

# Transliteration–Telugu

Transliteration as per Modified Harvard-Kyoto (HK) Convention  
(including Telugu letters – Short e, Short o) -

a A i I u U  
R RR IR IRR  
e E ai o O au M (H or :)

(e – short | E – Long | o – short | O – Long)

k kh g gh n/G  
c ch j jh n/J (jn – as in jnAna)  
T Th D Dh N  
t th d dh n  
p ph b bh m  
y r l L v  
S sh s h

## nAda sudhA rasam-Arabhi

In the kRti ‘nAda sudhA rasambilanu’ – rAga Arabhi (tALa rUpakaM), SrI tyAgarAja ecstatically sings that SrI rAma is the embodiment of the nectarine juice of nAda.

P nAda sudhA rasamb(i)lanu  
nar(A)kRti(y)AyE manasA

A <sup>1</sup>vEda purAN(A)gama  
SAstr(A)dulak(A)dhAramau (nAda)

C svaramul(A)runn(o)kaTi <sup>2</sup>ghaNtalu  
vara <sup>3</sup>rAgamu kOdaNDamu  
<sup>4</sup>dura naya dESyamu <sup>5</sup>tri guNamu  
nirata gati SaramurA  
sarasa <sup>6</sup>sangati <sup>7</sup>sandarbhamu gala giramulurA  
dhara bhajana bhAgyamurA  
tyAgarAju sEvincu (nAda)

Gist  
O My Mind!

The nectarine juice called nAda, worshipped by this tyAgarAja, which is the prop of vEdas, epics, Agamas and SAstras etc., has assumed a human form here (as SrI rAma).

Seven svaras are the bells (of the bow kOdaNDa);  
sacred rAga is the bow kOdaNDa;  
dura naya and dESya are the three strands of the bow string;  
gati - steady pace (tempo) - is (are) the arrow(s);  
sangati - sweet thematic variations - are the words (spoken by the Lord)  
appropriate to the occasion;  
chanting the names of the Lord is a fortune.

Word-by-word Meaning

P O My Mind (manasA)! The nectarine (sudhA) juice (rasambu) called nAda has assumed (AyE) (literally become) a human (nara) form (AkRti) (narAkRtiyAyE) here (ilanu) (rasambilanu) (literally Earth) (as SrI rAma).

A O My Mind! The nectarine juice called nAda which is the prop (AdhAramau) of vEdas, epics (purANa), Agamas and SAstras etc. (Adulaku) (SastrAdulakAdhAramau), has assumed a human form here (as SrI rAma).

C Seven (Arunnu okaTi) (literally six plus one) svaras (svaramulu) (svaramulArunnokaTi) are the bells (of the bow kOdaNDa);  
sacred (vara) rAga (rAgamu) is the bow kOdaNDa (kOdaNDamu);  
dura naya and dESya (dESyamu) are the three (tri) strands of the bow string (guNamu);  
steady (nirata) pace (tempo) (gati) is (are) the arrow(s) (Saramu) (SaramurA);  
sweet (sarasa) thematic variations (sangati) are the words (giramulu) (spoken by the Lord) (giramulurA) appropriate to the occasion (sandarbhamu gala);  
chanting the names (bhajana) of the Lord (dhara) (literally one who wields – kOdaNDa) is a fortune (bhAgyamurA);  
O My Mind! The nectarine juice called nAda worshipped (sEvincu) by this tyAgarAja (tyAgarAju), has assumed a human form here (as SrI rAma).

Notes –  
Variations –

References –

<sup>1</sup> – vEda purANa Agama SAstrAdulaku AdhAramau nAda – For a complete discussion on 'sphOTa' - sound and words – please visit the website – <http://www.bhagavadgitausa.com.cnhost.com/SOUND.htm>

<sup>2</sup> – ghaNTalu – Please refer to SrI tyAgarAj's kRti 'svara rAga sudhA rasa' wherein SrI tyAgarAja mentions of 'mUlAdhAra' as the cakra from where 'nAda' emanates. He also mentions therein about 'sapta svara gRhamulu' (body locations of seven svaras).

