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**Saint Tyāgarāja's**  
**GHANARĀGA PAÑCARATNA KĪRTIS**  
**(with notations and meaning)**

No.	pañcaratna kīrtanam	rāgam	tālam
1.	JAGADĀNANDAKĀRAKĀ	<i>nāṭa (36)</i>	<i>ādi</i>
2.	DUḌUKUKALA	<i>gauḷa (15)</i>	<i>ādi</i>
3.	SĀDIŅCENĒ Ō MANASĀ	<i>ārabhi (29)</i>	<i>ādi</i>
4.	KANAKANARUCIRĀ	<i>varāli (39)</i>	<i>ādi</i>
5.	ENDARŌ MAHĀNUBHĀVULU	<i>śrī (22)</i>	<i>ādi</i>
	MEANINGS IN ENGLISH		
	DISCUSSION OF THE 5 GHANA RĀGAMS		
	SĀHITYAMS IN DĒVANĀGARI		

Prepared by DR. P. P. NARAYANASWAMI (swami@math.mun.ca)  
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# 1. JAGADĀNANDA KĀRAKA

rāgam: nāṭa (mēlam 36) tālam: ādi — 1 kaḷai

## *pallavi*

jagadānandakāraka! jaya jānakīprāṇanāyaka!

## *anupallavi*

gaganādhipa! satkulaja! rājarājēśvara!  
suguṇākara! surasēvya! bhavyadāyaka! sadā sakala

## *caraṇam*

amaratārakanicaya kumudahita! paripūrṇānagha! sura sura-  
bhujā! dadhipayōdhivāsaharaṇa sundarataravadana! sudhāmaya vacō  
brinda! gōvinda! sānanda! māvarājarāpta śubhakarānēka ||1||

nigama nīrajāmītajā pōṣakānimiṣavairi vāridasamīraṇa  
khaga turaṅga satkavihr̥dālayāgaṇita vānarādhipa natāṅghriyuga ||2||

indranīlamanī sannibhāpaghana candrasūrya nayanāpramēya vā-  
gīndrajanaka sakalēśa śubhranāgēndraśayana śamanavairisannuta ||3||

pādavijita mauniśāpa savaparipāla varamantragrahaṇalōla  
paramaśāntacitta janakajādhipa sarōjabhava varadākhila ||4||

sṛṣṭisthityantakāra kāmīta kāmītaphaladāsamānagātra śa-  
cīpatinutābdhimadaharānurāga rāga rājita kathāsārahita ||5||

sajjanamānasābdhi sudhākara kusumavimāna surasāripukarābja-  
lālita caraṇāvaguṇāsuraḡaṇa madaharaṇa sanātanajanuta ||6||

ōmkārapaṅcarakīra purahara sarōjabhava kēśavādi rū-  
pa vāsavaripu janakāntaka kalādhara kalādhārāpta ghṛṇākara śa-  
raṇāgata janapālana sumanōramaṇa nirvikāra nigamasāratara ||7||

karadhṛta śarajālā suramadāpaharaṇāvanīsurasurāvana  
kavīna bilajamaunikṛta caritra sannuta<sup>1</sup> śrī tyāgarājanuta ||8||

purāṇapurūṣa nīvarātmaśrīta parādhīna kharavirādharāvaṇa  
virāvaṇānagha parāśara manōharāvīkṛta tyāgarājasannuta ||9||

agaṇitaguṇa kanakacēla sālavidalaṇāruṇābha samānacaraṇā  
pāra mahimādbhuta sukavijana hṛt sadana suramuniḡaṇa vihita kala-  
śa nīranidhijāramaṇa pāpagaja nīsimhavara tyāgarājādinuta ||10||



<sup>1</sup>sanmukha

**pallavi**

1.	P P p Np ja ga dā . . .	p m P , , P . . . . na	N N Ś , , . nda kā	n Ś n p m gm . . . ra ka . . .
2.	P P p Np ja ga dā . . .	p m P , , p n . . . . na	Ś n Ś , n . nda kā .	p n ś n p m gm . . . ra ka . . .
3.	P P p Np ja ga dā . . .	p m n p ś n N . . . . . na	Ś Ś p n Ś , nda kā . .	p n ś n p m gm . . . ra ka . . .
4.	P P p Np ja ga dā . . .	P ś n Ś Ā . . . na .	, , ś n p m R . . . . nda	, , g m p n p m kā . . . ra ka .
5.	P P p Np ja ga dā . . .	P ś n Ś Ā . . . na .	ī ś ś n n p p m . . . . . nda	m r r s g m p m kā . . . ra ka . . .
1.	P P ś n p m ja ya jā . . .	Ā S s n N . na kī . .	P S , , S . prā ṇa	g m p n p m gm nā . . . ya ka . . .
2.	P P ś n p ś ja ya jā . . .	ṇ p m r s m r s . . na . kī . . .	n p S , , S . . prā ṇa	g m p n p m gm nā . . . ya ka . . .
3.	P P ś n n p ja ya jā . . .	p m m r r s s n . . na . kī . . .	n p S , , S . . prā ṇa	g m p n p m gm nā . . . ya ka . . .
4.	P P p n p ja ga dā . . .	n P m m g M . . . na . .	p n P m p M . . . . . nda	g m R S p m kā . . . ra .
	R , , , , , , ka	r S , , , , , , , ,	, , , , , , , , , ,	, , , , , , , , , , , , , , , ,

**anupallavi**

1.	N N Ś , , ga ga nā	, n p N Ś , . , dhi pa sa	P N Ś , , tku la ja	, , ś n n p . . . .
2.	N N Ś , , ga ga nā	, n p N Ś , , . , dhi pa sa	P p n n Ś tku la . ja .	, , ś ś n N , . . . .
3.	P = ś n Ś ī ś Ś . ga ga nā . . .	, n p n Ś , , , dhi pa sa	p p s S n p n tku la ja rā ja rā .	ś n p m g m p n jē . . ś va ra . . .

4.	P = ś n Ś ř ś Ś ř ś ga ga nā · · · · ·	ś n p n Ś ,, · · dhi pa sa	p p ś Ś n p n tku la ja rā ja rā ·	ś n p m G ,, jē · · ś va ra
	m g p m n p ś n su gu ṇā · ka ra su ra	ś Ř ś n p m r sē · vya bha · · ·	s R s S ,, vya dā ya ka	,, n P m g m sa dā sa ka la
(jagadānandakāraka)				
<b>caraṇam</b>				
1.	s s ṇ P , ṁ p a ma ra tā ra ka	n s r s s m m r ni ca ya ku mu da hi ta	s m M , , P pa ri pū ṛ ṇā	,, p m m p m m na gha su ra su ra
	R s m r s S bhu ja da dhi pa yō	n P p m m P dhi vā sa ha ra ṇa	Ś ś n n ś n n su nda ra ta ra va da	ś n P ř ś n p na su dhā ma ya va cō
	, ś n p M n p bī · nda gō vi ·	m R p m r S nda sā na - nda mā	p P ś Ś n p va rā ja rā pta śu	m r S , r g m bha ka rā nē · ka
(jagadānandakāraka)				
2.	ś n p M n P ni ga ma nī ra jā	m r s Ṇ r S mī ta ja pō ṣa kā	s ṇ p S s R ni mi ṣa vai ri vā	s r s P m n p ri da sa mī ra ṇa ·
	ś n p Ř ř Ś kha ga tu raṅ ga sat	p ś n P m g m ka vi hī dā la yā ·	p p ś Ś n P ga ṇi ta vā na rā	m r s S r g m dhi pa na tān ghri yu ga
(jagadānandakāraka)				
3.	P n P n p m in dra nī la ma ṇi	M p M p m g sa nni bhā pa gha na	G m G m r s ca ndra sū rya na ya	N s r g m P nā pra mē ya vā
	P n p ś n ř ś gī ndra ja na ka sa ka	Ṁ r ś n p M lē śa śu · bhra nā	g m p s n p p n gē · ndra śa ya na śa ma	p m r s s r g m na vai · ri sa nnu ta
(jagadānandakāraka)				
4.	P n p m p N pā da vi ji ta mau	p M n p m p n ni śā pa sa va pa ri	P , m m p M pā la va ra ma	, g m p n P p ntra gra ha ṇa lō la
	ṇ s r S s P pa ra ma śā nta ci	p m r s N p m tta ja na ka jā dhi pa	p Ś n p n ś ř sa rō ja bha va va ra	Ř, Ś n p m dā · khi la
(jagadānandakāraka)				
5.	S P M R ś ř ṣṭi sthi tyam	s P m r s p m ta kā ra kā mi ta	G m p n p G kā mi ta pha la dā	m P m R p m sa mā na gā tra śa
	R n p m R ś ci pa ti nu tā bdhi	n p m R ř ś ṇ ma da ha rā nu rā	p Ṇ m P r g ga rā ga rā ji ta	m P Ś n p m ka thā sā ra hi ta

(jagadānandakāraka)				
6.	Ṣ ṇ ṣ R s m sa jja na mā na sā	r s p P m r s · bdhi su dhā ka ra ku	g m p M p n p su ma vi mā na su ra	P ṇ s r S s sā ri pu ka rā bja
	P m r s n P lā li ta ca ra ṇā	ś n P ṛ ś n p va gu ṇā su ra ga ṇa	, ṁ ṛ ś n P ś ma da ha ra ṇā sa	Ś p P m g m nā ta na ja nu ta
(jagadānandakāraka)				
7.	S, Ś ś Ś ōm kā ra pa	ṛ ś N, ś ś n ñja ra kī ra pu ra	p p ś Ś n p n ha ra sa rō ja bha va	ś n p m R n p kē · · śa vā di rū
	, m R ś n p p pa vā sa va ri pu	ṛ ś Ś p ś n p ja na kā nta ka ka lā	, m r s S p p dha ra ka lā dha rā	, p n S r g m pta ghṛ ṇā ka ra śa
	r G m p n p ś ra ṇā ga ta ja na pā	, ś n p ś Ś ṁ la na su ma nō ra	ṁ ṛ Ś ṛ N ś ma ṇa nir vi kā ra	p n m P m g m ni ga ma sā ra ta ra
(jagadānandakāraka)				
8.	p m r s ṇ ṣ S ka ra dhṛ ta śa ra jā	S, m r s S lā su ra ma dā	, p m r S n p pa ha ra ṇā va ni	, p m r S p m su ra su rā va na
	p N n p n ś ṛ ka vī na bi la ja mau	, r m p n P p ni kṛ ta ca ri tra	ś n p m R n p sa · nnu ta śrī tyā	m r S, r g m · ga rā ja nu ta
(jagadānandakāraka)				
9.	p P n p m n p pu rā ṇa pu ru ṣa nṛ	m m, p m g m r va rā tma jā · śri ta	s R s m g p m pa rā dhī · na kha ra	n P m g m p n vi rā dha rā · va ṇa
	p Ṇ ś ṛ ś ṁ ṛ vi rā va ṇā · na gha	ś Ṛ ś n p M pa rā śa ra ma nō	g G m p n ś n p ha rā vi kṛ ta tyā ·	m r s s r g m ga rā ja sa · nnu ta
(jagadānandakāraka)				
10.	p p n p p n p p a ga ṇi ta gu ṇa ka na	m P n P, n ka cē la sā la	p p m M p M vi da ḷa nā ru ṇā	n p M ś n p m bha sa mā na ca ra ṇā
	, P m g m P pā ra ma hi mā	, m r s p m r s dbhu ta su ka vi ja na	n p m r s ś n p hṛ · tsa da na su ra mu	m r s p m p s r ni ga ṇa vi hi ta ka la
	s P ṇ s r S śa nī ra ni dhi jā	m r s P m r s ra ma ṇa pā pa ga ja	n P p ś n P nṛ sim ha va ra tyā	ṛ Ś Ś n p m ga rā jā di nu ta
(jagadānandakāraka)				

## 2. DUḌUKUGALA NANNĒ DORA

rāgam: gaṭṭa (mēḷam 15) tālam: ādi — 1 kaḷai

### *pallavi*

duḍukugala nannē dora koḍuku brōcurā entō

### *anupallavi*

kaḍu durviṣayākṛṣṭuḍai gaḍiya gaḍiyaku niṇḍāru

### *caraṇam*

śrīvanitā hṛt kumudābjāvāṇmānasa gōcara ||1||

sakalabhūtamula yandu nīvai yuṇḍaga madilēka bōyina ||2||

ciRuta prāyamula nāḍē bhajanāmṛta rasavihīna kutarkkuḍaina ||3||

paradhanamula koRaku norula madi(ni) karaga baliki kaḍupu niṁpa diriginattī ||4||

tanamadini bhuvini saukhyapu jīvanamē yanucu sadā dinamulu gaḍipē ||5||

teliyani naṭaviṭa kṣudrulu vanitalu svavaśamaṭakupadiśiñci santasi-  
lli svaralayambu leRuṅakanu śilātmulai subhaktulaku samānamanu ||6||

drṣṭiki sārāmbaku lalanā sadanārbhaka sēnāmita dhanādulanu  
dēvādidēva neranammitini gākanu (nī) padābja bhajanāmbu maRacina ||7||

cakkani mukhakamalāmbu nanu sadā nāmadilō smaraṇa lēkanē  
durmadāndha janula kōri paritāpamulacē dagili nogili durviṣaya  
durāsalanu rōyalēka satatamaparādhinayi capalacittuḍaina ||8||

mānavatanu durlabha manucu neñci paramānanda mondalēka  
mada matsara kāma lōbha mōhulaku dāsuḍai mōsa bōti gāka  
modaṭi kulajuḍagucu bhuvini śūdrula<sup>2</sup> panulu salpucu nuṇṭini gāka  
narādhamulanu kōri sārāhīna matamulanu sādhiṁpa tārūmāru ||9||

satulakai konnāḷḷāstikai sutulakai konnāḷḷu dhana  
tatulakai tirigiti nayya tyāgarājāpta iṭuvaṇṭi ||10||



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<sup>2</sup>kṣudrula

<b><i>pallavi</i></b>				
1.	R R p mP duḍuku . . .	,, M m g M ga la . . .	R ,, p m g m na nnē . . .	R ,, r S s do ra . . .
2.	R R p m n p duḍuku . . .	,, p p m g M ga la . . .	R ,, p m g m na nnē . . .	R ,, r S s do ra . . .
3.	R R p m N p duḍuku . . .	ś n p p m g M . . . ga . la . . .	R ,, p m g m na nnē . . .	R ,, r S s do ra . . .
1.	r M r m P koḍuku . . .	M p n P m g brō . . . cu	M , , , , , rā	,, s R r s n en . tō . . .
2.	r m r m p m p n ko . ḍu . ku . . .	p n ś i ś n p n brō . . . . . cu .	Ś , , , , , ś n rā . . .	p m g M r s n . . . e . ntō . . .
	r m R m p m p n ko . ḍu . ku . . .	p n ś i ś n p n brō . . . . . cu .	ś i r ś n p m rā . . . . .	p m g M r s n e . . . . ntō . . .
(duḍukugala)				
<b><i>anupallavi</i></b>				
1.	Ṛ Ṛ Ṛ ,, kaḍu du	Ṛ Ṛ ś i M rviṣa yā .	,, ś i M Ṛ kī . . ṣ tu	ś n P N Ś ḍai . . . .
2.	Ṛ Ṛ Ṛ ,, kaḍu du	Ś Ṛ ś i m Ṛ rviṣa yā . . .	Ṣ ś i M Ṛ . kī . . ṣ tu	s n P N Ś ḍai . . . .
	i m i ś ś i ś n ga . ḍi . ya . . .	n ś n p p n p m ga . ḍi . ya . . .	r m p n Ś , n ku . . . ni .	p m g m , r s n . . . ṇ ḍā . ru . .
(duḍukugala)				
<b><i>caraṇam</i></b>				
1.	R ; ; ; śrī	R S n s R . . va . ni	S ; ; S tā hī	; ; s ṇ P tku mu dā
	M ; ; bjā	M ; ; ṛ ṃ p ṇ vā ṇ mā . . na	P , , , , , sa	,, ṃ P ṇ S gō . ca ra
(duḍukugala)				
2.	r r s s ,, n s sa ka la bhū ta mu	r M m s r M la ya ndu nī . vai	n s r m M s r yu . ṇ ḍa ga ma di	G , m r r s n lē ka bō . yi na
(duḍukugala)				

