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PRABHATA SAMGIITA

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INTRODUCTION TO PRABHAT SAMGIIT

Samgiit means a combination of vocal music, instrumental music and dance. *Prabhat* is the name of the composer of these songs. *Prabhat* also means dawn; hence *Prabhat Samgiit* suggests a new dawn in regards to how lyrics, music and dance can be conceptualized and presented - a new inspiration in collective spirituality through the blended beauty of these art forms.

Shrii Shrii Anandamurtiji (lovingly called Baba, and also known as Shrii Prabhat Ranjan Sarkar) composed the lyrics and music for 5018 songs from September 14, 1982 to October 21, 1990. Most of the songs are in Bengali, but over 40 were composed in other languages also.

An eternal note of optimism rings in all the songs, inspiring both singers and listeners to shake off depression, melancholy and fatigue, and generates a new vitality in life.

Prabhat Samgiit is a precious gift Baba has offered to humanity. In the short span of eight years, he composed these songs to kindle the flame of devotion and spirituality in every heart and to help lead humanity into the glory of excellence, life, light and fulfillment.

Singing or listening to these songs can help transform this world from one of malice, hatred and spite into one of harmony, amity and fraternity. We hope you will enjoy this music.

PRONUNCIATION AND LANGUAGE SYNTAX

The transliteration is presented strictly to assist in proper pronunciation. It closely resembles phonetics for that language. Although, most songs in Prabhat Samgiit are in Bengali, there are songs in other languages such as Sanskrit, Hindi, Angika, English and so on.

The Bengali language has unique sounds such that there are a lot of “o’s” at the end or in the middle of words, as in “mohono,” which would ordinarily be written as “Mohan”. The “aa” in these songs represents a longer sound as in “far”, as opposed to a shorter sound as in “fur”.

Another sound unfamiliar to Western ears is “chh”. “ch” is pronounced “ch” as in child. “chh” is pronounced as “ch” but a greater amount of air blown through the teeth.

A WORD ON RAGA AND TALA

India has two streams of classical music: that of the north, known as “*Hindustani*” and that of the south, known as “*Carnatic*”. Hindustani music has three major classical vocal traditions: *Dhrupad* (originally *Dhruvapad* – i.e. containing centrally repeating pattern), *khayal* (literally means “Concept”) and *thumari*.

Dhrupad is a style dedicated to an austere rendition. This tradition is the oldest of the three, generally dating pre-mughal period, and is a bit rigid. This style is essentially going extinct today. Except for a few exponents such as Daagar Brothers, what we hear today is the *khayal* style. The *khayal* has a greater degree of freedom compared to *dhrupad*. The *khayal* became popular during and after the times of emperor Akbar of India. Akbar’s great court musician Tansen popularised this style that is still adhered to practiced, performed and taught to students both on instruments and in voice. Generally what you hear today as “Indian Classical Music” is in *khayal* style. *Thumari* is the lighter style, and has a greater degree of freedom of expression through choice of notes. Although, a lighter and least rigid among the three classical styles, it is probably the most difficult one requiring greater talents. The apparent “freedom” of selection of notes, not afforded in *khayal* and *dhrupad* style, requires great skills. The selection of notes must be judicious in the amount of usage and at correct places, so as to intensify the emotions and beauty. Unlike in *khayal* style, where variations are sparingly embedded around the central theme, in *thumari*, the variations from central musical structure are quite pronounced and key to the development of the composition

Besides these, there are many lighter semi-classical and folk forms such as *bhajans*, *dadra*, *tappas*, *ghazals* and *quawwali*. *Bhajans* are generally spiritual songs of Hindu traditions. *Dadras* are in 6-beat tala (called *dadra* too) and often part of the folk traditions. *Tappas* are usually composed in kafi-class of ragas. *Gazals* and *quawwalis* are generally compositions of Islamic origin.

