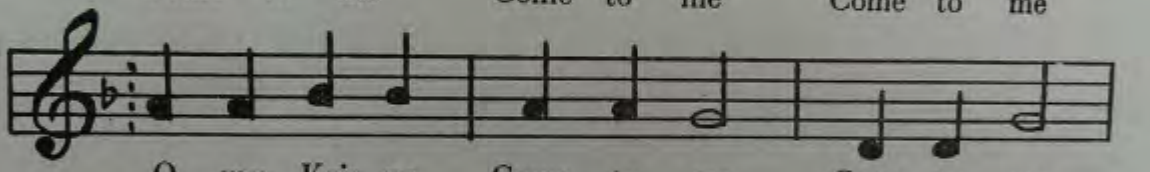
I AM OM Om-ni - present - I AM OM



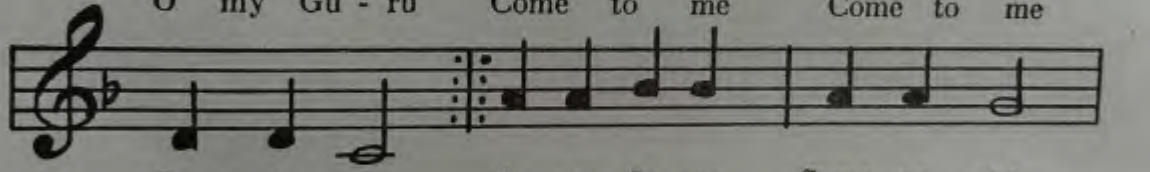
I AM OM I AM OM OM OM



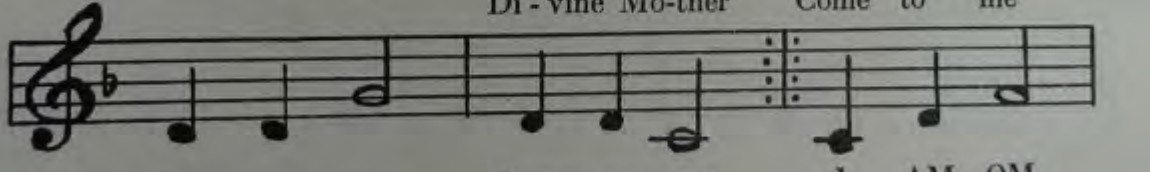
Come to me Come to me Come to me



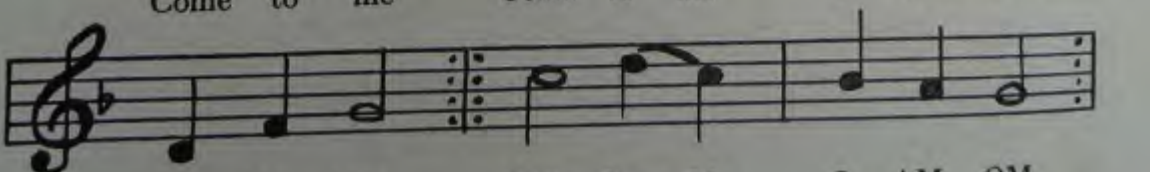
O my Kris-na Come to me Come to me
O my Gu - ru Come to me Come to me



Come to me Oh my Je - sus Come to me
Di - vine Mo - ther Come to me



Come to me Come to me I AM OM



I AM OM OM O--M I AM OM



O . . . M O M O M

Door Of My Heart

Do - - or of my heart Op - en I -
keep for Thee Do - - or of my heart
Op - en I - keep for Thee Wilt Thou come
Wilt Thou come If for on - - ce Come to Me
Wilt Thou come Wilt Thou come If for on - ce
Come to me Will my days fly a - - - way
With - out see - ing Thee my Lord Night and day
Night and day I look for Thee night and day

Om Song

VOICE *Slowly and sympathetically*

PIANO

1. Whence, Oh this sound - less roar doth come When
 2. Cords bound to flesh are brok - en all, Vi -
 3. The house is lulled in dark - ness soft, Dim,

drow - seth mat - ter's drear - y drum? - The boom - ing Om on bliss' shore
 bra - tions vile do fly and fall; The hust - ling heart, the boast - ing
 shi - ny light is seen a - loft. Sub - con - scious dreams have gone to

breaks; All heav'n, all earth, all bod - y shakes.
 breath No more dis turb the yo - gi's health.
 bed 'Tis then that one doth hear Om's tread.

