

brimming over; *vennela* = moonlight; *digabOsi* = spreading downwards, drenched in a water fall, downpour; *natlunde* = it is like that;

The glittering (“meraya”) ornaments (“simgaaramugaanu”) worn (“dhariyincaga”) on the body (“mEna”) of the Lord Venkateshwara and his plentiful (“tarachaina”) wealth (“sommulu”) join (“kuuDi”) the charisma of the beautiful goddess (“boNi”) Alamelu Manga, and seem like (“nattunDe”), the Goddess (“taanu”) as lightning (“merupu”) joining hands with the glitter and making the his dark cloud (“mEghamu”) like form instantly bright (“merasi”).

meraya = shining; *Sri Venkatesu* = Lord Venkateswara(‘s), the Lord of Seven Hills, who is always willing to remove hardships in life; *mEna* = on the (His) body; *simgaaramugaanu* = as an ornament, as decorations; *tarachaina* = plentiful, in abundance; *sommulu* = monies, wealth, goods, jewels; *dhariyincaga* = (having) worn; *merugu* = glittering; *bONi* = beautiful lady; *alamElu mangaya* = Alamelumanga, consort of Lord Venkatesa; *taanu* = herself; *merupu* = lightning; *mEghamu* = cloud; *kuuDi* = coupled with, together; *merasi* = shone, suddenly became bright like a lightning; *nattunDe* = it is so!

Pallavi:

okapari kokapari oiyaaramai
mokamuna kaLalella molicinaTluNDE (oka)

Time and again (“okapari- kokapari”), when the Lord is gracefully (“oyyaaramai”) walking, it seems ..

; dn , d P M.g p m , gR, gS. | R g – m ; M P ; ; ; ||
Oka pari ko – ka- pa- ri- oi - yaa - ra mai --

; dn , d P M.g p m , gR, gS. | R g – m ; M P ; D ; ||
Oka pari ko – ka- pa- ri- oi - yaa - ra mai --

N- dns , - nd P M.g p m , gR, gS. | R g – m ; M P ; D ; ||
- Oka - pari ko – ka- pa- ri- oi - yaa - ra mai --

N- dnr s- nd P M.g pmmg , mG, rS. | R g – m ; M P ; D ; ||
- Oka - pari ko – ka- - pa- ri- oi - yaa - ra mai --

N- nr s- nd P M.g pmmg , mG, rS. | R g – n ; D P ; ; ; ||
- Oka - pari ko – ka- - pa- ri- oi - yaa - ra mai --

; dn , d P M.g p m , gR, gS. | rg – mp d sn D P ; ; ; ||
Oka pari ko – ka- pa- ri- oi - yaa - - ra mai --

... that in his face (“mogamuna”), many beautiful rays (“kaLalenni”) have sprouted (“molaci”) and existed thus (“natlunde”).

; d n , p D nS – s ; S | sd N – n d p M G R g m P ||
Moka - muna kaLa le - lla mo li ci - - na TluN- DE --

; dn , d P mp Dnd p- gR gS. | rg – mp d sn D P ; ; ; ||
Oka pari ko – ka- - pa- ri- oi - yaa - - ra mai --

; d n , p D g R – s ; S | sd N – n d p M dpmg rs – rg ||
Moka - muna kaLa le - lla mo li ci - - na TluN- -- DE

mp- dnrs , nd P mp Dnd p- gR gS. | r G – n ; D P ; ; ; ||
- - Oka pa-ri ko – ka- - pa- ri- oi - yaa - ra mai --

; d n , p D g R - s ; S | sd N - n d p M dpmg rs - rg ||
 Moka - muna kaLa le - lla mo li ci - - na TluN- - - DE

mp- dnrs , nd P mp Dnd p- gR gS | r G - n ; D ; ; ; ; ||
 - - Oka pa-ri ko - ka- - pa- ri- oi - yaa - ra - - - -

; nd pm - pd , p ; ; ; | ; ; ; ; ; ; ; ; ||
 mai -

CaraNam 1

jagadEkapati mEna jallina kaTpoora dooLi
 jigigoni naDuvanga cindagaanu
 mogi candramugi uramuna nilipEgaana
 pogaru vennela deega pOsinaTiiNDE (oka)

When the Lord of the world (“jagadEka-pati”) walks gracefully, the camphor dust (“karpuura-dhuLi”) on his body (“mEna”) sprinkles (“callina”) ...