Sa Re Ga Ma Pa Dha Ni are the seven *swars* or the seven notes that make up the scale. The scale is similar to a western scale; however there are many microtonal structures (called *shrutis*) in-between each *swar*. In Indian classical music, the artist tries to invoke one of nine major emotions (called *rasas*), which are associated with the musical composition, called a raga. A raga is a musical composition based on specially designed ascending (called *aroha*) and descending (called *avaroha*) scales for that raga. For example, raga “*desh*” only allows five notes in ascend (Sa, Re, Ma, Pa, Ni; all natural notes), but allows all seven notes in descend (Sa, Ni-flat, Dha, Pa, Ma, Ga, Re, Ga, Sa), such that the seventh note Ni must be flat and only allowed in descend. By proper rendering of the notes, in their traditional patterns and styles, a performer can create a unique artistic exposition of that raga in every performance. Performing a note out side the scale of the raga is strictly forbidden in *dhrupad* or *Khayal* styles. In *thumari* style, variations outside the raga scale are allowed, but require great skill and

training to accomplish it successfully. That is why *thumaris* are not ragas but are based on one or more ragas. The lyrics of a raga or a *thumari* (in the classical music) are usually spiritual in nature, because music in general was for spiritual purposes. There are thousands of ragas, but only a couple hundred at the most are regularly performed.

Many of the Prabhat Samgiit songs are based on the classical backgrounds of these ragas such as *Bhairavi*, *Darbari Kanada*, *Malkauns*, *Chandrakauns*, *Kafi*, *Todi*, *Miya ki Malhar*, *Desh*, *Kedar*, *Bhimpalasi*, *Chhayana*, *Pahadi*, *Shiva Ranjani*, *Yaman Kalyan*, *Bageshri*, *Jayjayvanti*, *Asavari*, *Jaunpuri*, *Khamaj*, *Deshi*, *Piloo*, etc.

Some of the Prabhat Samgiit songs are in folk styles of *dadra*, *gazals* and *quawwalis*. A few songs are also based on themes from western tunes from Scandinavia etc.

Prabhat Samgiit collection also includes Padya (poetry) Kirtans. Traditionally these Kirtans are sung in *Dhrupad* style. The lyrics are about spirituality and often about the life of Krishna. Couplets of the lyrics are sung in slow dhrupad-type measures by the lead singer, and their significance is elaborated in recitation. The group of singers responds to the lead singer in quicker and quicker tempo, until the chorus finishes in a crescendo. Then the leader recites the next couplet again. The process goes on until a particular episode is completed. *Tanpura* and *khol* (special type of drum) are used for the accompaniment. In recent times the harmonium, violin, *esraj*, and *sarangi* are also used. The Kirtan style is distinguished by its elements of group singing and its use of time-measures. Various Kirtan styles (also called Gharanas) have developed. These are Manoharshahi, Garanhati, Mandarini, Manbhum and Reneti schools, each with its distinctive manner of presentation and incorporating some features of the different classical styles.

Prabhat Samgiit introduces a new gharana of Kirtans called “Prabhat Gharana” kirtans. Musically distinguishing features of Prabhat Gharana are the rules concerning the repeated patterns, the talas involved and the composition-ending pattern. Also, unlike other Gharana kirtans, the *bhava* (sentiment) of the lyrics contain direct address to God without a third person’s presence.

Another important component of music is *tala* or a cycle of rhythm consisting of a fixed number of beats (called *matras*). A particular rendering of a raga may be in a particular discipline of a *tala*, suitable to the musical makeup of that particular composition. The synchronization of raga and tala is an absolute discipline imposed on the artist throughout the rendering of the composition. This synchronization is usually evident at the *sum* or beat #1 of the cycle of rhythm.

A drone instrument (*tanpura*) provides the pitch and accompanies performances of classical music. The *tanpura* provides a subtle, almost hypnotic background effect, of which the audience is often unaware.

Indian classical music uses a wide range of musical instruments, which may be used to accompany vocal or instrumental performances. Commonly heard instruments are the *sitar*, *santoor*, *sarod*, *sarangi* (string instruments), *tabla*, *pakhavaj* (drums), harmonium, *shehnai* and *flute*. Percussion instruments are used in solo performances as well.

