Kirtan Mandli Bhajans

Lyrics to our most popular kirtans

These Bhajans are used in many of our Kirtans, along with a word-by-word translation from Sanskrit to English.

Where possible, music notation has also been provided, to get you playing kirtan soon.

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# Introduction

This book presents the lyrics to many of the Kirtans played at Kirtan Mandli events.

Each Kirtan is accompanied with a word-for-word translation, including an overview of the meaning of the lyrics.

Following the lyrics section, follows as section of small articles describing some of the philosophy behind the lyrics.

# Aad Guray Namay

**Aad Guray Nameh**

**Jugaad Guray Namay**

**Sat Guray Namay**

**Siri Guru Devay Name**

## Translation

* **Aad:** First/primary/beginning/origin/source/root
* **Guray:** Guru - Acturally spelled Gurue,
* **Nameh:** To bow
* **Jugaadh:** Jug:Yuga, Aadh: Source
* **Guray:** Guru
* **Nameh:** To bow
* **Sat:** Truth
* **Guray:** Guru
* **Nameh:** To bow
* **Siri:** Sword/Killer/Arrow
* **Guru:** Guru
* **Devay:** Deva: Divine, celestial (masculine nominative)
* **Nameh:** To bow

Known as the **Mangala Charan Mantra**

The term guru, relates to any venerable, or respected person. Most often used for a person who performs the purification ceremonies over a person and instructs them in the Vedas. However the author, Guru Arjan, called God his Guru.

This mantra was the first mantra Guru Arjun wrote when he started writing Sukhmani Sahib, the “**Lagoon of the Peace**”

There are many meanings to this. One which is incredibly beautiful, from the point of view of Guru Arjan Dev Ji is:

* **Aad guray nameh** - I bow down to the 1st Guru Sri Guru Nanak Dev Ji
* **Jugaad guray nameh** - I bow down to the 2nd Guru Sri Guru Angad Dev Ji
* **Sat guray nameh** - I bow down to my Satguru Sri Guru Ram Das Ji
* **Sri gur dayvay nameh** - I bow down to their (my satguru's) Guru Sri Guru Amar Das Ji

In this way Sri Guru Arjan Dev Ji pays respect to the four Guru Sahibs before them and seeks blessing to begin path of Sukhmani Sahib. This is an implied arth based on the perspective of 5th Guru. A more literal arth could be:

* Aad guray nameh - I pay respect to guru who has been guru since the start of time (aad meaning start)
* Jugaad guray nameh - I pay respect to guru who was present at the start of the yugs when creation began. Jugaad sach
* Sat guray nameh - I pay respect to the true guru Sri Guru Nanak Dev Ji
* Sri gur dayvay nameh - I pay respect to the guru who is true now and will always be the true guru Sri Guru Nanak Dev

## Music Notation

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| **De** | **e** | **e** | **e** | **e** | **e** | **e** | **e** | **v** | **a** | **a** | **a** | **a** | **a** | **y** | **Na** |

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## Harmonium Chords

|  |  |
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| C:\Users\kwaterson\Desktop\piano_chords\A_Major\a_major.png | A Major – A C# E |
| C:\Users\kwaterson\Desktop\piano_chords\A_Major\d_major_2nd_inversion.png | D Major *2nd Inversion* – A D F# |
|  | F# Minor *1st Inversion* – A C# F# |
| C:\Users\kwaterson\Desktop\piano_chords\A_Major\e_2nd_inversion.png | E Major *2nd Variation* – B E G# (optional G#) |

# Achyutam Keshavam Krishna Damodaram

Achyutam Keshavam Krishna Damodaram

Raama Narayanam Jaanaki Vallabham

## Translation

* **Achyutam** - Krishna(infallible), not born of mothers womb, never born but always exists
* **Keshavam** - Krishna, who killed the demon Keshi
* **Krishna** - Lord, whose complextion is dark
* **Damodaram** - Krishna, who was tied by Yashoda in the Stomach
* **Raama** - Krishna, who is of delighful form
* **Narayanam** - Krishna, is who the Supreme Personality of Godhead
* **Jaanaki** - Name for Sita, daughter of King Janaka
* **Vallabham** - Husband/Beloved of (Jaanaki)

## Full Lyrics

Achyutam Keshavam Krishna Damodaram, Rama Naraynam Janaki Vallabham

Kaun Kehta Hai Bhagvan Sote Nahi, Maa Yashoda Ke Jaise Sulate Nahin

*Who says God doesn't sleep? Perhaps you don't put him to sleep the way Mother Yashoda did*.

Achyutam Keshavam Krishna Damodaram, Rama Naraynam Janaki Vallabham

Kaun Kehta Hai Bhagvan Nachthe Nahi, Gopiyo Ki Tarah Tum Nachathae Nahi

*Who says God won't dance with you? You don't dance with him the way the gopis do*

Achyutam Keshavam Krishna Damodaram, Rama Naraynam Janaki Vallabham,

Naam Japate Chalo Kaam Karte Chalo, Har Samay Krishna Ka Dhyaan Karte Chalo

*Keep taking his name as you do your work, Remember Krishna & keep him in your mind always*

Achyutam Keshavam Krishna Damodaram, Rama Naraynam Janaki Vallabham,

Yaad Aayegi Unko Kabhi Na Kabhi, Krishan Darshan To Denge Kabhi Na Kabhi

*He will be there when you need him Krishna will visit you one day*

Achyutam Keshavam Krishna Damodaram, Rama Naraynam Janaki Vallabham

# Adharam Madhuram

Adharam Madhuram Vadanam Madhuram Nayanam Madhuram Hasitam Madhuram  
Hrdayam Madhuram Gamanam Madhuram Madhura-Adhipater-Akhilam Madhuram

Vacanam Madhuram Caritam Madhuram Vasanam Madhuram Valitam Madhuram  
Calitam Madhuram Bhramitam Madhuram Madhura-Adhipater-Akhilam Madhuram

Vennur-Madhuro Rennur-Madhurah Paannir-Madhurah Paadau Madhurau  
Nrtyam Madhuram Sakhyam Madhuram Madhura-Adhipater-Akhilam Madhuram

Giitam Madhuram Piitam Madhuram Bhuktam Madhuram Suptam Madhuram   
Ruupam Madhuram Tilakam Madhuram Madhura-Adhipater-Akhilam Madhuram

Karannam Madhuram Tarannam Madhuram Harannam Madhuram Ramannam Madhuram  
Vamitam Madhuram Shamitam Madhuram Madhura-Adhipater-Akhilam Madhuram

Gun.jaa Madhuraa Maalaa Madhuraa Yamunaa Madhuraa Viicii Madhuraa  
Salilam Madhuram Kamalam Madhuram Madhura-Adhipaterakhilam Madhuram

Gopii Madhuraa Liilaa Madhuraa Yuktam Madhuram Muktam Madhuram  
Drssttam Madhuram Shissttam Madhuram Madhura-Adhipaterakhilam Madhuram

Gopaa Madhuraa Gaavo Madhuraa Yassttir-Madhuraa Srssttir-Madhuraa  
Dalitam Madhuram Phalitam Madhuram Madhura-Adhipaterakhilam Madhuram

## Translation

* **Adharam**: Adhara - Lips
* **Madhuram**: Madhur – Sweet, Melodious, Pleasant, Mellifluous
* **Vadanam**: Vadana – Face, Features
* **Madhuram**: Madhur – Sweet, Melodious, Pleasant, Mellifluous
* **Nayanam: Nayana – Eye**
* **Madhuram: Madhur – Sweet, Melodious, Pleasant, Mellifluous**
* **Hasitam**: Laughter
* **Madhuram**: Madhur – Sweet, Melodious, Pleasant, Mellifluous
* **Hryidayam**: Hrydiaya – Heart
* **Madhuram**: Madhur – Sweet, Melodious, Pleasant, Mellifluous
* **Gamanam**: Gamana – Walk, Gait
* **Madhuram**: Madhur – Sweet, Melodious, Pleasant, Mellifluous
* **Madhu**: Sweet, Melodious, Pleasant, Mellifluous
* **Adipater**: Lord, Ruler, King, Master, Chief
* **Akhilam**: Whole, Entire, All, Everything
* **Madhuram**: Madhur – Sweet, Melodious, Pleasant, Mellifluous

Your lips are sweet. Your Face is sweet

Your eyes are sweet. Your laughter is sweet

Your heart is sweet. Your walk is sweet

Sweet Lord, everything about you is sweet.

* **Vachanam**: Vacana - Talk, Speech, Utterance
* **Madhuram**: Madhur – Sweet, Melodious, Pleasant, Mellifluous
* **Charitam**: Carita – Doings, Actions, Story, Epic
* **Madhuram**: Madhur – Sweet, Melodious, Pleasant, Mellifluous
* **Vasanam**: Vasan – Clothing, Cloths
* **Madhuram**: Madhur – Sweet, Melodious, Pleasant, Mellifluos
* **Valitam:** Valita – Folded, Bent, Enveloped
* **Madhuram**: Madhur – Sweet, Melodious, Pleasant, Mellifluous
* **Chalitam**: Deceiviing, Cheating
* **Madhuram**: Madhur – Sweet, Melodious, Pleasant, Mellifluous
* **Bhramitam**: Under an illusion, Confused, Misled, Strayed
* **Madhuram**: Madhur – Sweet, Melodious, Pleasant, Mellifluous
* **Madhu**: Sweet, Melodious, Pleasant, Mellifluous
* **Adipater**: Lord, Ruler, King, Master, Chief
* **Akhilam**: Whole, Entire, All, Everything
* **Madhuram**: Madhur – Sweet, Melodious, Pleasant, Mellifluous

Your speech is sweet. Your story is sweet.

Your clothing is sweet. Your hugs are sweet,

Your deception is sweet. Your illusion is sweet

* **Venur**: Flute
* **Madhuram**: Madhur – Sweet, Melodious, Pleasant, Mellifluous
* **Renur**: Dust. Atom. Pollen
* **Madhuram**: Madhur – Sweet, Melodious, Pleasant, Mellifluous
* **Panir:** Hands
* **Madhuram**: Madhur – Sweet, Melodious, Pleasant, Mellifluous
* **Padau:** Feet
* **Madhuram**: Madhur – Sweet, Melodious, Pleasant, Mellifluous
* **Nrityam:** Dancing
* **Madhuram**: Madhur – Sweet, Melodious, Pleasant, Mellifluous
* **Shakhyam**: Friendship, Alliance, Intamacy
* **Madhuram**: Madhur – Sweet, Melodious, Pleasant, Mellifluous
* **Madhu**: Sweet, Melodious, Pleasant, Mellifluous
* **Adipater**: Lord, Ruler, King, Master, Chief
* **Akhilam**: Whole, Entire, All, Everything
* **Madhuram**: Madhur – Sweet, Melodious, Pleasant, Mellifluous

Your flute is sweet. Your foot-dust is sweet.

Your hands are sweet. Your feet are sweet.

Your dancing is sweet. Your friendship is sweet.

Sweet Lord, everything about you is sweet.

* **Gitam:** Gita - Song
* **Madhuram**: Madhur – Sweet, Melodious, Pleasant, Mellifluous
* **Pitam**: Drinking
* **Madhuram**: Madhur – Sweet, Melodious, Pleasant, Mellifluous
* **Bhuktam**: Eating
* **Madhuram**: Madhur – Sweet, Melodious, Pleasant, Mellifluous
* **Suptam**: Sleeping
* **Madhuram**: Madhur – Sweet, Melodious, Pleasant, Mellifluous
* **Rupam**: Rupa - Form
* **Madhuram**: Madhur – Sweet, Melodious, Pleasant, Mellifluous
* **Tilakam**: Tilak (Mark on forehead)
* **Madhuram**: Madhur – Sweet, Melodious, Pleasant, Mellifluous
* **Madhu**: Sweet, Melodious, Pleasant, Mellifluous
* **Adipater**: Lord, Ruler, King, Master, Chief
* **Akhilam**: Whole, Entire, All, Everything
* **Madhuram**: Madhur – Sweet, Melodious, Pleasant, Mellifluous

Your song is sweet. Your drinking is sweet.

Your eating is sweet. Your sleep is sweet.

Your form is sweet. Your tilak is sweet.

Sweet Lord, everything about you is sweet

* **Karanam:** Karana - Doing. Deeds, Skills
* **Madhuram**: Madhur – Sweet, Melodious, Pleasant, Mellifluous
* **Taranam**: Tarana - Conquering. Overcoming
* **Madhuram**: Madhur – Sweet, Melodious, Pleasant, Mellifluous
* **Haranam**: Harana - Seizing. Taking. Stealing
* **Madhuram**: Madhur – Sweet, Melodious, Pleasant, Mellifluous
* **Smaranam**: Remembering
* **Madhuram**: Madhur – Sweet, Melodious, Pleasant, Mellifluous
* **Vamitam**: Vamita - Oblations
* **Madhuram**: Madhur – Sweet, Melodious, Pleasant, Mellifluous
* **Shamitam**: Shamita - Countenance
* **Madhuram**: Madhur – Sweet, Melodious, Pleasant, Mellifluous
* **Madhu**: Sweet, Melodious, Pleasant, Mellifluous
* **Adipater**: Lord, Ruler, King, Master, Chief
* **Akhilam**: Whole, Entire, All, Everything
* **Madhuram**: Madhur – Sweet, Melodious, Pleasant, Mellifluous

Your deeds are sweet. Your conquests are sweet.

Your stealing (butter) is sweet. Your rememberance is sweet.

Your oblations is sweet. Your countenance is sweet.

Sweet Lord, everything about you is sweet

* **Gunja**: Gunja berry (Chirmi) necklace
* **Madhuram**: Madhur – Sweet, Melodious, Pleasant, Mellifluous
* **Mala**: Garland
* **Madhuram**: Madhur – Sweet, Melodious, Pleasant, Mellifluous
* **Yamuna**: Yamuna River
* **Madhuram**: Madhur – Sweet, Melodious, Pleasant, Mellifluous
* **Vici**: Wave, Ripple
* **Madhuram**: Madhur – Sweet, Melodious, Pleasant, Mellifluous
* **Salilam**: Water
* **Madhuram**: Madhur – Sweet, Melodious, Pleasant, Mellifluous
* **Kamalam**: Lotus
* **Madhuram**: Madhur – Sweet, Melodious, Pleasant, Mellifluous
* **Madhu**: Sweet, Melodious, Pleasant, Mellifluous
* **Adipater**: Lord, Ruler, King, Master, Chief
* **Akhilam**: Whole, Entire, All, Everything
* **Madhuram**: Madhur – Sweet, Melodious, Pleasant, Mellifluous

Your Gunja is sweet. Your garland is sweet.

Yamuna (river) is sweet, and her waves are sweet.

Your water is sweet. Your lotus is sweet

Sweet Lord, everything about you is sweet.

* **Gopi**: Cowherd girls
* **Madhuram**: Madhur – Sweet, Melodious, Pleasant, Mellifluous
* **Lila**: Plays, Pastimes
* **Madhuram**: Madhur – Sweet, Melodious, Pleasant, Mellifluous
* **Yuktam**: Union (meeting him)
* **Madhuram**: Madhur – Sweet, Melodious, Pleasant, Mellifluous
* **Bhuktam**: Deliverance, Rescue
* **Madhuram**: Madhur – Sweet, Melodious, Pleasant, Mellifluous
* **Drstam**: Glances
* **Madhuram**: Madhur – Sweet, Melodious, Pleasant, Mellifluous
* **Sistam**: Courtesy, Etiquette
* **Madhuram**: Madhur – Sweet, Melodious, Pleasant, Mellifluous
* **Madhu**: Sweet, Melodious, Pleasant, Mellifluous
* **Adipater**: Lord, Ruler, King, Master, Chief
* **Akhilam**: Whole, Entire, All, Everything
* **Madhuram**: Madhur – Sweet, Melodious, Pleasant, Mellifluous

Your gopi’s are sweet. Your playing is sweet.

Your meeting is sweet. Your deliverance is sweet.

Your glances are sweet. Your courtesy is sweet.

Sweet Lord, everything about you is sweet

* **Gopa**: Cowherd boys
* **Madhuram**: Madhur – Sweet, Melodious, Pleasant, Mellifluous
* **Gavo**: Cows
* **Madhuram**: Madhur – Sweet, Melodious, Pleasant, Mellifluous
* **Yastir**: Cane. Shepards crook
* **Madhuram**: Madhur – Sweet, Melodious, Pleasant, Mellifluous
* **Srstir**: Creation
* **Madhuram**: Madhur – Sweet, Melodious, Pleasant, Mellifluous
* **Dalitam**: Broken, Dispelled, torn, split, Driven asunder
* **Madhuram**: Madhur – Sweet, Melodious, Pleasant, Mellifluous
* **Phalitam**: Yielded fruit. Bourne fruit. Fullfilled, Accomplished. Realized
* **Madhuram**: Madhur – Sweet, Melodious, Pleasant, Mellifluous
* **Madhu**: Sweet, Melodious, Pleasant, Mellifluous
* **Adipater**: Lord, Ruler, King, Master, Chief
* **Akhilam**: Whole, Entire, All, Everything
* **Madhuram**: Madhur – Sweet, Melodious, Pleasant, Mellifluous

Your cowherd boys are sweet. Your cows are sweet.

Your cane is sweet. Your creation is sweet.

Your victory is sweet. Your accomplishment is sweet.

Sweet Lord, everything about you is sweet

# Aditya Hridayam Strotam

Adityahṛdayaṃ Puṇyaṃ Sarvaśatruvināśanam

Jayāvahaṃ Japennityam Akṣayyaṃ Paramaṃ Sivam

## Translation

* **Aditya**: Solar, belonging to, or born in, the solar line
* **Hridayam**: Heart, soul, that which nourishes
* **Punyam**: Holy, sacred, pure
* **Sarva**: Everything, All
* **Satru:** Overthrower, a destroyer.
* **Vinasa**: **:** Destruction, ruin, utter loss, decay
* **Jaya**: Conquest, triumph, victory, success
* **Vaham**: doubt, suspicion, false notion; superstition
* **Japam**: Muttering prayers, repeating prayers, chanting
* **Nityam**: Continual, perpetual, constant, everlasting, eternal, uninterrupted
* **Akssayyam**: An axis, axle, pivot
* **Paramam**: The Supreme
* **Sivam**: Kindly, tenderly

The Aditya Hridayam mantra is said to destroy all enemies. Chanting this stotram continually, can bring victory of doubt, and give you supreme happiness,

In yoga, Aditya Hridayam is also a variation of Surya Namaskar, taught to Raama by Sage Agastya, before his fight with Raavana. It is described in the "Yuddha Kaanda" (*Ramayana: Canto 107*)

# Adya Kali Mantra

Aum Hreem Shreem Kleem

Adya Kalika

Param Eshwari Swaha

## Translation

* **Aum** - Universal vibration
* **Hreem** - Bija or Seed mantra of the Goddes Bhuvanaeshwari.
* **Shreem** - Bija or Seed mantra of the Goddess Lakshmi.
* **Kleem** - Bija or Seed-Mantra of the Goddess Tripurasundari or Lalita relates to the Moon and also Venus. It is more Venus, as it helps build shukra (semen), and thus is also good as a mantric aphrodisiac (vajikarana)
* **Adya** - First, Origin, Primordial.Today, this day.
* **Kalika** - Goddess (Devī), according to the Sivapurana 2.2.12. Accordingly as Brahma narrated to Narada, on seeing the mother of the universe cosmic in form, Daksa, the lord of the subjects, considered himself well rewarded. With various sorts of prayer he eulogised and bowed to the Goddess (Devi) mother of the universe, Kalika seated on a lion (sinhastha), dark-complexioned, with four arms and beautiful face, the bestower of the boon, the abode of safety, holding a blue lotus and the sword in her hands, with reddish eyes and with beautiful dishevelled hair".
* Param - Hereafter, Beyond, Afterwards, Later. In Hindi Param is "Ultimate, Supreme"
* Eshwari - A name for Shakti, or female energies, of the deities. Name of Durga, Laksmi, Sarasvatī
* Swaha - the Sanskrit term derives from the root words su- "good" and -aha "to call". Also, Swaha is the daughter of Daksha, and wife of Agni, the God of fire. Agni was initially reluctant to marry her, but was persuaded to do so. She obtained the boon that oblations will be poured into fire by taking her name. According to the Brahmavidya Upanishad, Svaha represents the Shakti which cannot be burned by Agni.

The body of Swaha is said to consist of the four Vedas, and her six limbs are the six Angas of the Vedas. As a feminine noun, svāhā in the Rigveda may also mean oblation (to Agni or Indra).

The Goddess Bhuvanaeshwari, Lakshmi, and, Lalita, is the primordial Kali, and beyond Shakti.

Kali, the divine Protector of Earth, is also known as Kalika. But due to her destructive powers Kali is also known as “Dark Mother”. The name Kali is derived from the Sanskrit word “Kala” or time. She, therefore, represents Time, Change, Power, Creation, Preservation and Destruction. “Kali” also means "the black one", the feminine noun of the Sanskrit adjective Kala.

She is considered as a ferocious form of Durga/Parvati, who is the consort of Lord Shiva. Kali Ma is simultaneously portrayed as the giver, the one who bestows moksha or liberation and destructor, principally of evil forces. However, in most of the interpretations she is portrayed as ferocious and evil. She is the mother of the world and the treasure-house of compassion. She is considered as the primordial mass from which all life arouse.

Kali is the first of the 10 Mahavidyas, or manifestations of the Great Goddess, or ultimate reality. She is often portrayed standing or dancing on her consort, the Hindu God Shiva, who lies calm and prostrate beneath her. Kali is worshipped by Hindus throughout India but particularly Bengal, Assam, Kashmir, Punjab, Himachal Pradesh, Kerala, and Tamil Nadu, along with Nepal and Sri Lanka.

# Agni Gayatri Mantra

Aum Mahajwalaye Vidhmahi

Agnidevaye Dhimahi

Tanno Agni Prachodayat

### Translation:

* **Aum** - Universal vibration
* **Mahajwalaye** - Maha: Great. Jwalaye:Fire
* **Vidhmahi** - Vidhya:Knowledge. I will know you
* **Agnidevaye** - Agni:Fire. Deva:God.
* **Dhiimahi** - Meditate. Dhii: To Perceive, Reflect
* **Tanno** - Through you
* **Agni** - Fire
* **Pracodayaat** - Impel/incite/awaken/inspire/illume

Agni (Fire) is one of the five inert impermanent elements (pañcabhūtá) along with space (ākāśa), water (ap), air (vāyu) and earth (pṛthvī),

# Asato Ma

Aum Asato Maa Sadh Gamaya

Tamaso Maa Jyotir Gamaya

Mrtyor-Maa Amrtam Gamaya

Aum Shaantih Shaantih Shaantih

Translation:

* **Aum** - Universal vibration
* **Asato** - Sat: Truth, Asat (Not Truth)
* **Maa** - Not
* **Sadh** - Truth
* **Gamaya** - From. Gam: to go, Aya: For this. The aya suffix forms Adjectives, indicating Potential Participle or Gerundive. Something that needs to be done or followed.
* **Tamaso** - Tamas: Darkness. Tamasa: Quality of Darkness
* **Maa** - Not
* **Jyotir** - Light
* **Gamaya** - From this
* **Mrtyor** - Death
* **Maa** - Not
* **Amrtam** - Amrit: Immortal: (Immortality)
* **Gamaya** - From
* **Aum** - Universal vibration
* **Shaantih** - Peace
* **Shaantih** - Peace
* **Shaantih** – Peace

Aum, Go to truth, not un-truth

Go to light, not darkness

Go to immortality, no death

Aum Shaantih Shaantih Shaantih

Peace in the three levels - Bhautik, Pranik and Aatmik.

## Music Notation

**आसान तरीके से हारमोनियम बजाना सीखें**

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| **1** | **&** | **2** | **&** | **3** | **&** | **4** | **&** |
| Ni | - | Sa | - | Re | - | - | - |
| Asa | - | to | - | Ma | - | - | -- |

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| --- | --- | --- | --- | --- | --- | --- | --- |
| **1** | **&** | **2** | **&** | **3** | **&** | **4** | **&** |
| Ni | - | Sa | Re | Sa | - | - | - |
| Sat | - | Ga | ma | ya | a | a | A |

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| **1** | **&** | **2** | **&** | **3** | **&** | **4** | **&** |
| Ni | - | Sa | - | Re | - | - | - |
| Ta | ma | so | - | Ma | a | a | A |

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| --- | --- | --- | --- | --- | --- | --- | --- |
| **1** | **&** | **2** | **&** | **3** | **&** | **4** | **&** |
| Ni | - | Re | - | Ni | Re | Sa | - |
| Jyo | - | ti | - | Ga | Ma | ya | a |

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| **1** | **&** | **2** | **&** | **3** | **&** | **4** | **&** |
| Ni | - | Sa | - | Re | - | - | - |
| Mrt | - | yu | - | Ma | a | a | a |

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| --- | --- | --- | --- | --- | --- | --- | --- |
| **1** | **&** | **2** | **&** | **3** | **&** | **4** | **&** |
| Ni | - | Sa | - | Re | - | - | - |
| Mrt | - | yu | - | Ma | a | a | a |

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| **1** | **&** | **2** | **&** | **3** | **&** | **4** | **&** |
| Ni | - | Re | - | Ni | Re | Sa | - |
| Am | ri | tam | - | Ga | ma | ya | a |

# Ashtanga Invocation

Vande Gurunam Caranaravinde Sandarsita Svatma Sukhava Bodhe Nih Sreyase Jangalikayamane Samsara Halahala Mohasantyai Abahu Purusakaram Sankhacakrasi Dharinam

Sahasra Sirasam Svetam Pranamami Patanjalim

Svasthi Praja Bhyaha Pari Pala Yantam

Nya Yena Margena Mahim Mahishaha

Go Brahmanebhyaha Shubamastu Nityam

Lokah Samastah Sukhino Bhavantu

Om Shanti Shanti Shantihi

Translation:

* **Vande** - Praise
* **Gurunam** - To Guru
* **Caranaravinde** - Charana: foot. Vinda:Lotus
* **Sandarsita** - Reveal
* **Svatma** - Sva: One's own, belonging to oneself. Atma: Self
* **Sukhava** - Sukha: Happy. Happiness
* **Bodhe** -Perfect wisdom or enlightenment
* **Nih** - Prefix for Lowness, downward motion - down, under, below
* **Sreyase** - Better, preferable, superior
* **Jangalikayamane** - Jangala: Desert, waste. Kaya: The Body. Mane: all inhabitants of the earth
* **Samsara** - Material World
* **Halahala** - Hala: Plough
* **Mohasantyai** - Moha: Confusion. Shanti: Peace
* **Abahu** - Few, Not many
* **Purusakaram** - Purusa: Man Karam: The Cause of
* **Sankhacakrasi** - Sankha: Conch Shell. Cakrasi: (Chakra) Wheel
* **Dharinam** - Dhara: Bearing, holding
* **Sahasra** - One Thousand
* **Sirasam** - Heads
* **Svetam** - Glowing, Radiant
* **Pranamami** - Prana: Bow. Mami: Myself
* **Patanjalim** - to Patanjali
* **Svasthi** - Su: to go: Asthi: Dice, A metre consisting of sixty-four syllables.
* **Praja** - Husband
* **Bhyaha** - Fear
* **Pari** - round, round about, about, in addition to, further
* **Pala** - Other, different, another
* **Yantam** - Machine
* **Nya** - Name of an ocean
* **Yena** - Whereby, by which, wherefore
* **Margena** - by the path
* Mahim - Mahi: Earth/Soil/Dire. To Earth
* Mahishaha - Mahi: Earth. Shaha:Bearing, enduring, suffering.
* **Go** - Cattle (cow)
* **Brahmanebhyaha** - Brahmans Bhyaha: Bhaya: Fear/Danger
* **Shubamastu** - Shubam: Charm Welfare,Auspiciousness,Bright,Righteous, Splendid. astu: May it be
* **Nityam** - Continual, perpetual, constant, everlasting, eternal, uninterrupted;
* **Lokah** - Loka (world)
* **Samastha** - together/combined
* **Sukinho** - Happiness
* **Bhavantu** - they shall
* **Om** - Universal vibration
* **Shanti** - Peace

# Aum Arunachala Aum

Om Arunachala Om

Om Arunachala Om

Om Arunachala Om

Om Arunachala Om

Arunachala, Arunachala, Arunachala

Arunachala, Arunachala, Arunachala

Shiva, Shiva, Shiva

Shiva, Shiva, Shiva

## Translation

* **Aum:** The universal vibration
* **Arunachala:** Aruna: Reddish brown (twilight). Achala: Imovable, Mountain
* **Shiva:** Auspicious. Lord Shiva

## Music Notation

First 3 lines

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| **1** | **2** | **3** | **4** | **5** | **6** | **7** | **8** |
| **AC** |  | **GC** |  | **FC** |  |  |  |
| **Om** | **Aru** | **na** | **chala** | **Om** | **-** | **-** | **-** |

Fourth Line

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| **1** | **2** | **3** | **4** | **5** | **6** | **7** | **8** |
| **AC** |  | **GC** |  | **FC** |  |  |  |
| **Om** | **Aru** | **na** | **chala** | **Om** | **-** | **-** | **Aru** |

