

arranged by Manidhara

Refuges and Precepts Indian style

This chant is arranged from the way the Refuges and Precepts are traditionally chanted in the Triratna Bauddha Mahāsaṅgha, the Indian 'wing' of the Triratna Buddhist Community. It is traditionally chanted after the third section (Going for Refuge) of the Sevenfold Puja.

Translation:

Homage to Him, the Blessed One, the Worthy One, the Perfectly Enlightened One!

To the Buddha for refuge I go, to the Dharma for refuge I go, to the Sangha for refuge I go.

For the second time to the Buddha for refuge I go, for the second time to the Dharma for refuge I go, for the second time to the Sangha for refuge I go.

For the third time to the Buddha for refuge I go, for the third time to the Dharma for refuge I go, for the third time to the Sangha for refuge I go.

I undertake to abstain from taking life.

I undertake to abstain from taking the not given.

I undertake to abstain from sexual misconduct.

I undertake to abstain from false speech.

I undertake to abstain from taking intoxicants.

Pali Pronunciation:

a *as in* about

ā *as in* father

i *as in* bet

ī *as in* seethe

u *as in* look

ū *as in* soothe

c = ch, *as in* choose

g = *as in* gate

ñ = ny, *as in* onion

ṇ = n

ṃ = ng, *as in* sing

ṭ = retroflex t (*as English* t in to)

j = *as in* just

th = aspirated t, *as in* but he - *never as in* the

consonants followed by h (*eg* bh, dh, gh, kh, ph, th) are aspirated

The keyboard part can be played by any instrument, preferably a sustaining instrument, but a piano could be used. Or, for instance, a flute or cello. If it is played by a wind instrument, the best place to breathe would be when a new phrase starts. Also, a tuned percussion instrument could be added to good effect, playing in unison or octaves with the keyboard part. Or, a small untuned bell, playing with the keyboard part.

♩ = 72

mf

S. Na mo__ tas - sa__ bha-ga-va-to a - ra - ha-

mf

A. Na mo__ tas - sa__ bha-ga-va-to a - ra - ha-

p

T. Na mo__ tas - sa__

p

B. Na mo__ tas - sa__

♩ = 72

Keyboard (sustaining) *p*

5

to sam-mā sam-bud - dhas-sa Na-mo__ tas - sa__

to sam-mā sam-bud - dhas-sa Na-mo__ tas - sa__

3 *3* *p*

bha-ga-va-to a-ra-ha - to sam-mā sam-bud - dhas-sa Na mo__tas

3 *3* *p*

bha-ga-va-to a-ra-ha - to sam-mā sam-bud - dhas-sa Na mo__tas

Kbd.

10

bha-ga-va-to a-ra-ha-to sam-mā sam-bud -

bha-ga-va-to a-ra-ha-to sam-mā sam-bud -

sa bha-ga-va-to a-ra-ha-to

sa bha-ga-va-to a-ra-ha-to

Kbd.

13

dhas-sa Na-mo tas-sa bha-ga-va-to a-ra-ha-

dhas-sa Na-mo tas-sa bha-ga-va-to a-ra-ha-

sam-mā sam-bud - dhas - sa Na mo tas - sa

sam-mā sam-bud - dhas - sa Na mo tas - sa

Kbd.

17

to sam - mā sam - bud - dhas - sa

to sam - mā sam - bud - dhas - sa

³ bha - ga - va - to a - ra - ha - to sam - mā sam - bud -

³ bha - ga - va - to a - ra - ha - to sam - mā sam - bud -

Kbd.

20

Bud-dham sa - ra - ña - m̃ gac - chā - mi

Bud-dham sa - ra - ña - m̃ gac - chā - mi

⁸ dhas - sa Bud-dham sa - ra -

dhas - sa Bud-dham sa - ra -

Kbd.

24

Dham mañ sa-ra - ña - ñ gac - chā - mi

Dham mañ sa-ra - ña - ñ gac - chā - mi

ña - ñ gac - chā - mi Dham-mañ sa-ra-

ña - ñ gac - chā - mi Dham-mañ sa-ra-

Kbd.

28

Saṇ ghañ sa-ra - ña - ñ gac - chā - mi

Saṇ ghañ sa-ra - ña - ñ gac - chā - mi

ña - ñ gac - chā - mi Saṇ ghañ sa-ra-

ña - ñ gac - chā - mi Saṇ ghañ sa-ra-

Kbd.

32

Du - tiyam - pi Bud-dham sa - ra - ña - m gac - chā -

Du - tiyam - pi Bud-dham sa - ra - ña - m gac - chā -

ña - m gac - chā - mi Du -

ña - m gac - chā - mi Du -

Kbd.

35

mi Du - tiyam - pi Dham-mam sa - ra -

mi Du - tiyam - pi Dham-mam sa - ra -

tiyam - pi Bud-dham sa - ra - ña - m gac - chā mi

tiyam - pi Bud-dham sa - ra - ña - m gac - chā mi

Kbd.

38

5/8 6/8 5/8
 8
 8
 Kbd.

