

TEXTS

Baba Yetu (Our Father)

SWAHILI

Missionaries of the 19th-century used Swahili as the lingua franca for spreading Christianity across East Africa; consequently, a rich tradition of vocal music arose that blended European harmonies with traditional African call-and-response. **Baba Yetu** literally means 'Our Father,' and is a Swahili translation of The Lord's Prayer. It serves as an overture to *Calling All Dawns*, blending African choral music with Western symphonic structure, thus beginning our journey of humanity from the cradle of civilization.

Baba yetu, yetu uliye
Mbinguni yetu, yetu amina!
Baba yetu, yetu uliye
Jina lako litukuzwe.

Our Father, who art
in Heaven. Amen!
Our Father,
Hallowed be thy name.

Utupe leo chakula chetu
Tunachohitaji utusamehe
Makosa yetu, hey!
Kama nasi tunavyowasamehe
Waliotukosea usitutie
Katika majaribu, lakini
Utuokoe, na yule, muovu e milele!

Give us this day our daily bread,
Forgive us of
our trespasses
As we forgive others
Who trespass against us
Lead us not into temptation, but
deliver us from the evil one forever.

Ufalme wako ufike utakalo
Lifanyike duniani kama mbinguni. (Amina)

Thy kingdom come, thy will be done
On Earth as it is in Heaven. (Amen)

Mado Kara Mieru
(Through The Window I See)

JAPANESE

Within every traditional Japanese haiku is a 'kigo'—a word associating the poem with a particular season. **Mado Kara Mieru** is a rondo of five such haiku (by Hattori Ransetsu, Yamaguchi Sodo, Kaga no Chiyo, and Masaoka Shiki); corresponding to spring, summer, autumn, winter and the return of spring. Each refrain is sung by a vocalist in a different stage of life—a child for spring, a young woman for summer, a middle-aged man for autumn, and an elderly man for winter. Following an extended instrumental 'transfiguration,' the return of the child's voice at the end signifies the return of spring, thus completing the cycle of life, death and rebirth as reflected through the changing of the seasons.

SPRING:

Mado kara mieru
kagayaku ume ichirin
ichirin hodo no
sono atatakasa

Through the window, I see
one shining plum blossom
that warmth of
one blossom

SUMMER:

Mado kara mieru
mabushii me ni wa aoba
yama hototogisu
aa hatsugatsuo

Through the window, I see
radiant greenery for the eyes
a mountain cuckoo
ah, the first bonito

AUTUMN:

Mado kara mieru
sawayaka akikaze no
yama o mawaru ya
ano kane no koe

Through the window, I see
the refreshing autumn wind
churns in the mountains
and that over there – a bell's voice

BRIDGE:

Yomei
ikubaku ka aru
koyoi hakanashi
inochi mijikashi

My remaining days
how much more is there to live?
the night is brief
life is short

WINTER:

Mado kara mieru
hieta yuki no ie ni
nete iru to omou
nete bakari nite

Through the window, I see
cold snow all around the house
in bed I think
only of this

SPRING:

Mado kara mieru
tanoshi ichihatsu no
ichirin shiroshi
kono haru no kure

Through the window, I see
this cheerful iris
a lone, white flower
in this springtime dusk

Dao Zai Fan Ye
(The Path Is In Returning)

MANDARIN

The core text of Daoism is the Dao De Jing: a compendium of universal truths concealed behind a famously cryptic maze of contradictions. Among the themes contained within is the notion of return, exemplified in Chapter 40. **Dao Zai Fan Ye** translates as ‘The Path Is In Returning,’ and is a meditation on both the cyclical nature of the universe, as well as the acceptance of its inexorability; indeed, it states that everything in the universe is born from the cycle of life and death.

Fan zhe dao zhi dong,
ruo zhe dao zhi yong,
Tian xia zhi wu
sheng yu you, sheng yu wang.

The motion of the Way is to return;
The use of the Way is to accept;
Things under the sky/heavens
Are born of being, are born of non-being/death.

Se É Pra Vir Que Venha
(Whatever Comes, Let It Come)

PORTUGUESE

The first chapter of *Calling All Dawns* ends with two original lyrics about the sunset of one's life, presenting two opposing attitudes towards death. The first, **Se É Pra Vir Que Venha** (by Patricia Magalhães), is a statement of courage and acceptance; knowing that the end is near, the narrator greets her fate with resignation and peace—and though she is uncertain of her final destination, she goes gently into the night, carried off by the footsteps of a distant orchestral samba batucada.