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| **1** | **&** | **2** | | **&** | **3** | **&** | **4** | | **&** | **7** | | **&** | **6** | **&** | **7** | | **&** | **8** | **&** |
| **Am** |  |  | |  | **C1** |  |  |  | | **C** | |  |  |  |  |  | |  |  |
| **na** | **cha** | **la** | **Aru** | | **na** | **cha** | **la** | | **Aru** | **na** | **cha** | | **la** |  |  | |  |  | **Aru** |

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| **1** | **&** | **2** | | **&** | **3** | **&** | **4** | | **&** | **7** | | **&** | **6** | **&** | **7** | | **&** | **8** | **&** |
| **Am** |  |  | |  | **F** |  |  |  | | **C** | |  |  |  |  |  | |  |  |
| **na** | **cha** | **la** | **Aru** | | **na** | **cha** | **la** | | **Aru** | **na** | **cha** | | **la** |  |  | |  |  | **Shi** |

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| **1** | **&** | **2** | **&** | **3** | **&** | **4** | **&** | **7** | **&** | **6** | **&** | **7** | **&** | **8** | **&** |
| **AC** |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| **va** |  |  | **Shi** | **va** |  |  | **Shi** | **va** | **-** | **-** | **-** | **-** | **-** | **-** | **Shi** |

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| **1** | **&** | **2** | **&** | **3** | **&** | **4** | **&** | **7** | **&** | **6** | **&** | **7** | **&** | **8** | **&** |
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| **va** |  |  | **Shi** | **va** |  |  | **Shi** | **va** | **-** | **-** | **-** | **-** | **-** | **-** | **Shi** |

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| **1** | **&** | **2** | **&** | **3** | **&** | **4** | **&** | **7** | **&** | **6** | **&** | **7** | **&** | **8** | **&** |
|  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| **va** |  |  | **Shi** | **va** |  |  | **Shi** | **va** | **-** | **-** | **-** | **-** | **-** | **-** | **-** |

## Harmonium Chords

|  |  |
| --- | --- |
|  | AC |
|  | GC |
|  | FC |
|  | Am First Inversion E A C |
|  | C 1st Inversion  E G C |
|  | F Major F A C |

# Aum Hrum Hanumate Namaha

Aum Hrum Hanumate Namaha

Aum Hrum Hanumate Namaha

Aum Hrum Hanumate

Aum Hrum Hanumate

Aum Hrum Hanumate

Namaha

## Translation

* **Aum:** The universal vibration
* **Hrum:** Bija sound for Hanuman.
* **Hanumate:** Hamunat Te. To Hanuman.
* **Namaha:** Obeisances

See next page for [Music Notation](#_Music_Notation)

## Music Notation

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| **1** | **2** | **3** | **4** | **5** | **6** | **7** | **8** |
| Am |  |  |  |  |  | G |  |
| **Om** | **Hrum** | **Hanu** | **ma** | **te** | **-** | **Na** | **ma** |

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| **1** | **2** | **3** | **4** | **5** | **6** | **7** | **8** |
| Am |  |  |  |  |  |  |  |
| **ha** | **-** | **-** | **-** | **-** | **-** | **-** | **-** |

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| --- | --- | --- | --- | --- | --- | --- | --- |
| **1** | **2** | **3** | **4** | **5** | **6** | **7** | **8** |
|  | C |  |  |  |  |  |  |
|  | **Om** | **Hrum** |  | **Hanu** | **ma** | **te** | **-** |

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| --- | --- | --- | --- | --- | --- | --- | --- |
| **1** | **2** | **3** | **4** | **5** | **6** | **7** | **8** |
|  | G |  |  |  |  |  |  |
|  | **Om** | **Hrum** |  | **Hanu** | **ma** | **te** | **-** |

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| **1** | **2** | **3** | **4** | **5** | **6** | **7** | **8** |
|  | Dm |  |  |  |  | F |  |
|  | **Om** | **Hrum** |  | **Hanu** | **ma** | **te** | **-** |

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| **1** | **2** | **3** | **4** | **5** | **6** | **7** | **8** |
|  |  |  | Am |  |  |  |  |
|  | **Na** | **ma** | **ha** | **-** | **-** | **-** | **-** |

## Harmonium Chords

|  |  |
| --- | --- |
|  | A minor |
|  | G Major |
|  | C Major (2nd Inversion) |
|  | D minor (2nd Inversion) |
|  | F Major (1st Inversion) |

# Aum Jai Sri Ganesh

Aum Jai, Sri Ganesh

Sri Ganasha Jaya

Sri Ganesh, Sri Ganesh

Ganesha, Ganesha, Jaya

Ganesha, Ganesha, Ganesha, Ganesha

Ganesha Ganesha, Jaya

## Translation

* **Aum:** The universal vibration
* **Jai**: Exhaltation.
* **Sri**: Honourific
* **Ganesh**: Lord of the Gana’s (Gana Isha)

## Music Notation

|  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **1** | **a** | **&** | **a** | **2** | **a** | **&** | **a** | **3** | **a** | **&** | **a** | **4** | **a** | **&** | **a** |
|  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| **Aum** |  |  |  | **Jai** |  |  |  | **Sri** |  |  | **Ga** | **nesh** |  |  |  |

|  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **1** | **a** | **&** | **a** | **2** | **a** | **&** | **a** | **3** | **a** | **&** | **a** | **4** | **a** | **&** | **a** |
|  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| **Sri** |  |  | **Ga** | **ne** | **sha** | **Ja** |  | **ya** |  | **a** |  | **a** |  |  |  |

|  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **1** | **a** | **&** | **a** | **2** | **a** | **&** | **a** | **3** | **a** | **&** | **a** | **4** | **a** | **&** | **a** |
|  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| **Sri** |  | **ga** |  | **nesh** |  |  |  | **Sri** |  | **Ga** |  | **nesh** |  | **a** | **a** |

|  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **1** | **a** | **&** | **a** | **2** | **a** | **&** | **a** | **3** | **a** | **&** | **a** | **4** | **a** | **&** | **A** |
|  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| **Ga** | **ne** | **-** | **sha** | **Ga** | **ne** | **-** | **sha** |  |  | **Ja** |  | **ya** |  | **a** | **a** |

|  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **1** | **a** | **&** | **a** | **2** | **a** | **&** | **a** | **3** | **a** | **&** | **a** | **4** | **a** | **&** | **a** |
|  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| **Ga** | **ne** | **-** | **sha** | **Ga** | **ne** | **-** | **sha** | **Ga** | **ne** | **-** | **sha** | **Ga** | **ne** | **-** | **sha** |

|  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **1** | **a** | **&** | **a** | **2** | **a** | **&** | **a** | **3** | **a** | **&** | **a** | **4** | **a** | **&** | **a** |
|  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| **Ga** | **ne** | **-** | **sha** | **Ga** | **ne** | **-** | **sha** |  |  | **Ja** | **-** | **ya** | **-** | **-** | **a** |

# Aum Namoh Bhagavate Vasudevaya

This mantra is from the Vishnu Purana

## Translation

* **Aum** - The universal vibration
* **Namo/Namoh** - Nama: to bow. (Should read Namo, only if the next letter is 'N".
* **Bhagavate** - (Dative). God. One who is becoming devine
* **Vasudevaya** – Son of Vasudev. Krishna

**Aum**. I bow to God, son of Vasudev.

**Vasu**: possessor, or preserver of wealth (treasury).

**Deva**: God/Deity

Vasu is also the name of a class of deities called the Astuavasus (Ashta: Eight, Vasu's), as described in the Ramayana, and before that, in the Brihadaranyaka Upanishad.

The Brihadaranyaka Upanishad lists the eight Vasus, (element Gods) as:

1. Prithvi (Earth)
2. Agni (Fire)
3. Vayu (Wind)
4. Varuna (Water)
5. Aditya (Eternal)
6. Dyaus (Sky)
7. Chandramas (Moon)
8. Nakstrani (Stars).

In the Ramayana, they are addressed as follows:

1. Aapa - Water
2. Dhruva - Motionless
3. Soma - Moon
4. Dhara/Dhava - Earth
5. Anila - Wind
6. Anala - Fire
7. Pratyusha – Sun
8. Prabhasha - Sky/Ether

As Vasudeva, He is God (Deva) of the Vasu's (Elemental Gods).

# Aum Namoh Hanumate

Aum Namoh Hanumate Bhay-Bhanjanaya

Sukham Kuru Phat Swaha

## Translation

* **Aum**: Universal vibration
* **Namoh**: Bow
* **Hanumate**: Hanuman
* **Bhay(a)**: Fear, alarm, dread, terror, fright
* **Bhanjanaya**: **Bhanj**: Break down, destroy. **Naya**: Lead.
* **Sukham**: Happiness
* **Kuru**: To do, to make
* **Phat**: Onomatopoetic interjection of calling
* **Swaha**: [See definition](#_Why_do_chant)

### Music Notation

***Drone is A or Dha in the lower octave***

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| **1** | **&** | **2** | **&** | **3** | **&** | **4** | **&** |
| **Re (D)** |  |  |  | **Sa (C)** |  |  |  |
| **Om** | **Na** | **moh** | **-** | **Hanu** | **ma** | **te** | **Bhay** |

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| **1** | **&** | **2** | **&** | **3** | **&** | **4** | **&** |
|  |  |  |  | **Gha (E)** |  | **Re (D)** |  |
| **Bhaj** | **ana** | **ya** | **q** | **a** | **a** | **Suk** | **ham** |

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| **1** | **&** | **2** | **&** | **3** | **&** | **4** | **&** |
| **Re (D)** |  | **Sa (C)** |  | **Ga (D#)** |  |  |  |
| **Ku** | **ru** | **Phat** | **Swa** | **ha** | **-** | **aa** | **-** |

# Bhaja Gauranga

Bhaja Gauranga kaho Gauranga

Laho Gauranger nam re

Jay jana Gauranga bhaje

Se hai amar prana re

Bhaja Gaurango kaha Gaurango

Laho Gaurangero naam re

Gaurango boliya du bahu tuliya

Nachiya nachiya berao re

Bhaja Gaurango kaha Gaurango

Laho Gaurangero naam re

Gaurango bhajile Gaurango jopile hoy

Dukhyero aboshaan re

Bhaja Gaurango kaha Gaurango

laho Gaurangero naam re

Jey jana Gauranga bhaje

Se hai amar prana re

Bhaja Gaurango kaha Gaurango

Laho Gaurangero naam re

## Translation

* **Bhaja** - Worship
* **Gauranga** - Gaura:soft, yellowish, golden, Anga - Limb, or part of Krishna.
* **kaho** - Tell
* **Gauranga** - Gaura:soft, yellowish, golden, Anga - Limb, or part of Krishna.
* **Laho** - Name
* **Gauranger** - Gaura:soft, yellowish, golden, Anga - Limb, or part of Krishna.
* **nam(a**) - Name
* **re** - (Preposition)
* **Jai** - Victory
* **jana** - man
* **Gauranga** - Gaura:soft, yellowish, golden, Anga - Limb, or part of Krishna.
* **bhaje** - Worships
* **Se** - From
* **hai** - is/have
* **amar(a)** - immortal
* **prana** - life giving force
* **re** - (Preposition: this relates prana to Gauranga)

Worship Gauranga

Speak of Gauranga.

Gauangas name is part of Krishna.

From who’s form comes the immortal life giving force

# Bhaja Govindam

This bhajan is the first verse of a song by Adi Shankaracharya. during his famous pilgrimage to Kashi (Benares).  The fourteen disciples are said to have accompanied him.  The story goes that when he was walking along the streets of Kashi, he was pained to observe an elderly man trying hard to learn Sanskrit grammar.  At his advanced age, the remaining valuable little time of his life should have been used for worshipping the God, instead of wasting on learning a language. This prompted Sri Sankara to burst out this composition, a sort of rebuke to foolish way of living. The Acharya urges the man to turn towards God and sing His glory instead of trying to learn a language.

The striking part of this bhajan is Sri Shankar calling the old man a fool (muudhamathe), to awaken him from his slumber.

Bhaja Govindam Bhaja Govindam

Govindam bhaja muu dhamate .

sampraapte sannihite kaale

nahi nahi rakshati Dukrinkarane

## Translation

* **Bhaja**: Worship
* **Govindam**: Govinda (Chief herdsman)
* **Bhaja**: Worship
* **Govindam**: Govinda (Chief herdsman
* **Govindam**: Govinda (Chief herdsman
* **Bhaja**: Worship
* **Muudhamate:** Fool **-** Mudha: Vain, useless. Mati - Intellect, sense, mind
* **Sampraapte**: Sam - A particle well, welfare, happiness, prosperity. Prapta – Attained
* **Sannihite**: Nearness of. Close
* **Kaale**: In time, seasonably, in the course of time, end of time (death)
* **Nahi**: Not, Not at all. Never
* **Nahi**: Not, Not at all. Never
* **Rakshati**: Rasha – Protect. Save
* **Dukrinkarane**: Gramma

Worship Govinda, Worship Govinda, Worship Govinda. Oh fool! Grammar will never never save you at the time of your death.

# Bhajamana Ma

Bhajamana Ma Ma Ma Ma

Ananda Mayi Ma Ma Ananda Mayi Ma Ma

Ananda Mayi Ma Ma Ananda Rupa Ma Ma

## Translation

* **Bhajamana** - Bhaja: sing/chant, Mana: Mind
* **Maa** - Mother
* **Maa** - Mother
* **Maa** - Mother
* **Maa** - Mother
* **Ananda** - Bliss
* **Mayi** - Overflow
* **Maa** - Mother
* **Maa** - Mother
* **Ananda** - Bliss
* **Mayi** - Overflow
* **Maa** - Mother
* **Maa** - Mother
* **Ananda** - Bliss
* **Mayi** - Overflow
* **Maa** - Mother
* **Maa** - Mother
* **Ananda** - Bliss
* **Rupa** - Form
* **Maa** - Mother
* **Maa** - Mother

Chant mindfully to the Mother.

Mother overflowing with bliss.

Mother whose form is bliss

## Music Notation

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| **1** | **&** | **2** | **&** | **3** | **&** | **4** | **&** |
| D |  | F# |  | G |  | F# E D | |
| **Bha** | **ja** | **Ma** | **na** | **Ma** | **Aa** | **Ma** | **aa** |

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| **1** | **&** | **2** | **&** | **3** | **&** | **4** | **&** |
| E |  | F# |  | D |  | F# |  |
| **Ma** | **aa** | **Ma** | **aa** | **Bha** | **ja** | **Ma** | **na** |

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| **1** | **&** | **2** | **&** | **3** | **&** | **4** | **&** |
| G |  | F# E D | | E |  | D |  |
| **Ma** | **aa** | **Ma** | **aa** | **Ma** | **aa** | **Ma** | **aa** |

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| **1** | **&** | **2** | **&** | **3** | **&** | **4** | **&** |
| A |  | A G | F# | B |  | A |  |
| **Anan** | **da** | **Ma** | **yi** | **Ma** | **aa** | **Ma** | **aa** |

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| **1** | **&** | **2** | **&** | **3** | **&** | **4** | **&** |
| A |  | G | F# | G |  | F# |  |
| **Ana** | **da** | **Ma** | **yi** | **Ma** | **aa** | **Ma** | **aa** |

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| **1** | **&** | **2** | **&** | **3** | **&** | **4** | **&** |
| A |  | A G | F# | B |  | A |  |
| **Anan** | **da** | **Roo** | **Pa** | **Ma** | **aa** | **Ma** | **aa** |

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| **1** | **&** | **2** | **&** | **3** | **&** | **4** | **&** |
| A |  | G | F# | G |  | F# |  |
| **Ana** | **da** | **Roo** | **pa** | **Ma** | **aa** | **Ma** | **aa** |

# Bhojan Mantra

AUM Annapate Annansya Nau Dehannami Sasya Sushminah

Prapadataram Tarish Urjam Nau Dhehi Dwipade Chatuspade.

Om Shanti Shanti Shanti

## Translation

* **AUM** - Universal vibration
* **Annapate** - Anna: Foods. Pate: Lord
* **Annansya**: Anna: Foods. Asya: Mouth (food into mouth: Feed)
* **Nau** - Us/Our
* **Dehannami**: Deha:Body. Anna: Food. Ami: Plural (Food into our bodies)
* **Sasya**: Corn, Grain, Fruit, A crop of corn
* **Sushminah**: Strong
* **Prapradataram**: Pra: front/before. Prada: offer/pay/giving. Tara: Fare. Benefactor/Philanthropist
* **Tarish**: Ocean/Sea/Raft/Boat/Heaven/
* **Urjam**: Invigorating (sustenance)
* **Nau**: Us/Our
* **Dhehi**: Give/Grant
* **Dwipade**: Dwi: Two. Pada: Legs (people)
* **Chatuspade**: Animals
* **Shanti**: Peace

AUM, Lord of foods, Feed our bodies and make our crops strong.

Heavenly Benefactor. grant all beings our sustenance.

AUM. Peace Peace Peace

Food is considered to be "Annam Parabrahma Swaroopam” (Food is God's personification).

Worship Goddess Annapurna, the giver of foodDevi Annapurna is an avatar of Devi Parvati, who helped devas and humans with food during scarcity.

# Chamundaye Viche

**Om Aim Hrim Klim**

**Chamundaye Vichche**

## Translation

* **Om**: Universal vibration
* **Aim**: Saraswati
* **Hrim**: Lakshmi
* **Klim**: Kali
* **Chamundaye**: Fiercest form of Shakti. The slayer (daye) of the asura’s Chanda and Munda
* **Viche** - Shield

In Mysuru, Kannatika, the Chamundeshwari Temple on Chamundi Hill, sits on the ground where Chamunday killed the buffalo demon, Mahishasura.

The festival of Navaratri (Nine Nights) festival eulogises the battle between Mahishasura and Durga, culminating in Vijaya Dasami, a celebration of Victory of the demon. This story of the "triumph of good over evil" carries profound symbolism in Sanatan Dharma, particularly devotees that worship the goddess Shakti.

The story is told in chapter seven of the Devi Mahatmya of the Skanda Purana

When Maheshasura was young, he gained a boon from Lord Brahma, after many years of meditating on Brahmas name. The boon was that he was granted a single wish, and Maheshasura wished that he be immortal, however, Brahma said no, as this would make him equal to the Gods, and so, Maheshasura wished that he could be killed by no God, nor man, nor animal.

High on the power of "immortality", Maheshasura started killing the gods, and conquering the three worlds (Triloka: the worlds of Earth, Heaven and Hell) with his army, and tried to capture Indraloka (the kingdom of Lord Indra).

The gods got very worried and went to Brahma for help. Brahma refused to help as he had already given Maheshasura his word. The gods also approached, however, as a God, Vishnu could not help either.

So they went to the Himalayas and went to meet Shiva. Shiva said he wished he could help but he could not as he was a man himself. At this moment, Parvati overheard the conversation and detected a loophole in Brahma’s boon. The boon was no man can kill Maheshasura, however, a woman can.

However, Parbati was not warrior and she needed weapons to go kill Maheshasura. So all the gods started giving her their powers and weapons. Suddenly she had so many weapons that she did not have enough arms to hold them, so incarnated as the ten armed Chamundi.

* The bearer of Pinaka (Siva) drawing forth a trident from his own trident presented it to her
* Visnu bringing forth a discus out of his own discus gave her.
* Varuna gave her a conch.
* Agni a spear.
* Maruta gave a bow as well as two quivers full of arrows.
* Indra, lord of devas, bringing forth a thunderbolt out of (his own) thunderbolt and a bell from that of his elephant Airavata, gave her.
* Yama gave a staff from his own staff of Death.
* Varuna, the lord of waters, a noose.
* Brahma, the lord of beings, gave a string of beads and a water-pot.
* Surya bestowed his own rays on all the pores of her skin.
* Kala gave a spotless sword and a shield.
* The milk-ocean gave a pure necklace, a pair of undecaying garments, a divine crest-jewel, a pair of ear-rings, bracelets, a brilliant half-moon (ornaments), armlets on all arms, a pair of shining anklets, a unique necklace and excellent rings on all the fingers.
* Visvakarman gave her a very brilliant axe, weapons of various forms and also an impenetrable armour.
* The ocean gave her a garland of unfading lotuses for her head and another for her breast, besides a very beautiful lotus in her hand.
* The (mountain) Himavat gave her a lion to ride on and various jewels.
* The lord of wealth (Kubera) gave her a drinking cup, ever full of wine.
* Sesa, the lord of all serpents, who supports this earth, gave her a serpent-necklace bedecked with best jewels. Honoured likewise by other devas also with ornaments and weapons, she gave out a loud roar with a defying laugh again and again..

So armed, Chamundi fought Maheshasura on top of a hill for ten days, after which she killed the buffalo demon, and the hill upon which she fought is now known as Chamundi Hill.

# Chitta Chora Yashoda Ke Baal

**Chitta Chora Yashoda Ke Baal**

**Navanita Chora Gopaal**

**Gopaal...Gopaal...Gopaal...Gopaal...Govardhana Dhara Gopaal**

**Gopaal...Gopaal...Gopaal...Gopaal...Govardhana Dhara Gopaal**

## Translation

* Chitta - Observed, perceived.
* Chora - Thief
* Yashoda - Mother of Krishna
* Ke - Of
* Baal - Child
* Navanita - butter
* Chora - Thief
* Gopal - Cow herd
* Govardhana - Govardhan Hill
* Dhara - Bearing
* Gopal - Cow herd

Child of Yashoda

Stealer of butter

Cowherd who bore Mount Govardhan

# Damodarashtakam

namamisvaram sac-cid-ananda-rupam  
lasat-kundalam gokule bhrajamanam  
yasoda-bhiyolukhalad dhavamanam  
paramrstam atyantato drutya gopya

rudantam muhur netra-yugmam mrjantam  
karambhoja-yugmena satanka-netram  
muhuh svasa-kampa-trirekhanka-kantha-  
sthita-graivam damodaram bhakti-baddham

itidrk sva-lilabhir ananda-kunde  
sva-ghosam nimajjantam akhyapayantam  
tadiyesita-jnesu bhaktair jitatvam  
punah prematas tam satavrtti vande

varam deva moksam na moksavadhim va  
na canyam vrne ‘ham varesad apiha  
idam te vapur natha gopala-balam  
sada me manasy avirastam kim anyaih

idam te mukhambhojam atyanta-nilair  
vrtam kuntalaih snigdha-raktais’ ca gopya  
muhus cumbitam bimba-raktadharam me  
manasy avirastam alam laksa-labhaih

namo deva damodarananta visno  
prasida prabho duhkha-jalabdhi-magnam  
krpa-drsti-vrstyati-dinam batanu-  
grhanesa mam ajnam edhy aksi-drsyah

kuveratmajau baddha-murtyaiva yadvat  
tvaya mocitau bhakti-bhajau krtau ca  
tatha prema-bhaktim svakam me prayaccha  
na mokse graho me ‘sti damodareha

namas te ‘stu damne sphurad-dipti-dhamne  
tvadiyodarayatha visvasya dhamne  
namo radhikayai tvadiya-priyayai  
namo ‘nanta-lilaya devaya tubhyam

# Devi Prayer

Ma Amba Lalitha Devi - Devi Prayer

Maa Amba Lalitha Devi, Parashakti Sundari Namastasye Namastasye Namastasye Namo Namah

Maa Amba Lalitha Devi, Mahamaye Mangale Namastasye Namastasye Namastasye Namo Namah

Maa Amba Lalitha Devi, Mahakali Bhairavi Namastasye Namastasye Namastasye Namo Namah

Maa Amba Lalitha Devi, Mahalakshmi Vaishnavi Namastasye Namastasye Namastasye Namo Namah

Maa Amba Lalitha Devi, Ma Sarasvati Brahmi Namastasye Namastasye Namastasye Namo Namah

Maa Amba Lalitha Devi, Durga Devi Shankari Namastasye Namastasye Namastasye Namo Namah

Maa Amba Lalitha Devi, Uma Parvati Shive Namastasye Namastasye Namastasye Namo Namah

Maa Amba Lalitha Devi, Ma Bhavani Ambike Namastasye Namastasye Namastasye Namo Namah

Maa Amba Lalitha Devi, Annapurna Lakshmi Ma Namastasye Namastasye Namastasye Namo Namah

Maa Amba Lalitha Devi, Kamala Katyayani Namastasye Namastasye Namastasye Namo Namah

Maa Amba Lalitha Devi, Tvam Brahmani Gayatri Namastasye Namastasye Namastasye Namo Namah

Maa Amba Lalitha Devi, Tvam Tripura Sundari Namastasye Namastasye Namastasye Namo Namah

Maa Amba Lalitha Devi, Mata Bhuvaneshvari Namastasye Namastasye Namastasye Namo Namah

Maa Amba Lalitha Devi, Tvam Raja Rajeshvari Namastasye Namastasye Namastasye Namo Namah

Maa Amba Lalitha Devi, Bhagavati Bhargavi Namastasye Namastasye Namastasye Namo Namah

Maa Amba Lalitha Devi, Parabhakti Varade Namastasye Namastasye Namastasye Namo Namah

Maa Amba Lalitha Devi, Maya Vishvamohini Namastasye Namastasye Namastasye Namo Namah

Maa Amba Lalitha Devi, Ishvari Narayani Namastasye Namastasye Namastasye Namo Namah

Maa Amba Lalitha Devi, Nitya Parameshvari Namastasye Namastasye Namastasye Namo Namah

Maa Amba Lalitha Devi, Jagadambe Janani Namastasye Namastasye Namastasye Namo Namah

Maa Amba Lalitha Devi, Tvam Anandasagari Namastasye Namastasye Namastasye Namo Namah

Sarva Mangala Mangalye

Shive Sarvartha Sadhike

Sharanye Tryambake Devi

Narayani Namostute

Narayani Namostute

Narayani Namostute

Om

# Gajavanadana Gajanana

Jaya Jaya Jaya Jaya Gajanana

Gauri Tanaya Gajanana

Shankar Nandana Gaganana

Gajavadana Gajanana

Jaya Jaya Jaya Jaya Gajanana

## Translation

* Jaya - Victory/Exhaltations
* Gajanana - Gaja: Elephant. anana: Face
* Gauri - Fair
* Tanaya - Son
* Gajanana - Gaja: Elephant. anana: Face
* Shankar - Sham: Happiness/Prosperity. -kara: Causing
* Nandana - Delighting/Pleasing
* Gajanana - Gaja: Elephant. anana: Face
* Gajavadana Gaja: Elephant. vadana: salutaion/reverence.
* Gajanana - Gaja: Elephant. anana: Face
* Jaya - Victory/Exhaltations
* Gajanana - Gaja: Elephant. anana: Face

Exaltations to the one with the elephants face

Exhaltations to the fair son (of Shiva)

Exhaltations to the one who is pleasing and causes prosperity

Salutations to the Elephant faced one

Exaltations to the one with the elephants face

# Gaura Aarati

(kiba) jaya jaya goracander aratiko sobha  
jahnavi-tata-vane jaga-mana-lobha  
jaga-jana-mana-lobha  
(First Refrain)  
gauranger arotik sobha  
jaga-jana-mana-lobha  
  
dakhine nitaicand, bame gadadhara  
nikate adwaita, srinivasa chatra-dhara  
  
bosiyache goracand ratna-simhasane  
arati koren brahma-adi deva-gane  
  
narahari-adi kori’ camara dhulaya  
sanjaya-mukunda-basu-ghosh-adi gaya  
  
sankha baje ghanta baje baje karatala  
madhura mridanga baje parama rasala  
(Second Refrain)  
sankha baje ghanta baje  
madhur madhur madhur baje  
  
bahu-koti candra jini’ vadana ujjvala  
gala-dese bana-mala kore jhalamala  
  
siva-suka-narada preme gada-gada  
bhakativinoda dekhe gorara sampada

Translation:

All glories, all glories to the beautiful arati ceremony of Lord Caitanya. This Gaura-arati is taking place in a grove on the banks of the Jahnavi [Ganges] and is attracting the minds of all living entities in the universe.  
  
On Lord Caitanya’s right side is Lord Nityananda, and on His left is Sri Gadadhara. Nearby stands Sri Advaita, and Srivasa Thakura is holding an umbrella over Lord Caitanya’s head.  
  
Lord Caitanya has sat down on a jeweled throne, and the demigods, headed by Lord Brahma, perform the arati ceremony.  
  
Narahari Sarakara and other associates of Lord Caitanya fan Him with camaras, and devotees headed by Sanjaya Pandita, Mukunda Datta, and Vasu Ghosha sing sweet kirtana.  
  
Conchshells, bells, and karatalas resound, and the mridangas play very sweetly. This kirtana music is supremely sweet and relishable to hear.  
  
The brilliance of Lord Caitanya’s face conquers millions upon millions of moons, and the garland of forest flowers around His neck shines.  
  
Lord Siva, Sukadeva Gosvami, and Narada Muni are all there, and their voices are choked with the ecstasy of transcendental love. Thus Thakura Bhaktivinoda envisions the glory of Lord Sri Caitanya.