Om Song (Continued)

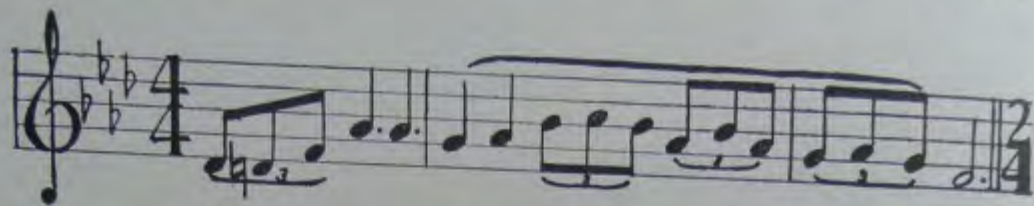
Faster

The bum - ble bee doth hum a - long, Ba - by
 The Gods of fire with fer - your sing, Om,
 Oh up - ward climb the liv - ing tree, Hear

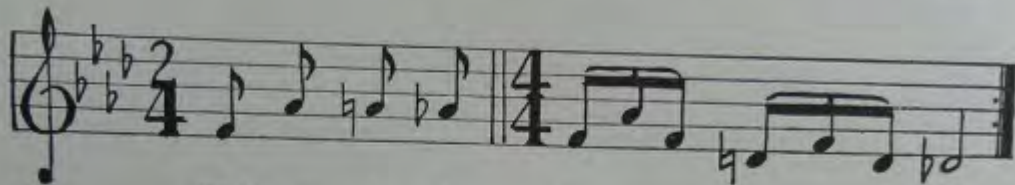
Om, now hark ye! sings his song; Krish - na's flute is sound-ing
 Om; their mys - tic harps now ring God of Pra - na sweet - ly
 now the sound of e - theral sea; March - ing mind doth home-ward

sweet 'Tis time the wa - try God to meet.
 sounds The won - drous bell, the soul re - sounds.
 hie To join the Christ - mas Sym - pho - ny.

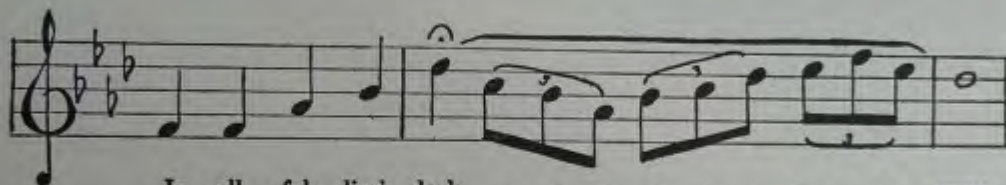
When My Dream's Dream Is Done



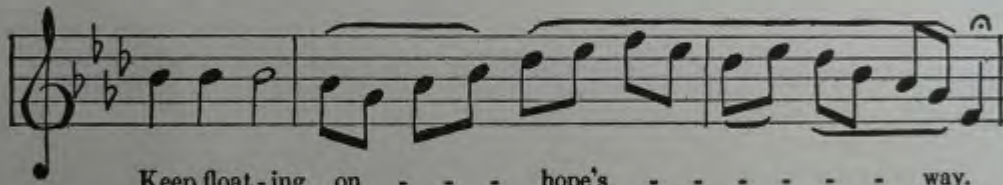
Whence do they come here?



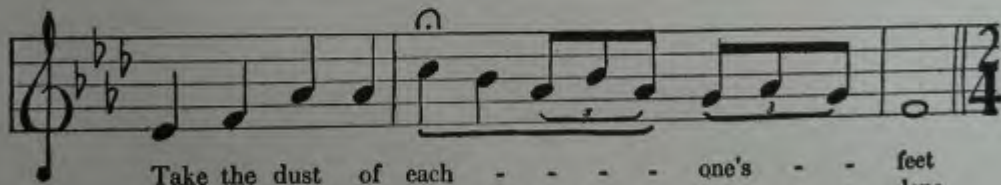
Whith - er do they flit . . . a . . . way?



