



Songs of the Third King's Court

Legendary Performances from
the First Studio Recordings of
Traditional Bhutanese Vocal Music

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The Story



The Third King of Bhutan, His Majesty Jigme Dorji Wangchuck (1952-1972), set Bhutan on the path to modernization, reorganizing Bhutanese society and transforming systems of education, transportation, agriculture and health care. Yet at the same time, he understood very well the value of Bhutan's distinctive traditions to the identity and well-being of the nation. Although perhaps it is not widely known today, His Majesty held Bhutanese music and dance in particular esteem, and was a steadfast patron of these traditional arts. During the 1960s he sought out the most talented singers, musicians and dancers in the country and brought them to his court, where they played a prominent role in daily life.

In 1968, His Majesty commanded his finest singers to make a gramophone recording. They traveled to Dum Dum Studios in Calcutta, India, to undertake the project, as gramophone recording technology was not yet available domestically.

Dasho Drupon, an experienced leader who also played *drangyen* (Bhutanese lute), was in charge of the group. The respected dance instructor Drimpon Sonam Dorji served as assistant leader. In addition to Sonam Dorji, male vocalists included Bumtap Tawla, Nija Kado and Gyen Tawchu. Female vocalists included Tshewang Lham, Thinlem, Changzam Dagom, and Ani Lham. Additionally, the group included several instrumentalists: Khetu (*chiwang*), Dawpey (*drangyen* and flute), Tango Pem Namgay (*drangyen*) and Gyelwa Karmapas Drapa (flute). The musicians went to Calcutta twice that summer, with each trip lasting about 20 days.



Aup Dawpey and Drimpon Sonam Dorji, 2012

The songs recorded at Dum Dum were released on long-playing vinyl records that were distributed to various Bhutanese royals and officials. As the first gramophone records of Bhutanese vocal music, they were undeniably of lasting cultural importance. However, with a limited print run and no sales to the general public, the discs eventually slipped into obscurity.

In 2009, Music of Bhutan Research Centre director, Kheng Sonam Dorji, began seeking out and conducting interviews with elder musicians who had served the Third King. Several artists recounted the Calcutta trips and told Dorji that the songs recorded there had filled at least two long-playing discs. Dorji immediately realized the significance of these pioneering LPs and began



Kheng Sonam Dorji

searching for them. Each artist had received copies, but few owned record players, and in the intervening four decades the musicians had all lent out their discs or misplaced them. Dorji followed various leads in hopes of finding the records, but all to no avail.

Finally in the spring of 2014, Dorji obtained a copy of one of the records, identified as 33PIX.1017, from a close attendant of the Third King, DASHO SANGAY TENZIN. The LP was then hand-carried on flights from Thimphu to California, U.S.A., where audio restoration

specialists meticulously converted the worn out tracks to digital format and remastered each song to a striking degree of clarity.

This CD, featuring all fifteen of the tracks from the LP in their original order, reveals the quiet power and sublime beauty of Bhutanese musical tradition. It not only showcases some of the most gifted artists of the era in their prime, but also captures a special historical moment, when an advanced twentieth-century technology was able to capture an aesthetic sensibility that pre-dates the arrival to Bhutan of popular music and western influences. The Music of Bhutan Research Centre is proud to offer this recovered audio treasure to the Bhutanese people and the world.

A Milestone in Bhutanese Recording History

According to MBRC research to date, not only were the Calcutta recordings the first gramophone records of Bhutanese vocal music, they were also among the earliest audio recordings of Bhutanese music in general.



Aku Tongmi

In all likelihood the first recording of Bhutanese musicians was undertaken for an Indian-produced documentary film about Bhutan in 1949 or the early 1950s. Aku Tongmi, an esteemed traditional musician as well as leader of the first Bhutanese military band and composer of the national anthem, took a small group to Kalimpong, West Bengal, to make the instrumental soundtrack. Unfortunately, MBRC has so far been unable to track down the title or whereabouts of this film. The next earliest recordings may be several reel-to-reel tapes of Bhutanese music from the early 1960s recently acquired by MBRC

that were made by a private individual from Japan. Apparently it was not until 1968, however, that Bhutanese musicians first appeared on vinyl. The artists featured on this CD were not the only ones recorded that year, as the Third King also sent a group of about 50 military band members to Dum Dum Studios in 1968 to make gramophone recordings of their instrumental repertoire.

In the 1970s the Bhutan Broadcasting Service acquired reel-to-reel recording capacity for in-house use. Outside Bhutan, foreign record labels released a few long-playing records of Bhutanese monastic and folk music that had been recorded on field equipment (Lyrichord 1972; Smithsonian



Folkways 1978). Commercial albums of Bhutanese music were still not widely available in Bhutan, however, until private recording studios and compact cassette production emerged there in the 1990s (and cassettes remained the primary media for Bhutan’s music industry until very recently). Tashi Nyencha, a private entertainment firm dedicated to presenting traditional music and dance, released their first cassette in 1988 and opened the first recording studio in 1990. Other recording studios followed, but their releases could be characterized predominantly as pop music rather than traditional music.

The 1968 vocal records – with their early release date, traditional focus, artistic and technical excellence, and LP medium of manufacture – therefore represent a rather singular event in the history of Bhutanese sound recording.

Memories of the Trip

Most, if not all, of the artists featured here had never traveled outside Bhutan before, and they remember their time in Calcutta vividly.



Lingkana Palace

The musicians rehearsed daily for a couple of months prior to leaving. The King selected all of the songs and the combinations of voices and instruments. Each night the group went to Lingkana Palace to demonstrate their progress. “His Majesty would suggest how to make it more beautiful,” recalls Aum Tshewang Lham. “He would always try to encourage us so that we would gain confidence and be optimistic about the recording.”

In July of 1968 they set out for India. Group leader Dasho Drupon rode in a car with two of the singers and the rest of the musicians boarded an army truck. They traveled from Thimphu, the Bhutanese capital, to the southern Bhutanese border town of Phuntsholing. After lodging for one night they then drove to Hasimara, West Bengal, and took a plane to Calcutta, where a bus delivered them to Minolbha Hotel in Tivili Court. Understandably, this first-time flight had been somewhat unnerving for the musicians, but the ride was reassuringly smooth and they enjoyed the panoramic views of Himalayan mountains and valleys.



They found India to be a strange exciting world. As Aup Bumtap Tawla recalls, even Thimphu at the time was just a small town with a few scattered houses, and Calcutta's tall, tightly spaced buildings felt like "towering cliffs." The city was "as crowded as a bee hive" and the cars on its streets "as thick as a yak herd." They had never seen traffic signals before (even today Bhutan does not have any), and relied on help crossing the street. Among them only Dasho Drupon was fluent in Hindi, and the rest were reluctant to venture too far on their own for fear of getting lost.



Calcutta



Dum Dum Studios

Dum Dum Studios was a large, busy complex on the other side of town from their hotel. Many well known Indian artists recorded there, and studio time was at a premium. The Bhutanese were scheduled in at various times of day and evening, and had to be punctual or else lose their session to another client. It could be stressful trying to get there by bus, often caught in colossal traffic jams.

The greatest challenge, however, was the terrible summer heat. Aup Khetu remembers that the men gave up their heavy Bhutanese clothing (the *gho* robe) and put on lighter pants and shirts like the Indians. Even then, he says, "I used to feel that I was taking a hot bath in my clothes. My whole body was wet and sticky with pollution and dust." Inside the studio they were not allowed to turn on the air conditioning; cool air, it was believed, would constrict and irritate the vocal cords, and lead to coughing. The musicians sweated profusely in the airtight recording room, everyone drenched "as if in the shower." As Aum Thinlem recalls, "the sweat used to drain into my eyes, nose and mouth, causing a burning sensation as I sang." People were jumping into a swimming pool in front of the building to refresh themselves, but the Bhutanese did not know if they were permitted to use it. "All we could do was watch them."



Aum Thinlem

Despite the stifling heat, the musicians had to maintain strict self control during recording. Any rustle of movement would ruin the song, as would any loud exhalation. Vocalists and accompanying instrumentalists recorded together, and if anyone made a mistake they would have to start over from the beginning. Most vocalists had to repeat a song several times in order to achieve one error-free take from start to finish. For Thinlem it was especially difficult, as she was seven months pregnant. She says that recording under such conditions, as she struggled to sustain the long, controlled breaths necessary for proper Bhutanese phrasing, was perhaps the harshest task of her life.

Although everyone worked hard, it was slow going. A second trip to the studios in August was required to finish the project. In the end, the results were extraordinary. When the surviving musicians heard these tracks again in 2015 they were proud and overcome with emotion. They regret their late friends on the recording are not alive to hear it. They hope future generations will use it as a resource to learn from. "Hearing this after so many years," says Aup Bumtap Tawla, "makes me feel very special...I feared it was lost forever, but this will last even after my soul passes away." "It is unbelievable," says Aum Thinlem, "and touches my heart."

Featured Musicians

Male Vocalists



Drimpon Sonam Dorji, awarded the Druk Norbu medal, 2012*

Drimpon Sonam Dorji (assistant group leader in Calcutta) joined the Royal Bhutanese Army at age 16. He was thereafter selected for the Royal Body Guard, where he served for 11 years. The Third King trained all members of the RBG in dancing, and after only three months of instruction Sonam Dorji himself became a senior dance teacher. The revered composer Ashi Choki was his mentor and a frequent collaborator. Tall, handsome, and graceful, he was called “Hero” by the King’s ministers and received a trophy for “Best Dancer” from the King in 1971.

In the Royal Body Guard, Drimpon Sonam Dorji set a high standard and established protocol for rehearsals, performances, costuming, and repertoire. As a scout for the King he traveled to every *dzongkhag* (district) in order to select the most promising dancers, singers and musicians. He used only what he considered to be “pure traditional” dance movements in court choreography, thus distilling and preserving Bhutan’s ancient language of gesture and form. During this period Drimpon Sonam Dorji also helped to establish the Royal Academy of Performing Arts and was appointed as the academy’s first dean. Additionally he served as music tutor for the Third King’s son and future Fourth King of Bhutan, Jigme Singye Wangchuck.

Aup Bumtap Tawla, from Punakha Kapjo Botkha, first performed for the Third King at age 23 and was then selected to be a court dancer. He was a very prominent vocalist in the courtyard, spending many hours a day performing for His Majesty.