3.	r r p p m r r s ci Ru ta p r ā ya mu la	S S r p M nā dē bha ja nā	r s ṅ s r S s mī ta ra sa vi hī na	p M m r r s n ku ta rkku ḍai · · na (duḍukugala)
4.	p p m m r s n s pa ra dha na mu la ko ra	r p m m r s r p ku no ru la ma di ka ra	m r p m r s r m ga ba li ki ka ḍu pu ni	, m r r s S n m̄ pa ti ri gi na ṭṭi (duḍukugala)
5.	n p m p n r m p ta na ma di ni bhu vi ni	N m p N p n sau khya pu ji va na	Ṣ r m p n Ṣ mē ya nu cu sa dā	n p p m r r s n di na mu lu ga ḍi pe · (duḍukugala)
6.	r r p p r r m m te li ya ni na ṭa vi ṭa  , m̄ ṛ ś ṅ Ṣ ṛ lli sva ra la ya m̄ bu	s s r r p ṅ s r kṣu dru lu va ni ta lu  m̄ Ṛ ṛ ś n ṛ ś le Ru m̄ ga ka nu śi lā	p m m r s s n p sva va śa mau ṭa ku pa  , ś n p ś N p t mu lai su bha ktu	m P n p n ś ṛ di śi ṅci sa · nta si  m r n P m r s la ku sa mā na ma nu (duḍukugala)
7.	S r s S S dṛ ṣṭi ki sā ra m̄  s n p ś n P ṛ dē vā di dē va	n s r m M r p ba ku la la nā sa da  ś n P ś n p m ne ra na mmi ti ni gā	M r n P M nā rbha ka sē nā  , n p m R s s ka nu pa dā bja bha	ś n p M ṛ ṛ ś mi ta dha nā du la nu  ś Ṣ n p m r s ja na m̄ bu ma Ra ci na (duḍukugala)
8.	P p m r s r p ca kka ni mu kha ka ma  n s r S s p m du rma dā ndha ja nu  ṛ Ṛ m̄ ṛ m̄ ś ṛ du rā sa la nu rō	M , r s s R la m̄ bu na nu sa dā  r S s n p P la kō ri pa ri tā  m̄ Ṛ ś n p n ś ya lē ka sa ta ta ma	M s r M n s nā ma di lō sma ra  p ś n P p m r pa mu la cē da gi li  ṛ Ṣ n p m r m pa rā dhi na yi ca pa	r G m R ,, ṇa lē ka nē  m p n P ś n p no gi li dur vi ṣa ya  p N p m R s la ci ttu ḍa nai na (duḍukugala)
9.	S r s ṅ s R mā na va ta nu dur  p p M r s r m ma da ma tsa ra kā ·  p n p p n p m p mo da ṭi kū la jū ḍa gu	ṛ s n s r M m la bha ma nu cu ne ṅci  p R m R p m ma lō bha mō hu la  m r p m r m p n cu bhu vi ni sū dru la	s r M r m s r pa ra mā na · nda mo  r P m r m s r ku dā su ḍa i mō  p n ś ṛ, m p n pa nu lu sa · lpu cu	, s S S ,, nda lē ka  m R s S S sa bō ti gā ka  p m r s S S nu ṅ ṭi ni gā ka



	ś Ś ś ř ř m ř na rā dha mu la nu kō	, m ś ř m Ř ś ri sā ra hī na	n p n ś ř Ś ś ma ta mu la nu sā dhi	n p P m R s m pa tā ru mā ru (duḍukugala)
10.	P P p m M sa tu la . . .	r s S r m r m kai . . ko . . .	P p m g m r g . nnā . . . ḷḷā .	M R S ,, . sti kai
	R p m g m r su tu . la . . .	s n P n s r m kai . . ko . . .	p n P ,, P . . nnā ḷḷu	M p m M ,, M dha . . . na
	Ř Ř Ř ,, ta tu la	Ř ,, ś ř M kai ti . ri	ś ř M ř ř Ś gi . . ti . .	ś n P N Ś nai . . . yya
	ř m ř ś ś ř ś n tyā . ga . rā . . .	n ś n p p n p m jā . . . . . pta .	r m p n S , n i . tu . tu vaṇ .	p m g M r s s . . . . . ṭi . .
	(duḍukugala)			

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### 3. SĀDHIÑCENĒ Ō MANASĀ

rāgam: ārabhi (mēlam 29) tālam: ādi — 1 kaḷai

#### *pallavi*

sādhiñcenē ō manasā

#### *anupallavi*

bōdhiñcina sanmārga vacanamula  
boṅku jēsi tā baṭṭina paṭṭu

#### *caraṇam*

samayāniki tagu māṭalāḍenē ||1||

dēvakī vasudēvula nēgiñcinaṭu ||2||

raṅgēśuḍu sadgaṅgā janakuḍu saṅgīta sāmpradāyakuḍu ||3||

gōpījana manōratha mosaṅga lēkanē gēliyu jēsēvāḍu ||4||

<sup>3</sup>sārasāruḍu sanaka sanandana sanmuni sēvyuḍu<sup>4</sup> sakalādhāruḍu ||5||

vanitala sadā sokka jēyucunu mRokka jēsē paramātmuḍadiyugā-  
ka yaśōda tanayuḍaṅcu mudambu nanu muddu beṭṭa navvucuṅdu hari ||6||

parama bhaktavatsuluḍu suguṅa pārāvāruṅḍājanmamanaghu ḍī  
kalibādhala dīrcuvāḍanucu nē hrdāmbujamuna jūcu cuṅḍaga ||7||

harē rāmacandra raghukulēśa mrdusubhāṣa śēśasayana paranā-  
rī sōdarāja virāja turagarāja rājanuta nirāmayāpaghana  
sarasīruhadaḷākṣa yanucu veḍu konna nannu tā brōvakanu ||8||

śrīveṅkatēśa suprakāśa sarvōnnata sajjana mānasa nikē-  
tana kanakāmbaradhara lasan makuṭakuṅḍala virājita harē yanucu nē  
pogaḍaga tyāgarāja gēyuḍu mānavēndruḍaina rāmacandruḍu ||9||

samayāniki tagu māṭalāḍene sadbhaktula naḍatalitlanenē  
amarikagā nā pūja konenē aluga vaddananē  
vimukhulatō jēra bōku manenē veta galgina taḷukommananē  
damaśamādi sukhadāyakuḍagu śrī tyāgarājanutuḍu centarākanē ||10||



<sup>3</sup>this *caraṇam* line is not found in some books, but was sung by some *śiṣya paraṅpara*.

<sup>4</sup>gēyuḍu

<b>pallavi</b>				
1.	P ,,MpmM,g sā . . . . .	r rSD Ḍ dhi . . . ñce	S ,,,,sḍ nē . . .	rs m g r srm . . . manasā . . .
2.	P ,,mpdmM,g sā . . . . .	r rSD Ḍ dhi . . . ñce	S ,,,,sḍ nē . . .	pm p d d śśī . . . manasā . . .
3.	ś Śddpmg sā . . . . .	r rSD Ḍ dhi . . . ñce	ḍ ṣ ḍ sR . . . nē . . . . .	srMrpM . . . nē . . . . .
4.	P ,,rpmM,g sā . . . . .	r rssḌ r s dhi . . . . ñce .	R ,,,,,, nē	SrsS ,,,,,, . . . . .
<b>anupallavi</b>				
1.	d dP m pM,g bō . . . dhi . . .	R R s rS ñci na sa . .	m gR d d P nmā . . . rga . va	mpD Ś Ś ca . na mu la
2.	d dP M p m M,g bō . . . dhi . . . . .	R R s rS ñci na sa . .	m gR d d P nmā . . . rga . va	mpD Ś Ś ca . na mu la
3.	d dpm P dśdp bō . . . dhi . . . . .	m g R S r s S ñci . na sa . . .	m gR d d P nmā . . . rga . va	mpD Ś Ṛ ca . na mu la
	Ṛ m ḡ Ṛ Ś ṛ ś bo . . . űkujē . .	Ś Ś d d P . si tā . .	M p m M,g R R ba . . . . ṭṭi na	mpD m p d ṛ pa . . . ṭṭu . . .
	ś Śddpmg sā . . . . .	r rss Ḍ Ḍ dhi . . . . ñce	S ;;; nē	;;;
<b>caranam</b>				
1.	P P P ,, samayā	P P M P dp ni ki ta gu . .	M P ,,P . mā ṭa	MM,g r s r m lā . . . ḍe . nē .
	P d ś p Dp sama . yā	P P M P dp ni ki ta gu . .	M P ,,P . mā ṭa	mpdpmg r s r m lā . . . . . ḍe . nē .
	P d ś p Dp sama . yā	P P R p m ni ki ta gu .	P d ś DP . mā . . ṭa	mpdpmg r s r m lā . . . . . ḍe . nē .
2.	P ,,,,P dē . . . va	mgR mg r r kī . . . va . su .	s S s d d P dē . . vu la nē	,, d s, s r m gi . ñci na ṭu
(samayā)				

3.	P P m g R raṅ gē śu ḍu sat	R m g r r s s gaṅ gā · ja na ku ḍu	D D, s S saṅ gī ta sām	, r R, s r m pra dā ya ku ḍu (samayā)
4.	D D p d p p gō pī ja na ma nō	, d p m M p m ra tha mo saṅ ga lē	g r R R m m · ka nē gē li yu	P P S r m jē sē vā · ḍu (samayā)
5.	ś s d p m g r r sā · ra · sā · ru ḍu	m g r r s r s s sa na ka sa na · nda na	Ḍ r s R m g san mu ni sē vyu ḍu	r r p m p d p m sa ka lā dhā · ru ḍu (samayā)
6.	d p m p d Ś d va ni ta la sa dā so	d p P m g r r kku jē yu cu nu mro	, r S S d d kka jē sē pa ra	P m g r r S mā tmu ḍa di yu gā
	S s D p m p ka ya sō da ta na	d Ś ś d R r yu ḍaṁ cu mu ḍaṁ bu	ś r D ś P d na nu mu ddu be ṭṭa	M p m g r r m na vvu cu · ṇḍu ha ri (samayā)
7.	r m p D p m p pa ra ma bha kta va ·	d d p m p d P tsa lu ḍu su gu ṇa pā	P m g R D rā vā · ru ṇḍā	D p m g r R ja nma ma na ghu ḍī
	d d P ś ś D ka li bā dha la dī	r Ś ś m g R rcu vā ḍa nu cu nē	ś Ś ś d d p p hī ḍaṁ bu ja mu na jū	, p m g r s r m cu cu · · · ṇḍa ga (samayā)
8.	s P M p m g ha rē rā ma ca ·	r r m g r R r n dra ra ghu ku lē śa	s r s S s P mī du su bhā śa śē	p m g r d d P śa śa ya na pa ra nā
	ḍ ḍ P ḍ S s rī · sō da rā ja	ḍ R r s r m g vi rā ja tu ra ga rā	, r P m g r d ja rā ja nu ta ni	P ś D r r ś rā ma yā pa gha na
	m g R ś r ś Ś sa ra sī ru ha da lā	ś d d p P p kṣa ya nu cu vē ḍu	m g r R r S ko n na na nnu tā	,, P, d p m brō va ka nu (samayā)
9.	P d d p P p śrī ve · ṅka ṭē śa	m g r R r p m su · pra kā śa sa ·	P r s R s ḍ rvō nna ta sa jja na	S, s s d R mā na sa ni kē
	r r s r M g r ta na ka na kām ba ra	m p d P p ś ś dha ra la san ma ku ṭa	D r r ś D m ku ṇḍa la vi rā ji	g r R ś r ś ś ta ha rē ya nu cu nē

	, d d p P m g po ga ḍa gā tyā ·	r R r S s ḍ ga rā ja gē yu ḍu	S ḍ R s m g mā na vē ndru ḍai ·	r P p m g r m na rā ma ca · ndru ḍu (samayā)
10. <sup>5</sup>	d d P M p m m g sa · · ḍbha · · · ·	R R S s n ktu la na ḍa ·	Ḍ S , , , , ta li	R R R , , ṭṭa ne nē
	, , r M p D a ma ri ka	d Ś d p m p m p D gā · · · nā · · · ·	P P d p M M , g · pū · · · ja ·	R s r s S , ko ne · nē ·
	, , s n Ḍ r s a lu ga va ·	R , , R m g · dda na ·	R ; ; ; nē	S r s S , , , , · · · ·
	d d p p m g R vi · mu · khu · la	P m g R m g tō · · · jē ·	R S r S S S ra bō · · · ku	R R R , ma ne nē
	s ṇ Ḍ R S ve · ḍa ga ·	R R m g r s lgi na tā · · ·	R m g r s r m ḷu ko · · · · ·	P M P , , mma ne nē
	d d p p m g r m da · ma · śa · mā ·	P P r m P · di su · kha	m p D m p D dā · · ya · ku	Ś Ś Ṛ , , ḍa gu śrī
	Ṛ m ḡ Ṛ Ś ṛ ś tyā · · ga rā · ·	Ś Ś D D · ja nu tu	P d p m g r s ḍu ce · · · nta ·	m p D m p d ṛ rā · · ka · nē ·
	ś Ś d d p m g sā · · · · ·	r r s s D D dhi · · · · ṅce	S , , , , , , nē	, , , , , , , , · · · · ·



<sup>5</sup>In the 10<sup>th</sup> *caranam* lines, the *sāhityam* alone is to be sung.

## 4. KANAKANA RUCIRĀ

rāgam: varāḷi (mēḷam 39) tāḷam: ādi — 2 kaḷai

### *pallavi*

kanakana rucirā kanakavasana ninnu

### *anupallavi*

dina dinamunu manasuna canuvuna ninnu

### *caraṇam*

pālugāru mōmuna śrīyapāra mahima danaru ninnu ||1||

kalakala<sup>6</sup>manu mukhakaḷa galigina sīta kulukucu nōra kannulanu jūcē ninnu||2||

bālārkābha sucēla maṇimaya mālālaṅkīta kandhara  
sarasijākṣa vara kapōla surucira kirīṭadhara santataṅbu manasāraga ||3||

sāpatni mātayau surucicē karṇasūlamaina māṭa vinu-  
la curukkana tāḷaka śrīharini dhyāniñci sukhim paga lēdā yaṭu ||4||

mṛga mada lalāma śubha niṭila vara jaṭāyu mōkṣaphalada pavamāna  
sutuḍu nīdu mahima delpa sīta teliśi valaci sokkalēdārīti ninnu ||5||

sukhāspada vimukhāmbudhara pavana vidhēhamānasa vihārāpta  
surabhūja mānita guṇāṅka cidānanda khaga turaṅga dhīta rathāṅga  
paramadayākara karuṇārasa varuṇālaya bhayāpahara śrīraghupatē ||6||

kāmiñci prēmamīRa karamula nīdu pāda kamalamula baṭṭu konu  
vāḍu sākṣi rāmanāma rasikuḍu kailāsa sadanuḍu sākṣi  
maRiyu nārada parāśara śuka śaunaka purandara nagajādharaja  
mukhyulu sākṣi gāda sundarēśa sukha kalaśāmbudhi vāsāśrītulakē ||7||

satatamu prēmapūrituḍagu tyāgarāja-  
nuta mukhajita kumudahita varada ninnu ||8||



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<sup>6</sup>taḷataḷa

<b>pallavi</b>				
1.	,, = p P p p m kana kana ·	G g r r S, ru ci · rā ·	,, s s ṅ s r s kana · ka va ·	ṅ s g r G g m sa · na · ni nnu ·
2.	,, = p P p p m kana kana ·	G g r r S, ru ci · rā ·	,, s s ṅ s r s kana · ka va ·	ṅ s g r G m p d p sa · na · ni nnu · · ·
3.	M = p p m p d n d p m G m p d n d p m g G · kana · ka · · na · · ru ci · · · · · · rā		g r r s s s n s r s · · · · kana · ka va ·	n s g r G m p d p sa · na · ni nnu · · ·
4.	M = p p m p n d p m G m p d n Ṣ Ṛ ṣ n d p m G · kana · ka na ru ci · · · · · · · · rā		, g r s s s n s r s · · · kana · ka va ·	ṅ s g r G g m sa · na · ni nnu ·
5.	M = p Ṣ Ṣ n D n d p m G g r R,, · ka · na ka · na · · ru ci · rā		,, r s n s,, · · · ·	;;;;
<b>anupallavi</b>				
1.	,, = ś ś n d p m di na · di na ·	G g P P ,,,,, mu · · nu ·	p d n ś n d p m · · di na · di na ·	G g p m P, ,, p d mu · · · nu · a ·
2.	N = ś n ś ṛ N d p m nu di · na · di na ·	G g p m P, p d d n mu · · nu · ma · na ·	,, Ṣ ṛ Ġ ṛ ṛ Ṣ su na · · ca nu	ś n N ś ṛ Ṣ ś n D d n ś n vu · · na · ni · · nnu · · ·
3.	d p d n = ś n Ṣ ṛ n d p m G g p M P D d ś N Ṣ · · · · di · na · · di na · mu · · nu · ma · · na ·		,, ś n Ġ, ṛ ṛ Ṣ su na · · ca nu	n ś ṛ ś n Ṣ ṛ ś n D d n Ṣ ṛ vu · · na · · ni · · nnu · · ·
	n d p m = p Ṣ Ṣ n D n d p m · · · · ka · na · ka · na · · ru ci rā			
<b>caranam</b>				
1.	P , p m p d p pā lu · · gā ru	m p d p m g g r mō · · · · · mu na	S , r G r s śrī ya pā · ra	ṅ s ṅ s g r g m ma hi ma da na ru ni ·
				p m nnu
2.	g g p m d p n d ś n ṛ ṛ ś n Ṣ ka la ka la ma nu mu kha ka ḷa ga li gi na ī		r n s d n p d n ta ku lu ku cu nō · ra	Ṣ n d p d p m ka nnu la nu jū · cē
				g m ni nnu