Glossary of Hindustani (North Indian) Classical Music

1. Swara (Sur) : Notes; Sa, Re, Ga, Ma, Pa, Dha, Ni
2. Shuddha swara: Natural notes
3. Komal swara – flat notes (Re, Ga, Dha, Ni); Tivra swara (Ma) – Sharp note.
4. Taal: Rhythmic cycle
5. Laya: Speed of the flow of music
6. Saptak: “Octave” (Mandra, Madhya, Taar) – Group of 7 notes
7. Mandra saptak: Lower octave
8. Madhya saptak: Middle octave
9. Taar saptak: Upper (Higher) octave
10. Bol: Words. Tabal bols are words used by tabla e.g. dhin, aa, ghe, tirkat, tu, kete, dhage, treke, ta, tin etc. Words of sitar are Da, ra, dir; Bols of vocal compositions are actual words or names of notes also.
11. Raga: Musical framework of rules to aid in making compositions
12. Bandeesh: Composition (That which has been “bound” in taal, laya and rules of raga)
13. Aaroha: Ascending structure of notes in raga
14. Avaroha: Descending structure of notes
15. Purvanga: First four notes of Saptak (Sa, Re, Ga, Ma)
16. Uttaranga: Last 4 notes of Saptak (Pa, Dha, Ni, Sa)
17. Vaadi: Most important note in the raga
18. Samvaadi: Second most important note
19. Anuvaadi: Other notes of the raga
20. Vivaadi: Forbidden notes in the raga – Varjit swara
21. Nyas: “Resting place” – Particular swara in the raga where you can rest.
22. Pakad: Defining or identifying pattern of notes in a raga
23. Alankar: Ornamental structure of notes (Meend, Kan, Gamak, Muraki, Khatka, Andolan, Kamapn)
24. Aalap: Introductory phase of composition (without tabla)
25. Gat: Portion of composition with tabla
26. Chalan: A specific characteristic of each raga that describes its “punctuations” of notes
27. Taan: Rapid succession of notes
28. Murchhana: Transposition of raga scale to create another raga scale
29. Sum: The bit in taal where taal cycle and phrase of composition come together in strong emphasis, it is usually first bit and is usually tali.
30. Anaghat: Taal played in such a way as to create sum prior (usually by one matra) to the normal first matra.
31. Atit: Similar to anaghat, except sum is created delayed by one matra.
32. Jati of raga: Identification of raga based on # of notes in aaraha and avaroha. There are three Jatis: Odav, Shadav, Sampurna
33. Odav jati: Has five notes
34. Shadav jati: Has 6 notes
35. Sampurna jati: Has 7 notes
36. Samkirna raga: Raga with different # of notes in ascend and descend.

37. For example: Raga Desh is Odav-Sampurna raga because it has 5 notes in ascend (Sa, Re, Ma, Pa, Ni) and 7 notes (Sa, Ni, Dha, Pa, Ma, Ga, Re, Sa) in descend. It is a samkirna raga. Raga Malkauns is Odav raga because it has 5 notes in ascend (Sa, Ga, Ma, Dha, Ni) in ascend and 5 notes in descend (Sa, Ni, Dha, Ma, Ga, Sa). It is not a samkirna raga.
38. Vakra jati raga: This type of raga has specific rules regarding how a vakra swara must be approached in ascend or descend. This makes Chalan of raga a bit complicated and careful execution is required else raga might slip into alternate raga scale. For example raga Darabari Kanada is a vakra sampurna raga with Ni being a vakra swara in descend. Bilaskhani todi is a vakra raga with Ma being a vakra swara in descend.
39. Tarana: A composition that uses bols of tabla, sitar, pakhawaj as is words.
40. Tihai: Repetition of a phrase done three times usually ending in Sum.
41. Rasa: Sentiment; Each raga carries a primary sentiment. There are 9 sentiments e.g. devotion, peace, romance, disgust (used in drama), laughter (for drama), pathos, Viira, Serious
42. Time of performance: Each raga has been assigned a particular time of the day for its rendition.
43. Thaata: Main scale structures (10 of them) or classes of raga defined by a musicologist Bhatkhande. They are Bhairav, Asawari, Todi, Kafi, Marawa, Kalyan, Khamaj, Bhairavi, Poorvai, Bilawal

1. Sa: Shadaj – Sound of Peacock
2. Re: Rishabh – Sound of bull
3. Ga – Gandhar – Sound of goat
4. Ma – Sound of horse
5. Pa – Sound of Cuckoo
6. Dha – Sound of donkey
7. Ni – Sound of elephant
8. There are 7 shuddha swara – Sa, Re, Ga, Ma, Pa, Dha, Ni. There are 4 komal swaras (Re, Ga, Dha, Ni) and one Tivra swara (Ma). Thus total of 12 swaras. We will represent shuddha swara as capital letter, e.g. “Ga” and komal and tivra swara by lower letters e.g. “g” or “ma”.

