

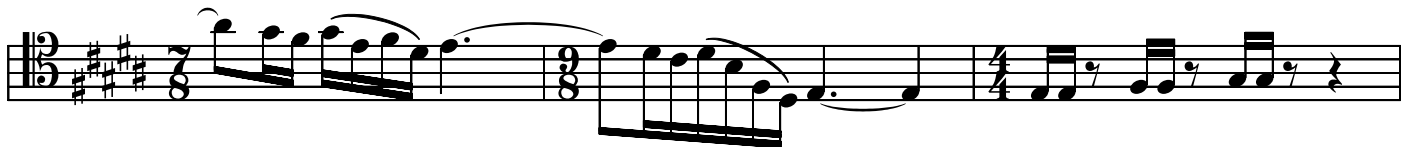
cello

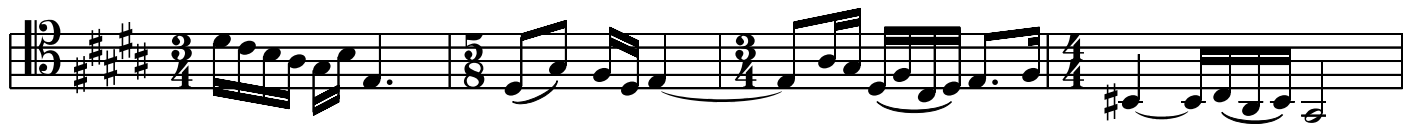
Srí Sacsízutástaka

Szárvaabhauma Bhattácsárja versére

Bakaja Zoltán

cello







cello

Srí Sacsíszutástaka

Szárwabhauma Bhattácsárja versére

Bakaja Zoltán

cello

6

10

14

19

22

26

30

34

38

43

48

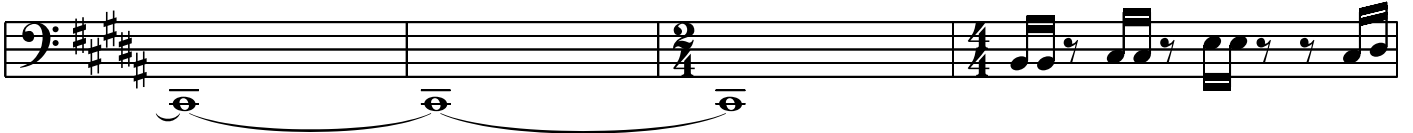
52



56



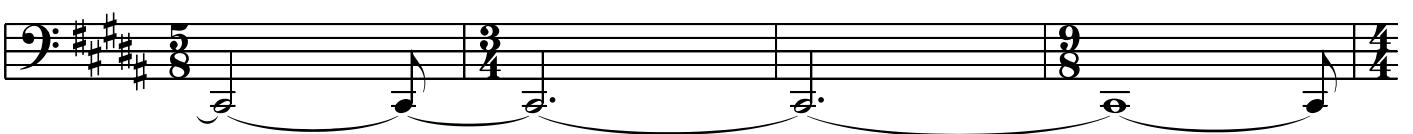
61



65



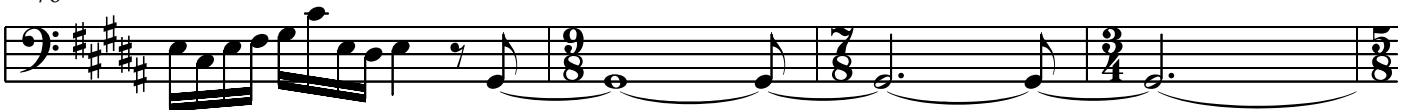
69



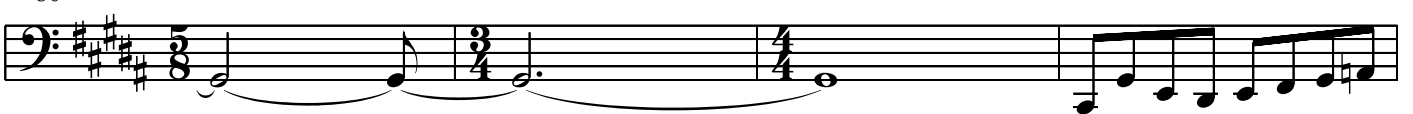
73



76



80



84



88



viola

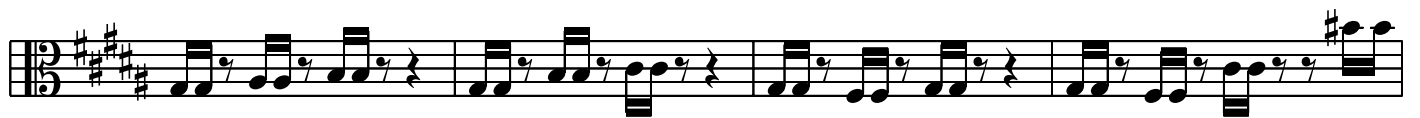
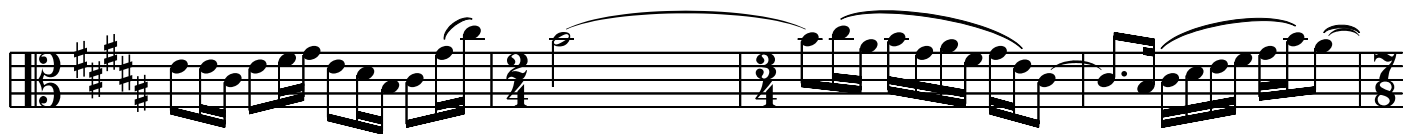
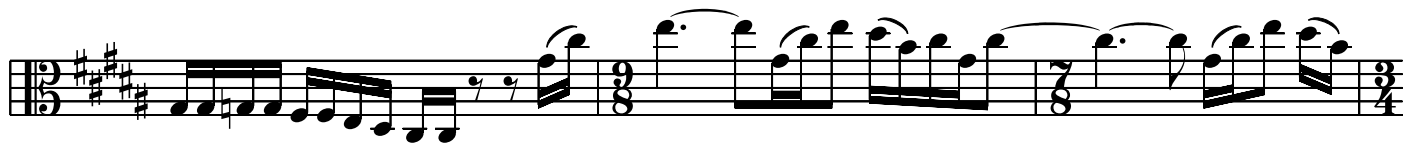
Srí Sacsízutástaka

Szárvaabhauma Bhattácsárja versére

Bakaja Zoltán

viola

viola





Srí Sacsízutástaka

Szárwabhauma Bhattácsárja versére

Bakaja Zoltán

♩ = 100

alt

viola

cello

cello

na-va gó - ra va-ram na-va pus - pa-sa-ram na-va

9

bhá - va dha-ram na-va lász - ja pa-ram na-va hász - ja ka-ram na-va hé - ma va-ram pra-na-

11

má - mi sa-csí - szu-ta gou - ra va-ram

14

17

na- va

19

pré - ma ju-tam na-va ní - ta su-csam na-va vé - sa kri-tam na-va pré - ma-ra-szam na-va-

21

dhá vi-la-szat su-bha pré - ma má-jám pra-na - má - mi sa-csí - szu-ta gou - ra va-ram

23

27

ha-ri bhak - ti pa-ram ha-ri ná - ma dha-ram ka-ra

29

dzsap - ja ka-ram ha-ri ná - ma pa-ram na-ja - né sza-ta-tam pra-na-jás - ru dha-ram pra-na-

31

má - mi sa-csí-szu-ta gou - ra varam

34

37

sza-ta - tam dzsa-na-tá bhá-va tá - pa ha-ram pa-ra -

