Vaiṣṇava Songs
on the Harmonium
-Easy to Learn-

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

Preface

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

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

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

sparśas tasyābhavaj jivah
svaro deha udāhṛta
ūsmanam indriyāny āhur
antah-sthā bžalam ātmanah
svarāh saptā vihārena
bhavanti sma praṅapateḥ

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

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

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

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

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

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

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

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

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

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

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

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

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

Sivarama Swami
# Śrī Tulasī-kīrtana

Sa Ri Ga Ma Pa Dha Ni Sa

![Keyboard Diagram](image)

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Jagannāthāśṭaka

(issued from the mouth of Śrī Caitanya Mahāprabhu)

Dha Sa Ri Ga Ma Pa Dha Ni

kadācita kālindī-tata-vipina-saṅgītaka-rayo

1

D S R M G R S
ka dā cit kā līn dī tāta

D S R M G R RS G R
vi pī na saṅ gī Ta ka ra vo

D S R M G R S
mu dā bhī rī nā rī va

D S R M G R S
da na ka ma lās vā da mad hu pah

D S R M G R S
ra mā śam bhu brah mā ma

D S R M G R S
ra pa ti gaṇ eś ār ci ta pa do

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Gaura-ārati 1

(from Gitāvali)

Sa Ri Ga Ma Pa Dha Ni Sa Ri

java java gorācāndera āratikō śobhā

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Gaura-ārati 2

M  M  G  R  R  R  M  G
ja  ya  ja  ya  go  rā  cān  der

D  N Ś  SG  R  S N Ś  D
a  ra  ti  ko  so  bhā

S  S  S  Ṣ  S  G  R
jāh  na  vī  ta  ta  va  ne

D  N Ś  SG  R  S N Ś  D
ja  ga  ma  na  lo  bhā

M  M  M  M  D  P  M  G
gau  rān  ger  ā  ro  tik  śob  hā

D  N Ś  SG  R  S  Ṣ  R S N Ś  D
ja  ga  ja  na  ma  na  lob  hā

M  M  M  M  D  P  M  G
śaṅk  ha  bā  je  ghan  tā  bā  je

D  N Ś  SG  R  S  Ṣ  R  S  N Ś  D
mad  hur  mad  hur  mad  hur  mad  hur  bā  je
Jaya Rādhā-Mādhava

(from Gitāvali)

Sa Ri Ga Ma Pa Dha

jaya rādhā-mādhava jaya kuñja-bihāri

ja ya rād hā mād ha va ja ya kuñ ja bi hā rī

ja ya go pī ja na vall ab ha ja ya gi ri va ra dhā rī

ja ya gi ri va ra dhā rī

ja ya ya śo dā nan da na ja ya bra ja ja na raṅ ja na
ja ya yā mu na tī ra va na cā rī ja ya kuñ ja bi hā rī
Śrī Nṛsimha Praṇāma

Sa Ri Ga Ma Pa Dha

namas te narasimhāva

1

D M R
na mas te na ra

D G S
sim hā ya

D M R

P G S
prah lā dāh lā da
dā yi ne

P G S
hi raṇ ya ka Śi por vak śa h

P G S

Śi lā ṭaṅ ka na khā la ye
i to nṛ sim haḥ pa ra to nṛ sim ho

ya to ya to yā mi ta to nṛ sim haḥ

ba hir nṛ sim ho ḥṛ da ye nṛ sim ho

nṛ sim ham ā dim ša ra ṇam pra pad ye

(2)

ta va ka ra ka ma la va re na kham ad bhu ta śṛṇ ga am

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

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

ja ya ja ga di ša ha re ja ya ja ga di ša ha re
Sri Tulasi-kirtana

SRGMPDNŚ

Jagannāthāṭaka

DSRGMPDN

Gaura - ārati

SRGMPDNŚR

Srī Tulasī-kīrtana

SRGMPDNŚ

Jagannāthāṭaka

DSRGMPDN

Gaura-ārati

SRGMPDNŚR

DNNSRGMPPPDDNNŚR
Appendix

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

Śrī Śrī Gurv-aṣṭaka
(By Śrila Viśvanātha Cakravarti Ṭhākura)

