

# Ka Sohlyngngem and Other Forgotten Songs

by H Teslet Pariat



Translation, musical and staff notations, and recording by  
**Mebanlamphang Lyngdoh**  
**Tyngshaiñlibor L Mawphlang**  
**Amabel Susngi**





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Ka Sohlyngngem

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© *Mebanlamphang Lyngdoh, Tyngshaiñlibor L Mawphlang, Amabel Susngi* (music notations and music production)

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Translation, musical and staff notations, and recording:

Mebanlamphang Lyngdoh

Tyngshaiñlibor L Mawphlang

Amabel Susngi

Copy Editor:

Eddie Hnunrousiam Valte

Illustrations:

Palei J Ryndem

Cover Illustration:

Careen Joplin Langstieh

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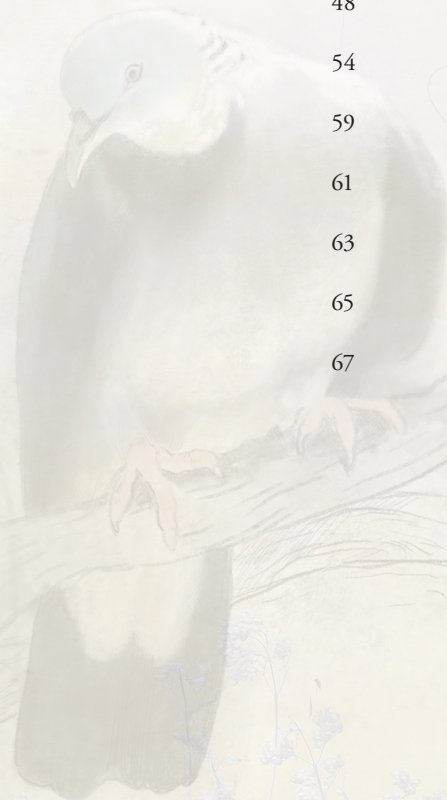
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## Foreword

Folk music is more than just a collection of tunes; it is a window into the soul of a people. It tells tales of love and loss, triumphs and tragedies, and the everyday joys and struggles of life. It is a celebration of our shared humanity and a reminder of the rich tapestry of our collective heritage.

The songbook, *Ka Sohlyngngem* is an extensive innovative work which truly deserves recognition and appreciation. Many folk songs have been passed down orally from generation to generation. Keeping this tradition alive involves actively teaching songs to younger members of the community and encouraging them to continue the practice. The songbook will not only cater to music lovers but it will also serve as valuable resources for students and researchers studying musicology, folklore, cultural studies, and related disciplines.

So, let your voices ring out, your feet tap in time, and your spirits soar as you journey through this treasury of folk music. For in these songs, you will find not only melodies to sing, but stories to tell, memories to cherish, and the timeless magic of music to uplift your soul.

Ms Silbi Passah

Padma Shri Awardee

Founder, Institute of Khasi Jaiñtia Folk Songs and Traditional Musical Instruments





## Preface

Powell Shullai in his book, *Ngi Rwai Lang Bad Phi* or *We Will Sing Along*, mentioned how performing artistes were praised and appreciated, but songwriters were overlooked. The purpose of this endeavor is to conserve, promote, and publish works of eminent composers from the Khasi community. The works of the late H Teslet Pariat is an important and worthy cause - not just to identify, learn and remember his songs, but also to understand them on a technical level. Teslet Pariat contributed significantly to the tribal music culture of Khasi society.

Many eminent composers from the Khasi community, including Teslet, wrote songs without musical notation, and sung from memory; leaving these songs at risk of being lost or forgotten with time, inaccessible to audiences forever. There were only a handful of the olden day composers who were able to release their songs in cassette albums. A few Khasi composers such as Chosterfield Khongwir, Victor G Bareh, E Brektis, and R Wanswett notated and published their compositions in songbooks.

The researchers have translated ten selected songs into English. The purpose of translating is to spread the message of these songs to non-Khasi listeners. The translation was a challenge, in that the original meanings along with the melodic and rhythmic structures needed to be maintained.

As you explore this songbook, we invite you to not only appreciate the melodies, but also to delve into the stories behind them. Many of these songs carry layers of history, folklore, and meaning. Whether you are a seasoned folk enthusiast or a newcomer to this musical tradition, we hope these songs resonate with you and inspire a deeper connection to the human experience.

This songbook comprises of ten songs composed by Pariat, notated and arranged in Western staff and tonic sol-fa by Mebanlamphang Lyngdoh. The accompaniment was performed by Tyngshaiñlibor L Mawphlang; with vocals by him and Amabel Susngi. The original Khasi song lyrics with their English translations have also been provided. Audio recordings of these songs have been included in this songbook by QR codes.

The authors have provided basic performance directions and assigned rhythmic patterns for *ka ksing* and *ka duitara* and other traditional Khasi musical instruments.

Mebanlamphang Lyngdoh  
Tyngshaiñlibor L Mawphlang  
Amabel Susngi







**Hamanik Teslet Pariat**

Photo from the songbook

*Ngin Rwai Lang Bad Phi* or *We Will Sing Along*

Portrait sketch: Leonard Syiemlieh

Touch-up: Careen Joplin Langstieh

## Biography of H Teslet Pariat

Hamanik Teslet Pariat or H Teslet Pariat, commonly known as ‘Bah Ted’, was born on January 10, 1926, to Print Pariat and Hamanik Syiem. Bah Ted was born and raised in Wahingdoh, Shillong. The majority of his musician friends were from Mawkhar, Jaiaw, and the surrounding localities. His siblings were Jeslet, Keslet, Shulet Pariat. Bah Ted was the third sibling in the family. He was married to Rose Mary Malngiang, with whom he had three children. Unfortunately, he died at a young age, leaving behind his music and his loved ones on November 4, 1972.

He composed 43 Khasi songs which are featured in two songbooks: 36 are in *Ka Pliang Rupa* or The Silver Plate published by L Gilbert Shullai in 1979; and 42 songs in *Ngin Rwai Lang Bad Phi* or *We Will Sing Along*, compiled and published by Powell Shullai on December 1, 1998.

In a discussion with musician friends and contemporaries, Bah Ted shared that he would first write the lyrics, and then compose the tune by whistling. It is said that Bah Ted was a quiet, humble person, a gentleman who treated everyone equally. Bah Ted’s relatives said that when he went to sleep at night, he kept a pencil and a piece of paper nearby because songs came to him in the middle of the night.

Bah Ted also wrote short dramas and skits which were broadcast through All India Radio (AIR), Shillong. The most popular drama he wrote was *Ka Pahsyntiew* based on the popular folk tale of a woman of the same name. Soon, Bah Ted was recognized as a composer by AIR, Shillong and became the first Khasi composer to sign a contract with AIR through the Omnibus Royalty Contract in 1952.

Back then, his songs were usually sung to accompany various plays known as *ialehkai thiatar* or ‘theatre plays’, organized by the Khasi Students’ Association. One of his contemporaries called him, *U briew jong ki jingrwai* or “A man of songs”. Bah Ted was a judge at various singing competitions organized by the Khasi Students’ Association, the All-Assam Inter-College Music Competition, and so on.

Bah Ted’s compositions were sung by various solo artistes. Some of these singers were Helen Giri, J Kersing Tariang, Welsingh Tariang, Silbi Passah, Itymon Warbah, Elphidia Pariat, Heliorin Marbaniang, Bettymon Warbah, Bevan L Swer, Khain Manik Roy, Arnice Swer, Leomon Warbah. On occasion, Bah Ted would accompany the group as a guitarist along with Kermington Dympep and Shemphang Nalle on the Hawaiian guitar or lap steel guitar.

From his many compositions, *Kshaid Nohkalikai*, *Ka Sohlyngngem*, *Pyrthei Ba Īai Kylla Rong* and *Ma Nga Khlem Ma Phi* are regarded as his masterpieces. Most of his songs were accompanied by the guitar, violin, *ka ksing*, *ka bom*, and other traditional Khasi musical instruments, and occasionally, the flute. Today, the only song which is still sung and well-known is *Ka Sohlyngngem*, performed by various solo artistes and groups.



## Ka Sohlyngngem

(The Sohlyngngem)

Ka Sohlyngngem ka thei bhabriew (The Sohlyngngem, a beauty queen)  
 Ka pang mynsiem ha lawei briew (Whose heart is but a broken one)  
 Jingmut ba her ha jingphohsniew (Her thoughts linger, just like a dream)  
 Īu sim rynñiaw ka ri Dymmiew. (For Rynñiaw bird, of shady place)

Ki 'tien 'sai-ïong ki 'tien 'sai-saw (With one accord, they share their love)  
 Harud ki kshaid ba pynkynmaw (Beside the falls, they still recall)  
 Hapdeng jingkmén jingphuh samrkhie (Amidst the joy and cheerfulness)  
 Ha wahduid jingieid pat ki kie. (They vanish in the stream of love)

I mei I pa ïa u kim suk (Her mom and dad refuse Rynñiaw)  
 Ki mon poikha para ba duk (They wish she wed a poor young lad)  
 U sim rynñiaw u khun binong (The Rynñiaw bird, a high-class lad)  
 U pait dohnud kumno un ong. (It broke his heart to hear the news)

Te soit u siang la ki sner diar (He stretches his wings and soars away)  
 Jar jar ki tuid ki ummat ksiar (Their eyes filled with silent tears)  
 Watla jingieid hi ka la biang (Although their love has fully grown)  
 Ka thut jingmut ka ring 'sai syiang (And yet disturbed and broke their love)

Īa ka u doh u kdup u dait (He kiss and hug and cuddle tight)  
 Te slem ïa ka um lah pyllait (For long he held but can't depart)  
 Ka ruh da la mynsiem ba sliang (With deepest heart and eagerness)  
 Ka doh khatduh da mat kyllaing. (She bid farewell and kiss goodbye)

Ka sohlyngngem marwei ka ud (Oh, Sohlyngngem, alone she mourns)  
 Īu sim rynñiaw ka khot pangnud (Rynñiaw, she cried with heavy heart)  
 Shapoh law bah sieng Tiewpathai (The distant fragrance in the woods)  
 Ka kut te aïom shad bad rwai. (The joyous moment sadly ends)

Hu hu hu hu marwei ka ud (Hu Hu Hu Hu alone she mourn)  
 Hu hu hu hu ka ïam pangnud (Hu Hu Hu Hu a painful wept)  
 Ha law sangem shong ri bajem (In hidden place all by herself)  
 Marwei ka ud Ka Sohlyngngem. (Alone she mourns, The Sohlyngngem)

Hu hu hu ... Hu.... Hu....

Hu hu hu ... Hu.... Hu....



