

SrI rAja gOpAla

Ragam: Saveri (15th Melakarta Mayamalavagowla Janyam)

<https://en.wikipedia.org/wiki/Saveri>

ARO: S R1 M1 P D1 S ||

AVA: S N3 D1 P M1 G3 R1 S ||

Talam: Adi (2 kalai)

Composer: Muthuswamy Dikshitar

Version: Hyderabad Brothers ([Youtube Original](#))

Lyrics / Meanings Courtesy: [Guru Guha Vaibhavam](#) and [Guruguhamrta YouTube Video on Mannargudi](#)

YouTube Class: <https://www.youtube.com/watch?v=KLrm8kLF9CE>

Audio MP3 Class: <http://www.shivkumar.org/music/srirajagopala-mannargudi-class.mp3>

Pallavi:

SrI rAja gOpAla bAla

SRngAra lIla Srita jana pAla

Anupallavi

dhIrAgragaNya dIna SaraNya

cAru campakAraNya dakshiNa –

madhyama kAla sAhityam:

dvArakA puri nilaya

viSishTAdvaitAdvaitAlaya mAM pAlaya

CaraNam

smErAnana sEvaka caturAnana nArAyaNa

tAraka divya nAma pArAyaNa kRta -

nAradAdi nuta sArasa pAda

sadA mOda nArI vEsha dhara

vAma bhAga murArE SrI vidyA rAja harE

SrI rukmiNI satya bhAmA Srita

pArSva yugaLa kambu jaya gaLa

madhyama kAla sAhityam:

nIra saMpUrNa haridrA nadI -

tIra mahOtsava vaibhava mAdhava

mAra janaka nata Suka sanaka janaka

vIra guru guha mahita ramA sahita

Meaning: (Courtesy: [Guru Guha Vaibhavam](#) and ChatGPT Plus):

Also see [Guruguhamrta YouTube Video on Mannargudi](#) in the context of this song!

Sahityam: SrI rAja gOpAla bAla SRngAra lIla Srita jana pAla

This opening verse addresses Rajagopala (Krishna) as a child ("bAla"), highlighting his youthful and playful nature ("SRngAra lIla"). He is also revered as the protector ("pAla") of those who seek refuge in him ("Srita jana"). This section sets the tone for the song, focusing on Krishna's playful demeanor and his role as a guardian and savior.

SrI rAja gOpAla bAla - O child Rajagopala!

SRngAra lIla - O one of attractive playful activities!

Srita jana pAla - O protector of those who have come seeking refuge!

Anupallavi

This part honors Krishna as the foremost among the brave and wise ("dhIrAgragaNya") and a shelter for the poor ("dIna SaraNya"). It describes his abode in the South, likened to a beautiful Champaka forest ("cAru campaka-araNya dakshiNa dvArakA puri nilaya"). Krishna is seen as a haven for two major philosophical schools, Vishishtadvaita and Advaita ("viSishTa-advaita-advaita-Alaya"). The plea "mAM pAlaya" asks for Krishna's protection, emphasizing his role as a divine guardian.

Sahityam: dhIrAgragaNya dIna SaraNya cAru campakAraNya dakshiNa –
dhIrA-agragaNya - O foremost among the wise and brave,
dIna SaraNya - O one affording shelter to the destitute !
cAru campaka-araNya dakshiNa dvArakA puri nilaya - O resident of the beautiful Champaka forest (Mannargudi) known as the Dwarakapuri of the South!

Sahityam: dvArakA puri Nilaya viSishTAdvaitAdvaitAlaya mAM pAlaya
cAru campaka-araNya dakshiNa dvArakA puri nilaya - O resident of the beautiful Champaka forest known as the Dwarakapuri of the South!
viSishTa-advaita-advaita-Alaya - O haven to both Vishishtadvaita and Advaita schools of philosophy,
mAM pAlaya - Protect me!

CaraNam

This verse elaborates on various aspects of Krishna. His smiling face ("smEra-Anana") and his status above even the creator Brahma ("sEvaka catura-Anana") are noted. He is identified with Narayana and praised for his divine names that aid in spiritual liberation ("tAraka divya nAma pArAyaNa"). His lotus-like feet ("sArasa pAda") symbolize purity, and his eternal blissful nature ("sadA mOda") is celebrated. Krishna's ability to embody both masculine and feminine forms ("nArI vEsha dhara vAma bhAga") and his victory over the demon Mura ("mura-arE") are recounted. His association with Srividya, a Tantric spiritual system, is acknowledged ("SrI vidyA rAja harE"). The verse also highlights his relationships with his consorts Rukmini and Satyabhama, his graceful appearance, the grand festivals in his honor, his role as the consort of Lakshmi, as the father of Manmatha (the god of love), and his reverence by sages and deities alike.

