

393 - The Dance of the Crystals

slow march - *llano* #1

Rev. Barry Matthew

1-intro; Repeat each verse

Violin

Piano

3

Vln.

Pno.

5

Vln.

Pno.

I Here I am pray - ing With - in the Force of the
beg of my Mas - ter: How do I stay? Watch
Reach - ing my Mo - ther Through threads of the veils;
I en - ter the Crys - tal of E - ter - ni - ty; Mine
Ka - leid - o - scope man - tra I From be - yond the Height For
The Door glis - tens wid - er, I en - ter with - in; My

Power of my Fa - ther Through - out my re - morse. Of the
it spin fas - ter in the lines that you pray. Watch
All that I've brought here In assem - blage en - tails.
eyes start to o - pen, But not what I see. Mine
par - am - at - man sight That pier - ces the night. For
ren - der my bod - y For what I will be. Sur -
prayers have been an - swered, Now let it be - gin. My

1 2

394 - The Tides of Eternity

(llano #2)

Rev. Barry Matthew

Guitar

1-intro; Repeat each verse

In the Wit - ness I re - call Vi - sions of the world of God
Peace on earth and bril - liant sky O - ver gol - den wav - ing field
Lord of Light, I've come to be Keep - er of the gleam of Moon,
In the beat - ing of the drum, En - ter be - tween frames of rote,
With the Spir - it of Div - ine, All I am is made of these,

1

When the Self was ve - ry small, The pil - grims would in pa - tiene plod.
In Sun's glare could ev - er fly/A - gainst the night would ev - er yield.
What no man could ev - er see/Or hear as poign - ant, mourn - ful tune.
Free of - with - er came there from/Up - on these waves be - neath which float
Drink - ing of my Mo - ther's vine, Sail - ing through the dark - est seas.

5

395 - Opening Keys

(llano #3)

Rev. Barry Matthew

1-intro; Repeat each verse

Be - tween all my pray - ers of peace and re - morse In -
Div - id - ing the sex - tance a - mong all the lines, But
I speak to you here, For we've stopped at the door, A -
For who is con - vic - ted and hum - ble and dear May
The last thing to do, at di - vi - ding of kin, Is to

vis - i - ble waves of mir - ac - u - lous force Who
holds - them dis - creet - ly the Wit - ness Div - ine Of
wait - ing the Key to mir - ac - u - lous core If you
en - ter this door - way with no pain or fear; Now
com - plete the judg - ment that roils with - in;

Bring me through por - tals of won - der and calm And
speaks in a lan - guage of feel - ings and signs As
e - ter - nal grace of the Mas - ter and Queen, The
have an - y doubts or re - grets, stop right here, Re -
o - pen your eyes and your heart, mind and soul, Bring

in - to the bos - om of Jur - am - i - dam.
com - po - nents of Vir - gin Mo - ther's sweet wine.
u - ni - ted pulse ere con - cep - tion was seen.
pent and a - ban - don your hopes and your care.
all your life pas - sion, as - sem - bled here, whole!


396 - Conception

(llano #4)

Rev. Barry Matthew


Celesta

1-intro; Repeat each verse



The Vir - gin of Con - cep - tion, Up - on com - mand of God, Ar -
The pow - er of my Fa - ther In - serts them in their rows; In o -
My Mother of a - dor - a - tion Brings me with - in Her field; Her
The Christ we've come to wit - ness 'Waits here for us to see The
Let's hon - or Div - ine Be - ings and Lord Jur - am - i - dam With
For now we are to - geth - er, in ab - sence of the dark En -

5



ran - ges in - ter - cep - tion By rep - li - ca - ting pods.
be - di - ence we gath - er The in - flu - ence they show.
force of pen - e - tra - tion In - du - ces through the shield.
Se - cret in each oth - er Which we to - geth - er be.
ex - qui - cen - tial sing - ing/And ver - i - sa - lam - ous calm.
coun - ter the E - ter - nal: _____ Swift and smooth and stark.

398 - The Interleaving

(llano #6 - march)

Rev. Barry Matthew

Handbells

1-intro; Repeat each verse

I transfer my - self in through the night, Be - tween the leaves con -
For here I thought I knew the lines, The lay - ered threads of
I call up - on the Div - ine Star, To resolve the Myster - y
But sight ca - pit - u - lates to Dream; Now noth - ing ren - ders
I en - ter in the Crys - tal Death and pass straight through in
The oc - taves of my breath - less course and Gen - er - ate God's
So now we see our - selves a - cross, All nailed up to the

4

1

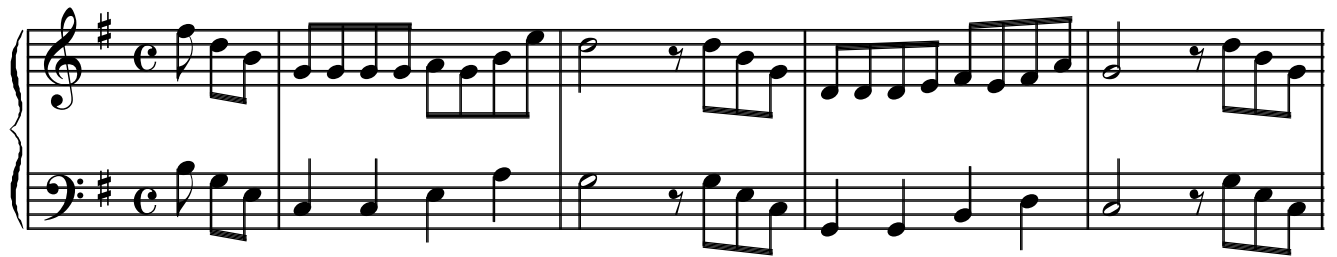
found - ing sight. Be - tween the leaves con - found - ing sight.
anoth - er time. The lay - ered threads of anoth - er time.
that we are. To resolve the Myster - y that we are.
what may seem. Now noth - ing ren - ders what may seem.
sil - lent breath. And pass straight through in si - lent breath.
might - y force. All Gen - er - ate God's might - y force.
Ho - ly Cross. All nailed up to the Ho - ly Cross.

400 - Quadricentennial

(llano #7)

Rev. Barry Matthew

Marimba



Musical notation for the Marimba part, measures 1-4. The piece is in G major (one sharp) and 4/4 time. The melody is primarily in the right hand, with a supporting bass line in the left hand.

5



Musical notation for the Marimba part, measures 5-8. The melody continues with similar rhythmic patterns.

