

RABINDRANATH TAGORE

Courtesy Vishvabharati Patrika

1/E-1642

स्वरलिपि

ANTHOLOGY
OF
ONE HUNDRED SONGS
OF
RABINDRANATH TAGORE
IN STAFF NOTATION
VOLUME I



SANGEET NATAK AKADEMI
RABINDRA BHAVAN
NEW DELHI
1961

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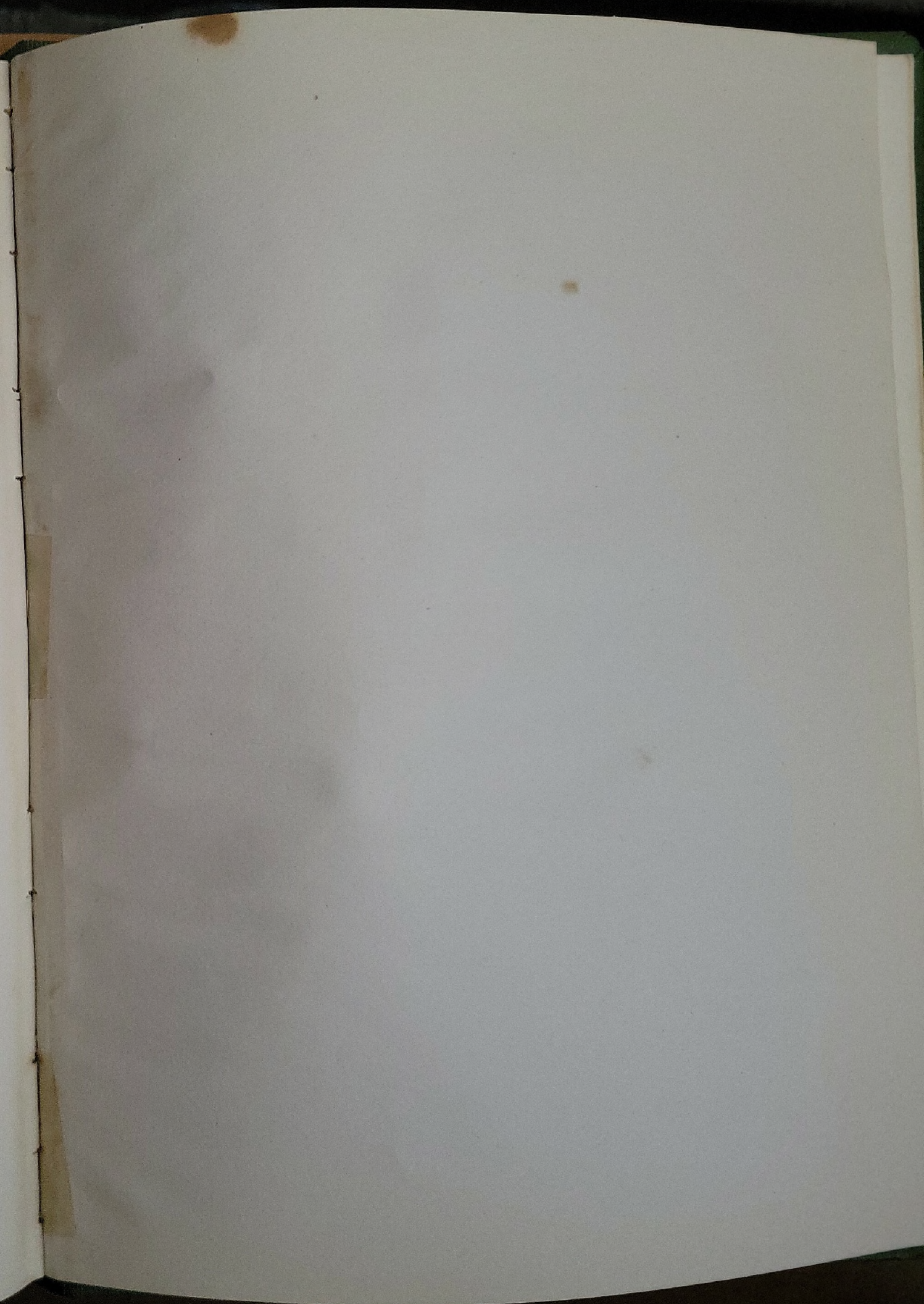
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Music

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ANTHOLOGY
OF
ONE HUNDRED SONGS
OF
RABINDRANATH TAGORE
Vol. I

TRIBUTE
OF
SANGEET NATAK AKADEMI
TO
THE MEMORY OF
RABINDRANATH TAGORE
ON THE
CENTENNIAL
OF
"THE POET"
1861 - 1961



INTRODUCTION

It is good to know that a list of one hundred Tagore songs had been selected for this Anthology by the late Srimati Indira Devi Chaudhurani of Santiniketan at the request of the Sangeet Natak Akademi. The selection was done a few days before her death. There was a time when the late Dinendranath Tagore, the doyen of Tagore's musicians, had a friendly discussion with Indira Devi and told her that his knowledge of Tagore's songs was more or less complete ; Indira Devi slightly differed and said that her knowledge was a little more. Later on they came to terms : Dinendranath's knowledge was complete about the recent compositions but Indira Devi's was better of the past. It is true that Indira Devi knew Tagore's early songs best and that, after Dinendranath's death, she too probably knew best the later ones. So her selection of a hundred songs of Tagore had reasons to be the most sensible so far.

As far as I am aware, the only systematic attempt made so far to acquaint the Westerners with the songs of Rabindranath Tagore set in his distinctive melodies, was in *The Twenty-six Songs of Rabindranath Tagore*, jointly edited in 1935 by Dr. Arnold A. Bake and Dr. Philippe Stern. But, a mere twenty-six songs, out of more than two thousand five hundred lyrics that Rabindranath Tagore composed and set to music, can hardly be considered adequate or representative of his creative output in this field. Therefore, a demand has steadily been growing in the West for more of Tagore songs in their authentic melody. Consequently, there has also been a desire that since in these lyrics the sense is so inseparately wedded to sound, mere transcribing the melodies in staff notation may not suffice if the basic spirit of the song—its meaning—is not made available in translation.

It was in order to meet this general demand on the part of non-Bengali-knowing elements in India and abroad, that the Sangeet Natak Akademi accepted a scheme for propagating the music of Tagore on the occasion of the Tagore Centenary Celebrations.

The very first consideration was, of course, to make a representative selection out of the great wealth of Tagore songs. The selection had to be such that the songs would represent the broad subjects dealt with by Tagore viz. devotional songs, love songs, seasonal songs, patriotic songs, occasional songs, etc. The songs had to set forth his distinctive technique of adaptation of classical and folk elements of Indian music. Lastly, the selected songs had also to bring out that experimental streak, that bold break with tradition which constitutes the truly Tagorean feature of Tagore's music.

The task was not an easy one and the Akademi would have been hard put to it if a person like Indira Devi Chaudhurani was not there to lend a hand. She was more than equal to her task. Well-versed in both Western and Indian music, she had the advantage, as the Poet's favourite niece, to have an intimacy of contact with the musical genius of her uncle. As a matter of fact, right up to the late nineties of the last century, she was the faithful and steadfast custodian of

Rabindranath's songs. It was only when the vision of the 'forest-school' called the Poet away to Santiniketan, that Dinendranath Tagore took over where Indira Devi had to give up. Not that her interest ever flagged nor was she for long out of touch. Then, towards the fag-end of her life, as if to make up for all the lost time, she came and settled down at Santiniketan. The Poet was no more but his songs lived. They lived in all their vibrant beauty of melody because she came and lived at Santiniketan and became a link between the old and the new.

The task of selection over, the Akademi set about the next logical follow-up action and decided that:

- i. There should be two volumes of fifty songs each.
- ii. Each volume should be brought out in two different versions—
 - (a) One for Westerners and (b) the other for non-Bengali-knowing Indians.
- iii. The volume meant for the Westerners should have the Bengali words written in Roman characters below the staff-notation. To help the interested in getting into the spirit of the songs, there would be sense-translation in English given after the notation.
- iv. In the volume meant for the non-Bengali-knowing Indians, the original Bengali songs will be given in Devnagri script, and the system of notation will be the same as evolved by the Akademi in consultation with experts.

Can we summarise these hundred songs? At most, we can have three ways of doing it: musically, graphically and through words and notes. I believe that musically these songs should be rendered in the most musical manner possible, that is, by notation with the help of vowels alone. Even the consonants will have to be excluded. In that case, the combination will be of *ragas* and *raginis*, the *tals* (rythms) being used as basic, simple accompaniments. The *ragas* and *raginis* are thus of numerous types, pure and very many of the impure varieties. Strictly speaking, that will be of the ideal type. But an important difficulty stands in the way: chronologically, it is unlikely to fit in with the musical classification. While it is true that the earlier pieces are likely to be the pure ones and attached to *Chautal*, *Dadra*, *Tiwara* time-cycles etc. the later ones will be of infinite variety beginning with the mixture of two, three, and four original compositions; two originals and *baul*, *bhatiali*, *kirtan* and pure indigenous styles. In addition, Tagore creates an entirely new mode though it is linked up with the Indian mode in spirit. In that case, musical classification becomes difficult indeed. We will have to exclude a good many of them if we are to include the purely musical classification.

The second choice is the graphical classification. Here I mean the rendering of pictorial representation. In a sense that is possible; pictures can be arranged by some shape or the other, either historically or by North and South regions or in terms of ideational groups. But the same danger appears again. Pictures are too numerous to mention and a good many of them are likely to be dropped out of the classificatory mould. For aught one can see the dangers of the graphical classification are greater than those of the musical one. The visual actions appear, in this age at least, to be stronger than the audible actions.

The third and the final choice of classification is a composite one but with emphasis on the exposition of words and notes as diphthongs. In a sense, all Tagore's music is like that. There are a few songs where the combination of notes is more stressed than in words, and a large number, in addition, emphasise words, more than notes. But in no case are the words separate from the notes. Out of two thousand five hundred songs or so the overwhelming majority bear the requisite combination of words and notes. And of these hundred songs, they are of devotional rejoicing; and of summer, rains, autumn, hemanta (mists), winter and spring, the six classical seasons. Then they are of Nataraja, that is Shiva, songs glorifying the common man, love for the tiller of the soil and the manual labourer, songs of youth and the Poet's love for his native land and his vision of the country-side, and above all, love songs. There are at least four words set to various classical tunes, two as experiments in new rhythms and four on rejoicing. Personally, I feel that the experiments should have been longer because a thousand of them come out and at least a hundred come out beautifully. Barring the devotional pieces the best of them are seasonal from the point of view of a combination of words, pictures and notes.

I strongly feel that only a hundred examples are not sufficient. A few more pieces I may have missed, but even one of these hundred I would never delete. If so, can we improve on Shrimati Indira Devi Chaudhurani's selection?

1st October, 1961.

DHURJATI PRASAD MUKERJI

ACKNOWLEDGEMENTS

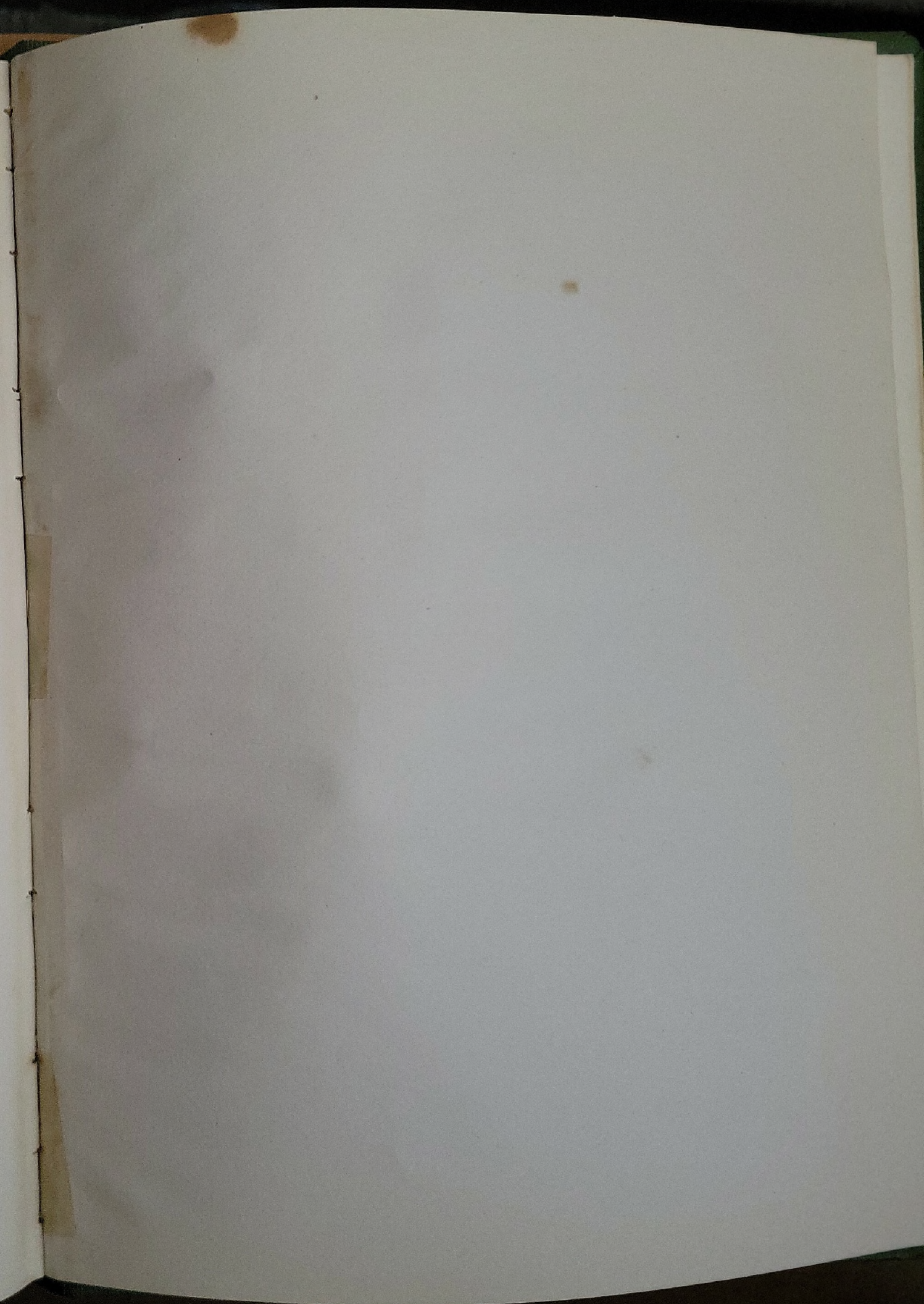
Grateful acknowledgements of the Sangeet Natak Akademi, New Delhi, the publishers of this Anthology, are due to the late Shrimati Indira Devi Chaudhurani for selecting the hundred songs; to Shrimati Kamaladevi Chattopadhyay for her 'Foreword'; to Professor Dhurjati Prasad Mukerji for his 'Introduction'; to Dr. Arnold A. Bake and Mr. M. Philippe Stern, whose work on Tagore songs in 1935 helped us as a model for this publication.

Our special thanks are due to Professor Antsher Lobo for his valuable and expert advice on the method of correcting the transcribed modal notation and for general guidance in musical and other technical matters. But for his guidance and valuable help this publication would not have seen the light of day.

Our grateful thanks are due to Dr. (Miss) Trina Roy for transcribing in western notation the original Bengali songs of Tagore; to Shri Santidev Ghose for singing these songs in proper tempo for revision; to Shrimati Aida Lobo for editing and writing them in staff notation and to Mr. Llewellyn Charles for fairing out the notated music.

Our thanks are also due to Shri Kshitish Roy for the English translations of 33 songs and to Shri Pulin Behari Sen for helping the Akademi in procuring the English translations of the remaining 17 songs.

We are grateful to Macmillan & Co., London and to Visvabharati University for permission to use copyright material, either in the original or in the translation, and to the Music Board of the Visvabharati Society for letting us use the extant svaralipis for transcription into staff notation. The cooperation of Shri Bankey Lal, the proprietor of The Caxton Press Private Ltd., Delhi, in bringing out the book in record time can also be mentioned in this connection.



JUST INTONATION BASIC SCALE

COMBINATION OF FUNDAMENTALS AND PRIMARIES
GENERATOR, HARMONIC FIFTHS AND THIRDS

FIGURE IV

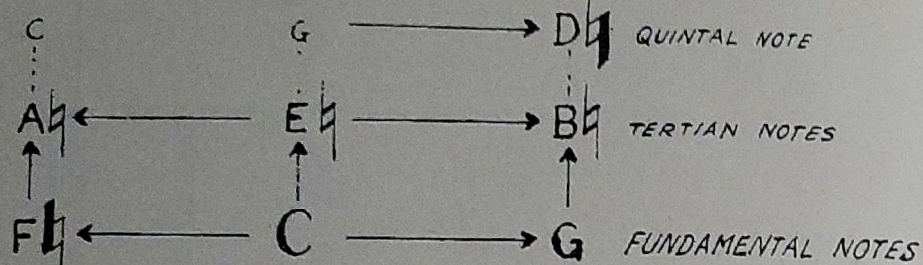


FIGURE V

RECTIFIED STAFF NOTATION

MODES COMPARED - RELATIVE POSITIONS OF TWIN NATURALS \natural and TWIN FLATS $\flat\flat$

MODE No. 0
BASIC

MODE No. 1
1 FLAT

MODE No. 2
2 FLATS

MODE No. 3
3 FLATS

MODE No. 4
4 FLATS

MODE No. 5
1 SHARP

MODE No. 6
CHROMATIC

TRANSLITERATIONS

The principles followed in the phonetic method adopted in the transliteration of Bengali words are as follows:—

- Ist: the employment of English characters with their ordinary pronunciation (or one of their pronunciations if there are several) adopted as a permanent value of the character, with as sparing a use of diacritical marks as possible.
- 2nd: one sign, one sound, ("sign" here being either a single letter or a group of letters in italics, or joined by ligature).

THE VOWELS

- "a" represents always and only the sound of "a" in car, carter. Never like "a" in glad, all, hate.
- "ae" always and only for the sound "a" in English glad, man, cat. Never like "ae" in Caesar.
- "e" always to be pronounced as "a" in English as in name, gate. Not the diphthong as in South English (neim, geit).
- "i" always for the sound of "i" in police. Never as in bite, sir.
- "o" always represents "o" as in English, like the "o" in bone, stone. Not a diphthong as in South English (boun, stoun).
This vowel occurs both as long and short in Bengali.
- "ö" always represents the sound in lot and law.
- "u" represents always and only the high sound as in pull, rule. Never as in but, cut, use, busy.
- "y" always indicates the sound of "y" as in yoke, toy. Never as in Italy or my.
Note: in diphthongs each element is generally distinctly sounded.

THE CONSONANTS

- "c" always and only like "ch" in English chat, chin, chase. Never like "c" in cat, tobacco.
- "ç" the cerebral "ç", made by curling up the tip of the tongue and striking against the hard palate above the teeth-ridge. The English sound of the "ç" is near enough. It resembles "rd" in South English hard.
- "d" the Italian "d" soft dental "d", made by striking the bones of the upper teeth with the tip of the tongue spread out like a fan.
- "g" always "g" hard as in get, give, go.

“h” by itself always a voiced sound as in behind, perhaps, not the unvoiced “h” of English as in heir, honour.

Note: In the group bh, ch, ḍh, dh, gh, ph, rh, ṭh, th, the “h” is to be properly sounded as the words differ in meaning according as their having this post-consonantal “h” or not. Internally and finally, however, the “h” in this group is frequently dropped except in “bh”.

“j” stands for the English sound as in jam, approximately.

“l” clear “l” as in South English, like, long, list. The dark “l” as in bottle, is unknown in Bengali.

“n” (underlined or italics), denotes nasalisation of the vowel after which it comes, like nasalisation in French. This nasalisation has to be carefully done, as words are distinguished by this means.

“ng” stands for the sound of “ng” in sing.

“ngg” as in hunger, “ngk” as in sink.

“r” is trilled “r” as in Scots English and fully pronounced before consonants and at the end of words. It is never to be slurred as in South English.

“ɽ” is the cerebral sound, made by curling up the tip of the tongue and taking it to the hard palate as for pronouncing the d or t, but instead of striking the tongue at the palate making the sound, letting the tongue come forward and strike the teeth-ridge with the under-side.

“sh” is the English “sh” as in shinn, shell.

“ʈ” stands for the cerebral sound, made in the same way as the ḍ. It resembles a great deal the South English “t” as in patter, mutter.

“t” the Italian “t”, stands for the soft dental “t”, made like the Italian “d”. There is no aspiration.

Note: “shsh” as in shshorgo, “dd” as in ddar, “nn” as in punnero, etc., are the phonetic representations of “sv”, “dv”, and “ny”. The second consonant intensifies the first one.

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Note :

The following are in the Poet's own translation :

Song Nos. 7, 8, 9, 12, 14, 19, 21, 24, 28, 31, 34, 39, 40, 42, 46, 49.

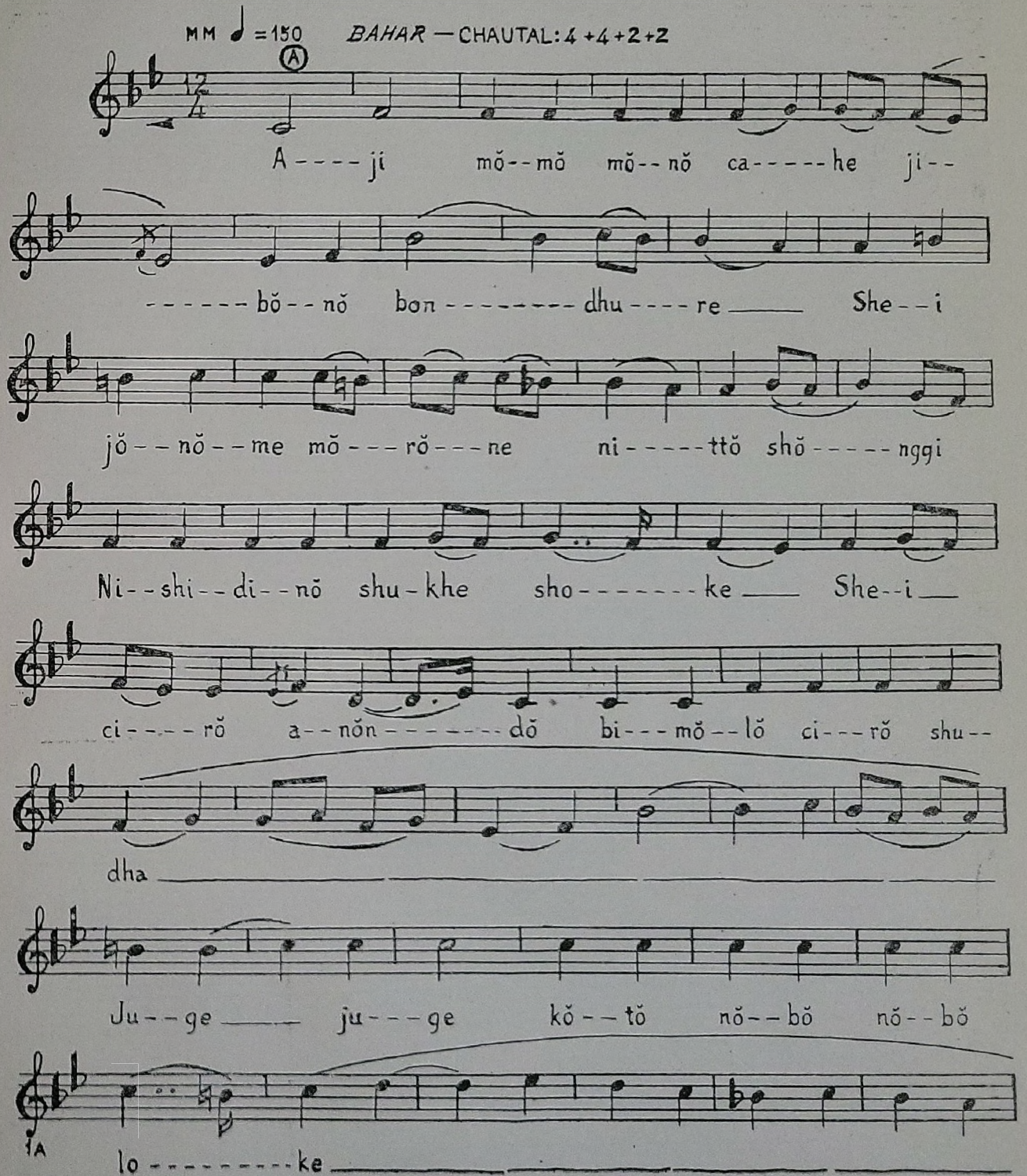
Song No. 30 is the translation of Shri K. R. Kripalini and has been incorporated with his kind permission.

The rest are translated by Shri Kshitis Roy.

1 — AJI MOMO MONO CAHE

MM $\text{♩} = 150$

BAHAR — CHAUTAL: 4 + 4 + 2 + 2



A --- ji mō--mō mō--nō ca-----he ji--
 bō--nō bon-----dhu-----re She--i
 jō--nō--me mō--rō--ne ni-----ttō shō-----nggi
 Ni--shi--di--nō shu-khe sho-----ke She--i
 ci-----rō a--nōn-----dō bi--mō--lō ci--rō shu--
 dha
 Ju--ge ju---ge kō--tō nō--bō nō--bō
 lo-----ke

ni -- yō --- tō shō -- rō --- nō

Pō -- ra --- shan -- ti pō - rō - mō pre --- mō

pō -- ra --- muk --- ti pō -- rō -- mō khe --- mō

She -- i ōn --- tō - rō -- tō -- mō ci -- rō shun ---

dō -- rō prō - bhu ci --- ttō --- shō -- kha ---

Dhōr --- mō ōr --- thō ka --- mō bhō --- rō -- nō

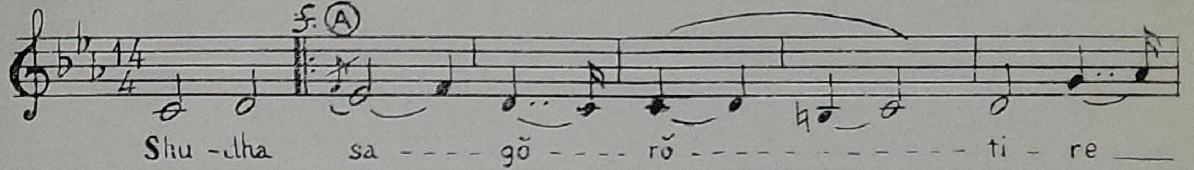
ra --- ja ---

rhi --- dō --- yō hō -- rō --- nō. SING

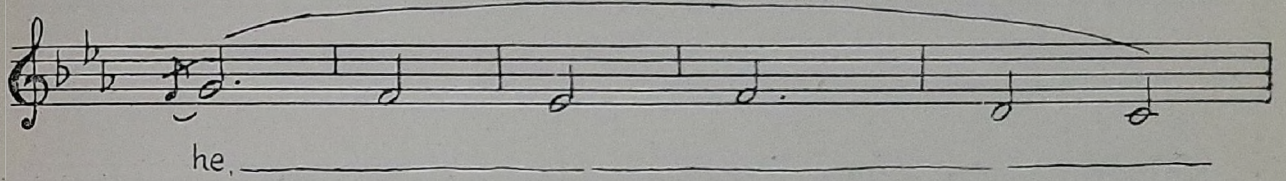
2 — SHUDHASAGORTIRE

MM ♩ = 108 NAIKI KANNADA — DHAMAR: 3+2+2+3+4

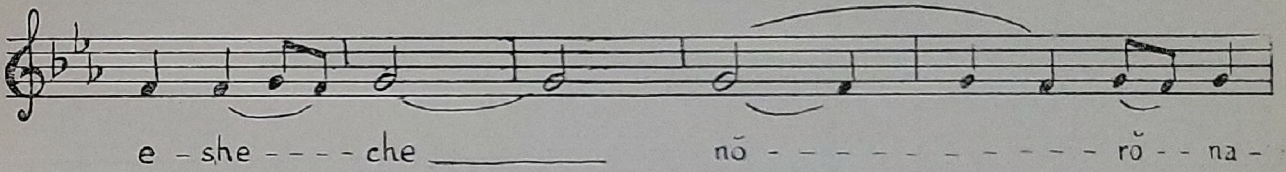
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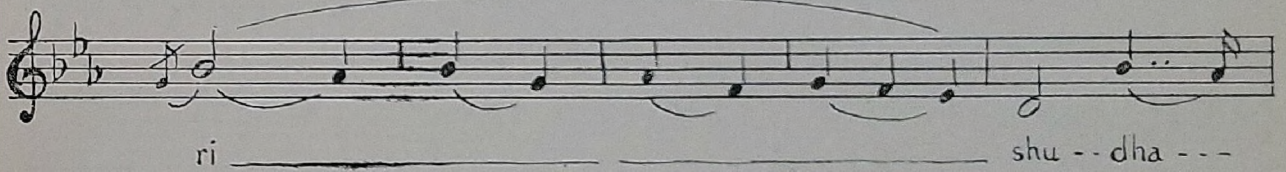
Shu-ulha sa --- gö --- rö --- ti - re



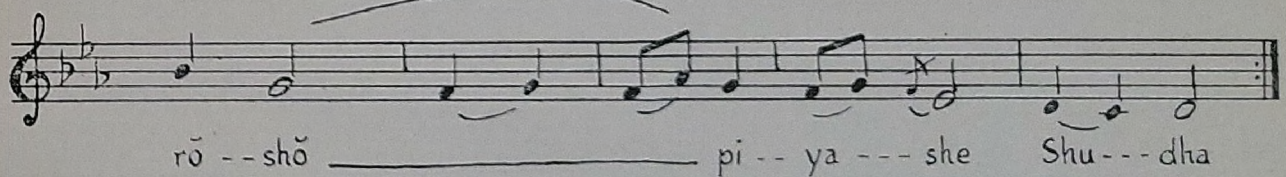
he,



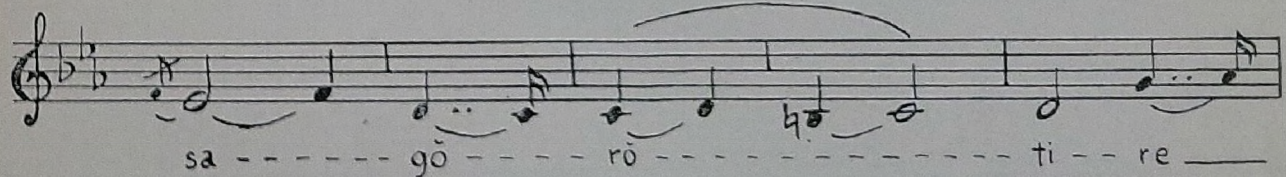
e - she --- che --- nō --- rö - na -



ri --- shu - - dha - -

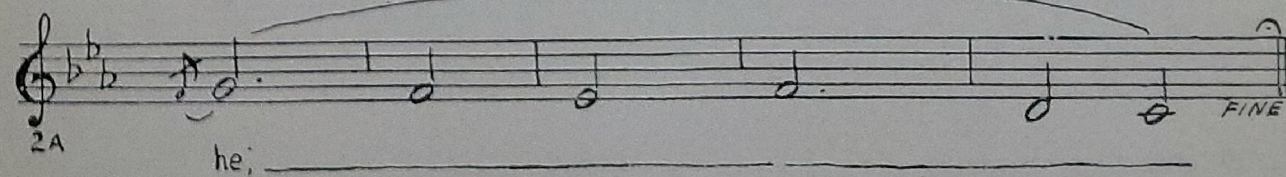


rö - - shō --- pi - - ya - - she Shu - - - dha



sa - - - gö - - - rö --- ti - - re

2A



he,

FINE

(B)

Shu - - - - bhō - - - - bi - - bha - - - - - bö - - - ri

sho - - bha - - - - - mö - - - - - yi - - - - - dhō - rō - ni - - -

Ni - khi - - - - lö - - - - - ga - - - - - he a - - - - - ji

a - - ku - - - - - lö - - - - - a - - - - - ssha - - - - - she. Shu - - - - - dha -
SING (A) ONCE ->

(C)

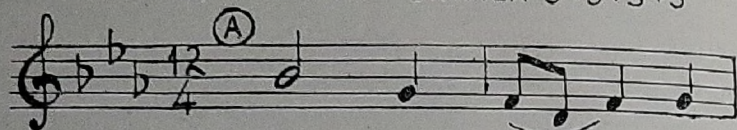
Gō - - - - - gō - - - - - ne bi - - ka - - - - - she tō - - -

bö - - - - - pre - - - - - mö - - - - - pu - - - - - r - ni - - - - - ma, - - -

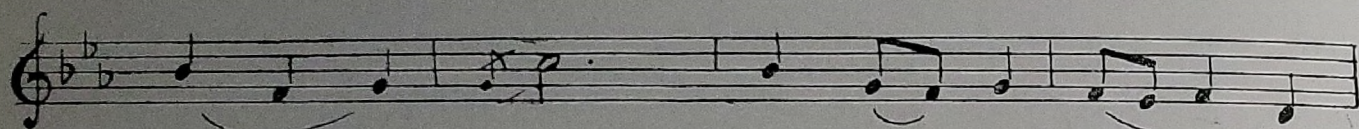
Mö - - - - - dhu - - - - - rō bö - - - - - he - - - - - tō - - - - - bö

kri - - pa - - - - - shō - - - - - mi - - - - - rō

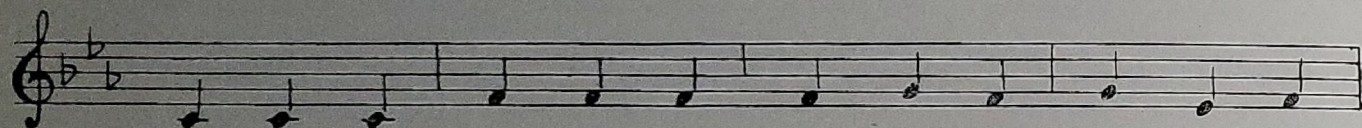
3 — MONDIRE MOMO KE

MM $\text{♩} = 120$ ADHANA — EKTALA: 3+3+3+3

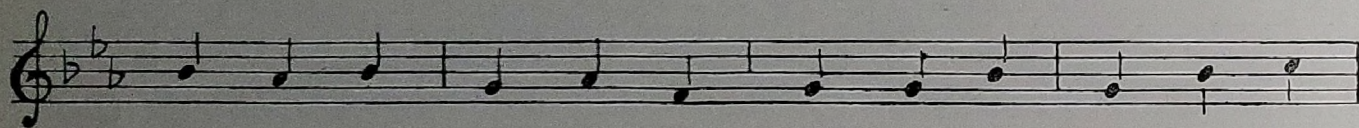
Mön -- di --- re — mō -



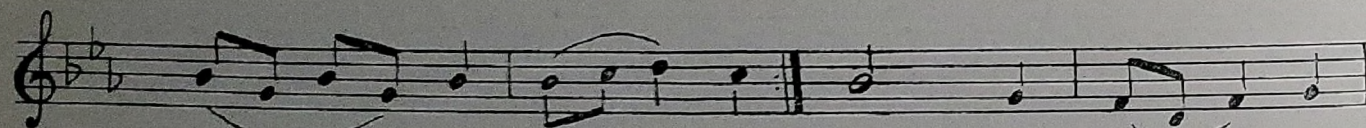
mō — ke a -- shi --- le he —



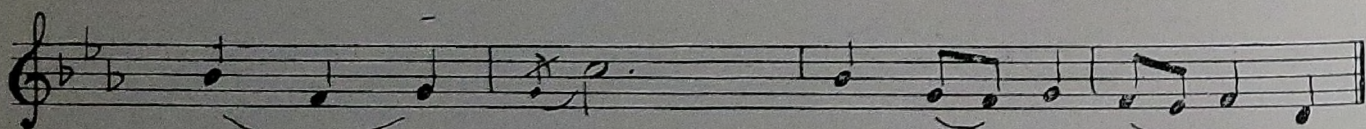
Shō -- kō -- lõ gō -- gō -- nõ òm -- ri -- tõ mō -- gō -- nõ



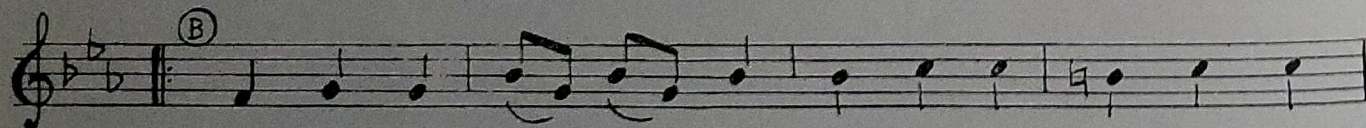
Di -- shi di --- shi gae -- lõ mi -- shi ò --- ma -- ni -- shi



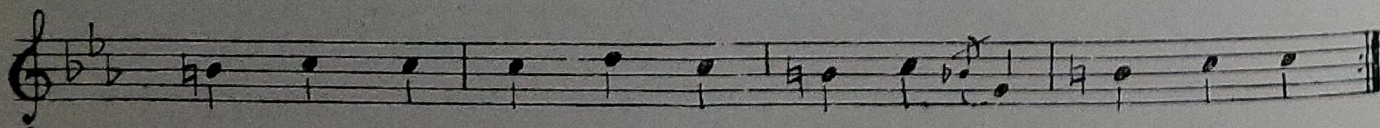
du --- re du --- re. Mön --- di --- re — mō -



mō — ke a --- shi --- le he —



Shō -- kō -- lõ du - a --- rō a -- po -- ni khu - li --- lõ



3A Shō -- kō -- lõ prō -- di -- pō a -- pō -- ni jō -- li -- lõ

Shō --- bō bi ----- na ba -- ji -- lö nō --- bō nō -- bō

shu ----- re shu ----- re. Mōn -- di -- re --- mō -

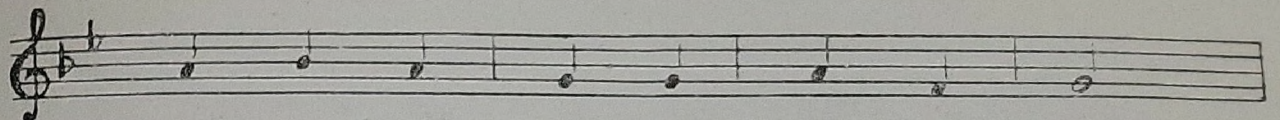
mō --- ke a -- shi --- le he. ---

Shō -- kö -- lö gö -- gö -- nō ōm -- ri -- tō mō -- gö -- nō

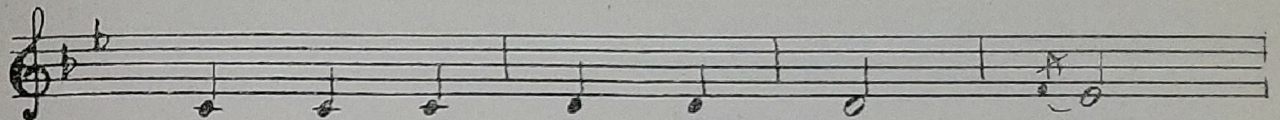
Di -- shi di --- shi gae -- lö mi -- shi ō --- ma -- ni -- shi

du ----- re du ----- re. Mōn -- di -- re --- mō -

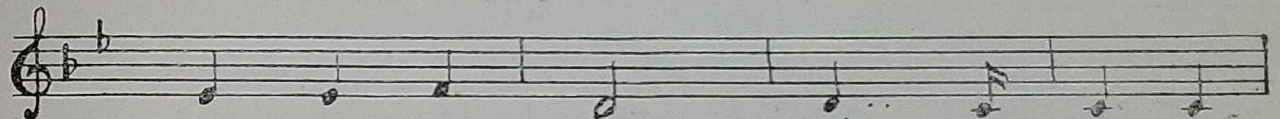
3B mō --- ke a -- shi --- le he. --- FINE



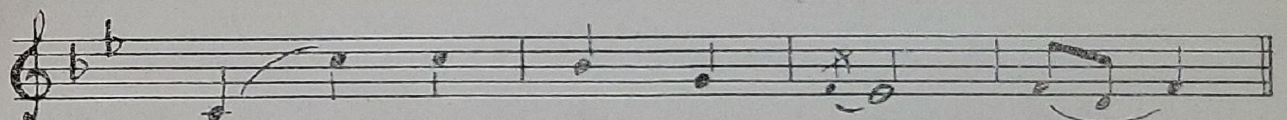
Shō -- phō -- lõ kō --- ri to ---- lo pran,



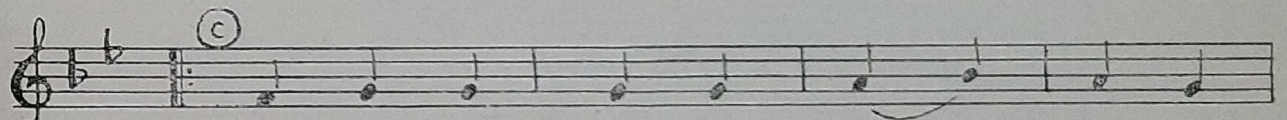
tu ---- ti --- ya mo --- hō --- ka ---- ra,



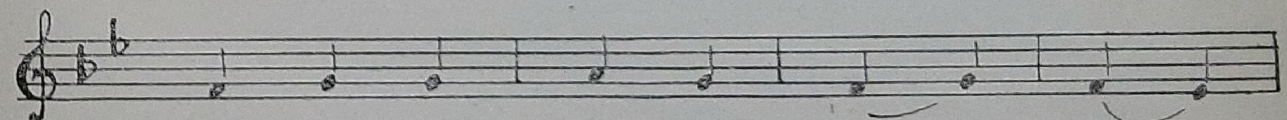
Mō --- nõ re mor, pa ---- tha --- re



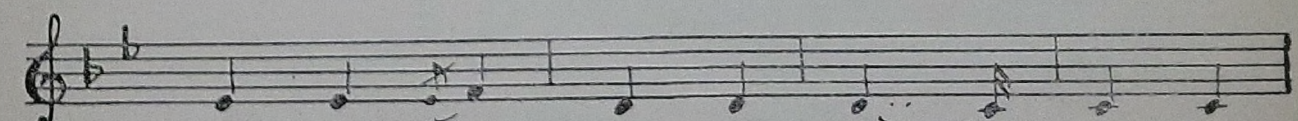
ho --- sh ne di ---- she ha ---- ra. SING (C) ONCE →



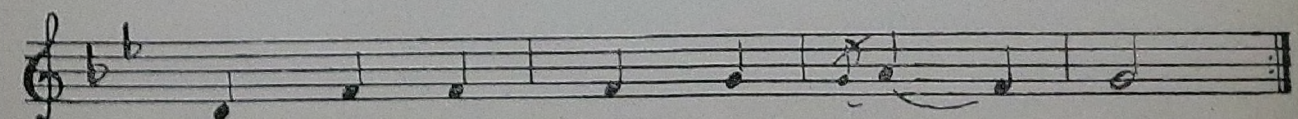
Ra --- khi --- yo bō -- lõ ji ---- bō -- ne,



ra --- khi --- yo ci --- rō a ---- sha,



Sho -- bō --- nõ e ---- i bhu ---- bō --- ne



4B ra ---- khi --- yo bha --- lo ---- bha ---- sha.

Shōng ---- sha ---- re ---- rō shu -- khe du --- khe

cō --- li --- ya je --- yo ha ---- shi --- mu -- khe,

Bhō -- ri --- ya shō --- da re --- kho. bu -- ke

tan --- ha --- ri shu --- dha --- dha --- ra

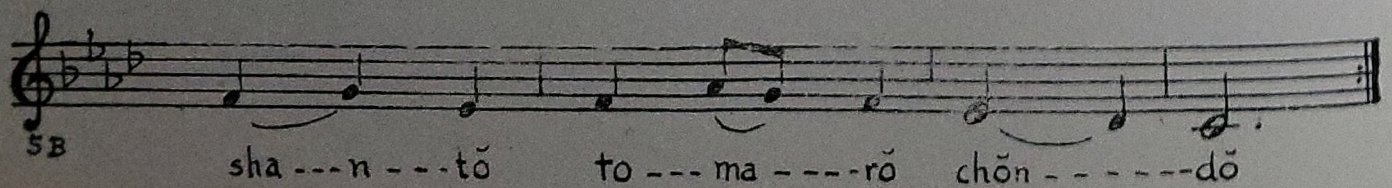
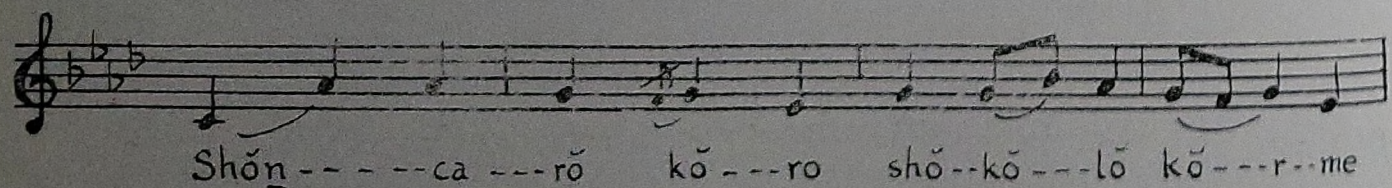
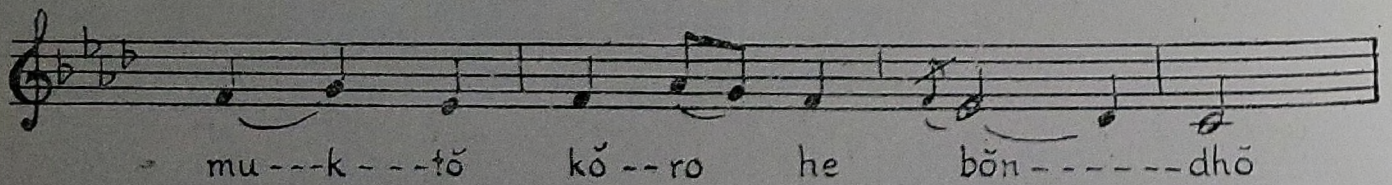
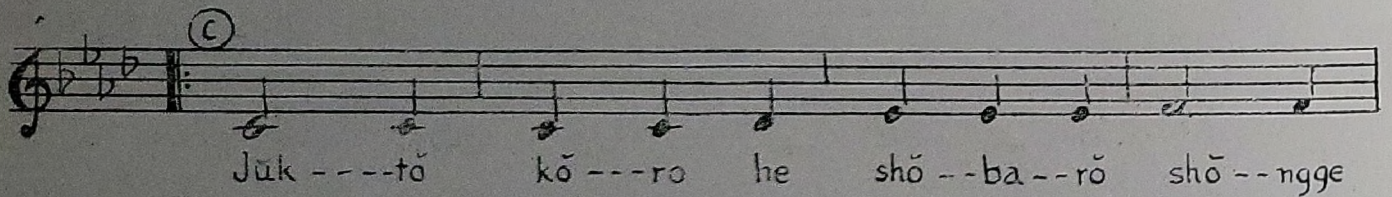
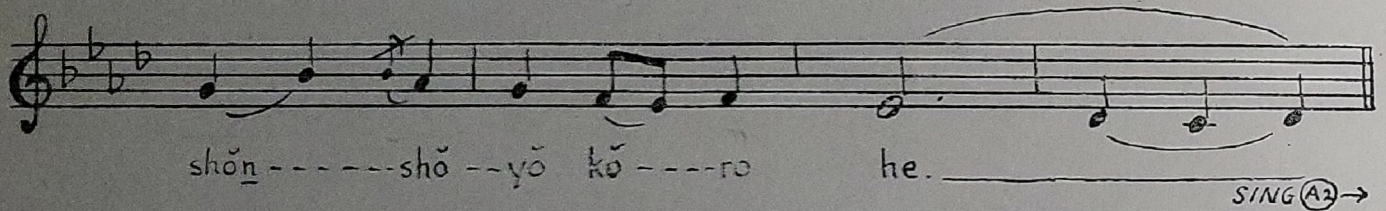
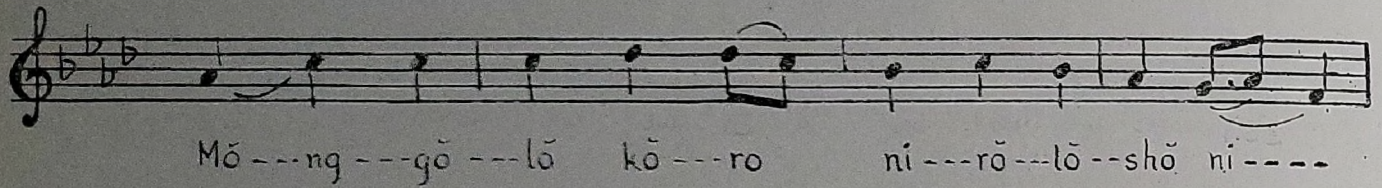
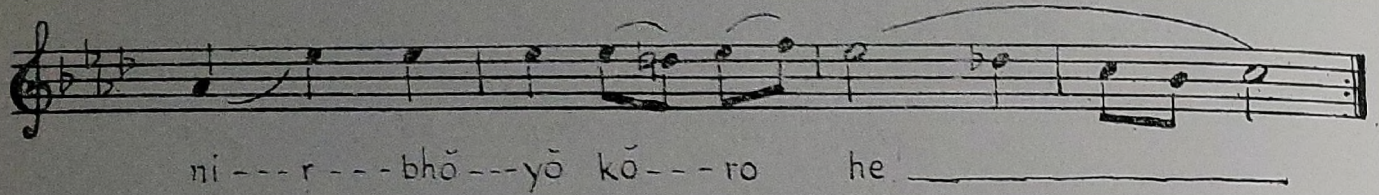
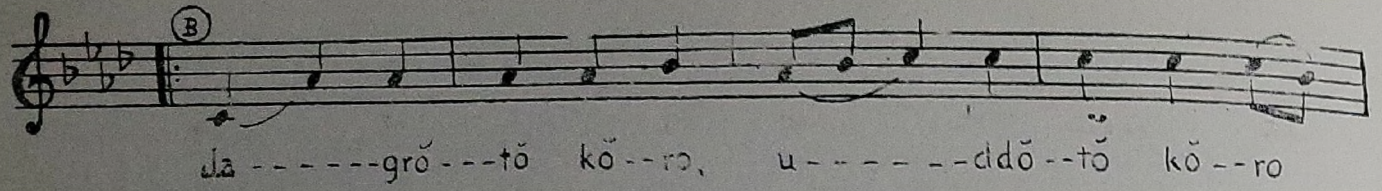
Mō --- nō re mor, pa --- tha --- re

hō --- sh ne di --- she --- ha --- ra, **SING (A) ONCE** →

5 — ONTORO MOMO BIKOSHITO KORO

MM $\text{♩} = 96$ BHAIRAVI — EKĀLA: 3+3+3+3

(A1)



Cõ --- rō --- nõ põ --- dden mō --- mō ci --- tō ni ---

spõn --- di --- tō kō --- ro he

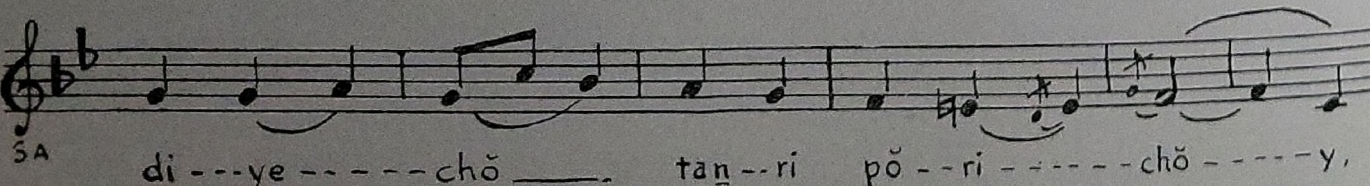
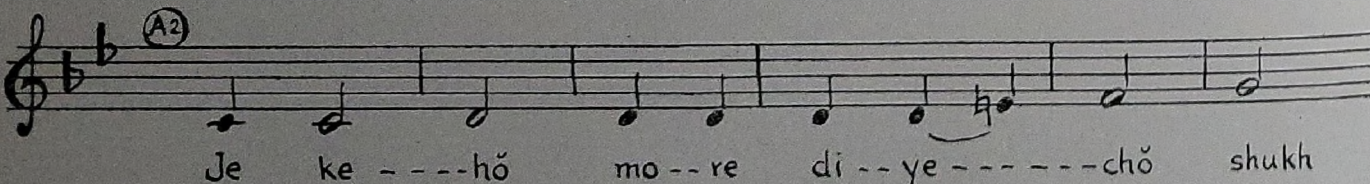
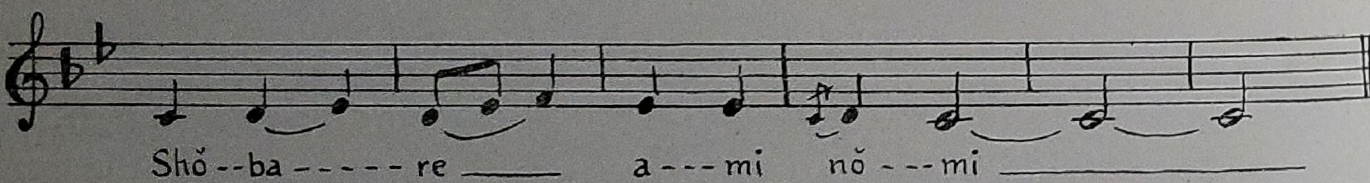
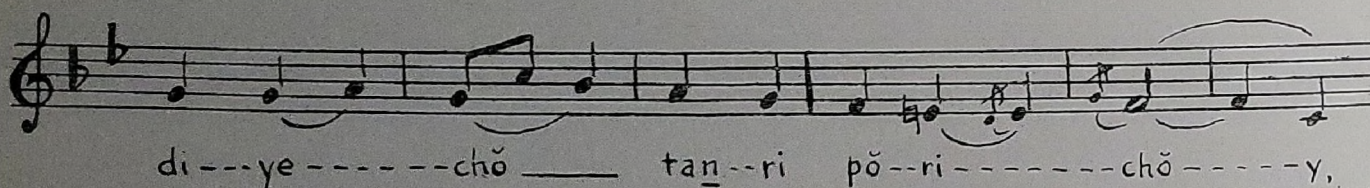
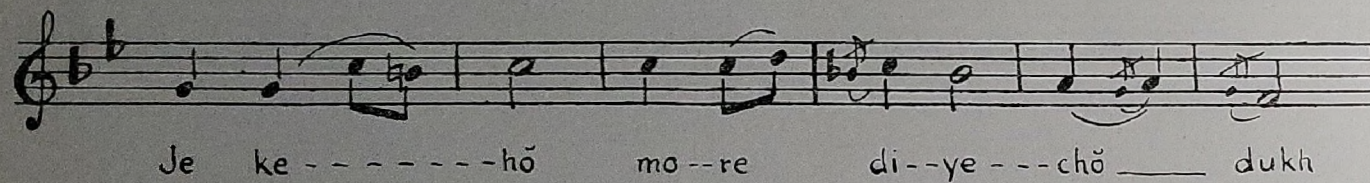
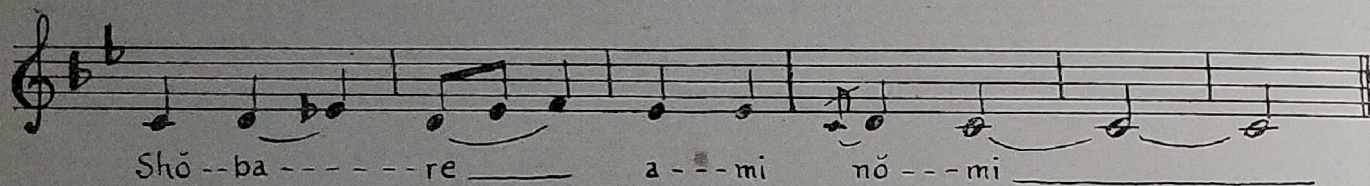
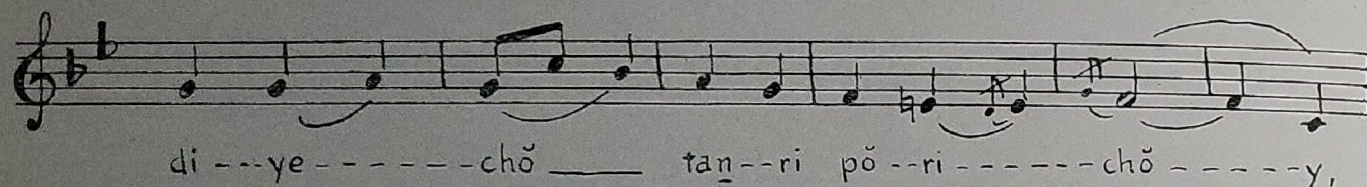
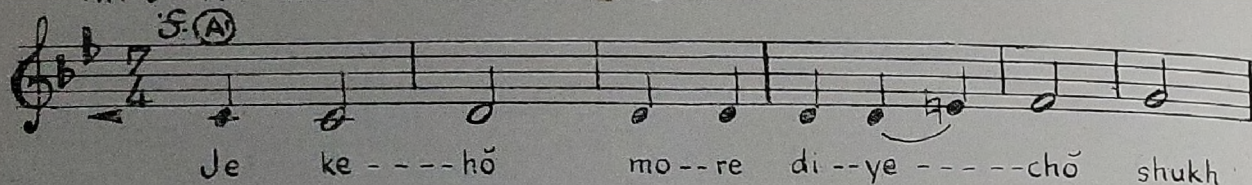
Nõ --- n --- di --- tō kō --- ro, nõ --- n --- di --- tō kō --- ro,

nõ --- n --- di --- tō kō --- ro he

Õn --- tō --- rō mō --- mō bi --- kō --- shi --- tō kō --- ro,

õn --- tō --- rō --- tō --- rō he FINE

6 — JE-KEHO MORE DIYECHO SHUKH

MM $\text{♩} = 140$ KAFI — TEEVRATALA : 3+2+2

Shō--ba-----re a---mi nō--mi. FINE

Je ke---hō mo--re be--she---chō bha--lo

je---le-----chō ghō--re tan--ha-----ri a--lo,

Tan--ha-----ri ma--jhe shō--ba---ri a---ji

pe---ye-----chi a--mi pō--ri-----chō-----y,

Shō-ba-----re a--mi nō--mi SING(A) + (A2) →

Ja ki---chu ka--che e---she-----che, a---che

e---ne-----che tan--re pra-----ne,

Shö -- ba --- re

a --- mi nö -- mi

Ja ki --- chu du -- re gi -- ye --- che

che -- re

te -- ne --- che

tan -- ri pa --- ne,

Shö -- ba --- re

a --- mi nö -- mi

Ja --- ni ba a --- mi na -- hi ba

ja -- ni,

ma -- ni ba a -- mi na -- hi ba ma -- ni,

Nö -- yö --- nö me -- li ni --- khi --- le

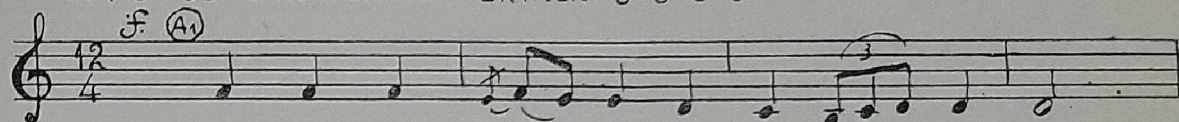
a --- mi

pe -- ye --- chi tan -- ri pö -- ri --- chö --- y,

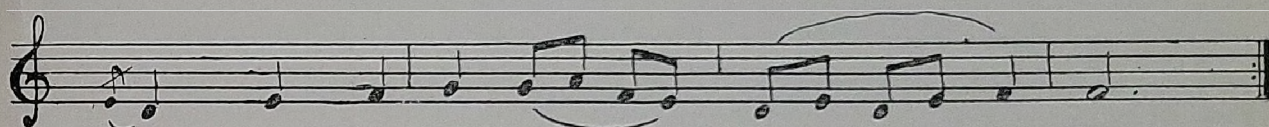
Shö -- ba --- re a --- mi nö -- mi

SING (A1) + (A2) ->

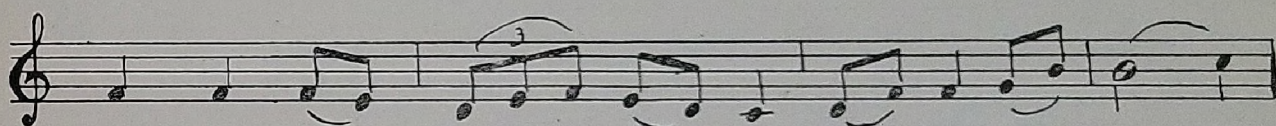
7 — JIBON JOKHON SHUKAYE JAY

MM $\text{♩} = 96$ JAYJAYWANTI — EKTALA: 3+3+3+3

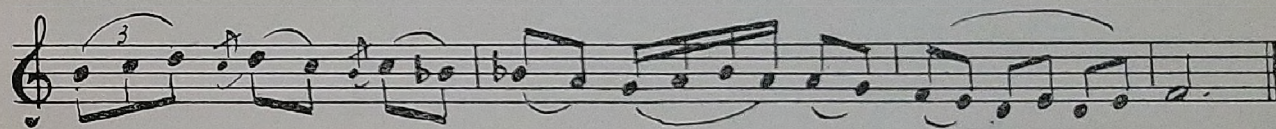
Ji --- bö --- nõ jö --- khö --- nõ shu-ka --- ye jay



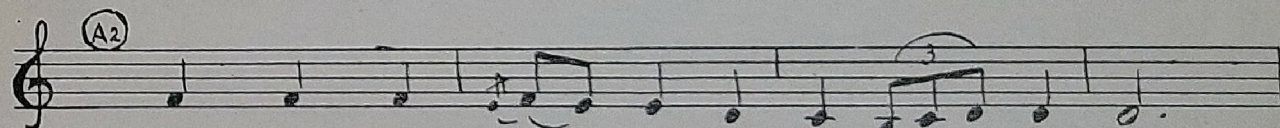
Kö --- ru --- ña dha-ra --- y e --- sho.



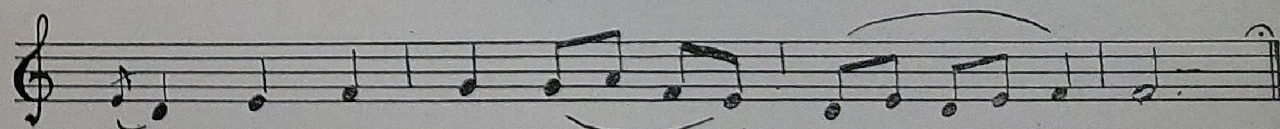
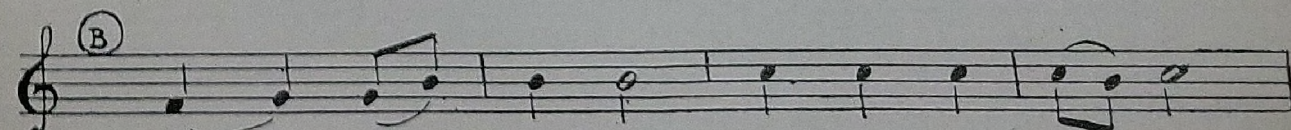
Shö --- kö --- lö ma --- dhu --- ri lu --- ka-ye ja --- y,



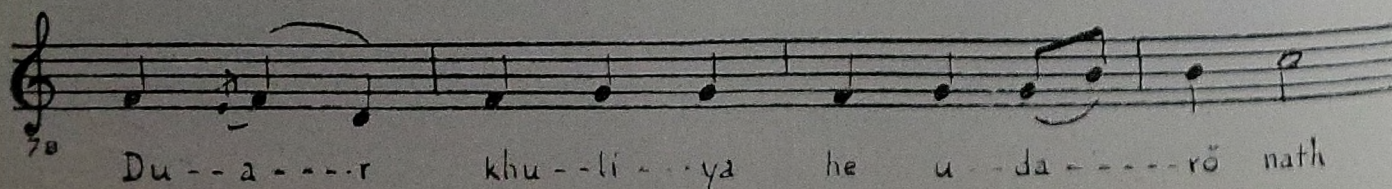
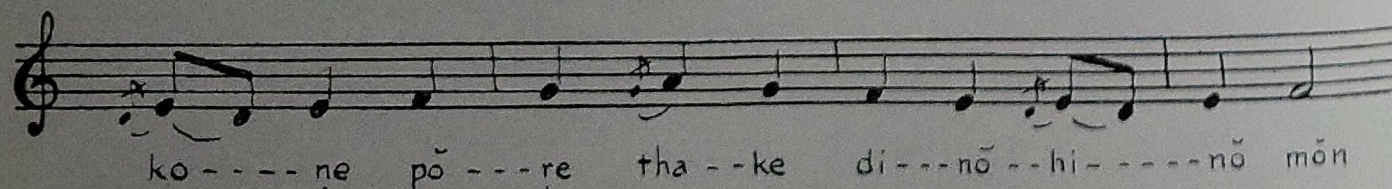
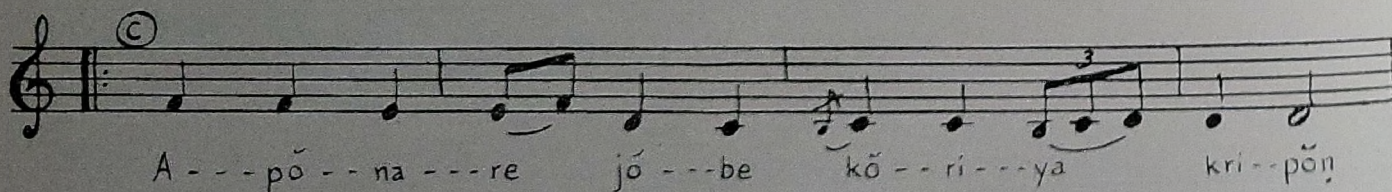
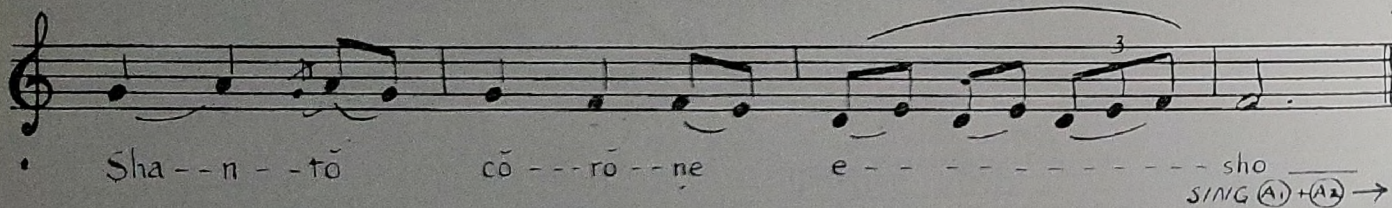
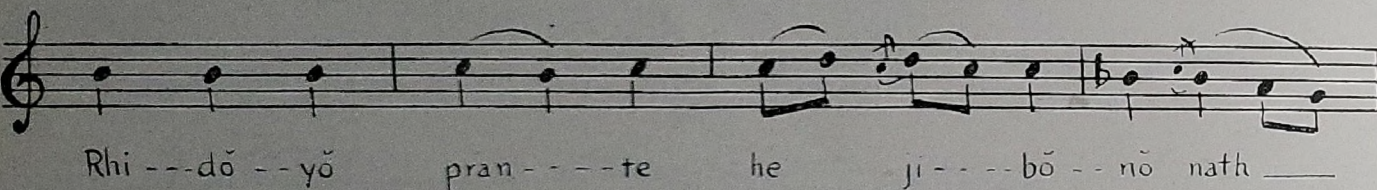
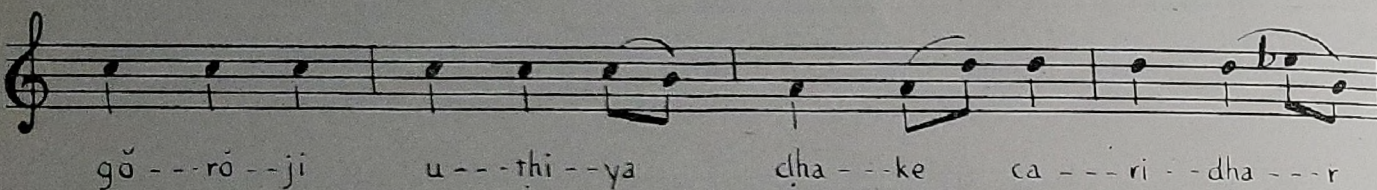
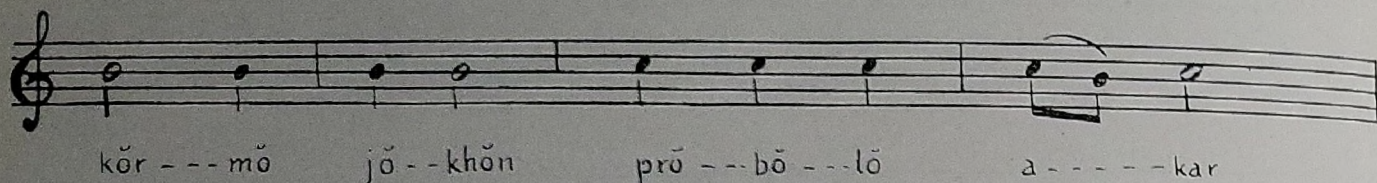
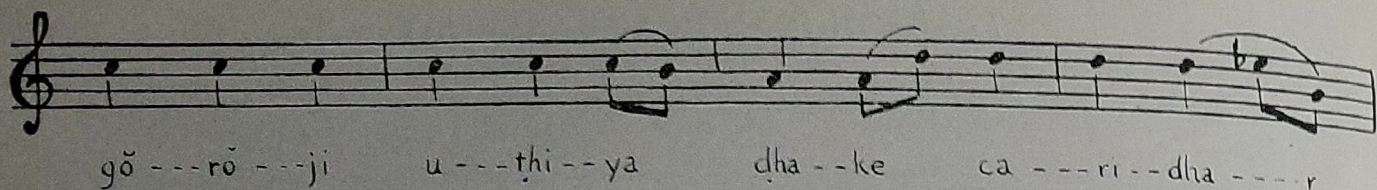
gi --- tö --- shu --- dha --- ra --- she e --- sho.

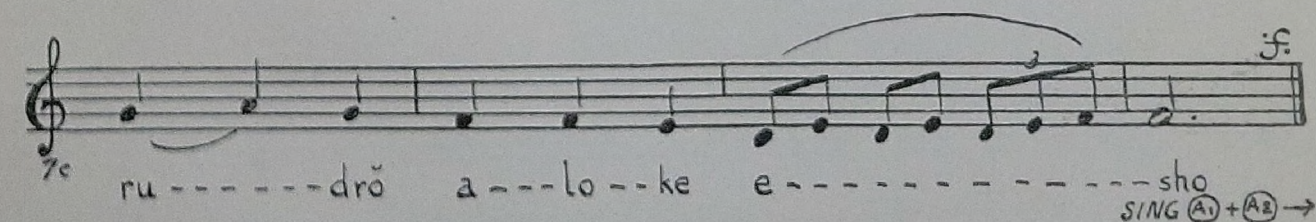
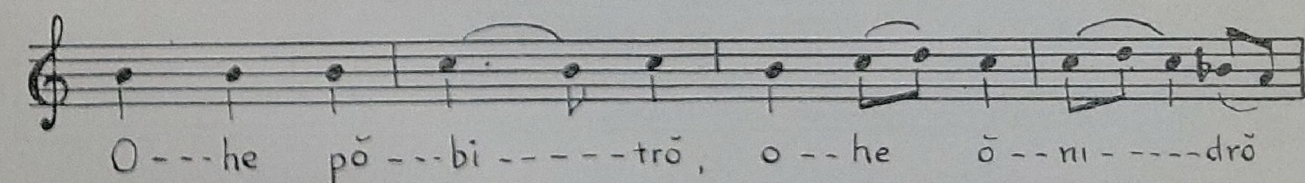
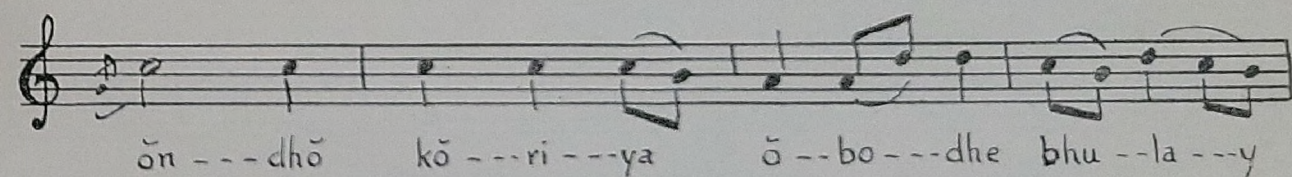
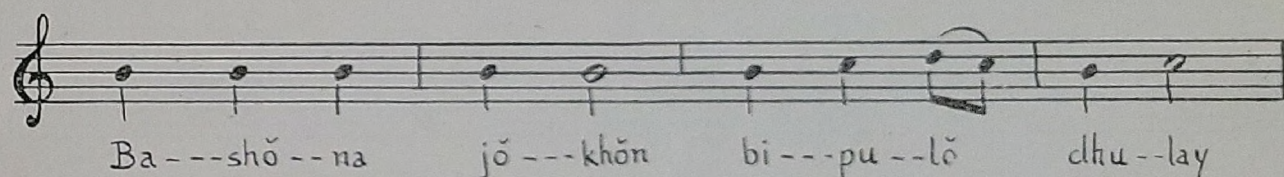
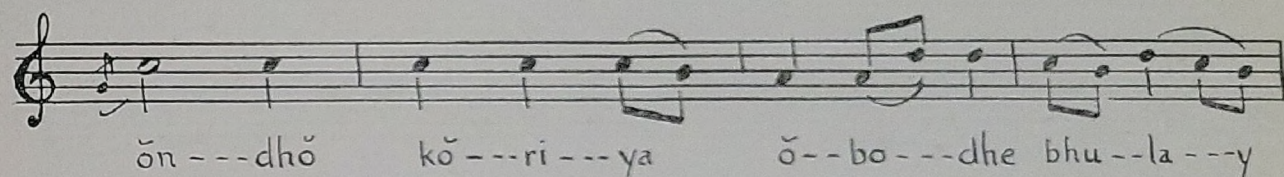
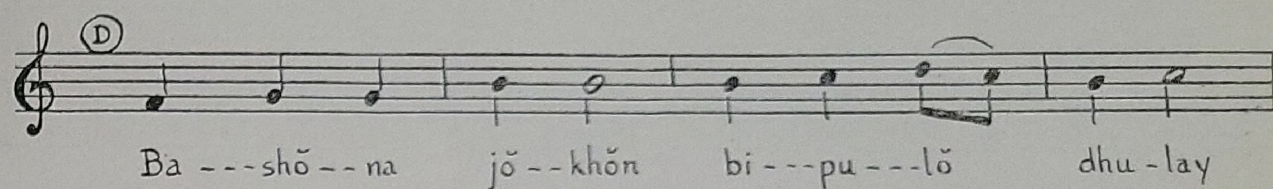
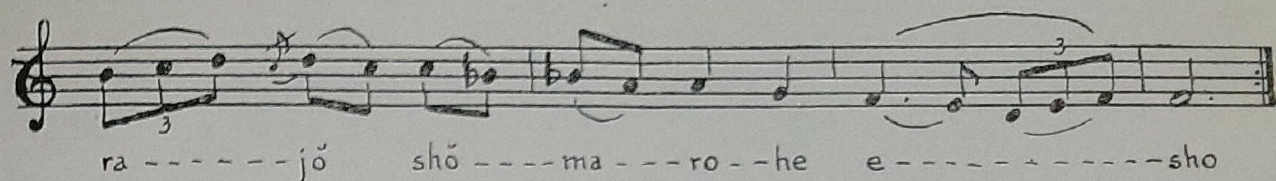


Ji --- bö --- nõ jö --- khö --- nõ shu-ka --- ye jay

kö --- ru --- ña dha --- ra --- y e --- sho. *FINE*

kör --- mö jö --- khön prö --- bö --- lö a --- kar





8 — OI ASHON-TOLER

MM $\text{♩} = 192$ KAHRVA: 4+4

f (A1)

O --- i a --- shõn --- tõ --- le ---

--- r, o --- i a --- shõn --- tõ --- ler. *FINE*

(A2)

ma --- ti --- r põ --- re lu --- ti --- ye --- rõ ---

bõ --- O --- i a --- shõn --- tõ --- le ---

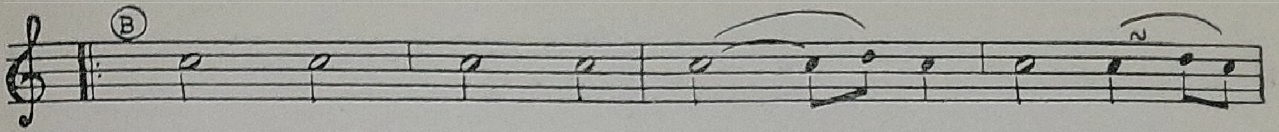
--- r O --- i a --- shõn --- tõ --- ler

To --- mar cõ --- rõn dhu --- la --- y dhu --- la --- y

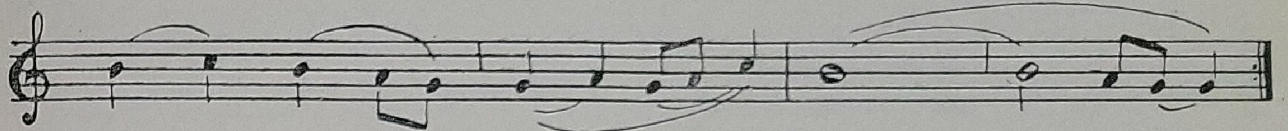
8A

dhu --- shõ --- rõ hõ --- bö O --- i

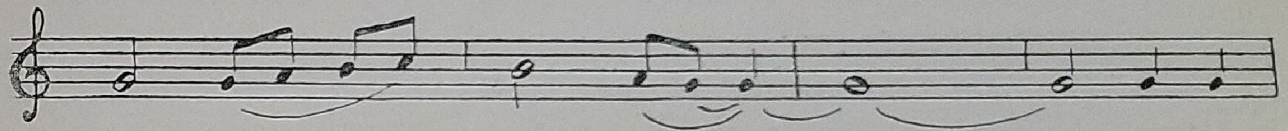
SING (A1) →



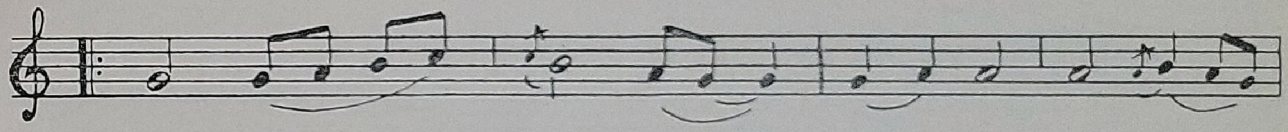
Kae --- nõ a --- may ma --- n di --- ye a --- r



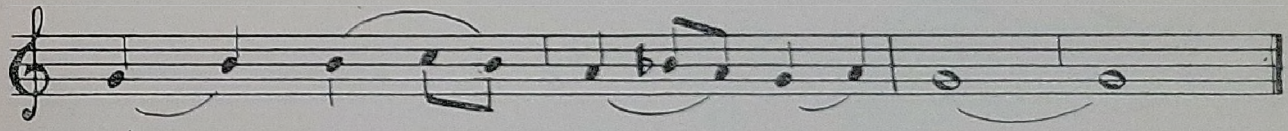
du --- re ra --- kho?



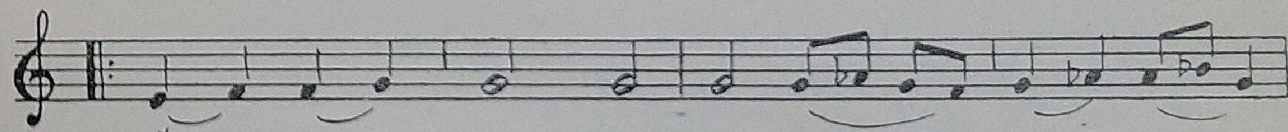
Ci --- rõ --- jö --- nõ --- m o --- he



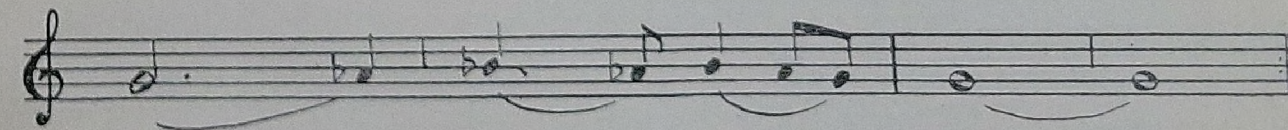
Ci --- rõ --- jö --- nõm ae --- mön kö --- re



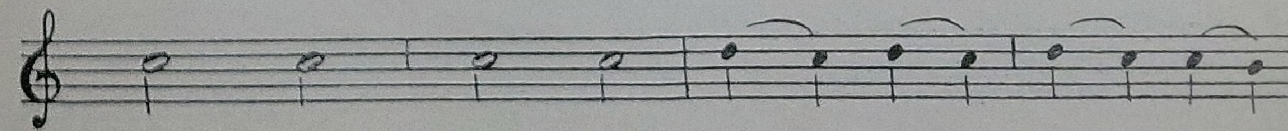
bhu --- li --- yo na --- ko



Ö --- shö --- m ma --- ne a --- no te --- ne



pa --- ye tö --- bö



8B

To --- mar cö --- rön dhu --- la --- y dhu --- la --- y

dhu --- shō --- rō --- hō --- bö ---

O--i
SING (A1)+(A2)+(A3)→

A --- mi to --- ma --- r ja --- tri --- dō --- le --- r

rō --- bö pi --- che ---

Stha --- n di --- yo he a --- ma --- y

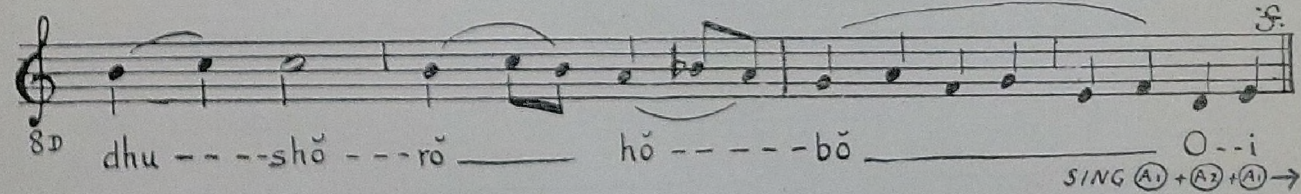
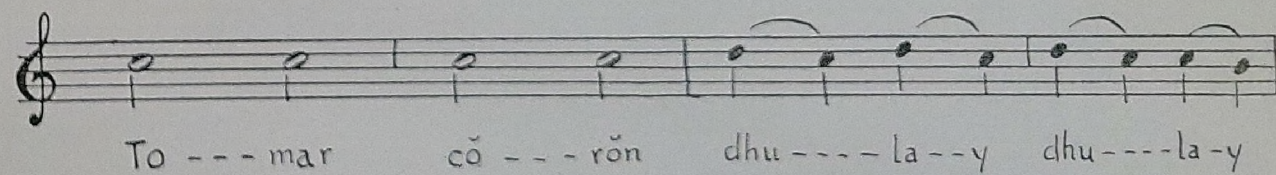
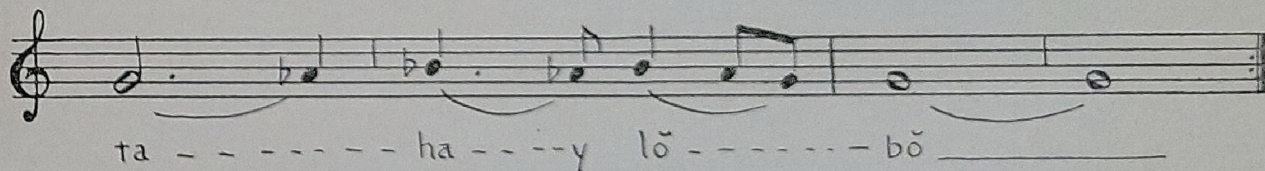
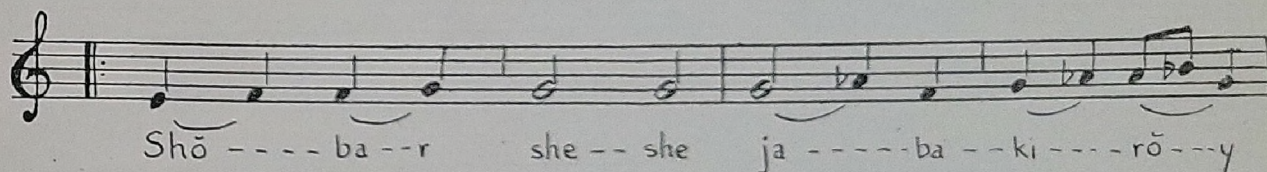
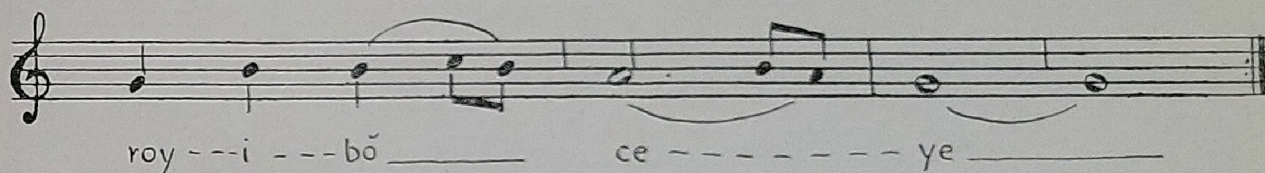
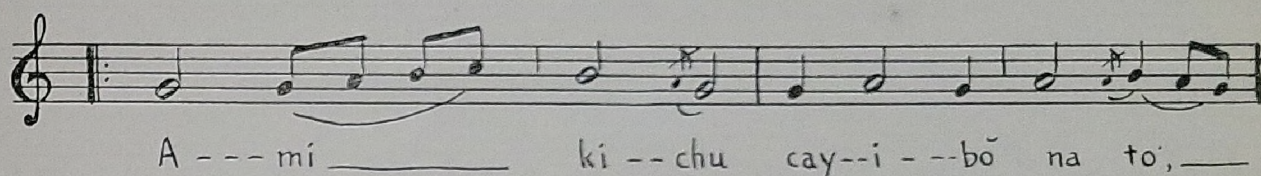
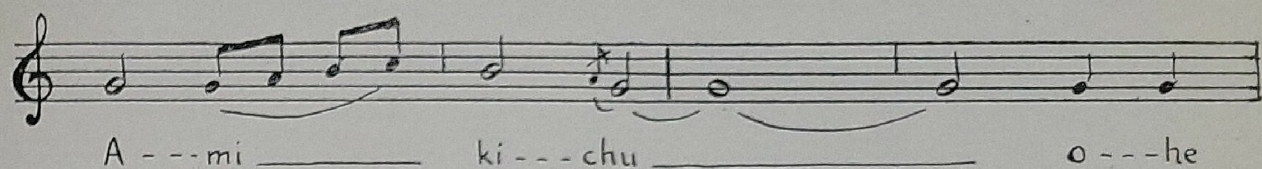
stha --- n di --- yo he a --- may tu --- mi

shō --- ba --- rō --- ni --- ce ---

Prō --- shad --- lä --- gi kö --- tai lo --- ke ---

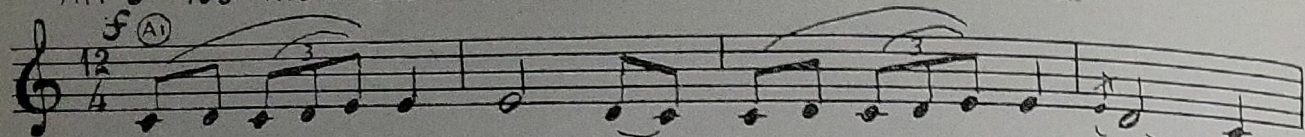
a --- she --- che --- ye ---

8c

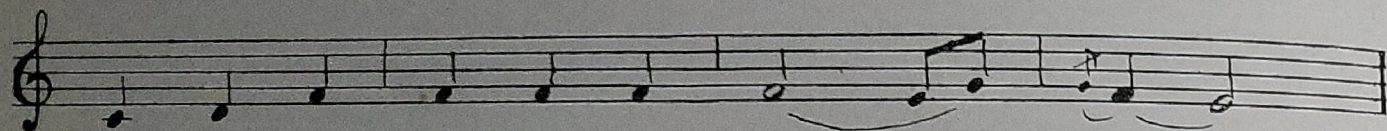


9 — ACHE DUKHKHO, ACHE MRITTU

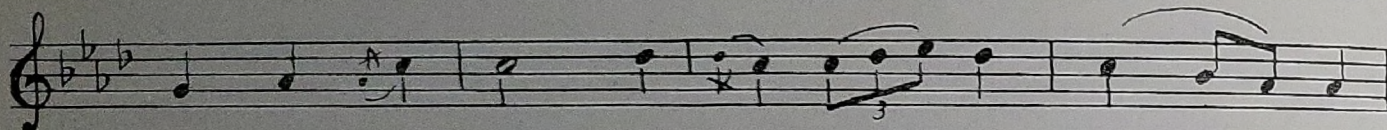
MM $\text{♩} = 108$ MISRA JOGIYA — EKTALA: 3+3+3+3



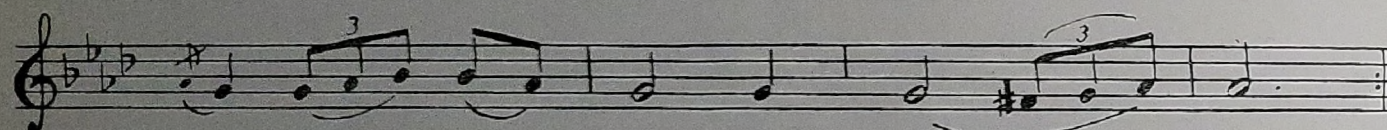
A - - - - - che dukh--khō, a - - - - - che mri--ttu,



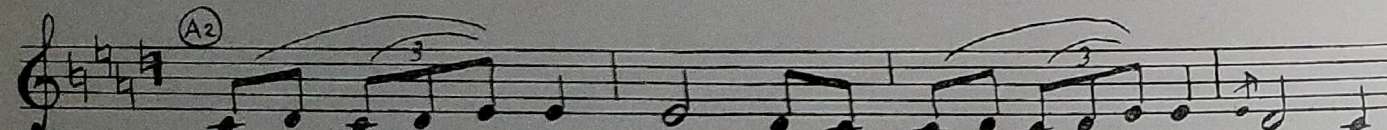
bi -- rō -- hō -- dō -- hō -- nō la - - - - - ge



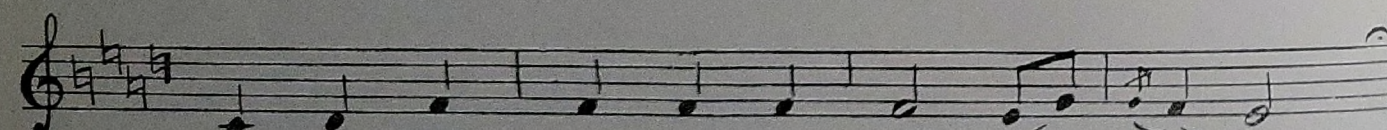
Tō -- bu -- o shan -- ti, tō -- bu a -- nō -- n -- dō.