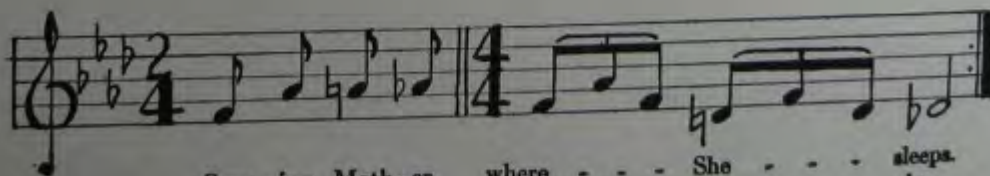
In all fol - lies' dark sway
So long life sweet ly smiles



Keep float - ing on . . . hope's way.
Let us all swim in . . . smiles.



Take the dust of each one's . . . feet
When my dream's dream is done



Serv - ing Moth - er where . . . She sleeps.
She will lift me in . . . Her lap.

Light the Lamp of Thy Love

Inspired by a Bengali Song.

The musical score is written in G major (one sharp) and 4/4 time. It consists of 14 staves of music. The lyrics are: "In my house with Thine own hands Light the lamp of Thy love. Thy transmuting lamp enlightening Wondrous are its rays. Change my darkness to Thy light And my evil into good. Touch me but once and I will change All my clay to Thy gold. All the sense lamps that I did light Blackened into worries. Sitting at the door of my soul Light Thy resurrecting lamp." The score includes various musical notations such as treble clefs, key signatures, time signatures, and dynamic markings like *mf* and *f*.

In my house with Thine own hands
Light the lamp of Thy love.
Thy transmuting lamp enlightening
Wondrous are its rays.
Change my darkness to Thy light
And my evil into good.
Touch me but once and I will change
All my clay to Thy gold.
All the sense lamps that I did light
Blackened into worries.
Sitting at the door of my soul
Light Thy resurrecting lamp.

Desire, My Great Enemy

Slow-

De - sire, my great en - e - my,
With His sol - diers sur - round - ed me;
is giv - ing me lots of trou - ble, - oh, my Lord.
That en - e - my I will de - ceive,
re - main - ing in cas - tle of peace
Night and day in Thy joy, Oh, my Lord.
What will be my fate? Oh, Lord, tell me.
Pran - a - yam be Thy re - lig - ion,
Pran - a - yam will give Thee sal - va - tion.
Pran - a - yam is the wish - ing tree. Con -
trol that lit - tle Pran - a - yam, be -
come all - per - vad - ing Pran - a - yam.
You won't have to fear an - y - thing an - y - more.

Who Is In My Temple?

Who is in my Tem - ple? All the doors do
op - en them - selves; All the lights do light them - selves.
Dark - ness like a dark bird flies a - way, oh, flies a-way.

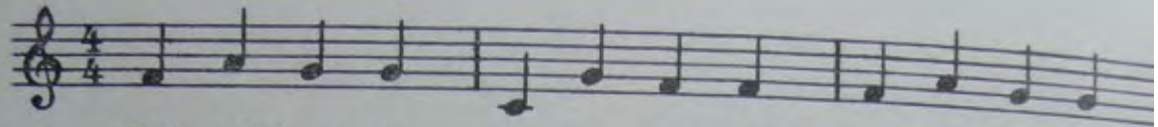
The musical score for "Who Is In My Temple?" is written in treble clef with a key signature of one flat (Bb) and a time signature of 6/8. It consists of three staves of music. The first staff begins with a treble clef, a key signature of one flat, and a time signature of 6/8. The melody starts on a half note G4, followed by quarter notes A4, Bb4, and C5, then a half note D5. The lyrics "Who is in my Tem - ple?" are aligned under the first staff. The second staff continues the melody with quarter notes D5, C5, Bb4, and A4, followed by a repeat sign. The lyrics "op - en them - selves; All the lights do light them - selves." are aligned under the second staff. The third staff continues with quarter notes G4, F4, E4, and D4, followed by a half note C4. The lyrics "Dark - ness like a dark bird flies a - way, oh, flies a-way." are aligned under the third staff.

