

Manidhara

# The Heart Sutra

The Heart Sutra is one of the most frequently used and recited Buddhist texts, and in the Triratna Buddhist Community is traditionally recited after the Entreaty and Supplication section of the Sevenfold Puja.

Translation and pronunciation of the concluding mantra:

*'gate gate pāragate pārasaṃgate bodhi svāhā'* means:  
*'gone, gone, gone beyond, gone altogether beyond, oh what an awakening. All hail!'* (Conze)

'Gate' is pronounced as two syllables 'ga' [as in 'g~~az~~ette'] and 'te'.

The letter 'ṃ' is pronounced as 'ng'.

The 'v' in 'svāhā' is almost like an English 'w'

This setting was conceived a cappella but may benefit from being accompanied by an instrument, eg. piano or cello or violin or flute, to help keep the pitch.

# The Heart Sutra

Manidhara

SOLO VOICES (or tutti)

**Andante**  $\text{♩} = 72$  *Tenderly*

The Bo-dhi-sat-tva of Com-pas-sion, when he me-di-ta-ted deep-ly, saw the

*p* *pp*

Detailed description: This system contains the first two staves of music. The top staff is for the vocal line, and the bottom staff is for the piano accompaniment. The tempo is marked 'Andante' with a quarter note equal to 72 beats per minute, and the mood is 'Tenderly'. The music is in 4/4 time and begins with a piano (*p*) dynamic. The vocal line starts with the lyrics 'The Bo-dhi-sat-tva of Com-pas-sion, when he me-di-ta-ted deep-ly, saw the'. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand. The system concludes with a piano fortissimo (*pp*) dynamic marking.

Piano  
(for  
rehearsal)

**Andante**  $\text{♩} = 72$  *Tenderly*

*p* *pp*

Detailed description: This system contains the piano accompaniment for the second system. It consists of two staves. The tempo and mood are the same as the first system. The piano part continues with the same rhythmic patterns, maintaining a piano (*p*) dynamic throughout most of the system, and ending with a piano fortissimo (*pp*) dynamic marking.

6 *poco rit.*

emp-ti-ness of all five skan-dhas And sun-dered the bonds that caused him suf-fer-ing.

*p* *p*

Detailed description: This system contains the third system of music, starting at measure 6. It features both vocal and piano parts. The tempo is marked 'poco rit.' (poco ritardando). The vocal line continues with the lyrics 'emp-ti-ness of all five skan-dhas And sun-dered the bonds that caused him suf-fer-ing.'. The piano accompaniment continues with similar rhythmic patterns. The system begins with a piano (*p*) dynamic and ends with a piano fortissimo (*pp*) dynamic marking.

*poco rit.*

*p*

Detailed description: This system contains the piano accompaniment for the fourth system. It consists of two staves. The tempo is marked 'poco rit.'. The piano part continues with the same rhythmic patterns, maintaining a piano (*p*) dynamic throughout the system.

**TUTTI**  
**A tempo**  
*mp*

The Bo-dhi-sat-tva of Com-pas-sion, when he me-di-ta-ted deep-ly, saw the

*mp* *p*

**A tempo**  
*mp* *p*

15 *mp* *rall.*

emp-ti-ness of all five skan-dhas And sun-dered the bonds that caused him suf-fer-ing.

*mp* *rall.*

*mp* *rall.*

**SOLI (or Tutti)**  
**A tempo**  
*p*

Here then, Form is no oth-er than emp-ti-ness, emp-ti-ness no oth-er than form. **SOLI (or Tutti)**

*p* *mp*

**A tempo**  
*p*

Form is on-ly

25

Feel-ing, thought, and choice, Con-sci-ous-ness it-  
emp-ti-ness, Emp-ti-ness on-ly form.

31

self, Are the same as this. All things are by na-ture void, They

36

are not born or de-stroyed;  
Nor are they stained or pure, Nor do they wax or wane.

42

*P* *pp*

The Bo-dhi-sat-tva of Com-pas-sion, when he me-di-ta-ted deep-ly, saw the

*p* *pp*

47

*p* *rall.*

emp-ti-ness of all five skan-dhas And sun-dered the bonds that caused him suf-fer-ing.

*p* *rall.*

51

**SOLI (or Tutti)**

*p*

So, in emp-ti-ness, no form, no feel-ing, thought, or choice, Nor is there

56

con-scious-ness.

**TUTTI**

*p*

No eye, ear, nose, tongue, bo dy, mind; No col-our, sound, smell, taste,

60

**TUTTI**

*p*

rall. . . . .

Or what the mind. takes hold of, Nor ev-en act of sens-ing.

touch,

rall. . . . .

