स्वरलिपि

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

SANGEET NATAK AKADEMI
RABINDRA BHAVAN
NEW DELHI
1961
© SANGEET NATAK AKADEMI

FIRST EDITION, NOV. 1961

Price: Rs. 25/-; £2; $5.50

PUBLISHED BY SANGEET NATAK AKADEMI, RABINDRA BHAVAN, NEW DELHI AND PRINTED BY THE CAXTON PRESS PRIVATE LTD., JHANDEWALAN ESTATE, RANI JHANSI ROAD, NEW DELHI
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 inseparably 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 raganis, the tals (rythms) being used as basic, simple accompaniments. The raga and raga 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 Kshitis 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.
Figure I

QUINTAL SERIES

UPPER QUINTAL SERIES

LOWER QUINTAL SERIES

G → D↑ → A↑ → E↑ → B↑ → F↑

LOWER MAJOR THIRD

D↓ → A↓ → E↓ → B↓ → F↓

LOWER TERTIAN SERIES

BASED ON LOWER MAJOR THIRD D↓

C

TERTIAN SERIES

UPPER TERTIAN SERIES

BASED ON UPPER MAJOR THIRD E↑

BASIS SCALE

22 SHRUTIS

(FROM QUINTALS AND TERTIANS)

1 2 3 4 5 6 7 8 9 10 11 12

C 204 182 112 204 182 112 204 112

C 90 70 90 70 90 70 90 70 90

QUINTAL NOTES MARKED IN CIRCLES ARE USUALLY ALTERED BY 2 OR 5 CENTS INTO TERTIAN OR SEPTIMAL DERIVATIVES
JUST INTONATION BASIC SCALE

COMBINATION OF FUNDAMENTALS AND PRIMARIES
GENERATOR, HARMONIC FIFTHS AND THIRDS

Figure IV

C \rightarrow G \rightarrow D\#\quad \text{QUINTAL NOTE}
A \rightarrow E \rightarrow B\flat\quad \text{TERTIAN NOTES}
F\natural \rightarrow C \rightarrow G\quad \text{FUNDAMENTAL NOTES}

Figure V

RECTIFIED STAFF NOTATION

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:

1st: 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

"ç" always and only like "ch" in English chat, chin, chase. Never like "ç" in cat, tobacco.

\[ \text{the cerebral "d", made by curling up the tip of the tongue and striking against the hard palate above the teeth-ridge. The English sound of the "d" is near enough. It resembles "rd" in South English hard.} \]

"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.
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, dh, gh, ph, rh, 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.

“t” 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.

“t” stands for the cerebral sound, made in the same way as the d. 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.
CONTENTS

I Foreword 5
II Introduction 7
III Acknowledgements 10
IV The Staff Notation (Explanatory Note) 11
V Transliterations 15

DEVOTIONAL

1. Aji mōmō mōnō cahe jibônôbondhure 21 171
2. Shudhasagōrtire he 23 171
3. Mondire mōmō ke ashile he 26 171
4. Nibir ghōnō aqdhare 28 171
5. Ōntōrō mōmō bikōshitō kōro 31 172
6. Je-kehō more diyecho shukh 34 172
7. Jibōn jōkhōn shukaye jay 37 172
8. Oi ashōn-ţōler maţir 40 173
9. Ache dukkhō, ache mrittu 44 173
10. Dukkhēr timire jodi jōle 46 173
11. Je dhrubōpōdō diecho baqdzihi 48 173
12. Bhengēccho durā, eshecho jōtirmōy 50 174
13. Aji prōnōmi tomare, colibō, nath 53 174

SEASONAL

14. Darun ognibane 56 174
15. Shangōn-gōgōne ghōr ghōnōghōta 58 174
16. Badōl-baul bajay re aēktara 61 175
17. Esho nipō bōne chayabithitōle 63 175
18. Amra bēdhechhi kasher guchchō 66 176
19. Ei shōrōt-alar kōmōl-bōne 70 176
20. Hay Hemontolakhkhui, tomar noyôn kaenô dhaka
21. Himer rate oî gôgôner dip-gûlire
22. Shiter haoar laglo nacon
23. Aji bôshôntô jagrôtô ddare
24. Ore bhai, phagun legeche

**Love**

25. Bôro bedônar mîto bejecho tumi he
26. De porô de amay tora
27. Amar pôran jaha cay
28. Tumi jeyo na ekhoni
29. Rodôn-bhôra e bôshôntô

**Native Land**

30. He mor cîttô, puuno tîrthe
31. Jodi tor daêk shune keu na ashe
32. Oyi bhubôb-mônômohini
33. O amar desher mati
34. Ore, nutôn juger bhore

**Miscellaneous**

Commemoration

35. Môrôn-shagôr pare tomra ômôr

Inauguration

36. Shôbare kori ahbhan

Village Road

37. Gram-chara oî ranga matîr pôth

Inauguration

38. Matri-mondir-punnô-ôggôô

Invocation to Buddha

39. Hûshay unmôtto prithvi

Invocation to Nataraj

40. Nrittere tale tale nôtôraj

**Notation** | **English Translation**
--- | ---
72 | 176
75 | 177
78 | 177
80 | 177
83 | 178
86 | 178
89 | 178
91 | 178
93 | 179
95 | 179
98 | 179
104 | 180
108 | 181
111 | 181
114 | 182
116 | 182
118 | 182
120 | 182
122 | 183
125 | 183
130 | 184
### Songs of youth

<table>
<thead>
<tr>
<th>Notation</th>
<th>English translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>140</td>
<td>184</td>
</tr>
<tr>
<td>143</td>
<td>184</td>
</tr>
<tr>
<td>146</td>
<td>184</td>
</tr>
<tr>
<td>149</td>
<td>185</td>
</tr>
<tr>
<td>152</td>
<td>185</td>
</tr>
<tr>
<td>155</td>
<td>186</td>
</tr>
<tr>
<td>158</td>
<td>186</td>
</tr>
<tr>
<td>161</td>
<td>186</td>
</tr>
<tr>
<td>163</td>
<td>186</td>
</tr>
<tr>
<td>166</td>
<td>187</td>
</tr>
</tbody>
</table>

**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 Kshitish Roy.
1 – AJI MOMO MONO CAHE

\[ \text{MM} \quad \frac{d}{d} = 150 \]

BAHAR – CHAUTAL: 4+4+2+2

A – ji mō-mō mō-nō cā-he ji-

bō-no bōn dhu-re Shei

jō-nō-me mō-rō-ne nī-tō shō-nggi

Ni-shi-di-nō shu-khe shō-ke Shei

ci-rō a-nōn-dō bi-mō-lo ci-rō shu-
dha

Ju-ge ju-ge kō-tō nō-bō nō-bō

lo-ke
ni-yō-tō shō-rō-nō

Pō-ra-sha-ni ti pō-rō-mō pre-mō

pō-ra-muk-ti pō-rō-mō khe-mō

She-i ūn-to-rō-tō-mō ci-rō shun-

dō-rō prō-bhu ci-tō-tō shō-kha

Dhōr-mō ṭr-thō ka-mō bhō-rō-nō

ra-ja

rhi-dō-yō hō-rō-nō
2 — SHUDHASAGORTIRE

MM d = 108

NAIKI KANNAKA-DHAMAR: 3+2+2+4

Shudha sa go ro ti re

he.