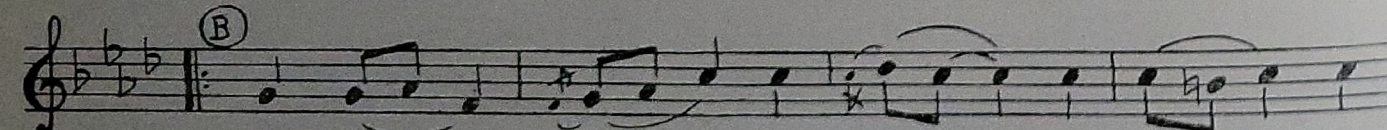
tō -- bu o -- nōn -- tō ja - - - - - ge



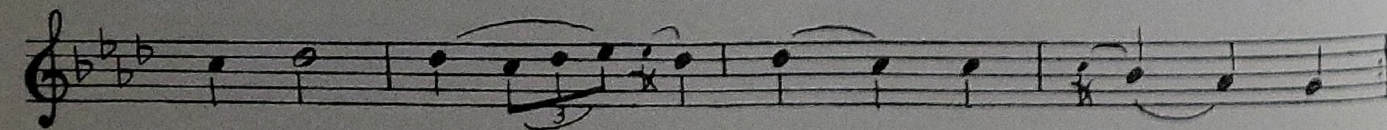
A - - - - - che dukh--khō a - - - - - che mri--ttu



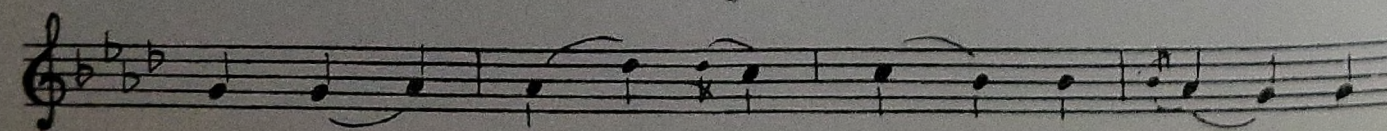
bi -- rō -- hō -- dō -- hō -- nō la - - - - - ge FINE



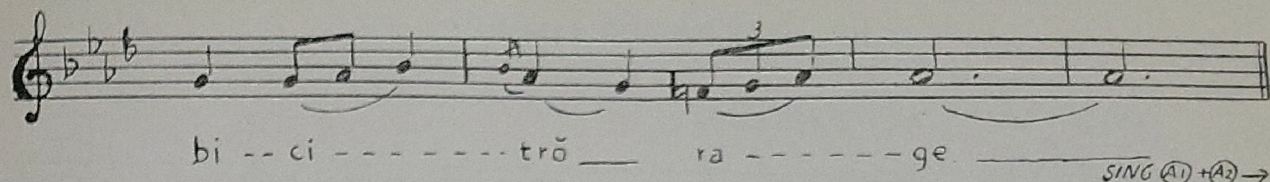
Tō -- bu pra -- nō ni -- ttō -- dha -- ra



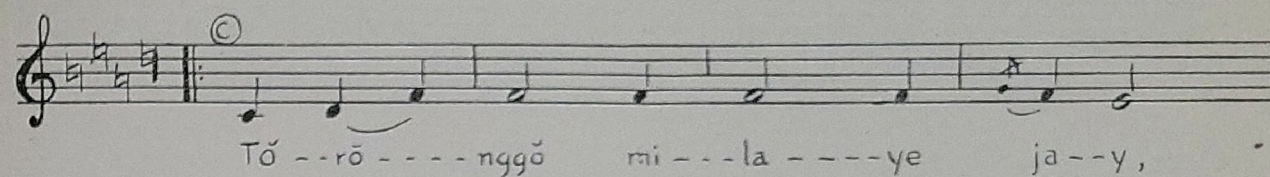
ha -- she shu -- r -- jō chō -- n -- drō ta -- ra



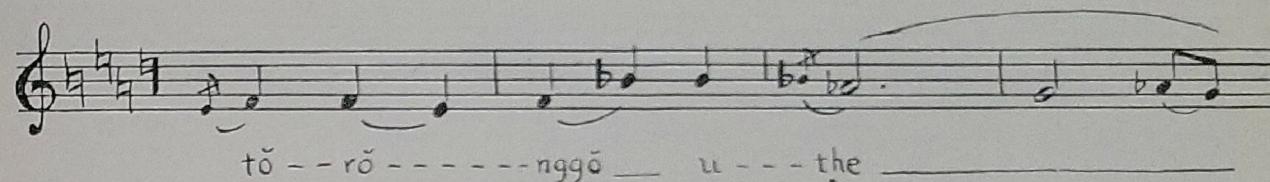
9A Bō -- shō -- n -- tō ni -- kun -- je a -- she



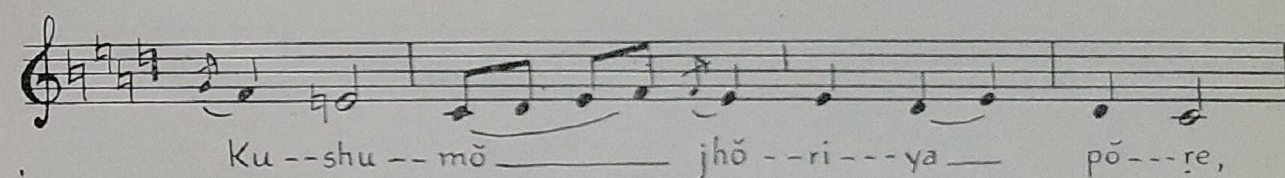
bi -- ci ----- trö ra ----- ge SING (A1) + (A2) ->



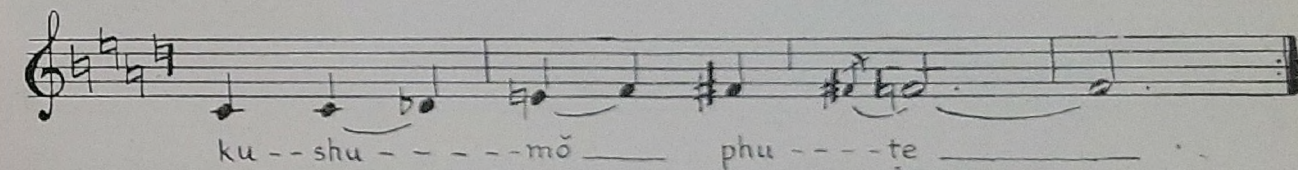
Tö -- rō ----- nggō mi --- la ----- ye ja -- y, (C)



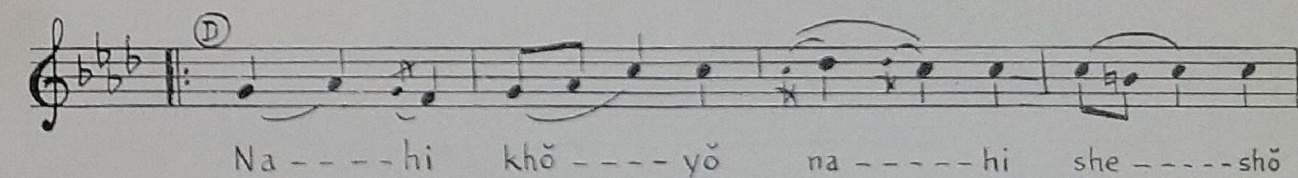
tö -- rō ----- nggō u --- the



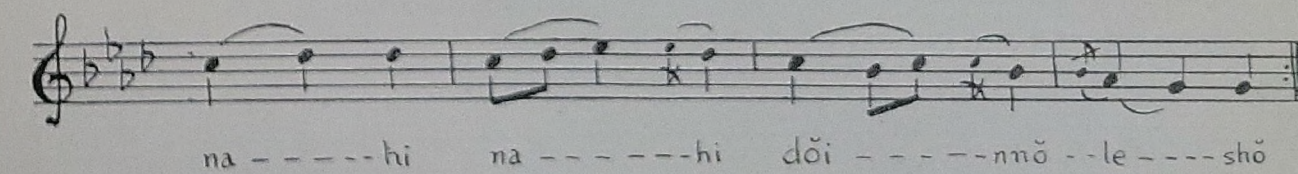
Ku -- shu -- mö ----- jhö -- ri --- ya pō --- re,



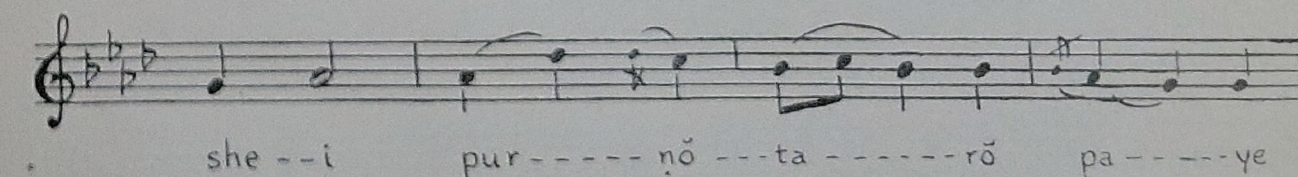
ku -- shu ----- mö phu ----- te



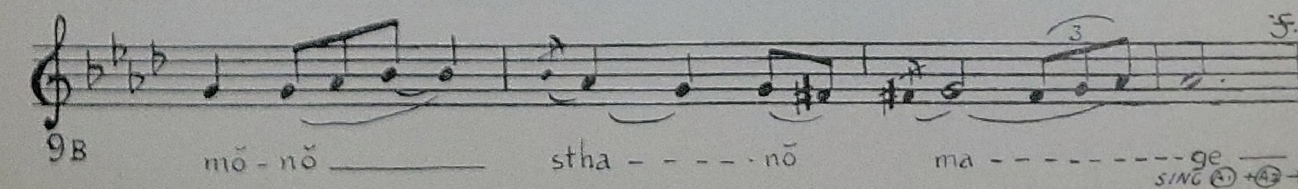
Na --- hi khö --- yō na --- hi she --- shō (D)



na --- hi na --- hi dōi --- nō -- le --- shō



she -- i pur --- nō -- ta --- rō pa --- ye



mö - nō stha --- nō ma ----- ge SING (A1) + (A2) -> (3) (5)

10 — DUKHKHER TIMIRE

MM $\text{♩} = 126$ TALA DADRA: 3+3

f (A1)

Dukh---khe--rō ti---mi-re jō--di jō-----le

tō-bō mō---nggō-lō a-----lo-----k jō-di

jō-----le Tō-be ta---i ho-----

-k tō-be ta----i ho-----k

(A2)

Dukh---khe--rō ti---mi-re jō-di jō-----le

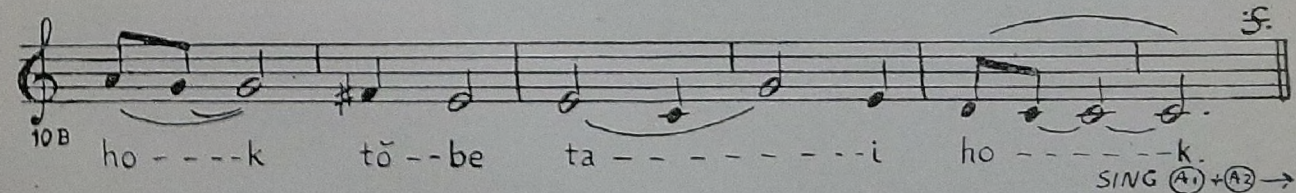
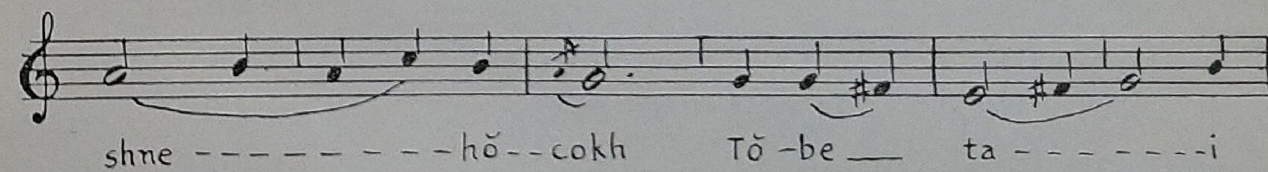
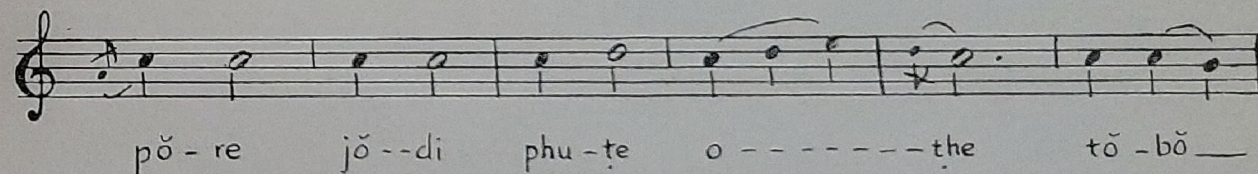
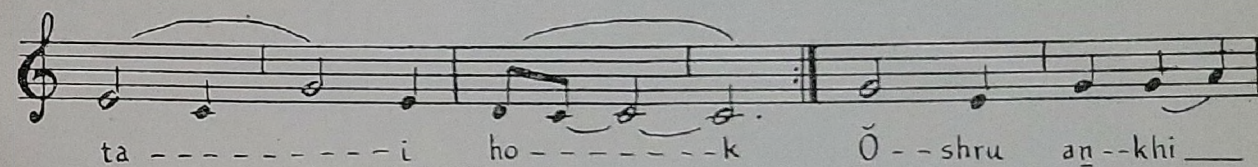
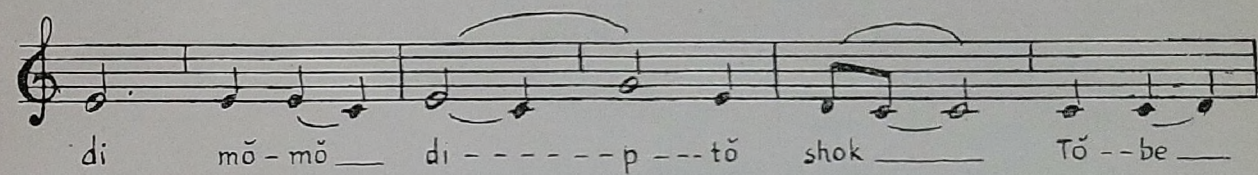
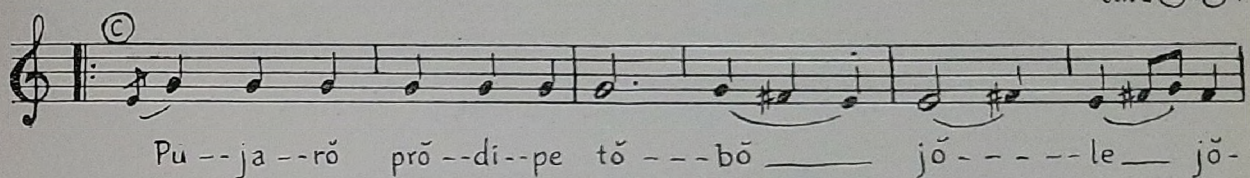
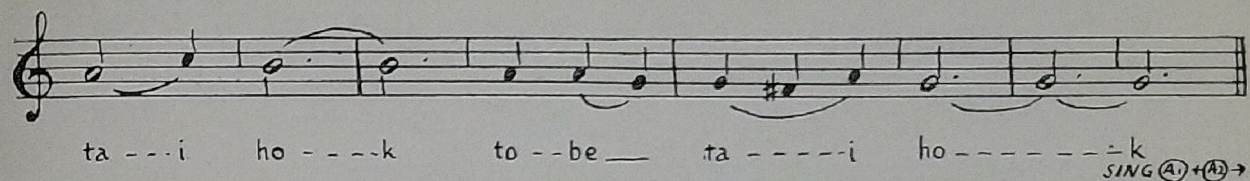
FINE

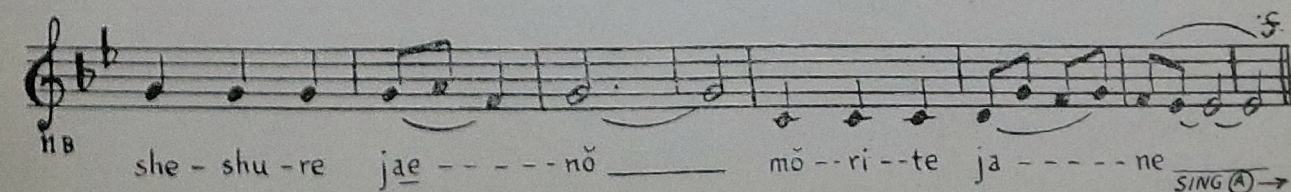
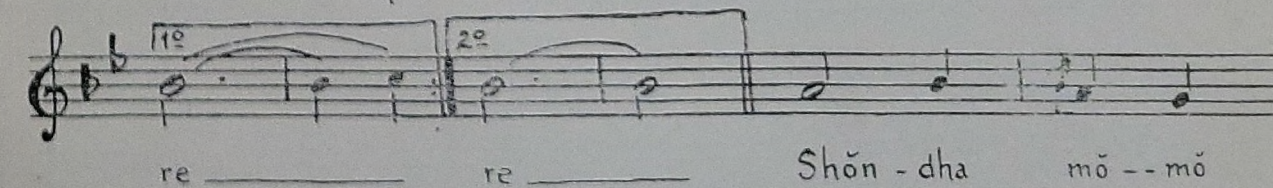
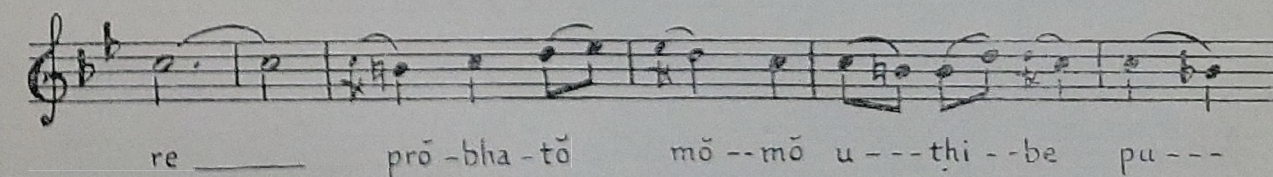
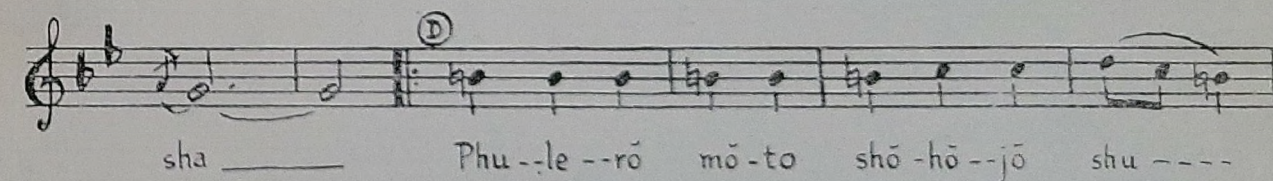
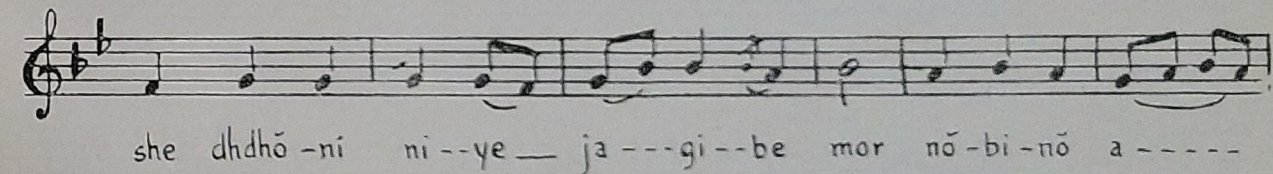
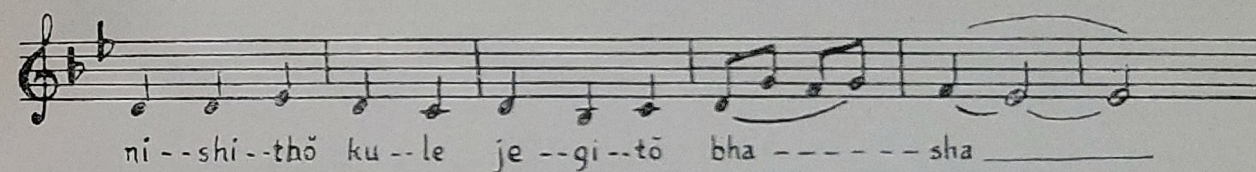
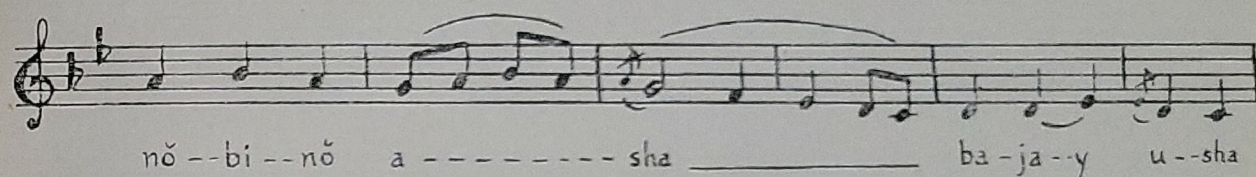
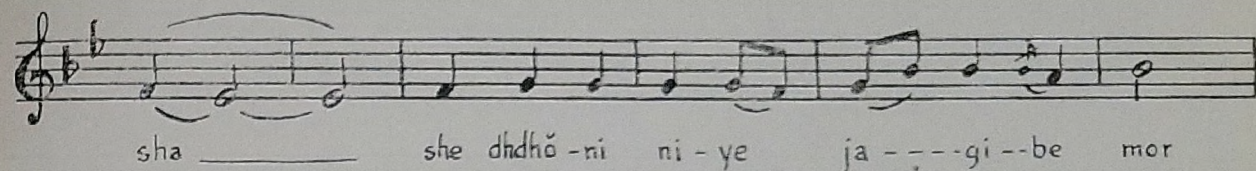
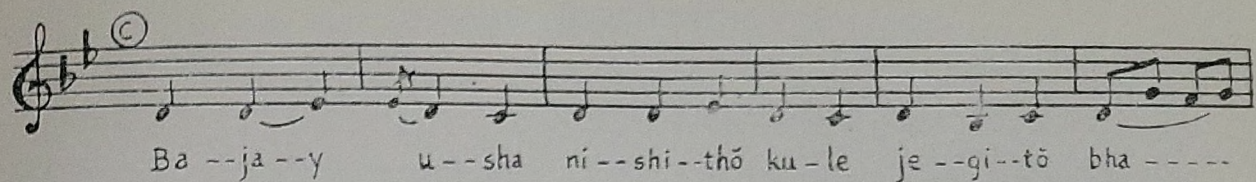
(B)

Mri--ttu jō-di ka-che a-ne to-----mar

10A

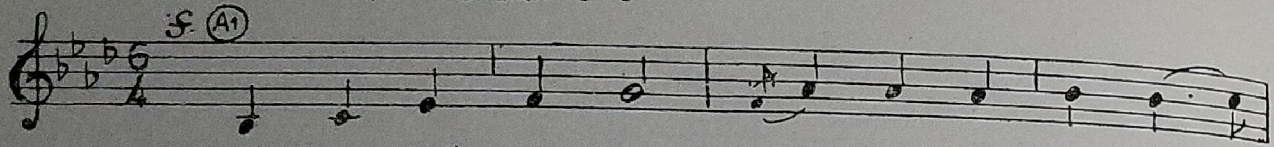
ōm-ri---tō---mō--yō lok tō-be



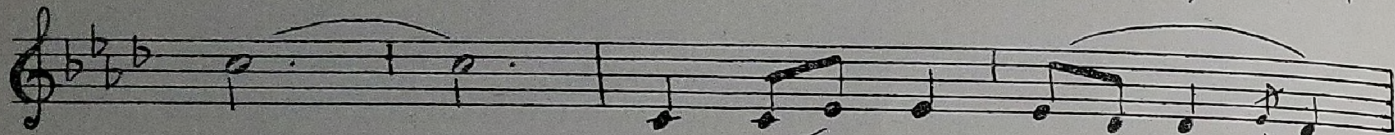


SING (A) →

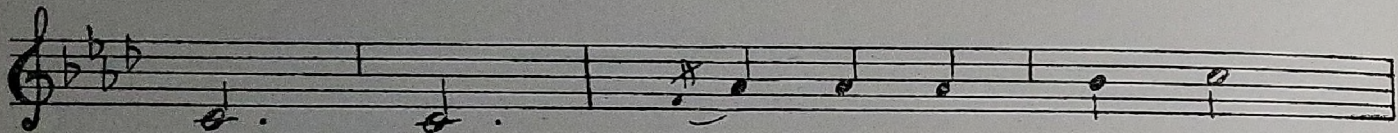
12 — BHENGECHO DUAR

MM $\text{♩} = 80$ BHAIRAVI — DADRA: 3+3

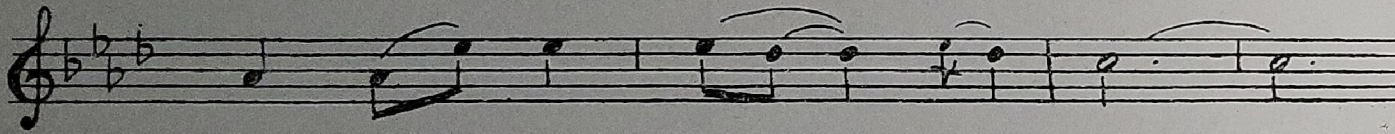
Bhen-ge - chō du -- ar e -- she -- chō jo -- ti -- r



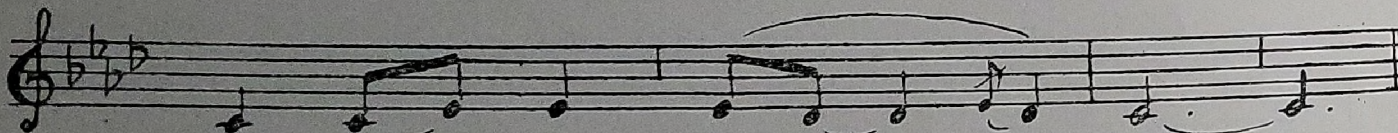
mō --- y to -- ma --- ri hou --- k



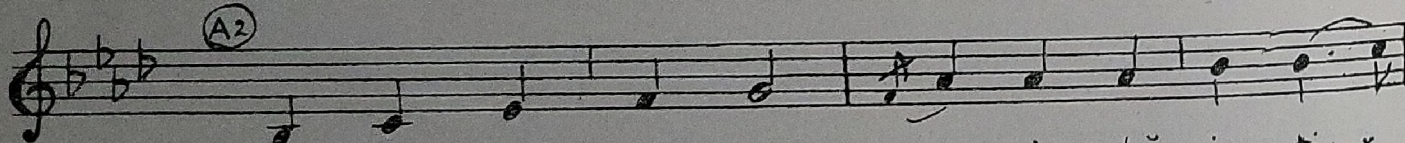
jōy Ti --- mi --- rō bi --- dar



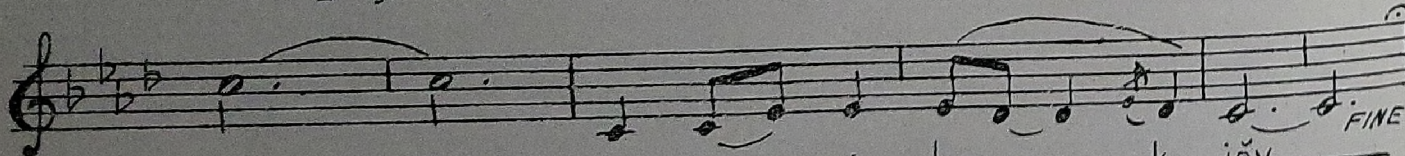
u --- da --- rō ōbh --- bhu --- dō --- y



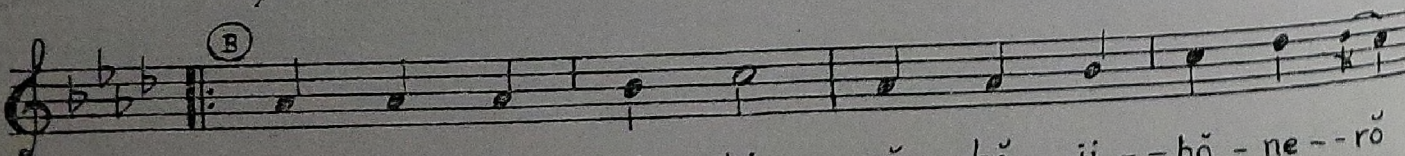
to -- ma --- ri hou --- k jōy



Bhen-ge -- chō du -- ar e -- she -- chō jo -- ti -- r



mōy to -- ma -- ri hou --- k jōy



He bi -- jō -- yi bir nō -- bō ji -- bō -- ne -- rō

pra - te _____ pra -- te _____

Nö -- bi --- nö a -- shar khör -- gö to -- ma -- r

ha -- te _____ Jir --- nö a --- besh

ka -- to shu -- kö -- thor gha -- te _____

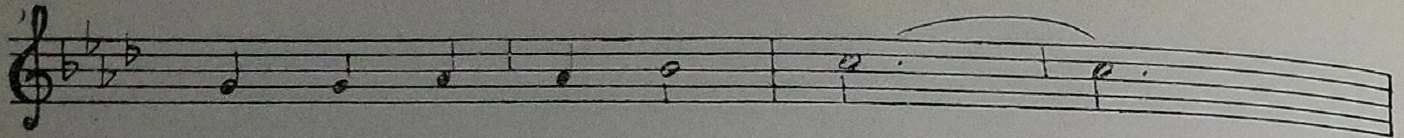
bön --- dhö --- nö ho --- k khöy _____

to --- ma --- ri hou --- k jöy SING (A1) + (A2) ->

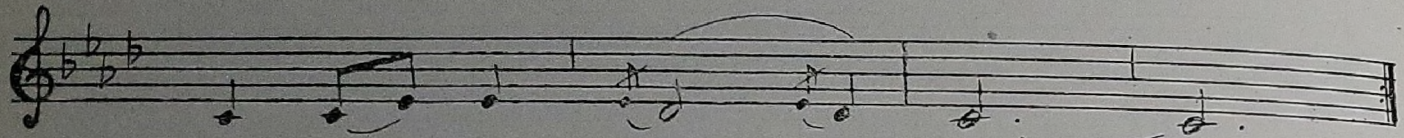
© E -- sho duh --- shö - hö e --- sho e -- sho ni -- r

dö --- y to -- ma --- ri hou --- k

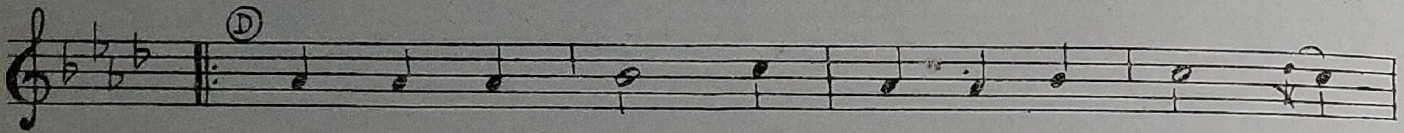
12 B jöy e -- sho nir --- mö -- lö



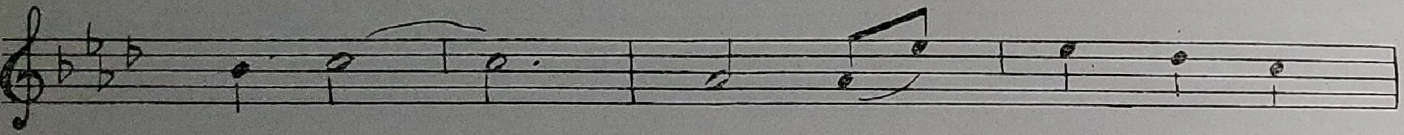
e --- sho e --- sho nir - --- bhöy



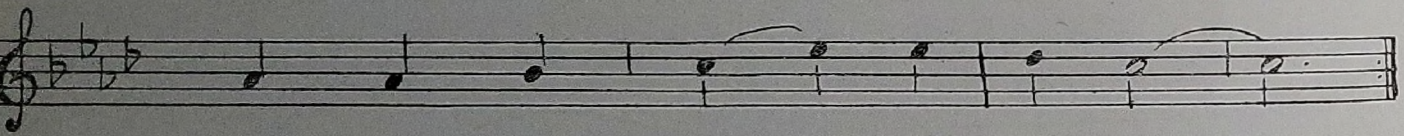
to -- ma --- ri hou --- k jöy



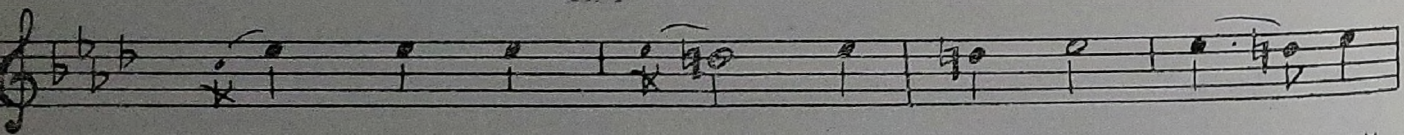
Prö -- bha - tö sur --- jö e --- se -- chö ru --- drö



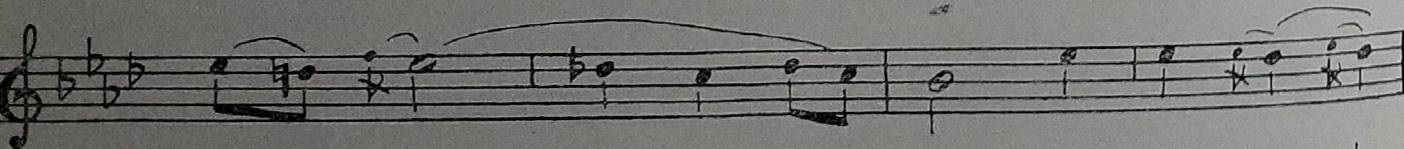
sha - je Duh -- khe --- rö pö -- the



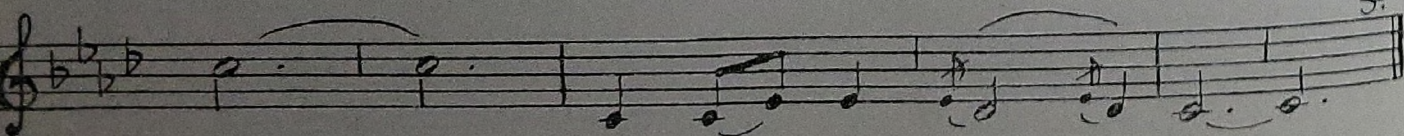
to --- ma --- ri tur --- jö ba -- je



O --- ru -- nö böh -- ni ja -- lao ci --- ttö



ma --- jhe mri -- ttu -- rö ho -- k



löy to -- ma --- ri hou --- k joy SING. (A1) + (A2) →

13 —AJI PRONOMI TOMARE

MM $\text{♩} = 102$ BIBHAS — EKTALA · 3+3+3+3

(A1) *f*

A -- ji prō - nō - mi to - ma --- re cō -- li -- bō na --- thō

sōng -- sha --- rō ka --- je A -- ji

prō - nō -- mi to -- ma --- re cō --- li -- bō na --- thō

sōng --- sha --- rō ka --- je Tu -- mi

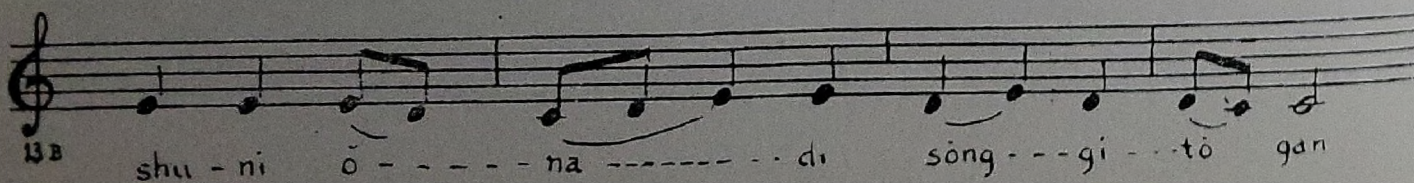
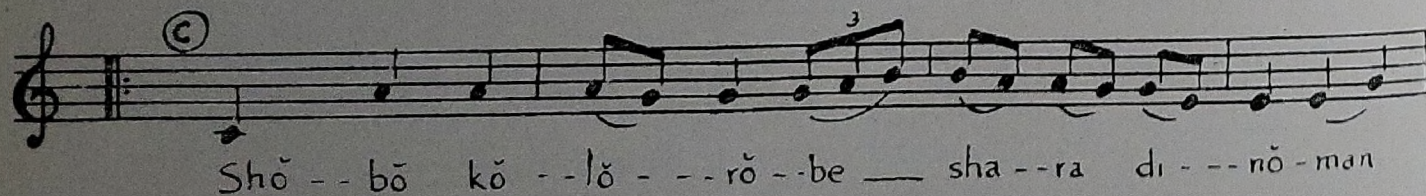
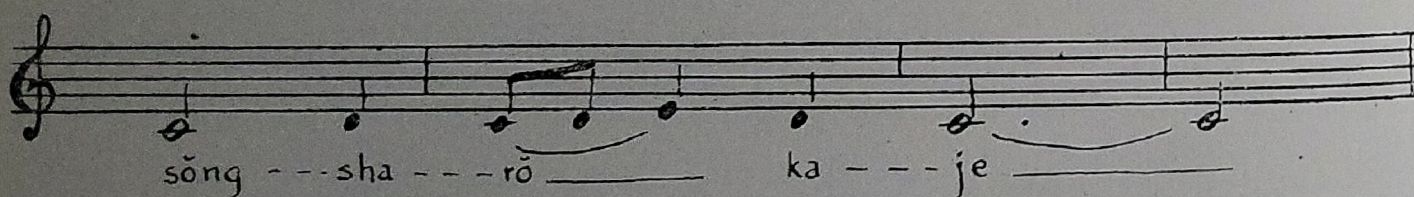
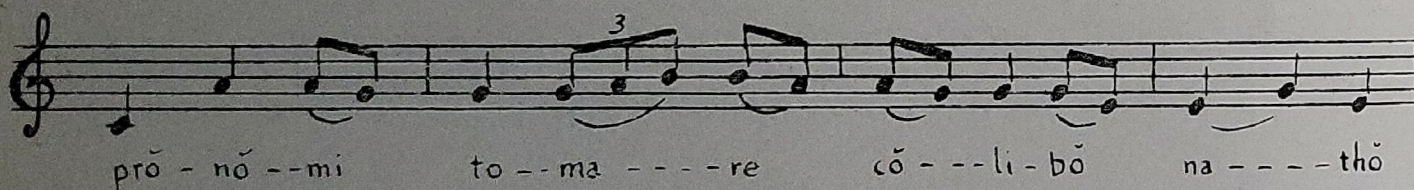
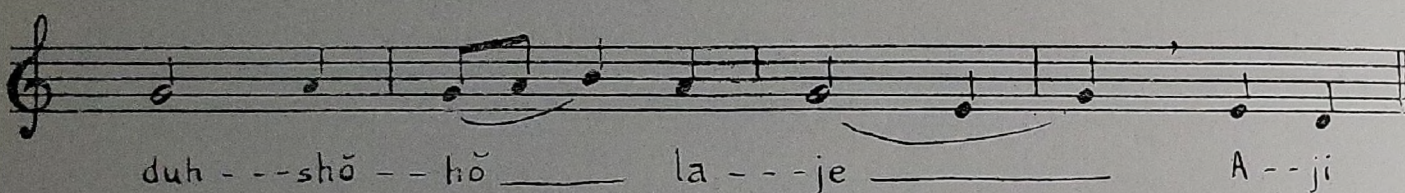
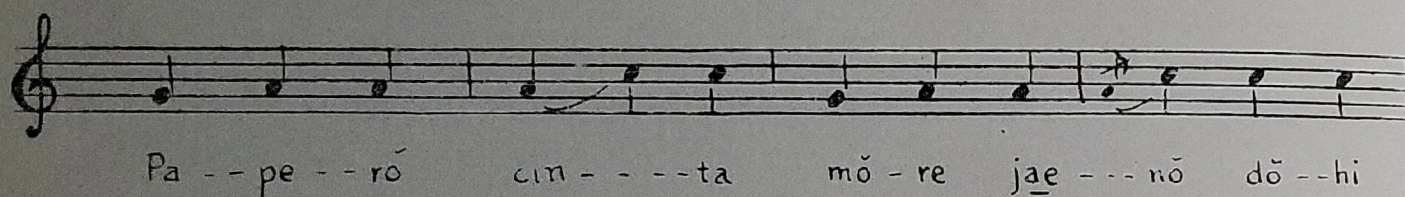
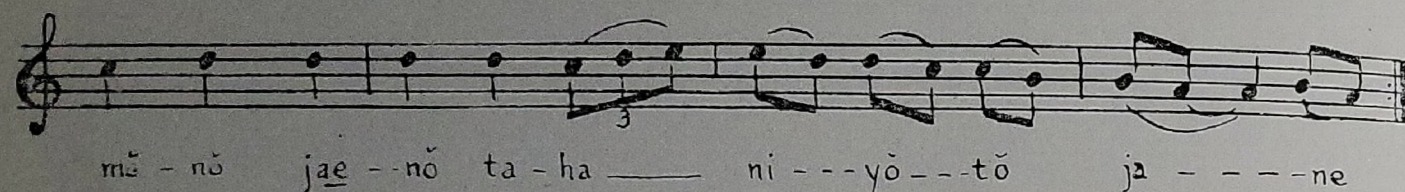
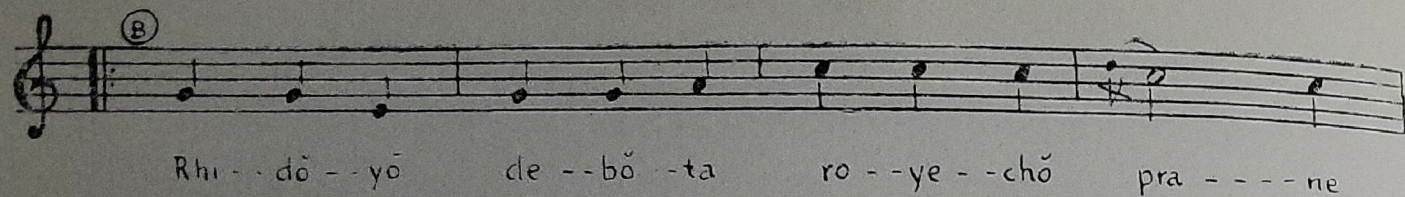
a -- ma -- rō nō -- yō --- ne nō -- yō --- nō re - kho

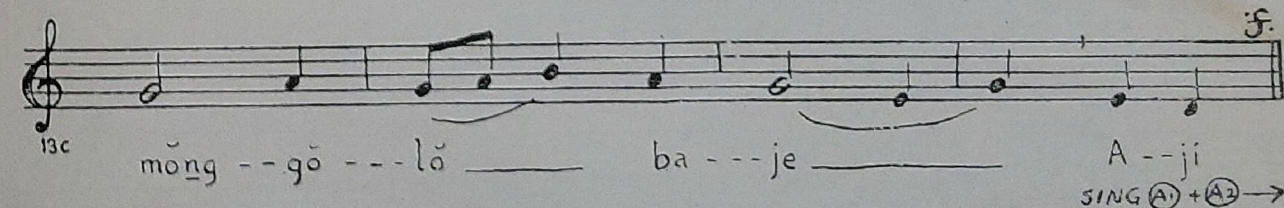
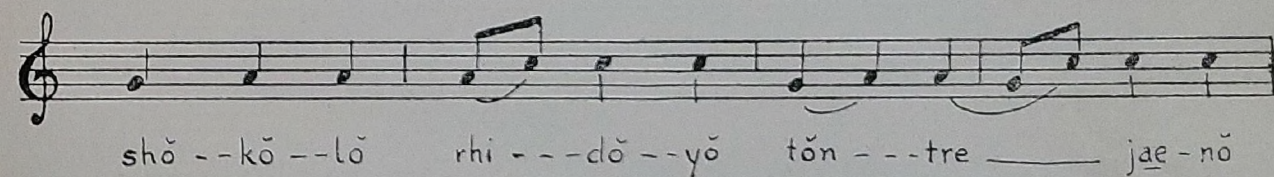
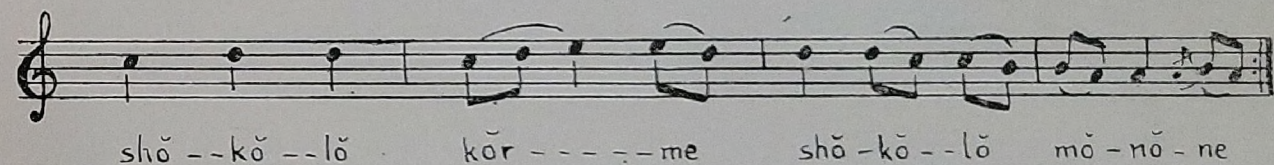
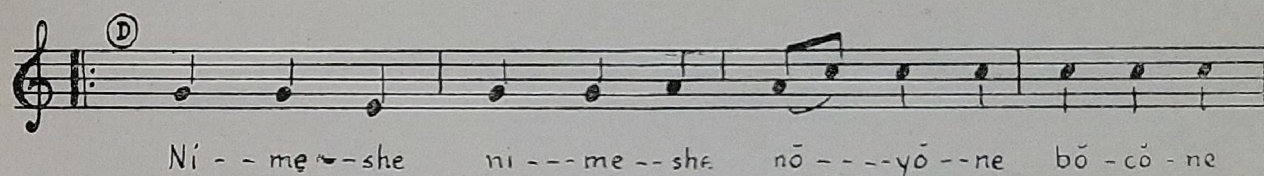
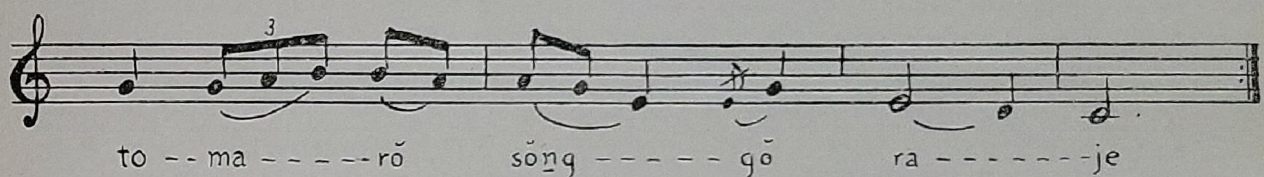
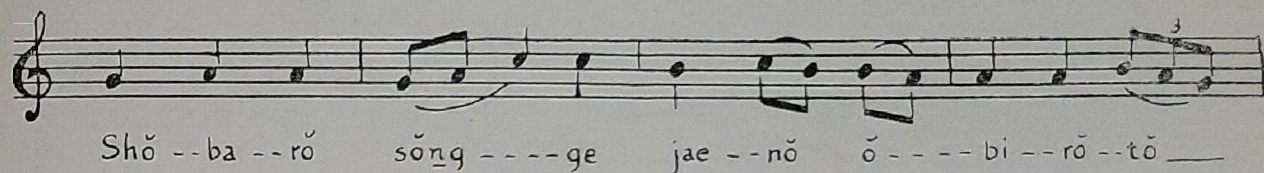
ōn --- tō -- rō ma -- jhe A -- ji

(A2)

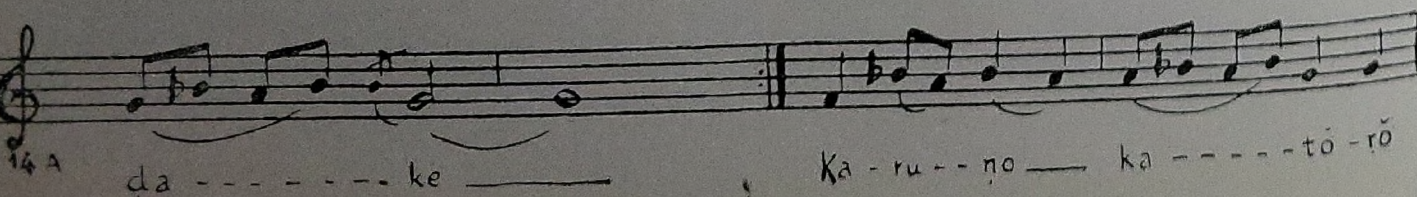
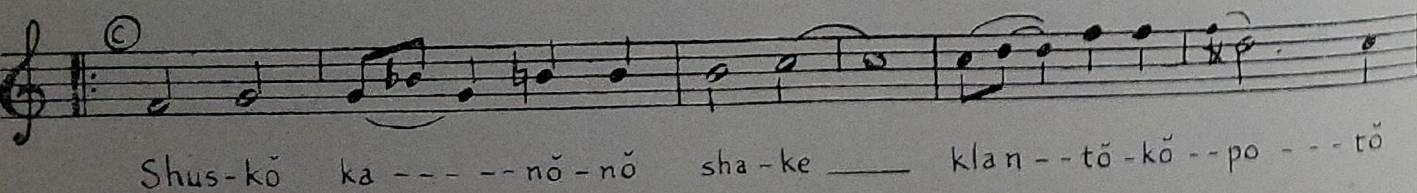
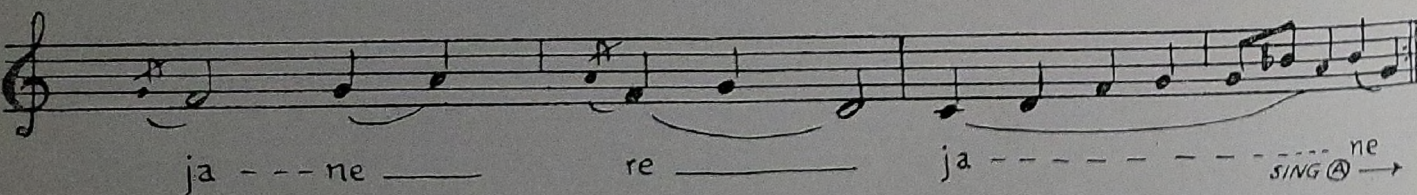
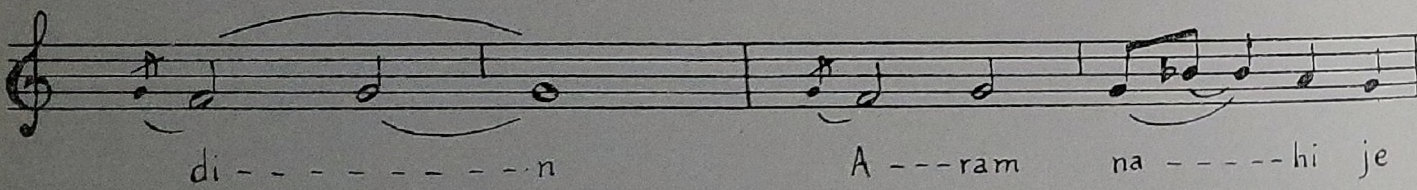
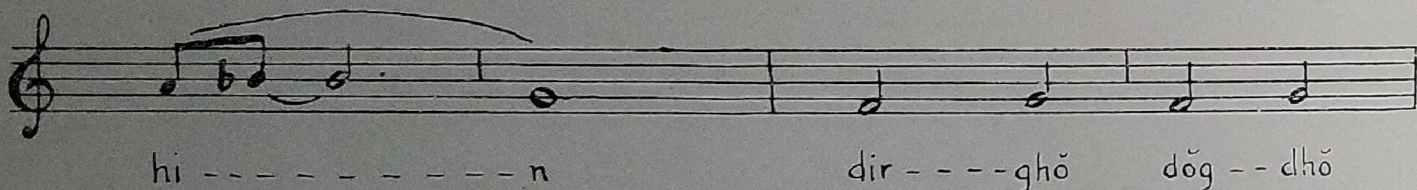
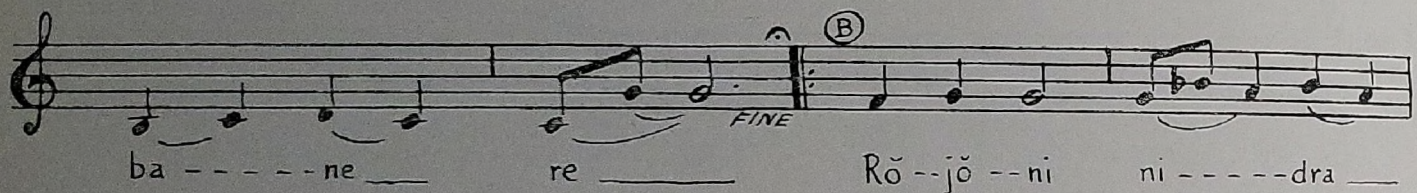
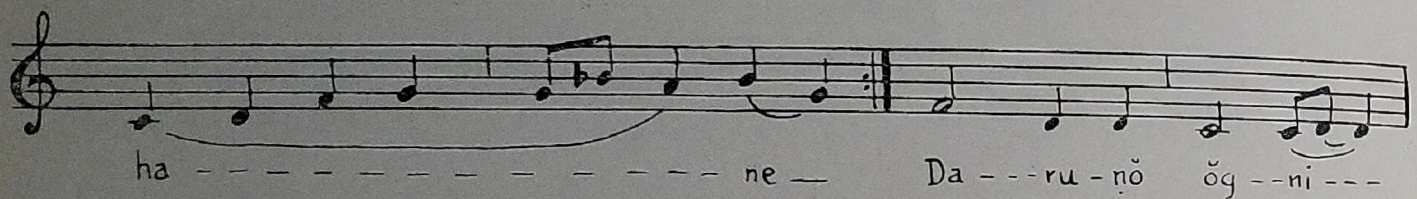
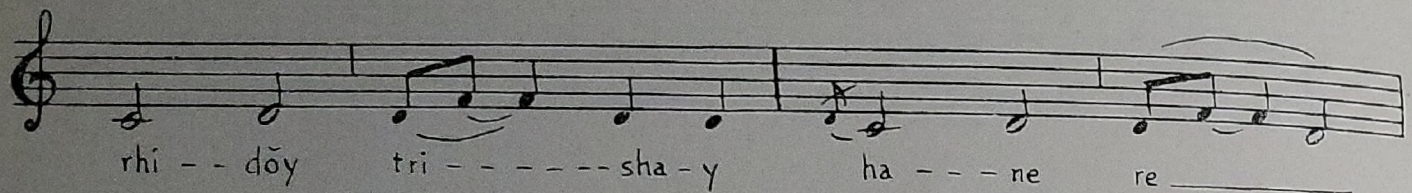
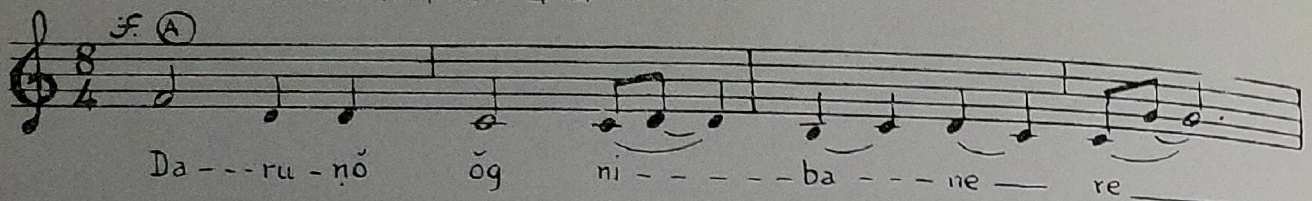
prō -- nō -- mi to -- ma --- re cō --- li -- bō na --- thō

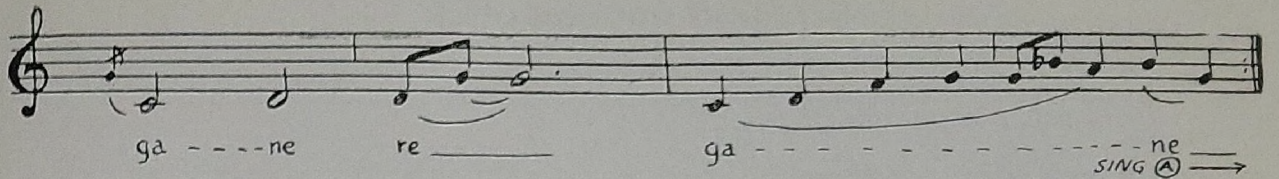
13^a sōng -- sha --- rō ka --- je FINE



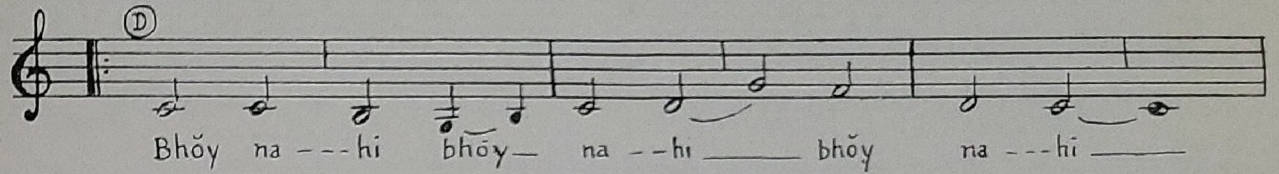


14 — DARUN OGNIBANE

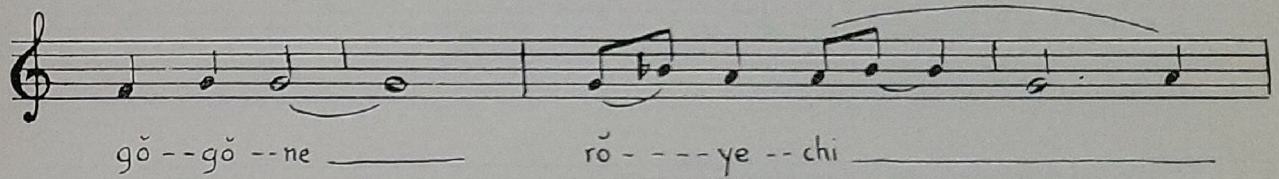
MM $\text{♩} = 108$ TALA KAHRVA: 4+4



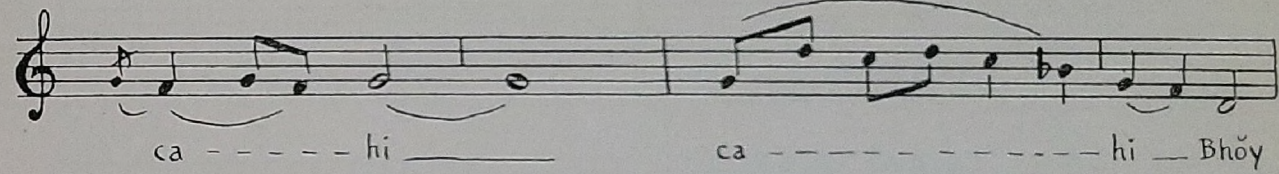
ga --- ne re ga --- ne SING (A) ->



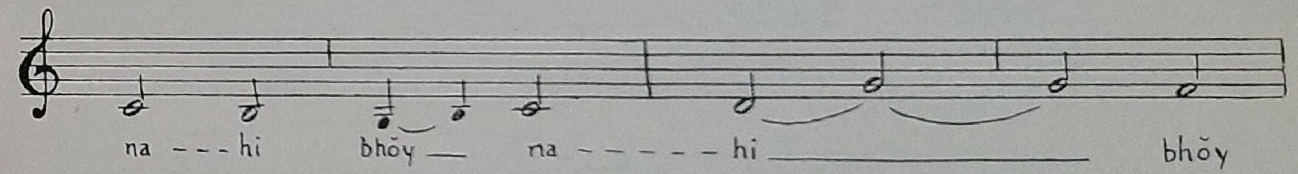
Bhöy na --- hi bhöy na --- hi bhöy na --- hi



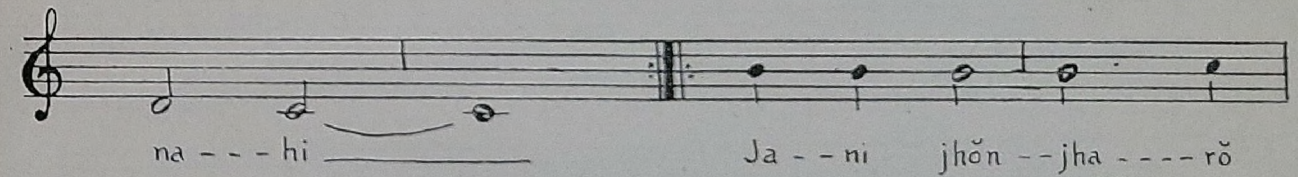
gö --- gö --- ne rö --- ye --- chi



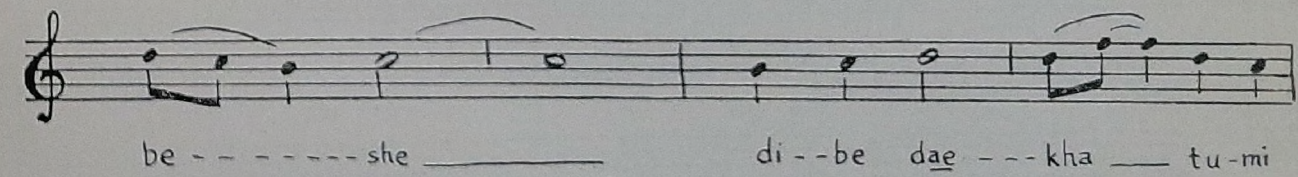
ca --- hi ca --- hi Bhöy



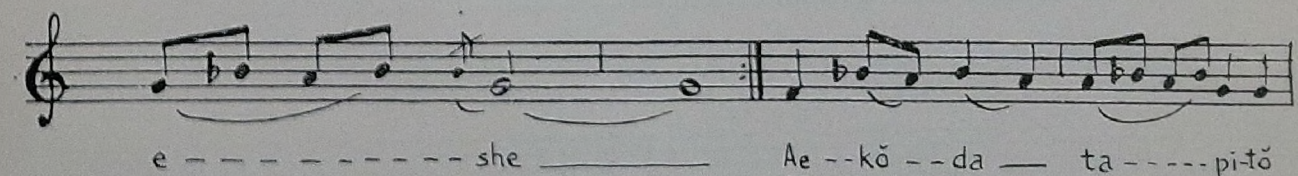
na --- hi bhöy na --- hi bhöy



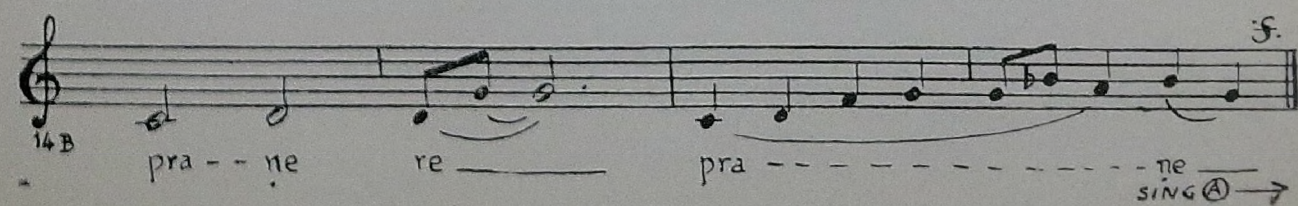
na --- hi Ja --- ni jhön --- jha --- rö



be --- she di --- be dae --- kha tu-mi



e --- she Ae --- kö --- da ta --- pi-tö



14B pra --- ne re pra --- ne SING (A) ->

15—SHANGON GOGONE GHOR

M.M. $\text{♩} = 94$ TRITALA: 4+4+4+4

f. (A1)

Sha --- ngö - nō gö - gö - ne — gho - - - - rō ghö - nō ghö - ta. *FINE*

(A2)

ni --- shi - - - - thō ja - - - - mi - - - ni re

Sha - - - - ngö - - nō gö - - gö - ne — gho - - - - rō ghö - nō ghö - ta

Kun - - - - jō - - pō - - the shō - ki kai - - she — ja - - - - o - bö

ö - bö - la — ka - - mi - ni — re

SING (A1) →

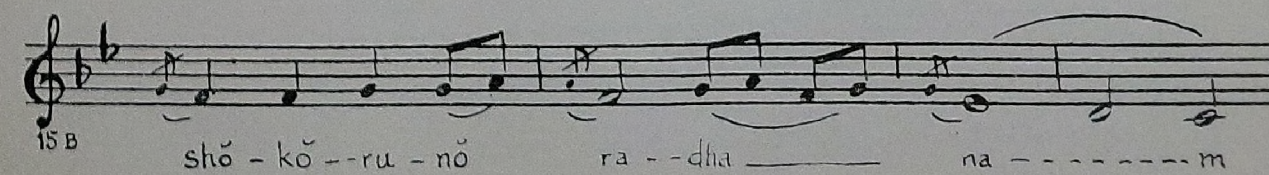
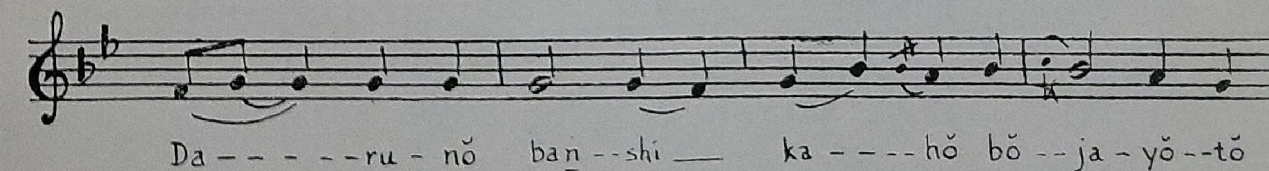
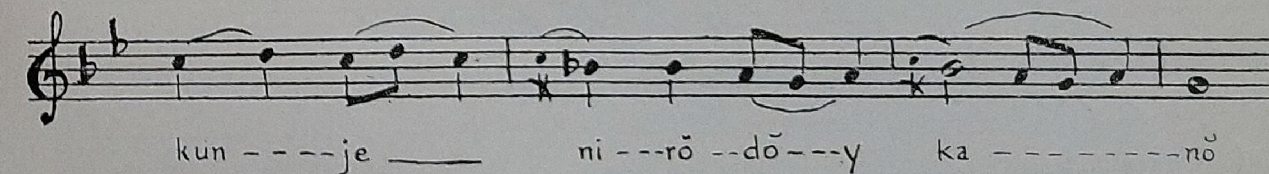
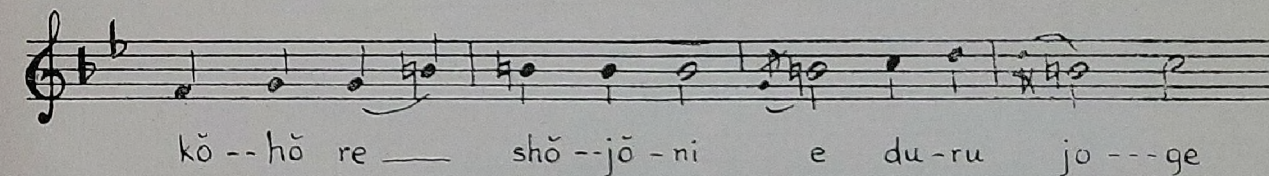
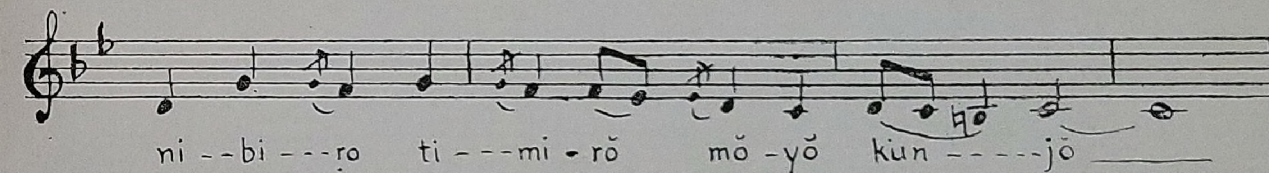
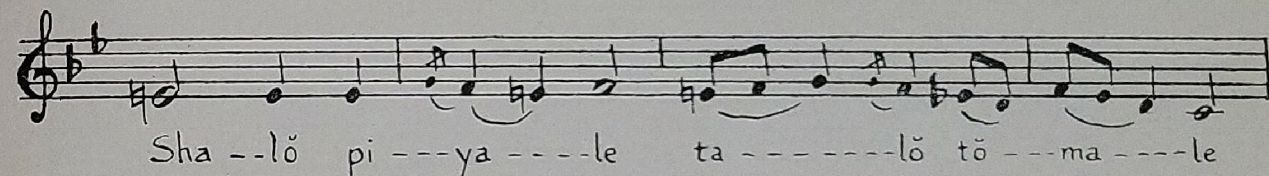
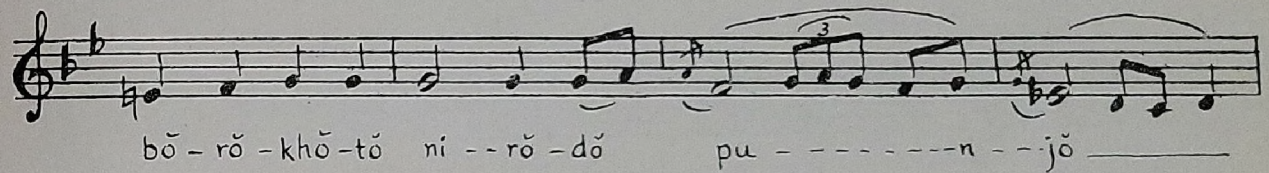
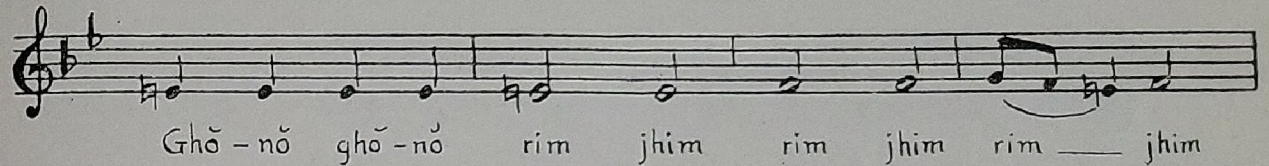
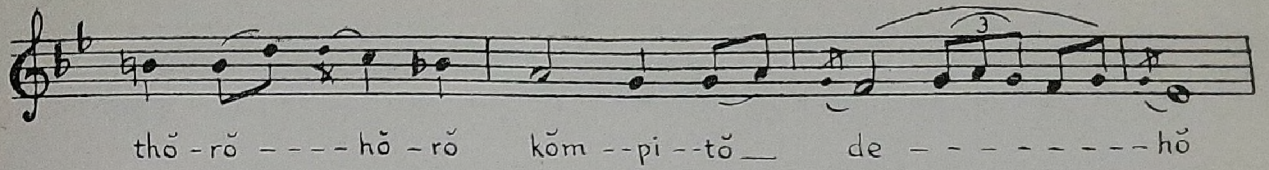
(B)

lln - - - - mö - dö pō - bö - ne — jō - mu - na — tōr - - ji - - tō

ghö - - nō ghö - nō gōr - - ji - - tō me - - - - - hō

15A

Dō - - mö - kö - - tō bi - - - - ddu - tō pō - thō tō - ru — lun - - thi - t



Mo - - - - ti - - - - mö ha - - - - re be - - - - shö bö - - - - na - - - - de

sin - - - - thi lö - - - - ga de - - - - bha - - - - le

U - - - - rö - - - - hi bi - - - - lun - - - - thi - - - - tē lo - - - - lö ci - - - - ku - - - - rö mö - - - - mö

ban - - - - dhö - - - - hö cöm - - - - pö - - - - kö - - - - ma - - - - le

Gö - - - - hö - - - - nö rö - - - - yö - - - - nö - - - - me nö ja - - - - o ba - - - - la

nö - - - - o - - - - lö - - - - ki - - - - sho - - - - rö - - - - kö pa - - - - shö

Gö - - - - rö - - - - je ghö - - - - nö ghö - - - - nö bö - - - - hu - - - - dö - - - - rö pa - - - - o - - - - bö

kö - - - - he bha - - - - nu tö - - - - bö da - - - - shö

15c

SING (A1) + (A2) + (A3) →

16 - BADOL-BAUL BAJAY

MM $\text{♩} = 120$ TALA KAHRVA: 4 + 4

S. A1

Ba --- dö --- lö ba --- ul ba --- jay ba --- ja --- y

ba --- ja --- y re ba --- ja --- y re ek -

ta --- ra Ba --- dö --- lö ba --- ul

ba --- jay ba --- ja --- y ba --- ja --- y re Sha -

ra bae --- la dhö --- re jhö --- rö

jhö --- rö jhö --- rö dha --- ra

A2

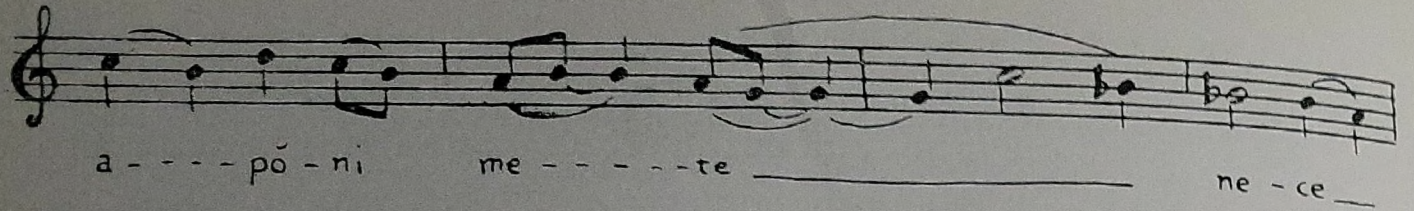
Ba --- dö --- lö ba --- ul ba --- jay ba --- ja --- y

B

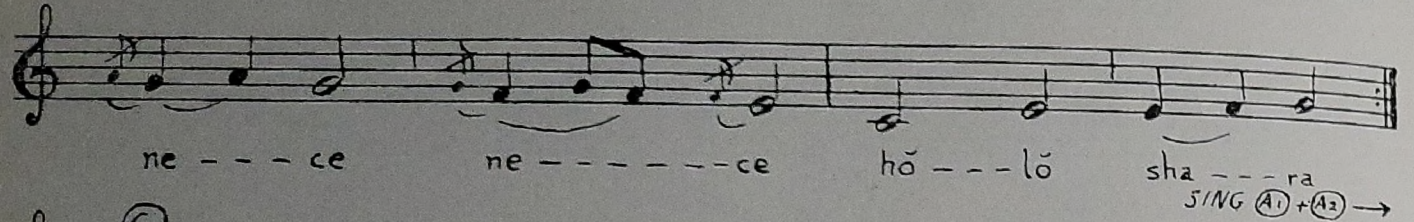
ba --- ja --- y re *FINE* Ja --- me --- rö bö --- ne

16A

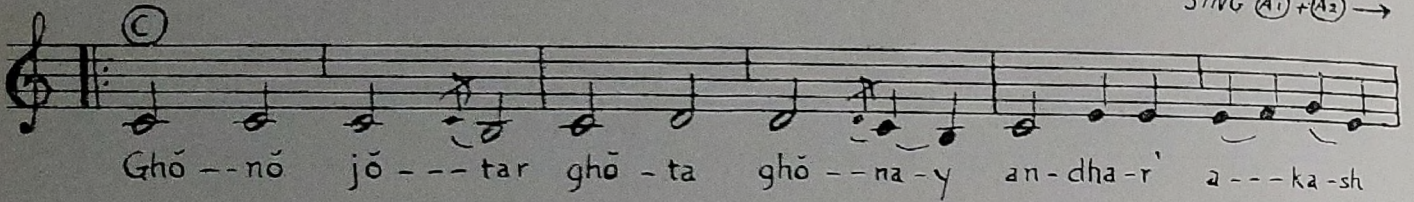
dha --- khe --- te a --- pö --- r --- ne



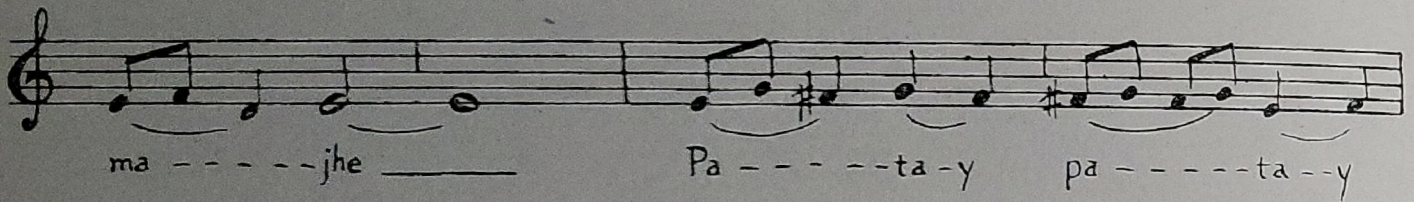
a - - - - pō - ni me - - - - - te ne - ce



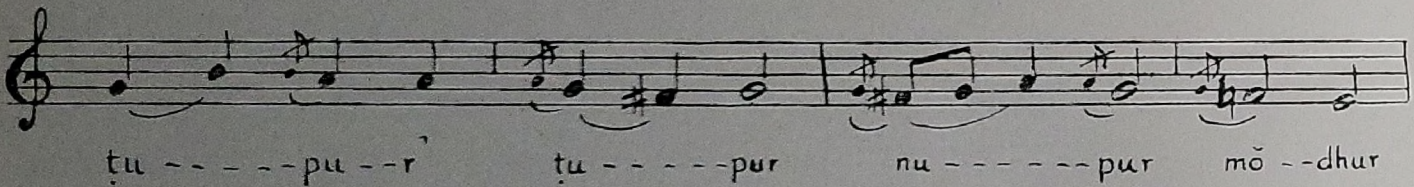
ne - - - - ce ne - - - - - ce hō - - - - lö sha - - - - ra
SING (A1) + (A2) ->



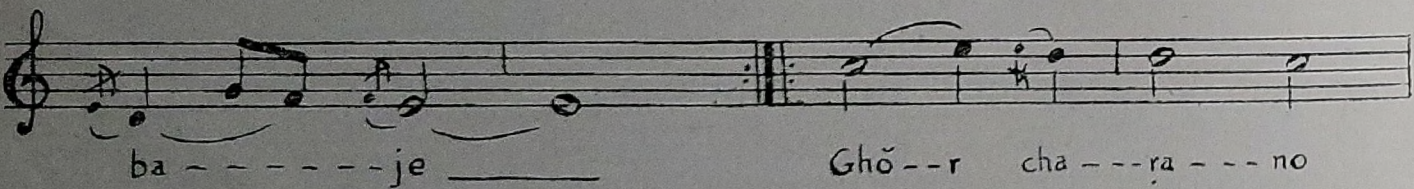
Ghō - - - - nō jō - - - - tar ghō - ta ghō - - - - na - y an - dha - r' a - - - - ka - sh



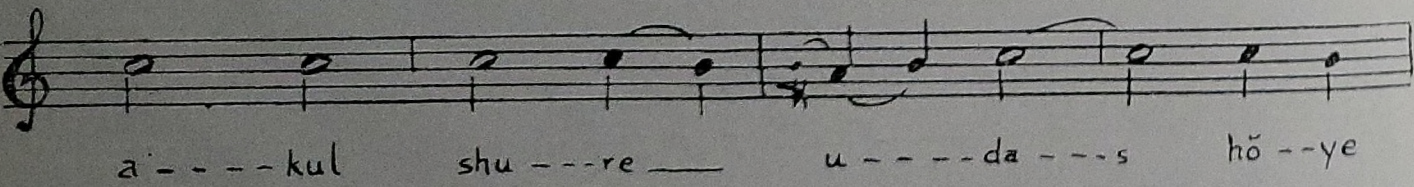
ma - - - - - jhe Pa - - - - - ta - y pa - - - - - ta - y



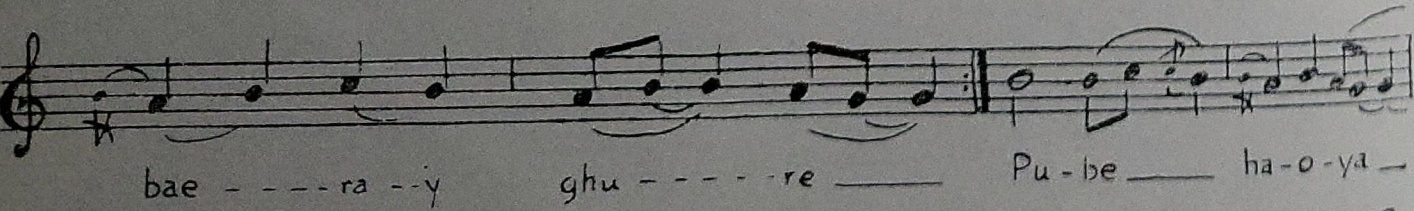
tu - - - - - pu - - - - r' tu - - - - - pur nu - - - - - pur mō - - - - dhur



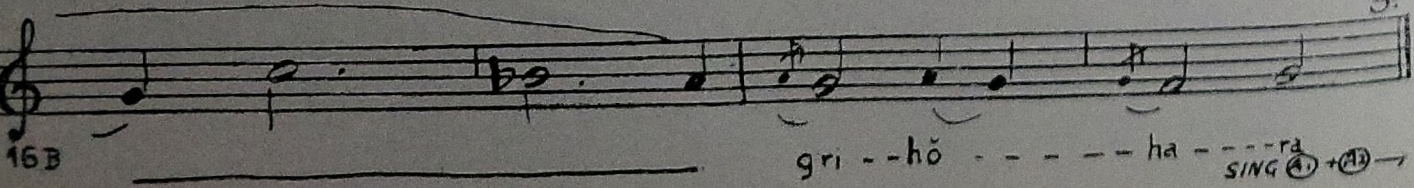
ba - - - - - je Ghō - - - - r cha - - - - ra - - - - no



a - - - - - kul shu - - - - - re u - - - - - da - - - - s hō - - - - ye



bae - - - - - ra - - - - y ghu - - - - - re Pu - be ha - o - ya



gri - - - - - hō - - - - - ha - - - - - ra
SING (A1) + (A2) ->

17 — ESHO NIPO BONE

MM $\text{♩} = 102$ TALA: 2+2

(A)

E--sho ni-----pō-bō -- ne _____ cha-ya-bi-thi-

tō-le E-sho kō-----ro sna ----- n nō-bō -- dha-ra

jō--le E--sho ni----- pō-bō -- ne _____ cha-ya-bi-thi-

(B)

tō-le Dao a -- ku-li-ya _____ ghō-nō ka-lo

kesh pō -- ro de ---- hō ghe -- ri _____ me-ghō-ni-l

19 20

besh Dao besh ka --- -- jō-lō nō-yō - ne _____

17A

ju-thi -- ma -- la gō-le E-sho ni-----pō-bō - ne _____

cha-ya-bi-thi - tö-le E-sho kö ---ro sna - - - - -n

nö-bö-dha-ra-jö-le E-sho ni - - - - -pö-bö --ne

cha-ya-bi-thi - tö-le A --ji kho --ne kho --ne

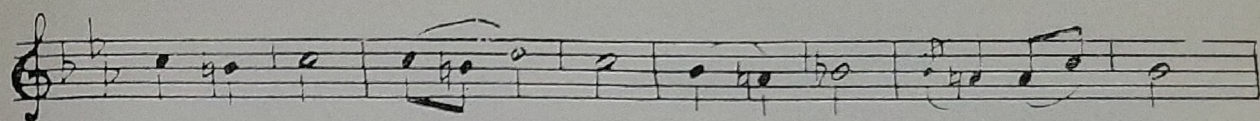
ha-shi ---kha-ni shö --ki Ö-dhö - re nö-yö -ne

u-thu ---k cö --mö-ki A-ji kho --ne kho --ne

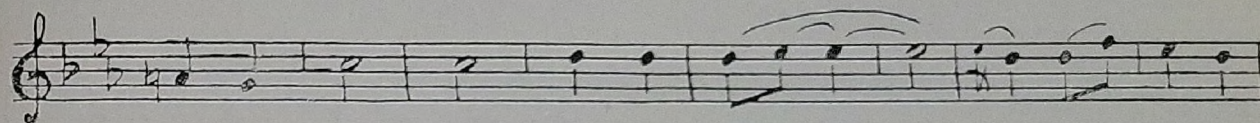
ha-shi - - -kha-ni shö --ki ö-dhö - re nö-yö -ne

u-thu --k cö ---mö-ki A-ji kho --ne kho --ne

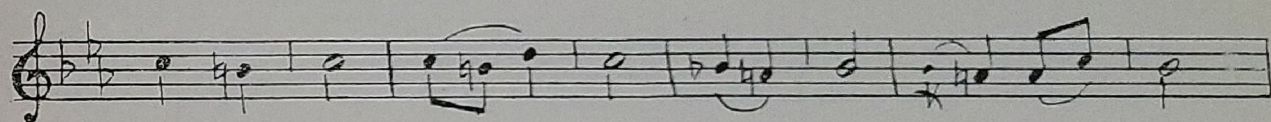
Möl -la --rö ga-ne tö-bö mö --dhu



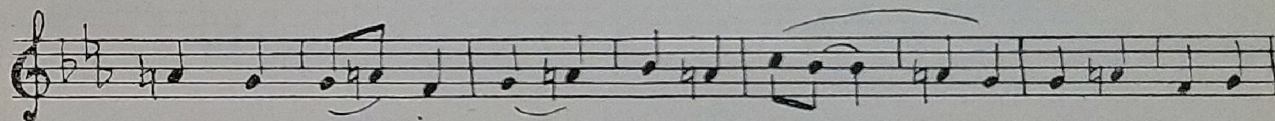
-shshö-re dik ba - - - - ni a - - - - ni bö - nö - - - mör -



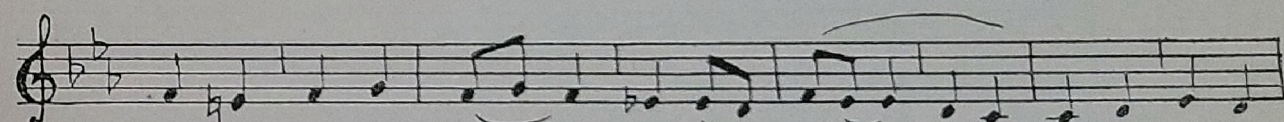
mö-re Mül--la - - - rö ga - ne - - - - - tö-bö mö-dhu-



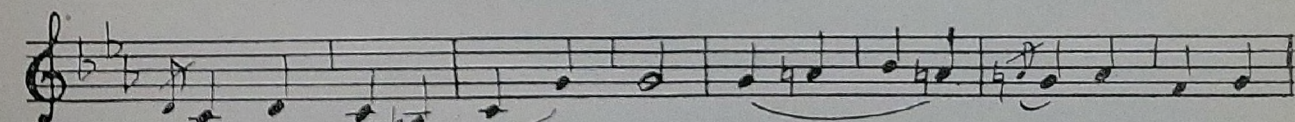
shshö-re dik ba - - - - ni a - - - - ni bö-nö - - mör -



