

Prabhat Samgiit Retreat



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PRABHATA SAMGIITA

Songs based on Raga Bhairavi

Aandharo nishay diposhikha je tumi	1
Aji tomari paroshe tomari haroshe	3
Bashonteri aagomone dhora nabo shaje sheje chhe.....	5
Bhalo basha bhora bhuboner.....	7
Shur toronge mohono onge.....	9
Tabo tore mala genthe chhi probhu	11
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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*, *Chhayanat*, *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, Sa, Re, Ga, Ma, Pa, Dha, Ni
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, na, 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) in a taal, composition with tabla
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 i.e end the phrase.
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 a strong emphasis, it is usually first bit and is usually tali.
30. Anaghat: Taal played on tabla in such a way as to create sum prior (usually by one matra) to the normal first matra. It is used to create interesting rhythmic effect.
31. Atit: Similar to anaghat, except sum is created delayed by one matra. It is used to create interesting rhythmic effect.
32. Jati of raga: Identification of raga based on number of notes in aaraha and avaroha. There are three Jatis: Odav, Shadav, Sampurna, and the combinations there of.

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 number of notes in ascend and descend.
37. Example of Samkirna raga: 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, Ga, Sa) in descend. 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: "Vakra" means indirect, or convoluted. 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. The descend of Darabari Kanada is: Sa", dha, ni, Pa, Ma, Pa, ni, ga, Ma Re Sa. Notice that, in descend, one has to go to dha from Sa" before one can use the note ni. Bilaskhani todi is a vakra raga with Pa being a vakra swara in descend. The descend of the raga is: re" ni dha Ma, Pa dha ni dh Ma ga re, re ga Ma ga re, ga re Sa. In descend Pa is taken after going to Ma. Also, Ma is taken after ga (as in re ga Ma ga re phrase), after having travelled through the full scale. In a normal ascend, you can not take Ma after ga. You have to do: Sa, re ga Pa dha Sa".
39. Tarana: A composition that uses bols of tabla, sitar, pakhawaj as its 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. Thaat: 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

Raga Description

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. “ga” or “ma”.
9. Notation: Lower octave swara e.g. dhaivat swara as: dha’; and the upper octave dhaivat as: dh”

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, ma, 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	Dh
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
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	12
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		

On Raga Bhairavi

Notations:

Capital letters are shuddha swaras: Sa, Re, Ga, Ma, Pa, Dha, Ni

Small letters are komal or tivra swaras: Komal: re, ga, dha, ni, Tivra: ma

“ signifies Taar saptak and ‘ signifies mandra saptak; else it is Madhya saptak.

~ signifies alankar

re” => is a taar saptak komal rishabh

ma => is a Madhya saptak tivra madhyam

Ni’ => is a mandra saptak shuddha nishad.

Bhairavi is an ancient raga but it has slowly evolved into different variations. Original Bhairavi was called Komal Bhairavi and only used Komal (flat) notes.

Sa re ga Ma Pa dha ni Sa, Sa ni dha Pa Ma ga re Sa

Shuddha rishabh (Re) was introduced next. Its arrival was so significant, that it was accepted not only in thumari but also in Khayal and even in Dhrupad styles, which are very strict classical styles.

Examples:

Sa, dha, ni Sa Re ga~ re Sa.

Pa, dha Pa Ma Pa ga, ga Re ga Ma ga~ re Sa.

Then shuddha dhaivat (Dha) was introduced.

Examples:

ni Sa ga Ma Pa, ga Ma dha Pa, re ga Ma Pa Dha ni dha Pa.

Tivra madhyam (ma) arrived after that:

Pa dha Pa Ma Pa ga, ga Ma ma Ma ga~ re Sa

Shuddha nishad (Ni) came after that. It is generally used in thumari forms. Also it is prominent in Punjabi (North West India) style of singing and their folk music.

Sa, re Ni’ Sa, Ni Sa re Sa, Sa re Sa re Ni’ Sa, ni’ Sa re Sa re Sa dha’ Pa’, dha’ ni’ Sa re ga~ re Sa, re ni Sa

Shuddha Ga came the last. It is used very sparingly and is difficult to apply.

ni’ Sa ga Ma Ma Ga, Ma Ma Ga, Ma ga Ma ma Ma Ga, ga Ma re sa

Original Bhairavi:

Purvang: ni’ Sa ga Ma, ga~ re Sa

Uttranga: ga Ma dha Pa, dha Pa Ma Pa ga Ma re sa
ga Ma dha ni Sa", re", ni Sa" dha Pa,
OR ga Ma Pa dha ni Sa", re", ni Sa" dha Pa

ga Ma dha ni Sa", dha Pa Ma Pa ga Ma, Sa ga Ma Pa ga Ma re Sa

Three important pieces that will identify Bhairavi are:

ni' sa ga Ma re sa
Pa, ga Ma dha Pa
ga Ma dha ni Sa", ni Sa"~, dha Pa,

Uttrang (second tetra chord) + Proorvanga (first tetra chord):

ga Ma dha ni Sa", re", ni Sa" dha Pa
ga Ma Pa dha ni Sa" re, ni Sa"~ dh Pa

Sindhi Bhiarvi:

In this very popular form of Bhairavi, there is a prominent use of shuddha nishad (Ni) and tivra madhyam (ma). It is well suited for thumari in general, and used in Punjabi style of thumari and folk music.