e she che no ro na ri

shudha

ro sho pi ya she Shudha

sa go ro ti re

he.
Shu-bhō bi-bha-bō-ri
sho-bha-mō-yi dhō-rö-ni
Nī-khi-lo gā-he a-ji
a-kulō a-shīsha-she. Shu-dhīn

Gō-gō-ne bī-ka-she tō
bō pre-mō pu-rnīma,
Mō-dhu-rō bō-he tō-bō
kri-pa shō-mi-rō
3 — MONDIRE MOMO KE

MM $d = 120$  

ADHANA - EKTALA: 3 + 3 + 3 + 3

Mōndi-re mō-mō ke a-shi-le he

Shō-kō-lō gō-gō-nō ōm-ri-tō mō-gō-nō

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

du-u-re du-u-re. Mōndi-re mō-
mō ke a-shi-le he

Shō-kō-lō du-u-rō a-po-ni khu-li-lō

Shō-kō-lō pró-di-pō a-po-ni jō-li-lō
Shō-bō bi-na ba-ji-lō nō-bō nō-bō
shu-re shu-re. Mō-di-re mō-

mō ke a-shi-le he.

Shō-kō-lō yō-gō-nō ū-mi-tō mō-gō-nō

Di-shi di-shi gae-lō mi-shi ō-ma-ni-shi
du-re du-re. Mō-di-re mō-

mō ke a-shi-le he.
4 — NIBIR GHONO ANDHARE

MM $d = 135$ SHAHANA — NAVATAL: 3 + 2 + 2 + 2

Nie-bi-rrō ghō-nō an-ndhāre

jō-li-che dhru-bō-tā-rra

Mō-nō re mor pa-tha-rra

ho-sh ne di-shē-ha-rra

Nie-bi-rrō ghō-nō an-ndhāre FINE

Bi-sha-de hō-ye mri-yō-man

bōn-dhō na kō-ri-yyo-ga-n.
Shö-phö-lo kō-ri to-ło pran

Tu-ši-ya mo-hō-ka-ra

Mō-nō re mor, pa-tha-re

Ho-sh ne di-shhe ha-ra

Ra-khi-yo bō-lo ji-bō-ne

ra-khi-yo ci-rō a-sha

Sho-bō-nō e-i bhu-bō-ne

ra-khi-yo bha-lo-bha-sha
Shōng---sha---te---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---dli---ra

Mō---nō re mor, pa---thā-re
hō-sh ne di---she---ha---ra. SING ONCE→
5 — OMTORO MOMO BIKO SHITÔ KÔRO

**MM d = 96**  
**BHAIKAVI — EKTA: 3+3•3+3**

 Ön-tô-rô mô-mô bi-kô-shi-tô kô-ro  

 ön-tô-rô tô-tô-rô he  

 Ni-rmô-lô kô-ro, u-jjô-lô kô-ro.  

 Shû-n-dô-rô kô-ro, he  

 Ni-rmô-lô kô-ro u-jjô-lô kô-ro  

 Shû-n-dô-rô kô-ro he  

 Ön-tô-rô mô-mô bi-kô-shi-tô kô-ro  

 ön-tô-rô tô-tô-rô he
6 — JE-KEHO MORE DIYECHO SHUKH

MM $d = 140$ KAFI - TEEVRATALA: $3+2+2$

Je ke---hō mo-re di-ye---chō shukh

di---yeh---chō tan-ri pō-ri---chō---y,

Shō-ba---re a-ml nō-ml

Je ke---hō mo-re di-ye---chō dukh

di---yeh---chō tan-ri pō-ri---chō---y,

Shō-ba---re a-ml nō-ml

Je ke---hō mo-re di-ye---chō shukh

di---yeh---chō tan-ri pō-ri---chō---y,
7 — JIBON JOKHON SHUKAYE JAY

MM \( \frac{j}{3} = 96 \) JAYJAYWANTI - EKTA: 3+3+3+3

Ji-bō-no jō-khō-no shu-ka-ye jay

Kō-ru-na dhara-yy e ------- sho.

Shō-kō-ło ma-dhu-ri lu-ka-ye ja-yy,

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

Ji-bō-no jō-khō-no shu-ka-ye jay

Kō-ru-na dhara-yy e ------- sho.

Kō-rūmō jō-khōn prō-bō-lō a---kar
gōrō-ji u-thi-ya dha-ke ca-ri-dha-ar
kōrō-mō jō-khōn prō-bō-lō a-ka-r
Rhi-dō-yō prān-nte he ji-bō-nō nath
Shan-tō cōrō-ne e-sho
A-po-nare jō-be kōrī-ya kripōn
kō-ne pō-re tha-ke di-nō-hi-inō mōn
Dū-a-rī khul-li-ya he u-da-rō nath
ra-jō shō-ma-ro-he e-ssho

Bashō-na jō-khōn bi-pu-lō dhu-lay

ōn-dhō kō-ri-ya ō-bo-dhe bhu-lay

Bashō-na jō-khōn bi-pu-lō dhu-lay

ōn-dhō kō-ri-ya ō-bo-dhe bhu-lay

O-he pō-bi-trō, o-he ō-ni-drō

ru-drō a-lo-ke e-sho

SING (A) + (A)
A-mi_ki-chu_o-he
A-mi__ki-chu_cay-i-bō_na_to,
roy-i-bō_ce-ye
Shō-bar_she_she_ja-ba-ki-rō-y
ta-ha-yo_lō-bō
To-mar_cō-rōn_dhu-lay_dhu-lay
S_dhu-shō-ō-ro_hō-bō
10 – DUKHKHER TIMIRE

**MM** \( \frac{d}{A} = 126 \)  **TALA** DADRA: 3+3

```
Dukh-kher-ro ti-mi-re joi-di joi-le

___
tob-monggo-lo allokk jodi

joi-le Tobe tai ho

k tobe tai ho

Dukh-kher-ro ti-mi-re jodi joi-le

Mrittu jodi ka-che ane tomar

___

om-ri-tomoyo Lok tobe
```
11 - JE DHARUVOPODO DIECHO BANDHI

MM $d=150$ JHAMPAK: $3+2$

Je dhru-vō-po-dō di-ye-chō ban-dhī

bī-shshō-ː-taːn-ne Mi-la-bō taːn-ne

Je dhru-vō-po-dō di-ye-chō ban-dhī

Gō-gō-ne tō-bō bi-mō-lō ni-

l rhi-dō-ye lō-bō

ta-ha-ː-ri mi-l shan-ti-mō-ː-yi gō-bhi-rō ba-

ni ni-rō-bō praːn-ne
12 — BHENGECHO DUAR

MM \( \text{d} = 80 \)  \( \text{BHAIRAVI — DADRA: 3} \times 3 \)

\( \text{Fine} \)

