



CELEBRATING THE 19TH ANNIVERSARY OF SUPREME MASTER CHING HAI DAY



Loving the Silent Tears

THE MUSICAL

May each one find his peace.

SHEET MUSIC AND POEMS

LYRICS BASED ON POEMS BY
SUPREME MASTER CHING HAI

MUSIC BY

JORGE CALANDRELLI • AL KASHA • DOUG KATSAROS • HENRY KRIEGER
DON PIPPIN • NAN SCHWARTZ • JON SECADA • DAVID SHIRE

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OCEAN OF LOVE ENTERTAINMENT, INC.

Loving the Silent Tears

THE MUSICAL

SHEET MUSIC AND POEMS

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SONGS BASED ON POEMS BY SUPREME MASTER CHING HAI

EXCERPTS FROM THE POETRY COLLECTION *SILENT TEARS*, WRITTEN IN HER 30s, FORMOSA (TAIWAN) - 1980s
ORIGINALLY IN ENGLISH

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* Song written by Supreme Master Ching Hai; from the poetry collection *The Dream of a Butterfly*.

** Song written by Supreme Master Ching Hai in March 2007 - Formosa (Taiwan); from the poetry collection *The Love of Centuries*.

† Lyrics based on *Silent Tears* and "Words from a Child" from Supreme Master Ching Hai's books *The Dogs in My Life* and *The Birds in My Life*.

†† Lyrics based on Supreme Master Ching Hai's poems "Loving" and "Conciliation" written in her youth, and "Let's Love" written in her late 20s; from the poetry collections *Pebbles and Gold* and *The Love of Centuries*.



The Inspiration

Miss Anne Sumner Taylor (1841-1901)
Educational reformer - early 1900s

I Will Forever Love You

BY SUPREME MASTER CHING HAI
ORIGINALLY IN ENGLISH
FROM THE POETRY COLLECTION *THE DREAM OF A BUTTERFLY*

I will forever love you
Through all the worlds,
Through all the lovers,
Through all the beauties,
That you so adore.

You will forever search for
The Love in yonder,
The Love in yourself,
The Love in My Lore,
That you so adore.

The True Love you'll find
Only by My side.
When your journey ends,
I'll send you My Sign,
I'll send you My Love,
I'll send you My Light.

I will forever love you
Through all the worlds,
Through all the mothers,
Through all the beauties,
That you so adore.

I Will Forever Love You

LYRICS AND MUSIC BY
SUPREME MASTER CHING HAI

$\text{♩} = 66$

Chords: Cm Cm7 A \flat

5

Chords: B \flat /A \flat E \flat /G Fm Gsus G Cm

9

Chords: Cm Cm Cm B \flat

Chords: Cm Cm Cm

will for-e-ver love you through all the worlds, through all the lo-vers,
through all the beau-ties, that you so a-dore.— Through all the beau-ties,

13

I WILL FOREVER LOVE YOU

Fm B \flat Cm Cm Cm

that you so a - dore. — You will for - ev - er search

16

Cm Cm A \flat B \flat

for the Love in yon - der, — the Love in your-self, the

19

A \flat G A \flat B \flat Cm A \flat B \flat

Love in My Lore, that you so a - dore. The Love in My Lore,

22

A \flat B \flat Cm

that you so a - dore. — The

25

I WILL FOREVER LOVE YOU

B^b/A^b *A^b* *Gm7* *A^b/G* *Cm* *A^b* *B^b*

True Love you'll find on-ly by My side. When your jour-ney ends, I'll

mf

28

A^b *B^b* *Cm* *Gm* *Gm* *Cm*

send_ you My Sign, I'll send you_ My Love, I'll send you_ My Light. I'll

31

Gm *Gm* *Cm*

send you_ True Love, I'll send you_ True Light.

34

C#m *C#m7* *Amaj* *B7/A* *G#m7*

37

I WILL FOREVER LOVE YOU

41

A G# C#m A G#

44

A B C#m A

I

46

Dm Dm7/C Bb

will for - e - ver - love you through all the worlds,

ff

49

C7/Bb Am7 Gm7 A7

through all the mo - thers, through all the beau - ties,

I WILL FOREVER LOVE YOU

51

Dm B \flat A

that you so a - dore. Through all the beau - ties,

53

B \flat C Dm C D

that you so a - dore. That you so a - dore.

55





Overture

$\text{♩} = 60$

mf

6

11

$\text{♩} = 115$

15

19

The musical score is written for piano and bass. It begins in 4/4 time with a tempo of 60 beats per minute. The first system (measures 1-5) features a mezzo-forte (*mf*) dynamic. The piano part has a melodic line with triplets and a bass line with sustained chords. The second system (measures 6-10) continues the melodic development with more triplets. The third system (measures 11-14) shows a more active piano part with sixteenth-note patterns. The fourth system (measures 15-18) increases the tempo to 115 beats per minute and features a dense, rhythmic piano part with sixteenth-note runs. The fifth system (measures 19-22) maintains this fast tempo and rhythmic intensity.

OVERTURE

Musical score for measures 23-26. The piece is in 2/4 time with a key signature of one sharp (F#). The right hand features a continuous eighth-note pattern, while the left hand provides a steady accompaniment of chords and eighth notes.

23

Musical score for measures 27-30. The right hand continues with eighth-note patterns, and the left hand features a more active accompaniment with eighth-note chords.

27

Musical score for measures 31-34. The right hand has a more complex eighth-note pattern, and the left hand continues with chordal accompaniment.

31

Musical score for measures 35-38. The right hand continues with eighth-note patterns, and the left hand provides a steady accompaniment.

35

Musical score for measures 39-42. The right hand features a melodic line with a tempo marking of quarter note = 150. The left hand has a more active accompaniment. A dynamic marking of *mf* is present in measure 41.

39

OVERTURE

45

Musical score system 1, measures 45-50. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melodic line with eighth and sixteenth notes, often beamed together, and some chords. The bass staff contains a simple accompaniment of quarter and eighth notes.

51

Musical score system 2, measures 51-56. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff features a melodic line with some chords and rests. The bass staff continues with a simple accompaniment of quarter and eighth notes.

57

Musical score system 3, measures 57-62. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff has a more complex melodic line with some triplets and slurs. The bass staff has a simple accompaniment of quarter notes.

63

Musical score system 4, measures 63-68. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff has a melodic line with some chords and slurs. The bass staff has a simple accompaniment of quarter notes.

69

Musical score system 5, measures 69-74. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff has a melodic line with some chords and slurs. The bass staff has a simple accompaniment of quarter notes. A tempo marking $\text{♩} = 80$ is present above the treble staff. A 4/4 time signature change is indicated at the beginning of the system.

OVERTURE

Musical score for measures 74-77. The piece is in D major (two sharps) and 4/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line with quarter notes. Measure 74 starts with a treble clef, a key signature of two sharps, and a common time signature. The music concludes with a fermata over the final notes.

Musical score for measures 78-80. The right hand continues the melodic development with a series of chords and moving lines. The left hand maintains a consistent rhythmic pattern. Measure 78 begins with a treble clef, a key signature of two sharps, and a common time signature. The system ends with a fermata.

Musical score for measures 81-84. The right hand introduces more complex rhythmic patterns, including sixteenth-note runs. The left hand continues with quarter notes. Measure 81 starts with a treble clef, a key signature of two sharps, and a common time signature. The system concludes with a fermata.

Musical score for measures 85-88. The right hand features a melodic line with some chromaticism. The left hand continues with a steady bass line. Measure 85 begins with a treble clef, a key signature of two sharps, and a common time signature. The system ends with a fermata.

Musical score for measures 89-92. The right hand has a melodic line with a fermata at the end. The left hand has a bass line with a fermata at the end. Measure 89 starts with a treble clef, a key signature of two sharps, and a common time signature. Dynamic markings include *sfz* (measures 90-91) and *ff* (measure 92). The system concludes with a double bar line.

Never Set Foot

EXCERPT FROM THE POETRY COLLECTION SILENT TEARS
WRITTEN BY SUPREME MASTER CHING HAI IN HER 30s
FORMOSA (TAIWAN) - 1980s
ORIGINALLY IN ENGLISH

*Y*ou pour light on the entire creation
But leave me alone in darkness!

*My soul cries and cries till it finally breaks.
You wouldn't care.*

Master, it's said that You are everywhere.

Why is it that in my house You never set foot?

The veil seems forever hanging there,

In front of my eyes.

O Lord of the Blissful Worlds

Pray rend it aside!

So I may behold Your Face.

So I may step into eternal Life.

Amitabha!

I know, I'm far from being worthy

But I can assure You, none is!

So loving Master, do not tarry,

Pray pull me out of the dark pit.

Let me live in Your Light.

Let me live in Your boundless Grace.

Never Set Foot

LYRICS BY SUPREME MASTER CHING HAI
MUSIC BY DON PIPPIN

♩ = 110

F

The piano introduction consists of three measures in 4/4 time. The right hand plays a steady eighth-note accompaniment of chords: F major, F major, F major. The left hand plays a rhythmic pattern of eighth notes: F2, G2, A2, B2, C3, D3, E3, F3.

F

Oh Lord, it's said that You are ev' - ry - where.

The vocal line begins with a whole rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment continues with the same eighth-note accompaniment as the introduction.

Gm Gm/F# Gm/F C F

Why is it that in my house You ne-ver set foot?

The vocal line continues with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment continues with the same eighth-note accompaniment as the introduction.

F

Oh Lord, the veil seems for - e - ver hang - ing there —

10

G sus G Em A sus A

in front of my eyes, in front of my eyes. ——— O

13

Dm Dmaj7 Dm7 Dm6 Am A Dm

Lord of the Bliss-ful _ Worlds, pray rend it — a - side! So

16

F G Em Am Dm G C7sus

I may be-hold Your Face. So I may be-hold Your Face. Oh!

20

F Gm F Gm F Gm

Lord of the Bliss-ful Worlds, it's said that You are

24

Fmaj Gm Gmaj7 Gm7 C F

ev'-ry - where. Why is it that in my house You ne-ver set foot?

28

D^b D^b

You pour light on the

mp

32

E^bm/D^b A^b7/D^b D^b A^b7/D^b

en - tire cre-a-tion but leave me a-lone in dark-ness! My soul cries and

36

40

D^b *B^bsus* *B^b* *E^bm* *E^bm(maj7)* *E^bm7* *E^bsus/A^b* *A^b*

cries till it fi-nal - ly breaks. You would-n't care,

44

Fm7 *B^b* *Gm* *C7sus* *F*

You would - n't care. Oh Lord, it's said that You are

48

F *Gm* *Gmaj7* *Gm7* *C*

ev' - ry - where. Why is it that in my house You ne-ver set

51

F *D^b*

foot? I know I'm far from be-ing

54

D^b *D^b*

wor - thy but I can as - sure You no one is! So

57

B^bm *D^b/A^b*

lov - ing Lord, do not tar - ry. — Pray pull me out of the dark pit.

60

A^b7

Let me live in Your Light. Let me live _____ in Your bound - less

62

A^b7 *B^b/D^b* *G^b*

Grace. _____ Oh Lord, it's said that You are

64

G^b A^bm A^bm(maj7) B/G^b D^b

ev' - ry - where. Why is it that in my house You ne-ver set

67

G^b G^b

foot? Oh Lord, the veil seems for - e - ver

70

G^b A^bm

hang - ing there in front of my eyes,

72

A^b B^b F G^b

in front of my eyes. Oh Lord of the Bliss - ful

ff

NEVER SET FOOT

75

Worlds, _____ pray rend it a - side! So

Chords: F, G^b, D^b, B^b

78

I may step in - to e - ter - nal Life, _____ so

Chords: Gm7, A, Dm7, G sus, G

81

I may step in - to e - ter - nal Life! _____

Chords: Gm, C, F

84

Life! _____ Life! _____

Chord: F

The Inner Master

EXCERPT FROM THE POETRY COLLECTION SILENT TEARS
WRITTEN BY SUPREME MASTER CHING HAI IN HER 30s
FORMOSA (TAIWAN) - 1980s
ORIGINALLY IN ENGLISH

*The inner Master:
Symbol of eternal Life!*

The most powerful and gracious of all beings in the cosmos.

*Some call Her the Father, Mother, the Godhead,
the Origin of all things.*

*Some call it the Way, others romantically describe Her
as the beautiful Bride, the Beloved.*

*Some say it's your Real Face before yesterday,
the Great Wisdom, the Perfect Path, Love.*

Call Him, whatever name you like!

