

BOOK OF SONGS - 3

(Transliteration in English and Meanings in English)

HINDUSTHANI MUSIC

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VARNAS: Movement from one note to the next is called Varna

If the notes are same , like SA SA SA , or GA GA GA or NI NI NI or DHA DHA etc it is called STHAAYI VARNA.

If the notes go on to higher in the scale, like SA RI GA or GA MA PA or SA RI MA DHA NI etc it is AROHI (AROHANAM) Varna

If the notes go down to the lower notes in the scale like NI DHA PA or DHA PA MA GA or MA GA RI etc it is AVAROHI (AVAROHANAM) Varna.

If the notes move up or down or remain same like SA RI MA GA RI or RI MA PA DHA DHA PA MA PA MA MA etc it is SANCHAARI VARNA

In Karnatic Music , there are 72 MELA KARTHAS, depending on the combination of the Chromatic Scale notes, both in Arohanam and Avarohanam , giving rise to Janaka Raagas. From these, Janya Raagas are formed by addition or deletion of some of the notes

In Hindusthani Music the Melas or THAATS are derived from combination of the notes in the AROHI only. There are 10 main THAATS. Other Raags are formed from these THAATS by adding or deleting notes.

The ten main THAATS in Hindusthani Music are :

1. BILAWAAL (All Shuddh Swaras) SA RE GA MA PA DHA NI SA
2. KHAMA AJ (one komal) SA RE GA MA PA DHA NI SA
3. KAFI (2 komals) SA RE GA MA PA DHA NI SA
4. BHAI RA V (2 komals) SA RE GA MA PA DHA NI SA
5. ASA A VERI (3 komals) SA RE GA MA PA DHA NI SA
6. BHAI RA VI (4 komals) SA RE GA MA PA DHA NI SA
7. KALYAN (1 tivra) SA RE GA MA PA DHA NI SA
(YAMUN)
8. MARVA (1 tivra , 1 komal) SA RE GA MA PA DHA NI SA
9. PURVI (1 tivra , 2 komals) SA RE GA MA PA DHA NI SA
10. THODI (1 tivra , 3 komals) SA RE GA MA PA DHA NI SA

(Other popular Raags are Jonpuri, Malkhauns, Peelu , Misra Peelu , Behaag, Bhageswari, Hamsadhwani, Pahadi, Tilang, Sindhu Bhairavi, Lalit, Dwijavanthi, Deepak, Malhaar, Bhoopali, Darbari Kanada, Jaijainvanthi etc

In both Karnatic and Hindusthani styles of Music :

RAAG. (Raagam) is a special composition drawn on Swaras and Varnas, and related to a particular THAAT, so as to create a pleasing musical experience. Composition of a Raag follows a set rules.

1. Raag must use at least 5 notes of the Saptaak Swaras.
2. Raag must have Arohi and Avarohi Swaras.
3. Raag must be derived from one of the Thaats.
4. In a Raag MA and PA cannot be omitted.
5. Raag must contain Swara SA.
6. Raag must be pleasing to the ear.

Raags may be one of the three JAATHIs.

SAMPURNA JAATHI - SHADAVA JAATHI - AUDAVA JAATHI
(7 swaras) (6 Swaras) (5 Swaras)

Sampurna - Sampurna has 7 swaras in Arohan and 7 swaras in Avarohan
Sampurna - Shadava has 7 " " and 6 " "
Sampurna - Audava has 7 " " and 5 " "
Shadava - Sampurna has 6 " " and 7 " "
Shadava - Shadava has 6 " " and 6 " "
Shadava - Audava has 6 " " and 5 " "
Audava - Sampurna has 5 " " and 7 " "
Audava - Shadava has 5 " " and 6 " "
Audava - Audava has 5 " " and 5 " "

In a Raag (Raagam)

VADI Swara is the most frequently used Swara (King)

SAMVADI Swara is the second most frequently used (Minister)

ANUVADI Swaras are the remaining Swaras (Subjects)

VIVAADI Swaras are those that should not be used (Enemy)
(Sometimes Vivaadi Swaras may be used cautiously)

VARJITHA Swaras are those that should never be used in the Raaga

PURVAANGA SWARAS ARE SA RE GA MA
UTTHARANGA SWARAS ARE PA DHANI SA'

Raag having its Vadi Swara in Purvaanga is called PURVA RAAG
Raag having its Vadi Swara in Uttaraanga is called UTTHARA RAAG

To make a presentation pleasing , a singer or player could use any of the following skills.

KANA SWARA touching lightly on a preceding or succeeding
swara while on the main swara.

KHATAKA SWARA three swaras rapidly in circular movement.

MURKHI SWARA five swaras rapidly in circular movement.

MEEND gliding gracefully through all swaras in an
interval (PORTAMENTO in Western Music)

PAKAR (PAKAD) is the minimum number of Swaras that must be performed to identify a Raag. Those are the most succinct of the swaras in that Raag. In Karnatic Music it is called JEEVA SWARAM.

