

APOSTILA DO CURSO

– ACOMPANHA O CD –

CANÇÕES E MANTRAS DE SRI CHINMOY



SRI CHINMOY CENTRE BRASIL



*"Each soulful song I sing
Is a gratitude-flower
From my heart
To my Beloved Lord Supreme."*

– Sri Chinmoy



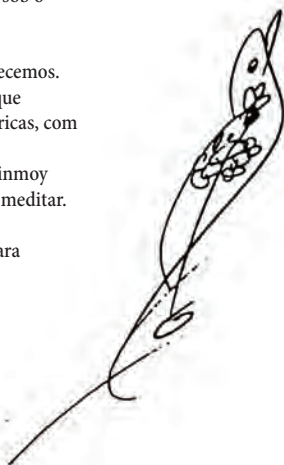
SOBRE ESTA APOSTILA

Esta é uma coleção de canções mántricas de Sri Chinmoy gravadas pelo Agnikana's Group, organizadas por alunas da República Tcheca sob o nome "Song-Flowers 1".

Essas canções serão utilizadas durante os dias de curso que oferecemos. Você também pode aprendê-las em casa, com o auxílio do CD que acompanha o livreto. O CD também tem outras melodias mántricas, com arranjos para instrumentos musicais, que você pode ouvir para inspiração no seu dia. E o segundo CD tem gravações de Sri Chinmoy tocando, que você pode ouvir durante o dia ou até mesmo para meditar.

Se quiser encontrar mais leituras, músicas e vídeos gratuitos para inspiração e meditação, visite:

www.radiosrichinmoy.org
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Sri Chinmoy
(1931-2007)

ABOUT THE COMPOSER OF THE SONGS

Sri Chinmoy, a contemporary spiritual Master and a man of profound inner peace, was born in 1931 in Bengal and lived in New York from his arrival in 1964 to his passing in 2007. To sincere seekers around the world, he offered the "Path of the Heart"—a simple, yet uniquely rich spiritual path, combining harmoniously the timeless wisdom of the East with the dynamism of the West. Sri Chinmoy showed how to realize our own highest, all-fulfilling Reality within us through the inner silence of meditation, love, joy and self-offering. For this quest, he brought inspiration and loving encouragement through hundreds of his writings, songs and paintings, concerts of meditative music and his entire life of ceaseless energy, creativity and deep love.

For more information, please visit www.srichinmoy.org.

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1. Aum Shanti Supreme Beloved

Very Slow

Words and Music
By Sri Chinmoy

Aum. Shan - - - - ti, Su - - - - preme Be - - - - lo - - - - ved

The musical notation is on a single staff in G major (one sharp) and 4/4 time. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Very Slow'. The melody consists of a series of notes: a whole note G4, a half note A4, a half note B4, a half note C5, a half note D5, a half note E5, a half note F#5, and a whole note G5. The lyrics are placed below the notes: 'Aum.' under the first note, 'Shan - - - - ti,' under the second, 'Su - - - - preme' under the third, and 'Be - - - - lo - - - - ved' under the fourth.

Aum. Shanti, Supreme Beloved.
(*mantra for inner and outer peace*)*

2. Aum Govindaya Nama

= Moderate-fast

Words: Sanskrit mantra
Music by Sri Chinmoy, 1982

Aum Go - - - - vin - - - - da - - - - ya na - - - - ma

The musical notation is on a single staff in G major (one sharp) and 4/4 time. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Moderate-fast'. The melody consists of a series of notes: a whole note G4, a half note A4, a half note B4, a half note C5, a half note D5, a half note E5, a half note F#5, and a whole note G5. The lyrics are placed below the notes: 'Aum' under the first note, 'Go - - - - vin - - - - da - - - - ya' under the second, and 'na - - - - ma' under the third.

Aum. I bow to Lord Govinda.
(*mantra for protection*)*

* editor's note

3. Aum Rudraya Nama

Musical notation for the Sanskrit mantra 'Aum Rudraya Nama'. The notation is on a single staff in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The tempo is marked 'Moderate'. The melody consists of quarter and eighth notes. The lyrics 'Aum Ru---dra---ya na-----ma' are written below the staff, with dashed lines indicating the duration of each syllable.

