

Eppo VaruvarO

Ragam: Jonpuri (20<sup>th</sup> Mela Natabhairavi Janyam)

ARO: S R2 M1 P D1 N2 S ||

AVA: S N2 D1 P M1 G2 R2 S ||

Talam: Adi

Composer: Gopalakrishna Bharati

Version: Ram Kaushik

Lyrics/Meanings courtesy: rasikas.org (<http://www.rasikas.org/forums/viewtopic.php?t=2704>)

**Pallavi:**

eppOvaruvArO-enthan kalithIra-eppOvaruvArO

**Anupallavi:**

appar mudal mUvarum ALuDai aDigaLum  
seppiya tillai cidambara dEvan

**caraNam 1**

n-aRparuvam van-thu n-Athanaith thEdum  
kaRpanaikaL muRRak kAtchi than-thAn

**caraNam 2**

aRpasuka vAzvil Anan-tham koNdEn  
poRpathaththai kaaNEn ponnampalavANan

**caraNam 3**

bAlakirushNan pORRip paNin-thidumIsan  
mEIE kAthal koNdEn veLippadakkANEn

Meaning: (R Shankar, rasikas.org: <http://www.rasikas.org/forums/viewtopic.php?t=2704>)

---

*eppo = when varuvArO = will he come endan = my kali = karma Ira = completed/removed*

*When will He come to relieve me of my worldly burdens?*

*starting with appar, sambhandar, sundarar and mANikkavAcagar (ALuDai aDigaL) spoke highly of the Lord of tillai (cidamaram)....*

*Seppiya = the famous (the one who is talked about so much) tillai cidambara = (of) cidamaram  
dEvan = the god of, the lord of*

*The anupallavi gives the name and address of the person who is awaited in the pallavi: He is none other than the famous Lord of tillai or cidamaram (cit+amaram = the theater of one's consciousness, as well as the physical place)...Lord naTana sabESa/naTarAjA...*

*nar paruvam = a good time vandu = when (the time) arrived  
nAthanaith thEdum = when I search (thEdum) for my Lord (nAthanaith)  
kaRpanaikaL = my imagination/beyond my wildest imagination  
muRRa = literally means maturing, but here, I think it refers to the limit (of imagination)  
kATSi tandAn = He gave (tandAn) me a vision (kATSi) of himself*

*As I searched for him at the appropriate time, and when my imagination had run riot and reached it's limits, He revealed himself to me.*

*aRpa = tiny/little/meager  
sukha vAzvil = pleasures of worldly life  
Anandam konDEn = I made myself (konDEn) happy (Anandam)  
pOR pAdattai = (His) golden (pon) feet (pAdam)*

*kANEn = did not see*

*ponambalavANan = the lord of the Golden theater (In Siva purANam, the theater for the Lord's cosmic dance is considered to be made of gold in tillai, silver in Madurai, copper in kuRRAlam etc...) ALL of these sabhai's or theater's are extolled in ANDavan pitccai's song 'ADavallAn, yemmai ALavallAn'....*

*The composer (GKB) says that while he was immersed in the fleeting and ephemeral pleasures of worldly life, he forgot or failed to see the golden, compassionate refuge at the feet of the Lord of the golden theater.*

*bAlakrishNan = the Poet (GKB's mudra)*

*pORRi paNindiDum = (the one who is) worshipped (pORRi) by and bowed to (paNindiDum)*

*ISan mEl = on/with (mEl) the Lord (ISan)*

*kAdal konDEN = (I have) fallen in love (kAdal konDEN)*

*veLippaDa = apparent to the world/open/not hidden*

*kANEn = I do not see him*

*The poet then concludes that he has fallen in love with the Lord that he worships and bows down to, but that Lord is yet to openly acknowledge it or reciprocate it.*

**Pallavi:**

eppOvaruvArO-enthan kalithIra-eppOvaruvArO

*When will He come to relieve me of my worldly burdens?*

*eppo = when varuvArO = will he come endan = my kali = karma tIra = completed/removed*