**The Druk Norbu Medal has been awarded yearly since 2010 by MBRC for lifetime contributions to the music and dance culture of Bhutan.*



Aup Bumtap Tawla

Female Vocalists



Aum Tshewang Lham awarded the Druk Norbu Medal, 2011*

Aum Tshewang Lham of Paro Khangkhu comes from a musical family. Her grandmother, mother, father and uncles were all performers with the Second King. As a teenager she observed the Third King’s instructors teach songs and dances at the Khangkhu temple grounds next to her house. She first performed for the Third King herself at age 11, and soon thereafter sang for the Indian Prime Minister Jawaharlal Nehru during his historic visit to Bhutan in 1958. From 1968-1972 she served the Third King full time. His Majesty used to take her on hunting trips and other travels throughout the country so that she could sing for him from the back of the car as he whistled along.



Aum Thinlem,
awarded the Druk
Norbu Medal, 2010

Aum Thinlem, from Trongsa Dangla Gyenba, is perhaps Bhutan's most well known traditional singer. As a young newlywed she moved to Thimphu with her husband, Sengbji Dorji, due to his position as a dance teacher for the Royal Bodyguard. At age 19 she began performing for the Third King, often singing for many hours straight in the evenings as His Majesty played card and dice games to relax. After the King's death in 1972 Aum Thinlem continued as a professional vocalist, singing for archery tournaments and other public events, and for dignitaries and foreign guests. She was a vocalist with the Bhutan Broadcasting Service (BBS) for seven years and on staff at the Royal Academy of Performing Arts for eight years.

Ani Lham of Paro Dophu was a neighbor and close friend of Tshewang Lham, and they frequently sang together. She died suddenly not long after the recordings were made.

Changzam Dagom of Paro, who also passed away at a young age, shared a close friendship with Thinlem.

Instrumentalists

Aup Dawpey, from Punakha Talo Nubgang, is the nation's most revered *drangyen* player. A former monk and *champon* (mask dance master) for the Talo monastery, he is the leading authority on Talopai *dangrem*, a special repertoire of songs performed during the annual Talo *tshechu*. Aup Dawpey has mentored many students of music and dance over the decades. In 1999 the Fourth King, His Majesty Jigme Singye Wangchuck, awarded Aup Dawpey the *Thugsey* ("Son of Bhutan") medal for his outstanding musical services; he is the only musician thus far to receive this prestigious honor.



Aup Dawpey, awarded
the Druk Norbu
Medal*, 2014



Aup Khetu

Aup Khetu of Kurtoe is a master of the *chiwang* (two-stringed Bhutanese fiddle). He played one made of elephant bone given to him by the Third King. Aup Khetu traveled with His Majesty wherever he went and was required to keep his instrument tuned and in good condition at all times so that he would be ready to play on command.

The Songs

Overview of Song Types

The songs on this recording may be divided into three broad categories: *zhabdro gorgom*, *zhabdro dangrem*, and *yuedra*. Most of the songs may be considered *zhabdro gorgom* (or ***gorgorm*** for short), a type of song favored by the Third King. These are relatively lively songs with lyrics that tend to have an informal, everyday character. Many *gorgom* have accompanying circle or line dances. They may be sung with voice alone or backed by *drangyen* (lute), *chiwang* (fiddle), *lim* (flute), or by ensembles featuring these instruments and *yangchen* (hammered dulcimer). Based on consultation with elder master musicians, MBRC further classifies *gorgom* that originated in Tibet and were later adopted and adapted by Bhutanese as *boedra*, and *gorgom* that originated in Bhutan as *drukdra*. *Boedra* often retain remnants of Tibetan language, while *drukdra* are fully in *Dzongkha*.



Drangyen, Chiwang, Lim, Yangchen (from left to right)

Two of the songs in this collection are *zhabdro dangrem* (or ***dangrem*** for short), another major song genre and one that is quite ancient. *Dangrem* are characterized by longer, highly ornamented phrases without fixed rhythm that are sung at a slower tempo than *gorgom* and are difficult to sing well. The style is popularly known as “*zhungdra*,” but MBRC maintains that “*dangrem*” is a more accurately encompassing term, since *zhungdra* is actually only one of at least ten varieties of *dangrem* found in Bhutan.



Dangrem

Dangrem are most often sung unaccompanied, but may also be backed by *drangyen*, *chiwang*, or *lim*. Sometimes a group of singers might sing *dangrem* in unison, swaying slowly back and forth as they stand in a line facing lamas or other honored guests. This song type is considered to be Bhutanese artistic and spiritual expression of the highest order. Some of the repertoire is in *Choekey* (classical Tibetan, a religious language shared throughout the Himalayas), having been composed by monks and Buddhist scholars. When the first leader to unify Bhutan, the great exiled Tibetan monk Zhabdrung Ngawang Namgyal, arrived in 1616, he was greeted by *dangrem* performances.

The third category of song is ***yuedra***, which refers to all the other varieties of village folksong found throughout Bhutan. The musical styles of *yuedra* can resemble *gorgom* or *dangrem*, or be quite different. In language or dialect of use, subject matter, performance contexts and accompanying instruments, *yuedra* reflect local linguistic, lifestyle and ethnic diversity.



Gorgom



Track 1

Chumay Phari Yapchen Yumchen (3:08)

Composer: Unknown

Vocalist: Tshewang Lham

Genre: *Yuedra*

This rare song from the village of Khangku Paro is hardly sung today. In a very natural and beautiful way it expresses the author’s longing to become a nun. She seeks permission from her parents to join the land of Dharma under the special guidance of her root lama (main lama mentor), and then attempts to persuade the lama to share his teachings with her. The Parop dialect is evident in the title (*Chumay* means “river”; *Phari* is “the other side of the river,” and *Yapchen* and *Yumchen* are the polite terms for father and mother, respectively).

ལྷོ་མ་པར་རི་ཡའ་ཆེན།

སོ་ ལྷོ་མ་པར་རི་ཡའ་ཆེན་ཡུམ་ཆེན་ནང་ལ། བྱ་མོའི་བདག་ལ་ལོའང་བ་གཏོང་ལོགས་མཛོད།

བྱ་མོའི་བདག་ལ་ལོའང་བ་གཏོང་ལོགས་མཛོད།

སོ་ ཨ་ཞེ་སྐྱ་གཟུགས་རྩ་རི་སྐྱུང་མ་འདྲ་ལ། རྩ་རི་སྐྱུང་མ་ལྷ་ཚོས་གང་ནས་ཡོང། རྩ་རི་སྐྱུང་མ་ལྷ་ཚོས་གང་ནས་ཡོང།

སོ་ རྩ་རི་སྐྱུང་མ་ཆེ་སྟོན་ལས་ར་བཀོད་ལ། ལྷ་མ་འདི་ཡང་མ་གསུང་ལ་ཚོས་ཅིག་གནང། ལྷ་མ་འདི་ཡང་མ་གསུང་ལ་ཚོས་ཅིག་གནང།

སོ་ ཨ་ཞེ་དབྱ་སྐྱ་སེར་ལིང་ལྷང་མ་འདྲ་ལ། སེར་ལིང་ལྷང་མ་ལྷ་ཚོས་ལ་གང་ནས་ཡོང། སེར་ལིང་ལྷང་མ་ལྷ་ཚོས་ལ་གང་ནས་ཡོང།

སོ་སེར་ལིང་ལྷང་མ་ཆེ་སྟོན་ལས་ར་བཀོད་ལ། ལྷ་མ་འདི་ཡང་མ་གསུང་ལ་ཚོས་ཅིག་གནང། ལྷ་མ་འདི་ཡང་མ་གསུང་ལ་ཚོས་ཅིག་གནང།

Phonetic

English Translation

*Chumay Phari Yapchen Yumchen Nangla
Bumay Dala Choela Tangro Zay*

O parents who reside by the river
Grant me permission to pursue supreme dharma

*Ashi Kuzu tsari Njuma Dra la
Tsari Njuma Lhachoe Gany Young*

Princess, your figure appears like Tsari Njuma (dwarf bamboo)
Tsari Njuma, where did you come from?

*Tsari Njuma Tsayngyen Lay rang koe la
Lama Di Yang Ma sung Choechi Nang*

I appear like Tsari Njuma because of my inherent faith
Lama, I urge you to give teachings instead of compliments

*Ashi Auta Sili Jama Dra la
Sili Jama Lhachoe Gany Young*

Princess, your hair looks like the hair of Sili Jama (beauty queen)
Sili Jama, where did you come from?

*Sili Jama Tsaynyen Lay Rang Koe la
Lama Diyang Ma sung la Choechi Nang*

I have hair like Sili Jama because of my past Karma
Lama, I urge you to give teachings instead of compliments



Eastern Bhutan

Track 2

Shar Gungsa Lhamoi (3:18)

Composer: Unknown

Vocalists: Drimpon Sonam Dorji, Tshewang Lham, and Ani Lham

Musician: Khetu, *chiwang* (fiddle)

Genre: *Drukdra*

This song, like similar songs found throughout Bhutan, is understood to be from the point of view of a bride’s mother. She describes the beautiful clothing and ornaments that her daughter wears to impress the prospective groom in an arranged marriage. The situation is a highly charged one, being a crucial moment in the girl’s life. They hope he will accept her, yet the groom and in-laws with whom the girl will be living are strangers, and the mother cannot be sure her daughter will be appreciated and treated well. The song does not state the mother’s fears and concerns explicitly, but through the expressive medium of music allows her to convey deep emotions just below the surface. As the mother names each item of costly attire verse by verse, by implication she also affirms the girl’s full worthy character.