Raga Descriptions:

1. Raga Darbari Kanada:
Aaroha: Sa, Re, ga, Ma, Pa, dha, ni, Sa”
Avaroha: Sa”, dha, ni, Pa, Ma, Pa, ni, ga, Ma, Re Sa
Vadi: Re
Samvadi: Pa
Jati: Vakra sampurna
Pakad: Pa ni Ma Pa ni ga, ga Ma re Sa, Re ni’ Sa re dha’, ni’ re Sa
Thaat: Asawari
Rasa: Devotion, Serious
Time: Midnight
Notes: ni is vakra in avaroha; Pa ni ga meend. Ga Ma Re Sa pattern used because it is kanada type, and helps differentiate from Asawari raga. Ga is sung with andolan from Ma, and dha is sung with andolan from ni.
2. Raga Bhairavi:
Aaroha: Sa, re, ga, Ma, Pa, dha, ni Sa’
Avaroha: Sa’, ni, dha, Pa, Ma, ga, re, Sa
Vadi: Pa or Ma
Samvadi: Sa
Pakad: Sa, re ga Ma, ga re Sa dha’ ni’ Sa
Thaat: Bhairavi
Rasa: Romantic, yearning, devotion
Jati: Sampurna
Time: Morning
Note: Bhairavi allows all 12 notes if used properly. Suited for Bhajan, thumari and light music
3. Raga Bageshri:
Aaroha: Sa, ga, Ma, Dha, ni, Sa”
Avaroha: Sa”, ni, dha, Ma, Pa, Dha, Ma, ga, Re, Sa
Vaadi: Ma
Samvadi: Sa
Pakad: dha’ ni’ Sa Ma Dha ni Dha, Ma ga Re Sa
Thaat: Kafi

Jati: Odav-Sampurna

Time: late night

Note: Pancham used very very scarcely and in avaroha only.

4. Raga Asawari:

It has two forms; Asawari (refers to Shuddha Re Asawari) uses shuddha Re, and Komal Rishabh Asawari uses “re”.

Aaroha: Sa. Re. Ma, Pa, dha, Sa”

Avaroha: Sa” ni dha Pa, Ma Pa dha Ma Pa ga, Re Sa

Vaadi: dha

Samvadi: ga

Pakad: Ma Pa dha Ma Pa ga Re Sa

Thaat: Asawari

Rasa: Devotion

Jati: Odav-Sampurna

Time: Morning second prahar

Note: Careful to straight from dha to Sa; Effect of ni will produce raga Jaunpuri effect.

5. Raga Yaman

Aaroha: Ni’ Re Ga ma Pa Dha Ni Sa”

Avaroha: Sa” Ni Dha Pa ma Ga Re Sa

Vaadi: Ga

Samvadi Ni

Pakad: Ni’ Re Ga, ma Ga, Pa ma Ga, m, Re, Ni’ Re Sa

Thaat: Kalyan

Rasa: Peace

Jati: Sampurna

Time: Night first prahar

INTRODUCTION TO TAALS

Matra – Beat (Measure of time)

Tali: Emphasized beat (represented by “X” and #s)

Khali: Not emphasized beat (represented by “O”)

Taal Dadra – 6 Matras

Dha	Dhin	Na	Dha	Tin	Na
1	2	3	4	5	6
X			O		

Taal Kaharwa (1) – 8 Matras

Dha	Ghe	Na	Tin	Na	Ghe	Ghe	Na
1	2	3	4	5	6	7	8
X				O			

Taal Kaharwa (2) – 8 Matras

Dha	Dhin	Na	Tirkat	Ta	Tin	Na	Kete
1	2	3	4	5	6	7	8
X				O			

Taal Tin Taal (Tri taal) – 16 Matras

Dha	Dhin	Dhin	Dha	Dha	Dhin	Dhin	Dha	Dha	Tin	Tin	Ta	Kete	Dha	Dhin	Dha
1	2	3	4	5											
X				2				O				3			

Taal Rupak – 7 Matras

Tin	Tin	Na	Dhin	Na	Dhin	Na
1	2	3	4	5	6	7
O			1		2	

Taal Ek Taal – 12 Matras

Dhin	Dhin	Dhage	Tirkat	Tu	Na	Kat	Ta	Dhage	Tirkat	Dhin	Na
1	2	3	4	5	6	7	8	9	10	11	
X		O		2		O		3		4	

Taal Jhap Taal – 10 Matras

Dhin	Na	Dhin	Dhin	Na	Tin	Na	Dhin	Dhin	Na
1	2	3	4	5	6	7	8	9	10
X		2			O		3		

Song Name	Song Number	Language	Raga	Tala
<i>Jirno bishiirno</i>	3714	Bengali	(Scandinavian tune)	Kaharva