3.	P M P d m bā lā rkā bha su  n s r S s m p sa ra si jā kṣa va ra	P ,m g g m p cē la ma ṇi ma ya  d P p d m p d ka pō la su ru ci ra	D M G g r mā lā lañ kī ta  n Ś ī n d p d ki rī ṭa dha ra sa .	s r g r S ,, ka . . ndha ra  n D p m p D nta tañ bu ma na sā
				p m ra ga
4.	S , P d M sā pa tñi mā  r s D p m N la cu ru kka na tā	d P d p m G ta yau su ru ci cē  d p Ṛ ś n d ġ ḷa ka śrī ha ri ni dhyā	P m G r S ka ṛṇa sū la mai  , ġ ī ś ī ś n d niñ . ci su khi m	r G r s M g na mā ṭa lu vi nu  p d N Ś nd pa ga lē dā . .
				p m ya ṭu
5.	g g m p d N d mī ga ma da la lā ma  g g m P d p d su tu ḍu ni du ma hi	p m g g r s r ṇ śu bha ni ṭi la va ra ja  n Ś ī Ġ ġ ġ ma de lpa si ta te	S , ṇ G r g ṭā yu mō . kṣa  r ś n ś ī Ś n li śi va la ci so kka	m p d p d P m pha la da pa va mā na  d p D , P d lē . dā rī ti
				p m ni nnu
6.	s Ś n d p m g su khā spa da vi mu khā  s n s g r g M su ra bhū . . ja mā  n ī ś ī N d n pa ra ma da yā ka ra	, r s ṇ ḍ ṇ s r . mbu dha ra pa va na vi  n d m G r ś n ni ta gu ṇā ṅka ci dā  p d M p d p m ka ru ṇā ra sa va ru	S , n G r s dē ha mā na sa  d P m ġ ġ ī ġ . na nda kha ga tu ra  G r s r G r ṇā la ya bha yā pa	d M G g r s vi hā rā . . pta  , ī ś ī ġ Ṛ ś ṅ ga dh ṛ ta ra thā ṅga  r s Ś , ś n d ha ra śrī ra ghu pa
				p m tē
7.	G M P P kā mi ṅci prē  Ḍ ṇ S r S vā ḍu sā kṣi rā  m p m G , d p m ma Ri yu nā ra da pa	m P d p m p d ma mī Ra ka ra mu la  ṇ G r g m p d ma nā ma ra si ku ḍu  G n d p m G rā śa ra śu ka śau	N d P d g m nī du pā da ka ma  M , G r s d kai lā sa sa da  ś n d p d m p d na ka pu ra . . nda ra	d p m g , r s n la mu la ba ṭṭu ko nu  p d m d P ,, nu ḍu sā . kṣi  p d N , ś r n na ga jā dha ra ja



	Ś ḡ ṛ Ġ ṁ ḡ mu khyu lu sā kṣi gā	, ṛ ś ṛ ḡ Ṛ Ś da su nda rē · śa	n ś ṛ ṛ Ś p d su kha ka la śām bu dhi	n d P , m p d vā · sā śrī tu la
				p m kē
8.7	,, p P p p m sa ta ta mu ·  r s = n G r G ja · nu ta mu kha	G , , MP prē ma pū  MP d n Ś ji ta ku mu da	,, m P d p m ri tu ḍa gu ·  ,, ś ṛ ḡ ṛ Ś hi ta · va ra	G g r srgr tyā ga · rā · · ·  <u>n ś ṛ ś ṛ ś ṛ ś</u> da · · · · · · ·  <u>ś n D d n Ś ṛ ś</u> ni nnu · · · ·
	<u>ndpm</u> ka na			

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<sup>7</sup>In the 8<sup>th</sup> *caraṇam*, sing only the *sāhityam*.

## 5. ENDARŌ MAHĀNUBHĀVULU

rāgam: śrī (mēlam 22) tālam: ādi — 1 kaḷai

### *pallavi*

endarō mahānubhāvulu andariki vandanamu

### *anupallavi*

canduru varṇuni anda candamuna hṛdayāra-  
vindamuna jūci brahmānandamanubhaviñcu vā (rendarō)

### *caraṇam*

sāmagānalōla manasija lāvaṇya dhanya mūrdhanyu (lendarō) ||1||

mānasa vanacara vara sañcāramu nilipi mūrṭti bāguga poḍaganē vā (rendarō) ||2||

saragaṇa pādamulaku svāntamanu sarōjamunu samarppaṇamu sēyuvā (rendarō) ||3||

patitapāvanuḍane parātparuni guriñci paramārthamagu nijamā-  
rgamutōnu bāḍucunu sallāpamutō svaralayādi rāgamulu teliyuvā (rendarō) ||4||

hariguṇa maṇimaya<sup>8</sup> saramulu gaḷamuna śōbhilla bhakta kōṭulilalō  
telivitō celimitō karuṇa galgi jagamellanu sudhā dr̥ṣṭicē brōcuvā (rendarō) ||5||

hoyalu mīRa naḍalu galgu sarasuni sadā kanula jūcucunu pulaka śa-  
rīrulayi ānanda payōdhi nimagnulai mudambunanu yaśamu galavā (rendarō) ||6||

parama bhāgavata maunivara śaśivibhākara sanaka sanandana  
digīśa sura kiṃpuruṣa kanakakaśīpusuta nārada tuṃburu  
pavanasūnu bālacandradhara śuka sarōjabhava bhūsuravarulu  
parama pāvanulu ghanulu śāśvatulu kamalabhava sukhamu  
sadānubhavulu gāka (rendarō) ||7||

nī mēnu nāma vaibhavambulanu<sup>9</sup> nī parākrama dhai-  
ryamula śānta mānasamu nīvulanu vacana satyamunu raghuvīra nīyeḍa  
sadbhaktiyu janiñcakanu durmatamulanu kalla jēsinaṭṭi nī madi  
neRiṅgi santatambunanu guṇa bhajanānanda kīrttanamu sēyuvā (rendarō) ||8||

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<sup>8</sup>maṇulagu

<sup>9</sup>vaibhavammulanu

bhāgavata rāmāyaṇa gītādi śruti śāstra purāṇapu  
marmamulan śivādi ṣaṇmatamula gūḍhamulan muppadi mukkō-  
ṭi surāntaraṅgamula bhāvambula neRigi bhāva rāga layādi saukhya-  
mucē cirāyu vul galigi niravadhi sukhātmulai tyāgarāptulaina vā (renderō) ||9||

prēma muppiri gonu vēḷa nāmamu dalacē vāru  
rāmabhaktuḍaina tyāgarāja nutuni nijadāsulaina vā<sup>10</sup> (renderō) ||10||

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<sup>10</sup>nijadāsu (lendarō)

**pallavi**

1.	,,,,=S R enda	R gr S ,, rō · · ma	,,s ṇ sṇ ṇ ṇ p hā · · nu ·	Ṇ ,, S ,, bhā vu
2.	n Sṇ=S R lu · · enda	<u>r grS ṇ sRgr</u> rō · · · ma · · · ·	S s ṇrs ṇ ṇ p · hā · nu ·	Ṇ ,, S ,, bhā vu
3.	ṇ Sn=S R lu enda	p m rgr S rō · · · · ma	,, ṇ srs ṇ ṇ p hā · · · nu ·	Ṇ ,, S ,, bhā vu
4.	S,,=Ṇ S · la nda	Rm r r mP ri · · ki · ·	,, P , p m r va nda · ·	R G g rrs na · mu · ·
1.	ṇ Sṇ= S R · · · lenda	p m Rgr S rō · · · · ma	,, Ṇ srs ṇ ṇ p hā · · nu ·	Ṇ ,, S ,, bhā vu
2.	S,,= s ṇ S · la · nda	Rm R r mP ri · · ki · ·	p m p n p n p m va · · · nda · · ·	m p m r r grs na · · · mu · ·
3.	n Sṇ= s ṇ S · · · la · nda	Rm r r mP ri · · ki · ·	p m p n p n s n va · · · · ·	Ṣ ś n p m R nda na · · · mu
4.	grsṇ= s n S · · · · la · nda	Rm r r m p m ri · · ki · · ·	p n p n s n ś ṛ · · va · · nda · ·	Ṣ ś n p m R na · · · · mu
5.	grsn= s n S · · · · la · nda	Rm r r m p m ri · · ki · · ·	p n p n s n ś ṛ · · va · · nda · ·	<u>S rsNsnPnpMpm</u> na · · · · · · · · ·
6.	<u>R grsṇ S R</u> mu · · · · lenda	r grS s r rō · · · ma ·	r S,,ṇ ṇ ṇ p hā · · nu ·	Ṇ ṇ r s ṇ S bhā · · vu · lu

**anupallavi**

1.	,,,,= P M candu	P ,, R M ru va ·	r m P M,, ṇu · · ni	p m P,,
2.	n n p m,= P M · · · · candu	P , R R M r ru va · ·	r m P <u>p m M,,</u> ṇu · · ni · ·	M N P,,
3.	ṇ p p m= P M · · · · candu	P , R R M r ru va · ·	r m P <u>p m M,,</u> ṇu · · ni · ·	M N P Ṣ

4.	śn p m = P M · · · · candu	P , r R m r ru · va · ·	r m P p m M , , ṛṇu · · ni · ·	r G g r S a · nda · ·
	n s r m = P p m · · · · canda ·	r g r s s ṇ S mu · · · na · ·	r m r r m p m hṛ · · da · ·	P , , P , , yā ·
1.	P , , , = R R ra vinda	R ḡ ṛ Ś n ś R ḡ ṛ mu · · · na · · · ·	Ś ś n ś n P · jū · · · ci	P s n S , , bra · · hmā
2.	Ś ś n = R R a ra · vinda	R ḡ ṛ Ś n ś ṛ ḡ ṛ mu · · · na · · · ·	Ś n ś ṛ ś n p · jū · · · ci ·	P s n Ś , , bra · · hmā
1.	, , , , = R Ś nanda	ṛ ś N ś n P ma · · nu · ·	n p M p m R bha · · vi · ·	n n p m r g R s ñcu · · · vā · · ·
2.	N Ś n = R Ś ā · · nanda	Ś ṛ ś N N ś n P ma · · · nu · · ·	P n p M R g r R bha · · · vi · · ·	n n p m r g r s ñcu · · · vā · · ·
	ṇ S ṇ = S R p m r · · · renda rō · ·			
<b>carāṇam</b>				
1.	S ; ; ; sā	; S s n ṇ ṣ ma gā · · ·	ṇ ṇ s ṇ P , , · · · na lō	, , P ṁ p ṇ s la ma na si ja
	R ; ; ; lā	; g r r g va	r r g r r g r r · ṇ ya dha · · · · nya	S , , , , g r mū r dhan
, r s ṇ · · nyu le nda				
2.	R g r r g r r mā na sa va na ca ra	s ṇ S S r s va ra sañ cā ra mu	s r s N ṇ G ni li pi mū r tti bā	, g r s r g R gu ga po ḍa ga nē
, r s ṇ vā · · · renda				
3.	p p m r R p p sa ra gu na pā da mu	m r P , p m r la ku svā nta ma nu	n P n p m m p sa rō ja mu nu sa ma	, p m r r G g r p pa ṇa mu sē · yu
r r s n vā · · · renda				
4.	s s ṇ P r s ṇ pa ti ta pā va nu ḍa	P g R s ṇ p nē pa rāt pa ru ni	ṁ P p ṇ s R gu ri ṇ ci pa ra mā	, g r s r m P r tha ma gu ni ja mā

	p ṅ S p P m rga mu tō nu bā ḍu	r m p n P ś n cu nu sa · llā pa mu	P ṛ ś n P ḡ tō sva ra la yā di	Ṛ ś n p m r g rā ga mu lu te li yu
				r r s n vā · · re nda
5.	p m m p r r g r ha ri gu ṅa ma ṅi ma ya	ṅ s r g r r s ṅ sa ra mu lu ga ḷa mu na	p ṅ s r ,r R śō · · bhi llu bha	g R s r m P kta kō ṭu li la lō
	p ṅ s R r m p te li vi tō ce li mi	N m p n Ś ṛ tō ka ru ṅa gal gi	ḡ ṛ Ṛ ḡ ṛ ṛ ś ja ga me lla nu su dhā	, ś n p p m r g dṛ · ṣṭi cē · brō
				r r s n cu vā · re nda
6.	p n ś P n m p ho ya lu mī Ra na ḍa	n R m p n p m lu gal gu sa ra su ni	r R g r s ṅ s sa dā ka nu la jū ·	ṅ g r s ṅ p ṅ s · cu cu nu pu la ka śa
	R, m r m P rī ru la yi yā	,n m p n Ś ṛ na · nda pa yō dhi	ḡ Ṛ ś n p ś n ni ma gnu la yi mu daṁ	, p m r p m p r bu na nu ya śa mu ga
				g r s n la vā · · re nda
7.	r m p n ,m p n pa ra ma bhā ga va ta	R ,m p n p m mau ni va ra śa śi	r R g r s ṅ p vi bhā ka ra sa na ka	m p ṅ ṅ S; sa nan da na
	ṅ P p ṅ s R di ḡī śa su ra kiṁ	, g r s r m p n pu ru ṣa ka na ka ka	p n m p r g r s śi pu su ta nā · ra da	r m p m P ,, tuṁ · · bu ru
	n p n m , p R pa va na sū nu bā	m P n m p n ś la can dra dha ra śu ka	ṛ Ṛ ḡ ṛ ś n p sa rō ja bha va bhū ·	m p n n S ,, su ra va ru lu
	ṛ ḡ ṛ ṛ , ḡ ṛ ś pa ra ma pā va nu lu	n ś ṛ ś , ś n p gha nu lu śa śva tu lu	m p r m r p m n ka ma la bha va su kha mu	p Ś n p m r g sa dā nu bha vu lu g
				, r s n ā · · ka enda
8.	P ; ; r m nī mē	p R m r m P nu nā ma vai · ·	m P r g r R bha vaṁ bu la nu nī	, g r s ṅ p ṅ s pa rā · kra ma dhai

	<p>ṣ ṇ s Ṗ ṇ R rya mu la śā nta mā</p> <p>ṣ ṇ Ṣ ṇ ś ṛ ṛ sa · dbha kti yu ja ni</p> <p>ḡ Ṛ ṛ Ṣ ś ṇ ne Ri ṅgi san ta tam</p>	<p>g r s P p m r na sa mu nī vu la nu</p> <p>, ṛ ḡ ṛ Ṛ ḡ ṛ ñca ka nu dur ma ta</p> <p>, n p m r m p n bu na nu gu ṇa bha ja</p>	<p>m p n r , m p n va ca na sa tya mu nu</p> <p>ṛ ḡ ṛ ṛ ṛ , ṛ ś ṛ mu la nu ka lla jē ·</p> <p>S , n P , m nā · na nda</p>	<p>s r m p N p n ra ghu va ra nī ye ḍa</p> <p>ś Ṣ n p n ś ṛ si na ṭṭi nī · ma di</p> <p>R , g r s ṇ s kī r tta na mu sē ·</p>
<p>r r s ṇ yu vā · re nda</p>				
9.	<p>R ; ; ṣ ṇ bhā ga va</p> <p>Ṗ r s R g r mar ma mu lan śi vā</p> <p>s n P ṛ Ṛ ś ṭi su rā nta ra ṅ ga</p> <p>s Ṣ p P ṛ ṛ mu cē ci rā yu vu</p>	<p>s R ṇ s r g r ta rā mā · ya ṇa</p> <p>, s ṇ s r m p n di ṣa ṇ ma ta mu la</p> <p>n p P P ḡ ṛ mu la bhā va ṁ bu la</p> <p>, ḡ ṛ ś n p n ś lga li gi ni ra va dhi</p>	<p>R , S ṣ ṇ p gī tā di śru ti</p> <p>P p m R P gū ḍ ha mu lan mu ·</p> <p>ṛ ḡ ṛ ṛ , r R ne Ri gi bhā va rā</p> <p>ṛ Ṣ ś Ṣ P su khā tmu lai tyā</p>	<p>P ṛ s R p n śā stra pu rā ṇa pu</p> <p>p m R n p P ppa di mu kkō · ·</p> <p>g r r g r R r ga la yā · di sau khya</p> <p>p P r , r R ga rā jā ptu lai</p>
<p>g r s ṇ na vā · re nda</p>				
10.	<p>;;= P M prē ma</p> <p>ṇ s r m = p n p m · · · · nā · ma ·</p> <p>;;= Ṛ Ṛ rā ma</p> <p>;;= Ṛ Ṣ rā ja</p>	<p>P ; R M mu ppi ri</p> <p>r g r s s ṇ S mu · · · da · ·</p> <p>Ṛ ḡ ṛ S ṇ ś Ṛ ḡ ṛ bha · · · ktu · · · ·</p> <p>Ṣ ṛ ś N Ṣ ś ṇ P nu · · · tu · · ·</p>	<p>r m P n n p m go · · · nu ·</p> <p>R M r m p m la cē · vā · ·</p> <p>Ṣ ś n s n P · ḍ ai · · · na</p> <p>p n p M M p m R ni · · · ni · · ja</p>	<p>R G g r r s vē · ḷ a · · ·</p> <p>P ; ; ; ru</p> <p>P s n Ṣ ; tyā · · ga</p> <p>ṇ P m r g r s dā · su lai · · na</p>
<p>n S ṇ vā · re nda</p>				



# 1. jagadānanda kāraka

rāgam: nāṭa (mēḷam 36) tāḷam: ādi — 1 kaḷai

The first *pañcaratnam* in *rāgam nāṭa* is the only one in this group that is in Sanskrit language. (The remaining four are in telugu). In this *kṛti*, saint tyāgarāja praises Lord *rāma* with all sorts of attributes. The sentence construction is very simple here. He uses the word “**jaya**”, which means “be victorious” in the opening *pallavi* line itself. All the phrases in each line addresses Lord *rāma* with some specific qualities that the Lord possesses. The *kṛti* is flooded with numerous episodes from *rāmāyaṇam*, and various *purāṇams*.