ཤར་དགུང་སངས་ལ་མོའི།།

ཤར་དགུང་སངས་ལ་མོའི་རི་མགོ་ལས་འཐོན་པའི་ངའི་བུ་མོའི་ལུས་སོང་།། དབུ་ལྷ་མིན་འདུག་མ་གསུངས།།

ཚོ་རིང་དཀྱིལ་འཁོར་བྱུང་ན་དབུ་ལྷ་ག་ཅིག་ལྷ་གོ།༢ ཤར་དགུང་སངས་ལ་མོའི་རི་མགོ་ལས་འཐོན་མི།།

ངའི་བུ་མོའི་ལུས་ལ་རྒྱ་གཡུ་མིན་འདུག་མ་གསུངས།། གཡུ་རྒྱུང་དུག་དཀར་བྱུང་ན་རྒྱ་གཡུ་ཞིག་བྱུང་སོང་།།༢

ཤར་དགུང་སངས་ལ་མོའི་རི་མགོ་ལས་འཐོན་པའི།། ངའི་བུ་མོའི་ལུས་སོང་རྒྱུ་སྟོན་མིན་འདུག་མ་གསུངས།།

གཡུ་དང་བྱི་རུ་བྱུང་ན་རྒྱུ་ཆ་ཅིག་ལྷ་གོ།༢ ཤར་དགུང་སངས་ལ་མོའི་རི་མགོ་ལས་འཐོན་མི།། ངའི་བུ་མོའི་ལུས་སོང་རྒྱུ་སྟོན་མིན་འདུག་མ་

གསུངས།། ལ་ཤ་སྐྱ་ཕུག་བྱུང་ན་རྒྱུ་སྟོན་ཅིག་བྱུང་སོང་།།༢ ཤར་དགུང་སངས་ལ་མོའི་རི་མགོ་ལས་འཐོན་པའི།། ངའི་བུ་མོའི་ལུས་སོང་ན་

བཟའ་མིན་འདུག་མ་གསུངས།། རྒྱུ་ཤུད་ཐག་རས་བྱུང་ན་ན་བཟའ་ཅིག་ལྷ་གོ།༢ ཤར་དགུང་སངས་ལ་མོའི་རི་མགོ་ལས་འཐོན་པའི།། ངའི་

བུ་མོའི་ལུས་སོང་རྒྱུ་སྟོན་མིན་འདུག་མ་གསུངས།། རྒྱུ་པ་སྐྱ་ལྷ་བྱུང་ན་རྒྱུ་སྟོན་ཅིག་ལྷ་གོ།༢

Phonetic

*Shar Gungsa Lhamo Rig Gunlay Thanpai
Nga Bomai Lui Su Au-sha Mendu Masung
Tshering Kingkhor Jung na Au-sha Chi Shug gay*

*Shar Gungsa Lhamo Rig Gunlay Thanpai
Ngay Bomai Lui Su Nay-yug Mendo Masung
Yuechung Dokar Jung Na Nay-yug Chi Shug gay*

*Shar Gungsa Lhamo Rig Gunlay Thanpai
Ngay Bomai Lui Su Gan-chag Mendo Masung
Yuedang Jiru Jung na Gan-chag Chi Shug gay*

*Shar Gungsa Lhamo Rig Gunlay Thanpai
Ngay Bomai Lui Su Kutoe Mendo Masung
Khasha phuto Jung Na Kutoe Chi Shug gay*

*Shar Gungsa Lhamo Rig Gunlay Thanpai
Ngay Bomai Lui Su Namza Mendu Masung
Kishug Thara Jung Na Namza Chi Shug gay*

*Shar Gungsa Lhamo Rig Gunlay Thanpai
Ngay Bomai Lui Su Kuching Mendu Masung
Kupa Nanga Jung Na Kuching Chi Shug gay*

English translation

Bride who traveled from the eastern land
Do not say she has no hat on her head
Tshering Kingkhor is her hat

Bride who traveled from the eastern land
Do not say she has no earring in her ear
Yuechung Dokar is her beautiful ring

Bride who traveled from the eastern land
Do not say she has no ornaments
Jewels and diamonds are her precious jewelry

Bride who traveled from the eastern land
Do not say she has no outfits
Khasha Puto is her pure upper outfit

Bride who traveled from the eastern land
Do not say her body has no outfits
Kishug Thara of silk is her beautiful outfit

Bride who traveled from the eastern land
Do not say she has no belt around wrist
Five various colored ropes make her belt



Paro Dzong

Track 3
Pangri Zampa Lhakhang (2:32)

Composer: Unknown
Vocalist: Chang Dagom
Genre: *Drukdra*

This song, which presents a beautiful contrast of river and temple imagery to convey the deep spiritual emotions of a pilgrim beholding a monastery, is one of the most popular and widespread *drukdra* in the country. The wording may vary slightly from region to region

according to local dialect, but the melody is universal. The song refers to a stream that has its source in Lhasa, Tibet, to the north, with an outlet near the monastery of the tiny village of Ari. This river has been given different names along its course; in Lhasa it is called Lhasa Kidchu, while when passing gently through the valley of Yalung it is known as Yalung Tsang Chu. In olden times villagers depended on river routes in order to reach any destination, and so Buddhist pilgrimage and rivers have a long association.

The cupi bird (or kouju bird) mentioned in the refrain lives deep in the forest and is known for its sweet-sounding voice. The cupi’s call can be interpreted as a metaphor for the devotional music emanating from the temple. Long-lived cypress trees further signify the enduring spirituality of the grounds (in Bhutanese lore, cypress trees are often said to be the “walking sticks” of Buddhist saints who once roamed the area). Regarding the temple figures mentioned in the verses, the central Lama Ugyen Pema, also known as Guru Rinpoche, introduced Tantric Buddhism to Bhutan in the eighth century. He is flanked by two important disciples who helped spread his teachings; Lhacham Meda Rawa to his left and Yeshe Tshogay, also known as Lhamo Yangchenma, the Bhutanese goddess of knowledge, language, and music, to his right.

ཀུ་མོ་ལ་ཤར་ཤར་མ་ཤར།།
ཀུ་མོ་ལ་ཤར་ཤར་མ་ཤར།།₂ གཡས་རི་གཙང་པ་འདྲ་དོ།།
ཤིང་ཆེན་འཛོམ་པོ་ཆོན་ལྡན་གྱི་སྤྲོད་མོ་ལ།། ལུ་བྱུག་སྤོན་མ་ཐང་དཀར་གྱི་རྒྱལ་པོ།།
གཡས་སུ་ལ་གཡས་ལས་བཞུགས་མི།།₂ མཁའ་འགྲོ་ཡེ་ཤེས་མཚོ་རྒྱལ།།
ཤིང་ཆེན་འཛོམ་པོ་ཆོན་ལྡན་གྱི་སྤྲོད་མོ་ལ།། ལུ་བྱུག་སྤོན་མ་ཐང་དཀར་གྱི་རྒྱལ་པོ།།
གཡུང་སུ་ལ་གཡུང་ལས་བཞུགས་མི།།₂ ལགས་ཅམ་ལྷ་ཉ་དར་བ།།
ཤིང་ཆེན་འཛོམ་པོ་ཆོན་ལྡན་གྱི་སྤྲོད་མོ་ལ།། ལུ་བྱུག་སྤོན་མ་ཐང་དཀར་གྱི་རྒྱལ་པོ།།
སྤྱ་སྤྱ་སྤྱ་ལ་བཞུགས་མི།།₂ ལྷ་མ་དང་ཨོ་རྒྱན་པ་སྐྱེ།།
ཤིང་ཆེན་འཛོམ་པོ་ཆོན་ལྡན་གྱི་སྤྲོད་མོ་ལ།། ལུ་བྱུག་སྤོན་མ་ཐང་དཀར་གྱི་རྒྱལ་པོ།།

Phonetic

*Chumo Shang Shang Ma Shang...
Ari Tsang Chu dra do
Shingchen Zomba Tsendhen Dong mo...
Kuju Nyoenmo Thankar Gi Gyelbo*

*Yesu ye lay Zhug Me
Khandro Yeshe Tshogay
Shingchen Zomba Tsendhen Dong mo
Kuju Nyoenmo Thankar Gi Gyelbo*

*Yensu Yen Lay Zhug Me
Lhacham Meda Rawa
Shingchen Zomba Tsendhen Dong mo
Kuju Nyoenmo Thankar Gi Gyelbo*

*Butsu Bu la Zhug Me
Lamda Ugyen Pema
Shingchen Zomba Tsendhen Dong mo
Kuju Nyoenmo Thankar Gi Gyelbo*

English translation

Waterfalls that cascade down below
Resemble the crystal stream of Ari Tsanghchu
Huge trees gathered around are Cypress trees
The singing of Cupi can be heard from the distance

On the right side there resides
Khandro (Dakini) Yeshe Tshogay
Huge trees gathered around are Cypress trees
The singing of Cupi can be heard from the distance

On the left side there resides
(Dakini) Lhacham Meda Rawa
Huge trees gathered around are Cypress trees
The singing of Cupi can be heard from the distance

Right in the center there resides
Lama Ugyen Pema
Huge trees gathered around are Cypress trees
The singing of Cupi can be heard from the distance



Track 4

***Tasiling Kesang* (2:31)**

Composer: Unknown

Vocalists: Drimpon Sonam Dorji, Tshewang Lham

Musician: Khetu, *chiwang* (fiddle)

Genre: *Boedra*

Aup Tsheten Dorji popularized this song in the 1960s. According to him, it originated in the Kham (Do-Toe) region of Tibet in the 1950s, and he was the first person to perform it in Bhutan. Bhutanese singers subsequently modified the tune and lyrics, as reflected here. Versions of the song can still be heard in Tibet as well.

*Aup Tsheten Dorji
circa 1960s. Awarded
the Druk Norbu
Medal in 2011.*

རྟ་གསེར་ལས་སྐྱལ་བཟང་།

རྟ་གཟིང་གླིང་སྐྱེས་ས་གཟིང་གླིང་རས།། རྟ་གཟིང་གླིང་བཞག་ནས་དེ་ཆོག་ཅང་།། འཇུལ་ལ་འཇུལ་ཚེ་ཨ་རོགས་སོ།།
རྟ་གཟིང་གླིང་མི་དགའ་མ་སྐྱེད་ཞིང་།། རྟ་བྱང་བཟང་ཐོན་པ་དེ་ཆོག་ལས།། སྐྱིད་ལ་སྐྱིད་ཚེ་ཨ་རོགས།། བྱ་དང་རྟ་སྐྱེས་ས་སྐྱོང་ཡུལ་རེད།། བྱ་
སྐྱོང་ཡུལ་བཞག་ནས་དེ་ཆོག་ལས།། ཚོས་ལ་འགོ་ཚེ་ཨ་རོགས།། རྟ་སྐྱོང་ཡུལ་མི་དགའ་མ་སྐྱེད་ཞིང་།། བྱ་ལམ་རྒྱུ་ཐོན་པ་དེ་ཆོག་ལས།།
སྐྱིད་ལ་སྐྱིད་ཚེ་ཨ་རོགས།། དགུང་རིང་གུང་མཐོ་རི་མཐོ་ཚེ་ཡ།། བྱ་ལྷ་བྱ་གོང་མོ་དེ་ཆོག་ལས།། ཡུལ་ལ་རས་ཚེ་ཨ་རོགས།། དགུང་རིང་གུང་
ལྷ་སྐྱབས་ཚེ་ཡ།། བྱ་ལྷ་བྱ་སེམས་པ་དེ་ཆོག་ལས།། འཇུལ་ལ་འཇུལ་ཚེ་ཨ་རོགས་སོ།།