Frankly, He wouldn't mind the least.

But no matter what it is,

One cannot live without.

And the longing to see Her is the most agony of all

Only those who tread the mystic Tao

Know the pain of it.

And once it is found,

One realizes that one has never known anything like this

The Way to enlightenment is through the Light and Sound

The Heaven is within—here and now!



The Inner Master

LYRICS BY SUPREME MASTER CHING HAI
MUSIC BY DOUG KATSAROS

$\text{♩} = 110$

Soloist

Chorus

mf

tr

The

in-ner Mas-ter. Sym-bol of e-ter-nal life! The most

The in-ner Mas-ter. The in-ner Mas-ter.

5

pow-er-ful and gra-cious of all be-ings in the cos - mos. The in-ner Mas-ter.

The

9

Some call the Mas-ter Lord, the Fa-ther, Mo-ther, the
in-ner Mas-ter. Lord. Fa-ther. Mo-ther.

12

This system contains measures 12, 13, and 14. It features a vocal line with lyrics, a piano accompaniment, and a bass line. The lyrics are: "Some call the Mas-ter Lord, the Fa-ther, Mo-ther, the in-ner Mas-ter. Lord. Fa-ther. Mo-ther." Measure 12 starts with a piano introduction. Measure 13 continues the vocal line. Measure 14 concludes the system.

God-head, the O-ri-gin of all things. Some call it the Way.
God-head. The in-ner Mas-ter. The Way.

15

This system contains measures 15, 16, and 17. The lyrics are: "God-head, the O-ri-gin of all things. Some call it the Way. God-head. The in-ner Mas-ter. The Way." Measure 15 begins with a piano accompaniment. Measure 16 features the vocal line. Measure 17 concludes the system.

O-thers ro-man-tic'-ly de-scribe Her as the beau-ti-ful Bride, the Be-lov-ed.
Beau-ti-ful.

18

This system contains measures 18, 19, and 20. The lyrics are: "O-thers ro-man-tic'-ly de-scribe Her as the beau-ti-ful Bride, the Be-lov-ed. Beau-ti-ful." Measure 18 starts with a piano accompaniment. Measure 19 features the vocal line. Measure 20 concludes the system.

Some say it's your Real Face be-fore yes-ter-day, the Great Wis-dom, the Per-fect Path.

Love.

21

Call Him, Her, what-e-ver name you like!

The in-ner Mas-ter.

24

Frank-ly, He would-n't mind the least. — But no mat-ter what it is, one

The in-ner Mas-ter.

27

can-not live with-out. And the long-ing to see Her is— the most a-go-ny of all.

30

Detailed description: This system contains measures 30, 31, and 32. The vocal line (top staff) features a melodic line with lyrics. The piano accompaniment (bottom two staves) includes a treble clef staff with chords and a bass clef staff with a steady eighth-note accompaniment.

On-ly those who tread the mys-tic Tao know the pain of it.

Ahh...

33

Detailed description: This system contains measures 33, 34, and 35. The vocal line continues with lyrics and includes a long note with a fermata and the text 'Ahh...'. The piano accompaniment continues with the same accompaniment pattern as the previous system.

And once it is found, one real-iz-es that one has

36

Detailed description: This system contains measures 36, 37, and 38. The vocal line continues with lyrics. The piano accompaniment continues with the same accompaniment pattern.

ne-ver known a-ny-thing like this. The Way to en-light-en-ment is
The in-ner Mas-ter.

39

Detailed description: This system contains measures 39, 40, and 41. It features a vocal line with lyrics and a piano accompaniment. The piano part consists of a steady eighth-note bass line in the left hand and chords in the right hand.

through the Light and Sound. The Hea-ven is with-in, here and now,
The Hea-ven is with-in, here and now,—

42

Detailed description: This system contains measures 42 and 43. The vocal line continues with lyrics. The piano accompaniment features a more active right hand with sixteenth-note patterns and a steady bass line.

— here and now, here and now,— here and now!
— here and now, here and now,— here and now!

44

Detailed description: This system contains measures 44 and 45. The vocal line repeats the phrase 'here and now'. The piano accompaniment continues with similar rhythmic patterns, ending with a final chord in the right hand.

Accept Me the Way I Am

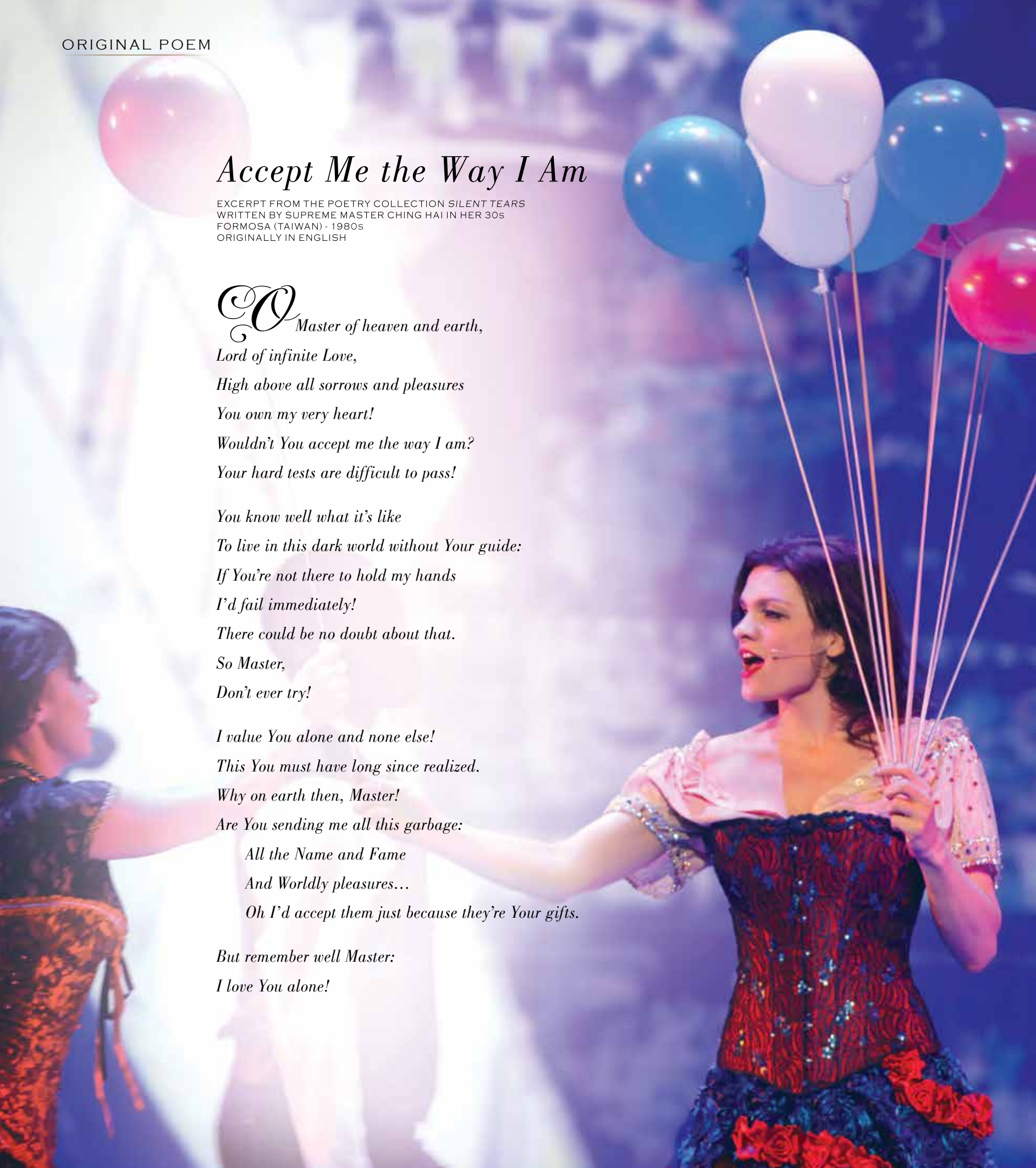
EXCERPT FROM THE POETRY COLLECTION SILENT TEARS
WRITTEN BY SUPREME MASTER CHING HAI IN HER 30S
FORMOSA (TAIWAN) - 1980S
ORIGINALLY IN ENGLISH

O Master of heaven and earth,
Lord of infinite Love,
High above all sorrows and pleasures
You own my very heart!
Wouldn't You accept me the way I am?
Your hard tests are difficult to pass!

You know well what it's like
To live in this dark world without Your guide:
If You're not there to hold my hands
I'd fail immediately!
There could be no doubt about that.
So Master,
Don't ever try!

I value You alone and none else!
This You must have long since realized.
Why on earth then, Master!
Are You sending me all this garbage:
 All the Name and Fame
 And Worldly pleasures...
 Oh I'd accept them just because they're Your gifts.

But remember well Master:
I love You alone!



Accept Me the Way I Am

LYRICS BY SUPREME MASTER CHING HAI
MUSIC BY NAN SCHWARTZ

♩ = 150

The musical score is written for piano in 3/4 time, featuring a key signature of two flats (B-flat and E-flat). The tempo is marked as quarter note = 150. The score is divided into four systems, each with a measure number at the beginning: 1, 6, 12, and 18. The first system (measures 1-5) includes a dynamic marking of *f* and a *Cm7* chord. The second system (measures 6-9) includes chords *Fm*, *A♭m/B*, and *E♭maj*. The third system (measures 10-15) includes chords *A♭m*, *C*, *A*, and *A♭7*. The fourth system (measures 16-19) includes *Am* and *Bm7* chords. The score contains various musical notations such as triplets, sixteenth-note runs, and sustained chords.

1

6

12

18

Am E7sus/A G

Would-n't You ac - cept me the way I am? Your

22

Am E7sus/A Fmaj

hard tests are dif-fi-cult to pass! Would-n't You ac - cept me the

26

G7/F Fmaj Bm7(b5)/D E7

way I am? Your hard tests are so dif-fi-cult to pass! You

32

Am Em Am

know well what it's like, You know well what it's like, to live in this dark world with-

mf

38

44

Fmaj Fmaj G7/F

out Your guide. Would-n't You ac - cept me the way I am? Your

50

Asus/E E7(omit5) Dsus/A

hard tests are dif - fi - cult to pass! I

56

D Bm9 D

val - ue You a - lone and no one else! This You must have known since long a -

62

Bm9 E C#m9

go. O Mas - ter of hea - ven and earth,

68

F#m7 *F#m7(b5)*

Lord of in-fi-nite Love, high a-bove all sor-rows and plea-sures,

subito p

72

F#dim *espress.* *Am*

You own my ve - ry heart!

77

B m7(b5)/A *Am* *B m7(b5)/A*

83

Am *B m7(omit 5)* *Am*

Would-n't You ac-cept him the way he is? Your hard tests are dif-fi-cult to

B m7(omit 5) Fmaj G/F

pass! Would-n't You ac - cept her the way she is? Your

mf

89

Fmaj B m7(b5) E Am

hard tests are dif-fi-cult to pass! If You're not there to

95

Em7 Am Em7

hold our hands, we'd fail im - me - di - ate - ly!

101

Fmaj G/F E7

Would-n't You ac - cept us the way we are? Your hard tests are dif-fi-cult to

107

ACCEPT ME THE WAY I AM

Am Fm/A^b C/G Dm/G

pass! Ac - cept me just the way... Ac -

113

C/G G7 C/G

cept me just the way... Ac - cept me just the way

119

G7 C

I am!

125

132



Make a Deal

EXCERPTS FROM THE POETRY COLLECTION SILENT TEARS
WRITTEN BY SUPREME MASTER CHING HAI IN HER 30s
FORMOSA (TAIWAN) - 1980s
ORIGINALLY IN ENGLISH

*While I am athirst in the desert of existence,
You're drinking Nectar somewhere in the heavenly abode!
If only I knew the road,
I'd go up there and snatch it immediately.
O Master,
Gloriest of all Glory!
Wouldn't You consider it fair
To spill down just a few drops
For me?*

* * *

*If only I know where You hide
I'd come running to seek.
But alas! As I'm born blind
Couldn't climb the highest peak.
Even worse, being deaf and dumb
I can never call, nor hear Your voice.
O Lord,
You've created this poor soul
(Everyone would tell me this).
So please take care of it.
Or it'll die, die alone miserably.
You know it
Too well!*

*You have eyes
Come to fetch me.
You have a mouth
Please give me a call.
You have ears
Why not hear my plea?
O God! What are You doing alone in that great Heaven?
Wouldn't it be too lonely?!*

* * *

*Master,
I'd like to make a deal with You:
We exchange roles for a few minutes.
Then You may discover a deep secret -
Or may just remember:
How painful to be separated
From Your very Self!*

* * * indicates the start of
a different poem excerpt



Make a Deal

LYRICS BY SUPREME MASTER CHING HAI
MUSIC BY DOUG KATSAROS

$\text{♩} = 145$

Drums 3 3 f G D

G D G

While I am a-thirst in the de-

- sert of ex - ist - ence, You're drink - ing Nec - tar some -

- where in the hea - ven - ly a - bode! If on - ly I knew the road, — I'd go up

6 11 15

C Em C G

there and snatch it im-me-di-ate-ly. — O Mas - ter, Glo - ri-est of all Glo-

19

D C G C

- ry! Would-n't You con-si-der it fair — to spill down just a few drops,

24

D G D C

just a few drops for me?

