

Sahaja Yoga

Australian Songbook chords

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WS 17

^E Sab.ko dua dena, ^B Ma, ^A Sab.ko dua dena ^B
^B Jay. ^A ^E ^E ^{#m} ^B ^E
 Jay. ^A ^E ^E ^{#m} ^B ^E
 Dil.me sada rehna, Ma
^B ^E
 Sab.ko dua dena.

- ① ^E Jag.me sankat. karan
^E ^B
 Kit.ne liye avatar, Ma (x2)
^B ^A ^E
 Vishwa me teri Mahima (x2)
^E ^{#m} ^B ^E
 Tu Ganga Yamuna, Ma, Sab.ko dua dena.
^E
 ② Jo bhi sharan. me aya
^E ^B
 Sukh.hi mila us.ko, Ma (x2)
^B ^A ^E
 Bhait. ke dil.me, O Ma (x2)
^E ^{#m} ^B ^E
 Lavt ke na jana, Ma, Sab.ko dua dena.

- ^E
 ③ Manav. me Avatar ke
^E ^B
 Kar diya ujjara, Ma (x2)
^B ^A ^E
 Kali yuga me maya hai (x2)
^E ^{#m} ^B ^E
 Phir bhi pehchana, Ma, Sab.ko dua dena
^E
 ④ Sant. jano ki dharti
^E ^B
 Hai Bharat. Mata, Ma (x2)
^B ^A ^E
 Is. dharti par aake (x2)
^E ^{#m} ^B ^E
 Dukh. se dur. kar.na, Ma, Sab.ko dua dena
^E
 ⑤ Jab. dil.me aye tab.
^E ^B
 Madhu Sangeet. sun.lo, Ma (x2)
^B ^A ^E
 Hoya sake jo sewa (x2)
^E ^{#m} ^B ^E
 Ham. se kara lena, Ma, Sab.ko dua dena.

JAY JAY BHAVANI

Gm F
Jay Jay Bhavani , Jay Jay Shivani } x2
Gm F Gm D
Nir.mal. Mata Jay. Devi

- ① Mangal. Dayini Nir.mal. Ma (x2)
Gm
Vidya Dayini Nir.mal. Ma (x2)
Bb
Shakti Dayini Nir.mal. Ma (x2)
F
② Jay. Mahalakshmi Nir.mal. Ma (x2)
Gm
Jay. Mahakali Nir.mal. Ma (x2)
Bb
Jay. Mahasaraswati Nir.mal. Ma (x2)
F
③ Sahaj. Yog. Dayini Nir.mal. Ma (x2)
Gm
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Bb
Moksh. Pradayini Nir.mal. Ma (x2)

- F
④ Vishw. Vilasini Nir.mal. Ma (x2)
Gm
Vishw. Vinodini Nir.mal. Ma (x2)
Bb
Vishw. Sambharini Nir.mal. Ma (x2)
F
⑤ Anand. Dayini Nir.mal. Ma (x2)
Gm
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Bb
Chidanand. Dayini Nir.mal. Ma (x2)
F
⑥ Gar.v. Nashini Nir.mal. Ma (x2)
Gm
Dukh. Vilasini Nir.mal. Ma (x2)
Bb
Satt. Gatti Dayini Nir.mal. Ma (x2)
F
⑦ Shakti Dayini Nir.mal. Ma (x2)
Gm
Bhakti Dayini Nir.mal. Ma (x2)
Bb
Jagahit. Karini Nir.mal. Ma (x2)
⑧ Nir.mal. Mata Jay Devi (x...)

AI GIRI NANDINI

- ① ^G Ai Giri nandini nandit. medini
^G Vishw. Vinodini nandanute
^{Cm} ^G Girivar. vindhyashi rodhi nivasini
^G Vishnu Vilasini Jishnu nute
^G Bhagavati he shiti Kanth. Kutumbini
^G Bhuri Kutumbini Bhurikrute
^{Cm} ^G Jay. jay. he mahishasura mardini } x3
^{CHORUS} [Ramyak. par.dini Shailasute]

- ② SUR.VAR. VARSHINI DUR.DHAR. DHAR.SHINI ^G
 DUR.MUKH. MARSHINI HAR.SHARATE ^G
 TRIBHUVAN. POSHINI SHANKAR. TOSHINI ^{Cm, G}
 KILBISHA MOJINI GHOSHARATE ^G
 DANUJ. NIROSHINI KSHITISUT. ROSHINI ^G
 DUR.MUD. SHOSHINI SINDHUSUTE ^G

- ③ AI SHAT. KHANDA VIKHANDIT. RUNDA ^G
 VITUNDIT. SHUNDA GAJADHIPATE ^G
 RITU GAJA GANDA VIDARANA CHANDA ^{Cm, G}
 PARAKRAMA SHUNDA MRUGADHIPATE ^G
 NIJABHUJ. DANDA NIPATIT. CHANDA ^G
 VIPATIT. MUNDA BHATADHAPATE ^G

- ④ DHANU RANU SHANGA RANA KSHANA SANGA
 PARISPHUT. DANGA NATATKATAKE
 KANAK. PISHANGA PUSHATKA NISHANGA
 VASAD BHATA SHRUNGA HATA BATUKE
 KRUT. CHATURANGA BALA KSHITI RANGA
 GHATADA BAHU RANGA RATADA BHATUKE
- ⑤ JAY. JAY. JAPYA JAYE JAYASHABDA
 PARASTUTI TATPARA VISHWANUTE
 JHANA JHANA JHINJITA JHINKRUTA NUPURA
 SINJITA MOHITA BHUTAPATE
 NATINA NATARTHA NATINA NATA NAYAKA
 NAATITA NATYA YUGANA RATE
- ⑥ AYI SUMANAS SUMANAS SUMANAS
 SUMANAS SUMANOHARA KANTIYUTE
 SHRITA RAJANI RAJANI RAJANI
 RAJANI RAJANIKARA VAKRAVRUTE
 SUNAYANA VIBHRAMA RABHRAMA RABHRAMA
 RABHRAMA RABHRAMA RADHIPATE
- ⑦ SAHITA MAHARNAVA MALLA MATTALIKA
 VALLIKA RALLIKA MALLARATE
 VIR.CHITA VALLIKA PALLIKA MALLIKA
 JHILLIKA BHILLIKA VARGAVRUTE
 SITAKRUTA PHULLI SAMULLA SITARUNA
 TALLAJA PALLAVA SALLALITE
- ⑧ KAMALA DALAMALA KOMALA KANTI
 KALA KALITAMALA BHALA LATE
 SAKALA VILASA KALA NILAYA KRAMA
 KELI CHALAT KALA HAUNSA KULE
 ALI KULA SANKULA KUALAYA MANDALA
 MAULI MILAD BAKULATI KULE

RAVANA MARDINI
 NARAKASURA MARDINI
 BHANDASURA MARDINI
 RAKTABIJA MARDINI

SAR. VAMANGALA

① Sar. va Bhuta Yada Devi
Bhuktimukti Pradayini
Twam Stuta Tuyate Ka Wa

Bhavantu Param Uktayah

CHORUS [Sar. va Mangala Mangalye
Shive Sarvartha Sadhike
Sharanye Tryambake Gauri
Nirmala Ma Namostute

② Sarvasya Buddhi Rupena

Janasya Hrudi Samsthite

OR Swargapavarga De Devi

Nirmala Ma Namostute

③ Kalakasthadi Rupena

Parinama Pradayini

Vishwasya Uparatau Shakte

* Nirmala Ma Namostute

④ SRUSTI STHITI VINASHANAM
SHAKTI BHUTE SANATANI
GUN ASHRA YE GUN. MAYE
NIRMALA MA NAMOSTUTE

⑤ SHANKHA CHAKRA GADA SHARNGA
GRUHITA PARAM AYUDHE
PRASIDA VAISHNAVI RUPE
* NIRMALA MA NAMOSTUTE

⑥ LAKSHMI LAJJE MAHA VIDYE
SHRADDHE PUSHTI SWADDHE DHRUVE
MAHA RATRI MAHA MAYE
NIRMALA MA NAMOSTUTE

⑦ SARVA SWARUPE SARVA ISHE
SARVASHAKTI SAMANVITE
BHAYEBHYAS TRAH NO DEVI
* DURGE DEVI NAMOSTUTE

⑧ ETAT TE VADANAM SAUMYAM
LOCHANATRAYA BHUSHITAM
PATU NAH SARVA BHUTE BHAYAH
KATYAYANI NAMOSTUTE

⑨ JWALA KARALAM ATYA UGRAM
ASHESHASURA SUDANAM
TRISHULAM PATU NO BHITER
* BHADRAKALI NAMOSTUTE

Sarvamangala (Chorus)

Descant

Voice

Sar — va — man-ga-la

Man-ga-le Shi — ve sar-va—tha

Sa — dhi-ke — Sha-ran-ye try-am-ba — ke Gau-ri Nir —

ma-la Ma Na — mo — stu-te.

Ah

S:10 (continued)

//

Adyan. randhasya

A - gyanā, Ti - mā - randhaswā

Nā - na - jānā Sha - la - ta - yam - ka - ya

Chakshu - rā - mi Li - ti - mā - ye - nā

Ta - smai Shri Gu - ru - ve - Namahō

Sanskrit Songs P: 11

GANESH. STHUTI

(in Raga Suha : SA RE GA MA PA NI SA)

CHORUS

Em D
Hem. ja sutam bhaje Ganesh. mish. nandanam
Bm Em
Ek. dant. vakr. tund. nag. yagya sutr. kam
Em D
Rakt. gatr. dhumr. netr. shukl. vastr. manditam
Bm D Em
Kalp. vruksh. bhakt. raksh namostute Gajananam

Em
② Bhut. bhapya hapya kapyā bhragur bhag. varchitam
D Em
Dipya vahine kal. jal. lok. pal. vanditam
Em D
Purn. Brahm. suryan. purusham purantakam
Bm D Em
Kalp. vruksh. bhakt. raksh namostute Gajananam

Em
① Pash. pani chakr. pani mush. kadi rohinam
D Em
Agni koti Surya jyoti vajr. koti Nirmalam
Em D
Chitr. mal. bhakti jal. bhal. chandr. shomitam
Bm D Em
Kalp. vruksh. bhakt. raksh namostute Gajananam

Em
③ Vishw. virya vishw. surya vishw. karm. Nirmalam
D Em
Vishw. harta vishw. karta yantr. trantr. Pujitam
Em D
Chatur mukham chatur bhujam sevita chatur yugam
Bm D Em
Kalp. vruksh. bhakt. raksh namostute Gajananam

Intro: Em D Bm Em
Ah ——— Ah ——— Ah ——— Ah ——— (x2)
Em D D Em
Ah ——— Ah ——— Ah ——— Ah ——— (x2)

Shi - vo ham Shi - vo ham Shi

7
Bb Cm Gm Cm Bb Gm

12
Cm Bb Cm Gm Cm Bb Cm

17
Bb Cm Gm 1. Cm 2.

no - budh - ya - ham - ka - r. Chit - ta ni ha a - ham, Ma - ha a - ham. Na

22
Bb Cm Ab 1. Cm 2.

ch. sho - tr. ji - vhe, na - ch. ghra - n. ne - tre, Na ne - tre, Na

27
Gm Cm Bb 1. Cm 2.

ch. vhyo - m. bhu - mir na te - jo na va_ yu, Na va_ yu, Chi

32
Gm Cm Ab 1. Cm 2.

ta_ nan_ da Ru pa_ Shi - vo ham, Shi - vo ham, Chi vo ham, Shi

37
Bb Cm Gm 1. Cm 2.

vo ham Shi - vo ham Shi

Bb *Cm* *Gm* *Cm*
Shivo ham, Shivo ham' (x4)
I am Shiva, I am Shiva

③ ^{Bb}Na mé ^{Cm}Dwesh'-^{Gm}Ragau, Na mé ^{Cm}Lobh.-^{Gm}Mohau' (x2)
No liking, loathing, greed have I within,

^{Bb}Mado ^{Cm}Naeva mé ^{Ab}Naeva ^{Cm}Mats'arya-Bhava' (x2)
Nor mind's desire of things, nor desired things

^{Gm}Na ^{Cm}Dharmo, Na ^{Bb}Chatho, Na ^{Cm}Kamo, Na ^{Cm}Moksha'
I have nothing of pride or liberation, nor ego, nor Dharma itself

^{Gm}Chidanand. ^{Cm}Rupah., ^{Ab}Shivo.ham, ^{Cm}Shivo.ham' (x2)
I am eternal bliss and awareness, I am Shiva, I am Shiva

^{Bb}Shivo ham, ^{Cm}Shivo ham' (x4)
I am Shiva, I am Shiva

④ ^{Bb}Na ^{Cm}Punyam, Na ^{Gm}Papam, Na ^{Cm}Saukhyam, Na ^{Cm}Dukham' (x2)
I know no virtue, vice, pleasure and pain

^{Bb}Na ^{Cm}Mantra, Na ^{Ab}Tirtham, Na ^{Cm}Veda, Na ^{Cm}Yagya' (x2)
Nor mantra or sacred place, nor sacrifice, I know nothing of Vedas

^{Gm}Aham ^{Cm}Bhojanam ^{Bb}Naeva, ^{Cm}Bhojyam Na ^{Cm}Bhokta'
I am neither the eater nor the food, nor the act of eating

^{Gm}Chidanand. ^{Cm}Rupah., ^{Ab}Shivo.ham, ^{Cm}Shivo.ham' (x2)
I am eternal bliss and awareness, I am Shiva, I am Shiva

^{Bb}Shivo ham, ^{Cm}Shivo ham' (x4)
I am Shiva, I am Shiva

⑤ ^{Bb}Na mé ^{Cm}Mrutyu ^{Gm}Shanka, Na mé ^{Cm}Jati ^{Gm}Bheda' (x2)
I have no death, nor lineage

^{Bb}Pita ^{Cm}Naeva mé ^{Ab}Naeva ^{Cm}Mata' Na Jan.ma' (x2)
No father have I got, nor mother, nor birth

^{Gm}Na ^{Cm}Bandhur-Na ^{Bb}Mitram, ^{Cm}Gurur-Naeva ^{Cm}Shishya'
Nor brother, not even friends, nor Guru nor disciple

^{Gm}Chidanand. ^{Cm}Rupah., ^{Ab}Shivo.ham, ^{Cm}Shivo.ham' (x2)
I am eternal bliss and awareness, I am Shiva, I am Shiva

^{Bb}Shivo ham, ^{Cm}Shivo ham' (x4)
I am Shiva, I am Shiva

⑥ ^{Bb}Aham ^{Cm}Nirvikalpo, ^{Gm}Nirakar. ^{Cm}Rupo' (x2)
I have no form or fancy, everywhere I am, existing far beyond the senses

^{Bb}Vibhutvaachch. ^{Cm}Sarvatr. ^{Ab}Sarvendriyanam' (x2)
I am all pervading, I am not to be known; I am, and that is all that can be known

^{Gm}Sada mé ^{Cm}Samatwam ^{Bb}Na ^{Cm}Muktir' Na ^{Cm}Bandha'
I surrender neither to liberation nor to entanglements

^{Gm}Chidanand. ^{Cm}Rupah., ^{Ab}Shivo.ham, ^{Cm}Shivo.ham' (x2)
I am eternal bliss and awareness, I am Shiva, I am Shiva

^{Bb}Shivo ham, ^{Cm}Shivo ham' (x4)
I am Shiva, I am Shiva



CHITANAND. RUPAH

Chitananda Rupah., Shiv Oham, Shiv Oham(x2) (4)

(Nirmalananda Rupah., Shiv Oham, Shiv Oham(x2))

Shri Ma Nirimal, Shiv Oham, Shiv Oham(x2)

① Manobuddhi(y) Ahankar., Chitta ni na aham(x2) (5)

Nach. shutr. Jibhe, Nach. khan. metre

Nach. bhyo na Buddhi, Na Tejo na vayo

② Nach. pran. sandhyo, Na vai panch. vayo(x2) (6)

Na va sapt. dhatum, Na va panch. kosh.

Na va pan. pado, Nacho past. payo

③ Na me dwesh. rago, Na me lobh. moh. (x2) (7)

Madho naeva me naeva Maksar. bhav.

Na dharmo, Na Chhatho, Na kamo, Na Moksh.

(P: 254 in 'Self Knowledge')

Na punya, Na papan, Na Saukhyam, Na Dukham(x2)

Na mantr, Na pitham, Na veda, Na yagya

Aham bhojanam naeva, Bhojyam na Bhokta

Na me mrutya shanka, Na me jati bheda(x2)

Pita naeva me naeva mata na janam na

Na bandhur, Na mitram, Gurur naeva shishyam(m)

Aham Nirvikalpo, Nirakar. rupo (x2)

Vi buddhya tya sarv-atr. sariv-ndralyanam

Sada me samatpan na mukti na bandh.

Shiv Oham, Shiv Oham

Satchitanand Oham.

Shiv Oham, Shiv Oham, Satchitanand Oham(x4)

Shiv Oham, Shiv Oham, Satchitanand Oham(x4)

S:14 (continued)

Chit-g Ru-pa, Shiv O-ham, Shiv O-ham

Ma-no bu-ddhiya-ham-kar. Chi-ta- ni na A-ham

Na va-Sap-ta. dha-tum, Na va pan-ch. kosh-

Na-ch. bhyo-na bu-ddhi, Na te-jo-Na va-yu

Shiv O-ham Shiv O-ham Sat-chit-a nan-dham

Shiv O-ham Shiv O-ham sat chit a nan-dham

Shiv O-ham, Shiv O-ham, Sat-chit-a nan-dham

Gururashatakam (Adi Shankaracharya)

① ^EShareeram ^BSuroopam ^ESada ^ARoga ^BMuktam
^BYashashcharu ^EChitram ^ADhanam ^BMeru ^ETulyam
^EManashchenna ^BLagnam ^{F#m}Guroranghri ^APadme
^ETatah ^AKim, ^ETatah ^AKim, ^ETatah ^AKim, ^ETatah ^AKim
 (Melody (Violin) — — — — —)

② ^EKalatrām ^BDhanam ^EPutra ^APutra—Adi ^BSarvam
^BGruham ^EBandawah ^ASarvam ^BEtaddhi ^EJatam
^EManashchenna ^BLagnam ^{F#m}Guro Ranghri ^APadme
^ETatah ^AKim, ^ETatah ^AKim, ^ETatah ^AKim, ^ETatah ^AKim
 (Melody (Violin) — — — — —)

③ ^EShadangadi ^BVedo ^EMukhe ^AShastra ^BVidya
^BKavitvadi ^EGadyam ^ASupādyam ^EKaroti
^EManashchenna....

④ ^EVidesheshu ^BManyah ^ESwadesheshu ^BDhanyah
^BSadachara ^EVruteshu ^AMatta ^BNa ^EChanyah
^EManashchenna...

⑤ ^EKshama ^BMandale ^EBhoopa ^ABhoopala ^BVrundaiah
^BSada ^ESeritum ^AYasya ^EPadaravindam
^EManashchenna...

⑥ ^EYashash ^BChed ^EGatam ^ADikshu ^BDana ^EPratapat
^BJagadvastu ^ESarvam ^AKare ^EYat ^BPrasadat
^EManashchenna...

⑦ ^ENa ^BBhige ^ENa ^AYoge ^BNa ^EVa ^AVaji ^BMedhe
^BNa ^EKanta ^ASukhe ^ENaiva ^BVitteshu ^AChittam
^EManashchenna...

⑧ ^EAranye ^BNa ^EVa ^ASwasya ^BGehe ^ENa ^AKarye
^BNa ^EDehe ^AMano ^EVartate ^BMe ^ATwanardhhye
^EManashchenna...

⑨ ^EGuror ^BAshtakam ^EYah ^APathet ^BPunya ^EDehi
^BYatir ^EBhoopatis ^ABrahmachari ^BCha ^EGehi
^ELabbhed ^BVanchhitartham ^APadam ^EBrahma ^BSangyam
^BGurorukta ^EVakye ^AMano ^EYasya ^BLagnam
^EManashchenna...

Handwritten musical notation for the first system, featuring a treble clef, key signature of two sharps (F# and C#), and a 3/4 time signature. The melody is written on a single staff with various notes and rests. Chords are indicated by letters E, B, and F#m. The lyrics are written below the staff.

Shre-ram Su-roo-pam Sa-da Ro-ga Muk-tam—
 Yash-ash-cha—ru Chi-tram Dha—nam Me—ru Tul-yam—
 Man-ash-chen-na Lag—nam Gur-ro—ranghri Pad-me—
 Ta-tah Kim, Ta-tah Kim, Ta-tah Kim, Ta-tah Kim

Chords: E B F#m A

(WOODSTOCK)

Handwritten musical notation for the second system, featuring a treble clef, key signature of two sharps (F# and C#), and a 4/4 time signature. The melody is written on a single staff with various notes and rests. Chords are indicated by letters E, A, and B. The lyrics are written below the staff.

Jai Ma-ta—ji—, Shri Ma-ta—ji—, Jai Ma-ta—ji—
 Jai Ma-ta—ji—, Shri Ma-ta—ji—, Jai Ma-ta—ji—
 Jai Ma-ta—ji—, Shri Ma-ta—ji—, Jai Ma-ta—ji—

Chords: E A B

SHRI GANESHA PANCH RATNAM

① Mūḍa karata modakam, Sada vimukti sadhakam

E F#m E A
Kala dhara van taunsa Kam, Vilasi loka rakshakam

Anaya Kaika naya^Akam, Vinashi^E tebha^A daitya^Ekam

E F#m E A
Nata Shubhashu nashakam, Namami tam Vinayakam

② ^ANa ^Ete ^Atarati ^Ebheekaram, ^ANa ^Evoditarka ^Ebhasvaram

Na mat surari Nirjaram, Na tadhi kapa duddharam

Sureshvaram Nidheeshvaram, Gajeshvaram, Ganeshvaram

$\overset{E}{\text{Maheshvaram}} \overset{F\#m}{\text{Tamashraye}}, \overset{E}{\text{Paratparam}} \overset{A}{\text{Nirantaram}}$

③ Samasta loka Shankaram, Nirata daitya kunjaram

^E Darēta ^{F#m} rodaram ^E varam, ^A Vare bha vaktra maksharam

A E A E
Krupa karam kshama karam, Muda karam vashas karam

E F#m E A
Maṇas karam Namaskrutam, Namāṣ karami bhāskaram

* A D A Bmin A
 ④ Akincha nati majanam, Chiranta nokti bhajanam

A_v D A_v F#m E D E A
Purari poorvi nandanam, Surari garva charvanam

Prapancha nasha bheeshanam, Dhananjay Adi Bhooshanam

A D A F#m E D E A
Kapola dana varanam varanam, Bhaje purana varanam

⑤ Nitānta^A kanta^E danta^A kanti^E, Manta^A kanta^E katmajam

E F#m E A
Achintya rupa manta heena, Manta raya kruntanam

A E A E
Hrdantare nirantaram, Vasanta meva Yoginam

Tameka danta meva tam, Vichingiyami santatam

⑥ ^A ^{tuam} ^E ^A ^E
Namami kam Vinayakam, Namami kam Vinayakam

E Fm E A
 Namami kam Vinayakam, Namami kam Vinayakam

* Namami kam Vinayakam, Namami kam Vinayakam
A D A Bmin A

$\begin{matrix} A & D & A & F\#min & E & D & E & A \\ \downarrow & & \downarrow & & \downarrow & & \downarrow & \downarrow \\ Namami & kam & Vinayakam, & Namami & kam & Vinayakam \end{matrix}$

[Vamam] kam vinayakam, samam kam vinayakam
(etc...)

Melodies for Shri Ganesha Patnam Ratnam. (A.S. Sanskrit: 5)

Handwritten musical notation for Shri Ganesha Patnam Ratnam. The notation is written on six staves, each with a treble clef and a key signature of two sharps (F# and C#). The first staff has a 3/4 time signature. The notation includes various musical symbols such as notes, rests, and accidentals. Above the notes, there are labels for chords: A, E, F#m, E, A, D, A, Bmin, A, D, E, A, F#m, D, E, A. The notation is written in a fluid, handwritten style.

Seven empty musical staves for additional notation.

SHIVA-ASHTAKAM (Hymn to Shiva - Adi Shankaracharya)

Ah ————— , Ah ————— ,
S N S N D

Ah ————— , Ah ————— ,
N D N R R S R G ————— M R S

① Pashunam pateem papa Nasham Pareisham
Gajendrasya Krutim, Vasanam Varenayam
Jata Joota Madye, sphuradganga Varim
MahaDeva, mekam, smarami smararim

② Mahesham suresham, surarati nasham
Vibhum Vishwa natha, Vibhootyanga bhoosham
Viroopaksha min, dwark. vanhi, trinetram
Sadananda mide, Prabhum pancha vaktram

③ Gireesham, Ganesham, Gata Neela Varna
Gavendradhi, Roodham, Gunateeta Roopam

* Bhavam Bhasvaram Bhasmana Bhooshitangam
Bhavani, Kalatram, Bhaje Panch. Vaktram

④ Shiva kanta shambo, shashankardha, mole
Maheshana, shoolin, jata joota dharin
Twameko jagad, vyapako Vishwa, roop.
Praseed. praseed., prabho Poorn. roop.

* Praseed. praseed., prabho Poorn. roop.
Praseed. , praseed. , prabho Poorn. roop.

A.S.S.P: 6 (Continued)

⑤ Parathman. mekam, jagad veej., madyam
Nireeham Nirakaram Omkara, Vedyam
Yato Jayate, Palyate Yen., Vishwam
Tameesha bhaje, leeyate yatr., Vishwam

* ⑥ Na Bhoomir na, Chapo, na Vanhir na Vayu
Na Chakasham - Aste, na tandra na Nidra
* Na Greeshmo na, Sheetam, na desho na vesho
Na Yasyasti, murtis trimoorti, tameede

⑦ Ajam shashvatam, karanam kar, nanam
Shivam kevalam, bhasakam bhasakana
Tureeyam, tamah, Par. madyant., heena
Prapadye, param, Pavanam dvaita heenam

* ⑧ Namaste Namaste, Vibho Vishwa, moorte
Namaste Namaste, Chidanand. moorte
* Namaste Namaste, Tapo Yoga Ganya
Namaste, Namaste, shruti dyan., Ganya



NAMAMI SHANKAR.M SHANKAHARAM

CHORUS

E A
Namami Shankar.m Shankaharam (x2)
N N S N P P G P G S

A
Samu Jwala Vala Kalita Shashadharam
S S G G P N S G R S S N P

E A
Namami Shankar.m Shankaharam } x2
N N S N P P G P G S

A
① Shanta Suradwani Shrota Prasaram (x2)
P P S S S S N D N R S

A E
Sheeta Bhaskasheeta Smashan. Charam } x2
S G R G M G S N N D D S N

E A
Shiromani Shivani Shantakaram
P P S N N N D S N P G S

Keharwa Taal:

+				0			
1	2	3	4	5	6	7	8
Dha	Ge	Na	Tee	Ta	Ke	Dhin	Na

Raga: Shankara, Taal: Keharwa

A
② Sar.pa Sushovita Dhavala Shareeram (x2)
P P S S S S N N D N R S

A
Shamana Garala Payi Vishwambharam } x2
S G G R G G M G M G S S

E A
Shauharari Varahari Shivambaram
P N S R S N N N D S N P G P G S

A E
Pranamami Shankaram Shubankaram
S G P N N D S N N N D S N

E A
Shara-na Shankata Ta-pa-ha-ra
P D N S S N P P P P S S S D P G S S

Raga Shankara (Night Raga):

Aroh: S G, P, N D, S.
Avaroh: S NP, N D, S NP, G P, G S.
Pakad: S, NP, N D, S NP, G P, G S.

OM NAMA SHIVA

(Sanskrit Supplement P:8)
2006 = 526

Om Na-ma-Shi—va—, Om Na-ma-Shi—va—, A

Om Na-ma-Shi—va—, Nama-Shi—va Na-ma-Shi—va—, A

Om Na-ma-Shi—va—, Nama-Shi—va—, A

Dam—ru Paa—ni Shoo—l. Paa—ni He-Na-t.—ra—ja—n. F#m C#m

Na-mo Na-mo—, Na-mo Na-mo—, F#m E

Shree—sh. Gan—g. Bhas—m. An—g. Ka—r.—te Dha—ra—n. A F#m C#m

Na-mo Na-mo—, Na-mo Na-mo—, F#m C#m

Na-mo Na-mo—, Na-mo Na-mo—, E

Na-mo Na-mo—, Na-mo Na-mo—, F#m C#m

Da-m.—ru Paa—ni Shoo—l. Paa—ni He Na-t.—ra—ja—n. A E

①

Tu-m. A-di De-v. a-na-di ho, Tu-m. an-t. hee-n., A-

nan-t. ho. Om Na-ma-Shi-va, Shri-mant. Ho Bha-g-

va-n-t. Ho, He Na-th. Gi-ri-ja- Kan-t. ho, Om

Na-ma-Shi-va

Na-ma-Shi-va

Ska-shi-l. Ra-chat Ta-n. vi-ra-th., He Tri-lo-cha-n.

Na-mo Na-mo

Na-mo Na-mo, Na-mo Na-mo

Da-m.-ru Paa-ni Shoo-l. Paa-ni He Nat.-ra-ja-n. Na-mo Na-mo

②

Ni—saa—r. I—s. San—Sa—r. Me, Shi—va—na—m. ke—va—l.

Saa—r. He Om Na—ma—Shi—va Shi—v. Sha—kti He Shi—va

Bla—kti He, Shi—va Muk—ti Ka A—dha—r. He, Om

Na—ma—Shi—va Na—ma—Shi—va

Na—ma—Shi—va Na—ma—Shi—va

Ro—m. Ro—m. O—m Om—, He A—g—na—sha—n.

Na—mo Na—mo Na—mo Na—mo

Na—mo Na—mo Na—mo Na—mo

Da—m.—ru Paa—ni Shoo—l. Paa—ni He Na—t.—ra—ja—n. Na—mo Na—mo

Gm F Gm
 Gaye Ganapati Jagavandana (x4) →
 Gm F Gm
 Shankara Suvana Bhavani Nandan →

Gm F Eb Gm
 Gaye Ganapati Jagavandana (x2)
 Gm F Gm
 Gaye Ganapati Jagavandana (x2)

Gm F Eb Gm
 ① Siddhi Sadhana Gaja Vadana Vinayaka (x4)
 Gm F Gm
 Kripa Si-ndhu Saundara Sabadayaka (x2)

Gm F Eb Gm
 ② Modha Ka Priya Modha Mangala Data (x4)
 Gm F Gm
 Vidya Vani-bhee Buddhi Vidata (x2)

Gm F Eb Gm
 ③ Mangata Yogi Janakara Jore (x4)
 Gm F Gm
 Basahu Shri Mataji Mana Somore (x2)

NAMOSTUTE (In Raga Malkauns)

CHORUS

Em D
Namostute , Namostute
Am Bm Em
Shri Nirmala Devi , Namostute

① Em D Em
Mahan Mangale He Sur. Vimale Kari Mala Nishpap
Em D Em
Samyatdnyani Guru Swatacha Hota Maj. Anutap
Am
Nirbhay. Banavi Maz-la Etuka Sakshi mitsa
B Swatacha
Am B
Sakal. Madhye Asata Tari Hi Rajani Anurenucha
Em D
Kshamashil. Tu Banavi Maz-la
Am Em
Sharan. Sharan. Tuze

② Em D Em
Tujhya Krupene Balamadhali Rujuta Labho Mala
Em D Em
Tujhya Krupene Dnyani Houn. Baghu De Daivi Leela
Am B
Tujhya Krupene Trupt. Trupt. Mi Udat. Antar. Yami
Am B
Tujhya Krupechi Det. Jagruti Divyashakti Ti Mi
Em D Am Em
Sarvaswache Deun. Lene Kari Dhanya Mate

③ Em D Em
Tucha Kharokhar. Hya Vishwachi Karati Antaravithi
Em D Em
Tucha Kharokhar. Hari Apada Deun. Dhan. Sampatti
Am
Samarth. Tuchi Samarth. Kari Maj.
B
Divyatvachi Murti
Am B
Param-mangala Yugandhara Tu Tuchi Adishakti
Em D Am Em
Tujhya Thayi Man. Lago Deun. Sahaj. Yog. Mate

Marathi P: 2

Raga: Sindhu Bhairavi
Taal: Japtaal.

BHAVANI DAYANI

CHORUS

Am Dm Am
Bhavani Da-ya-ni (x2)

Am G Am
Mahabak. Ba-ni (x2)

Am F Am
Sur. Nar. muni Jana mani (x2)

Am Dm Am
Sakal. Buddha dnya-ni

Dm Am
Jag. Janani Jag. Jani (x2)

Bb Am
Mahishasura Mar-dini (x2)

Am Bb Am
Jwa-la-mukhi - Chaundi (x2)

Am Dm Am
Amar. pada Da-ni

Marathi P: 2

BHAVANI DAYANI

Raga: Sindhi Bhairavi
Taal: Japtaal.

SA RE RE GA MA PA DHA NI

Am Dm Am

Bha-va-ni Da-ya-ni, Bha-va-ni Da-ya-ni

ya-ni, Ma-ha-ba-k. Ba-ni, Ma-ha-ba-k.

Ba-ni, Su-r. Na-r. mu-ni Ja-na ma-ni

Sa-ka-l. Bu-ddha dnya-ni, Bha-va-ni

Ja-g. Ja-na-ni, Ja-g. Ja-ni

Ma-hi-sha-su-ra Mar-di-ni

Jwa-la-mu-khi Chaun-di

Am-ar pa-da Da-ni Bha-va-ni

Marathi Songs P: 3

HE ADI MA, HE ANTI MA

Dm Bb Dm
He Adi Ma, He Anti Ma (x2)

Dm C Dm
Je Wan Chile, Te tu dile (x2)

Dm A
Kalpa Druma

Dm Bb
He Adi Ma, He Anti Ma (x2)

D G
① Ya Matiche akash. tu (x2)

Gm F
Shishira taya madhumas. tu (x2)

Gm F
Deshir mruta tu amruta (x2)

Dm A
Purushottama

D G
② Dene tuze ituke jari (x2)

Gm F
Zhalo runi Janmateri (x2)

Gm F
Ap.radh. mi, Ap.kar. mi (x2)

Dm A
Pari tu kshama

D G
③ Dene zeri amuchya shiri (x2)

Gm F
Pari Agnya jana tu par kari (x2)

Gm F
Deshi jag. tu Sahaj. Yoga (x2)

Dm A
Jan.kotama.

Marathi Songs P: 5

VANDAN. KARUYA MATAJILA

CHORUS

Vandan. Karuya Matajila
S P P P P GR GR S G G

INSTRUMENTAL

Mahashakti la Sahaj. yoginila
G G R M M M M D N S N D P G R

G N D N D M D P M G R N N N R R R N N N G G G
D G C
N N N M M P D P M G R G M P

① Kirti Jayachi Trailokyachi (x2)
P P P S S S S S N R S

Murti ase hi Premarasachi (x2)
N N D N N D N S N D N D P

Avati Tav Charana
M M M G M D N D P GR S

② Sahaja yogachi Prapti Zhal (x2)
G G G G M M S M M M M-G.

Gyanadipachi Jyot. Lavili (x2)
G G G M D D D M M D S S S

Gyan. marg. davila
N R N D M G M D N D P GR S

③ Mata Ma-tacheya Bhashani Nhad
P P P G G G G GR S S S S S

Shri Nirmala Mataji, Shri Nirmala Mataji, Shri Nirmala Mataji
P P P P P P D D D D D D N N N P D S S S

Chahukade Vajati Nagare
N N N N N D S N D N D P

Vahupati Sumana
M M M M M D N D P GR S.

Marathi Songs P: 7 2ND TOP HOLE.

(Namadeva) JO GAWA 2 (Kolaphur Style)

Em Men

① Anadi nirguni pragatali Bhavani }
Ude bai, Ude bai, Ude bai, Ude! } x2

Moha Mahishasura - Mardana Lagoni }
Ude bai } x2

Em
Prividh. tapanzi karavaya zharani (x2)

Em
Bhakta laguni bhav. si Nirvani (x2)

F
Bhakta laguni...

Em Dzog-wa Aitsa F
Jog-wa magen., Aicha Jog-wa, }
Em
Jog-wa magen., Aicha Jog-wa, } x2

F
Ai ude g'ambe ude! Ai ude g'ambe ude! (x2)

Em
Ude, Ude, Ude, Ude, Ude, Ude, Wo!

Em Ladies

② Dvait. saruni marl. mi ghalin. (x2)
Em
Hati Bodhacha Zhenda mi ghein. (x2)

Em
Bed. rahit. ga varisi zain. (x2)

F
Bed. rahit. ga ...

~~Ladies~~ Men

③ Navavidh. Bhaktichya karuni Navaratra (x2)
Karuni Nir.kar.na Magen. Dnyan. Putra (x2)
Dambh. sasara sorin. kuputra (x2)

~~Men~~ Ladies

④ Purna bo dhachi bharin. mi parari (x2)
Asha Manishanchya parin. mi darari (x2)
Mano vikara karin. kur.vandi (x2)
Amrut. Rasachi Bharin. mi durari (x2)

~~Ladies~~ Men

⑤ Ata Saazini zhale mi nishang. (x2)
Vikalpa Navaryacha Soriyela Sang. (x2)
Kaam. Krodh. he Sodiyele Mang. (x2)
Kela Mokarl. Marg. ha Surang. (x2)

Everyone.

⑥ Aisi Jog-wa maguni thevila (x2)
Zauni Mahadwari navas. mya fedila (x2)
Ek. Janardani ekacha dekila (x2)
Janma Mar.naza Phera mya chuk.vila (x2)

TUJHACH. MATAJI PARE

CHORUS $\left\{ \begin{array}{l} \text{Tujhach. Mataji Pare Prakash. Antari} \\ \text{Tujhech. Sahaj. Yog. He Phire Jagavari} \end{array} \right.$

① $\left\{ \begin{array}{l} \text{Karlya Karlya Phule Phule Tula Pukarati} \\ \text{Paha Tujhich. Chalali Nabhat. Arati} \\ \text{Tula Disha Na Harati Ata Kharokhari} \\ \text{Tujhech. Sahaj. Yog. He Phire Jagavari} \end{array} \right. \times 2$

② $\left\{ \begin{array}{l} \text{Tujhya Mulech Jahala Akher. Phaisala} \\ \text{Dilas. Dhir. Todaya Amhis. Shrunkhala} \\ \text{Ata Bhavishya Amuche ase Tujhyakade} \\ \text{Tujhech. Sahaj. Yog. He Phire Jagavari} \end{array} \right. \times 2$

③ $\left\{ \begin{array}{l} \text{Shri Mataji Tulach. Dhukh. Amuche Karle} \\ \text{Tujhich. Shvathvana Amha Shanoshani mile} \\ \text{Ninad. Sahajayogacha Dhume Dharodhari} \\ \text{Tujhech. Sahaj. Yog. He Phire Jagavari} \end{array} \right. \times 2$

④ $\left\{ \begin{array}{l} \text{Tujhya Saman. Ek. Hi Nase Tujhyavina} \\ \text{Sadaiv. Ya Pude Karu Tujhich. Vandana} \\ \text{Sarel. Amrutapari Tujhich. Vaikh.ri} \\ \text{Tujhech. Sahaj. Yog. He Phire Jagavari} \end{array} \right. \times 2$

Between Verses: Ah $\underline{D-G|G-D|D-A|A-D-||} \times 2$

Instrumental: $\underline{D---|G-A|D---|D---||}$

AMHI MATAJINCHYA CHAR.NASI ALO

CHORUS

Cm Bb Cm
Amhi Matajinchya Char.nasi Alo (x2)
As we have come to the Feet of Mother,

Bb Ab Cm
Chaitanya Sange Amrutat. Nhalo (x2 or x3)
We have been bathed in the Nectar of Chaitanya.



① **Cm Bb Ab G**
Janiv. Ti Jiva Kadhi Nahi Zhali (x2))
Such recognition has never before happened to the Spirit

Bb Ab G
Shakti Kundalini Sharir. Vyapili (x2)) (x2)
And as we come to Your Feet the power of Kundalini drenches us completely

Cm Bb Cm
Char.nasi Yeta Jagrutis. Alo (x2)
By coming to Your Lotus Feet we got our realisation.



② **Cm Bb Ab G**
Ganesh. To Amha Nyanarjan. Dei (x2))
Shri Ganesha gives us the knowledge that

Bb Ab G
Mata Nirmala Hi Vishwachi Re Ai (x2)) (x2)
Mother Nirmala is the Mother of the Universe.

Cm Bb Cm
Adnyan Dur. Hota Anubhava Alo (x2)
We experience it as our ignorance disappears.



③ **Cm Bb Ab G**
Brahmadev. Sange Vishnuchya Re Sange (x2)
Brahma and Vishnu tell us

Bb Ab G
Shaktivan. Amhi Bhagavati Ange (x2)
that they are powerful with the Grace of Mother.

Cm Bb Cm
Guru Nam. Ghetā Anahati Alo (x2)
As we recognise the Adi Guru Datatreya, we reach the Heart Chakra.



- ④ Shiv. Shakti Ram. Sita Bhakta Hanumant. (x2)
Shiva, His Power, Sita, Rama, and Hanumana all
- Bb Ab G
 Matechya ya Dhyani Amhi Shobhiwant. (x2)
Bedeck the meditation upon our Mother.
- Cm Bb Cm
 Bhavamadhye Tiyanच्या Sahasrari Alo (x2)
As we recognise Them, we reach Sahasrara.



- ⑤ Krishna Radha Yeshu, Mary Amha Sange (x2)
Krishna, Radha, Jesus and Mary tell us that
- Bb Ab G
 Nam. Ghya Nirmal. Amhi Tumha Sange (x2)
They will guide us if we take the name of Nirmala.
- Cm Bb Cm
 Sharan. Tyana tsata Tuzhya Bheti Alo (x2)
O Mother we have met You as we surrendered to Them.



- ⑥ Atma Shiv. Jyoti Dise Tujhya Dwari (x2)
We see the flame of the Spirit at Your threshold
- Bb Ab G
 Chaitanyache Tez. Antari Baheri (x2)
And the brilliance of Chaitanya is within and without.
- Cm Bb Cm
 Sahasrara Mate Swarupi Miyalo (x2)
As You pierce the Sahasrara, Mother, we become the Spirit.

- CHORUS
- Cm Bb Cm
 Amhi Matajinchya Char.nasi Alo (x2)
As we have come to the Feet of Mother,
- Bb Ab Cm
 Chaitanya Sange Amrutat. Nhalo (x2 or x3)
We have been bathed in the Nectar of Chaitanya.

(Shrirampur Style)

AMHI MATAJINCHYA CHAR.NASI ALO

Cm Bb Cm
Amhi Matajinchya char.nasi alo (x2)
Bb Ab Cm
Chaitanya sange amrutat. nhalo⁽¹⁾(x2/⁽²⁾x3)

Cm Bb Ab G
① Janiv. ti Jiva kadhi nahi zhali (x2)
Bb Ab G
Shakti Kundalini sharir. vyapili (x2)
Cm Bb Cm
Char.nasi yeta Jagrutis. Alo (x2)

Cm Bb Ab G
② Ganesh. to amha dnyanarjan. dei (x2)
Bb Ab G
Mata Nirmala hi vishwachi re ai (x2)
Cm Bb Cm
Adnyan Dur. hota anubhava alo (x2)

Cm Bb Ab G
③ Brahmadev. sange Vishnuchya re sange (x2)
Bb Ab G
Shaktivan. amhi Bhagavati ange (x2)
Cm Bb Cm

(Shri) Datta Gur. Nam. Geta Anahati alo (x2)

Cm Bb Ab G
④ Shiv. Shakti Ram. Sita Bhakta Hamumant. (x2)
Bb Ab G
Matechya ya dhyani amhi Shobhiwant. (x2)
Cm Bb Cm
Bhavamadhya Tyanchya Sahasrashi alo (x2)

Cm Bb Ab G
⑤ Krishna Radha Yeshu, Mary amha sange (x2)
Bb Ab G
Nam. Ghya Nirmal. amhi tumha sange (x2)
Cm Bb Cm
Sharan. te tyana tuzhya bheti alo (x2)

Cm Bb Ab G
⑥ Atma Shiv. Jyoti dise tujhya dwari (x2)
Bb Ab G
Chaitanyache tez. antari baheri (x2)
Cm Bb Cm
Sahasrara Mate Swarupi Mirlalo (x2)

2. 1 top hole
Am, G, 2nd TOP HOLE.
G, F, Am
Am G F E
G F E
With Octave Coupler.

Marathi Songs P: 18

KRUTARTH. PANDURANG.

A^{Am} Bm
Pavan. zhali Chandra-bhaga

Bm^{Am} F# Bm^{Am} F# Bm^{Am}
Krutarth. Pandurang. Oh - Krutarth. Pandurang.

A^G Bm^{Am}
[CHORUS] Harijan. bheti hari rang. la (x2)

Bm^{Am} A^G Bm^{Am}
Pandari zhali dang. Oh —

Bm^{Am} A^G Bm^{Am}
Pandari zhali dang.

Bm^{Am} F# Bm^{Am} F#
Zhala Krutarth. Pandurang. (x2)

① Marnav. teche darshan. deun. } x2
F# E Bm^{Am}

Chaitanyane kan. kan. nhale

Bm^{Am} A^G E^D Bm^{Am} A^G E^D Bm^{Am}
Karlasavarati, Karlasavarati Navi Pataka

Bm^{Am} F# Bm^{Am}
Tez. nave ale, Oh —

Bm^{Am} F# Bm^{Am}
Tez. nave ale

A^G Bm^{Am}
Mrudang. navhata navhatya Chiparlya (x2)

Bm^{Am} A^G Bm^{Am}
'Navhate az abhang. Oh —

Bm^{Am} A^G Bm^{Am}
'Navhate az abhang.

Bm^{Am} F# Bm^{Am} F#
'Zhala 'krutarth. pandurang. (x2)

② 'Maharashtrachi 'Sant. malika } x2
F# E Bm^{Am}

'Thevun. geli 'ek. mani

Bm^{Am} A^G E^D Bm^{Am} A^G E^D Bm^{Am}
'Paramparati, paramparati 'dnyaneshachi

Bm^{Am} F# Bm^{Am} F#
'Yei punya uzaluni, Oh —

Bm^{Am} F# Bm^{Am} F#
'Yei punya uzaluni

A^G Bm^{Am}
'Manamanatun. 'ek. dayarlū (x2)

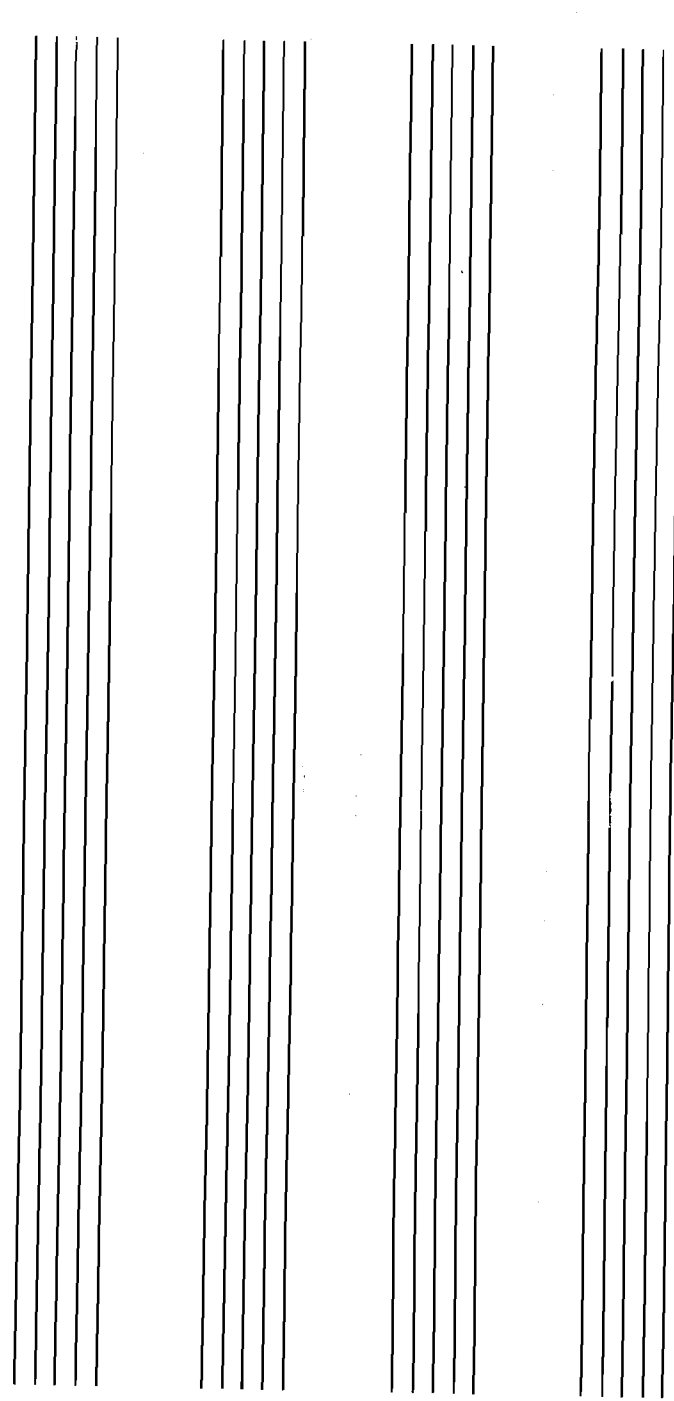
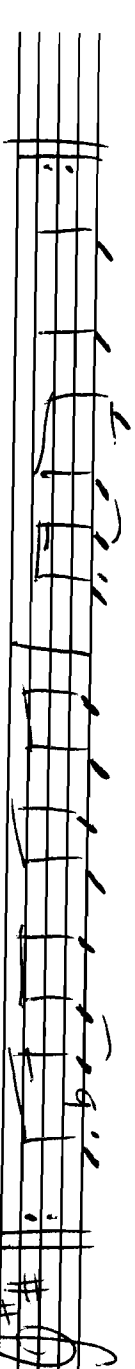
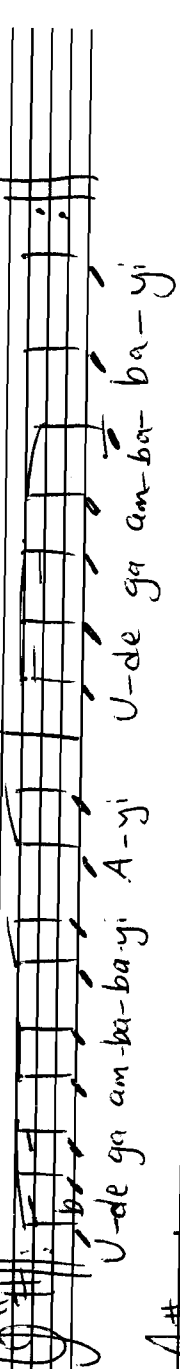
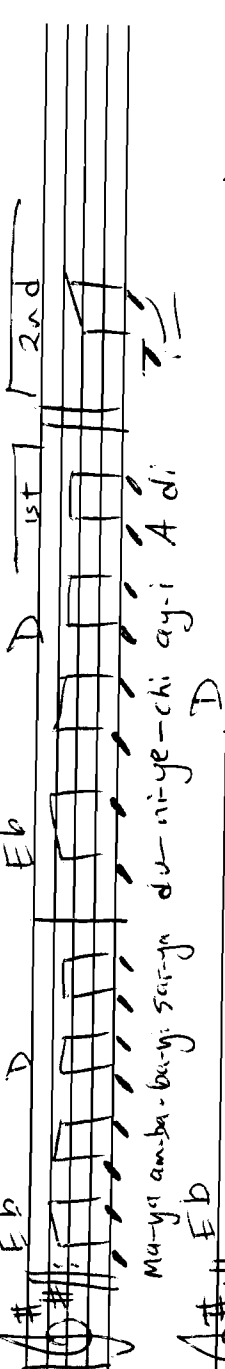
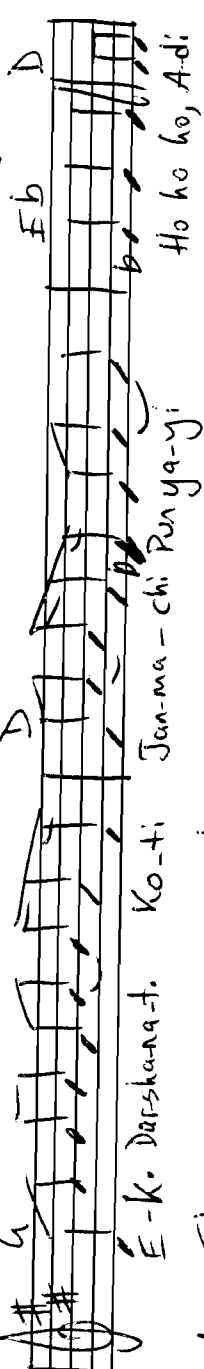
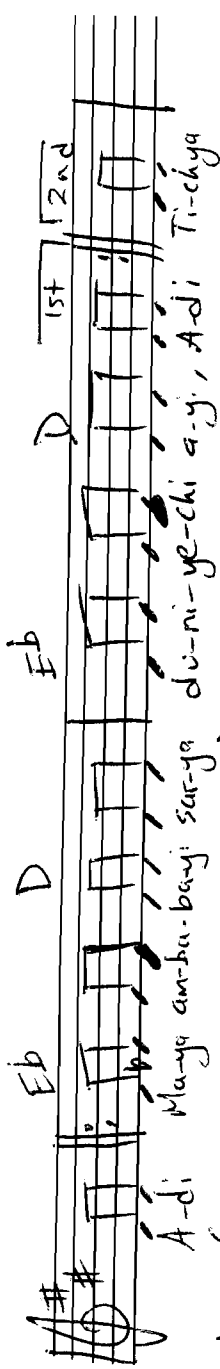
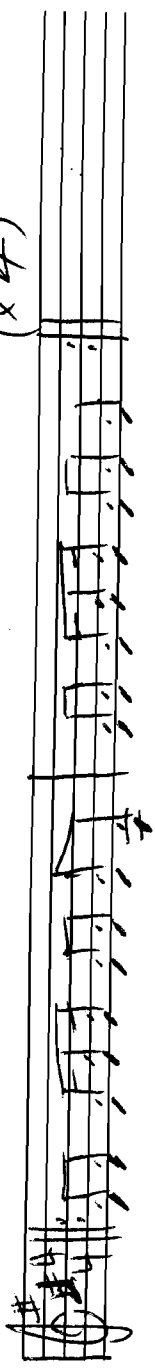
Bm^{Am} A^G Bm^{Am}
'Pragate Shri Rang, Oh —

Bm^{Am} A^G Bm^{Am}
'Pragate Shri Rang.