10



Musical notation for the Marimba part, measures 9-12. The melody continues with similar rhythmic patterns.

I've em -
I have
A - noth - er
A hun - dred
When we
I bow

13

Sing each line once



Musical notation for the Marimba part, measures 13-15. The notation includes repeat signs at the beginning of each line.

braced —	all	the	be - ings	of	the	night	And cleansed my -
told you	this	one	hun - dred	times	be -	fore:	To stay -
hun - dred	times	I	told you,	stop	and	see	All the
times a -	go	I	told —	you —	that		It lets us
first be -	gan	this	work al -	read - y	knew		To be -
down —		to	Div - ine	Lord	of	Hosts	And re -

15

self — to the bril - liant shine of day; I've em -
 e - ven with the flow — of — force; I have
 lines and threads that run — through — us; A I hun - dred
 know — the se - cret in each other; A hun - dred
 lieve in God and ask the Prince for ease; When we
 main in place with Sov - ereign Vir - gin Queen, I bow

17

braced — all the be - ings of the night And cleansed my -
 told you this one hun - dred times be - fore: To stay
 times — in I told you, stop and see All the
 times a - go I told — you — that It lets us
 first be - gan this work al - read - y that knew To be -
 down — to Div - ine Lord of Hosts And re -

19

self — to the bril - liant shine of day; For the
 e - ven with the flow — of — force; For the
 lines and threads that run — through — us; They dis - ap -
 know — the se - cret in each other; You —
 gin this work and ask the Prince for ease; Now the ap -
 main in place with Sov - ereign Vir - gin Queen, Who now as -

21

on - slaught — of the fright Gives
 wave — brings us high to ni - ty But dives
 pear — in E - ter - ni - ty And re -
 thought you on - ly came end and draws sat, But —
 proach - ing of the the all the ghosts, those with
 sem - bles — all the the And For now the

23

Musical notation for measures 23-24, featuring a treble and bass clef with a key signature of one sharp (F#). The melody consists of quarter and eighth notes, with some rests.

us suf - fi - cient pow - er when we pray. For the
 deep - ly 'neath the o - cean's course. For the
 turn when we have as - sem - bled thus. They dis - ap -
 real - ly learned the teach - ings of my Mother. You -
 faith con - tin - ue as we please. Now the ap -
 in - vis - ible do - mains are clear - ly seen. Who now as -

25

Musical notation for measures 25-26, continuing the melody from the previous system.

on - slaught of the fright Gives
 wave brings us high to soar But dives
 pear in E - ter - ni - ty sat, And re -
 thought you on - ly came and draws the But
 proach - ing of the End all the through ghosts, And those with
 sem - bles all the ghosts, For now the

27

Musical notation for measures 27-28, including a repeat sign at the end of the system.

us suf - fi - cient pow - er when we pray. I have
 deep - ly 'neath the o - cean's course. A - noth - er
 turn when we have as - sem - bled thus. A hun - dred
 real - ly learned the teach - ings of my Mother. When we
 faith con - tin - ue as we please. I bow
 in - vis - ible do - mains are clear - ly seen.

30

Musical notation for measures 30-31, featuring a treble and bass clef with a key signature of one sharp (F#). The melody consists of quarter and eighth notes.

35

Musical notation for measures 35-39. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#). Measure 35: Treble clef has a quarter note G4, followed by eighth notes A4, B4, C5, D5, E5, F#5, G5. Bass clef has a quarter note G2, followed by eighth notes A2, B2, C3, D3, E3, F#3, G3. Measure 36: Treble clef has a quarter note G4, followed by eighth notes A4, B4, C5, D5, E5, F#5, G5. Bass clef has a quarter note G2, followed by eighth notes A2, B2, C3, D3, E3, F#3, G3. Measure 37: Treble clef has a quarter note G4, followed by eighth notes A4, B4, C5, D5, E5, F#5, G5. Bass clef has a quarter note G2, followed by eighth notes A2, B2, C3, D3, E3, F#3, G3. Measure 38: Treble clef has a quarter note G4, followed by eighth notes A4, B4, C5, D5, E5, F#5, G5. Bass clef has a quarter note G2, followed by eighth notes A2, B2, C3, D3, E3, F#3, G3. Measure 39: Treble clef has a quarter note G4, followed by eighth notes A4, B4, C5, D5, E5, F#5, G5. Bass clef has a quarter note G2, followed by eighth notes A2, B2, C3, D3, E3, F#3, G3.

40

Musical notation for measures 40-41. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#). Measure 40: Treble clef has a whole note G4. Bass clef has a whole note G2. Measure 41: Treble clef has a whole note G4. Bass clef has a whole note G2.

401 - The Fields of Awareness

(llano #8)

Rev. Barry Matthew

Oboe

Bassoon

In this hal - lowed mo - ment We beg and we pray; We
 I drink ho - ly Dai - me and smoke Your sweet Breath; In -
 I speak to my breth - ren, They fid - get and haw; They
 A - mend - ing my sis - ter To ab - solve her doubt; She
 I love you, my bro - ther, But where can you go? You
 My Mo - ther the Queen is the sweet - ness of heart; I
 I thank Div - ine Fa - ther/For the peace of my Soul; Em -

Ob.

Bsn.

ask our Lord Je - sus Re - turn and please stay.
 side Your pro - tec - tion I - encounter my Death.
 looked through the door but for - got what they saw.
 strug - gles to frame it, But then casts it out.
 hold up the ta - ble, the rhythm and flow.
 yearn for You dai - ly; What keeps us a - part?
 brace and dis - solve me And bring me back whole.

402 - The Second Judgment

(llano #9)

Rev. Barry Matthew

Harp

7

Con -
My —
My —
Be —
I —
In con -
I will

13

tin - ue	our —	jour - ney,	Pay —	no —	heed	to	doubts	or	fear;	Con -
bro - thers	and	sis - ters,	Stay	firm	and	straight	in	Tu - cum	line;	My —
Mo - ther,	the —	Vir - gin,	has —	taught	us	all	we	need	to	know;
care - ful	in the	Judg - ment,	Withu -	mil - i -	ty	and	keep	your	place;	Be —
know we've	dis -	cussed this,	But —	now	you	need	to	know	it	I —
fu - sion	and	dark - ness,	Il -	lu - sion,	lies	and	use - less	pain;	In con -	
leave you	this	thought that	will —	car - ry	to	the	oth - er	side;	I will	