# Gauri Hari

Gaura Gaura Gaura Hari

Gaura Gaura Gaura Hari

Jai Satchitanandana Gaura Hari

Jai Satchitanandana Gaura Hari

Gaura Gaura Gaura Hari

Jai Satchitanandana Gaura Hari

(Refrain)

Jai Gaura Nitai Jai Gaura Hari

Jai Gaura Nitai Jai Gaura Hari

Gaura Gaura Gaura Harii

Jai Gaura Nitai Jai Gaura Hari

(Refrain)

Nitai Gauranger Gaura Hari

Nitai Gauranger Gaura Hari

Gaura Gaura Gaura Hari

Nitai Gauranger Gaura Hari

(Refrain)

Jai Jagannatha Gaura Hari

Jai Jagannatha Gaura Hari

Gaura Gaura Gaura Hari

Jai Jagannata Gaura Hari

(Refrain)

Jai Baladeva Gaura Hari

Jai Baladeva Gaura Hari

Gaura Gaura Gaura Hari

Jai Baladeva Gaura Hari

(Refrain)

Jai Subhadra Jai Gaura Hari

Jai Subhadra Jai Gaura Hari

Gaura Gaura Gaura Hari

Jai Subhadra Jai Gaura Hari

(Refrain)

Jai Satchitanandana Gaura Hari

Jai Satchitanandana Gaura Hari

Gaura Gaura Gaura Hari

Jai Satchitanandan Gaura Hari

## Translation

* Gaura:
* Gauranger: One with the golden bodily complexion
* Gaura: Gauranger
* Nityananda: He who embodies eternal bliss
* Nitai: Nityananda
* Satcitanandana: Sat-Truth. Cit-consciousness. Ananda-Bliss
* Baladeva: Elder brother of Krishna

# Gayatri Mantra

Aum Bhuur Bhuvah Svah

Tat Savitur Varennyam

Bhargo Devasya Dhiimahi

Dhiyo Yo Nah Pracodayaat

## Translation

* **Aum**: Universal vibration
* **Bhuur**: Bhu Loka, Earth. Consciousness of the Physical Plane
* **Bhuvah**: Bhuvar Loka, Antariksha, The Intermediate Space, Consciousness of Prana
* **Svah**: Swar Loka, Sky, Heaven, Consciousness of the Divine Mind
* **Tat**: That
* **Savitur**: Savitri: Divine Essence of the Sun
* **Varennyam**: Varennya: Most Adorable, Fit to be Worshipped
* **Bhargo**: Bhargo: Radiance/Effulgence
* **Devasya**: Divine. Deva: Shining One, Of Deva
* **Dhiimahi**: I meditate. Dhii: To Perceive, Reflect
* **Dhiyo**: Intelligence. Dhii: Understanding, Intelligence, Wisdom
* **Yo**: May
* **Nah**: Our
* **Pracodayaat**: Impel/incite/awaken/inspire

AUM

Bhuuh, Bhuvah, Svah (The maha-vyahritis)

Tat savitur varenyam (Sambandha, relationship)

Bhargo devasya dhimahi (Abhidheya, the process of surrender)

Dhiyo yo nah pracodayat (Prayojana, the consummation).

This mantra eminates from the Rig Veda (Mandala 3.62.10), dedicated to Savitr, the sun God.

The Taittiriya Aranyaka (2.11.1-8), states that this mantra should be prefixed with the syllable AUM and the three Vyahrtis (Bhu, Bhuvas, Svah).

To get a little deeper, in the Puranas, and Atharvaveda, there are fourteen worlds, seven higher worlds (Vyahrtis), and seven lower worlds (Patalas).

* Vyahrtis: Bhu, Bhuvas, Svar, Mahas, Janas, Tapas, and Satya.
* Patalas: Atala, Vitala, Sutala, Rasaataala, Talatala Mahaatala, Patala and Naraka.

The vyahritis also denote the seven planes of consciousness.

The mantras are prayers directed to the elemental forces on the seven planes.

These elemental forces are manifestations of the Parabrahman.

The seven worlds are embodied in the trinity of bhur, bhuvah, and svah.

* **Bhur** or bhu represents earth or the physical plane.
* **Bhuvah** represents the sky or astral plane.
* **Svah** represents heaven or the mental plane.
* **Maharloka** represents a higher plane.
* **Janah** represents the place of birth, a still higher plane.
* **Tapah** represents the mansion of the Blessed, an even higher plane.
* **Satyam** represents the abode of truth, the highest plane.

Now, things get a little trippy.

The book Tantrasara, Madhvacarya summarizes all this. There are twenty four syllables in gayatri (ta, tsa, vi, tuh, va, re, ni, yam, bha, rgo, de, va, sya, dhi, ma, hi, dhi, yo, yo, nah, pra, cho, da, yat).

These are called varnas, which are positioned by divine arrangement (see sacred geometry).

The twenty four varnas have corresponding governing forms of Vishnu/Krishna.

They are Keshava, Narayana, Madhava, Govinda, Vishnu, Madhusudana, Trivikrama, Vamana, Shridhara, Hrishikesha, Padmanabha, Damodara, Sankarshana, Vasudeva, Pradyumna, Aniruddha, Purushottama, Adhokshaja, Narasimha, Acyuta, Janardana, Upendra, Hari, and Shri Krishna respectively.

# Govinda Bolo Hari Gopala Bolo

Govinda Bolo Hari Gopala Bolo

Radha Ramana Hari Govinda Bolo

## Translation

* **Govinda**: Go-Cow. Vinda-Finding. Chief Herdsman - Krishna
* **Bolo**: Say. Speak, Chant. Utter
* **Hari**:  हरि – Name of Vishnu as The One Who Takes Away (Sins)
* **Gopala**: Go-Cow. Paala (Pāla पाल) Protector Of Cows. Krishna
* **Bolo**: Say. Speak, Chant. Utter
* **Radha**: Literally “Lustre”. Name of Krishna’s eternal consort
* **Ramana**: Masculine nominative: Lover, Husband
* **Hari**:  हरि – Name of Vishnu as The One Who Takes Away (Sins)
* **Govinda**: Go-Cow. Vinda-Finding. Chief Herdsman - Krishna
* **Bolo**: Say. Speak, Chant. Utter

# Govinda Jaya Jaya

Govinda Jaya Jaya   
Gopala Jaya Jaya   
Radha Ramana Hari   
Govinda Jaya Jaya

## Translation

* **Govinda**: Sheperd. Keeper of the Cows
* **Jaya**: Exhultation
* **Jaya**: Exhultation
* **Gopala**: Go: Cow. Pala (Pāla पाल) Protector Of Cows
* **Jaya**: Exhultation
* **Jaya**: Exhultation
* **Radha**: Krishna’s eternal consorm
* **Ramana**: Pleasing, Gratifying, Delightful, Charming
* **Hari**: A name of Vishnu
* **Govinda**: Sheperd. Keeper of the Cows
* **Jaya**: Exhultation
* **Jaya**: Exhultation

# Guru Paduka Strotram

Anantha samsara samudhra thara naukayithabhyam guru bhakthithabhyam,

Vairagya samrajyadha poojanabhyam, namo nama sri guru padukabhyam.

The crossing of this Endless ocean of samsara (this mundane world) is enabled

by the boat that is sincere devotion to Guru

Showing me the way to the valuable dominion of renunciation,

O dear Guru, I bow to thy holy sandals.

Kavithva varahsini sagarabhyam, dourbhagya davambudha malikabhyam,

Dhoorikrutha namra vipathithabhyam, namo nama sri guru padukabhyam.

Like a full moon for the ocean of the Knowledge,

Like downpour of water to put out the fire of misfortunes,

Removing the various distresses of those who surrender to them,

O dear Guru, I bow to thy holy sandals.

Natha yayo sripatitam samiyu kadachidapyashu daridra varya,

Mookascha vachaspathitham hi thabhyam, namo nama sri guru padukabhyam.

Those who prostrate to the blessed sandals of their Guru

become possessors of great wealth

and overcome the curse of their poverty very quickly.

To such sandals my infinite prostrations.

Naleeka neekasa pada hrithabhyam, nana vimohadhi nivarikabyam,

Nama janabheeshtathathi pradhabhyam namo nama sri guru padukabhyam.

Attracting us to the Lotus-like feet of our Guru,

removing all kinds of desires borne out of ignorance,

fulfilling all the desires of the disciple who bows humbly

To such sandals, I humbly offer my obeisance.

Nrupali mouleebraja rathna kanthi saridvi raja jjashakanyakabhyam,

Nrupadvadhabhyam nathaloka pankhthe, namo nama sri guru padukabhyam.

Shining like a precious stone adorning the crown of a king

They stand out like a beautiful damsel in a river infested with crocodiles

They raise the devotees to the state of sovereign emperors,

To such sandals, I humbly offer my obeisance.

Papandhakara arka paramparabhyam, thapathryaheendra khageswarabhyam,

Jadyabdhi samsoshana vadawabhyam namo nama sri guru padukabhyam.

Shining radiantly like the Sun, effacing the endless darkness of the disciples sins,

Like an eagle for the snake-like three-fold pains of samsara (this mundane world)

like a conflagration of fire whose heat dries away the ocean of ignorance

To such supreme sandals of my Guru, I humbly surrender.

Shamadhi shatka pradha vaibhavabhyam, Samadhi dhana vratha deeksithabhyam,

Ramadhavangri sthira bhakthidabhyam, namo nama sri guru padukabhyam.

They endow us with the glorious six qualities like Shama (tranquility)

They vow to bless the initiated ones with the ability to go into Samadhi (state of meditative consciousness).

Blessing the devotees with permanent devotion for the feet of Lord Vishnu

To such divine sandals, I offer my prayers.

Swarchaparana makhileshtathabhyam, swaha sahayaksha durndarabhyam,

Swanthacha bhava pradha poojanabhyam, namo nama sri guru padukabhyam.

Fulfilling all the wishes of the disciples,

Who are ever-available and dedicated for service,

Awakening the sincere aspirants to the divine state of self-realization,

Again and again, prostrate to those sandals of my venerable Guru

Kaamadhi sarpa vraja garudabhyam, viveka vairagya nidhi pradhabhyam,

Bhodha pradhabhyam drutha mokshathabhyam, namo nama sri guru padukabhyam.

They are like an eagle for all the serpents of desires,

Blessing us with the valuable treasure of discrimination and renunciation,

Granting us the knowledge to get instant liberation from the shackles of life,

My prostrations to those holy sandals of my Guru.

# Hey Govinda Hey Gopal

This was written by Saint Surdas, who was a 16th-century blind Hindu devotional poet and singer, who was known for his works written in praise of Krishna

**He Govinda**

**He Gopala**

**Keshava Madhava**

**Dīna Dayal**

**Dīna Dayal Prabhu Dina Dayal**

**Dīna Dayal Prabhu Dina Dayal**

## Translation

Oh Chief Herdsman, Oh protector of the cows

Who has sweet, luxuriant hair

Who is merciful to the fallen.

* **He** - Oh
* **Govinda** - Cowkeeper, a chief herdsman, shepard
* **He** - Oh
* **Gopala - Protector of the cows**
* **Keshava** - Having much, fine, luxuriant hair.
* **Madhava** - Honey, Sweet
* **Din** - Poor, fallen, distressed, or in difficulty
* **Dayal** - Merciful

The term **Prabhu ( प्रभु )** in Vaishnavism (Vaishava dharma), is said to mean Lord, or Ruler, however, if this is **Prabhū ( प्रभू )**, then the meaning is to arise, proceed, to be born, become visible.

## Ganesha Invokation

Om Ganaanaam Tva Gana-Patim Hava Amahe

Kavim Kaviinaam Upama Shravas Tamam

Jyessttha Raajam Brahmannaam Brahmannas Pata

Aa Nah Shrnnvan Nuutibhih-Siida-Saadanam

Om Mahaa Gana Adhipataye Namah

### Translation

* **Aum**: Universal vibration
* **Ganaanaam**: Celestial attendants (Ganas/Shivas army)
* **Tva**: You
* **Gana**-Patim: Lord of the Ganas
* **Hava**: Sacrifice/Oblation
* **Amahe**: (Aamaha) Give
* **Kavin**: Wise
* **Kaviinaam**: Wiseest
* **Upama**: Highest/uppermost
* **Shravas**: Fame/Glory
* **Tamam**: Superlative/Most
* **Jyessttha**: Most excellent/Best
* **Raajam**: Kingly/Regal
* **Brahmannaam**: An assemblage or society of Brahmanas
* **Brahmannas**: Of Brahmanas
* **Pata**: (Pati) Lord
* **Aa**: Pariticle for invoking
* **Nah**: to us/our
* **Shrnnvan**: hearing
* **Nuutibhih**: Nuti (praise/worship)
* **Siida**: perfect
* **Saadanam**: Seated (masculine acusative of sadana)
* **Aum**: Universal vibration
* **Maha**: Great
* **Gana**: Celestial attendant (Shivas army)
* **Adhipataye**: unto the master/lord
* **Namah**: Obeisances

AUM. Ganapati, Lord of the Ganas, we give you Sacrificial Oblations

You are the Uppermost in Glory, wisest of the wise

Most excellent Lord, you are Brahaman of Brahmans

Listen to our worship, perfectly seated at the altar.

AUM, Obeisance’s unto the Mahaganadhipati (the Great Lord of the Ganas).

# Jaya Bhagavan

Jaya Bhagavan Jaya Bhagavan

Jaya Bhagavan Jaya Bhagavan

## Translation

* **Jaya**: Exhaltation
* **Bhagavan**: God

## Music Notation

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| **1** | **2** | **3** | **4** | **5** | **6** | **7** | **8** |
| **Cm** |  |  |  |  |  | **B ♭** |  |
| **Jaya** | **Bhaga** | **van** |  | **Jaya** | **Bhaga** | **Van** |  |

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| **1** | **2** | **3** | **4** | **5** | **6** | **7** | **8** |
|  |  | **G#** |  | **B ♭** |  | **Cm** |  |
| **Jaya** | **Bhaga** | **van** |  | **Jaya** | **Bhaga** | **van** |  |

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| **1** | **2** | **3** | **4** | **5** | **6** | **7** | **8** |
| **Cm** |  | **B ♭** |  |  |  | **Cm** |  |
| **Jaya** | **Bhaga** | **van** |  | **Jaya** | **Bhaga** | **van** |  |

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| **1** | **2** | **3** | **4** | **5** | **6** | **7** | **8** |
|  |  | **B ♭** |  |  |  | **Cm** |  |
| **Jaya** | **Bhaga** | **van** |  | **Jaya** | **Bhaga** | **van** |  |

## Harmonium Chords

|  |  |
| --- | --- |
|  | C minor (**Cm**) |
|  | B flat (**B ♭**) |
|  | G Sharp (G#) 1st inversion |

# Jai Ambe Jagadambe

Jai Ambe Jagadambe

Mata Bhavani Jai Ambe

Durgatinashini Durga Jai Jai

Kala Vinashini Kali Jai Jai

Uma Rama Brahmani Jai Jai

Radha Rukamani Sita Jai Jai

## Translation

* Jai: Exhaltation
* Ambe: Mother
* Jagadambe: Jagat:The world of the soul, Ambe: Mother (Mother of the universe)
* Mata: Esteemed, honoured, respected
* Bhavani: Name of Parvati, Bhava: being/wordly existence, Ani: Feminine suffix (also means nail/needle)
* Jai: Exhaltation
* Jai: Exhaltation
* Ambe: Mother
* Durgati: Trouble, misfortune. Dur: bad(when used in compound). Gat: walk
* Nashini: She who destroys (Sivapurana 2.3.12)
* Durga: Goddess Durga (Literally means unapproachable/unattainable: Fortress)
* Jai: Exhaltation
* Jai: Exhaltation
* Kala: Time, also means black
* Vinashini: Remover of pains
* Kali: Feminine nomanative: She who is black
* Jai: Exhaltation
* Jai: Exhaltation
* Uma: Parvati
* Rama: Lord Rama
* Brahmani: The wife of Brahman
* Jai: Exhaltation
* Jai: Exhaltation
* Radha: Goddess Radha (Literally means lustre)
* Rukamani: Wife of Krishna (Adorned with gold)
* Sita: Wife of Lord Ram (Literally: furrow)
* Jai: Exhaltation
* Jai: Exhaltation

Exhaltations to the esteemed mother of the universe

Exhaltations to Goddess Durga, who removes all suffering

Exhaltations to Kali, who destroys the pain of time

Exhaltations to Brahmani Uma, wife of Brahman

Exhaltations to Radha, Rukamani, and Sita.

# Jai Jagadisha Hare

Om Jai Jagadish Hare

Swami Jaya Jagadish Hare

Bhakta janon ke sankat

Dasa Janon ke sankat

Kshana mei doora kare

Om Jai Jagadish Hare

## Translation

* Jai: Exhaltation
* Jagad: Universe (Ish)war of Universe
* Hare: God
* Swami: master, lord; proprietor, owner; husband
* Jai: Exhaltation
* Jagad: Universe (Ish)war of Universe
* Hare: God
* Bhakt(a): a devotee
* Janon: The people
* Ke: plural (all, many)
* Sankat: troubles, crisis, emergency, danger, hazard
* Dasa: servant (of God), serf thrall
* Janon: The people
* Ke: plural (all, many)
* Sankat: trouble, crisis, emergency, danger, hazard
* Kshana a moment, an instant
* mei: Me, My
* Dura (doora): be gone, to drive off (like a dog)
* Kare: Do
* OM: Universal vibration
* Jai: Exhaltation
* Jagad: Universe (Ish)wara of Universe
* Hare: God
* Swami: master, lord; proprietor, owner; husband
* Jai: Exhaltation
* Jagad: Universe (Ish)war of Universe
* Hare: God

Om, Exhaltations to the Lord of the Universe

Master of the Universe

The troubles of devotees

The troubles of servants (of God)

In an instant, are removed

OM, Exhaltations to the Lord of the Universe

# Jaya Jaya Shiva Shambhu

Jaya Jaya Shiva Shambho

Mahadeva Shambho!

Shiva Shiva Shiva Shambho

Mahadeva Shambho!

## Translation

* Jaya: Victory/Exhaltation
* Jaya: Victory/Exhaltation
* Shambhu: Cloister of happiness, Merciful
* Shiva: benign, kind, auspicious (Lord Shiva)
* Mahadeva: Maha:Great. Deva: God (Almighty)

## Music Notation.

|  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **1** | **&** | **2** | **&** | **3** | **&** | **4** | **&** | **1** | **&** | **2** | **&** | **3** | **&** | **4** | **&** |
| **C** |  |  |  |  |  | **D** |  | **D#** |  |  |  | **D** |  | **C** |  |
| **Ja** | **ya** | **Ja** | **ya** | **Shi** | **va** | **Sh** | **am** | **bhu** | **-** | **-** | **-** | **-** | **-** | **-** | **-** |

|  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **1** | **&** | **2** | **&** | **3** | **&** | **4** | **&** | **1** | **&** | **2** | **&** | **3** | **&** | **4** | **&** |
| **B♭** |  |  | **C** | **D** | **D#** | **D** |  | **C** |  |  |  |  |  |  |  |
| **Ja** | **ya** | **Ja** | **ya** | **Shi** | **va** | **Sh** | **am** | **bhu** | **-** | **-** | **-** | **-** | **-** | **-** | **-** |

|  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **1** | **&** | **2** | **&** | **3** | **&** | **4** | **&** | **1** | **&** | **2** | **&** | **3** | **&** | **4** | **&** |
| **G** |  |  | **F** | **E♭** |  | **D#** |  | **D** |  | **C** |  | **F** |  |  | **E♭** |
| **Ma** | **ha** | **De** | **va** | **Sh** | **am** | **bhu** | **u** | **u** | **u** | **u** | **-** | **Ma** | **ha** | **De** | **va** |

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| **1** | **&** | **2** | **&** | **3** | **&** | **4** | **&** |
| **D** |  | **C** | **-** | **-** | **-** | **-** | **-** |
| **Sh** | **am** | **bhu** |  |  |  |  |  |

# Jaya Mata Kali

Jaya Mata Kali Jaya Mata Durge  
Kali Durge namo namah  
Kali Durge namo namah  
Kali Durge namo Namah

## Translation

* **Jaya**: Exhaltation. Victory.
* **Mata**: Thought, believed, supposed, regarded
* **Kali**: Strife, quarrel, dissension, war, battle, contention (Goddess Kali)
* **Jaya**: Exhaltation. Victory.
* **Mata**: Thought, believed, supposed, regarded
* **Durge**: inaccessible, impervious, impassable (Goddess Durga)
* **Kali**: Strife, quarrel, dissension, war, battle, contention (Goddess Kali)
* **Durge**: inaccessible, impervious, impassable (Goddess Durga)
* **Namo**: (*nam*) Bow to, to pay obeisance
* **Namah**: (*nam*) Bow to, to pay obeisance

## Music Notation.

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| **1** | **&** | **2** | **&** | **3** | **&** | **4** | **&** |
| Am |  |  |  |  |  |  |  |
| Ja | ya | Ma | ta | Ka | aa | li | ii |

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| **1** | **&** | **2** | **&** | **3** | **&** | **4** | **&** |
| G |  |  |  | Am |  |  |  |
| Ja | ya | Ma | ta | Dur |  | ge |  |

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| --- | --- | --- | --- | --- | --- | --- | --- |
| **1** | **&** | **2** | **&** | **3** | **&** | **4** | **&** |
| Am |  |  | C |  | G |  | Am |
| Ka | li | Dur | ge | Na | mo | Na | mah |

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| **1** | **&** | **2** | **&** | **3** | **&** | **4** | **&** |
| F |  |  |  | C |  | Am |  |
| Ka | li | Dur | ge | Na | mo | Na | mah |

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| **1** | **&** | **2** | **&** | **3** | **&** | **4** | **&** |
| Am |  |  | C |  | G |  | Am |
| Ka | li | Dur | ge | Na | mo | Na | mah |

## Harmonium Chords

|  |  |
| --- | --- |
|  | Am/E 2nd Inversion |
|  | G/D 2nd Inversion |
|  | C/E 1st Inversion |
|  | F |

# Jaya Radha Gopinatha

Jaya Radha Kesheva Radha Kesheva

Radha Kesheva Sri Radhe

Jaya Radhe Jaya Radhe

Jaha Radhe Jaya Sri Radhe

Jaya Radha Madhusudan Radha Madhusudan

Radha Madhusudan Sri Radhe

Jaya Radhe Jaya Radhe

Jaha Radhe Jaya Sri Radhe

Jaya Radha Giridhari Radha Giridhari

Radha Giridhari Sri Radhe

Jaya Radhe Jaya Radhe

Jaha Radhe Jaya Sri Radhe

Jaya Radha Vasudeva Radha Vasudeva

Radha Vasudeva Sri Radhe

Jaya Radhe Jaya Radhe

Jaha Radhe Jaya Sri Radhe

Jaya Radha Madhava Radha Madhava

Radha Madhava Sri Radhe

Jaya Radhe Jaya Radhe

Jaha Radhe Jaya Sri Radhe

Jaya Radha Govinda Radha Govinda

Radha Govinda Sri Radhe

Jaya Radhe Jaya Radhe

Jaha Radhe Jaya Sri Radhe

Jaya Radha Gopala Radha Gopala

Radha Gopala Sri Radhe

Jaya Radhe Jaya Radhe

Jaha Radhe Jaya Sri Radhe

Jaya Radha Gopinatha Radha Gopinatha

Radha Gopinatha Sri Radhe

# Jaya Radha Madhava

In the temple, before the morning class, we would chant this simple kirtan.

**(Jaya) Radha-Madhava Kunja Bihari**

**Gopi-jana-vallabha Girivaradhari**

**Yashoda-nandana braja-jana-ranjana**

**Jamuna-tira-vana-cari**

## Translation

There are some... interesting translations of this bhajan, mostly citing Krishna(Madhava) as the lover of Radha.

* Jaya: Exhaltation
* Radha: Lustre
* Madhava: Sweet like honey
* Kunja: Bower/Arbour (covered in plants)
* Bihari: a person who likes to roam, or roamed, in a forest
* Jaya: Exhaltation
* Gopi- Girls
* Jana: A living being, man
* Vallabha: Lover
* Jaya: Exhaltation
* Giri: Mountain
* Vara: (Giri)Vara: The Himavat mountain range
* Dhari: Bear/Lift
* Jaya: Exhaltation
* Jasoda: Mother of Lord Krishna
* Nandana: Delighting/pleasing
* Jaya: Exhaltation
* Braja: (Vraja): A station of cowherds
* Jana: A living being, man
* Ranjana: Pleasing
* Jaya: Exhaltation
* Jamuna: The Jamuna/Yamuna river
* Tira: Shore/bank (of a river)
* Vana: Forest/woods
* Cari – Wandering

The name **Radha**, in Sanskri, means **lustre**, and is also the name of Krishnas eternal consort. In this instance, the etymology suggests this was originally meant as lustre, and not Radha, his favourite squeeze.

Because of changes in the language, "V" is often pronounced as "B".

Van Ke Vihari becomes Banke Bihari.

Ban/Van:Forest, Ke: (plural) Vihari:Dweller

One who dwells in the forests.

Bihari, in its original form means Supreme Enjoyer.

Jamuna/Yamuna in Sanskrit refers to a dwelling place, or resort, of celestial nymphs (apsaras), who live mainly on earth around rivers or on mountains, and in the courts of Gods.

Krishna was born to Devaki, but was given to Yashoda (Jasoda) and Nanda in Gokul, exchanging her daughter, Yogmaya, by Krishna's father(Vasudeva) on the night of His birth.

So, the translation of this will be:

Exhaltations to the lustrous person who likes to roam the bower, who is sweet like honey.

Exhaltations to the man who is lover of the Gopis.

Exhaltations to the lifting of the mountain (Govardan).

Exhaltations to the one who pleases and delights his mother Jasoda.

Exhaltations to the one who pleases a station of cowherds.

Exhaltations to the one who wanders the forests by the shores of the Jamuna River.

## Music Notation

Drone is **P̣a**

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| **1** | **&** | **2** | **&** | **3** | **&** | **4** | **&** | **1** | **&** | **2** | **&** | **3** | **&** | **4** | **&** |
| **Sa** | **-** | **Sa** | **Re** | **Ga** | **-** | **-** | **-** | **-** | **Pa** | **ma** | **Ga** | **ReSa** | **Re** | **Ga** | **-** |
| **Ra** |  |  | **dha** | **Mad** |  | **ha** |  | **va** | **-** | **-** | **-** | **-** | **-** | **-** | **-** |

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| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **1** | **&** | **2** | **&** | **3** | **&** | **4** | **&** | **1** | **&** | **2** | **&** | **3** | **&** | **4** | **&** |
| **Ga** | **Re** | **Ma** | **Ga** | **Re** | **Sa** | **Ṇi** | **Sa** | **Ga** | **-** | **Re** | **Sa** | **ṆiP̣a** | **Ni** | **Sa** | **-** |
| **Kun** | **ja** | **Bi** | **-** | **ha** | **-** | **-** |  | **Ri** | **-** | **-** | **-** | **-** | **-** | **-** | **Jaya** |

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| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **1** | **&** | **2** | **&** | **3** | **&** | **4** | **&** | **1** | **&** | **2** | **&** | **3** | **&** | **4** | **&** |
| **Sa** | **-** | **Sa** | **Re** | **Ga** | **-** | **-** | **-** | **-** | **Pa** | **ma** | **Ga** | **ReSa** | **Re** | **Ga** | **-** |
| **Go** | **pi** | **Ja** | **na** | **Val** | **-** | **ha** | **-** | **ba** | **-** | **-** | **-** | **-** | **-** | **-** | **-** |

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| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **1** | **&** | **2** | **&** | **3** | **&** | **4** | **&** | **1** | **&** | **2** | **&** | **3** | **&** | **4** | **&** |
| **Ga** | **Re** | **Ma** | **Ga** | **Re** | **Sa** | **Ṇi** | **Sa** | **Ga** | **-** | **Re** | **Sa** | **ṆiP̣a** | **Ni** | **Sa** | **-** |
| **Gi** | **ri** | **Va** | **ra** | **Dha** | **-** | **-** | **-** | **ri** | **-** | **-** | **-** | **-** | **-** | **-** | **-** |

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| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **1** | **&** | **2** | **&** | **3** | **&** | **4** | **&** | **1** | **&** | **2** | **&** | **3** | **&** | **4** | **&** |
| **Sa** | **-** | **Sa** | **Re** | **Ga** | **-** | **-** | **-** | **-** | **Pa** | **ma** | **Ga** | **ReSa** | **Re** | **Ga** | **-** |
| **Yash** | **oda** | **Nan** | **-** | **da** | **na** | **Bra** | **ja** | **Ra** | **na** | **nan** | **da** | **na** | **aa** | **aa** | **-** |

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| **1** | **&** | **2** | **&** | **3** | **&** | **4** | **&** | **1** | **&** | **2** | **&** | **3** | **&** | **4** | **&** |
| **Ga** | **Re** | **Ma** | **Ga** | **Re** | **Sa** | **Ṇi** | **Sa** | **Ga** | **-** | **Re** | **Sa** | **ṆiP̣a** | **Ni** | **Sa** | **-** |
| **Jam** | **una** | **Ti** | **ra** | **Va** | **na** | **Cha** | **-** | **ri** | **-** | **-** | **-** | **-** | **-** | **-** | **Jaya** |

# Jaya Shiva Shankara

In the temple, before the morning class, we would chant this simple kirtan.