Bm^{Am} F# Bm^{Am} F#
'Zhala 'Krutarth. Pandurang. (x2)

Marathi P: 20

(x 2)



MATAJINCHE SWAPNA (Mother's Dream)



Bm D
Matajinche Swapna Sahaj sakarile } x2
A Bm
Zam-la ha mela }
D A Bm
Owala Ho Owala, Vadhuvaras owala (x2)



Bm A Bm
① Nanda saukhya bhare ashirvadilya ayee (x2)
E G Bm
Tumha kami nahi swarganandat. kahi (x2)
Bm
Tyanchya sanidhyat. trigunit. howil ha (x2)
Bm A Bm
Nir-mal Ananda ~~sta~~ soharla, Prematsa soharla (x2)

Intro music

Bm
② Nirbhey valhava nav. Jiv.nachi } x2
D
Vardarl. hoi santh. }
D G D Bm
Premachi hi nadi jila ugam na anta (x2)
D
Sahazat. je gharte (x2)
Bm F# D G Bm
Tyala bhit; na khant. (~~xx~~) Tyala bhit; na khant.
Bm A Bm
Zari asel. to anubhavat. kowala (x2)



- ③ Karu Sajari Mangalagaur. (x2) } x2
 Jevha lagel. Dohala
 Sahazatse yetil chimukle pratinidhi
 Mary wa Gopala, Mary wa Gopala
 Pan don. Pure, Jast. nako
 Don. pure jasti nako
 Howil Ghotala, Howil Ghotala
 Bhavishya de Maulichya hati,
 Maulichya hati
 Bhagh-te Ji Sakala....., Bhagh-te ji Sakala

Bm D
 Matajinche Swapna Sahaj. sakarile } x2
 Zam-la ha mela
 D A Bm
 Owala ho Owala, Vadhuraras owala (x2)
 Bm D
 Matajinche swapna Sahaj. sakarile } x2
 Zam-la ha mela

NAMO NAMO MARIA

E Am E
 NamO NamO Maria (x2) Dutatsa Namaskar
 E Dm E
 NamO NamO Maria (x2) Dutatsa Namaskar
 E D E
 Tujhya poti janm. ghei prabhu tar-nar (x2)
 E Dm
 NamO NamO Maria Oh, Oh, Oh, Oh,
 E Dm E
 NamO NamO Maria, Dutatsa Namaskar
 E D E
 Tujhya poti janm. ghei prabhu tar-nar (x2)

E
 ① Sarv. Striyamadhya ahe tuch. Jag-dhanya
 Dm 1-Avi, 2-me, 3-Men E
 Dev.bap. zhala ahe tu zhala prasanna (x3)
 E Dm
 Mariyene kela, Oh, oh, oh, oh
 E Am E
 Mariyene kela Dev. putratsa swikar
 E D E
 Tujhya poti janm. ghei prabhu tar-nar (x2)

E
 ② Yosefacha mana madhye sanslay. yei
 Dm E
 Nishkalank. Maria ka garbh-vati rahi (x3)
 E Dm
 Dharm. pani, Oh, oh, oh, oh,
 E Am E
 Dharm. pani sod.nyacha Yojila vichar.
 E D E
 Tujhya poti janm. ghei prabhu tar-nar (x2)

E
 ③ Swapni Yosefacha yei Dev. atsadut.
 Dm E
 Nishkalank. Mariyes. dev nako dosh. (x3)
 E Dm
 Gunya Govindane, Oh, oh, oh, oh
 E Am E
 Gunya Govindane, Ha nande parivar
 E D Em
 Tujhya poti janm. ghei prabhu tar-nar (x2)

MAULINE THOTHAVILE DAAR

Gm C
Mauline thothavile daar (x2)
C Gm
Houni za ata gadya paar (x2)
Gm F
Sahajachya bandhanat. } x2
Gm F
Chaitanya Laharincha }
Gm C
Nirantar. hoi tuj. var. vaar.
C Eb F Gm
Houni za ata gadya paar (x2)

Instrumental: Gm ||| | Gm ||| | C ||| | C ||| |
Gm ||| | C | Gm | | Gm ||| | C | Gm |

Gm F Gm
① Chittachya ashwala Lagam. de manacha (x2)
Gm C
Hoshil. mag. savayi ghoreshtar
C Eb F Gm
Houni za ata gadya paar (x2)

Gm F Gm
② Bahya drushtila ata Tu at. orhuni ghe (x2)
Gm C
Swa kar. macha ho tu sakshidar
C Eb F Gm
Houni za ata gadya paar (x2)

Gm F Gm
③ Na mi gunhegar na tu konacha gunhegar (x2)
Gm C
Athanga Sahajala bhar. ti phar
C Eb F Gm
Houni za ata gadya paar (x2)

C
Maha Nirmal. Vishwa... Jagrut. Karuya ...

C F
Kavale.... Karun.

F
Jagrut. Mohim. ... Hati Gheuya ...

G C
Vinamr. Houn.

CHORUS
C
Maha Nirmal. Vishwa Jagrut. Karuya
C G
Kavale Karun. } x2
G C
Jagrut. Mohim. Hati Gheuya Vinamr. Houn. } x2

① Shri Gan. raga Pranam. Amucha Shuddh. Mata Dhyavi } x2

G7
Adishakti Pranam. Amucha Shuddh. Buddhi Dhyavi } x2

C Dm7
Sahaj Yogachi Vinanti Eka, Tumhi Yogijan.

G C
Jagrut. Mohim. Hati Gheuya Vinamr. Houn.

C
② Kundalinila Jagrut. Yeta

C F
Brahmashakti Vah. te

G7
Brahmashaktichya Krupa Prasade

G7
Asuri Shakti Jal. te

C Dm7
Shuddh. Buddhicha Prasad. Karuya Nir-mal. Houn.

G C
Jagrut. Mohim. Hati Gheuya Vinamr. Houn.

C
③ Jyotimadhuni Jyot. Ujaluya

C F
Prem. Bhav. ne ne

G7
Sahaj Yogachi Prarth. na ata

G7
Shuddh. Bhav. ne ne

C Dm7
Adishaktiche Mantr. Phulavuya Jaagrut. Houn.

G C
Jagrut. Mohim. Hati Gheuya Vinamr. Houn.

Marathi Songs

30

BRAMHA SHODHILE, BRAMHAND. MIRLALE

Chorus:

C G
Bramha Shodhile, Bramhand. Mirlale
I was searching for Divine vibrations,

C C
Ai, Tujhiya Dhami (x2)
Mother, on Your doorsteps...

C G
Janmojanmachi Punyayi Az. Ali Majhiya Kami
All the accumulated righteousness of many a birth has today been
put to proper use,

C C
Ai, Tujhiya Dhami (x2)
Mother, on Your doorsteps...

C G C
① Chitta Pari Mam. Je Je Didh.Le (x2)
Whatever I perceived through the medium of my attention

C C
Jignyase Te Te Shodhiyale (x2)
I searched for it through my curiosity;

C C
Abhav. Maz.La Tivr. Bhas.Ta (x2)
Not satisfied, when my sense of deprivation became acute

C G
Dag.Dalahi Mi Pujiyale (x2)
I even worshipped the stone.

C
Gama Agamya Sarv.Chi Kar.Le (x2)
The known and the unknown, all were understood

C G
Bhar.Ta Pokarli Rikami...
as soon as the void within me was filled with Your Divine vibrations,

C C
Ai, Tujhiya Dhami (x2)
Mother, on Your doorsteps...

② Anubhutine Chaitanyachya (x2)
 On the basis of the experience of the Divine vibrations
 Swahrudayi Tuz. Mi Sakshiyale (x2)
 I witnessed Your Purity in my heart.
 Dharm.Satwahin. Nashwar. Ahe (x2)
 So-called man-made religion is essenceless and perishable
 Devavin. Maz. He Karlale (x2)
 Without the presence of God, this I understood.
 Satw. Asatw. Sarv.Chi Kar.Le (x2)
 The essence and the nonsense I could discriminate
 Maz.La Antar.Yami...
 Within my purified inner heart
 Ai, Tujhiya Dhami (x2)
 Mother, on Your doorsteps...

③ Suptatun. Mazha Jagruti Ghetā (x2)
 Having achieved awakening from dormancy
 Dhyanatāch. Man. Sthiravale (x2)
 My mind has steadied in meditation.
 Unepan. Gele Adhikahi Gele (x2)
 My negativity went and so did my over-activity,
 Santulan. He Mi Acharile (x2)
 And I developed a balanced conduct.
 Yatn. Prayatn. Nishphal. Thar.Le (x2)
 All attempted efforts proved futile
 Vilopali Shri Char.Ni...
 And have now vanished on Your Lotus Feet
 Ai, Tujhiya Dhami (x2)
 Mother, on Your doorsteps...

④ C C C
Tuch. Adi, Tuch. Anadi, (x2)
C C C
You are the beginning and You are the Eternal
C C C
Tu Bramhand., He Zaniyale (x2)
And You are the Universe, this I have realised.
C C C
Parivar.Tit. Mangal. Jivan. He (x2)
This transformed auspicious lifestyle
C C C
Krupet. Tujhiya Ubhariyale (x2)
I have replanted in Your Grace
C C C
Tav. Shaktine Kalp.Tarula (x2)
On this visionary tree of desire, through Your Divine Power,
C C C
De Yogache Pani...
Kindly pour this Water of Yoga
C C C
Ai, Tujhiya Dhami (x2)
Mother, on Your doorstep...

TUJHYA PUJANI/TUJHE NIRMALA NAM

CHORUS {
 D G A
 Tujhya Pujani Archani Lin. Vhave
 A E A D
 Tujhe Nirmala Nam. Amhi Smarave
 A E A D
 Tujhe Nirmala Nam. Amhi Smarave } x2

① D A
 Tujhya Darshanala Amhi Roj. Yave
 A D
 Tujhya Mandiri Git. Amhi Mhanave
 D A D
 Tujhya Kirtani Ratri Ranguni Jave
 E A D
 Tujhe Nirmala Nam. Amhi Smarave

② D G A
Amhala Visava Prapanchamadhya Tu (x2) —
 G A D
 Amha Pathirakhi Bhavishyamadhya Tu
 D G A
 Amhala Visava Prapanchamadhya Tu
 G A D
 Amha Pathirakhi Bhavishyamadhya Tu
 D A D
 Tujhya Char.nache Das. Amhi Vhave
 E A D
 Tujhe Nirmala Nam. Amhi Smarave
 D A
 ③ Tuva Davila Muktica Marg. Amha
 A D
 Tuva Davila Bhakticha Swarg. Amha
 D A D
 Tujhya Kirtiche God.ve Nity. Gave
 E A D
 Tujhe Nirmala Nam. Amhi Smarave.

MATECHE GONDHARI (By Prakash Kote)

CHORUS

C Dm Bb Dm
Gondhari, Amhi Gondhari (x2)

Dm Gm Dm
Aiche Gondhari, Amhi Mateche Gondhari (x2)

C Dm Bb Dm
Gondhari, Amhi Gondhari (x2)

① Zhala Dharmacha Bazar. } x2
Uth. la Sarvacha Azar. }

Lakar Baghun. Bejar. } x2
Ayi Ali Dhartivar. }

② Maya Ayichi Uthali } x2
Doki Shatrunchi Phut. li }

Dori Papanchi Tut. li } x2
Shakti Ali Dhartivar }

③ Dil. Yogach. Arhan. } x2
Adva Padla ho Saitan. }

Zhalo Bhakti. Bebbhan. } x2
Swarg dis. la Dhartivar. }

④ Sthan. Devach. Janal., Adishakti la Manal. (x2)
Tichya Puj. la Bandhal., Divandi Pitli Garbhar. (x2)

⑤ Gar Uthan. ala sara, Dhenya aichya bhandara (x2)
Tin. Kela ho Ishara, Ij. Ali Angavar. (x2)

⑥ Hit. Nahi Khe! Khanduba, Kara Fakt. Tobatoba (x2)
Hit. Devashich Dharuba, Manda Tyachache Sansar. (x2)

⑦ Nahi Sangat. ata phar., Je al. te zhalat. par. (x2)
Kara Bhakticha Bigar. Haya ho Mokshacha

pagar. (x2)

Prabhu Mazha (43)

Marathi

Marathi Hymn Book

Handwritten musical score for "Prabhu Mazha (43)". The score is written on ten staves, each with a key signature of one flat (Bb) and a 4/4 time signature. The lyrics are in Marathi, and the music is written in a staff with a treble clef. The score includes various musical notations such as notes, rests, and accidentals. The lyrics are:
 Pra bu — Ma — zha Ma — la — Je — vha — Ba —
 se — Ghe — u — n. e — kan — ti Ki — ti Var — nu Ma
 — la Je — vha — Gha — de — Ji — Ho Su — Kha pra — pti
 Ma — la Pa — hi Pra — bu — san — ge Du — rat — ma — Tai Pa —
 — le Du — ri, Ga — le Sa — mar — tha Mo ha — nu re Ko
 ni — Ku — the — Vai — ri
 Ma — la Bo — dha — nu — t. Pa — ji Sa — da De — i Na —
 — vi Tru — pti Ku — the — Chin — ta, Ku — the — Du — khe — Ksha
 — ne Sa — ri La — ya — Ja — ti

③

Pra-bhu San-ga Mi-le Ji-va Na-se ko-the Ta-

-shi-shan-ti Pra-bhu Ma-zha Swa-ye Ni-ti-Pra-

-bhu Ma-zha Swa-ye Pri-ti

(2nd top hole)

OMKAR. PRADHAN. RUPA GANESHANCHE (Raga Bhoopali)

(L) = Ladies

(M) = Men

Alap

(L) Ga Re Sa Dha Sa Re Ga
 (M) Sa

(L) Sa Dha Sa Re Ga Dha Pa
 (M)

(L) Ga Pa Dha Sa Dha (Sa) Dha Pa
 (M)

(L) Pa Dha Sa Re Ga Re Ga
 (M)

(L) Ga Pa Dha Pa Ga Re Sa
 (M) Ga Pa Dha Pa Ga Re Sa

Chorus:

A E A
 Omkar. Pradhan. Rupa Ganeshanche (x2)

Omkara is the principal form of Shri Ganesha

A E A D A
 He tinhi Devanche jan mas-tha-n. (x2)

The very birthplace of these three Gods

A E A
 Omkar. Pradhan. Rupa Ganeshanche (x2)
Omkara is the principal form of Shri Ganesha

A D A
 ① Akar. to Brahma, Ukara to Vishnu (x2)
Shri Brahmadeva resides in the 'A', Shri Vishnu in the 'U'

D A E A
 Makar. Mahe-sha-- Za-niye-la---
And Shri Shiva (Mahesh) in the 'M'

A D A
 ② Aise tinhi De-va-, Jethuni- Utpanna (x2)
All the three Gods were born

D A E A
 Toha Gajana-n-- Ma-yaba-pa---
Out of Gajanana Mayabapa (Shri Ganesha).

A D A
 ③ Tuka mhane aisi--, ahe ved. wani--
Tukaram says: 'This is the work of the Vedas!'
 D A E A
 Pahavi pura-ni--, vya-sachi-ya---
Search the Holy Scriptures of Vyasa!

Chorus:

C G C
Omkar. Pradhan. Rupa Ganeshanche (x2)
Omkaara is the principal form of Shri Ganেশha
C G C F C
He tinhi Devanche jan mas-tha-n._____ (x2)
The very birthplace of these three Gods
C G C
Omkar. Pradhan. Rupa Ganeshanche (x2)
Omkaara is the principal form of Shri Ganেশha

C F C
① Akar. to Brahma, Ukara to Vishnu_____ (x2)
Shri Brahmadeva resides in the 'A', Shri Vishnu in the 'U'
F C G C
Makar. Mahe-sha-- Za-niye-la---
And Shri Shiva (Mahesh) in the 'M'

C F C
② Aise tinhi De-va-, Jethuni- Utpanna (x2)
All the three Gods were born
F C G C
Toha Gajana-n.-- Ma-yaba-pa---
Out of Gajanana Mayabapa (Shri Ganेशh).

C F C
③ Tuka mhane aisi--, ahe ved. wani--
Tukaram says: 'This is the work of the Vedas!'
F C G C
Pahavi pura-ni--, vya-sachi-ya---
Search the Holy Scriptures of Vyasa!'

TUZHE RUP. PAHUNIYA

Dm
Tuzhe rup. Pahuniya (x2)

Dm A
Mi Dang. zhalo ai

Dm A
Tuzhe rup. Pahuniya, mi dang. zhalo

A Dm F Dm
Tuzhe nam. ghet, ghet, mi dhanya zhalo (x2)

Dm
Tuzhe rup. Pahuniya

① Dm
Tuch. Mauli: amuchi, Tuzhya savalit. alo (x2)

C Dm
Tuzhya chintani mi ranguni samadist. zhalo (x2)

Dm G Dm
Tuzhya charanachi dhul. kapali milyalo

A Dm F Dm
Tuzhe nam. ghet, ghet, mi dhanya zhalo (x2)

Dm
Tuzhe rup. Pahuniya

Dm
② Nirmal ase rup. zanu prakashachi jyot. (x2)

C Dm
Niranandachi tu an./premachi dor., amhi mot. (x2)

Dm G Dm
Hya, arpanane ai zanu, amrut. mi pyalo

A Dm F Dm
Tuzhe nam. ghet, ghet, mi dhanya zhalo (x2)

Dm
Tuzhe rup. Pahuniya

Dm
③ Kuni mhane Lakshmi tula, kuni mhane saai (x2)

C Dm
Kuni mhane Saraswati, amhi Mhanu aai (x2)

Dm G Dm
Tuzhya Navane ga aai, pavan. mi zhalo

A Dm F Dm
Tuzhe Nam. ghet, ghet, mi dhanya zhalo (x2)

Beginning: Guitar ostinato on C.

Ah: Cm Eb
Bb Cm

Marathi Songs

48

NIRMALA, KITI VARANAVI TUJHIGA STHUTI

(In Raga Bhimpalasi, one of Shri Mataji's favourite Ragas)

Chorus:

Cm Eb Bb Cm
Nirmala, Kiti Varanavi Tujhi ga Sthuti (x2)

Words are inadequate to describe all Your qualities and praise them

Cm Bb Cm Bb F Cm
Man.vala Detes., Man.vala Detes. Devachi Anubhuti

You have given the experience of Divinity to mankind

Cm Eb Bb Cm
Nirmala, Kiti Varanavi Tujhi ga Sthuti (x2)

Words are inadequate to describe all Your qualities and praise them

- ① Cm Bb Cm
Murlicha Swarat. Tu, Hrud. Spandacha Layita Tu
I have experienced You in the notes of the flute, and in the rhythm of the heartbeat

Flute solo:

Cm F Cm G Cm
Anandacha Sarit. Tu, Sagaracha Bhartit. Tu
You also exist in every moment of joy, You are present in the high tide of the ocean.

- ② Cm Bb Cm
Prematsa Sapeksh. Tu, Dhar.matsa Apeksh. Tu (x2)
You are the One Who connects us to eternal love, You are the foundation of all religion

1 Ladies Cm Bb Ab Cm
Ah
5 Men Cm Bb
Ah
9 F Cm

Cm F Cm G Cm
Kar.matse Mokshatsa Tu, Mar.matse Laksh. hi Tu
You are the salvation of all our deeds, You are the ultimate of all the essences.

- ③ Cm Bb Cm
Manav.teche Tatw. Tu, Nirgunantse Sattw. Tu (x2)
You are the principle behind all human value systems, You are the purity of the formless

13 All Cm Cm Bb Cm
Sa Ni Pa Ma Pa Ni Pa Ni Sa Ga
17 Ab Cm Ab Bb
Re Sa Ga Ma Pa Ma Ga Re Sa Ni Sa Ga Ma

Cm F Cm G Cm
Kartutwache Kartutwa Tu, Jivananche Astitwa Tu
You are the action behind all the duties we are bound to do, You are the very existence of life.

(4) Cm Bb Cm
 Sangeetatsa Sur. Tu, Prematsa Mahapur. Tu (x2)
 You are the melody of the music, You are the overflow of the river of love.

(B) 21 Ladies: Cm Bb
 Ah

25 Cm

27 Bb F Cm

(C) 30 Cm solo:
 Sa Ni Pa Ma Ga Re Sa Ni Sa Ga Ma Pa Ga Ma Pa Ni Sa Pa

32
 NiSaGaRe Ni_ReSaPaNi Dha_MaDhaPa Ma Ga MaPa

Cm F Cm G Cm
 Denyasathi Atur. Tu, Anandatsa Sagar. Tu
 You are eager to give generously, You are the ocean of everlasting joy.

Verse 4 solos:

- (A): Saxophone
 (B): Ladies
 (C): Male solo
 (D): ?

Chorus:

Cm Eb Bb Cm
 Nirmala, Kiti Varanavi Tujhi ga Sthuti (x2)
 Words are inadequate to describe all Your qualities and praise them

Cm Bb Cm Bb F Cm
 Man.vala Detes., Man.vala Detes. Devachi Anubhuti
 You have given the experience of Divinity to mankind

Cm Eb Bb Cm
 Nirmala, Kiti Varanavi Tujhi ga Sthuti (x2)
 Words are inadequate to describe all Your qualities and praise them

Cm
 Kiti Varnavi Tujhi Ga Sthuti (x4)
 Words are inadequate to describe all Your qualities and praise them.

Eb
 Kiti Varnavi Tujhi Ga Sthuti (x4)
 Words are inadequate to describe all Your qualities and praise them.

Cm Cm Cm
 Kiti Varnavi Tujhi Ga Sthuti (x4)
 Words are inadequate to describe all Your qualities and praise them.

Cm Bb Cm
 Kiti Varnavi Tujhi Ga Sthuti (x4)
 Words are inadequate to describe all Your qualities and praise them.

Cm Bb Cm
 Kiti Varnavi Tujhi Ga Sthuti (x4) etc...
 Words are inadequate to describe all Your qualities and praise them.

Aroh: N S G M, P, N S

Avaroh: S N D P M, G R S

Pakad: N S M, M G, P M, G, M G R S

Marathi P: 48 (In Raga Bhimpalasi, one of Shri Mataji's favourite Ragas)

NIRMALA KITI VARANAVI TUJHIGA STHUTI

(2) Prematsa Sapeksh. Tu
Dhar.matsa Apeksh. Tu } x 2

Ah: $\overset{Cm}{\underline{G}} \overset{Cm}{M} \overset{Cm}{P} \overset{Cm}{\dot{S}} \overset{Cm}{N} \overset{Cm}{\dot{S}}$ _____

(A) Ah: $\overset{Cm}{Pa}$ --- | $\overset{Bb}{Ma}$ --- | $\overset{Ab}{Ga}$ --- | $\overset{(Ni)}{Sa}$ - $\overset{P}{Ga}$ $\overset{P}{Ma}$ $\overset{P}{Ni}$ ||

(B) Ah: $\overset{Cm}{Pa}$ --- | --- | $\overset{Bb}{Ma}$ --- | --- |
 $\overset{F}{Dha}$ --- | --- | $\overset{Cm}{ND}$ | $\overset{Cm}{NP}$ --- | --- ||

$\overset{Cm}{\dot{S}} \overset{Cm}{N} \overset{Cm}{\dot{S}} \overset{Eb}{\underline{G}} \overset{Eb}{R} \overset{Eb}{\dot{S}} \overset{Eb}{N} \overset{Eb}{P} \overset{Eb}{M} \overset{Eb}{G}$ _____
 $\overset{Eb}{\underline{G}} \overset{Eb}{M} \overset{Bb}{\underline{GM}} \overset{Bb}{G} \overset{Bb}{R}$ _____ $\overset{Cm}{N} \overset{Cm}{P} \overset{Cm}{P}$ $\nearrow$ $\overset{Cm}{S}$ _____

$\overset{Cm}{Kar}$.matse Mokshatsa Tu
 $\overset{F}{Mar}$.matse Laksh. hi Tu

CHORUS
Nirmala, Kiti Varanavi tujhi ga sthuti (x2)
Man.vala detes. (x2) Devachi anubhuti
Nirmala, Kiti Varanavi tujhi ga sthuti
Kiti Varanavi tujhi ga sthuti

(3) Manav.teche tatw. tu
Nirgunantse Sattw. tu } x 2

Ah: $\overset{Cm}{Sa}$ --- | $\overset{Gm}{NiPa}$ --- | $\overset{Bb}{MaPaNi}$ --- | $\overset{Cm}{PaNiSa}$ - $\overset{Ga}{Ga}$ |
 $\overset{Ab}{ReSa}$ - $\overset{Ga}{Ga}$ | $\overset{Cm}{MaPa}$ - $\overset{Ma}{Ma}$ | $\overset{Ab}{GaReSa}$ - $\overset{Bb}{Ni}$ - $\overset{P}{Sa}$ $\overset{P}{Ga}$ $\overset{P}{Ma}$ ||

$\overset{Cm}{Kartutwache}$ Kartutwa Tu
 $\overset{F}{Jivananche}$ Astitwa Tu.

(1) Murlicha swarat. tu
Hrud. Spandacha Layita tu } x 2

Alap: Flute
Anandacha Sarit. Tu
Sagaracha Bhartit. Tu

- ④ Sangeetatsa sur. Tu
Prematsa Mahapur. Tu
- Cm Bb Cm }

① Alap: Saxophone.

- ② Ah: $\overline{\text{Ni Sa Ga Ma}} | \text{Pa} _ _ \overline{\text{Ni Sa}} | \overline{\text{Ni Ma Pa}} _ _ \overline{\text{Ni Sa Re Ga}} |$
 $\text{Ma} _ _ \overline{\text{Ga Ma}} | \overline{\text{Ga Ni Sa}} _ _ \overline{\text{Ni Sa Ga Ma}} |$
 $\text{Pa} \overline{\text{Ni Sa Re Ga}} _ _ \overline{\text{Re Sa}} | \text{Re} _ _ \text{Sa Ni} |$
 $\text{Sa} _ _ \overline{\text{Sa Ni}} | \overline{\text{Sa Ni Pa Ma Pa}} ||$

③ Alap: _____

- $\overline{\text{Sa Ni}} | \text{Pa Ma Ga Re} | \text{Sa Ni Sa Ga} | \text{Ma Pa Ga Ma} |$
 $\text{Pa Ni Sa} | \text{Pa} | _ _ \overline{\text{Ni Sa Ga}} | \text{Re} _ _ \text{Ni} | _ _ \overline{\text{Re Sa}} |$
 $\text{Pa} _ _ \text{Ni Dha} | _ _ \text{Ma Dha} | \text{Pa} _ _ _ | \text{Ma} _ _ _ | \text{Ga} _ _ _ | \text{Ma Pa} _ _ ||$

- Denyasathi Atur. Tu
Anandatsa Sagar. Tu
- Cm F
F Cm G Cm

- ⑤ Kiti Varnavi tujhi Ga Sthuti (x 4)
 $\text{Ki ti Varnavi tujhi Ga Sthuti (x 4)}$
 $\text{Ki ti Varnavi tujhi Ga Sthuti (x 4)}$
 $\text{Ki ti Varnavi tujhi Ga Sthuti (x 4)}$
 $\text{Ki ti Varnavi tujhi Ga Sthuti (x 4)}$
 Kiti Varnavi

Aroh: $\underline{\text{N}} \underline{\text{S}} \underline{\text{G}} \underline{\text{M}}, \text{P}, \underline{\text{N}} \dot{\text{S}}$

Avaroh: $\dot{\text{S}} \underline{\text{N}} \underline{\text{D}} \underline{\text{P}} \underline{\text{M}}, \underline{\text{G}} \underline{\text{R}} \underline{\text{S}}$

Pakad: $\underline{\text{N}} \underline{\text{S}} \underline{\text{M}}, \underline{\text{M}} \underline{\text{G}}, \underline{\text{P}} \underline{\text{M}}, \underline{\text{G}}, \underline{\text{M}} \underline{\text{G}} \underline{\text{R}} \underline{\text{S}}$

ZULZUL VAHE (Ganesha Bhajan)

^E
Zulzul. vahe punya jarlatsa
^E
Nir.zar. ho, Nir.zar. ho
^E
Shri Vighneshwar. Sadhana Shubhankar.

^E
Ozhar. ho, Ozhar. ho

① ^A
Gan.rajala vigh. nasur. ye } x2
^E []

Sharan. jite, Sharan. jite

^{Am}
Bhakta janana bhay daval. ka
[] ^E []

Maran. tite, Maran. tite

^E
He vigh. neshwar. Charan. dayeche

^E
Pazhar. ho, Pazhar. ho

^E
Shri Vighneshwar. Sadhana Shubhankar.

^E
Ozhar. ho, Ozhar. ho

② ^A
Krushna Shirletsa mushak. dhare } x2
^E
Da-rashi, da-rashi

^{Am}
Taisha par.te bhaktancho

^{Am} ^E
Sankat. rashi, sankat. rashi

^E
Bhovya chirante mandir. hechir.

^E
Sundar. ho, Sundar. ho

^E
Shri Vighneshwar. Sadhana Shubhankar.

^E
Ozhar. ho, Ozhar. ho

Marathi Songs 54

MARAN.CHE MELE

Maran.^{ts}che Mele)

Prabhu Mazhe Vijayi Zhale) (x3)

In the resurrection of Christ, death has suffered a humiliating defeat by its own death, and my Lord has emerged out victorious over death.

Pashchim. Nat.li, Purv. Hi Nat.li (x2)

To celebrate the resurrection of the Lord, the whole Cosmos appears to be jubilant and have decked up to welcome the victorious Lord.

Var. Dutanchi Sainya Bhar.li (x2)

Likewise, even in Heaven, Angels have assembled like an army to accord their welcome to the resurrected.

Anuraga Madhye Priti Ramli (x2) Oh —

Their belief and love in Christ is further accentuated by the Resurrection

Maran.che Rad.le Prabhu Mazhe Vijayi Zhale

Seeing all these celebrations, Death wept bitterly on its defeat.

Shav. Kartachi Hasu Lag.li (x2)

Everyone was in a mood of enjoyment and they were laughing merrily.

Nisar.^{va}ga-Ne Bhule Uzar.li (x2)

The nature also expresses its joy by showering the flowers all over.

Sant. Maham.^{mahante}che Shire Lav. Vili (x2) Hlo

Saints and Seers bow down in sheer reverence.

Bhakt.hi Nam.le Prabhu Mazhe Vijayi Zhale

Even the devotees bowed down in surrender, thus showing their devotion and faith in Jesus Christ.

Ucchitz. ^{Navbalala}Prabhula Naman. Karu Ya (x2)

In resurrection, Christ was reborn and to this newborn we bow down and salute in reverence.

Nav.sumananche Marl. Arpuya (x2)

By garlanding him with fresh flowers full of fragrance

Gani Manohar. ^{Tyas?}Yas Gavuya (x2)

We will adulate him by singing his praises.

Tujhi Mam. Bas.le Prabhu Mazhe ^{Hrudinama}Vijayi Zhale

He has now created a permanent abode in my heart because of His glorious victory over death.

SHRI HANUMAN STUTI

CHORUS {
 Anjanichya suta, Tula Ramatza Var.dan.
 Ek. mukhana bola, Bola Jay Jay Hanuman.

① Hé divya tujhi Rāmā bhakti, Bhavya tujhi Kay.

Bal. pani gela kitu, Suryalā Dharaya (Ha)(x2)

Arē | hadar.li hi dhar.ni, Thar. | thar.le aas.man.

Ek. mukhana bolā, Bola | Jay Jay Hanumaan.

② Lakshman. aali murcha, Laguniya ban.

Hé dron.giri sathi raya, kele tu udan. (Ha)(x2)

Hé | tal. hatā varā aalā, Gheuni panch. pran.

Ek. mukhana bola, Bola Jay Jay Hanumaan.

③ Hé | Sitamayī shodhasati, Ghatalisa Lanka
 Tithe Rāmā māmatsa tu, Vāz. vilā dānkā (re dānkā)
 Arē | dāitya khavā alē sare, Pārī | has.le bibhisana
 Ek. mukhana bola

④ Har. tula Nav.ratnancha, Janakine ghat.la
 Pahiles. Fodun. moti, Rāmā kothe aat.la (Ha)(x2)
 Arē | ugh.duni aapuli chati, Davile prabhu bhag.wan
 Hé aalē kiti gelē kiti, Sampalē Bharara
 Tujhya pari nāwatsare, Azuni dārara (Ha)(x2)
 Hé | Dhavat. yē lav.kari, Amhi | zhalo re hairana
 ⑥ Dhanya tujhe Rām. rajya, Dhanya tujhi seva
 Tujhe bhakt. amhi sare, Gunavanta Deva (Ha)(x2)
 Bol. | uni gheto tula, Pingalavari aaz. ...

Handwritten musical notation on a five-line staff. The key signature has two sharps (F# and C#), and the time signature is 4/4. The melody is written in a single line. The lyrics are written below the staff.

Chorus: An-gu-ni - chya su - ta Tu - la Ra - ma - ta -i Vár - - da - a. - -

Verse: E - ki, Mu - kha - na Bo - la Jay Jay Ha - nu - ma - n. -

Handwritten musical notation on a five-line staff. The key signature has two sharps (F# and C#), and the time signature is 4/4. The melody is written in a single line. The lyrics are written below the staff.

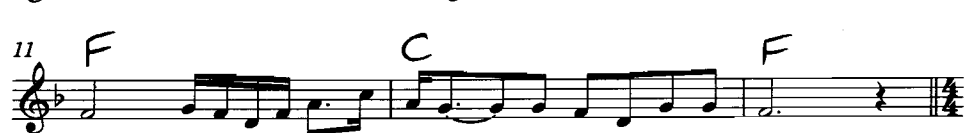
Chorus: He Di - ya Tu - ji Ra - ma Bha - kti, Bha - ga Tu - ji Ka - ya.

Verse: Ba - l, pa - ni Ge - la ki - tu } Sur - ya - la Dha - ra - ya (Ha -

Chorus: Ba - l, pa - ni Ge - la ki - tu } Sur - ya - la Dha - ra - ya

Verse: A - re Ha - da - ra - li hi Dha - ra - ni Tha - ra - le aa - s, ma - n. -

Chorus: E - ki, Mu - kha - na Bo - la Jay Jay Ha - nu - ma - n. -

KESHAVA MADHAVA

F C
Kesh.va Madh.va
O Keshava, O Madhava (Lord Krishna),

F Bb
Tujhya Namat. re Godh.va
There is so much sweetness in Your name.

C F
Tujhya Namat. re Godh.va
There is so much sweetness in Your name.

CHORUS



F Bb
 ① **Tujhya sar.kha tuts. Deva**
No one equals You.

C F
Tula kunatsa nahi heva } (x2)
You have nothing to envy to anyone.

F
Velo-veli sankata tuni (x2)

F C F
Ta-risi Man.va- - -
Every time we fell into calamities, You pulled us out of them, O Madhava.



- ② F
Vir. dhanur. dhar. partha sathi
With the brave archer Arjun,
- Bb F C
Cha-kr. Sudhar.shan. gheun. hathi) (x2)
Taking the Sudarshan chakra in Your hand,
- F
Rath. ha kuniya Pandh.wantsa (x2)
- F C F
Pal.visi Kaurava- - -
*You became the charioteer of the Pandavas
and made the Kauravas run for their lives!*



- F Bb
③ Veda houn. bhakti sathi
You are fond of devotion.
- C F
Gop. gadyan saha Yamune kathi } (x2)
With all Your friends Gopas and Gopis, on the banks of River Yamuna,
- F
Nanda gharicha gayi hakisi (x2)
- F C F
Gokuli yadh.va- - -
You grazed the cows of Nanda's house in Gokul.

- CHORUS { F C
Kesh.va Madh.va
O Keshava, O Madhava (Lord Krishna),
- F Bb C F
Tujhya Namat. re Godh.va, Tujhya Namat. re Godh.va
There is so much sweetness in Your name.

MAVEN. NAYANI ANAND. (Pune Yuva Shakti)

Alap: Am

[Ah —————, Ah —————,
S R G — P, G P D S,
Ah —————, Ah —————,
D — S D P G R, S R G P G R S,

Maven. nayani anand. hridayat. Satchitanand. (x2)

Anand. kiti ha motha

Saukyaas. khadhi na tota

Kana Kanaat. Kana Kanaat. Nirmalanand. Hridayat. Satchitanand. (x2)

① Sagunat. mauli ali (Ah —) (x2)

Nirgunat. janiv. jidhali

Neej. rupi rangale dhyan. (x2)

Jad. tech. wate Chaitanya Anand. kiti ha....

② Lobhas. he Nirmal. rup. Satchitanand. ghan. charan. (x2)

Yogyanche antim. Sthan. Mokshache sakshat rup. (x2)

③ Hridayat. jaya dhyayile (Ah —) (x2)

Chitat. jaya Sathavile Pahun. rup. te dola Anand. hridhayi jagiyala (x2)

④ Daingya Dukh. pap. nashiyale (Ah —) (x2)

Mokshatse dar. vghade Dhanya zhali amuch. bhakti Sapadali jeevan. mukti Anand. kiti ha.... (x2)

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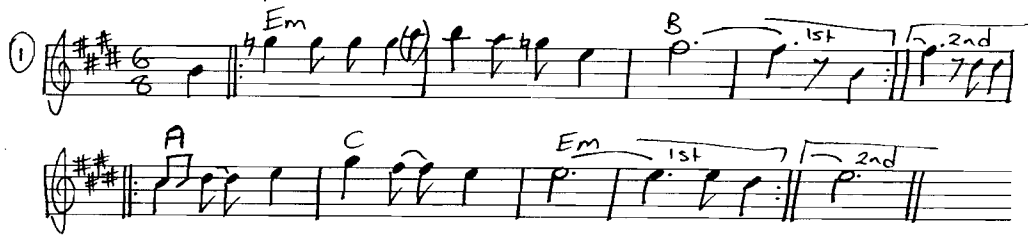
A.S. Marathi Songs

SHRI GANESHA KINARYALA LAV

Ali bag
30/12/90

Em B
Hya Deshachi Budaleli Nau (x2)
The boat of this country has sunk

A C Em
Shri Ganesha Kinaryala Lau (x2)
Shri Ganesha please take it to the shore

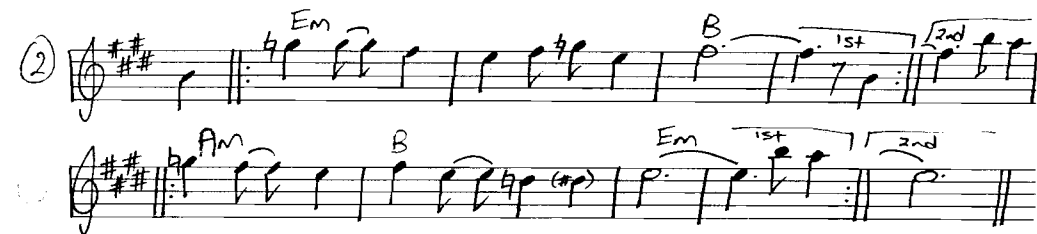


M ① Em D Em
Bhaktachya-Hakela Ubha Rah.sil (x4)
You stand by your devotees in their our of need

D Em
Sankat.kali Tu Dhau.ni Yeshi (x2)
Sankat.kali Tu Dhau.ni Yeshi (x2)
In times of danger you come running

M Em B
N.ko Dhan. Dau.la-Tighi Maz. Hau (x2)
I do not have any craving for wealth or material possessions

M A C Em
Shri Ganesha Kinaryala Lau (x2)
Shri Ganesha please take our boat to the shore



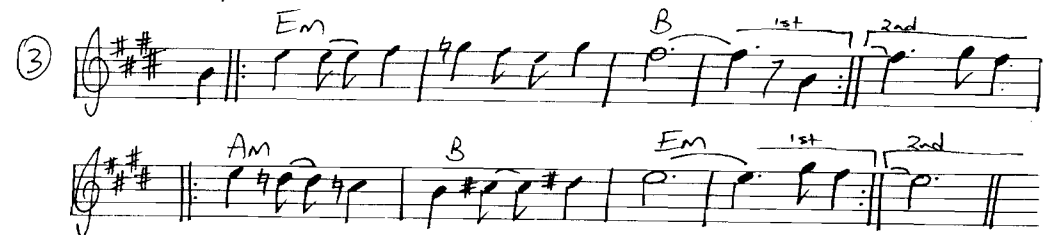
4

F ② Em D Em
Tufan. Vad.Li Sut.La'Vara (x4)
Stormy winds have been unleashed

M D Em
Ithe Na Kunatsa Adhar. Mala (x2)
Ithe Na Kunatsa Adhar. Mala (x2)
Here I have no support

L Em B
Roj. Nighe Majya Mukhi Tujhe Nau (x2)
Your name is on my lips everyday

M A C Em
Shri Ganesha Kinaryala Lau (x2)
Shri Ganesha please take our boat to the shore



M ③ Em D Em
Sukh. Na Hi Kothe Ale Hya Sansari (x4)
This world to which I have come is devoid of happiness

L D Saum Em
Samsaratsa Bhar. Sara Doyiwari (x4)
The whole weight of the world is on my head

M Em B
Tu Dakhav. Maz. Mala Gaon (x2)
You show me my village (kingdom within)

M A C Em
Shri Ganesha Kinaryala Lau (x2)
Shri Ganesha please take our boat to the shore



F ④ ^{Em} Sansari Pal. ^D Na Hya Nau. ^{Em} ketsa' (x4)

M ^D Adhar. Ahe Ha ^{Em} Jivanatsa' (x2)
 Adhar. Ahe Ha Jivanatsa' (x2)

This is the support of life

L ^{Em} Hya Vishwa-chya Hakela Tu ^B Dhau' (x2)

M ^A Shri Ganesha ^C Kinaryala ^{Em} Lau' (x2)
Shri Ganesha please take our boat to the shore

Raga: Bhimpalasi Taal: Roopak
Composed for the 70th Birthday Celebrations of
Shri Mataji Nirmla Devi, Delhi 21.3.93

Alap:

① S _{Ladies} _____

② S _{Men} _____ N P _____, M P N _____ P N S _____

① S _____ GMP _____ PMP N PMG _____

② S _____

① G _____, GMP N S _____ NP

② S N P N N S _____

① N N S _____

② S _____ GMP N S _____ NDPMGR _____ S

① S R G R N R N S NDPMGR S

② S _____

Bm
① Shri Mata-ji _____
N S GMP

② N S GMP N D P _____

③ G _____

④ S _____

F#m Bm
① Vandu Tav.char.na _____
P P PMP PMG

② G R S GMPMP _____

D Bm
① Nirmal he Vishwa apule _____
G M P S N DPP

② GMP N S GR S _____

A Bm
① Yog. tavi dita _____
P P PMP PMG R-S

② S GMP N S NDPMGR-S

SHRI MATAJI VANDU TAV.CHAR.NA

(Translation)

CHORUS [Shri Mataji, we bow to Your feet
We place our head on Your lotus feet
On the day of Your Birthday,
Mother please bless us.

① We have one request
on this auspicious day Shri Mataji
Let Your Holy Presence be in our hearts.

② We offer our lives to you,
This is our pure desire
The Mother Ganga which flows from
Your Holy feet,
Flow in our Sahasrara.

Taal: Roopak Taal.

Raga: Bhimpalasi -

Aroh: N S G M P N S

Avaroh: S N D P M, G R S

Pakad: N S M, M G, P M, G, M G R S.

SHRI MATAJI VANDU TAV.CHAR.NA

(Australian Supplement Marathi Songs page 6)

Bhajan from Australia for the 70th Birthday Celebrations of
Shri Adi Shakti, Shri Mataji Nirmala Devi, Delhi, 21 March 1991.

Chorus:

Shri Mataji Vandu Tav.char.na,

Shri Mataji, we bow to Your Lotus Feet

Nirmal he Vishwa apule

You've created this faultless creation

Yoga tav.dila, Ashirvad. dya Amha

And You have also given us Sahaja Yoga to enjoy the life.

*[Apulya Janm. dina, Ashirvad. dya Amha]

[And You have also given us Sahaja Yoga to enjoy the life. On Your birthday,]

Vandu Tav.char.na

Please give us Your Blessings as we worship Your Lotus Feet.

Nirmal He Vishwa apule

Yoga tav. dila... Shri Mataji

*[Apulya Janm. dina, Shri Mataji]

[On Your birthday, Shri Mataji.]

Tuts. Majha Janani, Vinati tav. Amuchi))

You are our Divine Mother))

*[Hya Shubhadini, Vinati tav. Amuchi]

[On this auspicious day]))

Amuchya Hridayat. Raho) (x2) > (x2)

And we have a special request to You)

Mangal. Murti hi Apuli)

May Your auspicious presence be felt)

Mangal. Murti hi Apuli

In our hearts all the time.

Amuche Jivan, Tav. Sevet Lago))

Shri Mataji, we beg You that may our lives be spent in serving You and Your great work through Sahaja Yoga.))

Janmo Janmi Heets. Icha) (x2))

We have desired this for many lifetimes.)

Aap.nachi Charan.ganga) (x2)

May Your Lotus Feet, which are pure, auspicious and holy like the Ganges, and which emit endless Divine Vibrations,)

Amuchya Sahasrari Raho)

Reside in our Sahasraras.

* These lines to be sung on Shri Mataji's birthday.



A.S.M.S.P:6 (#2) (Continued)

CHORUS

Bm F#m Bm
Shri Mataji Vandu Tav. char. na

D Bm
Nirmal he Vishwa apule

A Bm
Yoga tav. dila, Ashirvad. dya Amha

F#m Bm
Vandu Tav. char. na

D Bm
Nirmal he Vishwa apule

A Bm
Yoga tav. dila... Shri Mataji

① Tuts. majha janani, Vinati tav. amuchi

F#m Bm
Amuchya hridayat. raho

Taan: Bm G A Bm
(Ladies) S-----|G-----|R-----S N|S--S---|(x2)

Bm A
Men: Tuts. majha janani, Vinati tav. amuchi

F#m Bm
Amuchya hridayat. raho

Bm A
Mangal. murti hi apuli

Bm A
Ladies: Tuts. majha janani, Vinati tav. amuchi

F#m Bm
Amuchya hridayat. raho

Taan: Bm A Bm F#m
(Men) S-----|N- DPMPN|S-----G|R--S-N-|

Bm A
Ladies: Tuts. majha janani, Vinati tav. amuchi

F#m Bm
Amuchya hridayat. raho

Bm A
Mangal. murti hi Apuli

Bm F#m
(Everyone) Mangal. murti hi Apuli (→ Chorus)

② Ladies: Amuche Jivan, Tav. sevet lago
Janmo janmi heets. icha

Taan: PPPMPGM | P----- | M-GR-S- | RSNS-S- |
(Men) A G A Bm
MMMGRG | M----- | G-RS-S- | NGRS-S- |
Bm A Bm
PPPMPGM | P----- | M-GR-S- | RSNS-S- |
A F#m Bm
MMMGRG | M----- | MGRGMPN | SNDPMPN |

Ladies: Amuche Jivan, Tav. se ved lago
Janmo janmi heets. icha
Aap. nachi Charan. ganga
Amuchya Sahasrari raho

Men: Amuche Jivan, Tav. se ved lago
Janmo janmi heets. icha

Taan: S-----G | R-----N | G-----S | M-----G |
(Ladies) Bm Bm A Bm
P----- | P----- | PMGMGRG | RSNS-S- |
Bm A Bm
PMGMGRG | RSNS-S- |

Men: Amuche Jivan, Tav. se ved lago
Janmo janmi heets. icha
Aap. nachi Charan. ganga
Amuchya Sahasrari raho

CHORUS: Shri Mataji Vandu Tav. char. na
Nirmal he Vishwa apule
Yoga tav. dila, Ashirvad. dya Amha
Vandu Tav. char. na, Nirmal he Vishwa apule
Yoga tav. dila ... Shri Mataji.

DHYAN. TE RANGERLE SAHASRARA DWARI

CHORUS

C
Dhyān. te rāṅgerle 'Sahāsrara d̄wari (x2)
Am F
Mukhi nama ḡheta, Mukhi nama ḡheta
C
Nirmāla che d̄wari } x2
C
Dhyān. te rāṅgerle 'Sahāsrara d̄wari (x2)

① C
'Charāni tujhya b̄aisat. majhe, Man. te Nirmāle (x2)
Am/F C
'Sushumna cha m̄arge (x2) Swarūpa cha n̄ili } x2

② C
'Apar. ukāra makāratī B̄rahma (x2)
Am/F C
'Chaitanyatsa ḡarbh. (x2) Moolādhara dhari } x2

③ C
'Anandacha b̄hoori, Antari baheri (x2)
Am/F C
'Chaitanyacha sāgari (x2) Amhi maru d̄ubi } x2

④ C
'Sahāsrara b̄hed., Konhi nahi kēla (x2)

Am/F C
'Adi Shakti Nirmala (x2) Ata karya k̄.ri } x2

⑤ C
'Yogi raj. zhale, Sadu sant. āle (x2)

Am/F C
'Ayila prātile (x2) Agnya chakra w̄.ri } x2

⑥ C
'Kal. dhaw. b̄heti, Nako rahu d̄uri (x2)

Am/F C
'Swarūpa sak̄shat. (x2) Tujhya ga sam̄oori } x2

⑦ C
'Premāchi hi Gānga, Chaitan-nyacha Sāgari (x2)

Am/F C
'Ananta swarūpi (x2) Wani maulya dh̄.ri } x2

CHORUS

Repeat 1st Section

Verses:

1st Verse only

Other Verses:

DHYAN. TE RANGERLE SAHASRARA DWARI

CHORUS

C
Dhyān. te rāṅgerle Sahāsrara d̄wari (x2)
Am F
Mukhi nama gheta, Mukhi nama gheta
C
Nirmāla che d̄wari } x2
C
Dhyān. te rāṅgerle Sahāsrara d̄wari (x2)

① C
Charani tujhya b̄aisat. majhe, Man. te Nirmālē (x2)
Am/F C
Sushumna cha m̄arge (x2) Swarupa cha nili } x2

② C
Apar. ukara makarati Brah̄ma (x2)
Am/F C
Chaitanyatsa garbh. (x2) Mooladhara dhari } x2

③ C
Anandacha b̄hoori, Antari baheri (x2)
Am/F C
Chaitanyacha sāgari (x2) Amhi maru d̄ubi } x2

④ C
Sahāsrara b̄hed. , Konhi nahi kēla (x2)
Am/F C
Adi Shakti Nirmala (x2) Ata karya k̄.ri } x2

⑤ C
Yogi raj. zhale, Sadu sant. āle (x2)
Am/F C
Ayila pratile (x2) Agnya chakra w̄.ri } x2

⑥ C
Kal. dhaw. b̄heti, Nako rahu d̄uri (x2)
Am/F C
Swarupa sak̄shat. (x2) Tujhya ga sam̄oori } x2

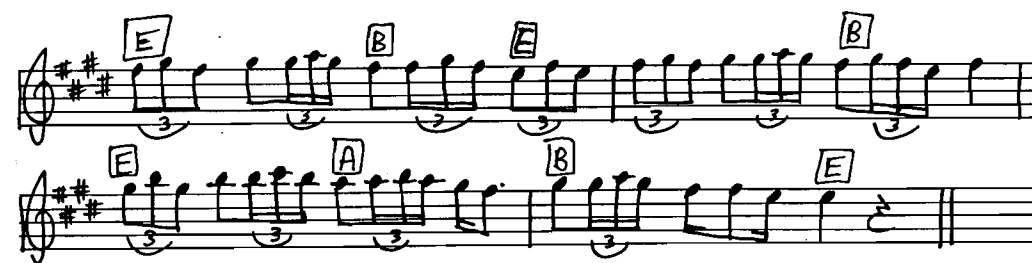
⑦ C
Premachi hi Ganga, Chaitan-nyacha Sāgari (x2)
Am/F C
Ananta swarupi (x2) Wani maulya dh̄.ri } x2



(A.S. Marathi 8) TSALA CABELLA PUJELA



CHORUS
[Tsala Cabella Pujela Sajju Sundar. Ma Nirmala (x2)
Mata Bhagavati Parvati Gauri Ganesha Vandya (x2)]



① Tripurasura ais. kope, Shivashank. rala toke (x2)
A B E

Tripurasura ais kope, Shivashank. rala toke

E B A E
Putra Ganapati Ganapati - Rani Sahayala Dhawala (x2)

② Tripuratsa nash. kela Gana yetechi Raheela (x2)
A B E

Tripuratsa nash. kela Gana yetechi Raheela

E
Daha Shundhantsa Shundhantsa - (Aha)

A E
Visa Hatantsa Shob. la (x2)

③ Rupa Devi Nirmalache amhi Pahu Sahasrarate (x2)
A B E

Rupa Devi Nirmalache amhi Pahu Sahasrarate

E B A E
Amba Bhavani Janani Bhakta Tara Av. tar. lyala



Let's go to Cabella for the puja
and let's decorate our beautiful Mother Nirmala.
Shri Mataji is Bhagawati and Parvati (the Mother of Shri Ganesha)
and so we worship Her in the form of
Shri Gauri Ganesha.