## **pallavi**

jagadānandakāraka! jaya jānakīprāṇanāyaka!

MEANING: Oh (Lord *rāma*)! the bestower of eternal bliss to the entire world! the life partner (Lord) of *jānaki* (the daughter of King *janaka*)! Be **victorious**!

## **anupallavi**

gaganādhipa satkulaja! rājarājēśvara!  
suguṇākara! surasēvya! bhavyadāyaka! sadā sakala

MEANING: One who is born in the *sūrya vaṁśam* (dynasty of sun, the Lord of the sky)! The God King of all Kings! abode of all virtues! worshipped by the *dēvas* (celestials)! Always bestower of all worldly prosperity and auspiciousness!

## **caraṇam**

amaratārakanicaya kumudahita! paripūrṇānagha! sura sura-  
bhuja! dadhipayōdhivāsaharaṇa sundarataravadana! sudhāmaya vacō  
br̥nda! gōvinda! sānanda! māvarājarāpta śubhakarānēka ||1||

MEANING: Like the moon (the one that causes the *kumuda* (lily) to bloom) among the multitudes of stars, you shine among the *dēvas*! you are complete (perfect)! you are bereft of any sins (flawless)! you are like the *kalpaka* tree to the *dēvas*! you stole curd and milk, and dress (of the *gōpis*) – (in the *kṛṣṇāvatāram*)! you possess a face that is most beautiful! you possess a voice (group of words) as sweet as ambrosia! you are the protector of the cows! you are full of happiness! you are the husband of *lakṣmi*! you are eternally young! you bless your devotees with prosperity!



nigama nīrajāmīṭaja pōṣakānīmīṣavairi vāridasamīraṇa  
khaga turaṅga satkavihrdālayāgaṇita vānarādhipa natāṅghriyuga ||2||

MEANING: You are nourished by the nectar from the lotus that are *vēdas*! (you are praised in the *vēdas*)! Just like the wind that drives away the clouds, you destroy the demons, who are the enemies of *dēvas*! you have the bird *garuḍa* as your vehicle! you reside in the heart of virtuous poets! your two feet are worshipped by the leaders of multitude of monkeys (*sugrīva*, *hanūmān*, etc).

indranīlamaṇi sannibhāpaghana candrasūrya nayanāpramēya vā-  
gīndrajanaka sakalēśa śubhranāgēndraśayana śamanavairisannuta ||3||

MEANING: You possess a body that exceeds the beauty of blue sapphire gems (*indranīla*)! the sun and the moon are your two eyes! You possess infinite glory beyond imagination! you are the creator of Lord Brahma! you are the Lord of the entire universe! You recline on the white serpent (king *ādiśēṣa*) ! you are saluted by Lord *śiva*, the enemy of *yama*, the god of death!

pādavijita mauniśāpa savaparipāla varamantragrahaṇalōla  
paramaśāntacitta janakajādhipa sarōjabhava varadākhila ||4||

MEANING: By the (touch of) your feet, you eliminated the curse of *ahalya*, the wife of sage *gautama*! You protected the sacrifices (*yajña*) of sage *viśvāmītra*! You grasped the sacred chants (*mantras bala*, and *atibala*)! Your heart is full of calmness (tranquility)! You are the husband of *sīta*, the daughter of *janaka*! you blessed Lord *brahma* (one born out of a lotus) with several boons!

NOTE: This *caraṇam* line is full of episodes from the “*bāla kāṇḍam*” of the epic *rāmāyaṇam*.

sṛṣṭīsthityantakāra kāmīta kāmītaphaladāsamānagātra śa-  
cīpatīnutābhdhimadaharānurāga rāga rājīta kathāsārahita ||5||

MEANING: You are the cause of creation, protection, and destruction of the universe! You generously grant all the wishes of your devotees! You possess an unequalled body! You are saluted by *indra*, the husband of *śacī*! You destroyed the pride of the ocean king! You are pleased with the essence of the stories of *rāmāyaṇa* with the devotional and musical contents in them!

sajjanamānasābdhi sudhākara kusumavimāna surasāripukarābja-  
lālita caraṇāvaguṇāsuraḡaṇa madaharaṇa sanātanajanuta ||6||

MEANING: You are like the moon to the ocean of the minds of all virtuous people! (The water of the ocean is thrilled at the sight of the moon)! You fly in the *puṣpaka vimāna* (the chariot of flowers)! Your feet are massaged by the tender hands of *hanūmān*, who vanquished the female demon, *surasa*!. You destroyed the (pride of) entire clan of *asuras*! You are eternal! You are worshipped by Lord *brahma*!

ōmkārapañcarakīra purahara sarōjabhava kēśavādi rū-  
pa vāsavaripu janakāntaka kalādhara kalādhārāpta ghṛṇākara śa-  
raṇāgata janapālana sumanōramaṇa nirvikāra nigamasāratara ||7||

MEANING: You are the parrot that resides in the cage of the sacred “*praṇava*” syllable “*ōm*”! You are the form of Lord *śiva* (the one who destroyed the “*tripura*”, Lord *brahma* (born out of the lotus), and Lord *viṣṇu* (*kēśava*)! You killed *rāvaṇa*, the father of *indrajit*! You are very dear to Lord *śiva* (the one who wears the crescent moon)! You are ever compassionate! You protect those who surrender to you! You rejoice the hearts of the pure and pious! You are devoid of all emotions! You are the essence of all *vēdas*!

karadhṛta śarajālā suramadāpaharaṇāvanīsurasurāvana  
kavīna bilajamaunikṛta caritra sannuta<sup>11</sup> śrī tyāgarājanuta ||8||

MEANING: You carry a host of bow and arrows in your hands! You take away (destroy) the pride of the demons! You protect the *dēvas* and the *brāhmaṇas*! You are praised in the *rāmāyaṇa*, composed by saint *vālmīki* (who was born out of a mud hole)! You are worshiped by Saint *tyāgarāja*!

purāṇapuruṣa nīvarātmajāśrita parādhīna kharavirādharāvaṇa  
virāvaṇānagha parāśara manōharāvīkṛta tyāgarājasannuta ||9||

MEANING: You are the ancient without beginning! You are the noble son of king *daśaratha*! You are always accessible to the devotees who seek your shelter! You killed demons *khara*, *virādha*, and *rāvaṇa*! You are sinless! You fascinated the minds of sage *parāśara*! You are saluted by saint *tyāgarāja*!

agaṇitaguṇa kanakacēla sālavidaḷanāruṇābha samānacaraṇā  
pāra mahimādbhuta sukavijana hṛt sadana suramuniḡaṇa vihita kala-  
śa nīranidhijāramaṇa pāpagaja nṛsimhavara tyāgarājādinuta ||10||

MEANING: You possess an infinity of virtues! You wear a golden robe! You uprooted the seven *sāla* trees! You possess feet that are radiant like the reddish dawn! You possess indescribable radiance! You live in the hearts of noble poets! You are dear to the *dēvas* and the sages! You are dear to *lakṣmi*, the one who rose from the milky ocean! You are like a lion to the elephant of sins (you destroy sins). You are worshipped by a host of devotees like *tyāgarāja*!

<sup>11</sup>sanmukha

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**2. duḍukugala nannē dora**

rāgam: gauḷa (mēḷam 15) tālam: ādi — 1 kaḷai

In this *kṛti* in telugu, saint *tāgarāja* portrays himself as a great sinner indulging in all evil deeds, and wonders whether Lord *rāma* will ever come to his rescue and save him from this deluge. Indirectly, he pleads to all human beings to stay away from the various evil acts and deeds he has described, and requests them to keep the mind always occupied in the thought of the Lord.

***pallavi***

duḍukugala nannē dora koḍuku brōcurā entō

MEANING: Tell me which prince (but you) will ever protect me, (who is) a great sinner? (*duḍuku* = rush in following pleasures)

***anupallavi***

kaḍu durviṣayākṛṣṭudai gaḍiya gaḍiyaku niṇḍāru

MEANING: (me) who indulges in evil acts, hour after hour - (which prince will protect me)?

***caraṇam***

śrīvanitā hṛt kumudābjāvāṇmānasa gōcara ||1||

MEANING: You are the moon that causes the lily of the heart of *lakṣmi* to bloom! You are beyond the comprehension of mind and speech! (who else other than you, will rescue me?)

sakalabhūtamula yandu nīvai yuṇḍagā madilēka bōyina ||2||

MEANING: (I am a sinner) who did not know that you constitute the soul of all living things!

ciRuta prāyamula nāḍē bhajanāmīta rasavihīna kutarkuḍaina ||3||

MEANING: (I am a sinner) who wasted all my childhood, by not drinking the ambrosia of Lord's names (by not chanting His names), and by indulging in bad, useless logic.

paradhanamula koRaku norula madi(ni) karaga baliki kaḍupu nimpa diriginatti ||4||

MEANING: (I am a sinner) who was only interested in coveting others' wealth, having my daily food, and filling my stomach, by indulging in sweet talk to elicit their sympathy!

tanamadini bhuvini saukhyapu jīvaname yanucu sadā dinamulu gaḍipē ||5||

MEANING: I wasted days believing in my mind that leading a comfortable life is the goal in life!

teliyani naṭaviṭa kṣudrulu vanitalu svavaśamaṭakupadiśiñci santasi-  
lli svaralayambu leRuṅakanu śilātmulai subhaktulaku samānamanu ||6||

MEANING: Not knowing anything, I sought the route of seducing dancers, hypocrite men, and damsels and getting attention from them; I delighted in them on in their nefarious trade; Ignorant of the subtle knowledge of *svaram* and rhythm, with a heart as hard as stone, I felt proud that I am equal to a pious and noble devotee!

dr̥ṣṭiki sārāmbagu lalanā sadanārbhaka sēnāmita dhanādulanu  
dēvādidēva neranammitini gākanu (nī) padābja bhajanambu maRacina ||7||

MEANING: I was superficially attracted toward women, huge mansions, children, servants, enormous wealth, and similar things, and was carried away by the thought that they are all permanent. I completely forgot to sing devotedly in praise of your lotus feet!

cakkani mukhakamalāmbunu sadā nāmadilō smaraṇa lēkanē  
durmadāndha janula kōri paritāpamulacē dagili nogili durviṣaya  
durāsalanu rōyalēka satatamaparādhinayi capalacittuḍanaiina ||8||

MEANING: (I wasted all my life) without contemplating on your face which is charming like a lotus, associating myself with men blinded by arrogance; deceiving myself, and coming to grief, unable to abstain from the indulgence of carnal and material pleasure, always committing sinful acts, and with a vagrant mind!

mānavatanu durlabha manucu neñci paramānanda mondalēka  
mada matsara kāma lōbha mōhulaku dāsuḍai mōsa bōti gāka  
modaṭi kulajuḍagucu bhuvini śūdrula<sup>12</sup> panulu salpucu nuṇṭini gāka  
narādhamulanu kōri sārahīna matamulanu sādhiṃpa tārūmāru ||9||

MEANING: Without realizing that the human life, which is extremely rare and difficult to obtain, and failing to appreciate that human birth is a good fortune, to be happy, and grateful about, I wasted precious years, allowing myself to be enslaved by the internal foes such as arrogance, jealousy, passion, greed, and avarice, and all these resulted in grief; Though I was born in a noble family, I stooped to the level of doing work of inferior people, doing immoral acts not consistent with my birth, which only added more distress; I followed the path of mean minded people; to achieve insignificant gains, I wasted my days!

satulakai konnāllāstikai sutulakai konnāllu dhana  
tatulakai tirigiti nayya tyāgarājāpta iṭuvaṇṭi ||10||

MEANING: I spent my life, for women sometimes, for wealth, for inheritance, and children, sometimes; Lord, friend of *tyāgarāja*! Who will ever come forward to protect me, such a sinner!

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### 3. *sādiñcenē o manasā*

rāgam: ārabhi (mēlam 29) tālam: ādi — 1 kaḷai

In this *ārabhi kṛti*, *tyāgarāja* innocently asks Lord why he is not answering his prayers and avoiding him! He gives several analogies to substantiate this claim. The first six *caraṇams* narrate various incidents where Lord *kṛṣṇa* was playing pranks and evading his true devotees. The remaining *caraṇams* give illustrations from *rāma*'s story.

#### *pallavi*

sādhiñcenē o manasā

MEANING: Oh mind! He (Lord *kṛṣṇa*) has achieved his objectives!

#### *anupallavi*

bōdhiñcina sanmārga vacanamula  
boṅku jēsi tā baṭṭina paṭṭu

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<sup>12</sup>ksudrula

MEANING: By falsifying the good conduct that he always preached, and by dubious methods, he has achieved his objectives!

### ***caraṇam***

samayāniki tagu māṭalāḍenē ||1||

MEANING: He has spoken and acted conveniently according to time and place!

dēvakī vasudēvula nēgiñcinaṭu ||2||

MEANING: He subjected *dēvaki*, and *vasudēva* to trial and sorrow (even though he was born to them due to their austerities)!

raṅgēśuḍu sadgaṅgā janakuḍu saṅgīta sāmpradāyakuḍu ||3||

MEANING: He is known as “*raṅganātha*”, he is the source of sacred river “*gaṅga*”, and he is adept in the traditions of music (*saṅgītam*).

gōpījana manōratha mosaṅga lēkanē gēliyu jēsēvāḍu ||4||

MEANING: He exposed the *gōpis* to ridicule and slander, and he did not keep the promise of fulfilling their desires.

<sup>13</sup> sārāsāruḍu sanaka sanandana sanmuni sēvyuḍu<sup>14</sup> sakalādhāruḍu ||5||

MEANING: He is the essence of everything; he is worshipped by *sanaka*, *sanandana*, and others; he is the base for everything!

vanitala sadā sokka jēyucunu mRokka jēsē paramātmuḍadiyugā-  
ka yaśōda tanayuḍaṅcu mudambu nanu muddu beṭṭa navvucuṅḍu hari ||6||

MEANING: He is the eternal one (*paramātma*), who charmed the *gōpis* and made them worship him; he smiled mischievously when *yaśōda* kissed him, believing innocently that he was her (human) child (rather than the real Lord *vIṣṇu*).

parama bhaktavatsuluḍu suguṅa pārāvāruṅḍājanmamanaghu ḍī  
kalibādhala dīrcuvāḍanucu nē hrdāmbujamuna jūcu cuṅḍaga ||7||

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<sup>13</sup>this *caraṇam* line is not found in some books, but was sung by some *śiṣya paraṇipara*.

<sup>14</sup>*gēyuḍu*

MEANING: You are extremely fond of your true devotees; you are the ocean of good qualities; you are sinless; you eliminate all the evil effects of “*kali*”; I was contemplating your form in the innermost recess of my heart.

harē rāmacandra raghukulēśa mīdusubhāṣa śēśasayana paranā-  
rī sōdarāja virāja turagarāja rājanuta nirāmayāpaghana  
sarasīruhadaḷākṣa yanucu veḍu konna nannu tā brōvakanu ||8||

MEANING: Oh *hari!* *rāmacandra!* Lord of *raghu*'s dynasty! One who is softly spoken! One who relines on the serpent “*ādi śēśa*” one who regards every women as his beloved sister! One who is praised by Lord *brahma*, *garuḍa* (the bird king), *turagarāja* (king of horses), and other kings! One who possesses eternal body! One who has eyes resembling lotus petals! I worshipped you with all these attributes, and still you would not care to protect me!

śrīveṅkatēśa suprakāśa sarvōnnata sajjana mānasa nikē-  
tana kanakāmbharadhara lasan makuṭakuṇḍala virājita harē yanucu nē  
pogaḍaga tyāgarāja gēyudu mānavēndruḍaina rāmacandruḍu ||9||

MEANING: Oh Lord *vēṅkatēśa!* Oh self-illuminated one! Supreme Being! One who dwells in the minds of virtuous people! One who is clad in golden robes! One who shines with a lustrous crown, and ear rings! Oh Lord *viṣṇu!* I always offered my sincere prayers to you with these words! Yet, the one who is sung by *tyāgarāja*, and the one who is like *indra* among human beings, spoke according to time and place! (that is, you did not heed to my prayers).

samayāniki tagu māṭalāḍene sadbhaktula naḍatalitlanenē  
amarikagā nā pūja konenē aluga vaddananē  
vimukhulatō jēra bōku manenē veta galgina taḷukommananē  
damaśamādi sukhadāyakuḍagu śrī tyāgarājanutuḍu centarākanē ||10||

MEANING: It was You, who prescribed the code of conduct for true devotees. You patiently waited and acknowledged my worship; you wanted me not be angry; and told me to keep away from those who do not show devotion to You; again, you taught me to remain calm in the face of adversity; you gave me virtue of controlling the senses and senses and to meditate peacefully; In spite of all these, you, who is sung by *tyāgarāja* has failed to come near me and offer your *darśanam!*

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#### 4. *kanakana rucirā*

rāgam: varāḷi (mēḷam 39) tālam: ādi — 2 kaḷai

In this composition, *tyāgarāja* declares that one can get more happiness by looking at the divine, innocent face of Lord each day. He wants Lord *rāma* to include him in the list comprising of *sīta*, *indra*, *purandhara*, *dhruva*, and so on, who have attained salvation by His blessings. He is confident that in the near future, he too will receive God's grace.