Words: Sanskrit mantra
Music by Sri Chinmoy, 1982

Aum Ru---dra---ya na-----ma

Aum. I bow to Lord Rudra.
(mantra for spiritual transformation)*

4. Aum Aparajitaya Nama

Musical notation for the Sanskrit mantra 'Aum Aparajitaya Nama'. The notation is on a single staff in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The tempo is marked 'Moderate-fast'. The melody consists of quarter and eighth notes. The lyrics 'Aum A-pa-ra-ji---ta---ya na-----ma' are written below the staff, with dashed lines indicating the duration of each syllable.

Words: Sanskrit mantra
Music by Sri Chinmoy, 1982

Aum A-pa-ra-ji---ta---ya na-----ma

Aum. I bow to the Lord who never accepts defeat.
(mantra for victory; never give up)*

* editor's note

5. Aum Amritaya Nama

Musical notation for the Aum Amritaya Nama mantra. It features a single staff in G major with a key signature of one flat (F major) and a common time signature. The tempo is marked as 'Moderate'. The lyrics are: Aum Am-ri-ta-ya na-ma.

Words: Sanskrit mantra
Music by Sri Chinmoy, 1982

Aum. I bow to the Lord of Nectar.
(mantra for joy, nectar-delight)*

6. Gayatri Mantra

Musical notation for the Gayatri Mantra. It consists of four staves in G major with a key signature of one flat (F major) and a common time signature. The tempo is marked as 'Moderate-slow' with a note value of 63. The lyrics are: Aum bhur bhuvah svah Tat savitur va-ren-yam Bhargodevasya dhimahi Dhi-yo yonah prachodayat.

Words: Sanskrit mantra
Music by Sri Chinmoy, Pre-1970

We meditate on the transcendental Glory of the Deity Supreme, who is inside the heart of the earth, inside the life of the sky and inside the soul of the heaven. May He stimulate and illumine our minds.

7. Not My Will

$\text{♩} = 120$ Moderato

Words: The New Testament
Music by Sri Chinmoy

Not my will, but Thine be done.

Faster

Not my will, but Thine

be done.

8. Buddham Saranam Gachhami

$\text{♩} =$ Moderate-slow

Words: Buddhist chant
Music by Sri Chinmoy, 1973

Bud - - dham sa - - - ra - - - nam ga - - - chha - - - mi

dham - - mam sa - - - ra - - - nam ga - - - chha - - - mi

san - - gam sa - ra - nam ga - chha - mi

I go to the Buddha for refuge.
I go to the Dharma for refuge.
I go to the Order for refuge.

9. Chanchala Man

$\text{♩} = 116$ Moderate-fast

Words and Music
By Sri Chinmoy
October 14, 1977

Chān - chā - lā mān du - re rā - khi chān - chā - lā mor mān

Chān - chā - lā mān du - re rā - khi chān - chā - lā mor mān

The musical score for 'Chanchala Man' consists of two staves of music in a 3/4 time signature with a key signature of three flats (B-flat, E-flat, A-flat). The tempo is marked as 'Moderate-fast' with a quarter note equal to 116 beats per minute. The lyrics are written below the notes, with hyphens indicating syllables that span across multiple notes. The piece concludes with a double bar line and repeat dots.

I keep aside my restless mind,
Always I keep it aside.

10. Meditation

$\text{♩} = 92$ Moderate-slow

Words and Music
By Sri Chinmoy
June 9, 1985

Me - di - ta - - tion, _____ me - dī - ta - tion, me - di - ta - tion, _____

me - di - ta - tion. _____

The musical score for 'Meditation' consists of two staves of music in a 3/4 time signature with a key signature of three flats (B-flat, E-flat, A-flat). The tempo is marked as 'Moderate-slow' with a quarter note equal to 92 beats per minute. The lyrics are written below the notes, with hyphens and underscores indicating syllables that span across multiple notes. The piece concludes with a double bar line and repeat dots.

Meditation...

11. Shanti

Musical score for 'Shanti' in G major, 4/4 time. The tempo is marked 'Moderate'. The score consists of four staves of music with lyrics underneath. The lyrics are: 'Shan - - - ti shan - - - - - ti shan - - - - ti shan - - - - ti', 'shan - - - - ti shan - - - - ti shan - - - - - ti', 'Shan - - - - - ti shan - - - - ti shan - - - - ti shan - - - - ti', and 'shan - - - - ti shan - - - - ti shan - - - - - ti'. The music features a simple melody with some grace notes and a final double bar line.