Jaya Shiva Shankara

Bham Bham Hara Hara

Hara Hara Hara Hara

Bham Bham Hara Hara

## Translation

* **Jaya**: Exhaltation
* **Shiva**: Auspicious (Lord Shiva)
* **Shankara**: Sham: auspicious, lucky. Kara: Maker
* **Bham**: fearsome, angry, passionate. Also, Light, wish, desire, to shine.
* **Bham**: fearsome, angry, passionate. Also, Light, wish, desire, to shine.
* **Hara**: One who takes away, Seizes.
* **Hara**: One who takes away, Seizes

The name **Hara** comes from the root word **Har**, which means "to take away" or "to destroy." As Hara, Lord Shiva is seen as the destroyer of ignorance, illusion, fear, and negative forces, paving the way for transformation and renewal.

## Music Notation

Initial Drone is G in the lower octave

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| **1** | **&** | **2** | **&** | **3** | **&** | **4** | **&** |
| C |  | G | C | D |  | C | D |
| **Ja** | **ya** | **Shi** | **Va** | **Sh** | **an** | **ka** | **ra** |

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| **1** | **&** | **2** | **&** | **3** | **&** | **4** | **&** |
| D# |  | D# |  | D | D# | D | C |
| **Bh** | **am** | **Bh** | **am** | **Ha** | **ra** | **Ha** | **ra** |

No Drone

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| **1** | **&** | **2** | **&** | **3** | **&** | **4** | **&** |
| C & G |  |  |  | C & F |  |  |  |
| **Ha** | **ra** | **Ha** | **ra** | **Ha** | **ra** | **Ha** | **ra** |

Drone change to G

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| **1** | **&** | **2** | **&** | **3** | **&** | **4** | **&** |
| D# |  | D# |  | D | D# | D | C |
| **Bh** | **am** | **Bh** | **am** | **Ha** | **ra** | **Ha** | **ra** |

# Karpura Gauram

Karpura-Gauram Karunna-Avataaram

Samsaara-Saaram Bhujagendra-Haaram

Sadaa-Vasantam Hrdaya-Aravinde

Bhavam Bhavaanii-Sahitam Namaami

## Translation

* Karpura: Camphor
* Gauram: White
* Karunna: Compassion
* Avataram: Incarnation
* Samsaara: Worldly existence
* Saaram: (Saara) Essence
* Bhujagendra: (Bhujaga) Serpent, Snake. Indra: Chief, King
* Haram: (Haara) Garland
* Sadaa: Always
* Vasantam: (Vasa) Dwelling
* Hrdaya: Heart
* Aravinde: Lotus
* Bhavan: Lord Shiva
* Bhavanii: Devi Bhavanii, Shakti
* Sahitam: Together
* Namami: Bow, Salute

Pure White like Camphor, an Incarnation of Compassion,

The Essence of Worldly Existence, Whose Garland is the King of Serpents,

Always Dwelling inside the Lotus of the Heart.

I Bow to Shiva and Shakti Together.

## Music Notation

|  |  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **1** | **2** | **3** | **4** | **5** | **6** | **1** | **2** | **3** | **4** | **5** | **6** |
| **ग** | **ग** | **Re** | **ग** | **ग** | **Re** |  | **ग** | **म** | **म** | **ग** | **Re** |
| **Re** | **ग** | **Re** | **ग** | **Re** | **ग** | **मग** | **Re** | **Re** | **ग** | **Re** | **ग** |
| **Pa** | **Pa** |  | **Pa** | **Pa** | **Pa** | **Pa** | **Da** | **Pa** | **Ma** | **Ga** |  |
| **Re** | **ग** |  | **Re** | **ग** | **ग** | **म** | **Ga** | **Re** | **Reग** | **Re** | **ग** |

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| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **1** | **2** | **3** | **4** | **5** | **6** | **1** | **2** | **3** | **4** | **5** | **6** |
| Ker | pu | re | go | ra | m | Karu | naa | va | taa | ru | m |
| Sam | saa | are | saa | ru | m | Bhuga | ge | ndrea | h | ru | m |

# Krishna Kali

Krishna Kali Krishna Kali

Amma, Kali Kali, Krishna Krishna

Krishna Radha, Krishna Radha

Kali Kali, Krishna Kali

## Translation

* **Krishna** - Black, dark, dark-blue
* **Kali** – From the Sanskrit root “Kaal”, meaning time
* **Amma** – From Sanskrit “Ambaa”, meaning Mother
* **Radha** – Literally “Lustre”. The goddess Radha, Krishna’s eternal consort

Kālī (काली, “the power of time”: The first of the ten Mahāvidyās. Kaali represents the power of time. She is the also the embodiment of all fear, while she herself is beyond fear and protects those from fear who invoke her. In Hindu iconology, she represents the supreme night, which devours all that exists. Kaali is depicted as a fearful goddess with four arms, standing over the corpse of Śiva. The ten Mahāvidyās are the emanations of Mahākālī, the Goddess of time and death.  
  
There are several stories surrounding Krishna Kali, and how the two are as one.

The first states that during dwaparyug, Kaali took birth as masculine in the form of Krishna. "Krishna Kali" signifies the harmonious blending of the divine energies of Lord Krishna and Goddess Kali. It represents the union of divine love and fierce strength.

Another story tells In Vraja, every night Krishna would play his flute in the forests and Radharani would slip out of her house to meet Krishna. Radharani’s husband, Ayan, was unaware of this and Radharani’s sisters-in-law’s, Jatila and Kutila, informed her husband Ayan of what was happening.

This infuriated Ayan, and he went to catch Radharani red-handed. Krishna being aware of the future asked Radharani to collect wildflowers and fruits and sit down as if she was worshiping. Radharani did what Krishna asked her to do. Krishna then took the form of Kaali, the family goddess of Ayan.

When Ayan came to the woods and saw Radharani he saw her worshiping Kaali and was very pleased to see Radharani worship Kaali.

Yet another version is from the Brhadyoni Tantra, Krishna is said to be the manifestation of the goddess Kaali. She descended to Earth, placed her yoni (vulva) in the eye of the peacock’s tail feathers, and then incarnated in the womb of Devaki, Krishna ’s earthly mother. One day, when Krishna was in his divine play with the Gopis and Radha, he recognized the yoni in the peacock’s tail feathers, plucked one feather, and placed it on his head as a reminder of his divine femininity.

Krishna himself declares in the Bhagavad Gita that he is the Kaal. Bhagavad Gita (10.33) Krishna says ‘*aham evākṣayaḥ kālo’* he is the Kaal. He repeats this in the (11.32) where he again confirms that he is Kaal the great destroyer of the worlds,*kālo ’smi loka-kṣaya-kṛt pravṛddho lokān samāhartum iha pravrttaḥ.*

*Further more, the Tantrarājatantra*, where it is said, that having already charmed the world of men as herself, Lalitā took a male form as Kṛṣṇa and then proceeded to enchant women. In this work, Krishna has six forms, identified with the six senses (including Mind). They are Kāmarāja Gopāla, Manmatha Gopāla, Kandarpa Gopāla, Makaraketana Gopāla and Manobhava Gopāla. Their meditation images (*dhyāna* according to the same work, describes them as being like dawn, with six arms, holding flute, noose, goad, sugar cane bow and a bowl of curds. These are the five arrows of Lalitā and the bow and here Kṛṣṇa is identified with Kameshvara, the Indian god of love, who is otherwise called Ananga, and, like Cupid, is armed with a bow.

The *Kalivilasa Tantra* states Kṛṣṇa was born as the son of Devi who was golden (Gauri) and turned black when he was excited by passion. In the *Todala Tantra*, each of the ten Mahavidyas, forms of the supreme Goddess, has her own male counterpart and Kṛiṣhṇa is said to be the spouse of Kālī.

# Krishna Manohara

Krishna Manohara Gokula Nandana

Govardano Dhara, Murali Dhara Shyam

Mukanda Murari, Nanda Kishora

Gopi Manohara Murali Dhara Shyam

## Translation

* Krishna - Krishna
* Manohara - Appealing, enchnanting
* Gokula - Gokula village
* Nandana - Rejoicing
* Govardano - from Govadarn
* Dhara - supporting (follower of pandava)
* Muralidharaa - flute bearer
* Shyaam - Krishna so black, he is blue
* Mukunda - A type of drum or treasure
* Murari - Name of krishna
* Nanda - Delight
* Kishora - adolescent
* Gopi - Cowgirl
* Manohara – Appealing
* Muralidharaa - flute bearer
* Shyaam - Krishna so black, he is blue

# Krishna Jinka Naam Hai

Traditional Hindi Song

krishna jinka nama hai

gokula jinka dhama hai

Aise sri bhagavan ko (mere)

Barambar pranam hai

Yashoda jinki maya hai

Nandaji bapaya hai

Aise shri gopala ko (mere)

Barambar pranam hai

Radha jinaki jaya hai

Adbhuta jinaki maya hai

Aise shri ghana-syama ko (mere)

Barambar pranam hai

Luta luta dadhi makhana khayo

Gvala-bala sanga dhenu charayo

Aise lila dhama ko (mere)

Barambar pranam hyaya

Drupada-suta ko laja bachayo

Graha se gaja ko phanda chudayo

Aise kripa-dhama ko (mere)

Barambara pranam hai

kuru-pandava ko yuddha machayo

Arjuna ko upadesha sunayo

Aise dina-natha ko (mere)

Barambara pranam hai

## Translation

* Krishna: Lord Krishna
* Jinka: Whose
* Naam: Name
* Hai: Vocative particle(He)
* Aise: Come
* Sri: Reverence
* Bhagavana: Bhagavan: God, a: masculine noun
* Ko: To (preposition)
* (mera): My
* Barambara: Again and again/repeatedly
* Pranam: highest or top
* Hai: Vocative particle(He)

I offer my obeisance’s repeatedly to that Supreme Lord, whose name is Krishna and who lives in Gokula, the land of many cows.

Yashoda is his mother and Nanda his father. I offer my obeisances again and again to that Supreme Lord, who is called Gopal, the protector of the cows.

Radha is his eternal consort. His illusory material energy is awe-inspiring. I offer my repeated obeisance’s to that Supreme Lord, whose complexion resembles the hue of the dark monsoon cloud.

Krishna sneaks out to steal yoghurt and butter, which he loves to eat. Throughout the day, he tends the cows with his cowherd boyfriends. Repeatedly I offer obeisance’s to the Supreme Lord, the reservoir of divine pastimes.

Krishna protected the honour of Draupadi, and delivered the elephant Gajendra from the jaws of an alligator. To that Supreme Lord, the abode of all compassion, I offer my repeated obeisance’s.

That same Lord orchestrated the conflict between the Pandavas and the Kurus, and on the battlefield delivered divine instruction to Arjuna. To Shri Krishna, the shelter of the fallen and helpless, I offer my repeated obeisance’s.

# Krishnastakam

By Adhi Shankara

Atha Shri Krishnashtakam

Vasudeva Sutam Devam Kamsa Chanura Mardanam

Devaki Paramanandam Krishnam Vande Jagadgurum

Atasi Pushpa Sankasham Hara Nupura Shobhitam

Ratna Kankana Keyuram Krishnam Vande Jagadgurum

Kutilalaka Samyuktam Purnachandra Nibhananam

Vilasat Kundaladharam Krishnam Vande Jagadgurum

Mandara Gandha Samyuktam Charuhasam Chaturbhujam

Barhi Pinchhava Chudangam Krishnam Vande Jagadgurum

Utphulla Padmapatraksham Nila Jimuta Sannibham

Yadavanam Shiroratnam Krishnam Vande Jagadgurum

Rukmini Keli Samyuktam Pitambara Sushobhitam

Avapta Tulasi Gandham Krishnam Vande Jagadgurum

Gopikanam Kuchadvandva Kumkumankita Vakshasam

Shriniketam Maheshvasam Krishnam Vande Jagadgurum

Shrivatsankam Mahoraskam Vanamala Virajitam

Shankhachakradharam Devam Krishnam Vande Jagadgurum

Krishnashtaka Midam Punyam Pratarutthaya Yah Pathet

Kotijanma Kritam Papam Smaranena Vinashyati

Iti Shri Krishnashtakam Sampurnam

## Translation

* **Atha**: Here and now
* **Shri**: Beauty (Honorific)
* **Krishnashtakam**: Krishna: Dark/Black. Ashtakam: Eight verses.
* **Vasudeva**: father of krsna and son of Sūra. Vasu: Sweet. Deva: Divine/Celestial.
* **Sutam**: Son
* **Devam**: unto the Lord
* **Kamsa**: Tyrant ruler of the Vrishni kingdom with its capital at Mathura. He is the brother of Devaki, mother of Krishna
* **Chanura**: A celebrated wrestler in the service of Kamsa. When krsna was taken by Akrūra to Mathurā, Kamsa sent his champion wrestler to fight with him. In the duel which ensued, Krsna whirled him round several times, smashing his head.
* **Mardanam**: crushing, grinding, rubbing, bruising, paining, tormenting, ruining, destroying
* **Devaki**: Mother of Krishna
* **Paramanandam**: Parama: Supreme/Highest/Beyond. Ananda: Bliss
* **Krishnam**: Accusative of Krishna
* **Vande**: Worship (offer obeisences)
* **Jagadgurum**: Jagat:Moving. Guru: Teacher (Gu:ignorance. Ru: Dispeller)
* **Atasi**: Common flax/Hemp/linseed. Atasee flower
* **Pushpa**: A flower, blossom
* **Sankasham**: Similar
* **Hara**: garland
* **Nupura**: Anklet
* **Shobhitam**: Adorned, graced, decorated
* **Ratna**: Gem, jewel, a precious stone
* **Kankana**: Braclet
* **Krishnam**: Accusative of Krishna
* **Vande**: Worship (offer obeisences)
* **Jagadgurum**: Jagat:Moving. Guru: Teacher (Gu:ignorance. Ru: Dispeller)
* **Kutilalaka**: Man whose forehead is caressed by curls of hair
* **Samyuktam**: united/joint
* **Purnachandra**: Full moon
* **Nibhananam**:Nibha: Resembling/Like. Ananam: Face
* **Vilasat**: Shining/Play/Flirt
* **Kundaladharam**: Kanudula: Earring. Dharam: Wearing
* **Krishnam**: Accusative of Krishna
* **Vande**: Worship (offer obeisences)
* **Jagadgurum**: Jagat:Moving. Guru: Teacher (Gu:ignorance. Ru: Dispeller)
* **Utphulla**: Flourished
* **Padmapatraksham**: Padma:Lotus. Patraksham: Petals
* **Nila**: Dark Blue
* **Jimuta**: Cloud
* **Sannibham**: Resembling
* **Yadavanam**: Yadava clan
* **Shiroratnam**: Shiro:Head. Ratna: Jewel
* **Krishnam**: Accusative of Krishna
* **Vande**: Worship (offer obeisences)
* **Jagadgurum**: Jagat:Moving. Guru: Teacher (Gu:ignorance. Ru: Dispeller)
* **Rukmini**: Daughter of Bhīshmaka of Vidarbha. She was betrothed by her father to Śiśupāla, but secretly loved Krsna and sent him a letter praying for him to take her away. Krsna, with Balarāma, came and snatched her after defeating her brother in battle. She bore to Krsna a son named Pradyumna.
* **Keli**: Play/Amorous sport/astime
* **Samyuktam**: Joined/connected/united
* **Pitambara**: Pita:Box/Roof. Ambara:Garment. An epithet of Visnu
* **Sushobhitam**: Shining brightly/Beautified by
* **Avapta**: Got/obtained/received
* **Tulasi**: Holy basil
* **Gandham**: Gandha: Smell/Odour
* **Krishnam**: Accusative of Krishna
* **Vande**: Worship (offer obeisences)
* **Jagadgurum**: Jagat:Moving. Guru: Teacher (Gu:ignorance. Ru: Dispeller)
* **Gopikanam**: Gopi:(feminine nominative) Cow herd. Kanam: according to
* **Kuchadvandva**:
* **Kumkumankita**: red paste made from dried, ground turmeric
* **Vakshasam**: the one with the chest
* **Shriniketam**: Lord Vishnu/gAbode of beauty/gLotus flower/gAbode of Lakshmi
* **Maheshvasam**: Lord of the universe
* **Krishnam**: Accusative of Krishna
* **Vande**: Worship (offer obeisences)
* **Jagadgurum**: Jagat:Moving. Guru: Teacher (Gu:ignorance. Ru: Dispeller)
* **Shrivatsankam**: Shrivatsa:a mark or curl of hair on the breast of Visnu. Kam:Desire
* **Mahoraskam**: Maha:Great. Rasa: Juice/Essence/Taste. Kam: Desire
* **Vanamala**: Vana:Forest. Mala:Garland
* **Virajitam**: Embellished
* **Shankhachakradharam**: Shanka:Doubt/uncertainty. Chakra:Wheel. Dhara: Holding/Bearing
* **Devam**: Divine/Celestial.
* **Krishnam**: Accusative of Krishna
* **Vande**: Worship (offer obeisences)
* **Jagadgurum**: Jagat:Moving. Guru: Teacher (Gu:ignorance. Ru: Dispeller)
* **Krishnashtaka**: Krishna: Ashta: Eight. Aka:Small/Made from
* **Midam**: Softly
* **Punyam**: Sacred/Pure
* **Pratarutthaya**: Prata:Morning. Ruttha: A man.
* **Yah**: Who
* **Pathet**: Restrain
* **Kotijanma**: Koti:Ten Million. Janma: Birth
* **Kritam**: Done/Performed/Made/Effected/Accomplished
* **Papam**: Evil/Sinful/Wicked/Vicious
* **Smaranena**: Thought
* **Vinashyati**: Destroys

# Lalitha Ashottara Sata Namavali

oṃ rajatācala śṛṅgāgra madhyasthāyai namaḥ

oṃ himācala mahāvaṃśa pāvanāyai namaḥ

oṃ śaṅkarārdhāṅga saundarya śarīrāyai namaḥ

oṃ lasanmarakata svacca vigrahāyai namaḥ

oṃ mahātiśaya saundarya lāvaṇyāyai namaḥ

oṃ śaśāṅkaśekhara prāṇavallabhāyai namaḥ

oṃ sadā pañcadaśātmaikya svarūpāyai namaḥ

oṃ vajramāṇikya kaṭaka kirīṭāyai namaḥ

oṃ kastūrī tilakollāsita niṭalāyai namaḥ

oṃ bhasmarekhāṅkita lasanmastakāyai namaḥ || 10 ||

oṃ vikacāmbhoruhadaḻa locanāyai namaḥ

oṃ śaraccāmpeya puśhpābha nāsikāyai namaḥ

oṃ lasatkāñcana tāṭaṅka yugaḻāyai namaḥ

oṃ maṇidarpaṇa saṅkāśa kapolāyai namaḥ

oṃ tāmbūlapūritasmera vadanāyai namaḥ

oṃ supakvadāḍimībīja vadanāyai namaḥ

oṃ kambupūga samacChāya kandharāyai namaḥ

oṃ sthūlamuktāphalodāra suhārāyai namaḥ

oṃ girīśabaddamāṅgaḻya maṅgaḻāyai namaḥ

oṃ padmapāśāṅkuśa lasatkarābjāyai namaḥ || 20 ||

oṃ padmakairava mandāra sumālinyai namaḥ

oṃ suvarṇa kumbhayugmābha sukucāyai namaḥ

oṃ ramaṇīyacaturbhāhu saṃyuktāyai namaḥ

oṃ kanakāṅgada keyūra bhūśhitāyai namaḥ

oṃ bṛhatsauvarṇa saundarya vasanāyai namaḥ

oṃ bṛhannitamba vilasajjaghanāyai namaḥ

oṃ saubhāgyajāta śṛṅgāra madhyamāyai namaḥ

oṃ divyabhūśhaṇasandoha rañjitāyai namaḥ

oṃ pārijātaguṇādhikya padābjāyai namaḥ

oṃ supadmarāgasaṅkāśa caraṇāyai namaḥ || 30 ||

oṃ kāmakoṭi mahāpadma pīṭhasthāyai namaḥ

oṃ śrīkaṇṭhanetra kumuda candrikāyai namaḥ

oṃ sacāmara ramāvāṇī virājitāyai namaḥ

oṃ bhakta rakśhaṇa dākśhiṇya kaṭākśhāyai namaḥ

oṃ bhūteśāliṅganodhbūta pulakāṅgyai namaḥ

oṃ anaṅgabhaṅgajana kāpāṅga vīkśhaṇāyai namaḥ

oṃ brahmopendra śiroratna rañjitāyai namaḥ

oṃ śacīmukhyāmaravadhū sevitāyai namaḥ

oṃ līlākalpita brahmāṇḍamaṇḍalāyai namaḥ

oṃ amṛtādi mahāśakti saṃvṛtāyai namaḥ || 40 ||

oṃ ekāpatra sāmrājyadāyikāyai namaḥ

oṃ sanakādi samārādhya pādukāyai namaḥ

oṃ devarśhabhistūyamāna vaibhavāyai namaḥ

oṃ kalaśodbhava durvāsa pūjitāyai namaḥ

oṃ mattebhavaktra śhaḍvaktra vatsalāyai namaḥ

oṃ cakrarāja mahāyantra madhyavaryai namaḥ

oṃ cidagnikuṇḍasambhūta sudehāyai namaḥ

oṃ śaśāṅkakhaṇḍasaṃyukta makuṭāyai namaḥ

oṃ mattahaṃsavadhū mandagamanāyai namaḥ

oṃ vandārujanasandoha vanditāyai namaḥ || 50 ||

oṃ antarmukha janānanda phaladāyai namaḥ

oṃ pativratāṅganābhīśhṭa phaladāyai namaḥ

oṃ avyājakaruṇāpūrapūritāyai namaḥ

oṃ nitānta saccidānanda saṃyuktāyai namaḥ

oṃ sahasrasūrya saṃyukta prakāśāyai namaḥ

oṃ ratnacintāmaṇi gṛhamadhyasthāyai namaḥ

oṃ hānivṛddhi guṇādhikya rahitāyai namaḥ

oṃ mahāpadmāṭavīmadhya nivāsāyai namaḥ

oṃ jāgrat svapna suśhuptīnāṃ sākśhibhūtyai namaḥ

oṃ mahāpāpaughapāpānāṃ vināśinyai namaḥ || 60 ||

oṃ duśhṭabhīti mahābhīti bhañjanāyai namaḥ

oṃ samasta devadanuja prerakāyai namaḥ

oṃ samasta hṛdayāmbhoja nilayāyai namaḥ

oṃ anāhata mahāpadma mandirāyai namaḥ

oṃ sahasrāra sarojāta vāsitāyai namaḥ

oṃ punarāvṛttirahita purasthāyai namaḥ

oṃ vāṇī gāyatrī sāvitrī sannutāyai namaḥ

oṃ ramābhūmisutārādhya padābjāyai namaḥ

oṃ lopāmudrārcita śrīmaccaraṇāyai namaḥ

oṃ sahasrarati saundarya śarīrāyai namaḥ || 70 ||

oṃ bhāvanāmātra santuśhṭa hṛdayāyai namaḥ

oṃ satyasampūrṇa viGYāna siddhidāyai namaḥ

oṃ trilocana kṛtollāsa phaladāyai namaḥ

oṃ sudhābdhi maṇidvīpa madhyagāyai namaḥ

oṃ dakśhādhvara vinirbheda sādhanāyai namaḥ

oṃ śrīnātha sodarībhūta śobhitāyai namaḥ

oṃ candraśekhara bhaktārti bhañjanāyai namaḥ

oṃ sarvopādhi vinirmukta caitanyāyai namaḥ

oṃ nāmapārāyaṇābhīśhṭa phaladāyai namaḥ

oṃ sṛśhṭi sthiti tirodhāna saṅkalpāyai namaḥ || 80 ||

oṃ śrīśhoḍaśākśhari mantra madhyagāyai namaḥ

oṃ anādyanta svayambhūta divyamūrtyai namaḥ

oṃ bhaktahaṃsa parīmukhya viyogāyai namaḥ

oṃ mātṛ maṇḍala saṃyukta lalitāyai namaḥ

oṃ bhaṇḍadaitya mahasattva nāśanāyai namaḥ

oṃ krūrabhaṇḍa śiraChceda nipuṇāyai namaḥ

oṃ dhātryacyuta surādhīśa sukhadāyai namaḥ

oṃ caṇḍamuṇḍaniśumbhādi khaṇḍanāyai namaḥ

oṃ raktākśha raktajihvādi śikśhaṇāyai namaḥ

oṃ mahiśhāsuradorvīrya nigrahayai namaḥ || 90 ||

oṃ abhrakeśa mah.otsāha kāraṇāyai namaḥ

oṃ maheśayukta naṭana tatparāyai namaḥ

oṃ nijabhartṛ mukhāmbhoja cintanāyai namaḥ

oṃ vṛśhabhadhvaja viGYāna bhāvanāyai namaḥ

oṃ janmamṛtyujarāroga bhañjanāyai namaḥ

oṃ videhamukti viGYāna siddhidāyai namaḥ

oṃ kāmakrodhādi śhaḍvarga nāśanāyai namaḥ

oṃ rājarājārcita padasarojāyai namaḥ

oṃ sarvavedānta saṃsidda sutattvāyai namaḥ

oṃ śrī vīrabhakta viGYāna nidhānāyai namaḥ || 100 ||

oṃ āśeśha duśhṭadanuja sūdanāyai namaḥ

oṃ sākśhāccrīdakśhiṇāmūrti manoGYāyai namaḥ

oṃ hayamethāgra sampūjya mahimāyai namaḥ

oṃ dakśhaprajāpatisuta veśhāḍhyāyai namaḥ

oṃ sumabāṇekśhu kodaṇḍa maṇḍitāyai namaḥ

oṃ nityayauvana māṅgalya maṅgaḻāyai namaḥ

oṃ mahādeva samāyukta śarīrāyai namaḥ

oṃ mahādeva ratyautsukya mahadevyai namaḥ

oṃ chaturviṃśatantryaika rūpāyai ||108 ||

śrī lalitāśhṭottara śatanāmāvaḻi sampūrṇam

# Lingashtakam

Brahma Muraari Suraarchita Lingam

Nirmala Bhashita Shobhita Lingam

Janma-ja-Dukha Vinaashaka Lingam

Tat Pranamaami Sadaa Shiva Lingam

Devamuni Prava-raarchita Lingam

Kaamadaham Karunaakara Lingam

Raavana Darpa Vinaashaka Lingam

Tat Pranamaami Sada Shiva Lingam

Sarva Sugandha Sulepitha Lingam

Buddhi Vivardhana Kaarana Lingam

Siddha Suraasura Vanditha Lingam

Tat Pranamaami Sadaa Shiva Lingam

Kanaka Mahaamani Bhooshitha Lingam

Phanipathi Veshtitha Shobhitha Lingam

Daksha Suyajna Vinaashaka Lingam

Tat Pranamaami Sadaa Shiva Lingam

Kumkuma Chandana Lepitha Lingam

Pankaja Haara Sushobhitha Lingam

Sanchitha Paapa Vinaashaka Lingam

Tat Pranamaami Sadaa Shiva Lingam

Devaganaarchitha Sevitha Lingam

Bhaavair Bhakti Bhirevacha Lingam

Dinakara Koti Prabhakara Lingam

Tat Pranamaami Sadaa Shiva Lingam

Ashta Dalopari Veshtitha Lingam

Sarva Samudbhava Kaarana Lingam

Ashta Daridra Vinaashaka Lingam

Tat Pranamaami Sadaa Shiva Lingam

Suraguru Suravara Poojitha Lingam

Suravana Pushpa Sadaarchitha Lingam

Parama param Paramaatmaka Lingam

Tat Pranamaami Sadaa Shiva Lingam

# Loka Samasta

Possibly the most over-interpreted bhajan of all time.

Translations of these four words, yes, just four, into entire essays on the nature of existance, womens rights, veganism, and the duality of man.

This phrase is from one of the Mangala Mantras often recited after pooja .

***Svasti Prajabhyam Paripalayantham Nyayeana Margena Mahim Maheesah***

***Gobrahmanebhya Shubamsthu Nityam Lokah Samastha Sukhino Bhavanthu***

**Lokah Samastha Sukinho Bhavantu**

## Translation

At first glance, this would appear to read:

* Samasthah - May all
* Lokah - the worlds
* Bhavantu - become
* Sukhino - happy

Or, more literally from Sanskrit

* **Lokah** - Loka (world)
* **Samastha** - together/combined
* **Sukinho** - Happiness
* **Bhavantu** - they shall

Loka/Lokah is often use to mean world. However, Loka refers to all worlds and realms, the various planes of consciousness within and beyond the mind.

That which appears is lokah.

**Bhuloka** is the Earth plane, wherein embodied humans reside, the realm of physical nature.

**Mrityuloka** - the world of people IE. Also Earth

**Antarloka** is a world interior to the Bhuloka, and includes the astral plane and numerous other non-physical planes of consciousness.