Thousands of Suns


Who tells me Thou art dark O my
Moth - er Di - vine? Thou - sands of suns and moons
from Thy bod - y do shine.

The musical score for "Thousands of Suns" is written in treble clef with a key signature of one flat (Bb) and a time signature of 2/4. It consists of three staves of music. The first staff begins with a treble clef, a key signature of one flat, and a time signature of 2/4. The melody starts on a quarter note G4, followed by quarter notes A4, Bb4, and C5, then a half note D5. The lyrics "Who tells me Thou art dark O my" are aligned under the first staff. The second staff continues the melody with quarter notes D5, C5, Bb4, and A4, followed by a repeat sign. The lyrics "Moth - er Di - vine? Thou - sands of suns and moons" are aligned under the second staff. The third staff continues with quarter notes G4, F4, E4, and D4, followed by a half note C4. The lyrics "from Thy bod - y do shine." are aligned under the third staff. A triplet of eighth notes (G4, A4, Bb4) is marked with a "3" above it in the final measure of the third staff.

God Of Beauty

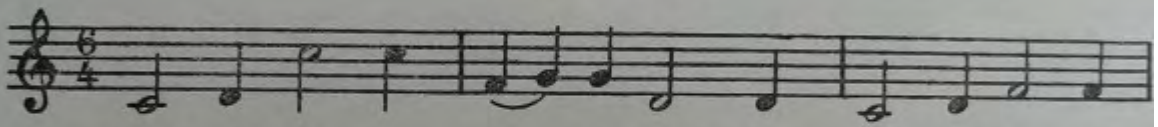


God of beau - ty is now reign - ing in the tem - ple

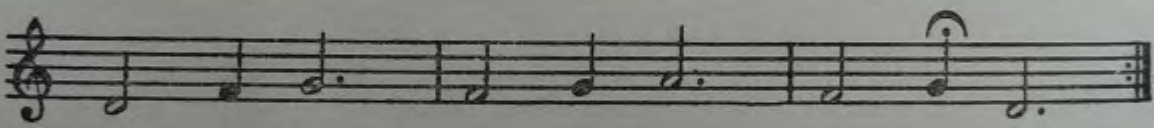


of my heart. Of my heart, of my heart.

Also Played



God of beau - ty is now reign - ing in the tem - ple



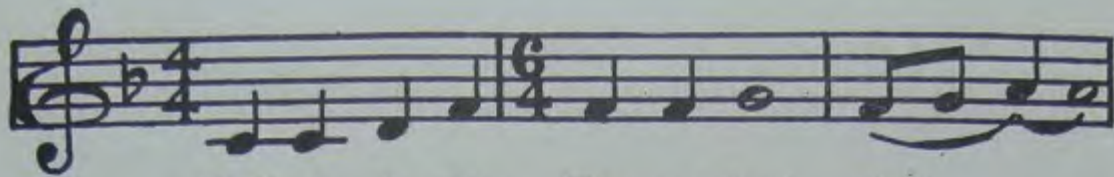
of my heart. Of my heart, of my heart.

From This Sleep, Lord

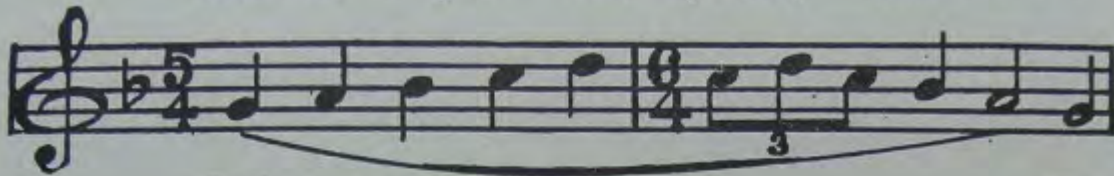
From this sleep, Lord, will You wake, wake
me? From this dream, Lord, will You wake, wake
me? In Thee I dive; In Thee I rise,
in Thy sea, in, in Thee. From this
sleep, Lord, will You wake, wake me? From this
dream, Lord, will You wake, wake me?
In Thee I'm born; In Thee I die,
to live for-ev - er in in Thee.