A Raag produces the most emotional and psychological effect when sung at a particular time of the day or night. That is the appropriate time for the Raag. It is called SAMAYA OF THE RAAG.

ALANKAARS... (ALANKAARAM IN KARNATIC STYLE)

A systematic arrangement of Varnas that help to develop technical ability is called Alankaar. Practice of Alankaar is most important for preparing a good foundation for performance. Practice of Alankaars cultures the voice and trains the fingers on the instruments.

Examples of Alankaars: REPEAT SLOWLY IN UNIFORM MEASURE, MANY TIMES
(First note is SA ; eighth note is SA'; Lower octave NI, Repeat :

1. SA RI GA MA PA DHA NI SA' SA' NI DHA PA MA GA RI SA :
2. SA SA RI RI GA GA MA MA PA PA DHA DHA NI NI SA' SA'
SA' SA' NI NI DHA DHA PA PA MA MA GA GA RI RI SA SA
3. SA RI GA MA RI GA MA PA GA MA PA DHA MA PA DHA NI PA DHA NI SA'
SA NI DHA PA NI DHA PA MA DHA PA MA GA PA MA GA RI MA GA RI SA'
4. SA MA RE GA RE PA GA MA GA DHA MA PA MA NI PA DHA PA SA' DHA NI
DHA RE' NI' SA'
SA' PA NI DHA NI MA DHA PA DHA GA PA MA PA RE MA GA MA SA GA RE
GA NI, RE SA

and so on

Every Song has parts called AVAYAVA - Hindusthani Karnatic
Main Melody STHAAYI
Second Part ANTHARA
Third Part SANCHARI
In the older compositions ABHOGA Avayava was used, but not now.

PALLAVI
ANU PALLAVI
CHARANAM

AALAAP (H) or ALAPANAI (K) is the rendering of the Swaras of the Raag (Raagam) in a slow tempo, and contemplative mood. This is accompanied by string instruments, but generally not accompanied by drum instruments. It can be extended to any length of time, depending on the ability of the performer.

TAAN (H) or SWARA SANGATHI OR SWARA PRASTHAARAM (K) is the rendering of the Swaras of the composition in different tempos, during the middle of the song or end. The string and drum instruments also perform with the main performer.

THAAL (H) TAALAM (K) is Measure or Metre consisting of Beats.
Tempo of Thaal is called LAY. (H) KALAM OR GATHI (K)
Slow is VILAMBIT LAY; Medium is MADHYA LAY; Fast is DRUT LAY
,, MANDHA GATHI ,, MADHYA GATHI ,, DURITHA GATHI

In Hindusthani Style Thaal consists of VIBHAAGS. A Vibhaag has a
SAM TALI KHALI

The first beat on the first Vibhag is a strong Clap and called SAM x
The first beat in the subsequent Vibhags is a clap called TALI 2-3-
There may be 2, 3, 4 or more TALIS

In some Vibhags there is no clap on the first beat. It is KHALI 0

It should be done by a wave of the right hand over the left hand

Organising the whole structure of the Thaal is called THEKA. Each beat is a Maathra. Each Vibhaag may have 2 or 3 or 4 or more Mathraas

In Hindustani Music there are 12 classical THAALS, and many other complicated Thaals
 is SAM 2,3,4 are TALIS 0 is KHALI The words below are BOLs