; nd , P , M - gp , mgG , | R- gR , g M M - P , p P ||
 Jaga -dE ka pati - mE - - na jal- - lina kaT poo - ra doo

D- nd , P , M - gp , mgG , | R- gR , g M M - P , p Pdp ||
 Li Jaga -dE ka pati - mE - - na jal- - lina kaT poo - ra doo

D- nd , pmM , M - gmP , mgG , | rs - gR , g M M - P , p Pdp ||
 Li Jaga -dE ka -- pa-ti - mE - - na jal- - lina kaT poo - ra doo

D- nd , pmM , M - gmP , mgG , | rs - gR , g M M - pd sn d P ||
 Li Jaga -dE ka -- pa-ti - mE - - na jal- - lina kaT poo - ra doo

... and spreads sparkling light (“jigigona”) on all four directions (“naluvanka”).

; pd , nD d P - mg R S | r g M n n d p mp M P ; ||
 Jigi goni naDu van-- ga cinda gaa nu - - - - - - - -

; pd , nD d P - mg R S | r g M n d pdS n d P ; ; ||
 Jigi goni naDu van-- ga cinda gaa nu - - - - - - - -

; rg , mP d N - dp M P | M P D N N S ; ; ||
 Jigi goni naDu van-- ga cinda gaa nu - - - -

As the goddess AlameluManga with the moon-like face (“mogi candramukhi”) ...

s S - n ; D.n S S ; ; | ; ; ; ; SR ||
 mogi can - dra- mugi - - - - - - - -

gR - sn N- D.n S S ; ; | ; ; ; ; S R ||
 mogi can - dra- mugi - - - - - - - -

... sits on his chest (“uramuna nilipE gaana”) ...

gR - sn N- D.n S S , s N | G , r ; R gmgr g r sr ||
 mogi can - dra- mugi - u ra mu-na - ni li -pE- gaa-na-

gR - sn N- D,n S S , s N | G , r ; R gmgr g r sr ||
 mogi can - dra- mugi - u ra mu-na - ni li -pE- gaa-na-

gR - sn N- D,n rn S , s N | G , r ; R gmgr g r sr ||
 mogi can - dra- mugi - u ra mu-na - ni li -pE- gaa-na-

gR - sn N- D,n rn S , s N | G , r ; R gmgr g r S ||
 mogi can - dra- mugi - u ra mu-na - ni li -pE- gaa-na-

..it seems (“natlunde”) as if his body is brimming (“pogaru”) and drenched (“digabOsī”) with moonlight (“vennela”).

d n R ; N S,n nr s- , n D | pd n- n d p - M G R gm P ||
 pogaru - ven ne- la- - dee ga pO - si - - na TliN DE- -

d n R ; N S,n nr s- , n D | pd n- n d p - M dpmg rs-rg || mp
 pogaru - ven ne- la- - dee ga pO - si - - na TliN - - DE- - - (oka)

; dn , d P mp Dnd p- gR gS | rg - mp d sn D P ; ; ||
 Oka pari ko - ka- - pa- ri- oi - yaa - - ra mai - -

; d n , p D g R - s ; S | sd N - n d p M dpmg rs - rg ||
 Moka - muna kaLa le - lla mo li ci - - na TluN- - DE

mp- dnrs , nd P mp Dnd p- gR gS | r G - m ; M ; P ; ; ||
 - - Oka pa-ri ko - ka- - pa- ri- oi - yaa - ra - mai - -

caraNam 2

meRaya shree venkaTEsu mEna singaaramugaanu
 sarasaina sommulu dhariyincagaa meruputoTi alamElu mangayu daanu
 merupu mEghamukooDi merasinaTluNDE (oka)

The glittering (“meraya”) ornaments (“singaaramugaanu”) worn (“dhariyincaga”) on the body (“mEna”) of the Lord Venkateshwara ...

