

SAI BHAJANS

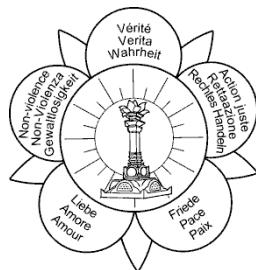
II

INSTRUMENTAL EDITION

**MUSIC-NOTATION by
in NOTENSCHRIFT von**

**ROGER DIETRICH
RETO KÜNG**

Sathya Sai Organisation Switzerland / Schweiz



Copyright 2008 by R. Dietrich, M. Lienhard, R. Küng, Switzerland
and / und
Sathya Sai Organisation Switzerland / Schweiz
first edition / erste Ausgabe: 2008

**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**

All rights reserved.

No portion of this book may be reproduced in any manner without the
prior written permission of the publisher.

Alle Rechte vorbehalten.

Nachdruck, auch auszugsweise, nur mit schriftlicher Einwilligung der Herausgeber.

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 Küng (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 Küng 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

[Back to list of Bhajans](#)

Sāī Bhajana Binā

102

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

Sāī Bhajana Binā

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.

Sathya Sai with Tanpura

Sheet Music:

The sheet music consists of eight staves of musical notation in common time (indicated by 'C') and a key signature of one flat (indicated by a 'b'). The lyrics are written below each staff. The lyrics are:

- Sāī Bhaja-na Bi-nā Su-kha Sān - 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 - ḥa Na-hī
- Sāī Bhaja-na Bi-nā Sukha Sān - ti Na-hī
- Ja-pa Dhyā - na Bi - nā Sarin - yo - ga Na-hī

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 ṭhāṭ) 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♭ this means you could sing the bhajan also in 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 5/4 as fast because a quintuplet-quaver lasts only 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

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

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

Ko - dan - da Rā - ma Pa - tta Bhi Rā - ma

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

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

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

Ko - dan - da 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 - i Rā - ma

Apart from – and between – the simple variation with normal quavers and the complex quintuplet variation there are lots 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)

Ko - dan - da Rā - ma

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

Ko - dan - da Rā - ma

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

Ko - dan - da Rā - ma

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

Ko - dan - da Rā - ma

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

Ko - dan - da Rā - ma

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.

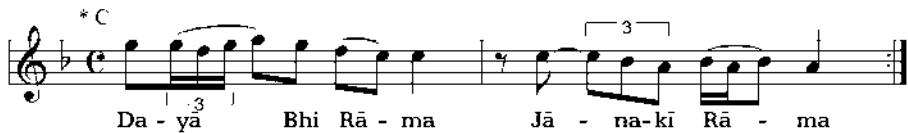
In most of the cases the embellishment starts on the very beat (or more exactly: the instant the main note would start), whenever it's written *before* the main note.

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 Künig (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 Künig 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 Arbeitstunden 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 unsren 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

[Back to list of Bhajans](#)

Sāī Bhajana Binā

102

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

Sāī Bhajana Binā

102

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,

Sāī Bhajana Binā

102

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,

Sāī Bhajana Binā

102

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 heröffnend 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 altehrwürdigen 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 herstammen, 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 umgemein unfangreich, 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 5/4 schnelleres Tempo, weil die Notendauer eines Quintolenachtels nur noch 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 Viertels-Schlag 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

The musical notation shows a single staff with a treble clef and a key signature of one sharp. It consists of four measures. The first measure has two eighth notes followed by a fermata. The second measure starts with a sixteenth note followed by a fermata. The third measure has two eighth notes followed by a fermata. The fourth measure has two eighth notes. Below the staff, the lyrics are written: Ra-ghu-pa-ti Rā - gha - va Rā - jā Rā - ma. Brackets above the first and second measures indicate a group of five notes each, corresponding to the quintole structure.

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

The musical notation shows a single staff with a treble clef and a key signature of one sharp. It consists of four measures. The first measure has two eighth notes. The second measure has two eighth notes. The third measure has two eighth notes. The fourth measure has two eighth notes. Below the staff, the lyrics are written: Ra-ghu-pa-ti Rā - gha - va Rā - jā Rā - ma. This version uses standard eighth-note patterns instead of the complex quintole structure shown in Example 1.

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

*C

Da - yā Bhi Rā - ma Jā - na - kī Rā - ma
Madhu - ra Ma - no - ha - ra Prabhu Sā - i Rā - ma
At - ma Rā - ma Na - ya - na Bhi Rā - ma
Ko - dan - da Rā - ma Pa - t̄ta Bhi Rā - ma
Ra - ghu - pa - ti Rā - gha - va Rā - jā Rā - ma
Ma - dhu - ra Ma - no - ha - ra Prabhu Sā - i Rā - ma

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

*C

Da - yā Bhi Rā - ma Jā - na - kī Rā - ma
Ma - dhu - ra Ma - no - ha - ra Pra - buh Sā - i Rā - ma
At - ma Rā - ma Na - ya - na Bhi Rā - ma
Ko - dan - da 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 - buh Sā - i 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 (quintolisches)



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)

Musical notation for Example 16, 139 Daya Bhi Rama, Zeile 1. The notation is in C major, 2/4 time. The lyrics are: Da - yā Bhi Rā - ma Jā - na-kī Rā - ma. The first note of each measure is a dotted half note, followed by a sixteenth-note ornament (three sixteenths) connected by a legato line to a quarter note. Measure 3 shows a similar pattern where the first note is a dotted half note followed by a sixteenth-note ornament (three sixteenths) connected by a legato line to a quarter note.

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

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

Musical notation for Example 17, 139 Daya Bhi Rama, Zeile 1. The notation is in C major, 2/4 time. The lyrics are: Da - yā Bhi Rā - ma Jā - na-kī Rā - ma. The first note of each measure is a dotted half note, followed by a sixteenth-note ornament (three sixteenths) written as three separate sixteenth notes connected by a vertical bar line, followed by a quarter note.

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)

Musical notation for Example 18, 139 Daya Bhi Rama, Zeile 4. The notation is in C major, 2/4 time. The lyrics are: Ko - dañ - da Rā - ma Pa - t̄ta Bhi Rā - ma. The first note of each measure is a quarter note, followed by a sixteenth-note ornament (three sixteenths) written as three separate sixteenth notes connected by a vertical bar line, followed by a quarter note.

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

Musical notation for Example 19, 139 Daya Bhi Rama, Zeile 4. The notation is in C major, 2/4 time. The lyrics are: Ko - dañ - da Rā - ma Pa - t̄ta Bhi Rā - ma. The first note of each measure is a quarter note, followed by a sixteenth-note ornament (three sixteenths) connected by a legato line to a quarter note.

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 Melieführung 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.

* C

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

Ā - di De - va Sā - ī De - va

A - nan - ta Ko - ti 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 - ti Nā - ma Rū - pa

A - khaṇḍa Te - ja A - ma - ra Pūj - ya

Allah Ho Akabar

132

* C

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

Ye-sú Pi-tā Prabhu Al-lah Ho A-ka-bar Śirđī Sā-ī Partti Sā-ī Tuma Ho

Gu - ru Nā - na - ka Bhī Tu - ma Ho

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

Ye - sú Pi - tā Pra - bhū Tu - ma Ho

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

* A

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

Ye-sú Pi-tā Prabhu Al-lah Ho A-ka-bar Śirđī Sā-ī Partti Sā-ī Tuma Ho

Gu - ru Nā - na - ka Bhī Tu - ma Ho

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

Ye - sú Pi - tā Pra - bhū Tu - ma Ho

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

Allah Ho Tum Ísvara Bhī Tum

133

* C

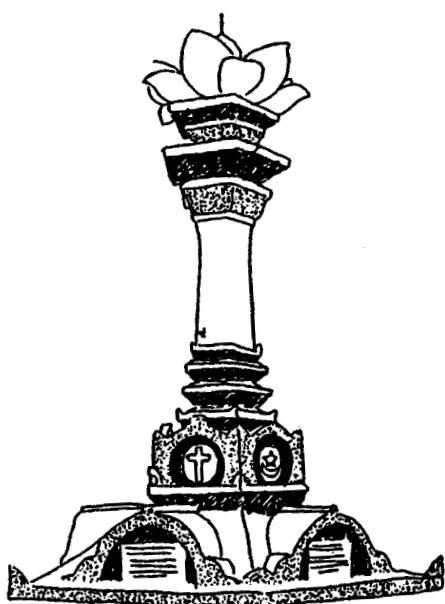
Al-lah Ho Tum Ís - va-ra Bhī Tum Ma-hā-vī - ra Nā - na-ka Rām

Partt - i - sa Sā - ī Šaṇ - ka - ra Tu-ma Hī Ho Me - re Prāṇ

Al - lah Ho Tum Ís - 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 Vṛṇ - 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 - nī

Sā - ī Ja - gan - mā - tā (Sa - tya)

Sa - tya Sā - ī Ja - gan - mā - tā

* E♭

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 - nī

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 - ḥnu 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 - ḥnu Go - pā - la

* F

Ā - nan - da Sā - ga - ra Mu - ra - lī Dha - ra - ;
Mī - rā Pra - bhu Rā - dhe Śyām Ve - ḥnu 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 - ḥnu Go - pā - la

Bhajo Govindam Bhajo Gopālam

136

* C

Bha-jo Go - vin - dam Bhajo Go - pā - lam Bhajo Rā- dhe Śyām Nām Ha- re
Hare Ha-re Rā - ma Ha-re Ha-re Kṛṣ - ṇa Hare Sā - ī Śambho Nām Ha- re
Ha-re Rām Hare Rām Ha-re Rā - ma Rā - ma Hare Rām
Ha-re Rām Hare Rām Ha-re Krṣ - ṇa Krṣ - ṇa Hare Rām
Sī- tā Rām Rādhe Śyām Ha-re Rā - ma Krṣ - ṇa Hare Rām

Use additional text for variation in fast tempo

* As

Bha-jo Go - vin - dam Bhajo Go - pā - lam Bhajo Rā- dhe Śyām Nām Ha- re
Hare Ha-re Rā - ma Ha-re Ha-re Kṛṣ - ṇa Hare Sā - ī Śambho Nām Ha- re
Hare Rām Hare Rām Ha-re Rā - ma Rā - ma Hare Rām
Hare Rām Hare Rām Ha-re Krṣ - ṇa Krṣ - ṇa Hare Rām
Sī- tā Rām Rādhe Śyām Ha-re Rā - ma Krṣ - ṇa Hare Rām

Use additional text for variation in fast tempo

* C

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

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

Mañ - ga - la Ca - ra - na Ka - li Ma - la Da - ha - na

Nā - rā - - ya - na Ke - - śa - va

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

* D

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

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

Mañ - ga - la Ca - ra - na Ka - li Ma - la Da - ha - na

Nā - rā - - ya - na Ke - - śa - va

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

Đama Đama Damarū

138

* C

Da-ma Đa-ma Đa-ma - rū, Đa-ma - rū - nā - tha Śi - va;

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

Da- ma Đa - ma Đa-ma - rū, Da - 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 Śań - ka - ra Viś - va - nā - tha Śi - va;

Śi - vā - ya Na - mah Śi - va Sā - ī - nā - tha Śi - va;

* E

Da-ma Da-ma Da-ma-rū Da-ma-rū-nā - tha Śi - va

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

Da- ma Da - ma Da-ma - rū Da - 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 Śaṇ - ka - ra Viś - va - nā - tha Śi - va

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

Dayā Bhī Rāma Jānakī Rāma

139

*C

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

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

At - ma Rā - ma Na - ya - na Bhī Rā - ma

Ko - dañ - da Rā - ma Pa - tṭa Bhī Rā - ma

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

Ma - dhura Ma - no - ha - ra Pra - bhu 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

At - ma Rā - ma Na - ya - na Bhī Rā - ma

Ko - dañ - da Rā - ma Pa - tṭa Bhī Rā - ma

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

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

*C

*D

Dayā Karo Śiva Gaṅgā Dhāri

141

* C

Da - yā Ka-ro Śi - va Gañ - gā Dhā - ri

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

Da - yā Ka - ro Śi - va Gañ - gā Dhā - ri

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

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

Da - yā Ka - ro Kṛ - pā Ka - ro Ra - kṣa Ka - ro Bho - lā Bhan - dā - ri



Dhim Dhim Dhimi Dhimi Naṭana Śiva

142

* C

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

Tān - da- va Ke - li Vi - lā - sa Śi- va

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

Lī - lā Mā - nu- ša Ve - śa Śi- va

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

Sā - ī Śi- va Ha- ra Bā - la Śi- va

* G

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

Tān - da- va Ke - li Vi - lā - sa Śi- va

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

Lī - lā Mā - nu- ša Ve - śa Śi- va

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

Sā - ī Śi- va Ha- ra Bā - la Śi- va

Gajānana Gajānana Prathama Pūjana

143

* C

ossia

Ga - jā - na - na Ga - jā - na - na

Ga - jā - na - na Ga - jā - na - na

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

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

Lam - bo - da - ra Ga - ḍa - rā - ya

Lam - bo - da - ra Ga - ḍa - rā - ya

Ga - jā - na - na Ga - jā - na - na

ossia

Ga - jā - na - na Ga - jā - na - na

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

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

Lam - bo - da - ra Ga - ḍa - rā - ya

Lam - bo - da - ra Ga - ḍa - rā - ya

** B♭*

Ganapati Om Jaya Ganapati Om

144

* 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 - śi-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^b

Ga-ṇa-pa-ti Om Ja-yā 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 - shi - 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

* As

Ga-ṇa-pa-ti Om Ja-yā 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 - shi - 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

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 - - sa 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 - - sa Bha - va Ban - dha Vi - mo - ca - na
 Sa - tya Sā - ī Śi - va Śaṅ - - ka - ra

* C

Gau-rī Ga-ne - - sa Vi - nā - ya - ka

Gau-rī Ga-ne - - sa Vi - nā - ya - ka

Gau-rī Ga-ne - - sa 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 - na - pa - ti Van - da - na

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

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

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

Gopāla Gopāla Nāco Gopāla

147

* 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

Govinda Bolo Gopāla Bolo

148

* 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 - śu Nā - na - ka

slow only

Al - lah Sā - ī Ye - śu 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

Govinda Kṛṣṇa Jay Gopāla Kṛṣṇa Jay Govinda

149

* C

Govinda Kṛṣṇa Jay Go pā la Kṛṣṇa Jay Govinda Govinda Govinda Go pā la Jay

Kṛṣṇa Kṛṣṇa Sā - ī Kṛṣṇa Govinda Kṛṣṇa Go-pā-la Kṛṣṇa

Govinda Kṛṣṇa Jay Gopāla Kṛṣṇa Jay Govinda Govinda Govin-da Go pā - la Jay

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

Nanda-lā - la Vraja Bā - la (He) Sā - ī Nā rā - ya na 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-sá-va Rā-ma

Mā-dha-va Rā-ma Jay Jay Ke-sá-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

* E^b

Music score for a single melodic line in G clef, 2/4 time, with lyrics in sanskrit and English. The score consists of seven staves of music, each ending with a double bar line and repeat dots, indicating a looped performance.

The lyrics are:

- Go-vin-da Rā-ma Jay Jay Go-pā-la Rā-ma
- Mā-dha-va Rā-ma Jay Jay Ke-sa-va Rā-ma
- Mā-dha-va Rā-ma Jay Jay Ke-sa-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 - kṣat Pa - ra - bra - hma Tas - mai Śrī Guru-ve Nā ma-h(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 Kṛṣ - na Ha-re Kṛṣ - na Kṛṣ - na Kṛṣ - na Ha - re Ha - re



Guruvāyur Pura Śrī Hari Kṛṣṇa

152

* 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♭

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

Hare Murārī Sāī Rām

154

* 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 rama Su-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-ramaSu-maṇ-ga-la Rām

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

Parama 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-na
Sā-ī

Va-su-de-va Nan-da-na Rā-dhā Jī-va-na

Pa-ram-ā-nan-da Bha-ga-vān

Da Capo

fast only

Nā-rā-ya-na Ha-ri Nā-rā-ya-na
Sā-ī

* B^b

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

Va-su-de-va Nan-da-na Rā-dhā Jī-va-na

Pa-ram-ā-nan-da Bha-ga-vān

Da Capo

fast only

Nā-rā-ya-na Ha-ri Nā-rā-ya-na
Sā-ī

Hari Nārāyaṇa Hari Nārāyaṇa

156

* C

Hari Nā-rā-ya-na Hari Nā-rā-ya-na Hari Nā-rā-ya-na Bhajo Re

Hari Nā-rā-ya-na Hari Nā-rā-ya-na Hari Nā-rā-ya-na Bhajo Re

Svā-ma Sun-dara Ma-dana Go-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-na Hari Nā-rā-ya-na Hari Nā-rā-ya-na Bha-jo Re

* B♭

Hari Nā-rā-ya-na Hari Nā-rā-ya-na Hari Nā-rā-ya-na Bhajo Re

Hari Nā-rā-ya-na Hari Nā-rā-ya-na Hari Nā-rā-ya-na Bhajo Re

Svā-ma Sun-dara Madana Gopā-la Saccidā-nan-da Sā-ī Gopā-la

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

Ha-ri Nā-rā-ya-na Hari Nā-rā-ya-na Hari Nā-rā-ya-na Bha-jo Re

Hari Om Namaḥ Śivāy

157

* C ||*

Ha - ri Om Na - mah Śi - vāy

Ha - ri Om Na - mah Śi - vāy

Ha - ri Om Ha - ri Om Ha - ri Om Na - mah Śi - vāy

Da Capo

fast only

Ha - ri Om Om Om Ha - ri Om Om Om Ha - ri Om Om Na - mah Śi - vāy

Ha - ri Om Ha - ri Om Ha - ri Om Na - mah Śi - vāy

* B♭ ||*

Ha - ri Om Na - mah Śi - vāy

Ha - ri Om Na - mah Śi - vāy

Ha - ri Om Ha - ri Om Ha - ri Om Na - mah Śi - vāy

Da Capo

fast only

Ha - ri Om Om Om Ha - ri Om Om Om Ha - ri Om Om Na - mah Śi - vāy

Ha - ri Om Ha - ri Om Ha - ri Om Na - mah 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 - li - 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

The musical score consists of seven staves of music in common time (indicated by 'C' with a star). The key signature is one sharp (F#). The lyrics are written below each staff, corresponding to the notes. The lyrics are:

- He Śe - ṣa Śa - ya - na Nā - rā - ya - na
- Ve - da Bha - ra - na Nā - rā - ya - na
- Bha - va Bha - ya Ha - ra - na Nā - rā - ya - na
- Pā - va - na Ca - ra - na Nā - rā - ya - na
- Nā - rā - ya - na Ha - ri Nā - rā - ya - na
- Nā - rā - ya - na Ha - ri Nā - rā - ya - na
- Nā - rā - ya - na Sā - ī Nā - rā - ya - na

* F

He Śe - sa Śa-ya-na Nā - rā - ya-ṇa

Ve - da Bha-ra - ḥa Nā - rā - ya-ṇa

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

Pā - va - na Ca - ra - ḥa Nā - rā - ya-ṇa

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

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

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



Īśvarāmbā Priya Tanaya

160

* C

Īś-varām-bā PriyaTana ya Sā - ī Nā - rā - ya - na

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

Ka-li-yu-ga Mē A-va-tā - ra Li-ye

Ka-na Ka-na Mē Te-rā Nām Sā - ī

Ka-na Ka-na Mē Te - rā Nām

Ka-na Ka-na Mē Te - rā Nām (O Sā - ī)

slow only

* C

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

Sri 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 Sri Sat - ya Sā - ī

Sri Ja - gan - mo - ha - na Kṛṣṇa Kṛṣṇa

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

Jay Ganeśa Pāhi Mām Śrī Ganeśa Rakṣa Mām 162

* C

Jay Ga-ne-sá Pā-hi Mām Śrī Ga-ne-sá Ra-kṣa Mām

Jay Ga-neś Jay Ga-neś Ja-ya Ga-ne-sá Ra-kṣa Mām

Lam-bo-da-ra Gau-rī Su-ta Ja-ya Ga-ne-sá Pā-hi Mām

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

Jay Ga-neś Jay Ga-neś Ja-ya Ga-ne-sá Ra-kṣa Mām

* E♭

Jay Ga-ne-sá Pā-hi Mām Śrī Ga-ne-sá Ra-kṣa Mām

Jay Ga-neś Jay Ga-neś Ja-ya Ga-ne-sá Ra-kṣa Mām

Lam-bo-da-ra Gau-rī Su-ta Ja-ya Ga-ne-sá Pā-hi Mām

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

Jay Ga-neś Jay Ga-neś Ja-ya Ga-ne-sá Ra-kṣa Mām

Jay Hari Kṛṣṇa Jay Hari Kṛṣṇa

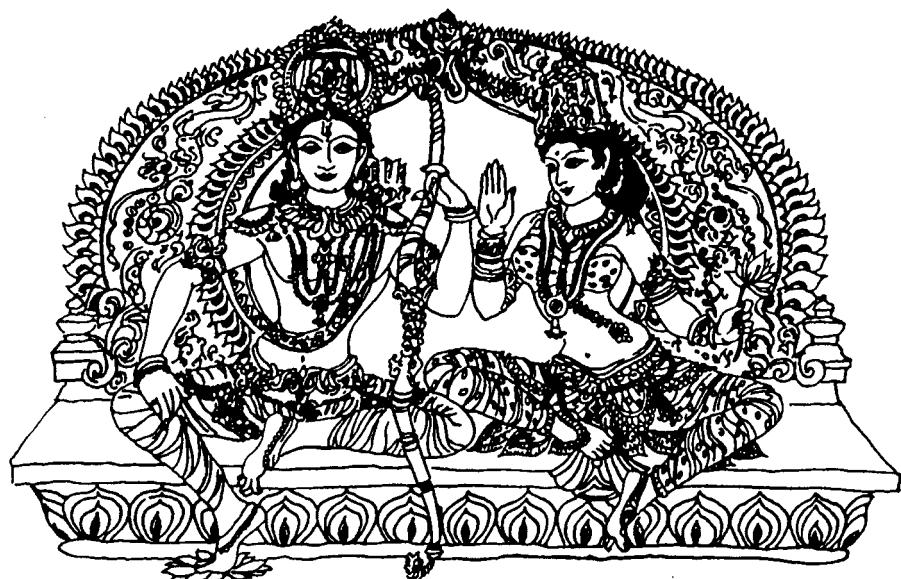
163

* C

Jay Ha-ri Kṛṣ-na Jay Ha-ri Kṛṣ-na 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 Kṛṣ-na Jay Ha-ri Kṛṣ-na 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

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

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

* 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

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

Hr - 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
Siž - ha Vā - hi - nī Tri - sū - 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
Siž - ha Vā - hi - nī Tri - sū - 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

* 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 - só - 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 - só - 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



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

Aś - 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♭

Ja-ya Ja-ya De - vī Gi - ri - jā Mā - tā

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

Aś - 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 consists of seven staves of music in common time, key signature of one flat. The notation uses a mix of quarter and eighth notes, with various rests and grace notes. Measure numbers are indicated above the first staff. The lyrics are written in Devanagari script below each staff.