DADRA THAAL 6 beats (Mathras) : 3 - 3													
1	2	3	4	5	6								
dha(x)	dhi	na	dha(0)	ti	na								
RUPAK THAAL 7 beats (Mathras) : 3 - 2 - 2													
1	2	3	4	5	6	7							
ti(0)(x)	ti	na	dhi(2)	na	dhi(3)	na							
TIVRA THAAL 7 beats (Mathras) 3 - 2 - 2													
1	2	3	4	5	6	7							
dha(x)	din	ta	tita(2)	kata	gadi(3)	gina							
KAHARWA THAAL 8 beats (Mathras) 4 - 4													
1	2	3	4	5	6	7	8						
dha(x)	ge	na	ti	na(0)	ka	dhi	na						
JHAP THAAL 10 beats (Mathras) 2 - 3 - 2 - 3													
1	2	3	4	5	6	7	8	9	10				
dhi(x)na	dhi(2)dhi	na	ti(0)na	dhi(3)dhi	na								
SUL THAAL 10 beats (Mathras) 2 - 2 - 2 - 2 - 2													
1	2	3	4	5	6	7	8	9	10				
dha(x)dha	din(0)ta	kita(2)dha	tita(3)katagadi(0)	gina									
EK THAAL 12 beats (Mathras) 2 - 2 - 2 - 2 - 2 - 2													
1	2	3	4	5	6	7	8	9	10	11	12		
dhin dhin dhagetirkit tu na	kat ta dhage tirkit dhi na												
x	0	2	0	3	4								
CHARTHAAL(DHRUVAPADA) 12 beats (Mathras) 2 - 2 - 2 - 2 - 2 - 2													
1	2	3	4	5	6	7	8	9	10	11	12		
dhax	dha	din0	ta	kita2	dha	dhin0	ta	tita3	kati	gadi4	gina		
ADACHAAR THAAL 14 beats (Mathras) 2 - 2 - 2 - 2 - 2 - 2 - 2													
1	2	3	4	5	6	7	8	9	10	11	12	13	14
dhinx	tirkit dhi2	na tu0	na kat3	ta tirkit0	dhi na4	dhi dhi0	na						
DEEPCHANDITHAAL 14 beats (Mathras) 3 - 4 - 3 - 4													
1	2	3	4	5	6	7	8	9	10	11	12	13	
dhax	dhin	dha2	ge	ti	ta0	tin	dha3	ge	dhin				
TIL VADA THAAL 16 beats (Mathras) 4 - 4 - 4 - 4													
1	2	3	4	5	6	7	8						
dhax	tirkit	dhin	dhin	dha2	dha	dhin	dhin						
9	10	11	12	13	14	15	16						
ta0	tirkit	dhin dhin	dha3	dha	dhin	dhin							
TEEN THAAL (TRITAAL) 16 beats (Mathras) 4 - 4 - 4 - 4													
1	2	3	4	5	6	7	8						
dha(x)	dhin	dhin	dha	dha(2)	dhin	dhin	dha						
9	10	11	12	13	14	15	16						
dha(0)	tin	tin	ta	ta(3)	dhin	dhin	dha						

COMPOSITIONS IN 10 CLASSICAL RAAGS

Raag BILAWAL Taal KAHERWA (GURU VANDHANA)

Gurur Brahma Gurur Vishnuh Gurur Devo Mahesvarah,
Guruh Sakshat Param Brahma, Tasmai SriGuraveNamah

Raag ALHAIYA BILAWAL* Taal TEENTAAL [* Corresponds to
(1st part of day) Dheera Sankarabharanam (K)]

Kirapaa Karo Sri Seeta Raama Ava
dha puree Ke Raama Mope :

Aayaa Hun Main Sharana Tihaaree
Kirapaa Karo Mere Raama Mope :

Raag KHAMAJ Taal EKTAAL
(2nd part of night)

Sohata Gala Mundamaala
Vairaagee Vesha Dhaare
Teenaloka Thribhuvana Pathee
Jataa Gangaa Tripura Bhaala :

Rudraroopaa TrayaNetra Bhaala
Kailashapathee Deenana Pratipaala
Dhyaavat RishiMuni Baara Baara
Gale Vishadhara Daale Maala :

Raag KAFI Taal TEENTAAL
(Midnight)

Khelana Chalo Ali Ri Kujana Holee
Khelana Chalo AaliRee Bhajatha Dhapha
Mrdanga DheereDheere Nagi Nata Kira Taka
NakaDhumaKita Taka Dhaa Kita Taki Ta Na Kaa Dhi ttaa
Tita Kata Gada Gina Dhaa Holee :

Jhorina Abeera Kara Kamalana Pichakaaree
Gaavatha Bajaavatha Hasatha Saba Dai Dai Taalee
NandaDulaaraa Raamadaasaka Pranapiyaaraa Bansee Vaalaa
Dhooma Machaave ChaacharaGaave VoKaaliiree Holee :

Raag BHAIKAV Taal TEENTAAL
(Morning)

Bhora Bhaee Jago Nanada Laala
Dvaara Khare Saba Gvaala Baala :

Gauven Charaao Muralee Bhajaavo
Maatha Yashodaa ke Pyaare Laal

Raag ASAAVERI Taal TEENTAAL
(2nd part of day)

Thuma Bina Kauna Kripaalu Dheena Para,
Dheena Bandhu Dukha Haaree

Adhama Uddhaarana Patita Paavana
Karanaakara Tripuraaaree

Raag BHAIRAVI Taal TRITAAL
(Morning)

Thumaka Thumaka Paga Paayaliyaa
Jhanana Jhanana Bajee Kaandha Toree

Mora Mukuta Peethambara Sohe
Noopura Baaje Taa Thaiyyaa Taa Thaiyaa

Raag YAMAN (KALYAN) Taal DHRUVAPADA (CHARTAAL)
(1st part of night)

Paara Brahmma Parameshvara
Purushottama Paramaananda
Nanda Nandana Aananadakanda
Yashodaananda Shri Govindaa

Dheena Naatha Dukha Bhanjana
Paadha Namaami Madhusoodhanaa
Vaasudeva Vanamaalee
Vrijapati Yadhu Nanda Nandanaa

Raag MARVA Taal EKTAAL
(Evening)