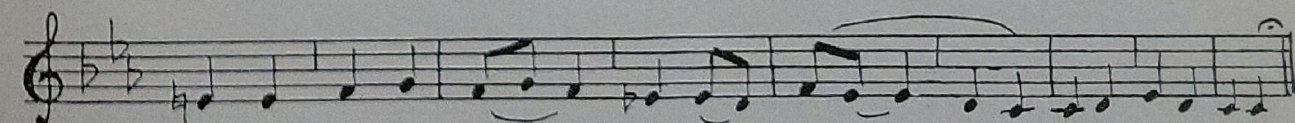
mö-re ghö-nö bö - - - ri-shö-ne - - - - - jö-lö kö-lö-



kö-le E-sho ni - - - - - pö-bö - - - - - ne - - - - - cha-ya - bi-thi-

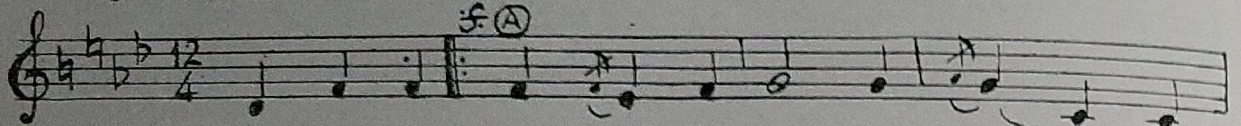


tö-le E-sho kö - - - - ro sna - - - - - n nö-bö - dha-ra-

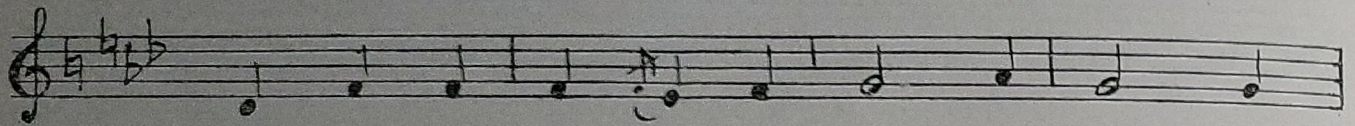


jö-le e-sho ni - - - - - pö-bö - - - - - ne - - - - - cha-ya - bi-thi - tö-le. *FINE*

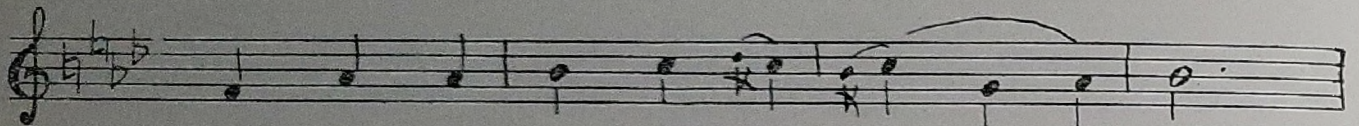
18 — AMRA BENDHECHI KASHER GUCCHO

MM $\text{♩} = 144$ EKTALA: 3+3+3+3

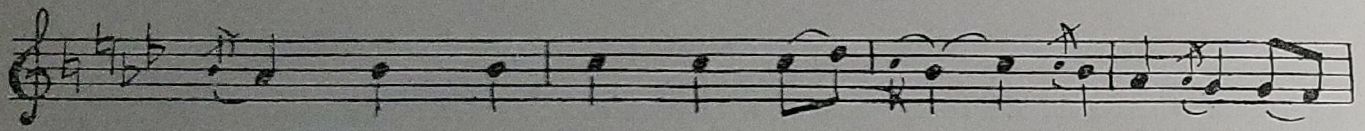
Ben-dhe-chi ka--she--rö guc--chö a---m--ra



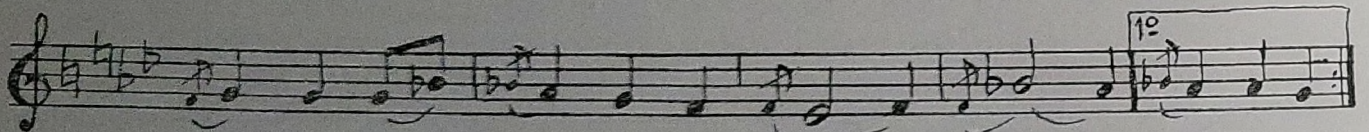
ben--dhe--chi ka--she--rö guc---chö am----ra



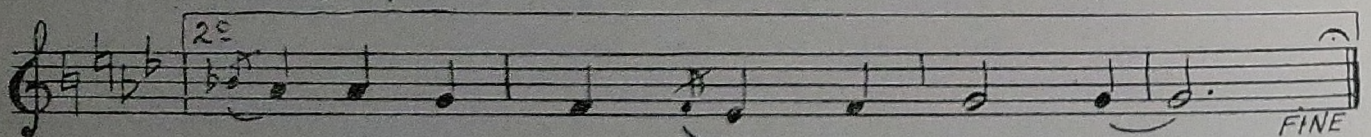
gen--the--chi she--fa---li---ma-----la



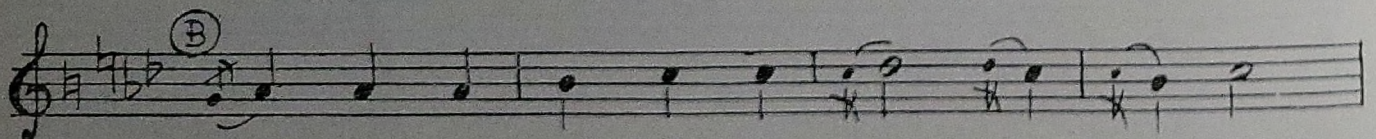
nö---bi---nö dha--ne--rö mö--n--jö-ri di-ye



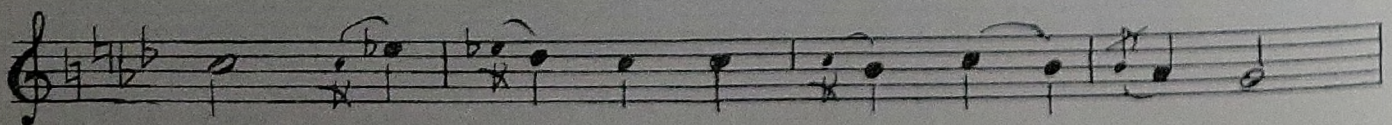
sha--ji-ye e--ne-chi da-----la Ben-dhe-chi



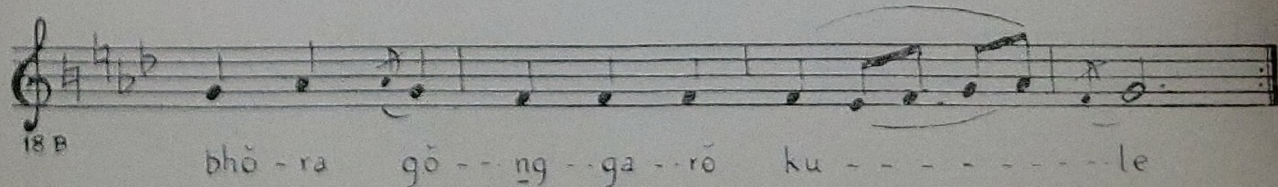
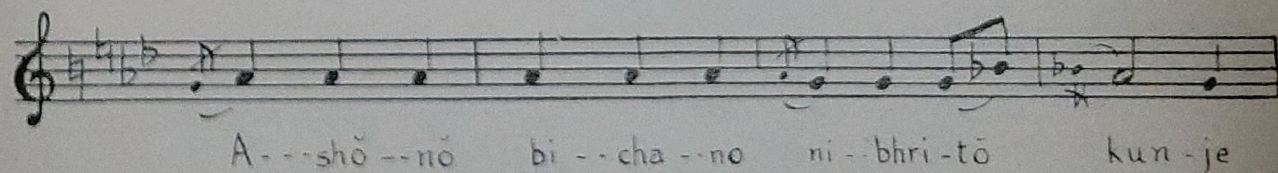
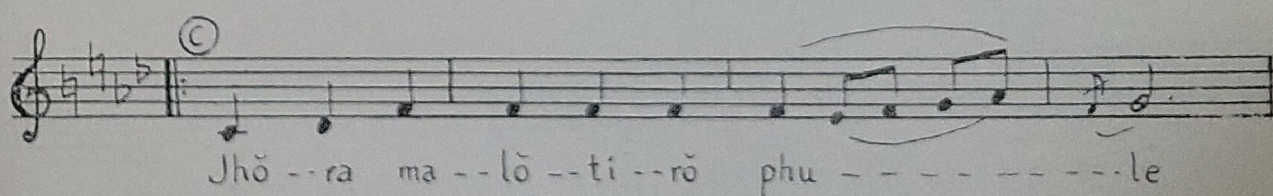
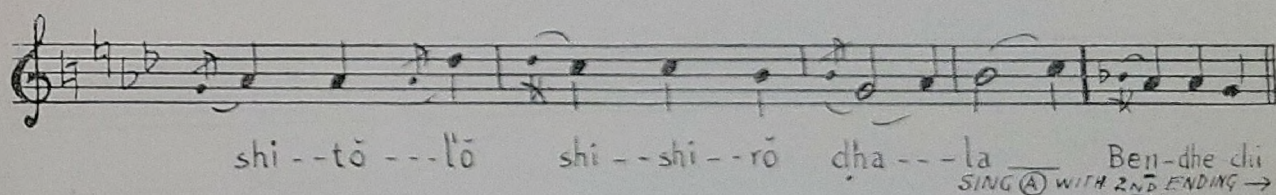
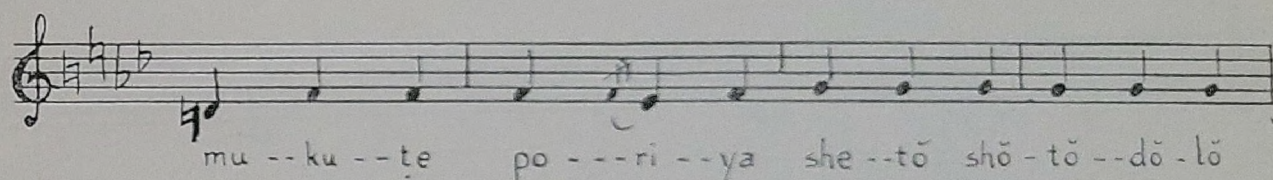
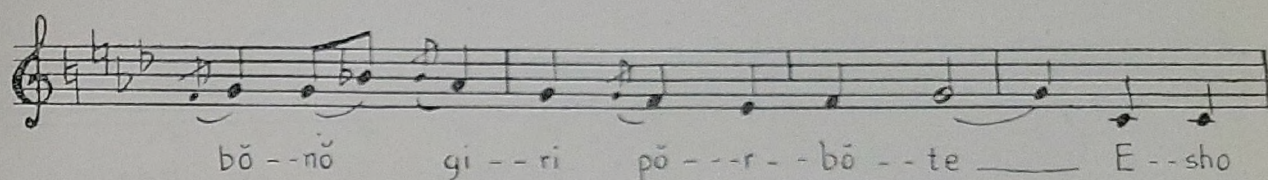
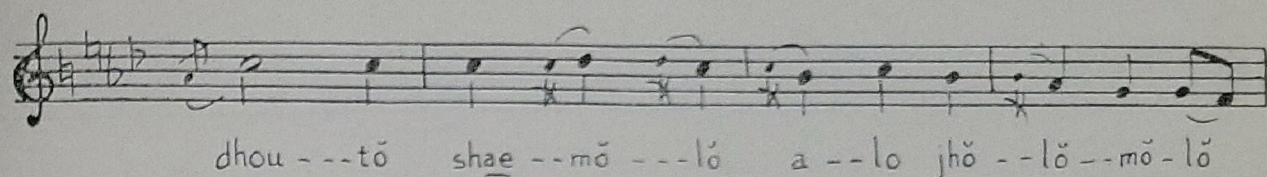
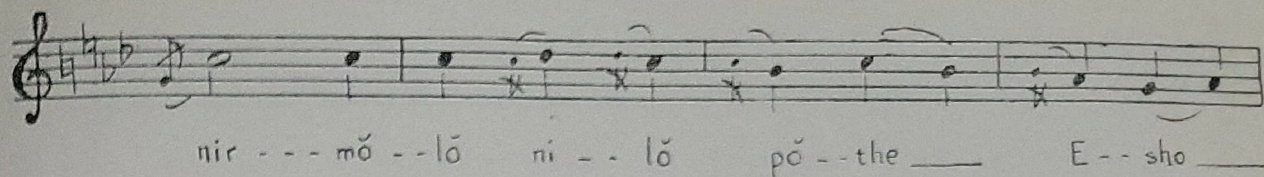
Ben-dhe-chi ka---she---rö guc---chö

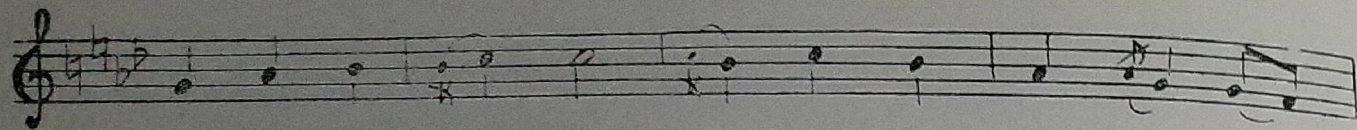


E---sho go sha--rö--dö lakh-kh ni to--mar

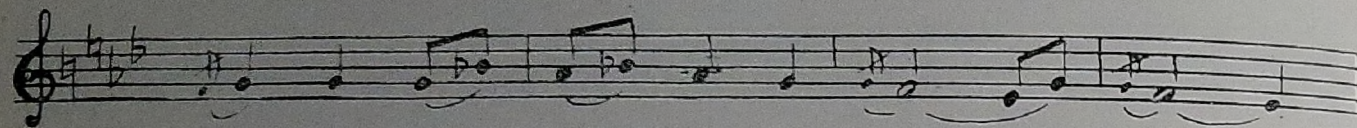


shubh -- rö me--ghe-rö rö--the E--sho

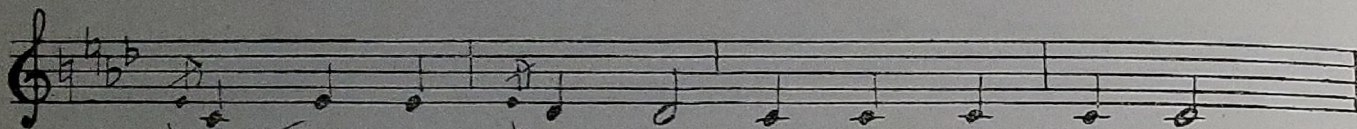




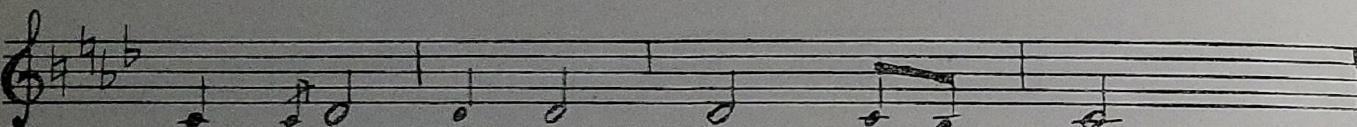
Phi -- ri - che mō -- ral da -- na pa --- ti --- ba - re



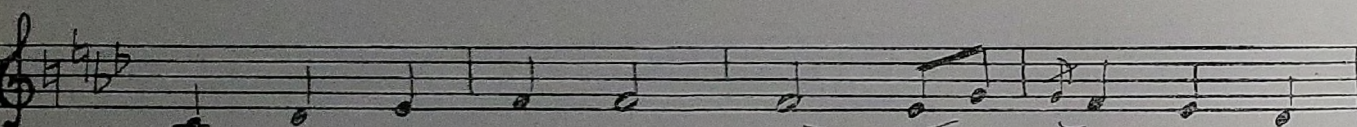
to -- ma - rō cō --- rō -- nō mu - - - - - le



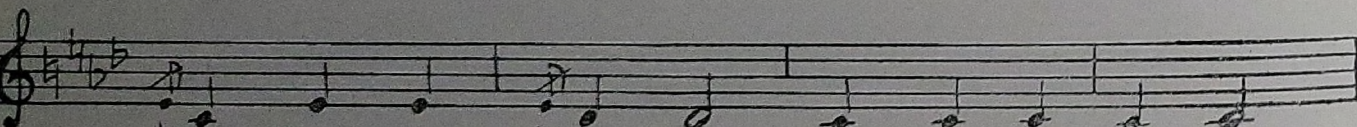
Gun - - - - jō - - - - rō tan tu -- li - - - - yo to -- mar



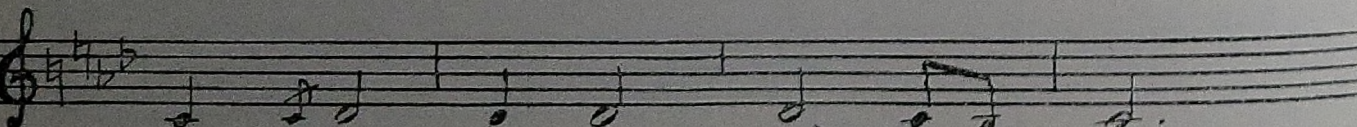
sho -- nar bi -- nar ta - - - - - re



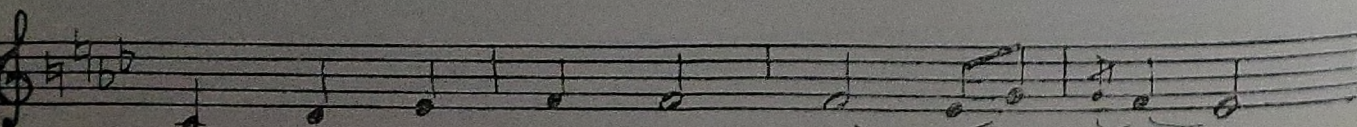
Mri -- du mō -- dhu jhōng - - - - - ka - - - - - re



Gun - - - - - jō - - - - rō tan ku -- li - - - - yo to -- mar



sho - - - - nar bi -- nar ta - - - - - re



18c mri -- du mō -- dhu jhōng - - - - - ka - - - - - re

Ha -- shi -- dha -- la shur gö -- li -- ya pö -- ri -- be

kho -- ni -- kö ösh -- ru -- dha -- re

rö -- hi -- ya rö -- hi -- ya je pö -- rö -- shö mö -- ri

jhö -- lö -- ke a -- lö -- kö ko -- ne

Pö -- lö -- ke -- r tö -- re shö -- kö -- ru -- nö kö -- re

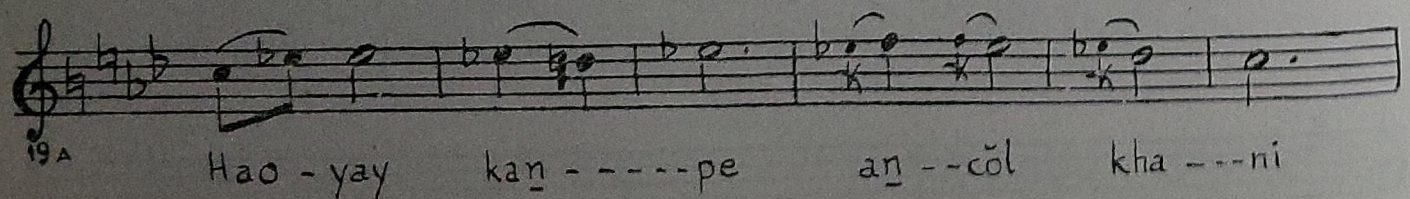
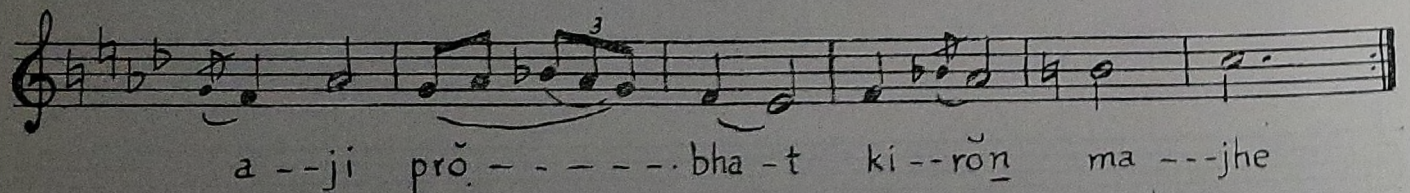
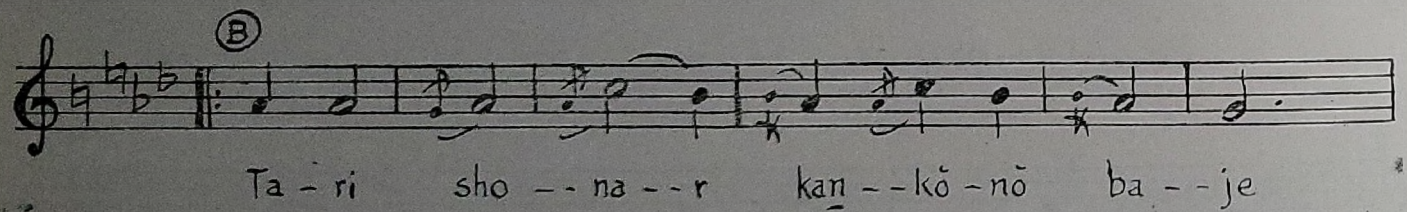
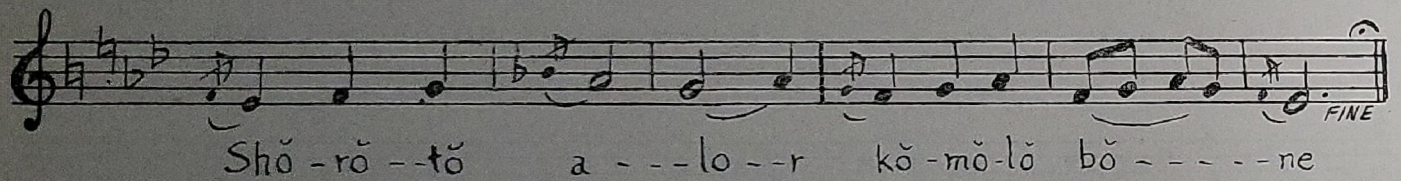
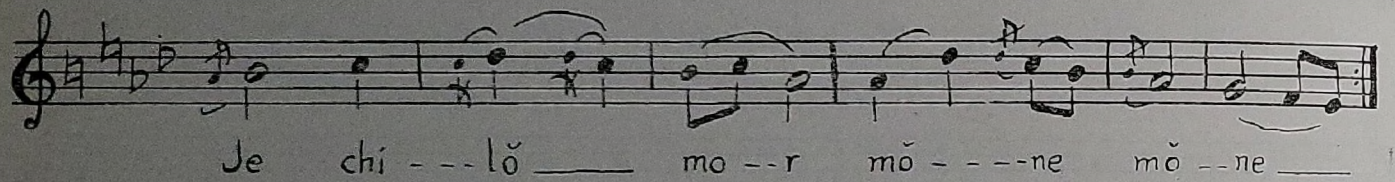
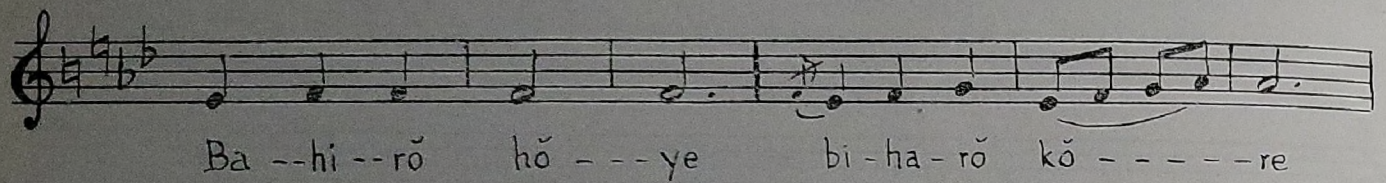
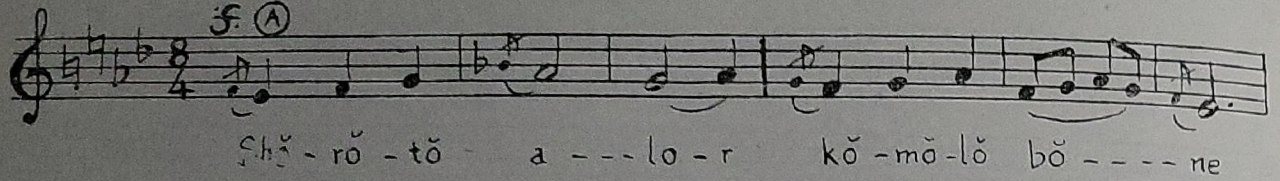
bu -- la -- yo bu -- la -- yo mö -- ne

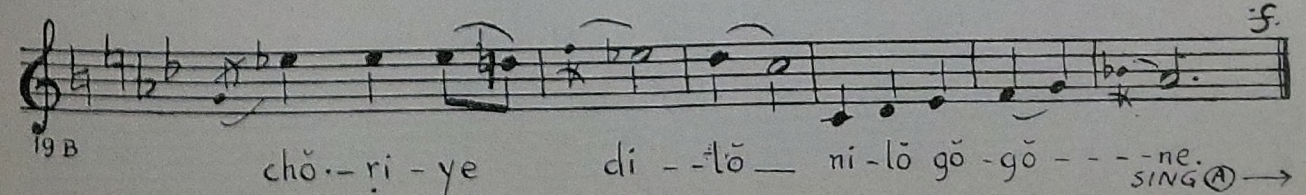
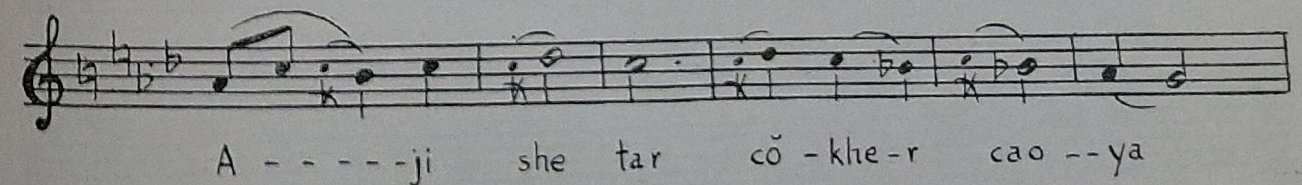
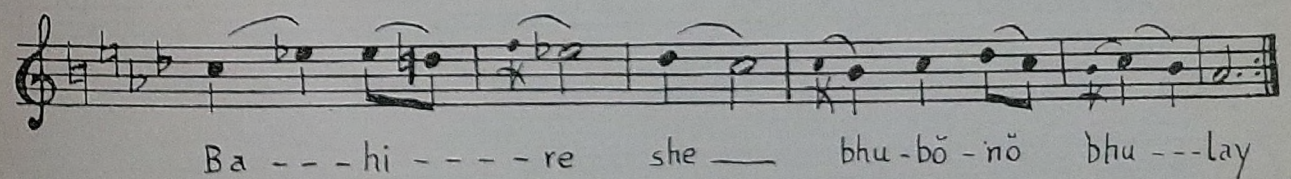
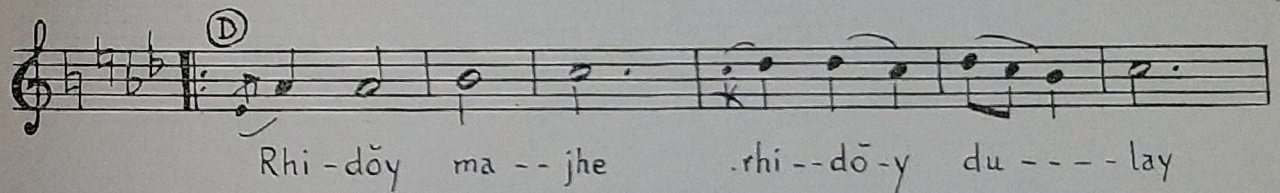
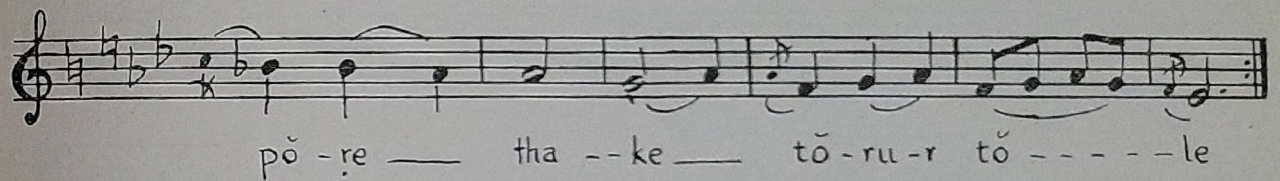
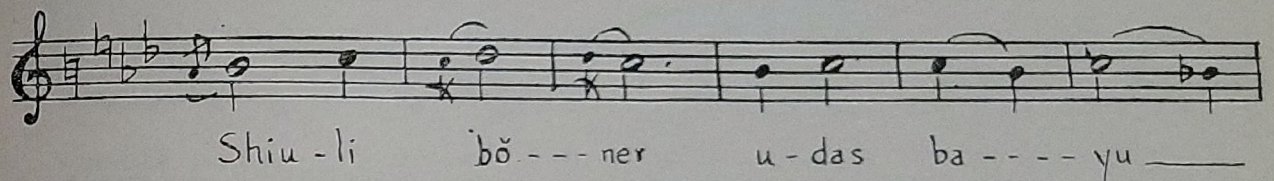
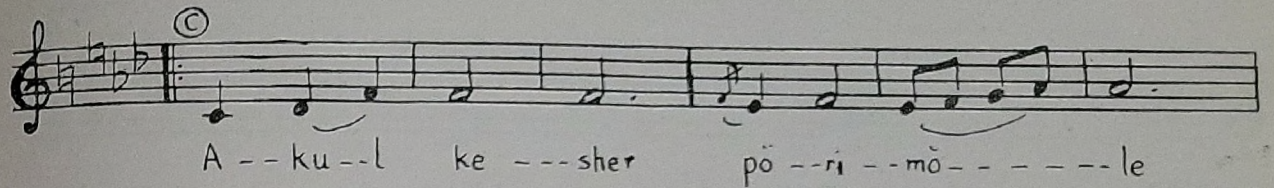
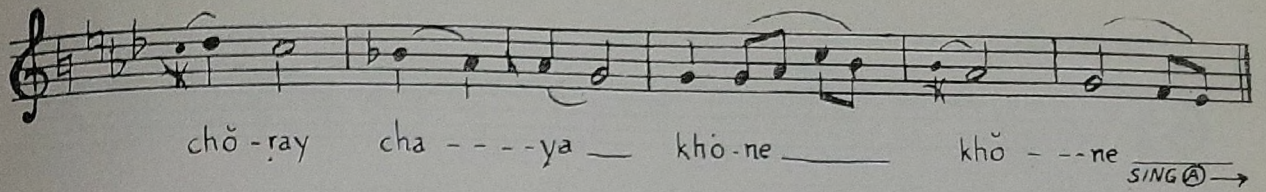
sho -- na hö -- ye ja -- be shö -- kö -- lö bha -- bö -- na

an -- dha -- rö hoi -- be a -- la Ben-dhe-chi
SING (A) WITH 2ND LEADING

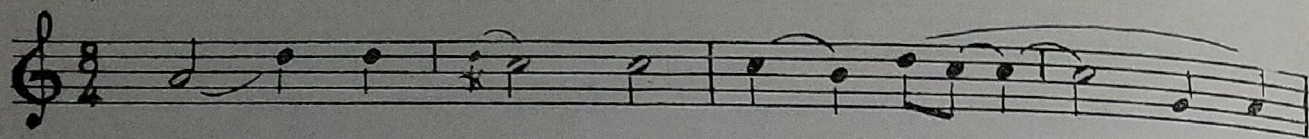
18 D

19 — EI SHOROT-ALOR KOMOL-BONE

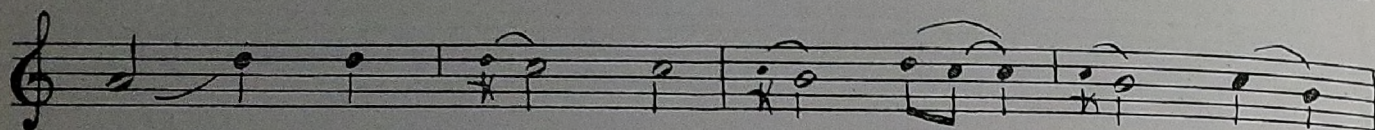
MM $\text{♩} = 120$ RUPAKRA: 3+2+3



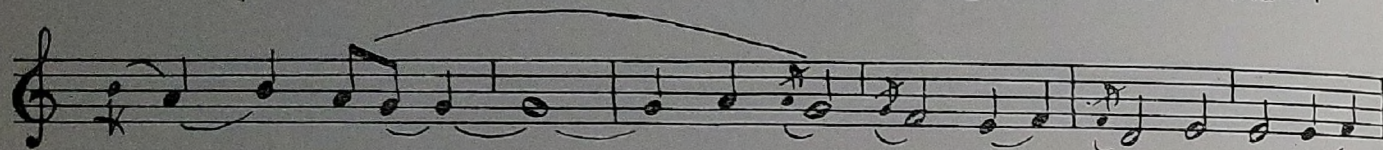
20 — HAY HEMONTOLAKHKHIN

MM $\text{♩} = 120$ KAHRVA: 4 + 4

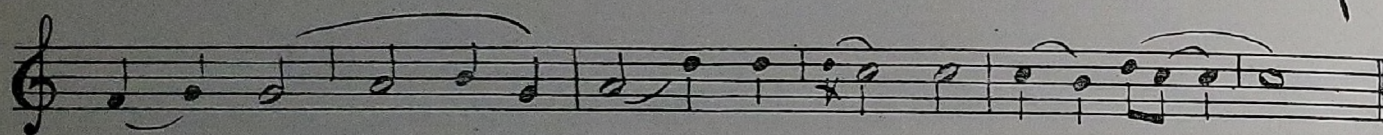
'Ha - y he --- mön -- tö -- la --- khkhin



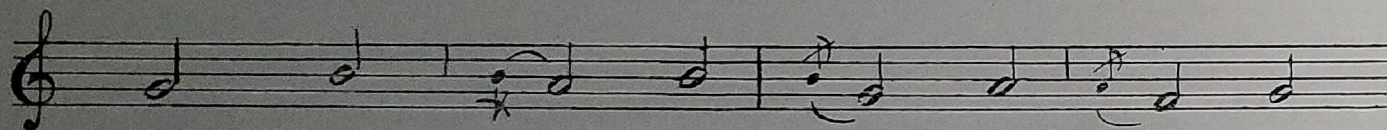
Ha -- y he --- mön -- tö -- la -- khkhin to -- ma -- r



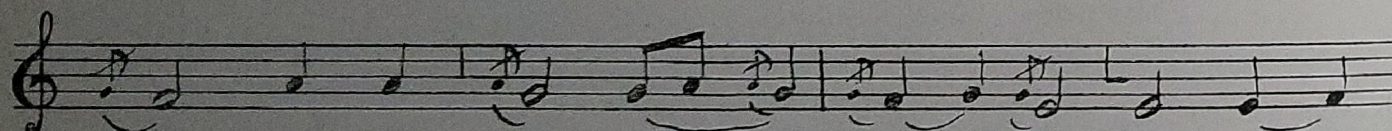
nö --- yō --- n to - ma - r nö - yōn kae - nö



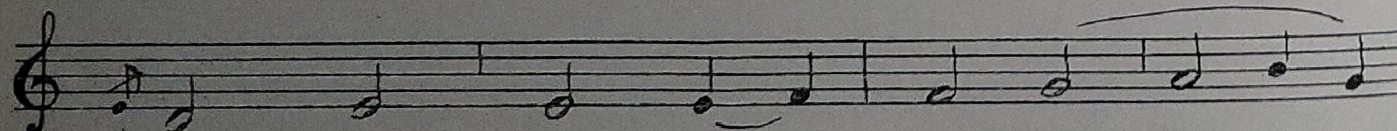
dha -- ka Ha - y he - mön - tö - la -- khkhin



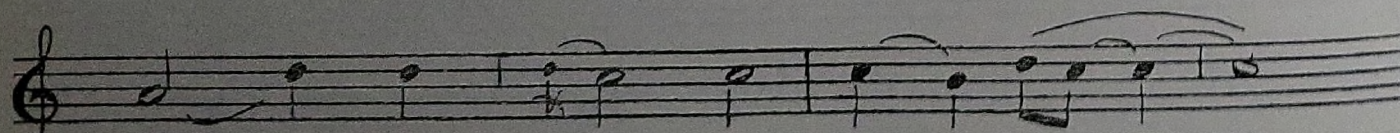
Hi --- mer ghō -- nö ghöm -- ta --- kha --- ni



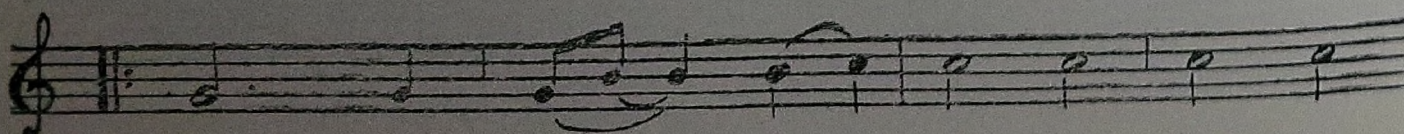
dhu -- mö - l rö -- nge an --- ka to -- ma -- r



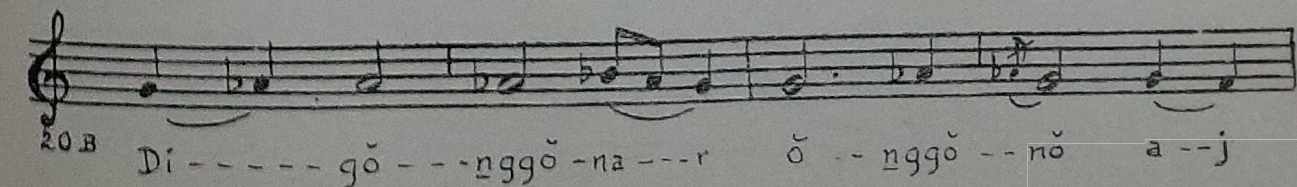
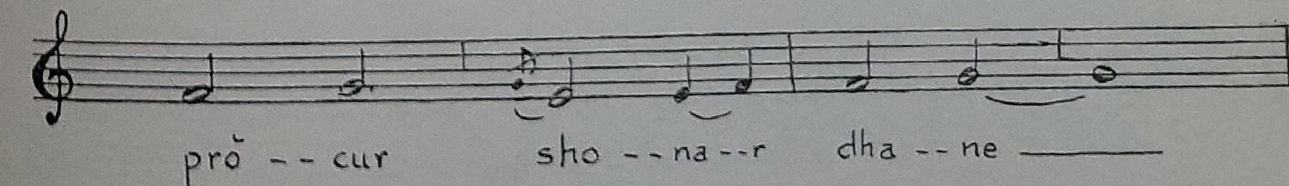
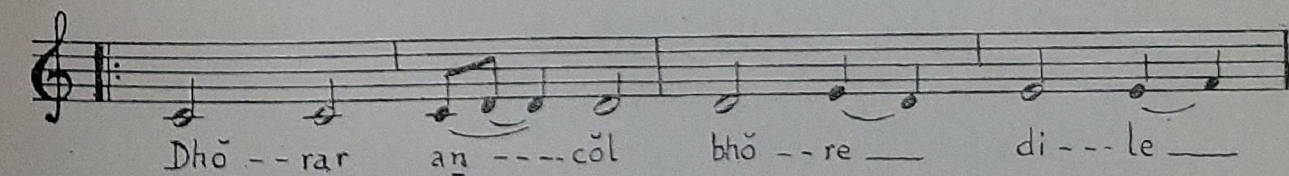
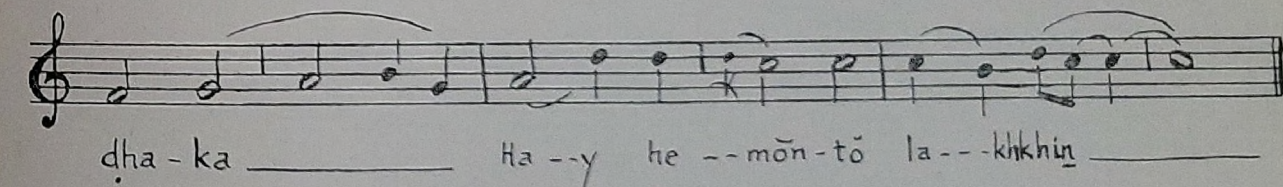
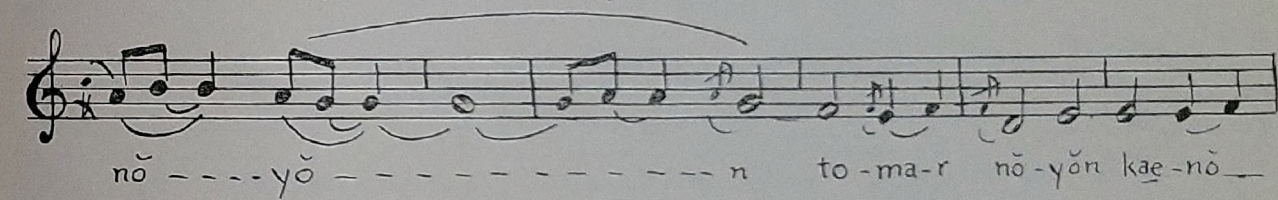
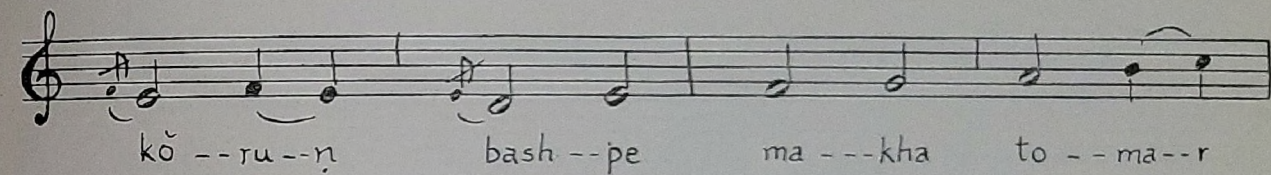
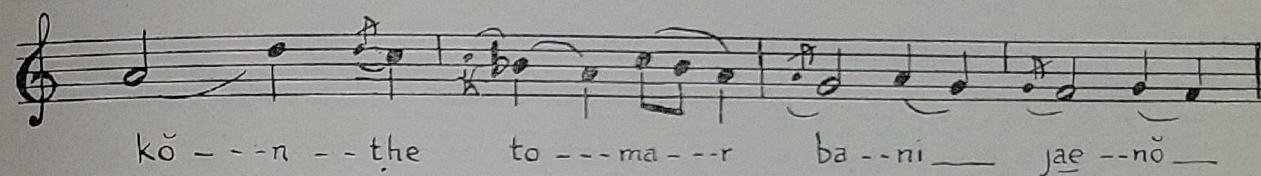
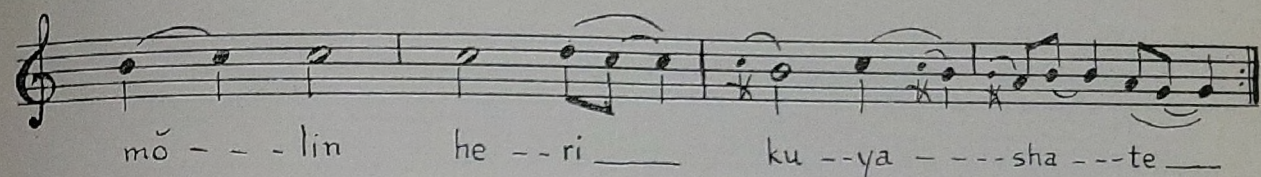
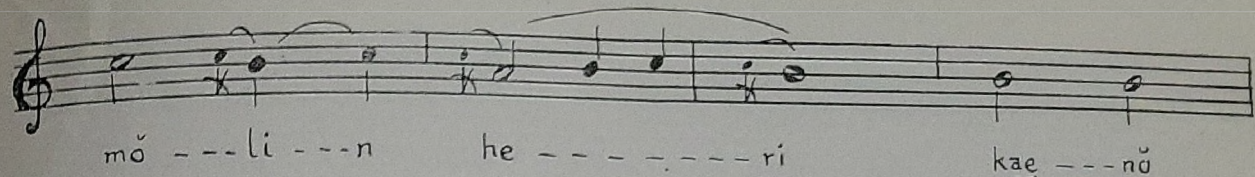
nö --- yōn kae -- nö dha - ka

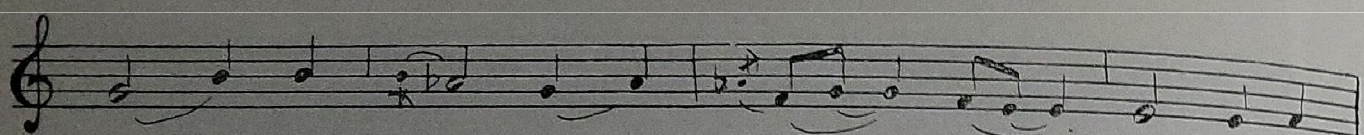


Ha -- y he --- mön -- tö -- la -- khkhin

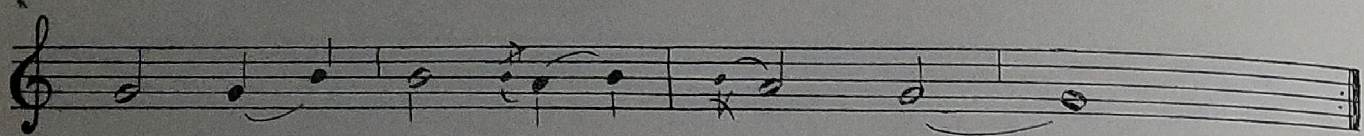


Shōn --- dha prō --- di -- p to -- mar ha --- te

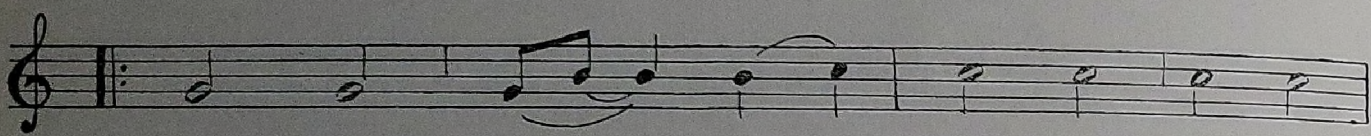




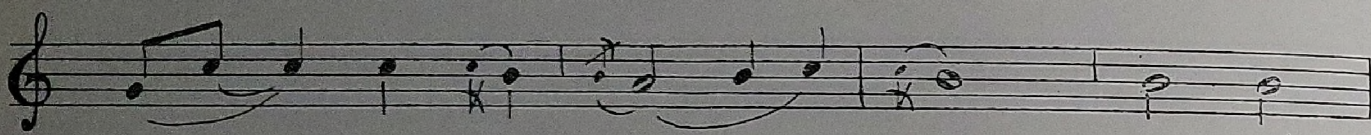
pu --- r --- nõ to -- ma -- r da --- ne --- prö - cu -- r



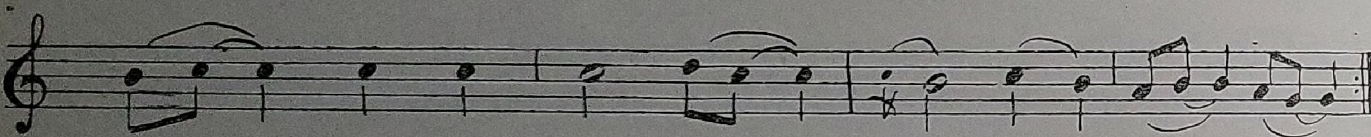
sho -- na -- r dha -- ne --- dha -- ne ---



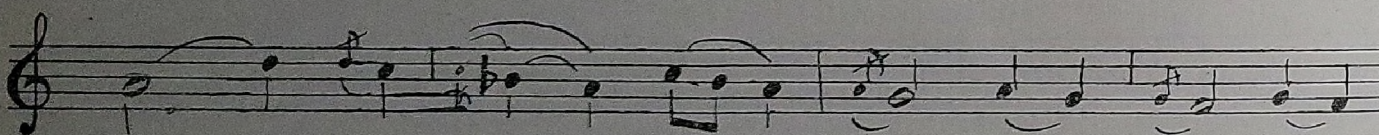
A --- pön da --- ne -- r a --- ra --- le --- te



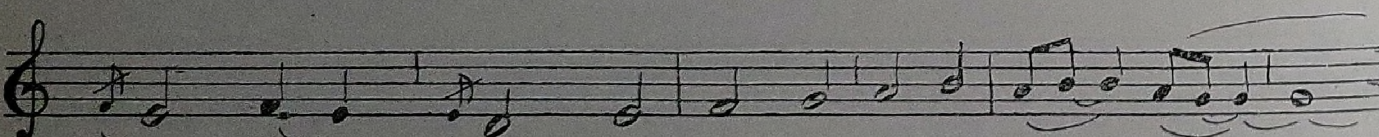
rö --- i --- le kae --- nõ tu -- mi



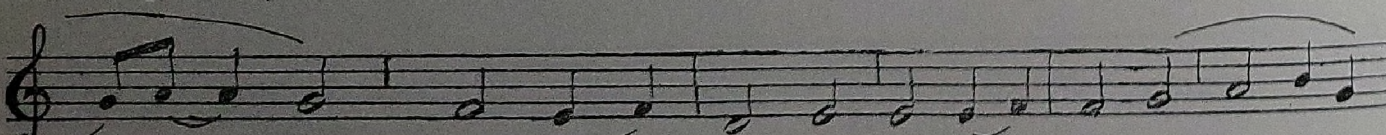
rö --- i --- le kae -- nõ a -- shö - n pe --- te



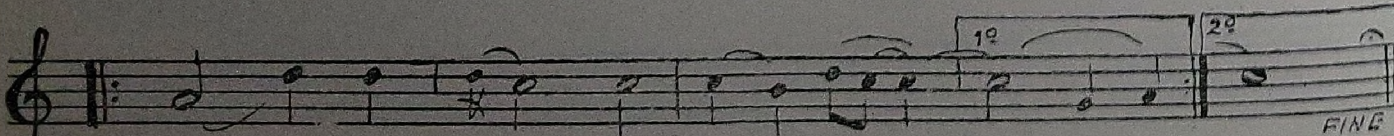
A --- p -- na ke --- e --- i kae -- mö - n to -- ma - r



go -- pön kö -- re ra -- kha to - mar nõ --- yö ---



--- n to -- ma - r nõ - yön kae - nõ dha - ka



Ha -- y he -- mön - tö la -- khkin

20c

1^o

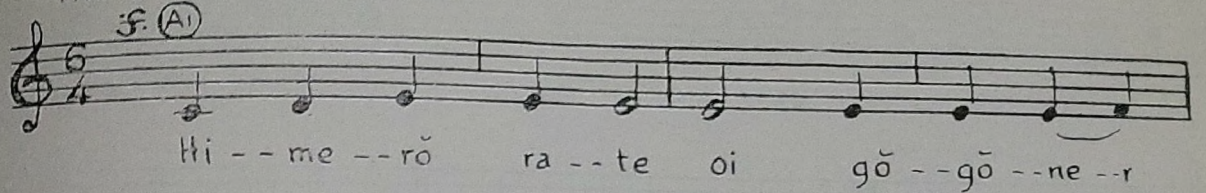
2^o

FINE

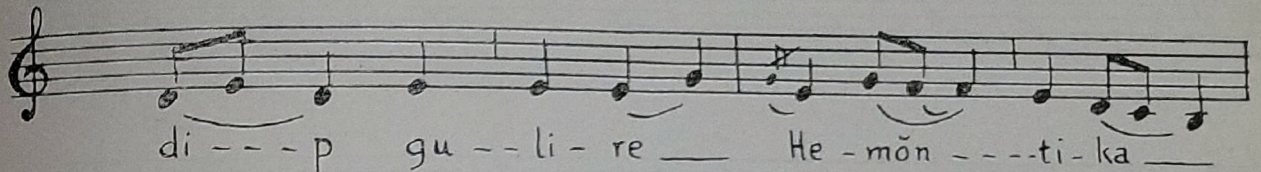
21 — HIMER RATE OI GOGONER

MM $\text{♩} = 52$ DADRA: 3+3

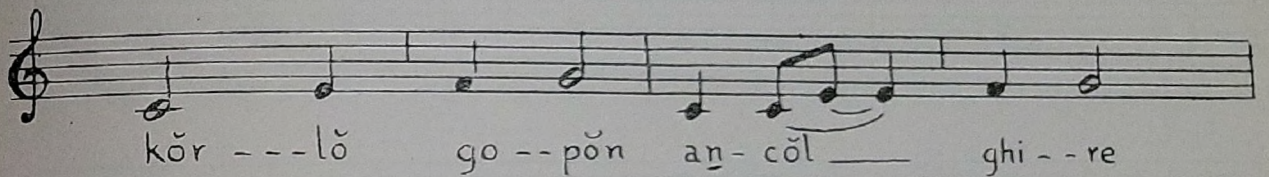
f. (A1)



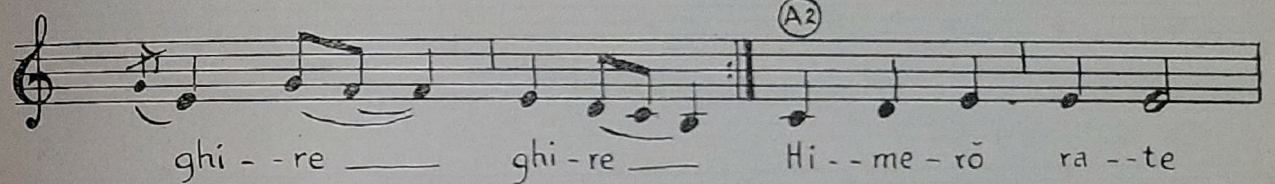
Hi -- me -- rō ra -- te oi gō -- gō -- ne -- r



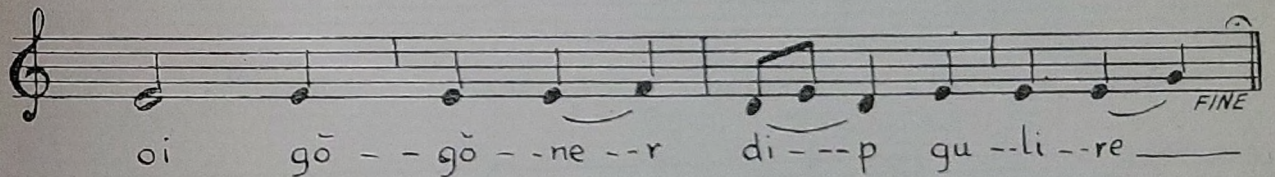
di --- p gu -- li - re He - mōn --- ti - ka



kōr --- lō go -- pōn an - cōl ghi -- re

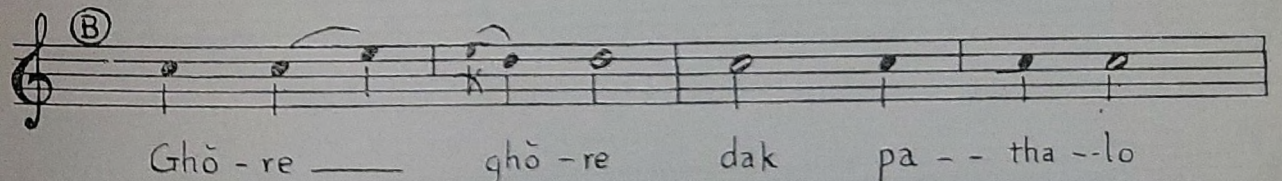


ghi -- re ghi - re Hi -- me - rō ra -- te

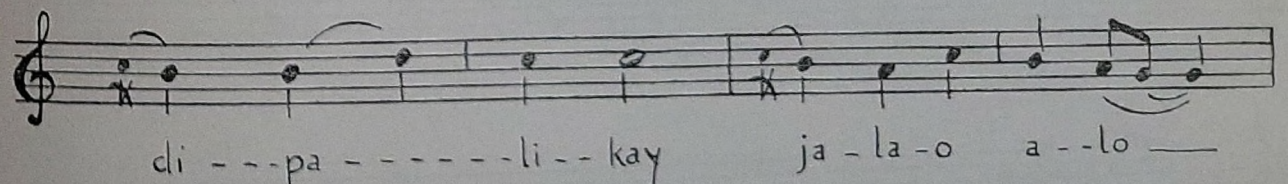


oi gō -- gō -- ne -- r di --- p gu -- li -- re

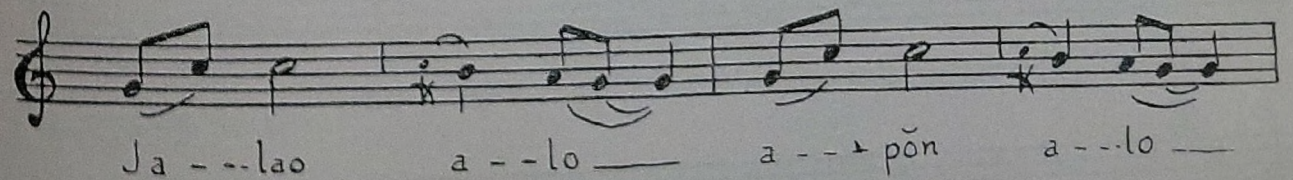
(B)



Ghō - re ghō - re dak pa -- tha -- lo

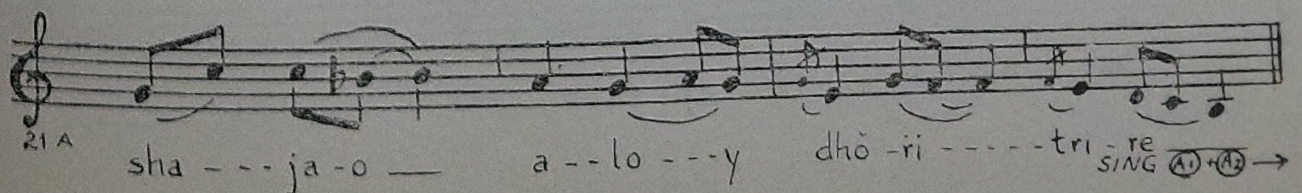


di --- pa --- li -- kay ja - la - o a -- lo

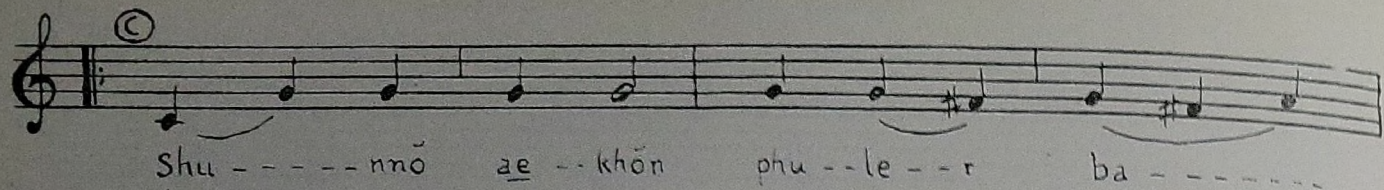


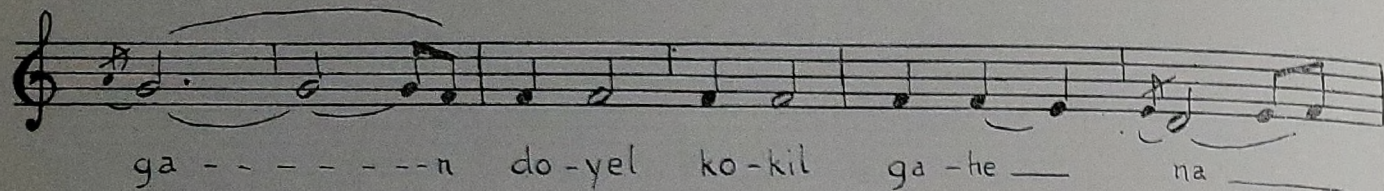
Ja --- lao a -- lo a -- pōn a -- lo

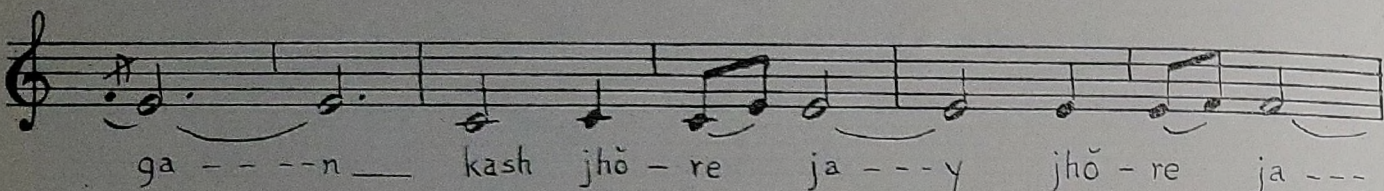
21A

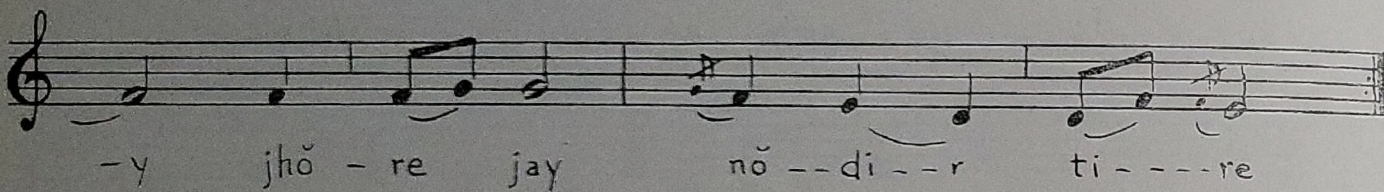


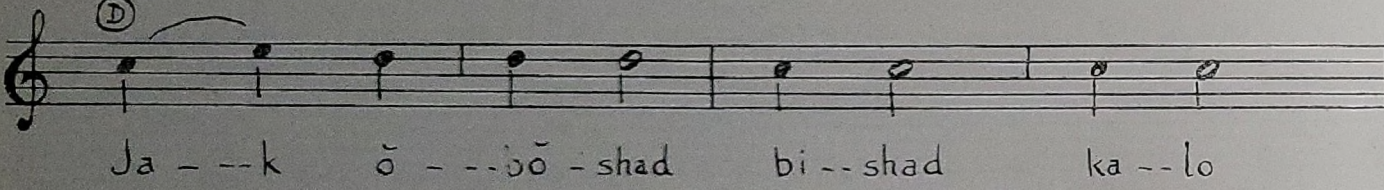
sha --- ja - o a -- lo --- y dhō - ri --- tri - re SING (A1) + (A2) ->

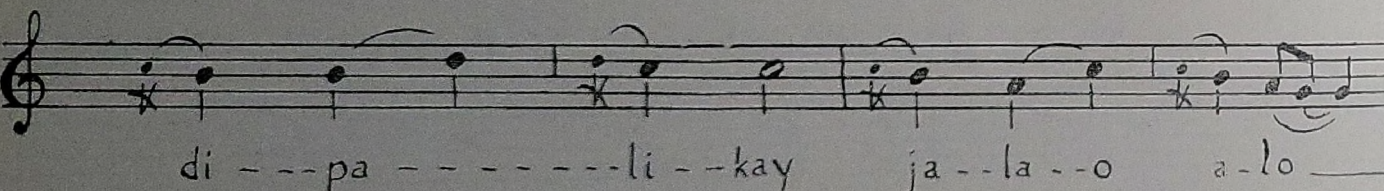
©

 Shu - - - - - nnö ae -- khön phu -- le -- r ba - - - - -

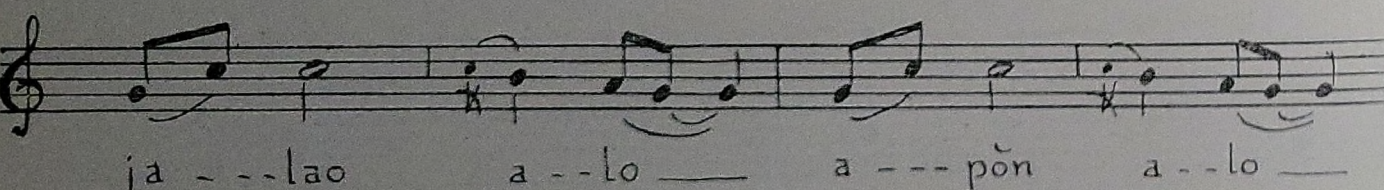

 ga - - - - - n do-yel ko-kil ga-he na

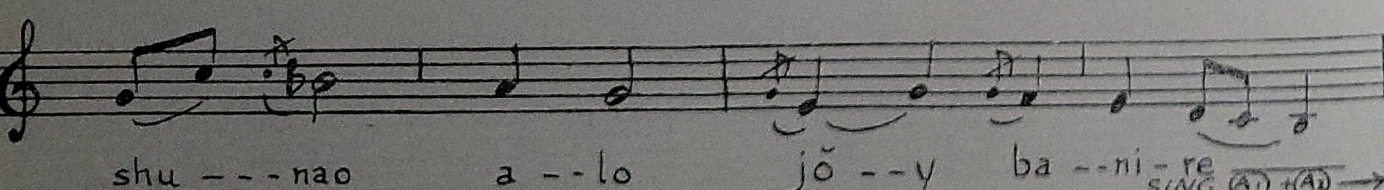

 ga - - - - - n kash jhö - re ja - - - - - y jhö - re ja - - - - -

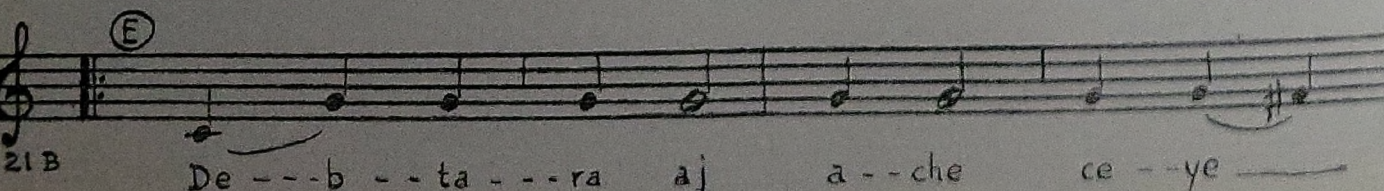

 -y jhö - re jay nö -- di -- r ti - - - - - re

©

 Ja - - - - - k ö - - - - - bö - shad bi -- shad ka -- lo


 di - - - - - pa - - - - - li - - - - - kay ja -- la -- o a - lo


 ja - - - - - lao a -- lo a - - - - - pön a -- lo


 shu - - - - - nao a -- lo jö -- y ba -- ni - re SING (A1) + (A2) ->

©

 De - - - - - b - - - - - ta - - - - - ra aj a -- che ce -- ye

ja - - - - - go dhö - ra - - - r

che - le me - ye ja - - - - - go

A - - lo - y ja - - - - - ga - - - o ja - mi - - - ni

re a - - - lo - y ja - - - - - ga - - - o

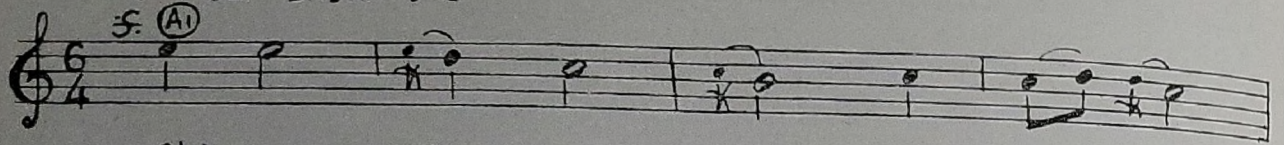
E - - - lo an - dha - - - r din - - - phu - - - ra - - lo

di - - pa li - - kay ja - - la - - o a - - lo

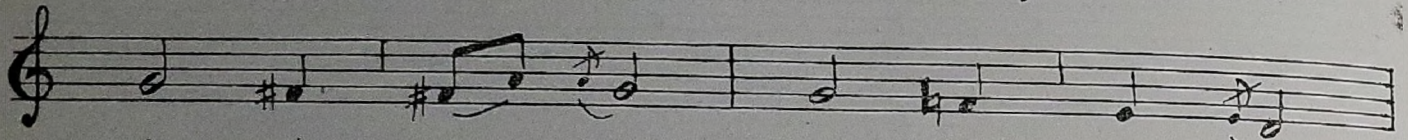
ja - - - lao a - - lo a - - - pön a - - lo

21c jö - - y kö - ro e - - - i ta - mö - - - shi - re SING (A1) + (A2) ->

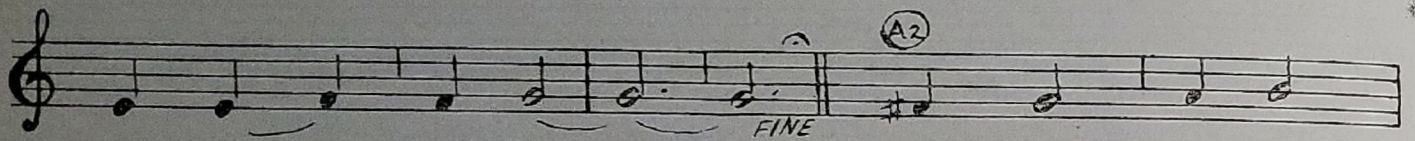
22 — SHITER HAOAR LAGLO NACON

MM. $\text{♩} = 94$ DADRA: 3+3

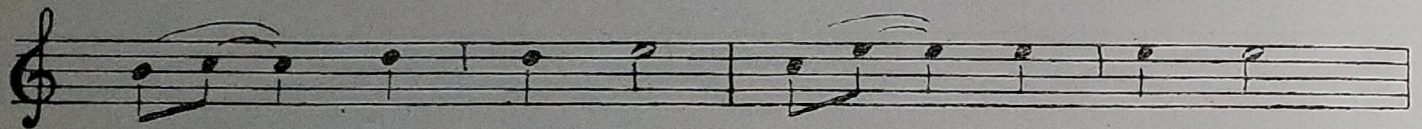
Shi-ter hao -- ar la --- glö na -- cön



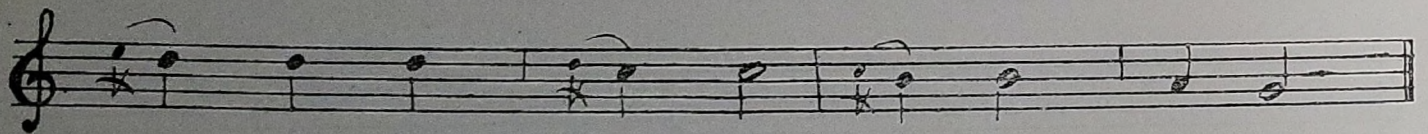
la -- glö na --- cön am --- lö --- kir ei



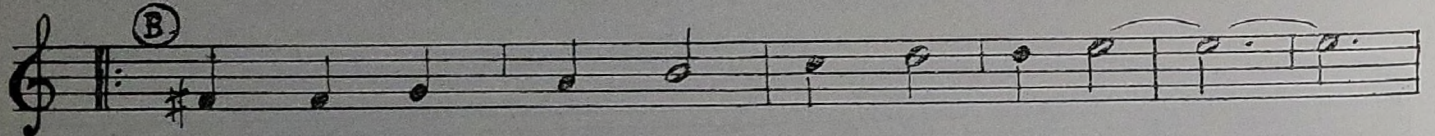
da - le da - le Pa -- ta --- gu - li



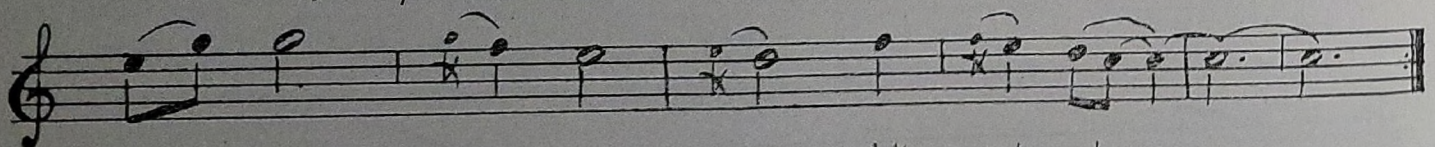
shir --- shi -- ri -- ye shir --- shi -- ri -- ye



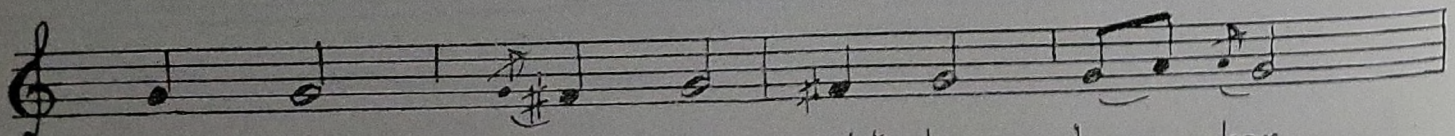
jhö -- ri -- ye di -- lö ta - le ta -- le



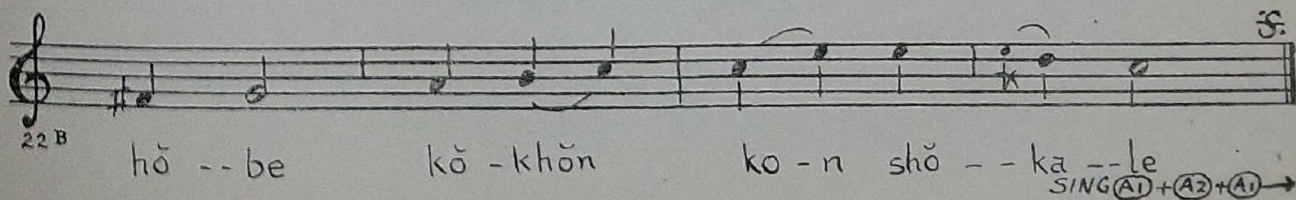
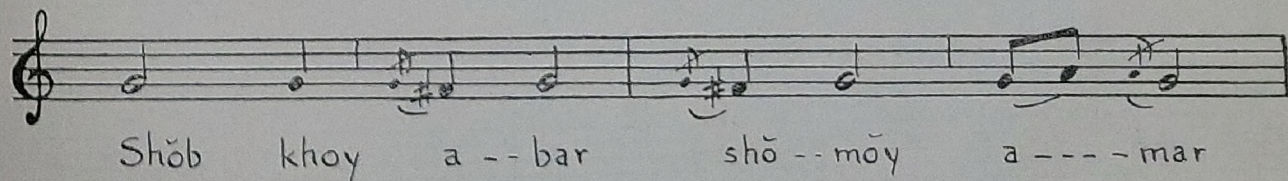
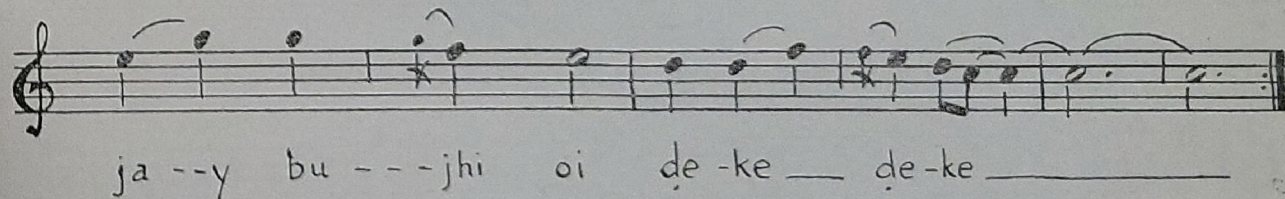
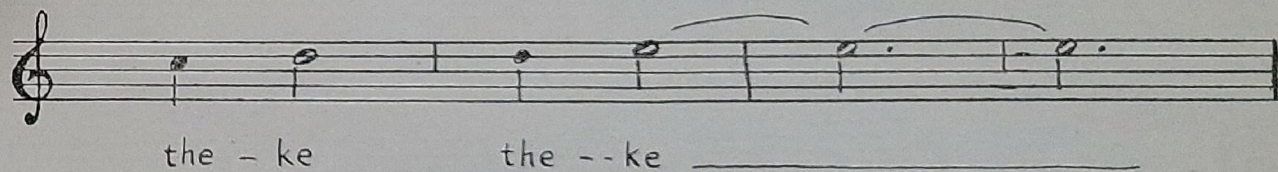
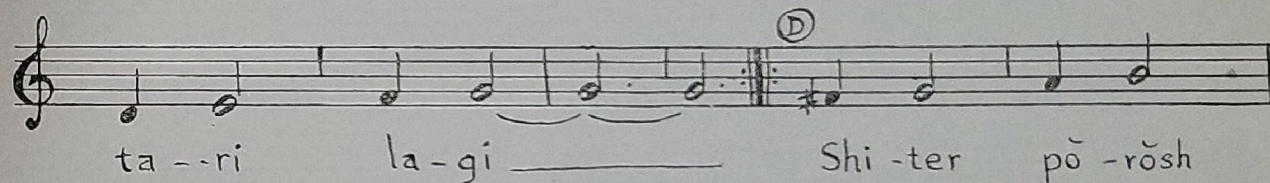
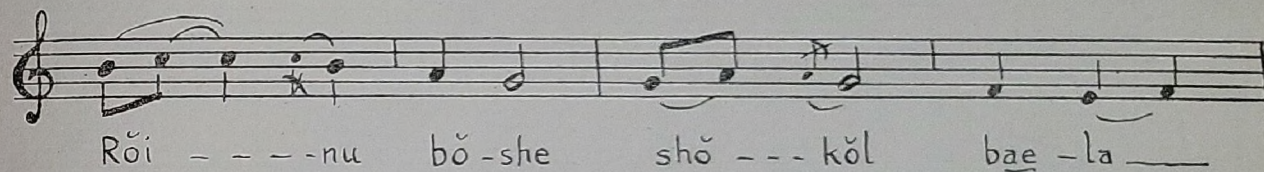
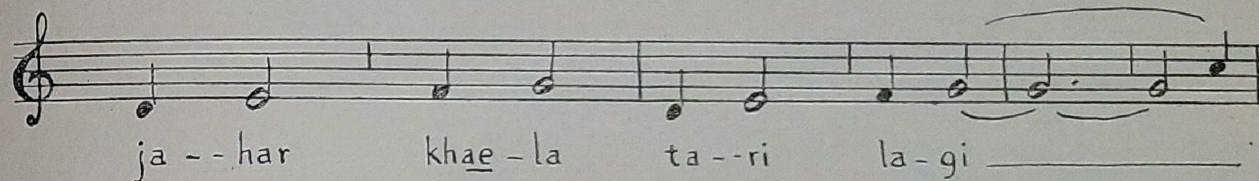
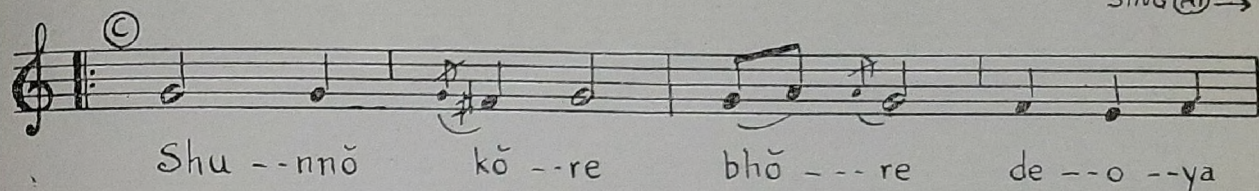
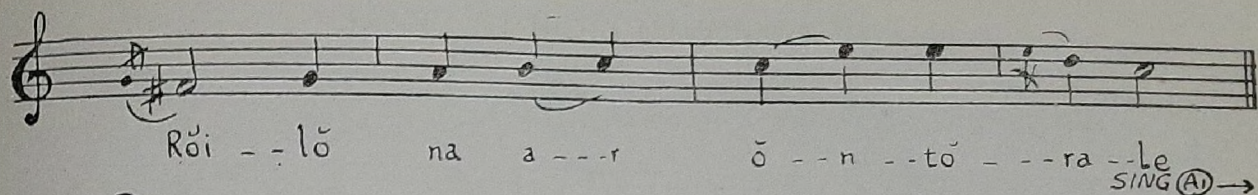
U -- ri - ye de - bar ma - tön e - she

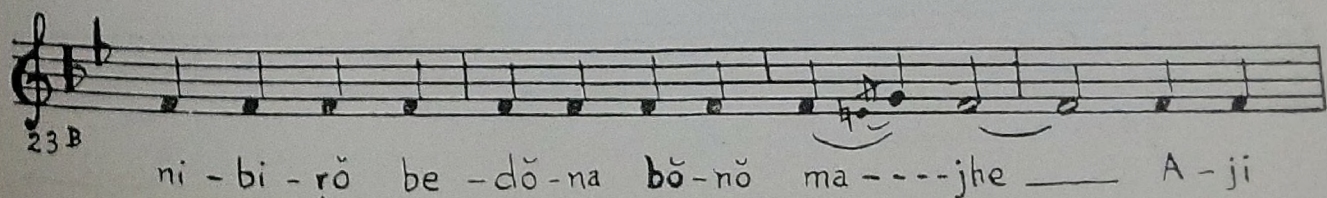
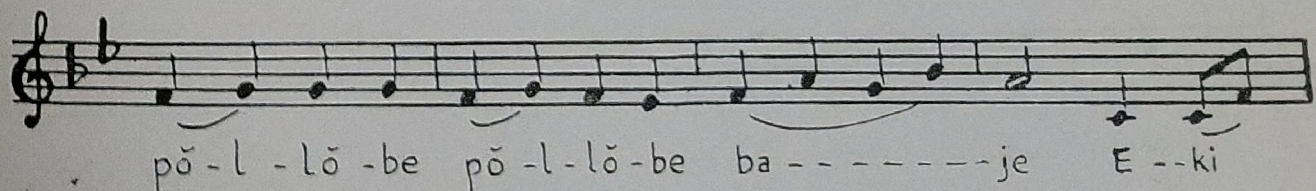
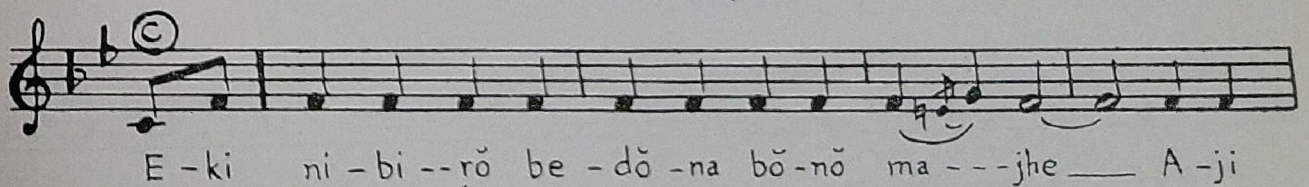
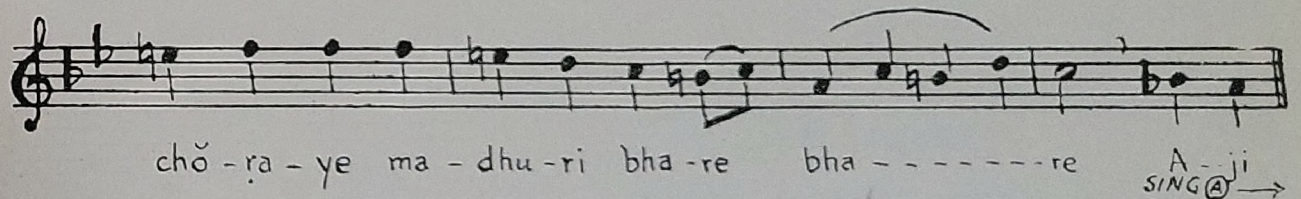
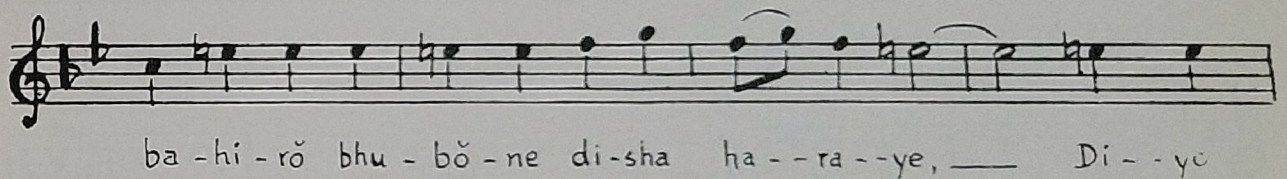
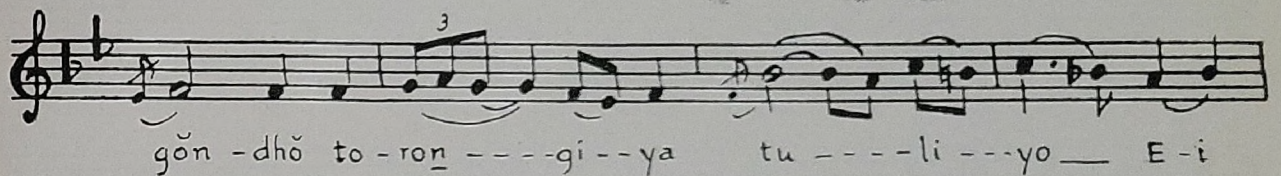
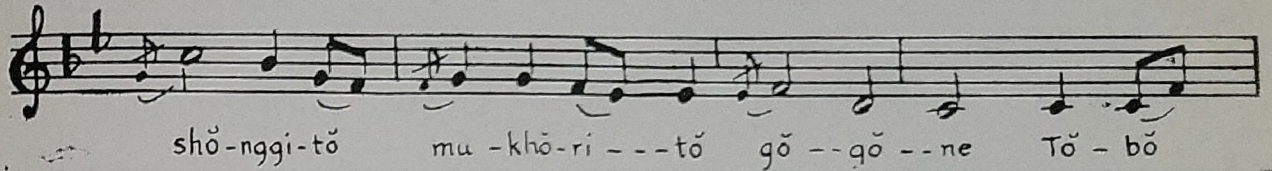
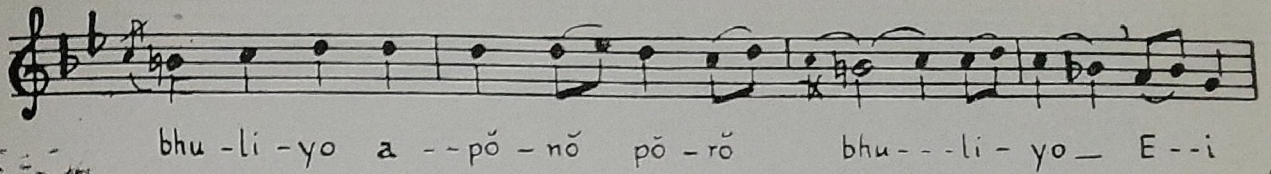


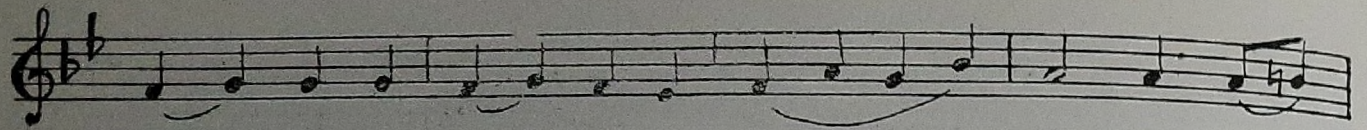
ka -- ngal ta - re kōr -- lö she - she



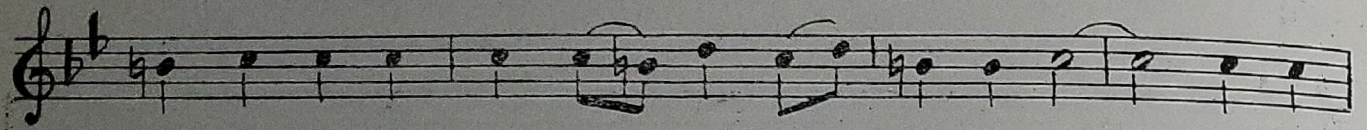
Tö - khön ta -- har phö - ler ba --- har



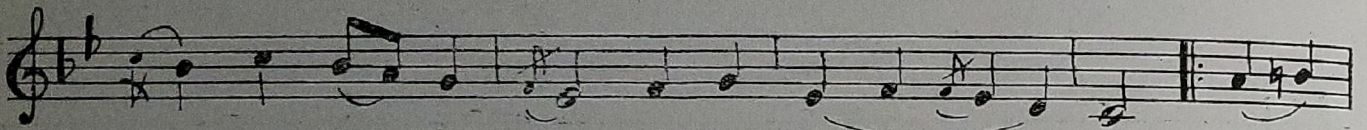




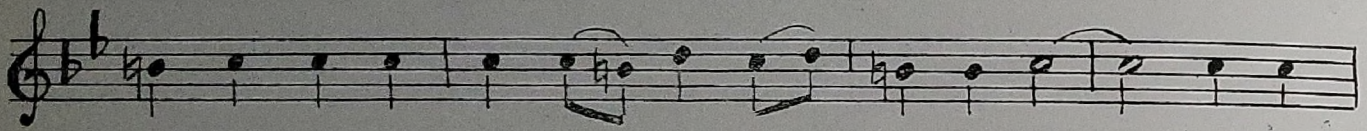
pö - l - lö - be pö - l - lö - be ba - - - - - je, Du - re



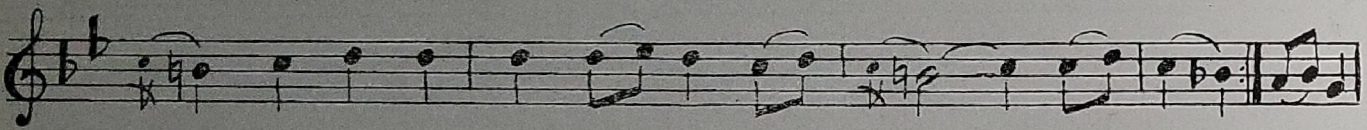
gö - gö - ne ka - - ha - rö pö - thö ca - hi - ya, — A - ji



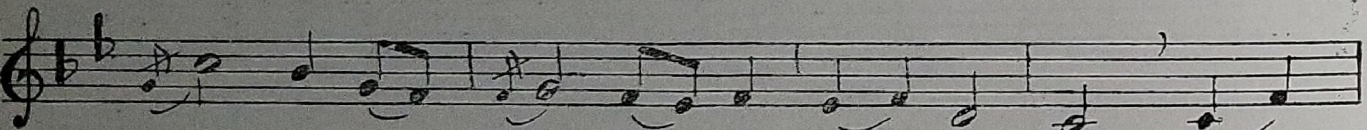
ba - ku - lö bö - - shün - dhö - ra sha - - - - - je Mo - r



