

Vaiṣṇava Songs on the Harmonium -Easy to Learn-

For Adults and Children

Contents

Preface	4
Introduction	5
Introduction by His Holiness Sivarama Swami	6
Śrī Tulasī-kīrtana	7
tulasī kṛṣṇa-preyasī	7
Jagannāthāṣṭaka	11
kadācit kālindī-taṭa-vipina-saṅgītaka-ravo	11
Gaura-ārati 1	13
jaya jaya gorācānder āratiko śobhā	13
Gaura-ārati 2	14
Jaya Rādhā-Mādhava	15
jaya rādhā-mādhava jaya kuñja-bihārī	15
Śrī Nṛsimha Praṇāma	17
namas te narasiṁhāya	17
Locanananda Tune	19
Hare Kṛṣṇa Mantra	19
Lālasāmayī Prārthanā	21
'gaurāṅga' bolite habe pulaka-śarīra	21
Visvambhara Calypso	22
Hare Kṛṣṇa Mantra	22
Śrī Guru-vandanā	24
śrī-guru-carṇa padma	24
Śrī Dāmodarāṣṭaka	25
namāmīśvaraṁ sac-cid-ānanda-rūpaṁ	25
Maha Mantra in Minor	28
Hare Kṛṣṇa Mantra	28
Radhanatha Tune	30
Hare Kṛṣṇa Mantra	30
Vrindaban Tune	32
Hare Kṛṣṇa Mantra	32
Śrī Rādhikā-stava 1	34
rādhe jaya jaya mādhava-dayite	34
Śrī Rādhikā-stava 2	36
rādhe jaya jaya mādhava-dayite	36
Mumbai Tune	38
Hare Kṛṣṇa Mantra	38
Vaiyasakhi - Chanting with the Gurukula	40
Hare Kṛṣṇa Mantra	40
Sundara Bala	41
sundara-bālā śacī-dulālā	41
Radhanatha Tune 1	42
Hare Kṛṣṇa Mantra	42
Radhanatha Tune 2	43
Hare Kṛṣṇa Mantra	43
Radhanatha Tune 3	45
Hare Kṛṣṇa Mantra	45
Sivarama Tune 1	46
Hare Kṛṣṇa Mantra	46

Sivarama Tune 2.....	47
Hare Kṛṣṇa Mantra.....	47
Śrī Śrī Gurv-aṣṭaka.....	48
saṁsāra-dāvānala-līḍha-loka.....	48
Sacinandana Tune.....	52
Hare Kṛṣṇa Mantra.....	52
Madana Murari.....	53
Indradyumna Tune 1.....	54
Hare Kṛṣṇa Mantra.....	54
Prahlada Tune 1.....	55
Hare Kṛṣṇa Mantra.....	55
Puri Maharaja Tune 1.....	56
Hare Kṛṣṇa Mantra.....	56
Kṛṣṇa Jinakā.....	57
Madhurastakam.....	58
Narada Muni.....	59
New Vraja Dhāma Tune 1.....	60
New Vraja Dhāma Tune 2.....	61
New Vraja Dhāma Tune 3.....	63
Appendix.....	65

Vaiṣṇava Songs on the Harmonium - Easy to Learn For Adults and Children

Preface

This book grew out of the practical need to find a method of teaching harmonium to children and adults who know little or nothing about musical notation. It is an easy-to-learn method with immediate results: learners using it will be able to play a Vaiṣṇava song within 5-10 minutes.

In tutoring devotees in their homes, I have noticed that children and adults need some form of written record to remember the melodies they are learning. If this record is easy for them to understand, it gives them a sense of confidence because they know that they have this aid to memory for when the teacher has left. A beginner will then, with practice, quickly become familiar with the keys, and develop the skill I would call "musical memory". I have taught many adults who firmly believed they were "not musical", only to see them blissfully playing Vaiṣṇava songs on the harmonium in a week.

You will find that the musical notation in this book is very easy to follow and requires no training in Western classical notation. It uses the Vedic musical notes *sa, ri, ga, ma, pa, dha* and *ni*, referred to in the Śrīmad-Bhāgavatam (3.12.47), among other scriptures:

*sparśas tasyābhavaj jīvaḥ
svaro deha udāhṛta
ūsmāṇam indriyāny āhur
antaḥ-sthā bẓalam ātmanaḥ
svarāḥ sapta vihāreṇa
bhavanti sma prajāpateḥ*

Brahmā's soul was manifested as the touch alphabets, his body as the vowels, his senses as the sibilant alphabets, his strength as the intermediate alphabets and his sensual activities as the seven notes of music.

In the purport, Śrīla Prabhupāda explains: 'The musical notes are *ṣa, ṛ, gā, ma, pa, dha, and ni*. All these sound vibrations are originally called śabda-brahma, or spiritual sound. It is said, therefore, that Brahmā was created in the Mahā-kalpa as the incarnation of spiritual sound.'

Of course, I could have used the musical scale *do, re, mi, fa, sol, la, si*, or the Western musical notation of *c, d, e, f, g, a, b*. This book, however, does not aim to give classical musical training, and the Vedic system seems more congruent with learning to play harmonium as a devotional offering to the Lord.

I have formatted this book and designed it specifically to fit above the keyboard of the harmonium. The large print should also make it easy for children to read the notation and the text of the songs.

As you use this guide and your confidence grows—as with anything else in life—your ability to sing Vaiṣṇava songs and play for the Lord's pleasure in the temple or in your home will grow beyond bounds. I hope that this book will please our divine spiritual master, A.C. Bhaktivedanta Swami Prabhupāda, on the auspicious day of his Centennial. I hope that it will please you too.

Introduction

It is important for the learner who uses this book to be familiar with the Vaiṣṇava song he or she wishes to learn and its melody. You will find the words to the songs in this book. I have also recorded a tape, as part of this course, for you to familiarise yourself with the melodies.

The first step in learning to play harmonium is to turn to the back of the book. You will find a page with *Sa, Ri, Ga, Ma, Pa, Dha* and *Ni* in small squares. Cut these out carefully. They are for you to glue on to the appropriate keys of your harmonium either with 'pritt stick' or blue-tack. A diagram at the beginning of each Vaiṣṇava song shows you which key is which.

The second step is to play the notes to the song as they are written down in the book without yet trying to sing along. Allocate a finger for each harmonium key which has been marked. This will stop you from crossing your fingers to reach keys. Once you have a feel for the keys, try singing along. If a note, say *Ri*, comes two or three times consecutively in a line of a song (R R R), simply hold the *Ri* key down for that time.

After playing the notes and singing along a few times, you will begin memorising certain parts of the song which repeat themselves. This is the third stage. Soon you will commit the whole song to memory. If you happen to then forget any part of a song, this book will serve as a reminder. The tape is essential for melodies that the student does not know. Though music depends a lot on individual perception and interpretation, I would encourage you, at least in the beginning, to keep to the notes I have given you in this book. Later, as you progress, you can make slight adaptations and create your own nuances to suit your style.

Introduction by His Holiness Sivarama Swami

When I was young my mother insisted I learn to play piano. Although our family was not well off, she purchased an old upright and paid for my private tutoring over six years. I followed her instruction, but could not quite understand what benefit I would harvest from such a pursuit. I liked music, and I liked to play. But I knew I was neither a musician, nor destined for fame at the keyboard.

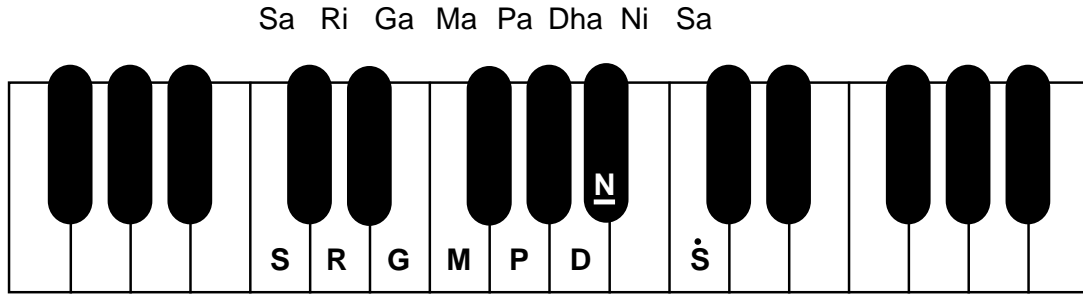
Thirty years later (in 1995) my mother was in Budapest when our festival tour was reaching its climax. I invited her to the program in which I sang bhajans while playing the harmonium. The next day, true to form she phoned me at the temple and said, "You see how good it was that you learned the keyboards. Now you can put it to good use for Kṛṣṇa." I had to admit to her foresight and wisdom. The skills I had learned on the piano had certainly served me well in Kṛṣṇa Consciousness.

When I received a rough draft of Gaurangasundara Prabhu's "Vaiṣṇava Songs on the Harmonium", I was very pleased. Here was a book that would allow devotees to play the songs most popular in our Movement. Without formal keyboard training or music theory, children or adults can easily teach themselves how to glorify the Lord with song and harmonium accompaniment, following the footsteps of our previous acaryas.

For those eager to play the harmonium, with no more musical skill than I, they will find this a valuable contribution. In a short time and with little effort, devotees may master songs by which Sri Kṛṣṇa, and ever their mothers will be impressed.

Sivarama Swami

Śrī Tulasī-kīrtana



tulasī kṛṣṇa-preyasī

(1)

S	S	G	R	S	R G	M P	M
<i>tu</i>	<i>la</i>	<i>sī</i>	<i>kṛṣ</i>	<i>ṇa</i>	<i>pre</i>	<i>ya</i>	<i>sī</i>
G SR	G	R	S				
<i>na</i>	<i>mo</i>	<i>nama</i>	<i>ḥ</i>				
D	D	N	D	P	P	M	G
<i>rād</i>	<i>hā</i>	<i>kṛṣ</i>	<i>ṇa</i>	<i>se</i>	<i>vā</i>	<i>pā</i>	<i>bo</i>
G	R	S	R G M P	M			
<i>ei</i>	<i>ab</i>	<i>hi</i>	<i>lā</i>	<i>ṣī</i>			
G SR	G	R	S				
<i>na</i>	<i>mo</i>	<i>nama</i>	<i>ḥ</i>				
S	S	G	R	S	R G	M P	M
<i>tu</i>	<i>la</i>	<i>sī</i>	<i>kṛṣ</i>	<i>ṇa</i>	<i>pre</i>	<i>ya</i>	<i>sī</i>
G SR	G	R	S				
<i>na</i>	<i>mo</i>	<i>nama</i>	<i>ḥ</i>				

(2)

M	M	M	GM	P	P	P	P
<i>ye</i>	<i>to</i>	<i>mā</i>	<i>ra</i>	<i>śa</i>	<i>ra</i>	<i>ṇa</i>	<i>loy</i>
Ś	Ś	<u>N</u>	D	P	P	DP	M
<i>tā</i>	<i>ra</i>	<i>vāñ</i>	<i>chā</i>	<i>pūr</i>	<i>ṇa</i>	<i>ho</i>	<i>y</i>
P	D	<u>N</u>	D	P	P	M	G
<i>kṛ</i>	<i>pā</i>	<i>ko</i>	<i>ri</i>	<i>ko</i>	<i>ro</i>	<i>tā</i>	<i>re</i>
G	G	R	S	RGM P	M		
<i>brn</i>	<i>dā</i>	<i>va</i>	<i>na</i>	<i>bā</i>	<i>sī</i>		
G SR	G	R	S				
<i>na</i>	<i>mo</i>	<i>nama</i>	<i>ḥ</i>				
S	S	G	R	S	R G	M P	M
<i>tu</i>	<i>la</i>	<i>sī</i>	<i>kṛṣ</i>	<i>ṇa</i>	<i>pre</i>	<i>ya</i>	<i>sī</i>
G SR	G	R	S				
<i>na</i>	<i>mo</i>	<i>nama</i>	<i>ḥ</i>				

(3)

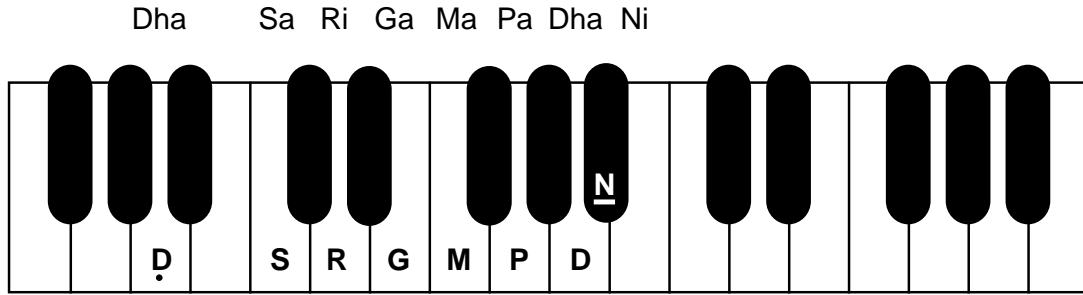
M	M	MG	M	P	P	P	
<i>mo</i>	<i>ra</i>	<i>e</i>	<i>i</i>	<i>ab</i>	<i>hi</i>	<i>lāṣ</i>	
Ś	Ś	<u>N</u>	D	P	P	DP	M
<i>vi</i>	<i>lās</i>	<i>kuñ</i>	<i>je</i>	<i>dī</i>	<i>o</i>	<i>vā</i>	<i>s</i>
P	D	<u>N</u>	D	P	P	M	G
<i>na</i>	<i>ya</i>	<i>ne</i>	<i>he</i>	<i>ri</i>	<i>bo</i>	<i>sa</i>	<i>dā</i>
G	G	R	S	S	RGM P	M	
<i>yu</i>	<i>ga</i>	<i>la</i>	<i>rū</i>	<i>pa</i>	<i>rā</i>	<i>śī</i>	
G SR	G	R	S				
<i>na</i>	<i>mo</i>	<i>nama</i>	<i>ḥ</i>				
S	S	G	R	S	R G	M P	M
<i>tu</i>	<i>la</i>	<i>sī</i>	<i>kṛṣ</i>	<i>ṇa</i>	<i>pre</i>	<i>ya</i>	<i>sī</i>

G SR	G	R	S					
<i>na</i>	<i>mo</i>	<i>nama</i>	<i>ḥ</i>					
				(4)				
M	M	GM	P	P	P	P		
<i>ei</i>	<i>ni</i>	<i>ve</i>	<i>da</i>	<i>na</i>	<i>dha</i>	<i>ra</i>		
Ś	Ś	Ś	Ṇ	D	P	P	D	PM
<i>sak</i>	<i>hī</i>	<i>ra</i>	<i>a</i>	<i>Nu</i>	<i>ga</i>	<i>ta</i>	<i>ko</i>	<i>ro</i>
P	D	Ṇ	D	P	P	M	G	
<i>se</i>	<i>vā</i>	<i>ad</i>	<i>hi</i>	<i>kā</i>	<i>ra</i>	<i>dī</i>	<i>ye</i>	
G	G	R	S	RGMP	M			
<i>ko</i>	<i>ro</i>	<i>ni</i>	<i>ja</i>	<i>dā</i>	<i>sī</i>			
G SR	G	R	S					
<i>na</i>	<i>mo</i>	<i>nama</i>	<i>ḥ</i>					
S	S	G	R	S	RG	MP	M	
<i>tu</i>	<i>la</i>	<i>sī</i>	<i>kṛṣ</i>	<i>ṇa</i>	<i>pre</i>	<i>ya</i>	<i>sī</i>	
G SR	G	R	S					
<i>na</i>	<i>mo</i>	<i>nama</i>	<i>ḥ</i>					
				(5)				
M	M	M	GM	P	P	P		
<i>dī</i>	<i>na</i>	<i>kṛṣ</i>	<i>ṇa</i>	<i>dā</i>	<i>se</i>	<i>koy</i>		
Ś	Ś	ṆD	P	P	DP	M		
<i>ei</i>	<i>ye</i>	<i>na</i>	<i>mo</i>	<i>ra</i>	<i>ho</i>	<i>y</i>		
P	D	Ṇ	D	P	P	M	G	
<i>śrī</i>	<i>rād</i>	<i>hā</i>	<i>go</i>	<i>vin</i>	<i>da</i>	<i>pre</i>	<i>me</i>	
G	G	R	S	RGMP	M			
<i>sa</i>	<i>dā</i>	<i>ye</i>	<i>na</i>	<i>bhā</i>	<i>si</i>			
G SR	G	R	S					
<i>na</i>	<i>mo</i>	<i>nama</i>	<i>ḥ</i>					

S	S	G	R	S	R G	M P	M
<i>tu</i>	<i>la</i>	<i>sī</i>	<i>kṛṣ</i>	<i>ṇa</i>	<i>pre</i>	<i>ya</i>	<i>sī</i>
G SR	G	R	S				
<i>na</i>	<i>mo</i>	<i>nama</i>	<i>ḥ</i>				
M	M	M	GM	P	P	P	P
<i>yā</i>	<i>ni</i>	<i>kā</i>	<i>ni</i>	<i>ca</i>	<i>pā</i>	<i>pā</i>	<i>ni</i>
Ś	Ś	Ṇ	D	D	P	P	D P M
<i>brah</i>	<i>ma</i>	<i>hat</i>	<i>yā</i>	<i>di</i>	<i>kā</i>	<i>ni</i>	<i>ca</i>
P	D	Ṇ	D	P	P	M	G
<i>tā</i>	<i>ni</i>	<i>tā</i>	<i>ni</i>	<i>pra</i>	<i>ṇaś</i>	<i>yan</i>	<i>tī</i>
G	G	R	S	S	R G	M P	M
<i>pra</i>	<i>dak</i>	<i>ṣi</i>	<i>naḥ</i>	<i>pa</i>	<i>de</i>	<i>pa</i>	<i>de</i>