29

G D

If on-ly I know where You hide — I'd come run-ning to seek. —

34

G D G

But a-las! As I'm born blind, could-n't climb the high-est peak. E - ven worse, be-ing deaf

38

C Em C G

and dumb I can ne - ver call nor hear Your voice. — O Lord, You've

42

D C Strict 8ths G

cre-a-ted this poor soul. — Ev'-ry-one would tell me this. So please take

47

C D G

care of it or it'll die a - lone mis'-ra-bly. You know it too well! — You have eyes

51

56

G C Em A

— Come to fetch me. You have a mouth — Please give me a call. You have ears

60

C D G D G

— Why not hear my plea? You have eyes — Come to fetch

65

C Em A C

me. You have a mouth — Please give me a call. You have ears — Why

69

D G Em C

not hear my plea? Mas - ter, I'd like to make a deal with You:

Em Em A

We ex-change roles for a few mi-nutes. Then You may dis-co-ver a

75

Em C7

deep se-cret, or may just re-mem-ber how pain-ful to be

79

D G C

se-pa-ra-ted from Your ve-ry Self!— You have eyes— Come to fetch me. You have a mouth

84

Em A C D G

— Please give me a call. You have ears — Why not hear my plea?

88

93

D G C Em

You have eyes— Come to fetch me. You have a mouth— Please give me a call.

97

A C D G D

You have ears— Why not hear my plea? You have eyes

102

G C Em

— Come to fetch me. You have a mouth— Please give me a call.

(O God, what are You do-ing a - lone

105

A C D

in that great Hea - ven? You have ears— Would-n't it be Why not hear my plea?

108

too lone - ly?!) You have eyes — Come to fetch God,

111

me. You have a mouth — Please give me a call. You have ears
what are You do-ing a-lone in that great Hea-ven?)

114

Why not hear my plea? Why

117

not hear my plea? Why not hear my plea?

Singing Praise

EXCERPTS FROM THE POETRY COLLECTION SILENT TEARS
WRITTEN BY SUPREME MASTER CHING HAI IN HER 30S
FORMOSA (TAIWAN) - 1980S
ORIGINALLY IN ENGLISH

*The Master is more than just Kind.
O friends, I could never have enough time
To tell you of His boundless Grace.
Only in the remote corner of my heart
I humbly shed tears!*

*There is none in this world
Who's so full of Love and Mercy.
It would be my great honour
To be just a swallow,
Standing on one leg,
Life after life
Singing Her praise!*

*When Thou appearest,
The sun seems to fade!
Thy being
Shining as thousands of stars and countless jewels,
Thy holy and youthful glow
Brighten the darkest corner of my soul.*

* * *

*O my longing heart,
Overfilled with joy!
And divine gladness.
While bathing in Thy infinite Splendor.
All worldly burdens
and sorrows,
depart!*



Singing Praise

LYRICS BY SUPREME MASTER CHING HAI
MUSIC BY DAVID SHIRE

$\text{♩} = 60$

Cm

The musical score is written in 4/4 time with a tempo of 60 beats per minute. It features a vocal line and a piano accompaniment. The key signature has two flats (B-flat and E-flat). The score is divided into three systems, each with a measure number (4, 7, 10) at the beginning of the piano part. The lyrics are: 'The Mas-ter is more than just Kind. O friends, I could nev-er have e - nough time to tell you of His bound - less Grace. On - ly in the re-mote cor-ner of my heart, I hum-bly shed'. The piano accompaniment includes chords such as Cm, Gm, Fm7, and Fm/A^b. There are triplets and slurs in the vocal line.

The Mas-ter is more than just Kind. O friends, I could nev-er

have e - nough time to tell you of His bound - less Grace.

On - ly in the re-mote cor-ner of my heart, I hum-bly shed

4

7

10

Cm Cm

tears! When Thou ap - pear - est, the

13

Cm A^bmaj Gm

sun seems to fade! Thy be - ing shin - ing as thou - sands of stars and count - less jewels, Thy

16

A^b B^b Cm

ho - ly and youth - ful glow bright - en the dark - est cor - ner of my soul. —

19

A^b Gm

O my long - ing heart,

22

Fm7 Gm A^b

o - ver - filled with joy and di - vine glad - ness. While bath - ing in Thy in - fin - ite Splen - dor,

25

B^b A^b B^b

all world - ly bur - dens and sor - rows de - part! There is

28

Cm B^b_{sus} A^b

none in this world who's so full of Love and Mer - cy. It would be my great hon - our

31

B^b Fm Gm A^b

to be just a swal - low, stand - ing on one leg, life af - ter life

34

SINGING PRAISE

Gm/B^b Cm

sing - ing Her praise!

37

40



Your Eyes, Your Ears, Your Heart

EXCERPTS FROM THE POETRY COLLECTION SILENT TEARS
WRITTEN BY SUPREME MASTER CHING HAI IN HER 30S
FORMOSA (TAIWAN) - 1980S
ORIGINALLY IN ENGLISH

You have numerous disciples.
I have only You!

Who is the most faithful of us two?

I pity myself openly!
I complain openly!

Does anyone hear me?

My Master wouldn't care the least

That I gave away the world,

That I renounce all pleasures...

Food doesn't even taste good anymore.

And at night, I could hardly sleep.

All because of HER!

You'd ask me if the Master cares about it.

Not at all!

Master, You must have forgotten to use Your human eyes

Now that the heavenly one is no longer shut.

That's why You do not see me in my lonely corner

Longing to see You.

You embrace the glory of the higher worlds,

It wouldn't matter

If I am groveling alone in this dark domain!

O Ye the "perfect" Saint,

Why are Your eyes lost?

Here are my human eyes offered to You with gladness,
Please wear them all twenty-four hours.

So You might once see

How I've become so weary

While walking the lonely path,

Forever searching for a glimpse

Of Your Beauty.

* * *

Master! Do You have ears at all?

You must!

In order to hear my desperate call.

I think...

I'll buy a pair of human ears for You

Tomorrow.

* * *

I suspect that You've lost Your heart somewhere

While ascending the heavenly abodes!

Or else You'd recognize my feeling

As my heart is forever hanging

On my sleeves,

Dying to make itself an offering

To You!

Dearest Master,

In the case that You've lost the human heart,

Please take mine.

So that You may know and sympathize

All my fellow beings who are on the same boat,

Who long for Nirvana,

But all they know is samsara.

Your Eyes, Your Ears, Your Heart

LYRICS BY SUPREME MASTER CHING HAI
MUSIC BY JORGE CALANDRELLI

♩ = 120

The musical score is written in 4/4 time with a key signature of one flat (Bb). It features a vocal line and a piano accompaniment. The piano part includes a 'Large Metal Shaker' effect in the first system. The lyrics are: 'O Lord, You have nu-mer-ous dis-ci-ples. I have on-ly You! Who is the most faith-ful of us two? I pit-y my-self o-pen-ly! I com-plain o-pen-ly! Does an-y-one'.

7

11

15

18

E^b9 *Am7* *D7*

hear me? My Mas-ter would-n't care the least.

21

Gm7 *C*

Mas-ter (O Mas-ter)

27

Fmaj *Dm*

Mas-ter, You must have for - got - ten to use Your hu - man eyes

30

B^bmaj *C7*

now that the heav-en - ly one is no long - er shut. —

Fmaj Dm

3

That's why You do not see me in my lone - ly cor - ner

33

B \flat /F C Am7 D7

3

long - ing to see You.

36

G Em7

3

You em-brace the glo - ry of the high - er worlds. It would - n't

39

C A7

mat - ter if I am grov-el - ing a - lone in this dark do-main!

42

Am7 D7 Db° Cm7 G Am7

O Ye the "per-fect" Saint, why are Your eyes

45

D

lost? Mas-ter! Do You have

49

e-ars at all? You must! In or-der to he-ar my des-per-ate call. I think...

55

I'll buy a pair of hu-man e-ars for You to-mor-row.

f

60

Gmaj Em Bm7 Em

I sus-pect that You've lost Your heart some - where

65

Cmaj C#dim D

while as - cend - ing the heav'n - ly a - bodes!

69

Cmaj D

Or else You'd re - cog - nize my feel - ing as my

72

Bm7 Em Cmaj

heart is — for - ev - er hang - ing on my sleeves, dy - ing to

75

78

make it-self an of-fer-ing to You!

82

Cm/G Eb F

85

Dear - est Mas - ter, please sym - pa - thize with all my fel - low be - ings who are

G F C

88

on the same boat, who long for Nir - va - na, but all they know is

Eb F G F C D C

G D E^b F G D Em 3 Gmaj/D

sam-sa-ra. Dear-est Mas-ter, in case that You've lost the

92

Cmaj G

hu-man heart, please take mine!

96

C E^b G Fmaj G E^b F

Please take

99

G

mine!

102

No Place for You

EXCERPTS FROM THE POETRY COLLECTION SILENT TEARS
WRITTEN BY SUPREME MASTER CHING HAI IN HER 30s
FORMOSA (TAIWAN) - 1980s
ORIGINALLY IN ENGLISH

*The World is full of troubles
Only I'm full of YOU!*

*If You are placed within the world
All the troubles would be removed.
But as the world is full of troubles
I find no place for YOU!*

* * *

*If the worldly people know how to love You,
Their pains and sorrows would cease.
But I have discovered, dearest Master:
They'd rather love their pains and sorrows!*



No Place for You

LYRICS BY SUPREME MASTER CHING HAI
MUSIC BY AL KASHA

♩ = 92

The score is written for voice and piano. It features a 4/4 time signature and a key signature of two sharps (F# and C#). The tempo is marked as ♩ = 92. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a more complex melody in the right hand, often using chords and moving lines. The lyrics are: "The World is full of trou-les, on-ly I'm so full of You! If You were placed with-in the world all the trou-les would be re-moved. But as the".

A

mf

F G A F G

The

A F G A

World is full of trou-les, on-ly I'm so full of You! If You were placed with-in the world

F G A

all the trou-les would be re-moved. But as the

10

NO PLACE FOR YOU

Musical score for measures 12-14. The system includes a vocal line and a piano accompaniment. The key signature is two sharps (F# and C#). Chords F, G, and A are indicated above the vocal line. The lyrics are: "world is full of trou-bles, I find no place for You! — No, Lord, I".

Musical score for measures 15-17. The system includes a vocal line and a piano accompaniment. The key signature changes to one sharp (F#) and one flat (Bb). Chords A, F, G, and Bb are indicated above the vocal line. The lyrics are: "find no place for You. — The World is full of trou-bles, on-ly".

Musical score for measures 18-19. The system includes a vocal line and a piano accompaniment. The key signature changes to one flat (Bb). Chords Ab and Bb are indicated above the vocal line. The lyrics are: "I'm so full of You! If You were placed with - in the world".

Musical score for measures 20-21. The system includes a vocal line and a piano accompaniment. The key signature remains one flat (Bb). Chords Ab and Bb are indicated above the vocal line. The lyrics are: "all the trou-bles would be re - moved. But as the".

NO PLACE FOR YOU

22

A^b *B^b*

world is full of trou - bles, I find no place for You!

24

A^b *B^b*

No, Lord, I find no place for You. — If the

27

Gm *Dm* *Gm* *Dm* *Gm*

world - ly peo - ple know how to love — You, their pains and sor - rows would cease. But

f

31

B^b *F* *Gm* *B^b* *E^b*

I have dis - co - vered, — dear - est Mas - ter: They'd ra - ther love their pains and

NO PLACE FOR YOU

F E^b B^b F

sor-rows! Oh, they'd ra - ther love their pains and sor - rows! The

34

B^b

World is full of trou - bles, I find no place for You! No, Lord, I find no place for You.