Sahityam: smErAnana sEvaka caturAnana nArAyaNa
smEra-Anana - O one with a smiling face!
sEvaka catura-Anana - O one to whom the four-faced Brahma is himself a servant!
nArAyaNa - O Narayana!

Sahityam: tAraka divya nAma pArAyaNa kRta –
Sahityam: nAradAdi nuta sArasa pAda
O one praised by Narada and others who chant your divine names which enable crossing (the ocean of Worldly Existence)!
sArasa pAda - O one with lotus-like feet!

Sahityam: sadA mOda nArI vEsha dhara
Sahityam: vAma bhAga murArE SrI vidyA rAja harE
sadA mOda - O ever-blissful one!
nArI vEsha dhara vAma bhAga - O one whose left half is feminine!
mura-arE - O slayer of the demon Mura!
SrI vidyA rAja harE - O Hari who is Srividya Rajagopala!

Sahityam: SrI rukmiNI satya bhAmA Srita
Sahityam: pArSva yugaLa kambu jaya gaLa

SrI rukmiNI satya bhAmA Srita pArSva yugaLa - O one at whose two sides Rukmini and Satyabhama are held in embrace!
kambu jaya gaLa - O one whose neck surpasses a conch (in shapeliness and beauty)!

madhyama kAla sAhityam:
Sahityam: nIra saMpUrNa haridrA nadI -
Sahityam: tIra mahOtsava vaibhava mAdhava

nIra saMpUrNa haridrA nadI-tIra mahA-utsava vaibhava - O one whose enjoys the grandeur of the great festivities on the banks of the water-filled Haridra-nadi tank,
mA-dhava - O husband of Lakshmi (Ma)!

Sahityam: mAra janaka nata Suka sanaka janaka
Sahityam: vIra guru guha mahita ramA sahita

mAra janaka - O father of Manmatha!
nata Suka sanaka janaka - O one saluted by the sages Shuka, Sanaka and Janaka,
vIra guru guha mahita - O one esteemed by the brave Guruguha!
ramA sahita - O one in the company of Goddess Lakshmi (Ramaa)!

Pallavi:

SrI rAja gOpAla bAla SRngAra lIla Srita jana pAla

Sahityam: SrI rAja gOpAla bAla SRngAra lIla Srita jana pAla

This opening verse addresses Rajagopala (Krishna) as a child ("bAla"), highlighting his youthful and playful nature ("SRngAra lIla"). He is also revered as the protector ("pAla") of those who seek refuge in him ("Srita jana"). This section sets the tone for the song, focusing on Krishna's playful demeanor and his role as a guardian and savior.

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| | | | | | | | |
|---------|---------|---------|----------|---------------|-----------|-----------|--------|
| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 |
| S ; ; ; | ; - DS | N P D ; | ; ; | dpM P,d N P | D ; - P ; | Pdn - dpM | DP D ; |
| SrI - - | - - rA- | - - ja- | - - gO-- | pA- - - | - - la - | bA- - - | - - la |

| | | | | | | | |
|---------|---------|---------|----------|---------------|-----------|------------|------------|
| S ; ; ; | ; - DS | N P D ; | ; ; | dpM P,d N P | D ; - P ; | Pdn - dpmp | ,m-d P D , |
| SrI - - | - - rA- | - - ja- | - - gO-- | pA- - - | - - la - | bA- - - | - - - - la |

| | | | | | | | |
|----------|------------|----------|----------|----------------|-----------|-------------|------------|
| S ,r G S | R ; - dsrg | rsnp D ; | ; ; | dpM P,d rsnp | D ; - P ; | mpdn - dpmp | ,m-d-P D , |
| SrI - - | - - rA- | - - ja- | - - gO-- | pA- - - | - - la - | bA- - - | - - - - la |

| | | | | | | | |
|-----------|-----------|----------|----------|-----------|-------------|-----------|----------------|
| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 |
| D sn D- D | sn P- Pdn | Pdm G R | G R -S N | D ; - S S | , r - M M ; | Pdn - dpM | DP D ; |
| SRn- - | gA - - | ra - - - | II - - - | la - - - | Srita - - | ja na | pA- - - - la - |

| | | | | | | | |
|----------|------------|----------|----------|----------------|-----------|-------------|------------|
| S ,r G S | R ; - dsrg | rsnp D ; | ; ; | dpM P,d rsnp | D ; - P ; | mpdn - dpmp | ,m-d-P D , |
| SrI - - | - - rA- | - - ja- | - - gO-- | pA- - - | - - la - | bA- - - | - - - - la |