; n d , P , M - g p , mgG , | R ; ; ; ; rg ||
 meRa -ya - shree venka- TE - - su - - - - -

mp- n d , P , M,r - gm p - mgG , | R ; ; ; ; rs ||
 - - meRa -ya - shree venka- TE - - su - - - - -

mp- n d , P , M - gp , - mgG , | rs- gRg ; M M - P p p P ||
 - - meRa -ya - shree venka- TE - - su mE - - na sin gaa ramugaa

D - n d , P , M - gp , - mgG , | rs- gRg ; M M - P p p Pdp ||
 nu - meRa -ya - shree venka- TE - - su mE - - na sin gaa ramugaa

D - n d , pmM , M - gmP , mgG , | rs- gRg ; M M - P p p Pdp ||
 nu - meRa -ya - shree venka- TE - - su mE - - na sin gaa ramugaa

...and his plentiful (“tarachaina”) wealth (“sommulu”) ...

; rg , mP d N – dp M P | ; mp , D , N S ; ; ||
 Sara -saina som- mu - lu - dhari yim ca gaa

; rg , mP d N – dp M P | ; mp , D , N S ; nrS ||
 Sara -saina som- mu - lu - dhari yim ca gaa

sp-rg , mP d N – dp M P | m P -d ; N S ; ; ; ||
 - - Sara -saina som- mu - lu dhari yim ca gaa

...join (“kuuDi”) the charisma of the beautiful goddess (“boNi”) Alamelu Manga, and seem like (“nattunDe”), the Goddess (“taanu”) ...
... as lightning (“merupu”) joining hands with the glitter and making the his dark cloud (“mEghamu”) like form instantly bright (“merasi”).

s S - n ; D.n S ; ; ; | ; ; ; ; SR ||
 meru pu - to- Ti - - - - - - - -

s S - n ; D.n S ; , s N | G , r ; R gmgr g r s r ||
 meru pu - to- Ti - - alar mElu - man ga-yu- daa-nu-

gR - sn N- D.n S ; , s N | G , r ; R gmgr g r sr ||
 meru pu - to- Ti - - alar mElu - man ga-yu- daa-nu-

gR - sn N- D.n rn S , s N | G , r ; R gmgr g r sr ||
 meru pu - to- Ti - - alar mElu - man ga-yu- daa-nu-

... and seem like (“nattunDe”), the Goddess (“taanu”) ...
... as lightning (“merupu”) joining hands with the glitter and making the his dark cloud (“mEghamu”) like form instantly bright (“merasi”).

d n R ; N S.n nr s- , n D | p d n- n d p – M G R gm P ||
 merupu - mE gha- mu- - kooDi me-ra si - - na TluN- DE- -

d n gR ; N S.n nr s- , n D | p d n- n d p – M dpmg rs-rg || mp
 merupu - mE gha- mu- - kooDi me-ra si - - na TluN- DE- - - - (oka)

; dn , d P mp Dnd p- gR gS | rg – mp d sn D P ; ; ; ||
 Oka pari ko – ka- - pa- ri- oi - yaa - - ra mai - -

; d n , p D g R – s ; S | sd N – n d p M dpmg rs – rg ||
 Moka - muna kaLa le - lla mo li ci - - na TluN- - - DE

; dn , d P mg pmmg mG, rS, | R g – m ; M P ; ; ; ||
 Oka pari ko – ka- - pa- ri- oi - yaa - - ra mai - -

; dn , d P M gpM mG, rS, | R g – n ; D P ; mgrs ||
 Oka pari ko – ka- - pa- ri- oi - yaa - - ra mai - -

R g – m ; M P ; mgrs | R g – n ; D ; ; ; ||
 oi - yaa - ra mai - - - oi - yaa - ra - - -

; nd pm – pd , p ; ; ; | ; ; ; ; ; ||
 - mai - - - - - - - - - - - -

[Technical commentary]

Pallavi:

okapari kokapari oiyaramai mokamuna kaLalella molicinaTluNDE (oka)

Time and again (“okapari- kokapari”), when the Lord is gracefully (“oyaramai”) walking, it seems ..