Jagannāthāṣṭaka

(issued from the mouth of Śrī Caitanya Mahāprabhu)



kadācit kālindī-tata-vipina-saṅgītaka-ravo

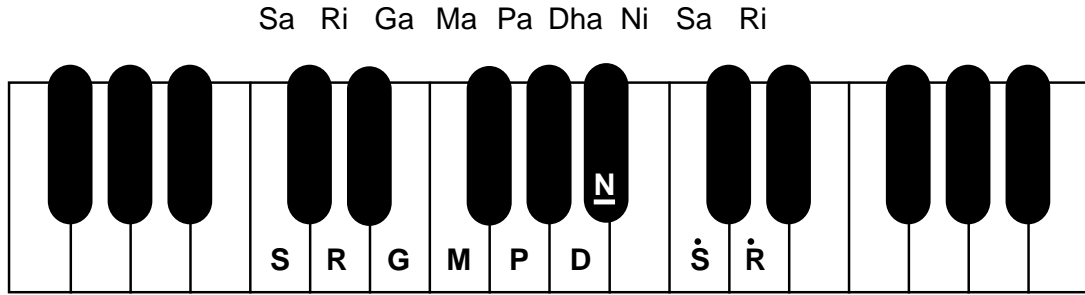
(1)

Ḍ	S	R	M	G	R	S			
<i>ka</i>	<i>dā</i>	<i>cit</i>	<i>kā</i>	<i>lin</i>	<i>dī</i>	<i>taṭa</i>			
Ḍ	S	R	M	G	R	R S	G	R	
<i>vi</i>	<i>pi</i>	<i>na</i>	<i>sañ</i>	<i>gī</i>	<i>Ta</i>	<i>ka</i>	<i>ra</i>	<i>vo</i>	
Ḍ	S	R	M	G	R	S			
<i>mu</i>	<i>dā</i>	<i>bhī</i>	<i>rī</i>	<i>nā</i>	<i>rī</i>	<i>va</i>			
Ḍ	S	R	M	G	R	R	S	G	R
<i>da</i>	<i>na</i>	<i>ka</i>	<i>ma</i>	<i>lās</i>	<i>vā</i>	<i>da</i>	<i>mad</i>	<i>hu</i>	<i>paḥ</i>
Ḍ	S	R	M	G	R	S			
<i>ra</i>	<i>mā</i>	<i>śam</i>	<i>bhu</i>	<i>brah</i>	<i>mā</i>	<i>ma</i>			
Ḍ	S	R	M	G	R	R	S	G	R
<i>ra</i>	<i>pa</i>	<i>ti</i>	<i>gaṇ</i>	<i>eś</i>	<i>ār</i>	<i>ci</i>	<i>ta</i>	<i>pa</i>	<i>do</i>
P	P	P	P	D N	D				
<i>ja</i>	<i>gan</i>	<i>nā</i>	<i>thaḥ</i>	<i>svā</i>	<i>mī</i>				

P M G P M GR S ḌS RM G R
na ya na pa tha gā mī bha va tu me

Gaura-ārati 1

(from *Gītāvalī*)



jaya jaya gorācānder āratiko śobhā

(1)

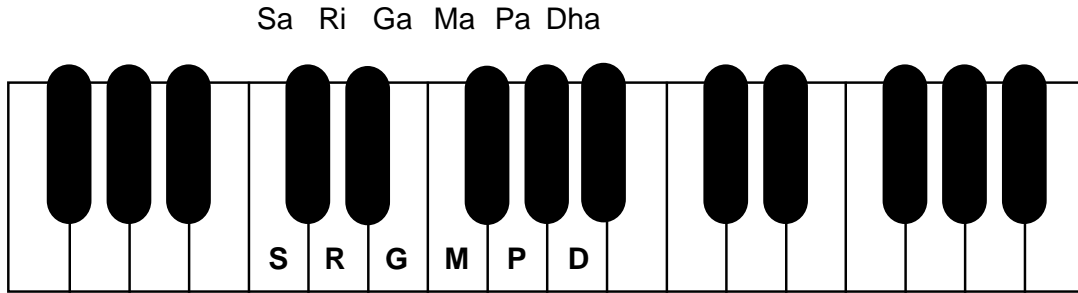
Ś	Ś	Ś	Ś	N	D	P	P	P	D
<i>ki</i>	<i>ba</i>	<i>ja</i>	<i>ya</i>	<i>Ja</i>	<i>ya</i>	<i>go</i>	<i>rā</i>	<i>cān</i>	<i>der</i>
M	M	M	P	D P M G	R S				
<i>ā</i>	<i>ra</i>	<i>ti</i>	<i>ko</i>	<i>śo</i>	<i>bhā</i>				
M	P	M	G	G	R	S			
<i>jāh</i>	<i>na</i>	<i>vī</i>	<i>ta</i>	<i>ṭa</i>	<i>va</i>	<i>ne</i>			
M	M	M	P	D P N D	P				
<i>ja</i>	<i>ga</i>	<i>ma</i>	<i>na</i>	<i>lo</i>	<i>bhā</i>				

Gaura-ārati 2

M	M	G	R	<u>R</u>	R	M	G		
<i>ja</i>	<i>ya</i>	<i>ja</i>	<i>ya</i>	<i>go</i>	<i>rā</i>	<i>cān</i>	<i>der</i>		
Ḍ	Ṇ	SG	R	SṆ	D				
<i>ā</i>	<i>ra</i>	<i>ti</i>	<i>ko</i>	<i>śo</i>	<i>bhā</i>				
S	S	S	Ṇ	S	G	R			
<i>jāh</i>	<i>na</i>	<i>vī</i>	<i>ta</i>	<i>ṭa</i>	<i>va</i>	<i>ne</i>			
Ḍ	Ṇ	SG	R	SṆ	Ḍ				
<i>ja</i>	<i>ga</i>	<i>ma</i>	<i>na</i>	<i>lo</i>	<i>bhā</i>				
M	M	M	M	D	P	M	G		
<i>gau</i>	<i>rāñ</i>	<i>ger</i>	<i>ā</i>	<i>ro</i>	<i>tik</i>	<i>śob</i>	<i>hā</i>		
Ḍ	Ṇ	SG	R	S	Ṇ	R SṆ	Ḍ		
<i>ja</i>	<i>ga</i>	<i>ja</i>	<i>na</i>	<i>ma</i>	<i>na</i>	<i>lob</i>	<i>hā</i>		
M	M	M	M	D	P	M	G		
<i>śaṅk</i>	<i>ha</i>	<i>bā</i>	<i>je</i>	<i>ghaṅ</i>	<i>ṭā</i>	<i>bā</i>	<i>je</i>		
Ḍ	Ṇ	SG	R	S	Ṇ	R	S	Ṇ	Ḍ
<i>mad</i>	<i>hur</i>	<i>mad</i>	<i>hur</i>	<i>mad</i>	<i>hur</i>	<i>mad</i>	<i>hur</i>	<i>bā</i>	<i>je</i>

Jaya Rādhā-Mādhava

(from *Gītāvalī*)



jaya rādhā-mādhava jaya kuñja-bihārī

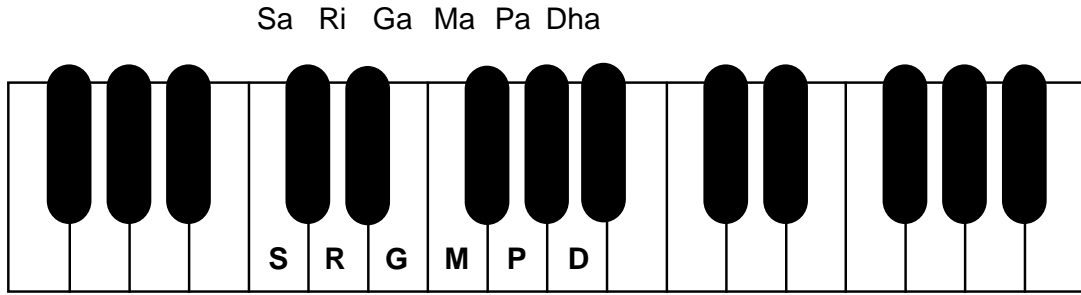
D		P		D
M		G		M
R		S		R
<i>ja</i>	<i>ya</i>	<i>rād</i>	<i>hā</i>	<i>mād</i>
<i>ha</i>	<i>va</i>	<i>ja</i>	<i>ya</i>	<i>kuñ</i>
<i>ja</i>	<i>bi</i>	<i>hā</i>	<i>rī</i>	
		P		D
		G		M
		S		R
<i>ja</i>	<i>ya</i>	<i>go</i>	<i>pī</i>	<i>ja</i>
<i>na</i>	<i>vall</i>	<i>ab</i>	<i>ha</i>	<i>ja</i>
<i>ya</i>	<i>gi</i>	<i>ri</i>	<i>va</i>	<i>ra</i>
<i>dhā</i>	<i>rī</i>			
		P		D
		G		M
		S		R
<i>ja</i>	<i>ya</i>	<i>ya</i>	<i>śo</i>	<i>dā</i>
<i>nan</i>	<i>da</i>	<i>na</i>	<i>ja</i>	<i>ya</i>
<i>bra</i>	<i>ja</i>	<i>ja</i>	<i>na</i>	<i>rañ</i>
<i>ja</i>	<i>na</i>			

P
G
S

D
M
R

ja ya yā mu na tī ra va na cā rī ja ya kuñ ja bi hā rī

Śrī Nṛsimha Praṇāma



namas te narasimhāya

(1)

D					D		D
M					G		M
R					S		R
<i>na</i>	<i>mas</i>	<i>te</i>	<i>na</i>	<i>ra</i>	<i>sim</i>	<i>hā</i>	<i>ya</i>
					P		D
					G		M
					S		R
<i>prah</i>	<i>lā</i>	<i>dāh</i>	<i>lā</i>	<i>da</i>	<i>dā</i>	<i>yi</i>	<i>ne</i>
					P		D
					G		M
					S		R
<i>hi</i>	<i>raṇ</i>	<i>ya</i>	<i>ka</i>	<i>śi</i>	<i>por</i>	<i>vak</i>	<i>ḥ</i>
					P		D
					G		M
					S		R
<i>śi</i>	<i>lā</i>	<i>ṭaṇ</i>	<i>ka</i>	<i>na</i>	<i>khā</i>	<i>la</i>	<i>ye</i>

P
G
S

i to nṛ siṁ haḥ pa ra to nṛ siṁ ho

P
G
S

ya to ya to yā mi ta to nṛ siṁ haḥ

P
G
S

ba hir nṛ siṁ ho hṛ da ye nṛ siṁ ho

P
G
S

nṛ siṁ ham ā diṁ śa ra ṇam pra pad ye

(2)

P
G
S

D
M
R

P
G
S

ta va ka ra ka ma la va re na kham ad bhū ta śṛṇ ga aṁ

P
G
S

D
M
R

P
G
S

da li ta hi raṇ ya ka śi pu ta nu bhṛṇ ga am

P
G
S

D
M
R

ke śa va dhṛ ta na ra ha ri rū pa ja ya ja ga di śa ha re -

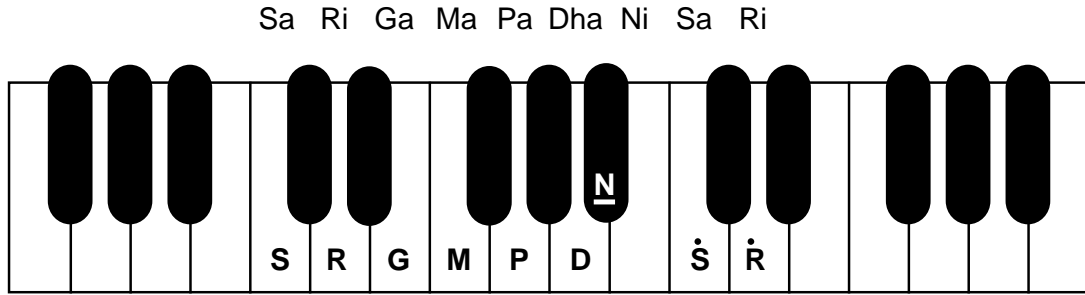
P
G
S

D
M
R

P
G
S

ja ya ja ga di śa ha re ja ya ja ga di śa ha re

Locanananda Tune



Hare Krsna Mantra

(1)

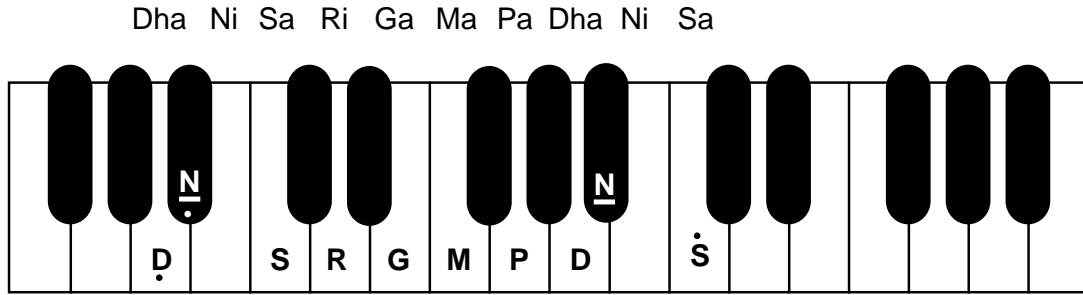
D						Ś	
M						D	
R						M	
D	D	D	D	P	M	D	D
Ha	re	Kṛṣ	ṇa	Ha	re	Kṛṣ	ṇa
						Ā	
						N	
						P	
D	D	D	D	P	M	D	P
Kṛṣ	ṇa	Kṛṣ	ṇa	Ha	re	Ha	re
						Ś	
						P	
						G	
Ā	P	P	P	M	G	P	P
Ha	re	Rā	ma	Ha	re	Rā	ma
						D	
						M	
						R	
P	P	P	P	D	P	M	R
Rā	ma	Rā	ma	Ha	re	Ha	re

(2)

D				Ṛ			
M				Ṛ			
R				P			
D	D	DP	M	Ṛ	Ṛ	ṚD	P
Ha	re	Kṛṣ	ṇa	Ha	re	Kṛṣ	ṇa
Ṛ		Ṣ		D			
Ṛ		P		M			
M		G		R			
M	P	GR	S	R	R	R	R
Kṛṣ	ṇa	Kṛṣ	ṇa	Ha	re	Ha	re
D				Ṛ			
M				Ṛ			
R				P			
D	D	DP	M	Ṛ	Ṛ	ṚD	P
Ha	re	Rā	ma	Ha	re	Rā	ma
Ṛ		Ṣ		D			
Ṛ		P		M			
M		G		R			
M	P	GR	S	R	R	R	R
Rā	ma	Rā	ma	Ha	re	Ha	re

Lālasāmayī Prārthanā

(from Prārthanā)



'gaurāṅga' bolite habe pulaka-śarīra

(1)

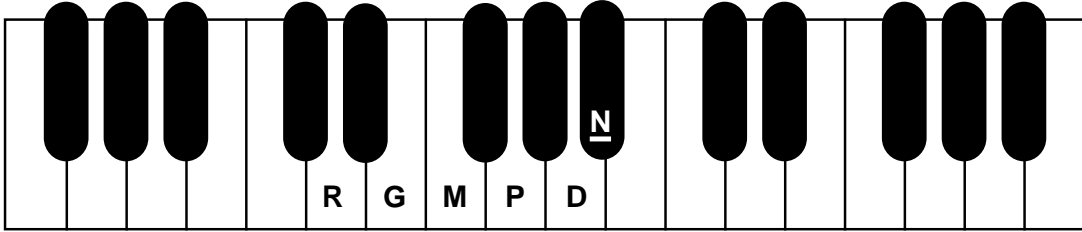
M	M	G	R	G	G P	M	M	M	M	G	R	G	S D
<i>gau</i>	<i>rāṅ</i>	<i>ga</i>	<i>bo</i>	<i>li</i>	<i>te</i>	<i>ha</i>	<i>be</i>	<i>pu</i>	<i>la</i>	<i>ka</i>	<i>śa</i>	<i>rī</i>	<i>ra</i>
D	N	S	G	R	R	N S D	M	M	G	R	S	G	R
<i>ha</i>	<i>rī</i>	<i>ha</i>	<i>rī</i>	<i>bo</i>	<i>li</i>	<i>te</i>	<i>na</i>	<i>ya</i>	<i>ne</i>	<i>ba</i>	<i>be</i>	<i>nī</i>	<i>ra</i>

(2)

D	D	M	P	D	Ś	N	D	D	N	Ś	N	D	P N D P M
<i>ā</i>	<i>ra</i>	<i>ka</i>	<i>be</i>	<i>ni</i>	<i>tāi</i>	<i>cān</i>	<i>der</i>	<i>ko</i>	<i>ru</i>	<i>ṅā</i>	<i>ho</i>	<i>ibe</i>	-
M	P	M	G	R	M	P	D	M	P	M	G	R	R
<i>saṅ</i>	<i>sā</i>	<i>ra</i>	<i>bā</i>	<i>sa</i>	<i>nā</i>	<i>mo</i>	<i>ra</i>	<i>ka</i>	<i>be</i>	<i>tu</i>	<i>ccha</i>	<i>ha</i>	<i>be</i>

Visvambhara Calypso

Ri Ga Ma Pa Dha Ni



Hare Kṛṣṇa Mantra

(1)

D	P	M	<u>N</u>	P	M	G	D
Ha	re	Kṛṣ	ṇa	Ha	re	Kṛṣ	ṇa
M	G	R	P	G	M	P	D
Kṛṣ	ṇa	Kṛṣ	ṇa	Ha	re	Ha	re
D	P	M	<u>N</u>	P	M	G	D
Ha	re	Rā	ma	Ha	re	Rā	ma
M	G	R	P	G	M	P	M
Rā	ma	Rā	ma	Ha	re	Ha	re

(2)