(1)

samsāra-dāvānala-liḍha-loka
trāṇāya kārunya-ghanāghanatvam
prāptasya kalyāṇa guṇārṇavasya
vande gurōh śrī-caraṇāravindam

samsāra—of material existence; dāva-anāla—by the forest fire; liḍha—afflicted; loka—the people;
trāṇāya—to deliver; kārunya—of mercy; ghanāghanā-tvam—the quality of a cloud; prāptasya—who has
obtained; kalyāṇa—auspicious; guṇa—of qualities; arṇavasya—who is an ocean; vande—I offer obeisances;
gurōh—of my spiritual master; śrī—auspicious; caraṇa-aravindam—unto the lotus feet.

Translation

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

(2)

mahāprabhoḥ kīrtana-nṛtya-gītā-
vāditra-mādyan-manaso rasena
romāṇca-kampārtha-taraṅga-bhājo
vande gurōh śrī-caraṇāravindam

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

Translation

Chanting the holy name, dancing in ecstasy, singing, and playing musical instruments, the spiritual master is
always gladdened by the saṅkīrtana movement of Lord Caitanya Mahāprabhu. Because he is relishing the
mellows of pure devotion within his mind, sometimes his bodily hairs stand on end, he feels quivering in his
body, and tears flow from his eyes like waves. I offer my respectful obeisances unto the lotus feet of such a
spiritual master.
(3)
śrī-vigrāhārādhana-nītya-nānā-
śṛṅgāra-tan-mandira-mārjanādau
yuktaśya bhaktāṁ ca niyuvijato ‘pi
vande gurōḥ śrī-caraṇāravindam

śrī-vigrāhā—of the Deity forms of the Lord in the temple; ārādhana—worshiping; nītya—always, daily; nānā—with various; śṛṅgāra—clothing and ornaments; tat—of their Lordships; mandira—of the temple; mārjanā-ādau—in the cleaning, etc.; yuktaśya—who is engaged; bhaktān—his disciples; ca—and; niyuvijataḥ—who engages; api—also; vande—I offer my obeisances; gurōḥ—of my spiritual master; śrī—auspicious; carana-aravindam—unto the lotus feet.

Translation

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

(4)
catur-vidha-śrī-bhagavat-prasāda-
svādu-anna-trptān hari-bhakta-saṅghān
kṛtvāiva trptim bhajataḥ sadaiva
vande gurōḥ śrī-caraṇāravindam
catuḥ—four; vidha—kinds; śrī—holy; bhagavat-prasāda—which have been offered to Kṛṣṇa; svādu—palatable; anna—by foods; trptān—spiritually satisfied; hari—of Kṛṣṇa; bhakta-saṅghān—the devotees; kṛtvā—having made; eva—thus; trptim—satisfaction; bhajataḥ—who feels; sadā—always; eva—certainly; vande—I offer my obeisances; gurōḥ—of my spiritual master; śrī—auspicious; carana-aravindam—unto the lotus feet.

Translation

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

(5)
śrī-rādhikā-mādhavayor apāra-
mādhurya-lilā-guṇa-rūpa-nāmnām
prati-ksaṇāsvādana-lolupasya
vande gurōḥ śrī-caraṇāravindam

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

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

(6)

\[
\begin{align*}
nikuṇja-yūna & \text{ rati-keli-sidhyai} \\
yā yālibhir & \text{ yuktir apeksaniyā} \\
tatrāti-dāksyād & \text{ ati-vallabhasya} \\
vande guroh & \text{ śrī-caraṇāraavindam}
\end{align*}
\]

nikuṇja-yūnah—of Rādhā and Kṛṣṇa; rati—conjugal love; keli—of the pastimes; sidhyai—for the perfection; yā yā—whatever; ālibhī—by the gopīs; yuktih—arrangements; apeksaniyā—desirable; tatra—in that connection; ati-dāksyāt—because of being very expert; ati-vallabhasya—who is very dear; vande—I offer obeisances; guroh—of my spiritual master; śrī—auspicious; caraṇa-aravindam—unto the lotus feet.