17

tin - ue	our —	jour - ney,	Pay —	no —	heed	to	doubts	or	fear;	Our
bro - thers	and	sis - ters,	Stay	firm	and	straight	in	Tu - cum	line;	The
Mo - ther,	the —	Vir - gin,	has —	taught	us	all	we	need	to	know;
care - ful	in the	Judg - ment,	Withu -	mil - i -	ty	and	keep	your	place;	The
know we've	dis -	cussed this,	But —	now	you	need	to	know	it	Who -
fu - sion	and	dark - ness,	Il -	lu - sion,	lies	and	use - less	pain;	But	
leave you	this	thought that	will	car - ry	to	the	oth - er	side:	Don't	

21

Mas - ter E - ter - nal has 'ris - en and now draws near. Our
 Force that ap - proach - es ——— Comes from God in His de - sign. The
 next to Her al - ways And be pre - pared your worth to show. Stay
 ra - diance of Je - sus shines down up - on your up - turned face. The
 ev - er has faith, 'rise, The hyp - o - crites and cow - ards fall. Who -
 ye who have faith, love and char - i - ty will yet re - main. But
 won - der if you will ab - solve your - self of dead - ly pride. Don't

25

Mas - ter E - ter - nal has 'ris - en and now draws near. My —
 Force that ap - proach - es ——— Comes from God in His de - sign. My —
 next to Her al - ways And be pre - pared your worth to show. Be —
 ra - diance of Je - sus shines down up - on your up - turned face. I —
 ev - er has faith, 'rise, The hyp - o - crites and cow - ards fall. In con
 ye who have faith, love and char - i - ty will yet re - main. I will
 won - der if you will ab - solve your - self of dead - ly pride.

29

36

405 - Studying the Truth

Rev. Barry Matthew

Maracas *p*

Cello *p*

Banjo

1-intro; Sing each line once

I cher - ish this Work And serve the Div - ine, The Ho - li - ness
 On what can I count That I tru - ly know? The Mas - ter then
 I hum - ble my - self, But that's not e - nough, The masks that be -

Mrcs.

Vc.

Bjo.

6

6

6

for who drink this sa - cred Wine. I cher - ish this Work...
 takes me To wit - ness be - low; On what can I count?...
 tray me are rug - ged and tough; I hum - ble my - self...

405 - Studying the Truth

2

Mrs.   

But words come out and false And
Where confu - sion and doubts Pull
It's up to us all To

19

Mrs.   

chal-lenge be - lief, The Mess - en - ger came But was hanged for a thief. But
me to the ground, The Mas - ter now fills me with ra - di - ant sound. Where
stud - y and keep The ho - li - est Doc - trine To awa - ken from sleep. It's

25

Mrs.   

words comøut...
confu - sion and doubts...
up to us all...

Mrs. 32 *ff*

Vc. 32

Bjo. 32 1-4 5

The musical score consists of three staves. The top staff, labeled 'Mrs.', is in treble clef and begins with a double bar line and the number '32'. It contains a half note, a quarter note, and a dotted quarter note, followed by a double bar line and a fortissimo (*ff*) dynamic marking. The middle staff, labeled 'Vc.', is in bass clef and begins with a double bar line and the number '32'. It contains a half note, a quarter note, and a dotted quarter note, followed by a double bar line and a long note with a slur. The bottom staff, labeled 'Bjo.', is in treble clef and begins with a double bar line and the number '32'. It contains a half note, a quarter note, and a dotted quarter note, followed by a double bar line and a long note with a slur. Above the Bjo. staff, there are two bracketed sections: the first is labeled '1-4' and the second is labeled '5'.

406 - The Birth and Death of Awareness

Score 07

Rev. Barry Matthew

Maracas *mp*

Handbells *ff*

1-intro; Sing each line twice

San - ta Ma - ri - a, Vir - gin of grace,
 Here in this Doc - trine, Foun - tain of Truth,
 I am the Sun and the stars fol - low me,
 Flower mine, Su - ru - bi - na, My Gar - den of Birth, Now

Mrs. ³

HB ³

Shine in my heart with the Light from Your face; Ho - li - est Moth - er,
 Stand by my side in the blink of my proof; Here we have stum - bled,
 Dance in your place 'til our faith makes us free; I shine in the for - est, it
 retrieves the great Doc - trine from un - der the earth; The foun - da - tion of Heav - en, the

Mrs. ⁶

HB ⁶

Num - es - cent Queen, Bring me to Sight ev - er seen.
 Drag - ged and hum - I'm bled in the Star we come from.
 be - longs to me, I'm born in the leaf of a tree.
 Celes - tial Div - ine, Teach us to know from the vine. I
 The foun -

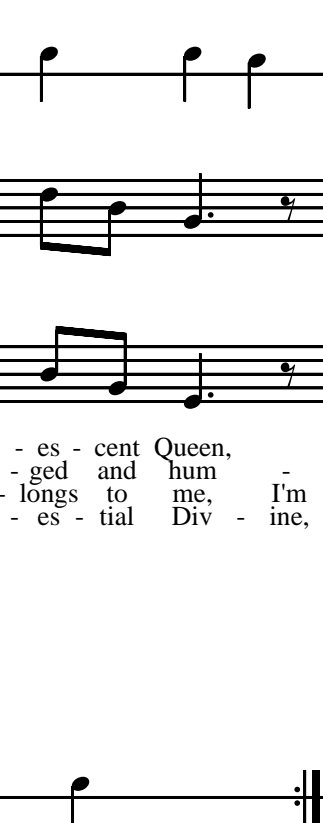
406 - The Birth and Death of Awareness

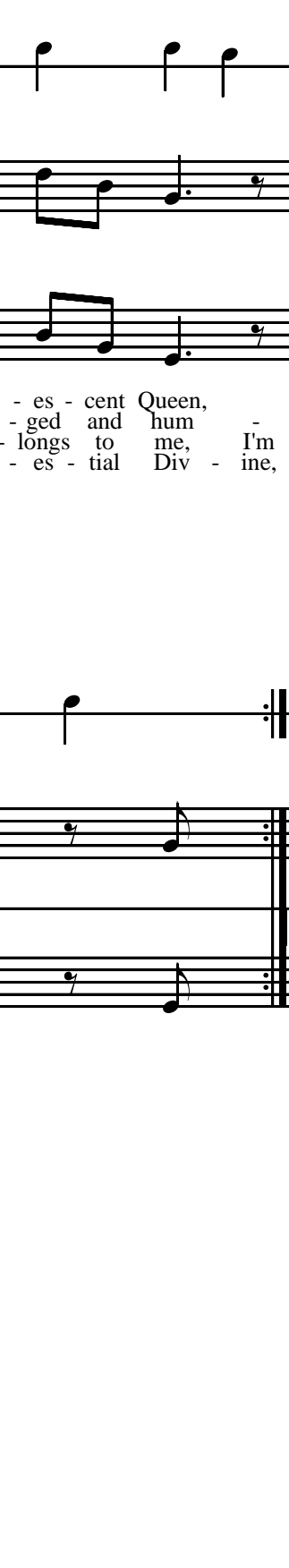
2

Mrs. 