1. *ṇa - ṁ gac - chā - mi Du -*
 2. *ṇa - ṁ gac - chā - mi Du -*
 3. *Du - tiyam - pi Dham-maṁ sa - ra - ṇa - ṁ gac - chā -*
 4. *Du - tiyam - pi Dham-maṁ sa - ra - ṇa - ṁ gac - chā -*

41

6/8 5/8 6/8
 8
 8
 Kbd.

1. *tiyam - pi Saṅ ghaṁ sa - ra - ṇa - ṁ gac - chā - mi*
 2. *tiyam - pi Saṅ ghaṁ sa - ra - ṇa - ṁ gac - chā - mi*
 3. *mi Du - tiyam - pi Saṅ ghaṁ sa - ra -*
 4. *mi Du - tiyam - pi Saṅ ghaṁ sa - ra -*

44

Ta - tiyam - pi Bud-dham sa - ra - na - m gac - cha

Ta - tiyam - pi Bud-dham sa - ra - na - m gac - cha

na m gac - cha mi Ta -

na - m gac - cha mi Ta -

Kbd.

47

mi Ta - tiyam - pi Dham-mam sa - ra -

mi Ta - tiyam - pi Dham-mam sa - ra -

tiyam - pi Bud-dham sa - ra - na m gac - cha mi

tiyam - pi Bud-dham sa - ra - na m gac - cha mi

Kbd.

50

ṇa ṁ gac - chā mi Ta -

ṇa ṁ gac - chā mi Ta -

Ta - tiyam - pi Dham-maṁ sa - ra - ṇa ṁ gac - chā

Ta - tiyam - pi Dham-maṁ sa - ra - ṇa ṁ gac - chā

Kbd.

53

tiyam - pi Saṅ ghaṁ sa - ra - ṇa ṁ gac - chā mi

tiyam - pi Saṅ ghaṁ sa - ra - ṇa ṁ gac - chā mi

mi Ta - tiyam - pi Saṅ ghaṁ sa - ra -

mi Ta - tiyam - pi Saṅ ghaṁ sa - ra -

Kbd.

56

Pā nā ti - pā tā ve - ra - ma -
 Pā nā ti - pā tā ve - ra - ma -
 ṇa m̄ gac - chā mi
 ṇa m̄ gac - chā mi

Kbd.

60

nī sik - khā pa - dam sa -
 nī sik - khā pa - dam sa -
 Pā nā ti - pā tā ve - ra - ma - nī
 Pā nā ti - pā tā ve - ra - ma - nī

Kbd.

63

mā di-yā mi A - din - nā dā nā

mā di-yā mi A - din - nā dā nā

sik - khā pa-dam sa - mā di-ya-mi

sik - khā pa-dam sa - mā di-ya-mi

Kbd.

67

ve-ra-ma - nī sik - khā pa-dam sa - mā di-ya-mi

ve-ra-ma - nī sik - khā pa-dam sa - mā di-ya-mi

A - din - nā dā nā ve-ra-ma-nī sik -

A - din - nā dā nā ve-ra-ma-nī sik -

Kbd.

72

Kā - me - su mic - chā cā rā__ ve - ra - ma

Kā - me - su mic - chā cā rā__ ve - ra - ma

8 khā__ pa - dam_ sa - mā__ di - ya - mi Ka -

khā__ pa - dam_ sa - mā__ di - ya - mi Kā -

Kbd.

76

nī sik - khā__ pa - dam_ sa -

nī sik - khā__ pa - dam_ sa -

8 me - su mic - chā cā rā__ ve - ra - ma - nī

me - su mic - chā cā rā__ ve - ra - ma - nī

Kbd.

79

mā di-ya-mi Mu - sā vā dā_

mā di-ya-mi Mu - sā vā dā_

sik - khā pa-dam sa - mā di-ya-mi

sik - khā pa-dam sa - mā di-ya-mi

Kbd.

83

ve - ra-ma - nī sik - khā pa-dam sa -

ve - ra-ma - nī sik - khā pa-dam sa -

Mu - sā vā dā_ ve - ra-ma-nī

Mu - sā vā dā_ ve - ra-ma-nī

Kbd.

87

mā di-ya-mi Su - rā me-ra-ya maj-ja pa-

mā di-ya-mi Su - rā me-ra-ya maj-ja pa-

sik - khā pa-dam sa - mā di-ya-mi

sik - khā pa-dam sa - mā di-ya-mi

Kbd.

92

mā dat thā nā ve - ra-ma - nī

mā dat thā nā ve - ra-ma - nī

Su - rā me-ra-ya maj-ja pa - mā dat-thā nā

Su - rā me-ra-ya maj-ja pa - mā dat-thā nā

Kbd.

97

sik - khā pa-dam sa - mā di-ya-mi

sik - khā pa-dam sa - mā di-ya-mi

ve - ra-ma-nī sik - khā pa-dam sa-

ve - ra-ma-nī sik - khā pa-dam sa-

Kbd.

101

Sā dhu,

Sā dhu

mā di - ya - mi Sā dhu

mā di - ya - mi Sā dhu

Kbd.

104

The musical score consists of five staves. The first four staves are vocal parts, each with the lyrics "sā dhu sā dhu" written below the notes. The notes are quarter notes in a 6/8 time signature. The fifth staff is for the keyboard (Kbd.), featuring a melodic line with slurs and a bass line with slurs. The key signature is one flat (B-flat major or D minor).