; dn , d P M.g p m , gR, gS. | R g – m ; M P ; ; ; ||
Oka pari ko – ka- pa- ri- oi - yaa - ra mai --

Comments: This is an unusual beginning for a kharaharapriya krithi – starting from the D area and with nyaasa (resting) at P, S and M. Nice dheergam at P. In a couple of quick moves the whole arohana/avarohana is covered, but starting at D and ending at P. The phrases “dndp”, “mgpm” which interconnect the resting notes provide a new aesthetic base for sangatis. Note how the janta at M (oiyara) adds to the weight of the subsequent P.

Compare this kharaharapriya with other tyagaraja krithis (eg: Chakkaniraja, Ramaneesamana, Rama Nee yeda which start at R or S). Krithis closer to this emphasis are “Jaanakipate” (Papanasam sivan) or “Pakkala Nilabadi” (pallavi only).

Tala/Laya: Eduppu at ½ beat (i.e. 2 aksharas). The laya proceeds as 2-6-4-4 | 6-2-4-4 || The 6s amidst the 4s add variety and odd counts in the progression: each of the 6s is broken into two 3s (dN-dP and Rg-M,). The overall idea is to mix 2-6s with 4-4 to fill up lengths of 8 and come back to samam every second beat. The 2-6 structure is also a convenient way to accommodate the eduppu at ½ beat.

; dn , d P M.g p m , gR, gS. | R g – m ; M P ; D ; ||
Oka pari ko – ka- pa- ri- oi - yaa - ra mai --

N- dns , - nd P M.g p m , gR, gS. | R g – m ; M P ; D ; ||
- Oka - pari ko – ka- pa- ri- oi - yaa - ra mai --

Comments: The “P; ;;” in the end of the line is developed into “P; D; N”. This reinforces the focus on the small anuswara gamakas around M, D and N (rather than the big gamakas characteristic of kharaharapriya at G and N). Notice also the final connecting note to reach “okapari” is “N” instead of “P”. The gamaka for N is therefore the small oscillation – to allow the next note to be D.

N- dnr s- nd P M.g pmmg , mG, rS. | R g – m ; M P ; D ; ||
- Oka - pari ko – ka- - pa- ri- oi - yaa - ra mai --

Comments: The initial part of the line is developed here. Move up from DN to dnS and ravva usage “pmmg.” Note that these developments also show new gamakas at G while keeping its role subdued as the song moves between M and S or between R and M.

N- nr s- nd P M.g pmmg , mG, rS. | R g – n ; D P ; ; ; ||
- Oka - pari ko – ka- - pa- ri- oi - yaa - ra mai --

; dn , d P M.g p m , gR, gS. | rg – mp d sn D P ; ; ; ||
Oka pari ko – ka- pa- ri- oi - yaa - - ra mai --

Comments: The second half is developed from “rgMM P;” “rg NDP;” and “rgmpdNDP” characteristic raga phrases.

... that in his face (“mogamuna”), many beautiful rays (“kaLalenni”) have sprouted (“molaci”) and existed thus (“natlunde”).

; d n , p D nS – s ; S | sd N – n d p M G R g m P ||
Moka - muna kaLa le - lla mo li ci - - na TluN- - - DE

Comments: The beginning of this line transposes dNdP into dNpD for a quick stop at D and to be able to move upwards to rest at S (instead of P in “okapari”). The notes underlying “Molicina” (roughly, dN-ndpM) are similar to that of “okapari” (dNdP), but now resting at M (instead of P in “okapari”) – good ideas for alapana. Also note the brief stop at R and serene finish at P for (“TluNDE”) and connecting to the D starting point for “okapari”. With these two lines we have seen how the raga can rest at S, R, M, P, D, S; with unusual gamaka emphasis at N and subdued G.

Tala/Laya: The laya proceeds as 2-6-6-2 | 6-2-4-4 || Note the increased emphasis on the 2+6 pattern in the first half (“kaLalella”) instead of the 4-4 (“kokapari”) in the prior sahitya line.