HB 

Ho - li - est Moth - er, Num - es - cent Queen, Bring me to Sight ev - er
 Here we have stum - bled, Drag - ged and hum - bled in the Star we come
 shine in the for - est, it be - longs to me, I'm born in the leaf of a
 da - tion of Heaven, The Cel - es - tial Div - ine, Teach us to know from the

Mrs. 

HB 

seen.
 from.
 tree.
 Vine.

409 - The Bird of Salomon

Rev. Barry Matthew

Maracas

p

Banjo

1-intro; Sing each line twice

It is my Mas - ter Je - sus Christ Who stands be - fore the
 I'm the lit - tle bird of Sal - o - mon And Lord Jur - am - i -
 I came to gar - den and to fish And live a - mong the
 If an - y - thing con - fu - ses you, I of - fer this ad -

Mrs.

Bjo.

4

Throne, The gifts He sent in won - der - ment Will take me on - ward
 dam, I fly be - yond the heights of space And sing the *shak - ti*
 flowers And ev - ery day I watch and pray, Re - ceiv - ing ho - ly
 vice: To pray the way my Mas - ter taught, Re - peat the bless - ing

Mrs.

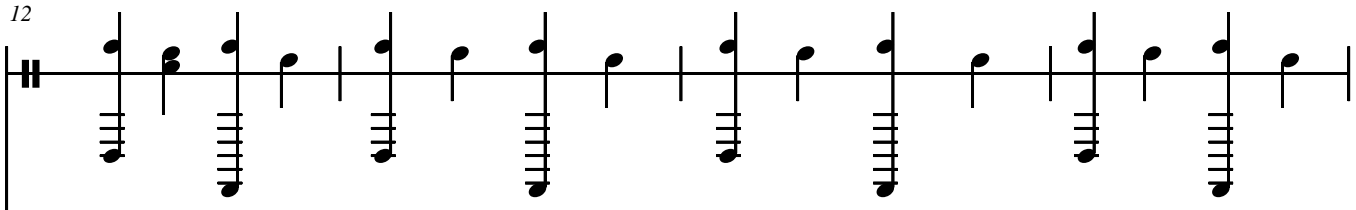
Bjo.


8

home. He has ord - ered faith - ful - ly In ev - ery - thing He
ram'. I fly in - to my Moth - er's heart And in my Fa - ther's
 powers. I'm the boat - man and the fish - er - man, I har - vest Ho - ly
 twice. And then you'll have the Mir - a - cle, It's right be - tween your

409 - The Bird of Salomon

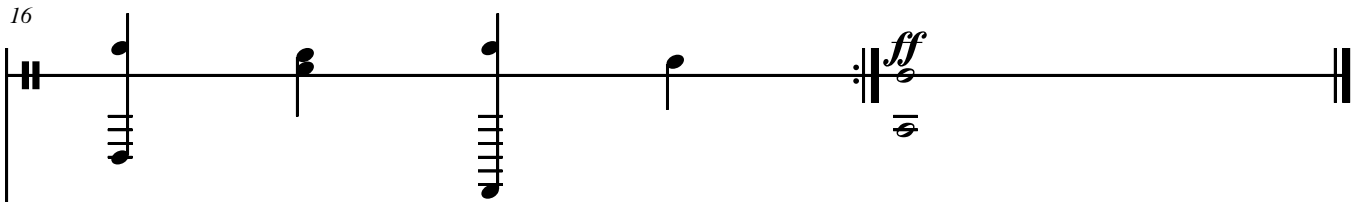
2


Mrs.  12

Bjo.  12

taught, Eye, Seed, eyes: He I fly grate - ful love Lord God and e - ter - ni - ties up - on the Cross, To And Through - out suf - fer and not be - lieve in

Moth - er shae - owed and to in

Mrs.  16

Bjo.  16

brought. sky. bleed. lies.

Score 07 410 - The Crystalline Arrangement

Rev. Barry Matthew

Maracas *mp*

Cello

Guitar

1-intro; Sing each line twice

I _____ Here is Christ the Savior, — He's the Light that shines mine
 The whole War of Good and Evil Was ne'er aught but mis dir
 My dear bro thers and my sis _____ ters, Return now to your place in
 Ar range <it self> so der sweet ly, We are here be fore we
 Pre tend to un der stand All that your Heart and Mind has

Mrs.

Vc.

Gtr.

Eye, Night; Let's us com plete our bur dens, 'Spite the fact we nev er
 cion, But now That which once you feared Is now the the o pen ing of
 grace; For get a bout your eyes, It dawns the the Mo ment of Per
 Know; We al ways saw the Truth For ev er My God, the Earth is
 told; Heal ing Fires — burn in Heav en But, My God, the Earth is

410 - The Crystalline Arrangement

2

Mrs. 8

Vc. 8

Gtr. 8

try. _____ Let's us com plete our bur dens, 'Spite the fact we nev er
Sight. _____ Thatwhich once you feared is now the o pen ing of
fection! ... For Now I hold your eyes, It dawns the the Mo ment of Per
face show! ... We get a bout your thoughts And let the the Crys tal of your
cold! Heal ing Fires — burn in Heav For en But, My God, the Earth is

Mrs. 12

Vc. 12

Gtr. 12

try.
Sight.
fection!
face
show!
cold!

...

412 - The Second Sight

Rev. Barry Matthew

Maracas

pp

Handbells

1-intro; Sing each line once

The world is at my feet, It ri - ses to mine
 This Pow - er from the Christ Comes from the Source of
 I pray be - fore the Ho - - ly Sov - 'reign Vir - gin
 My Mas - ter is the Emp - er or Lord Jur - am - i -
 I peer in through the Crys - tal of the si - lent
 And now I close this prayer - - And un - der - take this

Mrs.