Shyaama Sundara Madana Mohana
Nata Vara Gira Dhaaree
Rahata Rahata Karata Raara
Mose Bana Vaaree

Meethee Meethee Baata Karata
Kachhu kee Para Baanha Dharata
Panaghata Na Jaane Deta
Shira Gagaree Bharee

Raag PURVI Taal TRITAAL
(Evening)

Aaye Nahee Gira Dhaaree
Baata Takata Moree Akhiyaan Haaree :

Deepa Liye Mandira Aayee
Poojana Archana Le Lo Maayee
Haatha Joda Ye Vinatee Hamaaree
Bhejo More Mohana Muraaree

Raag TODI Taal DHURUVAPADA (CHARTAAL)
(2nd part of day)

Veda	Ratat	Brahma	Ratat
Shesha	Ratat	Shambhu	Ratat
Naradha	Muni	Vyaasa	Ratat
Paavat	Nahin	Paara	Jako
Gangaa	Ghana	Gesha	Ratat
Dhruva	Jana	Prahladha	Ratat
Gautham	kee	Naara	Ratat
Kaarthik	-	Kumaar	Ratat

It is recommended that singing practice is done in a sitting posture with spine erect and balanced. The singer should face East, West or North, but not South, as the magnetic field of the earth has influence on the voice. Also at least half an hour interval should lapse after meals, as it allows easy breathing. Morning hours are best for practice.

A A C K N O W L E D G E M E
N T S

The source for most of the above text is "INDIAN MUSIC" (Vol 1) written by Sri SWAMI RAMA, and published by The Himalayan International Institute Of Yoga Science And Philosophy of the U.S.A. Honesdale, Pennsylvania. The same is gratefully acknowledged.

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Sharon, Boston, U.S.A.

B. GOPALAN.

FILMS Filmi Gaane page 1

**Tak Tak Tak -- Tik Taka Tak

**Dim Tak Dhim -- Dhim Dhina Thak

Dhil Hi Chotaa Saa -- Choti Si Aaashaa	#
Masthi Bhar Man Ki -- Bholi Si Aaashaa	#
Chaand Thaaroon ko -- Chooneki Aaashaa	#
Aasmaanon Mein -- Udney ki Aaashaa	##
**	
Mehaka Jaon Main -- Aaj Khahe Kyon	#
PhoolBagiyon Mein -- Mehkhen Hain Jaise#	
Aaj Laakhi Main -- Hoton Sunehriyaa	#
Apni Choti Mein -- Mangloon Meriaahn	##
**	
Swarki Pee Palki -- Dhil Wohi Jaisaa	#
MereMan Bhi Tho -- Dhil Bahane Dho	#
Koyal Ki Tarha -- Gaane Ko Armaan	#
Machli Ki Tarha -- MachlaoonEhArmaan	#
Jawaani Hai Naahi -- Rangeen Saakhiyo	##

**La La Laa La Laa Lul La Laa La Laa La Laa

HumHain Raahi PyaarKe	Hum Se Kuch Na Boliye	#
Jo Bi Pyaar Se Mila	Hum Usi Ke Ho Liye	
Hum Usi Ke Ho Liye	Jo Bi Pyaar Se Mile	##
**		
Dard Hi Hamen Khubool	Chain Bhi Hamen Khubool	#
HumNe HarTarhaKePhool	Haar Men Phero Liye	#
Jo Bi Pyaar Se Mila	Hum Usi Ke Ho Liye	
Hum Usi Ke Ho Liye	Jo Bi Pyaar Se Mila	##
**		
Dhoop Ki Naseeb Mein	Dhoop Mein Liya Hai Dham	#
Chandni Mili Tho Hum	Chand Ni Mein Kho Liya	#
Jo Bi Pyaar Se Mila	Hum Usi Ke Ho Liye	
Hum Usi Ke Ho Liye	Jo Bi Pyaar Se Mila	##
**		
Dil Pe Aash Raakhiye	Hum Tho Bus Ehin Girey	#
Ek Khadam Se Has Liye	Ek Khadam Se Ro Liye	#
Jo Bi Pyaar Se Mila	Hum Usi Ke Ho Liye	
Hum Usi Ke Ho Liye	Jo Bi Pyaar Se Mila	##
**		
Raahmen Padey Ho Hum	Thab Se Aap Ki Kasam	#
Dhekiye Tho KamSeKam	Boliye Naa Boliye	#
Jo Bi Pyaar Se Mila	Hum Usi Ke Ho Liye	
Hum Usi Ke Ho Liye	Hum Hain Raahi PyaarKe	###

From The Film
"SATHYAM, SHIVAM, SUNDARAM "

Eeshwar Sathya Hai
Sathyahi Shiva Hai
Shivahi Sundar Hai
Jaago Idhar Dekho
Jeevan Jothi Aadhaar Hai
Sathyam Shivam Sundaram
Sathyam Shivam Sundaram
Sathyam Shivam Sundaram
Sundaram O O Aaaaaa
Sathyam Shivam Sundaram

