

SAI BHAJANS

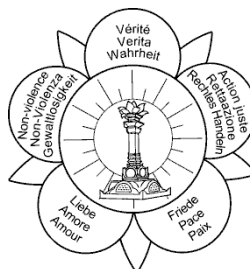
II

INSTRUMENTAL EDITION

MUSIC-NOTATION by
in NOTENSCHRIFT von

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Sathya Sai Organisation Switzerland / Schweiz



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Offered with love and gratitude to our beloved Lord
Bhagavan Sri Sathya Sai Baba

Gewidmet in Liebe und Dankbarkeit unserem Herrn
Bhagavan Sri Sathya Sai Baba

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Foreword

About the origin of this book

During a nine months stay with our beloved Swami *Bhagavan Sri Sathya Sai Baba* I could take part in *bhajan* singing at *Kulwant Hall* or in the *Mandir* every day. There I was confronted with many new songs I could only follow narrowly – an experience most of our readers might know as well. Out of the very many unknown *bhajans* some were often sung, were especially beautiful, memorable and inspiring. Like that the desire grew to learn them and share them with the Sai family in the form of music notation.

In the *Book Shop* in *Prashanti Nilayam* I found two newly edited collections: the CDs *Prashanti Mandir Bhajans* and the CD-ROM *Bhajanavali*, which contained the recordings of many of my new favourite bhajans. Most of the present transcriptions resulted from those two sources. At that time the collaboration via e-mail began with Reto K  ng (texts, transliteration, translation, glossary, website) and Martin Lienhard (music transcription, layout and computer related topics).

The collection at hand also contains all those songs from the book *Sai Bhajans* by Heinrich Malina, which could not be integrated in our first volume. Martin Lienhard had them ready, and so we're glad that the music notation of the above mentioned Malina publication is now completed.

In the next two years some more bhajans from different sources – see *index of audio sources* in the annex of this book – were added until the number of 108 was reached. On the one hand this number is homage to the divine, on the other hand it is a method to limit our desires in the (nearly) endless ocean of bhajans, which is constantly expanding. The numbering of the bhajans continues where the first volume ended, i.e. with 131, thus hiding the number 108. But this fact is not going to derogate from the homage.

Volume 2 is available in two different editions. The *instrumental edition* at hand is consistent with the form of the first volume, displaying for every bhajan first a version in C, sometimes adding a transposed version, and displaying the German and English translations in the annex. The *vocal edition* only contains one version per bhajan in a good pitch for the singers leaving space for the German translation on the music sheet. Thus we hope to meet the different requirements of instrumentalists and singers.

It is true that in the beginning of this publication I had the wish to bring a souvenir for those who had to stay at home, but during the work process it became more and more obvious that this book is not *my personal* present but Swami's present for all of us. This book could only develop thanks to the procreative teamwork with Reto K  ng and Martin Lienhard, a team that – with different role allocation – had proved it's worth creating the first volume of Sai Bhajans. I'd like to use this occasion for expressing cordial thanks and great appreciation for Reto and Martin. Sincere thanks are also given to Urs Kasser who helped us with corrections as well as to our families who had to do without us during the many working hours in our spare time and who still have actively supported us.

Dear readers, with great joy we present you this book, knowing and believing that singing these bhajans is going to set free divine vibrations of joy, love and compassion in our hearts.

Jay Sai Ram – Roger Dietrich – Lucerne, June 2008

Sai Bhajans online!

The Sai bhajans we transcribed are now also available on the website www.bhajan.ch where you can actually find 238 bhajans. On every single bhajan page you can:

- See the sheet music notation in C and often in an other pitch as well
- Listen to the original audio track we used for the transcription
- Identify the original audio track
- See a nice picture illustrating the main theme of the song
- Read the translation of the bhajan in German and English

In addition to that you can also:

- Find the indexes of the annex
- Look up all the words in a glossary
- Download the complete books as PDF files and print them yourself
- Discover new bhajans
- Find more information about bhajan singing

Have a look at www.bhajan.ch – Webmaster Reto Küng

Bhajans for Sathya Sai Baba - Switzerland

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Sāi Bhajana Binā

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Source Sai Bhajans, Germany, cassettes with the songbook by Heinrich Malina



Sathya Sai with Tanpura

English
Without praise of God there is neither joy nor peace.
Without His name there is no bliss.
Without love and reverence no redemption,
Without selfless service for the teacher no state of liberation.
Without repetition of His name and without meditation union cannot be reached.
Without the inner view of the master the ultimate truth cannot be found.
Without compassion and virtuous actions there is no good karma.
Without God nobody has anything.
Without Sai as protector our true self cannot be realized.

Deutsch
Ohne Gott zu preisen gibt es weder Freude noch Frieden,

Introduction

Numbering

The 108 bhajans of the second volume are alphabetically ordered and numbered. Numbering continues where volume one ends i.e. with 131. Like this we can avoid possible misunderstandings about the question if a certain bhajan is to be found in volume one or two. In the annex you can find a lot of informative charts and lists that will help to work with the bhajans.

Translations

In order not to make the book too thick we didn't put the translations of the texts on the music sheets, exactly like we did it in volume one. All the translations of the volume at hand are in the annex, though. There you can also find a glossary with all the expressions occurring in all bhajans of both volumes. These are excellent tools to learn the meaning of a bhajan. You can find the same translation on www.bhajan.ch as well.

Transliteration

All the lyrics are again written in scientific transliteration, which in the beginning admittedly needs getting used to, but which is able to render all sounds and written letters of Sanskrit and other Indic languages one-to-one. Other forms of transcription in the style of English spelling can not do that. The scientific transliteration also helps the reader to acquire a correct pronunciation using the explanations in the end of the annex.

Progression pattern of bhajans

Usually the precentor sings one line and then the group repeats it. The whole bhajan is first sung at a slow or medium speed, in the course of which every line is usually repeated i.e. precentor – group – precentor – group. When we want you to proceed like this you find repeat signs at the end of a line. If a line is only to be sung once (precentor – group) at the slower speed you only find a thin double line without repeat signs at the end of a line.

After that the bhajan is sung again at a faster speed and usually without repeating the single lines. To conclude the bhajan the last line is repeated, and then all together slowly sing the first line – sometimes also the second one.

Repeat signs with an asterisk (*, e.g. no. 156 / line 3: ||: A || B :||) mean: A B A B. By the sign | * ... * | an interjection is marked (e.g. no. 141 / line 4). This is usually sung during the fast repetition of the bhajan: whole line – interjection – whole line again.

When changing from full beat to upbeat a dashed line marks the strike in (e.g. no. 132 / line 5). In the reverse case (changing from upbeat to full beat) the additional note is added at the end of the line (e.g. no. 132 / line 6). These notations replace the usual brackets for first and second ending.

Tone pitch and transposition

All bhajans are by default noted with tonic keynote C (*C). When recommendable – considering different pitches of the singers' voice – we added an alternative version at a different keynote (e.g. *F). This procedure has various reasons and advantages:

- Many bhajans are good to sing with keynote C.

- The modes (tones of a scale, rāga and ṭhāt) are more easily comparable.
- Accompaniment with tablā, sitār or harmonium gets easier. Using a *scale changer harmonium* you can play all bhajans in C and transpose them to any other tonal keynote by shifting the scale.

When deciding which transposed version would be appropriate, we tried to see that it covers that part of the voice spectrum not covered by the version in C. When C version is low the alternative version is higher – and vice versa. Thus we also indicate the rough bandwidth of versions you can sing. If there is apart from the version in C an alternative version in A^b this means you could sing the bhajan also in B, B^b or A.

Furthermore we tried to put the alternative version to such a keynote that the resulting scale contains the tone c and that this c has a relatively consonant relationship to the drone of the rāga. This naturally leads to scales with flats rather than with sharps, which is not going to please the guitarists, but the tablā players will enjoy it as their instruments are on default tuned to C. This choice is of course based on our way of performing the bhajans the Indian way using tablā, harmonium, sitār or other melody instruments.

Chords und Changes

Also in this second volume guitar or keyboard players will look in vain for chords and harmonisations. As Martin Lienhard mentioned in the foreword of the first volume, bhajans are based on *modal* Indian music culture where the tones of the melody establish a relationship to the drone, which stays constant during the whole piece of music. The drone or tonal keynote is usually played by a tānpūrā, a śruti box or a harmonium. This way of performing goes back to ancient Vedic tradition.

We are aware that certain bhajans with their scale material can sometimes be harmonized beautifully for harmonium or guitar, and we don't fundamentally disapprove of that either. We consider the most important criterion when singing bhajans is that the song is uplifting and opens the heart. If an accompaniment with chords facilitates that, then why not? But we leave the creative elaboration of changes to the individual player, because there are lots of different possibilities to do so depending on the instrument, the way of playing or the skill and knowledge of the arranger.

And interesting approach to harmonization is the use of chords over a constant drone – a technique well known as *Orgelpunkt* (pedal-note) in the western music tradition but rarely used in the West to accompany bhajans. Like that, western and eastern traditions could be joined without infringing upon the rules of both cultures.

Fundamental thoughts

Sheet music – why?

The question whether the use of *western* pentagrams is appropriate for learning *Indian* bhajans may sound counterproductive in this context, but it's fairly legitimate. Answering it will hopefully dispel doubts.

We are well aware that even in the occident there are a lot of people who can't do anything with music notation. Many prefer the olden way of learning by listening – be it from other singers or from audio sources. In this case a textbook is sufficient to remember a song. We consider listening not only the most widely spread but also the most natural way of learning. Even the music notations of this book were only possible because someone repeatedly listened very exactly. That's why we consider the transcriptions at hand as a *complementary* learning tool for those who can do something with western music notation.

Logically music notation constitutes a familiar and useful tool for the professional or amateur musician. Still, our experience has proved that even people who are not 100% able to read music can do something with it, as the music notation graphically follows the course of the melody, thus being useful for memorizing a tune. Such people will even understand the rhythm signs better by the time they continuously work with bhajan music notation.

In any case we recommend listening to the original source and comparing with the notation when learning a bhajan. The index of audio sources in the annex indicates the sources used for our transcriptions. You can also listen to the recordings on www.bhajan.ch. It might also be interesting to compare with other sources of the same bhajan.

Relativity of notation

Notation can help us to seriously and thoroughly learn a bhajan as text and translation but also rhythm and melody are clearly mapped. On the other hand the notation could suggest a fixed and universally valid form, as music readers know from occidental music practice, where fidelity to notation plays an important role. In spite of all the advantages of bhajan notation listed above the assumption of a universally valid form could also have a negative effect on our way to cope with bhajan notation by suggesting the singer: your bhajan is good only if you can sing it exactly as its notation. But that's not at all how it is with bhajans: We may and shall more openly approach the music notation, as it is only the reflection of *one possible form of the song* among many others.

Listening to the same bhajan sung by various singers clearly shows that *within certain musical boundaries and regulations* there are different possibilities how to interpret a song. Even if we compare different recordings of the same bhajan by the same singer we have to conclude: within musical rules every interpretation is unique and seldom congruent. All those variations have a special charm, a peculiar beauty and a difficulty of their own. The liberty of interpreting a bhajan is greater than that of a Lied by Schubert, although even here you will find differences.

Taking all this in consideration the transcriptions of this book are not meant to suggest a universally valid form. They only truthfully and helpfully represent a *chosen* version from a *chosen* source.

Even the aim of truly mirroring the chosen source can only approximately be attained, so that the *validity* of the notation is becoming even more relative. A frequent example: Although at slow speed a line is sung twice (precentor – group – precentor – group) it normally just appears as one line in the notation. When the precentor sings slight variations – regardless of he does so deliberately or not – or when the group sings differently from the precentor, we have to decide which version to transcribe. Therefore the notation cannot render every detail truthfully unless it's getting extremely bulky, complex, and consequently useless.

That does not mean that you can do whatever you like with a bhajan. Apart from charming variations there are definitely blatant mistakes and deformations. Within the musical rules of the game, which we can generally describe by the terms *rāga*, *tāla* and *bhava* (tone material, type of rhythmic metre and mood or humour of the bhajan), there is some liberty of interpretation and for improvisation. We'll describe the above-mentioned rules and creative liberties more clearly in the following chapter.

Complex notation and possibilities of simplification

Transcribing this volume mainly from sources in which Swami's students sing, we are portraying a sometimes very sophisticated style of singing not easily imitated by western people. An unconstrained skilful voice is useful to perform certain embellishments. Even more our rhythm capabilities are challenged. For these reasons we'd like to show you some examples how to perform complex rhythms and embellishments or how to simplify them if necessary.

Quintuplets, triplets and the like

Quintuplets are often used as a rhythm pattern in bhajan singing. First some basic explanation for those who don't know quintuplets:

Per definition a quintuplet asks for a subdivision of two crotchets (quarter notes) in five quavers (eighth notes) instead of normally four quavers, resulting in a speed $\frac{5}{4}$ as fast because a quintuplet-quaver lasts only $\frac{4}{5}$ of a normal quaver.

This mathematical insight won't help a lot to perform quintuplets. But it might be helpful to know that the beginning of the second crotchet is exactly in the middle of the third quintuplet-quaver. The third quintuplet-quaver starts shortly before the second beat and the forth quintuplet-quaver start shortly after the second beat. It's really difficult to describe in words, most success is guaranteed by direct experience, listening to and reproducing the source.

In the bhajans the quintuplet variation is mostly used like this: Instead of singing four tones (syllables) as normal quavers beginning on the first beat of the bar you first put in a quintuplet-quaver rest and then sing the four tones or syllables on the second, third, forth and fifth quintuplet-quaver.

Example 1: 139 Daya Bhi Rama, line 5



As you can see in the second bar the game also works with two syllables sung over four tones, and of course it would also work with three syllables.

He who for whatever reasons doesn't like to sing quintuplets can simply reduce them to the basic form with the normal quavers. This would make the fifth line of Daya Bhi Rama look like that:

Example 2: 139 Daya Bhi Rama, line 5, simplified



You can freely handle this and spontaneously decide to sing a line the normal way or with a quintuplet variation.

The amount of quintuplets appearing in the transcription of a bhajan has mainly to do with the chosen source and the preferred rhythm variations of the singers in the audio source. Like

this, a bhajan sung in our source with many quintuplet variations could also be interpreted quite simply. The following example of *Daya Bhi Rama* lets you compare a complex and a simplified variation:

Example 3: 139 Daya Bhi Rama, complex version with quintuplets and triplets

* C

Da - yā Bhi Rā - ma Jā - na - kī Rā - ma

Madhura Ma - no - ha - ra Prabhu Sā - ī Rā - ma

Āt - ma Rā - ma Na - ya - na Bhi Rā - ma

Ko - daṇ - ḍa Rā - ma Pa - ṭṭa Bhi Rā - ma

Ra - ghu - pa - ti Rā - gha - va Rā - jā Rā - ma

Ma - dhura Ma - no - ha - ra Prabhu Sā - ī Rā - ma

Example 4: 139 Daya Bhi Rama, simplified version without quintuplets, triplets and embellishments

* C

Da - yā Bhi Rā - ma Jā - na - kī Rā - ma

Ma - dhu - ra Ma - no - ha - ra Pra - bhu Sā - ī Rā - ma

Āt - ma Rā - ma Na - ya - na Bhi Rā - ma

Ko - daṇ - ḍa Rā - ma Pa Bhi - Rā - ma

Ra - ghu - pa - ti Rā - gha - va Rā - jā Rā - ma

Ma - dhu - ra Ma - no - ha - ra Pra - bhu Sā - ī Rā - ma

Apart from – and between – the simple variation with normal quavers and the complex quintuplet variation there are lot of other rhythmic solutions how to put two, three or four tones or syllables into two beats. As you see in our example (139) triplets are often used. Quaver triplets indicated by a bracket and a small “3” are performed singing three instead of two quavers over one beat. Triplets express softness, thus underlining the devotional, flowing mood of many bhajans.

Example 5: 139 Daya Bhi Rama, line 3



Example 6: 139 Daya Bhi Rama, line 1



Example 4 has showed how to simplify the triplet variations. Of course you can also develop a quintuplet variation out of these triplet variations, compare example 7 to example 6 and example 8 to example 5.

Example 7: 139 Daya Bhi Rama, line 1, quintuplet instead of triplet in the second bar



Example 8: 139 Daya Bhi Rama, line 3, quintuplets instead of triplets



Instead of changing quintuplets to normal quivers like in example 4, you can also perform a triplet variation. For 139, line 2, there are the following possibilities for the first bar:

Example 9: 139 Daya Bhi Rama, line 2, bar 1, triplet variation A (see examples 3 and 4)



Example 10: 139 Daya Bhi Rama, line 2, bar 1, triplet variation B (see examples 3 and 4)



Examples 3, 4, 9 and 10 show four possible interpretations of one bar, thus indicating the rhythmic liberty of bhajan singing within the basic rhythm pattern, rhythm cycle or tāla.

Another good example is the first bar of line 4. Let's list some variations you could sing:

Example 11: 139 Daya Bhi Rama, line 4, bar 1, variation A (,original', see example 3)



Example 12: 139 Daya Bhi Rama, line 4, bar 1, variation B (with quintuplets)



Example 13: 139 Daya Bhi Rama, line 4, bar 1, variation C (closer to A again)



Example 14: 139 Daya Bhi Rama, line 4, bar 1, variation D (simple syncopation)



Example 15: 139 Daya Bhi Rama, line 4, bar 1, variation E (crotchets and quavers)



All these examples underline two things:

Firstly, you can interchange the rhythmic forms explained. Which variation sounds good and which one is rather theoretic depends among other things on the bhajan's character, on the musical context of the passage, on the meaning of the text, on personal preferences and customs and many other factors. But we think that all chosen variations (examples 11-15) sound good. Other theoretical possibilities were omitted.

Secondly, the resulting music sheet always depends on the choice of the audio source and the process of approximating it as closely as possible by listening, transcribing and correcting. As we said before the notation finally just represents one of many good possibilities to interpret a bhajan.

Embellishments

You recognize embellishments by the smaller size of the notes. The chosen note value indicates the approximate speed to perform the embellishment. The embellishment always has to be performed within the time of the main note it's joined to by a legato-slur, i.e. the embellishment value is not counted, but has to be subtracted from main note it belongs to.

In most of the cases the embellishment starts on the very beat (or more exactly: the instant the main note would start), whenever it's written *before* the main note.

Example 16: 139 Daya Bhi Rama, line 1 (embellishments before the main note)



Compare – the same passage written in normal notes:

Example 17: 139 Daya Bhi Rama, line 1 (embellishments written)



The embellishment begins after a non-defined duration of the main note, when it is written *after* the main note, and it must end as soon as the next note starts.

Example 18: 139 Daya Bhi Rama, line 4 (embellishments after the main note)



Example 19: 139 Daya Bhi Rama, line 4 (embellishments written)



Of course you can leave out embellishments, which is even recommendable when learning a new bhajan, mainly when learning it from the music notation and not from the source or *live*. Still, embellishments are an essential part of the style of (Indian) music, and without embellishments a bhajan often sounds flattish and less spirited than with the embellishments. That's why we'd like to encourage singers to learn the embellishments if possible, at least the simpler ones consisting of just one note before the main note (like *example 16, line 1, beat 3 ,Ra-ma*).

Sometimes it's hard to decide whether a certain progression of the melody should be transcribed as an embellishment or in normal notes. In general we use normal notes, if the course of the melody is very convincing in the precise form, or if the notation of the basic melody together with the embellishments would result in a too complex notation pattern. Whenever there is a clearly audible basic melody behind the embellishment, and the resulting notation pattern is readable, we chose to write embellishments.

Vorwort

Zur Entstehung dieses Buchs

Während eines neunmonatigen Aufenthalts bei unserem verehrten Swami *Bhagavan Sri Sathya Sai Baba* hatte ich täglich Gelegenheit, den *Bhajans* in der *Kulwant Hall* oder im *Mandir* beizuwohnen. Dabei begegnete ich vielen neuen Liedern, denen ich nur mit Mühe folgen konnte – eine Erfahrung, welche wohl auch die meisten Leserinnen und Leser kennen. Aus der Vielzahl der mir unbekannten *Bhajans* kristallisierten sich mit der Zeit aber solche heraus, die häufig gesungen wurden, die besonders einprägsam, schön und begeisternd erschienen, und es wuchs der Wunsch, diese zu erlernen und sie in notierter Form mit der Sai-Familie zu teilen.

Im *Book Shop* in *Prashanti Nilayam* fand ich zwei neu herausgegebene Sammlungen, die *Prashanti Mandir Bhajans* CDs und die *Bhajanavali* CD-ROM, die Aufnahmen von vielen meiner neuen Lieblingsbhajans enthielten. Aus diesen beiden Quellen wurde der Hauptteil der vorliegenden Transkriptionen gewonnen. Damals begann über E-Mail auch die Zusammenarbeit mit Reto Küng (Texte, Transliteration, Übersetzungen, Glossar, Website) und Martin Lienhard (Transkription, Layout- und Computerfragen).

In die vorliegende Sammlung wurden auch all jene Lieder aus dem Buch *Sai Bhajans* von Heinrich Malina aufgenommen, welche beim ersten Band noch nicht berücksichtigt werden konnten. Martin Lienhard hatte sie schon vorbereitet, und es freut uns, dass die Notation der genannten Malina-Publikation hiermit vollständig veröffentlicht wird.

Im Laufe von zwei Jahren gesellten sich weitere Bhajans aus verschiedenen Quellen dazu – über die das Quellenverzeichnis Rechenschaft abgibt – bis die Zahl 108 erreicht war. Diese Zahl ist einerseits Hommage an das Göttliche und andererseits Mittel zur Begrenzung unserer Wünsche im (beinahe) unendlichen Ozean von Bhajans, der ständig erweitert wird. Dass die Nummerierung die Zahl 108 nur noch versteckt widerspiegelt (weil sie einfach dort weiterfährt, wo Band 1 aufgehört hat, nämlich bei 131), soll dieser Hommage keinen Abbruch tun.

Band 2 ist in zwei Ausgaben erhältlich. Die vorliegende Instrumental Edition folgt in der Form dem ersten Band, mit je einer C-Version und einer transponierten Version pro Bhajan sowie deutschen und englischen Übersetzungen im Anhang. Die Vocal Edition enthält nur je eine Version des Bhajans in einer gut singbaren Lage, bringt dafür aber die deutsche Übersetzung direkt bei den Noten. Wir hoffen, damit den unterschiedlichen Bedürfnissen gerecht zu werden.

So sehr am Anfang dieser Publikation mein Wunsch gestanden hatte, die daheim Gebliebenen mit einem kleinen Mitbringsel zu erfreuen, so sehr wurde mir während der Arbeit immer klarer, dass es sich hier nicht um *mein persönliches* Geschenk handelt, sondern um Swamis Geschenk an uns alle. Das vorliegende Buch konnte nur aufgrund der fruchtbaren Zusammenarbeit mit Reto Küng und Martin Lienhard entstehen – ein Teamwork, das sich mit anderer Rollenverteilung schon bei der Arbeit am ersten Band bewährt hatte. Ich möchte die Gelegenheit nutzen, Reto und Martin meinen herzlichsten Dank und meine grosse Anerkennung auszudrücken. Ein herzliches Dankeschön auch an Urs Kasser, der uns beim Korrigieren behilflich war, und nicht zuletzt an unsere Familien, die uns während der vielen Arbeitsstunden in der Freizeit entbehrt und dennoch immer wieder tatkräftig unterstützt haben.

Mit grosser Freude legen wir Euch, liebe Leserinnen und Leser, dieses Buch vor. Wir tun es im Bewusstsein und im Glauben, dass das Singen dieser Lieder die göttlichen Schwingungen der Freude, der Liebe und der Hingabe in unsern Herzen freisetzen wird.

Jay Sai Ram

Roger Dietrich – Luzern, im Juni 2008

Sai Bhajans online!

Die von uns transkribierten Sai Bhajans stehen seit einiger Zeit auch auf der Website www.bhajan.ch zur Verfügung. Auf dieser Website kann man im aktuellen Zustand bei 238 Bhajans jeweils auf einer Seite:

- die Notation sehen
- die Originalaufnahme anhören
- die Übersetzung des Bhajans auf deutsch und englisch sehen

Ausserdem kann man:

- auf alle Tabellen, Verzeichnisse und ein Glossar zugreifen
- die ganzen Bücher als pdf downloaden und selber drucken
- weitere neue Bhajans und Infos rund ums Bhajan-Singen entdecken

Have a look at www.bhajan.ch - Webmaster Reto Küng



Bhajans for Sathya Sai Baba - Switzerland

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Source Sai Bhajans, Germany, cassettes with the songbook by Heinrich Malina

Sāi Bhajana Binā

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Sāi Bha-ja-na Bi-nā Su-kha Śān - ti Na-hī
 Ha-ri Nā - ma Bi-nā Ā - nan - da Na-hī
 Pre-ma Bhak - ti Bi-nā Ud - dhā - ra Na-hī
 Gu-ru Se - vā Bi - nā Nir - vā - ṇa Na-hī
 Sāi Bha-ja-na Bi-nā Su-kha Śān - ti Na-hī
 Ja-pa Dhyā - na Bi - nā Saṁ - yo - ga Na-hī



Sathya Sai with Tanpura
English
 Without praise of God there is neither joy nor peace.
 Without His name there is no bliss.
 Without love and reverence no redemption,
 Without selfless service for the teacher no state of liberation.
 Without repetition of His name and without meditation union cannot be reached.
 Without the inner view of the master the ultimate truth cannot be found.
 Without compassion and virtuous actions there is no good karma.
 Without God nobody has anything.
 Without Sai as protector our true self cannot be realized.
Deutsch
 Ohne Gott zu preisen gibt es weder Freude noch Frieden,

Einleitung

Nummerierung

Die 108 Bhajans des zweiten Bands sind alphabetisch geordnet und nummeriert. Die Nummerierung fährt dort fort, wo Band 1 aufhört: bei 131. Dadurch können Verwechslungen oder Missverständnisse in Bezug auf die Frage, ob ein bestimmtes Bhajan in Band 1 oder 2 zu finden sei, ausgeschlossen werden. Im Anhang gibt es eine Reihe von hilfreichen und informativen Übersichten und Listen zum Finden, Zuordnen und Arbeiten mit den Bhajans.

Übersetzungen

Wie schon bei Band 1 haben wir in dieser Instrumental Edition darauf verzichtet, Übersetzungen der Bhajantexte direkt bei den Noten unterzubringen, um den Umfang des Buchs nicht zu sehr auszuweiten. Die Übersetzungen aller Bhajans sind jedoch im Anhang enthalten, ausserdem gibt es dort ein Glossar mit den Übersetzungen aller vorkommenden Begriffe aus beiden Bänden. Dieses ist ein ausgezeichnetes Arbeitsinstrument zum Erlernen der Bedeutung eines Bhajans. Die Übersetzungen stehen auch auf www.bhajan.ch zur Verfügung.

Transliteration

Alle Liedtexte sind wiederum in wissenschaftlicher Lautschrift gesetzt, die zwar anfangs zugegebenermassen gewöhnungsbedürftig ist, die aber im Gegensatz zu den ans Englische angelehnte Transkriptionsformen alle Laute und geschriebenen Schriftzeichen des Sanskrit und anderer indischer Sprachen 1:1 darzustellen vermag. Dieses Instrument ermöglicht der Leserschaft ausserdem, sich eine korrekte Aussprache anzueignen. Eine Liste mit Angaben zur Aussprache aller Lautzeichen ist im Anhang enthalten.

Ablauf der Bhajans

Normalerweise singt die Vorsängerin / der Vorsänger eine Zeile vor und die Gruppe singt diese nach. Der ganze Bhajan wird zuerst in einem langsamen bis mittleren Tempo vorgetragen, wobei jede Zeile in der Regel wiederholt wird, d.h. zweimal vor- und zweimal nachgesungen wird. Dies wird durch Wiederholungszeichen ausgedrückt. Soll die Zeile im langsamen Tempo nur einmal vor- und nachgesungen werden, so steht am Ende der Zeile ein Doppelstrich.

Dann wird der ganze Bhajan nochmals in einem schnelleren Tempo gesungen, normalerweise ohne die einzelnen Zeilen zu wiederholen. Um den Bhajan zu beenden, wird die letzte Zeile wiederholt und dann die erste, eventuell auch die zweite Zeile gemeinsam in einem langsamen Tempo gesungen.

Wiederholungszeichen mit Stern (*, z.B. Nr. 156 / Zeile 3: ||: A || B :||) bedeuten im Ablauf: A B A B. Mit |* ... *| wird ein Einwurf markiert (z.B. Nr. 141 / Zeile 4). Dieser wird in der Regel nur im schnellen Durchgang gesungen: ganze Zeile, Einwurf, nochmals ganze Zeile.

Beim Wechsel von ganztaktigen Zeilen zu Zeilen mit Auftakt wird mit einem gestrichelten Taktstrich der Einsatz des Auftaktes markiert (z.B. Nr. 132 / Zeile 5). Im umgekehrten Fall (Wechsel von Zeilen mit Auftakt zu ganztaktigem Anfang) wird der zusätzlich auszuhaltende Notenwert am Ende der Zeile angefügt (z.B. Nr. 132 / Zeile 6). Diese Notationen stehen anstelle der sonst üblichen 1. und 2. Ausgänge.

Tonhöhe und Transposition

Alle Bhajans dieser Ausgabe sind standardmässig in C notiert (*C). Wo es sich empfiehlt, ist eine alternative Version in einem anderen (je nach Stimmlage besser liegenden) Grundton enthalten (z.B. *F). Dies hat verschiedene Gründe und Vorteile:

- Viele Bhajans liegen gut in C.
- Die Modi (das Tonleitermaterial, die Ragas und Thats) können so direkt miteinander verglichen werden.
- Die Begleitung auf Tabla, Sitar oder Harmonium wird einfacher. Mit einem *Scale Changer Harmonium* können alle Bhajans in C gespielt und mittels der verschiebbaren Tastatur auf einen beliebigen Grundton transponiert werden.

Bei der Auswahl der alternativen transponierten Version wurde darauf geachtet, dass diese tendenziell denjenigen Bereich des Stimmspektrums nutzt, den die C-Version nicht abdeckt. Wenn die C-Version tief liegt, ist die Alternative höher – und umgekehrt. Damit wird auch eine ungefähre Bandbreite angegeben, in der sich die singbaren Versionen bewegen. Wenn es neben der C-Version eine Alternative in As gibt, bedeutet dies: der Bhajan ist sicher auch in H, B oder A gut singbar.

Weiter haben wir darauf geachtet, dass die transponierten Versionen den Ton C wenn möglich enthalten und dass dieser Ton innerhalb des Ragas in einem relativ konsonanten Verhältnis zum Grundton steht. Das ergibt natürlich viel öfters B- als Kreuz-Tonarten, und wird den Gitarrenspieler nicht unbedingt erfreuen, dafür aber den Tablaspieler, denn seine Tabla ist standardmässig in C gestimmt. Diese Wahl widerspiegelt natürlich unsere eigene, am indischen Vorbild orientierte Spiel- und Singpraxis (mit Tabla, Harmonium, Sitar oder anderen Melodieinstrumenten).

Akkorde und Harmonisierungen

Der Gitarren- oder Tastenspieler wird auch im zweiten Band vergeblich nach Akkorden und Harmonisierungen suchen. Wie schon in Martin Lienhards Vorwort des ersten Bandes erwähnt, basieren die Bhajans auf der *modalen* indischen Musikkultur, in der die Töne der Melodie in Beziehung zu einem - innerhalb des Stücks *gleich bleibenden* - Grundton treten, welcher meist auf einer Tampura, einer Shruti-Box oder einem Harmonium zum Erklingen gebracht wird. Diese Praxis geht auf uralte vedische Tradition zurück.

Wir sind uns bewusst, dass gewisse Bhajans mit ihrem Tonmaterial auf Harmonium oder Gitarre manchmal sehr schön und passend harmonisiert werden können. Und wir lehnen dies auch nicht grundsätzlich ab. Das wichtigste Kriterium beim Bhajan-Singen scheint uns ja zu sein, dass der Gesang herzöffnend und erhebend ist. Falls eine akkordische Begleitung dies unterstützen kann, weshalb also nicht? Wir überlassen aber die kreative Erarbeitung einer Harmonisierung, wenn sie denn erwünscht ist, dem einzelnen Spieler, denn auch hier gibt es je nach Instrument, Spielweise und Fähigkeiten viele unterschiedliche Möglichkeiten.

Ein interessanter Ansatz der Harmonisation stellt auch die Verwendung von Akkorden über dem gleichbleibenden Grundton dar – eine Technik, die in unserer abendländischen Musik als *Orgelpunkt* eigentlich bestens bekannt ist, die aber in der Begleitung von Bhajans im Westen wenig verwendet wird. Damit würden westliche und östliche Tradition verbunden, ohne gegen die Regeln beider Kulturen zu verstossen.

Grundsätzliches

Wozu eigentlich Noten?

Die Frage, ob die *westliche* Notenschrift beim Erlernen von *indischen* Bhajans ein gutes Hilfsmittel darstellt, mag zwar in diesem Zusammenhang Zweifel erweckend und kontraproduktiv klingen, ist aber durchaus legitim; die Beantwortung vermag hoffentlich die allenfalls erweckten Zweifel wieder zu zerstreuen und das Thema zu klären.

Es ist uns bewusst, dass auch im Abendland viele Menschen mit Notenschrift nicht viel anfangen können. Viele bevorzugen den altherwürdigen Weg des Lernens über das Hören, sei es von anderen Sängern, sei es von Tonträgern. Ein Textbuch reicht hier als Erinnerungsstütze durchaus. Wir schätzen das Lernen über das Gehör nicht nur als den weitverbreitetsten, sondern auch natürlichsten Weg. Auch die Notationen dieses Buchs kamen nur zu Stande, indem jemand wiederholtermassen sehr genau zugehört hat. Deshalb sehen wir diese Transkriptionen als *ergänzende* Lernhilfe für jene, welche mit westlicher Notenschrift etwas anfangen können.

Es ist logisch, dass die Notenschrift für Amateur- oder professionelle Musiker ein vertrautes und nützliches Instrument des musikalischen Lernens abgibt. Unsere Erfahrungen haben aber gezeigt, dass auch Menschen, welche der Notenschrift nicht hundertprozentig mächtig sind, etwas damit anfangen können, da das Notenbild den Melodieverlauf grafisch nachzeichnet und so als Erinnerungsstütze dient. Auch die rhythmischen Zeichen können im Umgang und durch die Beschäftigung mit den Bhajannoten mit der Zeit immer besser verstanden werden.

Es ist beim Erlernen eines Bhajans auf jeden Fall empfehlenswert, sich die Original-Quellen anzuhören und mit der Notenschrift zu vergleichen. Das Quellenverzeichnis gibt Auskunft darüber, wo die Aufnahmen herkommen, welche uns als Vorlagen für die Transkription dienten. Diese Aufnahmen sind alle auf www.bhajan.ch abrufbar. Interessant kann aber auch der Vergleich mit einer anderen Quelle desselben Bhajans sein.

Die Relativität der Notation

Die Notation kann uns dabei helfen, einen Bhajan gewissenhaft und gründlich zu erlernen, weil sowohl Text und Übersetzung als auch Rhythmik und Melodieführung klar aufgezeichnet sind. Andererseits könnte die Notation aber auch den Eindruck einer fixen, allgemeingültigen Form erwecken, wie die Notenbelesenen es meist von der abendländischen Musikausübung her kennen. Notentext-Treue spielt in dieser Tradition ja eine grosse Rolle, und das könnte - neben allen aufgezählten und offensichtlichen Vorteilen - unseren Umgang mit notierten Bhajans in negativer Weise belasten oder erschweren, indem er der Sängerin / dem Sänger suggeriert: nur wenn du es genau so hinkriegst, ist es gut. So ist es aber bei den Bhajans keineswegs. Wir dürfen und sollen hier insofern eine offenere Art und Weise mit dem Notentext umzugehen anwenden, als dieser Notentext nur Reflektion einer möglichen Form des Lieds unter weiteren anderen ist.

Wenn wir denselben Bhajan von verschiedenen SängerInnen hören und vergleichen, wird offensichtlich, dass es *innerhalb gewisser musikalischer Grenzen und Gesetzmässigkeiten* verschiedene Möglichkeiten gibt, das Lied zu interpretieren. Auch wenn wir verschiedene Aufnahmen desselben Bhajans und desselben Sängers vergleichen, wie sie zum Beispiel im Falle von Swami vorliegen, kommen wir zum Schluss: jede Interpretation ist innerhalb der musikalischen Grenzen einzigartig und selten deckungsgleich. Alle diese Möglichkeiten haben

ihren Liebreiz, ihre Schönheit und auch ihre Schwierigkeiten. Die Freiheit der Interpretation ist bei einem Bhajan grösser als beispielsweise bei einem Schubert-Lied, wenngleich sich natürlich auch hier Unterschiede in der Interpretation ergeben.

In diesem Sinne wollen die vorliegenden Transkriptionen nicht den Eindruck einer allgemeingültigen Form erwecken. Sie können nur möglichst getreues und hilfreiches Abbild einer *gewählten* Version, einer *gewählten* Quelle sein.

Da selbst das Ziel der getreuen Abbildung der Quelle nur bedingt und annäherungsweise erreicht werden kann, muss die *Gültigkeit* der Notation weiter relativiert werden. Ein häufiges Beispiel dazu: obwohl eine Liedzeile im langsamen Tempo zweimal vor- und nachgesungen wird, erscheint dies in der Notation üblicherweise nur als eine Zeile. Wenn nun aber der Vorsänger leichte Varianten singt (ob beabsichtigt oder nicht, das spielt hier keine Rolle), oder auch wenn die Nachsänger anders als der Vorsänger singen, muss man sich beim Transkribieren entscheiden, welche der gehörten Versionen man aufschreiben will. Die Notation ist also nicht in der Lage, jedes kleinste Detail wahrheitsgetreu widerzuspiegeln, wenn sie nicht ungemein umfangreich, kompliziert und somit unbrauchbar werden will.

Das alles will nun nicht heissen, dass jeder mit einem Bhajan machen kann, was ihm gerade in den Sinn kommt. Neben liebreizenden Varianten gibt es sicher auch offensichtliche Fehler und Verbiegungen. Innerhalb der musikalischen Spielregeln, die generell mit den Begriffen *Raga*, *Tala* und *Bhava* (Tonmaterial, Taktart und Stimmung des Bhajans) umschrieben werden können, besteht aber dennoch ein Bereich interpretatorischer und improvisatorischer Freiheit. Die genannten Spielregeln und kreativen Freiheiten werden im nächsten Abschnitt noch deutlicher beschrieben.

Komplexe Notation und Möglichkeiten der Vereinfachung

Da wir in diesem Band überwiegend aus Quellen geschrieben haben, in denen Swamis Studenten singen, wird hier auch eine bestimmte, mitunter sehr differenzierte und versierte Art des Singens portraitiert, die für uns westliche Menschen nicht leicht nachzuahmen ist. Es braucht schon eine lockere und gewandte Stimme, um gewisse Verzierungen ausführen zu können. Und noch mehr werden unsere rhythmischen Fähigkeiten gefordert. Wir wollen aus diesen Gründen anhand von einigen Beispielen aufzeigen, wie man komplexe Rhythmen und Verzierungen ausführen oder je nach Bedarf vereinfachen kann.

Quintolen, Triolen und Co.

Eine sehr häufig vorkommende und nicht ganz einfach zu realisierende rhythmische Gestaltung stellt die Verwendung der Quintole dar.

Für alle, welche Quintolen-unkundig sind, hier eine grundsätzliche Erklärung vorweg:

Die Quintole ist so definiert, dass wir den Zeitraum von zwei Viertelschlägen statt wie normal in vier Achtel nun in fünf Achtelsnoten unterteilen. Es ergibt sich daraus ein um $\frac{5}{4}$ schnelleres Tempo, weil die Notendauer eines Quintolenachtels nur noch $\frac{4}{5}$ eines normalen Achtels beträgt.

Bei der Ausführung der Quintolenachtel wird uns diese mathematische Einsicht kaum weiterhelfen. Schon eher hilfreich wird die Erkenntnis sein, dass sich der zweite Viertelschlag genau in der Mitte des dritten Quintolen-Achtels befindet. Der dritte Quintolen-Achtel beginnt kurz vor dem zweiten Schlag, der vierte kurz danach. Mit Worten ist dies nur kompliziert zu beschreiben. Die direkte Erfahrung, das Hören und Nachsingen der Quellen hier am meisten Lernerfolg bringen.

Die Verwendung der Quintolen-Variante erfolgt in den Bhajans meist nach folgendem Prinzip: Statt vier Töne (Silben) als normale Achtel zu singen, welche auf den ersten Schlag beginnen, füge man zunächst eine Quintolen-Achtelpause ein und singe dann die vier Töne (Silben) auf den zweiten, dritten, vierten und fünften Achtel der Quintole.

Beispiel 1: 139 Daya Bhi Rama, Zeile 5



Wie man im zweiten Takt sieht, geht das Spiel auch mit zwei Silben, welche auf vier Tönen gesungen werden. Und natürlich würde es auch mit drei Silben gehen.

Wer eine Quintole nun – aus welchen Gründen auch immer – nicht singen mag, kann sie ganz einfach wieder in die Grundform mit den normalen Achteln zurückführen. Die fünfte Zeile von *Daya Bhi Rama* würde vereinfacht so aussehen:

Beispiel 2: 139 Daya Bhi Rama, Zeile 5, vereinfacht



Man kann durchaus frei damit umgehen und sich auch spontan entschliessen, eine Zeile normal oder mit der Quintolenvariante zu singen.

Ob in der Transkription eines Bhajans viele Quintolen vorkommen oder fast keine, hat in erster Linie mit der gewählten Quelle und den darauf zu hörenden Sängern zu tun, respektive mit den rhythmischen Möglichkeiten, welche diese bevorzugen. So könnte ein Bhajan, der in der von uns gewählten Quelle mit vielen Quintolen-Varianten gesungen wird, auch ganz einfach interpretiert werden. Am Beispiel von *Daya Bhi Rama* können hier die komplexe und eine vereinfachte Variante miteinander verglichen werden:

Beispiel 3: 139 Daya Bhi Rama, komplexe Version mit Quintolen und Triolen

Da - yā Bhi Rā - ma Jā - na - kī Rā - ma

Madhu-ra Ma - no - ha - ra Prabhu Sā - ī Rā - ma

Āt - ma Rā - ma Na - ya - na Bhi Rā - ma

Ko - dan - ḍa Rā - ma Pa - ṭṭa Bhi Rā - ma

Ra - ghu - pa - ti Rā - gha - va Rā - jā Rā - ma

Ma - dhu - ra Ma - no - ha - ra Prabhu Sā - ī Rā - ma

Beispiel 4: 139 Daya Bhi Rama, vereinfachte Version ohne Quintolen, Triolen und Verzierungen

Da - yā Bhi Rā - ma Jā - na - kī Rā - ma

Ma - dhu - ra Ma - no - ha - ra Pra - bhu Sā - ī Rā - ma

Āt - ma Rā - ma Na - ya - na Bhi Rā - ma

Ko - dan - ḍa Rā - ma Pa Bhi - Rā - ma

Ra - ghu - pa - ti Rā - gha - va Rā - jā Rā - ma

Ma - dhu - ra Ma - no - ha - ra Pra - bhu Sā - ī Rā - ma

Neben – und zwischen – der ganz einfachen Variante mit normalen Achteln und der komplexen Quintolen-Variante gibt es eine ganze Reihe weiterer rhythmischer Möglichkeiten, wie zwei, drei oder vier Töne (oder Silben) innerhalb von zwei Schlägen untergebracht werden können. Wie wir an unserem Beispiel (139) schon gesehen haben, wird sehr häufig von Triolen Gebrauch gemacht. Bei den durch eine Klammer mit kleiner „3“ gekennzeichneten Achtels-Triolen werden auf einen Schlag drei statt zwei Achtel gesungen. Die triolische Aufteilung ist im Ausdruck weich und unterstützt den fließenden, hingebungsvollen Gestus vieler Bhajans.

Beispiel 5: 139 Daya Bhi Rama, Zeile 3



Beispiel 6: 139 Daya Bhi Rama, Zeile 1



Wir haben schon an Beispiel 4 gesehen, wie diese triolischen Varianten vereinfacht werden können. Natürlich könnte man aber auch zu jeder triolischen Figur eine quintolische Variante entwickeln. Man vergleiche *Beispiel 7* mit *Beispiel 6*, und *Beispiel 8* mit *Beispiel 5*.

Beispiel 7: 139 Daya Bhi Rama, Zeile 1, Quintole statt Triole im zweiten Takt

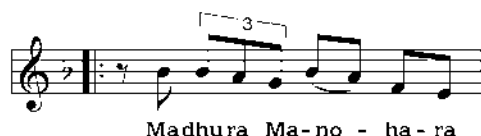


Beispiel 8: 139 Daya Bhi Rama, Zeile 3, Quintolen statt Triolen



Statt Quintolen direkt in normale Achtel zu verwandeln - wie in Beispiel 4 gezeigt wurde – kann man sie auch triolisch variieren. Bei 139, Zeile 2 gibt es für den ersten Takt die folgenden zwei Möglichkeiten:

Beispiel 9: 139 Daya Bhi Rama, Zeile 2, Takt 1, Triolen-Variante A (cf. Bsp. 3 und 4)



Beispiel 10: 139 Daya Bhi Rama, Zeile 2, Takt 1, Triolen-Variante B (cf. Bsp. 3 und 4)



In den Beispielen 3, 4, 9 und 10 werden also für ein und denselben Takt vier Möglichkeiten gezeigt, wie man ihn ausführen kann. Damit soll nur auf die kreativen Freiheiten hingewiesen sein, welche beim Bhajansingen innerhalb des rhythmischen Grundgerüsts, des Taktzyklus (oder *Tala*), bestehen.

Ein weiteres gutes Beispiel gibt auch der erste Takt von Zeile 4 ab. Stellen wir einige gut singbare Varianten nebeneinander:

Beispiel 11: 139 Daya Bhi Rama, Zeile 4, Takt 1, Variante A (,original', cf. Bsp. 3)



Beispiel 12: 139 Daya Bhi Rama, Zeile 4, Takt 1, Variante B (quintolisch)



Beispiel 13: 139 Daya Bhi Rama, Zeile 4, Takt 1, Variante C (wieder näher bei A)



Beispiel 14: 139 Daya Bhi Rama, Zeile 4, Takt 1, Variante D (einfach synkopisch)



Beispiel 15: 139 Daya Bhi Rama, Zeile 4, Takt 1, Variante E (Viertel, Achtel)



All diese Beispiele sollen zwei Dinge nochmals verdeutlichen:

Erstens können diese rhythmischen Formen miteinander vertauscht werden. Welche Varianten gut tönen oder eher theoretischer Natur sind, hängt u.a. vom Charakter des ganzen Bhajans, vom musikalischen Zusammenhang der Passage, der Bedeutung des Textes, vom eigenen Geschmack, von Gewohnheiten und weiteren Faktoren ab. Die gewählten Varianten in den Beispielen 11 -15 tönen aber unseres Erachtens alle gut. (Weitere, eher theoretische Möglichkeiten wurden weggelassen.)

Zweitens wird das Notenbild immer bestimmt durch die Wahl der Quelle und die möglichst grosse Annäherung an diese im Prozess des Hörens, Transkribierens und Korrigierens. Dieses Notenbild stellt wie gesagt nur eine von vielen guten Möglichkeiten dar, wie ein Bhajan interpretiert werden kann.

Verzierungen

Grundsätzlich sind Verzierungen im Notenbild durch die kleinere Notengrösse erkennbar. Der angegebene Notenwert ist Hinweis auf das ungefähre Tempo der Ausführung. Die Verzierung wird immer in der Zeit der Note ausgeführt, mit der sie durch den Legatobogen verbunden ist. Das heisst: ihr Wert ist bei der Schlagzählung nicht berücksichtigt, sondern wird von der zugehörigen Hauptnote abgezogen.

