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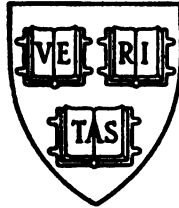
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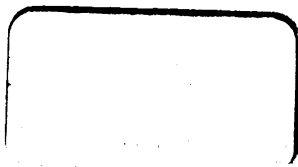


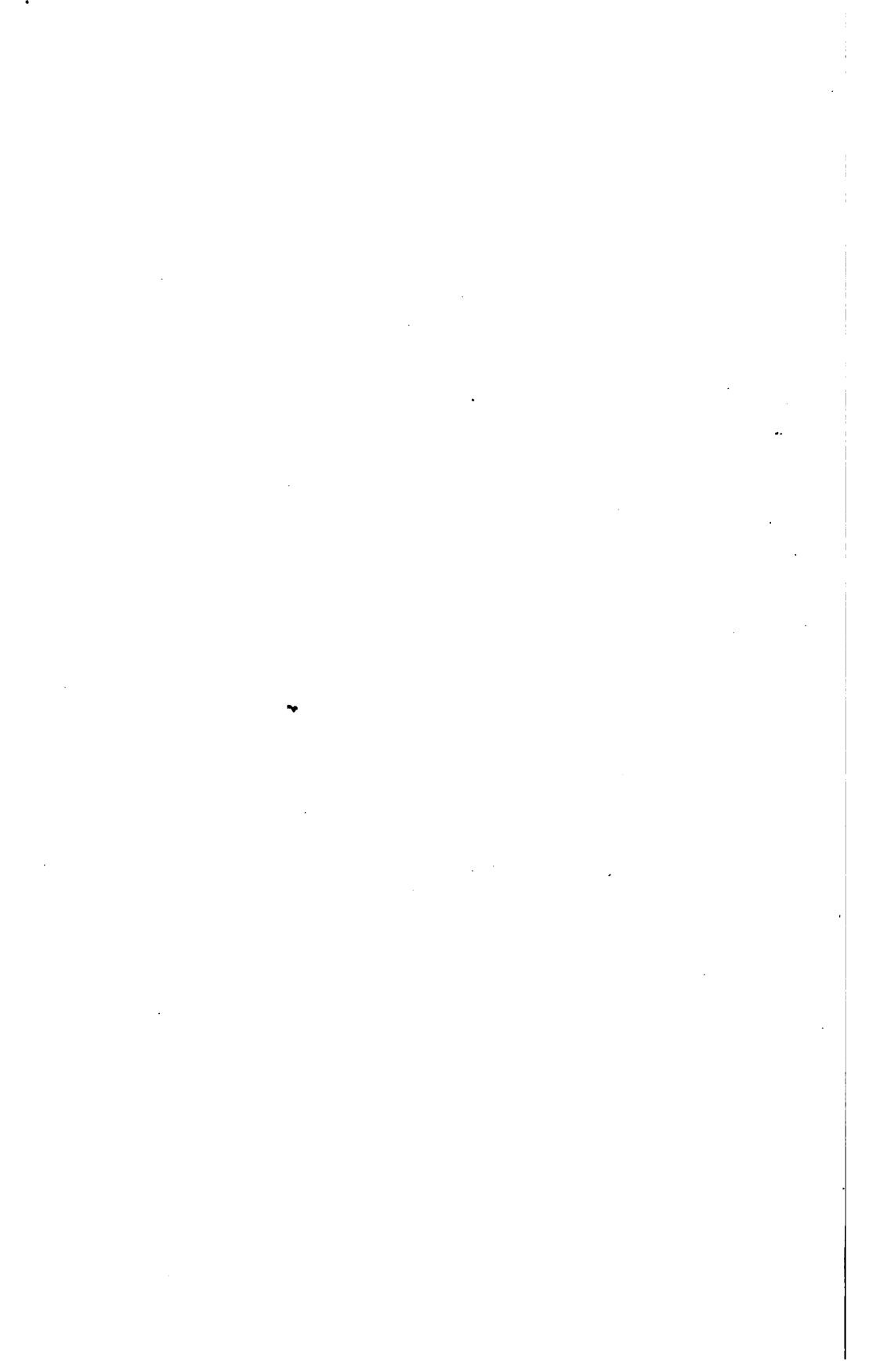
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A FEW
SPECIMENS OF INDIAN SONGS,

BY

SOURINDRO MOHUN TAGORE, Mus. Doc.,

SANGITA NĀYAKA AND SANGITA SĀGARA OF NEPAUL;
FOUNDER AND PRESIDENT OF THE BENGAL MUSIC SCHOOL;
FELLOW OF THE UNIVERSITY OF CALCUTTA;
MEMBER OF THE ROYAL ASIATIC SOCIETY, AND FELLOW OF THE ROYAL
SOCIETY OF LITERATURE, GREAT BRITAIN AND IRELAND;

HONORARY MEMBER OF THE
ROYAL ACADEMY OF MUSIC, STOCKHOLM, SWEDEN; OFFICER D'ACADEMIE,
PARIS; ASSOCIATE MEMBER OF THE ROYAL ACADEMY OF SCIENCE,
LETTERS AND FINE ARTS OF BELGIUM;

CORRESPONDING MEMBER OF THE ROYAL MUSICAL SOCIETY OF AMSTERDAM;
FOREIGN MEMBER OF THE ROYAL PHILOLOGICAL AND ETHNOGRAPHICAL
INSTITUTION OF NETHERLANDS INDIA AT THE HAGUE;

CORRESPONDING MEMBER OF THE
ROYAL UNIVERSITY OF GENEVA; SOCIO ONORARIO OF THE ROYAL ACADEMY OF
ST. CECILIA, ROME; SOCIO ONORARIO SOCIETA DIDASCALICA ITALIANA;
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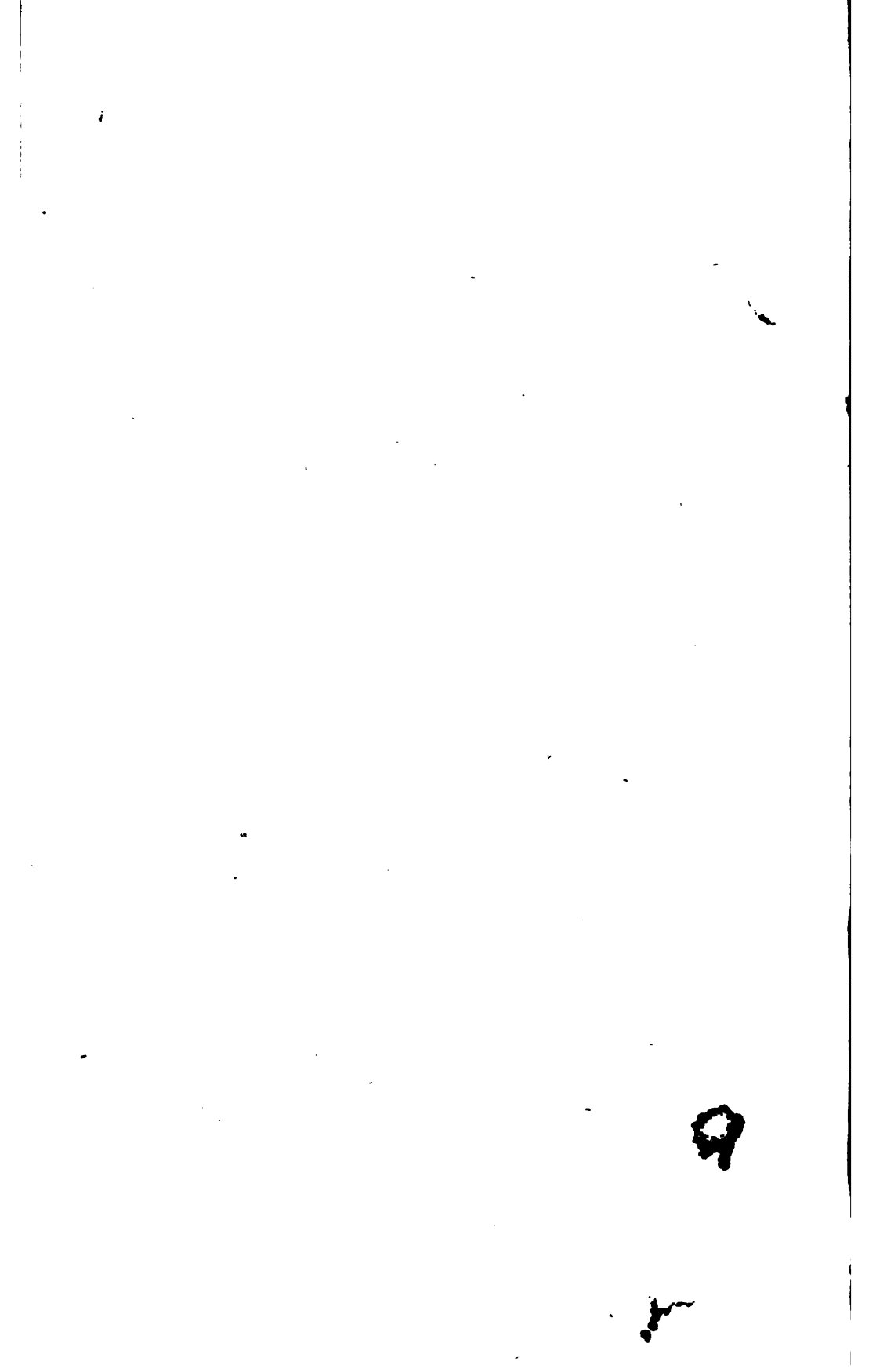
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HONORARY MEMBER OF THE ARCHÆOLOGICAL SOCIETY OF ATHENS, GREECE;
SOCIO ONORARIO OF ROYAL ACADEMY OF PALERMO, SICILY;
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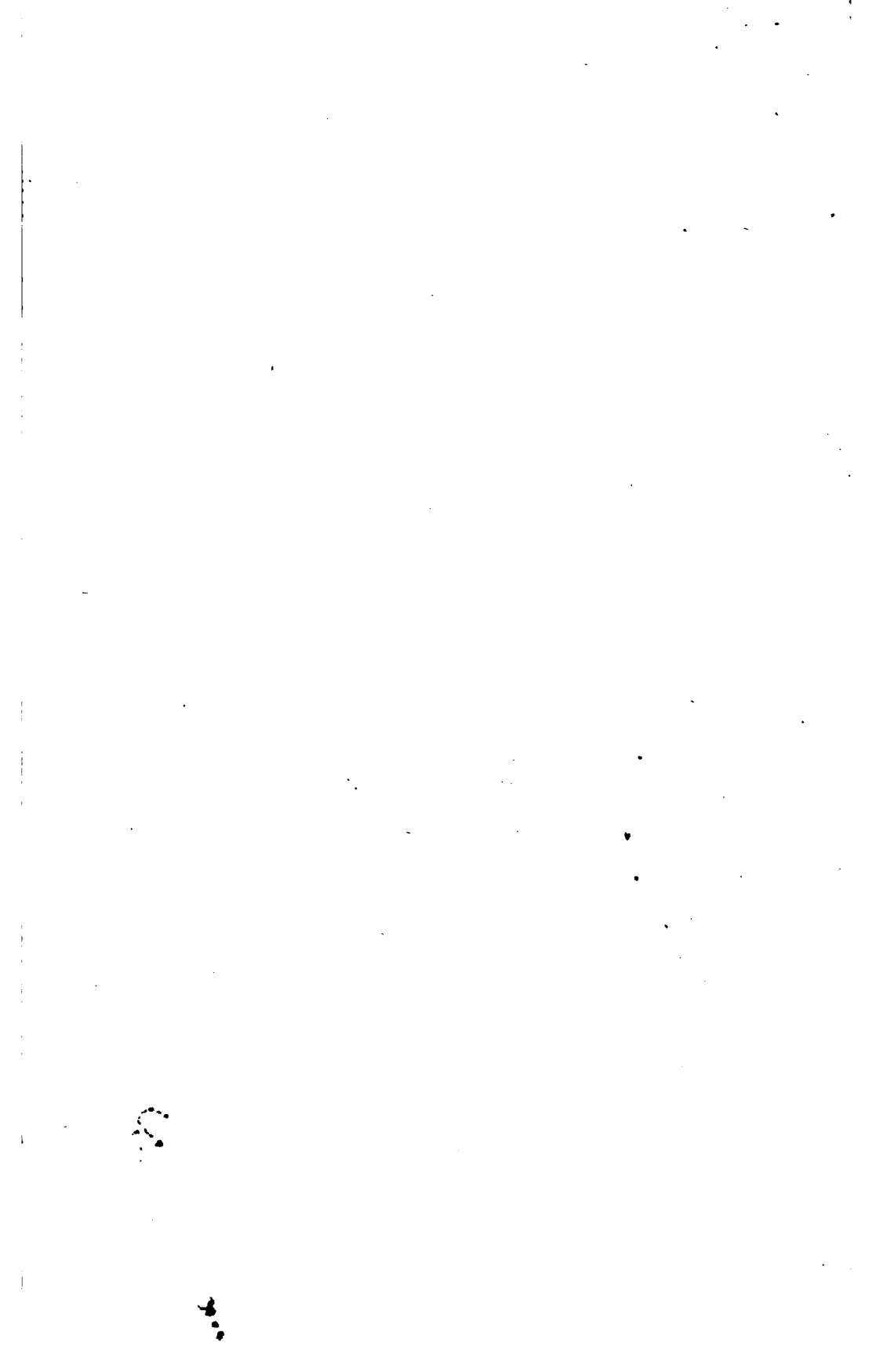
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To

His Excellency the Right Hon'ble

EDWARD ROBERT LYTTON, BULWER-LYTTON,
BARON LYTTON OF KNEBWORTH, G.M.S.I.,
Viceroy and Governor-General of India, &c., &c., &c.

MAY IT PLEASE YOUR EXCELLENCY !

BEING desirous of celebrating this the auspicious occasion of the THIRD ANNIVERSARY of the assumption by HER MOST GRACIOUS MAJESTY QUEEN VICTORIA, of the Title of EMPERESS OF INDIA, I beg most respectfully, with Your Excellency's kind permission, to place at the foot of Your Excellency's august throne the various flowers, which I have culled from the *garden of Hindu Music*, in the shape of "A FEW SPECIMENS OF INDIAN SONGS," as an offering of my deep-felt gratitude and devoted loyalty.

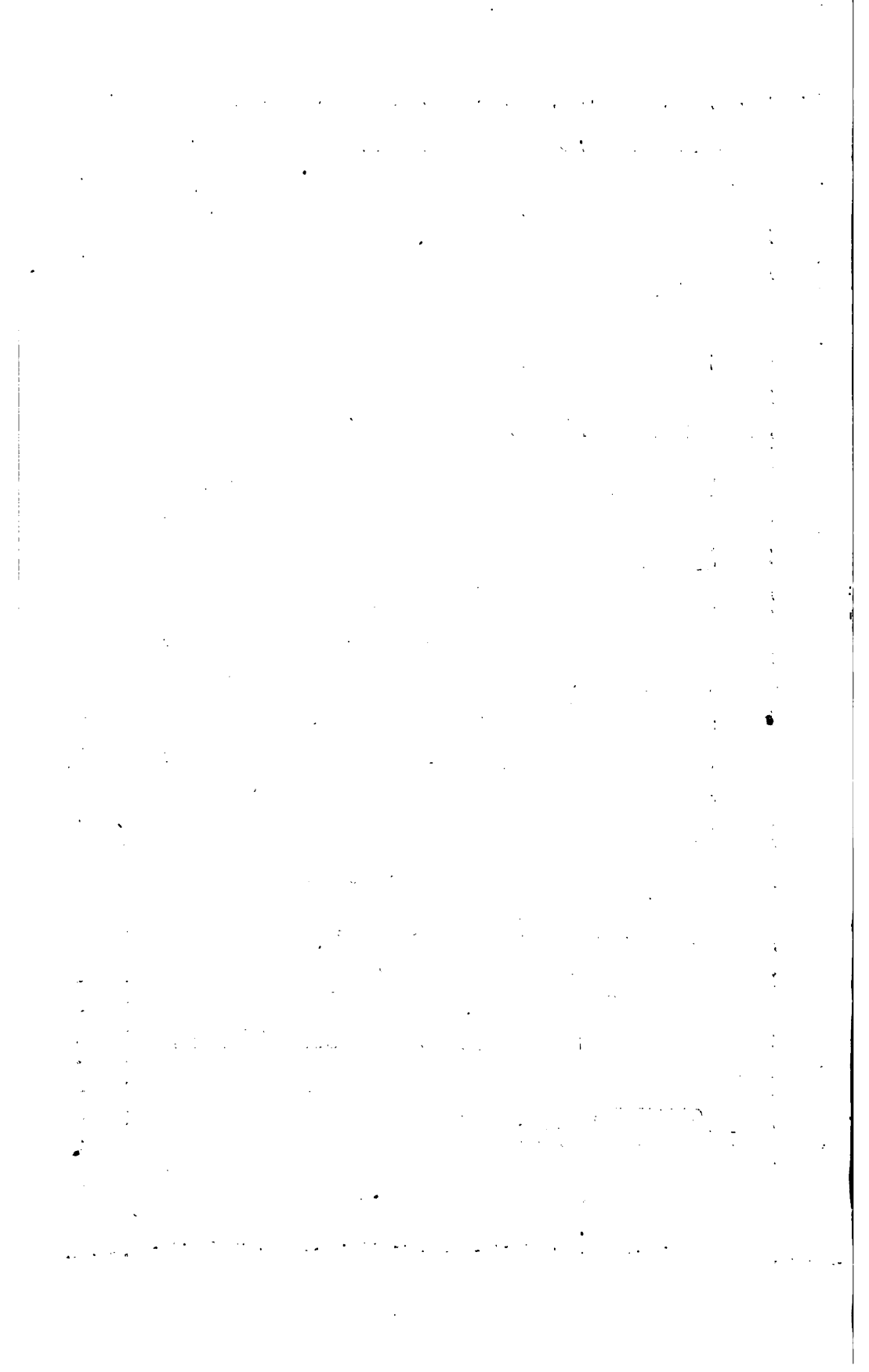
I have the honor to remain,

Your Excellency's

Most obedient and grateful Servant

SOURINDRO MOHUN TAGORE.