Bhairavi is an ancient raga, and so Bhairavi has been sung in all vocal styles of the past, from older to modern, Dhruvpad, Khayal, Thumari, Dadra, Tappa, Bhajan. Please see my article on Raga and Tala on our web site: <http://songsofprsarkar.net/music-theory/raga-and-tala/>

Nature of aesthetics is different in these Indian classical vocal styles. I have posted educational compositions of Bhairavi as it is sung in Dhruvpad, Khayal, Thumari, Dadra, Bhajan and Tappa styles. These compositions will give better understanding of how Bhairavi was being sung in the past with older styles, as well as how it is sung today. Also, it will demonstrate the aesthetical differences among different vocal styles. The older Dhruvpad style is more serious, slower moving, with purist approach, less ornamental and rigid yet deeper in its effect. Thumari is a modern style. It is less rigid, more ornamental, faster moving, tolerates variants from norm, and leaves more room for abstract and creative use of notes, if it is done properly.

I want to acknowledge a great musicologist of India who passed away in January of 2010, Pandit Ramrang. The posted educational compositions are his creations. Pandit Ramrang contributed immensely to the studies of Indian classical music by his 5 volume work, called Abhinav Gitanjali on grammar of ragas.

Raga Bhairavi Exercises

Notations:

Capital letters are shuddha swaras: Sa, Re, Ga, Ma, Pa, Dha, Ni

Small letters are komal or tivra swaras: Komal: re, ga, dha, ni, Tivra: ma

“ signifies Taar saptak and ‘ signifies mandra saptak; else it is Madhya saptak.

~ signifies alankar

re'' => is a taar saptak komal rishabh

ma => is a Madhya saptak tivra madhyam

Ni' => is a mandra saptak shuddha nishad.

Slow tempo:

1. Sa, re, ga, Ma, Pa, dha, ni, Sa'', Sa'', ni, dha, Pa, Ma, ga, re, Sa.

2. Sa, Sa re ga~ re Sa, re ni'dha' ni' Sa, Pa' dha' ni' Sa ga~ re Sa, Sa re ga Ma, ga~ re Sa, dha' ni' Sa ga~ re Sa, dha' ni' Sa re ga Ma, ga Ma~ re Sa

3. ni' Sa ga Ma Pa, dh Pa, Ma Pa ga Ma dh Pa, Sa ga Ma Pa ga Ma re Sa, dha' ni' Sa ga~ re Sa, ni' Sa ga Ma dha Pa, ga Ma re Sa

4. ni' Sa ga Ma dha Pa, ga Ma ni dha Pa, Ma Pa ga Ma, Sa ga Ma Pa ga Ma re Sa, dha' ni' Sa ga~ re Sa.

5. ga ma dha ni Sa'', ni Sa'' ni Sa'' re'' Sa'' ni Sa'' dha Pa, Pa dha Ma Pa ga Ma, Sa ga Ma Pa ga Ma re Sa, dha' ni' Sa ga~ re Sa.

6. ga Ma dha ni Sa'' ga'' re'' Sa'', Sa'' Re'' Sa'' Re'' ga'' Re'' Sa'', ni Sa'' ni Sa'' re'' Sa'' ni Sa''

dha Pa, Pa Sa'' Sa''re'' Sa'' ni Sa'' dha Pa, Pa dha Ma Pa ga Ma, Sa ga Ma Pa ga Ma re Sa, dha' ni' Sa Re ga~ re Sa.

7. ni' Sa ga Ma Pa, Pa ni Dha ni Pa dha Pa, Pa Dha ni Sa'' Dha ni~ dha Pa, Pa dha Ma Pa ga, Sa ga Sa ga Ma ma Ma ga~ re Sa, dha' ni' Sa ga Re ga Sa re Sa.

8. Sa re ga Pa, Sa re ga Pa ni dha Pa, Pa dha Ma Pa ga, Re ga Ma ma Ma ga~ re Sa, dha' ni' Sa ga~ re Sa.

9. Pa dha Ni Sa'', Ni Sa''~ dha Pa, Pa dha Ni Sa'' Re'' Ni Sa~ dha Pa, Dha - - Ni Sa'' dha Pa, Ma Dha Ni Sa''~ Dha Pa, Pa dha Ma Pa ga, Sa ga Ma Pa ga Ma re Sa, dha' ni' Sa ga~ re Sa.