4

HB

4

eyes, To
 Love, In - her - pens up my heart - eye
 Queen; She brings it from my Fa - ther
 dam, He teach - es me to the Cen - ter
 Night; Be - hind with - in the ut - ter
 work; Who has the faith and Oth - er
 Will

412 - The Second Sight

Mrs. 2
7

HB

7

watch the drag - on 'rise. The world...
'ri - ses far a - bove. This Pow - er...
Noth - ing falls be - tween. I pray be - fore...
field of *shak - ti ram'*. My Mas - ter is...
pears the sec - ond Sight. I peer in through...
nev - er drown in murk. And now I close...

Mrs. 11

HB

11

Mrs. 16

HB

16

1-7 8

414 - My Mother's 2nd Lesson

Score 07

mazurka

Rev. Barry Matthew

Maracas

Guitar

Cello

This meet - ing is of the es - sence Of the Coun - cil of
 Be - fore you can e - ven do it You must know the
 My chil - dren, I must tell you, The road is at
 And now we com - plete this small dem - on - stra - tion of
 This les - son is for your soul mind And not for your
 My sis - ters and my bro - thers, We were born here of

Mrs.

Gtr.

Vc.

Love; It takes us the quin - tess - ence From the Mas - ter a -
 score; You give your prayers to Mas - ter, You beg and im -
 grace; He re - veals the Per - fec - tion By seal - ing our
 end; Who cross - es be - yond this point Has no long - er a
 Will; We ask that you as - sem - ble Your strength and your
 thoughts; It's time to re - peat the les - sons You for - got Moth - er
 Man; My fa - ther and my moth - er gave us all that they

Mrs. 8

Gtr. 8

Vc. 8

bove. You see it, you hear it, You call it by name; The
 plore. I en - ter the bounds of the Mys - ter - y Gate, But
 place. We dance in the shine of in - vis - i - ble stars That
 friend, But dan - ces the death of your heart and your mind, Re -
 skill, For noth - ing you find is con - clu - ded on Earth; It
 taught. You reci - ted your sums and your A ba - by C's, But
 can, But when you but turn And to face in the Light, How

Mrs. 13

Gtr. 13

Vc. 13

Mas - ter con - firms it A - gainst all our claim. You see it...
 at the in - ces - sion, Two beats must we wait. I en - te...
 come from con - junc - tion, Of Ve - nus and Mars. We dance in...
 born as fine crys - tals In gifts that you find. But dan - ces...
 'waits for the sec - ond straight Cy - cle of birth. For noth - ing...
 missed the con - struc - tion Of high - er de - grees. You reci - ted...
 will you ex - plain all That shows in your sight? But when you...

Mrs. 18

Gtr. 18

Vc. 18

1-15

Mrs. 25 *ff*

Gtr. 25

Vc. 25 16

The musical score consists of three staves. The top staff, labeled 'Mrs.', shows a single measure starting at measure 25 with a fortissimo (*ff*) dynamic marking. The middle staff, labeled 'Gtr.', shows a single measure starting at measure 25 with a treble clef and a key signature of two sharps (F# and C#). The bottom staff, labeled 'Vc.', shows two measures: the first measure starts at measure 25 and the second measure is measure 16, both with a bass clef and a key signature of two sharps. A slur connects the two notes in the second measure of the Vc. staff.

415 - The Way the Master Goes

(trad. Greek)

Rev. Barry Matthew

Maracas

Steel Drums

Steel Drums

1-intro: Sing each line once
p

In this hear - ing God is sear - ing out the dark and lies;
 God is sa - cred, God is just and God is hear for all;
 I've been lost here in the wild — For so long a time;
 Here the Sun comes, warm to heal us Of our pains and woes;
 Do you count for what you claim, Or do you speak in vain?
 Now we come to what I'm here for, In this world of sin;
 Fol - low on the path of Je - sus, Meet your div - ine soul;
 Count your bless - ings and re - doub - le All that you've re - ceived;
 Now I've told you how to list - en, How to know my worth,

Mrs.

St. D.

St. D.

Take your pla - ces, turn your fa - ces up with praise and cries.
 Not just worth - y, not just loy - al, But the halt and small.
 But the End is draw - ing near, The Wit - ness claims the line.
 Are we hum - ble, do we fol - low How the Mas - ter goes?
 Do you heal and bless your ti - dings, 'Solv - ing need - less pain?
 All this strug - gle, all the wor - ry, Let us now be - gin.
 List - en to the voice of Mas - ter, From where you are whole.
 Come un - to the Div - ine Throne With - out what you be - lieved.
 Now it's time to shine with bliss And pre - pare for your birth.

415 - The Way the Master Goes

2

Mrs. 9

St. D. 9

St. D.

In this hear - ing...
God is sa - cred...
I've been lost here...
Here the Sun comes...
Do you count for...
Now we come to...
Fol - low on...
Count your bless - ings...
Now I've told you...

Mrs. 14

St. D. 14

St. D.

1-10 11

Score 07

417 - Channeling Passion

march (theme from "The Bear")

Rev. Barry Matthew

1-intro; Sing each line once

pp

Tamtam

Banjo

7

T.T.

Bjo.

14

T.T.

Bjo.

21

T.T.

Bjo.

28

T.T.

Bjo.

1-9

*ff*¹⁰

418 - Castigating the Liars

Tamtam *p*

Guitar

Cello

Flute *f*

1-intro; Repeat each pair of verses

T.T.

Gtr.

Vlc.

Fl.

7

1-17

18

420-Dance of the Elementals

mazurka

Rev. Barry Matthew

The musical score is arranged in three systems. The first system includes parts for Tamtam, Cello, and Guitar. The second system includes parts for T.T., Vlc., and Gtr. The third system includes parts for T.T., Vlc., and Gtr. The key signature is two sharps (F# and C#), and the time signature is 3/4. The score begins with a dynamic marking of *p* (piano) and includes a first ending bracket labeled "1-intro; Repeat each verse". The score concludes with a dynamic marking of *ff* (fortissimo) and a final double bar line.

422 - The Shine of the Line

Rev. Barry Matthew

The musical score is arranged in systems. The first system includes Tamtam, Flute, and Cello. The Tamtam part starts with a double bar line and a fermata, followed by a series of eighth notes with a dynamic marking of *p*. The Flute and Cello parts begin with a treble and bass clef, a key signature of three sharps (F#, C#, G#), and a common time signature. The Cello part includes a bracketed instruction: "1-intro; Sing each verse once".

The second system includes T.T., Fl., and Vlc. The T.T. part continues with eighth notes and ends with a double bar line and a fermata, marked with *ff*. The Flute and Violin parts continue with eighth notes. The Violin part includes a bracketed instruction: "1-6" and "7".