Wala
CALCUTTA,
1st January, 1879. }



A FEW
Specimens of Indian Songs.

(1)

ALÁPA.

It is difficult to convey in writing an adequate idea of what an *Alápa* is. It is not a song—as the music is not set to any particular words, neither is it a tune or air, as it is not subject to the rules of any particular metre, and is not divided into “bars.” Vocally speaking, it is the expression of a particular *Rāga* (melody-type) in its fullest extent, either by means of “humming” or by the use of certain unmeaning words, such as *te, re, ne, tom, &c. &c.* An *Alápa* should thoroughly explain the character of the *Rāga*, by showing the gradation and succession of the notes, giving prominence to the *vádi* or principal note, paying due attention to the other notes with reference to the length of their duration, and by avoiding the *bibádi* or inimical notes—that is such note or notes, the use of which would destroy the characteristic peculiarity of the *Rāga*. It is invariably composed of four strains, each of which has to be sung in its turn in very slow time, and then promiscuously all, in successively quick multiples of it.

An *Alápa* can also be played on the *Mahatt Viná, Surbáhár*, and such other instruments as are capable of producing it, and the different modulations of the human voice can be partially imitated by means of a process, called the *murchhaná*, which is done by flicking the wire, to some extent, to the left of the fret, so as to produce uninterruptedly one to six notes, (as may be required) higher than the one represented by that fret, either in the ascending or descending succession.

(१)

आलाप ।

नेते तेरे नेरि तोम् ना ताना तोम् ना तोम् ना तेना तोम् ।
 तेरे नेते तोम् नेते तेरे ना तोम् नेना तेने तोम् नेते तेने तोम् ना ।
 नेते तेरे नेरि ना तोम् नेना तेरे ने तेरे ने तेरे नेते ने नान् ना ।
 नेते तेरे नेरि नेना तेरे नेने तेने ना तेने ने नान् ना तोम् नेते नाला
 नेते ना तोम् नाते ना तोम् ॥

RĀGINÍ BIBHĀSA.

रागिणी विभास ।

First Strain.

आस्थायी ।



Ne te te re ne ri to — m ná tá — ná
 ने ते ते रे ने रि तो ० म् ना ता ० ना



to m ná — to m ná te ná —
 तो म् ना ० तो म् ना ते ना ०



to m.
 तो म् ।

Second Strain.

धन्तरा ।



Te re ne te tom ne te te re ná
ते रे ने ते तोम् ने ते ते रे ना



to — — m ne ná te ne tom ne te te ne —
तो . . म् ने ना ते ने तोम् ने ते ते ने .



to m ná.
तो म् ना।

Third Strain.

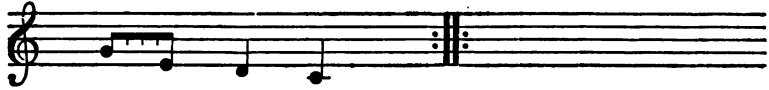
सञ्चारी ।



Ne te te re ne ri ná to m ne
ने ते ते रे ने रि ना तो म् ने



ná te re ne te re ne te re ne
ना ते रे ने ते रे ने ते रे ने



te ne nán ná.
ते ने नान् ना।

Fourth Strain.

आभोग ।



Ne te te re ne ri ne ná te re ne ne
ने ते ते रे ने रि ने ना ते रे ने ने



te ne ná te ne ne nán ná to m
ते ने ना ते ने ने नान् ना तो म्



ne te ná tá — — ne te ná —
ने ते ना ता ° ° ने ते ना °



to m ná te ná — to m.
तो म् ना ते ना ° तो म्।

(2)

SVARAGRÁMA.

THE wordings of this species of song are simply the seven initial letters of the scale *śá, ri, ga, ma, pa, dha, ni*. These notes (and in some cases, some of them) are arranged according to the character of the particular *Rága* to which the piece is set and confined to particular *táls*, according to the option of the composer. The literal signification of the term *Svaragráma* is sol-faing or solmization. These songs have generally two strains.

(२)

स्वरगाम ।

RÁGINÍ BHÚPÁLÍ.

रागिणी भूपाली ।

TÁLA MADHYMÁNA.

ताल मध्यमान ।

First Strain.

प्रास्थायी ।



Second Strain.

अन्तरा ।





(3)

TELENÁ.

THIS kind of song is generally composed of two strains, in which are used some unmeaning expressions, (*ne, te, tere, tome* &c.), similar to *rum, tum* &c. Sometimes expressions, representing the variety of sounds produced on the native drum-instrument, are used, such as, *dhá, dhá, kititák, terekiti, &c. &c.*

(३)

तेलेना ।

दृ नाता देरे दानि दिम् तान् ना ताना ना देर् देर् तोम् देर् देर्
तोम् देर् ता देरे ताना नाना ना देर् ना देर् ना ताना ना देर्, देर्, तोम्
देर् देर् ताना । ना देर् देर् दानि तोम् देर् देर् ताना नाना नाना
ताना देरे नेता दिम् दिम् ता शुम् ताना ना ताना ना तोम् देर् देर् देर्
दानि घा किटि घाघा किटि ताक् तेरे किटि घाघा किटि ताक् तेरे
किटि घाघा ।

RÁGINÍ LUMA.

रागिणी लुम ।

TÁLA MADHYAMÁNA.

ताल मध्यमान ।

First Strain.

आस्थायी ।



Der ná tá de re dás ni dim tán ná
 देर् ना ता दे रे दा नि दिम् तान् ना



tá ná ná der der tom der der tom der tá de
 ता ना ना देर् देर् तोम् देर् देर् तोम् देर् ता दे



re tá ná ná ná ná der ná der ná
 रे ता ना ना ना ना देर् ना देर् ना



tá ná ná der der tom der der tá ná.
 ता ना ना देर् देर् तोम् देर् देर् ता ना ।

Second Strain.

चन्तरा ।



Ná der der dá ni tom der der tá ná ná ná
 ना देर् देर् दा नि तोम् देर् देर् ता ना ना ना



ná ná tá ná de re ne tá dima dim tá
 ना ना ता ना दे रे ने ता दिम् दिम् ता



lum tá ná ná tá ná ná tom der der der
 लुम् ता ना ना ता ना ना तोम् देर् देर् देर्



dá ni dhá ki ti dhá dhá ki ti ták te re ki ti
 दा नि धा कि टि धा धा कि टि ताक् ते रे कि टि



dhá dhá ki ti ták te re ki ti dhá dhá.
 धा धा कि टि ताक् ते रे कि टि धा धा ॥

(4)

TRIBUT.

THE *Tribut* is generally composed of three parts, one of which contains the expressions of the *Telená*, another, those of the *Svaragráma*, and a third, of the drum. In some of these songs, a few descriptive words are put, but in all specimens of this kind, the expression "*Tribut*" must be used.

(8)

त्रिवट ।

ओ देर् ताना तोम् देर् दानि ओ देर् ताना तोम् देर् दानि दानि
सादे दानि । ता दिम् ता तादिम् ता ओ ताता नाना ना नाना तादेर् ना
देर् देर् देर् देर् देर् ठ नं नं नं नं नं नं नं नं नं त्राम दानि । किदि किदि
नानाकिदि किदि नाना दिग् दिग् दिग् दिग् दिग् दिग् दिग् दिग् दिग् प्रक्षम
दास प्रभु त्रिवट गाडे ताकु दानि ।

RÁGINÍ HÁMIRA.

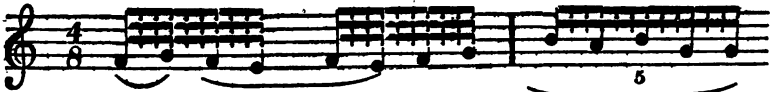
रागिणी हामिर ।

TÁLA KÁOYÁLÍ.

ताल काओयाली ।

First Strain.

आस्थायी ।



O — de — — r tá ná to — — m der

ओ • दे • • र ता ना तो • • म् देर्



dá — — ni o — — de — — r tá ná
 दा • • नि षी • हे • • र ता ना



to — — m der dá — ni — — dá ni
 तो • • म् हे दा • नि • • दा नि



tá — re dá — ni — — .
 ता • हे दा • नि • • ।

Second Strain.

चन्तरा ।



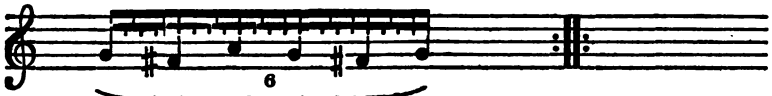
Tá di m tá tá dim tá o tá tá ná
 ता दि म् ता ता दिम् ता षी ता ता ना



ná ná ná ná tá der ná der der der der der
 ना ना ना ना ता हेर ना हेर हेर हेर हेर हेर



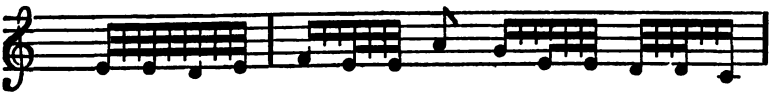
dhāñ nañ nañ nañ nañ nañ nañ nañ drā — m
ठं नं नं नं नं नं नं नं नं प्रा० म्



dā — — ni — —
दा०० नि००।

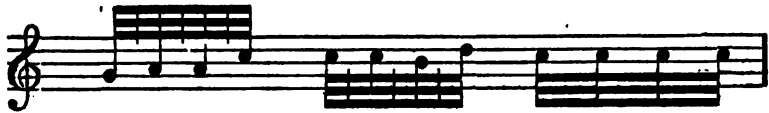
Third Strain.

अन्तरा ।





kiri kiri ná ná
किडि किडि ना ना



kiri kiri ná ná dig dig dig dig dig dig dig dig
किडि किडि ना ना दिग् दिग् दिग् दिग् दिग् दिग् दिग् दिग्



s'yá ma dá — sa pra bhū tri — ba ta
श्या म दा • स प्र भु त्रि • ब ट



gá — ñe tá — k dá — — ni — — .
गा • ञे ता • क दा • • नि • •

(5)

CHATURANGA.

THIS is a species of song which should be composed of four strains, one of which must contain descriptive words, another, expressions of the *Telená*, a third, those of the *Svara-gráma*, and a fourth, of the drum. It is sometimes composed

of two Strains, but within this limit, all the four requisite conditions must be fulfilled. In some part of the piece, the word "Chaturanga" must have a place.

(५)

चतुरंग ।

गाइए चतुरंगं गाइए चतुरंगं चतुरतान् मुखियनको गाए बाजाए
रिभाए देखव मुनाडे कर चतुर छंन गाइए चतुर । जोठेरान्
दुगनकइसागरंगं गाइए चतुर । तारे दानि तारे दानि तादारे
तादारे दानि घेइ एइ एइया एइ एइ एइया । धाकिटिकिटि
किटिघा किटि किटि किटि धाकिटि किटिताक् किटिताक्
घाएसेने चतुरंगकि छंन गाइए चतुर ।

RĀGINĪ LALITA.

रागिणी ललित ।

TĀLA MADHYAMĀNA.

ताळ मध्यमान ।

First Strain.

साव्यायी ।

Gá — i — e — cha tu rañ — —
गा • इ • ए • च तु रं • •

ga — — — — — gá — i — e —
ग • • • • • गा • इ • ए •



cha tu rañ ga cha tu ra tá — na
 च तु रङ्ग ग च तु र ता • न



gu ni ya — — — — na ko gá —
 गु न्दिय • • • • न को गा •



e bá já • ri — jhá — e — de —
 ए बा जा ए रि • भा • ए • दे •



kha ba s'u ná — — ñe — ka — ra —
 ख ब सु ना • • ङे • क • र •



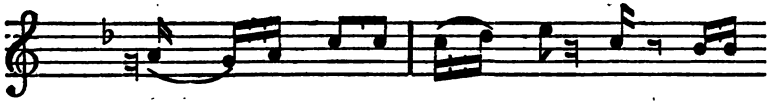
cha tu — — — — ra dhañ — — — — ga
 च तु • • • • र ङ्ग • • • • ग



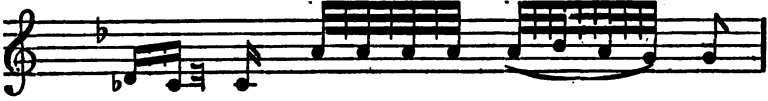
gá — i — e — cha tu ra — — — .
गा • इ • ए • च तु र • • • ।

Second Strain.

चन्तरा ।



O — the rá ga
ओ • ठे रा ग



du ga na ka ha lá — — — ga
दु ग न क ह षा • • • ग



rañ — — — ga gá — i — e —
रङ्ग • • • ग गा • इ • ए •



cha tu ra — — —
 च तु र . . . ।

Third Strain.

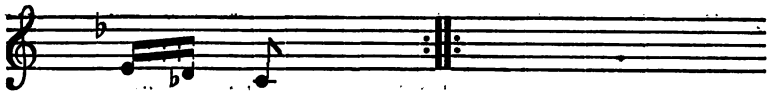
सञ्चारो ।



Tá re dá ni tá re dá ni tá dá re tá
 ता रे दा नि ता रे दा नि ता दा रे ता



dá re dá ni — thei ei e i yá ei e i
 दा रे दा नि . येइ एइ ए इ या एइ ए इ



e i yá
 ए इ या ।

Fourth Strain.

आभोग ।



Dhá ki ti ki ti ki ti dhá ki ti ki ti ki ti
 धा कि टि कि टि कि टि धा कि टि कि टि कि टि



dhá ki ti ki ti ták ki ti ták dhá e — se —
 धा कि टि कि टि ताक् कि ठि ताक् धा ए . से .



ne — cha — tu — rañ ga ki dhañ — — —
 ने . च . तु . रङ् ग कि ङ् . . .



— — — — — ga gá — i — e —
 ग गा . इ . ए .



cha tu ra — — — .
 च तु र . . . |

(6)

DHRUPADA .

“THE *Dhrupada* may properly be called the heroic song of Hindustan. The subject is frequently the recital of some of the memorable actions of their heroes or other didactic theme,”

or the glories of the Gods. The style is very masculine, grave and eminently fitted for solemn occasions. The old Sanskrit *Dhrubapada* or *Dhrupada* was brought to its present state by the Rājah Mán of Gwalior, who is also said to have composed and sung many *Dhrupadas* in the Hindustanee language.

(६)

दुपद ।

आजू मन भाष्यो न कि क्वनिके सागत तेरे आष्यो न । विन गुण माणा
विराजत खोरपर अधरख अङ्गन सोहाख्यो म । नयना ताखुख ललाट महो
वरकोट मगनभेश आजूके आष्यो न । किन्नरके प्रभु तुम बऊ नायकर
खोरि दरसपार गृह पष्यो न ॥

RĀGINĪ LALITA.

रागिणी ललित ।

TĀLA CHAUTĀLA.

ताळ चौताळ ।

First Strain.

आख्योयी ।



A' ju ma — — na bhá o na ki

आ जु म . . न भा ख्यो न कि



chha ba — ni — ke — — lá ga ta te
 छ व . नि के . . खा म त ते



— — re á — — o — — na — — .
 . . रे खा . . खी . न . . . ।

Second Strain.

अन्तरा ।



Bi. na gu — — na má lá bi rá — — ja
 वि न घु . . ख मा खा वि रा . . ज



ta o ra — — pa — ra — a dha ra
 त खी र . . प . र . ख ध र



— — na añ ja na — — — so há —
 . . ख अञ्ज न . . . खी हा .

— o — ma — — — .
 ० ओ ० म ० ० ० ।

Third Strain.