D	D	P	P	M	M	<u>N</u>	<u>N</u>
Ha	re	Kṛṣ	ṇa	Ha	re	Kṛṣ	ṇa
P	P	M	M	G	G	D	D
Kṛṣ	ṇa	Kṛṣ	ṇa	Ha	re	Ha	re
M	M	G	G	R	R	P	P
Ha	re	Rā	ma	Ha	re	Rā	ma

G
Rā

G
ma

M
Rā

M
ma

P
Ha

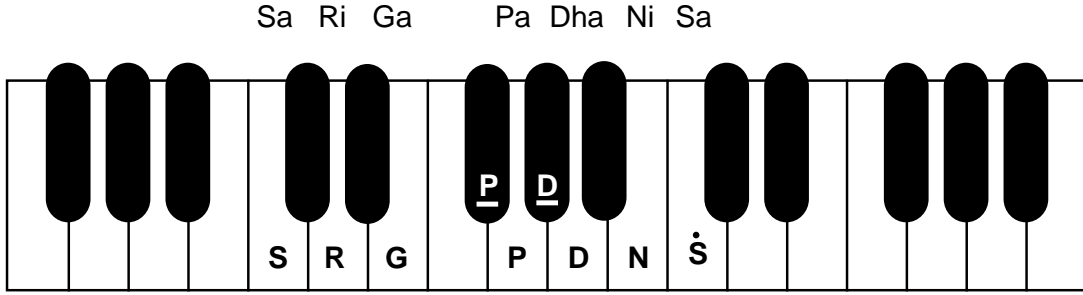
P
re

D
M
Ha

D
M
re

Śrī Guru-vandanā

(from Prema-bhakti-candrikā)



śrī-guru-carna padma

(1)

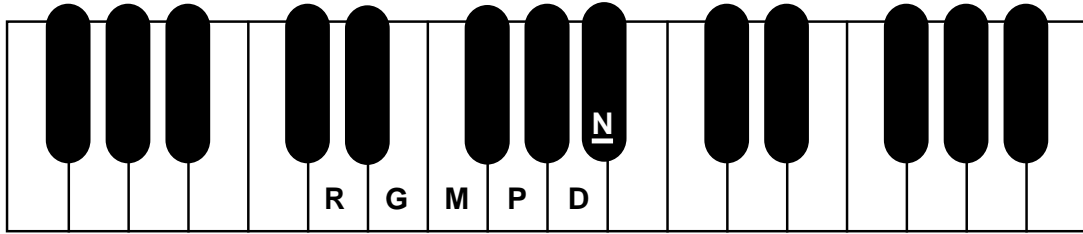
G	G	S	R	G	D	<u>D</u>	D						
śrī	gu	ru	ca	ra	ṇa	pad	ma						
P	P	<u>P</u>	G	R	<u>P</u>	G	R	G					
ke	va	la	bha	ka	ti	sad	ma						
P	P	D	P	<u>P</u>	<u>P</u>	G	R	R	G	<u>P</u>	<u>P</u>	<u>P</u>	G
ban	do	mu	i	sā	vad	hā	na	ma	te				
P	P	D	N	D	P	<u>P</u>	G	R	G	<u>P</u>	<u>P</u>	<u>P</u>	G
ban	do	mu	i	sā	vad	hā	na	ma	te				

(2)

G	G	P	<u>P</u>	G	G	G	G						
hā	hā	prab	hu	ko	ro	do	yā						
P	P	<u>P</u>	G	<u>P</u>	<u>P</u>	G	R						
de	ho	mo	re	pa	da	chā	yā						
D	D	D	D	D	D	N	Ṣ	N	D	<u>P</u>	<u>P</u>	G	R
e	be	ya	śa	ghu	ṣuk	trib	hu	va	na				

Śrī Dāmodarāṣṭaka

Ri Ga Ma Pa Dha Ni



namāmīśvaram sac-cid-ānanda-rūpaṁ

(1)

R	M	R	M	P	P	P	R	M	R	D	P
<i>na</i>	<i>mām</i>	<i>īś</i>	<i>va</i>	<i>raṁ</i>	<i>sac</i>	<i>cid</i>	<i>ā</i>	<i>nan</i>	<i>da</i>	<i>rū</i>	<i>paṁ</i>
R	M	R	M	D	P	M	G	G	M	G	R
<i>la</i>	<i>sat</i>	<i>kuṇ</i>	<i>ḍa</i>	<i>laṁ</i>	<i>go</i>	<i>ku</i>	<i>le</i>	<i>bhrā</i>	<i>ja</i>	<i>mā</i>	<i>nam</i>
D	D	D	D	D	N	D	P	P	M	D	P
<i>ya</i>	<i>śo</i>	<i>dā</i>	<i>bhi</i>	<i>yo</i>	<i>lūk</i>	<i>ha</i>	<i>lād</i>	<i>dhā</i>	<i>va</i>	<i>mā</i>	<i>naṁ</i>
R	M	R	M	D	P	M	G	G	M	G	R
<i>pa</i>	<i>rām</i>	<i>ṛṣ</i>	<i>ṭam</i>	<i>at</i>	<i>yan</i>	<i>ta</i>	<i>to</i>	<i>drut</i>	<i>ya</i>	<i>gop</i>	<i>yā</i>

(2)

R	M	R	M	P	P	P	R	M	R	D	P
<i>ru</i>	<i>dan</i>	<i>taṁ</i>	<i>mu</i>	<i>hur</i>	<i>ne</i>	<i>tra</i>	<i>yug</i>	<i>maṁ</i>	<i>mṛ</i>	<i>jan</i>	<i>taṁ</i>
R	M	R	M	D	P	M	G	G	M	G	R
<i>ka</i>	<i>rām</i>	<i>bho</i>	<i>ja</i>	<i>yug</i>	<i>me</i>	<i>na</i>	<i>sā</i>	<i>taṁ</i>	<i>ka</i>	<i>ne</i>	<i>tram</i>
D	D	D	D	D	N	D	P	P	M	D	P
<i>mu</i>	<i>huḥ</i>	<i>śvā</i>	<i>sa</i>	<i>kam</i>	<i>pa</i>	<i>tī</i>	<i>re</i>	<i>khāṅ</i>	<i>ka</i>	<i>kaṅ</i>	<i>ṭha-</i>

R M R M D P M G G M G R
sthi ta grai vaṁ dā mo da raṁ bhak ti badd ham

(3)

R M R M P P P R M R D P
i tī ḍṛk sva lī lāb hir ā nan da kuṅ de

R M R M D P M G G M G R
sva gho ṣaṁ ni maj jan tam ākh yā pa yan tam

D D D D D N D P P M D P
ta sī ye ṣi ta jñe ṣu bhak tair ji tat vaṁ

R M R M D P M G G M G R
pu naḥ pre ma tas Tam śa tā vṛ tti van de

(4)

R M R M P P P R M R D P
va raṁ de va mok ṣaṁ na mok ṣā vad hiṁ vā

R M R M D P M G G M G R
na cān yaṁ vṛ ṇe 'haṁ va re śād a pī ha

D D D D D N D P P M D P
i daṁ te va pur nā tha go pā la bā laṁ

R M R M D P M G G M G R
sa dā me ma nas yā vi rās tāṁ kim an yaḥ

(5)

R M R M P P P R M R D P
i daṁ te muk hām bho jam at yan ta nī lair

R M R M D P M G G M G R
vṛ taṁ kun ta laiḥ snig dha rak taiś ca gop yā

D D D D D N D P P M D P
mu huś cum bi taṁ bim ba rak tā dha raṁ me

R M R M D P M G G M G R
ma nas yā vi rās tāṁ a laṁ lak ṣa lāb haiḥ

(6)

R	M	R	M	P	P	P	R	M	R	D	P
<i>na</i>	<i>mo</i>	<i>de</i>	<i>va</i>	<i>dā</i>	<i>mo</i>	<i>da</i>	<i>rān</i>	<i>an</i>	<i>ta</i>	<i>viṣ</i>	<i>ṇo</i>
R	M	R	M	D	P	M	G	G	M	G	R
<i>pra</i>	<i>sī</i>	<i>da</i>	<i>prab</i>	<i>ho</i>	<i>duḥk</i>	<i>ha</i>	<i>jā</i>	<i>lābd</i>	<i>hi</i>	<i>mag</i>	<i>nam</i>
D	D	D	D	D	<u>N</u>	D	P	P	M	D	P
<i>kṛ</i>	<i>pā</i>	<i>dr̥ṣ</i>	<i>ṭi</i>	<i>vṛṣṭ</i>	<i>yā</i>	<i>ti</i>	<i>dī</i>	<i>nam̄</i>	<i>ba</i>	<i>tā</i>	<i>nu-</i>
R	M	R	M	D	P	M	G	G	M	G	R
<i>gr̥</i>	<i>hā</i>	<i>ṇe</i>	<i>śa</i>	<i>mām</i>	<i>a</i>	<i>jñam</i>	<i>ed</i>	<i>hyak</i>	<i>ṣi</i>	<i>dr̥ś</i>	<i>yaḥ</i>

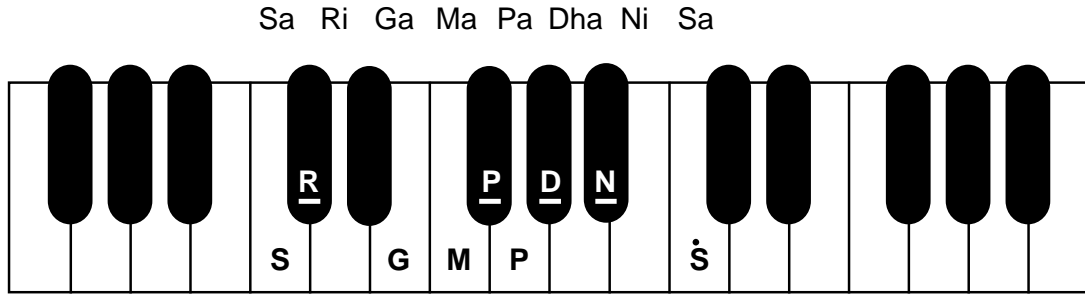
(7)

R	M	R	M	P	P	P	R	M	R	D	P
<i>ku</i>	<i>ve</i>	<i>rāt</i>	<i>ma</i>	<i>jau</i>	<i>badd</i>	<i>ha</i>	<i>mūrt</i>	<i>yai</i>	<i>va</i>	<i>yad</i>	<i>vat</i>
R	M	R	M	D	P	M	G	G	M	G	R
<i>tva</i>	<i>yā</i>	<i>mo</i>	<i>ci</i>	<i>tau</i>	<i>bhak</i>	<i>ti</i>	<i>bhā</i>	<i>jau</i>	<i>kṛ</i>	<i>tau</i>	<i>ca</i>
D	D	D	D	D	<u>N</u>	D	P	P	M	D	P
<i>ta</i>	<i>thā</i>	<i>pre</i>	<i>ma</i>	<i>bhak</i>	<i>tiṁ</i>	<i>sva</i>	<i>kām̄</i>	<i>me</i>	<i>pra</i>	<i>yac</i>	<i>cha</i>
R	M	R	M	D	P	M	G	G	M	G	R
<i>na</i>	<i>mok</i>	<i>ṣe</i>	<i>gra</i>	<i>ho</i>	<i>me</i>	<i>‘sti</i>	<i>dā</i>	<i>mo</i>	<i>da</i>	<i>re</i>	<i>ha</i>

(8)

R	M	R	M	P	P	P	R	M	R	D	P
<i>na</i>	<i>mas</i>	<i>te</i>	<i>‘stu</i>	<i>dām</i>	<i>ne</i>	<i>sphu</i>	<i>rad</i>	<i>dīp</i>	<i>ti</i>	<i>dhām</i>	<i>ne</i>
R	M	R	M	D	P	M	G	G	M	G	R
<i>tva</i>	<i>dī</i>	<i>yo</i>	<i>da</i>	<i>rā</i>	<i>yā</i>	<i>tha</i>	<i>viś</i>	<i>vas</i>	<i>ya</i>	<i>dhām</i>	<i>ne</i>
D	D	D	D	D	<u>N</u>	D	P	P	M	D	P
<i>na</i>	<i>mo</i>	<i>rād</i>	<i>hi</i>	<i>kā</i>	<i>yai</i>	<i>tva</i>	<i>dī</i>	<i>ya</i>	<i>pri</i>	<i>yā</i>	<i>yai</i>
R	M	R	M	D	P	M	G	G	M	G	R
<i>na</i>	<i>mo</i>	<i>‘nan</i>	<i>ta</i>	<i>lī</i>	<i>lā</i>	<i>ya</i>	<i>de</i>	<i>vā</i>	<i>ya</i>	<i>tubh</i>	<i>yam</i>

Maha Mantra in Minor



Hare Kṛṣṇa Mantra

(1)

S	S	M	M	M	M	P	<u>D</u>
Ha	re	Kṛṣ	ṇa	Ha	re	Kṛṣ	ṇa
P	<u>D</u>	<u>N</u>	<u>N</u>	<u>N</u>	<u>D</u> PM	G	P
Kṛṣ	ṇa	Kṛṣ	ṇa	Ha	re	Ha	re
<u>D</u>	P	M	<u>D</u>	<u>D</u>	P	M	GRS
Ha	re	Rā	ma	Ha	re	Rā	ma
G	G	M	M	P	<u>D</u> PM	G	M
Rā	ma	Rā	ma	Ha	re	Ha	re

(2)

<u>Ṣ</u>	<u>Ṣ</u>	<u>Ṣ</u>	<u>Ṣ</u>	<u>Ṣ</u>	<u>N</u>	<u>D</u> <u>N</u>	<u>Ṣ</u> <u>N</u> <u>D</u>
Ha	re	Kṛṣ	ṇa	Ha	re	Kṛṣ	ṇa
P	<u>D</u>	<u>N</u>	N	<u>N</u>	<u>P</u>	<u>P</u>	M
Kṛṣ	ṇa	Kṛṣ	ṇa	Ha	re	Ha	re
<u>Ṣ</u>	<u>Ṣ</u>	<u>Ṣ</u>	<u>Ṣ</u>	<u>Ṣ</u>	<u>N</u>	<u>D</u> <u>N</u>	<u>Ṣ</u> <u>N</u> <u>D</u>
Ha	re	Rā	ma	Ha	re	Rā	ma

P
Rā

D
ma

N
Rā

N
ma

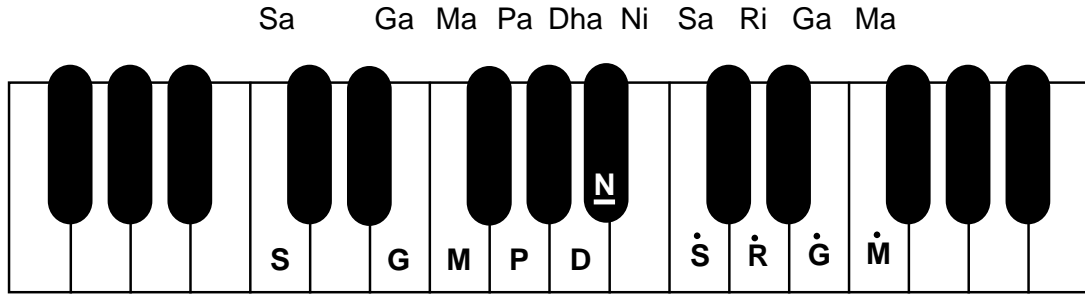
N
Ha

P
re

P
Ha

M
re

Radhanatha Tune



Hare Kṛṣṇa Mantra

(1)

S	S	M	M	M	M	P	D
Ha	re	Kṛṣ	ṇa	Ha	re	Kṛṣ	ṇa
M	P	D	D	D	<u>N</u>	D	P
Kṛṣ	ṇa	Kṛṣ	ṇa	Ha	re	Ha	re
P	M	G	G	G	P	D	Ś
Ha	re	Rā	ma	Ha	re	Rā	ma
P	D	Ś	Ś	<u>N</u>	D	P	M
Rā	ma	Rā	ma	Ha	re	Ha	re

(2)

Ś	Ś	Ś	Ś	Ś	Ś	Ř	Ā
Ha	re	Kṛṣ	ṇa	Ha	re	Kṛṣ	ṇa
Ś	Ř	Ā	Ā	Ā	Ġ	Ř	Ś
Kṛṣ	ṇa	Kṛṣ	ṇa	Ha	re	Ha	re
Ś	Ś	P	P	P	P	D	Ś
Ha	re	Rā	ma	Ha	re	Rā	ma

P
Rā

D
ma

Ś
Rā

Ś
ma

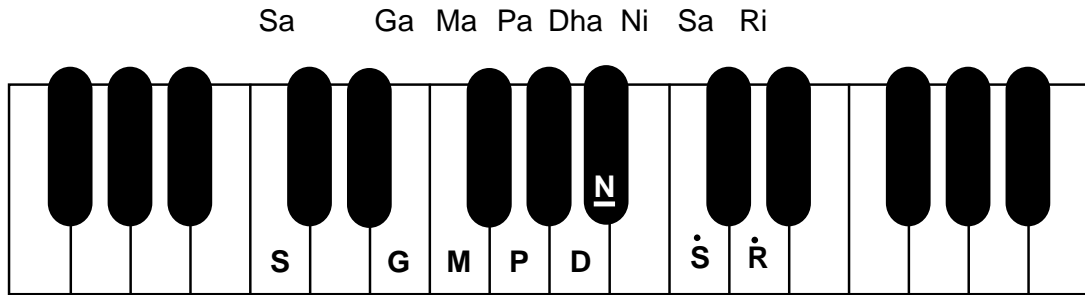
N
Ha

D
re

P
Ha

M
re

Vrindaban Tune



Hare Kṛṣṇa Mantra

(1)