Translation

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

(7)

\[
\begin{align*}
sākṣāt-dharitvena & \text{ samasta-sāstrair} \\
uktas tathā & \text{ bhāvyata eva sadbhī} \\
kintu prabhōr yah & \text{ priya eva tasya} \\
vande guroh & \text{ śrī-caraṇāraavindam}
\end{align*}
\]

sākṣāt—directly; hari-tvena—with the quality of Hari; samasta—all; sāstrair—by scriptures; uktah—acknowledged; tathā—thus; bhāvyate—is considered; eva—also; sadbhī—by great saintly persons; kintu—however; prabhōh—of the Lord; yah—who; priyāh—dear; eva—certainly; tasya—of him (the guru); vande—I offer obeisances; guroh—of my spiritual master; śrī—auspicious; caraṇa-aravindam—unto the lotus feet.

Translation

The spiritual master is to be honored as much as the Supreme Lord because he is the most confidential servitor of the Lord. This is acknowledged in all revealed scriptures and followed by all authorities. Therefore I offer my respectful obeisances unto the lotus feet of such a spiritual master, who is a bona fide representative of Śrī Hari [Kṛṣṇa].
(8)

yasya prasādād bhagavat-prasādo
yasyāprasādān na gatiḥ kuto 'pi
dhyāyan stuvaṁs tasya yaśas tri-sandhyāṁ
vande guroh śrī-caranāravindam

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

Translation

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

“Beautiful Boy”
(Anonymous Hindi Song)

(1)
sundara-bālā śaci-dulālā
nācata śri-hari-kīrtana meṅ
bhāle candana tilaka manohara
alakā śobhe kapolana meṅ

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

Translation

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

(2)
sīre cūḍā daraśī bāle
vana-phula-mālā hiyāpara dole
pahirana pīṭa-paṭāmbara śobhe
nūpura ruṇu-jhunu caraṇo meṅ

sīre—upon His head; cūḍā—a topknot; daraśī—displays; bāle—with the hair; vana-phula-mālā—garland of forest flowers; hiyā-para—upon His chest; dole—sways; pahirana—wearing; pīṭa-paṭāmbara—yellow silken garments; śobhe—radiant; nūpura—anklebells; ruṇu-jhunu—tinkling; caraṇo meṅ—upon His feet.

Translation

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

(3)
rādhā-kṛṣṇa eka tanu hai
nidhuvana-mājhe bāṃṣi bājāy
viśvarūpa ki prabhujī sahi
āota prakatahi nadiyā meṅ

rādhā-kṛṣṇa—Śrī Śrī Rādhā and Kṛṣṇa; eka tanu—one body; hai—have become; nidhuvana-mājhe—within the grove of Nidhuvana; bāṃṣi bājāy—playing the flute; viśvarūpa—Viśvarūpa; ki—of; prabhujī—the revered Lord; sahi—with; āota—coming; prakatahi—manifested; nadiyā meṅ—in the town of Nadiyā.
Translation

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

(4)

\[ \text{koi gāyata hai rādhā-krṣṇa nām} \]
\[ \text{koi gāyata hai hari-guṇa gān} \]
\[ \text{maṅgala-tāna mṛdaṅga rasāla} \]
\[ \text{bājata hai koi raṅgaṇa meñ} \]

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

Translation

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

\[ \text{sundara-bālā śacī-dulālā} \]
\[ \text{nācata śrī-hari-kīrtana meñ} \]

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

Translation

This gorgeous boy is the darling child of mother Śacī, dancing in the kīrtan of chanting Lord Hari’s names.
Śrī Rādhikā-stava
(from Stava-mālā by Śrīla Rūpā Gosvāmī)

