

krishnaa nee bEganE baarO

Ragam: Yamuna Kalyani { 65th Melakartha Mecha Kalyani Janyam }

<https://en.wikipedia.org/wiki/Yamunakalyani>

ARO: S R<sub>2</sub> G<sub>3</sub> P M<sub>2</sub> G<sub>3</sub> P D<sub>2</sub> N<sub>3</sub> D<sub>2</sub> Ś || [sung in madhyamam sruti]

AVA: Ś N<sub>3</sub> D<sub>2</sub> P M<sub>2</sub> G<sub>3</sub> M<sub>1</sub> R<sub>2</sub> S ||

Talam: Misra Chapu

Composer: Vyaasaraaya

Version:

Lyrics & Meanings Courtesy: Karnatik.com <https://karnatik.com/c1298.shtml>

Youtube Class / Lesson: <https://www.youtube.com/watch?v=qn-dT-dznmw>

MP3 Class / Lesson: <http://www.shivkumar.org/music/krishnaneebegane-class.mp3>

**Pallavi:**

krishna nee bEganE baarO

**Anupallavi**

bEganE baarO mukhavannu tOrO

(krishna nee bEganE baarO)

**caraNam 1**

kaalaalandhugE gejje nllada baavuli

nllavarNane naaTya vaaduta baarO

(krishna nee bEganE baarO)

**caraNam 2**

Udiyalli udigejje beraLalli ungura

koraLalli haakida vaijayantiya maalE

(krishna nee bEganE baarO)

**caraNam 3**

kaashi peethambara kaiyalli koLalu

pUsida shreegandha mayyOLagamma!

(krishna nee bEganE baarO)

**caraNam 4**

taayige baayalli jagavannu torida

jagadhOddhaaraka namma uDupi shree krishna

(krishna nee bEganE baarO)

**Meaning:** (Contributed by Jayaram Suryanarayana)

***pallavi: krishna nee bEganE baarO - Krishna ! Come hither soon !***

***anupallavi: bEganE baarO mukavannu tOrO - Come hither soon! Show (me) your face!***

***caraNam 1: kaalaalandhigE gejje niladhabaavuli - Beautiful anklets adorn your feet! Sapphire bracelets (on your arms)!***

***nilavarNane naaTya maaduta baarO - "(Oh!)Blue coloured one.. (Please) come hither dancing !***

***caraNam 2: Odiyalli odigejje beraLalli ongura - Waistbands with bells adorn your waist! Ring(s) on your finger(s) !***

***koraLalli haakita vajayantimaalE - "The (divine)Vaijyanthi necklace garlands your neck !***

***caraNam 3: kaasi peeTambara kaiyalli koLalu - (Sacred)Saffron cloth from Kashi (covers you) ! (a) flute in your hand(s)!***

***pushita shreegandha mayalOLagamma! - Oh dear! Your body is anointed with sandal paste !***

*caraNam 4: taayige baayalli jagavannu torita - The one who showed his mother the universe in his mouth  
jagadhOdhaarakanna namma uDupi shree krishna - (that)Benefactor of the world (Is) our Udupi Shri Krishna !*

**Pallavi: {note – this is sung in madhvamam struti}**

krishna nee bEganE baarO

*Sahityam: krishna nee bEganE baarO*

***Meaning: krishna nee bEganE baarO - Krishna ! Come hither soon !***

; ; S | G , m | R ; || snrs nd | ; N | , R , ||  
Kri shna- nee bE- - - ga nE

(optional)

; ; g m | R ; | S ; || dnrds , | ; ; | ; ; ||  
- - baa- rO - - - - - - - -

; ; S | G , m | R ; || nr-ssnd | nN , | R ; ||  
Kri shna- nee bE- - - ga nE

nsrgmp | R ; | S ; || ; ; ; | ; ; | ; ; ||  
baa- - - rO - - - - - - - -

; ; S | G , m | R ; || grnd ; | N ; | R ; ||  
Kri shna- nee bE- - - ga nE

G ; ,m | R ; | S ; || ; ; ; | ; ; | ; ; ||  
baa- - - rO - - - - - - - -

**Anupallavi**

bEganE baarO mukhavannu tOrO (krishna nee bEganE baarO)