The third system includes T.T., Fl., and Vlc. All three parts are marked with a measure number "10" and contain a whole note followed by a double bar line and a fermata.

427 - Beware the Ides

Rev. Barry Matthew

The musical score is arranged in three systems. The first system includes parts for Tamtam, Cello, and Guitar. The second system includes parts for T.T., Vlc., and Gtr. The third system includes parts for T.T., Vlc., and Gtr. The score is in 4/4 time with a key signature of one sharp (F#). A bracket above the first system's guitar part indicates '1-intro; Sing each line once'. The score begins with a double bar line and a repeat sign. The first system consists of three staves: Tamtam (top), Cello (middle), and Guitar (bottom). The second system consists of three staves: T.T. (top), Vlc. (middle), and Gtr. (bottom). The third system consists of three staves: T.T. (top), Vlc. (middle), and Gtr. (bottom). The score is marked with measure numbers 5 and 10 at the beginning of the second and third systems, respectively.

427 - Beware the Ides

2

The image shows a musical score for three instruments: T.T. (Tuba/Trombone), Vlc. (Violin), and Gtr. (Guitar). The score is in 4/4 time and the key signature has one sharp (F#). The T.T. part starts at measure 15 with a series of quarter notes on a single staff. The Vlc. and Gtr. parts start at measure 15 and play a melodic line with eighth notes. The Gtr. part includes a bracketed section labeled '1-11' and a final measure labeled '12'. The T.T. part ends with a double bar line and a dynamic marking of *ff* (fortissimo).

432 - The Princess Janaina

Rev. Barry Matthew

The musical score is arranged in three systems. The first system includes parts for Tamtam, Banjo, and Cello. The Tamtam part consists of a series of quarter notes on a single pitch. The Banjo part is in treble clef with a *ff* dynamic marking, featuring a melodic line with eighth notes and a final quarter rest. The Cello part is in bass clef, mirroring the Banjo's melodic line. A bracket above the Cello staff indicates a first introduction: "1-intro: Repeat each line".

The second system includes parts for T.T. (Tamtam), Bjo. (Banjo), and Vlc. (Cello). The T.T. part continues with quarter notes. The Bjo. part continues with eighth notes and a sharp sign on the final note. The Vlc. part continues with eighth notes and a sharp sign on the final note.

The third system includes parts for T.T., Bjo., and Vlc. The T.T. part concludes with a *ff* dynamic marking. The Bjo. part concludes with a double bar line. The Vlc. part concludes with a double bar line, with a bracket above the staff indicating a first introduction: "1-7" and "8".

433 - The Book of Noah

Rev. Barry Matthew

1-intro; Sing each line once

Tamtam

Handbells

T.T.

HB

The musical score is written in common time (C) and consists of two systems. The first system includes parts for Tamtam and Handbells. The Tamtam part begins with a double bar line and a repeat sign, followed by a series of quarter notes on a single staff. The Handbells part is written on a grand staff (treble and bass clefs) and features a rhythmic accompaniment of eighth notes. The second system includes parts for T.T. (Tamtam) and HB (Handbells). The T.T. part continues with quarter notes and includes a measure with a first ending bracket labeled '1-8' and a final measure with a second ending bracket labeled '9' and a fortissimo (*ff*) dynamic marking. The HB part continues with eighth-note accompaniment, ending with a double bar line.

434 - Passing Over

(pascal)

Rev. Barry Matthew

1-intro; Sing first four verses once; Repeat last two verses

5

5

5

10

10

10

The musical score is arranged in three systems. Each system contains three staves: Tamtam (T.T.), Guitar (Gtr.), and Cello (Vlc.). The music is written in common time (C) and begins with a double bar line and repeat sign. The first system includes a performance instruction: "1-intro; Sing first four verses once; Repeat last two verses". The second system starts with a measure number "5" above the first staff. The third system starts with a measure number "10" above the first staff. The notation includes various rhythmic values such as quarter notes, eighth notes, and sixteenth notes, along with rests and dynamic markings.

434 - Passing Over

2

The image shows a musical score for three instruments: T.T. (Tuba), Gtr. (Guitar), and Vlc. (Violoncello). The score is for a piece titled "434 - Passing Over" and is page 2 of a two-page set. The T.T. part is in a low register, starting at measure 15 with a series of quarter notes and ending with a double bar line and a dynamic marking of *ff*. The Gtr. part is in the treble clef, starting at measure 15 with a series of eighth notes and ending with a double bar line. The Vlc. part is in the bass clef, starting at measure 15 with a series of eighth notes and ending with a double bar line. The Vlc. part has a first ending bracket labeled "1-7" and a second ending bracket labeled "8".

443 - Vanishing the Dark

Rev. Barry Matthew

Tamtam

Trumpet in C

Cello

1-intro; Repeat each verse

1-15

The first system of the score consists of three staves. The top staff is for Tamtam, showing a series of rhythmic pulses on a single pitch. The middle staff is for Trumpet in C, and the bottom staff is for Cello. Both the Trumpet and Cello parts play a melodic line with eighth notes and rests. A bracket above the Cello staff indicates a first ending, labeled '1-intro; Repeat each verse', which spans from the beginning of the first measure to the end of the fifth measure. A second bracket, labeled '1-15', spans from the beginning of the sixth measure to the end of the eleventh measure.

T.T.

C Tpt.

Vlc.

5

5

5

2.

The second system of the score consists of three staves. The top staff is for T.T. (Tamtam), showing a single note on a high pitch, followed by a rest, and then a final note marked with a fortissimo (*ff*) dynamic. The middle staff is for C Tpt. (C Trumpet), and the bottom staff is for Vlc. (Violoncello). Both the C Tpt. and Vlc. parts play a melodic line with eighth notes and rests. A bracket above the Vlc. staff indicates a first ending, labeled '2.', which spans from the beginning of the first measure to the end of the fifth measure. The number '5' is written above the first measure of each staff.

444 - Prayer of Enchantment

Rev. Barry Matthew

The musical score is divided into three systems, each containing three staves. The first system includes Tamtam, Violin, and Cello. The second system includes T.T., Violin, and Cello. The third system includes T.T., Violin, and Cello. The score is in common time (C) and the key signature has two sharps (F# and C#). The first system begins with a double bar line and a repeat sign. The Violin staff starts with a fortissimo (*ff*) dynamic. A bracketed section in the Violin and Cello staves is labeled "1-intro; Sing each line once". The second system starts at measure 5, and the third system starts at measure 10. The Tamtam part consists of a series of rhythmic pulses. The Violin and Cello parts feature melodic lines with various articulations and dynamics.