1	2	3	4	5	6	7	8	
;;	;S	S, <u>nd</u>	P D	S ;	;;	; ;	S ;	
-	- ep	pO-va-	- ru	vA-	--	- -	rO-	
;;	;S	S, <u>nd</u>	P D	S ;	;;	; , g	N S	
-	- ep	pO-va-	- ru	vA-	--	- -	rO-	
;;	;ns	<u>sgrs</u> , <u>nd</u>	P D	S ;	;;	; , g	N S	
-	- ep	pO- va-	- ru	vA-	--	- -	rO-	
,n ;	;N	<u>nrS</u> , <u>nd</u>	P dm	P ;	<u>pnD</u> ;	<u>dSn</u> ;	<u>nRs</u> ;	
-	- en	than ka-	- li-	thI	- - -	- - -	- - -	
sr mg	rs-S	g r s - <u>nd</u>	P D	S ;	;;	ns R	r n S	
ra- - -	- - ep	pO- va-	- ru	vA-	--	- -	rO-	
,n ;	;N	<u>sgrs</u> , <u>nd</u>	P dm	P ;	<u>pnD</u> ;	<u>dSn</u> ;	<u>nRs</u> ;	
-	- en	than ka-	- li-	thI	- - -	- - -	- - -	
sr mg	rs-S	g r s - <u>nd</u>	P D	S ;	;;	;P	pdns	
ra- - -	- - ep	pO- va-	- ru	vA-	--	- -	rO-	
R , g	G- G	g r s - <u>nd</u>	P D	S ;	;;	;P	pdns	
- - - -	- ep	pO- va-	- ru	vA-	--	- -	rO-	
rg -sr	mg- G	g r s - <u>nd</u>	P D	S ;	;;	; , r	NS	
- - - -	- ep	pO- va-	- ru	vA-	--	- -	rO-	
,n ;	;N	<u>nrsn</u> , <u>nd</u>	P dm	P ;	<u>pnD</u> ;	<u>dSn</u> ;	<u>nRs</u> ;	
-	- en	than ka-	- li-	thI	- - -	- - -	- - -	

sr mg	rs-S	g r s - <u>nd</u>	P D   S ;	;;		;;	ns R	
ra- - -	- ep	pO- va-	- ru vA-	- -	- -	- -	rO-	
NS	; N	<u>nrsn</u> , <u>nd</u>	P dm   P ;	;;		;;	pdns	
-	- en	than ka-	- li- thI	- - -	- - -	- - -	ra - -	
rg - sr	mg - G	g r s - <u>nd</u>	P D   GN	nS,		;;	S ;	
- - - -	- - - ep	pO- va-	- ru vA-	- -	- -	- -	rO-	
;;	; - R	R G	R ;		R ;	;;		; G
- - - -	- - - ep	pO va-	ru	vA-	- -	- -	- -	grR
								rO-
;;	; N	G R	G ;		R G	RG		RG
	en	than ka	li-	thI -	- -	- -	- -	gr mg
								- - -
rs ;	,n- R	R G	, <u>grR</u> ,		R ;	;;		;;
- - - -	- - - ep	pO va-	ru	vA-	- -	- -	- -	RP
								rO-
;;	; N	G R	G ;		rgmg	rgmg		rgmg
	en	than ka	li-	thI -	- -	- -	- -	rmgr
								- - -
rs R	sn- R	R G	, R ,		ggrs	<u>nd</u> ;		dsn-n
- - - -	- - - ep	pO va-	ru	vA-	- -	- -	- -	rs-R
								- rO-
;;	; N	G R	G ;		rgmg	rgmg		rmgr
	en	than ka	li-	thI -	- -	- -	- -	rm <u>gS</u> ,
								- - ra
;;	; - R	R G	, R ,		ggrs	n sn-s		rs-rm
- - - -	- - - ep	pO va-	ru	vA-	- -	- -	- -	gg-S
								-
R ;	; N	G R	G ;		rgmg	rgmg		rgmg
rO-	en	than ka	li-	thI -	- -	- -	- -	rmg r
								- - -
<u>mg-rs</u> ;	; - R	R G	, R ,		rgrg	rgrs		nd - pd
ra	- ep	pO va-	ru	vA-	- -	- -	- -	ns rg
								-
<u>srG R</u>	; - G	G G	gg ;		gr-ns	rgpm		mg G
rO	- en	than ka	li-	thI -	- -	- -	- -	gr - sr
								- - -