Staff 1:

* C 5 3 :
Ja- ya Ja- ya He Ja-gad - ī - śa Ma - he - śa

Staff 2:

5 3 :
Ja- ya Ja- ya He Kai - lā - sa Vā - sa

Staff 3:

5 3 :
Ja- ya Ja- ya He Ja-gad - ī - śa Ma - he - śa

Staff 4:

5 3 3 :
Ja- ya Ja- ya Ja- ya Śi- va Sā - ī Ma- he - śa

Staff 5:

5 :
Ja- ya He Śam - bho Sā - ī Nā - tha

Staff 6:

5 :
Ja- ya He Śam - bho Sā - ī Nā - tha

Staff 7:

5 :
Ja- ya Ja- ya Ja- ya He A - nā - tha Nā - tha

Jaya Jaya Sāī Namo

170

Jaya Jaya Śaṅkari

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 - ṭa - par - tti - pur - īś - va - rī Mā

Vi - bhū - ti Sun - da - rī Mā

* F

C

Ja - ya Ja - ya Śaṇ - ka - rī Ja - ya Pa - ram - eś - va - rī
 Ja - ya Śi - va Śaṇ - 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 Mā Jaya Mā Jaya Mā

172

* C

Ja-ya Mā Ja-ya Mā Ja-ya Mā

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

Ja-ya Mā Ja-ya Mā Ja-ya Mā

Śi-va Śak-ti Rū-pi-nī Sāī Mā Sad-ā-nan-da Rū-pi-nī Sā-ī Mā

Ja-ya Mā Ja-ya Mā

Pa-ra-brahma Rū-pi-nī Sāī Mā Tum hī Mo-kṣa Pra-dā-yi-ni Mā

Ja-ya Mā Ja-ya Mā

* A

Ja-ya Mā Ja-ya Mā Ja-ya Mā

Pre-ma Mā-yī Sā-i Mā Jñā-na Ma-yī Sā-i Mā

Ja-ya Mā Ja-ya Mā Ja-ya Mā

Śi-va Śak-ti Rū-pi-nī Sāī Mā Sad-ā-nan-da Rū-pi-nī Sā-i Mā

Ja-ya Mā Ja-ya Mā

Pa-ra-brah-maRū-pi-nī Sāī Mā Tumhī Mo-kṣaPra-dā-yi-ni Mā

Ja-ya Mā Ja-ya Mā

Jaya Rāma Hare

173

* C

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

Ja- ya Kṛṣ- ṇa Ha-re Ja- yaKṛṣ- ṇa Ha-re Ja- ya Rā-dhā Kṛṣ - ṇaHa - re

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

* G

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

Ja- ya Kṛṣ- ṇa Ha-re Ja- yaKṛṣ- ṇa Ha-re Ja- ya Rā-dhā Kṛṣ - ṇaHa - 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 Brahma Pa - rā

* B♭

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 Brahma Pa - rā

* C

Ka - ru - nā 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 Ganapate Namostute

178

* C

Ma-hā Ga-ṇa-pa-te Na-mo - stu-te

Mā-tan - 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-taṁ - 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-dā 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 Mē

179

* C

Ma-na Man - di - ra Mē Sā - ī Rām

Me-gha Śyām Rā-dhe Śyām Sat - ya Sāī Rām

Sā - ī Rām He Rām

Ja-na-ma Ja-na-ma Kā Tu-ma Se Nā - tha

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

Dī - na Da-yā - la He Ja - gan-nā - tha

Dī - na Da - yā - la He Ja - gan-nā - tha

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

Ca - ra - no Mē Le Lo Pra - bhū Sā - ī Rām

Me - gha Śyām Rā - dhe Śyām Sat - ya Sāī Rām

Sā - ī Rām He Rām

Mita Smita Sundara

180

* C

Mi-taSmitaSun-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

* 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 Namah̄ Om

181

* C

Mṛt - yuñ - ja - yā - ya Na - mah̄ Om

Tray - am - ba - kā - ya Na - mah̄ Om

Liṅg - es - va - rā - ya Na - mah̄ Om

Sā - īś - va - rā - ya Na - mah̄ Om

Om Na - mah̄ Śi - vā - ya Na - mah̄ Om

Om Na - mah̄ Śi - vā - ya Na - mah̄ Om

Om Na - mah̄ Śi - vā - ya Na - mah̄ Om

Om Na - mah̄ Śi - vā - ya Na - mah̄ Om

* G

Mṛt - yuñ - ja - yā - ya Na - mah Om

Tray - am - ba - kā - ya Na - mah Om

Liṅg - es - va - rā - ya Na - mah Om

Sa - īś - va - rā - ya Na - mah Om

Om Na - mah Śi - vā - ya Na - mah Om

Om Na - mah Śi - vā - ya Na - mah Om

Om Na - mah Śi - vā - ya Na - mah Om

Om Na - mah Śi - vā - ya Na - mah Om

Muralī Dhara Murahara

182

* C

Mu-ra- lī 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- lī 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

* C

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

*A

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

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

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 - du - na Tā - gu Rū-pa Dha - ri - a - yi

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



Nāco He Nātarāj Śiva Śambho

184

* C

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

Da - ma Da - ma Da - ma Da - ma Da - ma - rū Bā - je

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

* C

The musical notation consists of seven staves of music in common time (indicated by 'C') and a key signature of one flat (indicated by a 'B' with a flat sign). The music is written in treble clef. The lyrics are placed below each staff, corresponding to the notes. The lyrics are:

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 - vir (Sā - ī)

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

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

* D

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 - him Kṛṣṇa 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-kū-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

* E^b

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

Ghana Syā - ma Mana - mo - ha - na

Ghana Syā - 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 Syā - ma Mana - mo - ha - na

Ghana Syā - ma Mana - mo - ha - na

Nandalāla Yadu Nandalāla

187

* C

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

* F

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

* C

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

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

Nā - rā - ya - ḥa Ha - ri Nā - rā - ya - ḥa

Nā - ga Bha - ra - ḥa Na - mah Śi - vā - ya

Nā - da Sva - rū - pa Na - mo Na - mo

Nā - rā - ya - ḥa Ha - ri Nā - rā - ya - ḥa

Nā - rā - ya - ḥa Ha - ri Nā - rā - ya - ḥa

* 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

Natavara Kṛṣṇa Natavara Kṛṣṇa

190

* C

Na-ta-va-ra Kṛṣ-na Na-ta-va-ra Kṛṣ-na Rā-dhe Nan-da-lā-la
Ha-re Ha-re Mā-dha-va Ha-re Go-pi-ka Lo-la
Ha-re Ha-re Ha-re Mā-dha-va Ha-re Go-pi-ka Lo-la
Kṛṣ-na Gha-na Gha-na Nī-la Ha-re Kṛṣ-na Go-kul-la Bā-la
Ha-re Ha-re Mā-dha-va Ha-re Go-pi-ka Lo-la
Ha-re Ha-re Ha-re Mā-dha-va Ha-re Go-pi-ka Lo-la

* F

Na-ta-va-ra Kṛṣ-na Na-ta-va-ra Kṛṣ-na Rā-dhe Nan-da-lā-la
Ha-re Ha-re Mā-dha-va Ha-re Go-pi-ka Lo-la
Ha-re Ha-re Ha-re Mā-dha-va Ha-re Go-pi-ka Lo-la
Kṛṣ-na Gha-na Gha-na Nī-la Ha-re Kṛṣ-na Go-kul-la Bā-la
Ha-re Ha-re Mā-dha-va Ha-re Go-pi-ka Lo-la
Ha-re Ha-re Ha-re Mā-dha-va Ha-re Go-pi-ka Lo-la

Nirupama Guṇa Sadana

191

* C

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

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

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

Ma-hā Te-ja Na-ṭa-rā-ja Vi-rā-ja Ā-sá Pā-sá Nā-sá ī-sá

Ma-hā Te-ja Na-ṭa-rā-ja Vi-rā-ja Ā-sá Pā-sá Nā-sá ī-sá



Om Jagajjananī Sāī Mātā

192

* 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-mah Śi-vā-ya Na-mo Nā-rā-ya-na

3

Om Namaḥ Śi-vā-ya Na-mo Nā-rā-ya-na

* E

Om Na-mah Śi-vā-ya Na-mo Nā-rā-ya-na

3

Om Namaḥ Śi-vā-ya Na-mo Nā-rā-ya-na

* 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-mah Śi - vā - ya Om Na - mo Nā - rā - ya - nā - ya

Om Na-mah Śi - vā - ya Om Na - mo Nā - rā - ya - nā - 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-mah Śi - vā - ya Om Na - mo Nā - rā - ya - nā - ya

Om Na-mah Śi - vā - ya Om Na - mo Nā - rā - ya - nā - 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*)

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-ttiś - va - rī Ja - ga - jjā-na - nī

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

Par - ttiś - va - rī Ja - ga - jjā-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 - ḥā Sa - da - nī Ka - ru - ḥā - mā - yi Mā

Sā - ra - ḥānam Sā - ra - ḥānam Sā - ī Mā

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

Paśupati Tanaya Bāla Gajānana

197

* C

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

Tu-ma Ho Vi-ghna Vi-nā-sá Ga-ne-sá

Tu-ma Ho Vi-ghna Vi-nā-sá

He Sí-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-ne-sá Ga-ne-sá

Sun-da-ra Sā-ī Ga-ne-sá

* 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 Br̥ - had - eś - va - rī

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



* C

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

Pāṇ - da - ri Rañ - ga Ha - re Vi - ṭṭha - la

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

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

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

* F

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

Pāṇ - da - ri Rañ - ga Ha - re Vi - ṭṭha - la

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

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

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

Rādhe Govinda Gopāla

200

* 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

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

Kṛṣṇa Ma-dhu-sū - da - na Ma-dhu-sū - da - na Kṛṣṇa
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 - na | Bha - kta Pa - rā - ya - na

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

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

Raghupate Rāghava Rāja Rāma

202

* 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-sá-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-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-thaNan 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 Rā - ma Rā - ma Rā - ja 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

* C

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

Sā - ī Rām Sā - ī Rām Kṛṣ - - ṇa 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 Kṛṣ - - ṇa Ka - rīm

* F

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

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

Ra - gh - u - 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

Rāma Kodan̄da Rāma

207

*C

Rā-ma Ko-dan̄-da Rā-ma Rā-ma Pa-t̄ta Bhī Rā-ma
Rā-ma Kal-yā-ṇa Rā-ma Rā - gha-va
Rā-ma Nī Do-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-dan̄-da Rā-ma Rā-ma Pa-t̄ta 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-ṭā-ḍu
Rā-ma Ko-dan̄-da Rā-ma Rā-ma Pa-t̄ta 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

Sheet music for a vocal piece in G clef, 2/4 time, and B-flat key signature. The lyrics are in Sanskrit and include the names Rāma, Nāmame, Melu, Cinta-ne, and Cā-lu.

The music consists of ten staves of musical notation. The lyrics are written below each staff, corresponding to the notes. The first staff starts with "Rā - ma". The second staff starts with "Nī Nā-mame". The third staff starts with "Nī Nā - ma-me". The fourth staff starts with "Rāma Nāmame". The fifth staff starts with "Cinta- ne". The sixth staff starts with "Rāma Cinta- ne". The seventh staff starts with "Nī Cin- ta- ne". The eighth staff starts with "RāmaCintane". The ninth staff starts with "Nī Cin- ta- ne". The tenth staff starts with "Rā - ma" and ends with "Fine".

slow

Rā - ma Nā - ma - me Me - lu Rā - ma Cin - ta - ne Cā - lu
 Rā - ma Nī Nā-mameMe - 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-mame Me - lu Nī Cin - ta - ne Cā - lu
 Cinta- ne Cā - lu Nāmame Me - lu Nī Cin - ta - ne Cā - lu Nī Nāma-meMe - lu
 Rāma Cinta- ne Cā - lu Rāma Nāmame Me - lu RāmaCintane Cā - lu Rāma Nāmame Me - lu
 RāmaCintane Cā - lu Rāma Nāmame Me - lu RāmaCintane 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
 Rā - ma Ne - nu Nī - vā - du Rā - ma Nā - to Mā - ṭa - du *Fine*

* D

Rā - ma Ko-dan̄ - da Rā - ma Rā - ma Pa - ṭṭa Bhī Rā - ma

Rā - ma Kal - yā - ḥa Rā - ma Rā - gha - va

Rā - ma Nī Do - 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-dan̄ - da Rā - ma Rā - ma Pa - ṭṭa Bhī Rā - ma

Rā - ma Kal - yā - ḥa Rā - ma Rā - gha - va

Rā - ma Nī Ke - va - ru - jo - ḫdu Rā - ma Nī Ka - ṭa - ju - ḫdu

Rā - ma Ne - nu Nī - vā - ḫdu Rā - ma Nā - to Mā - ṭā - ḫdu

Rā - ma Ko - dan̄ - da Rā - ma Rā - ma Pa - ṭṭa Bhī Rā - ma

Rā - ma Kal - yā - ḥa Rā - ma Rā - gha - va

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

Sheet music for a vocal piece in G clef, 2/4 time, and B-flat key signature. The lyrics are in Sanskrit and include the names Rāma, Nāma, and Cintane.

The music consists of ten staves of musical notation, each with lyrics underneath. The lyrics are:

- Rā - ma Nā - ma - me Me - lu Rā - ma Cin - ta - ne Cā - lu
- Rā - ma Nī Nā-mameMe - 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- mā-me Me- lu Nī Cin- ta-ne Cā - lu
- Cinta- ne Cā- lu Nāmame Me - lu Nī Cin- ta-ne Cā- lu Nī Nāma-meMe - lu
- Rāma Cinta- ne Cā- lu Rāma Nāmame Me - lu RāmaCintane Cā- lu Rāma Nāmame Me- lu
- RāmaCintane Cā - lu Rāma Nāma-me Me - lu RāmaCintane 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 - du Rā - ma Nā - to Mā - ṭa - du *Fine*

* C

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

Rā - jī - va Lo ca - na Rām

Ís - 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

* 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 - vana 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 - vana Sī - tā Rām Śrī Rām Ja - ya Rām Jaya Jaya Rām

Śrī Rām Ja - ya Rām Ja - ya Sā - ī Rām

Rāma Rāma Sāī Rāma

210

* C

Rā - ma Rā - ma Sā - ī Rā - ma

Par - tti - pur - ī - sa 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 Mañ - da - na Rā - ja - na Rām

Pa - ra - ma Pā - va - na Mañ - ga - la Nām

* E'

Rā - ma Rā - ma Sā - ī Rā - ma

Par - tti - pur - ī - sa 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 Mañ - da - na Rā - ja - na Rām

Pa - ra - ma Pā - va - na Mañ - 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-sa - 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 - sá - ra - tha Nan - da - na Rā - mam Bha - jo
Da - sá - 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 - sá - ra - tha Nan - da - na Rā - mam Bha - jo
Da - sá - 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

Vi - ḥā Vā - da - ni Ka - lā - va - tī

Hañ - 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

Vi - ḥā Vā - da - ni Ka - lā - va - tī

Hañ - 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 - ḥo Me Sā - ī Me-re Ko - ti Pra - ḥām

Sā - ī Mā - tā Pi - tā Dī - na Ban - dhu Sa - khā

Te - re Ca - ra - ḥo Me Sā - ī Me-re Ko - ti Pra - ḥām

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



* C

Sāī 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

Sāī 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

Sāī 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

* A ^b

Sāī 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

Sāī 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

Sāī 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 - tya Dhar - ma Śān - ti Pre - ma Sva - rū - pa Pra - śān - ti Ni - la - ya De - va

Sa - tya Dhar - ma Śān - ti Pre - ma Sva - rū - pa Pra - śān - ti Ni - la - ya De - va

Rā - ma Ho Kṛṣ - na Ho Sā - ī Rā - ma De - va

Rā - ma Ho Kṛṣ - na 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-sa-va
Sa-tya Nārā-ya-ṇa Go-vin-da Mādha-va Sā-ī Nā-rā-yaṇa Go-vin-da Ke-sa-va
Ha-re Kṛṣ-na Ha-re Kṛṣ-na Ha-re Kṛṣ-na 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 Mādha-va Sā-ī Nā-rā-yaṇa Govinda Ke-sa-va
Sa-tya Nārā-ya-ṇa Go-vin-da Mādha-va Sā-ī Nā-rā-yaṇa Govinda Ke-sa-va
Ha-re Kṛṣ-na Ha-re Kṛṣ-na Ha-re Kṛṣ-na 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♭

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-vaBha-vā - ya Śi-va Śi-vā - ya Na-mah Om
 Om Na-mah Śi-vā - ya Om Om Na-mah 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-raṇam De - va
 Bho-le Bā - bā Ma-hā-de - va Sā - ī Bā - bā Ma-hā-de - va
 HaraHara Gaṇ - ge Ma-hā-de - va HaraHara Gaṇ - ge Ma-hā-de - va
 Bho-le Bā - bā Ma-hā-de - va Sā - ī Bā - bā Ma-hā-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 - sí - va Śam - bho Śaṅ - ka - ra

Par - tti Nā - ya - ka Pa - ram - e - sá Pā - hi Mām

Par - tti Nā - ya - ka Pa - ram - e - sá Pā - hi Mām

Śam - bho Śaṅ - ka - ra Sām - ba Sa - dā - sí - va Śam - bho Śaṅ - ka - ra



Śaṅkara Sadāśiva Candra Śekhara

222

* 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

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 - dī Sā - ī Dvā - ra - kā Mā - yi Pra - sān - ti Vā - si Sā - ī Rām

Al-lah Iś - 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

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 - dī Sā - ī Dvā - ra - kā Mā - yi Pra - sān - ti Vā - si Sā - ī Rām

Al-lah Iś - 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 Śāṅkara Śāśi Śekhara

225

* C

Si-va Śāñ - ka - ra Sa - sí Śe - kha - ra

Sar - veś - va - ra Sā - īś - va - ra

Si - va Śāñ - ka - ra Sa - sí Śe - kha - ra

Ha - ra Ha - ra Śāñ - ka - ra Sa - dā Si - va

Ha - ra Ha - ra Śāñ - ka - ra Sa - dā Si - va

Si - va Si - va Si - va Si - va Si - rad - īś - va - ra

* E

Si-va Śāñ - ka - ra Sa - sí Śe - kha - ra

Sar - veś - va - ra Sā - īś - va - ra

Si - va Śāñ - ka - ra Sa - sí Śe - kha - ra

Ha - ra Ha - ra Śāñ - ka - ra Sa - dā Si - va

Ha - ra Ha - ra Śāñ - ka - ra Sa - dā Si - va

Si - va Si - va Si - va Si - va Si - rad - īś - va - ra

Śiva Śiva Śambho Tāṇḍava Priyakara

226

* C

Si-va Si-va Śam - bho Tāṇ - ḍa - va Pri - ya - ka - ra

Bha - va Bha - ya Bhai - ra - va Bha - vā - nī Śaṇ - ka - ra

Si-va Si-va Śam - bho Tāṇ - ḍa - va Pri - ya - ka - ra

Ha - ra Ha - ra Bham Bham Bho - lā Ma - heś - va - ra

Da - ma Da - ma Da - ma - rū Na - ṭa - na Ma - no - ha - ra

Sat - yam Sí - vam Sā - ī Sun - da - ra

* E♭

Si-va Si-va Śam - bho Tāṇ - ḍa - va Pri - ya - ka - ra

Bha - va Bha - ya Bhai - ra - va Bha - vā - nī Śaṇ - ka - ra

Si-va Si-va Śam - bho Tāṇ - ḍa - va Pri - ya - ka - ra

Ha - ra Ha - ra Bham Bham Bho - lā Ma - heś - va - ra

Da - ma Da - ma Da - ma - rū Na - ṭa - na Ma - no - ha - ra

Sat - yam Sí - vam Sā - ī Sun - da - ra

Siva Siva Sivāya Namaḥ Om

227

* C

Siva Siva Si-vā - ya Namaḥ Om Bhava Bhava Bha-vā - ya Na-mah Om

Si-ra-dī Pu-rīś- va ra Śambho Śaṅ- kara Hara Hara Ha-rā - ya Na-mah Om

Par - tti Śi - vā - ya Namaḥ Om Sām - ba Śi - vā - ya Na - mah Om

Par - tti Pu-rīś- vara Śambho Śaṅ- ka-ra Hara Hara Harā - ya Na-mah Om

* E♭

Siva Siva Si-vā - ya Namaḥ Om Bhava Bhava Bha-vā - ya Namaḥ Om

Si-ra-dī Pu-rīś- va ra Śambho Śaṅ- kara Hara Hara Ha-rā - 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

Srī Rām Jaya Rām Jaya Jaya Rām

228

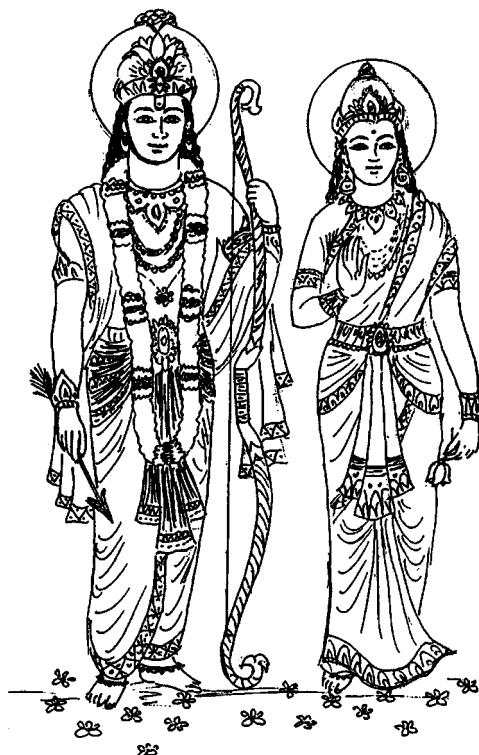
* C

Srī 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 - na - dhī - ra Ra - ghu - ku - la Rā - ma

Śrī Rā - ma-can - dra Ja - ya Rā - ma - can - dra

Da - sā - ra - tha Nan - da-na Da - yā Bhī Rā - ma

Dā - na - va Bhañ - ja - na Ko - dañ - da Rā - ma

Kal - yā - na Rā - ma Ka - ma - nī - ya Rā - ma

Ra - ghu - vi - ra Ra - na - dhī - ra Ra - ghu - ku - la Rā - ma

*A

Sri Rā - ma-can - dra Ja - ya Rā - ma - can - dra

Ra - ghu - vi - ra Ra - ḥa - dhī - ra Ra - ghu - ku - la Rā - ma

Sri Rā - ma-can - dra Ja - ya Rā - ma - can - dra

Da - sā - ra - tha Nan - da-na Da - yā Bhī Rā - ma

Dā - na - va Bhañ - ja - na Ko - daṇ - da Rā - ma

Kal - yā - ḥa Rā - ma Ka - ma - nī - ya Rā - ma

Ra - ghu - vi - ra Ra - ḥa - dhī - ra Ra - ghu - ku - la Rā - ma

Srī Sāī Nātha Guru Govinda

230

* C

Śrī Sāī Nā - tha Gu - ru Go - vin - da
Par - tti Pur - i - sa Ja - ya Go - vin - da
Pra - sān - ti Ni - la - ya Rā - dhe Go - vin - da
Śrī Gu - ru Ja - ya Gu - ru Vi - ṭha - la Go - vin - da

* G

Śrī Sāī Nā - tha Gu - ru Go - vin - da
Par - tti Pur - i - sa Ja - ya Go - vin - da
Pra - sān - ti Ni - la - ya Rā - dhe Go - vin - da
Śrī Gu - ru Ja - ya Gu - ru Vi - ṭha - la Go - vin - da

Śrī - ni-vā - sa Go - vin - da Śrī Veṅ-ka-ṭe - - sa 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 Kṛṣṇa 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

Srī - ni-vā - sa Go - vin - da Srī Veñ-ka-ṭe - śa Go - vin - da
 Pu - rā - ṇa Pu - ru - ṣa Go - vin - da Puñ - ḍa - ri - kā - kṣa Go - vin - da
 Da - śa - vi - dha Rū - pa Go - vin - da Krṣ - 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



* C

Śrī - ni - vā - sa Ven - kat - e - śa

Sri - ta Ja - na Pa - ri - pā - la Sā - ī - śa

Śrī - ni - vā - sa Ven - kat - 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 Si - ra - ḍī Ni - vā - sa Go - vin - da

Go - vin - da Go - vin - da Par - tti Vā - sa Go - vin - da

* G

Sri - ni - vā - sa Ven - kat - e - sa
 Sri - ta Ja - na Pa - ri - pā - la Sā - ī - sa
 Sri - ni - vā - sa Ven - kat - e - sa
 Ti - ru - pa - ti Gi - ri - vā - sa Go - vin - da
 Ga - rū - ḍa Vā - ha - na Go - vin - da Go - vin - da
 Go - vin - da Go - vin - da Sri - ni - vā - sa Go - vin - da
 Go - vin - da Go - vin - da Si - ra - dī Ni - vā - sa Go - vin - da
 Go - vin - da Go - vin - da Par - tti Vā - sa Go - vin - da

Tuma Ho Vighna Vināśa Ganeśa

233

* C

Tu-ma Ho Vi-ghna Vi-nā-sá Ga-ne-sá

Tu-ma Ho Vi-ghna Vi-nā-sá Ga-ne-sá

Tu-ma Ho Vi-ghna Vi-nā-sá Ga-ne-sá

Pār-va-tī Nan-da-na Pā-hi Ga-jā-na-na

Pra-na-va Sva-rū-pa Par-tti-pur-ī-sá

Pā-hi Ga-ne-sá Vi-ghna Vi-nā-sá

Pā-hi Ga-ne-sá Vi-ghna Vi-nā-sá

* D

5 5

Tu - ma Ho Vi - ghna Vi - nā - sá Ga - ne - sá

5

Tu - ma Ho Vi - ghna Vi - nā - sá Ga - ne - sá

5 5

Tu - ma Ho Vi - ghna Vi - nā - sá Ga - ne - sá

3 5 3

Pār - va - tī Nan - da - na Pā - hi Ga - jā - na - na

5

Pra - na - va Sva - rū - pa Par - tti - pur - ī - sá

3 5

Pā - hi Ga - ne - sá Vi - ghna Vi - nā - sá

3 5

Pā - hi Ga - ne - sá Vi - ghna Vi - nā - sá



* C

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 - ḥa - 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 - ḥa - 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 - ḥa - 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 - ḥa - nā - tha

Vitṭhala Bhajo Sāī

235

* C

Vi - ṭṭha - la Bha - jo Sā - ī Vi - ṭṭha - la Bha - jo

Vi - ṭṭha - la Bha - jo Sā - ī Vi - ṭṭha - la Bha - jo

Pan - ḍha ri Nā - tha Pān - du rañ - ga Vi - ṭṭha - la Bha - jo

Par - tti Bā - bā Sā - ī De - va Vi - ṭṭha - la Bha - jo

Śi - ra - dī Bā - bā Sā - ī De - va Vi - ṭṭha - la Bha - jo

Vitthalā Hari Vitthalā

236

* C

Vi-tṭha-la Ha-ri Viṭṭha-la Viṭṭha-la Hari Viṭṭha-la

Viṭṭha-la Ha-ri Viṭṭha-la Pāṇḍu-raṅga Viṭṭhale Hari Nā - rā - ya - ṇa

Puran-dara Viṭṭhale Hari Nā - rā - ya - ṇa Ha-ri Nā - rā - ya - ṇa Bhajo Nā - rā - ya - ṇa

Ha-ri Nā - rā - ya - ṇa Sā-ī Nā - rā - ya - ṇa Sā-ī Nā - rā - ya - ṇa Satya Nā - rā - ya - ṇa

* F

Vi-tṭha-la Ha-ri Viṭṭha-la Viṭṭha-la Hari Viṭṭha-la

Viṭṭha-la Ha-ri Viṭṭha-la Pāṇḍu-raṅga Viṭṭhale Hari Nā - rā - ya - ṇa

Puran-dara Viṭṭhale Hari Nā - rā - ya - ṇa Ha-ri Nā - rā - ya - ṇa Bhajo Nā - rā - ya - ṇa

Ha-ri Nā - rā - ya - ṇa Sā-ī Nā - rā - ya - ṇa Sā-ī Nā - rā - ya - ṇa Satya Nā - rā - ya - ṇa

Yadu Nandana Gopāla

237

* 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 - ṇama 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 - ṇama 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 Sāī 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 Sāī Partti Sāī Tuma Ho / Guru Nānaka Bhī Tuma Ho / Zorāṣṭra Mahāvīra Tuma Ho / Yeśu Pitā Prabhu Tuma Ho / Sāī 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 Īsvāra Bhī Tum Mahāvīra Nānaka Rām / Parttīśā Sāī Śaṅkara Tuma Hī Ho Mere Prāṇ / Allah Ho Tum Īsvāra Bhī Tum Mahāvīra Nānaka Rām / Zorāṣṭra Yeśu Buddha Tuma Ho Saba Ke Pālana Har / Saccidānanda Sāī 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 Vadanī Manohari Sāī Jagajjananī / Mātā Mātā Mātā Jagajjananī / Jagajjananī Śubha Kāriṇī / (Satya) Sāī Jagannātā / Satya Sāī Jagannātā

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 Śāgara Muralī Dhara / Mīrā Prabhu Rādhe Śyām Veṇu Gopāla / Ānanda Śāgara Muralī Dhara / Nanda Yaśodā Ānanda Kiśora / 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 Sāī Śambho Nām Hare / Hare Rām Hare Rāma Rāma Hare Rām / Hare Rām Hare Rāma 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 herdswoman.