Faster tempo:

10. Sa dha Pa dha Ma Pa ga Ma Pa ni dha Pa ga Ma re Sa, dha' ni' Sa ga Re ga Sa re Sa.

11. ga Ma dha ni Sa'' ga'' re'' Sa'' - -, Sa'' re'' ni Sa'' re'' ni Sa'' dha ni Pa, Pa ni dha Pa, Ma dha Pa Ma, ga Pa Ma, Re Ma ga, Sa re Sa, Sa dha Pa dha Ma Pa ga Ma Pa - - - .

12. ni' Sa ga Ma Pa dha Pa Ma, ga Ma Pa ni dha Pa - - , Pa ga'' re'' ga'' Sa'' re'' ni Sa'' - -, Pa dha ni Sa'' ga''~ re'' Sa'' - - , Sa'' re'' ni Sa' dha ni pa dha ma Pa ga, Sa ga Ma Pa ga Ma re Sa, Sa ga Ma Pa ga Ma re Sa, Sa ga Ma Pa ga Ma re - - Sa,

APPENDIX

Composition References for Raga Bhairvai

The best way to appreciate and learn intricacies of the raga is to hear as many compositions as possible. Each composition has some specialty that the composer is trying to express. I have carefully selected some of the best artists who are presenting genuine form of the style, raga and techniques. Please hear as many as you can, as well as search your own compositions!

Vocal

Bhajan:

1. Mata saraswati sharada – Singer Lata Mangeshkar, Composer: Ustad Allauddin Khan
<http://www.youtube.com/watch?v=bC4rRCn591M>
2. Mai dwar khola ke baitha hun – Singer: Kaushiki
<http://www.youtube.com/watch?v=HiT3LYvRKmU&feature=related>
3. bhavani dayani – Singer Parveen Sultana
<http://www.youtube.com/watch?v=XsAKbXv4ik8&feature=related>
4. jo bhaje hari ko – Singer: Pandit Bhilsen Joshi
<http://www.youtube.com/watch?v=Zm76KV-Vfu0&feature=related>
5. Aaj Radha brij ko chali – Singer: Ustad Rashid Khan
<http://www.youtube.com/watch?v=fJ2vWXwIVi4&feature=related>
6. Bhaj man Ram charan sukh dai – Singer Anup Jalota
http://www.youtube.com/watch?v=3aod_qVwcxg&feature=related
7. Tomar aapon hater dole - Rabindra Samgiit:
Singer: Mita Haque <http://www.youtube.com/watch?v=uyMxHtZ5zPs>
Singer: Hament Mukharjee <http://www.youtube.com/watch?v=vsm9NeuPkdI>
8. Bhaj hun re man - Jagjit Singh
http://www.youtube.com/watch?v=HgWI_d7qMUI

Thumari:

9. prem ke phande mei – Ustad Bade Ghulam Ali
<http://www.youtube.com/watch?v=dkhzuNroiJl>
10. Naina more – Ustad Bade Ghulam Ali
<http://www.youtube.com/watch?v=UTzgnBJvhog&feature=related>
11. Baju bandh khul khul jay – Ustad Barkat ali Khan
http://www.youtube.com/watch?v=fMr_Mg4LwI&feature=related
12. Bajoo band khul khul jay – Ustad Bade Ghulam Ali Khan
<http://www.youtube.com/watch?v=fJ2vWXwIVi4&feature=related>

Classical dance:

13. Siger Ajoy chakravartti – Dance Master: Pandit Birju Maharaj

- <http://www.youtube.com/watch?v=YTbovN-VA1w>
 14. Kathak: <http://www.youtube.com/watch?v=4xOrvbteiQ>
 15. Kathak: <http://www.youtube.com/watch?v=1c21OxjQxU0>
 16. Kathak: <http://www.youtube.com/watch?v=0HArGThahvA>

International influence:

17. Persian dance using Bhairavi raga:
http://www.youtube.com/watch?v=sWi0s_eyBaA
 18. Arabic song using Bhairavi raga: Link 1 (see link in our PS site)

Ghazal:

19. Woh jo ham me tum mei :
http://www.youtube.com/watch?v=s9c1Q1_LtBE&feature=related
 20. Begaum akhtar
<http://www.youtube.com/watch?v=AQ0iWPWV-00>
 21. Mai nazar se pi raha hun – Link (See link in our PS site)
 22. Rais Khan – Ghar laut ke royenge
<http://www.youtube.com/watch?v=0mRHGortBYU&feature=related>

Film:

23. Laga chunari mei daag
<http://www.youtube.com/watch?v=IXKZ96w8NCk&NR=1>
 24. Tu ganga ki mauj
<http://www.youtube.com/watch?v=oj3t5jOTYmw>
 25. Bajoo band khul khul jay
http://www.youtube.com/watch?v=c-Swl_zyH0w&feature=related

Khayal:

26. Fateh ali - <http://www.youtube.com/watch?v=wA9DezSbbYI&feature=related>

Folk:

27. Bengal - Baul: <http://www.youtube.com/watch?v=KqwOSehWaag>
 28. (Gujarat) Garba:
<http://www.youtube.com/watch?v=hSu6q5melZ8&feature=fvwrel>
 29. (Punjab) Heer -
<http://www.youtube.com/watch?v=InhgCJbCiMg&feature=related>
 30. Kashmir - <http://www.youtube.com/watch?v=shGDHldmv9s>
 31. Kashmir - http://www.youtube.com/watch?v=urZu_jo_TqY&feature=related

Instrumental:

32. Sitar – Shahid Pavez
<http://www.youtube.com/watch?v=7ZQPXOf5HKc>
<http://www.youtube.com/watch?v=Z84XFMdBvVo&feature=related>
<http://www.youtube.com/watch?v=qZJxrMkRCDc&feature=related>
 33. Sarod: Ustad Amjad Ali Khan - Dadra
<http://www.youtube.com/watch?v=I60t80TjDjE>
 34. santoor:

- <http://www.youtube.com/watch?v=9JvUM4jKh98>
35. Esraj:
<http://www.youtube.com/watch?v=ZfLVt80wuR0>
36. flute:
<http://www.youtube.com/watch?v=G8PhmmQaZmM>
37. shehnai
http://www.youtube.com/watch?v=_VfbqSrSCC8
38. Sitar + Shehnai
<http://www.youtube.com/watch?v=Km6KA-LDHek>
39. Sarangi:
<http://www.youtube.com/watch?v=GPSq9WO6zMc>
40. violin + harmonium:
<http://www.youtube.com/watch?v=Vsruz--Jc1o>

Song Name	Song Number	Language	Raga	Tala
<i>Aandharo nishay</i>	347	Bengali	Bhairavi	Free form

Aandharo nishay, diposhikha je tumi
harano pother nishana
Tumi achho tai shabai achhego
Tumi chhada kichhu thake na. Aandharo..

Shabar hridoye tumi rajadhiraj,
tomar shakashe nahi bhoy laaj.
Kono samkoch kono shontaap,
kono shonshoy thake na. Aandharo ..

Hridoye ujval kore dao,
tomari bhabete milaiya dao.
Tomari name te, tomari gane te,
Sharthok koro amaro shadhona.

Calcutta, March 17, 1983

Translation:

*(Oh Parampurusha) You are the flame of light in the dark night.
You are the guiding sign on the path of the lost (traveler)
All exist because You exist
There is nothing except You alone.*

*You are the Supreme King of all hearts
There is no fear or shame in your shelter
No contraction, nor affliction,
no doubt persists.*

*Brighten my heart oh Lord
Merge me in Your ideation
In Your name in Your song
Please fulfill my sadhana also.*

Word By Word Meaning								
Song 347								
Aandharo nishay diposhikha								
May 25, 2011								
#	Word	Meaning	sub-word 1	Meaning	sub word 2	Meaning	sub word 3	Meaning
1	aandharo	dark						
2	nisha-y	(in) the night						
3	diposhikha	flame of light	dipo	light	shikha	flame, tail		
4	je	that						
5	tumi	You						
6	harano	lost						
7	poth-er	(of) the path						
8	nishana	sign, guiding point						
9	tumi	You						
10	achho	are						
11	tai	therefore						
12	shabai	all						
13	achhe-go	are						
14	tumi	You						
15	chhada	without						
16	kichhu	anything						
17	thake	exist						
18	na	not						
19								
20	shaba-r	(of) all						
21	hridoye	heart						
22	tumi	You						
23	raja-dhiraj	supreme king	raja	king	dhiraj	overall king		
24	tomar	Your						
25	shakashe	shelter						
26	nahi	not						
27	bhoy	fear						
28	laaj	shame						
29	kono	any						
30	samkoch	contraction						
31	kono	any						
32	shontaap	affliction						
33	kono	any						
34	shonshoy	doubt						
35	thake	persist						
36	na	no						
37								
38	hridoy-e	(in) the heart						
39	ujjaval	bright						
40	kore dao	make						
41	tomar-i	Your alone	tomar	Your	i	alone (emphasize)		
42	bhabe-te	(with) ideation						
43	milaiya dao	merge						
44	tomar-i	Your alone						
45	name-te	(with) name						
46	toma-i	Your alone						
47	gane-te	(with) song						
48	sharthok koro	fulfill, make successful						
49	amar-o	my also						
50	sadhana	spirituality						

Song Name	Song Number	Language	Raga	Tala
(Aji) tomari paroshe tomari haroshe	734	Bengali	Bhairavi	Kaharva

Aji tomari paroshe tomari haroshe
Dharoni uthilo hashi
Aji tomari chhonde tomari anonde
Dhora kohilo bhalobashi
Ami tomakei bhalobashi

Tabo kripa dharate tomari aashishe
Kalo kuyashar kali kete gelo nimeshe
Jahara tomar aalo nibaiya dite chhilo
Kotha gelo she paporashi
Tomari paroshe...