Words and Music
By Sri Chinmoy
October 17, 1989

Shan - - - ti shan - - - - - ti shan - - - - ti shan - - - - ti

shan - - - - ti shan - - - - ti shan - - - - - ti

Shan - - - - - ti shan - - - - ti shan - - - - ti shan - - - - ti

shan - - - - ti shan - - - - ti shan - - - - - ti

12. Dak Eseche / Call Has Come

Musical score for 'Dak Eseche / Call Has Come' in G major, 4/4 time. The tempo is marked 'Moderate'. The score consists of two staves of music with lyrics underneath. The lyrics are: 'Dāk e - - se - che dāk e - - se - che bi - shwā prā - bhur dāk' and 'Call has come, Call has come, Lord Su-preme's Call'. The music features a simple melody with a repeat sign at the beginning of the second staff.

Words and Music
By Sri Chinmoy
April, 1986

Dāk e - - se - che dāk e - - se - che bi - shwā prā - bhur dāk

Call has come, Call has come, Lord Su-preme's Call.

13. I Must Never Give Up!

$\text{♩} = 80$ Moderate-fast

Words and Music
By Sri Chinmoy
April 24, 1988

The musical score for 'I Must Never Give Up!' is written on three staves in a 3/4 time signature with a key signature of three flats (B-flat, E-flat, A-flat). The tempo is marked 'Moderate-fast' with a quarter note equal to 80 beats. The melody is simple and repetitive, with lyrics written below the notes. The lyrics are: 'I must ne---ver give_____ up!', 'God loves me. God needs me.', and 'God will make me a - no - ther God!_____'. The score includes repeat signs at the end of each line.

I must ne---ver give_____ up!

God loves me. God needs me.

God will make me a - no - ther God!_____

16. Bela Chale Jai

$\text{♩} = 96$ Moderate

Words and Music
By Sri Chinmoy
June, 1978

The musical score for 'Bela Chale Jai' is written on three staves in a 3/4 time signature with a key signature of three flats (B-flat, E-flat, A-flat). The tempo is marked 'Moderate' with a quarter note equal to 96 beats. The melody is simple and repetitive, with lyrics written below the notes. The lyrics are: 'Be -- lā chā -- le jāi be -- lā chā -- le jāi be-----lā', 'Ko --- thā tu --- mi o --- go ji --- bā --- ner shesh', and 'khe ----- lā'. The score includes repeat signs at the end of each line.

Be -- lā chā -- le jāi be -- lā chā -- le jāi be-----lā

Ko --- thā tu --- mi o --- go ji --- bā --- ner shesh

khe ----- lā

My time is passing away.
My time is passing away.
O where are You,
My life's last game?

19. Awake, Arise

Words and Music
By Sri Chinmoy
April, 1989

$\text{♩} = 112$ Moderate

A - wake, a - - - - - rise, a - wake, a - - - - - rise!

God has for you a - - - - - big - - - - - sur - - - - - prise.

The musical score is written on two staves in a treble clef with a key signature of three flats (B-flat, E-flat, A-flat). The tempo is marked 'Moderate' with a quarter note equal to 112 beats per minute. The melody consists of eighth and quarter notes. The lyrics are placed below the notes, with dashed lines indicating the alignment of the words with the music.

Awake, arise, awake, arise!
God has for you a big surprise.

20. To Be Cheerful

Words and Music
By Sri Chinmoy
October 16, 1996

To be cheer-ful is - - - - - to - - - - - be on - - - - - God's - - - - -

side.

The musical score is written on two staves in a treble clef with a key signature of three flats (B-flat, E-flat, A-flat). The melody consists of eighth and quarter notes. The lyrics are placed below the notes, with dashed lines indicating the alignment of the words with the music.

To be cheerful is to be
On God's side.

25. Age Nahi Bale

$\text{♩} = 84$ Moderate-slow

Words and Music
By Sri Chinmoy
April 3, 1976

Ā---ge nā---hī bā---le jā---dī ghā -- re e --- le

O ----- go pri ----- yā --- tā--- mā

Ki -- chui bhe---bo---nā bhe-----bo----- nā

Tu---mi je ā---mār je---o---nā bhu--le

The musical score is written on four staves in G major (one sharp) and 4/4 time. The tempo is marked as 'Moderate-slow' with a quarter note equal to 84 beats. The lyrics are written below the notes, with dashes indicating the duration of the notes. The piece ends with a double bar line and repeat dots.