| | | | | | | | |
|-----------|-----------|----------|-----------|---------------------|-------------|-----------|----------------|
| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 |
| D sn D- D | sn P- Pdn | Pdm G R | G R -S rg | <u>rsnd</u> ; - S S | , r - M M ; | Pdn - dpM | DP D ; |
| SRn- - | gA - - | ra - - - | II - - - | la - - - | Srita - - | ja na | pA- - - - la - |

| | | | | | | | |
|---------|---------|---------|---------|---------|---------|---------|---------|
| DMDS | ; ; ; ; | ; ; ; ; | ; ; ; ; | ; ; ; ; | ; ; ; ; | ; ; ; ; | ; ; ; ; |
| SrI - - | - - - - | - - - - | - - - - | - - - - | - - - - | - - - - | - - - - |

Anupallavi

dhIrAgragaNya dIna SaraNya
cAru campakAraNya dakshiNa -

Anupallavi

This part honors Krishna as the foremost among the brave and wise ("dhIra-agragaNya") and a shelter for the poor ("dIna SaraNya"). It describes his abode in the South, likened to a beautiful Champaka forest ("cAru campaka-araNya dakshiNa dvArakA puri nilaya"). Krishna is seen as a haven for two major philosophical schools, Vishishtadvaita and Advaita ("viSishTa-advaita-advaita-Alaya"). The plea "mAM pAlaya" asks for Krishna's protection, emphasizing his role as a divine guardian.

Sahityam: dhIrAgragaNya dIna SaraNya cAru campakAraNya dakshiNa -

dhIra-agragaNya - O foremost among the wise and brave,
dIna SaraNya - O one affording shelter to the destitute !

cAru campaka-araNya dakshiNa dvArakA puri nilaya - O resident of the beautiful Champaka forest (Mannargudi) known as the Dwarakapuri of the South!

| | | | | | | | |
|---------|-----------|-----------|---------|----------|---------|----------|-------------------|
| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 |
| DP D ; | ; ; - dmP | dPm - M ; | M ; mgR | R ; S ,r | M ; M ; | ; P pmpd | pd <u>dmP</u> ; ; |
| dhI - - | - - rA- | - - - gra | gaN - - | ya dI- | - - na | Sa raN- | - - ya - - - |

| | | | | | | | |
|--------|---------|----------|----------|----------|---------|---------|------------|
| MP ; ; | ; ; P ; | mdP D ; | D ; dPd | S ; snP | PD P ; | Pdn dpM | dp D D ; |
| cA - - | - - ru | cam- - - | pa- kA-- | - - raN- | - - ya- | da- - - | kshi- Na - |

madhyama kAla sAhitvam:

dvArakA puri nilaya

viSishTAdvaitAdvaitAlaya mAM pAlaya

Sahityam: dvArakA puri Nilaya viSishTAdvaitAdvaitAlaya mAM pAlaya

cAru campaka-araNya dakshiNa dvArakA puri nilaya - O resident of the beautiful Champaka forest known as the Dwarakapuri of the South!

viSishTa-advaita-advaita-Alaya - O haven to both Vishishtadvaita and Advaita schools of philosophy, mAM pAlaya - Protect me!

| | | | | | | | | |
|---------|---------|-------|-------|-------|-------|-------|-------|--|
| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | |
| DP ; D | S ; R S | ;; ; | ;; ; | ;; ; | ;; ; | ;; ; | ;; ; | |
| dvA- ra | kA puri | - - - | - - - | - - - | - - - | - - - | - - - | |

| | | | | | | | | |
|---------|---------|-------------|----------|-------------|-----------|-----------|-----------|--|
| MP ; D | S ; R S | D D R - S | snP D ; | P,d rsnp | P,d P,d | P D dpM | D P P D | |
| dvA- ra | kA puri | ni la ya vi | Si- shTA | dvai- tA- - | dvai- tA- | la ya mAM | pA- la ya | |

| | | | | | | | | |
|----------|------------|----------|----------|----------|-----------|-------------|------------|--|
| S ,r G S | R ; - dsrg | rsnp D ; | ;; dpM | P,d rsnp | D ; - P ; | mpdn - dpmp | ,m-d-P D , | |
| SrI - - | - - rA- | - - ja- | - - gO-- | pA- - - | - - la - | bA- - - | - - - la | |

| | | | | | | | | |
|-----------|-----------|----------|-----------|--------------|-------------|-----------|---------|------|
| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | |
| D sn D- D | sn P- Pdn | Pdm G R | G R -S rg | rsnd ; - S S | , r - M M ; | Pdn - dpM | DP D ; | |
| SRn- - | gA - - | ra - - - | II - - - | la - - - | Srita - - | ja na | pA- - - | la - |

| | | | | | | | | |
|---------|-------|-------|-------|-------|-------|-------|-------|--|
| DMDS | ;; ; | ;; ; | ;; ; | ;; ; | ;; ; | ;; ; | ;; ; | |
| SrI - - | - - - | - - - | - - - | - - - | - - - | - - - | - - - | |