Handwritten musical score for guitar, measures 1-6. The key signature is three sharps (F#, C#, G#). The notation includes various guitar-specific symbols such as natural harmonics (indicated by ^), bends (indicated by ^), and triplets (indicated by a '3' in a circle). Measure 1 starts with a boxed 'E' and a repeat sign. Measure 2 includes a boxed 'B' and a first-time ending bracket labeled '1st time' with a boxed 'E'. Measure 3 includes a boxed 'E' and a second-time ending bracket labeled '2nd time'. Measure 4 includes a boxed 'E' and a triplet. Measure 5 includes a boxed 'E' and a triplet. Measure 6 includes a boxed 'E' and a triplet.

Handwritten musical score for guitar, measures 7-10. The key signature is three sharps (F#, C#, G#). The notation includes various guitar-specific symbols such as natural harmonics (indicated by ^), bends (indicated by ^), and triplets (indicated by a '3' in a circle). Measure 7 includes a boxed 'E' and a triplet. Measure 8 includes a boxed 'E' and a triplet. Measure 9 includes a boxed 'E' and a triplet. Measure 10 includes a boxed 'E' and a triplet.

Four empty musical staves for guitar, each with a treble clef and a key signature of three sharps (F#, C#, G#).

TSALA CABELLA PUJELA

Chorus

Tsala Cabella Pujela Sajvu Sundar. Ma Nirmala (x2)
Mata Bhagavati parvati Gauri Ganesha Vanduya (x2)

1. (Low)

Tripurasura ais. Kope, Shivashank.rala toke (x2)
Tripurasura ais. Kope, Shivashank.rala toke
Putra Ganapati Ganapati__Rani Sahayala Dhawala (x2)

2. (High)

Tripuratsa nash. kela gana Yetechi Raheela (x2)
Tripuratsa nash. kela Gana Yetechi Raheela
daha Shundhantisa Shundhantisa__(Aha)
Visa Hatantsa Shob.la (x2)

3. (High)

Rupa Devi Nimalache amhi Pahu SahasrArate (x2)
Rupa Devi Nirmalache amhi Pahu Sahasrarate
Amba Bhavani Janani Bhakta Tara Av.tar.lya (x2)

Transalation

Chorus: Let's go to Cabella for the puja, and let's decorate our beautiful Mother Nirmala

Shri Mataji is Bhagawati and Paravati (the Mother of Shri Ganesha), so let's worship Her in the form of Shri Gauri Ganesha

1. When Lord Shiva was challenged by the demon Tripurasura, his son, Shri Ganesha, ran to the battlefield to help his father.
 2. Shri Ganesha assumed a majestic and gigantic form, with 10 trunks and 20 hands, and killed the demon Tripurasra all by himself without the help of his Ganas.
 3. The most beautiful formof the Devi Nirmala we can realise through our Sahasrara.
- The great Mother, who is Queen of Bhava (the giver of life to the Universe) and who is the Highest, Compassionate Mother, has incarnated to give realisation to Her devotees and to save Her Children.

Hindi Songs P: 1

(Noida Group)

JAY GANESH, JAY GANESH DEVA

C Dm Bb Dm
Jay Ganesh, Jay Ganesh, Jay Ganesh Deva (x2)

C Dm Bb Dm
Mata Teri Par.vati Pita Mahadeva (x2)

F/C G Dm
Ganapati Deva, Ganapati Deva (x2 or x4)

C Dm Bb Dm
① Andhan. ko ankh. det. kodan. ko kaya (x2)

C Dm Bb Dm
Ghanjan. ko putra det. Nirdhan. ko maya (x2)

F/C G Dm
Ganapati Deva, Ganapati Deva (x2 or x4)

C Dm Bb Dm
② Pan. Chadhau Phul. Chadhau aur. Chadhau mewa (x2)

C Dm Bb Dm
Laddhvon. ka bhog. Lage sant. kare sewa (x2)

F/C G Dm
Ganapati Deva, Ganapati Deva (x2 or x4)

C Dm Bb Dm
③ Ek. Danth. Devadant. char. Bhujadari

C Dm Bb Dm
Mas.tak Sindhur. Shubhe chuke ki sawari

F/C G Dm
Ganapati Deva, Ganapati Deva (x2 or x4)

Hindi Songs P: 1

RAGUPATI RAM

Dm Cm C Bb
Raghupati Raghav. Raj. Ram } x2
Bb Ab C Bb Dm Cm
Partita Pawan. Sita Ram }

D C G F
Sita Ram, Jay Sita Ram } x2
G F Dm Cm Fm Cm
Bhaj. pyare tu Sita Ram }

Dm Cm C Bb
Ishwar. Allah Tera Nam
Bb Ab C Bb Dm Cm
Sab. ko Samati De Bhag. wan

Highest Lord, O greatest of Kings, Rama
Even bad people get blessings from Sita + Rama
Sita, Rama, victory to Sita Rama
We pray you sing with us the praises to
Sita Rama

Hindu God or Muslim God is all one
Please God, give blessings to everyone.

Hindi Songs Page 2

AP.KO HAMARI KASAM

Dm F Dm
 Be khabar hoke ab. Yu Na Jaiye } x2
 Dm C Dm
 Ap.ko hamari kasam laut. aiye
 Dm --- | Dm - F - | Gm --- | Gm - Dm - |
 Ah
 Dm - - - | Gm --- | Am --- | Am - Dm |
 Lalalalalala, Lala....., Lala.....

Dm
 ① Dal Dalo me hai phase anek. jiv
 Dm C
 Jan.te nahi, ye bat. hai ajib
 Dm
 Jo satya hai vo kah. gaye chiran.jiv
 Dm C
 Aj. vahi satya jana sajiv
 Dm F
 [Krupa ho Shri Mataji ki Khud ko paiye
 Dm C Dm
 Ap.ko hamari kasam laut. aiye

Dm
 ② Chipi Nashili Shaktiya Jahan. me
 Dm C
 Sakshi banke inko jan. Lijiye
 Dm
 Khair. hai isi me ap.ki huzur
 Dm C
 Atm. - Sak-shatkar. lijiye
 Dm
 [Krupa ho Shri Mataji.....
 Dm C
 ③ Zindegi ke ras.te ajib. hai } x2
 Dm C
 Inme is tarah chala na kijiye
 Dm
 Sahaj. me utar. ke dekhiye huzur
 Dm C
 Kundalini Yog. Jan. Lijiye
 Dm
 [Krupa ho Shri Mataji.....
 Dm
 ④ Shri Mataji ke rup. hi anek. hai
 Dm C
 Adi Shakti unko man. lijiye
 Dm
 Ar.ti utariye utariye unki huzur
 Dm C
 Shraddha Rupa Dil me sthan. Dijiye
 Dm
 [Krupa ho Shri Mataji....

HAME MA SE PYAR. KIT.NA

- ①
- Em
Hame Ma se pyar. Kit.na
Em D
Ye ham Nahi Jan.te
D Am
Magar. Ji Nahi Sak.te
Am B Em
Sahaj. Ke Bina
- x2
- Em Am Em
Sahaj. Jivan. Raz. Har., Jiv. Tatw. Ye
Em
Zindegi ke Jine Me
Am Em
Sahaj. ka hi Khel. hai
Em D Am B
Na Hamne Dekha Tha na Tum, Ise Jan.te Ho
Em
Yahi Chah.te hain, Ab.
Em D
Tum bhi Sama-o
D Am B Em
Niranand. Ke is., Maha-utsavo me
- x2

- ②
- Em Am Em
Adi Shakti Ma hi hai, Adi Guru Ma
Em Am Em
Para Shakti Ma hi hai, Ma hai Mahan
Em D
Mas.tak Sabhi Jhuk.te hai
D Am B
Sh.ri Charanan. Me
Em
Kshitij. si Barh.ti Shraddha Ki
Em D
Kaisi Sima jane
D Am B Em
Bane bund. Sagar., To, Kyu Git. Ga-e
Em Am Em
③ Madhy. me base sare, Dev. Gan. hai
Em A Em
Sato Shaktiya Hamari, Ma Swarup. hai
Em D Am B
I-chha Prakat. ho jae, Sahaj. Jagruti ho
Em
Sabhi Chakr. Nir.mal. hi
Em D
Niranjit. Viraje
D Am B Em
Sabhi Pap. Dhul Jae, Sh.ri Char.no me
- x2

SWAGAT. AGAT. SWAGATAM

Gm F Gm
Swagat. Agat. Swa-gatam (x2)
Gm F Gm
Ham. sab. kar-te Swa-gatam (x2)

Gm F Gm
① Aj. hamare bich. Padhare } x2
Gm F Gm
Shri Mataji ap. hain tare }
Gm F Gm D
Jhum-Jhumke, Jhum-Jhumke, Kar-te hain gan (x2)

Gm F Gm
② Pudyavar. Mataji Dar-shan. Pakar } x2
Gm F Gm
Kar-te Swagat. dil-se Gakar. }

Gm F Gm D
Prem Phulonki Mala Pah-nate hain (x2)

Gm F Gm
③ Nir-mala se hai Vinay. hamari } x2
Gm F Gm
Jivan. sukh. se khar-de Bhari }
Gm F Gm D
Anand. prem. shanti sada hi rahe (x2)

Hindi Songs P:11 (+ Additions)

JAY GANESH. JI KI MA AMBE

CHORUS
Gm
Bm
Jay Jagadambe, Jay Jagadambe
Gm
Bm
Jay Ganesha Ji Ki Ma Ambe
Gm
Bm

x2

- ① Jay MahāGanapati tu Ambe (x2)
Jay Vignāsha tu Ma Ambe (x2)
Jay Shri Kartikeya tu Ma Ambe (x2)
- ② Jay Gauri Mata tu Ma Ambe (x2)
Jay Kundalini tu Ma Ambe (x2)
- ③ Jay Brahma ki Saraswati tu Ambe (x2)
- ④ Jay Vishnu ki Lakshmi tu Ambe (x2)
Jay Gruha Lakshmi tu Ma Ambe (x2)
Jay Raja Lakshmi tu Ma Ambe (x2)
Jay Yoga Lakshmi tu Ma Ambe (x2)
- ⑤ Jay Adi Guru tu Ma Ambe (x2)
Jay Dattatreya tu Ma Ambe (x2)
Jay Rajah Janaka tu Ambe (x2)
Jay Abraham tu Ma Ambe (x2)
Jay Shri Moses tu Ma Ambe (x2)

- Jay Zarathustra tu Ma Ambe (x2)
- Jay Lao Tze tu Ma Ambe (x2)
- Jay Confucius tu Ma Ambe (x2)
- Jay Socrates tu Ma Ambe (x2)
- Jay Mohammed tu Ma Ambe (x2)
- Jay Guru Nanak tu Ma Ambe (x2)
- Jay Sai Nath tu Ma Ambe (x2)

- ⑥ Jay Durga Mata tu Ambe (x2)
Jay Shiva Parvati tu Ambe (x2)
Jay Sita Rama tu Ma Ambe (x2)
- ⑦ Jay Radha Krishna tu Ma Ambe (x2)
Jay Vishnumaya tu Ma Ambe (x2)
Jay Yeshoda tu Ma Ambe (x2)
Jay Vittala Rukmini tu Ambe (x2)

- ⑧ Jay Jesus Mary tu Ma Ambe (x2)
Jay Om Kara tu Ma Ambe (x2)
Jay Hamsa Swamini tu Ambe (x2)
Jay Maha Ganesha tu Ambe (x2)
Jay Buddha Mahavira tu Ambe (x2)
Jay Hanumanta tu Ma Ambe (x2)
Jay Bhairava Natha tu Ambe (x2)

- ⑨ Jay Mahasaraswati tu Ambe (x2)
 Jay Mahakali tu Ma Ambe (x2)
 Jay Mahalakshmi tu Ma Ambe (x2)

- ⑩ Jay Sahasrara Swamini tu Ambe (x2)
 Jay Moksha Pradayini tu Ambe (x2)
 Jay Nirmal Mata tu Ambe (x2)
 Jay Ekadesharudra tu Ambe (x2)
 Jay Kalki tu Ma Ambe (x2)
 Jay Virata tu Ma Ambe (x2)
 Jay ParaBrahma tu Ma Ambe (x2)
 Jay Paramatma tu Ma Ambe (x2)
 Jay Adi Shakti tu Ma Ambe (x2)
 Jay Shri Mataji tu Ma Ambe (x2)

MOOLADHARA
 NABHI
 SWADHISTHAN

VOID

ANAHAT

VISHUDDI

AGYA

SAHASTRARA

MA-HA-GAN-PATI
 KUNDA-LINI-MA-TA
 LAXH-MI-NA-RAYAN
 BRAH-MA-DE-VA
 SAR-A-SWA-TI
 AD-I-GU-RU
 DA-TAT-R-YA
 HEZ-ARA-TAL-I
 MO-HAMED-SA-HIBA
 JA-NA-K-A
 CON-FU-CIUS-A
 ZA-RAS-THUS-TRA
 GU-RU-NAN-AK
 FATI-MA-MA-TA
 NAN-AKI-MA-TA
 DUR-GA-MA-TA
 SHI-VA-PAR-VATI
 SI-TA-RA-MA
 RAD-HA-KRISH-NA
 VISH-NU-MA-YA
 YAS-HO-D-A
 VIT-TALA- RAK-HUMAI
 MA-HA-LAXSH-MI
 JES-US- MA-RY
 HAM-SA-SWAM-INI
 BUDD-HA-MAHA-VIRA
 O-M-KA-RA
 MA-HA-SARA-SWATI
 HAN-U-MAN-TA
 SURY-A-NAR-AYAN
 MA-HA-KA-LI
 BHAI-RAVA-NA-TA
 CHAND-RA-NA-RAYAN
 EKA-DASH-RUD-RA
 VI-RA-T-A
 K-AL-K-I
 MA-TA-J-I
 AD-I-SHAK-TI
 SAD-A-SHI-VA
 ARD-HA-BIN-DU
 BIN-DU-MA-TRA
 VA-LA-Y-A
 YONI PRA-DAK-SHI-NA
 A-T-M-A
 PAR-AM-AT-MA
 PAR-A-BRAHM-A
 A-NAN-T-A
 A-NA-D-I
 SAR-VAS-V-A
 SA-R-V-A

Hindi P: 13 (with extra verses)

Ghane Ghane Jang-la

F
Ghane ghane Jang-la,

F
Vich Rehndi Mata Meriye

F Bb Dm C F

Dekh-ne da Sundar. nazar. ho

F C F

Dekh-ne da Sundar. nazar. Mata Meriye (x2)

C Bb Dm C F

Dekh-ne da Sundar. nazar. ho (x2)

F C F

① Suha suha cholamata ang. me viraje (x2)

C Bb Dm C F

Kesar. tilak. lagaya ho (x2)

F C F

Kesar. tilak. lagaya mata meriye (x2)

C Bb Dm C F

Kesar. tilak. lagaya ho (x2)

F C F

② Pan. supari Mata dhwaja-naree-a/ (x2)

C Bb Dm C F

Pailari bhet. chadhayi ho (x2)

Pailari bhet. chadhayi Mata meriye (x2)

Pailari bhet. chadhayi ho (x2)

③ Mandir de ase pase koyal bole (x2)

Teri ware jay jay kara ho (x2)

Teri ware jay jay kara Mata meriye (x2)

Teri ware jay jay kara ho (x2)

④ Chausath. poudhi Mata chadiya na jave (x2)

Dur. te jay jay kara ho (x2)

Dur. te jay jay kara Mata meriye (x2)

Dur. te jay jay kara ho (x2)

⑤ Nange nange pair. Mata, Ak. bar. aya (x2)

Sone da chatar. chadhaya ho (x2)

Sone da chatar. chadhaya Mata meriye (x2)

Sone da chatar. chadhaya ho (x2)

⑥ Chaurasi lakh. Mata poudhi chadh-aye (x2)

Panjadar. bhuvan. banaya ho (x2)

Panjadar. bhuvan. banaya Mata meriye (x2)

Panjadar. bhuvan. banaya ho (x2)

⑦ Janma janmo te Mata punye laye (x2)

Ta tere darshan. paye hain (x2)

Ta tere darshan. paye Mata meriye (x2)

Ta tere darshan. paye hain (x2)

DURGA, ADISHAKTI (Sanjay Talwar)

'Adi Shakti Poojan Vol. 2'

Durga, Adishakti, Shri Mataji (Chorus)

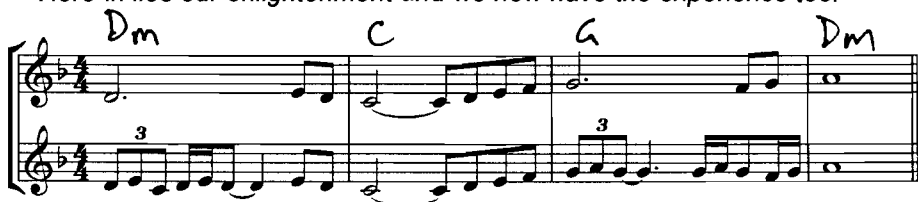
Shri Mataji Nirmala Devi

Ma Krupa Se Jana Hai, Khud. Ko Hi Pana Hai

Ap.Ni Shuddh. Iccha Ko Param Shakti Me Samana Hai

Atm.-Bodh Ye Ap.Na Hai, Anubhav. Se Jana Hai (x2)

*By mere expression of pure Desire can we attain the Param Shakti.
Here-in lies our enlightenment and we now have the experience too.*



① Mel Hua Jab. At.Ma Ka, Ap.Se Tab. Paar Hue Ham

Nirvichar Aur. Nirvikalp. Bhi Sahaj. Me Hi Ho Gaye

Ma Prem Tumhara Ye, Bah.Ta Ek Sagar. Hai

Ham. Bund. Bane, Is. Sagar. Ki Ab. Sama Hi Jana Hai

Atm.-Bodh Ye Ap.Na Hai, Anubhav. Se Jana Hai (x2)

When our souls recognized You, O Mother, we attained Realisation. Only then we knew what is Thoughtlessness and what is Doubtlessness. Divine Mother, all this is a vibrant flow of the ocean of your love. May we become a drop of this ocean, before the final merger?

② Mahalakshmi, Mahasarasvati, Mahakali, Trigunatmika Ma
Kundalini Ap. Hi Hai, Saj.De Kar.Te Ap.Ko Ham
Is. Yog. Mahan. Se Naya Janm. Mila Ham.Ko
Sab. Rog. Chute, Duhkh.-Dard. Mite Sab.Ne Ise Pana Hai
Atm.-Bodh Ye Ap.Na Hai, Anubhav. Se Jana Hai (x2)

Mother, You are Mahalaxmi, Mahakali and Mahasaraswati. You are Trigunatmika, the Kundalini within us – our salutations to Thee. Through this great Yoga we have had a new birth in this very life. With all our diseases gone and miseries shed, this yoga has come by Your Grace, as a gift for all.



③ Brahm Chaitanya Ka, Madhyam Ab. Deh. Hamara Ho Gaya

Jhuth. Satya Aur. Pap. Punya Me Bhed. Kit.Na Jan Gaye Ham

Is. Sthul. Rup. Me, Ham. Suksham Ko Pae

Nir.Vichar. Me Samar.Pan. Hokar., Sthul. Ko Pana Hai

Atm.-Bodh Ye Ap.Na Hai, Anubhav. Se Jana Hai (x2)

With our bodies as the media for the flow of Param Chaitanya, we are able to discern truth from untruth and good from evil. In this physical form, we are to become subtler and subtler, to know that only through surrender in thoughtlessness can we attain the Zero State.

Hindi Songs P: 25

IS. LIYE

Em
La la la La la la La la la
B
La la la La la la La la la } x2

Em
Sat. janam. jo, Punya kiye hai } x2
Em Am Em
Saf. lo hu-e sa-re

Em Am B
[Is. Liye Mataji Ham. ko } x2
B Em
[Darshan. hu-e, Tumhare
Em

① Dukhiyo ka dukh. dur. kare tu, } x2
Am B Em
Ma Nir-mal. Devi

Em
Ham. sab. ka phul paar. kare tu, } x2
Am B Em
Shanti sukh. Devi

Em
Sab. dharmo ko chor. sharan. me — (x2)
Em Am Em
Aye sharan. tumhare

Em
② Aham bhav. ko chor., Tumhare } x2
Am B Em
Sharan. sharan. ata
Em
Bhav. sagar. ke dukh.-sukh. se vaha } x2
Am B Em
Purn. paar hota
Em
Na andhi ho, na ho tufa — (x2)
Em Am Em
Sankat. phul. jae

Em
③ Kundalini ko jagrut. kar. ke } x2
Am B Em
Mere pap. haro
Em
Dekar. mangal. ashir vad. tum } x2
Am B Em
Pavan. mujhe karo

Em
Janam. - Maran. ke fere mit. gae — (x2)
Em Am Em
Khul gae bhag. hamare.

TOP NOTCH IS. LIYE (Hindi P:25)

Cm
La la la La la la La la la
G
La la la La la la La la la } x2

Cm
Sat. janam. jo, Punya kiye hai } x2
Cm Fm Cm
Saf. lo hu-e sa-re

Cm Fm G
[Is. Liye Mataji Ham. ko } x2
G Cm
Darshan. hu-e, Tumhare

① Dukhiyo ka dukh. dur. kare tu, } x2
Fm G Cm
Ma Nir-mal. Devi

Cm
Ham. sab. ka ^{up. kar} ~~phul~~ ~~paar~~ kare tu, } x2
Fm G Cm
Shanti sukh. Devi

Cm
Sab. dharmo ko chor. sharan. me — (x2)
Cm Fm G Cm
Aye sharan. ~~tumhare~~
ti hare

LADIES

② Aham bhav. ko chod, Tumhare } x2
Fm G Cm
Sharan. sharan. ata

Cm
Bhav. sagar ke dukh.-sukh. se vaha } x2
Fm G Cm
Purn. paar hota

Cm
Na andhi ho, na ho tufa — (x2)
Cm Fm G Cm
Sankat. ~~phul~~ ^{tal-hi} jae

③ Kundalini ko jagrut. kar. ke } x2
Fm G Cm
Mere pap. haro
^{Sa. ko} Cm

Dekar. mangal. ashir vad. tum } x2
Fm G Cm
Pavan. mujhe karo

Cm
Janam. - Maran. ke fere mit. gae — (x2)
Cm Fm G Cm
Khul. gae bhag. hamare.

HE NIRMALA MA (in Raga Hemant)



CHORUS

C F C
He Nirmala Ma, He Nirmala Ma
Oh! Nirmala Ma,

F G C
Tera pyar. moksha ka ānand. hai Ma
Your unbounded love is like the bliss of complete fulfilment of moksha.

x 2
(4 times at end)

① C G
Tu swar ki Dēvi, Ye sāngeet. tujh.se
You are the goddess of music, and this song,

G C
Har shabd. tēra, hai har. geet. tujh.se
All its words and the tune, comes from You.

x 3



C F C
Ham paar Sahaj. me, tēri krupā se
Only with Your compassion we become paar in Sahaj

F G C
Nirmala vidya ka var.dan. dē Ma
Please grant us the boon of Nirmala Vidya

② C G
Devo ne sam.jhi, Munio- ne jani,
Devas and great sages understand the language

G C
Chaitan ki bhasha, Purano ki vāni
Of vibrations and the great prophecies of the Puranas.

G --- | F --- | C --- | C --- |

Ah _____ (after first time only)

x 3

C F C
Sadhak. ye sam.jhe, Manav ye jane
May the seekers of truth understand, may humanity realise

F G C
Ye ānamol. ghadiya, ye Āvatar. tēra
These precious moments and Your great incarnation.

③ C G
Tu Adi-Śhakti, Sahastrar viraji
You are the Adi Shakti seated on the cosmic Sahasrara

G C
Chaitan lutati, Śaty.yug jagati
Showering Chaitanya and heralding the beginning of Satya Yuga.

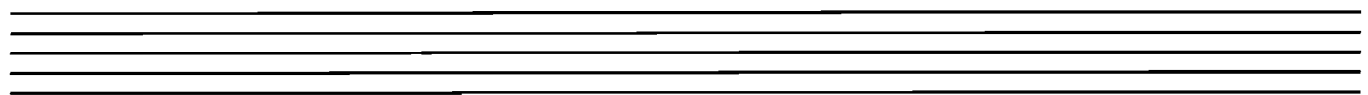
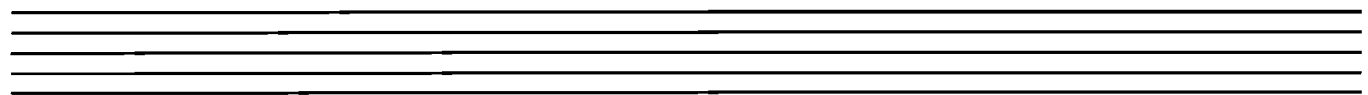
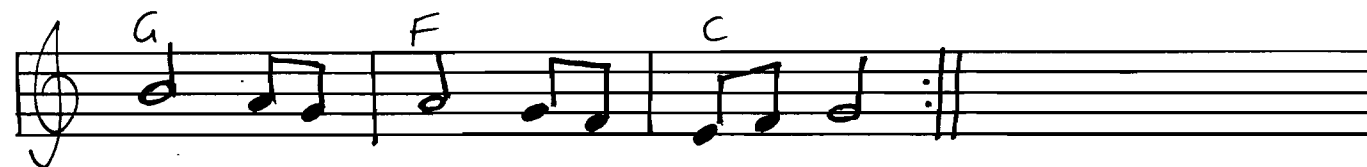
G --- | F --- | C --- | C --- |

Ah _____ (after first time only)

x 3

C F C
Vishwa ki Janani, tū Maha Dēvi
You are the Mother of the universe and You are the Maha Devi

F G C
Tere putra banne ki patrata dē Ma
Mother please grant us all the qualities and virtues
by which we can be Your children in reality.



Pinjore Wali Muniya

A
 'halat. Musafir. Moh. Liya Re
 ing. re Wali Muniya
 lo. Ur. Baithi Halwaiya Dukaniya Rama 22
 Zorfi ke Sab. Ras. Le Liya Re
 Pinjore Wali Muniya

(24)

A G A
 Ur. Ur. Baithi Mul. dhora Darariya Ma
 A G A D.
 Ganesha ke Sab. Ras.
 (Omkar, Shannukh, Siddhi)

Krishna Govind.

- ① { Krishna Govind. Govind. Gaya Karo (x2)
Pyara Mohan Hriday Me Bithaya Karo (x2)
Krishna Govind. Govind. Gaya Karo (x2) }

- ② { Lagaya Karo Dhyān. Chit. Me Samakar } x2
Bhaga Man Kahi Phir. Lawo Jamakar
Bate Santo Ki Us-ko Parhaya Karo

- ③ { Ko-i Kah-te Hai Bhag-van. Khaté Nahi } x2
Shabari Ki Tarah Koi Khilate Nahi
Yad. Nirmal Ki Dil. me Basaya Karo

Nihaya

- ③ { Mukh. se Gaya Karo, Man. Rangaya Karo }
Rang. Me Nyaya Karo, Tan Dulaya Karo } x2
Kah-ta Tuk-rya Charan-raj. Lutaya Karo

- ④ Govind. Bolo Hari Gopal. Bolo! (x4)
Govind. Bolo Hari Gopal. Bolo! (x4)
Govind. Bolo Hari Gopal. Bolo! (x2)
Radha Raman. Hari Gopal. Bolo! (x2)
Govind. Govind. Govind. Bolo! (x4)
Gopal. Gopal. Gopal. Bolo! (x4)
Govind. Govind. Govind. Bolo! (x4)

Mataji Mataji Mataji Bolo (x...)

DURGATI HAR.NI DURGA AMBE

Em B
Durgati har.ni...., Durga Ambe.....Ma
Em C Em
Ambe..... He Ma...., Ambe..... Ma

Chorus:

Em C
Durgati har.ni Durga Ambe (x2)
① Oh Mother, You are the saviour, Durga, and the Sacred Mother
Em/Am/Em

Teri Jayjaykar. ho (x3)

We pay our salutions to You.

C Em C Em
Teri Jayjaykar. ho Ma, Teri Jayjaykar. ho
Em C

Durgati har.ni Durga Ambe (x2)

Oh Mother, You are the saviour, Durga, and the Sacred Mother

① Em D
Bhav. bhay. har.ni Bhavani Ambe
Mother You are the destroyer of all the fears, You are the Queen of Shri Shiva
C Em } x2
Char.no me namaskar. ho, (teri) (x2)
We bow at Your Lotus Feet.

② Em D
Teri hi ab has me jyotit. Suraj. chaand. sitare
The sun, the moon, the stars, they all are enlightened because of your glow and beauty.
D C Em
Teri hi Ma Shakti lekar. Khade hue hai sare
Because of all your powers, they exist in this world

G Em
Sukh. dayi ho, Srishti sari (x2)

May all the world become full of joy

C Em
Hal. ka dukh. ka bhar. ho (x2)

Please give joy to all the sad people because only You are the giver of joy

C Em
Teri Jayjaykar. ho.....,

C Em C Em
Teri Jayjaykar. ho, Ma teri Jayjaykar. ho

We pay our salutations to You.

③ Em G Em D Em
He Mahadevi, He Kalyani..... Kalyani.....
Em D
He Mahadevi, He Kalyani, Dushto ka samhar. karo
Oh Great Goddess, You are the benefactress, Please kill all the devils and bad people

D
Mangal. may var.dan. do maiya

Mother give us the auspicious blessings

C Em
Bhav. se beda par. karo (Ma) (x2)

Take us away from the illusions

G Em
Bhav. bhakti me sharanan. ae (x2)

We have come to Your Lotus Feet with our devotion

C Em
Bin.ti Ma swikar. karo (x2)

Please accept our prayers

C Em
Teri Jayjaykar. ho.....,

C Em C Em
Teri Jayjaykar. ho, Ma teri Jayjaykar. ho

We pay our salutations to You.

x2

APNE DIL ME

CHORUS

① Ap-ne dil me Sahaj ko basaya karo (x2)
 Rachaita ki tum rach-na rachaya karo (x2)
 Ap-ne dilme Sahaj ko basaya karo (x2)

① Pah-le dhyan-dharo chit-kabhu karo } x2
 Kundalini tum ap-ni jagaya karo
 Thand-Chaitanya swayam bahaya karo

② Muldhara se khili, Sahastrar pe khuli } x2
 Nirmalta se Sushumna me bah-ti chali
 Adi Shakti ko aise ubhara karo

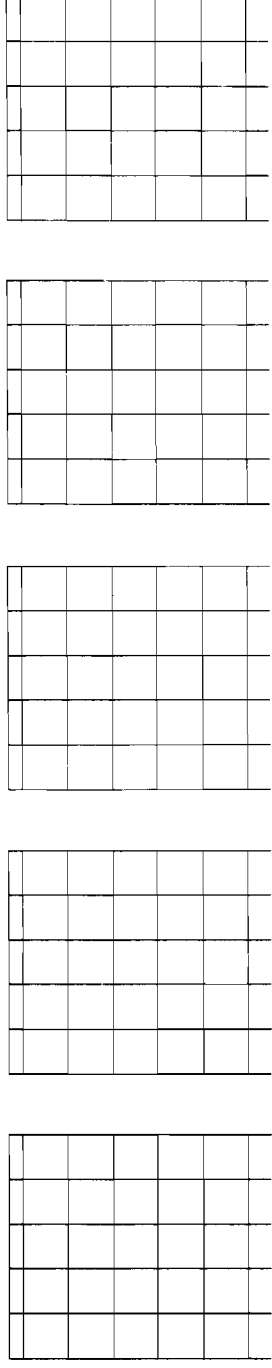
Instrumental between Chorus + Verse

A---|A-D-|A---|A-D-|A-E-|A-D-|
 |A-E-|A-D-|

③ Shuddh-ichha karo, Sakshi-rup-dharo } x2
 Bhavsagar-moh-ka aise paar-karo
 Niranand-ka kshi-ti-j-tum badhaya karo

④ Nir-mal tum bolo Sahaji, Nir-mal tum bolo (x4)
 Nir-mal tum bolo Sahaji, Nir-mal tum bolo (x4)
 Nir-mal tum bolo Sahaji, Nir-mal tum bolo (x4)
 Nir-mal tum bolo Sahaji, Nir-mal tum bolo (x4)
 Mataji, Mataji, Mataji Bolo! (x4)
 Mataji, Mataji, Mataji Bolo! (x4)
 Mataji, Mataji, Mataji Bolo! (x4)
 Mataji, Mataji, Mataji Bolo! (x4)
 Mataji, Mataji, Mataji Bolo! (x4)

Chords



Ap-ne Dil me Sa-~~cha~~ha-j. ko ba-sa-ya ka-ro

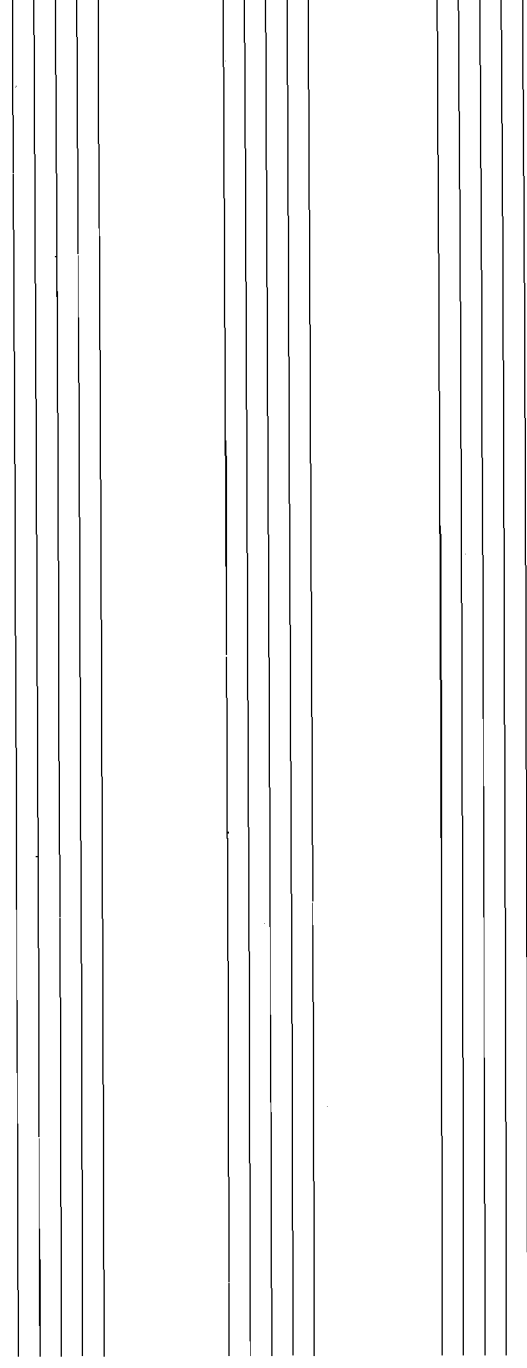
Ra-chai-ta ki tu-m. ra-ch-na— ra-cha-ya ka-ro

slow 1st verse (filler-instrumental) →

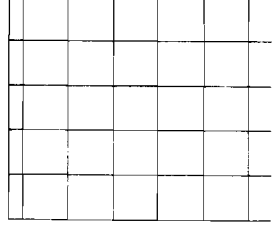
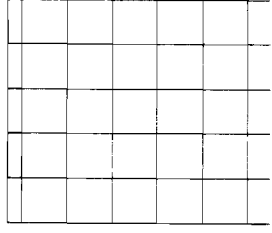
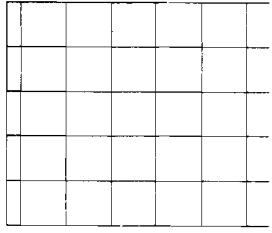
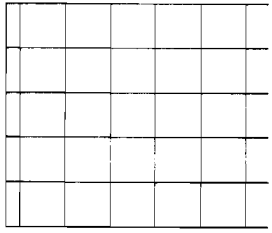
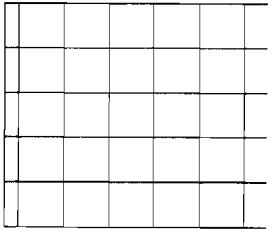
Brisbane (x verse 3 - G of L.) Verse 3 ②

Verse 1

Kun-da-li-ni tum a-p-ni ja-ga-ya ka-ro



Chords



Verse 2

Mul-dha - ra se khi-li sa-ha-s - raE pe khu-li Nir-mal-

fa se su-shu-ma me ba-h-ti cha-li

Inst. ①

Verse 3

Ni-ra - nand. ka kshi-ti-j. tum ba-dha-ya ka-ro

SHRI MA KE UJALO

CHORUS

Dm Fm C Eb Gm Bbm A C Dm Fm

Shri Ma ke ujalō, Nir.mal. Ma ke ujaalo (x2)

Dm Fm C Eb Gm Bbm A C Dm Fm

Ankho me simat. a-o, Andhero ko Nikaalo (x2)

Dm Fm C Eb Gm Bbm A C Dm Fm

Shri Ma ke ujalō, Nir.mal. Ma ke ujaalo (x2)

Dm Fm C Eb Dm Fm

① Jab. Sahaj. me aye hai to ham. ek. hue hai (x2)

Dm Fm C Eb Gm Bbm A C Dm Fm

Raste pe tere chalke sabhi nek. hue hai (x2)

Dm Fm C Eb Gm Bbm A C Dm Fm

Har. pag. pe sambhala hai to age bhi sambhalo (x2)

Dm Fm C Eb Gm Bbm A C Dm Fm

② Bar-so se tumhe dil ki nazar. dhundh. rahi hai (x2)

Dm Fm C Eb Gm Bbm A C Dm Fm

Jis. ghar me basi ho, Vahi ghar. dhundh. rahi hai (x2)

Dm Fm C Eb Gm Bbm A C Dm Fm

Ab. karke krupa ma mujhe anchal me chhupa lo (x2)

Dm Fm C Eb Dm Fm

③ Duniya ka ajab. hal. hai insan. ke hatho (x2)

Dm Fm C Eb Gm Bbm A C Dm Fm

Aisa to na hoga kabhi shaitan. ke hatho (x2)

Dm Fm C Eb Gm Bbm A C Dm Fm

Ab. chaaho to akash. pe dharti ko uthalo (x2)

Shri Ma
Shri Ma
Shri Ma

Handwritten musical notation on three staves, featuring chords and time signatures.

Staff 1: Chord **Fm** (boxed), 4/4 time signature, followed by a melodic line. Chord **Eb** (boxed) appears above the staff.

Staff 2: Chord **Db** (boxed), 4/4 time signature, followed by a melodic line. Chord **C** (boxed) appears above the staff. A bracket labeled "1st time" spans the final measures.

Staff 3: Chord **C7** (boxed), 4/4 time signature, followed by a melodic line. A bracket labeled "2nd time" spans the first measure. Chord **Fm** (boxed) appears above the staff. The staff ends with a double bar line.

Eight empty musical staves for writing.

QAWALI: NA TO CHHALKE NA KATE
(Oh Mother, Let my Cup of Joy be Filled)

Ah ————— Mi-le Lo-go-ko, Gam se Phu-r.-sat-..

Mi-le Lo-go — ko — Gam se phu-r.-sat-..

To su na-oo mai- Ap- na A-fe — sa-na

(Harmonium) Ah —————

Hai-ra-to hai ke, Ko-i rin — d. Na-hi

Ka-b.-se — khu-la — pa-da hai —

Ish-o-ra-to ka mai — kha-na

Ta-laph na ho-to ki-si dar.-se ku-chh. Na-hi

hai — Mil-ta — A-ga-r. ta-la-ph. hai To —,

Do-no Ja-han — se —, Sa-b. ku-chh. hai — mil-ta

Ah —————

Ta-laph na ho to ki-si dar.-se ku-chh. na-hi

hai Mil-ta —, Ta-laph na ho — to

ki-si dar.-se ku-chh. na-hi hai — mil-ta —

A-ga-r. ta-la-ph. hai to —,

Do-no Ja-han — se — Sa-b. ku chh. hai — Mil-ta

Ch: Na to Chal-ke na ghaté jam me ish-rat kabhi (x2)
 Aise tabajjo ka talabh-gaar. hu' (x2)
 Muhabat ki ye lav'na bhadake na-a bhuje (x2)
 (Aise) Munnavar tabajjo ka talabh-gaar. hu' (x3)
 Na to Chal-ke na ghaté jam me ish-rat kabhi (x2)



① Na rahe dukh. ke aaso na rahe dard gam
 Khushi se aise rahajani ka talabh-gaar. hu' (x3)
 Ho jaye naf-rat. ko' naf-rat. se'hi naf-rat. (x2)
 Aise pashemani ka talabh-gaar. hu' (x2)
 Na to Chal-ke na ghaté...

② Mah-ke pyar hi pyar har. jeesm. se
 Dil ki aisi dhad-kan. ka talabh-gaar. hu mai'
 Aisi dil ki dhad-kan. ka talabh-gaar. hu mai' } x2
 Dil ki aisi dhad-kan. ka talabh-gaar. hu mai'
 Havas. khud-ne paki jaha pe ho meh-rum
 Aisi hi mas-kan. ka talabh-gaar. hu'
 Na to Chal-ke na ghaté...

③ Ufak. jis ki hadh. ho aas ma jis ki kad. ho
 Aise aala Sahajika talabh-gaar. hu mai' (x3) } x2
 Ibadat. ma budh. ki begar. ze yaani Belous'
 Aise khud-nisari ka talabh-gaar. hu'
 Na to Chal-ke na ghaté...

MA NIR.MAL. PYAR. KA SAGAR. HAI

CHORUS $\left\{ \begin{array}{l} \text{Ma Nir.mal. Pyar. ka Sagar. hai} \\ \text{Ham Is.me Dub.te Jate hai} \end{array} \right\} \times 2$

Ham. Nav. Sahaj. ki Chadh. Baithe (x2)

Bhavasagar. ko tar. Jate hai

① $\left\{ \begin{array}{l} \text{Bholepan. me aa kar.ke} \\ \text{Ganesh tatw. ko pate hai} \end{array} \right\} \times 2$

Chaitanya me Rah.te hue

Ham Sacchidanand. ho Jate hai (x2)

Ham. Nav. Sahaj. ki Chadh. Baithe (x2)

Bhavasagar. ko tar. Jate hai

② $\left\{ \begin{array}{l} \text{Shuddh. Vidya ko Pa Kar.ke} \\ \text{Bramh. tatw. ko Dhyete hai} \end{array} \right\} \times 2$

Is Gyan. ke Sagar. me dube

Ham. Swayam. Guru ho Jate hai (x2)

Ham. Nav. Sahaj. ki

③ $\left\{ \begin{array}{l} \text{Nirvichar. me aa kar.ke} \\ \text{Paraman nd. Pate hai} \end{array} \right\} \times 2$
Na Gam. hi rahe na khushi rahe
Ham. Bandhan. mukt. ho jate hai (x2)

④ $\left\{ \begin{array}{l} \text{Samuhik.ta me aa kar.ke} \\ \text{Shri Mataji ko Dhyate hai} \end{array} \right\} \times 2$
Mahan. m ke Charano me
Ham. khud. ko Samar.pit. Pate hai (x2)

⑤ $\left\{ \begin{array}{l} \text{Ham. Tan. Man. se Ma ke Hokaar} \\ \text{Khud. ap.ne ko Ma me khokaar} \end{array} \right\} \times 2$
Ham. Nur. hai Shri Ma Nir.mal. ke
Ham. Swayam. Lin. ho Jate hai (x2)

AWAZ UTHAYENGE (Nirmal Sangeet Sarita)

Ch: Awaz Uthayenge, ham saaz Bajayenge
 Hai Mata mahan apani, Yah. geet Sunayenge
 (Hai Ieshu mahan apana, Yah. geet Sunayenge)

① Chaitanya bahe jaha tak ma
 Hai rupa tumharahi
 Hai Nirakara phir. bhi
 Hai Swarup. Thumharahi
 Ye Shakti rup tumhara
 Ham. sab. ko dikhayenge
 Hai Mata mahan apani, Yah. geet Sunayenge

② Anamol. khazana ban. gaya
 Dil. teri mohobat. se
 Parivartit. Harshit. ban. gaya
 Ye teri ulphat. se
 Pratibha ki teri bate
 Ham. sab. ko sunayenge
 Hai Mata mahan apani, Yah. geet Sunayenge

AWAZ UTHAYENGE (Nirmal Sangeet Sarita)

Ch: Awaz Uthayenge, ham saaz Bajayenge
 Hai Mata mahan apani, Yah. geet Sunayenge
 (Hai Ieshu mahan apana, Yah. geet Sunayenge)

① Chaitanya bahe jaha tak. ma
 Hai rupa tumharahi
 Hai Nirakara phir. bhi
 Hai Swarup. Tumharahi
 Ye Shakti rup tumhara
 Ham. Sab. ko dikhayenge
 Hai Mata mahan apani, Yah. geet Sunayenge

② Anamol. khazana ban. gaya
 Dil. teri mohobat. se
 Parivartit. Harshit. ban. gaya
 Ye teri ulphat. se
 Pratibha ki teri bate
 Ham. Sab. ko sunayenge
 Hai Mata mahan apani, Yah. geet Sunayenge

JAGO SAVERA AYA HAI (Noida Group)

Fm C1

Ch: Jago Savera aya hai }
Fm C } x2
Mata ne jagaya hai }C Fm Cm
Sahasra kamal. dal. Nir-mal. MataAb C
Ne dar-bar. lagaya haiFm Fm
① Shri Mataji (Jai Mataji), Shri Maharadni (....)

Devkanya Samudyata —, hai Mata Akula —,

Vishnugranthi Vibhedini —, hai Mata Bhavani —,

Ma Bhaktipriya —, Ma Bhaktigamya —,

Ma Sharmadayini —, Devi Niradhara —,

hai Mata Niranjana —, Mata Nirlepa —,

Mahashakti Nirjala —, Ma Nish-kalanka —,

Hai Mata Nitya —, Ma Nirakara —,

Ma Nirakula —,

C Fm Cm
[Mata Nirguna Nir-mal. Ma meCm Ab C
[Mata Nirguna Nir-mal. Ma-meAb C
[Poora Nirakar. Samaya hai② Hai Mata Niskala —, Ma Nishkama —,
Ma Nirupaplava —, hai Nityamukta —,
Ma Nirvikara —, Ma Nirashraya —,
Mata Nirantara —, Ma Nish-kar-na —,
Ma Nirupadhi —, Ma Nirishwara —,
hai Mata Niraga —, hai Mata Nirmada —,
hai Mata Nishchinta —, hai Nir-hankara —,
Mata Nirmoha —, hai Mata Nirmama —,
Devi Nishpapa —,C/Cm Fm/Ab Cm/C
[Hai Nishamsaya Devi Ma. (x2)
Tune Sara Vishwa jagaya haiFm
③ Hai Mata Nirbhava —, Ma Nirvikalpa —,
hai Nira badha —, hai Ma Nirnasha —,
Mata Nish-kriya —, hai Nishparigriha —,
Mata Nistula —, Ma Nil-chikura —,
Devi Nirapaya —, Devi Niralaya —,
Janani Sukh-prada —, Ma Sandrakaruna —,
Mata Mahadevi —, Ma Mahapuja —,
Mahapatak Nashini —, hai Mahashakti —,
hai Mahamaya —,C/Cm Fm/Ab Cm/C
[Ap-ke Karan. Maharati. (x2)
Ab C
[Manav. ne khud. ko paga hai

④ Hai Vishwarupa —, Ma Padmasana —,
 Hai Mata Bhagvati —, Ma Rakshakari —,
 hai Raksha saghni —, Ma Parameshwari —,
 hai Nitya Yauvana —, hai Punya Labhya —,
 hai Achintyarupa —, Devi Parashakti —,
 Ma Gurumurti —, hai Adi Shakti —,
 Ma Devi Yogada —, hai Ekakini —,
 hai Sukharadhya —, Shobhana Mata —,
 Sulabhagati —, Satchitananda —,
 Anandarupini —,

C/cm Fm/Ab Cm/C
 [Hai Devi Lajja ji tune (x2)
 Moksha ka rah. dikhaaya hai.

⑤ Ma Shubhkari —, hai Mata Chandika —,
 Ma Trigunatmika —, hai Mata Mahati —,
 Ma Pranrupini —, Mata Parmanu —,
 Ma Pash. hantri —, hai Vir. mata —,
 Mata Gambhira —, hai Devi Garvita —,
 hai Kshipraprasadini —, hai Sudhashruti —,
 hai Dharmadhara —, hai Vishwagrasi —,
 Meri Mata Svastha —, Swabav. Madhura —,
 hai Dhir Samarchita —, Ma Par. modara —,

C/cm Fm/Ab Cm/C
 [Hai Mata Shashwati Devi. (x2)
 Tune Sabko par. lagaya hai

Fm
 ⑥ Ma Lokatita —, hai Shamtmika —,
 hai Leela Vinodini —, Ma Shri Sadashiv. —,
 Ma Pushti Devi —, Ma Chandranibha —,
 hai Raviprakhya —, hai Pavan. kriti —,
 Ma Vishwagarbha —, hai Chitta shakti —,
 Ma Vishwasakshini —, Ma Vim. la Devi —,
 Ma Varda Devi —, hai Mata Vilasini —,
 hai Mata Vijaya —, Ma Vishwa Nirmala —,
 Ma Dharma dayini —, Sahaj yoga dayini —,

C Fm Cm
 [Vandanu Jan. Vatsala
 Cm Ab C
 Vandanu Jan. Vatsala

Ab C
 [Tune Moksh. ka path. dikh. laya hai.
 Fm C7
 Ch: Jago Savera aya hai } x2
 Fm C
 Mata ne jagaya hai }
 C Fm Cm
 Sahasra kamal. dal. Nir. mal. Mata
 Ab C
 Ne dar. bar. lagaya hai

MAHAMAYA MAHAKALI, JAY SHERAWALI

CHORUS

$\left. \begin{array}{l} \text{Fm} \\ \text{Mahamaya Mahakali, Jay Sherawali} \\ \text{Fm} \quad \text{Db} \quad \text{Fm} \\ \text{Bhavani Nir-mala Ma} \\ \text{Fm} \quad (\text{Eb} \times 2 / \text{Bb} \times 2) \quad \text{Fm} \\ \text{Nir-mal. Ma, Nir-mal. Ma (x4)} \\ \text{Fm} \\ \text{Mahamaya Mahakali, Jay Sherawali} \\ \text{Fm} \quad \text{Db} \quad \text{Fm} \\ \text{Bhavani Nir-mala Ma} \end{array} \right\} \times 2$

$\text{Fm} \quad \text{Eb/Bb} \quad \text{Fm}$
 ① Naam. Nir-mala Shak-ti Data (x2)
 $\text{Fm} \quad \text{Eb/Bb} \quad \text{Fm}$
 (he) Mata-Pita aur. Sakha Vidhata (x2)
 $\text{Fm} \quad \text{Eb/Bb} \quad \text{Fm}$
 (he) Shak-ti Data maya Sakha Vidhata (x2)
 $\text{Fm} \quad \text{Eb/Bb} \quad \text{Fm}$
 (he) Sakha Vidhata maya Shak-ti Data (x2)
 Fm
 Kare 'santo ki Rakh-wali', Jay 'Sherawali'
 $\text{Fm} \quad \text{Db} \quad \text{Fm}$
 Bhavani Nir-mala Ma.