**Anupallavi (continues directly from pallavi):**

*Seppiya = the famous (the one who is talked about so much) tillai cidambara = (of) cidambaram*

*dEvan = the god of, the lord of*

*... starting with appar, sambhandar, sundarar and mANikkavAcagar (ALuDai aDigaL) spoke highly of the Lord of tillai (cidambaram)....*

<u>mg-rs</u> ;	; - N	; N	N ;		S ;	;;		;;	srgr	
ra	- se	ppi	ya	til	- -	- -	- -	- -	lai - -	
grG	; - gs	<u>grS</u> , - <u>nd</u>	P M		P ;	;;		nD ,	dN p	
	ci	dam - ba-	- ra	nA	- -	- -	- -	- -	- - -	
P ;	; - <u>gssn</u>	; N	N ;		S ;	;;		R S	srgr	
Than	- se	- ppi	ya	til	- -	- -	- -	- -	lai - -	

grG	;- gs	<u>grS</u> , - <u>nd</u>	P M	P ;	;;	nD ,	dsnd	
	ci	dam - ba -	- ra	nA	--	--	---	
P ;	;- N	; N	N ;	S ;	;;	R S	srgr	
Than	- se	- ppi	ya	til	--	--	lai --	
grG	;- gs	<u>grS</u> , - <u>nd</u>	P M	P ;	;;	nD ,	pdns	
	ci	dam - ba -	- ra	nA	--	--	---	
rg sr	mg- N	; N	N ;	S ;	;;	R S	srgr	
Than	- se	- ppi	ya	til	--	--	lai --	
grG	;- gs	<u>grS</u> , - <u>nd</u>	P M	P ;	;;	nD ,	pdns	
	ci	dam - ba -	- ra	nA	--	--	---	
sr	mg- rs-G	g r s - <u>nd</u>	P D	GN	nS,	; ;	S ;	
Than	- ep	pO - va -	- ru	--	--	--	rO	

**caraNam 1**

n-aRparuvam van-thu n-Athanaith thEdum  
kaRpanaikaL muRRak kAtchi than-thAn

*nar paruvam = a good time vandu = when (the time) arrived*  
*nAthanaith thEdum = when I search (thEdum) for my Lord (nAthan)*  
*kaRpanaikaL = my imagination/beyond my wildest imagination*  
*muRRa = literally means maturing, but here, I think it refers to the limit (of imagination)*  
*kATSi tandAn = He gave (tandAn) me a vision (kATSi) of himself*

*As I searched for him at the appropriate time, and when my imagination had run riot and reached it's limits, He revealed himself to me.*

;;	;- R	; G	R ;	R ;	;;	; ;	R G	
	naR	- pa	ru -	vam	--	--	van -	
grR	;- N	G R	G ;	rgmg	rgmg	rgmg	rmgr	
thu	- n-A	- tha	nai	thE --	----	----	----	
gr S	;- R	; G	, <u>grR</u> ;	R ;	;;	; ;	R G	
di -	- naR	- pa	- ru -	vam	--	--	van -	
grR	;- N	G R	G ;	rgmg	rgmg	rgmg	rmg-r	
thu	- n-A	- tha	nai	thE --	----	----	----	
mg <u>rs</u>	;- R	; G	, <u>grR</u> ;	R ;	ggrs	nD-s	,n-R	
di -	- naR	- pa	- ru -	vam	--	--	-	
s- <u>grR</u>	R - N	G R	G ;	rgmg	rgmg	rgmg	rmg-r	
van	thu n-A	- tha	nai	thE --	----	----	----	
mg <u>rs</u>	; rs	N- N	N ;	S ;	;;	; - R	srgr	
di -	- kaR	- pa	nai -	kaL	--	- muR	tRa-	