**Jirno bishiirno jiber koribo sheba,
Aarte khudhartte bachabe notuba ke ba.
Jiber koribo sheva**

**Aadhite bhoge jara,
Byadhi jatonate shara,
She manab poshu bihung,
Shabari jonne mora
Lota gulmero aachhe pran,
Tadero tore bhaba.
Jiber koribo sheva**

**Durke kachhe tenechhi,
Shonge shobe niye chhi
Prane o mone menechhi,
Shampad shabari mapa
Jiber koribo sheba.**

Calcutta, August 31, 1986

Translation:

*We shall serve all creatures, worn-out and emaciated,
(If we do not) who else will serve the distressed and the hungry?*

*Those who suffer from mental afflictions,
Those who are overwhelmed with the agony of diseases,
Those humans, animals, and birds –
We stand for them all.
Even creepers and shrubs have life.
We must care for them too.*

*We have drawn the far ones near,
We have accommodated one and all,
In our mind and heart we have accepted that
The wealth (of the world) is limited
(i.e. to be shared with all).*

Song Name	Song Number	Language	Raga	Tala
<i>Tumi dhora dile</i>	960	Bengali	(Scandinavian Tune)	Kaharva

**Tumi dhora dile amar e hridoye
Asha bhore dile nirashar e niloye**

**Ja chhilo andhare dhaka
She holo alote makha
Tobe ekhono bendhechho keno
Shashimeri porichoye.**

**Ja chhilo papdi-dhaka
She modhu pritite makha
Tabe ekhono kishero baki
Chetonari binimoye.**

Calcutta, October 25, 1983

Translation:

*You came to my heart, the abode of disappointments,
and filled it with hope.*

*That which was covered in darkness
Was now mixed with effulgence.
Why then have You bound me
in the periphery of the finite?*

*That which was covered by petals,
Was full of sweet love.
Then what else still remains
in the exchange of consciousness?*

Song Name	Song Number	Language	Raga	Tala
<i>Jhonjha jodi aashe</i>	1783	Bengali	(Scandinavian tune)	Kaharva

Jhonjha jodi aashe,
 Jujhite shakti deo
 Aloshota jodi aashe,
 Mone dridhota bhorio.
 Jujhite shakti deo

Cholechhi tomari pothe,
 Jeno na dhake tamahte
 Dukhe bedonate,
 Tomari rage rongio.
 Jujhite shakti deo

Aaloker jatra pothe,
 Shumukhe egiye jete,
 Shahoshe kaje nabite,
 Aashishe bhoy bhangio.
 Jujhite shakti deo.

Calcutta, September 3, 1984

Translation:

*If the storm rises, give me the strength to struggle
 If the dullness surrounds me,
 Fill me with firm resolve.
 Give me the strength to struggle.*

*I will move forward on Your path.
 I will not allow the darkness to descend upon me.
 In unhappiness or suffering,
 Color me with Your colors.
 Give me the strength to struggle.*

*On the path of pilgrimage of effulgence
 Moving forward in the journey,
 Infuse me with courage in Your work.
 Destroy my fear with Your blessings.*

Song Name	Song Number	Language	Raga	Tala
<i>Meghmeduro rate</i>	4529	Bengali	Darabari Kanada	Tintala, Sitarkhani

Meghmeduro rate chhonde gite,
 Shatoto tabo kripa kona jeche jai
 Klishto dhorate sheba dhalite,
 Tomare ami probhu tushite je chai.
 Meghmeduro rate chhonde gite

Pranero prokash mor tumi ektara,
 Dik dikbhranta pothe tumi dhruvo tara
 Atol opar tumi shahasro dhara,
 Khunje khunje tol nahi pai.
 Tomare ami probhu tushite je chai
 Meghmeduro rate chhonde gite

Jobe kichhu chhilo nako ekala tumi chhile,
 He Purushottamo ki kore dhora rochile
 Kisher aashe ek theke onek hole,
 E proshner uttaro nai.
 Tomare ami probhu tushite je chai
 Meghmeduro rate chhonde gite

Ananda Nagar, March 1, 1989

Translation:

*In the midst of the dark cloudy night, and the songs and music
 I keep begging for Your grace.
 I will serve this universe suffering in sorrow.
 Oh Parampurusha I want to please You.*

*You are the light of my pranas, You are the pole star of the lost (traveler)
 Your depth immeasurable and vast like thousand flows
 Much as one may try, (but) can never measure your depths.*

*When there was nothing, You were there alone.
 Oh Purushottama how could You have created this universe?
 How did You become many from One?
 There is no answer to this question.*