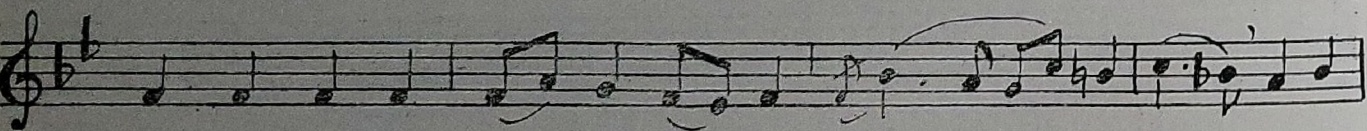
pö - ra - ne dö - khi - nö - - ba - ju la - gi - che — ka - re



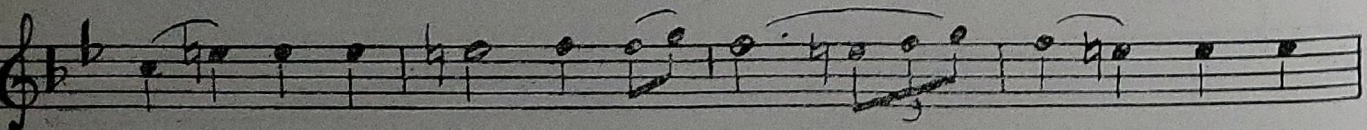
dda - re dda - re kö - rö ha - ni ma - - - gi - - che — E - i



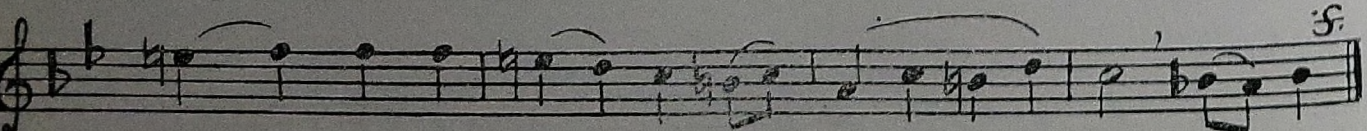
Shou - rö - bhö bih - bö - - lö rö - - - jö - - ni, ka - r



cö - rö - ne dhö - rö - - ni tö - - le ja - - - - - gi - che — O - he

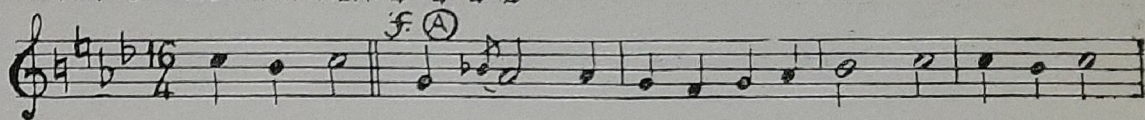


shu - n - dö - rö bö - lö - bhö ka - - - - - n - tö — Tö - bö

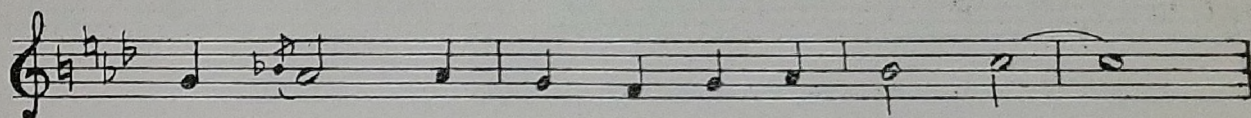


gö - - m - khi - rö ah - - - ba - nö ka - - - - - re A - - ji
SING® →

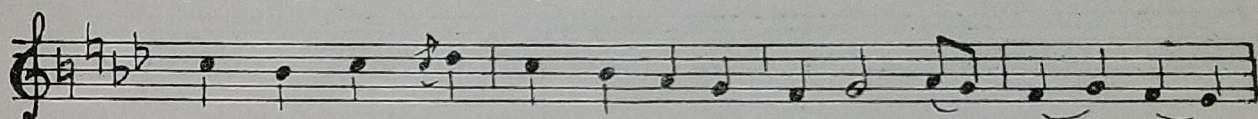
24 — ORE BHAI, PHAGUN LEGECHHE

MM $\text{♩} = 110$ TRITALA: 4+4+4+4

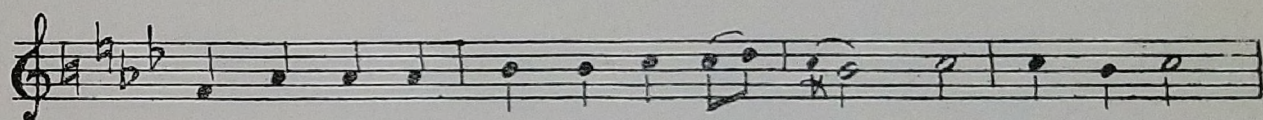
O - re bhai pha - gun le - ge - che bö - ne bö - ne, O - re bhai



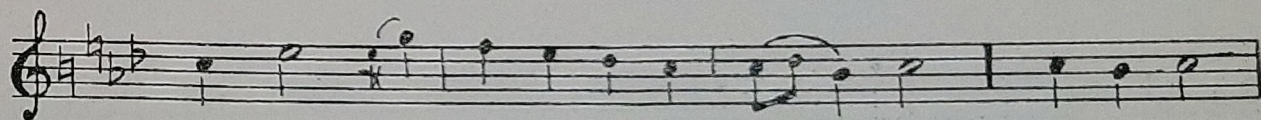
pha - - gun le - - ge - che bö - ne bö - - - ne



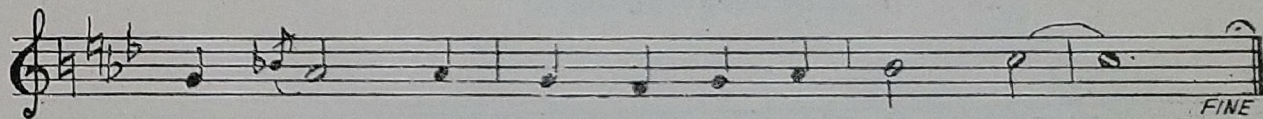
Da - le da - - le phu - le phö - le pa - tay pa - - ta - y re



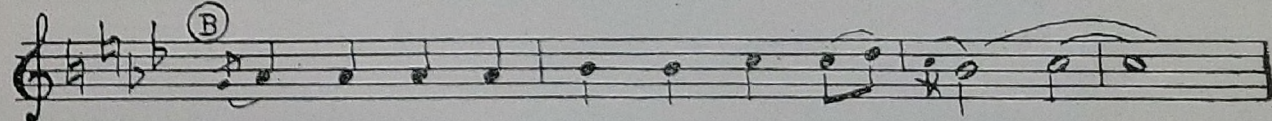
A - - ra - le a - - ra - le ko - ne ko - - ne, O - re bhai



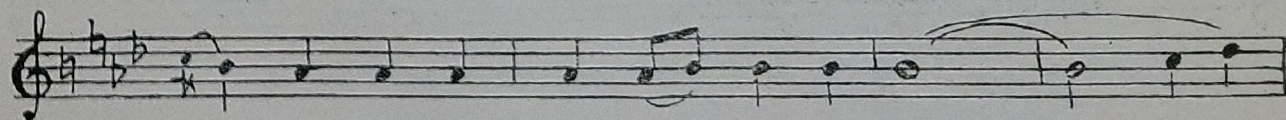
pha - gun le - ge - che bö - ne bö - - - - ne, O - re bhai



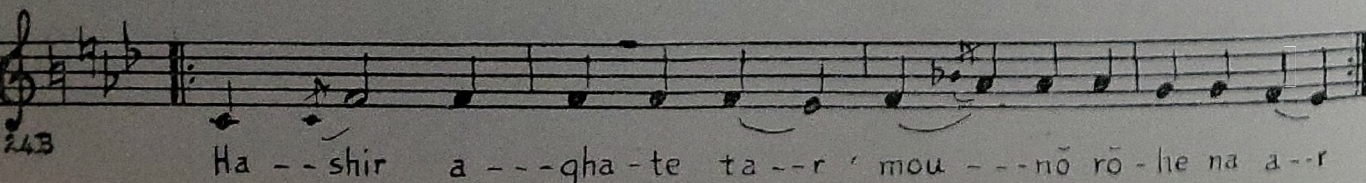
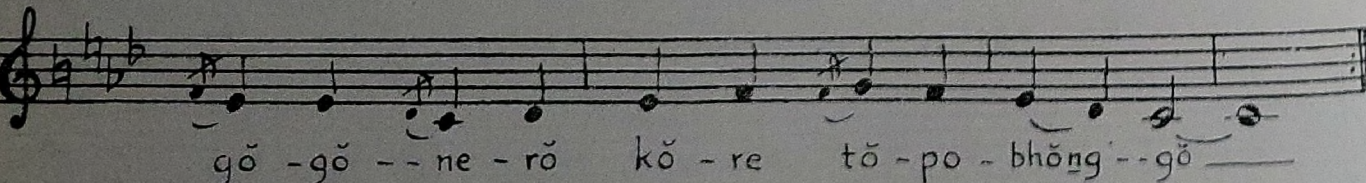
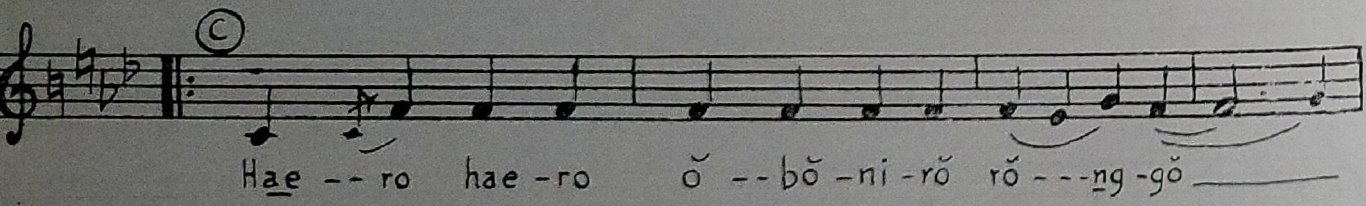
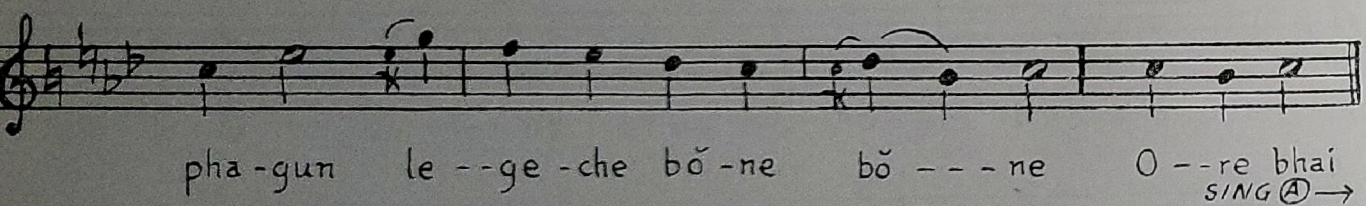
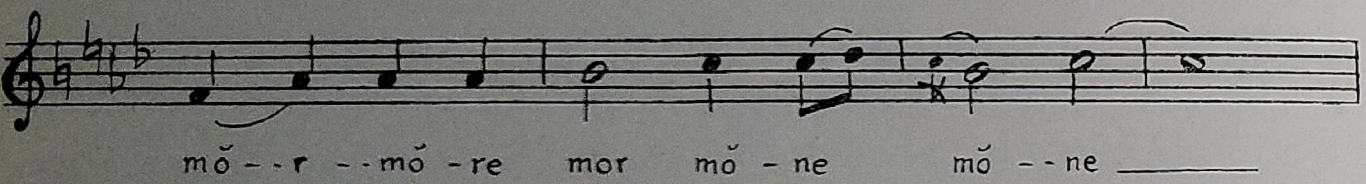
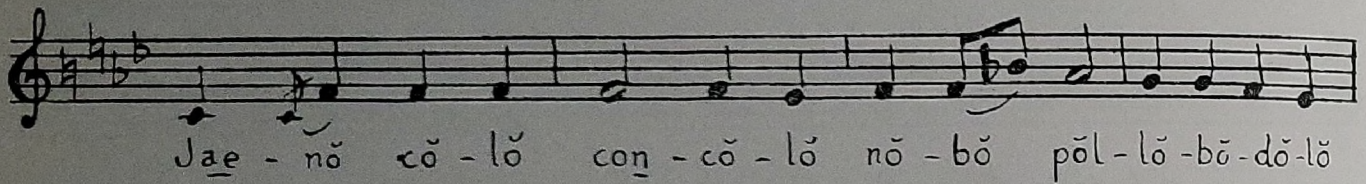
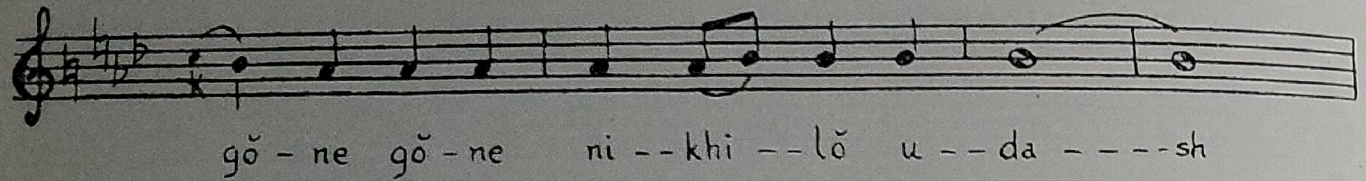
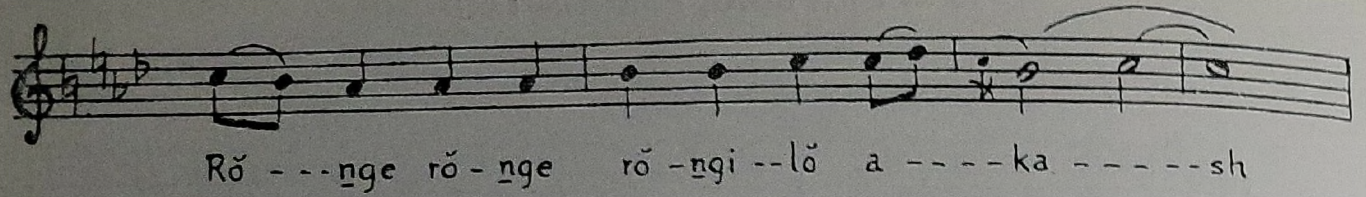
pha - - gun le - - ge - - che bö - ne bö - - - ne,

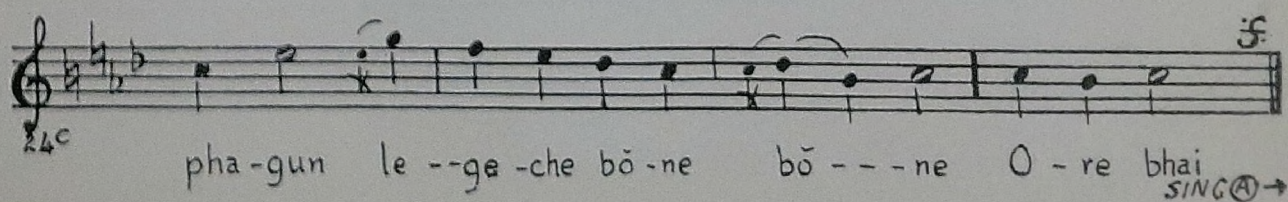
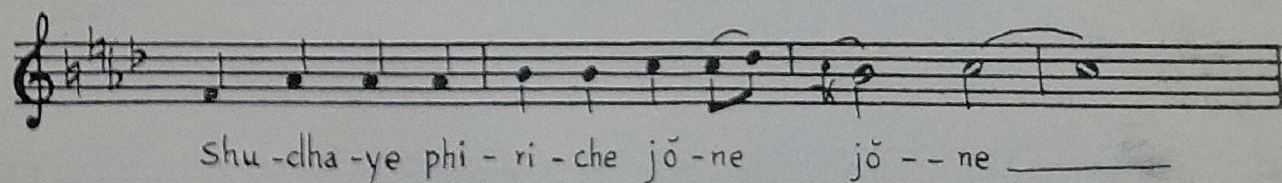
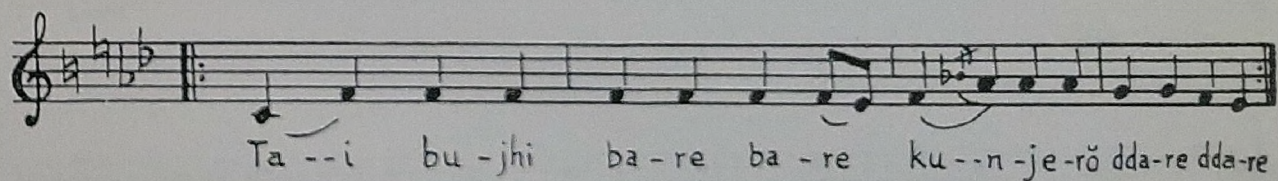
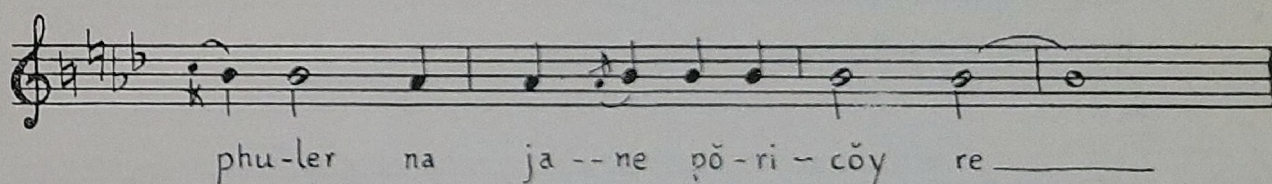
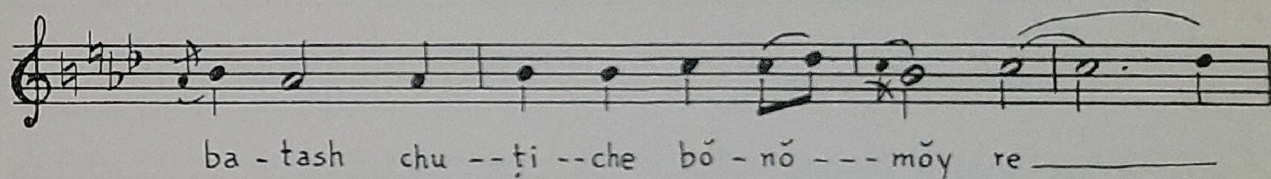
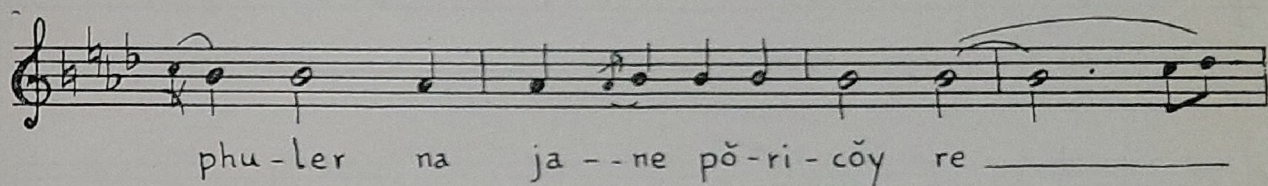
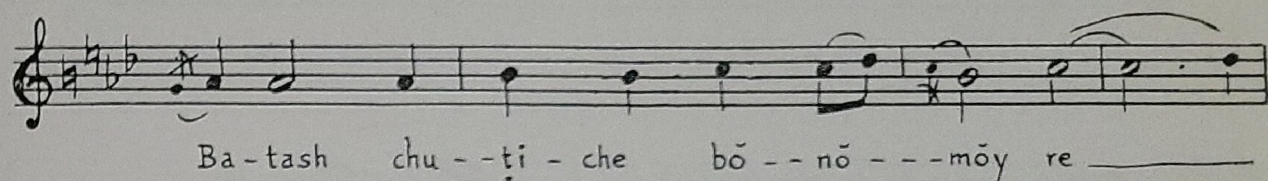
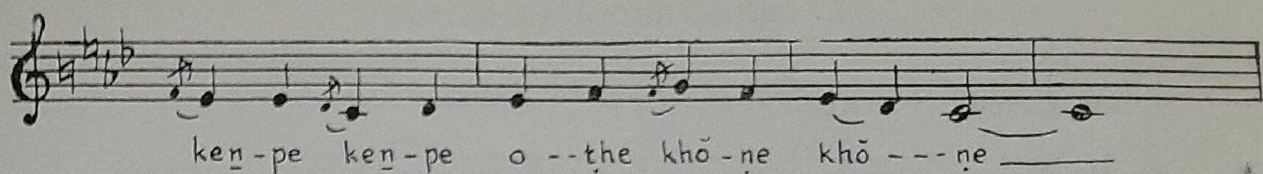


Rö - nge rö - nge rö - - nge - lö a - - - ka - - - - sh



ga - ne ga - ne ni - - khi - - lö u - - da - - - - - sh





mō --- nō --- i ja --- ne Bō-ro
SING(A) →

To -- ma - re rhi -- dō - ye kö - re a -

chi ni -- shi -- di --- n dhō -- re

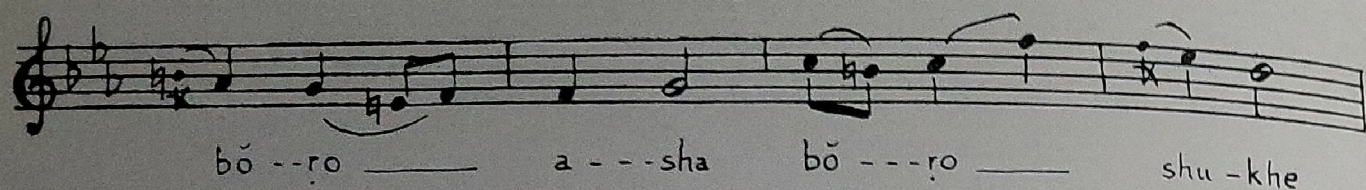
Ce -- ye tha - ki an -- khi bhō -- re

mu -- khe --- rā pa --- ne Bō-ro
SING(A) →

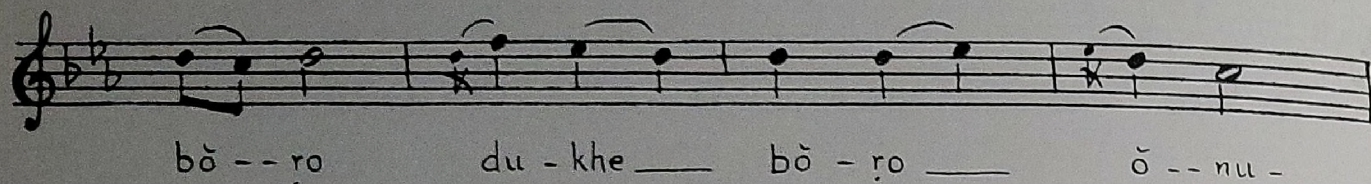
Bō-ro a -- sha bö-ro tri -- sha

bö-ro a -- ki -- n --- cō --- n

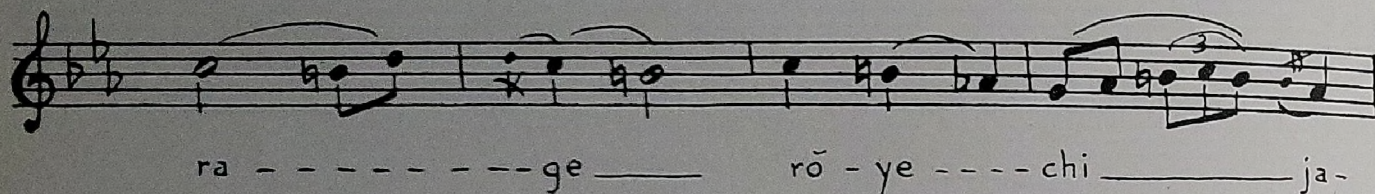
to --- ma -- ri la --- gi



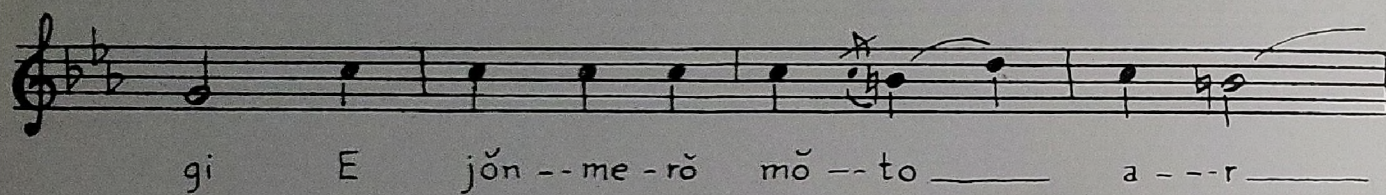
bö -- ro a --- sha bö --- ro shu - khe



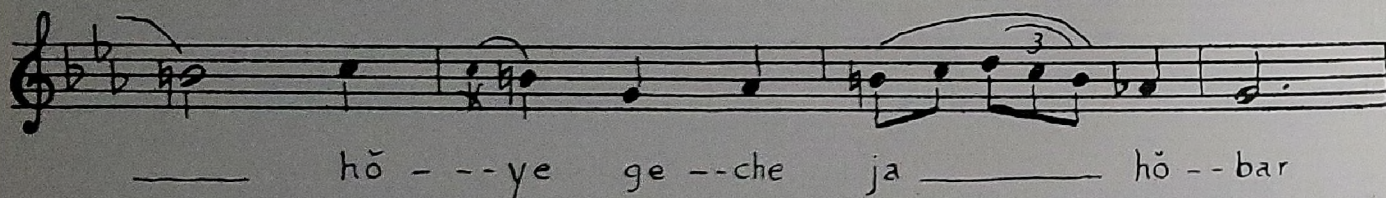
bö -- ro du - khe bö - ro ö -- nu -



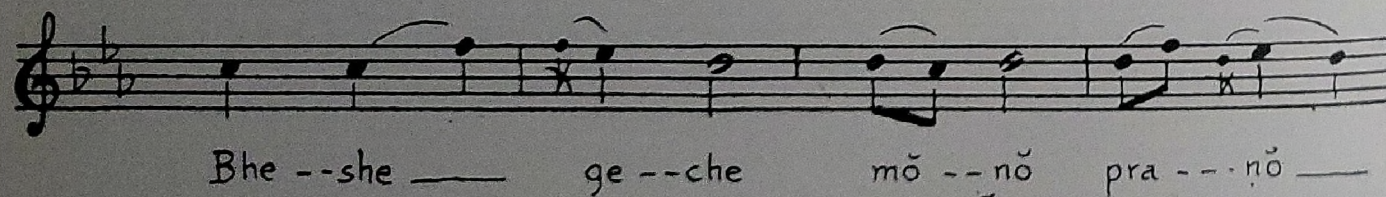
ra --- ge rō - ye --- chi ja -



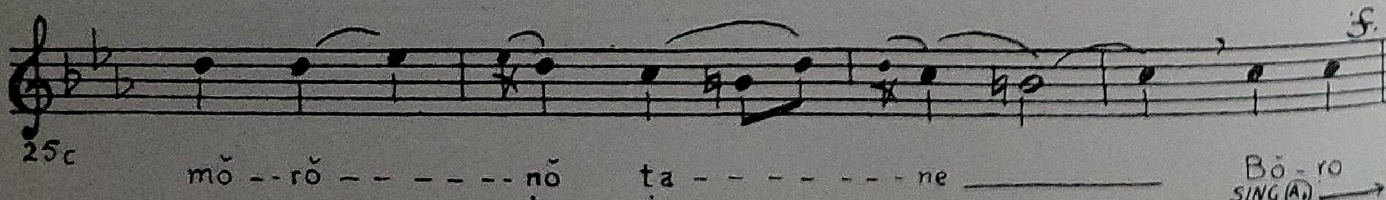
gi E jōn -- me - rō mō -- to a --- r



hō --- ye ge -- che ja hō -- bar



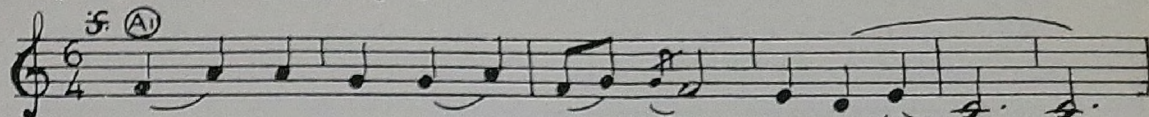
Bhe -- she ge -- che mō -- nō pra --- nō



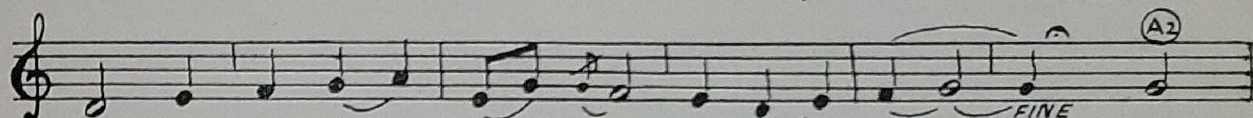
mō -- rō --- nō ta --- ne Bö - ro SING(A) →

25c

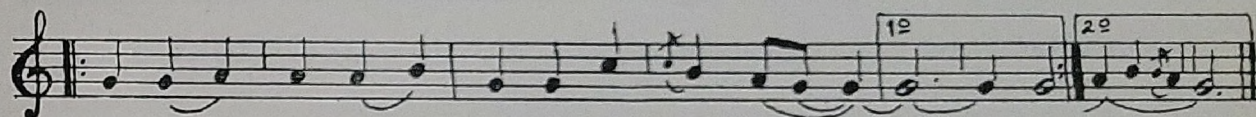
26 — DE PORE DE

MM $\text{♩} = 156$ DADRA: 3 + 3

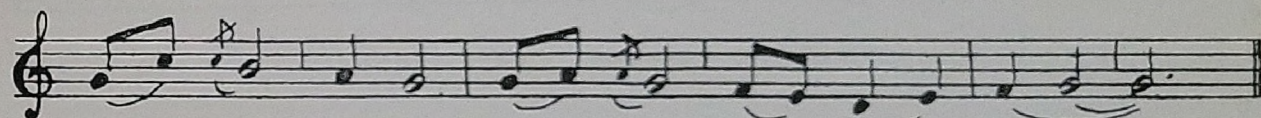
De — pō - re de — a ---- may to - ra



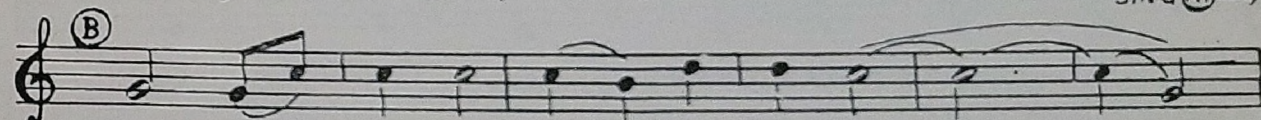
ki kō - tha a -- j li ---- khe -- che she — de — Tar



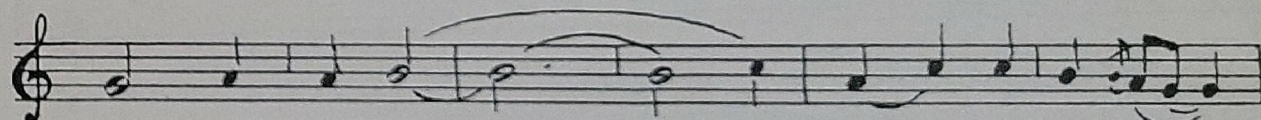
Du - re - r bā - ni - r pō - rō - shō ma - nik — Tar —



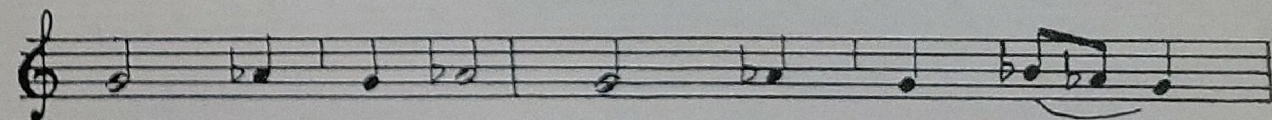
la --- guk a - mar pra ---- ñe e --- she — de —



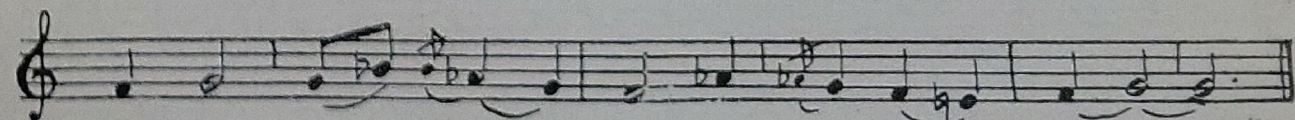
Shō - shshō -- khe - ter gō -- n - dhō kha - ni —



ae -- kla ghō - re — di -- k she a - ni —



klan -- tō -- gō -- mōn pan --- thō hao -- a —

26^A la - guk a ---- ma -- r muk - tō ke - she — de —

©
 Nil a --- ka --- sher sur --- ti ni --- ye

ba - ja --- k a --- mar bi -- jö -- n mö -- ne

Dhu -- shö --- r pö --- the -- r u -- da -- sh bö -- rö -- n

me -- luk a --- ma --- r ba --- ta --- yö -- ne

Nil a --- ka --- sher sur --- ti ni --- ye

Ⓓ
 Sur --- jö do -- bar ra - nga be - la --- y

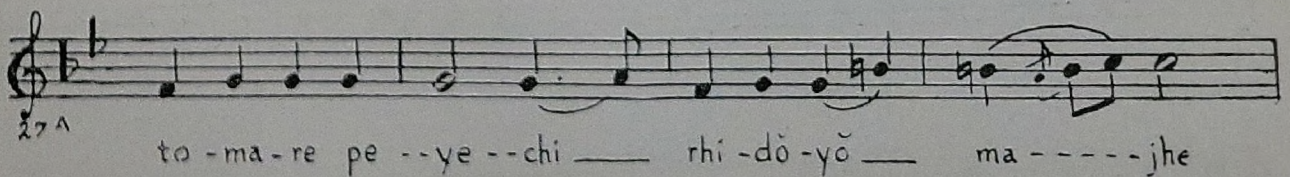
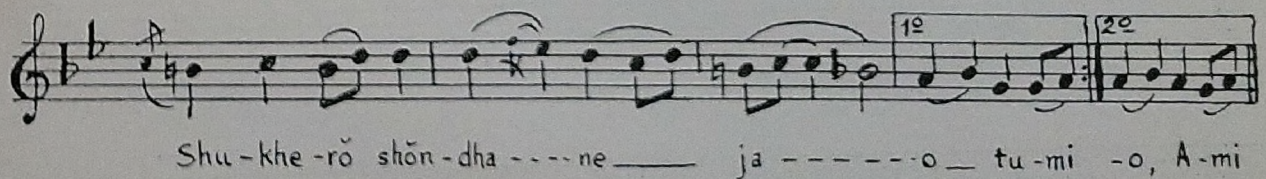
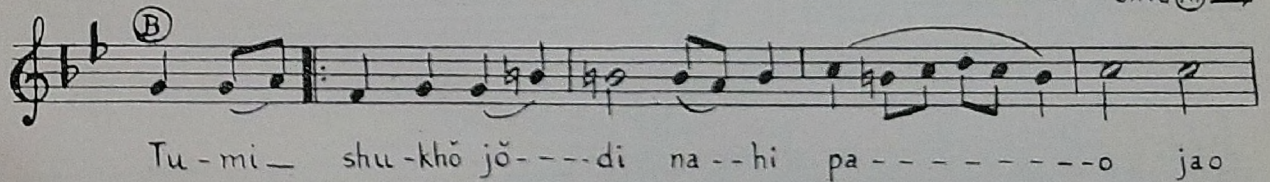
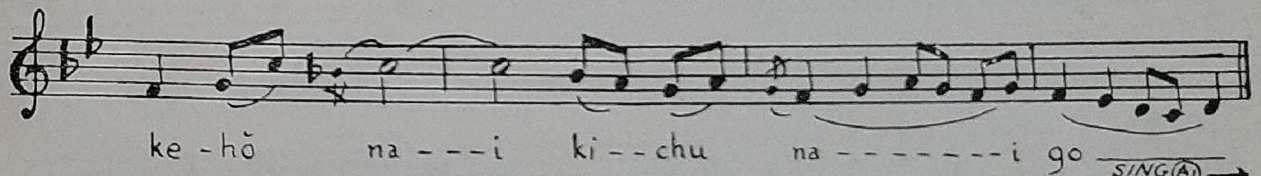
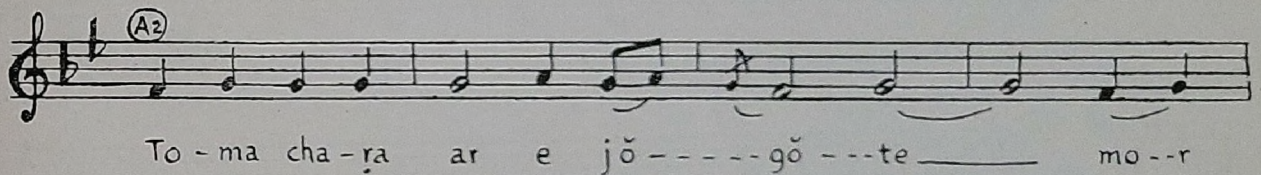
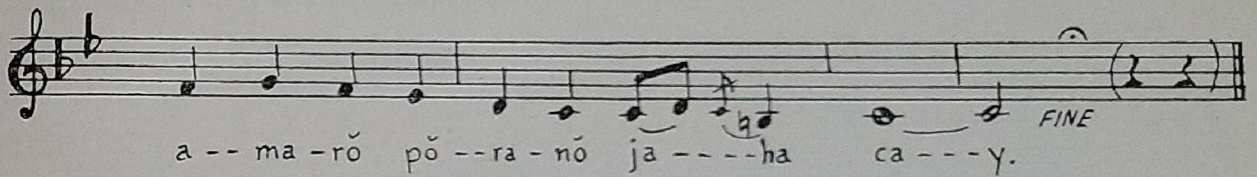
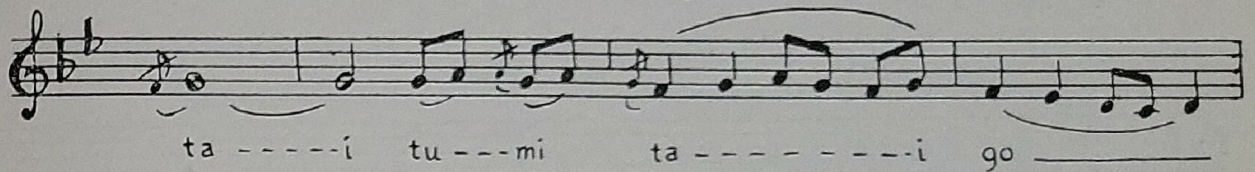
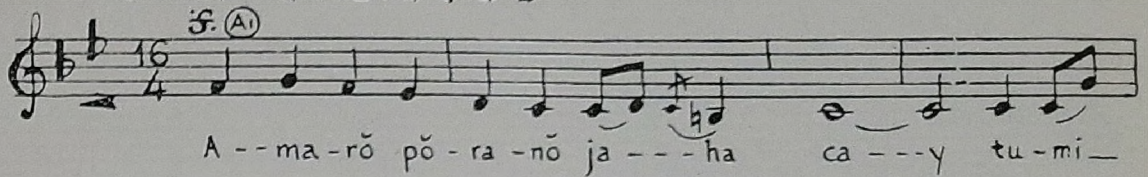
chö - ra --- bö pra --- n rö - nge --- r khe - lay ---

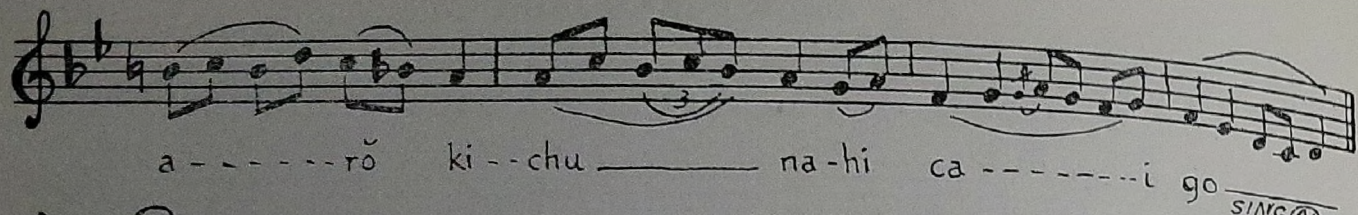
a --- pö --- n mö -- ne co - khe - r ko - ne ---

26B
 ösh -- ru a -- ba -- sh uth -- be be - she de

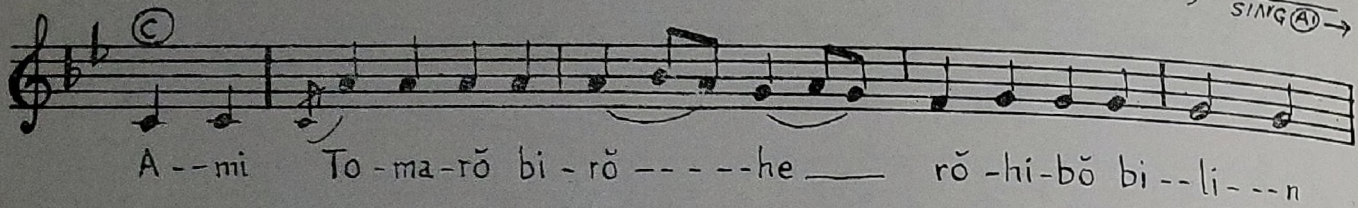
SING (A1) (A2) (A1) →

27 — AMAR PORAN JAHA CAY

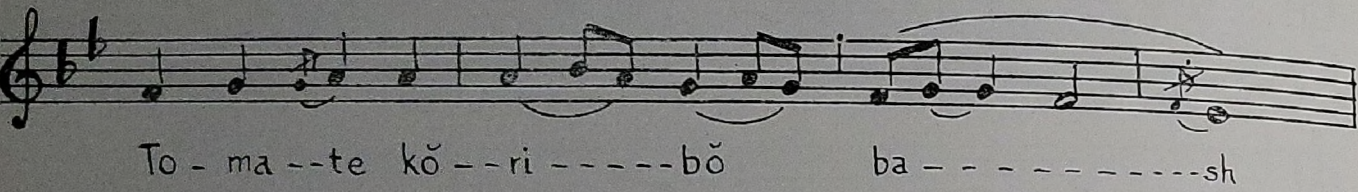
MM $\text{♩} = 124$ TRITALA: 4+4+4+4



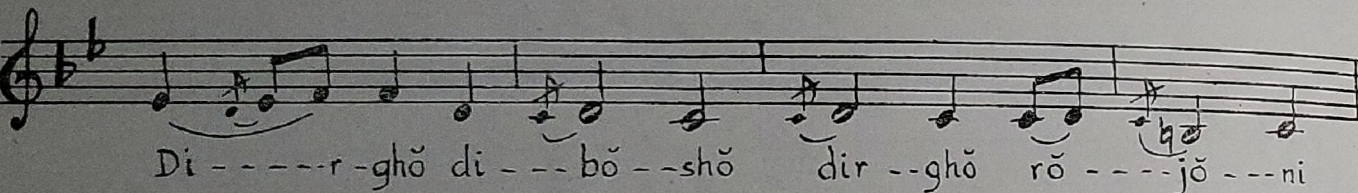
a --- rō ki -- chu na - hi ca --- i go



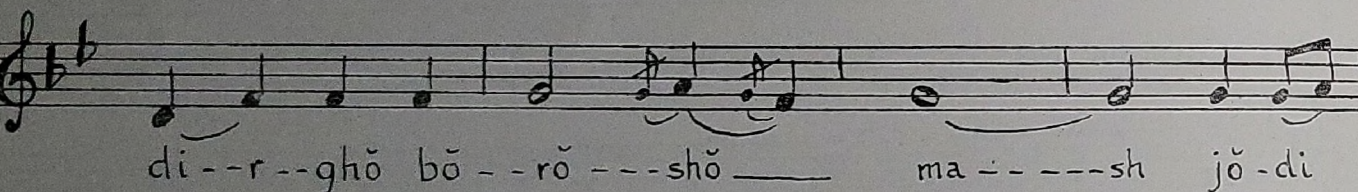
A -- mi To - ma - rō bi - rō --- he rō - hi - bō bi -- li --- n



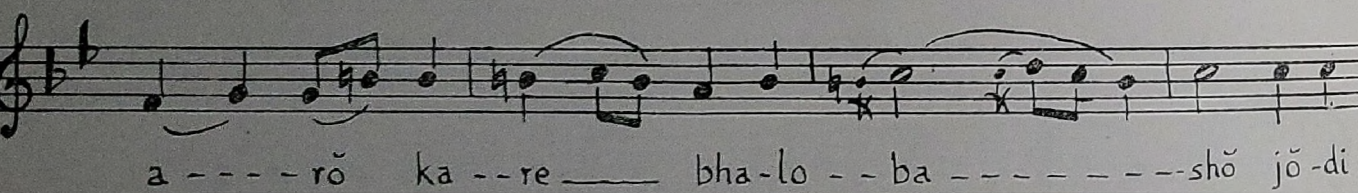
To - ma -- te kō -- ri --- bō ba --- sh



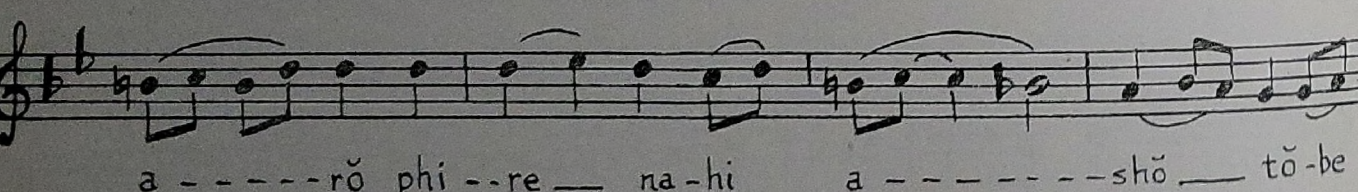
Di --- r - ghō di --- bō -- shō dir -- ghō rō --- jō --- ni



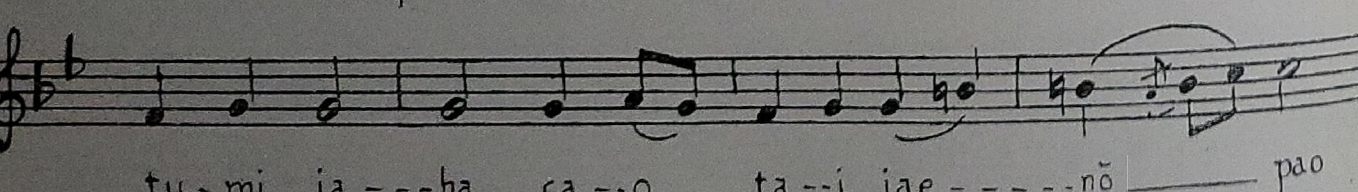
di -- r -- ghō bō -- rō --- shō ma --- sh jō - di



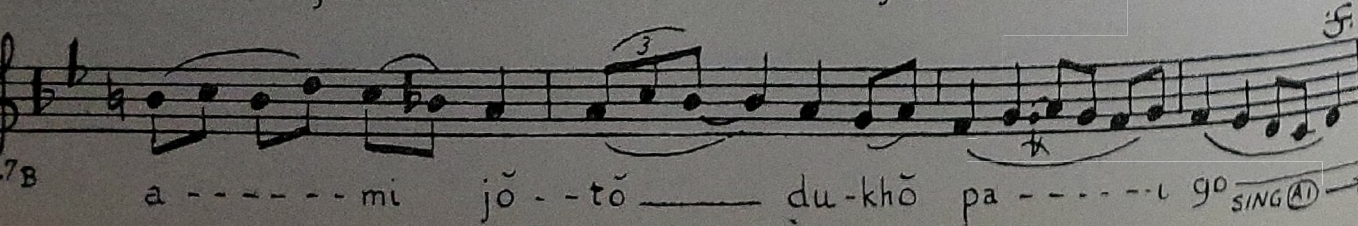
a --- rō ka -- re bha - lo -- ba --- shō jō - di



a --- rō phi -- re na - hi a --- shō tō - be



tu - mi ja --- ha ca -- o ta -- i jae --- nō pao



a --- mi jō -- tō du - khō pa --- i go SING (A) ->

28 — TUMI JEYO NA EKHONI

MM $\text{♩} = 136$ BHAIRAVI — TRITALA: 4+4+4+4

♩ 16

an - - - dha - - - ra dhō - - - rō - - - ni

Tu-mi SING (A) →

Bō - rō sha - - dhe ja - - - li - nu di - - - pō

gan - - - thi - nu ma - - - la bō - rō sha - - - dhe

ci - - rō - - di - - - - ne bōn - dhu pa - - - i - nu he

tō - - bō dō - rō - - shō - nō bō - rō sha - - dhe A - - - ji

ja - - bō ō - ku - - le - - - rō pa - - - re

ja - - - bō ō - ku - - le - - - rō pa - - - re

Bha - - sha - - - bō pre - mō pa - - ra ba - - - re

ji - - bō - - - - nō tō - - - - rō - - - - ni

Tu-mi SING (A) →

29 — RODON-BHORA E BOSHONTO

MM $\text{♩} = 76$ KAHRVA: 4 + 7
 5. (A)

Ro - dō - nō bhō - ra e bō - shō - - - n - tō _____ Sha - ki

kō - khō - no a - - - she ni bu - jhi a - - - - ge _____

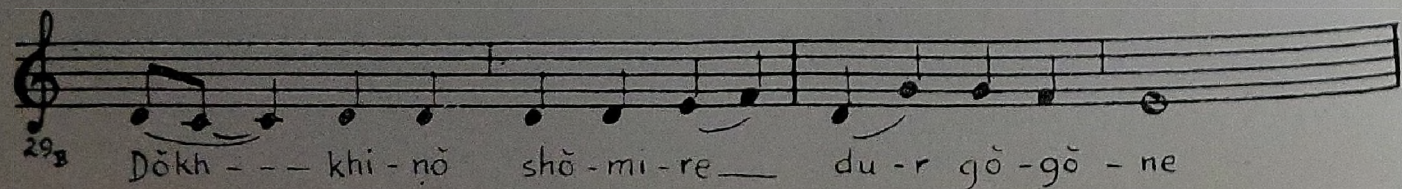
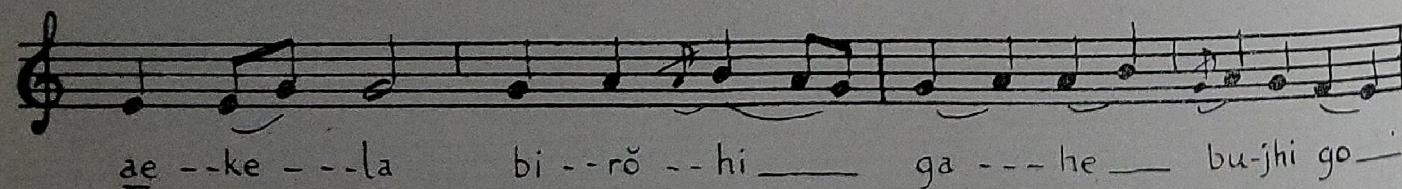
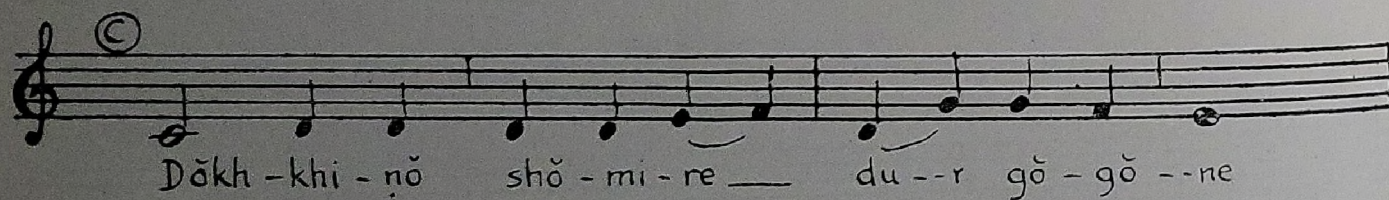
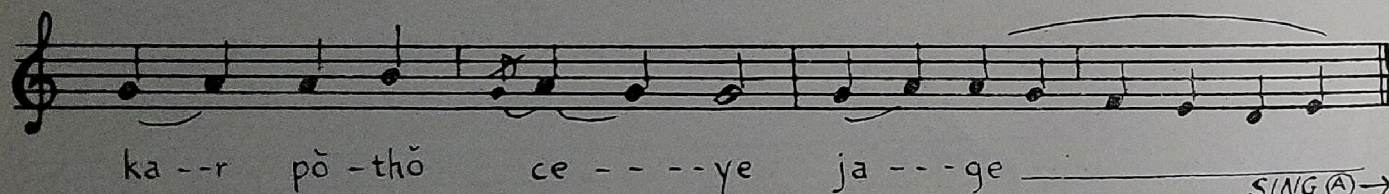
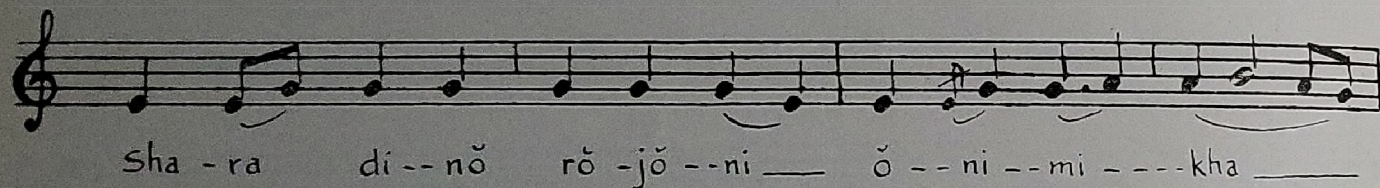
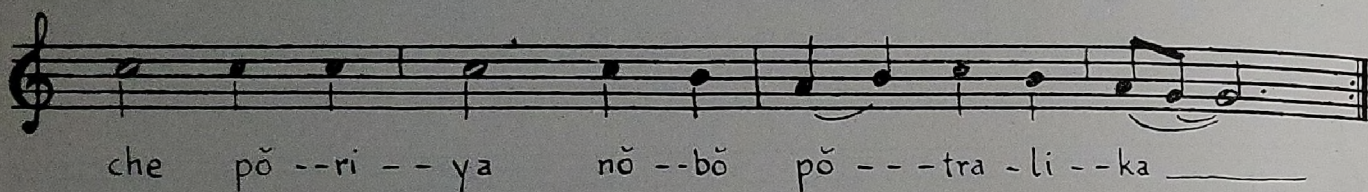
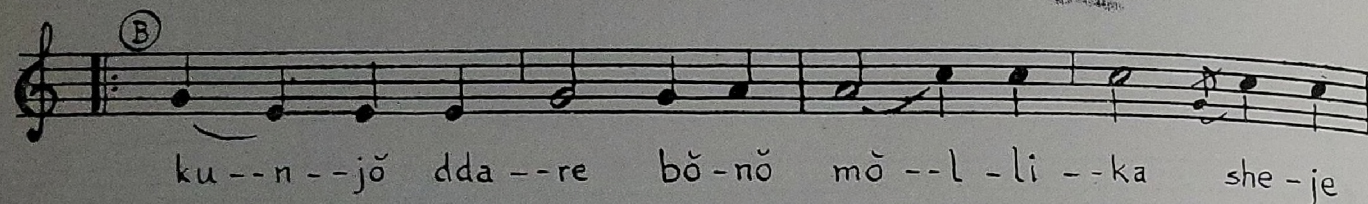
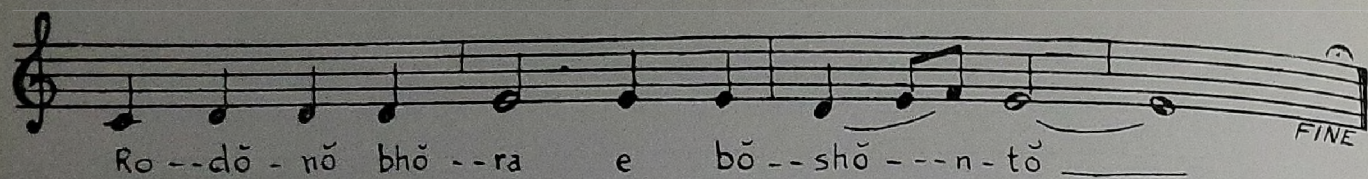
Ro - - dō - nō bhō - - ra e bō - - shō - - - n - - tō _____ Mor

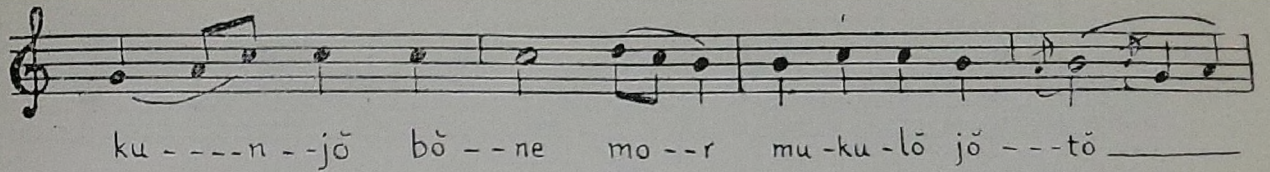
bi - - rō - - - hō be - - - - dō - na _____ ra - - - nga - - - lo _____

ki - - ng - - shu - kō rō - - k - - ti - mō ra - - - ge _____

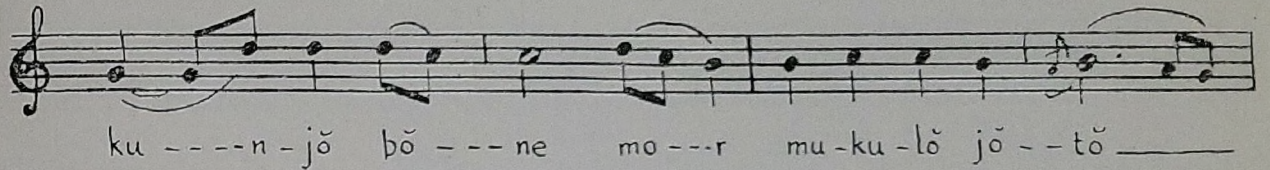
Ro - - dō - nō bhō - ra e bō shō - - - n - tō _____ Sha - ki

29A kō - - khō - no a - - she ni bu - jhi a - - - - ge _____

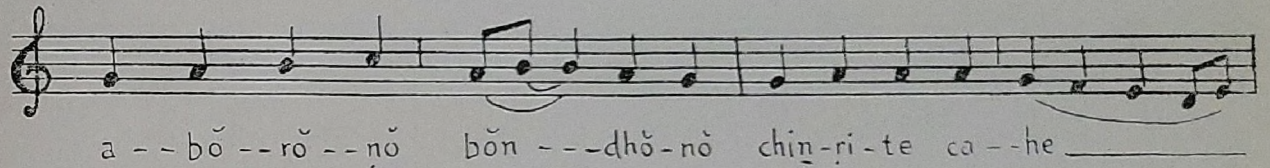




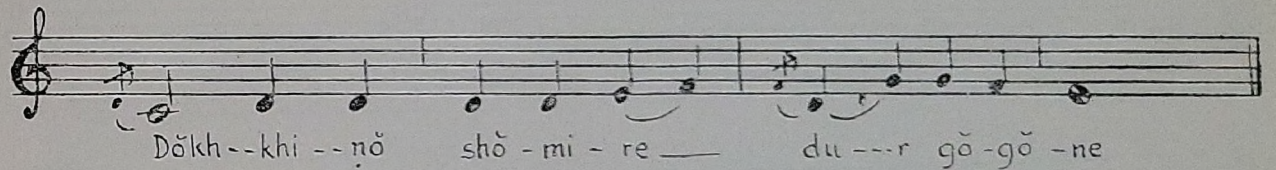
ku - - - n - - jō bō - - - ne mo - - - r mu - ku - lō jō - - - tō



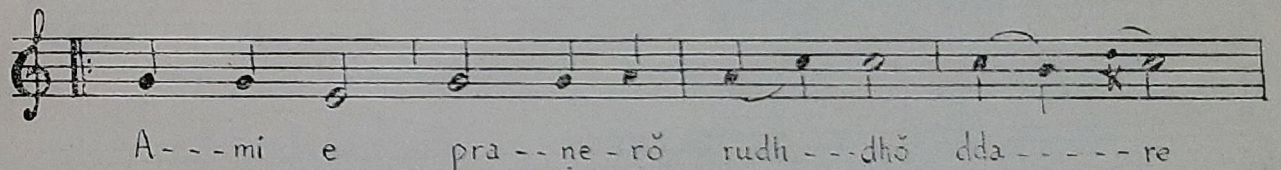
ku - - - n - jō bō - - - ne mo - - - r mu - ku - lō jō - - - tō



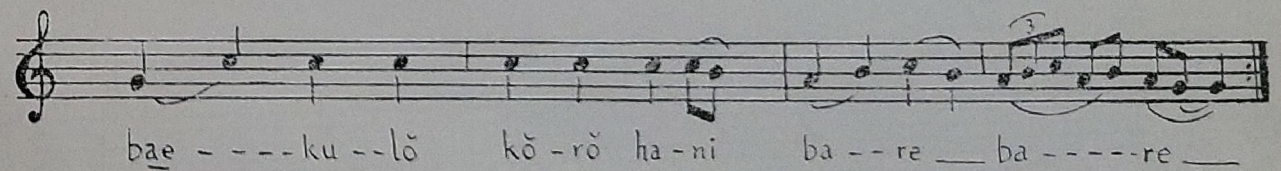
a - - bō - - rō - - nō bōn - - - dhō - nō chin - ri - te ca - - he



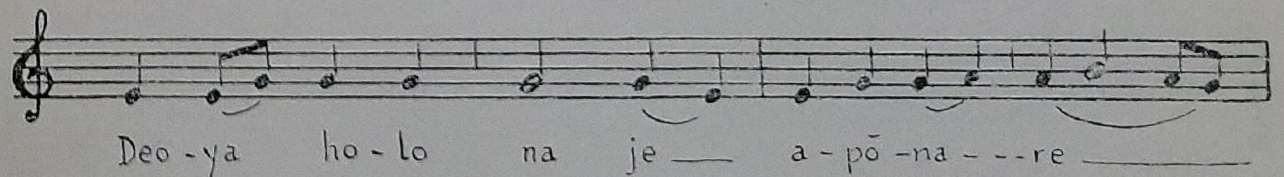
Dōkh - - khi - - nō shō - mi - re du - - - r gō - gō - ne



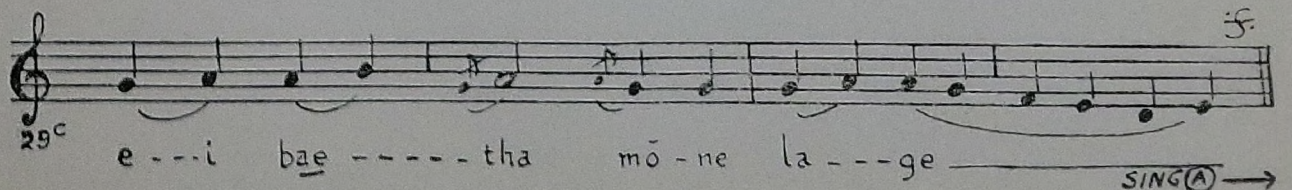
A - - - mi e pra - - ne - rō rudh - - - dhō dda - - - - re



bae - - - ku - - lō kō - rō ha - ni ba - - re ba - - - - re



Deo - ya ho - lo na je a - pō - na - - - re



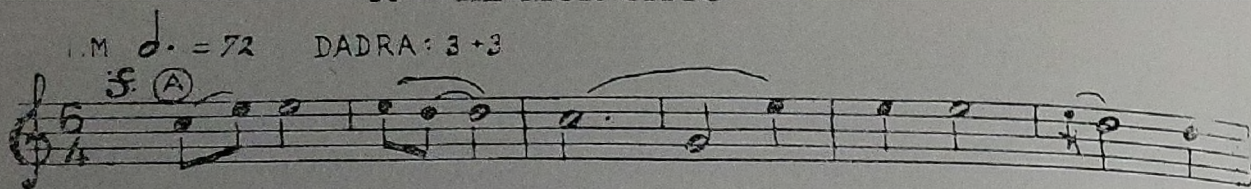
e - - - i bae - - - - tha mō - ne la - - - ge SING(A) →

29c

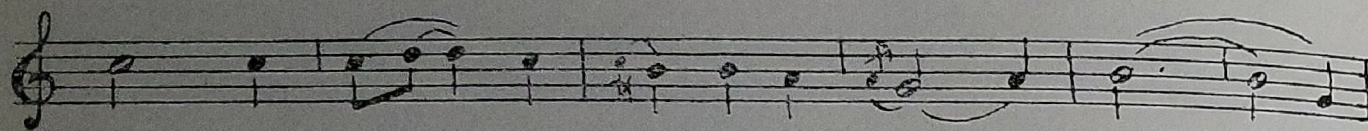
f

SING(A) →

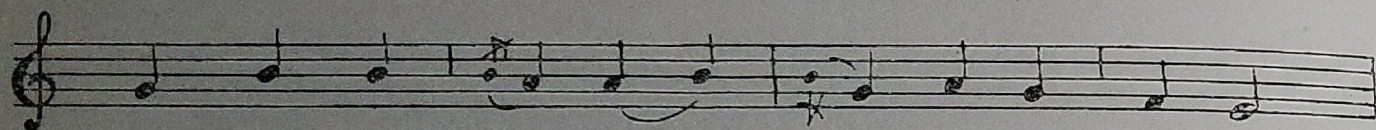
30 — HE MOR CITTO

M.M. $\text{♩} = 72$ DADRA: 3+3

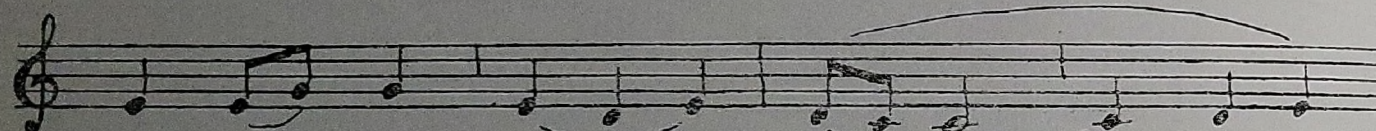
He mor ci - - - - - ttö _____ he mor ci - - - - - ttö



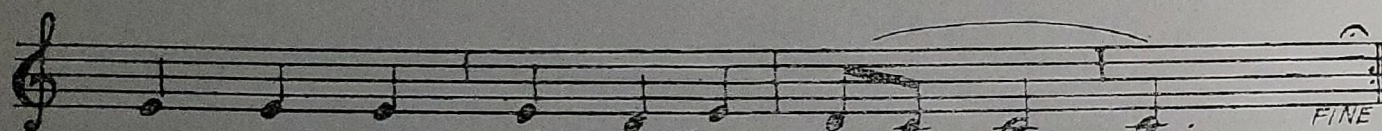
pu - - nnö tir - - - - - the ja - go re dhi - - - - - re _____



E - - - - i bha - - - - rö - - - - te - r mö - - ha - ma - - - - nö - - ber

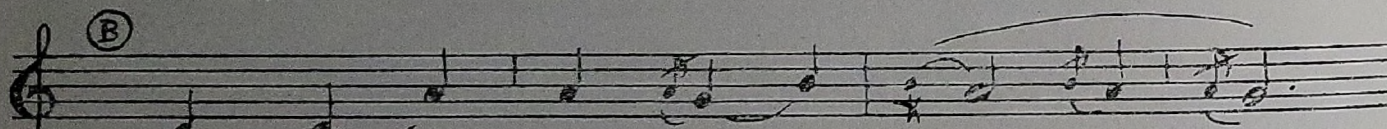


sha - - gö - - - - rö - - - - ti - - - - - re _____

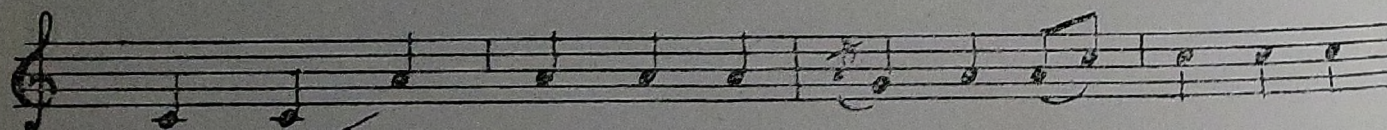


ja - - go re dhi - - - - - re _____

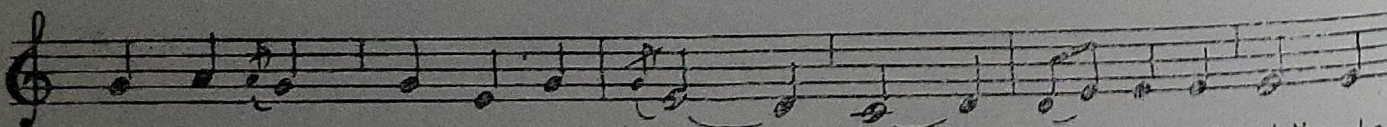
FINE

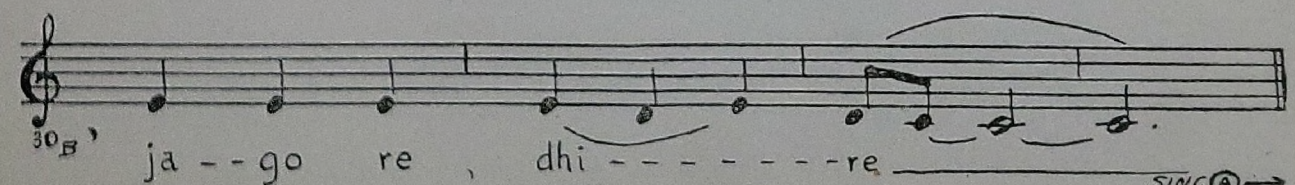
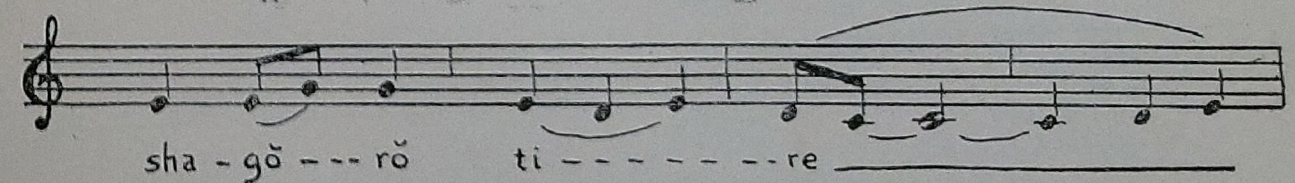
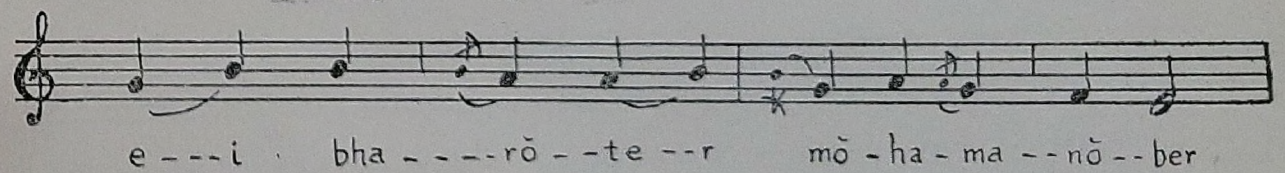
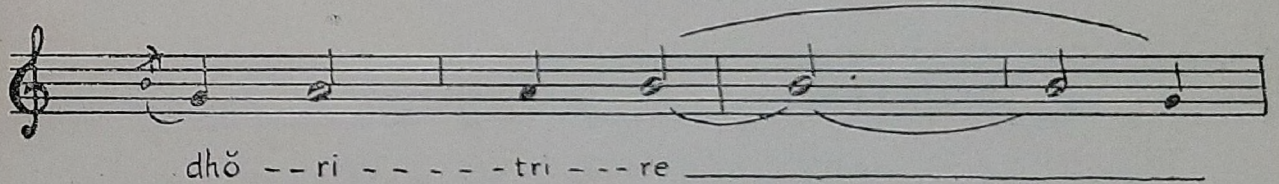
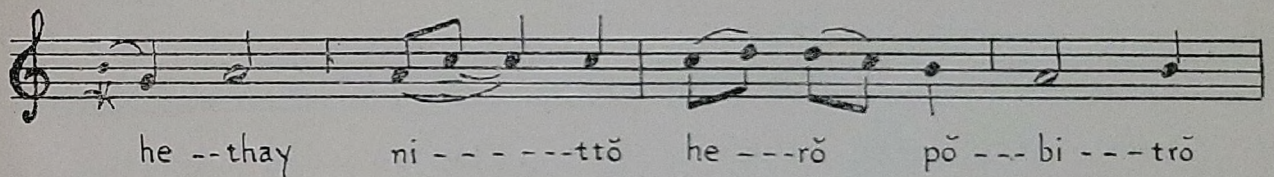
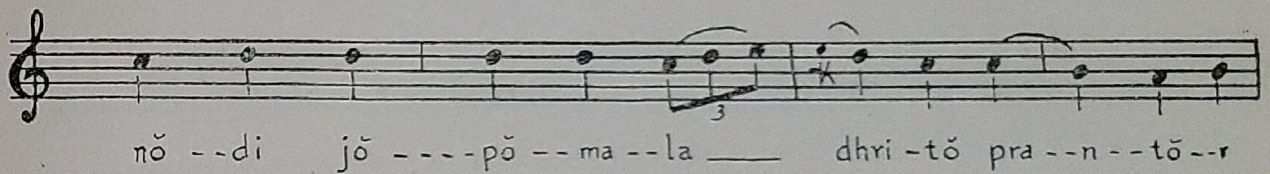
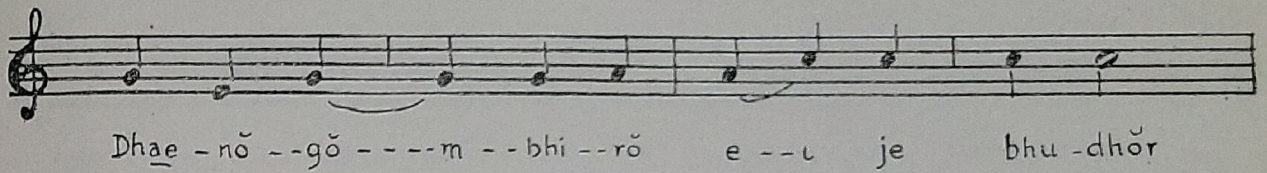
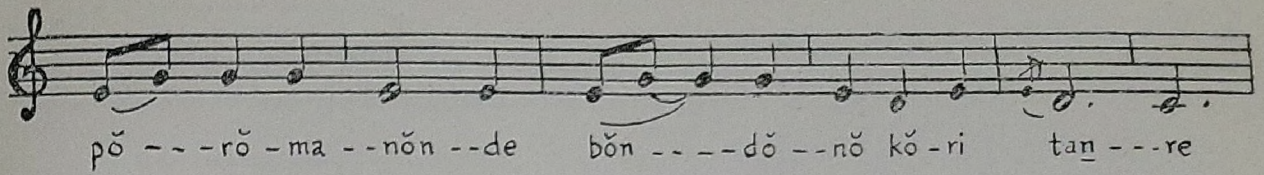


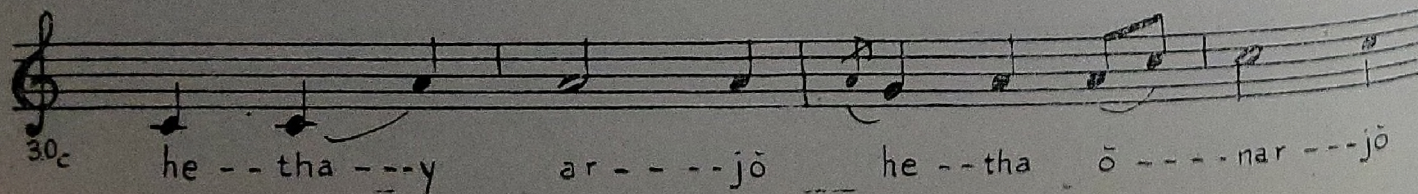
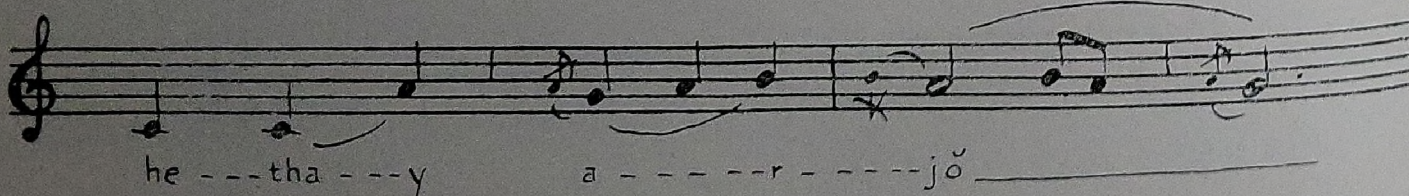
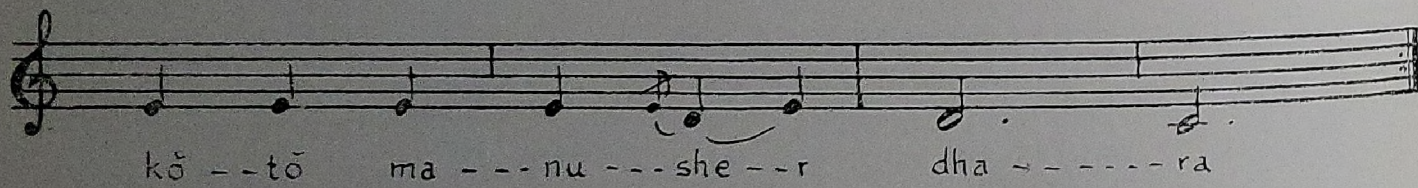
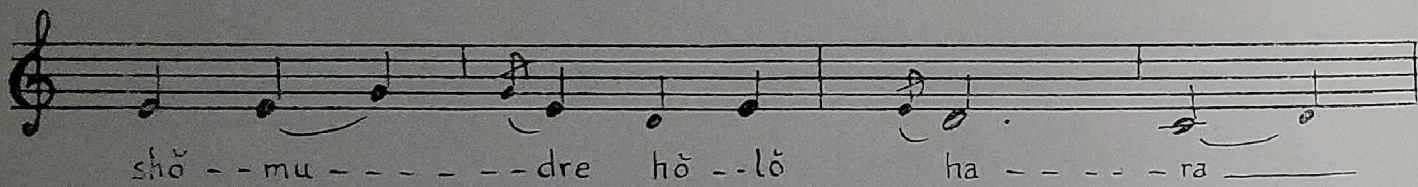
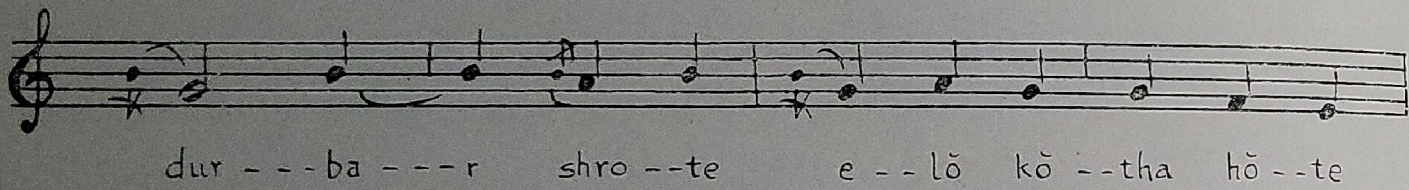
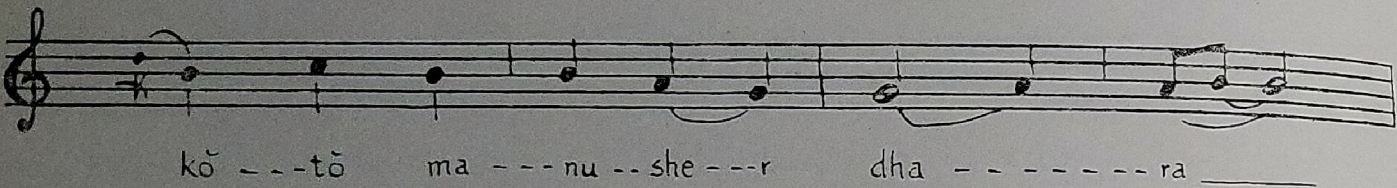
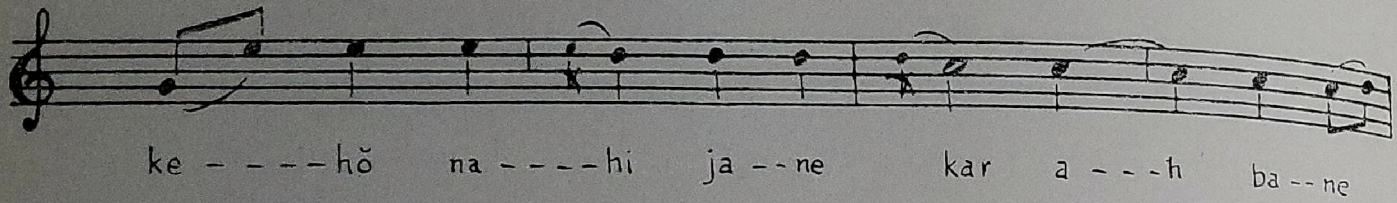
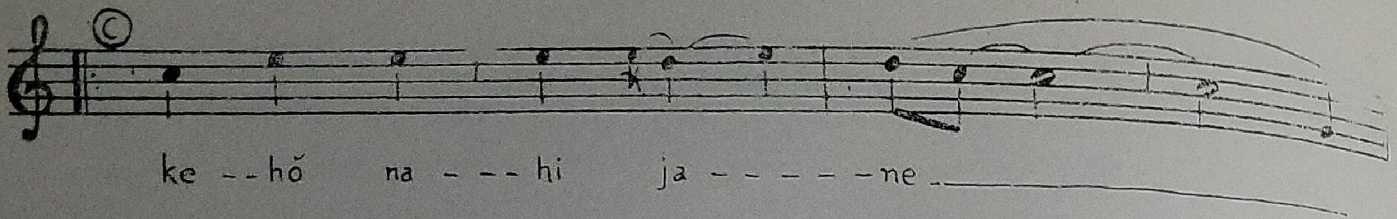
He - - - - tha - - y dan - - - - ra - - - - - ye _____

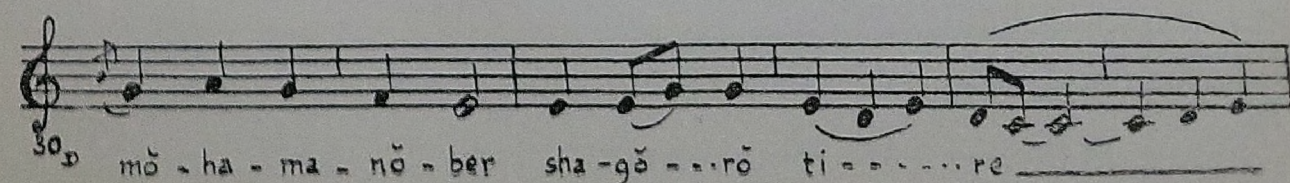
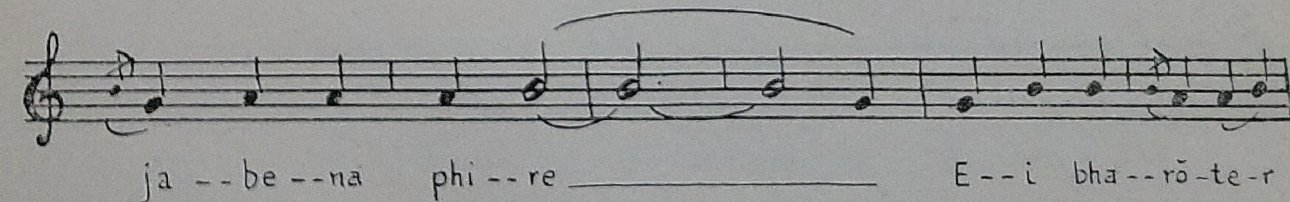
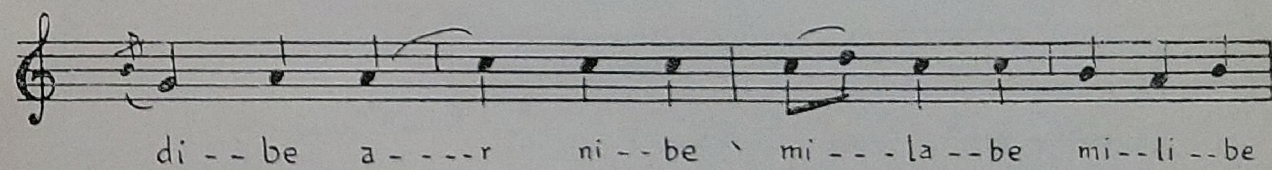
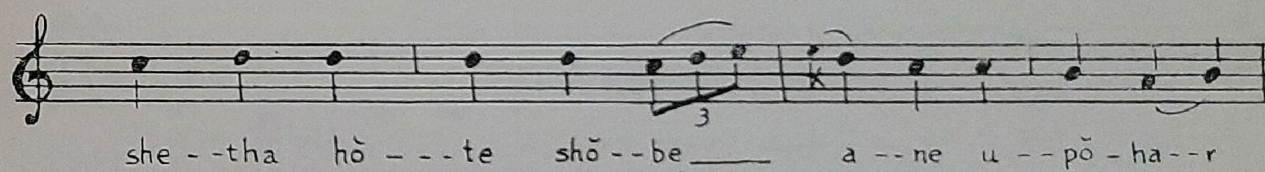
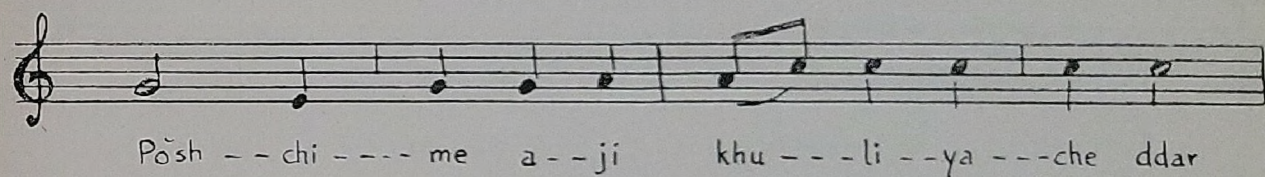
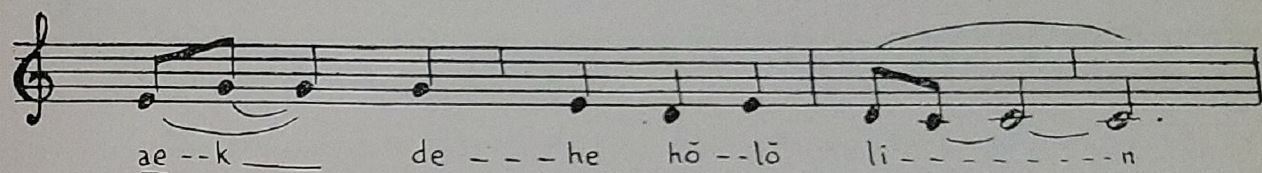
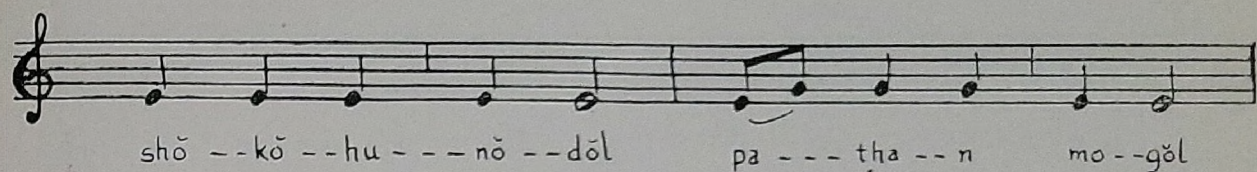
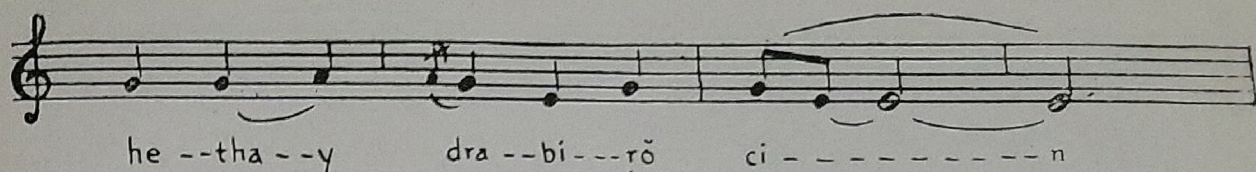