### ***pallavi***

kanakana rucirā kanakavasana ninnu

MEANING: It is an endless pleasure to see you, who is clad in golden robes.

### ***anupallavi***

dina dinamunu manasuna canuvuna ninnu

MEANING: Each day, by looking at you who resides in my heart, with great devotion, the pleasure I derive is limitless.

### ***caraṇam***

pālugāru mōmuna śrīyapāra mahima danaru ninnu ||1||

MEANING: (It gives me great pleasure) to see you, with your milk-flowing (beautiful and radiant) face, and with boundless divine greatness.

kalakala<sup>15</sup>manu mukhakaḷa galigina sīta kulukucu nōra kannulanu jūcē ninnu||2||

MEANING: (It gives me great pleasure) to see *sīta* with her blooming face cast her shy glances at you, which shines like "*kala kala*" or *taḷa taḷa*).

bālārkābha sucēla maṇimaya mālālaṅkīta kandhara  
sarasijākṣa vara kapōla surucira kirīṭadhara santatambu manasāraga ||3||

MEANING: Oh the one who wears garments that shine like the morning sun! the one whose neck is adorned with garlands of precious gems! Who has lotus like eyes! Whose cheeks are beautiful! Who wears shining crown! (It is always a great pleasure) to see you with all these attributes.

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<sup>15</sup>taḷataḷa



sāpatnī mātayau surucicē karnaśūlamaina māṭa vīnu-  
la curukkana tāḷaka śrīharini dhyāniñci sukhiṁ paga lēdā yaṭu ||4||

MEANING: When the step mother *suruci* (wife of king *uttānapāda*) scolded with harsh words, the five year old *dhruva* (son of *sunīti*) went to the forest and performed severe penance, meditating upon you, and attained salvation. Just like the pleasure *dhruva* derived at your sight, I too like to derive pleasure in seeing you.

mṛga mada lalāma śubha niṭila vara jaṭāyu mōkṣaphalada pavamāna  
sutuḍu nīdu mahima delpa sīta teliśi valaci sokkalēdārīti ninnu ||5||

MEANING: You wear the “*kastūri*” (the essence obtained from the deer) on your wide and beautiful forehead! You gave salvation to the dutiful bird warrior *jaṭāyu*! When *hanūmān* (the son of *vāyu*) went to the *aśhōka* forest in *lāṅka*, and narrated your glory, *sīta* listened to your heroic achievements eagerly, her love for You multiplied, and she was in trance. (I too want to see you in this manner).

sukhāspada vimukhāmbudhara pavana vidhēhamānasa vihārāpta  
surabhūja mānita guṇāṅka cidānanda khaga turaṅga dhīta rathāṅga  
paramadayākara karuṇārasa varuṇālaya bhayāpahara śrīraghupatē ||6||

MEANING: You are the seat of joy! You are (like) the wind to the enemies who are( like) the clouds (you drive them away)! You reside in the heart of *vaidēhi* (the daughter of the king of *vidēha*)! You play in the minds of realised souls! You have great qualities! You are infinite joy! You ride the bird *garuḍa*! You wield the weapon *cakra* (wheel)! You give boundless compassion! You are merciful! You drive away fear from the minds of your devotees! You are the leader of the *raghu* dynasty!

kāmiñci prēmamīRa karamula nīdu pāda kamalamula baṭṭu konu  
vāḍu sākṣi rāmanāma rasikuḍu kailāsa sadanuḍu sākṣi  
maRiyu nārada parāśara śuka śaunaka purandara nagajādharaja  
mukhyulu sākṣi gāda sundarēśa sukha kalaśāmbudhi vāsāśrītulakē ||7||

MEANING: The following are witnesses to this over pouring desire to be feasting our eyes on your beauty and enjoying supreme bliss — *hanūmān*, who meditated upon your name, the “*rāma nāma*”; Lord *śiva*, who rejoices in your name, and resides in mount *kailāsa*; in addition, the following devotees — *nārada*, *parāśara*, *śuka*, *śaunaka*, *purandhara*, *pārvati* (daughter of the mountain), *sīta*, who are all well-known for their devotion to you; You are beautiful god; you are immersed in the ocean of bliss; you are one who protects those who take refuge in you. It is a great pleasure to see you! ’

satatamu prēmapūrituḍagu tyāgarāja-  
nuta mukhajita kumudahita varada ninnu ||8||

MEANING: You are worshipped by the kind and loving *tyāgarāja*! The beauty of your face rivals that of the beautiful moon! You grant boons! (It is a great pleasure to watch you).

✠ ✠ ✠ ✠ ✠ ✠ ✠ ✠ ✠ ✠

## 5. *endarō mahānubhāvulu*

rāgam: śrī (mēḷam 22) tālam: ādi — 1 kaḷai

In this last *pañcaratnam*, appropriately set in the *maṅgala* (auspicious) *rāgam* “śrī”, saint *tyāgarāja* pays lavish tribute to several devotees through the ages and salutes these “great people” (*mahānubhāvulu*). Their noble achievements are summarized.

### *pallavi*

endarō mahānubhāvulu andariki vandanamu

MEANING: I offer my salutations to all those learned and noble people in the world!

### *anupallavi*

canduru varṇuni anda candamuna hṛdayāra-  
vindamuna jūci brahmānandamanubhaviñcu vā (renderō)

MEANING: (I salute) those people who enjoy eternal happiness (*brahmānandam*) by treasuring in their lotus hearts the beautiful form of the Lord, that rivals the splendor of the moon.

### *caraṇam*

sāmagānalōla manasija lāvaṇya dhanya mūrdhanyu (lendarō) ||1||

MEANING: You (the Lord) delight in the music of *sāma vēdam*, and possess effulgent beauty of cupid (*manmatha*),. (I salute those people who worship you).

mānasa vanacara vara sañcāramu nilipi mūrṭti bāguga poḍaganedu vā(renderō) ||2||

MEANING: They control their mind which rambles like a monkey, and establish the beautiful form of Lord firmly there (in their minds). (I salute them)

saraguṇa pādamulaku svāntamanu sarōjamunu samarpaṇamu jēyuvā (rendarō) ||3||

MEANING: They submit the lotus petals of their minds at the feet of the Lord. (Mind of the devotee is the lotus flower that is offered at Lord's feet). (I salute them)

patitapāvanuḍagu parātparuni guriñci paramārthamagu nijamā-  
rgamutōnu bāḍucunu sallāpamutō svaralayādi rāgamulu teliyuvā (rendarō) ||4||

MEANING: You are the one who removes the sins committed by the fallen ones; You are the noblest among the *dāvas*. I salute those who tread the path of true devotion, who are gifted with the profound knowledge of music in all its ramifications of *svara*, *laya*, etc, and who sing in praise of You!

hariguṇa maṇimaya<sup>16</sup> saramulu gaḷamuna śōbhillu bhakta kōṭulilalō  
telivitō celimitō karuṇa galgi jagamellanu sudhā dr̥ṣṭicē brōcuvā (rendarō) ||5||

MEANING: I salute those great people who, wearing garlands made out of the gems that are the various attributes of Lord *hari*, and with their great wisdom, affection and compassion, protect the world by their graceful glances glowing like ambrosia.

hoyalu mīRa naḍalu galgu sarasuni sadā kanula jūcucunu pulaka śa-  
rīrulayi ānanda payōdhi nimagnulai mudambunanu yaśamu galavā (rendarō) ||6||

MEANING: I salute those lofty men, who cleverly conceive in their minds' eyes the graceful and charming gaits of Lord *rāma*, and thereby immerse themselves in the vast ocean of ecstatic Bliss, and attained fame, always immersed in this bliss.

parama bhāgavata maunivara śaśivibhākara sanaka sanandana  
digīśa sura kimpuruṣa kanakakaśīpusuta nārada tumburu  
pavanasūnu bālacandradhara śuka sarōjabhava bhūsuravarulu  
parama pāvanulu ghanulu śāśvatulu kamalabhava sukhamu  
sadānubhavulu gāka (rendarō) ||7||

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<sup>16</sup>maṇulagu

MEANING: There are great many lofty and devoted individuals such as a host of saints (*ṛṣi*), sun, moon, *sanaka*, *sanandana*, the eight gods of the cardinal directions (*indra*, *agni*, etc), celestials like *dēvas*, *kiṃpuruṣas*, *prahlāda* (the son of *hiraṇya kaśipu*), *nārada*, *tumburu*, *hanūmān* (son of *vāyu*), '*śiva* (the one who wears a crescent moon), *śukabrahman*, *brahma* (who arose from the lotus), and the numerous *vēdic* scholars known for their piety and devotion, and a multiple of immortal devotees — all these people are eternally immersed in the divine experience (*brahmānandam*) of the Lord. I pay obeisance to all these great devotees of God.

nī mēnu nāma vaibhavaṃbulanu<sup>17</sup> nī parākrama dhairyamula śānta mānasamu nīvulanu vacana satyamunu raghuvara nīyeḍa sadbhaktiyu janiṅcakanu durmatamulanu kalla jēsinatṭi nī madi neRiṅgi santataṃbunanu guṇa bhajanānanda kīrtanamū sēyuvā (rendarō) ||8||

MEANING: Oh superior among the *raghus*! These people praise the ravishing beauty of your form, the glory of your name, your valor, your bravery, your peaceful mind, righteousness, and truthfulness. Like a dream, they readily abandon those who do not show any devotion to you, and they praise your qualities with intense devotion and reverence. (I salute all those great men).

bhāgavata rāmāyaṇa gītādi śruti śāstra purāṇapu marmamulan śivādi ṣaṇmatamula gūḍhamulan muppadi mukkōṭi surāntaraṅgamula bhāvāmbula neRiḡi bhāva rāga layādi saukhyamucē cirāyu vul galigi niravadhi sukhātmulai tyāgarāptulaina vā (rendarō) ||9||

MEANING: These people have intensively studied the sacred works like *bhāgavatam*, *rāmāyaṇam*, *bhāgavadgīta*, the *vēdas*, various *śāstrams*, and *purāṇams*, the six disciplines (*śaivism*, *śāktam*, etc), and understood their inner truths and essence, with the concurrence of thirty three crores of the *dēvas*. They have dedicated their offerings of songs in praise of the Lord, characterized by mood, melody and rhythm (*bhāva*, *rāga*, and *tāla*), acquired longevity through the joy of music, and they have secured inner peace. They are also regarded by *tyāgarāja* as mentors dear to him. I salute them all.

prēma muppiri gonu vēḷa nāmamu dalacē vāru rāmbhaktuḍaina tyāgarāja nutuni nijadāsulaina vā<sup>18</sup> (rendarō) ||10||

MEANING: As devotion reaches its height, they utter the sacred names of the Lord with fullest attention. They are the genuine devotees of Lord *rāma* (*rāma bhaktas*), praised by *tyāgarāja*. I offer my salutations to them.



<sup>17</sup>vaibhavamulanu

<sup>18</sup>nijadāsu (lendarō)

## DISCUSSION OF THE FIVE GHANA RĀGAMS

Traditionally, the five *rāgam*s, *nāṭa*, *gaṭṭa*, *ārabhi*, *varāḷi*, *śrī* form a set known as *ghana rāgam*s. During any *Tyāgarāja ārādhana* celebrations, one can hear the rendering, in chorus, of all the five *pañcaratna kṛtis* (five gems) composed by the saint composer, and the first one among them is the popular “*jagadānanda kāraka*” in *rāgam nāṭa*.

### Ghana Rāgam 1. nāṭa

**lakṣaṇam (Definition) (Veṅkaṭamakhin):**  
*nāṭā ṣaḍja grahōpetā avarohē ga dha varjitā*

**ārohaṇam:** *sa ri ga ma pa dha ni śa*  
**avarohaṇam:** *śa ni pa ma ri sa*

*nāṭa* (or *nāṭṭai*) is a *sampūrṇa – auḍava* (7 in ascending, 6 in descending) *rāgam*, derived from the 36th *mēḷam calanāṭa*. The notes taken are: *ṣaḍśruti ri*, *antara ga*, *śuddha ma*, *ṣaḍśruti dha* and *kākali ni*. (**ru gu ma dhu nu**).

According to the Dikṣitar school, *cala nāṭa* is a *rāgāṅga rāgam* and the *asampūrṇa mēḷam* number 36.

This *rāgam* has been mentioned in *saṅgīta ratnākaram*, *saṅgīta makarandam* and *saṅgīta samaya saram*. *nāṭa* is an very auspicious *rāgam*. It is capable of creating a highly musical atmosphere, when sung at the commencement of a concert. Hence, it is usually a preferred *rāgam* for the opening song in a concert. “*ādi nāṭā, antya suraṭi*”, goes the ancient saying. The *rāgam nāṭa* evokes *vīra rasa*. This is a *tri stāyī rāgam*, and *ri* is rendered as *dīrgha kāmṭa svaram*. The *rāga chāyā svaras* are *ri*, *ma* and *ga* (*jīva svaras*). It is an *upāṅga rāga*. The *dhaivatam* is an *alpa prayogam* (not stressed much), or does not appear at all. There are compositions in *nāṭa* that omit *dha*, and in some, the note *dha* appears only as a *citta svara*. This *rāgam* shines well in *madhyama kāla ālāpana*, and *tānam*. A *tānam* played in *vīna* creates a very pleasing effect, and this is true of all *ghana rāgam*s..

The *Mallari* tune played in the *Nāgasvaram* for temple processions in South India is in *nāṭa* (which is an evening *rāgam*).

The first of Tyāgarāja’s five gems (*pañcaratnam*): “*jagadānantakārakā*” is in *nāṭa*. *Saṅgīta Saṁpradāya Pradarśini*, the *magnum opus* work of Subbarāma Dikṣitar, lists the following pieces in *nāṭa* (treated as an *asampūrṇa mēḷa rāgam*), and he does not mention any *janya rāgas*.

A *lakṣya gītam* by Veṅkaṭamakhin “*ārē ruppa giri vāsā*”, (*jhampa tāḷam*), a *prabandham* in *rūpaka tāḷam*, the Muttusvāmi Dikṣitar kṛti “*pavanāthmajāgachcha*” (*jhampa tāḷam*) on God Hanūmān; a *kīrtanam*, “*iha para sādḥaka*” by Kumāra Ettappa Mahārāja; another *kīrtanam* “*parvata rāja kumari*” in *rūpakai tāḷam*, by Krishnaswami Ayya; a beautiful *tāna varṇam* (in *aṭa tāḷam*) “*śrī rājādhirāja*” by Bālusvāmi Dikṣitar (Muttusvāmi Dikṣitar’s brother), and a *rāga sañcāri* by Subbarāma Dikṣitar, the author of this mammoth encyclopedia.

#### Some Compositions in *nāṭa*

**gītam**

amari kapari (dhruvam)

**varnam:**

palumaru minne (ādi) by Patnam Subrahmanya Iyer  
sarasija nābha (ādi) by Palghat Parameswara Bhagavathar (this piece is sometimes attributed to Maharāja svāti tirunāl)

**krtis**

svāminātha paripālaya (ādi) (Muttusvāmi Dīkṣitar)  
mahāgaṇapatim (ādi) (Muttusvāmi Dīkṣitar)  
pavanātmaja āgachcha (jhampa) (Muttusvāmi Dīkṣitar)  
paramesvara (ādi) (Muttusvāmi Dīkṣitar)  
varasiddhi vināyakam (rupakam) (Ambi Dīkṣitar)  
sarasīhāsana priye (desakshi) (Puliyur Doraiswamy Iyer)  
jagadānanda kārakā (ādi) (Tyagarāja)  
ninne bhajana (ādi) (Tyāgarāja)  
lalāṭākṣa namostuthe (ādi) (Muthiah Bhagavathar)  
veda māthe veda vinuthe (ādi) (Muthiah Bhagavathar)  
siddhi aruḷ (rūpakam) (Nilakanthan Sivan)  
vārana mukha vā (ādi) (Ambujam Krishna)  
karimukha varadā (ādi) (G.N.Balasubramanyam)  
śrī mīnalocani (ādi)(Kavikunjara Bharati)  
danthi mā mukhā (ādi) Kotiswara Iyer)  
gananāthanai (ādi) (Lakshmanan Pillai)  
vandīsuvudu (Purandaradasa)  
śrī gaṇanātha (ādi) (Pallavi Sessa Iyer)  
umayor parane (rūpakam) (Papanasam Sivan)  
prasṇatosmi devam (ādi) (Tulasīvanam)  
śrī gajānanā (ādi) (Tulasīvanam)  
śrī padmanābham (mīśra cāpu)(Tulasīvanam)  
re re mānasa (ādi)(Tulasīvanam)

While I have not heard any *pallavi* expositions in *nāṭa* (I am sure, there must be a few), *nāṭa* appears in the *rāgamālika svaram* segments in a *pallavi* rendition, or more often, in the *tānam* portion, when all the five *ghana rāgam*s are rendered (either in *tānam*, or in the *rāgamālika svara* segment).

I am not aware of any *tillāna/jāvaḷi* in *nāṭa* . This may be due to the fact that *nāṭa* is more appropriate as an opening *rāgam* in a concert, and does not feature in the post *pallavi* segment of a concert. The line “*perumai tanta en nāṭṭai*”, sings Maharajapuram Santhanam in his popular tamil *rāgamālika*, : “*sāraṅgan maruḡane sāveri bālakane*”.