Je bhabona chapa chhilo kalpona kushume
Taha aaj nebe elo morttero marome
Dhoray prodip jele shapto lokete mile
Eki shure bajabo banshi.
Tomari paroshe...

Calcutta, August 8, 1983

Translation:

*With your touch and joy, the earth is smiling.
In Your rhythms and bliss
The earth proclaims: "I love You, I love You alone".*

*By Your ever flowing grace and blessings,
darkness of the fog destroyed in the blink of an eye.
The epitome of evil that used to extinguish Your light
Oh! Where has that disappeared?*

*The feelings that were hidden (as if) behind the flowers of imagination
have now emerged from the depth of the earth.
Lighting the lamps on the earth, merging in all universes,
All will play flutes in One note.*

Word By Word Meaning								
Song 734								
Tomari paroshe tomari haroshe								
May 11, 2011								
#	Word	Meaning	sub-word 1	Meaning	sub word 2	Meaning	sub word 3	Meaning
1	Aji	let, ok,						
2	tomari	Your						
3	paroshe	(with) touch						
4	tomari	Your						
5	haroshe	(with) joy						
6	dharoni	earth						
7	uthilo	arise						
8	uthilo hashi	expressisng smile	uthilo	arising, expressing	hashi	smile		
9	tomari	Your						
10	chhonde	rhthms						
11	tomari	Your						
12	anonde	bliss						
13	dhora	earth						
14	kohilo	says						
15	bhalobashi	love						
16	ami	i						
17	tomakei	(to) You alone	tomake	(to) You	i	emphatic expression		
18	bhalobashi	love						
19								
20	tabo	Your						
21	kripa	grace						
22	dhara-te	(in) the flow						
23	tomari	Your						
24	aashishe	blessings						
25	kalo	darkness						
26	kuyashar	(of) the fog						
27	kali	darkness						
28	kete gelo	cut, destroyed						
29	nimishe	blink of an eye						
30	jahara	wherever						
31	toamr	Your						
32	aalo	light						
33	nibaiya-dite	to extinguish						
34	chhilo	was						
35	koth	where						
36	gelo	went						
37	she	that						
38	paporashi	epitome of evil	pap	sin, evil	rashi	pile, extreme, epitome		
39								
40	je	that						
41	bhabona	feelings						
42	chapa	hidden, unexpressed						
43	chhilo	was						
44	kalpona	imagination						
45	kushume	flower						
46	taha	that						
47	aaj	today						
48	nebe elo	arose, expressed it self						
49	morttero	(of) the earth						
50	marome	depth						
51	dhoraye	(on) the earth						
52	prodip	bright lamp, bright light						
53	jele	to light						
54	shapto	seven						
55	loke	universes						
56	mile	merge						
57	eki	Only One	ek	One	i	emphatic expression		
58	shure	(with) note						
59	bajabo	to play						
60	banshi	flute						

Song Name	Song Number	Language	Raga	Tala
<i>Bashonteri agomone</i>	1682	Bengali	Bhairavi	Kaharva

Bashonteri aagomone, dhora nabo shaje sheje chhe
Jibon jagot, roshe rage rupe bhore chhe

Ogo rupokar, shumukhe eshe, nayono mele modhuro heshe
Dandao tabo mohono beshe, dhora dao dhoroni majhe.
Boshonteri ..

Lila jano tumi he rajadhiraj, priti bhora tabu keno kandao je aaj
Sholajo hridoye esho he nilaj, chhonde nache
Boshonteri ..

Calcutta, August 15, 1984

Translation:

*(On the) Arrival of spring
the earth has decorated (itself) in new costumes.
Life and the world; all filled with the sweet flow of love and beauty.*

*O creator (of forms), come before of me,
Set Your eyes (on me) with sweet smile.
Appear before me with Your charms.
Allow Yourself to be recognized among the mortals.*

*You know all Your liila, oh the Lord of lords,
You are the embodiment of love and affection.
Yet why do You make my heart cry (for You)?
Oh the naughty One, come in my shy heart,
in your rhythm and dance.*