Phonetic

English translation

*Ta Ziling Keysa Zinling Ray
Ta Zinling Zhag Nay Ngyentso Chang
Thrui la Thrui Si Aro*

Ziling is the village where the mule was born
I regret moving away from the village
I am full of sorrow

*Ta Ziling Mega Ma Kay Shi
Ta Jangthand Dremba Ngyentso Lay
Kid la Kid say Aa Roo*

Do not say you are mournful
Peace shall return to thee, mule
If you think of the land of Jangthang (Tibet)

*Bu Ngarang Kay Sa Kong Yue Ray
Bu Kong Yue Zhag Nay Ngyentso Lay
Choe la Dro Tsay Aa Roo*

Village of Kong Yue is my birthplace
In search of Dharma teaching
I am leaving my homeland henceforth

*Ta Kong Yuel Mega Ma Kay Shi
Bu Khamchu Dremba Ngyentso Lay
Kid la Kid say Aa Roo*

Mule, do not mourn in Kong village
Peace shall return to thee, mule
Once you think of the Kham-chu river of Kham

*Gung Ring Gu Thoray Thotsay Ya
Bja LhabJa Gongmo Ngyentso pha
Yuel la Ray Tsay Aa Roo*

Tallest Snowy Mountain of all,
Considered to be the homeland
Of Bja Lhabja Gongmo (bird)

*Gung Ring Gu Khawa Puptsay Ya
Bja Lhabja Sempa Ngyentso Lay
Thrula Thrui Tsay Aa Roo So*

Whenever the mountaintop is covered
With heavy snow, time and again,
It is for the Bja Lhabja Gongmo to mourn



Horses in the Himalayas

Track 5

Changla Chichang Nichang (2:15)

Composer: Aup Tsheten Dorji

Vocalist: Drimpon Sonam Dorji

Musician: Khetu, *chiwang* (fiddle)

Genre: *Drukdra*

The composer of this song, Aup Tsheten Dorji, was born in the Lhodra Dozong province of Tibet and fled to Bhutan as a young man in 1960. He was soon selected as a dancer in the court of the Third King, where he served as a performer and composer until the monarch's death. During the 1960s Aup Tsheten Dorji introduced at least thirty Tibetan songs (*boezhey*) to Bhutan, many of which the Bhutanese adopted and made their own. With some musical and lyric variations, these songs have since become popular classics of *boedra* song tradition. Over the years Aup Tsheten Dorji has also composed at least sixty-five *drukdra*, including a song for the Coronation of the Fifth King composed at the request of Prime Minister Jigme Thinley, and he released five well-received music albums between 2001-2004. Aup Tsheten Dorji has considered himself to be fully Bhutanese ever since the Third King bestowed the honor on him.

Aup Tsheten Dorji composed *Changla Chichang Nichang* at the request of the Third King at Zachok Thangka in 1962. It was the first song Aup Tsheten Dorji authored in Bhutan after fleeing Tibet. Before the construction of motor roads, Zachok Thangka, below Semtokha, was on the main transit path and well known as a place where travelers would hold up for the night on their way to Wangdiphodrang, Trongsa, and Bumthang. The song suggests that just as aging wine improves with time, so too may love reach a stage of fullest maturation. Aup Tsheten Dorji states that this touching piece is his favorite among his compositions.

The following true original lyrics are supplied by Aup Tsheten Dorji (they vary in places from those on the recording).

ཆང་ལ་གཟིག་ཆང།

༔ ཆང་ལ་ལ་གཟིག་ཆང་ལ་གཉིས་ཆང། བསོད་ནམས་ཡར་འགོ་ཡར་ལ། གསུམ་ཆང་ལ་ལོ་ཆང་དཀར་མོ།
འདི་ནས་ལ་བྱམ་ཐང་ལ་གཞུང་ལ། བསོད་ནམས་ཡར་འགོ་ཡར་ལ། འགོ་མཁན་ལ་མི་ཅིག་བྱུང་སོང།
ལག་རྟགས་ལ་ཆེན་པོ་ལ་མེད་ཀྱང། བསོད་ནམས་ཡར་འགོ་ཡར་ལ། སེམས་ཀྱི་ལ་ཡིག་རྒྱུ་བསྐྱར་སོང།
རྒྱུ་འདྲིས་ལ་བྱམས་པའི་ལ་ང་ནས། བསོད་ནམས་ཡར་འགོ་ཡར་ལ། ཡིག་རྒྱུ་ལ་ཨ་སྐྱུག་པ་མོ།
རང་རི་ལ་སྐྱུ་དབྱངས་ཡང་ལ་མི་ཤེས། བསོད་ནམས་ཡར་འགོ་ཡར་ལ། མི་ལ་ལ་སྟོན་ན་དོ་ཚ།
ལ་ཅིག་ལ་ཉིང་ལི་ལ་ལ་མོ། བསོད་ནམས་ཡར་འགོ་ཡར་ལ། བྱམ་ལ་ཕྱིས་བལྟས་གནང་སོང།

བུ་མོ་ལ་བརྟན་པ་ལ་ཡོད་ན།། བསོད་ནམས་ཡར་འགྲོ་ཡར་ལ།། ཉིང་གཏམ་ལ་བཤད་ནས་ལོག་སོང།།
 ལ་ཅིག་ལ་བད་ལི་ལ་མོ།། བསོད་ནམས་ཡར་འགྲོ་ཡར་ལ།། ཏྲ་པོ་ལ་ཆིབས་གྲལ་བསྐྱར་ཤོག།
 ཏྲ་པོ་ལ་བརྟན་པ་ལ་ཡོད་ན།། སོ་ནམས་ཡར་འགྲོ་ཡར་ལ།། ཆག་ནི་ལ་ཟ་ནས་ལོག་སོང།
 མེ་ཏོག་ལ་ཨེ་ཀར་ཤར་ཤར། བསོད་ནམས་ཡར་འགྲོ་ཡར་ལ།། དགུན་ཀ་ལ་ཤར་རྒྱ་བྱུང་སོང།།
 རང་རེའི་ལ་བྲིན་ཅན་ལ་ས་མ།། བསོད་ནམས་ཡར་འགྲོ་ཡར་ལ།། བརྟན་ཏུ་ལ་བཞུགས་རྒྱ་བྱུང་སོང།། །།

Phonetic

English Translation

<i>Changla Chichang, Nichang Sum Chang Lochang Karmo</i>	The final stage of alcohol is stronger and more pleasurable Than the first and second stages of alcohol
<i>Dinay Bumthang Zhung La Drogay Mechi Jung Na</i>	I wish there was someone traveling Towards the direction of Bumthang
<i>Lagta Chenmo Mechang Semki Yekchung Kedsong</i>	I shall not burden you with heavy percale Only take the heart-felt letter to my sweetheart
<i>Chungthri jampay Ngang nay Yechung Acho pacho</i>	My sweetheart has greeted me with great compassion Ever since I came into his life
<i>Ngarai Lhag Yang Meshay Mela Tenna Ngo Tsa</i>	Being illiterate, I cannot read the beautiful letter At the same time I am too shy to let others read
<i>Lamo henhlay Lamo Bumoi Shetag Log yoe</i>	From the mountain pass Henglay la My heart follows you when looking back
<i>Bumo Demba Youedo Heng tam Shelthro luesung</i>	I trusted and believed in your love I still thirst to share loving words with my sweetheart
<i>Lamo Paylay lamo Tapo Chita log Yoe</i>	Arriving at the mountain pass Payley La From horseback I turned again to you
<i>Tapo Demba Youedo Chag Nay Zathroe Lusong</i>	Wanting to be with you forever But grazing my horse, I left unfulfilled
<i>Meto Arka Shar Shar Guenka Sahrjung Jung Na</i>	Like Arka flowers blooming in the summer I wish the same flowers could blossom in the winter
<i>Ngai Drenchen Phama Shiyang Logna Zhug chok</i>	Similarly I persist in wishing my late parents Could return from the realm of death



Himalayan Range

Track 6

Ganglay Joenbay Senchen Karmo (2:41)

Composer: Unknown

Vocalist: Ani Lham

Genre: *Drukdra*

While this song is often assumed to be a *boedra*, or song of Tibetan origin, due to its subject matter, a close analysis of vocabulary and musical features suggests that it is a *drukdra*, or song of Bhutanese origin. This song may be heard in western Bhutan, particularly in Paro.

The song recounts the story of Nangsa Woebum, a girl torn between the material and devotional worlds. Nangsa was forced to marry Dhakpa Samdrup, the son of a local chieftain, Lord Drachen, in the Gyentse region of Tibet. Her parents feared possible repercussions if their daughter didn't bend to the will of Lord Drachen. They therefore conceded to the marriage proposal, and Nangsa reluctantly submitted. After seven years she gave birth to a son, Lhawang Darpo. While everyone greeted the birth with joy and happiness, Nangsa recognized that bonds of attachment are illusionary and lead to the misery of samsaric existence. Although Nangsa's daily life was difficult due to a sister-in-law in the palace who nurtured ill will against her, Nangsa clung to the hope that she would be able to devote her life to the Dharma. Tragically, she died of a broken heart after being beaten by her husband. Even so, before dying she calmly told her son that her death was unavoidable and advised him to give up his attachment to her. The "Mt. Tiwitsi" mentioned in the song is a general name for the tallest peak in a mountain range, so high in altitude that the snow never melts. Riggyel Lhenpo is a holy mountain.