Die Verzierung beginnt allermeistens auf den Schlag (oder genauer gesagt: zum Zeitpunkt, wo die Hauptnote beginnen würde), wenn sie vor der Hauptnote steht.

Beispiel 16: 139 Daya Bhi Rama, Zeile 1 (Verzierungen vor der Hauptnote)



Zum Vergleich: mit normalen Noten ausgeschrieben sähe dasselbe wie folgt aus.

Beispiel 17: 139 Daya Bhi Rama, Zeile 1 (Verzierungen ausgeschrieben)



Die Verzierung beginnt nach einer nicht festgelegten Dauer der Hauptnote, wenn sie nach der Hauptnote notiert ist, und muss in diesem Fall beendet sein, wenn die nächste Note beginnt.

Beispiel 18: 139 Daya Bhi Rama, Zeile 4 (Verzierung nach der Hauptnote)



Beispiel 19: 139 Daya Bhi Rama, Zeile 4 (Verzierung ausgeschrieben)



Verzierungen können natürlich auch weggelassen werden. Und dies empfiehlt sich sogar, wenn man einen Bhajan neu lernt, vor allem, wenn man ihn über die Noten lernt und nicht nach der Audio-Quelle oder *live*. Die Verzierungen sind aber ein wesentlicher, stilbildender Bestandteil in der (indischen) Musik, und ohne Verzierungen tönt ein Bhajan oft flacher und weniger lebendig als mit. Wir möchten die Sängerinnen und Sänger deshalb ermuntern, die Verzierungen nach Möglichkeit zu erlernen, zumindest die einfacheren, wie zum Beispiel einfache Vorhaltsnoten (siehe *Beispiel 16, Zeile 1 auf Schlag 3 ,Ra-ma'*).

Manchmal ist es beim Transkribieren schwierig zu entscheiden, ob man einen gewissen Melodieverlauf nun als Verzierung oder als normale Noten schreibt. Normale Noten werden im allgemeinen dann verwendet, wenn die Melodieführung in der präzisen Form sehr überzeugt, oder aber wenn die Notation der Grundmelodie zusammen mit der Verzierung ein

zu kompliziertes Notenbild abgeben würde. Wenn hinter der Verzierung eine klar hörbare Grundmelodie steht und diese zusammen mit der Verzierung ein lesbares Notenbild ergibt, wurden Verzierungen geschrieben.

Ādi Bhagavān Ādi Bhagavati

131

* C



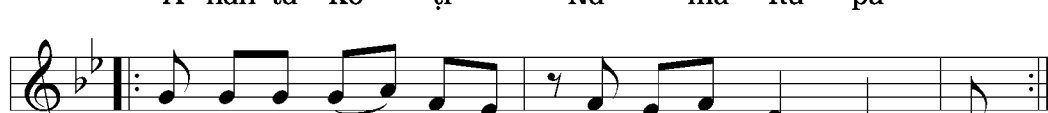
Ā - di Bha-ga-vān Ā - di Bha-ga-va-tī



Ā - di De - va Sā - ī De - va

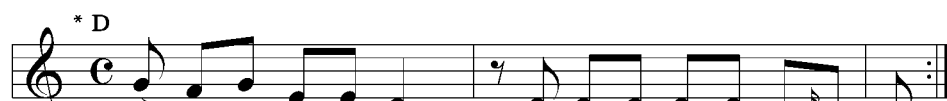


A-nan-ta Ko - ṭi Nā - ma Rū - pa



A-khaṇḍa Te - ja A-ma-ra Pūj - ya

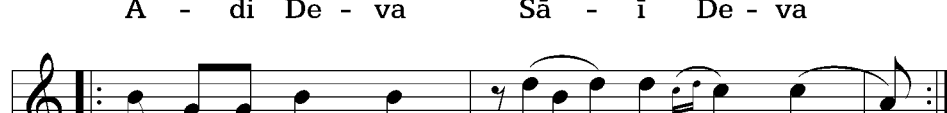
* D



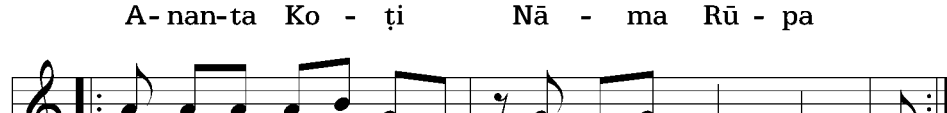
Ā - di Bha-ga-vān Ā - di Bha-ga-va-tī



Ā - di De - va Sā - ī De - va



A-nan-ta Ko - ṭi Nā - ma Rū - pa



A-khaṇḍa Te - ja A-ma-ra Pūj - ya

Allah Ho Akabar

132



Al - lah Ho A - ka - bar Al - lah Ho A - ka - bar Al - lah Ho A - ka - bar



Ye - śu Pi - tā Prabhu Al - lah Ho A - ka - bar Śirđi Sā - ī Partti Sā - ī Tuma Ho



Gu - ru Nā - na - ka Bhī Tu - ma Ho



Zo - rā - ştra Ma - hā - vī - ra Tu - ma Ho



Ye - śu Pi - tā Pra - bhu Tu - ma Ho



Sā - ī Al - lah Ho A - ka - bar Tu - ma Ho



Al - lah Ho A - ka - bar Al - lah Ho A - ka - bar Al - lah Ho A - ka - bar



Ye - śu Pi - tā Prabhu Al - lah Ho A - ka - bar Śirđi Sā - ī Partti Sā - ī Tuma Ho



Gu - ru Nā - na - ka Bhī Tu - ma Ho



Zo - rā - ştra Ma - hā - vī - ra Tu - ma Ho



Ye - śu Pi - tā Pra - bhu Tu - ma Ho

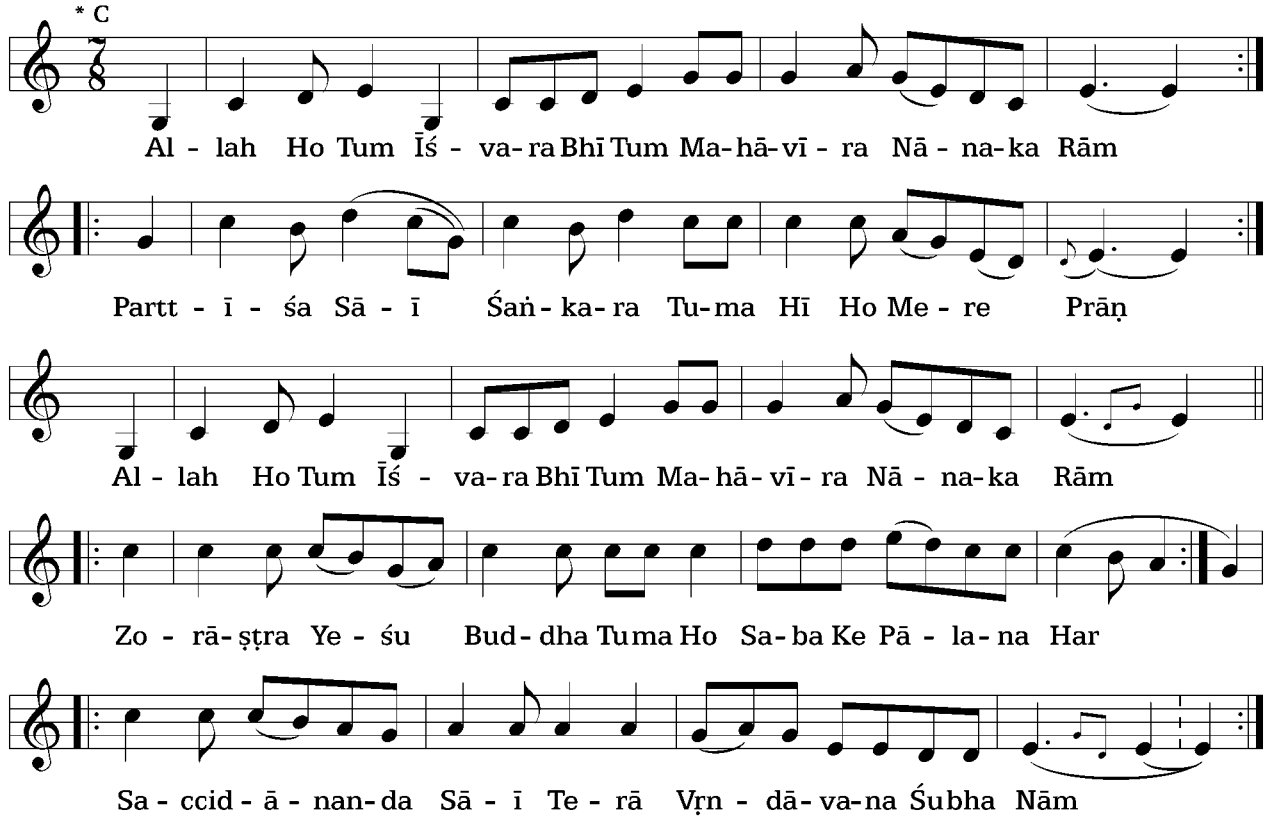


Sā - ī Al - lah Ho A - ka - bar Tu - ma Ho

Allah Ho Tum Īśvara Bhī Tum

133

* C



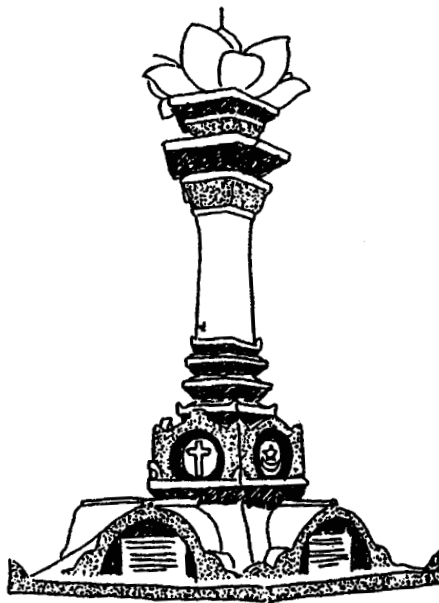
Al - lah Ho Tum Īś - va-ra Bhī Tum Ma-hā-vī - ra Nā - na-ka Rām

Partt - ī - śa Sā - ī Śaṅ - ka-ra Tu-ma Hī Ho Me - re Prāṇ

Al - lah Ho Tum Īś - va-ra Bhī Tum Ma-hā-vī - ra Nā - na-ka Rām

Zo - rā-ṣṭra Ye - śu Bud - dha Tuma Ho Sa-ba Ke Pā - la - na Har

Sa - ccid - ā - nan-da Sā - ī Te - rā Vṛn - dā-va-na Śubha Nām



* C



Am-bā Man-da-hā - sa Va-da-nī Ma-no - ha-ri Sā - ī Ja-gat Ja-na-nī



Mā - tā Mā - tā Mā - tā Ja-gat Ja-na - nī



Ja - gat Ja - na - nī Śu - bha Kā - ri - ṇī



Sā - ī Ja - gan - mā - tā (Sa - tya)



Sa - tya Sā - ī Ja - gan - mā - tā

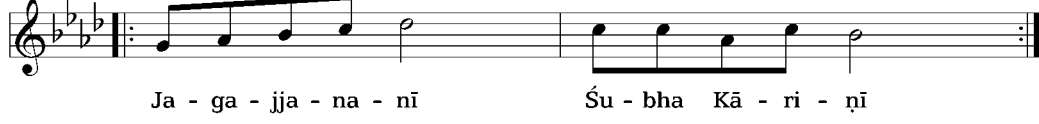
* E^b



Am-bā Man-da-hā - sa Va-da-nī Ma-no - ha-ri Sā - ī Ja-ga-jja-na-nī



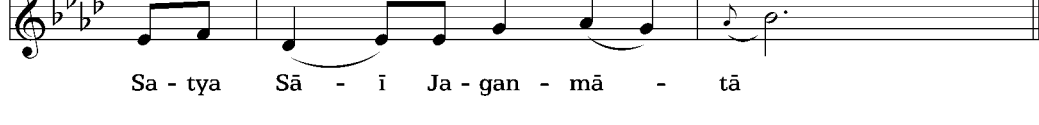
Mā - tā Mā - tā Mā - tā Ja-ga - jja-na - nī



Ja - ga - jja - na - nī Śu - bha Kā - ri - ṇī



Sā - ī Ja - gan - mā - tā (Sa - tya)



Sa - tya Sā - ī Ja - gan - mā - tā

* C

Ā - nan - da Sā - ga - ra Mu - ra - lī Dha - ra

Mī - rā Pra - bhu Rā - dhe Śyām Ve - ṇu Go - pā - la

Ā - nan - da Sā - ga - ra Mu - ra - lī Dha - ra

Nan - da Ya - śo - dā Ā - nan - da Ki - śo - ra

Jay Jay Go - ku - la Bā - la Ja - ya Ve - ṇu Go - pā - la

* F

Ā - nan - da Sā - ga - ra Mu - ra - lī Dha - ra

Mī - rā Pra - bhu Rā - dhe Śyām Ve - ṇu Go - pā - la

Ā - nan - da Sā - ga - ra Mu - ra - lī Dha - ra

Nan - da Ya - śo - dā Ā - nan - da Ki - śo - ra

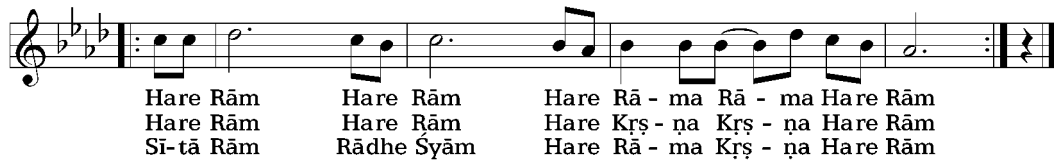
Jay Jay Go - ku - la Bā - la Ja - ya Ve - ṇu Go - pā - la

Bhajo Govindam Bhajo Gopālam

136



Use additional text for variation in fast tempo



Use additional text for variation in fast tempo

Bhava Bhaya Haraṇa Vandita Caraṇa

137

* C



Bha - va Bha - ya Ha - ra - ṇa Van - di - ta Ca - ra - ṇa

Ja - ya Rā - dhā Ja - ya Mā - dha - va Śau - ri

Maṇ - ga - la Ca - ra - ṇa Ka - li Ma - la Da - ha - na

Nā - rā - ya - ṇa Ke - śa - va

Ja - ya Rā - dhā Ja - ya Mā - dha - va Śau - ri

* D



Bha - va Bha - ya Ha - ra - ṇa Van - di - ta Ca - ra - ṇa

Ja - ya Rā - dhā Ja - ya Mā - dha - va Śau - ri

Maṇ - ga - la Ca - ra - ṇa Ka - li Ma - la Da - ha - na

Nā - rā - ya - ṇa Ke - śa - va

Ja - ya Rā - dhā Ja - ya Mā - dha - va Śau - ri

Ḍama Ḍama Ḍamarū

138

* C

Ḍa-ma Ḍa-ma Ḍa-ma - rū Ḍa-ma-rū - nā - tha Śi - va

Dhi-mi-ka Dhi-mi-ka Dhi-mi Gau - rī Nā - tha Śi - va

Ḍa-ma Ḍa-ma Ḍa-ma - rū Ḍa-ma-rū - nā - tha Śi - va

Na-ṭa-na Ma-no - ha-ra Na-ṭa-rā - ja Śi - va

Ha-ra Ha-ra Bham Bham Bho - le - nā - tha Śi - va

Śam - bho Śaṅ - ka-ra Viś - va - nā - tha Śi - va

Śi - vā - ya Na-maḥ Śi - va Sā - ī - nā - tha Śi - va

^{* E}

ढा-मा ढा-मा ढा-मा-रू ढा-मा-रू-ना - था षि-वा

धि-मि-का धि-मि-का धि-मि गा-रू ना - था षि-वा

ढा-मा ढा-मा ढा-मा-रू ढा-मा-रू-ना - था षि-वा

ना-ठा-ना मा-नो - हा-रा ना-ठा-रा - जा षि-वा

हा-रा हा-रा भम भम भो - ले-ना - था षि-वा

षम - भो षां - का-रा विष - वा-ना - था षि-वा

षि-वा - या ना-मां षि-वा सा - ई - ना - था षि-वा

Dayā Bhī Rāma Jānakī Rāma

139

*C

Da - yā Bhī Rā - ma Jā - na-kī Rā - ma

Madhu-ra Ma - no - ha - ra Prabhu Sā - ī Rā - ma

Āt - ma Rā - ma Na - ya - na Bhī Rā - ma

Ko - daṇ - ḍa Rā - ma Pa - ṭṭa Bhī Rā - ma

Ra-ghu-pa-ti Rā - gha - va Rā - jā Rā - ma

Ma-dhura Ma - no - ha - ra Prabhu Sā - ī Rā - ma

*G

Da - yā Bhī Rā - ma Jā - na-kī Rā - ma

Ma-dhu-ra Ma - no - ha - ra Prabhu Sā - ī Rā - ma

Āt - ma Rā - ma Na - ya - na Bhī Rā - ma

Ko - daṇ - ḍa Rā - ma Pa - ṭṭa Bhī Rā - ma

Ra-ghu-pa-ti Rā - gha - va Rā - jā Rā - ma

Ma-dhu-ra Ma - no - ha - ra Prabhu Sā - ī Rā - ma

Dayā Karo Bhagavān

140

*C

Da - yā Ka - ro Bhaga - vān Śaṅ - ka - ra Da - yā Ka - ro Bhaga - vān

Tri - ne - tra Dhā - ri Tri - śū - la Dhā - ri Gaṅ - gā Dhā - ri Da - yā Ka - ro

Da - yā Ka - ro Bhaga - vān Śaṅ - ka - ra Da - yā Ka - ro Bhaga - vān

Pārva - tī Rama - ṇa Pannaga Bhū - ṣaṇa Nī - la Kaṇṭha Da - yā Ka - ro

Da - yā Ka - ro Bha - ga - vān Śaṅ - ka - ra Da - yā Ka - ro Bhaga - vān

Candra Śe - khara Gaṅgā Ja - tā Dhara Vibhūti Sundara Da - yā Ka - ro

*D

Da - yā Ka - ro Bhaga - vān Śaṅ - ka - ra Da - yā Ka - ro Bhaga - vān

Tri - ne - tra Dhā - ri Tri - śū - la Dhā - ri Gaṅgā Dhā - ri Da - yā Ka - ro

Da - yā Ka - ro Bhaga - vān Śaṅ - ka - ra Da - yā Ka - ro Bhaga - vān

Pārva - tī Rama - ṇa Pannaga Bhū - ṣaṇa Nī - la Kaṇṭha Da - yā Ka - ro

Da - yā Ka - ro Bha - ga - vān Śaṅ - ka - ra Da - yā Ka - ro Bhaga - vān

Candra Śe - khara Gaṅgā Ja tā Dhara Vibhūti Sundara Da - yā Ka - ro

Dayā Karo Śiva Gaṅgā Dhāri

141

Da - yā Ka-ro Śi-va Gaṅ - gā Dhā - ri

Kṛ - pā Ka-ro Śi-va He Tri-pu - rā - ri

Da - yā Ka-ro Śi-va Gaṅ - gā Dhā - ri

Nā - ma Ma-dhura Śu-bha Maṅ - ga - la Kā - ri

A - la - kha Ni - rañ - ja - na Tri - sū - la Dhā - ri

Da - yā Ka-ro Kṛ - pā Ka-ro Ra - kṣa Ka-ro Bho - lā Bhaṇ - ḍā - rī



Dhim Dhim Dhim Dhim Naṭana Śiva

142



Dhim Dhim Dhi-mi Dhi-mi Na-ṭa-na Śi-va (Om)



Tāṇ - ḍa-va Ke - li Vi - lā - sa Śi-va



Dhim Dhim Dhi-mi Dhi-mi Na-ṭa-na Śi-va (Om)



Lī - lā Mā - nu-ṣa Ve - śa Śi-va



Liṅ - od - bha-va Ka-ra Sā - ī Śi-va (Om)



Sā - ī Śi-va Ha-ra Bā - la Śi-va



Dhim Dhim Dhi-mi Dhi-mi Na-ṭa-na Śi-va (Om)



Tāṇ - ḍa-va Ke - li Vi - lā - sa Śi-va



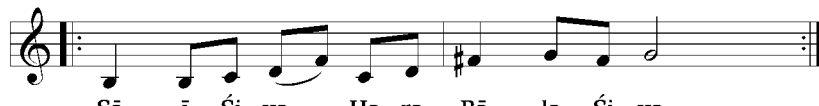
Dhim Dhim Dhi-mi Dhi-mi Na-ṭa-na Śi-va (Om)



Lī - lā Mā - nu-ṣa Ve - śa Śi-va



Liṅ - od - bha-va Ka-ra Sā - ī Śi-va (Om)



Sā - ī Śi-va Ha-ra Bā - la Śi-va

* C

Ga - jā - na - na Ga - jā - na - na

ossia

Ga - jā - na - na Ga - jā - na - na

Pra - tha - ma Pū - ja - na Ga - ṇa - rā - ya

Pra - tha - ma Prār - tha - nā Śrī Ga - ṇa - rā - ya

Lam - bo - da - ra Ga - ṇa - rā - ya

Lam - bo - da - ra Ga - ṇa - rā - ya

* B^b

Ga - jā - na - na Ga - jā - na - na

ossia

Ga - jā - na - na Ga - jā - na - na

Pra - tha - ma Pū - ja - na Ga - ṇa - rā - ya

Pra - tha - ma Prār - tha - nā Śrī Ga - ṇa - rā - ya

Lam - bo - da - ra Ga - ṇa - rā - ya

Lam - bo - da - ra Ga - ṇa - rā - ya

Gaṇapati Om Jaya Gaṇapati Om

144

The musical score is written on seven staves, each with a treble clef and a common time signature (C). The key signature is one sharp (F#), indicated by a sharp sign and the letter 'C' at the beginning of the first staff. The melody is composed of eighth and sixteenth notes, with various rests and ties. The lyrics are written below the notes, with hyphens indicating syllables that span across notes. The score includes fingerings (5 and 3) and breath marks (vertical lines with a small circle). The lyrics are: Ga-ṇa-pa-ti Om Ja-ya Ga-ṇa - pa - ti Om, Ga-ja-mukha Va - ra - da Ga-ṇa - pa - ti Om, Ga-ṇa - pa - ti Om Ja - ya Ga-ṇa - pa - ti Om, Mū - ṣi-ka Vā - ha - na Ga-jā - na - na, Mo - da-ka Ha - sta Ga - jā - na - na, Pa-ra-ma Ni - rañ - ja - na Ga - jā - na - na, Pā - da Na - ma - ste Ga - jā - na - na.

* C

Ga-ṇa-pa-ti Om Ja-ya Ga-ṇa - pa - ti Om

Ga-ja-mukha Va - ra - da Ga-ṇa - pa - ti Om

Ga-ṇa - pa - ti Om Ja - ya Ga-ṇa - pa - ti Om

Mū - ṣi-ka Vā - ha - na Ga-jā - na - na

Mo - da-ka Ha - sta Ga - jā - na - na

Pa-ra-ma Ni - rañ - ja - na Ga - jā - na - na

Pā - da Na - ma - ste Ga - jā - na - na

* B $\flat$

Ga-ṇa-pa-ti Om Ja-ya Ga-ṇa-pa-ti Om

Ga-ja-mukha Va-ra-da Ga-ṇa-pa-ti Om

Ga-ṇa-pa-ti Om Ja-ya Ga-ṇa-pa-ti Om

Mū-ṣi-ka Vā-ha-na Ga-jā-na-na

Mo-da-ka Ha-sta Ga-jā-na-na

Pa-ra-ma Ni-raṇ-ja-na Ga-jā-na-na

Pā-da Na-ma-ste Ga-jā-na-na

* As

Ga-ṇa-pa-ti Om Ja-ya Ga-ṇa-pa-ti Om

Ga-ja-mukha Va-ra-da Ga-ṇa-pa-ti Om

Ga-ṇa-pa-ti Om Ja-ya Ga-ṇa-pa-ti Om

Mū-ṣi-ka Vā-ha-na Ga-jā-na-na

Mo-da-ka Ha-sta Ga-jā-na-na

Pa-ra-ma Ni-raṇ-ja-na Ga-jā-na-na

Pā-da Na-ma-ste Ga-jā-na-na

Gaṅgādhara Hara Gaṅgādhara

145

* C

Gaṅ-gā - dha - ra Ha - ra Gaṅ-gā - dha - ra Ha - ra

Kai - lā - sa Nā - tha Pra - bhu Śaṅ - ka - ra

Bha - va Nā - śa Bha - va Ban - dha Vi - mo - ca - na

Sa - tya Sā - ī Śi - va Śaṅ - ka - ra

* G

Gaṅ-gā - dha - ra Ha - ra Gaṅ-gā - dha - ra Ha - ra

Kai - lā - sa Nā - tha Pra - bhu Śaṅ - ka - ra

Bha - va Nā - śa Bha - va Ban - dha Vi - mo - ca - na

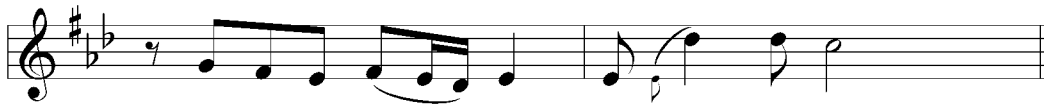
Sa - tya Sā - ī Śi - va Śaṅ - ka - ra



Gau - rī Ga - ṇe - śa Vi - nā - ya - ka



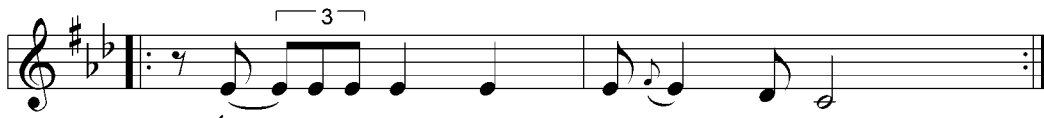
Gau - rī Ga - ṇe - śa Vi - nā - ya - ka



Gau - rī Ga - ṇe - śa Vi - nā - ya - ka



Śuklām - ba - ra Dhara Nā - tha Ga - jā - na - na



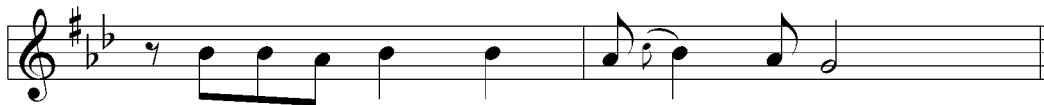
Śrī Gaṇa - rā - ya Vi - nā - ya - ka



Ga - ja - va - da - na Ja - ya Ga - ṇa - pa - ti Van - da - na



Ga - ja - va - da - na Ja - ya Ga - ṇa - pa - ti Van - da - na



Maṇ - ga - la Mūr - ti Ga - jā - na - na



Maṇ - ga - la Mūr - ti Ga - jā - na - na He

* C

Go - pā - la Go - pā - la Nā - co Go - pā - la

Nā - co Nā - co Sā - ī Nan - da - lā - la

Ru - ma - jhu - ma Ru - ma - jhu - ma Nā - co Go - pā - la

Nā - co Nā - co Sā - ī Nan - da - lā - la

* F

Go - pā - la Go - pā - la Nā - co Go - pā - la

Nā - co Nā - co Sā - ī Nan - da - lā - la

Ru - ma - jhu - ma Ru - ma - jhu - ma Nā - co Go - pā - la

Nā - co Nā - co Sā - ī Nan - da - lā - la

* C

Go - vin - da Bo - lo Go - pā - la Bo - lo

Rām Rām Bo - lo Ha - ri Nām Bo - lo

Al - lah Sā - ī Ye - sú Nā - na - ka

slow only

Al - lah Sā - ī Ye - sú Nā - na - ka

Zo - rā - ṣṭra Ma - hā - vī - ra Bud - dha Nām Bo - lo

Ye Nā - ma Sā - re Haī Jī - van Sa - hā - re

Pa - ram Ā - nan - da Ke Haī Khol - te Haī Dvā - re

Jo Nā - ma Cā - ho Vo Nā - ma Bo - lo

Pre - ma Se Bo - lo Bhā - va Se Bo - lo

^{*C}

Go vin da Kṛṣṇa Jay Go pā la Kṛṣṇa Jay Go vin da Go vin da Govin da Go pā la Jay

Kṛṣṇa Kṛṣṇa Sā - ī Kṛṣṇa Go vin da Kṛṣṇa Go - pā - la Kṛṣṇa

Govin da Kṛṣṇa Jay Go pā la Kṛṣṇa Jay Go vin da Go vin da Govin - da Go pā - la Jay

Ke - sā va Mā dhava Sā - ī Nā rā ya ṇa Go vin - da Go vin - da Nā - rā - ya ṇa

Nanda - lā - la Vraja Bā - la (He) Sā - ī Nā rā - ya ṇa Kṛṣṇa Kṛṣṇa



Govinda Rāma Jay Jay Gopāla Rāma

150

* C

Go - vin - da Rā - ma Jay Jay Go - pā - la Rā - ma

Mā - dha - va Rā - ma Jay Jay Ke - śa - va Rā - ma

Mā - dha - va Rā - ma Jay Jay Ke - śa - va Rā - ma

Go - vin - da Rā - ma Jay Jay Go - pā - la Rā - ma

Dur - la - bha Rā - ma Jay Jay Su - la - bha Rā - ma

E - ka Tū Rā - ma Jay Jay An - e - ka Tū Rā - ma

E - ka Tū Rā - ma Jay Jay An - e - ka Tū Rā - ma



Go-vin-da Rā-ma Jay Jay Go - pā - la Rā - ma



Mā-dha-va Rā-ma Jay Jay Ke - śa-va Rā - ma



Mā-dha-va Rā-ma Jay Jay Ke - śa-va Rā - ma



Go-vin-da Rā-ma Jay Jay Go - pā - la Rā - ma



Dur-la-bha Rā-ma Jay Jay Su - la-bha Rā - ma



E - ka Tū Rā-ma Jay Jay An-e-ka Tū Rā - ma



E - ka Tū Rā-ma Jay Jay An-e-ka Tū Rā - ma

* C *Slow*



Gu - ru Bra - hma Gu - ru Viṣ - ṇu Gu - ru De - vo Ma - heś - va - ra



Gu - ru Sā - kṣāt Pa - ra - bra - hma Tas - mai Śrī Guru - ve Nā ma - ḥ(a)

Faster, repeat several times, accelerating each time



Ha - re Rā - ma Ha - re Rā - ma Rā - ma Rā - ma Ha - re Ha - re



Ha - re Kṛṣṇa Ha - re Kṛṣṇa Kṛṣṇa Kṛṣṇa Ha - re Ha - re



* C

Gu - ru - vā - yur Pu - ra Śrī Ha - ri Kṛṣ - ṇa Nā - rā - ya - ṇa Go - pāl

Mu - kun - da Mā - dha - va Mu - ra - lī Dhā - ri Nā - rā - ya - ṇa Go - pāl

Nā - rā - ya - ṇa Go - pāl Śrī Ha - ri Nā - rā - ya - ṇa Go - pāl

Nā - rā - ya - ṇa Go - pāl Śrī Ha - ri Nā - rā - ya - ṇa Go - pāl

Mo - ha - na Mu - ra - lī Dhā - ri Śrī Ha - ri Nā - rā - ya - ṇa Go - pāl

Go - var - dha - na Gi - ri - dhā - ri Mu - rā - rī Nā - rā - ya - ṇa Go - pāl

* A^b

Gu - ru - vā - yur Pu - ra Śrī Ha - ri Kṛṣ - ṇa Nā - rā - ya - ṇa Go - pāl

Mu - kun - da Mā - dha - va Mu - ra - lī Dhā - ri Nā - rā - ya - ṇa Go - pāl

Nā - rā - ya - ṇa Go - pāl Śrī Ha - ri Nā - rā - ya - ṇa Go - pāl

Nā - rā - ya - ṇa Go - pāl Śrī Ha - ri Nā - rā - ya - ṇa Go - pāl

Mo - ha - na Mu - ra - lī Dhā - ri Śrī Ha - ri Nā - rā - ya - ṇa Go - pāl

Go - var - dha - na Gi - ri - dhā - ri Mu - rā - rī Nā - rā - ya - ṇa Go - pāl

Hare Kṛṣṇa Hare Rām

153

*** C**

Ha - re Kṛṣ-ṇa Ha - re Rām Sā - ī Rām Sā - ī Rām

Go - pāl Go - vin - da Bo - lo Ja - ya Rā - dhe Śyām

Mā - dha - va Mu - kun - da Bo - lo Ja - ya Sā - ī Rām

Jay Jay Rām Sā - ī Rām Jay Jay Rām

Jay Jay Rām Sā - ī Rām Jay Jay Rām Bo - lo

Jay Jay Rām Sā - ī Rām Jay Jay Rām

*** F**

Ha - re Kṛṣ-ṇa Ha - re Rām Sā - ī Rām Sā - ī Rām

Go - pāl Go - vin - da Bo - lo Ja - ya Rā - dhe Śyām

Mā - dha - va Mu - kun - da Bo - lo Ja - ya Sā - ī Rām

Jay Jay Rām Sā - ī Rām Jay Jay Rām

Jay Jay Rām Sā - ī Rām Jay Jay Rām Bo - lo

Jay Jay Rām Sā - ī Rām Jay Jay Rām

* C

Ha-re Mu-rā - rī Sā - ī Rām Ha-re Mu-rā - rī Rām

Pa rama Su-maṇ-ga-la Sā-ī Rām Pa-ramaSu-maṇ-ga-la Rām

Īś - va-ra Al - lah Te-re Nām Sa-baTuma Ho Bhaga - vān

Pa ramaSu-maṇ-ga-la Sā-ī Rām Pa-ramaSu-maṇ-ga-la Rām

* D

Ha-re Mu-rā - rī Sā - ī Rām Ha-re Mu-rā - rī Rām

Para ma Su-maṇ-ga-la Sā-ī Rām Pa-rama Su-maṇ-ga-la Rām

Īś - va-ra Al - lah Te-re Nām Sa-baTuma Ho Bhaga - vān

Para ma Su-maṇ-ga-la Sā-ī Rām Pa-ramaSu-maṇ-ga-la Rām

Hari Ānanda Maya

155

* C

Ha-ri Ā - nan - da Ma-ya Ja-ya Nā - rā - ya - ṇa
Sā - ī

Va - su - de - va Nan - da - na Rā - dhā Jī - va - na

Pa - ram - ā - nan - da Bha - ga - vān

Pa - ram - ā - nan - da Mā - dha - va *Da Capo*

fast only
Nā - rā - ya - ṇa Ha - ri Nā - rā - ya - ṇa
Sā - ī

* B^b

Ha-ri Ā - nan - da Ma-ya Ja-ya Nā - rā - ya - ṇa
Sā - ī

Va - su - de - va Nan - da - na Rā - dhā Jī - va - na

Pa - ram - ā - nan - da Bha - ga - vān

Pa - ram - ā - nan - da Mā - dha - va *Da Capo*

fast only
Nā - rā - ya - ṇa Ha - ri Nā - rā - ya - ṇa
Sā - ī

Hari Nārāyaṇa Hari Nārāyaṇa

156



Hari Nā-rā-ya-ṇa Hari Nā-rā-ya-ṇa Hari Nā-rā-ya-ṇa Bhajo Re



Hari Nā-rā-ya-ṇa Hari Nā-rā-ya-ṇa Hari Nā-rā-ya-ṇa Bhajo Re



Śyā-ma Sun-da-ra Ma-danaGo-pā - la Sa-ccidā-nan - da Sā - ī Go-pā - la



Go-pā - la-na Hari Go-pā - la-na Hari Go-pā-la-na Bha-jo Re (Hari)



Ha-ri Nā-rā-ya-ṇa Hari Nā-rā-ya-ṇa Hari Nā-rā-ya-ṇa Bhajo Re



Hari Nā-rā-ya-ṇa Hari Nā-rā-ya-ṇa Hari Nā-rā-ya-ṇa Bhajo Re



Hari Nā-rā-ya-ṇa Hari Nā-rā-ya-ṇa Hari Nā-rā-ya-ṇa Bhajo Re



Śyā-ma Sun-dara MadanaGopā - la Saccidā-nan - da Sā - īGopā - la



Go-pā - la-na Hari Go-pā - la-na Hari Go-pā-la-na Bhajo Re (Hari)



Hari Nā-rā-ya-ṇa Hari Nā-rā-ya-ṇa Hari Nā-rā-ya-ṇa Bhajo Re

Hari Om Namaḥ Śivāy

157

* C ||*

Ha - ri Om Na - maḥ Śi - vāy

*||

Ha - ri Om Na - maḥ Śi - vāy

Ha - ri Om Ha - ri Om Ha - ri Om Na - maḥ Śi - vāy

Da Capo

Ha - ri Om Ha - ri Om Ha - ri Om Namaḥ Śi - vāy

fast only

Ha - ri Om Om Om Ha - ri Om Om Om Ha - ri Om Om Na - maḥ Śi - vāy

Ha - ri Om Ha - ri Om Ha - ri Om Na - maḥ Śi - vāy

* B♭ ||*

Ha - ri Om Na - maḥ Śi - vāy

*||

Ha - ri Om Na - maḥ Śi - vāy

Ha - ri Om Ha - ri Om Ha - ri Om Na - maḥ Śi - vāy

Da Capo

Ha - ri Om Ha - ri Om Ha - ri Om Namaḥ Śi - vāy

fast only

Ha - ri Om Om Om Ha - ri Om Om Om Ha - ri Om Om Na - maḥ Śi - vāy

Ha - ri Om Ha - ri Om Ha - ri Om Na - maḥ Śi - vāy

He Govinda He Ananta Nanda Gopāla

158

* C

He Go-vin - da He A-nan - ta Nan - da Go - pā - la

Mo - ha-na Mu-ra - lī - dhā-ra Śyā - ma Go - pā - la

He Go-vin - da He A-nan - ta Nan - da Go - pā - la

Man - da-ra Gi-ri-dhā - ri Ha - re Na-ṭa - va - ra Lā - la

Mā - dha - va Ke - śa - va Ma-da-na Go - pā - la

He Śeṣa Śayana

159

* C



He Śe - ṣa Śa-ya-na Nā - rā - ya-ṇa

Ve - da Bha-ra-ṇa Nā - rā - ya-ṇa

Bha-va Bha-ya Ha-ra-ṇa Nā - rā - ya-ṇa

Pā - va-na Ca-ra-ṇa Nā - rā - ya-ṇa

Nā - rā - ya-ṇa Ha-ri Nā - rā - ya-ṇa

Nā - rā - ya-ṇa Ha-ri Nā - rā - ya-ṇa

Nā - rā - ya-ṇa Sā - ī Nā - rā - ya-ṇa

* F

He Śe - ṣa Śa-ya-na Nā - rā - ya-ṇa

Ve - da Bha-ra-ṇa Nā - rā - ya-ṇa

Bha-va Bha-ya Ha-ra-ṇa Nā - rā - ya-ṇa

Pā - va-na Ca-ra-ṇa Nā - rā - ya-ṇa

Nā - rā - ya-ṇa Ha-ri Nā - rā - ya-ṇa

Nā - rā - ya-ṇa Ha-ri Nā - rā - ya-ṇa

Nā - rā - ya-ṇa Sā - ī Nā - rā - ya-ṇa



Īśvarāmbā Priya Tanaya

160

* C

Īś - varām - bā Priya Tanaya Sā - ī Nā - rā - ya - ṇa

Sā - ī Nā - rā - ya - ṇa Sa - tya Nā - rā - ya - ṇa

Ka - li - yu - ga Mē A - va - tā - ra Li - ye

Ka - ṇa Ka - ṇa Mē Te - rā Nām Sā - ī

slow only Ka - ṇa Ka - ṇa Mē Te - rā Nām

Ka - ṇa Ka - ṇa Mē Te - rā Nām (O Sā - ī)

Īśvarī Nandana Sāī Gopāla

161

* C

Īś - va - rī Nan - da - na Sāī Go - pā - la

Śrī Ma - dhu - sū - da - na Kṛṣṇa Kṛṣṇa

Sāī Ma - dhu - sū - da - na Kṛṣṇa Kṛṣṇa

Jagad - od - dhā - ra Sā - ī Go - pā - la

Pre - ma Sva - rū - pa Prem - ā - va - tā - ra

Dvā - ra - kā Mā - yi Śrī Sat - ya Sā - ī

Śrī Ja - gan - mo - ha - na Kṛṣṇa Kṛṣṇa

Sā - ī Ja - gan - mo - ha - na Kṛṣṇa Kṛṣṇa

Jay Gaṇeśa Pāhi Mām Śrī Gaṇeśa Rakṣa Mām 162

* C



Jay Ga - ṇe - śa Pā - hi Mām Śrī Ga - ṇe - śa Ra - kṣa Mām

Jay Ga - ṇeś Jay Ga - ṇeś Ja - ya Ga - ṇe - śa Ra - kṣa Mām

Lam - bo - da - ra Gau - rī Su - ta Ja - ya Ga - ṇe - śa Pā - hi Mām

Mañ - ga - la Ka - ra Sañ - ka - ṭa Ha - ra Ja - ya Ga - ṇe - śa Ra - kṣa Mām

Jay Ga - ṇeś Jay Ga - ṇeś Ja - ya Ga - ṇe - śa Ra - kṣa Mām

* F^b



Jay Ga - ṇe - śa Pā - hi Mām Śrī Ga - ṇe - śa Ra - kṣa Mām

Jay Ga - ṇeś Jay Ga - ṇeś Ja - ya Ga - ṇe - śa Ra - kṣa Mām

Lam - bo - da - ra Gau - rī Su - ta Ja - ya Ga - ṇe - śa Pā - hi Mām

Mañ - ga - la Ka - ra Sañ - ka - ṭa Ha - ra Ja - ya Ga - ṇe - śa Ra - kṣa Mām

Jay Ga - ṇeś Jay Ga - ṇeś Ja - ya Ga - ṇe - śa Ra - kṣa Mām

* C

Jay Ha-ri Kṛṣṇa Jay Ha-ri Kṛṣṇa Go-var - dha-na Gi-ri-dhā - ri

Rā - dhā Mo - ha - na Rā - dhā Jī - va - na

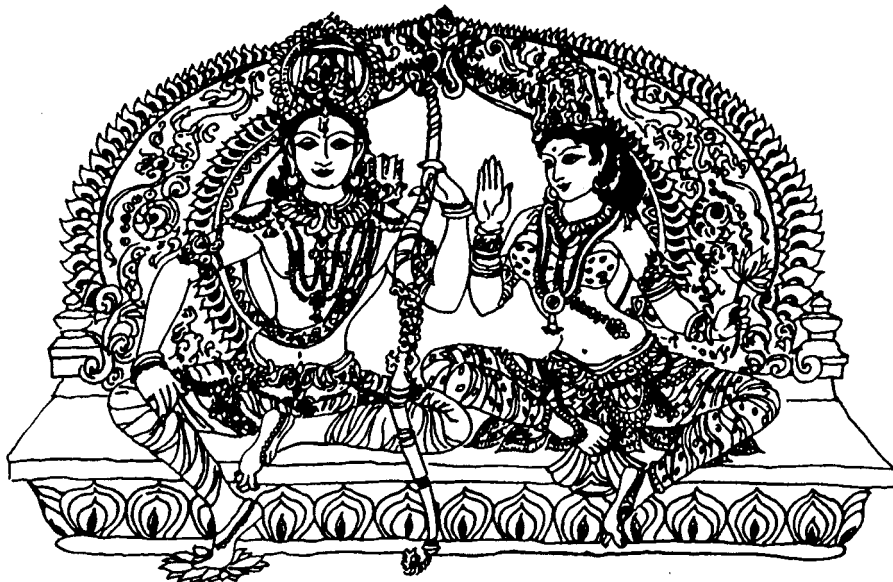
Mañ - ju - la Kuñ - ja Vi - hā - - - ri (Ja - ya)

* F

Jay Ha-ri Kṛṣṇa Jay Ha-ri Kṛṣṇa Go-var - dha-na Gi-ri-dhā - ri

Rā - dhā Mo - ha - na Rā - dhā Jī - va - na

Mañ - ju - la Kuñ - ja Vi - hā - - - ri (Ja - ya)



Jay Jay Bhavānī Mā Ambe Bhavānī Mā

164

* C

Jay Jay Bha - vā - nī Mā Am - be Bha - vā - nī Mā

Am - be Bha - vā - nī Mā Sā - ī Bha - vā - nī Mā

Jay Jay Bha - vā - nī Mā Am - be Bha - vā - nī Mā

Śir - dī Ni - vā - sī Mā Par - tti Ni - vā - sī Mā

Hṛ - da - ya Ni - vā - sī Mā Sā - ī Bha - vā - nī Mā

* B^b

Jay Jay Bha - vā - nī Mā Am - be Bha - vā - nī Mā

Am - be Bha - vā - nī Mā Sā - ī Bha - vā - nī Mā

Jay Jay Bha - vā - nī Mā Am - be Bha - vā - nī Mā

Śir - dī Ni - vā - sī Mā Par - tti Ni - vā - sī Mā

Hṛ - da - ya Ni - vā - sī Mā Sā - ī Bha - vā - nī Mā

* C

Jay Jay Ja-na-nī Sā - ī Ja-na - nī Am-be Bha-vā - nī Mā

Ja - ya Mā Ja - ya Mā

Sā - ī Bha - vā - nī Mā

Siḥ - ha Vā - hi - nī Tri - śū - la Dhā - ri - nī Am-be Bha-vā - nī Mā

Jay Jay Ja-na-nī Sā - ī Ja-na-nī Par - tti Ni - vā - sī Mā

* A

Jay Jay Ja-na-nī Sā - ī Ja-na - nī Am-be Bha-vā - nī Mā

Ja - ya Mā Ja - ya Mā

Sā - ī Bha - vā - nī Mā

Siḥ - ha Vā - hi - nī Tri - śū - la Dhā - ri - nī Am-be Bha-vā - nī Mā

Jay Jay Ja-na-nī Sā - ī Ja-na-nī Par - tti Ni - vā - sī Mā

Jaya Hari Bolo Jay Sītā Rām

166

* C

Ja-ya Ha-ri Bo - lo Jay Sī - tā Rām Go-pī Go-pā-la Bhajo Rā - dhe Śyām

Ha - re Rām Rām Rām Rā - dhe Śyām Śyām Śyām

Śrī Ra-ghu Nan-da-na Śrī Rā - ma Da - śa-ra-the Ja-ya Ra-ghu Rā - ma

Nan-da Ki-śo-ra Na-va-nī - ta Co-ra Vṛ - ndā - va-na Go - vin-da Lā - la

Ha - re Rām Rām Rām Rā - dhe Śyām Śyām Śyām

* F

Ja-ya Ha-ri Bo - lo Jay Sī - tā Rām Go-pī Go-pā-la Bhajo Rā - dhe Śyām

Ha - re Rām Rām Rām Rā - dhe Śyām Śyām Śyām

Śrī Ra-ghu Nan-da-na Śrī Rā - ma Da - śa-ra-the Ja-ya Ra-ghu Rā - ma

Nan-da Ki-śo-ra Na-va-nī - ta Co-ra Vṛ - ndā - va-na Go - vin-da Lā - la

Ha - re Rām Rām Rām Rā - dhe Śyām Śyām Śyām

Jaya Ho Jaya Ho Mūṣika Vāhana

167

Ja-ya Ho Ja-ya Ho Mū - ṣi-ka Vā - ha - na

He Śi-va Nan - da - na Pra-tha-ma Van - da - na

Pār - va-tī Ta-na-ya Si-ddhi Vi - nā - ya - ka

Ca-ra-ṇam Śa-ra-ṇam Vi - ghna Ha-ra - ṇam

He Śi-va Nan - da - na Pra-tha-ma Van - da - na



Jaya Jaya Devī Girijā Mātā

168

* C

Ja-ya Ja-ya De - vī Gi-ri-jā Mā - tā

Ja-ya Ja-gad-am - be Praṇa-va Sva-rū-pi - ni

Aṣ - ṭā-bhu-jañ - ki - ta A-khi-la Dhā - ri - ni

Ja-ya Yog - īś - va - ra Hṛ-da-ya Ni - vā - si - ni

* B $\flat$

Ja-ya Ja-ya De - vī Gi-ri-jā Mā - tā

Ja-ya Ja-gad-am - be Praṇa-va Sva-rū-pi - ni

Aṣ - ṭā-bhu-jañ - ki - ta A-khi-la Dhā - ri - ni

Ja-ya Yog - īś - va - ra Hṛ-da-ya Ni - vā - si - ni

Jaya Jaya He Jagadīśa Maheśa

169

The musical score is written for a single melodic line in treble clef, featuring a key signature of two flats (B-flat and E-flat) and a common time signature (C). The melody is composed of eighth and sixteenth notes, with frequent use of five-note and three-note slurs. The lyrics are written in Devanagari script below the notes. The score consists of seven staves, each with a repeat sign at the beginning and end. The lyrics are: Jaya-ya Ja-ya He Ja-gad - ī - śa Ma - he - śa, Jaya-ya Ja-ya He Kai - lā - sa Vā - sa, Jaya-ya Ja-ya He Ja-gad - ī - śa Ma - he - śa, Jaya-ya Ja-ya Ja-ya Śi-va Sā - ī Ma-he - śa, Jaya-ya He Śam - bho Sā - ī Nā - tha, Jaya-ya He Śam - bho Sā - ī Nā - tha, and Jaya-ya Ja-ya Ja-ya He A - nā - tha Nā - tha.