Word By Word Meaning								
Song 1682								
Bashonteri aagomone								
May 25, 2011								
#	Word	Meaning	sub-word 1	Meaning	sub word 2	Meaning	sub word 3	Meaning
1	bashont-er-i	(of) the Spring			i	emphasize		
2	aagomone	arrival						
3	dhora	earth						
4	nabo	new						
5	shaje	decorations						
6	sheje chhe	to decorate						
7	jibono	life						
8	jagot	world						
9	roshe	(with) sentiment						
10	rage	(with) music						
11	rupe	(with) form						
12	bhore chhe	fills						
13								
14	ogo	oh						
15	rupokar	maker of the forms						
16	shumukhe	in front						
17	ehse	come						
18	noyono mele	set eyes						
19	modhuro	sweet						
20	heshe	(with) smile						
21	dandao	stand, appear						
22	tabo	Your						
23	mohono	charming						
24	beshe	clothings, appearance						
25	dhora dao	let (us) catch						
26	dhorono	earth						
27	majhe	within						
28								
29	liila	liila, drama						
30	jano	know						
31	tumi	You						
32	he	oh						
33	raja-dhirag	supreme king, king of kings	raja	king	dhiraj	over all king		
34	priti	love						
35	bhora	full of						
36	tabu	even then						
37	keno	why						
38	kandao	to make cry						
39	je	that						
40	aaj	today						
41	sholaj	with shame						
42	hridoye	(with) heart						
43	esho	come						
44	he	oh						
45	nilag	(with out) shame						
46	chhonde	(with) patterns of rhythms						
47	nache	(with) dance						

Song Name	Song Number	Language	Raga	Tala
<i>Bhalobasha bhora bhubaner</i>	4713	Bengali	Bhairavi and a touch of Chandrakauns	Dadra

Bhalobasha bhora bhuboner ronger tiktota dhelo na
Kareo kandite dio na, kareo kandite dio na
Mohanero rupe smito dhupe dipe
Oshanti bho na. Kareo kandite dio na.

Probhato proshun smito shatodol
Chhodaiya dey priti porimol
Modhurima makha aalokojjval
Dine kalo korona. Kareo kandite dio na.

Shondha tara bole mridu heshe
Shabar momota shabetei meshe
Ketoki keshoro mohakashe bhashe
Tahare rodhio na. Kareo kandite dio na.

Calcutta, January 27, 1990

Translation:

*This universe filled with color of love,
Please do not emit bitterness.
Let no one cry (in pain)
In the charming colorful smiles
Please do not disturb peace.*

*The morning lotus with lovely smile,
Conveys fragrance of love,
Sweetness full of lovely light
Please do not darken.*

*The evening star (Venus) speaks with a gentle smile
The love of all merged in all
The scent of Ketaki, kesar floating away in the vast sky
Please do not hinder.*

Word By Word Meaning								
Song 4713								
Bhalobasha bhora bhuboner								
April 27, 2011								
#	Word	Meaning	sub-word 1	Meaning	sub word 2	Meaning	sub word 3	Meaning
1	bhalobasha	love						
2	bhora	full of						
3	bhuboner	universe						
4	ronge	(in) the color						
5	tiktota	bitterness						
6	dhelo	pour						
7	na	do not						
8	kare-o	any one (all)						
9	kandite	cry						
10	dio	let						
11	na	do not						
12	mohanero	(of) the charming						
13	rupe	form						
14	smito	smile						
15	dhupe	(during) sunlight - day						
16	dipe	during light - night						
17	Ashanti	disturbance	a	opposite	sahnti	peace		
18	bhoro	fill						
19	na	do not						
20								
21	probhata	morning						
22	proshun	bud, blossom						
23	smito	smile						
24	shatodol	lotus						
25	chhodaia dey	release						
26	priti	love						
27	porimol	fragrance, sweet scent						
28	modhurima	sweetness						
29	makha	full of						
30	aalokojval	brightly lit	aalok	light	ujjval	bright		
31	dine	during day						
32	kalo	darkness						
33	koro	do						
34	na	not						
35								
36	shondha	evening						
37	tara	star (venus)						
38	bole	says						
39	mridu	gentle						
40	heshe	smile						
41	shabar	all						
42	momota	compassion, goodwill, good feeling						
43	shabetei	in all						
44	meshe	minge						
45	ketoki	ketaki flower						
46	keshoro	keshar flower						
47	mohakashe	infinite sky	maha	great, infinite	aakash	sky		
48	bhashe	spread						
49	tahare	it						
50	rodhio	block						
51	na	do not						

Song Name	Song Number	Language	Raga	Tala
<i>Shur toronge mohono ronge</i>	772	Bengali	Bhairavi	Dadara

Shur toronge mohono ronge,
bhubone rangale ki kore
Tumi balogo balogo aamare.
Modhuro onge modhuro bhonge,
shabar shonge liila kore.
Tumi bologo bologo amare. Shur toronge ...

Mortte matale jyotsna nishithe,
oruno chhobite shornimo prate
Kanokanjali champako koli
shabare chhuile nijokore.
Tumi bologo blogo aamare.. Shur toronge ..