S	S	M	M	G	M	P	P
<i>Ha</i>	<i>re</i>	<i>Kṛṣ</i>	<i>ṇa</i>	<i>Ha</i>	<i>re</i>	<i>Kṛṣ</i>	<i>ṇa</i>
M	P	D	Ś	DP	M	G	M
<i>Kṛṣ</i>	<i>ṇa</i>	<i>Kṛṣ</i>	<i>ṇa</i>	<i>Ha</i>	<i>re</i>	<i>Ha</i>	<i>re</i>
S	S	M	M	G	M	P	P
<i>Ha</i>	<i>re</i>	<i>Rā</i>	<i>ma</i>	<i>Ha</i>	<i>re</i>	<i>Rā</i>	<i>ma</i>
M	P	D	Ś	DP	M	G	M
<i>Rā</i>	<i>ma</i>	<i>Rā</i>	<i>ma</i>	<i>Ha</i>	<i>re</i>	<i>Ha</i>	<i>re</i>

(2)

Ś	Ś	Ṛ	ŚNDP	Ś	Ś	N	D
<i>Ha</i>	<i>re</i>	<i>Kṛṣ</i>	<i>ṇa</i>	<i>Ha</i>	<i>re</i>	<i>Kṛṣ</i>	<i>ṇa</i>
Ś	Ś	Ṛ	ŚNDP	Ś	Ś	N	D
<i>Kṛṣ</i>	<i>ṇa</i>	<i>Kṛṣ</i>	<i>ṇa</i>	<i>Ha</i>	<i>re</i>	<i>Ha</i>	<i>re</i>
P	P	M	DPM	P	P	M	DPM
<i>Ha</i>	<i>re</i>	<i>Rā</i>	<i>ma</i>	<i>Ha</i>	<i>re</i>	<i>Rā</i>	<i>ma</i>

P
Rā

P
ma

P
Rā

M
ma

DP
Ha

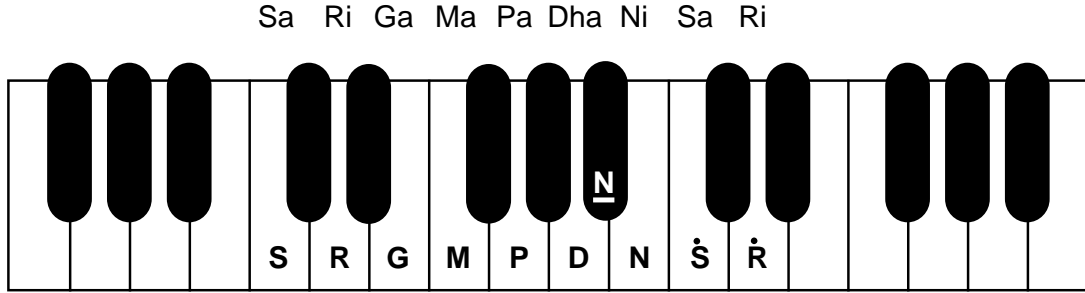
M
re

G
Ha

M
re

Śrī Rādhikā-stava 1

(from Stava-mālā by Śrīla Rūpa Gosvāmī)



rādhe jaya jaya mādha-*dayite*

(1)

D	P	M	P	D	P	M	R	M	R	S	
<i>rād</i>	<i>he</i>	<i>ja</i>	<i>ya</i>	<i>ja</i>	<i>ya</i>	<i>mād</i>	<i>ha</i>	<i>va</i>	<i>dayi</i>	<i>te</i>	
S	G	P	Ś	Ś	Ś	<u>N</u>	D	P	M	D	P
<i>go</i>	<i>ku</i>	<i>la</i>	<i>ta</i>	<i>ru</i>	<i>ṇī</i>	<i>maṇ</i>	<i>ḍa</i>	<i>la</i>	<i>ma</i>	<i>hi</i>	<i>te</i>
D	P	M	P	D	P	M	R	M	R	S	
<i>rād</i>	<i>he</i>	<i>ja</i>	<i>ya</i>	<i>ja</i>	<i>ya</i>	<i>mād</i>	<i>ha</i>	<i>va</i>	<i>dayi</i>	<i>te</i>	

(2)

S	S	G	P	Ś	Ś	Ś	N	Ś	Ṛ Ś	<u>N</u>
<i>dā</i>	<i>mo</i>	<i>da</i>	<i>ra</i>	<i>ra</i>	<i>tī</i>	<i>vard</i>	<i>ha</i>	<i>na</i>	<i>ve</i>	<i>śe</i>
<u>N</u>	<u>N</u>	D	P	D	PD	<u>N</u> Ṛ	Ś	<u>N</u>	D	P
<i>ha</i>	<i>ri</i>	<i>niṣ</i>	<i>ku</i>	<i>ṭa</i>	<i>vṛn</i>	<i>dā</i>	<i>vi</i>	<i>pi</i>	<i>ne</i>	<i>śe</i>
D	P	M	P	D	P	M	R	M	R	S
<i>rād</i>	<i>he</i>	<i>ja</i>	<i>ya</i>	<i>ja</i>	<i>ya</i>	<i>mād</i>	<i>ha</i>	<i>va</i>	<i>dayi</i>	<i>te</i>

(3)

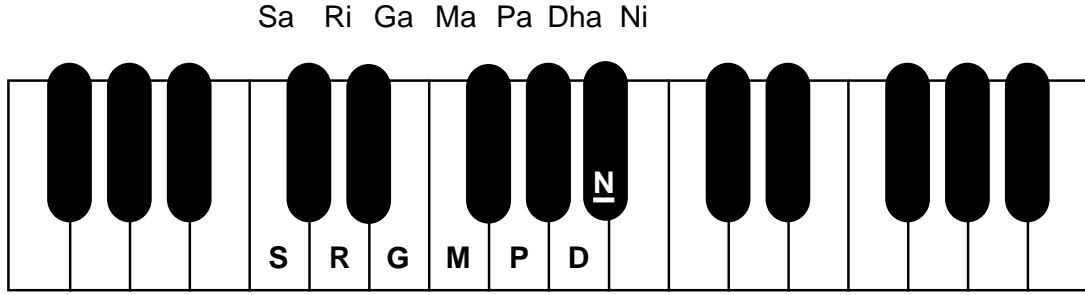
S	S	G	P	Ś	Ś	Ś	Ś	N	Ś	Ṛ Ś	Ṇ	
<i>vṛ</i>	<i>ṣab</i>	<i>hā</i>	<i>nū</i>	<i>dad</i>	<i>hi</i>	<i>na</i>	<i>va</i>	<i>śa</i>	<i>śi</i>	<i>lek</i>	<i>he</i>	
Ṇ	Ṇ	D	P	D	P	D	Ṇ	Ṛ	Ś	Ṇ	D	P
<i>la</i>	<i>li</i>	<i>tā</i>	<i>sak</i>	<i>hi</i>	<i>gu</i>	<i>ṇa</i>	<i>ra</i>	<i>mi</i>	<i>ta</i>	<i>vi</i>	<i>śāk</i>	<i>he</i>
D	P	M	P	D	P	M	R	M	R	S		
<i>rād</i>	<i>he</i>	<i>ja</i>	<i>ya</i>	<i>ja</i>	<i>ya</i>	<i>mād</i>	<i>ha</i>	<i>va</i>	<i>dayi</i>	<i>te</i>		

(4)

S	S	G	P	Ś	Ś	Ś	N	Ś	Ṛ	Ś	Ṇ	
<i>ka</i>	<i>ru</i>	<i>ṇāṁ</i>	<i>ku</i>	<i>ru</i>	<i>mayi</i>	<i>ka</i>	<i>ru</i>	<i>ṇā</i>	<i>bha</i>	<i>ri</i>	<i>te</i>	
Ṇ	Ṇ	D	P	D	P	D	Ṇ	Ṛ	Ś	Ṇ	D	P
<i>sa</i>	<i>na</i>	<i>ka</i>	<i>sa</i>	<i>nā</i>	<i>ta</i>	<i>na</i>	<i>var</i>	<i>ṇi</i>	<i>ta</i>	<i>ca</i>	<i>ri</i>	<i>te</i>
D	P	M	P	D	P	M	R	M	R	S		
<i>rād</i>	<i>he</i>	<i>ja</i>	<i>ya</i>	<i>ja</i>	<i>ya</i>	<i>mād</i>	<i>ha</i>	<i>va</i>	<i>dayi</i>	<i>te</i>		

Śrī Rādhikā-stava 2

(from Stava-mālā by Śrīla Rūpa Gosvāmī)



rādhe jaya jaya mād̐hava-dayite

(1)

S	S	R	S	M	PM	D	D	N	D	P	
<i>rād</i>	<i>he</i>	<i>ja</i>	<i>ya</i>	<i>ja</i>	<i>ya</i>	<i>mād</i>	<i>ha</i>	<i>va</i>	<i>dayi</i>	<i>te</i>	
M	M	R	M	P	D	PD	P	M	G	R	S
<i>go</i>	<i>ku</i>	<i>la</i>	<i>ta</i>	<i>ru</i>	<i>ṇī</i>	<i>maṇ</i>	<i>ḍa</i>	<i>la</i>	<i>ma</i>	<i>hi</i>	<i>te</i>

(2)

S	S	R	S	M	PM	D	D	N	D	P	
<i>dā</i>	<i>mo</i>	<i>da</i>	<i>ra</i>	<i>ra</i>	<i>tī</i>	<i>vard</i>	<i>ha</i>	<i>na</i>	<i>ve</i>	<i>śe</i>	
M	M	R	M	M	PD	PD	P	M	GR	S	
<i>ha</i>	<i>ri</i>	<i>niṣ</i>	<i>ku</i>	<i>ṭa</i>	<i>vṛn</i>	<i>dā</i>	<i>vi</i>	<i>pi</i>	<i>ne</i>	<i>śe</i>	

(3)

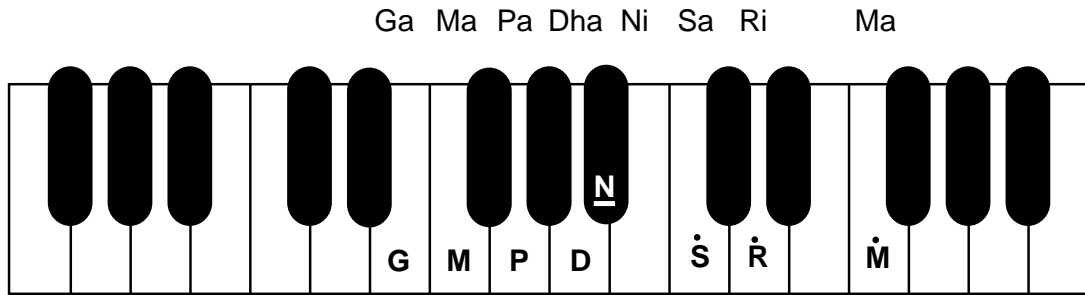
S	S	R	S	M	PM	D	D	D	N	D	P	
<i>vṛ</i>	<i>ṣab</i>	<i>hā</i>	<i>nū</i>	<i>dad</i>	<i>hi</i>	<i>na</i>	<i>va</i>	<i>śa</i>	<i>śī</i>	<i>lek</i>	<i>he</i>	
M	M	R	M	M	P	D	P	D	P	M	GR	S
<i>la</i>	<i>li</i>	<i>tā</i>	<i>sak</i>	<i>hi</i>	<i>gu</i>	<i>ṇa</i>	<i>ra</i>	<i>mi</i>	<i>ta</i>	<i>vi</i>	<i>śāk</i>	<i>he</i>

(4)

S	S	R	S	M	PM	D	D	D	<u>N</u>	D	P	
<i>ka</i>	<i>ru</i>	<i>ṇām</i>	<i>ku</i>	<i>ru</i>	<i>mayi</i>	<i>ka</i>	<i>ru</i>	<i>ṇā</i>	<i>bha</i>	<i>ri</i>	<i>te</i>	
M	M	R	M	M	P	D	P	D	P	M	GR	S
<i>sa</i>	<i>na</i>	<i>ka</i>	<i>sa</i>	<i>nā</i>	<i>ta</i>	<i>na</i>	<i>var</i>	<i>ṇi</i>	<i>ta</i>	<i>ca</i>	<i>ri</i>	<i>te</i>

Mumbai Tune

(from Śivam Pujara)



Hare Kṛṣṇa Mantra

(1)

D	Ś	D	P	M	G	P	G
Ha	re	Kṛṣ	ṇa	Ha	re	Kṛṣ	ṇa
G	M	P	D	P	G	M	M
Kṛṣ	ṇa	Kṛṣ	ṇa	Ha	re	Ha	re
D	Ś	D	P	M	G	P	G
Ha	re	Rā	ma	Ha	re	Rā	ma
G	M	P	D	P	G	M	M
Rā	ma	Rā	ma	Ha	re	Ha	re

(2)

Ś	Ṁ	Ṁ	Ś	Ś	Ŕ	Ŕ	Ṇ
Ha	re	Kṛṣ	ṇa	Ha	re	Kṛṣ	ṇa
Ṇ	Ṇ	Ṇ	Ŕ	Ŕ	Ś	Ś	Ś
Kṛṣ	ṇa	Kṛṣ	ṇa	Ha	re	Ha	re
Ś	Ṁ	Ṁ	Ś	Ś	Ŕ	Ŕ	Ṇ
Ha	re	Rā	ma	Ha	re	Rā	ma

N
Rā

N
ma

N
Rā

Ṛ
ma

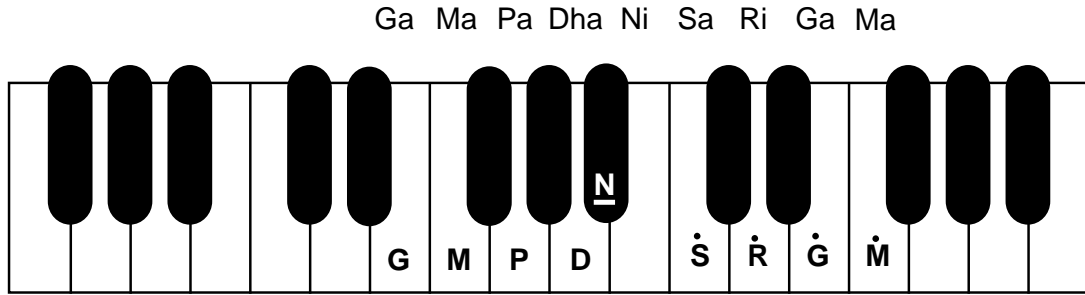
Ṛ
Ha

Ṣ
re

Ṣ
Ha

Ṣ
re

Vaiyasakhi - Chanting with the Gurukula



Hare Kṛṣṇa Mantra

(1)

Ś	Ś	Ś	ŚN	D P	D	N	D
Ha	re	Kṛṣ	ṇa	Ha	re	Kṛṣ	ṇa
P	N	D P	M G	M	D	P	D N D
Kṛṣ	ṇa	Kṛṣ	ṇa	Ha	re	Ha	re
D	Ś	Ġ	Ā	Ġ Ṛ	Ś D		
Ha	re	Rām	Ha	re	Rām		
D	Ś	N D	P M	D	D	P	D N D
Rā	ma	Rā	ma	Ha	re	Ha	re

Sundara Bala

sundara-bālā śacī-dulālā

D	D	P	M	M	G	P	M	G	R		
<i>sun</i>	<i>da</i>	<i>ra</i>	<i>bā</i>	<i>lā</i>	<i>śa</i>	<i>cī</i>	<i>du</i>	<i>lā</i>	<i>lā</i>		
P	P	P	D	Ś	Ś	DP	M	G	M		
<i>nā</i>	<i>ca</i>	<i>ta</i>	<i>śrī</i>	<i>ha</i>	<i>ri</i>	<i>kīr</i>	<i>ta</i>	<i>na</i>	<i>meṅ</i>		
M	DN	Ś	Ś	Ś	N	N	Ś	Ś	N	D	D
<i>bhā</i>	<i>le</i>	<i>can</i>	<i>da</i>	<i>na</i>	<i>ti</i>	<i>la</i>	<i>ka</i>	<i>ma</i>	<i>no</i>	<i>ha</i>	<i>ra</i>
P	P	P	D	Ś	D	P	M	G	M		
<i>a</i>	<i>la</i>	<i>kā</i>	<i>śob</i>	<i>he</i>	<i>ka</i>	<i>po</i>	<i>la</i>	<i>na</i>	<i>meṅ</i>		
M	DN	Ś	Ś	Ś	N	Ś	N	D			
<i>śi</i>	<i>re</i>	<i>cū</i>	<i>ḍā</i>	<i>da</i>	<i>ra</i>	<i>śi</i>	<i>bā</i>	<i>le</i>			
P	P	P	P	D	Ś	D	P	M	G	M	M
<i>va</i>	<i>na</i>	<i>phu</i>	<i>la</i>	<i>mā</i>	<i>lā</i>	<i>hi</i>	<i>yā</i>	<i>ṭa</i>	<i>ra</i>	<i>do</i>	<i>le</i>
Ś	Ś	Ś	Ś	Ś	Ś	Ś	Ś	Ś	Ś	N	D
<i>ṭa</i>	<i>hi</i>	<i>ra</i>	<i>na</i>	<i>ṭī</i>	<i>ta</i>	<i>ṭa</i>	<i>ṭām</i>	<i>ba</i>	<i>ra</i>	<i>śob</i>	<i>he</i>
P	P	P	D	D	N	N	D	P	MG	M	
<i>nū</i>	<i>ṭu</i>	<i>ra</i>	<i>ru</i>	<i>ṇu</i>	<i>jhu</i>	<i>nu</i>	<i>ca</i>	<i>ra</i>	<i>ṇo</i>	<i>meṅ</i>	

Radhanatha Tune 1

Hare Kṛṣṇa Mantra

(1)

S	S	M	M	M	M	P	D
Ha	re	Kṛṣ	ṇa	Ha	re	Kṛṣ	ṇa
M	M	D	D	D	<u>N</u>	D	P
Kṛṣ	ṇa	Kṛṣ	ṇa	Ha	re	Ha	re
P	D	P	G	G	P	D	Ś
Ha	re	Rā	ma	Ha	re	Rā	ma
P	D	<u>N</u>	<u>N</u>	<u>N</u>	D	P	M
Rā	ma	Rā	ma	Ha	re	Ha	re