CaraNam

smErAnana sEvaka caturAnana nArAyaNa

tAraka divya nAma pArAyaNa kRta -

nAradAdi nuta sArasa pAda

sadA mOda nArI vEsha dhara

vAma bhAga murArE SrI vidyA rAja harE

SrI rukmiNI satya bhAmA Srita

pArSva yugaLa kambu jaya gaLa

This verse elaborates on various aspects of Krishna. His smiling face ("smEra-Anana") and his status above even the creator Brahma ("sEvaka catura-Anana") are noted. He is identified with Narayana and praised for his divine names that aid in spiritual liberation ("tAraka divya nAma pArAyaNa"). His lotus-like feet ("sArasa pAda") symbolize purity, and his eternal blissful nature ("sadA mOda") is celebrated. Krishna's ability to embody both masculine and feminine forms ("nArI vEsha dhara vAma bhAga") and his victory over the demon Mura ("mura-arE") are recounted. His association with Srividya, a Tantric spiritual system, is acknowledged ("SrI vidyA rAja harE"). The verse also highlights his relationships with his consorts Rukmini and Satyabhama, his graceful appearance, the grand festivals in his honor, his role as the consort of Lakshmi, as the father of Manmatha (the god of love), and his reverence by sages and deities alike.

Sahityam: smErAnana sEvaka caturAnana

smEra-Anana - O one with a smiling face!

sEvaka catura-Anana - O one to whom the four-faced Brahma is himself a servant!

| | | | | | | | | |
|---------|----------|-------------|-------------|----------|-----------|-----------|---------|--|
| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | |
| ; ; S ; | R M ; ; | P ; d N - n | P - pdp D, | P,m DP | D - D P ; | P,d dppm | ; D P ; | |
| smE | rA - - - | na- na- - | - - sE- - - | va-- ka- | - ca tu | rA- - - - | - na na | |

| | | | | | | | | |
|---------|-----------|-------------|-------------|----------|-----------|-----------|---------|--|
| mpS ; S | ,r M ; ; | P ; d N - n | P - pdp D, | P,m DP | D - D P ; | P,d dppm | ; D P ; | |
| smE | -- rA - - | na- na- - | - - sE- - - | va-- ka- | - ca tu | rA- - - - | - na na | |

Sahityam: nArAyaNa tAraka divya nAma pArAyaNa kRta -

Sahityam: nAradAdi nuta sArasa pAda sadA mOda

O one praised by Narada and others who chant your divine names which enable crossing (the ocean of Worldly Existence)!

nArAyaNa - O Narayana!
sArasa pAda - O one with lotus-like feet!
sadA mOda - O ever-blissful one!

1 2 3 4 5 6 7 8
 ; ; D P D ; ; ; rsnP D ; MP mpD | dpM G ; R – sr M ; M ; pmpd pd – dm P ; ||
 nA- rA - - - ya- - Na tA - - - ra- ka- - di v - vya nA- - - ma - -

1 2 3 4 5 6 7 8
 ; ; dPd S ; ; ; rgR S ; snP D ; | dmP ; M DP D ; ; ; - dpM mdP D ; ||
 pA- rA- - - ya - - Na- kR- ta - nA- - - ra- dA- - - di - - nu- ta -

S ; ; ,r snP D ; dnP DM DP D ; | S ; snP D ; ; ; mpD dpM G ; ; R ||
 sA - - ra- sa- pA- - - - da sa dA- - - - mO- - - da - - -

Sahityam: *nArI vEsha dhara vAma bhAga murArE SrI vidyA rAja harE*

nArI vEsha dhara vAma bhAga - O one whose left half is feminine!
mura-arE - O slayer of the demon Mura!
SrI vidyA rAja harE - O Hari who is Srividya Rajagopala!