(refrain)

rādhe jaya jaya mādhava-dayite
gokula-taruṇi-maṇḍala-mahite

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

(1)
dāmodara-rati-vardhana-veśe
hari-nīśkuṭa-vṛndā-vipineśe

(2)
vṛśabhānūdadhī-nava-śaśi-lekhe
lalitā-sakhi guṇa-ramita-viśākhe

(3)
karuṇāṁ kuru mayi karuṇā-bharite
sanaka-sanātana-varṇita-carite

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

(1)
kadācit kālindi-taṭa-viṁśa-saṅgītaka-ravō
mudābhiri-nārī-vadana-kamalāsvāda-madhupalḥ
ramā-sambhu-brahmāmara-pati-gaṇesārccita-pado
jagannāthāḥ svāmī nayana-patha-gāmī bhavatu me

kadācit—sometimes; kālindi-taṭa—the banks of the Yamunā river; viṁśa—the groves; saṅgītaka-ravoh—
who makes the sounds of music and singing; mudā—with delight; abhīrī-nārī—cowherd damsels; vadana-
kamalā—lotus-like faces; āsvāda—tasting; madhupalḥ—a bumblebee; ramā—Lakṣmī; śambhu—Śiva;
brahmā—Brahmā; amara-pati—Indra, Lord of the immortals; gaṇeśa—Gaṇeśa; arccita-pado—which lotus
feet are worshipped; jagannāthāḥ svāmī—Lord Jagannātha; nayana-patha—the path of the eyes; gāmī—He
who travels; bhavatu—may it be; me—my.

Translation

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

(2)
bhuje savye venuṁ širasi śikhi-pičchaṁ katī-tate
dukālaṁ netānte sahacari-katāκṣarṁ vidadhate
sādā śrimad-vṛndāvana-vasati-līlā-paricayo
jagannāthāḥ svāmī nayana-patha-gāmī bhavatu me

bhuje savye—in His left hand; venuṁ—a flute; širasi—upon His head; śikhi-pičchaṁ—a peacock feather;
katī-tate—around His hips; dukālaṁ—fine silken cloth; netā-ante—from the corners of His eyes;
sahacari—upon His loving companions; katāκṣarṁ—sidelong glances; vidadhate—casts; sādā—perpetually;
śrimad-vṛndāvana-vasati—living in Śrī Vṛndāvana; līlā paricayo—fond of the pastimes; jagannāthāḥ
svāmī—Lord Jagannātha; nayana-patha—the path of the eyes; gāmī—He who travels; bhavatu—may it be;
me—my.

Translation

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

(3)
mahāmbhodes tīre kanaka-rucire nila-śikhare
vasan prāśādāntah sahaja-balabhadrena balinā
subhadra-madhya-sthān sakala-sura-sevāvasara-do
jagannāthāḥ svāmī nayana-patha-gāmī bhavatu me
mahā-ambhodeh tire—on the shore of the great ocean; kanaka-rucire—in that which glows with golden effulgence; nila-sīkhare—topped by a spire of blue sapphire; vasan—resides; prāśāda antah—in a large palace; sahaja-balabhadrena—along with His brother Balabhadra; balīna—with the powerful one; subhadrā-madhya-sthah—His sister Subhadrā in between; sakala-sūra—all godly souls; sevā-vasāra—opportunities to render devotional services; daḥ—the bestower; jagannātha svāmī—Lord Jagannātha; nayana-patha—the path of the eyes; gāmī—He who travels; bhavatu—may it be; me—my.

Translation

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

(krpa-pāravārah sajala-jalada-śreni-ruciro
ramā-vāṇi-rāmah sphurad-amala-pankeruha-mukhah
surendraś ārādhyah śruti-gana-śikhā-gīta-carito
jagannāthaḥ svāmī nayana-patha-gāmī bhavatu me

krpa-pāravārah—an ocean of mercy; sa-ja-la-jala—rainclouds full of water; śreni—a row; ruciraḥ—beautiful complexion; ramā-vāṇi-rāmah—pleased by hearing the words of goddess Lakṣmī; sphurāta—fully-blown; amala—spotless; pankeruha-mukhah—lotus face; surendraḥ—the best of sages; ārādhyah—who is worshiped; śruti-gana-śikhā—by the topmost personified Upaniṣads; gīta-caritaḥ—whose activities are glorified in song; jagannāthaḥ svāmī—Lord Jagannātha; nayana-patha—the path of the eyes; gāmī—He who travels; bhavatu—may it be; me—my.