Vou soltar meu gado
Vou deitar no pasto
Vou roubar a cena
Vou sorrir sem pena
Sem puxar as rédeas
Sem seguir as regras
Sem pesar ou ânsia
Sem errar a dança
Se é pra vir, que venha

I will unleash the horses
I will rest in the grass
I will steal the show
I will smile broadly
No reins to pull
No rules to follow
No pain or sorrow
With no error in my dance
Whatever comes, let it come

Tudo é colorido
Mesmo o preto e branco
Quando eu pinto é lindo
E o que traço é franco
Seja reta ou curva
Seja esfera ou linha
Vida é sempre certa
E eu não temo a minha
Se é pra vir, que venha

All is colorful
Even black and white
When I paint, it's beautiful
And what I draw is honest
Be it straight or curved
Be it a sphere or a line
Life is always right
And I do not fear mine
Whatever comes, let it come

Seja preto ou branco
Eu não temo a vida
Nem seu contraponto
Se é pra vir, que venha

Whether black or white
I do not fear life
Nor its counterpoint
Whatever comes, let it come

Rassemblons-Nous
(Let Us Gather)

FRENCH

The second of two original lyrics by living writers, **Rassemblons-Nous** (by Jon Goldman) has dual meanings. On one hand it gives voice to the French tradition of revolution—indeed, it is inspired both by the 1789 French Revolution, as well as the 2005 riots of the poor ethnic minorities in the Parisian suburbs. But its greater meaning is that it abstracts these struggles into a song about a metaphysical revolution, where men and women march against the darkness of death. Though fate is inevitable, they still resist it; one by one they join in the struggle, and rather than going gently (as in *Se É Pra Vir Que Venha*), they choose to rage against the coming of the night.

Rassemblons-nous	Let us gather
Au même moment	At the same time
Nos mille visages	Our thousand faces
Sur un écran	On one screen
Pour déclarer	To declare
D'une seule voix	With a single voice
Faut pas nous soumettre	We mustn't yield
Faut pas disparaître	We mustn't disappear
Mon sort, mon sang	My fate, my blood
M'emmène	Leads me
Au fond	Into the deepest
Des ténèbres	Darkness
Malgré ma peur	Despite my fear
D'y renoncer	Of giving up
J'avance	I go forward
Pour me soulever	To rise up
Au moment	At the moment
De vérité	Of truth
Faut pas nous soumettre	We mustn't yield
Faut pas disparaître	We mustn't disappear
Tes frères et tes amis	Your brothers and your friends
Nous retrouvent dans la nuit	Find us in the night
Tous ensemble dans le coup	All in this together
Viens nous rejoindre dans la rue	Come join us on the street
Rassemblons-nous	Let us gather
Au même moment	At the same time
Nos mille visages	Our thousand faces
Sur un écran	On one screen
Pour déclarer	To declare
D'une seule voix	With a single voice
Prenons courage	Let us be brave

Des aéroports
Aux cathédrales
Des hommes des femmes
Nous sommes l'égal
En pèlerinage
Vers nos destins (vehr)
Joignons les mains

From airports
To cathedrals
Men and women
Are all equally
In pilgrimage
Toward our destinies
Let us join hands

Des sales prisons
De villes sans nom
Des salles sacrées
Aux tours d'argent
Sur tous les fronts
Au même moment
Sonons l'éveil

From foul prisons
From nameless cities
From sacred rooms
In silver towers
On every front
All at once
Let us sound the wake-up call

En lutte constante
Nos voix s'unissent
Nos pas s'entendent
Dans les coulisses
Sans peur ni haine
Ces jours qui viennent
Entrons sur scène

In constant struggle
Our voices unite
Our steps are sounding
Behind the scenes
With neither fear nor hate
These coming days
Let us take the stage

Rassemblons-nous
Au même moment
Nos mille visages
Sur un écran
Pour déclarer
D'une seule voix

Let us gather
At the same time
Our thousand faces
On one screen
To declare
With a single voice

Lux Aeterna (Eternal Light)

LATIN

The Requiem Mass is a liturgical service of the Roman Catholic Church, conducted as a prayer for the salvation of the souls of the recently departed. As with all masses, it alternates between sacred readings and musical offerings, the last of which is the Communion. It is during this offering that the **Lux Aeterna** is sung, accompanying the sacrament of the Eucharist—the symbolic offering of bread and wine in remembrance of the Last Supper of Jesus, the night before his death and ultimate rebirth.

Lux aeterna luceat eis domine
Requiem aeternam dona eis domine.

Let eternal light shine upon them, O Lord,
Grant them eternal rest, O Lord.

Optional Choir

Lux aeterna luceat eis domine,
cum sanctis tuis in aeternum,
quia pius es.

