

Gurudév I.

Sríla Bhaktivinoda Thákura versére

Bakaja Zoltán

♩ = 57

gu - ru - dév bo-ro kri-pá ko - ri gau-da ba-na má - dzshé gód-ru-mé di - já - csho

mf

mf

6

szhá - na ág - já di-la mó - ré éi bra - dzsé bo - shi ha - ri ná - ma ko - ro

mf

10

gá - na

mf

14

gu-ru - dév kin - tu ka - bé pra - bhu dzsog-ja - tá ar - pi-bé

mf

18

é dá - szé - ré do - já ko - ri' cit - tha szthi - ra ha - bé

p

22

sza - ka - la szo - hi - bo é - kán - té bho - dzsi - bo ha - ri

mp *cresc.*

26

mf csit-ta szthi ra ha-bé sza - ka - la szo - hi-bo é - kán - té bho - dzsi - bo ha - ri

mf

34

gu-ru - dév sai-sa-ba dzsau-ba - né dzsa - da szu-kha szan - gé

mf

38

a - bhjá - sza ho - i - lo man - da ni-dzsa kar-ma do - sé é - dé - ho ho-i - lo

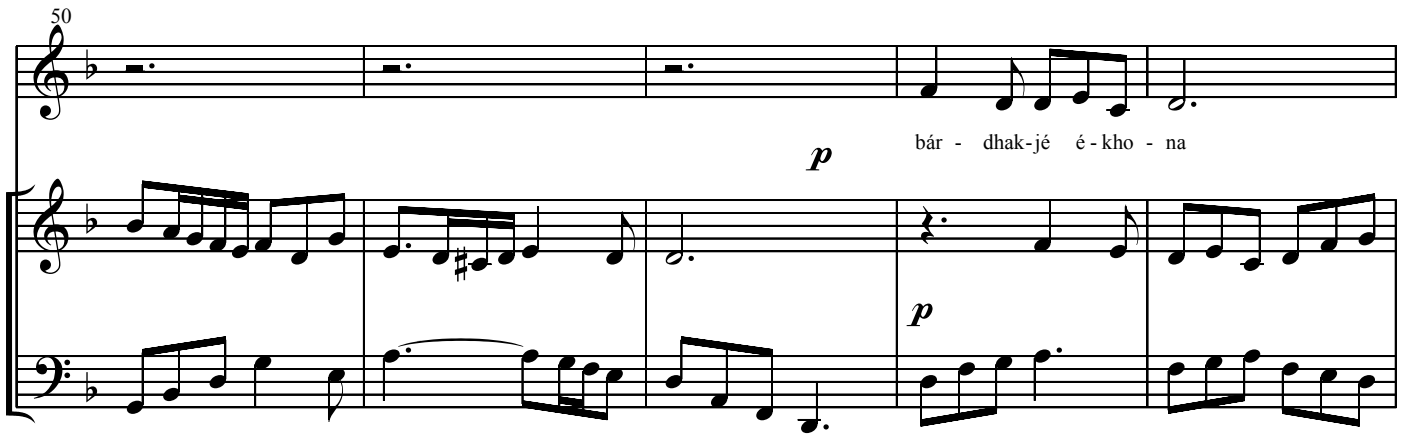
mf

42

bha - dzsa - né - ra pra - ti - ban - dha

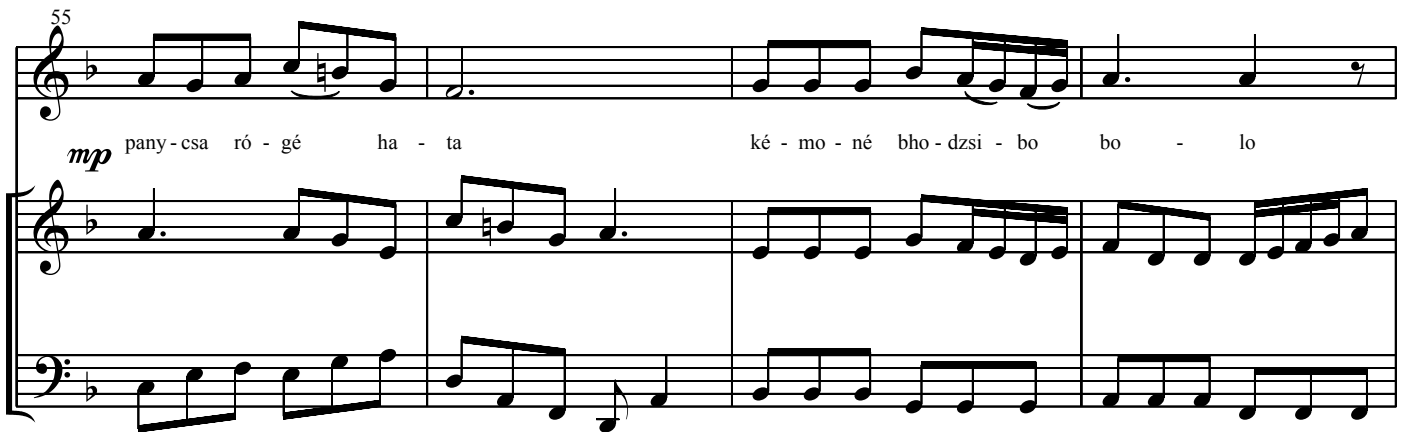
46

50



p bár - dhak-jé é - kho - na

55



mp pany - csa ró - gé ha - ta ké - mo - né bho - dzsi - bo bo - lo

59



kán-di - já kán-di - já to - má - ra csa - ra-né po - ri - já - cshi szu - bih - va - la

63



gu - ru - dév

mp in tempo

Gurudév II.

Srila Bhaktivinoda Thákura versére

Bakaja Zoltán

♩. = 67

gu - ru - dév

f non legato

kri - pá - bin - du di - já ko - ro éj dá - szé tri - na - pé - khá a - ti hí - na