39

már - tha pa-rá - ja-na ló - ka ga-tim na-va lé - ha ka-ram dzsa-gat tá - pa ha-ram pra-na-

41

má - mi sa-csí - szu-ta gou - ra va-ram

44

47

kara-

50

tá - la va-lam ka-ra kan - tha ra-vam mri-dhu vád - ja szu-ví - ni-ka-já ma-dhuram ni-dzsa

52

bhak - ti gu-ná - vri-ta nát - ja ka-ram pra-na - má - mi sa-csí - szu-ta gou - ra va-ram

54

Musical score for measures 54-55. The system consists of four staves. The top staff is a treble clef with a key signature of three sharps (F#, C#, G#) and contains whole rests. The second and third staves are alto clefs with a key signature of three sharps and contain eighth-note patterns. The bottom staff is a bass clef with a key signature of three sharps and contains eighth-note patterns.

56

Musical score for measures 56-58. The system consists of four staves. The top staff is a treble clef with a key signature of three sharps and contains whole rests. The second, third, and bottom staves are alto and bass clefs with a key signature of three sharps, containing eighth-note patterns.

59

Musical score for measures 59-62. The system consists of four staves. The top staff is a treble clef with a key signature of three sharps and contains whole rests. The second, third, and bottom staves are alto and bass clefs with a key signature of three sharps, containing eighth-note patterns. The bottom staff has a 2/4 time signature at the end of the system. A large brace spans across the bottom of the system.