* C

Ja-ya Ja-ya He Ja-gad - ī - śa Ma - he - śa

Ja-ya Ja-ya He Kai - lā - sa Vā - sa

Ja-ya Ja-ya He Ja-gad - ī - śa Ma - he - śa

Ja-ya Ja-ya Ja-ya Śi-va Sā - ī Ma-he - śa

Ja-ya He Śam - bho Sā - ī Nā - tha

Ja-ya He Śam - bho Sā - ī Nā - tha

Ja-ya Ja-ya Ja-ya He A - nā - tha Nā - tha

Jaya Jaya Sāi Namō

170


Ja-yaJa-ya Sā-ī Na-mo Ja-ya ŚubhaDā - yi Na - mo


Ja-ya Go - vin - da Ja-ya Go - pā - la Ja-ya Mahā-de - va Na-mo


Ja-ya Ja-ya Sā - ī Na-mo Ja-ya Śubha Dā - yi Na - mo

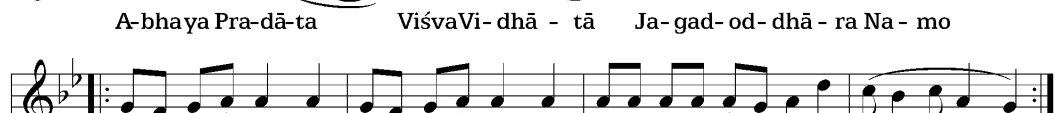

A-bhaya Pra-dā-ta ViśvaVi-dhā - tā Ja-gad-od-dhā - ra Na - mo


Ja-ya Śirḍ - ī - śa Ja-ya Par - ttī - śa Ja-yaPa-ra-me-śa Na - mo


Ja-yaJa-ya Sā-ī Na-mo Ja-ya ŚubhaDā - yi Na - mo


Ja-ya Go - vin - da Ja-ya Go - pā - la Ja-ya Mahā-de - va Na-mo


Ja-ya Ja-ya Sā - ī Na-mo Ja-ya Śubha Dā - yi Na - mo


A-bhaya Pra-dā-ta ViśvaVi-dhā - tā Ja-gad-od-dhā - ra Na - mo


Ja-ya Śirḍ - ī - śa Ja-ya Par - ttī - śa Ja-yaPa-ra-me-śa Na - mo

Jaya Jaya Śaṅkarī

171

* C

Ja - ya Ja - ya Śaṅ - ka - rī Ja - ya Pa - ram - eś - va - rī

Ja - ya Śi - va Śaṅ - ka - rī Mā

Ja - ya Viś - veś - va - rī Ja - ya Sar - veś - va - rī

Ja - ya Viś - veś - va - rī Ja - ya Sar - veś - va - rī

Vi - bhū - ti Sun - da - rī Mā

Ja - ya Mā Ja - ya Mā

Pu - ṭṭa - par - tti - pur - īś - va - rī Mā

Vi - bhū - ti Sun - da - rī Mā

* F

Ja - ya Ja - ya Śaṅ - ka - rī Ja - ya Pa - ram - eś - va - rī

Ja - ya Śi - va Śaṅ - ka - rī Mā

Ja - ya Viś - veś - va - rī Ja - ya Sar - veś - va - rī

Ja - ya Viś - veś - va - rī Ja - ya Sar - veś - va - rī

Vi - bhū - ti Sun - da - rī Mā

Ja - ya Mā Ja - ya Mā

Pu - ṭṭa - par - tti - pur - īś - va - rī Mā

Vi - bhū - ti Sun - da - rī Mā



Jaya Mã Jaya Mã Jaya Mã

172

* C

Ja-ya Mã Ja-ya Mã Ja-ya Mã

Pre-ma Ma-yī Sā-ī Mã Jñā-na Ma-yī Sā-ī Mã

Ja-ya Mã Ja-ya Mã Ja-ya Mã

Śi-va Śak-ti Rū-pi-nī Sāi Mã Sad-ā-nan-da Rū-pi-nī Sā-ī Mã

Ja-ya Mã Ja-ya Mã

Pa-ra-brahma Rū-pi-nī Sāi Mã Tumhī Mo-kṣa Pra-dā-yi-ni Mã

Ja-ya Mã Ja-ya Mã





Ja-ya Rā - ma Ha-re Jaya Rā - ma Ha-re Ja-ya Sī - tā Rā - ma Ha - re



Ja-ya Kṛṣṇa Ha-re Ja-ya Kṛṣṇa Ha-re Ja-ya Rā-dhā Kṛṣṇa Ha - re



Ja-ya Sā - ī Ha-re Ja-ya Sā - ī Ha-re Satya Sā - ī Bā - bā Ha-re



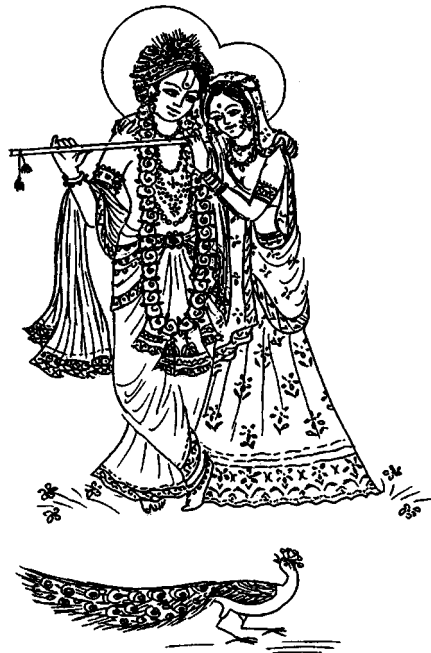
Ja-ya Rā - ma Ha-re Jaya Rā - ma Ha-re Ja-ya Sī - tā Rā - ma Ha - re



Ja-ya Kṛṣṇa Ha-re Ja-ya Kṛṣṇa Ha-re Ja-ya Rā-dhā Kṛṣṇa Ha - re



Ja-ya Sā - ī Ha-re Ja-ya Sā - ī Ha-re Satya Sā - ī Bā - bā Ha-re



Jaya Śaṅkara Bhava Gocara

174

* C

Ja-ya Śaṅ-ka-ra Bhava Go-ca-ra Śiva Cidam-ba-ra Om-kā-ra

Par - tti Vi - hā - ra Pā - pa Vi - dhū - ra

Ja - gad - od - dhā - ra Brahma Pa - rā

Ja - gad - od - dhā - ra Brahma Pa - rā

Ja - gad - od - dhā - ra Bra - hma Pa - rā

* B $\flat$

Ja-ya Śaṅ-ka-ra Bhava Go-ca-ra Śiva Cidam-ba-ra Om-kā-ra

Par - tti Vi - hā - ra Pā - pa Vi - dhū - ra

Ja - gad - od - dhā - ra Brahma Pa - rā

Ja - gad - od - dhā - ra Brahma Pa - rā

Ja - gad - od - dhā - ra Bra - hma Pa - rā

* C

Ka - ru - ṇā Sā - ga - ra Pre - ma Sva - rū - pa

Al - lah Īś - va - ra Te - re Nām

Nā - na - ka Ye - śu Te - re Nām

Par - tti - pur - īś - va - ra Dī - na Da - yā - gha - na

Duḥ - kha Bhañ - ja - na Śrī Rām

Duḥ - kha Bhañ - ja - na Sā - ī Rām

* C

Kṛṣ - ṇa Kṛṣ - ṇa Go - vin - da Kṛṣ - ṇa Go - pā - la Bā - la Kṛṣ - ṇa

Nan - da Nan - da - na Bha - kta Can - da - na Bā - la Lo - la Kṛṣ - ṇa

Kṛṣ - ṇa Kṛṣ - ṇa Go - vin - da Kṛṣ - ṇa Go - pā - la Bā - la Kṛṣ - ṇa

Sun - da - ra Va - da - na Sa - ro - ja Naya - na Rā - dhā Pri - ya Kṛṣ - ṇa

Yā - da - va Kṛṣ - ṇa Ya - só - dā Kṛṣ - ṇa Sat - ya Sā - ī Kṛṣ - ṇa

* D

Kṛṣ - ṇa Kṛṣ - ṇa Go - vin - da Kṛṣ - ṇa Go - pā - la Bā - la Kṛṣ - ṇa

Nan - da Nan - da - na Bha - kta Can - da - na Bā - la Lo - la Kṛṣ - ṇa

Kṛṣ - ṇa Kṛṣ - ṇa Go - vin - da Kṛṣ - ṇa Go - pā - la Bā - la Kṛṣ - ṇa

Sun - da - ra Va - da - na Sa - ro - ja Naya - na Rā - dhā Pri - ya Kṛṣ - ṇa

Yā - da - va Kṛṣ - ṇa Ya - só - dā Kṛṣ - ṇa Sat - ya Sā - ī Kṛṣ - ṇa

* C

Ma - dhu - va - na Sañ - cā - rī Śya - ma Mu - rā - rī

He Ma - dhu - sū - da - na Mu - ra - lī Dhā - ri

Ma - dhu - va - na Sañ - cā - rī Śya - ma Mu - rā - rī

Mā - dha - va Mo - ha - na Ma - yū - ra Mu - ku - ṭa - dha - ra

Ma - thu - rā Nā - tha Pra - bhu Gi - ri - dhā - ri

* F

Ma - dhu - va - na Sañ - cā - rī Śya - ma Mu - rā - rī

He Ma - dhu - sū - da - na Mu - ra - lī Dhā - ri

Ma - dhu - va - na Sañ - cā - rī Śya - ma Mu - rā - rī

Mā - dha - va Mo - ha - na Ma - yū - ra Mu - ku - ṭa - dha - ra

Ma - thu - rā Nā - tha Pra - bhu Gi - ri - dhā - ri

Mahā Gaṇapate Namostute

178

* C

Ma - hā Ga - ṇa - pa - te Na - mo - stu - te

Mā - tañ - ga Va - da - na Na - mo - stu - te

Ma - hā Ga - ṇa - pa - te Na - mo - stu - te

Ā - di Pū - ji - ta Ga - ṇa - nā - tha

Ā - nan - da Dā - ya - ka Ga - ṇa - nā - tha

Pra - tha - ma Van - da - na Pra - ṇa - va - ka - ra

Vigh - neś - va - ra Vi - nā - ya - ka

* B^b

Ma - hā Ga - ṇa - pa - te Na - mo - stu - te

Mā - tañ - ga Va - da - na Na - mo - stu - te

Ma - hā Ga - ṇa - pa - te Na - mo - stu - te

Ā - di Pū - ji - ta Ga - ṇa - nā - tha

Ā - nan - da Dā - ya - ka Ga - ṇa - nā - tha

Pra - tha - ma Van - da - na Pra - ṇa - va - ka - ra

Vigh - neś - va - ra Vi - nā - ya - ka

Mana Mandira Mẽ

179

* C

Ma-na Man - di - ra Mẽ Sã - ĩ Rãm

Me-gha Śyãm Rã-dhe Śyãm Sat - ya Sãi Rãm

Sã - ĩ Rãm He Rãm

Ja-na-ma Ja-na-ma Kã Tu-ma Se Nã - tha

Par - tti-pu-rĩ Pa-ram - es - va - ra Rũ - pa

Dĩ - na Da-yã - la He Ja-gan-nã - tha

Dĩ - na Da - yã - la He Ja-gan-nã - tha

Par - tti-pu-rĩ Pa-ram - es - va - ra Rũ - pa

Ca - ra - ño Mẽ Le Lo Pra-bhu Sã - ĩ Rãm

Me-gha Śyãm Rã-dhe Śyãm Sat-ya Sãi Rãm

Sã - ĩ Rãm He Rãm

Mita Smita Sundara

180

* C

Mi - ta Smita Sun - dara Mukhā - ravin - da Nā co Nan - da - lā - la Nan - da - lā - la

Nā - co Nan - da - lā - la Nan - da - lā - la

Nā - co Nan - da - lā - la Nan - da - lā - la

Nā - co Nan - da - lā - la Nan - da - lā - la

Mī - rā Ke Pra - bhu Lā - la Nan - da - lā - la

Mī - rā Ke Pra - bhu Lā - la Nan - da - lā - la

Mī - rā Ke Pra - bhu Lā - la Nan - da - lā - la

^{* G}
 Mi- taSmita Sun- dara Mukhā- ravin- da Nāco Nan- da- lā - la Nan- da- lā- la
 Nā - co Nan - da - lā - la Nan- da - lā - la
 Nā - co Nan - da - lā - la Nan- da - lā - la
 Nā - co Nan - da - lā - la Nan- da - lā - la
 Mī - rā Ke Pra- bhu Lā - la Nan- da - lā - la
 Mī - rā Ke Pra- bhu Lā - la Nan- da - lā - la
 Mī - rā Ke Pra- bhu Lā - la Nan- da - lā - la



Mṛtyuñjayāya Namaḥ Om

181



Mṛt - yuñ - ja - yā - ya Na - maḥ Om



Tray - am - ba - kā - ya Na - maḥ Om



Liṅg - eś - va - rā - ya Na - maḥ Om



Sā - īś - va - rā - ya Na - maḥ Om



Om Na - maḥ Śi - vā - ya Na - maḥ Om



Om Na - maḥ Śi - vā - ya Na - maḥ Om



Om Na - maḥ Śi - vā - ya Na - maḥ Om



Om Na - maḥ Śi - vā - ya Na - maḥ Om



Mṛt - yuñ - ja - yā - ya Na - maḥ Om



Tray - am - ba - kā - ya Na - maḥ Om



Liṅg - eś - va - rā - ya Na - maḥ Om



Sā - īś - va - rā - ya Na - maḥ Om



Om Na - maḥ Śi - vā - ya Na - maḥ Om



Om Na - maḥ Śi - vā - ya Na - maḥ Om



Om Na - maḥ Śi - vā - ya Na - maḥ Om



Om Na - maḥ Śi - vā - ya Na - maḥ Om

* C

Mu-ra-li Dha-ra Mu-ra-ha-ra Na-ṭa-va-ra

Go - pī Ja - na Pri - ya Gi - ri - dha - ra

Vṛn - dā - va - na Sañ - cā - ra Ja-gad-od - dhā - ra

Ya - só - dā Bā - la Nan - da Ku - mā - ra

* A

Mu-ra-li Dha-ra Mu-ra-ha-ra Na-ṭa-va-ra

Go - pī Ja - na Pri - ya Gi - ri - dha - ra

Vṛn - dā - va - na Sañ - cā - ra Ja-gad-od - dhā - ra

Ya - só - dā Bā - la Nan - da Ku - mā - ra


Mura-li Gā-na Lo - lā - Nanda Go-pa Bā - la Ra - vo


Ra - vo Rā - dhā Lo - la Rā - dhā Lo - la


Tre - tā Yu-ga-mu-na Sī - tā Rām - u-da-yi


Dvā - pa-ri Yu-ga-mu-na Rā - dhā Lol - u-da-yi


Gī - tā-nu Drā - pi-na Tā - ra-ka Nām - u-da-yi


Yu-ga Yu-ga Maṇ - ḍu - na Ta - gu Rū - pa Dha - ri - a - yi


Ka - li - yuga Maṇ - ḍu - na Sa - tya Sā - ī Nām - u - da - yi

* A

Mura-lī Gā-na Lo - lā - Nanda Go-pa Bā - la Ra - vo

Ra - vo Rā - dhā Lo - la Rā - dhā Lo - la

Tre - tā Yu-ga-mu-na Sī - tā Rām - u - da - yi

Dvā - pa-ri Yu-ga-mu-na Rā - dhā Lol - u - da - yi

Gī - tā-nu Drā - pi-na Tā - ra-ka Nām - u - da - yi

Yu-ga Yu-ga Maṇ - ḍu - na Ta-gu Rū-pa Dha - ri - a - yi

Ka-li-yuga Maṇ - ḍu - na Sa-tya Sā - ī Nām - u - da - yi



Nāco He Naṭarāj Śiva Śambho

184

The musical score is written on five staves in treble clef, with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C). The lyrics are written below the notes. The first staff begins with a *C time signature. The lyrics are: Nā - co He Na - ṭa - rāj Śi - va Śam - bho. The second staff lyrics are: Ha - ra Bho - le - nā - tha Śi - va Śam - bho. The third staff lyrics are: Śi - va Śam - bho Śi - va Śam - bho. The fourth staff lyrics are: Ḍa - ma Ḍa - ma Ḍa - ma Ḍa - ma Ḍa - ma-rū Bā - je. The fifth staff lyrics are: Ha - ra Bho - le - nā - tha Śi - va Śam - bho. The score includes various musical notations such as eighth notes, quarter notes, and half notes, with some notes beamed together. There are also repeat signs and a final double bar line at the end of the fifth staff.

Nā - co He Na - ṭa - rāj Śi - va Śam - bho

Ha - ra Bho - le - nā - tha Śi - va Śam - bho

Śi - va Śam - bho Śi - va Śam - bho

Ḍa - ma Ḍa - ma Ḍa - ma Ḍa - ma Ḍa - ma-rū Bā - je

Ha - ra Bho - le - nā - tha Śi - va Śam - bho

Namo Bhagavate Vāsudevāya

185

* C

Na - mo Bha - ga - va - te Vā - su - de - vā - ya

Na - mo Bha - ga - va - te Rā - ma Rū - pā - ya

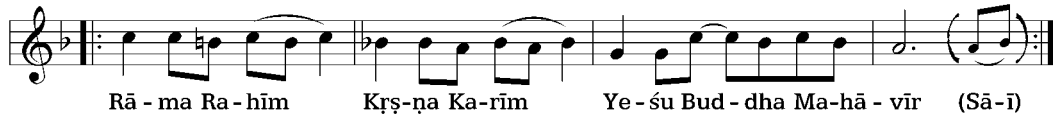
Na - mo Bha - ga - va - te Śyā - ma Rū - pā - ya

Na - mo Bha - ga - va - te Vā - su - de - vā - ya

Rā - ma Ra - hīm Kṛṣ - ṇa Ka - rīm Ye - śu Bud - dha Ma - hā - vīr (Sā - ī)

Sar - va Dhar - ma Pri - ya Sā - ī De - vā - ya

Sar - va Dhar - ma Pri - ya Sā - ī De - vā - ya



Nanda Nandana Hari

186

* C

Nan - da Nan - da - na Ha - ri Go - vin - da Go - pā - la

Ghana Śyā - ma Mana - mo - ha - na

Ghana Śyā - ma Mana - mo - ha - na

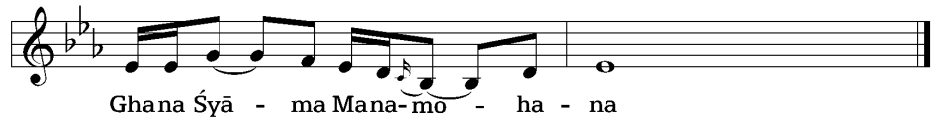
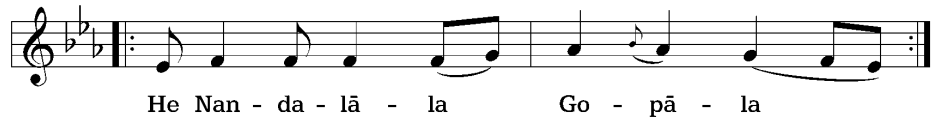
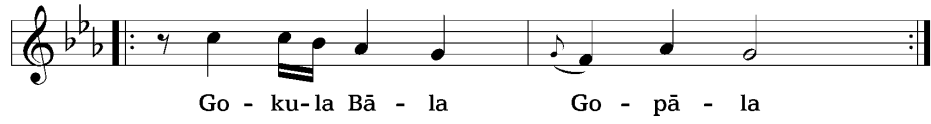
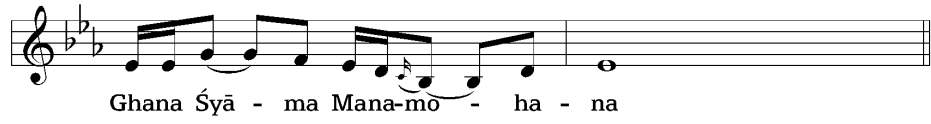
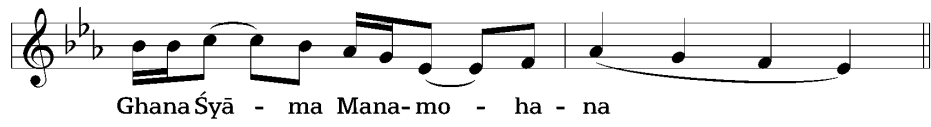
Go - pī Lo - la Go - pā - la

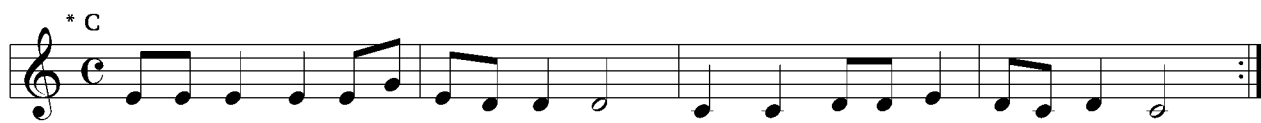
Go - ku - la Bā - la Go - pā - la

He Nan - da - lā - la Go - pā - la

Ghana Śyā - ma Mana - mo - ha - na

Ghana Śyā - ma Mana - mo - ha - na





Nan - da - lā - la Ya - du Nan - da - lā - la Vṛn - dā - va - na Go - vin - da Lā - la



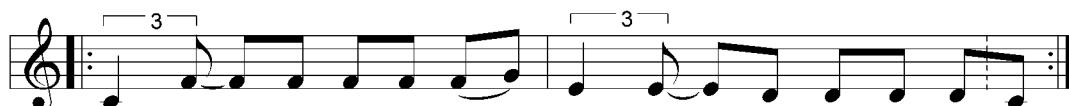
Rā - dhā Lo - la Nan - da - lā - la



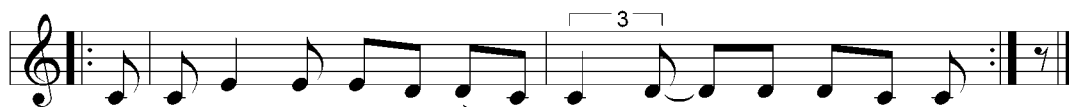
Rā - dhā Mā - dha - va Nan - da - lā - la



A - nan - ta - na Nan - da - na Ā - nan - da Cin - ta na -



Ā - nan - da Cin - ta - na Go - pī Go - pā - la - na



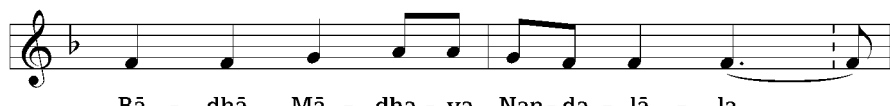
A - nan - ta - na Nan - da - na Ā - nan - da Cin - ta - na



Nan - da - lā - la Ya - du Nan - da - lā - la Vṛn - dā - va - na Go - vin - da Lā - la



Rā - dhā Lo - la Nan - da - lā - la



Rā - dhā Mā - dha - va Nan - da - lā - la



A - nan - ta - na Nan - da - na Ā - nan - da Cin - ta na -



Ā - nan - da Cin - ta - na Go - pī Go - pā - la - na



A - nan - ta - na Nan - da - na Ā - nan - da Cin - ta - na

Nandīśvara He Naṭarāja

188



The musical score is written in a single system with seven staves. The key signature is one flat (B-flat) and the time signature is common time (C). The melody is written in a treble clef. The lyrics are written below the notes. The score includes various musical notations such as eighth notes, quarter notes, and half notes, as well as triplets and repeat signs. The lyrics are in Sanskrit and are written in a Devanagari script.

* C

Nand - īś - va - ra He Na - ṭa - rā - ja

Nand - āt - ma - ja Ha - ri Nā - rā - ya - ṇa

Nā - rā - ya - ṇa Ha - ri Nā - rā - ya - ṇa

Nā - ga Bha - ra - ṇa Na - maḥ Śi - vā - ya

Nā - da Sva - rū - pa Na - mo Na - mo

Nā - rā - ya - ṇa Ha - ri Nā - rā - ya - ṇa

Nā - rā - ya - ṇa Ha - ri Nā - rā - ya - ṇa

^{* C}

Na-ṭa-rā - ja Na-ṭa-rā - ja Nar - ta-na Sun - da-ra Na-ṭa-rā - ja

Śi-va-rā - ja Śi-va-rā - ja Śi-va Kā - mi Pri-ya Śi - va-rā - ja

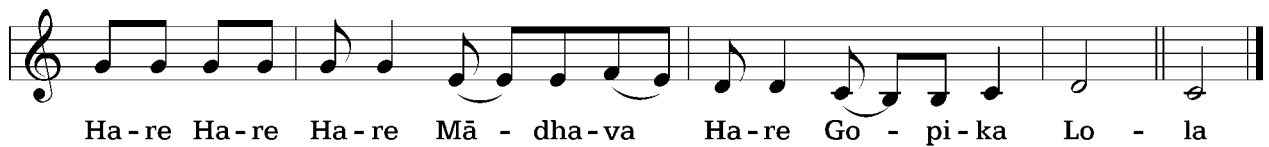
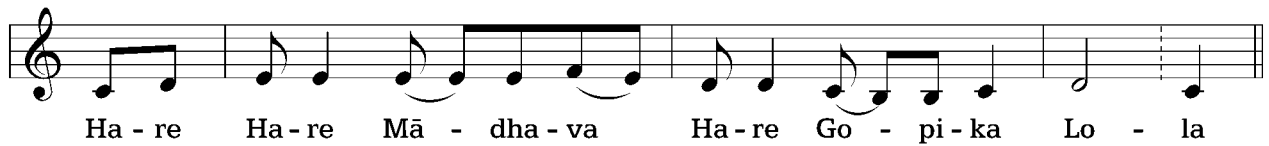
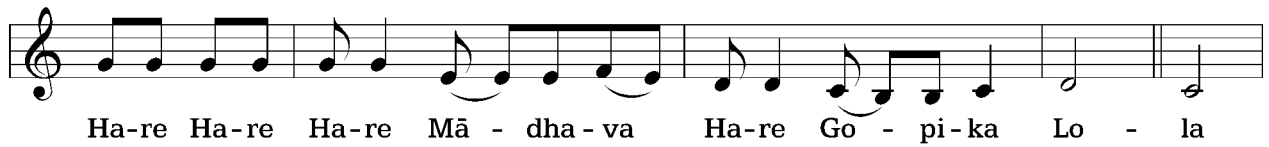
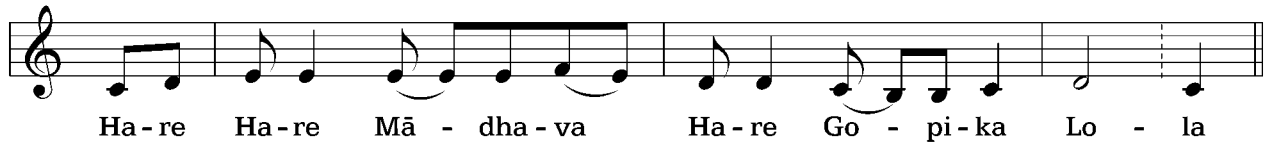
Cid-am-bar-e-śa Na - ṭa-rā - ja Par - tti-pu-rī - śva - ra Na-ṭa-rā - ja

^{* G}

Na-ṭa-rā - ja Na-ṭa-rā - ja Nar - ta-na Sun - da-ra Na-ṭa-rā - ja

Śi-va-rā - ja Śi-va-rā - ja Śi-va Kā - mi Pri-ya Śi - va-rā - ja

Cid-am-bar-e-śa Na - ṭa-rā - ja Par - tti-pu-rī - śva - ra Na-ṭa-rā - ja





Ni - ru - pama Guṇa Sa - da - na Ca - ra - ṇa Nī - ra - ja Da - la Naya - na



Kā - ṣāy - ām - ba - ra Ve - śa Dhā - ra - ṇa Ka - li - yu - ga A - va - tā - ra



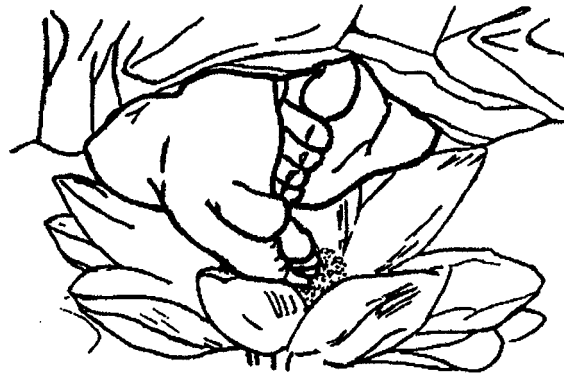
Ni - tya Rañ - ja - na Nir - ma - la Ca - ri - ta Ni - ru - pama Yog - en - dra



Ma - hā Te - ja Na - ṭa - rā - ja Vi - rā - ja Ā - śa Pā - śa Nā - śa Ī - śa



Ma - hā Te - ja Na - ṭa - rā - ja Vi - rā - ja Ā - śa Pā - śa Nā - śa Ī - śa



Om Jagajjananī Sāī Mātā

192

The musical score is written on a single staff in treble clef, with a key signature of one sharp (F#) and a common time signature (C). The melody is composed of eighth and quarter notes, with some measures containing rests. The lyrics are written below the staff, aligned with the notes. The score consists of eight lines of music, each with a corresponding line of lyrics. The lyrics are in Sanskrit and include the name 'Om Jagajjananī Sāī Mātā' and other devotional phrases. The score ends with a double bar line and a repeat sign.

* C

Om Ja-ga - jja - na - nī Sā - ī Mā - tā

Om - kā - ra Rū - pi - nī Sā - ī Mā - tā

Om Ja-ga - jja - na - nī Sā - ī Mā - tā

A-bha-ya Pra-dā - yi - ni Sā - ī Mā - tā

Sā - ī Mā - tā Sat-ya Sā - ī Mā - tā

A-bhaya Pra - dā - yi - ni Sā - ī Mā - tā

A - nā - tha Ra - kṣa - ki Sā - ī Mā - tā

A - nā - tha Ra - kṣa - ki Sā - ī Mā - tā (He)

* A

Om Ja-ga - jja - na - nī Sā - ī Mā - tā

Om - kā - ra Rū - pi - nī Sā - ī Mā - tā

Om Ja-ga - jja - na - nī Sā - ī Mā - tā

A-bha-ya Pra-dā - yi - ni Sā - ī Mā - tā

Sā - ī Mā - tā Sat-ya Sā - ī Mā - tā

A-bhaya Pra - dā - yi - ni Sā - ī Mā - tā

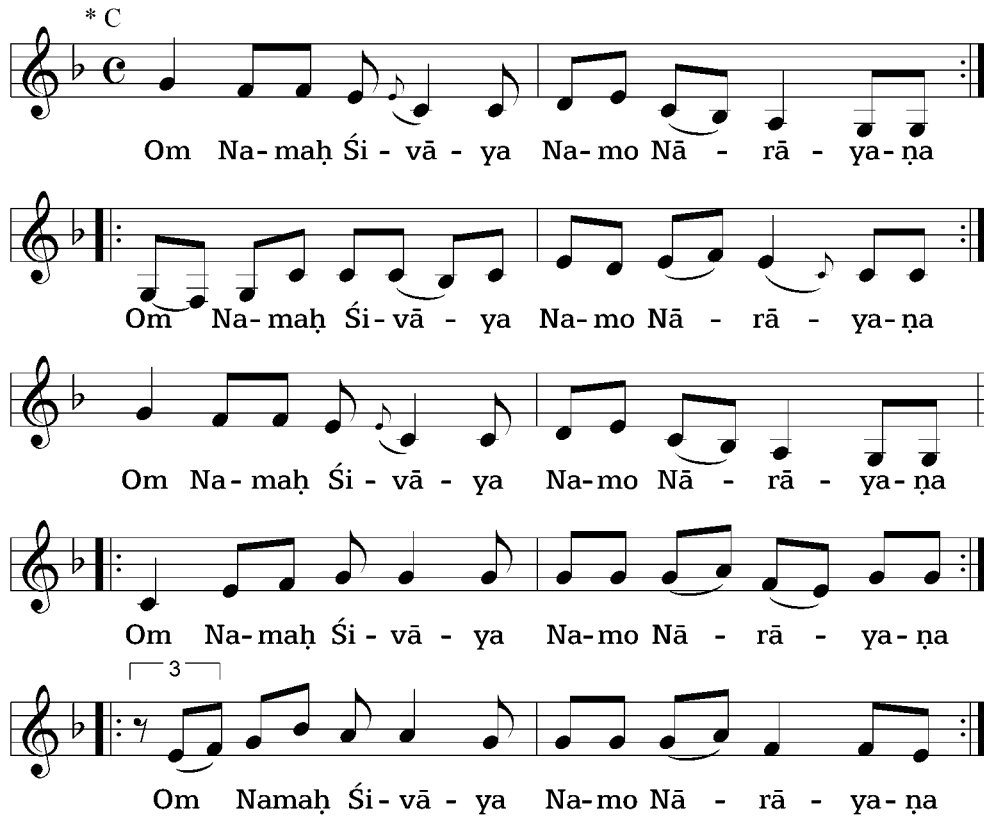
A - nā - tha Ra - kṣa - ki Sā - ī Mā - tā

A - nā - tha Ra - kṣa - ki Sā - ī Mā - tā (He)

Om Namaḥ Śivāya Namo Nārāyaṇa

193

* C



Om Na-maḥ Śi - vā - ya Na-mo Nā - rā - ya-ṇa

Om Na-maḥ Śi - vā - ya Na-mo Nā - rā - ya-ṇa

Om Na-maḥ Śi - vā - ya Na-mo Nā - rā - ya-ṇa

Om Na-maḥ Śi - vā - ya Na-mo Nā - rā - ya-ṇa

Om Namaḥ Śi - vā - ya Na-mo Nā - rā - ya-ṇa

* E^b



Om Na-maḥ Śi - vā - ya Na-mo Nā - rā - ya-ṇa

Om Na-maḥ Śi - vā - ya Na-mo Nā - rā - ya-ṇa

Om Na-maḥ Śi - vā - ya Na-mo Nā - rā - ya-ṇa

Om Na-maḥ Śi - vā - ya Na-mo Nā - rā - ya-ṇa

Om Namaḥ Śi - vā - ya Na-mo Nā - rā - ya-ṇa

*** C**

Om Na-mo Bha-ga-va-te Vā - su - de - vā - ya

Ha - ri Om Na-mo Bha-ga-va-te Vā - su - de - vā - ya

Om Na-mo Bha-ga-va-te Vā - su - de - vā - ya

Om Na-maḥ Śi - vā - ya Om Na - mo Nā - rā - ya - ṇā - ya

Om Na-maḥ Śi - vā - ya Om Na - mo Nā - rā - ya - ṇā - ya

Ha - ri Om Na-mo Bha-ga-va-te Vā - su - de - vā - ya

*** D**

Om Na-mo Bha-ga-va-te Vā - su - de - vā - ya

Ha - ri Om Na-mo Bha-ga-va-te Vā - su - de - vā - ya

Om Na-mo Bha-ga-va-te Vā - su - de - vā - ya

Om Na-maḥ Śi - vā - ya Om Na - mo Nā - rā - ya - ṇā - ya

Om Na-maḥ Śi - vā - ya Om Na - mo Nā - rā - ya - ṇā - ya

Ha - ri Om Na-mo Bha-ga-va-te Vā - su - de - vā - ya

Om Śrī Rām Jay Rām Jay Jay Rām

195

* C (once only)

The musical score is written on ten staves. The first staff begins with a treble clef, a common time signature 'C', and the instruction '(once only)'. The melody is composed of eighth and quarter notes. The lyrics are written below the notes. The score includes repeat signs and a final 'Fine' marking.

Om Śrī Rām Jay Rām Jay Jay Rām Om Śrī Rām Jay Rām Jay Jay Rām

Om Śrī Rām Jay Rām Jay Jay Rām Om Śrī Rām Jay Rām Jay Jay Rām

Om Śrī Rām Jay Rām Jay Jay Rām Om Śrī Rām Jay Rām Jay Jay Rām

Sī- tā Rām Sī- tā Rām Sī- tā Rām Rādhe Śyām Rādhe Śyām Rādhe Śyām

Sī- tā Rām Sī- tā Rām Sī- tā Rām Rādhe Śyām Rādhe Śyām Rādhe Śyām

Sī- tā Rām Sī- tā Rām Sī- tā Rām Sī- tā Rām

Sī- tā Rām Sī- tā Rām Sī- tā Rām Rādhe Śyām Rādhe Śyām Rādhe Śyām

slow

Om Śrī Rām Jay Rām Jay Jay Rām Om Śrī Rām Jay Rām Jay Jay Rām

Om Śrī Rām Jay Rām Jay Jay Rām *Fine*

* C

Par - ttīś - va - rī Ja - ga - jja-na - nī

Ja - ya Ja - ya Ja - ya He Sā - ī Ja - na - nī

Par - ttīś - va - rī Ja - ga - jja-na - nī

Ve - da Ka - lā - mā-yi De - vī Bha - vā - nī

Nā - da Vid-yā - mā-yi Nā - rā - ya - nī

Ka - ru - ṇā Sa - da - nī Ka - ru - ṇā - mā-yi Mā

Śa - ra - ṇam Śa - ra - ṇam Sā - ī Mā

Ja - ya Ja - ya Ja - ya He Sā - ī Ja - na - nī

Paśupati Tanaya Bāla Gajānana

197

* C

Pa - śu - pa - ti Ta - na - ya Bā - la Ga - jā - na - na

Tu - ma Ho Vi - ghna Vi - nā - śa Ga - ṇe - śa

Tu - ma Ho Vi - ghna Vi - nā - śa

He Śi - va Nan - da - na Bā - la Ga - jā - na - na

Vi - dyā Bu - ddhi Pra - dā - ta

Mañ - ga - la Ka - ra He Mañ - ga - la Ka - ra He

Sun - da - ra Sā - ī Ga - ṇe - śa Ga - ṇe - śa

Sun - da - ra Sā - ī Ga - ṇe - śa

* C

Prāṇ - eś - va - rī Hṛ - day - eś - va - rī

Partt - īś - va - rī Am - bā Pa - ram - eś - va - rī

Sā - īś - va - rī Sarv - eś - va - rī

Bhuvan - eś - va - rī Am - bā Bṛ - had - eś - va - rī

Partt - īś - va - rī An - na - pūrṇ - eś - va - rī



Purandhara Raṅga Hare Viṭṭhala

199

* C

Pu - ran - dha - ra Raṅ - ga Ha - re Vi - ṭṭha - la

Pāṇ - ḍa - ri Raṅ - ga Ha - re Vi - ṭṭha - la

Pu - ran - dha - ra Raṅ - ga Ha - re Vi - ṭṭha - la

Na - ra - ha - ri Raṅ - ga Ha - re Vi - ṭṭha - la

Mu - ra - ha - ra Raṅ - ga Ha - re Vi - ṭṭha - la

* F

Pu - ran - dha - ra Raṅ - ga Ha - re Vi - ṭṭha - la

Pāṇ - ḍa - ri Raṅ - ga Ha - re Vi - ṭṭha - la

Pu - ran - dha - ra Raṅ - ga Ha - re Vi - ṭṭha - la

Na - ra - ha - ri Raṅ - ga Ha - re Vi - ṭṭha - la

Mu - ra - ha - ra Raṅ - ga Ha - re Vi - ṭṭha - la

* C

Rā-dhe Go-vin - da Go - pā - la Ja-ya Go-vin - da Rā-dhe Go - pā - la

Go - vin - da Go - vin - da Go - pā - la

Go - vin - da Go - vin - da Go - pā - la

Rā - dhe Go - vin - da Go - pā - la Ja-ya Go - vin - da Rā - dhe Go - pā - la

Kṛṣ - ṇa Ma - dhu - sū - da - na Ma - dhu - sū - da - na Kṛṣ - ṇa

Go - vin - da Go - vin - da Go - pā - la (Sā - ī)

* E♭

Rā-dhe Go-vin - da Go - pā - la Ja-ya Go-vin - da Rā-dhe Go - pā - la

Go - vin - da Go - vin - da Go - pā - la

Go - vin - da Go - vin - da Go - pā - la

Rā - dhe Go - vin - da Go - pā - la Ja-ya Go - vin - da Rā - dhe Go - pā - la

Kṛṣ - ṇa Ma - dhu - sū - da - na Ma - dhu - sū - da - na Kṛṣ - ṇa

Go - vin - da Go - vin - da Go - pā - la (Sā - ī)

* C

Rā - gha - va Sun - da - ra Rā - ma Ra - ghu - va - ra

Pa - ra - ma Pā - va - na He Ja - ga - van - da - na

Rā - gha - va Sun - da - ra Rā - ma Ra - ghu - va - ra

Pa - tit - od - dhā - ra - ṇa Bha - kta Pa - rā - ya - ṇa

Rā - va - ṇa Mar - da - na Vi - ghna Bhañ - ja - na

Par - tti - pur - īś - va - ra Sā - ī Nā - rā - ya - ṇa

* C

Ra-ghu - pa - te Rā - gha - va Rā - ja Rā-ma

O Rā - ja Rā-ma O Sā - ī Rā-ma

Ra-ghu - pa - te Rā - gha - va Rā - ja Rā - ma

Da-śa-ra-tha Nan-da-na Rā-ja Rā-ma Kau-sal-yāt-ma-ja Sun - da-ra Rā-ma

Rā-ma Rā - ma Ja-ya Rā-ja Rā-ma Rā-gha-va Mo-ha-na Me-gha Śyā-ma

Jay Jay Rām Jay Jay Rām

Jay Jay Rām Jay Jay Rām Jay Jay Rā - ma Rā - ma Rā - ja Rām

Pa - ti - ta Pā - va - na Sī - tā Pa - te Rā - ma

* A

Ra-ghu - pa - te Rā - gha - va Rā - ja Rā-mā

O Rā - ja Rā-mā O Sā - ī Rā-mā

Ra-ghu - pa - te Rā - gha - va Rā - ja Rā - mā

Da-śa-ra-tha Nan da-na Rā - ja Rā-mā Kau-sal - yāt-ma-ja Sun - da-ra Rā - ma

Rā-ma Rā - ma Ja-ya Rā-ja Rā-ma Rā-gha-va Mo-ha-na Me-gha Śyā-ma

Jay Jay Rām Jay Jay Rām

Jay Jay Rām Jay Jay Rām Jay Jay Rā - ma Rā - ma Rā - ja Rām

Pa - ti - ta Pā - va - na Sī - tā Pa - te Rā-mā

* C

Ra - hī - ma - na Ra - hī - ma - na Rā - ma Ra - hīm

Sā - ī Rām Sā - ī Rām Kṛṣṇa Ka - rīm

Bud - dha Zo - rā - ṣṭra Nā - na - ka Sā - ī

Ye - śu Pi - tā Pra-bhu Sā - ī Tu - ma Ho

Bha - jo Re Mā - na - va Rā - ma Ra - hīm

Rā - ma Ra - hīm Sā - ī Kṛṣṇa Ka - rīm

* F

Ra - hī - ma - na Ra - hī - ma - na Rā - ma Ra - hīm

Sā - ī Rām Sā - ī Rām Kṛṣṇa Ka - rīm

Bud - dha Zo - rā - ṣṭra Nā - na - ka Sā - ī

Ye - śu Pi - tā Pra-bhu Sā - ī Tu - ma Ho

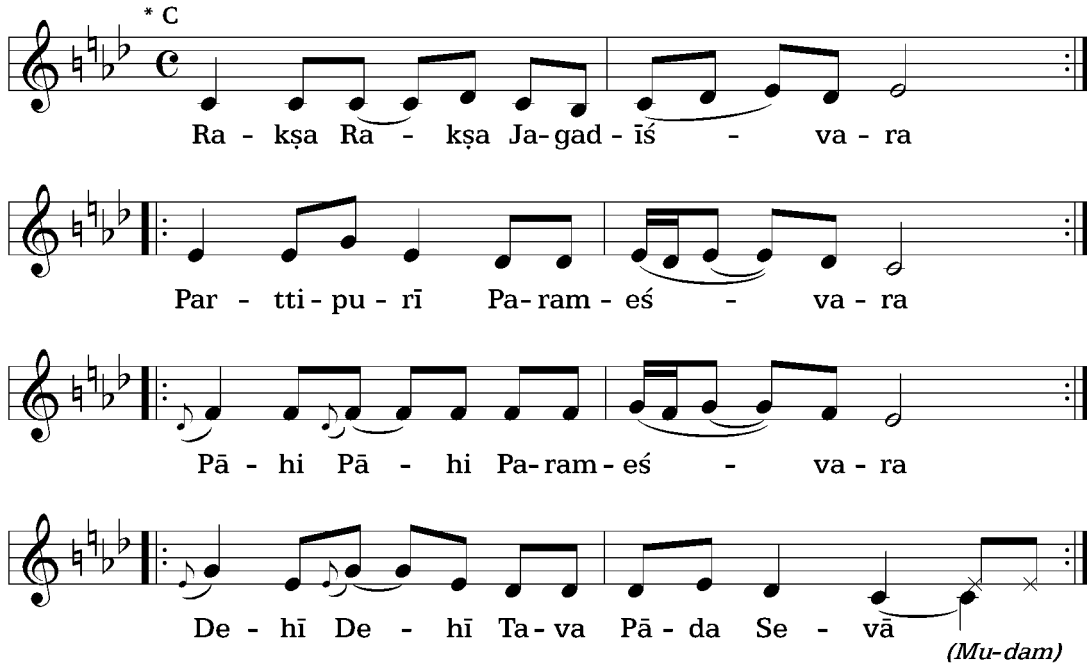
Bha - jo Re Mā - na - va Rā - ma Ra - hīm