सखारी ।

Nay — ná — — — tám bu — — — la — — — la
 नय् ० ना ० ० ताम् बु ० ० ख ० ० ख

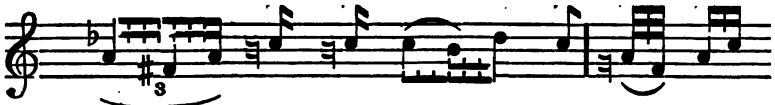
lá — — — ta — — — — ma ho — ba ra
 ला ० ० ट ० ० ० म हो ० व र

ko ta — ma ga na — bhe e á — ju
 को ट ० म ग न ० भे ए आ ० जु

ke á — — — o — — — — na.
 के आ ० ० ओ ० ० ० न ।

Fourth Strain.

आभोग ।



Kin — — na ra ke — pra bhu tu — ma ba
 किन् • • न र के • प्र भु तु • म ब



hu ná — — — ya ka — — — ra —
 ऊ ना • • • य क • • • र •



o — ri — da ra sa pá — — ra —
 ओ • रि • द र स पा • • र •



gri — ha — pa — — o — — na — — — .
 गृ • ह • प • • ओ • • न • • • ।

(7)

VISHNUPADA.

THE *Vishnupada* is a kind of hymn, of which the glory of the Hindu God Vishnu forms the subject. There is no fixed rule as to the number of strains in which the pieces are to be composed. Suradása Bábáji, a blind Hindu mendicant, who lived in the reign of the Mogul Emperor Akbar Shah, is known to have been the first composer of songs of this description, and is credited with the composition of 1,25,000 hymns.

(७)

विष्णुपद ।

माधेपर मुकुट श्रुति कुण्डल विशाले भाले अक्षक कुटिल सोहलीनद
गङ्गन । कश्च निकलितकतिकिङ्किणि विचित्रतट पीताम्बर अङ्गमे
विराजे द्युति वैजली ॥

RÁGINÍ LUMA.

रागिणी लुम ।

TÁLA MADHYAMÁNA.

ताल मध्यमान ।

First Strain.

आस्थायी ।



Má the par mu ku ta s'ru ti kun da
मा धे पर मु कु ट श्रु ति कु ण ड



la bi s'á — le bhá le a la ka ku ti
 ल वि श्रा० खे भा खे ख ल क कु टि



la — — so ha lí — — na.
 ल ० ० सो ह ली ० ० न



da gan — ja na.
 द गन् ० ज न।

Second Strain.

अन्तरा ।



Ka chha ni ka li ta ka ti kiñ ki —
 क छ नि क खि त क ति किं कि ०



ni bi chi tra — — ta ta — — pí tám
 नि वि चि च ० ० त ट ० ० पी ताम्



ba ra añ — — ga me bi rá je dyu ti
 व र अङ्क . . ग मे वि रा जे द्यु ति



bai — — ja lí.
 वै . . ज ली।

(8)

BHAJANA.

THIS is a species of hymn very popular amongst the *Hindus-thanis*. Suradása and Tulasidása, are known to have been the best composers of these songs. The former sings the virtues of Krishna, the latter, those of Ráma. Suradása Bábáji, the blind poet and musician, was a staunch follower of Vishnu or Krishna. Tulasidása, well-known for his poetical compositions regarding the life and virtues of Ráma and Síta, died in the reign of the Emperor Jehangir Shah.

(८)

भजन ।

जय नारायण ब्रह्म परायण श्रीपति कमलाकान्त । नाम अनन्तको
 काहा लागि वरदान शेषहि पावो न अन्त । शिव सनकादि आदिब्रह्मा-
 दिक नारद ध्यान धरन्त । मच्छ कच्छ शूकरवर नरहरि वामनरूप

घरन्तं । परशुराम रामचन्द्र भेद हे कीटिके लीला करन्तं । जन्मलिखी
 वसुदेवकि गृहते यशोमती गोद खेचन्तं । पयसि पाताल काशीनाम
 नाथो फखी विष मृत्य करन्तं । बलभद्र भये दैत्य संहारे कंसके कोश
 यदन्तं । जयनाथ होइ जगन्निन्तामखि बैठ रह्यो निधिन्तं । कलिबिष
 हरख अकलङ्गी है ए जगदीश्वर भगवन्तं । दशमस्कन्द भागवत गाये सुर
 स्मरख भगवन्तं ।

RĀGINĪ YOGIYĀ-BHAIRABA.

रागिणी योगिया-भैरव ।

TĀLA KĀHĀRBĀ.

ताल काहारवा ।

First Strain.

आस्थायी ।



Ja ya ná rá — ya na brah ma pa rá ya
 ज य ना रा ० य ब्र ह्म प रा य



na s'rí pa ti ka ma lá ká n tañ.
 न श्री प ति क म ला का न्तं ।

Second Strain.

अन्तरा ।



ná ma a na n ta ko ká há lá gi ba ra
ना म अ न न त को का हा हा गि व र



na na s'e sha hi pá bo na a n tañ.
न न श्रे ष ह्नि पा बो न अ न् तं।

Third Strain.

तृतीय अन्तरा ।



S'i ba sa na ká di á di brah má di
शि व स न का दि षा दि ब्र ह्मा दि



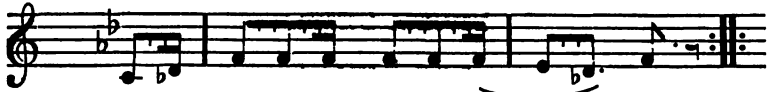
ka ná ra da dhyá na dha ra n tañ.
क ना र द ध्या न ध र न् तं।

Fourth Strain.

चतुर्थ अन्तरा ।



Mach chha kach chha — s'ú ka ra ba ra na ra ha
मच छ कच छ • सू क र व र न र ह



ri bá ma na rú pa dha ra — n tañ.
रि बा म न रु प ध र ० न तं।

Fifth Strain.

पञ्चम अन्तरा।



Pa ra s'u rá ma rá ma chan dra bhe i he
प र सु रा म रा म च न्द्र भे इ हे



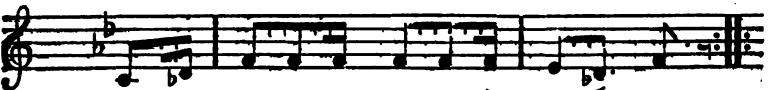
ko ti ke lí lá ka ra n tañ.
को टि के ली ला क र न तं।

Sixth Strain.

षष्ठ अन्तरा।



Jan ma li o — ba su de ba ki gri ha te
ज न्म लि ओ ० व सु दे व कि ग्रि ह ते



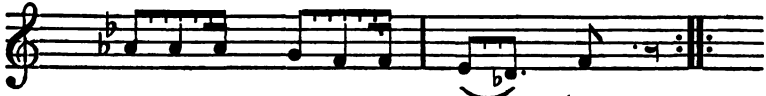
ya s'o ma tí go da khe la — n tañ.
य शो म ती गो द खे ल ० न तं।

Seventh Strain.

सप्तम अन्तरा ।



Pa ya si pá tá la ká lí ná ga ná thyo pha
 प य सि पा ता ल का ली ना ग ना थो फ



ní bi cha nri tya ka ra n tañ.
 बी बि च नृ त्य क र न तं ।

Eighth Strain.

अष्टम अन्तरा ।



Ba la bha dra — bhe ye dai tya sa ñ há re
 ब ल भ द्र • भे ये दै त्य सं • हा रे



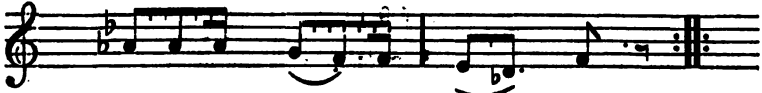
ka ñ sa ke ke s'a gra ha — n tañ.
 क • स के के श य ह • न तं ।

Ninth Strain.

नवम अन्तरा ।



Ja gra ná tha ho i ja ga chin tá ma ni
 ज ग ना थ हो इ ज ग चिन् ता म नि



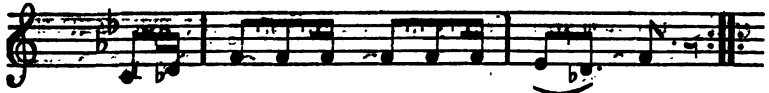
bái thá ra ho — úi chí ti tañ.
 वै ठ र हो ० नि चि न् तं ।

Tenth Strain.

दशमं अक्षरा ।



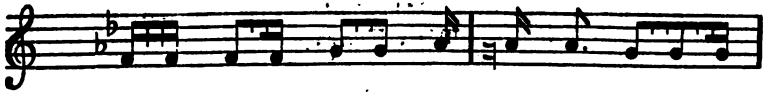
Ka li bi sha — ha ra ná a ka lañ kí hai
 क लि वि ष ० ह र ख ख क ल ड् की है



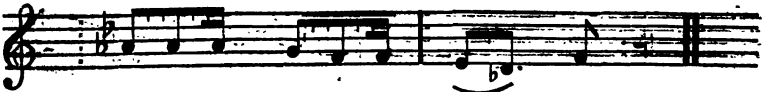
é já gá dí s'va ra bha gá bá n tañ.
 ए ज मं दी ख र भ म व न् तं ।

Eleventh Strain.

एकादशं अक्षरा ।



Da s'a mas kan da bhá gá ba ta gá ye su
 द श म ख न् दं भो मं व त गा ये सु



rè smá ra — ra bhá' gá' ba n' tañ.
 र स्म र ख भं मं व न् तं ।

(9)

J A T .

THIS kind of song contains a number of strains, each of which is composed in a different dialect and set to a different *Rāga* and *Tāla*. According to some authorities, the difference in the *Tāla* is not an absolutely necessary condition.

(९)

जाट ।

चतुरङ्क पचरङ्क हरगुणियन सङ्क रङ्क वरङ्क वनाए कह तुहे । इय
एकरङ्क हतरङ्क हे नओ रस रङ्क वनाए गुणे तुहे । सा रि ग म सुधे
साधे जिया धरिए । देर देर दानि दिम् तादेरे दानि ना देर देर दानि
ता दिम् ताना नाना दिम् तादारे दानि देरेना देरेना दिम् दिम् तादिम्
ताना नाना नाना तादेरे दानि तादानि नादेरे दानि । मृदङ्क वाजाओत
ताथेइ ताता परख धरख तिथा हस्तक भेद तादित् धुन्ना प्रथम उच्चारख ।
आय करिम्के आज खां जाने गयेव् गवरोत रसा उजि फखोरदारी दोलारा
कुजा कुनि महबम् तोके वादुस्र नानजरदारी । वसगख आलाव
कमालहि कसफदा जाव जमालहि हसनत जनाखी सालहि साख् कले
हया लहि । प्रथमामि शम्भुं शिवं सकलमङ्कलं पञ्चाननपरमयोगैकनिख्यं ।

SRĪ-RĀGA.

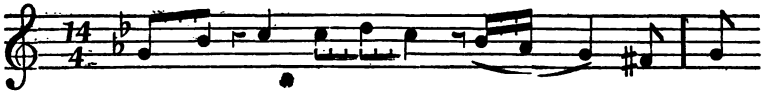
श्रीराग ।

TĀLA TEOTA.

ताल तेओट ।

First Strain.

आस्थायी ।



Cha tu rañ ga pa cha ra — ñ ga ha

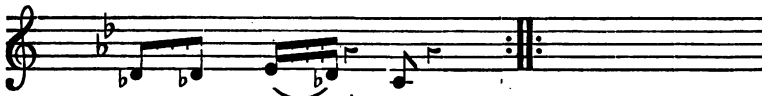
च तु रङ् ग प च र ० ङ् ग ह



ra gu ni — ya na — sañ ga —
 र गु णि ० य न ० सङ् ग ०



ra ñ ga ba rañ ga ba ná — ye
 र ङ् ग व रङ् ग व ना ० ये



ka ha tu — he.
 क ह तु ० हे।

Second Strain.

अन्तरा ।



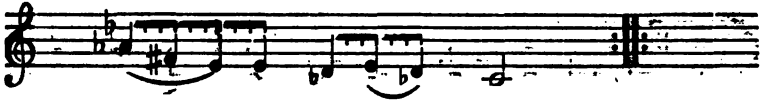
I e e ka ra ñ ga hap ta
 इ ए ए क र ङ् ग हप् त



ra — — — ñ ga he — — — — —
 र ० ० ० ङ् ग हे ० ० ० ० ०



pa o ra sa ra — ñ ga ba pá — — —
 न ओ र स र • ण ग व णा • • •



e — — gu ne tu — he.
 ए • • गु ने तु • हे।

RĀGINĪ IMAN-KALYĀNA.

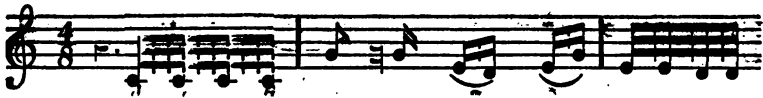
रागिणी इमन-कल्याण ।

TĀLA KĀOYĀLĪ.

ताळ काओयाळी ।

Third Strain.

दृतीय अन्तरा ।



Sá ri ga ma su dhe sá — dhe — ji yá dha ri
 सा ऋ ग म सु धे सा • धे • जि या ध रि



e.
 ए।



RÁGINÍ KEDARÁ.

रागिणी केदारा ।

TÁLA EKATÁLA.

ताळ एकताळ ।

Fourth Strain.

चतुर्थ अलाप ।



Der der dá — — ni di — m tá de re
 देर देर दा . . नि दि . म ता दे रे



dá — — ni ná der der dá ni tá dim
 दा . . नि ना दे दे दा नि ता दिम्



tá ná ná ná di — m tá dá re dá — —
 ता ना ना ना दि . म ता दा रे दा . .



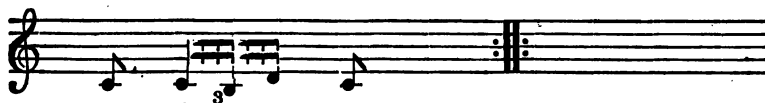
ni de re ná de re ná di — m dim
 नि दे रे ना दे रे ना दि . म दिम्



tá di m tá ná ná ná ná ná tá de
 ता दि म ता ना ना ना ना ना ता दे



re dá ni tá dá — — ni ná — — de
 रे दा नि ता दा . . नि ना . . दे



re dá — — ni.
 रे दा . . नि।



di t thu n ná — — — — pra tha
 दि ति धु न् ना • • • • प्र थ



ma uch chā — — ra na.
 म उच् च • • र ना

RĀGINĪ MADHUMĀDHABĪ SĀRANGA.

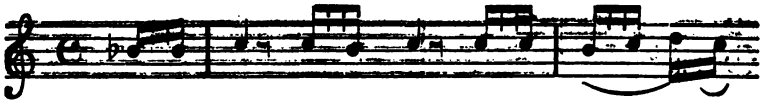
रागिणी मधुमाधवी-सारङ्ग ।

TĀLA MADHYAMĀSĀ.

ताल मध्यमान ।

Sixth Strain.

षष्ठ अन्तरी ।



Āy ka ri na ke ā j khān jā — — ne
 आ क रि म के आ ज् खां जा • • ने



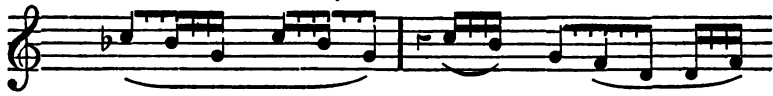
— — ga — eḥ ga bā ro — — — —
 • • ग • एच् ग ब रो • • • •



ta ra sá u ji pha khor dá ri do s
 त र सा उ जि ष खोर् दा रि दो स



tá — rá ku já — ku ni — ma ha
 ता • रा कु जा • कु नि • म ह



ru — — — m to — ke bá — — —
 र • • • म तो • के बा • • •



— — dus ma ná na jar dá rí.
 • • दुस् म ना न जर दा री।

RÁGINÍ PARAJA.

रागिणी परज ।

TÁLA SAOYÁRÍ.

ताल सव्योयारी ।

Seventh Strain.

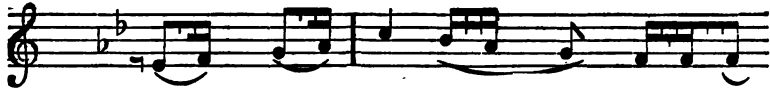
सप्तम अन्तरा ।



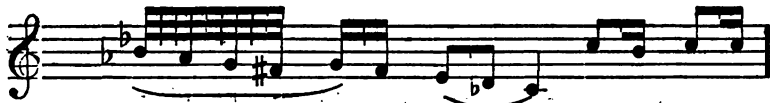
Ba la ga la — — — lá — — —
 व ल ग ल बा • ला • •



ba ka má — — — — — la hi — — —
 ब क मा ल हि . . .



ka s pha d dá já — — — — — ba ja má
 क स फ द दा जा . . . व ज मा



— — — — — la hi — — — — — ha sa na ta
 ल हि . . . ह स न त



ja ná — — — — — kho s'á — — — — — la hi — — —
 ज ना . खी शा . . . ल हि .