(2)

D	Ś	Ṁ	Ṁ	Ṁ	Ḡ	Ṛ Ś	Ṛ
Ha	re	Kṛṣ	ṇa	Ha	re	Kṛṣ	ṇa
Ś	Ś	Ś	Ś	Ṛ	Ḡ	Ṛ	Ś
Kṛṣ	ṇa	Kṛṣ	ṇa	Ha	re	Ha	re
D	Ś	Ṁ	Ṁ	Ṁ	Ḡ	Ṛ Ś	<u>N</u>
Ha	re	Rā	ma	Ha	re	Rā	ma
M	P	<u>N</u>	<u>N</u>	<u>N</u>	D	P	M
Rā	ma	Rā	ma	Ha	re	Ha	re

Radhanatha Tune 2

Hare Kṛṣṇa Mantra

(1)

M	S	R	M	M	S	R	P
Ha	re	Kṛṣ	ṇa	Ha	re	Kṛṣ	ṇa

M	S	R	D	Ś	P	D	M
Kṛṣ	ṇa	Kṛṣ	ṇa	Ha	re	Ha	re

M	S	R	M	M	S	R	P
Ha	re	Rā	ma	Ha	re	Rā	ma

M	S	R	D	Ś	P	D	M
Rā	ma	Rā	ma	Ha	re	Ha	re

(2)

Ś	Ś	Ṛ	<u>N</u> D P	M	Ś	N	Ś
Ha	re	Kṛṣ	ṇa	Ha	re	Kṛṣ	ṇa

M	M	D P	<u>G</u> R S	R	<u>G</u>	R	S
Kṛṣ	ṇa	Kṛṣ	ṇa	Ha	re	Ha	re

Ś	Ś	Ṛ	<u>N</u> D P	M	Ś	N	Ś
Ha	re	Rā	ma	Ha	re	Rā	ma

M	M	D P	<u>G</u> R S	R	<u>G</u>	R	S
Rā	ma	Rā	ma	Ha	re	Ha	re

(3)

Ṛ	Ṛ	Ṛ	Ṛ	Ṛ	Ṛ	Ṙ	Ḡ
Ha	re	Kṛṣ	ṇa	Ha	re	Kṛṣ	ṇa
Ṛ	Ṣ	Ṛ Ṣ	ṘDP	M	Ṣ	N	Ṣ
Kṛṣ	ṇa	Kṛṣ	ṇa	Ha	re	Ha	re
Ṛ	Ṛ	Ṛ	Ṛ	Ṛ	Ṛ	Ṙ	Ḡ
Ha	re	Rā	ma	Ha	re	Rā	ma
Ṛ	Ṣ	Ṛ Ṣ	ṘDP	M	Ṣ	N	Ṣ
Rā	ma	Rā	ma	Ha	re	Ha	re

Radhanatha Tune 3

Hare Kṛṣṇa Mantra

(1)

S	R	G	S	G	P	M	G
Ha	re	Kṛṣ	ṇa	Ha	re	Kṛṣ	ṇa

S	R	G	S	G	P	M	G
Kṛṣ	ṇa	Kṛṣ	ṇa	Ha	re	Ha	re

G	P	N	N	D	P	D	D
Ha	re	Rā	ma	Ha	re	Rā	ma

P	M	G	G	M	P	M	G
Rā	ma	Rā	ma	Ha	re	Ha	re

(2)

Ś	Ś	Ś	Ś	Ś	Ṛ	Ś	N
Ha	re	Kṛṣ	ṇa	Ha	re	Kṛṣ	ṇa

P	D	Ś	Ś	Ś	Ṛ	Ś	N
Kṛṣ	ṇa	Kṛṣ	ṇa	Ha	re	Ha	re

P	D	<u>N</u>	<u>N</u>	<u>N</u>	Ś	<u>N</u>	D
Ha	re	Rā	ma	Ha	re	Rā	ma

D	<u>N</u>	Ś	<u>N</u>	D	P	M	G
Rā	ma	Rā	ma	Ha	re	Ha	re

Sivarama Tune 1

Hare Kṛṣṇa Mantra

(1)

M	M	G	R	G	P	M	M
Ha	re	Kṛṣ	ṇa	Ha	re	Kṛṣ	ṇa

M	M	G	R	G	G	S	Ḍ
Kṛṣ	ṇa	Kṛṣ	ṇa	Ha	re	Ha	re

Ḍ	Ṇ	S	G	R	R	ṆS	Ḍ
Ha	re	Rā	ma	Ha	re	Rā	ma

M	M	G	S	R	R	R	R
Rā	ma	Rā	ma	Ha	re	Ha	re

(2)

D	D	M	P	D	Ś	Ṇ	D
Ha	re	Kṛṣ	ṇa	Ha	re	Kṛṣ	ṇa

D	Ṇ	Ś	Ṇ	D	D	D	PM
Kṛṣ	ṇa	Kṛṣ	ṇa	Ha	re	Ha	re

M	P	M	G	R	M	P	D
Ha	re	Rā	ma	Ha	re	Rā	ma

M	P	M	G	R	R	R	R
Rā	ma	Rā	ma	Ha	re	Ha	re

Sivarama Tune 2

Hare Krsna Mantra

(1)

Ś	N	Ṛ	Ś	P	<u>N</u>	P	<u>MG</u>
Ha	re	Kṛṣ	ṇa	Ha	re	Kṛṣ	ṇa

<u>G</u>	<u>G</u>	M	P	<u>G</u>	<u>G</u>	R	S
Kṛṣ	ṇa	Kṛṣ	ṇa	Ha	re	Ha	re

Ś	N	Ṛ	Ś	P	<u>N</u>	P	<u>MG</u>
Ha	re	Rā	ma	Ha	re	Rā	ma

<u>G</u>	<u>G</u>	M	P	<u>G</u>	<u>G</u>	R	S
Rā	ma	Rā	ma	Ha	re	Ha	re

(2)

M	M	M	M	P	<u>N</u>	P	<u>MG</u>
Ha	re	Kṛṣ	ṇa	Ha	re	Kṛṣ	ṇa

P	P	P	P	P	P	Ṛ	Ś
Kṛṣ	ṇa	Kṛṣ	ṇa	Ha	re	Ha	re

M	M	M	M	P	<u>N</u>	P	<u>MG</u>
Ha	re	Rā	ma	Ha	re	Rā	ma

P	P	P	P	P	P	Ṛ	Ś
Rā	ma	Rā	ma	Ha	re	Ha	re

Śrī Śrī Gurv-aṣṭaka

saṁsāra-dāvānala-līdha-loka

(1)

G	M	G	R	S	Ṇ	S	R	S	Ṇ S	Ḍ
<i>saṁ</i>	<i>sā</i>	<i>ra</i>	<i>dā</i>	<i>vā</i>	<i>na</i>	<i>la</i>	<i>līḍ</i>	<i>ha</i>	<i>lo</i>	<i>ka</i>
M	M	M	M	P	G	G	S	R	M	M
<i>trā</i>	<i>ṇā</i>	<i>ya</i>	<i>kā</i>	<i>ruṇ</i>	<i>ya</i>	<i>gha</i>	<i>nā</i>	<i>gha</i>	<i>nat</i>	<i>vam</i>
M	M	M	M	M	M	P	P	P	M	GM
<i>prāḷ</i>	<i>tas</i>	<i>ya</i>	<i>kal</i>	<i>yā</i>	<i>ṇa</i>	<i>gu</i>	<i>ṇār</i>	<i>ṇa</i>	<i>vas</i>	<i>ya</i>
D	D	D	P	M	G	G	S	R	M	M
<i>van</i>	<i>de</i>	<i>gu</i>	<i>roḥ</i>	<i>śrī</i>	<i>ca</i>	<i>ra</i>	<i>ṇā</i>	<i>ra</i>	<i>vin</i>	<i>dam</i>

(2)

M	M	M	M	PD	D	D	D	P	D	D
<i>ma</i>	<i>hā</i>	<i>prab</i>	<i>hoḥ</i>	<i>kīr</i>	<i>ta</i>	<i>na</i>	<i>ṇṛt</i>	<i>ya</i>	<i>gī</i>	<i>ta</i>
Ś	Ś	Ś	Ś	ṆD	P	P	M	P	D	PM
<i>vā</i>	<i>dīt</i>	<i>ra</i>	<i>mād</i>	<i>yan</i>	<i>ma</i>	<i>na</i>	<i>so</i>	<i>ra</i>	<i>se</i>	<i>na</i>
M	P	D	Ṇ	D	P	P	D	P	M	GM
<i>ro</i>	<i>māñ</i>	<i>ca</i>	<i>kam</i>	<i>pās</i>	<i>ru</i>	<i>ta</i>	<i>raṇ</i>	<i>ga</i>	<i>bhā</i>	<i>jo</i>
D	D	D	P	M	G	G	S	R	M	M
<i>van</i>	<i>de</i>	<i>gu</i>	<i>roḥ</i>	<i>śrī</i>	<i>ca</i>	<i>ra</i>	<i>ṇā</i>	<i>ra</i>	<i>vin</i>	<i>dam</i>

(3)

G	M	G	R	S	Ṇ	S	R	S	Ṇ S	Ḍ
<i>śrī</i>	<i>vig</i>	<i>ra</i>	<i>hā</i>	<i>rād</i>	<i>ha</i>	<i>na</i>	<i>nit</i>	<i>ya</i>	<i>nā</i>	<i>nā</i>
M	M	M	M	P	G	G	S	R	M	M
<i>śṛṇ</i>	<i>gā</i>	<i>ra</i>	<i>tan</i>	<i>man</i>	<i>di</i>	<i>ra</i>	<i>mār</i>	<i>ja</i>	<i>nā</i>	<i>dau</i>

M	M	M	M	M	M	P	P	P	M	GM
yuk	tas	ya	bhak	tāmś	ca	ni	yuñ	ja	to	'pi

D	D	D	P	M	G	G	S	R	M	M
van	de	gu	roḥ	śrī	ca	ra	ṇā	ra	vin	dam

(4)

M	M	M	M	PD	D	D	D	P	D	D
ca	tur	vid	ha	śrī	bha	ga	vat	pra	sā	da

Ś	Ś	Ś	Ś	ND	P	P	M	P	D	PM
svā	dv-an	na	tr̥p	tān	ha	ri	bhak	ta	sañ	ghān

M	P	D	N	D	P	P	D	P	M	GM
kṛt	vai	va	tr̥p	tiṁ	bha	ja	taḥ	sa	dai	va

D	D	D	P	M	G	G	S	R	M	M
van	de	gu	roḥ	śrī	ca	ra	ṇā	ra	vin	dam

(5)

G	M	G	R	S	N	S	R	S	NS	D
śrī	rād	hi	kā	mād	ha	va	yor	a	ṇā	ra

M	M	M	M	P	G	G	S	R	M	M
mād	hur	ya	lī	lā	gu	ṇa	rū	pa	nām	nām

M	M	M	M	M	M	P	P	P	M	GM
pra	ti	kṣa	ṇās	vā	da	na	lo	lu	pas	ya

D	D	D	P	M	G	G	S	R	M	M
van	de	gu	roḥ	śrī	ca	ra	ṇā	ra	vin	dam

(6)

M	M	M	M	PD	D	D	D	P	D	D
<i>ni</i>	<i>kuñ</i>	<i>ja</i>	<i>yū</i>	<i>no</i>	<i>ra</i>	<i>ti</i>	<i>ke</i>	<i>li</i>	<i>sidd</i>	<i>hyai</i>
Ś	Ś	Ś	Ś	ND	P	P	M	P	D	PM
<i>yā</i>	<i>yā</i>	<i>lib</i>	<i>hir</i>	<i>yuk</i>	<i>tir</i>	<i>a</i>	<i>pek</i>	<i>ṣa</i>	<i>ṇī</i>	<i>yā</i>
M	P	D	N	D	P	P	D	P	M	GM
<i>tat</i>	<i>rā</i>	<i>ti</i>	<i>dākṣ</i>	<i>yād</i>	<i>a</i>	<i>ti</i>	<i>vall</i>	<i>ab</i>	<i>has</i>	<i>ya</i>
D	D	D	P	M	G	G	S	R	M	M
<i>van</i>	<i>de</i>	<i>gu</i>	<i>roḥ</i>	<i>śrī</i>	<i>ca</i>	<i>ra</i>	<i>ṇā</i>	<i>ra</i>	<i>vin</i>	<i>dam</i>

(7)

G	M	G	R	S	N	S	R	S	NS	D
<i>sāk</i>	<i>ṣād</i>	<i>dha</i>	<i>rit</i>	<i>ve</i>	<i>na</i>	<i>sa</i>	<i>mas</i>	<i>ta</i>	<i>śās</i>	<i>trair</i>
M	M	M	M	P	G	G	S	R	M	M
<i>uk</i>	<i>tas</i>	<i>ta</i>	<i>thā</i>	<i>bhāv</i>	<i>ya</i>	<i>ta</i>	<i>e</i>	<i>va</i>	<i>sad</i>	<i>bhiḥ</i>
M	M	M	M	M	M	P	P	P	M	GM
<i>kin</i>	<i>tu</i>	<i>prab</i>	<i>hor</i>	<i>yaḥ</i>	<i>pri</i>	<i>ya</i>	<i>e</i>	<i>va</i>	<i>tas</i>	<i>ya</i>
D	D	D	P	M	G	G	S	R	M	M
<i>van</i>	<i>de</i>	<i>gu</i>	<i>roḥ</i>	<i>śrī</i>	<i>ca</i>	<i>ra</i>	<i>ṇā</i>	<i>ra</i>	<i>vin</i>	<i>dam</i>

(8)

M	M	M	M	PD	D	D	D	P	D	D
<i>yas</i>	<i>ya</i>	<i>pra</i>	<i>sā</i>	<i>dād</i>	<i>bha</i>	<i>ga</i>	<i>vat</i>	<i>pra</i>	<i>sā</i>	<i>do</i>
Ś	Ś	Ś	Ś	ND	P	P	M	P	D	PM
<i>yas</i>	<i>yā</i>	<i>pra</i>	<i>sā</i>	<i>dān</i>	<i>na</i>	<i>ga</i>	<i>tiḥ</i>	<i>ku</i>	<i>to</i>	<i>'pi</i>
M	P	D	N	D	P	P	D	P	M	GM
<i>dhyā</i>	<i>yan</i>	<i>stu</i>	<i>vaṁs</i>	<i>tas</i>	<i>ya</i>	<i>ya</i>	<i>śas</i>	<i>tri</i>	<i>sandh</i>	<i>yam</i>

D D D P M G G S R M M
van de gu roḥ śrī ca ra ṇā ra vin dam

Sacinandana Tune

Hare Kṛṣṇa Mantra

(1)

P	P	<u>N</u>	<u>Ġ</u>	Ṛ	Ṛ	Ṣ <u>N</u>	D PM
Ha	re	Kṛṣ	ṇa	Ha	re	Kṛṣ	ṇa
D	D P	M	P	<u>G</u>	<u>G</u>	<u>G</u>	<u>G</u>
Kṛṣ	ṇa	Kṛṣ	ṇa	Ha	re	Ha	re
<u>N</u>	<u>N</u>	Ṣ	Ṣ	D	<u>N</u> D	PM	P <u>G</u>
Ha	re	Rā	ma	Ha	re	Rā	ma
<u>G</u>	M	<u>N</u>	D	P	P	P	P
Rā	ma	Rā	ma	Ha	re	Ha	re

(2)

P	P	<u>N</u>	Ṣ	Ṛ	Ṛ	Ṛ	Ṛ
Ha	re	Kṛṣ	ṇa	Ha	re	Kṛṣ	ṇa
<u>Ġ</u>	Ṛ	Ṣ	<u>N</u>	Ṣ	Ṣ	Ṣ	Ṣ
Kṛṣ	ṇa	Kṛṣ	ṇa	Ha	re	Ha	re
<u>N</u>	Ṣ	<u>Ġ</u>	Ṛ	Ṣ	<u>N</u>	D	PM
Ha	re	Rā	ma	Ha	re	Rā	ma
		<u>N</u> Ṣ	<u>N</u> D				
<u>N</u>	<u>N</u>	D	M	P	P	P	P
Rā	ma	Rā	ma	Ha	re	Ha	re

Madana Murari

(Refrain)

R G M M M M M M M G G
 ja ya mād ha va ma da na mu rā rī

R S S RG MG R
 rād he śyām śyā mā śyām

R G M M M M M M M G G
 ja ya ke śa va ka li ma la hā rī

R S S RG MG R
 rād he śyām śyā mā śyām

(2)

M M M P P P N N N D P
 sun da ra kuṇ ḍa la nai na vi śā la

M M P P M D P MG RS
 ga le so he vai jan tī mā lā

M M M M M M G G R S
 yā cha vi kī ba li hā rī rād he

S RG MG R
 śyām śyā mā śyām

Indradyumna Tune 1

Hare Kṛṣṇa Mantra

(1)

Ṛ	Ṛ	Ṛ	P	PD	Ṛ Ś	Ṛ Ś	Ṛ
Ha	re	Kṛṣ	ṇa	Ha	re	Kṛṣ	ṇa
Ś	Ś	Ś	Ś	Ṛ	Ś	Ś	Ṛ
Kṛṣ	ṇa	Kṛṣ	ṇa	Ha	re	Ha	re
Ṛ	Ṛ	Ṛ	M	Ṛ Ś	Ṛ	Ṛ Ś	Ś
Ha	re	Rā	ma	Ha	re	Rā	ma
Ś	Ṛ	D	Ṛ	Ś	Ṛ	DṚ	P
Rā	ma	Rā	ma	Ha	re	Ha	re

(2)