In regard to sapta svaras and their relation to the seven cakras, there is an interesting article in the website – <http://www.newtalavana.org/ebooks/saptasvarah.pdf#search='saptasvara'>

<sup>3</sup> – rAgamu kOdaNDamu – A mention in SrImad vAlmIki rAmAyaNa about rAvaNa's musical talents that he can 'play upon the lute of his terrific bow with the sticks of his arrows' is found in the website – [http://www.hinduwisdom.info/Hindu\\_Music.htm](http://www.hinduwisdom.info/Hindu_Music.htm) (However, where this statement occurs in SrImad vAlmIki rAmAyaNa, is not known.)

In the kRti 'kOTi nadulu dhanushkOTi' SrI tyAgarAja mentions about kuNDalini yOga. According to kuNDalini yOga, the vertebral column is called mErudaNDa. Please also refer to kRti of SrI tyAgarAja 'ISa pAhi mAM' where Lord Siva is described as holding bow of mEru – mEru daNDa – vertebral column (hEmAcala cApa). Source – [http://www.himalayanacademy.com/resources/books/mws/mws\\_ch-38.html](http://www.himalayanacademy.com/resources/books/mws/mws_ch-38.html)

<sup>4</sup> – dura – As per Monier's Sanskrit Dictionary, it means 'one who opens or unlocks', 'giver', 'granter'; the telugu word 'duramu' means 'battle', 'war'. – these do not convey any meaning in the present context. However, Shri

Koteeswara Iyer, in his kRti 'ghana naya dESika gAna rasika SikhAmaNi nIyE kandA' mentions 'ghana' in place of 'dura'. Probably both mean same.

Please refer to the following websites for definition of terms 'ghana', 'naya', 'dESya', 'gati' and 'sangati' -

<http://www.carnatica.net/onlineDictionary/dicca.htm> and  
<http://www.karnatik.com/glossary.shtml>

<sup>5</sup> – tri-guNamu – the word 'guNa' means 'string', 'strand', 'bow string' and also 'qualities – sattva, rajas and tamas'. The following verse from SrImad bhagavat gIta, Chapter 14 is relevant –

sattvaM rajas-tama iti guNAH prakRti-sambhavAH |  
nibadhnanti mahA-bAhO dEhE dEhinam-avyayaM || 5 ||

“sattva, rajas and tamas – these guNas, O mighty-armed, born of prakRti, bind fast in the body the indestructible embodied one.” (Translation by Swami Swarupananda)

<sup>6</sup> - sangati – “Tyagaraja's outstanding contribution to the advancement of the kriti format was the introduction of the sangati (lit. coming together) - a set of variations on a theme, gradually unfolding the melodic potential of the musical phrase. Largely set in the madhyamakala (middle tempo), Tyagaraja's kritis were more appropriate for the modern concert paddhati. As vidwan G. N. Balasubramaniam observed during his presidential address at the 32nd conference of the Music Academy in 1958, nearly 60% of Tyagaraja's kritis are composed in this kala and this speed 'seems to be the best for both the lay and the learned listeners'." Source -

<http://www.sawf.org/newedit/edit05132002/musicarts1.asp>

<sup>7</sup> – sandarbhamu gala giramulurA – Please refer to kRti 'Emani mATADitivO' rAga tODi wherein SrI tyAgarAja describes how SrI rAma spoke to different people in different styles and kept them attracted to Him.