Verehre 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 Carāṇa / Jaya Rādhā Jaya Mādhava Śauri / Maṅgala Carāṇa Kali Mala Dahana / Nārāyaṇa Keśava / Jaya Rādhā Jaya Mādhava Śauri

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 Dama Dama Damarū Damarūnātha Śiva / Dhimika Dhimika Dhimi Gaurī Nātha Śiva / Dama Dama Damarū Damarūnātha Śiva / Nāṭana Manohara Nāṭarāja Śiva / Hara Hara Bham Bham Bholenātha Śiva / Śambho Śaṅkara Viśvanātha Śiva / Sivāya Namah Śiva Sāīnātha 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 unsfern 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 Sāī Rāma / Ātma Rāma Nayana Bhī Rāma / Kodañḍa Rāma Paṭṭa Bhī Rāma / Raghupati Rāghava Rājā Rāma / Madhura Manohara Prabhu Sāī 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 unsrern 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 Triśūla Dhāri Gaṅgā Dhāri Dayā Karo / Dayā Karo Bhagavān Śaṅkara Dayā Karo Bhagavān / Pārvatī Rāmaṇa Pannaga Bhūṣaṇa Nīla Kanṭha Dayā Karo / Dayā Karo Bhagavān Śaṅkara Dayā Karo Bhagavān / Candra Sekhara Gaṅgā Jaṭā Dhara Vibhūti Sundara 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 Śīva Gaṅgā Dhāri / Kṛpā Karo Śīva He Tripurāri / Dayā Karo Śīva Gaṅgā Dhāri / Nāma Madhura Śubha Maṅgala Kāri / Alakha Nirañjana Triśūla Dhāri / Dayā Karo Kṛpā Karo Rakṣa Karo Bholā Bhanḍārī 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 Dhim Dhim Dhimi Dhimi Naṭana Śīva / Tāndava Keli Vilāsa Śīva / Dhim Dhim Dhimi Dhimi Naṭana Śīva / Līlā Mānuṣa Veśa Śīva / (Om) Lingodbhava Kara Sāī Śīva / Sāī Śīva Hara Bāla Śīva

Dhim dhim, 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.

Dhim dhim erklingen die Fussschellen 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 Gajānana Gajānana / Prathama Pūjana Gaṇarāya / Prathama Prārthanā Śī 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 Ganapati Om Jaya Ganapati Om / Gajamukha Varada Ganapati Om / Gaṇapati Om Jaya Gaṇapati Om / Müṣika Vāhana Gajānana / Modaka Hasta Gajānana / Parama Nirājanā Gajānana / Pāda Namaste Gajānana 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 Sāī Siva 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 Gajānana / Śī Gaṇarāya Vināyaka / Gajavadana Jaya Gaṇapati Vandana / Gajavadana Jaya Gaṇapati Vandana / Maṅgala Mūrti Gajānana / (Hē) Maṅgala Mūrti Gajānana

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 wegträumt, / Du wirst als elefantenköpfiger Herr der Engel verehrt, / Du verheissungsvolle Gestalt mit dem Elefantengesicht.

147 Gopāla Gopāla Nāco Gopāla / Nāco Nāco Sāī Nandalāla / Rumajhuma Rumajhuma Nāco Gopāla / Nāco Nāco Sāī 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 Sāī Yeśu Nānaka / Zorāṣṭra Mahāvīra Buddha Nām Bolo / Ye Nāma Sāre Hai Jīvan Sahāre / Param Ānanda Ke Hai Kholte Hai 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 Gopāla Jay / Kṛṣṇa Kṛṣṇa Sāī Kṛṣṇa Govinda Kṛṣṇa Gopāla Kṛṣṇa / Govinda Kṛṣṇa Jay Gopāla Kṛṣṇa Jay Govinda Govinda Gopāla Jay / Kesiava Mādhava Sāī Nārāyaṇa Govinda Govinda Nārāyaṇa / Nandalāla Vraja Bāla (He) Sāī 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 Sāksāt Parabrahma Tasmai Śī Guruve Nāmāḥ / Hare Rāma Hare Rāma Rāma Hare Hare / Hare Kṛṣṇa Hare 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 Śī Hari Kṛṣṇa Nārāyaṇa Gopāl / Mukunda Mādhava Muralī Dhāri Nārāyaṇa Gopāl / Nārāyaṇa Gopāl Śī Hari Nārāyaṇa Gopāl / Nārāyaṇa Gopāl Sri Hari Nārāyaṇa Gopāl / Mohana Muralī Dhāri Śī Hari Nārāyaṇa Gopāl / Govardhana Giridhāri Murāri 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 Sāī Rām Sāī Rām / Gopāl Govinda Bolo Jaya Rādhe Śyām / Mādhava Mukunda Bolo Jaya Sāī Rām / Jay Jay Rām Sāī Rām Jay Jay Rām / Jay Jay Rām Sāī Rām Jay Jay Rām Bolo / Jay Jay Rām Sāī 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 Murāri Sāī Rām Hare Murāri Rām / Parama Sumāṅgala Sāī Rām Parama Sumāṅgala Rām / Īśvara Allah Tere Nām Saba Tuma Ho Bhagavān / Parama Sumāṅgala Sāī Rām Parama Sumāṅgala 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 verehrenswerte Erhalter Vishnu.

155 Hari Ānanda Maya Jaya Nārāyaṇa / Sāī Ānanda Maya Jaya Nārāyaṇa / Vasudeva Nandana Rādhā Jīvana / Paramānanda Bhagavān / Paramānanda Mādhava / Nārāyaṇa Hari Nārāyaṇa / Nārāyaṇa Sāī 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 Leben Sinn. / 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 Sāī 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.

Verehre 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 Namah Śivāy / Hari Om Namah Śivāy / Hari Om Hari Om Hari Om Namah Śivāy / Hari Om Hari Om Hari Om Namah Śivāy / Hari Om Om Om Hari Om Om Om Hari Om Om Om Namah Śivāy / Hari Om Hari Om Hari Om Namah 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 Unsterblichkeitsnektares gequirkt wurde, als verspieltes Kind bist Du bereits der unübertroffene Meister des Tanzes. / Gopala, Du verzückst uns mit Deiner fröhlichen 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 Sāī 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 ruhest 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 Sāī Nārāyaṇa / Sāī Nārāyaṇa Satya Nārāyaṇa / Kaliyuga Mē Avatāra Liye / Kaṇa Kana Mē Terā Nām Sāī / Kaṇa Kaṇa Mē Terā Nām / Kaṇa Kaṇa Mē Terā Nām (O Sāī)

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 īśvari Nandana Sāī Gopāla / Śrī Madhusūdana Krṣṇa Krṣṇa / Sāī Madhusūdana Krṣṇa Krṣṇa / Jagadoddhāra Sāī Gopāla / Prema Svarūpa Premāvatāra / Dvārakā Mayi Śrī Satya Sāī / Śrī Jaganmohana Krṣṇa Krṣṇa / Sāī Jaganmohana Krṣṇa Krṣṇa

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-süßen 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 / Maṅgalā Kara Saṅkāṭa 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 sorrows, save me.

Schütze mich, Ganesha, rette mich. / Dickbäuchiger Sohn Gauris, schütze mich. / Segen bringender, Kummer auflösender Ganesha, rette mich.

163 Jay Hari Krṣṇa Jay Hari Krṣṇa Govardhana Giridhāri / Rādhā Mohana Rādhā Jīvana / (Jaya) Mañjula Kuñja 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 verehrende Hirtin Radha bist Du Verzückung 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 Sāī Bhavānī Mā / Jay Jay Bhavānī Mā Ambe Bhavānī Mā / Śirī Nivāsī Mā Partti Nivāsī Mā / Hṛdaya Nivāsī Mā Sāī 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 Sāī Jananī Ambe Bhavānī Mā / Jaya Mā Jaya Mā / Sāī Bhavānī Mā / Simha Vāhinī Triśūla Dhārī Ambe Bhavānī Mā / Jay Jay Jananī Sāī 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 Sītā Rām Gopī Gopāla Bhajo Rādhe Śyām / Hare Rām Rām Rādhe Śyām Śyām Śyām / Śrī Raghu Nandana Śrī Rāma Daśarathē Jaya Raghu Rāma / Nanda Kiśora Navanīta Cora Vṛndāvana Govinda Lālā / Hare 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 Hirtenmädchen Radha. / Verehre 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 Wältern Brindavans.
- 167** Jaya Ho Jaya Ho Müsika Vāhana / He Śiva Nandana Prathama Vandana / Pārvatī Tanaya Siddhi Vināyaka / Caraṇam Śaraṇam 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 Dhārī / Jaya Yogiśvara Hṛdaya Nivāsīni
 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 Sāī Maheśa / Jaya He Śambho Sāī Nātha / Jaya He Śambho Sāī 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 Sāī Namo Jaya Śubha Dāyi Namo / Jaya Govinda Jaya Gopāla Jaya Mahādeva Namo / Jaya Jaya Sāī Namo Jaya Śubha Dāyi Namo / Abhaya Pradāta Viśva Vidhātā / Jagadoddhāra Namo / Jaya Śirḍīśa Jaya Parttiśa Jaya Parameśa Namo /
 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 Ordnenden / Und Erhaltenden verneige dich. / Verneige dich vor dem in Shirdi und Puttaparthi Gott gewordenen Höchsten.
- 171** Jaya Jaya Śāṅkarī Jaya Parameśvarī / Jaya Śiva Śāṅkarī Mā / Jaya Viśveśvarī Jaya Sarveśvarī / Jaya Viśveśvarī Jaya Sarveśvarī / Vibhūti Sundarī Mā / Jaya Mā Jaya Mā / Puṭṭaparttipuriśvarī 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 Sāī Mā Jñāna Mayī Sāī Mā / Jaya Mā Jaya Mā Jaya Mā / Śiva Śakti Rūpiṇī Sāī Mā Sadānanda Rūpiṇī Sāī Mā / Jaya Mā Jaya Mā / Parabrahma Rūpiṇī Sāī Mā Tumhī Mokṣa Pradāyīni 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 Sītā Rāma Hare / Jaya Kṛṣṇa Hare Jaya Kṛṣṇa Hare Jaya Rādhā Kṛṣṇa Hare / Jaya Sāī Hare Jaya Sāī Hare Satya Sāī Bābā Hare
 We invoke You, Rama, praised by Sita. / We invoke You, Krishna, praised by Radha. / We invoke You, praised Sathyā Sai Baba.
 Wir rufen Dich an, Rama, von Sita Verehrter. / Wir rufen Dich an, Krishna, von Radha Verehrter. / Wir rufen Dich an, verehrter Sathyā Sai Baba.
- 174** Jaya Śāṅkara 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 / Partipurīśvara Dīna Dayāghana / Duhkha Bhañjana Śrī Rām / Duhkha Bhañjana Sāī 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 unsren Sorgen und Leiden auf.

176 Kṛṣṇa Kṛṣṇa Govinda Kṛṣṇa Gopāla Bālā Kṛṣṇa / Nanda Nandana Bhakta Candana Bālā Lola Kṛṣṇa / Kṛṣṇa Kṛṣṇa Govinda Kṛṣṇa Gopāla Bālā Kṛṣṇa / Sundara Vadana Saroja Nayana Rādhā Priya Kṛṣṇa / Yādava Kṛṣṇa Yaśodā Kṛṣṇa Satya Sāī 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 Śyama Murārī / Mādhava Mohana Mayūra Mukuṭadhara / 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 / Mātaṅga 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 Sāī Rām / Megha Śyām Rādhe Śyām Satya Sāī Rām / Sāī Rām He Rām / Janama Janama Kā Tuma Se Nātha / Partipurī Parameśvara Rūpa / Dīna Dayāla He Jagannātha / Dīna Dayāla He Jagannātha / Partipuri Parameśvara Rūpa / Carāṇo Mē Le Lo Prabhu Sāī Rām / Megha Śyām Rādhe Śyām Satya Sāī Rām / Sāī 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 Mṛtyuñjayāya Namah Om / Trayambakāya Namah Om / Liṅgeśvarāya Namah Om / Sāīśvarāya Namah Om / Om Namah Śivāya Namah 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 den Ursprung symbolisierenden Lingams, / Dem in Sai Verkörperten. / Om, Shiva, Dein Wille geschehe.

182 Murali Dhara Murahara Naṭavara / Gopī Jana Priya Giridhara / Vṛṇḍāvana Sañcāra Jagadoddhāra / Yaśodā Bālā 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 Rādhā Lola Rādhā Lola / Tretā Yugamuna Sītā Rāmudayi / Dvāparī Yugamuna Rādhā Loludayi / Gitānu Drāpina Tāraka Nāmudayi / Yuga Yuga Maṇḍuna Tagu Rūpa Dhariayi / Kaliyuga Manduna Satya Sāī 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 Sathyai 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 Sathyai Sai.

184 Nāco He Naṭarāj Śiva Śambho / Hara Bholenātha Śiva Śambho / Śiva Śambho Śiva Śambho / Ḍama Ḍama Śama Śama Śamarū Bāje / Hara Bholenātha Śiva Śambho

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 Rahim Krṣṇa Karim Yeśu Buddha Mahāvīr (Sāī) / Sarva Dharma Priya Sāī Devāya / Sarva Dharma Priya Sāī 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 Mitführende, 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 Ānanda Cintana / Ānanda Cintana Gopī Gopālana / Anantana Nandana Ānanda 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 Namah 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, / Verehre 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 Krṣṇa Naṭavara Krṣṇa Rādhe Nandalāla / Hare Hare Mādhava Hare Gopika Lola / Hare Hare Hare Mādhava Hare Gopika Loīa / Krṣṇa Ghana Ghana Nīla Hare Krṣṇa Gokula Bāla / Hare Hare Mādhava Hare Gopika Lola / 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 Hirtinnenmädchen 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 Carana Niraja Dala Nayana / Kāśāyāmbara Veśa Dhāraṇa Kaliyuga Avatāra / Nitya Rañjana Nirmala Carita Nirupama Yogendra / Mahā Teja Naṭarāja Virāja Āśa Pāśa Nāśa Īśa / Mahā Teja Naṭarāja Virāja Āśa Pāśa Nāśa Īśa

Your qualities are incomparable, everlasting are Your lotus feet, Your eyes are like the petals of the lotus. / You wear the reddish clothes of the renunciants, You are the incarnation of God in this dark age. / Your charm is eternal, spotless is Your life, You are the incomparable master of all spiritual seekers of God. / Your power is great, brilliant king of the dance, You are the Lord of our hopes, bursting our chains.

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.

192 Om Jagajjananī Sāī Mātā / Omkāra Rūpīnī Sāī Mātā / Om Jagajjananī Sāī Mātā / Abhaya Pradāyini Sāī Mātā / Sāī Mātā Satya Sāī Mātā / Abhaya Pradāyini Sāī Mātā / Anātha Rakṣaki Sāī Mātā / Anātha Rakṣaki Sāī Mātā (He)

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.

Mutter Sai, Schöpferin des Universums, / Mutter Sai, Verkörperung des Urlautes Om, / Mutter Sai, Du verleihst uns Furchtlosigkeit, / Mutter Sai, Du Wächterin über die Schutzlosen.

193 Om Namaḥ Śivāya Namo Nārāyaṇa / Om Namaḥ Śivāya Namo Nārāyaṇa

Om, surrender to the divine will of Shiva, bow before Narayana, the embodiment of Brahma and Vishnu.

Om, unterwerfe dich dem göttlichen Willen Shivas, verneige dich vor Narayana, der Verkörperung Brahm und Vishnus.

194 Om Namo Bhagavate Vāsudevāya / Hari Om Namo Bhagavate Vāsudevāya / Om Namo Bhagavate Vāsudevāya / Om Namah Śivāya Om Namo Nārāyaṇāya / Om Namah Śivāya Om Namo Nārāyaṇāya / Hari Om Namo Bhagavate Vāsudevāya

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.

Om, verneige dich vor Seiner Heiligkeit Krishna, dem Sohn des Vasudeva. / Om, unterwerfe dich dem göttlichen Willen Shivas, Om, verneige dich vor Narayana, der Verkörperung Brahmias und Vishnus.

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, majestic Rama, Yours is the triumph, / Rama, Sita's husband, / Born again as dark-skinned Krishna adored by the shepherdess Radha.

Om, majestätischer Rama, Dir gehört der Triumph, / Rama, Gemahl von Sita, / Wiedergeboren als dunkelhäutiger vom Hirtenmädchen Radha verehrter Krishna.

196 Partīśvarī Jagajjananī / Jaya Jaya Jaya He Sāī Jananī / Partīśvarī Jagajjananī / Veda Kalāmayi Devī Bhavānī / Nāda Vidyāmayi Nārāyaṇī / Karuṇā Sadanī Karuṇāmayi Mā / Śaranām Śaranām Sāī Mā / Jaya Jaya Jaya He Sāī Jananī

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.

Gottheit aus Puttaparthi, Schöpferin der Welt, / Ruhm und Ehre sei Dir, Schöpferin Sai. / In Dir, Göttin, sind unendliche Möglichkeiten der Weisheit und der Künste, / Du bist das menschliche Urbild voller Klänge und Wissen, / Mutter, in Dir wohnt eine Fülle von Mitgefühl. / Bei Dir finden wir Zuflucht, Mutter 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 Sāī Gaṇeśa Gaṇeśa / Sundara Sāī Gaṇeśa
Ganesha with the elephant head, You are the most loved son of Shiva, the Lord of all souls, / You overcome all

Elefantenköpfiger Ganesha, Du bist der Lieblingssohn Shivas, des Herrn aller Seelen, / Du bist der Überwinder
der Hindernisse, / Du bist der Wächter des Hauses, / Du bist der Schützer der Tiere, / Du bist der Hüter der
obstacles, / You give us wisdom and the power of discrimination, / You convey prosperity and abundance, /
Lovely Sai Ganesha.

aller Hindernisse. / Du gibst uns Weisheit und Unterscheidungsvermögen, / Bringst Segen und Glück, / Du charmanter Sai Ganesha.

198 Prâneśvarī Hṛdayeśvarī / Parttisvarī Ambā Parameśvarī / Sāiśvarī Sarveśvarī / Bhuvaneśvarī Ambā Bṛhadeśvarī / Parttisvarī Annapūrṇeśvarī
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.
Sai, Du bist die Göttin der Lebenskraft, die Göttin des Herzens. / Du bist unsere Mutter, die Göttin aus Puttaparthi, die höchste Göttin. / Sai, Du bist die Göttin von allen und allem. / Du bist die Göttin der ganzen Welt.

Welt, Mutter, die grosse und weite Göttin. / In Puttaparthi bist Du die Nahrung spendende Göttin.
199 Purandhara Raṅga Hare Viṭṭhala / Pāṇḍari Raṅga Hare Viṭṭhala / Purandhara Raṅga Hare Viṭṭhala /
Narahari Raṅga Hare Viṭṭhala / Murahara Raṅga Hare Viṭṭhala
Viṭṭhala we worship You on the reunion square in the temple of the town of Pandharpur, which You once

Vitthala, we worship You on the reunion square in the temple of the town of Pandharpur, which You once visited as a teacher as the incarnation of Vishnu. / Vishnu, we worship You in the form of Narahari, half man – half lion, / We also remember Your discus that killed demon Mura.
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

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 / (Sāī) 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 beschützt, 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 Raghuvara / Parama Pāvana He Jagavandana / Rāghava Sundara Rāma Raghuvara / Patitoddhāraṇa Bhakta Parāyaṇa / Rāvaṇa Mardana Vighna Bhañjana / Parttipuriśvara Sāī 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 Sāī Rāma / Raghupate Rāghava Rāja Rāma / Daśaratha Nandana Rāja Rāma Kausalyātmaja Sundara Rāma / Rāma Rāma Jaya Rāja Rāma Rāghava Mohana Megha Śyāma / 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 Rahimana Rahimana Rāma Rahim / Sāī Rām Sāī Rām Krṣṇa Karīm / Buddha Zorāṣṭra Nānaka Sāī / Yeśu Pitā Prabhu Sāī Tuma Ho / Bhajo Re Mānava Rāma Rahim / Rāma Rahim Sāī Krṣṇa 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 Jagadiśvara / Parttipuri 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 / Sāī Śyām Rām Rām Hare Hare / Raghupati Rājā Rāma Rām Patita Pāvana Sītā Rām / Hare Rām Rāma Rām Hare Hare / Sāī 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 Raghус, reinigt die moralisch Gefallenen.