If You have entered into my heart's room
Without informing me,
O my Beloved Supreme,
Do not feel uncomfortable.
Do not forget You are my Eternity's All.

27. My Own Gratitude-Heart

$\text{♩} = 76$ Moderate-slow

Words and Music
By Sri Chinmoy
November, 1987

My own gra -- ti -- tude --- heart.

is all that mat ----- ters.

The musical score is written on two staves in G major (one sharp) and 4/4 time. The tempo is marked as 'Moderate-slow' with a quarter note equal to 76 beats. The lyrics are written below the notes, with dashes indicating the duration of the notes. The word 'ritard' is written above the second staff. The piece ends with a double bar line and repeat dots.

30. "Supreme" Chant

♩ = 44 Slow

Words and Music
By Sri Chinmoy, Pre-1970



Su - preme Su - preme Su - - - - - preme - preme



Su - - - - - preme - preme Su - - - - - preme - preme



Su- Su -preme__ -preme__ -preme__ -preme__ -preme__ -preme__



Su - - - - preme Su - - - - preme Su - - - - - preme - preme



Su - - - - - preme - preme - preme Su - - - - - preme - preme



Su - - - - - preme - preme - preme Su - - - - - preme - preme

Supreme...

(Sri Chinmoy requested that this song never be arranged or harmonized.)

Apêndice: Três canções sagradas

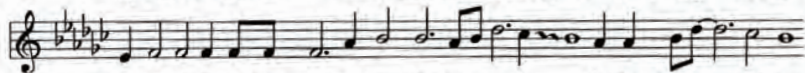
My Lord Beloved Supreme

$\text{♩} = 76$ Slow

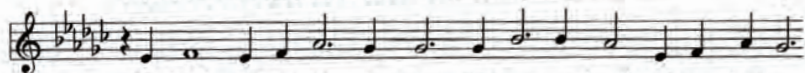
Words and Music
by Sri Chinmoy
January 7, 1998



My Lord Be-lov-ed Su-preme, with eve-ry breath of my heart—



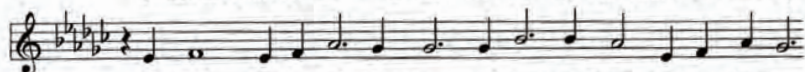
I cn-ter in-to Your Heart to love You on --- ly in Your own W-ay.



My Lord Be-lov-ed Su-preme, with eve-ry breath of my heart—



I sit at Your Feet to need You on --- ly in Your own W --- ay.



My Lord Be-lov-ed Su-preme, with eve-ry breath of my heart—



I look at Your Eye to ful - fil You on ----- ly



in Your own Way.

My Lord Beloved Supreme, with every breath of my heart

I enter into Your Heart to love You only in Your own Way.

My Lord Beloved Supreme, with every breath of my heart

I sit at Your Feet to need You only in Your own Way.

My Lord Beloved Supreme, with every breath of my heart

I look at Your Eye to fulfill You only in Your own Way.

Guru's comments:

"This prayer embodies the meaning of our path.
We did not create this prayer, but God created it
so He could teach us how to pray to Him."

18/12/97, Lake Atitlan, Guatemala

"Whenever you meditate in the morning,
please recite 'My Lord Beloved Supreme,
with every breath of my heart...' If you
are a good singer, please sing it."

3/2/99, P.S. 86, New York

Guru also requested that disciples sing this song directly after *The Invocation*.

Jiban Debata

Words and Music
by Sri Chinmoy
June 1978

$\text{♩} = 54$ Slow



Ji-bān dc--- bā-tā dā-ki ā-ni---- mesh



Khā-mā kā---ro ā----ji mo----- re



O-go su-mā-hān jā-gā-ter tran



Jā-gi jc--nā shu-bhā bho----- re

O my life's Lord Supreme,
Sleeplessly I invoke You
To forgive me today.
O great One, O world's Reality-Salvation.
May I be fully awakened
In purity's auspicious dawn.