Fine

He bi-jō-yyi bir nō-boo jī-bō-ne-yyrō

FiNE

Fine
13—AII PRONOMI TOMARE

\[ \text{MM } d = 102 \]

\[ \text{BIBHAS — EKTAŁA } 3 + 3 + 3 + 3 \]

\[ \text{A-ji pró-nō-mi to-ma-re có-li-bō na-thō} \]

\[ \text{sōng-sha-rō ka-je} \]

\[ \text{prō-nō-mi to-ma-re có-li-bō na-thō} \]

\[ \text{sōng-sha-rō ka-je} \]

\[ \text{Tū-mi} \]

\[ \text{a-ma-rō nō-yō-nē nō-yō-nō re-kho} \]

\[ \text{čū-tū-rō ma-jhe} \]

\[ \text{prō-nō-mi to-ma-re có-li-bō na-thō} \]

\[ \text{sōng-sha-rō ka-je} \]

\[ \text{FINE} \]
Bhōy na-hi bhōy na-hi bhōy na-hi

Ga-gō-ne  roo-ye-chi

Ca-hi  Ca-hi  Bhōy

Na-hi bhōy na-hi

Na-hi  Janī jhōn-jha-ro

Be-she  di-be dā-kha-tumī

e-she  Ae-kō-da-ta-pī-tō

Pra-ne re  Pra-ne
15—SHANGON GOGONE GHOR

M. J = 94

TRITALA: 4+4+4+4

Sha - ngō - nō gō - gō - ne _ gho - ro gō - nō ghō - ta.

Ni - shi - thō jā - mi - ni re

Sha - ngō - nō gō - gō - ne _ gho - ro gō - nō ghō - ta

Kun - jō - pō - the shō - ki kai - she jā - no - bō

ō - bō - la ka - mi - ni re

Un - mō - dō pō - bō - ne jō - mu - na tō - rī - tō

ghō - nō gō - nō gō - rī - tō me - nē - hō

Dō - mō - kō - tō bi - ddu - tō pō - thō tō - ru lun - thi - l
a-pô-ni mè-nè-te ne-ce-

ne-ce ne-ce ne-ce hóło shan-ra

SING (4) (5) →

Ghô-no jô-tar ghô-ta ghô-na-y an-dhar' a-kha-sh

mâ-jhe Pa-ta-y pa-ta-y

tu-pur' tu-pur' nu-pur mô-dhur

bâ-je Ghô-r cha-ra-no

a-kul shu-re u-da-âs hô-ye

bæ-râ-y ghu-re Pu-be ha-o-ya

gri-hô ha-â-ra

SING (4) (5) →
17 — ESHO NIPO BONE

MM $\frac{4}{4}$ = 102 TALA: 2+2

E-sho nii—pō-bō—ne cha-ya-bi-thi-

tō-le E-sho kō—ro sna—n nō-bō—dha-ra

jō—le E-sho nii— pō-bō—ne cha-ya-bi-thi-

tō-le Dao a—ku-li—ya ghō-nō kā—lo

kesh pō—ro de—hō ghe—ri me ghō-ni—l

beshi Dao besh kā—jō-lō nō—yō—ne

ji-thi—ma—la gō—le E-sho nii—pō-bō—ne
শশো-রে দিক বান্নি রঞ্জিনী বোনোমোরে
মো-রে মোললারো গানে তোবো মোধাঁরে
শশো-রে দিক বান্নি রঞ্জিনী বোনোমোরে
মো-রে গোনো বোরিশোনে জোলো কোলো
কো-লে এশো নি-পোবোনে চায়াবি-থিনে
তো-লে এশো কোরো সনানে নোবোথারানে
জোলে এশো নি-পোবোনে চায়াবিথি-লে,  
FINÉ
18 — AMRA BENDHECHI KASHER GUCCHO

\[ MM \frac{4}{4} \text{ EKTALA: } 3+3+3+3 \]

\text{Ben-dhe-chi ka-she-rô guc-chô a-m-ra}  
\text{Ben-dhe-chi ka-she-rô guc-chô a-m-ra}  
\text{gen-the-chi she-fa-li-ma-la}  
\text{nô-bi-nô dha-ne-rô mô-n-jô-ri dî-ye}  
\text{sa-ji-ye e-ne-chi dâ-la Ben-dhe-chi}  
\text{Ben-dhe-chi ka-she-rô guc-chô}  
\text{E-sho go sha-rô-dô lakh-khî to-mar}  
\text{shubh-rô me-ghe-rô rô-the E-sho}
nir-mô-lô nî-lô pô-the E-shô

dhou-tô shae-mô-lô a-lo jhô-lô-mô-lô

bô-nô gi-ri pôr-bô-te E-shô

mu-ku-te po-ri-ya she-tô shôtô-do-lô

shî-tô-lô shi-shi-rô châ-la Ben-dhe chî

Jhô-ra ma-lô-ti-rô phu

A-shô-nô bi-châ-no ni-bhri-tô kun-je

bhô-ra gô-ngga-rô ku-ni-le
Pi-ri-che mō-ral dā-na pa-ti-ba-re

to-ma-rō cō الوزراء nm μuu-le

Gun-jō-rō tan tu-li-yo to-mar

shō-nar bi-nar taaa-nère

Mri-du mō-dhu jhōng-ka nère

Gun-jō-rō tan ku-li-yo to-mar

shō-nar bi-nar taaa-nère

mri-du mō-dhu jhōng-ka nère
Ha-shi-dha-la shur gō-li-ya pō-ri-be
kho-ni-kō ōsh-ru-dha-
ro-hi-ya ro-hi-ya je pō-ru-shō mō-ri
jho-lo-ke a-lō-kō ko-
Pō-lo-ke-tō-re shō-kō-ru-nō kō-re
bu-la-ya bu-la-ya mō-
sho-na hō-ye ja-be shō-kō-lō bha-bō-na
aṇ-dha-rō hōi-be a-l-a
SING WITH 2ND ENDING
19—EI SHOROT-ALOR KOMOL-BONE

MM \( \frac{3}{4} \)  \( \frac{4}{3} \)  \( \frac{5}{4} \)  \( \frac{6}{5} \)