63

ni-dzsa bhak-ti ka-ram pri-ja csá - ru-ta-ram na-ta nar - ta-na ná - ga-ra rá-dzsaku-lam ku-la

66

ká - mi-ni má - na-sza lász - ja ka-ram pra-na - má - mi sa-csi - szu-ta gou - ra va-ram

68

72

ju-ga dhar - ma ju-tam pu-nar nan - da szu-tam dha-ra -

74

ní szu-csítrám bha-va bhá - vo-csí-tam ta-nu dhjá - na csí-tam ni-dzsa vá - sza-ju-tam pra-na-

76

má - mi sa-csí - szu-ta gou - ra va-ram

78

82

a - ru - nam na - ja - nam csa - ra - nam va - sza - nam va - da -

84

né szkha-i-tam szva-ka ná - ma-dharam ku-ru - té szu-ra-szam dzsa-ga-tah dzsí-va-nam pra-na-

86

má - mi sa - csí - szu - ta gou - ra va - ram

pra - na

89

má - mi sa - csí - szu - ta gou - ra va - ram pra - na - má - mi sa - csí - szu - ta gou - ra va - ram

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 |

1

*nava gaura-varaṁ nava-puṣpa-śaraṁ
nava-bhāva-dharaṁ nava-lāsyā-param
nava-hāsyā-karaṁ nava-hema-varaṁ
praṇamāmi śacī-suta-gaura-varam*

Synonims: nava-gaura-varam — fresh excellent gold; nava-puṣpa-śaram — arrows of newly blossomed flowers; nava-bhāva-dharam — sustaining ever-new ecstatic moods; nava-lāsyā-param — absorbed in novel dances; nava-hāsyā-karam — causing new laughter; nava-hema-varam — beautiful new gold; praṇamāmi — I bow down; śacī-suta — the son of mother Śacī; gaura-varam — excellent gold.

His complexion is the hue of fresh cream tinged with kuṅkum. He is the ever-fresh Cupid who shoots arrows of newly blossoming flowers. He bears newer and newer moods of emotional ecstasies. He is fond of performing novel dances. He makes ever-new jokes that cause much laughter. His brilliant luster is like freshly cast gold. I bow down to Gaura, the beautiful Son of Mother Śacī.

2

*nava-prema-yutaṁ nava-nīta-śucaṁ
nava-veśa-kṛtaṁ nava-prema-rasam
navadhā vilasat śubha-prema-mayaṁ
praṇamāmi śacī-suta-gaura-varam*

Synonims: nava-prema-yutam — endowed with ever-fresh divine love; nava-nīta-śucam — luminous like fresh butter; nava-veśa-kṛtam — wears fresh attire in novel fashions; nava-prema-rasam — tastes ever-new mellows of love for Kṛṣṇa; navadhā vilasat — whose shines in ninefold newer and newer ways [while executing the nine-fold processes of devotionalsal service]; śubha-prema-mayam — auspicious loving nature.

He is endowed with ever-fresh love of Godhead. His radiant luster is like the color of fresh butter. His fresh attire is arranged in ever-new fashions. He relishes ever-new mellows of love for Kṛṣṇa. He shines in nine-fold new ways while executing the nine-fold processes of devotion. He is permeated with a most auspicious loving nature. I bow down to Gaura, the beautiful Son of Mother Śacī.

3

*hari-bhakti-param hari-nāma-dharaṁ
kara-japya-karaṁ hari-nāma-param
nayane satataṁ praṇayāśru-dharaṁ
praṇamāmi śacī-suta-gaura-varam*

Synonims: hari-bhakti-param — absorbed in devotion to Śrī Hari; hari-nāma-dharam — who holds the names of Hari; kara-japya-karam — who uses His hands for chanting japa — meditation; hari-nāma-param — who is addicted to the names of Hari; nayane — in

His eyes; satatam — always; praṇaya-aśru — tears of love; dharam — bears.

He is absorbed in devotion to Śrī Hari. He maintains the chanting of the names of Hari. While chanting He counts the holy names on the fingers of His hands. He is addicted to the name of Hari. He always has tears of love welling in His eyes.-I bow down to Gaura, the beautiful Son of Mother Śacī.