— — — — — sál lu a le — — — — — ha
 साल लु अ ले . ह



yá — — — — — la hi — — — — —
 या ल हि . . .

RÁGINÍ BEHÁG.

रागिणी बेहाग ।

TĀLA JHĀNPATĀL.

ताल भांपताळ ।

Eighth Strain.

अष्टम अन्तरा ।



Fra na má mi s'am bhuñ s'i ba ñ sa ka la

प ष मा मि षम् भुं शि बं । स क ल



ma — ñ ga lañ pañ chá — na na —

म । छ ग षं पञ् चा । न न ।



pa ra ma yo — gai ka ni la yañ.

प र म यो । गै क नि ल यं ।

(10)

KÁOYÁL-KÁLBÁNÁ.

THIS kind of song is composed in the Arabic language, and has for its subject the praise of the Almighty or of Mahomed the prophet. It is generally sung by a class of singers, known as the "*Kábáls*."

(१०)

काओयाल-कालवाना ।

आलेहक आऊ आखायास्ते मूरुदेखी दारा । समुभ वुभके साचि
साचि साचि नात गोपाचे भावे साचिके मनमे आचकहा यास्ते आण
नबिके दिण् दारा ।

RĀGINĪ IMAN-KALYĀNA.

रागिणी इमन-कल्याण ।

TĀLA SURPHĀKTĀ.


ताल सुरपाक्ता ।

First Strain.

आस्थायी ।



Á le ha ka á — hu — á —
आ ले ह क आ ० उ ० आ ०



lá — — — — — yá s te mú r
 ला या स् ते मू र्




de kho dá — — rá.
 दे खो दा . . रा।

Second Strain.

अन्तरा ।

TÁLA MADHYAMÁNA.

ताल मध्यमान ।



Sa mu — jha bu jha — ke sá — —
 स मु . भा बु भा . के सा . .



chi — sá — chi — sá — chi — — bá —
 चि . सा . चि . सा . चि . . वा .



ta go pá — — le — bhá — — be.
 त गो पा . . ले . भा . . वे ।

TÁLA KÁOYÁLÍ.

ताल काओयाली ।

Sá chi ke ma na me á cha ka há — — .
सा चि के म न मे आ च क हा • • ।

TÁLA SURPHÁKTÁ.

ताल सुरपाक्ता ।

yá s te áj na bí ke dil dá — — — rá.
या स ते आज न बी के दिल् दा • • • रा ।

(11)

GUL-NAKS.

THIS species of song is generally composed in the Persian language. The expression "Gul" (flower) must be used in some portion of the composition.

(११)

गुल्-नक्स ।

गुल्खुश बी बुल्बुल चय्कहा मे जनदना रय् जुमदि खरखरा वाजा
खोद मुन् दया मुक बाचमन् श्रीशा बदस्त यामेनेहद्गा मेचमन् कज् रवेकज्
खएज् मन् खाय्जामे बिया बोवि ।

RĀGINĪ IMAN-KALYĀNA.

राशिणी इमन-कल्याण ।

TĀLA EKATĀLĀ.

ताल एकताला ।

First Strain.

साव्यायी ।



Gu l kha n da o bu l bu l chay
 गु ल ख न ड ओ बु ल बु ल चय



cha há — me ja na da ná — — ray
 च हा . मे ज न द ना . . रय



ku m ri sar ba rá — — — bá já —
 कु म रि सर् व रा . . . वा जा .

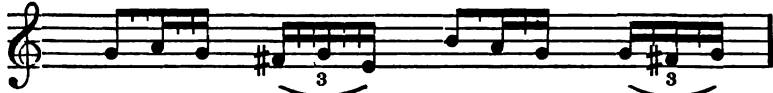


khod mu — n da pá mu — k bá cha mau
 खोद मु . न द पा मु . क् वा च मन्



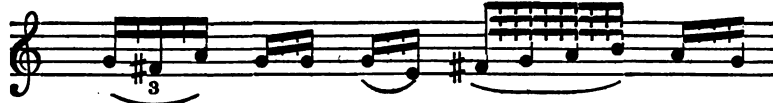
s'í — — s'á ba das ta yá me ne — ha d

शी००सा व दस् त या मे ने० ह द्



gá me cha ma — n kaj ra be ka — j

गा मे च म० न् कज् र वे क० ज्



a — — ej man & y já — — — me bi

अ०० एज् मन् आ य् जा००० मे वि



yá — — bo — bi — — — — —

या०० बो० वि०००००००००

(12)

TAPPÁ.

THE *Tappá* was known in Sanskrit as the *Jhumari* and has been reduced to its modern form by Golám Nobi, the husband of the famous songstress Shorí, with whose name most of these songs are connected. The style is light and pleasing to the generality who cannot appreciate the higher forms of music.

(१२)

टप्पा ।

सात राजि रना नावे मिचितकि नहि दोतोदा मिषना सा । मेय् मन
विष्यु तोरफेकावेदि दया वरुफे पायेतु दि गरुदि दारा माषीदोसा ।

RĀGINÍ KHĀMBĀJ.

रागिणी खाम्बाज ।

TĀLA MADHYAMĀNA.

ताळ मध्यमान ।

First Strain.

आस्यायी ।



Sá ta — — — — rá ji ra — — — —
सा त राजि र



ná ná be — — — — mi li ta ki na hi
ना ना वे मि छि त कि न हि



do — — — — to — — — — dá — — — —
दो तो दा



li do — — — — —
 ली दो



sa — — — — —
 सा

(13)

KHEYÁL.

THE *Kheyál* song has a very graceful style and is full of elegance and embellishments. It is lighter than the *Dhrupada* but graver than the *Tappá*. The Sanskrit style of songs called *Lahacháriká* was introduced, under the designation "*Kheyál*," by Sultan Hossain Shirki of Jounpore.

(१२)

खेयाल ।

रदैया मातशरा योगी मेरे हारे धार हो रदैया मातशरा योगी मेरे
 हारे धार हो । डिमि डिमि डिमि डिमि डमर बाजे पिनाकी लाल बाजाय
 हो कानन सोहे बखकि माखा श्रीश नागल पटार हो ।

RÁGA BHAIRABA.

राग भैरव ।

TÁLA KÁOYALÍ.

ताळ काओयाळी ।

First Strain.

आस्थायी ।



E dai yá má ta yá rá yo gí me re
 ए दै या मा त या रा यो गौ मे रे



dvá re á e ho e dai yá má ta yá rá
 द्वा रे आ ए हो ए दै या मा त या रा



yo gí me re dvá re á e ho.
 यो गौ मे रे द्वा रे आ ए हो ।

Second Strain.

अन्तरा ।



Di mi di mi di mi di mi da ma ru bá je pi.
 डि मि डि मि डि मि डि मि डं म रू वा जे पि



ná kí lá la bá já e ho — ká na na
ना की ला ल वा जा ए हो । का न न



so he ru n da ki má íá s'í — s'a ná
सो हे र न ड कि मा आ शी । श ना



ga la pa ta e ho.
ग ल प टा ए हो ।

(14)

TAP-KHEYÁL.

As the name implies, this species of song is a combination of the *Tappa* and *Kheyál*. With respect to the wording and to the style of music, it partakes of the nature of both the above-mentioned specimens.

(१४)

टप्-खेयाल ।

काजरारे नयनते हारो कजरारे नयनते हारो बढे सामे साजि-
नारोरा । कोन गुब पिया बखिर हे मोहे मेरे नन्द खनाहि काजरे ।

RĀGINÍ PARAJA.

रागिणी परज ।

TĀLA MADHYAMĀNA.

ताल मध्यमान ।

First Strain.

आस्थायी ।



Ká ja rá — — re — na — y
 का ज रा . . रे . न . य



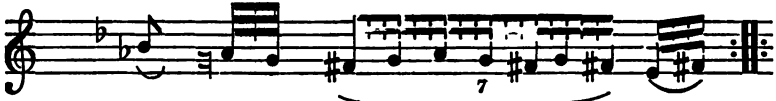
na te — — há ro — — — — ka ja
 न ते . . हा रो क ज



rá — — re — na — y na te — —
 रा . . रे . न . य न ते . .



há ro — — — — ru rhe — lá — ge —
 हा रो रु र्हे . शा . ये .



— sá ji ná — — — — — ro rá —
 • सा जि ना • • • • • रो रा •

Second Strain.

अन्तरा ।



Ko — — na gu na pi yá — — ru si ra
 को • • न गु ष पि या • • रू सि र



he — — mo he — me re nan da la ná hi
 हे • • मो हे • मे रे नन् द ष ना हि



ká — j re — — — — —
 का • ज रे • • • • • ।

(15)

THUÑRÍ.

THE *Thuñgrí* is intended for female singers and is set to light *rāgas* and simple *tālas*. The singing is invariably accompanied with appropriate gestures.

(१५)

ठंरी ।

नउजि जागि खांखि खांउनसेरे जिनकि हितसे एतना दुख पाओ ।
खाग् खागेतो बुते जखसेरे जख माग् खागेतो बुते केयसेरे हमारि वियोग
शक्नुसे कट तुहे पियाके वियोग कटे केयसेरे ।

RĀGINÍ DEO-JHIJHIT.

रागिणी देओ-भिभिट ।

TĀLA THUÑRÍ.

ताल ठंरी ।

First Strain.

आस्थावी ।



Nau ji lá gi án khi án . u na sen re ji na ki

नउ जि जा गि खां खि खां उ न से रे जि न कि

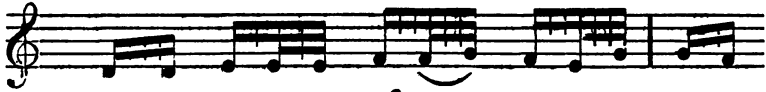


hit se e ta ná du kha pá o.

हित से ए त ना दु ख पा ओ ।

Second Strain.

चन्तरा ।



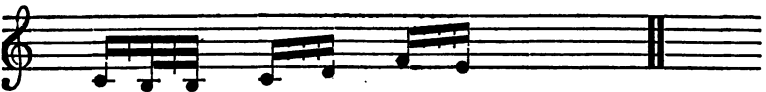
Ág lá ge to bu te ja l sen re jal májh lá
 आग् ला गे तो बु ते ज ल से रे जल माझ ला



ge to bu ten ke y sen re há má ri bi
 गे तो बु ते के य से रे हा मारि बि



yo ga s'a tru se ka ta tu he pi yá ke bi
 यो ग श त्रु से क ट तु हे पि या के बि



yo ga ka te key sen re.
 यो ग क टे के य से रे।

(16)

G A G A L .

THE *Gagal* is generally composed in the Urdu and Persian languages. As in the *Thurīb*, the songs treat invariably of love, and the singing is accompanied with suitable gestures to represent the words.

(१६)

गजल ।

साजा बाद् खोदा या दिल बेराने रा या मदेमे हरेबो ताहि चमुसल्
मानेरा । गर् सखोद् बर्के करम् सामारहे गर्मे रया बेघवेके तातेया
करद वया वानरा ॥

RĀGINÍ PILU-JAŅLĀ.

रागिणी पिलु-जंला ।

TĀLA POSTĀ.

ताल पोस्ता ।

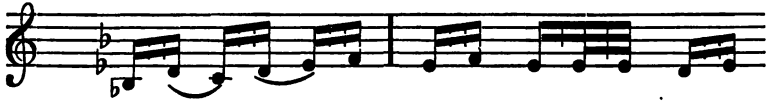
First Strain.

आस्थायी ।



Sá — já bá d kho dá yá di l be

सा • जा बा द् खो दा या दि ल् बे



rá ne — rá — yá ma de mé ha re bo tán
 रा ने • रा • या म हे मे ह रे वो तां



hi cha mu sal má ne — rá —
 हि च मु सल मा ने • रा •

Second Strain.

अन्तरा ।



Gar sa o d bar ke ka ram sá má ra he
 गर स ओ द् वर के करम् सा मा र हे



gar me ra yá be s'a be ke tá te yá —
 गर मे र या वे श्व वे के ता ते या •



kar da be yá bá ne — rá —
 कर द वे या बा ने • रा •

(17)

HORI.

THE *Hori* Song is intended to be sung on the *Dola-játrá*, or the Swinging Festival, which generally takes place in the end of February or in the beginning of March. It describes the life and virtues of *Krishna*, and is set to high-class *rágas* and invariably to a particular *tála*, known as the *Dhámára*.

(१७)

होरि ।

पिचकारि मारि रङ्ग रसिया मेरे मुख पर आविर अचकतारि ।
 श्याम रङ्गले सखा सङ्ग रसिया मिनति करतु मेय हारि मारि रङ्ग
 रसिया ॥

RÁGINÍ BHÁIRABÍ.

रागिणी भैरवी ।

TÁLA YAT.

ताळ यत ।

First Strain.

आस्थायी ।



Pi ch ká ri má — ri — — rañ ga

पि च का रि मा • रि • • रङ्ग ग



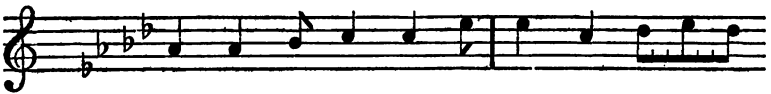
ra si yá me re mu kha pa ra á bi
र सि या मे रे मु ख प र षा वि



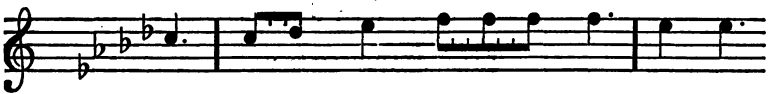
ra a cha ka tá ri.
र ष च क ता रि।

Second Strain.

अन्तरा ।



S'yá ma rañ gi le sa khá sañ ga ra si
स्या म रङ्गि ले स खा सङ्ग र सि



yá mi na ti ka ra tu mey há ri
या मि न ति क र तु मेय हा रि



má — ri — — rañ ga ra si yá.
मा • रि • • रङ्ग र सि या।

(18)

RĀGAMĀLĀ.

THE *Rāgamālā* or the garland of *Rāgas* is composed of a number of strains, each set to a different *rāga*. The first strain has to be repeated at the end of each part, and each strain must contain the name of the particular *rāga* to which it is set. This kind of song is almost rare, owing, perhaps, to the difficulty in the composition or rendering of it.

(१८)

रागमाला ।

घाये भैरव महादेव श्रीश्र जटा खोर गङ्गाधर । आशावरी दसपर ।
योगियाको ध्यानधरे । खटदरशनमे मंहिमा जिनके । विभाषत । समित
पान कर मातआणाहियाके नहि ठोर । दयासिन्धु । भक्त भय तोड़ी ।
ए सारङ्गमे वीर वाजाओत । अनमूषतान मानसो । पुरवी अरुअशि ।
गौरी सातले ।

RĀGA BHAIRABA.

राग भैरव ।

TĀLA MADHYAMĀNA.

ताल मध्यमान ।

First Strain.

आस्थावी ।



Dhā — — — e — bhāi — — — ra ba — —

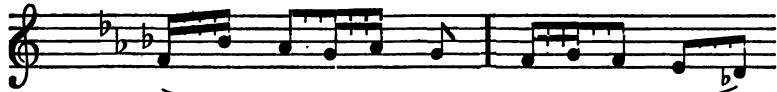
धा • • • ए • भै • • • र व • •



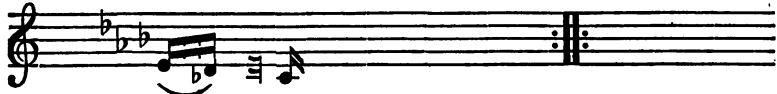
ma — há — — — de — ba sí —
 म . . हा . . . रे . व श्री .



— s'a ja tá — — — o ra ga — — n
 . श ज टा . . . श्री र ग . . ड



gá — — — — —
 गा



dha — ra.
 ध . र ।

RĀGINĪ ĀŚĀBARĪ.

रागिणी आशावरी ।

Second Strain.

अन्तरा ।



Á — — s'á — — ba — — rí — —
 आ . . शा . . व . . री . .



— bri sha pa ra.
 • ढ ष प र।

RÁGINÍ YOGINÁ.

रागिणी योगिया ।

Third Strain.

तृतीय अन्तरा ।



Yo—gi—yá — — — ko dhyá— — — — —
 यो • गि • या • • • को ध्या • • • • •



— — — — — na dha re.
 • • • • • न ध रे।

RÁGINÍ KHATA.

रागिणी खट ।

Fourth Strain.

चतुर्थ अन्तरा ।



Kha ta da ra s'a na me ma hi má —
 ख ट द र श न मे म हि मा •



ji na ke — — .
जि न के . . ।

RĀGINĪ BIBHĀSHA.

रागिणी बिभास ।

Fifth Strain.