37

The World is full of trou-bles, on-ly I'm so full of You! The

mf

40

World is full of trou - bles, on - ly I'm so full of You! The

mf

43

NO PLACE FOR YOU

B^b *B^b7/A^b*

World is full of trou - bles, on - ly I'm so full of you! If

f

45

B^b *Gm* *A^b*

You were placed with - in the world — all the

47

B^b *Gm* *A^b*

trou-bles would be re - moved. But as the world is full of trou - bles, I

49

E^b

find no place for You! I find no place for You.

51

Monkey Mind

EXCERPTS FROM THE POETRY COLLECTION SILENT TEARS
WRITTEN BY SUPREME MASTER CHING HAI IN HER 30S
FORMOSA (TAIWAN) - 1980S
ORIGINALLY IN ENGLISH

I took refuge in You.
And You have promised life eternal
and everlasting happiness.
This I believe. Indeed I do!
But merciful Master, hasten to make it come true.
For I'm dying in this prison of the Prince of darkness.
You can move heaven and earth.
You can change demons into the Angels of Love.
Why,
O Greatest of all Magicians,
Didn't You change this monkey mind?!

If You don't love me
Then I can love no one in this world.
I know! I know!
You told me already:
"All beings are God's creatures."
But Beloved Master,
You mean more than God to me!

* * *

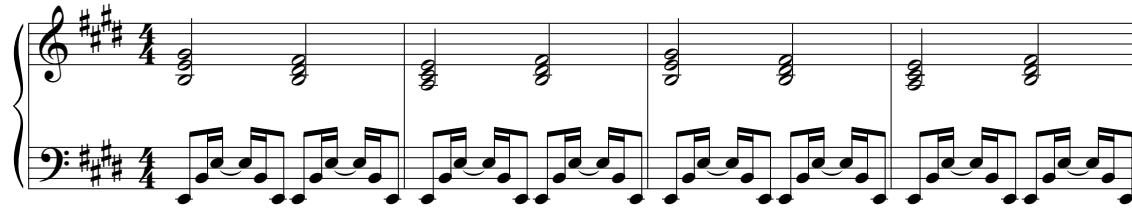
Thy touch can turn any stone into gold,
Can turn all the demons into gods and goddesses.
Pray mighty Master!
Touchest Thou my soul,
And turn it into Thine own.



Monkey Mind

LYRICS BY SUPREME MASTER CHING HAI
MUSIC BY DAVID SHIRE

♩ = 96

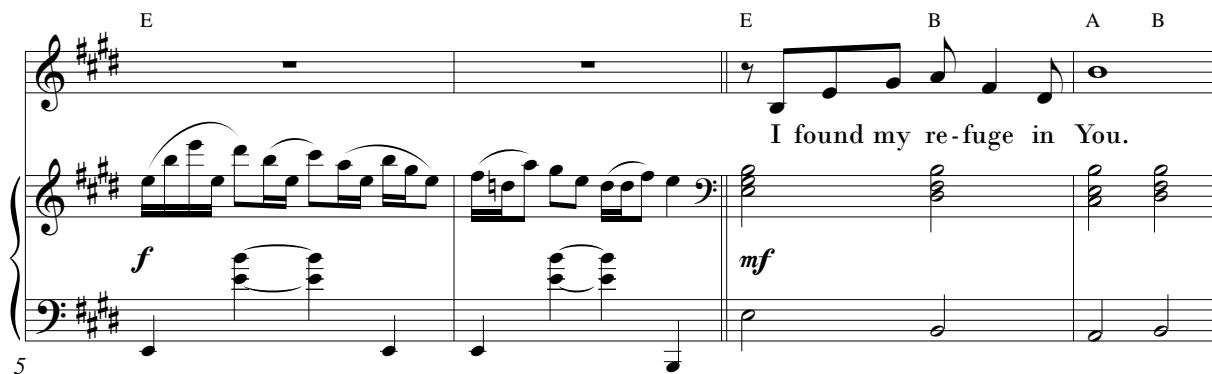


E E B A B

I found my re-fuge in You.

f *mf*

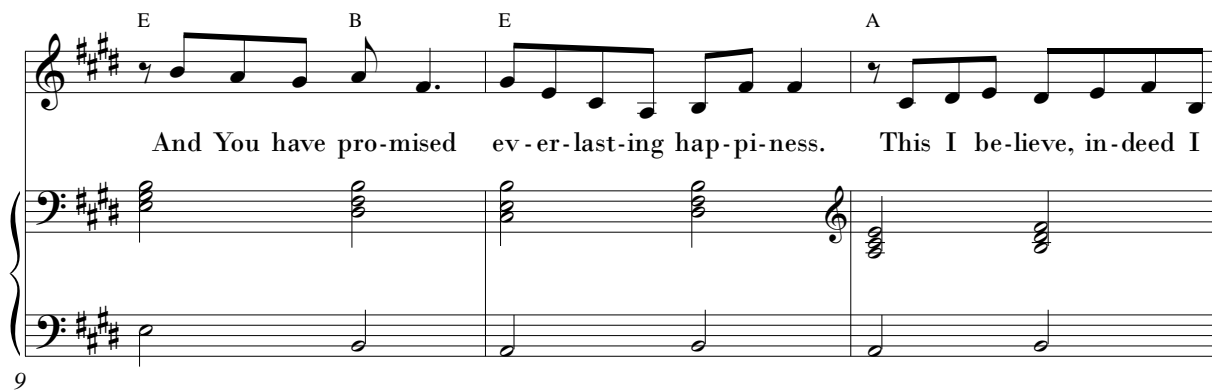
5



E B E A

And You have pro-mised ev-er-last-ing hap-pi-ness. This I be-lieve, in-deed I

9



A A

do! Oh Mas-ter, has-ten make it true. For I am dy-ing in this

12



16

B Bm Em B7

pri-son of the Prince of dark-ness. Be-lov-ed Mas-ter, You mean more than God to

19

E E

me! You can move hea-ven and

f

22

E B C#m B

earth. You can change de-mons in - to An - gels of Love.

25

A B A B A B

Ma - gi-cian of the great-est worth, why did-n't You change this rest-less

A B B Bm

mon - key mind of mine?! Be - lov - ed Mas - ter,

28

G A D^b

You mean more than God to me! Thy touch turns

30

B 3 D^b

stone in - to gold, and turns all de - mons in - to

32

B E^b D^b

lov - ing an - gels. Pray might - y Mas - ter! Touch my

34

36

E^b *F[#]m* 3 *A*

soul, _____ and turn it in - to Thine own. _____

39

E *E* *B*

If You don't love me,

f

42

A *B* *E* *B* *A* *B*

I can love no one. I know! I know it! You long have told me:

45

C[#]m *B* *A* *B* *G[#]m* *Em/G*

"All be-ings are God's crea - tures." Be - lov - ed Mas-ter,

A G C A

be - lov - ed Mas - ter, You mean more than God to

48

G#m G A

me! You mean more than God

51

Fmaj E

to me!

54

58

Talking to a Stone Buddha

BY SUPREME MASTER CHING HAI
ORIGINALLY IN ENGLISH
FORMOSA (TAIWAN) - MARCH 2007
FROM THE POETRY COLLECTION THE LOVE OF CENTURIES

*H*allo, Buddha, why do you cry?
In your stone heart, how much desire?
Why do your tears stream down the sea?
Why give your love to the pebble?

*Oh Buddha, oh Buddha,
Why did you leave Nirvana?
What is here to search for?
Endless pain or sorrow?*

*Oh Buddha, oh Buddha,
Hurry now, leave Samsara!
Back to where no sorrow
Only joy eternal
Only love, no border.*

*Hallo, Buddha, why do you smile?
And your stone heart is full of light!
Why do your arms embrace the world?
Why does your love shine forever?*

*Oh Buddha, oh Buddha
Oh Buddha, oh Buddha*



Talking to a Stone Buddha

LYRICS AND MUSIC BY
SUPREME MASTER CHING HAI

♩ = 72

The musical score is written in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). It consists of three systems of piano accompaniment and vocal lines. The first system (measures 1-3) features a piano introduction with a melody in the right hand and a bass line in the left hand. The second system (measures 4-6) includes the first vocal line with lyrics 'Hal-lo,'. The third system (measures 7-9) includes the second vocal line with lyrics 'Bud-dha, why do you cry? In your stone heart, how much de-'. Chord symbols are placed above the piano parts: Cm, Eb, Fm, Gm, Cm, Ab, Bb, Gm, Cm, Ab, Fm.

Cm Eb

Fm Gm Cm Ab

Bb Gm Cm Hal-lo,

Cm Gm Cm Ab Fm
Bud-dha, why do you cry? In your stone heart, how much de-

10

Gm Cm B \flat

si-re? Why do your tears ³ stream down the sea? Why give your

13

Gm Cm Fm

love to the peb-ble? Oh Bud-

16

A \flat B \flat E \flat Fm Gm

dha, oh Bud - dha, why did you leave Nir-

19

Cm Fm Gm Cm

va - na? What is

22

25

Cm Gm Cm

here to search for? End-less pain or

28

Gm A^b B^b E^b

sor-row? Oh Bud - dha, oh Bud - dha, hur - ry

31

Fm Gm Cm

now, leave Sam - sa - ra! Back to

33

A^b Gm Cm E^b

where no sor-row. On-ly joy e-ter-nal. On-ly

Gm Cm

love, no bor - der. Hal-lo,

35

Cm Gm Cm A^b Fm

Bud-dha, why do you smile? And your stone heart is full of

37

Gm Cm B^b

light! Why do your arms em-brace the world? Why does your

40

Gm Cm Fm

love shine for - e - ver? Oh Bud -

43

TALKING TO A STONE BUDDHA

Musical score for measures 46-48. The system includes a vocal line and a piano accompaniment. The key signature is three flats (B-flat major/D-flat minor). The vocal line has lyrics: "dha, oh Bud - dha, oh Bud - dha, oh". Chord symbols above the vocal line are A^b, B^b, E^b, Fm, and Gm. The piano accompaniment consists of a right-hand part with eighth-note chords and a left-hand part with a simple bass line.

Musical score for measures 49-51. The system includes a vocal line and a piano accompaniment. The key signature is three flats. The vocal line has lyrics: "Bud - dha. _ rit.". Chord symbols above the vocal line are Cm, Fm, Gm, and Cm. The piano accompaniment continues with a right-hand part and a left-hand part, ending with a double bar line.

The World Is a Whirlpool

EXCERPTS FROM THE POETRY COLLECTION SILENT TEARS
WRITTEN BY SUPREME MASTER CHING HAI IN HER 30s
FORMOSA (TAIWAN) - 1980s
ORIGINALLY IN ENGLISH

I am the mouthpiece
Of the entire creation.
Voicing openly
Their sorrows and pains
Of life after life in the ever rolling wheel of death.
Pray, Compassionate Master
Hasten to put it to an end.

*The world is a whirlpool,
Full of scorpions and snakes,
Which bite with lust, anger and hatred.
And people are drowning helplessly therein.*

*O Master, King of all the Kings,
Please take them back to the mansion of Peace,
And restore to them the Eternal Spring.*

*When You cast Your lyrical glance at somebody,
That person would believe she is Your only beloved.
O Loveliest of all the lovely!
Cast a hundred thousand glances on me.*

* * *

*I'd sell all the suns, the moons and the stars in the universe,
Just to buy one of Your beautiful glances.
O Master of infinite Radiance!
Be gracious and shed a few beams into my longing heart.*



The World Is a Whirlpool

LYRICS BY SUPREME MASTER CHING HAI
MUSIC BY HENRY KRIEGER

$\text{♩} = 140$

The musical score is written in 4/4 time with a key signature of one sharp (F#). It consists of a vocal line and a piano accompaniment. The piano part features a complex, rhythmic accompaniment with many sixteenth and thirty-second notes. The vocal line is simple and carries the lyrics. The score is divided into systems, with measure numbers 5, 9, and 13 indicated. Dynamics include *ff*, *f*, and *mf*. Chord symbols (Em, Am) are placed above the piano part. A triplet of eighth notes is marked with a '3' and a slur.