; dn , d P mp Dnd p- gR gS. | rg – mp d sn D P ; ; ; ||
Oka pari ko – ka- - pa- ri- oi - yaa - - ramai --

Comments: The initial part of the line is developed here. The connecting phrase “mgpm grgs” is replaced with another connector “mp Dnd p-grgs” (note how the gRgS space has been adjusted down to fit it in 3 aksharas instead of 4). In the developments of the first half, we learn about the different ways of connecting M to S with one bend (either mgpm or mpDndp or mg pmmg).

; d n , p D g R – s ; S | sd N – n d p M dpmg rs – rg ||
 Moka - muna kaLa le - lla mo li ci -- na TluN- -- DE

Comments: Further development upstairs to “gRS,S” and fast connector “dpmgrs-rgmp” picking up as a dhatu from M. Notice how the final phrase gently connects to D (“okapari”) by ending at P even in a fast phrase.

mp- dnrS , nd P mp Dnd p- gR gS | r G – n ; D P ; ; ; ||
 -- Oka pa-ri ko – ka- - pa- ri- oi - yaa - ra mai --

; d n , p D g R – s ; S | sd N – n d p M dpmg rs – rg ||
 Moka - muna kaLa le - lla mo li ci -- na TluN- -- DE

mp- dnrS , nd P mp Dnd p- gR gS | r G – n ; D ; ; ; ; ||
 -- Oka pa-ri ko – ka- - pa- ri- oi - yaa - ra -- --

; nd pm – pd , p ; ; ; | ; ; ; ; ; ; ||
 mai -- -- -- -- -- -- -- -- -- -- --

Comments: Finish pallavi with nice dheergams at D and P.

CaraNam 1

jagadEkapati mEna jallina kaTpoora dooLi jigigoni naDuvanga cindagaanu
 mogi candramugi uramuna niilpEgaana pogaru vennela deega pOsinaTliNDE (oka)

When the Lord of the world (“jagadEka-pati”) walks gracefully, the camphor dust (“karpuura-dhuLi”) on his body (“mEna”) sprinkles (“callina”) ...

; nd , P , M – gp , mgG , | R- gR , , g M M – P , p P ||
 Jaga -dE ka pati - mE -- na jal- - lina kaT poo - ra doo

Comments: Rhyming, simple musical structure characteristic of chananas in devotional sankirthanas – makes it easy and appealing to pick up. The music rests at PM, GR, M, P, D. The D-ending connects to the N of “jagadEka”. Contrast this with the P-endings connecting to D in the pallavi. Also note the swaraksharam at P = “poora”.

Tala/Laya: 2-6-2-6 | 2-6-2-6 || Note the repetitive symmetry after the edduppu: 6-2 = “tha-dheem-tha-dheem-Tha” in “jagadE-ka”, “patimE-na”, “jallina-kaT”, “pooradoo-Li”. Since the words straddle this pattern (eg: “jagadEkapati” and “kaTpoora”) it is important to vocalize/emphasize the words.

D- nd , P , M – gp , mgG , | R- gR , , g M M – P , p Pdp ||
 Li Jaga -dE ka pati - mE -- na jal- - lina kaT poo - ra doo

Comments: Embelishment at the end-of-line “Pdp” instead of “P”. This is a way to give a pseudo-gamaka to “P” and re-establishes the song’s raga emphasis in the N-D-P area.

D- nd , pmM , M – gmP , mgG , | rs - gR , , g M M – P , p Pdp ||
 Li Jaga -dE ka -- pa-ti - mE -- na jal- - lina kaT poo - ra doo

Comments: Embelishment in the first half: “pmM” (for “M”), “gmP” (for “gP”) and ending at S in “mEna” (instead of R earlier).

D- nd , pmM , M – gmP , mgG , | rs - gR , , g M M – pd sn d P ||
 Li Jaga -dE ka -- pa-ti - mE -- na jal- - lina kaT poo - ra doo

Comments: Embelishment in the end: pdNd-PP for P,p PP.

... and spreads sparkling light (“jigigona”) on all four directions (“naluvanka”).