RUPAKRA: 3–2–3

Shūrō-tō a-llor kō-mō-lo bō--ne

Ba-hi-rō hō--ye bi-ha-rō kō--re

Je chī-lō mo-r mō--ne mō--ne

Shūrō-tō a-llor kō-mō-lo bō--ne

Tā-ri sho-na-r kan-kō-nō ba-je

a-ji prō--bha-t ki-ron ma--jhe

Hao-yay kan--pe an-cōl kha--ni
chö-ray cha-nya kho-ne kho-ne

A-kul ke-sheh pörī-mā-le

Shiu-li bō-ner udās bā-yu

pō-re thake tō-ru-ri tō-ri-le

Rhī-dōy ma-jhe rhī-dōy du-llay

Bā-hi-re she bhu-bō-no bhu-llay

A-ni-ji she tār cō-khe-r cāo-ya

chō-rī-ye di-tō-nilō gō-gō-ne
20 — HAY HEMONTOLAKHKHIN

MM \( d = 120 \) KAHRYA: 4 + 4

Hay he-man-to-la-khhkhin

Hay he-man-to-la-khhkhin to-mar

nô-yô—-—-—-n to-mar nô-yôn kæ-nô

dha-ka Hay he-man-to-la-khhkhin

Hi-mer ghônô ghôm-ta-khâ-ni

dhu-mô-l rônge an-ka to-mar

nô-yôn kae-nô dha-ka

Hay he-man-to-la-khkh-ig

Shôn=dha pró-di-p to-mar ha-nte
মোলিন হে হে রি কে নো

কোঁ-রি তো-মার বানি জানো

কোরুন বাস্পে মাক্খা তো-মার

নো যো নো যো নো যো কে নো

ধাকা হায হে মোনো লাক্কন

ধোরার অঞ্চল ভো রে দিলে

প্রো কুর শোনার ধানে

ডোড় ডোডো নার ওন্গো মো আ জ
Rōi-lō na a-rā ōn-tō-ra-le
Shunnō kō-re bhō-re de-o-ya
ja-har khael-la ta-ri la-gi
Rōi---nu bōshe shō--kōl bae-la---
ta-ri la-gi --- Shi-ter pō-rōsh
dhe-ke dhe-ke
ja-y bujhi où de-ke de-ke
Shōb khoy a-bar shō-mōy a-mār
hō--be kō-khōn kōn shō-ka-le
MM \( d = 76 \)

\[ \text{M SRA-BAHAR, TRITALA: } 4 + 4 + 4 \]

\[ \text{A-ji bō-śō-n-tō ja - gō-tō dda - re} \]

\[ \text{bō-śō-n-tō ja - gō-tō dda - re} \]

\[ \text{Tō-bō ō-bō-gūn-thi-tō ku - n-thi-tō ji-bō-ne} \]

\[ \text{ko-ro na bi rōm-bi-tō ta - re} \]

\[ \text{bō-śō-n-tō ja - gō-tō dda - re} \]

\[ \text{FINE} \]

\[ \text{A-ji khu-li-yo rhi-dō-yō dō-lō khu-li-yo A-ji} \]

\[ \text{bhu-li-yo a-pō-nō pō-rō bhu - li-lō A-ji} \]

\[ \text{khu-li-yo rhi-dō-yō dō-lō khu-li-yo A-ji} \]
bhu-li-yo a-pó-nó pò-rtó bhu-li-yo E-i
shō-ngi-tō mu-khō-rī-tō gö-gō-ne Tō-bō
gōn-dhō to-ron-ni-gi-ya tu-li-yo E-i
ba-hi-rō bhu-bō-ne di-sha ha-ra-ye, Di-yo
chō-ra-ye ma-dhurī bha-re bha-nā-re A-ji
E-ki ni-bi-rō be-dō-na bō-nō ma-jhe A-ji
pō-lō-be pō-lō-be bā-je E-ki
23B ni-bi-rō be-dō-na bō-nō ma-jhe A-ji
24 — ORE Bhai, Phagun leGeche

MM $d = 110$ TRITALA: 4-4-4-4

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

D-a-le D-a-le phu-le pho-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 bo-ne bo-ne, O-re bhai pha-gun le-ge-che bo-ne bo-ne,

Rönge ro-inge ro-ningi-lö a-ka---sh
gane gane ni-khi-lö u-da---sh
25 — BORO BEDONAR MOTO

\[ \text{MM} \quad \text{d} = 108 \quad \text{EKTA: } 3 + 3 + 3 + 3 \]

\[ \text{Bō-} \text{-ro be-} \text{-dō-} \text{-nara-} \text{-r mō-} \text{-to-} \]

\[ \text{be-} \text{-} \text{je-} \text{-chō-} \text{tu-} \text{mi-} \text{he} \]

\[ \text{a-} \text{-} \text{ma-} \text{-} \text{rō-} \text{pra-} \text{-} \text{ne-} \]

\[ \text{be-} \text{-} \text{-} \text{dō-} \text{-nara-} \text{-r mō-} \text{-to-} \]

\[ \text{Mō-} \text{-nō-} \text{je-} \text{kae-} \text{mō-} \text{--nō-} \text{kō-} \text{-re} \]

\[ \text{Mō-} \text{-nō-} \text{je-} \text{kae-} \text{mō-} \text{--nō-} \text{kō-} \text{-re} \]

\[ \text{mó-} \text{-} \text{-} \text{-} \text{ne-} \text{mó-} \text{-} \text{-} \text{-} \text{ne-} \text{ta} \text{-} \text{ha} \]
mō-nō-i jā-ne

To-ma-re thī-dō-ye kō-re a-

chi ni-shi-di-in dhō-re

cē-yē thā-ki an-khi bhō-re

mu-khe-rō pa-ne

Bō-ro a-sha bō-ro tri-sha

bō-ro a-ki-ni-cō

to-ma-rī la-gi
Nil a--ka--sher sur--ti ni--ye

ba-ja--k a--mar bi-jō--n mō--ne

Dhu-shō--r pō-the-r u-da-sh bō--rō--n

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

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

Sur--jō do-ba--r ra-n'ga be-la--n--y

chō-ra--bō prā--n--n rōnge--r khe-lay

a--pō--n mō--ne co-khe-r ko-ne

ōsh--ru a-ba--sh uth-be be-she de
27 — AMAR PORAN JAHÄ CAY

MM \( \text{d} = 124 \) TRITALA: \( 4+4+4+4 \)

A-ma-rō pō-ra-nō ja-ñha ca-y tu-mi-

Ta-i tu-mi ta-i go

A-ma-rō pō-ra-nō ja-ñha ca-y.

To-ma cha-ra ar e jō-gō-te mo-r

Ke-hō na-i ki-chu na-i go

Tu-mi shu-khō jō-di na-hi pa-o jao

Shu-khe-rō sōn-chā-ne ja-o tu-mi-o, Ami
to-ma-re pe-ye-chi rhi-dō-yō ma-jhe
29 — RODON-BHORA E BOSHONTO