Comments -

## Devanagari

प. नाद सुधा रस(म्बि)लनु  
न(रा)कृति(या)ये मनसा  
अ. वेद पुरा(णा)गम  
शा(स्त्रा)दुल(का)धारमौ (नाद)  
च. स्वरमु(ला)रु(न्नो)कटि घण्टलु  
वर रागमु कोदण्डमु  
दुर नय देश्यमु त्रि गुणमु  
निरत गति शरमुरा  
सरस संगति सन्दर्भमु गल गिरमुलुरा  
धर भजन भाग्यमुरा

त्यागराजु सेविञ्चु (नाद)

### English with Special Characters

pa. nāda sudhā rasa(mbi)lanu

na(rā)kṛti(yā)yē manasā

a. vēda purā(ṇā)gama

śā(strā)dula(kā)dhāramau (nāda)

ca. svaramu(lā)ru(nno)kaṭi ghaṇṭalu

vara rāgamu kōdaṇḍamu

dura naya dēśyamu tri guṇamu

nirata gati śāramurā

sarasa saṅgati sandarbhamu gala giramulurā

dhara bhajana bhāgyamurā

tyāgarāju sēviñcu (nāda)

### Telugu

ప. నాద సుధా రస(మ్బి)లను

న(రా)కృతి(యా)యే మనసా

అ. వేద పురా(ణా)గమ

శా(స్త్రా)దుల(కా)ధారమౌ (నాద)

చ. స్వరము(లా)రు(న్నొ)కటి ఘణ్ణలు

వర రాగము కోదణ్ణము

దుర నయ దేశ్యము త్రి గుణము

నిరత గతి శరమురా

సరస సంగతి సన్దర్భము గల గిరములురా

ధర భజన భాగ్యమురా

త్యాగరాజు సేవిచ్చు (నాద)

### Tamil

ప. నాత<sup>3</sup> సుతా<sup>4</sup> రసం(ప్రి<sup>3</sup>)లను

న(రా)క్<sup>3</sup>క్ర<sup>3</sup>తి(యా)యే మనసా

అ. వేత<sup>3</sup> పురా(ణా)క<sup>3</sup>మ

సా<sup>3</sup>స్త్(రా)త్<sup>3</sup>ల(కా)తా<sup>4</sup>రమెల (నాత<sup>3</sup>)

ச. ஸ்வரமு(லா)ருன்(னொ)கடி க<sup>4</sup>ண்டலு  
வர ராக<sup>3</sup>மு கோத<sup>3</sup>ண்ட<sup>3</sup>மு  
து<sup>3</sup>ர நய தே<sup>3</sup>ஸ்யமு த்ரி கு<sup>3</sup>ணமு  
நிரத க<sup>3</sup>தி ஸரமுரா  
ஸரஸ ஸங்க<sup>3</sup>தி ஸந்த<sup>3</sup>ர்ப<sup>4</sup>மு க<sup>3</sup>ல கி<sup>3</sup>ரமுலுரா  
த<sup>4</sup>ர ப<sup>4</sup>ஜன பா<sup>4</sup>க்<sup>3</sup>யமுரா  
த்யாக<sup>3</sup>ராஜு ஸேவிஞ்ச (நாத<sup>3</sup>)

நாதமெனும் அமுதச்சாறு இங்கு  
மனித உருவானதே, மனமே!

வேத, புராண, ஆகம,  
சாத்திரங்களுக்கு ஆதாரமான  
நாதமெனும் அமுதச்சாறு இங்கு  
மனித உருவானதே, மனமே!

சுரங்கள் ஆறோடொன்று, மணிகளாக,  
உயர் ராகம், கோதண்டமாக,  
துரம், நயம், தேசியம், (நாணின்) முப்பிரிகளாக,  
நிலையான கதி, அம்புகளாக,  
இனிய சங்கதி, தருணத்திற்கேற்றச் சொற்களடா,  
வில்லேந்துவோனின் பஜனையே பேறாகுமடா;  
தியாகராசன் சேவிக்கும்  
நாதமெனும் அமுதச்சாறு இங்கு  
மனித உருவானதே, மனமே!