; pd , nD d P – mg R S | r g M n n d p mp M P ; ||
 Jigi goni naDu van-- ga cinda gaa nu --- - - - -

Comments: The start at pDnD (“jigigoni”) is a counterpoint to earlier line nDPM (“jagaDEka”) and pallavi’s dNdP (“okapari”). Different combinations at P-D-N area and ending at D-P or M. Notice the nice dhatu from the resting note at M to N (“nndp”) before the refrain at P.

Tala/Laya: 2-6-6-2 | 4-4-4-4 || Note slight change in pattern, but keeps the overall idea of mixing 2-6 with 4-4 to fill up lengths of 8 and comes back to samam every second beat.

; pd , nD d P – mg R S | r g M n d pdS n d P ; ; ||
 Jigi goni naDu van-- ga cinda gaa nu --- - - - -

Comments: Another ending phrase going from N to P.

; rg , mP d N – dp M P | M P D N N S ; ; ||
 Jigi goni naDu van-- ga cinda gaa nu - - -

Comments: Exploits the symmetry of the raga to go upwards from R to S instead of the start-finish at P earlier. Bigger gamakas for M and N here (“dpM”, “MP”, “DN”, “NS”).

As the goddess AlameluManga with the moon-like face (“mogi candramukhi”) ...

s S - n ; D.n S S ; ; | ; ; ; ; SR ||
 mogi can - dra- mugi - - - - - - - -

Comments: Moves up to the S area (tara stayi). Long dheergam for poise and sruti alignment.
 Tala/Laya: 6-2-4-4 | 4-4-4-4 || Also start on samam instead of the usual ½ beat eduppu.

gR - sn N- D.n S S ; ; | ; ; ; ; SR ||
 mogi can - dra- mugi - - - - - - - -

... sits on his chest (“uramuna nilipE gaana”) ...

gR - sn N- D.n S S , s N | G , r ; R gmgr g r sr ||
 mogi can - dra- mugi - u ra mu-na - ni li -pE- gaa-na-

Comments: Tara stayi sangati with emphasis on S-R-G. The gamaka for “G” comes from N below and stops at G (no oscillations). Dense exorotation around G near the finish “gmgr grsr”.

Tala/Laya: 6-2-5-3 | 6-2-4-4 || Note the use of 5-3 at the end of the first half. It simulates an “ateeta” eduppu for the second half. Still maintains the idea of samam every 2 beats (i.e. 8 aksharas).

gR - sn N- D.n S S , s N | G , r ; R gmgr g r sr ||
 mogi can - dra- mugi - u ra mu-na - ni li -pE- gaa-na-

Comments: Gamaka for G at the sangati beginning is a quick oscillation (r-m-G) since prev. line ended at grsr. This is symmetrical to the gamaka for N in “okapari” (d-s-N) and begins the journey back to the pallavi.

gR - sn N- D.n rn S , s N | G , r ; R gmgr g r sr ||
 mogi can - dra- mugi - u ra mu-na - ni li -pE- gaa-na-

Comments: Embellishment “rnS” instead of “SS” for sahitya “mugi”.

gR - sn N- D.n rn S , s N | G , r ; R gmgr g r S ||
 mogi can - dra- mugi - u ra mu-na - ni li -pE- gaa-na-

..it seems (“natlunde”) as if his body is brimming (“pogaru”) and drenched (“digabOsī”) with moonlight (“vennela”).

d n R ; N S.n nr s- , n D | pd n- n d p – M G R gm P ||
 pogaru - ven ne- la- - dee ga pO - si - - na TliN DE- -

Comments: Descending from tara stayi with emphasis on R instead of G, and D instead of N. Nice dhatu phrase “dnR” at the outset and connecting phrase “pdn-ndp”. The line begins at D and ends at P similar to the pallavi and sets up the familiar finish (GR-gmP) seen in the pallavi.

Tala/Laya: 6-2-5-3 | 6-2-4-4 || The pattern of the previous line continues.

d n R ; N S.n nr s- , n D | pd n- n d p – M dpmg rs-rg || mp
 pogaru - ven ne- la- - dee ga pO - si - - na TliN - - DE- - - (oka)

Comments: The familiar finish (dpmgrs-rgmp) seen in the pallavi is used to return to the pallavi.

caraNam 2

meRaya shree venkaTEsu mEna singaaramugaanu sarasaina sommulu dhariyimcagaa meruputoTi alamElu mangayu daanu merupu mEghamukooDi merasinaTluNDE (oka)

Comments: The music structure is identical to the first charanam. Only adjustments to fit in the words.