The musical score is written in 4/4 time on a single treble clef staff. It features a key signature of one sharp (F#). The melody is characterized by a steady eighth-note rhythm, with occasional triplets and accents. The lyrics are printed below the notes, with some words appearing on multiple lines. The score concludes with a double bar line and repeat dots.

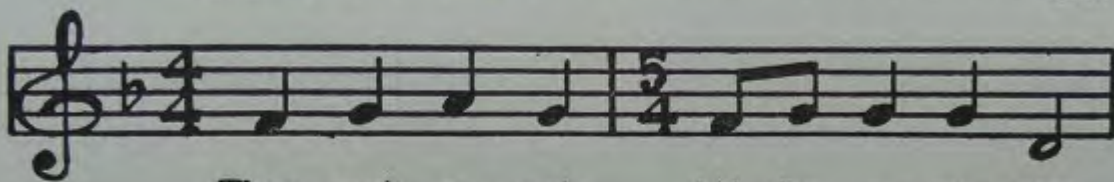
I Give Thee



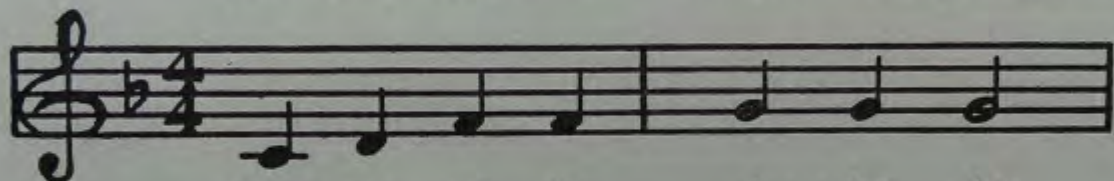
Moth-er. I give Thee my Soul, Soul



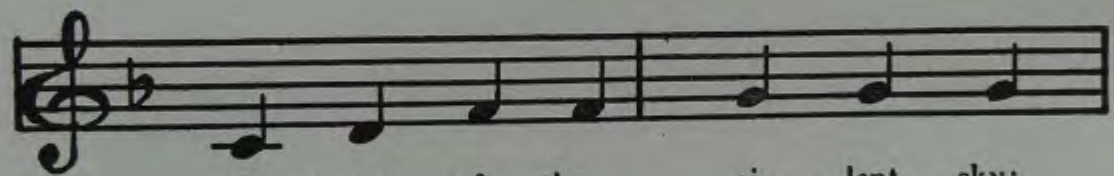
Soul Call.



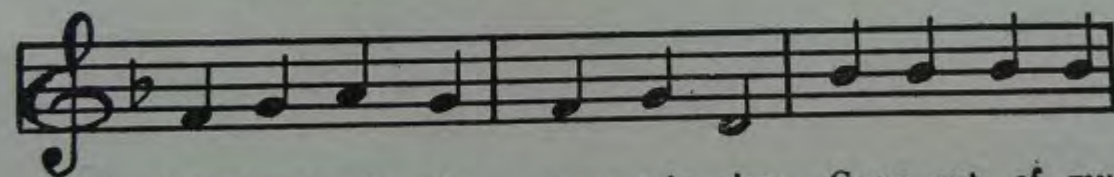
Thou can't re-main hid-den a-ny-more.