**Devloka** - The world of gods.

**Pitrilok**- The world of human ancestors.

**Sivaloka** or **Brahmaloka** is the most interior of the realms, the heavenly dimensions wherein reside the great mahadevas (archangels) and beyond and above and within it all, Supreme God.

**Samastha**: Sam: prefix means well. Asu: to throw, Ta: Masculine nominative.Put together, they mean beautifully joined.

**Sukhino**: Sukha: happy, ino: diminutive (quality of happy: happiness)

In early scriptures, 'sukha' is set up in contrast to 'preya' (प्रेय) meaning a transient pleasure, whereas the pleasure of 'sukha' is the authentic state of happiness within a being that is ever lasting.

**Bhavantu** literally translates as They Shall, however...

Depending if Bhavantu is, indeed Bhava (भव), and not Bhāva (भाव)..

Bhava is Worldly existence; mundane or worldly life.

Bhāva is True condition or state, truth, reality. (Bhaava/Bhav)

The tu suffix makes this a verb, so, an action. To become, or be, your true state.

Or, if the use is Bhav (the Ultimate truth/reality), and Antu (protector) then this word means "God who is our protector".

So, in the wash up, this translation seems more suitable.

May all worlds be joined in becoming our true state of being, happiness.

To give a little context, some yoga practitioners (I am looking at you Asthanga), erroneously point to the Rig Veda or the invocation of the Katha Upanishad as the origins of this mantra.

The only written attribution **of Lokah Samastah Sukhino Bhavantu**, seems to be stone inscriptions from the Rulers of the Sangama Dynasty (1336 A.D.-1485 A.D.).

This sloka does not appear in **ANY** Vedic texts.

Often called the Mangala Mantra, the full text is this:

**Vasti Prajabhyam Paripalayantham Nyayeana Margena Mahim Maheesah**

**Gobrahmanebhya Shubamsthu Nityam Lokah Samastha Sukhino Bhavanthu**

* Svasti – Su: To go. Asti: existence. So be it May it be. Amen. Blessing.
* Prajabhyam - All subjects (citizens)
* Paripalayantham - take care of, or administer, dispense justice to
* Nyayeana - Which is just
* Margena - Following the path
* Mahim - The Earth
* Maheesah - Rulers of the country
* Gobrahmanebhya - Cows of the Brahmans
* Shubamsthu - Shubam: Be well. Sthu: Praise
* Nityam - Always/Eternally
* Lokah - Loka (world)
* Samastha - together/combined
* Sukinho - Happiness
* Bhavantu - they shall

So, with this context, the sloka now reads.

May it be that the rulers of the country, and Earth, follow the path which is just for all subjects.

May the cows of the Brahmins be eternally praised, and, all worlds be joined in becoming our true state of being, happiness.

It was understood that if the cows of the Brahmanas are happy, everyone is also happy.

Brahmanas does not mean Brahmins by birth, but the ones who know the real nature of Brahman, that is, God without form.

# Maha Ganapati Mool Mantra

**AUM Shreem Hreem Kleem Glaum**

**Gam Ganapataye**

**Vara Varada Sarvajan janmay**

**Vashamanaye Swaha**

**Tatpurushaye Vidmahe**

**Vakratundaye Dhimahi**

**Tanno Danti Prachodyat**

**AUM Shantih Shantih Shantihi**

This mantra appears in the Ganapati Atharvashirsha Atharva veda.

It is considered to be the most important texts on Lord Ganesha.

Atharva means firmness, oneness of purpose, while shIrSha means intellect (directed towards liberation).

The mantra is also found in the Narada Purana, among other texts, and this below is taken from the Narada Purana.

"The immutable, the consort of Vishnu, the wife of Shambhu, minaketana, smriti, mamsa adorned with indu with manu and with the moon in the crest, Ganapati in the dative, then at the end vara veranda be added, then at the end of sarva one should utter janam, then add me vasham anaya bring them all to my control.

The mantra ends in vahnipriya "svaha" with twenty-eight letters.

Its sage is Ganaka, the metre nivrit Gayatri etc., the presiding deity is Ganesha.

The Bija is six shaktis beginning with "a" and the application of it is for the proportion of Mahaganapati".

## Translation

* AUM: Universal vibration
* Shreem: Bij mantra for Laksmi
* Hreem: Bij mantra for Bhuvaneshwari
* Kleem: Bij mantra for Durga or Ma Kali
* Glaum: Bij mantra for Ganesha as dispeller of sorrows
* Gam: Bij mantra for Ganesha as dispeller of sorrows
* Ganapataye: Lord of the Ganas
* Vara: Wish/Boon/favour
* Varada: Granting wishes
* Sarva: Each/Universal/every
* janjanmme: Jan:Born. Janme: Birth/Creation/Appear (Birth after birth)
* Vashamanaye: Vasha: Subject to/Influenced by/Under the influence or control of. Mana: Respect/Honour/Regard
* Swaha: Svaha: So be it
* AUM: Universal vibration
* Shantih: Peace
* Shantih: Peace
* Shantih – Peace

# Maha Mantra

Hare Krishna Hare Krishna

Krishna Krishna Hare Hare

Hare Rama Hare Rama

Rama Rama Hare Hare.

## Translation

The Maha Mantra first appears in the Kala Santarana Upanishad, so let’s look at the beginning…

(1)At the end of the Dvapara (Yuga), Narada went to Brahma and addressed him thus; "O

Lord, how shall I, roaming over the earth, be able to overcome the effects of Kali (Yuga)?" Brahma replied thus; "You have asked well. Listen to that which all the

Vedas keep secret and hidden, through which one may cross the ocean of mundane existence (samsara) during Kali (Yuga). It is through the mere recitation of the names of the Primeval Personality of Godhead - Lord NARAYANA, that one transcends the evil effects of the Kali Yuga.

Narada asked again: "What are those names?" Brahma (Hiranyagarbha) replied;

**Hare Krishna Hare Krishna Krishna Krishna Hare Hare**

**Hare Rama Hare Rama Rama Rama Hare Hare**

These sixteen names destroy the negative effects of Kali. No better means (upaya) than

this is to be had in all the Vedas.

These sixteen names destroy the 16 envelopments (kala) in which the jiva is enveloped

(avarana). Then like the Sun which shines forth once the clouds are dispersed,

Parabrahman alone radiates forth.

## Music Notation

The Maha Mantra has so many variations, that picking a single ‘traditional’ version would be impossible, so, a simple introductory version is provided here.

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| **1** | **2** | **3** | **4** | **1** | **2** | **3** | **4** |
| Ga | - | Re | - | Sa | - | - | - |
| Hare | Krishna | Hare | Krish | na | a | a | a |

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| **1** | **2** | **3** | **4** | **1** | **2** | **3** | **4** |
| Re | - | Ga | Re | Ga | - | - | - |
| Krishna | Krishna | Hare | Ha | re | e | e | e |

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| **1** | **2** | **3** | **4** | **1** | **2** | **3** | **4** |
| Ga | - | Re | - | Sa | - | - | - |
| Hare | Rama | Hare | Ra | ma | a | a | a |

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| **1** | **2** | **3** | **4** | **1** | **2** | **3** | **4** |
| Re | - | Ga | Re | Sa | - | - | - |
| Rama | Ram | Hare | Ha | re | e | e | e |

# Moola Mantra

AUM.

**Sat Cit Ananda Parabrahma**

**Purushotama Paramatma**

**Sri Bhagavati Samitha**

**Sri Bhagavate Namaha**

## Translation

* AUM: Eternal vibration
* Sat: True essence
* Cit: Consciousness
* Ananada: Bliss
* Parabrahma: Para: Highest/Supreme, Brahma: Ultimate Consciousness
* Purushotama: Purusha: Original Consciousness
* Paramatma: Para: Highest/Supreme, Atma: Self/Soul/Spirti
* Sri: Reverential
* Bhagavati: (Goddess): Parvati
* Samitha: Combined
* Sri: Reverential
* Bhagavate: (Dative of Bhagavat): Shiva
* Namaha: Bow/Obeisance

# Mul Mantra

**Ek Oankar, Sat Nam Kaarta Purakh Nirbhao Nirvair**

**Ajoonee Saibhan Gur Prasaad**

**Aadh Sach Jugaad Sach.**

**Hai Bhee Sach**

**Nanak Hosee Bhee Sach**

## Translation

The Mul Mantra are the words first spoken Guru Nanaak upon attaining enlightenment, and is the first verse of the Siri Guru Granth Sahib.

* **Ek**: One
* **Oankar**: God. The Manduk Upanishad defines the word as: That which was, is, and, will be.
* **Sat**: Truth
* **Naam**: Name
* **Kaarta**: Literally, Doer, the Creator
* **Purakh**: Literally man, or husband
* **Nirbhao**: Nir(Negator) Bhao: Fear (Without fear)
* **Nirvair**: Nir( Negator) Vair: Hate (without hate)
* **Ajoonee**: Unborn/Not incarnated
* **Saibhan**: Self-existent
* **Gur Prasaad**: Gur: Guru, Prasaad: Favour/grace
* **Aadh**: First/primary/beginning/origin/source/root
* **Sach**: True
* **Jugaadh**: Jug:Yuga, Aadh: Source
* **Sach**: True
* **Hai**: Is (present tense, third-person singular of BE: Now)
* **Bhee**: Also
* **Sach**: True
* **Nanaak**: Guru Naanak Dev
* **Hosee**: Will
* **Bhee**: Also
* **Sach**: True
* **Ek Oankar**: One God
* **Satnam**: name is truth
* **Karta Purakh**: The creator of mankind
* **Nirbhao Nirvair**: Without fear or hatred
* **Ajoonee Saibhan**: Omnipresent
* **Gur Prasaad**: By Gurus Grace
* **Aad Sach**: Source is truth
* **Jugaadh Sach**: Souce of yugas is truth
* **Hai bhee Sach**: Is also now truth
* Nanaak will also be truth

It should be noted, that Guru Nanaak, after attaining enlightenment, refered to God as his Guru.

So, Gur Prasaad, is by Gods Grace.

# Nandala Kishora

This bhajan is extracted from a larger verse, but still gets the message across.

Hey Nandalala

Nanda Kishora Navaneeta Chora

Nandalala Yadhu

## Translation

* **Hey:** Exhaltation
* **Nandalala**: Nanda: Krishnas foster father. Lala - (colloquial) Child. Kid
* **Nanda:** Krishna’s foster father.
* **Kishora**: The young of any person, or, animal (masculine nominative)
* **Navaneetha**: Fresh Butter
* **Chora**: Cora – Theif
* **Nandalala**: Nanda: Krishnas foster father. Lala - (colloquial) Child. Kid
* **Yadhu**: Name of a country, west of the Jumna river (near Mathura and Vṛndavana)

Hail, Son of Nanda.

Nanda Son who steals the butter.

Son of Nanda, from Yadhu.

Nanda is the name of the chief of cowherds under whose care the Vrishni brothers of the house of Shura, Krishna and Balaraama, grew up, Nandalaala means ‘the little boy of Nanda’, or ‘Nanda’s rascal’.

Krishna is also referred to as Yashodanandana, meaning son of Yashoda.

# Namaskarantha Mantra

Om namo hiranya-bahave

hiranya-varanaya

hiranya-roopaya

hiranya-pataye

ambika pataya

uma pataye

pashupataye namo namaha |

Eeshana sarva-vidhyanam Eeswara sarva-bhootanam

Bramhadipati bramhanodipati bramha shivome astu sadashivom |

Tatpurushaya vidmahe vag-vishudhaaya dhimahi

thanna shiva prachodayath

Mahadevaya vidmahe rudra-moortaye dhimahi

thanna shiva prachodayath

Namaste astu bhagavan Vishveswaraya

Mahadevaya Trambakaya Tripurantakaya

Trikagnikalaya Kalagnirudraya NeelakanTaya

Mrutyunjayaya Sarveswaraya Sadasivaya

Sriman Mahadevaya namaha

Sriman Mahadevaya namaha

Sriman Mahadevaya namaha

Shanti Shanti Shanti

* **Om**: Universal vibration
* **Namo**: To bow, to pay obeisance
* **Hiranya**: Gold, a vessel of gold (chalise)
* **Varanaya**: Choosing, selecting, Begging, soliciting, requesting.
* **Hiranya**: Gold, a vessel of gold (chalise)
* **Roopaya**: Form, figure, appearance
* **Hiranya**: Gold, a vessel of gold (chalise)
* **Pataye**: A garment, raiment, cloth, a piece of cloth, veil
* **Ambika**: Mother, good woman, term of respect or endearment (Parvati)
* **Pataye**: A garment, raiment, cloth, a piece of cloth, veil
* **Uma**: daughter of Himavat and Menā, and wife of Śiva
* **Pataye**: A garment, raiment, cloth, a piece of cloth, veil
* **pashu**: Cattle, A subordinate deity, one of Siva's followers
* **Pataye**: A garment, raiment, cloth, a piece of cloth, veil
* **Namo**: To bow, to pay obeisance
* **Namaha**: To bow, to pay obeisance
* **Eeshana**: ISHVARA is from the root “IiSHA – AISHWARYE”. Total wealth means the total control and ownership of the fourteen worlds. This form of Shiva, who is the total owner of the fourteen worlds, is called as EESHANA.
* **Sarva**: Name of Śiva, Universal
* **Vidhyanam**: to be pierced or perforated
* **Eeswara**: Total wealth means the total control and ownership of the fourteen worlds.
* **Sarva**: Name of Śiva, Universal
* **Bhootanam**: Become, being, existing, Produced, formed
* **Bramhadipati** bramhanodipati bramha shivome astu sadashivom
* **Shanti**: Peace
* **Shanti**: Peace
* **Shanti** – Peace

# Nataraja

Nataraja Nataraja Narthana Sundara Nataraja

Shivaraja Shivaraja Shivakami Priya Shivaraja

Chidambaresha Nataraja Parthipurisha Shivaraja

(Alternative Lyrics)

Digambaresha Nataraja

Ati Gunishwara Nataraja

**(Sri Nataraj Bhagavan Ki Jai)**

## Translation

* Nataraja: the lord of dance
* Narthana: dancing
* Sundara: beautiful
* Nataraja: the lord of dance
* Shivaraja: Lord Shiva
* Shivakami: Shiva (kami object of desire, love, or pleasure)
* Priya: favourite/loved
* Shivaraja: Lord Shiva
* Chidambaresha: Who danced at Chidambaram
* Nataraja: the lord of dance
* Parthipurisha: Lord of Puttaparthi
* Nataraja: the lord of dance

## Music Notation

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| **1** | **&** | **2** | **&** | **3** | **&** | **4** | **&** | **1** | **&** | **2** | **&** | **3** | **&** | **4** | **&** |
| **D** |  |  |  |  |  |  |  |  |  |  | **C** | **E** |  |  |  |
| **Na** | **ta** | **ra** |  | **ja** | **a** |  |  | **Na** | **ta** | **ra** | **a** | **ja** | **a** |  |  |

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| **D** |  |  | **C** | **E** |  |  | **F** | **E** | **D** |  |  |  |  |  |  |
| **Na** |  | **tha** | **na** | **Sun** |  | **da** | **ra** | **Na** | **ta** | **ra** | **a** | **ja** | **a** |  |  |

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| **1** | **&** | **2** | **&** | **3** | **&** | **4** | **&** | **1** | **&** | **2** | **&** | **3** | **&** | **4** | **&** |
| **F** |  |  |  |  |  |  |  |  |  | **E** | **D** | **F** |  |  |  |
| **Shi** | **va** | **ra** |  | **ja** | **a** |  |  | **Shi** | **va** | **ra** | **a** | **ja** | **a** |  |  |

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| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **1** | **&** | **2** | **&** | **3** | **&** | **4** | **&** | **1** | **&** | **2** | **&** | **3** | **&** | **4** | **&** |
| **E** |  |  |  |  |  |  | **F** | **E** |  | **D** |  |  |  |  |  |
| **Shi** | **va** | **ka** | **-** | **mi** |  | **Pri** | **ya** | **Shi** | **va** | **ra** | **a** | **ja** |  |  |  |

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| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **1** | **&** | **2** | **&** | **3** | **&** | **4** | **&** | **1** | **&** | **2** | **&** | **3** | **&** | **4** | **&** |
| **E** |  |  | **F** | **E** |  | **D** |  | **B** | **D** | **F** |  | **E** |  |  |  |
| **Dig** | **a** | **am** | **ba** | **re** | **e** | **sha** |  | **Na** | **ta** | **ra** |  | **ja** |  |  |  |

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| **1** | **&** | **2** | **&** | **3** | **&** | **4** | **&** | **1** | **&** | **2** | **&** | **3** | **&** | **4** | **&** |
| **E** |  |  | **F** | **E** | **D** |  |  | **B** | **D** | **F** |  | **E** |  |  |  |
| **Ati** |  |  | **Gu** | **ni** | **sh** | **wa** | **ra** | **Na** | **ta** | **ra** |  | **ja** |  |  |  |

# Nikunj Main Birage

Nikunj Mein Biraje Ghanashyam Radhe Radhe

Ghanashyam Radhe Radhe Tu Shyam Se Milade..

Radhe Radhe Shyam Mila De

Shyam Mila De Radhe Radhe

## Translation

* **Nikunj**: (birds) Nest
* **Mein**: Me/My (I)
* **Biraje**: Clean, Pure
* **Ghanashyam**: Ghana: Cloud. Shyam:Dark (Krishna)
* **Radhe**: Radhe
* **Radhe**: Radhe
* **Ghanashyam**: Ghan: Sky. Shyam: Dark (Krishna)
* **Radhe**: Radhe
* **Radhe**: Radhe
* **Tu**: Going/Moving/Increasing
* **Shyam**: Dark
* **Se:**as
* **Milade**: Protecting
* **Radhe**: Radhe
* **Radhe**: Radhe
* **Shyam**: Dark
* **Milade**: Protecting
* **Shyam**: Dark
* **Milade**: Protecting
* **Radhe**: Radhe
* **Radhe**: Radhe

# Om Gam Ganapataye

Shree Vakratunda Mahakaya

Suryakoti Samaprabha

Nirvighnam Kuru Me Deva

Sarva-Kaaryeshu Sarvada

Om Gam Ganapataye Namo Namaha

Shree Siddhi Vinayak Namo Namaha

Ashta Vinayak Namo Namaha

Ganapati Bappa Moraya

## Translation

* Shree: Title of respect
* Vakratunda: One with a twisted trunk
* Mahakaya: One with great body
* Suryakoti: 10 million suns
* Samaprabha: Equally bright
* Nirvighnam: Free of obstacles
* Kuru: Make
* Me: My
* Deva: Lord
* Sarva-Kaaryeshu: In all my endeavors
* Sarvada: Always

Lord with a twisted trunk and a mighty body, One whose brilliance is equivalent to the brightness of 10 million suns, my Lord, always make all my endeavors free of obstacles.

* Aum: Universal vibration
* Gam: Bija mantra for Ganesha.
* Ganapataye: Lord of the Gana's
* Namo: bow
* Namaha: bow again
* Shree: Title of respect
* Siddhi: Perfection
* Vinayak: Remover
* Namo: Bow
* Namaha: Bow again
* Ashta: Eight
* Vinayak: Remover
* Namo: Bow
* Namaha Bow again
* Ganapati: Gana: Shivas army: Pati: Lord
* Bappa: Universal Father
* Moraya: Big Bother/Friend

To Gam, Lord of the Ganas, I bow again, and again.

To Sri Perfection, the remover, I bow again, and again.

To the Asta Vinayak, I bow again, and again.

Ganapati, Universal father, Big brother, Morya.

In Sanskrit grammar the Visarga (:) converts to “O” (ओ) when the upcoming letter is N. So Namo Namaha means to bow again and again.

**Ashta Vinayak**: In Maharashtra the Astha Vinayaka is a pilgrimage of eight sacred temples dedicated to Lord Vinayak-Moreshwar (Mayureshwar), Siddhi Vinayak, Balleshwar, Varad Vinayak, Chintamani, Girijatmaj, Vighneshwar, and Mahaganapti.

**Moraya/Morya**: Morya Gosavi was a 14th century devotee of the Ganesha.

He was originally from a village called Shaligram in Karnataka and built the Mayureshwar temple at Morgaon, near Pune. The starting of the Ashtavinayak pilgrimage is attributed to him.

The words **Ganapati Bappa Morya** are a tribute to Morya Gosavi.

He was a contemporary of Chattrapati Shahu Maharaj and Peshwa Balaji Vishwanath Bhatt and finally took sanjeevan samadhi at Chinchwad, Pune.

# Om Purnam Adah

Aum, Purnam Adah Purnam Idam

Purnat Purnam Udacyate

Purnasya Purnam Adayah

Purnam Eva Avasishyat**e**

This mantra is found at the beginning of all the Upanishads of the Sukla Yajur Veda including the Isa Upanishad.

## Translation

* **Aum**: Universal vibration
* **Purnam**: Perfect/complete
* **Adah**: That (The primordial That, or outer world)
* **Purnam**: Perfect/complete
* **Idam**: This (The phenomenal world)
* **Purnat**: From the all-perfect
* **Purnam**: Perfect/complete
* **Udacyate**: Is produced/comes from
* **Purnasya**: of the Complete Whole
* **Purnam**: Perfect/complete
* **Adayah**: having been taken away
* **Purnam**: Perfect/complete
* **Eva**: Indeed/Truly
* **Avasishyate**: Is remaining
* **Purnam Adah**: That is perfect and complete
* **Purnam Idam Purnat**: This phenonomenal world is from the all perfect
* **Purnam Udachyate Purnasya**: What is the produced from the perfect and complete, is perfect and complete itself
* **Purnam Adayah**: If a part of the perfect and complete is taken away
* **Purnam Eva Avashishyate**: perfect and complete remains perfect and complete

# Om Tryambhakam

Aum Tryambhakam Yajamahe

Sugandhim Pushtivardhanam

Urvarukamiva bandhanan

mrityor mukshiya maamritat

## Translation

* **Aum**: The universal sound/vibration
* **Tryambhakam**: To the three-eyed one (try:3 ambhaka:eye)
* **Yajamahe**: In yagya or, worship
* **Sugandhim**: Sweet smelling, fragrant (essence)
* **Pushti**: Nourishment
* **Vardhanam**: Increases
* **Pushti+vardhanam**: Pushti: Nourishment, Vardhanam: Increases (nourishment increasing)
* **Urvarukamiva**: urvaru: cucumber, and urva: biglarge; arukam : peach; iva: like (cucumber)
* **Bandhanan**: Bandha: lock anan: from (free from bondage)
* **mrtyormuksiya** Mrityur: From Death. Mokshaya: Free us (liberate us from death)
* **Maamritat**: Ma: not, Amritat: Immortal

We worship the Three-eyed Lord (Shiva) who nourishes our spiritual essence.

As a cucumber is freed from its bondage (from a vine), may He free us from death, not from immortality.

# Prabhuji Daya Karo

Prabhuji dayaa karo

Maname aana baso.

Tuma bina laage soonaa

Khaali ghatame prema bharo.

Tantra mantra poojaa nahi jaanu

Mai to kevala tumako hi maanu.

Sare jaga me dhundaa tumako

Aba to aakara baahan dharo

## Translation

* Prabhu: Lord
* Ji: Honorarium
* Dayaa: Mercy/pity
* Karo: do
* Maname: Manas: Mind. Me: I/My
* Aana: Pride
* Baso: Settle/calm
* Tuma: You
* Bina: Without
* Laage: Rancorous/bitter/resentful
* Soonaa: Deserted
* Khaali: Empty/Void
* Ghatame: A large earthen water-jar/pitcher/jar/watering-pot. Me: I
* Prema: Love
* Bharo: Fill
* Tantra: Rituals
* Mantra: Manas: Mind. Tra: Tool
* Poojaa: Prayer
* Nahi: Not
* Jaanu: Honey
* Mai: Me
* to: so
* Kevala: College
* Tumako: Tuma: You. Ko: To
* Hi: Only
* Maanu: Thinking/wise/intelligent/sage
* Saare: All
* Jaga: Universe/World
* Me: I
* Dhundaa: Searched
* Tumako: Tuma: You. Ko: To
* Aba: Now
* To: So
* Aakara: after coming
* Daahan: Hand
* Dharo: Put

Dear Lord, have mercy

Come bless my soul

I feel lonely without you,

Come and fill my void with love

I don't know any special prayers,

I just know that it's you I believe in

I've searched everywhere for you,

Hold your arm out for me

# Radha Krishna GitI

Jaya Radha Madhava, Radha Madhava Sri Radhe

Jaya Radha Madhava, Radha Madhava Sri Radhe

Jayadeva prana-dhana he

Jayadeva prana-dhana he

Jaya Radha Madhava, Radha Madhava Sri Radhe

Jaya Radha Madhava, Radha Madhava Sri Radhe

Jaya Radha Madana Gopal, Radha Madana Gopal Sri Radhe

Jaya Radha Madana Gopal, Radha Madana Gopal Radha Maadana Gopal Sri Radhe

Sita Natha Prana Dhana he

Sita Natha Prana Dhana he

Jaya Radha Madana Gopal Radha Madana Gopal Radha Maadana Gopal Sri Radhe

Jaya Radha Madana Gopal Radha Madana Gopal Radha Maadana Gopal Sri Radhe

Jaya Radha Govinda Radha Govinda Radha Govinda Sri Radhe

Jaya Radha Govinda Radha Govinda Radha Govinda Sri Radhe

Rupa Goswami Prana Dhana He

Rupa Goswami Prana Dhana He

Jaya Radha Govinda Radha Govinda Radha Govinda Sri Radhe

Jaya Radha Govinda Radha Govinda Radha Govinda Sri Radhe

Jaya Radha Madana Mohan Radha Madana Mohan Radha Madana Mohan Sri Radhe

Jaya Radha Madana Mohan Radha Madana Mohan Radha Madana Mohan Sri Radhe

Sanatana Prana Dhana he

Sanatana Prana Dhana he

Jaya Radha Madana Mohan Radha Madana Mohan Radha Madana Mohan Sri Radhe

Jaya Radha Madana Mohan Radha Madana Mohan Radha Madana Mohan Sri Radhe

Jaya Radha Gopinatha Radha Gopinatha Radha Gopinatha Sri Radhe

Jaya Radha Gopinatha Radha Gopinatha Radha Gopinatha Sri Radhe

Madhu Panditer Prana Dhana he

Madhu Panditer Prana Dhana he

Jaya Radha Gopinatha Radha Gopinatha Radha Gopinatha Sri Radhe

Jaya Radha Gopinatha Radha Gopinatha Radha Gopinatha Sri Radhe

Jaya Radha Damodara Radha Damodara Radha Damodara Sri Radhe

Jaya Radha Damodara Radha Damodara Radha Damodara Sri Radhe

Jiva Goswami Prana Dhana he

Jiva Goswami Prana Dhana he

Jaya Radha Damodara Radha Damodara Radha Damodara Sri Radhe

Jaya Radha Damodara Radha Damodara Radha Damodara Sri Radhe

Jaya Radha Ramana Radha Ramana Radha Ramana Sri Radhe

Jaya Radha Ramana Radha Ramana Radha Ramana Sri Radhe

Gopal Bhatter Prana Dhana he

Gopal Bhatter Prana Dhana he

Jaya Radha Ramana Radha Ramana Radha Ramana Sri Radhe

Jaya Radha Ramana Radha Ramana Radha Ramana Sri Radhe

Jaya Radha Vinoda Radha Vinoda Radha Vinoda Sri Radhe

Jaya Radha Vinoda Radha Vinoda Radha Vinoda Sri Radhe

Lokanatha Prana Dhana he

Lokanatha Prana Dhana he

Jaya Radha Vinoda Radha Vinoda Radha Vinoda Sri Radhe

Jaya Radha Vinoda Radha Vinoda Radha Vinoda Sri Radhe

Jaya Radha Gokulanda Radha Gokulananda Radha Gokulananda Sri Radhe

Jaya Radha Gokulanda Radha Gokulananda Radha Gokulananda Sri Radhe

Viswantha Prana Dhana he

Viswantha Prana Dhana he

Jaya Radha Gokulanda Radha Gokulananda Radha Gokulananda Sri Radhe

Jaya Radha Gokulanda Radha Gokulananda Radha Gokulananda Sri Radhe

Jaya Radha Giridhari Radha Giridhari Radha Giridhari Sri Radhe

Jaya Radha Giridhari Radha Giridhari Radha Giridhari Sri Radhe

Das Goswami Prana Dhana he

Das Goswami Prana Dhana he

Jaya Radha Giridhari Radha Giridhari Radha Giridhari Sri Radhe

Jaya Radha Giridhari Radha Giridhari Radha Giridhari Sri Radhe

Jaya Radha Syamasundar Radha Syamasundar Radha Syamasundar Sri Radhe

Jaya Radha Syamasundar Radha Syamasundar Radha Syamasundar Sri Radhe

Syamananda Prana Dhana he

Syamananda Prana Dhana he

Jaya Radha Syamasundar Radha Syamasundar Radha Syamasundar Sri Radhe

Jaya Radha Syamasundar Radha Syamasundar Radha Syamasundar Sri Radhe

Jaya Radha Banka Bihari Radha Banka Bihari Radha Banka Bihari Sri Radhe

Jaya Radha Banka Bihari Radha Banka Bihari Radha Banka Bihari Sri Radhe

Hari Dasa Prana Dhana he

Hari Dasa Prana Dhana he

Jaya Radha Banka Bihari Radha Banka Bihari Radha Banka Bihari Sri Radhe

Jaya Radha Banka Bihari Radha Banka Bihari Radha Banka Bihari Sri Radhe

Jaya Radha Kantha Radha Kantha Radha Kantha Sri Radhe

Jaya Radha Kantha Radha Kantha Radha Kantha Sri Radhe

Vakreshwara Prana Dhana he

Vakreshwara Prana Dhana he

Jaya Radha Kantha Radha Kantha Radha Kantha Sri Radhe

Jaya Radha Kantha Radha Kantha Radha Kantha Sri Radhe

Jaya Gandhavika Giridhari Gandhavika Giridhari Gandhavika Giridhari Sri Radhe

Jaya Gandhavika Giridhari Gandhavika Giridhari Gandhavika Giridhari Sri Radhe

Saraswati Prana Dhana he

Saraswati Prana Dhana he

Jaya Gandhavika Giridhari Gandhavika Giridhari Gandhavika Giridhari Sri Radhe

Jaya Gandhavika Giridhari Gandhavika Giridhari Gandhavika Giridhari Sri Radhe

# Radha Govinda

Radhe Radhe Radhe Radhe Radhe Govinda

Radhe Radhe Radhe Radhe Radhe Govinda

Radha Govinda, Radha Govinda, Vrindavana Chanda, Vrindavana Chanda

Anatha Natha Deena Bandhoo, Radhe Govinda

Anatha Natha Deena Bandhoo, Radhe Govinda

Purana Purusha Punya Shloka Radhe Govinda ||

Vrindavana Chanda(2),

Anatha Natha Deena Bandhoo, Radhe Govinda (2)