Song Name	Song Number	Language	Raga	Tala
<i>Tvam mama priyah</i>	3951	Sanskrit	Darabari Kanada	Teental & sitarkhani

Tvam mama priyaha tvamasi ameya
Vasasi manasi vrajaraja
Chandana charchitaha kaustubha nanditah
Kinshukadhara Mathura rajaha
Vasasi manasi vrajaraja

Tamal nipavane benuka svanane
Hasadasi priyamama svapane jagarane
Chintayamasi kripyam snapayasi
Bahasi antaredhiraja
Vasasi manasi vrajaraja

Agachhatu priya marme gabhire mama
Tushare dhavalata hutashe dahika sama
Ritambhara dyuti svayambhara priti
Vishvatita adhiraja
Vasasi manasi vrajaraja

Calcutta, January 14, 1987

Translation:

O Lord, You are immeasurable;
You have taken Your seat in the Vraja of mind
O Noble Child of Mathura, Your body is anointed with sandalwood paste
and decorated with Kaostubha gems / jewels.
It emanates the beauty of a red kinshuka flower.

In the tamala, kadamba and bamboo groves of Gokula,
You appear before me.
In my wakeful and sleeping states, with a charming smile,
As if standing under the trees, You appear before me.

You are in my thoughts;
You always shower Your grace upon all.
You are the effulgent light in the core of every heart.
Come, O Dear Lord, into the depths of my heart.
Be with me like the inherent quality of whiteness in snow
Or the burning faculty in fire.
Your effulgence engulfs every particle of the creation.
Your overflowing love fills every microcosm.
You are above and beyond the universe;
You are the Supreme Lord of the intellect
Of every unit being.

Song Name	Song Number	Language	Raga	Tala
<i>Tumi amay niye ele</i>	949	Bengali	Darbari Kanada	Kaharva

Tumi amay niye ele,
E kon alokay, e kon alokay
Madhuri bhore dile hiya jomunay
E kon alokay, e kon alokay.

Chhalo chhalo uchhalo pritor jomuna jalo
Aankhi pate ujjalo amorari kajjalo
Nondito hridi majhe, nitto notun shaje
Raja hoye ele, e kon Mothuray hiya Jomunay
Tumi amay niye ele,
E kon alokay, e kon alokay

Bhulok dulok shab tuchha koriya dile
Spandito hridakashe shudha dhara dhele dile
Mohan banshir tane lokatito e ki gane
Aapno koriya nile aaji amay, hiya Jomunay.
Tumi amay niye ele,
E kon alokay, e kon alokay

Calcutta, October 19, 1983

Translation:

*In which celestial world have you brought me,
And filled my heart's Yamuna with blissful sweetness?
The Yamuna's water of love is boundless.
My eyelids are brightened by the light of Your sight,
Oh, King of Mathura (Krishna),
You are enjoying Your endless lila in my heart,
My heart of Yamuna.*

*You have made the earth and heavens insignificant.
In the vibrations of my heart
You have poured nectar.*

*With the charming melody of the flute
And the heavenly song
You have made me Your own.*

Song Name	Song Number	Language	Raga	Tala
<i>Doyal probhu balago tomay</i>	341	Bengali	Bhairavi	Dadra

Doyal probhu balago tomay,
Doyal name keno daka hoye
Phule keno kanta thakego
Jhorna keno upalite boy.
Doyal name keno daka hoye

Kamol kumud gondhe bhora
Molin jole keno ba phote,
Jive bhora khushir dhora
Bijon pothe keno ba chhote,
Tarar mala prodip jala,
Amanishay keno cheye roye.
Doyal name keno daka hoye

Phuler mato shishu keno,
Ghano ghano kende thake
Chander aalo keno hashe
Kalo megher phanke phanke
Mandomodhur gandhobahao
Attohashe shila jhonjhay.
Doyal name keno daka hoye

Calcutta, March 15, 1983

Translation:

*Oh! The merciful Lord, why are You called compassionate?
Why do thorns surround the flower, why does lovely stream flow so rough?*

*Why does the lotus, filled with heavenly fragrance grow in muddy water?
The earth itself full of happy lives, yet why does it travel through the silent path?
Why do stars, like the garlands of lights, shine in the darkest night?*

*Why must baby, fragile like a flower, cry incessantly?
Why must the moonlight smile through openings of the dark clouds?
Why must gentle fragrance accompany, rudely laughing hail-storm?*

Song Name	Song Number	Language	Raga	Tala
<i>Aamar dukher rate ele probhu</i>	1563	Bengali	Bhairavi	Dadra

Aamar dukher rate ele probhu,
Shukher dine ele na
Aankhir jole dhora dile,
Phankir chhole bhulle na.
Shukher dine ele na.