; n d , P, M – g p , mgG, | R ; ; ; ; rg ||
 meRa -ya - shree venka- TE - - su - - - - -

The glittering (“meraya”) ornaments (“simgaaramugaanu”) worn (“dhariyincaga”) on the body (“mEna”) of the Lord Venkateshwara ...

mp- n d , P, M_r- gm p -mgG, | R ; ; ; ; rs ||
 -- meRa -ya - shree venka- - TE - - su - - - - -

mp- n d , P, M- gp , -mgG, | rs- gRg ; M M- P p p P ||
 -- meRa -ya - shree venka- - TE - - su mE - - na sin gaa ramugaa

D- n d , P, M- gp , -mgG, | rs- gRg ; M M- P p p Pdp ||
 nu - meRa -ya - shree venka- - TE - - su mE - - na sin gaa ramugaa

D- n d , pmM, M - gmP , mgG, | rs- gRg ; M M- P p p Pdp ||
 nu - meRa -ya - shree venka- TE - - su mE - - na sin gaa ramugaa

...and his plentiful (“tarachaina”) wealth (“sommulu”) ...

; rg , mP d N - dp M P | ; mp , D , N S ; ; ||
 Sara -saina som- mu - lu - dhari yim ca gaa

; rg , mP d N - dp M P | ; mp , D , N S ; nrS ||
 Sara -saina som- mu - lu - dhari yim ca gaa

sp-rg , mP d N - dp M P | ; mp , D , N S ; ; ||
 -- Sara -saina som- mu - lu - dhari yim ca gaa

...join (“kuuDi”) the charisma of the beautiful goddess (“boNi”) Alamelu Manga, and seem like (“nattunDe”), the Goddess (“taanu”) as lightning (“merupu”) joining hands with the glitter and making the his dark cloud (“mEghamu”) like form instantly bright (“merasi”).

s S- n ; D.n S ; ; ; | ; ; ; SR ||
 meru pu - to- Ti - - - - - - - - -

s S- n ; D.n S ; , s N | G , r ; R gmgr g r s r ||
 meru pu - to- Ti - - alar mElu - man ga-yu- daa-nu-

gR - sn N- D.n S ; , s N | G , r ; R gmgr g r sr ||
 meru pu - to- Ti - - alar mElu - man ga-yu- daa-nu-

gR - sn N- D.n rn S, s N | G , r ; R gmgr g r sr ||
 meru pu - to- Ti - - alar mElu - man ga-yu- daa-nu-

... and seem like (“nattunDe”), the Goddess (“taanu”) as lightning (“merupu”) joining hands with the glitter and making the his dark cloud (“mEghamu”) like form instantly bright (“merasi”).

d n R ; N S.n nr s- , n D | p d n- n d p - M G R gm P ||
 merupu - mE gha- mu- - kooDi me-ra si - - na TluN- DE- -

d n gR ; N S.n nr s- , n D | p d n- n d p - M dpmg rs-rg || mp
 merupu - mE gha- mu- - kooDi me-ra si - - na TluN- DE- - -- (oka)

[Final Finish sangatis :]

; dn , d P mp Dnd p- gR_gS | R g - m ; M P ; ; ; ||
 Oka pari ko - ka- - pa- ri- oi - yaa - - ramai - -

; dn , d P mg pmmg mG, rS, | R g - m ; M P ; ; ; ||
 Oka pari ko - ka- - pa- ri- oi - yaa - - ramai - -

; dn , d P M gpM mG, rS, | R g - n ; D P ; mgrs ||
 Oka pari ko - ka- - pa- ri- oi - yaa - - ra mai - -

R g - m ; M P ; mgrs | R g - n ; D ; ; ; ||
 oi - yaa - ra mai - - oi - yaa - ra - - - -

; nd pm - pd , p ; ; ; | ; ; ; ; ; ||
 - mai - - - - - - - - - - - - - -