MM d = 76 KAHRVA: 4

\[ \text{Ro-đō-no bhō-ra e bō-šō--n-tō} \quad \text{Sha-ki} \]

\[ \text{kō-khō-no a--she ni bu-jhi a--ge} \]

\[ \text{Ro-đō-no bhō-ra e bō-šō--n-tō} \quad \text{Mor} \]

\[ \text{bi-rō---hō be--dō-na ra--nga--lo} \]

\[ \text{ki-ng-shu-kō rō-k-ti-mō ra--ge} \]

\[ \text{Ro-đō-no bhō-ra e bō-šō--n-tō} \quad \text{Sha-ki} \]

\[ \text{kō-khō-no a--she ni bu-jhi a--ge} \]
Roddono bhore e boshonto

kunnjo ddaare bono mollika sheje

che porrya nobo porratalika

Sarah dinrojoni oniminikha

kar potho cejye jajge

Dokhkhino shomi re dur gogone

aeke lelai birohi gaihe bujhi go

Dokhkhino shomi re dur gogone
30 — HE MOR CITTO

He mor ci - tò he mor ci - tò
pu - nnò ti - r - the jà - go re dhi - re
E - i bha - rò - te - r mò - ha - ma - rò - her
shà - gò - rò - ti - re
jà - go re dhi - re
He - tha - y dan - ra - ye
he - tha - y dan - ra - ye du ba - hu ba - ra - ye
nò - mi nò - rò - de - bò - ta - re u - da - rò chòn - de
"ja-gore dhinn-cre \n\nE-sho-he ar-ji E-sho-he ar-ji\n\ne-sho on-ar-ji hindu mus-hol-maan-\n\nE-sho e-sho aj tu-mi inng-raj\n\ne-sho e-sho khri-sta-n\n\nhindu mus-hol-maan-\n\nE-sho bra-hmō-\n\nE-sho bra-hmōn shu-ci kō-ri mōn"
dhő-ro ha-t shō-ba kā-r E-sho he pō-ti-tō
hok ō-pō-ni-tō shō-bō ō-pō-mān bha-li
Mar ō-bhi-she-ke e-ī-sho e-sho ttō-ra
mō-ngō-lo ghō-t hōy-ni je bhō-ra
shō-ba-r pō-rō-she pō-bi-trō kō-ra
tir-thō ni-re A-ji bhā-ri-te-r
mō-ha-ma-nō-ber sha-gō-rō ti-re
30f ja-go re dhi-re— SING
re Jō - di to rāk shu - ne keu na a -

she - tō - be ae - kla có - lo re Jō - di

keu kō - thā na kōy o - re o - re -
o - obha - ga keu kō - thā na kōy Jō - di

shō - bai thā - ke mukh phi - ra - ye

shō - bai kō - re bhōy Jō - di shō - bai thā - ke

mukh phi - ra - ye shō - bai kō - re bhōy Tō - be

pō - ra - n khu - le O tu - mukh phu - te to - r

mō - ner kō - thā ae - kla bó - lo re O tui
Jō-di allo na dhōre O-re o-re
O obhaγa allo na dhōre Jō-di
jhōr-badō-le an-dhar ra-te

du-ar dae-γ yghōre Jō-di jhōr-badō-le
an-dhar ra-te du-ar dae-γ yghōre Tō-he
bō-jra-nō-le a-pōn bu-ker pan-jōr
jjalīγe niγe ae-kla jjō-lo re a-pōm
bu-ker pan-jō-r jjalīγe niγe
ae-kla jjō-lo re Jō-di
32 — OYI BHUBON-MONOMOHINI

MM \( d = 72 \) KARVA: 4+4

O-yi bhu-bô-nô mô-no mo-hi-ni O-yi

bhù-bô-nô mô-no mo-hi-ni

ma

Bhu-bô-nô mô-no mo-hi-ni O-yi

nir-mô-lô sur-jô-kô ro-jô-lô dhô-rô-ni

jô-nô-kô-jô-nô-ni jô-nô-ni O-yi

32 hhu-bô-nô mô-no mo-hi-ni
33 — O AMAR DESHER MATI

MM \( \frac{j}{j} = 60 \)

DADRA 3+3

O amar desher mati

tomar pôre thae-kai ma-tha

O amar desher mati

tomar pôre thae-kai ma-tha, Tomate

bî-shshô mî-yî-r. Tomate bî-shshô-ma-yer

ancôl pata O amar

Tumi mi-she-chô mor de-her shô-

ne Tumi mi-le-chô mor prâ-ne mô-ne

Tomar o-î shae-môl bô-rôn ko-mô-l mu-rî
mōrme gantha
O a-
SING
mōroń tomańr buke  O ma-
buke
Tomạ̄r pōreįi khaellā a-
mańr
dduńkhe suńkhe
T込み
Ô̄mnō mukhe tu-le di-----
le
T込み shi-
tōl jō-le
ju-ran-
vī-le
T分かり
shō-kōl shō-ha shō-kōl bō-ha

O go ma Tomār ko-le jō-nōm a-
mar
34 — ORE, NUTON JUGER BHORE

\[ \text{MM } \text{d} = 64 \text{ DADRA: } 3+3 \]

\[
\begin{align*}
O-re & \text{ nu-tön ju-ge-r bhô-re} \\
\text{Dis-ne} & \text{ shô-mô-y ka-ți-ye bri-tha shô-mô-y bi-car} \\
kô-re & \text{ O-re nu-tön ju-ge-r bhô-re} \\
\text{Ki rô-be} & \text{ ar ki rô-be na} \\
\text{ki hô-be} & \text{ ar ki hô-be na} \\
O-re & \text{ hi-sha-bi} \\
E \text{ shông-shô-yer} & \text{ ma-jhe ki to-r} \\
bhab-na & \text{ mi-sha-bi} \text{ O-re} \\
\end{align*}
\]
35 — MORON-SHAGOR PARE

Mó-ró-nô sha-gô-rô pâ-
re to-m-râ ō-môr
to-mâ-da-râ shôn-rî Ni-khi-le rô-ci-ya ge-le
a-pô-na-rrî ghô-rrr to-mâ-da-râ shôn-rî
Mó-ró-nô sha-gô-rô pâ-
re
To-m-râ ō-môr to-mâ-da-râ shôn-rî
Shô-ng-sha-re je-le ge-le je nô-bô a-loc
joy hok joy hok ta--ri joy hok
tom-ader shon-ri → Bŏn-di-re di-ye gae-chŏ
mu-k-ti-rŏ shudha Tom-ader shon-ri
shŏ--tte-r bŏ-rŏ-ma-le shaj-ale bŏ-shudha
Tom-ader shon-ri Re-khe ge-le ba-ni she je
ŏ--bhŏ-yŏ ŏ--shok joy hok joy hok
Ta--ri joy hok Tom-ader shon-ri →
SHOBARE KORI AHBAN
হামা—র জীর্ণ জীবন প্রতিছন্দ করে 