Boshonteri phuler dalay,
Shajiye rakha pujarchanay,
Orgho dite paini tomay,
Jechhe nile bedonay
Shukher dine ele na.

Hanshir khelay, aalor melay,
Paini tomay khushir belay,
Nirandhro ei amanishay,
Pelum tabo koruna.
Shukher dine ele na.

Calcutta, June 12, 1984

Translation:

*You visited me on those painful nights
But did not come to share my joys.
You could not be known by the trickery of intellect
But by the tears of the heart alone.*

*The spring brought the beauty of flowers,
I prepared items for your worship.
You could not be realized with any offerings,
But only with the sincere surrender of an anguished heart.*

*In the frivolous playfulness and glitterings, I did not seek You.
Yet I received Your grace on the darkest night of the new moon.*

Song Name	Song Number	Language	Raga	Tala
<i>Tumi ki chao jani na</i>	3391	Bengali	Bhairavi	Dadra

Tumi ki chao jani na
Keno tumi lila khelay,
Shumukhe aasho na.
Ki chao jani na.

Mone prane bhalo bashi,
Keno dhora dao na aashi
Mone kone shangopone ki pao bolo na.
Ki chao jani na.

Amanishar ghor tamoshay,
Tomar duti chhapiya jay
Onu moner shab bhabonay keno bhashao na
Ki chao jani na.

Calcutta, February 10, 1986

*O Lord, I do not know what You want.
In the ways of Your divine play, why do You not come before me?
I love You from the depth of my heart.
Why do You not come within my reach?
Please tell me what You get by hiding in secret crevices of my unit mind.*

*Your effulgence overflows the Cimmerian darkness of new moon night.
Why do You not drench my mind with floods of Your feelings?*

Song Name	Song Number	Language	Raga	Tala
<i>Aamar moner Brindabone</i>	4057	Bengali	Piloo	Dadra

Aamar moner Brindabone,
Tumi probhu shoda roye chho
Jhonjha te ashoni pate,
Modhu dhara dhele diye chho.
Aamar moner Brindabone.

Goloker tumi hori,
Gokule ele bhab dhor
Shure loye chhonde gheri,
Ojut lilaye neche chole chho.
Aamar moner Brindabone.

Ghore achho, bahire achho,
Dhomonite dhoni tule chho
Shudha roshe bhore diye chho,
Manush modhur mormo majho.
Aamar moner Brindabone.

Calcutta, May 15, 1987

Translation:

*O Lord, You are ever present
In the Vrnda'vana of my mind.
Whether storms or hail,
You pour divine nectar.*

*You are the Lord of cognitive world
But You willingly descended unto the world of Gokul (the land of devotees)
Surrounding all in your music and rhythms
Dancing away in your incomprehensible liila*

*You reside both within and outside.
Raising Your clarion call in my veins
Filling my heart with nectar
You reside in the deep recesses of the sweet heart.*

Song Name	Song Number	Language	Raga	Tala
<i>Probhu esho tumi ruper</i>	280	Bengali	--	Dadra

Probhu esho tumi ruper chhotay jyotir jhaloke
Anubhutir purnatake rangiye aloke
Probhu esho tumi ruper chhotay jyotir jhaloke

Bishshatito bishshomoy tumi
Bhab bhabonar adharo bhumi
Tomar kaj kore jai dhyan dhore jai
Nitto naba loke
Prabhu esho tumi ruper chotay jyotir jhaloke

Kabhu amay rekho na dure
Chetona dao chhandomay shure
Jeno hariye jabar dukkho pabar
Toli na shoke
Probhu esho tumi ruper chotay jyotir jhaloke

Ananda Shila, February 20, 1983

Translation:

Oh Lord, please come in the luster of your beauty.
With the intense flow of light
Fulfill my realization and color my mind with Your radiance.
You are beyond the universe yet You are present everywhere.
You are my ideation, the shelter of all my thoughts.
I work for You and I meditate upon You
Your light eternally replenishes me.
Do not keep me away from You
Raise my consciousness with your rhythmic tune.
Please remove the sorrow of loss
So that I will feel no more pain.

Song Name	Song Number	Language	Raga	Tala
<i>Bishsho dolay dol diye chho</i>	2777	Bengali	--	Rupak

Bishsho dolay dol diye chho,
Lilay bhubon nache,
Kachhe dure, nanan shure,
Gitir dhara majhe.
Lilay bhubon nache.