The following *krtis* are in the *sampūrṇa mēḷam* 36 *calanāṭa*, and are the creations of various people who composed in all 72 *mēḷam*s.

ethayyā gati enakku (ādi) Kotiswara Iyer (Kanda Gānāmutham)  
nagātmajam (ādi) M. Balamuralikrishna (Rāgāṅga Ravaḷi)  
bhāvayami (rūpakam) Cuddalore Subrahmanyam  
nīlamayil (ādi) D. Pattammal  
calana locini (ādi) Bangalore Mukund  
cancala daivam (ādi) Ashok Madhav

There are numerous *janya rāgas* of *calanāṭa*. Some of them are: *acala nāṭa*, *aṣṭamūrti*, *bhāskarapriya*, *cidānandi*, *gambhīranāṭa*, *ghōradarśini*, *hiṇḍola mōhanam*, *kōkīlanāṭa*, *lolakṣi*, *mañjūla*, *nāṭa*, *naipali*, *nāganīlāmbari*, *reva*, *rucirāṅgi*, *sāyujyadayini*, *srīmañjūla*, *surarañjini*, *śuddhanāṭa*, *gānarañjini*, *varṇakarṇika*, *vasantaraṇi*, *vijayaprata* .

Of these, *gambhīra nāṭa* (also known as *śuddha nāṭa* ) is a *auḍava-auḍava rāgam*, and is more allied to *nāṭa* .

<b>ārohanam:</b>	<i>sa ga ma pa ni śa</i>
<b>avarōhaṇam:</b>	<i>śa ni pa ma ga sa</i>

*gambhīranāṭa* resembles *rāgam tilaṅg* of Hindusthani music. In *tilaṅg*, *kōmal ni* is used in *avarōhaṇa*, while in *gambhīraṇa*, *tīvra ni* is used both in ascending and descending. The tamil *paṇṇ*, *Nattapadi* is in *gambhīranāṭa*. There are many *tevārams* sung in this *paṇṇ*.

### Some Compositions in *gambhīranāṭa*

śri jālandharam āsryāmāmyaham (ādi) Jayachamaraja Wodaiyar  
 rakṣa mām śaraṇāgatam (ādi) (Chembai sings this!)  
 jaya jaya gaṇanāthā (ādi) Mayuram Viswanatha Sastri  
 ini yedu kavalai (ādi) Periyasami Thooran  
 girijā ramaṇa (ādi) Mysore Vasudevachar

There are several *rāgam*s with the suffix *nāṭa* (but absolutely no relationship whatsoever to *nāṭa*).

(1) *mōhana nāṭa* (derived from the 9th *mēlam dhēnuka*)

<b>arohanam:</b>	<i>sa ga ma pa dha pa ma pa ni śa</i>
<b>avarohanam:</b>	<i>śa ni pa dha pa ma ga sa</i>

This is an *ubhaya vakra*, *śaḍava* — *śaḍava rāgam*. The *dha* is *vakram* in *arohanam*, and *ri* is *vakram* in the *avarohanam*. A minor *rāgam* with limited scope in *ālāpana* and *svara prastāra*. The only composition I have heard in this *rāgam* is: “*mohana nāṭa rāga priye*” (ādi) by Muttusvāmi Dīkṣitar.

(2) *sāraṅga nāṭa* (derived from the 15th *mēlam māyamālavagauḷa*)

<b>arohanam:</b>	<i>sa ri ma pa dha śa</i> or ( <i>sa ri ma pa dha sa ni śa</i> )
<b>avarohaṇam:</b>	<i>śa ni śa dha pa ma ga ri sa</i>

Again, the only compositions in this *rāgam* that I am aware of are (i) a *gītām*: *ari are nāthā* (*rūpakam*) by Tiruvottiyur Tyāgarājan, and (ii) the Muttusvāmi Dīkṣitar *kṛti*, *avyāja karuṇākāṭāksi* in *tripuṭa tāḷam*.

(3) *chāyā nāṭa*

A *janyam* of *mēlam 34 vāgadīśvari*

<b>arohanam:</b>	<i>sa ri ga ma pa ma pa śa</i> or ( <i>sa ri ga ma pa śa</i> )
<b>avarohaṇam:</b>	<i>śa ni dha ni pa ma ri sa</i>

This is an *ubhaya vakra auḍava śaḍava* (5 ascending 6 descending) *vivādi rāgam*. Not a popular *rāgam*. A composition in *chāyā nāṭa* is *idi samayamura* (ādi) by Tyāgarāja.

A *rāgam* with a *nāṭa* prefix is *nāṭtakuraṅgi* (derived from 28th *mēlam*, *harikāmbhī*) and deserved to be discussed elaborately.

## Ghana rāgam 2. gauḷa

<b>lakṣaṇam (Definition) (Veṅkaṭamakṣin):</b> <i>gauḷastu śaḍavo rāgo niḡraho daivatojjitah sadā vakrita gāndhārah sarvakāleṣu gīyate</i>
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<b>ārohaṇam:</b>	<i>sa ri ma pa ni śa</i>
<b>avarohaṇam:</b>	<i>śa ni pa ma ri ga ma ri sa</i>

*Gauḷa* is the second among the list of five *ghana rāgam*s. It is derived from the 15th *mēḷam māyamālavagaḷa*. The notes taken are: *ṣaḍjam*. *śuddha ri*, *antara ga*, *śuddha ma*, *pa*, *kākaḷi ni*. It is an *auḍava vakra*, *ṣaḍava dhaivata varja upāṅga rāgam*. The *chāyā svaram*s are *ri*, *ma* and *ni*. The *svaram*s *ri* and *pa* are *nyāsa svaram*s. The resting note is *pa*. The *riṣabham* of *gauḷa* is the *eka śruti ri*, with a frequency of 256/243, and this characteristic feature is often referred to as *gauḷa ri*. Compositions commence in *sa*, *ri* or *pa*. This *rāgam* is highly suitable for *madhyama kāla* singing of *ālāpana*, and *tānam*. But it has only a limited scope for *ālāpana*. This *rāgam* is very ancient, and is mentioned in *saṅgīta ratnākaram*, *saṅgīta makarandaṁ* and *saṅgīta samaya sāram*. This *rāgam* is also known by the name *gauḍa*. *Gauḷa* is an very auspicious *rāgam*, suitable for singing at all times, especially at the commencement of a concert. It is capable of creating a highly musical atmosphere (*mēḷakkozhuppu*, as they call it in tamil), when sung at the commencement of a concert. The melodic picture of this *rāgam* is at its best in the *tānam* rendition, or *madhyamakāla ālāpanas*. Compositions usually commence on the notes *sa*, *ri*, or *pa*.

The second of Tyāgarāja's five gems (*pañcaratnam*): "*dudukū kalā*" is in *gauḷa*.

*Saṅgīta Saṁpradāya Pradarśini*, the *magnum opus* work of Subbarāma Dikṣitar, lists the following pieces in *gauḷa* : a *lakṣya gītam* by Vēṅkaṭamakḥin in *jhamṭa tāḷam*, a *prabandham* in *jhamṭa tāḷam*, again by Vēṅkaṭamakḥin, a *sañcāri* by Subbarāma Dikṣitar, and two *kṛtis* of Muttusvāmi Dikṣitar, (*śrī mahāgaṇapatir*, *tyāgarāja pālaya*)

The Hindustani *rāga gauḍ* is derived from *Kāfi* that, and has no resemblance to *Karṇāṭik rāgam gauḷa*.

### Some Compositions in *gauḷa*

#### **gītam**

sakala sura (rūpakam)

#### **varṇam:**

pālumaṭu nāto (aṭa) Vina Kuppayyar

chelimi kūri (ādi) Vina Kuppayyar

#### **kṛtis**

mahāgaṇapairavatumām (miśra cāpu) Muttusvāmi Dikṣitar

tyāgarāja pālayāśumām (ādi) Muttusvāmi Dikṣitar

nīlotpālāmikāyāh (ādi) Muttusvāmi Dikṣitar

maḥiṣāsurasamarddani (khaṇḍa cāpu) Muttusvāmi Dikṣitar

gaṇanāthāya (ādi) Ambi Dikṣitar

dudukūkalā (ādi) Tyāgarāja

bhajare manasa (ādi) Wallajapet Venkataramana Bhagavathar

kāmajanaka (ādi) Svati Tirunal

praṇamāyaham (ādi) Mysore Vasudevachariar

elā nī daya (ādi) Tiruvottiyur Tyāgarājan

śaṅkari sātodari (ādi) Muthiah Bhagavathar

paramānandamu (ādi) Pallavi Sessa Iyer

marundalittarulvāy (ādi) Papanasam Sivan

aimkarane omkarane (ādi) Periyasami Thuran

nin perumai ariya (ādi) T.Laskhmanan Pillai

kanakāṅgi pai (ādi) Ponnayya Pillai

śaraṅāgatamenu (ādi) Gopalakrishna Bharathi

manojana maruganai (ādi) Kotoswara Iyer

śaṅkara suta (ādi) Tulasīvanam

kumara vadivelane (ādi) N. S. Ramachandran



While I have not heard any *pallavi* expositions in *gauḷa* (I am sure, there must be a few), *gauḷa* appears in the *rāgamālikā svaram* segments in a *pallavi* rendition, or more often, in the *tānam* portion, when all the five *ghana rāgam*s are rendered (either in *tānam*, or in the *rāgamālikā svara* segment).

I am not aware of any *tillāna/javali* in *gauḷa*. This may be due to the fact that *gauḷa* is often sung in the opening segment in a concert, and does not feature in the post *pallavi* segment of a concert.

There are a few *rāgam*s that have the prefix *gauḷa*. Some of these are: *gauḷacandrika*, *gauḷagāndhāri*, *gauḷamāḷavi*, *gauḷamallār* (*gauḷa malhār*), *gauḷapañcamam*, and *gauḷipantu*. Most of these are not so famous. There are numerous *rāgam*s with a *gauḷa* suffix, and some are very important. The famous *Nilōtpalāmbā gauḷānta kṛtis* composed by *Muttusvāmi Dīkṣitar* on Goddess *Nilōtpalāmbā* of the Tiruvārūr temple employ eight of these *gauḷa*s. Rendered in *rāgam*s, all ending with the phrase “*gauḷa*”, these compositions are:

nīlōtpalāmbā jayati (nārāyaṇagauḷa, miśra cāpu)  
 nīlōtpalāmbām bhajarē (nārīritigauḷa, miśra cāpu)  
 nīlōtpalāmbikayā (kannadaḡauḷa, ādi)  
 nīlōtpalāmbikāyai (kēdāragauḷa, ādi)  
 nīlōtpalāmbikāyāḥ param (gauḷa, rūpakam)  
 nīlōtpalāmbikāyāstava (māyamāḷavagauḷa, miśra cāpu)  
 nīlōtpalāmbikāyām (pūrvagauḷa, rūpakam)  
 nīlōtpalāmbikē (chāyāḡauḷa, rūpakam)

It must be pointed out that *pūrvagauḷa* and *chāyāḡauḷa* are rare and difficult *rāgam*s, so the *kṛtis* seven and eight in the above list are considered precious compositions by musicologists. Of these, *rāgam*s *māyamāḷavagauḷa*, *rītigauḷa*, and *kēdāragauḷa* enjoy more popularity. Among these *gauḷa*-suffixed *rāgam*s, only *gauḷa*, and *chāyāḡauḷa* are derived from the parent scale *māyamāḷavagauḷa* (*mēḷam* 15).

Musician S. Sowmya has rendered all these “*gauḷānta kṛtis* of *muttusvāmi dīkṣitar* in a couple of CDs (audio cassettes) under the Carnatica Label.

As reported in **SRUTI** (Issue 177, June 1999, page 63), a spring “*gauḷa*” Music Festival organized by Sri Rama Lalitha Kala Mandir and Sri Devagiri Sangeetha Sabha (3–9, March 99) in Bangalore had a novel theme. All the *rāgam*s presented in all concerts had “*gauḷa* as part of their names. The main performers were Sudha Raghunathan (*māyamāḷavagauḷa*), S.Shanker (*rītigauḷa*), T. V. Sankaranarayanan (*kannadaḡauḷa*), Neela Ramgopal (*nārāyaṇagauḷa*), and M.S. Sheela (*kēdāragauḷa*). On the instrumental side, E. Gayatri played *gauḷa* in *Vīṇa*. The festival concluded with a Bharatanatyam recital by Rangashree, who presented items only in *gauḷa-anta rāgam*s.

### ghana rāgam 3. ārabhi

**lakṣaṇam (Definition) (Veṅkaṭamakḥin):**  
 ārabhīḥ sarvadā gēya ārōhē ga ni varjitah  
 kvacidārōha samyukta niṣādo nigrahō bhavēt

<b>ārohaṇam:</b>	<i>sa ri ma pa dha śa</i>
<b>avarohaṇam:</b>	<i>śa ni dha pa ma ga ri sa</i>

*Ārabhi* is the third among the list of five *ghana rāgam*s. It is derived from the 29th *mēlam dhīraśaṅkarābharaṇam*. The notes taken are: *ṣaḍjam. catuśruti a ri, śuddha ma, pa, kākaḷi ni*, in the ascend, and *catuśruti dha* and *antara ga* in the descent. It is an *auḍava saṁpurna rāgam*. An *upāṅga rāgam* in which the notes *dha* and *ni* are absent in the *ārohaṇam*. The *chāyā svaram*s are *ri, ma* and *dha*. The *svaram*s *ri* and *pa* are *nyāsa svaram*s, the note *ga* is a *durbala svaram*, and *ri* and *dha* are *kampita svaram*s. *Graha svaram*s are *sa ri pa* and *dha*. The note *ri* is *jīva svaram*, and phrases endings on *ri*, sound very nice. The phrase *ma ga ri sa ri* is a *rañjaka prayogaṁ* (pleasing effect). Compositions usually begin on the notes *ri, pa* and *dha*.

Saṅgīta Saṁpradāya Pradarśini places *rāgam ārabhi* as the third *janyam* (*upāṅga rāgam*) derived from the *asaṁpūrṇa mēlam* 29, *dhīraśaṅkarābharaṇam. (ri gu ma pa dhi nu)*. This *rāgam* is highly suitable for *madhyama kāla* singing of *ālāpana*, and *tānam*. *Madhyama kāla sañcāram*s, *janṭa (rr mm pp dd pp mgrs R)*, and *dātu svara prayogaṁ*s add charm and beauty to this *rāgam*. So are the “*ni*” *varjya prayogaṁ*s.

*Ārabhi* is suitable for singing at all times of the day (*sarvakālīka rāgam*) and can be rendered in all three *sthāyis*. It is an auspicious *rāgam*.

This *rāgam* is also known by the name ‘*pazham takka rāgam*’ in ancient Tamil *paṇṇ* music. Some people refer to *ārabhi* as *patakambhavati*. The musical treatise *caturdaṇḍi prakāśika* refers to *ārabhi* as belonging to the *ṣaḍja grama* group of *rāgam*s.

Two *rāgam*s that closely resemble *ārabhi* are *sāma* and *dēvagāndhāri*, both having same notes, and derived from the same parent scale. The distinction is in the way of singing, on account of subtle *śrutis* and characteristic manipulation of phrases. *Ārabhi* should be sung for a large part with straight notes without *gamakaṁ*s. Careless usage of *gamakaṁ*s can land one in *rāgam*s like *dēvagāndhāri* (resulting from the oscillating the notes *ni* and *dha*). The use of long *kārvais* on *sa ri, pa, dha* is important. In *dēvagāndhāri*, the notes *ni* and *ga* are elongated. Use of *kaiṣiki ni* is also in evidence. In *sāma*, *ni* is never used, whereas in *ārabhi ni* is employed at least occasionally, to differentiate it from *sāma*. In the latter, *āndoḷanam* on the notes *ri* and *ma* is very important. More *gamakaṁ* and *vilambita prayogaṁ*s are predominant in both *dēvagāndhāri* and *sāma*. The *dirgha ga* is a peculiarity of *dēvagandhari*. S. Rajam’s ‘Raga discussion’ article in SRUTI (issue 84) deals with these three *rāgam*s elaborately.

*Ārabhi* renders itself to *graha bhedaṁ* (modal shift of tonic). It is a *mūrchanakāraka rāgam*. The *ri, ma, pa* of *ārabhi* taken as *ṣaḍjam* results in the *rāgam*s *ābhēri, mōhanakalyāṇi*, and *kēdāragauḷa*.

The third of Tyāgarāja’s five gems (*pañcaratnam*): “*sādiñcane*” is in *arabhi*. Saṅgīta Saṁpradāya Pradarśini, the *magnum opus* work of Subbarāma Dīkṣitar, lists the following pieces in *ārabhi* : a *lakṣya gītam* in *dhruva/rupaka tālam*, a *sañcāri* in *maṭya tālam* by Subbarāma Dīkṣitar, and two *kītis* of Muttusvāmi Dīkṣitar (*śrī sarasvati namōstu te*, and *mārakōṭi lāvaṇya*).