szaka - la sza - ha - né ba - la - dí - ja ko - ro

nidzsa máné szpri - ha hí - na

The musical score is written in 6/8 time with a key signature of one flat (B-flat). It consists of a vocal line and a piano accompaniment. The piano part is marked *f* non legato. The lyrics are in Hungarian and describe the qualities of a guru. The score is divided into four systems, each with a vocal line and a piano accompaniment. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex bass line in the left hand. The vocal line is melodic and follows the rhythm of the lyrics. The piece concludes with a final cadence in the piano part.

mf sza-ka - lé sza - má - na ko - ri - té sa - ka - ti dé - ho ná - tha dzsá-ta dzsá - ta

ta - bé - to gá - i - bo a - pa - rá - dha ha - bé ha - ta
 ha - ri - ná - ma szu-khé

mf ka - bé hé - no kri - pá la - bhi - já é dzsá - na

kri - tár - tha hoj - bé ná - tha *f* sak - ti bu - dhi hí - na

a-mi a - ti hí - na ko-ro mo-ré át-ma szá - tha *f* *f*

guru - dév

kri - pá - bin - du dí - já ko - ro éj dá - szé tri-na-pékhá a - ti hí - na

szaka-la sza - ha - né ba - la - dí - ja ko - ro

nidzsa má-né szpri-ha hí - na

mf dzsogja - tá vi - csá - ré ki-cshu ná - hi pá - ja to - má - ra ka - ru - na szá - ra

ka - ru - na na hoi-lé
kán-dí - ja kán-dí - ja prá - na ná rá - khi - bo á - ra

in tempo

Gurudév III.