Chhonde o taale duloke dolale
ramdhonu rong nobhe enke dile.
Shabar aadale lukaye porile
Bichitro tabo liila-share
Tumi bologo bologo aamare..Shur oronge

Calcutta, August 19, 1983

Translation:

*With the waves of music and charming colors,
How have you colored this universe?
(Oh Parampurusha) Please tell me.
With sweet formation and sweet non-compliance,
doing liila with all. Please tell me, please tell me.*

*Intoxicating the creation, with moonlit night
And crimson hue in the golden morning
Offering the blossoms of champak flowers
Making all Your own, by gentle touch.
Please tell me, please tell me.*

*Making universe dance in your rhythms and patterns
Painting it with the rainbow colors
Hiding behind all creation with unfathomable mystery
Please tell me, please tell me.*

Word By Word Meaning								
Song 772								
Shur toronge mohono ronge								
May 11, 2011								
#	Word	Meaning	sub-word 1	Meaning	sub word 2	Meaning	sub word 3	Meaning
1	shur	notes of music						
2	toronge	(with) vibrations						
3	mohono	charmoming						
4	ronge	(with) colors						
5	bhubone	(to) the universe						
6	rongale	paint						
7	ki kore	how						
8	tumi	You						
9	balogo balogo	tell (deeply requesting)						
10	aamare	(to) me						
11	modhuro	sweet						
12	onge	parts, sections, limbs						
13	modhuro	sweet						
14	bhonge	interruption, non-compliance						
15	shabar	all						
16	shonge	with						
17	liila	liila, mystery						
18	kore	do						
19								
20	morte	creation						
21	matale	intoxicate						
22	iyotsna	moonlight						
23	nishithe	night						
24	orun	Sun						
25	chhabite	(in) the picture						
26	shornima	golden						
27	prate	morning, dawn						
28	kanokanjali	golden offering	kanok	gold	anjali	offering		
29	champok	white flower with lovely fragrance						
30	koli	bud, blossom						
31	shabare	(to) all						
32	chhuile	touching						
33	nijo-kore	make one's own	nijo	self, own	kore	make		
34								
35	chhonde	(with) patterns						
36	o	and						
37	taale	(with) rhythms						
38	duloke	(to) both universes						
39	dolale	make dance						
40	ramdhonu	rainbow	ram	parampurusha	dhonu	bow		
41	shabar	all						
42	adale	behind						
43	lukaye-porile	hiding						
44	bichitro	mysterious						
45	tabo	your						
46	liila-share	(with) essence of liila						

Song Name	Song Number	Language	Raga	Tala
<i>Tabo tore mala</i>	1035	Bengali	Bhairavi	Dadra

Tabo tore mala, genthe-chhi probhu
 Hiyaro shab modhu dhele
 Bhashaye diye-chhi nijere ami
 Tabo bhabonar, aankhi jole
 Hiyaro shab....

Shadhonar bol nei je amar
 Neiko shonge punnero bhar
 Tai shoda jachi, koruna tomar
 Ashohaye thelibe ki bole?
 (Tumi) Ashohaye thelibe ki bole
 hiyaro shab

Nei kono porapor gyan mor
 Bhokti shikto nei priti dor
 Acche shudhu betha bhora aankhi lor
 Amare bhola-be kon chhole
 Hiyaro shab....

Calcutta, November 21, 1983

Translation:

*Oh Parampurusha, I have prepared the garland for you,
 with all the sweetness of my heart.
 I have been swept away
 In your ideation, eyes full with tears*

*I don't have the force of sadhana (on my side)
 Nor do I possess good virtues (samskaras)
 So, I (can) only rely on, beg for your grace
 Will you push me away helplessly?*

*I posses neither mundane nor spiritual knowledge
 My love for you is not so devotional (also)
 My eyes only possess the tears of agony.
 What tricks are you trapping me with?*

Word By Word Meaning								
Song 1035								
Tabo tore mala								
April 13, 2011								
#	Word	Meaning	sub-word 1	Meaning	sub word 2	Meaning	sub word 3	Meaning
1	Tabo	your						
2	tore	for						
3	mala	garlan						
4	genthe-chhi	(have) knitted, prepared						
5	probhu	Parampurusha, creator	pr	special	bhu	cration		
6	hiaro	(of) the heart						
7	shab	all, entire						
8	modhu	honey, sweetness						
9	dhele	pour						
10	bhashaye diye-chhi	(I have) swept away						
11	nijere	my self						
12	ami	I						
13	tabo	your						
14	bhabonay	ideation, feeling						
15	aankhi jole	tears	aankhi	eye	jole	(with) water		
16								
17	shadhonar	(of) the sadhana						
18	bol	force						
19	nei je	not						
20	aamar	my						
21	nei-ko	not even						
22	shonge	with						
23	punnero	(of) the virtue, of good samskara						
24	bhar	weight						
25	tai	that is why						
26	shoda	always						
27	jachi	(I) beg (for)						
28	koruna	mercy, grace						
29	tomar	your						
30	ashohaye	helplessly						
31	thelibe	push away, ignore						
32	ki bole	tell me						
33								
34	nei	not						
35	kono	any						
36	porapor	mundane and spiritual	por	beyond, spiritual	apor	not beyond, mundane		
37	gyan	knowledge						
38	mor	mine						
39	bhokti	devotion						
40	shikto	full of, drenched wih						
41	nei	not						
42	priti dor	bondage of love	priti	love	dor	string, bondage		
43	aachhe	have, are						
44	shudhu	only						
45	betha	pain, suffering						
46	bhora	full of						
47	aankhilor	tears	aankhi	eye	lor	tears		
48	amare	(to) me						
49	bholabe	cheat, make fool of						
50	kono	which						
51	chhole	trick, trap						