*Sahityam: bEganE baarO mukavannu tOrO*

***Meaning: Come hither soon! Show (me) your face!***

; ; G | G R | G M || P ; ; | gm P | P ; ||  
bE ga - nE- baa- rO - - - -

; ; mp | D ; | D P || P ; , n | dpP ; | mdpm ||  
Mukha van nu - tO - rO - - - -

G ; -md | pmG | G M || P ; ; | gm P | P ; ||  
bE ga - nE- baa- rO - - - -

; ; mp | D ; | D P || mpnd nn | dpP ; | mdpm ||  
Mukha van nu - tO - rO - - - -

G ; -gm | G ; | G ; || G ; ; | G R | gmdp ||  
bE ga - - nE baa- rO - - - -

P ; gm | G R | R S || nsrg mdpp | R ; | S ; ||  
Mukha van nu - tO - rO - - - -

; ; - S | G , m | R ; || sn D ; | N ; | R ; ||  
Kri shna- nee bE- - - ga nE

nsrgmp | R ; | S ; || ; ; ; | ; ; | ; ; ||  
baa- - - rO - - - - - - - -

; ; - S | g- rgm | R ; || sn D ; | N ; | R ; ||  
Kri shna- nee bE- - - ga nE

; ; gm | R ; | S ; || ; ; ; | ; ; | ; ; ||  
- - baa rO - - - - - - - -

### **caraNam 2**

Udiyalli udigejje beraLalli ungura  
koraLalli haakida vaijayantiya maalE  
(krishna nee bEganE baarO)

*Sahityam: Odiyalli odigejje beraLalli ongura*

*Meaning: Waistbands with bells adorn your waist! Ring(s) on your finger(s) !*

; ; md | pm R | G M || P P ; | gmP | P ; ||  
Udi yal - li - u di ge jje

; ; mp | D ; | D P || P ; , n | dpP ; | mdpm ||  
Bera Lal li - un - gu - ra - -

*Sahityam: koraLalli haakita vajayantimaalE*

*Meaning: "The (divine)Vaijyanthi necklace garlands your neck !*

G ; -gm | G ; | G ; || G ; ; | G R | gmdp ||  
Kora Lal li haa- - ki- - da - -

P ; gm | G R | R S || nsrg mp | R ; | S ; ||  
- vai- ja yan- ti - maa - - la

(krishna nee bEganE baarO)

; ; - S | G , m | R ; || nrssnd | N ; | R ; ||  
Kri shna- nee bE- - - ga nE

; ; gm | R ; | S ; || ; ; ; | ; ; | ; ; ||  
- - baa- rO - - - - - - - -

### **caraNam 3**

kaashi peethambara kaiyalli koLalu  
pUsida shreegandha mayyOLagamma!  
(krishna nee bEganE baarO)

*Sahityam: kaasi peeTambara kaiyalli koLalu*

*Meaning: (Sacred)Saffron cloth from Kashi (covers you) ! (a) flute in your hand(s)!*

; ; md | pm R | ; gm || P ; ; | P ; | P ; ||  
Kaa- shi - - - pee- tham- ba- ra -

; ; mp | D ; | D P || P ; , n | dpP ; | mdpm ||  
Kai- yal- li - ko - La- lu

Sahityam: pushita shreegandha mayallOLagamma! –  
Meaning: **Oh dear! Your body is anointed with sandal paste !**

G ; -gm | G ; | G ; || G r G r | ; rg | m P , ||  
- - pU- si da shree-gan - dha - - -

P ; gm | G R | R S || nsrg mdpp | R ; | S ; ||  
- may yO- La - gam- - - - ma! - -

(krishna nee bEganE baarO)

; ; - S | G , m | R ; || sn D ; | N ; | R ; ||  
Kri shna- nee bE- - - ga nE

nsrgmp | R ; | S ; || ; ; ; | ; ; | ; ; ||  
baa- - - rO - - - - - - - - -

#### **caraNam 4**

taayige baayalli jagavannu torida  
jagadhOddhaaraka namma uDupi shree krishna  
(krishna nee bEganE baarO)

Sahityam: taayige baayalli jagavannu torita  
Meaning: **The one who showed his mother the universe in his mouth**

; ; md | pm gr | G M || P ; ; | P ; | P ; ||  
Taa- yi- - - ge - baa yal li

; ; mp | D ; | D P || P ; , n | dpP ; | mdpm ||  
Jaga van nu- to - ri - - da - -

G ; md | pm gr | G M || P ; ; | gmP | P ; ||  
Taa- yi- - - ge - baa yal li

; ; mp | D ; | D P || P ; , n | dpP ; | mdpm ||  
Jaga van nu- to - ri - - da - -

Sahityam: jagadhOdhaaraka namma uDupi shree krishna  
Meaning: **(that)Benefactor of the world (Is) our Udupi Shri Krishna !**

G ; -gm | G ; | G ; || G r G r | ; rg | gmdp ||  
- - jaga dhO ddhaa ra - ka - nam ma-

P ; gm | G R | R S || nsrg mdpp | R ; | S ; ||  
uDdu pi - shree kri- - - - shna - -

; ; -gm | G ; | G ; || G G ; | R- rg | gmdp ||  
- - jaga dhO ddhaa ra ka - - nam ma-

P ; gm | G R | R S || nsrg mdpp | R ; | S ; ||  
uDdu pi - shree kri- - - - shna - -