Aapon porer probhed bholay,
Dar batayan holo khola
Ekhon shudhuy egiye chola,
Bhule bhiti laje.
Lilay bhubon nache.

Bishsho tomar lilabhinay,
Noy habe hoy, hoy hobe noy
Brithai kanda, britha onunoy,
Roshabhasher shaje.
Lilay bhubon nache.

Calcutta, June 9, 1985

Translation:

*You make the universe dance in Your lila.
Far and near, in various notes of music,
And within the flow of songs
You make the universe dance.*

*Forgetting all differentiations, opening doors of the heart
Constantly moving forward, forgetting fear and shyness
(the universe dances).*

*This universe is the drama of your lila.
The improbable happens, and the probable fails.
(It is) Useless to cry, and useless to plead
All is but decorated within the vast cosmic play.*

Song Name	Song Number	Language	Raga	Tala
<i>Aji anando shanjhe</i> (Ananda Samgiit)		Bengali	--	Dadra

Aji anando shanjhe, eshogo hridoyo majhe, ogo anandomoy
Aji nikhilo jibono nikhilo bhubano probhu, korokoro modhumoy.

Aji stabdho akasha tole, oi chole dole dole
Koti chandro shurjo tara, aloke alokomoy.
Anando shanjhe eshogo hridoyo majhe, ogo anandomoy

Aji anando utholichhe, chhonde gondhe gane,
Aji premobari boroshi chhe, shabakar prane prane.
Anando shanjhe eshogo hridoyo majhe, ogo anandomoy

Aji shadhona prodip jole, hridoyero shatodole,
shato lakho konthe aji, gaite chhe tabo joy.
Anando shanjhe eshogo hridoyo majhe, ogo anandomoy

Acharya Nityasatyananda Avadhuta
Ananda Samgiit

Translation:

Song Name	Song Number	Language	Raga	Tala
<i>Shonali bhor</i>	130	Bengali	Asawari	Dadra

Shonali bhor jibone mor,
 Aabar ki re aashabe phire
 Shato bethar shato bedonar,
 Shato lanchhanar aandhar chire
 Shonali bhor jibone mor,
 Aabar ki re aashabe phire

Kato prodosh, kato probhat,
 Kato sharot boshonto rat
 Kato aasha, kato bharosha,
 Bheshe gechhe oshru nire.
 Shonali bhor jibone mor,
 Aabar ki re aashabe phire

Purvakashe orun hashe,
 Batash bhashe phulo shubashe
 Nabo borshe nabo harshe
 Bethar sriti jay je shore
 Shonali bhor jibone mor,
 Aabar ki re aashabe phire

Calcutta, November 20, 1982

Translation:

*The golden dawn of my life, will it ever return?
 Countless agonies and humiliations,
 piercing the darkness of countless pains
 Will it return?*

*Countless dusks and dawns,
 So many autumn and spring nights,
 Hopes and aspirations
 Have all swept away in the floods of tears.*

*Crimson dawn smiles on the eastern horizon
 Fragrance of the flowers floats in the air.
 The new year brings new hopes and joy,
 Vanishing away the memories of pain.*

Song Name	Song Number	Language	Raga	Tala
<i>Champako bone modhuro shapone</i>	152	Bengali	--	Dadra

Champako bone modhuro shapone
 Tahake dekhechhi maya mukure
 Shanto batashe modiro shubashe
 Mukto noyone shorita tire
 Tahake dekh chhi maya mukure

Shetha kushumo porag alokhe aashiya
 Alope bhashiya jay
 Shetha monero moyur nilakashe chahi
 Kolap meliya dey

Jotsna nishithe bijano bithite
 Bhalobasha nache take ghire ghire
 Tahake peyechi maya mukure

Champako bone modhuro shapone
 Tahake dekhechhi maya mukure

Calcutta, December 13, 1982

Translation:

*In the sweet dream in the champaka grove,
 I have seen Him in the mirror of my mind.
 In the tranquil air and intoxicating fragrance,
 with eyes filled with wonder,
 I have seen Him on the banks of the stream.*

*From the invisible land the flower pollen drifts
 and to the invisible land it returns.
 The dancing peacock of my mind
 sways through the blue sky,
 spreading out its fan-like tail.*

*On a moonlit night, in a solitary garden,
 my heart, overflowing with love,
 keeps dancing around Him.*