1 2 3 4 5 6 7 8
 ; ; S ; ; R pm ; P ; ; ; md P ; pd | rsnP D ; Pdn dp dm mddp D ; ; ; ; ||
 nA rI - - vE - - sha- - dha- ra - - - vA- ma- - bhA- ga - - - -

; ; S ; ; R pm ; P ; ; ; md P ; pd | rsnP D ; Pdn dp dm mddp D ; ; ; ; D ||
 nA rI - - vE - - sha- - dha- ra - - - vA- ma- - bhA- ga - - - - mu

S ; ; ; S ; ; ; ; dPd S ; ; ; | rmgs R ; ; ; rgR S ; D S snD ; D ||
 rA- - - rE - - - - SrI- vi - - - dyA- - - - rA- ja ha- rE - mu-

M-DS ; S ; ; ; ; dPd S ; ; ; | rmgs R ; ; ; rgR S ; D S snD ; ; ||
 - rA- - rE - - - - SrI- vi - - - dyA- - - - rA- ja ha- rE - - -

Sahityam: *SrI rukmiNI satya bhAma Srita*
Sahityam: *pArSva yugaLa kambu jaya gaLa*

SrI rukmiNI satya bhAma Srita pArSva yugaLa - O one at whose two sides Rukmini and Satyabhama are held in embrace!
kambu jaya gaLa - O one whose neck surpasses a conch (in shapeliness and beauty)!

1 2 3 4 5 6 7 8
 R ; ; ; ; M G G R – srG G S – R ; | R S – S ; srgr – S ; S ; nsrs snP D ; ||
 SrI - - - ru - - - kmi- - - NI- - - sa - - - tya bhA - - - mA-

D ; R S snP D ; Pdn D M mdP D ; | P ,d rsnP D ; D ; MP dndpM; G ; G R ||
 A Srita pA- rSva yu- - - ga- - La kam- - - bu - ja - yu - - ga - La - -

madhyama kAla sAhityam:

nIra saMpUrNa haridrA nadI -
tIra mahOtsava vaibhava mAdhava
mAra janaka nata Suka sanaka janaka
vIra guru guha mahita ramA sahita

madhyama kAla sAhityam:
Sahityam: *nIra saMpUrNa haridrA nadI* -
Sahityam: *tIra mahOtsava vaibhava mAdhava*

*nIra saMpUrNa haridra nadI-tIra mahA-utsava vaibhava - O one whose enjoys the grandeur of the great festivities on the banks
of the water-filled Haridra-nadi tank,
mA-dhava - O husband of Lakshmi (Ma)!*

| | | | | | | | |
|----------------|------------------|------------|----------|------------|------------------|-----------|---------|
| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 |
| R-ND- P | dm – mg R S | S r P m -P | ,m-D P ; | Pd m – G R | Rpm P D | ND P D | S ; R S |
| nI - ra saM -- | pU - - rNa ha ri | drA | nadI - | tl - | ra ma hO-- tsava | vai-bhava | mAdhava |

Sahityam: mAra janaka nata Suka sanaka janaka
Sahityam: vIra guru guha mahita ramA sahita

mAra janaka - O father of Manmatha!
nata Suka sanaka janaka - O one saluted by the sages Shuka, Sanaka and Janaka,
vIra guru guha mahita - O one esteemed by the brave Guruguha!
ramA sahita - O one in the company of Goddess Lakshmi (Ramaa)!

| | | | | | | | |
|----------|------------|-----------|------------|-----------|------------|----------------|-----------|
| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 |
| M P D- S | R S – Rmg | R S – N P | dm – D R S | S ; N - D | N-D M-G | R S – R , r | pm- D P D |
| ma-ra ja | naka nata- | Suka sana | ka- janaka | vI ra gu | ru guha ma | hita ra ma - - | sahita |

| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 |
|---------|--------------------|---------|---------|---------|----------|--------------------|-------|
| R, S, N | DP-DN | D, P, M | GR-, sR | G, R, S | ND -, sR | MP-DN | D; D; |
| R, S, N | DP-D _{sn} | D P; M | GR-, sR | G, R, S | ND -, sR | MP-D _{ds} | snDD; |
| SND-R | ; S-Rrp | , m-GRS | NDPD | GRS-N | ; DP-M | ; GR-S | RM PD |

S,r G S R ; - dsrg rsnp D ; ; dpM | P,d rsnp D ; - P ; mpdn - dpmp ,m-d-P D , ||
SrI - - - rA- - - ja- - - gO-- pA- - - - la - bA- - - - - la

| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 |
|------|------|-----------|------------|--------------------------------|-------------|-----------|------------------|
| D sn | D- D | sn P- Pdn | Pdm G R | G R-S rg <u>rsnd</u> ; - S S | , r - M M ; | Pdn - dpM | DP D ; |
| SRn- | - gA | -- ra - | - - - II - | - - la - | - - - Srita | -- ja na | pA- - - - - la - |

[illegible]