Rā - ma Ra - hīm Sā - ī Kṛṣṇa Ka - rīm

Rakṣa Rakṣa Jagadīśvara

204

* C



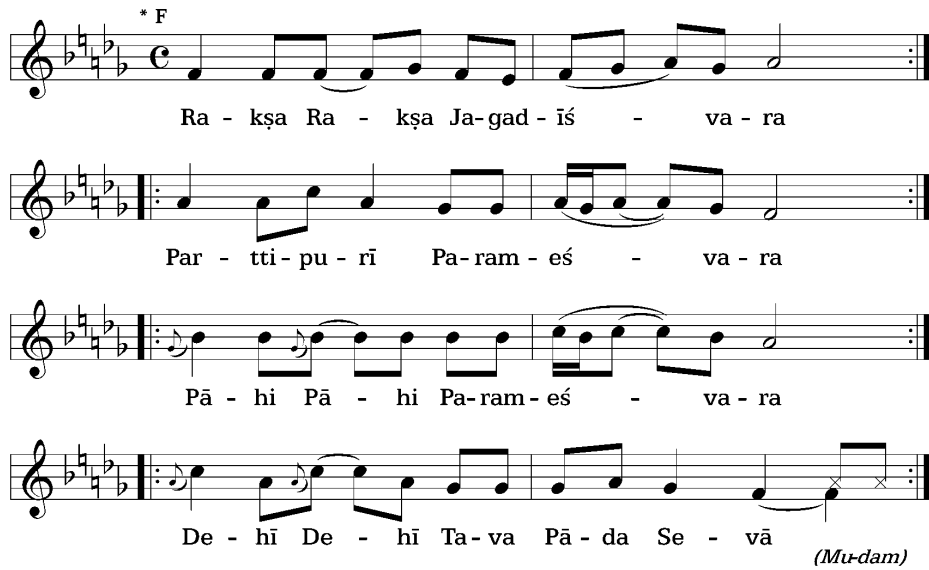
Ra - kṣa Ra - kṣa Ja-gad - īś - va - ra

Par - tti - pu - rī Pa-ram - eś - va - ra

Pā - hi Pā - hi Pa-ram - eś - va - ra

De - hī De - hī Ta-va Pā - da Se - vā (Mu-dam)

* F



Ra - kṣa Ra - kṣa Ja-gad - īś - va - ra

Par - tti - pu - rī Pa-ram - eś - va - ra

Pā - hi Pā - hi Pa-ram - eś - va - ra

De - hī De - hī Ta-va Pā - da Se - vā (Mu-dam)

Ram Ram Bhajomana Hare Hare

205

* C

Rām Rām Bha - jo - ma - na Ha - re Ha - re

Rā - ma Rā - ma Bha - jo - ma - na Ha - re Ha - re

Rām Rām Bha - jo - ma - na Ha - re Ha - re

Sā - ī Śyām Rām Rām Ha - re Ha - re

Ra - ghu - pa - ti Rā - jā Rā - ma Rām

Pa - ti - ta Pā - va - na Sī - tā Rām

Ha - re Rām Rā - ma Rām Ha - re Ha - re

Sā - ī Rām Rā - ma Rā - ma Ha - re Ha - re

* F

Rām Rām Bha - jo - ma - na Ha - re Ha - re

Rā - ma Rā - ma Bha - jo - ma - na Ha - re Ha - re

Rām Rām Bha - jo - ma - na Ha - re Ha - re

Sā - ī Śyām Rām Rām Ha - re Ha - re

Ra - ghu - pa - ti Rā - jā Rā - ma Rām

Pa - ti - ta Pā - va - na Sī - tā Rām

Ha - re Rām Rā - ma Rām Ha - re Ha - re

Sā - ī Rām Rā - ma Rā - ma Ha - re Ha - re

* C

Rā - ma Ha - re Ha - ri Nām Bo - lo

Ha - ri Nām Bo - lo Sā - ī Nām Bo - lo

Rā - ma Ha - re Ha - ri Nām Bo - lo

Al - lah Sā - ī Bo - lo Mau - lā Sā - ī Bo - lo

Ye - śu Sā - ī Bo - lo Bud - dha Sā - ī Bo - lo

Al - lah Sā - ī Bo - lo Mau - lā Sā - ī Bo - lo

**C*

Rā-ma Ko-daṇ-ḍa Rā-ma Rā-ma Pa-ṭṭa Bhī Rā-ma

Rā-ma Kal-yā-ṇa Rā-ma Rā-gha-va

Rā-ma Nī Ḍo-kka Mā-ṭa Rā-ma Nā Ko-kka Mū-ṭa

Rā-ma Nī Pā-ṭe Pā-ṭa Rā-ma Nī Bā-ṭe Bā-ṭa

Rā-ma Ko-daṇ-ḍa Rā-ma Rā-ma Pa-ṭṭa Bhī Rā-ma

Rā-ma Kal-yā-ṇa Rā-ma Rā-gha-va

Rā-ma Nī Ke-va-ru-jo-ḍu Rā-ma Nī Kaṇ-ṭa-ju-ḍu

Rā-ma Ne-nu Nī-vā-ḍu Rā-ma Nā-to Mā-ṭa-ḍu

Rā-ma Ko-daṇ-ḍa Rā-ma Rā-ma Pa-ṭṭa Bhī Rā-ma

Rā-ma Kal-yā-ṇa Rā-ma Rā-gha-va

Rā-ma Nā-ma-me Me-lu Rā-ma Cin-ta-ne Cā-lu

Ră - ma Nă - ma - me Me - lu Ră - ma Cin - ta - ne Că - lu

Ră - ma Nî Nă - ma - me Me - lu Ră - ma Nî Cin - ta - ne Că - lu

Nî Nă - ma - me Me - lu Nî Cin - ta - ne Că - lu

Răma Năma me Melu Răma Cinta - ne Că - lu Nî Nă - ma - me Me - lu Nî Cin - ta - ne Că - lu

Cinta - ne Că - lu Năma me Me - lu Nî Cin - ta - ne Că - lu Nî Năma - me Me - lu

Răma Cinta - ne Că - lu Răma Năma me Me - lu Răma Cintane Că - lu Răma Năma me Me - lu

Răma Cintane Că - lu Răma Năma me Me - lu Răma Cintane Că - lu Răma Năma me Me - lu

Nî Cin - ta - ne Că - lu Nî Nă - ma - me Me - lu Nî Cin - ta - ne Că - lu Nî Nă - ma - me Me - lu

Cin - ta - ne Că - lu Nă - ma - me Me - lu

slow Ră - ma Ne - nu Nî - vâ - ă du Ră - ma Nă - to Mă - ăa - ă du *Fine*

* D

Rā-ma Ko-daṇ-ḍa Rā-ma Rā-ma Pa-ṭṭa Bhī Rā-ma

Rā-ma Kal-yā-ṇa Rā-ma Rā-gha-va

Rā-ma Nī Ḍo-kka Mā-ṭa Rā-ma Nā Ko-kka Mū-ṭa

Rā-ma Nī Pā-ṭe Pā-ṭa Rā-ma Nī Bā-ṭe Bā-ṭa

Rā-ma Ko-daṇ-ḍa Rā-ma Rā-ma Pa-ṭṭa Bhī Rā-ma

Rā-ma Kal-yā-ṇa Rā-ma Rā-gha-va

Rā-ma Nī Ke-va-ru-jo-ḍu Rā-ma Nī Kaṇ-ṭa-ju-ḍu

Rā-ma Ne-nu Nī-vā-ḍu Rā-ma Nā-to Mā-ṭa-ḍu

Rā-ma Ko-daṇ-ḍa Rā-ma Rā-ma Pa-ṭṭa Bhī Rā-ma

Rā-ma Kal-yā-ṇa Rā-ma Rā-gha-va

Rā-ma Nā-ma-me Me-lu Rā-ma Cin-ta-ne Cā-lu

Rā - ma Nā - ma-me Me - lu Rā - ma Cin - ta - ne Cā - lu

Rā - ma Nī Nā-mame Me - lu Rā - ma Nī Cin - ta-ne Cā - lu

Nī Nā - ma-me Me - lu Nī Cin - ta - ne Cā - lu

Rāma Nāmame Melu Rāma Cinta-ne Cā- lu Nī Nā-ma-me Me- lu Nī Cin- ta-ne Cā- lu

Cinta-ne Cā- lu Nāmame Me - lu Nī Cin- ta-ne Cā- lu Nī Nāma-me Me - lu

Rāma Cinta-ne Cā- lu Rāma Nāmame Me- lu Rāma Cintane Cā- lu Rāma Nāmame Me- lu

Rāma Cintane Cā - lu Rāma Nāmame Me - lu Rāma Cintane Cā- lu Rāma Nāmame Me- lu

Nī Cin- ta- ne Cā- lu Nī Nā- ma- me Me- lu Nī Cin- ta- ne Cā- lu Nī Nā- ma- me Me- lu

Cin- ta- ne Cā - lu Nā- ma- me Me - lu

slow Rā - ma Ne - nu Nī - vā - ðu Rā - ma Nā- to Mā - ʒa - ðu *Fine*

* C

Rā - ma Rā - ma Ja - ya Ra-ghu-ku - la Ti - la - ka

Rā - jī - va Lo - ca - na Rām

Īś - var-ām - bā Su - ta Ja-ya Ja-ga-van - da - na

Rat - na - ka - ra Ku - la Dī - pa

Rat - na - ka - ra Ku - la Dī - pa

Rat - na - ka - ra Ku - la Dī - pa

Rāma Rāma Rām Raghu Nandana

209

* C



Rā - ma Rā - ma Rām Ra-ghu Nan-da-na He Gha-na Śyām



Śrī Rām Jaya Rām Jaya Jaya Rām Śrī Rām Jaya Rām Ja-ya Ja-ya Rām



Śrī Rām Jaya Rām Jaya Sā-ī Rām Raghupa-ti Rā-ghava Rā - jā Rām



Pa-ti - ta Pā-va-na Sī - tā Rām Śrī Rām Ja-ya Rām Ja-ya Ja-ya Rām



Śrī Rām Ja-ya Rām Ja-ya Sā - ī Rām

* A^b



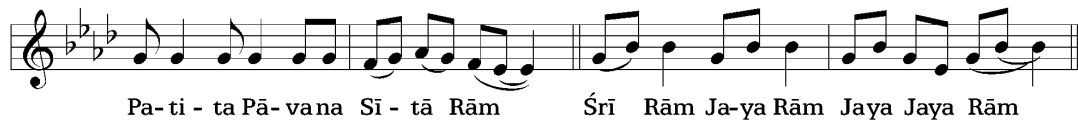
Rā - ma Rā - ma Rām Ra-ghu Nan-da-na He Gha-na Śyām



Śrī Rām Jaya Rām Jaya Jaya Rām Śrī Rām Jaya Rām Jaya Jaya Rām



Śrī Rām Jaya Rām Jaya Sā-ī Rām Raghupa-ti Rā-ghava Rā - jā Rām



Pa-ti - ta Pā-va-na Sī - tā Rām Śrī Rām Ja-ya Rām Jaya Jaya Rām



Śrī Rām Ja-ya Rām Ja-ya Sā - ī Rām

* C

Rā - ma Rā - ma Sā - ī Rā - ma

Par - tti - pur - ī - śa Sā - ī Rām

Rā - ma Rā - ma Sā - ī Rā - ma

Ma-dhu-ra Ma-no - ha-ra Sun - da-ra Nām

Śyā - ma - la Ko - ma - la Na - ya - na Bhī Rām

Ra - vi Ku - la Maṇ - ḍa - na Rā - ja - na Rām

Pa - ra - ma Pā - va - na Maṇ - ga - la Nām

* E^b

Rā - ma Rā - ma Sā - ī Rā - ma

Par - tti - pur - ī - śa Sā - ī Rām

Rā - ma Rā - ma Sā - ī Rā - ma

Ma-dhu-ra Ma-no - ha-ra Sun - da-ra Nām

Śyā - ma-la Ko - ma-la Na-ya-na Bhī Rām

Ra-vi Ku-la Maṇ - ḍa-na Rā - ja-na Rām

Pa-ra-ma Pā - va-na Maṇ - ga-la Nām



* C

Rā - ma Su - mi - rā Ma - na Rā - ma Su - mi - rā Ma - na

Rā - ma Su - mi - rā Ma - na Rām

Jā - na - kī Val - la - bha Da - śa - ra - tha Nan - da - na

Rā - ma - can - dra Śrī Rām

Bha - ja - ma - na Sī - tā Rām Bha - ja - ma - na Sī - tā Rām

Bha - ja - ma - na Rā - dhe Śyām Śyām Bha - ja - ma - na Rā - dhe Śyām

Bha - ja - ma - na Sā - ī Rām Bha - ja - ma - na Sā - ī Rām

Rāmam Bhajo Raghu Rāmam Bhajo

212

* C

Rā - mam Bha - jo Ra-ghu Rā - mam Bha - jo

Ra - ghu - ku - la Ti - la - kam Rā - mam Bha - jo

Rā - mam Bha - jo Ra-ghu Rā - mam Bha - jo

Da - śa - ra - tha Nan - da - na Rā - mam Bha - jo

Da - śa - mu - kha Mar - da - na Rā - mam Bha - jo

* E

Rā - mam Bha - jo Ra-ghu Rā - mam Bha - jo

Ra - ghu - ku - la Ti - la - kam Rā - mam Bha - jo

Rā - mam Bha - jo Ra-ghu Rā - mam Bha - jo

Da - śa - ra - tha Nan - da - na Rā - mam Bha - jo

Da - śa - mu - kha Mar - da - na Rā - mam Bha - jo

* C

Sad - gu - ru Sā - ī Sa - ra - sva - tī

Brah - ma - de - va Sa - tī Bhā - ra - tī

Mañ - ga - la Mañ - ju - la Vāg - vi - lā - si - ni

Vī - ṇā Vā - da - ni Ka - lā - va - tī

Haṁ - sa Vā - hi - nī Vid - yā - dā - yi - nī

Ve - da Mā - tā Śrī Sā - ī Bha - ga - va - tī

* A^b

Sad - gu - ru Sā - ī Sa - ra - sva - tī

Brah - ma - de - va Sa - tī Bhā - ra - tī

Mañ - ga - la Mañ - ju - la Vāg - vi - lā - si - ni

Vī - ṇā Vā - da - ni Ka - lā - va - tī

Haṁ - sa Vā - hi - nī Vid - yā - dā - yi - nī

Ve - da Mā - tā Śrī Sā - ī Bha - ga - va - tī

* C

Sā - ī Mā - tā Pi - tā Dī - na Ban - dhu Sa - khā

Te - re Ca - ra - ño Me Sā - ī Me - re Ko - ãi Pra - ñām

Sā - ī Mā - tā Pi - tā Dī - na Ban - dhu Sa - khā

Te - re Ca - ra - ño Me Sā - ī Me - re Ko - ãi Pra - ñām

* Mu - jhe Śak - ti Do He Sā - ī Śi - va

Mu - jhe Bhak - ti Do He Sā - ī Śi - va

Mu - jhe Muk - ti Do Me - re Sā - ī Śi - va



Sāi Nātha Dīna Nātha

215

* C

Sāi Nā - tha Dī - na Nā - tha Brah - ma Rū - pa Sad - gu - ru

Nir - ā - kā - ra Hai Ā - kā - ra Sat - ya Sā - ī Sad - gu - ru

Sāi Nā - tha Dī - na Nā - tha Brah - ma Rū - pa Sad - gu - ru

Mā - tā Pi - tā Sad - gu - ru Sa - ka - la Tū - hī Sad - gu - ru

Sa - ka - la Tū - hī Sad - gu - ru Sa - ka - la Tū - hī Sad - gu - ru

Sāi Nā - tha Dī - na Nā - tha Brah - ma Rū - pa Sad - gu - ru

Om - kā - ra Sad - gu - ru Nir - vi - kā - ra Sad - gu - ru

Nir - vi - kā - ra Sad - gu - ru Om - kā - ra Sad - gu - ru



Sāi Nā - tha Dī - na Nā - tha Brah - ma Rū - pa Sad - gu - ru



Nīr - ā - kā - ra Hai Ā - kā - ra Sat - ya Sā - ī Sad - gu - ru



Sāi Nā - tha Dī - na Nā - tha Brah - ma Rū - pa Sad - gu - ru



Mā - tā Pi - tā Sad - gu - ru Sa - ka - la Tū - hī Sad - gu - ru



Sa - ka - la Tū - hī Sad - gu - ru Sa - ka - la Tū - hī Sad - gu - ru



Sāi Nā - tha Dī - na Nā - tha Brah - ma Rū - pa Sad - gu - ru



Om - kā - ra Sad - gu - ru Nir - vi - kā - ra Sad - gu - ru



Nir - vi - kā - ra Sad - gu - ru Om - kā - ra Sad - gu - ru

* C

Sa - tyā Dhar - ma Śān - ti Pre - ma Sva - rū - pa Pra - śān - ti Ni - la - ya De - va

Sa - tyā Dhar - ma Śān - ti Pre - ma Sva - rū - pa Pra - śān - ti Ni - la - ya De - va

Rā - ma Ho Kṛṣ - ṇa Ho Sā - ī Rā - ma De - va

Rā - ma Ho Kṛṣ - ṇa Ho Sā - ī Rā - ma De - va

Śi - va Śak - ti Sva - rū - pa Bā - bā He Dī - na Pā - la - na Bā - bā

He Pra - śān - ti Ni - la - ya De - va He Pūr - nā - va - tā - ra Bā - bā

Al - lah Ho Mau - lā Ho Sā - ī Rā - ma De - va

Al - lah Ho Mau - lā Ho Sā - ī Rā - ma De - va

* C

Sa-tya Nārā-yaṇa Go-vin-da Mā-dha-va Sā-ī Nā-rā-yaṇa Go-vin-da Ke-śa-va

Sa-tya Nārā-yaṇa Go-vin-da Mā-dha-va Sā-ī Nā-rā-yaṇa Go-vin-da Ke-śa-va

Ha-re Kṛṣṇa Ha-re Kṛṣṇa Ha-re Kṛṣṇa Ha-re Ha-re

Ha-re Rā-ma Ha-re Rā-ma Ha-re Rā-ma Ha-re Ha-re

N.B. The rhythmic accompaniment for this bhajan is in 12/8 measure.

* E^b

Sa-tya Nārā-yaṇa Go-vin-da Mā-dha-va Sā-ī Nā-rā-yaṇa Govinda Ke-śa-va

Sa-tya Nārā-yaṇa Go-vin-da Mā-dha-va Sā-ī Nā-rā-yaṇa Govinda Ke-śa-va

Ha-re Kṛṣṇa Ha-re Kṛṣṇa Ha-re Kṛṣṇa Ha-re Ha-re

Ha-re Rā-ma Ha-re Rā-ma Ha-re Rā-ma Ha-re Ha-re

N.B. The rhythmic accompaniment for this bhajan is in 12/8 measure.

Satyam Jñānam Anantam Brahma

218

* C

Sa - tyam Jñā - nam A - nan - tam Bra - hma

Sa - tyam Jñā - nam A - nan - tam Bra - hma

Sa - tyam Jñā - nam A - nan - tam Bra - hma

Sa - tyam Bra - hma Jñā - nam Bra - hma

A - nan - tam Bra - hma

Repeat lines 1 to 3 again slowly, then faster, varying the sequence.

* E^b

Sa - tyam Jñā - nam A - nan - tam Bra - hma

Sa - tyam Jñā - nam A - nan - tam Bra - hma

Sa - tyam Jñā - nam A - nan - tam Bra - hma

Sa - tyam Bra - hma Jñā - nam Bra - hma

A - nan - tam Bra - hma

Repeat lines 1 to 3 again slowly, then faster, varying the sequence.

Śambho Mahādeva Śiva Śambho Mahādeva

219

* C

Śam-bho Ma - hā - de - va Śi - va Śam-bho Ma - hā - de - va

Ha - ra Ha - rā - ya Bha - va Bha - vā - ya Śi - va Śi - vā - ya Na - maḥ Om

Om Na - maḥ Śi - vā - ya Om Om Na - maḥ Śi - vā - ya Om

Śambho Śaṅkara Deva

220

* C

Śam-bho Śaṅ - kara De - va Bho - le Bā - bā Mahā - de - va

Sā - ī Bā - bā Ma - hā - de - va Śam-bho Śaṅ - ka - ra De - va

Pā - hi Pra - bho Śa - raṇam De - va Pā - hi Pra - bho Śa - ra - ṇam De - va

Bho - le Bā - bā Ma - hā - de - va Sā - ī Bā - bā Ma - hā - de - va

Hara Hara Gaṅ - ge Mahā - de - va Hara Hara Gaṅ - ge Mahā - de - va

Bho - le Bā - bā Mahā - de - va Sā - ī Bā - bā Mahā - de - va

Śambho Śaṅkara Śiva Śambho

221

* C *ossia*

Śam - bho Śaṅ - ka - ra Śi - va Śam - bho Śaṅ - ka - ra

Śam - bho Śaṅ - ka - ra Sām - ba Sa - dā - śi - va Śam - bho Śaṅ - ka - ra

Par - tti Nā - ya - ka Pa - ram - e - śa Pā - hi Mām

Par - tti Nā - ya - ka Pa - ram - e - śa Pā - hi Mām

Śam - bho Śaṅ - ka - ra Sām - ba Sa - dā - śi - va Śam - bho Śaṅ - ka - ra



* C

Śaṅ - ka - ra Sa - dā - śi - va Can - dra Śe - kha - ra

Can - dra Śe - kha - ra Sā - ī Śaṅ - ka - ra

Nī - la Kaṇ - ṭha Śū - la Dhā - ri Sā - ī Śaṅ - ka - ra

Pā - la Ne - tra Tri - pu - ra Ha - ri Sā - ī Śaṅ - ka - ra

Can - dra Śe - kha - ra Sā - ī Śaṅ - ka - ra

* G

Śaṅ - ka - ra Sa - dā - śi - va Can - dra Śe - kha - ra

Can - dra Śe - kha - ra Sā - ī Śaṅ - ka - ra

Nī - la Kaṇ - ṭha Śū - la Dhā - ri Sā - ī Śaṅ - ka - ra

Pā - la Ne - tra Tri - pu - ra Ha - ri Sā - ī Śaṅ - ka - ra

Can - dra Śe - kha - ra Sā - ī Śaṅ - ka - ra

Śaṅkara Śaṅkara Sadā Śiva

223

* C

Śaṅ - ka - ra Śaṅ - ka - ra Sa - dā Śi - va

Sa - dā Śi - va He Sām - ba Śi - va

Śaṅ - ka - ra Śaṅ - ka - ra Sa - dā Śi - va

Am - bā Sa - hi - ta Sām - ba Śi - va

Sām - ba Śi - va He Sa - dā Śi - va

* D

Śaṅ - ka - ra Śaṅ - ka - ra Sa - dā Śi - va

Sa - dā Śi - va He Sām - ba Śi - va

Śaṅ - ka - ra Śaṅ - ka - ra Sa - dā Śi - va

Am - bā Sa - hi - ta Sām - ba Śi - va

Sām - ba Śi - va He Sa - dā Śi - va

* C

Śir - đī Sā - ī Dvā - ra - kā Mā - yi Pra - śān - ti Vā - si Sā - ī Rām

Sā - ī Rām Sā - ī Rām Ek Hai Nām Sun - da - ra Nām

Sā - ī Rām Sā - ī Rām Ek Hai Nām Sun - da - ra Nām

Śir - đī Sā - ī Dvā - ra - kā Mā - yi Pra - śān - ti Vā - si Sā - ī Rām

Al - lah Ís - va - ra Sā - ī Rām Par - tti - pu - rī Ke Hai Bha - ga - vān

Da - yā Ka - ro Kṛ - pā Ka - ro Ra - kṣa Ka - ro Sā - ī Rām

* F

Śir - đī Sā - ī Dvā - ra - kā Mā - yi Pra - śān - ti Vā - si Sā - ī Rām

Sā - ī Rām Sā - ī Rām Ek Hai Nām Sun - da - ra Nām

Sā - ī Rām Sā - ī Rām Ek Hai Nām Sun - da - ra Nām

Śir - đī Sā - ī Dvā - ra - kā Mā - yi Pra - śān - ti Vā - si Sā - ī Rām

Al - lah Ís - va - ra Sā - ī Rām Par - tti - pu - rī Ke Hai Bha - ga - vān

Da - yā Ka - ro Kṛ - pā Ka - ro Ra - kṣa Ka - ro Sā - ī Rām

Śiva Śaṅkara Śaśi Śekhara

225

* C

Śi-va Śaṅ - ka - ra Śa - śi Śe - kha - ra

Sar - veś - va - ra Sā - īś - va - ra

Śi - va Śaṅ - ka - ra Śa - śi Śe - kha - ra

Ha - ra Ha - ra Śaṅ - ka - ra Sa - dā Śi - va

Ha - ra Ha - ra Śaṅ - ka - ra Sa - dā Śi - va

Śi - va Śi - va Śi - va Śi - va Śi - raḍ - īś - va - ra

* E

Śi-va Śaṅ - ka - ra Śa - śi Śe - kha - ra

Sar - veś - va - ra Sā - īś - va - ra

Śi - va Śaṅ - ka - ra Śa - śi Śe - kha - ra

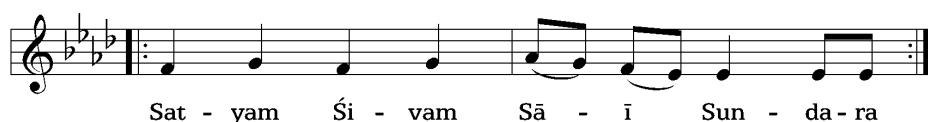
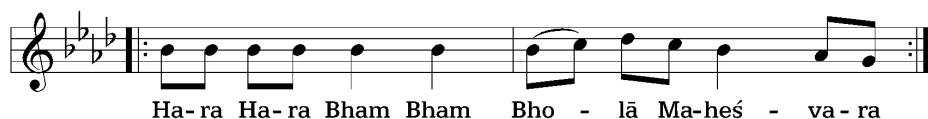
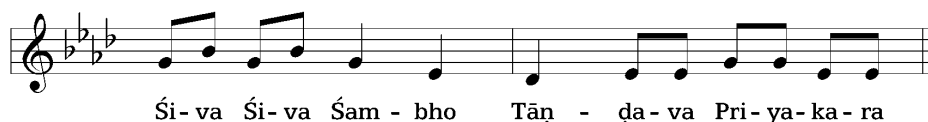
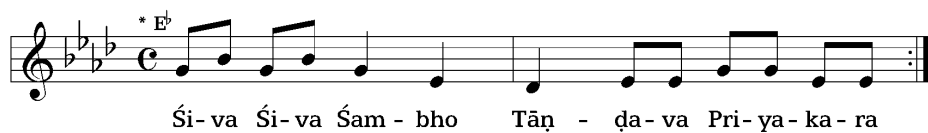
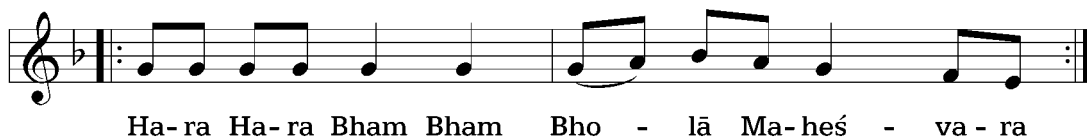
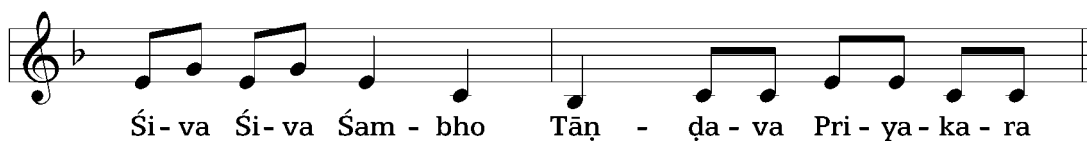
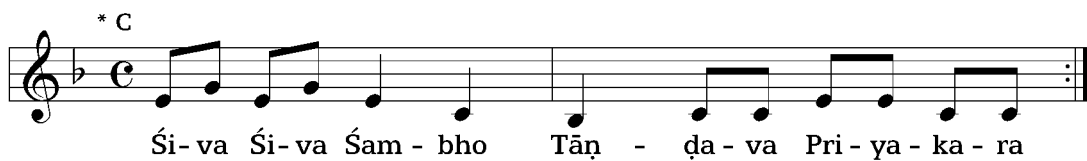
Ha - ra Ha - ra Śaṅ - ka - ra Sa - dā Śi - va

Ha - ra Ha - ra Śaṅ - ka - ra Sa - dā Śi - va

Śi - va Śi - va Śi - va Śi - va Śi - raḍ - īś - va - ra

Śiva Śiva Śambho Tāṇḍava Priyakara

226



Śiva Śiva Śivāya Namaḥ Om

227

* C



Śiva Śiva Śi-vā - ya Namaḥ Om Bhava Bhava Bha-vā - ya Na-maḥ Om



Śira-ḍī Pu-rīś- vara Śambho Śaṅ- kara Hara Hara Ha-rā - ya Na-maḥ Om



Par- tti Śi- vā - ya Namaḥ Om Sām-ba Śi- vā - ya Na-maḥ Om



Par- tti Pu-rīś- vara Śambho Śaṅ- ka- ra Hara Hara Harā - ya Na-maḥ Om

* E♭



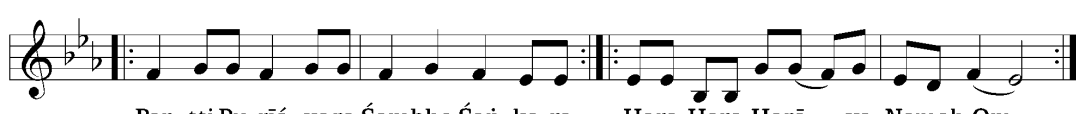
Śiva Śiva Śi-vā - ya Namaḥ Om Bhava Bhava Bha-vā - ya Namaḥ Om



Śira-ḍī Pu-rīś- vara Śambho Śaṅ- kara Hara Hara Harā - ya Namaḥ Om



Par- tti Śi- vā - ya Namaḥ Om Sām-ba Śi- vā - ya Namaḥ Om



Par- tti Pu-rīś- vara Śambho Śaṅ- ka- ra Hara Hara Harā - ya Namaḥ Om

Śrī Rām Jaya Rām Jaya Jaya Rām

228

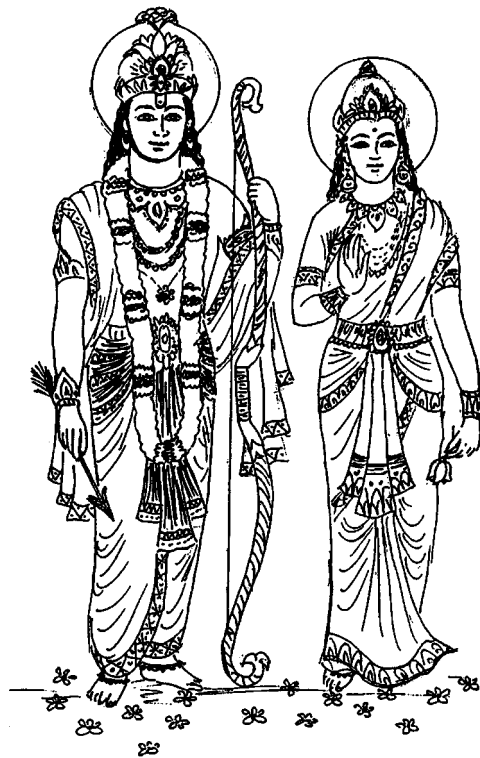
* C

Śrī Rām Ja-ya Rām Ja-ya Ja-ya Rām Jā - na-kī Jī - va-na Rām

Pa-ti-ta Pā - va-na Rā - ma Ha-re Ja-ya Jā - na-kī Jī - va-na Rām

Dī - no Dhāra-ṇa Rā - ma Hare Ja-ya Mā - ruti Se - vi-ta Rām

Ja-ya Ja-ya Rām Ja-ya Raghu Ram Jā - na-kī Jī - va-na Rām



* C

Śrī Rā - ma-can - dra Ja - ya Rā - ma-can - dra

Ra-ghu-vi - ra Ra-ṇa-dhī - ra Ra-ghu-ku - la Rā - ma

Śrī Rā - ma-can - dra Ja - ya Rā - ma-can - dra

Da - śa - ra - tha Nan - da-na Da - yā Bhī Rā - ma

Dā - na - va Bhañ - ja - na Ko - daṇ - ḍa Rā - ma

Kal - yā - ṇa Rā - ma Ka-ma-nī - ya Rā - ma

Ra-ghu-vi - ra Ra-ṇa-dhī - ra Ra-ghu-ku - la Rā - ma

* A

Śrī Rā - ma - can - dra Ja - ya Rā - ma - can - dra

Ra - ghu - vi - ra Ra - ṇa - dhī - ra Ra - ghu - ku - la Rā - ma

Śrī Rā - ma - can - dra Ja - ya Rā - ma - can - dra

Da - śa - ra - tha Nan - da - na Da - yā Bhī Rā - ma

Dā - na - va Bhañ - ja - na Ko - daṇ - ḍa Rā - ma

Kal - yā - ṇa Rā - ma Ka - ma - nī - ya Rā - ma

Ra - ghu - vi - ra Ra - ṇa - dhī - ra Ra - ghu - ku - la Rā - ma

Śrī Sāi Nātha Guru Govinda

230

* C

Śrī Sāi Nā - tha Gu - ru Go - vin - da

Par - tti Pur - ī - śa Ja - ya Go - vin - da

Pra - śān - ti Ni - la - ya Rā - dhe Go - vin - da

Śrī Gu - ru Ja - ya Gu - ru Vi - ṭṭha - la Go - vin - da

* G

Śrī Sāi Nā - tha Gu - ru Go - vin - da

Par - tti Pur - ī - śa Ja - ya Go - vin - da

Pra - śān - ti Ni - la - ya Rā - dhe Go - vin - da

Śrī Gu - ru Ja - ya Gu - ru Vi - ṭṭha - la Go - vin - da



Śrī - ni-vā - sa Go - vin - da Śrī Ven - ka - te - śa Go - vin - da



Pu - rā - ṇa Pu - ru - ṣa Go - vin - da Puṇ - ḍa - ri - kā - kṣa Go - vin - da



Da - śa - vi - dha Rū - pa Go - vin - da Kṛṣ - ṇa Rā - ma Go - vin - da

Sing only once in slow tempo, use text-variations in fast tempo (ad lib.)



Kṛṣ - ṇa	Rā - ma	Go - vin - da	Rā - ma	Kṛṣ - ṇa	Go - vin - da
Kṛṣ - ṇa	Kṛṣ - ṇa	Go - vin - da	Rā - ma	Rā - ma	Go - vin - da
Rā - ma	Kṛṣ - ṇa	Go - vin - da	Kṛṣ - ṇa	Rā - ma	Go - vin - da
Rā - dhe	Śyā - ma	Go - vin - da	Sī - tā	Rā - ma	Go - vin - da
Rā - ma	Sī - tā	Go - vin - da	Kṛṣ - ṇa	Śyā - ma	Go - vin - da



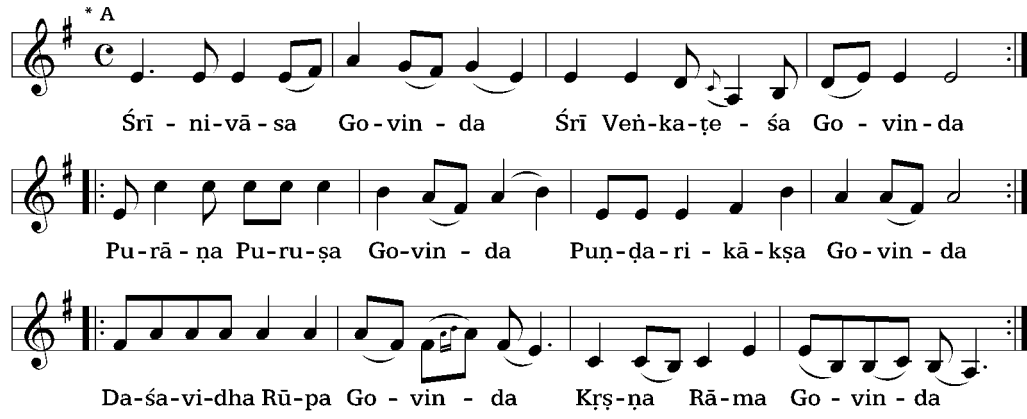
Go - vin - da	Ha - ri	Go - vin - da	Go - pā - la	Ha - ri	Go - pā - la
Go - pā - la	Ha - ri	Go - pā - la	Go - vin - da	Ha - ri	Go - vin - da

Alternative version of line 4:



Kṛṣ - ṇa Rā - ma Go - vin - da Rā - ma Kṛṣ - ṇa Go - vin - da

* A

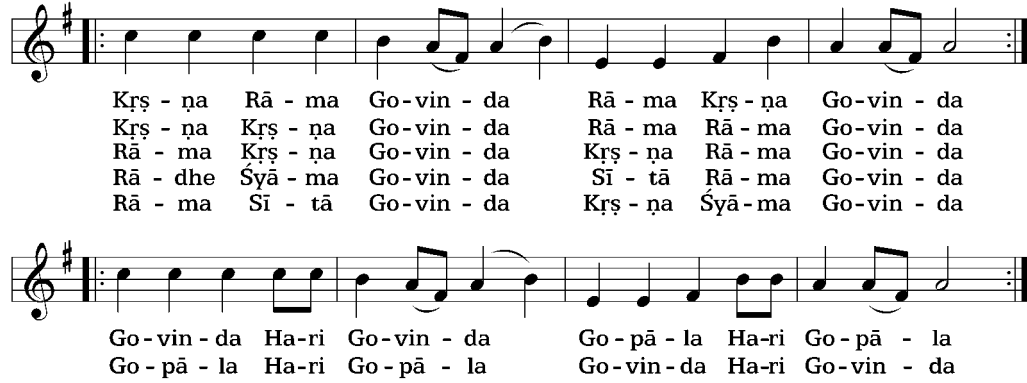


Śrī - ni-vā - sa Go - vin - da Śrī Veṅ-ka-ṭe - śa Go - vin - da

Pu-rā - ṇa Pu-ru-ṣa Go - vin - da Puṇ-ḍa - ri - kâ - kṣa Go - vin - da

Da-śa-vi-dha Rū-pa Go - vin - da Kṛṣ-ṇa Rā-ma Go - vin - da

Sing only once in slow tempo, use text-variations in fast tempo (ad lib.)



Kṛṣ - ṇa Rā - ma Go - vin - da Rā - ma Kṛṣ - ṇa Go - vin - da

Kṛṣ - ṇa Kṛṣ - ṇa Go - vin - da Rā - ma Rā - ma Go - vin - da

Rā - ma Kṛṣ - ṇa Go - vin - da Kṛṣ - ṇa Rā - ma Go - vin - da

Rā - dhe Śyā - ma Go - vin - da Sī - tā Rā - ma Go - vin - da

Rā - ma Sī - tā Go - vin - da Kṛṣ - ṇa Śyā - ma Go - vin - da

Go - vin - da Ha - ri Go - vin - da Go - pā - la Ha - ri Go - pā - la

Go - pā - la Ha - ri Go - pā - la Go - vin - da Ha - ri Go - vin - da

Alternative version of line 4:



Kṛṣ - ṇa Rā - ma Go - vin - da Rā - ma Kṛṣ - ṇa Go - vin - da



Śrī - ni - vā - sa Veṅ - kaṭ - e - śa

Śrī - ta Ja - na Pa - ri - pā - la Sā - ī - śa

Śrī - ni - vā - sa Veṅ - kaṭ - e - śa

Ti - ru - pa - ti Gi - ri - vā - sa Go - vin - da

Ga - ru - ḍa Vā - ha - na Go - vin - da Go - vin - da

Go - vin - da Go - vin - da Śrī - ni - vā - sa Go - vin - da

Go - vin - da Go - vin - da Śi - ra - ḍi Ni - vā - sa Go - vin - da

Go - vin - da Go - vin - da Par - tti Vā - sa Go - vin - da

* G

Śrī - ni - vā - sa Veṇ - kaṭ - e - śa

Śrī - ta Ja - na Pa - ri - pā - la Sā - ī - śa

Śrī - ni - vā - sa Veṇ - kaṭ - e - śa

Ti - ru - pa - ti Gi - ri - vā - sa Go - vin - da

Ga - ru - ḍa Vā - ha - na Go - vin - da Go - vin - da

Go - vin - da Go - vin - da Śrī - ni - vā - sa Go - vin - da

Go - vin - da Go - vin - da Śi - ra - ḍī Ni - vā - sa Go - vin - da

Go - vin - da Go - vin - da Par - tti Vā - sa Go - vin - da

Tuma Ho Vighna Vināśa Gaṇeśa

233

* C

Tu - ma Ho Vi - ghna Vi - nā - śa Ga - ṇe - śa

Tu - ma Ho Vi - ghna Vi - nā - śa Ga - ṇe - śa

Tu - ma Ho Vi - ghna Vi - nā - śa Ga - ṇe - śa

Pār - va - tī Nan - da - na Pā - hi Ga - jā - na - na

Pra - ṇa - va Sva - rū - pa Par - tti - pur - ī - śa

Pā - hi Ga - ṇe - śa Vi - ghna Vi - nā - śa

Pā - hi Ga - ṇe - śa Vi - ghna Vi - nā - śa

* D

Tu - ma Ho Vi - ghna Vi - nā - śa Ga - ṇe - śa

Tu - ma Ho Vi - ghna Vi - nā - śa Ga - ṇe - śa

Tu - ma Ho Vi - ghna Vi - nā - śa Ga - ṇe - śa

Pār - va - tī Nan - da - na Pā - hi Ga - jā - na - na

Pra - ṇa - va Sva - rū - pa Par - tti - pur - ī - śa

Pā - hi Ga - ṇe - śa Vi - ghna Vi - nā - śa

Pā - hi Ga - ṇe - śa Vi - ghna Vi - nā - śa



* C

Vi - ghna Vi - nā - śa - ka De - vā - dhi De - va

Ā - di Sa - nā - ta - na De - va

Prā - tha - ma Pū - jā Ga - ṇa - nā - tha

Bha - va Bha - ya Bhañ - ja - na Nit - ya Ni - rañ - ja - na

Sid - dhi Vi - nā - ya - ka De - va

ossia

Sid - dhi Vi - nā - ya - ka De - va

Mañ - ga - la Dā - ya - ka Śam - bho Ma - no - ha - ra

Pra - tha - ma Pū - jā Ga - ṇa - nā - tha

* B^b

Vi - ghna Vi - nā - śa - ka De - vā - dhi De - va

Ā - di Sa - nā - ta - na De - va

Pra - tha - ma Pū - jā Ga - ṇa - nā - tha

Bha - va Bha - ya Bhañ - ja - na Nit - ya Ni - rañ - ja - na

Sid - dhi Vi - nā - ya - ka De - va

ossia

Sid - dhi Vi - nā - ya - ka De - va

Mañ - ga - la Dā - ya - ka Śam - bho Ma - no - ha - ra

Pra - tha - ma Pū - jā Ga - ṇa - nā - tha

Viṭṭhala Bhajo Sāi

235



Vi-ṭṭha - la Bha - jo Sā - ī Vi-ṭṭha - la Bha - jo



Vi-ṭṭha - la Bha - jo Sā - ī Vi-ṭṭha - la Bha - jo



Paṇ-ḍha ri Nā- tha Pāṇ- ḍuraṇ- ga Vi-ṭṭha - la Bha - jo



Par- tti Bā - bā Sā - ī De - va Vi-ṭṭha - la Bha - jo



Śi-ra-ḍī Bā - bā Sā - ī De - va Vi-ṭṭha - la Bha - jo

Viṭṭhala Hari Viṭṭhala

236


Vi-ṭṭha-la Ha-ri Viṭṭha-la Viṭṭha-la Hari Viṭṭha - la


Viṭṭha - la Ha-ri Viṭṭha-la PāṇḍuraṅgaViṭṭhale Hari Nā - rā-ya-ṇa


Purandara Viṭṭhale Hari Nā - rā-yaṇa Ha-ri Nā - rā-ya-ṇa Bhajo Nā - rā-ya-ṇa


Ha-ri Nā - rā-yaṇa Sā-ī Nā - rā-yaṇa Sā-ī Nā - rā-ya-ṇa Sat ya Nā - rā-ya-ṇa


Vi-ṭṭha-la Ha-ri Viṭṭha-la Viṭṭha-la Hari Viṭṭha - la


Viṭṭha - la Ha-ri Viṭṭha-la PāṇḍuraṅgaViṭṭhale Hari Nā - rā-yaṇa


Purandara Viṭṭhale Hari Nā - rā-yaṇa Ha-ri Nā - rā-ya-ṇa Bhajo Nā - rā-ya-ṇa


Ha-ri Nā - rā-yaṇa Sā-ī Nā - rā-yaṇa Sā-ī Nā - rā-ya-ṇa Satya Nā - rā-ya-ṇa

* C

Ya - du Nan - da - na Go - pā - la

Ja - ya Vṛn - dā - va - na Pā - la

Ja - ya Mu - ra - lī Gā - na Vi - lo - la

Go - pā - la Go - pā - la Sā - ī Go - pā - la



* C

Yamu-nā Tī - ra Vi - hā - ri Vṛn - dā - vana Sañ - cā - rī

Go - var - dhana Giri - dhā - ri Go - pā - la Kṛṣ - ṇa Mu - rā - rī

Ci - trā - va-tī Tī-ra Vā - sī Cin - ni Kṛṣ - ṇa Sā - ī

Go - var - dhana Gi-ri - dhā - ri Go - pā - la Kṛṣ - ṇa Mu - rā - rī

Pre - ma Hṛ-da-ya Sañ-cā - rī Par - ttipu - rī Śrī Sā - ī

Go - var - dhana Gi-ri - dhā - ri Go - pā - la Kṛṣ - ṇa Mu - rā - rī

* G

Yamu-nā Tī - ra Vi - hā - ri Vṛn - dā - vana Sañ - cā - rī

Go - var - dhana Giri - dhā - ri Go - pā - la Kṛṣ - ṇa Mu - rā - rī

Ci - trā - va-tī Tī-ra Vā - sī Cin - ni Kṛṣ - ṇa Sā - ī

Go - var - dhana Gi-ri - dhā - ri Go - pā - la Kṛṣ - ṇa Mu - rā - rī

Pre - ma Hṛ-da-ya Sañ-cā - rī Par - ttipu - rī Śrī Sā - ī

Go - var - dhana Gi-ri - dhā - ri Go - pā - la Kṛṣ - ṇa Mu - rā - rī

Translation of the bhajan lyrics of volume 2

Übersetzung der Bhajantexte von Band 2

131 Ādi Bhagavān Ādi Bhagavatī / Ādi Deva Sāi Deva / Ananta Koṭi Nāma Rūpa / Akhaṇḍa Teja Amara Pūjya
In the beginning there are God and the auspicious Goddess Lakshmi. / First among the Gods is our divine Sai,
our mother and father, / The eternal form with ten million names. / His brilliance is continuous, He is to be
honoured in eternity.

Am Anfang stehen Gott und die glückverheissende Lakshmi, die Göttin. / Der erste der Götter ist der göttliche
Sai, Vater und Mutter zugleich, / Die ewige Form mit den zehn Millionen Namen. / Ohne Unterbruch ist Sein
Leuchten, Er ist in Ewigkeit der zu Verehrende.

132 Allah Ho Akabar Allah Ho Akabar Allah Ho Akabar / Yeśu Pitā Prabhu Allah Ho Akabar Śirdī Sāi Partti Sāi
Tuma Ho / Guru Nānaka Bhī Tuma Ho / Zorāṣṭra Mahāvīra Tuma Ho / Yeśu Pitā Prabhu Tuma Ho / Sāi Allah Ho
Akabar Tuma Ho

You are Allah, Allah is great. / You are Jesus, father, master, great Sai Allah from Shirdi and Puttaparthi. / You
are also Guru Nanaka, / You are Zoroaster and Mahavira, / You are Jesus, father, master, / Sai, You are Allah,
Allah is great.

Du bist Allah, Allah ist gross. / Du bist Jesus, der Vater, der Meister, grosser Sai Allah aus Shirdi und
Puttaparthi. / Du bist auch Guru Nanaka, / Du bist Zarathustra und Mahavira, / Du bist Jesus, der Vater, der
Meister, / Sai, Du bist Allah, Allah ist gross.