5

9

13

Em Am Em

ff

Am Em Am Em

mf

Em Am Em Em

I am the mouth - piece of the en - ti - re cre - a - tion,

voic - ing o - pen - ly their sor - rows and pains of life af - ter life in the

THE WORLD IS A WHIRLPOOL

Em D C D C Am

8 e - ver roll - ing wheel of death. Pray, Com - pas - sion - ate

17

G C F Dm D

8 Mas - ter, has - ten to put it to — an end. O

21

G C Am

8 Mas - ter of in - fi - nite Ra - di - ance! Be gra - cious and shed a few beams — in - to my long - ing

f

25

Em Am Em

8 heart. The

29

THE WORLD IS A WHIRLPOOL

Em D C Am

8 world is a whirl-pool full of scor-pi-ons and snakes which bite with lust,

mf

33

Am C 3 Em

8 an - ger and hat-red and peo-ple are drown-ing help-less-ly there - in.

37

Em Am

8 O Mas - ter, King of all the Kings, please take them back to the

mf

41

Am C 3 Em

8 man - sion of Peace and re-store to them the E-ter-nal Spring. When You

45

49

C

cast Your lyr-i-cal glance — at some-bo-dy, that per-son would be-lieve

52

G *C*

she is Your on-ly be-lov-ed. O Lov'-li-est of all the love-

56

C *G*

- ly! Cast a hun-dred thou-sand glan-ces on me.

60

C *G* *C* *G*

I'd sell all the suns, the moons and the stars in the u-ni-verse,

THE WORLD IS A WHIRLPOOL

8

C D C D C D C D

just to buy one of Your beau-ti-ful glan-ces. O Mas-ter of in-fi-nite Ra-di-ance! Be

64

8

C D C Em Am Bm

gra-cious and shed a few beams — in-to my long-ing heart!

68

8

Em Am Bm Em Am Em

72

8

Em Am Em Am Bm C D Em

76



Eternal Game

EXCERPTS FROM THE POETRY COLLECTION SILENT TEARS
 WRITTEN BY SUPREME MASTER CHING HAI IN HER 30S
 FORMOSA (TAIWAN) - 1980S
 ORIGINALLY IN ENGLISH

*All the morning I sat alone
 Yearning to meet Thee,
 Thou didn't show up.
 All the afternoon I again sat alone
 Waiting earnestly,
 All the world knows my urgency!
 But Thou care not!
 All the night I lay awake
 In my darkest chamber
 With a lonely candle,
 Your Light never once shone through!
 Alright Master! Then go!
 Go wherever You wish.
 I'm tired!
 Heart broken.
 Have no more patience.
 After all I'm only a frail mortal, You know it!
 I quit.*

P.S. till tomorrow.

*O Master,
 What's the use of this eternal game:
 The seek and hide,
 Since ancient time?
 For eons, countless people,
 Dumb and wise,
 Have wasted much energy playing it!
 I'd quit!
 One day You have to come out all by Yourself.
 I no longer have the strength to continue.
 It's no good for either of us.
 Let's stop the game!
 I'm now lying bare-hearted,
 Unconscious at Your door.
 All the passers-by could see my pitiful situation but You did not!
 Oh Beloved and Merciful One!
 Sprinkle some Life potion
 On my soul, please.
 But quickly!
 Or I'd never again wake up!*



Eternal Game

LYRICS BY SUPREME MASTER CHING HAI
MUSIC BY JORGE CALANDRELLI

$\text{♩} = 142$
mf

The musical score is written in 3/4 time with a key signature of two flats (Bb and Eb). It consists of four systems of music. The first system is an instrumental introduction for the piano, marked *mf* and tempo $\text{♩} = 142$. The second system begins with a vocal line and piano accompaniment. The lyrics are: "What's the use of this — e-ter - nal game: All the". The piano accompaniment features a steady bass line and chords in the right hand. The third system continues the vocal line with lyrics: "morn-ing I sat a-lone — yearn-ing to meet Thee. Thou —". The piano accompaniment continues with similar harmonic support. The fourth system concludes the vocal line with lyrics: "did - n't show up. All the". The piano accompaniment provides a final harmonic resolution.

6
Cm7 Fm Cm
What's the use of this — e-ter - nal game: All the

12
Eb Bb G7 Cm Cm
morn-ing I sat a-lone — yearn-ing to meet Thee. Thou —

17
Fm7 Bb Cm
— did - n't show up. All the

21

E^b B^b E^b B^b E^b

af - ter-noon I a - gain sat a - lone wait - ing ear - nest - ly.

26

B^b E^b Fm Gsus

All the world knows my ur - gen - cy! — But Thou

31

G Cm

care not! All the

36

Gm F Gm B^b

night I lay a - wake in my dark - est cham - ber — with a lone - ly

Gm A7 Dsus/A D G7

can - dle, Your Light — nev - er once shone through!

41

Cm Fm7 Cm Eb

Al - right Mas - ter! — Then — go! — Go where - ev - er You wish. I'm

46

Bb/D Cm7(#5) Ab Gsus

ti - red! Heart bro - ken. Af - ter all I'm on - ly a frail mor - tal,

51

cresc. *f*

G Cm Fm7 Gm7 Cm

What's the use of this e - ter - nal game: the seek and hide since

56

Gm A^b Gm G C^{sus}

an - cient time? An - cient time.

61

Cm E^b B^b E^b B^b

For e - ons, count - less peo - ple, dumb and wise, have was - ted too much

66

E^b G^{sus} G Cm

en - er - gy play - ing it! I'd quit!

71

Cm G Cm G Cm G

mf

76

Cm G Am F G Am

One day You have to come out all by Your-self

83

Am7/G Fmaj Dm7 E7 Fmaj Dm7 Em7

I no long-er have_ the strength to con-tin-ue._ It's no good for ei-ther of_

87

Am C G

us. Let's stop the game!_ I'm now ly-ing bare-heart-ed, un-

90

F C G

con-cious at Your door. All the pas-sers-by_ could see_ my pi-ti-ful si-tu-

93

F Esus Gsus/C C G

a - tion — but You did not! What's the use of this e - ter - nal game: — the

96

mf

Csus/F F Gsus G C

seek and hide since an - cient time? — Oh Be - lov - ed and Mer - ci - ful One!

100

G Csus/F F Fmaj G F

Sprin - kle some Life po - tion on my soul, please. But quick - ly! Or I'd nev - er a -

103

f

Fmaj G C C7 Cm7 Gsus C

gain wake up! —

107

All Love, All Forgive

EXCERPT FROM THE POETRY COLLECTION SILENT TEARS
AND THE POEM "WORDS FROM A CHILD" FROM THE BOOKS
THE DOGS IN MY LIFE AND THE BIRDS IN MY LIFE
WRITTEN BY SUPREME MASTER CHING HAI
ORIGINALLY IN ENGLISH

O Lord,

*I love You and ask naught for myself
But for the sake of all beings in the worlds,
Under Your will,
May each one find his Peace.*

* * *

*These are the examples of what should be
The life of our friends, sweet animals.
Be it on land, on air or in the sea.
They should be loved, protected and cherished,
Just like the life that we so wish.*

*Dearest Heaven, Dear Lord of Karma
Please do love and care for all creatures
For it breaks my heart to see their plight.
I cannot bear to see them suffer.*

*There're plenty places in Heaven above
Take them all up, and give them love.
This's my little prayer for all beings:*

*Just your little Love and Compassion.
May all be well, live and let live.
All Love, all care and all forgive.*



All Love, All Forgive

LYRICS BY SUPREME MASTER CHING HAI
MUSIC BY JON SECADA

$\text{♩} = 102$

D

Timbale

f

Brass

5

D C B^b Am

9

D C D C D C

O Lord, I love You and ask naught for my-self, but for the sake _____ of all

12

B^b C D C D C

beings in _ the worlds. Un-der Your will, may each one find his Peace.

15

D C B^b C D C

The life of our friends on land, _ on air and sea. They should be loved,

18

D C D C B^b C

pro-tect-ed and che - rished, just like the life that should be.

21

D C D C D C

Dear - est Hea-ven, Dear Lord of Kar-ma, please take them up

24

27

B^b C D

and give them love.

AD LIB LEAD VOCALS

30

In Hea - ven a - bove Yeah.

34

D C B^b Am

Give them love! In Hea - ven! Come on!

38

D C D C D C B^b C

All Love, all care and all for - give. And care for all creatures.

D C D C D C

There's plen-ty of pla-ces in Hea - ven a - bove.

42

B^b C D C B^b B^b C D

All Love, all care and all for-give.

45

D C B^b B^b C D D C B^b

Yeah! All Love, all care

48

B^b C D D C B^b B^b C D

and all for - give. Yeah.

51

D C B^b B^b C D D C B^b

It's my lit-tle prayer!

54

B^b C D C D C D

Come on!

57

C G D Am C G D Am

All Love. Let live. For-give.

61

C G D Am C G D Am

Oh, yeah!— Let live! With

65

D7 C D C B^b Am D C

Love — and Com-pas-sion. All

69

D C D C B^b C

Love, all care and all for-give. With Love and Com-pas-sion. —

73

D C D C D C

— Oh, yeah! All Love, all care — and all for-give.

76

B^b C D C B^b C D

Yeah! — Love!

79

D C B^b C D C B^b

Let all be well!

82

C D C B^b C D

Live _____ and let live! _____ All Love,

85

C B^b C D C B^b

all care and all _____ for - give! _____

88

C D

91

Initiation

EXCERPT FROM THE POETRY COLLECTION SILENT TEARS
WRITTEN BY SUPREME MASTER CHING HAI IN HER 30s
FORMOSA (TAIWAN) · 1980s
ORIGINALLY IN ENGLISH

*When the worldly people get married
Their passion will somewhat cool down.
But when I'm betrothed to You,
My passion only begins to glow!*

*When Master's LOVE fell upon my soul
I'm reborn ayouth.
Just don't ask me what's the reason:
Reason is not a logic of LOVE!*

*If you see a seventy or eighty-year-old man
With dancing eyes
And bubbling youth
Then you must know, Brothers:
It's due to the Master's magic touch.*

*You taught me how to love the world.
Without You I'd never know the real meaning of Love,
But I wouldn't tell this to others.
They'd think I am mad!
Indeed, I've become intoxicated with divine Nectar.*





Initiation

LYRICS BY SUPREME MASTER CHING HAI
MUSIC BY DON PIPPIN

♩ = 95

D Bm D Dmaj/C# Bm7 D/A

mf

D F#m Bm D E

espress.

8

G Em F# Ebm F#

11

Bm E

15

You taught me how to love the world.

With-out You, I'd ne-ver know the real mean-ing of Love. But

I would-n't tell this to oth-ers. They'd think I am mad!

18

F#m *E^b°* *D* *Bm*

In-deed, I've _____ be-come in - tox - i - cat-ed _____ with di-vine

22

E *E7/D* *A/C#* *E/B* *A*

Nec - tar. _____ My i-ni-ti - a - tion.

26

C#m *D* *Bm* *E*

My i - ni - ti - a - tion. I - ni - ti - a _____

30

A

tion! _____ When Mas-ter's LOVE falls u-

F#m F# F#sus F#m F# F#m

pon my soul, then I'm re-born a - youth. Just don't ask me what's the rea-son: —

35

Bm E Em G#m7(b5)

Rea-son is not a lo-gic of LOVE! Rea-son is not a

40

E D E

lo-gic of LOVE! — When the

45

F# Bm F# G#

world-ly peo-ple get mar-ried their pas-sion will some-what cool down. — But

mp

51

55

G#m A#D B C#

when I am be-trothed to You, Lord, my pas-sion on-ly be-gins to glow!

59

F#7 G/D

Rea-son is not a lo-gic of LOVE! If

63

G C Bm

you see a se-ven-ty or eigh-ty-year-old man with danc-ing eyes and bubbling youth,

66

E C Am7 D

then you must know, Bro-thers: It's due to the Mas-ter's ma - gic

INITIATION

69

G Bm

touch. The i-ni-ti-a-tion. The i-ni-ti-

73

C D D G

a-tion. I-ni-ti-a-tion!

77

C F# C F# Bm E7

When Mas-ter's LOVE falls u-pon my soul, don't ask me what's the

81

Bm E7 Am7 D Bm E Am G

rea-son: Rea-son is not a lo-gic of LOVE! Rea-son is not a

INITIATION

85

lo - gic of LOVE!

89

G A Cm G Em

93

Rea-son is not a lo - gic of LOVE!

Between the Master and I

EXCERPTS FROM THE POETRY COLLECTION SILENT TEARS
WRITTEN BY SUPREME MASTER CHING HAI IN HER 30s
FORMOSA (TAIWAN) - 1980s
ORIGINALLY IN ENGLISH

*W*orldly lovers think that only they alone
know what's suffering for love.