” ”
” ”

Eeshwar Hi Sathya Hai
Sathya Hi Shiv Hai
Shiv Hi Sundara Hai
Sathyam Shivam Sundaram

” ”
” ”

Raamaa Avathar Mey Hai Shiv
Paala Brundavana Mey
Dhayaa Karo Prabhoo Dekho Inko

” ” ”
Haari Bheenthe Aanganamey
Radhaa Mohana Sharanam
Sathyam Shivam Sundaram

” ”
” ”

Ek Swarga Hai Ek Dhaar Hai
Ek Hi Dharthi Maathaa
Dhayaa Karo Prabhoo
Ek Bane Sabb
Sabb Ka Ek Hi Nata
Dhayaa Kao Prabhoo
Ek Bane Sabb
Sabb Ka Ek Hi Nata
Radhaa Mohana Sharanam

” ”
Sathyam Shivam Sundaram

” ”

” ”
Sundaram Sundaram Sundaram
Sathyam Shivam Sundaram !!

Manki Aankhen Khol Baa Baa
Manki Aankhen Khol ###

Duniyaa Kya Hai Ek Thamaashaa
" " " "
Chaar Dinon Ki Jhooti Aashaa " "
" " " " ##

Duniyaa Kya Hai Ek Thamaashaa
Chaar Dinon Ki Jhooti Aashaa
Phal Me Thola Phal Me Maashaa
Jaan Taraazoo Leke Haath Main
Thol Sake Tho Tho Baa Baa ##

Chal Chal Re Nau Jawaan
" " " "
Ruk Na Thera Kaam Nahi " "
Chal Re Nau Jawaan ##

Dhoor Thera Gaon Chal Na Thera Shaan
" " " " ##

Dhoor Ki Manzil Se Thujhe
Kis Ne Pukaaraa
Man Thaane Pukaaraa
Bandhan Ne Bulaayaa ##

Toofaan Mail Duniyaa Eh Duniyaa
Toofaan Mail ##

Issukey Payyey Daudthe Chalthe
Aur Apnaa Ehh Saansey Karuthey
Kyaa Dekhthey Kabb Nikalee
Dharthi Samjhey Yeheee
Toofaan Mail Toofaan Mail ##

Suno Suno, Suno Suno
Suno Suno Ban Ke Praanee
Bani Hoon Aaj Thumaari Raani ##

Thumase Rukhadey Sakhardey
Yoon Nahee Naa Karen Raadhese
Gussaa Soorath Laana Nahee ##

Main Banki Chidiyaa Bankey Ban Ban Bholoorein Main Ban Ki Pankhi Bankey Sangh Sangh Bholoorein " " " "	##
main Dhal Dhal Udu Jaaron Nahi Pakdey Main Jaaron Thum Dhal Jao Main Paas Paas Bin Pakadey Kabhi Na Chodoon	##
<hr/>	
Piyaa Mila Nako Jaanaa Aaa Aaa " " " "	##
Jaga Ki Laaj Man Ki Moj Dononko Nibhaanaa	##
Kantey Bikharthey Chaloon Paani Dhalakthey Chaloon Sukh Ke Liye Seekh Rakhkho Pahley Dhukh Utthaana	##
<hr/>	
Suhaanee Raat Dhar Chuki Na Jaaney Thum Kab Aoghey Jahaan Ki Ruth Badhal Chuki Na Jaaney Thum Kab Aoghey	#
Thadap Rahen Hain Ham Yahaan " " " "	
Thumhaarey Intezaar Mein " " " "	
Fizaa Tarang Aaa Chala Hai Mausame Bahaar Mein Hawaa Bhi Ruth Badhal Chuki Na Jaaney Thum Kab Aoghey	## ##
<hr/>	
Ek Dhal Ke Thukde Hazaar Huey Koi Ehaan Giraa Koi Wahaan Giraa Koi Ehaan Giraa Koi Wahaan Giraa Koi Wahaan Giraa Koi Ehaan	#
Bahthey Huey Aansoo Rukh Na Saakey Koi Ehaan Giraa Koi Wahaan Giraa Koi Ehaan Giraa Koi Wahaan Giraa Koi Wahaan Giraa Koi Ehaan Jeevan Ke Safar Mein Ham Jinko Samjhey They Hamaarey Saans Mein Hain Do Kadham Chaley Phir Bichad Gaye Koi Ehaan Giraa Koi Wahaa Giraa Koi Ehaan Giraa Koi Wahaan Giraa Koi Wahaan Giraa Koi Ehaan	#
<hr/>	