$\text{Fm} \quad \text{Eb/Bb} \quad \text{Fm}$
 ② Sara Vishw. tere gun. gae (x2)
 $\text{Fm} \quad \text{Eb/Bb} \quad \text{Fm}$
 (he) Prem. pake Sh-raddha suman. Chadhae (x2)
 $\text{Fm} \quad \text{Eb/Bb} \quad \text{Fm}$
 (he) Tere gun. gae Maya Suman. Chadhae (x2)
 $\text{Fm} \quad \text{Eb/Bb} \quad \text{Fm}$
 (he) Suman. Chadhae Maya tere gun. gae (x2)
 Fm
 (Bane) 'Satya Sadh-na ke paali, Jay Sherawali'
 $\text{Fm} \quad \text{Db} \quad \text{Fm}$
 Bhavani Nir-mala Ma.

③ (Ham.) 'Charan. Kamal. ki bane' Khada-u (x2)
 (he) Ghirinit. Bhav. mite jag. Maha-u (x2)
 (he) Bane Khadau maya mite jag. Maha-u (x2)
 (he) Mite jag. Maha-u maya bane — Khadau (x2)
 Is. jag. 'Gul-shan. ki mali, Jay Sherawali'
 Bhavani Nir-mala Ma.

④ (Bane) Hamari Manzil. tere dwara (x2)
 (he) Tera ashra maya Satya Sahara (x2)
 (he) Tera ik. dwara Maya Satya Sahara (x2)
 (he) Satya Sahara Maya tere ik. dwara (x2)
 Ab. tu hi tu prit. pali, Jay Sherawali
 Bhavani Nir-mala Ma.

MATA, O MATA

B E B ~~E~~
Mata, O Mata Ham. tera kare Jag.rata (x2)

Mother, O Mother, We do Jagrata to You
(whole night keeping awake and singing in Your honour)

A B A B
Nirmala Mata ka shubh. agaman, hame pagal banata

The auspicious arrival of our Mother, Shri Nirmala,
makes us unbelievably joyful in expectation.

A B
He.....Mata, O Mata....

CHORUS



B E
Oh.....

B
Tuhi Durga, Tuhi Kali
You are Durga, You are Kali,

A E B
Tu hi Chandi Bhavani Ma Nirmala ki jay bolo, jay bolo!
You are Chandi Bhavani, let us say Nirmala Ma ki jai! } x2

B
Dush.man. dal.ko dal.ne wali
You are destroying the plans of our foes.

A E B
Bhakton ki Kalyani, Ma Nirmala ki jay bolo, jay bolo!
You are taking care of the benevolence of your devotees, let us say Nirmala Ma ki jai!

A B
Jhum. jhum. nacho, re jhum. jhum. nacho (x2)
Let us sway and dance all together

A B
Maiya ke charano ko choom. choom. nacho (x2)
And, in our dance let us kiss the Holy Feet of our Mother.

B E B E
Mata O Mata, Tera rupa in nayano ko bhata (x2)
Mother, O Mother, Your beautiful Darshan is pleasing to my eyes.

2

B
Oh E

B
Laal. Chunariya, laal. hi nayana
You have red Chunariya to cover Your head and shoulders
A E B
Laal. hi charan. rangati, Ma Nirmala ki jay bolo, jay bolo!
You have a red bindi on Your forehead, red kumkum on Your feet, Bolo Shri Mataji ki jai!
B A E
Laal. rang. ke phulon wali Maala maiya ko bati,
The garland (Maala) made of red flowers suits You well
B
Ma Nirmala ki jay bolo, jay bolo! (Bolo Shri Mataji ki jai!)
A B
Jhum. jhum. nacho, re jhum. jhum. nacho (x2)
A B
Maiya ke charano ko choom. choom. nacho (x2)
B E B E
Mata O Mata, Teri namo ki lambi hai gatha (x2)
Mother, O Mother, There is a long story of Your names!

3

B
Oh E

B
Koi Puje, asht. bhuja, koi
Some people are worshipping you as the Goddess with eight arms
A E B
Puje dash. bhuja wali, Ma Nirmala ki jay bolo, jay bolo!
and some as the Devi with ten arms, Bolo Nirmala Ma ki jai!
B A E
Jit.ne sawali, ut.ni hi bahen, koi gaya na khali,
Whatever the Sawalis ('Questioners', devotees who have lots of questions and expectations) may ask as answers and blessings, none of them goes empty handed from Your doorstep.
B
Ma Nirmala ki jay bolo, jay bolo! (Bolo Shri Mataji ki jai!)
A B
Jhum. jhum. nacho, re jhum. jhum. nacho (x2)
A B
Maiya ke charano ko choom. choom. nacho (x2)
B E B E
Mata O Mata, Tera laal. teri sewa me gata (x2)
Mother, O Mother, Your children are singing at Your Lotus Feet..

VISHWAVANDITA (Hemlata & Ravindra Jain) ②

Am Dm E Am
 Vishwavandita Nirmala Mata
 Am Dm E Am
 Sarvapujita Nirmala Mata
 Am E Am E
 Brahmaswarupini, Yoganirupini
 E Am
 Shubhadam Varadam Namoh Namah.

① Jagat Janani Nirmala
 Am E
 Mulaprakriti Akhileshwaraki
 E
 Nitya Satya Sanatana
 Am E
 Parashakti Parameshwariki

(M) Vishwadhharini, Mangalakarini
 E Am
 * Shubhadam Varadam Namoh Namah

Instrumental:



E
 Sahajayogini Nirmala
 Am E
 Nirashraya Sarveshwari
 E
 Prem-murti Bhaktavatsala
 Am E
 Sneha mayi Mateshwari
 Am E Am E
 (M) Bhaktipradayini, Mukti-pradayini
 E Am
 * Shubhadam Varadam Namoh Namah

③ Pragat. Saguna Nirguna
 Am E
 Riddhi Siddhi Ki Dhatri hai
 E
 Saumya Sarala Maha Mana
 Am E
 Patanjali guna patri hai
 Am E Am E
 (M) Ghata ghata Vasini, Atmavikasini
 E Am
 Shubhadam Varadam Namoh Namah

Jab.se Ham Sahaj Yogi Bane ('Sahaja Dhara')

Jab.se ham, Jab.se ham

Jab.se ham Sahaj Yogi bane (x2)

Sache sukh. ka gyan. hua, Jivan. ek. var.dan. hua

Jab.se ham, Jab.se ham

Jab.se ham Sahaj Yogi bane (x2)



① Sahaj. Yog. ki, Sahaj. Shakti, Aisa jadu kar. gayi

Bhed. ke saato chakr. Kundalini, Saat samandar. tar. gayi

Kitak. kamal. samaan. hua, Jivan. ek. var.dan. hua (chorus...)

② Are jis milan ke karan, Sur. ho utha adhira

Suno jis mahamilan. me, Rach gaya daas. kabira

Raaj. sukh. chor. ke sare, Diwani ho gayi mira

Sahaj. hame Nir.mal. Ma ne, Diya us. milan ka hira

Mahavir. aur Buddha na gaye, Nirakar. ke geet.

Sant. mile purab. paschim. ke, Jo purane mit.

Vishwa milan. aasan. hua, Jivan. ek. var.dan. hua (chorus...)

Jab.se Ham Sahaj Yogi Bane ('Sahaja Dhara')

Jab.se ham, Jab.se ham

Jab.se ham Sahaj Yogi bane (x2)

③ Sahaj. Yog. hai, Sahaj. jivan, Baat. samajh. ye aa gayi

Durlabh ho gaya sulabh. aatma, Ap.ni manzil paa gayi

Ap.ne par. abhimaan. hua, Jivan. ek. var.dan. hua (chorus...)

Jab.se ham, Jab.se ham

Jab.se ham Sahaj Yogi bane (x2)

Sache sukh. ka gyan. hua, Jivan. ek. var.dan. hua

Jab.se ham, Jab.se ham

Jab.se ham Sahaj Yogi bane (x2)

CHORUS

Hindi: 71

(Composed by Shri Mataji, July 1992)

(Now Hindi P: 71)

VIN-TI SUNIYE ADI SHAKTI MERI

CHORUS

^{Bb} Vin-ti ^{Cm Gm} Suniye ^{Cm} Adi Shakti Meri (x2)

^{Cm} Pujan. ^{Eb} ka ^{Cm} adhikar. ^{Eb} dijiye (x2)

^{Cm} Sharanagat. hai ^{Bb} hriday. ^{Cm Gm} pujaari

^{Bb} Vin-ti ^{Cm Gm} Suniye ^{Cm} Adi Shakti Meri (x2)

^{Cm} Guru ^{Bb} charanan. ^{Cm} Ki ^{Cm} lagi ^{Cm} lagan. hai (x2)

^{Eb} Tav. ^{Bb} charanan. ^{Gm} me ^{Cm} utara ^{Cm} swarg. hai (x2)

^{Bb/Cm} Parmeshwar. ^{Bb (2nd time)} hai ^{Cm} mangal. ^{Cm} kari (x2)

^{Cm} Khoje ^{Cm} sadak. ^{Cm} par. ^{Cm} utari

^{Cm} ② ^{Bb} Preet. ^{Cm} bahe ^{Bb} avirat. ^{Gm} nayan. ^{Cm} se (x2)

^{Eb} He ^{Bb} hridayeshwari ^{Gm} bhava ^{Cm} bhaya ^{Cm} pranjan. (x2)

^{Bb} Ma ^{Cm} aisi ^{Cm} shubh. ^{Cm} shakti ^{Cm} dijiye (x2)

^{Cm} Sab. ^{Bb} me ^{Cm} jage ^{Cm} anand. ^{Cm} vihari

^{Cm} ③ ^{Bb} Aur. ^{Cm} kahu ^{Cm} kya ^{Cm} antar. ^{Cm} yami (x2)

^{Eb} Atma ^{Bb} bodh. ^{Gm} anubhuti ^{Cm} ki ^{Cm} datri (x2)

^{Bb} Adi ^{Cm} Guru ^{Cm} guruon ^{Cm} ki ^{Cm} Mata (x2)

^{Cm} Is. ^{Cm} vineet. ^{Cm} ko ^{Cm} gurupad. ^{Cm} dijiye

Handwritten musical score for "JAY. JAY. JANANI SHRI GANESHA KI". The score is written on a single staff with a key signature of one flat (Bb) and a time signature of 7/4. The lyrics are: "Ja-y. Ja-na-ni Shri— Ga-ne—sh. ki", "Pra-ti—ma—, Pa-ra—mesh— wa-ra Pa-re—sh. ki", and "Ja-y. Ja-na-ni— Shri— Ga-ne—sh. ki". The score includes various musical notations such as notes, rests, and bar lines. Chord boxes are present, indicating chords like Eb, Bbm, Cm, and Eb. The score is divided into sections by a wavy line.

Handwritten musical score for "JAY. JAY. JANANI SHRI GANESHA KI" (Section 1). The score is written on a single staff with a key signature of one flat (Bb) and a time signature of 7/4. The lyrics are: "Ja-y. Ga-j. Va-da-n. Sha-da-na-n. Ma—ta", "Ja-y. Ja-y. Ja-y. Ja-y. Nir—ma-la Ma—ta", "Dhya—n. Da—n. ki", and "Ba—ni Va—hi—ni Shu—bh. Sa—de—sh. ki". The score includes various musical notations such as notes, rests, and bar lines. Chord boxes are present, indicating chords like Fm, Eb, Cm, Bbm, and Eb. The score is divided into sections by a wavy line.

Handwritten musical score for "JAY. JAY. JANANI SHRI GANESHA KI" (Section 2). The score is written on a single staff with a key signature of one flat (Bb) and a time signature of 7/4. The lyrics are: "Ja-y. A—di Sha—kti— Ma—ta Nir—ma—la", "Ja-y. Ja-y. Ja-y. Ja-y. Bha—kta Vat—sa—la", "Bha—kti Da—n. Do— Bha—kti Gam—ya", and "Ka—ri—ye Kru—pa Ni—r.—ma—la Ga—ne—sh. ki". The score includes various musical notations such as notes, rests, and bar lines. Chord boxes are present, indicating chords like Fm, Eb, Cm, Bbm, and Eb. The score is divided into sections by a wavy line.

③

He Ja-ga-dam-be Ma-ta Bha-va ni
Shu-dha Vi-dya Ta-v. Cha-ra-na-n. Ja-ni
Mok-sha Da-n. Do- Mok-sha Pra-da-yi-ni
Tu hi Vi-na-shi-ni Bha-v. Ka-le-sh. ki
Ja-y. Ja-na-ni Shri-Ga-ne-sh. ki
Pra-ti-ma Pa-ram-esh Wa-ra Pa-re-sh. ki

④

Sa-vi-na-y. Vi-na-ti Su-ni-ye Ha-ma-ri

Ma Ni-r-ma-la Bho-li A-ti Pya-ri

Ma-n. An-ta-r. Me Jyo-ti Ja-ba-Do

Chan-dra-ni-bha Jyo-ti Di-ne-sh. ki

JAY. JAY. JANANI SHRI GANESH. KI (Hindi P:72) (Nirmal Sangeet Sarita)

CHORUS

$\overset{Cm}{\nabla}$ Jay. Jay. Janani Shri Ganesh. ki (x2)
 $\overset{Eb/Ab}{\nabla}$ $\overset{Cm}{\nabla}$ Pratima - Parameshwara Paresh. ki (x2)
 $\overset{Cm}{\nabla}$ $\overset{Eb}{\nabla}$ Jay. Jay. Janani Shri Ganesh. ki (x2)

① $\overset{Fm}{\nabla}$ Jay. Gaj. Vadan. Shadanan. Mata } x2
 $\overset{Eb}{\nabla}$ $\overset{Cm}{\nabla}$ Jay. Jay. Jay. Jay. Nir-mala Mata
 $\overset{Cm}{\nabla}$ $\overset{Eb}{\nabla}$ Dhyani. Dan. ki Sun-dar. Pratima (x2)
 $\overset{Eb}{\nabla}$ $\overset{Cm}{\nabla}$ Bani Vahini Shubh. Sande-sh. ki

② $\overset{Fm}{\nabla}$ Jay. Adi Shakti Mata Nirmala } x2
 $\overset{Eb}{\nabla}$ $\overset{Cm}{\nabla}$ Jay. Jay. Jay. Jay. Bha-kti Vatsala
 $\overset{Cm}{\nabla}$ $\overset{Eb}{\nabla}$ Bhakti Dan. Do Bha-kti Ganya (x2)
 $\overset{Eb}{\nabla}$ $\overset{Cm}{\nabla}$ Kariye Krupa - Nir-mala Gane-sha ki

③ $\overset{Fm}{\nabla}$ He Jagadambe Mata Bhavani } x2
 $\overset{Eb}{\nabla}$ $\overset{Cm}{\nabla}$ Shudha Vidya Tav. Chara - nan. Jani
 $\overset{Cm}{\nabla}$ $\overset{Eb}{\nabla}$ Moksha Dan. Do Mo-ksha Pradayini (x2)
 $\overset{Eb}{\nabla}$ $\overset{Cm}{\nabla}$ Tu hi Vinashini Bhav. Kale-sh. ki

④ $\overset{Fm}{\nabla}$ Savinay. Vinati - Suniye hamari } x2
 $\overset{Eb}{\nabla}$ $\overset{Cm}{\nabla}$ Ma Nir-mala, Bholi - Ati Pyari
 $\overset{Cm}{\nabla}$ $\overset{Eb}{\nabla}$ Man. Antar. Me Jyoti Jala do (x2)
 $\overset{Eb}{\nabla}$ $\overset{Cm}{\nabla}$ Chandranibha Jyoti Dine-sh. ki

NIR.GUN. NIR.MAL. NISH.PAPA MA (Noida)

Nir.gun. Nir.mal. Nish.papa Ma (x2)
O Mother Who are Immaculate and beyond qualities and sin

Hai hir.day ki ye abhilasa Ma (x2)
Please accept my earnest desire

Bahe man. se Prem. Ras. Dhaare, Ras. Dhaare
That all hearts flow with the nectar of Your Love

Jay. Bole Asht. Bhavani ki (x2)
Let us sing in praise of Asht Bhavani!



① Agyani Pandit. bana diye (x2)
Those who had no knowledge have now become Pandits (experts),

Ma ne bujh.te deepak. jala diye (x2)
Mother has enlightened the lamps which were fading away

Ki Mam.ta ki Bauchhaare, Bauchhaare
She showered them with Her Motherly Love

Jay. Bole Asht. Bhavani ki (x2)
Let us sing in praise of Asht.Bhavani!



② Ma ne soyi Shakti jagayi hai (x2)
Mother has awakened a dormant Power

Am.rit. ki Dhaar. Bahayi hai (x2)
She has let a stream of Ambrosia flow.

Kar. diya bhedan. Sahasraare, Sahasraare
She has pierced through our Sahastrar

Jay. Bole Asht. Bhavani ki (x2)
Let us sing in praise of Asht.Bhavani!

41 E Am E etc...

Before verse 3

44

48

51

③ Ma sharan. charan. Raj. payi hai (x2)
We have received the pollen of our Mothers Lotus Feet

Ghat. bich. Ma Chhavi Samayi hai (x2)
She is filling our heart with Her Presence.

Hua Nir.bal. ka uddhaare, uddhaare
She has resurrected us out of our weaknesses.

Jay. Bole Asht. Bhavani ki (x2)
Let us sing in praise of Asht. Bhavani!

53 E Am E Am

Before verse 4

57

60

63

④ Chaitanya Anand. suhana hai (x2)
We are overwhelmed by the Joy of the vibrations.

Yah. shubh. sandesh. batana hai (x2)
This auspicious message we should now spread it.

Kare pratigya nar. naare, nar. naare
Let us now make this vow!

Jay. Bole Asht. Bhavani ki (x2)
Let us sing in praise of Asht. Bhavani!

65 E Am E Am etc...

Before final chorus

69

73

Nir.gun. Nir.mal. Nish.papa Ma (x2)
O Mother Who are Immaculate and beyond qualities and sin

Hai hir.day ki ye abhilasa Ma (x2)
Please accept my earnest desire

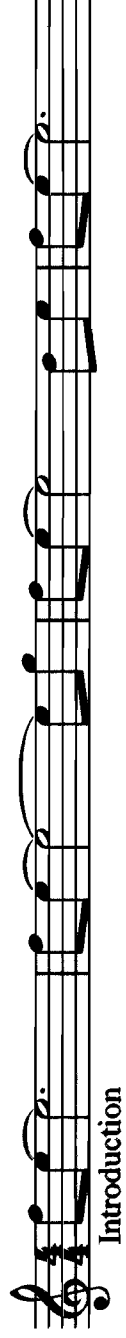
Bahe man. se Prem. Ras. Dhaare, Ras. Dhaare
That all hearts flow with the nectar of Your Love

Jay. Bole Asht. Bhavani ki (x2)
Let us sing in praise of Asht. Bhavani!

CHORUS

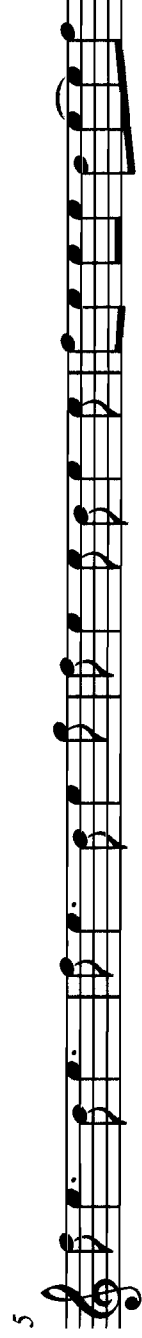
Instrumentals for Nirguna Nirmala Nishpapa Ma

Introduction



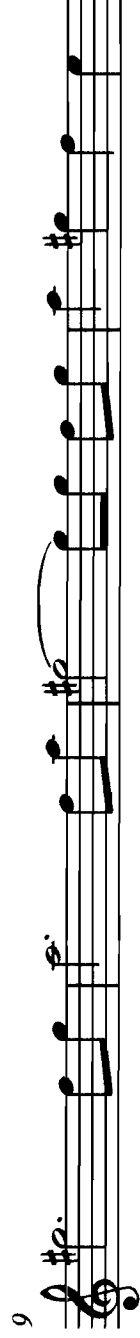
Measures 1-4 of the introduction. The melody is in 4/4 time, starting on a treble clef. It begins with a half note G4, followed by a quarter note A4, a quarter note B4, and a half note C5. The next measure contains a half note D5, a quarter note E5, a quarter note F5, and a half note G5. The third measure has a half note A5, a quarter note B5, a quarter note C6, and a half note D6. The final measure consists of a half note E6, a quarter note F6, a quarter note G6, and a half note A6.

5



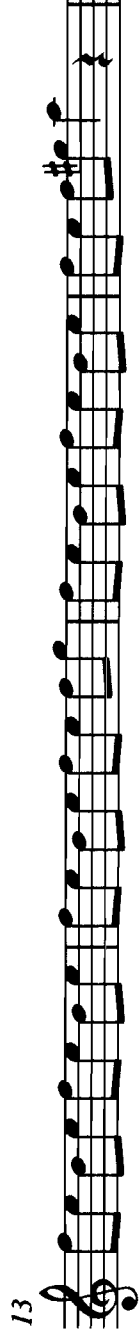
Measures 5-8. Measure 5: half note G4, quarter note A4, quarter note B4, half note C5. Measure 6: half note D5, quarter note E5, quarter note F5, half note G5. Measure 7: half note A5, quarter note B5, quarter note C6, half note D6. Measure 8: half note E6, quarter note F6, quarter note G6, half note A6.

9



Measures 9-12. Measure 9: half note G4, quarter note A4, quarter note B4, half note C5. Measure 10: half note D5, quarter note E5, quarter note F5, half note G5. Measure 11: half note A5, quarter note B5, quarter note C6, half note D6. Measure 12: half note E6, quarter note F6, quarter note G6, half note A6.

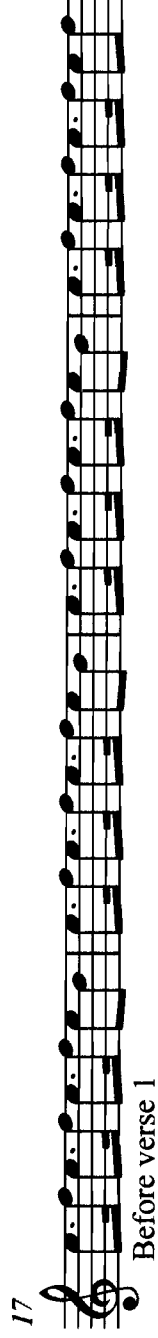
13



Measures 13-16. Measure 13: half note G4, quarter note A4, quarter note B4, half note C5. Measure 14: half note D5, quarter note E5, quarter note F5, half note G5. Measure 15: half note A5, quarter note B5, quarter note C6, half note D6. Measure 16: half note E6, quarter note F6, quarter note G6, half note A6.

17

Before verse 1



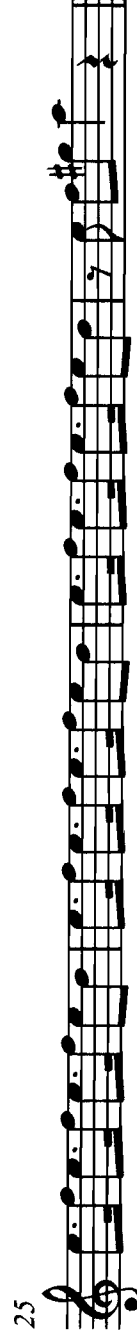
Measures 17-20. Measure 17: half note G4, quarter note A4, quarter note B4, half note C5. Measure 18: half note D5, quarter note E5, quarter note F5, half note G5. Measure 19: half note A5, quarter note B5, quarter note C6, half note D6. Measure 20: half note E6, quarter note F6, quarter note G6, half note A6.

21



Measures 21-24. Measure 21: half note G4, quarter note A4, quarter note B4, half note C5. Measure 22: half note D5, quarter note E5, quarter note F5, half note G5. Measure 23: half note A5, quarter note B5, quarter note C6, half note D6. Measure 24: half note E6, quarter note F6, quarter note G6, half note A6.

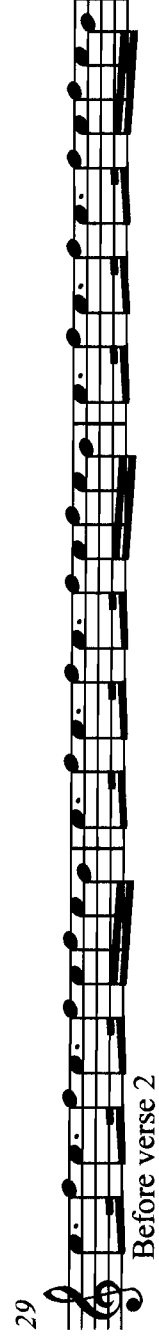
25



Measures 25-28. Measure 25: half note G4, quarter note A4, quarter note B4, half note C5. Measure 26: half note D5, quarter note E5, quarter note F5, half note G5. Measure 27: half note A5, quarter note B5, quarter note C6, half note D6. Measure 28: half note E6, quarter note F6, quarter note G6, half note A6.

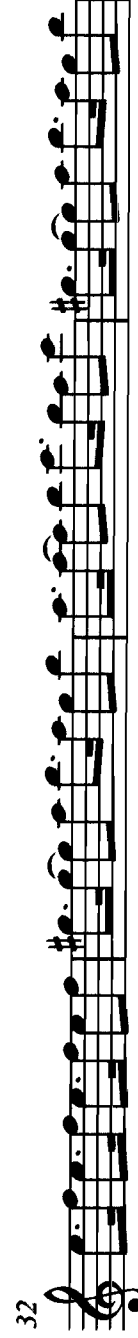
29

Before verse 2



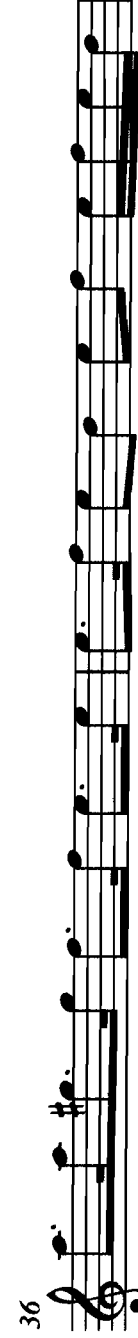
Measures 29-32. Measure 29: half note G4, quarter note A4, quarter note B4, half note C5. Measure 30: half note D5, quarter note E5, quarter note F5, half note G5. Measure 31: half note A5, quarter note B5, quarter note C6, half note D6. Measure 32: half note E6, quarter note F6, quarter note G6, half note A6.

32



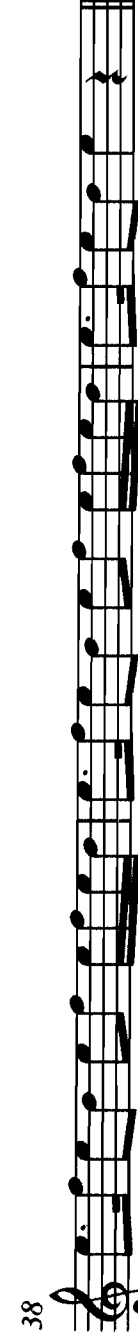
Measures 33-36. Measure 33: half note G4, quarter note A4, quarter note B4, half note C5. Measure 34: half note D5, quarter note E5, quarter note F5, half note G5. Measure 35: half note A5, quarter note B5, quarter note C6, half note D6. Measure 36: half note E6, quarter note F6, quarter note G6, half note A6.

36



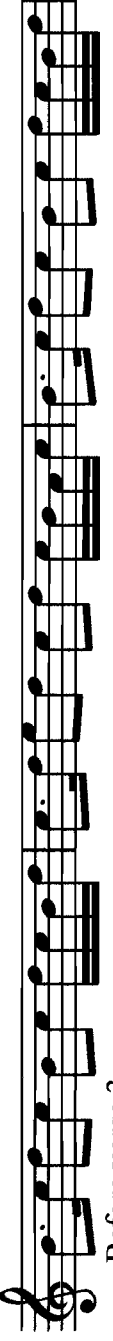
Measures 37-40. Measure 37: half note G4, quarter note A4, quarter note B4, half note C5. Measure 38: half note D5, quarter note E5, quarter note F5, half note G5. Measure 39: half note A5, quarter note B5, quarter note C6, half note D6. Measure 40: half note E6, quarter note F6, quarter note G6, half note A6.

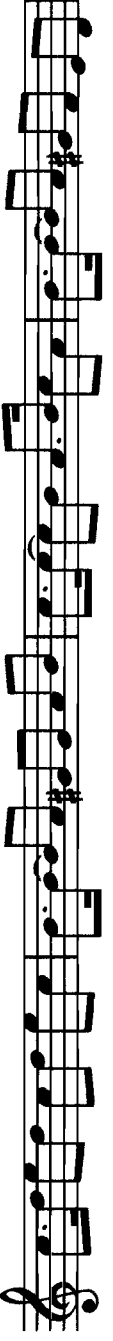
38

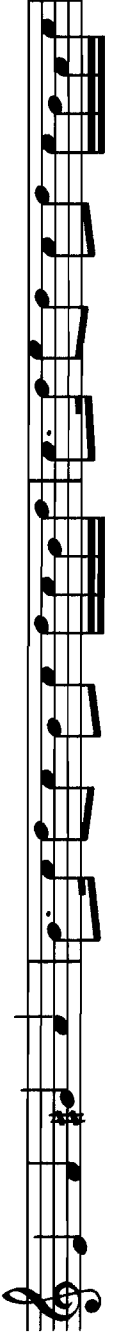


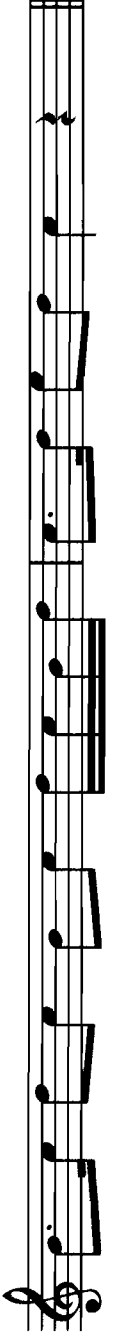
Measures 41-44. Measure 41: half note G4, quarter note A4, quarter note B4, half note C5. Measure 42: half note D5, quarter note E5, quarter note F5, half note G5. Measure 43: half note A5, quarter note B5, quarter note C6, half note D6. Measure 44: half note E6, quarter note F6, quarter note G6, half note A6.

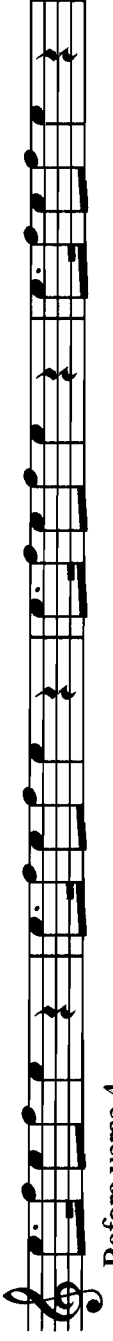
Soprano Saxophone

41  Before verse 3

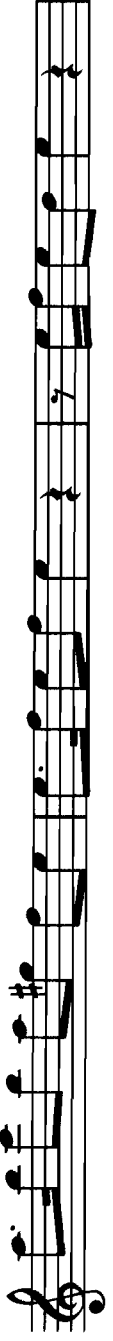
44 

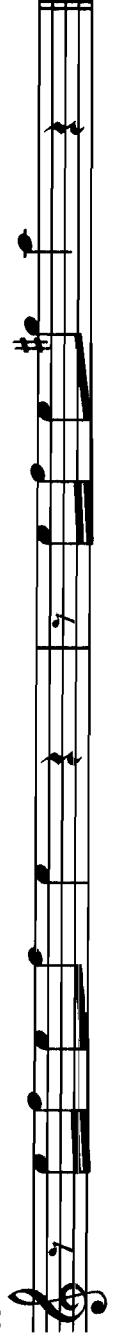
48 

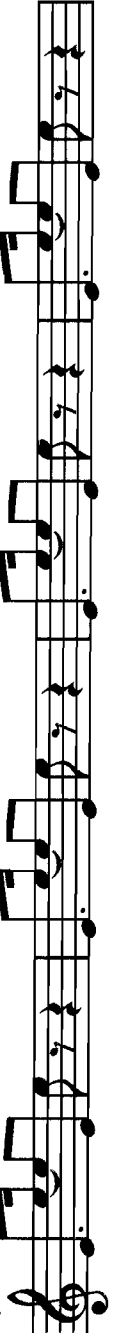
51 

53  Before verse 4

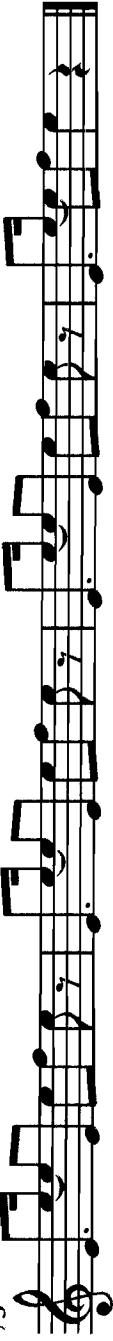
57 

60 

63 

65  Before final chorus

69 

73 

(Now Hindi P: 74)

RANG. DE JINI HARI (Nirmal Sangeet Sarita)

CHORUS

Dm
 Rang. de jini hari
 C Bb Dm
 Ma ke rang. me ye kaya (kaya) } x2
 Dm
 Rang. na de is. Chanchal. Man-ko (x2)
 Dm
 Ap-ne Rang. Me Maya
 Dm
 Rang. de jini hari
 C Bb Dm
 Ma ke rang. me ye kaya (kaya) } x2

① Dm
 Kale Pile Rang. ka hai
 Dm C
 Maila ye Jag. Sara
 C
 Is. Duniya ke sab. Rangose,
 C Dm
 Tera hai rang. hiya
 A Dm
 Sahaj ka Laga hai, Rang. ye tera (x2)
 Gm Dm
 Ko-i utar. na paya

② Dm
 Ham kya ja-ne bhakti rang. me
 Dm C
 Man. kaise rang. paye
 C
 Rang. Jayega us. rang. me jo } x2
 C Dm
 Tu vo rang. chadhaye
 A Dm
 Tum. Nir. mal. ho Hampar. Kar-na (x2)
 Gm Dm
 Nir. mal. rang. ki chhaya

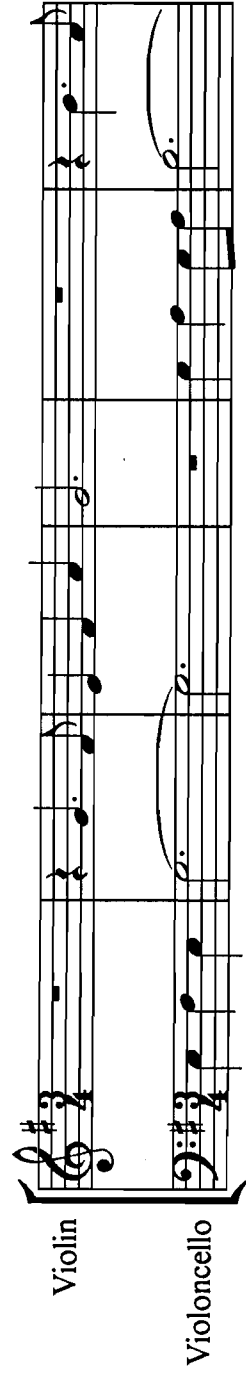
③ ^{Dm} Tere rang. me aise range ham.
^{Dm} ^C Dujā rang. na lage
^C ^C ^{Dm} Tujā bin. ko-i Nazar. na aye } x2
^C ^{Dm} In. naino ke age
^A ^{Dm} Jal. ko s'thal. ko sare jagat. ko (x2)
^{Gm} ^{Dm} Ranga rang. Banaya —

^{Dm}
 Rang. de jini hari
^C ^{Bb} ^{Dm} Ma ke rang. me ye kaya (kaya) } x2
^{Dm} ^C ^{Dm} Rang. na de is. Chanchal. Man. ko (x2)
 CHORUS
^{Dm} Ap. ne Rang. Me Maya
^{Dm} Rang. de jini hari
^C ^{Bb} ^{Dm} Ma ke rang. me ye kaya (kaya) } x2

Jago Kundalini Ma

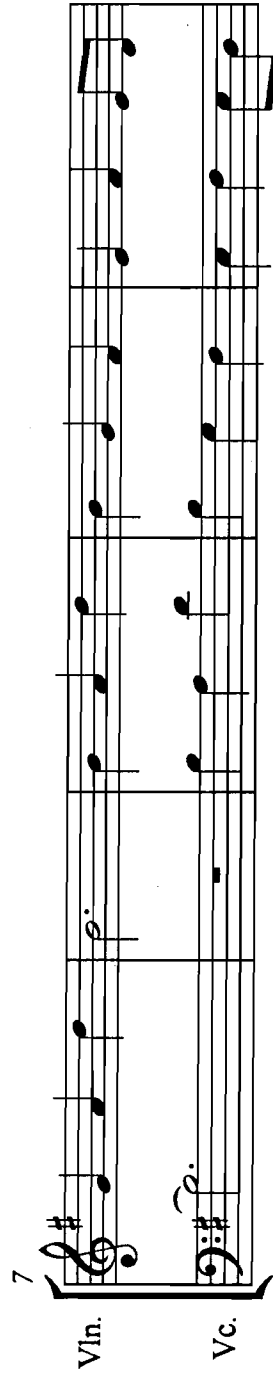
Violin

Violoncello



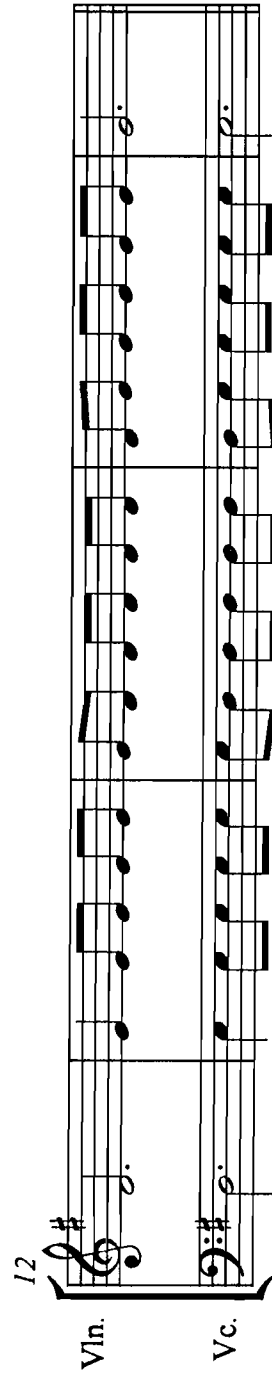
7 Vln.

Vc.



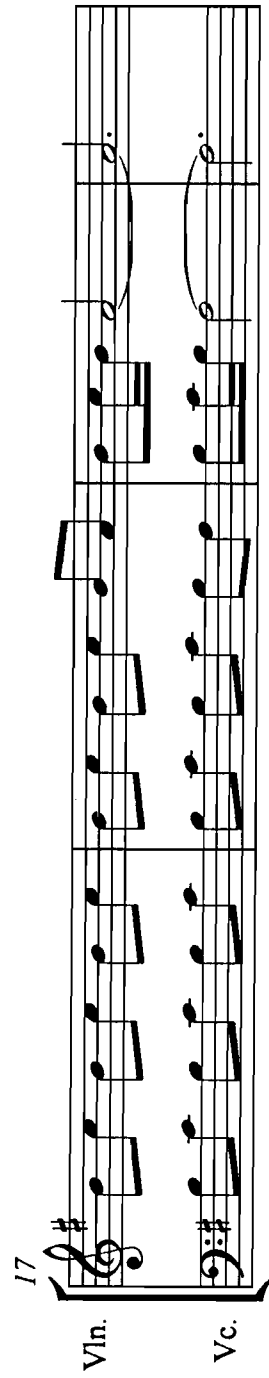
12 Vln.

Vc.



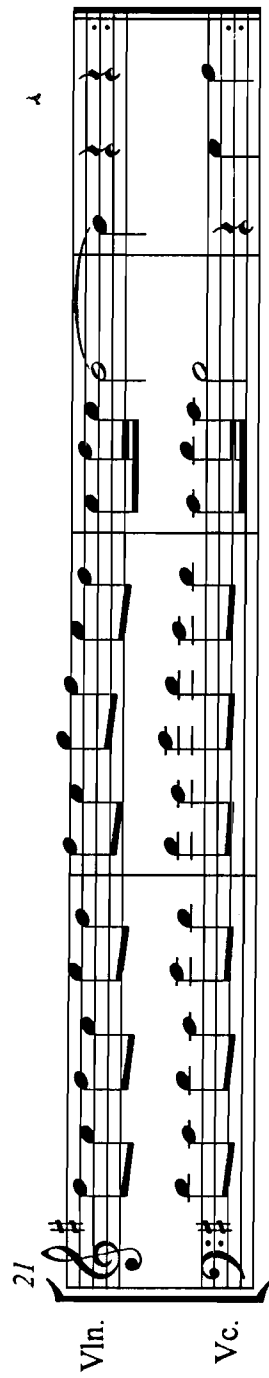
17 Vln.

Vc.



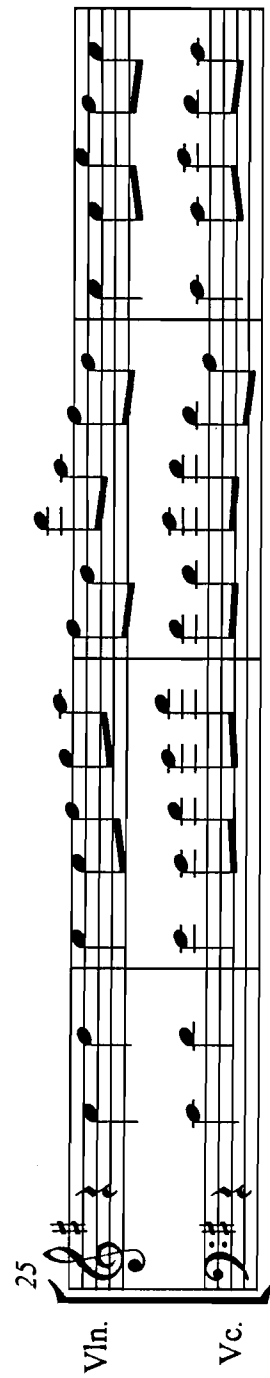
21 Vln.

Vc.



25 Vln.

Vc.



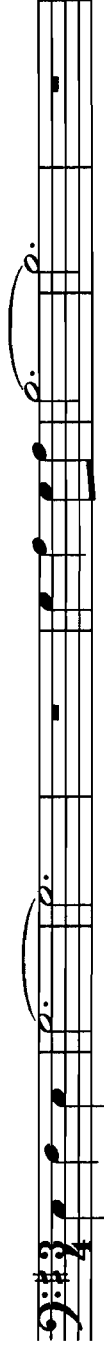
Violin (Vln.) and Violoncello (Vc.) musical score, measures 29-32. The key signature is one sharp (F#). The Violin part (top staff) begins with a treble clef and a sharp sign. The Violoncello part (bottom staff) begins with a bass clef and a sharp sign. Both parts feature a melodic line in measures 29-31, followed by a final measure (32) where the Violoncello part ends with a double bar line and a repeat sign.

Vln.

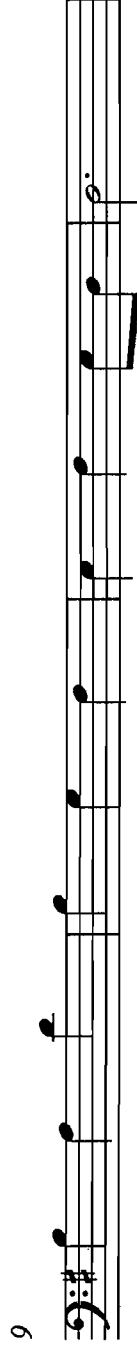
Vc.

Jago Kundalini Ma

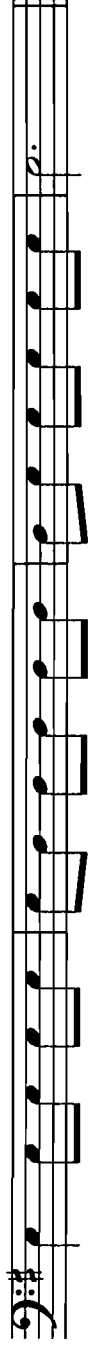
Violoncello



2



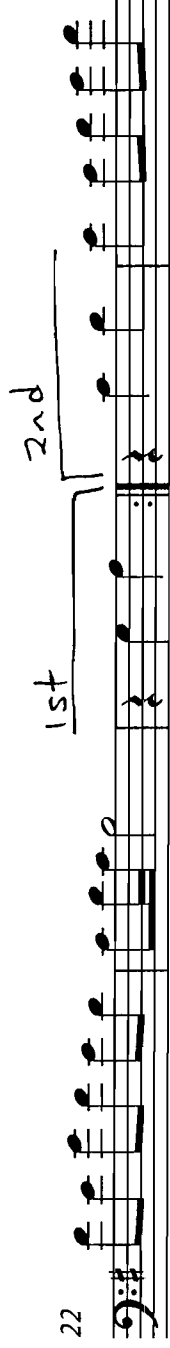
13



17

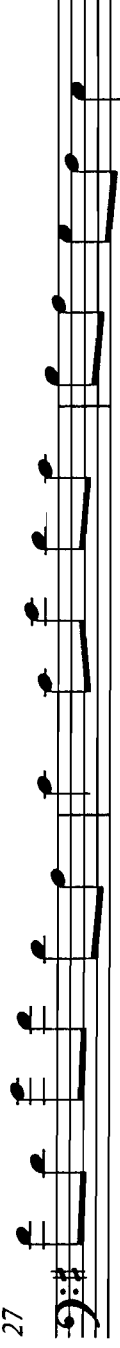


22

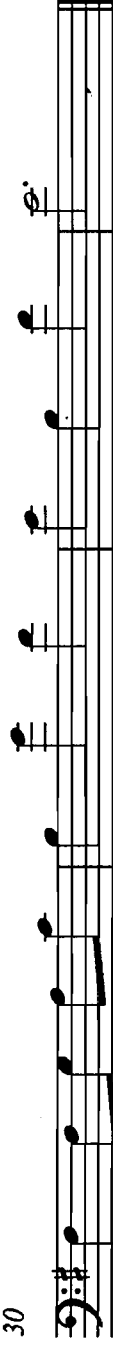


2

27



30



Hindi P:75

JAGO KUNDALINI MA (Sanjay Talwar)

Intro: Em G Bm Em

Jago Jago, Jago Jago (x2)

Jago Kundalini Ma! Karo sab-pe kripa (x2)

Sahasra me aake (x2)

Chu hi lenge vo ham as-man

Jago Kundalini Ma! Karo sab-pe kripa (x2)

Flute

Harm.

① Mooladhar. me tum baithi ho Ma

Sadiyon se tum soi hui

Ichha hui pale tujh-ko (x2)

Hasil ho tum, Jago Kundalini Ma.

② Sama ja-o Ma —, Maja me abhi
Sabhi chakr. tum Niranjit. karo

Ganesh swayam Pooje tujh-ko (x2)

Sharan. me teri, Jago Kundalini Ma.

INSTRUMENTAL BEFORE 3RD VERSE →

③ Soi At.ma me prakash bharo
Jo Bikh-re hai chitt. ekatrit karo

Tabhi dur. honge andhere (x2)

Roshani me teri Jago Kundalini Ma.

①

Flute

Harm.

②

③

INSTRUMENTAL BEFORE 3RD VERSE

MAIYA TERE CHAR.NO KI

CHORUS

^{Fm} ^{Eb} ^{Fm}
 Maiya tere char.no ki (x2)
^{Eb} ^{Cm7} ^{Fm}
 Yadi dhul. jo mil. jaye
^{Fm} ^{Cm} ^{Fm}
 Sach. keh.ta hu Nir.mal. Ma (x2)
^{Eb} ^{Cm7} ^{Fm}
 Tak. di. r. badal. jaye
^{Fm} ^{Eb} ^{Fm}
 Maiya tere char.no ki (x2)

① ^{Fm} ^{Eb} ^{Fm}
 Yeh. man. bada chanchal. hai } x2
^{Fm}
 Kese tere diya. karu

^{Fm} ^{Cm} ^{Fm}
 Jit. na ise sam. ja-un
^{Fm} ^{Eb} ^{Fm}
 Jit. na ise behela-un
^{Eb} ^{Fm}
 Ut. na hi machal. jaye

② ^{Fm} ^{Eb} ^{Fm}
 Sun. te hai teri reh. mat. } x2
^{Fm}
 Din. rat. bar. s. ti hai
^{Fm} ^{Cm/Eb} ^{Fm}
 Ek. bund. jo mil. jaye (x2)
^{Eb} ^{Fm}
 Dil. ki Kali khil. jaye...

③

^{Fm} ^{Eb} ^{Fm}
 Naj-ro se gira-na na } x2
^{Fm}
 Chahe kit-ni saja de-na }
^{Fm} ^{Cm/Eb} ^{Fm}
 Naj-ro se jo gir. ja-ye (x2)
^{Eb} ^{Fm}
 Mus.kil. hi sambhal. pa-ye

④

^{Fm} ^{Eb} ^{Fm}
 Mai-ya is. ji-wan. ki } x2
^{Fm}
 Bas. it-ni tama-na-hai }
^{Fm} ^{Cm/Eb} ^{Fm}
 Tumi sa-mine ho meh.re (x2)
^{Eb} ^{Fm}
 Mera jiwan. hi sambhal. - ja-ye

^{Fm} ^{Eb} ^{Fm}
 Mai-ya tere char.no ki (x2)
^{Eb} ^{Cm7} ^{Fm}
 Yadi dhul. jo mil. - jaye
^{Fm} ^{Cm} ^{Fm}
 Sach. keh.ta hu Nir.mal. Ma (x2)
^{Eb} ^{Cm7} ^{Fm}
 Tak. di-r. badal. - jaye
^{Fm} ^{Eb} ^{Fm}
 Mai-ya tere char.no ki (x2)

SHIVA STUTTI (DMAJ)

Chorus:

^A Lalat. pe hai ^{Ehadr.} Chandra Ma (x2), Chandra Ma (x2)

^E Jata Me Gangadhar. hai (x2), Gangadhar. hai (x2)

^A Lalat. pe hai Chandra Ma

^E Jata Me Gangadhar. hai

^D Chadi hai bhasma ang. pe

^D Gale me Sarpahar. hai

^D Nava rahe hai Shesh. Dev.

^A Sar Tumhari ^D Bhakti me

^E Hai ^A Koti surya ka prakash

^E Shiv tumhari ^D Shakti mein (x3)

Three Notes (Bells): B, F#, D,

^D Shankar.