Come out of the si-lent sky;

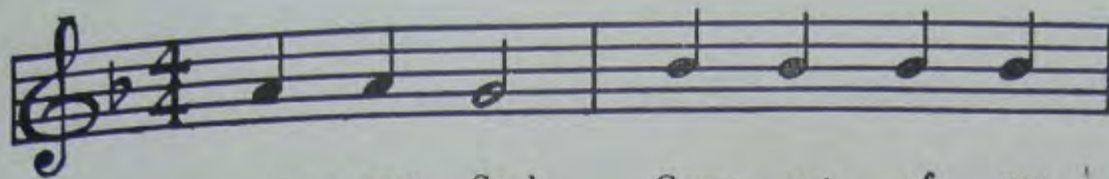


Come out of the si-lent sky;

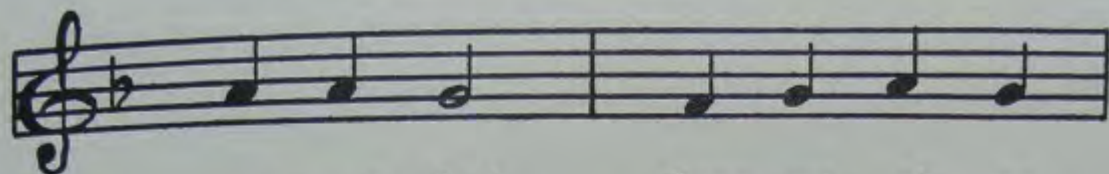


Come out of the moun-tain glen; Come out of my

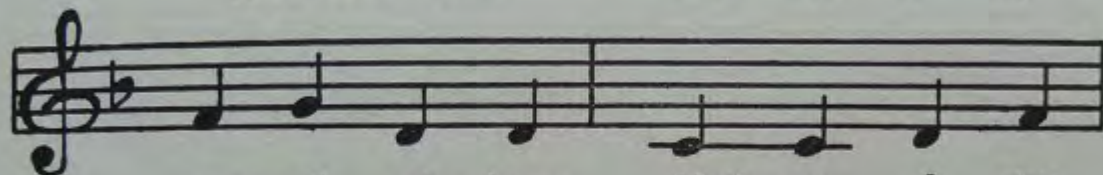
My Soul Call



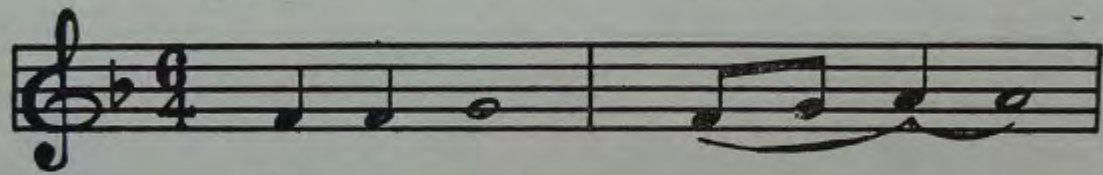
se - - cret Soul, Come out of my



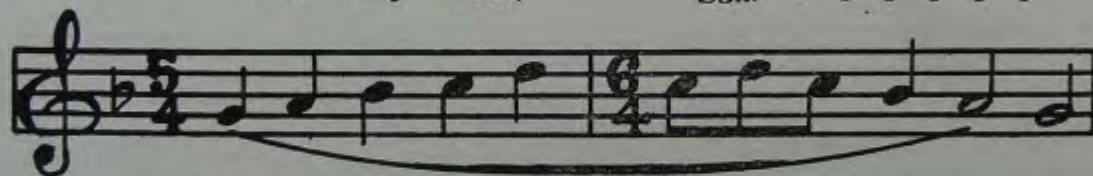
se - - cret Soul Come out of my



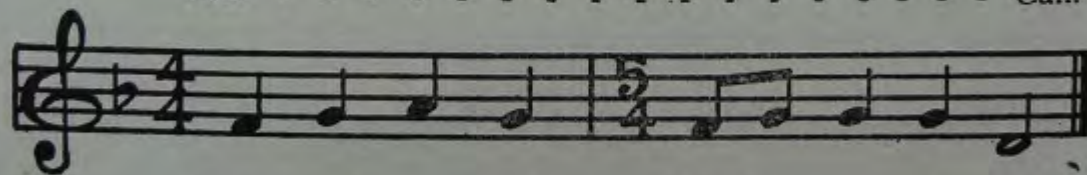
cave of si - lence. Moth - er. I give



Thee my Soul, Soul - - - - -

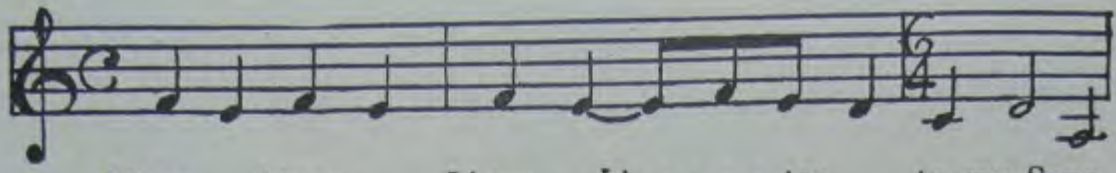


Soul - - - - - Call.