पञ्चम अन्तरा ।



Bi bhá — — — — —
बि भा



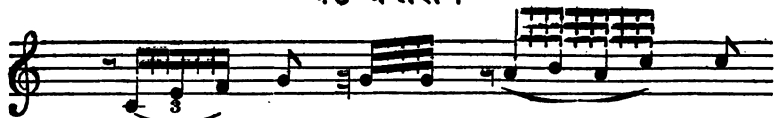
sha ta,
ष त ।

RĀGINĪ ĀLĀHIYĀ.

रागिणी आलाहिया ।

Sixth Strain.

षष्ठ अन्तरा ।



Sam bi ta pá na ka ra — — — má
सम वि त पा न क र . . . मा



ta - - á - lá - hi - yá - - -
 त . . आ . आ . हि . या . . .



ke - na hi tho - - r.
 के . न हि . ठो . . र।

RĀGINĪ SINDHU.

रागिणी सिन्धु ।

Seventh Strain.

सप्तम अन्तरा ।



Da - - yá - - - - -
 द . या



si - - - - - n dhu.
 सि न धु ।

RĀGINÍ TORÍ.

रागिणी टोड़ी ।

Eighth Strain.

अष्टम अन्तरा ।



Bha — — — — ka — — — — ta
भ क त



bha — — ya to — rí.
भ . . . य तो . डी ।

RĀGINÍ SĀRĀṄGA.

रागिणी सारङ्ग ।

Ninth Strain.

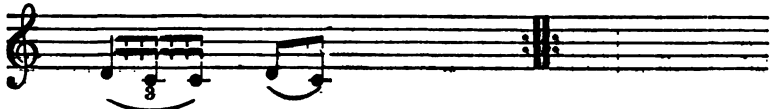
नवम अन्तरा ।



E — sá — — — — ra — ñ ga — —
ए . सा र . ङ ग . .



me — — bí — — — na bá já —
 मे . . वी . . न वा जा .



— — o ta —
 . . खी त . ।

RÁGINÍ MULTÁNÍ.

रागिणी सुखतानी ।

Tenth Strain.

दशम अन्तरा ।



A na mu — la — — tá — — — —
 अ न मु . ख . . ता



— — na má — — — na so —
 . . न मा . . न खी . ।

RÁGINÍ PURABÍ.

रागिणी पुरबी ।

Eleventh Strain.

एकादश अन्तरा ।

Pu — — — ra bí — — — a —
 पु . . . र बी . . . अ .

— ru na sí — — .
 . र ण श्री . . .

RÁGINÍ GAURÍ.

रागिणी गौरी ।

Twelfth Strain.

द्वादश अन्तरा ।

Gau — — — rí — — — sá — ta le.
 गौ . . . री . . . सा . त ले।

(19)

A SONG OF RAM-PERSHAD.

RAM PERSHAD SEN, the author of this song, was born in a village named *Kumárhatta*, near *Hallishahar*. He had a fair knowledge of Sanskrit and Persian, and had, from a very early age, a predilection for composing spiritual songs. He was not a clever musician nor had he a good voice, but the pathos which he threw into his compositions, together with the peculiar character of the music to which he set them, has rendered his songs exceedingly popular. He was a devout follower of *Káli*, in whose praise he had composed a large number of songs, full of simple and beautiful rhetoric, which have, even to this day, continued to be looked upon as great favorites, especially by men of a religious turn of mind. These songs are frequently sung by the street-beggars who manage to make much of these hackneyed yet ever-fresh compositions. Rajah Krisna Chunder Roy of Krisnaghur (who was contemporary to Nawab Sheraj-u-dowllah), liked Ram Pershad very much and is said to have given him the literary title "*Kabi-ranjana*."

(১৯)

রামপ্রসাদী ।

মাগ্নের এমনি বিচার বটে । বিচার বটে গো আনন্দময়ী ।
আদালতে আর্জি দিয়ে, হাজির আছি করপুটে ; ওমা কবে
যে শুননি হবে, ত্রাণ পাব মা এ সঙ্কটে ।

RÁGINÍ KHÁMBÁJ-JAÑLÁ.

রাগিণী খাম্বাজ-জংলা ।

TÁLA EKATÁLÁ.

তাল একতাল ।

First Strain.

আস্থায়ী ।



Má ye — — r em ni bi chár ba te
 মা রে . . র্ এম্ নি বি চার ব টে



má ye — — r em ni bi chár bi chár
 মা রে . . র্ এম্ নি বি চার বি চার



ba te — go á nan da ma yi má ye
 ব টে . গো আ নন্ দ ম য়ি মা রে



— — r em ni bi chár ba te.
 . . র্ এম্ নি বি চার ব টে ।

Second Strain.

অন্তরা ।



Á dá la te á — r ji di ye — —
 আ দা ল তে আ • র্ জি দি য়ে • •



— há jir á chhi ka ra — — pu te — o má
 • হাজির আ ছি ক র • • পু টে • ও মা



ka be ye s'u na ni ha be — —
 ক বে যে শু ন নি হ বে • •



trá — — n pá ba má — — e sa fi ka te.
 ত্রা • • ন পা ব মা • • এস ফি ক টে।

(20)

A SONG OF THE BĀULS.

THIS is a kind of song sung by a certain Hindu religious sect, known as the *Bāuls*. According to their doctrines, the subjects of their worship, Rádhá and Krishna, live in the human body, as everything else, in heaven or earth, does; and it is their belief that love between man and woman, when brought to perfection, leads to the enjoyment of divine love. The *Bāuls* wear a fantastic dress, use rosaries, made of Coral, crystal beads &c., do not shave at all, and tie up their hair in tufts over their heads. They do not believe in idol worship or fasting. Their religious songs are simple yet impressive.

(২০)

বাউলের গান ।

সত্য বল স্মৃপথে আমার মন তলাতল পাতাল খুঁজে পাবি রে স্ত্রী
 (ভোলা মন পাবি রে স্ত্রী) বৃন্দাবন মন কথা শোন । মিথ্যা কথা প্রবঞ্চ-
 নায় যেতে পারবে না পথে আছে রে থানা আর পড়লে ধরা যাবি মারা রে
 ওরে হারাবি (ও ভোলা মন হারাবি) অমূল্য ধন । (মন কথা শোন) ।
 ক্ষুড়ে যারা মরবে তারা বাট্খারাতে কন্ তাদের তসিল করবে যম, আর
 গদিয়ান মহাজন যারা রে তারা বসে কিন্বে (ভোলা মন বসে কিন্বে)
 প্রেমরতন (মন কথা শোন) ।

RÁGINÍ YOGÍYÁ-JAÑLÁ.

রাগিনী যোগিনী-জংলা ।

TÁLA KHEMTÁ.

তাল খেমটা ।

First Strain.

আহ্বায়ী ।



Sa tya bal su pa the chal á már man
স তা বন্ সু প থে চল্ আ মার্ মন্



ta lá tal pá tal khu je pá bi re s'rí bho
ত লা তন্ পা তন্ খু জে পা বি রে ঐ ভো



lá man pá bi re s'rí brin dá ban man ka thá s'on.
লা মন্ পা বি রে ঐ বন্ দা বন্ মন্ ক থা শোন্ ।

Second Strain.

অন্তরা ।



Mi thyá ka thá pra ban cha náy ye te pár be
মি থ্যা ক থা প্র বঞ্ চ নায়্ যে তে পার্ বে



ná — pa the á chhe 're thá ná ár par
না • প খে আ ছে রে ষা না আর্ পড়্



le dha rá yá bi má rá re — — — —
লে ধ রা ষা বি ষা রা রে • • • •



o re há rá bi o bho lá man há rá
ও রে ষা রা বি ও ভো লামন্ হা রা



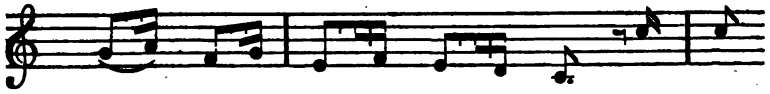
bi a mú lya dhan man ka thá s'on.
বি অ য়্ ল্য ধন্ মন্ ক ষা শোন্।

Third Strain.

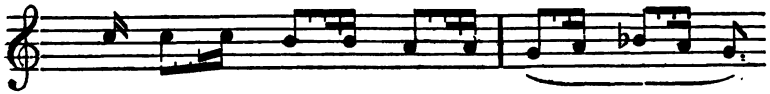
তৃতীয় অস্তুরা।



Pha re yá rá mar be tá rá bát khá rá te
ক ড়ে ষা রা মর্ বে তা রা বাট্ ষা রা ভে



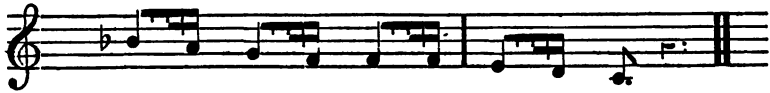
ka m tá der ta sil kar be yam ár ga
ক ম্ তা দের্ ত সিল্ কর্ বে যম্ আর্ গ



di yán ma há jan yá rá re — — — —
দি য়ান্ ম হা জন্ যা রা রে



tá rá ba se kin be bho lá man ba se
তা রা ব সে কিন্ বে ভো লা মন্ ব সে



kin be prem ra tan man ka thá s'on.
কিন্ বে প্রেম র তন্ মন্ ক থা শোন্।

(21)

A DURWAN'S SONG.

THE Durwan's song, sometimes called the *Ghanto* or *Chaiti*, is a kind of rustic song, sung by Hindusthání Durwans (door-keepers) or Hindusthání ploughmen, while at work in the fields. Sometimes the Durwans invite their friends to their master's house, and spend with them a portion of the day or night in singing these songs, accompanied with the *Dhola* and *Mandirá*.

(२१)

दरयान जातिर चैति गान ।

नयनवाख लागि गेखो चकइ कर डोर मोरे रामा हो । हाजियुके
चकइ अमरं या पटने करडोर मोरे रामा हो ।

RĀGINĪ PILU-JANLĀ.

रागिणी पिलु-जंला ।

TĀLA KĀOYĀLĪ.

ताल काओयाली ।

First Strain.

आस्थायी ।



Nay na bá — — — na lá gi — ge — —
नय न वा . . . बा खा गि . गे . .



lo cha ka i ka ra dor mo re rá má ho.
खो च क इ कर डोर मो रे रा मा हो ।

Second Strain.

अन्तरा ।



Há ji pu — — ke cha ka i bhra ma ra
हा जि यु . . के च क इ अ म र



yá pa ta ne ka ra dor mo re rá má ho.

যা প ট নে ক র ড়ো মো রে য়া মা হো ।

(২২)

A SONG OF THE SNAKE-CHARMERS.

THIS kind of song is generally sung by the Snake-charmers, to the accompaniment of the pastoral wind-instrument, called the *Tubri*. The words are invariably invocations to the deities that preside over serpents, to protect the players from accidents when playing with them or hunting for them in holes or jungles.

(২২)

সাপুড়িয়ার গান ।

ওরে ভোলামন রে হুর্গানাম বল বদনে নম গো নম গো হুর্গা নম
নারায়ণি, প্রথমে বন্দিব তব চরণ হুখানি, তিন লাখ পাঠাইলাম কেহ নাই
তার এলো, সরম পাইয়ে নাগ দেখা না করিল, প্রথম প্রহরে চলে নামে
বকরাজ, কে আলে কে আলে নাগ খুড়া এলে তুমি, তোমারে না দেখে
খুড়া নিতি কাঁদি আমি ।

RÁGINÍ PILU-JAÑLÁ.

রাগিণী পিলু-জংলা ।

TÁLA THUÑRÍ.

তাল তুংরী ।



O re bho lá ma — n re dur gá nám ba la

ও রে ভো লা ম • ন্ রে হুর্গা নাম্ বল



ba da ne na ma go na ma go dur gá na ma
 ব দ নে ন ম গো ন ম গো হুর্ গা ন ম



ná rá ya ni pra tha me ban di ba ta ba
 না রা র গি প্র থ মে বন্ দি ব ত ব



cha ra na du khá ni tin lák pá tha i lam
 চ র ণ হু খা নি তিন্ লাক্ পা ঠা ই লাম্



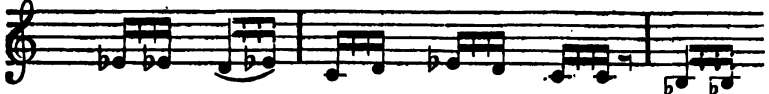
ke ha náitár e lo sa ra ma pá i ye
 কে হ নাই তার্ এ লো স র ম পা ই রে



ná g de khá ná ka ri la pra tha ma pra
 না গ্ দে খা না ক রি ল প্র থ ম প্র



ha re cha le ná me bañ ka ráj ke á le ke
 হ রে চ লে না মে বঙ্ ক রাজ্ কে আ লে কে



á le ná g khu rá e le tu mi to má
আ লে না গ্ খু ড়া এ লে তু মি তো মা



re ná de khe khu rá ni ti kán di á mi.
রে না দে খে খু ড়া নি তি কাঁ দি আ মি।

তারপর বন্দিলাম নামে কালনাগিনী।—
ইন্দ্র নাই ছিন্দ্র নাই লোহার বাসঘর।
তাতে শুয়ে নিজা ব্যয় বেছলা লখিন্দ্র ॥
সিতানেতে ছিল নাগ পদতলে গেল।
নিজার আলিসে বেছলা পাসমোড়া দিল ॥
আশমোড়া পাশমোড়া দিল লখিন্দ্র।
পদ যা লাগিল সাপের মস্তকের উপর ॥
চাঁদ সুরঙ্গ বিষ্ণুবালা তোমরা হইও সাধি।
মিনি অপরাধে বেনের ছেলে দণ্ডে মারে সাধি ॥
খণ্ডল কপালি বেছলার চির লয়ে দাঁতি।
বিবাহ রাত্রি খেলো সাপ না পোহাল রাত্রি ॥
পদ্মপাতে নিল জন্ম পছুরা কুমারী।
শিবের জটায় জন্ম নিলে এহ কালনাগিনী ॥

(23)

A SONG OF THE KÁHÁRS.

THIS kind of song is sung by a low class of people known as the Káhárs. On certain occasions, and generally during leisure hours, these people assemble and sing these songs, accompanied with the *Huruk* and *Jhánj*.

(२३)

रञ्जोयानि वेहारादिगेर गान ।

ताल वामे वाढ तुंत लयाकेमे रहया मेय करौ करे खेतया वाढइ
बागुळं याक् वाळि मेय करौकरे तिरिया तु वाढ तु आपने नाइ हरया
मेय करौकरे यौवन वढइ सास सुरार मेय करौ करे ।

RĀGINÍ PILU-JAÑLĀ.

रागिणी पिलु-जंला ।

TĀLA THUÑRĪ.

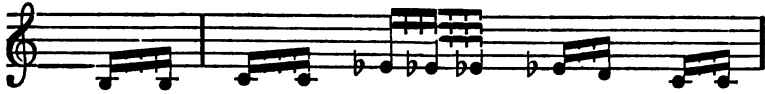
ताल ठुरी ।



Tá la bá — me bá rha tun ta la yá
ता ल वा • मे वा ढ तुं त ल या



ke me rui yá mey ka ron ka re — khe ta
के मे रह या मेय क रौ क रे • खे त



yá bá rhai lá gu bun yák bá li mey ka
या बा ढ़र खा गु ऊं याक् बा लि मेय क



ron ka re — ti ri yá — tu bá rha tu
रो क रे ० ति रि या ० तु बा ढ़ तु



á pa ne ná i ha ra yá mey ka ron ka
आ प ने ना इ हर या मेय क रो क



re — yo ba na ba rhai lá sa su rá ra
रे ० यो व न व ढ़र खा स सु रा र



mey ka ron ka re —
मेय क रो क रे ॥

(24)

K'Á J R I .

THIS species of song, in vogue in the North-Western Provinces, is specially sung in the month of August, on the occasion of the *Jánma Ashtami*, or the anniversary of the birth-day of *Krishna*. The period for which this kind of singing continues is a week—it commencing four days previous to the festival and ending on the fourth day after it. It is sung in company with *Dhola* and *Mandirá*, and with a peculiar movement of the body, accompanied with the snapping of the fingers. It is sometimes sung on occasions of marriage.

(२४)

काज्रि ।

फुलगे दयाक बाड़े बाड़े आवे गरिया । टपकल बंद चूओलओरिया
ए चूओ लओरिया ।

RÁGINÍ PILU-BÁROYÁ-JANLÁ.

रागिणी पिलु-बारोया-जंला ।

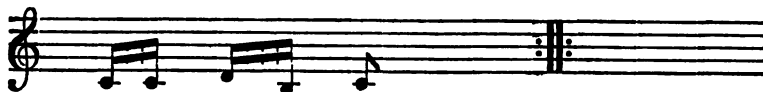
TÁLA THUNRÍ.

ताल ठुंरी ।

First Strain.