[^D Shankar. ^{bhole} ^{bhale}, ^{She-l} ^{Bihari}, ^{Tripurari}

[^E Teri ^A Leela ^D Prabhu sab-se hai ^{nyari}

① ^D Sab. Devo me ^A Mahadev. tu, ^D Tach. sa koi na ^{duja}

Ho: ^A ^{G M D N} ^{D N D P M} | ^{G M D N D P M G} |

^D Sab. Devo me ^A Mahadev. tu, Ah: ^D ^{R P M P M G R}

^D Sab. Devo me ^A Mahadev. tu, ^D Tach. sa koi na ^{duja}

^D Bhakti ^E bhav-se ^D sab. kar-te hai

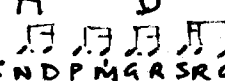
^E Bhag'van. ^D teri ^D Puja (x2)

^D Shiv.ji ^D tera to hai (x2)

^D Rup. ^D nirala, ^{bhola} ^{bhala}

^E Teri ^A chavi ^D pe sabhi hai ^{Balihari}

- ② Sagar. manth. ke sabhi Dev.ta } x2
 Am-rit. par Lalchaye }
 Tum abhayankar. Vish. ko Peekar. } x2
 Neel.kanth. Kah.laye }
 Neel.kanth. Kah.laye }
 Jo bhi aya Shambho (x2)
 Sharan. tihari dukh.hari
 Uski naiya tune par. utari

- ③ He Shiv.shankar. jaha bhi tera
 Dam. dam. dam.ru baje
 He _____ Shiv.shankar., He Pralayankar.
 He Shiv.shankar, He Pralayankar, Ah: 
 He Shivashankar. jaha bhi tera
 Dam. dam. dam.ru baje
 Dhar.ke nana rup. tere gana
 Sang. sang. tere nache, Sang. sang. tere nache,
 Tera kisi ne bhi (x2), Bhed. na paya, Kaisi maya
 Bha-i tujh. koto nandi ki sawari

SHIVA STUTTI (EMAJ)

^B Lalat. pe hai Chandra Ma (x2), Chandra Ma (x2)

^{F#} Jata Me Gangadhar. hai (x2), Gangadhar. hai (x2)

^B Lalat. pe hai Chandra Ma

^{F#} Jata Me Gangadhar. hai

^E Chadi hai bhasma ang. pe

^E Gale me Sarpahar. hai

^E Nava rahe hai Shesh. Dev.

^B Sar Tumhari Bhakti me

^{F#} Hai koti surya ka prakash

^{F#} Shiv tumhari Shakti mein (x3)

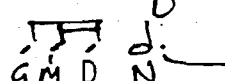
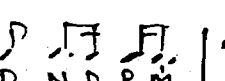
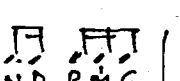
Three Notes (Bells):

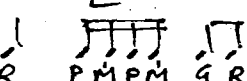
^{C#} ^{G#} ^E

Chorus:

^E Shankar. bhole bhale', Shaila Bihari, Tripurari
^{F#} Teri Leela Prabhu sab-se hai nyari

① ^E Sab. Devo me Mahadev. tu, ^B Tuch. sa koi na duja

Ho: ^B  ^E  ^E 

^E Sab. Devo me Mahadev. tu, Ah: ^B ^E 

^E Sab. Devo me Mahadev. tu, ^B Tuch. sa koi na duja

^E Bhakti bhav-se sab. kar-te hai

^{F#} Bhag'van. teri Puj'a (x2)

^E Shiv.ji tera to hai (x2)

^E Rup. nirala, bhola bhala

^{F#} Teri chavi pe sabhi hai ^B ^E Balihari

- ② ^ESagar. ^Bmanth. ke ^Esabhi ^EDev.ta } x2
^BAm-rit. ^Epar ^ELalchaye
^{C#m}Tum ^Babhayankar. ^EVish. ko ^EPekar. } x2
^BNeel.kanth. ^EKah.laye
^BNeel.kanth. ^EKah.laye
^EJo bhi ^Eaya ^Eshambho' (x2)
^{F#}Sharan. ^Btihari' ^Edukh.hari'
^{F#}Uski ^Bnaiya ^Etune ^Epar. utari'

- ③ ^EHe ^BShiv.shankar. ^Ejaha bhi ^Etera
^BDam. ^Edam. ^Bdam.ru ^Ebaje'
^EHe' ——— ^BShiv.shankar. ^EHe' ^BPralayankar.
^EHe ^BShiv.shankar, ^EHe ^BPralayankar, ^EAh: ^BNDP ^EMA ^BSRG
^EHe ^BShivashankar. ^Ejaha bhi ^Etera
^BDam. ^Edam. ^{F#}dam.ru ^Ebaje'
^EDhar. ^{F#}ke ^Enana ^{F#}rup. ^Etere ^Egana
^{F#}Sang. ^Esang. ^{F#}tere ^Enache, ^{F#}Sang. ^Esang. ^Etere ^Enache,
^Etera ^{F#}kisi ^Bne bhi' (x2), ^EBhed. ^Ena ^Epaya, ^EKaisi ^Emaya
^{F#}Bha-i ^Btujh. ^Ekoto ^Enandi ^Eki ^Esawari'

Chorus:

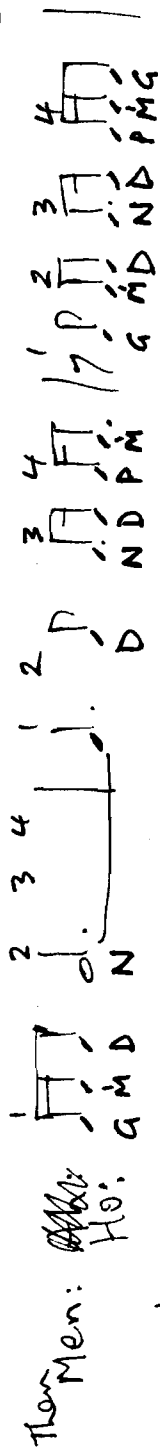
Shankar. bhole bhale, Shaila Bikari, Tripura—ri
S S N D S S S R G D PMGR G R PM GR

Teri Leela Prabhu sab. se hai nyari
R R M M MG G R G R G GRS S

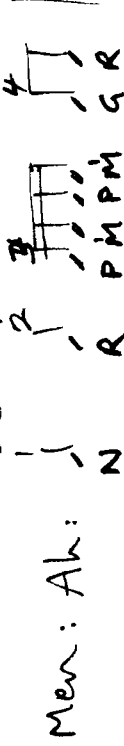
Between verses chorus is only sung once (or twice?)

1st Verse:

Ladies: Sab. Devo me Mahadev. tu, Tuch. sa koi na duja

Men:  HO: G M D N 2 3 4 1 2 D ND PM 4 ND PM G

Ladies: Sab. Devo me Mahadev. tu,

Men: Ah:  N R PM PM GR

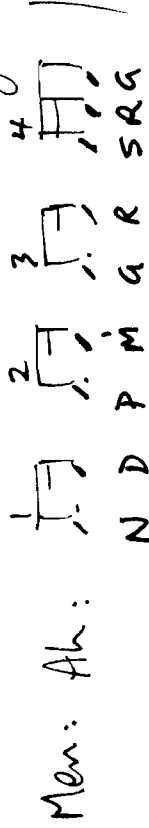
Ladies: Sab. Devo me Mahadev. tu....

3rd Verse:

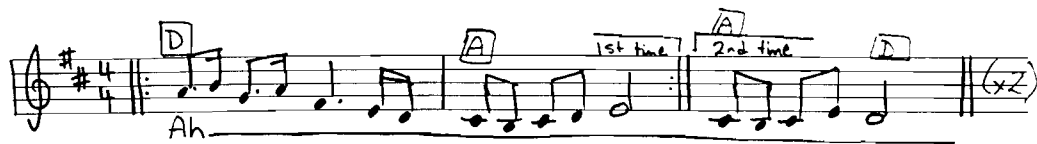
Ladies: He Shiv-shankar. Jaha bhi tera dam. dam. dam.ru baje

Men: He ——— Shivashankar, He Pralayankar

Ladies: He Shivashankar, He Pralayankar

Men: Ah:  N D P M G R S R G

JANAM. DIN. AYO (Song for Shri Mataji's Birthday)

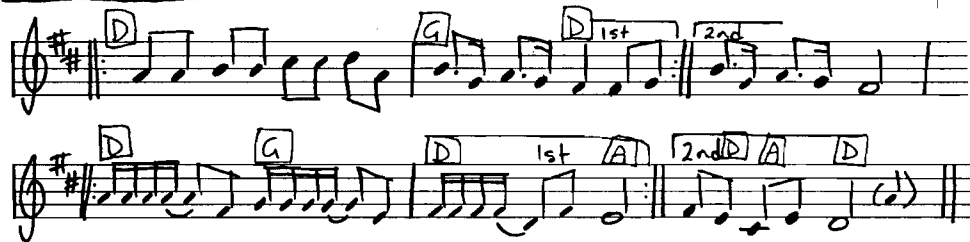


CHORUS

D **F#m** **G**
Janam. din. ayo, Adishakti ka)
Adi Shakti's birthday has come!

A **D**
Smaran. din. ayo, Nirmal. bhakti ka) (x2)
The day of recollection of Divine devotion has come!

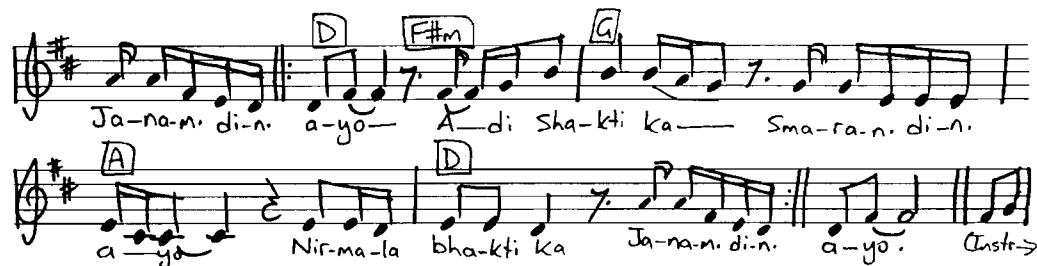
Instrumental: (before verses 1, 2 & 3 - not verse 4).



F#m **G** **D**
① Chahu dis. dekho anand. chhayo (x2)
Behold! The joy is spreading in all four directions!

D
Dharti ambar. jhum. ke gayo (x2)
Earth and sky, both are swaying and singing

A **D**
Aya hai rang masti ka... (Chorus)
The colour of Joy has spread everywhere



D
② Sab gaye ham mangal gan)
Let us all sing the auspicious hymns

E **G**
Ma Charano me kare pranam) (x2)
And let us all prostrate at the Lotus Feet of Mother

G **Em**
Ashish. mange bhakti ka (x2)
We shall ask for the blessings of devotion

A **D**
Ashish. mange mukti ka... (Chorus)
We shall ask for the blessings of liberation

F#m **G** **D**
③ Ma ki Mahima hai ye ap.rampar (x2)
Mother's Glory is boundless

D
Ma krupa se khule hai dar (x2)
Through Mother's grace, the gate has opened

A **D**
Darshan. dwara shakti ka... (Chorus)
Her Darshan opens the way to our powers



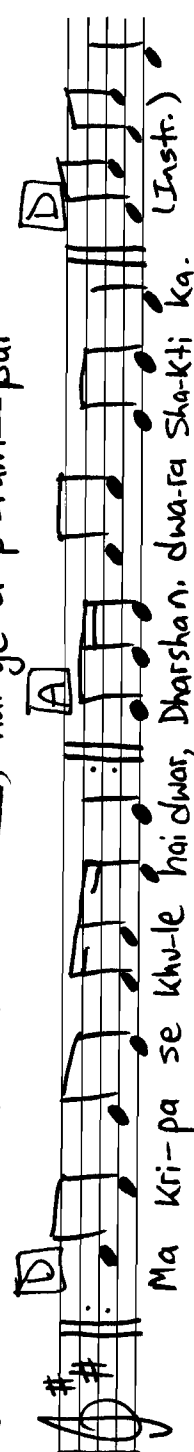
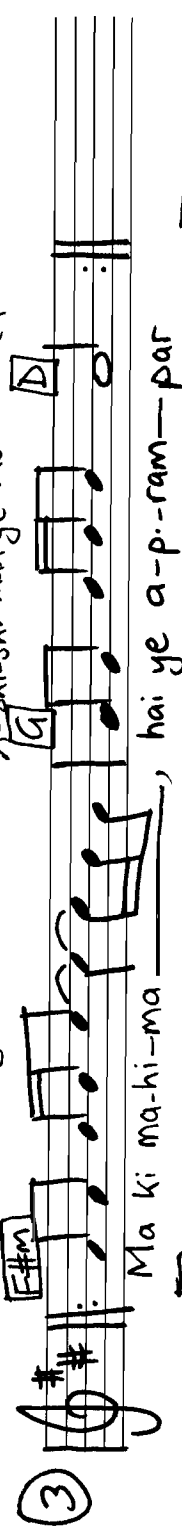
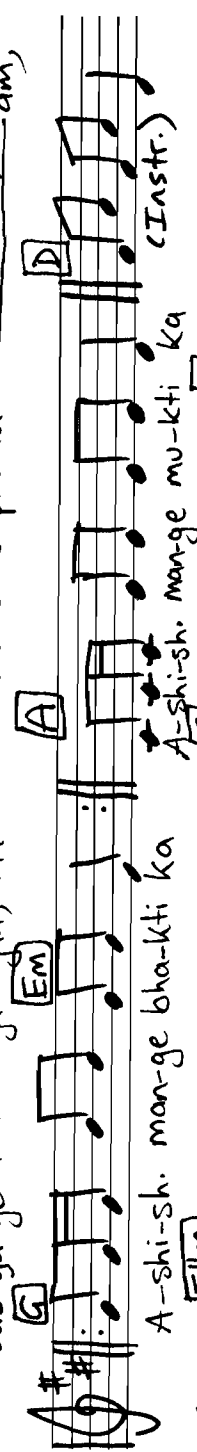
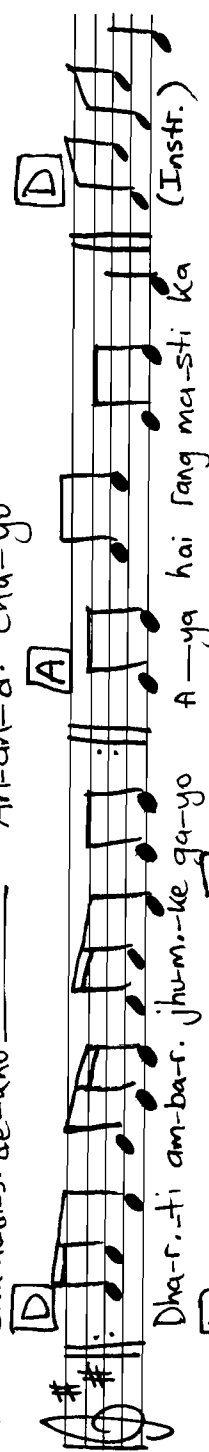
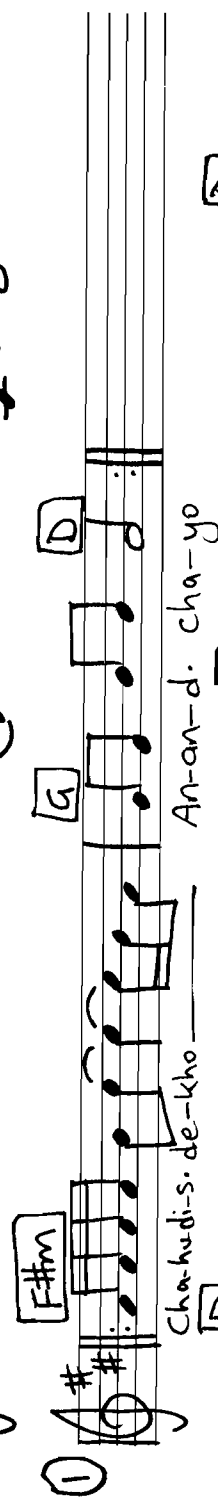
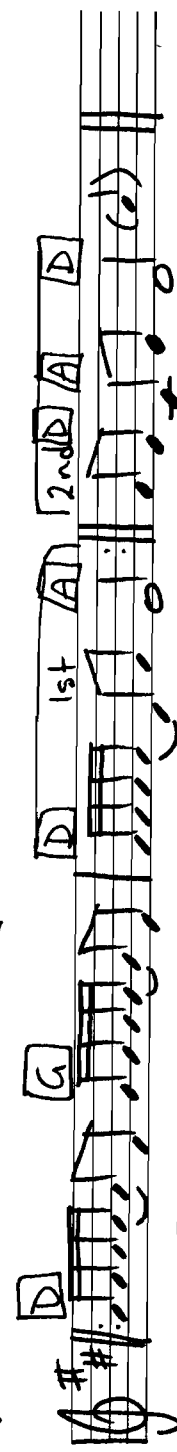
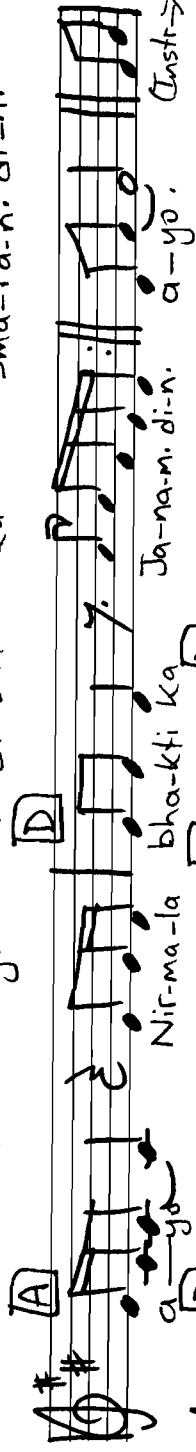
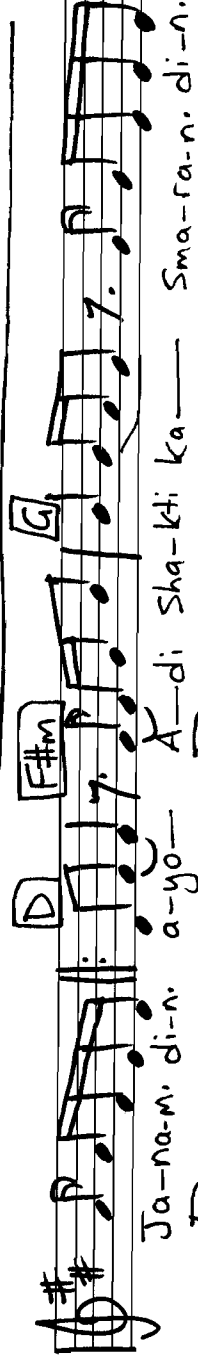
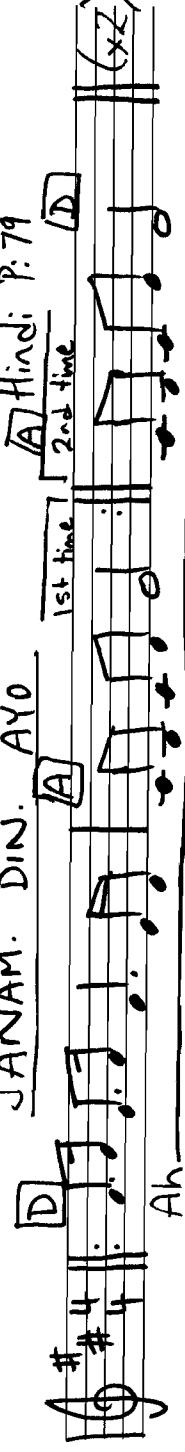
Dm **F** **G** **Dm**
④ Indra-dhanushya ki ghata chhayi gagan. hai (x2)
A multitude of rainbows has covered the sky

Dm **A** **Dm**
Niranand. me Sahaji magan. hai (x2)
The Sahajis are drowned in Niranand (pure joy)

D
Swagat. kar. te Adishakti ka (x2)

A **D**
Adishakti ka... (Chorus)
With folded hands, they all welcome the Adi Shakti

1st time 2nd time



④

(Instr.)

In dha-dha-nu-shya ki gha-ta cha—yi ga-ga-n. hai

Ni ra—na—n-d. me

Sa ha—ji ma-ga-n. hai

A—di sha—kti Ka (Instr.)

Janam. dina.....

The musical score is written on ten staves. The first staff begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a 4/4 time signature. The melody is written in a style that is common in Indian folk music, with a focus on melody and rhythm. The score includes various musical symbols such as notes, rests, and accidentals. Chord symbols are written above the staves: E, A, D, E, Em, A, E, D, E, and A. The music is written in a style typical of Indian folk music, with a focus on melody and rhythm.

MATAJIQAWWALI (AllahHu)

Alap:

① Ah _____ Ah _____
Sa Sa Ni Sa Ni

② Ah _____ Ah _____
Sa Ni Pa Ni Ni Sa Ni

③ Ah _____ Ah _____
Ni Ma Pa Sa Ni

④ Ah _____ Ah _____
Pa Pa Ah Ni

⑤ Ah _____ Ah _____
Pa Ma Ma Pa

⑥ Ah _____ Ah _____
Ni Pa Ni Ni Sa Sa

⑦ Ah _____ Ah _____
Ni Sa Sa

⑧ Ah _____ Ah _____
Ni Sa Sa

⑨ Ah _____ Ah _____
Ni Sa Sa

⑩ Ah _____ Ah _____
Ni Sa Sa

⑪ Ah _____ Ah _____
Ni Sa Sa

⑫ Ah _____ Ah _____
Ni Sa Sa

⑬ Ah _____ Ah _____
Ni Sa Sa

⑭ Ah _____ Ah _____
Ni Sa Sa

⑮ Ah _____ Ah _____
Ni Sa Sa

⑯ Ah _____ Ah _____
Ni Sa Sa

⑰ Ah _____ Ah _____
Ni Sa Sa

⑱ Ah _____ Ah _____
Ni Sa Sa

⑲ Ah _____ Ah _____
Ni Sa Sa

⑳ Ah _____ Ah _____
Ni Sa Sa

㉑ Ah _____ Ah _____
Ni Sa Sa

㉒ Ah _____ Ah _____
Ni Sa Sa

㉓ Ah _____ Ah _____
Ni Sa Sa

㉔ Ah _____ Ah _____
Ni Sa Sa

㉕ Ah _____ Ah _____
Ni Sa Sa

㉖ Ah _____ Ah _____
Ni Sa Sa

㉗ Ah _____ Ah _____
Ni Sa Sa

㉘ Ah _____ Ah _____
Ni Sa Sa

㉙ Ah _____ Ah _____
Ni Sa Sa

㉚ Ah _____ Ah _____
Ni Sa Sa

㉛ Ah _____ Ah _____
Ni Sa Sa

㉜ Ah _____ Ah _____
Ni Sa Sa

㉝ Ah _____ Ah _____
Ni Sa Sa

㉞ Ah _____ Ah _____
Ni Sa Sa

㉟ Ah _____ Ah _____
Ni Sa Sa

㊱ Ah _____ Ah _____
Ni Sa Sa

㊲ Ah _____ Ah _____
Ni Sa Sa

㊳ Ah _____ Ah _____
Ni Sa Sa

㊴ Ah _____ Ah _____
Ni Sa Sa

㊵ Ah _____ Ah _____
Ni Sa Sa

㊶ Ah _____ Ah _____
Ni Sa Sa

㊷ Ah _____ Ah _____
Ni Sa Sa

㊸ Ah _____ Ah _____
Ni Sa Sa

㊹ Ah _____ Ah _____
Ni Sa Sa

㊺ Ah _____ Ah _____
Ni Sa Sa

㊻ Ah _____ Ah _____
Ni Sa Sa

㊼ Ah _____ Ah _____
Ni Sa Sa

㊽ Ah _____ Ah _____
Ni Sa Sa

㊾ Ah _____ Ah _____
Ni Sa Sa

㊿ Ah _____ Ah _____
Ni Sa Sa

① (Set in Raga Mishra Khamaj: S R G M P D N S, but also using natural Ni)
Moorle kul-mulk. , lashari _____ ka lahu (x2)
Ga Re Ga GaReGaReSa Sa Re Ga

① Wah. dahu _____ la ela-ha il--- la---hu
Ma Pa Ma Ma GaMa MaGa ReMa Ga

② Wah. dahu _____ la ela-ha il--- la---hu
Ga MaPa MaGaMaGa Ma GaMa MaGaReMa Ga

Shams. Tab.rez. , Gar. kwuda----- tala-ban-----d
Ga Pa Dha Sa Sa Re NiDhaPa PaDha Ni Dha Pa

Kwush.bu kha ---, la e-la---ha , il-la-hu--.
Pa DPDPG Re ReGRS Ni Sa Re Ga

All gods reside in Shri Mataji, and thus we can say that God is one, and for all the Sahaja Yogis it is the Goddess Shri Mataji Nirmala Devi.

E
Mataji-ji-ji-, Mataji-ji-ji-,
Ni Sa Ni Sa
E D
Mataji- Mataji- Ma--ta-ji-- (x2)
Ni Sa Sa Re Sa Ni Sa Re Sa Ni
A E
Mataji Mataji Mataji
Ni Sa Pa Ma Ga Re Sa

Chorus:
E D
Mataji- Mataji- Ma--ta-ji----
Ni Sa Sa Re Sa Ni Sa Re Sa Ni
A E
Mataji Mataji Mataji
Ni Sa Pa Ma Ga Re Sa

} x 3

2 E
Ye zāmin jāb. na thi, ye jāhā jāb. nātha (x2)

E
Chaand. surāj. na the, aās.mā jāb. nātha (x2)

E A Bm E
Ra-ze haqq. bhī kiśi par. aya jāb. nātha (x2)

E D E
Tab.na tha kūch. yāhā (x2) Thā māgar. tū hi tū, Mātājī.....

When there was no earth, no sun, no moon, no sky, the truth of God and Chaitanya was not known. At that time there was nothing but pure consciousness in the form of Chaitanya. And that was You, Shri Mataji.

A E D A E
Mātājī---- Adī Shakti--, Nirmala Dēvi--, Prana Rūpini--,
Primal Power, first cause; Pure, spotless; Of the form of the Divine breath of life;

D E D E
Kshipra Prasadini, Maharatih, Maharadni, Sahaj Yog Dayini,
*Who showers grace on Her devotees; The greatest bliss; Great Empress;
Grants spontaneous Self-Realization*

D E D
Niskala (Niskala), Nistula (Nistula), Nishkalanka, (.....)
Indivisible, complete; Unequalled; Faultless brilliance;

E A D E
Nirupaplava, Nirguna, Nirvikalpa, Nirishwara---
Indestructible; Attributeless; Without mental activities; Supreme.

D A E D
Mahadevi, Mahashakti, Sharma Dayini, Parameshwari,
Greatest of Goddesses; Greatest power; Giver of happiness; The ultimate ruler;

E D E
Sudha Shrutih, Pavana Kritih, Shri Vilasini---
*Ambrosial stream of bliss; Sacred form; The universe is Her place,
She opens/closes the way to Self-Realisation.*

E
Adi Ma _____, Adi Ma _____, Adi Ma _____
PaPa P N D P M G R S PaPa P N D P M G R S PaPa P N D P M G R S
Ma _____, Ma _____, Ma _____, Ma _____
P N D P M G R S P N D P P N D P P N D P
Mātājī... (chorus)

B E
Sa Ga Re Ma Ga Pa Ma Ga Re 6 7 8
D
Ni Re Sa Ga Re Ma Ga Pa Sa 7 8.
E
Sa Ga Re Ma Ga Pa Ma Dha Pa Re - 8
D
Ni Re Sa Ga Re Ma Ga Pa Sa - 7 8.

E
Chorus: Pa Ni Sa Sa Sa Sa Sa Pa Ni (etc...)
Solo Sa Re Ga Re Sa Ni Dha Pa Ma Ga Re Sa (x3)
Sa Re Ga Re Sa Pa Sa Re Ga Re Sa Pa
Sa Re Ga Re Sa Pa, Ga Re Sa Pa, Ga Re Sa Pa Ga Sa,
D E
Mātājī.....

3 E
Pahunche meraj. me arsh. fak. mustafa (x2)

E
Jab. na ma bud. bande men parda raha (x2)

E A Bm E
Tab māla-ik. ne haz.rat. se jhuk. kar kaha (x2)

E D E
Sari makh. luq. men (x2) Haqq. numa tū hi tū, Mātājī.....

When the Prophet Mohammad journeyed to Heaven, there was no difference between Himself and God Almighty. All the angels bowed to Him and sang His glory: that in the whole universe, You are the Truth. Then Shri Mataji, we worship You in the form of Shri Mohammad.

3

Ladies:

Sa Ni Sa | Re Re Sa Re | Ga Ah Re Sa Ni Sa

Ni Ni Ma Pa Dha Ni Sa Ni Sa

Ni Ma Pa Adi Ma Ma Ma, Adi Ma Ma Ma, Adi

Ma Ma Ma, Adi Ma Ma Ma, Adi Ma Mataji...

4

Sa Re Sa Re Sa Re Sa Ni Sa Ni Sa Ni Sa Ni Dha Ni Dha Ni Dha Ni Dha

Pa Dha Pa Dha Pa Dha Pa Ma Pa Ma Pa Ma Pa Ma Ga Ma Ga Ma Ga

Re Ga Re Ga Re Ga Re Sa Sa Re Ga Ma Pa Dha Ni Sa (x2)

Sa Re Ga Ma Pa Dha Ni Sa Sa Re Ga Ma Pa Dha Ni Sa SRGMPDN S SRGMPDN S SRGMPDN S Re-, Mataji...

4

Khal.pe kul hai tu... (improvisation)

Khal.pe kul. hai tu tu tu tu (improvisation)

Tu hi tu, tu hi tu, is.me kya guft.gu (improvisation)

4

Khal.pe kul hai tu, is.me kya guft.gu (x2)

Sare alam ko hai teri hi just.ju (x2)

Teri jalwagari hai ala char. su (x2)

Ya sharika- lahu (x2) Male kul mulk. tu, Mataji...(chorus)

You are the completeness of the whole creation. This is the universal truth. The whole cosmos is trying to understand You, and everyone is worshipping You through meditation and devotion. Your glory is sung everywhere, You are the complete God.

5

Sa (ReSa) Re (GaRe) Ga Ga Ga Re (GaRe) Ga (MaGa) Ma Ma Ma

Ga (MaGa) Ma (PaMa) Pa Pa Pa Ma (PaMa) Pa (DhaPa) Dha Dha Dha

Pa (DhaPa) Dha (NiDha) Ni Ni Ni Dha (NiDha) Ni (SaNi) Sa

Solo voice: Ah...(Sa Ga Re Ga Re NiSa) (repeat)

Sa Re Ni (Ah...), Ni Sa Dha (Ah...), Dha Ni Pa (Ah...), Pa

Dha Ma (Ah...), Ma Pa Ga (Ah...), Ga Ma Re (Ah...), Re

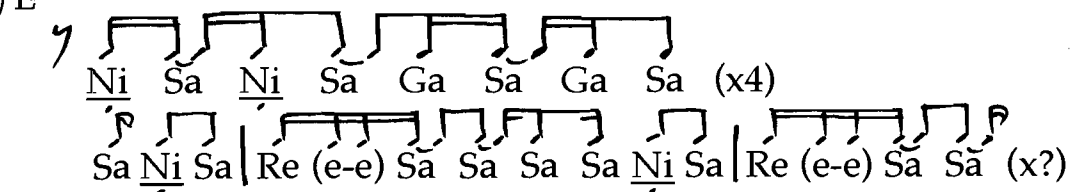
Ga Sa (Ah...), S S R G G G GRG M M M M GM P P P P MP

D D D D PD N N N N DN Sa S S R S N N N S N D D D ND

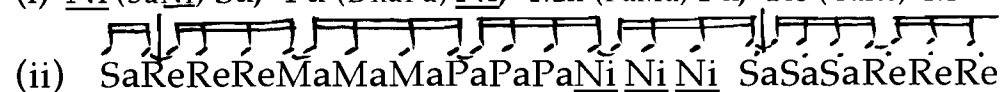
P P PDP M M MPM G G GMG R R RGR Sa

Adi Ma Adi Ma (etc...)

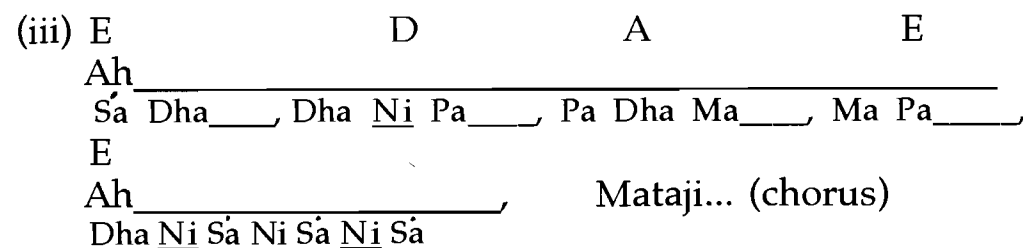
(F) E



Solos:

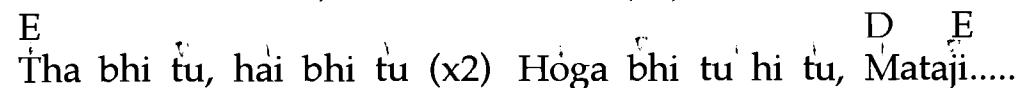
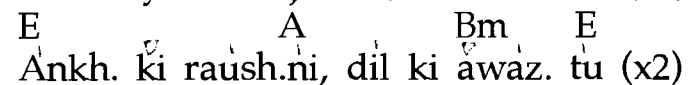
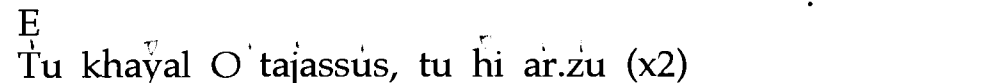
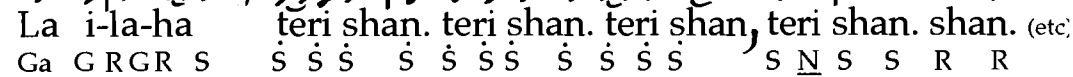
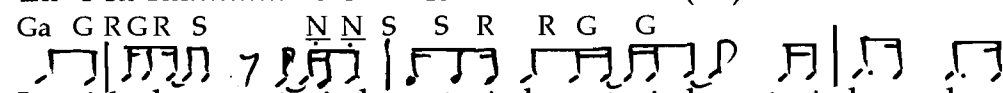
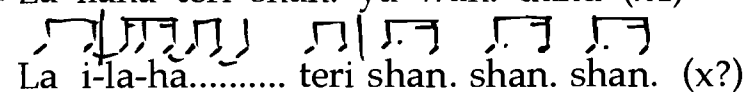


SaSaSa Ni Ni Ni PaPaPaMaMaMaReReReSa_____



(5) E

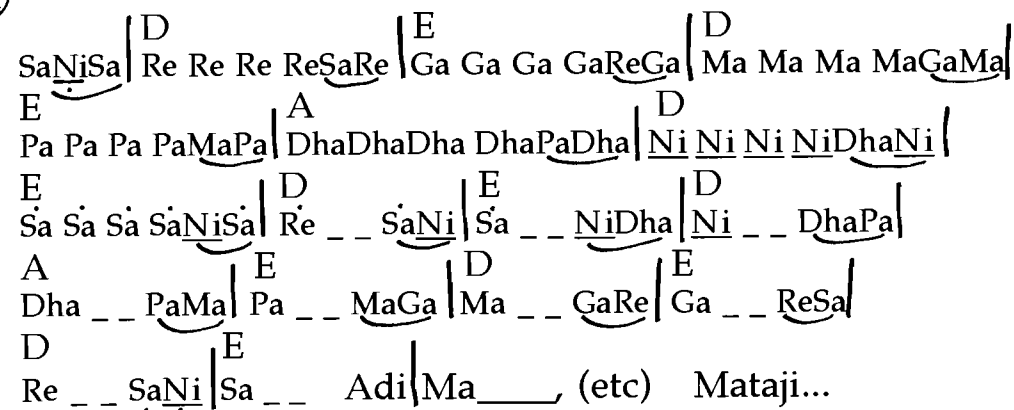
La ilaha teri shan. ya wah. dahu (x4)



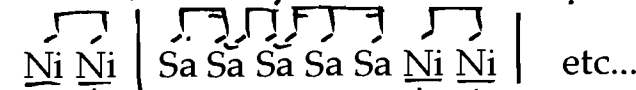
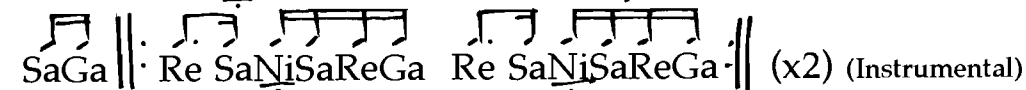
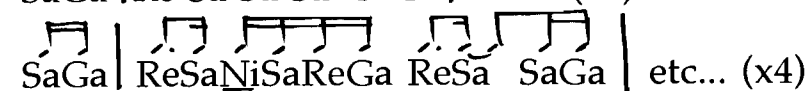
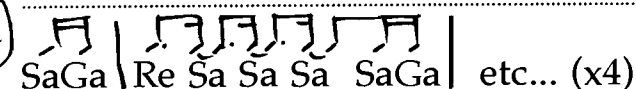
E Tha bhi tu, hai bhi tu (x2) Hoga bhi tu hi tu, Mataji.....

O God, Your glory is fathomless. You are always in our thoughts, in our imagination, and to reach Your real form is our humble desire. You are the light of our eyes, and You are the sound of our heart. Whatever has been, is, and will be (in this universe) is nothing but You, O Great Goddess, Adi Shakti.

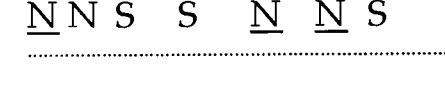
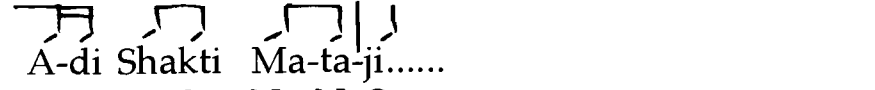
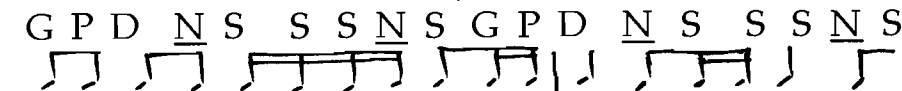
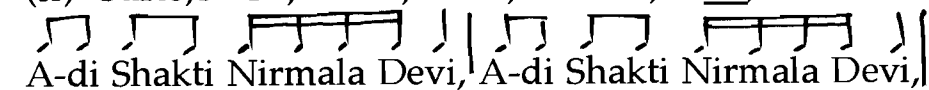
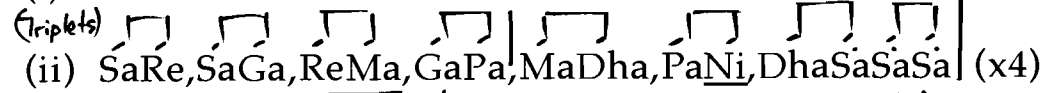
(G) Ladies:



(H)



Solo:



NIRMALA MA, NIRMALA MA, NIRMALA MA, KAHYE.

Em D C D Em

Nirmala Ma, Nirmala Ma, Nirmala Ma, Kahiye (x2)

Em D C D

Jahi Vidhi Rakhe Ma, Tadh: Vidhi: Rahiye (x2)

Em D C D Em

Nirmala Ma, Nirmala Ma, Nirmala Ma, Kahiye (x2)

Em D C D Em

Asha ek. Matajiki Dujic asha chod.de (x2)

Em Nata ek. Deviga se, Duja nata Tod. De (x2)

Em Sahaj sang. Nirmala rang., ang. ang. rangiye (x2)

Em Swarth. Ras. tyag. Pyare, Prem. Ras. Pangiye

Let Puja ek. Mataji ki duji Puja chod.de (x2)

Nata ek. Chidanand. se, Duja nata tod.de (x2)

Sahaj sang. Nirmala rang., ang. ang. rangiye (x2)

Em Aham bhav. tyag. pyare, Bal. rup. angiy (x2)

Let Laksh. ek. Nirmala rup. duja Laksh. chod. de (x2)

Satye ek. Nirmala Dharma, asatya ko chod.de (x2)

Sahaj. Sang. Nirmala rang., ang. ang. rangiye (x2)

Let Nashwar. moha tyag pyare, akshay pad. angiy (x2)

Chorus: Em D C D Em

Em D C D

Em D C D Em

Verse:

Em D C D Em

Em D C D

Em D C D Em

Em D C D

Australian Supplement.

Hindi songs

2006 = H99/100

5

PURVA-ISE

^{Dm} PURVA-ISE SUGANDH. CHALI }
^C MAHEKI MAHEKI YE MAND. CHALI } (Chorus, x2)

^{Dm} PRAKRUTI KO MUKTI ME, NAHELATE CHALI (x2)
^C JAISE SHAB. NAM DHOY RHIDAY. KI KALI

^{Dm} Ah — ^C Ah — ^{Dm} (x2)

^{Dm} HAM MUKTA KHADE }
^C CHEH. TAN. PATH. PER (x2) }
^{Dm} NIRANAND. ME HAI } x2
^C VILEEN. TAT. PER (x2) }
^{Dm} HAI TAR. CHIDI GANJAN. FAILI (x2)
^C NIR.MAL. MA KI KRIPA HUI

NISHANK. HUE }
^C HAM CHEHET. GAYE (x2) }
^{Dm} SAM. PAN. SE } x2
^C UNNAT. HAI BHAYE (x2) }
^{Dm} AHANKAR. KI IK. BINA CHALI (x2)
^C NIR.MAL. MA KI KRIPA HUI

NA PICHE KI HAM.KO }
^C SUDH. HI RAHI (x2) }
^{Dm} NA AAGAY KI KO-I } x2
^C KHOJ. RAHI (x2) }
^{Dm} MURAT. ME PRABHU CHABI DHALI (x2)
^C NIR.MAL. MA KI KRIPA HUI

5

Hindi songs

6

JO KAL KE CHALE }
^C AB BHI HAI CHALE (x2) }
^{Dm} CAB PAHU CHEN GE } x2
^C JO AJ. CHALE (x2) }
^{Dm} NA CHAL. KE BHI MANZIL. PA LI (x2)
^C NIR.MAL. MA KI KRIPA HUI

PURAN. SE }
^C SAMPURNA BANO (x2) }
^{Dm} SAGUNA SE } x2
^C NIR.GUNA BANO (x2) }
^{Dm} HAI SUKSH. MA ME ANUBHUTI PA LI (x2)
^C NIR.MAL. MA KI KRIPA HUI

RAJ.NI KE AACHAL
^C SE NIK.LI LALATI (x2)
^{Dm} AMRIT. ME HAI
^C SUDHA MILATI (x2)
^{Dm} TUM BADHTE CHALO
^C AKSHE AACHAL. ME (x2)
^{Dm} NIR.MAL. MA HAI
^C TUMHE BULATI (x2)
^{Dm} VRIKSHA HAI MA TUM. HO DALI (x2)
^C NIR.MAL. MA KI KRIPA HUI

JAI HE, JAI HE, JAI HE DEVI (Puna Yuva Shakti)

Ch: Jai he, Jai he, Jai he Devi
Moksha Pradayini Nirmal. Ma
Jai he.

① Sarva mangal. Karini
Sahaj. Yoga Pradayini
Sarva Manav. Vasini
Sakshatkar. Pradayini
Prasanna Vadana, Divya Tejas
Mahan Mangala Nirmal. Ma

In Raga

Shankara

② Sarva Vyadhi Nivarini
Sarva Manav. Tarini
Sarva Rakshasa Mardini
Sarva Dev. ta Dharini
Vishwakarini, Vishwadhharini
Vishwarakshini Nirmal. Ma.

③ Sadashiv. Hridaye Swamini
Sadashiv. Hridaye Dharini
Sarva Swarupa Sarveshi
Sarva Mantra Swarupini
Sarvavyapini Sarva Sakshini
Sarva Shashwini Nirmal. Ma

④ Putra Vatsala Kalyani
Maha Patak. Nashini
Yoga Kshema Vivardini
Niranand. Pradayini
Maharupa Mahapuja
Adi Mata Nirmal. Ma

⑤ Jai Mahalakshmi Nirmala Ma, Jai Mahakali Nirmala Ma
Jai Mahasaraswati Nirmala Ma, Adhya Shakti Nirmala Ma

SAHAJA BINA KOI NA UTARA PAR. (N.S.S.)

Introduction:

CHORUS

Sahaj. bina koi na utara par. (x2)

Kyon Ghadiyan jivan. ki khota (x2)

Mat. kar. pag-le soch. vichar. (x2)

Nirmal. se tu kar. le pyar.

Mataji se kar. le pyar.

Sahaj. Bina ko-i na utara par. (x2)

Before 1st Verse

①

Asha onke sap. ne sajaye

Kam. na tere aye

Kam. na tere aye

Sundar. jo har. Mahel. Banaye

Mat. me mil. jaye (x2)

Sath. na kuchh. bhi jata murakh.

Yahi dhara rahai jata murakh.

Joda Dhan. jo apar.

VISHWA NIRMALA DHARM

Em D
Adi Shakti Sat Guru Mata Mahan } x2
C Em D Em
Dharam Dayini Nirmala Ma

E A
Vishwa Dharm Jai Nirmala Dharm } x2
D Em D Em
Vishwa Nirmala Dharm Mahan

En D
Nirmala Devi Hai Mahan - Nam
C Em D Em
Sab.ko Sahaj Yoga De Bhag.van

Fast
Em

Jai Shri Krishna, C
Jai Shri Krishna, Jai Shri Krishna
Shri Mataji

Higher

Em	G
D	Em

JAI RADHA MADHAV. (J. & C. Singh)

Em
Jai Radha Madhav. } x3
D Em
Jai Kunj. Bi Hari

Em
① Jai Gopi Jana Vallabha (x3)

D Em
Jai Gir.var. Dhari

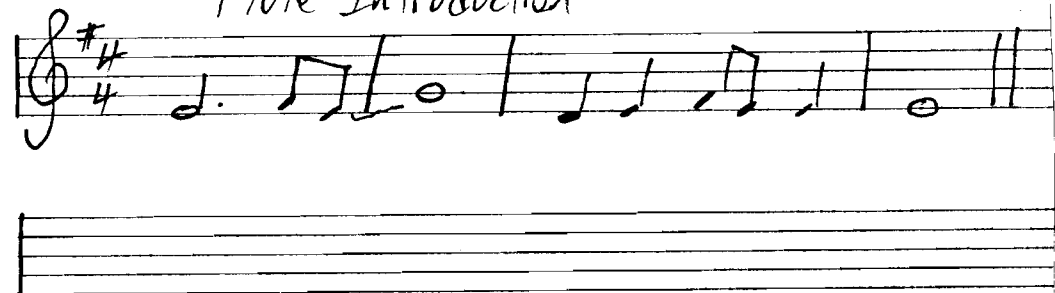
Em Am Em
② Yeshoda Nandan. Braja Jan. Ranjan. (x4)

Em G Em
Yeshoda Nandan. Braja Jan. Ranjan. (x2)

Em D Em
Yeshoda Nandan. Braja Jan. Ranjan. (x2)

Em
Yamuna Tir. Van. Char.

Flute Introduction



KRISHNA JINKA NAM. HAI (J.C. Singh)

CHORUS

B Em
Krishna Jinka Nam. Hai

B Em
Gokul. Jinka Dham. Hai

E A
Aise Shri Bhag. van. Ko (x2)

D Em
Varamvar. Pranam. Hai (x2)

① E
Yeshoda Jinki Maiya Hai } x2

A E
Nand. Ji Bapaya Hai

E A
Aise Shri Gopal. Ko (x2)

D Em
Varamvar. Pranam. Hai (x2)

E
② Lut. Lut. Kaji Makhan. Khayo } x2

A E
Bal. Bal. Sanga Dhenu Charayo

E A
Aise Leela Dham. Ko (x2)

D Em
Varamvar. Pranam. Hai (x2)

E
③ Drupad. Suta Ko Laj. Bachayo } x2

A E
Rahase Gajako Phanda Churayo

E A
Aise Kripa Dham. Ko (x2)

D Em
Varamvar. Pranam. Hai (x2)

Flute Interludes after each chorus.

HE GOVINDA (J. & C. Singh)

SLOKA:

^DAh —————, ^AAh —————,
^ASA ————— RE, SA, ^ANI, DHA, PA —, ^ADHA, PA, SA, NI, ^ARE ————— (CSA)
^DAh —————
 GA, RE, GA, RE, SA ————— ^ANI, SA —————

^DVancha Kalp. taru, Bhayesche
 GA ————— RE GA, RE GA —————
^AKripa sindhu-bhye, e ————— vach.
 RE —————, (SARE — SA)
^DPatitanam, Pawane ————— bhyu
 PA ————— PA ————— MA', DHA, PA, GA
^DVaishnuve Bhyu Namoh Namah —————
 GA ————— RE RE GA — PA — GA RE SA DHA SA.

^DHe Krishna, Karuna ————— Sindhu —————
 PA —————, PA ————— PA, DHA, NI, DHA, NI DHA PA, DHA, PA, MA', GA.
^ADeen. Bandho, Jagatit Pate —————
 DHA ————— DHA — NI DHA, PA, DHA, PA, MA', GA.
^DGopesh. , Gopi — ka ————— kant.
 GA —————, GA GARE, RE, GA, MA' GA —————
^ARadha kan ————— ta, Namoh ————— stu-te —————
 RE ————— GARE, GARE, SA, SA, SA ————— RE GA RE GA —————
 PA, GA, RE, SA, DHA, SA.

^DHarirenaam, Ha-rirenaam, Harirenaamahe Ke — Dalam
 GA —————, RE, GA —————, RE ————— GARE, SA-RE-SA
^DKalo Nastjev., Nast — je ————— v., Nast-jev.,
 PA ————— PA, MA' DHA, PA, GA, GA, RE — GA —,
^DGati-ran-ya-tha —————.
 SA — RE — GA SA, SA, DHA, PA, SA.
^DAh —————, Ah —————
 PA — GA GA — PA — MA' DHA PA MA' GA SA, PA — GA — PA — SA — NISANI SANI
^AGA RE GA — PA GA RE — SA —————:

^DHe Govind. , He Gopal. (x2)
^DHe Dayal. Nam
^D① Pran. Nath. Anath. Sakhe' (x4)
 Din-dard. Nivas
^D② He Somerath. Agamya Pūran. (x4)
 Mohamaya Ghal
^D③ Andh. Kup. Mahabhayan. (x4)
 Mataji Par. Ufar

NAMAN. KARE BARAMBAR SHRI MATAJI (Raga Durga) (Dehli Yuva Shakti)

Chorus { Naman. Kare Barambar Shri Mataji } x 2
 Gaye Mil. Jayjaykar Shri Mataji

- ① Sagar. De Woh Anand. Hilore (x2)
 Bahat. Sugandh. Bayar Shri Mataji (x2)
 ② Bhumi Devi le Puspa Prem. Se (x2)
 Swagat. He tu nyav Cha-war Shri Mataji
 ③ Chaudishi Gunjat. Mangal. Shehna-i (x2)
 Ambar. Gulalan. phag Shri Mataji (x2)
 ④ Anant. Ashish. Se Jholi Bhar. di (x2)
 Kripa Param. Apar Shri Mataji (x2)

- ⑤ Charan. Kamal. Me Ashray. Sada (x2)
 Jharat. Chaitanya Fuhar Shri Mataji (x2)
 ⑥ Bali Bali Jawat. Sakal. Sahaj. Jana (x2)
 Dhanya Dhanya Ham.re Bhag Shri Mataji (x2)
 ⑦ At. ke Bhat. ke Janako Tare (x2)
 Diyo Ad. bhut. Adhikar Shri Mataji (x2)
 ⑧ Shraddha Bhakti. Badhe Nirantar. (x2)
 Badhe Sahaj. Parivar Shri Mataji (x2)
 ⑨ Saba Jag. Ho Jaye Par. Shri Mataji (x2)
 Gad. Gad. Sab. Vali Ha Shri Mataji (x2)

A.S. Hindi Songs P:20 (from the film PANAAH.)
2006=H97 (DOWN 2 NOTCHES)

AP.NI PANAAH. MEIN HAME RAKH. NA (#3)

Voices

No Taal Am G Am

Hm Ah Ah

Am

NO TAAL: Am

Ap-ni panaah. mein hame rakh. na....

Sikhe ham. nek. rah. par chal-na

Inst.

Am G F Am

Voice

Am

Ap-ni pa-naa-h. mein ha-me ra-kh-

Inst.