# Ka Sohlynggem

H. Teslet Pariat

H. Teslet Pariat

*Skit: Ka Dum Dum Lyngngai*

English Lyrics: Mebanlamphang Lyngdoh

♩ = 105

Doh is D

D

{ :.s1 | s1 .l:-.s1,l1 | d :-d | r .d:-.l1,d | d :-d | r .m:-.r,m | m.s:-.r | r :r }

Ka Soh lyng - ngem ka thei bha\_\_briew Ka pang myn - siem ha la wei  
Ka(The)Soh lyng - ngem a beau ty\_\_queen Who's heart is\_\_ but\_ a bro ken

A D

5 { r :- | -:- | : .s | l .s:-.l,s | m.r:m.d | r .d:-.l1,d | d :-d | r .r:-m }

briew\_\_ Jing - mut ba\_\_ her\_\_ ha jing phoh - sniew Ī'u Sim Ryn -  
one Her thoughts ling - er\_\_just like a\_\_dream For Ryn-ñiaw

A D

9 { l .s1:-.s1 | l1 .d:-.l1,d | d :- | -:- | : .s1 | s1 .l:-.s1,l1 | d :-d | r .d:-.l1,d }

ñiaw\_ ka ri dym - miew\_\_ Ki 'tien 'sai - ïong ki 'tien 'sai -  
bird\_ of sha dy\_\_ place With one ac - cord they share their\_\_

A

13 { d :-d | r .m:-.r,m | m.s:-.r | r :r | r :- | -:- | : .s | l .s:-.l,s }

saw Ha rud ki\_\_ kshaid ba pyn-kyn - maw  
love Be-side the\_\_ falls\_ they still re - call

Ha pdeng jing -  
A - midst the\_\_

17  $\left\{ \begin{array}{l} \text{D} \\ \text{m} \cdot \text{r} : \text{m} \cdot \text{d} \quad | \text{r} \cdot \underline{\text{d}} : - \underline{\text{l}}_1, \underline{\text{d}} \quad | \text{d} : - \cdot \text{d} \quad | \text{r} \cdot \underline{\text{r}} : - \underline{\text{m}} \quad | \text{l}_1 \cdot \underline{\text{s}}_1 : - \underline{\text{s}}_1 \quad | \text{l}_1 \cdot \underline{\text{d}} : - \underline{\text{l}}_1, \underline{\text{d}} \quad | \text{d} : - | - : - \end{array} \right\}$

kmen\_jing-phuh sam - rkhié Ha wah duid jing - ieit pat ki\_\_\_ kie\_\_\_  
 joy\_\_\_and cheer ful - ness They va- nish in\_\_\_ the stream of\_\_\_ love

21  $\left\{ \begin{array}{l} \text{D/F\#} \\ \text{G} \\ : \cdot \text{f} \quad | \text{s} \cdot \underline{\text{l}} : - \underline{\text{s}}_1, \underline{\text{l}} \quad | \text{l} : - \cdot \text{l} \quad | \text{l} \cdot \underline{\text{l}} : - \underline{\text{s}}_1, \underline{\text{l}} \quad | \text{l} : - \cdot \text{s} \quad | \text{l} \cdot \underline{\text{s}} : - \underline{\text{l}}_1, \underline{\text{s}} \end{array} \right\}$

I mei i\_\_\_ pa ïa u kim\_\_\_ suk Ki mon poi\_\_\_  
 Her mom and\_\_\_ dad re-fuse Ryn - ñiaw They wish she\_\_\_

24  $\left\{ \begin{array}{l} \text{D} \\ \text{m} \cdot \text{r} : \text{m} \cdot \text{d} \quad | \text{r} \cdot \underline{\text{m}} : - \underline{\text{r}}_1, \underline{\text{m}} \quad | \text{m} : - | - : - \quad | \quad : \cdot \text{s} \quad | \text{l} \cdot \underline{\text{s}} : - \underline{\text{l}}_1, \underline{\text{s}} \end{array} \right\}$

kha\_\_\_ pa - ra ba\_\_\_ duk U Sim Ryn -  
 wed\_\_\_ a poor young\_\_\_ lad U(The) Ryn- ñiaw\_\_\_

27  $\left\{ \begin{array}{l} \text{A} \\ \text{m} \cdot \text{r} : \text{m} \cdot \text{d} \quad | \text{r} \cdot \underline{\text{d}} : - \underline{\text{l}}_1, \underline{\text{d}} \quad | \text{d} : - \cdot \text{d} \quad | \text{r} \cdot \underline{\text{r}} : - \underline{\text{d}}_1, \underline{\text{r}} \quad | \text{r} : - \cdot \text{r} \quad | \text{r} \cdot \underline{\text{r}} : - \underline{\text{d}}_1, \underline{\text{r}} \quad | \text{r} : - | - : - \end{array} \right\}$

ñiaw u khun bi - nong U pait doh - nud kum-no un\_\_\_ ong  
 bird\_\_\_ a high class\_\_\_ lad It broke his\_\_\_ heart to hear the\_\_\_ news

31  $\left\{ \begin{array}{l} \text{D} \\ : \cdot \text{s}_1 \quad | \text{l}_1 \cdot \underline{\text{d}} : - \underline{\text{l}}_1, \underline{\text{d}} \quad | \text{d} : - \cdot \text{d} \quad | \text{r} \cdot \underline{\text{d}} : - \underline{\text{l}}_1, \underline{\text{d}} \quad | \text{d} : - \cdot \text{d} \quad | \text{r} \cdot \underline{\text{m}} : - \underline{\text{r}}_1, \underline{\text{m}} \quad | \text{m} \cdot \underline{\text{s}} : - \underline{\text{r}} \quad | \text{r} : \text{r} \end{array} \right\}$

Te soit u\_\_\_ siang la ki sner\_\_\_ diar Jar jar ki\_\_\_ tuid ki um mat  
 Hestret ches his wings and soars a - way Their eyes are\_\_\_ filled with si- lent



35  $\left\{ \begin{array}{l} \text{A} \\ | r :- | - :- | : .s | l .s :- .l, s | \text{D} \\ | m .r : m .d | r .d :- .l, d | d :- .d | r .r :- .m \end{array} \right\}$

k-siar \_\_\_\_\_ Wat la jing - ieid hi ka la biang Ka thud jing -  
 tears Al-though their love has fully grown And yet dis -

39  $\left\{ \begin{array}{l} \text{A} \\ | l .s :- .s | | l | .d :- .l, d | \text{D} \\ | d :- | - :- | : .f | s .l :- .s, l | \text{D/F#} \\ | l :- .l | l .l :- .s, l | \text{G} \end{array} \right\}$

mut ka ring 'sai syiang. Īa ka u doh u kdup u  
 turbed and broke their love He kiss and hug and cud-dle

43  $\left\{ \begin{array}{l} \text{D} \\ | l :- .s | l .s :- .l, s | m .r : m .d | r .m :- .r, m | m :- | - :- | : .s | l .s :- .l, s \end{array} \right\}$

dait Te slem ia ka um lah pyl - lait Ka ruh da  
 tight For long he hold but can't de - part With deep-est

47  $\left\{ \begin{array}{l} \text{A} \\ | m .r : m .d | r .d :- .l, d | d :- .d | r .r :- .m | l .s :- .s | | l | .d :- .l, d | \text{D} \\ | d :- | - :- | \end{array} \right\}$

la myn-siem ba sliang Ka doh khad - duh da mat kyl - liang.  
 heart and ea-ger - ness She bid fare - well and kiss good - bye

51  $\left\{ \begin{array}{l} : .s | | s | .l :- .s, l | d :- .d | r .d :- .l, d | d :- .d | r .m :- .r, m | m .s :- .r | r : r \end{array} \right\}$

Ka Soh lyng - ngem mar wei ka ud Ī'u Sim Ryn ñiaw ka khot pang  
 Ka(The)Soh lyng - ngem a - lone she mourns Ryn-ñiaw she - cried with hea - vy







### Performance Directions

Performers are advised to perform in a sorrowful tone/manner. The music dynamics have been intentionally left unmentioned so as to give liberty to the interpretation of other performers. Only a few *kyriah* or vocal slurs have been purposely notated in order provide room for improvisation and creativity of performers.

**Note:** Singers who perform the English version can also sing as “Ka Sohlynggem” instead of “The Sohlynggem” and “U Rynñiaw” instead of “The Rynñiaw”.

**Tempo:** ♩ = 105 bpm. (Performers can also sing in between 100 – 110 bpm)

**Skit (Rhythmic pattern):** *Ka Dum Dum Lyngngai*

**Music Arrangements & Music Accompaniment:** Mebanlamphang Lyngdoh

**Vocals:** Amabel Susngi

**Instruments used:** *Ka duitara, ka bom, ka ksing shynrang, ka dymphong, ka kynshaw* and guitar

**Audio Recording:** Mebanlamphang Lyngdoh

**Audio Engineering (Mixing and Mastering):** Ribor MB Kharshiing





## Ha Jingitynnad Ka Mariang

(In the Beauty of Nature)

Ha ba bneng ka sngur, khlur ki phyrnai (When the sky is clear, stars shining bright)

La synña nga ïohsngew sur jingrwai (Midnight has arrived, I hear the tune)

‘Lur Mangkara nang ap phira (‘Lur Mangkara my guardian light)

‘Lur shai lynti un lam ïa nga, (Bright star will lead me on my way)

Ryngkat ki sim bneng bad ‘ñiang kynjah (Along with the birds and creatures of night)

Haba nga tmang ki wan kynoi thiah (Lullaby they sing in loneliness)

Ka sngi, u bnai, aiom ksiar rupa (The sun, the moon, joyful moments shared)

Baroh long ki jong phi jong nga (And all of them are mine and yours)

Jingitynnad jong ka mariang (Oh! Beautiful the nat’ral scene)

‘Tiew bunrong jingiwbihi ki phriang (Flowers of scent and hue they bloom)

Baroh sawdong kat sha ba phai (In every nook, where e’re you gazed)

Nadong shadong tang ba kynsai. (All things are great, precious and worth)

Ïa pyrthei balei pat ngan kwah brai (Why should I long for the worldly things?)