G ; ; -Sgr S , nd D - pm | P ; pNd | dS n nR s ||  
 - - - kA - tchi - than- thAn - - - - - - - -

srmg rs- N ; - N N ; | S ; sRs | ; - R srsr ||  
 - - - - kaR - pa nai - kaL - - - - muR tRa-

Mpm mg G- srg S , nd P M | P ; mdd | ssnn rr ss ||  
 - - - - kA - tchi - than- thAn - - - - - - - -

srmg rs - S g r s - nd P D | S ; ; ; | ; ; S ; ||  
 - - - - ep pO- va- - ru vA- - - - - - rO-

NS ; N mrsn , nd P dm | P ; ; ; | ; ; pdns ||  
 - - - en than ka- - li- thI - - - - - - ra - -

rg - sr mg - G g r s - nd P D | GN nS , | ; ; S ; ||  
 - - - - ep pO- va- - ru vA- - - - - - rO-

**caraNam 3**

bAlakirushNan pORRip paNin-thidumIsan  
 mElE kAthal koNdEn veLippadakkANEn

---

*bAlakrishNan = the Poet (GKB's mudra)*

*pORRi paNindiDum = (the one who is) worshipped (pORRi) by and bowed to (paNindiDum)*

*ISan mEl = on/with (mEl) the Lord (ISan)*

*kAdal konDEn = (I have) fallen in love (kAdal konDEn)*

*veLippaDa = apparent to the world/open/not hidden*

*kANEn = I do not see him*

*The poet then concludes that he has fallen in love with the Lord that he worships and bows down to, but that Lord is yet to openly acknowledge it or reciprocate it.*

---

; ; ; - R ; R ; G | R ; ; ; | ; ; R G ||  
 - - - bA - la - kiru shNan - - - - pOR-

grR ; N G R G ; | rgmg rgmg | rgmg rgmg ||  
 Rip - pa Nin thi dum - I - - - - - - - -

rm gr S - R ; R ; G | R ; ; ; | ; ; R G ||  
 --san - - bA - la - kiru shNan - - - - pOR-

grR ; N G G G ; | ggsr gmpm | mgG gr sr ||  
 Rip - pa Nin thi dum - I - - - - - - san - -

mgrs. ; - N- N S ; | S ; SR | S - R srg r ||  
 - - - mElE kA thal - - - koN dEn -

G ; ; -Sgr S , nd D - pm | P ; pNd | dsnd P P ||  
 - - - veLi - ppa - da - kA - - - - - NEn

S ; S - rsn- ; N S ; | S ; SR | S - R srg r ||  
 I - shan mEl - IE kA thal - - - koN dEn -

G ; ; -Sgr S , nd D - pm | P ; ; ; | ; ; pdns ||  
 - - - - veLi - ppa - da - kkA - - - - - - - NEn

rgsr mg - S g r s - nd P D | S ; ; ; | ; ; S ; ||  
 - - - - ep pO- va- - ru vA- - - - - - - rO-

NS ; N nrsn , nd P dm | P ; ; ; | ; ; nndp ||  
 - - - - en than ka- - li- thI - - - - - - - ra - -

mm ; ; - N N N N ; | dnsn dnsn | dnsn dsn-d ||  
 - - - - - - - ep pO va ru vA- - - - - - -

sn-P ; - P Pd- p ; mgR | gs ; ; sg | rm - mp pn dr ||  
 - - rO- - - en than ka- - li- - - - - - thI - - - - - - - ra - -

s-n D P - S g r s - nd P D | S , s ; S | nrs nd P D ||  
 - - - - - ep pO- va- - ru vA rO- - ep pO- va- - ru

S , s ; - N s r s - nd P D | G N ; S | ; S ; ; ||  
 - - - - - ep pO- va- - ru vA - - - - - rO- - -

Notes on Jonpuri (from Hindu article by Charulatha Mani):