Sríla Bhaktivinoda Thákura versére

Bakaja Zoltán

♩. = 57

gu - ru - dév ka - bé mo - ra szei din ha - bé ma - na szti - ra ko - ri nir dzsa - na bo - szhi - já

mf

mf

The first system of the musical score consists of three staves. The top staff is the vocal line in treble clef, 6/8 time, with lyrics underneath. The middle staff is the right-hand piano accompaniment in treble clef, and the bottom staff is the left-hand piano accompaniment in bass clef. The music is in a minor key, indicated by a single flat. The tempo is marked as 57 quarter notes per minute. The first two measures of the piano accompaniment are marked with a *mf* dynamic.

kris - na ná ma gá - bo dzsa - bé szomszá - ra fu - ká - ra ká - né ná po - si - bé

The second system of the musical score continues the composition. It features the same three-staff structure as the first system. The vocal line and piano accompaniment continue with the lyrics. The piano accompaniment maintains the same rhythmic and harmonic patterns.

dé - ho ro - ga dú - ré ro - bé

f

The third system of the musical score concludes the piece. It features the same three-staff structure. The vocal line and piano accompaniment continue with the lyrics. The piano accompaniment includes a *f* dynamic marking in the second measure. The system ends with a double bar line and repeat signs in both the vocal and piano staves.

haré kris-na bo - li gá - hi-té gá - hi - té

f

na - ja - né bo - hi - bé lo - ra dé - hé - té pu - la - ka u - di - ta ho - i - bé

pré - mé - té ko - ri - bé bho - ra

mf ga - da ga - da bá - ní mu - khé bá - hi - ri - bé

kán - pi - bé sa - rí - ra ma - ma ghar-ma mu-hur mu - huh bir - bar - na ho - i - bé

sztambhi - ta pra - la - ja sza - ma

nis-ka-pa - té hé - no da - sá ka - bé ha - bé nir - an - ta - ra ná - ma

gá - bo á - bé - sé ro - hi - já dé - ha dzsát - rá - ko - ri to - má - ra ka - ru - ná

mf

mf

Detailed description: This system contains the first four measures of the piece. The vocal line (top staff) begins with a half note 'gá', followed by quarter notes 'bo', 'á', 'bé', 'sé', 'ro', 'hi', 'já', 'dé', 'ha', 'dzsát', 'rá', 'ko', 'ri', 'to', 'má', 'ra', 'ka', 'ru', 'ná'. The piano accompaniment (middle and bottom staves) starts with a half note 'gá' in the right hand and a half note 'gá' in the left hand. The right hand then plays a series of eighth notes: 'bo', 'á', 'bé', 'sé', 'ro', 'hi', 'já', 'dé', 'ha', 'dzsát', 'rá', 'ko', 'ri', 'to', 'má', 'ra', 'ka', 'ru', 'ná'. The left hand plays a similar eighth-note pattern. A dynamic marking of *mf* is placed above the piano part. The key signature has one flat (B-flat), and the time signature is 4/4.

pá - bo mana szti - ra ko - ri nir - dzsa - na bo - szhi - já

Detailed description: This system contains the next four measures. The vocal line (top staff) begins with a half note 'pá', followed by quarter notes 'bo', 'mana', 'szti', 'ra', 'ko', 'ri', 'nir', 'dzsa', 'na', 'bo', 'szhi', 'já'. The piano accompaniment (middle and bottom staves) continues with eighth-note patterns. A dynamic marking of *mf* is present in the first measure of this system. The key signature and time signature remain the same.

kris - na ná - ma gá - bo dzsa - bé

rit.

Detailed description: This system contains the final four measures. The vocal line (top staff) begins with quarter notes 'kris', 'na', 'ná', 'ma', followed by a half note 'gá', and then quarter notes 'bo', 'dzsa', 'bé'. The piano accompaniment (middle and bottom staves) continues with eighth-note patterns. A dynamic marking of *rit.* (ritardando) is placed above the piano part. The key signature and time signature remain the same.

Bhaktivinoda Thakura was born in 1838 in a village called Ulagrama in the district of Nadia, West-Bengal. As a young man he acquired English erudition and had intense discussions on literature and spiritual topics with Devendranath Tagore, the well-known leader of the Brahmo Samaj. During his schoolyears he regularly wrote articles in English for The Hindu Intelligencer and The Literary Gazette. At the age of twenty he published two volumes of poetry, also in English, entitled The Poriad, one copy of which can still be seen in the British Museum. Around that time he started to teach in Orissa where he was the first to introduce education in the English Language. At the age of twenty-eight he accepted the position of Deputy Magistrate from the government and in 1871 he was appointed the supervisor of the Jagannath Temple in Puri Orissa.