Nada Mukunda Navaneeta Chora, Radhe Govinda

Yashoda Baala Yadhukula Tilaka, Radhe Govinda||

Vrindavana Chanda(2),

Anatha Natha Deena Bandhoo, Radhe Govinda (2)

Kaaliya Nartana Kansa Nishudhana Radhe Govinda

Gopi Mohana Govardhana Dhara Radhe Govinda ||

Vrindavana Chanda(2),

Anatha Natha Deena Bandhoo, Radhe Govinda (2)

Raadha Vallabha Rukmini kanta Radhe Govinda

Venu Volobha, Vijaya Gopala Radhe Govida ||

Vrindavana Chanda(2),

Anatha Natha Deena Bandhoo, Radhe Govinda (2)

Bhakta Vatsala Bhagavata Priya, radhe Govinda

Pandarinadha Panduranga Radhe Govinda ||

Vrindavana Chanda(2),

Anatha Natha Deena Bandhoo, Radhe Govinda (2)

# Radhe Radhe Govinda

Radhe Radhe Govinda  
Govinda Radhe

## Translation

* **Radhe**: Krishna’s eternal consort
* **Govinda** – a cow herder, chief herdsman

## Music Notation

Umm, not sure why this is blank…

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| **1** | **2** | **3** | **4** | **5** | **6** | **7** | **8** |
|  |  |  |  |  |  |  |  |
| **Radhe** | **Radhe** | **Go** | **vinda** | **Go** | **vinda** | **Rad** | **he** |

# Radha Rani Ki Jai Maha Rani Ki Jai (FULL)

Radha Rani Ki Jai Maha Rani Ki Jai

Bolo Barsane Wari Ki Jai Jai Jai

Thakurani Ki Jai Hari pyari Ki Jai

Vrishabhanu Dulari Ki Jai Jai Jai

Gaurangi Ki Jai Hemangi Ki Jai

Vrajraj Kumari Ki Jai Jai Jai

Vrajrani Ki Jai Vrajdevi Ki Jai

Gehevarvan vali Ki Jai Jai Ja

**Translation**:

* **Radha**: Krishna’s eternal consort. (literally: Lustre)
* **Rani**: Queen
* **Ki**: To know
* **Jai**: Exhultation
* **Maha**: Great
* **Rani**; Queen
* **Ki**: to Know
* **Jai**: Exhultation
* **Bolo**: Speak. Say. Sing
* **Barsane**: Rain
* **Wali**: Feminine nominative. The one who holds
* **Ki**: To know
* **Jai**: Exultation
* **Jai**: Exultation
* **Jai**: Exultations
* **Thakurani**: Goddess. Mistress (Thakur: Master Rani: Queen)
* **Ki**: To know
* **Jai**: Exhultation
* **Hari**: Krishna. The Lord Of Nature
* **Pyari**: Lover
* **Ki**: To know
* **Jai**: Exhultation
* **Vrishabhanu**: Father of Radha
* **Dulari**: Beloved
* **Ki**: To know
* **Jai**: Exultation
* **Jai**: Exultation
* **Jai**: Exultations
* **Gaurangi**: Radha: Bringer of happiness
* **Ki**: To know
* **Jai**: Exultation
* **Hemangi**: Golden body
* **Ki**: To know
* **Jai**: Exultation
* **Vrajraj**: King. Vraja: Multitude, collection. Raj. King
* **Kumari**: Princess
* **Ki**: To know
* **Jai**: Exultation
* **Jai**: Exultation
* **Jai**: Exultations
* **Vraja**: Multitude, collection
* **Rani**: Queen
* **Ki**: To know
* **Jai**: Exultation
* **Vrajdevi**: Goddess of Vraja
* **Ki**: To know
* **Jai**: Exultation
* **Gahvara**: Deep. Impervious
* **Vana**: Forrest. Woods
* **Vari**: Note: this **Vaaree** Pilgramage. Roam. Trip
* **Ki**: To know
* **Jai**: Exultation
* **Jai**: Exultation
* **Jai**: Exultations

# Ragupati Rahava Raja Ram

Written by Lakshmanachaya in Sri Nama Ramayanam

Raghupati Raghava Raja Ram

Patita Pavan Sita-Ram

Sundara Vigraha Megha-Shyam

Bhadra Girishwara Sita-Ram

Bhagat Janapriya Sita-Ram

Janaki Ramana Sita-Ram

Jaya Jaya Raghava Sita-Ram

### Translation

* **Raghupati**: Lord of the Raghu clan, Lord Rama
* **Raghava**: Descendant of Raghu
* **Raja**: King
* **Rām**: Rām

King Rām. Descendant of Raghu, and, Lord of the Raghu clan

* **Patita**: A person who has fallen from the path of Dhama (righteousness)
* **Pavan**: Clean/Purifier
* **Sita**: Sītā
* **Ram**: Rām

Sita and Ram. Purifiers of the fallen

* **Sundara**: Lovely/beautiful/handsome/charming
* **Vigraha**: Form/figure/shape
* **Megha**: Cloud
* **Shyam**: Dark-Complexioned Lord

Whos form has a dark complexion like a thunder cloud

* **Ganga**: The Ganges personified as a goddess
* **Tulasi**: Tulasi Devi: expansion of Radharani
* **Shalagram**: Sālagrāma: typeammonite, used for making Vishnu Statues.
* It is said Shalagram rocks are considered part of Vishnu

Glories to the Ganga, Tulasi Devi, and Salagrama Sila

* **Bhadra**: Good/Happy/Prosperous
* **Girishwara**: Giri: Mountain. Ishwara: Lord/God
* **Sita**: Sītā
* **Ram**: Rām

Sita and Rām. Prosperous Gods of the Mountain

* **Bhagat**: Devotee of Bhagawan
* **Janapriya**: Jana: man/person. Priya: Beloved
* **Sita**: Sītā
* **Ram**: Rām

Sita and Rām. Beloved devotees of Bhagawan

* **Janaki**: Daugter of Janaka: Sītā
* **Ramana**: Beautiful
* **Sita**: Sītā
* **Ram**: Rām

Beautiful daughter of Janaka

* **Jaya**: Hail/Exaltations
* **Jaya**: Hail/Exaltations
* **Raghava**: Descendant of Raghu
* **Sita**: Sītā
* **Ram**: Rām

Hail, Hail, Sītā and Rām, Descentant of Raghu

# Ram Ramaya Namah

Ram Ramaya Namah

## Translation

* **Ram:** Lord Ram
* **Ramaya:**
* **Namah:**

# Rama Bolo

Rama Bolo Rama Bolo

Bolo Bolo Ram

Rama Bolo Rama Bolo

Bolo Bolo Ram

Sita Bolo Sita Bolo

Bolo Sita Raam

Sita Bolo Sita Bolo

Bolo Sita Raam

Hanuman Bolo Hanuman Bolo

Bolo Hanuman

Hanuman Bolo Hanuman Bolo

Bolo Hanuman

Shiva Bolo Shiva Bolo

Bolo Shiva Raam

Shiva Bolo Shiva Bolo

Bolo Shiva Raam

## Translation

* **Rama**: Lord Ram
* **Bolo**: Say, Speak, Chant *(bolo bolo: say again, and again*)
* **Sita**: Wife of Ram
* **Hanuman**: Devotee of Ram and Monkey King
* **Shiva**: Lord Shiva

## Music Notation

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| **1** | **2** | **3** | **4** | **5** | **6** | **7** | **8** |
| **C** |  |  |  |  |  |  |  |
| **Rama** | **Bolo** | **Rama** | **Bolo** | **Bolo** | **Bolo** | **Ram** |  |

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| **1** | **2** | **3** | **4** | **5** | **6** | **7** | **8** |
| **F** |  | **C** |  | **G** |  | **C** |  |
| **Rama** | **Bolo** | **Rama** | **Bolo** | **Bolo** | **Bolo** | **Ram** |  |

## Harmonium Chords

|  |  |
| --- | --- |
|  | C 2nd Inversion  G C E |
|  | F F A C |
|  | G  G B E |

# Rama Dhuni Lage Re

Rama Dhuni Lagee Re

Gopla Dhuni Lagee

Hampto Sita Ram Kahenga

Hampto Radhe Shyam

## Translation

* **Rama**: Lord Ram
* **Dhuni**: (Hindi) Resolute. Steadfast.
* **Laga**: Put. Place.
* **Re**: Are
* **Gopala**: Protector of the cows (Shepard)
* **Hampto**: Hum – Recollection. Remembering. To(h) –Therefore. Even so
* **Sita**: Siya. Wife of Ram
* **Ram**: Lord Ram.
* **Kahenge**: Will say.
* **Hampto**: Hum – Recollection. Remembering. To(h) –Therefore. Even so.
* **Radhe**: Krishna’s eternal consort
* **Shyam**: Dark/Black (Krshna)

# Ramachandra Ki Jai

Siyavar Ramachandra ki Jai

Pavana Suta Hanuman ki Jai

Jaya Mahadeva ki Jai

## Translation

Exhaltations to sita, husband of Ramachandra

Exhaltations to Hanuman, who is free from sin

Exhaltations to Shiva

* Siyavar: Siya:Sita, var:husband of
* Ramachandra: Rama:pleasing, Chandra: moon
* Ki: To
* Jai: Exhaltation/Victory
* Pavana: Clean, pure, free from sin
* Suta: A king/son
* Hanuman: Famous monkey devotee of Ramachandra
* Ki: To
* Jai: Exhaltation/Victory

# Ramadasa So Se Hung

**Ra Ma Da Sa Sa Se So Hung**

## Translation

The akshara 'Ra' represents light or fire. This is not just the light of energy but also of knowledge, of enlightenment.

The akshara 'Ma' represents the 'Mind' (manas). Also extends to the self, (atma) and down to 'Man.'

'RA MA' therefore is the 'man in search of/ going towards the light, or, enlightenment; the atma towards the paramatma.

Thus Rama can also mean 'to be in bliss', in enlightenment etc.

In the Puranic epic Ramayana, Rama was the scion of the Solar Dynasty (Suryavamshi) - so perhaps Rama - the 'Man of the Sun'

In the story 'Ramayana', Rama is the model of the 'Perfect man' (Purushothama) and his [perfect] way of life until he merges with the Supreme. Thus 'Rama Yana' ('yana' meaning 'the way') is the 'Way of Rama'

# Sada Siva

Narthana Sundara Nataraja

Bala Sashidhara Hey Shiva Raja

Narthana Sundara Nataraja

Gauri Manohara Gangadhara

Natana Nateshwara Bimbadhara

Neela Kanta Sada Shiva

## Translation

* **Narthana**: Dancing
* **Sundara**: Beautiful
* **Nataraja**: Lord of dance
* **Bala:** Young
* **Sashidhara**: Who wears the moon
* **Hey**: (Vocative)
* **Shiva**: Shiva
* **Raja**: King/Lord
* **Gauri**: Parvati
* **Manohara**: Charming
* **Gangadhara**: Holding/Bearing the Ganga river
* **Natana**: Dancing
* **Nateshwara**: Lord of dancers
* **Bimbadhara**: Bearing the disk of the moon
* **Neela**: Blue
* **Kanta**: Throat
* **Sada**: Ever/always
* **Shiva**: Shiva

# Shambo Mahadeva

Shambho Mahadeva Chandra Chuda

Shankara Sambha Sadashiva

Ganga Dhara Hara Kailasa Vaasa

Pahimam Parvati Ramana

## Translation

* **Shambo**: from the Sanskrit **Svyambhu** - one who created himself.
* **Mahadeva**: Maha-great. Deva-god. Great God
* **Chandra**: Moon
* **Chuda**: Protuberance. Hair on the top of the head.
* **Shankara**: Sam-good. Kara: doing
* **Sambha:** happy, prosperity
* **Sadashiva**. Sada: Always, Eternal. Shiva: Lord Shiva
* **Ganga**: The Ganges River
* **Dhara:** Dwells
* **Hara**: Hāra: one who takes away
* **Kailasa**: A mountain in the Himālayas and residence of Śiva and Kubera
* **Vaasa**: Humbled Influenced by, under the influence or control of
* **Pahimam**: Pahi: Protect. Mam(a): Me.
* **Parvati**: Wife of Shiva.
* **Ramana**: A lover, husband

## Shankarar Karunakara

Shankara Karunakara

Jagadishwara Paramiswara

## Translation

* **Shankara:** SamL good. Kara: doing
* **Karunakara**: Karuna: Compassion. Kara: doing
* **Jagadeshwara**: Jagad: Universe. Ishwara: God
* **Parameshwara**: Parama: Supreme. Ishwara: God

## Music Notation

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| **1** | **&** | **2** | **&** | **3** | **&** | **4** | **&** |
| Am |  |  |  | G |  |  |  |
| **Shan** | **ka** | **ra** | **Karu** | **na** | **ka** | **ra** | **Jaga** |

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| **1** | **&** | **2** | **&** | **3** | **&** | **4** | **&** |
| F |  |  |  | Am |  |  |  |
| **Desh** | **wa** | **ra** | **Para** | **mesh** | **wa** | **ra** |  |

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| **1** | **&** | **2** | **&** | **3** | **&** | **4** | **&** |
| Am |  |  |  | Em |  |  |  |
| **Shan** | **ka** | **ra** | **Karu** | **na** | **ka** | **ra** | **Jaga** |

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| **1** | **&** | **2** | **&** | **3** | **&** | **4** | **&** |
| G |  |  |  | Am |  |  |  |
| **Desh** | **wa** | **ra** | **Para** | **mesh** | **wa** | **ra** |  |

## Harmonium Chords

|  |  |
| --- | --- |
|  | A minor (2nd Inversion) |
|  | G Major (2nd Inversion) |
|  | F Major |
|  | E minor |

# Om Tare Tutare

Aum Tare Tutare Ture Swaha

Aum Tare Tutare Ture Swaha

## Translation

* **Aum**: Universal Vibration
* **Tare**: (Hindi / North Indian) verb meaning liberates
* **Tutare:** Tu: you. Tare: as above
* **Ture**: You are. You do it.
* **Swaha**: Wife of the fire God Agni

This is an ancient mantra that is related to Tara, the ***Mother of all Buddhas***, and especially to her manifestation as Green Tara.

Within Tibetan Buddhism, Tārā is regarded as a Bodhisattva of compassion, and action, who manifests in female form.

Tara has 21 major forms, each of which has a different color and spiritual attribute.

Of these 21 forms, two are especially popular.  White Tara, who is associated with compassion and long life, and Green Tara, who is associated with enlightened activity and abundance.

Aum (Om) is not really a sound, but three vibrations expressing the unity of the trinity of Gods, Brahma, Vishnu, and, Mahesh. In essence and anyone pronouncing it directly, or indirectly, remembers trinity of Gods.

As such, this mantra reads:

Aum (*trinity/unity of Brahma, Vishnu, Mahesh*) liberates. You are liberation. You are Myself.

## Music Notation

Chords in key of C minor

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| 1 | 2 | 3 | 4 | 1 | 2 | 3 | 4 |
| Ta | re | -- | Tu | ta | re | - | Tu |
| **Cm** |  |  |  | **E♭** |  |  |  |

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| 1 | 2 | 3 | 4 | 1 | 2 | 3 | 4 |
| re | - | - | So | ha | - | -- | Om |
| **B♭** |  |  |  | **Cm** |  |  |  |

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| 1 | 2 | 3 | 4 | 1 | 2 | 3 | 4 |
| Ta | re | -- | Tu | ta | re | -- | Tu |
| **F min** |  |  |  | **B♭** |  |  |  |

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| 1 | 2 | 3 | 4 | 1 | 2 | 3 | 4 |
| re | -- | -- | So | ha | -- | --- | Om |
| **A♭** |  |  |  | **Cm** |  |  |  |

## Harmonium Chords

|  |  |
| --- | --- |
|  | C Minor (**Cm**)  C – E flat - G |
|  | E Flat Major (**E♭**) 2nd Inversion  B flat – E flat - G |
|  | B Flat Major **(B♭**)  B flat – D - F |
|  | F Minor **(F min**) 2nd Inversion  D - A flat - C |
|  | A Flat Major (**A♭**) 1st Inversion  C – E flat – A flat |

# Om Namah Shivaya

Aum Namah Shivaya. Aum Namah Shivaya

Hara Hara Bhole Namah Shivaya

Rameshwara Shiva Rameshwara

Hara Hara Bhole Namah Shivaya

Ganga Dhara Shiva Ganga Dhara

Hara Hara Bhole Namah Shivaya

Jata dhara Shiva Jata dhara

Hara Hara Bhole Namah Shivaya

Someshwara Shiva Someshwara

Hara Hara Bhole Namah Shivaya

Vishweshvara Shiva Vishweshvara

Hara Hara Bhole Namah Shivaya

Koteshwara Shiva Koteshwara

Hara Hara Bhole Namah Shivaya

Mahakaleshvara

Hara Hara Bhole Namah Shivaya

## Translation

* **Aum**: Universal Vibration
* **Namah**: Salutation. Bow to.
* **Shivaya**: To Shiva. (aya suffix is “to” or “for”.
* **Aum**: Universal Vibration
* **Namah**: Salutation. Bow to.
* **Shivaya**: To Shiva.
* **Hara**: Siva
* **Hara**: Siva
* **Bole**: Speak. Utter. Say. Chant
* **Namah**: Salutation. Bow to.
* **Shivaya**: To Shiva
* **Rameshwara**: Rama. Ishwara. Lord of Rama.
* **Shiva**: Auspicious One
* **Rameshwara**: Rama. Ishwara. Lord of Rama.
* **Hara**: Siva
* **Hara**: Siva
* **Bole**: Speak. Utter. Say. Chant
* **Namah**: Salutation. Bow to.
* **Shivaya**: To Shiva
* **Ganga**: The river Ganges
* **Dhara**: Holding, carrying, bearing, wearing, containing, possessing
* **Shiva**: Auspicious One
* **Dhara**: Holding, carrying, bearing, wearing, containing, possessing
* **Hara**: Siva
* **Hara**: Siva
* **Bole**: Speak. Utter. Say. Chant
* **Namah**: Salutation. Bow to.
* **Shivaya**: To Shiva
* **Jata**: Matted, or twisted hair. Dreadlocks.
* **Dhara**: Holding, carrying, bearing, wearing, containing, possessing
* **Shiva**: Auspicious One
* **Jata**: Matted, or twisted hair. Dreadlocks.
* **Dhara**: Holding, carrying, bearing, wearing, containing, possessing
* **Hara**: Siva
* **Hara**: Siva
* **Bole**: Speak. Utter. Say. Chant
* **Namah**: Salutation. Bow to.
* **Shivaya**: To Shiva
* **Someshwara**:  Soma – Moon. Ishwara – Lord. Lord of the Moon
* **Shiva**: Auspicious One
* **Someshwara**:  Soma – Moon. Ishwara – Lord. Lord of the Moon
* **Hara**: Siva
* **Hara**: Siva
* **Bole**: Speak. Utter. Say. Chant
* **Namah**: Salutation. Bow to.
* **Shivaya**: To Shiva
* **Visweshvara**: Viswesh: All. Whole. Universal.
* **Shiva**: Auspicious One
* **Visweshvara**: Viswesh: All. Whole. Universal
* **Hara**: Siva
* **Hara**: Siva
* **Bole**: Speak. Utter. Say. Chant
* **Namah**: Salutation. Bow to.
* **Shivaya**: To Shiva
* **Koteshwara**: Koteshwar temple is the home of 10million (1koti ) naturally formed Shivalingams.
* **Shiva**: Auspicious One
* **Koteshwara**: Koteshwar temple is the home of 10million (1koti ) naturally formed Shivalingams.
* **Hara**: Siva
* **Hara**: Siva
* **Bole**: Speak. Utter. Say. Chant
* **Namah**: Salutation. Bow to.
* **Shivaya**: To Shiva
* **Mahakaleshvara**: Maha – Great. Kāla – time. Iswara – Lord. Lord of death.
* **Mahakaleshvara**: Maha – Great. Kāla – time. Iswara – Lord. Lord of death.
* **Hara**: Siva
* **Hara**: Siva
* **Bole**: Speak. Utter. Say. Chant
* **Namah**: Salutation. Bow to.
* **Shivaya**: To Shiva

# Shambo Shankara Namah Shivaya

Aum Namah Shivaya. Om Namah Shivaya

Shambo Shankara Namah Shivaya

Gira vara Dhara Namah Shivaya

Shambo Shankara Namah Shivaya

Arunachala Shiva Namah Shivaya

## Translation

* **Aum**: Universal vibration
* **Namah**: Obeisance. Bow to
* **Shivaya**:
* **Giravar**:
* **Dhara**: Holding, carrying, bearing, wearing, containing, possessing
* **Shambo**: Shambhu - benign
* **Shankara**: Beneficient

# Sathyam Shivam Sudaram

Sathyam Shivam Sundaram Sathyam Shivam Sundaram

Hey Paramesha Paapa Vinasha Sathyam Shivam Sundaram

Trinethra Dhari Jaya Shiva Aum Trishoola Dhari Jaya Shiva Om

Bhava Bhaya Haari Bhakthoddhari Raksha Karo Shiva Om

## Translation

* **Sathyam**: Aathya - Truth, short form of sathyanarayana. am-accusative suffix (expects a verb)
* **Shivam**: Goodness, auspiciousness
* **Sudaram**: Sundara: beautiful. Sundaram – beauty
* **Hey**: Heartfelt callout, usually followed by a name
* **Paramesha**: Supreme god
* **Paapa**: Sin
* **Vinasha**: One who destroys or removes
* **Sathyam**: Sathya - truth, short form of sathyanarayana. am-accusative suffix (expects a verb)
* **Shivam**: Goodness, auspiciousness
* **Sudaram**: Sundara: beautiful. Sundaram – beauty
* **Tinethra**: Three-eyed one, refers to lord shiva
* **Dhari:** Bear, carry, earth, one who wears
* **Jaya:** Exhaltation of victory
* **Shiva:** Lord Shiva - one of the trinity who is the destroyer - shiva means auspicious
* **Aum:** Omkara has no form. It is the manifestation of Brahman (God) as vibration, and is present in all creation. It is effulgent.
* **Trishoola:** Trident weapon.
* **Dhari:** Bear, carry, earth, one who wears
* **Jaya:** Exhaltation of victory
* **Shiva:** Lord Shiva - one of the trinity who is the destroyer - shiva means auspicious
* **Aum:** Omkara has no form. It is the manifestation of Brahman (God) as vibration, and is present in all creation. It is effulgent.
* **Bhava:** Being, becoming, birth, world
* **Bhaya:** Fear
* **Haari:** One who destroys. (harana: to remove/destroy)
* **Bhakthoddhari:** One who uplifts devotees
* **Raksha**: Protect
* **Karo:** Do. Make it happen.
* **Shiva:** Lord Shiva - one of the trinity who is the destroyer - shiva means auspicious
* **Aum:** Omkara has no form. It is the manifestation of Brahman (God) as vibration.

# Shiva Mahadeva

Shankara Shiva Mahadeva

Hara Hara Shiva Mahadeva

Trisula Pati Mahadeva

Parvati Pati Mahadeva

Shankara Shiva Mahadeva

Mahadeva Mahadeva

AUM.

## Translation

* Shankara: Conferring happiness or prosperity, auspicious, propitious (Shiva)
* Shiva: Lord Shiva. Lord of the Tantrikas or followers of the books of tantra.
* Mahadeva: Maha: great, Deva: God (Shiva)
* Hara: Taking away, removing, depriving one of. (Shiva)
* Hara: Taking away, removing, depriving one of. (Shiva)
* Shiva: Lord Shiva
* Mahadeva: Maha: great, Deva: God (Shiva)
* Trisulapati: Trishula: Trident, Pati: Lord (Lord of the trident)
* Mahadeva: Maha: great, Deva: God (Shiva)
* Parvatipati: Parvati: Wife of Shiva, Pati Lord (Lord of Parvati)
* Mahadeva: Maha: great, Deva: God (Shiva)
* Shankara: Conferring happiness or prosperity, auspicious, propitious (Shiva)
* Shiva: Lord Shiva. Lord of the Tantrikas or followers of the books of tantra.
* Mahadeva: Maha: great, Deva: God (Shiva)
* Mahadeva: Maha: great, Deva: God (Shiva)
* Mahadeva: Maha: great, Deva: God (Shiva)
* AUM: Universal vibration

Parvati translates to "She of the mountains" and refers to Parvati being born the daughter of Himavan, lord of the mountains and the personification of the Himalayas.

Shiva (Siva) One of the eight names of Rudra, given to him by Brahmā, Padma-Purna. This aspect became the presiding deity over the earth.

The Linga Purana states that Shiva is to the universe what clay and the potter are to the pot, namely the upadana-karana (material cause) and the nimitta-kāraṇa (instrumental or generative cause).

Such a Being manifests himself in five different forms, as shown on the Mukhalinga.

The five-faced mukhalinga is called pancha-mukhalinga.

The five faces relate Shiva to the classical elements, the directions, the five senses and five parts of the body.

These represent Shiva's five aspects: Sadyojata, Vamadeva, Aghora, Tatpurusha and Ishana.

\* **Ishana**: He who is the soul of the universe

\* **Tatpurusa**: The illusory (maya) material world

\* **Aghora**: Buddhi with its eight components beginning from dharma

\* **Aharkar**: Vamadeva pervades the whole of the universe in the form of aharkar

\* **Sadyojata**: Manas-tatva (mind)

Shiva is the embodiment of Tamas, the centrifugal inertia, the tendency towards disintegration, dispersal, annihilation, non-existence, darkness, the Void.

The dispersion is the final outcome of all differentiation, all time and space.

Fun Fact: The Trishula (trident) is a bladed trident, and was used to sever the head of Ganesha.