மனித உரு - இராமனாக  
சுரங்கள் ஆறோடொன்று - ஏழு சுரங்கள்  
மணிகள் - வில்லினில் கட்டப்பட்டவை  
கோதண்டம் - இராமனின் வில்  
துரம், நயம், தேசியம், கதி, சங்கதி - இவை இசைக்கலையின் சிறப்புச் சொற்களாகும்  
(technical terms). இவற்றின் விளக்கங்களை internet-ல் நோக்கவும்.  
நாண் - வில்லின் நாண்  
வில்லேந்துவோன் - இராமன்

## Kannada

ಪ. ನಾದ ಸುಧಾ ರಸ(ಬ್ಲಿ)ಲನು

ನ(ರಾ)ಕೃತಿ(ಯಾ)ಯೇ ಮನಸಾ

ಅ. ವೇದ ಪುರಾ(ಣ)ಗೆಮ

ಶಾ(ಸ್ತ್ರ)ದುಲ(ಕ)ಧಾರಮೌ (ನಾದ)

ಚ. ಸ್ವರಮು(ಲಾ)ರು(ಸ್ವ)ಕಟಿ ಘಣ್ಣುಲು

ವರ ರಾಗಮು ಕೋದಣ್ಣಮು

ಮರ ನಯ ದೇಶ್ಯಮು ತ್ರಿ ಗುಣಮು  
ನಿರತ ಗತಿ ಶರಮುರಾ  
ಸರಸ ಸಂಗತಿ ಸನ್ನರ್ಮಮು ಗಲ ಗಿರಮುಲುರಾ  
ಧರ ಭಜನ ಭಾಗ್ಯಮುರಾ  
ತ್ಯಾಗರಾಜು ಸೇವಿಷ್ಣು (ನಾದ)

### Malayalam

ಪ. ನಾಠ ಸುಯಾ ರಸ(ಮೈ)ಲನು  
ನ(ರಾ)ಕ್ಯುತಿ(ಯಾ)ಯೇ ಮನಸಾ  
ಅ. ವೇದ ಪುರಾ(ಣಾ)ಗಮ  
ಸಾ(ಸ್ತ್ರಾ)ಝಲ(ಕಾ)ಯಾರಮಃ (ನಾಠ)  
ಛ. ಸ್ವಾಮ್ಯ(ಲಾ)ಝ(ನಾ)ಕತಿ ಘಟಲು  
ವರ ರಾಗಮು ಕೋದಗುಮು  
ದೂರ ನಯ ದೇಶ್ಯಮು ತ್ರಿ ಗುಣಮು  
ನಿರತ ಗತಿ ಶರಮುರಾ  
ಸರಸ ಸಂಗತಿ ಸನ್ನರ್ಮಮು ಗಲ ಗಿರಮುಲುರಾ  
ಯರ ಜನನ ಜಾಗೃತಮುರಾ  
ತ್ಯಾಗರಾಜು ಸೇವಿಷ್ಣು (ನಾಠ)

### Assamese

ಪ. ನಾದ ಸುಧಾ ಬಸ(ವಿ)ಲನು  
ನ(ಬಾ)ಕ್ತಿ(ಯಾ)ಯೇ ಮನಸಾ  
ಅ. ವೇದ ಪುರಾ(ಣಾ)ಗಮ  
ಸಾ(ಜ್ಞಾ)ದಲ(ಕಾ)ಧಾರಮೌ (ನಾದ)  
ಛ. ಸ್ವಾಮ್ಯ(ಲಾ)ಝ(ನಾ)ಕತಿ ಘಟಲು  
ವರ ರಾಗಮು ಕೋದಗುಮು  
ದೂರ ನಯ ದೇಶ್ಯಮು ತ್ರಿ ಗುಣಮು  
ನಿರತ ಗತಿ ಶರಮುರಾ  
ಸರಸ ಸಂಗತಿ ಸನ್ನರ್ಮಮು ಗಲ ಗಿರಮುಲುರಾ  
ಯರ ಜನನ ಜಾಗೃತಮುರಾ  
ತ್ಯಾಗರಾಜು ಸೇವಿಷ್ಣು (ನಾದ)