206 Rāma Hare Hari Nām Bolo / Hari Nām Bolo Sāī Nām Bolo / Rāma Hare Hari Nām Bolo / Allah Sāī Bolo Maulā Sāī Bolo / Yeśu Sāī Bolo Buddha Sāī Bolo / Allah Sāī Bolo Maulā Sāī 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 Kodanḍa Rāma Rāma Patṭa Bhī Rāma Rāma Kalyāṇa Rāma Rāghava / Rāma Nī Dokka Māṭa Rāma Nā Kokka Mūṭa / Rāma Nī Pāṭe Pāṭa Rāma Nī Bāṭe Bāṭa / Rāma Kodanḍa Rāma Rāma Patṭa Bhī Rāma Rāma Kalyāṇa Rāma Rāghava / Rāma Nī Kevarujodu Rāma Nī Kantajudu Rāma Nēnu Nivādu Rāma Nāṭo Māṭādu / Rāma Kodanḍa Rāma Rāma Patṭa 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 / Ni Nāmame Melu Nī Cintane Cālu / Rāma Nāmame Melu Rāma Cintane Cālu / Ni Nāmame Melu Nī Cintane Cālu / Cintane Cālu Nāmame Melu / Nī Cintane Cālu Nī Nāmame Melu / Rāma Cintane Cālu Rāma Nāmame Melu / Ni Cintane Cālu Nī Nāmame Melu / Ni Cintane Cālu Nī Nāmame Melu / Cintane Cālu Nāmame Melu Rāma Nāṭo Māṭādu

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 / Īśvarāṁbā 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 Sāī Rām / Raghupati Rāghava Rājā Rām / Patita Pāvana Sītā Rām / Śrī Rām Jaya Rām Jaya Jaya Rām / Śrī Rām Jaya Rām Jaya Sāī 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 Sāī Rāma / Parttipuriśa Sāī Rām / Rāma Rāma Sāī 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 unsren 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 Sītā Rām Bhajamana Sītā Rām / Bhajamana Rādhe Śyām Śyām Bhajamana Rādhe Śyām / Bhajamana Sāī Rām Bhajamana Sāī 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 Sāī Sarasvatī / Brahmadeva Satī Bhāratī / Maṅgala Mañjula Vāgvilāsini / Vīṇā Vādani Kalāvatī / Haṁsa Vāhīni Vidyādāyīni / Veda Mātā Śrī Sāī Bhagavatī

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 Sāī Mātā Pitā Dīna Bandhu Sakhā / Tere Carano Me Sāī Mere Koṭi Praṇām / Sāī Mātā Pitā Dīna Bandhu Sakhā / Tere Carano Me Sāī Mere Koṭi Praṇām / Mujhe Śakti Do He Sāī Śiva / Mujhe Bhakti Do He Sāī Śiva / Mujhe Mukti Do Mere Sāī Śiva

Sai, my mother, my father, friend of the weak, / At Your feet I prostrate uncounted 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 Sāī Nātha Dīna Nātha Brahma Rūpa Sadguru / Nirākāra Hai Ākāra Satya Sāī Sadguru / Sāī Nātha Dīna Nātha Brahma Rūpa Sadguru / Mātā Pitā Sadguru Sakala Tūhi Sadguru / Sakala Tūhi Sadguru Sakala Tūhi Sadguru / Sāī 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 vollommener 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 Sāī Rāma Deva / Rāma Ho Kṛṣṇa Ho Sāī Rāma Deva / Śiva Śakti Svarūpa Bābā He Dīna Pālana Bābā / He Praśānti Nilaya Deva He Pūrnāvatāra Bābā / Allah Ho Maulā Ho Sāī Rāma Deva / Allah Ho Maulā Ho Sāī 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 Sāī Nārāyaṇa Govinda Keśava / Satya Nārāyaṇa Govinda Mādhava Sāī 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 Vorteilhafte vereint ist. / Om, Dein Wille geschehe, Shiva.

220 Śambho Śaṅkara Deva / Bhole Bābā Mahādeva / Sāī Bābā Mahādeva / Śambho Śaṅkara Deva / Pāhi Prabho Śaranam Deva / Pāhi Prabho Śaranam Deva / Bhole Bābā Mahādeva / Sāī Bābā Mahādeva / Hara Hara Gaṅge Mahādeva / Hara Hara Gaṅge Mahādeva / Bhole Bābā Mahādeva / Sāī 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 Sāī Śaṅkara / Nīla Kanṭha Śūla Dhāri Sāī Śaṅkara / Pāla Netra Tripura Hari Sāī Śaṅkara / Candra Śekhara Sāī 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 zierte 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 Sīrdī Sāī Dvārakā Māyi Praśānti Vāsi Sāī Rām / Sāī Rām Sāī Rām Ek Hai Nām Sundara Nām / Sāī Rām Sāī Rām Ek Hai Nām Sundara Nām / Sīrdī Sāī Dvārakā Māyi Praśānti Vāsi Sāī Rām / Allah Iśvara Sāī Rām / Parttipurī Ke Hai Bhagavān / Dayā Karo Kṛpā Karo Rakṣa Karo Sāī 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 / Sarveśvara Sāīśvara / Śiva Śaṅkara Śaśi Śekhara / Hara Hara Śaṅkara Sadā Śiva / Hara Hara Śaṅkara Sadā 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 Śambho Tāṇḍava Priyakara / Bhava Bhaya Bhairava Bhavānī Śaṅkara / Śiva Śambho Tāṇḍava Priyakara / Hara Hara Bham Bham Bholā Maheśvara / Dama Dama Damarū Naṭana Manohara / Satyam Śivam Sāī 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 Śivāya Namah Om / Bhava Bhava Bhavāya Namah Om / Śiraḍī Purīśvara Śambho Śaṅkara / Hara Hara Harāya Namah Om / Partti Śivāya Namah Om / Sāmba Śivāya Namah Om / Partti Purīśvara Śambho Śaṅkara / Hara Hara Harāya Namah 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 Jīvana Rām / Patita Pāvana Rāma Hare Jaya Jānakī Jīvana Rām / Dīno Dhāraṇa Rāma Hare Jaya Māruti Sevita Rām / Jaya Jaya Rām Jaya Raghu Rām Jānakī Jīvana 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 / Raghuvira Raṇadhīra Raghukula Rāma / Śrī Rāmacandra Jaya Rāmacandra / Daśaratha Nandana Dayā Bhī Rāma / Dānava Bhañjana Kodanḍa Rāma / Kalyāṇa Rāma Kamanīya Rāma / Raghuvira Raṇadhīra Raghukula 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, / Zerschmetterer der 40 Danava-Dämonen, mit dem mächtigen Bogen Ausgerüsteter, / Du tugendhafter Rama, Du Begehrenswerter.

230 Śrī Sāī Nātha Guru Govinda / Partti Puriśa 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 Süddindien auch als Vitthala, eine göttliche Inkarnation Krishnas verehrt.

231 Śrīnivāsa Govinda Śrī Veṅkateśa Govinda / Purāṇa Puruṣa Govinda Puṇḍarikākṣa Govinda / Daśavidha Rūpa Govinda Kṛṣṇa Rāma Govinda / Kṛṣṇa Rāma Govinda Kṛṣṇa Govinda / Kṛṣṇa Kṛṣṇa Govinda Rāma Rāma Govinda / Rāma Kṛṣṇa Govinda Kṛṣṇa Rāma Govinda / Rādhe Śyāma Govinda Sītā Rāma Govinda / Rāma Sītā Govinda Kṛṣṇa Syāma 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 Veṅkateśa / Śrīta Jana Paripāla Sāīśa / Śrīnivāsa Veṅkateśa / Tirupati Girivāsa Govinda / Garuḍa Vāhana Govinda Govinda / Govinda Govinda Śrīnivāsa Govinda / Govinda Govinda Śiraḍī 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 Bergs 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 Ganeśa / Tuma Ho Vighna Vināśa Ganeśa / Tuma Ho Vighna Vināśa Ganeśa / Pārvatī Nandana Pāhi Gajānana / Praṇava Svarūpa Pārttipurīśa / Pāhi Ganeśa Vighna Vināśa / Pāhi Ganeśa 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 Gananātha / Bhava Bhaya Bhañjana Nitya Nirañjana / Siddhi Vināyaka Deva / Maṅgala Dāyaka Śambho 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 unsterbbar und unfehlbar. / Mit Deinen göttlichen Kräften räumst Du uns den Weg frei, / Bringst uns Segen und Freude und bezauberst unsren Geist.

235 Viṭṭhala Bhajo Sāī Viṭṭhala Bhajo / Viṭṭhala Bhajo Sāī Viṭṭhala Bhajo / Pāṇḍari Nātha Pāṇḍuraṅga Viṭṭhala Bhajo / Partti Bābā Sāī Deva Viṭṭhala Bhajo / Śiraḍī Bābā Sāī 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 Sāī Nārāyaṇa / Sāī 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 Vṛṇḍāvana Pāla / Jaya Muralī Gāna Vilola / Gopāla Gopāla Sāī 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 Vṛṇḍāvana Sañcārī / Govardhana Giridhāri Gopāla Kṛṣṇa Murārī / Citrāvatī Tīra Vāśī Cinni Kṛṣṇama Sāī / Govardhana Giridhāri Gopāla Kṛṣṇa Murārī / Prema Hṛdaya Sañcārī Parttipurī Śrī Sāī / 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 unsren 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 + Yāmī) 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

(Aruna + 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

Akhanḍa

Akhila

Akhileśvara

Alakh(a) (hindī)

Allah, Allā (arab.)

Allahu Ak(a)bar (arab.)

Amara

Ambā, Ambe

Amṛtam

Ānanda, -o

Ananta(m), -ana

Anātha

Ānda

Āndherā (hindī)

Anduko (telugu)

Aneka

Anna

Annapūrṇa

Annapūrṇeśvarī

Antara

Antarayāmī

Antayu (telugu)

Āo (hindī)

Āpad

Apana (hindī)

Araja (hindī)

Ārati

Ari

Artha

Aruna

Aruṇācala

Asato

Āśā (hindī)

Āśraya

Āśrita

Āṣṭābhujāṅkita

Ati (hindī)

Ātīva (hindī)

Ātma

Ātmaja

Aur (hindī)

Avasara (hindī)

Avatāra

Āye (hindī)

Ayodhyā

Ayodhyāvāsi

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 + Yāmī) 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

(Aruna + 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, unübertrifffen

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	Bedā	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 praise in Your mind or heart	Bhaja, -e, -o (hindī)	verehren, besingen
devotional song	Bhajamana (Bhajomana)	im Geiste oder im Herzen verehren
devotee, person devoted to God	Bhajana, -e	Lobgesang
love for God, devotion	Bhakta, -o, -oñ	Verehrer, der Gottergebene
forehead, light	Bhakti	Gottesliebe, Anbetung
good actions	Bhāla	Stirne, Licht
(onomatopoeic) sound of drums	Bhalā (hindī)	gute Taten
friend, companion, protector	Bham	(lautmalerisch) Klang der Trommel
breaking, separating; he who dissolves attachments	Bhaṇḍārī	Freund, Gefährte, Beschützer
bear (also in the womb), bring, nourish	Bhañjana	brechend, trennend; der, welcher Bindungen auflöst
mother of India	Bharaṇa	tragen (auch im Bauch), bringen, ernähren
radiance, the energetic glowing of Śiva (Bhā + Kara) he who carries the light within himself, cause of light	Bhārati	Mutter von Indien
ash	Bhargo	das Strahlen, Śivas energetisches Glühen
(Bhasma + Bhava) the essence of ash	Bhāskarāya	(Bhā + Kara) der das Licht in sich hat, die Ursache des Lichtes ist
radiant, glorious	Bhasma	Asche
state, form of existence	Bhasmodbhava	(Bhasma + Bhava) das Wesen der Asche
being, existence, reality	Bhāṭa	strahlend
infinity, possibility of being; name for Pārvatī (in her friendly aspect)	Bhava	Zustand, Existenzform
may they be!	Bhāvā	Sein, Existenz, Realität
embodiment, that which exists	Bhavāñī	Unendlichkeit, Möglichkeit des Seins; Name Pārvatīs (freundlicher Aspekt)
fright, fear; danger; destruction	Bhavantu	Sie mögen sein!
(Bhaya + Kara) he who carries danger / destruction within himself	Bhavāya	Verkörperung, das Seiende
also, too	Bhaya (hindī)	Furcht, Angst; Gefahr; Zerstörung
innocent, (naive)	Bhayaṅkara (hindī)	(Bhaya + Kara) der die Gefahr / Zerstörung in sich hat
(Bholā + Nātha) protector of the innocent (Śiva fulfilling wishes)	Bhī (hindī)	auch
brother	Bholā, -e (hindī)	unschuldig, (naiv)
earth, material world	Bholānāṭha(a), -lenāṭha	(Bholā + Nātha) Beschützer der Unschuldigen (Śiva als Wunscherfüllender)
jewellery, ornament	Bhrāṭa	Bruder
ornamented	Bhūr	Erde, materielle Welt
the subtle, ethereal world; the world of the building forces	Bhūṣana	Schmuck, Ornament
the three worlds	Bhūṣitaṅga	geschmückt
the Goddess of the three worlds (of the whole world)	Bhuvaḥ	die feinstoffliche, ätherische Welt, Welt der Bildekräfte
without	Bhuvanā	die drei Welten
sing!, speak!	Bhuvaneśvarī	Göttin der drei Welten (der ganzen Welt)
God the creator; name of God as creator	Binā (hindī)	ohne
the all-encompassing eternal absolute, principle inherent in everything	Bole, -o (hindī)	singe!, sprich!
the divine absolute	Brahmā	Schöpfergott; Name des Schöpfergottes
(Brahma + Ānanda) the blissfulness of the absolute	Brahma(n)	das Allumfassende, ewig Absolute, allem innewohnende Prinzip
(Brahmā + Āṇḍa) the universe (the egg of Brahmā, from which all evolved)	Brahmadeva	das göttliche Absolute
Godess of the vast and abundant consciousness, the awakened, Buddha, founder of Buddhism	Brahmāṇanda	(Brahma + Ānanda) die Gückseligkeit des Absoluten
	Brahmāṇḍa	(Brahmā + Āṇḍa) das Universum (das Ei Brahmās, aus dem alles entstand)
	Bṛhadeśvarī	Göttin des Weiten und des Überflusses
	Buddha(m)	Bewusstsein; der Erwachte, Buddha, Begründer des Buddhismus

(powers of) discernment, intelligence, intuition	Buddhi	Unterscheidungskraft, Intelligenz, Intuition
yearn, aspire, expect!		sehne dich, verlange nach, erwarte!
to be sufficient, to be adequate		genügen, angemessen sein
moon		Mond
sandal, tree, wood or perfume		Sandelbaum, -holz oder -parfüm
foot, root, support		Fuss, Wurzel, Unterstützung
(Carana + Amṛta) nectar, welling from the feet of the Lord		(Carana + Amṛta) der Nektar, der von den Füssen des Herrn ausströmt
gone, attained, moving		gegangen, erreicht, in Bewegung
leave!, let go!		verlasse!, gib auf!
(Cit + Ambara) using consciousness as clothes, town in Tamil Nadu		(Cit + Ambara) das Bewusstsein als Kleidung haben, Stadt in Tamil Nadu
Lord of Cidambara, worshipped in the temple there (Siva)		Herr von Cidambara, der im dortigen Tempel verehrt wird (Siva)
(Cit + Ānanda) blissful consciousness		(Cit + Ānanda) Bewusstsein in Glückseligkeit
little, tiny		klein
thinking, reflecting		Denken, Nachdenken
pure consciousness free of emotion		reines Bewusstsein frei von Leidenschaften
name of a river near Putṭapartti		Name eines Flusses bei Putṭapartti
mind, spirit, emotion		Geist, Gemüt, Gefühl
thief of hearts; name for Kṛṣṇa		Herzensdieb; Name für Kṛṣṇa
thief, robber		Dieb, Räuber
burn something, destroy by fire		etwas verbrennen, durch Feuer zerstören
divine, celestial		göttlich, himmlisch
our God		unser Gott
petal of a blossom		Blütenblatt
(onomatopoeic) sound of the ḍamarū		(lautmalerisch) Klang der ḍamarū
small drum, drum of Śiva		kleine Trommel, Trommel Śivas
protector with the drum (Śiva)		Beschützer mit der Trommel (Śiva)
generosity, gift, charity		Grosszügigkeit, Geschenk, Nächstenliebe
name of a demon		Name eines Dämons
sight of a holy man or woman (Darshan)		der Anblick eines Heiligen (Darshan)
having ten mouths (the demon Rāvana)		mit zehn Mündern (der Dämon Rāvana)
having ten chariots: master of the ten senses; Rāma's father		zehn Wagen habend: Meister der zehn Sinne ist; Vater von Rāma
of ten kinds, tenfold		zehn Arten, zehnfach
giver, donator		der Gebende, der Schenkende
pity, compassion		Mitleid, Erbarmen
densely filled with compassion		prall gefüllt mit Mitgefühl
giving; giver		gebend, schenkend; der Schenkende
person who is full of compassion		der von Mitgefühl erfüllte
friendly, merciful, tender		freundlich, gnädig, zart
(Dayā + Maya) full of compassion		(Dayā + Maya) voll von Mitgefühl
person who is giving		der, die Schenkende
having a body, a living creature		über einen Körper verfügen, Lebewesen
shower on somebody, give a lot		überschütten, viel geben
divine, celestial; divine being		göttlich, himmlisch; göttliche Wesenheit
of the gods		von den Göttern
divine		göttlich
divinity		Göttlichkeit
Godess, divine Mother		Göttin, göttliche Mutter
the highest God		der höchste Gott
place, dwelling, residence		Ort, Residenz, Wohnort
possession, wealth, money		Besitz, Reichtum, Geld
river, stream, perpetually flowing stream		Strom, Fluss, ewig fliessender Strom
holding, carrying, maintaining		haltend, tragend, aufrechterhaltend
holding, carrying, maintaining		haltend, tragend, aufrechterhaltend
carrier		der, die Tragende
order, divine order, Gods command-ments, duty of man, uprightness		Ordnung, Gebot Gottes, Pflicht des Menschen, Rechtschaffenheit
of, from		von
intelligence, mind		Intelligenz, Geist
sound of the foot-bells of the dancing Śiva		Klang der Fußschellen des tanzenden Śiva
meditate, carrying in the mind		meditieren, im Geist haben
meditation, contemplation		Meditation, Kontemplation
having the cardinal points as ones clothes, i.e. naked		die Himmelsrichtungen als Kleidung habend, d.h. nackt
giver		der, die Gebende
give!		gib!

poor, helpless, weak	Dīna, -o (hindi)	arm, hilflos, schwach
light, lamp, lantern	Dīpa	Licht, Lampe, Laterne
divine, celestial; divine being	Divya	göttlich, himmlisch; ein göttliches Wesen
give!	Do (hindi)	gib!
flank, stomach	Dokka	Flanke, Magen
wearing a mantle or garment	Drāpina	bemäntelt, in Stoff gehüllt
suffering, bad luck, sorrow, difficulty	Duhkha	Leiden, Unglück, Sorge, Schwierigkeit
sufferer (male)	Dukhiyārā	der Leidende
sufferer (female)	Dukhiyārī	die Leidende
suffering	Dukhiyo	leidend
distant, far away	Dūra	entfernt, weit weg
the unfathomable; name for Pārvatī, companion of Śiva	Durgā, -e	die Unergründliche; Name für Pārvatī, die Gefährtin Sivas
difficult to be obtained or found, rare	Durlabha	schwer zu erreichen oder finden, selten
difficult to cross	Dustara	schwer zu überqueren
age number two	Dvāpara, -i	Zeitalter Nummer zwei
door	Dvāra, -e	Tür
name of a city (seaport), where Kṛṣṇa lived	Dvārakā	Name einer Hafenstadt, in der Kṛṣṇa lebte
"the magic Dvārakā"; name of Bābās Mosque in Sirđi	Dvārakā Māyi	"das magische Dvārakā"; Name von Bābās Moschee in Sirđi
one, once		eins, einmal
I take refuge in ..., I attain	E k(a)	ich nehme Zuflucht zu ..., ich erlange
heaven, firmament	G acchāmi	Himmel, Firmament
elephant	Gagana	Elefant
mouth, face of an elephant	Gaja	Mund, Gesicht eines Elefanten
like an elephant	Gajamukha	elefantig
with the face of an elephant; name for Ganeśa	Gajāna	der Elefantengesichtige; Name für Ganeśa
with the face of an elephant; name for Ganeśa	Gajavadana	der Elefantengesichtige; Name für Ganeśa
lead	Gamaya	führen
group; followers; heavenly hosts of Śiva	Gaṇa	Schar; Nachfolger; Heerscharen Śivas
song, songs	Gāna	Lied, Lieder
(Gāna + Amṛta) immortal songs	Gānāmṛta	(Gāna + Amṛta) unsterbliche Lieder
(Gāna + Nātha) protector of Śiva's hosts; name for Ganeśa	Gaṇanātha	(Gāna + Nātha) Beschützer der Scharen Śivas; Name für Ganeśa
(Gāna + Pati) Lord over Śiva's hosts; name for Ganeśa	Gaṇapati, -e	(Gāna + Pati) Herr der Scharen Śivas; Name für Ganeśa
king, prince of the heavenly hosts of Śiva; name for Ganeśa	Gaṇarāya	König, Prinz der himmlischen Heerscharen Śivas; Name für Ganeśa
(Gāna + Iśa) Lord of the heavenly hosts, son of Śiva and Pārvatī	Ganeś(a)	(Gaṇa + Iśa) Herr der Heerscharen, Sohn von Śiva und Pārvatī
river in North India (river Ganga)	Gangā, -e	Fluss in Nordindien (Ganges)
he who holds the river Ganga (Śiva)	Gangādhara	der den Fluss Ganges trägt (Śiva)
womb, germ	Garbha	Schoss, Keim
devourer; name of a mythical bird, vehicle of Viṣṇu	Garuḍa	Verzehrer; Name eines mythischen Vogels, Fahrzeug Viṣṇus
singing, song	Gātha, -e (hindi)	Singen, Lied
the shining one; name of the divine Mother, companion of Śiva (Pārvatī)	Gaurī	die Leuchtende; Name der göttlichen Mutter, Gefährtin Sivas (Pārvatī)
relating to Gotama "the largest ox"; n. of Siddharta founder of Buddhism	Gautama	s. beziehend auf Gotama "grösster Ochse"; Siddhartha - Gründer Buddh.
(onomatopoeic:) sound of cymbals	Ghan	(lautmalerisch:) Klang der Zimbeln
cloud	Ghana	Wolke
(Ghana + Śyāma) dark as a cloud; name for Rāma or Kṛṣṇa	Ghanaśyām(a)	(Ghana + Śyāma) dunkel wie eine Wolke; Name für Rāma oder Kṛṣṇa
bell	Ghanṭā	Glocke
house, refuge, shelter	Ghara	Haus, Zuflucht, Schutz
moutain	Giri	Berg
(Giri + Dhara) lifting up the mountain; name for Kṛṣṇa	Giridhara, Giridhāri	(Giri + Dhara) den Berg haltend; Name für Kṛṣṇa
born on a mountain; name for Pārvatī, companion of Śiva	Girijā	die Berggeborene; Name für Pārvatī, Gefährtin Sivas
(Girijā + Pati) husband of Girijā (= Śiva)	Girijāpati	(Girijā + Pati) Ehemann der Girijā (= Śiva)
having one's abode on a mountain	Girivāsa	seinen Wohnsitz auf einem Berg innehabend
song (mostly short for Bhagavadgītā)	Gītā	Gesang, Lied (meist kurz für Bhagavadgītā)
referring to the Bhagavadgītā	Gītānu	sich auf die Bhagavadgītā beziehend
cattle, cow (symbol of the sense organs)	Go	Vieh, Kuh (Symbol für Sinnesorgane)
pasture ground for cattle	Gocara	Weideland für Vieh
herd of cows; cowshed	Gokula	Kuhherde; Kuhstall
cowherd, protector of cows; name for Kṛṣṇa	Gopa, -āl(a), -am, -ana	Kuhhirte, Beschützer der Kühe; Name für Kṛṣṇa
girl cowherd, devotee of Kṛṣṇa	Gopī, Gopika	Hirtenmädchen, Verehrerin Kṛṣṇas