आस्थाथी ।

Phu la ge da yá ke á re á re
फु ल गे द या के बाड़े बाड़े



á be go ri yá.

आ वे गो रि या ।

Second Strain.

अन्तरा ।



Ta pa ka la búñ da chú o la o ri

ट प क ल बूँ द चु ओ ल ओ रि



yá — e chu o la o ri yá — —.

या • ए चु ओ ल ओ रि या • • ।

(25)

A SONG OF THE SÁNOTÁLS.

THIS kind of song is sung by the aboriginal tribes known as the Sánotáls who live in the SánotáI Pergunnas, and in the Districts of Midnapore, Beerbhoom, &c. The tune and the words are as wild as the tribes whose national song they represent.

(२५)

सांभ्रोतालि गान ।

राजा दाद् विरम् कौद् रोक्के राजा दाद् विरम् कौद् रोक्के
 राजा दाद् विरम् कौद् रोक्के । कौन् फुषेर् फोद्ना जुहि फुषेर्
 फोद्ना वाद्ने वज् वाद्ने वज् दाद् विरम् कौद् रोक्के ।

RĀGINĪ JANĪĀ.

रागिणी अंता ।

TĀLA THUŪRĪ.

ताल ठूंरी ।

First Strain.

आस्थावी ।



Rá já dá r bi ram koṅd roṅ ge — —
 रा जा दा र् वि रम् कौद् रो गे . .



rá já dá r bi ram koṅd roṅ ge rá já dá r
 रा जा दा र् वि रम् कौद् रो गे रा जा दा र्



bi ram koṅd roṅ ge.
 वि रम् कौद् रो गे ।

Second Strain.

अन्तरा ।



Kon phu ler phod ná — — ju hi phu ler
 कोन् फु लेर् फोद् ना • • जु हि फु लेर्



phod ná bār ne — baj bār ne — baj dá r
 फोद् ना बाद् ने • बज् बाद् ने • बज् दा र्

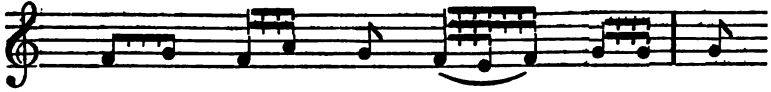


bi ram kond roñ ge.
 बि रम् कोद् रो गे ॥

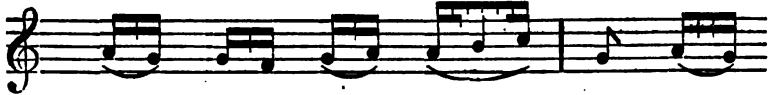
(26)

K Í R T A N A .

THE *Kírtana* system of songs (*kír̥ti* in Sanskrit) is supposed to have been established in Bengal, at the time when Bidyá-pati and Chandidása flourished (about 1378 of the Christian era). They were very sincere and devout followers of *Krishna* and were the authors of several metrical compositions, regarding his life and character, which were afterwards set to music and sung in temples and other places of worship, to the accompaniment of the *Khola*.



dhair yyañ ra hu dhair yya — ñ há ma gach
 ধৈর্ যাং র হু ধৈর্ যা . ং হা ম গচ্



chha ñ ma thu rá — ye — — gach cha ñ
 ছ ং ম থু রা . রে . . গচ্ ছ ং



ma thu rá — ye — — dhu — ra ba pu rí
 ম থু রা . রে . . দু . ড ব পু রী



pra ti pra ti gri he yá há da ra s'a na
 প্র তি প্র তি গ্ হে যা হা দ র শ ন



pá o ye — — dhair yyañ ra hu dhair yya — ñ
 পা ও রে . . ধৈর্ যাং র হু ধৈর্ যা . ং



rá i dhair yyañ ra hu dhair yya — ñ ár
 রা ই ধৈর্ যাং র হু ধৈর্ যা . ং আর্



ya bār be lá — kán dis ná — má — — —
 যা বার্ বে লা • কাঁ দিস্ না • মা • • •



dhair yyañ ra hu dhair yya — ñ ek bār hás go
 ধৈর্ য়াং র হু ধৈর্ য়া • ঞ এক বার্ হাস্ গো



chan dra — chan dra mu khi rá — — — — — i
 চন্ ড্র • চন্ ড্র মু খি রা • • • • • ই



ga ra ba ka re bá hu á mi ga rab
 গ র ব ক রে বা হু আ মি গ রব্



ka re ek bār hás go rái á mi ga rab
 ক রে এক বার্ হাস্ গো রাই আ মি গ রব্



ka re ek bār hás go rái á mi ga ra
 ক রে এক বার্ হাস্ গো রাই আ মি গ র



ba ka re ga ra ba ka re bá hu du lá
ব ক রে গ র ব ক রে বা হ হ লা



ye — cha le — yá — i dhair yyañ ra hu dhair
য়ে • চ লে • যা • ই ধৈর্ যাং র হ ধৈর্



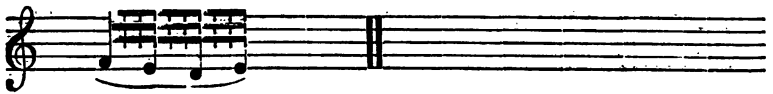
yya — ñ rá i yák yák yák ná ke ne —
যা • ং রা ই যাক যাক যাক না কে নে •



yák yák yák ná ke ne — ko thá ge chhe —
যাক যাক যাক না কে নে • কো থা গে ছে •



sé tor prem du ri te — bán dhá á —
সে তোর্ প্রেম ডু রি তে • বা ধা আ •



che — — —
ছে • • •

(27)

JĀTTRĀ.

THE origin of the *Jātrā* species of musical entertainment is traced in the following manner. After *Krishna* (who, according to the Hindu Purans, or mythological history, was one of the incarnations of the Divinity, and whose scene of action chiefly lay in *Brindābana*, in the North-Western Provinces of India) had finished his earthly career, the people of the country used to have *Dvādasa-Jātrā* or twelve festivals annually celebrated in his honor. On each of these occasions they used to dance and sing songs illustrative of his life, character and exploits, accompanied with dramatic representations of them. This practice was and is still in vogue in the Upper Provinces and goes by the name of *Rāsdhāri Jātrā*. The *krīti* songs of old having failed to satisfy the mind of the people, this form of entertainment was substituted in its place. As time advanced, the people of Bengal likewise felt the necessity of religious songs, in an attractive form—such as should combine amusement with spiritual sentiments. Hence the origin of *Jātrās* in Bengal. About 300 years are said to have elapsed since they were introduced here. Originally the subject of *Jātrās* was confined to the virtues and deeds of *Krishna*. But now other subjects from the mythology are chosen for the representations. The songs sung in the *Jātrās* of old, bore the character of *Kīrtana*, from which they had evidently sprung. The tunes have now been materially modified to suit the tastes of the present generation. The difference between *Kīrtana* and *Jātrā* is that the former relates the character and virtues of *Krishna*, sung singly or in chorus, to the *khola*, whereas the latter is performed by a company who personate the different characters that are required in the representation of a certain portion of *Krishna's* life, and who

sing to the accompaniment of other musical instruments, besides the *khola*, such as the *Violin*, *Dholaka*, *Bányá*, *Tablá*, &c. The *Játrá*, is, in short, a sort of opera in a rough state—*minus* the scenes. Now-a-days, subjects other than the life of *Krishna* form the text of *Játrá* entertainments.

The specimen here given is taken, from the once very popular *Vida-Sundara Játrá* of Gopal Ure, who lived about 40 years ago.

(২৭)

যাত্রা ।

আমায় যদি কুল দেন কুলকুণ্ডলিনী, নিস্তারকারিণী তবে কি ভয় ওলো
সজনি । অসৎ লোকের বাণী, হৃদে যেন দংশে ফণী, জলেতে অনল জলে
দিবা রজনী ;—বিনে সেই আদ্যা শক্তি, নিবারিতে কার শক্তি, নিরুপায়ের
উপায় যুক্তি, মুক্তিপ্রদায়িনী ॥

RÁGINÍ DEO-BIBHASHA-JAÑLÁ.

রাগিণী দেও-বিভাষ-জংলা ।

TÁLA MADHYAMÁNA.

তাল মধ্যমান ।

First Strain.

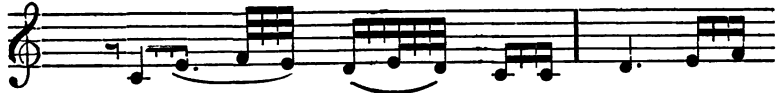
স্বাস্থায়ী ।



Ku la de na ku la kuṇ da li ní á máy
কু ল দে ন কু ল কুণ্ড লি নী আ মায়



ya di ku la de na ku la kuṅ da li ní
 য দি কু ল দে ন কু ল কুṅ ড লি নী



nis tá — — ra — — ká ri ní ta be
 নিস্ তা . . র . . কা রি গী ত বে



ki bhay o — lo — sa ja — ní —
 কি ভয় ও . লো . স জ . নী .



— — — —
 |

Second Strain.

অন্তরা ।



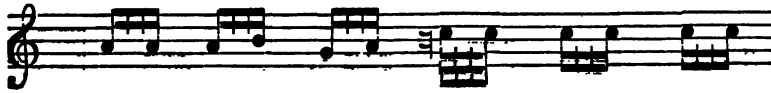
A sat lo ker bá ní hri de ye na dan se —
 অ সৎ লো কে র বা গী হ দে য়ে ন দং শে .



pha ní — ja le te a na la jva le di bá
 ক নী . জ সে তে অ ন ল জ লে দি বা



ra ja ní bi ne se i á dyá s'ak ti ni bá
 র জ নী বি নে সে ই আ দ্যা শক্ তি নি বা



ri te ká ra s'ak ti ni ru pá yer u páy
 রি তে কা র শক্ তি নি রু পা য়ে র উ পা য়



yuk ti muk ti pra dá yi ní — — — —
 যুক্ তি মুক্ তি প্র দা য়ি নী

(28)

K A B I .

"The *Kabi* system," in vogue amongst us for about 150 years, "requires the attendance of two rival parties of songsters, on the same occasion; one party begins and the other replies. Originally the answers were composed by taking notes previously of the songs which would be sung by the opening party;

but subsequently the plan was altered. The answers were given *extempore*. The opening party would begin and the rival party would reply by singing songs composed *extempore*, *apropos* of the subjects, allusions, and character of the original songs. This was a most difficult performance, as it taxed the highest wit to produce ready answers, which however, not unoften turned out to be master-pieces." This kind of musical entertainment was called *Kabi*, because it required the genius of a *Kabi* (poet) to compose the reply-songs, *on the spur of the moment*. Each of the *Kabi* parties has to stand in rows, on two different sides of the quadrangle where the performance takes place, and sing—the words being "prompted" to them from behind by a person who holds the manuscripts in his hands. The *Kabi* is accompanied with the *Dhota* and *Kansi*.

(২৮)

কবি ।

বসন্তকালে ব্রজে আসিয়ে হেরিয়ে হুখ সমুদয় পুনরায় মথুরায় রাজ-সভায় উপনীত হয়ে উদ্ধব কয়। শুন শুন বনমালি বৃন্দাবনের বার্তা বলি পত্রাবলী করে এনেছি, ভাঙিরবন তমালবন নিধুবন আর নিকুঞ্জবন ভ্রমণ করেছি, করতে গোচারণ যে বনে, সে বন বন হলো এক্ষণে, তোমা বিহনে, বনের শোভা গিয়াছে, দেখে এলাম শ্রাম, তোমার বৃন্দাবন ধাম, কেবল নাম আছে। সেথা বসন্ত ঋতু নাই কোকিল নাই ভ্রমর নাই জলে কমল নাই কেবল রাই-কমল ধূলায় পড়ে রয়েছে। বনের কথা মনের কথা কই তোমার কাছে, কূলে মূলে জলে স্থলে সকলেতে সমান জলে নয়নজলে ভাসে অনিবার হাহাকার সবাকার শবাকার প্রেমবিকার বিচ্ছেদবিকার না হয় প্রতিকার সকল গোকুলের গোপিকার হয়েছে অতি শীর্ণাকার বিচ্ছেদ অলঙ্কার সবাই অঙ্গে পরেছে। স্নখশ্রুত সবাই শোকাকুলী তোমার শোকেতে বনমালি হে; সানন্দ উপানন্দ জীনন্দ কহিছে মনের বিষাদে, গোবিন্দ গোবিন্দ গোবিন্দ কোথায় দেখা দে, যশোদা রোহিণী আদি, রোদন করে নিরবধি, বলে বিধি কি করিলি হায়, মুচ্ছা যায় চেতন পায় পুনরায় বলে আয় আয় আয় কোলে আয় আয়রে গোপাল আয় তুই। গোপাল কি ভূপাল তোমা বিহনে কাঁদে গোপাল ব্রজরাখাল সব গোপাল বলে কাঁদিছে।

RÁGINÍ BASANTA-BÁHÁR.

রাগিণী বসন্ত-বাহার ।

TÁLA RÚPAKA.

তাল রূপক ।

First Strain.

আস্থায়ী ।



Ba san ta ká le bra je — — á si — —
 ব সন্ ত কা লে ব্ৰ জে . . আ দি . .



ye — — he ri — ye du kha sa mu — —
 য়ে . . হে রি . য়ে ছ খ স মু . . .



da ya — pu na ráy ma — thu rá —
 দ য় . পু ন রায়্ ম . থু রা .



— — — — y ráj sa bhá — — y u pa
 য়্ রাজ্ স ভা . . য়্ উ প



nít ha ye ud dhab kay — .
 নীত্ হ য়ে উদ্ ধব্ কয়্ . ।

TÁLA. SURPHÁKTÁ.

তাল সুরফাক্তা।

Second Strain.

অস্তুরা।



S'u na s'u na ba na má li brin dá ba ner
 শু ন শু ন ব ন মা লি ব্ৰন দা ব নেৰ



bár ttá ba li pa trá ha lí ka re e
 বাৰ ত্তা ব লি প ত্ৰা হা লী ক রে এ



ne — — — — chhi — bhāṅ dir ban ta mál ban
 নে ছি . ভাং ডিৰ বন ত মাল বন



ni dhu ban & r ni kuṅ ja ba n bhra man ka
 নি ধু বন আ র নি কুঞ্জ ব ন ব্ৰ মন ক



re — — — — chhi — kar tte.
 রে ছি . কৰ ত্তে।

-TÁLA RÚPAKA.

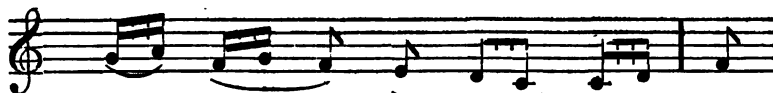
তাল রূপক।



Go chá ran ye ba ne se ban ban ha lo e
গো চা রণ্ বে ব নে সে বন্ বন্ হ লো এ



ksha ne to má bi ha ne ba ner s'ó bhá
ক্ষ ণে তো মা বি হ নে ব নেৰ্ শো ভা



gi — ye — — chhe — — de khe e
গি . রে . . ছে . . দে খে এ



lá — — — m s'yá m to má r brin dá
লা . . . ম্ শা ম্ তো মা র্ বন্ দা



ba n dhá — — — m ke bal ná m
ব ন্ ধা . . . ম্ কে বল্ না ম্



á — — chhe. Se thá.
আ . . ছে। সে থা।

TÁLA RÚPAKA.

তাল রূপক।

Third Strain.

তৃতীয় অন্তরা।



Ba san ta ri tu nái ko kil nái bhra mar
ব সন্ ত ঋ তু নাই কো কিল্ নাই ভ মন্



ná — i ja le ka ma — la nái ke bal
না • ই জ লে ক ম • ল নাই কে বল্



rái ka mal dhú láy pa re ra ye — —
রাই ক মল্ ধু লায়্ প ড়ে র য়ে • •



chhe — — — — de khe e lá — — — m
ছে • • • • দে খে এ লা • • • ম্



s'yá m to má r brin dá ba n dhá —
শ্ৰা ম্ তো না র্ বন্ দা ব ন্ ধা •



— — m ke bal ná m á — — chhe.
 • • ম কে বল না ম আ • • ছে।

TÁLA KÁOYÁLI.

তাল কাওয়ালী।

Fourth Strain.

চতুর্থ অন্তরা।



Ba ner ka thá — — ma ner ka thá — —
 ব নের ক থা • • ম নের ক থা • •



kai to már ká chhe.
 কৈ তো মার কা ছে।

TÁLA JHÁNPTÁLA.