## Bengali

প. নাদ সুধা রস(স্বি)লনু

ন(রা)কৃতি(য়া)য়ে মনসা

অ. বেদ পুরা(ণা)গম

শা(স্ত্রা)দুল(কা)ধারমৌ (নাদ)

চ. স্বরমু(লা)রু(নো)কটি ঘণ্টলু

বর রাগমু কোদগুমু

দুর নয় দেশ্যমু ত্রি গুণমু

নিরত গতি শরমুরা

সরস সংগতি সন্দর্ভমু গল গিরমুলুরা

ধর ভজন ভাঙ্গ্যমুরা

অাগরাজু সেবিঞ্চু (নাদ)

## Gujarati

প. নাঈ সুধা রস(ম্ভি)লনু

ন(রা)কৃতি(যা)য়ে মনসা

অ. বেদ পুরা(ণা)গম

শা(স্ত্রা)দুল(কা)ধারমৌ (নাঈ)

চ. স্বরমু(লা)রু(নো)কটি ঘণ্টলু

বর রাগমু কোদগুমু

দুর নয় দেশ্যমু ত্রি গুণমু

নিরত গতি শরমুরা

সরস সংগতি সন্দর্ভমু গল গিরমুলুরা

ধর ভজন ভাঙ্গ্যমুরা

অাগরাজু সেবিঞ্চু (নাঈ)

## Oriya

ପ. ନାଦ ସୁଧା ରସ(ସ୍ଵି)ଲନୁ

ନ(ରା)କୃତି(ୟା)ୟେ ମନସା

ଅ. ବେଦ ପୁରା(ଣା)ଗମ

ਗਿਆਨਕੀਰਤੀ (ਨਾਦ)

- ੳ. ਸ੍ਰੀਰਾਮ(ਲਾ)ਕ੍ਰਿਸ਼ਨਾ(ਕਰਿ) ਘੋੜੀ  
ਭਰ ਰਾਗਮੁ ਕੋਦਲੀ  
ਦੂਰ ਨਯੁ ਵੇਗਮੁ ਤ੍ਰਿ ਗੁਣਮੁ  
ਨਿਰਠ ਗਠਿ ਚਰਮੁਰਾ  
ਬਰਬ ਬਾਗਠਿ ਬਯਠਮੁ ਗਲ ਗਿਰਮੁਲੁਰਾ  
ਪਰ ਭਯਨ ਭਾਗਮੁਰਾ  
ਤਪਾਗਰਾਠੁ ਬੇਠਿਠੁ (ਨਾਦ)

### **Punjabi**

- ੲ. ਨਾਦ ਸੁਧਾ ਰਸ(ਮਿਥ)ਲਨੁ  
ਨ(ਰਾ)ਕ੍ਰਿਤਿ(ਯਾ)ਯੇ ਮਨਸਾ  
ਅ. ਵੇਦ ਪੁਰਾ(ਣਾ)ਗਮ  
ਸ਼ਾ(ਸਤ੍ਰਾ)ਦੁਲ(ਕਾ)ਧਾਰਮੋ (ਨਾਦ)  
ੳ. ਸੂਰਮ(ਲਾ)ਕ੍ਰਿ(ਨਠੋ)ਕਟਿ ਘਟਲੁ  
ਵਰ ਰਾਗਮੁ ਕੋਦਲਤਮੁ  
ਦੁਰ ਨਯ ਦੇਸ਼ਮੁ ਤ੍ਰਿ ਗੁਣਮੁ  
ਨਿਰਠ ਗਠਿ ਸ਼ਰਮੁਰਾ  
ਸਰਸ ਸੰਗਠਿ ਸਨਦਰਭਮੁ ਗਲ ਗਿਰਮੁਲੁਰਾ  
ਧਰ ਭਯਨ ਭਾਰਮੁਰਾ  
ਤਪਾਗਰਾਠੁ ਸੇਵਿਵਚੁ (ਨਾਦ)