གང་ལས་འགྲོ་མི་གསུང་རྒྱད།།

གང་ལས་འགྲོ་མི་སེང་ཆེན་ཡ་ལ་དཀར་མོ་ཁྱེད་ལ།། གང་རི་དཀར་པོ་ངལ་ལས་མ་ཆགས་ཅིག།
ངལས་ལྷག་པའི་རྣང་རྣང་ཡང་ལ་སྐྱུ་སེ་ཡོད་ལ།། གང་རི་ངན་ཉི་མ་ལས་ལྷ་ཉི་དུ་ལ།།

བྲག་ལུ་བཞུགས་མི་ཐང་དཀར་ཡ་ལ་རྒྱལ་པོ་ཁྱེད་ལ།། བྲག་རི་དོད་མོ་ངལ་ལས་མ་ཆགས་ཅིག།
ངལས་ལྷག་པའི་རི་རྒྱལ་ཡ་ལ་ལེ་མོ་ཡོད་ལ།། བྲག་རི་ངན་ལྷ་བ་ལས་ཉོག་ནས་དུ།།

ཨ་མི་བྱ་རྩུང་ལྷ་ལུ་ཡ་ལ་དར་པོ་ཁྱེད་ལ།། དོད་ལུ་སྣང་སེ་ངལ་ལས་མ་ཆགས་ཅིག།
ངལས་ལྷ་པའི་དཔོན་པོ་ཡ་ལ་ཡབ་སྐུ་ཡོད་ལ།། ཨ་མ་མི་བཏབ་ཕྱིད་བ་ལས་བྱུང་ནས་དུ།།

Phonetic

*Ganglay Joenby Senchen Karmo Chey
Gangri Karpo Nga lu Machag Chi*

*Ngalay Lhagpai Gangkar Tiwtsi yoe
Gangri Ngani Nimai Shug nay do*

*Dra lu Zhugme Thangkaar Gyalpo
Dratoe Demo Nga lu Machag Chi*

*Ngalay Lhapai Rigyel Lhenpo Yoe
Drari Nagni Thawang Tognay do*

*Amai Buchung Lhawdarpo Choe
Daylo Nangtsay Ngalu Machag Chi*

*Ngalay Lhagpai Penbo Yuptsay Yoe
Ama Chiwa Mata Jungnay Do*

English translation

Thou, snow lion of the mountain
Do not fall in love with thee, snow mountain

Better than me there is Mount Tiwtsi
The power of the sun can melt me anytime

Vulture who nests on the rock
Do not fall in love with thee, cliff

You have Riggyel Lhenpo, better than me
I can be hammered anytime with a hammer

My sweetheart, Lhaewang Darpo (son)
Do not have extreme attachment to thy mother

You have a father dedicated to caring for you
At any time I may die, for it is unavoidable



6th Dalai Lama

Track 7

Reja Samten Ling La (2:53)

Composer: Tsangyang Jatsho

Vocalist: Drimpon Sonam Dorji

Musician: Khetu, *chiwang* (fiddle)

Genre: *Boedra*

The Bhutanese adapted this popular *boedra* from a Tibetan *boezhey* composed by the sixth Dalai Lama, Tsangyang Jatsho (1683-1706). It is believed that Tsangyang Jatsho composed 60 or 70 songs, contributing some of the most affecting Tibetan lyrics of all time. A lover of women and wine as well as a gifted poet, singer and dancer, he is beloved in Tibet by the common people, particularly the young. Tsangyang Jatsho is credited with improvising many aspects of *cham* (sacred masked dance) practiced throughout Tibet and Bhutan. *Reja Samten Ling La* is still performed as part of the Tibetan opera tradition in Dharamsala, India. In the song, Tsangyang Jatsho resolves to journey “beyond the mountain” in order to take his vows as a novice monk under the fifth Panchen Lama, abbot of Tashilhunpo Monastery in Shigatse, Tibet.

རི་རྒྱ་བསམ་གཏན་ཡི་ལ་གླིང་ལ།

རི་རྒྱ་བསམ་གཏན་ཡི་ལ་གླིང་ལ།།_༢ ལམ་སྤོང་བྲག་ཡང་མཐོ་འགོ།།
 ཀམ་རྒྱ་མཚོ་ངག་ཉིས་མི་སྤོད་ལ་མོ་བརྒྱལ་སོང་། གསུང་ལ་སྤོལ་དཀར་ལ།།
 ཡ་མཚན་ཅན་གྱི་ཡི་ལ་འབྲས་བུ།།_༢ ལོ་མའི་གསེབ་ནས་མཇལ་འབྱུང་།།
 ཀམ་རྒྱ་མཚོ་ངག་ཉིས་མི་སྤོད་ལ་མོ་བརྒྱལ་སོང་། གསུང་ལ་སྤོལ་དཀར་ལ།།
 ལམ་སྤོང་མཐོ་ར་ཡི་ལ་བྲག་ས་ནས།།_༢ ལག་པས་སྟོབ་ས་མིན་འདུག།།
 ཀམ་རྒྱ་མཚོ་ངག་ཉིས་མི་སྤོད་ལ་མོ་བརྒྱལ་སོང་། གསུང་ལ་སྤོལ་དཀར་ལ།།
 འབྲས་བུའི་བསམ་སྤོ་བཏང་ནས།།_༢ པང་པའི་ནང་ལ་འཇག་ཤོག།།
 ཀམ་རྒྱ་མཚོ་ངག་ཉིས་མི་སྤོད་ལ་མོ་བརྒྱལ་སོང་། གསུང་ལ་སྤོལ་དཀར་ལ།།
 ལྷ་མི་ནམས་འདྲེན་རྒྱལ་བ།།_༢ རོར་བུའི་གླིང་ལ་ཕེབས་ནས།།
 ཀམ་རྒྱ་མཚོ་ངག་ཉིས་མི་སྤོད་ལ་མོ་བརྒྱལ་སོང་། གསུང་ལ་སྤོལ་དཀར་ལ།།
 གངས་སྤོངས་བོད་ཀྱི་རྒྱལ་ཁབ།།_༢ སྤྱིད་པའི་ཉི་མ་ཤར་སོང་།།
 ཀམ་རྒྱ་མཚོ་ངག་ཉིས་མི་སྤོད་ལ་མོ་བརྒྱལ་སོང་། གསུང་ལ་སྤོལ་དཀར་ལ།།
 རྒྱ་ཅིག་དཀོན་མཆོག་ཞབས་རྗེས།།_༢ རྒྱ་སྣ་ཡར་ལ་ལོག་གནང་།།
 ཀམ་རྒྱ་མཚོ་ངག་ཉིས་མི་སྤོད་ལ་མོ་བརྒྱལ་སོང་། གསུང་ལ་སྤོལ་དཀར་ལ།།
 ལྷ་མོ་རེ་མ་སྤུལ་སྤྱ།།_༢ ཡོན་ཆབ་འབྲུལ་འཕྲོ་ལུས་སོང་།།
 ཀམ་རྒྱ་མཚོ་ངག་ཉིས་མི་སྤོད་ལ་མོ་བརྒྱལ་སོང་། གསུང་ལ་སྤོལ་དཀར་ལ།།

Phonetic

English translation

<i>Ribjang Samten Ling la</i>	In the land of Ribjang Samten (land of peaches)
<i>Khamdong Drag yang Thong dro</i>	Can be seen Khamdong dra (a mountain) in the
<i>Karmay Jamtsho Ngani medoe</i>	distance
<i>Lamay Gyalsong sungla drako lo</i>	I, Tsangyang Gyatso, shall not stay
	I will travel beyond the mountain
<i>Yamtsen Chengi Drayboo</i>	
<i>Lomay Sepney Jeljung</i>	Precious peach fruits of the tree
<i>Karmay Jamtsho Ngani medoe</i>	Can be seen clearly through a bunch of leaves
<i>Lamay Gyalsong sungla drako lo</i>	I, Tsangyang Gyatso, shall not stay
	I will travel beyond the mountain
<i>Khamdong Thowrang Drani</i>	
<i>Lakpai Numsa mendu</i>	Since Khamdong is at very great height
<i>Karmay Jamtsho Ngani medoe</i>	Fruit is impossible to grab by hand
<i>Lamay Gyalsong sungla drako lo</i>	I, Tsangyang Gyatso, shall not stay
	I will travel beyond the mountain
<i>Draboo Samlo Tangnay</i>	
<i>Pangpay Nangla Zag Sho</i>	I wish the fruit could voluntarily
<i>Karmay Jamtsho Ngani medoe</i>	Drop on the ground like falling rain
<i>Lamay Gyalsong sungla drako lo</i>	I, Tsangyang Gyatso, shall not stay
	I will travel beyond the mountain
<i>Lha Me Namdren Gyalwa [unclear]</i>	
<i>Norbuling la Phabney</i>	Lha Me Namdren Gyalwa [unclear]
<i>Karmay Jamtsho Ngani medoe</i>	On arrival to Norbuling (palace in Lhasa)
<i>Lamay Gyalsong sungla drako lo</i>	I, Tsangyang Gyatso, shall not stay
	I will travel beyond the mountain
<i>Gangjong Boeki Gyalkhab</i>	
<i>Kidpai Nima Shar Song</i>	Tibet, the country of mountains
<i>Karmay Jamtsho Ngani medoe</i>	Let the sun of peace rise there
<i>Lamay Gyalsong sungla drako lo</i>	I, Tsangyang Gyatso, shall not stay
	I will travel beyond the mountain
<i>Chuchi Kenchoe Zshab Ji</i>	
<i>Chu Na Yarla log Nang</i>	The holy stream of Zshabji
<i>Karmay Jamtsho Ngani medoe</i>	(a stream bed formed from the footprint of a deity)
<i>Lamay Gyalsong sungla drako lo</i>	Can you please return to the source
	I, Tsangyang Gyatso, shall not stay
	I will travel beyond the mountain
<i>Lhamo Rayma Trulku</i>	
<i>Yunchab Phulthro Lue song</i>	Because the incarnation of Lhamo Rayma
<i>Karmay Jamtsho Ngani medoe</i>	Wants to offer holy water to the god
<i>Lamay Gyalsong sungla drako lo</i>	I, Tsangyang Gyatso, shall not stay
	I will travel beyond the mountain



An Altar Room

Track 8

Tencho Lingi Changling (2:07)

Composer: Unknown

Vocalist: Drimpon Sonam Dorji

Genre: *Drukdra*

Research is still in progress on this song.