Ban pynthud jingmut lade khlem wai (To distract my mind for all the time)

Bad shu jyrwit ki jingphohsniew (With awful dreams all through the night)

Bad shu tym pang ha la wei brieu (Regretful thoughts that crept one’s soul)



# Ha Jingitynnad Ka Mariang

(In The Beauty of Nature)

H. Teslet Pariat

H. Teslet Pariat

*Skit: Ka Dum Dum Lyngngai*

English Lyrics: Mebanlamphang Lyngdoh

♩=112

Doh is D

D G D

{ .s | :- .l | d.l :l | | l .d :- | - :- | .d :- m | r .mr .d | d :- | - :- }

Ha ba bnengka sngur, khlur ki\_ phyr-- nai  
When the sky\_ is clear stars\_ shi - ning bright

G D

5 { .d :- .r | m .m :s | s :- | - :- | :m .s | s .l :l .s | s :- | - :- }

La syn - ñia nga\_\_ ïoh sngew sur\_ jing - rwai  
Mid-night has ar - rived, I hear the\_ tune

G D

9 { :m | s :m .r | d :- | - :- | :l | d :l .s | s | :- | - :- }

'Lur Mang - ka - ra nang ap phi - ra  
'Lur Mang - ka - ra my guar - dian\_ light

A

13 { :m | m .r :d | d .r :- | - :- | :m | m :m .r | r :- | - :- }

'Lur shai lyn - ti\_ un lam ïa\_\_ nga,  
Bright star will lead\_ me on my\_ way

17 { | .s<sub>1</sub> :- .l<sub>1</sub> | d .l<sub>1</sub> :l<sub>1</sub> | l<sub>1</sub> .d:- | - :- | .d:-m | r .,m :r .d | d :- | - :- }

Ryng-kat ki sim bneng bad 'ñiang kyn-jah  
 A-long with the birds and crea- tures of night

21 { | .d :- .r | m .m :s | s :- | - :- | :m .s | l :l .s | s :- | - :- }

Ha-ba nga tmang ki wan kyn-oi thiah  
 Lul-la-by they sing in lone-li-ness

25 { | :m | s :m .r | d :- | - :- | .s<sub>1</sub> :- .l<sub>1</sub> | d .l<sub>1</sub> :- .s<sub>1</sub> | s<sub>1</sub> :- | - :- }

Ka sngi, u bnai, a ñom ksiar ru - pa  
 The sun, the moon joy-ful mo-ments shared

29 { | :m | m .r :d | d .r :- | - :- | :s<sub>1</sub> | l<sub>1</sub> .l<sub>1</sub> :d | d :- | - :- }

Ba-roh long ki jong phi jong nga  
 And all of them are mine and yours

33 { | : | :s<sub>1</sub> | m :- .m | r :- .m | r .,m :r .d | d .r- | r :- | :s<sub>1</sub> | f :- .f | m :- .m }

Jing - i - tyn-nad jong ka ma-riang 'Tiew bun rong jing - iw-  
 Oh! beau-ti - ful the na - t'ral scene Flo-wers of scent and



D G

38 { | r :-d | r .m- | m :- | :s | s :-s | m :-d | d .r :d .d | l<sub>1</sub> :-| :- }

bih ki phriang                      Ba - roh saw-dong kat                      sha\_ba phai  
 hue they bloom                      In ev' - ry nook where\_\_\_ e're you gazed

A

43 { | :r | r :r | r :-s<sub>1</sub> | - .l<sub>1</sub> :d .l<sub>1</sub> | s<sub>1</sub> :- | - :- | .s<sub>1</sub> :- .l<sub>1</sub> | d .l<sub>1</sub> :l<sub>1</sub> }

Na-dong sha-dong tang ba kyn sai.                      Īa pyr- thei ba -  
 All things are great, pre-cious and\_ worth                      Why should I\_\_\_ long

D                      G                      D

47 { | l<sub>1</sub> .d:- | - :- | .d:- .m | r .m :r .d | d :- | - :- | .d :- .r | m .m :s | s :- | - :- }

lei\_\_\_                      pat\_ ngan kwah brai                      Ban pyn-thud jing - mut  
 for\_\_\_                      the\_ world - ly things?                      To dis - tract my\_\_ mind

G                      D                      G

52 { | :m .s | l<sub>1</sub> :l<sub>1</sub> .s | s :- | - :- | :m | s :m .r | d :- | - :- | :l<sub>1</sub> | d :l<sub>1</sub> .s<sub>1</sub> }

la de khlem wai                      Bad shu jyr - wit                      ki jing - phoh  
 for\_ all the\_ time                      With aw ful dreams                      all through the\_

D                      A                      D

57 { | s<sub>1</sub> :- | - :- | :m | m .r :d | d .r :- | - :- | :s<sub>1</sub> | l<sub>1</sub> .l<sub>1</sub> :d | d :- | - :- ||

sniew                      Bad shu tym pang                      ha la wei\_\_ brierw.  
 night                      Re - gret - ful thoughts                      that crept one\_\_ soul



### Performance Directions

Performers are advised to perform in a calm, joyful tone/manner. The music dynamics have been intentionally left unmentioned so as to give liberty to the interpretation of the performers. Only a few *kyriah* were purposely notated in order provide room for improvisation and creativity of the performers.

**Tempo:** ♩ = 112 bpm (Performers can also sing in between 105 – 115 bpm)

**Skit:** *Ka Dum Dum Lyngngai*

**Music Arrangements and Accompaniments:** Mebanlamphang Lyngdoh

**Vocals:** Amabel Susngi

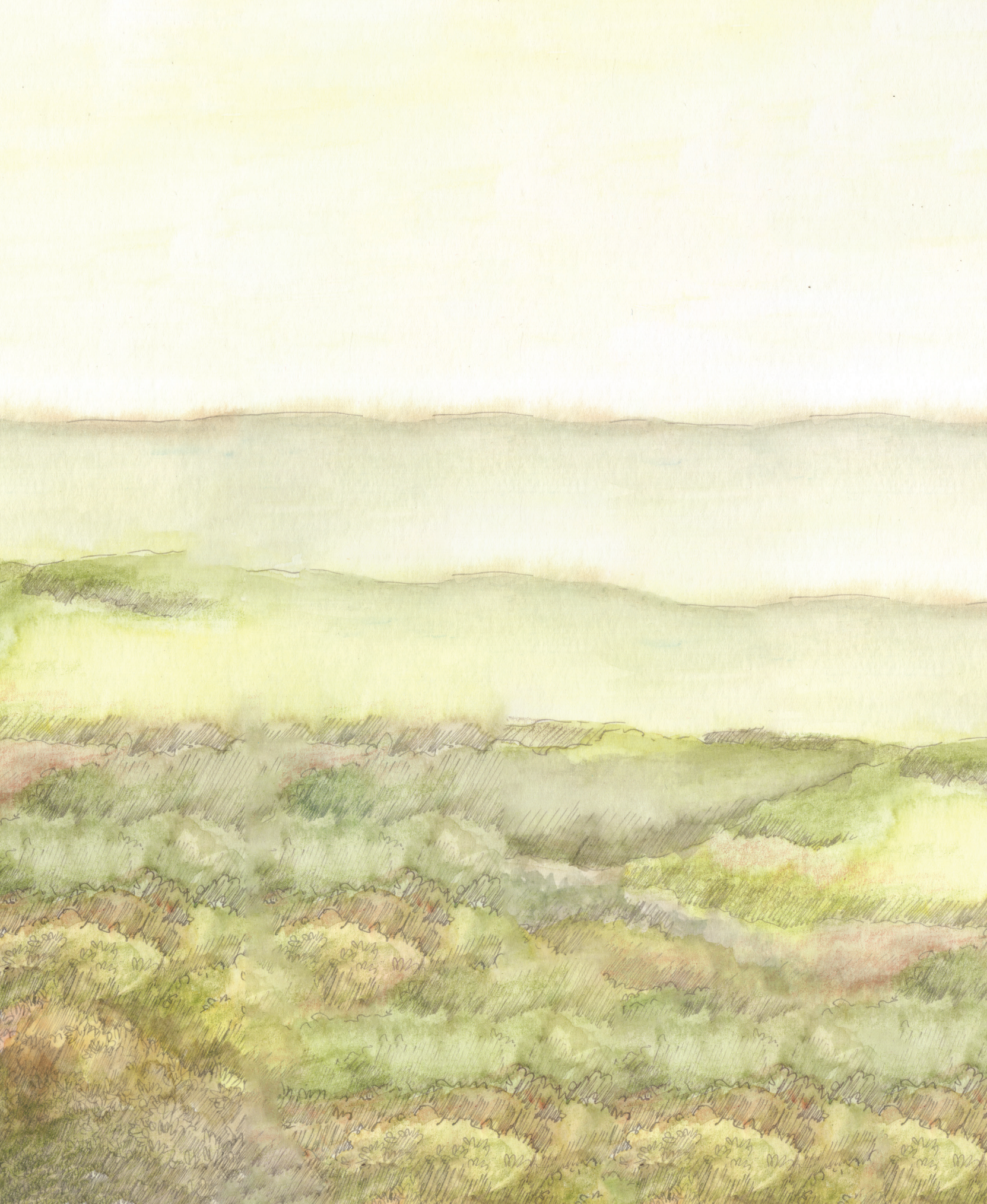
**Instruments used:** *Ka duitara, ka bom, ka ksing shynrang, ka dymphong, ka kynshaw* and guitar

**Audio Recording:** Mebanlamphang Lyngdoh

**Audio Engineering (Mixing and Mastering):** Ribor MB Kharshiing









**Tiew Lyngksiar**  
(Lyngksiar Flower)

Sha 'law bah 'law pyngngad (In dense breezy cool woods)  
 ĩa phi nga ĩai wad (I'm seeking for you)  
 Kyrteŋ ba phriang sawdong (A famed name that roll out)  
 'Tiew Lyngksiar haei phi don? ('Tiew Lyngksiar, where have you been?)

Shaduh ri ki dymmiew (I'll go down the valley)  
 Ngan ngam tang wei brieu (I'll plunge on my own)  
 Tang ĩaphi ba ngan shem (To seek for your presence)  
 Ban sien ha la kut shadem (Forever you'll dwell in me)

Balei phi buhrieh ĩa lade? (Why did you hide yourself from me?)  
 Tang ha iwbiŋ phi pynthame (You mesmerize me with your scent)  
 Ne don jaka ba phi la thmu? (Or have you other place to be?)  
 Ban kheit ĩa phi kan eh aũ. (My steady trawl shall win your heart)

ĩathuh A! 'Tiew Lyngksiar (Oh! Tell me 'Tiew Lyngksiar)  
 Tang ha nga jar jar (Secretly to me)  
 Katba iwbiŋ suhsieng (As long as the scent lasts)  
 Ngan bud khlem jingphai dien. (No turning back, I'll chase)



# Tiew Lyngksiar

(Lyngksiar Flower)

H. Teslet Pariat

H. Teslet Pariat

Skit: *Ka Ksing Lumpaid & Ka Lai Shnok*  
 English Lyrics: Mebanlamphang Lyngdoh

♩=120  
 Doh is C

C/E C Dm

|| : :s<sub>1</sub> | m :r :-d | m :- :- | m:- :- | : :s | s :l :-r | r :f :- | - :- :- }

Sha 'law bah 'law pyng - ngad \_\_\_\_\_ İa phi nga İai wad \_\_\_\_\_  
 In dense bree - zy cool woods \_\_\_\_\_ I'm seek-ing for you \_\_\_\_\_

G G7 G6 G

5 || : :s<sub>1</sub> | s<sub>1</sub> :t<sub>1</sub> :r | f :- :- | m:- :- | : :d | d :t<sub>1</sub> :-d | d :r :-r | r:- :- }

Kyr - teng ba phriang saw - dong \_\_\_\_\_ 'Tiew Lyng - ksiar ha ei \_\_\_\_\_ phi don \_\_\_\_\_  
 A famed name that roll out \_\_\_\_\_ 'Tiew Lyng - ksiar where have you been?