Bhaktivinod Thakur thoroughly studied the works of European philosophers and the devotional teaching of Jesus Christ impressed him greatly. At first, owing to his western education he tended to doubt the significance of the ancient vaishnava literature of India. He considered it a collection of religious teaching too obsolete to be accepted in the 20th century.

Having got to know a book about the life and teachings of the great vaishnava reformer Shree Chaitanya Mahaprabhu, his approach radically changed. Following the teachings of Chaitanya Mahaprabhu he officially accepted spiritual initiation from Shree Vipin Bihari Goswami. His literary activities increased; while in Naraili, he launched the first vaishnava magazine.

One of the most important events of his life and the history of vaishnavism was the discovery of the lost birthplace of Shree Chaitanya Mahaprabhu. In 1895, after having studied contemporary maps and the writings of Narahari Chakravarti and Paramananda dasa, he found the remains of the house where Shree Chaitanya was born. Following his initiative, a beautiful temple was built there.

Bhaktivinoda Thakura is one of the most outstanding representatives of the school of Bengali vaishnavism. Owing to his personal influence and excessive literary activities, the tradition of gaudiya vaishnavism reawakened. His activities and the spiritual value of his works won respect to the worship of Krishna not only in India but also in the western world where, by the majority of scientists, Krishna had been considered a mere mythological figure, like the Greek deity Pan.

Bhaktivinod Thakur left this material world in 1914 in Jagannath Puri where he spent the last four years of his life in seclusion.

Gurudev songs

I

O Gurudeva! Because you are so merciful, you gave me a place to live in Godruma amid the woodlands of Gauda-desa, with this order to fulfill: "Dwell here in this sacred place of Vraja and sing the holy name of Hari."

But when, O, master out of your great mercy, will endure all hardships, and I will serve Lord Hari with undivided attention.

Due to attachment to worldly pleasures in childhood and youth, I have developed many bad habits. Due to the reaction of these sinful acts my body itself has become an impediment to the service of the Supreme Lord.

Now in old age, afflicted by the five-fold illnesses, how will I serve the Lord? O master, please tell me! Weeping and weeping, I have fallen at your feet, overwhelmed with anxiety.

II

O Gurudeva by administering a drop of your mercy make this servant of yours infinitely more humble than a blade of grass. Giving me the strength to beat all trials troubles, free me from desires for personal honor.

O lord and master! Inspire me with the power to befittingly honor all living beings. Only than will I sing the holy name of the Lord in great ecstasy, and my offensive activities will cease.

When will this person be indeed blessed by receiving your mercy, O lord and master? Devoid of all strength and intelligence, I am very low and fallen. Please make me your own. When I examine myself or worthiness, I find nothing of value. Therefore Your mercy is the essence of life. If you are not merciful to me, then I will constantly weep and weep, no longer being able to maintain my life.

III

O Gurudeva! When will that day be mine? With a steady mind, sitting in a secluded place, I will sing the name of Shree Krishna. The tumultuous pandemonium of worldly existence will no longer echo in my ears, and the diseases of the body, will remain far away.

When I chant "Hare Krishna" tears of love will flow and flow from my eyes. Ecstatic rapture will arise within my body, causing my hair to stand on end and my entire being to become overwhelmed with divine love.

Faltering words choked with emotion will issue from my mouth. My body will tremble, constantly perspire, turn pale and discolored, and become stunned. All of this will be like a devastation of ecstatic love and cause me to fall unconscious.

When will such a genuine ecstatic condition be mine? I will constantly sing the holy name and remain absorbed in profound devotion while traveling in the material body. In this way I will receive your mercy.

The original texts in this score are transcribed in accordance with Hungarian pronunciation rules. The following present the approximate English equivalents of the Hungarian sounds.

a	as in	but
á	as in	far
e	as in	get
é	as in	fame
i	as in	lid
í	as in	week
u	as in	foot
ó	as in	go
cs	as in	child
g	as in	get (never as in genius)
dzs	as in	job
j	as in	yes
s	as in	sure