মিয়ে জয় মোমেন ভুলায় হে জয় মোমেন ভুলায় হে জয় 

কর কানে কি ধোন দেখ কানে কি দিয়ে দেখা কানে 

বপে কথায় তিন শিশ মেলে 

জি বে বে মা কুলায় জি মোমেন ভুলায় হে
MM $J = 218$ TEVRA TALA: $3+2+2$

Ma---tri mōn---di-rō pu---nnō ōng-gō-nō

kō---ro mō---ho---jjō---lō a---jō he Bō-rō

pu---ttrō shōng---ghō bi---ra---jo he shu-bhō

shōng-khō ba---jō-hō ba---jo he ghō-nō

ti---mi-rō ra---tri-rō ci---rō-prō---ti---kkhha

Fur---nō kō---ro lō-hō jjō---ti zhu---dkkhka

Ja---tri---dō-lō shō-bō sha---jo he shu-bhō

shōng-khō ba---jō-hō ba---jo he Bō-lō
Hinshay unmoottto prithvi

nittoo ni-thu-ro ddoo-ndoo ghor-ro kuti-lo

pontho taro lobbho joti-lo bondho

Hinshay unmoottto prithvi

Nutoo to-bo joon-mo lagi

ka-ttoo-ro joto prannini

koo-rr-o treno mo-ha pranno

anne omritoo-baannini
40 — NRITTER TALE TALE

MM $d=50$ DADRA: $3\cdot3$

Nritte----rŏ tale tale

nō----tō----raj nritte----rŏ tale tale
ta----le ghu----cao ghu----cao

ghu----cao shō----kō----lō bôn----dhō he

nritte----rŏ tale tale

Shu-pṭi bha-ngao cītte ja-ga

Muk-tō shurer chōn----dō he

Nritte----rŏ tale tale  To-----mār
bhō-ru-kō  ci-ittō  mō-mō

bhō-ru-kō  ci-ittō  mō-mō

Nō-mo  nō-mo  nō-mo

M M d = 136 KAHARVA: 4+4

Nri-ıtte-rō  bō-shē  shu-n-dō-rō  hō-lo

bi-dro-hi  pō-rō  ma

Po-dō-ju-gō  ghi-re  jo-ti-mōn-ji-re

ba-ji-lō  cōn-drō  bha-nu

Tō-bō  nri-ıtte-rō  prānō  be-dō-na-yy

bi-bō-shō  bi-shshō  ja-ge  ce-tō-na-yy
shōn-kō-ro
he

yōng-kō-ro
judge

ka-le ka-le
shu-re

shu-re
ta-le

Ji-bō-nō
mō-rō-nō

na-ce-rō
dō-mō-ru

ba-jan-o
jō-lō-dō

mōn-drō
he

MM 6 = 50 DADRA: 3 + 3

Nri-te-rō
ta-le
ta-le
Jhapp di-ye jhi-ye
Pai-i kuli am-ra kô-
Ri-bhul Je kha-ne-
Dak pô-ye ji-bôn mô-
Rôn jho-re am-ra prés-
Tut am-ra cót-côl am-ra od-bhut.
MM $d=100$ DADRA: 3+3

Shong-kô-rô bin bô-lô-ta

nî-je-re ō-pô-man Shong-kô-te-rô

kôl-pô-na-te ho-yo-na mri-yō-man a-

ha Muk-tô kô-ro

bhôy a-pô-na ma-jhe shôk-til chô-ro

ni-je-re kô-ro jôy a

ha
43 — NOMO JONTRO, NOMO—JONTRO

\[ \text{\textbf{MM d.} = 80 DADRA: 3 + 3} \]

\[ \text{Nō-mo} \quad \text{jōn-trō} \quad \text{nō-mo} \]

\[ \text{jōn-trō} \quad \text{nō-mo} \quad \text{jōn-trō} \quad \text{nō-mo} \]

\[ \text{mōndritō} \quad \text{tu-mi} \quad \text{čō-krō} \quad \text{mukhōrō} \]

\[ \text{bōndittō} \quad \text{tu-mi} \quad \text{bōjro-bōhni} \]

\[ \text{bōndittō} \quad \text{tō-bō} \quad \text{bōštutu} \quad \text{Bi-shshō'} \]

\[ \text{bō-kkhō} \quad \text{dōng-shō} \quad \text{dınhng-shō} \quad \text{Bi-kātō} \]

\[ \text{dōn-tō} \quad \text{Nō-mo} \quad \text{jōn-trō} \quad \text{nō-mo} \]
bhu-tō-lo jō-lo ōn-tō-li-khkhr
lōng-ghō-nō lō-ghu ma-ya tō-bō
khō-ni khō-ni-trō nō-ḵhō bi-dir-nō
khī-ti bi-kir-nō ōn-trō tō-bō
poon-cō-bhu-tō būn-dhō-nō kō-rō
in-drō-jā-lio ōn-trō Nō-mō
44 — HE CIROWNUTON

MM \( \frac{4}{4} \) KAHRAVA: 4+4

He ci-rō-nu-tō-n a-ji e di-ne-rō pró-

thō-mō ga--ne __ Ji-bō-nō a--ma--r

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

He ci-rō-nu-tō-n To-ma-rō ba-ni--te

__ to-ma-rō ba-ni--te __

shī-ma-hi-n a----sha ci-rō di-bō--she ----

pra--n mō-yi bha---sha Khō-yō-hi-n dhō-nō bhō-ri
nö-bi-ne-rō ma-ñhe hō-k ta bi-lin

Dhu-ye ja-k jō-tō pu-ra-no mō-li-n

nö-bō a-lo-ke-rō sha-ne-ne

He ci-rō-nu-tō-nō He ci-rō nā-tō-nō

a-ji e di-ne-rō pô-thō-mō ga-ne-ne

ji-bō-nō a-ma-ññ-er u-thu-k bi-kā-shi

to-ma-mar pa-ne-ne He ci-rō-nu-tō-nō
45 — SHUBHO KORMOPOTHE DHORO

M M \( \frac{d}{d} = 120 \) KAHRYA: 4+4

\( \text{Shubhō kōrmōpōthe dhōrō nīr-bhō-yō gan shubhō} \)

\( \text{kōrmōpōthe dhōrō nīr-bhō-yō gan Shōbō} \)

\( \text{dur-bōlo shōng-shō-yō ho-kōbō-sha-n Shubhō} \)

\( \text{kōrmōpōthe dhōrō nīr-bhō-yō gan cīrō} \)

\( \text{shōk-ti-rō nīr-jhō-rō nītōto jhō-re Lōhō} \)

\( \text{shē ōbhi-shē-kō lōlātō pōre Tōbō} \)

\( \text{ja-grōtō nīr-mō-lō nu-tōnō prān} \)
46—ESHO HE GRIHODEBOTA

MM d = 96 ANANDA BHAIJAVI—KAHRVA: 4 + 4

E- sho he grihode bōtta E bhō-bōnō

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

E- sho he grihode bōtta

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

Bi- ra- -jo jō- -nō- -ni shō- ba- -rō

jī- bō- -nō bhō- -rī Dae- kha- -o a- -dōr- shō

mō- -ha- -n cō- -rī- -trō Shi- kha- -o kō- -rī- -te kho-
158

47 — AI AMADER ONGGONE

MM 6 - 60 DADRA: 3+3

\[
\begin{align*}
\text{A} & \quad \text{A-y a-ma-de-r} \\
\text{öng-gö-ne} & \quad \text{ö-ti-thi ba-lö-k} \\
\text{tö-ru dö-l} & \quad \text{Ma-nö-be-r sne-hö} \\
\text{shöng-gö-ne cöl} & \quad \text{cöl a-ma-de-r} \\
\text{ghö-re cöl} & \quad \text{A-y A-y A-y a-ma-de-r} \\
\text{öng-gö-ne} & \quad \text{Shae-mö bông-kî-mö bhöng-gî-ite cön} \\
\text{cö-lo kô-lo} & \quad \text{shöng-gî-ite dda-re}
\end{align*}
\]
Po-ruk ma-thay pa-tay pa-tay