adj. for Gopī: worshipping, worshipper "cow-prosperity", mountain in India carrying the mountain Govardhana; name for Kṛṣṇa	Gopya Govardhana Govardhanoddhara	Adj. zu Gopī: verehrend, Verehrer "Kuh-Gedeihen", Berg in Indien den Govardhana-Berg tragend; Name für Kṛṣṇa
finder of cows; name for Kṛṣṇa quality, characteristic (three basic qualities)	Govinda(m) Gupa	Finder der Kühe; Name für Kṛṣṇa Eigenschaft, Qualität (drei Grundeigenschaften)
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	Gūnj, Gunj (hindī) Guru Guru Nānak(a) Guruvara Guruvāra Guruvāyur Guruve H ai; Haī (hindī)	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
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 (Hiranya+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	Halāhaladhara Ham (hindī) Hamako (hindī) Hamārā, -e (hindī) Harīṣa Har(a) Harana(m) Harāya Hare Hari Hāriṇi Hasta He Hī (hindī) Himācala	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 (Hiranya+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
Lord of the gods Jesus (often written Īśā in India, see Yeśu)	I dam Indra Īśā	König der Götter Jesus (häufige Schreibweise in Indien, s. 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 Sāī 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	Īśā Īśāī Īśāmasīhā Īśa Iṣṭārtha Īśvara, -varāya Īśvarāmbā Īśvarī J agadambe Jagadguru Jagadiśa, Jagadiśvara Jagadiśvarī Jagadoddhāra, -aṇa, -iṇi Jagajjananī Jaganmātā Jaganmohana	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 Sāī 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	Jagannātha	(Jagat+Nātha) Herr, Beschützer des Universums; Name für Kṛṣṇa und Viṣṇu
that which moves; creation, universe, the world of instability	Jagat	das, was sich bewegt; Schöpfung, Universum, die Welt des Veränderlichen
(Jagat+Vandana) worshipped, adored by the world	Jagavandana	(Jagat+Vandana) von der Welt verehrt, angebetet
water	Jala	Wasser
ocean	Jaladhi	Ozean
ignite!	Jalāo (hindī)	zünde an!
all; people	Jana (hindi)	alle; Volk
father, procreator; name of Sītā's father descended from Janaka; name for Sītā	Janaka	Vater, Erzeuger; Name des Vaters von Sītā von Janaka stammend; Name für Sītā
birth	Jānakī	Geburt
all that is alive	Janama	alles Lebendige
all	Jananī	alle
rousing the people; name for Kṛṣṇa by birth	Janara (hindī)	die Menschen aufrüttelnd; Name für Kṛṣṇa durch die Geburt
whisper, recitation; repetition of a holy name or mantra	Janārdana	Flüstern, Rezitieren; Wiederholung eines heiligen Namens oder Mantras
recite	Janmaja	rezitieren
hair	Japa	Haare
exclamation of devotion: hail!, glory!	Japiye	Ausruf der Verehrung: Sieg!, Ruhm!
swing	Jaṭā	schaukeln
exclamation of devotion: hail!, glory!	Jay, Jaya	Ausruf der Verehrung: Sieg!, Ruhm!
individual, individual soul, human being	Jhūlāna, Jhūle (hindī)	Individuum, individuelle Seele, Mensch
existence, life; that which determines life	Jī	Existenz, Leben; das was das Leben ausmacht
wisdom, understanding, awakened consciousness	Jīva	Weisheit, Verstehen, erwachtes Bewusstsein
he who ...	Jīvan(a)	
bun (hair twisted into a bun)	Jñāna(m)	derjenige welcher...
light, embodied light, spiritual light of higher consciousness	Jo (hindī)	Haarknoten
of, from	Jūta	Licht, spirituelles Licht des höheren Bewusstseins
	Jyoti(r)	von
Indian mystic of the 15th century	Kā (hindī)	indischer Mystiker im 15. Jh.
say!, speak!	Kabīr	sag!, sprich!
mountain in Tibet, seat of Śiva	Kaho (hindī)	Berg in Tibet, Sitz von Śiva
art, skill	Kailāsa	Kunst, Geschicklichkeit
dark; time; God of death	Kalā	dunkel; Zeit; Gott des Todes
(Kalā+Dhara) carrying (having) the arts	Kalādhara	(Kalā+Dhara) die Künste tragend (habend)
(Kalā+Mayi) consisting of skills, arts	Kalāmayi	(Kalā+Mayi) bestehend aus Künsten
(Kalā+Vatī) talented with arts	Kalāvati	(Kalā+Vatī) mit Künsten begabt
war, quarrel; also short for Kaliyuga	Kali	Krieg, Streitigkeit; auch: kurz für Kaliyuga
the dark one, goddess of time; name for Pārvatī in her dreadful aspect	Kālī	die Dunkle, Göttin der Zeit; Name Pārvatī im Schrecken erregenden Aspekt
name of a demon killed by Kṛṣṇa	Kāliya	Name eines Dämons, von Kṛṣṇa getötet
the dark age	Kaliyuga	das dunkle Zeitalter
wish, ritual	Kalpa	Wunsch, Ritual
climbing plant (wish-fulfilling tree)	Kalpalatīka	Kletterpflanze (Wunschbaum)
auspicious, propitious, blessed, charming	Kalyāṇa	glückverheissend, gesegnet, anmutig
wish, desire, lust, longing	Kām(a)	Wunsch, Verlangen, Begierde, Sehnsucht
impassioned, lustful	Kāmi	leidenschaftlich, lüstern
lotus, lotus flower	Kamala	Lotos, Lotosblüte
pleasant, lovely	Kamanīya	lieblich
grain, seed; spark	Kaṇa	Samenkorn; Feuerfunke
name for Kṛṣṇa (used by Rādhā)	Kaṇhaiyā	(von Rādhā verwendeter) Name für Kṛṣṇa
Kanṭa (telugu): in the eye + Joda (hindī): to unite, to heal	Kaṇṭajudu	Kanṭa (telugu): im Auge + Joda (hindī): verbinden, heilen
throat, neck	Kaṇṭha	Kehle, Hals
she who carries skulls; name of the companion of Śiva as Kālī	Kapālinī	die, welche Schädel trägt; Gefährtin Śivas als Kālī
making; doer	Kār(a)	machend; der Handelnde
causing, doing	Kara	bewirkend, machend
origin, cause; motive	Kāraṇa	Urpung, Ursache; Motiv
causator, originator	Kāri(ni), Kārinī	der Verursacher, die Verursacherin
compassionate	Karīm (arab.)	mitführend
action, activity; consequence of an action	Karma(m)	Tat, Handlung, Aktivität; Konsequenz einer Handlung
do!, make!	Karo (hindī)	tue!, mach!
compassion, pity, tenderness	Karuṇā	Mitleid, Mitgefühl
full of compassion	Karuṇāmāyi	voller Mitgefühl
(Kāśāya+Ambara) reddish clothes	Kāśāyāmbara	(Kāśāya+Ambara) rötlich gefärbte Kleider

to cover, to divide	Kaṭ, -e	überdecken, aufteilen
who, which	Kaun (hindī)	wer, was für ein(e), welch
princess from Kosala; name of the mother of Rāma	Kausalyā	Prinzessin aus Kosala; Name der Mutter Rāmas
from	Ke (hindī)	von
play, amusement	Keli	Spiel, Unterhaltung
the one with beautiful hair; name for Kṛṣṇa and Viṣṇu	Keśava	der Schönharige; Name für Kṛṣṇa und Viṣṇu
Kevala (sanskrit): only, excluding others + Joḍa (hindī): to unite, to heal	Kevarujoḍu	Kevala (sanskrit): einzlig, allein + Joḍa (hindī): vereinen, heilen
the standing one (male); ready	Khaḍā (hindī)	der Stehende; bereit
the standing one (female); ready	Khaḍī (hindī)	die Stehende; bereit
shake!, move!	Khelo (hindī)	schüttle, bewege!
completion	Khila	Vervollständigung
act of opening	Khol(te) (hindī)	das Öffnen
Christ	Khristu (gr.)	Christus
so that, in order to	Ki (hindī)	so dass, damit
of, from (fem. for Kā)	Kī (hindī)	von (fem. zu Kā)
a Youth , lad	Kiśora	ein Junge
to, for, in	Ko (hindī)	zu, für, in
bow (for arrows)	Koḍaṇḍa	Pfeilbogen
somebody	Koī (hindī)	jemand
nobody	Koī Nahī (hindī)	niemand
short for Okkokka (telugu): each (one)	Kokka	kurz für Okkokka (Telugu): jedes (einzelne)
lotus, lotus flower	Komala	Lotos, Lotosblüte
10 million	Koṭi	10 Millionen
grace, compassion	Kṛpā	Gnade, Mitgefühl
graceful, merciful	Kṛpālu (telugu)	gnädig
(Kṛpā+Maya) full of grace and compassion	Kṛpāmaya	(Kṛpā+Maya) voller Gnade und Mitgefühl
dark, dark blue; name of an avatār	Kṛṣṇa	schwarz, dunkelblau; Name eines Avatārs
relating to Kṛṣṇa	Kṛṣṇama	sich beziehend auf Kṛṣṇa
dynasty, family	Kula	Dynastie, Familie
Young man; prince	Kumāra	Jüngling; Prinz
a place overrun with plants or overgrown with creepers	Kuñja	ein von Schlingpflanzen überwachsener Ort
sit!		setze Dich!, sitz!
100'000 times	L agā(L)o (hindī)	100'000 mal
beauty, good luck, wealth; goddess, companion of Viṣṇu	Lākho (hindī)	Schönheit, Glück, Wohlstand; Göttin, Gefährtin Viṣṇus
child	Lakṣmī	Kind
playful	Lāl(a)	verspielt
fat-bellied; name for Gaṇeśa (from Lenā) take!	Lala	dickbäuchig; Name für Gaṇeśa (von Lenā) nimm!
of course! strong affirmation	Lambodara	aber sicher! starke Zustimmung
play, divine activities, cosmic play	Le Lo (hindī)	Spiel; göttliches Spiel
mark; symbol of Śiva, ellipsoid symbol of the formless	Leke(m) (telugu)	Kennzeichen; Symbol Śivas, ellipsoïdes Symbol des Formlosen
God with the attribute of the Liṅga, Śiva producing a Liṅga; name for Satya Sāī Bābā	Liṅgeśvarāya	Gott mit dem Attribut des Liṅga, Śiva der einen Liṅga hervorbringt; Name für Satya Sāī Bābā
taken; holding (Le Lo, Lagā Lo), suffix for imperative	Liṅgodbhava	genommen; sich haltend an (Le Lo, Lagā Lo), Imperativendung
look, eye	Liye (hindī)	Blick, Auge
world, area, universe	Lo (hindī)	Welt, Bereich, Universum
delight, excitement	Locana	Entzücken, Erregung
rising delight, delight becoming visible	Loka	sich steigerndes, sichtbar werdendes Entzücken
mother	Lola, Lolā	Mutter
me, my	Locudayi	
seducer of the mind; name for Kṛṣṇa	M ā (hindī)	mich, mein
springlike; name for Viṣṇu and Kṛṣṇa	Mā, Mi (hindī)	entzückend, verrückt machend; Name für Kṛṣṇa
sweet, pleasant, made from honey; name of a demon	Mādhava	frühlingshaft; Name für Viṣṇu und Kṛṣṇa
sweet, pleasant, melodious; sound of Kṛṣṇa's playing the flute	Madhu	süß, angenehm, aus Honig; Name eines Dämons
(Madhu+Sūdana) the destroyer of the demon Madhu; name for Kṛṣṇa	Madhura	süß, angenehm, melodiös; Flötenklänge Kṛṣṇas
forest of Madhu on the Yamunā, where the city of Mathurā was founded	Madhusūdana	(Madhu+Sūdana) der Zerstörer des Dämons Madhu; Name für Kṛṣṇa
great	Madhuvana	Wald von Madhu am Yamunā, wo die Stadt Mathurā gegründet wurde
(Mahā+Deva) the great God, highest God; name for Śiva	Mahā	gross
	Mahādev(a)	(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	Māī (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	Mālika	Gärtner, Girlandenmacher, Herrscher, König
me	Mām (hindī)	mirch
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	Mandana	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	Mānduna	geschmückt, gekleidet
auspicious, bringing blessings	Māngala	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	Marāna	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	Māṭādu	Worte sprechend
elephant	Māṭāṅga	Elefant
city in North India, birthplace of Kṛṣṇa	Māthurā	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 magic, skilled in art or enchantment	Maya, -i, -ī (telugu)	bestehend, zusammengesetzt aus, voll von magisch, talentiert in der Zauberei
peacock	Māyi	Pfau
Ahura Mazda, God of Light for the parsee (in teachings of Zoroastra)	Māyūra	Ahura Mazda, der Gott des Lichts (in der Lehre Zarathustras) bei den Parsen
me, to me, I	Mazda (pers.)	mirch, mir, ich
me, for me	Me (hindī)	mir, mich, für mich
cloud	Mē (hindī)	Wolke
benefit, advantage	Megha	Gewinn, Vorteil
my	Melu (telugu)	mein
me, my	Merā, -e, -ī (hindī)	mirch, mein
together	Mi (hindī)	zusammen
Mīrā Bāī, Indian holy woman 16th century	Mil(e) (hindī)	Mīrā Bāī, indische Heilige im 16. Jh.
fixed, founded; firm	Mīrā	fixiert, begründet; fest
get disposed of, go to ruin	Mita	beseitigt werden, zugrunde gehen
a small round sweetmeat or pill	Miṭe (hindī)	kleine runde Süßigkeit oder Tablette
confusing, fascinating, charming the mind; name for Kṛṣṇa	Modaka	verwirrend, faszinierend, den Geist bezaubernd; Name für Kṛṣṇa
liberation from all bondage, salvation	Mohana	Befreiung von allem was bindet, Erlösung
my	Mokṣa	mein
a drum	Mori (hindī)	Trommel
death (from Mṛtyam)	Mṛdaṅga	Tod (Form von Mṛtyam)
victor over death; name for Śiva	Mṛtyor	Sieger über den Tod; Name für Śiva
pleasure, joy, gladness	Mṛtyuñjaya(ya)	Vergnügen, Freude, Frohsinn
content; joy	Mudā, -am	zufrieden, Freude
	Mudita	

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 Krṣṇa as donator of liberation	Mukunda	Name für Krṣṇa als Spender von Befreiung
carrying a diadem, crown	Mukutādhara	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 Krṣṇa		Name für Krṣṇa
flute, especially Krṣṇa's	Muralī	Flöte, speziell diejenige Krṣṇas
carrying the Flute; name for Krṣṇa	Muralīdhara, -i	die Flöte tragend; Name für Krṣṇa
(Mura+Ari) hostile towards the demon	Murārī	(Mura+Ari) feindselig gegenüber dem
Mura; name for Krṣṇa		Dämon Mura; Name für Krṣṇa
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	Nā (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	Nādiyā (hindī)	Fluss
snake	Nāga	Schlange
city, town	Nagarī	(Gross)stadt
(Nāga+Indra) Lord of the snakes	Nāgendra	(Nāga+Indra) Herr der Schlangen
our	Nah	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	Namah, 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 Krṣṇa		von Krṣṇa
(Nanda+Lālā) son of Nanda (Krṣṇa)	Nandalāl(a)	(Nanda+Lālā) Sohn des Nanda (Krṣṇa)
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 Krṣṇa	Navanīta Cora	Butterdieb; Name für Krṣṇa
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 Hilflosen
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	Nīraja Nirākāra Nirañjana Nirbhaya Nirmala Nirupama Nirvāṇa Nirvikāra Nitya Nityānanda(m) Nīvādu (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), Omkāra 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	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) 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
(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 Sāī Bābā Satya Sāī 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 Siva song husband; master, ruler fallen, deluded (Patita+Ādhāra) the one who helps, comforts the sinners	Paramānanda Paramārtha Paramātmā Parameśa Parameśvara -āya	(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 Sāī Bābā Satya Sāī 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 Siva Lied Ehemann; Meister, Herr gefallen, der Täuschung erlegen (Patita+Ādhāra) der die Sünder wieder aufrichtet
	Pāśā Paśu Paśupati	
	Pāṭa, Pāṭe (telugu) Pati, -e, -aye Patita Patitoddhāra(ṇa)	

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	Pīṭā	Vater; Ahnen
yellow	Pīṭā	gelb
person wearing yellow clothing, monk;	Pīṭāmbara	jemand, der gelbe Kleider trägt, Mönch;
name for Viṣṇu		Name für Viṣṇu
drink (inf. Pīnā)	Piya (hindī)	trinken (inf. Pīnā)
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, Pradāyini	gebend, schenkend; Schenker(in)
important, significant; the best, main thing	Pradhānam	wichtig, bedeutsam; das Beste, Hauptsache
knowledge, intelligence	Prajñā	Wissen, Intelligenz
wisdom, higher levels of consciousness, intuition	Prajñāna	Weisheit, höheres Bewusstsein, Intuition
breath, life force, life principle, that which keeps the body alive	Prāṇ(a)	Atem, Lebenskraft, was den Körper am Leben hält
bow, worshipful greeting	Prāṇām	Verneigung, ehrfurchtige Begrüssung
signifies Om, life breath of nature	Praṇava	Bezeichnung für Om, Lebensatem der Natur
carrier or producer of the primeval sound Om	Praṇavakara	Träger oder Erzeuger des Urlautes Om
Godess of primeval Om	Prāṇeśvarī	Göttin des Urlauts Om
at the request or petition; he who is being asked	Prārthanā	auf Beten, Bitten hin; an den man die Gebete richtet
supreme peace	Praśānti	höchster Friede
foremost, earliest, original	Prathama	erst, frühest, ursprünglich
pure, unchanging love	Prem(a)	reine, unwandelbare Liebe
name of the third incarnation of the Sāī Avatār	Prema Sāī	Name der dritten Inkarnation des Sāī 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 embodiment of love	Premasvarūpa	(Prema + Svarūpa) Verkörperung der Liebe
(Prema + Ātma) he who carries the divine spirit of love within himself	Premātmanāya	(Prema + Ātma) derjenige, der den göttlichen 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)	uralt; 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	Puriśa	(Pura+Īśa) Herr (Gott) einer Stadt
(Pura+Īśvara) Lord (God) of a town	Puriśvara	(Pura+Īśvara) Herr (Gott) einer Stadt
full	Pūrṇa	voll
(Pūrṇa+Avatāra) full incarnation of God	Pūrnāvatāra	(Pūrṇa+Avatāra) vollständige göttliche Inkarnation
man, eternal person, the highest soul, divine personality	Puruṣa	Mensch, der ewige Mensch, Essenz des Menschen, göttliche Persönlichkeit
highest of the Puruṣas, highest spirit, Lord of all (Viṣṇu)	Puruṣottama	höchster aller Puruṣas, der höchste Geist (Viṣṇu)
"place full of anthills"; birthplace of Satya Sāī Bābā	Puṭṭapartti (telugu)	"Ort voller Ameisenhügel"; Geburtsort von Satya Sāī Bābā
Godess of the village Puṭṭapartti	Puṭṭaparttipur-iṣvari	Göttin des Dorfes Puṭṭapartti
love, affection; the beloved	Pyāre, -i (hindī)	Liebe, Zuneigung; Geliebter
name of eternal companion of Kṛṣṇa, a female cowherd from Vṛndāvana	Rādhā, -e	Name der ewigen Gefährtin Kṛṣṇas, ein 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, ancestor of Rāma	Raghu	schnell; Name eines Königs der Sonnendynastie, Vorfahre Rāmas

from the dynasty of Raghu	Raghukula	aus dem Geschlecht Raghu
Lord of the Raghu descendants; name for Rāma	Raghupati, -e	der Herr der Raghu-Nachfahren; Name für Rāma
most excellent among the Raghu descendants	Raghuvara	der Hervorragendste der Raghu-Nachkommen
hero of the Raghus	Raghuvira	Held der Raghus
full of pity, compassionate, merciful, kind	Rahīm(a), Raham (arab.)	barmherzig, mitfühlend, gnädig
one full of compassion	Rahīmana	einer voller Mitgefühl
king, ruler	Rājā	König, Herrscher
belonging to a royal family	Rājana	zu einer königlichen Familie gehörend
blue lotus flower	Rājīva	blaue Lotosblüte
saviour	Rakhavālē	Rettender
also Rukmiṇī, Rakṣmaṇī: name of the wife of Kṛṣṇa	Rakhumāī	auch Rukmiṇī, Rakṣmaṇī: Name der Ehefrau von Kṛṣṇa
guardian, saviour, protector	Rakṣa	Wächter, Retter, Beschützer
protector, saviour	Rakṣaka, -i	Beschützer, Retter
he who gives pleasure; name of an Avatār, embodiment of righteousness	Rām(-a, am)	der Erfreuende; Name eines Avatārs, Verkörperung der Rechtschaffenheit
Rāma-moon; name for Rāma	Rāmacandra	Rāma-Mond; Name für Rāma
pleasing, charming	Ramaṇa	bezaubernd, erfreuend
the story of Rāma	Rāmāyana	die Geschichte von Rāma
becoming visible, coming forth as Rāma	Rāmudayi	sichtbar werden, hervortreten als Rāma
brave warrior	Raṇadhīra	tapferer Krieger
actor; stage; name for Kṛṣṇa	Rāṅga	Schauspieler; Bühne; Name für Kṛṣṇa
colouring; charming	Rañjana	färbend; gefällig
juice, taste, passion, purest emotion	Rasa	Saft, Geschmack, Leidenschaft, reinste Emotion
bringing wealth; carrying a jewel	Ratnakara	Wohlstand bringend; Juwelenschmuckträger
"causing to cry"; name of the demonic ruler of Lanka	Rāvaṇa	"zum Weinen bringen"; Name des dämonischen Herrschers von Lanka
sun, sun-god	Ravi	Sonne, Sonnengott
howl, sing, hum!	Ravo	heule, singe, summe!
(s. Bhaja Re)	Re	(s. Bhaja Re)
terrible; Śiva in His destructive aspect	Rudra	schrecklich; Śiva in seinem zerstörerischen Aspekt
(onomatopoeic) sound of footbells used in indian dance	Rumajhuma	(lautmalerisch) Klang der im indischen Tanz verwendeten Fusschellen
form, figure, shape	Rūpa, -āya	Form, Gestalt
female form, embodiment	Rūpinī	weibliche Form, Verkörperung
this, he (God)	Sa	das, er (Gott)
all, everybody; complete	Sab(a) (hindī)	alle, jeder; vollständig
for all	Sabako (hindī)	für alle
(Sat + Cit + Ānanda) being, consciousness, bliss	Saccidānanda(m)	(Sat + Cit + Ānandam) Sein, Bewusstsein, Glückseligkeit
being, real; good; the being, reality	Sad	seiend, wirklich; gut; Sein, Wirklichkeit
always, eternal, everlasting, undying	Sadā, Sadana	immer, ewig, unvergänglich
being and bliss	Sadānanda	Sein und Seligkeit
house, home; abode of sacrifice (female)	Sadanī	Haus, Heim; Ort des Opfers (weiblich)
(Sadā + Śiva) the eternal Śiva	Sadāśīva	(Sadā + Śiva) der ewige Śiva
(Sat + Guru) the true teacher, the perfect master	Sadguru	(Sat + Guru) der wahre Lehrer, der vollkommene Meister
spiritual exercise, method	Sadhana	spirituelle Praxis, Übung
sea, ocean (often: ocean of earthly existence)	Sāgara	Meer, Ozean (oft: Ozean der irdischen Existenz)
adj. for Sāgara	Sāgari	Adj. zu Sāgara
help, support	Sahārā, -e (hindī)	Hilfe, Stütze
borne; associated or connected with	Sahita	getragen, geboren; in Verbindung mit
divine Mother; Avatār's triple incarnation: Sirḍī Sāī, Satya Sāī und Prema Sāī	Sāī	göttl. Mutter; des Avatārs 3-fache Ink.: Śirḍī Sāī, Satya Sāī und Prema Sāī
Sāī and Rāma seen as one; name for Satya Sāī Bābā	Sāī Rām	Sāī und Rāma als Einheit gesehen; Name für Satya Sāī Bābā
Sāī the protector	Sāīnātha	der Beschützer Sāī
(Sāī + Iśa) the Lord and the divine Mother seen as one	Sāīśa	(Sāī + Iśa) der Herr und die göttliche Mutter als Einheit betrachtet
(Sāī + Iśvara) the Lord and the divine Mother seen as one	Sāīśvara, Sāīśvarāya	(Sāī + Iśvara) der Herr und die göttliche Mutter als Einheit betrachtet
(Sāī + Iśvarī) divine Mother Sāī	Sāīśvari	(Sāī + Iśvarī) göttliche Mutter Sāī
complete, whole	Sakala	vollständig, ganz
friend, companion	Sakha, -ā	Freund, Kamerad
before one's eyes; in bodily form	Sākṣat	vor seinen Augen; in körperlicher Form
peace (word of greeting)	Salām (arab.)	Friede (Grusswort)
same, similar; all	Sama	gleich, ähnlich; alle
complete, entire; tied together, in union	Samasta	vollständig; verbunden, vereinigt