Translation

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

(rathā-rūdhā gacchan pathi milita-bhūdeva-patalaṭaḥ
stuti-prāḍurbhāvam prati-padam upākāryaḥ sadayaḥ
dayā-sindhū ṣaktājagataṃ sindhu-surayā
jagannāthaḥ svāmī nayana-patha-gāmī bhavatu me

rathā-ārūdhā—having mounted His cart; gacchan—parading along; pathi—by the road; milita—assembled; bhū-deva—gods on earth (the brāhmaṇas); patalaṭaḥ—by the multitudes; stuti-prāḍurbhāvam—presentation of prayers; prati-padam—at every step; upākāryaḥ—hearing; sadayaḥ—favorably disposed; dayā-sindhu—an ocean of mercy; ṣaktājagataṃ—the friend of all the worlds; sindhu-surayā—along with Lakṣmī, who was born from the ocean of nectar; jagannāthaḥ svāmī—Lord Jagannātha; nayana-patha—the path of the eyes; gāmī—He who travels; bhavatu—may it be; me—my.
Translation

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

(6)

param-brahmāpiṇḍaḥ kuvalaya-dalotphulla-nayano
nīvāsi nilādrau nihita-carano 'nanta-śirasi
rasānandī rādhā-sarasa-vapur ālingana-sukho
jagannāthaḥ svāmī nayana-patha-gāmī bhavatu me

para-brahma—the supreme spiritual reality; āpiṇḍa—the crown; kuvalaya-dala—petals of a blue lotus; utphulla—full-blown; nayana—whose eyes; nīvāsi—who resides; nilā-adrāu—in the Nilācala temple that resembles a sapphire hill; nihita-caranah—whose lotus feet are placed; ananta-śirasi—upon the heads of Lord Anantadeva; rasa-ānandī—overwhelmed by the flow of loving mellow; rādhā-sarasa-vapuh—the luscious body of Śrī Rādhā; ālingana-sukhaḥ—who becomes happy by embracing; jagannāthaḥ svāmī—Lord Jagannātha; nayana-patha—the path of the eyes; gāmī—He who travels; bhavatu—may it be; me—my.

Translation

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

(7)

na vai yāce rājyam na ca kanaka-māṇikya-vibhavaḥ
na yāce 'ham ramyām sakala-jana-kāmyām vara-vadhūm
sādā kāle kāle pramatha-patinā gīta-carito
jagannāthaḥ svāmī nayana-patha-gāmī bhavatu me

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

Translation

I certainly do not pray for a kingdom, nor for gold, rubies, and wealth. I do not ask for an excellent and beautiful wife, which is a possession desired by all ordinary men. I simply pray for that Lord of the Universe, whose glories are sung by Lord Śiva from age to age, to kindly become visible unto me.
(8)

hara tvam saṁsāram drutataram asāram sura-pate
hara tvam pāpānāṁ vitatim aparāṁ yādava-pate
ahō dīne 'nāthe nihiita-carano niścitam idāṁ
jagannāthah svāmi nayana-patha-gāmi bhavatu me

hara—please remove; tvam—You; saṁsāram—material existence; drutataram—quickly; asāram—useless;
sura-pate—O Lord of the demigods!; hara—please remove; tvam—You; pāpānāṁ—sinful reactions;
vitatim—the accumulation; aparāṁ—boundless; yādava-pate—O Lord of the Yadus!; aho—O!; dīne—those
who feel themselves humble; anāthe—the helpless; nihiita-caranah—whose feet are bestowed; niścitam—it
is certain; idāṁ—this; jagannāthah svāmi—Lord Jagannātha; nayana-patha—the path of the eyes; gāmi—
He who travels; bhavatu—may it be; me—my.

Translation

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

(9)

jagannāthāstaṇkam punyam
yah pāthet prayataḥ śuciḥ
sarva-pāpa-viśuddhātmā
viṣṇu-lokam sa gacchati

jagannātha-aṣṭakam—eight verses glorifying Lord Jagannātha; punyam—auspicious; yah pāthet—whoever
recites; prayataḥ—pure; śuciḥ—clean; sarva-pāpa—of all sins; viśuddhātmā—purified soul; viṣṇu-lokam—
to Lord Viṣṇu’s abode; saḥ—he; gacchati—goes.