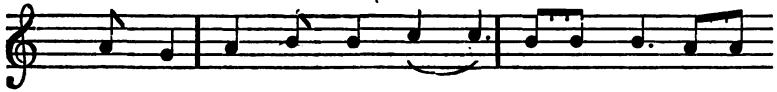
তাল ঝাঁপতাল।



Kú le mú le ja le stha le sa ka le
 ক্লে মু লে জ লে স্থ লে স ক লে



te sa mán jva le na yan ja le bhá se
তে স মান্ জ লে ন যন্ জ লে ভা সে



a ni bár há há ká r sa bá kár s'a bá
অ নি বার্ হা হা কা র্ স বা কার্ শ বা



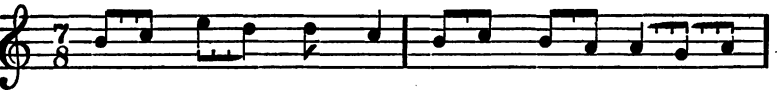
kár prem bi ká — r bich chhed bi ká — r
কার্ প্রেম্ বি কা • র্ বিচ্ ছেদ্ বি কা • র্



ná hay pra ti — — ká r sa kal
না হয়্ প্র তি • • কা র্ স কল্

TÁLA RÚPAKA.

তাল রূপক।



go ku ler go pi kár ha ye chhe a ti s'ír ná
গো কু লের্ গো পি কার্ হ য়ে ছে অ তি শীর্ না



ká r bich chhed a lañ kár sa báí añ ge pa —
কা র্ বিচ্ ছেদ্ অ লঙ্ কার্ স বাই অঙ্ গে প •



re — — chhe — —. Su kha.
 রে . . ছে . .। স্ব খ।

TÁLA RÚPAKA.

তাল রূপক।

Fifth Strain.

পঞ্চম অন্তরা।



Sú nya sa bái s'ó ká ku lí to mār s'ó ke te
 সু ন্য সা বাই শো কা কু লী তো মার্ শো কে তে



ba na má li he — — — —.
 ব ন মা লি হে।

TÁLA RÚPAKA.

তাল রূপক।

Sixth Strain.

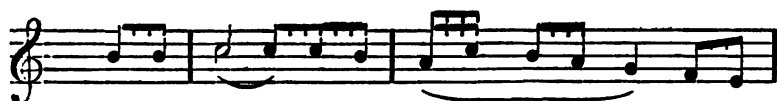
ষষ্ঠ অন্তরা।



Sá nan da u pa nan da — — s'rí nan — da —
 সা নন্ দ উ পা নন্ দ . . শ্রী নন্ . দ .



— ka hi chhe ma ner bi shá — — de —
 • ক হি ছে ম নের্ বি ষা • • দে •



go bin da — go bin da — — — go bin
 গো বিন্ দ • গো বিন্ দ • • • • গো বিন্



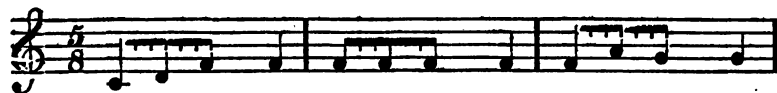
da — — — ko tháy de khá de —
 দ • • • কো থায়্ দে খা দে •

TÁLA SÚRPHÁKTÁ.

তাল সুরফাক্তা ।

Seventh Strain.

সপ্তম অন্তরা ।



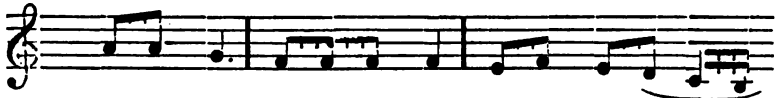
Yá s'ó dá ro hi ní á di ro dan ka re
 য শো দা রো হি নী আ দি রো দন্ ক রে



ni ra ba dhi ba le bi dhi ki ka ri
 নি র ব ধি ব লে বি ধি কি ক রি



li — — — há y múr chchhá yáy che tan páy
 লি হা য়্ মূর্ ছ্ছা য়্য্ চে তন্ পায্



pu na ráy ba le áy áy áy ko le á — y
 পু ন রায্ ব লে আয্ আয্ আয্ কো লে আ . য়্



áy re go pál áy tui.
 আয্ রে গো পাল্ আয্ তুই।

TÁLA RÚPAKA.

তাল রূপক।

Eighth Strain.

অষ্টম অন্তরা।



Go pálki bhú pál tò má bi ha ne kán de go —
 গো পাল্কি ছু পাল্ তো মা বি হ নে কাঁ দে গো .



pá l bra ja rá khál sab go pál ba le kán —
 পা ল্ ব্র জ রা খাল্ সব্ গো পাল্ ব লে কাঁ .



di — chhe — —. De khe e lá — — — m
 দি • ছে • • । দে খে এ লা • • • ম

s'yá m to má r brin dá ba n dhá — — —
 শ্রা ম তো মা র ব্র ন্দা ব ন্ ধা • • •

m ke bal ná m á — — chhe.
 ম কে বল না ম আ • • ছে।

(29)

PÁNCHÁLÍ.

THE *Pánchálí* had its origin in the *Kabi* and is rather a refined edition of it. It is so termed, because it takes up *five* subjects, the Bengali word *Panch* denoting that number. The performance invariably begins with a musical overture, and sometimes requires the presence of two parties, each vieing with the other as to superiority in music, strength of voice, cleverness in framing the songs and replies, &c. The company have to sit down, sing and play on different instruments. The music is more congenial to the tastes of modern society than that of the *Kabi*. Several verses called *chharás*, learnt previously by heart, and all bearing on the subject performed, are recited in the intervals, by one or two of the leading members of the company. Like the *Játrá*, the modern *Pánchálí* embraces subjects other than the deeds of *Krishna*.

(২৯)

পাঞ্চালী ।

(কই) কেশব আইল কুঞ্জেতে বাঁচিনে প্রাণেতে আসার আশে আর
সখি ধৈর্য নাহি ধরে চিতে । গো বৃন্দে গোবিন্দ কই এলো, নিশি
পোহাল কেবল বিকল উপায় বল বল, পরাণ বিকল ভ্রমণ দ্রবণ হলো
মরি হারপ্রহারেতে ।

RĀGINĪ BHŪPĀLĪ-JĀŅLĀ.

রাগিনী ভূপালী-জংলা ।

TĀLA MADHYAMĀNA.

তাল মধ্যমান ।

First Strain.

আস্থায়ী ।



Ke s'a ba á i la kuñ je te (kai) ke s'a
কেশব আইল কুঞ্জেতে (কই) কেশ



ba á i la kuñ je te bāñ chi ne prá ne
ব আইল কুঞ্জেতে বাঁচিনে প্রাণে



te — — — á s'ár á s'e á ra sa khi
তে . . . আসার আশে আর সখি



dhair yya ná hi dha re chi te.
 ধৈর্য্য না হি ধ রে চি তে।

Second Strain.

অন্তরা।



Go brin de go bin da kai e lo ni
 গো ব্রন্দে গো বিন্দ কই এ লো নি



sí — — — — po há lo ke ba la — — —
 শি পো হা লো কে ব ল



bi pha la u páy ba la ba la pa rá
 বি ফ ল উ পায় ব ল ব ল প রা



na bi ka la bhú sha na dú sha na ha lo
 ন বি ক ল ভূ শ ন দু শ ন হ লো



ma ri há ra pra há re te.
 ম রি হা র প্র হা রে তে।

(30)

A SONG OF DÁSARATHI RÁY.

THIS kind of song is very popular in Bengal. Dásarathi Ráy, the author of these compositions was born in 1804, in a village in zillah Burdwan. He had a fair knowledge of Bengali composition and a smattering of English. He had a great aptitude for composing songs, which he used, for sometime, to supply to a company of *kabi-wallahs*. Subsequently he organized a *Páñchállí* company for which he composed several pieces, which were, at one time, very much liked by the people. He died in 1857. His songs, and especially those composed in honor of the goddess *Kállí* are very simple and at the same time very touching, and there is scarcely any one in Bengal who does not know one or two of them. On account of the simplicity of the tunes, even the youngest boys can sing them with ease.

(৩০)

দাশরথিরায়ের গান ।

(কালি) এল্পে আর গত হবে কত কাল ; কি সকাল কি বৈকাল, ঐ যে কালদণ্ড লয়ে কাল, নাহি মানে কালাকাল, সঙ্গে সঙ্গে ভ্রমণ করে চির-কাল । জননীজঠরে ছিলাম যতকাল, আশা ছিল ভবে এসে সাধনে কাটাব কাল, প্রতিবাদী হলো তাহে রিপু কাল, অজ্ঞান বিফলে গেল বাল্যকাল, গেল যুবকাল যুবতীর সঙ্গে, কাল কাটালাম রসরঙ্গে, জরাতে পীড়িত হলো বৃদ্ধকাল ।

RÁGINÍ ÁLÁHIYÁ-JANLÁ.

রাগিণী আলাহিয়া-জংলা।

TĀLA MADHYAMĀNA.

তাল মধ্যমান।

First Strain.

আস্থায়ী।



E rú pe ár ga ta ha be ka ta
এ রু পে আর্ গ ত হ বে ক ত



ká — — — l (ká li) — — e rú
কা . . . ল্ (কা লি) . . . এ রু



pe ár ga ta ha be ka ta kál ki sa
পে আর্ গ ত হ বে ক ত কাল্ কি স



ká — — — l ki bai kál ai ye ká la
কা . . . ল্ কি বৈ কাল্ ঐ যে কা ল



dan da — la ye — ká la ná hi má ne
 द न् ड • ल रे • का ल ना हि मा ने



ká lá — ká la sañ ge sañ ge bhra man ka re
 का ला • का ल सङ्गे सङ्गे ब्र मन् क रे



chi ra ká — — — | ká li — — .
 चि र का • • • ल् कालि • • ।

Second Strain.

अन्तरा ।



Ja na ní ja tha re chhi lám ya ta kál
 ज न नी ज ठ रे छि लाम् य त काल्



ś s'á chhi la bha be e se — — — sá dha
 आ शा छि ल भ वे ए से • • • सा ध



ne ká tá ba ká la pra ti bá dí ha lo
নে কা টা ব কা ল প্র তি বা দী হ লো



tá he ri pu kál a jnán bi pha le — ge la
তা হে রি পু কাল্ অ জ্ঞান্ বি ফ লে • গে ল



bá lya — — — — kál ge la yu bá
বা ল্য • • • • কাল্ গে ল যু বা



kál yu — ba tí ra sañ ge kál ká tá lám
কাল্ যু • ব তী র সঙ্ গে কাল্ কা টা লাম্



ra sa — rañ ge ja rá te pí ri ta ha lo
র স • রঙ্ গে জ রা তে পী ডি ত হ লো



brid dha ká — — — l ká li — —
ব্রি দ্ধ কা • • • ল্ কা লি • • ।

(31)

THE LOYAL SONG* OF BENGAL.

Daughter of Bengal.—Nature worships Thee, O Queen beloved! lighting up her altar at dawn of day with the transcendent beams of the Sun, as a Priestess lights the sacred lamp on a plate encrusted with flashing gems.

Chorus.—Victory! Victory! Victory!—
 Success to our Empress!—
 To-day is a day of perfect joy
 For thee, O Land of Bengal!

Daughter of Bengal.—At night again, O Queen beloved! Nature worships Thee and prays for Thy welfare, lighting up the blue concave with myriads of sparkling lights.

Chorus.—Victory! Victory! Victory!—
 Success to our Empress!—
 To-day is a day of perfect joy
 For thee, O Land of Bengal!

Daughter of Bengal.—In every household, O Queen beloved! Thy children worship Thee with songs of praise from joyous hearts.

Chorus.—Victory! Victory! Victory!—
 Success to our Empress!—
 To-day is a day of perfect joy
 For thee, O Land of Bengal!

* This song was sung on the representation of the *Tableaux Vivants* of the different people of the British Dependencies in the East—held, at the author's house in January 1877, in commemoration of the assumption of the Imperial title by HER MOST GRACIOUS MAJESTY. *Scene.*—The Government Palace at Calcutta. A daughter of Bengal (loyalty of Bengal personified), performing, before the figure of Britannia, the *drati*, or the ceremony of waving the sacred lamps.

Daughter of Bengal.—This day, O Queen beloved! is the Festival of Joy. The glad sound of the *conch* shell is heard all over the country, and every one finds his heart too confined to contain his unbounded happiness.

Chorus.—Victory! Victory! Victory!—
Success to our Empress!—
To-day is a day of perfect joy
For thee, O Land of Bengal!

Daughter of Bengal.—Thou art our Empress and Queen beloved! and I, Thy loyal and humble subject, worship thee on this solemn occasion with a heart full of affection, and wave the sacred lamps before Thee.

Chorus.—Victory! Victory! Victory!—
Success to our Empress!—
To-day is a day of perfect joy
For thee, O Land of Bengal!

Daughter of Bengal.—Mayst Thou be ever happy, O Queen beloved! and the source of happiness to all Thy loyal subjects. The SPIRIT OF LOYALTY of this our native land, thus bends before Thee with a heart full of adoration and devotion.

Chorus.—Victory! Victory! Victory!—
Success to our Empress!—
To-day is a day of perfect joy
For thee, O Land of Bengal!

(৩১)

রাজভক্তিসূচক গান ।

(বঙ্গীয় রাজভক্তির উক্তি ।)

আস্থায়ী ।

প্রকৃতি তোমারে রাগি, দিবসে আরতি করে,
জালিয়ে তপন-দীপ হীরকের ঝালোপরে ।

(সমবেত গীত—Chorus.)—

অন্তরা ।

জয় জয়, জয় জয়, রাজরাজেশ্বরীর জয় !
আজি রে এ বঙ্গরাজ্য অতুল আনন্দময় !

RÁGINÍ BHUPA-KHÁMBÁJA.

রাগিণী ভূপ-খাম্বাজ ।

TÁLA CHAUTÁLA.

তাল চৌতাল ।

First Strain.

আস্বায়ী ।



Pra kri — ti to má — re rá — ni
প্র কৃ . তি তো মা . রে রা . নি



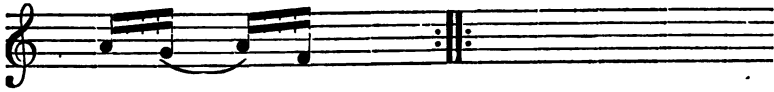
di — ba se á — ra ti ka — re
দি . ব সে আ . র তি ক . রে



jvá li ye — ta pa na — — dí pa
আ লি য়ে . ত প ন . . দী প



hí ra — — ke — — ra thá — —
 হী র . . . কে . . . র থা . . .



lo pa — re.
 লো প . রে।

(Chorus.—সমবেত গীত)—

Second Strain.

অন্তরা।



Ja ya ja ya — ja ya ja — — ya
 জ য জ য . জ য জ . . য



rá ja rá — je s'va rí ra ja — — ya
 রা জ রা . জে স্ব রী র জ . . য



á ji re e ba ñ ga rá — jya a tu —
 আজি রে এ ব ঙ্গ রা . জ্যা অ তু .



— — la — — é na — n da ma — ya.
 • • ল • • আ ন • নু দ ম • য়।

(বঙ্গীয় রাজভক্তি)—

আস্থায়ী ।

নিশায় গগন-থালে কোটি কোটি দীপ জ্বলে,
 আবার আরতি করে তোমার মঙ্গল তরে ।

(সমবেত গীত—Chorus.)—

অন্তরা ।

জয় জয়, জয় জয়, রাজরাজেশ্বরীর জয় !
 আজি রে এ বঙ্গরাজ্য অতুল আনন্দময় !

(বঙ্গীয় রাজভক্তি)—

আস্থায়ী ।

এ বঙ্গের ঘরে ঘরে, তোমারে আরতি করে,
 গাইয়ে তোমার গুণ সকলে হরষ ভরে ।

(সমবেত গীত—Chorus.)—

অন্তরা ।

জয় জয়, জয় জয়, রাজরাজেশ্বরীর জয় !
 আজি রে এ বঙ্গরাজ্য অতুল আনন্দময় !

(বঙ্গীয় রাজভক্তি)—

আস্থায়ী ।

আজি সুখ-মহোৎসব, হইতেছে শঙ্করব,
 অতুল হরষোচ্ছ্বাস—হৃদয়ে নাহিক ধরে ।

(সমবেত গীত—Chorus.)—

অন্তরা ।

জয় জয়, জয় জয়, রাজরাজেশ্বরীর জয় !
 আজি রে এ বঙ্গরাজ্য অতুল আনন্দময় !

(বঙ্গীয় রাজভক্তি)—

আস্থায়ী ।

রাজরাজেশ্বরী তুমি, তব অম্লগতা আমি,
সাদরে আরতি করি এ হেতু আজি তোমাতে ।

(সমবেত গীত—Chorus.)—

অন্তরা ।

জয় জয়, জয় জয়, রাজরাজেশ্বরীর জয় !
আজি রে এ বঙ্গরাজ্য অতুল আনন্দময় !