4

*satataṁ janatā-bhava-tāpa-haraṁ
paramārtha-parāyaṇa-loka-gatiṁ
nava-leha-karaṁ jagat-tāpa-haraṁ
praṇamāmi śacī-suta-gaura-varam*

Synonyms: satatam — always; janatā — mankind; bhava — material existence; tāpa-haram — who takes away suffering; parama-artha — the supreme purpose; parāyaṇa — dedicated; loka — people; gatiṁ — goal; nava-leha-karam — who renders men like bees anew; jagat-tāpa-haram — who takes away the suffering of the material world.

He is always removing the suffering of material existence for mankind. He is the goal of life for persons who are dedicated to their supreme interest. He inspires men to become like honeybees (eager for the honey of Kṛṣṇa-prema). He removes the burning fever of the material world.-I bow down to Gaura, the beautiful Son of Mother Śacī.

5

*nija-bhakti-karaṁ priya-cārutaram
naōa-nartana-nāgara-rāja-kulam
kula-kāmini-mānasa-lāsya-karaṁ
praṇamāmi śacī-suta-gaura-varam*

Synonyms: nija-bhakti-karam — who causes devotional service to Himself; priya-cārutaram — who is most attractive to His beloved servitors; naōa-nartana — who dances with a greatly dramatic mood; nāgara-rāja-kulam — He promotes the family of Kṛṣṇa, the king of paramours; kula kāmini — attractive young women; mānasa — mind; lāsya — dancing; karam — causes.

He motivates pure devotion unto Himself. He is most attractive to His beloved servitors. By His dramatic dancing He exhibits the characteristics of the King of paramours. He causes the minds of beautiful young village women to dance.-I bow down to Gaura, the beautiful Son of Mother Śacī.

6

*karatāla-valaṁ kala-kaṇōha-ravaṁ
mṛdu-vādyā-suvīṇikayā madhuram
nija-bhakti-guṇāvṛta-nātya-karaṁ
praṇamāmi śacī-suta-gaura-varam*

Synonyms: kara-tāla-valam — together with hand cymbals; kala — soft; kaṇōha — throat;

ravam — sound; mṛdu — soft; vādyā — played; suvīṇakayā — with the pleasing stringed vīṇā; madhuraṁ — sweet; nija-bhakti — His own devotion; guṇa — qualities; āvṛta — covered; nātya-karam — causing dancing.

He plays karatāls as His throat emits sweet melodious sounds and the vibrant notes of the vīṇā are softly played. He thus inspires the devotees to perform dramatic dancing that is infused with aspects of His own devotional service.-I bow down to Gaura, the beautiful Son of Mother Śacī.

7

*yuga-dharma-yutaṁ punar nanda-sutaṁ
dharaṇī-sucitraṁ bhava-bhāvocitaṁ
tanu-dhyāna-citaṁ nija-vāsa-yutaṁ
praṇamāmi śacī-suta-gaura-varam*

Synonims: yuga-dharma — the religious practice for the age of Kali; yutaṁ — embued; punaḥ — again; nanda-sutaṁ — the son of Nanda; dharaṇī — the earth; su-citraṁ — very wonderful; bhava — birth and death; bhāva — the mood; ucitaṁ — suitable; tanu — body; dhyāna — meditation; citaṁ — consciousness; nija-vāsa — His own abode; yutaṁ — accompanied.

He is accompanied by the saikīrtan movement, which is the religious practice for the age of Kali. He is the son of Nanda Mahārāja come again. He is the extraordinarily brilliant ornament of the earth. His preaching mood is suitably adapted to the cycle of birth and death. His consciousness is fixed in meditation on His own form of Kṛṣṇa. He is always accompanied by His transcendental abode.-I bow to Gaura, the beautiful Son of Mother Śacī.

8

*aruṇaṁ nayanam caraṇam vasaṇam
vadane skhalitaṁ svaka-nāma-dharam
kurute su-rasaṁ jagataḥ jīvanam
praṇamāmi śacī-suta-gaura-varam*

Synonims: aruṇam — red as the rising sun; nayanam — eyes; caraṇam — feet; vasaṇam — clothing; vadane — in His mouth; skhalitaṁ — faltering; svaka-nāma — His own names; dharam — taking; kurute — He influences; su-rasaṁ — a sweet flavor; jagataḥ — of the cosmic manifestation; jīvanam — life.

His eyes, the soles of His feet, and His clothing are reddish like the color that heralds the rising sun. As He utters His own names, His voice falters. He awakens a sweet flavor to life throughout the universe.-I bow down to Gaura, the beautiful son of Mother Śacī.