C Dm

9 || : :s<sub>1</sub> | m :r :-d | m :- :- | m:- :- | : :s | s :l :-r | r :f :- | - :- :- }

— Sha-duh ri ki dym - miew \_\_\_\_\_ Ngan ngam tang wei briew \_\_\_\_\_  
 — I'll go down the val - ley \_\_\_\_\_ I'll plunge on my own \_\_\_\_\_

G G7 G6 G C

13 || : :s<sub>1</sub> | s<sub>1</sub> :t<sub>1</sub> :r | f :- :- | m:- :- | : :d | d :t<sub>1</sub> :d | r :- :- | t<sub>1</sub> | d :- :- }

Tang İa phi ba ngan shem \_\_\_\_\_ Ban sien ha la kut \_\_\_\_\_ sha dem. \_\_\_\_\_  
 To seek for your pre - sence \_\_\_\_\_ For - e - ver you'll dwell \_\_\_\_\_ in me \_\_\_\_\_

Dm

17 || - :- :- | : : | : :s | s :- :-f | f :- :- .m | m:- :- .r | r :f :- | - :- :- }

— Ba - lei phi buh - rieh İa \_\_\_\_\_ la - de? \_\_\_\_\_  
 — Why did you hide \_\_\_\_\_ your self \_\_\_\_\_ from me? \_\_\_\_\_

C

21 | : f | f :- :- .m | m :- :- .r | r .m : r :- d | m .r : m :- | - :- :- | : : s | s :- :- .f }

Tangha\_\_\_ iw bih\_\_\_ phi pyn - tha - me\_\_\_\_\_ Ne don\_ ja  
 You mes - me - rize\_\_\_ me with your scent\_\_\_\_\_ Or have you

Dm

25 | f :- :- .m | m :- :- .r | r : f :- | - :- :- | : : f | f :- :- .m | m :- :- .r | r .m : r :- d }

ka\_\_\_ ba phi\_\_\_ la thmu?\_\_\_ Ban kheit\_ ïa phi\_\_\_ kan eh\_\_\_ a -  
 o - ther place\_ to be?\_\_\_ My stea - dy trawl\_ shall win\_\_\_ your

C C/E

29 | m .r : m :- | - :- :- | : : s | m : r :- .d | m :- :- | m :- :- | - :- : s | s : l :- .r }

ïu?\_\_\_ ïa - thuh A! Tiew Lyng - ksiar\_\_\_ Tang ha nga jar  
 heart\_\_\_ Oh! Tell me 'Tiew Lyng - ksiar\_\_\_ Se - cret - ly to

Dm G G7 G6 G

33 | r : f :- | - :- :- | : : s | s | : t | : r | f :- :- | m :- :- | - :- : d | d : t | : d }

jar\_\_\_ Kat ba iw - bih suh - sieng\_\_\_ Ngan bud\_ khlem  
 me\_\_\_ As long as the scent last\_\_\_ No tur - ning

C

37 | r :- :- .t | t | : d :- | - :- :- | : : ||

jing - phai dien.  
 back\_\_\_ I'll chase





### Performance Directions

Performers are advised to perform in a waltz-like manner/tone. The music dynamics have been intentionally left unmentioned so as to give liberty to the interpretation of other performers. Only a few *kyriah* have been purposely notated in order to provide room for improvisation and creativity of performers.

**Note:** In this song two different skits were used. The membrane instruments of drums were played based on *ka ksing lumpaid*, whereas *ka duitara* was played based on another rhythmic pattern i.e. *ka lai shnok*. Such arrangements can be done because of the fact that *ka ksing lumpaid* follows a 6/8 time and *ka lai shnok* follows a 3/4 time.

**Tempo:** ♩=120 bpm. (Performers can also sing in between 115 – 125 bpm)

**Skit for ksing:** *Ka Ksing Lumpaid*

**Skit for duitara:** *Ka Lai Shnok*

**Music Arrangements and Music Accompaniment:** Mebanlamphang Lyngdoh

**Vocals:** Amabel Susngi

**Instruments used:** *Ka duitara, ka bom, ka ksing shynrang, ka dymphong, ka kynshaw* and guitar

**Audio Recording:** Mebanlamphang Lyngdoh

**Audio Engineering (Mixing and Mastering):** Ribor MB Kharshiing





**Kshaid Nohkalikai**

(Nohkalikai Falls)

‘Shaid Nohkalikai, ‘shaid Nohkalikai, (Nohkalikai falls, Nohkalikai falls,  
 Nalor ki maw-ram song shaduh ki lhuh pha noh rymphai,  
 (Oh! From the highest boulders, to the deepest chasm you plunge,)  
 ‘Shaid Nohkalikai, ‘shaid Nohkalikai, (Nohkalikai falls, Nohkalikai falls,  
 Nalor ki mawramsang shaduh ki lhuh pha noh rymphai.  
 (Oh! From the highest boulders, to the deepest chasm you plunge.)

La ha tlang ne lyiur, pyrem ne synrai (Come winter or summer, come spring or autumn)  
 La ha mied ne ha shai, pha shu ïai phyrnai  
 (Be it night or by day, you shimmer and shine)  
 ‘Shaid Nohkalikai, kumno ngan batai? (How may I describe? O! Nohkalikai)  
 Pha noh shu phum-rymphum khlem don ka jingsngewsih ne khuslai  
 (So effortlessly you fall without a trouble or sorrow)

‘Shaid Nohkalikai, ‘shaid Nohkalikai, (Nohkalikai falls, Nohkalikai falls)  
 Nalor ki maw-ram song shaduh ki lhuh pha noh rymphai,  
 (Oh! From the highest boulders, to the deepest chasm you plunge.)

Pakha slew sdiën lade, kadiang kamon kaweh  
 (The palm leaves hanging low from left to right they sway)  
 Lyer batemon-batesi na pha ki beh; (The gust of zephyr and gentle breeze you blow;)  
 Kylleng ka ri ki her ki phriang, (Surround the land their waft they blow,)  
 Ìa pha ban peit marwei mynsiem ka sliang. (To gaze at you my longing heart it yearns.)

Ko kshaid A! ko kshaid Nohkalikai, (Oh falls! Ah! You Nohkalikai falls,)  
 B’la jer u kulong kumah naduh hyndai (As named by our ancestor from days of yore)  
 Ha rong ki puriskam paw ka dur jong pha,  
 (In lore of our legends, your name is engraved,)  
 Ban kieng ki sur jingrwai, ha wah duid ki jongpha shi-rta  
 (The chant of songs and tunes, of your streamlets flows forever.)

‘Shaid Nohkalikai, ‘shaid Nohkalikai, (Nohkalikai falls, Nohkalikai falls,)  
 Nalor ki maw-ram song shaduh ki lhuh pha noh rymphai,  
 (Oh! From the highest boulders, to the deepest chasm you plunge.)



# Kshaid Noh Kalikai

## (Noh Kalikai Falls)

H. Teslet Pariat

H. Teslet Pariat

*Skit: Ka Dum Dum Lyngngai*

English Lyrics: Tyngshainlibor L. Mawphlang

♩ = 110

Doh is C

C G

{ : | :m | m .s :- | d :- | m .r .m :- | s :- | s | .s :- .r | r :r }

'Shaid Noh - ka- li- kai, 'Shaid Noh- ka- li-  
Noh - ka - li - kai falls, Noh - ka - li - kai

C G

5 { r :- | - :r | m .m :- .s | r .m :m .r | d :- .d | m :m .s | .r :- .l | l .d :d }

kai, Na- lor ki maw- ram- song sha duh ki luh pha noh rym-  
falls, Oh! From the high - est boulders, to the deep est cha-sm you

C F

9 { d :- | - :- | : | :s | s .l :- | l :l | l :- | - :- }

phai, La ha tlang ne ly- iur,  
plunge, Come win-ter or sum - mer,

G C F

13 { r :- .m | m .s :s | s :- | - :s | s .l :- | l :l | l :- | - :- }

pyr- em ne syn- rai La ha mied ne ha shai,  
come spring or au - tumn Be it night or by day,

G C

17 { r :- .m | m .s :s | s :- | - :m | m .s :- | d :- | m .r .m :- | s :- }

pha shu iai phyr- nai 'Shaid Noh- ka- li - kai,  
you shim- mer and shine How may I des - cribe?



G C

21 | s<sub>1</sub> .s<sub>1</sub>:-.r | r :r | r :- | - :r | m .m:-.s | r.m:m\_r | d :- .d | m :m\_s }

kum-no ngan ba- tai Pha noh shu phum rym-phum khlem don jing-  
Oh! Noh - ka - li - kai So ef fortless-ly\_ you fall with-out a\_\_

G C

25 | .r :- .l<sub>1</sub> | l<sub>1</sub> .d :d | d :- | - :- | : | :m | m\_s :- | d :- }

sngew- sih ne khu - slai 'Shaid Noh ka-  
trou- ble or\_\_ sor- row Noh - ka - li -

G C

29 | m\_r.m:- | s :- | s<sub>1</sub> .s<sub>1</sub>:-.r | r :r | r :- | - :r | m .m:-.s | r .m:m\_r }

li- kai, 'Shaid Noh- ka- li- kai, Na- lor ki maw- ram-  
kai\_\_ falls, Noh - ka - li - kai falls, Oh! From the\_\_ high - est\_\_

G C

33 | d :- .d | m :m\_s | .r :- .l<sub>1</sub> | l<sub>1</sub> .d :d | d :- | - :- | : | :d }

song sha- duh ki lhuh pha noh rym- phai Pa-  
boul - ders, to the\_\_ deep - est chasm\_ you plunge. The

Am G

37 | d .d :- .t<sub>1</sub> | l<sub>1</sub> :l<sub>1</sub> | l<sub>1</sub> :- | - :l<sub>1</sub> | t<sub>1</sub> .r :- | m\_r r\_m }

kha slew sdien la- de, Ka diang ka mon ka-  
palm leaves hang - ing low from left to right\_\_ they\_\_



C Dm D G

40 { m .s :- | :f | f :f .m | r :- | s :s .l ,s | fe :- .s | l .t ,l :s .fe | fe .s :- }

weh Lyer ba - te mon ba - te - si na pha ki beh  
 sway\_ The gust of ze - phyr and gen - tle breeze\_ you blow;\_

F

44 { - :- | - : | :s | fe :s | s .l :- | - :- | - :- | :m }

Kyl - leng ka ri ki  
 Sur-round the land their

G

48 { m .f :- | - :m .f ,m | r :- | - :r .m ,r | t , :r | m .s :- | - :- | :s .l ,s }

her ki phriang, ĩa pha ban peit mar-  
 waft\_ they\_ blow, To\_ gaze at you\_ my\_

D G C

52 { fe .r :- .r | m .s :s | s :- | - :- | - :- | :s | l .d' :- | - :- }

wei myn- siem ka sliang Ko kshaid  
 long - ing heart it yearns\_ Oh! falls!\_

G C

56 { : | l :l .d' | s :- | m .r :- | m .s :s | s :- | - :- | :r }

A! ko kshaid Noh- ka- li- kai, B'la  
 Ah! You\_ Noh - ka - li - kai fall, As

G C

60 { r :- | r :r | r :- | - :r | m .s :- .s | l .s :s | m .s :- | - :- }

jer u ku- long ku mah- na - duh hyn - dai  
 named by our an - ces - tor\_ from days of yore\_



G

64 | : | :m | m .s :- | d :- | m :m | s :- | s<sub>1</sub> .s<sub>1</sub> :- .r | r :r }

Ha rong ki pu-ris-kam paw ka dur jong  
In lore of our le-gends, your name\_ is en -

C G

68 | r :- | - :r | m .m :- s | r .m :m .r | d :- .d | m :m .s | .r :- .l<sub>1</sub> | l<sub>1</sub> .d :d }

pha Bankieng ki sur jing-rwai, ha wah- duid ki jong- pha shir  
graded, The chant of\_ songs and tunes, of your stream - lets flows for - e -

C

72 | d :- | - :- | : | :m | m .s :- | d :- | m .r .m :- | s :- }

ta ver. 'Shaid Noh - ka- li- kai,  
Noh - ka - li - kai\_ falls,

G C

76 | s<sub>1</sub> .s<sub>1</sub> :- .r | r :r | r :- | - :r | m .m :- s | r .m :m .r | d :- .d | m :m .s }

'Shaid Noh- ka-li- kai, Na- lor ki maw- ram- song sha duh ki  
Noh - ka - li - kai falls, Oh! From the\_ high - est\_ boulders, to the\_

G C

80 | .r :- .l<sub>1</sub> | l<sub>1</sub> .d :d | d :- | - :- ||

lhuh pha noh rym- phai,  
deep - est cha - sm you plunge.