Alas! How they err so easily!

If they'd know how I have been pining for Thee.

*But I've sworn never again to utter a word
Praising Thee!*

I'm ashamed of the world's poor vocabulary.

I'm ashamed.

*Having no better language in speaking of
the most Dignity.*

* * *

Worldly people go out at night

To sing and dance,

Under the worldly light and worldly music.

Only I alone sit in trance,

Swaying with the radiance

And melody within.

* * *

Thy superb beauty is of the finest art!

How can one ever again worship the lifeless statues,

Or any, however grand, portrait?

For there'll be none parallel.

* * *

The worldly lovers

think only they alone know what's love.

Alas! How they're mistaken.

If only they know what's the bond

between the Master and I.

Between the Master and I

LYRICS BY SUPREME MASTER CHING HAI
MUSIC BY NAN SCHWARTZ

$\text{♩} = 115$

The musical score is written for piano in 4/4 time, featuring a key signature of one flat (B-flat). It consists of five systems of music, each with a treble and bass staff. The first system begins with a tempo marking of quarter note = 115. The melody in the treble staff is a continuous eighth-note pattern, while the bass staff provides a steady accompaniment of chords and single notes. Measure numbers 5, 9, 13, and 17 are indicated at the start of their respective systems. The final system concludes with a double bar line and a 4/4 time signature.

5

9

13

17

♩ = 80

mp

21

The piano introduction consists of two systems. The first system (measures 21-24) features a treble clef with a 4/4 time signature and a key signature of one flat (B-flat). The melody is marked *mp* and includes a triplet of eighth notes. The bass clef accompaniment consists of a steady eighth-note pattern. The second system (measures 25-28) continues the melody and accompaniment.

Dm

World - ly lo - vers think that they a - lone know what's suf - fer - ing for love.

25

This system contains the vocal line and piano accompaniment for measures 25-28. The vocal line is in a treble clef with a key signature of one flat. The lyrics are: "World - ly lo - vers think that they a - lone know what's suf - fer - ing for love." The piano accompaniment is in a bass clef, featuring a steady eighth-note accompaniment. A *Dm* chord marking is present above the first measure.

A

A - las! — How they err so ea - si - ly! If they'd

28

This system contains the vocal line and piano accompaniment for measures 28-31. The vocal line is in a treble clef with a key signature of one flat. The lyrics are: "A - las! — How they err so ea - si - ly! If they'd". The piano accompaniment is in a bass clef. A *A* chord marking is present above the first measure of the second system.

Dm

know how I've been pin - ing for Thee. — World - ly peo - ple — go

31

This system contains the vocal line and piano accompaniment for measures 31-34. The vocal line is in a treble clef with a key signature of one flat. The lyrics are: "know how I've been pin - ing for Thee. — World - ly peo - ple — go". The piano accompaniment is in a bass clef. A *Dm* chord marking is present above the first measure of the second system.

out at night to sing and dance un-der world-ly light and world-ly mu-sic.

34

I sit a-lone, I sit in trance, sway-ing with the ra-diance and

37

me-lo - dy with - in. Thy su - perb beau-ty is of the fin-est

40

art! How can an-y-one a-gain wor-ship the life-less sta-tues or

43

46

F# B D

a-ny,— how-e-ver grand, por-trait? For there'll be none pa-ral-lel.—

49

For there'll be none pa-ral-lel.—

52

$\text{♩} = 115$ Em

f

55

58

Musical notation for measures 61-63. The system consists of a grand staff with a treble clef and a bass clef. The treble clef part features a continuous eighth-note accompaniment. The bass clef part features a steady eighth-note accompaniment with occasional rests.

Musical notation for measures 64-66. The system consists of a grand staff with a treble clef and a bass clef. The treble clef part features a continuous eighth-note accompaniment. The bass clef part features a steady eighth-note accompaniment with occasional rests.

Musical notation for measures 67-69. The system consists of a grand staff with a treble clef and a bass clef. The treble clef part features a continuous eighth-note accompaniment. The bass clef part features a steady eighth-note accompaniment with occasional rests.

Musical notation for measures 70-72. The system consists of a grand staff with a treble clef and a bass clef. The treble clef part has rests in measures 70 and 71, followed by a melodic line in measure 72. The bass clef part features a steady eighth-note accompaniment. A tempo marking $\text{♩} = 80$ is present above the treble clef staff. A dynamic marking *mp* is present below the bass clef staff.

Musical notation for measures 73-75. The system consists of a grand staff with a treble clef and a bass clef. The treble clef part has rests in measures 73 and 74, followed by a melodic line in measure 75. The bass clef part features a steady eighth-note accompaniment. A dynamic marking *mp* is present below the bass clef staff. The lyrics "But I've" are written above the treble clef staff in measure 75. A *8vb* marking is present below the bass clef staff in measure 73.

Dm *3*

sworn ne-ver a-gain to ut-ter a word, to ut-ter a word prais-ing

76

A

Thee! I'm a - shamed of the world's poor vo - ca-bu-la-ry. - Hav-ing

79

no bet-ter lan - guage in speak-ing of the most Dig-ni-ty. The

82

Dm *3*

world - ly lov-ers — think that they a - lone, think that they a-lone know what is

85

love. A - las! How they are mis - tak - en. If they

88

This system contains measures 88, 89, and 90. The vocal line begins with a fermata on the word 'love.' followed by the lyrics 'A - las! How they are mis - tak - en. If they'. A dynamic marking 'A' is placed above the first measure of the vocal line. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

on - ly knew the bond be - tween the Mas - ter and I. — If they

91

This system contains measures 91 and 92. The vocal line continues with the lyrics 'on - ly knew the bond be - tween the Mas - ter and I. — If they'. The piano accompaniment continues with a steady eighth-note accompaniment.

on - ly knew the bond be - tween the Mas - ter and I. — If they

93

This system contains measures 93 and 94. The vocal line repeats the lyrics 'on - ly knew the bond be - tween the Mas - ter and I. — If they'. The piano accompaniment features a more active eighth-note accompaniment with some chords.

on - ly knew the bond be - tween the Mas - ter and I. —

95

This system contains measures 95 and 96. The vocal line concludes with the lyrics 'on - ly knew the bond be - tween the Mas - ter and I. —'. A tempo marking '♩ = 115' is placed above the vocal line. A 'Tambo' box is present in the piano accompaniment for measure 96, indicating a tambourine part. The piano accompaniment features a rhythmic pattern of eighth notes.

Musical score for measures 98-100. The system consists of three staves: a vocal line and a piano accompaniment. The vocal line starts with a whole note chord in D major, followed by a melodic phrase in D minor (labeled 'Dm') over two measures. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. Measure 98 is marked with a '98' and a double bar line.

Musical score for measures 101-103. The system consists of three staves: a vocal line and a piano accompaniment. The vocal line is mostly silent, with a few notes in measure 103. The piano accompaniment continues with the rhythmic pattern of eighth notes in the right hand and chords in the left hand. Measure 101 is marked with a '101' and a double bar line.

Musical score for measures 104-106. The system consists of three staves: a vocal line and a piano accompaniment. The vocal line has a melodic line of eighth notes. The piano accompaniment continues with the rhythmic pattern of eighth notes in the right hand and chords in the left hand. Measure 104 is marked with a '104' and a double bar line.

Musical score for measures 107-109. The system consists of three staves: a vocal line and a piano accompaniment. The vocal line has a melodic line of eighth notes. The piano accompaniment continues with the rhythmic pattern of eighth notes in the right hand and chords in the left hand. Measure 107 is marked with a '107' and a double bar line.

Musical score for measures 110-112. The system consists of three staves: a vocal line and a piano accompaniment. The vocal line has a melodic line of eighth notes. The piano accompaniment continues with the rhythmic pattern of eighth notes in the right hand and chords in the left hand. Measure 110 is marked with a '110' and a double bar line.

Musical score for measures 113-115. The piece is in G major (one sharp) and 3/4 time. The right hand features a continuous eighth-note melody, while the left hand provides a harmonic accompaniment with chords and single notes.

113

Musical score for measures 116-118. The right hand continues with a flowing eighth-note melody, and the left hand maintains a steady accompaniment.

116

Musical score for measures 119-120. The right hand melody continues, and the left hand accompaniment features more complex chordal textures.

119

Musical score for measures 121-122. The right hand melody concludes with a final note and a fermata. The left hand accompaniment ends with a final chord.

121

Truth, Ego, Soul and Blessings

EXCERPTS FROM THE POETRY COLLECTION SILENT TEARS
WRITTEN BY SUPREME MASTER CHING HAI IN HER 30s
FORMOSA (TAIWAN) - 1980s
ORIGINALLY IN ENGLISH

*People are at ease with lying and I might have
liked to try their art.*

But there is only one problem:

*Whenever my mouth opens, the TRUTH just keeps
bubbling forth!*

* * *

*I've joined Your holy assembly
For a life of service and sacrifice.*

Little did I know

You demand the hardest:

You demand the sacrifice of my EGO!

* * *

Your poetry is the most touching thing that I ever read.

But why, beloved Master,

Did You reveal all the hidden secrets

Within the deepest recess of my soul?

* * *

If my husband leaves me

I could hardly live.

If my children desert me

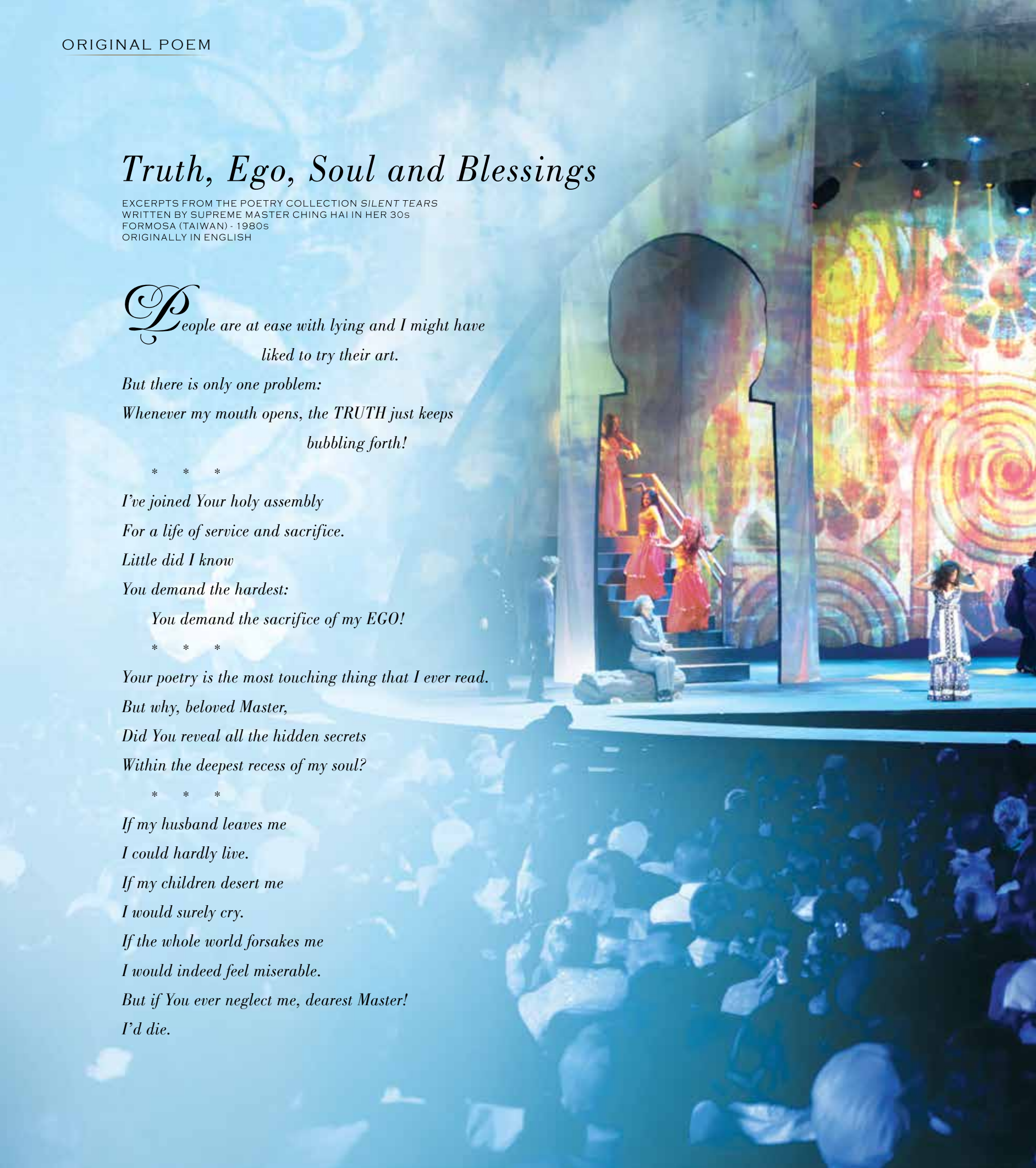
I would surely cry.

