Sogasuga

Ragam: Sri Ranjani (22th Mela janyam)
ARO: S R2 G2 M1 D2 N2 S ||
AVA: S N2 D2 M1 G2 R2 S ||
Talam: Rupakam
Composer: Tyagaraja
Version: M.S. Subbalakshmi
Lyrics courtesy: www.sangeetham.com

Pallavi:
Sogasugaa Mridanga Taalamu Jata Gurcchi Ninnu Sokkajeyu Dheerudevvado

Anupallavi:
Nigamashirorthamu Galgina Nija Vaakkulato Svara Shuddhamuto

Charanam :
Yati Visrama Sadbhakti Virati Draakshaarasa Navarasa Yutakrtiche Bhajiyinche Yukti Tyagararaajuni
Taramaa (Shree) Raama

Meaning: (from sangeetham.com)
Who is ("evvado") the valiant one ("dheerudu") enchanting you ("sokkajeya") by harmonising ("jata gurcchi") so pleasurably ("sogasuga") the drum ("mridanga") and the beat ("taala")?

Who is the valiant one ("dheerudu") enchanting you by singing the notes ("swara") with clarity ("shuddhamuto"), using for words ("vaakkulato") the absolute truth ("nija ") enshrined ("galgina") in the Vedas ("nigama")?

Is it possible ("taramaa") for Tyagaraja to do all this and create ("che") and sing ("bhajiyinche") songs ("krithi") that follow the rules in prosody ("yati"), pausing at the right places ("visrama"), possessing the sweetness of grape ("draaksha") juice ("rasa"), comprising the nine ("nava") emotions ("rasa"), standing firm on the bedrock of faith ("virati")?

Who is the valiant one enchanting you by harmonising so pleasurably the drum and the beat?

Notes: The kriti, sets out the essential characteristics of composing and rendering kritis. In a question format (to quote Prof William Jackson), Tyagaraja sets out all requisites for a good composer and a singer. A good kriti's words are likened to OmkAra, the praNava mantra as per the kriti. This is the essence of nAdOpAsana. Some of the other terms used are explained below:

yati: a rule of prosody, particularly used in Telugu and Sanskrit, where the opening letter of a line, repeats at measured intervals.
vishrama: Also known as virAma. This denotes a pause.
virati: Complete detachment to worldly issues and unswerving convectioning on the almighty.
drAkshArasa: Compositions are qualified as drAkshArasa, madhu, kshIra, kadalI and nArikEla depending on their simplicity of meaning and the ease with which they are understood and appreciated by listeners. drAkshArasa is the simplest among them.

Pallavi:
Sogasugaa Mridanga Taalamu Jata Gurcchi Ninnu Sokkajeyu Dheerudevvado

... so pleasurably ("sogasuga") the drum ("mridanga") and the beat ("taala")?

; dd , n-nd D- M || M,g G - gr R - R || S ; ; ; ; ||
Soga su gaa- - MrI dan- ga Taa - la mu- -- -- ||

; dd , n-nd D- M || M,g G - gr R - R || S ; ; ; D N || S ; gRg M ; ||
Soga su gaa- - MrI dan- ga Taa - la mu- -- Ja ta Gu - - - rcchi
Who is ("evvado") the valiant one ("dheerudu") enchanting you ("sokkajeya") by harmonising ("jata gurcchi")… […] so pleasurably ("sogasuga") the drum ("mridanga") and the beat ("taala")? […]

[ending…]

Anupallavi:
Nigamashirrotthamu Galgina Nija Vaakkulato Svara Shuddhamuto

[Raama! You, who are …] enshrined ("galgina") in the Vedas ("nigama")?
Who is the valiant one ("dheerudu") enchanting you by singing the notes ("swara") with clarity ("shuddhamuto"), using for words ("vaakkulato") the absolute truth ("nija") …

S-n d , n S | s-g gr || S- d n , S , sn S || RG GM ; R || G R R G ; ; || maNiga mashi ro- -rthamu Gal- gi na Nija Vaa- - - kkula to - - -

G R N N S R || G R S ; sgr - g ||
Svara Shu- - - ddhamu to- Ra- ma

rs- n d , n S | ns rmgg|| rs- : d n , S , sn S || RG G M-r | rgM || G R R G | sgrg G ||
-- Niga mashi ro- -- rthamu Gal- gi na Nija Vaa- - - kkula to - - -

G R grsn S R || G R S ; nsn- n || dm
Svara Shu- - - ddhamu to- Ra- ma - - (sogasuga)

Charanam:
Yati Visram Sadbhakti Virati Draakshaaraaras Navarasa Yutakrtiche Bhajiyinche Yukti Tyaagaraajuni Taramaa (Shree) Raama

Is it possible ("taramaa") for Tyagaraja to create ("che") and sing ("bhajiyinche") songs ("krithi") that follow the:
- rules in prosody ("yati"),
- pausing at the right places ("visrama"),
- possessing the sweetness of grape ("draaksha") juice ("rasa"),
- comprising the nine ("nava") emotions ("rasa"),
- standing firm on the bedrock of faith ("virati")?

Yati Visram Sardhakti Virati Draakshaaraaras Navarasa Yutakrtiche Bhajiyinche Yukti Tyaagaraajuni Taramaa (Shree) Raama

… Is it possible ("taramaa") for Tyagaraja to create ("che") and sing ("bhajiyinche") songs ("krithi")…

- Yuta kriti che- Bhaijyin- che ra- - - - - - ra-

M- nd , n S S ; ||; dn S ,n S ,n S || S ; ; ; ; ; ; ssnd ||
Yuta kriti che- Bhaijyin- che ra- - - - - - -

S- nd , n S S gr || R-s dn S ,n S ; || rsn S ; ; ; ; ; ; ns Rgr Sgr ||
- Yuta kriti che- - Bhaijyin- che ra- - - - - - - - -

G R N N S R || G R S ; sgr - g ||
ju - ni - - - - Tara maa Raar ma

- Yuta kriti che- - Bhaijyin- che Yukti Tyaar- - ga- raa- -

G R grsn S R || G R S ; nsn- n || dm
ju - ni - - - - Tara maa Raar ma - (sogasuga)