(বঙ্গীয় রাজভক্তি)—

আস্থায়ী ।

চিরকাল স্মৃথে থাক, প্রজাগণে স্মৃথে রাখ,
বঙ্গীয় রাজভক্তি তোমাতে ভক্তি করে ।

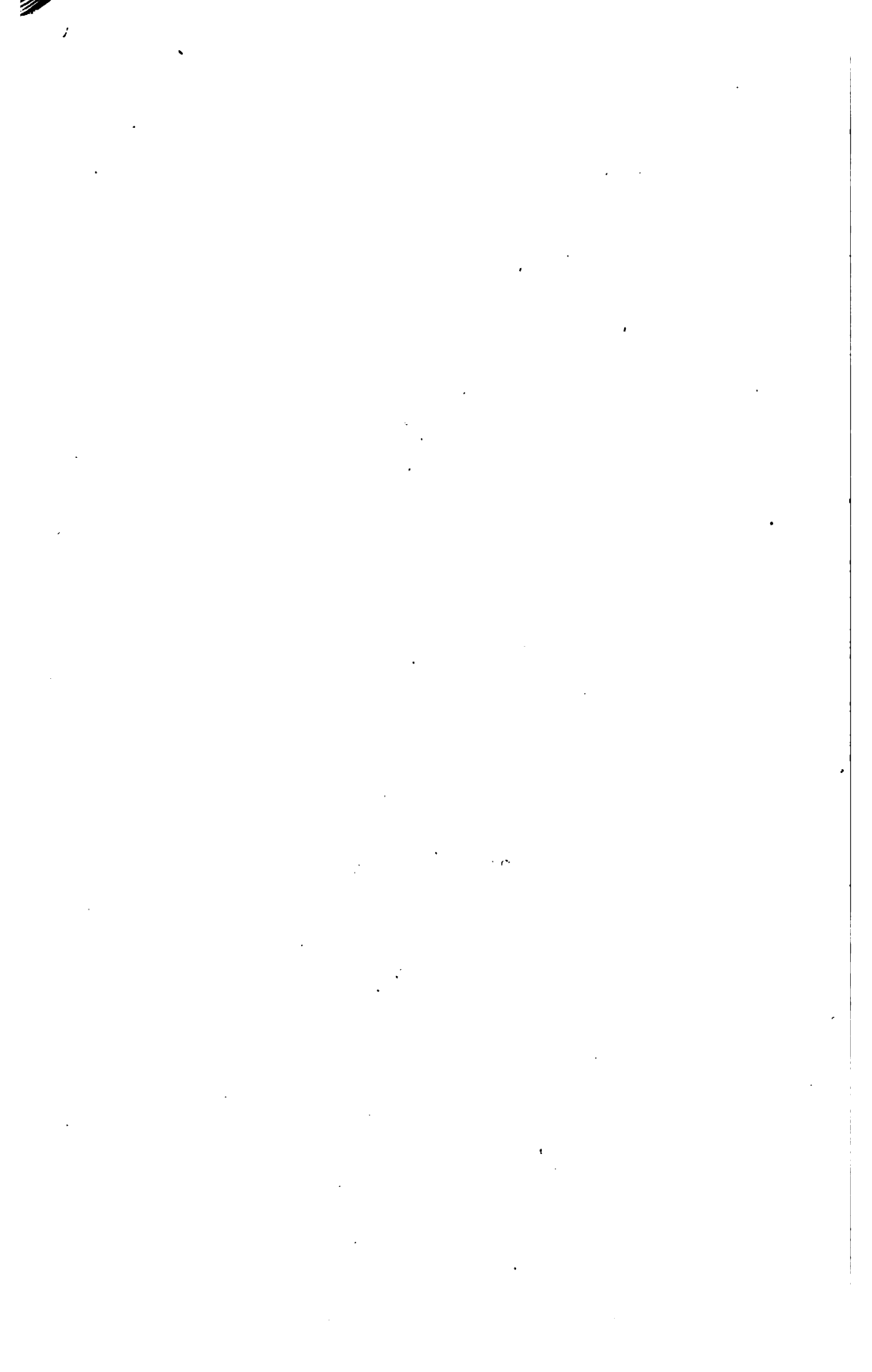
(পূর্ণ সমবেত গীত—Grand Chorus.)—

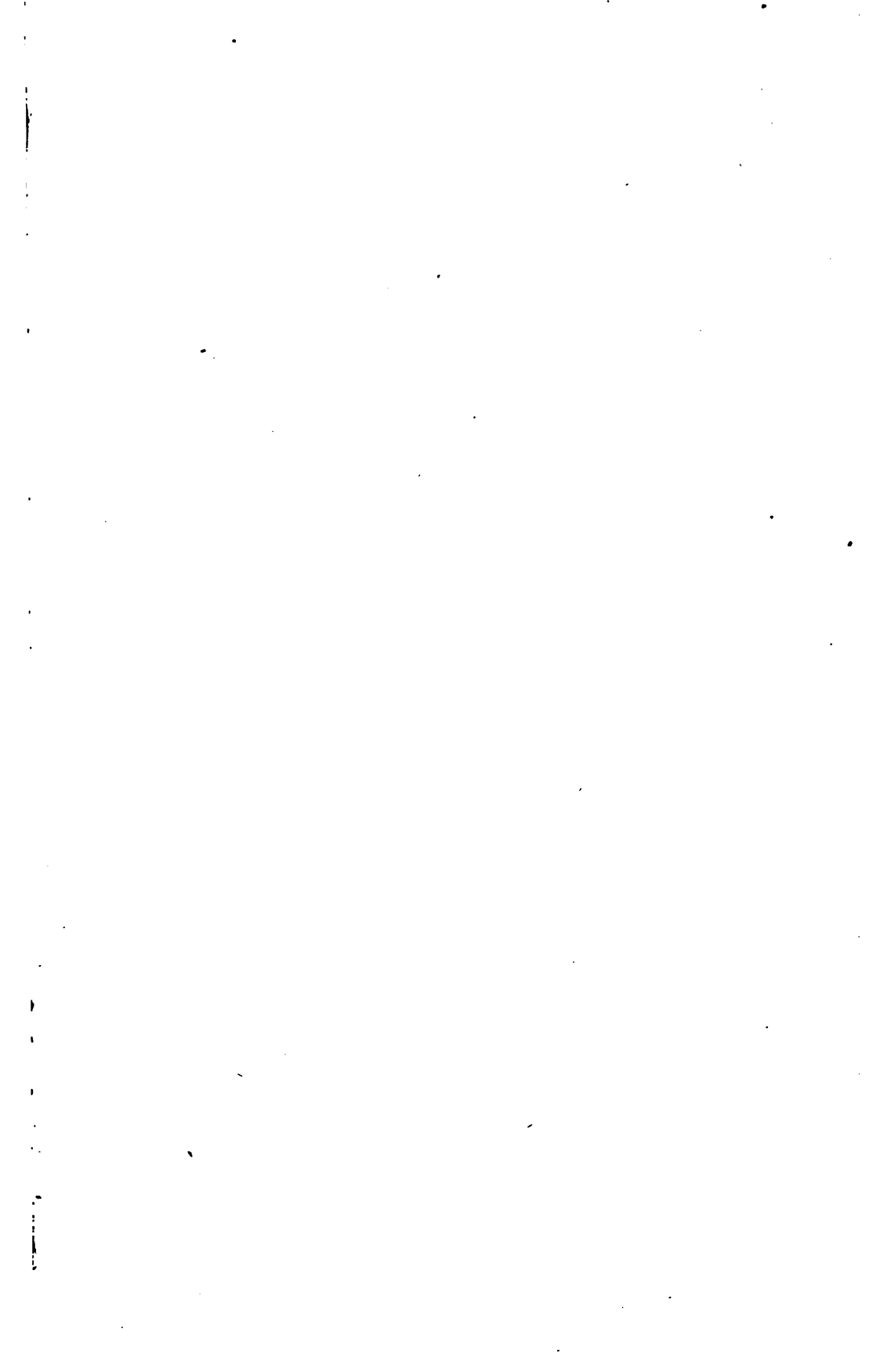
অন্তরা ।

জয় জয়, জয় জয়, রাজরাজেশ্বরীর জয় !
আজি রে এ বঙ্গরাজ্য অতুল আনন্দময় !

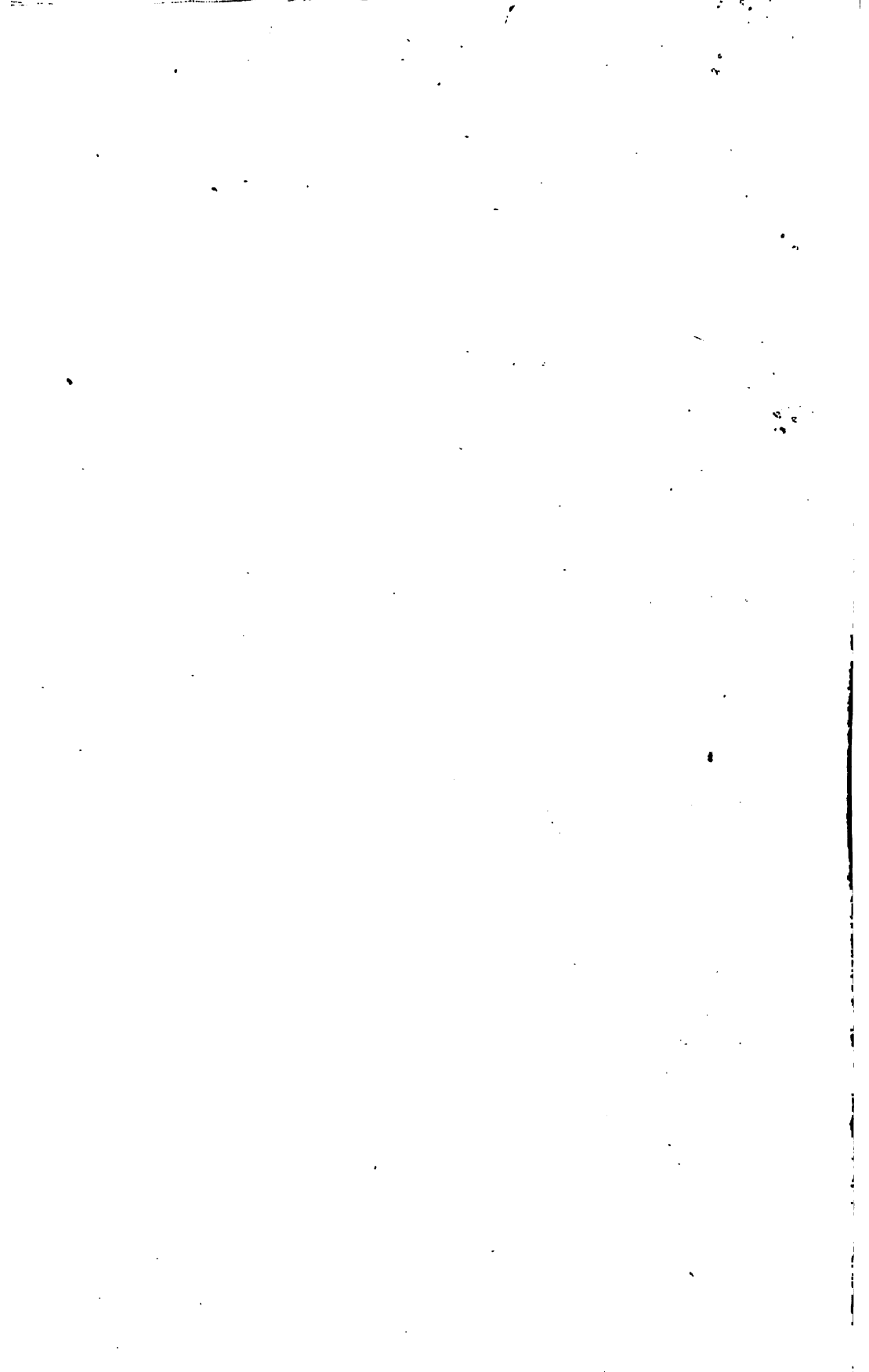
প্রত্যেক আস্থায়ী ও অন্তরা উল্লিখিত স্বরসংযোগে গেল ।

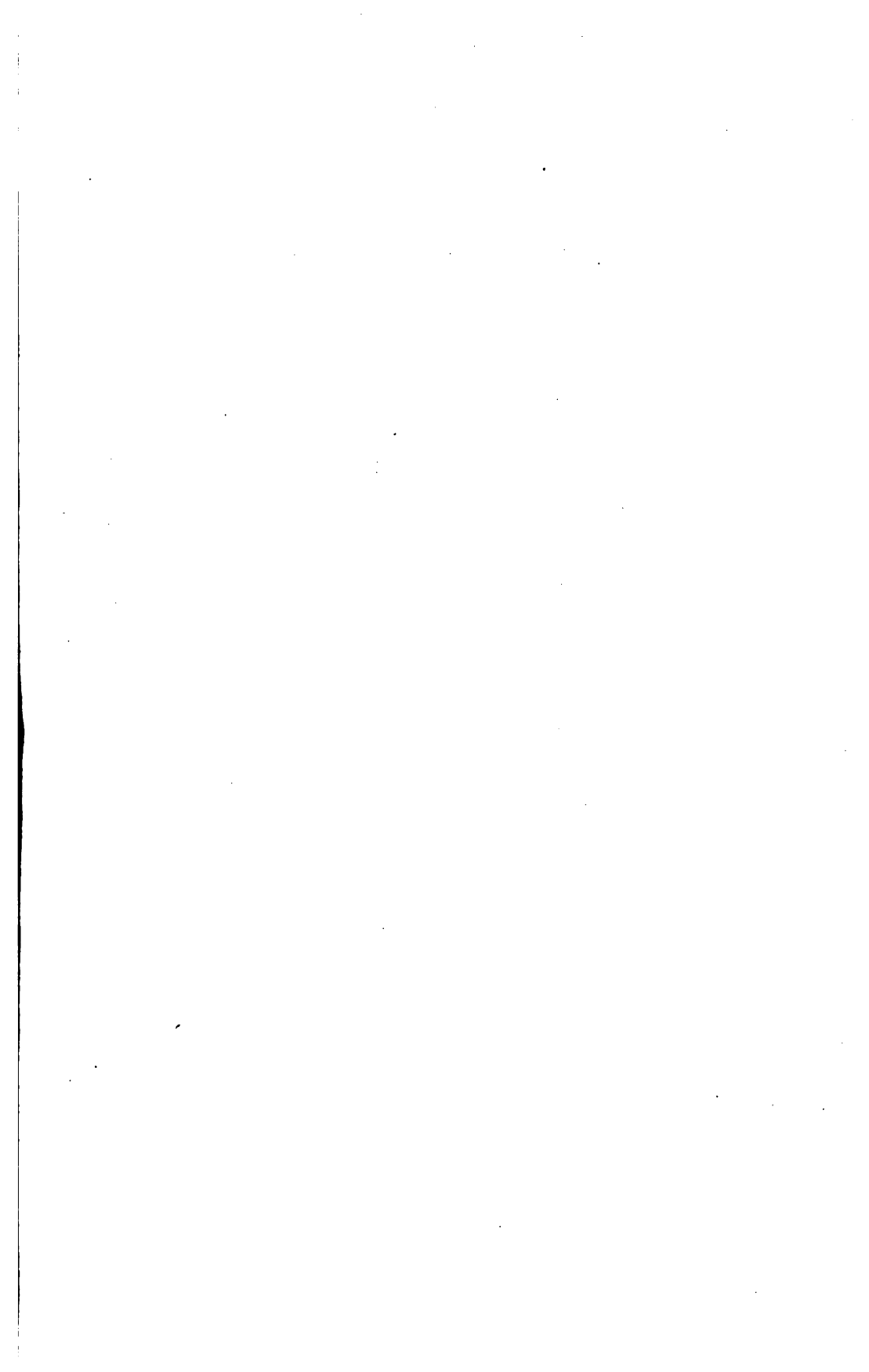
THE END.

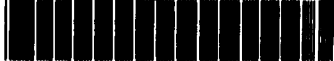












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valuable performers, but also a valuable illustration of all matters connected with the history of the Sanskrit musicians, his many published works, and his donations to Oxford, the Conservatoire at Paris, and other public to see some of his writings, I have a shelf filled with them, him well and esteem him highly as a personal friend. He is often given their lives to the promotion of art, apart from any consideration

I am,
Since

Concluding paragraph of an account of the Hindu system of Music, from Sir

HUNTER'S Imperial Gazetteer of India, Vol. VI, p. 3, ed. 1886.

Patriotic Hindus have of late endeavoured to bring about a musical revival upon Sanskrit basis. Within the past fifteen years Rāja Sir Souindro Mohun Tagore of Calcutta published a series of interesting works on Indian music in the English tongue, adopting as far as possible the European notation. He has organized an orchestra to illustrate the art, and has complete collections of Hindu instruments to the Conservatoire at Paris, and to other institutions in Europe [such as the Oxford Indian Institute]. One of the earliest subjects which have been given movement took as its theme, was the celebration of the Queen of England and her coronation in a Sanskrit volume entitled the *Victoria-Gītikā* (Calcutta, 1875).