Translation

The soul of that self-restrained and virtuous person who recites these eight verses glorifying Lord Jagannātha
becomes cleansed of all sins, and duly proceeds to Lord Vishnu’s abode.
Jaya Mādhava Madana Murāri
(Traditional Hindi Song)

(refrain)

jaya mādhava madana murāri rādhē-syāma śyāmā-syāma
jaya keśava kali-mala-hāri rādhē-syāma śyāmā-syāma

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

Translation

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

(1)

sundara kūṇḍala naina viśāla, gale sohe vaisjanti-mālā
yā chavi ki balihāri rādhē-syāma śyāmā-syāma

sundara—beautiful; kūṇḍala—earrings; naina—eyes; viśāla—wide; gale—around His neck; sohe—shines;
vaisjanti-mālā—victory-garland; yā—which; chavi—aura; ki—of; balihāri—excellent.

Translation

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

(2)

kaṇṭhaṁ lūṭa lūṭa dadhi khāyo, kaṇṭhaṁ madhu-vana rāśa racāyo
nācata vipina-vihāri rādhē-syāma śyāmā-syāma

kaṇṭhaṁ—sometimes; lūṭa lūṭa—sneaks and steals; dadhi—yogurt; khāyo—He eats; kaṇṭhaṁ—sometimes;
madhu-vana—the forest of Madhuvana; rāśa—the rāśa-dance; racāyo—designs; nācata—He dances;
vipina-vihāri—who sports in the woods.

Translation

Sometimes You secretly plunder yogurt and eat it, and sometimes You design a rāśa-dance performance with
the young gopīs in the forest of Madhuvana. There dances Vipina-Vihāri, You who love to sport in the
forest—Rādhe-Śyāma, Śyāmā-Śyāma!
(3)

gvāla-bāla saṅga dhenu carāi, vana-vana brahmata phire yadu-rāi
kāndhe kāmara kāri rādhe-śyāma śyāmā-śyāma

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

Translation

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

(4)

curā curā nava-nīta jo khāyo, vṛaja-vanitana pāī nāma dharāyo
mākhana-cora murāri rādhē-śyāma śyāmā-śyāma

curā curā—sneaking and stealing; nava-nīta—fresh butter; jo khāyo—who eats; vṛaja-vanitana—the women of Vṛaja; pāī—catching; nāma dharāyo—fixing the name; mākhana-cora—the butter-thief; murāri—the enemy of Mura.

Translation

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

(5)

eka-dina māna indra ko māryo, nakhau para govardhana dhāryo
namapādayogiridhāri rādhe-śyāma śyāmā-śyāma

eka-dina—one day; māna—puffed up; indra—Lord Indra; ko—to; mārayo—chastised; nakhau para—upon the fingernail; govardhana—Govardhana Hill; dhārayo—held; nāmapādayo—earning the name; giridhāri—lifter of the mountain.

Translation

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

(6)

duryodhana ko bhoga na khāyo, rūkho sāga vidura ghara khāyo
aise prema pujāri rādhe-śyāma śyāmā-śyāma

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

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

(7)

\[
\text{karuṇā kara draupadi pukārī, paṭa līpaṭa gaye vana-vārī}
\text{nirakha rahe nara nārī rādhe-śyāma śyāmā-śyāma}
\]

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

Translation

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

(8)

\[
bhakta-bhakta saba tumane tāre, binā bhakti hama ṭhāde dvāre
lijo khabara hamāri rādhe-śyāma śyāmā-śyāma
\]

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

Translation

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

(9)

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

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

Translation

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

(1)
adharam madhuram vadanam madhuram
nayanam madhuram hasitam madhuram
ḥṛdayam madhuram gamanam madhuram
madhurādhi-pater akhilāṃ madhurāṃ

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

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

(2)
vacanan madhuraṃ caritam madhuram
vasanaṃ madhuram valitaṃ madhuram
calitaṃ madhuram bhramitaṃ madhuram
madhurādhi-pater akhilāṃ madhurāṃ

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

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

(3)
venur madhuro renur madhurah
pānir madhurah pādau madhurau
nṛṣyaṃ madhuraṃ sakhyāṃ madhurāṃ
madhurādhi-pater akhilāṃ madhurāṃ

venūḥ—flute; madhurah—sweet; renūḥ—dust; madhura—sweet; pāih—hands; madhura—sweet; pādau—feet; madhuraū—sweet (pair); nṛṣya—dancing; madhuram—sweet; sakhyā—friendship; madhuram—sweet; madhura-adhi-pateḥ—of the Emperor of sweetness; akhilāṃ—all; madhurāṃ—sweet.