Ṛ	Ṛ	Ṛ	Ṛ	Ṛ	Ṛ	Ṛ Ś	Ṛ
Ha	re	Kṛṣ	ṇa	Ha	re	Kṛṣ	ṇa
Ś	Ś	Ś	Ś	Ṛ	Ś	Ś	Ṛ
Kṛṣ	ṇa	Kṛṣ	ṇa	Ha	re	Ha	re
Ṛ	Ṛ	Ṛ	M	Ṛ Ś	Ṛ	Ṛ Ś	Ś
Ha	re	Rā	ma	Ha	re	Rā	ma
Ś	Ṛ	D	Ṛ	Ś	Ṛ	DṚ	P
Rā	ma	Rā	ma	Ha	re	Ha	re

Prahlada Tune 1

Hare Krsna Mantra

(1)

D	<u>N</u>	D	P	M	G	P	M
Ha	re	Kṛṣ	ṇa	Ha	re	Kṛṣ	ṇa
D	<u>N</u>	D	P	M	G	P	M
Kṛṣ	ṇa	Kṛṣ	ṇa	Ha	re	Ha	re
D	<u>N</u>	D	P	M	G	<u>ṢN</u>	<u>DND</u> PM
Ha	re	Rā	ma	Ha	re	Rā	ma
M	M	R	M	M	D	P	M
Rā	ma	Rā	ma	Ha	re	Ha	re

(2)

Ṣ	Ṣ	Ṛ	Ṛ	Ṣ	Ṛ	Ṣ	Ḡ
Ha	re	Kṛṣ	ṇa	Ha	re	Kṛṣ	ṇa
Ṛ	Ṣ	Ṣ	<u>N</u>	Ṣ	Ṣ	<u>N</u>	D
Kṛṣ	ṇa	Kṛṣ	ṇa	Ha	re	Ha	re
Ṣ	Ṣ	Ṛ	Ṛ	Ṣ	Ṛ	Ṣ	Ḡ
Ha	re	Rā	ma	Ha	re	Rā	ma
Ṛ	Ṣ	Ṣ	<u>N</u>	Ṣ	Ṣ	<u>N</u>	D
Rā	ma	Rā	ma	Ha	re	Ha	re

Puri Maharaja Tune 1

Hare Krsna Mantra

(1)

Ś	Ḍ	Ṅ	Ṅ	Ḍ	Ṅ	Ḍ	M
Ha	re	Kṛṣ	ṇa	Ha	re	Kṛṣ	ṇa
Ś	Ḍ	Ṅ	Ṅ	Ś	Ś	Ḡ	Ṛ Ś Ṅ Ḍ
Kṛṣ	ṇa	Kṛṣ	ṇa	Ha	re	Ha	re
Ś	Ḍ	Ṅ	Ṅ	Ḍ	Ḍ	Ḍ	M
Ha	re	Rā	ma	Ha	re	Rā	ma
Ś	Ḍ	Ṅ	Ṅ	Ś	Ś	Ḡ	Ṛ Ś Ṅ Ḍ
Rā	ma	Rā	ma	Ha	re	Ha	re

Kṛṣṇa Jinakā

(1)

Ś	Ś	Ṇ	D	P	D	D			
<i>kṛṣ</i>	<i>ṇa</i>	<i>jina</i>	<i>kā</i>	<i>nā</i>	<i>ma</i>	<i>hai</i>			
Ṇ	Ṇ	Ṇ	D	P	D	P	P		
<i>go</i>	<i>ku</i>	<i>la</i>	<i>jina</i>	<i>kā</i>	<i>dhā</i>	<i>ma</i>	<i>hai</i>		
G	P	Ś	Ś	Ś	Ś PD	P	G	G	G
<i>ai</i>	<i>se</i>	<i>śrī</i>	<i>bha</i>	<i>ga</i>	<i>vā</i>	<i>na</i>	<i>ko</i>	<i>me</i>	<i>re</i>
G	P	D	D	P	G PD	P	M		
<i>bā</i>	<i>ram</i>	<i>bā</i>	<i>ra</i>	<i>pra</i>	<i>ṇā</i>	<i>ma</i>	<i>hai</i>		

Madhurastakam

(by Śrī Vallabhācārya)

(1)

Ṁ	Ṁ	Ṁ	Ṁ	Ṁ	Ṁ	Ḡ	Ḡ	Ṣ	Ṛ	Ṛ	Ṣ
ad	ha	raṁ	mad	hu	raṁ	va	da	naṁ	mad	hu	raṁ
Ḡ	Ḡ	Ḡ	Ḡ	Ḡ	Ḡ	Ṛ	Ṛ	Ṇ	Ṣ	Ṇ	D
na	ya	naṁ	mad	hu	raṁ	ha	si	taṁ	mad	hu	raṁ
D	D	Ṣ	Ṛ	Ṛ	Ṛ	Ṣ	Ṛ	Ṁ	Ḡ	Ṛ	Ṣ
hṛ	da	yaṁ	mad	hu	raṁ	ga	ma	naṁ	mad	hu	raṁ
Ṣ	Ṣ	DṢ	Ṛ	Ṁ	ṚṢ	Ṛ	Ṣ	DM	P	P	M
mad	hu	rād	hi	pa	ter	ak	hi	laṁ	mad	hu	raṁ

(2)

Ṣ	Ṣ	Ṣ	Ṣ	Ṣ	Ṣ	D	D	Ṣ	Ṛ	Ṛ	Ṛ
va	ca	naṁ	mad	hu	raṁ	ca	ri	taṁ	mad	hu	raṁ
Ṣ	Ṣ	Ṣ	Ṣ	Ṣ	D	P	P	M	D	D	D
va	sa	naṁ	mad	hu	raṁ	va	li	taṁ	mad	hu	raṁ
M	M	Ṁ	Ṁ	Ṁ	Ṁ	Ṁ	Ṁ	Ṁ	Ṛ	Ṛ	Ṣ
ca	li	taṁ	mad	hu	raṁ	bhra	mi	taṁ	mad	hu	raṁ
Ṣ	Ṣ	DṢ	Ṛ	Ṁ	ṚṢ	Ṛ	Ṣ	DM	P	P	M
mad	hu	rād	hi	pa	ter	ak	hi	laṁ	mad	hu	raṁ

Narada Muni

(1)

P	P	D	Ś	Ṇ	D	P	M	G
nā	ra	da	mu	ni	bā	jāy	vī	ṇā
S	S	S	G	G	M	P PD	P	
rād	hi	kā	ra	ma	ṇa	nā	me	
N	N	N	D	N	Ś	Ś	Ś	Ś
nā	ma	a	ma	ni	u	di	ta	haya
P	Ś	Ś	ŚN	Ś	ṚND	P		
bha	ka	ta	gī	tā	sā	me		

(2)

P	D	P	MG	M	P	P	P	P	P
a	mi	ya	dhā	rā	ba	ri	ṣe	gha	na
N	N	N	N	D	N	ŚND	P		
śra	va	ṇa	yu	ga	le	gi	yā		
N	N	N	D	N	Ś	Ś	Ś	ND	P
bha	ka	ta	ja	na	sa	gha	ne	nā	ce
P	D	P	M	G	M	P PD	P		
bho	ri	yā	ā	ṇa	na	hi	yā		

New Vraja Dhāma Tune 1

Ġ	Ġ	Ṛ	Ṣ	Ṣ	Ṣ	Ṛ	Ṣ
Ha	re	Kṛṣ	ṇa	Ha	re	Kṛṣ	ṇa
Ṣ	Ṣ	Ṛ	Ṣ	Ṣ	D	D	ṢDP
Kṛṣ	ṇa	Kṛṣ	ṇa	Ha	re	Ha	re
Ṣ	Ṣ	Ṣ	Ṣ	Ṣ	Ṣ	Ṛ	Ṣ
Ha	re	Rā	ma	Ha	re	Rā	ma
Ṣ	Ṛ	DP	M	M	P	M	M
Rā	ma	Rā	ma	Ha	re	Ha	re

New Vraja Dhāma Tune 2

(1)

M	P	D	D	P	M	GM	R
Ha	re	Kṛṣṇ	ṇa	Ha	re	Kṛṣṇ	ṇa

P	D	<u>N</u>	<u>ND</u>	P	M	D	P
Kṛṣṇ	ṇa	Kṛṣṇ	ṇa	Ha	re	Ha	re

M	P	D	D	P	M	GM	R
Ha	re	Rā	ma	Ha	re	Rā	ma

P	D	<u>N</u>	<u>ND</u>	P	M	D	P
Rā	ma	Rā	ma	Ha	re	Ha	re

(2)

D	<u>N</u>	Ṣ	Ṣ	<u>N</u>	D	PD	M
Ha	re	Kṛṣṇ	ṇa	Ha	re	Kṛṣṇ	ṇa

P	D	<u>N</u>	<u>ND</u>	P	M	D	P
Kṛṣṇ	ṇa	Kṛṣṇ	ṇa	Ha	re	Ha	re

D	<u>N</u>	Ṣ	Ṣ	<u>N</u>	D	PD	M
Ha	re	Rā	ma	Ha	re	Rā	ma

P	D	<u>N</u>	<u>ND</u>	P	M	D	P
Rā	ma	Rā	ma	Ha	re	Ha	re

(3)

D	D	<u>N</u>	Ś <u>N</u> D <u>N</u> D	Ś	<u>N</u>	D	PDM
Ha	re	Kṛṣ	ṇa	Ha	re	Kṛṣ	ṇa

Ś	<u>N</u>	D	PDM	R	M	M	D <u>N</u> P
Kṛṣ	ṇa	Kṛṣ	ṇa	Ha	re	Ha	re

D	D	<u>N</u>	Ś <u>N</u> D <u>N</u> D	Ś	<u>N</u>	D	PDM
Ha	re	Rā	ma	Ha	re	Rā	ma

Ś	<u>N</u>	D	PDM	R	M	M	D <u>N</u> P
Rā	ma	Rā	ma	Ha	re	Ha	re

(4)

M	P	D	D	D	D	P	P
Ha	re	Kṛṣ	ṇa	Ha	re	Kṛṣ	ṇa

M	M	G	R	R	R	R	R
Kṛṣ	ṇa	Kṛṣ	ṇa	Ha	re	Ha	re

P	D	<u>N</u>	<u>N</u>	<u>N</u>	<u>N</u>	<u>N</u>	<u>N</u>
Ha	re	Rā	ma	Ha	re	Rā	ma

D	M	D	P	P	P	P	P
Rā	ma	Rā	ma	Ha	re	Ha	re

New Vraja Dhāma Tune 3

(1)

D	<u>N</u>	D	P	M	G	P	M
Ha	re	Kṛṣṇ	ṇa	Ha	re	Kṛṣṇ	ṇa

D	<u>N</u>	D	P	M	G	R	S
Kṛṣṇ	ṇa	Kṛṣṇ	ṇa	Ha	re	Ha	re

D	<u>N</u>	D	P	M	G	Ś	D
Ha	re	Rā	ma	Ha	re	Rā	ma

M	G	R	G	M	D	P	M
Rā	ma	Rā	ma	Ha	re	Ha	re

(2)

Ś		Ṛ					
D		<u>N</u>					
M		M					
Ha	re	Kṛṣṇ	ṇa	Ha	re	Kṛṣṇ	ṇa

				Ś			
				D			
				M			
Kṛṣṇ	ṇa	Kṛṣṇ	ṇa	Ha	re	Ha	re

		Ṛ					
		<u>N</u>					
		M					
Ha	re	Rā	ma	Ha	re	Rā	ma

				Ś			
				D			
				M			
Rā	ma	Rā	ma	Ha	re	Ha	re

Sri Tulasi-kirtana

S R G M P D N Ś

Jagannāthāṣṭaka

D S R G M P D N

Gaura - āraṭi

S R G M P D N Ś Ṛ

Śrī Tulasī-kīrtana  **S R G M P D N Ś**

Jagannāthāṣṭaka  **D S R G M P D N**

Gaura-āraṭi  **S R G M P D N Ś Ṛ**

 **D N N S R G M P P D D N N Ś Ṛ**

Appendix

The following section contains the full text, synonyms and translation of the songs in the songbook.

Śrī Śrī Gurv-aṣṭaka

(By Śrīla Viśvanātha Cakravartī Ṭhākura)

(1)

*saṁsāra-dāvānala-līḍha-loka
trāṇāya kāruṇya-ghanāghanatvam
prāptasya kalyāṇa guṇārṇavasya
vande guroḥ śrī-caraṇāravindam*

saṁsāra—of material existence; *dāva-anala*—by the forest fire; *līḍha*—afflicted; *loka*—the people; *trāṇāya*—to deliver; *kāruṇya*—of mercy; *ghanāghana-tvam*—the quality of a cloud; *prāptasya*—who has obtained; *kalyāṇa*—auspicious; *guṇa*—of qualities; *arṇavasya*—who is an ocean; *vande*—I offer obeisances; *guroḥ*—of my spiritual master; *śrī*—auspicious; *caraṇa-aravindam*—unto the lotus feet.

Translation

The spiritual master is receiving benediction from the ocean of mercy. Just as a cloud pours water on a forest fire to extinguish it, so the spiritual master delivers the materially afflicted world by extinguishing the blazing fire of material existence. I offer my respectful obeisances unto the lotus feet of such a spiritual master, who is an ocean of auspicious qualities.

(2)

*mahāprabhoḥ kīrtana-nṛtya-gīta-
vāditra-mādyan-manaso rasena
romāñca-kampāśru-taraṅga-bhājo
vande guroḥ śrī-caraṇāravindam*

mahāprabhoḥ—of Lord Caitanya Mahāprabhu; *kīrtana*—by chanting; *nṛtya*—dancing; *gīta*—singing; *vāditra*—playing musical instruments; *mādyat*—gladdened; *manasaḥ*—whose mind; *rasena*—due to the mellows of pure devotion; *romāñca*—standing up of the bodily hair; *kampā*—quivering of the body; *āśru-taraṅga*—torrents of tears; *bhājaḥ*—who feels; *vande*—I offer obeisances; *guroḥ*—of my spiritual master; *śrī*—auspicious; *caraṇa-aravindam*—unto the lotus feet.

Translation

Chanting the holy name, dancing in ecstasy, singing, and playing musical instruments, the spiritual master is always gladdened by the saṅkīrtana movement of Lord Caitanya Mahāprabhu. Because he is relishing the mellows of pure devotion within his mind, sometimes his bodily hairs stand on end, he feels quivering in his body, and tears flow from his eyes like waves. I offer my respectful obeisances unto the lotus feet of such a spiritual master.

(3)

*śrī-vigrahārādhana-nitya-nānā-
śṅgāra-tan-mandira-mārjanādau
yuktasya bhaktāṁś ca niyuñjato 'pi
vande guroḥ śrī-caraṇāravindam*

śrī-vigraha—of the Deity forms of the Lord in the temple; *ārādhana*—worshiping; *nitya*—always, daily; *nānā*—with various; *śṅgāra*—clothing and ornaments; *tan*—of their Lordships; *mandira*—of the temple; *mārjana-ādau*—in the cleaning, etc.; *yuktasya*—who is engaged; *bhaktān*—his disciples; *ca*—and; *niyuñjataḥ*—who engages; *api*—also; *vande*—I offer my obeisances; *guroḥ*—of my spiritual master; *śrī*—auspicious; *caraṇa-aravindam*—unto the lotus feet.

Translation

The spiritual master is always engaged in the temple worship of Śrī Śrī Rādhā and Kṛṣṇa. He also engages his disciples in such worship. They dress the Deities in beautiful clothes and ornaments, clean Their temple, and perform other, similar worship of the Lord. I offer my respectful obeisances unto the lotus feet of such a spiritual master.

(4)

*catur-vidha-śrī-bhagavat-prasāda-
svādv-anna-tṛptān hari-bhakta-saṅghān
kṛtvaiiva tṛptim bhajataḥ sadaiva
vande guroḥ śrī-caraṇāravindam*

catur—four; *vidha*—kinds; *śrī*—holy; *bhagavat-prasāda*—which have been offered to Kṛṣṇa; *svādu*—palatable; *anna*—by foods; *tṛptān*—spiritually satisfied; *hari*—of Kṛṣṇa; *bhakta-saṅghān*—the devotees; *kṛtvā*—having made; *eva*—thus; *tṛptim*—satisfaction; *bhajataḥ*—who feels; *sadā*—always; *eva*—certainly; *vande*—I offer my obeisances; *guroḥ*—of my spiritual master; *śrī*—auspicious; *caraṇa-aravindam*—unto the lotus feet.

Translation

The spiritual master is always offering Kṛṣṇa four kinds of delicious food [analyzed as that which is licked, chewed, drunk and sucked]. When the spiritual master sees that the devotees are satisfied by eating bhagavat-prasādam, he is satisfied. I offer my respectful obeisances unto the lotus feet of such a spiritual master.

(5)

*śrī-rādhikā-mādhavayor apāra-
mādhurya-lilā-guṇa-rūpa-nāmnām
prati-kṣaṇāsvādana-lolupasya
vande guroḥ śrī-caraṇāravindam*

śrī-rādhikā—of Śrīmatī Rādhārāṇī; *mādhavayoḥ*—of Lord Mādhava (Kṛṣṇa); *apāra*—unlimited; *mādhurya*—conjugal; *lilā*—pastimes; *guṇa*—qualities; *rūpa*—forms; *nāmnām*—of Their holy names; *pratikṣaṇa*—at every moment; *āsvādana*—relishing; *lolupasya*—who aspires after; *vande*—I offer obeisances; *guroḥ*—of my spiritual master; *śrī*—auspicious; *caraṇa-aravindam*—unto the lotus feet.

Translation

The spiritual master is always eager to hear and chant about the unlimited conjugal pastimes of Śrī Śrī Rādhikā and Mādhava, and about Their qualities, names and forms. The spiritual master aspires to relish these at every moment. I offer my respectful obeisances unto the lotus feet of such a spiritual master.