G Am

Voice

na, si-khe ha-m. ne-k.

ra-h. pa-r. cha-l. na

Before 1st Verse

F Flute G Am Sitar G

Am G Am Strings

① F G Am

Kaam. 'kródh. lóbh., 'moha matsar } x2

G F Am

Aur ahankar. se, ham'ko bachana

Am 1st time only G Am

Am F Am G

Maya me geer, ja-un na Mata (x2)

G Am

Ananya bhakti de, Sahaji banana Oh, Oh-

Am NO GUITARS OR DRUMS G

Ap-ni nigah. me hame rakh-na

Am

Ap-ni panaah. mein hame rakh-na

(CHORUS)

A.S. Hindi P: 20 (Continued) 2006=4197 (DOWN 2 NOTCHES)

Before 2nd verse

Sitar & Guitar

Strings

② Shama'-van. koyi, tujh' sa nahi Ma

He' Parameshwari, He' Shubhakari } x2

Nya'-n. Kar-ma bhakti de Devi (x2)

Ma' char-no Ak-shay pad dena — Oh, Oh.

Karuna ki chav. me hame rakh-na —

Ap-ni panaah. mein hame rakh-na —

(CHORUS)

Voice

Ap-ni pa-naa-h. mein ha-me ra-kh-

Instr.

Voice

na —, si-khe ha-m. ne-k.

ra-h. pa-r. cha-l. — na —

Translation:

All the children of Her Holiness Shri Mataji Nirmala Devi are praying to their Great Mother and saying:
"Mother, please keep us in Your protection all the time, and with Your guidance may we live a balanced and righteous life.

Please, O Mother, protect us from the six great enemies of mankind (which are): lust (Kaam), anger (krodh), greed (lobh), illusion (moha), hatred (matsar), and ego (ahankara)

Mother, please protect us from falling into the maya, and kindly grant us the Ananya Bhakti (in our devotion, may we see You in all our thoughts and actions, and be guided by You).

And please make us Sahaja Yogis in the real sense.

Please keep us within Your sight and protection.

There's no one greater than You, O Goddess, in forgiving us. Glory to You who is the Greatest Goddess (Parameshwari), and who is the embodiment of beneficence (Shubhakari) for all Her devotees. Please give us the eternal knowledge (nyana) and righteous deeds (karma). O Devi, please grant us the union with Your eternal Self through ideal knowledge (Nyana - Nirmala Vidya), righteous deeds (Karma Yoga), and yoga through devotion (Bhakti Yoga), which is all a part of Sahaja Yoga. O Devi, please grant us an eternal place at Your Lotus Feet to worship You, and to serve You. Please keep us within Your bandhan of compassion.

A.S. Hindi Songs P:20 (from the film PANAAH.)
2006 = H97

A.P. NIGAH ~~MEIN~~ PANAAH. MEIN HAME RAKH. NA (#3)

Voices

No Taal

Gm F Gm

hm Ah

Ah Ah

NOTAAL:

Gm F
Ap. ni panaah. mein hame rakh. na....

Gm
Sikhe ham. nek. rah. par chal. na

Intro: Gm F Eb Gm

Voice

Gm

Ap. — ni pa — naa — h. mein ha — me — ra — kh. —

Instr.

F Gm

Voice

na — , Si — khe ha — m. ne — k.

Instr.

Gm

Voice

ra — h. pa — r. cha — l. — na

Before 1st verse Eb E Gm F

Gm F Gm Gm

F Eb Gm

① Kaam. 'kródh. lóbh., 'mo-ha mats'ar } x2
F Eb Gm
'Aur 'ahankar. se, 'ham. ko bachana

Gm F Eb Gm

Gm Eb Gm F
'Māya me geer, 'ja-un na Mātā (x2)

F Gm
'Ananya bhakti de, 'Sahāji banāna — oh, oh —

Gm F
NO GUITARS OR DRUMS
'Ap. ni nigah. me hame rakh. na —

'Ap. ni' panaah. mein hame rakh. na —
(CHORUS)

Before 2nd Verse

② $\overset{Eb}{\nabla}$ Shama'-van. $\overset{F}{\nabla}$ koyi, $\overset{Gm}{\nabla}$ tujh.'sa nahi Ma } x2
 $\overset{F}{\nabla}$ He' Parameshwari, $\overset{Eb}{\nabla}$ He' Shubhakari

$\overset{Gm}{\nabla}$ Nya'-n. $\overset{Eb}{\nabla}$ Kar-ma $\overset{Gm}{\nabla}$ bhakti de $\overset{F}{\nabla}$ Devi (x2)
 $\overset{F}{\nabla}$ Ma' char-no $\overset{Gm}{\nabla}$ Ak-shay. pad. dena $\overset{Gm}{\nabla}$ Oh Oh.
 $\overset{Gm}{\nabla}$ Karuna' ki chav. me' hame rakh-na-
 $\overset{Gm}{\nabla}$

Ap-ni' pandaah. mein hame rakh-na

Translation:

All the children of Her Holiness Shri Mataji Nirmala Devi are praying to their Great Mother and saying:
 "Mother, please keep us in Your protection all the time, and with Your guidance may we live a balanced and righteous life.

Please, O Mother, protect us from the six great enemies of mankind (which are): lust (Kaam), anger (krodh), greed (lobh), illusion (moha), hatred (matsar), and ego (ahankara)
 Mother, please protect us from falling into the maya, and kindly grant us the Ananya Bhakti (in our devotion, may we see You in all our thoughts and actions, and be guided by You).
 And please make us Sahaja Yogis in the real sense.
 Please keep us within Your sight and protection.

There's no one greater than You, O Goddess, in forgiving us.
 Glory to You who is the Greatest Goddess (Parameshwari), and who is the embodiment of beneficence (Shubhakari) for all Her devotees.
 Please give us the eternal knowledge (nyana) and righteous deeds (karma).
 O Devi, please grant us the union with Your eternal Self through ideal knowledge (Nyana - Nirmala Vidya), righteous deeds (Karma Yoga), and yoga through devotion (Bhakti Yoga), which is all a part of Sahaja Yoga.
 O Devi, please grant us an eternal place at Your Lotus Feet to worship You, and to serve You. Please keep us within Your bandhan of compassion.

Apani Panaah.

extra bits (Concert pitch)

The musical score is written for a single melodic line in 4/4 time, with a key signature of one flat (Bb). The notation is as follows:

- Staff 1:** Contains the first 12 measures of the piece. It begins with a treble clef, a key signature of one flat, and a 4/4 time signature. The melody consists of eighth and quarter notes, ending with a half note on the second line of the staff.
- Staff 2:** Contains measures 13 through 24. It features several triplet markings (indicated by a '3' and a bracket) over groups of eighth notes. The melody continues with various rhythmic patterns, including quarter and eighth notes, and concludes with a half note on the second line.
- Staff 3:** A single measure (measure 25) consisting of a half note on the second line, identical to the final note of the first staff.

A.S. Hindi: P: 20

AP.NI PANAAH. ME

Hm _____
Pa _____ Dha _____ Pa - Dha - Pa _____,

Ah _____
Ma - Pa Ma Ga Re Ma Ga _____,

Ah _____
Ga _____ Ma Ga Re Sa Ga Re _____,

Ah _____
Ni Dha Ni Dha _____ Ni Sa Ga Re Sa Re Ni - Sa _____

No Taal (free)

Ap.ni _____ panaa _____ h. me _____,
Ni Ni Sa _____ Ni Sa _____ Ni Sa _____,

Home _____ rakh. na _____
Sa Sa Ga Ga Ga Re _____ Sa Ni Sa Re Sa Ni _____,

• Sikhe ham. nek. , —, rah. par. Chal. na _____
Ni Sa Sa Ni Sa Ni —, —, Sa Ga Ga Re ~~Re~~ Sa Sa _____

JAI AMBE KUNDALINI MA ("Mirror of Sahaj")

Intro

CHORUS

Jai Ambe, Kundalini Ma (x2)

Sun.le Ganesha Pukaar (x2)

Patit. Udharan. Shakti Tihari (x2)

Honge ham sab. paar

Jai Ambe, Kundalini Ma (x2)

Ragas Marva / Purva Dhanashri

Before 1st Verse

Flute:

Like 11 equal notes

① Adimaya Adishakti: tu

Sab. chakro ke chakravart: tu } x2

Mamata ki hai Murat. tu Ma (x2)

Daya prem. apaar

Jai Ambe, Kundalini Ma (x2)

Jai Ambe Kundalini (A.S.H.P:21) (Continued)

2006 = H107

Before 2nd Verse.

②

Ma Bhavani bhav. bhaya harini } x2

He aparna asura mardini

Chala Bhavar. me, tere Sahare (x2)

Ab. tu par. utaar

Jai Ambe, Kundalini Ma (x2)

Before 3rd Verse.

③

Mangal. may. var. dayini tu hai } x2

Bhakta Vatsal. Kripasindhu hai } x2

Chaitanya se tere Jagrut. hoke (x2)

Hoga saboka uddhaar

Jai Ambe, Kundalini Ma (x2)

Sun. le Ganesha Pukaar (x2)

Patit. Udharan. Shakti Tihari (x2)

Honge ham sab. paar

CHORUS.

2006 = 4107

AUSTRALIAN SUPPLEMENT

Hindi Songs

21

JAI AMBE KUNDALINI MA

Jai Ambe Kundalini Ma (x2)

Oh glorified Goddess Ambe. Oh Mother of primordial energy,

Sun. Le Ganesha Pukaar. (x2)

Please listen to the beckoning call of Shri Ganesha on your doorstep.

Patit. Udharan. Shakti Thihari (x2)

Uplifting the downtrodden is only within your Divine powers

Honge Hum Sab. Paar.

Through which we all will achieve self-realisation.

Jai Ambe Kundalini Ma (x2)

Adimaya Adi Shakti Tu)

Oh primordial Maya. Oh Primordial energy,

Sab. Chakro Ke Chakra Varti Tu) (x2)

You are the Master and the Majestic Queen of all the Chakras.

Mamata Ki Hai Murat. Tu Ma (x2)

You are also the embodiment of motherly love,

Daya Prem. Apaar.

Compassion and pure vibrations.

Jai Ambe Kundalini Ma (x2)

Ma Bhavani Bhav. Bhaya Harini)

Oh Mother Bhavani, the redeemer of fear,

He Aparna Asura Mardini) (x2)

You are like a lotus, and yet you are a destroyer of all negativity which is like a demon.

Chala Bhavar. Me Tere Sahare (x2)

Surrendering myself to your Supreme power, I am getting into the whirlpool of Maya, from which
You alone can redeem me,

Ab Tu Par. Utaar.

And take me safely to the other shore.

Jai Ambe Kundalini Ma (x2)

Mangal. May. Var. Dayini Tu Hai)

You are auspiciousness personified and bestower of blessings, grantor of wishes,

Bhakta Vatsal. Kripasindhu Hai) (x2)

You have the motherly benevolence and attention on your devotee and you are the ever flowing
River of mercy.

Chaitanya Se Tere Jagrut. Hoke (x2)

Because of your vibrant vibrations, we are all awakened out of our dormancy and are lit within,

Hoga Sab. Ka Udhaar.

Which salvation has redeemed us from all our negativity.

Jai Ambe Kundalini Ma (x2)

Sun. Le Ganesha Pukaar. (x2)

Patit. Udharan. Shakti Thihari (x2)

Honge Hum Sab. Paar.

Jai Ambe Kundalini Ma (x3)

TERA DARSHANA CHAHATE HAI

(Shrirampur Group)

CHORUS

^{Fm} Tera dar.shana chahate hai ^{Eb} } x 4
^{Eb} O Nir.mal. Meri Ma ^{Fm}
^{Bbm} He Jaga Janani Sankata Harani } x 2
^{Eb} Dar.shana de ik. bar ^{Fm}

^{Fm} ① Har. dar. pe jaakar. dekha' (ha dekha', ha dekha')
^{Fm} Ghanti baja baja kar. dekha' (" " , " ")
^{Fm} Chit. naha naha kar. dekha' (" " , " ")
^{Fm} Sab kuch luta luta kar. dekha' (" " , " ")
^{Bb} Kahibhi manko chain. mile na
^{Bb} Manka kamal. hi bhi khile na
^{Eb} Sach hai tera dar.bar ^{Fm}

^{Fm} ② Kundalini jagrut. kar.do' (ha kardo, ha kardo)
^{Fm} Man ko ander. ja milado' (milado, milado)
^{Bb} Kundalini jagrut. kar.do
^{Bb} Man ke ander. jyot. jala do
^{Eb} Khola teri. Sahasrar ^{Fm}
^{Fm/Bb} ③ Man se andakar. mitado' (mitado, mitado) } x 2
^{Fm/Bb} Hamko sachhi raha dikhado' (dikhado, dikhado)
^{Eb} Sachh. tera dar.bar ^{Fm}
^{Fm/Bb} ④ Is. jag-ne mujh ko roka' (ha roka, ha roka) } x 2
^{Fm/Bb} Tere sharan. me Ma rukunga' (rukunga, rukunga)
^{Eb} Tere se beda par ^{Fm}

DM JAI BOLO NIRMALA MATA KI (Shrirampur Group)

Jai Bola Nirmala Mata Ki Chhiraampur G

Dm Fm Bb Db Gm Eb

Jai Bola, Jai Bola Nirmala Mata Ki

Bb Dm Fm Gm

Hi Mata ahe amchya Vishwadharmachi

mb

x4

Vishwa^{Bb}d'harmachi', 'Maha^{Fm}rashtrachi'

Sahaj^{Fm} yogiyanchi, Oh _____

Fm Eb Fm
'Kona Bhavani 'kaya jejuri (x2)
'Kona na thawe gada 'Shiv.neri (x2)

^{Bbm}
 'Ani Marathe 'aaja ^{Fm} visarale, 'Oh
^{Bbm} ^{Fm} (PA — MA PA MA GA MA GA RE SA
 Fm

'Ani Marathe 'aaja visarale

^{Fm} 'Lakh' lakh ^{E♭} narya ^{Fm} 'tya' tal-wari (x4)

^{Fm}
'Ya' Matemadhe 'veera yjalale' ?

'Tya' ^{Bb}matene 'parāta ^{Fm}mhanawe } x2

F_M 2006 = H 110

'Dēsha sathi: 'Dhar-masathi:
Db Db Fm } x2
'Balidan ho jani kele

Db (GPN S — NDMA) Ah (MPDN — G/PPG) Fm

(2) $\begin{matrix} Fm & Eb & Fm \\ \text{'Jiva Shivanche' zadale mate (x2)} \\ \text{'Kona na kalale' kadhi bhetale (x2)} \\ \text{'Ayi, Nirmala putra Sahaja Yogi (x2)} \\ \text{'Iti haasacha nabhi vga wale (x2)} \end{matrix}$

'Sahiyadricha' ^{Bbm} 'kadhi' ^{Fm} garazala' ^{Oh} _{Bbm} _{Fm} _{MPM} _{GMGRS}

'Sahiya dricha' kadhi garazala

$\overset{Fm}{\text{'Tya}} \overset{Eb}{\text{dagadani}} \overset{Fm}{\text{'parata}} \text{ mhanawe (x4)}$

^{Fm}
 'Punha ekada 'Vishwamate ne
^{Fm} ^{Db} ^{Fm}
 'Ghar. gharatuni 'jan ma yawe } x2

Fm
'Priya apulya 'ya 'Vishwala'
Db
'Lakh. chiranjiva 'Sahaj 'Yogi dyawe'
Oh Db Ah B Fm

^{Dm} ^{Bb} ^{Gm} ^{Eb}
JAI BOLA JAI BOLA NIRMALA MATA KI

^{Dm} ^{Gm}
HI MATA AHE ~~AMCHYA~~ VISHWADHARMACHI

^{Eb} ^{Dm}
Vishwadharmachi, Maharashtra

^{Gm} ^{Bb}
Sajyogiyanchi, Ok

^{Eb} ^{Dm}
Kona Bhavani Kaya Jejuri (x2)
^{Eb} ^{Dm}
Kona nathawe gada Shiv.neri (x2)

^{Gm} ^{Dm}
Ani Marathe gaj Visarale, Oh

^{Gm} ^{Dm}
Ani Marathe aaja Visarale

^{Dm} ^{Eg} ^{Dm}
Lakhi lakh. narya Tya tal. wari (x2)

^{Dm} ^{Bb} ^{Dm}
Ya Matemadkie veera vjalale x2.
Tya matene Parata mhanawe

^{Dm} ^{Bb} ^{Dm}
Desha Sathi Dhar. masathi x2
Balidan: ho Jyani kele

^{Dm} ^{Bb} ^{Gm} ^{Eb}
Ok ~~Pranishat~~ Ah ~~Pranishat~~ S G S G S

^{Dm}
Dr ^{Bb} ^{Gm} ^{Eb} ^{Dm}
S G P D PMGRS

Australian Supplement Hindi P: 29 2006 = H III
 BRIJ. SE AYI (HOLI SONG) - Nirmal Sangeet Sarita

Introduction: Flute

Em C D
 'Brij. se ayi 'masti me' (x2)
 D Em
 'Sahaji ki ye toli' (x2)
 Em C D
 'Krishna rup. me, 'maiya se
 Em C D
 'Kanaihya' ke rup. me, 'maiya se
 D Em
 'Khelane rangin. 'Holi' (x2)
 Ras, Ho

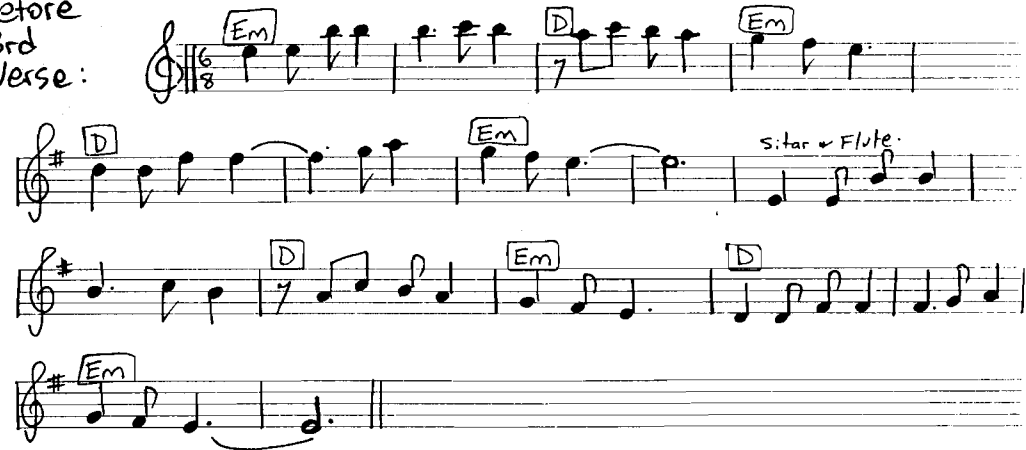
Before First Verse

A Em D Em
 ① 'Abhir. gulal. kya 'lal. mila' (x2)
 Em D
 'Rango' se bhari ('hai) 'jholi' (x2)
 A G Em
 'Dhol. 'manjire pe jhum. kar' (x2)
 G/D D/Em
 'Gopiya bajaye tali' (x2)

Instrumental before 2nd Verse



- ② 'Pyār. dulari. hai 'rang. mā ka (x2)
 'Hai pyāri pyāri b'holi'' (x2)
 'Dhani' rang. ka 'ghāgara hai (x2)
 'Hare' rang. ki 'choli'' (x2)

Before
3rd
Verse:

- ③ 'Lālo ko tere 'de 'de 'Mā' (x2)

'Teri' amar. ye lāli' (x2)

'Lage' ho lālam. 'lālam. lāli' (x2)

'Holi' ho ya Diwali' (x2)

CHORUS
 Brij-se ayi masti me (x2), Sahaji ki ye toli (x2)
 Krishna rup. me, maiya se
 Kanaihya ke rup. me, maiya se
 Khelane rangin. Holi (x2)



BRIJ SE AYI (HOLI SONG) - Nirmal Sangeet Sarita

CHORUS

Em C D
'Brij se ayi masti me (x2)

D Em
'Sahaji k ye to-li (x2)

Em C D
'Krishna' rup me 'maiya se
'Kanhya ke rup me, maiya se

D Em
'Khe lane rangin. Holi (x2)

BRIJ. SE AYI (Holi Sang) Translation.

- The poet imagines that a group of Sahajis have come from the abode of Shri Krishna i.e. Brij in full force and in total abandonment and jubilation.
- In the guise and rupa of Krishna they have come to play a very colourful and joyous Holi with the Holy Mother.

① - The Sahajis have brought with them a bag full of auspicious colours to brighten the colourful festival.

- The swinging and dancing female playmates (gopies/devotees) clap on the pulsating rhythm of the Indian drums.

② - Love and doting and over caring are some of the colours with which she plays Holi with the Sahaj Yogis and accepts their devotions towards Her by speaking to them in a very sweet and gentle manner.

- While playing such Holi, she is wearing a very ornate and beautiful peticoat of light-green shade, and matching colourful blouse thus making the occasion very festive and colourful.

③ - Please give to Your sons, O Holy Mother, the immortal radiance of vitality and energy which is ever transmitting from Your Divine Being.

- So eventually Your sons become eternally radiant and vibrant, and be reflections of Your colourful Divine personality, be it Holi or Diwali.

MAM-TA MAYI MA DURGASI LAGE (Hemlata & Ravindra Jain)

CHORUS

Mam-ta mayi Ma Durgasi lage
 Sakshat Lakshmi ki Pratima si lage
 Oh — bholi tumhari vina si lage
 Yug ke jagane ko, Padhari Nir-mal Ma
 Badi bholi si pyari si hamari Nir-mal Ma
 Mam-ta mayi...

① (W) Sadhak jano ki — sadhana murti hai
 (W) Aradhako ki — aradhana murti hai
 (M) Santoki Yogadhar-ti, har. asha purn. Kar-ti (x2)
 (W) Oh — Nirvajya prem ki Ganga si lage
 (W) Sabke milane ko padhari Nir-mal Ma
 Badi bholi si pyari si hamari Nir-mal Ma

Before 2nd Verse

1st time

②(W) Jivan. jo dhanya kare — Wo to dhanya swaroop hai
 (W) Man chitana se bhare — Chaitanya swaroop hai
 (M) Adhyatmik. divya jyoti, Darshan. se trupti hoti (x2)
 (W) Oh — Mangal-mayi ki upma si lage
 (W) Shoba badhane ko padhari Nir-mal. Ma
 Badi bholi si pyari si hamari Nir-mal. Ma

Before 3rd Verse

1st time

2nd time

A.S.H.P: 30 (Mam.ta Mayi) 2006 = H69.

③(W) Bhatke huwe jag. ko — nayi rah. di khayi hai
 (W) Dharmandata sari — Maata ne mitayi hai
 (M) Dware pe jo bhi aye, Riddhi paye Siddhi paye
 (W) Oh — Bhavasagar. me naiya se lage
 (W) Mukti dilane ko padhari Nir-mal. Ma
 Badi bholi si pyari si hamari Nir-mal. Ma
 Mam.ta mayi Ma Durgasi lage
 Sakshat. Lakshmi ki Pratima si lage
 Oh — bholi tumhari vina si lage
 Yug. ke jagane ko, Padhari Nir-mal. Ma
 Badi bholi si pyari si hamari Nir-mal. Ma
 Mam.ta mayi....

CHORUS

2006 = H69.

Handwritten musical notation for the first system, consisting of two staves. The first staff is in 4/4 time, key of D major, and contains the notes D4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The second staff is in 4/4 time, key of D major, and contains the notes D4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. Chord boxes labeled **Dsus4** and **Fsus4** are placed above the first staff, and **Esus4** and **Fsus4** are placed above the second staff. The notation ends with a double bar line and the text "Drum Solo".

Handwritten musical notation for the second system, consisting of two staves. The first staff is in 6/8 time, key of D major, and contains the notes D4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The second staff is in 6/8 time, key of D major, and contains the notes D4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. Chord boxes labeled **G** and **D** are placed above the first staff, and **E** and **D** are placed above the second staff.

Handwritten musical notation for the third system, consisting of two staves. The first staff is in 4/4 time, key of D major, and contains the notes D4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The second staff is in 4/4 time, key of D major, and contains the notes D4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. Chord boxes labeled **D** and **E** are placed above the first staff, and **D** and **E** are placed above the second staff. The notation is labeled "1st time" and "2nd time".

Handwritten musical notation for the fourth system, consisting of two staves. The first staff is in 4/4 time, key of D major, and contains the notes D4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The second staff is in 4/4 time, key of D major, and contains the notes D4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. Chord boxes labeled **D** and **E** are placed above the first staff, and **D** and **E** are placed above the second staff.

Handwritten musical notation for the fifth system, consisting of two staves. The first staff is in 6/8 time, key of D major, and contains the notes D4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The second staff is in 6/8 time, key of D major, and contains the notes D4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. Chord boxes labeled **D** and **E** are placed above the first staff, and **D** and **E** are placed above the second staff. The notation is labeled "Before 1st Verse".

Handwritten musical notation for the sixth system, consisting of two staves. The first staff is in 4/4 time, key of D major, and contains the notes D4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The second staff is in 4/4 time, key of D major, and contains the notes D4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. Chord boxes labeled **D** and **E** are placed above the first staff, and **D** and **E** are placed above the second staff.

Handwritten musical notation for the seventh system, consisting of two staves. The first staff is in 4/4 time, key of D major, and contains the notes D4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The second staff is in 4/4 time, key of D major, and contains the notes D4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. Chord boxes labeled **D** and **E** are placed above the first staff, and **D** and **E** are placed above the second staff.

Handwritten musical notation for the eighth system, consisting of two staves. The first staff is in 6/8 time, key of D major, and contains the notes D4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The second staff is in 6/8 time, key of D major, and contains the notes D4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. Chord boxes labeled **D** and **E** are placed above the first staff, and **D** and **E** are placed above the second staff. The notation is labeled "Before 2nd Verse".

Handwritten musical notation for the ninth system, consisting of two staves. The first staff is in 4/4 time, key of D major, and contains the notes D4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The second staff is in 4/4 time, key of D major, and contains the notes D4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. Chord boxes labeled **D** and **E** are placed above the first staff, and **D** and **E** are placed above the second staff. The notation is labeled "1st time".

Handwritten musical notation for the tenth system, consisting of two staves. The first staff is in 4/4 time, key of D major, and contains the notes D4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The second staff is in 4/4 time, key of D major, and contains the notes D4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. Chord boxes labeled **D** and **E** are placed above the first staff, and **D** and **E** are placed above the second staff.

AYI SINGHA PE SAWAR. MAIYA

F C F
Ayi Singha pe sawar. maiya odhe chunari (x4)

Bb C F
Odhe chunari, O Maiya odhe chunari (x2)

F C F
Ayi Singha pe sawar. maiya odhe chunari (x4)

Behold the Mother riding the lion and adorned with the chunari (scarf)

F C F
① Adishakti hai Mata Bhavani Jai Dur.ge Mahakali (x2)
O Mother, Adi Shakti, Bhavani, Shri Durga and Shri Mahakali, Praise be to You.

F C F
Bade bade rakshas samhari Ranchan di mat.wali (x2)
O Mother, You who strike terror in the battlefield, have destroyed the most powerful rakshasas

F C F
Karde bhakto ka udhar. Maiya odhe chunari (x2)

Bb C F
Karde bhakto ka udhar. Maiya odhe chunari (x2)
Please redeem Your devotees (bhaktas)

F C F
② Mahishasur.sa maha bali Devon ko khub. sataya (x2)
Mahishasura, the most evil rakshasa, tormented even the Devas

F C F
Chin. liya Indrasan. aur. Devon ko mar. bhagaya (x2)
He managed to wrest the throne of Indra, and the Devas had to retreat

F C F
Kari Devone pukar. Maiya raksha tu kari (x2)

Bb C F
Kari Devone pukar. Maiya raksha tu kari (x2)
In one voice, the heartfelt appeal of the Devas reached the Goddess.

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F C F
③ Durga ka Avatar. liya jhat. mahishasura samhari (x2)
In that instant, the Goddess took the form of Shri Durga, and vanquished mahishasura

F C F
Dur. kiya Devon ka sankat. leela teri nyari (x2)
O Mother, amazing is Your leela (play), that You have freed the Devas from their worries

F C F
Kiya Devon ka udhar. Maiya odhe chunari (x2)

Bb C F
Kiya Devon ka udhar. Maiya odhe chunari (x2)
O Mother, the One adorned with the chunari (scarf), You have truly redeemed the Devas

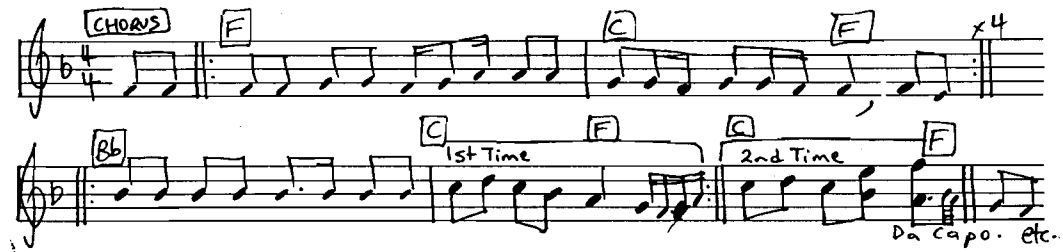
F C F
④ Nirmal. Mata, Mata Bhavani Adi Shakti Shri Kundalini (x2)
O Immaculate Mother, Shri Bhavani, Shri Adi Shakti, Shri Kundalini

F C F
Jag. andhakar. mitanewali jyot. jagane wali (x2)
You are the one who removes darkness of the entire universe through enlightenment

C F
Man. me jyot. jagane wali (x2)
By enlightening the mind

F C F
Tere charano me aya Maiya moksha pane ko (x2)

Bb C F
Tere charano me aya Maiya moksha pane ko (x2)
We have assembled at Your Lotus Feet to receive the blessings of eternal liberation (moksha).



SAHAJA KI DHARAOUN KA (Sanjay Talwar)



CHORUS

Sahaja ki Dharaoun ka ham (Amrit pite hai (x2))

Jai Shri Devi, Jai Shri Mata

Keh.. keh. kar. ham jite hai

Jai Shiva (x2) Ga Rahe, Ye Hriday ka kaval saja rahe (x2)

Atma bodh. hi Shiv. ka man. hai

At. ma hai ham, Ye Atma gyan. hai

At. ma me Dosh. kabhie na Rahe

Hriday me baith Maha Devi

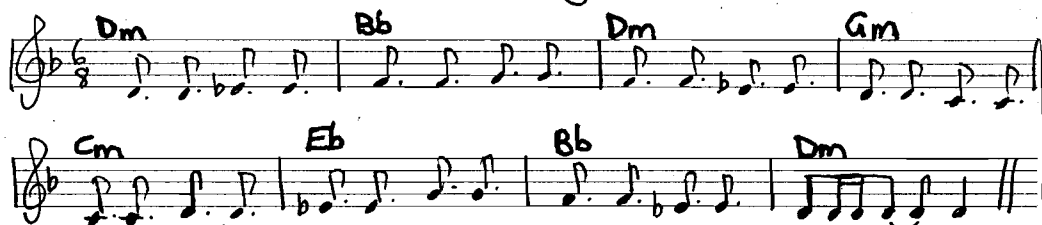
Maha Lakshmi Keh. lati ho (x2)

Chaitanya ki bar. kha ko (x2)

Jaise (ham pite hai (x2))

Jai Shri Devi, Jai Shri Mata

Keh.. keh. kar. ham jite hai



Jai Shiva (x2) Ga Rahe, Ye Hriday ka kaval saja rahe (x2)

Atma bodh. hi Shiv. ka man. hai

At. ma hai ham, Ye Atma gyan. hai

At. ma me Dosh. kabhie na Rahe

① Akash se aao ya dharti se

Hame uthaati ho (x2)

Neel-kanth. Swar Madhur me ga Rahe
Shankar., MahaDeva ga rahe, Ye Hriday ka kaval saja rahe

Sahaj. ki Dharaon ka ham (Am-rit. pite hai (x2))
Jai Shri Devi, Jai Shri Mata, Keh-keh. kar. ham jite hai (x2)



Yogi jan.to par.hue (Jag. ko Ma ab. par. karo(x2))
Kaliyug. me rah-te Sare (Sab. ke av.gun. maf. karo(x2))
Charano ka ashray lekar. (x2)
Ansoo nahin pite hai (x2)
Jai Shri Devi, Jai Shri Mata, Keh-keh. kar. ham jite hai (x2)



Jai Shiva(x2) Ga Rahe, Ye Hriday ka kaval saja rahe(x2)
Shri. Mataji Swayam, Devi rup. me
Kaiee bar. janm. le, Rakshatm. rah. de
Tandav. nritya kar bata rahe
Jo dusht. he, unhe swade mita rahe
Bholenath. banke vish pi rahe
Aur. Ganga him.ki baha rahe

Sahaj. ki Dharaon ka ham (Am-rit pite hai (x2))
Jai Shri Devi, Jai Shri Mata, Keh-keh. kar. ham jite hai (x2)

THUNDER



- ③ Baso Hriday me Ma tum. ab.
 Akshay pad. ka dan. karo (x2)
 Nanhe hatho se mange
 Sthitya Pragma var. dan. karo (x2)
 Sahaj. Yog. ko pakar (x2) Dukh. dard. se rite he (x2)
 Jai Shri Devi, Jai Shri Mata } x2
 Keh. keh. kar. ham jite hai



- Jai Shiva, Jai Shiva, ga rahe } x2
 Ye hriday ka kaval saja rahe } x2
 Hriday me sat. Chakr. ke, Jo Bandhan. he } x2
 Paridhi he bana rahe, Ye Dharm. dhan. he } x2
 Sab. ke an. hat. me saman rahe
 Shri Parvati ki Shaktiyan lita rahe
 Shankar Mahadev. ga rahe
 Ye Hriday ka kaval saja rahe
 Sahaja ki Dharaoun ka ham
 Am. rit. pite hai (x2)
 Jai Shri Devi, Jai Shri Mata } x2
 Keh. - keh. kar. ham jite hai } x2
 OM NAMAH SHIVA, OM NAMAH SHIVA.

BOLO ADI SHAKTI SHRI MATAJI (Simple)

^{Fm}
 Bolo Adi Shakti Shri Mataji, Shri ^{Ab}Nirmala Devi Ki Jai }
^{Ab} } x2
^{Fm}
 Maha Lakshmi, Maha Saraswati, Maha Kali Ki Jai }
^{C#} }
^B
 Maha Lakshmi Ki Jay , Maha Saraswati Ki Jai
^{C#} ^{Fm}
 Maha Kali Ki Jai !
^{Fm}
 Bolo Adi Shakti...

^{Ab} ^{Fm}
 ① Ma Bhakti Priya — , Ma Nishka Ma (x2)
^{Ebm} ^{Fm}
 Hay Nirguna Ma — , Nishpapa Ma (x2)
^{Fm} ^{Ab}
 Sara Brahmamand. Hai Tisme Racha Nirmal Ki Jai (x2)
^{Ab} ^{Fm}
 Maha Lakshmi, Maha Saraswati, Maha Kali Ki Jai (JAI)

^{Ab} ^{Fm}
 ② Ma Nishkala — , Ma Nirmala (x2)
^{Ebm} ^{Fm}
 Shri Mataji — , Nirantara (x2)
^{Fm} ^{Ab}
 Brahma Vishnu Shiv. Shakti Ma Nirmal Ki Jai (x2)
^{Ab} ^{Fm}
 Maha Lakshmi, Maha Saraswati, Maha Kali Ki Jai (JAI)
^{Ab} ^{Fm}
 ③ Ma Nirlepa — , Niranjana (x2)
^{Ebm} ^{Fm}
 Mahadevi Ma — , Hai Mahamand (x2)
^{Fm} ^{Ab}
 Sukh. Karta Ma, Dukh. Harta Ma Kalki Ki Jai (x2)
^{Ab} ^{Fm}
 Maha Lakshmi, Maha Saraswati, Maha Kali Ki Jai (JAI)
^{Ab} ^{Fm}
 ④ Mahamaya Ma — , Jag. Janani Ma (x2)
^{Ebm} ^{Fm}
 Sukh. Kar. ni Ma — , Dukh. Harini Ma (x2)
^{Fm} ^{Ab}
 Bolo Vishwa Dharini Sahaj. Dayini Ma Ki Jai (x2)
^{Ab} ^{Fm}
 Maha Lakshmi, Maha Saraswati, Maha Kali Ki Jai (JAI)

SHRIJAGADAMBE AYI RE (Noida)

Shri Jagadambe ayi re, Meri Nirmala Ma (x2)
Mere jag. uthe bhav. seer
Pay charan-kamal. ki chau
Sare jag. me padi badhayi re
Meri Nirmala Ma
(Ayi) Shri Jagadambe ayi re, Meri Nirmala Ma

CHORUS

① Ma ki shakti hai bal.shali (x2)
(Ye) Nirmala Devi Sherawali (x2)
Is. dar. pay na rahe koyi khali (x2)
(Ye) Jag.gul.shan. ki hai rak.hawali (x2)

Janani hai Janma dayini, Sahaja Yoga Dharm. dayini
Hriday me na khushi samayi re, Meri Nirmala Ma
Manau rach.na me Ma ka anch. para hai (x2)
Rat.no ka bhandar. bhara hai (x2)

F Bbm F#
 Manav. me ahankar. bhara hai (x2)
 F Bb Bbm
 Ap.ni Shakti se dur. khada hai (x2)
 Fm
 Peedit.narak.me bhayi, Par. kare Nirmala mayi
 Ebm Db Ebm F
 Devi par.marth. ko ayi re, Meri Nirmala Ma

(3) F Bbm F#
 Bhagya ude hu-a bhayi tera (x2)
 F Bb Bbm
 Jagadambe ka lag. gaya fera (x2)
 F Bbm F#
 Chit. chinta ka katega ghera (x2)
 F Bb Bbm
 Swarg. banega jivan. tera (x2)
 Fm
 Sachhe dil se dhyan. karle, Mataji ka man. karle
 Ebm Db Ebm F
 Roohani avaz. he ayi re, Meri Nirmala Ma

(4) F Bbm F#
 Jab. jab. hani howe dharam. ki (x2)
 F Bb Bbm
 Nar. bhoole shakti antar.man. ki (x2)
 F Bbm F#
 Tab. shak.ti jagrut. ho Brahm. ki (x2)
 F Bb Bbm
 Kare stapith. moorti sat.karam ki (x2)
 Fm
 Karm. dayini Vishwa Nirmala,
 Fm
 Dharm. dayini Maat. Garvita F
 Ebm Db Ebm
 Marne alokik jyoti jalae re, Meri Nirmala Ma

AYA MATA KA PUJAN DINAYA

Intro: (♩ = 126)

CHORUS

Shr. ddha Bhakti Nyana Karm-sab
 Ma char.no me rak.do
 Shiva Shakti rupi Mata Bhavani
 Tav. char.no me sharan. do
 Ma 'tav. char.no me sharan. do' (x2)
 Aya Mata ka Pujan dinaya
 Shivaratri ka anand. chaya } x2

Jai! Jai! Jai!

① Maharadni bhakti priya ki Mahima
 Sakal Brahmand. gaye } x2
 Vishwa Kundalini jagrut. karate } x2
 Ma Nirmal Kehelaye
 Nirananda dayini Mukti dayini
 Ma Nirmal ko sawaro
 Ma Trigunatmika, He Mata Ambika
 Teri jay jay kar. ho, Ma (x3) 1. Men
 2. Ladies
 3. All
 (CHORUS)



② $\begin{matrix} C \\ \nabla \end{matrix}$ Adishakti $\begin{matrix} Fm \\ \nabla \end{matrix}$ Ma Kal'ki $\begin{matrix} C \\ \nabla \end{matrix}$ Ka Paavan } x2
 $\begin{matrix} Bb \\ \nabla \end{matrix}$ Avatar. $\begin{matrix} C \\ \nabla \end{matrix}$ Kaliyug Samhare }
 $\begin{matrix} C \\ \nabla \end{matrix}$ Sahaj. $\begin{matrix} Fm \\ \nabla \end{matrix}$ Yog. Ki Ma-ta Akula } x2
 $\begin{matrix} Bb \\ \nabla \end{matrix}$ Nav.yug $\begin{matrix} C \\ \nabla \end{matrix}$ Satyayug Jagaye }
 $\begin{matrix} C \\ \nabla \end{matrix}$ He Nyana dayini $\begin{matrix} C \\ \nabla \end{matrix}$ Bhakti dayini
 $\begin{matrix} C \\ \nabla \end{matrix}$ Ma Nirmal ko sawaro
 $\begin{matrix} C \\ \nabla \end{matrix}$ He Nitya Mukta Shamatmika
 $\begin{matrix} C \\ \nabla \end{matrix}$ He Mahadevi Jaya ho (x3) (CHORUS)



AYA MATA KA PUJAN DINAYA (translation)

Lets all surrender all our devotion, our faith, all the knowledge we have acquired in this lifetime, all our actions, all our karmas, and everything else at the Lotus Feet of Shri Mataji.

O Goddess in the form of Shri Shiva Shakti, and Shri Bhavani, please grant us a place at Your Lotus Feet unto eternity.

The great and Auspicious day to worship our Holy Mother has come and is here now, and the whole atmosphere is filled with the joy of Shivaratri.

All the three worlds, All the Gods and Goddesses and Yogis sing the glory of the Great Goddess who is the Great Empress of this Universe. (Maharadni) She is the one who has awakened the Kundalini on the Cosmic level, and also the Kundalini of Her devotees.

This Great Mahamaya is known as (kehelaye) Shri Mataji Nirmala Devi. O Sahaja Yogis, brothers and sisters, on this Puja day let us decorate our Mother, who is the giver of Nirananda (the joy of Sahasrara), and who also gives us Mukti, the Salvation.

Glory to You, O mother in the form of Trigunatmika and Shri Ambika.

This Holy (Paavan) incarnation of Shri Adishakti in the form of Shri Kalki in its compassion has come to end the kaliyuga.

The Mother of Sahaja Yoga as Shri Akula is heralding a new age in the form of Satya Yuga.

On this Puja day, let us decorate our Mother who gives us the greatest Divine knowledge and th devotion itself.

O Mother in the form of Nitya Mukta (eternally free), Shamatmika (the Goddess of forgiveness) and Shri Maha Devi (the Greatest Goddess),

GLORY BE TO YOU!

Handwritten musical notation for a short piece, consisting of two staves. The key signature is B-flat major (two flats: B-flat and E-flat). The time signature is 7/4.

Staff 1 (Melody):

- Chord: C (written above the staff)
- Notes: G4 (quarter), A4 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (half).
- Chord: Fm (written above the staff)
- Notes: D4 (quarter), C4 (quarter), Bb3 (quarter), A3 (quarter), G3 (quarter), F3 (half).

Staff 2 (Bass):

- Chord: Bb (written above the staff)
- Notes: Bb3 (quarter), A3 (quarter), G3 (quarter), F3 (quarter), E3 (half), D3 (half).
- Chord: C (written above the staff)
- Notes: C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter), G4 (half), F4 (half).

The piece concludes with a double bar line and repeat dots.

Concert Pitch (between Chorus & verses)

Concert Pitch (between Chorus & verses)

(Chorus)

The handwritten musical score for the chorus consists of two staves. The first staff begins with a treble clef, a key signature of three flats (B-flat, E-flat, A-flat), and a time signature of 4/4. It contains four measures of music with lyrics underneath: "Ay-a Ma-ta ka Pu-jan di-na-ya, Shi-a-". The second staff also starts with a treble clef, the same key signature, and a 4/4 time signature. It contains four measures of music with lyrics: "-ra-tri ka A-nan-da Cha-ya". Both staves feature various musical notations such as notes, rests, slurs, and dynamic markings like 's' and 'R'. The handwriting is fluid and expressive.

Ay-a Ma-ta ka Pu-jan di-na-ya, Shi-a-

-ra-tri ka A-nan-da Cha-ya

Handwritten musical notation for the song "A-yo Ma-ta Ka Pu—jan di—na—ya Shi—va—". The notation is written on two staves. The first staff begins with a treble clef and a key signature of one flat (B-flat). The melody is written in a simple, rhythmic style with many beamed eighth notes. The lyrics "A-yo Ma-ta Ka Pu—jan di—na—ya Shi—va—" are written below the notes. The second staff continues the melody with similar notation and lyrics. The notation is handwritten and appears to be a personal or working draft.

DAM DAM DAM DAM DAM.RU BAJE

MEN	F		C		F	C		F
	Dam dam dam dam dam.ru baje, dam.ru baje							
	F		Bb		C		F	
LADIES		Are Bhole nath. Shiva Shambhu nache						
	F		C				F	
	Are Gauri nath. Shiva Shambhu nache							
EVERYONE	F		Gm7		C7/C			
	Ghan ghan ghan ghan ghan ta baje (x2)							
	F		Bb		C		F	
EVERYONE		Adi Ma ko dekh. Kundalini jage						
	F		C				F	
	Jagan Ma ko dekh. Sahasrara jage							
EVERYONE	F		C		F	C		F
	Dam dam dam dam dam.ru baje, dam.ru baje							
	F		Bb		C		F	
EVERYONE		Are Bhole nath. Shiva Shambhu nache						
	F		C				F	
	Are Gauri nath. Shiva Shambhu nache							

The whole atmosphere is filled with joy when the whole creation is witnessing Shri Shiva dance with the Dam.ru (Shri Shiva's drum) in His hand, and the vibrations resounding in the form of 'Dam dam dam...'

The devotees of the Goddess Shri Adi Shakti Nirmala Devi are also ecstatic with joy witnessing Shri Shiva dance to His Dam.ru and the Great Goddess offering unending Joy and Blessings through Her very pleasing and radiant countenance. The bells in the temple of all Sahaja Yogis hearts are resounding 'Ghan ghan ghan...' in the glory of Shri ShivaShakti, and while the joy has permeated all the worlds, Shri Kundalini Ma (wanting to share the divine experience of Shri ShivaShakti leela) rises to Sahasrara.

Shri Shiva rupi Ma, Bolo Jai Shri Mataji (Pure)
Shri Shankar rupi Ma, Bolo... (Compassionate)
Shri Sway-ambu Ma, Bolo... (Born out of Himself)
Shri Pashu-pati Ma, Bolo... (Lord and protector of animals)
Shri Kshama-Kshetra Ma, Bolo... (Field of forgiveness)
Shri Priya-bhakta Ma, Bolo... (Favourite of the devotees)
Shri Kama-deva Ma, Bolo... (God of love)
Shri Sadhu-sadhya Ma, Bolo... (Achieved easily by the saintly)
Shri Hrtpund-dari-kasi-na, (Occupying the lotus of the heart)
Shri Jaga-dhitai-sin Ma, Bolo... (Well wisher of the Universe)
Shri Vyaghra-komala Ma, Bolo... (Tender to the tiger)
Shri Vatsal rupi Ma, Bolo... (Beloved)
Shri Deva-sura-guru, Bolo... (Preceptor of the Gods and of the Asuras)
Shri Shambhu rupi Ma, Bolo... (Bestower of blessings)
Shri Loko-tara-sukha-laya, (Abode of the most excellent happiness)
Shri Sarva-saha Ma, Bolo... (Bearer of everything)
Shri Svad-hrta Ma, Bolo... (Self supported)
Shri Eka-nayaka Ma, Bolo... (Sole Lord)
Shri Vat-sala Ma, Bolo... (The darling of the Goddess)
Shri Shubada rupi Ma, Bolo... (Bestower of auspiciousness)
Shri Sarva-sattva-avalam-bana, (Supporter of all living beings)
Shri Savari-pati Ma, Bolo... (Lord of the night)
(CHORUS)

② Shri Varada rupi Ma, Bolo... (Bestower of boons)
Shri Vayu-vahana Ma, Bolo... (Having the wind of vibrations as vehicle)
Shri Kaman-dalu-dhara, Bolo... (Holding water-pot)
Shri Nadish-wara Ma, Bolo... (Lord of the rivers)
Shri Prasad-asva Ma, Bolo... (Lord of the wind)
Shri Sukha-nila Ma, Bolo... (Pleasing wind)
Shri Naga-bhushana Ma, Bolo... (Having serpents for His ornaments)
Shri Kailash-shikha-vasin, Bolo... (Residing on the top of Mount Kailash)
Shri Trilo-chana Ma, Bolo... (Three eyed)
Shri Pinak-pani Ma, Bolo... (Holding the mighty bow)
Shri Shramana rupi Ma, Bolo... (Ascetic)
Shri Achel-eshwara Ma, Bolo... (Lord of the mountain)
Shri Vyaghra-chara-mam-bara, (Wearing the tiger hide)
Shri Unmat-tesha Ma, Bolo... (Having the guise of a mad one)
Shri Preta-charin Ma, Bolo... (Going about surrounded by bhoots)
Shri Hara rupi Ma, Bolo... (Destroyer)
Shri Rudra rupi Ma, Bolo... (Fierce)
Shri Bhima-para-krama, Bolo... (Of terrible exploits)
Shri Natesh-wara Ma, Bolo... (Lord of the dance)
Shri Natesh-wara Ma, Bolo... (Lord of the dance)

- ③ Shri Ishwar rupi Ma, Bolo... *(The Lord of spiritual reality)*
 Shri Param-Shiva Ma, Bolo... *(The Great Shri Shiva)*
 Shri Param-atma Ma, Bolo... *(The Soul of the Cosmos)*
 Shri Paramesh-wara ma, Bolo... *(The Supreme Lord)*
 Shri Viresh-wara Ma, Bolo... *(The Lord of heroes)*
 Shri Sarvesh-wara Ma, Bolo... *(The Lord of All)*
 Shri Kamesh-wara Ma, Bolo... *(The Lord of Love)*
 Shri Vishwa-sakshin Ma, Bolo... *(The Witness of the Universe)*
 Shri Nityan-tara Ma, Bolo... *(Ever dancing)*
 Shri Sarva-vasa Ma, Bolo... *(Abode of All)*
 Shri Maha-yogi Ma, Bolo... *(The Great Yogi)*
 Shri Sada-yogi Ma, Bolo... *(Primordial, Immutable Yogi)*
 Shri Sada-Shiva Ma, Bolo... *(God the Almighty)*
 Shri Atma rupi Ma, Bolo... *(The Self)*
 Shri Ananda rupi Ma, Bolo... *(The Joy)*
 Shri Chandra-mauli Ma, Bolo... *(With the moon for His crest jewel)*
 Shri Mahesh-wara Ma, Bolo... *(The Great Lord)*
 Shri Sudha-pati Ma, Bolo... *(Lord of nectar)*
 Shri Amrut-apa Ma, Bolo... *(Drinker of nectar)*
 Shri Amruta-maya Ma, Bolo... *(Full of nectar)*
 Shri Pranat-atmaka Ma, Bolo... *(Soul of the devotee)*
 Shri Purush rupi Ma, Bolo... *(Divine spiritual Being)*
 (CHORUS)

- ④ Shri Pracchan rupi Ma, Bolo... *(Hidden one)*
 Shri Sukshma rupi Ma, Bolo... *(Very subtle)*
 Shri Karni-kara-priya, Bolo... *(Fond of the pericarp of the Lotus)*
 Shri Kavi rupi Ma, Bolo... *(The poet)*
 Shri Amogh-adanda Ma, Bolo... *(Of never failing punishment)*
 Shri Nila-kanta Ma, Bolo... *(With a blue throat)*
 Shri Jatin rupi Ma, Bolo... *(Having matted hair)*
 Shri Pushpa-lochan Ma, Bolo... *(Having flowery eyes)*
 Shri Dhyana-dhara Ma, Bolo... *(The object of meditation)*
 Shri Brahman-dharta Ma, Bolo... *(The Heart of the Universe)*
 Shri Kamash-asan Ma, Bolo... *(Chastiser of Manmatha)*
 Shri Jita-kama Ma, Bolo... *(Conqueror of lust)*
 Shri Jiten-driya Ma, Bolo... *(Conqueror of the sense organs)*
 Shri Atin-driya Ma, Bolo... *(Beyond the scope of the sense organs)*
 Shri Nakshtra-malin Ma, Bolo... *(Having a garland of stars)*
 Shri Anad-yanta Ma, Bolo... *(Having neither beginning no end)*
 Shri Atma-yoni Ma, Bolo... *(The origin of the Self)*

Shri Nabho-yoni Ma, Bolo... *(The origin of the firmament)*
 Shri Karuna-sagara Ma, Bolo... *(Ocean of mercy)*
 Shri Shulin rupi Ma, Bolo... *(Owner of the trident)*
 Shri Mahesh-vasa Ma, Bolo... *(Having a great bow)*
 Shri Nishkal-anka Ma, Bolo... *(Spotless)*
 (CHORUS)

- ⑤ Shri Nitya-sundara Ma, Bolo... *(Ever beautiful)*
 Shri Ardha-nara-narish-wara, *(Whose other half is Shri Parvati)*
 Shri Uma-pati Ma, Bolo... *(The Lord of the Mother)*
 Shri Ra-sada Ma, Bolo... *(The bestower of sweetness)*
 Shri Ugra rupi Ma, Bolo... *(Frightful)*
 Shri Maha-kala Ma, Bolo... *(The Great destroyer)*
 Shri Kala-kala Ma, Bolo... *(The destroyer of death)*
 Shri Vyagra-dhurya Ma, Bolo... *(The Leader of the nature of the tiger)*
 Shri Shatru-prama-thin, Bolo... *(The suppressor of enemies)*
 Shri Sarva-charya Ma, Bolo... *(Preceptor of all)*
 Shri Sama rupi Ma, Bolo... *(Equanimous)*
 Shri Atma-prasanna Ma, Bolo... *(Contented Soul)*
 Shri Nara-naray-ana-priya, *(Fond of Nara and Narayana - Shri Shesha and Shri Vishnu)*
 Shri Ra-sagnya rupi, Bolo... *(The knower of the taste)*
 Shri Bhakti-kaya Ma, Bolo... *(Whose body is devotion)*
 Shri Loka-vira-grani, Bolo... *(The Leader of the heroes of the world)*
 Shri Chiran-tara Ma, Bolo... *(Eternal life)*
 Shri Vishwam-baresh-wara, Bolo... *(Lord of the Earth)*
 Shri Navat-mana Ma, Bolo... *(Born again soul)*
 Shri NavaJe-rusa-lemesh-wara, *(Lord of the New Jerusalem)*
 Shri Adi Nirmal-atma, Bolo... *(The Primordial Self of Shri Mataji)*
 Shri Sahaja Yogi-priya, Bolo... *(Fond of Sahaja Yogis)*
 (CHORUS)

Dam dam dam dam dam.ru baje, dam.ru baje	F	C	F	C	F
Are Bhole nath. Shiva shambhu nache	F		B ^b	C	F
Are Gauri nath. Shiva shambhu nache	F		C		F

Ghan ghan ghan ghan ghan ta baje (x2)	F	G ^{m7}	C ^{7/C} (x2)
Adi Ma ko dekh. Kundalini jage	F	B ^b	C F
Jagan Ma ko dekh. Sahasrara jage	F		C F

Dam dam dam dam dam.ru baje, dam.ru baje	F	C	F	C	F
Are Bhole nath. Shiva shambhu nache	F		B ^b	C	F
Are Gauri nath. Shiva shambhu nache	F		C		F

DAM DAM DAM - Instrumental

Sop. Sax

Concert Pitch

* Triplets are more like:

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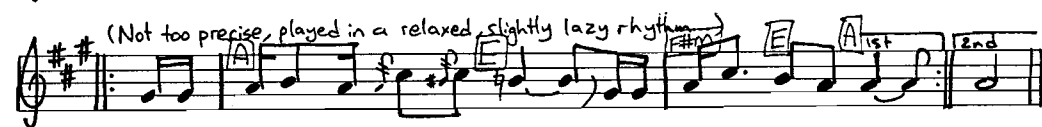
(In Raga Shankara)

SHIVA BHOLA BHANDARI, SADHU BHOLA BHANDARI



Shiva Bhola bhandari, Sadhu Bhola bhandari
Sai Bhola bhandari, Shiva Bhola bhandari

*Shiva Bho-la _____, Shiva Bho-la _____,

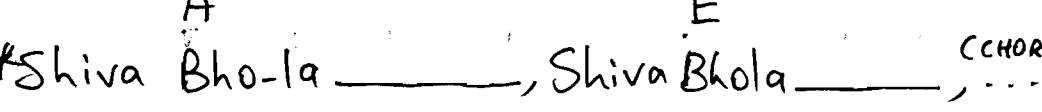


A E F#m E

① Bhasma-sur. ne kari tapasya, var-deena tripurari

Jis. ke seer. par. hath. lagave bhasma howe sansari

*Shiva Bho-la _____, Shiva Bhola _____, (CHORUS)



(A)

② Shiv. ke seer. par. hath. dharan. ke

man. me dushta vichari

Bhage phirat. chahu-dish. Shankar.