Translation
His flute is sweet, His foot-dust is sweet, His hands are sweet, His feet are sweet, His dancing is sweet, His friendship is sweet—Everything is sweet about the Emperor of Sweetness!
(4)

\[ \text{gitam madhuram pita\madhuram} \\
\text{bhukta\madhuram supta\madhuram} \\
\text{rupam madhuram tilakam madhuram} \\
\text{madhur\dhi-pater akhilam madhuram} \]

\text{gitam—singing; madhuram—sweet; pita\—yellow cloth; madhuram—sweet; bhukta\—eating;}
\text{madhuram—sweet; supta\—sleeping; madhuram—sweet; rupa\—beauty; madhuram—sweet; tilaka\—}
\text{forehead marking; madhuram—sweet; madhura-adhi-pateh—of the Emperor of sweetness; akhilam—all;}
\text{madhuram—sweet.}

\text{Translation}

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

(5)

\[ \text{kara\madhuram tarana\madhuram} \\
\text{harana\madhuram rama\madhuram} \\
\text{vamitam madhuram samitam madhuram} \\
\text{madhur\dhi-pater akhilam madhuram} \]

\text{kara\—deeds; madhuram—sweet; tarana\—deliverance; madhuram—sweet; harana\—stealing;}
\text{madhuram—sweet; rama\—love-making; madhuram—sweet; vamitam—offering oblations;}
\text{madhuram—sweet; samitam—tranquility; madhuram—sweet; madhura-adhi-pateh—of the Emperor of}
\text{sweetness; akhilam—all; madhuram—sweet.}

\text{Translation}

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

(6)

\[ \text{gunj\adur\mal\adur} \\
\text{yamuna\adur vi\adur} \\
\text{salilam madhuram kamalam madhuram} \\
\text{madhur\dhi-pater akhilam madhuram} \]

\text{gunj\—berry necklace; adur—sweet; mal\—garland; adur—sweet; yamuna—the river; adur—}
\text{sweet; vi\—ripples; adur—sweet; salilam—water; madhuram—sweet; kamalam—lotuses; madhuram—}
\text{sweet; madhura-adhi-pateh—of the Emperor of sweetness; akhilam—all; madhuram—sweet.}

\text{Translation}

\text{His gunj\-berry necklace is sweet, His flower garland is sweet, His Yumuna river is sweet, His ripples are}
\text{sweet, His water is sweet, His lotuses are sweet—Everything is sweet about the Emperor of Sweetness!}
(7)
gopi madhurā līlā madhurā
yuktam madhurān bhuktam madhurān
hrṣṭam madhurān śīṣṭam madhurān
madhurādhī-pater akhilām madhurān

go-pī—cowherd girls; madhurā—sweet; līlā—pastimes; madhurā—sweet; yuktam—union; madhurām—sweet; bhuktam—food; madhurām—sweet; hrṣṭam—delight; madhurām—sweet; śīṣṭam—courtesy; madhurām—sweet; madhura-adhi-pateh—of the Emperor of sweetness; akhilām—all; madhurām—sweet.

(8)
gopā madhurā gāvo madhurā
yaśīr madhurā sṛṣṭir madhurā
dalitām madhurāṃ phalitām madhurām
madhurādhī-pater akhilām madhurām

go-pāh—cowherd boyfriends; madhurā—sweet; gāvah—cows; madhurā—sweet; yaih—staff; madhurā—sweet; sṛṣṭih—creation; madhurā—sweet; dalitam—trampling; madhurām—sweet; phalitam—fruitfulness; madhurām—sweet; madhura-adhi-pateh—of the Emperor of sweetness; akhilām—all; madhurām—sweet.

Translation

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