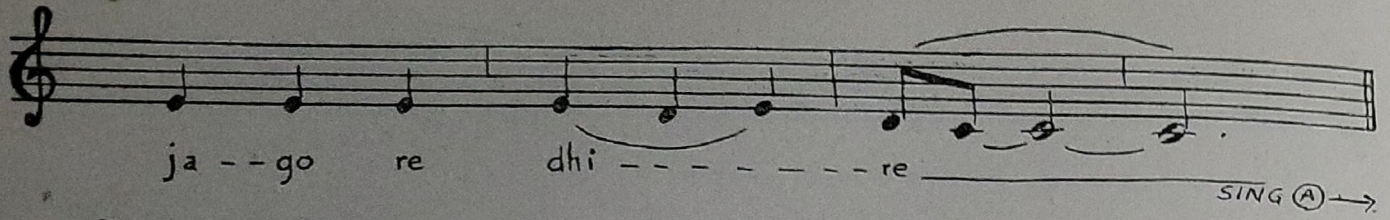
he - - tha - - y dan - - - - ra - - - - ye du ba - hu ba - - - - ra - - - - ye

30_A nö - mi nö - - rö - de - bö - - ta - - - - - re _____ u - - - - da - rö chön - de



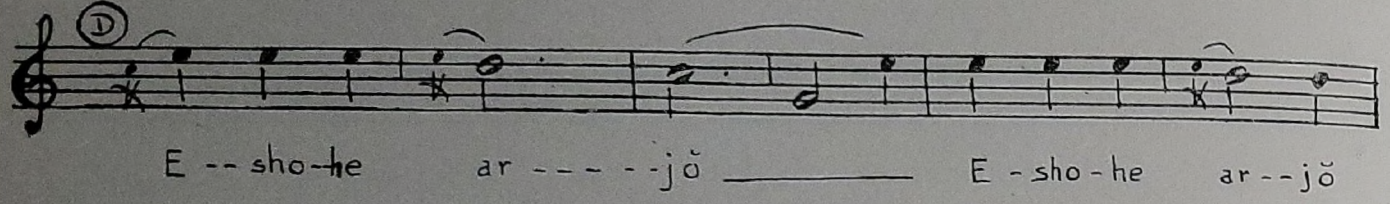




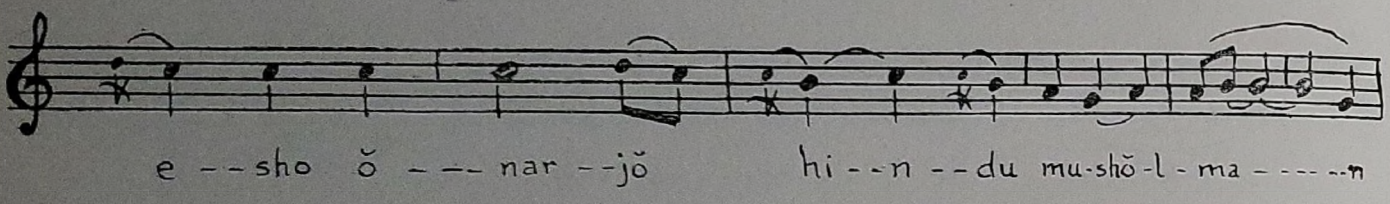


ja -- go re dhi ----- re

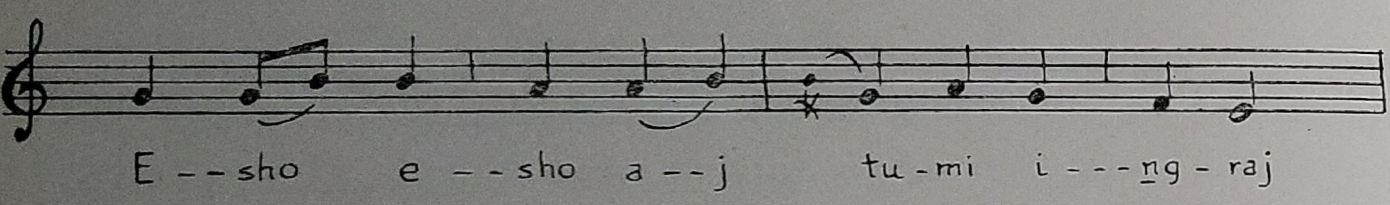
SING (A) →



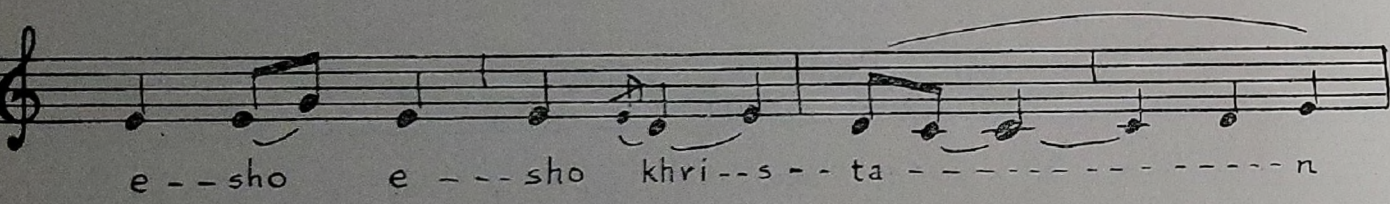
E -- sho-he ar ----- jö E - sho-he ar -- jö



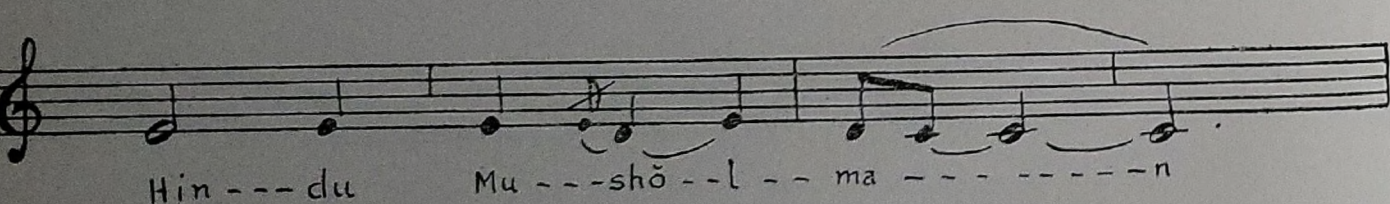
e -- sho ö --- nar -- jö hi -- n -- du mu-shö-l - ma ----- n



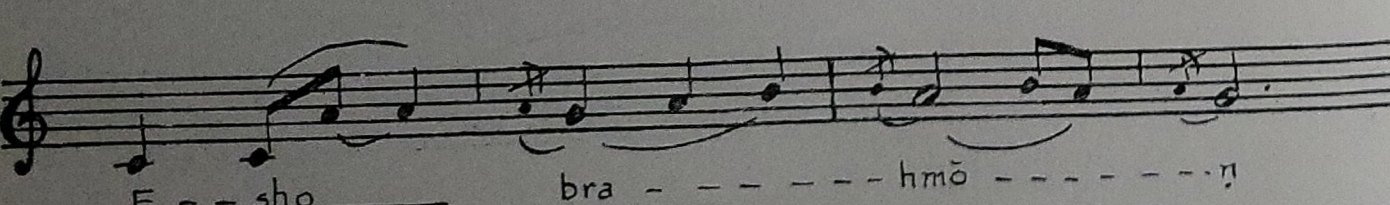
E -- sho e -- sho a -- j tu-mi i --- ng - raj



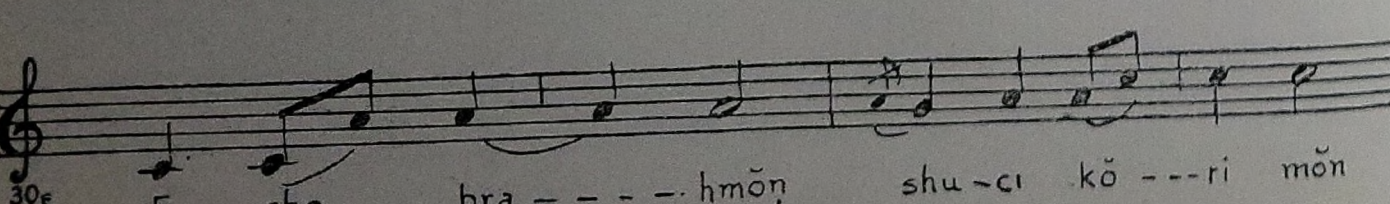
e -- sho e --- sho khri--s -- ta ----- n



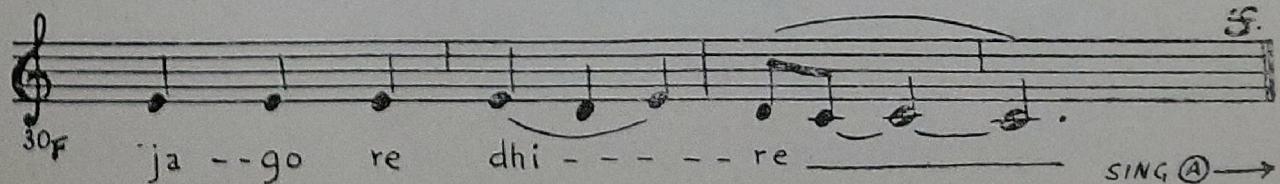
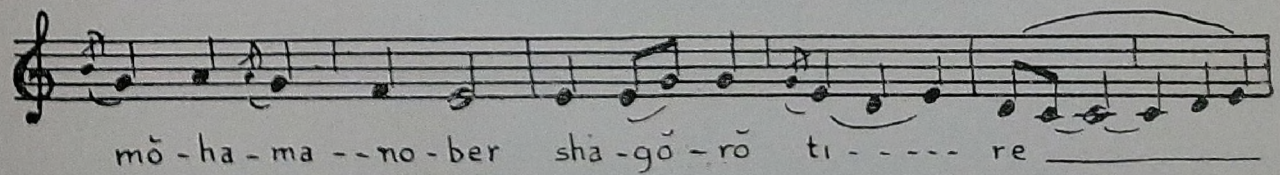
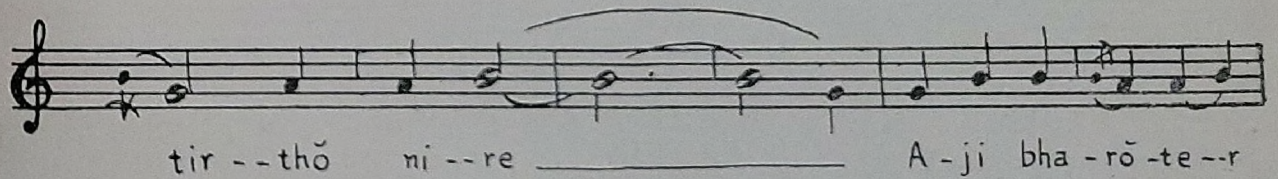
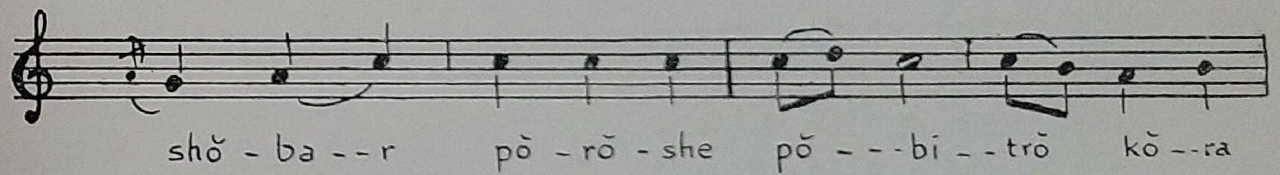
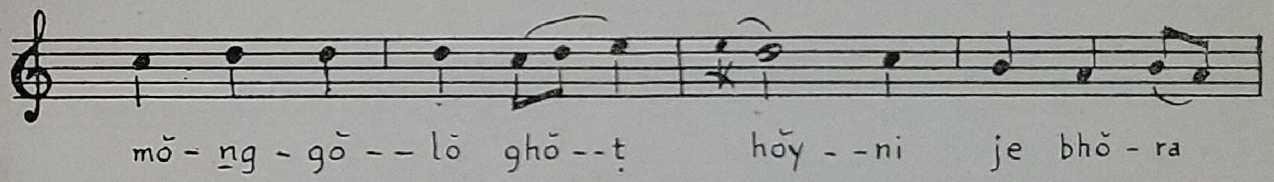
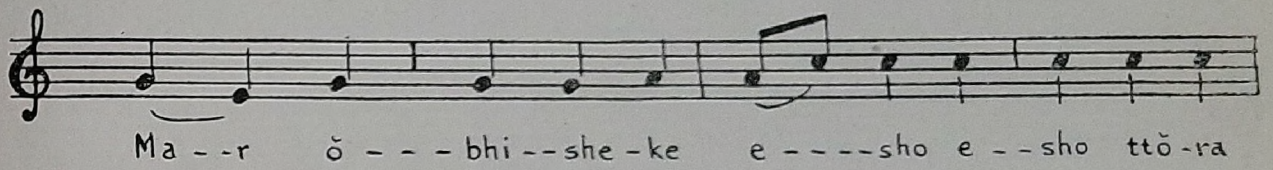
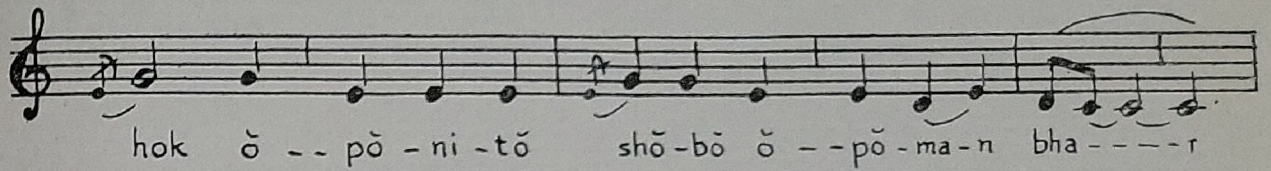
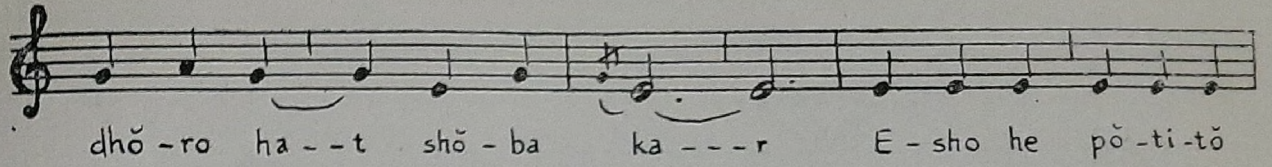
Hin --- du Mu --- shö -- l -- ma ----- n



E -- sho bra ----- hmö ----- n



E -- sho bra ----- hmön shu-ci kö --- ri mön



31 — JODI TOR DAK SHUNE

MM $\text{♩} = 92$ DADRA: 3+3

(A) ♩

6 *4*

Jō - di tor dak shu - ne keu na a - - - she - - - tō - be

ae - - - kla cō - - - lo - - - re Jō - - - di tor

dak shu - - - ne keu na a - - - - she - - - - tō - - - be

ae - - - kla cō - - - lo - - - re tō - be ae - kla cō - lo

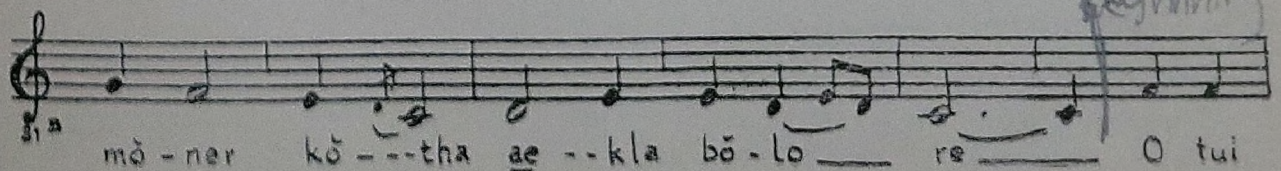
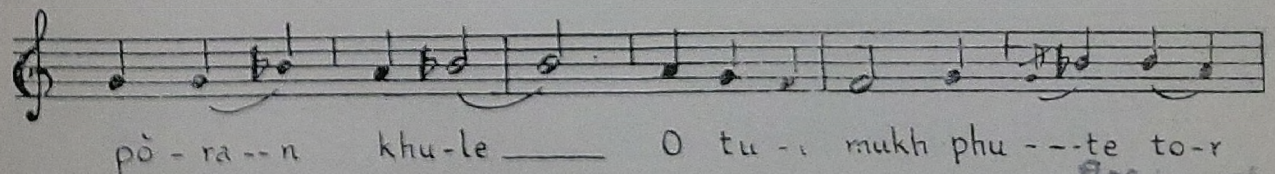
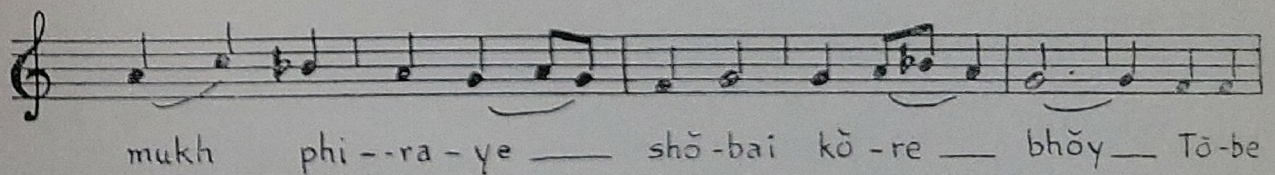
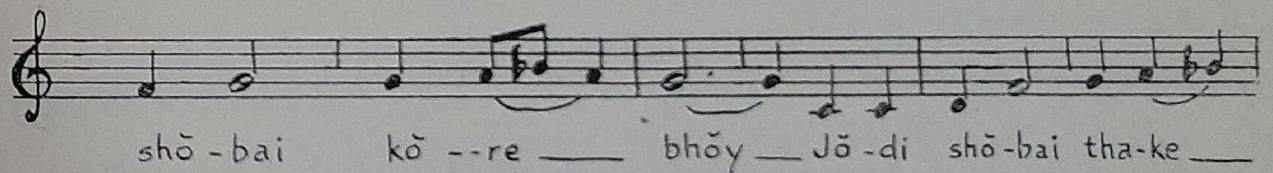
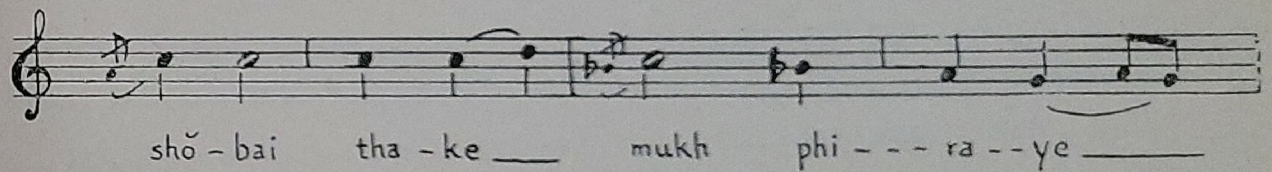
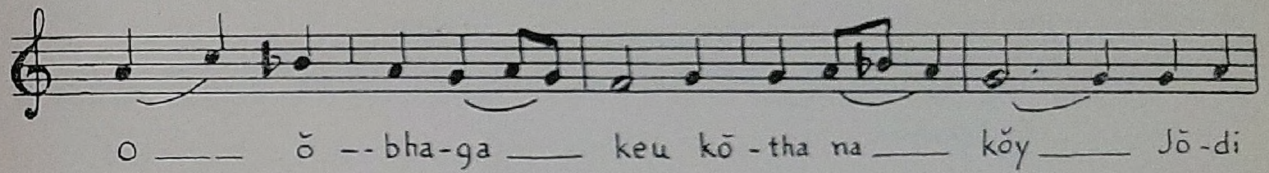
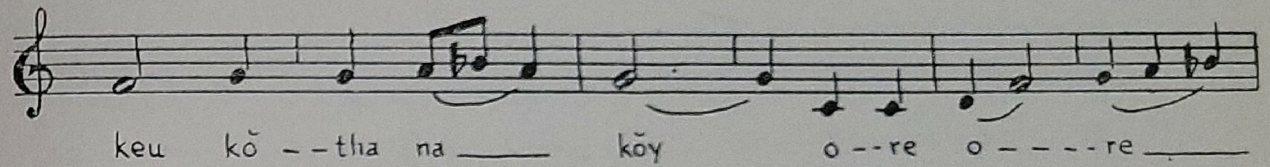
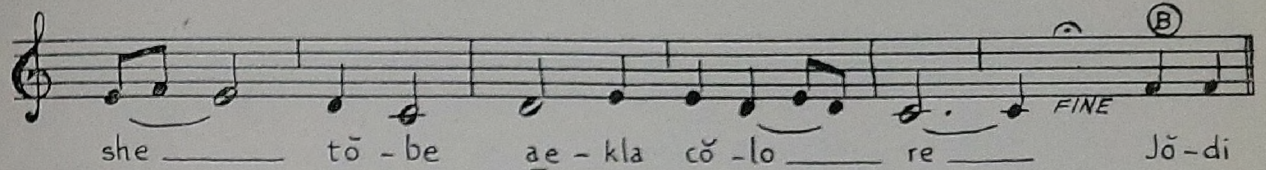
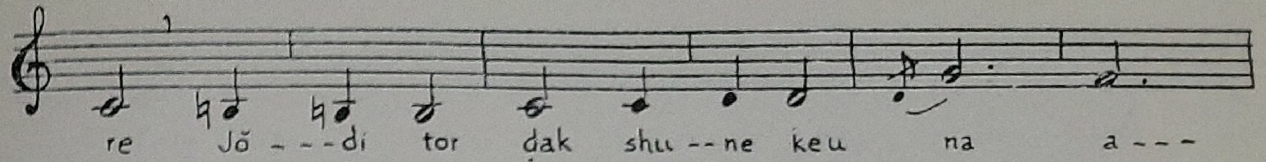
ae - - - - kla cō - - - lo - - - ae - - - kla cō - - - - lo

ae - - - - kla cō - - - lo - - - re tō - - - be

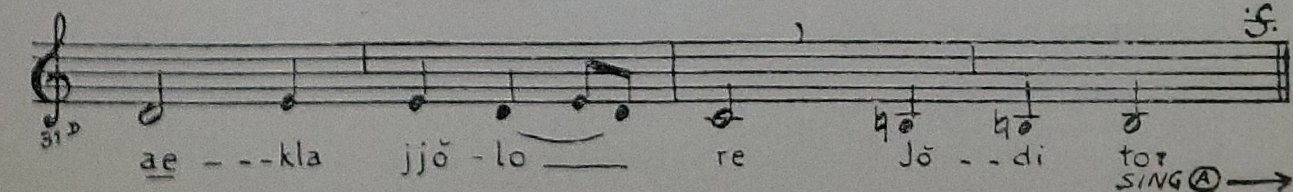
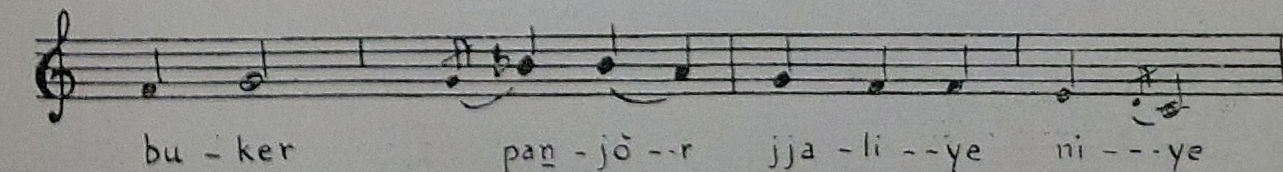
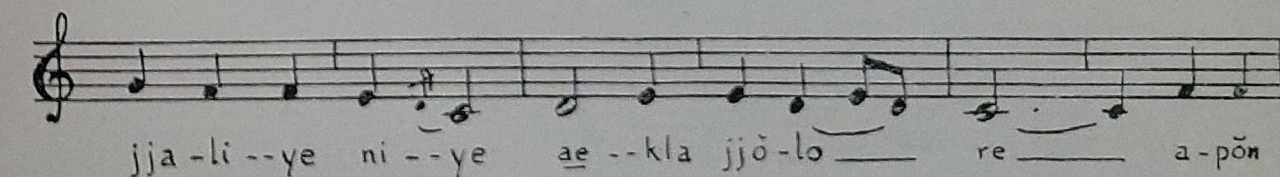
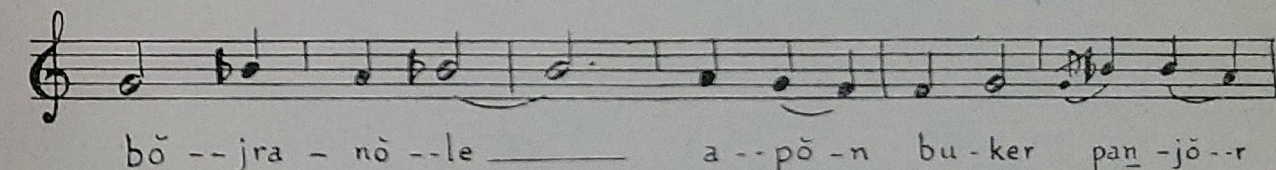
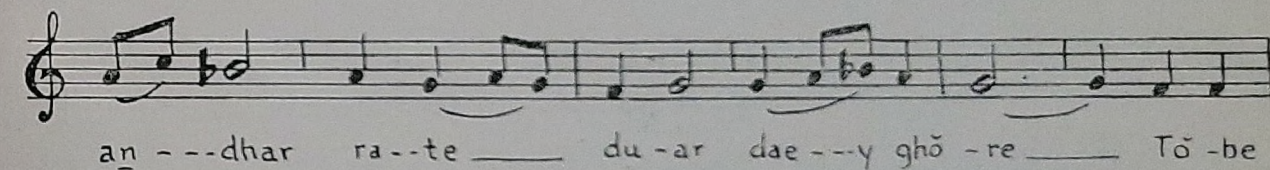
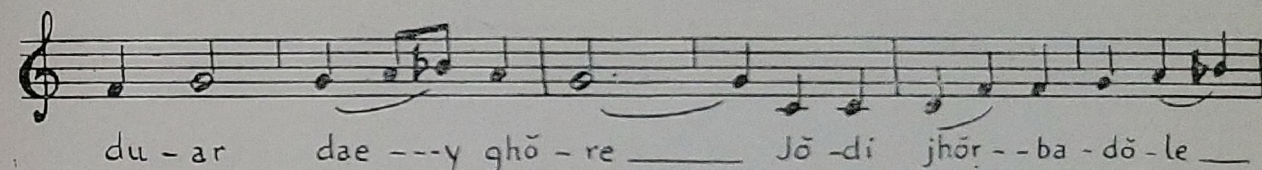
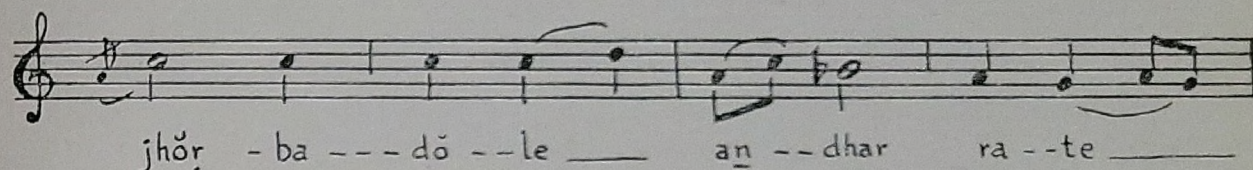
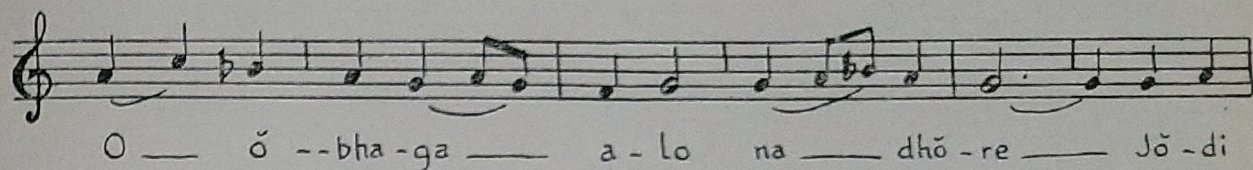
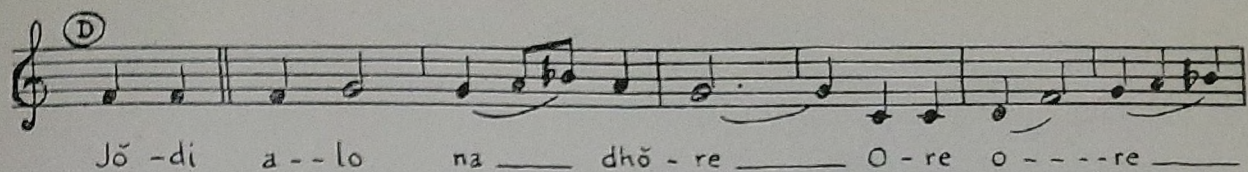
ae - - - - kla cō - - - lo ae - - - - kla cō - - - lo

31^A

ae - - - kla cō - - - - lo ae - - - - kla cō - - - lo



mukh phu - - - - te to - - r mō - - ner kō - - - tha
 ae - - - kla bö - - lo re hō hō Jō - - di tor
 Jō - di shō - bai phi - - re jay O - re o - - - re
 O o - - - bha - ga shō - bai phi - re ja - - - y Jō - di
 gō - hōn pō - - the ja - bar ka - le keu phi - re na
 ca - - - - y, Tō - be pō - the - - r kan - ta O tu - i
 rōk - tō ma - - kha cō - rōn - tō - - le ae - - kla dō - lo
 re O tui rōk - tō ma - kha cō - rōn - tō - - le
 ae - - - kla dō - - lo re, hō hō Jō - - di tor
 SING (A) →



32 — OYI BHUBON-MONOMOHINI

MM $\text{♩} = 72$ KAHRVA: 4 + 4

Ö - yi bhu - bö -- nõ mö - no mo - hi - ni Ö - yi

bhu --- bö --- nõ mö -- no mo - hi -- ni

ma

Bhu - bö - nõ mö --- no mo -- hi --- ni Ö -- yi

nir --- mö -- lõ sur -- jö -- kõ ro -- j -- jö - lõ dhö -- rö -- ni

jö - nõ -- kõ - jö --- nõ -- ni jö - nõ - ni Ö - yi

bhu - bö -- nõ mö -- no mo - hi -- ni

32^A

Ni --- lö shi --- n - dhu - jö -- lö dhou -- tö cö --- rö - nö -- tö - lö

ö -- ni -- lö bi -- kö -- m -- pi -- tö shae - mö - lö ö -- n -- cö - lö

Öm -- bö - rö cum -- bi -- tö bha ----- lö hi ma -- cö - lö

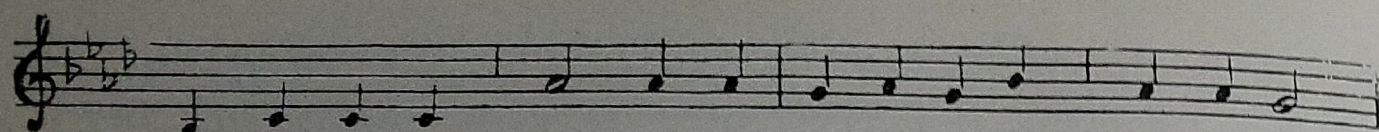
Shubh - rö tu --- sha -- rö ki --- ri --- --- ti -- ni _____ Ö - yi

bhu - bö -- nö mö -- no _____ mo -- hi -- ni _____ Ö -- yi

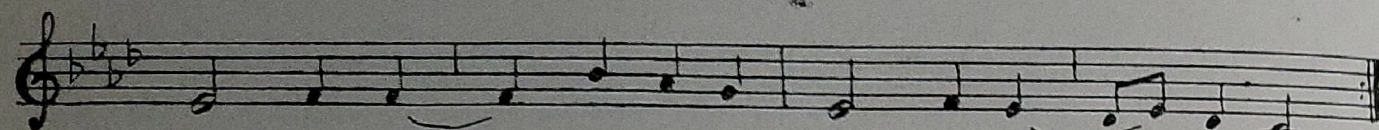
bhu -- bö -- nö mö -- no _____ mo - hi -- ni _____

Prö - thö - mö prä - bha - - tö u --- dö - yö tö --- bö gö - gö - ne _____

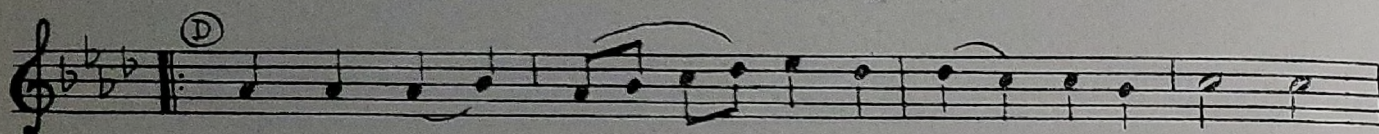
32 B
prä - thö - mö sha ----- mö - rö - bö tö - bö tö - po ----- bö - ne



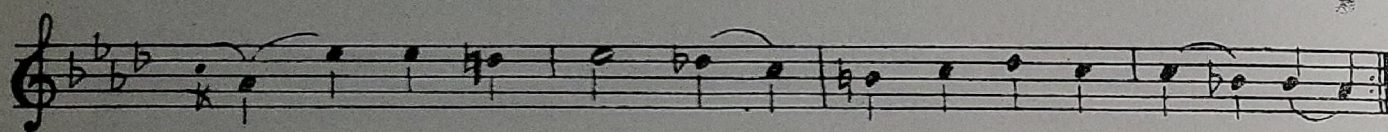
Prō - thō - mō prō -- ca --- ri -- tō tō - bō bō - nō --- bhō - bō - ne



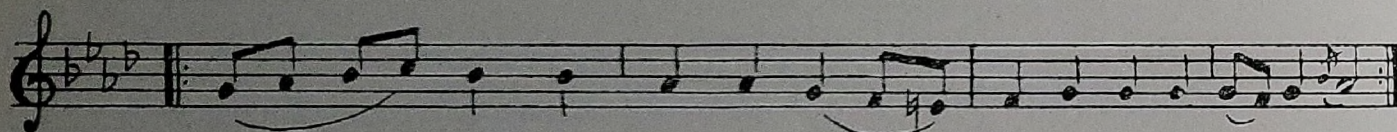
gae -- nō dhōr ----- mō kō - tō ka -- bbō - ka ----- hi - ni



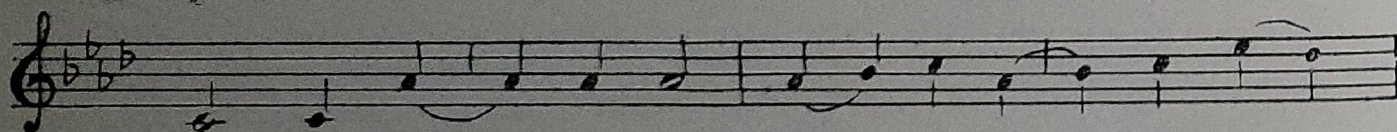
Ci -- rō - kō ----- llae ----- nō - mō - yi — tu - mi dhō - nnō



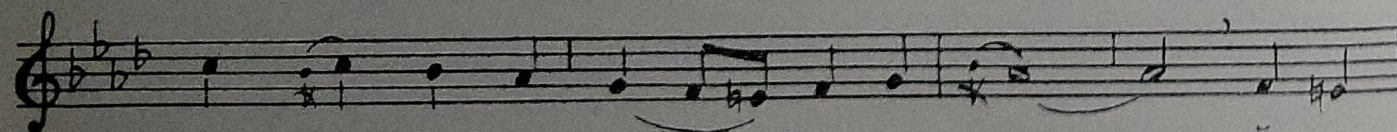
de ----- shō - bi -- de -- she — bi - tō - ri - chō ō ----- nnō —



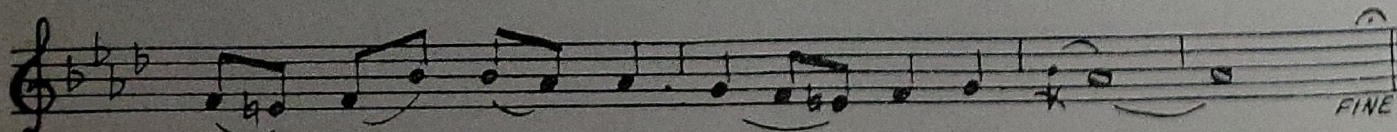
Ja ----- hnō - bi jō - mu - na — bi - gō - li - tō kō - ru - na



pu -- nnō pi ----- ju - shō stō ----- nnō - ba ----- hi -- ni —



Bhu -- bō - nō mō - no — mo - hi -- ni — Ō - yi

32^c

bhu -- bō ----- nō mō - no — mo - hi -- ni —

33 — O AMAR DESHER MATI

MM $\text{♩} = 60$ DADRA: 3 + 3

(A) *f*

O a -- ma -- r de - she ----- r ma -- ti

to -- ma -- r pō --- re thae -- kai ma -- tha FINE

(A₂)

O a -- ma -- r de - she ----- r ma -- ti

to - ma -- r pō - re thae - kai ma - tha, To -- ma - te

bi - shshō mō - yi ----- r To -- ma -- te bi - shshō --- ma - ye - r

an --- cōl pa -- ta O a -- ma -- r SING (A) →

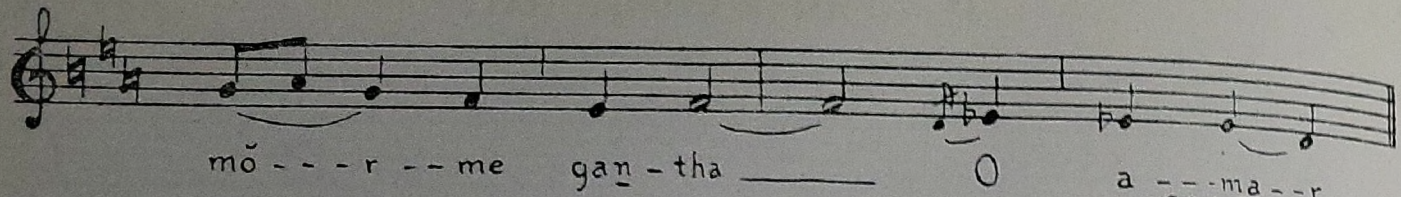
(B)

Tu - mi mi -- she ----- chō mor de - her shō ---

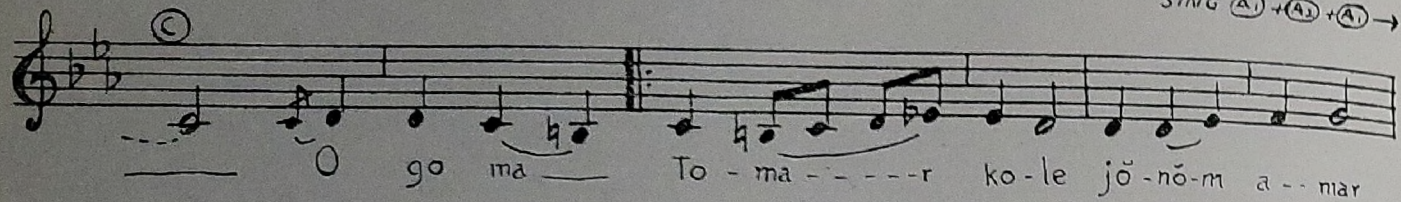
ne Tu - mi mi - le -- chō mor pra - ne mō - ne

33^A

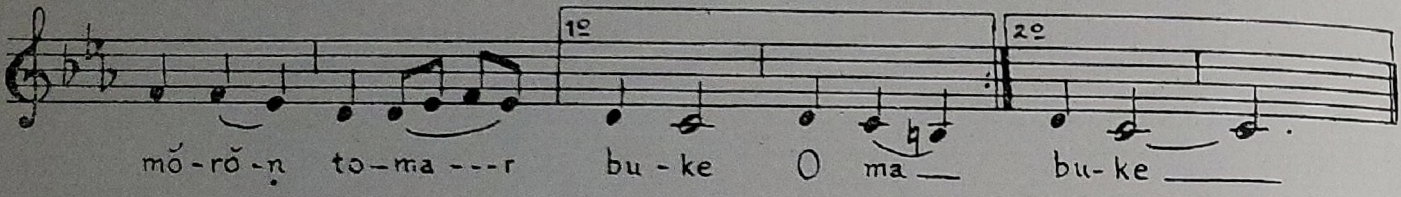
To - mar o --- i shae - mōl bō - rōn ko - mō --- l mu - r - ti



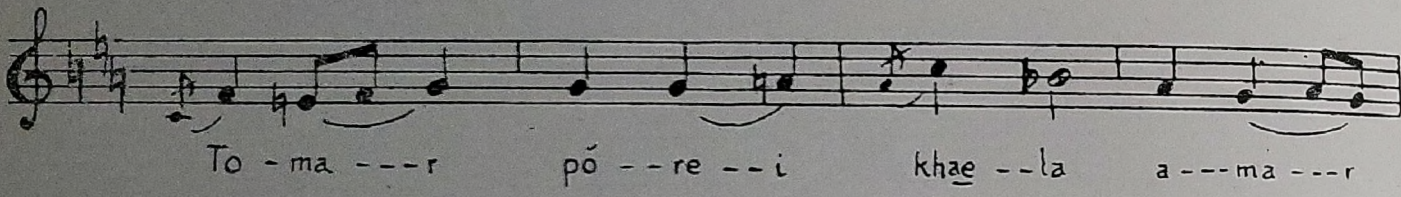
mö --- r --- me gan - tha



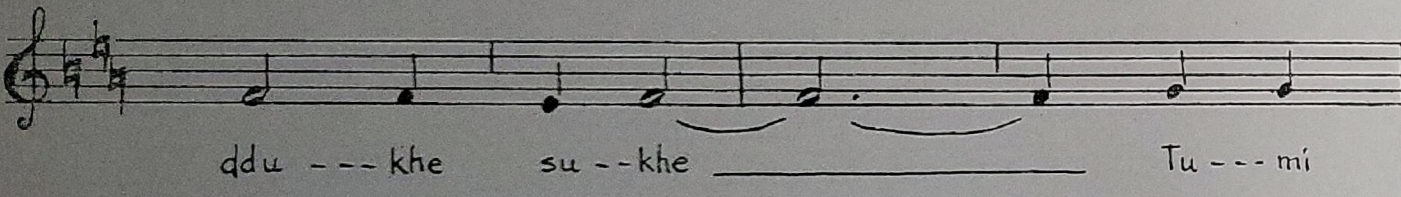
go ma To - ma --- r ko - le jö - nö - m a --- mar



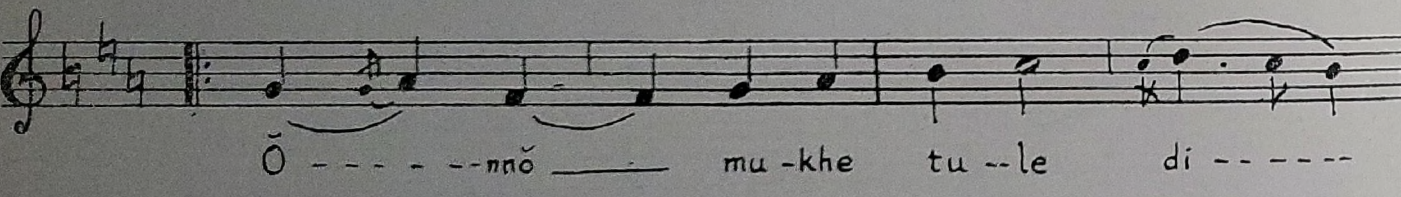
mö - rö - n to - ma --- r bu - ke ma bu - ke



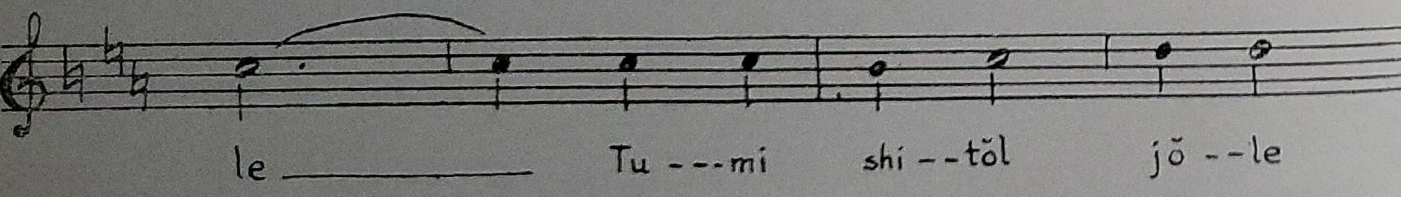
To - ma --- r pö --- re --- i khae --- la a --- ma --- r



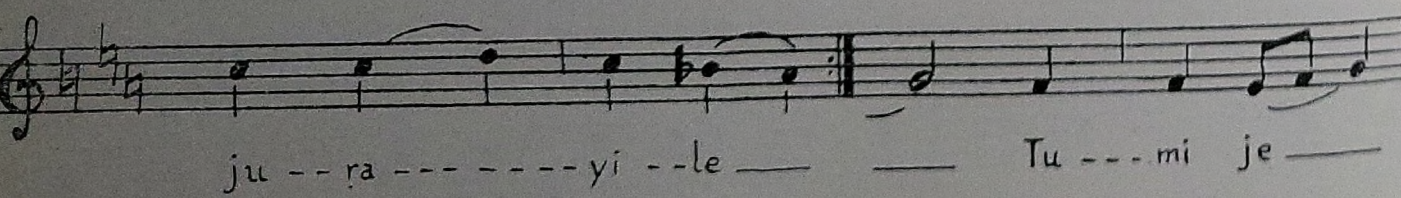
ddu --- khe su --- khe Tu --- mi



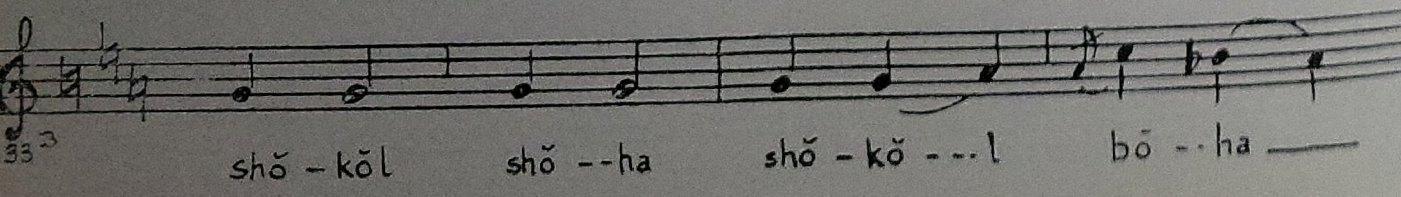
Ö --- --- nö mu - khe tu -- le di --- ---



le Tu --- mi shi --- töl jö --- le



ju --- ra --- --- yi --- le Tu --- mi je



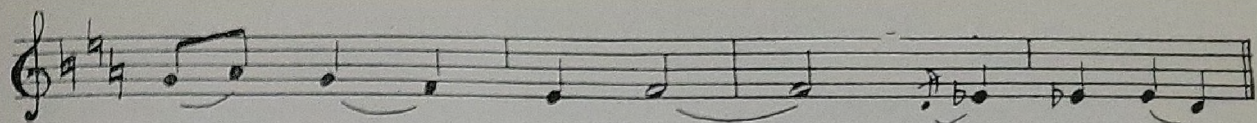
shö - köl shö --- ha shö - kö --- l bö --- ha

a --- ma --- r
SING (A1) + (A2) + (A1) →

©

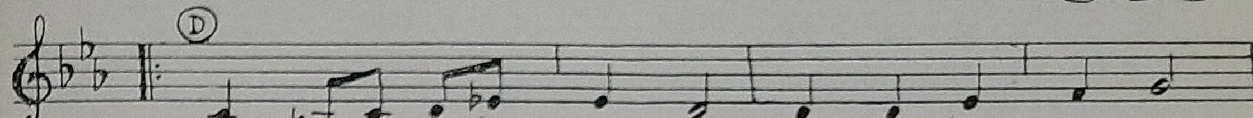
1^o

2^o

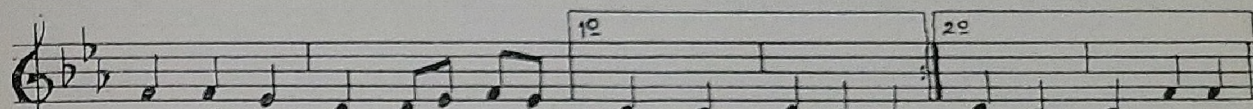


ma --- ta --- r ma -- ta

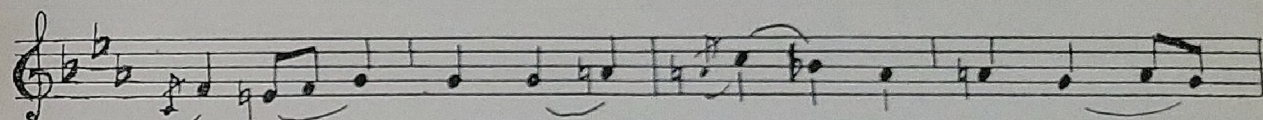
O a -- ma - r
SING (A1) + (A2) + (A1) →



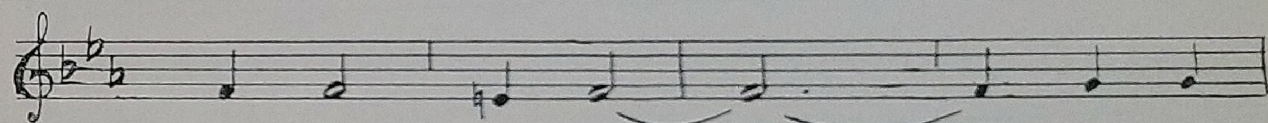
Ö --- ne --- k to -- mar khe -- ye --- chi go



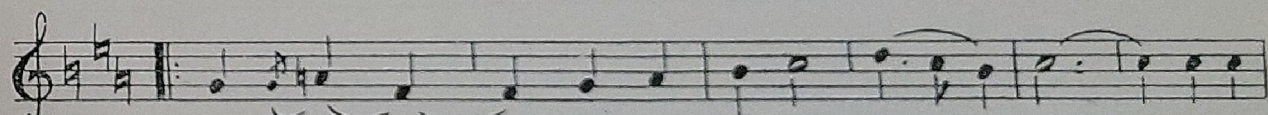
ö - ne - k ni - ye --- chi ma, O ma - chi ma Tö - bu



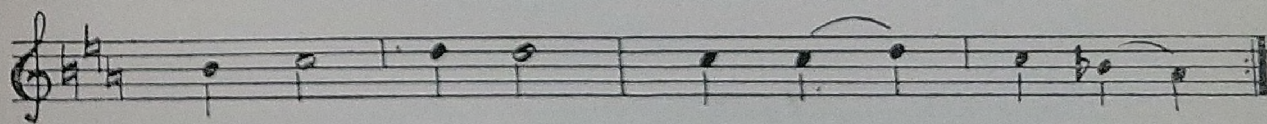
ja - ni --- ne ye --- ki --- ba to -- ma --- y



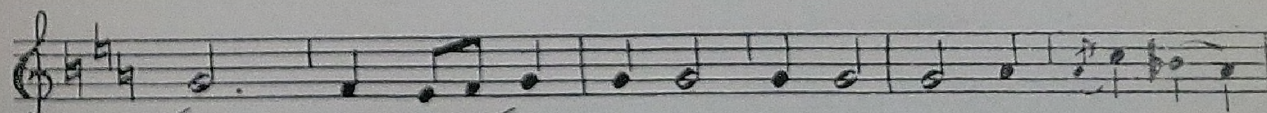
di -- ye --- chi ma a -- mar



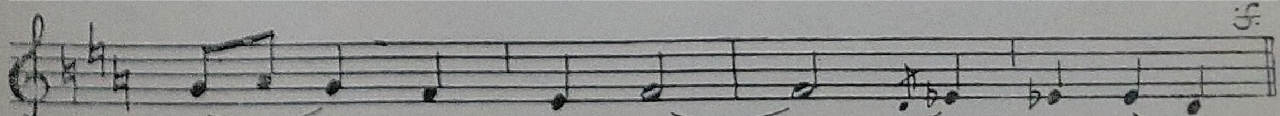
jö -- nö --- m gae - lö bri - tha ka --- je A - mi



ka -- ta --- nu din ghö -- re -- r ma - jhe



tu - mi --- bri - tha a - may shök - ti di - le



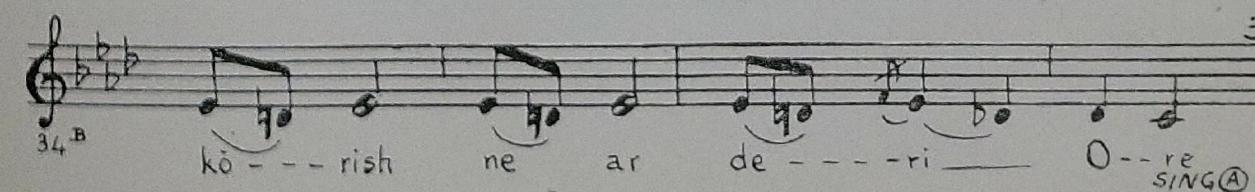
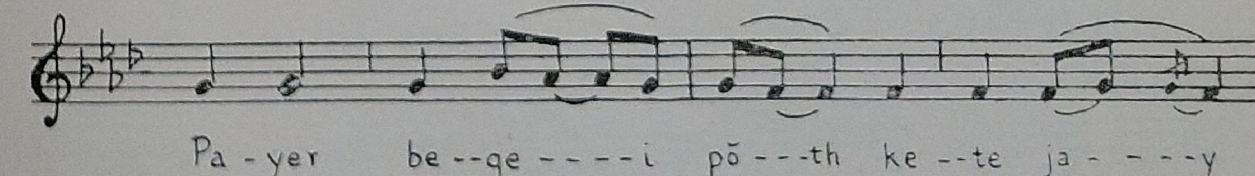
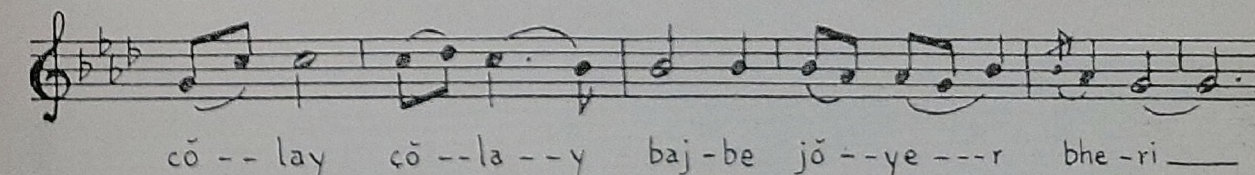
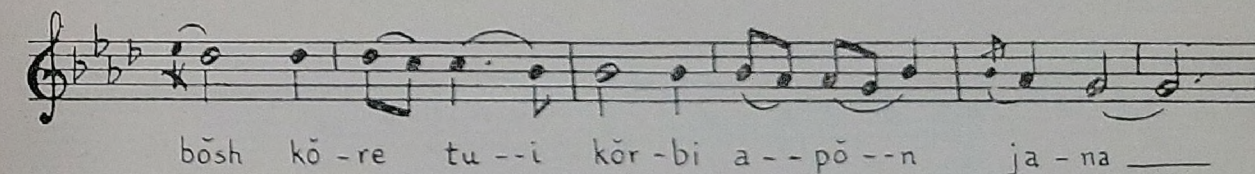
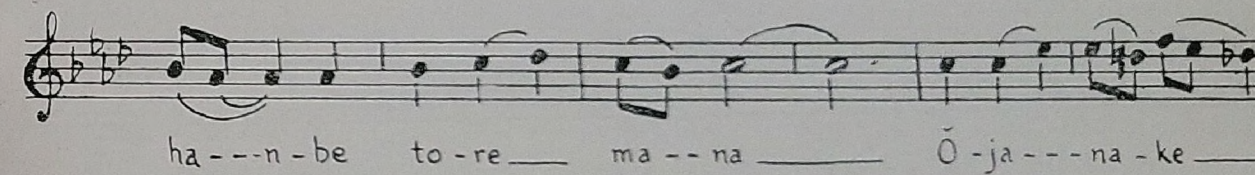
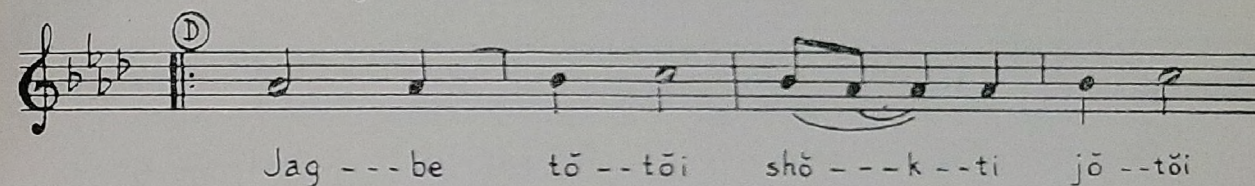
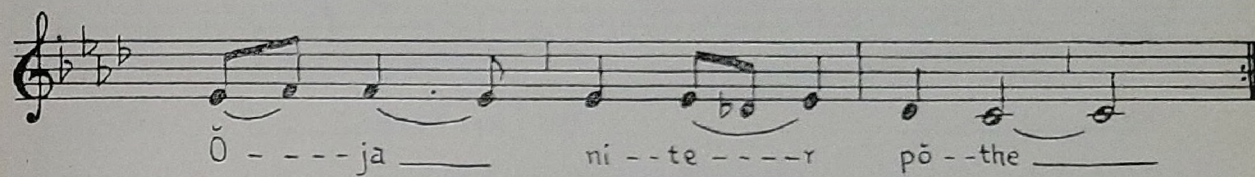
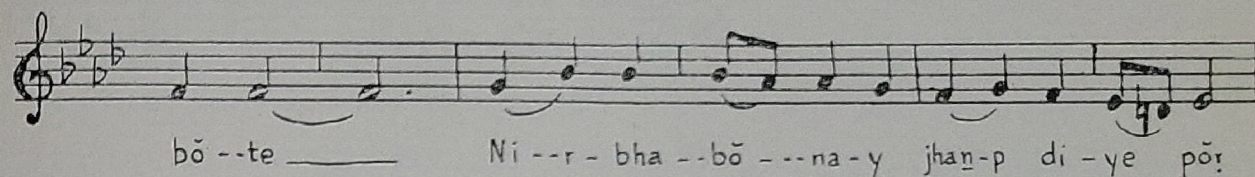
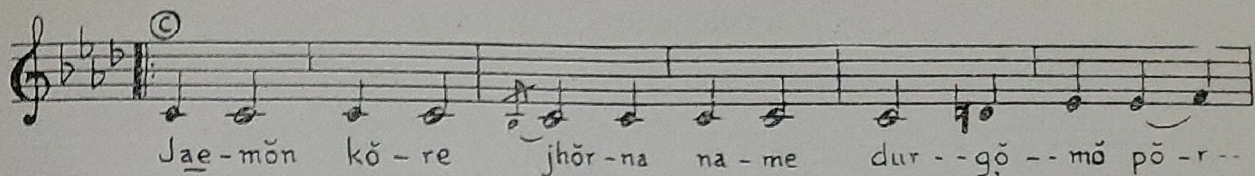
shö --- k -- ti --- da -- ta

O a -- ma - r
SING (A1) + (A1) + (A1) →

34 — ORE, NUTON JUGER BHOŘE

MM $\text{♩} = 64$ DADRA: 3+3

(A) ff



35 — MORON-SHAGOR PARE

MM $\text{♩} = 100$ KAHRVA: 4+4

Mō - rō - ñō sha - gō - rō pa - - - -

re - - - - - to - - m - - ra - - - - - ò - - - - mör

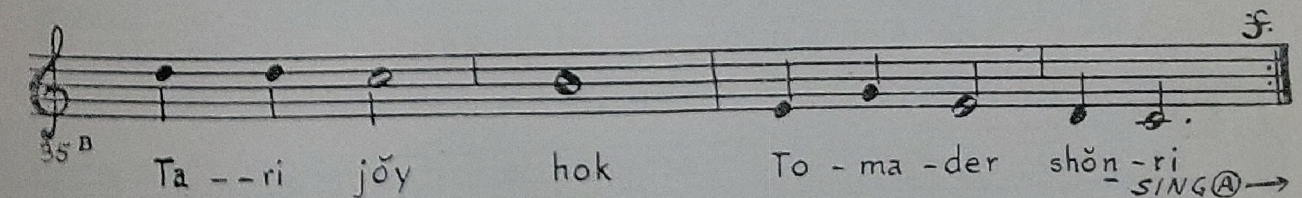
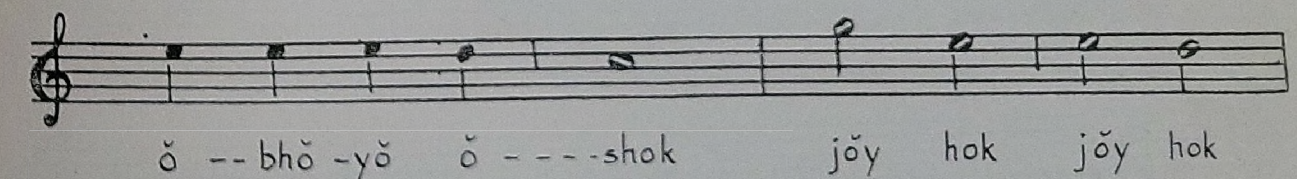
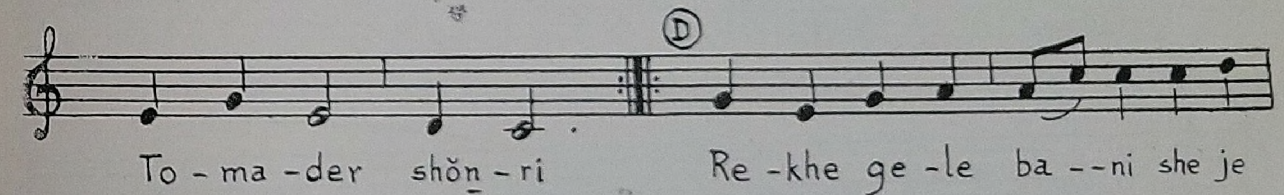
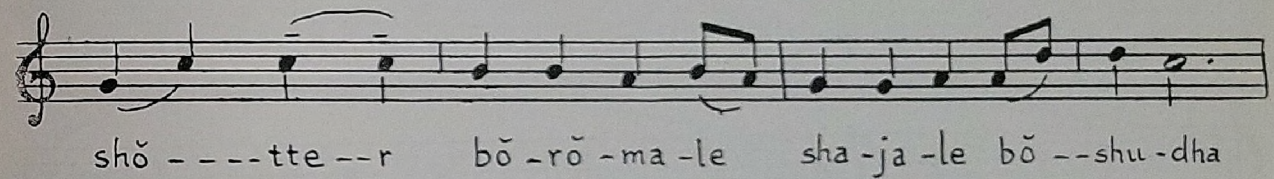
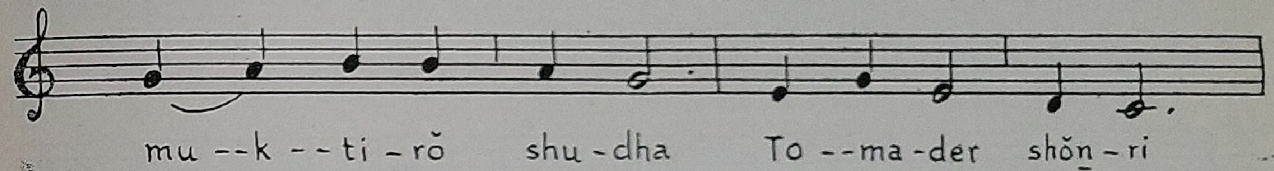
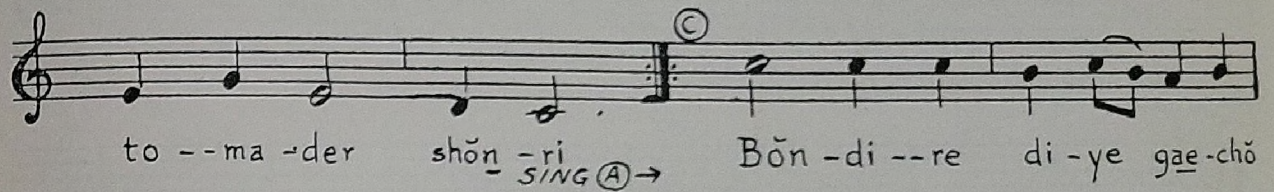
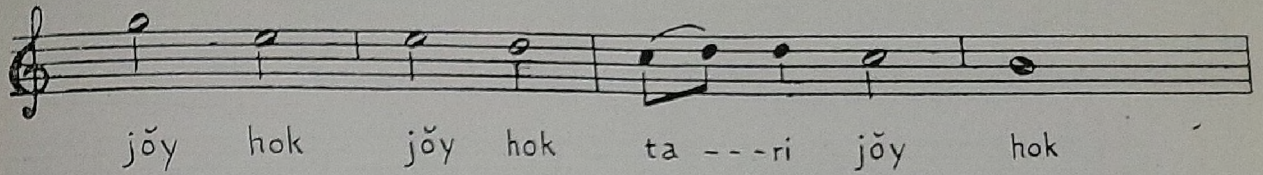
to - - ma - der shōn - ri Ni - khi - le rō - - ci - ya ge - le

a - - pō - na - - - ri ghō - - - r to - ma - der shōn - ri

Mō - rō - ñō sha - - gō - rō pa - - - - - re - - - - -

To - - m - ra ò - - - mör to - ma - der shōn - ri

35^A Shō - ñg - sha - re je - - le ge - le je ñō - bö a - - lok



36 — SHOBARE KORI AHBAN

MM $\text{♩} = 100$ TALA: 2+2

(A) ♩

Shō-ba ---re kō-ri ah---bha

---n Shō-ba ---re kō-ri ah---bha---n

E-sho ut --shu-kō-cit --tō E-sho a---

nō -- n ---di ---tō pra ---

Shō-ba --re kō-ri ah---bha

---n Shō-ba ---re kō-ri ah---bha--n. FINE

(B)

Rhi-dō-yō de-ho pa--ti he-tha--kar

di - ba ra - - - - ti - - - - - kō - ru - - kō nō - bö ji - - bö - nō

da - - - - - n Shō - ba - re
SING ⊕ →

A - ka - she a - - ka - - she bö - ne bö - - - - ne

to - ma - - de - rō mō - ne mō - ne bi - cha - ye - - bi - cha - ye

di - - - - be ga - - - - - n Shu - - - - n - dö - - re - - - - rō

pa - dö - - - - pi - thō tō - - - - le je - kha - - ne kō - - llae - nō

di - - - - - pō jō - le - - - - she - - - - - tha - - - - - pa - - - - - be -

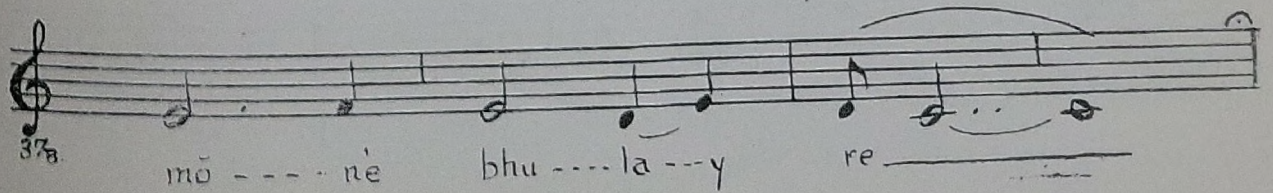
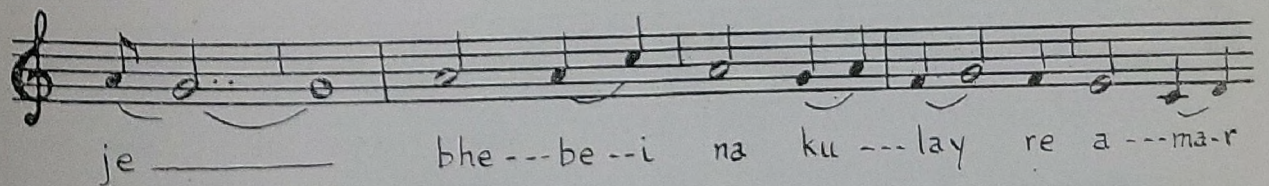
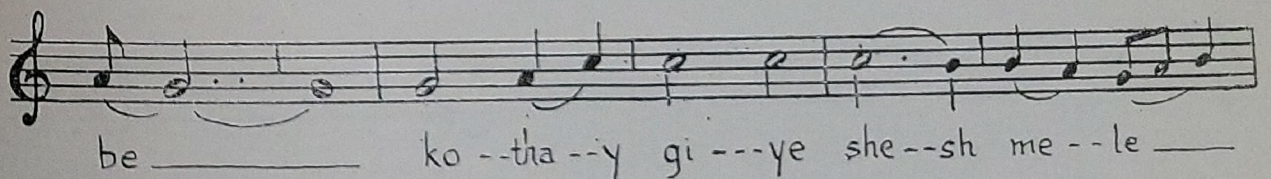
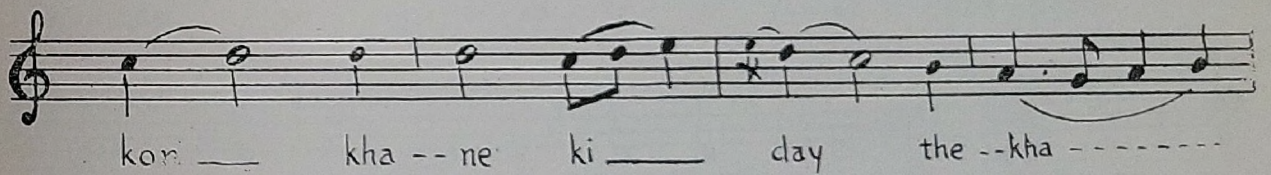
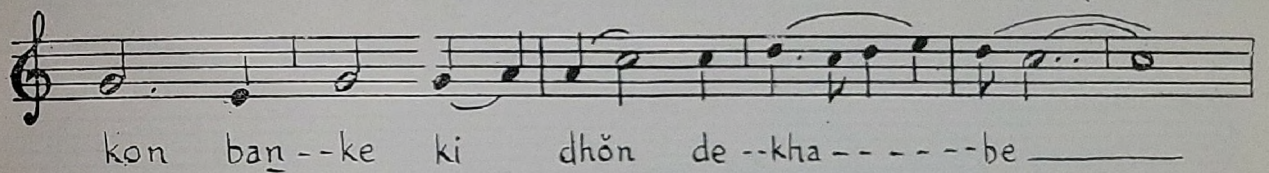
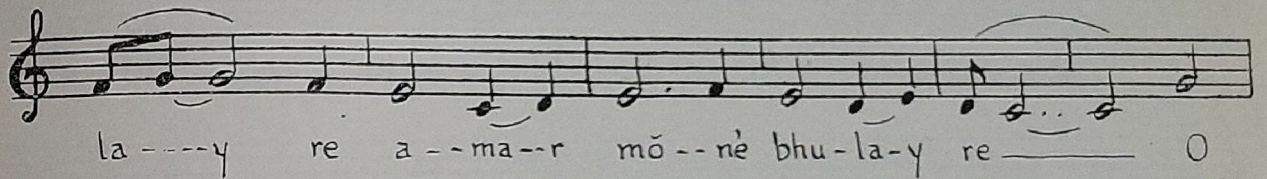
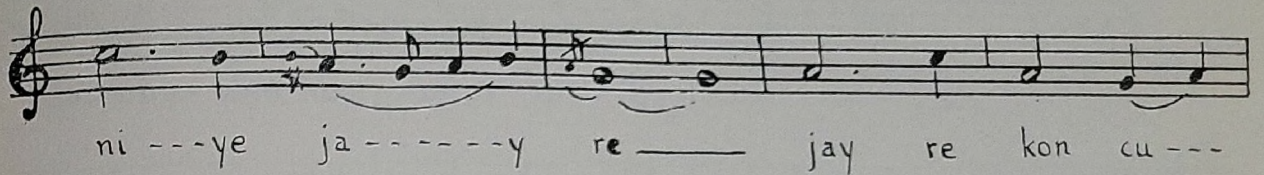
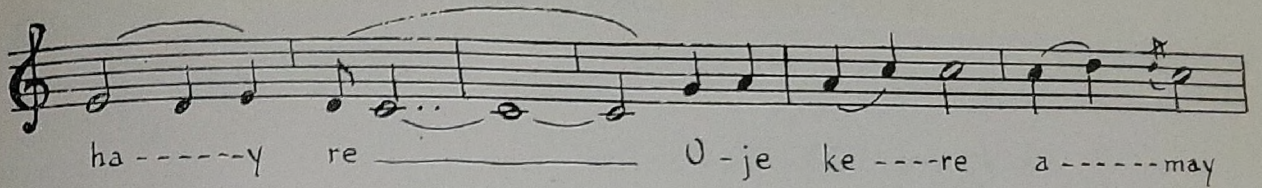
stha - - - - - n Shō - ba - - - - re
SING ⊕ →

36^B

37 - GRAM-CHARA

MM ♩ = 152 KAHRVA: 4+4

Gra--m cha----ra oi ra----nga ma---ti----r
 pö---th a-----ma-----r
 mö---nè bhu--la----y re re
 ka-----r pa--ne mön hat ba---ri-----ye
 lu-ti--ye jay dhu-----lay re a---ma--r
 mö---nè bhu---la--y re O---je a--ma-y
 ghö---rer ba-----hi-----r ko-----re pa--ye pa-ye
 pa---ye dhö-----re ha-----y



f. (A2)
 Jō - yō na -- ro --- ttō - mō pu - ru - shō - shō ---- ttō - mō

Jō - yō tō - pō -- shshi -- ra ---- jō ' he _____ Jō --- yō he _____

Jō -- yō he _____ jō --- yō he _____ jō -- yō he _____ *FINE*

(B)
 E ----- sho bō -- jrō - mō --- ha -- shō --- ne _____

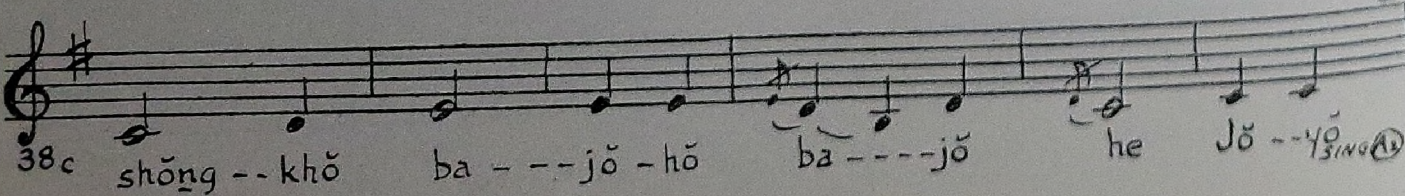
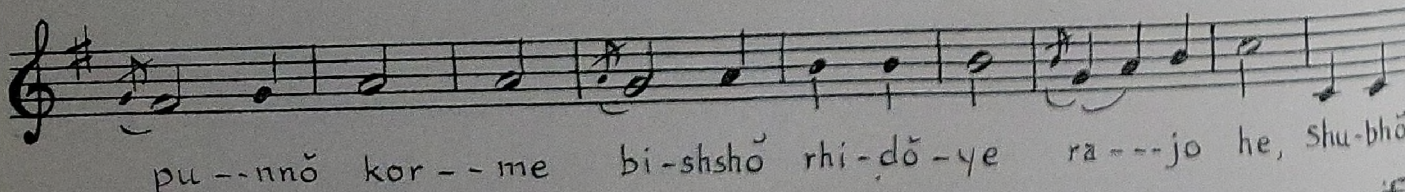
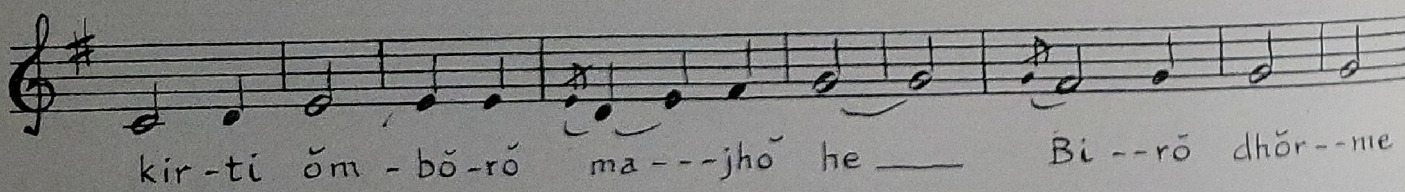
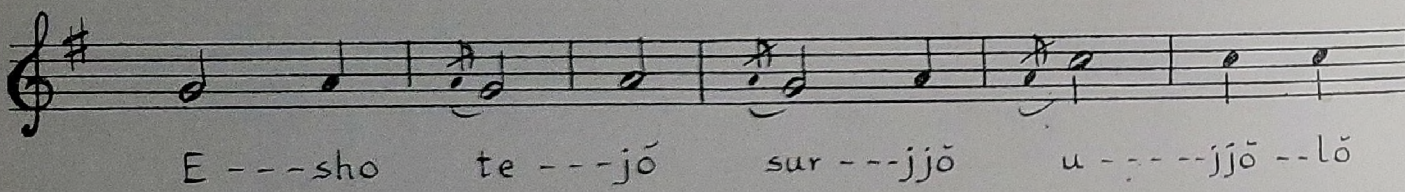
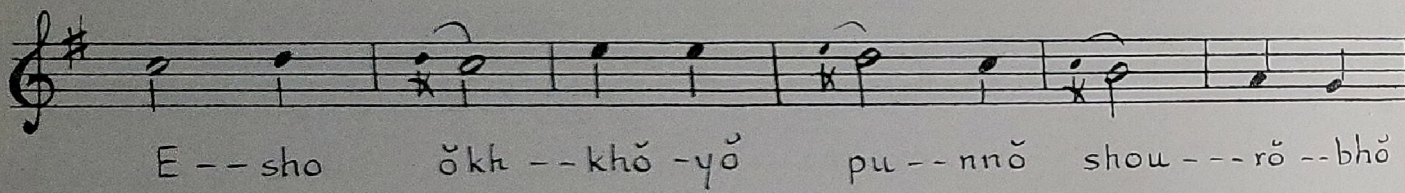
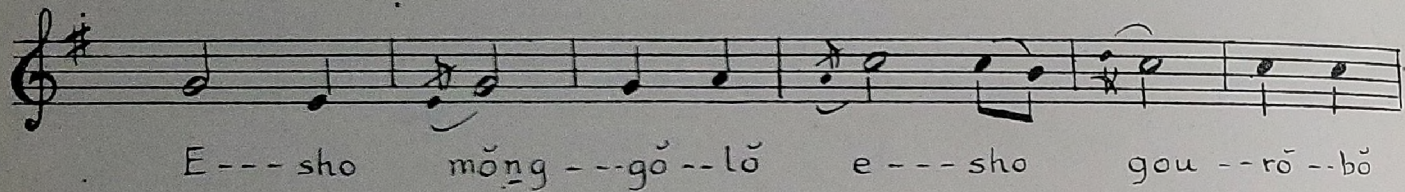
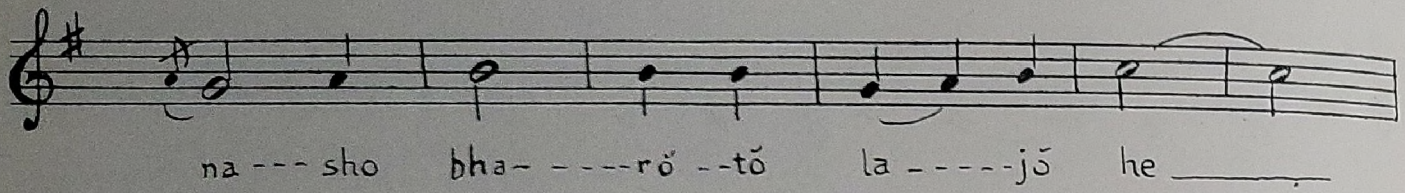
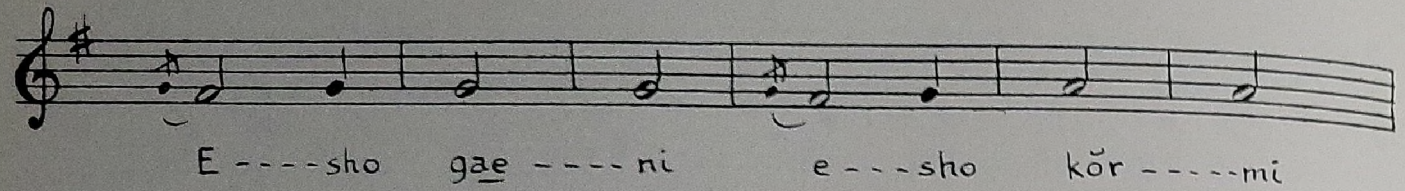
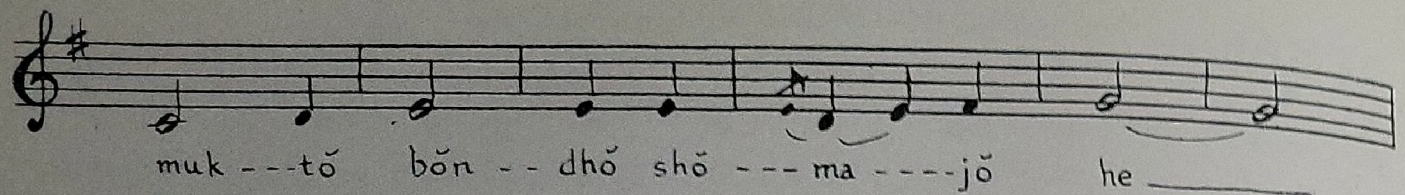
ma - tri a --- shi - rō - bha --- shō - ne _____ Shō - kō - lō sha - dhō - kō

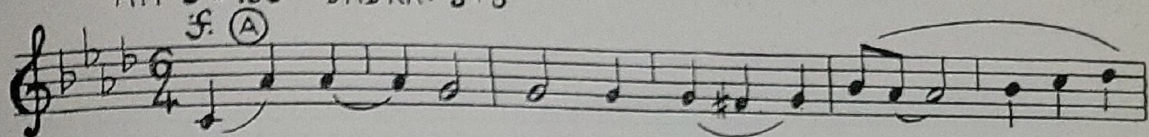
e --- sho he _____ dhō - nnō kō - ro he de --- sho he _____

(C)
 Shō - kō - lō jo --- gi _____ shō - kō - lō tae ----- gi

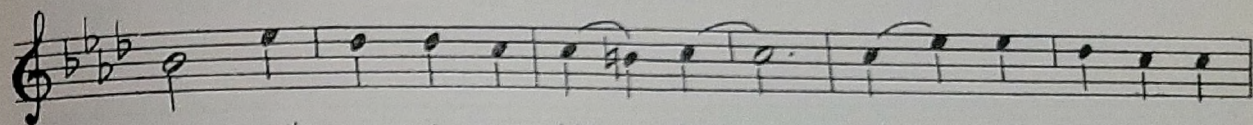
E --- sho duh --- shō - hō --- duh -- khō bha --- gi _____

38B
 E --- sho dur --- jō -- yō shōk - ti shōm -- pō -- dō

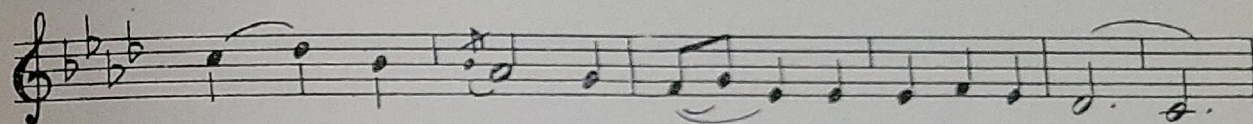


MM $\text{♩} = 156$ DADRA: 3+3

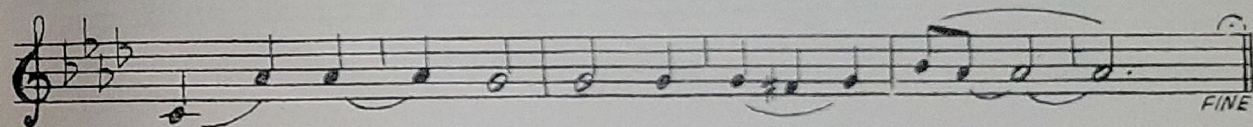
Hin --- sha -- y un -- mö -- ttö pri --- th -- vi



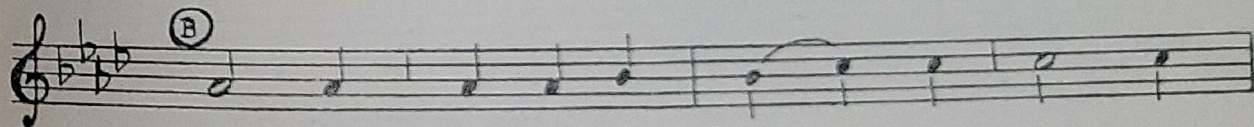
ni -- ttö ni -- thu -- rö ddö -- n -- ddö gho --- rö ku -- ti -- lö



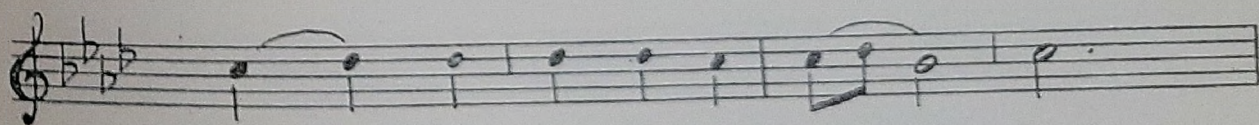
pö -- n -- thö ta -- rö lo --- bhö jö -- ti -- lö bö -- n -- dhö



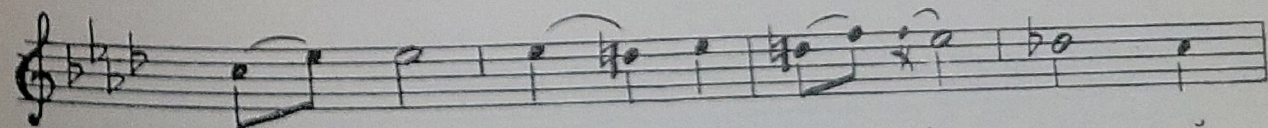
Hin --- sha -- y un -- mö -- ttö pri --- th -- vi



Nu -- tö --- nö tö -- bö jö --- n --- mö la --- gi



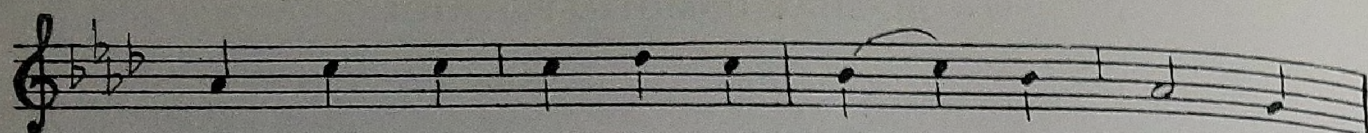
ka --- tö -- rö jö -- tö pra --- ni



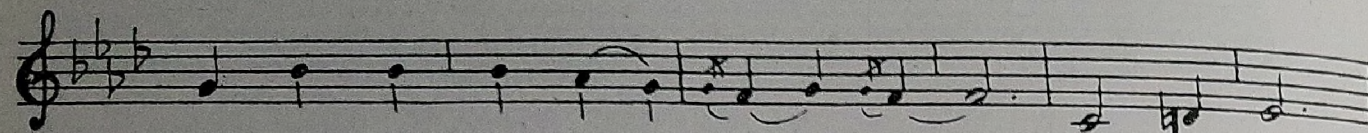
kö --- rö tra --- nö mö --- ha pra --- nö



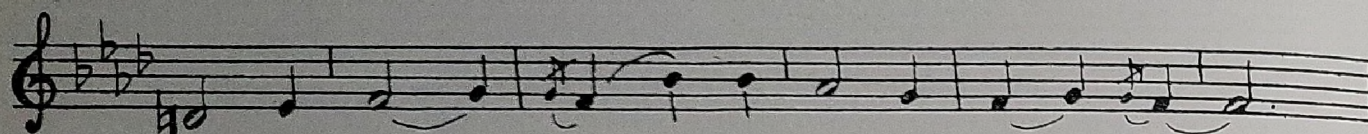
a --- ne ö -- mri -- tö -- ba --- ni



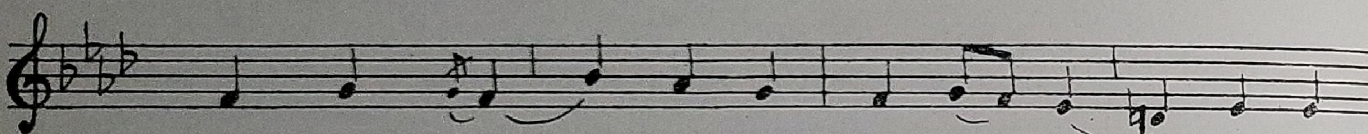
bi --- kō --- shi --- tō kō -- re pre --- mō pad -- mō



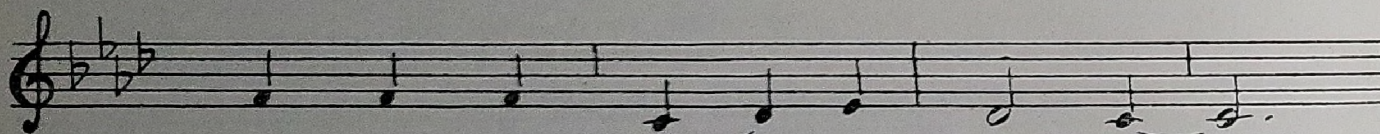
ci --- rō mō -- dhu - ni --- shshō - n - dō _____ Shan - tō he