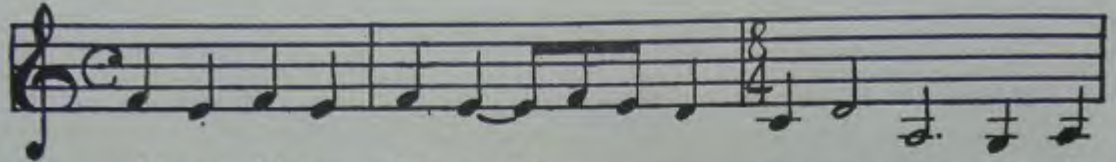


Thou can't re - main hid - den a - ny - more.

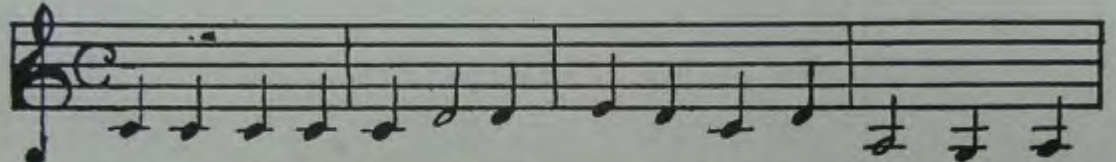
Listen To My Song



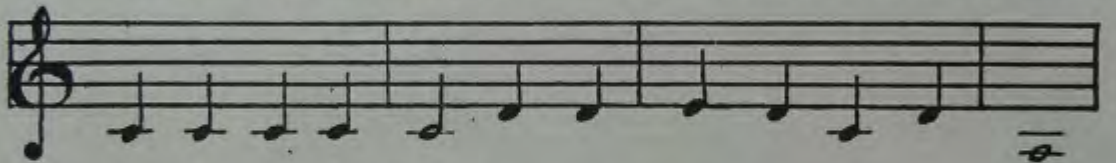
Listen, Listen, Listen, Lis - - - - ten to my Song.



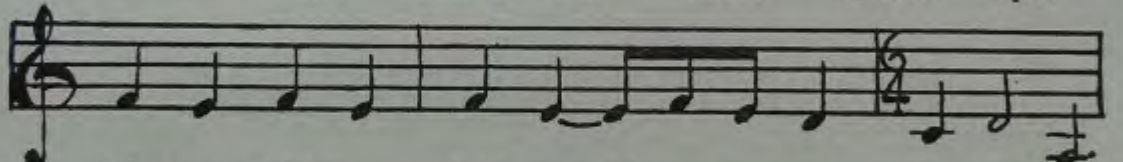
Listen, Listen, Listen, Lis - - - - ten to my song. I will



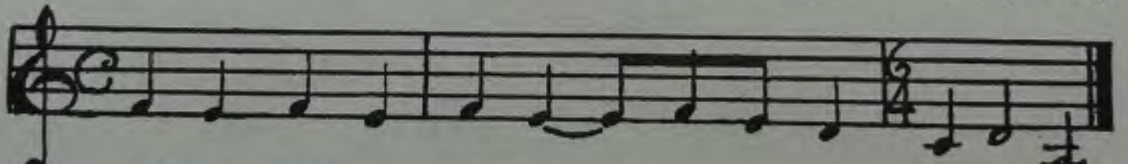
never forget Thee, I will never forsake Thee. I will



never forget Thee, I will never forsake Thee



Listen, Listen, Listen, Lis - - - - ten to my Song.



Listen, Listen, Listen, Lis - - - - ten to my song.

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