# Shiva Shiva Mahadeva

Shiva Shiva Mahadeva,  
Namah Shivaya Sadashiva

Narayana Hare Narayana Hare

Narayana Hare Om

Kali Kali Mahamaya,  
Namah Kali-ke Namo Namah   
  
Durga Durga Mahamaya,  
Namo Durgayai Namo Namah   
  
Guru-maharaja Gurudeva  
Guru-maharaja Gurudeva   
Guru-maharaja Gurudeva  
Sadguru Shivananda

Om Hari Om Hari Om Hari Om Hari

Om Hari Om Hari Om

Hare Krishna Hare Krishna  
Krishna Krishna Hare Hare  
Hare Rama Hare Rama  
Rama Rama Hare Hare

## Translation

* Shiva: Lord Shiva
* Maha: Great
* Deva: God
* Namah: Bow
* Shivaya: To Shiva

## Music Notation

Drone is **P̣a**

|  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **1** | **&** | **2** | **&** | **3** | **&** | **4** | **&** | **1** | **&** | **2** | **&** | **3** | **&** | **4** | **&** |
| **Sa** | **-** | **Sa** | **Re** | **Ga** | **-** | **-** | **-** | **-** | **Pa** | **ma** | **Ga** | **ReSa** | **Re** | **Ga** | **-** |
| **Shi** | **va** | **Shi** | **Va** | **Ma** | **ha** | **De** | **va** | **Namah** | **Shi** | **va** | **ya** | **Sada** | **Shi** | **va** | **-** |

|  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **1** | **&** | **2** | **&** | **3** | **&** | **4** | **&** | **1** | **&** | **2** | **&** | **3** | **&** | **4** | **&** |
| **Ga** | **Re** | **Ma** | **Ga** | **Re** | **Sa** | **Ṇi** | **Sa** | **Ga** | **-** | **Re** | **Sa** | **ṆiP̣a** | **Ni** | **Sa** | **-** |
| **Shi** | **va** | **Shi** | **Va** | **Ma** | **ha** | **De** | **va** | **Namah** | **Shi** | **va** | **ya** | **Sada** | **Shi** | **va** | **-** |

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| **Sa** | **-** | **Sa** | **Re** | **Ga** | **-** | **-** | **-** | **-** | **Pa** | **ma** | **Ga** | **ReSa** | **Re** | **Ga** | **-** |
| **Ka** | **li** | **Ka** | **li** | **Ma** | **ha** | **ma** | **ya** | **Namah** | **Ka** | **li** | **ke** | **Namo** | **Nam** | **ah** | **-** |

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| **Ga** | **Re** | **Ma** | **Ga** | **Re** | **Sa** | **Ṇi** | **Sa** | **Ga** | **-** | **Re** | **Sa** | **ṆiP̣a** | **Ni** | **Sa** | **-** |
| **Ka** | **li** | **Ka** | **li** | **Ma** | **ha** | **ma** | **ya** | **Namah** | **Ka** | **li** | **ke** | **Namo** | **Nam** | **ah** | **-** |

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| **Dur** | **ga** | **Dur** | **ga** | **Ma** | **ha** | **ma** | **ya** | **Namo** | **Dur** | **ga** | **yai** | **Namo** | **Nam** | **ah** | **-** |

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| **Ga** | **Re** | **Ma** | **Ga** | **Re** | **Sa** | **Ṇi** | **Sa** | **Ga** | **-** | **Re** | **Sa** | **ṆiP̣a** | **Ni** | **Sa** | **-** |
| **Dur** | **ga** | **Dur** | **ga** | **Ma** | **ha** | **ma** | **ya** | **Namo** | **Dur** | **ga** | **yai** | **Namo** | **Nam** | **ah** | **-** |

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| **Gu** | **ru** | **Mah** | **raj** | **Gu** | **ru** | **De** | **va** | **Gu** | **ru** | **Maha** | **rah** | **Guru** | **De** | **va** | **-** |

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| **Gu** | **ru** | **Mah** | **raj** | **Gu** | **ru** | **De** | **va** | **Sad** | **a** | **Gu** | **ru** | **Shiva** | **nan** | **da** | **-** |

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| **Ga** | **Re** | **Ma** | **Ga** | **Re** | **Sa** | **Ṇi** | **Sa** | **Ga** | **-** | **Re** | **Sa** | **ṆiP̣a** | **Ni** | **Sa** | **-** |
| **Ha** | **re** | **Ra** | **ma** | **Ha** | **re** | **Ra** | **ma** | **Ra** | **ma** | **Ra** | **ma** | **Hare** | **Ha** | **re** | **-** |

# Shiva Maha Deva Shambo

Jaya Jaya Shiva Shambho

Jaya Jaya Shiva Shambho

Maha Deva Shambo

Maha Deva Shambo

## Translation

* **Jaya**: Hail/Exhaltations
* **Shiva**: Lord Shiva
* **Maha**: Great
* **Deva**: God
* **Shambho**: This is interesting...

There seems to be a bit of confusion about this mantra.

This is not surprising. A quick search finds many flowery and colorful meanings. None of which bear any resemblance to this mantra.

Shambho (Shambhu) derives from two words:

Sham(Sam) - welfare, happiness, prosperity, health, and generally used to express a blessing

Bhu - Earth (One of the seven worlds released by Varana)

Now, we need context for Sam. When used with as an adjective to a noun (such as Earth), Sam becomes a pronoun and means 'like, same, or similar'. In this context, as the causative verb, Sam is "Causing happiness and granting prosperity". Thus, the mantra now reads:

**Exhaltations to Lord Siva, Great God, who is the cause of happiness and prosperity on Bhu(Earth).**

This is often represented as a subtle, or gentle, form of Shiva. Wrong. People like to chant this to bring happiness and prosperity into their lives. This is because they lack these things.

Chanting of this mantra, calls upon the energy of Shiva (Shakti) to destroy their lives as it is today, and thus, be 'reborn' into a life of happiness and prosperity. Shiva is the destroyer of the universe. In every moment, the universe is destroyed and recreated as an experience of itself. This is Shiva in action.

# Shiva Tandava Strotham

Jatta[a]-Attavii-Galaj-Jala-Pravaaha-Paavita-Sthale

Gale-[A]valambya Lambitaam Bhujangga-Tungga-Maalikaam |

Ddamad-Ddamad-Ddamad-Ddaman-Ninaadavad-Ddamar-Vayam

Cakaara Canda-Taandavam Tanotu Nah Shivah Shivam

## Translation

* **Jatta**[a]: Twisted, matted hair (dreadlocks)
* **Attavii**: Forest
* **Galaj**: Oozing
* **Jala**: Water
* **Pravaaha**: Flowing/Pouring
* **Paavita**: Cleansed, Purified
* **Sthale**: Ground
* **Gale**: Neck
* **[A]valambya** : Support/brace
* **Lambitaam** : Hanging/Dangling
* **Bhujangga**: Snake/Serpent
* **Tungga**: High/Tall
* **Maalikaam** : Garland
* **Damad**: Sound of Damaru (Shivas drum)
* **Damad**: Sound of Damaru (Shivas drum)
* **Damad**: Sound of Damaru (Shivas drum)
* **Daman**: Sound from Damaru
* **Ninaadavad**: Sounds
* **Ddamar**: Drumming
* **Vayam**: Weaver
* **Cakaara** : Performed/Acted
* **Cannda**: Fierce/passionate
* **Tandavam**: Dance
* **Tanotu** : Extend
* **Nah** : Spread
* **Shivah** : Shiva (accusative)
* **Shivam**: Shiva (nomanative)

Jattaa-Kattaaha-Sambhrama-Bhraman-Nilimpa-Nirjharii\_

Vilola-Viici-Vallarii-Viraajamaana-Muurdhani |

Dhagad-Dhagad-Dhagaj-Jvalal-Lalaatta-Patttta-Paavake

Kishora-Candra-Shekhare Ratih Pratikssannam Mama

* **Jatta**[a]: Twisted, matted hair (dreadlocks)
* **Kattaaha**: Cauldron
* **Sambhrama**: Spinning around
* **Bhraman**: Roaming
* **Nilimpa**: A God
* **Nirjharii**: A river
* **Vilola**: Moving back and forth (like waves)
* **Viici**: Wave
* **Vallarii**: A creeping vine
* **Viraajamaana**: Shining/Bright
* **Muurdhani**: Forehead
* **Dhagad**: Sound of a burning fire
* **Dhagad**: Sound of a burning fire
* **Dhagad**: Sound of a burning fire
* **Jvalal**: Fire/Flame/Blaze
* **Lalaatta**: Forehead/Brow
* **Patttta**: A flat, or even, surface
* **Paavake**: Pure/Clear/Fire
* **Kishora**: Youth
* **Candra**: Moon
* **Shekhare** : Peak/Apex/Summit/Crest
* **Ratih** : Delight/Pleasure
* **Pratikssannam** : Prati:Every, Kshanna:Moment
* **Mama**: My

Dharaa-Dharendra-Nandinii-Vilaasa-Bandhu-Bandhura

Sphurad-Diganta-Santati-Pramodamaana-Maanase |

Krpaa-Kattaakssa-Dhorannii-Niruddha-Durdhara-[A]apadi

Kvacid-Digambare Mano Vinodametu Vastuni

* **Dharaa**: Bearer
* **Dharendra**: Dhara: Mountain. Indra: Chief/King
* **Nandinii**: Daughter
* **Vilaasa**: Sport/Play
* **Bandhu**: Relation/Connection
* **Bandhura**: Curved/Rounded/Beautiful
* **Sphurad**: Trembling/Shaking
* **Diganta**: Horizon/Distant
* **Santati**: Stretching/Extending
* **Pramodamaana**: Immense joy/pleasure
* **Maanase** : Of the mind
* **Krpaa**: Pity/Compassion
* **Kattaakssa**: Glance/Quick look
* **Dhorannii**: Tradition, long held
* **Niruddha**: Witheld/Retained
* **Durdhara**: Irrisitable
* **[A]apadi**: Misfortune/Disaster
* **Kvacid**: Sometimes
* **Digambare** : Clothed in blue, Ever Free
* **Mano** : Manas: Mind
* **Vinodametu** : Vinoda:Sports/pastimes. Metu: Divine
* **Vastuni**: Appears/Materialise

Jattaa-Bhujangga-Pinggala-Sphurat-Phannaa-Manni-Prabhaa

Kadamba-Kungkuma-Drava-Pralipta-Digvadhuu-Mukhe |

Mada-[A]andha-Sindhura-Sphurat-Tvag-Uttariiya-Medure

Mano Vinodam-Adbhutam Bibhartu Bhuuta-Bhartari

* **Jattaa**: Twisted, matted hair (dreadlocks)
* **Bhujangga**: Snake/Serpent
* **Pinggala**: A reddish brown
* **Sphurat**: Trembling/Shaking
* **Phannaa**: Hood of a serpent (like cobra)
* **Manni**: Jewel/Gem
* **Prabhaa**: Light/Radiance
* **Kadamba**: Kadamba flower/Collection/Multitude
* **Kungkuma**: Saffron, or red dye (KumKum)
* **Drava**: Melted (like ice)
* **Pralipta**: Sticking or smeared
* **Digvadhuu**: Dish:Direction. Vadhuu:Bride
* **Mukhe**: FAce
* **Mada**: Drunk
* **[A]andha**: Blind
* **Sindhura**: Elephant
* **Sphurat**: Trembling/Shaking
* **Tvag**: Skin/Hide of an animal
* **Uttariiya**: Outer layer of clothing
* **Medure**: Thick
* **Mano** : Manas:Mind
* **Vinodam**: Sport/Passtime
* **Adbhutam** : Marvelous
* **Bibhartu** : Carry/Bear
* **Bhuuta**: Beings
* **Bhartari**: Maintainer/Sustainer

Sahasra-Locana-Prabhrty-Ashessa-Lekha-Shekhara\_

Prasuuna-Dhuuli-Dhorannii Vidhuusara-Angghri-Piittha-Bhuuh |

Bhujangga-Raaja-Maalayaa Nibaddha-Jaatta-Juuttakah

Shriyai Ciraaya Jaayataam Cakora-Bandhu-Shekharah

* **Sahasra**: Thousand
* **Locana**: Eye
* **Prabhrty**: Beginning with
* **Ashessa**: Without remainder, whole, entire
* **Lekha**: Line/Stroke
* **Shekhara**: Crown/Top of the head
* **Prasuuna**: Born/Produced/Flower
* **Dhuuli**: Dust
* **Dhorannii**: Series/Array
* **Vidhuusara**: Dust colored
* **Angghri**: Foot
* **Piittha**: Seat/Throne
* **Bhuuh**: Earth
* **Bhujangga**: Snake/Serpent
* **Raaja**: King
* **Maalayaa** : Garland
* **Nibaddha**: Bound/Tyed/Fettered
* **Jattaa**: Twisted, matted hair (dreadlocks)
* **Juuttakah**: Matted Hair
* **Shriyai** : Beauty of Shri
* **Ciraaya** : Cira: Long time
* **Jaayataam** : Takes place/Happens
* **Cakora**: Cakora bird which drinks moonlight
* **Bandhu**: Relation/Friend
* **Shekhara**: Crown/Top of the head
* **Lalaatta**-Catvara-Jvalad-Dhanan.jaya-Sphulingga-Bhaa
* **Nipiita**-Pan.ca-Saayakam Naman-Nilimpa-Naayakam |
* **Sudhaa**-Mayuukha-Lekhayaa Viraajamaana-Shekharam
* **Mahaa**-Kapaali-Sampade-Shiro-Jattaalam-Astu Nah
* **Lalaatta**: Forehead
* **Catvara**: Sacrificial clearing
* **Jvalad**: Fire/Blaze
* **Dhanan**: Fire
* **jaya**: Exhaltation
* **Sphulingga**: Spark/crackle from fire
* **Bhaa**: lustre
* **Nipiita**: Absorbed in/Drunk
* **Panca**: Five
* **Saayakam**: Arrow
* **Naman**: Namas: Bow/Obeisence
* **Nilimpa**: A God
* **Naayakam**: Lord
* **Sudhaa**: Nectar
* **Mayuukha**: Flame/Ray of light/Light from fire
* **Lekhayaa**: A written line or stroke
* **Viraajamaana**: Viraaj: Shining bright
* **Shekharam**: Peak/Summit/Crest
* **Mahaa**: Great
* **Kapaali**: Shiva
* **Sampade**: Prosperity/Wealth
* **Shiro**: Head/Skull
* **Jattaalam**: Matted hair (dreadlocks)
* **Astu**: So be it/it is so
* **Nah**: Us

Karaala-Bhaala-Pattttikaa-Dhagad-Dhagad-Dhagaj-Jvalad\_

Dhanan.jaya-[A]ahutii-Krta-Pracanda-Pan.ca-Saayake |

Dharaa-Dhare[a-I]ndra-Nandinii-Kucaagra-Citra-Patraka

Prakalpanai-[E]ka-Shilpini Tri-Locane Ratir-Mama

* **Karaala**: Open wide, Slashing, Terrible
* **Bhaala**: Forehead/Brow
* **Pattttikaa**: Tablet/Plate
* **Dhagad**: Sound of a burning fire
* **Dhagad**: Sound of a burning fire
* **Dhagad**: Sound of a burning fire
* **Jvalal**: Fire/Flame/Blaze
* **Dhananjaya**: Fire
* **[A]ahutii**: Invoking with fire
* **Krta**: Made/Done
* **Pracanda**: Terrible/Furious
* **Panca**: Five:
* **Saayake**: Missile/Arrow
* **Dharaa**: Bearing/Supporting
* **Dhare**: Bearing, Womb
* [**a-I]ndra**: Indra Devi
* **Nandinii**: Daughter
* **Kucaagra**: Kuca: Breast. Agra: Front/Tip.
* **Citra**: Picture/Sketch/Variagated
* **Patraka**: Leaves
* **Prakalpanai**: Placing in
* **[E]ka**: One:
* **Shilpini** : Artist/Craftsman
* **Tri**: Three
* **Locane** : Eye
* **Ratir**: Rati: Pleasure/Enjoyment/Delight
* **Mama**: My
* **Naviinai**: Fresh/Young/New
* **Megha**: Cloud/Mass/Multiude
* **Mandalii**: Circle/Orb/Ring
* **Niruddha**: Withheld/Restrained/Held Back
* **Durdhara**: Difficult to be carried or suffered/Intolerable
* **Sphurat**: Trembling/Shaking
* **Kuhuu**: New Moon
* **Nishiithinii**: Midnight/Night
* **Tamah**: Tamas: Darkness/Ignorance
* **Prabandha**: Connection/Tie
* **Badha**: Bound/Tied/Locked
* **Kandharah**: Neck
* **Nilimpa**: Supernatural Beings/Gods
* **Nirjharii**: A River
* **Dharas**: Bearing/Holding
* **Tanotu**: Tan: Extend/Spread
* **Krtti**: Hide/Skin
* **Sindhurah**: Elephant
* **Kalaa**: A small part (of a moon)/ A Section
* **Nidhaana**: Containing/Depositing/Storing
* **Bandhurah**: Curved/Rounded/Beautiful/Charming
* **Shriyam**: Beauty
* **Jagad**: World/Universe
* **Dhurandharah**: Bearing a yoke, or burden
* **Praphulla**: Blooming/Expanded/Open wide
* **Niila**: Blue/Dark Blue
* **Pangkaja**: Grown in mud/Lotus
* **Prapan**.ca: Expansion/Expansion of the Universe
* **Kaalima**: Throat/Neck
* **Prabhaa**: Shine/Light/Splendour/Radiance
* [**A]Valambi**: Hanging down/Prop/Supporting
* **Kannttha**: Throat/Neck
* **Kandalii**: Kandala: Cheek/Girth/Girdle
* **Ruci**: Light/Lustre/Relish/
* **Prabadha**: Bound/Tied
* **Kandharam**: Neck
* **Smarac**: Kama Deva (God of Love)
* **Chidam**: Cut off/Destroy
* **Purac**: Pura: Forest/Castle/City
* **Chidam**: Cut off/Destroy
* **Bhavac**: Bhava: World/Worldly Existance
* **Chidam**: Cut off/Destroy
* **Makhac**: Festival/Sacrifice
* **Chidam**: Cut off/Destroy
* **Gajac**: Gaja: Elephant
* **Chida**: Cut off/Destroy
* **Andhakac**: The demon Andhaka
* **Chidam**: Cut off/Destroy
* **Tam**: Exhausted/Suffocated
* **Antakac**: Yama
* **Chidam**: Cut off/Destroy
* **Bhaje**: Worship/Adore
* **Akharva**: Not shortened or mutilated
* **Sarva**: All
* **Manggalaa**: Auspicious/Welfare/Happiness
* **Kalaa**: A small part/Section
* **Kadamba**: Kadamba tree/Collection
* **Man.jarii**: Blossom/Posy/Flower
* **Rasa**: Juice/Nectar/Cyriup
* **Pravaaha**: Stream/River/Flowing
* **Maadhurii**: Sweetness/Charm
* **Vijrmbhannaa**: Open mouth/Expand
* **Madhu**: Honey/Charming
* **Vratam**: Will/Command/Service
* **Smara**: Kama Deva: God of Love
* **Antakam**: Yama/Bringing to an end/Death
* **Pura**: City/Fortress/House
* **Antakam**: Yama/Bringing to an end/Death
* **Bhava**: Bhava: World/Worldly Existance
* **Antakam**: Yama/Bringing to an end/Death
* **Makha**: Festival/Sacrifice
* **Antakam**: Yama/Bringing to an end/Death
* **Gaja**: Elephant
* **Antakam**: Yama/Bringing to an end/Death
* **Andhaka**: The demon Andhaka
* **Antakam**: Yama/Bringing to an end/Death
* **Tam**: Exhausted/Suffocated
* **Antaka**: Yama/Bringing to an end/Death
* **Antakam**: Yama/Bringing to an end/Death
* **Bhaje**: Worship/Adore
* **Jayat**: Jaya: Victory/Triumph
* **Vada**: Speaking/Speaker
* **Bhra**: Bru: Brow/Eye-brow
* **Vibhramad**: Rolling/Whirling/Moving to-and-fro
* **Bhramad**: Wandering/Roaming/Twirling about
* **Bhujanggama**: Snake/Serpent
* **Shvasad**: Breath/To Breathe
* **Vinirgamat**: Spreading/Departure
* **Krama**: Uninterupted/Sequence/Order/Continuous
* **Sphurat**: Trembling/Shaking
* **Karaala**: Open wide/Clever/Terrible
* **Bhaala**: Forehead/Brow/Splendour/Lustre
* **Havya**: An Offering/Sacrifice
* Vaatt: Exclamation when performing sacrifice
* **Dhimid**: Sound made by Mrdanga
* **Dhimid**: Sound made by Mrdanga
* **Dhimid**: Sound made by Mrdanga
* **hvanan**: Effect
* **Mrdangga**: Dholak/Drum
* **Tungga**: Lofty/High/Prominate
* **Manggala**: Worship/Adore
* **Dhvani**: Sound/Voice/Word
* **Krama**: Uninterupted/Sequence/Order/Continuous
* **Pravartita**: Set up/Set in motion/Establish
* **Pracanda**: Terrible/Furious
* **Taandavah**: Tandava Dance
* **Shivah**: Lord Siva
* **Drssad**: Drs: To See/Behold
* **Vicitra**: Diverse/Many colored/Variagated
* **Talpayor**: Talpa: Bed/Sofa
* **Bhujangga**: Snake/Serpent
* **Muktika**: Mukta: Set Free/Liberate
* **Srajor**: Garland
* **Garissttha**: Extremely Heavy/Venerable
* **Ratna**: Jewel/Gem
* **Losstthayoh**: Lump of Earth/Clay/Sod
* **Suhrd**: Friend/Ally
* **Vipakssa**: Opponent/Enemy/Adversary
* **Pakssayoh**: Pakasa: Friend/Follower
* **Trnna**: Grass/Herb
* **Aravinda**: Lotus
* **Caksusoh**: Caksu: Eye
* **Prajaa**: People/Subjects/Family
* **Mahii**: Great World/Earth
* **Mahendrayoh**: Mahendra: King/Indra
* **Sama**: Same/Equal/Alike
* **Pravrttikah**: Moving On/Coming forth
* **Kadaa**: When/How
* **Sadaashivam**: SadaShiva (Always/Eternal Shiva)
* **Bhajaamy**: Bhaj: Adore/Revere
* **Aham**: I
* **Kadaa**: When/How
* **Nilimpa**: Supernatural Beings/Gods
* **Nirjharii**: A River
* **Nikun.jai**: Arbour/Bower/Thicket
* **Kottare**: Kottara: Cave/Tree Hollow/Cavity
* **Vasan**: Vaha: Carrying/Bearing
* **Vimukta**: Set Free/Liberate
* **Durmatih**: Bad Mindedness/Hate/Envy/Jeolously/Bad thoughts
* **Sadaa**: Ever/Eternal/Aways
* **Shirahstham**: Shiras: Head/Skull
* An.**jalim**: The cavity formed by putting the hands together, and hollowing the palms
* **Vahan**: Vaha: Carry/Bear Keeping
* **Vimukta**: Set Free/Liberate
* **Lola**: Writhing/Lustful/Greeding
* **Locano**: Eye
* **Lalaama**: Having a mark, or sign, on the forehead
* **Bhaala**: Forehead/Brow
* **Lagnakah**: Surity/Bail
* **Shiveti**: of Siva
* **Mantram**: Song of devotion
* **Uccaran**: Uttering/Saying/Articulating
* **Kadaa**: When/How
* **Sukhii**: Happy/Joyful
* **Bhavaamy**: Bhava: World/Worldly Existance
* **Aham**: I
* **Imam**: This
* **Hi**: Because/Indeed/For
* **Nityam**: Continuous/Eternal
* **Evam**: So/In this manner
* **Uktam**: Utta: Utter/Speak
* **Uttamottamam**: Said to the be best
* **Stavam**: Praise/Eulogy/Hymn
* **Patthan**: Patha: Reading/Reciting
* **Smaran**: Kama Deva (God of Love)
* **Bruvan**: A name for the self
* **Naro**: A man/male
* **Vishudhime**[-I]ti: Complete Purification/Purity
* **Santatam**: Stretch/Extend/Continuous
* **Hare**: Hara: Shiva
* **Gurau**: Guru: Teacher
* **Subhaktim**: Subha: Good. Bhakti: Devotiion. Great DevotionAashu
* **Yaati**: Yaa: Go towards
* **Na**: Not
* **Anyathaa**: Otherwise
* **Gatim**: Obtaining/Refuge/Going/Moving
* **Vimohanam**: Confusion
* **Hi**: Because/Indeed/For
* **Dehinaam**: Having a body/Alive
* **Su**: Good/Excellent
* **Shangkarasya**: Shankara: Siva
* **Cintanam**: Reflecting/Thinking upon
* **Puuja**: Worship/Hounour/Prayer
* **Avasaana**: Conclusion/End/Termination
* **Samaye**: Occasion/time
* **Dasha**: Ten
* **Vaktra**: Mouth/Face
* **Giitam**: Song/Sing
* **Yah**: Who
* **Shambhu**: Lord Siva
* **Puujana**: Puuja: Worship/Honour/Adore
* **Param**: Highest/Utmost
* **Patthati**: Patha: Reading/Reciting
* **Pradosse**: Evening
* **Tasya**: Of Him
* **Sthiraam**: Firm/Steadfast/Still
* Ratha: Chariot/Cart
* **Gaje**[a: Elephant
* **I]ndra**: Indra/Best/Excellent/Cheif
* **Turangga**: Horse
* **Yuktaam**: Yoked/Joined/United
* **Laakssmiim**: Devi Laaksmi/Prosperity
* **Sadaiva**: Always/Eternal/Ever
* **Su**: Good/Excellent
* **Mukhiim**: Mouth/Face
* **Pradadaati**: Giving/Yeilding/Granting
* **Shambhu**: Lord Siva

# Shivoham Shivoham

**Sachara Chara Para Purna**

**Shivoham, Shivoham**

**Andandoham x 32**

## Translation

* **Sachara**: Well-behaved, polite
* **Chara**: Ashes, dust
* **Para**: Supreme
* **Purna**: Complete, entire
* **Shivoham**: I am Shiva
* **Shivoham**: I am Shiva
* **Nityananda**: refers to "whose form is eternal bliss", and represents Śiva in Sandhyā’s eulogy of Śiva, according to Śivapurāṇa
* **Swarupa**: Sva: One's own, belonging to oneself. Rupa: Form, figure, appearance
* **Shivoham**: I am Shiva
* **Shivoham**: I am Shiva
* **Andandoham**: I am bliss.

# Siddhi Vinayaka Bhava Bhaya Nasha

Siddhi Vinayaka. Vinayaka Ganesha.

Siddhi Vinayaka Bhava Bhaya Nasha

Siddhi Vinayaka Ganesha

Sharanam Ganesha. Sharanam Ganesha

Ganesha

## Translation

**Siddhi**: Accomplishment, fulfilment, completion, perfection, complete attainment

**Vinayaka**: A remover (of obstacles).

**Bhava**: Produced from. Originating in

**Bhaya**: Fear, Dread, Terror

**Nasha**: Nāsā – Trunk of Elephant

**Ganesha**: *Gam*: Flock, Group, Troop. Īśa: Master, Lord of

**Sharanam**: Protection, Refuge, Help, Succour, Defence

# Sri Krishna Govinda Hare Murari

Shri Krishna Govind Hare Murare.

Hey Nath Narayana Vasudeva.

## Translation

Shri: Sri/shri/shree is word which has Sanskrit origin.

The title is derived from Sanskrit श्रीमान् (shrimaan). This stems from the puranic concept of prosperity. It is an honorific when used in front of names of Gods and men, and, has equivalent polite form of addressing a man with Mr, or sir, where as Srimathi/shrimathi is used to denote a married woman.

Smt. Is its abbreviated form is shrimathi.

Mr= sri. Mrs=smt: Shree is also name of goddess Lakshmi, god of wealth and money.

* **Krishna**: Lord who is black
* **Govinda**: Cowherd
* **Hare**: Krishna

In English grammar, addressing someone’s or something’s name is called the ‘vocative case’ of that noun. The same thing in Sanskrit grammar it is called sambodhanaa prathamaa vibhakti. In Sanskrit too, ‘hey’ is used, like ‘Hey Rama’ or ‘Hey Krishna’.

However, for some words which end with “i” , instead of prefixing ‘hey’, the final ‘i’ is changed to ‘e’.

In this case, the noun in question is ‘Hari’: which ends with an ‘i’. So according to the grammar rules of Sanskrit, instead of ‘hey Hari’, we say, ‘hare’.

* **Hare** = Hey Hari (who is Rama or Krishna: as the case may apply).
* **Hari** is a name applicable to both Rama and Krishna.
* **Murare**: A name of Krishna. Mura: the demon, Ari: the foe. The enemy of Mura
* **Hey**: Vocative eg: Oh John, please come.
* **Nath**: To have power, be master, prevail.
* **Narayana**: Krishna Nara: Man. Ayana-Walking.
* **Vasudeva**: Descendant (son) of Vasudev

# Siyapati Ramachandra Ki Jai

Siyapati Ramacandra Ki Jai

Radhapati Krsnacandra Ki Jai

Gauripati Candacuda Ki Jai

Pavanasuta Hanumana Ki Jai

Tapobala Gyanananda Ki Jai

(Tapobala Shivananda Ki Jai)

## Translation

* Siyapati: Sita. pati:Husband/Lord
* Ramacandra: Rama. Chandra:Shining(Hindi)/Moon(sanskrit)
* Ki: To
* Jai: Exhaltation
* Radhapati: Radha. pati: Husband/Lord
* Krsnacandra: Krsna. Chandra:Shining(Hindi)/Moon(sanskrit)
* Ki: To
* Jai: Exhaltation
* Gauripati: Gauri: Golden. Pati: Lord
* Chandacuda: Chandra:Shining/Moon. Cuda: Head
* Ki: To
* Jai: Exhaltation
* Pavanasuta: Pavana: Clean, pure, free from sin. Suta: A king/son
* Hanumana: Lord Hanuman
* Ki: To
* Jai: Exhaltation
* Tapobala: Tapas: Meditation Bala:Strength . The power acquired by devotion
* Gyanananda: Guru Gyanananda. Gyan: (filled with) Knowledge. Ananda: Joy/Pleasure/Bliss
* Ki: To
* Jai: Exhaltation

Exhaltation to Sita, whose husband is Ramachandra.

Exhaltation to Radha, whose husband is Krishna.