(6)

*nikuñja-yūno rati-keli-siddhyai
yā yālibhir yuktir apekṣaṇīyā
tatrāti-dākṣyāt ati-vallabhasya
vande guroḥ śrī-caraṇāravindam*

nikuñja-yūnaḥ—of Rādhā and Kṛṣṇa; *rati*—conjugal love; *keli*—of the pastimes; *siddhyai*—for the perfection; *yā yā*—whatever; *ālibhiḥ*—by the gopīs; *yuktiḥ*—arrangements; *apekṣaṇīyā*—desirable; *tatra*—in that connection; *ati-dākṣyāt*—because of being very expert; *ati-vallabhasya*—who is very dear; *vande*—I offer obeisances; *guroḥ*—of my spiritual master; *śrī*—auspicious; *caraṇa-aravindam*—unto the lotus feet.

Translation

The spiritual master is very dear, because he is expert in assisting the gopīs, who at different times make different tasteful arrangements for the perfection of Rādhā and Kṛṣṇa’s conjugal loving affairs within the groves of Vṛndāvana. I offer my most humble obeisances unto the lotus feet of such a spiritual master.

(7)

*sākṣād-dharitvena samasta-śāstrair
uktas tathā bhāvya eva sadbhiḥ
kintu prabhor yaḥ priya eva tasya
vande guroḥ śrī-caraṇāravindam*

sākṣāt—directly; *hari-tvena*—with the quality of Hari; *samasta*—all; *śāstraiḥ*—by scriptures; *uktaḥ*—acknowledged; *tathā*—thus; *bhāvya*—is considered; *eva*—also; *sadbhiḥ*—by great saintly persons; *kintu*—however; *prabhoḥ*—of the Lord; *yaḥ*—who; *priyaḥ*—dear; *eva*—certainly; *tasya*—of him (the guru); *vande*—I offer obeisances; *guroḥ*—of my spiritual master; *śrī*—auspicious; *caraṇa-aravindam*—unto the lotus feet.

Translation

The spiritual master is to be honored as much as the Supreme Lord because he is the most confidential servitor of the Lord. This is acknowledged in all revealed scriptures and followed by all authorities. Therefore I offer my respectful obeisances unto the lotus feet of such a spiritual master, who is a bona fide representative of Śrī Hari [Kṛṣṇa].

(8)

*yasya prasādād bhagavat-prasādo
 yasyāprasādān na gatiḥ kuto 'pi
 dhyāyan stuvamś tasya yaśas tri-sandhyam
 vande guroḥ śrī-caraṇāravindam*

yasya—of whom (the spiritual master); *prasādāt*—by the grace; *bhagavat*—of Kṛṣṇa; *prasādah*—the mercy; *yasya*—of whom; *aprasādāt*—without the grace; *na*—not; *gatiḥ*—means of advancement; *kutaḥ api*—from anywhere; *dhyāyan*—meditating upon; *stuvan*—praising; *tasya*—of him (the spiritual master); *yaśaḥ*—the glory; *tri-sandhyam*—three times a day (sunrise, noon and sunset); *vande*—I offer obeisances; *guroḥ*—of my spiritual master; *śrī*—auspicious; *caraṇa-aravindam*—unto the lotus feet.

Translation

By the mercy of the spiritual master one receives the benediction of Kṛṣṇa. Without the grace of the spiritual master, one cannot make any advancement. Therefore, I should always remember and praise the spiritual master. At least three times a day I should offer my respectful obeisances unto the lotus feet of my spiritual master.

Sundara Bālā

“Beautiful Boy”

(Anonymous Hindi Song)

(1)

*sundara-bālā śacī-dulālā
nācata śrī-hari-kīrtana meṅ
bhāle candana tilaka manohara
alakā śobhe kapolana meṅ*

sundara-bālā—gorgeous boy; *śacī-dulālā*—the darling child of Mother Śacī; *nācata*—is dancing; *śrī-hari-kīrtana meṅ*—in the kīrtana of chanting Lord Hari’s names; *bhāle*—on His forehead; *candana tilaka*—drawings of sandalwood; *manohara alakā*—enchanted locks of hair; *śobhe*—shine splendidly; *kapolana meṅ*—upon His cheeks.

Translation

This gorgeous boy is the darling child of mother Śacī, dancing in the kīrtan of chanting Lord Hari’s names. His forehead is adorned with drawings of sandalwood paste, and His enchanting locks of hair are shining splendidly as they bounce upon His cheeks.

(2)

*śire cūḍā daraśi bāle
vana-phula-mālā hiyāpara dole
pahirana pīta-ṭāmbara śobhe
nūpura ruṅgu-jhunu caraṅo meṅ*

śire—upon His head; *cūḍā*—a topknot; *daraśi*—displays; *bāle*—with the hair; *vana-phula-mālā*—garland of forest flowers; *hiyā-para*—upon His chest; *dole*—sways; *pahirana*—wearing; *pīta-ṭāmbara*—yellow silken garments; *śobhe*—radiant; *nūpura*—ankle bells; *ruṅgu-jhunu*—tinkling; *caraṅo meṅ*—upon His feet.

Translation

His hair is wrapped in a topknot, and a garland of forest flowers sways upon His chest. Wearing brilliant yellow silken garments, He dances with ankle bells tinkling upon His feet.

(3)

*rādhā-kṛṣṇa eka tanu hai
nidhuvana-mājhe baṁsī bājāy
viśvarūpa ki prabhuji sahi
āota prakāṭahi nadīyā meṅ*

rādhā-kṛṣṇa—Śrī Śrī Rādhā and Kṛṣṇa; *eka tanu*—one body; *hai*—have become; *nidhuvana-mājhe*—within the grove of Nidhuvana; *baṁsī bājāy*—playing the flute; *viśvarūpa*—Viśvarūpa; *ki*—of; *prabhuji*—the revered Lord; *sahi*—with; *āota*—coming; *prakāṭahi*—manifested; *nadīyā meṅ*—in the town of Nadīyā.

Translation

Śrī Śrī Rādhā and Kṛṣṇa have become joined in one body, and together They play a flute within the grove of Nīdhuvana. In this mood, the Lord of Viśvarūpa has come and manifested Himself in the town of Nadīyā.

(4)

*koi gāyata hai rādhā-kṛṣṇa nām
koi gāyata hai hari-guṇa gān
maṅgala-tāna mṛdaṅga rasāla
bājata hai koi raṅgaṇa meṅ*

koi—someone; *gāyata hai*—is singing; *rādhā-kṛṣṇa nām*—the names of Rādhā and Kṛṣṇa; *koi*—someone; *gāyata hai*—is singing; *hari-guṇa gān*—Lord Hari’s qualities; *maṅgala-tāna*—the auspicious sounds; *mṛdaṅga*—mṛdaṅga drums; *rasāla*—relishable; *bājata hai*—is playing; *koi*—someone; *raṅgaṇa meṅ*—in that spectacular performance.

Translation

Someone in that kīrtan sings the names of Rādhā and Kṛṣṇa, someone else sings songs of Lord Hari’s transcendental qualities, while others play the auspicious rhythms of the sweet and relishable mṛdaṅga drums. All this takes place in that spectacular performance.

*sundara-bālā śacī-dulālā
nācata śrī-hari-kīrtana meṅ*

sundara-bālā—gorgeous boy; *śacī-dulālā*—the darling child of Mother Śacī; *nācata*—is dancing; *śrī-hari-kīrtana meṅ*—in the kīrtana of chanting Lord Hari’s names.

Translation

This gorgeous boy is the darling child of mother Śacī, dancing in the kīrtan of chanting Lord Hari’s names.

Śrī Rādhikā-stava

(from Stava-mālā by Śrīla Rūpa Gosvāmī)

(refrain)

*rādhe jaya jaya mādharma-dayite
gokula-taruṇī-maṇḍala-mahite*

Translation

(refrain) O Rādhā! O beloved of Mādhava! O You who are worshiped by all the young girls of Gokula! All glories unto You! All glories unto You!

(1)

*dāmodara-rati-vardhana-veśe
hari-niṣkuṭa-vṛndā-vipineśe*

(2)

*vṛṣabhānūdadhi-nava-śaśi-lekhe
lalitā-sakhi guṇa-ramita-viśākhē*

(3)

*karuṇām kuru mayi karuṇā-bharite
sanaka-sanātana-varṇita-carite*

Translation

(1-3) O You who dress Yourself in such a way as to increase Lord Dāmodara's love and attachment for You! O Queen of Vṛndāvana, which is the pleasure grove of Lord Hari! O new moon who has arisen from the ocean of King Vṛṣabhānu! O friend of Lalitā! O You who make Viśākhā loyal to You due to Your wonderful qualities of friendliness, kindness, and faithfulness to Kṛṣṇa! O You who are filled with compassion! O You whose divine characteristics are described by the great sages Sanaka and Sanātana! O Rādhā, please be merciful to me!

Śrī Jagannāthāṣṭakam

(Uttered by Śrī Caitanya Mahāprabhu)

(1)

*kadācit kālindī-taṭa-viṭina-saṅgītaka-ravo
mudābhīrī-nārī-vadana-kamalāsvāda-madhupaḥ
ramā-śambhu-brahmāmara-ṭati-gaṇeśārcita-pado
jagannāthaḥ svāmī nayana-ṭatha-gāmī bhavatu me*

kadācit—sometimes; *kālindī-taṭa*—the banks of the Yamunā river; *viṭina*—the groves; *saṅgītaka-ravaḥ*—who makes the sounds of music and singing; *mudā*—with delight; *ābhīrī-nārī*—cowherd damsels; *vadana-kamala*—lotus-like faces; *āsvāda*—tasting; *madhupaḥ*—a bumblebee; *ramā*—Lakṣmī; *śambhu*—Śiva; *brahmā*—Brahmā; *amara-ṭati*—Indra, Lord of the immortals; *gaṇeśa*—Gaṇeśa; *arcita-padaḥ*—whose lotus feet are worshipped; *jagannāthaḥ svāmī*—Lord Jagannātha; *nayana-ṭatha*—the path of the eyes; *gāmī*—He who travels; *bhavatu*—may it be; *me*—my.

Translation

Lord Jagannātha sometimes makes the melodious sounds of playing music and singing throughout the groves on the banks of the Kālindī river. He is like a bumblebee experiencing great delight while tasting the nectar of the lotus-like faces of the cowherd damsels. His lotus feet are worshipped by great personalities such as Lakṣmī, Śiva, Brahmā, Indra and Gaṇeśa. May that Lord of the Universe kindly become visible unto me.

(2)

*bhuje savye veṇum śirasi śikhi-piccham kaṭi-taṭe
dukūlam netrānte saḥacari-kaṭākṣam vidadhate
sadā śrīmad-vṛndāvana-vasati-līlā-paricayo
jagannāthaḥ svāmī nayana-ṭatha-gāmī bhavatu me*

bhuje savye—in His left hand; *veṇum*—a flute; *śirasi*—upon His head; *śikhi-piccham*—a peacock feather; *kaṭi-taṭe*—around His hips; *dukūlam*—fine silken cloth; *netra-ante*—from the corners of His eyes; *saḥacari*—upon His loving companions; *kaṭākṣam*—sidelong glances; *vidadhate*—casts; *sadā*—perpetually; *śrīmat-vṛndāvana-vasati*—living in Śrī Vṛndāvana; *līlā paricayaḥ*—fond of the pastimes; *jagannāthaḥ svāmī*—Lord Jagannātha; *nayana-ṭatha*—the path of the eyes; *gāmī*—He who travels; *bhavatu*—may it be; *me*—my.

Translation

In His left hand He holds a flute, upon His head is a peacock feather, and around His hips is a fine silken cloth. From the corners of His eyes, He casts sidelong glances upon His loving companions. He is most fond of the pastimes He conducts while living in Śrī Vṛndāvana. May that Lord of the Universe kindly become visible unto me.

(3)

*mahāmbhodes tīre kanaka-rucire nīla-śikhare
vasan prāsādāntaḥ sahaja-balabhadrena balinā
subhadrā-madhya-sthaḥ sakala-sura-sevāvasara-do
jagannāthaḥ svāmī nayana-ṭatha-gāmī bhavatu me*

mahā-ambhodeḥ tīre—on the shore of the great ocean; *kanaka-rucire*—in that which glows with golden effulgence; *nila-śikhare*—topped by a spire of blue sapphire; *vasan*—resides; *prāsāda antaḥ*—in a large palace; *sahaja-balabhadrena*—along with His brother Balabhadra; *balinā*—with the powerful one; *subhadrā-madhya-sthaḥ*—His sister Subhadrā in between; *sakala-sura*—all godly souls; *sevā-avasara*—opportunities to render devotional services; *daḥ*—the bestower; *jagannāthaḥ svāmī*—Lord Jagannātha; *nayana-patha*—the path of the eyes; *gāmī*—He who travels; *bhavatu*—may it be; *me*—my.

Translation

On the shore of the great ocean is a large palace that glows with the effulgence of solid gold, and is topped by a towering temple spire that appears to be a blue sapphire mountain. Residing therein along with His mighty brother Balabhadra, and in between Them His sister Subhadrā, Lord Jagannātha bestows opportunities for all godly souls to render various devotional services. May that Lord of the Universe kindly become visible unto me.

(4)

kṛpā-pārāvāraḥ sajala-jalada-śreṇi-ruciro
ramā-vāṇī-rāmaḥ sphurad-amala-pankeruha-mukhaḥ
surendrair ārādhyaḥ śruti-gaṇa-śikhā-gīta-carito
jagannāthaḥ svāmī nayana-patha-gāmī bhavatu me

kṛpā-pārāvāraḥ—an ocean of mercy; *sa-jala-jalada*—rainclouds full of water; *śreṇi*—a row; *ruciraḥ*—beautiful complexion; *ramā-vāṇī-rāmaḥ*—pleased by hearing the words of goddess Lakṣmī; *sphurat*—fully-blown; *amala*—spotless; *pankeruha-mukhaḥ*—lotus face; *surendraiḥ*—by the best of sages; *ārādhyaḥ*—who is worshiped; *śruti-gaṇa-śikhā*—by the topmost personified Upaniṣads; *gīta-caritaḥ*—whose activities are glorified in song; *jagannāthaḥ svāmī*—Lord Jagannātha; *nayana-patha*—the path of the eyes; *gāmī*—He who travels; *bhavatu*—may it be; *me*—my.

Translation

He is a fathomless ocean of causeless mercy, and His beautiful complexion is like a cluster of blackish rainclouds. He derives great pleasure by hearing the words of affectionate chastisement from His beloved goddess Lakṣmī. His face is like a fully-blown spotless lotus flower. He is me.worshiped by the best of demigods and sages, and His character and activities are glorified in song by the topmost personified Upaniṣads. May that Lord of the Universe kindly become visible unto

(5)

rathārūḍho gacchan pathi milita-bhūdeva-ṣaṭalaiḥ
stuti-prādurbhāvaṁ prati-padam upākarnya sadayaḥ
dayā-sindhur bandhuḥ sakala-jagatām sindhu-sutayā
jagannāthaḥ svāmī nayana-patha-gāmī bhavatu me

ratha-ārūḍhaḥ—having mounted His cart; *gacchan*—parading along; *pathi*—by the road; *milita*—assembled; *bhū-deva*—gods on earth (the brāhmaṇas); *ṣaṭalaiḥ*—by the multitudes; *stuti-prādurbhāvam*—presentation of prayers; *prati-padam*—at every step; *upākarnya*—hearing; *sadayaḥ*—favorably disposed; *dayā-sindhur*—an ocean of mercy; *bandhuḥ sakala-jagatām*—the friend of all the worlds; *sindhu-sutayā*—along with Lakṣmī, who was born from the ocean of nectar; *jagannāthaḥ svāmī*—Lord Jagannātha; *nayana-patha*—the path of the eyes; *gāmī*—He who travels; *bhavatu*—may it be; *me*—my.

Translation

As the Lord mounts His Ratha-yātrā cart and parades along the road, there is a constant accompaniment of loud prayers and songs chanted by large assemblies of saintly brāhmaṇas. Hearing their hymns, Lord Jagannātha is favorably disposed toward them. He is an ocean of mercy, and is the true friend of all the worlds. May that Lord of the Universe, along with His consort Lakṣmī, who was born from the ocean of nectar, kindly become visible unto me.

(6)

*param-brahmāpīḍaḥ kuvalaya-dalotphulla-nayano
nivāsī nīlādrau nihita-caraṇo 'nanta-śirasi
rasānandī rādhā-sarasa-vapur āliṅgana-sukho
jagannāthaḥ svāmī nayana-ṣaṭhā-gāmī bhavatu me*

para-brahma—the supreme spiritual reality; *āpīḍaḥ*—the crown; *kuvalaya-dala*—petals of a blue lotus; *utphulla*—full-blown; *nayanaḥ*—whose eyes; *nivāsī*—who resides; *nīla-adrau*—in the Nīlācala temple that resembles a sapphire hill; *niḥita-caraṇaḥ*—whose lotus feet are placed; *ananta-śirasi*—upon the heads of Lord Anantadeva; *rasa-ānandī*—overwhelmed by the flow of loving mellows; *rādhā-sarasa-vapur*—the luscious body of Śrī Rādhā; *āliṅgana-sukhaḥ*—who becomes happy by embracing; *jagannāthaḥ svāmī*—Lord Jagannātha; *nayana-ṣaṭhā*—the path of the eyes; *gāmī*—He who travels; *bhavatu*—may it be; *me*—my.

Translation

He is the ornament adorning the head of para-brahma (the supreme spiritual reality). His eyes are like the blossomed petals of a blue lotus flower, and He resides in the Nīlācala temple that resembles a sapphire hill. His lotus feet are placed upon the heads of Lord Anantadeva. He is overwhelmed by the flow of transcendental loving mellows, and He becomes happy only by embracing the luscious divine form of Śrīmatī Rādhārāṇī. May that Lord of the Universe kindly become visible unto me.