ō-mō-ra-bō-ti-īr dhara-jōl A-yy

A-........y a-yy a-ma-de-r

ō-ng-gō-ne ō-ṭi-thī ba-lō-k

tō-ru dō-l ma-nō-be-r sne-hō-

shōng-gō-ne cōl cōl a-ma-de-r

ghō-re cōl A-yy A-.........y

a-yy a-ma-de-r ō-ng-gō-ne
48 — ORE GRIHOBASHI

[Music notation]

O – re gri-ho-ba-shi khol dda-r kho-

lag-lö je dö-l sthö-le jö-le bön-tö-le

lag-lö je döl dda-r khol dda-r khol O –

re gri-ho-ba-shi Ra-nag ha-shi ra-shi ra-shi

ö-sho-ke pó-la-shë Ra-nag ne-sha me-ghe me-shë

prö-ba-tö a-ka-shë Nö-bin pa-tay la-ge

ra-nag hi-l-lol dda-r khol dda-r khol O

Be-nü-bo-nö mör-mör-re dökhi-nö ba-tas-shë
Prōjā-pō-tī dō-le ghashe ghashe
Mo-umachi phire jači phule-rō dō-khi-ṇa
Pa-khay bā-jay tar bhi-kha-ri-rō bī-ṇa
Madhō-bī-bī-tane bā-yu gōn-dhe bī-bhol dā-r
khol dā-r khol ō-ree gri-hō-ba-śhi
khol dā-r kho----l laglō je dō-l
stō-le jō-le bō-nō-tō-le laglō je dol dā-r
khol dā-r khol ō-ree gri-hō-ba-śhi
49 — E DIN AJI KON GHORE

MM $d = 60$ DADRA: 3+3

E din a--ji kon ghö--re go

khu--le di--lō dda----r

A--ji pra--te shur--jjō o--tha

shō--phō--l hō--lō

ka r Ka--ha r ō--bhi

she--ker tö--re sho--nar ghō--te

a--lok bhō--re lū--sha ka--

ha-- lū--sha ka--ha--r
MM $d = 120$ KAHRLA: $4 + 4$

Kon a-lo-te pra-ner prô-dip

jja-li ye tu-mi

dhô-ra-y a-shô

Sha-dhôk ò-go pre-mik ò-go

pa-gôl ò-go dhô-ra-y a-shô

Ei ô-kul shông-sha-re

duh-khos a-gha-t to-mar pra-ne-

bi-nya jhom-ka-re Ei
তুমি কাহার শোনি দানে
শোকল শুক্তিয়া আগুন জেলে
বাহ্যে কে জানে তুমি
কাহার শোনি দানে
শোকল শুক্তিয়া আগুন জেলে
বাহ্যে কে জানে আমোদ
বাহ্যকুল কোরে
ke to-ma-rire kan-day ja-re

bha-lo-bha-shô Ae-môn

bæ-kul kö-re

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

bha-lo-bha-shô sing (a) (a) (a) ->

To-mar bhab-na ki-chu na-i ke je to-mar

sha-ther shat-thi bha-bi mô-nee

so taï To-mar bhab-na ki-chu-i
1. Aji mōmō mōnō cahe jibōnōbondhure

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. Shudhasagōrtire 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 mōmō 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. Nibī ghōnō aṇdhare

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. Ontōrō mōmo bikōshitō kōro

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. Jibōn jōkhōn 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 ashôn-tôler matîr

Let me lie down upon the ground beneath your footstool in perfect gladness.
Let my garment be red with the common dust you touch with your feet.
Set me not higher than others; keep me not apart from all else.
Draw me down into a sweet lowliness.
Let my garment be red with the common dust you touch with your feet.

Let me remain the last of all your pilgrims;
I shall try to reach the lowest site which is the broadest.
They come from all sides to ask for gifts from your hands.
Let me wait till they all have had their shares;
I shall be content with the last remnant.
Let my garment be red with the common dust you touch with your feet.

9. Ache dukkhô, 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.

10. Dukhkher timire jodi jole

If the light of your grace will shine only in the gloom of my grief, be it so, my lord.
If death alone will bring me near to your heaven of eternal life, 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 your loving gaze will not rest on anything other than my tearful eyes, be it so, my lord.

11. Je dhrubôpôdo diechô 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.
There is a melody that throbs at the brink of dawn.

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.
12. Bhengecho duar, eshecho jotirmoy

The wall breaks asunder, light, like divine laughter, bursts in.

Victory, O Light!
The heart of the night is pierced!
With your flashing sword cut in twain the tangle of doubt and feeble desires!
Victory!

13. Aji prōṇōmi tomare, colibō, nath

Let me start my day's tasks with a prayer and a salutation to you, my lord.
May your eyes keep watch on the eyes of my mind.
Let me ever realise in my silent heart that you sit enthroned there as the lord of my life.
May the thought of evil die consumed by the fire of shame.

14. Darun ognibane

Pitiless darts of fire strike a thirst pang in the heart of the sky.
Nights are sleepless, days long and languorous, scorched with heat.
I hear the tired doves crooning with plaintive notes from behind the withered boughs, and I watch the sky for the triumphant storm to flood with its caress the waiting earth.

15. Shangon-gōgōne ghor ghōnōghōta

Dense clouds are massed in the monsoon sky, and dark is the night.
How can I, a mere maiden, weak of courage and strength, venture out to the path of the flowery bower,
Lightning flashes,
uprooted trees litter the road,
and my limbs are all at tremble
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. Badal-baul

The rain is a baul,
a wandering minstrel.
He thums 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 nipô bône chayabithi tôle

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 guccho

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 shorot-alor komol-bone

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 noyon 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?
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.

Among the amlokī 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.

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'.

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'.

21. Himer rate oi gōgōner dip-gulire

22. Shiter haoar laglo nacon

23. Aji bōshōntō jagrōtō ddare
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. Bōro bedōnar mōto 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.

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.

26. De pore de amay tora

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 pōran 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, if you do not come back to me, through the years and the seasons, even so may you have all my thoughts your heart's desire, will dwell in you. though my heart droop with despair If you give your heart and I have to be sad, to some one else,

28. Tumi jeyo na ekhoni

Do not leave me and go, I seem to have waited for it is night. for this moment for ages The road through the wilderness to light my lamp is lonely and dark and lost in tangles: and cull my flowers: the tired earth lies still, I have reached the brink like one blind of the shoreless sea and without a staff. to take my plunge

29. Rodôn-bhôra e bôshôntô

Never before did I see I seem to have waited a springtime so drenched in tears, for this moment for ages The red blaze of the polash to light my lamp flames with the pain of my hopeless love. and cull my flowers. The jessamine at the bower I have reached the brink robed in leaves of tender green, of the shoreless sea watches the hours through to take my plunge with sleepless eyes and lost in tangles: awaiting her beloved. the tired earth lies still, I have reached the brink like one blind and without a staff.