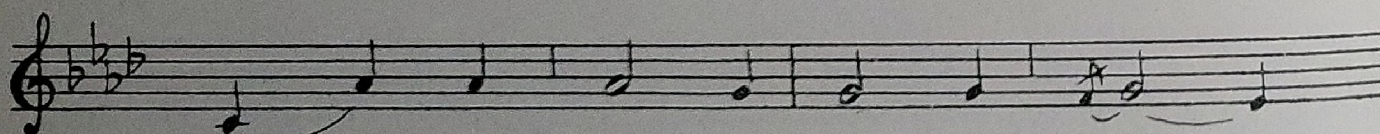
muk - tō he _____ he _____ ō - nōn - tō pu --- nō _____



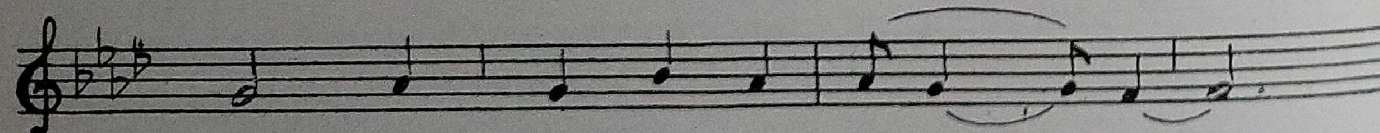
kō -- ru -- na _____ ghō - nō dhō - rō -- ni --- tō - lō



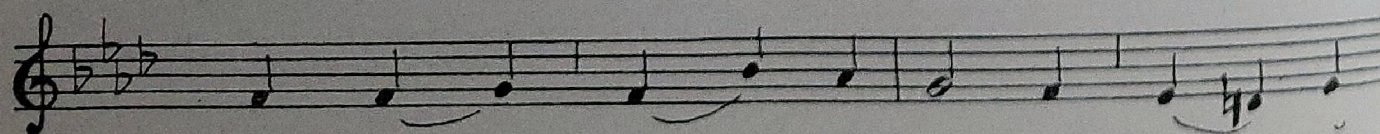
kō -- ro kō --- lō --- ng - kō --- shu --- nō _____



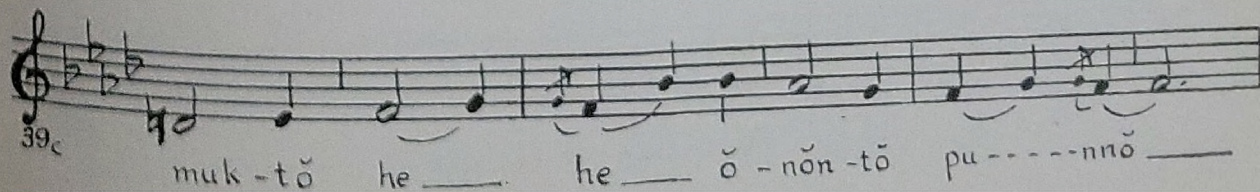
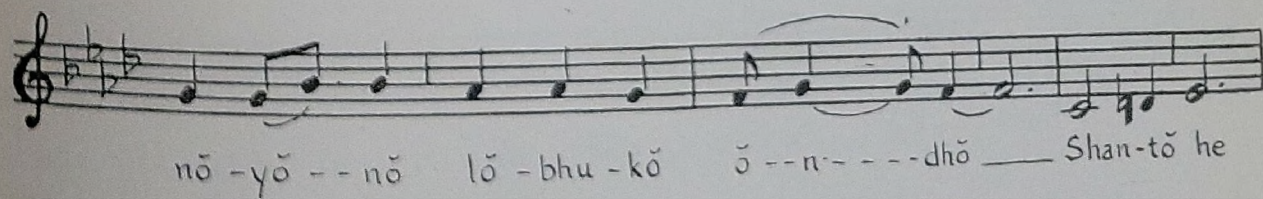
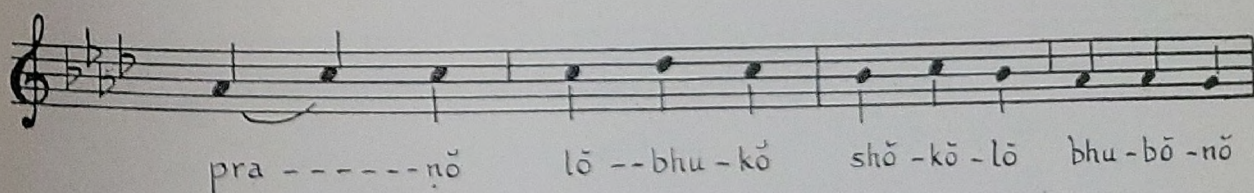
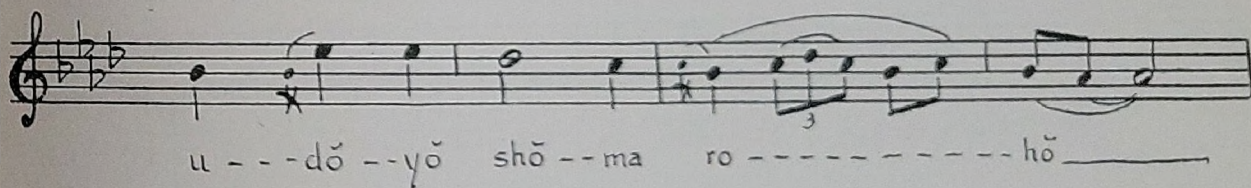
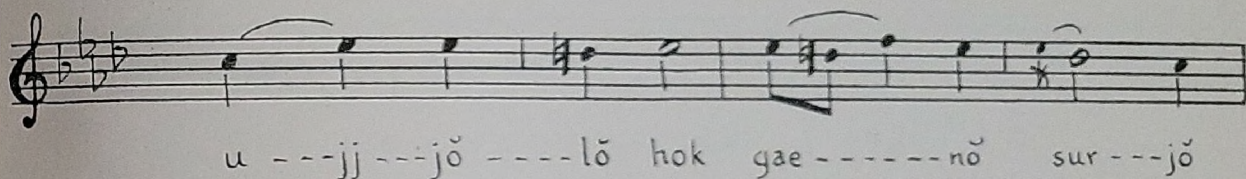
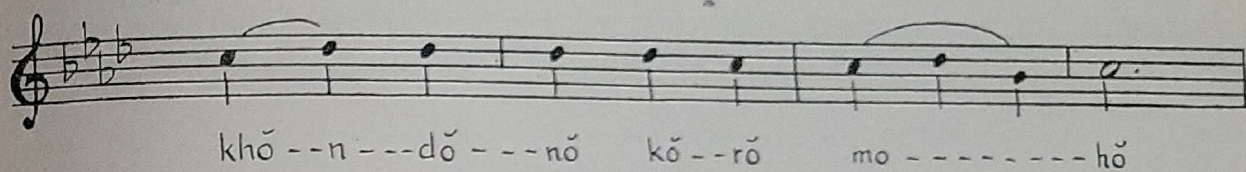
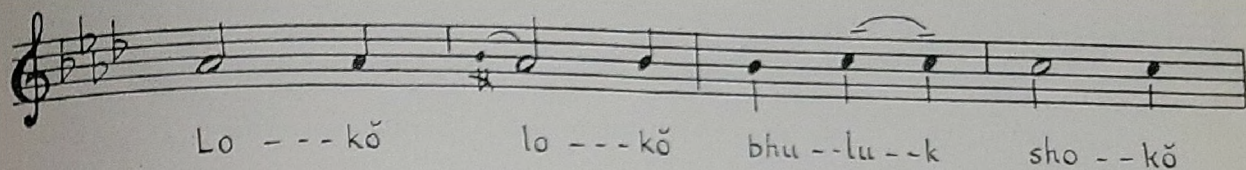
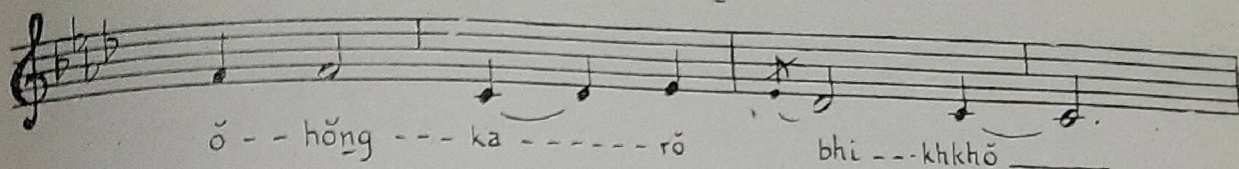
E --- sho da --- nō -- bi --- rō da --- o

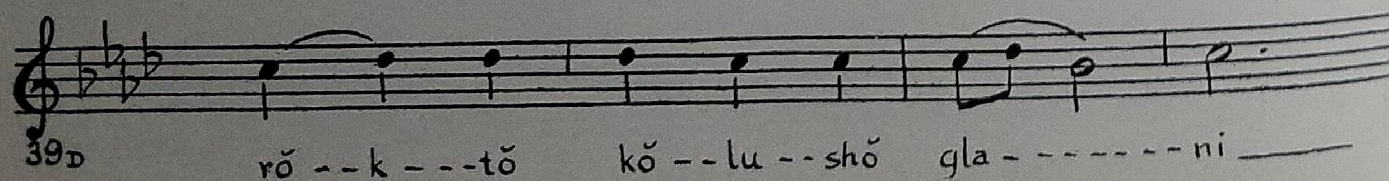
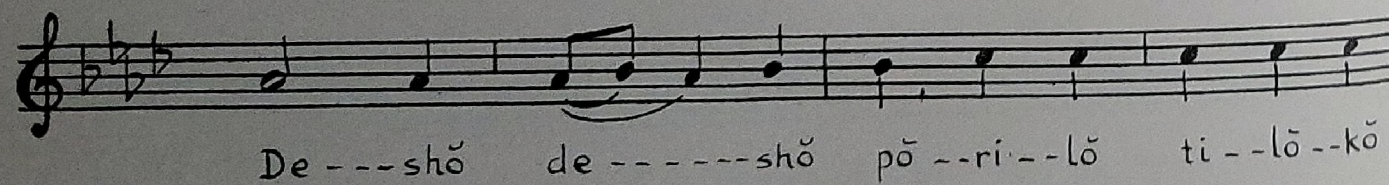
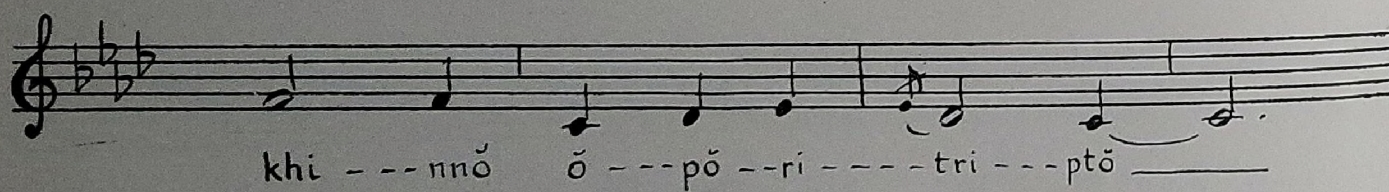
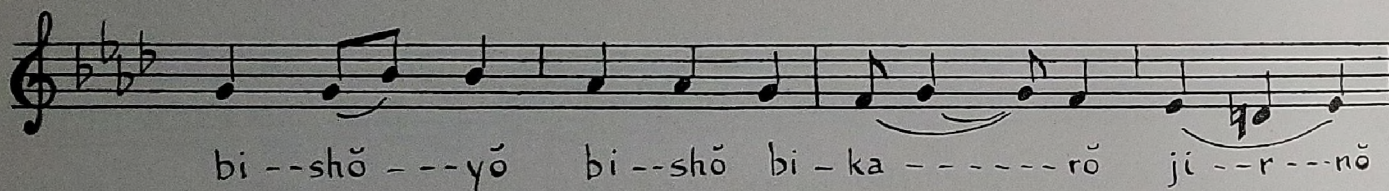
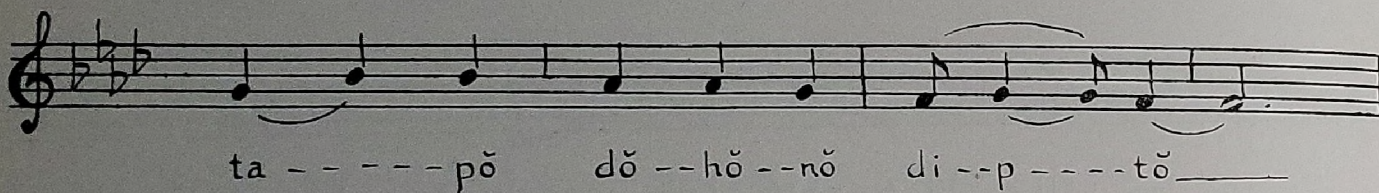
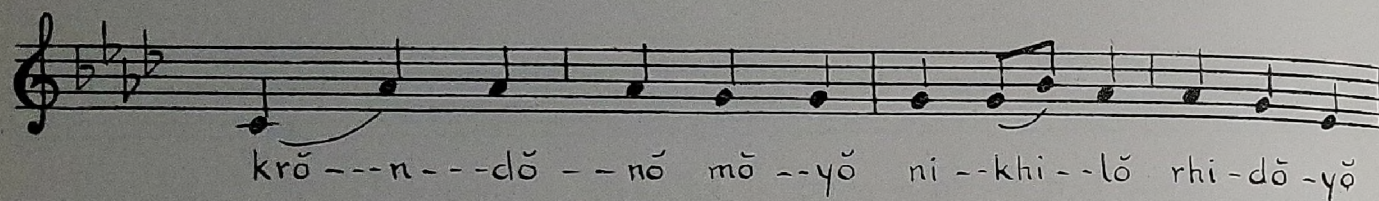
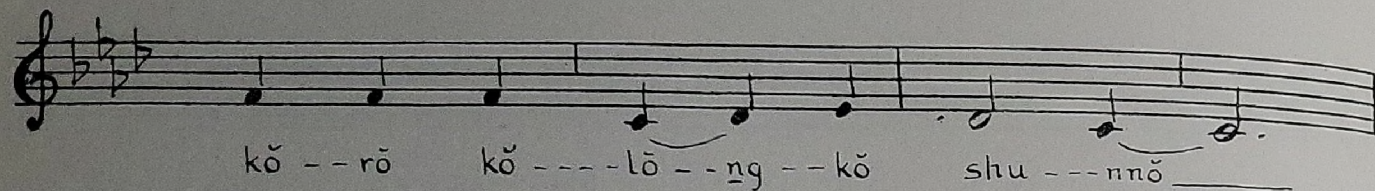
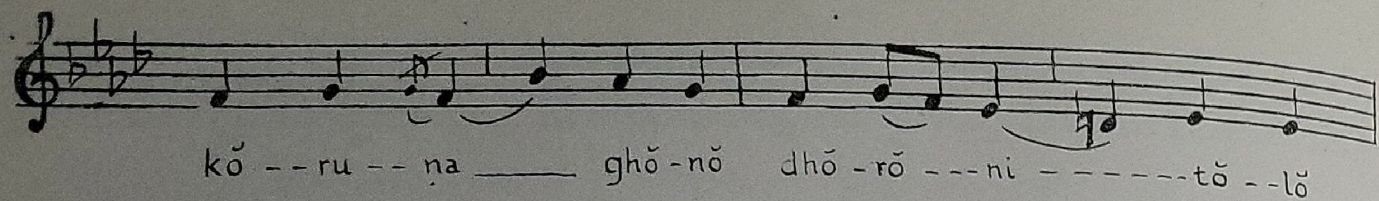


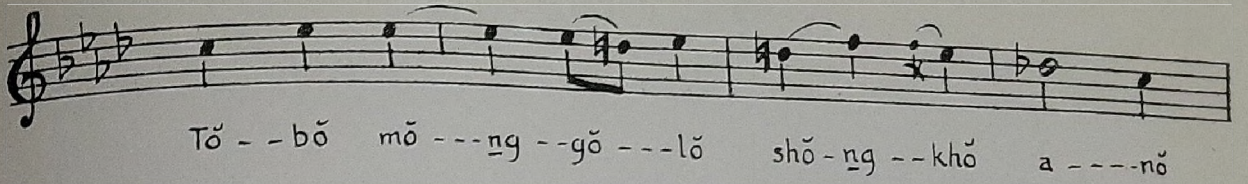
ttae -- gō --- kō -- thi -- nō di --- khkhō _____



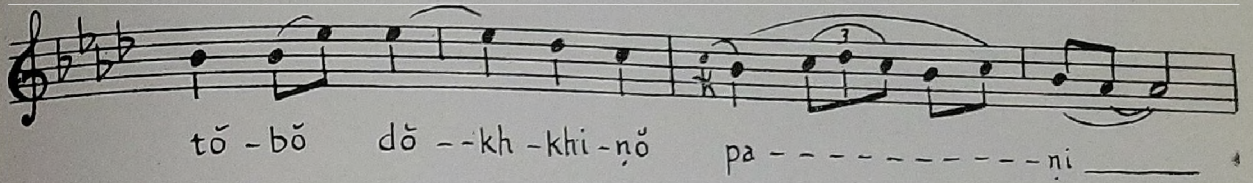
39B Mō -- ha --- bi --- khkhu lōo shō -- ba --- rō



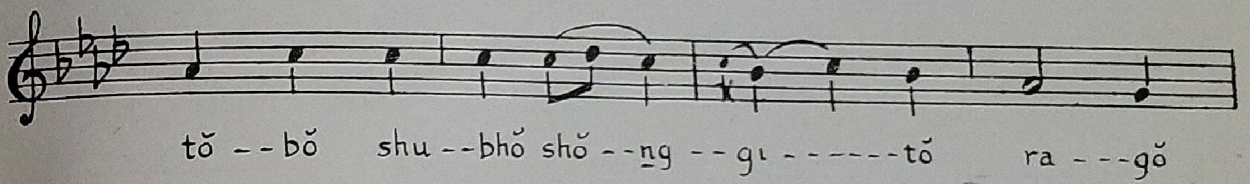




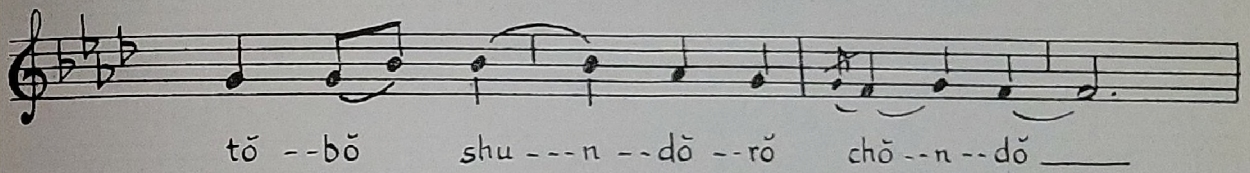
Tõ -- bõ mō ---ng --gõ ---lõ shõ-ng --khõ a ---nõ



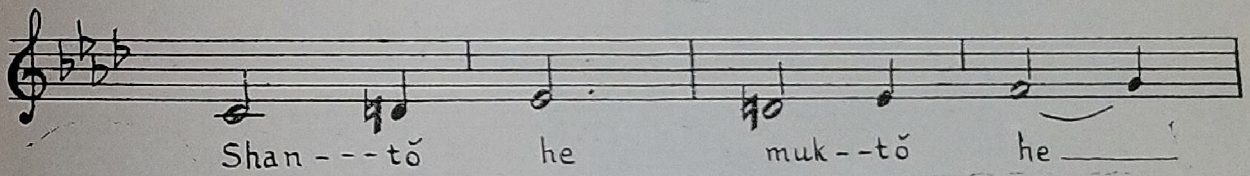
tõ -bõ dõ --kh -khi -nõ pa - - - - - ni



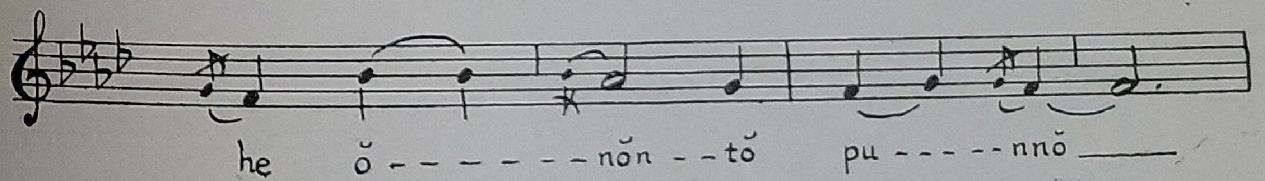
tõ -- bõ shu --bhõ shõ --ng -- gi - - - - - tõ ra - - -gõ



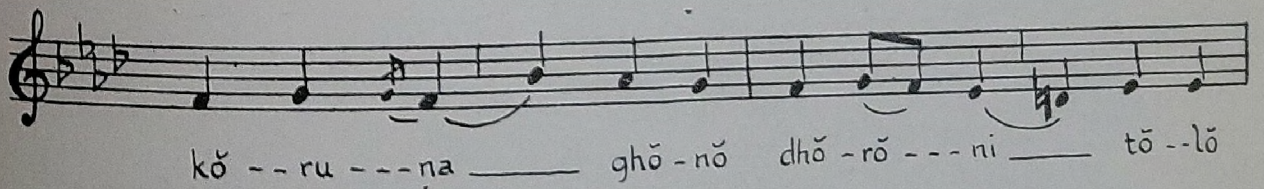
tõ -- bõ shu --- n --dõ --rõ chõ --n --dõ



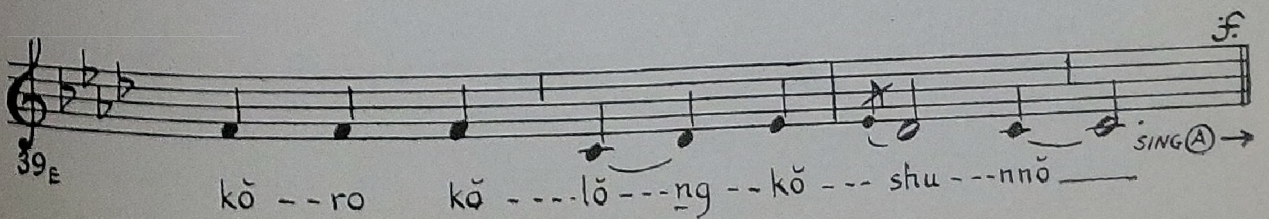
Shan --- tõ he muk -- tõ he



he õ - - - - - nõn -- tõ pu - - - - - nnõ

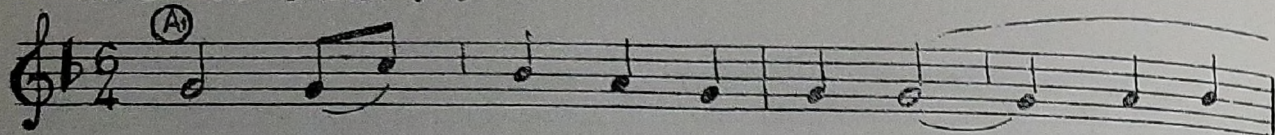


kõ -- ru --- na ghõ - nõ dhõ - rõ --- ni tõ -- lõ

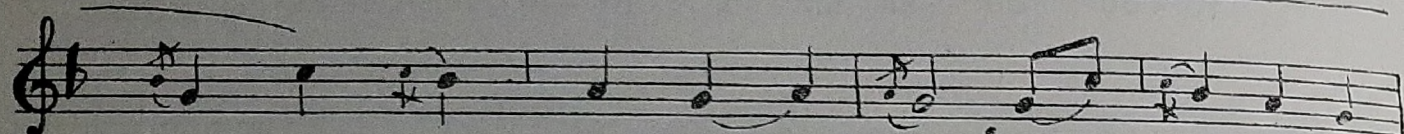


39_E kõ -- ro kã - - - - - lõ ---ng -- kõ -- shu - - - - - nnõ SING(A) →

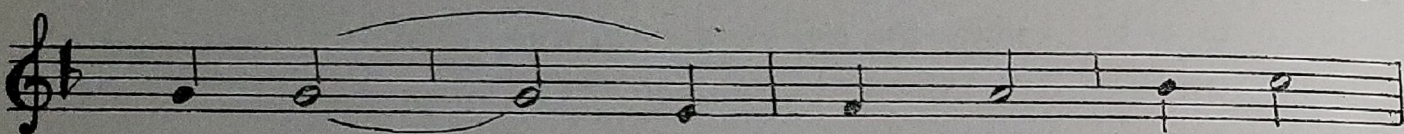
40 — NRITTER TALE TALE

MM $\text{♩} = 50$ DADRA: 3+3

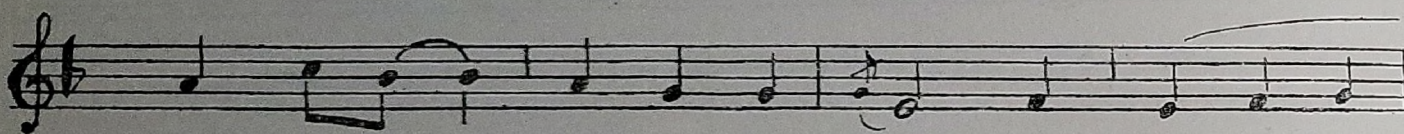
Nri -- tte ----- rō ta -- le ta -- le



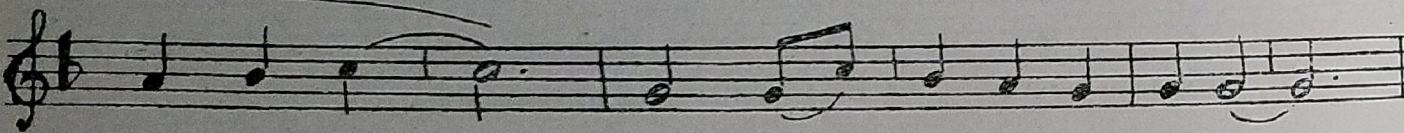
nō ---- tō ---- ra --- j nri --- tte ----- rō ta -- le



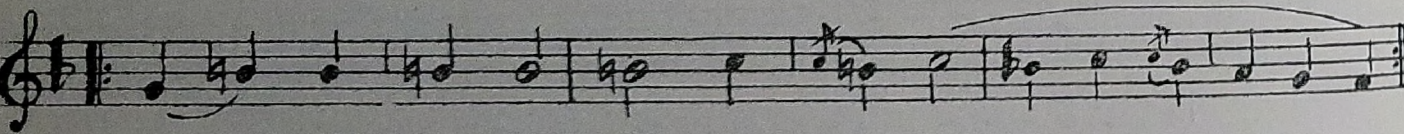
ta --- le ghu --- cao ghu --- cao



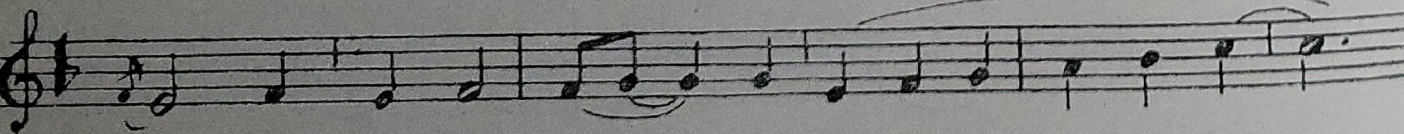
ghu --- ca -- o shō -- kō -- lō bōn --- dhō he



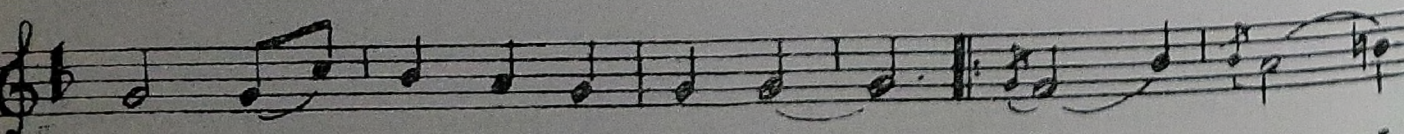
nri -- tte ----- rō ta -- le ta -- le



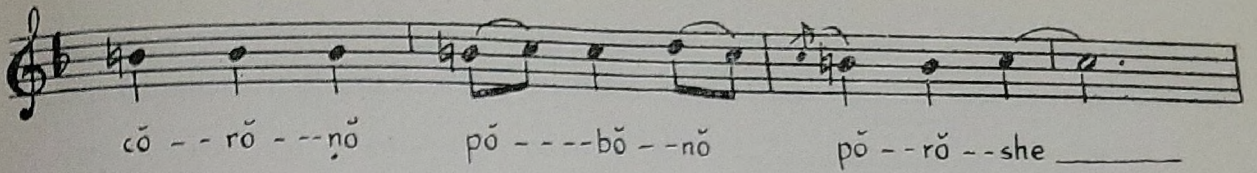
Shu - p -- ti bha - ngao ci -- tte ja -- ga ----- o



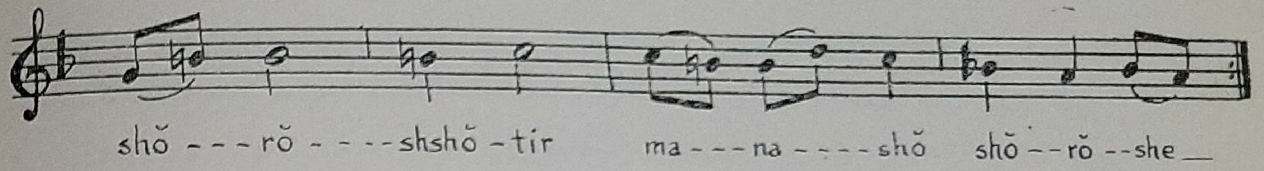
Muk -- tō shu - rer chōn ---- dō he



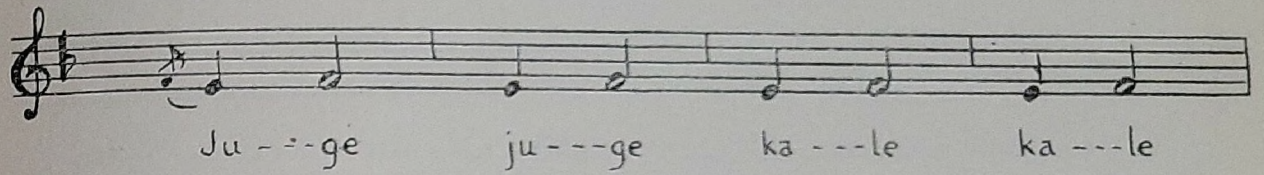
Nri -- tte --- rō ta -- le ta -- le To ----- ma --- r



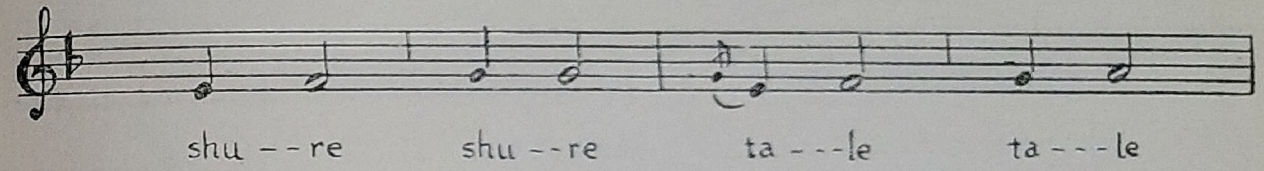
cō -- rō --- nō pō ---- bō -- nō pō -- rō -- she



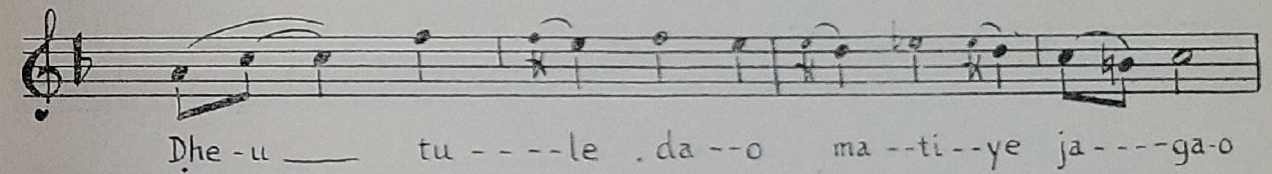
shō --- rō ---- shshō -tir ma --- na ---- shō shō -- rō -- she



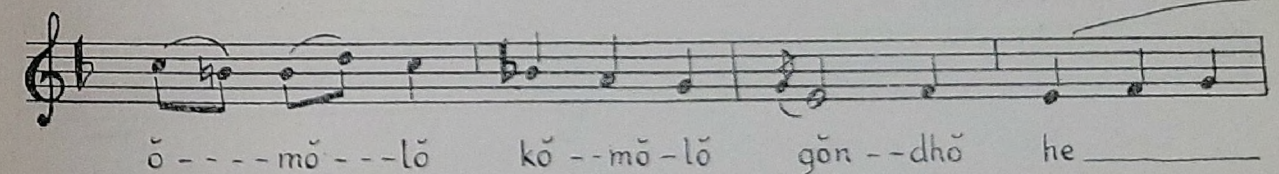
Ju --- ge ju --- ge ka --- le ka --- le



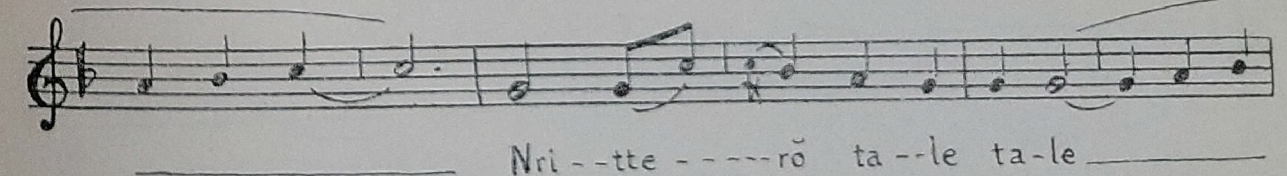
shu -- re shu -- re ta --- le ta --- le



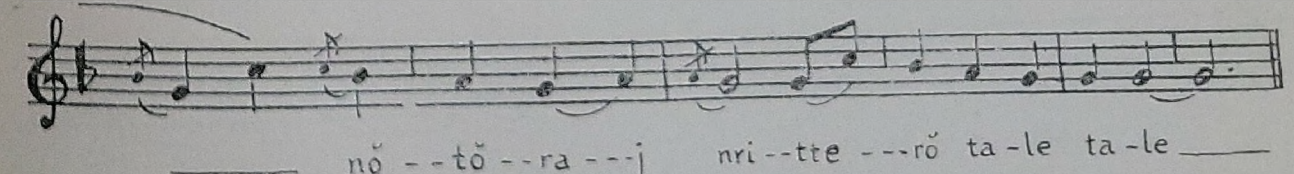
Dhe - u tu ---- le da -- o ma -- ti -- ye ja ---- ga - o



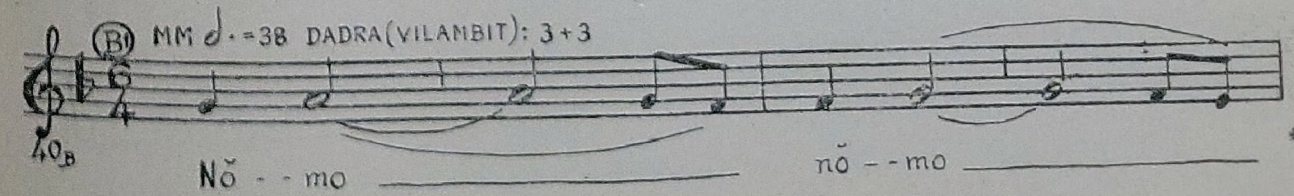
ö ---- mö ---- lö kö -- mö - lö gön -- dhö he



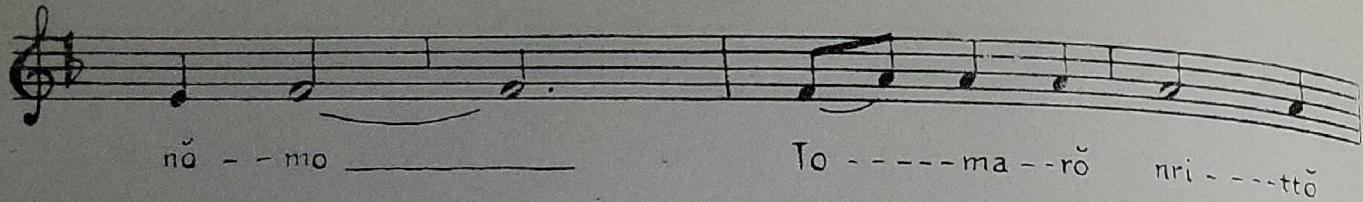
Nri --tte ---- rō ta --le ta -le



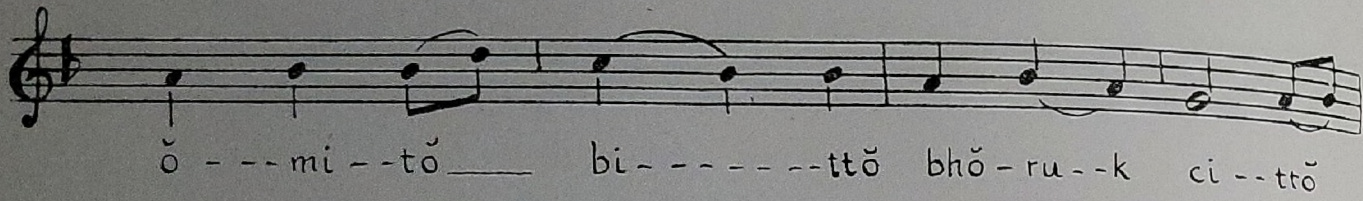
nō -- tö -- ra --- j nri --tte --- rō ta -le ta -le



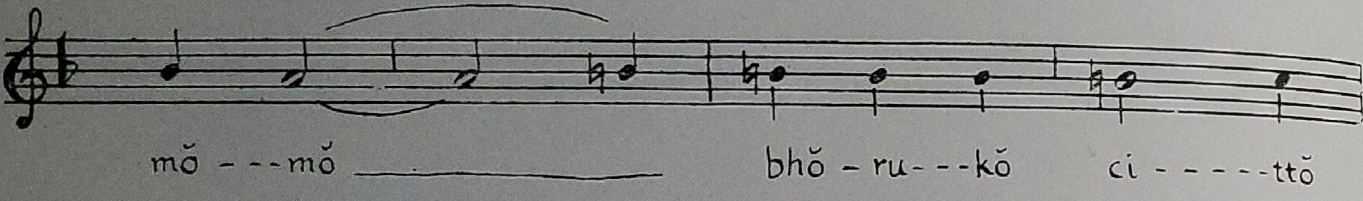
MM $d. = 38$ DADRA (VILAMBIT): 3+3
Nō -- mo nō -- mo



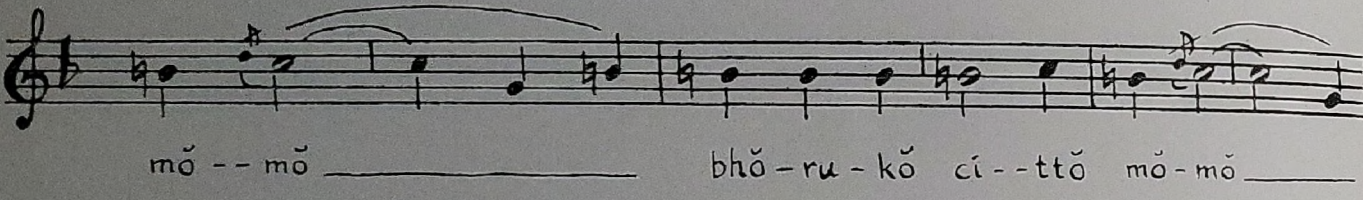
nō -- mo To ---- ma -- rō nri ---- ttō



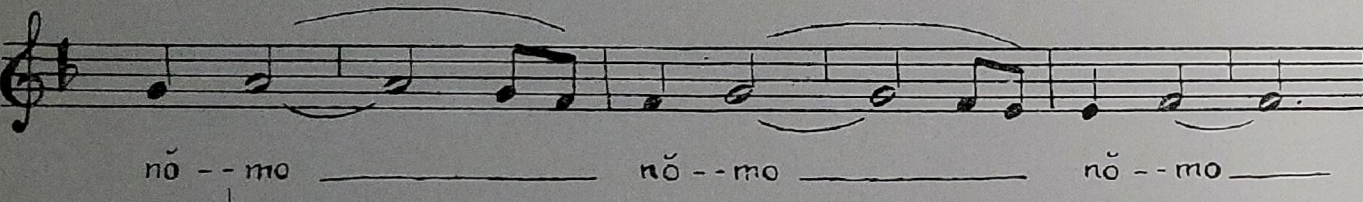
ō --- mi -- tō bi ---- ttō bhō - ru -- k ci -- ttō



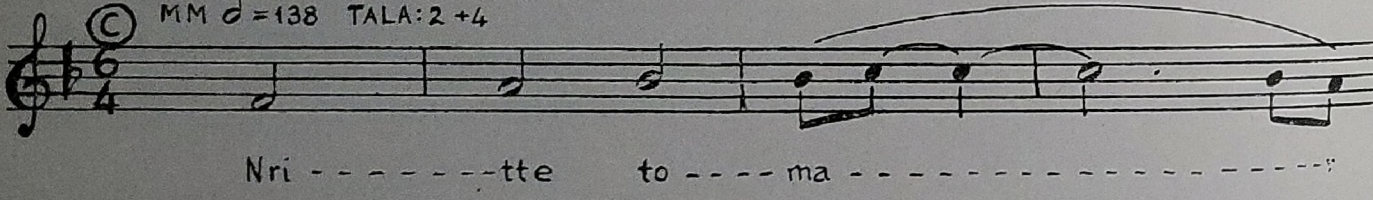
mō --- mō bhō - ru --- kō ci ---- ttō



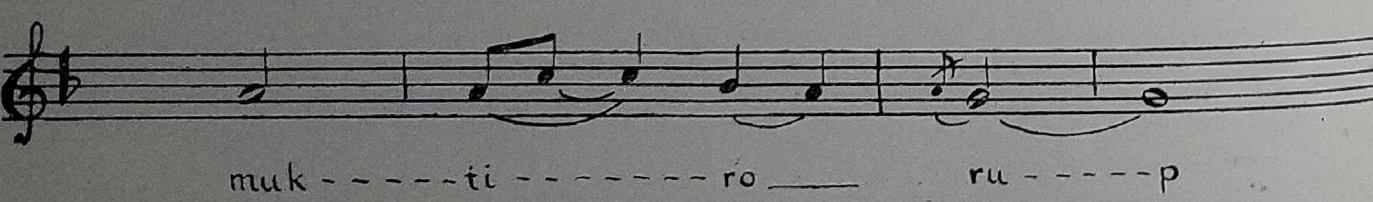
mō -- mō bhō - ru - kō ci -- ttō mō - mō



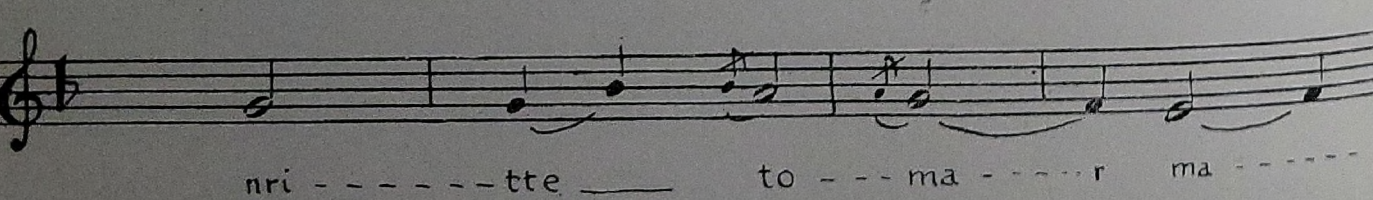
nō -- mo nō -- mo nō -- mo



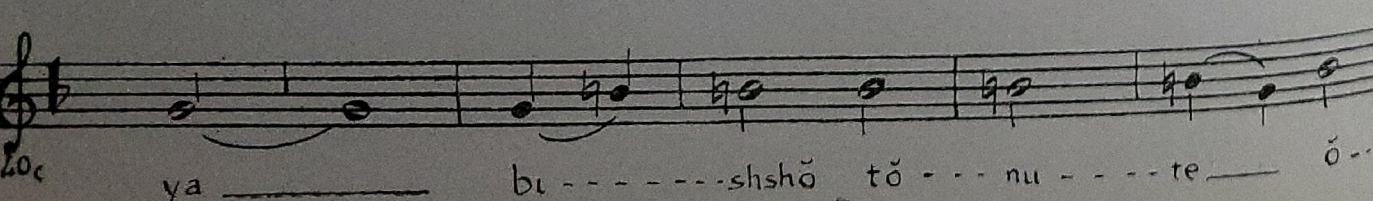
© MM $\text{♩} = 138$ TALA: 2 + 4
Nri ---- tte to --- ma



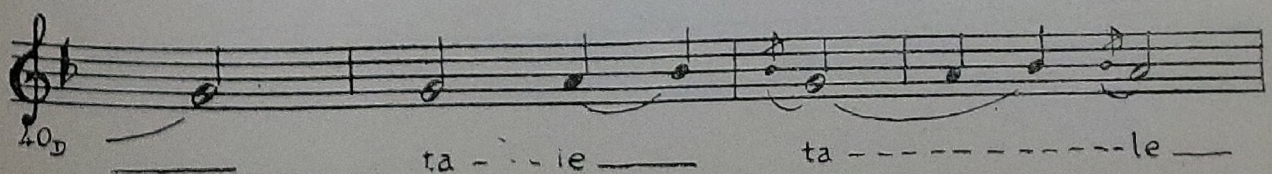
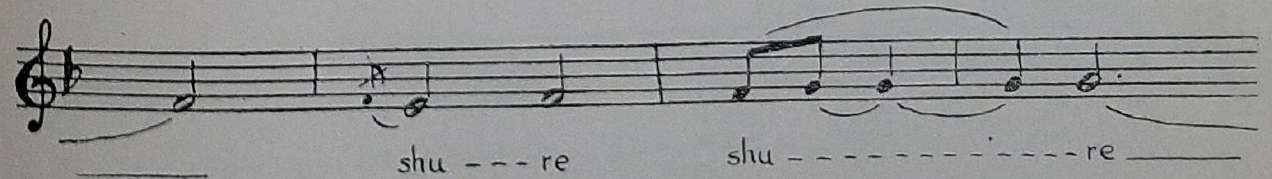
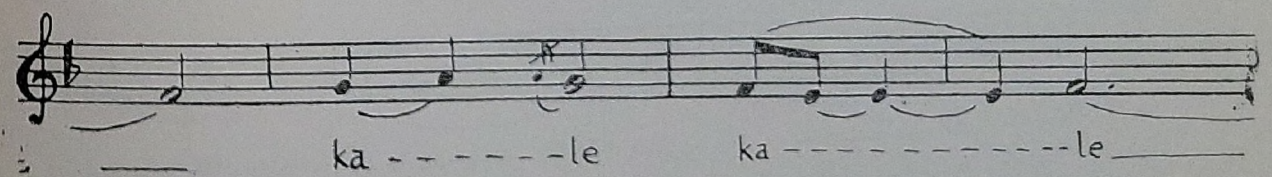
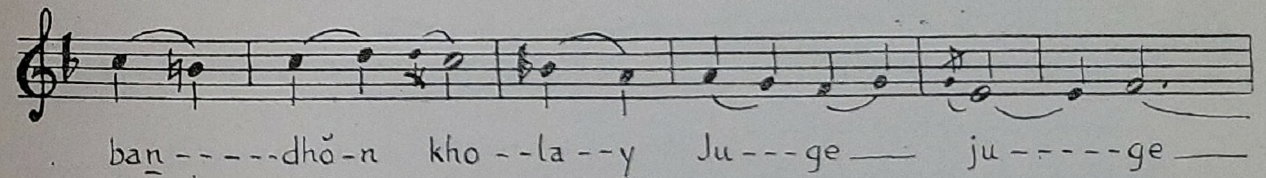
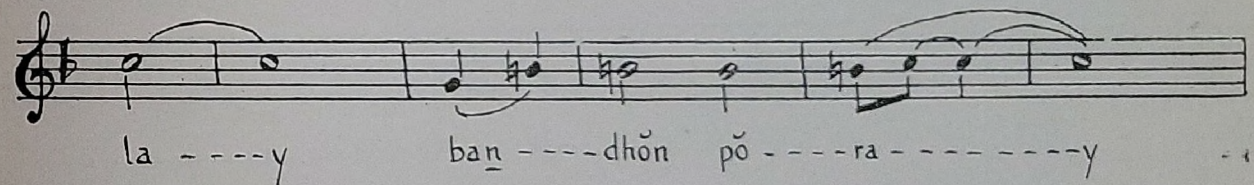
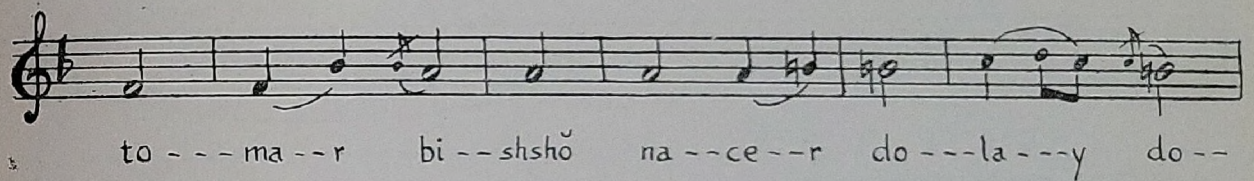
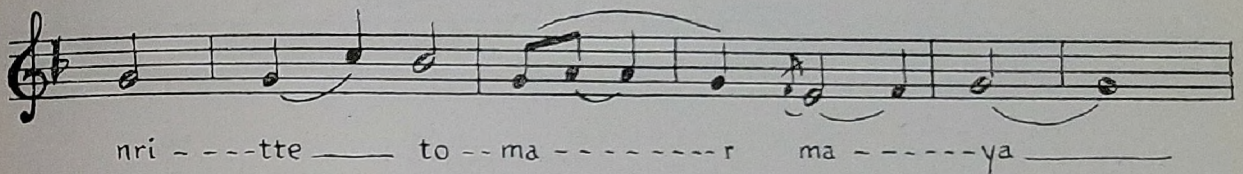
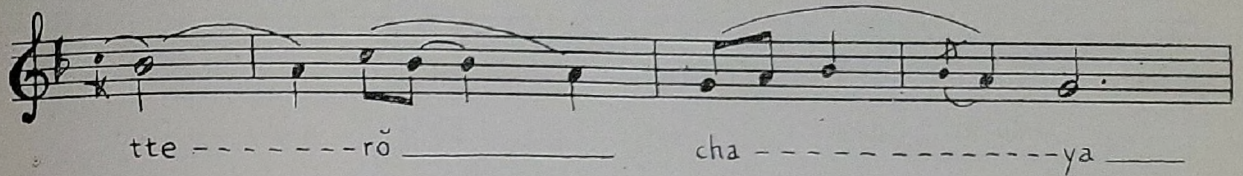
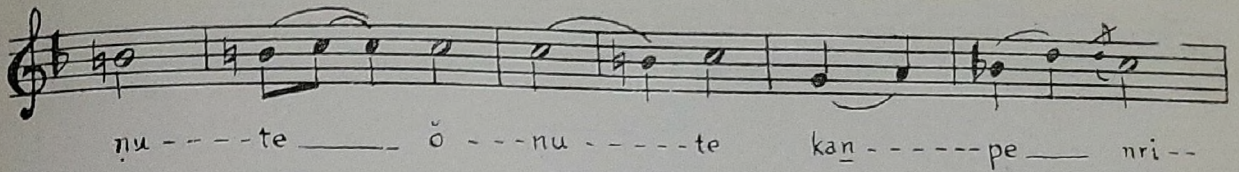
muk - --- ti - --- ro ru - --- p



nri ---- tte to --- ma - --- r ma ----



20c ya bi ---- shshō tō - --- nu - --- te ō --



Ōn - - - - - tō - - - - - ke - - - - - ta - - - - - r

shōn - - - - - dha - - - - - n - - - - - pa - - - - - y

bha - - - - - bi - - - - - te - - - - - la - - - - - gay

dhō - - - - - n - - - - - dō - - - - - he - - - - -

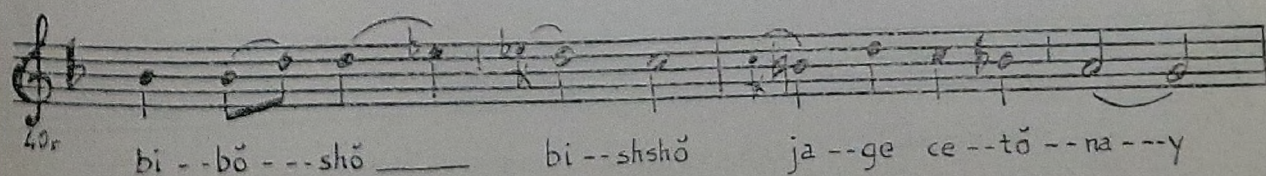
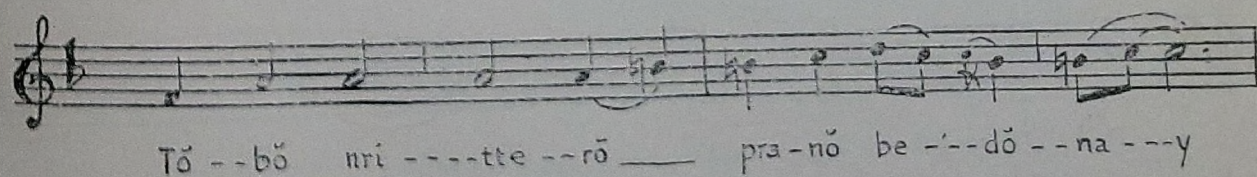
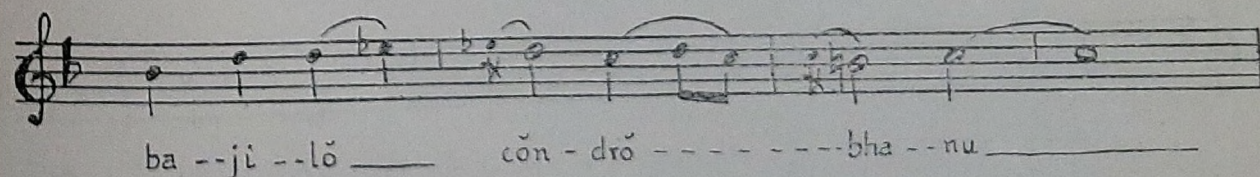
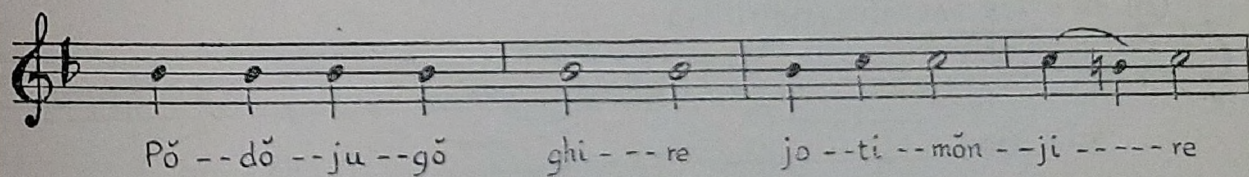
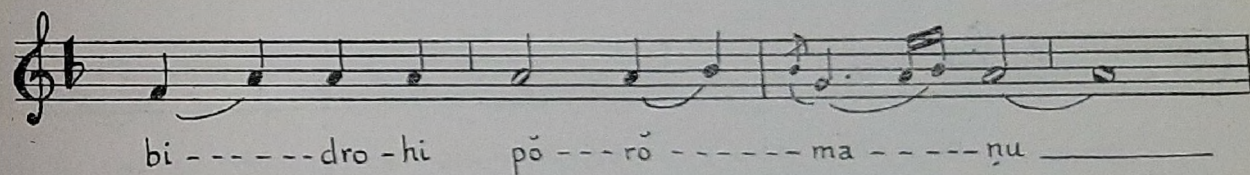
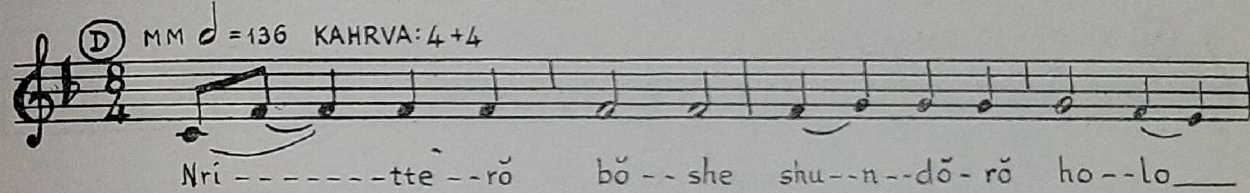
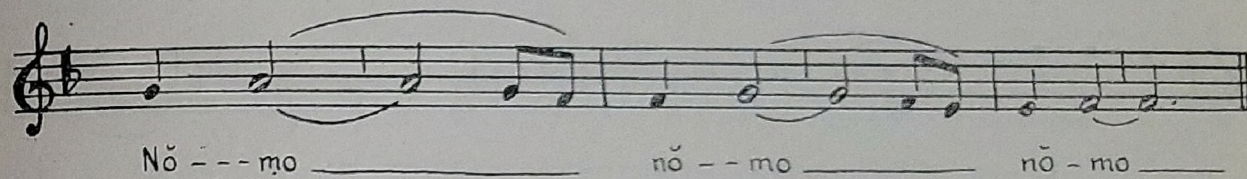
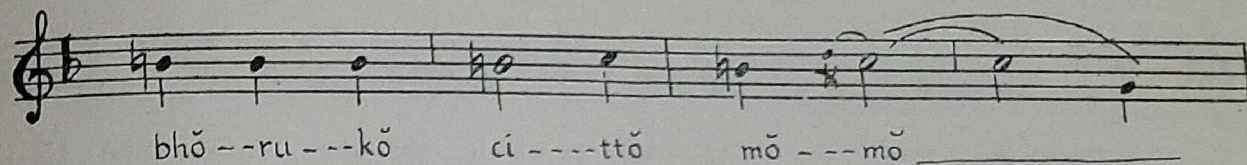
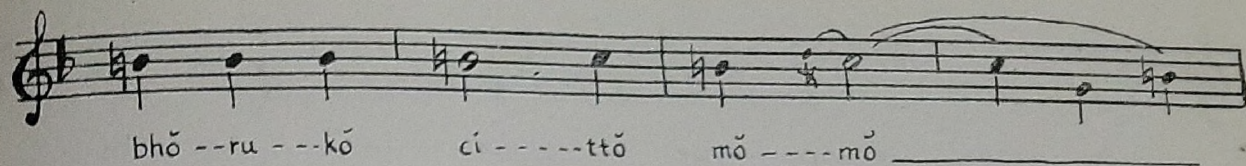
A₂ MM ♩ = 50 DADRA: 3+3
Nri - - - - - tte - - - - - rō - - - - - ta - - - - - le - - - - - ta - - - - - le - - - - -

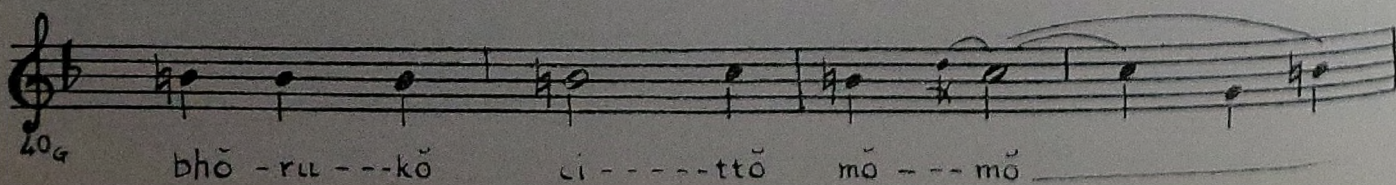
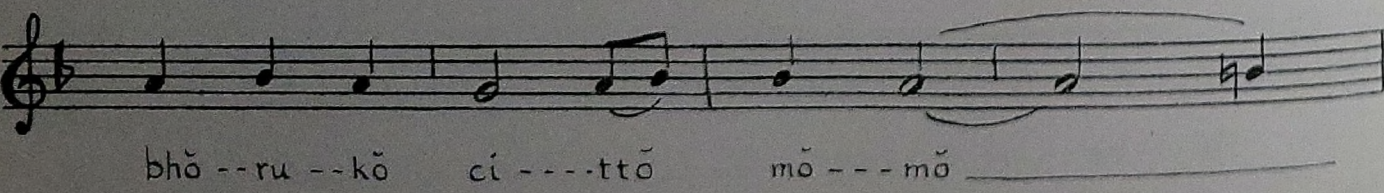
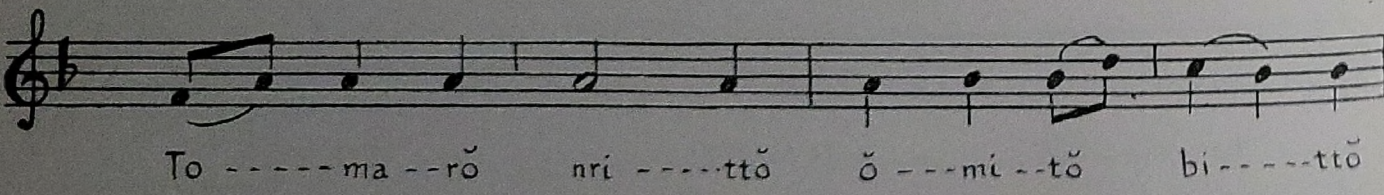
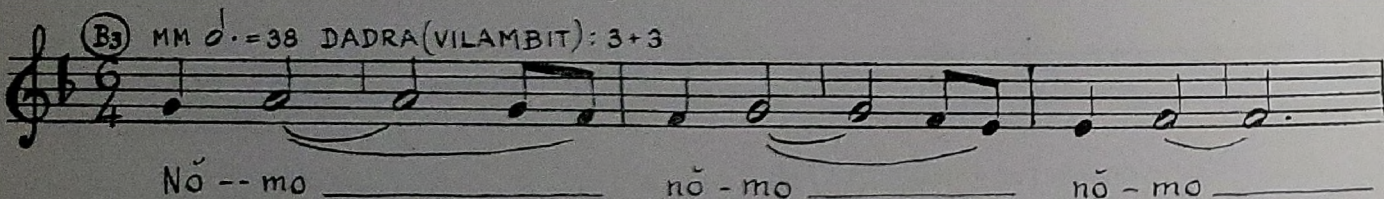
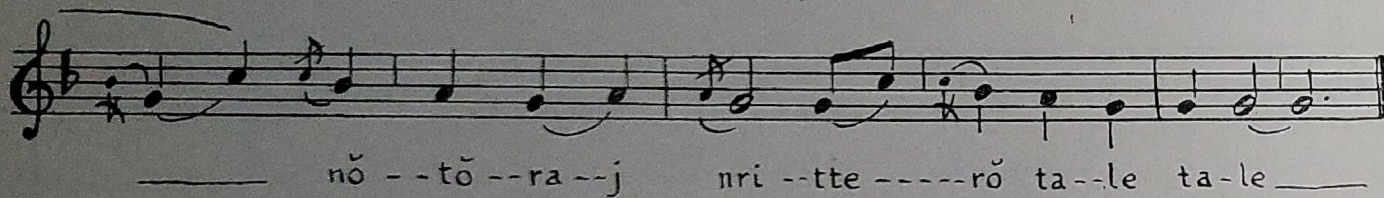
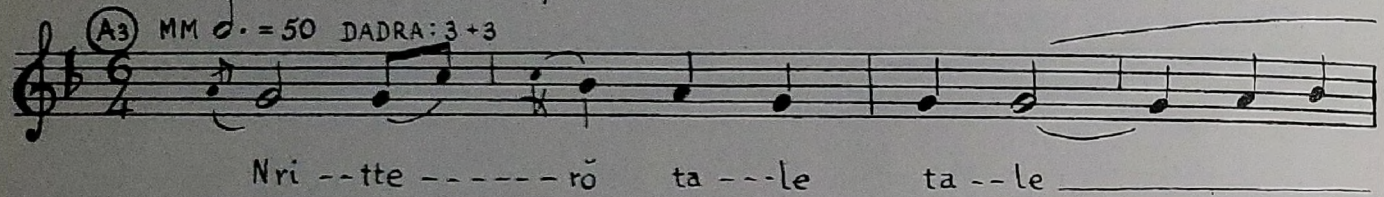
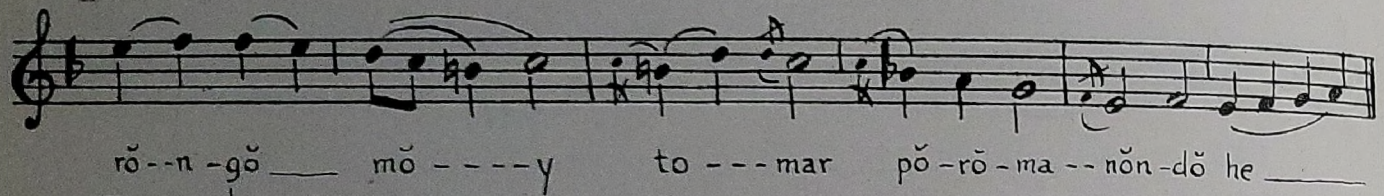
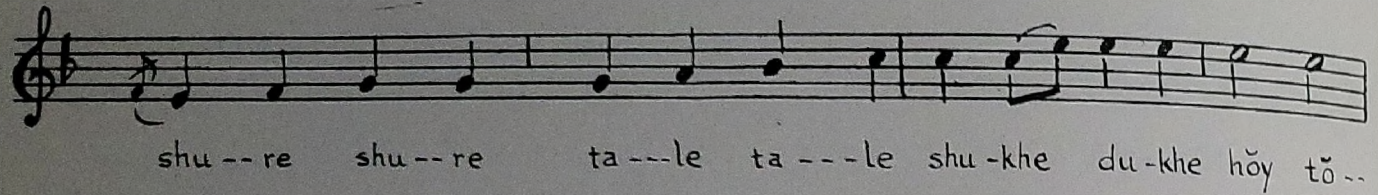
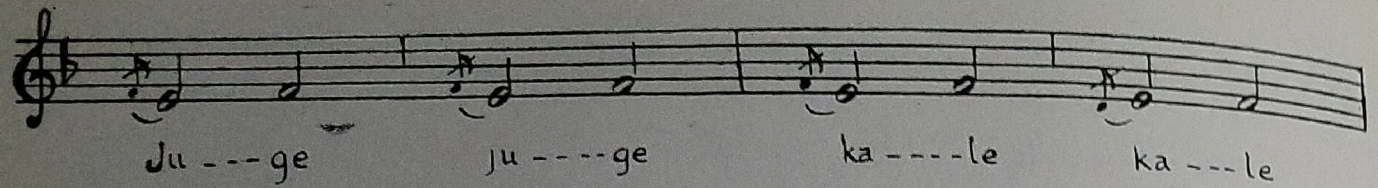
nō - - - - - tō - - - - - ra - - - - - j - - - - - nri - - - - - tte - - - - - rō - - - - - ta - - - - - le - - - - - ta - - - - - le - - - - -

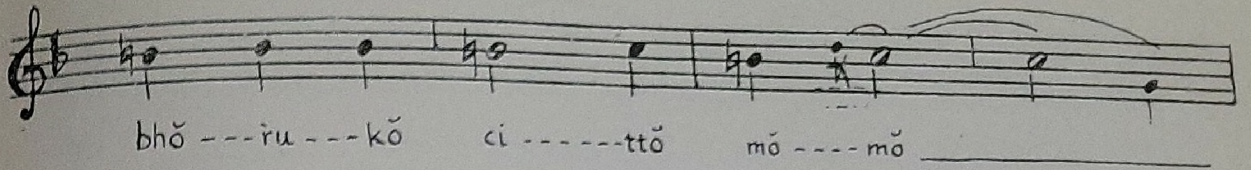
B₂ MM ♩ = 38 DADRA(VILAMBIT): 3+3
Nō - - - - - mo - - - - - nō - - - - - mo - - - - - nō - - - - - mo - - - - -

To - - - - - ma - - - - - rō - - - - - nri - - - - - ttō - - - - - o - - - - - mi - - - - - tō - - - - - bi - - - - - ttō - - - - -

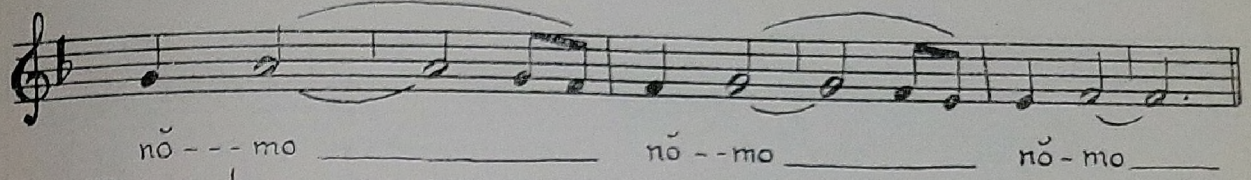
40E
bhō - - - - - ru - - - - - kō - - - - - ci - - - - - ttō - - - - - no - - - - - mo - - - - -





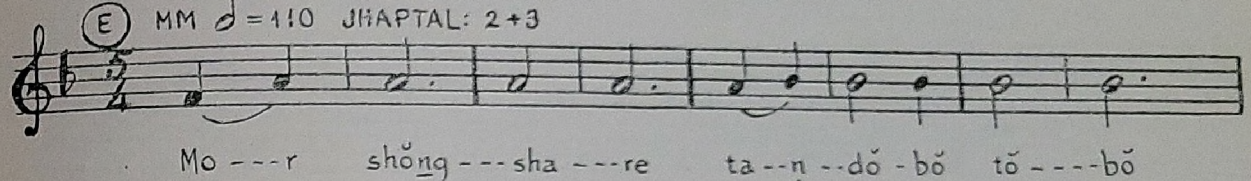


bhō --- ru --- kō ci ----- ttō mō --- mō

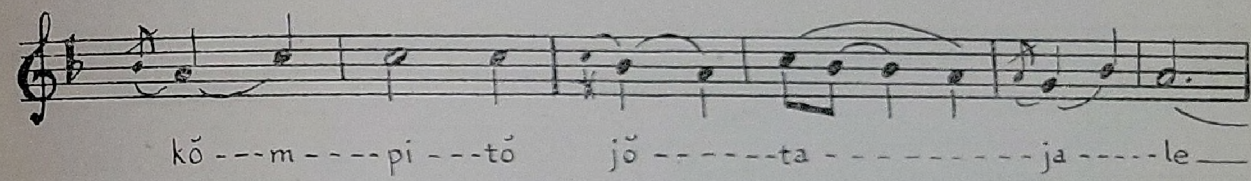


nō --- mo nō -- mo nō - mo

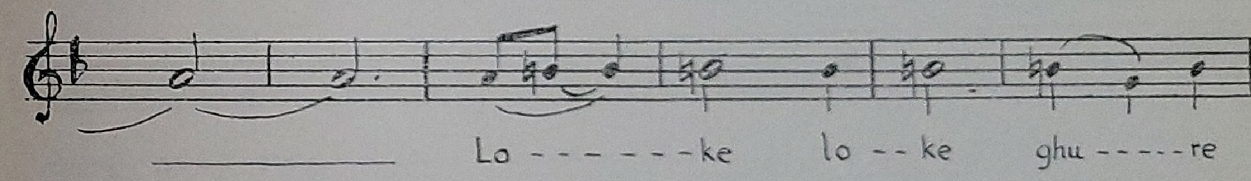
(E) MM $\text{♩} = 110$ JHAPTAL: 2+3



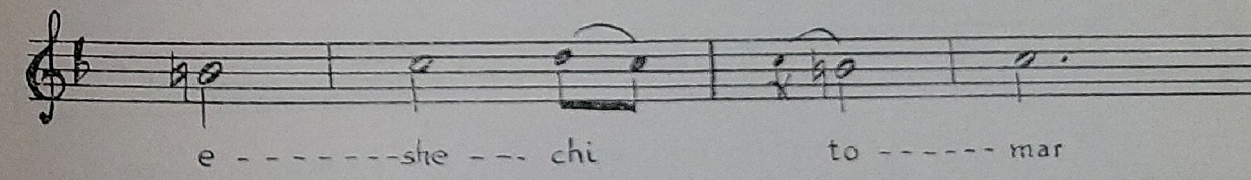
Mo --- r shōng --- sha --- re ta -- n -- dō - bō tō --- bō



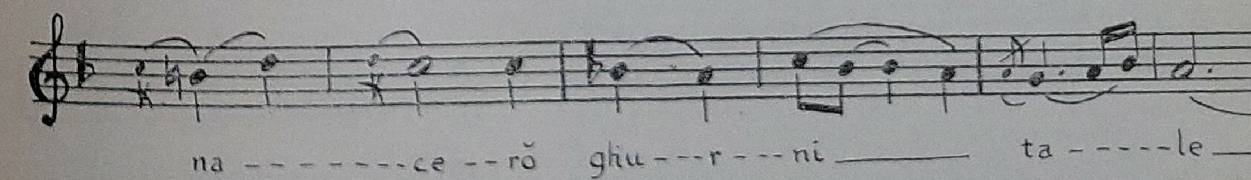
kō --- m --- pi --- tō jō --- ta --- ja --- le



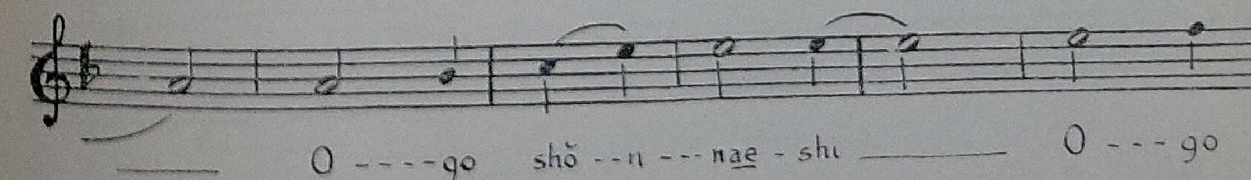
Lo --- ke lo -- ke ghu --- re



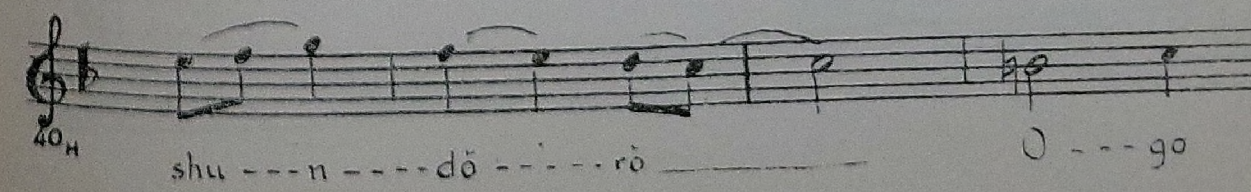
e --- she --- chi to --- mar



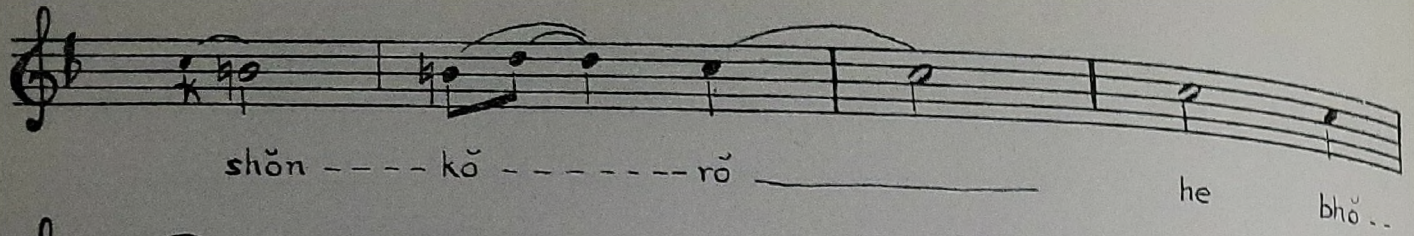
na --- ce --- rō ghu --- r --- ni ta --- le



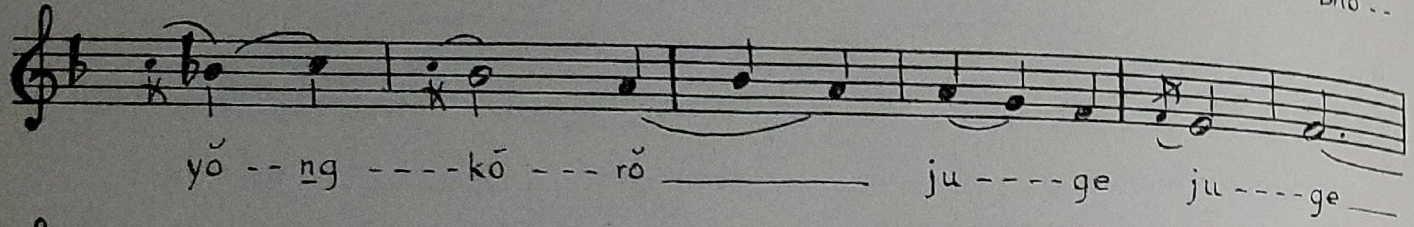
O --- go shō -- n --- nae - shu O --- go



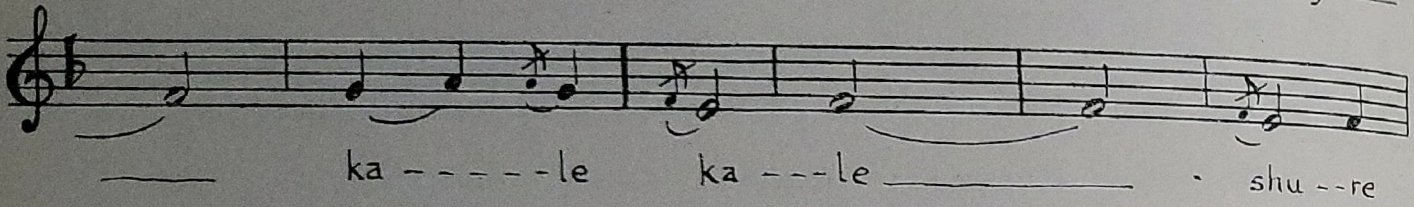
shu --- n --- dō --- rō O --- go



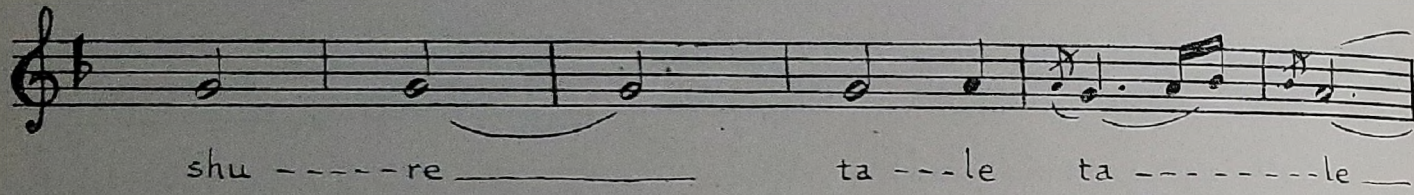
shön --- kö --- rō he bhō...