Rahe Manwa Dukhki Chintaa
 Kyon Sathaathee Hai
 Dukh Tho Apnaa Saathe Hai #

Dukh Hai Ek Ka Kalpi Hai
 Aathee Hai Jaathee Hai
 Dukh Tho Apnaa Saathe Hai #

Dhoor Hai Manzil Dhoor Hai Sahi
 Pyaar Hamaara Kya Kam Hai
 Patme Kante Laakhee Sahi
 ParEh Sahaara Kya Kam Hai
 Hum Raah There Koi Apnaa Tho Hai
 Dukh Hai Ek Ka Kalpi Hai
 Aathee Hai Jaathee Hai
 Dukh Tho Apnaa Saathe Hai #

From Film Tulsi Das

Ban Chale Ram Raghu Rayee #
 Aur Sang Janaki Mayee
 Lakshmana Jaisaa Bhayee ##

Avathapurike Nar Naareney
 Aansoo Nadhee Bahaayee
 Ram Ram Kanthey Dasarathney
 Apni Jaan Gavaayee
 Maatha Kaushalyaa Bina Kath
 Dule Joon Bachde Bin Gayee ##

From Film Ram Rajya

Beena Madhura Madhura Kach Bol #
 " " " " #
 Shantha Madhura Jankaar Sunaa Dhey #
 Jeevanke Sab Thaar Hilaa Dhey #
 Ek Baar Phir Madhura Dhwanise #
 Manjula Manohara Darpan Ho ##
 Beena Madhura Madhura Kach Bol ###

From Film Aaraadhanaa

Mere Sapnon Ki Raani Kab Aayegi Thoo
 Aayee RuthuMasthane Kab Aayegi Thoo
 BeethiJaayeZindagani Kab Aayegi Thoo
 Chale Aaa... Chale Aaa... Chale Aaa... #
 Phoolsi Khilke Paas Aa Dhilke
 DhoorseMilke Chaen Na Aayey
 AurKab Thak Mujhe Thadpaayegi Thoo
 Mere Sapnon Ki Raani Kab Aayegi Thoo #
 Kya Hai Bharose Aashak Dhilka
 Aur Kisee Paye Yaar Jaaye
 Aaa Gaya Tho Bahuth Pachthayegi Thoo
 Mere Sapnon Ki Raani Kab Aayegi Thoo ##

Naa Jaane Kidhar Aaj Meri Nao Chaleere
Chaleere Chaleere Meri Nao Chaleere #

Koi Kahen Ehaan Chali Koi Kahen Wahan Chali
Man Ne Kahaa Piyaa Ke Gaon Chaleere
Chaleere Chaleere Meri Nao Chaleere #

Manke Meeth Mere Miljaa Jaldhi
Duniya Ke Saagar Me Nao Meri Chaldhi
Bilkul Akeli Bilkul Akeli Akeli Chaleere
Chaleere Chaleere Meri Nao Chaleere #

Oonch Neeche Lahronpe Nao Meri Dole
Man Me Preeth Meri Piyoo Piyoo Bole
Mere Man Mujhko Bathaa

”
Mere Man Dhilse Bathaa ”

”
Bolo Mere Saajan Ki Kon Galeere
Chaleere Chaleere Meri Nao Chaleere ##

Ab There Sivaa Kon Mera Krishna Kanhayyaa
Baghwaan Kinaarese Lagaa Dhey Meri Nayyaa #

Meri Kusheeki Duniyaa Baabulne Cheeinli
Mere Sukhonki Kaliyan Kismatne Beenli
Ab Thoohi Bachaa Laaj Meri Bansi Bajariyaa
Baghwaan Kinaarese Lagaa Dhey Meri Nayyaa #

Pooja Naheen Hai Poori Adhaa Ankhore Khayarki
Woh Shaam Subehmen Main Raath Swaarthee

”
Waisihitho Baar Baar Wohle Leke Banaiyaa ”
Kahthi Hai Baar Baar Wohle Leke Banaiyaa
Baghwaan Baghwaan Baghwaan Baghwaan
Baghwaan Kinaarese Lagaa Dhey Meri Nayyaa ##

First Lines Only Songs !!!

Radhe Krishna Bol Thero Radhe Krishna Bol #
Hath Paon Nahi Hilanaa Das Bees Khos Nahi Chalanaa #

Soja Raaja Kumaari Sojaa
Soja Main Ban Hari Sojaa!!

Udan Katole Pe Udh Jaon
Main There Haath Na Aaon !!