444 - Prayer of Enchantment

2

Musical score for three staves: T.T. (Tuba), Vln. (Violin), and Vc. (Violoncello). The score covers measures 15 through 18. The key signature is one sharp (F#) and the time signature is 4/4. Measure 15 is marked with a rehearsal mark and the number 15. The T.T. part consists of a series of quarter notes on a single pitch, with a dynamic marking of *ff* in measure 18. The Vln. part features a melodic line with a slur over measures 15-16 and a repeat sign in measure 17. The Vc. part provides a bass line with a slur over measures 15-16 and a repeat sign in measure 17. Fingerings are indicated as 1-7 for the first measure and 8 for the second measure of the repeated section.

445 - The Doctrine of Vigilance

Rev. Barry Matthew

Tamtam

Guitar

Cello

p

1-intro; Sing each line once

T.T.

5

Gtr.

5

Vlc.

5

T.T.

10

Gtr.

10

Vlc.

10

445 - The Doctrine of Vigilance

2

The image shows a musical score for three instruments: T.T., Gtr., and Vlc. The score is divided into three staves. The top staff, labeled 'T.T.', begins at measure 15 and features a sequence of notes on a single line, with a double bar line and a *ff* dynamic marking at the end. The middle staff, labeled 'Gtr.', also begins at measure 15 and contains a series of notes with a double bar line at the end. The bottom staff, labeled 'Vlc.', begins at measure 15 and includes a bracketed section labeled '1-7' and a measure labeled '8' with a double bar line at the end.

446 - Holographic Revelation

mazurka

Rev. Barry Matthew

The musical score is written in 3/4 time and consists of six staves. The first system includes Tamtam, Harpsichord, and Cello. The second system includes T.T., Hpschd., and Vlc. The third system includes T.T., Hpschd., and Vlc. The score begins with a key signature of one flat and a 3/4 time signature. The Harpsichord and Cello parts start with a *pp* dynamic and include a first introduction marked "1-intro; Sing each line once". The Tamtam part features a series of chords. The T.T. part consists of a sequence of chords. The Hpschd. and Vlc. parts feature melodic lines with various rhythmic patterns. The score concludes with a *ff* dynamic marking and a double bar line.

458-The Assemblage of the Faithful

Rev. Barry Matthew

Tamtam

Trumpet in C

Cello

f

1-intro; Sing each line once

T.T.

C Tpt.

Vlc.

5

5

5

T.T.

C Tpt.

Vlc.

10

10

10

458-The Assemblage of the Faithful

2

Musical score for three instruments: T.T. (Tuba), C Tpt. (Cornet), and Vlc. (Violoncello). The score shows measures 15, 16, and 17. Measure 15 is marked with a rehearsal mark and the number 15. The T.T. part consists of a series of quarter notes on a single line. The C Tpt. part consists of eighth notes. The Vlc. part consists of eighth notes. Measure 16 is marked with a rehearsal mark and the number 15. Measure 17 is marked with a rehearsal mark and the number 15. The Vlc. part has a fingering change from 1-6 to 7 in measure 17. The score ends with a double bar line and repeat dots.

T.T. 15

C Tpt. 15

Vlc. 15 1-6 7

459 - The Path to Maráchimbé

F#major

Rev. Barry Matthew

Electric
Guitar



The	Lord	is	my	Sav - ior	and	Shep-herd,	He
My	Mo - ther,	the	Queen,	is	the	Vir - gin	Who
My	bro - thers	and	sis - ters	are	the	dan - cing,	As -
I	gath - er	the	points	of	the	sy - nod	And
I	har - vest	my	work	to	the	for - est,	The
The	light	that	ap - pears	in	the	shad - ows	A -
The	sun	and	the	moon - light	and	star - shine	Will



guides	me	through	dark - est	of	night;	The	Lord	is	my	Sav - ior	and
bles - es	the	Work	that	we	do;	My	Mo - ther,	the	Queen,	is	the
sem - bling	the	Cur - rent	of	Love;	My	bro - thers	and	sis - ters	are		
make	their	minds	fer - tile	and	clean;	I	gath - er	the	points	of	the
val - ley,	the	moun - tains	and	sea,	I	har - vest	my	work	to	the	
waits	for	the	pres - ence	of	man;	The	light	that	ap - pears	in	the
guide	us	the	rest	of	the	The	sun	and	the	moon - light	and

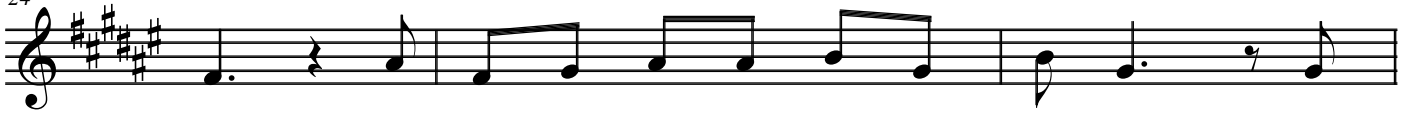


Shep-herd,	He	guides	me	through	dark - est	of	night;	And
Vir - gin	Who	bles - es	the	Work	that	we	do;	And
dan - cing,	As -	sem - bling	the	Cur - rent	of	Love,		Its
sy - nod	And	make	their	minds	fer - tile	and	clean;	And,
for - est,	The	val - ley,	the	moun - tains	and	sea,		And
shad - ows	A -	waits	for	the	pres - ence	of	man;	The
star - shine	Will	guide	us	the	rest	of	the	way;
								And,



when	I	have	ful - ly	re - pent - ed	He	gives	me	par - am - at - man
when	we	take	heed	of	Her	urg - ing	She	births
mys - tic	vi - bra - tions	en - tran - cing,	It	brings	man - na	down	from	a -
af - ter	their	hearts	are	re - mind - ed,	They'll	no - tice	wher - ev - er	they've
pre - sent	my	worth	to	the	great - est,	The	bright - est	that
one	who	both	wit - ness	and	then	knows	Will	take
if	we	can	keep	our	ca - bo - clos,	We'll	gath - er	in
								Ma - rá
								chim -

24



sight.	And	when	I	have	ful - ly	re - pent - ed	He
new.	And	when	we	take	heed	of	Her
bove.	Its	mys - tic	vi - bra - tions	en - tran - cing,			She
been.	And,	af - ter	their	hearts	are	re - mind - ed,	It
be.	And	pre - sent	my	worth	to	the	great - est,
can.	The	one	who	both	wit - ness	and	then
bé.	And,	if	we	can	keep	our	ca - bo - clos,
							We'll

27



gives	me	par - am - at - man	sight.	My
births	us	in	grace,	strong
brings	man - na	down	from	a - bove.
no - tice	wher - ev - er	they've	been.	I
bright - est	that	ev - er	will	be.
take - us	wher - ev - er	He	can.	The
gath - er	in	Ma - rá - chim - bé.		