133 Allah Ho Tum Īśvara Bhī Tum Mahāvīra Nānaka Rām / Parttiśa Sāi Śaṅkara Tuma Hī Ho Mere Prāṇ / Allah
Ho Tum Īśvara Bhī Tum Mahāvīra Nānaka Rām / Zorāṣṭra Yeśu Buddha Tuma Ho Saba Ke Pālana Har /
Saccidānanda Sāi Terā Vṛndāvana Śubha Nām

You are Allah and Ishvara, You are Mahavira, Guru Nanaka and Rama. / You are prosperous, Sai, God from
Puttaparthi, You are my life force, too. / You are Zoroaster, Jesus, Buddha, You are the all protecting God. /
Being, consciousness and bliss, Sai, those are Your names shining in Brindavan.

Du bist Allah und auch Ishvara, Du bist Mahavira, Guru Nanaka und Rama. / Du bist der Wohlstand bringende
Sai, Gott aus Puttaparthi, also bist Du meine Lebenskraft. / Du bist Zarathustra, Jesus, Buddha, Du bist für alle
der beschützende Gott. / Sein, Bewusstsein und Glückseligkeit, Sai, das ist Dein Name, der in Brindavan
leuchtet.

134 Ambā Mandahāsa Vadani Manohari Sāi Jagajjanani / Mātā Mātā Mātā Jagajjanani / Jagajjanani Śubha
Kāriṇī / (Satya) Sāi Jaganmātā / Satya Sāi Jaganmātā

Smiling mother, Your speeches enchant our mind, Sai, mother of all living beings in the universe. / As the
Goddess of creation You fill the world with brilliant beauty. / You are the cause of life everywhere, Sathya Sai,
You are the mother of all the worlds.

Lächelnde Mutter, durch Deine Reden bezauberst Du unsern Geist, Sai, Mutter alles Lebendigen im Universum. /
Als Schöpferin erfüllst Du das Weltall mit leuchtender Schönheit. / Du Ursprung alles Lebendigen im Universum,
Sathya Sai, Du bist die Weltenmutter.

135 Ānanda Śagara Muralī Dhara / Mīrā Prabhu Rādhe Śyām Veṇu Gopāla / Ānanda Śagara Muralī Dhara /
Nanda Yaśodā Ānanda Kīśora / Jay Jay Gokula Bāla Jaya Veṇu Gopāla

Player of the flute, You are an ocean of bliss, / Master of mother Mira, dark-skinned Krishna, adored by Radha,
playing the bamboo flute and protecting the cows. / Son of Nanda and Your foster-mother Yashoda, blissful boy, /
May glory be with You, little cowboy with the bamboo flute.

Du Flötenspieler bist der Ozean der Glückseligkeit, / Meister von Mutter Mira, dunkelhäutiger Krishna, von
Radha verehrter auf der Bambusflöte spielender Beschützer der Kühe. / Sohn von Nanda und Deiner
Pflegemutter Yashoda, Du glücklicher Junge, / Sieg und Ruhm gebührt Dir, kleiner Kuhhirte mit der
Bambusflöte.

136 Bhajo Govindam Bhajo Gopālam Bhajo Rādhe Śyām Nām Hare / Hare Hare Rāma Hare Hare Kṛṣṇa Hare
Sāi Sambho Nām Hare / Hare Rām Hare Rām Hare Rāma Rāma Hare Rām / Hare Rām Hare Rām Hare Kṛṣṇa
Kṛṣṇa Hare Rām / Sītā Rām Rādhe Śyām Hare Rāma Kṛṣṇa Hare Rām

Revere Krishna as the finder and protector of the cows, sing the name of the one with dark complexion adored
by Radha. / Gods names are Rama, Krishna, Sai or Shiva, the benevolent. / Invoke Rama and Krishna, / Sita's
husband Rama and blue-skinned Krishna adored by Radha the herdsman.

Verehere Krishna als den Finder und Beschützer der Kühe, singe den Namen des von Radha verehrten
dunkelhäutigen Herrn. / Gottes Namen sind Rama, Krishna, Sai oder Shiva, der Wohlwollende. / Rufe Rama und
Krishna an, / Rama, den Gemahl Sitas, und Krishna, den blauhäutigen, den die Hirtin Radha verehrte.

137 Bhava Bhaya Haraṇa Vandita Caraṇa / Jaya Rādhā Jaya Mādhava Śāuri / Maṅgala Caraṇa Kali Mala
Dahana / Nārāyaṇa Keśava / Jaya Rādhā Jaya Mādhava Śāuri

We lay everything at Your praised feet, pirate of our feelings and fears. / Long live Radha, long live our heroic
Krishna who is like the spring. / Your auspicious feet burn the sins of the dark age. / You are God, with beautiful
hair.

Wir legen alles zu Deinen verehrten Füßen, Räuber unserer Gefühle und Ängste. / Hoch lebe Radha, hoch lebe
Krishna, der Frühsommerliche, Heldenhafte. / Deine segensreichen Füße verbrennen die Sünden des dunklen
Zeitalters. / Du bist Gott, Du mit den schönen Haaren.

138 Ḍama Ḍama Ḍamarū Ḍamarūnātha Śiva / Dhimika Dhimika Dhimi Gaurī Nātha Śiva / Ḍama Ḍama Ḍamarū
Ḍamarūnātha Śiva / Naṭana Maṇohara Naṭarāja Śiva / Hara Hara Bham Bham Bholenātha Śiva / Sambho Śaṅkara
Viśvanātha Śiva / Sīvāya Namaḥ Śiva Sāinātha Śiva

Listen to the drums of our protector Shiva, / Hear the drums of His wife Gauri's Lord and protector, / Look at
Shiva, king of the dancers, enchanting our minds with His dance, / Listen to the beat of Shiva, destroyer and
granter of boons. / Shiva the protector of the world brings peace and joy. / Bow before Shiva the guardian
incarnated as Sai.

Hört das Trommeln unseres Beschützers Shiva, / Hört das Trommeln des Herrn und Beschützers seiner Gattin
Gauri, / Seht Shiva, den König der Tänzer, wie Er mit Seinem Tanz unsern Geist verzaubert, / Hört den Klang

der Trommel des zerstörenden und wunscherfüllenden Shiva. / Shiva, der Beschützer der Welt bringt Frieden und Freude. / Verneigt euch vor Shiva, dem Beschützer in der Form von Sai.

139 Dayā Bhī Rāma Jānakī Rāma / Madhura Manohara Prabhu Sāi Rāma / Ātma Rāma Nayana Bhī Rāma / Kodaṇḍa Rāma Paṭṭa Bhī Rāma / Raghupati Rāghava Rājā Rāma / Madhura Manohara Prabhu Sāi Rāma

Rama is full of compassion, also towards His wife Sita, daughter of king Janaka. / Sai Rama is the master charmingly transforming our mind. / Rama is our self, perceiving through the pupils of our eyes. / Rama carries bow and shield. / Rama is the king of the Raghu dynasty and their master.

Rama ist voller Mitgefühl, auch gegenüber Sita, seiner Gemahlin, der Tochter des Königs Janaka. / Sai Rama ist der Meister, der mit Charme unsern Geist verwandelt. / Rama ist unser Selbst, er blickt auch durch die Pupillen unserer Augen. / Rama trägt Bogen und Schild. / Rama ist der König aus der Dynastie der Raghus und ist deren Meister.

140 Dayā Karo Bhagavān Śaṅkara Dayā Karo Bhagavān / Trinetra Dhāri Trisūla Dhāri Gaṅgā Dhāri Dayā Karo / Dayā Karo Bhagavān Śaṅkara Dayā Karo Bhagavān / Pārvati Rāmaṇa Pannaga Bhūṣaṇa Nīla Kāṇṭha Dayā Karo / Dayā Karo Bhagavān Śaṅkara Dayā Karo Bhagavān / Candra Sekhara Gaṅgā Jaṭā Dhara Vibhūti Śundara Dayā Karo

Be compassionate and benevolent, oh Lord. / Be compassionate, three eyed Shiva with the trident, Shiva from whose hair springs the river Ganges. / Be compassionate, Shiva, You fascinate Parvati, Your ornament is a snake, Your throat is blue. / Adorned by the crescent, You carry Ganges in Your hair knot, ash makes Your beauty, Shiva, be compassionate.

Herr, hab Mitleid und Wohlwollen. / Hab Mitleid, Shiva, Du Dreiäugiger mit dem Dreizack, Shiva, aus dessen Haaren der Ganges entspringt. / Hab Mitleid, Shiva, Du bezauberst Deine Parvati, Dein Schmuck ist eine Schlange, Deine Kehle ist blau. / Die Mondsichel ist Deine Zier, in Deinem Haarknoten trägst Du den Ganges, die heilige Asche ist Deine Anmut, Shiva, hab Mitleid.

141 Dayā Karo Śiva Gaṅgā Dhāri / Kṛpā Karo Śiva He Tripurāri / Dayā Karo Śiva Gaṅgā Dhāri / Nāma Madhura Śubha Maṅgala Kāri / Alakha Niraṅjana Trisūla Dhāri / Dayā Karo Kṛpā Karo Rakṣa Karo Bholā Bhaṇḍārī

Shiva, source of river Ganges, let compassion prevail. / Shiva, You burnt the three demon cities made of gold, silver and iron, Shiva, let mercy prevail. / Your sweet name confers fortune. / You are beyond visibility and faults, Shiva, carrier of the trident. / Give us compassion and mercy, save us, friend of the blameless.

Shiva, Ursprung des Ganges, lass dein Mitgefühl walten. / Shiva, Du hast die drei Dämonen-Städte aus Gold, Silber und Eisen verbrannt, sei gnädig. / Dein süßer Name bringt Glück und Segen. / Du bist ohne sichtbare Form und ohne Fehler, Shiva, Träger des Dreizacks. / Fühle mit uns, sei uns gnädig, errette uns, Du Freund der Unschuldigen.

142 Dhīm Dhīm Dhīmī Dhīmī Naṭana Śiva / Tāṇḍava Keli Vilāsa Śiva / Dhīm Dhīm Dhīmī Dhīmī Naṭana Śiva / Līlā Mānuṣa Veśa Śiva / (Om) Liṅgodbhava Kara Sāi Śiva / Sāi Śiva Hara Bāla Śiva

Dhīm dhīm, that's the foot bells' sound of Shiva dancing. / His cosmic dance expresses joy. / As a sport Shiva appears in human form, / Manifesting the lingam as Sai. / Sai is Shiva the destroyer and the boy.

Dhīm dhīm erklingen die Fusschellen des tanzenden Shiva. / Sein kosmischer Tanz ist Ausdruck Seiner Lebensfreude. / Als eine Spielform erscheint Shiva in menschlichem Gewand, / Indem Er als Sai den Lingam manifestiert. / Sai ist Shiva als Zerstörer und als Knabe.

143 Gaṇānana Gaṇānana / Prathama Pūjana Gaṇarāya / Prathama Prārthanā Śrī Gaṇarāya / Lambodara Gaṇarāya / Lambodara Gaṇarāya

Ganesha with the elephant's face, / You receive our prayers and reverence, prince of the heavenly hosts. / With Your fat belly You are the leader of the angels.

Ganesha mit dem Elefantengesicht, / Du bist derjenige, dem man Bitten stellt, bist der, den man ehrt, Du Prinz der Himmelswesen. / Du bist der Anführer der Engel mit dem kugelrunden Bauch.

144 Gaṇapati Om Jaya Gaṇapati Om / Gajamukha Varada Gaṇapati Om / Gaṇapati Om Jaya Gaṇapati Om / Mūṣika Vāhana Gaṇānana / Modaka Hasta Gaṇānana / Parama Niraṅjana Gaṇānana / Pāda Namaste Gaṇānana

Om, hail Ganesha, Lord of Shiva's Hosts. / Om, benefactor with the elephant's face, Lord of the Gods. / You ride the clever mouse, elephant-face. / Your hand is holding a sweet, elephant-face. / You are without blemish, Ganesha. / To Your feet I express my respect.

Om, heil Dir Ganesha, Herr von Shivas himmlischen Heerscharen. / Om, Du bist der Wohltäter mit dem Elefantengesicht, Herr der Götter. / Du reitest auf einer cleveren Maus, Elefantengesichtiger. / In Deiner Hand hältst Du eine Süßigkeit, Elefantengesichtiger. / Du bist ohne jeden Fehl und Tadel, Ganesha. / Deinen Füßen entbiete ich meine Ehrerweisung.

145 Gaṅgādhara Hara Gaṅgādhara Hara Kailāsa Nātha Prabhu Śaṅkara / Bhava Nāśa Bhava Bandha Vimocana / Satya Sāi Śiva Śaṅkara

Shiva, You are the source of Ganges, our protector on Mount Kailash, You are the benevolent master, / You annihilate the ephemeral in us, You loosen the yoke of our attachment to the changeable. / Sathya Sai, You are this auspicious Shiva.

Shiva, aus Dir entspringt der Ganges, Du bist unser Beschützer auf dem Berg Kailash, Du bist der Heil bringende Meister, / Du vernichtest das Weltliche in uns, Du löst das Joch unserer Anhaftungen ans Wandelbare. / Sathya Sai, Du bist dieser heilsame Shiva.

146 Gaurī Gaṇeśa Vināyaka / Gaurī Gaṇeśa Vināyaka / Gaurī Gaṇeśa Vināyaka / Śuklāmbara Dhara Nātha Gaṇānana / Śrī Gaṇarāya Vināyaka / Gajavadana Jaya Gaṇapati Vandana / Gajavadana Jaya Gaṇapati Vandana / Maṅgala Mūrti Gaṇānana / (He) Maṅgala Mūrti Gaṇānana

Ganesha, son of Gauri, You are our spiritual master, / You are dressed in white, You elephant-faced protector. / Brilliant king of the heavenly hosts, who clears all obstacles, / You are revered as the elephant-headed Lord of the angels, / Your elephant form is most benevolent.

Ganesha, Sohn von Gauri, Du bist unser spiritueller Meister, / Du bist ganz in Weiss gekleidet, elefantengesichtiger Beschützer. / Leuchtender König der himmlischen Heerscharen, der die Hindernisse wegräumt, / Du wirst als elefantenköpfiger Herr der Engel verehrt, / Du verheissungsvolle Gestalt mit dem Elefantengesicht.

147 Gopāla Gopāla Nāco Gopāla / Nāco Nāco Sāi Nandalāla / Rumajhuma Rumajhuma Nāco Gopāla / Nāco Nāco Sāi Nandalāla

Dance Krishna, / Dance, dance Sai Krishna / Dance to the rhythm rumajhuma rumajhuma of the bell-tambourine.

Tanze Krishna, / Tanze, tanze Sai Krishna, / Tanze zum rhythmischen Rumajhuma Rumajhuma des Schellentambourins.

148 Govinda Bolo Gopāla Bolo / Rām Rām Bolo Hari Nām Bolo / Allah Sāi Yeśu Nānaka / Zorāstra Mahāvira Buddha Nām Bolo / Ye Nāma Sāre Hāi Jīvan Sahāre / Param Ānanda Ke Hāi Kholte Hāi Dvāre / Jo Nāma Cāho Vo Nāma Bolo / Prema Se Bolo Bhāva Se Bolo

Sing for the supreme herdsman Krishna, who finds and protects the cows, / Sing the name of Rama the Lord, / Sing the names Allah, Sai, Jesus, Nanaka, / Zoroaster, Mahavira and Buddha. / The essence of Their names supports our existence. / Chanting the name opens the door to highest bliss. / He who sings the name shall do so with intensive passion. / Sing with love, sing constantly.

Singe für den obersten Hirten Krishna, der die Kühe wieder findet und beschützt, / Singe den Namen Ramas, des Herrn, / Singe die Namen Allah, Sai, Jesus, Nanaka, / Zarathustra, Mahavira und Buddha. / Die Essenz ihres Namens ist die Stütze unserer Existenz. / Das Rezitieren des Namens öffnet die Tür zur höchsten Glückseligkeit. / Wer den Namen singt, soll ihn mit leidenschaftlicher Intensität singen. / Singe mit Liebe, singe unablässig.

149 Govinda Kṛṣṇa Jay Gopāla Kṛṣṇa Jay Govinda Govinda Govinda Gopāla Jay / Kṛṣṇa Kṛṣṇa Sāi Kṛṣṇa Govinda Kṛṣṇa Gopāla Kṛṣṇa / Govinda Kṛṣṇa Jay Gopāla Kṛṣṇa Jay Govinda Govinda Gopāla Jay / Keśava Mādhava Sāi Nārāyaṇa Govinda Govinda Nārāyaṇa / Nandalāla Vraja Bāla (He) Sāi Nārāyaṇa Kṛṣṇa Kṛṣṇa Glory to You, Krishna, shepherd and protector. / Descendant of Madhu with the beautiful long hair, You are Sai with the birth name Narayana. / Krishna, boy from the stable, You are Sai Narayana.

Heil Dir, Krishna, Hirte und Beschützer. / Nachkomme Madhus, mit den schönen langen Haaren, Du bist Sai mit dem Geburtsnamen Narayana. / Krishna, Knabe aus dem Stall, Du bist Sai Narayana.

150 Govinda Rāma Jay Jay Gopāla Rāma / Mādhava Rāma Jay Jay Keśava Rāma / Mādhava Rāma Jay Jay Keśava Rāma / Govinda Rāma Jay Jay Gopāla Rāma / Durlabha Rāma Jay Jay Sulabha Rāma / Eka Tū Rāma Jay Jay Aneka Tū Rāma / Eka Tū Rāma Jay Jay Aneka Tū Rāma

Rama, Yours is the victory; in Krishna the herdsman we recognise You. / Rama, like Vishnu and Krishna You are beautiful like the spring with Your long hair. / You are exceptional, difficult yet easy to attain. / You are the One as well as the many.

Rama, Dein ist der Sieg, in Krishna, dem Hirten, erkennen wir dich wieder. / Rama, wie Vishnu und Krishna bist Du frühlingshaft schön mit Deinen langen Haaren. / Du bist aussergewöhnlich, schwierig und doch leicht zu erreichen. / Du bist sowohl das Eine als auch das Viele.

151 Guru Brahma Guru Viṣṇu Guru Devo Maheśvara / Guru Sākṣāt Parabrahma Tasmai Śrī Guruve Nāmaḥ / Hare Rāma Hare Rāma Rāma Rāma Hare Hare / Hare Kṛṣṇa Hare Kṛṣṇa Kṛṣṇa Kṛṣṇa Hare Hare

Our divine masters are Brahma the creator, Vishnu the supporter and the great Lord Shiva. / Therefore, most venerable is the master visible in person in front of our eyes, thus spreading the light and radiation of the teacher. / Rama and Krishna are such masters, too.

Unsere göttlichen Meister sind Brahma, der Erschaffer, Vishnu, der Erhalter und der grosse Gott Shiva. / Die grösste Verehrung gebührt deshalb dem Meister, der persönlich für unsere Augen sichtbar vor uns steht und das Licht und die Ausstrahlung des Lehrers verbreitet. / Solche Meister sind auch Rama und Krishna.

152 Guruvāyur Pura Śrī Hari Kṛṣṇa Nārāyaṇa Gopāl / Mukunda Mādhava Muralī Dhāri Nārāyaṇa Gopāl / Nārāyaṇa Gopāl Śrī Hari Nārāyaṇa Gopāl / Nārāyaṇa Gopāl Śrī Hari Nārāyaṇa Gopāl / Mohana Muralī Dhāri Śrī Hari Nārāyaṇa Gopāl / Govardhana Girīdhārī Murārī Nārāyaṇa Gopāl

Radiant Krishna, Lord and protector of the herds, You are honoured in the town of Guruvayur where the master's wind blows. / You spring-like liberator with the flute, You are Narayana, You are the protector of the herds, / You fascinating flute player. / For protection You lift up Mount Govardhana where cows are being raised, which makes everybody happy. Krishna Narayana, protector of the herds, You are the enemy of the demon Mura, who had helped Bhaumasuma, thief of gods and goods, to defend his massively fortified town against Krishna.

Leuchtender Krishna, Gott und Beschützer der Herden, Du wirst verehrt in der Stadt Guruvayur, wo der Wind des Meisters weht. / Du Frühlingshafter Befreier mit der Flöte, Du bist Narayana, Du bist der Beschützer der Herden, / Du faszinierender Flötenspieler. / Du hebst zum Schutz den Berg Govardhana, wo allen zur Freude Kühe aufgezogen werden. Krishna Narayana, Beschützer der Herden, Du bist der Feind des Dämons Mura, der Bhaumasumas massiv befestigte Stadt gegen Krishna verteidigen half, wo jener gestohlene Götter und Waren hortete.

153 Hare Kṛṣṇa Hare Rām Sāi Rām Sāi Rām / Gopāl Govinda Bolo Jaya Rādhe Śyām / Mādhava Mukunda Bolo Jaya Sāi Rām / Jay Jay Rām Sāi Rām Jay Jay Rām / Jay Jay Rām Sāi Rām Jay Jay Rām Bolo / Jay Jay Rām Sāi Rām Jay Jay Rām

Laud the avatars Krishna, Rama and Sai Baba, / Chant for the sake of dark blue Krishna adored by Radha, / Chant Sai Ram for Krishna our protector, / Long live Rama, long live Sai.

Lobt die Avatare Krishna, Rama und Sai Baba, / Singt dem dunkelblauen von Radha verehrten Krishna zum Heil, / Singt für Krishna, unseren Befreier, Sai Ram. / Hoch lebe Rama, hoch lebe Sai.

154 Hare Murārī Sāi Rām Hare Murārī Rām / Parama Sumaṅgala Sāi Rām Parama Sumaṅgala Rām / Īśvara Allah Tere Nām Saba Tuma Ho Bhagavān / Parama Sumaṅgala Sāi Rām Parama Sumaṅgala Rām

Sai Ram, we praise You as Krishna who defeated the demon Mura, / Sai Ram You promise utmost prosperity, / Your names are Allah for the Muslims and Ishvara for the Hindus, for everyone You are Bhagavan, the honourable conserver Vishnu.

Sai Ram, wir verehren Dich als Krishna, der den Dämon Mura besiegte, / Sai Ram, Du verheisst höchstes Glück, / Deine Namen sind Allah für die Muslime und Ishvara für die Hindus, für alle bist Du Bhagavan, der verehrens-werte Erhalter Vishnu.

155 Hari Ānanda Maya Jaya Nārāyaṇa / Sāi Ānanda Maya Jaya Nārāyaṇa / Vasudeva Nandana Rādhā Jīvana / Paramānanda Bhagavān / Paramānanda Mādhava / Nārāyaṇa Hari Nārāyaṇa / Nārāyaṇa Sāi Nārāyaṇa

Sai Narayana, Yours is the glory, for You are God full of bliss. / As Krishna You had been Vasudeva's son as well as the meaning of life for Your lover Radha. / You are supreme bliss, You are the one to be honoured, / Happy spring-like Krishna, / Sai Narayana, You are verily God.

Sai Narayana, Dir gehört der Triumph, denn Du bist Gott und bist voller Glückseligkeit. / Als Krishna warst Du Vasudevas Sohn und Deiner Verehrerin Radhas Lebenssinn. / Du bist der im höchsten Masse Glückliche, der zu Verehrende, / Der glückselige frühlingshafte Krishna, / Sai Narayana, Du bist wahrlich Gott.

156 Hari Nārāyaṇa Hari Nārāyaṇa Hari Nārāyaṇa Bhajo Re / Hari Nārāyaṇa Hari Nārāyaṇa Hari Nārāyaṇa Bhajo Re / Śyāma Sundara Madana Gopāla / Saccidānanda Sāi Gopāla / Gopālana Hari Gopālana Hari Gopālana Bhajo Re (Hari) / Hari Nārāyaṇa Hari Nārāyaṇa Hari Nārāyaṇa Bhajo Re

Praise God in the form of Narayana, / Or as the handsome dark-skinned enchanter Krishna, / Or as Sai the shepherd and embodiment of being, consciousness and bliss.

Verehere Gott in der Form Narayanas, / Oder als anmutigen dunkelhäutigen Verzauberer Krishna, / Oder als Sai, den Hirten, welcher Sein, Bewusstsein und Glückseligkeit verkörpert.

157 Hari Om Namaḥ Śivāy / Hari Om Namaḥ Śivāy / Hari Om Hari Om Hari Om Namaḥ Śivāy / Hari Om Hari Om Hari Om Namaḥ Śivāy / Hari Om Om Om Hari Om Om Om Hari Om Om Om Namaḥ Śivāy / Hari Om Hari Om Hari Om Namaḥ Śivāy

Lord, let's sing the primeval Om, let's bow before You, Shiva.

Gott, wir singen den Urlaut Om, und verneigen uns vor Dir, Shiva.

158 He Govinda He Ananta Nanda Gopāla / Mohana Muralīdhāra Śyāma Gopāla / He Govinda He Ananta Nanda Gopāla / Mandara Giridhāri Hare Naṭavara Lāla / Mādhava Keśava Madana Gopāla

Krishna, eternally known as Govinda and Gopala, son of Your foster-father Nanda, / You play the magic flute, Your skin looks like a cloud heavy with rain, / You lift up Mount Mandara, which had once been used to churn the ocean in order to get the nectar of immortality; even as a playful child You are already an unparalleled master of the dance. / Gopala, Your blooming charm and Your beautiful hair enrapture us.

Krishna, auf ewig bekannt als Govinda und Gopala, Sohn Deines Ziehvaters Nanda, / Du spielst die Zauberflöte, Deine Haut ist gefärbt wie eine Regenwolke, / Du hebst den Berg Mandara, mit dem einst der Ozean zur Gewinnung des Unsterblichkeitsnektars gequirlt wurde, als verspieltes Kind bist Du bereits der unübertroffene Meister des Tanzes. / Gopala, Du verzückst uns mit Deiner frühlingshaften Anmut und Deinen schönen Haaren.

159 He Śeṣa Śayana Nārāyaṇa / Veda Bharāṇa Nārāyaṇa / Bhava Bhaya Haraṇa Nārāyaṇa / Pāvana Carāṇa Nārāyaṇa / Nārāyaṇa Hari Nārāyaṇa / Nārāyaṇa Hari Nārāyaṇa / Nārāyaṇa Sāi Nārāyaṇa

Narayana, Son of Man, uniting Brahma, Vishnu and Krishna, You repose on the thousand-headed serpent. / Narayana, carrier of the wisdom of the Vedas, / You break up the cycle of life and death, / Your feet purify like fire. / Sai Narayana, You are the Lord.

Narayana, Menschensohn, Du vereinst in Dir Brahma, Vishnu und Krishna, Du ruhst auf der tausendköpfigen Schlange. / Narayana, Du trägst alles Wissen der Veden in Dir, / Du löst den Kreislauf von Leben und Tod auf, / Deine Füße wirken reinigend wie das Feuer. / Sai Narayana, Du bist der Herr.

160 Īśvarāmbā Priya Tanaya Sāi Nārāyaṇa / Sāi Nārāyaṇa Satya Nārāyaṇa / Kaliyuga Mē Avatāra Liye / Kaṇa Kaṇa Mē Terā Nām Sāi / Kaṇa Kaṇa Mē Terā Nām / Kaṇa Kaṇa Mē Terā Nām (O Sāi)

Sai, called Narayana, You are the dear son of Your Mother of God. / Your names are Sai – father and mother, Narayana – son of the first man, and Sathya – the truthful one. / In the dark age of Kali I adhere to You as the re-incarnation of God. / Oh Sai, for me Your name is the seed and the spark.

Sai mit dem Geburtsnamen Narayana, Du bist der liebe Sohn Deiner Muttergottes. / Deine Namen sind Sai – Vater und Mutter, Narayana – der Sohn des Urmenschen und Satya – der Wahrhaftige. / Im dunklen Kali-Zeitalter halte ich mich an Dich als Reinkarnation Gottes. / Oh Sai, Dein Name ist mir Samenkorn und Feuerfunke.

161 Īśvarī Nandana Sāi Gopāla / Śrī Madhusūdana Kṛṣṇa Kṛṣṇa / Sāi Madhusūdana Kṛṣṇa Kṛṣṇa / Jagadoddhāra Sāi Gopāla / Prema Svarūpa Premāvatāra / Dvārakā Māyī Śrī Satya Sāi / Śrī Jaganmohana Kṛṣṇa Kṛṣṇa / Sāi Jaganmohana Kṛṣṇa Kṛṣṇa

Sai, child of the Goddess, You are our protector. / In You lives Krishna who destroyed the sweetly venomous demon Madhu. / Sai Gopala, You support the world. / You are the embodiment of love, the incarnation of pure love. / We know You as Baba from Shirdi and as the truthful Sai Baba. / Sai Krishna, You fascinate the whole world.

Sai, Kind der Göttin, Du bist unser Beschützer. / In Dir lebt Krishna, der den giftig-süßsen Dämon Madhu zerstört hatte. / Sai Gopala, Du erhältst die Welt aufrecht. / Du bist die Verkörperung der Liebe, die Inkarnation der reinen Liebe. / Wir kennen Dich als Baba von Shirdi und als der wahre Sai Baba. / Sai Krishna, Du faszinierst die ganze Welt.

162 Jay Gaṇeśa Pāhi Mām Śrī Gaṇeśa Rakṣa Mām / Jay Gaṇeś Jay Gaṇeś Jaya Gaṇeśa Rakṣa Mām / Lambodara Gaurī Suta Jaya Gaṇeśa Pāhi Mām / Maṅgala Kara Saṅkaṭa Hara Jaya Gaṇeśa Rakṣa Mām / Jay Gaṇeś Jay Gaṇeś Jaya Gaṇeśa Rakṣa Mām

Protect me, Ganesha, save me. / Fat-bellied son of Gauri, protect me. / Benevolent Ganesha, destroyer of my ills, save me.

Schütze mich, Ganesha, rette mich. / Dickbäuchiger Sohn Gauris, schütze mich. / Segen bringender, Kummer auflösender Ganesha, rette mich.

163 Jay Hari Kṛṣṇa Jay Hari Kṛṣṇa Govardhana Giridhāri / Rādhā Mohana Rādhā Jivana / (Jaya) Maṅjula Kuṅja Vihāri

Victory for Krishna who lifts up Mount Govardhana to protect us. / You are bewilderment and life for Your famous shepherd girl Radha who adores You, / Joyfully You take a walk under the hanging gardens near the lovely sources.

Heil und Sieg für Krishna, der zu unserem Schutz den Berg Govardhana hochhebt. / Für die berühmte, Dich verehernde Hirtin Radha bist Du Verückung und Leben zugleich, / Vergnügt spazierst Du unter den hängenden Gärten bei den lieblichen Quellen.

164 Jay Jay Bhavānī Mā Ambe Bhavānī Mā / Ambe Bhavānī Mā Sāi Bhavānī Mā / Jay Jay Bhavānī Mā Ambe Bhavānī Mā / Śrīdī Nivāsī Mā Partī Nivāsī Mā / Hṛdaya Nivāsī Mā Sāi Bhavānī Mā

Hail mother Sai in the form of Bhavani, the nice and peaceful aspect of Shiva's spouse Parvati. / You are our mother from Shirdi and now You live in Puttaparthi, / And You live in our hearts, mother Sai.

Heil Dir, Mutter Sai, in der Form von Bhavani, dem friedlichen und liebenswerten Aspekt der Gattin Shivas, Parvati. / Du bist unsere Mutter aus Shirdi und wohnst jetzt in Puttaparthi, / Du bewohnst unsere Herzen, Mutter Sai.

165 Jay Jay Jananī Sāi Jananī Ambe Bhavānī Mā / Jaya Mā Jaya Mā / Sāi Bhavānī Mā / Simha Vāhini Trisūla Dhārinī Ambe Bhavānī Mā / Jay Jay Jananī Sāi Jananī Partti Nivāsī Mā

Sai, mother of all living beings, in You there are the infinite possibilities of being. / The mighty lion is Your vehicle, You carry the trident, mother Parvati, / Now You live in Puttaparthi.

Sai, Du bist die Mutter alles Lebendigen, in Dir gibt es unendliche Möglichkeiten des Seins. / Der mächtige Löwe ist Dein Reittier, Du trägst einen Dreizack, Mutter Parvati, / Jetzt lebst Du in Puttaparthi.

166 Jaya Hari Bolo Jay Sitā Rām Gopī Gopāla Bhajo Rādhe Śyām / Hare Rām Rām Rām Rādhe Śyām Śyām Śyām / Śrī Raghu Nandana Śrī Rāma Daśarāthe Jaya Raghu Rāma / Nanda Kīśora Navanīta Cora Vṛndāvana Govinda Lāla / Hare Rām Rām Rām Rādhe Śyām Śyām Śyām

Sing for the Lord as Sita's Rama or as Radha's and the other herds-maidens' Krishna. / Revere Rama and Radha's Krishna. / Chant for Rama, the brilliant descendant of His fleet grand-grandfather Raghu, the grandfather of Dasharatha. / Sing for Krishna the boy, Nanda's son, the butter thief and herdsman from the forest of Brindavan.

Besinge den Herrn als Sitas Rama, als den dunkelhäutigen Krishna der Hirtinnen und des Hirtenmädchens Radha. / Verehere Rama und Radhas Krishna. / Besinge Rama, den leuchtenden Nachfahren seines flinken Urgrossvaters Raghu, des Grossvaters von Dasharatha. / Besinge den Jungen Krishna, Sohn von Nanda, den Butterdieb und Hirten aus den Wäldern Brindavans.

167 Jaya Ho Jaya Ho Mūsika Vāhana / He Śiva Nandana Prathama Vandana / Pārvatī Tanaya Siddhi Vināyaka / Carāṇam Sāraṇam Vighna Haraṇam / He Śiva Nandana Prathama Vandana

Become triumphant, Ganesha, rider of the mouse, / Son of Shiva, revered from ancient times, / Son of Parvati, leader with hidden strengths, / We take refuge at Your feet, annihilator of all obstacles.

Werde ruhmreich, Ganesha, dessen Reittier die Maus ist, / Du Sohn Shivas, von frühester Zeit an Verehrter, / Sohn Parvatis, Führer mit verborgenen Kräften, / Bei Deinen Füßen suchen wir Zuflucht, Beseitiger aller Hindernisse.

168 Jaya Jaya Devī Girijā Mātā / Jaya Jagadambe Praṇava Svarūpini / Aṣṭābhujāṅkita Akhila Dhārinī / Jaya Yogīśvara Hṛdaya Nivāsini

Long live our mother, Goddess Parvati born on the mountain, / Mother of the universe and embodiment of the primeval oscillation, / Carrying everything in Her eight arms, / Goddess with supernatural forces living in the hearts of all living beings.

Hoch lebe unsere Mutter Göttin, die auf dem Berg geborene Parvati, / Mutter des Weltenalls und Verkörperung der Urschwingung, / Die in ihren acht Armen die Gesamtheit aller Dinge trägt, / Und die als Göttin mit übernatürlichen Kräften die Herzen der Lebewesen bewohnt.

169 Jaya Jaya He Jagadīśa Maheśa / Jaya Jaya He Kailāsa Vāsa / Jaya Jaya He Jagadīśa Maheśa / Jaya Jaya Jaya Śiva Sāi Maheśa / Jaya He Śambho Sāi Nātha / Jaya He Śambho Sāi Nātha / Jaya Jaya Jaya He Anātha Nātha We adore You, Shiva, great God of the universe, / Living on Mount Kailash in the Himalayas. / We adore You, Sai Shiva, great God, / Benevolent protector Sai, / Defender of the defenceless.

Wir verehren Dich, Shiva, grosser Gott des Universums, / Der auf dem Berg Kailash im Himalaya-Gebirge wohnt. / Wir verehren Dich, Sai Shiva, grosser Gott, / Segensreicher Beschützer Sai, / Du Beschützer der Schutzlosen.

170 Jaya Jaya Sāi Namō Jaya Śubha Dāyī Namō / Jaya Govinda Jaya Gopāla Jaya Mahādeva Namō / Jaya Jaya Sāi Namō Jaya Śubha Dāyī Namō / Abhaya Pradāta Viśva Vidhātā / Jagadoddhāra Namō / Jaya Śirḍīśa Jaya Parttiśa Jaya Parameśa Namō /

Bow down before Sai, the glorious and auspicious one. / Bow down before Krishna the victorious protector, and before Shiva the great divine one. / Bow down before the giver of fearlessness, the regulator / And sustainer of the world. / Bow down before the supreme incarnation of God in Shirdi and Puttaparthi.

Verneige dich vor Sai, dem Ruhmreichen, Segen Spendenden. / Verneige dich vor Krishna, dem siegreichen Beschützer, und vor Shiva, dem grossen Göttlichen. / Vor dem Furchtlosigkeit Verleihenden, die Welt Ordnenen / Und Erhaltenden verneige dich. / Verneige dich vor dem in Shirdi und Puttaparthi Gott gewordenen Höchsten.

171 Jaya Jaya Śaṅkarī Jaya Parameśvarī / Jaya Śiva Śaṅkarī Mā / Jaya Viśveśvarī Jaya Sarveśvarī / Jaya Viśveśvarī Jaya Sarveśvarī / Vibhūti Sundarī Mā / Jaya Mā Jaya Mā / Puṭṭaparttipurīśvarī Mā / Vibhūti Sundarī Mā

Auspicious highest Goddess, let's praise You, / Mother Shiva who brings salvation, / Goddess of the universe, of everything and everybody, / Beautiful mother with the healing ash, / Praise to You, / Mother and Goddess from Puttaparthi.

Lass uns Dich verehren, wohltätige höchste Herrin, / Segen bringende Mutter Shiva, / Herrin des Universums, Herrin von Allem und Allen, / Du schöne Mutter mit der heilenden Asche, / Heil Dir, Mutter, / Mutter und Herrin aus Puttaparthi.

172 Jaya Mā Jaya Mā Jaya Mā / Prema Mayī Sāi Mā Jñāna Mayī Sāi Mā / Jaya Mā Jaya Mā Jaya Mā / Śiva Śakti Rūpinī Sāi Mā Sadānanda Rūpinī Sāi Mā / Jaya Mā Jaya Mā / Parabrahma Rūpinī Sāi Mā Tumhī Mokṣa Pradāyini Mā / Jaya Mā Jaya Mā

We adore You, mother, / Mother Sai full of love and wisdom. / Mother Sai, You are the embodiment of Parvati, of Shiva's energy, of everlasting bliss. / Mother Sai, You are the incarnation of the absolute and of the final liberation.

Mutter, wir verehren Dich, / Mutter Sai voller Liebe und Weisheit. / Mutter Sai, Du bist die Verkörperung Parvatis, der Energie Shivas, der immer währenden Glückseligkeit. / Mutter Sai, Du bist die Verkörperung des höchsten Absoluten und der schlussendlichen Befreiung.

173 Jaya Rāma Hare Jaya Rāma Hare Jaya Sitā Rāma Hare / Jaya Kṛṣṇa Hare Jaya Kṛṣṇa Hare Jaya Rādha Kṛṣṇa Hare / Jaya Sāi Hare Jaya Sāi Hare Satya Sāi Bābā Hare

We invoke You, Rama, praised by Sita. / We invoke You, Krishna, praised by Radha. / We invoke You, praised Sathya Sai Baba.

Wir rufen Dich an, Rama, von Sita Verehrter. / Wir rufen Dich an, Krishna, von Radha Verehrter. / Wir rufen Dich an, verehrter Sathya Sai Baba.

174 Jaya Śaṅkara Bhava Gocara Śiva Cidambara Omkāra / Partti Vihāra Pāpa Vidhūra / Jagadoddhāra Brahma Parā / Jagadoddhāra Brahma Parā / Jagadoddhāra Brahma Parā

Hail Shiva, peaceful pasture ground for our existence. You are the garment of our thoughts, the embodiment of the primeval Om, / Joyfully roaming in Puttaparthi, You are the enemy of the bad. / Like Brahma You sustain the world.

Heil Dir, Du friedlicher Weidegrund für unsere Existenz, Shiva. Du kleidest unser Denken, Du verkörperst den Urlaut, / Du wandelst in Puttaparthi, dem Schlechten stehst Du feindlich gegenüber. / Brahma gleich erhältst Du die Welt aufrecht.

175 Karuṇā Sāgara Prema Svarūpa / Allah Īśvara Tere Nām / Nānaka Yeśu Tere Nām / Parttipurīśvara Dīna Dayāghana / Duḥkha Bhañjana Śrī Rām / Duḥkha Bhañjana Sāi Rām

You are the ocean of compassion, the embodiment of love, / Your name is Allah and Ishvara, / Guru Nanaka and Jesus, / You are God in the village of Puttaparthi, filled with pity for the poor, / Sai Ram, You dissolve our attachment to sorrow and pain.

Du bist der Ozean des Mitgefühls, die Verkörperung der Liebe, / Dein Name ist Allah und Ishvara, / Guru Nanaka und Jesus, / Du bist Gott im Dorf Puttaparthi, ganz voll von Mitgefühl für die Armen, / Sai Ram, Du löst die Verbindungen mit unsern Sorgen und Leiden auf.

176 Kṛṣṇa Kṛṣṇa Govinda Kṛṣṇa Gopāla Bāla Kṛṣṇa / Nanda Nandana Bhakta Candana Bāla Lola Kṛṣṇa / Kṛṣṇa Kṛṣṇa Govinda Kṛṣṇa Gopāla Bāla Kṛṣṇa / Sundara Vadana Saroja Nayana Rādhā Priya Kṛṣṇa / Yādava Kṛṣṇa Yaśodā Kṛṣṇa Satya Sāi Kṛṣṇa

Krishna, we know You as the herdsman and as the little boy, / You are the joy of Your stepfather Nanda, You are like a sandalwood perfume for Your devotees, You're such a charming boy, / Loved by Radha for Your pleasant mouth and Your eyes like a lotus pond. / Sathya Sai, in You we recognize Krishna of the Yadu dynasty, brought up by Yashoda.

Krishna, wir kennen Dich als Hirten und als kleinen Jungen, / Der Seinen Stiefvater Nanda erfreute, der Seinen Verehrern wie ein Sandelholzparfüm ist, so ein entzückender Junge. / Dein anmutiger Mund und Deine Lotusteich-Augen machten Dich für Radha so liebenswert. / Sathya Sai, in Dir erkennen wir Krishna wieder, Krishna aus dem Geschlecht Yadu, aufgezogen von Yashoda.

177 Madhuvana Sañcārī Śyāma Murārī / He Madhusūdana Muralī Dhārī / Madhuvana Sañcārī Śyāma Murārī / Mādhava Mohana Mayūra Mukutadhara / Mathurā Nātha Prabhu Giridhārī

Krishna roaming in the forests near river Yamuna, dark blue skinned enemy of demon Mura, / You are the destroyer of the wicked Madhu, the player of the flute. / Magician of the summer adorned with peacock feathers, / You are the protector of the city of Mathura, Lord, who even lifts up a mountain for our protection.

Krishna, der Du im Wald am Yamuna-Fluss herumschweifst, Du dunkelblauhäutiger Feind des Dämons Mura, / Du bist der Zerstörer des Dämons Madhu, Du Flötenspieler. / Du sommerlicher Verzauberer mit dem Pfauenfederndiadem, / Du bist der Beschützer der Stadt Mathura, Meister, der zum Schutz sogar einen Berg hochhebt.

178 Mahā Gaṇapate Namostute / Mātāṅga Vadana Namostute / Mahā Gaṇapate Namostute / Ādi Pūjita Gaṇanātha / Ānanda Dāyaka Gaṇanātha / Prathama Vandana Praṇavakara / Vighneśvara Vināyaka

Great Lord of the heavenly hosts, we greet You. / Elephant faced Ganesha, we greet You. / You are worshipped in ceremonies since the beginning of time, / Blissful protector of all heavenly beings. / From olden times You are worshipped as the generator of Om, / As the Lord who eliminates all obstacles.

Grosser Herr der himmlischen Heerscharen, wir begrüßen dich. / Elefantengesichtiger Ganesha, wir begrüßen dich. / Du wirst schon seit dem Urbeginn in Zeremonien verehrt, / Du Glückseligkeit bringender Beschützer aller himmlischen Wesen. / Schon ewig wirst Du angebetet als Erzeuger des Urlauts Om, / Als Herr, der alle Hindernisse beseitigt.

179 Mana Mandira Mē Sāi Rām / Megha Śyām Rādhe Śyām Satya Sāi Rām / Sāi Rām He Rām / Janama Janama Kā Tuma Se Nātha / Parttipurī Parameśvara Rūpa / Dīna Dayāla He Jagannātha / Dīna Dayāla He Jagannātha / Parttipurī Parameśvara Rūpa / Caraṇo Mē Le Lo Prabhu Sāi Rām / Megha Śyām Rādhe Śyām Satya Sāi Rām / Sāi Rām He Rām

Sai Ram resounds in the temple of my mind, / And within me I see the rain-cloud coloured face of Radha's Krishna. / Sathya Sai Ram, / From birth to birth I take You along as my protector, / Divine incarnation from Puttaparthi, / Full of compassion for the poor, guardian of the world, / Allow me, Master, to prostrate at Your feet.

Sai Ram widerhallt mir im Tempel meiner Gedanken, / Und ich sehe in mir das Gewitterwolkenfarbige Gesicht des von Radha verehrten Krishna. / Sathya Sai Ram, / Von Geburt zu Geburt nehme ich Dich als meinen Beschützer mit, / Du göttliche Inkarnation aus Puttaparthi, / Du mit den Armseligen mitfühlender Beschützer der Welt, / Erlaube mir, mich Dir zu Füßen zu werfen, Meister.

180 Mita Smita Sundara Mukhāravinda Nāco Nandalāla Nandalāla / Nāco Nandalāla Nandalāla / Nāco Nandalāla Nandalāla / Nāco Nandalāla Nandalāla / Mīrā Ke Prabhu Lāla Nandalāla / Mīrā Ke Prabhu Lāla Nandalāla / Mīrā Ke Prabhu Lāla Nandalāla

Krishna, son of Nanda, dance with firm steps, lovingly smiling, with a lotus flower in Your mouth. / Dance, Krishna, / Master of sage Mother Mira, playful child of Nanda.

Krishna, Sohn von Nanda, tanze festen Schrittes, anmutig lächelnd, mit einer Lotusblüte im Mund. / Tanze Krishna, / Du Meister der weisen Mutter Mira, Du verspieltes Kind von Nanda.

181 Mr̥tyuñjayaṇā Namaḥ Om / Trayambakāya Namaḥ Om / Liṅgeśvarāya Namaḥ Om / Sāiśvarāya Namaḥ Om / Om Namaḥ Śivāya Namaḥ Om / Om Namaḥ Śivāya Namaḥ Om / Om Namaḥ Śivāya Namaḥ Om / Om Namaḥ Śivāya Namaḥ Om

Om, let's bow before Shiva, who is mightier than death, / Let's bow before the three-eyed one, / The Lord of the lingam symbolizing the beginning, / Incarnated in Sai. / Om, Shiva, Thy will be done.

Om, wir verneigen uns in Ehrfurcht vor Shiva, der über den Tod triumphiert, / Dem Dreiäugigen, / Dem Herrn des Ursprung symbolisierenden Lingams, / Dem in Sai Verkörperten. / Om, Shiva, Dein Wille geschehe.

182 Muralī Dhara Murahara Naṭavara / Gopī Jana Priya Giridhara / Vṛndāvana Sañcāra Jagadoddhāra / Yaśodā Bāla Nanda Kumāra

Let's pay tribute to Krishna in His many roles: player of the flute, killer of demons, and fabulous dancer, / The shepherd girls' beloved one, mountain carrier, / Roamer in the wood, sustainer of the earth, / Yashoda's child and Nanda's prince.

Lasst uns Krishna in Seinen vielen Rollen verehren: als Flötenspieler, Dämonentöter und vortrefflichen Tänzer, / Als von den Hirtinnen und überhaupt von allen Geliebten, als Bergträger, / Als im Wald Herumziehenden und Weltenerhalter, / Als Kind Yashodas und als Prinzen Nandas.

183 Muralī Gāna Lolā Nanda Gopa Bāla Ravo Ravo Rādhā Lola Rādhā Lola / Tretā Yugamuna Sitā Rāmudayi / Dvāpari Yugamuna Rādhā Loludayi / Gitānu Drāpina Tāraka Nāmudayi / Yuga Yuga Maṇḍuna Tagu Rūpa Dhariayi / Kaliyuga Maṇḍuna Satya Sāi Nāmudayi

Son of shepherd Nanda, let the songs of Your flute enchant Radha. / In the age of Treta You incarnated as Sita's master Rama. / In the age of Dvapara You incarnated as Radha's master Krishna, / Attaining the name Liberator as the author of the Bhagavad Gita. / In every age You adopt the most suitable form. / In the age of Kali You are adorned by the name Sathya Sai.