བསྟན་སྐྱོད་སྤྱི་ལོ་ལྷ་ལྷིང་།
 བསྟན་སྐྱོད་སྤྱི་ལོ་ལྷ་ལྷིང་ལ་ནི་གྲུ་བཞི་ནང་། འོད་ཟེར་སྐྱོལ་མ་ཉ་ལོའི་ལ་ནི་མེ་ཉླ་འབྲེལ་ལ།།_༢
 ལ་དོག་མཚར་བ་རང་ཡུལ་ལ་ནི་ཕྱོགས་སུ་བཞག། རང་ཡུལ་བཞག་ནས་མི་ཡུལ་ལ་ནི་བྱ་གསུང་ལ།།_༢
 མི་ཡུལ་བྱ་བ་ཆེ་སྟོན་ལ་ནི་ལས་ལ་བཀོད། འོད་ཟེར་སྐྱོལ་མ་ཕྱགས་སེམས་ལ་ནི་མ་སྐྱོ་ཞིག་ལ།།_༢
 ཕོ་སྐྱོ་ནམ་མཁའ་མས་ལ་ལྷིང་སེ་ནང་ལ།།_༢ མོ་སྐྱོ་ངལ་རླུང་གི་གཤོག་སྐྱོ་ཡོད་ལ།།_༢
 ཕོ་སྐྱོ་ས་གཞི་མས་ལ་འབྲམས་སེ་འབྲམས་ལ།།_༢ མོ་སྐྱོ་ངལ་ལྷགས་ཀྱི་ཟེར་མ་ཡོད་ལ།།_༢
 བློ་གར་ཤེས་རིག་གྲུ་བཞི་ནང་ཤེས་ནང་།།_༢ མོ་སྐྱོ་ངལ་སྐྱུའི་བང་མཛོད་ཡོད་ལ།།_༢

Phonetic

English translation

*Tengchok Lingi Changling Dupshi Na
 Yoezer Doima Halo Meto Dra*

In the heaven-like court yard
 My beloved is beautiful like the hollyhock

*Khado Tserwa Rang Yuel Choktsu Zha
 Rang Yuel Zhag Nay Me Yuel Dangi Sung*

Leaving beautiful Yoezer Doima at home
 I was commanded to travel to an unknown land

*Me Yuel Denpa Tsay Ngyen Layki Koe
 Yoezer Dolma Thugsem Ma Chog Shi*

Longing for you in a strange land is my fate
 Do not be sad or mourn, my sweetheart

*Phodro Namkha Mayla Ding Si Ding
 Modro Ngala Lungi Shodro Yoe
 Phodro sa Shi Mala Cham Si Cham
 Modro Ngala Chagi Zerma Yoe*

If the men of the village fly in the sky
 Women of our kind have the wings of wind

If the men of our kind work in the field
 Women have all the iron tools to support that

*Drogar Shari Drupshi Nang Shay Nang
 Modro Ngala Luyee Bang Zoed Yoe*

In the altar room made by musical wisdom
 I accumulated all the wealth of songs and dances



Kyichu Lhakhang

Track 9

Paro Kyichu Lhakhang (2:03)

Composer: Aup Tsheten Dorji

Vocalist: Bumtap Tawla

Genre: *Drukdra*

Aup Tsheten Dorji composed this song in 1966 under command of the Third King. The song describes a visit that Tsheten Dorji witnessed of the Third King to Kyichu Lhakhang (temple) in the Paro valley. Kyichu

Lhakhang is one of 108 monasteries that the seventh century Tibetan King, Songtsen Gampo, built in one day through his spiritual powers. The author describes the temple's beautiful structure and surroundings as they appeared during the Third King's visit.

According to Aup Tsheten Dorji, singers have made many changes to his text over the years, which he feels destroy the integrity of his composition. The original lyrics are supplied here by the author. After he initially composed the song, Aup Tsheten Dorji added the last two verses when Katu, a close servant of the King, was commanded to assist Tsheten Dorji with dance choreography. Shaba Atsara was one of the King's favorite comedians who took part in dancing alongside Katu and the author.

སྤྱོད་སྤྱོད་ཆུ་ལྷ་ཁང་།

༢ སྤྱོད་སྤྱོད་ཆུ་ལྷ་ཁང་། ལུས་པས། ཞིང་ཁམས་རྒྱ་ཡི་གདན་ས། ལུས་སོ་ཡ།༢
 སྤྱོད་ཆུ་ལྷ་ཁང་རྒྱལ་སྤོ། ལུས་པས། རྒྱལ་སྤོ་སྤྱོད་སྤྱོད་མག་མི། ལུས་སོ་ཡ།༢
 རྒྱལ་སྤོ་ཕྱེ་ཡང་མི་དགོས། ལུས་པས། ས་ལམ་ལུས་པས་ཚོག་གི། ལུས་སོ་ཡ།༢
 སྤྱོད་ཆུ་ལྷ་ཁང་དོ་གཅེ། ལུ་པས། དོ་གཅེལ་གཡུ་ཁྲ་རྒྱུ་རྒྱུ་ཆགས། ལུས་སོ་ཡ།༢
 དེ་ཡི་དཀྱིལ་ལ་བཅུགས་པའི། ལུས་པས། ལྷ་དར་དཀར་པོའི་རྒྱུང་གས། ལུས་སོ་ཡ།༢
 སྤྱོད་ཆུ་ལྷ་ཁང་གཟིམ་ཅུང་། ལུ་པས། གཟིམ་ཅུང་གུ་རུའི་ལྷ་ཁང་། ལུས་སོ་ཡ།༢
 དེའི་ནང་ལ་བཞུགས་པའི། ལུ་པས། མི་དབང་མངའ་བདག་རྒྱལ་པོ། ལུས་སོ་ཡ།༢
 མངའ་བདག་རྒྱལ་པོའི་སྤྱོད་མུའ། ལུ་པས། ཀ་ཀྱུ་སྤྱོད་བྱངས་འབྱུང་ཡོད། ལུས་སོ་ཡ།༢
 ཀ་ཀྱུ་སྤྱོད་ཡི་ཆོགས། ལུས་པས། ཤར་པ་ཨ་ཙ་ཅ་ར་ཡོད་ལགས། ལུས་སོ་ཡ།༢

Phonetic

*Paro Kyichu Lhakang
Shingkhem Jayuel Densa*

*Kidchu Lhakang Gaygoo
Gaygoo Kusung Mak me*

*Gaygoo Phiyang Me go
Salam Shupai Choki*

*Kidchu Lhakang Doo Che
Dooche Yumthra Karchag*

*Dihe Kidla Tshug Pai
Lhadhar Karpoi Jangdra*

*Kidchu Lhakang Zimchung
Zimchung Gurui Lhakang*

*Dihe Nangla Zhug Pai
Mewang Ngadha Gyelpo*

*Ngadha Gyelpoi Kunden
Katu luyang phul Song*

*Katu Lui Chagro
Shaba Atsara Yoe la*

English translation

Kidchu Monastery of Paro
The destiny of heaven on earth

In the front of the entrance gate
Bodyguards have lined up to welcome the King

He need not open the gate, and with a salute,
The gateway is cleared for the visiting King

Courtyard of Kidchu monastery
Designed with stones that resemble twinkling stars

Right in the center of the courtyard
A hoisted prayer flag appears to touch the sky

Altar room of Kyichu monastery
Is the main seat of the Guru

In the Kyichu monastary
There sits our beloved King

In the front of the King
Katu entertains with songs and dances

As the co-dancers move alongside Katu
Here to accompany Shaba Atsara



Punakha Dzong

Track 10

Gaylo Gaylo Zhenbee Dawa (3:03)

Composer: Gelong Dawa

Vocalist: Thinlem

Genre: *Dangrem*

This song originates from Punakha, the site of one of the most important Dzongs in Bhutan (it is the fortress that serves as winter residence of the King and monastic body). Traditionally in Bhutan at least one son from the family had to enter the monk-hood, even if the family only had one son. The author here laments that as a child he had to enter monastic life and reside in the Dzong, which is situated at the confluence of two rivers called Pochu and Mochu.

དག་སློང་དག་སློང་དག་སློང།
 ཡ་དག་སློང་དག་སློང་དག་སློང་མོ། ཡར་དག་སློང་གཞོན་མི་ཟླ་བ་ལོ།
 རྫོང་སྐྱུང་ས་ན་རྫོང་གི་ནང་ལུ་མོ། ཉམས་དགའ་སྟེ་དག་སློང་མ་འབད་མོ།
 ཉམས་མ་དགའ་བཙུན་ཆས་བཞེས་མི་མོ། ཡབ་ཨ་པ་ཕ་ཁྲན་ཕོག་འདི་གི།
 ཡུམ་ཨ་མ་མ་ཁྲན་ཕོག་འདི་གི། ལུང་བཙུན་ཆ་བཞི་འདི་ལས་ཡིན།
 གཙང་ཕོ་རྒྱལ་ཡས་བསྐྱར་བརྒྱབ་ས་ལོ། གཙང་མོ་རྒྱལ་ཡོན་བསྐྱར་བརྒྱབ་ས་ལོ།
 ཕྱི་ས་སློ་གཅིག་ལས་བཙག་མི་མོ། ནང་གཟིམ་ཅུང་རང་སར་ཤེས་དགོས་འབད།

Phonetic

*Gaylong Gaylong Mo
Gaylo Zhenpbee Dawa Lo*

*Dzong Puna Dzong Gi Nang Lu Mo
Nyam Gadhi Gaylong Mabay Mo*

*Nyam Maga Tsenchag Zshi Me Mo
Yap Aupa Phathrel Phug Dhi Gi*

*Yum Auma Mathrel Phug Dhi gi
Gu Tsenchag Zhidi Dilay Yen*

*Tsang Phuchu Yekor Jabtsa Lo
Tsang Mochu Yenkor Jabtsa Lo*

*Phi Tsago Chilay Tsa me Mo
Nang Zemchung Rangsa Shay Go Bay*

English translation

Monk, monk in the Dzong
Monk Dawa of a tender age

In the fortress of Punakha
It was not my interest to become a monk

I unwillingly wore the attire of a monk
Just to relieve my father from this compulsory action

As well as to relieve my mother from the same
So I became a monk as a consequence of family pressure

Pochu river circumnavigates from the right
Mochu river circumnavigates from the left

Entering through the massive gates
Bound to know my destination as a monk



Track 11

Namkha Yuyee Phodrang (2:25)

Composer: Lam Toka Rinpochoe

Vocalist: Bumtap Tawla

Genre: *Drukdra*

Here is another song that uses natural imagery – the sun, sky, trees, flowers, butterflies and birds – to great emotional effect. It is one of the most popular songs by Lam Toka Rinpochoe. He continues the long poetic

tradition of viewing nature with affection and portraying its elements as symbols of spiritual wisdom and refuge.