Duniyaa Rang Rangeli Baabaa Duniyaa Rang Rangeli

KABIR

Kabir Das Bhajans

Meanings

Behaag

Aadhi

Raama Padhaa Ratha Hoyee Sadhaa Manuja #
Padhaa Ratha Hoyee Sadhaa Ratha Hoyee #

Daasarathay Raama Ayodhyaa Saaparey #
Mangala Guna Dhaamaa Sree Raama Naamaa #

Dasakanta Maathi Yeley Vibeeshana Lankaa #
Vaidhehip Priya Kaantha Sree RaghuNatha a #

Kahetha Kabeeraa Suno Bhaiyee Saadhoo #
Raama Naama Vaacha Vaikunta Paacha #

Senjurutti

Aadhi

Bhajorey Bhaiyyaa Raama Govindha Hari #

Japa Thapa Saadhana Ghana Naahi Lagatha #
Kaachatha Naahi Kataree #

Santhatha Sampadha Sukhakey Kaarana #
Jaasey Phoola Bharee #

Kahetha Kabeero Jo Mukha Raama Naahee \$
Vaha Mikha Dhoola Bharee \$

BOOK OF SONGS

BOOK 3

MEERA

MEERAA BAI

Meera Bhajans

Senjuruti

Aadhi

Meanings

Pagha Gunghuroorey Pagha Gunghuroo
Pagha Gunghuroo Bandhakara Naacheerey #

Mai Apanee Tho Varaja Mohanakee
Ho Gayee Aapahee Daaseerey #

Vishakaa Pyaalaa Raanaajeeneey Bhejaa
Peebatha Meeraa Haaseerey #

Loka Kahey Meeraa Bayeerey Baavaree
Maapa Kahey Kula Daaseerey #

Meeraake Prabhoo Giridhara Naagara
Hari Charanaki Daaseerey #

Saaveri Aadhi

Jhoolatha Raadhaa Sangha Giridhara #

Abhira Ghulaalakee Dhooma Machaayee
Paa Pichakaaree Ranga Giridhara #

Laala Payee Brundhavana Jamunaa
Kesara Choovatha Ranga Giridhara #

Naachatha Thaana Adhaara Sura Bhara
Dhimi Dhimi Baajey Mrudhanga Giridhara #

Meeraake Prabhu Giridhara Naagara
Charana Kamala Koothanga Giridhara #

Naadha Naama Kriyaa Roopakam

Mai Syaama Deevaancee Meraa
Darad Na Jaaney Koyee #

Suli Oopar Seja Piyaaki
Kisa Vidhi Milanaa Hoya #

Kaaya Kaayalakee Gathi Jaanhey
Jisa Thanu Laaghee Hoya #

Meerake Prabhu Giridhara Naagara
Vaitha Saamvaleeyaa Hoya #

MEERA

Page 2

MEERAA BAI

Meera Bhajans

Meanings

Hindusthan Kaapi

Aadhi

Mana Mohana Thilakaambaraa #

Maathaa Jasodhaa Baalana Hilaavey
Haathamey Lekara Thoraa #

Kabsey Anganamey Kadi Rahe Raadhaa
Dekhey Kisana Ka Cheharaa #

Mora Makuta Peethaambara Sobey
Kalsa Mothinakaa Haaraa #

Meerake Prabhu Giridhara Naagara
Charana Kamala Bali Haaraa #

Behaag Aadhi

Gaayaa Harikaa Bhajana Nithya Kariyorey #

Jo Gaayaa Sukha Sampadhasey
Naahaka Jujura Mariyorey #

Jo Gaayaa Harikey Bhajanasey
Prabhukey Bhajanasey SathGurukey Bhajansey
Nijapa Vaikunta Chaliyorey #

Meeraake Prabhu Giridhara Naagara
Charana Kamala Chiththa Dhariyorey #

Aanandha Bhairavi Aadhi

Krishna Karo Yajamaana Prabhu Thuma #

Jaaghee Keeratha Vedhava Gaanatha
Saanghee Dheytha Puraana Prabhu Thuma #

Mora Makuta Peethaambra Sovey
Kundala Jalakatha Gaana Prabhu Thuma #

Meeraake Prabhu Giridhara Naagara
Dhey Dharsanako Dhaana Prabhu Thuma #

MEERA Page 3
MEERAA BAI Meeraa Bhajans

Meanings

Jonpuri

Aadhi

Kaheem Dekhoree Ghana Shyaamaa #

Mora Mukuta Peethaambara Sohey
Kundala Jalakatha Gaana
Saamvaree Sura Thabara Thilaka Biraajey
Dhisaso Laghey Mora Praana #

Barsaaneyso Chali Gujariyaam
Nandhakaamako Jaanaa
Aaghey Kesov Dhenu Charaavey
Laghey Prema Gopaana #

Saagara Sukha Kamala Mura Jaanaa
Ham Saakiyo Bayaanaa
Poura Rahagaye Preetheeko Dhokey
Phera Millanako Jaanaa #

Brundhaabankee Kunja Galenamey
Noopura Runa Juna Laanaa
MeeraaBaayiko Darsana Dheejoo
Vraja Dhaja Antha Na Jaanaa #

Madhyamaavathi Aadhi

Hari Guna Gaavatha Naachoonghee
Mai Naachoonghee
Prabhu Guna Gaavatha Naachoonghee
Mai Naachoonghee
Sathguru Guna Gaavatha Naachoonghee
Mai Nachoonghee #

Apaney Mandhirame Baita Baitakara
Geethaa Baaghavatha Vachoonghee
Mai Vachoonghee #