(Sa+Ambā) together with the divine Mother; name for Siva	Sāmba	(Sa+Ambā) mit der göttlichen Mutter zusammen; Name für Siva
he who rests in himself	Saṁbhavāya	der in sich selbst Ruhende
the saviour of all	Saṁrakṣaka	der Retter von allen
ocean	Samudra	Ozean
unity, unification	Samyoga	Einheit, Vereinigung
ancient, eternal, beyond the beginning; name for Viṣṇu, Siva etc.	Sanātana	ewig, uralt, ohne Anfang; Name für Viṣṇu, Siva etc.
walk, journey; movement	Sañcāra	Gehen, Reisen; Bewegung
to move, moving, being in movement	Sañcāri	sich bewegend
community, group	Saṅgha(m)	Gemeinschaft, Gruppe
sorrow, grief	Saṅkāta	Kummer, Trauer
agreement, consent; true realization	Sanmati	Zustimmung; wahre Erkenntnis
a saint; pious	Santa (lat. hindī)	Heiliger; fromm
dream	Sapanā (hindī)	Traum
essence	Sāra, -e (hindī)	Essenz
wife of Brahmā, Goddess of eloquence, the arts, scholarship and intuition	Sarasvatī	Gemahlin Brahmās, Göttin der Rede, Künste, Gelehrsamkeit und Intuition
produced or found in ponds; lotus	Saroja	in Teichen entstanden, vorhanden; Lotus
everybody, everything; complete	Sarva	alle, alles; vollständig
Lord, Goddess of all	Sarveśvara, -ī	Herr(in) von allen und allem
being, real; good; the being, reality	Sat	seiend, wirklich; gut; Sein, Wirklichkeit
being together, friendship	Sāth	Zusammensein, Freundschaft
English spelling for Satya Sāī Bābā	Sathya Sai Baba	englische Schreibweise für Satya Sāī Bābā
virtuous or faithful wife; Your Ladyship	Satī	tugendhafte und treue Ehefrau; Anrede für eine hochstehende Frau
good and virtuous work or action	Satkarma	gute, tugendhafte Arbeit oder Handlung
name of the second (present) incarnation of the Avatār of this era	Satya Sāī	Name der (gegenwärtigen) zweiten Inkarnation des Avatārs dieses Zeitalters
true, real; truth, sincerity, loyalty, fidelity	Satya(m)	wahr, echt; Wahrheit, Aufrichtigkeit, Treue
sun, sun-god (the inspiring, enlivening one)	Savitā, Savitūr	Sonne, Sonnengott (der Inspirierende, Belebende)
with, of, from	Se (hindī)	mit, von
service, help, service to one's fellow-men; service to God	Sevā	Dienst, Hilfe, Dienst am Nächsten; Gottesdienst
worshipped, extolled; receiving service (Kailāsa+Íśvara) Lord of the mountain Kailās (Siva)	Sevita	verehrt, verherrlicht; Dienst empfangend (Kailāsa+Íśvara) der Herr des Berges Kailās (Siva)
strength, divine energy; eternal energy of genesis; name for Pārvatī	Śakti	Kraft, Macht, göttliche Energie; ewige Kraft des Werdens; Name für Pārvatī
bringing joy; he who makes happy; name for Siva, Brahmā or Viṣṇu	Śambho	Freude bringend; der glücklich macht; Name für Siva, Brahmā oder Viṣṇu
bringing salvation, peace	Śaṅkar(a)	Heil, Frieden bringend
fem. form of Śaṅkara	Śaṅkarī	fem. zu Śaṅkara
Lord with six faces; name for Subrahmanyam	Śaṅmukhanātha	der sechsgesichtige Herr; Name für Subrahmanyam
peace, silence, equanimity	Śānti(h), Śānta	Friede, Stille, Gleichmut
protection, support; place of refuge	Śaraṇ(-a, -am)	Schutz, Hilfe; Zufluchtsstätte
"thicket of reed"; name of the lake in which Subrahmanyam was born	Śaravaṇa	"Schilfdrückicht"; Name des Sees, in dem Subrahmanyam geboren wurde
becoming (genesis) in lake Śaravaṇa	Śaravaṇabhava	das Werden im See Śaravaṇa
moon	Śaśāṅka	Mond
moon	Śaśi(n)	Mond
a hundred	Śata	hundert
heroic; planet Saturn; name for Krṣṇa and Viṣṇu	Śauri	heldenhaft; Saturn; Name für Krṣṇa und Viṣṇu
sleep	Śayana	Schlafen
adorned	Śekhara	geschmückt
the adorned one	Śekharāya	der Geschmückte
"that which remains"; name of a 1000-headed serpent, symbol of eternity (Śirdi+Íśvara) God from Śirđi; name for Śirđi Sāī Bābā	Śeṣa	"was übrig bleibt"; Name einer 1000-köpfigen Schlange, Symbol f. Ewigkeit (Śiradi+Íśvara) der Gott aus Śirđi; Name für Śirđi Sāī Bābā
name of the first incarnation of the Sāī Avatār	Śir(a)dīśvara	Name der ersten Inkarnation des Sāī Avatārs
city in North India, where Śirđi Sāī Bābā lived	Śirđi, Śiraḍī	Stadt in Nordindien, in der Śirđi Sāī Bābā gelebt hat
(Śirdi+Íśa) God from Śirđi; name for Śirđi Sāī Bābā	Śirđiśa	(Śiradi+Íśvara) der Gott aus Śirđi; Name für Śirđi Sāī Bābā
brow jewel; title for a scholar	Śiromañi	Stirnjuwel; Titel für einen Gelehrten
benevolent, friendly, blissful; Guru of all Gurus, destroyer of all worldliness	Śiva	gütig, freundlich, segensreich; Guru aller Gurus, Zerstörer aller Weltlichkeit
benevolence, friendliness	Śivam	die Güte, Freundlichkeit
king Siva	Śivarāja	König Siva
wealth, majesty, dignity; title of honour	Śrī	Reichtum, Majestät, Würde; Ehrentitel

(Śrī+Kara) granting abundance	Śrīkara	(Śrī+Kara) Überfluss schenkend
summit, peak, dignity	Śrīga	Gipfel, Würde
abode of wealth	Śrīnivāsa	Wohnsitz des Reichtums
having assumed a form	Śrita	eine Form angenommen haben
shining, radiant, auspicious; good luck, bliss	Subha	leuchtend, strahlend, glückverheissend; Glück, Segen
with auspicious face; name for Ganeśa	Śubhānana	mit glückverheissendem Gesicht; Name für Ganeśa
having a white garment	Śuklāmbara	in weissem Kleid
sharp iron pin; short for Triśūla, trident	Śūla	scharfer Eisenstift; kurz für Triśūla, den Dreizack
(Triśūla+Dhāri) bearing the trident	Śūladhāri	(Triśūla+Dhāri) den Dreizack tragend
dark, black, blue; name for Kṛṣṇa	Śyām(a), Śyāmala	dunkel, schwarz, blau; Name für Kṛṣṇa
achieved, completed; person who has attained self-knowledge	Siddha	erreicht, vollendet; Person, die Selbsterkenntnis erlangt hat
success, fulfilment, completion; hidden strength	Siddhi	Erfolg, Erfüllung, Vollendung; verborgene Kraft
the Sikhs (religious community, founded by Guru Nānaka)	Sikha	die Sikhs (von Guru Nānaka begründete Religionsgemeinschaft)
lion	Siriha	Löwe
river, stream; ocean	Sindhu	Fluss, Strom; Ozean
"furrow in the soil"; name of the wife of Rāma	Sītā	"Ackerfurche"; Name der Gattin Rāmas
except	Sīvā(ya) (hindī)	ausser
spilling; "created out of Śivas sperms"; name for Subrahmanyam	Skanda	Ausschüttung; "aus Śivas Spermien Gezeugter"; Name für Subrahmanyam
remembrance, tradition, reminiscing	Smarāṇa(m)	Erinnerung, Tradition, gedankliches Verweilen
smiling; gentle laugh	Smita	lächelnd; leichtes Lachen
he	So	er
"he who guards mind and growth of aspirants", son of Śiva and Pārvati	Subrahmanyam	"der Geist und Wachstum der Strebenden hütet", Sohn Sivas und Pārvatis
joy, happiness, good luck, well-being	Sukha	Freude, Glück, Wohlbefinden
joyful, happy	Sukhada	freudig, glücklich
happy	Sukhino	glücklich
easily accessible or attainable	Sulabha	leicht erreichbar
bringing good fortune, very auspicious	Sumāṅgala	glückverheissend, sehr günstig
very wise, of good character	Sumati	sehr weise, mit gutem Charakter
beyond limits; always	Sumirā	grenzenlos; immer
let hear!	Sunāvo (hindī)	lass hören!
beautiful, graceful, charming	Sundara(m), -ī	schön, anmutig
hear, listen	Sunle (hindī)	hören, zuhören
listen!	Suno (hindī)	erhöre!
saint, holy man; God, deity; name of the sun-God	Sura	Heiliger; Gott, Gottheit; Name des Sonnengottes
(Sura+Dāsa) servant of Sura; a devotee of Kṛṣṇa	Suradāsa	(Sura+Dāsa) Diener von Sura; ein Verehrer Kṛṣnas
sun	Sūraja (hindī)	Sonne
(Sura+Cit) the brightness of the sun-God	Surārcitāya	(Sura+Cit) die Leuchtkraft des Sonnengottes
sun; name of the sun-God	Sūrya	Sonne; Name des Sonnengottes
son	Suta	Sohn
self, dwelling within	Sva	eigen, innewohnend, Selbst
heaven; astral, spiritual world	Svah	der Himmel; die astrale, spirituelle Welt
Lord, master; title of honour for spiritual personalities	Svāmī	Herr, Meister; Ehrentitel für spirituelle Persönlichkeiten
(Sva+Rūpa) similar, equal; form as embodiment of a spiritual principle	Svarūpa	(Sva+Rūpa) ähnlich, gleich; Form als Verkörperung eines geistigen Prinzips
fem. form of Svarūpa	Svarūpini	fem. zu Svarūpa
this (often points to the unfathomable absolute)	Tad	das (zeigt oft auf das unergründliche Absolute)
suitable, appropriate, right, sufficient, adequate	Tagu (telugu)	passend, richtig, genügend, entsprechend
darkness, delusion, ignorance	Tamas(o)	Finsternis, Verblendung, Unwissenheit
resound, to sound, to echo	Tana	ertönen, widerhallen
belonging to one's own family; son	Tanaya	zur eigenen Familie gehörend; Sohn
dance; name of Śiva's cosmic dance	Tāṇḍava	Tanz; Name von Śivas kosmischem Tanz
the cosmic dancer Śiva	Tāṇḍavāya	der kosmische Tänzer Śiva
(Tad+ Sarva) absolutely everything	Tannasarvah	(Tad+ Sarva) absolut alles
the way (highest principle from which everything emerges in harmony)	Tāo (chin.)	der Weg (das höchste Prinzip, aus dem alles in Harmonie entsteht)
carrying over, rescuing, liberating	Tāraka	hinüberbringen, retten, befreien
river, boat (that carries man over the ocean of birth and death)	Taraṇa(m)	Fluss, Boot (das den Menschen über den Ozean von Geburt und Tod trägt)
therefore	Tasmāt, Tasmai	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 Dhimithaka) sound of the foot-bells of dancing Siva	Thaka	(in Dhimithaka) Klang der Fussschellen und der Füsse des tanzenden Siva
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	dreiäugig
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	dreiäugig
built (for the demons) of gold, silver and iron; burnt by Siva	Tripura	(für die Dämonen) aus Gold, Silber und Eisen erbaut; verbrannt von Siva
(Tri+Pura+Ari) enemy of the three cities; name for Siva	Tripurāri	(Tri+Pura+Ari) Feind der drei Städte; Name für Siva
(from Trṣita) thirsty; yearning trident, an attribute of Siva	Trṣāvanto (hindī)	(von Trṣita) durstig, sehnsgütig
You (are)	Trisūla	Dreizack, ein Attribut Sivas
to You	Tū, Tūhī (hindī)	du (bist)
name of a plant (similar to basil)	Tujhako (hindī)	an dich
You	Tul(a)sī	Name einer Pflanze (ähnlich Basilikum)
Your	Tum(a), -ane (hin.)	du
You	Tumhārā (hindī)	dein
like You	Tumhī (hindī)	du
high	Tumsā (hindī)	wie du
uplift; salvation, liberation	Tuṅga	hoch
one who uplifts, liberator	Uddhāra	Erhebung, Anhebung; Rettung, Befreiung
turmeric; fame; name for Pārvatī	Uddhāraṇa	Erheber, Befreier
fetch!, lead!	Umā	Gelbwurz; Ruhm; Name für Pārvatī
arises; arouses	Utāro (hindī)	hol ab!, führe!
face, mouth	Uṭha (hindī)	entsteht; erweckt
speaker, talker (fem.)	Vadana	Gesicht, Mund
playing a musical instrument	Vadanī	Sprecherin, Rednerin
playing with words, gracefully or elegantly speaking	Vādani	ein Musikinstrument spielen
speaking	Vāgvilāsini	mit Worten spielen, sich elegant ausdrücken
vehicle, animal used for riding, draught animal	Vāhana	Fahrzeug, Reittier, Zugtier
extolled, praised	Vahe (hindī)	gepriesen
vehicle, animal used for riding, draught animal	Vāhīnī	Fahrzeug, Reittier, Zugtier
verbal suffix: he who does something energetically	Vāle (hindī)	Verbsuffix: der, der etwas intensiv tut
beloved above all; dear	Vallabha	über alles geliebt; wertvoll
forest, jungle	Vana	Wald, Dschungel
(Vana+Mālā) garland of forest flowers	Vanamālā	(Vana+Mālā) Girlande aus Waldblumen
praise, worship	Vandana	Verehrung, Anbetung
praised, worshipped	Vandita	verehrt, gepriesen
praise!, worship!	Vando	verehre!, preise!
excellent, magnificent	Vara	exzellent, vortrefflich
ready to fulfil requests or answer prayers	Varada	der bereit ist, Bitten zu erfüllen oder Gebete anzunehmen
desirable, excellent, best	Vareṇyam	erwünscht, ausgezeichnet, der Beste
reside	Vāsa	wohnen
resident	Vāsata, Vāsi, -ī	Bewohner
name of the father of Krṣṇa, uncle of the Pāñdava princes	Vasudeva	Name des Vaters von Krṣṇa, Onkel der Pāñdava-Prinzen
God, living in everything; son of Vasudeva; name for Krṣṇa	Vāsudeva, -āya	der in allem innenwohnende Gott; Sohn des Vasudeva; Name für Krṣṇa
knowledge, wisdom, spiritual insight; oldest of Indian texts	Veda	Wissen, spirituelle Erkenntnis; älteste indische Texte
(Veda+Uddhāraṇa) supporter of the Vedas	Vedoddharaṇa	(Veda+Uddhāraṇa) Erhalter der Veden
holy mountain in South India	Veṅkaṭa	heiliger Berg in Südindien
Lord of Veṅkaṭa mountain (worshipped as great bestower of boons)	Veṅkaṭeśa	Herr des Bergs Veṅkaṭa (verehrt als grossartiger Wunscherfüller)
bamboo, reed	Venu	Bambus, Schilfrohr
clothing, robe	Veśa	Kleidung, Gewand

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.)	Vidyādāyinī	Geberin von Weisheit
full of wisdom	Vidyāmayi	voll von Weisheit
obstacle, interruption	Vighna	Hindernis, Unterbrechung
(Vighna + Īśvara) Lord of obstacles; Gaṇeśa as the remover of obstacles	Vighneśvara	(Vighna + Īśvara) Herr der Hindernisse; Gaṇeśa als Hindernisse Räumender
roam; joyful playing; temple	Vihāra, -i	umherstreifen; freudiges Spiel; Tempel
playing woman	Vihāriṇī	die Spielende
appearance; sport, pastime	Vilāsa	Erscheinung; Spiel, Unterhaltung
tremulous, eager, flattering (often: Krṣṇa's round dance with the Gopis)	Vilola	zitternd, begierig, schmeichelhaft (oft: Kreistanz von Krṣṇa mit den Gopis)
unyoking, loosening; stopping for rest; liberation	Vimocana	das Joch abnehmen, lockern; Pausenhalt; Befreiung
stringed instrument, lute	Vīñā	Saiteninstrument, Laute
annihilation, destruction	Vināśa	Vernichtung, Zerstörung
destroyer, destroy	Vināśaka, -śana	Zerstörer, zerstören
destroyer (fem.)	Vināśini	Zerstörerin
he who removes obstacles; name for Gaṇeśa	Vināyaka	der, welcher Hindernisse beseitigt; Name für Gaṇeśa
shining, brilliant	Virāja	leuchtend, glänzend
he who pervades everything, supporter of the creation	Viṣṇu	der alles Durchdringende, der Erhalter der Schöpfung
everybody, everything; creation, universe	Viśva	alles, alle; Schöpfung, Universum
protector of the universe	Viśvanātha	Beschützer der Welt
(Viśva + Rūpa) omnipresent, having all forms: universal form of God	Viśvarūpa	(Viśva + Rūpa) allgegenwärtig, alle Formen habend: universale Form Gottes
Godess of all creation	Viśveśvari	Herrin der ganzen Schöpfung
name for Krṣṇa or Viṣṇu (worshipped with Rakhumāī in Pandharpur)	Viṭṭhala, -e (kānnada)	Name für Krṣṇa oder Viṣṇu (verehrt zus. mit Rakhumāī in Pandharpur)
in Jo ... Vo (for Vaha: he) he who	Vo (Vaha) (hindī)	In Jo ... Vo (statt Vaha: er) derjenige der Viehstall; Hirtenunterschlupf
cattle-shed; station of herdsmen	Vraja	(Vṛṇḍā + Vana) "Wald von Vṛṇḍā" (Brindāvan)
(Vṛṇḍā + Vana) "forest of Vṛṇḍā" (Brindāvan)	Vṛṇḍāvana	(Nachsilbe) von, an, zu, für (z.B. Śivāya: an Siva gerichtet)
(suffix) of, at, towards, for (e.g. Śivāya: addressed to Siva)	Yā (...ya)	sich auf Yadu beziehend, von Yadu abstammend
relating to Yadu, descended from Yadu	Yādava	Name eines Königs der Monddynastie, Vorfahre Krṣṇas
name of a king of the lunar dynasty, ancestor of Krṣṇa	Yadu	Name Gottes im Judentum (Jehova)
name of God in Judaism (Jehovah)	Yahve (hebr.)	Name eines Zuflusses des Ganges bei Allahabad
name of a river joining the Ganges in Allahabad	Yamunā	Pflegemutter Krṣṇas, Frau von Nanda
foster mother of Krṣṇa, wife of Nanda	Yaśodā	(Relativpronomen) der, welcher
(rel. pron.) who, that	Ye, Yo	Jesus, in Indien oft Īśā genannt
Jesus, in India often called Īśā	Yeśu (hebr.)	Vereinigung; Suche nach Vereinigung mit dem Allerhöchsten
union; search for union with the supreme	Yoga	Yogameister
master of yoga	Yogendra	jemand, der Yoga praktiziert; ein ganz auf Gott ausgerichteter Mensch
somebody practising Yoga; someone fully oriented towards God	Yogi(n)	(Yoga + Īśvara) Herr des Yogas
(Yoga + Īśvara) Lord of Yoga	Yogīśvara	Zeitalter
era, period	Yuga	Heiliger, Weiser eines Zeitalters
saint, sage of a certain era	Yugamuna, -i	Göttliche Inkarnation eines Zeitalters
divine incarnation of an era	Yugāvatār	Zarathustra, Begründer der persischen (altpersischen) Religion
Zoroaster (or Zarathustra), founder of the Parsee (old Persian) religion	Zorāštra (pers.)	

Alphabetical index of all bhajans of volume 1 and 2

Alphabetisches Verzeichnis der Bhajans von Band 1 und 2

Ā di Bhagavān Ādi Bhagavatī	131 -2	Guru Bābā Guru Bābā Caraṇa	42 -1
<i>Akhaṇḍa Jyoti Jalāo</i>	1 -1	<i>Namostute</i>	
<i>Alakh Nirañjana</i>	2 -1	<i>Guru Brahmā Guru Viṣṇu Guru Deva</i>	43 -1
<i>Allah Bhajo Maulā Bhajo</i>	3 -1	<i>Guru Brahma Guru Viṣṇu Guru Devo</i>	151 -2
Allah Ho Akabar	132 -2	<i>Guru Brahmā Guru Viṣṇu Guru Sāī</i>	44 -1
Allah Ho Tum Īsvāra Bhī Tum	133 -2	<i>Guru Dev Guru Dev</i>	45 -1
<i>Allah Tuma Ho</i>	4 -1	<i>Guru Deva Guru Deva</i>	46 -1
Ambā Mandahāsa Vadani	134 -2	<i>Guru Deva Śaraṇam Deva</i>	47 -1
Ānanda Sāgara Muralī Dhara	135 -2	<i>Guru Nānaka Jī Kī</i>	48 -1
<i>Antara Jyoti Namo</i>	5 -1	<i>Guruvāyur Pura Śrī Hare Kṛṣṇa</i>	152 -2
<i>Ao Pyāre Nayana Hamāre</i>	6 -1	H ara Hara Hara Hara Mahādeva	49 -1
<i>Ārati</i>	130.5 -1	<i>Hara Hara Śaṅkara</i>	50 -1
<i>Asato Mā Sad Gamaya</i>	130.4 -1	<i>Hara Śiva Śaṅkara</i>	51 -1
<i>Ayodhyāvāsi Rām</i>	7 -1	Hare Kṛṣṇa Hare Rām	153 -2
B aḍā Citta Cora	8 -1	Hare Murāri Sāī Rām	154 -2
<i>Beḍā Pāra Karo</i>	9 -1	<i>Hare Rāma Hare Rāma</i>	52 -1
<i>Bhagavān Bhagavān</i>	10 -1	Hari Ānanda Maya	155 -2
Bhajo Govindam Bhajo Gopālam	136 -2	<i>Hari Hari Hari Hari Smaraṇa Karo</i>	53 -1
<i>Bhajo Re Bhāī</i>	11 -1	<i>Hari Nām Gāṭe Calo</i>	54 -1
<i>Bhasma Bhūṣitarīga Sāī</i>	12 -1	Hari Nārāyaṇa Hari Nārāyaṇa	156 -2
Bhava Bhaya Harāṇa Vandita Caraṇa	137 -2	Hari Om Namah Śivāy	157 -2
<i>Bholā Bhaṇḍārī Bābā</i>	13 -1	<i>Hari Om Namah Śivāy</i>	55 -1
<i>Bholānātha Hare Jagadiśa</i>	14 -1	<i>Hari Om Namo Śiva Śakti Namo</i>	56 -1
<i>Bolo Bolo Sab Mil Bolo</i>	15 -1	<i>Hari Om Tat Sat</i>	57 -1
<i>Bolo Nārāyaṇa</i>	16 -1	He Govinda He Ananta Nanda Gopāla	158 -2
<i>Brahmāṇḍa Nāyaka Bābā</i>	17 -1	<i>He Nanda Nanda Gopāla</i>	58 -1
C andra Śekharāya Namaḥ Om	18 -1	<i>He Rām Bhagavān</i>	59 -1
<i>Caraṇa Kamala Vando</i>	19 -1	<i>He Rām He Guṇa Dhām</i>	60 -1
<i>Citta Cora Yaśodā Ke Bāl</i>	20 -1	He Śeṣa Śayana	159 -2
D am Dām Dām Dām Dāmarū Baje	21 -1	<i>He Śiva Śaṅkara</i>	61 -1
Dama Dama Damarū	138 -2	I śvara Tū Hai Dayālu	62 -1
<i>Dānava Bhañjana Rāma Sāī</i>	22 -1	Īśvarāṁbā Priya Tanaya	160 -2
Dayā Bhī Rāma Jānakī Rāma	139 -2	Īśvarī Nandana Sāī Gopāla	161 -2
Dayā Karo Bhagavān	140 -2	J agadiśvari Dayā Karo Mā	63 -1
Dayā Karo Śiva Gaṅgā Dhāri	141 -2	<i>Jay Durgā Lakṣmī Sarasvatī</i>	64 -1
<i>Deva Devottama</i>	23 -1	Jay Gaṇeśa Pāhi Mām Śrī Gaṇeśa Rakṣa	
<i>Devī Bhavānī Mā</i>	24 -1	Mām	162 -2
<i>Devī Sāī Mā</i>	25 -1	Jay Hari Kṛṣṇa Jay Hari Kṛṣṇa	163 -2
Dhim Dhim Dhimi Dhimi Naṭana Śiva	142 -2	Jay Jay Bhavānī Mā Ambe Bhavānī Mā	164 -2
<i>Dhimita Dhimita Dhim</i>	26 -1	<i>Jay Jay Guru Deva</i>	65 -1
<i>Dīna Dukhiyo Ke Tārana Kāraṇa</i>	27 -1	Jay Jay Jananī Sāī Jananī	165 -2
<i>Durge Durge Durge Jay Jay Mā</i>	28 -1	<i>Jay Jay Jay Gaṇapati Deva</i>	67 -1
G ajānana Gajānana Prathama Pūjana	143 -2	<i>Jaya Gaṅgā Jaṭā Dhara</i>	68 -1
<i>Gajānana He Śubhānana</i>	29 -1	<i>Jaya Guru Jaya Guru</i>	69 -1
<i>Gajavadana Gaṇanātha Gajavadana</i>	30 -1	<i>Jaya Guru Omkāra</i>	70 -1
<i>Gajavadana Gaṇanātha Gaurī Tanaya</i>	31 -1	Jaya Hari Bolo Jay Sītā Rām	166 -2
Gaṇapati Om Jaya Gaṇapati Om	144 -2	Jaya Ho Jaya Ho Mūṣika Vāhana	167 -2
<i>Gaṇeśa Śaraṇam Parama Pāvanam</i>	32 -1	<i>Jaya Jagadīśa Hare</i>	71 -1
<i>Gaṇeśa Śaraṇam Śaraṇam Gaṇeśa</i>	33 -1	Jaya Jaya Devī Girijā Mātā	168 -2
Gaṅgādhara Hara Gaṅgādhara	145 -2	Jaya Jaya He Jagadīśa Maheśa	169 -2
<i>Gaurī Gaṇeś Uṁā Gaṇeś</i>	34 -1	Jaya Jaya Sāī Namo	170 -2
Gaurī Gaṇeśa Vināyaka	146 -2	Jaya Jaya Śaṅkarī	171 -2
<i>Gāyatrī - Mantra</i>	130.1 -1	<i>Jaya Mā Jaya Mā Dayā Karo</i>	72 -1
Gopāla Gopāla Nāco Gopāla	147 -2	Jaya Mā Jaya Mā Jaya Mā	172 -2
<i>Gopāla Rādhā Lolā</i>	35 -1	Jaya Rāma Hare	173 -2
<i>Gopāla Rādhe Kṛṣṇa</i>	36 -1	Jaya Śaṅkara Bhava Gocara	174 -2
Govinda Bolo Gopāla Bolo	148 -2	<i>Jhūlana Mē Jhūle Mere Sāī Rām</i>	73 -1
<i>Govinda Gopāla Prabhu Giridhāri</i>	37 -1	K alāvati Kālī Kapālinī	74 -1
<i>Govinda Hare Gopāla Hare</i>	38 -1	<i>Kalyāṇa Kṛṣṇa</i>	75 -1
<i>Govinda Kṛṣṇa Jay</i>	39 -1	Karuṇā Śāgara Prema Svarūpa	175 -2
Govinda Kṛṣṇa Jay Gopāla Kṛṣṇa Jay	149 -2	<i>Karuṇā Sindhu</i>	76 -1
Govinda		<i>Keśava Mādhava</i>	77 -1
<i>Govinda Mādhava</i>	40 -1	<i>Koti Praṇām Śata Koti Praṇām</i>	78 -1
<i>Govinda Nārāyaṇa</i>	41 -1	Kṛṣṇa Kṛṣṇa Govinda	176 -2
Govinda Rāma Jay Jay Gopāla Rāma	150 -2	L oka Samasta	
			130.8 -1