ནམ་མཁའ་གཡུ་ཡི་མོ་བྲང་།།
 ནམ་མཁའ་གཡུ་ཡི་མོ་བྲང་ལ།། དཀར་པོ་སྤྲིན་གྱིས་མ་སྤྲིན་ ཡ་ལ་སོ།།
 མཚོན་པོ་གསེར་གྱི་ཉི་མ་ལ།། སྤྲིང་བཞི་བསྐྱོར་ནས་ཤར་ཡོང་ ཡ་ལ་སོང་།།
 ལྷ་ཤིང་ཚན་དན་སྤོང་པོ་ལ།། སེར་པོ་རྒྱུད་གིས་མ་བསྐྱོད་ ཡ་ལ་སོང་།།
 རྟན་རྟུན་ལྷ་བྱ་ཁྱ་བྱུག། རྟགས་ཚལ་འགྲིམ་ནས་བབས་ཡོད་ ཡ་ལ་སོང་།།
 མཛེས་སྤྱུག་པདྨ་འི་བཞིན་རས།། ས་དང་སེར་བས་མ་གཞོད་ ཡ་ལ་སོང་།།
 ཡིན་འོང་གསེར་གྱི་སྤྲང་རྒྱུད་ལ།། སྤྲིད་ཚལ་འགྲིམ་ནས་འཁོར་ཡོད་ ཡ་ལ་སོང་།།
 ཤར་རི་རྒྱུ་ཞི་སྤྲོན་བྱུལ་ལ།། ཉམ་མཚན་སྤྲིན་དང་གསུང་ཡོད་ ཡ་ལ་སོང་།།
 ཚོས་མ་ལྷོ་རྒྱུ་ལ་མ་ནང་ལ།། དགུང་སྤྲོན་སྤྲིད་ལ་ལྷུ་ཤ་དང་ ཡ་ལ་སོང་།།

Phonetic

English translation

Namkha Yuyee Phodrang
Karpo tingi Ma Tin
Dronpo Sergi Nima
Lingshi Kornay Shar Yoe

Sky, the Jewel of heaven
 Is crystal-clear without clouds
 Golden Sun, the guest of the day,
 Has risen after revolving around the universe

Lhashing Tsendhen Dong po
Serpo Lung gi Matro
Kayngyen Lhabja Khuj
Nagtsel Drimnay Baab Yoe

To the Cypress, tree of God,
 Wind must not disturb thee
 Because the beautiful singing Cupi bird
 Has to take refuge there

Zaydu Pemai Sheri
Sadang Serwai Manoe
Yedhong Sergi Drang Chung
Kidtsel Drimnay Khor Yoe

As always, beautiful lotus flower
 Is pure and unspoiled by calamities
 Flocks of Golden Butterflies
 Seek refuge in the garden of peace



Aum Lhachem with Kheng Sonam Dorji

Track 12

Sam Yeeki Salamo

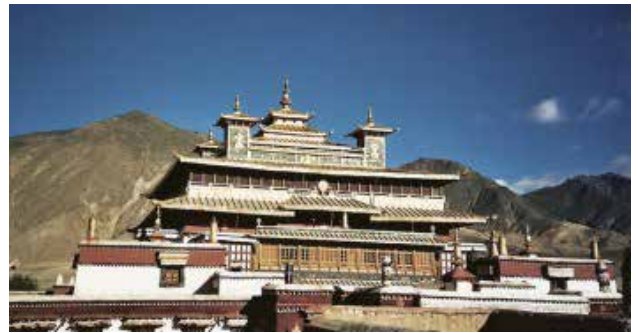
Composer: Unknown

Vocalist: Thinlem

Genre: *Dangrem*

This song is a *Mangdipai dangrem*, meaning a *dangrem* from the Mangdi river region of Trongsa. The song is associated especially with the singer Aum Lhachem of Trongsa Tshangkha, who taught it to members of the Royal Academy of Performing Arts (RAPA) under the command of the Third King in the 1960s.

Samyee Monastery in Tibet, built in the eighth century, has long been a very important pilgrimage destination for Bhutanese. The monastery is famous for its unique mandala design, with a central temple that symbolizes Mount Meru, the spiritual center of the universe. The song details stages of construction leading up to the monastery's consecration.



Samyee Monastery

Lyrics provided below are transcribed from Aum Thinlem's recording and may differ slightly from other versions now in oral circulation.

བསམ་ཡས་ཀྱི་ས་ལ་མོ།

བསམ་ཡས་ཀྱི་ས་ལ་མོ། མ་ནི་ལ་པ་རྗེ་རྩུ་ཤེས་པ་འི། བདག་ལ་ཨོམ་ས་མ་ལ་མ་ཉི་པད་མེ་རྩུ། བསམ་ཡས་ཀྱི་ས་ལ་མོ། གང་གི་ལོ་
ལས་སེལ་སེལ་པ་འི། ས་གཞི་བྱིའི་དེ་སེལ་སེལ་བ། བྱི་བའི་ལོ་ལས་བྱུང། བསམ་ཡས་ཀྱི་སེལ་ལ་མོ། གང་གི་ལོ་ལས་བྱུང་སེལ་པ་འི། སེལ་སོ་
ནང་དེ་སྒོར་སྒོར་བ། སྲུང་གི་ལོ་ལས་བྱུང། བསམ་ཡས་ཀྱི་རྒྱས་ལ་སྒོར། གང་གི་ལོ་ལས་སྒོར་སེལ་པ་འི། རྒྱས་སྒོར་བཏང་དེ་ལོ་ལོ་བ། ད་
གི་ལོ་ལས་བྱུང། བསམ་ཡས་ཀྱི་ཡོས་ལ་བྱུ། གང་གི་ལོ་ལས་བྱུ་སེལ་པ་འི། ཡོས་བྱུ་འབྲུག་དེ་བི་བི་བ། འབྲུག་གི་ལོ་ལས་བྱུང།

Phonetic

*Omsang Ma la Nay [compassion mantra]
Mani la pemay Hung Shay pay
Da la Omsang Ma La Nay
Ma nay La pemay Hung*

*Samyee Ki Sa la mo
Gangi Lolay Sel shay Pai
Sa shi Jewdi Sel say wa
Jewai Lo lay Jung*

*Samyee Ki Sa la mo
Gangi Lolay Jung shay Pai
Sel So Nang Dey Gor Gor wa
Lang gi Lo Lay Jung*

*Samyee Ki Rabtsey la mo
Gang gi Lo Lay Chu Tsi pai
Rabtsey Chu Dru Di Be Be wa
Yue gi Lo lay Jung*

English translation

The sacred monastery of Samyee
If I may let you know when it was started
The land of the monastery was obtained
In the very auspicious year of the Rat

The sacred monastery of Samyee
If I let you know the year of its foundation
The consecration wall of the monastery
Was consecrated in the auspicious year of the Ox

The door of the Samyee Monastery
If I may let you know when it was erected
The main entrance door of Samyee
Was erected in the auspicious year of the Tiger

The sacred monastery of Samyee
If I may let you know when it was built
The entire Rabtsey
(sculptural building decoration) of the monastery
Was built in the auspicious year of the Rabbit



Track 13

Gunghee Tashi Yangcha La (3:29)

Composer: Lam Toka Rinpochoe

Vocalists: Drimpon Sonam Dorji, Tshewang Lham

Musician: Aup Dawa Peljor (Aup Dawpey),
drangyen (lute)

Genre: *Drukdra*

This song, dating from the 1960s, is the earliest known piece by Lam Toka Rinpochoe, a prolific composer of that time period. It is an example of *Gyalpoi Toelu*, a song that praises the King. As is typical, the song uses natural metaphors to extol the monarch, likening him here to the sun and wind. The last verse praises the King’s harmonious realization of the traditional “dual system” of governance in Bhutan, referring to administration of both civil and religious affairs. This uplifting song reveals how pride of country is interwoven with Buddhist values of compassion and peace.

དགུང་ཕྱོན་བགྱིས་གཡང་ཆགས།
 དགུང་ཕྱོན་བགྱིས་གཡང་ཆགས་ལགས།། ཨ་མ་ལེགས་ཨོ།།
 ཁྱི་གདུགས་ལ་ཡིད་བཞིན་ཞོར་བ།། དཔལ་ལྷན་འབྲུག་པའི་གར་བོ།།
 མི་མཐོན་སྤྱིན་གྱི་བར་ན་སྤྱེས།། ཨ་མ་ལེགས་ཨོ།།
 སྤྱི་མེར་ལ་རླུང་གི་འདྲོར་སོང་།། དཔལ་ལྷན་འབྲུག་པའི་གར་བོ།།
 རྫོད་བྱང་འདྲོ་གྱིས་སྤྱོད་བ་ལ།། ཨ་མ་ལེགས་ཨོ།།
 ཁྱི་གདུགས་ལ་བགྱིན་ཆེ་སོང་།། དཔལ་ལྷན་འབྲུག་པའི་གར་བོ།།
 ལྷོ་ལྷོངས་བགྱིས་གཡང་ཆགས་ལ།། ཨ་མ་ལེགས་ཨོ།།
 མངའ་བདག་ལ་ཡིད་བཞིན་ཞོར་བ།། དཔལ་ལྷན་འབྲུག་པའི་གར་བོ།།
 ལོངས་སྤྱོད་སེམས་ལ་འཆང་ཡང་ལ།། ཨ་མ་ལེགས་ཨོ།།
 ཅུ་གསུམ་ལ་ལྷ་ཡི་སྐབས་སུ།། དཔལ་ལྷན་འབྲུག་པའི་གར་བོ།།
 མི་མེར་བདེ་ཞིང་སྤྱིད་བ་ལ།། ཨ་མ་ལེགས་ཨོ།།
 མངའ་བདག་ལ་བགྱིན་ཆེ་སོང་།། དཔལ་ལྷན་འབྲུག་པའི་གར་བོ།།
 རྒྱལ་སྤྱིད་ཚོས་བཞིན་སྤྱོད་བ་ལ།། ཨ་མ་ལེགས་ཨོ།།
 བཤད་སྐབ་ལ་བསྟན་པ་རྒྱལ་སོང་།། དཔལ་ལྷན་འབྲུག་པའི་གར་བོ།།

Phonetic

English Translation

*Gungyuel Tashi Yangcha La
Thridung Yeshi Norbu
Pendhen Drukby Gardro*

From the celestial horizon of the earth
The sun, like a gem, is your Majesty
The ultimate pride of Bhutanese

*Methi Tingi barla kay
Kiwtsi la lung gi Tor-song
Pendhen Drukby Gardro*

When circumstances rise and fall
Guided like the wind that cleanses dark clouds
The ultimate pride of Bhutanese

*Droja Heki Chongwa La
Thridung la Kadrin Chaysong
Pendhen Drukby Gardro*

For ruling with a warm heart and compassion
Absolutely grateful to your majesty
The ultimate pride of Bhutanese

*Lhojong Tashi Yangchag La
Ngadha La Yeshi Norbu
Pendhen Drukby Gardro*

Citizens are grateful to the King
For bringing peace and happiness to all
The ultimate pride of Bhutanese

*Longchey Semla Chagyang la
Sasum la Lhayuel Chabsong
Pendhen Drukby Gardro*

The wealth and property of the country
Have reached equally to all citizens
The ultimate pride of Bhutanese

*Mesi Thunshi Kiba la
Ngadha Kadrin Chasung
Pendhen Drukby Gardro*

Empowering better relations and peaceful living
Grateful to the compassionate King
The ultimate pride of Bhutanese

*Gyaltsi Choeshi Chongwa la
Shidro la Tenpa Gyelsong
Pendhen Drukby Gardro*

Having ruled a dual system perfectly
The foundation of the nation is strongly rooted
The ultimate pride of Bhutanese



Star patterns in the Himalayas

Track 14

Namlay Sharwai Karma (2:34)

Composer: Unknown

Vocalist: Tshewang Lham

Genre: *Drukdra*

Namlay Sharwai Karma was often performed spontaneously at court during the 1960s. It may have been the Third King’s favorite song

to sing with others. Unfortunately, surviving musicians from the era do not know the identity of the author. Today the song is still performed widely at festivals and other social occasions throughout the country. It contains simple, appealing language that celebrates nature and communal values, as well as an especially engaging, sentimental tune. The last verse compares Shaycham Dolma, a well known model of physical beauty, to Nangsa, the enlightened heroine of the song *Ganglay Joenby Senchen Karmo*, discussed above.