Sohn des Hirten Nanda, lass die Lieder Deiner Flöte zum Entzücken Radhas erklingen. / Im Treta-Zeitalter warst Du als Rama, Sitas Meister, inkarniert. / Im Dvapara-Zeitalter warst Du als Krishna, Radhas Meister, inkarniert, / Wo Du durch das Kleid der Bhagavad Gita den Namen Befreier erlangtest. / In jedem Zeitalter schmückst Du dich mit der passenden Form. / Im Kali-Zeitalter schmückst Du Dich mit dem Namen Sathya Sai.

184 Nāco He Naṭarāj Śiva Śāmbho / Hara Bholenātha Śiva Śāmbho / Śiva Śāmbho Śiva Śāmbho / Ḍama Ḍama Ḍama Ḍamarū Bāje / Hara Bholenātha Śiva Śāmbho

Dance and make us happy, Shiva, king of the dancers, / Beneficent Lord, fulfiller of our wishes, / Dance to the rhythm of Your drum.

Tanze, glücklich machender Shiva, Du König unter den Tänzern, / Wohlwollender Herr, der Du unsere Wünsche erfüllst, / Tanze zum Rhythmus Deiner Trommel.

185 Namo Bhagavate Vāsudevāya / Namo Bhagavate Rāma Rūpāya / Namo Bhagavate Śyāma Rūpāya / Namo Bhagavate Vāsudevāya / Rāma Rahīm Kṛṣṇa Karīm Yeśu Buddha Mahāvīr (Sāi) / Sarva Dharma Priya Sāi Devāya / Sarva Dharma Priya Sāi Devāya

Pay obeisance to His Holiness Krishna, son of Vasudeva, / Pay obeisance to His Holiness, the form of Rama, / Pay obeisance to His Holiness, the form of the dark skinned one. / Merciful Rama, compassionate Krishna, Jesus, Buddha and Mahavira, / All religions are dear to You, Sai, You are loved by devotees of all faiths.

Verneige dich vor Seiner Heiligkeit Krishna, dem Sohn des Vasudeva, / Verneige dich vor Seiner Heiligkeit, der Form Ramas, / Verneige dich vor Seiner Heiligkeit, der Form des Dunkelhäutigen. / Rama der Barmherzige, Krishna der Mitfühlende, Jesus, Buddha und Mahavira, / Alle Religionen sind Dir lieb, Sai, Du wirst von Anhängern aller Glaubensrichtungen geliebt.

186 Nanda Nandana Hari Govinda Gopāla / Ghana Śyāma Manamohana / Ghana Śyāma Manamohana / Gopī Lola Gopāla / Gokula Bāla Gopāla / He Nandalāla Gopāla / Ghana Śyāma Manamohana / Ghana Śyāma Manamohana

Shepherd Krishna, Nanda's son, is our Lord. / His dark complexion enchants our mind. / The shepherd girls knew Him as a playful shepherd boy, / A Youth with a herd of cattle. / Delighting His foster father Nanda He used to watch the flocks.

Der Hirte Krishna, Nandas Sohn, ist unser Herr. / Sein dunkler Teint verzaubert unsere Gedanken. / Den Hirtinnen begegnete Er als verspielter Hirtenjunge, / Als Knabe mit der Rinderherde. / Zur Freude Seines Ziehvaters Nanda wachte Er über das Vieh.

187 Nandalāla Yadu Nandalāla Vṛndāvana Govinda Lāla / Rādhā Lola Nandalāla / Rādhā Mādhava Nandalāla / Anantana Nandana Ananda Cintana / Ananda Cintana Gopī Gopālana / Anantana Nandana Ananda Cintana

Nanda's Krishna, descendant of Yadu, You are the herdsman from Brindavan forest, / You are Radha's joy, / You are Radha's springtime, / Your mind reflects eternal joy and bliss, / Thus also filling the minds of the shepherdesses and of the cattle with bliss.

Nandas Krishna aus der Yadu-Dynastie, Du bist der Hirte aus dem Wald Brindavan, / Radhas Freude, / Radhas Frühling, / In Deinem Geist widerspiegelst Du ewige Freude und Glückseligkeit, / Womit diese Glückseligkeit auch im Geist der Dich verehrenden Hirtinnen und der Kühe aufblüht.

188 Nandīśvara He Naṭarāja / Nandātmaja Hari Nārāyaṇa / Nārāyaṇa Hari Nārāyaṇa / Nāga Bharāṇa Namaḥ Śivāya / Nāda Svarūpa Namo Namo / Nārāyaṇa Hari Nārāyaṇa / Nārāyaṇa Hari Nārāyaṇa

Shiva, God of delight, king of the dance, / You are Narayana joyfully created from the pure Self. / Bend before Shiva the carrier of snakes, / Worship the embodiment of the primeval sound. / Narayana is the Lord.

Shiva, Gott der Freude, König des Tanzes, / Du bist der zur Freude aus dem reinen Selbst erzeugte göttliche Narayana. / Verneige dich vor Shiva, dem Schlangenträger, / Verehere die Verkörperung des Urlauts. / Narayana ist der Herr.

189 Naṭarāja Naṭarāja Nartana Sundara Naṭarāja / Śivarāja Śivarāja Śiva Kāmi Priya Śivarāja / Cidambareśa Naṭarāja / Parttipuriśvara Naṭarāja

You are the most excellent amazing dancer, / Beloved impassioned Shiva, You are the king, / You are revered as an outstanding divine dancer in the famous temple of the town Chidambara (Tamil Nadu) as well as in the village of Puttaparthi.

Du bist der hervorragendste, anmutigste Tänzer, / Geliebter leidenschaftlicher Shiva, Du bist der König, / Du wirst als hervorragender göttlicher Tänzer verehrt im berühmten Tempel der Stadt Chidambara (Tamil Nadu) sowie im Dorf Puttaparthi.

190 Naṭavara Kṛṣṇa Naṭavara Kṛṣṇa Rādhē Nandalāla / Hare Hare Mādhava Hare Gopika Lola / Hare Hare Hare Mādhava Hare Gopika Lola / Kṛṣṇa Ghana Ghana Nīla Hare Kṛṣṇa Gokula Bāla / Hare Hare Mādhava Hare Gopika Lola / Hare Hare Hare Mādhava Hare Gopika Lola

Krishna, son of Nanda, excellent dancer for Your beloved Radha, / Dearly loved as divine descendant of the Yadavas, You enthrall the shepherd girls. / Completely dark blue Krishna, as a boy You lived in the village of Gokula full of stables, at the banks of the Yamuna river.

Krishna, Sohn des Nanda, der Du so vortrefflich für Deine geliebte Radha tanzt, / Verehrt als göttlicher Nachkomme der Yadavas, Du bringst die Hirtenmädchen in Verzückung. / Krishna, Du ganz Dunkelblauer, als Junge hast Du im Dorf Gokula mit den vielen Kuhställen am Fluss Yamuna gelebt.

191 Nirupama Guṇa Sadana Caraṇa Nīraja Dala Nayana / Kāṣāyāmbara Veśa Dhāraṇa Kaliyuga Avatāra / Nitya Rañjana Nirmala Cariṭa Nirupama Yogendra / Mahā Teja Naṭarāja Virāja Āśa Pāśa Nāśa Īśa / Mahā Teja Naṭarāja Virāja Āśa Pāśa Nāśa Īśa

Deine Qualitäten sind unvergleichlich, unvergänglich Deine Lotusfüsse, Deine Augen sind wie die Blütenblätter des Lotus. / Du trägst das rötlichgelbe Mönchsgewand, Du bist die Inkarnation Gottes in diesem dunklen Zeitalter. / Ewig währt Dein Entzücken, makellos ist Dein Lebenslauf, Du unvergleichlicher Meister der auf Gott Ausgerichteten. / Gross ist Deine Kraft, Du stahlender Tanzkönig, Du bist der Herr unserer Hoffnungen, der unsere Fesseln sprengt.

Mother Sai, creator of the universe, / Mother Sai, incarnation of the archaic sound Om, / Mother Sai, You give us fearlessness. / Mother Sai. saviour of the unprotected.

193 Om Namaḥ Śivāya Namo Nārāyaṇa / Om Namaḥ Śivāya Namo Nārāyaṇa / Om Namaḥ Śivāya Namo Nārāyaṇa / Om Namaḥ Śivāya Namo Nārāyaṇa / Om Namaḥ Śivāya Namo Nārāyaṇa

Om, unterwerfe dich dem göttlichen Willen Shivas, verneige dich vor Narayana, der Verkörperung Brahmas und Vishnus.

Om, pay obeisance to His Holiness Krishna, Vasudeva's son. / Om, surrender to the divine will of Shiva, bow before Narayana, the embodiment of Brahma and Vishnu.

195 Om Śrī Rām Jay Rām Jay Jay Rām / Om Śrī Rām Jay Rām Jay Jay Rām / Om Śrī Rām Jay Rām Jay Jay Rām / Om Śrī Rām Jay Rām Jay Jay Rām / Om Śrī Rām Jay Rām Jay Jay Rām / Om Śrī Rām Jay Rām Jay Jay Rām / Sītā Rām Sītā Rām Sītā Rām / Rādhe Śyām Rādhe Śyām Rādhe Śyām / Sītā Rām Sītā Rām Sītā Rām / Rādhe Śyām Rādhe Śyām Rādhe Śyām / Sītā Rām Sītā Rām Sītā Rām / Sītā Rām / Sītā Rām Sītā Rām Sītā Rām / Rādhe Śyām Rādhe Śyām Rādhe Śyām

Om, majestätischer Rama, Dir gehört der Triumph, / Rama, Gemahl von Sita, / Wiedergeboren als dunkelhäutiger vom Hirtenmädchen Radha verehrter Krishna.

Goddess from Puttaparthi, creator of the world, / We praise You, originator Sai. / In You, Goddess, there are infinite possibilities of wisdom and of arts, / You are the human archetype full of sounds and knowledge, / Mother, in You there is plenty of compassion. / We take refuge with You, mother Sai.

197 Paśupati Tanaya Bāla Gajānana / Tuma Ho Vighna Vināśa Gaṇeśa / Tuma Ho Vighna Vināśa / He Śiva
Nandana Bāla Gajānana / Vidyā Buddhi Pradāta / Maṅgala Kara He Maṅgala Kara He / Sundara Sāi Gaṇeśa
Gaṇeśa / Sundara Sāi Gaṇeśa

Elefantenköpfiger Ganesha, Du bist der Lieblingssohn Shivas, des Herrn aller Seelen, / Du bist der Überwinder aller Hindernisse. / Du gibst uns Weisheit und Unterscheidungsvermögen, / Bringst Segen und Glück, / Du charmanter Sai Ganesha.

Sai, You are the Goddess of life force, the Goddess of the heart. / You are our mother, the Goddess of Puttaparthi, the highest Goddess. / Sai, You are the Goddess of all. / You are the Goddess of the whole world, mother, the great and vast Goddess. / In Puttaparthi You are the Goddess who provides food.

199 Purandhara Raṅga Hare Viṭṭhala / Pāṇḍari Raṅga Hare Viṭṭhala / Purandhara Raṅga Hare Viṭṭhala /
Narahari Raṅga Hare Viṭṭhala / Murahara Raṅga Hare Viṭṭhala

Vitthala, wir verehren dich auf dem Versammlungsplatz im Tempel der Stadt Pandharpur, die Du als Inkarnation von Vishnu einst als Lehrer besucht hast. / Vishnu, wir verehren dich in der Form Narahari, halb Mensch – halb Löwe, / Wir denken auch an Deinen Diskus, der den Dämon Mura zur Strecke brachte.

200 Rādhe Govinda Gopāla Jaya Govinda Rādhe Gopāla / Govinda Govinda Gopāla / Govinda Govinda Gopāla / Rādhe Govinda Gopāla Jaya Govinda Rādhe Gopāla / Kṛṣṇa Madhusūdana Madhusūdana Kṛṣṇa / (Sāi) Govinda Govinda Gopāla

Hail Krishna, finder of the cows and protector of the herds, loved by Radha, / As Vishnu You annihilated the bittersweet demon Madhu, / Now we adore You as Sai who assembles and protects His devotees in the same manner as You once protected Your cows.

Heil Dir, Krishna, der Du die Kühe wieder findest und die Herde beschüttest, von Radha geliebter Krishna, / Der Du als Vishnu den bittersüßen Dämon Madhu zerstört hast, / Jetzt verehren wir Dich als Sai, der Seine Anhänger zusammenhält und beschützt, wie Du einst Deine Kühe.

201 Rāghava Sundara Rāma Raghuvāra / Parama Pāvana He Jagavandana / Rāghava Sundara Rāma Raghuvāra / Patitoddhāraṇa Bhakta Parāyaṇa / Rāvaṇa Mardana Vighna Bhaṇjana / Parttipurīśvara Sāi Nārāyaṇa Handsome Rama, outstanding descendant of Raghu, / You're revered in the whole world, You're the utmost cleansing breeze. / You pick up the fallen ones, You are the last refuge for Your devotees. / Like You killed the demon Ravana You shatter all hindrances. / We praise You as Sai Narayana, God from Puttaparthi.

Du schöner Rama, vortrefflicher Nachfahre Raghus, / In der ganzen Welt wirst Du verehrt, Du höchste reinigende Brise. / Du fängst die Gefallenen wieder auf, Du bist die letzte Zuflucht für Deine Anhänger. / So wie Du den Dämonen Ravana getötet hast, zerschmetterst Du alle Hindernisse. / Wir verehren Dich als Sai Narayana, Gott aus dem Ort Puttaparthi.

202 Raghupate Rāghava Rāja Rāma / O Rāja Rāma / O Sāi Rāma / Raghupate Rāghava Rāja Rāma / Daśaratha Nandana Rāja Rāma Kausalyātmaja Sundara Rāma / Rāma Rāma Jaya Rāja Rāma Rāghava Mohana Megha Syāma / Jay Jay Rām Jay Jay Rām / Jay Jay Rām Jay Jay Rām Jay Jay Rāma Rāma Rāja Rām / Patita Pāvana Sītā Pate Rāma

Rama, Lord and offspring of the family of the swift king Raghu, / Oh king Rama / Oh Sai Rama, / Son of Dasharatha with the ten chariots and of his wife Kausalya, born from the Atma. Beautiful Rama, / All our reverence belongs to You, Rama, You fascinate by the complexion of Your skin, which is brilliant and dark like a thunderstorm-cloud. / Hail Rama, / Spouse and master of Your wife Sita, You purify the misled.

Rama, Herr und Nachkomme aus dem Geschlechte des flinken Königs Raghu, / Oh König Rama / Oh Sai Rama, / Sohn des Dasharatha mit den zehn Wagen und dessen aus dem Atma geborener Frau Kausalya, Du anmutiger Rama, / Unsere ganze Verehrung gehört Dir, Rama, Du faszinierst uns durch Deine Hautfarbe, die dunkel wie eine Gewitterwolke schimmert. / Heil Dir, Rama, / Ehemann und Herr Deiner Gattin Sita, der Du die der Täuschung Erlegenen reinigst.

203 Rahīmana Rahīmana Rāma Rahīm / Sāi Rām Sāi Rām Kṛṣṇa Karīm / Buddha Zorāṣṭra Nānaka Sāi / Yeśu Pitā Prabhu Sāi Tuma Ho / Bhajo Re Mānava Rāma Rahīm / Rāma Rahīm Sāi Kṛṣṇa Karīm

Sai, You are Rama full of pity and grace, / You are Krishna full of compassion, / Sai, You are Buddha, Zoroaster and Guru Nanaka, / Sai, You are Jesus, father and master. / So chant for graceful Rama reincarnated in human form, / Chant for kind-hearted Krishna reincarnated in Sai.

Sai, Du bist der barmherzige Rama voller Gnade, / Du bist der mitfühlende Krishna, / Sai Du bist Buddha, Zarathustra und Guru Nanaka, / Sai, Du bist Jesus, Vater, Meister. / Besingt also den in menschlicher Form inkarnierten gnädigen Rama, / Den in Sai inkarnierten einfühlsamen Krishna.

204 Rakṣa Rakṣa Jagadīśvara / Parttipurī Parameśvara / Pāhi Pāhi Parameśvara / Dehī Dehī Tava Pāda Sevā (Mudam)

You are my salvation, Lord of the cosmos, / Supreme God from Puttaparthi, / Protect me, great God, / Let me enjoy serving the feet of Your incarnation as Sai Baba.

Du bist meine Rettung, Herr des Weltalls, / Höchster Gott aus dem Ort Puttaparthi, / Beschütze mich, höchster Gott, / Ermögliche mir die Freude, den Füßen Deiner Verkörperung als Sai Baba zu dienen.

205 Rām Rām Bhajomana Hare Hare / Rāma Rāma Bhajomana Hare Hare / Rām Rām Bhajomana Hare Hare / Sāi Syām Rām Rām Hare Hare / Raghupati Rājā Rāma Rām Patita Pāvana Sītā Rām / Hare Rām Rāma Rām Hare Hare / Sāi Rām Rāma Rāma Hare Hare

Sing "Rama Hare" in Your mind, / Sing for Sai with the dark skin. / Sita's husband Rama, king and master of the Raghu family, purifies the morally fallen.

Singe im Geiste „Rama Hare“, / Besinge Sai, den Dunkelhäutigen. / Rama, der Gatte Sitas, König und Herr aus der Familie der Raghus, reinigt die moralisch Gefallenen.

206 Rāma Hare Hari Nām Bolo / Hari Nām Bolo Sāi Nām Bolo / Rāma Hare Hari Nām Bolo / Allah Sāi Bolo Maulā Sāi Bolo / Yeśu Sāi Bolo Buddha Sāi Bolo / Allah Sāi Bolo Maulā Sāi Bolo

Chant the name of Lord Rama, / Chant the many names of Lord Sai, / Sing for Sai in the name of Allah, of the Muslim priest Mullah, / Chant for Sai in the name of Jesus and of Buddha.

Singe den Namen Ramas, des Herrn, / Singe die vielen Namen Sais, des Herrn, / Besinge Sai im Namen Allahs, im Namen des Mullah, des muslimischen Priesters, / Besinge Sai in Jesus und in Buddha.

207 Rāma Kodaṇḍa Rāma Rāma Paṭṭa Bhī Rāma Rāma Kalyāṇa Rāma Rāghava / Rāma Nī Ḍokka Māṭa Rāma Nā Kokka Mūṭa / Rāma Nī Pāṭe Pāṭa Rāma Nī Bāṭe Bāṭa / Rāma Kodaṇḍa Rāma Rāma Paṭṭa Bhī Rāma Rāma Kalyāṇa Rāma Rāghava / Rāma Nī Kevarujoḍu Rāma Nī Kaṇṭajuoḍu Rāma Nenu Nivāḍu Rāma Nāto Māṭaḍu / Rāma Kodaṇḍa Rāma Rāma Paṭṭa Bhī Rāma Rāma Kalyāṇa Rāma Rāghava / Rāma Nāmame Melu Rāma Cintane Cālu / Rāma Nāmame Melu Rāma Cintane Cālu / Rāma Nī Nāmame Melu Rāma Nī Cintane Cālu / Nī Nāmame Melu Nī Cintane Cālu / Cintane Cālu Nāmame Melu / Nī Cintane Cālu Nī Nāmame Melu / Rāma Cintane Cālu Rāma Nāmame Melu / Rāma Cintane Cālu Rāma Nāmame Melu / Nī Cintane Cālu Nī Nāmame Melu / Nī Cintane Cālu Nī Nāmame Melu / Cintane Cālu Nāmame Melu / Rāma Nenu Nivāḍu Rāma Nāto Māṭaḍu

Rama with the marvellous bow and the diadem, charming Rama of the Raghu dynasty, / Rama, every word from Your belly is a bundle of fortune to me. / Rama, only Your song is verily a song, only Your path is a path. / Rama, nobody is comparable to You, let me live under Your supervision. Rama, I am Yours, speak to me. / Rama, my master, Your name in my mind is enough for me.

Rama mit dem herrlichen Bogen und dem Stirnjuwel, anmutiger Rama aus dem Geschlecht Raghu, / Rama, jedes Wort aus Deinem Bauch ist mir ein Bündel von Reichtum. / Rama, nur Dein Lied ist ein Lied, nur Dein Weg ist ein Weg. / Rama, niemand ist mit Dir vergleichbar, Rama, lass mich unter Deinen Augen leben. Rama, ich bin Dein, sprich mit mir. / Rama, mein Meister, Dein Name in meinem Geist ist mir genug.

208 Rāma Rāma Jaya Raghukula Tilaka / Rājīva Locana Rām / Īśvarāmbā Suta Jaya Jagavandana / Ratnakara Kula Dīpa / Ratnakara Kula Dīpa / Ratnakara Kula Dīpa

Rama, You are the adornment of the whole Raghu dynasty, / Your glance is like a blue lotus blossom. / Son of Ishvaramba, praise to You, You are adored by all living beings, / You are the beacon light in that family of wearers of jewellery.

Rama, Du bist die Zierde Deiner ganzen Raghu-Dynastie, / Dein Blick gleicht einer blauen Lotusblüte. / Ehre sei Dir, von allen Lebewesen verehrter Sohn von Ishvaramba, / Du bist die leuchtende Lampe in dieser Familie der Juwelenträger.

209 Rāma Rāma Rām Raghu Nandana He Ghana Śyām / Śrī Rām Jaya Rām Jaya Jaya Rām / Śrī Rām Jaya Rām Jaya Jaya Rām / Śrī Rām Jaya Rām Jaya Sāi Rām / Raghupati Rāghava Rājā Rām / Patita Pāvana Sitā Rām / Śrī Rām Jaya Rām Jaya Jaya Rām / Śrī Rām Jaya Rām Jaya Sāi Rām

Rama, successor of king Raghu, dark skinned / Shri Sai Rama, hail, / Lord and king of the Raghu dynasty. / You purify the lost souls, Rama, respected by Sita.

Rama, Nachkomme des Königs Raghu, Du Dunkelhäutiger, / Heil Dir Shri Sai Rama, / Meister und König der Raghu-Dynastie. / Du läuterst die Verlorenen, Du von Sita verehrter Rama.

210 Rāma Rāma Sāi Rāma / Parttipurīśa Sāi Rām / Rāma Rāma Sāi Rāma / Madhura Manohara Sundara Nām / Śyāmala Komala Nayana Bhī Rām / Ravi Kula Maṇḍana Rājana Rām / Parama Pāvana Maṅgala Nām

Rama living as Sai in Puttaparthi, / The sweet sound of Your lovely name enchants our mind, / So do Your dark lotus eyes. / Rama, You are the adornment of the sun king dynasty. / Your name is extremely purifying and auspicious.

Rama, der Du als Sai in Puttaparthi lebst, / Der süsse Klang Deines anmutigen Namens verzaubert unsern Geist / Ebenso wie Deine dunklen Lotus-Augen. / Rama, Du bist der Schmuck der Sonnenkönigs-Dynastie. / Dein Name ist im höchsten Masse reinigend und segensreich.

211 Rāma Sumirā Mana Rāma Sumirā Mana / Rāma Sumirā Mana Rām / Jānakī Vallabha Daśaratha Nandana / Rāmacandra Śrī Rām / Bhajamana Sitā Rām Bhajamana Sitā Rām / Bhajamana Rādhe Śyām Śyām Bhajamana Rādhe Śyām / Bhajamana Sāi Rām Bhajamana Sāi Rām

Rama, we always remember to repeat Your name in our mind. / You are the son of king Dasharatha with the ten chariots, You are the beloved husband of Sita, the daughter of king Janaka. / Shri Ram, You fill everybody with joy just like the moon does. / Worship Sita's Rama in Your mind, / Worship His incarnation as Radha's Krishna, / Always think "Sai Ram" with devotion.

Rama, wir erinnern uns immer daran, Deinen Namen im Geiste zu wiederholen. / Du bist der Sohn König Dasharathas mit den zehn Wagen, Du bist der geliebte Gatte Sitas, der Tochter von König Janaka. / Shri Ram, Du erfreust alle wie der Mond. / Verehrt in euren Gedanken Sitas Rama, / Verehrt Seine Inkarnation als Radhas Krishna, / Denkt immer in Hingabe „Sai Ram“.

212 Rāmam Bhajo Raghu Rāmam Bhajo / Raghukula Tilakam Rāmam Bhajo / Rāmam Bhajo Raghu Rāmam Bhajo / Daśaratha Nandana Rāmam Bhajo / Daśamukha Mardana Rāmam Bhajo

Chant to Rama from the Raghu lineage, / Chant to Rama carrying on His forehead the sign of the king of the sun dynasty. / Chant to Rama son of Dasharatha, / Chant to Rama who killed Ravana the demon with the ten mouths. Singt für Rama aus dem Geschlecht Raghu, / Singt für Rama, der auf der Stirn das Zeichen des Königs der Sonnendynastie trägt, / Singt für Rama, den Sohn Dasharathas, / Singt für Rama, der Ravana, den Dämon mit zehn Mündern, tötete.

213 Sadguru Sāi Sarasvatī / Brahmadeva Satī Bhārati / Maṅgala Maṅjula Vāgvilāsini / Viṇā Vādani Kalāvati / Haṁsa Vāhini Vidyādāyini / Veda Mātā Śrī Sāi Bhagavati

Sai, You are our true spiritual master, You are Sarasvati, the Goddess of speech and intuition, / The loyal wife of God Brahma, the mother of India. / You are auspicious, Your pretty voice sounds cheerful, / You play music on the string instrument Vina, You are talented with all arts. / You're riding a swan, You grant us knowledge, / You are the mother of the Vedas, adored Sai, honourable Goddess Sarasvati.

Sai, Du bist unser wahrer Meister, Du bist Sarasvati, die Göttin der Rede und Intuition, / Die treue Gattin von Gott Brahma, die Mutter Indiens. / Du verheisst Glück, Deine liebliche Stimme klingt munter, / Du musizierst auf dem Saiteninstrument Vina, Du bist mit allen Künsten begabt. / Auf einem Schwan reitest Du daher und gibst uns Wissen, / Du bist die Mutter der Veden, verehrter Sai, erhabene Göttin Sarasvati.

214 Sāi Mātā Pitā Dīna Bandhu Sakhā / Tere Caraṇo Me Sāi Mere Koṭi Praṇām / Sāi Mātā Pitā Dīna Bandhu Sakhā / Tere Caraṇo Me Sāi Mere Koṭi Praṇām / Mujhe Śakti Do He Sāi Śiva / Mujhe Bhakti Do He Sāi Śiva / Mujhe Mukti Do Mere Sāi Śiva

Sai, my mother, my father, friend of the weak, / At Your feet I prostrate uncounded times. / Give me energy, Sai Shiva. / Give me devotion, Sai Shiva. / Give me liberation, my Sai Shiva.

Sai, meine Mutter, mein Vater, den Schwachen verbundener Freund, / Zu Deinen Füßen, Sai, verneige ich mich ungezählte Male. / Gib mir Energie, Sai Shiva. / Gib mir Gottesliebe, Sai Shiva. / Gib mir Erlösung, mein Sai Shiva.

215 Sāi Nātha Dīna Nātha Brahma Rūpa Sadguru / Nirākāra Hai Ākāra Satya Sāi Sadguru / Sāi Nātha Dīna Nātha Brahma Rūpa Sadguru / Mātā Pitā Sadguru Sakala Tūhī Sadguru / Sakala Tūhī Sadguru Sakala Tūhī Sadguru / Sāi Nātha Dīna Nātha Brahma Rūpa Sadguru / Omkāra Sadguru Nirvikāra Sadguru / Nirvikāra Sadguru Omkāra Sadguru

Sai, You are our protector, as the incarnation of the highest Absolute, You are our right teacher, / For You are the form of the formless, Sathya Sai, / To us You are mother, father and perfect master. / You teach us the primeval sound Om, all Your teachings are unchangeable.

Sai, Du bist unser Beschützer, als Verkörperung des höchsten Absoluten bist Du unser guter Lehrer, / Denn Du bist die Form des Formlosen, Sathya Sai, / Du bist uns Mutter, Vater und vollkommener Meister. / Du lehrst uns den Urlaut Om, alle Deine Lehren sind unveränderbar.

216 Satya Dharma Śānti Prema Svarūpa Praśānti Nilaya Deva / Satya Dharma Śānti Prema Svarūpa Praśānti Nilaya Deva / Rāma Ho Kṛṣṇa Ho Sāi Rāma Deva / Rāma Ho Kṛṣṇa Ho Sāi Rāma Deva / Śiva Śakti Svarūpa Bābā He Dīna Pālana Bābā / He Praśānti Nilaya Deva He Pūrṇavatāra Bābā / Allah Ho Maulā Ho Sāi Rāma Deva / Allah Ho Maulā Ho Sāi Rāma Deva

Sai Baba, You are the embodiment of truth, righteousness, peace and love; You are God living in the abode of highest peace, the ashram of Puttaparthi, / Be Rama and Krishna for us, divine Sai, / Embodiment of Shiva's energy, Sai Baba who feeds and protects the poor. / Sai Baba, You are God in Prashanti Nilayam, You are a full incarnation of God. / Divine Sai Rama, for us You are Allah as well as the Mullah.

Sai Baba, Du bist die Verkörperung von Wahrheit, Rechtschaffenheit, Frieden und Liebe, Du bist Gott, der am Ort des höchsten Friedens, im Ashram von Puttaparthi, wohnt, / Sei für uns Rama und Krishna, göttlicher Sai, / Du Verkörperung von Shivas Energie, Sai Baba, Ernährer und Beschützer der Armen. / Sai Baba, Du bist Gott in Prashanti Nilayam, Du bist eine vollständige Inkarnation Gottes. / Göttlicher Sai Rama, Du bist für uns Allah und der Mullah.

217 Satya Nārāyaṇa Govinda Mādhava Sāi Nārāyaṇa Govinda Keśava / Satya Nārāyaṇa Govinda Mādhava Sāi Nārāyaṇa Govinda Keśava / Hare Kṛṣṇa Hare Kṛṣṇa Hare Kṛṣṇa Hare Hare / Hare Rāma Hare Rāma Hare Rāma Hare Hare

Sai, as a child they called You Sathya Narayana; You are Krishna, known as Govinda the chief herdsman, You are Madhava – Vishnu incarnated, You are also called Keshava – the one with the beautiful long hair. / Let us revere Krishna in You. / Let us revere Rama in You.

Sai, der Du als Kind mit den Vornamen Sathya Narayana gerufen wurdest, Du bist Krishna, bekannt als Govinda – der Oberhirte, Madhava – die Inkarnation Vishnus, sowie als Keshava – der mit den langen schönen Haaren. / Lass uns Krishna in Dir verehren, / Lass uns Rama in Dir verehren.

218 Satyam Jñānam Anantam Brahma / Satyam Jñānam Anantam Brahma / Satyam Jñānam Anantam Brahma / Satyam Brahma / Jñānam Brahma / Anantam Brahma

Brahma, the highest Absolute, is equal to truth, wisdom and infinity.

Brahma, das höchste Absolute, ist gleichbedeutend mit Wahrheit, Weisheit und Unendlichkeit.

219 Śambho Mahādeva Śiva Śambho Mahādeva / Hara Harāya Bhava Bhavāya Śiva Śivāya Namaḥ Om / Om Namaḥ Śivāya Om Om Namaḥ Śivāya Om

Great divine Shiva promising joy, / Let's worship You as the one who destroys what must be destroyed, as the embodiment of all that exists, as the one who unites all favourable things. / Om, may Your will be done.

Freude verheissender grosser göttlicher Shiva, / Lass uns Dich verehren als Entferner des zu Zerstörenden, als Verkörperung des Existierenden, als der, in dem alles Vorteilhaft vereint ist. / Om, Dein Wille geschehe, Shiva.

220 Śambho Śaṅkara Deva / Bhole Bābā Mahādeva / Sāi Bābā Mahādeva / Śambho Śaṅkara Deva / Pāhi Prabho Śaraṇam Deva / Pāhi Prabho Śaraṇam Deva / Bhole Bābā Mahādeva / Sāi Bābā Mahādeva / Hara Hara Gaṅge Mahādeva / Hara Hara Gaṅge Mahādeva / Bhole Bābā Mahādeva / Sāi Bābā Mahādeva

Sai Baba, You are God granting joy welfare, / Like the great God Shiva You fulfil our wishes, Baba. / Protect us, master, let us resort to God. / Great God, You are the robber and destroyer, but You are also the source of the river Ganges.

Sai Baba, Du bist der Gott der Freude und des Heils, / Wie der grosse Gott Shiva erfüllst Du unsere Wünsche, Baba. / Schütze uns, Meister, lass uns bei Gott Zuflucht nehmen. / Grosser Gott, Du bist der Räuber und der Zerstörer, aber auch der Ursprung des Flusses Ganges.

221 Śambho Śaṅkara Śiva Śambho Śaṅkara / Śambho Śaṅkara Sāmba Sadāśiva Śambho Śaṅkara / Partti Nāyaka Parameśa Pāhi Mām / Partti Nāyaka Parameśa Pāhi Mām / Śambho Śaṅkara Sāmba Sadāśiva Śambho Śaṅkara

Shiva granting happiness and delight, / Eternal divine mother, / Lord of Puttaparthi, great God Shiva, please protect me.

Heil und Freude bringender Shiva, / Ewige göttliche Mutter, / Gebieter von Puttaparthi, höchster Gott Shiva, bitte beschütze mich.

222 Śaṅkara Sadāśiva Candra Śekhara / Candra Śekhara Sāi Śaṅkara / Nīla Kaṇṭha Śūla Dhāri Sāi Śaṅkara / Pāla Netra Tripura Hari Sāi Śaṅkara / Candra Śekhara Sāi Śaṅkara

Shiva, eternal benefactor, ornamented by the crescent of the moon, / Beneficent Sai adorned by the moon, / As a sacrifice for the sake of humanity You once drank poison, You carry the trident symbolizing the three qualities, the three times and the three dimensions, oh auspicious Sai. / Sai, granter of peace, thanks to the watchfulness of Your third eye You destroyed the three fortresses of the demons made of gold, silver and iron. / The moon adorns Your forehead, beneficent Sai.

Shiva, Du ewiger Wohltäter, mit der Mondsichel geschmückt, / Mit der Mondsichel geschmückter wohltätiger Sai, / Aufopfernd hast Du zur Rettung der Menschheit Gift getrunken, Du trägst den dreizackigen Speer, der die drei Eigenschaften, die drei Zeiten und die drei Dimensionen darstellt, oh Glück verheissender Sai. / Frieden bringender Sai, dank der Wachsamkeit Deines dritten Auges hast Du die drei Festungen der Dämonen aus Gold, Silber und Eisen zerstört. / Der Mond zielt Deine Stirn, wohltätiger Sai.

223 Śaṅkara Śaṅkara Sadā Śiva / Sadā Śiva He Sāmba Śiva / Śaṅkara Śaṅkara Sadā Śiva / Ambā Sahita Sāmba Śiva / Sāmba Śiva He Sadā Śiva

Imperishable Shiva, offering salvation, / Forever You are united with the divine mother. / You were born out of her and You are constantly in touch with her.

Heil bringender unvergänglicher Shiva, / Du bist ewig mit der göttlichen Mutter verbunden. / Von ihr bist Du geboren und mit ihr stehst Du konstant in Verbindung.

224 Śirdī Sāi Dvārakā Māyi Praśānti Vāsi Sāi Rām / Sāi Rām Sāi Rām Ek Hai Nām Sundara Nām / Sāi Rām Sāi Rām Ek Hai Nām Sundara Nām / Śirdī Sāi Dvārakā Māyi Praśānti Vāsi Sāi Rām / Allah Íśvara Sāi Rām / Parttipuri Ke Hai Bhagavān / Dayā Karo Kṛpā Karo Rakṣa Karo Sāi Rām

Sai Ram, just as You lived in Your mosque Dvarakamayi in Shirdi, You now live in Your ashram Prashanti Nilayam. / Sai Ram, Your name is especially beautiful. / Sai Ram, the Muslims call You Allah, the Hindus call You Ishvara, / You are the supreme God of the village Puttaparthi. / Sai Ram, let Your compassion and grace flow, please protect us.

Sai Ram, so wie Du in Deiner Moschee Dvarakamayi in Shirdi gelebt hast, lebst Du jetzt in Deinem Ashram Prashanti Nilayam. / Sai Ram, Dein Name ist von einzigartiger Anmut. / Sai Ram, die Muslime rufen Dich Allah, die Hindus Ishvara, / Du bist der höchste Gott des Dorfs Puttaparthi. / Sai Ram, lass Dein Mitgefühl und Deine Gnade fliessen und gib uns Schutz.

225 Śiva Śaṅkara Śaśi Śekhara / Saryeśvara Sāiśvara / Śiva Śaṅkara Śaśi Śekhara / Hara Hara Śaṅkara Sadā Śiva / Hara Hara Śaṅkara Sadā Śiva / Śiva Śiva Śiva Śiva Śiraḍīśvara

Auspicious Shiva adorned by the moon, / Lord of everything, divine Sai, / Incessantly You bestow welfare on us by eliminating and destroying untruth, / Shiva, Lord of Shirdi.

Heil bringender, mit dem Mond geschmückter Shiva, / Herr von allem, göttlicher Sai, / Immerwährend bringst Du Segen, indem Du das Unwahre wegnimmst und zerstörst, / Shiva, Herr von Shirdi.

226 Śiva Śiva Śāmbho Tāṇḍava Priyakara / Bhava Bhaya Bhairava Bhavānī Śaṅkara / Śiva Śiva Śāmbho Tāṇḍava Priyakara / Hara Hara Bham Bham Bholā Maheśvara / Ḍama Ḍama Ḍamaru Naṭana Manohara / Satyam Sivam Sāi Sundaram

Shiva, You make us happy, by Your cosmic dance You create friendliness. / As Shiva the terrible God You burst the cycle of continuous evolution, You confer peace to Your lovely wife Parvati. / Great God Shiva, Lord of the innocent, no doubt we hear the drone of the drums. / The actor Shiva starts to dance to the groove of the drums fascinating our mind, / And we recognize Him in Sai, the truthful, the blissful and beautiful.

Shiva, Du machst uns glücklich, mit Deinem kosmischen Tanz bewirkst Du Freundlichkeit. / Als furchtbarer Shiva sprengst Du den Zyklus des immer wieder neuen Werdens, Du bringst deiner liebenswerten Gattin Parvati Frieden. / Grosser Gott Shiva, Herr der Unschuldigen, schon hört man das Dröhnen der Trommeln. / Zum Rasseln der Trommeln tanzt der den Geist verzaubernde Schauspieler Shiva, / Und wir erkennen ihn wieder in Sai, dem Wahrhaftigen, dem Glücklichen und Anmutigen.

227 Śiva Śiva Śivāya Namaḥ Om / Bhava Bhava Bhavāya Namaḥ Om / Śiraḍi Purīśvara Śāmbho Śaṅkara / Hara Hara Harāya Namaḥ Om / Partti Śivāya Namaḥ Om / Sāmba Śivāya Namaḥ Om / Partti Purīśvara Śāmbho Śaṅkara / Hara Hara Harāya Namaḥ Om

Om, Thy will be done, Shiva. / I bow before You – the only existing one. / You are God from Shirdi conferring happiness and peace, / You are the destroyer, / You are Sai Shiva in Puttaparthi, / You are Shiva, the divine mother.

Om, Dein Wille geschehe, Shiva. / In Verehrung verneige ich mich vor Dir, dem einzig Existierenden. / Du bist der Freude und Frieden bringende Gott aus dem Ort Shirdi, / Du bist der Zerstörer, / Du bist Sai Shiva in Puttaparthi, / Du bist Shiva, die göttliche Mutter.

228 Śrī Rām Jaya Rām Jaya Jaya Rām Jānakī Jivana Rām / Patita Pāvana Rāma Hare Jaya Jānakī Jivana Rām / Dīno Dhāraṇa Rāma Hare Jaya Māruti Sevita Rām / Jaya Jaya Rām Jaya Raghu Rām Jānakī Jivana Rām
Glory, Shri Rama. For Your beloved Sita, daughter of king Janaka, You are the whole life. / You purify the morally fallen, / You support the poor; Hanuman, son of the god of the north-western wind, is Your loyal servant. / Hail Rama of the Raghu family.

Heil Dir, Shri Rama. Für Deine geliebte Sita, die Tochter des Fürsten Janaka, bist Du das ganze Leben. / Die moralisch Gefallenen reinigst Du, / Die Armen unterstützt Du, Hanuman, der Sohn des Gottes des Nordwestwindes, ist Dein treuer Diener. / Heil Dir, Rama, aus der Familie der Raghus.

229 Śrī Rāmacandra Jaya Rāmacandra / Raghuvara Raṇadhīra Raghuḥkula Rāma / Śrī Rāmacandra Jaya Rāmacandra / Daśaratha Nandana Dayā Bhī Rāma / Dānava Bhaṇjana Kodaṇḍa Rāma / Kalyāṇa Rāma Kamaṇiṇya Rāma / Raghuvara Raṇadhīra Raghuḥkula Rāma

We laud You, Shri Rama, shining like the unclouded moon at the day of Your coronation, / Hero of the Raghu dynasty, brave warrior of the Raghu family, / Son of Dasharatha, full of pity, too, / Smasher of the 40 Danava demons, armed with the mighty bow, / Virtuous Rama, desirable Rama.

Wir singen Dir zum Lob, Shri Rama, der am Tage seiner Krönung leuchtete wie der Mond, der aus einer Wolke auftaucht, / Du Held der Raghu-Dynastie, tapferer Krieger des Geschlechts Raghu, / Auch Sohn von Dasharatha, voller Erbarmen, / Zerschmetterter der 40 Danava-Dämonen, mit dem mächtigen Bogen Ausgerüsteter, / Du tugendhafter Rama, Du Begehrter.

230 Śrī Sāi Nātha Guru Govinda / Partti Purīśa Jaya Govinda / Praśānti Nilaya Rādhe Govinda / Śrī Guru Jaya Guru Viṭṭhala Govinda

Noble Sai, You are our protector, our master, You are Govinda Krishna. / Victory, God of the village of Puttaparthi, You are the re-incarnation of Govinda. / You live in the abode of absolute peace, Krishna beloved by Radha. / Hail noble teacher, also revered in South India as Vitthala a divine incarnation of Krishna.

Erhabener Sai, Du bist unser Beschützer, unser Meister, Du bist Govinda Krishna. / Sieg Dir, Gott aus dem Dorf Puttaparthi, Du bist die Wiederverkörperung von Govinda. / Dein Wohnort ist der Ort des höchsten Friedens, Du von Radha verehrter Krishna. / Würdevoller Lehrer, Heil Dir, Meister, den man in Südindien auch als Vitthala, eine göttliche Inkarnation Krishnas verehrt.

231 Śrīnivāsa Govinda Śrī Venkateśa Govinda / Purāṇa Puruṣa Govinda Puṇḍarikākṣa Govinda / Daśavidha Rūpa Govinda Kṛṣṇa Rāma Govinda / Kṛṣṇa Rāma Govinda Rāma Kṛṣṇa Govinda / Kṛṣṇa Kṛṣṇa Govinda Rāma Rāma Govinda / Rāma Kṛṣṇa Govinda Kṛṣṇa Rāma Govinda / Rādhe Śyāma Govinda Sītā Rāma Govinda / Rāma Sītā Govinda Kṛṣṇa Śyāma Govinda / Govinda Hari Govinda Gopāla Hari Gopāla / Gopāla Hari Gopāla Govinda Hari Govinda

Govinda, we worship You in Tirupati as Lord of Mount Venkata, You are the source of all radiance, / Govinda, lotus-eyed person from ancient times, / Govinda, embodiment of the ten forms, You are Rama and Krishna, / Govinda, for Radha You are the dark skinned Krishna, for Sita You are Rama the beloved one, / Govinda, You are God in the form of shepherd Krishna.

Govinda, wir verehren Dich in Tirupati als Herr des Berges Venkata, Du bist der Ursprung alles Leuchtens, / Govinda, Du Person aus den alten Zeiten mit den Lotus-Augen, / Govinda, Du Verkörperung der zehn Formen, Du bist Rama und Krishna, / Govinda, für Radha bist Du der dunkelhäutige Krishna, für Sita der geliebte Rama, / Govinda, Du bist Gott in Form des Hirten Krishna.

232 Śrīnivāsa Venkateśa / Śrīta Jana Paripāla Sāiśa / Śrīnivāsa Venkateśa / Tirupati Girivāsa Govinda / Garuḍa Vāhana Govinda Govinda / Govinda Govinda Śrīnivāsa Govinda / Govinda Govinda Śiraḍi Nivāsa Govinda / Govinda Govinda Partti Vāsa Govinda

You are the lofty inhabitant and Lord of Mount Venkata near Tirupati, / Divine Sai, protector and nourisher in human form. / As Govinda You live on the mountain near Tirupati / Riding Garuda the firebird. / You live in Shirdi / And in Puttaparthi, Govinda.

Du bist der erhabene Bewohner und Herrscher des Berges Venkata bei Tirupati, / Göttlicher Sai, Du Mensch gewordener Beschützer und Ernährer. / Als Govinda wohnst Du auf dem Berg bei Tirupati / Und reitest den Feuervogel Garuda. / Du lebst in Shirdi / Und in Puttaparthi, Govinda.

233 Tuma Ho Vighna Vināśa Gaṇeśa / Tuma Ho Vighna Vināśa Gaṇeśa / Tuma Ho Vighna Vināśa Gaṇeśa / Pārvaṭi Nandana Pāhi Gajānana / Praṇava Svarūpa Parttipurīśa / Pāhi Gaṇeśa Vighna Vināśa / Pāhi Gaṇeśa Vighna Vināśa

You are the destroyer of all obstacles, Ganesha. / Elephant-faced son of Parvati, protect us. / Master from the village of Puttaparthi, You are the embodiment of life breath, / Protect us, Ganesha, by clearing all obstructions. Ganesha, Du bist der Zerstörer aller Hindernisse. / Du elefantengesichtiger Sohn Parvatis, beschütze uns. / Herr aus dem Dorf Puttaparthi, du bist die Verkörperung des Lebensatems, / Beschütze uns, Ganesha, indem du die Stolpersteine aus dem Weg räumst.

234 Vighna Vināśaka Devādhi Deva / Ādi Sanātana Deva / Prathama Pūjā Gaṇanātha / Bhava Bhaya Bhañjana Nitya Nirañjana / Siddhi Vināyaka Deva / Maṅgala Dāyaka Sambho Manohara / Prathama Pūjā Gaṇanātha Ganesha, of all gods You are the God who eliminates the difficulties. / You are the primeval God without beginning, / Protector of the celestial beings, revered in ceremonies for time immemorial. / You loosen the attachment to the cycle of life and death, You are indestructible and without fault. / By Your divine forces You clear our way, / You confer welfare and joy enchanting our mind.

Ganesha, Du bist von den Göttern derjenige Gott, der die Hindernisse beseitigt. / Du bist der ursprünglichste, anfangslose Gott, / Der seit dem Beginn in Zeremonien verehrte Beschützer der himmlischen Wesen. / Du löst die Bindungen an den Kreislauf von Leben und Sterben auf, Du bist unzerstörbar und unfehlbar. / Mit Deinen göttlichen Kräften räumst Du uns den Weg frei, / Bringst uns Segen und Freude und bezauberst unsern Geist.

235 Viṭṭhala Bhajo Sāi Viṭṭhala Bhajo / Viṭṭhala Bhajo Sāi Viṭṭhala Bhajo / Pāṇḍari Nātha Pāṇḍuraṅga Viṭṭhala Bhajo / Partti Bābā Sāi Deva Viṭṭhala Bhajo / Siraḍi Bābā Sāi Deva Viṭṭhala Bhajo

Worship Vitthala by chanting, / For Vitthala is Krishna the protector and leader of the good Pandavas, / Living as the divine incarnation Sai Baba in Puttaparthi, / Incarnated before that as Baba from Shirdi. So worship Vitthala by chanting.