Laga daitya dar. bhari

Girija rup. dar. Hari har. bhole, bat. asur. se pyari

Jo tu muj. ko nach. dikhawe, ho-u nar. tumhari



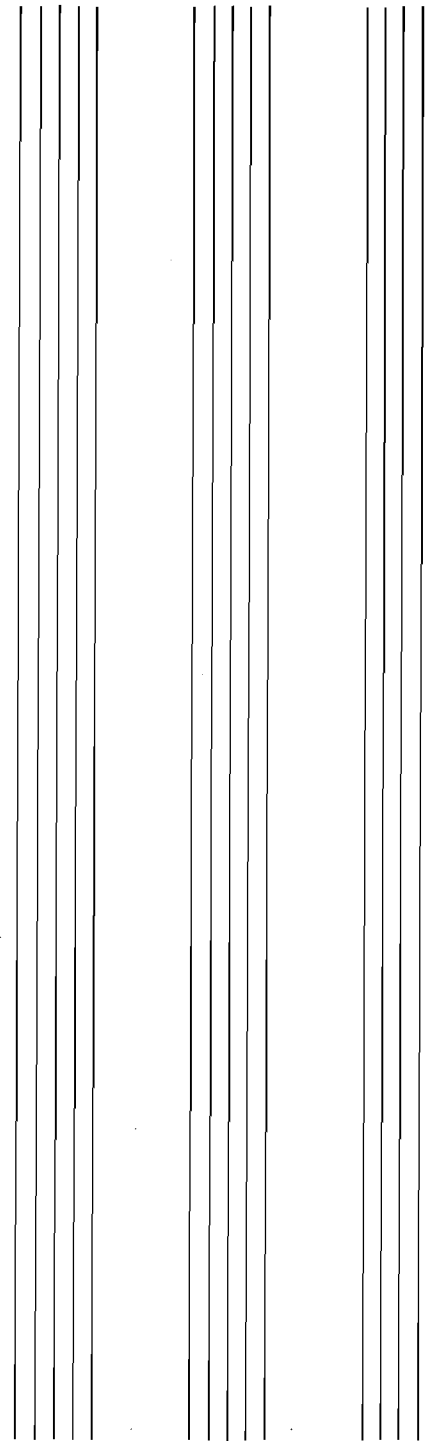
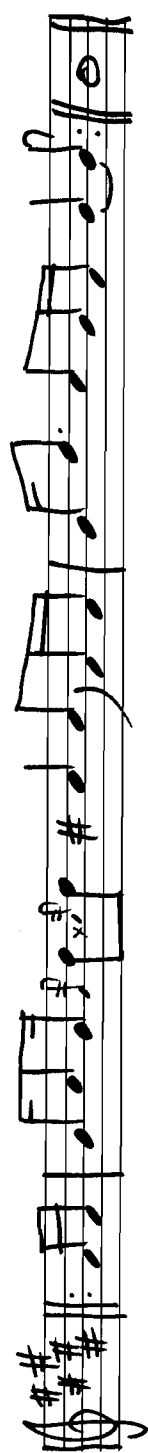
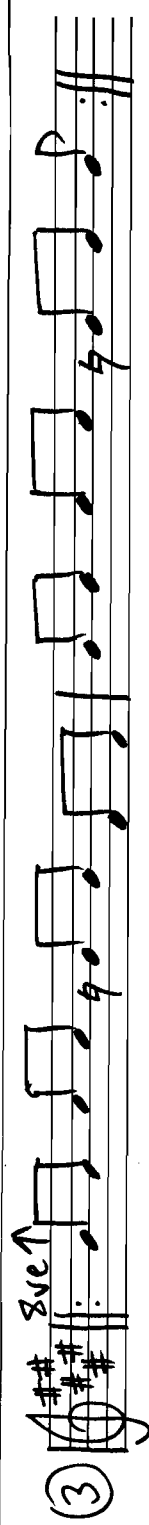
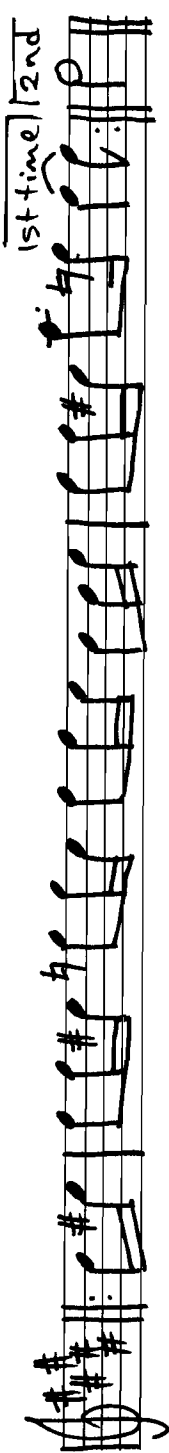
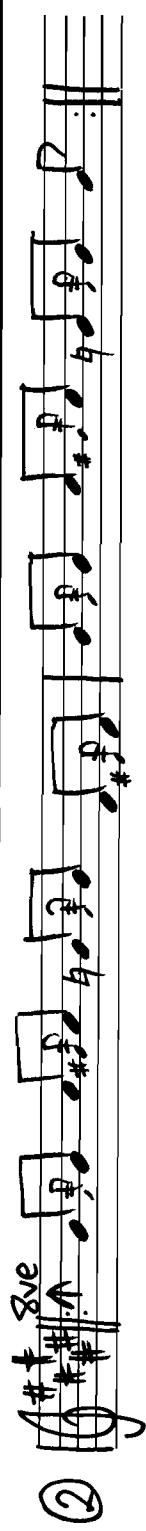
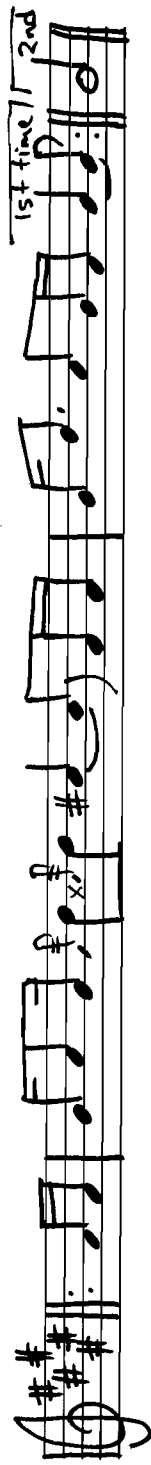
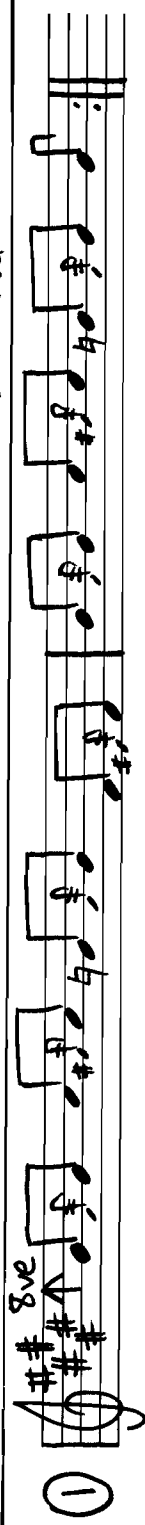
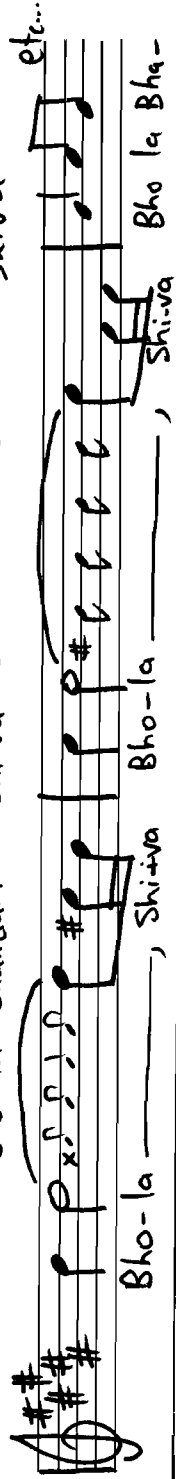
③ Nach. karat. ap. ne seer. par. dhar., bhasma bayi matihari

Brahmanand. dete jo hi mange Shiv. bhaktan. Hita kari

Shiva Bho-la bhandari, Sa-i Bhola bhandari (x2)

Shiva Bho-la bhandari, Sai Bhola bhandari (x2)

Shiva Bho-la bhandari, Sadhu Bhola bhandari (x2)



②

Shi-v. ke see-r. pa-r. ha-th. dha-ra-n. ke
ma-n. me dushta vi-cha-ri
Bha-ge phi-ra-t. Cha-hu-di-sh. Sha-n-ka-ri.

Gi-ri-ja ru-p. dha-r. Ha-ri ha-r. bo-le ba-t. a-su-r. se-
pya-ri
Jo tu mu-j-ko na-ch. di-kha-we ho-u na-r. tu-mha-ri

CHORUS - then:

Na-ch. ka-ra-t. a-p-ne- see-r. pa-r. dha-r. blas-ma-ba-yi ma-ti-ha-ri
Brah-ma-nan-d. de-te jo hi man-ge Shi-v. bha-kta-n. Hi-ta ka-ri
Shi-va Bho-la bhan-da-ri-ri, Sai Bho-la bhan-da-ri

③

Na-ch. ka-ra-t. a-p-ne- see-r. pa-r. dha-r. blas-ma-ba-yi ma-ti-ha-ri
Brah-ma-nan-d. de-te jo hi man-ge Shi-v. bha-kta-n. Hi-ta ka-ri
Shi-va Bho-la bhan-da-ri-ri, Sai Bho-la bhan-da-ri

CHORUS - then:

Shi-va Bho-la bhan-da-ri-ri, Sai Bho-la bhan-da-ri
Shi-va Bho-la bhan-da-ri-ri, Sai Bho-la bhan-da-ri
Shi-va Bho-la bhan-da-ri-ri, Sai Bho-la bhan-da-ri

A.S. Hindi P: 44 / 2006 = H 118

BOLO SHIVA SHIVA SHAMBHU BHAM BHAM BHAM

[F] [C] [F]
Bolo Shiv. Shiv. Shambhu bham bham bham (x4)

[F] [C] [Bb] [C]
Are gao-re _____,

[F] [C] [Bb] [C]
Ye naam har.dam, Ye naam har.dam

[Dm] [C] [Am] [C] [Bb] [C]
Jab.tak. hai bhai dam me dam, bhai dam me dam,

[F] [C] [F]
Bolo Shiv. Shiv. Shambhu bham bham bham (x4)

[F] [Dm]
① He Pralayankar., bheem. Bhayankar.

C/Am F
He Prabhu Shankar. Swami (x2)

F Am
He Vishveshwar. He Parameshwar.

C/Am [F]
Ishwar. Antar.yami (x2)

[F]
Ye dhun. hai _____, U-ttam anupam, Uttam anupam,

Dm C F C F
Sare jag. ke yahi peeta param, yahi peeta param

Let's all take the name of Lord Shiva
and remember his powers all the time

O God who brings Pralay (the total destruction
of the creation), who is very powerful and
also can be very terrible, O Lord Shankar,
You Govern us. You are the whole cosmos.
You are the greatest Lord, and one who knows
everything subtle and gross within us.
You are the Father of this whole world.

Lord Shiva is the eternal witness. He is the embodiment
of compassion. Lord Shiva is also known for his patience
and self control. Shivji is the salvation. Shivji is the
Shakti, and also Shivji is the essence of devotion.
No one should underestimate the Glory of Lord Shiva.

F Dm
② Shiv. akam. hai, Dayadham. hai

C/Am F
Shiv.kanam. hai Saiyam (x2)

F Am
Shiv.ji hai Mukti, Shiv.ji hai Shakti

C/Am F
Shiv.ji hai Bhakti ka Sangam (x2)

F
Shiv. mahima _____, mat. Sam.jo kam, mat. Sam.jo kam,

Dm C F
Mit. jayenge duniya ke gam,
duniya ke gam.

CHELLO SAHEJI, CHELLO (Noida)

CHORUS
Chello Saheji, Chello ek. bar. le chello
Hame Nirmal. maiya ke Dar. bar. le chello

① Dekhna he hamko Shri Mataji ka kele-re
Jyoti jagi jiski bina bati bina tel-re
Jukhta he jaha sansar. le chello
Hame Nirmal. maiya ke Dar. bar. le chello

② Dik. lado Nar. gol. jaha jaga dola ta
Pahilibar. Ma ne jaha Sahasrara khola ta
Hu-we jaha Ma ke Chamatkar. le chello
Hame Nirmal. maiya ke Dar. bar. le chello

Che-llo Sa-he-ji, Che-llo e-k. ba-r. le che-llo
Ha-me Nir-mala mai-ya ke Dar-ba-r. le che-llo

③ Tiniwar. jake dekh bhoomi Avatar. ki
Jisi dhama jan-mi Nirmal. maiya sansar. ki
Beheti he jaha Ganga dhar. le chello
Hame Nirmal. maiya ke Dar. bar. le chello

④ Ganapatipule jaha teert. kar nazara he
Sahaj. ki wo nag. ri jaha jhoome jagi sarakhe
Khool. ta he jaha Sahasrara le chello
Hame Nirmal. maiya ke Dar. bar. le chello

① De-kha-na he ham-ko Shri Ma-ta-ji ka ke-le-re
Jyo-ti ja-gi jis-ki bi-na ba-ti bi-na tel-re
Ju-kh.-ta he Ja-ha San-sa-r. le che-llo
Ha-me Nir-mala mai-ya ke Dar-ba-r. le che-llo

Handwritten musical score for a song, featuring a treble clef, 4/4 time signature, and a key signature of one flat (Bb). The score is written on a single staff with a key signature change to two flats (Bb, Eb) for the second system. The lyrics are in Hindi, and the chords are written above the notes.

System 1:

Che-llo Sa-he-ji, Che-llo e-k. ba-r. le che-llo

System 2:

Ha-me Nir-mala mai-ya ke Dar-ba-r. le che-llo

System 3:

De-kha-na ke ham-ko Shri Ma-ta-ji ka ke-le-re

System 4:

Jyo-ti ja-gi jis-ki bi-na ba-ti bi-na te-f. -re

System 5:

Ju-kh-ta he Ja-ha San -sa-r. le che-llo

System 6:

Ha-me Nir-mala mai-ya ke Dar-ba-r. le che-llo

HE DAYANIDHE (Raga Shiva Nat)

A.S. Hindi P: 48

Chorus - 1: Instrumental

2: Men

3: Ladies

He Da-ya-ni-dhe Ka-ru-na ni-dhe

He Shi-va Swa-roo-p. Nir-mal At-ma-ne Shi-va su-dhe

He Da-ya-ni-dhe.

1st time

2nd time

At-ma-lin-ga Bhe-le-na-th. Bha-l.-chan-dra Tum

Ni-l.-kan-th. Aa-p.-hi Hi-ma-la-ya Ni-va Si

At-ma-lin-ga Bho-le-na-tha

Pa Ma Ga Re Sa Ni

At ma linga....

HE DAYANIDHE (in Raga Shiva nat Bhairava)

(For Mahashivaratri Puja, Sydney, 2/3/97)

[D]

*He--- Da-yg---ni+the---

Sa Re Ga Ma Pa

o compassionate one

[Gm]

[D]

*Ka---ru-na---ni+the---

Dha Dha Pa Ma Pa

o merciful one

[D]

[Gm]

[D]

*He--- Shi+va---Swat+roo---p. Nir---mal.

Pa Dha Ni Sa Ni Dha Pa Pa

Shri Nirmala, You are sakshat Shri Shiva

[Gm]

[D]

*At---ma-ne---Shi+va---su-dhe---

Ma Pa Ga Re Ga Re Sa

The river of compassion flows from my heart



Instrumental:

D

Sa---Sa Ni Sa Re Sa

Gm D

Ni---Sa Re Sa Re Ga

Gm D

Ma---Ma Pa Dha Pa Ma Ga Re Ga

Gm D

Ma Pa Dha Pa Ma Ga Re Re Ga Re Sa

[Gm] [D]

① * A + — ma — lin — ga | Bho — le — na — th.

Dha Dha Ni Sa Sa Sa Sa

You are the pure spirit, You are the ocean of forgiveness

[Cm] [D]

* Bha — l — chan — dra Tum —

Ni Ni Dha Ni Pa

and you are the one who ~~exposes~~ bears the moon on your forehead

[Gm] [D]

* Ni — l — kan — th. Aa — p. hi, Hi —

Dha Ni Sa Re Ga Re Sa Sa

Praise to the Blue Throated one,

[Gm] [D]

* — ma — la — ya — Ni + va — si —

Ni Ni Dha Ni Pa Dha Ni Sa

who resides in the Himalayas

[D]

② * Poo — ja — n. ka —

Ga Ma Pa Ma Ga Re Sa

Please allow us to do Your Pooja

[Gm] [D]

* A — di — ka — r. do —

Dha Dha Ni Sa Ni Sa

We are surrendered to one who is the

[Eb] [D]

* Ham. a — p — ke — vi + ni — t. hai —

Re Ga Ma Pa Dha Ni Sa Ni Dha Pa

Lord of Dance and Art,

[Cm] [D]

* Na — t. Bhai — ra — va Ka — l. — nath. —

Ma Pa Ga Re Ga Ma Ga Re Sa

and the Lord of Time

ADI SHAKTI MATAJI NIRMALA MA

Adi Shakti Mataji Nirmala Ma (x2)

Pranaam. Janam din Mata Nirmala Ma (x2)

Sahaja Yoga Dayini Nirmala Ma (x2)

Moksha Pradayini Nirmala Ma (x2) (Repeat 1st 2 lines)

① Ganeshji ki Mataji Nirmala Ma (x2)

Devi Dev-ta Gaye Nirmala Ma (x2)

Sahaja Yogi ki pyari Nirmala Ma (x2)

Pranaam. Janam din Mata Nirmala Ma (x2)

② Krupa kijiye Mata Nirmala Ma (x2)

Bhakti dijiye Mata Nirmala Ma (x2)

Shakti dijiye Mata Nirmala Ma (x2)

Pranaam. Janam din Mata Nirmala Ma (x2)

* 76th Birthday Puja, 21st March 1999 *

③ Chaitanya ko bar-sa-o Nirmala Ma (x2)

Papa ka Vinash Kara Nirmala Ma (x2)

Dil-me Sahaji ke padhare Ma (x2)

Pranaam. Janam din Mata Nirmala Ma (x2)

④ Krupa Sindhu Sagar. Nirmala Ma (x2)

Sahaja Atma Prakash. Nirmala Ma (x2)

Ahamkar. Mardini Nirmala Ma (x2)

Pranaam. Janam din Mata Nirmala Ma (x2)

⑤ Shar-na gat. ki rakshini Nirmala Ma (x2)

Bhakti ko abhay dani Nirmala Ma (x2)

Chaitanya ki Rakh-wali Nirmala Ma (x2)

Pranaam. Janam din Mata Nirmala Ma (x2)

ADI SHAKTI MATAJI NIRMALA MA

CHORUS

Adi Shakti Mataji Nirmala Ma' (x2)

Parashakti Mataji Nirmala Ma' (x2)

Sahaja Yoga Dayini Nirmala Ma' (x2)

Moksha Pradayini Nirmala Ma' (x2) (Repeat 1st 2 times)

① Ganeshji ki Mataji Nirmala Ma' (x2)

Devi Dev.ta Gaye Nirmala Ma' (x2)

Sahaja Yogi ki pyari Nirmala Ma' (x2)

Parashakti Mataji Nirmala Ma' (x2)

② Krupa kijiye Mata Nirmala Ma' (x2)

Bhakti dijiye Mata Nirmala Ma' (x2)

Shakti dijiye Mata Nirmala Ma' (x2)

Parashakti Mataji Nirmala Ma' (x2)

③ Chaitanya ko bar.sà-o Nirmala Ma' (x2)

Papa ka Vinash Kara Nirmala Ma' (x2)

Dil.me Sahaji ke padhare Ma' (x2)

Parashakti Mataji Nirmala Ma' (x2)

④ Krupa sindhu sagar. Nirmala Ma' (x2)

Sahaja Atma Prakash. Nirmala Ma' (x2)

Ahamkar. mardini Nirmala Ma' (x2)

Parashakti Mataji Nirmala Ma' (x2)

⑤ Shar.na gat. ki rakshini Nirmala Ma' (x2)

Bhakto ko abhay dani Nirmala Ma' (x2)

Chaitanya ki Rakh.wali Nirmala Ma' (x2)

Parashakti Mataji Nirmala Ma' (x2)

NAAM RAT. LE TU MA KA NAAM RAT. LE

CHORUS [Naam rat. le tu Ma Ka naam rat. le (x2)
 Paap. tere kat. jayenge naam rat. le (x2)

① Mat gar.v. kare kaya ka (x4)

Mat gar.v. kare kaya ka (x2)

Kaya to mati hu jayegi naam rat. le (x2)

② Mat gar.v. kare maya ka (x4)

Mat gar.v. kare maya ka (x2)

Maya to chor le jayenge naam rat. le (x2)

③ Mat gar.v. kare yaroh ka (x4)

Mat gar.v. kare yaroh ka (x2)

Mittartō dokha de jayenge naam rat. le (x2)

④ Mat gar.v. kare kumbe ka (x4)

Mat gar.v. kare kumbe ka (x2)

Kumba to nyara ho jayega naam rat. le

⑤ Mat gar.v. kare lad.kon ka (x4)

Mat gar.v. kare lad.kon ka (x2)

Tuj. me bhi his. bastayenge naam rat. le

⑥ Bas. gar.v. kare to Nirmal. Ma ka (x4)

Bas. gar.v. kare to Ambe Ma ka (x2)

Bas. gar.v. kare to Dur.ge Ma ka (x2)

Bas. gar.v. kare to Nirmal. Ma ka (x2)

Andhere dil. ke ~~kat~~ jayenge naam rat. le (x2)

kat.

Chorus

Handwritten musical score for the chorus, featuring a treble clef and a key signature of one flat (Bb). The melody is written on a single staff with a 4/4 time signature. The lyrics are in Hindi, and the chords are indicated by letters (F, C, Dm) above the notes. The score includes a first ending bracket and a second ending bracket.

Chorus

Naam ra-ti. le tu Ma ka naam ra-ti. le

Paar-p. te-re ka-ti. ja-yen-ge naam ra-ti. le

Mat ga-ri-v. ka-re- ka-ya-ka

Mat ga-ri-v. ka-re ka-ya-ka

Ka-ya to ma-ti hu ja-ye-gi naam ra-ti. le

Handwritten musical score for the verse, featuring a treble clef and a key signature of one flat (Bb). The melody is written on a single staff with a 4/4 time signature. The lyrics are in Hindi, and the chords are indicated by letters (F, C, Bb) above the notes. The score includes a first ending bracket and a second ending bracket.

Verse

Nir-ma-la Ma Nir-ma-la Ma Nir-ma-la Ma

Bo to Ma Ma

Pya ri Ma

Ah

② Nilakantha Shankara Mahayogi Shankara (x2)

Sahaj Yogi Bhakti priya (x2)

Sada Shiv. varada— Shankar. he (x2)

Sahaji ka pranaam. swikaro (x2)

③ Daya karo Sahaji par. Nirmal Shankara (x2)

Atma anubhuti pradan (x2)

Umaji ke pyare Shiva Shankar. he (x2)

Sahaji ka pranaam. swikaro (x2)

BOLO SHIVA SHAMBU SHIVA SHANKARA #1
(A.S. Hindi P: 52) Feb. 2000

CHORUS

Bolo Shiva Shambhu Shiva Shankara (x2)

Nirmal Ma me samaye Shiva Shankara (x2)

Bolo Shiva Shambhu Shiva Shankara (x2)

Sahaj Yogi ke pyare Shiva Shankara (x2)



① Dil me samaye tum. Hara Shiva Shankara (x2)

Atma— jyoti Saman (x2)

Nirmal Shiva, Shiva, Ugra Shankar. he (x2)

Sahaji ka pranaam. swikaro (x2)

Bolo Shiva Shambu, Shiva Shankara

Pa Pa Pa Pa Pa Sa Sa Sa Ni Dha Pa (x2)
Pa Pa Dha Dha Dha Ni Ni Ni Sa Ni Sa (x2)
Pa Pa Pa Pa Sa Sa Sa Ni Dha Pa (x2)
Ni Dha Pa Pa Ga Ma Ga Re Sa Ni Sa (x2)

CHORUS

Ga Ga Ga Ma Pa Ma Ga Re Re Re Ga Ma Ga Re (x2)
Sa Re Ga Ma Pa Dha Ma Pa (x2)
Dha Dha Ni Ni Sa Sa Ni Sa Re Sa Ni Sa (x2)
Dha Pa Ma Pa Ma Ga Re Re Sa (x2)

VERSE

AYI DIWALI (Nirmal Band – France)

CHORUS

Fm
Ayi 'ayi 'ayi aaj Diwali hai ye a-yi
Bbm Db C Fm
Aise shubhaw. sar par ham, Puje Mahalakshmi
Fm
Sabhi Dev. Devata aap. hi ko Puje
C Fm
Nir. mala Ma, O maiya Nir. mala Ma
Db C Fm
O Chind. wara wali Ma-halakshmi Mataji (x2)



Fm Bbm Fm
He Mahalakshmi Ma Gauri- tu ap. ni aap. hai joh. ri '
Fm Bbm Fm
Teri kimat. tu hi jane- tu bura bhala pehechane '
Fm Bbm
Ye kehe din din aur rate- teri likh. na jaye bate '
Fm Bbm Fm
Kowi mane yana mane- ham. Bhakt. tere diwane (x2)
Bbm Db C Fm
Tere- paw. sari duniya pakha- rati, Ah...



Fm Bbm Fm
② He krupa shali Mahalakshmi- he Bhagyadati Bhagawati '
Fm Bbm Fm
Meri suna ye binanti- mera Chola rang. basanti '
Fm Bbm
He dukh. bhanjan sukh. dati- hame sukh. dena din. rati '
Fm Bbm Fm
Jo teri Mahima gaye- mukh. mange murade paye (x2)
Bbm Db C Fm
Har. aankh. teri aur- ni ha- rati (Ah)

Handwritten musical notation for a piece titled "AYI DIWALI". The notation is written on three staves, each with a treble clef and a key signature of two flats (B-flat and E-flat). The time signature is 4/4.

The first staff is labeled "Instr" and contains the following notes and chords:

- Measure 1: Fm (Fm)
- Measure 2: C (C)
- Measure 3: Fm (Fm)
- Measure 4: C (C)
- Measure 5: Eb (Eb)
- Measure 6: Bbm (Bbm)
- Measure 7: Eb (Eb)
- Measure 8: Bbm (Bbm)

The second staff contains the following notes and chords:

- Measure 1: Fm (Fm)
- Measure 2: C (C)
- Measure 3: Fm (Fm)
- Measure 4: C (C)
- Measure 5: Eb (Eb)
- Measure 6: Bbm (Bbm)
- Measure 7: Eb (Eb)
- Measure 8: Bbm (Bbm)

The third staff contains the following notes and chords:

- Measure 1: Fm (Fm)
- Measure 2: C (C)
- Measure 3: Fm (Fm)
- Measure 4: C (C)
- Measure 5: Eb (Eb)
- Measure 6: Bbm (Bbm)
- Measure 7: Eb (Eb)
- Measure 8: Bbm (Bbm)

The piece concludes with a double bar line.

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For
Sa—bhi De—v. De—va—ta aa—p. hi ko Pu—je

Handwritten musical notation for the first staff, featuring a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature (C). The melody consists of eighth and quarter notes. The lyrics "Ni-r.-ma-la Ma, O mai-ya Ni-r.-ma-la Ma O Chin-d.-" are written below the staff.


 Ma-ta-jī

[illegible]

The Rose Tree

[illegible]

①

He Ma-ha-la—kshmi Ma Gau-ri— Tu qp--ni aa-p-hai Johi-ri

Te-ri ki-mat. tu hi ja-ne— tu bu-ra bha-la pe-he-cha-ne, Ye

kehe din din aur ra-te— te-ri li-kh-na ja-ye ba-te ko-wi

ma-ne ya-na ma-ne— ha-m. bha kt. te-re Di-wa-ne Te-re

pa-w. sa-ri du-ni—ya pa-kha—ra-ti (Ah)

A?

① ③

Fm Bbm C Fm

Not ②

Fm

② ④

Fm A?

Fm

③ (2nd part) Fm

Fm Bbm

Fm

Agi Diwali (6.38)

Agi agi agi aaj Diwali
SaSa SaSa SaSa Sa Sa Re

Aise (Shubh. aw.) sar par ham

Chorus - Men first $\sum$ 1st 2 lines
(twice) - ladies repeat.

Instr. - Sax. (both times)

Qawwali: Ali Ali Ali Maula Ali Ali
(Poetry: Baba Mama, Music: Prabhakar Dhakade)

Kata:

$\overset{C}{\text{Jang. me Hindu kahe te he}} \overset{Fm}{\text{Baj.rang. bali}} \overset{C}{(x2)}$
 $\overset{C}{\text{Razm.me Musulma kahe te he}} \overset{C}{\text{Ya Ali}}$
 $\overset{G}{\text{Dono hi namo me jab. rawa he}} \overset{C}{(x2)}$
 $\overset{C}{\text{Joshe khuda ka pai gam}} \overset{Fm}{\text{Sahaji ke jang.me koi kahe baj.rang. bali}} \overset{G\#}{\text{To koy kahe Ya Ali}}$

$\overset{C}{\text{Ali Ali Ali Maula Ali Ali}} \overset{Fm}{\text{Bhm}} \overset{C}{(x2)}$
 $\overset{C}{\text{Mataji milane ham.ko sang.le chali}} \overset{Fm}{\text{le chali}}$

$\overset{C}{(*)1} \overset{C}{\text{Tha umr. bhar [zind.gi se gila}} \overset{Fm}{\text{raha gir mila [rahebar. na mila}} \overset{C}{(x3)]}$
 $\overset{C}{\text{Rahe zan mila rehe nu Ma na mila}} \overset{Fm}{\text{Rahemat. he Ma ki hame raheman na mila}} \overset{C}{(x2)}$

$\overset{C}{(*)2} \overset{C}{\text{Tar.ke khuda [ki thi puri taiyari}} \overset{Fm}{\text{Dekh. ke [dar weshi ki aiyari}} \overset{C}{(x3)]}$
 $\overset{C}{\text{Uth.gay. thi tawak kul se ae tabari}} \overset{Fm}{\text{Gani mat. Mataji ne hi zind.gi ubhari}} \overset{C}{(x2)}$

(*3) C Fm C
Kaha Mataji ne [tujhe maula dikadu x3)]
C Fm C
Tujhe me [tera insan jila du (x3)]
C
Buniya di hak.ka tujhe sila du (x2)
C Fm
Chani jo kar.bala me wo jaam pila du

Kata:

C
Chal ban [tu mera ham safar (x3)]
C Fm C
Roshan kar [ap.ni raha guzar (x3)]
C
Rahate ruh.ki [tujhe ar.zu (x3)]
C
Khuda kya he ye [teri jiust. jiu (x3)]
C
Roshan kaha he teri ye ruh
C
Kara he hala ke ti rub. rhu

C C Fm C
(*4) C Kaise me dikhau [tujhe tera nabi x3)]
C Fm C
Siya ye duba [khud.se aj. nabi (x3)]
C
An.war ho kar bhi tujhe dikha he kabhi
C
Anko ka par.da khata kar. dek. tum abhi

Kata:

C Fm C
Kar kash.te khudi ka belos Kundalini
C
Dekh. uruj ap.ne hastika zarie Kundalini
C
Pahe chan khud. ko tu ruhani roshni
C
Dikhe ga tujh.ko tujh.me Ali
C Fm
Is. Rosh.ni se, is. Rosh.ni se

Handwritten musical notation on three staves. The first staff includes the lyrics "A-li A-li A-li Mou-la A-li A-li" and a box labeled "Fm". The second staff includes the lyrics "Ma-ta-ji mi-la-ne ham-ko San-g-le Cha-li" and a box labeled "Fm". The third staff includes the lyrics "(Jo Ali!)" and a box labeled "Fm".

Handwritten musical notation on two staves. The first staff includes the lyrics "Repeat 1st time" and a box labeled "Fm". The second staff includes the lyrics "Repeat 1st time" and a box labeled "Fm".

Handwritten musical notation on two staves. The first staff includes the lyrics "Repeat 1st system - then:" and a box labeled "Fm". The second staff includes the lyrics "Repeat 1st system - then:" and a box labeled "Fm".

Handwritten musical notation on two staves. The first staff includes the lyrics "Repeat 1st system - then:" and a box labeled "Fm". The second staff includes the lyrics "Repeat 1st system - then:" and a box labeled "Fm".

D#

John

①

Allah Hu - Sabri Brothers

ALAP

RUBAI

It. da la illaha il Allah (*2)

Intaha la ilaha il Allah (*2)

Zingadi, zindagi, zindagi karame patala

Tu hazar alya muje,

Jami kardi apani hasti Tu nazar alya muje

(Tu) Khaliqe kul hai tu, is.me kya guft. gu (*3, 1/2)

GIRAH: Oh

Jap hudi baikara insa sini kal jati hai

Me hudi alame bala tukh. bara lati he

Sana to bal teri jis. rat tu nazar. jati he

Khus noko te dhukh. ~~K~~ud. rat meri ya dati he ti

Khaliqe kul hai tu, is.me kya guft. gu (*2, 1/2)

Khaliqe kul hai, khaliqe, khaliqe kul hai tu,

Khaliqe kul hai tu, is.me kya guft. gu (x1)

Sare alam ko hai, teri hi just. ju (x2)

Tere jalmenigah home hai char. su (x2)

Teri jalwagari hai aiya char. su (x3)

La sharika lahu maliqe mulk. tu (x3) 2nd time only.

CHORUS.

Mataji

Allah hu, Allah hu, Allah hu (repeat) (x3)

+ Allah hu

La sharika lahu, maliqe mulk. tu (repeat) (x2)

Taan

La sharika lahu, maliqe mulk. tu (lead)

CHORUS (x3)

~~La illaha illa Allah~~

PM DP ~~MG~~
La illaha teri shan. ya wah. dahu (x4)

Tu khayal oh tajassus tu hi ar.zu (x4)

Akh.ki raush.ni dil ke awaz. tu (x2)

Tu hai sharabsha nazadike dard al ulu (x3)

3rd ~~La illaha illa Allah~~

CHORUS (x3)

Tu hai sharabsha nazadike dard al ulu (*2)

Taan

Tu hai sharabsha nazadike dard al ulu (x1)

Chorus (x3)

Maika jhagara hi kya, is.me kya guft.gu (x4) ✓

Jho bhi tha khuda ne us.ko nahi ah mahu (*2) ✓

build it up
Tere jalmenigah home hai char.su (*6) ✓

Hai, koyi nahi hai fakar tu hi tu (x3)

Chorus (x3)

Koyi nahi hai fakar tu hi tu (x2)

(He)tu hi tu, tu hi tu, tu hi tu, tu hi tu (repeat) x8 ✓

Oh, hai mere Allah, tu hi tu, tu hi tu (x1)

PM PP
Mere Mata,
Tere Allah
PM PP

Poetry

(He)tu hi tu, tu hi tu, tu hi tu, tu hi tu (repeat) Mere Mata,
Tere Allah

Hai, Koyi nahi hai fakar tu hi tu

Chorus (x6)

Dai nate do arnam ka ik. az. tu

Sab.ka anja mutoo sab.ka awaz. tu

Me habib fakar me tu me ki awaz. tu

Nagme nagme me tu saaz. me saaz. tu (x3)

CHORUS (x6)

End

Allah hu, Allah hu, Allah hu, Allah-hu, Allah hu.

$S \downarrow D \uparrow D \downarrow S$, $D \downarrow D \uparrow P \downarrow P \downarrow D \uparrow P$, $P \downarrow D \uparrow R \downarrow D \uparrow S /$ } Alap in
 $S \downarrow R \uparrow G$, $G \downarrow R \uparrow P \downarrow G$, $P \downarrow G \uparrow R$, $\tilde{S} \downarrow R \uparrow G \downarrow R \uparrow G \downarrow R$, $D \downarrow S /$ } Shudha Kalyan
Ali mane manostho man. Gulame Ali (repeat)
Hajar jane girami, fidhae name Ali

Ahai Man. Kunto Maula (repeat many times)
Lead Fahaz. Ali $U_R U_G U_R U_S U_G U_P U_D N_P$ Maula (repeat 2 or 3 times)
Maula, Ali Maula {repeat several times}

Lead 1st time Dara dile dara dile dare daani (x 3) (Jai Mataji, Jai Mataji)
{Chorus}
{repeat}

Ham tom ta na na na na, ta na na na re {repeat}
Ta na na na na, ta na na na re {repeat over & over & go higher}

Ya Ali, Ya Ali, Ya la, Ya la re {repeat}
Ya la la la, Ya la la la, Ya la la la re

Ali (ki) mane manostho man. Gulame Ali {repeat – end
higher on Ali}

Hajar Jane girami, fidhae name Ali
{chorus} Maula, Ali Maula {repeat several times}

Lead Ali Alidum ^(x4) Response Ali ^(x3)

Maula, Ali Maula {repeat several times}
Ahai Man. Kunto maula {tihai}

Ahai Man. Kunto Maula {repeat}
Man Kunto Ali Maula {repeat}
Man Kunto Ali Ali Maula {repeat}

maximal

Alap in
Shudha
Kalyan

Shudha
Kalyan

(repeat) 2nd time
finish on
high note
Al!

Suit

repeat

Ja: Mataji
(hours)

to go

12th

[illegible]

2/2

Ali + 2

Al: - Matic
Al: Matic

Charano me tere Ma

Hazir hai ham.
Hazir Hain

Chorus: Hazir Hai, Hazir Hai, Hazir Hai Ham (x4)
La beck. Allah hou ma Labeck. Labeck. (x2)
La sharika lack. labeck
Inale hamda vanya amata (x2)
Lack. val mulk la sharik. lack

Verse 1: Laya te hamdo sa na tere siva koyi nahi (x2)
Sunde vala asi yonki il (teja) koyi nahi (x2)
Do butoko jho banade na khuda koyi nahi (x2)
Jolia par. de jo sunkar mukt. ha koyi nahi (x2)
Ha siva tere siva (x2)
Tere siva koyi nahi ~~lead~~ (lead)
Ha siva tere siva, tere siva koyi nahi (chorus)
Tar. he dar mal bhi hamare (x2)
Aur. aurda he bhi hadim (lead)
(Chorus)

HAS 61

Verse 2: Eh do arnam ke nighe va e ali muk habi (x2)
Yard. teri dil navado zik. ra tera dil pardi (x2)
Rango khush. do khush. no ilmo nur. tuj. se e must. ni (x2)
Had. nahi jis.ki vo hai vakshish teri rabeck hadi (x2)
or Karam fera karam (x2)
or Karam fera khudaya bemisalo benazir
Tere he dar, mal ar gaye hai (x2)
Dali be lukh. ful karam (lead)

Verse 3: Ye safar hajkar safar big. re banata hai nasi (x2)
Ye safar rakh. no pulko halik se galkar hai pari (x2)
(Allah)
Ye safar yani marizo se mular kar, te tabi (x2)
Ho mulkar tar, se agar har far dhikar me danazi (x4)
Yeh do ar mano khade ho kar mahar par-e-adi (x2)
Ho gulame mustafa me (x2)
Na - hu apa - na bhi natar (lead)
ap.na

Ending: Charano me tere ma hasir hai ham

Jai Jai Bolo Nirmal Ganesh. Ki

(Song for Shri Ganesha Puja, 2004 - D Major)

CHORUS

^D
^G
Jai Jai bolo Nirmal Ganesh. ki

Victory to Shri Nirmal Ganesha

^D
^A
Jai Jai bolo Shiv. Nandan ki

Victory to the son of Lord Shiva

^D
^G
Jai Jai bolo Ashtavinaya ki

Victory to Ashtavinayaka

^D
^A
Shri Mataji Nirmala Devi

Victory to Shri Mataji Nirmala Devi

① ^D
^G
Abodhita dena sab. Saha-ji ko

Lord Ganesha, please give us innocence

^D
^A
Nirmal bhakti dena sab. ko

Lord Ganesha, please give us devotion

^D
^G
Radha Krishnaji ki punya bhoomi par

In this land of Shri Radha Krishna

^D
^{A - A7}
Ek.ta ki Shakti sab. ko

Please grant us the power of collectivity

HAS 66

② ^D
^G
Ma ke Char. no pe ham. Leen. ho

Let us surrender to the Lotus Feet of our Mother

^D
^A
Ma ke Char. no ki ham dhul ho

Let us be the dust of Thy Holy Feet

^D
^G
Ma ke Prem. bhakti geet. ga kaar

Let all the Sahaja Yogis be intoxicated with Divine Joy

^D
^{A - A7}
Sab. — Sahaji jhum. ho

Singing the praise of Shri Nirmala Mata

③ ^D
^G
Ma ki Adnya sar. ankho paar

Let us be ever ready to obey our Mother

^D
^A
Aisi Shakti dena ham. ko

Please grant us this power

^D
^G
Rudraji ki Punya Param Shakti se

Let the power of Shri Rudra

^D
^{A - A7}
Agyaan. ka nash. karo

Destroy all ignorance

Padhare Hai Shri Mataji Angana

(January 2006, Burwood, Sydney, Australia)

CHORUS

Bm A Bm
Padhare hai Shri Mataji angana (x2)

Shri Mataji has arrived in my courtyard

Bm D
Phuvare aa rahi Chaitanya ki (x2)

The mist of Holy Chaitanya is falling (from the sky)

G Bm
Panchi gaye madhur. dhun (x2)

The birds are singing sweet melodies

Bm A Bm
Mor. nache more angana (x2)

And the Peacock is dancing (in my courtyard)

F#m Em
Ganesh bhumi hui pavan. aab.

The holy land of Shri Ganesha is truly blessed

Bm A
Nache Ganeshji angana

And Shri Ganesha is dancing (in my courtyard)



73

① **D G**
Mahak. rahi hai dharati sari

Upon Her arrival the earth is truly fragrant

Bm A
Dev. Dev.ta hai padhare

All the deities have arrived

Bm A Bm
Munivar. aye dhyan. karane

All the munis and sadhus have arrived to meditate

Bm A Bm
Patit. pavan. dharati par

On this blessed land of Shri Ganesha

F#m Em
Ganesh bhumi hui pavan. aab.

The holy land of Shri Ganesha is truly blessed

Bm A
Nache Ganeshji angana

And Shri Ganesha is dancing (in my courtyard)

② **D G**
Pyase jan. ki pyas. bhuzati

As She arrives, She is quenching the thirst of all seekers

Bm A
Yogi jan. ke dil. lubhati

Mother has won the hearts of all Yogis and Yoginis

Bm A Bm
Aayi swarga se Ma hamari

My Mother has arrived from Heaven

Bm A Bm
Chaitanya lah.ri ko lutati

Giving Chaitanya Lahari (vibrations) to all

F#m Em
Ganesh bhumi hui pavan. aab.

③ ^D Anand. dil. me na samaye
I cannot contain the joy in my heart

^{Bm} Dole man. mora ^A zum. kaar
My heart, mind and body is swaying with joy

^{Bm} Ujale hai bhag. hamare
My good fortunes have truly arrived

^{Bm} Devi ayi more ^A angana
The Goddess has arrived in my courtyard

^{F#m} Ganesh bhumi hui ^{Em} pavan. aab.
The holy land of Shri Ganesha is truly blessed

^{Bm} Nache Ganeshji ^A angana
And Shri Ganesha is dancing (in my courtyard)

CHORUS

^{Bm} Padhare hai Shri Mataji ^A angana (x2)
^{Bm} Phuvare aa rahi ^D Chaitanya ki (x2)

^G Panchi gaye ^{Bm} madhur. dhun (x2)

^{Bm} Mor. nache more ^A angana (x2)
^{F#m} Ganesh bhumi hui ^{Em} pavan. aab.

* ^A Shri Mataji rahe ^{Bm} angana (x2)
^D Shri Mataji rahe ^A angana (x2)
^G Shri Mataji rahe ^D angana (x2)
^{Bm} Shri Mataji rahe ^{Em} angana (x2)
Shri Mataji, please stay in my courtyard

^{F#m} Ganesh bhumi hui ^{Em} pavan. aab.
The holy land of Shri Ganesha is truly blessed

^{Bm} Nache Ganeshji ^A angana → CHORUS
And Shri Ganesha is dancing (in my courtyard)

^A ^{Bm} ^A
 Shri Ma - ta - ji ra - he an - ga - na

11 ^D ^A ^{Bm}
 Shri Ma - ta - ji ra - he an - ga - na

13 ^G ^D ^A
 Shri Ma - ta - ji ra - he an - ga - na

15 ^{Bm} ^{Em} ^{Bm}
 Shri Ma - ta - ji ra - he an - ga - na

17 ^A ^{Em}
 Ga - nesh bhu - mi hui pa - va - n. aa - b.

Padhare Hai Shri Mataji Angana

(Shri Mataji Has Arrived in My Courtyard)

Music: J. Smiley
Lyrics: A. Sattershetty

CHORUS Bm

Pa - dha - re hai Shri Ma - ta - ji an - ga - na

3 Bm

Phu - va - re aa ra - hi Chai - tan - ya ki

5 G

[1. Bm]

Pan - chi ga - ye ma - dhu - r. dhun

7 2Bm

ma - dhu - r. dhun Mo - r. na - che mo - re an - ga - na

10 F#m

Ga - nesh bhu - mi hu - i pa - va - n. aa - b.

12 Bm

Na - che Ga - nesh - ji An - ga - na

14 Bm

Pa - dha - re hai Shri Ma - ta - ji an - ga - na

16 Bm

INSTRUMENTAL A

20 D

A

22 Bm

Bm

24 D G Bm

① Ma - ha - k. ra - hi hai dha - ra - ti sa - ri De - v. De - v. - ta

27 A Bm

hai pa - dha - re Mu - ni - va - r. a - ye dhya - n. ka - ra - ne

30 A Bm F#m

Pa - ti - t. pa - va - n. dha - ra - ni par Ga - nesh bhu - mi hu - i

33 Em Bm A

pa - va - n. aa - b. Na - che Ga-nesh - ji An - ga - na

36 D G Bm

② Pya - se ja - n. ki pya - s. bhu - za - ti Yo - gi ja - n. ke

39 A Bm A

di - l. lu - bha - ti Aa - yi swar - ga se Maa ha - ma - ri

42 F#m A

Chai - tan - ya la - h. - ri ko lu - ta - ti Ga - nesh bhu - mi hu - i

45 Em A Bm

pa - va - n. aa - b. Na - che Ga-nesh - ji An - ga - na

48 D G Bm

③ A - nan - d. di - l. me na sa - ma - ye Do - le ma - n. mo - ra

51 A Bm A

zu - m. kaar U - ja - le hai bha - g. ha - ma - re,

54 A Bm A

De - vi a - yi mo - re an - ga - na Ga - nesh bhu - mi hu - i

OM BHUR BHUVAH

CHORUS {
 Shri Ganesha, Jay Shri Ganesha (x2) F G
 Om bhur bhuvah swaha C F G C
 Mahaganapati Deva Namah C F G C } x2

① Ladies We bow to the son of Lord Shiva C F C
 Men We sing to our glorious Lord. C F G
 We pray to the one who is worshipped first C F G
 Our elephant headed God. C F C

② Men Your first tooth you have and four holy hands C F C
 Ladies The blessing rope and goad C F G C
 The fourth offers food to Your devotees C F G
 As they worship their innocent Lord.

③ Ladies You are the one who removes obstacles C F C
 Men The one who bestows all success C F C
 Eternal and pure and beautiful C F G C
 The wisdom by which we are blessed. C F G

④ Men We see you in our children's eyes C F C
 Ladies We see you in our brothers C F G C
 We pray that your innocence leads us on C F G
 To the Lotus Feet of our Mother.

English Songs P: 3.

ONWARD VALIANT NIRMALITES.

① ^D Onward ^A Valiant Nirmalites,
^A ^D Marching as to war
^D ^A With our Mothers' bandhan
^{E7} ^A Going on before
^A ^D Mataji Redeemer, Leads against the ^G foe
^G Forward into battle
^A See the banners go

Ch: ^D Onward ^A Valiant Nirmalites
^A ^D Marching as to war
^D ^A ^D With our Mothers' bandhan
^G ^A ^D Going on before

② ^D Like a mighty ^A army moves the love of ^D God
^D ^A Brothers we are treading
^{E7} ^A Where the saints have trod
^A ^D We are not divided, all one body we ^G
^G One in truth, and one in peace
^A And one in harmony
^D ^A Onward then ye people
^A ^D Join our joyous throng
^D ^A Blend with us your voices
^{E7} ^A In the triumph song.
^A ^D ^G Glory Laud and Honour unto Mataji
^G And for countless ages
^A Men of God we'll be.