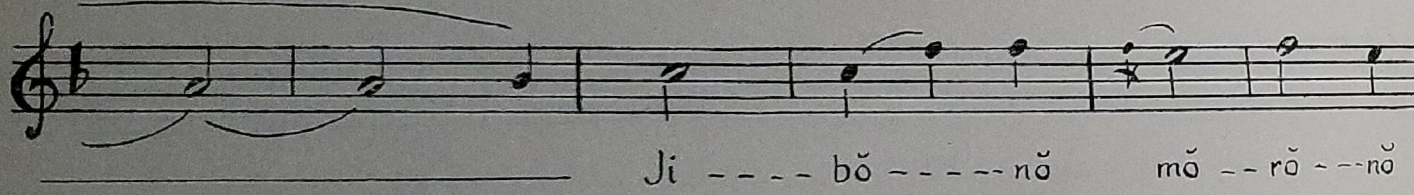
yō -- ng --- kö --- rō ju --- ge ju --- ge



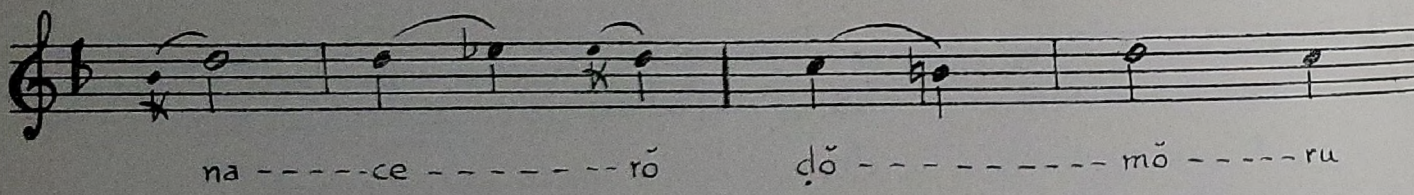
ka --- le ka --- le shu -- re



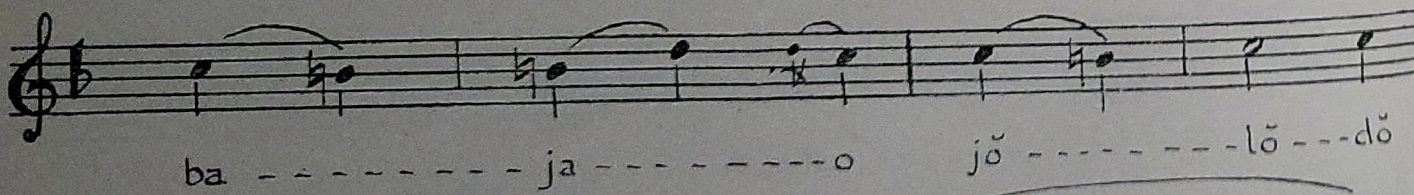
shu --- re ta --- le ta --- le



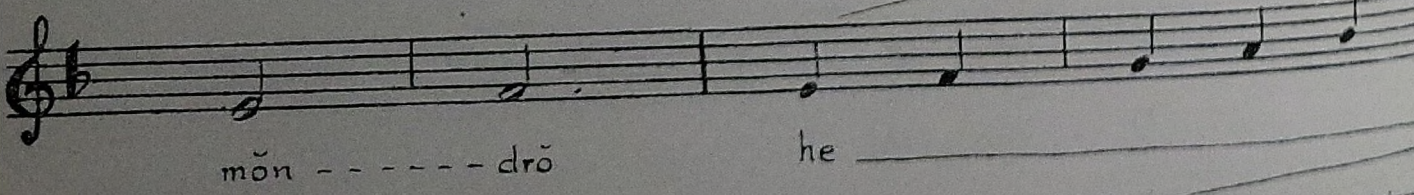
Ji --- bö --- nō mō -- rō --- nō



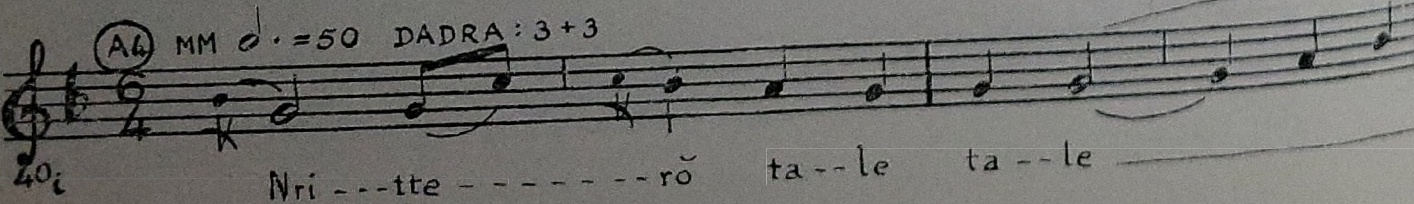
na --- ce --- rō dō --- mō --- ru



ba --- ja --- o jō --- lö --- dö

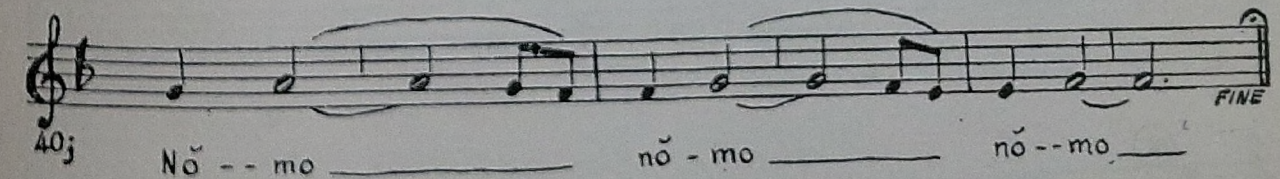
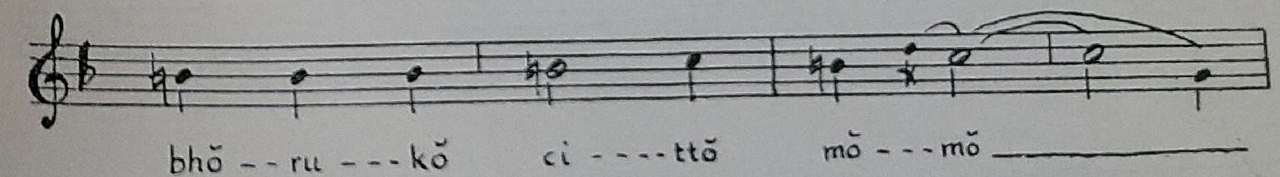
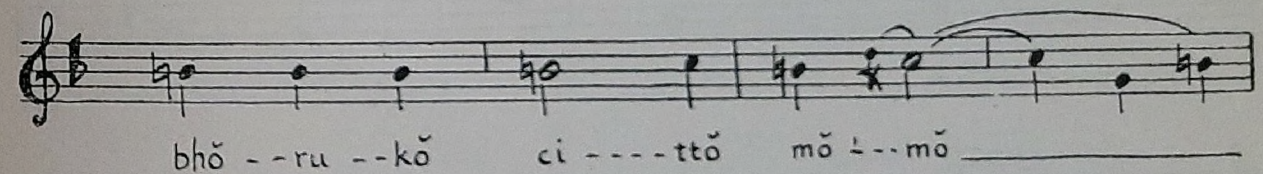
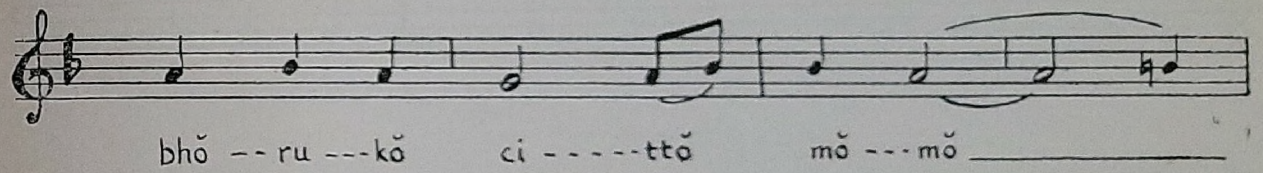
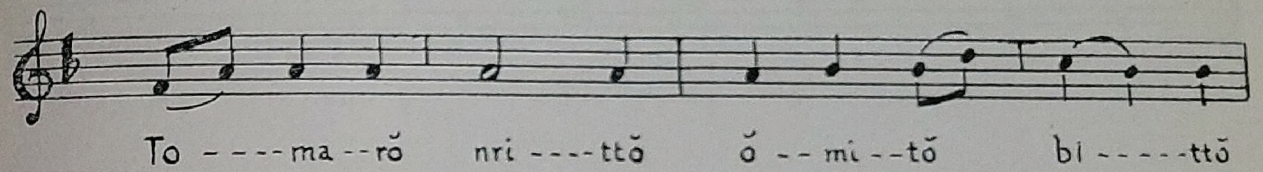
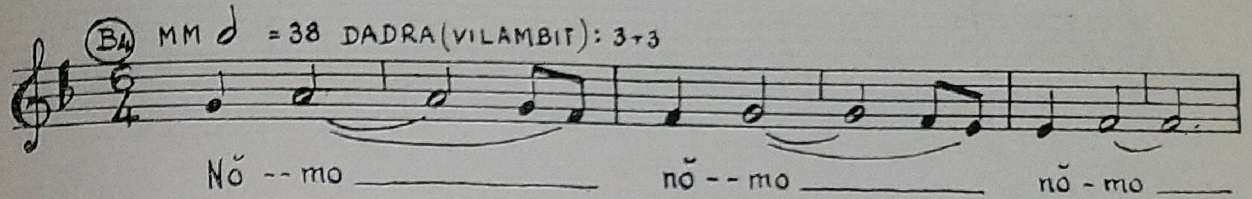
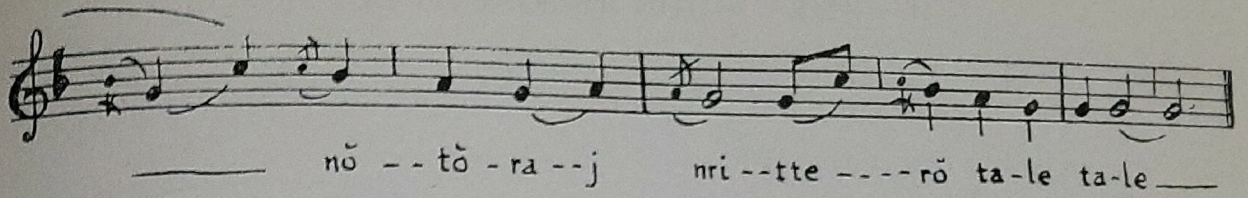


mōn --- drō he



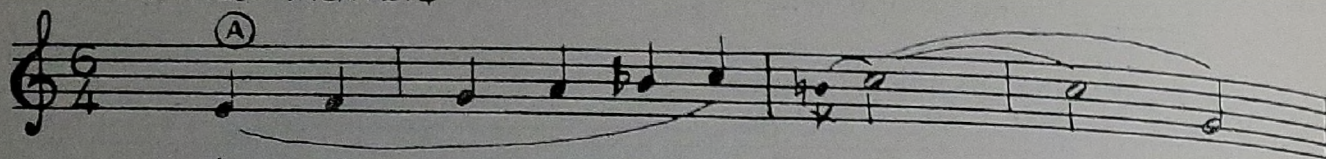
Nri --- tte --- rō ta -- le ta -- le

(A6) MM $\text{♩} = 50$ DADRA: 3+3

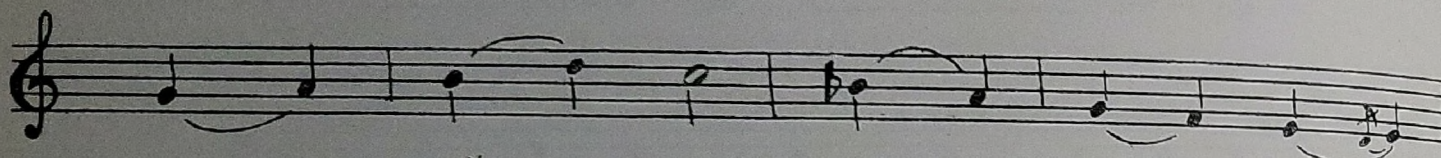


41 — AMRA NUTON JOUBONERYI DUT

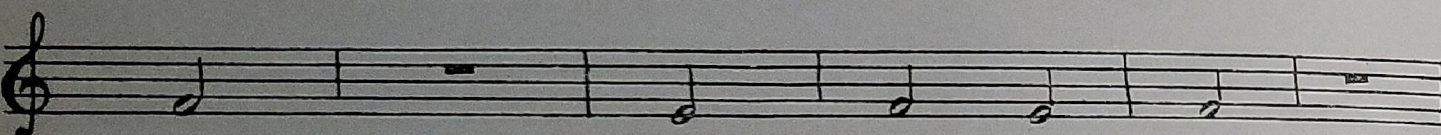
MM $\text{♩} = 148$ TALA. 2+4



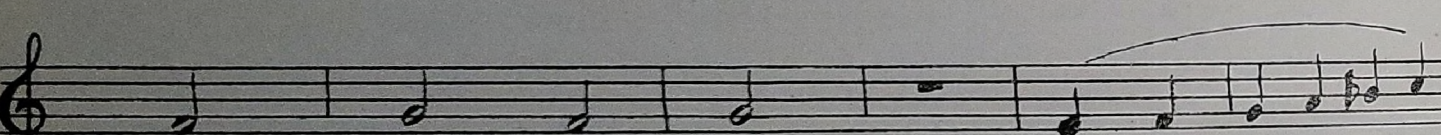
A - - - - - m - - - - - ra



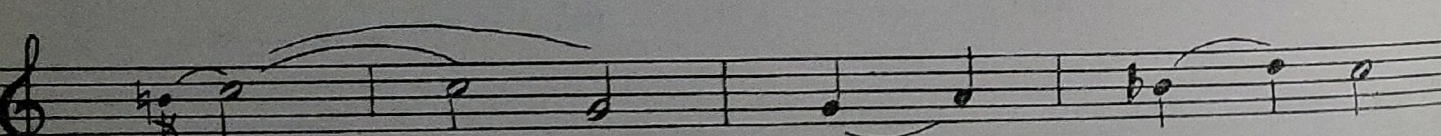
nu - - - - - tō - - - n jou - - - bö - - - - ne - - - - ri



dut am - - - - - ra cōn - - - - col



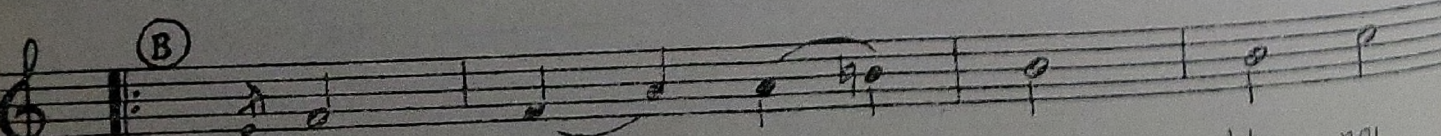
am - - - - - ra öd - - - - bhut a - - - - - m -



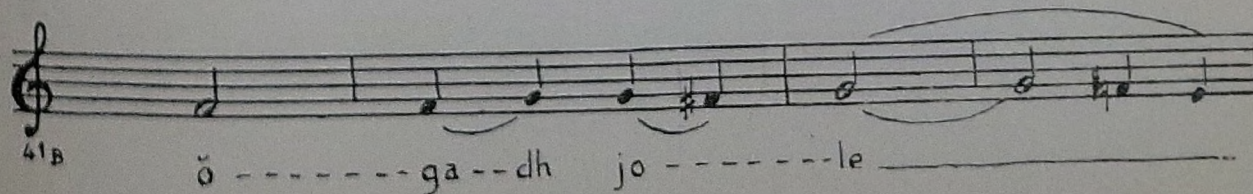
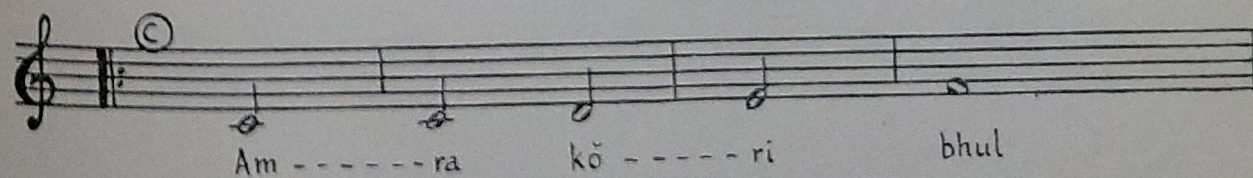
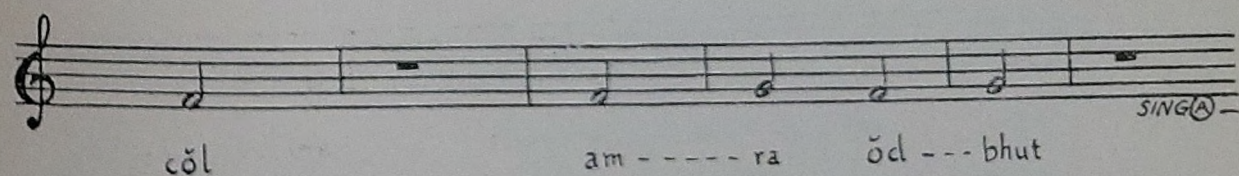
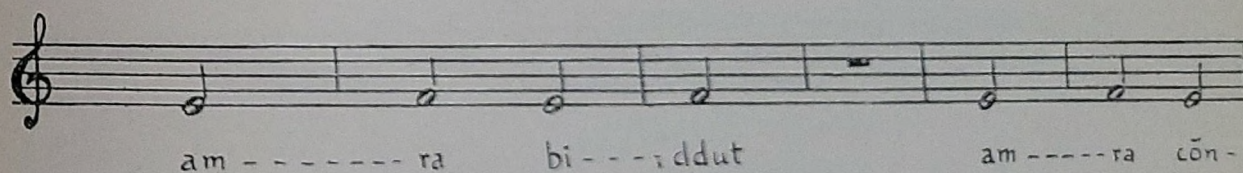
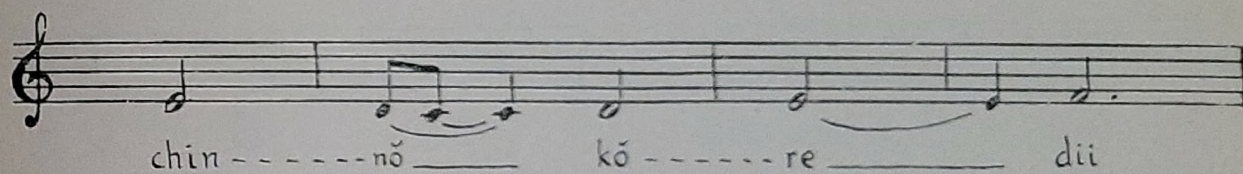
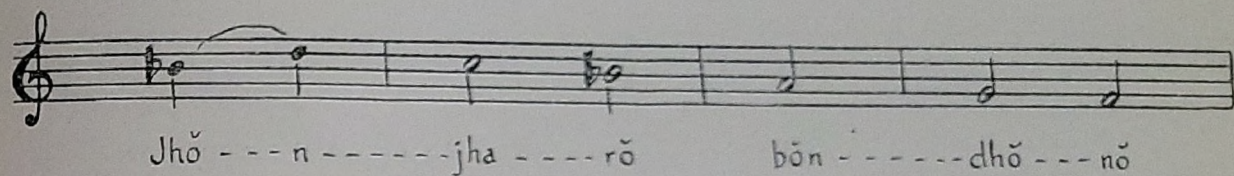
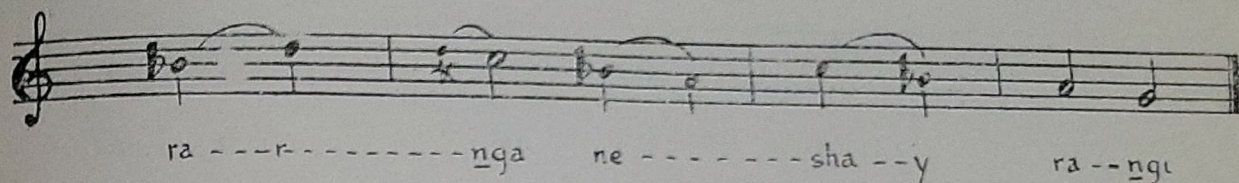
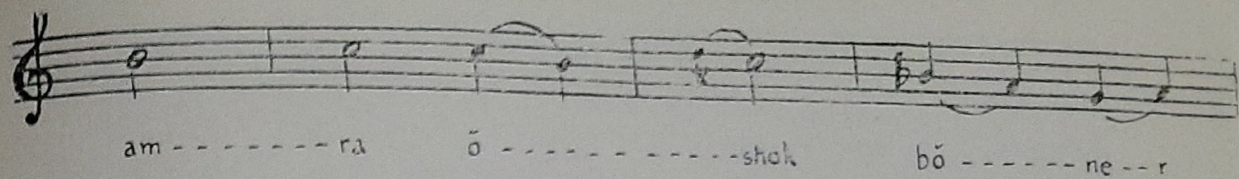
ra nu - - - - - tō - - - n jou - - -

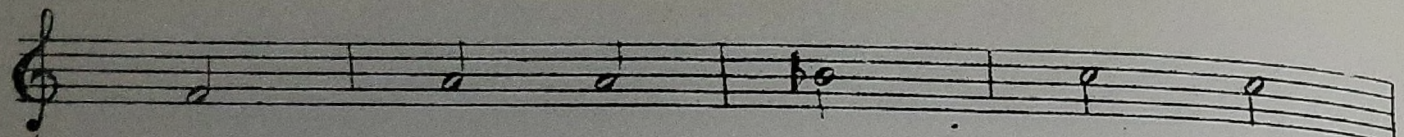


bō - - - - - ne - - - - ri dut

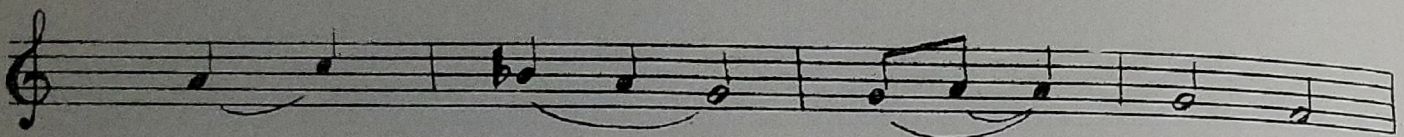


Am - - - - - ra bae - - - - - ra bha - - - - - ngi

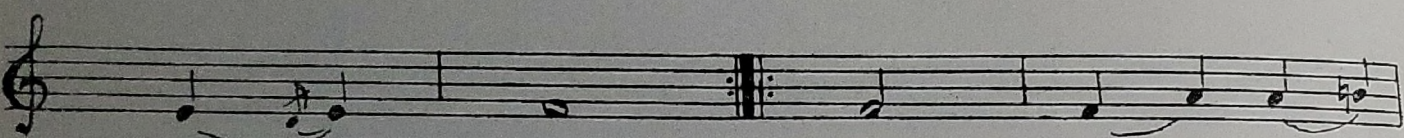




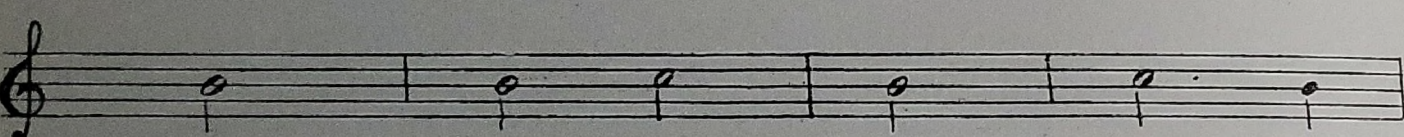
jhanp di ----- ye ju ----- jhi ----- ye



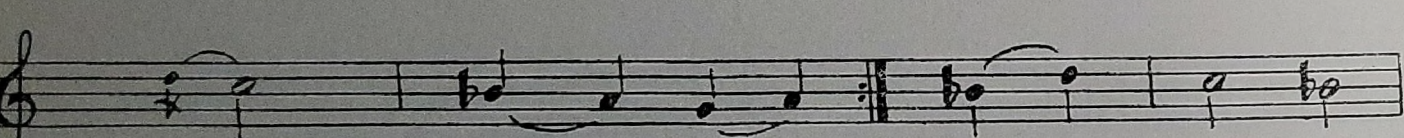
pa ----- i ku ----- l am ----- ra kö --



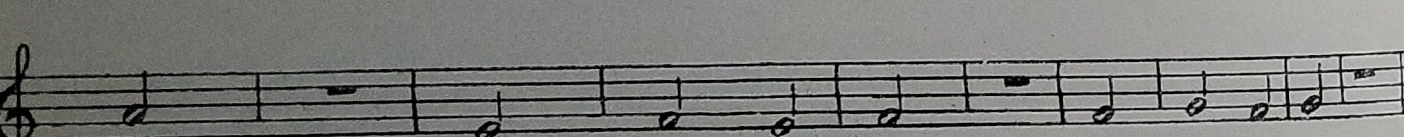
ri _____ bhul Je kha ----- ne _____



dak pō ----- re ji ----- bñn mö ---



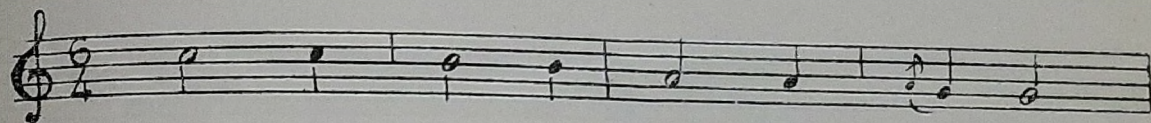
rōn jhō ----- re _____ a --- m --- ra prās --



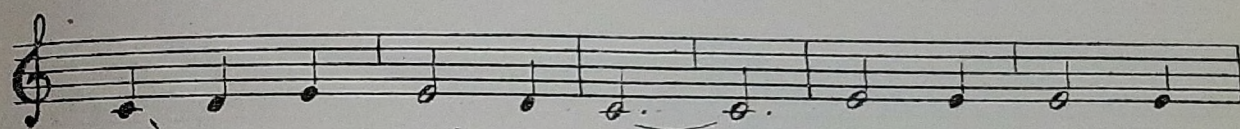
4/c tut am ----- ra cōn -- cōl am --- ra öd - bhut
SING (A) →

42 — SHONGKOCER BIBHOLOTA

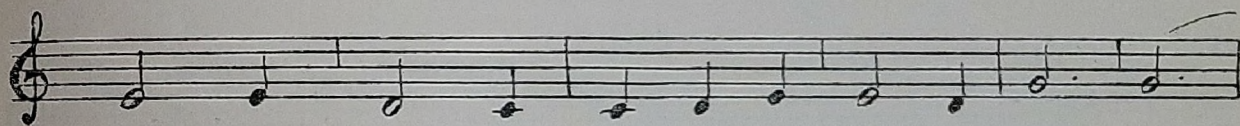
MM $\text{♩} = 100$ DADRA: 3+3



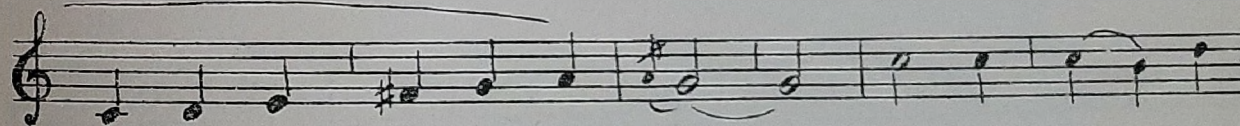
Shōng -- ko ---- ce ---- rō bhī ---- bō ---- lō ---- ta



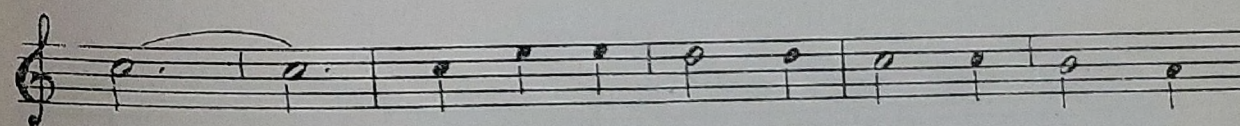
ni --- je --- re ã --- pō --- man Shōng -- kō --- te --- rō



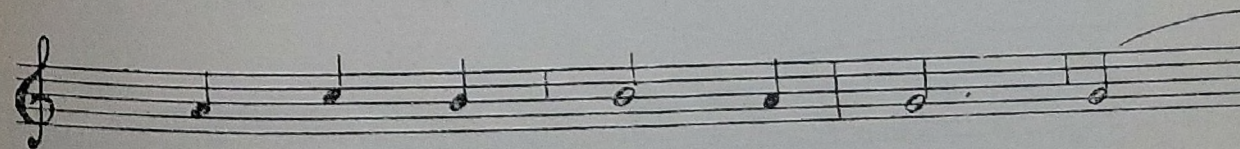
kōl --- pō --- na --- te ho --- yo --- na mri --- yō --- man a ---



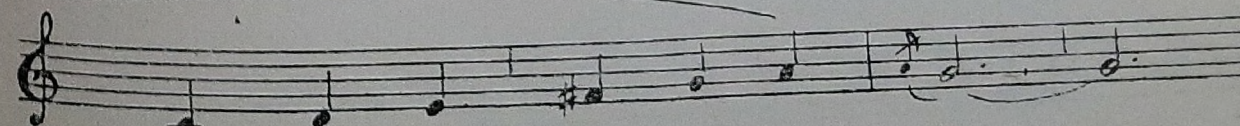
----- ha ----- Muk -- tō kō ---- ro



bhōy ----- a --- pō --- na ma --- jhe shōk -- ti dhō --- ro

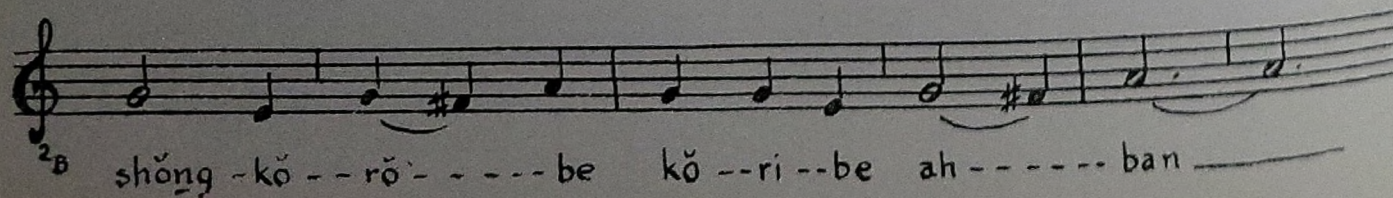
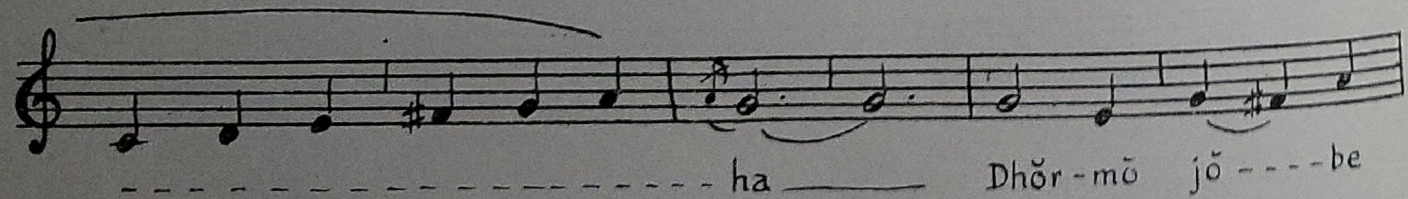
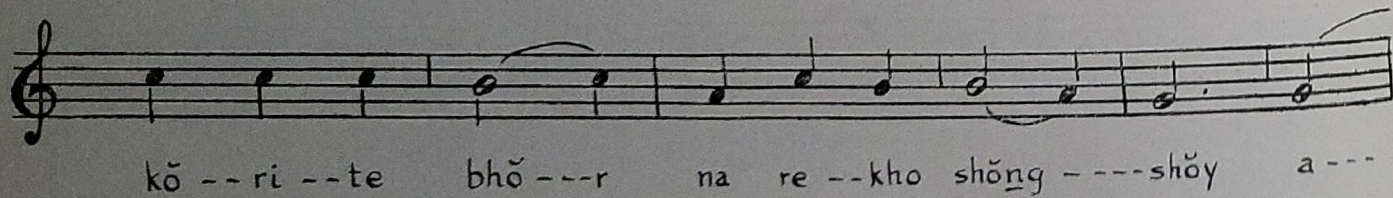
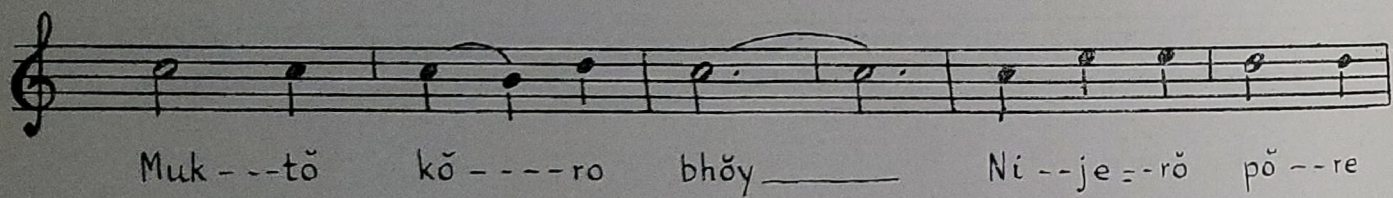
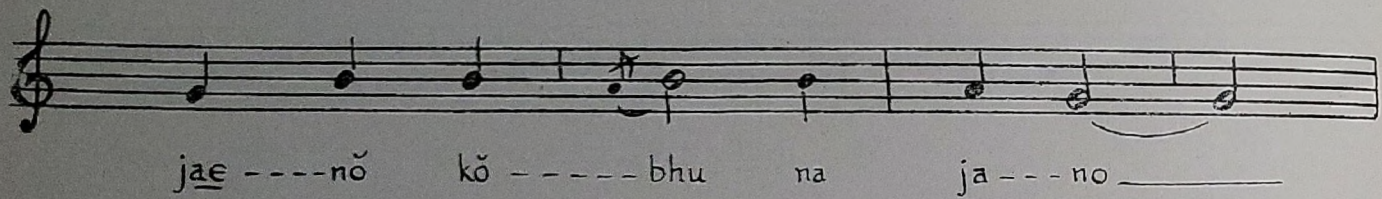
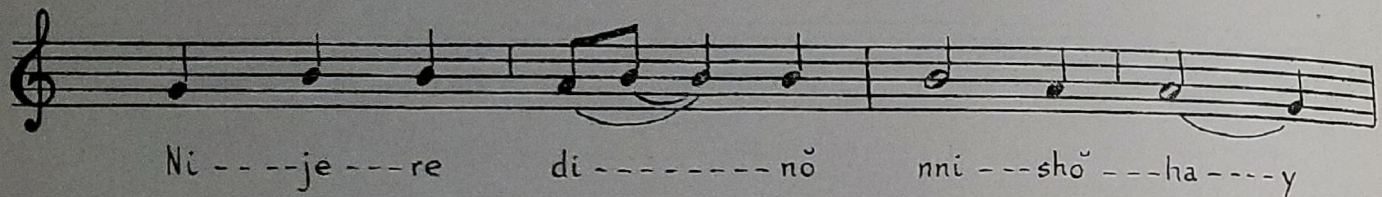
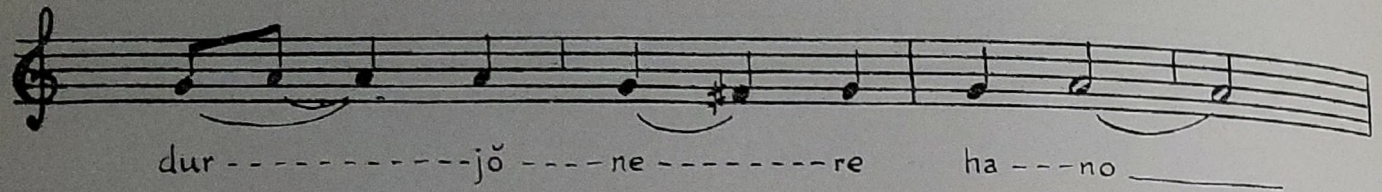
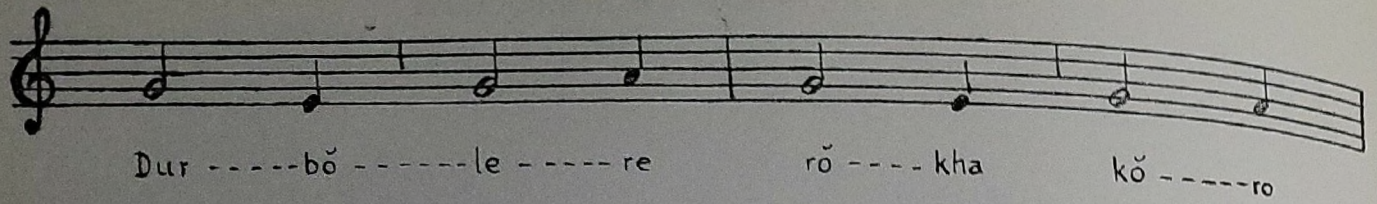


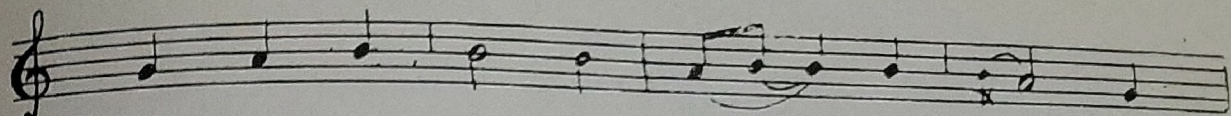
ni --- je --- re kō ---- ro jōy a -----



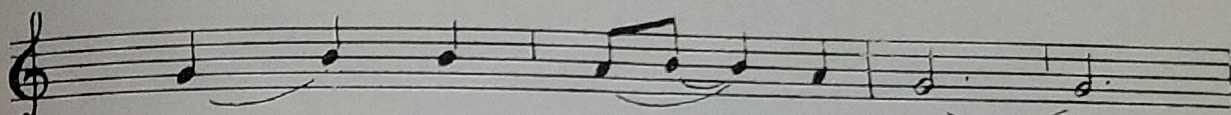
42A

a ----- ha -----

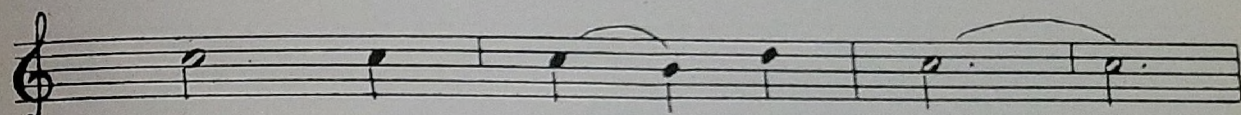




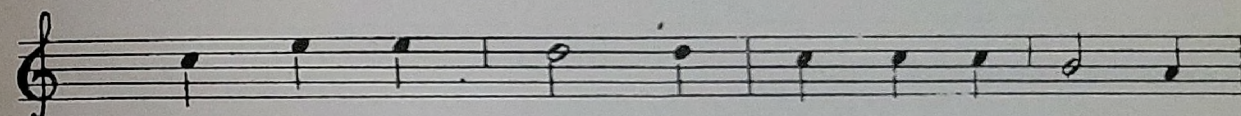
Ni -- rō -- -- bō hō -- -- ve nōm -- -- -- rē hō -- -- ye



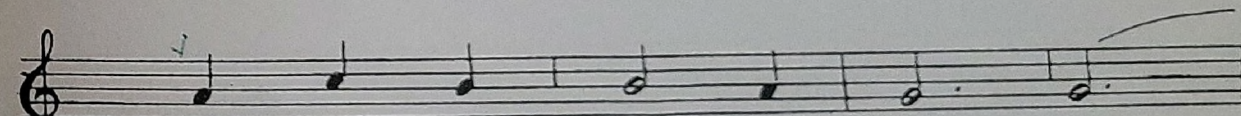
pō -- -- n kō -- -- ri -- -- -- yo pran




Muk -- -- -- tō kō -- -- -- ro bhōy



Du -- ru -- -- hō ka -- -- je nu -- -- je -- -- r. di -- -- yo

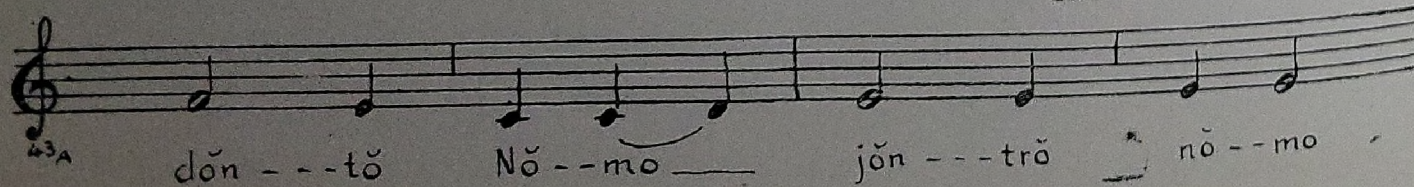
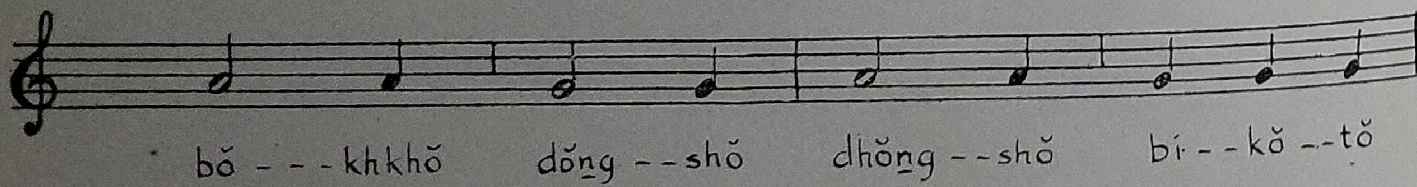
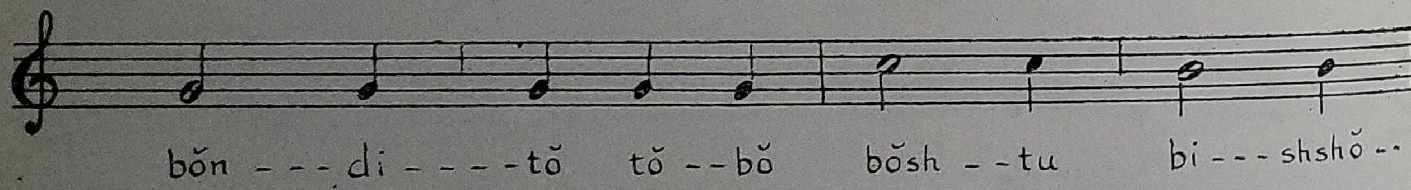
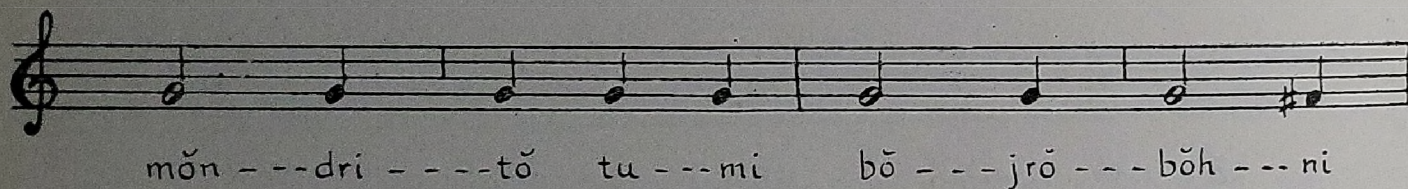
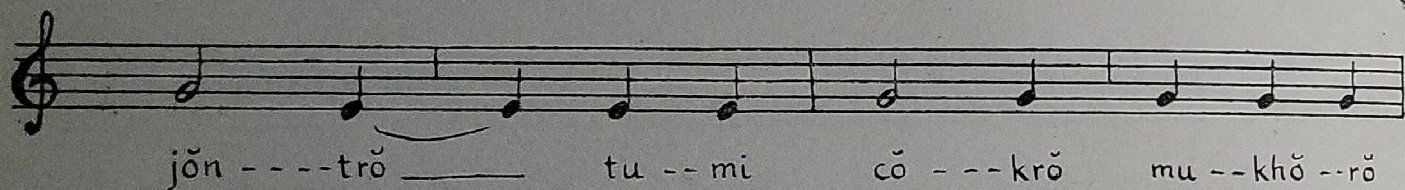
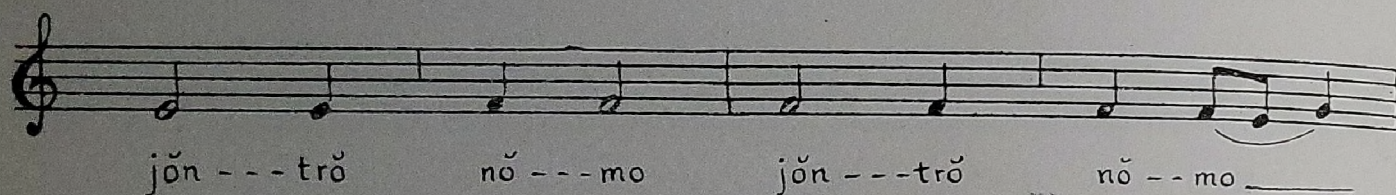
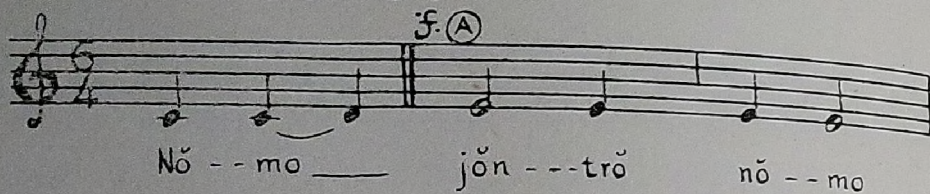


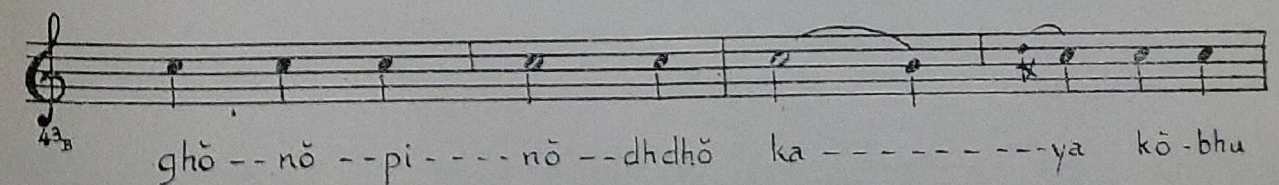
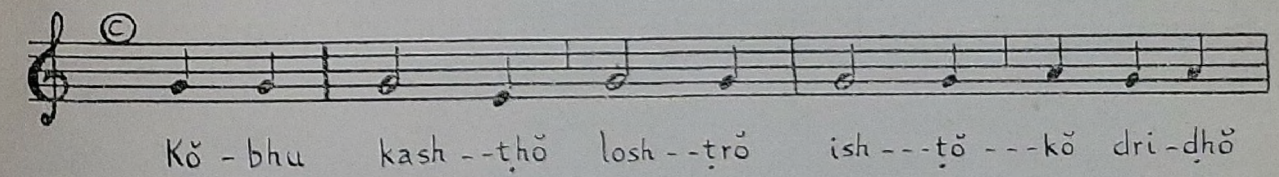
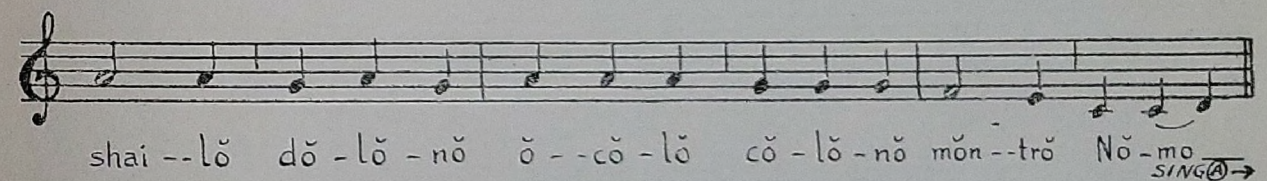
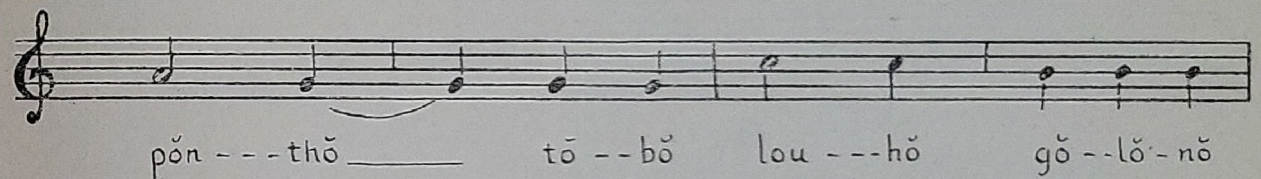
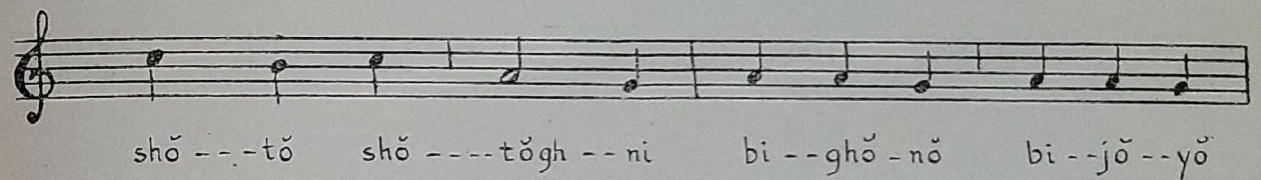
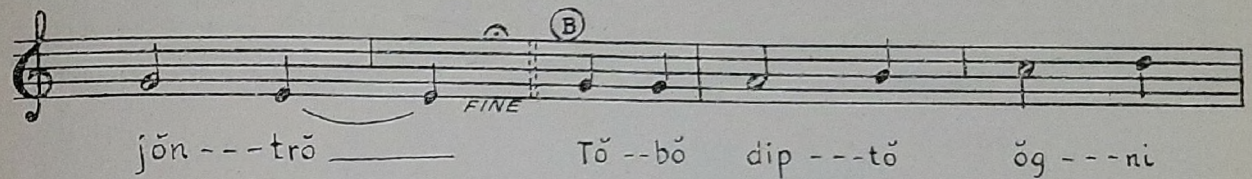
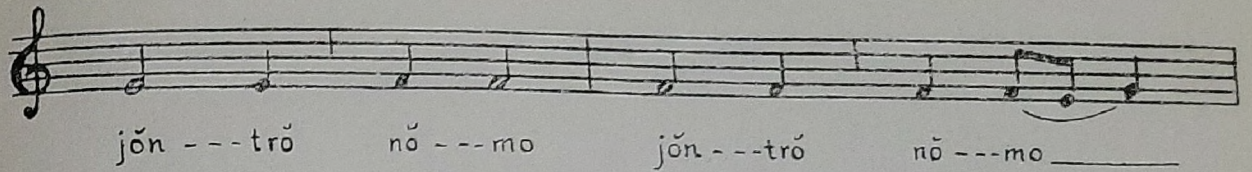
kō -- -- -- thi -- -- -- nō pō -- -- -- ru -- -- -- cōy a -- -- --

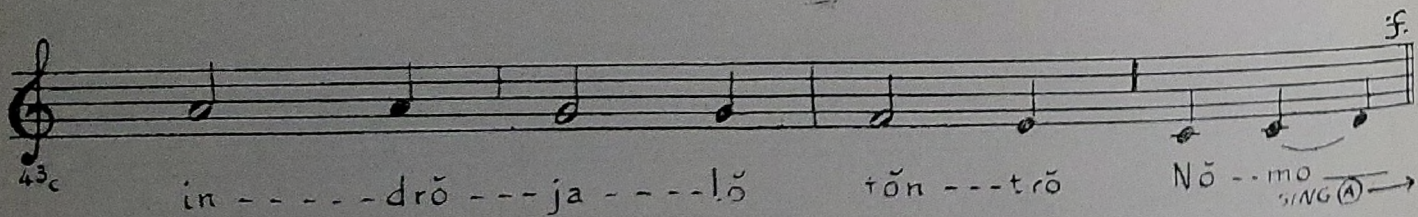
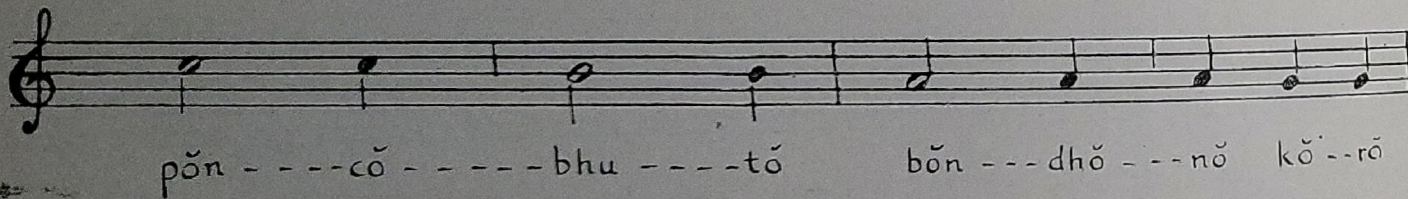
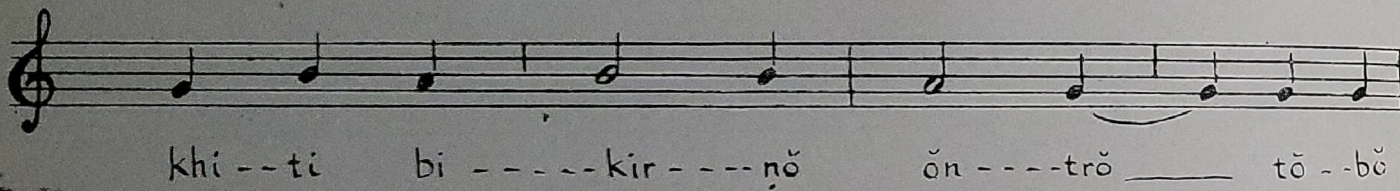
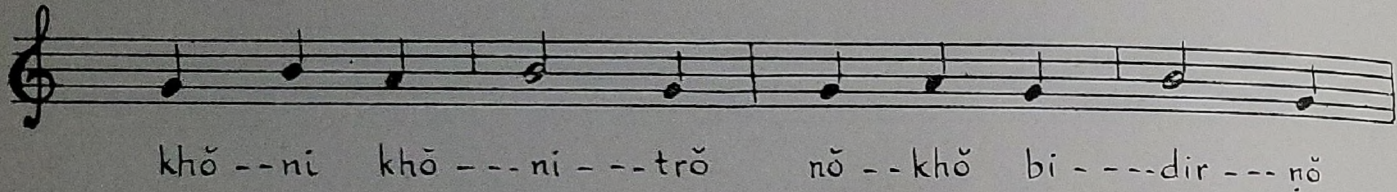
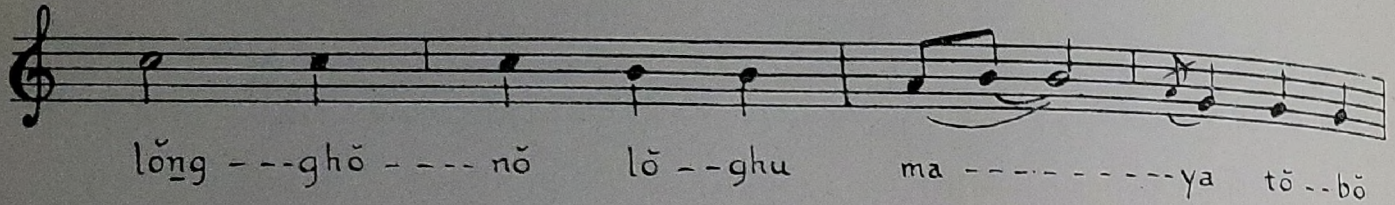
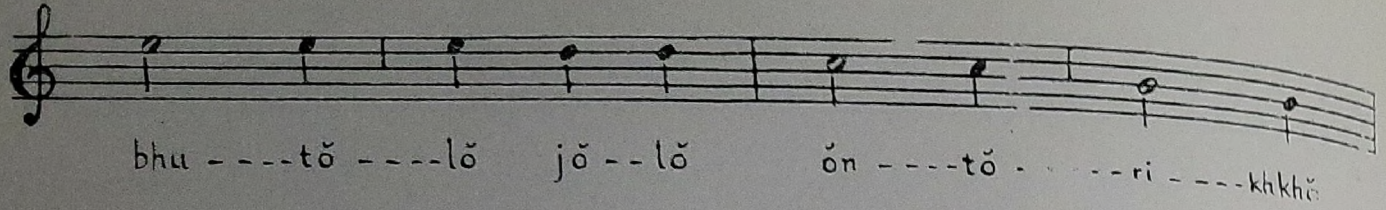


42c FINE
ha

43 — NOMO JONTRO, NOMO—JONTRO

MM $\text{♩} = 80$ DADRA: 3+3





44 -- HE CIRONUTON

MM $\bullet = 124$ KAHRVA: 4+4

(A)

He ci--rö-nu---tö-n a---ji e di--ne-rö prö--

thö--mö ga-----ne Ji--bö-nö a---ma-----r

u---thu-k bi---ka--shi to-----mar pa-----ne

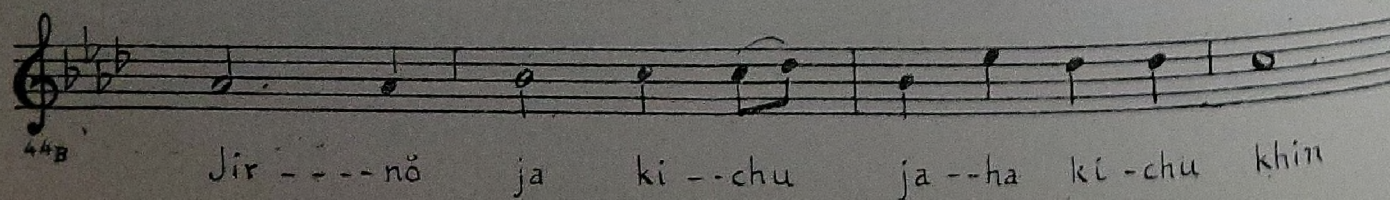
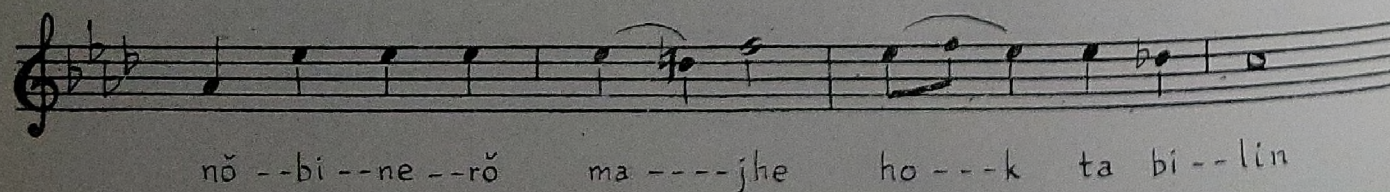
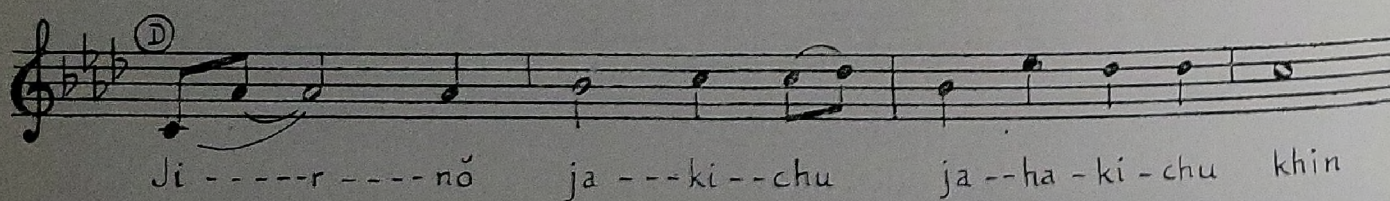
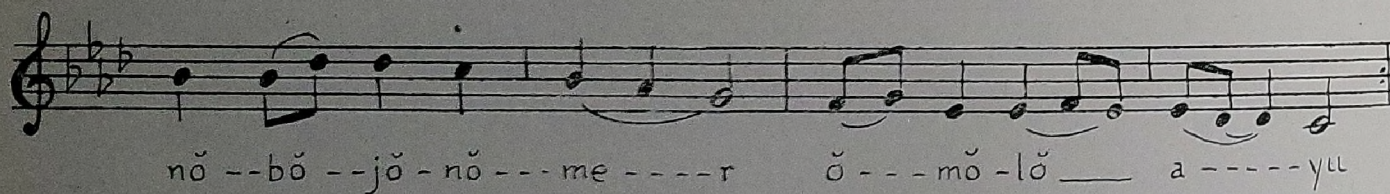
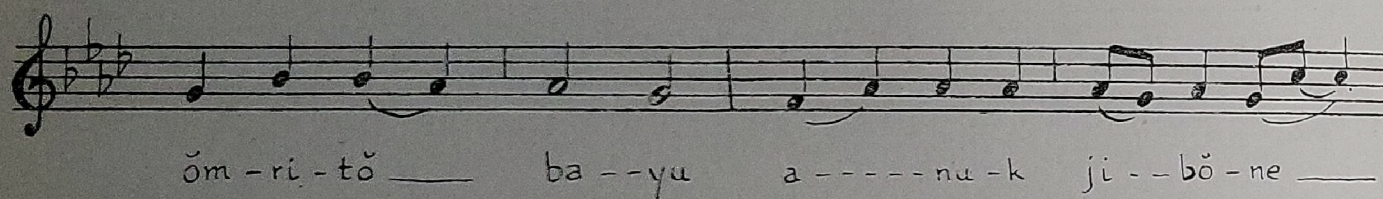
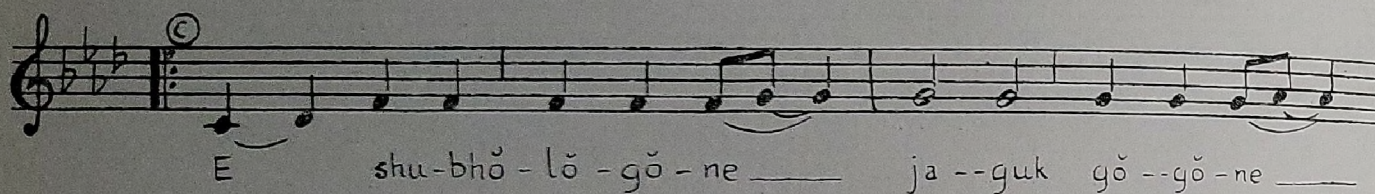
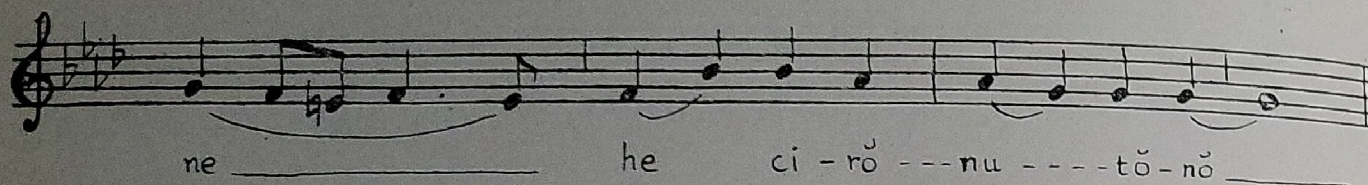
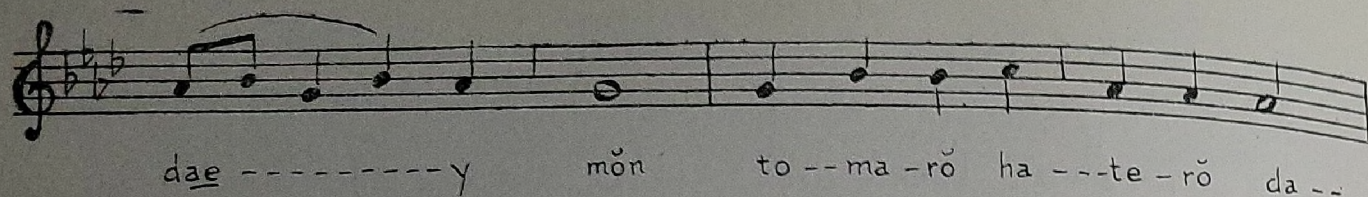
(B)

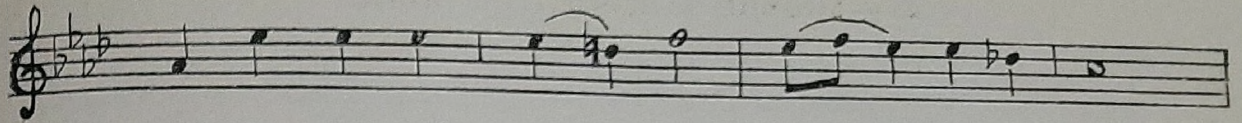
He ci--rö--nu---tö--n To--ma-rö ba-ni----te

to-ma--rö ba--ni-----te

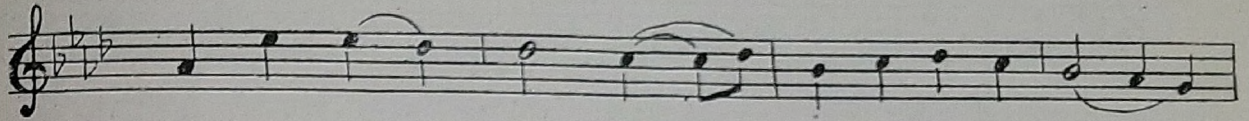
shi-ma-hi--n a-----sha ci--rö di-bö-----she-----r

44a pra---ṇ mö--yi bha-----sha Khö-yö-hi-n dhö-nö bhö-ri

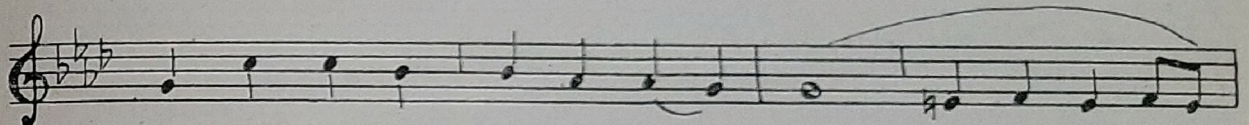




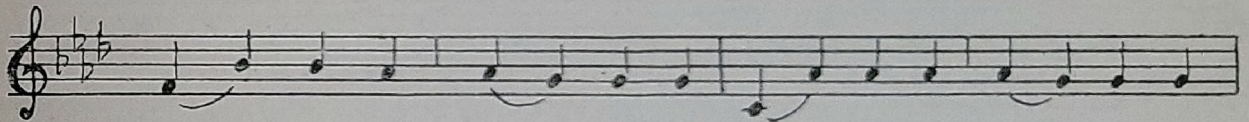
nö -- bi -- ne -- rö ma --- jhe ho --- k ta bi -- lin



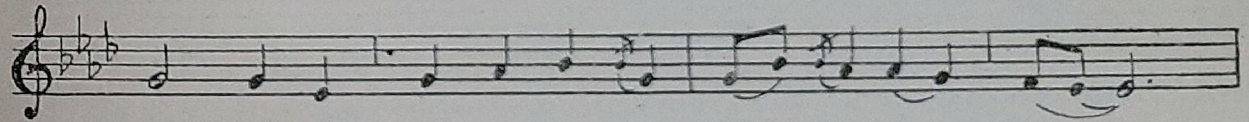
Dhu - ye ja -- k jö --- tö pu - ra - no mö - li --- n



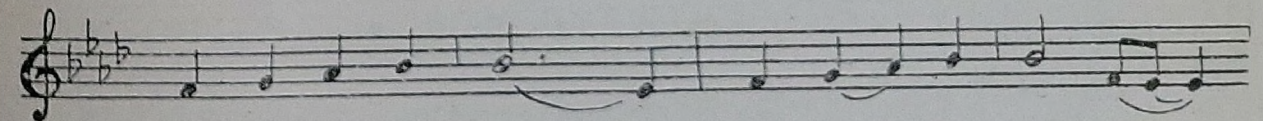
nö -- bö a -- lo --- ke - rö shna --- ne



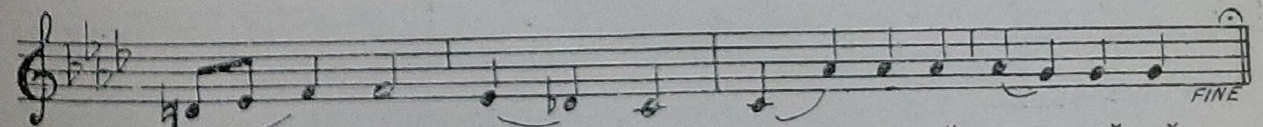
He ci -- rö --- nu --- tö - nö He ci -- rö nu --- tö - nö



a --- ji e di -- ne -- rö prä -- thö -- mö ga --- ne

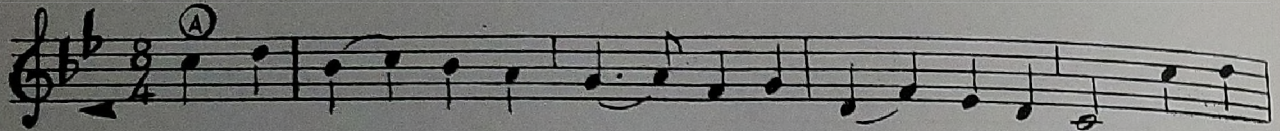


ji -- bö - nö a --- ma --- r u -- thu - k bi -- ka -- shi

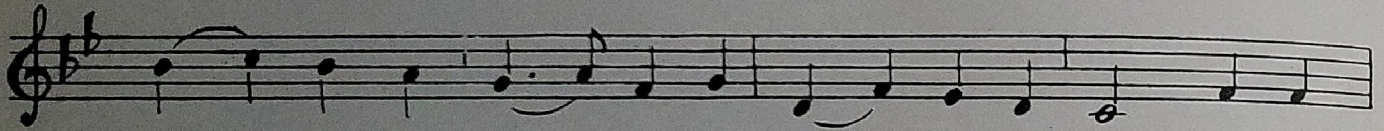


to --- mar pa --- ne He ci -- rö - nu --- tö - nö

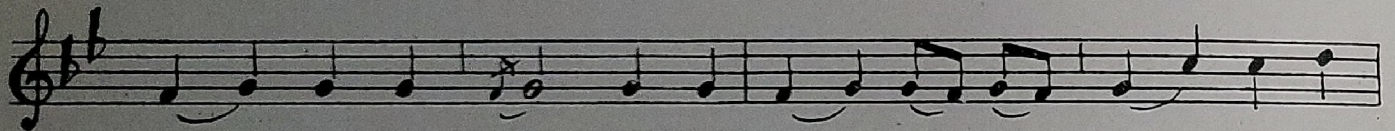
45 — SHUBHO KORMOPOTHE DHORO

MM $\text{♩} = 120$ KAHRVA: 4+4

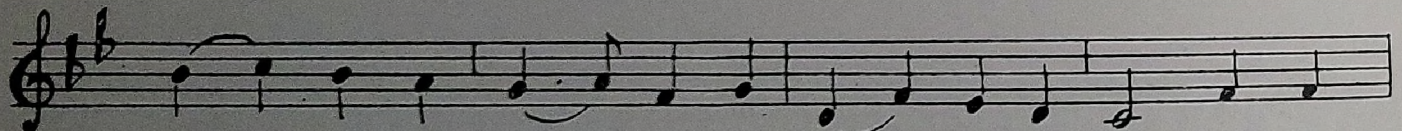
Shu-bhō kō-r--mō-pō--the dhō-rō ni-r-bhō-yō gan shu-bhō



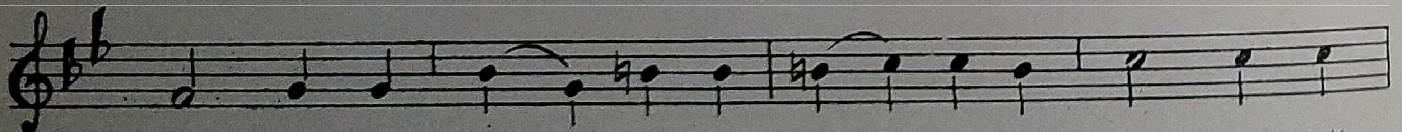
kō--r--mō-pō--the dhō-rō ni--r-bhō-yō gan Shō-bō



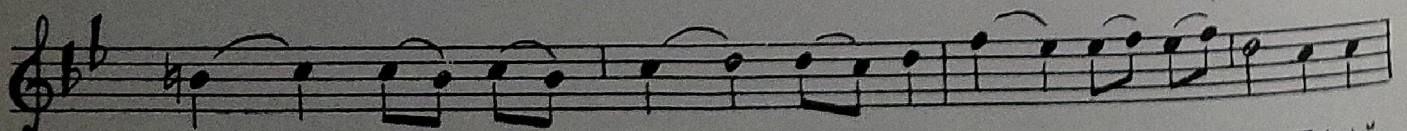
du--r--bō-lō shōng-shō-yō ho-k o--bō---sha-n Shu-bhō



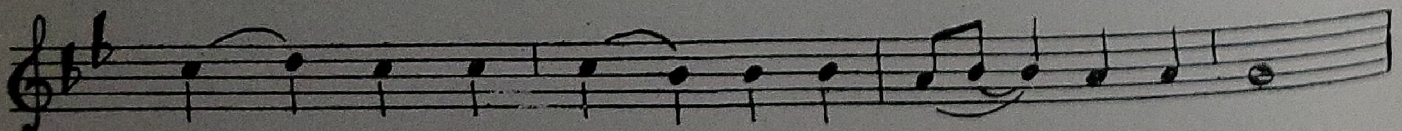
kō-r--mō-pō-the dhō-rō ni--r-bhō-yō gan ci-rō

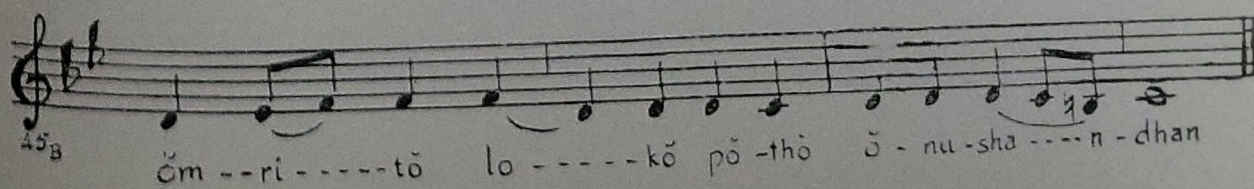
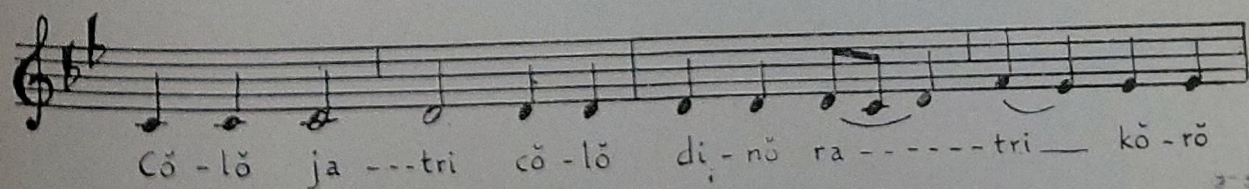
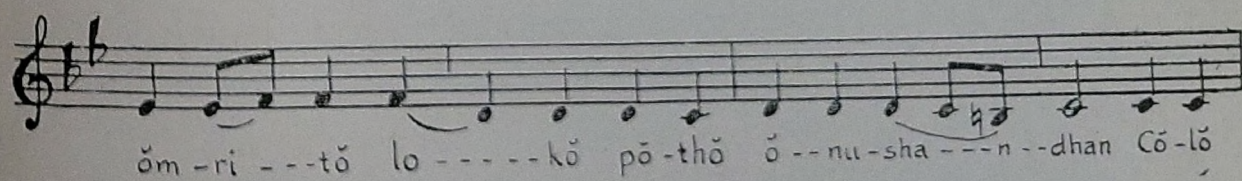
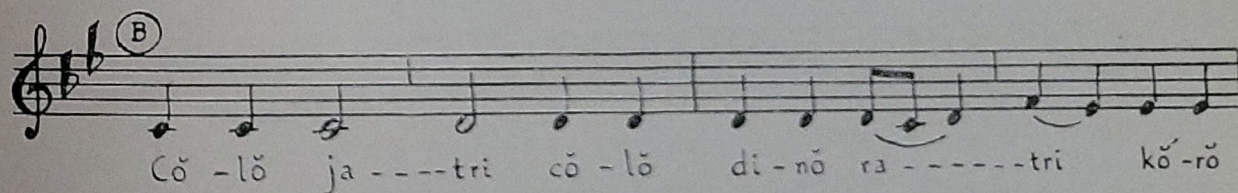
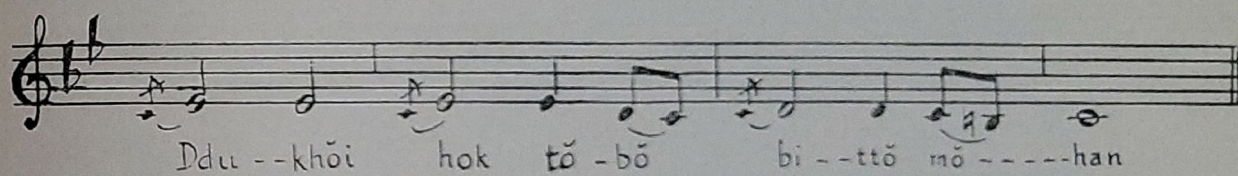
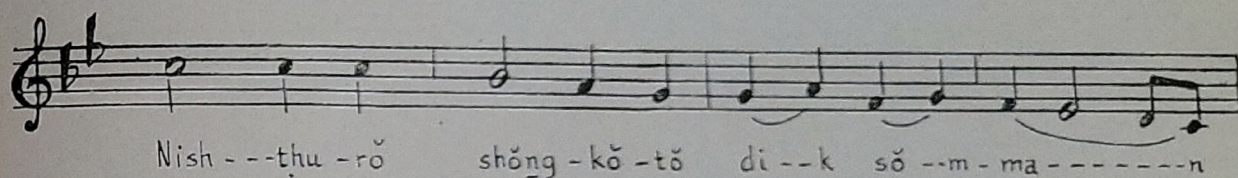
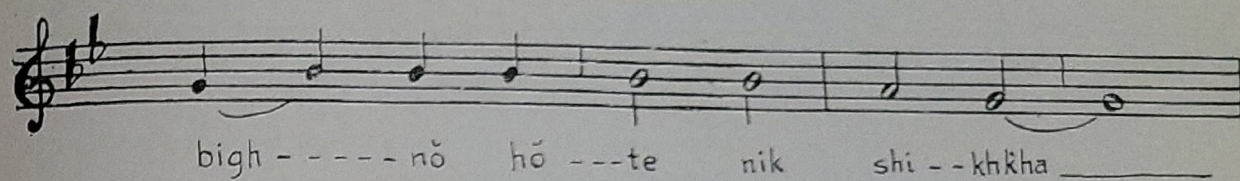
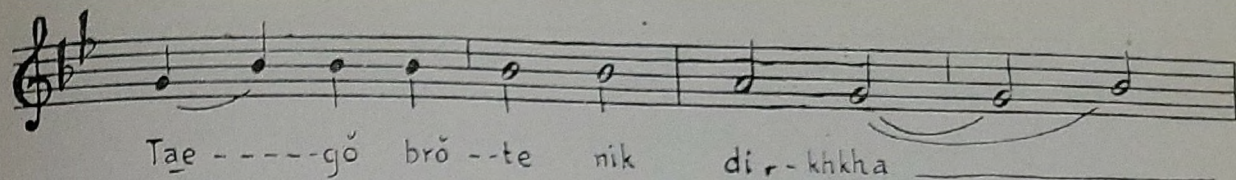


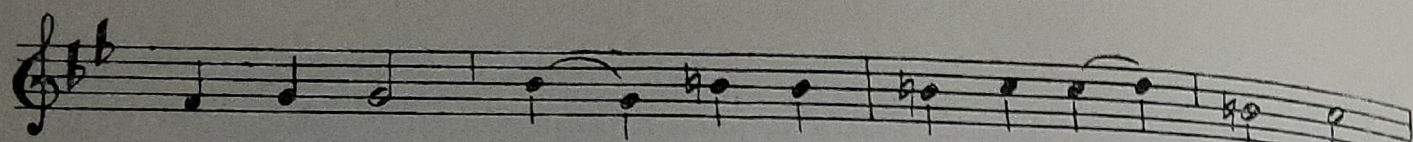
shōk-ti--rō ni--r--jhō-rō ni----ttō jhō--re Lō-hō



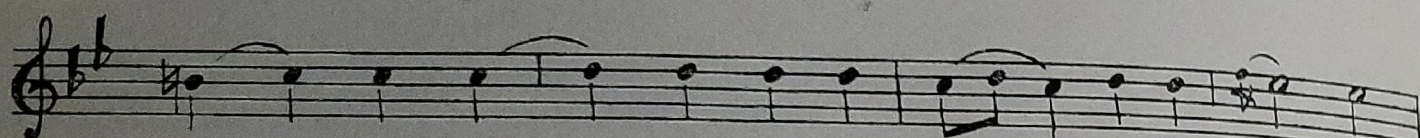
she ___ o--bhī---she----kō lō-la---tō pō-re Tō-bō

45_A ja-----grō-tō ni--r--mō-lō nu-----tō-nō ' pran

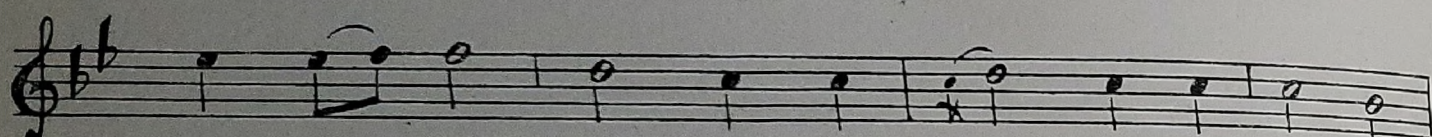




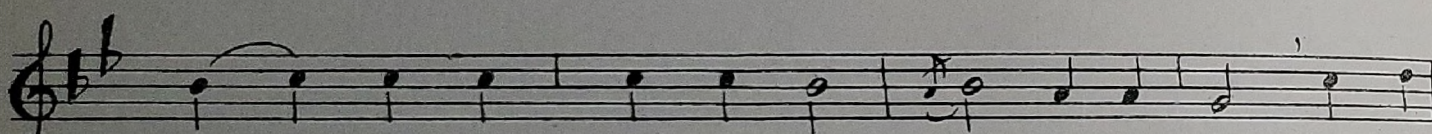
Jō - rō -- ta ta ----- mō - shō hō - o u -- t --- tir -- nõ



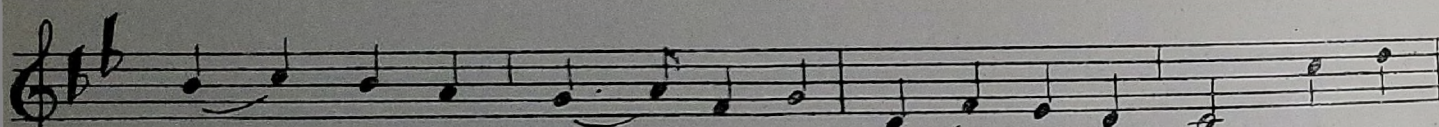
kla -- n --- ti - ja ----- lõ kõ - rō di --- r -- nõ bi -- dir -- nõ



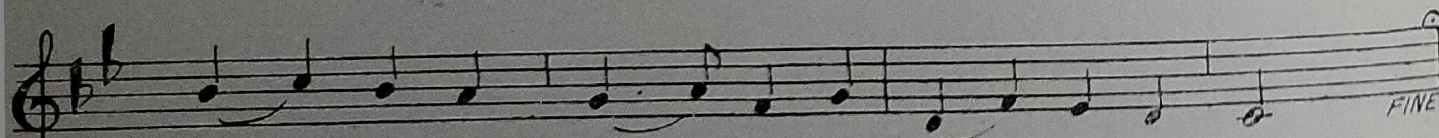
di -- nõ õn --- te õ --- põ ----- ra --- ji -- tõ ci -- tte



Mri --- ttu tõ --- rō -- nõ tir --- the kõ - rō snan Shu - bhō



kõ - r -- mõ põ -- the dhō - rō ni -- r -- bhō - yō gan Shu - bhō



45c kõ -- r -- mõ põ -- the dhō - rō ni -- r -- bhō - yō gan . FINE

46 — ESHO HE GRIHODEBOTA

MM $\text{♩} = 96$ ANANDA BHAIRAVI — KAHRVA: 4+4

3. (A)

E --- sho he gri -- hō - de - bō --- ta E bhō - bō - nō

pu --- nnō prō -- bha --- be kō --- ro pō - bi --- trō

E - sho he gri --- hō -- de -- bō --- ta FINE

(B)

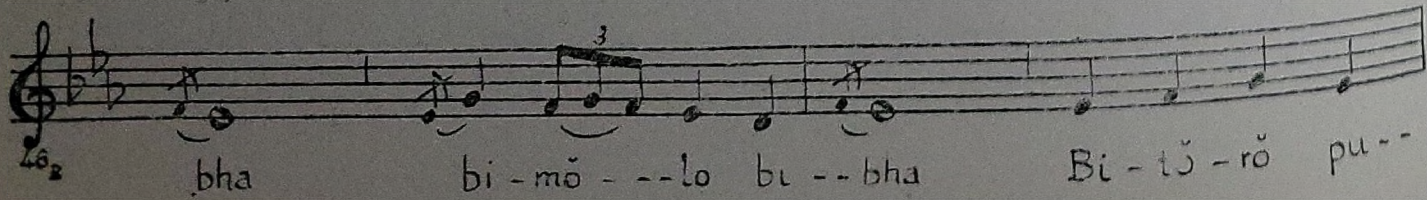
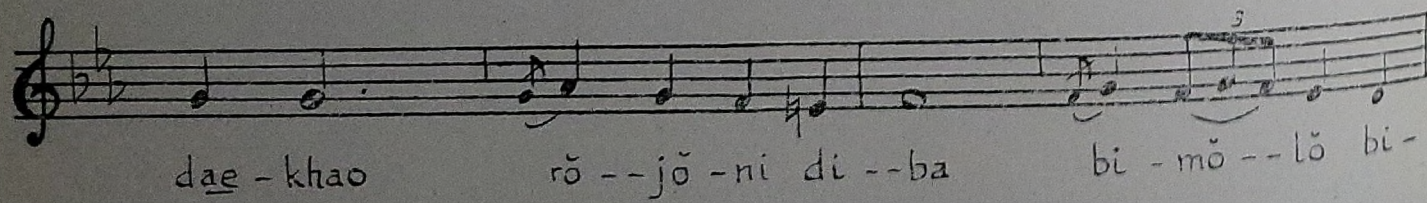
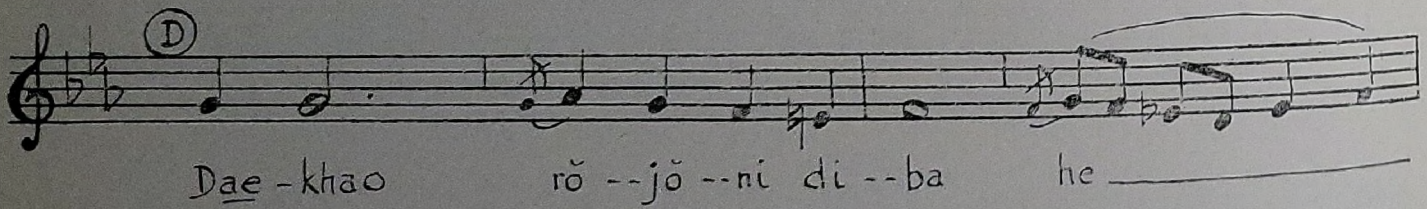
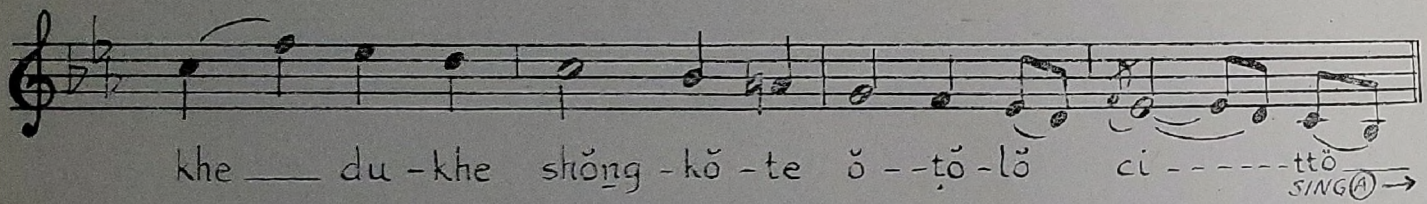
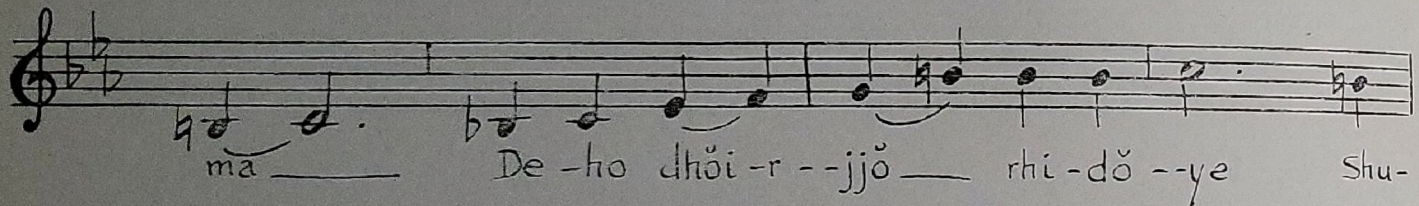
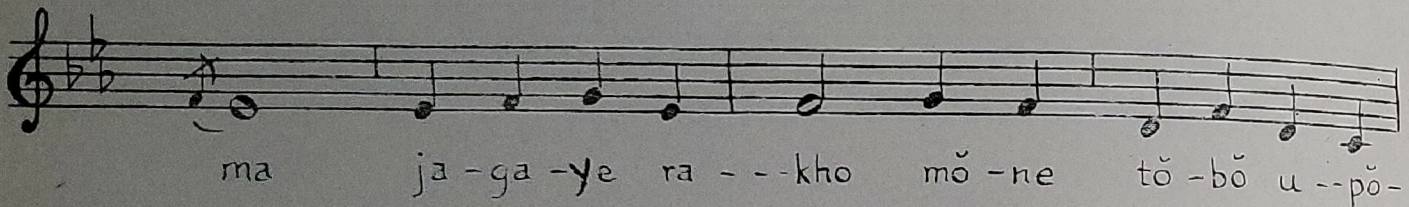
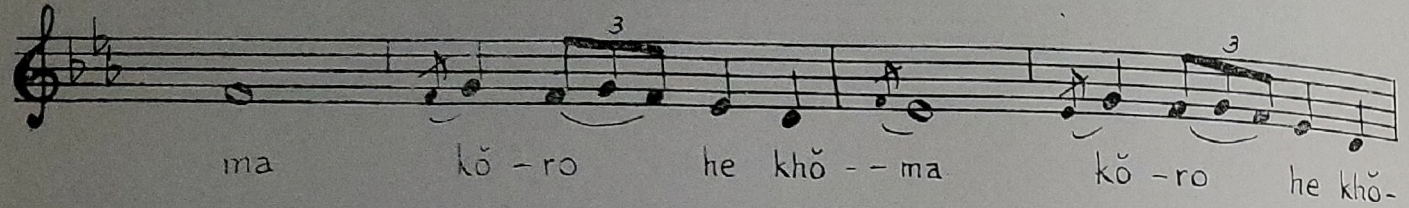
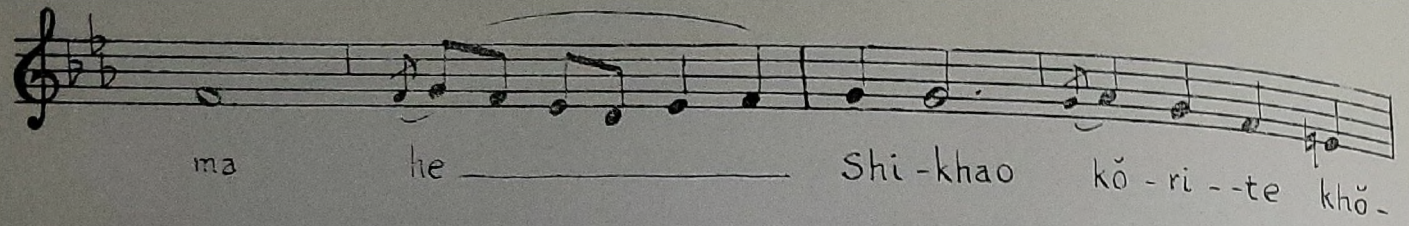
Bi -- ra --- jo jō -- nō -- ni shō - ba --- rō ji -- bō -- nō bhō