### Performance Directions

Performers are advised to perform in a sorrowful manner/ tone. The music dynamics have been intentionally left unmentioned so as to give liberty to the interpretation of the performers. Only a few *kyriah* have been purposely notated in order provide room for improvisation and creativity of the performers.

**Tempo:** ♩ = 110 bpm. (Performers can also sing in between 105 – 115 bpm).

**Skit:** *Ka Dum Dum Lyngngai*

**Music Arrangements and Music Accompaniment:** Mebanlamphang Lyngdoh

**Vocals:** Amabel Susngi

**Instruments used:** *Ka duitara, ka bom, ka ksing shynrang, ka dymphong, ka kynshaw, ka shakuriau,* and guitar

**Audio Recording:** Mebanlamphang Lyngdoh

**Audio Engineering (Mixing and Mastering):** Ribor MB Kharshiing





**Por Synrai**  
(Autumn Season)

Ko por synrai, synrai ha ri Sohra, (Autumn my dear, autumn in Sohra land)  
 Por ba dap shlei, tang jingsngewbha suda (Moments of joy, and contentment surrounds)  
 Mynsiem ka thrang ban im hangta (My heart and soul Oh! wish to live)  
 Ha jinglong palei bad jingshida (In peacefulness and Oh! trouble-free)

Ban sngap ki sur jingrwai ki niangKongwieng  
 (To hear the tunes, the gentle beetles sound)  
 Shalymmen barieh tngen ha ki dieng (The lil' creatures hiding on the trees)  
 Bad tiew pathai iwbihi mationg (Sweet scented flo'er on every side)  
 Suhsieng iwbihi ha man la I dong (In ev'ry place the sweet fragrance smell)

Synrop/refrain: Shano ba shong u shersyngkai bamon  
 (In places where the tiny fishes dwell)  
 Shata ngin her la ki tynsong (Fishnet all set forward we'll push)  
 Sha ki lum da jingrisa kynhoi (To the hills with shouts of joy and chants)  
 Rynghat bad lyer sien ki saw samoi (Amid the breeze the four seasons give)

Balei phi kwah ban khlad tang khyndiat por (Autumn my dear, why why depart too soon)  
 Tang ummat kthang jingkhulei shu pyntlor  
 (The mournful tears and last farewell my dear)  
 Ale to shong hangne shyrta (Oh! Come and stay for evermore)  
 Ko por synrai, synrai ha ri Sohra (Oh! Dear autumn, autumn in Sohra land)



# Por Synrai

(Autumn Season)

H. Teslet Pariat

H. Teslet Pariat

*Skit: Ka Dum Dum Lyngngai*

English Lyrics: Mebanlamphang Lyngdoh

♩ = 115

Doh is G

G G7 C

{ :s<sub>1</sub> | m<sub>1</sub> :f<sub>1</sub> .f<sub>1</sub> | s<sub>1</sub> :- | - :d | r .m :- | - :d | l<sub>1</sub> .d :l<sub>1</sub> .s<sub>1</sub> }

Ko por syn - rai\_\_\_\_\_ syn - rai\_\_\_\_\_ ha ri\_\_\_\_\_ Soh -  
 Au-tumn my dear\_\_\_\_\_ au - tumn\_\_\_\_\_ in Soh - ra\_\_\_\_\_

G D D7

5 { s<sub>1</sub> :- | - :- | :d | d :t<sub>1</sub> | s<sub>1</sub> :- | - :s<sub>1</sub> | s<sub>1</sub> .l<sub>1</sub> :- | f<sub>1</sub> :f<sub>1</sub> .m<sub>1</sub> }

-ra, Por ba dap shlei, tang jing-sngew - bha su - da\_\_\_\_\_  
 land, Mo ments of joy, and con - ten - ment sur - rounds

G G7

9 { - :- | - :- | :s<sub>1</sub> | m<sub>1</sub> :f<sub>1</sub> .f<sub>1</sub> | s<sub>1</sub> :- | - :d | r .m :- | - :d }

\_\_\_\_\_ Myn-siem ka thrang\_\_\_\_\_ ban im\_\_\_\_\_ hang -  
 \_\_\_\_\_ My heart and soul\_\_\_\_\_ oh! wish\_\_\_\_\_ to

C Am D

13 { l<sub>1</sub> :- | - :- | :r | r :t<sub>1</sub> | s<sub>1</sub> :- | - :t<sub>1</sub> | r :- | m .r :d .t<sub>1</sub> }

ta Ha jing - long pa - lei bad jing - shi -  
 live In peace - ful - ness\_\_\_\_\_and Oh! trou - ble\_\_\_\_\_

G

17 { t<sub>1</sub> .d :- | - :- | :s<sub>1</sub> | m<sub>1</sub> :f<sub>1</sub> .f<sub>1</sub> | s<sub>1</sub> :- | - :d | r .m :- | - :d }

- da\_\_\_\_\_ Ban sngap ki sur\_\_\_\_\_ jing - rwai\_\_\_\_\_ ki  
 free\_\_\_\_\_ To hear the tunes,\_\_\_\_\_ the gen - tle



21 C G D D7

| ḷ .d : ḷ .ṣ | ṣ :- | :- : r | r : ṭ | ṣ :- | :- ṣ | ṣ .ḷ :- | f̣ : f̣ .ṃ | }

ñiang kong - wieng Sha-lym-men ba - rieh tngen ha ki dieng  
 bee - tles\_ sound The 'lil - crea - tures Hi - ding on the trees

26 G G7

| - :- | :- : ṣ | ṃ : f̣ .f̣ | ṣ :- | - : d | r .ṃ :- | - : d | }

— Bad 'tiew pa thai iw - bih mat -  
 — Sweet scen - ted flo'er on ev - 'ry

30 C Am D

| ḷ :- | :- : r | r : ṭ .ṣ | ṣ :- | - : ṭ | ṭ .r :- | m .r : d .ṭ | }

iong Suh-sieng iw- bih ha man la i  
 side In ev - 'ry place the sweet fra - grance

34 G C

| ṭ .d :- | - :- : d | d : ṭ | ḷ :- | - : ṭ | r :- .d | ṭ : ḷ | }

dong. Sha - no ba shong u sher - syng-kai ba -  
 smell In pla - ces where the ti - ny fish - es

38 G A7

| ṣ :- | - :- : d | d : ṭ | ḷ :- | - : ḷ | m :- | - : m | }

mon Sha - ta ngin her la ki tyng -  
 dwell Fish - net all set for - ward we'll

42 D G C

| r :- | - :- : - :- | m : r | d :- | - : ṭ | ḷ :- .ṭ | d : ḷ | }

song Sha ki lum da jing - ri - sa kyn -  
 push To the hills with shouts of joy and



46 G D D7

{ s<sub>1</sub> :- | - :- | :d | t<sub>1</sub> :l<sub>1</sub> .s<sub>1</sub> | - :- | - :s<sub>1</sub> | s<sub>1</sub> .l<sub>1</sub> :- | f<sub>1</sub> :f<sub>1</sub> .m<sub>1</sub> }

hoi, Ryng-kat bad lyer\_\_\_\_\_ sien ki\_\_\_\_\_ saw sa- moi  
chants A - mid the breeze\_\_\_\_\_ the four\_\_\_\_\_ sea - sons give

50 G G7

{ - :- | - :- | :s<sub>1</sub> | m<sub>1</sub> :f<sub>1</sub> .f<sub>1</sub> | s<sub>1</sub> :- | :d | r .m :- | - :d }

— Ba - lei phi kwah\_\_\_\_\_ ban khlad\_\_\_\_\_ tang  
— Au - tumn my dear,\_\_\_\_\_ why why\_\_\_\_\_ de -

54 C G D

{ l<sub>1</sub> .d :l<sub>1</sub> .s<sub>1</sub> | s<sub>1</sub> :- | - :- | :r | r :t<sub>1</sub> .s<sub>1</sub> | s<sub>1</sub> :- | - :s<sub>1</sub> }

khyn - diat\_\_\_\_\_ por Tang um - mat kthang\_\_\_\_\_ jing -  
part\_\_\_\_\_ too\_\_\_\_\_ soon The mourn-ful tears\_\_\_\_\_ and

58 D7 G

{ s<sub>1</sub> .l<sub>1</sub> :- | f<sub>1</sub> :f<sub>1</sub> .m<sub>1</sub> | - :- | - :- | :s<sub>1</sub> | m<sub>1</sub> :f<sub>1</sub> .f<sub>1</sub> | s<sub>1</sub> :- | - :d }

khu blei shu pyn tlor\_\_\_\_\_ A - le to shong\_\_\_\_\_ hang -  
last fare - well my dear\_\_\_\_\_ Oh! Come and stay\_\_\_\_\_ for

62 G7 C Am D

{ r .m :- | - :d | l<sub>1</sub> :- | - :- | :r | r :t<sub>1</sub> | s<sub>1</sub> :- | - :t<sub>1</sub> }

ne\_\_\_\_\_ shir - ta Ko por syn - rai, syn -  
e - ver - more Oh! Dear au - tumn, au -

66 G

{ r :- .r | m .r :d .t<sub>1</sub> | t<sub>1</sub> .d :- | - :- | - : | : }

rai ha ri\_\_\_\_\_ Soh - ra\_\_\_\_\_  
tumn in Soh - ra\_\_\_\_\_ land.\_\_\_\_\_





### Performance Directions

Performers are advised to perform in a relaxed and happy manner/tone. The music dynamics have been intentionally left unmentioned so as to give liberty to the interpretation of the performers. Only a few *kyriah* have been purposely notated in order provide room for improvisation and creativity of the performers.