Madhura Madhura Muralī Ghana

Śyāma	79	-1
Madhuvana Sañcārī	177	-2
Mahā Gaṇapate Namostute	178	-2
Mana Mandira Mē	179	-2
Mana Mohana Muralī Dhara	80	-1
Mana Mohana Nandalāl	81	-1
Mānaśa Bhaja Re	82	-1
Mātaṅga Vadana	83	-1
Mita Smita Sundara	180	-2
Mohana Raghu Rāma	84	-1
Mṛtyuñjayāya Namaḥ Om	181	-2
Muralī Dhara Murahara	182	-2
Muralī Gāna Lolā Nanda Gopa Bāla	183	-2
Muralī Kṛṣṇa	85	-1
Nāco He Naṭarāj Śiva Śambho	184	-2
Namah Pārvatī	86	-1
Namo Bhagavate Vāsudevāya	185	-2
Nanda Nandana Hari	186	-2
Nandalāla Yadu Nandalāla	187	-2
Nandīśvara He Naṭarāja	188	-2
Naṭarāja Naṭarāja Nartana Sundara	189	-2
Naṭavara Kṛṣṇa Naṭavara Kṛṣṇa	190	-2
Nirupama Guṇa Sadana	191	-2
Nityānandam Saccidānandam	87	-1
O Bhagavān O Bhagavān	88	-1
Om Jagajjananī Sāī Mātā	192	-2
Om Namaḥ Śivāya Namo Nārāyaṇa	193	-2
Om Namaḥ Śivāya Śivāya Namaḥ Om	89	-1
Om Namo Bhagavate	194	-2
Om Śrī Rām Jay Rām Jay Jay Rām	195	-2
Om Tat Sat	130.7	-1
Omkāreśvara Vināyaka	90	-1
Pāra Karo Uddhāra Karo	91	-1
Partiśvarī Jagajjananī	196	-2
Paśupati Tanaya Bāla Gajānana	197	-2
Pāvana Pāvana	92	-1
Prāṇeśvarī Hṛdayeśvarī	198	-2
Prema Mudita Manase Kaho	93	-1
Prema Se Bolo Eka Bār Sāī Rām	94	-1
Purandhara Raṅga Hare Viṭṭhala	199	-2
Rādhe Govinda Gopāla	200	-2
Rādhe Rādhe Rādhe Rādhe Govinda	95	-1
Rāghava Sundara Rāma	201	-2
Raghupate Rāghava Rāja Rāma	202	-2
Rahīmana Rahīmana Rāma Rahīm	203	-2
Rakṣa Rakṣa Jagadiśvara	204	-2
Rām Rām Bhajomana Hare Hare	205	-2
Rāma Hare Hari Nām Bolo	206	-2
Rāma Hare Sāī Kṛṣṇa Hare	96	-1
Rāma Kodanḍa Rāma	207	-2
Rāma Kṛṣṇa Prabhu Tū	97	-1
Rāma Rahīma	98	-1
Rāma Rāma Jaya Raghukula Tilaka	208	-2
Rāma Rāma Rām Raghu Nandana	209	-2
Rāma Rāma Sāī Rāma	210	-2
Rāma Sumirā Mana	211	-2
Rāmam Bhajo Raghu Rāmam Bhajo	212	-2
Sadguru Brahma	99	-1
Sadguru Sāī Sarasvatī	213	-2
Sāī Avatāra Yuga Avatāra	100	-1
Sāī Bābā Praṇām	101	-1
Sāī Bhajana Binā	102	-1
Sāī Hai Jīvan	103	-1
Sāī Hamārā	104	-1
Sāī Jagannātha	105	-1
Sāī Mātā Pitā	214	-2
Sāī Nātha Bhagavān	106	-1
Sāī Nātha Dīna Nātha	215	-2

Sāī Om Sāī Om	107	-1
Sāī Rām Ghanaśyām	108	-1
Sāī Rām Sāī Rām	109	-1
Sāī-Gāyatrī - Mantra, 1st melody	130.2	-1
Sāī-Gāyatrī - Mantra, 2nd melody	130.3	-1
Saṅkāṭa Harāṇa	110	-1
Sarva Dharma Priya Deva	111	-1
Satya Dharma Śānti Prema Svarūpa		
Praśānti	216	-2
Satya Nārāyaṇa Govinda Mādhava	217	-2
Satya Svarūpiṇī Mā	112	-1
Satyam Jñānam Anantam Brahma	218	-2
Śambho Mahādeva	113	-1
Śambho Mahādeva Śiva Śambho		
Mahādeva	219	-2
Śambho Śaṅkara Deva	220	-2
Śambho Śaṅkara Śiva Śambho	221	-2
Śaṅkara Sadāśiva Candra Śekhara	222	-2
Śaṅkara Śaṅkara Sadā Śiva	223	-2
Śaṅkara Śiva Śaṅkara	114	-1
Śirdī Sāī Dvārakā Māyi	224	-2
Śirdī Sāī Partti Sāī	115	-1
Sīva Maheśvara	116	-1
Sīva Śambho Śambho	117	-1
Sīva Śaṅkara Śaśi Śekhara	225	-2
Sīva Śaṅkara Śiva Śaṅkara	118	-1
Sīva Śiva Śambho Tāndava Priyakara	226	-2
Sīva Śiva Śivāya Namaḥ Om	227	-2
Sīvāya Namaḥ Śiva	119	-1
Sīvāya Parameśvarāya	120	-1
Srī Gaṇeśa Jaya Gaṇeśa	121	-1
Srī Gaṇeśa Śrī Gaṇeśa	122	-1
Srī Rām Jaya Rām Jaya Jaya Rām	228	-2
Srī Rāmacandra Jaya Rāmacandra	229	-2
Srī Sāī Nātha Guru Govinda	230	-2
Srīnivāsa Govinda Srī Veṅkateśa	231	-2
Srīnivāsa Veṅkateśa	232	-2
Subrahmaṇyam Subrahmaṇyam	123	-1
Tere Sīvā Prabhu	124	-1
Tū Mere Svāmī	125	-1
Tūhī Allahhu Akabar	126	-1
Tuma Ho Śyāma Rāma Rahīm	127	-1
Tuma Ho Vighna Vināśa Gaṇeśa	233	-2
Vahe Guru Vahe Guru	128	-1
Vibhūti - Mantra	130.6	-1
Vighna Vināśaka Devādhi Deva	234	-2
Vināyaka Vināyaka	129	-1
Viṭṭhala Bhajo	235	-2
Viṭṭhala Hari Viṭṭhala	236	-2
Yadu Nandana Gopāla	237	-2
Yamunā Tīra Vihāri	238	-2
Yuga Yuga Ke Avatāra	130	-1

Index of all bhajans of volume 1 and 2

Verzeichnis der Bhajans von Band 1 und 2

Volume 1 – Band 1

- 1 *Akhaṇḍa Jyoti Jalāo*
- 2 *Alakh Nirañjana*
- 3 *Allah Bhajo Maulā Bhajo*
- 4 *Allah Tuma Ho*
- 5 *Antara Jyoti Namo*
- 6 *Āo Pyāre Nayana Hamāre*
- 7 *Ayodhyāvāsi Rām*
- 8 *Baḍā Citta Cora*
- 9 *Bedā Pāra Karo*
- 10 *Bhagavān Bhagavān*
- 11 *Bhajo Re Bhāī*
- 12 *Bhasma Bhūṣitaṅga Sāī*
- 13 *Bholā Bhāṇḍārī Bābā*
- 14 *Bholānātha Hare Jagadīśa*
- 15 *Bolo Bolo Sab Mil Bolo*
- 16 *Bolo Nārāyaṇa*
- 17 *Brahmāṇḍa Nāyaka Bābā*
- 18 *Candra Śekharāya Namaḥ Om*
- 19 *Caraṇa Kamala Vando*
- 20 *Citta Cora Yaśodā Ke Bāl*
- 21 *Dam Dam Dam Damarū Baje*
- 22 *Dānava Bhañjana Rāma Sāī*
- 23 *Deva Devottama*
- 24 *Devī Bhavānī Mā*
- 25 *Devī Sāī Mā*
- 26 *Dhimita Dhimita Dhim*
- 27 *Dīna Dukhiyo Ke Tāraṇa Kārana*
- 28 *Durge Durge Durge Jay Jay Mā*
- 29 *Gajānana He Śubhānana*
- 30 *Gajavadana Gaṇanātha Gajavadana*
- 31 *Gajavadana Gaṇanātha Gaurī Tanaya*
- 32 *Ganeśa Śaraṇam Parama Pāvanam*
- 33 *Ganeśa Śaraṇam Śaraṇam Ganeśa*
- 34 *Gaurī Ganeś Umā Ganeś*
- 35 *Gopāla Rādhā Lolā*
- 36 *Gopāla Rādhe Kṛṣṇa*
- 37 *Govinda Gopāla Prabhu Giridhāri*
- 38 *Govinda Hare Gopāla Hare*
- 39 *Govinda Kṛṣṇa Jay*
- 40 *Govinda Mādhava*
- 41 *Govinda Nārāyaṇa*
- 42 *Guru Bābā Guru Bābā Caraṇa Namostute*
- 43 *Guru Brahmā Guru Viṣṇu Guru Deva*
- 44 *Guru Brahmā Guru Viṣṇu Guru Sāī*
- 45 *Guru Dev Guru Dev*
- 46 *Guru Deva Guru Deva*
- 47 *Guru Deva Śaraṇam Deva*
- 48 *Guru Nānaka Jī Kī*
- 49 *Hara Hara Hara Hara Mahādeva*
- 50 *Hara Hara Śaṅkara*
- 51 *Hara Śiva Śaṅkara*
- 52 *Hare Rāma Hare Rāma*
- 53 *Hari Hari Hari Hari Smaraṇa Karo*
- 54 *Hari Nām Gātē Calo*
- 55 *Hari Om Namaḥ Śivāya*
- 56 *Hari Om Namo Śiva Śakti Namo*
- 57 *Hari Om Tat Sat*
- 58 *He Nanda Nanda Gopāla*
- 59 *He Rām Bhagavān*
- 60 *He Rām He Guṇa Dhām*
- 61 *He Śiva Śaṅkara*
- 62 *Īśvara Tū Hai Dayālu*
- 63 *Jagadiśvarī Dayā Karo Mā*
- 64 *Jay Durgā Lakṣmī Sarasvatī*
- 65 *Jay Jay Guru Deva*
- 66 *Jay Jay Jay Gaṇa Nāyaka*
- 67 *Jay Jay Jay Jay Gaṇapati Deva*
- 68 *Jaya Gaṅgā Jatā Dhara*
- 69 *Jaya Guru Jaya Guru*
- 70 *Jaya Guru Omkāra*

- 71 *Jaya Jagadīśa Hare*
- 72 *Jaya Mā Jaya Mā Dayā Karo*
- 73 *Jhūlana Mē Jhūle Mere Sāī Rām*
- 74 *Kalāvatī Kālī Kapālinī*
- 75 *Kalyāṇa Kṛṣṇa*
- 76 *Karuṇā Śindhu*
- 77 *Keśava Mādhava*
- 78 *Koṭi Praṇām Śata Koṭi Praṇām*
- 79 *Madhura Madhura Muralī Ghana Śyāma*
- 80 *Mana Mohana Muralī Dhara*
- 81 *Mana Mohana Nandalāl*
- 82 *Mānasa Bhaja Re*
- 83 *Mātaṅga Vadana*
- 84 *Mohana Raghu Rāma*
- 85 *Muralī Kṛṣṇa*
- 86 *Namaḥ Parvatī*
- 87 *Nityānandam Saccidānandam*
- 88 *O Bhagavān O Bhagavān*
- 89 *Om Namaḥ Śivāya Śivāya Namaḥ Om*
- 90 *Omkāreśvara Vināyaka*
- 91 *Pāra Karo Uddhāra Karo*
- 92 *Pāvana Pāvana*
- 93 *Prema Mudita Manase Kaho*
- 94 *Prema Se Bolo Eka Bār Sāī Rām*
- 95 *Rādhe Rādhe Rādhe Rādhe Govinda*
- 96 *Rāma Hare Sāī Kṛṣṇa Hare*
- 97 *Rāma Kṛṣṇa Prabhu Tū*
- 98 *Rāma Rahīma*
- 99 *Sadguru Brahma*
- 100 *Sāī Avatāra Yuga Avatāra*
- 101 *Sāī Bābā Praṇām*
- 102 *Sāī Bhajana Binā*
- 103 *Sāī Hai Jīvan*
- 104 *Sāī Hamārā*
- 105 *Sāī Jagannātha*
- 106 *Sāī Nātha Bhagavān*
- 107 *Sāī Om Sāī Om*
- 108 *Sāī Rām Ghanaśyām*
- 109 *Sāī Rām Sāī Rām*
- 110 *Saṅkāta Haraṇa*
- 111 *Sarva Dharma Priya Deva*
- 112 *Satya Svarūpiṇī Mā*
- 113 *Sambho Mahādeva*
- 114 *Śaṅkara Śiva Śaṅkara*
- 115 *Śirḍī Sāī Partti Sāī*
- 116 *Śiva Maheśvara*
- 117 *Śiva Śambho Śambho*
- 118 *Śiva Śaṅkara Śiva Śaṅkara*
- 119 *Śivāya Namaḥ Śiva*
- 120 *Śivāya Parameśvarāya*
- 121 *Śrī Gaṇeśa Jaya Gaṇeśa*
- 122 *Śrī Gaṇeśa Śrī Gaṇeśa*
- 123 *Subrahmanyam Subrahmanyam*
- 124 *Tere Śivā Prabhu*
- 125 *Tū Mere Svāmī*
- 126 *Tūhī Allahhū Akabar*
- 127 *Tuma Ho Śyāma Rāma Rahīm*
- 128 *Vahe Guru Vahe Guru*
- 129 *Vināyaka Vināyaka*
- 130 *Yuga Yuga Ke Avatāra*
- 130.1 *Gāyatrī - Mantra*
- 130.2 *Sāī-Gāyatrī - Mantra, 1st melody*
- 130.3 *Sāī-Gāyatrī - Mantra, 2nd melody*
- 130.4 *Asato Mā Sad Gamaya*
- 130.5 *Ārati*
- 130.6 *Vibhūti - Mantra*
- 130.7 *Om Tat Sat*
- 130.8 *Loka Samasta*

Volume 2 – Band 2

- 131 Ādi Bhagavān Ādi Bhagavatī
132 Allah Ho Akabar
133 Allah Ho Tum Īśvara Bhī Tum
134 Ambā Mandahāsa Vadanī
135 Ānanda Sāgara Muralī Dhara
136 Bhajo Govindam Bhajo Gopālam
137 Bhava Bhaya Haranā Vandita Caraṇa
138 Dama Dama Damarū
139 Dayā Bhī Rāma Jānakī Rāma
140 Dayā Karo Bhagavān
141 Dayā Karo Śiva Gaṅgā Dhāri
142 Dhim Dhim Dhimi Dhimi Naṭana Śiva
143 Gajānana Gajānana Prathama Pūjana
144 Gaṇapati Om Jaya Gaṇapati Om
145 Gaṅgādhara Hara Gaṅgādhara
146 Gaurī Gaṇeśa Vināyaka
147 Gopāla Gopāla Nāco Gopāla
148 Govinda Bolo Gopāla Bolo
149 Govinda Kṛṣṇa Jay Gopāla Kṛṣṇa Jay Govinda
150 Govinda Rāma Jay Jay Gopāla Rāma
151 Guru Brahma Guru Viṣṇu Guru Devo
152 Guruvāyur Pura Śrī Hare Kṛṣṇa
153 Hare Kṛṣṇa Hare Rām
154 Hare Murārī Sāī Rām
155 Hari Ānanda Maya
156 Hari Nārāyaṇa Hari Nārāyaṇa
157 Hari Om Namaḥ Śivāy
158 He Govinda He Ananta Nanda Gopāla
159 He Śeṣa Śayana
160 Īśvarāmbā Priya Tanaya
161 Īśvarī Nandana Sāī Gopāla
162 Jay Gaṇeśa Pāhi Mām Śrī Gaṇeśa Rakṣa Mām
163 Jay Hari Kṛṣṇa Jay Hari Kṛṣṇa
164 Jay Jay Bhavānī Mām Ambe Bhavānī Mām
165 Jay Jay Jananī Sāī Jananī
166 Jaya Hari Bolo Jay Sītā Rām
167 Jaya Ho Jaya Ho Mūṣika Vāhana
168 Jaya Jaya Devī Girijā Mātā
169 Jaya Jaya He Jagadiśa Maheśa
170 Jaya Jaya Sāī Namo
171 Jaya Jaya Śaṅkari
172 Jaya Mām Jaya Mām Jaya Mām
173 Jaya Rāma Hare
174 Jaya Śaṅkara Bhava Gocara
175 Karuṇā Sāgara Prema Svarūpa
176 Kṛṣṇa Kṛṣṇa Govinda
177 Madhuvana Sañcārī
178 Mahā Gaṇapate Namostute
179 Mana Mandira Mē
180 Mita Smita Sundara
181 Mṛtyuñjayāya Namaḥ Om
182 Muralī Dhara Murahara
183 Muralī Gāna Lolā Nanda Gopa Bāla
184 Nāco He Naṭarāj Śiva Śambho
185 Namo Bhagavate Vāsudevāya
186 Nanda Nandana Hari
187 Nandalāla Yadu Nandalāla
188 Nandiśvara He Naṭarāja
189 Naṭarāja Naṭarāja Nartana Sundara
190 Naṭavara Kṛṣṇa Naṭavara Kṛṣṇa
191 Nirupama Guṇa Sadana

- 192 Om Jagajjananī Sāī Mātā
193 Om Namaḥ Śivāya Namo Nārāyaṇa
194 Om Namo Bhagavate
195 Om Śrī Rām Jay Rām Jay Jay Rām
196 Parttiśvarī Jagajjananī
197 Paśupati Tanaya Bāla Gajānana
198 Prāneśvarī Hṛdayeśvarī
199 Purandhara Raṅga Hare Viṭṭhala
200 Rādhe Govinda Gopāla
201 Rāghava Sundara Rāma
202 Raghupate Rāghava Rāja Rāma
203 Rahimana Rahimana Rāma Rahim
204 Rakṣa Rakṣa Jagadiśvara
205 Rām Rām Bhajomana Hare Hare
206 Rāma Hare Hari Nām Bolo
207 Rāma Kodanḍa Rāma
208 Rāma Rāma Jaya Raghukula Tilaka
209 Rāma Rāma Rām Raghu Nandana
210 Rāma Rāma Sāī Rāma
211 Rāma Sumirā Mana
212 Rāmam Bhajo Raghu Rāmam Bhajo
213 Sadguru Sāī Sarasvatī
214 Sāī Mātā Pitā
215 Sāī Nātha Dīna Nātha
216 Satya Dharmā Śānti Prema Svarūpa Praśānti
217 Satya Nārāyaṇa Govinda Mādhava
218 Satyam Jñānam Anantam Brahma
219 Śambho Mahādeva Śiva Śambho Mahādeva
220 Śambho Śaṅkara Deva
221 Śambho Śaṅkara Śiva Śambho
222 Śaṅkara Sadāśiva Candra Śekhara
223 Śaṅkara Śaṅkara Sadā Śiva
224 Sīrđī Sāī Dvārakā Māyi
225 Śiva Śaṅkara Śaśi Śekhara
226 Śiva Śiva Śambho Tāṇḍava Priyakara
227 Śiva Śiva Śivāya Namaḥ Om
228 Śrī Rām Jaya Rām Jaya Jaya Rām
229 Śrī Rāmacandra Jaya Rāmacandra
230 Śrī Sāī Nātha Guru Govinda
231 Śrīnivāsa Govinda Śrī Veṅkaṭeśa
232 Śrīnivāsa Veṅkaṭeśa
233 Tuma Ho Vighna Vināśa Gaṇeśa
234 Vighna Vināśaka Devādhi Deva
235 Viṭṭhala Bhajo
236 Viṭṭhala Hari Viṭṭhala
237 Yadu Nandana Gopāla
238 Yamunā Tīra Vihāri

Index according to the main aspect of God revered Verzeichnis nach hauptsächlich verehrtem Gottesaspekt

Devī

- 24 Devī Bhavānī Mā
- 25 Devī Sāī Mā
- 28 Durge Durge Durge Jay Jay Mā
- 63 Jagadīśvari Dayā Karo Mā
- 64 Jay Durgā Lakṣmī Sarasvatī
- 72 Jaya Mā Jaya Mā Dayā Karo
- 74 Kalāvatī Kālī Kapālinī
- 112 Satya Svarūpiṇī Mā
- 134 Ambā Mandahāsa Vadanī
- 164 Jay Jay Bhavānī Mā Ambe Bhavānī Mā
- 165 Jay Jay Jananī Sāī Jananī
- 168 Jaya Jaya Devī Girijā Mātā
- 171 Jaya Jaya Śaṅkari
- 172 Jaya Mā Jaya Mā Jaya Mā
- 192 Om Jagajjanani Sāī Mātā
- 196 Partiśvari Jagajjanani
- 198 Prāneśvari Hṛdayeśvari
- 214 Sāī Mātā Pitā

Gaṇeśa

- 29 Gajānana He Śubhānana
- 30 Gaṇavadana Gaṇanātha Gaṇavadana
- 31 Gaṇavadana Gaṇanātha Gaurī Tanaya
- 32 Gaṇeśa Śaraṇam Parama Pāvanam
- 33 Gaṇeśa Śaraṇam Śaraṇam Gaṇeśa
- 34 Gaurī Gaṇeś Umā Gaṇeś
- 66 Jay Jay Jay Gaṇa Nāyaka
- 67 Jay Jay Jay Gaṇapati Deva
- 83 Mātaṅga Vadanā
- 90 Omkāreśvara Vināyaka
- 121 Śrī Gaṇeśa Jaya Gaṇeśa
- 122 Śrī Gaṇeśa Śrī Gaṇeśa
- 129 Vināyaka Vināyaka
- 143 Gajānana Gajānana Prathama Pūjana
- 144 Ganapati Om Jaya Ganapati Om
- 146 Gaurī Gaṇeśa Vināyaka
- 162 Jay Gaṇeśa Pāhi Mām Śrī Gaṇeśa Rakṣa Mām
- 167 Jaya Ho Jaya Ho Müṣika Vāhana
- 178 Mahā Gaṇapate Namostute
- 197 Paśupati Tanaya Bāla Gajānana
- 233 Tuma Ho Vighna Vināśa Gaṇeśa
- 234 Vighna Vināśaka Devādhi Deva