Exhaltation to Gauripati, who has the moon on His head

Exhaltation to Hanuman, who is free from sin

Exhaltation to Guru Gyananda, who is filled with the strength of devotion

# Sri Radhe Barasane Wali Radhe

Shri Radhe Radhe Radhe Barsane Wali Radhe

(Shri radhe radhe radhe barsane wali radhe

Shri radhe radhe radhe barsane wali radhe

Shri radhe radhe radhe barsane wali radhe

Shri radhe radhe radhe barsane wali radhe) 16

Jai radhe radhe jai radhe radhe

Brijbhan dulari radhe radhe

Bhakton ki pyari radhe radhe

Ho shyama pyari radhe radhe

Haridas dulari radhe radhe

Raskon ki pyari radhe radhe

Hamari pyari radhe radhe

Tumhari pyari radhe radhe

Ham sabki pyari radhe radhe

Ho pyari pyari radhe radhe

Ho pyari pyari radhe radhe

Jai radhe radhe: 4

Aaiye shridham brindavan me pravesh karen

Brindavan mein radhe radhe

Sunrak gaon mein radhe radhe

Kalideh per radhe radhe

Adyedapat mein radhe radhe

Taan gali mein radhe radhe

Maan gali mein radhe radhe

O'man gali mein radhe radhe

Gokunj gali mein radhe radhe

Siva kunj mein radhe radhe

Prem gali mein radhe radhe

Shringar bat mein radhe radhe

Cheer ghat mein radhe radhe

Kishi ghat peradhe radhe

Ajiwdeep mein radhe radhe

Bansi bat mein radhe radhe

Gyan gubadi radhe radhe

Shri radhe radhe radhe barsane wali radhe

Shri radhe radhe radhe barsane wali radhe

Shri radhe radhe radhe barsane wali radhe

Shri radhe radhe radhe barsane wali radhe ...

Bramha kund mein radhe radhe

Ishwar mahadev radhe radhe

Shri bake bihari radhe radhe

Shanidev bihari radhe radhe

Madan mohan ji radhe radhe

Gopinathji radhe radhe

Ramadamodar radhe radhe

Radha vinod ji radhe radhe

Shakshi gopalji radhe radhe

Radha madhaw ji radhe radhe

Shri radha ballabhji radhe radhe

Shri yugal kishorji radhe radhe

Shri radha raman ji radhe radhe

Asht sakhiji radhe radhe

Atal ban mein radhe radhe

Bihar ban mein radhe radhe

Gau charan ban mein radhe radhe

Gopal ban mein radhe radhe

Brindavan ka kan kan bole shri radha radha

Shri yamunaji ki lahren bole shri radha radha

Shri radha radha shri radha radha: 3

Shyam sundar ki banshi bole shri radha radha

Shri radha radha:2

Braj ki lata vata bhi bole shri radha radha

Shri radha radha:2

Bhumi tatva jal tatva agni tatwa wayu tatwa

Branha tatwa wyom tatwa vishnu tatwa ghori hai

Sankansiddhi tatwa anand prashiddhi tatwa

Narad suresh tatwa shiv tatwa ghori hai: 3

Premi kahe nag aur kinnar ko tatwa dekhyo

Shedh aur mahesh tatwa milti milti jodi hai

Tatwan ke tatwa jagjeewan shri krishnachandra

Aur krish kohu tatwa brijbhan ki kishori hai: 3

Aur krish kohu tatwa meri radhika kishori hai

Shri brindavan bihari lal ki jai

Shri shani bihari lal ki jai

Shri radha rani ki jai

Shri radhe radhe radhe barsane wali radhe

Shri radhe radhe radhe barsane wali radhe

Shri radhe radhe radhe barsane wali radhe

Shri radhe radhe radhe barsane wali radhe

# Short Explanations

Below, follows several explanations of various texts.

## Sixteen Layers of Illusion

Kali Santarana Upanishad.

The Kali Santarana Upanishad is the origin of the Maha Mantra.

**Hare Krishna Hare Krishna**

**Krishna Krishna Hare Hare**

**Hare Rama Hare Rama**

**Rama Rama Hare Hare**

The Kali Santarana Upanishad tells us

**"iti shodashakam namnam, kali-kalmasha-nashanam;**

**natah parataropayah, sarva-vedeshu drishyate.**

**iti shodasha kalasya jivasyavarana vinashanam;**

**tatah prakashate para brahma medhapaye**

**ravi rashmi mandali veti".**

**Iti**: thus

**Shodashakam**: sodasam:sixteen, kam: words

**Namnam**: of names

**kali-kalmasha-nashanam**: Kali: Kali Yuga, kalmasa:sins, nashanam:destroyer

**natah**: na:no, athah:than

**parataropayah**: paratara:other; upayah:remedy

**sarva-vedeshu**: sarva:in all, vedeshu: Vedic scriptures

**drishyate**: is seen

**iti**: thus

**shodasha**: sixteen

**kalasya**: kalavrtasya—having sixteen

**jivasya**: the soul

**avarana**: veiling/covering

**vinashanam**: is destroyed

**tatah**: thereafter

**prakashate**: shines forth

**para**: supreme

**brahama**: Supreme Consciosness

**meghapaye**: megha:cloud; apaye:on being removed

**ravi**: Sun

**rashmi**: rays

**mandala**: collection

**veti**: (eva) like.

### Translation

Thus, these sixteen names destroy all sins during Kali. No other remedy than this is to be had in all the Vedas

Thus, these sixteen names destroy the 16 veils(kala) in which the jiva(soul) is enveloped (avarana).

Thereafter, like a collection of Sun rays shines when clouds are dispersed, Parabrahman shines forth.

Here the sixteen layers of illusion, which comprise the subtle body are explained.

1) Prana: Life force

2) Sraddha: Faith

3) Kham: Ether

4) Vayu: Air

5) Jyotir: Fire/Light

6) Apah: Water

7) Prithivi: Earth

8) Indryam: Sense organs

9) Manah: Mind

10) Annam: (the sheath of eaten) Food

11) Viryam: Vital energy

12) Tapah: Meditation/Inner heat

13) Mantrah: Sonic power

14) Karma: Actions

15) Lokah: Realms of existence

16) Nama – Individuation

Whilst these veils (illusions) cover the Atman (self), it is known as Jiva.

When the veils are removed, it is once again, Parabrahma.

Returned to Godhead

## Ahimsa

Reading through the Jabal-Darshan Upanishad, the source of the Yamas, and Niyamas are expounded.

Central to many yogic practices, is the concept of Ahimsa. (A: negator and Hims:strike).

This has widely been translated as "non-violence", which is only a part of Ahimsa.

To accept this translation, would be akin to translating Yoga as asana. Of course, there is much more to yoga than merely asana.

To look at the source of confusion, and there is much, we can look squarely at Mr Ahimsa himself, Mahatma Ghandi.

Ghandi popularised the phrase "Ahimsa Paramo Dharma", which has been translated as "Non-violence is the ultimate duty".

However, this is a half truth, and captures a very shallow translation.

Dharma, means law/duty/religion in sanskrit, and has two aspects, Vihita dharma (prescribed dharma) and Nishiddha dharma (prohibited dharma).

In other words, the Do’s and Don’ts for regulating your life.

The phase "Ahimsa Paramo Dharma" has its origins in the Mahabharat, however, this is only half of the story. The text reads:

**Ahimsa Paramo Dharma. Dharma himsa tathaiva cha**.

Translation:

**Non-violence is the ultimate dharma. So too is violence in service of Dharma**.

Imagine seeing, and an elderly person, in a wheelchair, is being brutally assulted.

Do you walk past, because to intervene would not be in keeping with Ahimsa?

No.

Ahimsa in the service of dharma allows us to intervene to protect Dharma. (the elderly person).

This also extends to protecting ourselves.

Dharma is to be protected at all times. (Unless you are practicing Nivritti Marga. More on this in a moment`).

It is this concept which Ajuna struggled with on the battlefield with Krishna, as told in the Bhagavad Gita.

Krishna explained to Ajuna that to he was duty bound to fight, and not to do so would incur sins.

The phrase "Ahimsa paramo dharma" does not appear in the Bhagavad Gita.

The two major spiritual paths in Hinduism.

1. For householders: Pravritti Marga. The way of the world.
2. For Monks: Nivritti Marga, the path of return.

The Mahanirvana Tantra describes the householder as having four Purusarthas.

1. Dharma (Righteousness and Duty)
2. Artha (Pursuit of Wealth and Property)
3. Kama (Sensual desires)
4. Moksha (Liberation)

A person who finds the balance and harmony between these four is one who finds the rhythm of life.

* The path of return (Nivritti Marga) however, is far more restrictive.
* A monk, avowed to celibacy, should be physically and mentally pure.
* Should lead a life of simplicity, spend most of their time in the contemplation of God, and study the scriptures.
* Should not own any home, wealth or property.
* Should live in a hut, a temple, or under a tree.
* Should be truthful and full of compassion for all beings.
* Should be totally indifferent to blame, praise, pleasure or pain.
* The only goal in life should be the realization of God.

"Ahimsa Paramo Dharma" can only be practiced by Sannyasins who tread the path of Nivritti Marga.

From the Ishvar Gita (11:15).

*There is no other virtue better than Non-Violence, nor is there any other comfort better than the same*.

*The Violence which is performed as per the provisions of the Scripture (for getting justice), is also considered as Non-Violence.*

## What is Bhakti Yoga

Sravanam Kirtanam Visnoh

Smaranam Pada-sevanam

Arcanam Dandanam Dasyam

Sakhyam Atma-nivedanam

Directly from the Srimad Bhagavatam(7.5.23) This outlines the process of Bhakti yoga.

Sravanam: Hearing

Kirtanam: Chanting

Visnoh: Lord Vishnu

Smaranam: remembering

Pada-sevanam: Pada(feet), Sevanam(Serving)

Arcanam: Offering worship

Vandanam: Offering prayer

Dasyam: Become servant

Sakhyam: Become friend

Atma-nivedanam: surrendering Atma(Self)

## Why is Hanuman called Hanumat?

Hanumaan is what we should use.

**Hanu** means Jaw.

**Hanumaan** = Hanu + Mat

**Mat** is a pratyaya (Suffix like) which denotes possession. **Hanumat** means one with a special Jaw.

* Buddhimat means one with intelligence
* Shaktimat means one with strength

Hanumat, buddhimat, shaktimat are all stem words

When we use mat to represent a male it becomes maan. When used to represent a female it becomes the fininine nominative **mati.**

* **Buddhimaan** – Masculine nominative
* **buddhimaati** – Feminine nominative
* **Indumaati** – Feminine nominative (one with Moon like beauty)
* **Bhanumaati** – Feminine nominative (one shining like Sun)
* **Shriman** - The one with Shree (masculine nomanitive)
* **Shrimati** - The one with Shree (femine nominative)

Hanumaan represents the Male form of the one with a special Jaw. When you say Hanumaat you are actually using the neuter gender form of the word. It is not appropriate to use it in such a way.

The only case where you can use hanumaat is when you are using conjoined words (samasta padam).

HanumaatSishya - means sishya of hanumaan - here you should not it as HanumaanSishya. Samasa’s always use the root word.

The pratyaya mat will become vat if added to a word ending with “a”.

* Atmavaan - One with “Atmaa”.
* krupaavaan - One with “krupaa” (Mercy)

## Harenama

In 1974, Srila Prabhupada, in a discorse in Honalulu, made mention of how to get through this age of Kali.

Therefore śāstra says that "You simply take to the chanting of the holy name of God."

**harer nāma harer nāma harer nāmaiva kevalam**

**kalau nāsthy eva nāsthy eva nāsthy eva gatir anyathā**

In this age, there is no other way. That you will feel when you take to chanting without any offence. Neither are we charging. We are simply distributing this knowledge, that Chant Hare Krishna mantra; all problems will be solved."

In this discorse, Prabhupad was making reference to the Sanskrit verse from Brhan-naradiya Purana, named after the great sage Narada.

I love what Prabhupad had to say on "You haven't got to spend any money for this chanting, neither we are charging. We are simply distributing this knowledge, that Chant Hare Krishna mantra".

I am not too sure about all problems being solved.

However, this mantra does elevate your vibration at a consciousness level.

The chanting of the Holy Names is the essence of Krishna Consciousness.

**Harer Nama Harer Naama**

**Harer Namaiva Kevalam**

**Khalau Nasthieva Nasthieva**

**Nasthieva Gathiranyatha**

* Harer: Of (Lord) Hari's
* Nama: (namam) Name
* Harer: Of (Lord) Hari's
* Nama: (namam) Name
* Harer: Of (Lord) Hari's
* Namaiva: (namam): Name, (iva/eva): only/alone
* Kevalam: Soley/and nothing else
* Khalau: In Kali (yug)
* Nasthi eva: (nasthi):lost/no way, eva: really/certainly/truely
* Nasthi eva: (nasthi):lost/no way, eva: really/certainly/truely
* Nasthi eva: (nasthi):lost/no way, eva: really/certainly/truely
* Gatir: Coming to me/Progress
* Anyatha: Otherwise than this

### Translation

* Name of Hari
* Name of Hari
* Name of Hari alone
* Nothing else in Kali (yug)
* really no way
* really no way
* really no way
* of coming to Me
* other than this.

Another manuscript renders the sastra this way:

harer namaiva namaiva namaiva mama jivanam

kalau nasthi eva nasthi eva nasthi eva gatir anyatha

* Harer: Of (Lord) Hari's
* Namaiva: (namam): Name, (iva/eva): only/alone
* Namaiva: (namam): Name, (iva/eva): only/alone
* Namaiva: (namam): Name, (iva/eva): only/alone
* Mama: My
* Jivanam: Life (the nam suffix adds process/work to the stem)
* Khalau: In Kali (yug)
* Nasthi eva: (nasthi):lost/no way, eva: really
* Nasthi eva: (nasthi):lost/no way, eva: really
* Nasthi eva: (nasthi):lost/no way, eva: really
* Gatir: Coming to me/Progress,
* Anyatha: Otherwise than this
* Name of Hari only, name only, name only, is my lifes work
* Nothing else in Kali (yug)
* really no way
* really no way
* really no way
* of coming to Me
* other than this.

The verse itself, is taken from the Sri Caitanya-caritamrta (17.21), and, gives clear instructions on how to cross the age of Kali. The chanting of the lords names.

## Inner and Outer Worlds

I think Shakespeare said it best.

"All the world is a stage".

And indeed it is. Both the inner world and outer world.

Recently, I have observed a spate of posts along the lines of "you create your outer world from your inner world".

On the surface, this would seem to make sense, that the outer world is merely a projection, after the sensory input (hearing, touch, sight, etc) is run through the filter of our emotions and judgments.

The illusion here is, that we are somehow separate from the outer world.

This is why religions do so well. By separating the SELF from existence and God, and that God is somehow a totally separate being from ourselves.

We are not just veiled from the illusion by our senses. The veils ARE the illusion.

Whilst these veils (illusions) cover the SELF (Atman), it is known as Jiva.

When we remove the veils, we are again Parabrahma (All of existence).

This divine union is Samadhi.

I really don't want to bang on about this, but I am going to ...

Samadhi (Union with God), is achieved when we let go of thought, of sensory input, and emotions.

Often, Samadhi is achieved through rigorous meditation.

Of course, we cannot spend all our lives in meditation. So, for Samadhi to play a role in our every day lives, is not to identify ourselves as the illusionary Jiva, but as the Atman.

This divine play, is Leila. The game of playing in duality.

When embroiled in Leila, we take steps towards Samadhi, and release our illusionary self a little more.

In the state of Samadhi, there is no self, no ego, no duality. Yet there is still a sense of "I am" (Anātman: non self).

Where good people get lost, is in things like "you create your outer world from your inner world".

When you try to create anything from within, you have already lost the plot by trying to fix the illusion by using the very instrument which is creating it.

It's like trying to change an image in a mirror by manipulating the reflection.

When you realise Samadhi, you realise nothing needs to change, as the change has already occurred.

The Srimad Bhagavatam (4.7.50) says:

**aham brahma ca sarvas ca**

**jagatah karanam param**

**atmesvara upadrasta**

**svayan-drg avisesanah**

* aham: I
* Brahma: Brahma
* ca: and
* Sarvah: Lord Shiva
* ca: and
* jagatah: of material universe
* karanam: cause
* param: supreme
* atma-isvarah: the Supersoul
* upadrasta: the witness
* svayam-drk: self-sufficient
* avisesanah: there is no difference.

Two versions of how this can read.

*I (Vishnu), Brahma, and Lord Shiva are the supreme cause of material universe*

*I am the Supersoul, the self-sufficient witness.*

*There is no difference between Brahma, Lord Siva and Me (Vishnu)*

*There is no defference between the self-sufficient witness, the supersoul, the supreme cause of the universe and Lord Shiva, and Brahma and I (Vishnu).*

## Why do we chant Swaha?

**Sva**: One's own, belonging to oneself, ego

**Ha**: Hā (हा). To drive away, lose, dispel

The Puranas tell the story of Swaha.

In short, the Gods were hungry, and informed Lord Brahma that they had nothing to eat.

When Brahma pointed out that their food was the oblations poured into fire by humans during yagnas on earth, Agni (The god of fire) confessed that he did not possess the agency to make that transfer possible. So no offerings would make the journey from Havan to the Gods.

Brahma consulted Prakriti, who created a Goddess who would be the cosmic conduit to ensure that the offerings made on earth reached the gods in heaven.

According to the Brahmavidya Upanishad, Svaha represents the Shakti, or power, that cannot be burned by Agni.

In the Upanishads, Svaha confesses to be enamoured by Agni and wishes to dwell with him. Since the name of the Goddess was Swaha, Brahma decreed to Agni that invoking her name during hymns, would allow Svaha to dwell with Agni in perpetuity, and only then, would oblations poured into the fire reach the gods.

## Nine Qualities of Bhakti

sravanam kirtanam visnoh

smaranam pada-sevanam

arcanam vandanam dasyam

sakhyam atma-nivedanam

### Translation

* Sravanam: Sravana: Ear. Listening
* Kirtanam: Singing
* Visnoh: God
* Smaranam: remembering
* Pada-sevanam: Pada: Feet, Seva: Service
* Arcanam: Worshipping
* Vandanam: Praying
* Dasyam: Serving
* Sakhyam: Friendship/Fraternity
* Atma-nivedanam: Atma: Soul/Self/Nature, Nivaedanam: Dedicating (Dedicating the self)

Remembering God through singing and listening.

Dedictation ones self (body, mind and soul) through serving, praying and worshipping at the feet of God

This comes from the Srimad Bhagavatam, and was spoken by Sri Prahlada, when his demon father, Hiranyakasipur, asked him what was the best of everything, which he had learned. [SB 7.5.23].

## Why is Shiva called Shankara

### Shiva the Formless

The oval-shaped form of shivlinga which worshipped as Shiva, has a much deeper meaning to it. Shiva is the supreme soul, the Paramatma.

The universe came into existence because of Shiva. The oval shape indicates the formlessness of the Ishvara (not to be confused with other devas or devatas).

It is energy itself. Shiva’s representation as a linga is symbolic of his incorporeal nature. Shiva is supreme and needs no identity, neither young nor old, neither male nor female, unborn (anadi) and undead (anant).

A knowledge powerhouse, Shiva has always existed. A tripund usually adorns a shivlinga. The tripund is symbolic of the three characteristics of Shiva, trinetri, trilokinath, and trikaldarshi.

In other words, it stands for the Trimurti, Brahma, Vishnu and Shankar. The little red dot is Shiva who resides in all of them. The linga form is a reminder of all of this

### Shankar the deity

Shankar has a distinctly human form.

His form is supposed the most beautiful physical form in the Universe.

Shankar resides on Earth (in Kailash) along with his consort, Parvati. He is depicted having long, matted hair, symbolic of his ascetic days.

A serpent is coiled around his neck, representing Shankar’s domination over fear.

The trident placed next to him (or with him) is representative of his control on all the three worlds.

He usually wears animal skin, which again is a reminder of his asceticism. Myths attribute the presence of the crescent-shaped moon on his matted hair or jata to him curing the moon God of a curse.

The damru signifies the non-dual nature of the world. He also carries the holy Ganga on his head. He has a blue throat owing to the poison he drank to save the world.

But the thing that stands out the most is his third eye, representative of eternal wisdom and extreme awareness (Tryambikam).

Shankar is the destroyer, not just of the world, but of all the sins and impurities of the human soul.

### Shiva vs Shanka

Legends say that Shiva is the creator of all we know (and not know).

According to the Linga Purana, the shivaling has the divine power to create, destroy, and re-create the existence of everything.

The Supreme Soul is the reason all of us exist. Shankar, on the other hand, is the destroyer.

He not only destroys the old world order, but he is also the destroyer of the impurities and doubts and darkness prevalent in the world. In fact, the meaning of Shankar’s name literally translates to doubt (shanka) destroyer (hara). One of his many names is Hara- destroyer.

The formless Shiva is omnipresent. Shiva has no identity, is abstract and encompasses the entire universe.

Shiva grants knowledge to people and Gods alike. For Shiva, there is no such thing as good or evil, friend or enemy, truth or false. Everything is Shiva- the vices and the virtues alike. Everything began from him, and in the end, everything will merge with him, including Shankara, who usually is responsible for the end.

Shankar, as per the many tales of the Shiv Mahapuran, has set characteristics which define his identity. The stories revolve around Shankar starting off as a sage to assuming the identity of a householder and to later identifying himself as a father, as well. He has multiple names and has complicated facets to him. For him, destroying the evil present within oneself is mandatory.

### How do the two correlate as one?

Shiva and Shankar are often used interchangeably.

We are not entirely wrong in worshipping them as one, however, in doing so, without the knowledge of the fundamental distinction is a kind of ignorance. The creation stories allude the origin of Brahma and Vishnu to the eternal formless Shiva.

According to one of the creation stories, Shiv appeared in front of Brahma and Vishnu as a massive linga with no end and no beginning. This infinite pillar of energy entrusted Brahma with the duties of creating life as we know it.

Brahma had successfully created man. Although he was quite happy with his creations, he found that something was missing and that there was no means of procreation. He turned to Shiva for help. Shiva then appeared in front of him as Ardhanarishvara (half-male and half-female). Mesmerised, Brahma asked Shiva the meaning behind his form. Shiva went to explain Brahma that without the presence of feminine energies (shakti) in the Universe, something will always be missing.

Without the unification of the male energies and the female energies, creation will always remain incomplete. Shakti is the power that makes him Shiva.

Upon hearing the greatness of Shakti, Brahma asked Shakti to help him out. In a rather painful separation of Shakti from Shiva, thus emerged Laxmi (Vishnu’s consort) and Saraswati (Brahma’s consort).

Shakti then went on to become the beauty in the universe, Prakriti.

The feminine aspect of the world emerged from her. But, in doing so, she left behind her other half in a distraught state. It is said that this remaining half of Shiva turned a blind eye towards all the beauty in the world and started living like an aloof sage.

He, however, went around spreading a lot of wisdom. The day Shiva appeared on this Earth in his human form is celebrated as Shivaratri.

Over the years, Shiva gradually adopted the quirky aspects that makeup Shankar. Ergo, when we say that Shiv and Shankar are the same, yes they are, and they are not.

Shankar becomes the supreme deity (Mahadeva) Shiva only if he has his other half, his Shakti (Parvati) with him. And without Shiva, the Universe will not function. That is why all the Gods were so hell-bent on Shankar-Parvati union.

## Why Parvati is call Parvati

The Goddess whom we call Parvati or Durga is actually known as Goddess **Adi Shakti** or simply as **Shakti**.

Maa Durga has nine major forms, known as Nav Durga.

* **Maa Shailputri**
  + After her self-immolation, Goddess Parvati took birth as Lord Himalaya's daughter. In this form, she was Maa Shailputri. In Sanskrit, Shail means mountain. Hence, Shailputri means the daughter of the mountain. Goddess Shailputri is worshipped on the first day of Navratri.
* **Maa Brahmacharini**
  + Maa Parvati took birth at the home of Daksha Prajapati after her Kushamnada form. Goddess Parvati was a great Sati in this avatar, and her unmarried form was worshipped as Goddess Brahmacharini. The Goddess governs Lord Mangal, the provider of all fortunes. She did great penance to attain Lord Shiva as her husband. During her penance, she spent 1,000 years on a diet of flowers and fruits and another 100 years on leafy vegetables while sleeping on the floor.
* **Maa Chandraghanta**
  + Goddess Chandraghanta is the married avatar of Maa Parvati. After marrying Lord Shiva, the Goddess adorned her forehead with a half or crescent moon and was known as Maa Chandraghanta. She governs Shukra and is worshipped on the third day of Navratri.
* **Maa Kushmanda**
  + Goddess Parvati started living inside the Sun's centre after taking the Siddidatri form so the Sun could release energy to the universe. Maa Kushmanda has the power and capability to live inside the Sun, and the glow and radiance of her body are as luminous as that of the Sun. The Goddess has eight hands and is known as Ashtabhuja Devi.
* **Maa Skandamata**
  + When Goddess Parvati became Lord Skanda/Lord Kartikeya's mother, she was known as Maa Skandamata. Devotees who worship this form of Goddess Parvati also get the blessings of Lord Kartikeya. Goddess Skandamata mounts the ferocious lion and carries baby Murugan in her lap. She also sits on the Lotus flower and is known as Goddess Padmasana.
* **Maa Katyayani**
  + To destroy the demon Mahishasura, Goddess Parvati took the form of Goddess Katyayani. It was the most violent form of Goddess Parvati, also known as Warrior Goddess. Maa Katyayani is worshipped on the sixth day of Navratri. According to Drik Panchang, Goddess Parvati was born at the home of sage Katya and due to this, this form of Goddess Parvati is known as Katyayani.
* **Maa Kalaratri**
  + When Goddess Parvati removed her golden skin to kill the demons Shumbha and Nishumbha, she was known as Goddess Kalaratri. She is known as the fiercest form of Goddess Parvati. Maa Kalaratri's complexion is dark, and she rides on a donkey. She is depicted with four hands - her right hands are in Abhaya and Varada Mudra, and her left hands carry a sword and the deadly iron hook.
* **Maa Mahagauri**
  + At the age of sixteen, Goddess Shailputri was extremely beautiful and blessed with a fair complexion. Due to this, she was known as Goddess Mahagauri. She governs the planet, Rahu. Due to her fair skin tone, Goddess Mahagauri is compared with the conch, the moon and the white flower of Kunda. She is also known as Shwetambardhara, as she only wears white clothes.
* **Maa Siddhidatri**
  + According to Hindu scriptures, Lord Rudra prayed to the formless Adi-Parashakti - the supreme Goddess of Power - at the universe's beginning for creation. She appeared in the form of Maa Siddhidatri from the left half of Lord Shiva, after which Lord Shiva got the name Ardha-Narishwar. She is the Goddess who possesses and bestows all types of Siddhis to her devotees.

The first form of Goddess Durga (Shailputri), means Daughter of mountains (Shail means Parvat, so she is Parvat ki Putri). So, since she is Parvat ki putri.. she is called Parvati. That’s why Goddess Durga is Parvati. I hope my answer will help you, thank you and have a nice day ahead.

# Christmas Carols

Because when the Christmas is upon us, a carol or two works well.

## Silent Night

Silent night, holy night

All is calm, all is bright.

Round yon Virgin, Mother and Child.

Holy infant so tender and mild,

Sleep in heavenly peace,

Sleep in heavenly peace

Silent night, holy night

Shepherds quake at the sight.

Glories stream from heaven afar

Heavenly hosts sing Alleluia,

Christ the Saviour is born

Christ the Saviour is born

Silent night, holy night

Son of God love's pure light.

Radiant beams from Thy holy face

With dawn of redeeming grace,

Jesus Lord, at Thy birth

Jesus Lord, at Thy birth

### Notation

Only the first verse is shown here, other verses follow the same notation.

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| **1** | **2** | **3** | **4** | **5** | **6** |
| Sil- | ent | night | Ho- | ly | night |
| Ma | Pa Ma | Re | Ma | Pa Ma | Re |

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| **1** | **2** | **3** | **4** | **5** | **6** |
| All | is | calm | All | is | bright |
| Sa | Sa | Gha | ni | ni | Ma |

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| **1** | **2** | **3** | **4** | **5** | **6** |
| Round | yon | virgin | mother | and | child |
| Pa | Pa | ni Dha Pa | Ma | Pa Ma | Re |

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| **1** | **2** | **3** | **4** | **5** | **6** |
| Holy | infant | so | tender | and | mild |
| Pa | Pa | ni Dha Pa | Ma | Pa Ma | Re |

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| **1** | **2** | **3** | **4** | **5** | **6** |
| Sl- | eep | in | heav | en | ly |
| Sa | - | Sa | gha | Sa | Pa |

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| **1** | **2** | **3** | **4** | **5** | **6** |
| Pe- | -- | -- | ace | -- | -- |
| ni | - | - | Re | - | - |

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| **1** | **2** | **3** | **4** | **5** | **6** |
| Sl- | eep | in | heav | en | ly |
| nisa | Ma | Re | Ma | Pa | Sa |

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| **1** | **2** | **3** | **4** | **5** | **6** |
| Pe- | -- | -- | ace | -- | -- |
| ni | - | - | - | - | - |