Let eternal light shine upon them, O Lord,
with Thy saints forever,
for Thou art faithful.

Requiem aeternam dona eis domine
et lux perpetua luceat eis.

Grant them eternal rest, O Lord,
and let perpetual light shine upon them.

Caoineadh
(To Cry)

IRISH

Written in the 18th century, the **Caoineadh Airt Uí Laoghaire** is one of the most famous examples of a traditional Irish ‘keen’—or song of wailing—performed by a widow over the deathbed of her husband. Black Haired Eileen’s husband was slain by an Englishman who demanded that he sell him his horse; when he refused, he was gunned down. Eileen immortalized her grief in this epic poem, and to date it stands as one of the most poignant works of grief and loss. In this excerpt, she desperately implores her husband to return to life.

Mo chara thu is mo chuid!
A mharcaigh an chlaímh ghil,
Éirigh suas anois,
Cuir ort do chulaith
Éadaigh uasail ghlain,
Chuir ort do bhéabhar dubh,
Tarraing do lámhainní umat.
Siúd í in airde t’fhuip;
Sin i do láir amuigh.
Buail-se an bóthar caol úd soir
Mar a maolóidh romhat na toir,

Mar a gcaolóidh romhat na sruth,
Mar a n-umhlóidh romhat mná is fir...

My friend and my heart’s love!
Oh Rider of the shining sword;
Arise up.
Put on your garments
Your fair noble clothes;
Don your black beaver,
Draw on your gloves;
See, here hangs your whip,
Your good mare waits without;
Strike eastward on the narrow road,
For the bushes will bare themselves before
you,
For the streams will narrow on your path,
For men and women will bow themselves
before you...

Hymn do Trójcy Świętej
(Hymn to the Holy Trinity)

POLISH

Throughout its history, Poland has suffered countless wars that have repeatedly threatened its existence; through these dark periods of foreign occupation, it is only through faith, deeply rooted in Catholicism, that Polish culture has survived. The **Hymn do Trójcy Świętej** is an embodiment of that faith; a reminder that, with each dawn, the return of light brings with it an indescribable spiritual salvation that banishes even the darkest night.

Już słońce wschodzi ogniste
Ty jedność, światło wieczyste
W sercach naszych, Trójco Święta
Rozlej miłość niepojętą.
Ciebie my z rana wielbimy
Ciebie wieczorem prosimy
Racz to sprawić byśmy Ciebie
Z Świętymi chwalili w niebie.
Ojcu razem i Synowi
Świętemu także duchowi
Jak była, tak niechaj wszędzie
Wieczna chwała zawsze będzie. Amen.

The blazing sun is rising
You are the unity, eternal light
In our Hearts, Holy Trinity
Spread the inconceivable love.
We adore Thee in the morning
We beg Thee in the evening
Bring us to Thee
With the Saints in heaven adored.
Together Father and Son
And the Holy Spirit
As there was, and ever will be
Eternal Glory, always and forever. Amen.

Hayom Kadosh
(Today Is Sacred)

HEBREW

The text of **Hayom Kadosh** is taken from the Book Of Nehemiah, from the Hebrew Bible; it recounts the rebuilding of the walls of Jerusalem—a metaphor for the re-emergence of hope. Likewise **Hayom Kadosh** emergest softly from the darkness, like a lullaby sung to a newborn. And as the prelude to the third and final chapter of *Calling All Dawns*, it summons the themes of the earlier songs and weaves them together in a musical tapestry.

Hayom kadosh l'Adonai eloheichem
Al titabloo v'al tivku
Hasu ki hayom kadosh
V'al tayatzayvu

Today is sacred to the Lord, your God
Do not mourn and do not weep
Be silent, for this day is sacred
Do not be sad

Hamsáfár
(Journey Together)

FARSI

Omar Khayyam was a 11th-century Persian poet, philosopher, and mathematician, whose collected quatrains are known as the Rubaiyat of Omar Khayyam. Despite a strong Islamic background, Omar Khayyam was in fact a religious skeptic—therefore his writings were often infused with mysticism, and advocated the enjoyment of earthly delights in the face of mortality. The refrain '**Hamsáfár**' means 'journey together,' and is a rallying call to all people—and like the earlier song *Se É Pra Vir Que Venha* (which shares common musical motifs), the song emphasizes the contentment to be found in living in the present.

Khorshide cámand sobh bár bam áfkánád
Key khosro rooz badeh dár jam áfkánád
May khor ke monadi sáhárgah khyzan
Avazye áshráboo dár áyam áfkánád

The sun with its morning light the earth
ensnare
The king celebrated the day with a wine so fair
The herald of dawn intoxicated would blare
Its fame and aroma, for time having not a care

Hamsáfár!