Guru

- 5 Antara Jyoti Namo
- 32 Gaṇeśa Śaraṇam Parama Pāvanam
- 42 Guru Bābā Guru Bābā Carana Namostute
- 43 Guru Brahmā Guru Viṣṇu Guru Deva
- 44 Guru Brahmā Guru Viṣṇu Guru Sāī
- 45 Guru Dev Guru Dev
- 46 Guru Deva Guru Deva
- 47 Guru Deva Śaraṇam Deva
- 56 Hari Om Namo Śiva Sakti Namo
- 65 Jay Jay Guru Deva
- 69 Jaya Guru Jaya Guru
- 70 Jaya Guru Omkāra
- 82 Mānasa Bhaja Re
- 92 Pāvana Pāvana
- 99 Sadguru Brahma
- 128 Vahe Guru Vahe Guru
- 151 Guru Brahma Guru Viṣṇu Guru Devo
- 213 Sadguru Sāī Sarasvatī
- 215 Sāī Nātha Dīna Nātha
- 230 Śrī Sāī Nātha Guru Govinda

Kṛṣṇa

- 8 Bādā Citta Cora
- 16 Bolo Nārāyaṇa
- 20 Citta Cora Yaśodā Ke Bāl
- 35 Gopāla Rādhā Lolā
- 36 Gopāla Rādhe Kṛṣṇa
- 37 Govinda Gopāla Prabhu Giridhāri
- 38 Govinda Hare Gopāla Hare

- 39 Govinda Kṛṣṇa Jay
- 40 Govinda Mādhava
- 41 Govinda Nārāyaṇa
- 52 Hare Rāma Hare Rāma
- 53 Hari Hari Hari Hari Smarāṇa Karo
- 54 Hari Nām Gāte Calo
- 58 He Nanda Nanda Gopāla
- 75 Kalyāṇa Kṛṣṇa
- 77 Kesava Mādhava
- 79 Madhura Madhura Muralī Ghana Śyāma
- 80 Mana Mohana Muralī Dhara
- 81 Mana Mohana Nandalāl
- 85 Muralī Kṛṣṇa
- 95 Rādhe Rādhe Rādhe Rādhe Govinda
- 135 Ānanda Sāgara Muralī Dhara
- 136 Bhajo Govindam Bhajo Gopālam
- 137 Bhava Bhaya Haraṇa Vandita Caraṇa
- 147 Gopāla Gopāla Nāco Gopāla
- 149 Govinda Kṛṣṇa Jay Gopāla Kṛṣṇa Jay Govinda
- 152 Guruvāyur Pura Śrī Hare Kṛṣṇa
- 153 Hare Kṛṣṇa Hare Rām
- 158 He Govinda He Ananta Nanda Gopāla
- 163 Jay Hari Kṛṣṇa Jay Hari Kṛṣṇa
- 166 Jaya Hari Bolo Jay Sītā Rām
- 173 Jaya Rāma Hare
- 176 Kṛṣṇa Kṛṣṇa Govinda
- 177 Mādhuvana Sañcārī
- 180 Mita Smita Sundara
- 182 Muralī Dhara Murahara
- 183 Muralī Gāna Lolā Nanda Gopa Bāla
- 186 Nanda Nandana Hari
- 187 Nandalālā Yadu Nandalāla
- 190 Naṭavara Kṛṣṇa Naṭavara Kṛṣṇa
- 194 Om Namo Bhagavate
- 199 Purandhara Raṅga Hare Viṭṭhala
- 200 Rādhe Govinda Gopāla
- 231 Śrīnivāsa Govinda Śrī Veṅkaṭeśa
- 232 Śrīnivāsa Veṅkaṭeśa
- 235 Viṭṭhala Bhajo
- 236 Viṭṭhala Hare Viṭṭhala
- 237 Yadu Nandana Gopāla
- 238 Yamunā Tira Vihāri

Mantra

- 130.1 Gāyatrī - Mantra
- 130.2 Sāī-Gāyatrī - Mantra, 1st melody
- 130.3 Sāī-Gāyatrī - Mantra, 2nd melody
- 130.4 Asato Mā Sad Gamaya
- 130.5 Ārati
- 130.6 Vibhūti - Mantra
- 130.7 Om Tat Sat
- 130.8 Loka Samasta

Nārāyaṇa

- 16 Bolo Nārāyaṇa
- 41 Govinda Nārāyaṇa
- 87 Nityānandam Saccidānandam
- 155 Hari Ānanda Maya
- 156 Hari Nārāyaṇa Hari Nārāyaṇa
- 159 He Śeṣa Sayāṇa
- 193 Om Namaḥ Śivāya Namo Nārāyaṇa

Rāma

- 7 Ayodhyāvāsi Rām
- 22 Dānava Bhañjana Rāma Sāī
- 52 Hare Rāma Hare Rāma
- 59 He Rām Bhagavān
- 60 He Rām He Guṇa Dhām
- 76 Karuṇā Sindhu
- 84 Mohana Raghu Rāma
- 93 Prema Mudita Manase Kaho
- 98 Rāma Rahīma
- 136 Bhajo Govindam Bhajo Gopālam
- 139 Dayā Bhī Rāma Jānakī Rāma

- 150 Govinda Rāma Jay Jay Gopāla Rāma
 153 Hare Kṛṣṇa Hare Rām
 166 Jaya Hari Bolo Jay Sītā Rām
 173 Jaya Rāma Hare
 195 Om Śrī Rām Jay Rām Jay Jay Rām
 201 Rāghava Sundara Rāma
 202 Raghupatē Rāghava Rāja Rāma
 205 Rām Rām Bhajomana Hare Hare
 207 Rāma Kodanḍa Rāma
 208 Rāma Rāma Jaya Raghukula Tilaka
 209 Rāma Rāma Rām Raghu Nandana
 210 Rāma Rāma Sāī Rāma
 211 Rāma Sumirā Mana
 212 Rāmam Bhajo Raghu Rāmam Bhajo
 228 Śrī Rām Jaya Rām Jaya Jaya Rām
 229 Śrī Rāmacandra Jaya Rāmacandra
- Sāī**
- 1 Akhanda Jyoti Jalāo
 2 Alakh Nirājana
 6 Ao Pyāre Nayana Hamāre
 9 Beḍā Pāra Karo
 10 Bhagavān Bhagavān
 11 Bhajo Re Bhāī
 12 Bhasma Bhūṣitaṅga Sāī
 13 Bholā Bhandārī Bābā
 17 Brahmāṇḍa Nāyaka Bābā
 19 Caraṇa Kamala Vando
 23 Deva Devottama
 24 Devī Bhavānī Mā
 25 Devī Sāī Mā
 27 Dīna Dukhiyo Ke Tāraṇa Kāraṇa
 54 Hari Nām Gāte Calo
 62 Īśvara Tū Hai Dayālu
 64 Jay Durgā Lakṣmī Sarasvatī
 72 Jaya Mā Jaya Mā Dayā Karo
 73 Jhūlana Mē Jhūle Mere Sāī Rām
 78 Koṭi Praṇām Śata Koṭi Praṇām
 87 Nityānandam Saccidānandam
 88 O Bhagavān O Bhagavān
 94 Prema Se Bolo Eka Bār Sāī Rām
 100 Sāī Avatāra Yuga Avatāra
 101 Sāī Bābā Pranām
 102 Sāī Bhajana Bīnā
 103 Sāī Hai Jīvan
 104 Sāī Hamārā
 105 Sāī Jagannātha
 106 Sāī Nātha Bhagavān
 107 Sāī Om Sāī Om
 108 Sāī Rām Ghanaśyām
 109 Sāī Rām Sāī Rām
 110 Saṅkāṭa Harapa
 112 Satya Svarūpiṇī Mā
 115 Sīrđī Sāī Partti Sāī
 124 Tere Sīvā Prabhu
 125 Tū Mere Svāmī
 130.2 Sāī-Gāyatrī - Mantra, 1st melody
 130.3 Sāī-Gāyatrī - Mantra, 2nd melody
 130.5 Arati
 130.6 Vibhūti - Mantra
 131 Adi Bhagavān Adi Bhagavatī
 160 Īśvarāmbā Priya Tanaya
 161 Īśvari Nandana Sāī Gopāla
 164 Jay Jay Bhavānī Mā Ambe Bhavānī Mā
 165 Jay Jay Jananī Sāī Jananī
 170 Jaya Jaya Sāī Namo
 172 Jaya Mā Jaya Mā Jaya Mā
 179 Mana Mandira Mē
 191 Nirupama Guna Sadana
 192 Om Jagajjananī Sāī Mātā
 196 Parttiśvari Jagajjananī
 198 Prāneśvarī Hṛdayeśvarī
 204 Rakṣa Rakṣa Jagadīswara
 214 Sāī Mātā Pitā
 216 Satya Dharmā Sānti Prema Svarūpa Praśānti
 217 Satya Nārāyaṇa Govinda Mādhava
 224 Sīrđī Sāī Dvārakā Māyi

- Sarva Dharma**
- 3 Allah Bhajo Maulā Bhajo
 4 Allah Tuma Ho
 9 Beḍā Pāra Karo
 48 Guru Nānaka Jī Kī
 71 Jaya Jagadīśa Hare
 91 Pāra Karo Uddhāra Karo
 96 Rāma Hare Sāī Kṛṣṇa Hare
 97 Rāma Kṛṣṇa Prabhu Tū
 101 Sāī Bābā Pranām
 104 Sāī Hamārā
 109 Sāī Rām Sāī Rām
 111 Sarva Dharma Priya Deva
 126 Tūhī Allahhu Akabar
 127 Tuma Ho Śyāma Rāma Rahīm
 130 Yuga Yuga Kē Avatāra
 130.7 Om Tat Sat
 132 Allah Ho Akabar
 133 Allah Ho Tum īśvara Bhī Tum
 148 Govinda Bolo Gopāla Bolo
 154 Hare Murārī Sāī Rām
 175 Karuṇā Sāgara Prema Svarūpa
 185 Namo Bhagavate Vāsudevāya
 203 Rahimana Rahimana Rāma Rahīm
 206 Rāma Hare Hari Nām Bolo
 218 Satyam Jñānam Anantam Brahma
- Sīva**
- 12 Bhasma Bhūṣitaṅga Sāī
 14 Bholānātha Hare Jagadīśa
 15 Bolo Bolo Sab Mil Bolo
 18 Candra Śekharāya Namaḥ Om
 21 Dam Dam Dam Damarū Baje
 26 Dhimita Dhimita Dhim
 49 Hara Hara Hara Hara Mahādeva
 50 Hara Hara Śaṅkara
 51 Hara Śīva Śaṅkara
 55 Hari Om Namaḥ Śivāya
 57 Hari Om Tat Sat
 61 He Śīva Śaṅkara
 68 Jaya Gaṅgā Jatā Dhara
 86 Namaḥ Pārvatī
 89 Om Namaḥ Śivāya Śivāya Namaḥ Om
 113 Śambho Mahādeva
 114 Śaṅkara Śīva Śaṅkara
 116 Śīva Maheśvara
 117 Śīva Śambho Śambho
 118 Śīva Śaṅkara Śīva Śaṅkara
 119 Śivāya Namaḥ Śīva
 120 Śivāya Parameśvarāya
 123 Subrahmanyam Subrahmanyam
 138 Dama Dama Damarū
 140 Dayā Karo Bhagavān
 141 Dayā Karo Śīva Gaṅgā Dhāri
 142 Dhīm Dhīm Dhīmī Dhīmī Naṭana Śīva
 145 Gaṅgādhara Hara Gaṅgādhara
 157 Hari Om Namaḥ Śivāy
 169 Jaya Jaya He Jagadīśa Maheśa
 174 Jaya Śaṅkara Bhava Gocara
 181 Mṛtyuñjayāya Namaḥ Om
 184 Nāco He Nātarāj Śīva Śambho
 188 Nandiśvara He Nātarāja
 189 Nātarāja Nātarāja Nartana Sundara
 193 Om Namaḥ Śivāya Namo Nārāyaṇa
 194 Om Namo Bhagavate
 219 Śambho Mahādeva Śīva Śambho Mahādeva
 220 Śambho Śaṅkara Deva
 221 Śambho Śaṅkara Śīva Śambho
 222 Śaṅkara Śadāśīva Candra Śekhara
 223 Śaṅkara Śaṅkara Śadā Śīva
 225 Śīva Śaṅkara Śāśī Śekhara
 226 Śīva Śīva Śambho Tāṇḍava Priyakara
 227 Śīva Śīva Śivāya Namaḥ Om
- Subrahmanyam**
- 121 Śrī Ganeśa Jaya Ganeśa
 123 Subrahmanyam Subrahmanyam

Index of audio sources for the transcriptions of volume 2

Hörquellen-Verzeichnis für die Transkriptionen von Band 2

- 131 Vijaya, Old Bhajans by Anyatha Sharanam Nasthi, CDs
- 132 Prashanti Mandir Bhajans, SSS Books & Publications Trust, CDs
- 133 Prashanti Mandir Bhajans, SSS Books & Publications Trust, CDs
- 134 Prashanti Mandir Bhajans, SSS Books & Publications Trust, CDs
- 135 Website Saibhajans.net, download
- 136 Bhajan Group Riehen, Switzerland, homerecording
- 137 Bhajanavali, SSS Books & Publications Trust, CD-ROM
- 138 Vijaya, Old Bhajans by Anyatha Sharanam Nasthi, CDs
- 139 Prashanti Mandir Bhajans, SSS Books & Publications Trust, CDs
- 140 Sai Bhajans, Germany, cassettes with the songbook by Heinrich Malina
- 141 Sai Bhajans, Germany, cassettes with the songbook by Heinrich Malina
- 142 Prashanti Mandir Bhajans, SSS Books & Publications Trust, CDs
- 143 Prashanti Mandir Bhajans, SSS Books & Publications Trust, CDs
- 144 Prashanti Mandir Bhajans, SSS Books & Publications Trust, CDs
- 145 Prashanti Mandir Bhajans, SSS Books & Publications Trust, CDs
- 146 Prashanti Mandir Bhajans, SSS Books & Publications Trust, CDs
- 147 Prashanti Mandir Bhajans, SSS Books & Publications Trust, CDs
- 148 Prashanti Mandir Bhajans, SSS Books & Publications Trust, CDs
- 149 Dana Gillespie, Third Man - Inner View, CD
- 150 Sai Bhajans, Germany, cassettes with the songbook by Heinrich Malina
- 151 Golden Voice of the Avatar, Saican Canada, CD
- 152 Website Saibhajans.net, download
- 153 Sri Sathya Sai Bhajanavali, India, cassettes
- 154 Sathya Sai Book Center of America, cassettes
- 155 Sai Bhajans, Germany, cassettes with the songbook by Heinrich Malina
- 156 Italian Sai-Website, canti devozionali, download
- 157 Sri Sathya Sai Bhajanavali, India, cassettes
- 158 Website Saibhajans.net, download
- 159 Prashanti Mandir Bhajans, SSS Books & Publications Trust, CDs
- 160 Prashanti Mandir Bhajans, SSS Books & Publications Trust, CDs
- 161 Vijaya, Old Bhajans by Anyatha Sharanam Nasthi, CDs
- 162 Prashanti Mandir Bhajans, SSS Books & Publications Trust, CDs
- 163 Italian Sai-Website, canti devozionali, download
- 164 Prashanti Mandir Bhajans, SSS Books & Publications Trust, CDs
- 165 Prashanti Mandir Bhajans, SSS Books & Publications Trust, CDs
- 166 Prashanti Mandir Bhajans, SSS Books & Publications Trust, CDs
- 167 Sundaram Sai Bhajan, India, CDs
- 168 Prashanti Mandir Bhajans, SSS Books & Publications Trust, CDs
- 169 Prashanti Mandir Bhajans, SSS Books & Publications Trust, CDs
- 170 Prashanti Mandir Bhajans, SSS Books & Publications Trust, CDs
- 171 Prashanti Mandir Bhajans, SSS Books & Publications Trust, CDs
- 172 Sai Bhajans, Germany, cassettes with the songbook by Heinrich Malina
- 173 Sai Bhajans, Germany, cassettes with the songbook by Heinrich Malina
- 174 Prashanti Mandir Bhajans, SSS Books & Publications Trust, CDs
- 175 Prashanti Mandir Bhajans, SSS Books & Publications Trust, CDs
- 176 Website Saibhajans.net, download
- 177 Bhajanavali, SSS Books & Publications Trust, CD-ROM
- 178 Prashanti Mandir Bhajans, SSS Books & Publications Trust, CDs
- 179 Sai Bhajans, Germany, cassettes with the songbook by Heinrich Malina
- 180 Sai Bhajans, Germany, cassettes with the songbook by Heinrich Malina
- 181 Prashanti Mandir Bhajans, SSS Books & Publications Trust, CDs
- 182 Prashanti Mandir Bhajans, SSS Books & Publications Trust, CDs
- 183 Bhajanavali, SSS Books & Publications Trust, CD-ROM
- 184 Prashanti Mandir Bhajans, SSS Books & Publications Trust, CDs
- 185 Prashanti Mandir Bhajans, SSS Books & Publications Trust, CDs
- 186 Sai Bhajans, Germany, cassettes with the songbook by Heinrich Malina
- 187 Bhajanavali, SSS Books & Publications Trust, CD-ROM
- 188 Prashanti Mandir Bhajans, SSS Books & Publications Trust, CDs
- 189 Sathya Sai Baba Bhajans, Germany, cassettes

- 190 Prashanti Mandir Bhajans, SSS Books & Publications Trust, CDs
191 Prashanti Mandir Bhajans, SSS Books & Publications Trust, CDs
192 Vijaya, Old Bhajans by Anyatha Sharanam Nasthi, CDs
193 Prashanti Mandir Bhajans, SSS Books & Publications Trust, CDs
194 Website Saibhajans.net, download
195 Sai Bhajans, Germany, cassettes with the songbook by Heinrich Malina
196 Prashanti Mandir Bhajans, SSS Books & Publications Trust, CDs
197 Prashanti Mandir Bhajans, SSS Books & Publications Trust, CDs
198 Vijaya, Old Bhajans by Anyatha Sharanam Nasthi, CDs
199 Prashanti Mandir Bhajans, SSS Books & Publications Trust, CDs
200 Sri Sathya Sai Bhajanavali, India, cassettes
201 Prashanti Mandir Bhajans, SSS Books & Publications Trust, CDs
202 Prashanti Mandir Bhajans, SSS Books & Publications Trust, CDs
203 Prashanti Mandir Bhajans, SSS Books & Publications Trust, CDs
204 Vijaya, Old Bhajans by Anyatha Sharanam Nasthi, CDs
205 Italian Sai-Website, canti devozionali, download
206 Bhajanavali, SSS Books & Publications Trust, CD-ROM
207 Bhajanavali, SSS Books & Publications Trust, CD-ROM
208 Prashanti Mandir Bhajans, SSS Books & Publications Trust, CDs
209 Sai Bhajans, Germany, cassettes with the songbook by Heinrich Malina
210 Prashanti Mandir Bhajans, SSS Books & Publications Trust, CDs
211 Sai Bhajans, Germany, cassettes with the songbook by Heinrich Malina
212 Prashanti Mandir Bhajans, SSS Books & Publications Trust, CDs
213 Prashanti Mandir Bhajans, SSS Books & Publications Trust, CDs
214 Sai Bhajans, Germany, cassettes with the songbook by Heinrich Malina
215 Sri Sathya Sai Bhajanavali, India, cassettes
216 Website Saibhajans.net, download
217 Prashanti Mandir Bhajans, SSS Books & Publications Trust, CDs
218 Golden Voice of the Avatar, Saican Canada, CD
219 Website Saibhajans.net, download
220 Sai Bhajans, Germany, cassettes with the songbook by Heinrich Malina
221 Prashanti Mandir Bhajans, SSS Books & Publications Trust, CDs
222 Prashanti Mandir Bhajans, SSS Books & Publications Trust, CDs
223 Prashanti Mandir Bhajans, SSS Books & Publications Trust, CDs
224 Website Saibhajans.net, download
225 Sri Sathya Sai Bhajanavali, India, cassettes
226 Zahra & Ali Hussein, Geneva, Switzerland, homerecording
227 Sai Bhajans, Germany, cassettes with the songbook by Heinrich Malina
228 Prashanti Mandir Bhajans, SSS Books & Publications Trust, CDs
229 Prashanti Mandir Bhajans, SSS Books & Publications Trust, CDs
230 Zahra & Ali Hussein, Geneva, Switzerland, homerecording
231 Golden Voice of the Avatar, Saican Canada, CD
232 Sundaram Sai Bhajan, India, CDs
233 Prashanti Mandir Bhajans, SSS Books & Publications Trust, CDs
234 Prashanti Mandir Bhajans, SSS Books & Publications Trust, CDs
235 Sai Bhajans, Germany, cassettes with the songbook by Heinrich Malina
236 Sai Bhajans, Germany, cassettes with the songbook by Heinrich Malina
237 Sai Bhajans, Germany, cassettes with the songbook by Heinrich Malina
238 Vijaya, Old Bhajans by Anyatha Sharanam Nasthi, CDs

Pronunciation of the Sanskrit and Hindi words

Aussprache der Sanskrit- und Hindi-Wörter

Vowels/ Vokale	Sanskrit / Hindi	English	Deutsch	Français	Italiano
a	Śaraṇam	matter, <u>but</u>	hat, Mutter	casser	canto
ā	Mātā	father	Vater	gare	mare
i	Pitā	mist	bitte	rideau	misericordia
ī	Sītā	feet	Liebe	vivre	mattina
u	Buddhi	put, <u>foot</u>	Butter	rouleau	curioso
ū	Mūrata	moon	Kuchen	rouge	musica
r	Hṛdaya	pretty (rolled r)	Grill (Zungen-R)	abricot	prisma
e	Devī	(day)	legen	parler	vena
ai	Kailāsa	kite, <u>page</u>	Ei, Elke_ist	réveil, travail	lei
o	Koṭi	gold	Boot	sauce	griffone
au	Gaurī	cow, <u>goat</u>	Auto, soundso	auto_ouverte	senso_unico
h	Namah, Śāntih	aha, (ih)	aha, (ih)	sahara, (ih)	(aha) mihi
ā,ī,ā,ē	Nahī, Mā, Mē	(slightly nasal)	(leicht nasaliert)	(peu nasal)	(legg. nasale)

Consonants / Konsonanten

Gutturals (from the throat) / Gutturale (aus der Kehle)

ka	Karuṇā	kids	Kinder	choeur, coeur	macchia
kha	Akhaṇḍa	lakehouse	Denkhilfe	lac_hollandais	---
ga	Bhagavān	goose	mögen	gomme	garanzia
gha	Ghānaśyāma	doghouse	wegholen	---	(ghiaia)
na	Mātaṅga	sing	Anker	---	stanco

Palatals (middle of the tongue to the palate) / Palatale (mit der Zungenmitte am Gaumen)

ca	Citta Cora	church	Tscheche	tchèque	cencio, città
cha	Chōdo	churchhill	Matschhaufen	---	---
ja	Bhajana	join	Dschungel	Claude_gène	gengiva
jha	Jhūle, mujhe	hedgehog	---	---	---
ña	Bhañjana	onion	Tanja	magnifique	maligno

Retroflexes (tip of the tongue towards the rear or the palate)

Alveolare (Zungenspitze gegen den hinteren Teil des Gaumens gedrückt)

ṭa	Zorāṣṭra	kettle	Waschtag	loutre	utopia
ṭha	Viṭṭhala	shorthand	(Glut_Hut)	---	---
ḍa	Damarū	rudder, <u>drink</u>	Dusche	coudre	giudeo
ḍha	Dhunḍhi	mud_hole	schuldhaft	---	---
ṇa	Kṛṣṇa, Ganeśa	earn, <u>know</u>	Punsch	jaune	giunto

Dentals (tip of the tongue towards the teeth)

Dentale (mit der Zungenspitze gegen die Zähne)

ta	Patita	tin	tief	Tintin	basta
tha	Nātha	anthill	Sanftheit	---	---
da	Sundara	deep, (these)	Denkmal	diriger	adro
dha	Dharma	good_hero	Südhalbkugel	---	---
na	Nandī	new	neu	animation	sintesi

Labials (made with the lips) / Labiale (mit geschlossenen Lippen angesetzt)

pa	Gopāla	spin	Spuren	parmi	Puglia
pha	Phala	hiphop	Klapphocker	---	---
ba	Bābā	bench	Butter	beau	arabo
bha	Bhakti	clubhouse	abholen	---	---
ma	Mantra	mind	Oma	miel	amore

Semi-vowels (voiced half-vowels) / Semivokale (stimmhafte Halb-Vokale)

ya	Satya	yellow	Januar	yeux	maiale
ra	Parama	(trilled r)	(Zungen-R)	(coup de langue)	ritirare
la	Lakṣmī	leave	Linde	voilà	palestra
va	Avatāra	very	woher	vivre	malva

Sibilants / Sibilante

śa	Śri Ganeśa	cashew	Fläschchen	chien	scisma
ṣa	Rakṣa	percussion	Groschen	chose	sciopero
sa	Satya Sāī	saint	Wasser	passager	senso

Aspirates / Aspirate (behauchte Laute)

ha	Maheśvara	heaven	heute	(aspiré)	hockey
----	-----------	--------	-------	----------	--------