Verehrt Sai Vitthala mit Gesang, / Denn Vitthala ist Krishna, der Beschützer und Anführer der guten Pandavas, / Der als die göttliche Inkarnation Sai Baba in Puttaparthi wohnt / Und zuletzt als Baba von Shirdi inkarniert war. Lobsingt also Vitthala.

236 Viṭṭhala Hari Viṭṭhala / Viṭṭhala Hari Viṭṭhala / Viṭṭhala Hari Viṭṭhala / Pāṇḍuraṅga Viṭṭhale Hari Nārāyaṇa / Purandara Viṭṭhale Hari Nārāyaṇa / Hari Nārāyaṇa Bhajo Nārāyaṇa / Hari Nārāyaṇa Sāi Nārāyaṇa / Sāi Nārāyaṇa Satya Nārāyaṇa

Krishna as the incarnation of fair Vishnu is revered as Vitthala. / Krishna, the leader of the Pandava brothers in the Mahabharata war, is Vitthala, is Vishnu, and is Narayana the origin of man. / Vitthala is also Indra the destroyer of the fortresses. / Extol these manifestations of Vishnu, / The most actual of which is Sathya Sai called Narayana.

Krishna als Inkarnation des blonden Vishnu wird als Vitthala verehrt. / Krishna, der Anführer der Pandava-Brüder im Mahabharata-Krieg, ist Vitthala, ist Vishnu, ist Narayana, das Urbild des Menschen. / Vitthala ist auch Indra, der Festungszerstörer. / Besingt diese Manifestationen Vishnus, / Deren aktuellste Sathya Sai mit dem Geburtsnamen Narayana ist.

237 Yadu Nandana Gopāla / Jaya Vṛndāvana Pāla / Jaya Muralī Gāna Vilola / Gopāla Gopāla Sāi Gopāla

Gopala Krishna, You are the successor of king Yadu of the moon dynasty, / Yours is the victory, protector of all who live in Brindavan forest, / Yours is the triumph when You play songs on the flute for the round dance of the Gopis. / Sai, You are this Gopala Krishna.

Gopala Krishna, Du bist der Nachkomme des Königs Yadu aus der Monddynastie, / Dir gehört der Sieg, Du Schutzherr der im Wald von Brindavan Lebenden, / Dir gehört der Triumph, wenn Du zum Kreistanz der Gopis Flötenlieder spielst. / Sai, Du bist dieser Gopala Krishna.

238 Yamunā Tīra Vihāri Vṛndāvana Sañcārī / Govardhana Giridhāri Gopāla Kṛṣṇa Murārī / Citrāvati Tīra Vāsī Cinni Kṛṣṇama Sāi / Govardhana Giridhāri Gopāla Kṛṣṇa Murārī / Prema Hṛdaya Sañcārī Parttipurī Śrī Sāi / Govardhana Giridhāri Gopāla Kṛṣṇa Murārī

Krishna, playing at the banks of river Yamuna and roaming through the forest of Brindavan, / For protection You lifted up Mount Govardhana, You were the enemy of demon Mura. / And now You live at the banks of the Citravati, little Sai Krishna. / In the form of love in our hearts You are wandering through the village of Puttaparthi, honoured Sai.

Krishna, Du spieltest an den Ufern des Yamuna-Flusses und wandeltest durch den Wald von Brindavan, / Zum Schutz hobst Du den Berg Govardhana empor, Du warst der Feind des Dämons Mura. / Und jetzt wohnst Du an den Ufern des Citravati, Du kleiner Sai Krishna. / Als Liebe in unsern Herzen wandelst Du durch das Dorf Puttaparthi, verehrter Sai.

Glossary

all words from volume 1 and 2

not, un-, in- (negation)

absence of fear
rock, mountain
sustainer
beginning, origin
non-duality
Rāma as the saviour of Ahalyā, the wife of the sage Gautama
such (an)
great, powerful
(A+Kāla) timeless, beyond time
form, appearance
uninterrupted, indivisible
without a gap , complete , whole
(Akhila+Īśvara) God perfect in himself
invisible, the invisible God
the Muslim name of God
Allah is great

immortal
mother
immortal; nectar
bliss
endless, eternal
(A+Nātha) without a protector
egg
darkness
attain, accept!
not one , many
food, nourishment
(Anna+Pūrṇa) she who is full of food, who gives food (divine mother)
Godess, divine Mother who gives food
inner, within
(Antara+Yāmi) the inner ruler
everything
come!
misery, misfortune, accident
someone, we
prayer
fire-offering, ritual of worship
enemy; also the inner enemies like anger, greed ...
aim, purpose
reddish; dawn
(Aruṇa+Acala) mountain in Tamil Nadu (red mountain, hill of light)
(A+Sat) without existence, unreal
wish, hope
basis, help, protection
those who seek protection
the one who has eight arms (Durga)
very, beyond, super-
beyond, unsurpassed
soul; the inner motivating force; the real immortal self
born from one's self, re-incarnated
and
opportunity, possibility
descent of God on earth, incarnation of God in human form
I am coming
impregnable, invincible city; name of Rāma's birthplace
(Ayodhyā+Vāsi) inhabitant of Ayodhyā
father

true, real
to sound

A...

Abhaya
Acala
Ādhāra
Ādi
Advitīya
Ahalyoddhāraka

Aisā (hindī)
Ak(a)bar (arab.)
Akāla
Ākāra
Akhaṇḍa
Akhila
Akhileśvara
Alakh(a) (hindī)
Allah, Allā (arab.)
Allahu Ak(a)bar (arab.)
Amara
Ambā, Ambe
Amṛtam
Ānanda, -o
Ananta(m), -ana
Anātha
Aṇḍa
Āndherā (hindī)
Anduko (telugu)
Aneka
Anna
Annapūrṇa

Annapūrṇeśvarī
Antara
Antarayāmi
Antayu (telugu)
Āo (hindī)
Āpad
Apana (hindī)
Arāja (hindī)
Ārati
Ari

Artha
Aruṇa
Aruṇācala

Asato
Āsā (hindī)
Āśraya
Āśrita
Aṣṭābhujāṅkita
Ati (hindī)
Atīva (hindī)
Ātma

Ātmaja
Aur (hindī)
Avasara (hindī)
Avatāra

Āye (hindī)
Ayodhyā

Ayodhyāvāsi

B

Bābā (hindī)
Baḍā (hindī)
Bajāve, Baje, Bāje (hindī)

Wörterverzeichnis

alle Wörter aus Band 1 und 2

nicht, un- (Verneinung)

Nichtvorhandensein von Angst
Fels, Berg
Unterstützer
Anfang, Ursprung
Nicht-Zweiheit, Nicht-Dualität
Rāma als Retter von Ahalyā, der Frau des Weisen Gautama
solch, so (ein)
gross, mächtig
(A+Kāla) zeitlos, jenseits der Zeit
Form, Erscheinung
ununterbrochen, unteilbar
lückenlos, vollständig, ganz
(Akhila+Īśvara) in sich vollkommener Gott
unsichtbar, der unsichtbare Gott
Name Gottes im Islam
Allah ist gross

unsterblich
Mutter
unsterblich; Nektar
Glückseligkeit
endlos, ewig
(A+Nātha) ohne einen Beschützer
Ei
Dunkelheit
erreiche, nimm an!
nicht eins, viele
Nahrung
(Anna+Pūrṇa) die voll Nahrung, Nahrung
Spendende (göttliche Mutter)
Göttin, Nahrung spendende göttliche Mutter
inner, innen
(Antara+Yāmi) der innere Lenker
alles
komm!
Elend, Unglück, Unfall
jemand, wir
Gebet
Feueropfer, Verehrungsritual
Feind, auch die inneren Feinde wie Zorn, Habgier ...
Ziel, Lebensziel
rötlich, Morgendämmerung
(Aruṇa+Acala) Berg in Tamil Nadu (Roter Berg, Hügel des Lichts)
(A+Sat) ohne Existenz, unreal
Wunsch, Hoffnung
Grundlage, Hilfe, Schutz
die Schutzsuchenden
die Achtarmige (Durga)
sehr, darüber hinaus, super-
jenseits, unübertroffen
Seele, die innere motivierende Kraft, das wirkliche unsterbliche Selbst
aus dem eigenen Selbst (wieder)geboren und
Gelegenheit, Möglichkeit
Herabkunft Gottes, Gott in menschlicher Form
ich komme
uneinnehmbare, unbesiegbare Stadt, Name des Geburtsortes Rāmas
(Ayodhyā+Vāsi) Einwohner von Ayodhyā
Vater

wahrlich, wirklich
ertönen

Young, boy (often signifies the boy Kṛṣṇa)	Bāl(a)	jung, Junge (oft Kṛṣṇa als Knabe gemeint)
girl	Bālikā (hindī)	Mädchen
create, make	Banāye (hindī)	erschaffen, machen
bind; band, ribbon	Bandh(a)	binden, Band
friend	Bāndhava	Freund
relative, friend	Bandhu	Verwandter, Freund
again, once more, -times	Bār (hindī)	nochmals, wieder, -mal
to live	Basāī (hindī)	wohnen
road, way	Bāṭa, Bāṭe (telugu)	Strasse, Weg
boat	Beḍā	Boot
light	Bhā	Licht
the sublime, God	Bhagavān (hindī)	der Erhabene, Gott
fortunate , prosperous, God	Bhagavate	glücklich, florierend, Gott
fortunate , prosperous; name for Lakṣmī or Durgā	Bhagavatī	glücklich, florierend; Name für Lakṣmī oder Durgā
brother	Bhāī (hindī)	Bruder
terrible; name for Śiva	Bhairav	schrecklich; Name für Śiva
extol!	Bhaja Re (hindī)	verehre!
extol, sing the praises of	Bhaja, -e, -o (hindī)	verehren, besingen
praise in Your mind or heart	Bhajamana (Bhajomana)	im Geiste oder im Herzen verehren
devotional song	Bhajana, -e	Lobgesang
devotee, person devoted to God	Bhakta, -o, -oṅ	Verehrer, der Gottergebene
love for God, devotion	Bhakti	Gottesliebe, Anbetung
forehead, light	Bhāla	Stirne, Licht
good actions	Bhalā (hindī)	gute Taten
(onomatopoeic) sound of drums	Bham	(lautmalerisch) Klang der Trommel
friend, companion, protector	Bhaṇḍārī	Freund, Gefährte, Beschützer
breaking, separating; he who dissolves attachments	Bhañjana	brechend, trennend; der, welcher Bindungen auflöst
bear (also in the womb), bring, nourish	Bharaṇa	tragen (auch im Bauch), bringen, ernähren
mother of India	Bhārati	Mutter von Indien
radiance, the energetic glowing of Śiva	Bhargo	das Strahlen, Śivas energetisches Glühen
(Bhā + Kara) he who carries the light within himself, cause of light	Bhāskarāya	(Bhā + Kara) der das Licht in sich hat, die Ursache des Lichtes ist
ash	Bhasma	Asche
(Bhasma + Bhava) the essence of ash	Bhasmodbhava	(Bhasma + Bhava) das Wesen der Asche
radiant, glorious	Bhāta	strahlend
state, form of existence	Bhava	Zustand, Existenzform
being, existence, reality	Bhāva	Sein, Existenz, Realität
infinity, possibility of being; name for Pārvatī (in her friendly aspect)	Bhavānī	Unendlichkeit, Möglichkeit des Seins; Name Pārvatis (freundlicher Aspekt)
may they be!	Bhavantu	Sie mögen sein!
embodiment, that which exists	Bhavāya	Verkörperung, das Seiende
fright, fear; danger; destruction	Bhaya (hindī)	Furcht, Angst; Gefahr; Zerstörung
(Bhaya + Kara) he who carries danger / destruction within himself	Bhayaṅkara (hindī)	(Bhaya + Kara) der die Gefahr / Zerstörung in sich hat
also, too	Bhī (hindī)	auch
innocent, (naive)	Bholā, -e (hindī)	unschuldig, (naiv)
(Bhōlā + Nātha) protector of the innocent	Bhōlānāth(a), -lenātha	(Bhōlā + Nātha) Beschützer der Unschuldigen
(Śiva fulfilling wishes)	Bhrāta	(Śiva als Wunscherfüllender)
brother	Bhūr	Bruder
earth, material world	Bhūṣaṇa	Erde, materielle Welt
jewellery, ornament	Bhūṣitaṅga	Schmuck, Ornament
ornamented	Bhuvah	geschmückt
the subtle, ethereal world; the world of the building forces	Bhuvanā	die feinstoffliche, ätherische Welt, Welt der Bildekräfte
the three worlds	Bhuvaneśvarī	die drei Welten
the Goddess of the three worlds (of the whole world)		Göttin der drei Welten (der ganzen Welt)
without	Binā (hindī)	ohne
sing!, speak!	Bole, -o (hindī)	singe!, sprich!
God the creator; name of God as creator	Brahmā	Schöpfergott; Name des Schöpfergottes
the all-encompassing eternal absolute, principle inherent in everything	Brahma(n)	das Allumfassende, ewig Absolute, allem innewohnende Prinzip
the divine absolute	Brahmadeva	das göttliche Absolute
(Brahma + Ānanda) the blissfulness of the absolute	Brahmānanda	(Brahma + Ānanda) die Glückseligkeit des Absoluten
(Brahmā + Aṇḍa) the universe (the egg of Brahmā, from which all evolved)	Brahmāṇḍa	(Brahmā + Aṇḍa) das Universum (das Ei Brahmās, aus dem alles entstand)
Godess of the vast and abundant consciousness, the awakened, Buddha, founder of Buddhism	Bṛhadeśvarī	Göttin des Weiten und des Überflusses
	Buddha(m)	Bewusstsein; der Erwachte, Buddha, Begründer des Buddhismus

(powers of) discernment, intelligence, intuition
yearn, aspire, expect!

to be sufficient, to be adequate
moon
sandal, tree, wood or perfume
foot, root, support
(Carāṇa + Amṛta) nectar, welling from the feet of the Lord
gone, attained, moving
leave!, let go!
(Cit + Ambara) using consciousness as clothes, town in Tamil Nadu
Lord of Cidambara, worshipped in the temple there (Śiva)
(Cit + Ānanda) blissful consciousness
little, tiny
thinking, reflecting
pure consciousness free of emotion
name of a river near Puṭṭapartti
mind, spirit, emotion
thief of hearts; name for Kṛṣṇa
thief, robber
burn something, destroy by fire

divine, celestial
our God
petal of a blossom
(onomatopoeic) sound of the Ḍamarū
small drum, drum of Śiva
protector with the drum (Śiva)
generosity, gift, charity
name of a demon
sight of a holy man or woman (Darshan)
having ten mouths (the demon Rāvana)
having ten chariots: master of the ten senses; Rāma's father
of ten kinds, tenfold
giver, donator
pity, compassion
densely filled with compassion
giving; giver
person who is full of compassion
friendly, merciful, tender
(Dayā + Maya) full of compassion
person who is giving
having a body, a living creature
shower on somebody, give a lot
divine, celestial; divine being
of the gods
divine
divinity
Godess, divine Mother
the highest God
place, dwelling, residence
possession, wealth, money
river, stream, perpetually flowing stream
holding, carrying, maintaining
holding, carrying, maintaining
carrier

order, divine order, Gods command-ments, duty of man, uprightness
of, from
intelligence, mind
sound of the foot-bells of the dancing Śiva

meditate, carrying in the mind
meditation, contemplation
having the cardinal points as ones clothes, i.e. naked
giver
give!

Buddhi

Cāho (hindī)
Cālu (telugu)
Cānd, Candra
Candana
Carāṇa(m), -o
Carāṇāmṛta

Carita
Choḍo (hindī)
Cidambara

Cidambareśa
Cidānanda
Cinni (telugu)
Cintana, -e
Cit

Citrāvati
Citta
Cittacora
Cora (hindī)

Dahana
Daiva
Daivamu
Dala
Ḍam, Ḍama
Ḍamarū
Ḍamarūnātha
Dāna
Dānava
Daraśa (hindī)
Daśamukha
Daśaratha, -e

Daśavidha
Dāta
Dayā
Dayāghana
Dāyaka
Dayāla
Dayālu (telugu)
Dayāmaya
Dāyī, Dāyini
Dehī
Dene (hindī)
Dev(a), -o
Devādhi
Devasya
Devāya
Devī
Devottama
Dhām
Dhana
Dhārā
Dhara, -o, -āya
Dhāraṇa
Dhāri, Dhariayi,
Dhārini
Dharma(m), -o

Dhi
Dhī, Dhīyo
Dhim(ita), -ika, -iṭhaka
Dhīmahi
Dhyāna
Digambara

Dījiye (hindī)
Dījo (hindī)

Unterscheidungskraft, Intelligenz, Intuition

sehne dich, verlange nach, erwarte!

genügen, angemessen sein
Mond
Sandelbaum, -holz oder -parfüm
Fuss, Wurzel, Unterstützung
(Carāṇa + Amṛta) der Nektar, der von den Füßen des Herrn ausströmt
gegangen, erreicht, in Bewegung
verlasse!, gib auf!
(Cit + Ambara) das Bewusstsein als Kleidung haben, Stadt in Tamil Nadu
Herr von Cidambara, der im dortigen Tempel verehrt wird (Śiva)
(Cit + Ānanda) Bewusstsein in Glückseligkeit
klein
Denken, Nachdenken
reines Bewusstsein frei von Leidenschaften
Name eines Flusses bei Puṭṭapartti
Geist, Gemüt, Gefühl
Herzensdieb; Name für Kṛṣṇa
Dieb, Räuber
etwas verbrennen, durch Feuer zerstören

göttlich, himmlisch
unser Gott
Blütenblatt
(lautmalerisch) Klang der Ḍamarū
kleine Trommel, Trommel Śivas
Beschützer mit der Trommel (Śiva)
Grosszügigkeit, Geschenk, Nächstenliebe
Name eines Dāmons
der Anblick eines Heiligen (Darshan)
mit zehn Mündern (der Dāmon Rāvana)
zehn Wagen habend: Meister der zehn Sinne ist; Vater von Rāma
zehn Arten, zehnfach
der Gebende, der Schenkende
Mitleid, Erbarmen
prall gefüllt mit Mitgefühl
gebend, schenkend; der Schenkende
der von Mitgefühl erfüllte
freundlich, gnädig, zart
(Dayā + Maya) voll von Mitgefühl
der, die Schenkende
über einen Körper verfügen, Lebewesen
überschütten, viel geben
göttlich, himmlisch; göttliche Wesenheit
von den Göttern
göttlich
Göttlichkeit
Göttin, göttliche Mutter
der höchste Gott
Ort, Residenz, Wohnort
Besitz, Reichtum, Geld
Strom, Fluss, ewig fliessender Strom
haltend, tragend, aufrechterhaltend
haltend, tragend, aufrechterhaltend
der, die Tragende

Ordnung, Gebot Gottes, Pflicht des Menschen, Rechtschaffenheit
von
Intelligenz, Geist
Klang der Fusschellen des tanzenden Śiva
meditieren, im Geist haben
Meditation, Kontemplation
die Himmelsrichtungen als Kleidung habend, d.h. nackt
der, die Gebende
gib!

poor, helpless, weak
 light, lamp, lantern
 divine, celestial; divine being
 give!
 flank, stomach
 wearing a mantle or garment
 suffering, bad luck, sorrow, difficulty
 sufferer (male)
 sufferer (female)
 suffering
 distant, far away
 the unfathomable; name for Pārvatī,
 companion of Śiva
 difficult to be obtained or found, rare
 difficult to cross
 age number two
 door
 name of a city (seaport), where Kṛṣṇa lived
 "the magic Dvārakā"; name of Bābās
 Mosque in Sirdī
 one, once

I take refuge in ..., I attain

heaven, firmament
 elephant
 mouth, face of an elephant
 like an elephant
 with the face of an elephant; name for
 Gaṇeśa
 with the face of an elephant; name for
 Gaṇeśa
 lead
 group; followers; heavenly hosts of Śiva
 song, songs
 (Gāna + Amṛta) immortal songs
 (Gaṇa + Nātha) protector of Śiva's hosts;
 name for Gaṇeśa
 (Gaṇa + Pati) Lord over Śiva's hosts; name
 for Gaṇeśa
 king, prince of the heavenly hosts of Śiva;
 name for Gaṇeśa
 (Gaṇa + Īśa) Lord of the heavenly hosts, son
 of Śiva and Pārvatī
 river in North India (river Ganga)
 he who holds the river Ganga (Śiva)
 womb, germ
 devourer; name of a mythical bird, vehicle
 of Viṣṇu
 singing, song
 the shining one; name of the divine
 Mother, companion of Śiva (Pārvatī)
 relating to Gotama "the largest ox"; n. of
 Siddhartha founder of Buddhism
 (onomatopoeic:) sound of cymbals
 cloud
 (Ghana + Śyāma) dark as a cloud; name for
 Rāma or Kṛṣṇa
 bell
 house, refuge, shelter
 mountain
 (Giri + Dhara) lifting up the mountain;
 name for Kṛṣṇa
 born on a mountain; name for Pārvatī,
 companion of Śiva
 (Girijā + Pati) husband of Girijā (= Śiva)
 having one's abode on a mountain
 song (mostly short for Bhagavadgītā)
 referring to the Bhagavadgītā
 cattle, cow (symbol of the sense organs)
 pasture ground for cattle
 herd of cows; cowshed
 cowherd, protector of cows; name for Kṛṣṇa
 girl cowherd, devotee of Kṛṣṇa

Dīna, -o (hindī)
 Dīpa
 Divya
 Do (hindī)
 Ḍokka
 Drāpina
 Duḥkha
 Dukhiyārā
 Dukhiyārī
 Dukhiyo
 Dūra
 Durgā, -e

Durlabha
 Dustara
 Dvāpara, -i
 Dvāra, -e
 Dvārakā
 Dvārakā Māyī

E_{k(a)}

Gacchāmi

Gagana
 Gaja
 Gajamukha
 Gajāna
 Gajānana

Gajavadana

Gamaya
 Gaṇa
 Gāna
 Gānamṛta
 Gaṇanātha

Gaṇapati, -e

Gaṇarāya

Gaṇeś(a)

Gaṅgā, -e
 Gaṅgādhara
 Garbha
 Garuḍa

Gātha, -e (hindī)
 Gaurī

Gautama

Ghan
 Ghana
 Ghanaśyām(a)

Ghaṇṭā
 Ghara
 Giri
 Giridhara,
 Giridhārī
 Girijā

Girijāpati
 Girivāsa
 Gītā
 Gītānu
 Go
 Gocara
 Gokula
 Gopa, -āl(a), -am, -
 ana
 Gopī, Gopika

arm, hilflos, schwach
 Licht, Lampe, Laterne
 göttlich, himmlisch; ein göttliches Wesen
 gib!
 Flanke, Magen
 bemäntelt, in Stoff gehüllt
 Leiden, Unglück, Sorge, Schwierigkeit
 der Leidende
 die Leidende
 leidend
 entfernt, weit weg
 die Unergründliche; Name für Pārvatī, die
 Gefährtin Śivas
 schwer zu erreichen oder finden, selten
 schwer zu überqueren
 Zeitalter Nummer zwei
 Tür
 Name einer Hafenstadt, in der Kṛṣṇa lebte
 "das magische Dvārakā"; Name von Bābās
 Moschee in Sirdī
 eins, einmal

ich nehme Zuflucht zu ..., ich erlange

Himmel, Firmament
 Elefant
 Mund, Gesicht eines Elefanten
 elefantig
 der Elefantengesichtige; Name für Gaṇeśa

der Elefantengesichtige; Name für Gaṇeśa

führen
 Schar; Nachfolger; Heerscharen Śivas
 Lied, Lieder
 (Gāna + Amṛta) unsterbliche Lieder
 (Gaṇa + Nātha) Beschützer der Scharen Śivas;
 Name für Gaṇeśa
 (Gaṇa + Pati) Herr der Scharen Śivas; Name
 für Gaṇeśa
 König, Prinz der himmlischen Heerscharen
 Śivas; Name für Gaṇeśa
 (Gaṇa + Īśa) Herr der Heerscharen, Sohn von
 Śiva und Pārvatī
 Fluss in Nordindien (Ganges)
 der den Fluss Ganges trägt (Śiva)
 Schoss, Keim
 Verzehrter; Name eines mythischen Vogels,
 Fahrzeug Viṣṇus
 Singen, Lied
 die Leuchtende; Name der göttlichen Mutter,
 Gefährtin Śivas (Pārvatī)
 s. beziehend auf Gotama "grösster Ochse";
 Siddhartha - Gründer Buddh.
 (lautmalerisch:) Klang der Zimbeln
 Wolke
 (Ghana + Śyāma) dunkel wie eine Wolke;
 Name für Rāma oder Kṛṣṇa
 Glocke
 Haus, Zuflucht, Schutz
 Berg
 (Giri + Dhara) den Berg haltend; Name für
 Kṛṣṇa
 die Berggeborene; Name für Pārvatī,
 Gefährtin Śivas
 (Girijā + Pati) Ehemann der Girijā (= Śiva)
 seinen Wohnsitz auf einem Berg innehabend
 Gesang, Lied (meist kurz für Bhagavadgītā)
 sich auf die Bhagavadgītā beziehend
 Vieh, Kuh (Symbol für Sinnesorgane)
 Weideland für Vieh
 Kuhherde; Kuhstall
 Kuhhirte, Beschützer der Kühe; Name für
 Kṛṣṇa
 Hirtenmädchen, Verehrerin Kṛṣṇas

adj. for Gopī: worshipping, worshipper
 "cow-prosperity", mountain in India
 carrying the mountain Govardhana; name
 for Kṛṣṇa
 finder of cows; name for Kṛṣṇa
 quality, characteristic (three basic qualities)

echo
 (spiritual) teacher, master
 founder of the Sikh religion
 the chosen master
 Thursday, the day of the spiritual teacher
 name of a fortified city
 relating to Guru
 (You) are, (he) is; (they) are

holding the poison Halāhala; name for Śiva
 we
 for us
 our
 white goose, swan; vehicle of Sarasvatī
 robbing, destroying; name for Śiva
 the act of robbing, destroying
 the destroyer
 name for calling Hari
 green, yellow, brown; name for Viṣṇu and
 Kṛṣṇa, also for God in general
 divine enchantress
 hand
 loving expression of: oh, You ...
 (he, she, it) is
 (Hima + Acala) icy mountains; name for the
 Himalayas
 followers of Indian forms of religion
 gold, golden
 (Hiraṇya + Garbha) he who has the golden
 germ of creation within himself
 become!, be!
 become
 heart, heart as the temple of God
 (Hṛdaya + Antara) inside the heart
 Goddess of the heart
 short for hūna or honā: to come, to be, to
 become
 e.g. in Allahu: vocalisation indicating
 nominative masc.
 this; here

Lord of the gods
 Jesus (often written Īsā in India, see Yeśu)

the Almighty, superior will, God in His
 majestic form
 Christians
 Jesus the Messiah
 the Almighty, superior will, God in His
 majestic form
 the aim longed for
 the Almighty, superior will, God in His
 majestic form
 Mother of the Lord; Mother of Satya Sāi
 Bābā (engl. Easwaramma)
 feminine form of Īśvara
 Mother of the universe

(Jagat + Guru) teacher of the worlds
 Lord of the world, of the universe

ruler of the world (fem.)
 he / she who sustains and rules the world

(Jagat + Jananī) Mother of the world
 (Jagat + Mātā) Mother of the world
 (Jagat + Mohana) perplexing living beings,
 magically charming them

Gopya
 Govardhana
 Govardhanoddhara
 Govinda(m)
 Guṇa

Gūnj, Gunj (hindī)
 Guru
 Guru Nānak(a)
 Guruvāra
 Guruvāra
 Guruvāyur
 Guruve

Hai; Haī (hindī)
 Halāhaladhara
 Ham (hindī)
 Hamako (hindī)
 Hamārā, -e (hindī)
 Haṁsa
 Har(a)
 Haraṇa(m)
 Harāya
 Hare
 Hari

Hārīṇi
 Hasta
 He
 Hī (hindī)
 Himācala

Hindu (hindī)
 Hiraṇya
 Hiraṇyagarbhāya

Ho (hindī)
 Hove (hindī)
 Hṛdaya
 Hṛdayanta
 Hṛdayeśvarī
 Hū, Ho (hindī)

Hu, -hu (arab.)

Idam

Indra
 Īsā

Īsā
 Īsāi
 Īsāmasihā
 Īsā

Iṣṭārtha
 Īśvara, -varāya

Īśvarāmbā

Īśvarī

Jagadambe

Jagadguru
 Jagadīśa,
 Jagadīśvara
 Jagadīśvarī
 Jagadoddhāra, -
 aṇa, -iṇi
 Jagajjananī
 Jaganmātā
 Jaganmohana

Adj. zu Gopī: verehrend, Verehrer
 "Kuh-Gedeihen", Berg in Indien
 den Govardhana-Berg tragend; Name für
 Kṛṣṇa
 Finder der Kühe; Name für Kṛṣṇa
 Eigenschaft, Qualität (drei
 Grundeigenschaften)
 Echo
 (spiritueller) Lehrer, Meister
 Begründer der Sikh-Religion
 der auserwählte Meister
 Donnerstag, der Tag des spirituellen Lehrers
 Name einer befestigten Stadt
 sich beziehend auf Guru
 (du) bist, (er) ist; (sie) sind

das Gift Halāhala haltend; Name für Śiva
 wir
 für uns
 unser, unsere
 weisse Gans, Schwan; Reittier Sarasvatīs
 raubend, zerstörend; Name für Śiva
 Rauben, Zerstören
 der Zerstörer
 Anrufungsform für Hari
 grün, gelb, braun; Name für Viṣṇu und
 Kṛṣṇa, auch generell für Gott
 göttliche Bezaubernde
 Hand
 zärtliche Interjektion: ach, Du...
 (er, sie, es) ist
 (Hima + Acala) eisige Berge; Name für
 Himālaya-Gebirge
 Angehörige indischer Religionsformen
 Gold, goldig
 (Hiraṇya + Garbha) derjenige, der den
 goldenen Schöpfungskeim in sich trägt
 werde!, sei!
 werden
 Herz, Herz als Sitz Gottes
 (Hṛdaya + Antara) im Herz drinnen
 Göttin des Herzens
 kurz für hūna or honā: kommen, sein,
 werden
 z.B. in Allahu: Übergangsvokalisierung für
 Nominativ mask.
 dies; hier

König der Götter
 Jesus (häufige Schreibweise in Indien, s.
 Yeśu)
 Herr, der Allgewaltige; Gott, Gott in seiner
 herrschaftlichen Gestalt
 die Christen
 Jesus der Messias
 Herr, der Allgewaltige; Gott, Gott in seiner
 herrschaftlichen Gestalt
 das erwünschte, ersehnte Ziel
 Herr, der Allgewaltige; Gott, Gott in seiner
 herrschaftlichen Gestalt
 die Mutter des Herrn; Mutter von Satya Sāi
 Bābā (engl. Easwaramma)
 fem. zu Īśvara
 Mutter des Universums

(Jagat + Guru) Weltenlehrer
 Herr der Welt, des Universums
 Herrin der Welt
 der / die die Welt aufrecht Erhaltende,
 Lenkende
 (Jagat + Jananī) Mutter der Welt
 (Jagat + Mātā) Mutter der Welt
 (Jagat + Mohana) Lebewesen verwirrend,
 bezaubernd

(Jagat+Nātha) Lord, protector of the universe; name for Kṛṣṇa and Viṣṇu that which moves; creation, universe, the world of instability
(Jagat+Vandana) worshipped, adored by the world

water
ocean
ignite!
all; people
father, procreator; name of Sītā's father descended from Janaka; name for Sītā birth
all that is alive
all
rousing the people; name for Kṛṣṇa by birth
whisper, recitation; repetition of a holy name or mantra
recite
hair
exclamation of devotion: hail!, glory!
swing

exclamation of devotion: hail!, glory!
individual, individual soul, human being
existence, life; that which determines life

wisdom, understanding, awakened
consciousness
he who ...
bun (hair twisted into a bun)
light, embodied light, spiritual light of higher consciousness
of, from

Indian mystic of the 15th century
say!, speak!
mountain in Tibet, seat of Śiva
art, skill
dark; time; God of death
(Kalā+Dhara) carrying (having) the arts
(Kalā+Mayi) consisting of skills, arts
(Kalā+Vatī) talented with arts
war, quarrel; also short for Kaliyuga
the dark one, goddess of time; name for Pārvatī in her dreadful aspect
name of a demon killed by Kṛṣṇa
the dark age
wish, ritual
climbing plant (wish-fulfilling tree)
auspicious, propitious, blessed, charming
wish, desire, lust, longing
impassioned, lustful
lotus, lotus flower
pleasant, lovely
grain, seed; spark
name for Kṛṣṇa (used by Rādhā)
Kaṇṭa (telugu): in the eye +Joḍa (hindī): to unite, to heal
throat, neck
she who carries skulls; name of the companion of Śiva as Kālī
making; doer
causing, doing
origin, cause; motive
causator, originator
compassionate
action, activity; consequence of an action

do!, make!
compassion, pity, tenderness
full of compassion
(Kāṣāya+Ambara) reddish clothes

Jagannātha

Jagat

Jagavandana

Jala
Jaladhi
Jalāo (hindī)
Jana (hindī)
Janaka
Jānakī
Janama
Jananī
Janara (hindī)
Janārdana
Janmaja
Japa

Japiye
Jaṭā
Jay, Jaya
Jhūlana, Jhūle (hindī)

Jī
Jīva
Jīvan(a)

Jñāna(m)

Jo (hindī)
Jūṭa
Jyoti(r)

Kā (hindī)

Kabīr
Kaho (hindī)
Kailāsa
Kālā
Kāla
Kalādhara
Kalāmāyī
Kalāvātī
Kali
Kālī

Kāliya
Kaliyuga
Kalpa
Kalpalatīka
Kalyāṇa
Kām(a)
Kāmi
Kamala
Kamanīya
Kaṇa
Kaṇhaiyā
Kaṇṭajuḍu

Kaṇṭha
Kapālīnī

Kār(a)
Kara
Karaṇa
Kāri(ṇi), Kāriṇī
Karīm (arab.)
Karma(m)

Karo (hindī)
Karunā
Karunāmāyī
Kāṣāyāmbara

(Jagat+Nātha) Herr, Beschützer des Universums; Name für Kṛṣṇa und Viṣṇu das, was sich bewegt; Schöpfung, Universum, die Welt des Veränderlichen
(Jagat+Vandana) von der Welt verehrt, angebetet

Wasser
Ozean
zünde an!
alle; Volk
Vater, Erzeuger; Name des Vaters von Sītā von Janaka stammend; Name für Sītā Geburt
alles Lebendige
alle
die Menschen aufrüttelnd; Name für Kṛṣṇa durch die Geburt
Flüstern, Rezitieren; Wiederholung eines heiligen Namens oder Mantras
rezitieren
Haare
Ausruf der Verehrung: Sieg!, Ruhm!
schaukeln

Ausruf der Verehrung: Sieg!, Ruhm!
Individuum, individuelle Seele, Mensch
Existenz, Leben; das was das Leben ausmacht
Weisheit, Verstehen, erwachtes Bewusstsein

derjenige welcher...
Haarknoten
Licht, spirituelles Licht des höheren Bewusstseins
von

indischer Mystiker im 15. Jh.
sag!, sprich!
Berg in Tibet, Sitz von Śiva
Kunst, Geschicklichkeit
dunkel; Zeit; Gott des Todes
(Kalā+Dhara) die Künste tragend (habend)
(Kalā+Mayi) bestehend aus Künsten
(Kalā+Vatī) mit Künsten begabt
Krieg, Streitigkeit; auch: kurz für Kaliyuga die Dunkle, Göttin der Zeit; Name Pārvatīs im Schrecken erregenden Aspekt
Name eines Dāmons, von Kṛṣṇa getötet
das dunkle Zeitalter
Wunsch, Ritual
Kletterpflanze (Wunschbaum)
glückverheissend, gesegnet, anmutig
Wunsch, Verlangen, Begierde, Sehnsucht
leidenschaftlich, lüstern
Lotos, Lotosblüte
lieblich
Samenkorn; Feuerfunke
(von Rādhā verwendeter) Name für Kṛṣṇa
Kaṇṭa (telugu): im Auge +Joḍa (hindī): verbinden, heilen
Kehle, Hals
die, welche Schädel trägt; Gefährtin Śivas als Kālī
machend; der Handelnde
bewirkend, machend
Urpung, Ursache; Motiv
der Verursacher, die Verursacherin
mitfühlend
Tat, Handlung, Aktivität; Konsequenz einer Handlung
tue!, mach!
Mitleid, Mitgefühl
voller Mitgefühl
(Kāṣāya+Ambara) rötlich gefärbte Kleider

to cover, to divide who, which princess from Kosala; name of the mother of Rāma from play, amusement the one with beautiful hair; name for Kṛṣṇa and Viṣṇu Kevala (sanskrit): only, excluding others +Joḍa (hindī): to unite, to heal the standing one (male); ready the standing one (female); ready shake!, move! completion act of opening Christ so that, in order to of, from (fem. for Kā) a Youth , lad to, for, in bow (for arrows) somebody nobody short for Okkokka (telugu): each (one) lotus, lotus flower 10 million grace, compassion graceful, merciful (Kṛpā+ Maya) full of grace and compassion dark, dark blue; name of an avatār relating to Kṛṣṇa dynasty, family Young man; prince a place overrun with plants or overgrown with creepers sit!	Kaṭ, -e Kaun (hindī) Kausalyā Ke (hindī) Keli Keśava Kevarujoḍu Khaḍā (hindī) Khaḍī (hindī) Khelo (hindī) Khila Khol(te) (hindī) Khristu (gr.) Ki (hindī) Kī (hindī) Kiśora Ko (hindī) Kodaṇḍa Koī (hindī) Koī Nahī (hindī) Kokka Komala Koṭi Kṛpā Kṛpālu (telugu) Kṛpāmaya Kṛṣṇa Kṛṣṇama Kula Kumāra Kuñja	überdecken, aufteilen wer, was für ein(e), welch Prinzessin aus Kosala; Name der Mutter Rāmas von Spiel, Unterhaltung der Schönhaarige; Name für Kṛṣṇa und Viṣṇu Kevala (sanskrit): einzig, allein + Joḍa (hindī): vereinen, heilen der Stehende; bereit die Stehende; bereit schüttle, bewege! Vervollständigung das Öffnen Christus so dass, damit von (fem. zu Kā) ein Junge zu, für, in Pfeilbogen jemand niemand kurz für Okkokka (Telugu): jedes (einzelne) Lotos, Lotosblüte 10 Millionen Gnade, Mitgefühl gnädig (Kṛpā+ Maya) voller Gnade und Mitgefühl schwarz, dunkelblau; Name eines Avatārs sich beziehend auf Kṛṣṇa Dynastie, Familie Jüngling; Prinz ein von Schlingpflanzen überwachsender Ort setze Dich!, sitz!
100'000 times beauty, good luck, wealth; goddess, companion of Viṣṇu child playful fat-bellied; name for Gaṇeśa (from Lenā) take! of course! strong affirmation play, divine activities, cosmic play mark; symbol of Śiva, ellipsoid symbol of the formless God with the attribute of the Liṅga, Śiva producing a Liṅga; name for Satya Sāi Bābā	Lagā(L)o (hindī) Lākho (hindī) Lakṣmī Lāl(a) Lala Lambodara Le Lo (hindī) Leke(m) (telugu) Lilā Liṅga Liṅgeśvarāya Liṅgodbhava	100'000 mal Schönheit, Glück, Wohlstand; Göttin, Gefährtin Viṣṇus Kind verspielt dickbäuchig; Name für Gaṇeśa (von Lenā) nimm! aber sicher! starke Zustimmung Spiel; göttliches Spiel Kennzeichen; Symbol Śivas, ellipsoides Symbol des Formlosen Gott mit dem Attribut des Liṅga, Śiva der einen Liṅga hervorbringt; Name für Satya Sāi Bābā genommen; sich haltend an (Le Lo, Lagā Lo), Imperativendung Blick, Auge Welt, Bereich, Universum Entzücken, Erregung sich steigendes, sichtbar werdendes Entzücken Mutter
taken; holding (Le Lo, Lagā Lo), suffix for imperative look, eye world, area, universe delight, excitement rising delight, delight becoming visible mother me, my seducer of the mind; name for Kṛṣṇa springlike; name for Viṣṇu and Kṛṣṇa sweet, pleasant, made from honey; name of a demon sweet, pleasant, melodious; sound of Kṛṣṇa's playing the flute (Madhu+ Sūdana) the destroyer of the demon Madhu; name for Kṛṣṇa forest of Madhu on the Yamunā, where the city of Mathurā was founded great (Mahā+ Deva) the great God, highest God; name for Śiva	Liye (hindī) Lo (hindī) Locana Loka Lola, Lolā Loludayi Mā (hindī) Mā, Mi (hindī) Madana Mādhava Madhu Madhura Madhusūdana Madhuvana Mahā Mahādev(a)	mich, mein entzückend, verrückt machend; Name für Kṛṣṇa frühlingshaft; Name für Viṣṇu und Kṛṣṇa süss, angenehm, aus Honig; Name eines Dämons süss, angenehm, melodiös; Flötenklänge Kṛṣṇas (Madhu+ Sūdana) der Zerstörer des Dämons Madhu; Name für Kṛṣṇa Wald von Madhu am Yamunā, wo die Stadt Mathurā gegründet wurde gross (Mahā+ Deva) der grosse Gott, der höchste Gott; Name für Śiva