(7)

*na vai yāce rājyam na ca kanaka-māṇikya-vibhavam
na yāce 'ham ramyām sakala-jana-kāmyām vara-vadhūm
sadā kāle kāle pramatha-patinā gīta-carito
jagannāthaḥ svāmī nayana-ṣaṭhā-gāmī bhavatu me*

na vai—certainly not; *yāce*—I pray; *rājyam*—for a kingdom; *na ca*—or not; *kanaka-māṇikya-vibhavam*—gold, rubies, and wealth; *na yāce*—I do not ask; *aham*—I; *ramyām*—beautiful; *sakala-jana-kāmyām*—desired by all men; *vara-vadhūm*—an excellent wife; *sadā*—always; *kāle kāle*—from age to age; *pramatha-patinā*—by Lord Śiva, the Lord of the violent goblins; *gīta-caritoḥ*—whose glories are sung; *jagannāthaḥ svāmī*—Lord Jagannātha; *nayana-ṣaṭhā*—the path of the eyes; *gāmī*—He who travels; *bhavatu*—may it be; *me*—my.

Translation

I certainly do not pray for a kingdom, nor for gold, rubies, and wealth. I do not ask for an excellent and beautiful wife, which is a possession desired by all ordinary men. I simply pray for that Lord of the Universe, whose glories are sung by Lord Śiva from age to age, to kindly become visible unto me.

(8)

*hara tvam saṁsāram drutataram asāram sura-pate
 hara tvam pāpānām vitatim aparām yādava-pate
 aho dine 'nāthe nihita-caraṇo niścitam idam
 jagannāthaḥ svāmī nayana-patha-gāmī bhavatu me*

hara—please remove; *tvam*—You; *saṁsāram*—material existence; *drutataram*—quickly; *asāram*—useless; *sura-pate*—O Lord of the demigods!; *hara*—please remove; *tvam*—You; *pāpānām*—sinful reactions; *vitatim*—the accumulation; *aparām*—boundless; *yādava-pate*—O Lord of the Yadus!; *aho*—O!; *dine*—those who feel themselves humble; *anāthe*—the helpless; *nihita-caraṇaḥ*—whose feet are bestowed; *niścitam*—it is certain; *idam*—this; *jagannāthaḥ svāmī*—Lord Jagannātha; *nayana-patha*—the path of the eyes; *gāmī*—He who travels; *bhavatu*—may it be; *me*—my.

Translation

O Lord of the demigods! Please quickly take away this useless material existence that I am undergoing. O Lord of the Yadus! Please destroy the boundless accumulation of my sinful reactions. Aho! It is certain that Lord Jagannātha bestows His lotus feet upon those who feel themselves humbled and helpless. May that Lord of the Universe kindly become visible unto me.

(9)

*jagannāthāṣṭakam puṇyam
 yaḥ paṭhet prayataḥ śuciḥ
 sarva-pāpa-viśuddhātmā
 viṣṇu-lokam sa gacchati*

jagannātha-aṣṭakam—eight verses glorifying Lord Jagannātha; *puṇyam*—auspicious; *yaḥ paṭhet*—whoever recites; *prayataḥ*—pure; *śuciḥ*—clean; *sarva-pāpa*—of all sins; *viśuddha-ātmā*—purified soul; *viṣṇu-lokam*—to Lord Viṣṇu's abode; *saḥ*—he; *gacchati*—goes.

Translation

The soul of that self-retrained and virtuous person who recites these eight verses glorifying Lord Jagannātha becomes cleansed of all sins, and duly proceeds to Lord Vishnu's abode.

Jaya Mādhava Madana Murāri

(Traditional Hindi Song)

(refrain)

jaya mādhava madana murāri rādhe-śyāma śyāmā-śyāma
jaya keśava kali-mala-hārī rādhe-śyāma śyāmā-śyāma

jaya—all glories!; *mādhava*—the husband of the goddess of fortune; *madana*—the transcendental Cupid; *murāri*—the killer of the demon Mura; *rādhe-śyāma*—the divine couple Rādha and Śyāma; *śyāmā-śyāma*—the youthful maiden and the dark boy; *jaya*—all glories!; *keśava*—He of fine hair; *kali-mala-hārī*—who removes the miseries of the age of Kali; *rādhe-śyāma śyāmā-śyāma*.

Translation

Glories to the husband of the goddess of fortune, who is the transcendental Cupid and the enemy of the demon Mura. Glories to the divine couple Rādhe-Śyāma, also known as Śyāmā-Śyāma! Glories to Lord Keśava, who has fine hair, who removes the miseries of the age of Kali—Rādhe-Śyāma, Śyāmā-Śyāma!

(1)

sundara kuṇḍala naina viśāla, gale sohe vaijantī-mālā
yā chavi kī balihārī rādhe-śyāma śyāmā-śyāma

sundara—beautiful; *kuṇḍala*—earrings; *naina*—eyes; *viśāla*—wide; *gale*—around His neck; *sohe*—shines; *vaijantī-mālā*—victory-garland; *yā*—which; *chavi*—aura; *kī*—of; *balihārī*—excellent.

Translation

O Kṛṣṇa, You wear beautiful earrings, and You have lovely widened eyes. Around Your neck hangs the splendrous vaijantī flower garland. Your complexion is most excellent—Rādhe-Śyāma, Śyāmā-Śyāma!

(2)

kabahūñ luṭa luṭa dadhi khāyo, kabahūñ madhu-vana rāsa racāyo
nācata vipina-vihārī rādhe-śyāma śyāmā-śyāma

kabahūñ—sometimes; *luṭa luṭa*—sneaks and steals; *dadhi*—yogurt; *khāyo*—He eats; *kabahūñ*—sometimes; *madhu-vana*—the forest of Madhuvana; *rāsa*—the rāsa-dance; *racāyo*—designs; *nācata*—He dances; *vipina-vihārī*—who sports in the woods.

Translation

Sometimes You secretly plunder yogurt and eat it, and sometimes You design a rāsa-dance performance with the young gopīs in the forest of Madhuvana. There dances Vipina-Vihārī, You who love to sport in the forest—Rādhe-Śyāma, Śyāmā-Śyāma!

(3)

*gvāla-bāla saṅga dhenu carāi, vana-vana brahmata phire yadu-rāi
kāṅdhe kāmara kārī rādhe-śyāma śyāmā-śyāma*

gvāla-bāla—cowherd boys; *saṅga*—along with; *dhenu carāi*—tends the cows; *vana-vana*—from forest to forest; *brahmata phire*—wanders around; *yadu-rāi*—the Lord of Yadu; *kāṅdhe*—on the shoulder; *kāmara kārī*—carrying blankets.

Translation

You herd the cows in the company of the cowherd boys. You, the monarch of the Yadu dynasty, thus wander from forest to forest, carrying a blanket draped over Your shoulder—Rādhe-Śyāma, Śyāmā-Śyāma!

(4)

*curā curā nava-nīta jo khāyo, vraja-vanitana pai nāma dharāyo
mākhana-cora murārī rādhe-śyāma śyāmā-śyāma*

curā curā—sneaking and stealing; *nava-nīta*—fresh butter; *jo khāyo*—who eats; *vraja-vanitana*—the women of Vraja; *pai*—catching; *nāma dharāyo*—fixing the name; *mākhana-cora*—the butter-thief; *murārī*—the enemy of Mura.

Translation

Because You, O Murārī, repeatedly steal fresh butter from the homes of the women of Vraja and secretly eat it, they have named You ‘Mākhan-Chor’ (the butter thief)—Rādhe-Śyāma, Śyāmā-Śyāma!

(5)

*eka-dina māna indra ko māryo, nakha upara govardhana dhāryo
nama paḍayo giridhārī rādhe-śyāma śyāmā-śyāma*

eka-dina—one day; *māna*—puffed up; *indra*—Lord Indra; *ko*—to; *māryo*—chastised; *nakha upara*—upon the fingernail; *govardhana*—Govardhana Hill; *dhāryo*—held; *nama paḍayo*—earning the name; *giridhārī*—lifter of the mountain.

Translation

One day You curbed the pride of Indra by lifting the great mountain Govardhana upon the tip of Your fingernail, thus winning for Yourself the name Giridhārī—Rādhe-Śyāma, Śyāmā-Śyāma!

(6)

*duryodhana ko bhoga na khāyo, rūkko sāga vidura ghara khāyo
aise prema pujārī rādhe-śyāma śyāmā-śyāma*

duryodhana ko—to Duryodhana; *bhoga*—the food; *na khāyo*—not eating; *rūkko sāga*—coarse greens; *vidura*—offered by Vidura; *ghara*—in the home; *khāyo*—ate; *aise*—thus; *prema pujārī*—worshipped by love.

Translation

You did not accept the sumptuous feast of the wicked Duryodhana, but took the coarse food offered by Your devotee Vidura. Therefore You are worshipped by love and not by mere rituals—Rādhe-Śyāma, Śyāmā-Śyāma!

(7)

*karuṇā kara draupadī pukārī, paṭa lipaṭa gaye vana-vārī
nirakha rahe nara nārī rādhe-śyāma śyāmā-śyāma*

karuṇā kara—showing mercy; *draupadī*—Draupadī; *pukārī*—spreading; *paṭa*—cloth; *lipaṭa gaye*—was covered; *vana-vārī*—the monarch of the forest; *nirakha rahe*—stood watching; *nara nārī*—men and women.

Translation

To bestow mercy upon Draupadī, You, the Lord of the forest, supplied unlimited cloth to protect her from shame, while the assembly of men and women looked on—Rādhe-Śyāma, Śyāmā-Śyāma!

(8)

*bhakta-bhakta saba tumane tāre, binā bhakti hama ṭhāḍe dvāre
lijo khabara hamārī rādhe-śyāma śyāmā-śyāma*

bhakta-bhakta—the individual devotees; *saba*—all; *tumane*—by You; *tāre*—deliver; *binā*—without; *bhakti*—devotion; *hama*—we; *ṭhāḍe*—standing; *dvāre*—by the door; *lijo*—receive; *khabara*—news; *hamārī*—ours.

Translation

You deliver each of Your devotees in unique ways. Alas, we who are bereft of devotion are standing here outside Your door. Please favorably receive the news of our presence—Rādhe-Śyāma, Śyāmā-Śyāma!

(9)

*arjuna ke ratha hāṅkana hāre, gītā ke upadeśa tumhāre
cakra-sudarśana-dhārī rādhe-śyāma śyāmā-śyāma*

arjuna ke—Arjuna's; *ratha*—chariot; *hāṅkana*—war-cry; *hāre*—defeated; *gītā ke*—of the Bhagavad-Gītā; *upadeśa*—instruction; *tumhāre*—Yours; *cakra-sudarśana-dhārī*—the holder of the Sudarśana discus.

Translation

You were the driver of Arjuna's chariot, and on the battlefield You gave Arjuna the instructions of the Bhagavad-Gītā. During the fight You exhibited Your form as the wielder of the discus Sudarśana—Rādhe-Śyāma, Śyāmā-Śyāma!

Madhurastaka

(by Śrī Vallabhācārya)

(1)

*adharam madhuram vadanam madhuram
nayanam madhuram hasitam madhuram
hṛdayam madhuram gamanam madhuram
madhurādhi-pater akhilaṁ madhuram*

adharam—lips; *madhuram*—sweet; *vadanam*—face; *madhuram*—sweet; *nayanam*—eyes; *madhuram*—sweet; *hasitam*—smile; *madhuram*—sweet; *hṛdayam*—heart; *madhuram*—sweet; *gamanam*—gait; *madhuram*—sweet; *madhura-adhi-pateḥ*—of the Emperor of sweetness; *akhilam*—all; *madhuram*—sweet.

Translation

His lips are sweet, His face is sweet His eyes are sweet, His smile is sweet, His heart is sweet, His gait is sweet—Everything is sweet about the Emperor of Sweetness!

(2)

*vacanam madhuram caritam madhuram
vasanam madhuram valitam madhuram
calitam madhuram bhramitam madhuram
madhurādhi-pater akhilaṁ madhuram*

vacanam—speech; *madhuram*—sweet; *caritam*—character; *madhuram*—sweet; *vasanam*—clothing; *madhuram*—sweet; *valitam*—belly-folds; *madhuram*—sweet; *calitam*—wandering; *madhuram*—sweet; *bhramitam*—wandering; *madhuram*—sweet; *madhura-adhi-pateḥ*—of the Emperor of sweetness; *akhilam*—all; *madhuram*—sweet.

Translation

His words are sweet, His character is sweet, His dress is sweet, His belly-folds are sweet, His movements are sweet, His wandering is sweet—Everything is sweet about the Emperor of Sweetness!

(3)

*veṇur madhuro reṇur madhuraḥ
pāñir madhuraḥ pādaḥ madhuraḥ
nṛtyam madhuram sakhyam madhuram
madhurādhi-pater akhilaṁ madhuram*

veṇuḥ—flute; *madhuraḥ*—sweet; *reṇuḥ*—dust; *madhura*—sweet; *pāñiḥ*—hands; *madhura*—sweet; *pādaḥ*—feet; *madhuraḥ*—sweet (pair); *ntyam*—dancing; *madhuram*—sweet; *sakhyam*—friendship; *madhuram*—sweet; *madhura-adhi-pateḥ*—of the Emperor of sweetness; *akhilam*—all; *madhuram*—sweet.

Translation

His flute is sweet, His foot-dust is sweet, His hands are sweet, His feet are sweet, His dancing is sweet, His friendship is sweet—Everything is sweet about the Emperor of Sweetness!

(4)

*gītaṁ madhuraṁ pītaṁ madhuraṁ
bhuktaṁ madhuraṁ suptaṁ madhuraṁ
rūpaṁ madhuraṁ tilakaṁ madhuraṁ
madhurādhi-pater akhilaṁ madhuraṁ*

gītam—singing; *madhuraṁ*—sweet; *pītam*—yellow cloth; *madhuraṁ*—sweet; *bhuktaṁ*—eating; *madhuraṁ*—sweet; *suptam*—sleeping; *madhuraṁ*—sweet; *rūpam*—beauty; *madhuraṁ*—sweet; *tilakam*—forehead marking; *madhuraṁ*—sweet; *madhura-adhi-pateḥ*—of the Emperor of sweetness; *akhilam*—all; *madhuraṁ*—sweet.

Translation

His singing is sweet, His yellow cloth is sweet, His eating is sweet, His sleeping is sweet, His beauty is sweet, His tilaka is sweet—Everything is sweet about the Emperor of Sweetness!

(5)

*karaṇaṁ madhuraṁ taraṇaṁ madhuraṁ
haraṇaṁ madhuraṁ ramaṇaṁ madhuraṁ
vamiṭaṁ madhuraṁ śamitaṁ madhuraṁ
madhurādhi-pater akhilaṁ madhuraṁ*

karaṇam—deeds; *madhuraṁ*—sweet; *taraṇam*—deliverance; *madhuraṁ*—sweet; *haraṇam*—stealing; *madhuraṁ*—sweet; *ramaṇam*—love-making; *madhuraṁ*—sweet; *vamiṭam*—offering oblations; *madhuraṁ*—sweet; *śamitam*—tranquility; *madhuraṁ*—sweet; *madhura-adhi-pateḥ*—of the Emperor of sweetness; *akhilam*—all; *madhuraṁ*—sweet.

Translation

His deeds are sweet, His liberating is sweet, His stealing is sweet, His love-sports are sweet, His oblations are sweet, His tranquility is sweet—Everything is sweet about the Emperor of Sweetness!

(6)

*guñjā madhurā mālā madhurā
yamunā madhurā vīcī madhurā
salilaṁ madhuraṁ kamalaṁ madhuraṁ
madhurādhi-pater akhilaṁ madhuraṁ*

guñjā—berry necklace; *madhurā*—sweet; *mālā*—garland; *madhurā*—sweet; *yamunā*—the river; *madhurā*—sweet; *vīcī*—ripples; *madhurā*—sweet; *salilam*—water; *madhuraṁ*—sweet; *kamalam*—lotuses; *madhuraṁ*—sweet; *madhura-adhi-pateḥ*—of the Emperor of sweetness; *akhilam*—all; *madhuraṁ*—sweet.

Translation

His guñjā-berry necklace is sweet, His flower garland is sweet, His Yamunā river is sweet, His ripples are sweet, His water is sweet, His lotuses are sweet—Everything is sweet about the Emperor of Sweetness!

(7)

*gopī madhurā līlā madhurā
yuktam madhuraṁ bhuktam madhuraṁ
hṛṣṭam madhuraṁ śiṣṭam madhuraṁ
madhurādhi-pater akhilaṁ madhuraṁ*

gopī—cowherd girls; *madhurā*—sweet; *līlā*—pastimes; *madhurā*—sweet; *yuktam*—union; *madhuraṁ*—sweet; *bhuktam*—food; *madhuraṁ*—sweet; *hṛṣṭam*—delight; *madhuraṁ*—sweet; *śiṣṭam*—courtesy; *madhuraṁ*—sweet; *madhura-adhi-pateḥ*—of the Emperor of sweetness; *akhilam*—all; *madhuraṁ*—sweet.

(8)

*gopā madhurā gāvo madhurā
yaṣṭir madhurā sṛṣṭir madhurā
dalitam madhuraṁ phalitam madhuraṁ
madhurādhi-pater akhilaṁ madhuraṁ*

gopāḥ—cowherd boyfriends; *madhurā*—sweet; *gāvaḥ*—cows; *madhurā*—sweet; *yaiḥ*—staff; *madhurā*—sweet; *sṛṣṭiḥ*—creation; *madhurā*—sweet; *dalitam*—trampling; *madhuraṁ*—sweet; *phalitam*—fruitfulness; *madhuraṁ*—sweet; *madhura-adhi-pateḥ*—of the Emperor of sweetness; *akhilam*—all; *madhuraṁ*—sweet.

Translation

His gopas are sweet, His cows are sweet, His staff is sweet, His creation is sweet, His trampling is sweet, His fruitfulness is sweet—Everything is sweet about the Emperor of Sweetness!