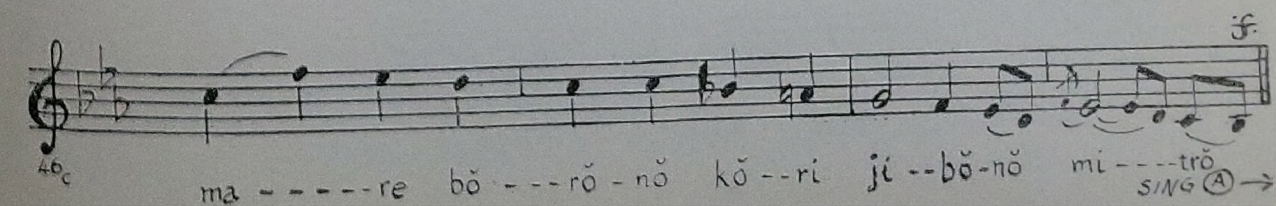
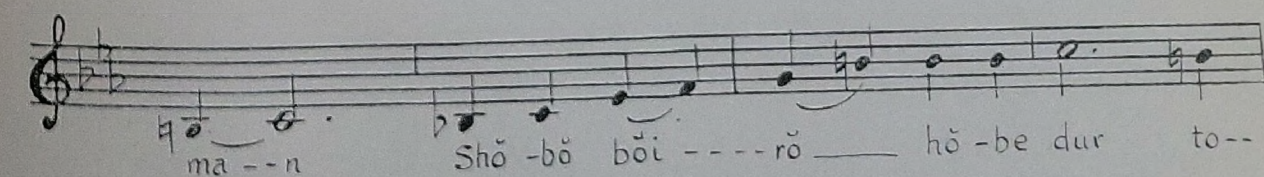
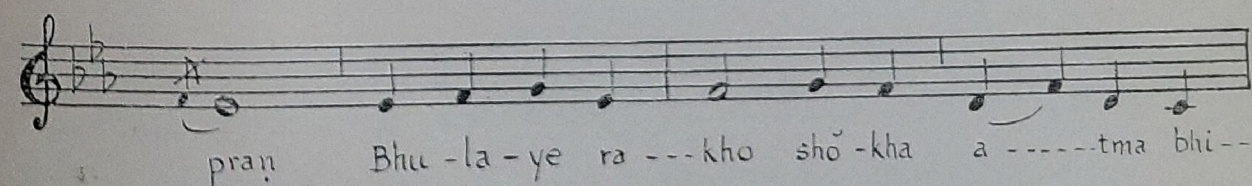
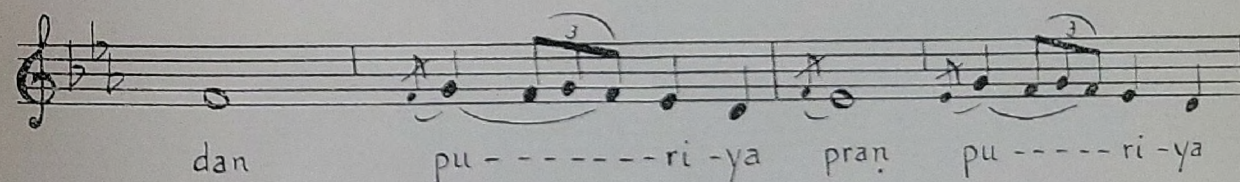
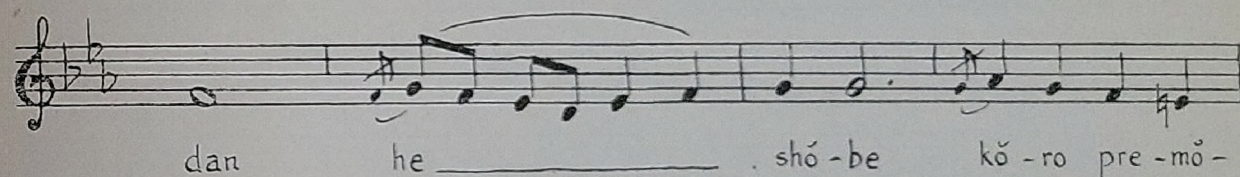
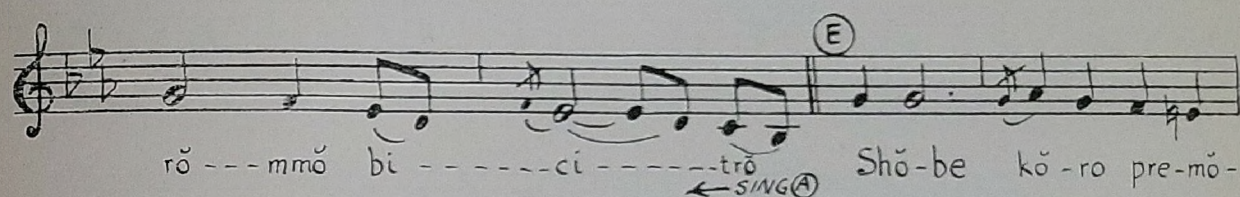
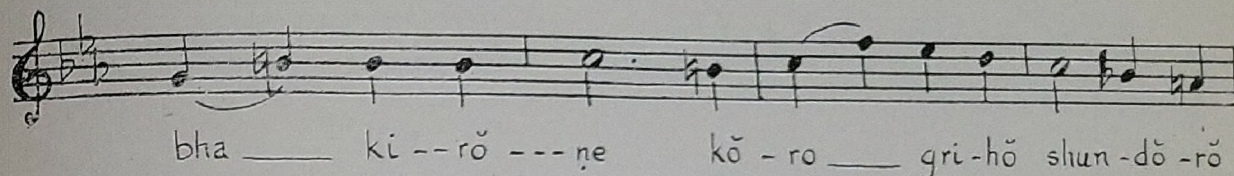
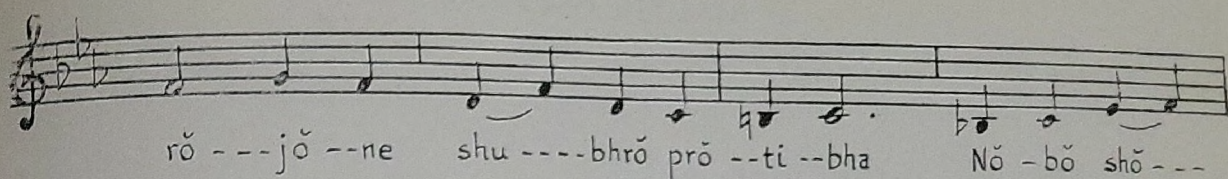
ri Bi -- ra --- jō jō - nō -- ni shō - ba --- rō

ji -- bō --- nō bhō --- ri Dae - kha -- o a - dōr - shō

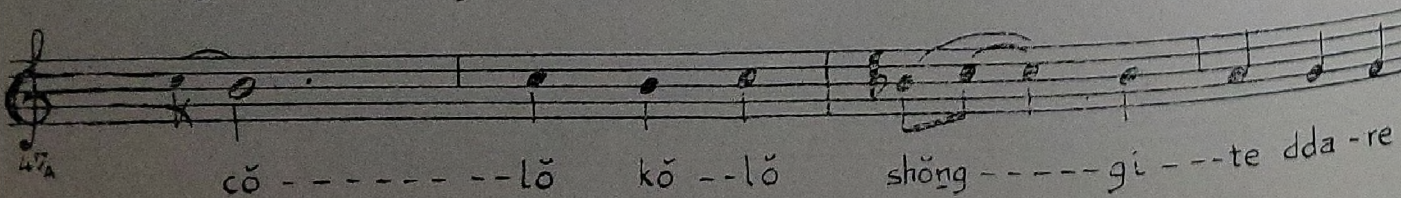
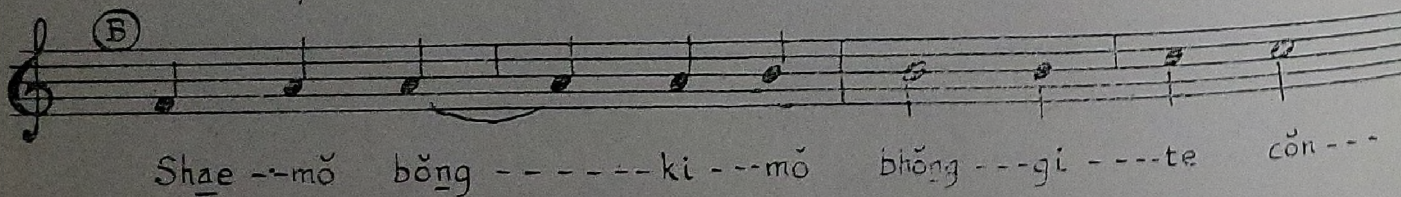
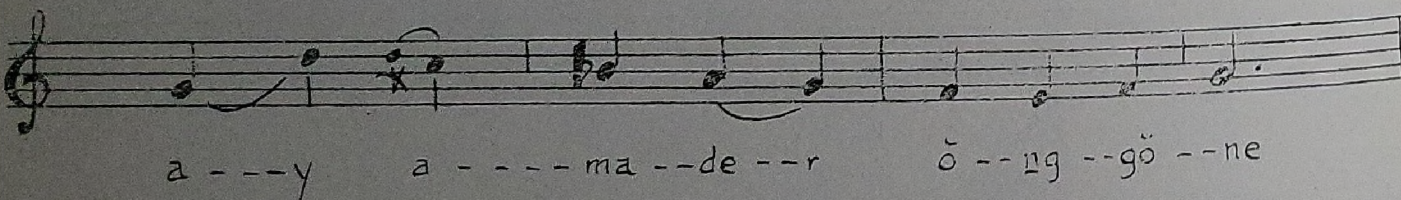
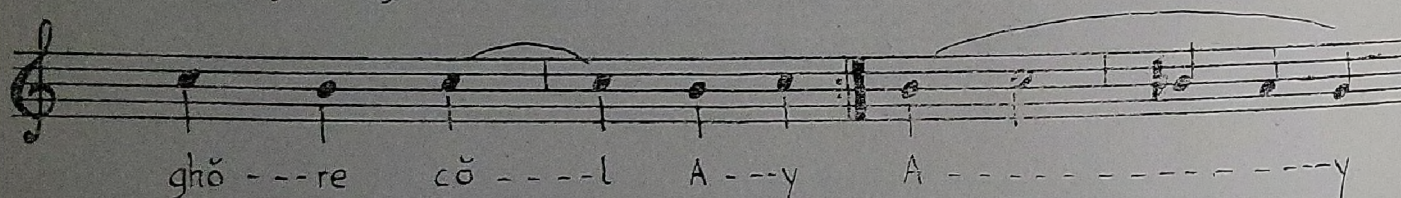
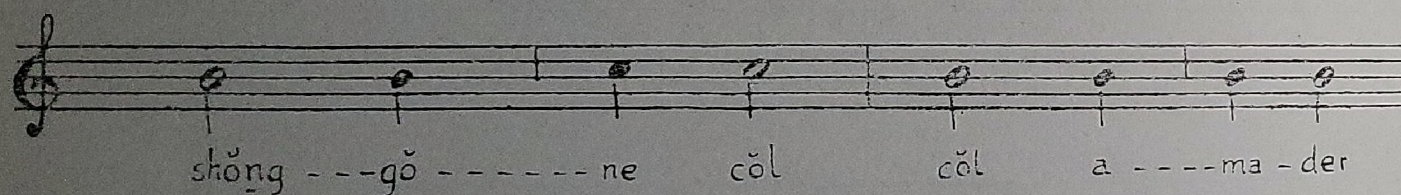
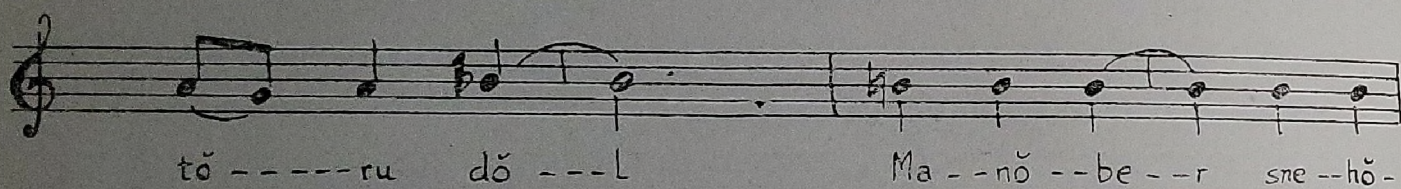
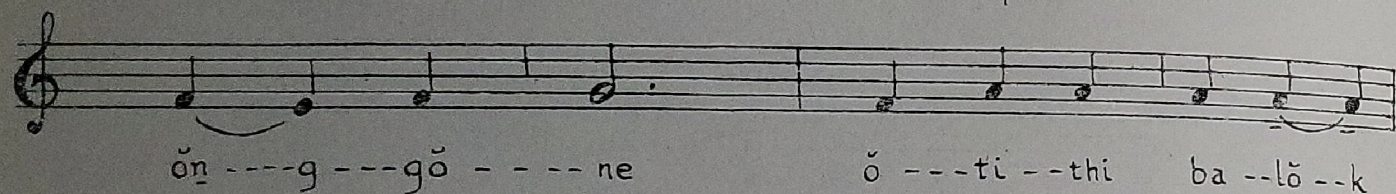
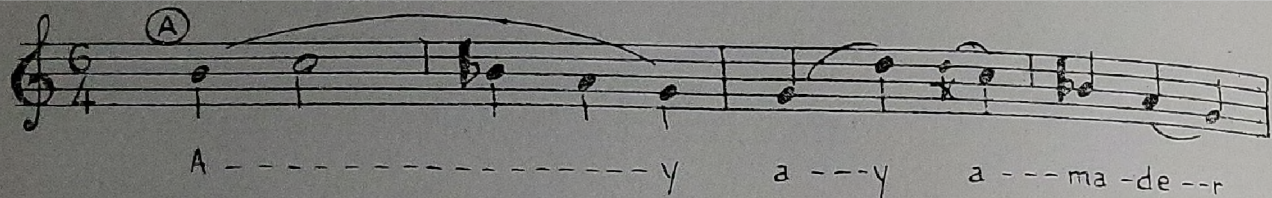
46. (C)

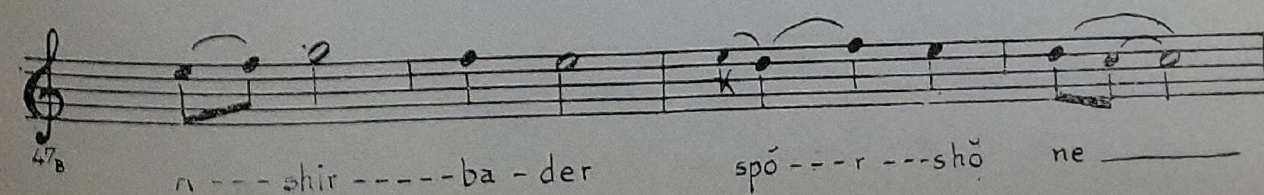
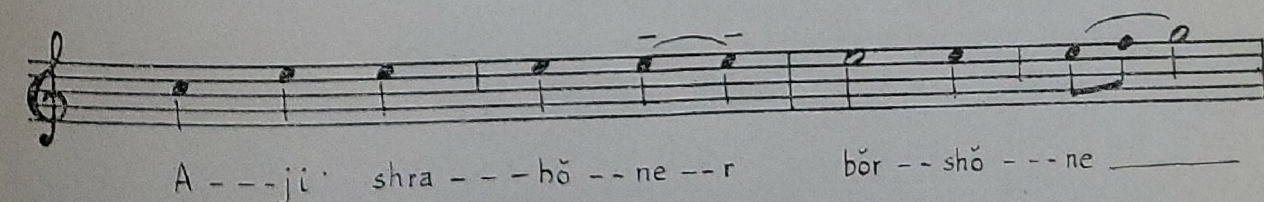
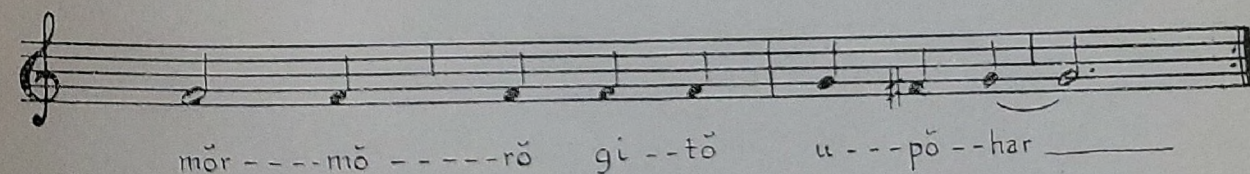
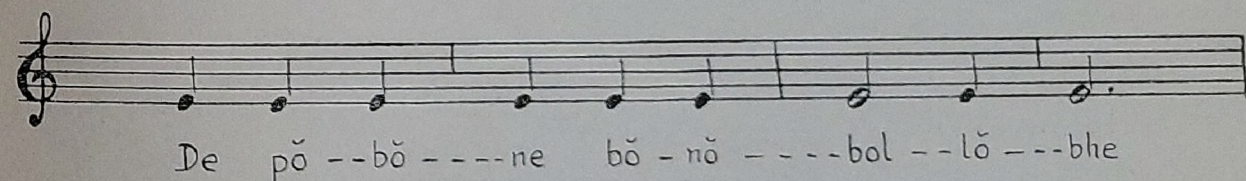
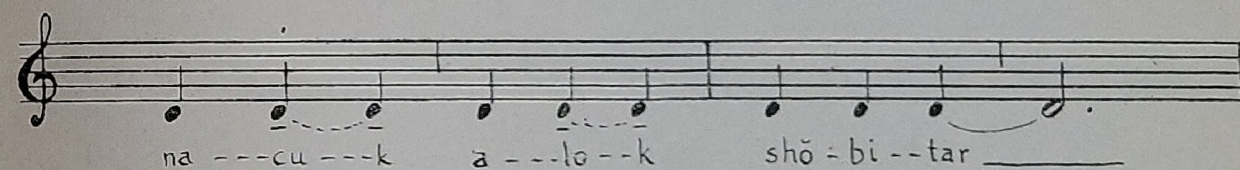
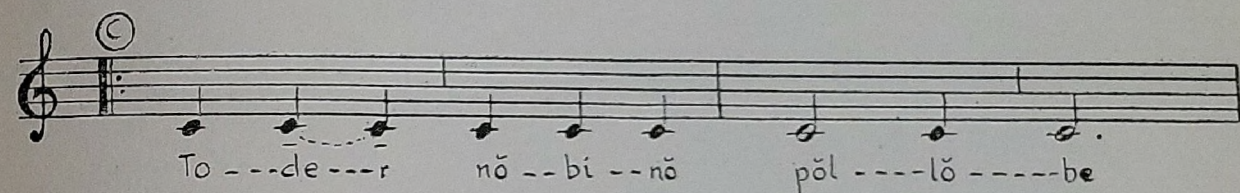
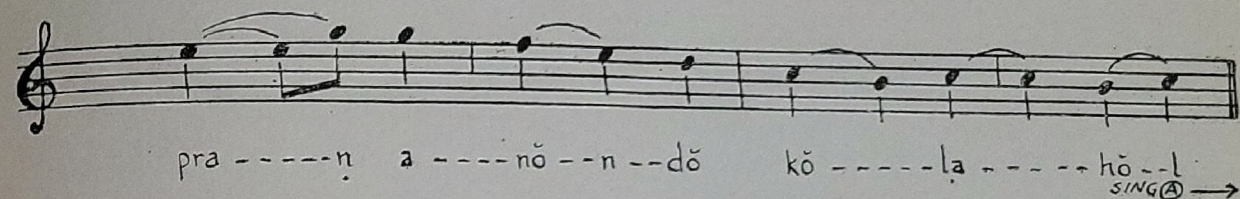
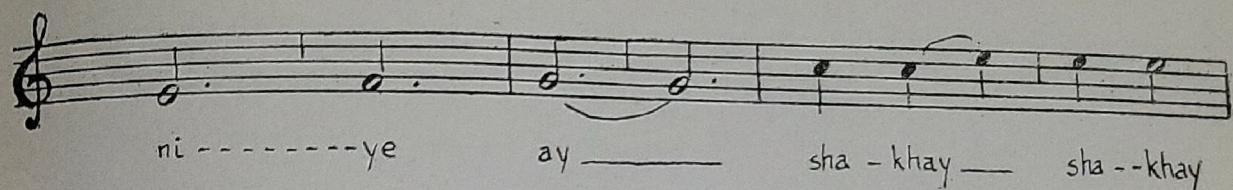
mō - ha -- n cō -- ri -- trō Shi - khaō kō -- ri - te - khō - SING (A)

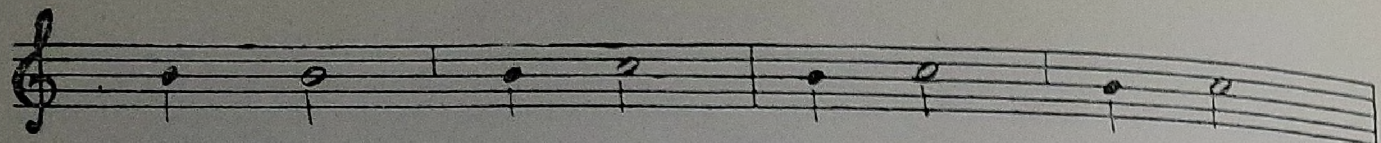




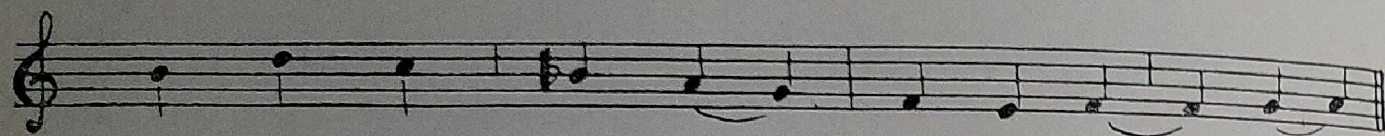
47 — AI AMADER ONGGONE

MM $\text{♩} = 60$ DADRA: 3+3

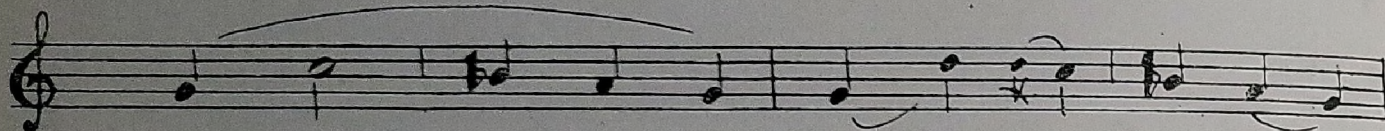




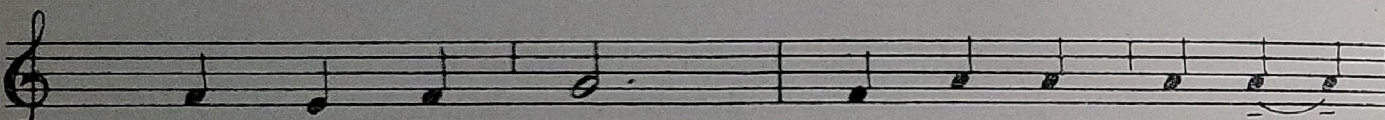
Pö - - - ruk ma - - - thay pa - - - tay pa - - - tay



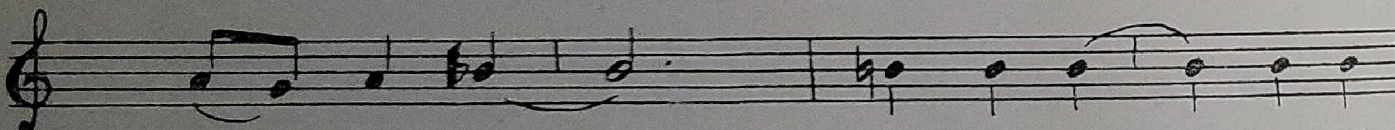
ö - - - mö - - - ra - - - bö - - - ti - - - r dha - - - ra - - - jöl A - - - y



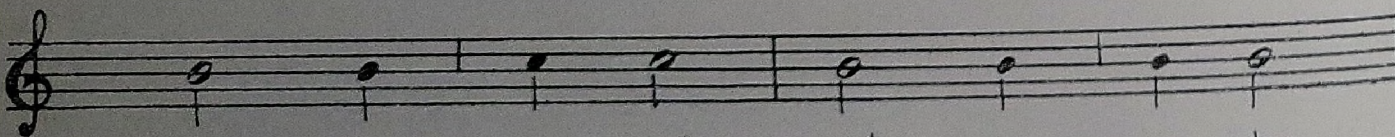
A - - - - - y a - - - y a - - - ma - de - - r



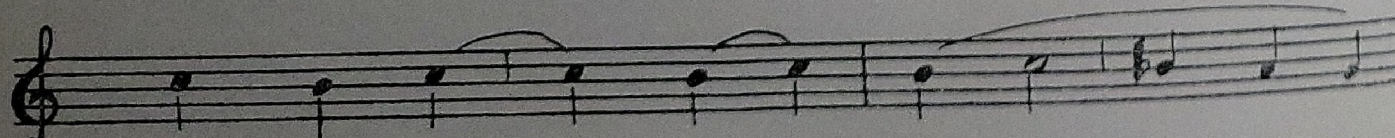
ö - - - ng - - - gö - - - ne ö - - - ti - - - thi ba - - - lö - - - k



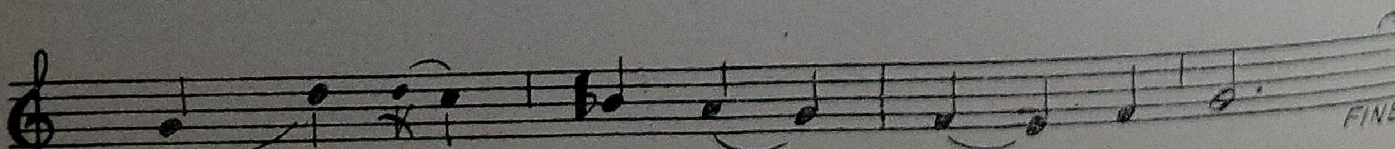
tö - - - - - ru dö - - - l ma - - - nö - - - be - - - r sne - hö - -



shöng - - - gö - - - ne cöl cöl a - - - ma - - - der



ghö - - - re cöl A - - - y A - - - - - y



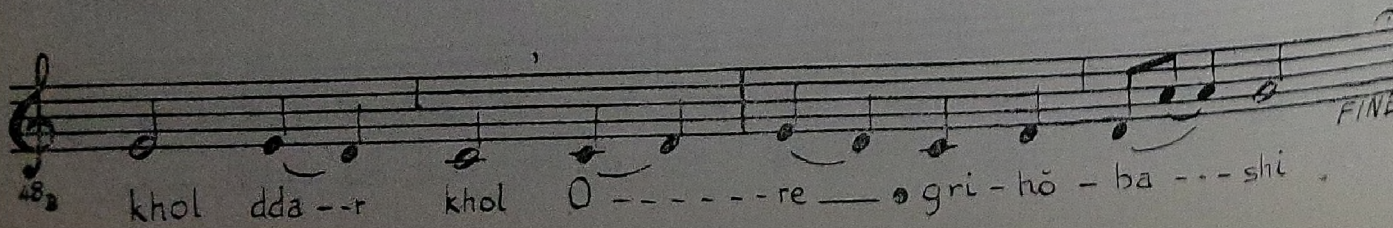
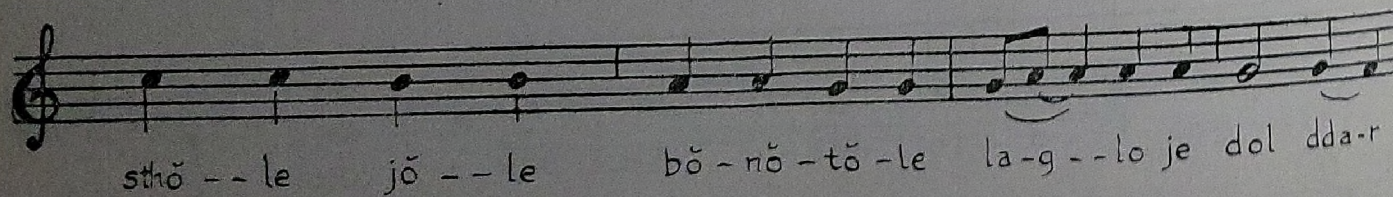
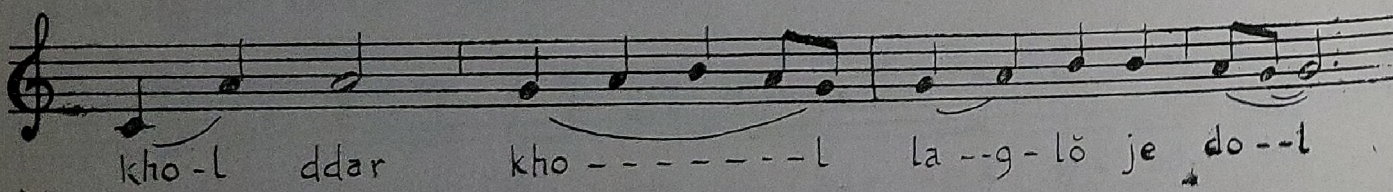
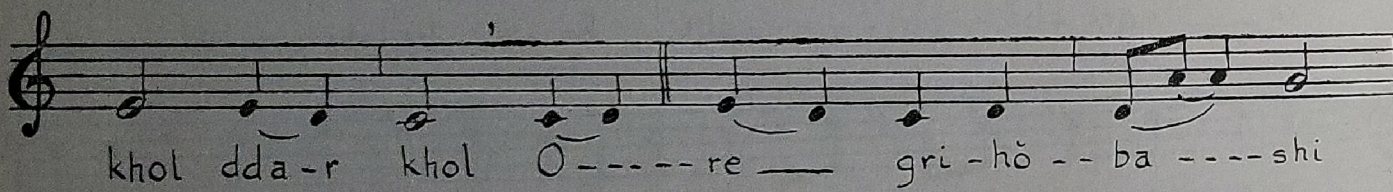
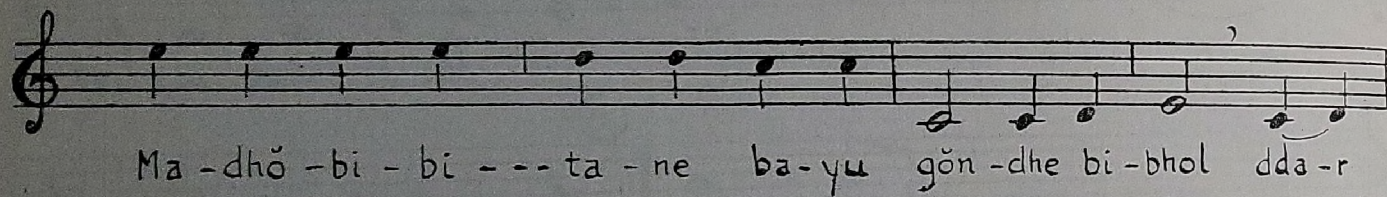
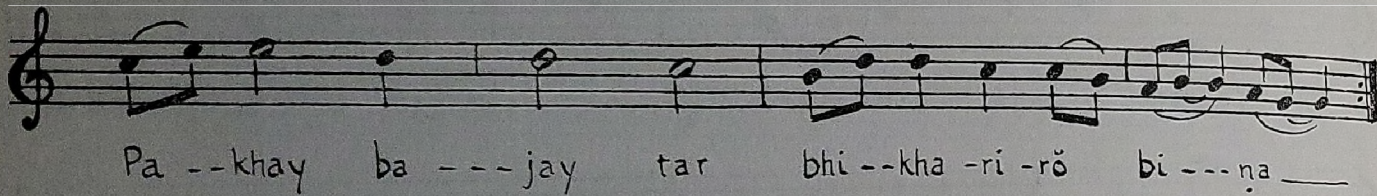
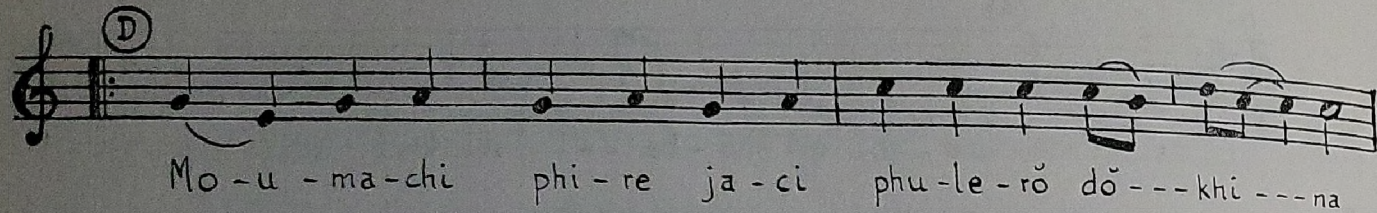
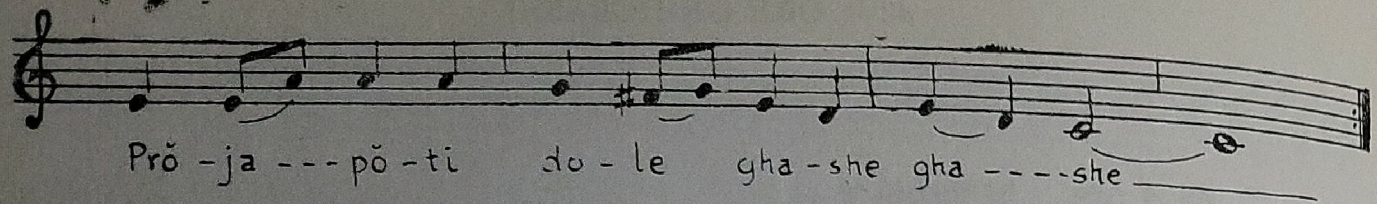
a - - - y a - - - - - ma - - - de - - r ö - - - ng - - - gö - - - ne

FINE

48 — ORE GRIHOBASHI

MM $\text{♩} = 96$ KAHKVA: 4+4

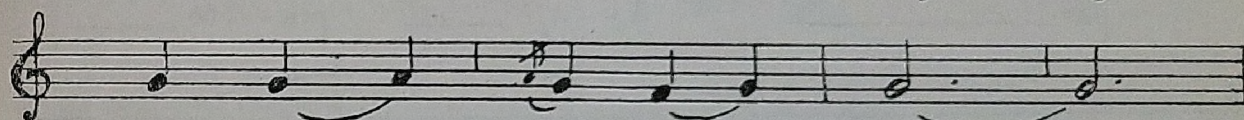
O re gri-hö-ba shi khol ddar kho-l
 la-g-lö je do-l sthö-le jö-le bö-nö-tö-le
 la-g-lö je dol dda-r khol dda-r khol O
 re gri-hö-ba shi Ra-nga ha-shi ra-shi ra-shi
 ö-sho-ke pö-la she Ra-nga ne-sha me-ghe me-sha
 prä-ba-tö a-ka she Nö-bin pa-tay la-ge
 ra-nga hi-l-lol dda-r khol dda-r khol O SING(A)
 Be-nu-bö-nö mör-mö-re dö-khi-nö ba-ta-she



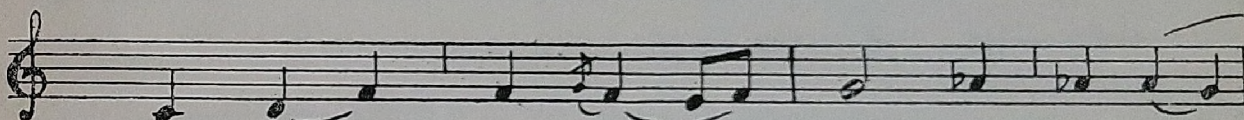
49 — E DIN AJI KON GHORE

MM $\text{♩} = 60$ DADRA: 3+3

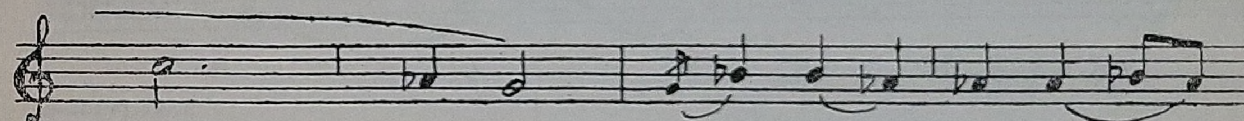
E din a--ji kon ghō---re go



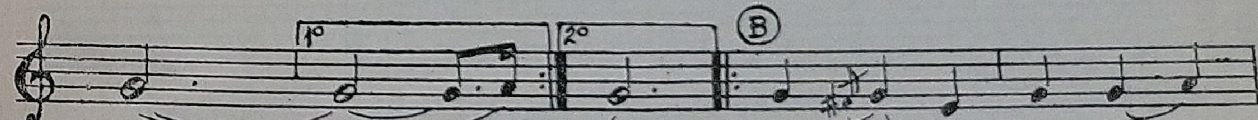
khu---le di--lö dda-----r



A---ji pra--te shur--jō o--tha



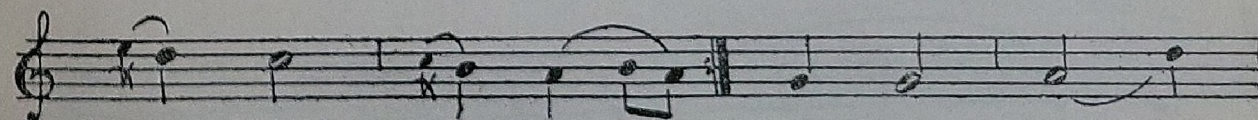
shō-phō-l hō-lō



ka-----r ka--ha--r ō--bhi



she----ker tō--re sho-nar ghō-te



a---lok bhō-re ll---sha ka----



ha-----r ll---sha ka--ha-----r

a --- shi --- sh bö -- hu hō -- lö an -- dha -- r

par A --- ji pra --- te

shur --- jjö o -- tha

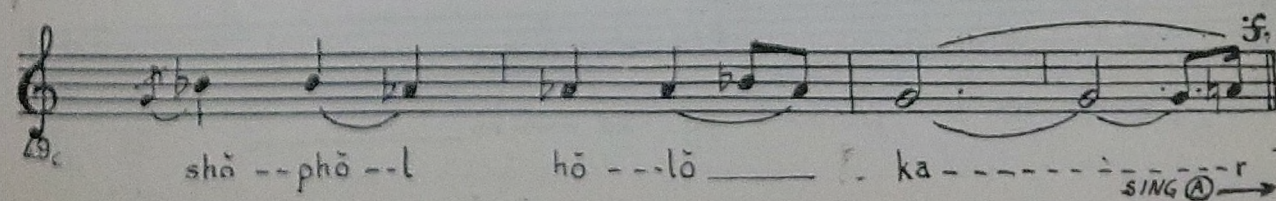
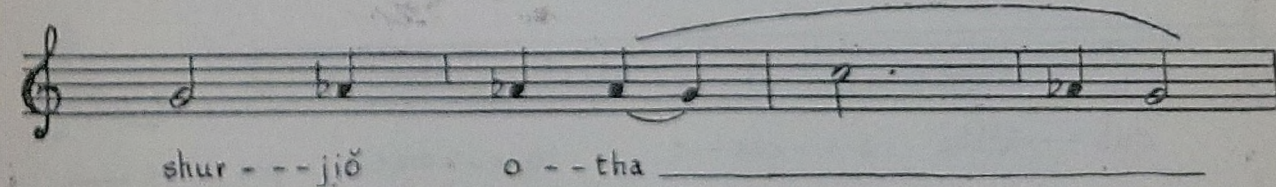
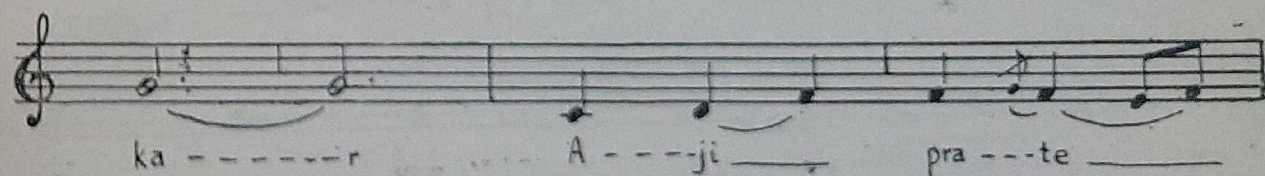
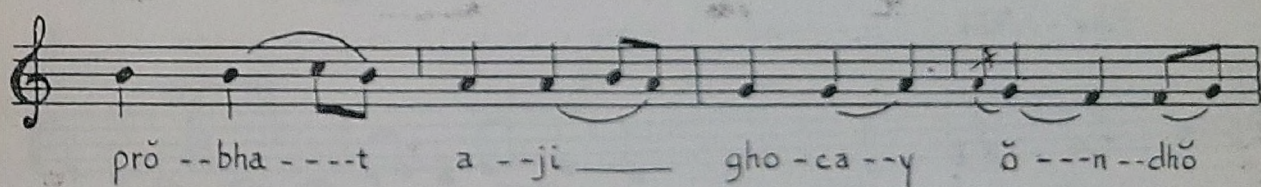
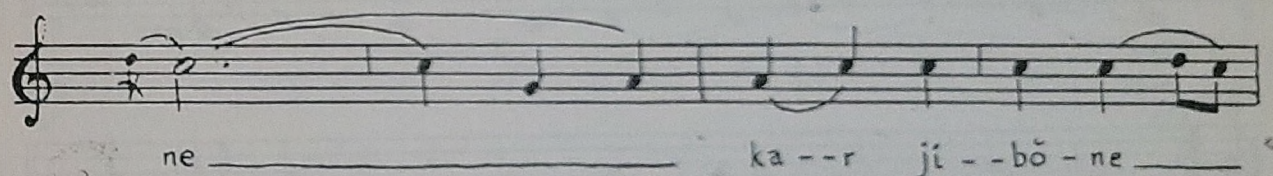
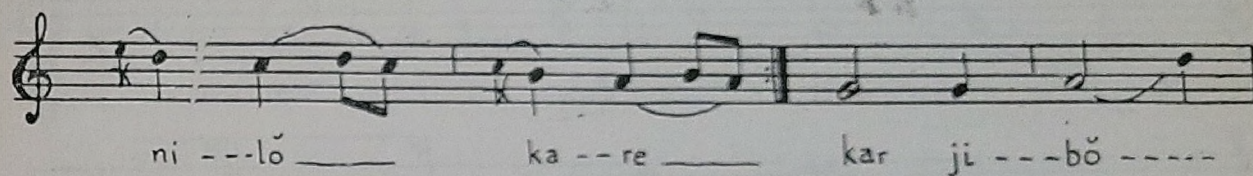
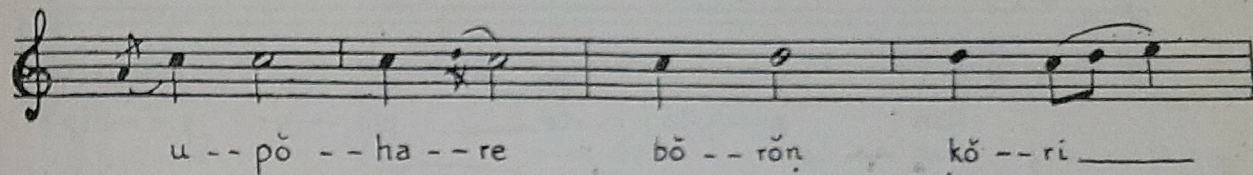
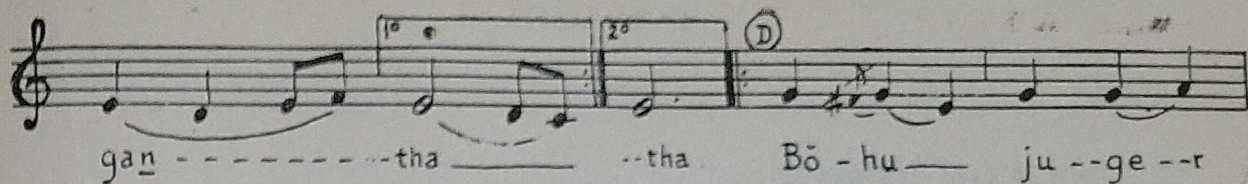
shō -- phō -- l hō -- lö ka --- SING(A) ->

Bö -- ne bö - ne phu - - - - l phu - te - - -

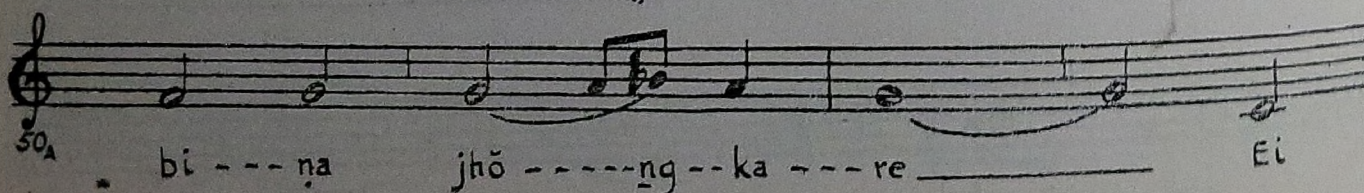
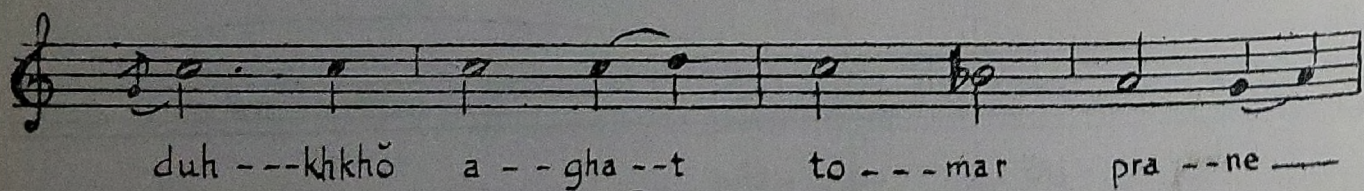
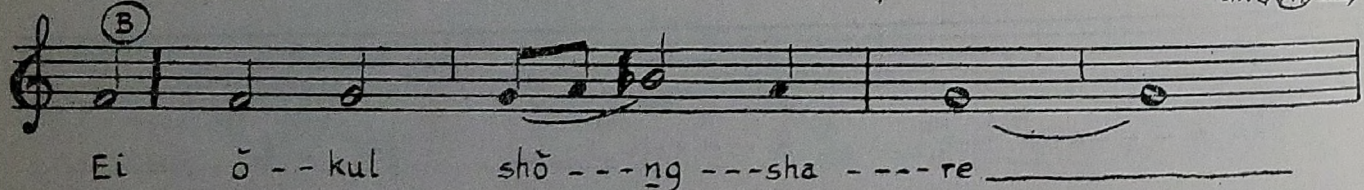
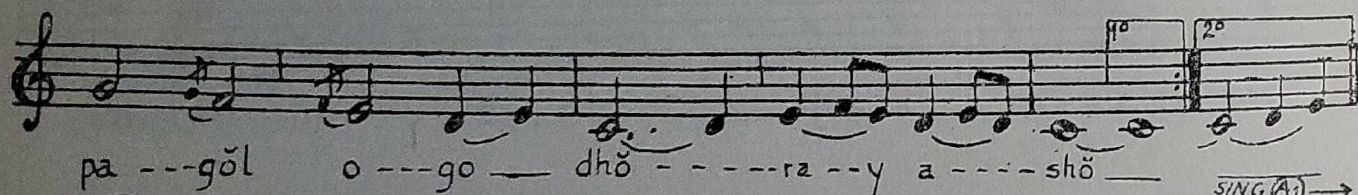
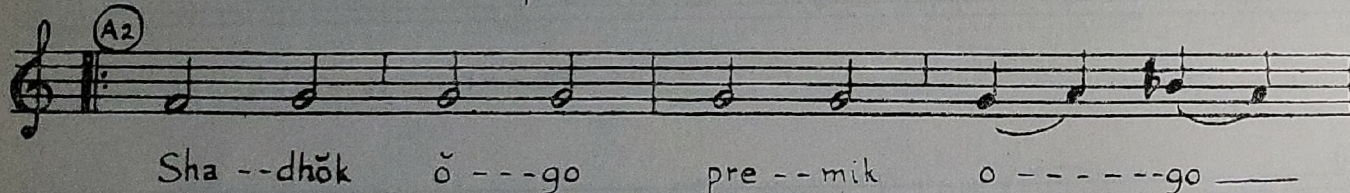
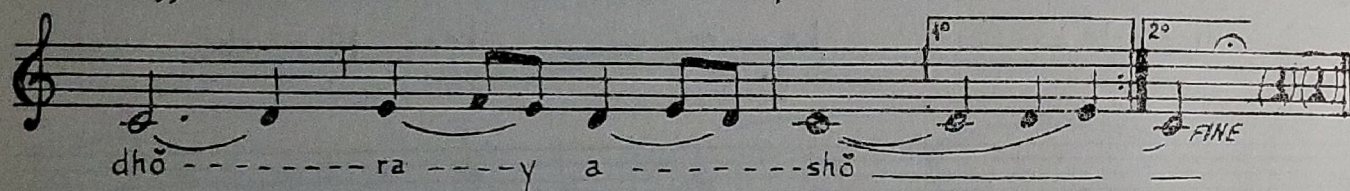
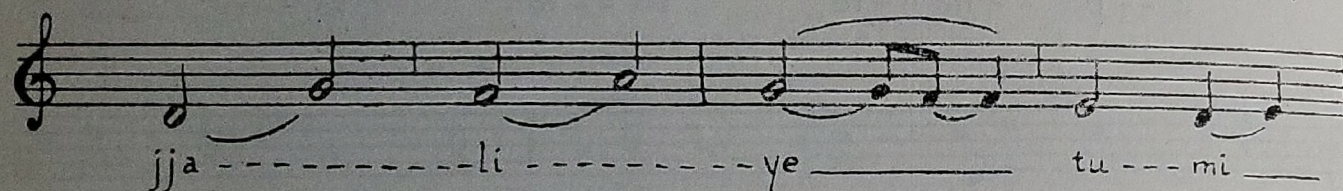
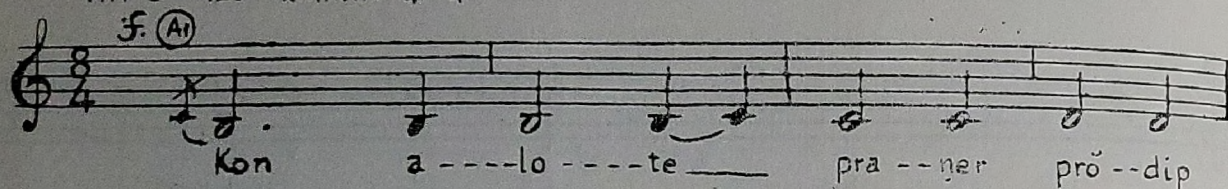
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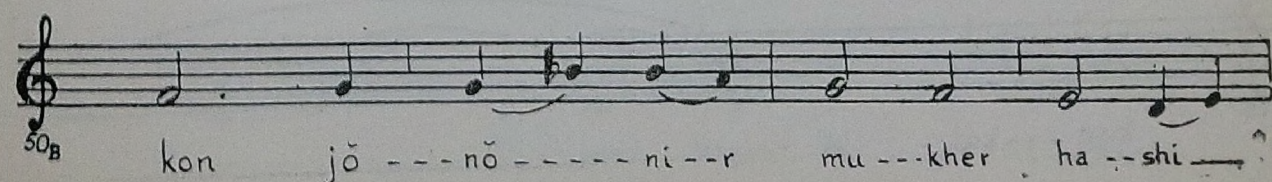
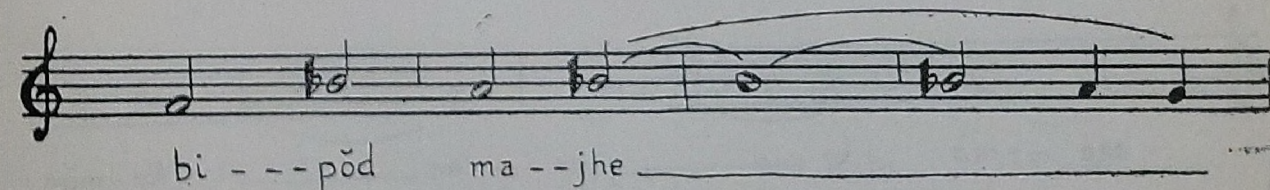
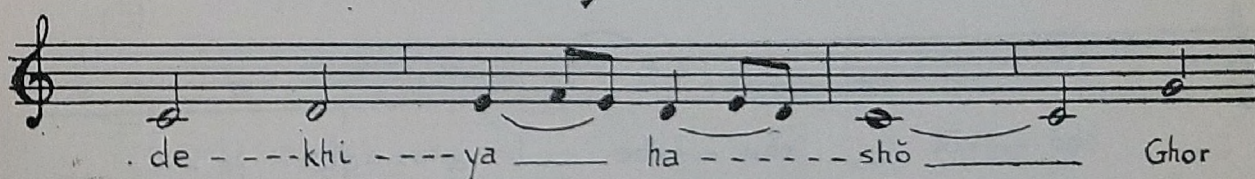
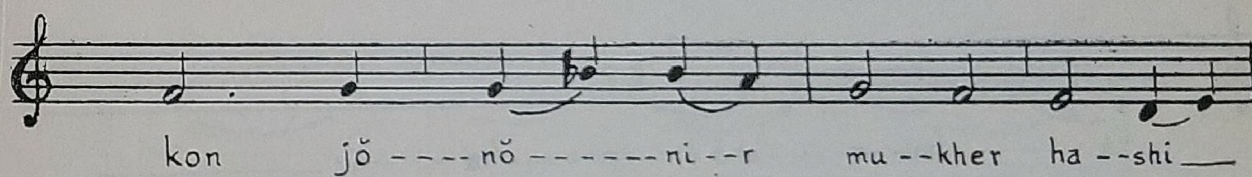
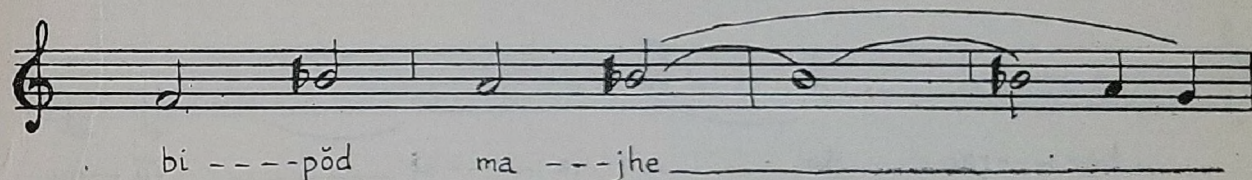
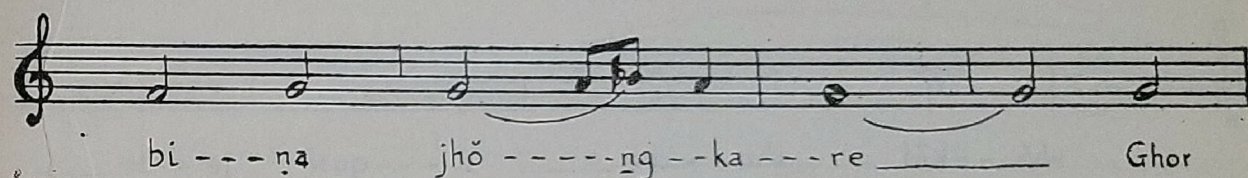
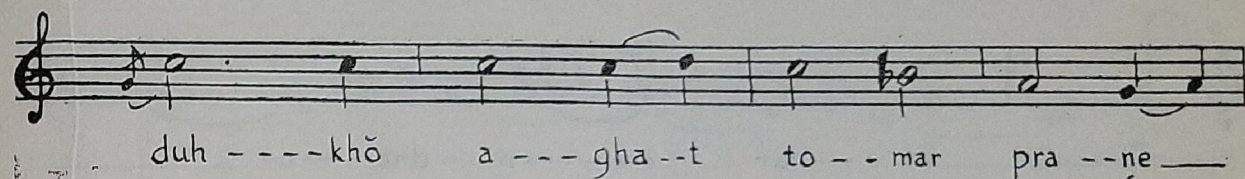
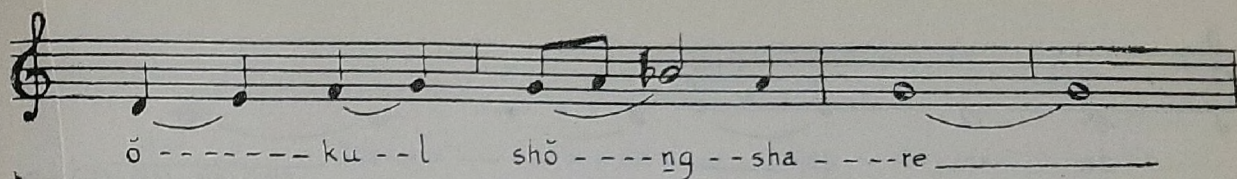
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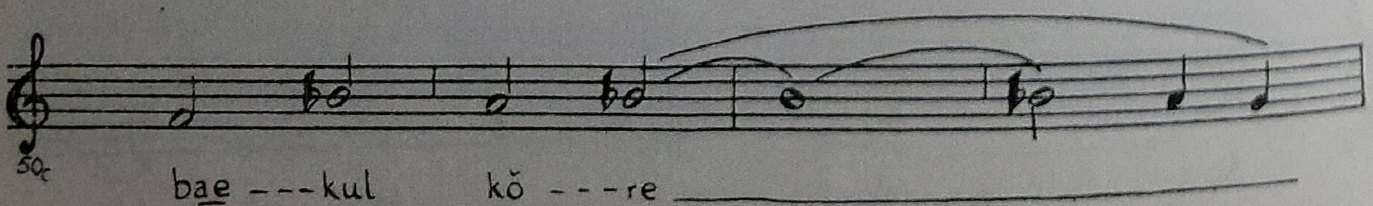
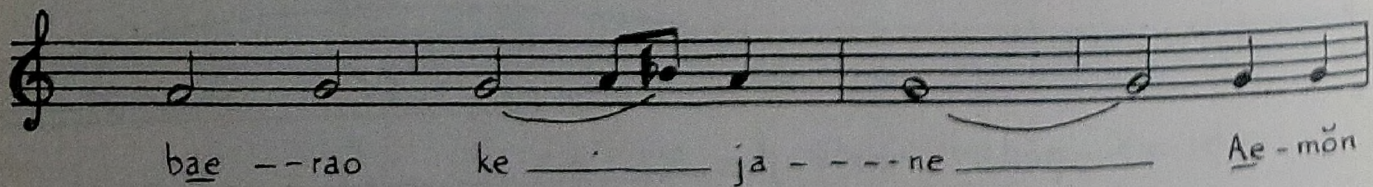
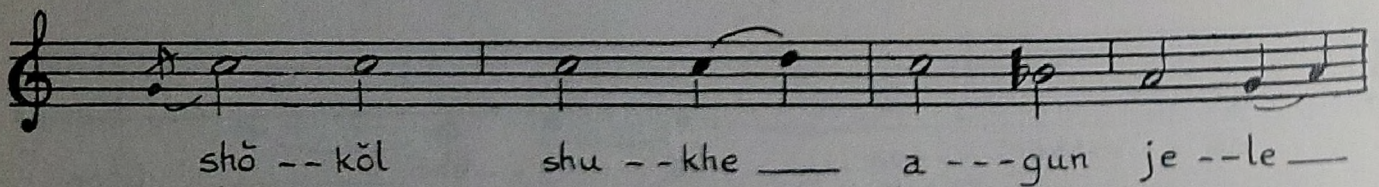
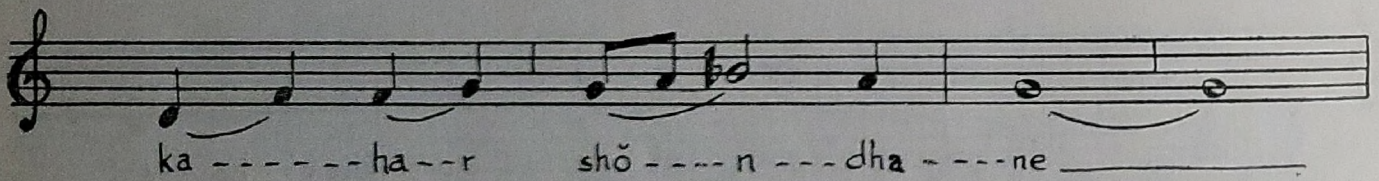
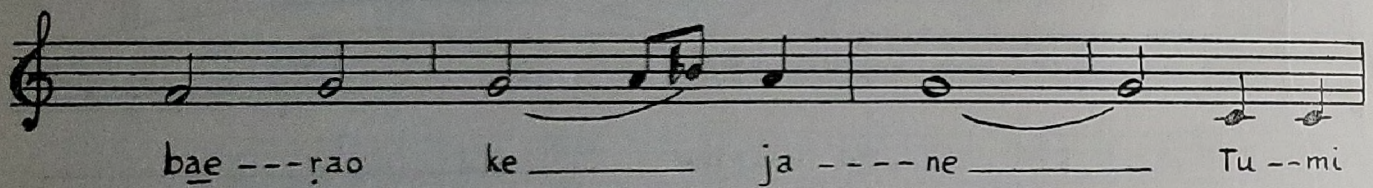
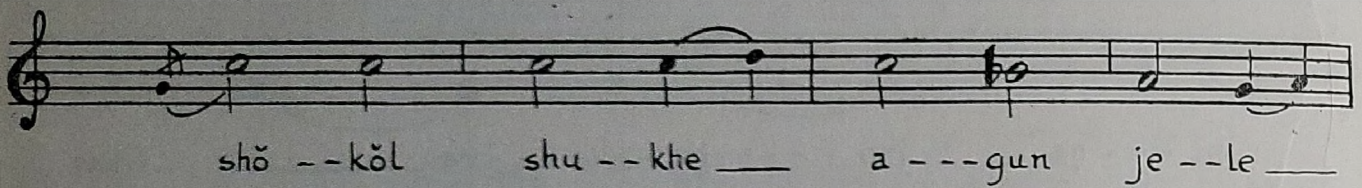
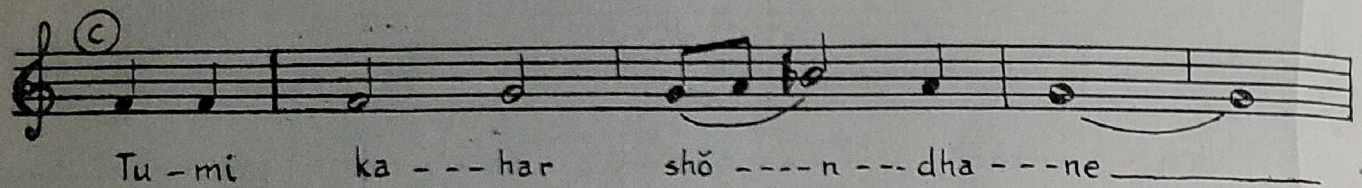
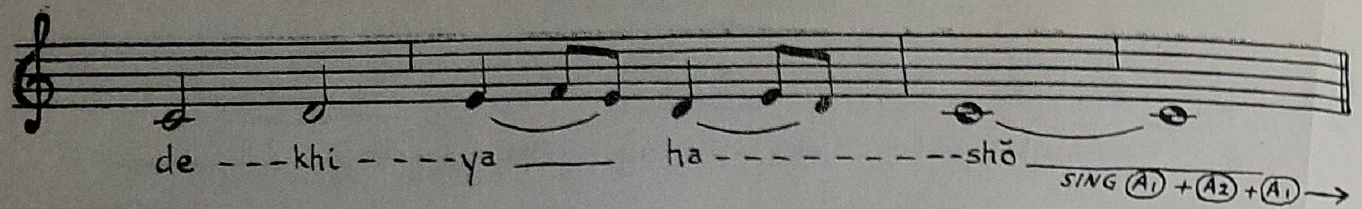
ma --- jhe hō - lö ta --- de --- r ma - la



50 — KON ALOTE

MM $\text{♩} = 120$ KAHRVA: 4 + 4





ke to --- ma ----- re ___ kan --day ja ---re ___

bha ----- lo ----- bha ----- shō ___ Ae-mön

bae ---kul kö ---re ___

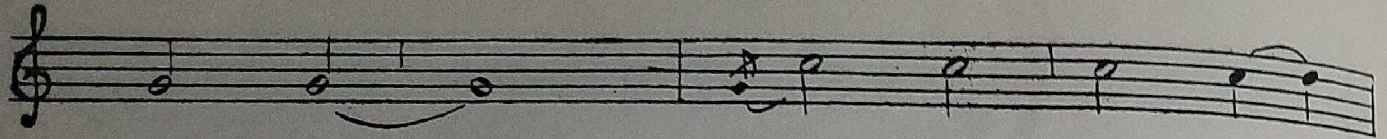
ke to --- ma ----- re ___ kan --day ja ---re ___

bha ----- lo ----- bha ----- shō SING (A1) + (A2) + (A1) ->

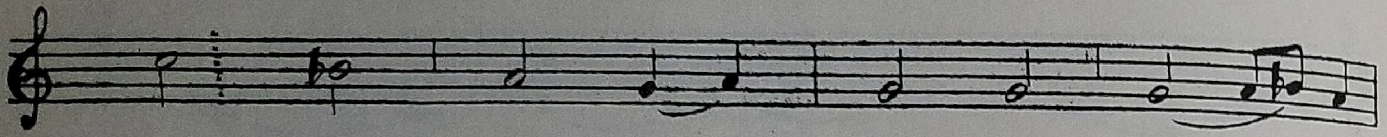
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sha ---ther sha --thi ___ bha --bi mö -----ne

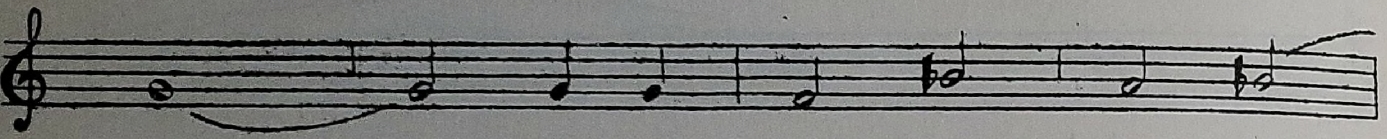
50₃ tai ___ To --mar bha --b ---na ki -- chu --i



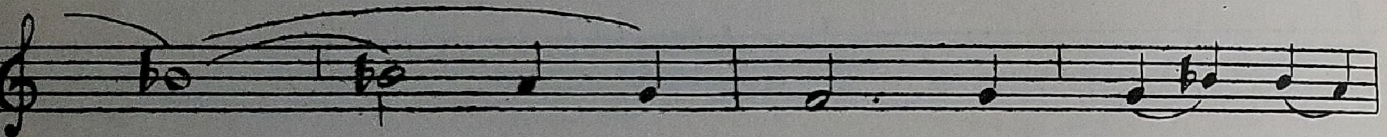
na - - - - i - - - - - ke je to - - - - ma - - - - r



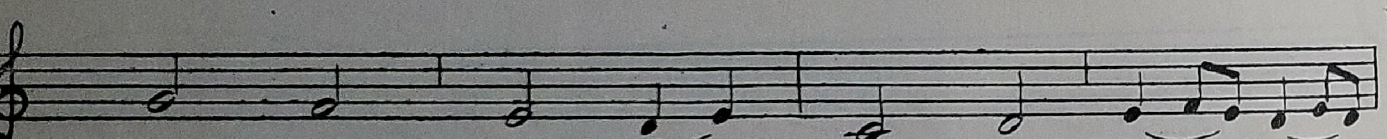
sha - - - - ther sha - - - - thi - - - - bha - - - - bi mö - - - - - - - - ne




tai - - - - - Tu - - - - mi mö - - - - rön bhu - - - - - le - - - -



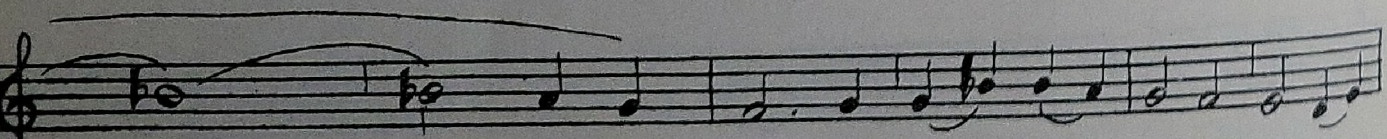
kon ö - - - - nö - - - - n - - - - tö - - - -




praṇ - - - - sha - - - - - gö - - - - re - - - - a - - - - - nö - - - - n - - - - de - - - - bha - - - -



shö - - - - - Tu - - - - mi mö - - - - rön bhu - - - - - le - - - -



kon ö - - - - nö - - - - n - - - - tö - - - - praṇ - - - - sha - - - - gö - - - - re - - - -



a - - - - - nö - - - - n - - - - de - - - - bha - - - - - shö - - - - - SING (A1) + (A2) + (A1) →

1. Aji mǎmǎ mǎnǎ cahe jībōnǒbondhure

Today my heart pines for my lifelong friend,
my one steadfast companion
who ever stands by me
day and night,
in weal and in woe,
in life and in death.

Joy perennial, bliss inexhaustible,
He is the firm and constant refuge
of every age and every clime.

Peace abounding, love limitless,
saviour supreme, great in His goodness,
He is the soul of my soul,
my mind's intimate,
my gracious master of all times
providing me with whatever
my body, mind and spirit crave.

He is the king
to whom my heart is held a hostage.

2. Shudhasagǒrtire he

Men and women have come
to the shores of the sea of bliss
to drink of the water of life everlasting.
Blessed is the night,
beautiful the world of nature.
All the four directions resound
with the song of hope and longing.

The full-moon of your love
shines in the sky.
Sweetly blow the winds of your grace.
Waves of joy flow all around.
And my soul dives deep
in the sea of eternal bliss.

3. Mondire mǎmǎ ke ashile he

Who is come to my temple.
The sky is overspread with bliss
from end to end.
The dark shadows of the night
vanish and dissolve
on every side.

All the gates open of themselves.
All the lamps burn bright of themselves. ✓
All the strings of my vina
throb to the rhythm
of newer and newer songs.

4. Nibiṛ ghōnǒ aṅdhare

In the deep of the darkness
shines the guiding star
with its steadfast flame.
Have no fear, my heart,
lose not your way
in the trackless desert.
Do not let your songs cease

when your spirits
droop with despair.
Break open the prison of illusion
so that you may fulfil
the meaning of your life.
Have faith in life
that is strong.
Have faith in hope

that sustains.
Have faith in love
which makes the world beautiful.

Smilingly may you walk
through the joys and sorrows of life.
May your heart ever be full
with His loving kindness.

5. Ontörö mömo biköshitö köro

Let the flower of my soul
bloom fully open,
O, soul of my soul.
Make it purer, brighter
and ever the more beautiful.
Arouse and prepare me,
and make me fearless.
Unwearied may I be with your blessings,
and of misgivings free.

Rend asunder my bonds,
and so unite me with all.
May the rhythm of your peace
infuse all my actions.
May my tranquil heart lie in repose
at your lotus feet.
Let joy and bliss reign
for ever and ever.

6. Je-keho more diyecho shukh

Whoever has given me happiness
has brought me nearer Him.
Whoever has caused me sorrow
has brought me nearer Him.
To all of them I bow.

Whoever has given me love
has lighted His lamp
in my home.
In Him and through Him
I have come to know
each and all.
To all of them I bow.

All that was given me
and all that remains
bring Him nearer to my heart.
All that has been taken away
and is lost to me
draws me nearer to Him.
To all of them I bow.

Whether I know Him or not,
whether I have faith in Him or not,
all that I see all over the world
proclaim always His presence.
To all of them I bow.

7. Jibön jökhön shukaye jay

When the heart is hard and parched up,
come upon me with a shower of mercy.
When grace is lost from life,
come with a burst of song.
When tumultuous work raises its din on all sides
shutting me out from beyond, come to me,
my lord of silence, with thy peace and rest.

When my beggarly heart sits crouched, shut up
in a corner, break open the door, my king,
and come with the ceremony of a king.
When desire blinds the mind with delusion and
dust, O thou holy one, thou wakeful,
come with thy light and thy thunder.

8. Oi ashõn-tõler mañir

Let me lie down upon the ground beneath your footstool in perfect gladness.	Let me remain the last of all your pilgrims; I shall try to reach the lowest site which is the broadest.
Let my garment be red with the common dust you touch with your feet.	They come from all sides to ask for gifts from your hands.
Set me not higher than others; keep me not apart from all else.	Let me wait till they all have had their shares; I shall be content with the last remnant.
Draw me down into a sweet lowliness.	Let my garment be red with the common dust you touch with your feet.

9. Ache dukkhõ, ache mrittu

Through death and sorrow there dwells peace in the heart of the Eternal. Life's current flows without cease, the sunlight and starlights carry the smile of existence and springtime its songs.	Waves rise and fall, the flowers blossom and fade and my heart yearns for its place at the feet of the Endless.
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10. Dukkhher timire jodi jõle

If the light of your grace will shine only in the gloom of my grief, be it so, my lord.	If nothing but the blaze of my agony will kindle the lamp of worship in my heart, be it so, my lord.
If death alone will bring me near to your heaven of eternal life, be it so, my lord.	If your loving gaze will not rest on anything other than my tearful eyes, be it so, my lord.

11. Je dhrubõpõdo diechõ bandhi

I shall attune the song of my life to the steadfast note of the world symphony. My heart shall sing with the blue of the sky, and in my silent soul I shall imbibe its deep message of peace.	May it awaken a new hope in my heart. Let the morning of my life bloom like a flower, like a song. And at the day's end may I learn to die, with my spirit attuned to the song with which my day began.
There is a melody that throbs at the brink of dawn.	

Lightning flashes,
uprooted trees litter the road,
and my limbs are all atremble
with fear and shame.

Rim jhim, rim jhim, rim jhim—
it rains unceasingly.

The path to the flowery bower
lies across the dense shadow of dark trees.

Tell me, friend, does it become my Krishna
plaintively to call Radha's name
on his fatal flute
on such a venturesome night?

Deck me then in a bejewelled necklace
and place a pendant
at the parting of my hair.
Gather up the truant tresses
which play about my breasts,
in a chaplet of champaka.

'Do not go to thy youthful lover
on this darksome night, O maiden',
says Bhanu, thy humble servant,
'The roar and rumble of the clouds
will instil untold fear in your heart,
if you venture out tonight!'

16. Badöl-baul bajay re æktara

The rain is a baul,
a wandering minstrel.
He thrums on his single string
all day long
in a ceaseless patter of rain.
Drunk with his own rhythm
he goes dancing through the woodlands
down to the paddy-fields
until he is fit to drop.

His matted hair is a cloud
that deepens the dark sky.

Drip-drop of the rain
on every tiny leaf,
is a jingle of his ankle-bells.

Listless roams the eastern wind
lured out of its home
by the far-away call
of the rain
who is a baul,
a wandering minstrel.

17. Esho nipö böne chayabithitöle

Come to the glade of the kadamba
where the bower is deep in the shade.
Come and bathe
in the first fresh showers of the season.
Let your long hair down,
and drape your shapely form
in a robe of cloudy blue.
With your dark eyes shining,
and a garland of jessamine
round your slender neck,
come, O come to the bower
deep in the shade.

Love, let your smile flash
now on the eyes, now on the lips.
Let your mallara song lend voice
to the melody of murmuring leaves
in the forest.
With the runnels gurgling
after the heavy downpour,
come, O come to the bower
deep in the shade.

18. Amra bendhechi kasher guchhō

White thistles we have tied in clusters.
 White sephali we have woven
 into garlands.
 Our baskets we have garnished
 with sheaves of green paddy.

Come, queen of autumn,
 floating on your chariot of white clouds,
 your head crowned with white lotus
 freshly drenched in dew.
 Ah, come tracing a path
 in the clear blue sky,
 over the hills washed in rain,
 and verdant forests
 glistening in the sun.

Where the water of the Ganga
 brims over the bank,
 there is a sequestered cove.

Its floor is strewn with
 white petals of malati in your welcome.
 The white swan attends nearby
 waiting for you to land your feet
 on his outspread wings.

Gently strike the strings
 of your golden vina
 into the murmur of a song.
 Let the happy strains
 sweetly melt into a sad note,
 for a little while.
 Let the touch-stone
 which shines in your hair's darkness,
 shine for a little while on me.
 Then, all my gloomy thoughts
 will turn golden,
 and all that is dark
 will become bright again.

19. Ei shōrōt-alor kōmōl-bōne

✓ This autumn is mine,
 for she was rocked in my heart.
 The glistening bells of her anklets
 rang in my blood,
 and her misty veil
 fluttered in my breath.
 I know the touch
 of her blown hair
 in all my dreams.

She is abroad
 in the trembling leaves
 that danced in my life-throbs,
 and her eyes that smile
 from the blue sky
 drank their light from me.

20. Hay Hemontolakhkhni, tomar nōyōn kaeno dhaka

O maid of autumn,
 why are your eyes hid
 behind a thick veil
 of foggy gray?

The evening lamp in your hand
 shows dim in the mist,
 and the tone of your voice
 has in it a dewy sadness.

The earth came begging to your door,
 and her beggar's bowl

you filled with a harvest
 of golden corn.
 Her granary is full
 with your bounty.

But why remain distant and obscure
 behind the cover of your gift?
 why do you keep yourself to yourself
 in this way,
 O maid of autumn?

21. Himer rate oi gögöner dip-gulire

Early winter spreads her filmy veil
over midnight stars,
and the call comes from the deep:
Man, bring out your lamp.

The forests are bare of flowers,
the birds have ceased to sing
the river-side grass has shed its blossoms.

Come, Dipali, waken hidden flames
out of the desolate dark,
and offer symphony of praise to eternal light.

The stars are dimmed
the night is disconsolate,
and the call comes from the deep:
Man, bring out your lamp.

22. Shiter haoar laglo nacon

Among the amloki trees
the winter wind sets up a dance.
As the swaying branches beat time,
the shivering leaves scatter everywhere.
Their frenzied abandon
leaves the branches stark and bare.
Then comes the time
for the dower of fruits
to come out of hiding.

All the time I sit waiting
for him who plays the game
of making up
for what he takes away.
From time to time
I seem to feel his touch
of deathly cold.
I do not know
when my turn will come
to abandon all that I call mine.

23. Aji böshöntö jagrötö ddare

Spring stands at your door today.
Let not your life of dark constraint
embarrass the welcome guest.
The day is come for you
to open your heart like a flower,
to bestow your gift
on all alike.
Let the aroma of your blossoms
arise wave upon wave
up to the very sky
which reverberates with songs.
Come, stand in the wide world outside
freely to shower
your gift of sweetness.
Deep in the forest of your heart
there is a pain

which murmurs among your leaves.
You look longingly
at the far horizon
and avidly put on
your vestment of beauty.

Softly blows the south wind
as it knocks at the door
of your heart,
calling for your surrender.
Sweetly do you lie
at your lover's feet
all through the fragrant night.
'You are beautiful, my beloved'
you murmur,
'You are the lord of my heart.'
Your call is sweet and solemn.

24. Ore bhai, phagun legeche

The fire of April
leaps from forest to forest,
flashing up in leaves and flowers
from all nooks and corners.
The sky is thriftless with colours,
The air delirious with songs.
The wind-tost branches of the woodland

Spread their unrest in our blood.
The air is filled
with bewilderment of mirth;
and the breeze rushes
from flower to flower,
asking their names.

25. Bõro bedõnar mõto Bejecho tumi he

When I think of you
there is an ache in my heart.
How deep it hurts, alas
none would ever know.

Day and night,
deep in my heart
I cherish your image,
and keep gazing
at the well-remembered face.

How I hope, how I pine
how utterly poor I feel for the lack of you.
How my love for you keeps me wakeful
now in joy, now in sorrow.

My heart and mind have drifted away
with the tide of death.
Whatever was ordained
has happened,
and there is nothing more to hope for.

26. De pore de amay tora

Ah friends, read out to me
all that he says in his letter.
Let his far-away voice
touch my heart like a spell.
Let it come floating
with the smell of the ripening corn,
where I lie in my lonely room.
Let it play among my tresses,
like the lazy-footed wind
tired of its wanderings.

Let it sing to my solitary heart
as the blue sky sings
to the lonely heath.
As I stand by my window
let it open out to me
the dark gray stretch of the pilgrim road.

At the crimson hour of sunset
I shall scatter my dreams
in a wealth of colours,
while unbidden tears
will glisten at the corner of my eyes.

27. Amar põran jaha cay

You are what my heart desires
and I desire nothing else.
You are my world, my all.
If I have you not,
I have nothing.
If you lack happiness,
go and search for it.

Since I have you in my heart
I lack nothing.

Lost to me
though you be,
my heart will remain
lost to you.

All through my days and nights,
through the years and the seasons,
all my thoughts
will dwell in you.

If you give your heart
to some one else,

if you do not come back to me,
even so may you have
your heart's desire,
though my heart droop with despair
and I have to be sad.

28. Tumi jeyo na ekhoni

Do not leave me and go,
for it is night.
The road through the wilderness
is lonely and dark
and lost in tangles:
the tired earth lies still,
like one blind
and without a staff.

I seem to have waited
for this moment for ages
to light my lamp
and cull my flowers.
I have reached the brink
of the shoreless sea
to take my plunge
and lose myself for ever.

29. Rodõn-bhõra e bõshõntõ

Never before did I see
a springtime so drenched in tears.
The red blaze of the polish
flames with the pain
of my hopeless love.
The jessamine at the bower
robed in leaves of tender green,
watches the hours through
with sleepless eyes
awaiting her beloved.
From the far sky
comes the south wind

sighing the song
of a lonely heart.
All the buds in my body's bower
struggle in their leafy prison
to burst into flower.

Impassioned, I pound
on the closed doors of life.

With an ache in my heart
I realise
I have yet to give my all
to my love.

30. He mor cittõ, punno tirthe

Awake my mind, gently awake
in this holy place of pilgrimage
on the shore of this vast sea of humanity
that is India.

Here I stand with arms outstretched to hail man,
man divine in his own image,
and sing to his glory in notes glad and free.
These mountains rapt in meditation,

these plains with rivers winding like rosaries,
behold this earth that is ever holy—
on the shore of this vast sea of humanity
that is India.

No one knows whence and at whose call
came pouring endless inundations of men
rushing madly along—
to lose themselves in the sea:

Aryans and non-Aryans, Dravidians and Chinese,
 Scythians, Huns, Pathans and Moghuls—
 all are mixed, merged and lost in one body.
 Now the door has opened to the West
 and gifts in hand they beckon and come—
 they will give and take, meet and bring together,
 none shall be turned away
 from the shore of this vast sea of humanity
 that is India.

[These battling hordes who crashed into our midst
 with frenzied war-cries,
 cutting their way through deserts
 and over mountains,
 they are all, one and all,
 become a pulse of my being,
 none is far away,
 in my blood throbs the echo
 of their diverse music.
 O celestial music, fierce and terrible,
 let thy notes sound louder and louder,
 the walls that divide shall crumble
 and they who stand aloof
 in the arrogance of isolation
 they too shall come and crowd together—
 on the shore of this vast sea of humanity
 that is India.

In this land did once resound a hymn unceasing
 to the one, the primal source
 and wonder of creation,
 the music of many hearts mingling
 in that one harmony,
 and minds, disciplined and dedicated, had poured
 their diverse offerings into one sacrificial flame,
 and to their chant had awakened
 a Mind magnificent, all embracing, all absorbing.

31. Jodi tor dak shune keu na ashe

If they answer not to thy call
 walk alone,
 If they are afraid and cower mutely
 facing the wall,

Break open the door to the vision
 of the sacred flame,
 of the spirit's unceasing endeavour—
 for we must gather again with bowed heads
 on the shore of this vast sea of humanity
 that is India.

Behold the sacred fire
 with its blood-red flame of sorrow
 ours is the sorrow and in its flame
 we must burn within—
 so has Fate decreed.
 Welcome pain, welcome anguish
 that makes us one again,
 freed of fear, freed of the load of shame!
 This agony unbearable shall end
 in the spirit's rebirth, vast and boundless,
 the night has run its course
 and the Mother awakes
 in her spacious abode
 on the shore of this vast sea of humanity
 that is India.]*

Come ye Aryan, come non-Aryan,
 Hindu, Muslim, come,
 come ye English, come ye Christians,
 welcome everyone,
 come Brahmin, cleanse your mind
 and clasp the hand of all,
 come ye outcaste, come ye lowly,
 fling away the load of shame!
 Come, one and all, to the Mother's crowning,
 the sacred jar is yet to fill,
 and all must join that the water be consecrate
 on the shore of this vast sea of humanity
 that is India.

O thou of evil luck,
 open thy mind
 and speak out alone.

*Bracketed portion has not been tuned and notated.

If they turn away, and desert you
when crossing the wilderness,
O thou of evil luck,
trample the thorns under thy tread,
and along the blood-lined track
travel alone.

If they do not hold up the light
when the night is troubled with storm,
O thou of evil luck,
with the thunder flame of pain
ignite thine own heart
and let it burn alone.

32. Oyi bhubõn-mõnõmohini

Well-beloved of the whole world,
O land of my forefathers,
my motherland!

Bathed in the orient sun
there you stand—bright and chaste.
The blue waters of the oceans
wash your feet.
In the soft-blown breeze
gently flutters your green mantle.
Your snow-crested himalayan brow
is kissed by the heavens.

The first day dawned
in your sky.
Out of the heart of your hermitage
arose the first holy chants.
In your forest retreat were written
the first epics of wisdom and faith.

Hail, mother of abiding mercy,
sustainer of millions at home and abroad.
The holy waters of your Ganga and Jamuna
flow with your mother's milk
of loving kindness.

33. O amar desher maṭi

O the soil of my mother-land
on her lap I lay my head in love.
This sacred soil
is the anchal of the universal mother.
With its dust is my body composed,
and my mind and spirit
are infused with it.
On my heart is inscribed
the soft contours of the face
of my darksome mother—my mother-land,
on her lap I lay my head in love.

On her lap was I born,
on her bosom shall I die.
On this piece of earth
I have all my play
in joy and in sorrow.

She lifts the day's morsel
to my mouth.
She bathes my body's fever
with her cool waters.
She is our long-suffering
all-enduring mother of mothers.
Little have I offered in return
for all the food
and all the good things of life
I have taken from your hands, mother.

My life I have wasted
in vain pursuits.
My days I have spent
in the privacy of a home.
In vain did my mother
sustain me with health and nourishment.
On her lap I lay my head in repentance.

34. Ore, nutõn juger bhore

In the dawn of a new age
 why waver, wise fool,
 in subtle disputes,
 and miss your chance for starting
 and empty your thoughts
 into a bottomless doubt?

Like a desperate torrent
 fighting an obdurate mountain gorge,
 take a wild leap into your fate,
 dark and strange,
 win it for your own
 through a defiant courage
 challenged by obstacles.

35. Mõrõn shagõr pare tomra õmõr

You stand beyond the shores of death.
 For you are the deathless ones.
 We remember you.

You have brought the gift of freedom
 to the captive soul.
 We remember you.

Your homes are every where
 all over the universe.
 We remember you.

You have brought the light of truth
 to a benighted world.
 We remember you.

May the new light
 that you have enkindled
 to guide the world
 vanquish darkness and triumph for ever.
 We remember you.

Let the message you have left behind
 vanquish fear, triumph over death
 and prove victorious for ever.
 We remember you.

36. Shõbare kori ahbhan

I invoke all those
 who are eager of soul
 and joyous of heart.
 Let them come and take their seat.
 May our days and nights
 endow them with new life.

May the spirit of harmony
 spread far and wide
 from the sky to the forest,
 and may their hearts unite in a song.
 Thus, will they have a seat
 in His court who is beauty and grace,
 whose footstool is illumined
 by the steady flame of goodness.

37. Gram-chara oi ranga mañir põth

Ah, the red red road,
 the run-away road of the village,
 lures my mind away.
 It stretches its arms
 out to the far distance,
 and my heart rolls away
 with its red dust.

Out of the home
 it seduces me.
 It solicits me, alas,
 at every lagging step.
 It runs away with me
 and leads me on to where,
 I do not know.

What treasure
it has to show around the corner,
I do not know.
What hazards
it will save me from,

what perils resist and where,
I do not know.
Nor do I know at all
at what point and when,
the road and I
will reach our journey's end.

38. Matri-mondir-punnō-ōnggōn

Luminous be the sacred court
of mother's temple
by the presence of the worthiest of her sons
at today's assembly.

Let the conches sound benediction.

May the long vigil
of the deep dark night
culminate in a radiant initiation
of pilgrims—ready to fare forth.

Let the conches sound benediction.

Let us proclaim victory
to the best and the noblest
and the saintliest among men.
Victory, victory, victory.

Let all the aspirants come
to receive mother's blessings
in steadfast devotion.
Let them bring glory to the motherland.

Let the devotees come
and the men who make sacrifices,
and those that mourn and suffer.
Let them meet in a community
invincible in spirit.

Let wise men and workers join hands
to rid India of her shame.
May glory and goodness,
and inexhaustible merit be ours.

May the ardent sun of our achievements
ascend to the zenith of renown.
May all our heroic actions
in upholding righteousness
win us a place of honour
in the hearts of men.

Let the conches sound benediction.

Let us proclaim victory
to the best and the noblest
and the saintliest among men.
Victory, victory, victory.

39. Hīṣhay unmōtto priththi,

The world today is wild
with the delirium of hatred,
the conflicts are cruel
and unceasing in anguish,
crooked are its paths,
tangled its bonds of greed.
All creatures are crying
for a new birth of thine,
On Thou of boundless life,

save them,
rouse thine eternal voice of hope,
let Love's lotus
with its inexhaustible treasure of honey
open its petals in thy light.
O Serene, O Free,
in thine immeasurable mercy and goodness
wipe away all dark stains
from the heart of this earth.

40. Nritter tale tale nõtöraj

Let the links of my shackles snap
 at every step of thy dance,
 O Lord of Dancing,
 and let my heart wake
 in the freedom of the eternal voice.
 Let it feel the touch of that foot
 that ever sets swinging
 the lotus-seat of the muse,
 and with its perfume
 maddens the air through ages.
 Rebellious atoms are subdued
 into forms at thy dance-time,

the sun and planets,—
 anklets of light,—
 twirl round thy moving feet,
 and, age after age,
 things struggle to wake
 from dark slumber,
 through pain of life,
 into consciousness,
 and the ocean of thy bliss
 breaks out in tumults
 of suffering and joy.

41. Amra nutön jouböneryi dut

We are the heralds
 of green youth
 —mercurial, fantastic!
 We are the breakers of barriers.
 We are drunk with the wine
 of the red blossoms
 aflame in the forest.
 A flash of lightning we are,
 we unleash the power of the storm.

If we err
 we think nothing of a leap
 into deep waters,
 to fight our way to the shore.
 Wheresoever the call may come from
 we are ever ready
 to throw ourselves
 into the tempestuous sea
 of life and death.

42. Shõngkocer bihbõ!õta nijere õpõman

Do not insult thyself by yielding to diffidence
 Be not downcast at the menace of danger.
 Be free from fear.
 Rouse thine own power
 to conquer all peril.
 Protect the weak, resist the evil doer.
 Never own thyself to be
 poor in spirit and helpless.

Be free from fear.
 And keep firm thy trust
 in thine own strength.

When duty sends her call to thee,
 silently and humbly offer thine all.
 Be free from fear
 and prove thy manhood
 in difficult endeavour.

43. Nomo jõntrõ nõmo—jõntrõ, nõmo

Salutation to the demon of machine.
 He that reverberates
 with the whirr of wheels,
 he that is bright
 with the burst of thunder.

His huge teeth
 snarl destruction.
 He bites deep
 into the heart of matter.

Impatient of impediments
 he rumbles along ruthless ways,
 and blazes the trail of death
 with fire and flame.
 His sorcery smelts
 the obdurate steel.
 High hills he razes to the ground.
 The immobile
 is set in motion by him.

Equipped out in timber and steel,
 brick and mortar,
 nimbly does he flit
 across the earth, the sky and the water.
 His shovelling nails
 disembowel pits and mines.

With his spell he binds
 the five elements in chain.

44. He cirõnutõn, aji e diner prõthõm gane

O ever-new,
 with the first song
 that heralds this day,
 may my whole being
 open up to you
 like a flower.

In your vibrant voice
 is boundless hope,
 and the promise
 of life ever-lasting.

The gift you pour into my hand
 is wealth inexhaustible.

May the wind that blows
 at this sacred hour
 bring a breath of your immortality.

May it give me
 a lease of fresh life.

May it submerge
 all that is feeble and worn-out in me.

And may the fountain
 of your new light
 wash clean whatever in me
 is tainted by age.

45. Shubhõ kõrmõpõthe dhõro nirbhõy gan

Sing fearlessly as you fare forth
 on the path of noble deeds.
 Let all feeble doubts vanish.
 Bathe your brow in the fount
 of perennial energy.
 Let your spirit emerge
 fresh and pure and refulgent.
 May you be initiated
 in the vow of self-sacrifice.
 May you learn your lessons
 from impediments.
 May honour come to you
 from cruel hazards.

May your richest wealth
 consist of the hardest ordeal.

Onward, O pilgrim soul,
 fare forth night and day
 in search of the land of life ever-lasting.
 Vanquish the darkness of sloth and ignorance.
 Rend asunder the web
 of indolence and fatigue.
 May your valiant soul
 bathe in the holy waters
 which flow beyond the vale of death,
 when your day comes to an end.

46. Esho he grihōdebota

O Man Divine, sanctify our efforts
with the light of thy sacred touch.
Dwell in our hearts,
hold before us the image of thy greatness.
Forgive our transgression,
teach us to forgive.

Guide us into serene fortitude
through all joys and sorrows,
inspire us with love
overcoming pride of self,
and let our devotion for thee
banish all enmity.

47. Ai amader ōngōne

Tender and young trees,
welcome guests you are
to our home-yard.
Come home to us
in the loving company of men.
With your dark green forms dancing,
your dark green leaves fluttering musically,
come, and bring to our threshold
the joyful clamour of life
jostling among your twigs and branches.

Let the early morning sun
glisten among your leaves,
and may the wind carry
the murmuring tribute of your song,
to the lord of the forest.
May Sravana's showers
bring you heaven's blessings
as the rain comes pouring
to bathe your shaggy head
of young leaves.

48. Ore grihōbashi, khol ddar khol

All those who remain pent
and cooped up in their homes, harken—
There is a call abroad:
Open wide your doors—it says.
There is a swing in the air,
in the land, in the water
and in the forest-glades.
Together they call:
Open wide your doors.
Spring flowers laugh
until they are red in the face.
Clouds at early dawn
look divinely drunk in a crimson haze.

New-sprouted leaves are a purple wave
in a green sea.
The bamboo-grove sets up a murmur
in the southern breeze.
Butterflies flit about from grass to grass.
The honey-bee hovers around
begging of the flowers their boon
and hums its wings in a monotone.
Yonder in the grove,
redolent with fragrant flowers
the wind says:
Open wide your doors.

49. E din aji kon ghōre go khule dilo ddar

Maybe there is one house in this city
where the gate opens
for ever this morning
at the touch of the sunrise,

where the errand of the light
is fulfilled.
The flowers have opened
in hedges and gardens,

and maybe there is one heart
that has found in them
this morning

the gift that has been
on its voyage
from endless time.

50. Kon alote praner prōdip

In what sacred flame
you lighted your life's lamp
when you came down to this world,
O saintly hero, O lover, O man of vision.

Adrift in the uncharted sea,
sorrow strikes
the chords of your heart
into a song.
When dangers beset you,
behind the menace you see mother's smile
and you laugh at danger.

Pleasure you consign to fire
as you roam about seeking joy.
Why do they make you weep and lament
even though you have given them your love.

You have no thought for the morrow,
no care at all.
Friend or companion you have none.
Oblivious of death
you float in joy
in the sea of limitless life.

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