Onward then ye people, join our joyous throng
 Blend with us your voices in the triumph song
 Glory Laud and honour unto Mataji-ji
 And for countless ages Men of God we'll be
 On-ward Val-iant Nir-mal-ites marching as to war
 War, with our Mo-thers' bandhan with our Mo-thers' ban dhan
 go-ing on be-fore

English P:3 ONWARD VALIANT NIRMALITES.

Onward Valiant Nirmalites, Marching as to war
 With our Mothers' bandhan going on before
 Mataji Redeemer leads against the foe
 Forward in-to battle see the banners go
 On-ward valiant Nirmalites marching as to war

With our Mothers' bandhan going on before

Like a mighty army moves the love of God,
 Brothers we are treading where the saints have trod
 We are not divided all one body we
 One in truth and one in peace and one in harmony
 Onward Valiant Nirmalites marching as to war
 With our Mother's bhandan going on before.

Onward then ye people join our joyous throng
 Blend with us your voices in the triumph song.
 Glory Laud and Honour unto Mataji
 And for countless ages men of God we'll be.
 Onward Valiant Nirmalites marching as to war
 With our Mother's bhandan going on before.

JERUSALEM

E:4

① And did those feet in ancient time
 Walk upon England's mountains green?
 And was the Holy Lamb of God
 On England's pleasant pastures seen?
 And did the countenance Divine
 Shine forth upon our clouded hills?
 And was Jerusalem builded here?
 Among those dark satanic mills?

② Bring me my Bow of burning Gold,
 Bring me my Arrows of Desire,
 Bring me my spear, Oh clouds unfold,
 Bring me my Chariot of Fire;
 I will not cease from mental fight,
 Nor shall my sword sleep in my hand,
 Till we have built Jerusalem,
 In England's green and pleasant land.

F:4

JERUSALEM (C major)

3/4 C

Versel: And did those feet in an-cient time walk-up-on

Am F C Am F Em

Eng-land's moun-tains green? And was the Ho-ly Lamb of

Am Em C Em D G

God on Eng-land's plea-sant pas-tures seen? And did the

Dm Am Dm F C7

coun-ten-ance Di-vine Shine forth u-pon our cloud-ed

F Dm7 G C Dm7

hills? And was Je-ru-sa-lem build-ed here Am-ong those

C Am G C

dark Sa-ta-nic mills

JERUSALEM.

3/4 E 7

Versel: And did those feet in an-cient time Walk upon

Bm Am GF DC GF

Eng-land's moun-tains green? And was the Ho-ly Lamb of

Bm Am GF Bm F#m

God On Eng-land's plea-sant pas-tures seen? And did the

Dm Em Am Em GF D7

coun-ten-ance Di-vine Shine forth u-pon our cloud-ed

GF EFm AC DC Em7

hills? And was Je-ru-sa-lem build-ed here Am-ong those

DC Bm AC DC

dark Sa-ta-nic mills?

C D E F F# G G# A A# B C C#

NONE C C# D E F F# G G# A A# B

Handwritten musical score for "The Song of the Bow" in 3/4 time. The score is written on ten staves, each with a treble clef. The lyrics are written below the notes, and the chords are indicated by letters above the notes. The lyrics are: Verse 2: Bring me my bow of burning gold, Bring me my arrows of desire, Bring me my spear, Oh clouds unfold, Bring me my chariot of fire, I will not cease from mental fight, Nor shall my sword sleep in my hand, Till we have built Jerusalem, In England's green & pleasant land.

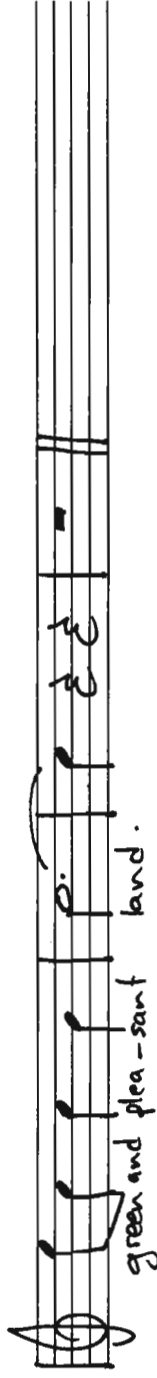
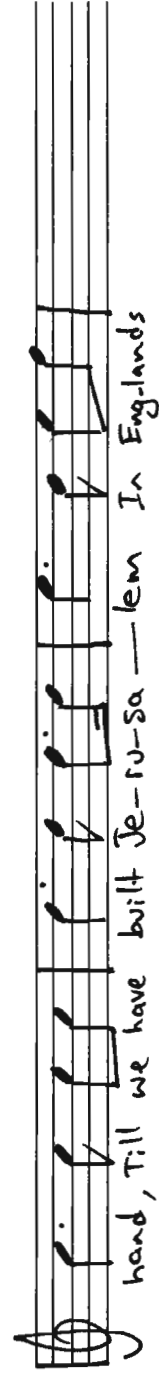
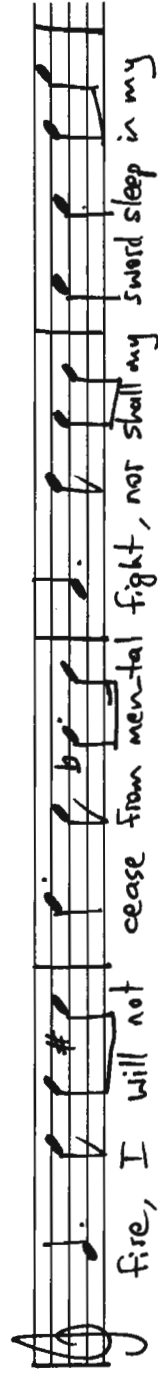
JERUSALEM

(By William Blake; from 'Milton', 1804 – 1808)

C Am F C
And did those feet in ancient time
F C Am F
Walk upon England's mountains green?
 C Am Em Am
And was the holy Lamb of God
 Em C Em D G
On England's pleasant pas - tures seen?
 Dm Gm Dm
And did the Countenance Divine
 F C7 F
Shine forth upon our clouded hills?
 Dm G C
And was Jerusalem builded here
 Dm7 C Am G C
Among those dark satan - ic mills?

C Am F C
Bring me my bow of burning gold!
F C Am F
Bring me my arrows of desire!
 C Am
Bring me my spear!
 Em Am
O clouds, unfold!
 Em C D G
Bring me my chariot of fire!
 Dm Gm Dm
I will not cease from mental fight
 F C7 F
Nor shall my sword sleep in my hand
 Dm D C
Till we have built Jerusalem
 Dm7 C F7 G7 C
In England's green and plea - sant land!

Jerusalem - Verse 2 Descant



MADUR GITA (Sweet Song)

CHORUS
 O Shri Krishna please dance,
 And play your sweet Flute,
 So that it may be the Madura Shakti

① You are the Leela in life's greatest drama,
 The one who's the witness, Protector of Dharma.
 The mischievous One who showed us the lightness,
 Removed austerity, provided laughter.

② The sound of Your Flute can teach us the Hita,
 Perfection of sweetness, the Bhagavad Gita.
 Our Mother illumines Your knowledge within us,
 To know and develop our spiritual purpose

③ The time we live is Virata Shakti,
 The weapons of killing now weapons of peace,
 Complete humility like fruits on the tree,
 That bend over giving the Sahaja Yogis...

SHE'S GOT THE WHOLE WORLD IN HER HANDS (E:38)

She's got the whole world in Her hands,
 She's got the whole wide world in Her hands,
 She's got the whole world in Her hands
 She's got the whole world in Her hands

- * the whole Virata
- * all the Saints
- * the cool vibrations
- * Kundalini power
- * the subtle system
- * the cosmic play
- * all the Deities

- * the Shakti power
- * all the religions
- * our awareness
- * evolution
- * Nirvikalpa Samadhi

O MA

① Cm Fm Eb
Mother gave me eyes to see
Cm Gm Fm7 G
The inner light of e—cstasy
Eb Ab Eb
Mother gave me ears to hear
Cm Gm Fm7 Bb Eb
The sound that saved my soul—from fear
Cm Fm7 Bb Eb
O Ma — O Ma I bow to thee
Ab Bbsus4 Bb
O Ma I bow, O Ma I bow —
Eb
To Thee.

② Cm Fm Eb
Mother gave me mouth to speak
Cm Gm Fm7 G
Proclaim the joy that all — men seek
Eb Ab Eb
Mother gave me heart to love
Cm Gm Fm7 Bb Eb
Her grace that showers from — above

③ Eb Ab Eb
My-self in Mother
Eb Ab Eb
Ma — in all
Eb Ab Eb
I stand amidst
Eb Ab Eb
The wa—ter fall.

Chords:
Eb • OR X

4 *P, legato*

1. Mo-ther gave me eyes to see the
 2. Mo-ther gave me mouth to speak pro-

in-ner light of E csta-cy.
 claim the joy that All men seek.

Mo ther gave me ears to hear the
 Mo ther gave me heart to love her

sound that saved my soul from fear
 grace that show-ers from a bove

O Ma, I bow to thee O Ma, I bow

Bow to thee thee
 To thee thee

3. My self in Mo-ther, Ma in all

I stand a-midst the wa-ter-fall

Bbsus4 *Fm7*

English songs

12

O QUEEN OF UNIVERSE

O QUEEN OF UNIVERSE
O QUEEN OF UNIVERSE
O SHAKTI OF LORD SHIVA (Chorus)
WE SURRENDER TO YOU
WE ADORE YOU
AND KEEP YOU IN OUR HEARTS

O QUEEN OF UNIVERSE
O QUEEN OF SEVEN WORLDS
O SHAKTI OF LORD SHIVA
WE SURRENDER TO YOU
WE ADORE YOU
AND KEEP YOU IN OUR HEARTS

O QUEEN OF MOOLADHARA
O QUEEN OF MOOLADHARA
O MOTHER OF GANESHA
WE SURRENDER TO YOU
WE ADORE YOU
AND KEEP YOU IN OUR HEARTS

O QUEEN OF SWADHISHTHAN
O QUEEN OF SWADHISHTHAN
O SHAKTI OF SHRI BRAHMA
WE SURRENDER TO YOU
WE ADORE YOU
AND KEEP YOU IN OUR HEARTS

O QUEEN OF MANIPUR
O QUEEN OF MANIPUR
O SHAKTI OF SHRI VISHNU
WE SURRENDER TO YOU
WE ADORE YOU
AND KEEP YOU IN OUR HEARTS

F// F// F, C//
C// C//
C, F, B^b, C//
Hearts—.

English songs

13

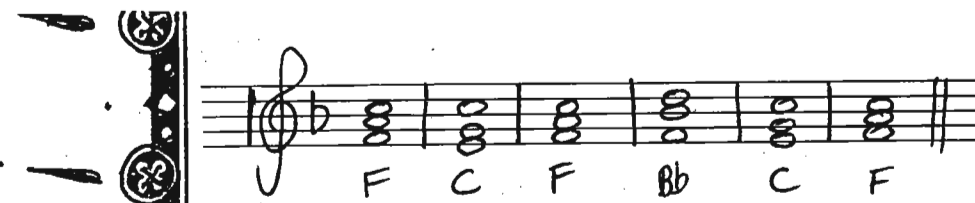
O QUEEN OF ANAHAT
O QUEEN OF ANAHAT
O MOTHER JAGADAMBA
WE SURRENDER TO YOU
WE ADORE YOU
AND KEEP YOU IN OUR HEARTS

O QUEEN OF VISHUDDHI
O QUEEN OF VISHUDDHI
O MOTHER OF SHRI KRISHNA
WE SURRENDER TO YOU
WE ADORE YOU
AND KEEP YOU IN OUR HEARTS

O QUEEN OF AGNYA
O QUEEN OF AGNYA
O MOTHER OF JESUS CHRIST
WE SURRENDER TO YOU
WE ADORE YOU
AND KEEP YOU IN OUR HEARTS

O QUEEN OF SAHASRARA
O QUEEN OF SAHASRARA
O SHRI NIRMALA MA
WE SURRENDER TO YOU
WE ADORE YOU
AND KEEP YOU IN OUR HEARTS

O QUEEN OF HOLY WORLD
O QUEEN OF HOLY WORLD
O ADISHAKTI MA
WE SURRENDER TO YOU
WE ADORE YOU
AND KEEP YOU IN OUR HEARTS



Bathe in the Waters

- Chorus
- Dm
Bathe in the waters!
- F C Dm
Bathe in the waters, Children!
- Dm
Bathe in the waters!
- Dm A Dm
Mother's gonna vibrate the waters!
- Dm
① I see that band all dressed in white
Dm A Dm
Mother's gonna vibrate the waters!
Dm
Looks like a band of Nirmalites
Dm A Dm
Mother's gonna vibrate the waters!
- Dm
② See that band all dressed in red!
Dm A Dm
Mother's gonna vibrate the waters!
Dm
Look like a band by the spirit led!
Dm A Dm
Mother's gonna vibrate the waters!

- Dm
③ Remember one thing and it's certainly sure
Dm
Mother's gonna
Dm
Judgement is here and my heart is pure
Dm
Mother's gonna
- ④ Down from the mountain Shri Kalki rode
Out of His mouth came fire and smoke
- ⑤ I heard a rumblin' up in the sky
Must-a-been Jesus passing by
- ⑥ Down in the valley, Down on my knees
Askin' my Mother to save the world please ...
- ⑦ She is the one, come to save all mankind.
By showing us how to get above the mind ...
- ⑧ Our Sacred Mother, is fond of Her devotees, ...
She gives Divine Bliss, Shri Sharma Dayini ...
- ⑨ Shri Nirmala is the purest of all ...
She's eternal, and indestructible ...
- ⑩ She has no doubts, She's beyond everything
And the love that she showers ~~on me~~ makes my heart sing

THE VISION (Kim Pearce)

CHORUS

B ^b	F ^b	} x2
Can you see the vision		
F ^b	F	
See the vision?		
B ^b	E ^b	
Can you see the vision		
F ^b	F	B ^b
Look for the vision?		

- ① Shri Ganapati, shall we see you dance at Uluru?
 Shall the prophecies of ages past be proven true?
 Oh, visions of a universe
 That's filled with the vibrations!
 The Devi's greatest Mantras
 Being sung by every nation!

- ② Oh, Markandeya! Did you know
 The world would be alright?
 And could you see Sahaja Yogis
 Holding forth Her light?
 And Michelangelo! Did you see Her face
 Among the clouds?
 Shri Shankaracharya did you sing
 Her praises out aloud?

(SLOW)

- ③ O Mother! Will I wake to find
 Your hand upon my face?
 And will I feel the Devi's glance
 So full of tender grace?
 And shall Your children find their rest
 In just one smile so sweet?
 The longing in our hearts fulfilled
 To touch the Devi's Feet.

(1st time slow & soft, building up momentum each time)

B $\flat$

E $\flat$

Can you see the vision

E $\flat$

F

See the vision?

B $\flat$

E $\flat$

Can you see the vision

E $\flat$

F

B $\flat$

Look for the vision?

CHORUS (continued)

(a) Ōm Shri Bhagavati, Nitya Parameshwari
(THE MATRIX OF THE UNIVERSE) (ETERNAL ULTIMATE RULER)
Shri Kshipra Prasadini, Nirishwara Mahati.
(SHE WHO SHOWERS GRACE ON) (THE SUPREME AND IMMEASURABLE)
(HER DEVOTEES VERY QUICKLY) (OBJECT OF ATTENTION & WORSHIP) } x2

(b) Svastha Rakshakari, Vandanu Jana Vatsala
(ESTABLISHES THE) (SAVIOR) (LOVES HER DEVOTEES)
(SELF IN DEVOTEES) (AS HER CHILDREN)
Mata Sandra Karuna, Mahadevi Nistula
(TO THE MOTHER WHO IS) (O GREATEST GODDESS,
(INTENSELY COMPASSIONATE) (YOU ARE UNEQUALLED) } x2

(c) Shri Mata Bhavani, Adi Shakti Mataji
(TO THE MOTHER WHO) (THE PRIMORDIAL MOTHER)
(GIVES LIFE TO THE UNIVERSE)
Ōm Shri Maharadni, Shri Nirmala Devi
(THE GREAT EMPRESS) (OUR PURE GODDESS) } x2

The Rakhi Song

English P:29

Introduction: ||: A,,, | D,,, | E,,, | A,,, :||
 || F#m,,, | D,,, | E,,, | A,,, | D,,, | E,,, ||

① It seems to me sweet sister, that there could hardly be
 A love more like our Mother's, than the one you've offered me
 With face so fair, and innocent, no other motives there

Except, expressed right from the heart, true respect & care

Ch: I am your Rakhi brother, a spiritual brother to you
 And this bond between us, will last our whole life through

② The giving of a gift like this, is more than I could say.

You've touched me very deeply and in a holy way.

Now I'll think of you each day wherever I may go

My soul will reach across that space and try to let you know.

③ And so today, as through the years, your face again
 Reflecting there the grace and good that is Shri Mataji

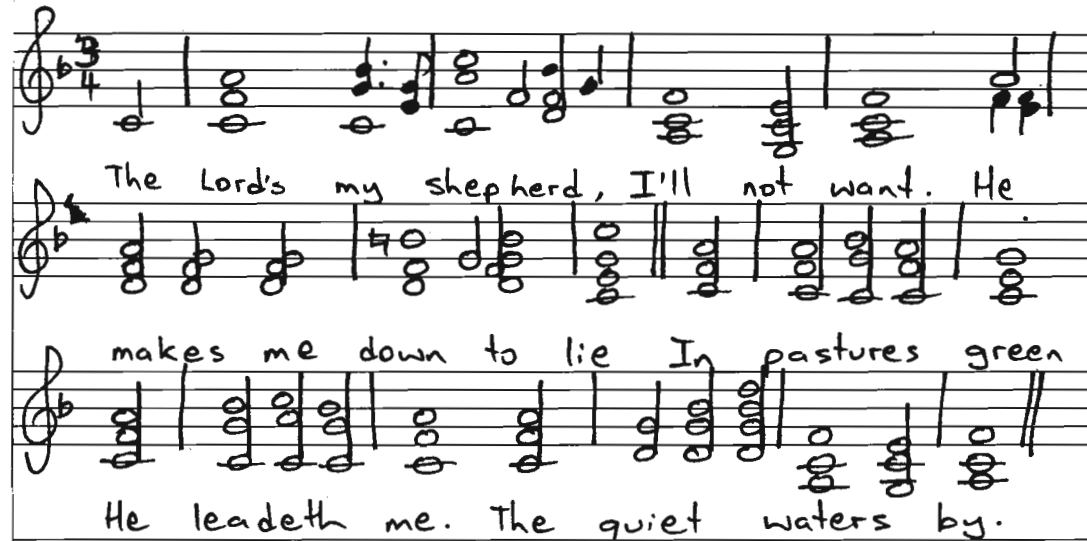
Your sweetness and your beauty shine, inspiring me and so
 Thank you again sweet sister, you've helped me much to grow.

④ And so it is, and so will be, the Golden Age this way,

We know the Dharma it requires is here with us today,

The flower and sweets, the perfumed oil, the rakhi
 Reminds us of the truth and love we know will never die

E:38 THE LORD'S MY SHEPHERD.



The 23rd Psalm

"After years, you
see, when I was
a child, I used
to sing this very
much. Now after
years to hear
that from all of
you, so beautiful
it is. All my wishes
are fulfilled. I
feel so many things,
I wish one day
I could relate
to you. How all
it has happened
so beautifully.
It's tremendous,
that's all.

The Lord's my shepherd, I'll not want
He maketh me down to lie,
in pastures green, He leadeth me
the quiet waters by.

My soul He doth restore again;
and me to walk doth make,
within the paths of righteousness
e'en for His own name's sake.

Yea, though I walk in death's dark vale
yet will I fear no ill;
For Thou art with me, and Thy rod
and staff me comfort still.

My table Thou hast furnished
In presence of my foes;
My head thou dost with oil anoint,
And my cup overflows.

Goodness and mercy all my life,
Shall surely follow me;
And in God's house for evermore,
My dwelling-place shall be.

BURWOOD

13.3.85

(After Hyatt Workshop)

SITTING IN THE HEART OF THE UNIVERSE

- ①
- Dm C
Sitting in the heart of the universe } x2
Bb C Dm
We know Your love is flowing through us } x2
Dm F C Dm
Ah - - - | - - - - | - - - - | - - - - | (x2)
Dm C Dm
Shri Mataji we love You, Shri Mataji we love You (x2)
- Dm C
Sitting in the heart of the universe } x2
Bb C Dm
We know Your love is Flowing through us } x2
Dm C
You are Mahakali, Mahalakshmi } x2
C Dm
You are Mother Adi Shakti } x2
Dm C
The Power within us when we feel it } x2
C Dm
Our hearts rejoicing in Bhakti } x2
Dm C Dm
When we surrender, we are in paradise (x2)

- ②
- Dm C
You are the Supreme Creator } x2
C Dm
Playing the game of creation } x2
Dm C
You have given us Shri Ganesha } x2
C Dm
For us to have realisation } x2
Dm C Dm
When we surrender, we are in paradise (x2)

- ③
- Dm C
Gods, Goddesses of Vaikuntha } x2
C Dm
Bless us when we get together } x2
Dm C
On the shores of Ganapatipule } x2
C Dm
Our hearts get united through You, Mother } x2
Dm C Dm
When we surrender, we are in paradise (x2)

Australian Supplement English Songs P: 6

BE THOU MY VISION

- ① Be Thou my vision, O Queen of my heart,
 Naught be all else to me, save that Thou art—
 Thou my best thought—, by day or by night—,
 Waking or sleeping, Thy presence my light.
 ② Be Thou my wisdom, Be Thou my true word;
 I ever with—Thee, Thou with me Lord;
 Thou my great Mother—, I Thy true son—
 Thou in me dwelling, and I with thee one.

- ③ Be Thou my battleshield, my sword for the fight—
 Be Thou my dignity, Thou my de-light—;
 Thou my soul's shel-ter, Thou my high tow-er;
 Raise Thou me heaven-ward, O Power of my Power—
 ④ Riches I—heed not, nor man's empty praise,
 Thou my inheritance, now and always;
 Thou and Thou on-ly, First in my heart—,
 High Queen of Hea-ven, my treasure Thou art.
 ⑤ Goddess of Heaven, after victory won
 May I reach Heavens joys, O bright heaven's soul
 Heart of my heart—, Whatever befall—,
 Still be my vi-sion, O—Ruler of all!

BE THOU MY QUEEN OF MY HEART
 NIGHT BE FALL ELSE TO ME THOU ART
 THOU MY BEST THOUGHT BY DAY OR BY NIGHT
 WA-KING OR SLEEP-ING THY PRESENCE MY LIGHT

FIFTH VERSE + DESCANT

GOD-DESS OF HEAVEN AFTER VICTORY WON
 MAY I REACH HEAVENS JOYS O BRIGHT HEAVENS SUN!
 HEART OF MY HEART, WHAT-EVER BE-FALL
 STILL BE MY VISION RU-LER OF ALL

Descant

This system contains the first four staves of the handwritten musical score. The first staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The second staff continues the melody. The third staff has a key signature change to two sharps (F# and C#) and a 4/4 time signature. The fourth staff continues the melody. The lyrics for these staves are: "Be thou my vision, Oh Queen of Heaven, save that thou art -".

This system contains the fifth and sixth staves of the handwritten musical score. The fifth staff continues the melody. The sixth staff has a key signature change to one sharp (F#) and a 4/4 time signature. The lyrics for these staves are: "Thou my best-thought by day or by night, Na-king or sleep-ing, Thy pre-sence my light."

This system contains the seventh and eighth staves of the handwritten musical score. The seventh staff continues the melody. The eighth staff has a key signature change to one sharp (F#) and a 4/4 time signature. The lyrics for these staves are: "Be thou my vision, Oh - Queen of my heart".

This system contains the ninth and tenth staves of the handwritten musical score. The ninth staff continues the melody. The tenth staff has a key signature change to one sharp (F#) and a 4/4 time signature. The lyrics for these staves are: "Naught be all else to me save that thou art -".

* Those 2 bars written at correct pitch
 * No A, Na-king or sleep-ing, Thy - pre sence my light.

This system contains the eleventh and twelfth staves of the handwritten musical score. The eleventh staff continues the melody. The twelfth staff has a key signature change to one sharp (F#) and a 4/4 time signature. The lyrics for these staves are: "Thou my best-thought by day or by night, Na-king or sleep-ing, Thy pre-sence my light."

ASPIRATION

Irish Melody

Unison

*Rob tu mo bhoille, a Comhri críde*

BE thou my Vision, O Lord of my heart,
 Be all else but naught to me, save that thou art;
 Be thou my best thought in the day and the night,
 Both waking and sleeping, thy presence my light.

2 Be thou my Wisdom, be thou my true Word;
 Be thou ever with me, and I with thee, Lord;
 Be thou my great Father, and I thy true son;
 Be thou in me dwelling, and I with thee one.

3 Be thou my breastplate, my sword for the fight;
 Be thou my whole armour, be thou my true might;
 Be thou my soul's shelter, be thou my strong tower,
 O raise thou me heavenward, great Power of my power.

4 Riches I heed not, nor man's empty praise,
 Be thou mine inheritance now and always;
 Be thou and thou only the first in my heart;
 O Sovereign of heaven, my treasure thou art.

5. High King of heaven, thou heaven's bright Sun,
 O grant me its joys, after victory is won;
 Great Heart of my own heart, whatever befall,
 Still be thou my Vision, O Ruler of all.

*Ancient Irish. Tr. Mary Elizabeth Byrne (1881-1931)
 Verified by Eleanor Henrietta Hull (1860-1935) and Compilers*

Rob tu mo bhoile, a Comdi críde

UNISON

1 Be - thou my vi - sion, O Queen of my heart,

2 Be thou my wis - dom, be thou my true word;
3 Be thou my bat - tle - shield, my sword for the fight,
4 Ri - ches I heed not, nor man's emp - ty praise,
5 God - ess of hea - ven, af - ter vic - to - ry won,

1 naught be all else to me, save that thou art -

2 I e - ver with thee, thou with me, Lord;
3 be thou my dig - ni - ty, thou my de - light;
4 thou mine in - he - ri - tance, now and al - ways;
5 may I reach hea - ven's joys, O bright heaven's Sun!

1 thou my best thought, by day or by night,

2 thou my great Mo - ther, I thy true son;
3 thou my soul's shel - ter, thou my high tower:
4 thou and thou on - ly, first in my heart,
5 Heart of my own heart, what e - ver be - fall,

1 wa - king or sleep - ing, thy pre - sence my light.

2 thou in me dwell - ing, and I with thee one.
3 raise thou me heaven - ward, O Power of my power.
4 high Queen of hea - ven, my trea - sure thou art.
5 still be my vi - sion, O ru - ler of all.

100 Hymns for Today

343 (HHT 10)

Slane 10 11. 11 11.

Irish Traditional Melody



100 Hymns for Today

First and Last

Be thou my vision, O Lord of my heart,
be all else but naught to me, save that thou art;
be thou my best thought in the day and the night,
both waking and sleeping, thy presence my light.

2

Be thou my wisdom, be thou my true word,
be thou ever with me, and I with thee, Lord;
be thou my great Father, and I thy true son;
be thou in me dwelling, and I with thee one.

3

Be thou my breastplate, my sword for the fight;
be thou my whole armour, be thou my true might;
be thou my soul's shelter, be thou my strong tower:
O raise thou me heavenward, great Power of my power.

4

Riches I heed not, nor man's empty praise:
be thou mine inheritance now and always;
be thou and thou only the first in my heart;
O Sovereign of heaven, my treasure thou art.

5

High King of heaven, thou heaven's bright Sun,
O grant me its joys after vict'ry is won;
great Heart of my own heart, whatever befall,
still be thou my vision, O Ruler of all.

Irish, c. 8th century tr. MARY BYRNE (1880-1931)
versified, ELEANOR HULL (1860-1935)

571 Slane

Irregular 10 10.10 10 Dactylic

Irish Traditional Melody
Harmonized by Erik Routley 1917-

Unison

1 Be Thou my vision, O Lord of my heart, Naught be all
2 Be Thou my wisdom, be Thou my true word, I ev - er
3 Be Thou my breastplate, my sword for the fight; Be Thou my
4 Riches I heed not, nor man's empty praise, Thou mine in-
5 High King of heaven, when the battle is done, Grant heaven's joy

else to me, save that Thou art; Thou my best thought in the
with Thee, and Thou with me, Lord; Thou my great Father and
armour and be Thou my might; Thou my soul's shelter and
-her - it - ance through all my days; Thou, and Thou only, the
to me, O bright heaven's Sun; Christ of my own heart, what-

day and the night, Waking or sleeping, Thy presence my light.
I Thy true son; Thou in me dwelling, and I with Thee one.
Thou my high tower, Raise Thou me heavenward, O Power of my power.
first in my heart, High King of heaven, my treasure Thou art!
-ev - er be - fall, Still be my vision, O Ruler of all.

That in all things He might have the pre-eminence
Colossians i 18

- 1 Be Thou my vision, O Lord of my heart,
Naught be all else to me, save that Thou art;
Thou my best thought in the day and the night,
Waking or sleeping, Thy presence my light.
- 2 Be Thou my wisdom, be Thou my true word,
I ever with Thee, and Thou with me, Lord;
Thou my great Father and I Thy true son;
Thou in me dwelling, and I with Thee one.
- 3 Be Thou my breastplate, my sword for the fight;
Be Thou my armour and be Thou my might;
Thou my soul's shelter and Thou my high tower,
Raise Thou me heavenward, O Power of my power.
- 4 Riches I heed not, nor man's empty praise,
Thou mine inheritance through all my days;
Thou, and Thou only, the first in my heart,
High King of heaven, my treasure Thou art!
- 5 High King of heaven, when the battle is done,
Grant heaven's joy to me, O bright heaven's Sun;
Christ of my own heart, whatever befall,
Still be my vision, O Ruler of all.

Irish c 8th century (tr. Mary E. Byrne 1905
and Eleanor H. Hull 1912)

572 Slane Tune as for No. 571

*He that followeth Me shall not walk in darkness,
but shall have the light of life* John viii 12

- 1 Christ be my leader by night as by day;
Safe through the darkness, for He is the way.
Gladly I follow, my future His care,
Darkness is daylight when Jesus is there.
- 2 Christ be my teacher in age as in youth,
Drifting or doubting, for He is the truth.
Grant me to trust Him; though shifting as sand,
Doubt cannot daunt me; in Jesus I stand.
- 3 Christ be my Saviour in calm as in strife;
Death cannot hold me, for He is the life.
Not darkness nor doubting nor sin and its stain
Can touch my salvation: with Jesus I reign.

T. Dudley-Smith 1961

Handwritten musical score for the first system in 4/4 time. The treble staff contains a melody of eighth and quarter notes with lyrics underneath. The bass staff provides a simple accompaniment of quarter notes. The lyrics are: "Sat Chit An - an-da Ru-pa, Shi-vo Ahom, Shi-vo Ahom."

Sat Chit An - an-da Ru-pa, Shi-vo Ahom, Shi-vo Ahom.

Handwritten musical score for the second system in 4/4 time. The treble staff continues the melody, ending with a double bar line. The bass staff continues the accompaniment, also ending with a double bar line. The lyrics are: "Sat Chit An - an-da Ru-pa, Shi-vo Ahom, Shi vo Ahom."

Sat Chit An - an-da Ru-pa, Shi-vo Ahom, Shi vo Ahom.



SING ALLELUIA TO MOTHER

Introduction: B|B|A|A|B|B|D|A|

Handwritten musical score for the introduction of "Sing Alleluia to Mother". The score is written on three staves in G major (one sharp) and 4/4 time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It contains the notes B, B, A, A, B, B, D, A, with corresponding chords Bm, A, Bm, A, B, B, D, A. The second staff continues the melody with notes A, A, B, B, A, A, B, B, with chords D, A, D, A, D, A, D, A. The third staff continues with notes A, A, B, B, A, A, B, B, with chords Bm, A, Bm, A, Bm, A, Bm, A. The lyrics "Sing A-le-lu-ia to Mo-ther" are written below the notes.

Handwritten musical score for the first part of "Sing Alleluia to Mother". The score is written on two staves in G major and 4/4 time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It contains the notes A, A, B, B, A, A, B, B, with corresponding chords Bm, A, Bm, A, Bm, A, Bm, A. The second staff continues the melody with notes A, A, B, B, A, A, B, B, with chords D, A, D, A, D, A, D, A. The lyrics "Sing A-le-lu-ia to Mo-ther" are written below the notes.

Handwritten musical score for the second part of "Sing Alleluia to Mother". The score is written on two staves in G major and 4/4 time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It contains the notes A, A, B, B, A, A, B, B, with corresponding chords Bm, A, Bm, A, Bm, A, Bm, A. The second staff continues the melody with notes A, A, B, B, A, A, B, B, with chords D, A, D, A, D, A, D, A. The lyrics "Sing A-le-lu-ia to Mo-ther" are written below the notes.

Kundalini, Sacred Mother - Blossom Time CD Vol. 1

D
Can you feel the cool wind blow, how it flows and it flows.
G
There's a silence in my heart, it grows and it grows.
D
See the light shine within, a beam of love so pure.
G D
You may say its all a dream, but we can show its true,
yes we can show its true.

Chorus

G D G
Kundalini, Sacred Mother, Holy Spirit, Pure White Dove.
~~SC~~ ~~SD~~
Kundalini, Sacred Mother, Make us rise on your wings
~~SC~~
of love.

D
She guides us every day, as fortune comes our way.
G
All we have to do is listen, to the flow of love within.
D
So arise and join us, do not wonder anymore.
G D
In a maze of illusions, the sons of man may know, yes the
sons of man may know.

D
We are the creation, of Mother Earth and Sea.
G
The wind of inspiration, is blessing you and me.
D
Our Mother is the kumba, She carries everywhere.
G D
The water of the spirit, that we may grow aware, that we
may grow aware.

(chorus * 2) Make us rise on the wings of love (2)
Make us rise (3)

①

No-so-tros Sa-ha-j. Yo-gis, De-to-do el mun-do en-te-ro
Po-ne-mos las ma-nos jun-tas Pa-ra re-si-bir tu A ma-

②

O Ma, O Ma-dre que ven-di-ci-on, O Ma,
Que tu as Tra-ee-do a-la Tie-rra
Vi-ni-mos bus-can-do-te-, Por vi-das ee vi-das en-te-ras,
O Ma-dre que gran pla-cer-, Sa-ver que tam-bien bus-cas-te,
Por Nos Por no-so-tros con ca-ri-ngo, Por nos
Por no-so-tros con ca-ri-no, Que so
Que so-lo un-a Ma-dre tie-ne

Traído = Tra-e-e-do

Handwritten musical score for a song, featuring two systems of music with lyrics in Spanish. The score is written on five-line staves with a key signature of one sharp (F#) and a common time signature (C). The lyrics are written below the staves, and the chords are indicated by letters in boxes above the staves.

System 1:

- Staff 1: **[Em]** No so tros Sa-ha-j. Yo gis **[B]**
- Staff 2: De-to-do el mun do en te so **[B7]**
- Staff 3: Po-ne-mos las ma-nos jun-tas **[Em]**
- Staff 4: Pa-ra re-si-bir Tu A-mor - **[D]**
- Staff 5: O Ma **[B]** Ma dre que **[C]** Ven-di-cion **[B]**
- Staff 6: ~~Que Ma~~ **[B]** Ma dre que **[B]** Ven-di-cion **[B]** Que Tu **[C]**

System 2:

- Staff 7: Que Tu as Trai do a la Tie-rra **[Em]**
- Staff 8: Vi-ni-mos bus-can-do-te Por vi-das ee vi-das en-te-ras **[B7]**
- Staff 9: O Ma-dre que gran pla-cer Sa-ver que tam-bien bus-cas-te **[D]**
- Staff 10: Por Nos Por no-so-tros con Car-i-mp, Por Nos **[C]**
- Staff 11: Por no-so-tros con Ca-fi-no, Que So **[B]**
- Staff 12: -Que so-lo U-na Ma-dre tie-ne **[B]**

III

MATAJI JAI

Chorus

Mateji Jai
Mataji, Mataji Jai
Mataji, Mataji Jai
Mataji, Mataji Jai

Nosotros Sahaaja Yogis
Detodo el mundo entero
Ponemos las manos juntas
Para resibir Tu amor

O Ma

O Madre que gran vendicion ^{que Tu} ~~o Ma~~

Que Tu

Que Tu es treido ala tierra

Chorus

Vinimos buscandote

Por vidas y vidas enteras

O Madre que gran placer

Saber que tambien buscaste

Por nos

Por nosotros con cariño

Que so

Que solo una Madre tiene

Chorus

Como agradecerte Madre

Por tanto que Tu nos has dado

Has iluminado el camino

Nuestro buscar a terminado

Polorum Regina

(from 'The Red book of Montserrat', 14th C. Spain)

(1) *Recorder Solo*

C

(2) **Polorum Regina omnium nostra**

Our Queen of all heaven

Stella matutina, dele scelera

Morning star, take away our impurities

C

(3) **Polorum Regina omnium nostra**

Our Queen of all heaven

F

C

Stella matutina, dele scelera

Morning star, take away our impurities

(x2)

C

(4) **Ante partum virgo deo gravida (x2)**

Before the birth, Virgin, blessed by God,

Semper permansisti inviolata

Stella matutina dele scelera

You remained eternally inviolate

(x2)

(5) *Instrumental of chorus (x1)*

(6) *Chorus (x1)*

C

(7) **Et in partu virgo deo fecunda (x2)**

And in labour, Virgin, made fertile by God

Semper permansisti inviolata

Stella matutina dele scelera

You remained eternally inviolate

(x2)

(8) *Instrumental of chorus*

(9) *Chorus*

C

(10) **Et post partum virgo mater enixa (x2)**

And after the birth, Virgin, Mother

Semper permansisti inviola-ta

Stella matutina dele scelera

You remained eternally inviolate

(x2)

(11) *Instrumental of chorus*

(12) *Chorus (x1)*

(14) *Instrumental of verse (2 recorders?)*

(15) *Chorus (x2)*

(16) *Instrumental of chorus (end)*

CHORUS:

Po-lo-rum Regina Om-ni-um No-stra Ste-lla Ma-tu-ti-na, de-le sce-le-ra

VERSES:

An-te par-tum vir-go De-o gra-vi-da

Ah

Sem-per per-mansi-si in-vi-o-la-ta, Ste-lla ma-tu-ti-na de-le sce-le-ra

Ah

CUNCTI SIMUS CONCANENTES (Let us all sing together: Hail Mary!)
Gm

Introduction: Harmonium

CHORUS: Gm

Cuncti simus concanentes: Ave Maria (x2) Pariesque filium, Ave Maria (x2)

Gm
① Virgo sola existente en affuit angelus; CHORUS:

Gm
Gabriel est appellatus atque missus celitus. ⑤ Pariesque filium, audite Karissimi (x2)

Clara facieque dixit: Ave Maria (x2) Vocabis eum Ihesum Christum, Ave Maria (x2)

CHORUS:

CHORUS:

Gm
② Clara facieque dixit, audite, Karissimi (x2) ⑥ Instrumental: Verse

En concipies Maria, Ave Maria (x2)

CHORUS:

CHORUS:

Gm
⑦ 1st Verse

Gm
③ Instrumental of verse and then chorus.

CHORUS:

2 Notches
down.
Play A minor,
but actually
it is G minor.

MARIAM MATREM VIRGINEM (Mary, Virgin Mother, be exalted)

Introduction: Harmonium

CHORUS: A Gm
 Cm /
 Mariam Matrem Virginem, atto-llite
 Cm / (Arpeggios)
 Ihesum Christum extollite, concordite

① Maria, seculi asi-i-lum, defende nos
 Cm / (Arp.)

Ihesu, to-otu-um refugi-um, exaudi nos
 Cm /

Iam estis vos to-ta-li-ter diffu-gium
 Cm / (Arp.)

totum mundi confu-gi-um realiter.

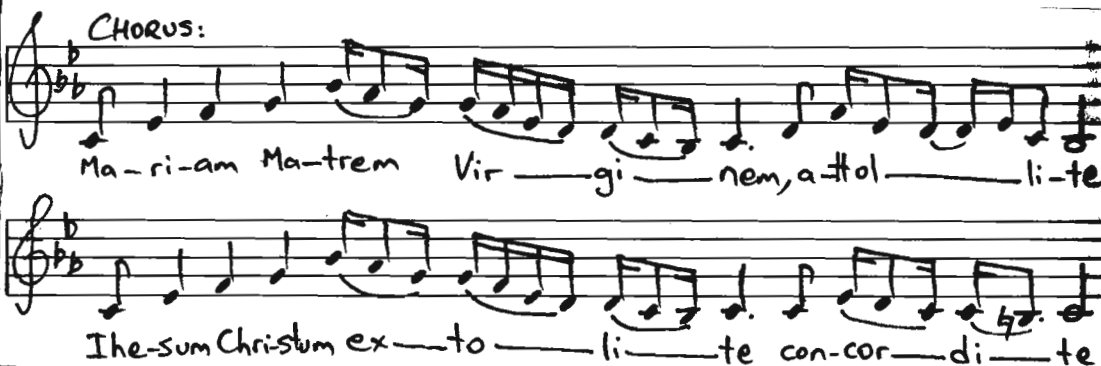
② Ihesum supre-ema bo-onitas verissima
 Cm / (Arp.)

Maria, du-ulcis pie-ē-tas grantissima

Amplissima confor-mi-ter sit ca-ritas

Cm / (Arp.)
 ad nos quos pellit- va-ni-tas enormiter

③ Maria fa-acta sae-aeculis salvati-o A Gm
 Cm / (Arp.)
 Ihesu damna-ati ho-ominis redempti-o
 Cm / A Gm
 Pugna-te iam vi-ri-li-ter pro fa-mulis
 Cm / (Arp.)
 Percussis duris-ia-cu-lis atro-ci-ter

CHORUS:

 Ma-ri-am Ma-trem Vir-gi-nem, at-to-li-te
 Ihe-sum Chri-stum ex-to-li-te con-cor-di-te

1ST VERSE:

 Ma-ri-a se-cu-li a-si-lum de-fen-de nos
 Ihe-su to-tum re-fu-gi-um ex-au-di nos
 Iam es-tis vos to-ta-li-ter di-ffu-gi-um etc...

KARAVAN (Tagliatti)

Bm Bm7 D
Nash karavan atpravlya-yeest(y)a vIndiyu
Em G F# Bm
Sotni veerbloodav pad nami reevoot
Bm Bm7 D
Gori Iranski-i gori Afghanski-i
Em G F# Bm
I Pakistanski-i mimo plivut
Bm A G F# Bm
Om_____ Kundalini Gi Malayi_____ tvoi hhram

Bm Bm7 D
Choodnaya India (v)syem ooli-bayetsya
Em G F# Bm
Yeta strana dlya iskati-lee klad
Bm Bm7 D
Bogi raj-dayutsa i nasslash-dayutsya
Em G F# Bm
Iv Meeditatsi-i Yogi sidyat
Bm A G F# Bm
Om___ Shri Ganesha Maharashtra_____ tvoi hhram

Bm Bm7 D
vAfriku nashi slani atpravlya-yeest(y)a
Em G F# Bm
Nyes-kolko sutok idyot byes vadi
Bm Bm7 D
No tier-peelivimi (d)joongli yev-lyayutsya
Em G F# Bm
Samiye boowee-nyev mire sati
Bm A G F# Bm
Om_____ Shri Saraswati (v)sya savana_____ tvoi hhram

Bm Bm7 D
Nash karavan at-di-hhayet vItali-i
Em G F# Bm
Nashi veer bludi spageeti yed-yat
Bm Bm7 D
Vorzdudi no-satsa chudniye ari-ee
Em G F# Bm
Slad ko istomoiyi putnik abyat
Bm A G F# Bm
Om___ Shri GruhaLakshmi__ Apeenini___ tvoi hhram

Bm Bm7 D
Pa oki anu ilyusi skita-yemsya
Em G F# Bm
fpo-iskah is-tyini krutyit shturval
Bm Bm7 D
Mwee pereeseech aki-an pasta rayemsya
Em G F# Bm
Shri Adi Guru nam put ukazal
Bm A G F# Bm
Om___ Shri Adi Guru (v)nashem Voidiye___ tvoi hhram

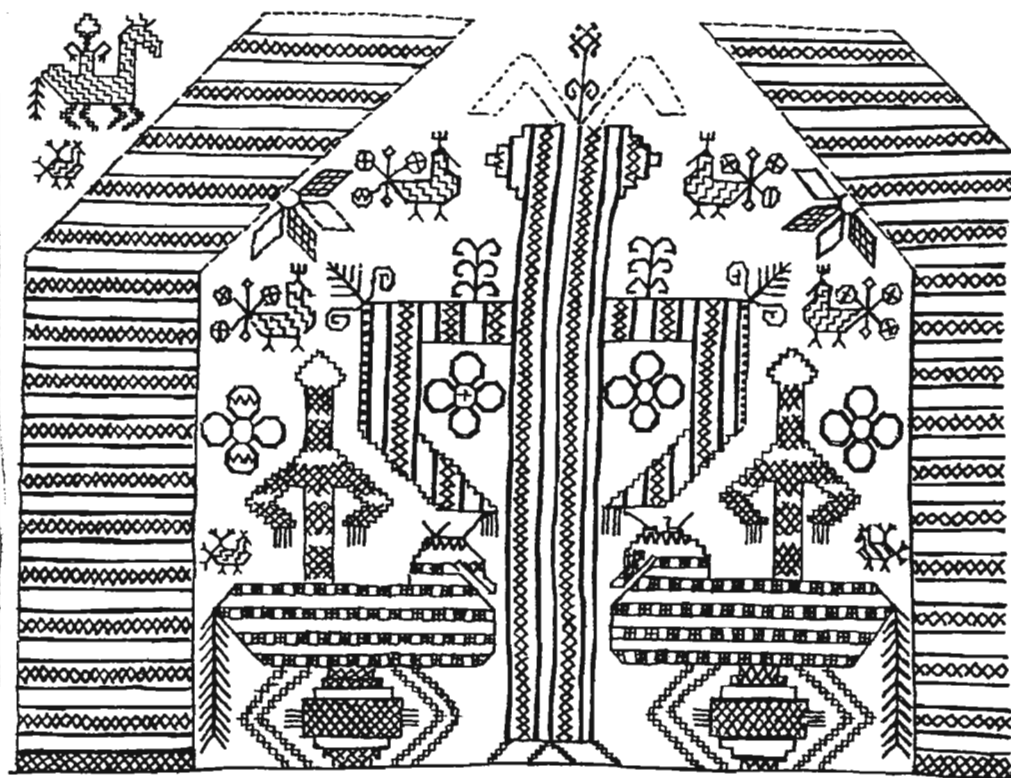
Bm Bm7 D
Syerdse na etom putyi atkriva-etsa
Em G F# Bm
Shiva siyayet sklon-yayetsa nyis
Bm Bm7 D
Radost dukhovnaya nye prekrash-ayetsa
Em G F# Bm
Eto ljubov byes vremyon i granitz
Bm A G F# Bm
Om_____ Shri Durga Mata Anahata_____ tvoi hhram

1. *sh = Russian sound like a French 'j'
2. letters in brackets or small mean the consonant should only be half-pronounced.
3. 'dver' sounds like the English words 'hair' and 'care'.

Bm Bm7 D
P(y)esnyi i tansi lyubov virashayut
Em G F# Bm
Bagov praslav-lyayut i stroyat knyim most
Bm Bm7 D
Krishna igrayet ivsyo rast-zvetayet
Em G F# Bm
I solnse siyayet kak tishachi zyyozd
Bm A
Om_____ Shri Radha Krishna_____ vsyo
G F# Bm
prostranstvo_____ tvoi hhram (x2)

Bm Bm7 D
Kak milasyer-diye nye-abhadimo
Em G F# Bm
Ni-ye-abhadimo droog drooga prastit
Bm Bm7 D
Shtobi da boga doiti nye-vre-dyeemim
Em G F# Bm
Iv tzarstvo nyebesno-ye dver at varit
Bm A
Om_____ Shri Mahalakshmi_____
G F# Bm
(v)seprosh-che-ni-ye tvoi hhram (x2)

Bm Bm7 D
Dver atvorilas blashenstvo yeevilas
Em G F# Bm
I nash karavan pripadayet kfadye
Bm Bm7 D
Eta byes-kra-inya borshiya mweelasti
Em G F# Bm
Ya rast-varilas i pravda vezdye
Bm A G F# Bm
Om_____ Shri Nirmala Devi_____ Sahasrara_____ tvoi hhram



The central motif in this traditional Slav embroidery design from North Russia is thought to represent the East Slav goddess Makosh, who was the focus of a widespread fertility cult.

KARAVAN (Translation)

Our Caravan is leaving for India
Hundreds of Camels are ready to go
The Iranian mountains, the Afghanistan mountains,
and the Pakistan mountains flows past us
Om Kundalini, the Himalayas are Your temple.

Miraculous India smiles to everyone
This country is a treasure trove for the seekers
The Gods are born here and enjoy themselves
In meditation the Yogis sit
Om Shri Ganesha, Maharastra is Your temple.

Into Africa our elephants are leaving
Several days we travel without water
But to the patient, the jungles appear
The most nourishing gardens in the world
Om Shri Saraswati, all the Savana is Your temple.

Our caravan rests in Italy
Our camels eat spaghetti
In the air are wafting wonderful arias
Om Shri GruhaLakshmi, the Appinines are Your temple.

1

On the ocean of illusion, we sit(?)
In search of truth we turn the steering wheel
We will try to cross the ocean
Shri Adi Guru has shown us the path
Om Shri Adi Guru, in our voids is Your temple.

Our hearts are opening, on this path
Shiva shines and bows down
The joy of spirituality does not stop
This love is beyond time and without borders
Om Shri Durga Mata, the Anahata (heart) is Your temple.

Songs and dance express love
They praise the Gods and build bridges towards them
Lord Krishna plays and everything blossoms
And the sun shines like thousands of stars
Om Shri Radha Krishna, all creation is Your temple.

As mercy is neccessary,
Its also neccessary for friend to forgive friend
So as to get to God unharmed
The gates open, and we travel into the kingdom of heaven
Om Shri Mahalakshmi, all forgiveness is Your temple.

The gates have opened, bliss has appeared
And our caravan nears the water
This unlimited ocean of Godly mercy
and truth is everywhere
Om Shri Nirmala Devi, the Sahasrara is Your temple.

INTRO

4 E^b/Fm^7 / B^b/E^b / Cm/Ab / B^b/E^b /
 Cm/Ab / B^b/E^b / Cm/Fm / B^b7/E^b /

ALLELUIA CANON

2007 = WS 17

Canon by Wolfgang Amadeus Mozart
 arr. with additional music by Donald Moore

Moderately $\text{♩} = 118$

Part I

Part II

8 ♩ 8 ♩

A — di Sha — kti Nir — ma — la De — vi

Cm Ab B^b Fm^7 E^b Cm Ab B^b E^b

I

II

Cm Ab B^b E^b Cm Fm B^b7 E^b

A — di Sha — kti Nir ma la De — vi Shri Ma — ta — ji

A — di Sha — kti Nir — ma — la De — vi

I

II

E^b Fm B^b7 E^b Cm Fm B^b E^b

A — di Sha — kti Nir — ma — la De — vi Shri Ma — ta — ji

A — di Sha — kti Nir — ma — la De — vi Shri Ma — ta — ji

I

II

E^b Fm B^b7 E^b Cm Fm B^b E^b

A — di Sha — kti Nir — ma — la De — vi Shri Ma — ta — ji

A — di Sha — kti Nir — ma — la De — vi Shri Ma — ta — ji

second time to Coda

25 *p* *Cm* *Fm* *Bb7* *Eb*

A-di Sha-kti A-di Sha-kti Shri Ma-ta—ji

A-di Sha-kti A-di Sha-kti Shri Ma-ta—ji

29 *Ab* *Bb* *Gm* *Cm* *Fm* *G*

Nir-ma-la . De — vi Shri Ma — ta — ji

Nir-ma-la . De — vi Shri Ma — ta — ji

33 *Cm* *mp* *Fm* *Bb7* *Eb*

A — di . Sha — kti Shri . Ma-ta — ji

A-di Sha-kti A-di Sha-kti Shri Ma-ta—ji

37 *Ab* *mf* *Bb* *Gm* *Cm* *F7sus4* *F7* *Bb* *Coda*

Nir-ma-la . De — vi Shri . Ma — ta — ji

Nir-ma-la . De — vi Shri Ma — ta — ji

41 *Ab+9* *Coda* *cresc.* *Bb7* *ff* *Eb* *Ebb* *Eb*

Shri Ma — ta — ji

Shri Ma — ta — ji