30. He mor cittô, punno tirthe

Awake my mind, gently awake in this holy place of pilgrimage these plains with rivers winding like rosaries, in this vast sea of humanity behold this earth that is ever holy— on the shore of this vast sea of humanity that is India. Here I stand with arms outstretched to hail man, No one knows whence and at whose call man divine in his own image, came pouring endless inundations of men and sing to his glory in notes glad and free. rushing madly along—to lose themselves in the sea. These mountains rapt in meditation,
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 horde 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 harmoney, and minds, disciplined and dedicated, had poured their diverse offerings into one sacrificial flame, and to their chant had awakened a Mind magnificent, allembracing, 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 bhubôn-mônômohini

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 mati

O the soil of my mother-land on her lap I lay my head in love. This sacred soil is the anchâl 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, nutôn 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. Môrôôn shagôr pare tomra ômôr

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

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

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

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

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

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

36. Shôbâre kôri ahhân

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 maṭîr pôth

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 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. Hinshay unmoṭto 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 inexhaustile 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 nőṭɔraŋ

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 nutôn joubōneryi 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. Shōṅgkocer bihōlōta njere ḍōṃman

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 jōṅtrō nōmo—jōṅtrō, nōmo

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 cirṇutōn, aji e diner prōthōm 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. Shubhō kōrmōpōthe dhōro nirbhōy 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 refugent.
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 grihödebota

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 öngöne

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 grihöbashi, 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 ghöre go khule diło 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 aloṭe 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.
### Alphabetical Index

<table>
<thead>
<tr>
<th>Notation</th>
<th>Page</th>
<th>English Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ache Dukkhō, ache mrittu</td>
<td>44</td>
<td>173</td>
</tr>
<tr>
<td>Ai amader ònggöne</td>
<td>158</td>
<td>186</td>
</tr>
<tr>
<td>Aji bōshōntō jagrōtō dđare</td>
<td>80</td>
<td>177</td>
</tr>
<tr>
<td>Aji mōmō mōnō cahe</td>
<td>21</td>
<td>171</td>
</tr>
<tr>
<td>Aji prōnōmi tomare</td>
<td>53</td>
<td>174</td>
</tr>
<tr>
<td>Amar pōran jaha cay</td>
<td>91</td>
<td>178</td>
</tr>
<tr>
<td>Amra bendhechi kasher gucchō</td>
<td>66</td>
<td>176</td>
</tr>
<tr>
<td>Amra nutōn joubōneryi dut</td>
<td>140</td>
<td>184</td>
</tr>
<tr>
<td>Badōl-baul bajay</td>
<td>61</td>
<td>175</td>
</tr>
<tr>
<td>Bhenēcho duar</td>
<td>50</td>
<td>174</td>
</tr>
<tr>
<td>Bōrō bedōnar mōtō</td>
<td>86</td>
<td>178</td>
</tr>
<tr>
<td>Darun ognibane</td>
<td>56</td>
<td>174</td>
</tr>
<tr>
<td>De poře de</td>
<td>89</td>
<td>178</td>
</tr>
<tr>
<td>Dukkhher timire</td>
<td>46</td>
<td>173</td>
</tr>
<tr>
<td>E din ajī kon ghōre</td>
<td>163</td>
<td>186</td>
</tr>
<tr>
<td>Ei shōrōt-alor kōmōl-bōne</td>
<td>70</td>
<td>176</td>
</tr>
<tr>
<td>Esho he grihōdebōta</td>
<td>155</td>
<td>186</td>
</tr>
<tr>
<td>Esho nipā bōne</td>
<td>63</td>
<td>175</td>
</tr>
<tr>
<td>Gram-chara</td>
<td>120</td>
<td>182</td>
</tr>
<tr>
<td>Hay Hemōntōlakhkhni</td>
<td>74</td>
<td>176</td>
</tr>
<tr>
<td>He cirōnutōn</td>
<td>149</td>
<td>185</td>
</tr>
<tr>
<td>He mor citto</td>
<td>98</td>
<td>179</td>
</tr>
<tr>
<td>Himer rate oi gōgōner</td>
<td>75</td>
<td>177</td>
</tr>
<tr>
<td>Hīnghay unmōtto priththi</td>
<td>125</td>
<td>183</td>
</tr>
<tr>
<td>Notation</td>
<td>Page</td>
<td></td>
</tr>
<tr>
<td>----------</td>
<td>------</td>
<td></td>
</tr>
<tr>
<td>Je dhrubopôdô diechô baândhi</td>
<td>48</td>
<td>173</td>
</tr>
<tr>
<td>Je-keô more diyecho shukh</td>
<td>34</td>
<td>172</td>
</tr>
<tr>
<td>Jibôn jôkhôn shukaye jay</td>
<td>37</td>
<td>172</td>
</tr>
<tr>
<td>Jôdî tor ćâk shûne</td>
<td>104</td>
<td>180</td>
</tr>
<tr>
<td>Kon âlôte</td>
<td>166</td>
<td>180</td>
</tr>
<tr>
<td>Matri-mondir-punnô-opôggôn</td>
<td>122</td>
<td>183</td>
</tr>
<tr>
<td>Môndire mômô ke</td>
<td>26</td>
<td>171</td>
</tr>
<tr>
<td>Môrô-n-shagôr pare</td>
<td>116</td>
<td>182</td>
</tr>
<tr>
<td>Nibî ghônô andhare</td>
<td>28</td>
<td>171</td>
</tr>
<tr>
<td>Nômo jôntrô, nômo—jôntrô</td>
<td>146</td>
<td>184</td>
</tr>
<tr>
<td>Nritter tale tale</td>
<td>130</td>
<td>184</td>
</tr>
<tr>
<td>O amar desher maṭi</td>
<td>111</td>
<td>181</td>
</tr>
<tr>
<td>Oi ashôn-tôler</td>
<td>40</td>
<td>173</td>
</tr>
<tr>
<td>Öntôrô mômô bikôshûtô kôro</td>
<td>21</td>
<td>172</td>
</tr>
<tr>
<td>Ore bhai, phagun legeche</td>
<td>83</td>
<td>178</td>
</tr>
<tr>
<td>Ore grihôbashi</td>
<td>161</td>
<td>186</td>
</tr>
<tr>
<td>Ore, nutôn juger bhore</td>
<td>114</td>
<td>182</td>
</tr>
<tr>
<td>Oyi bhubôn-mônômôhini</td>
<td>108</td>
<td>181</td>
</tr>
<tr>
<td>Rodôn-bhôra e bôshôntô</td>
<td>95</td>
<td>179</td>
</tr>
<tr>
<td>Shangôn-gôgône ghor</td>
<td>58</td>
<td>174</td>
</tr>
<tr>
<td>Shîter haôar laglô nacon</td>
<td>78</td>
<td>177</td>
</tr>
<tr>
<td>Shôbare kori ahban</td>
<td>118</td>
<td>182</td>
</tr>
<tr>
<td>Shôngkocer bibhôlôta</td>
<td>143</td>
<td>184</td>
</tr>
<tr>
<td>Shubhô kôrmôpôthe dhôro</td>
<td>152</td>
<td>185</td>
</tr>
<tr>
<td>Shudhasagôrtire</td>
<td>23</td>
<td>171</td>
</tr>
<tr>
<td>Tumi jeyo na ekhoni</td>
<td>93</td>
<td>179</td>
</tr>
</tbody>
</table>