Guru's comments:

"As you know, I have written many songs on forgiveness. But one particular song, *Jiban Debata*, is absolutely of the highest height, like the sacred Sanskrit mantras. If this one song you can sing from the very depths of your heart, you will get not only forgiveness but also real purification and real illumination. Illumination and purification go together; they are inseparable. If there is purification, then illumination comes. If illumination comes, there has to be purification as well. So you have to cry for purification and illumination simultaneously. Especially when you sing the words *daki animesh* ("Sleeplessly I invoke You") and *jagater tran* ("O world's Reality-Salvation"), you have to give your whole heart totally. At that time you have to feel that you are nothing but the aspiring heart. Feel that throughout the centuries you have been aspiring and now, while you are singing these words, you have become the heart. I am begging you all to sing this song most, most, most soulfully so that our Beloved Supreme will forgive you and give you new hope, new inspiration, new aspiration and new dedication."

25 December 1986
Viña del Mar, Chile

As with *The Invocation*, Guru requested that disciples
always fold their hands while singing or listening to this song.

Bhulite Diyona Prabhu

♩ = 66 Moderate-slow

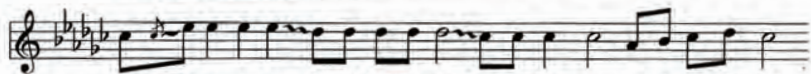
Words and Music
by Sri Chinmoy
April 12, 1976



Bhu-li-te di-yo--nā prā--bhu Jā-di ā-mi bhu-le jāi kā---bhu



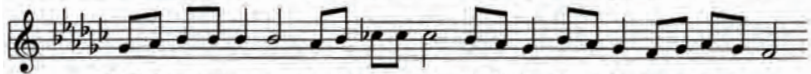
Ti-brā be-dā-ne jā-gā-be ā-māi Bhu-li-te di-yo-nā kā---bhu



Be-dā---nār tā-pe jā-di bhu-le jāi Mā-rā-ner ghum jā-di kā-bhu pāi



Ā-mār pā-rā-she jā-gā-be ā-māi Bhu-li-te di-yo-nā kā---bhu



*Smā-rā-ne mā-nā-ne thā-ki-o ā-mār Chā-hi-bār mā--to nā-hi ki-chu ar



Shesh ā--nu--rādh jā-nā-bo to-mā--re tā---bu



Bhu-li-te di-yo--nā prā--bhu Jā-di ā-mi bhu-le jāi kā---bhu

* pronounced "Shā"

Lord, allow me not to forget You.
If ever I forget You, do torture my heart ruthlessly.
If excruciating pangs shall compel me to forget You,
Do awaken me with Your infinite Compassion.
My Lord, if ever the sleep of death attacks me,
Do come and protect me.
Do remain inside my sleeping heart.
I have not asked You for anything meaningful and fruitful.
Do allow me not to forget You.

BENGALI PRONUNCIATION

The Bengali language has very subtle variations in pronunciation. These are difficult to translate into the English alphabet and spelling. The following are a few guides to the pronunciation of Bengali words.

Vowels:

| | |
|--------|--|
| ā | is pronounced as “ah” |
| ã | is rounded as in the word “saw” |
| i | at the end of a word is pronounced “ee” as in “feet”; e.g. hāri = hahree |
| e | at the end of a word is pronounced “ay” as in “play”; e.g. kole = ko-lay |
| (y) | when a word ends with “a” and the next word begins with “a”, you often put a subtle “y” in between the words; e.g. “kripā(y) āvātār” sounds like “kripāi āvātār” |
| āi, āy | is pronounced “i” as in “light”; e.g. “sābāi” = “shah-bahee” |
| āi, oi | is pronounced “oi” as in “boy” |
| ei | the letters “ei” are pronounced separately like “ay-ee” |
| au | the letters “au” are pronounced “o” as in “no”; e.g. “chaudike” = “chodeekay” |

Consonants:

| | |
|----|--|
| s | is always pronounced “sh” whether or not an “h” follows the “s” |
| r | is always flipped or rolled as in the French and Spanish languages and is never pronounced as an American “r” (rather) |
| g | is always hard as in “girl” |
| th | is always pronounced as “t” in “toy”. Do not pronounce the “h” with the “t” as you do in “think” |
| ph | is always pronounced as “f” in “friend” |
| w | if it is after consonant, most of the time it is not pronounced; e.g. “jwālo” [jah-lo] |