**Tempo:** ♩ = 115 bpm. (Performers can also sing in between 100 – 120 bpm).

**Skit:** *Ka Dum Dum Lyngngai*

**Music Arrangements & Music Accompaniment:** Mebanlamphang Lyngdoh

**Vocals:** Amabel Susngi

**Instruments used:** *Ka duitara, ka bom, ka ksing shynrang, ka kynshaw,* and guitar

**Audio Recording:** Mebanlamphang Lyngdoh

**Audio Engineering (Mixing and Mastering):** Ribor MB Kharshiing









**Pyrthei Ba İai Kylla Rong**  
(Unsteady World)

Teng-teng ka shai, teng-teng ka shit (Sometimes it's clear, sometimes it's bright)  
 Bunsien pat tang, jingdum ïong-ngit (Time after time, gloomy it was)  
 Teng-teng u slap, bunsien u lyoh (Sometimes the rain, always the cloud)  
 Kham bunsien te tang jinglyngngoh (Most of the time just misery)

Teng-teng ki soh, bunsien syntiew (Sometimes the fruits, mostly the flowers)  
 Ki wan ryngkat bad jingphohsniew (They come along all in a dream)  
 Kham bunsien pat kjat sngi ba syaid (Most of the time sun rays appear)  
 İa jinglong-briew ki pynbuid (Baffle the thoughts time and again)

Wat la ngan jngi sha bun syrta (E'en as I chase across the world)  
 Jingsuk shisha ngam lah ban lap (Serenity I can't achieve)  
 Shano ngan her ngam don thapñiang (Where will I soar without my wings?)  
 İa äiom ksiar mynsiem ka sliang (Moments of joy Oh! I long for)

Lyngba ka miet ba ïong synñia (All through the dark and dreadful night)  
 'Lurshai lam lynti jingshisha (Brightstar reveals reality)  
 İa jinglong briew b'la ker sawdong (Uncertainty all that surround)  
 Da pyrthei ba İai kylla rong (A constantly unsteady world)



# Pyrthei Ba İai Kylla Rong

## (Unsteady World)

H. Teslet Pariat

H. Teslet Pariat

*Skit: Ka Ksing Lumpaid*

**English Lyrics: Mebanlamphang Lyngdoh**

♩ = 100

Lah is A

Am                      Dm                      Am                      E

| : : | m : l :- .m | s :- :- | d : f :- .d | m :- :- | l<sub>1</sub> : t<sub>1</sub> :- .d | m<sub>2</sub> : r :- .d | r :- : d }

Teng - teng ka shai, teng teng ka shit Bun-sien pat tang, jing-dum iöng  
Some-times it's clear, some-times it's bright Time af - ter time, gloo - my it

4                      Am                      E

| t<sub>1</sub> :- :- | se<sub>1</sub> : l<sub>1</sub> :- .t<sub>1</sub> | t<sub>1</sub> : r :- | f : m :- .r | d :- :- | m : d :- .l<sub>1</sub> | l<sub>1</sub> : t<sub>1</sub> :- | r : d :- .t<sub>1</sub> }

ngitTeng teng u slap, bun-sien u lyohKham bun-sien te tang jing-lyng-  
was Some-times the rain, al - ways the cloud Most of the time just mi - se -

8                      Am                      Dm                      Am

| l<sub>1</sub> :- :- | m : l :- .m | s :- :- | d : f :- .d | m :- :- | l<sub>1</sub> : t<sub>1</sub> :- .d }

ngoh. Teng -teng ki soh, bun-sien syn -tiew Ki wan ryng  
ry Some-times the fruits, most - ly the flo'ers They come a -

11                      E                      Am

| m<sub>2</sub> : r :- .d | r :- : d | t<sub>1</sub> :- :- | se<sub>1</sub> : l<sub>1</sub> :- .t<sub>1</sub> | t<sub>1</sub> : r :- | f : m :- .r | d :- :- | m : d :- .l<sub>1</sub> }

kat bad jing- phoh- sniew Kham bun-sien pat kjat sngi ba syaid ia jing long  
long- all in a dream Most of the time\_ sun rays ap pear Baf fle the









### **Performance Directions**

Performers are advised to perform in a slow and mournful manner/ tone. The music dynamics have been intentionally left unmentioned so as to give liberty to the interpretation of the performers. Only a few *kyriah* have been purposely notated in order provide room for improvisation and creativity of the performers.

**Tempo:** ♪ = 100bpm. (Performers can also sing in between 95 – 105 bpm).

**Skit:** *Ka ksing Lumpaid*

**Music Arrangements:** Mebanlamphang Lyngdoh

**Vocals:** Amabel Susngi

**Music Accompaniment:** Mebanlamphang Lyngdoh, (Keyboard by Tyngshainlibor L. Mawphlang)

**Instruments used:** *Ka duitara, ka bom, ka ksing shynrang, ka kynshaw*, keyboard, and guitar.

**Audio Recording:** Mebanlamphang Lyngdoh

**Audio Engineering (Mixing and Mastering):** Ribor MB Kharshiing





## Ma Nga Khlem Ma Phi

(Me Without You)

'Er iwbih thiang ba beh pyngngad (Refreshing breeze that gently drift)

Ha nga kloï kloï ki blad; (Fading away too soon)

Ki long pynban kum 'langthari, (Like whirling winds you turn to be)

Ba tang nga khlem maphi. (Lonesome me without you)

Ki umjer ksjar shat mawlynnai (The dew drops glim'ring diamonds)

Dang step ngir ki phyrnai; (Glittering early dawn)

Tang shipor pat sha rngai ki jngi (They fade away in fantasy)

Kum ma nga khlem maphi. (Lonesome me without you)

*Synrop/refrain:* Sawdong pyrthei jingsngewbha ki ker (Leisure prevails all around the world)

Khlem maphi jingim ïa nga ka per; (Without you my life is such a bore)

Jingmut ka ngam tang ha thwei ki rngai, (All thoughts of mine are now but a dream)

Khlem maphi jingim kam long janai. (Without you my life is incomplete)

Ha duriaw bah, 'erïong ki beh, (The mighty ocean storm winds blow)

Bad dew ïai pynkyndeh; (Pounding my anxious soul)

L'i lieng kynda khlem u maji (A sailing boat without a sail)

Ba kum nga khlem maphi. (Lonesome me without you)



# Ma Nga Khlem Ma Phi

(Me Without You)

H. Teslet Pariat

H. Teslet Pariat

*Skit: Ka Ksing Lumpaid & Ka Lai Shnok*

English Lyrics: Mebanlamphang Lyngdoh

♩=100

Doh is G

D G D G D

{ :s | d :- :m | r :- :m\_r | d :- :m | r :- :- }

1. 'Er iw - bih thiang ba\_\_\_ beh pyng - ngad  
 1. Re fre - shing breeze that\_\_\_ gent - ly drift  
 2. Ki um - jer ksiar shat\_\_\_ maw - lyn - nai  
 2. The dew - drops glim' - ring di - ia - mond  
 3. Ha du - riaw bah, 'er - iong ki beh,  
 3. The migh - ty o - cean\_\_\_ storm winds blow

G C G

5 { d :m :s | l\_\_\_ :s :s\_l\_s | m :- :- }

Ha nga kloï kloï\_\_\_ ki blad;\_\_\_  
 Fa - ding a - way\_\_\_ too soon  
 Dang step ngir ki\_\_\_ phyr - nai;  
 Glit - te - ring ear - ly dawn  
 Bad dew iai pyn - kyn - deh;  
 Poun - ding my anx - ious soul

C G/B Em

8 { : :s | l :- :l\_s | f :- :l | s :- :f | m :- :- }

\_\_\_ Ki long pyn - ban kum 'lang - tha - ri,  
 Like whir - ling wind you turn to be  
 Tang shi - por\_\_\_ pat sha rngai ki jngi  
 They fade a - way in fan - ta - sy  
 L'i lieng kyn - da khlem u ma - ji  
 A sail - ing\_\_\_ boat with out a sail









### Performance Directions

Performers are advised to perform in a slow and sorrowful manner/ tone. The music dynamics have been intentionally left unmentioned so as to give liberty to the interpretation of performers. Only a few *kyriah* or vocal slurs have been purposely notated in order provide room for improvisation and creativity of the performers.

**Tempo:** ♩ = 100bpm. (Performers can also sing in between 95 – 105 bpm).

**Skit ksing:** *Ka Ksing Lumpaid*

**Skit duitara:** *Ka Lumpaid and Ka Lai Shnok*

**Music Arrangements and Music Accompaniment:** Mebanlamphang Lyngdoh

**Vocals:** Tyngshainlibor L. Mawphlang

**Instruments used:** *Ka bom, ka ksing shynrang, ka kynshaw, ka duitara,* and guitar

**Audio Recording:** Mebanlamphang Lyngdoh

**Audio Engineering (Mixing and Mastering):** Ribor MB Kharshüing





**To Wan Phai**  
(Please Come Back)

Sa tang ha jingphohsniew (It's only in my dreams)  
 Ngan iohi pat ia phi (I shall see you again)  
 Ki sngi bathiang ki thung thapniang (Those happy days that spread their wings)  
 Na nga ki her kylleng ki phriang. (Straight from the heart all over soars)

Jingrwai khlem sur jong phi, (Your tuneless songs you sang)  
 Ki pynkynmaw pat ia nga; (Reminds me of you again)  
 Ia por b'la leit por bakordor (Those precious moments in the past)  
 Por ia jingim ba ngan khein kor. (Those precious moments of my life)

Hangno ngan pynshongneh? (To whom I'll put my trust?)  
 Bad ia jingieid ban theh; (And grant my precious love)  
 Iano ngan ong pat i jongnga? (To whom I'll utter, you were mine?)  
 Hawei da lei-lei ngan ym phla. (There's none to share my acts of love)

Tang shi kyntien ka biang (A word more than enough)  
 Jubab ia dohnud ba sliang (To answer an eager heart)  
 Lano sha nga pat phin wan phai (When will you come back to me, love?)  
 Ba ummat kin kylla long mawlynnai (To alter the sorrow to tears of joy)



# To Wan Phai

(Please Come Back)

H. Teslet Pariat

H. Teslet Pariat

*Skit: Ka Ksing Lumpaid & Ka Lai Shnok*  
 English Lyrics: Mebanlamphang Lyngdoh

♩ = 100

Doh is C

C

{ :s<sub>1</sub> | d :- :r | m :s :m :r | d :- :- | : :m | m :s :l :s | m :r :- .d }

Sa tang ha jing phoh- sniew Ngan ioh i pat ia  
 It's on - ly in my dreams I shall see you a -

7 { r .m :- :- | : :s | l :d' :l :s | s :- :l :s | m :- :r | d :- :r }

phi gain Ki sngi ba thiang ki thung thap- niang Na  
 Those hap - py days that spread their wings Straight

13 { C | m :s :s | D | s :l :l :s | G | fe :- :l :s | s :- :- | : :s<sub>1</sub> | C | d :- :r }

nga ki her kyl- leng ki phriang Jing- rwai khlem  
 from the heart all o - ver soar Your tune - less

19 { m :s :m :r | d :- :- | : :m | m :s :l :s | m :r :- .d | r .m :- :- }

sur jong phi Ki pyn- kyn- maw pat ia nga  
 songs you sang Re- minds me of you a - gain



25 { : :s | l :d' :l .s | s :- :l .s | m :- :r | d :- :r | m :s :m }

Īa por b'la leit por ba- kor-dor Por ĩa jing-  
 Those pre - cious mo - ments in the past Those pre - cious

31 { G r :- :l | l :d :r .d | C d :- :- | - :- :- | : : | : :m }

im ba ngan kheĩn kor \_\_\_\_\_ Hang  
 mo - ments of my life \_\_\_\_\_ To


37 { Dm f :- :m | r :- :l | r :- :- | : :m | m :s :l .s | m :r :- .d }

no ngan pyn - shong - neh, Bad ĩa jing- ieid ban  
 whom I'll put my trust? And grant my pre - cious