If the whole world forsakes me

I would indeed feel miserable.

But if You ever neglect me, dearest Master!

I'd die.





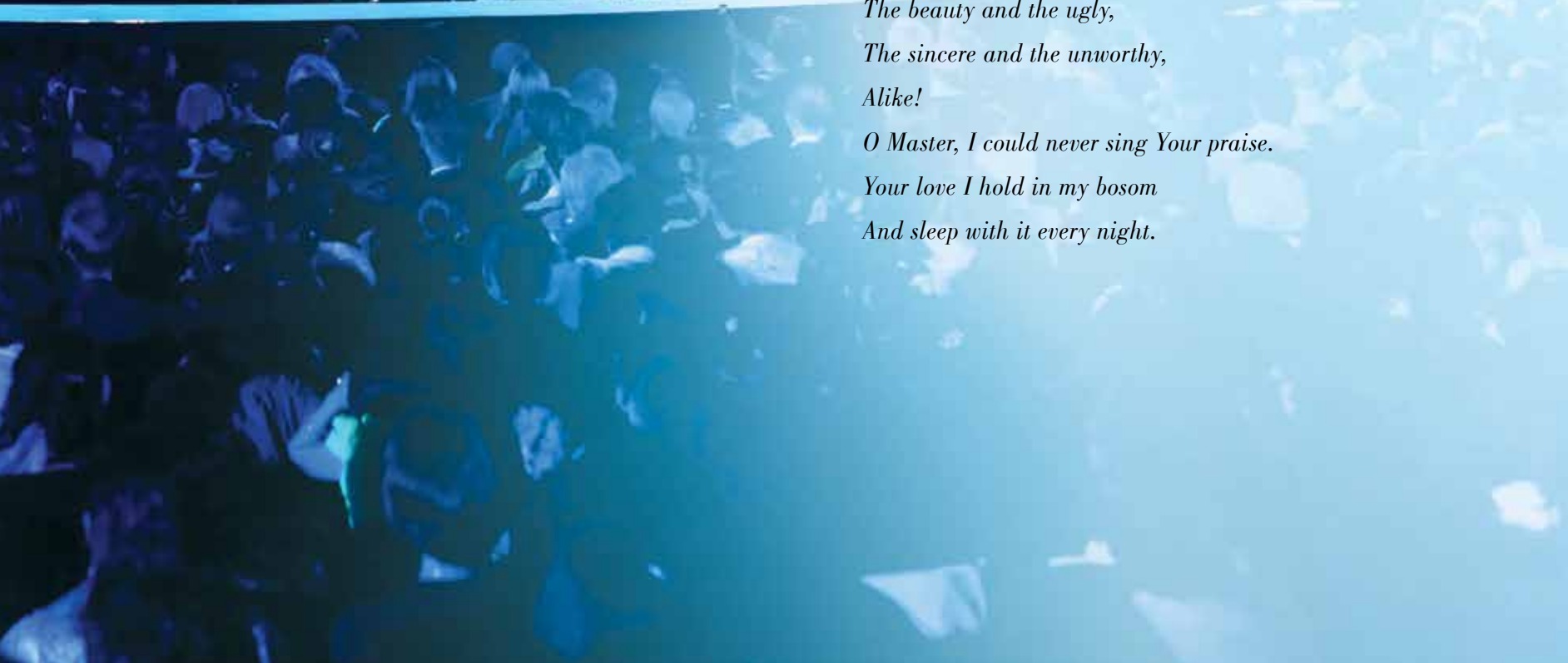
*As for those who despise and abuse me,
I'd pray that their hearts will quickly blossom
By the Grace of the radiance of ten thousand suns,
Just from one single strand of Your hair, O Lord!*

*When You cast Your glance into the sea,
O magnificent Beloved,
All the fish will become dragons
And they'll fly up to the clouds.
Blessing rain then will start pouring down,
Fertilizing the field of human virtues and merits.*

* * *

*Your Blessing pours forth to all and sundry,
The bad and the good,
The beauty and the ugly,
The sincere and the unworthy,
Alike!*

*O Master, I could never sing Your praise.
Your love I hold in my bosom
And sleep with it every night.*



Truth, Ego, Soul and Blessings

LYRICS BY SUPREME MASTER CHING HAI
MUSIC BY DOUG KATSAROS

♩ = 120

Cm7

mf

Ahh... Ahh...

5

Ahh...

mf

12

AD LIB VOCALS

19

26

Peo-ple are at ease with ly-ing and I might have liked to try their

32

art. But there is on-ly one prob-lem: When-e - ver my mouth o - pens,

D7 Cm

35

the TRUTH just keeps bub-ling forth! I've joined

D7 Cm

38

53

E7

po-e-try is the most touch-ing thing that I e-ver read. But

56

why, be-lo-ved Mas - ter, did You re-veal all the hid-den se-crets with-in the deep - est

59

re-cess of my soul? I've joined

62

Your ho-ly as-sem-bl - y for a life of ser-vice and sa-cri - fice.

E7

Lit-tle did I know You de-mand the hard-est: You de-mand the sa-cri-fice

65

of my E - GO!

f

68

If my hus - band leaves me, I could hard-ly

f

72

live. If my chil - dren de - sert me, I would sure - ly

74

75

cry. If the whole world— for-sakes me, I would in-deed feel mis' - ra -

76

Bm

ble. But if You e-ver ne-glect me, dear - est Mas - ter! I'd die, I'd

79

E7

die, I'd die.

83

I've joined Your ho-ly as-sem-bl - y

86

for a life of ser-vice and sa-cri - fice. Lit-tle did I know

89

You de-mand the hard-est: You de-mand the sa - cri - fice of my E - GO!

92

As for

meno mosso *mp*

Em D Cmaj D

98

those who de-spise and a - buse me, I'd pray that their hearts will quick-ly blos-som

Em D C D 3 Em

103

D C D Em D

by the Grace of the ra-di-ance of ten thou-sand suns, just from

108

C D Em C D

one sin-gle strand of Your hair, O Lord! Your

114

E7 Em D

Bless-ing pours forth to all and sun-dry, the bad and the good, the beau-ty and the

117

Cmaj E D Cmaj

ug - ly. Your Bless-ing pours forth — to all and sun - dry, the sin-

120

D Cmaj E

cere and the un-wor-thy, a-like!— When You— cast Your

mf

123

F G#° G A E

glance in-to the sea, O mag-ni-fi-cent Be-lov-ed, all the— fish will

127

F G7 Asus Bm7(b5) Dm

be-come dra-gons and they'll fly up to the clouds.——

130

E7

Bless-ing— rain then will— start pour-ing down, fer-ti-liz-ing the

field_ of hu - man vir - tues and_ me - rits.

133

This system contains three staves. The top staff is a vocal line with lyrics. The middle and bottom staves are piano accompaniment. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The music features a steady piano accompaniment with eighth notes and quarter notes, and a vocal line with a mix of quarter and eighth notes.

O mag - ni - fi - cent Be - lov - ed.____

136

This system contains three staves. The top staff is a vocal line with lyrics. The middle and bottom staves are piano accompaniment. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The piano accompaniment continues with eighth and quarter notes, while the vocal line has a more melodic line with some rests.

VOCAL 1
When You cast Your glance in - to____ the sea, O mag - ni - fi - cent Be - lov - ed,

VOCAL 2
I've joined Your ho - ly as - sem - bl - y for a life of ser - vice and sa - cri - fice.

138

This system contains three staves. The top two staves are vocal lines for VOCAL 1 and VOCAL 2. The bottom staff is piano accompaniment. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The piano accompaniment is mostly rests, indicating it is a vocal duet. The lyrics are split between the two vocal parts.

all the fish will be - come dra - gons and they'll fly up to the
 clouds. Lit-tle did I know You de-mand the hard-est: You de-mand the sa-cri-fice

142

of my E - GO! I've joined Your ho - ly as-sem - bl - y
 fer - ti-liz - ing the field of hu - man vir - tues

145

for a life of ser-vice and sa-cri-fice. Lit-tle did I know

148

and me - rits. O mag - ni - fi - cent Be -

You de-mand the hard-est: You de-mand the sa - cri - fice

151

lov - ed. of my E - GO!

153

O mag - ni - fi - cent Be - lov - ed!

ff

156

A Real Fool

EXCERPTS FROM THE POETRY COLLECTION SILENT TEARS
WRITTEN BY SUPREME MASTER CHING HAI IN HER 30S
FORMOSA (TAIWAN) - 1980S
ORIGINALLY IN ENGLISH

O Lord of all creations!

Have You ever considered my lot?

*You've overloaded my shoulders with great Missions,
And granted me huge piles of garbage.*

Then while I struggle to climb the mountains,

You'd roll stones into my Path!

Master! Master!

Quickly,

Come to rescue me!

Or I'll be buried alive with this crazy God!

* * *

I'd be a real fool

Wanting to be a Buddha,

A perfect Master,

A Guru!

A Maharaj!

Why, with all these burdens upon my shoulders,

And losing the precious time of sitting by Your side?

But Wisest of all the Wise!

Whatever duty You assign,

I'd carry out even if it costs my very life.

This I do!

Just to offer a little gratitude to You.



A Real Fool

LYRICS BY SUPREME MASTER CHING HAI
MUSIC BY NAN SCHWARTZ

$\text{♩} = 95$

The musical score is written in 4/4 time with a key signature of three sharps (F#, C#, G#). It features a vocal line and a piano accompaniment. The piano part includes a 'Percussion' section in the first system, indicated by 'x' marks on the notes. The lyrics are: 'O Lord of all cre-a-tions! O Lord of all cre-a-tions! Have You e-ver con-si-dered my lot? You've o-ver-load-ed my shoul-ders with great Mis-sions, and gran-ted me huge pi-les of gar-bage. Then'.

O

Percussion

F# B F# F# B F#

Lord of all cre-a-tions! O Lord of all cre-a-tions! Have You

5

F# B F#

e-ver con-si-dered my lot? You've o-ver-load-ed my shoul-ders with great

9

Mis-sions, and gran-ted me huge pi-les of gar-bage. Then

12

F#m7 B F#m7 B

while I strug - gle to climb the moun - tains, You'd

15

G B sus/E F#sus

rollstones in - to my Path! Mas - ter, Mas - ter, quick - ly!

17

B sus/E F#sus B sus/E F#sus

Come to res - cue me! Or I'll be

20

B sus/E F#sus B sus/E F#sus

bu - ried a - live! Mas - ter, Mas - ter, quick - ly!

22

A REAL FOOL

B sus/E F#sus B sus/E F#sus B sus/E F#sus

Come to res - cue me! I'd be a real

24

C sus/F D sus/G C sus/F D sus/G C sus/F G sus

fool want-ing to be a Bud - dha, a per-fect Mas-ter, a

27

C sus/F G sus C sus/F G sus C sus/F G sus

Gu - ru! A Gu - ru! A Ma - ha - raj! _ O

30

G A m/C C sus/F G sus G A m/C

Lord of all _ cre - a - tions! O Lord of all _ cre - a - tions!

33

C sus/F G sus G m7 G sus/C

Why, with all these bur - dens on my shoul - ders

36

F sus/B^b G sus/C A^b B^b A^b B^b

and los - ing the pre - cious time of sit - ting by Your side?

38

C sus/F G sus C sus/F G sus C sus/F G sus

But Wis - est of all the Wise! What - e - ver

41

C sus/F G sus C sus/F G sus

du - ty You as - sign, — I'd car - ry

44

Musical score for measures 54-56. The system includes a vocal line, a guitar line, and a piano accompaniment. The vocal line begins with a rest, followed by the lyrics "Gra - ti - tude!" and "gra - ti - tude to You." The guitar line has a "G sus" marking. The piano accompaniment features a steady eighth-note pattern in the bass and chords in the treble.