### Some Compositions in *ārabhi*

#### **gītam**

*rē rē śrīrāma* (tripuṭa)

#### **varnam:**

*sarasijamukhi* (ādi) Pallavi Doraiswamy Iyer

*amba gauri* (ādi) Iriyamman Thampi

#### **kītis**

*śrī sarasvati* (rūpakam) Muttusvāmi Dīkṣitar

*ādipurīśvaram* (ādi) Muttusvāmi Dīkṣitar

gaurīśāya namaste (tripuṭa) Muttusvāmi Dīkṣitar  
 śivakāmēśvarīr̥ (ādi) Muttusvāmi Dīkṣitar  
 mārakōṭi (jhaṃpa) Muttusvāmi Dīkṣitar  
 gaṇarājēna (cāpu) Muttusvāmi Dīkṣitar  
 akhilādḍēśvāyāi (ādi) Muttusvāmi Dīkṣitar  
 śvētāraṇyēśvaraṃ (ādi) Muttusvāmi Dīkṣitar  
 sādiñcane (ādi) Tyāgarāja  
 amba ninnu (ādi) Tyāgarāja  
 sundari ninnu (misra cāpu) Tyāgarāja  
 nā moraralanu (ādi) Tyāgarāja  
 cāla kallalā (ādi) Tyāgarāja  
 cūtā murārē (rūpakam) Tyāgarāja  
 nādasudhārasa (rūpakam) Tyāgarāja  
 ō rājīvākṣa (miśra cāpu) Tyāgarāja  
 adugu varamula (miśra cāpu) (prahlāda bhakti vijayam) Tyāgarāja  
 ipudaina nannu (miśra cāpu) (prahlāda bhakti vijayam) Tyāgarāja  
 patiki maṅgaḷa hārayite (ādi) (utsava saṃpradāya) Tyāgarāja  
 ninne nera namminānu (miśracāpu) Tyāgarāja  
 ō rāma rāma (ādi) (divyanāma) Tyāgarāja  
 sundara daśarathanandana (ādi) (divyanāma) Tyāgarāja  
 paluka vemina (tiśralaghu) (divyanāma) Tyāgarāja  
 narasimha māmava (khaṇḍa cāpu) Svāti Tirunāl  
 śrīramaṇa vibhō (ādi) Svāti Tirunāl  
 pāhi parvatanandini (ādi) Svāti Tirunāl  
 vicintayannēva (ādi) Svāti Tirunāl  
 madhu kaiṭabha (rūpakam) Muthiah Bhagavathar  
 paśupatiṃ ughraṃ (khaṇḍacāpu) Muthiah Bhagavathar  
 Aiyappanai paṇivōm̄ (ādi) Papanasam Sivan  
 durgālakṣmi sarasvatī ((ādi) Papanasam Sivan  
 maratakamaṇimaya (ādi) Uthukkadu Venkatasubba Iyer  
 ōrārumukhanē (ādi) Nilakanthan Sivan  
 kēḷaḍā rāvaṇanē (ādi) Arunachala Kavi  
 pārilum aruḷvāyē (ādi) Periyasami Thurān  
 vēlavā vā adiyēn (rūpakam) Kotiswara Iyer  
 mrokkeḍa ni (tripuṭa) Mysore Sadasiva Rao  
 maravanu ne ninne (rūpakam) G.N.Balasubrahmanyam  
 gaṅgādhara ramaṇi (ādi) Tulasīvanam  
 vigñnēśvara (rūpakam) Tulasīvanam  
 dāta hariye (rūpakam) Purandaradasa  
 haridāsara saṅga (rūpakam) Purandaradasa  
 pāpi galola gallu (ādi) Purandaradasa  
**cūrṇika**  
 jayatu jayatu sakala nigamāgama (Tyāgarāja)

It is clear from the above list that both Dīkṣitar, and Tyāgarāja have composed numerous songs in *ārabhi*. I have not come across any *kṛti* by Śyāmā Śāstri in *ārabhi*.

*Ārabhi* appears in the *rāgamālika svaram* segments in a *pallavi* rendition, or more often, in the *tānam* portion, when all the five *ghana rāgam*s are rendered (either in *tānam*, or in the *rāgamālika svara* segment).

I am not aware of any *tillāna/javali* in *ārabhi*. This may be due to the fact that *ārabhi* is more appropriate as an opening *rāgam* in a concert, and does not feature in *kṛtis* rendered during the post *pallavi* segment of a concert. However, one can hear *ārabhi* in *rāgamālikas*, or *ślōkam/viruttam* lines rendered in various *rāgam*s.

Muttusvāmi Dikṣitar has skillfully employed the *rāga mudra* (nomenclature) *ārabhi* in his compositions. For example, in the *kṛti* “*śrī sarasvati namōstu tē*”, we find the word “*ārabhi*” hidden between the words “*saṁsĀRABHĪtyāpahe*”. He uses “*saṁsĀRABHĪtibāñjanāyai*” in the song “*akhilāṇḍēśvāryai*” to bring out the *rāga mudra*.

The famous *rāgamālika*, ‘*ārabhimānam*’ by Tharangampadi Panchanada Iyer appropriately begins with *rāgam ārabhi*, with the *rāga mudra* in the opening phrase itself. There are several movie songs in *ārabhi*.

In Hindustani music, *ārabhi* was introduced through the stage music of Maharashtra. The stage play, *Mānāpamān*, in Marathi, featured the song *candrikā hī jaṇu* is set to *ārabhi*. In Hindusthani music, all svaras taken are *śuddha svaras*. *Rāg durga* (*bilaval thāṭh*) is closely allied to *ārabhi*.

## Ghana rāgam 4. varāḷi

**lakṣaṇam (Definition) (Veṅkaṭamakhin):**  
*pūrṇā varāḷi satatam gīyatē sagrahānvitā*

**ārohaṇam:**     *sa ga ri ga ma pa dha ni śa*  
**avarohaṇam:**   *śa ni dha pa ma ga ri sa*

This *rāgam* is a *janyam* of the the 39th *meḷa rāgam*, known by the name *jhālavārāḷi*. Dīṣitar school places it *dhālīvarāḷi* in the (*asaṁpūrṇa mēḷam* 39) *ra ga mi pa dha nu*, and the scale for the *rāgam* is

*sa ga ri ga ma pa dha ni śa*  
*śa ni sha pa ma ga ri sa.*

*Varāḷi* is the fourth among the list of five *ghana rāgam*s. It is the only one among the five *ghana rāgam*s which belongs to the *prati madhyama* series, and possessing *vivādi svaram*s. The notes taken are: *ṣaḍjam*. *śuddha ri*, *śuddha ga*, *prati ma*, *pa*, *śuddha dha*, *kākaḷi ni*. It is a *vivādi mēḷam*, with the notes *ri*, and *ga* as *vivādi svaram*s. The *vivādi doṣa* appears when employing *sa ri ga ma*. It is avoided by singing it in a *vakra* manner, employing the phrases *sa ga ri ga*. Hence, it can also be treated as a *vakra sampūrṇa rāgam*.

The *chāyā svaram*s are *gi* and *ma*, and both these notes are rendered with *gamakam*, hence it is a *gamaka pradhāna rāgam*. The note *ga* is *śuddha ga*, which is usually sung in the place of *catuśruti ri*. The *ma* of *varāḷi* has a slightly higher frequency than *prati ma*, and is often called *varāḷi madhyamam*. The resting note is *pa*, and the *kāmpita* and *nyāsa svaram*s are *ga*, and *ma*. The graceful utterance of *ga* avoids the *vivadi* feature. Compositions commence on *ga*, *ma*, *pa*.

Rāmāmātya names the “*ma*” and “*ni*” in *varāḷi* as “*cyuta pañcama madhyamam*”, “*cyuta ṣaḍja niṣhadam*”, respectively. Veṅkaṭamakhin calls the “*ma*” “*varāḷi madhyamam*”. He deems *varāḷi* as one of the 19 *pūrva prasiddha mēḷam*s.

No regular *mēḷam* can be derived from *varāḷi* by modal shift of tonic, hence it is an *amūrchanakāraka mēḷam*.

*Varāḷi* is a very ancient *rāgam*. It is mentioned in musical treatises *Saṅgīta Makarandam*, *Saṅgīta Samaya Sāra*, and *Saṅgīta Ratnākara*, Its ancient name is “*varāṭi*”. The name *varāḷi* literally means a humming bee. *varāḷi* invokes *karuṇa* (compassion) *rasam*.

There is certain taboo associated with this *rāgam*. It is never taught directly to the student, as there is a belief that there will be strained relationships between teacher and the taught.

The *rāgam* is invariably learnt by self-training. This may be baseless, since it is impossible to believe that a *gamaka*-studded, *ghana rāgam* could be inauspicious. Nowadays, disciples are learning this *rāgam*, and singing successfully, without any friction between them and their *Gurus*.

Subbarāma Dīkṣitar's *Sanḡīta Saṁpradāya Pradarṣini* gives a *lakṣya gītām* in *jhampa tāḷam*. a *sañcāri* in *miśra jāti eka tāḷam* by Subbarāma Dīkṣitar and two *kṛtis* of Muttusvāmi Dīkṣitar (*Śeṣācala nāyakam*, *Māmava Mīnākṣi*).

All the three musical trinity have composed *kṛtis* in *Varāli*. The fourth of Tyāgarāja's five gems (*kanakana rucirā*) is set in *varali*.

Muttusvāmi Dīkṣitar aptly uses the *rāga mudra* and describes Goddess Mīnākṣi as "varāli vēni" (possessing locks dark as a humming bee) in the *kṛti* "māmava mīnākṣi".

The Dīkṣitar *kṛti* "lambōdarāya", is considered to be one among the five *Gaṇeśa Pañcaratnam*s he composed in the five *ghana rāgam*s.

### Some Compositions in *varāli*

#### varṇam:

vanajākṣi (aṭa) Ramnad Srinivasa Iyengar  
tāmarākṣi (ādi) Tiruvottiyur Tyāgarāja

#### daru

indukemisetu (cāpu) Tyāgarāja  
ēti janmamiti (cāpu) Tyāgarāja

#### kṛtis

śeṣācalanāyakam (rūpakam) Muttusvāmi Dīkṣitar  
māmava mīnākṣi (miśra cāpu) Muttusvāmi Dīkṣitar  
lambōdarāya (khaṇḍa cāpu) Muttusvāmi Dīkṣitar  
māṇikyavallīm (ādi) Ambi Dīkṣitar  
kanakanarucira (ādi) Tyāgarāja  
marakatamaṇi varṇa (ādi) Tyāgarāja  
karuṇa yelagaṇileni (ādi) Tyāgarāja  
indukēni sētumamma (miśra cāpu) (Nauka caritraṁ) Tyāgarāja  
ēti janmamido (miśra cāpu) (Prahḷāda bhakti vijayaṁ) Tyāgarāja  
no rēmi śrī rāma (ādi) Tyāgarāja  
ī mēnu galiginanduku (ādi) Tyāgarāja  
bhava sannuta (ādi) Tyāgarāja  
vaddayundēde (prahḷāda bhakti vijayaṁ) (miśra cāpu) Tyāgarāja  
śrī rāma jaya rāma (miśra cāpu) (Divyanāma kīrtanaṁ) Tyāgarāja  
śrī rāma śrīrāma (ādi) (Divyanāma kīrtanaṁ) Tyāgarāja  
pāhi paramātma (ādi) (Divyanāma kīrtanaṁ) Tyāgarāja  
pāhi ramāramaṇa (ādi) (Divyanāma kīrtanaṁ) Tyāgarāja  
dharanu nī sari (ādi) (Divyanāma kīrtanaṁ) Tyāgarāja  
kāmakṣi bangāru (miśra cāpu) Śyāma Śāstri  
karuṇa jūḍdavamma (ādi) Śyāma Śāstri  
sitalavari (dhruvam) Aruṇagirinātha  
adugudāli (miśracāpu) Bhadrācala Rāmadāsa  
ninnuvina (ādi) Tiruvottiyur Tyāgarāja  
prakirta janulato (miśracāpu) Viṇa Kuppayyar  
kā vā vā (ādi) Papanasam Sivan  
dikku verillai (rūpakam) Papanasam Sivan  
karuṇai puriyute (miśracāpu) Nilakanthan Sivan  
karuṇai puriyude (miśracāpu) Pallavi Doraiswamy Iyer  
galgumo (ādi) Pallavi Sessa Iyer  
naṭanam ādinār (jhampa) Periyasami Thuran  
taruve nin arul (miśracāpu) Kotiswara Iyer

s=arasākṣi sadā (ādi) G.N.Balasubrahmanyam  
kanika kondutarum (eka) Subrahmanya Bharathi  
engini selvēn (ādi) Ambujam Krishna

**padam**

valayunniha (Svāti Tirunāl)

valapudasa (Kṣetrañña)

There are some cute *pallavi* expositions in *varāḷi* . Recently, I heard a *pallavi* in *varāḷi*, with the lyric “*ambikai varāḷiṅge śruti layamuḍan*” yielding the *rāga mudra* for *varāḷi* in disguise! *Varāḷi* appears very rarely in the *rāgamālika svaram* segments in a *pallavi* rendition, but more often, in the *tānam* portion, when all the five *ghana rāgam*s are rendered (either in *tānam*, or in the *rāgamālikā svara* segment). I am not aware of any *tillāna/jāvaḷi* in *varāḷi* .

The parent scale, *jhālavārāḷi* is very difficult to render because of the presence of the *vivādi* note *ga*. There are very few compositions in *jhālavārāḷi*.

Śri Rāmacandraṁ (Mysore Vasudevachariar)

mādhava Dayayā (Balamuralikrishna)

anātharakṣaka (Kotiswara Iyer)

kāmaśatakoṭi (Vina Seshanna)

There are many *ragam*s with a suffix *varāḷi*. The most prominent among them are: *pūrvavarāḷi*, *punnāgavarāḷi*, *kōkilavarāḷi*, *kuntaḷavarāḷi*, *pratāpavarāḷi*. *śubhapantuvarāḷi* (*śivapanthvarāḷi*), *vasantavarāḷi*, *gānasāmavarāḷi*, and *pantuvarāḷi*. But none of them have any relationship whatsoever with *varāḷi* .

NOTE: The *Rāgānubhava* sessions held under the auspicious of Carnatica Archival Center (Organized by Smt S. Sowmya, and Sri K. N. Shashikiran) conducted the “*Varāḷi Rāgānubhava*” session on February 13, 2000. The summary of the proceedings can be viewed in Carnatica’s website: [www.carnatica.net](http://www.carnatica.net), by following the various links under *varali newsletter*.

## Ghana rāgam 5. śrī

**lakṣaṇam (Definition) (Veṅkaṭamakḥin):**

*śrī rāgaḥ sagrahaḥ pūrṇaḥ cārḥē cālpadhaivataḥ  
avarōhē ga vakraḥ syāt sāyam gēyaḥ śubhāvahaḥ*

**ārohaṇam:**     *sa ri ma pa ni śa*

**avarohaṇam:**   *śa ni pa dha ni pa ma ri ga ri sa*

Dīkṣitar school calls it *asampūrṇa mēḷam 22*. An *auḍava* — *vakra rāgam* derived from 22nd *mēḷam* Kharaharapriya,

The notes taken are: *ṣaḍjam*. *catuśruti ri*, *śuddha ma*, *pa*, *kākaḷi ni*, *catuśruti dha sadhāraṇa ga*. In the *ārōhaṇam*, ‘*dha*’ and ‘*ni*’ are absent. Only the *ārōhaṇam* permits *vakra sañcāra*. In fact there are two *vakra sañcārams*. The *rāgam* gets a beauty by the elongation and *gamaka* on the note ‘*ga*’.

The *chāyā svaram*s are ‘*ri*’ and ‘*1ni*’; the *nyāsa svara* is ‘*ri*’. and the notes ‘*sa*, *ri*, *ma*, *pa*, *ni*’ are the *graha svaram*s. Subbarāma Dīkṣitar states that ‘*ri*’ in the *ārōhaṇana* is both the *jīva* and *nyāsa svaram*. The phrases *ri ga ri sa*, *pa dha ni pa* in *avarōhaṇam* give beauty.

A *rāgam* suitable for *Vīṇa* singing (*tānam*), auspicious, and suitable for singing in the evening. In Hinudsthani music, *Śri rāga* is entirely different; it is derived from *Pūrvi Thāṭh* (equivalent of *Kāmavardhani*), and is *auḍava*— *sampūrṇa* in nature.

Śrī is a *maṅgaḷa rāga*, and hence is likely the *rāgam* most often heard in concerts, almost invariable, at least very briefly played after the *maṅgaḷam*.

The last of Tyāgarāja's five gems (*pañcaratnaṁ*): “*endarō mahānubhavulu* is in *śrī* .

*Saṅgīta Saṁpradāya Pradarśini*, the *magnum opus* work of Subbarāma Dīkṣitar, lists a *lakṣya gītām* in *maṭhya tāḷam* (without using the note 'dha'), a *tānam* by Vēṅkaṭamakṣin, in *maṭhyam*, a *kīrtanam* by Kumara Ettappa Maharaja (ṣaḍādhāratatva vināyaka in *Adi*), a *sañcāri* by Subbarāma Dīkṣitar, and four *kīrtis* of Muttusvāmi Dīkṣitar.