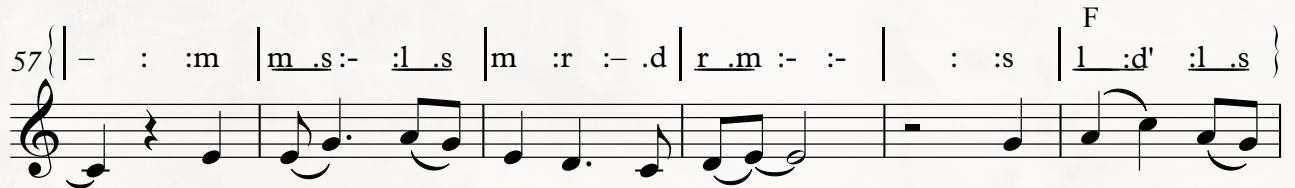
43 { m :- :- | - :s | l :d' :l .s | C/E s :- :l .s | C m :- :r | Am d :- :r | C m :s :s | D l :- :l .s }

theh \_\_\_\_\_ Īa no ngan ong pat I jong nga, Ha- wei da- lei- lei  
 love \_\_\_\_\_ Towhom I'll ut - ter, you were mine? There's noneto share my-

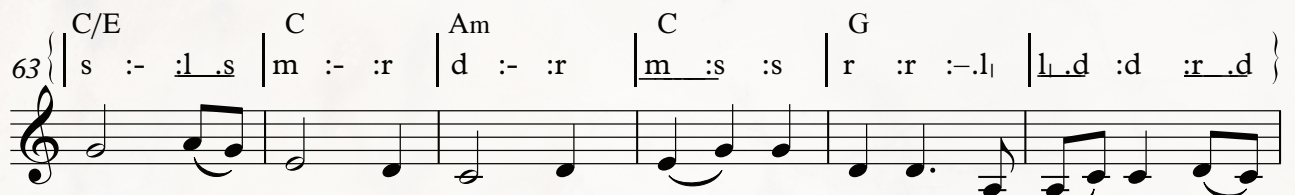


51 { fe :- :l\_s | s :- :- | - : :s | d :- :r | m\_s :m\_r | d :- :- }  


ngan ym phla Tang shi kyn - tien ka biang  
 acts of love A word more than e - nough


57 { - : :m | m\_s :- :l\_s | m :r :- .d | r\_m :- :- | : :s | l\_d' :l\_s }  


Ju- bab\_ ia\_ doh-nud ba sliang La- no sha  
 To ans - wer\_ an ea- ger heart\_ When will you\_

63 { C/E | s :- :l\_s | C | m :- :r | Am | d :- :r | C | m\_s :s | G | r :r :- .l | l\_d :d :r\_d }  


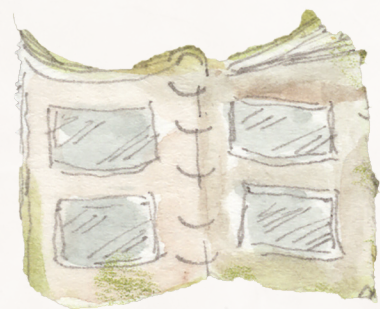
nga pat phin wan phai? Ba um- mat kin kyl- la long maw- lyn-  
 come back to me love? To(And)

(For English version)

69 { C | d :- :- | - :- : || C | m\_s :s | G | r :r :- .l | l\_d :r\_d | C | d :- :- | - :- :- || }  


nai  
 al -ter the sor-row to tears\_ of joy





### Performance Directions

Performers are advised to perform in a slow and mournful manner/tone. The music dynamics have been intentionally left unmentioned so as to give liberty to the performers in expression. Only a few *kyriah* were purposely notated in order to provide room for improvisation and creativity of the performers.

**Tempo:** ♩ = 100bpm. (Performers can also sing in between 95 – 105 bpm).

**Skit *ksing*:** *Ka Ksing Lumpaid*

**Skit *duitara*:** *Ka Lai Shnok*

**Music Arrangements & Music Accompaniment:** Mebanlamphang Lyngdoh

**Vocals:** Amabel Susngi

**Instruments used:** *Ka bom*, *ka ksing shynrang*, *ka kynshaw*, *ka duitara*, and guitar

**Audio Recording:** Mebanlamphang Lyngdoh

**Audio Engineering (Mixing and Mastering):** Ribor MB Kharshiing









**Janmiet**  
(Evening)

Sim da thapñiang ki phai sha trep (Birds on their wings flying back home)  
 Bad sngi bathiang ka sdang ban sep (Bright sunny sun lay down to rest)  
 Na ri dymmiew wan poi ka por (From shady place, time now arrives)  
 Ka por janmiet ba nga kheĩn kor (Oh! Evening time; my precious time)

Por ba deng pansngiat ksiar saw samoi (Beautiful moments crowned all year long)  
 Jingieit jingkynmaw pynkyrsoi (Reminiscing constantly creep)  
 Ha ka ki dap tang sur jingrwai (Sweet melodies that overflowed)  
 Jingmut samla ba pynjanai (Perfectly blend young eager minds)

Ki jingdoh kjat sngi bajem shat phyrnai (Softly embraced by the flash in the dusk)  
 Juban ba thiang shata pat ban wan phai (Sweet promises lead the way to return)  
 Bad 'tiew bun rong ba phriang khlem jingtyngkai  
 (Colourful blossom sprout with no regrets)

Ki sien iwbiha ka da rong kysai (Sweet fragrance scent in her, evening so pleased)

Ĩa por janmiet kumno ngan ngiah (Oh! Evening time I'll nev'r get bored)  
 Jingmut kysiew shata ka kwah (Eagerness thoughts longing for you)  
 Sha kiwei pat ki por ban khmied (None can replace moments like yours)  
 Ka mon ka dem tang por janmiet. (Oh! Evening time, it's only you)



# Janmiet

## (Evening)

H. Teslet Pariat

H. Teslet Pariat

*Skit: Ka Ksing Lumpaid*

English Lyrics: Mebanlamphang Lyngdoh

♩ = 100

Doh is C

C F G G7

{ | m :s :d' | l :- :- | s :s :-f | f :- :- | r :f :d' | t :- :- | s :l :m } }

Sim da thap - ñiang ki phai sha trep Bad sngi ba-thiang ka sdang ban  
Birds on their wings fly-ing back home Bright sun-ny sun lay down to

C F G C

4 { | s :- :- | : : | l :l :-f | l :- :- | - :- :- | t :l .t :l .s | m .r :m :- | - :- :- } }

sep - Na ri dym-miew wan poi ka por  
rest From sha - dy place time now ar- rived

G C F

8 { | r :r :-m | r :- .m :r .d | s :l :m | s :m .f ,m :r | d :m :s .d' | l :- .s :m } }

Ka por jan miet ba nga kheĩn kor Por ba deng Pang-sngiat  
Oh! Eve-ning time my pre-cious time Beau-ti - ful mo - ments

G C F

11 { | s :s :-s | f :- :- | r :f :d' | t :- :- | s :l :m | s :- :- | - :- :- | l :l :-f } }

ksiar saw sa - moi Jing-ieit jing-kyn - maw pyn-kyr- soi Ha ka ki  
crowned all year long Re - mi - nis - cing con-stant-ly creep Sweet me - lo-



15 { | 1 :- :- | t :l .t :l .s | m .r :m :- | r :r :- .m | r :- .m :r .d | s :m :r .m ,r }

dap tang sur jing- rwai Jing-mut sam - la ba pyn-ja -  
 dies that o - ver flowed Per-fect - ly blend young ea- ger

18 { | d :- :- | - :- : | m :m :m | m :r :m | f :r :t | s | :- :- }

nai Ki jing-doh kjat sngi ba jem shat phyr-nai  
 mind Soft - ly em-braced by the flash in the dusk

21 { | r :r :- .m | r :d :r | m :r :d | r :m :- | m :- :- }

Ju - ban ba thiang sha - ta pat ban wan phai  
 Sweet pro - mi - ses lead the way to re - turn

24 { | m :m :- .m | m :r :m | f :r :t | s | :- :- | r :r :- .m | r :d :r }

Bad 'tiew bun rong ba phriangkhem jing-tyng-kai Ki sien iw - bih ha ka  
 Co-lour - ful blos-som sprout with no re-grets Sweet fra-grance scent in her,



27 { m :r :d | r :m :- | - :- :- | m :s :- .d' | l :- :- | s :s :- .f }

da rong kyn - sai \_\_\_\_\_      Īa por jan - miet      kum - no ngan  
 eve - ning so pleased \_\_\_\_\_      Oh! Eve - ning time      I'll nev'r get

30 { f :- :- | r :f :d' | t :- :- | s :l :m | s :- :- | - :- : }

ngiah      Jing - mut kyr - siew      sha - ta ka kwah \_\_\_\_\_  
 bored      Ea - ger - ness thoughts      long - ing for you \_\_\_\_\_

33 { l :l :- .f | l :- :- | - :- :- | l .t :l .,t :l .s | m :r :m :- | - :- :- }

Sha ki - wei pat \_\_\_\_\_      ki \_\_\_\_\_ por \_\_\_\_\_ ban khmied \_\_\_\_\_  
 None can re- place \_\_\_\_\_      mo - ments \_\_\_\_\_ like yours \_\_\_\_\_

36 { r :r :- .m | r :- .m :r .d | s :m :r .m ,r | d :- :- | - :- :- | : : }

Ka mon ka dem \_\_\_\_\_      tang por jan - miet \_\_\_\_\_  
 Oh! Eve-ning time, \_\_\_\_\_      it's on - ly \_\_\_\_\_ you \_\_\_\_\_





### Performance Directions

Performers are advised to perform in a calm and relaxing manner/tone. The music dynamics have been intentionally left unmentioned so as to give liberty to the interpretation of the performers. Only a few *kyriah* have been purposely notated in order provide room for improvisation and creativity of the performers.

**Tempo:** ♪ = 100bpm (Performers can also sing in between 95 – 105 bpm).

**Skit:** *Ka Ksing Lumpaid*

**Music Arrangements and Music Accompaniment:** Mebanlamphang Lyngdoh

**Vocals:** Amabel Susngi

**Instruments used:** *Ka bom, ka duitara, ka ksing shynrang, ka kynshaw,* and guitar

**Audio Recording:** Mebanlamphang Lyngdoh

**Audio Engineering (Mixing and Mastering):** Ribor MB Kharshüing









**Thiah Suk**

(Good Night)

Khublei thiah suk (Goodnight, sweet dreams)  
 Phohsniew ia nga tang kawei ka jingmut (Remember me with one intend in mind)  
 Ngin sa iashem pat ha kawei ka sngi (We will meet again on some other day)  
 Ma nga bad phi tang ar ngut hi (The two of us, just you and I.)