31



37



460 - Crystal Flowers Growing

Rev. Barry Matthew

Celesta 

6 Cel. 

12 Cel.  1-intro; Sing each verse once

What have I dis - cov - ered be - neath me That
 My Moth - er gives me crys - tal vis - ion To
 I plant ho - ly seeds in the gar - den And
 Who doubts Fa - ther's pow - er are sin - ners, The
 My bro - thers and sis - ters who heed this Are
 You've trav - eled here with me al - read - y, You've

15 Cel. 

grows through the ground and the sod? What have I dis - cov - ered be -
 per - ceive the mir - a - cles here; My Moth - er gives me crys - tal
 care for them all, day by day; I plant ho - ly seeds in the
 wick - ed are left in the dark; Who doubts Fa - ther's pow - er are
 go - ing to work in the grace; My bro - thers and sis - ters who
 prayed and worked in Mas - ter's line; You've trav - eled here with me al -

18 Cel. 

neath me That grows through the ground and the sod? All
 vis - ion To per - ceive the mir - a - cles here; She
 gar - den And care for them all, day by day; Each
 sin - ners, The wick - ed are left in the dark; The
 heed this Are go - ing to work in the grace; Who
 read - y, You've prayed and worked in Mas - ter's line; In

21 Cel. 

good things are giv - en to me, They come from the glo - ry of
 ord - ers my sense with pre - cision To gath - er them up ev - ery -
 pre - cious de - serves Fa - ther's pardon And re - ceives the pow - er to
 rest of us hum - ble be - ginners And must real - ly list - en to
 suf - fer with thanks re - ceive bliss That streams from the light of their
 firm - ness you've held your place steady, Pre - pared your heart for the Div -

460 - Crystal Flowers Growing

2

24
Cel. 

God. where. pray. hark'. face. ine.	All She Each The Who In	good ord - pre - rest suf - firm -	things ers cious of fer ness	are my de - with thanks you've	giv - sense serves hum - re - held	en with Fa - ther's re - ceive your	to pre - cious be - place place	me, cision pardon ginners bliss steady,	They To And And That Pre-
--	--	---	---	---	---	---	--	--	--

27
Cel. 

come gath - re - must streams pared	from er ceives real - the your	the them the ly light heart	glo - ry up list - of for	of God. ev - every - pray. to hark'. their face. Div - ine.
--	---	--	--	---

32
Cel. 

38
Cel. 

461 - The Boost of Madness

Rev. Barry Matthew

Piano

f

1-intro; Sing each line once

4

9

14

1-6

7

473 - Dancing the Secret

Rev. Barry Matthew

1-intro; Sing each line once

Tamtam

Banjo

5

T.T.

Bjo.

10

T.T.

Bjo.

16

1-8

9

T.T.

Bjo.

474 - The Way to Eternity

Rev. Barry Matthew

The musical score is arranged in three systems. The first system includes parts for Tamtam, Soprano Recorder, and Cello. The Tamtam part begins with a dynamic marking of *p*. The Soprano Recorder and Cello parts are marked with a *p* dynamic and include a bracketed instruction: "1-intro; Sing each line once". The second system includes parts for T.T., S. Rec., and Vlc., with a measure number of 5 indicated at the start of each line. The third system includes parts for T.T., S. Rec., and Vlc., with a measure number of 11 indicated at the start of each line. The Vlc. part in the third system includes a bracketed instruction: "1-7".

474 - The Way to Eternity

2

17

T.T. *ff*

17

S. Rec.

17 8

Vlc.

The image shows a musical score for three instruments: T.T., S. Rec., and Vlc. The score is for measures 17 and 18. Measure 17 contains a double bar line for T.T. with a forte (ff) dynamic marking, a single note for S. Rec., and a single note for Vlc. Measure 18 contains a measure rest for 8 measures for Vlc. The score ends with a double bar line at the end of measure 18.

475 - The Stars that Shine

(llano #10)

Rev. Barry Matthew

The musical score consists of three systems of staves. Each system includes a Tam Tam part (marked with a double bar line and a 4/4 time signature) and string parts for Violin and Cello. The first system starts at measure 1, the second at measure 6, and the third at measure 11. The third system includes a repeat sign at measure 16 with the instruction 'Repeat each verse'.

O	my	God,	Su -	preme!		Whose	Praise	the	Div -	ine	King	of	kings! —
To	that	dis -	tant	land			se -	cret	lies	be -	yond	the	sand; —
Come,	my	Mas -	ter,	here,			Help	me	o -	ver -	come	all	fear; —
My	Lord,	Je -	sus	Christ,			He	whom	I	have	be -	trayed	twice, —
King	Jur -	am -	i -	dam,			Illum -	in -	ate —		all	I	am, —

20

T.T.

Vln.

Vc.

— O my God, Su - preme!
 — To that dis - tant land Whose Praise the Div - ine
 — Come, my Mas - ter here, Help me o - ver -
 — My Lord, Je - sus Christ, He whom I have
 — King Jur - am - i - dam, Illum - in - ate

24

T.T.

Vln.

Vc.

King of Kings! _____
 yond the sand; _____
 come all fear, _____
 be - trayed twice, _____
 all I am, _____

Be - On this Glo - ry day
 neath the dark - ling sun,
 All my doubts and pain:
 I now bleed for You,
 And the stars that shine:

28

T.T.

Vln.

Vc.

We will fol - low on the way. _____
 To the world where all are one. _____
 I should die, be born a - gain. _____
 Make my cov - en - ant a - new. _____
 Ev - ery - thing You give is mine. _____

Be - On this Go - ry
 neath the dark - ling
 All my doubts and
 I now bleed for
 And the stars that

32

T.T.

Vln.

Vc.

day
sun
pain:
You,
shine:

We will fol - low on the way. _____
 To the world where all are one. _____
 I should die, be born a - gain. _____
 Make my cov - en - ant a - new. _____
 Ev - ery - thing You give is mine. _____

37

T.T.

Vln.

Vc.

42

T.T.

Vln.

Vc.

47

T.T.

Vln.

Vc.