### Some Compositions in śrī

#### **gītām**

#### **varṇam:**

sāmi ninnē kōri (ādi) (Karur Devudu Iyer)

endukina mōdi (ādi) (Patnam Subrahmanya Iyer)

#### **padam**

yemmamma ye vintalu (ādi)(kṣetraṅna)

manasu ninnedabhayadu (ādi)

#### **kit**

śrī mūlādhāracakra (ādi) (Muttusvāmi Dīkṣitar)

śrī kamalāmbike (ādi) (Muttusvāmi Dīkṣitar)

śrī varalakṣmi (ādi) (Muttusvāmi Dīkṣitar)

tyāgarāja mahadhvaja (ādi) (Muttusvāmi Dīkṣitar)

kāmēśvarē da (ādi) (Muttusvāmi Dīkṣitar)

śrī abhayāmba (rūpakam) (Muttusvāmi Dīkṣitar)

endaro mahanubhavulu (ādi) (Tyāgarāja)

nāmakusuma (rūpakam) (Tyāgarāja)

yuktamu gadu (miśracāpu) (Tyāgarāja)

bhāyāmi nandakumāram (ādi) (Svāti Tirunāl)

riṅa mada driṭha (ādi) (Svāti Tirunāl)

karuṅa ceyvān (ādi) (Iriyamman Thampi)

maṅgaḷam aruḷ (rūpakam) Papanasam Sivan

rāman edukku (triputa ) (Arunachala Kavi)

pālaya mām śrī (Bhadraclā Ramadasa)

Vadavari (ādi) (Annamacharya)

vanajāsana vinuta (rūpakam) (Subbaraya Sastri)

sabha dariśanam (ādi) (Gopalakrishna Bharathi)

ēdukku en mītu (ādi) (Gopalakrishna Bharathi)

maravāmal (ādi) (Gopalakrishna Bharathi)

śrī bhārgavam (ādi) (Muthiah Bhagavathar)

śrī kārtikēya (ādi) (Muthiah Bhagavathar)

śrīpatē kripa seyvar (miśracāpu) (Pallavi Sesha Iyer)

kanaka vela karuṅālavāla (ādi) (Kotiswara Iyer)

adhikāramundaruḷ (ādi) (T.Lakshmanan Pillai)

vēdanāyaka (ata) (Vedanayakam Pillai)

kānavēndāmo (rūpakam) (subrahmanya Bharathi)

ambigāpatim (rūpakam) (Periyasami Thuram)

bhāgyalaskmi baramma (ādi) (Purandaradasa)

dharmigu dorayendu rūpakam (Purandaradasa)

ninne gati (ādi) (Purandaradasa)

Of these, the song, “*endaro mahānubhāvulu*” has a greater frequency in concert halls.

There are some excellent *pallavi* expositions in *śrī* . Also, *śrī* often appears in the *rāgamālikā svaram* segments in a *pallavi* rendition, or more often, in the *tānam* portion, when all the five *ghana rāgam*s are rendered (either in *tānam*, or in the *rāgamālika svara* segment). But, being

an auspicious *rāgam śrī* is employed in the final piece maṅgaḷam singing. Some prefer to sing the *śrī* composition, “*bhāgya lakṣmi bāramma*” and conclude the concert.

I am not aware of any *tillāna/jāvaḷi* in *śrī*.

The *rāgams* *madhyamāvati*, *maṅiraṅgu*, *puṣpalatika*, and *sālagabhairavi* are four *rāgams* closely related to *śrī*.

*Madhyamāvati* is an *auḍava* — *auḍava rāgam* with notes: *sa ri ma pa ni sa; sa ni pa ma ri sa*. While *Madhyamāvati* almost resembles *śrī*, the omission of the notes ‘*dha*’ and ‘*ga*’ in *madhyamāvati* makes a clear distinction. Hence while rendering *madhyamāvati*, care should be taken not to touch these notes even slightly. While *śrī* has greater majesty and depth, *madhyamāvati* has greater number of compositions.

*Maṅiraṅgu* is another *janyam* of *Kharaharapriya* with scale *sa ri ma pa ni sa; sa ni pa ma ga ri sa*.

It has the same *ārōhaṇam* as *madhyamāvati*, but takes the *ga* in *avarōhaṇam*, which is not allowed in *madhyamāvati*. It omits the ‘*dha*’, which is present in *śrī*.

In *Puṣpalatika*, ‘*ga*’ is used in both *ārōhaṇam*, and *avarōhaṇam*, but ‘*dha*’ is omitted.

The Hindusthani *rāga śrī* is entirely different. It belongs to the *Pūrvi thāṭh*. *Pūriyā Dhanāśrī* and *gauri* are two allied *rāgams* that resemble Hindusthani *śrī*. One type of *Badahamsa sārāṅg* of Hindusthani resembles *Karṇātik śrī* very closely.





# जगदानन्दकारक

रागः नाट (मेळं ३६) ताळः आदि — १ कळै

पल्लवि

जगदानन्दकारक! जय जानकीप्राणनायक!

अनुपल्लवि

गगनाधिप! सत्कुलज! राजराजेश्वर!  
सुगुणाकर! सुरसेव्य! भव्यदायक! सदा सकल

चरणं

अमरतारकनिचय कुमुदहित! परिपूर्णानघ! सुर सुर-  
भुज! दधिपयोधिवासहरण सुन्दरतरवदन! सुधामय वचो  
वृन्द! गोविन्द! सानन्द! मावराजराज्ञ शुभकरानेक ॥ १ ॥

निगम नीरजामृतज पोषकानिमिषवैरि वारिदसमीरण  
खग तुरङ्ग सत्कविहृदालयागणित वानराधिप नताङ्घ्रियुग ॥ २ ॥

इन्द्रनीलमणि सन्निभापघन चन्द्रसूर्य नयनाप्रमेय वा-  
गीन्द्रजनक सकलेश शुभ्रनागेन्द्रशयन शमनवैरिसन्नुत ॥ ३ ॥

पादविजित मौनिशाप सवपरिपाल वरमन्त्रग्रहणलोल  
परमशान्तचित्त जनकजाधिप सरोजभव वरदाखिल ॥ ४ ॥

सृष्टिस्थित्यन्तकार कामित कामितफलदासमानगात्र श-  
चीपतिनुताब्धिदहरानुराग राग राजित कथासारहित ॥ ५ ॥

सज्जनमानसाब्धि सुधाकर कुसुमविमान सुरसारिपुकराब्ज-  
लालित चरणावगुणासुरगण मदहरण सनातनजनुत ॥ ६ ॥

ओंकारपञ्चरकीर पुरहर सरोजभव केशवादि रू-  
प वासवरिपु जनकान्तक कलाधर कलाधराप्त घृणाकर श-  
रणागत जनपालन सुमनोरमण निर्विकार निगमसारतर ॥ ७ ॥

करधृत शरजाला सुरमदापहरणावनीसुरसुरावन  
कवीन बिलजमौनिकृत चरित्र सन्नुत<sup>1</sup>श्री त्यागराजनुत ॥ ८ ॥

पुराणपुरुष नृवरात्मजाश्रित पराधीन खरविराधरावण  
विरावणानघ पराशर मनोहराविकृत त्यागराजसन्नुत ॥ ९ ॥

अगणितगुण कनकचेल सालविदळनारुणाभ समानचरणा  
पार महिमाद्भुत सुकविजन हृत् सदन सुरमुनिगण विहित कल-  
श नीरनिधिजारमण पापगज नृसिंहवर त्यागराजादिनुत ॥ १० ॥



# दुडुकुगल नन्ने दोर

रागः गौळ (मेळं १५) ताळः आदि — १ कळै

पल्लवि

दुडुकुगल नन्ने दोर कोडुकु ब्रोचुरा एन्तो

अनुपल्लवि

कडु दुर्विषयाकृष्टुडै गडिय गडियकु निण्डारु

चरणं

श्रीवनिता हत् कुमुदाब्जावाङ्गानस गोचर ॥ १ ॥

सकलभूतमुल यन्दु नीवै युण्डगा मदिलेक बोयिन ॥ २ ॥

चिरुत प्रायमुल नाडे भजनामृत रसविहीन कुतरुडैन ॥ ३ ॥

परधनमुल कोरकु नोरुल मदि(नि) करग बलिकि

कडुपु निंप दिरिगिनट्टि ॥ ४ ॥

तनमदिनि भुविनि सौख्यपु जीवनमे यनुचु सदा दिनमुलु गडिपे ॥ ५ ॥

तेलियनि नटविट क्षुद्रुलु वनितलु स्ववशमौटकुपदिशिञ्चि सन्तसि-

ल्लि स्वरलयंबु लेरुङ्गकनु शिलात्सुलै सुभक्तुलकु समानमनु ॥ ६ ॥

दृष्टिकि सारंबगु ललना सदनाभक सेनामित धनादुलनु  
देवादिदेव नेरनम्मितिनि गाकनु (नी) पदाब्ज भजनंबु मरचिन ॥ ७ ॥

चङ्कनि मुखकमलंबुनु सदा नामदिलो स्मरण लेकने  
दुर्मदान्ध जनुल कोरि परितापमुलचे दगिलि नोगिलि दुर्विषय  
दुरासलनु रोयलेक सततमपराधिनयि चपलचित्तुडैन ॥ ८ ॥

मानवतनु दुर्लभ मनुचु नेच्चि परमानन्द मोन्दलेक  
मद मत्सर काम लोभ मोहुलकु दासुडयि मोस बोति गाक  
मोदटि कुलजुडगुचु भुविनि शूदूल<sup>२</sup> पनुलु सल्पुचु नुण्टिनि गाक  
नराधमुलनु कोरि सारहीन मतमुलनु साधिंप तारुमारु ॥ ९ ॥

सतुलकै कोन्नाळ्ळास्तिकै सुतुलकै कोन्नाळ्ळु धन  
ततुलकै तिरिगिति नय्य त्यागराजास इट्टवण्टि ॥ १० ॥

✘ ✘ ✘ ✘ ✘ ✘ ✘ ✘ ✘ ✘

# साधिञ्चेने ओ मनसा

रागं: आरभि (मेळं २९) ताळं: आदि — १ कळै

पल्लवि

साधिञ्चेने ओ मनसा

अनुपल्लवि

बोधिञ्चिन सन्मार्ग वचनमुल  
बोड्डु जेसि ता बट्टिन पट्टु

चरणं

समयानिकि तगु माटलाडेने ॥ १ ॥

देवकी वसुदेवुल नेगिञ्चिनट्टु ॥ २ ॥

रङ्गेशुडु सद्गङ्गा जनकुडु सङ्गीत सांप्रदायकुडु ॥ ३ ॥

गोपीजन मनोरथ मोसङ्ग लेकने गेलियु जेसेवाडु ॥ ४ ॥

<sup>3</sup>सारसारुडु सनक सनन्दन सन्मुनि सेव्युडु<sup>4</sup> सकलाधारुडु ॥ ५ ॥

वनितल सदा सोक्क जेयुचुनु म्रोक्क जेसे परमात्मुडदियुगाक  
यशोद तनयुडञ्चु मुदंबु ननु मुहु बेट्ट नव्वुचुण्डु हरि ॥ ६ ॥

<sup>3</sup>this *caraṇam* line is not found in some books, but was sung by some *śiṣya parampara*.

<sup>4</sup>गेयुडु

परम भक्तवत्सुलुङ्ग सुगुण पारावारुण्डाजन्ममनघु डी  
कलिबाधल दीर्घुवाडनुचु ने हृदांबुजमुन जूचु चुण्डग ॥ ७ ॥

हरे रामचन्द्र रघुकुलेश मृदुसुभाष शेषसयन परना-  
री सोदराज विराज तुरगराज राजनुत निरामयापघन  
सरसीरुहदळाक्ष यनुचु वेडु कोन्न ननु ता ब्रोवकनु ॥ ८ ॥

श्रीवेङ्कतेश सुप्रकाश सर्वोन्नत सज्जन मानस निके-  
तन कनकांबरधर लसन् मकुटकुण्डल विराजित हरे यनुचु ने  
पोगडग त्यागराज गेयुडु मानवेन्दुडैन रामचन्द्रुडु ॥ ९ ॥

समयानिकि तगु माटलाडेने सङ्गुल नडतलित्तनेने  
अमरिकगा ना पूज कोनेने अलुग वहनने  
विमुखुलतो जेर बोकु मनेने वेत गत्तान तळुकोम्मनने  
दमशमादि सुखदायकुडगु श्री त्यागराजनुतुडु चेन्तराकने ॥ १० ॥



# कनकन रुचिरा

रागं: वराळि (मेळं ३१) ताळं: आदि — २ कळै

पल्लवि

कनकन रुचिरा कनकवसन निन्नु

अनुपल्लवि

दिन दिनमुनु मनसुन चनुवुन निन्नु

चरणं

पालुगारु मोमुन श्रीयपार महिम दनरु निन्नु ॥ १ ॥

कलकल<sup>५</sup>मनु मुखकळ गलिगिन सीत कुलुकुचु नोर कन्नुलनु जूचे निन्नु ॥ २ ॥

बालार्काभ सुचेल मणिमय मालालङ्कृत कन्धर  
सरसिजाक्ष वर कपोल सुरुचिर किरीटधर सन्ततंबु मनसारग ॥ ३ ॥

सापत्नी मातयौ सुरुचिचे कर्णशूलमैन माट वीनु -  
ल चुरुक्कन ताळक श्रीहरिनि ध्यानिच्चि सुखिं पग लेदा यटु ॥ ४ ॥

मृग मद ललाम शुभ निटिल वर जटायु मोक्षफलद पवमान  
सुतुडु नीडु महिम देल्प सीत तेलिशि वलचि सोक्कलेदारीति निन्नु ॥ ५ ॥

सुखास्पद विमुखंबुधर पवन विधेहमानस विहाराप्त  
सुरभूज मानित गुणाङ्क चिदानन्द खग तुरङ्ग धृत रथाङ्ग  
परमदयाकर करुणारस वरुणालय भयापहर श्रीरघुपते ॥ ६ ॥

कामिञ्चि प्रेममीर करमुल नीडु पाद कमलमुल बट्टु कोनु  
वाडु साक्षि रामनाम रसिकुडु कैलास सदनुडु साक्षि  
मरियु नारद पराशर शुक शौनक पुरन्दर नगजाधरज  
मुख्युलु साक्षि गाद सुन्दरेश सुख कलशांबुधि वासाश्रीतुलके ॥ ७ ॥

सततमु प्रेमपूरितुडगु त्यागराज -  
नुत मुखजित कुमुदहित वरद निम्नु ॥ ८ ॥

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# एन्दरो महानुभावुलु

रागं: श्री (मेळं २२) ताळं: आदि — १ कळै

पल्लवि

एन्दरो महानुभावुलु अन्दरिक्कि वन्दनमु

अनुपल्लवि

चन्दुरु वर्णुनि अन्द चन्दमुन हृदयार-  
विन्दमुन जूचि ब्रह्मानन्दमनुभविच्चु वा (रेन्दरो)

चरणं

सामगानलोल मनसिज लावण्य धन्य मूर्धन्यु (लेन्दरो) ॥ १ ॥

मानस वनचर वर सञ्चारमु निलिपि मूर्त्ति बागुग पोडगनेदु वा (रेन्दरो) ॥ २ ॥

सरगुण पादमुलकु स्वान्तमनु सरोजमुनु समर्पणमु जेयुवा (रेन्दरो) ॥ ३ ॥

पतितपावनुडगु परात्परुनि गुरिञ्चि परमार्थमगु निजमा-  
र्गमुतोनु बाडुचुनु सल्लापमुतो स्वरलयादि रागमुलु तेलियुवा (रेन्दरो) ॥ ४ ॥

हरिगुण मणिमय<sup>६</sup> सरमुलु गळमुन शोभिल्लु भक्त कोटुलिललो  
तेलिवितो चेलिमितो करुण गल्लिा जगमेल्लनु  
सुधा दृष्टिचे ब्रोचुवा (रेन्दरो) ॥ ५ ॥

<sup>६</sup>मणुलगु

होयलु मीर नडलु गल्गु सरसुनि सदा कनुल जूचुचुनु पुलक श-  
रीरुलयि आनन्द पयोधि निमग्नलै मुदंबुननु यशमु गलवा (रेन्दरो) ॥ ६ ॥

परम भागवत मौनिवर शशिविभाकर सनक सनन्दन  
दिगीश सुर किंपुरुष कनककशिपुसुत नारद तुंबुरु  
पवनसूनु बालचन्द्रधर शुक सरोजभव भूसुरवरुलु  
परम पावनुलु घनुलु शाश्वतुलु कमलभव सुखमु  
सदानुभवुलु गाक (रेन्दरो) ॥ ७ ॥

नी मेनु नाम वैभवंबुलनु<sup>७</sup> नी पराक्रम धै-  
र्यमुल शान्त मानसमु नीवुलनु वचन सत्यमुनु रघुवीर नीयेड  
सङ्गक्तियु जनिच्चकनु दुर्मतमुलनु कल्ल जेसिनट्टि नी मदि  
नेरिङ्गि सन्ततंबुननु गुण भजनानन्द कीर्त्तनमु सेयुवा (रेन्दरो) ॥ ८ ॥

भागवत रामायण गीतादि श्रुति शास्त्र पुराणपु  
मर्ममुलन् शिवादि षण्मतमुल गूढमुलन् मुप्पदि मुञ्जो-  
टि सुरान्तरङ्गमुल भावंबुल नेर्गि भाव राग लयादि सौख्य-  
मुचे चिरायु वुल् गलिगि निरवधि सुखात्मुलै त्यागरासुलैन वा (रेन्दरो) ॥ ९ ॥

प्रेम मुप्पिरि गोनु वेळ नाममु दलचे वारु  
रामभक्तुडैन त्यागराज नुतुनि निजदासुलैन वा<sup>८</sup> (रेन्दरो) ॥ १० ॥



<sup>७</sup>वैभवम्मुलनु  
<sup>८</sup>निजदासु (लेन्दरो)