གནམ་ལས་ཤར་བའི་སྐར་མ།

སོ་ གནམ་ལས་ཤར་ཡི་སྐར་མ་ལ་ནི་ཁྱོད་འདྲ་ཚོ་ལ། འཛོམས་པའི་ནང་དུ་སྲུ་དང་ལ་ནི་སྲུ་ཡོད་བཞུགས་ལ།
སོ་ མིག་ལ་མཛེས་པ་སྐར་མའི་ལ་ནི་སྤྲིན་དུག་མཛེས་ལ། རྩོད་ཉམས་འདྲ་བ་ཁྲིག་དུགས་ལ་ནི་ཉི་མ་རྩོད་ལ།
སོ་ ས་ལས་སྐྱེས་ཡི་མེ་ཏྲོག་ལ་ནི་སྐྱེན་འདྲ་སོ་ལ། འཛོམས་པའི་ནང་དུ་སྲུ་དང་ལ་ནི་སྲུ་ཡོད་བཞུགས་ལ།
སོ་ མིག་ལ་མཛེས་པ་ཉམས་ལ་ནི་མེ་ཏྲོག་མཛེས་ལ། ལྷ་ལུ་སྤུལ་བ་གསེར་ཆེན་ལ་ནི་མེ་ཏྲོག་སྤུལ་ལ།
སོ་ ཨ་མིའི་ཁོང་ལས་སྐྱེས་མི་ལ་ནི་ཁྱོད་འདྲ་ཚོ་ལ། འཛོམས་པའི་ནང་དུ་སྲུ་དང་ལ་ནི་སྲུ་ཡོད་བཞུགས་ལ།
སོ་ མིག་ལ་མཛེས་པ་ཤེལ་སྐྱོད་ལ་ནི་སྐྱོལ་མ་མཛེས་ལ། ཐར་མིའི་ལམ་ལས་ཨ་ཞེས་ལ་ནི་སྐྱེད་སྲས་འགོ་ལ།

Phonetic

*So Namlay Sharwai Karma Choda Tso la
Zompai Nangdo Sudang La Ni Soyoue Zhug*

*So Me la Zayapi Karma La Ni Medo Zay La
Doenyem Drawai Thridung La Ni Nima Shar*

*So Sala Kaypai Meyto la Kenda So la
Zompai Nangdo Sudang La Ni Soyoue Zhug*

*So Mela Zaypai Halay la Meyto Zay La
Lha lo phulwa Serchen La Ni Meyto Phul*

*So Aumai Khong lay Kepai La Ni Choda Tso La
Zompai Nangdo Sudang La Ni Soyoue Zhug*

*So Mela Zaypai Shaychang La Ni Dolma Zayla
Tharpai Lam la Ashi Lan Ni Nangtsa Dro la*

English translation

Stars in the sky shine alike, dear friend
As usual they are gathered together to enjoy each other,
just as we do

Beautiful stars I always eye fondly
To provide warmth, the sun displays his full power

Flowers in the forest look alike, dear friend
They grow together to enjoy each other, just as we do

Beautiful always in my eye is the Halo flower
While the Sersho flower is offered to the goddess

Mother gave birth to all like thee
Seated together to enjoy each other, just as we do

Beautiful always is Shaycham Dolma
But to attain heaven one must be like sinless Nangsa



Jakar Dzong, Bumthang

Track 15

Gyelkhap Youngki Ngadha (3:25)

Composer: Aup Tsheten Dorji

Vocalist: Bumtap Tawla

Musician: Khetu, *chiwang* (fiddle)

Genre: *Drukdra*

Gyelkhap Youngki Ngadha is another example of *Gyalpoi Toelu*, a song of praise for the monarch. Aup Tsheten Dorji composed it for the Third King of Bhutan in anticipation of a royal visit to Wangdu Choeling Palace in Bumthang. The author was among a group of servants commanded by His Majesty to arrive at Wangdu Choeling ahead of his visit to make arrangements. The people of Bumthang

prepared a helipad for the helicopter, decorated the gate with traditional paintings, raised the colorful national flag, and waited eagerly for their beloved King. However, unfortunately His Majesty fell ill and was unable to attend. Tsheten Dorji still recalls the great sadness felt by all when they learned their efforts were in vain.

ལྷོ་ལྷོ་ངས་ཡོངས་ཀྱི་མངའ་བདག།
 ༣ ལྷོ་ལྷོ་ངས་ཡོངས་ཀྱི་མངའ་བདག། ཚིབས་ལ་བུམ་ཐང་བསྐྱར་ཏེ། སྲས་ལུང་ཡར་འགོ་ལ་ སོ།
 བུམ་ཐང་བདེན་པ་མི་སེར། ལམ་སེལ་བཅའ་སློག་རྒྱབ་ཤོག། སྲས་ལུང་ཡར་འགོ་ལ་ སོ།
 ཐང་དཀར་རྫོང་པོ་འདྲ་བའི། རྒྱ་གར་ཉེ་ལི་ཀོ་བ་ཏེ། སྲས་ལུང་ཡར་འགོ་ལ་ སོ།
 ལྷོ་གཞི་གོད་ཆག་མེད་པར། སྤྱིན་པའི་གསེབ་ནས་མངའ་བུང། སྲས་ལུང་ཡར་འགོ་ལ་ སོ།
 ས་ཆ་བསོད་ནམས་ཆེ་བ། ལྷོ་ལྷོ་བུ་ཀྱི་ཞིང་རྒྱུང། སྲས་ལུང་ཡར་འགོ་ལ་ སོ།
 གནམ་གྱུ་བབས་པའི་བབས་གདན། རྩོམ་བསྐྱིགས་ཏེ་བཞག་ཡོད། སྲས་ལུང་ཡར་འགོ་ལ་ སོ།
 གཟི་བུ་བཞིན་བཀོད་པ་ལེགས་པའི། དབང་སྤྱིང་གལ་ཡི་པོ་བྱང། སྲས་ལུང་ཡར་འགོ་ལ་ སོ།
 རྣམ་ལ་མངའ་བདག་ཐེབས་ཏེ། བཀྲིས་བདེ་ལེགས་ཡོད་ལགས། སྲས་ལུང་ཡར་འགོ་ལ་ སོ།

Phonetic

English translation

Lhojong Youngki Ngada
Chibkha Lholu Jur tey
Bumthang Denpai Metser
Lamsel Chadrig Chabsho
Jagar Helicopter
Thangkar Gyalpo drawai
Nungshi Gudchag Medpar
Tinpay Selnay Jajung

Sachag Sonam Chewai
Dratsang Jabkid Shing Choek
Namdru Bampai Bamdhen
Dothra drigtay Zhag Yoe

Zedjid Kaypa legpai
Wangling Youhe Phodrang
Nangla Ngadha Pheb tey
Tashi Delek Yuela

Peoples’ King of Bhutan
 Shall soon journey to Bumthang
 Dedicated citizens of Bumthang
 Are busy preparing for the visit

 An Indian helicopter in the far distance
 Looks like a giant vulture in the sky
 Without any defaults or casualties
 It is clearly visible among the thick clouds

 In the fortunate land of Bumthang
 In the backyard of the fortunate palace
 In order for the helicopter to land
 A helipad has been prepared with stone

 Beautiful Palace of all time is
 Wangdu Choeling, the palace of jewels
 Upon His Majesty’s arrival in the palace
 All offer him the very best wishes



Kheng Sonam Dorji, center, with videographer Kinzang Chopel interviewing a master musician

Liner notes by Kheng Sonam Dorji and Janet Herman
Introduction by Janet Herman based on research by Kheng Sonam Dorji
Song lyric transcriptions by Kheng Sonam Dorji
Photography by Jane Hancock and Kheng Sonam Dorji
Graphic Design by Nikki Frediani

Produced by The Music of Bhutan Research Centre (MBRC), a registered Civil Society Organization that is leading efforts to research, archive and support the unique music and dance traditions of Bhutan.

About the Music of Bhutan Research Centre

The Music of Bhutan Research Centre (MBRC) was founded in 2008 by renowned musician Kheng Sonam Dorji to research, document, preserve, and promote the traditional music of Bhutan. Under Sonam's leadership, MBRC aims to break new ground by professionally researching, recording and archiving the full geographic, historic, linguistic and ethnic range of musical traditions in the country. MBRC also documents the finest living master musicians in performance and interviews.

Why is an archival research centre for traditional Bhutanese music and dance important?

An archive, a collection of important cultural materials, can:

- Save threatened forms of knowledge and beauty that connect us to our past and still enrich the present
- Create a cultural resource bank for scholars to study and future generations to draw from
- Strengthen traditions through active relations with artists and communities
- Greatly expand public awareness and understanding of these crucial art forms



MBRC USA Janet Herman and Jane Hancock in expedition in Paro 2009

MBRC strives to

Research and preserve performing arts through in-depth field work and highest quality audio, video, photographic, and written documentation.

Promote and nurture traditions by honoring elder artists, inspiring youth, building relationships, conducting outreach, producing educational materials and events, leading trainings, and encouraging new collaborations.

MBRC houses a growing archive with over 20,000 hours of audio-visual field recordings, transcriptions of songs and interviews, photographs, musical instruments and dance costumes.

MBRC needs and welcomes donations to fund research activities and construction of a permanent Centre. Please email Kheng Sonam Dorji for more information:
somdomusic@yahoo.co.in

Please visit our website: www.musicofbhutan.org

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