(Mahā+Rāja) great king	Mahārāj(a)	(Mahā+Rāja) ein grosser König
great hero; name of the founder of the Jain religion	Mahāvīr(a)	grosser Held; Name des Begründers des Jainismus
(Mahā+Īśa) the great Lord; name for Śiva (and for Viṣṇu)	Maheśa	(Mahā+Īśa) der grosse Gott; Name für Śiva (und Viṣṇu)
(Mahā+Īśvara) the great Lord; name for Śiva (and for Viṣṇu)	Maheśvara	(Mahā+Īśvara) der grosse Gott; Name für Śiva (und Viṣṇu)
the great Goddess; name for Śakti	Maheśvarī	die grosse Göttin; Name für Śakti
I	Mai (hindī)	ich
mother	Māi (hindī)	Mutter
dirt, impurity (physical and moral)	Mala	Schmutz, Unreinheit (physisch, moralisch)
garland of flowers, rosary (Japamālā)	Mālā	Blumenkranz; Gebetskette (Japamālā)
gardener, garland maker, ruler, king	Mālīka	Gärtner, Girlandenmacher, Herrscher, König
me	Mām (hindī)	mich
my	Mama	mein
thought	Mana	Gedanke
perplexing the thoughts	Manamohana	die Gedanken verwirrend
mind	Mānasa	Geist (mind)
in the mind, mentally	Manase	in Gedanken, geistig
descended from Manu, human	Mānava	von Manu abstammend, menschlich
(Mana+Vihāri) happy playing with the thoughts	Manavihāri	(Mana+Vihāri) freudiges Spielen mit den Gedanken
gently laughing, smiling	Mandahāsa	milde lächelnd
being an ornament to something	Maṇḍana	Zierde von etwas sein
axis of the world, a mountain in the ocean of milk (mythology of creation)	Mandara	Weltenachse, ein Berg im Milchozean (Schöpfungsmythologie)
dwelling place, temple	Mandira	Wohnort, Tempel
adorned, clothed	Maṇḍuna	geschmückt, gekleidet
auspicious, bringing blessings	Maṅgala	glückverheissend, Segen bringend
beautiful, lovely, charming	Mañjula	schön, lieblich, charmant
(Mana+Hara) enchanting or stealing the mind; name for Śiva and for Kṛṣṇa	Manohara, -i	(Mana+Hara) den Geist bezaubernd oder raubend; Name für Śiva und Kṛṣṇa
means for thinking, mystic formula, prayer formula	Mantra	Denkwerkzeug, mystische Formel, Gebetsformel
man, human being	Mānuṣa	Mensch
dying, death	Maraṇa	Sterben, Tod
the act of killing; killer	Mardana	das Töten; der Töter
other, more, again	Mari (telugu)	noch, wieder
tempest, wind, breeze, breath	Marut	Sturmwind, Wind, Hauch, Atem
he who is descended from the wind; name for Hanumān	Māruti	der vom Wind abstammende; Name für Hanumān
mother	Mātā	Mutter
word	Māṭa (telugu)	Wort
speaking words	Māṭāḍu	Worte sprechend
elephant	Mātaṅga	Elefant
city in North India, birthplace of Kṛṣṇa	Mathurā	Stadt in Nordindien, Geburtsort Kṛṣṇas
mullah (Islamic learned cleric)	Maulā (arab.)	Mullah (islamischer gelehrter Geistlicher)
deception, illusion; primal activity, creative power	Māyā	Täuschung, Illusion; Schöpferkraft
consisting of, composed of, full of	Maya, -i, -ī (telugu)	bestehend, zusammengesetzt aus, voll von
magic, skilled in art or enchantment	Māyī	magisch, talentiert in der Zauberei
peacock	Mayūra	Pfau
Ahura Mazda, God of Light for the parsee (in teachings of Zoroastra)	Mazda (pers.)	Ahura Mazda, der Gott des Lichts (in der Lehre Zarathustras) bei den Parsen
me, to me, I	Me (hindī)	mich, mir, ich
me, for me	Mē (hindī)	mir, mich, für mich
cloud	Megha	Wolke
benefit, advantage	Melu (telugu)	Gewinn, Vorteil
my	Merā, -e, -ī (hindī)	mein
me, my	Mi (hindī)	mich, mein
together	Mil(e) (hindī)	zusammen
Mirā Bāī, Indian holy woman 16th century	Mirā	Mirā Bāī, indische Heilige im 16. Jh.
fixed, founded; firm	Mita	fixiert, begründet; fest
get disposed of, go to ruin	Miṭe (hindī)	beseitigt werden, zugrunde gehen
a small round sweetmeat or pill	Modaka	kleine runde Süssigkeit oder Tablette
confusing, fascinating, charming the mind; name for Kṛṣṇa	Mohana	verwirrend, faszinierend, den Geist bezaubernd; Name für Kṛṣṇa
liberation from all bondage, salvation	Mokṣa	Befreiung von allem was bindet, Erlösung
my	Mori (hindī)	mein
a drum	Mṛdaṅga	Trommel
death (from Mṛtyam)	Mṛtyor	Tod (Form von Mṛtyam)
victor over death; name for Śiva	Mṛtyuñjaya(ya)	Sieger über den Tod; Name für Śiva
pleasure, joy, gladness	Mudā, -am	Vergnügen, Freude, Frohsinn
content; joy	Mudita	zufrieden, Freude

me, I	Mujhe (hindī)	mich, mir, ich
mouth, face	Mukha	Mund, Gesicht
(Mukha + Aravinda) mouth with lotus	Mukhāravinda	(Mukha + Aravinda) Mund mit Lotus
freedom; realizing one's own inner reality	Mukti	Freiheit; Gewahrwerden der eigenen inneren Wirklichkeit
name for Kṛṣṇa as donator of liberation	Mukunda	Name für Kṛṣṇa als Spender von Befreiung
carrying a diadem, crown	Mukutadhara	ein Diadem, eine Krone tragend
ascetic	Muni	Asket
(Mura + Hara) the one who kills the demon	Murahara	(Mura + Hara) der den Dämon Mura Tötende;
Mura; name for Kṛṣṇa		Name für Kṛṣṇa
flute, especially Kṛṣṇa's	Muralī	Flöte, speziell diejenige Kṛṣṇas
carrying the Flute; name for Kṛṣṇa	Muralīdhara, -i	die Flöte tragend; Name für Kṛṣṇa
(Mura + Ari) hostile towards the demon	Murārī	(Mura + Ari) feindselig gegenüber dem
Mura; name for Kṛṣṇa		Dämon Mura; Name für Kṛṣṇa
of ... form, of ... shape	Mūrata	von ... Gestalt, von ... Form
form, shape, matter; idol of a god	Mūrti	Form, Gestalt, Materie; Götterbild
Muslim	Musalim (arab.)	Moslem
rat, mouse; the animal Gaṇeśa rides on	Mūṣika	Ratte, Maus; Reittier Gaṇeśas
bundle, pack, load	Mūṭa (telugu)	Bündel, Paket, Ladung
not	N a (hindī)	nicht
my	Nā (telugu)	mein
to dance	Nāce, -o	tanzen
sound	Nāda	Klang, Ton
Om, Brahma as sound	Nādabrahma	Om, Brahma als Klang
river	Nadiyā (hindī)	Fluss
snake	Nāga	Schlange
city, town	Nagarī	(Gross)stadt
(Nāga + Indra) Lord of the snakes	Nāgendra	(Nāga + Indra) Herr der Schlangen
our	Naḥ	unser
nothing, there isn't	Nahī (hindī)	nichts; es gibt nicht
small boat, barge	Naiyā (hindī)	kleines Boot, Nachen
name	Nām(a)	Name
bow, veneration	Namaḥ, Namas	Verneigung, Verehrung
I bow to	Namāme, -i	ich verneige mich
bowing, indian greeting	Namaste	Verneigung, indische Begrüssung
bow!	Namo	verneige dich
Namaste, Indian form of greeting	Namostute	Namaste, indische Form der Begrüssung
having obtained the name	Nāmudayi	der den Namen erlangt hat
(Guru Nānaka) founder of the Sikh religion	Nānaka	(Guru Nānaka) Begründer der Sikh-Religion
happy, prosperous; name of the foster	Nanda	glücklich, gedeihlich; Name des Ziehvaters
father of Kṛṣṇa		von Kṛṣṇa
(Nanda + Lāla) son of Nanda (Kṛṣṇa)	Nandalāl(a)	(Nanda + Lāla) Sohn des Nanda (Kṛṣṇa)
son	Nandana (hindī)	Sohn
born from the prosperous soul; name of	Nandātmaja	aus einer gedeihlichen Seele geboren; Name
Durgā		für Durgā
bull, esp. animal Śiva rides on	Nandī	Stier, insbes. als Reittier von Śiva
Lord of Nandī the bull	Nandīśvara	Herr des Stiers Nandī
man-lion; name of Viṣṇu	Narahari	Löwenmensch; Name Viṣṇus
God as primordial being, from whom	Nārāyaṇ(a),	Gott als Urwesen, von dem alles ausgeht
everything evolves	Nārāyaṇāya	
companion of Viṣṇu, other name for Lakṣmī	Nārāyaṇī	Gefährtin Viṣṇus, anderer Name für Lakṣmī
dancer, dance	Nartana	Tänzer; Tanz
destroy	Nāśa	zerstören
destroying, destroyer	Nāśaka	zerstörend, Vernichter
dancing	Naṭa	tanzend
dance, art of drama	Naṭana	Tanz, Schauspielkunst
king of the dance	Naṭarāj(a)	König des Tanzes
chief dancer	Naṭavara	Obertänzer
protector, Lord; husband	Nāth(a)	Beschützer, Herr; Gatte
with me	Nāto (telugu)	mit mir
boat, ship	Nāva (hindī)	Boot, Schiff
fresh butter	Navanīta (hindī)	frische Butter
thief of butter; name for Kṛṣṇa	Navanīta Cora	Butterdieb; Name für Kṛṣṇa
leader, ruler	Nāyaka	Führer, Gebieter
eye	Nayana	Auge
look, gaze	Nazara (arab.)	Blick
I, myself	Nenu (telugu)	ich (selbst)
eye	Netra	Auge
Your (sing.)	Nī (telugu)	dein
person bringing something	Nidhāna	der Bringer
very happy	Nihāl (hindī)	sehr glücklich
place of residence	Niketana (hindī)	Wohnsitz
blue, dark blue	Nīla	blau, dunkelblau

place of residence (Nir+Ādhāra) without support, the helpless	Nilaya(m) Nirādhāra	Wohnort, Aufenthaltsort (Nir+Ādhāra) ohne Unterstützung, die Hilfloosen
lotus formless, incorporeal guileless, without faults; name for Śiva fearless spotless, pure, resplendent; sinless incomparable fading, state of liberation unchanged, unchangeable eternal, indestructible (Nitya+Ānanda) eternal bliss totally Yours inhabitant inhabitant	Niraja Nirākāra Nirañjana Nirbhaya Nirmala Nirupama Nirvāṇa Nirvikāra Nitya Nityānanda(m) Nīvāḍu (telugu) Nivāsa, -ī Nivāsini, Nivāsita (hindī) Nīve (telugu)	Lotos formlos, unkörperlich ohne Falsch und Untugenden; Name für Śiva furchtlos makellos, rein, glänzend; ohne Sünde unvergleichlich Verlöschen, Zustand der Befreiung unverändert, unveränderbar ewigwährend, unzerstörbar (Nitya+Ānanda) ewige Glückseligkeit ganz der Deine Bewohner(in) Bewohner(in)
You Oh!	O	Du Oh!
force, vitality, light strong, full of vigour and vitality representation of the primordial sound, essence of the Vedas (Om+Kāra) singing of the Om	Ojas Ojasvī Om	Kraft, Lebenskraft, Licht stark, voller Lebenskraft Repräsentation des Urklangs, Essenz der Veden (Om+Kāra) Singen des Om
(Om+Kāra+Īśvara) name for Gaṇeśa as Lord of the Om foot, feet	Omkāra(m), Om̐kāra Omkāreśvara	(Om+Kāra+Īśvara) Name für Gaṇeśa als Herr des Om Fuss, Füße
protect! protector, guardian protection; nourishment, fostering protector, nourisher descended from Pāṇḍu, sons of king Pāṇḍu	Pāda Pāhi Pāla Pālana Pālaya Pāṇḍava, Pāṇḍari	schütze! Beschützer, Wächter Schützen; Nähren, Fördern Wächter, Ernährer von Pāṇḍu abstammend, Söhne von König Pāṇḍu
leader of the Pāṇḍavas; name for Kṛṣṇa "born in dirt", lotus "creeping low", serpent evil, bad; sin, demerit, harm along; alike over, across; bringing across God, the absolute, supreme vastness highest, beyond time, space and knowledge	Pāṇḍuraṅga Pañkaja Pannaga Pāpa Parā Pāra Parabrahma Param(-a, -am)	Führer der Pāṇḍavas; Name für Kṛṣṇa "im Schmutz geboren", Lotos "niedrig kriechend", Schlange schlimm, böse; Übel, Unheil, Sünde entlang; gleich wie hinüber; hinüberbringen das Absolute, Gott in seiner reinen Form das Höchste, jenseits von Zeit, Raum und Erkenntnis
(Parama+Ānanda) highest bliss (Parama+Ārtha) highest goal, highest good, highest reality (Parama+Ātma) the supreme self, eternal soul, the sovereign Lord (Parama+Īśa) the Almighty, supreme God (Parama+Īśvara) the Almighty, supreme God almighty Goddess drawn towards, belonging to fully protecting abbreviation for Puṭṭapartti (Partti+Purī) the village of Puṭṭapartti (Parttipurī+Īśa, s. Parttiśvara) (Parttipurī+Īśvara, s. Parttiśvara) God from Puṭṭapartti; name for Satya Sāi Bābā Satya Sāi Bābā as Goddess from Puṭṭapartti "belonging to the mountains"; name of Sivas wife, divine mother (Sakti) creation bond, cord, chain animal, living being guardian of animals, the living beings, Lord of souls; name for Śiva song husband; master, ruler fallen, deluded (Patita+Ādhāra) the one who helps, comforts the sinners	Paramānanda Paramārtha Paramātmā Parameśa Parameśvara -āya Parameśvarī Parāyaṇa Paripāla Partti Parttipurī Parttipurīśa Parttipurīśvara Parttiśa, Parttiśvara Parttiśvarī Pārvatī Pasārā (hindī) Pāśa Paśu Paśupati Pāṭa, Pāṭe (telugu) Pati, -e, -aye Patita Patitoddhāra(ṇa)	(Parama+Ānanda) höchste Glückseligkeit (Parama+Ārtha) höchstes Ziel, höchste Wirklichkeit (Parama+Ātma) das allerhöchste Selbst, die ewige Seele, Gott (Parama+Īśa) der allmächtige, höchste Gott (Parama+Īśvara) der allmächtige, höchste Gott allmächtige Göttin hingezogen, zugehörig vollkommen beschützend Verkürzung von Puṭṭapartti (Partti+Purī) das Dorf Puṭṭapartti (Parttipurī+Īśa, s. Parttiśvara) (Parttipurī+Īśvara, s. Parttiśvara) der Gott aus Puṭṭapartti; Name für Satya Sāi Bābā Satya Sāi Bābā als Göttin von Puṭṭapartti "dem Gebirge zugehörend"; N. der Gemahlin Sivas, göttliche Mutter (Sakti) Schöpfung Band, Schnur, Kette Tier; Lebewesen Hüter der Tiere, der Lebewesen, Herr der Seelen; Name für Śiva Lied Ehemann; Meister, Herr gefallen, der Täuschung erlegen (Patita+Ādhāra) der die Sünder wieder aufrichtet

tablet, flat surface	Paṭṭa	Tablett, etwas Flaches
the cleansing, purifying fire	Pāvaka	das reinigende Feuer
air	Pavana	Luft
cleansing, purifying; fire; purification	Pāvana(m)	reinigend, läuternd; Feuer; Reinigung
receive	Pāve (hindī)	empfangen
purifying; means of purification	Pavitram	reinigend; Reinigungsmittel
father; ancestors	Pitā	Vater; Ahnen
yellow	Pitā	gelb
person wearing yellow clothing, monk;	Pitāmbara	jemand, der gelbe Kleider trägt, Mönch;
name for Viṣṇu		Name für Viṣṇu
drink (inf. Pinā)	Piya (hindī)	trinken (inf. Pinā)
mighty, strong; ruler, master	Prabhu, -o	mächtig, stark; Herrscher, Meister
implore, plea for	Pracodayāt	inständig bitten
someone (male) who gives, donator	Pradātā	jemand der gibt, verschenkt; der Schenker
giving; giver	Pradāyaka,	gebend, schenkend; Schenker(in)
	Pradāyini	
important, significant; the best, main thing	Pradhānam	wichtig, bedeutsam; das Beste, Hauptsache
knowledge, intelligence	Prajñā	Wissen, Intelligenz
wisdom, higher levels of consciousness,	Prajñāna	Weisheit, höheres Bewusstsein, Intuition
intuition		
breath, life force, life principle, that which	Prāṇ(a)	Atem, Lebenskraft, was den Körper am Leben
keeps the body alive		hält
bow, worshipful greeting	Prāṇām	Verneigung, ehrfürchtige Begrüssung
signifies Om, life breath of nature	Prāṇava	Bezeichnung für Om, Lebensatem der Natur
carrier or producer of the primeval sound	Prāṇavakara	Träger oder Erzeuger des Uraltes Om
Om		
Godess of primeval Om	Prāṇeśvarī	Göttin des Uralts Om
at the request or petition; he who is being	Prārthanā	auf Beten, Bitten hin; an den man die Gebete
asked		richtet
supreme peace	Prasānti	höchster Friede
foremost, earliest, original	Prathama	erst, frühest, ursprünglich
pure, unchanging love	Prem(a)	reine, unwandelbare Liebe
name of the third incarnation of the Sāi	Prema Sāi	Name der dritten Inkarnation des Sāi
Avatār		Avatārs
(Prema + Āmṛta) nectar of love	Premāmṛta	(Prema + Āmṛta) Nektar der Liebe
(Prema + Ānanda) bliss of love	Premānanda	(Prema + Ānanda) Glückseligkeit der Liebe
(Prema + Svarūpa) he who is the	Premasvarūpa	(Prema + Svarūpa) Verkörperung der Liebe
embodiment of love		
(Prema + Ātma) he who carries the divine	Premātmanāya	(Prema + Ātma) derjenige, der den göttlichen
spirit of love within himself		Geiste der Liebe in sich trägt
(Prema + Avatāra) incarnation of love	Premāvatāra	(Prema + Avatāra) Inkarnation der Liebe
lovers	Premī	Liebende
kind, good, pleasant; friendliness, favour	Priya	lieb, angenehm; Freundlichkeit, Gunst
(Priya + Kara) causing friendliness	Priyakara	(Priya + Kara) Freundlichkeit bewirkend
worship, ceremony	Pūjā	Verehrung, Zeremonie
honouring, worship	Pūjana	Verehrung, Anbetung
priest	Pūjārī	Priester
treated respectfully, worshipped	Pūjita	respektvoll behandelt, angebetet
an honourable man	Pūjya	ein ehrenwerter Mensch, Mann
cry for help	Pukār(a) (hindī)	Hilferuf
lotus-eyed; name for Viṣṇu and Kṛṣṇa	Puṇḍarikākṣa	lotusäugig; Name für Viṣṇu und Kṛṣṇa
fortified city, castle; the physical body	Pura	befestigte Stadt, Burg; der physische Körper
ancient; texts of Indian philosophy	Purāṇ(a)	uralte; Texte der indischen Philosophie
the act of completion	Pūraṇa	das Vollständigmachen
the town Pandharpur	Purandhara	die Stadt Pandharpur
village, town	Puri, -ī	Dorf, Stadt
(Pura + Īśa) Lord (God) of a town	Purīśa	(Pura + Īśa) Herr (Gott) einer Stadt
(Pura + Īśvara) Lord (God) of a town	Purīśvara	(Pura + Īśvara) Herr (Gott) einer Stadt
full	Pūrna	voll
(Pūrna + Avatāra) full incarnation of God	Pūrnāvatāra	(Pūrna + Avatāra) vollständige göttliche
		Inkarnation
man, eternal person, the highest soul,	Puruṣa	Mensch, der ewige Mensch, Essenz des
divine personality		Menschen, göttliche Persönlichkeit
highest of the Puruṣas, highest spirit, Lord	Puruṣottama	höchster aller Puruṣas, der höchste Geist
of all (Viṣṇu)		(Viṣṇu)
"place full of anthills"; birthplace of Satya	Putṭapartti (telugu)	"Ort voller Ameisenhögel"; Geburtsort von
Sāi Bābā		Satya Sāi Bābā
Godess of the village Putṭapartti	Putṭaparttipur-	Göttin des Dorfes Putṭapartti
	īśvarī	
love, affection; the beloved	Pyāre, -i (hindī)	Liebe, Zuneigung; Geliebter
name of eternal companion of Kṛṣṇa, a	Rādhā, -e	Name der ewigen Gefährtin Kṛṣṇas, ein
female cowherd from Vṛndāvana		Hirtenmädchen aus Vṛndāvana
descendant of Raghu; name for Rāma	Rāghava	Nachkomme des Raghu; Name für Rāma
swift; Name of a king of the sun-dynasty,	Raghu	schnell; Name eines Königs der
ancestor of Rāma		Sonnendynastie, Vorfahre Rāmas

from the dynasty of Raghu Lord of the Raghu descendants; name for Rāma most excellent among the Raghu descendants hero of the Raghus full of pity, compassionate, merciful, kind	Raghukula Raghupati, -e Raghuvara Raghuvira Rahīm(a), Raham (arab.) Rahīmana Rājā Rājana Rājīva Rakhavāle Rakhumāi	aus dem Geschlecht Raghu der Herr der Raghu-Nachfahren; Name für Rāma der Hervorragendste der Raghu-Nachkommen Held der Raghus barmherzig, mitfühlend, gnädig
one full of compassion king, ruler belonging to a royal family blue lotus flower saviour also Rukmiṇī, Rakṣmaṇī: name of the wife of Kṛṣṇa guardian, saviour, protector protector, saviour he who gives pleasure; name of an Avatār, embodiment of righteousness Rāma-moon; name for Rāma pleasing, charming the story of Rāma becoming visible, coming forth as Rāma brave warrior actor; stage; name for Kṛṣṇa colouring; charming juice, taste, passion, purest emotion	Rakṣa Rakṣaka, -i Rām(-a, am) Rāmacandra Ramaṇa Rāmāyaṇa Rāmudayi Raṇadhīra Raṅga Raṅjana Rasa	einer voller Mitgefühl König, Herrscher zu einer königlichen Familie gehörend blaue Lotosblüte Rettender auch Rukmiṇī, Rakṣmaṇī: Name der Ehefrau von Kṛṣṇa Wächter, Retter, Beschützer Beschützer, Retter der Erfreuende; Name eines Avatārs, Verkörperung der Rechtschaffenheit Rāma-Mond; Name für Rāma bezaubernd, erfreuend die Geschichte von Rāma sichtbar werden, hervortreten als Rāma tapferer Krieger Schauspieler; Bühne; Name für Kṛṣṇa färbend; gefällig Saft, Geschmack, Leidenschaft, reinste Emotion
bringing wealth; carrying a jewel "causing to cry"; name of the demonic ruler of Lanka sun, sun-god howl, sing, hum! (s. Bhaja Re) terrible; Śiva in His destructive aspect	Ratnakara Rāvaṇa Ravi Ravo Re Rudra	Wohlstand bringend; Juwelenschmuckträger "zum Weinen bringen"; Name des dämonischen Herrschers von Lanka Sonne, Sonnengott heule, singe, summe! (s. Bhaja Re) schrecklich; Śiva in seinem zerstörerischen Aspekt
(onomatopoeic) sound of footbells used in indian dance form, figure, shape female form, embodiment this, he (God)	Rumajhuma Rūpa, -āya Rūpinī S a	(lautmalerisch) Klang der im indischen Tanz verwendeten Fusschellen Form, Gestalt weibliche Form, Verkörperung das, er (Gott)
all, everybody; complete for all (Sat + Cit + Ānanda) being, consciousness, bliss being, real; good; the being, reality always, eternal, everlasting, undying being and bliss house, home; abode of sacrifice (female) (Sadā + Śiva) the eternal Śiva (Sat + Guru) the true teacher, the perfect master spiritual exercise, method sea, ocean (often: ocean of earthly existence) adj. for Sāgara help, support borne; associated or connected with divine Mother; Avatār's triple incarnation: Śirḍī Sāi, Satya Sāi und Prēma Sāi Sāi and Rāma seen as one; name for Satya Sāi Bābā Sāi the protector (Sāi + Īśa) the Lord and the divine Mother seen as one (Sāi + Īśvara) the Lord and the divine Mother seen as one (Sāi + Īśvari) divine Mother Sāi complete, whole friend, companion before one's eyes; in bodily form peace (word of greeting) same, similar; all complete, entire; tied together, in union	Sab(a) (hindī) Sabako (hindī) Saccidānanda(m) Sad Sadā, Sadana Sadānanda Sadānī Sadāśiva Sadguru Sadhana Sāgara Sāgari Sahārā, -e (hindī) Sahita Sāi Sāi Rām Sāinātha Sāiśa Sāiśvara, Sāiśvarāya Sāiśvari Sakala Sakha, -ā Sākṣāt Salām (arab.) Sama Samasta	alle, jeder; vollständig für alle (Sat + Cit + Ānanda) Sein, Bewusstsein, Glückseligkeit seiend, wirklich; gut; Sein, Wirklichkeit immer, ewig, unvergänglich Sein und Seligkeit Haus, Heim; Ort des Opfers (weiblich) (Sadā + Śiva) der ewige Śiva (Sat + Guru) der wahre Lehrer, der vollkommene Meister spirituelle Praxis, Übung Meer, Ozean (oft: Ozean der irdischen Existenz) Adj. zu Sāgara Hilfe, Stütze getragen, geboren; in Verbindung mit göttl. Mutter; des Avatārs 3-fache Ink.: Śirḍī Sāi, Satya Sāi und Prema Sāi Sāi und Rāma als Einheit gesehen; Name für Satya Sāi Bābā der Beschützer Sāi (Sāi + Īśa) der Herr und die göttliche Mutter als Einheit betrachtet (Sāi + Īśvara) der Herr und die göttliche Mutter als Einheit betrachtet (Sāi + Īśvari) göttliche Mutter Sāi vollständig, ganz Freund, Kamerad vor seinen Augen; in körperlicher Form Friede (Grusswort) gleich, ähnlich; alle vollständig; verbunden, vereinigt

(Sa+Ambā) together with the divine Mother; name for Śiva he who rests in himself the saviour of all ocean unity, unification ancient, eternal, beyond the beginning; name for Viṣṇu, Śiva etc. walk, journey; movement to move, moving, being in movement community, group sorrow, grief agreement, consent; true realization a saint; pious dream essence wife of Brahmā, Goddess of eloquence, the arts, scholarship and intuition produced or found in ponds; lotus everybody, everything; complete Lord, Goddess of all being, real; good; the being, reality being together, friendship English spelling for Satya Sāi Bābā virtuous or faithful wife; Your Ladyship	Sāmba Saṁbhavāya Saṁrakṣaka Samudra Saṁyoga Sanātana Sañcāra Sañcārī Saṅgha(m) Saṅkaṭa Sanmati Santa (lat. hindī) Sapanā (hindī) Sāra, -e (hindī) Sarasvatī Saroja Sarva Sarveśvara, -ī Sat Sāth Sāthya Sai Baba Satī Satkarma Satya Sāi Satya(m) Savitā, Savitur	(Sa+Ambā) mit der göttlichen Mutter zusammen; Name für Śiva der in sich selbst Ruhende der Retter von allen Ozean Einheit, Vereinigung ewig, uralt, ohne Anfang; Name für Viṣṇu, Śiva etc. Gehen, Reisen; Bewegung sich bewegend Gemeinschaft, Gruppe Kummer, Trauer Zustimmung; wahre Erkenntnis Heiliger; fromm Traum Essenz Gemahlin Brahmās, Göttin der Rede, Künste, Gelehrsamkeit und Intuition in Teichen entstanden, vorhanden; Lotus alle, alles; vollständig Herr(in) von allen und allem seiend, wirklich; gut; Sein, Wirklichkeit Zusammensein, Freundschaft englische Schreibweise für Satya Sāi Bābā tugendhafte und treue Ehefrau; Anrede für eine hochstehende Frau gute, tugendhafte Arbeit oder Handlung Name der (gegenwärtigen) zweiten Inkarnation des Avatārs dieses Zeitalters wahr, echt; Wahrheit, Aufrichtigkeit, Treue Sonne, Sonnengott (der Inspirierende, Belebende) mit, von Dienst, Hilfe, Dienst am Nächsten; Gottesdienst verehrt, verherrlicht; Dienst empfangend (Kailāsa+Īśvara) der Herr des Berges Kailās (Śiva) Kraft, Macht, göttliche Energie; ewige Kraft des Werdens; Name für Pārvatī Freude bringend; der glücklich macht; Name für Śiva, Brahmā oder Viṣṇu Heil, Frieden bringend fem. zu Śaṅkara der sechsgesichtige Herr; Name für Subrahmaṇyam Friede, Stille, Gleichmut Schutz, Hilfe; Zufluchtsstätte "Schilfdickicht"; Name des Sees, in dem Subrahmaṇyam geboren wurde das Werden im See Śaravaṇa Mond Mond hundert heldenhaft; Saturn; Name für Kṛṣṇa und Viṣṇu Schlafen geschmückt der Geschmückte "was übrig bleibt"; Name einer 1000-köpfigen Schlange, Symbol f. Ewigkeit (Śīrḍi+Īśvara) der Gott aus Śīrḍi; Name für Śīrḍi Sāi Bābā Name der ersten Inkarnation des Sāi Avatārs Stadt in Nordindien, in der Śīrḍi Sāi Bābā gelebt hat (Śīrḍi+Īśa) der Gott aus Śīrḍi; Name für Śīrḍi Sāi Bābā Stirnjuwel; Titel für einen Gelehrten gütig, freundlich, segensreich; Guru aller Gurus, Zerstörer aller Weltlichkeit die Güte, Freundlichkeit König Śiva Reichtum, Majestät, Würde; Ehrentitel
good and virtuous work or action name of the second (present) incarnation of the Avatār of this era true, real; truth, sincerity, loyalty, fidelity sun, sun-god (the inspiring, enlivening one) with, of, from service, help, service to one's fellow-men; service to God worshipped, extolled; receiving service (Kailāsa+Īśvara) Lord of the mountain Kailās (Śiva) strength, divine energy; eternal energy of genesis; name for Pārvatī bringing joy; he who makes happy; name for Śiva, Brahmā or Viṣṇu bringing salvation, peace fem. form of Śaṅkara Lord with six faces; name for Subrahmaṇyam peace, silence, equanimity protection, support; place of refuge "thicket of reed"; name of the lake in which Subrahmaṇyam was born becoming (genesis) in lake Śaravaṇa moon moon a hundred heroic; planet Saturn; name for Kṛṣṇa and Viṣṇu sleep adorned the adorned one "that which remains"; name of a 1000-headed serpent, symbol of eternity (Śīrḍi+Īśvara) God from Śīrḍi; name for Śīrḍi Sāi Bābā name of the first incarnation of the Sāi Avatār city in North India, where Śīrḍi Sāi Bābā lived (Śīrḍi+Īśa) God from Śīrḍi; name for Śīrḍi Sāi Bābā brow jewel; title for a scholar benevolent, friendly, blissful; Guru of all Gurus, destroyer of all worldliness benevolence, friendliness king Śiva wealth, majesty, dignity; title of honour	Se (hindī) Sevā Sevita Śaileśvara Śakti Śambho Śaṅkar(a) Śaṅkarī Śaṇmukhanātha Śānti(h), Śānta Śaraṇ(-a, -am) Śaravaṇa Śaravaṇabhava Śaśaṅka Śaśī(n) Śata Śauri Śayana Śekhara Śekharāya Śeṣa Śīr(a)ḍīśvara Śīrḍi Sāi Śīrḍi, Śīraḍī Śīrḍīśa Śīromaṇi Śiva Śivam Śivarāja Śrī	

(Śrī+Kara) granting abundance summit, peak, dignity abode of wealth having assumed a form shining, radiant, auspicious; good luck, bliss with auspicious face; name for Gaṇeśa	Śrīkara Śrīga Śrīnivāsa Śrīta Śubha	(Śrī+Kara) Überfluss schenkend Gipfel, Würde Wohnsitz des Reichtums eine Form angenommen haben leuchtend, strahlend, glückverheissend; Glück, Segen mit glückverheissendem Gesicht; Name für Gaṇeśa
having a white garment sharp iron pin; short for Triśūla, trident	Śubhānana Śuklāmbara Śūla	in weissem Kleid scharfer Eisenstift; kurz für Triśūla, den Dreizack
(Triśūla+Dhāri) bearing the trident dark, black, blue; name for Kṛṣṇa achieved, completed; person who has attained self-knowledge success, fulfilment, completion; hidden strength the Sikhs (religious community, founded by Guru Nānaka) lion river, stream; ocean "furrow in the soil"; name of the wife of Rāma except spilling; "created out of Śivas sperms"; name for Subrahmaṇyam remembrance, tradition, reminiscing	Śūladhāri Śyām(a), Śyāmala Siddha Siddhi Sikha Simha Sindhu Sītā	(Triśūla+Dhāri) den Dreizack tragend dunkel, schwarz, blau; Name für Kṛṣṇa erreicht, vollendet; Person, die Selbsterkenntnis erlangt hat Erfolg, Erfüllung, Vollendung; verborgene Kraft die Sikhs (von Guru Nānaka begründete Religionsgemeinschaft) Löwe Fluss, Strom; Ozean "Ackerfurche"; Name der Gattin Rāmas
smiling; gentle laugh he "he who guards mind and growth of aspirants", son of Śiva and Pārvatī joy, happiness, good luck, well-being joyful, happy happy easily accessible or attainable bringing good fortune, very auspicious very wise, of good character beyond limits; always let hear! beautiful, graceful, charming hear, listen listen! saint, holy man; God, deity; name of the sun-God (Sura+Dāsa) servant of Sura; a devotee of Kṛṣṇa sun (Sura+Cit) the brightness of the sun-God sun; name of the sun-God son self, dwelling within heaven; astral, spiritual world Lord, master; title of honour for spiritual personalities (Sva+Rūpa) similar, equal; form as embodiment of a spiritual principle fem. form of Svarūpa this (often points to the unfathomable absolute) suitable, appropriate, right, sufficient, adequate darkness, delusion, ignorance resound, to sound, to echo belonging to one's own family; son dance; name of Śiva's cosmic dance the cosmic dancer Śiva (Tad+Sarva) absolutely everything the way (highest principle from which everything emerges in harmony) carrying over, rescuing, liberating river, boat (that carries man over the ocean of birth and death) therefore	Sivā(ya) (hindī) Skanda Smarāṇa(m) Smita So Subrahmaṇyam Sukha Sukhada Sukhino Sulabha Sumaṅgala Sumati Sumirā Sunāvo (hindī) Sundara(m), -ī Sunle (hindī) Suno (hindī) Sura Suradāsa Sūraja (hindī) Surārcitāya Sūrya Suta Sva Svaḥ Svāmī Svarūpa Svarūpini Tad Tagu (telugu) Tamas(o) Tana Tanaya Tāṇḍava Tāṇḍavāya Tannasarvaḥ Tāo (chin.) Tāraka Taraṇa(m) Tasmāt, Tasmai	ausser Ausschüttung; "aus Śivas Spermien Gezeugter"; Name für Subrahmaṇyam Erinnerung, Tradition, gedankliches Verweilen lächelnd; leichtes Lachen er "der Geist und Wachstum der Strebenden hütet", Sohn Śivas und Pārvatīs Freude, Glück, Wohlbefinden freudig, glücklich glücklich leicht erreichbar glückverheissend, sehr günstig sehr weise, mit gutem Charakter grenzenlos; immer lass hören! schön, anmutig hören, zuhören erhöre! Heiliger; Gott, Gottheit; Name des Sonnengottes (Sura+Dāsa) Diener von Sura; ein Verehrer Kṛṣṇas Sonne (Sura+Cit) die Leuchtkraft des Sonnengottes Sonne; Name des Sonnengottes Sohn eigen, innewohnend, Selbst der Himmel; die astrale, spirituelle Welt Herr, Meister; Ehrentitel für spirituelle Persönlichkeiten (Sva+Rūpa) ähnlich, gleich; Form als Verkörperung eines geistigen Prinzips fem. zu Svarūpa das (zeigt oft auf das unergründliche Absolute) passend, richtig, genügend, entsprechend Finsternis, Verblendung, Unwissenheit ertönen, widerhallen zur eigenen Familie gehörend; Sohn Tanz; Name von Śivas kosmischem Tanz der kosmische Tänzer Śiva (Tad+Sarva) absolut alles der Weg (das höchste Prinzip, aus dem alles in Harmonie entsteht) hinüberbringen, retten, befreien Fluss, Boot (das den Menschen über den Ozean von Geburt und Tod trägt) darum, also

this (often points to the unfathomable absolute)	Tat	das (zeigt oft auf das unergründliche Absolute)
Your	Tava (hindī)	dein
Your	Teja, Tija (hindī)	dein
You	Terā, -e, -ī (hindī)	du
(in Dhimiṭhaka) sound of the foot-bells of dancing Śiva	Ṭhaka	(in Dhimiṭhaka) Klang der Fusschellen und der Füße des tanzenden Śiva
mark on the forehead, ornament	Tilaka(m)	Zeichen auf der Stirn, Schmuck
shore, bank	Tīra	Küste, Ufer
town in the south of Andrah Pradesh, with famous temple of Veṅkaṭeśa	Tirupati	Stadt im Süden von Andrah Pradesh, mit berühmtem Veṅkaṭeśa-Tempel
deceive!, break!	Toḍo (hindī)	enttäusche!, zerbrich!, täusche!
with three eyes	Trayambakāya	dreiaugig
age of the three sacred fires; second age, silver age	Tretā	Zeitalter der drei Feuer; zweites, silbernes Zeitalter
three	Tri	drei
(Tri+Bhuvana) all three worlds	Tribhuvana	(Tri+Bhuvana) alle drei Welten
with three eyes	Trinetra	dreiaugig
built (for the demons) of gold, silver and iron; burnt by Śiva	Tripura	(für die Dämonen) aus Gold, Silber und Eisen erbaut; verbrannt von Śiva
(Tri+Pura+Ari) enemy of the three cities; name for Śiva	Tripurārī	(Tri+Pura+Ari) Feind der drei Städte; Name für Śiva
(from Tṛṣita) thirsty; yearning	Tṛṣāvanto (hindī)	(von Tṛṣita) durstig, sehnsüchtig
trident, an attribute of Śiva	Triśūla	Dreizack, ein Attribut Śivas
You (are)	Tū, Tūhī (hindī)	du (bist)
to You	Tujhako (hindī)	an dich
name of a plant (similar to basil)	Tul(a)sī	Name eine Pflanze (ähnlich Basilikum)
You	Tum(a), -ane (hin.)	du
Your	Tumhārā (hindī)	dein
You	Tumhī (hindī)	du
like You	Tumsā (hindī)	wie du
high	Tuṅga	hoch
uplift; salvation, liberation	Uddhāra	Erhebung, Anhebung; Rettung, Befreiung
one who uplifts, liberator	Uddhāraṇa	Erheber, Befreier
turmeric; fame; name for Pārvatī	Umā	Gelbwurz; Ruhm; Name für Pārvatī
fetch!, lead!	Utāro (hindī)	hol ab!, führe!
arises; arouses	Uṭha (hindī)	entsteht; erweckt
face, mouth	Vadana	Gesicht, Mund
speaker, talker (fem.)	Vadanī	Sprecherin, Rednerin
playing a musical instrument	Vādani	ein Musikinstrument spielen
playing with words, gracefully or elegantly	Vāgvilāsini	mit Worten spielen, sich elegant ausdrücken
speaking		
vehicle, animal used for riding, draught animal	Vāhana	Fahrzeug, Reittier, Zugtier
extolled, praised		
vehicle, animal used for riding, draught animal	Vahe (hindī)	gepriesen
verbal suffix: he who does something energetically	Vāhinī	Fahrzeug, Reittier, Zugtier
beloved above all; dear	Vāle (hindī)	Verbsuffix: der, der etwas intensiv tut
forest, jungle	Vallabha	über alles geliebt; wertvoll
(Vana+Mālā) garland of forest flowers	Vana	Wald, Dschungel
praise, worship	Vanamālā	(Vana+Mālā) Girlande aus Waldblumen
praised, worshipped	Vandana	Verehrung, Anbetung
praise!, worship!	Vandita	verehrt, gepriesen
excellent, magnificent	Vando	verehre!, preise!
ready to fulfil requests or answer prayers	Vando	exzellent, vortrefflich
	Vara	der bereit ist, Bitten zu erfüllen oder Gebete anzunehmen
	Varada	erwünscht, ausgezeichnet, der Beste
desirable, excellent, best	Vareṇyam	wohnen
reside	Vāsa	Bewohner
resident	Vāsata, Vāsi, -ī	Name des Vaters von Kṛṣṇa, Onkel der Pāṇḍava-Prinzen
name of the father of Kṛṣṇa, uncle of the Pāṇḍava princes	Vasudeva	der in allem innewohnende Gott; Sohn des Vasudeva; Name für Kṛṣṇa
God, living in everything; son of Vasudeva; name for Kṛṣṇa	Vāsudeva, -āya	Wissen, spirituelle Erkenntnis; älteste indische Texte
knowledge, wisdom, spiritual insight; oldest of Indian texts	Veda	(Veda+Uddhāraṇa) Erhalter der Veden
(Veda+Uddhāraṇa) supporter of the Vedas	Vedoddharaṇa	heiliger Berg in Südindien
holy mountain in South India	Veṅkaṭa	Herr des Bergs Veṅkaṭa (verehrt als grossartiger Wunscherfüller)
Lord of Veṅkaṭa mountain (worshipped as great bestower of boons)	Veṅkaṭeśa	Bambus, Schilfrohr
bamboo, reed	Veṇu	Kleidung, Gewand
clothing, robe	Veśa	

pervading, powerful; holy ash, symbol of the final reality	Vibhūti(m)	durchdringend, mächtig; heilige Asche, Symbol für die letztendliche Realität
variegated, varying, wonderful	Vicitra(m)	bunt, variierend, wunderbar
order; means to an end	Vidhātā	Ordnung, Weisung; Mittel zum Zweck
destroyer, eliminator	Vidhūra	Zerstörer, Beseitiger
know, perceive, understand	Vidmahe	wissen, wahrnehmen, verstehen
knowledge, wisdom, understanding, insight	Vidyā	Wissen, Weisheit, Erkenntnis
giver of wisdom (fem.)	Vidyādāyini	Geberin von Weisheit
full of wisdom	Vidyāmāyī	voll von Weisheit
obstacle, interruption	Vighna	Hindernis, Unterbrechung
(Vighna + Īśvara) Lord of obstacles; Gaṇeśa	Vighneśvara	(Vighna + Īśvara) Herr der Hindernisse; Gaṇeśa als Hindernisse Räumender
as the remover of obstacles		umherstreifen; freudiges Spiel; Tempel
roam; joyful playing; temple	Vihāra, -i	die Spielende
playing woman	Vihāriṇi	Erscheinung; Spiel, Unterhaltung
appearance; sport, pastime	Vilāsa	zitternd, begierig, schmeichelfhaft (oft: Kreistanz von Kṛṣṇa mit den Gopis)
tremulous, eager, flattering (often: Kṛṣṇa's round dance with the Gopis)	Vilola	das Joch abnehmen, lockern; Pausenhalt; Befreiung
unyoking, loosening; stopping for rest; liberation	Vimocana	Saiteninstrument, Laute
stringed instrument, lute	Vīṇā	Vernichtung, Zerstörung
annihilation, destruction	Vināśa	Zerstörer, zerstören
destroyer, destroy	Vināśaka, -śana	Zerstörerin
destroyer (fem.)	Vināśini	der, welcher Hindernisse beseitigt; Name für Gaṇeśa
he who removes obstacles; name for Gaṇeśa	Vināyaka	leuchtend, glänzend
shining, brilliant	Virāja	der alles Durchdringende, der Erhalter der Schöpfung
he who pervades everything, supporter of the creation	Viṣṇu	alles, alle; Schöpfung, Universum
everybody, everything; creation, universe	Viśva	Beschützer der Welt
protector of the universe	Viśvanātha	(Viśva + Rūpa) allgegenwärtig, alle Formen habend: universale Form Gottes
(Viśva + Rūpa) omnipresent, having all forms: universal form of God	Viśvarūpa	Herrin der ganzen Schöpfung
Godess of all creation	Viśveśvarī	Name für Kṛṣṇa oder Viṣṇu (verehrt zus. mit Rakhumāi in Pandharpur)
name for Kṛṣṇa or Viṣṇu (worshipped with Rakhumāi in Pandharpur)	Viṭṭhala, -e (kannada)	In Jo ... Vo (statt Vaha: er) derjenige der Viehstall; Hirtenunterschlupf
in Jo ... Vo (for Vaha: he) he who cattle-shed; station of herdsmen	Vo (Vaha) (hindī)	(Vṛndā + Vana) "Wald von Vṛndā" (Brindāvan)
(Vṛndā + Vana) "forest of Vṛndā" (Brindāvan)	Vraja	(Nachsilbe) von, an, zu, für (z.B. Śivāya: an Śiva gerichtet)
(suffix) of, at, towards, for (e.g. Śivāya: addressed to Śiva)	Vṛndāvana	sich auf Yadu beziehend, von Yadu abstammend
relating to Yadu, descended from Yadu	Yā (...ya)	Name eines Königs der Monddynastie, Vorfahre Kṛṣṇas
	Yādava	Name Gottes im Judentum (Jehova)
	Yadu	Name eines Zuflusses des Ganges bei Allahbad
name of a king of the lunar dynasty, ancestor of Kṛṣṇa	Yahve (hebr.)	Pflegemutter Kṛṣṇas, Frau von Nanda
name of God in Judaism (Jehovah)	Yamunā	(Relativpronomen) der, welcher
name of a river joining the Ganges in Allahbad	Yaśodā	Jesus, in Indien oft Īśā genannt
foster mother of Kṛṣṇa, wife of Nanda (rel. pron.) who, that	Ye, Yo	Vereinigung; Suche nach Vereinigung mit dem Allerhöchsten
Jesus, in India often called Īśā	Yeśu (hebr.)	Yogameister
union; search for union with the supreme	Yoga	jemand, der Yoga praktiziert; ein ganz auf Gott ausgerichteter Mensch
	Yogendra	(Yoga + Īśvara) Herr des Yogas
master of yoga	Yogi(n)	Zeitalter
somebody practising Yoga; someone fully oriented towards God	Yogīśvara	Heiliger, Weiser eines Zeitalters
(Yoga + Īśvara) Lord of Yoga	Yuga	Göttliche Inkarnation eines Zeitalters
era, period	Yugamuna, -i	Zarathustra, Begründer der parsischen (altpersischen) Religion
saint, sage of a certain era	Yugāvatār	
divine incarnation of an era	Zorāštra (pers.)	
Zoroaster (or Zarathustra), founder of the Parsee (old Persian) religion		

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 57 Hari Om Tat Sat
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Pronunciation of the Sanskrit and Hindi words Aussprache der Sanskrit- und Hindi-Wörter

Vowels/ Vokale

	Sanskrit / Hindi	English	Deutsch	Français	Italiano
a	Śaraṇam	<u>mat</u> ter, <u>but</u>	<u>hat</u> , Mutter	<u>cas</u> ser	<u>canto</u>
ā	Mātā	fa <u>th</u> er	Va <u>t</u> er	<u>ga</u> re	<u>ma</u> re
i	Pitā	<u>mi</u> st	bi <u>t</u> te	<u>ri</u> deau	<u>mi</u> sericordia
ī	Sitā	<u>fe</u> et	<u>Li</u> ebe	<u>vi</u> vre	<u>mat</u> tina
u	Buddhi	<u>put</u> , <u>foot</u>	<u>But</u> ter	<u>rou</u> leau	<u>cu</u> rioso
ū	Mūrata	<u>mo</u> on	<u>Ku</u> chen	<u>rou</u> ge	<u>mu</u> sica
r	Hṛdaya	<u>pre</u> tt <u>y</u> (rolled r)	<u>Gr</u> ill (Zungen-R)	<u>abri</u> cot	<u>pr</u> isma
e	Devī	(<u>da</u> y)	<u>leg</u> en	<u>par</u> ler	<u>ve</u> na
ai	Kailāsa	kite, <u>pa</u> ge	<u>Ei</u> , <u>Elke</u> <u>ist</u>	<u>ré</u> veil, <u>trav</u> ail	<u>lei</u>
o	Koṭi	<u>go</u> ld	<u>Bo</u> ot	<u>sa</u> uce	<u>griff</u> one
au	Gaurī	<u>cow</u> , <u>goat</u>	<u>Auto</u> , <u>sound</u> so	<u>auto</u> <u>ou</u> verte	<u>senso</u> <u>unico</u>
ḥ	Namaḥ, Śāntiḥ	<u>a</u> ha, (i <u>hi</u>)	<u>a</u> ha, (i <u>hi</u>)	<u>sah</u> ara, (i <u>hi</u>)	(aha) <u>mi</u> hi
ā, ī, ō, ē	Nahī, Mā, Mē	(slightly nasal)	(leicht nasaliert)	(peu nasal)	(legg. nasale)

Consonants / Konsonanten

Gutturals (from the throat) / Gutturale (aus der Kehle)

ka	Karuṇā	<u>k</u> ids	<u>K</u> inder	<u>ch</u> oeur, <u>co</u> eur	<u>mac</u> chia
kha	Akhaṇḍa	<u>lake</u> house	Den <u>k</u> hilfe	<u>lac</u> <u>holla</u> ndais	---
ga	Bhagavān	<u>go</u> ose	mö <u>g</u> en	<u>gom</u> me	<u>gar</u> anzia
gha	Ghanaśyāma	<u>dog</u> house	w <u>eg</u> holen	---	(<u>gh</u> iaia)
ṇa	Mātaṅga	<u>sin</u> g	<u>An</u> ker	---	<u>stan</u> co

Palatals (middle of the tongue to the palate) / Palatale (mit der Zungenmitte am Gaumen)

ca	Citta Cora	<u>ch</u> urch	<u>Tsche</u> che	<u>tch</u> èque	<u>cen</u> cio, <u>ci</u> ttà
cha	Choḍo	chur <u>ch</u> hill	<u>Mats</u> ch <u>h</u> aufen	---	---
ja	Bhajana	<u>j</u> oin	<u>Dsch</u> ungel	<u>Claude</u> <u>g</u> êne	<u>gen</u> giva
jha	Jhūle, mujhe	hed <u>g</u> ehog	---	---	---
ṇa	Bhaṅjana	<u>on</u> ion	<u>Tan</u> ja	<u>mag</u> nifique	<u>malig</u> no

Retroflexes (tip of the tongue towards the rear or the palate)

Alveolare (Zungenspitze gegen den hinteren Teil des Gaumens gedrückt)

ṭa	Zorāṣṭra	<u>kett</u> le	Was <u>ch</u> tag	<u>lout</u> re	<u>u</u> topia
ṭha	Viṭṭhala	<u>short</u> hand	(<u>Glut</u> - <u>Hut</u>)	---	---
ḍa	Ḍamarū	<u>rudd</u> er, <u>dr</u> ink	<u>Du</u> sche	<u>coud</u> re	<u>giu</u> deo
ḍha	Ḍhuṇḍhi	<u>mud</u> <u>h</u> ole	schul <u>d</u> haft	---	---
ṇa	Kṛṣṇa, Gaṇeśa	<u>earn</u> , <u>kn</u> ow	<u>Pun</u> sch	<u>jaun</u> e	<u>giun</u> to

Dentals (tip of the tongue towards the teeth)

Dentale (mit der Zungenspitze gegen die Zähne)

ta	Patita	<u>tin</u>	<u>tief</u>	<u>Tint</u> in	<u>ba</u> ṣṭa
tha	Nātha	<u>anth</u> ill	<u>Sanft</u> heit	---	---
da	Sundara	<u>deep</u> , (<u>the</u> se)	<u>Den</u> kmal	<u>dir</u> iger	<u>lad</u> ro
dha	Dharma	<u>good</u> <u>h</u> ero	<u>Süd</u> halbkugel	---	---
na	Nandī	<u>new</u>	<u>neu</u>	<u>an</u> imation	<u>sint</u> esi

Labials (made with the lips) / Labiale (mit geschlossenen Lippen angesetzt)

pa	Gopāla	<u>spin</u>	<u>Sp</u> uren	<u>par</u> mi	<u>Pug</u> lia
pha	Phala	<u>hip</u> hop	<u>Klapp</u> hocker	---	---
ba	Bābā	<u>ben</u> ch	<u>But</u> ter	<u>beau</u>	<u>arab</u> o
bha	Bhakti	<u>club</u> house	<u>abh</u> olen	---	---
ma	Mantra	<u>mind</u>	<u>Oma</u>	<u>mi</u> el	<u>am</u> ore

Semi-vowels (voiced half-vowels) / Semivokale (stimmhafte Halb-Vokale)

ya	Satya	<u>y</u> ellow	<u>Jan</u> uar	<u>yeux</u>	<u>ma</u> jale
ra	Parama	(trilled r)	(Zungen-R)	(coup de langue)	<u>ritir</u> are
la	Lakṣmī	<u>le</u> ave	<u>L</u> inde	<u>voilà</u>	<u>pale</u> stra
va	Avatāra	<u>ver</u> y	<u>wo</u> her	<u>vi</u> vre	<u>mal</u> ya

Sibilants / Sibilante

śa	Śrī Gaṇeśa	<u>cash</u> ew	<u>Fläs</u> chchen	<u>ch</u> ien	<u>sc</u> isma
ṣa	Rakṣa	<u>perc</u> ussion	<u>Gros</u> chen	<u>ch</u> ose	<u>sci</u> opero
sa	Satya Sāi	<u>saint</u>	<u>Wass</u> er	<u>pass</u> ager	<u>sen</u> so

Aspirates / Aspirate (behauchte Laute)

ha	Maheśvara	<u>he</u> aven	<u>he</u> ute	(aspiré)	<u>h</u> ockey
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