Hangta baroh ngan sa phla lut (My love for you I'll vow it all;)  
 Jingieit na sdang ha kut; (The purest love I've kept)  
 Jingieit ba shisha ba nga la tyngkai (The love Oh! the love I've treasured for you)  
 Tang maphi ba lah pynjanai. (It's only you to consummate)

Khublei thiah suk, thiah suk lyngngai (Goodnight sweet dreams, a peaceful night)  
 'Nai khadsaw synia ha phi un shai (Bright full moon my dear, on you will light)  
 Khublei thiah suk, lyngngai thiah suk (Goodnight sweet dreams, a peaceful night)  
 Khlur rupa ruh tang ia phi un kdup (The Silv'ry star will embrace you tight)

Haban da mih kawei pat ka sngi (And till the dawn of another day)  
 Nga ruh ngan phohsniew ia phi (I will be dreaming of you)  
 Kumjuh tang kawei ka jingmut (Likewise with only one intend)  
 Ngam don ban ong, Khublei thiah suk (I can't say much, goodnight, sweet dreams)

Khublei thiah suk, lyngngai thiah suk (A peaceful night, goodnight sweet dreams)



# Thiah Suk

## (Good Night)

H. Teslet Pariat

H. Teslet Pariat

Skit: *Ka Lai Shnok*

English Lyrics: Tyngshaiñlibor L. Mawphlang

♩=115

Doh is C

C Am C Am Dm G

{ :s | m :- :s | d :- :s | m :- :s | d :- :m | s :- :r | r :- :m | r :- : - :- :l }

Khu - blei thiah suk phohsniew ïa nga tang ka-wei ka jing- mut Ngin  
 Good night, sweet dreams re - mem ber me with one in - tend in mind We

F C/E C Am C Dm G

9 { d' :d' :l | s :- :- .m | s :s :m.r | d :- :- .r | m :- :m | l :- :m | r :- :d | r :- :- }

sa ïa shem pat ha ka-wei ka sngi Ma nga bad phi tang ar - ngut hi.  
 will meet a - gain on some o - ther day The two of us, just you and I

C Am C Am Dm G

17 { :s | m :- :s | d :- :s | m :- :s | d :- :m | s :- :r | r :- :m | r :- :- | :l }

Hang - ta ba - roh ngan sa phla lut jing-ieit na sdang ha kut, Jing  
 My love for you I'll vow it all, The pur - est love I've kept, The

F C/E C Am C Dm G C

26 { d' :d' :l | s :- :- .m | s :s :m.r | d :- :- .r | m :- :m | l :- :m | r :- :- .d | d :- :- }

ieit ba shi - sha ba nga la tyng - kai tang ma phi ba lah pyn - ja - nai.  
 love oh! the love I've trea - sured for you it's on - ly you to con - sum mate.

Dm F C

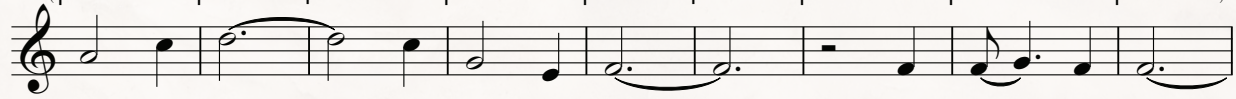
34 { :m | f :- :r | r :- :- | - :- :- | :l | l :- :s | s :- :- | - :- :- | :s .s }

Khu - blei thiah suk Thiah suk lyng- ngai 'Nai khad  
 Good night sweet dreams, A peace - ful night Bright full



43 G G7 F


1 :- :d' | r' :- :- | - :- :d' | s :- :m | f :- :- | - :- :- | : :f | f .s:- :f | f :- :- }



saw syn - ñia \_\_\_\_\_ ha phi un shai \_\_\_\_\_ Khu - blei thiah suk \_\_\_\_\_  
 moon my dear, \_\_\_\_\_ on you will light \_\_\_\_\_ Good night sweet dreams,

52 G

- :- :- | : :d' | d' :- :t | t :- :- | - :- :- | 1 :t :d' | d'.r':- :- | - :- :- | : :l }



\_\_\_\_\_ Lyng-ngai thiah suk \_\_\_\_\_ khlor ru - pa ruh \_\_\_\_\_ tang  
 \_\_\_\_\_ A peace - ful night \_\_\_\_\_ The sil - v'ry stars \_\_\_\_\_ will

61 C C Am C

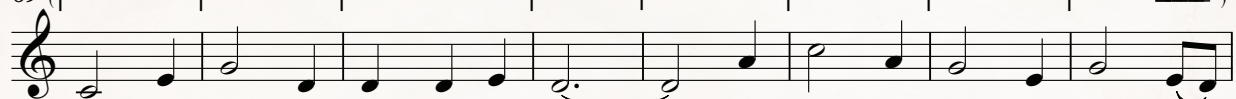
d' :t :l | m .r:m :- | - :- :- | - :- :- | - : :s | m :- :s | d :- :s | m :m :s }



ia phi un kdup \_\_\_\_\_ Ha ban da mih ka - wei pat ka  
 em-brace you tight \_\_\_\_\_ And till the dawn of a - no-ther

69 Am Dm G F C/E C

d :- :m | s :- :r | r :r :m | r :- :- | - :- :l | d' :- :l | s :- :m | s :- :m .r }



sngi, nga ruh nganphoh sniew ia phi \_\_\_\_\_ Kum - juh tang ka - wei ka jing -  
 day, I will be dream - ing of you \_\_\_\_\_ Like - wise with on - ly one in \_\_\_\_\_

77 Am C Dm G C

d :- :r | m :- :m | l :- :- | - :- :m | r :- :d | d :- :- | - :- :- | : : | : :m }



mut Ngamdon ban ong, \_\_\_\_\_ Khu - blei thiah suk. \_\_\_\_\_ Khu  
 tent I can't say much, \_\_\_\_\_ Goodnight, sweet dreams. \_\_\_\_\_ A

86 Dm F

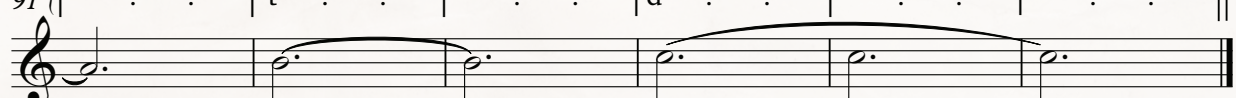
f :- :r | r :- :- | - :- :- | : :l | l :- :- }



blei thiah suk \_\_\_\_\_ lyng - ngai \_\_\_\_\_  
 peace - ful night, \_\_\_\_\_ Good night \_\_\_\_\_

91 G C

- :- :- | t :- :- | - :- :- | d' :- :- | - :- :- | - :- :- ||



\_\_\_\_\_ thiah \_\_\_\_\_ suk. \_\_\_\_\_  
 \_\_\_\_\_ sweet \_\_\_\_\_ dreams \_\_\_\_\_





### Performance Directions

Performers are advised to perform in a slow and calm manner/ tone. The music dynamics have been intentionally left unmentioned so as to give liberty to the interpretations of the performers. Only a few *kyriah* have been purposely notated in order provide room for improvisation and creativity of the performers.

**Tempo:** ♩ = 115 bpm (Performers can also sing in between 110 – 120 bpm).

**Skit:** *Ka Lai Shnok*

**Music Accompaniment:** Mebanlamphang Lyngdoh (Keyboard by Tyngshainlibor L. Mawphlang)

**Vocals:** Amabel Susngi

**Instruments used:** *Ka duitara, ka kynshaw, skoo kynrooh (shakers)*, keyboard, and guitar

Audio Recording: Mebanlamphang Lyngdoh

**Audio Engineering (Mixing and Mastering):** Ribor MB Kharshiing









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## Glossary of Khasi Terms

<i>Bah</i>	A term of respect to refer for (an older) male
<i>Ka</i>	A pronoun used optionally to refer to a female
<i>Ka bom</i>	A large upright Khasi drum
<i>Ka duitara</i>	Khasi plucking string instrument
<i>Ka dymphong</i>	Khasi bamboo percussion instrument
<i>Ka ksing shynrang</i>	Khasi male drum (double-sided drum)
<i>Ka kynshaw</i>	Khasi cymbals
<i>Ki</i>	They
<i>Kong</i>	A term used for (an older) female
<i>Kyriah</i>	Vocal slurs/melodic ornamentation
<i>Lur Mangkara</i>	Bright star
<i>Rynñiaiw</i>	Greater Racket-tailed Drongo
<i>Shakuriaiw</i>	Tiny brass bells
<i>Skit</i>	Khasi rhythmic pattern or beat
<i>Soblyngngem</i>	Ashy Wood Pigeon
<i>Sohra</i>	A town known for its natural beauty and waterfalls
<i>Synrop</i>	Refrain
<i>Tiew Lyngksiar</i>	A rare yellow orchid
<i>U</i>	A pronoun for male
<i>U skoo kynrooh</i>	Khasi shaker made out of a gourd
<i>Wahingdoh</i>	A locality in Shillong town where Teslet Pariat was born and raised







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## Contributors

**Mebanlamphang Lyngdoh** is a Khasi folk artiste, recording artist, folk music arranger, and a member of the Hynñiew Trep Cultural Welfare Organization. He was awarded the 'Young Talented Artiste' Award 2010 and 2011 from the North East Zone Cultural Centre (NEZCC) under the Ministry of Culture, Government of India. He is an Assistant Professor in the Department of Music, Martin Luther Christian University, Shillong.

**Tyngshaiñlibor Lyngdoh Mawphlang** teaches piano and Western music. He has a Master's in Music from Martin Luther Christian University and a BA in Music from St. Anthony's College, Shillong. He received 'The College Award' as the top ranker in music in 2013 from St. Anthony's College. He completed Grade 8 in piano performance from Trinity College, London in 2017. He has a diploma in Tonic Solfa Music from the KJP Assembly Institute of Music, Shillong.

**Amabel Susngi** is a singer-songwriter who plays traditional and Western instruments. She has a BA and MA in music from Martin Luther Christian University, Shillong. She received the 'Excellence in Research Award' from MLCU in 2015, the 'Meritorious Achievement' Award in 2017 by the Nangbah Nongjngi Hadem Presbytery. She was awarded the prestigious 'Samvaad Fellowship' by the Tata Steel Foundation in 2021. She has published a book titled, *Ha Yupiam ka Bei, On Mother's Lap*, a collection of lullabies from Meghalaya. She was selected for the Young Talented Artiste Award by the North East Zone Cultural Centre (NEZCC) under the Ministry of Culture, Government of India. She is the lead vocalist of the band, 'The Jollies'. She teaches music at Hill Crest Higher Secondary School.









#### **About the Illustrator**

**Palei J Ryndem** is an artist and illustrator from Shillong who has been teaching and practising art for almost a decade. She is also a trained musician and holds a Master in Music from Martin Luther Christian University.



This songbook is the outcome of a project to conserve and promote the musical compositions of the late H Teslet Pariat, a renowned Khasi songwriter who composed many folk songs, but without music notations. The absence of notations posed the risk of his works being lost over time. From various sources we were able to obtain recordings of some of his songs. We have added musical notations, and edited and translated the lyrics for 10 of his songs. The songbook features these songs with both Western staff and tonic solfa notations. Audio recordings of the songs are also included. The authors have provided basic performance directions and rhythmic patterns for the *ksing*, traditional drum, and the *duitara*, a traditional stringed instrument.



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