<http://www.thehindu.com/features/friday-review/music/a-ragas-journey-jaunty-jonpuri/article3408214.ece>

Jonpuri has its roots in Hindustani music and has spread its branches far and wide into Carnatic Music. This attractive raga is said to have been named after the sultan Sharqui of Jonpur. The emotions conveyed by this raga, brought forth beautifully in light classical pieces and folk tunes, are bhakthi, zesty appeal and stunning grandeur. Jonpuri features the notes Sadja, Chatusruti Rishaba, Sadharana Gandhara, Suddha Madhyama, Pancama, and Kaisiki Nishada in ascent and the Suddha Dhaivata in addition to these notes in the descent.

Jonpuri became popular with the song “Eppo varuvaro” composed by Gopalakrishna Bharati. The moving lyrics and dramatic tune are evergreen. Purandaradasa’s “Rama mantrava” is also well-known. “Sapasya Kousalya” has been popularised by Semmangudi Srinivasa Iyer.

A raga with such dramatic contours ought to have been used extensively in film music and this has been achieved to a certain extent. One of the earliest appearances of this raga was in the film “Chintamani” in which MK Thyagaraja Bhagavathar brilliantly sings “Ullamellam inba vellam” in this raga. This song was composed by Papanasam Sivan.

In “Ashok Kumar”, MKT sings “Gnanakann onru” and “Sathva guna bodhan” in this raga. Both these songs were super hits and took off at the upper octave, this being the beauty of Jonpuri. “Sathva guna bodhan” tune is the same as “Eppo varuvaro” tune and this further contributed to the successful reach of the song. The grand opening of the charanams in the higher octave Rishaba in “Sathva guna” still resounds in our ears.

“Innamum paramugam” and “Thaai irukka pillai” from “Velaikari” film (music S. M. Subbayya Naidu and C. R. Subbaraman) were also quite popular and rode the Jonpuri wave in the year 1949.

“Ninaithale inikkumadi manam” sung by the Radha-Jayalakshmi duo in the film Mullai Vanam was chronologically the next Jonpuri song to have appeared on silver screen. This number, with its frills and numerous embellishments, is a treat to listen to.

But the song that made a huge impression in the minds of music lovers was “Naan Petra Selvam” from the film of the same title. Sung by T. M. Soundararajan, this composition of G. Ramanathan is a fitting tribute to the raga. In the phrase “pesum singara selvam” the notes “M P S, D,,P” neatly adorn the framework of the song and proclaim the raga as Jonpuri beyond doubt.

My personal favourite in this raga would of course be “Kallile kalai vannam” from the film “Kumudam” set to music by K. V. Mahadevan and sung impeccably by Seerkazhi Govindarajan. The opening itself “P SS..RGR, N S,S,..” clearly establishes the raga. The phrase that truly set my heart on fire was “mangai pola anbe en idhayathil nee aduginraay” in the charanam. What a stunning landscape the music director has presented – the light oscillations starting from the top octave Rishaba, slowly trickling downwards like a rivulet and the suddenly taking off like a torrential current from the Pancama covering the entire scale.

In “Andavan darisname” (Agasthiyar film, music Kunnakudi Vaidhyanathan) T. R. Mahalingam seamlessly scales the raga, adorning it with many a sangati. This song also begins in the upper Sadj, true to the character of Jonpuri.

“Sonnadhu neethana” from the film “Nenjil Or Aalayam” (music M. S. Viswanathan – Ramamurthy) is largely based in Jonpuri, a very different approach to the raga. The subtle pathos that P. Susheela imparts when she sings “sol sol..en uyire” is notable. In “Devar Magan” Ilayaraja presents a cheerful enjoyable Jonpuri-based melody in “Inji iduppazhaga” sung by Kamal Hassan and S. Janaki.

Jonpuri belongs to the Asavari Thaata in Hindustani music, one of the many notable film songs in it being “Pal pal hai bharee” (film Swades, music A. R. Rahman) sung by Alka Yagnik.

---