Journey together!

Ey doost bia ta gháme fárda nákhórim
Vin yekdám omr ra ghánimát shemorim
Fárda ke áz in dayre Kohán dár gozárim
Ba háfthezarsalegan hámsáfárim

O friend, for the morrow let us not worry
This moment we have now, let us not hurry,
When our time comes, we shall not tarry
With seven thousand-year-olds, our burden
carry

In chárkhofálák ke ma dár uo heyranim
Fanoose khyal áz uo messali danim
Khorshide cheraghdano alám fanoos
Ma chon sovárim kándáro gerdanim

This Universal wheel, this merry-go-round
In our imagination we have found
The sun a flame, in the Cosmic lantern bound
We are mere ghosts, revolving, the flame
surround

Ráhe khyish gozin

Choose your way

Sukla-Krsne
(Light And Darkness)

SANSKRIT

The Bhagavad Gita is one of the sacred texts of Hinduism, and is a dialogue between Prince Arjuna and Krishna, the Divine One. In the excerpt used for **Sukla-Krsne**, Krishna explains to the prince that there are two paths to the afterlife; 1) a death by day, which leads to the supreme abode, and 2) a death by night, which leads to an earthly return. But rather than dwell on the time and place of passing, he advises Arjuna to fix his devotion on the Krishna consciousness, and to detach himself from material concerns; and in doing so, his place among the supreme will be assured. 'Sukla-Krsne' means 'Light and Darkness'—a duality which serves as a basis for the constantly shifting moods of the song.

Sukla-krsne gati hy ete
jagatah sasvate mate
ekaya yaty anavrttim
anyayavartate punah

The paths of light and darkness are as
beginningless and endless as the material
universe – by one is liberation attained, and by
the other, rebirth.

Yatra kale tv anavrttim
avrttim caiva yoginah
prayata yanti tam kalam
vaksyami bharatarsabha

The times during which, after passing from
this world, the Yogi are either liberated or
reborn, I shall now describe to you, greatest of
the Bharata.

Agnir jyotir ahah suklah
san-masa uttarayanam
tatra prayata gacchanti
brahma brahma-vido janah

By Fire, Light, and Day, during the fortnight
of the waxing moon and the summer solstice –
those who pass then from this world and know
the Supreme shall attain the Supreme.

Dhumo rattris tatha krishnah
san-masa daksinayanam
tatra candramasam jyotir
yogi prapya nivartate

By Smoke and Night, during the fortnight of
the waning moon and the winter solstice –
those yogi who pass then from this world will,
upon reaching the illuminated moon, be
reborn.

Naite srti partha janan
yogi muhyati kascana
tasmat sarveshu kaleshu
yoga-yukto bhavarjuna

Knowing of these different paths,
the devotee is never deluded.
Therefore, be always
engaged in devotion.

Kia Hora Te Marino
(May Peace Be Widespread)

MAORI

Kia Hora Te Marino is a setting of a traditional Maori blessing, used as a benediction to conclude *Calling All Dawns*. While the opening wordless chorus is evocative of the maritime imagery found in much Maori writing, the song also makes use of two traditional forms of oratory: the *haka*, a ritualistic choreographed group dance, and the *whaikorero*, a form of speechmaking used to unite the collective will of the people. With unified purpose, the song drives towards a climactic finish, and ends on the same chord that *Baba Yetu* fades in on, thereby returning to the beginning of the cycle.

Kia hora te marino,
Kia whakapapa pounamu te moana,
Kia tere te rohirohi.
Kia hora te marino,
Te marino ara
Mo ake tonu ake.

May peace be widespread,
may the sea glisten like greenstone,
and may the shimmer of light guide you.
May peace be widespread,
Be widespread
Now and forever more.

Ka tuhoa te ra,
Ka wairara, ka hinga.

Said of human life,
The sun rises to the zenith, then declines.

Hutia te rito,
Hutia te rito o te harakeke.
Kei hea te komako e ko?
Ki mai ki ahau
He aha te mea nui i te ao?
Maku e ki atu e,
He tangata (katoa), he tangata, he tangata ei!

Pull out the centre,
Pull out the centre of the flax plant.
Where will the bellbird sing?
I ask myself
What is the greatest thing in the world?
My answer is,
(All) the people, the people, the people!

Tihe mauri ora,
A whiti whano hara mai te toki.

The first breath we take,
Bind the entire flesh of our group and bring it
into force like the axe.

Humie e hui e taiki e!

Gather, gather and go forward!