54

Musical score for measures 57-59. The system includes a vocal line, a guitar line, and a piano accompaniment. The vocal line has lyrics "Gra - ti - tude!" and "Gra - ti - tude to You! Just to of - fer a lit - tle". The guitar line has a "5" marking. The piano accompaniment continues with the same rhythmic pattern.

57

Musical score for measures 60-62. The system includes a vocal line, a guitar line, and a piano accompaniment. The vocal line has lyrics "gra - ti - tude to You." and "This I do, this I". The piano accompaniment continues with the same rhythmic pattern.

60

Musical score for measures 63-65. It features a vocal line and a piano accompaniment. The vocal line has lyrics: "Gra-ti - tude! do! I'd car-ry out e-ven if it". The piano accompaniment consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand.

63

Musical score for measures 66-68. The vocal line continues with the lyrics: "costs my ve - ry life. Gra - ti - tude!". The piano accompaniment continues with the same eighth-note pattern.

66

Musical score for measures 69-71. The vocal line concludes with the lyrics: "Gra - ti - tude! Gra-ti-tude to You!". The piano accompaniment features a more complex rhythmic pattern in the final measures, including sixteenth notes and triplets.

69

Enlightenment

EXCERPT FROM THE POETRY COLLECTION *SILENT TEARS*
WRITTEN BY SUPREME MASTER CHING HAI IN HER 30S
FORMOSA (TAIWAN) - 1980s
ORIGINALLY IN ENGLISH

You have heard:

That Great people get enlightenment

While sitting lotus

Under the tree shades,

In the jungle,

In the Himalayas,

Or in the lonely desert,

Or deep in a mountain cave,

Or in a retreat, quiet temple,

Et cetera... et cetera...

But I tell you:

I reached awakening in the middle of my night sleep.

In a plastic tent!

In the heart of a noisy holiday resort.





Enlightenment

LYRICS BY SUPREME MASTER CHING HAI
MUSIC BY HENRY KRIEGER

$\text{♩} = 120$

The musical score is written in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). It consists of four systems of piano accompaniment. The first system (measures 1-5) features a melody in the right hand with a dynamic marking of *mf* and a bass line in the left hand. Chords Eb, Fm7, Eb, and Fm7 are indicated above the staff. The second system (measures 6-9) continues the melody and bass line, with chords Eb, Gm, Ab, and Fm. The third system (measures 10-13) features a more active bass line and chords Bb, Eb, Ab, and Fm. The fourth system (measures 14-17) concludes with the lyrics 'You have' and chords Bb, Eb, and Bb. The score includes various musical notations such as slurs, ties, and triplets.

6

10

14

You have

ENLIGHTENMENT

heard that Great peo - ple get en - light-en - ment while

17

sit - ting lo - tus un - der the tree shades, in the

20

jun-gle, in the Hi-ma-la - yas, or in the lone - ly de-sert, or

23

deep in a moun - tain cave, — or

26

29

Db *Cm* *Ab*

in a re - treat, qui - et tem - ple, et - cet - 'ra, et - cet - 'ra...

32

Bbsus *Bb* *Bbsus* *Bb* *Eb*

But I tell you:

35

Fm *Eb* *Fm*

I reached a - wa - ken - ing_ in the mid - dle of my night sleep.

38

Eb *Ab* *Bbsus*

In a plas - tic tent!_ In the heart of a noi - sy ho - li - day re -

ENLIGHTENMENT

B \flat Eb Fm7

sort.

41

E \flat Fm7 E \flat

44

Gm A \flat Fm

47

B \flat E \flat A \flat

50

ENLIGHTENMENT

Fm B \flat E \flat

53

B \flat E \flat Fm

I have heard that Great peo - ple get en - light -

56

E \flat Fm E \flat

- en - ment while sit - ting lo - tus un - der the tree shades,

59

Gm Cm Fm7

in the jun - gle, in the Hi - ma - la - yas, or in the

62

ENLIGHTENMENT

65

E^b *Fm* *B^b*

lone - ly de - sert, or deep in a moun - tain cave, —

68

D^b

or in a re - treat, qui - et tem - ple, et -

71

Cm *Fm* *B^b_{sus}* *B^b* *B^b_{sus}/E^b* *B^b*

cet - 'ra, et - cet - 'ra... But I

74

E^b *Fm* *E^b*

tell you: I reached a - wa - ken - ing — in the

77

Fm Eb Fm

mid-dle of my night sleep. In a plas - tic tent! — In the heart of a

80

Bb Eb

noi - sy ho - li - day re - sort! —

f

83



Loving the Silent Tears

EXCERPTS FROM THE POETRY COLLECTION SILENT TEARS
WRITTEN BY SUPREME MASTER CHING HAI IN HER 30s
FORMOSA (TAIWAN) - 1980s
ORIGINALLY IN ENGLISH

*Even the stars would sometimes go to sleep at night,
But I am forever awake.
Now that You have stirred the divine passion in my soul
We have both become restless!*

*The sun and the moon have their time.
The four seasons have their limits.
The weather would often change.
How come my longing seems to never end?!*

* * *

*To the worldly people
I could never share the secrets between the two of us.
So I made them the shining pillows
And studded them all over my dream universe!*

*Whenever I am thinking of You
My thoughts come out in poetry.
O Beauty of all Beauties!
It is because Your Melody forever resounds in my heart.*

* * *

*I've gone insane!
Loving the silent tears for You more than the
diamonds of the world.
But, O King of all the wish-fulfilling-Jewels,
Do I really have any choice?*





Loving the Silent Tears

LYRICS BY SUPREME MASTER CHING HAI
MUSIC BY AL KASHA

$\text{♩} = 80$

The musical score is written in 4/4 time with a tempo of 80 beats per minute. It features a vocal line and a piano accompaniment. The piano part consists of a right-hand melody and a left-hand bass line. The score is divided into four systems, each with a measure number (4, 8, 12) at the beginning of the piano part. The lyrics are written below the vocal line. The key signature is one flat (F major/D minor). The score includes various musical notations such as notes, rests, accidentals, and dynamic markings like *mf* and *espress.*. Chord symbols are placed above the vocal line.

C *espress.* *F*
E-ven the stars would some-times go to

C *F* *C* *F* *C* *F* *C* *F*
sleep at night. But I am for-e-ver a-wake. Now that You have stirred the di-vine pas-sion

C *F* *C* *F* *C* *G* *Am* *Em*
in my soul, we have both be-come rest-less! To the world-ly peo-ple I could

F *C* *Dm7* *G* *Ab°*
ne-ver share the se-crets be-tween the two of us. So I

4 8 12

Am Em F C
 made them shin - ing pil - lows and stud - ded them all o - ver my

14

Dm7 Gsus G C Em F C
 dream u - ni - verse! Lov - ing the si - lent tears for You

16

F C Dm G F E Am D
 more than the dia - monds of the world. But, O King of all the wish - ful - fill - ing - Jewels, do I

20

Dm7 Gsus G C Em F C
 real - ly have a - ny choice? Lov - ing the si - lent tears for You

24

F C Dm G F E Am D

more than the dia-monds of the world. But, O King of all the wish-ful-fill-ing-Jewels, do I

28

F G C C F

real-ly have a-ny choice? The sun and the moon have their

32

C F C F C F C F

time. The four sea-sons have their li-mits. The wea-ther would of-ten

36

C F C F C G Am Em

change. How come my long-ing seems to ne-ver end?! When - e-ver I am think-ing of

40

LOVING THE SILENT TEARS

F C F Gsus G Am Em

You, my thoughts come out in po - e - try. — O Beau-ty of all

44

F C F C F Gsus G

Beau-ties! It is be-cause Your Me-lo-dy — for - e - ver re-sounds in — my

48

C C Em F C F C

heart. Lov-ing the si-lent tears for You more than the dia-monds of the

51

G F E Am D F

world. But, O King of all the wish-ful - fill - ing - Jewels, do I real-ly have a - ny

55

choice? Lov-ing the si-lent tears for You more than the dia-monds of the

59

world. But, O King of all the wish-ful-fill-ing-Jewels, do I real-ly have a-ny

63

choice? Lov-ing the si-lent tears for You more than the dia-monds of the

67

world. But, O King of all the wish-ful-fill-ing-Jewels, do I real-ly have a-ny

71

Asus A D F#m G D G D

choice? Lov-ing the si-lent tears for You more than the dia-monds of the

75

Em A G F# Bm E

world. But, O King of all the wish-ful - fill - ing - Jewels, do I

79

G A D

real - ly have a-ny choice? _____ Lov-ing the si-lent tears for You.

82

mf

Lov - ing the si - lent tears.

87



Take Each Other's Hand

EXCERPTS FROM THE POETRY COLLECTIONS
PEBBLES AND GOLD AND THE LOVE OF CENTURIES
WRITTEN BY SUPREME MASTER CHING HAI

*Let us love like the cascading waterfall!
Let us love like the stormy ocean on a wintry shore!
Let us love like the howling wind,
Let us love like the pouring rain...*

* * *

*Why must we cry
When we may laugh?
Why must we forsake bliss
In search of suffering?*

*Let's take each other's hand,
Soaring above the realm of chaos
To gaze down on life,
Our laughter resonating through Heaven and Earth.
My very dear!*

*We will hold each other close,
Speaking words of compassion,
Whispering words of love.
Let's remake a paradise
Of olden days:
The days we first entered each other's lives.
Yes, dearest love of mine!*

* * *

*Then people will cease to be in pain
Then love will brighten the world
In a thousand places angels will dance
Glory be Heaven and human!*



Take Each Other's Hand

LYRICS BY SUPREME MASTER CHING HAI
MUSIC BY AL KASHA

$\text{♩} = 103$

G

mf

C D G C

Let us love like the cas - cad - ing wa - ter - fall! Let us

G Dm7 Am7 Em7

love like the stor - my o - cean on a win - try shore! Let us love like the howl - ing

Cmaj G Am D

wind. Let us love like the pour - ing rain... Let's

10

The musical score is written in G major and 4/4 time. It consists of four systems of music. Each system includes a vocal line and a piano accompaniment. The piano accompaniment features a steady bass line and a more active treble line with chords and melodic fragments. The lyrics are written below the vocal line. The score includes dynamic markings like 'mf' and various chord symbols such as G, C, D, G, C, G, Dm7, Am7, Em7, Cmaj, G, Am, and D. The piece ends at measure 10.

TAKE EACH OTHER'S HAND

G D C Am7 G D

take each o-ther's hand, soar-ing a-bove the realm of cha-os to

13

G C D C

gaze down on life. Our laugh-ter re-so-nat-ing through

17

G C D G C

Hea-ven 'n' Earth. My ve-ry dear!— Let's take each o-ther's hand.

20

G C D G C

Why must we cry when we may laugh? Why

24

TAKE EACH OTHER'S HAND

G Dm7 Am7

must we for-sake bliss in search of suf-fer-ing? We will hold each o-ther

28

Cmaj7 G Am7 D

close, speak-ing words of com-pas-sion. Let's

31

G D C Am G D

take each o-ther's hand, soar-ing a-bove the realm of cha-os to

34

G C D C

gaze down on life. Our laugh-ter re-so-nat-ing through

38

TAKE EACH OTHER'S HAND

G C D

Hea - ven and Earth. My ve - ry dear! — Let's take each other's

41

G Bm Em Em7

hand. Then peo - ple will cease to be in — pain. Then

43

Am C D G D Em

love will brigh - ten the world. In a thou - sand pla - ces

46

Em7 Am Bm

an - gels will dance. Glo - ry be Hea - ven and

49

TAKE EACH OTHER'S HAND

52

hu - man! _____ Let's take each o-ther's hand,

56

soar - ing a - above the realm of cha - os to gaze down on life. _____ Our

60

laugh - ter re - so - nat - ing through Hea - ven and Earth. My ve - ry dear!

62

Let's take each o-ther's, take each o-ther's hand! Let's

TAKE EACH OTHER'S HAND

64

A D A D A E

take each o - ther's hand, soar - ing a - bove the realm of cha - os to

68

A D E D

gaze down on life. Our laugh-ter re - so - nat - ing through

71

A D *rubato*

Hea - ven and Earth. My ve - ry dear! Let's take each o - ther's

ff

74

Fmaj Dm7 A

ha - a - and!



“ Loving the silent tears for You
 more than the diamonds of the world.
 But, O King of all the wish-fulfilling-Jewels,
 Do I really have any choice? ”

– FROM THE POETRY COLLECTION **SILENT TEARS**
 BY SUPREME MASTER CHING HAI



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