; ; - S | G , m | R ; || sn D ; | N ; | R ; ||  
Kri shna- nee bE- - - ga nE

nsrgmp | R ; | S ; || ; ; ; | ; ; | ; ; ||  
baa - - rO - - - - - - - - - -

; ; - S | g- rgm | R ; || sn D ; | N ; | R ; ||  
Kri shna- nee bE- - - ga nE

; ; gm | R ; | S ; || ; ; ; | ; ; | ; ; ||  
- - baa rO - - - - - - - - - -

### **Other information: "Bhava darpana" by S. Jayaram Uparna.**

Saint Vyasaraaya reaches his devotional pinnacle in this song. There is hardly anyone who is not moved when he hears this song being rendered correctly. Here the Saint calls out to Krishna and implores him to come to him . He launches into a devotional trance where he sees Krishna at a distance. Krishna's immaculate dressing and exquisite beauty makes the Saint detail them in this evergreen song. The amalgamation of genuine Bhakti with touchingly simple composition, sets one thinking whether is Krishna who is decorated with the ornaments, or the other way around.

There is a more profound philosophical meaning to this song. The anklets are worn in India with a belief that the bells attached to them would create a sound which beckon good fortune and drive away demons. When the Saint describes Krishna, he allocates a first place to this ornament, thus requesting Krishna to ward off all the demons of ignorance in our heart and bestow all his divine mercy on us.

The next in line is the armlet. The armlet (popularly called as Baajuband in the northern parts of India), is an ornament in the upper portion of the arm. The Armlet is an ornament that restricts the free movement of the hand, it has a tight grasp and is a constant reminder of its presence. Ideologically, this ornament is considered to be a symbol of restraint and control, of what is called as 'SaMyama'. Hence, the Saint calls out to the Lord to grant the benign qualities of restraint and control, to his devotees. Not only does the Saint ask Krishna to come, but He also implores the Lord to come dancing ..... a symbol of pure, unadulterated joy.

WaistBands are worn mostly by the affluent, aristocratic families in India, and the mention of these here has profound significance. The Waistbands worn on children, apart from their other mundane practical purposes, is supposed to disenchant and protect the young one. Since Krishna's beauty is above all, it is as if the Saint is imploring the Lord to not forget to wear the waistband, so that the evil eye cast by his devotees on him (when they see His lotus like face), does not affect him...!

Rings have always been associated with the show of dedication all over the world ( be it the royal insignia, the Seal or even the wedding ring). The Saint implores Krishna to bless him with dedicated unflinching devotion, so that he may never stray from the path of Love towards the Supreme.

The Vyjayanthi Mala, a divine necklace born during the churning of the KsheeraSagara (Milk Ocean), is a sacred and potent ornament. It is said to bestow unrestricted victory to anyone who wears it (hence the name Vaijayanti -- Vijayee Kurvanti iti Vaijayanti ). The Saint describes the Lord wearing this ornament, so that the Love for the Lord (Bhakti) in the devotees heart always emerges victorious over the other emotions that ravage the human heart.

Kaashi is one of the oldest inhabited cities in the world, and for the Hindus, it is the sacred city of death. Every devout Hindu aspires to breath his last in this city for it is believed that one who does so attains salvation without doubt. Kashi, also called as Benares, is very famous for the rich golden silk cloth that is made there. The Saint remembers the City through its famous silk, imploring the Lord to bestow him with the ultimate goal of any living entity .. the remembrance of Krishna while passing away.

The Flute is a unique musical instrument. Utterly mellifluous and demystifyingly simplistic and practical, the flute is Krishna's favorite instrument. The flute not only soothes the humans listening to it, but even the beasts have been known to slow down, calm and be subdued at the sound of the Flute. Metaphorically speaking, Krishna's flute is remembered here to defeat the beasts in us and to congregate the saintly ( the cow has always been associated with a saintly nature, and Krishna's flute always calls the cows together).

After all the ornaments and instruments, the Saint directs his attention to the most revered of all beautifying agents - Sandal Paste. The Sandal tree is a unique tree. It gives itself up, and though it undergoes pain and torture when it is rubbed together vigorously, it endures it all and perfumes even the hand that caused it the suffering. The Sandal has always been a symbol of sacrifice and total submission. Devotees of the highest grade have been compared to the Sandalwood. Hence, by mentioning the aromatic Sandal paste here, the Saint cautions one towards the ideal of complete submission to and absolute dependency on, Krishna.

Lest the devotee take Krishna's love in jest, the Saint reminds him of the famous episode from Krishna's childhood when he shows the entire universe in his lotus like mouth to his startled mother. By this Krishna shows to the devotee that he is the be all and end all of everything. He is the originator, benefactor and ultimate destroyer of everything. The Devotee is cautioned that he should never take Bhakti lightly, for that may sound the death knell of his existence...and the pure devotee is spirited away into remembrance of the splendid world of Krishna Leela. A befitting end to a glorious song. Shri KrishNArpaNam astu.