65 **A tempo**

*p*

The Bo-dhi-sat-tva of Com-pas-sion, when he me-di-ta-ted deep-ly, *pp* saw the

*p* *pp*

**A tempo**

*p* *pp*

70

*p* *rall.* *p* SOLI (or Tutti)

emp-ti-ness of all five skan-dhas And sun-dered the bonds that caused him suf-fer-ing. No

*p* *rall.* *p*

74

**A tempo**

ig-no-rance or end of it, Nor all that comes of ig-no-rance;

SOLI (or Tutti) *p*

No wi-ther-ing, no death, No

**A tempo**

*p*

80

**TUTTI** *p*

Nor is there pain, or cause of pain, Or cease in pain, or no-ble path to lead from

end of them.

*p*



85

rall.

pain;

**TUTTI**  
*p*

Not ev-en wis-dom to at-tain! At-tain-ment too is emp-ti-ness.

rall.

90

A tempo

*mf* So know that the Bo-dhi - sat - tva *mp* Hold-ing to noth-ing what - ev - er, But

*mf* *mp*

A tempo *mp*

94

*mf*

dwel-ling in Pra-jñā wis-dom, Is freed of de-lu-sive hind-rance, Rid of the fe-ar bred

*mf*

*mf*

SOLI  
(or Tutti)

99 *rall.* *A tempo*  
*p*  
 by it, And reach-es clear-est Nir - vā - ṇa. All Bud-dhas of past and pre-sent,

*rall.* *A tempo*  
*p*

104 *rall.*  
 Bud-dhas of fu-ture times, Us-ing this Pra-jñā wis-dom, Come to full and per-fect

109 *TUTTI* *mf*  
 vi - sion. *TUTTI* *mf* The  
 Hear then the great dhā-ra - ṇi, The ra-diant peer-less\_ man - tra,

114

*rall.*

Pra-jñā-pā-ra-mi - tā Whose words al-lay all\_ pain; Hear and be-lieve its\_ truth!

'gate pāragate pārasamgate bodhi svāhā' means:  
 'gone, gone, gone beyond, gone altogether beyond, oh what an awakening. All hail!' (Conze)  
 'Gate' is pronounced as two syllables 'ga' and 'te'. The letter 'm' is pronounced as 'ng'. The  
 'v' in 'svāhā' is almost like an English 'w'

120 *Poco più lento* ♩ = 60 *mf*

CHOIR 1

Ga-te ga-te pā-ra - ga-te Ga-te ga-te pā - ra-ga-te

CHOIR 2

Ga-te ga - te pā-ra - ga - te pā-ra-saṃ - ga-te bo-dhi svā - hā Ga - te ga-te pā-ra - ga-

*mf*

*Poco più lento* ♩ = 60

125

pā-ra-saṃ - ga-te bo dhi svā - hā Ga-te ga-te pā-ra-ga-te

pā-ra-saṃ - ga-te bo dhi svā - hā Ga-te ga-te pā-ra-ga-te

te pā-ra - saṃ - ga-te bo dhi svā - hā Ga-te ga - te pā-ra - ga -

130

Ga-te ga-te pā-ra - ga - te Ga-te ga-te pā - ra-ga-te pā-ra-saṃ - ga-te

Ga-te ga-te pā-ra - ga - te Ga-te ga-te pā-ra-saṃ - ga-te

te pā-ra-saṃ - ga-te bo-dhi svā - hā Ga - te ga-te pā-ra-ga - te

135

*p*

bo-dhi svā - hā Ga-te ga-te pā - ra-ga-te pā-ra-saṃ - ga-te bo - dhi svā-hā

*p*

bo-dhi svā - hā Ga-te ga-te pā - ra-ga-te pā-ra-saṃ - ga-te bo - dhi svā-hā

*pp* (stagger breathing)

pā - ra - saṃ - ga-te bo-dhi svā - hā mm

*pp* (stagger breathing)

*pp*

141

Ga - te ga - te pā - ra-ga-te pā - ra-saṃ - ga-te bo - dhi svā - hā Ga - te ga - te

Ga - te ga - te pā - ra-ga-te pā - ra-saṃ - ga-te bo - dhi svā - hā Ga - te ga - te

146 **rall.** . . . . .

pā - ra - ga - te      pā - ra - sam - ga - te      bo - dhi svā - hā

pā - ra - ga - te      pā - ra - sam - ga - te      bo - dhi svā - hā

**rall.** . . . . .

Detailed description: The image shows a musical score for measures 146 through 149. It consists of three systems. The first system features a vocal line (treble clef) and a piano accompaniment (bass clef). The vocal line has lyrics: 'pā - ra - ga - te      pā - ra - sam - ga - te      bo - dhi svā - hā'. The piano accompaniment has lyrics: 'pā - ra - ga - te      pā - ra - sam - ga - te      bo - dhi svā - hā'. A 'rall.' (ritardando) marking is placed above the first system. The second system continues the piano accompaniment with sustained chords. The third system features a piano accompaniment (bass clef) with a 'rall.' marking above it. The score ends with a double bar line.