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

Translation:

*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 mind.*

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

Word By Word Meaning								
Song 3391								
Tumi ki chao jani na								
May 25, 2011								
#	Word	Meaning	sub-word 1	Meaning	sub word 2	Meaning	sub word 3	Meaning
1	tumi	You						
2	ki	what						
3	chao	want						
4	jani	know						
5	na	not						
6	keno	why						
7	tumi	You						
8	lila-khelay	(with) lila and play						
9	shumukhe	infront of face	shu	in front	mukhe	face		
10	aasho na	do not come						
11								
12	mone	(with) mind						
13	prane	(with) life force						
14	bhalobashi	love						
15	keno	why						
16	dhora dao	to catch						
17	na aashi	not allow						
18	moner	(of) the mind						
19	kone	corner						
20	shangopone	secretly						
21	ki	what						
22	pao	get, receive						
23	balo na	tell (me)						
24								
25	amanishay	(with) dark night	ama	dark	nishay	(with) night		
26	ghor	strong, solid						
27	tamoshay	(in) cimmerician darkness						
28	tomar	Your						
29	duti	light, effulgence						
30	chhapiye jay	spreads, overflows						
31	onumone	unit mind	onu	unit	mone	(in) mind		
32	shab	all						
33	bhabonay	(in) idealtions, feelings						
34	keno	why						
35	bhashao	flood, drench						
36	na	not						

Song Name	Song Number	Language	Raga	Tala
<i>Tomare bhule bheshe chhi</i>	2206	Bengali	Bhairavi	Free form

Tomare bhule bheshe chhi okule,
Koruna koro he kipa nidhan.
Din chole gye chhe, brithay okaje
Bhule chhinu ami tomari dan. Koruna koro....

Pathiye chhile kaj kore jete, tabo obhipsha purna korite,
Tomar dhoray rong rupa dite, puloke bhorite shabaro pran.
Koruna koro...

Ekhono hate roye chhe shamoy, tabo kripa hole kiba na hi hoy,
Prarthona jeno pai borabhoy, kaj kore jete gaite gaan.
Koruna koro...

Calcutta, December 11, 1984

Translation:

*Having forgotten you,
I have been swept far away from the shore,
Oh! Lord grace me, with your compassion.
My days have gone away wastefully,
(when) I had forgotten your gift.*

*You sent me to do Your work,
To fulfill Your desire,
To serve Your forms on the earth,
To fill all the hearts with Your joy.*

*Even now there is time,
What is impossible with Your Grace?
I pray to receive Your blessings,
(so that) I can go on doing Your work,
While singing Your song.*

Word By Word Meaning								
Song 2206								
Tomare bhule bheshe chhi								
May 25, 2011								
#	Word	Meaning	sub-word 1	Meaning	sub word 2	Meaning	sub word 3	Meaning
1	tomare	(to) You						
2	bhule	forgetting						
3	bheshe chhi	swept away						
4	okule	away from the shore	kule	(from) shore	o (a)	opposite		
5	koruna	compassion						
6	koro	do						
7	he	oh						
8	kripa nidhan	abode of grace	kripa	gracew	nidhan	abode, shelter		
9	din	days						
10	chole gye chhe	have passed away						
11	brithay	wastefully						
12	okaje	useless actions, useless work	kaj	work, action	o (a)	opposite		
13	bhule chhinu	have forgotten						
14	ami	I						
15	tomari	Your						
16	dan	gift, blessing						
17								
18	pathiye chhile	have sent						
19	kaj	work						
20	kore jete	for doing						
21	tabo	Your						
22	obhipsha	desire, wishes						
23	purn korite	complete, fulfill						
24	tomar	Your						
25	dhoray	(on) the earth						
26	rong	colors						
27	rupa	form						
28	dite	to give						
29	puloke	(with) joy						
30	bhori-te	fill with						
31	shabaro	all, every one						
32	pran	life force						
33								
34	ekhon-o	even now	ekhon	now	o	also		
35	hate	(in) the hand, having access						
36	roye chhe	remaining						
37	shamoy	time						
38	tabo	Your						
39	kripa	grace						
40	hole	presence						
41	ki ba	what else						
42	na hi hoy	not possible						
43	prarthona	prayer, request						
44	jeno	that						
45	pai	receive						
46	borabhoy	boon and fearless-ness	bara	boon	abhoy	fearlessness		
47	kaj	work						
48	kore jete	keep doing						
49	gaite	singing						
50	gaan	song						