Gnaana Dhyaanakee Katatee Baandhakara
Harihara Sanghamey Laghoonghee
Mai Laghoonghee #

Meeraake Prabhoo Giridhara Naagara
Sadhaa Premarasa Chakoonghee
Mai Chakoonghee #

MEERA

Page 4

MEERAA BAI

Meera Bhajans

Meanings

Behaag

Chaapu

Saando Langar Mori Baheeyaang Kaho Naa#

Main Tho Naaree Paraaye Gharakee
Naina Milaaya Mery Praana Haro Naa #

Brundhaavanaki Kunja Galinamey
Reetha Choda Anareetha Karo Naa #

Meeraake Prabhu Giridhara Naagara
Charana Kamala Cheetha Darey Daro Naa #

Don't pull my skirt Krishnaa !
Don't pull my hands !!
I tell you, I am another's wife .
Don't be after me ! I tell you !
Don't side-glance at me with love
and make my soul flutter !!
In the streets of Brundhavan,
don't stop me ! Don't do any
wrong things !
O Meera's Lord ! Holder of
Giridhar Hill ! I touch Thine Feet
Please don't frighten me !!

Kaapi

Aadhi

Meri Laaghi Lataka Guru Charananaki
Guru Charananaki Prabhu Charananaki #

Charana Binaa Mujhey Kachu Nahi Paavey
Jhoota Maayaa Saba Sapananakee #

Bhava Saagara Saba Sookha Gayee Hai
Bikhira Nahee Mujhey Thaananakee #

Meeraake Prabhu Giridhara Naagara
Ulatapayee Morey Nayanakee #

Dhanyaasi

Aadhi

Raadhe Krishna Bola Thothee Mainaa
Raadhe Krishna Bol #

Ekahee Thothee Thundatha Aayee
Lakada Dhiyaa Anamola Thothee Mainaa #

Thaanaakaarey Thothee Paanee Peevey
Pinjaranmey Karatha Kaliola Thothee Mainaa

Meeraake Prabhu Giridhara Naagara
Charana Kamala Chiththa Dola
Thothee Mainaa #

THU

BOOK 3

THULASEE DAS & THUKAARAAM Page 1

THUKAARAAM

Thukaram Bhajans

Meanings

Abhangam

Sundharetha Dhyaana Upaa Eetaa Varee
Karaateevaaree Tevunniyaa

Makara Kundala Dhalapathi Sravanee
Kanti Kausthubha Mani Virajitha

Kalaa Thulasi Haara Kaasey Peethambara
avatey Niranthara Hechee Dhyaana

Thukaamaney Maajey Hechee Sarva Sukha
Paahina Sree Mukha Aavateeney
Krishna Raama Hari Mukundaa Muraaree
Achyutha Narahari Naaraayanaa

Abhangam

Sundharetha Dhyaana Sobhhey Simhaasanee
Vamaanghee Nandhinee Jana Kaasee

Dhakshinesee Upaa Bandhoo Lakshumanaa
Bharatha Shatrughna Kaikeyee Suthaa

San Mukhatho Upaa Maaruthee Bala Bheemaa
Japey Raama Naama Sarva Gaana

Thukhamaney Mahjey Sree Raamaachey Dhyaana
Kareena Poojana Vittalaachey

Rathna Jaditha Simhaasana
Vaaree Sobhey Raghu Nandhana

Vaama Baaghee Seethaa Baayee
Jagaj Jananee Maajee Aayee

Paschaath Baaghee Lakshumana
Pootey Anjanee Nandhana

Bharatha Shathrughna Dhono Bhaayee
Chaamara Daaleethee Dhohee Bhaayee

Nala Neela Jaambhavantha
Sughreeva Angadha Vibheeshana Bhaktha

Deha Buddhi Jeno Kaahee
Daasa Anghitha Raama Baayee

Raama Raama Raama Raama

Thukaram Abhangam

Aanadhaachaa Kandha Harilaa
Devaki Nandhana Paahilaa
Bhakthaa Saatee Tevuni Karakati
Bheemaanee Kati Raahilaa

Kamsa Bhayaney Vasudevaaney
Nandha Yasodhaa Vahilaa
Yagna Yaagha Japa Thapaasi Na Bhooley
Dhyaana Dhaaraney Naaghaley

Nischaya Saachaa Pari Dhukhayaachaa
Bkathhi Gunaasee Mohilaa

Thulasee Das

Senjurutti

Roopakam

Seethaa Pathey Raamachandra Raghu Raayee #

Rasanaa Rasa Naama Lekha
Santhanko Darsi Dekha
Vikasitha Mukha Mandha Chandra
Sundhara Sukha Dhaayee #

Saarasahitha Sarayoo Theerey
Baitho Raghu Vamsa Thirey
Thulasee Daasa Harikin Hariki
Charana Nirathamaayee #