

*Songs of Love  
for Lord Ayyappan  
Dharma Shasta*



Frances Kozlowski

*A Collection with Lyrics in Sanskrit,  
Kannada, Tamil, and English*



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for Lord Ayyappan  
Dharma Shasta*

Frances Kozlowski

2022

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You may contact the author at franceskozlowski@gmail.com. Visit her website to download sheet music or find out more about her other songbooks and books:

[FrancesKozlowski.com](http://FrancesKozlowski.com)

Listen to her interfaith devotional songs on her YouTube channel: [Frances Kozlowski](#)

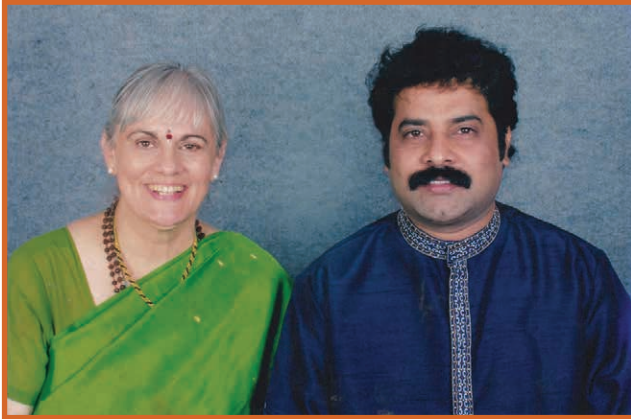
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Kalamazoo, Michigan, USA, 2022



## Acknowledgments

Shivalinga Swamy Guruji (left photo) and Vinnuacharya (right photo), who taught me about Lord Shiva's family and took me to **Mount Sabarimala** to receive *darshan* (blessings) from Lord Ayyappan Dharma Shasta



Erika Jones, who sang, played tablas, and recorded songs with me, and who proofread, edited and typeset the songbook and designed the cover

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Chris Jackson, who played tablas

Jeff Morton, who played tablas

## Introduction

Lord Shiva, one of the divine trinity in the Hindu Pantheon of Brahma, Vishnu and Shiva, has three sons: Ganesha, Subramanian, and Ayyappan Dharma Shasta. Ayyappan's mother is Mohini Vishnu, and Goddess Parvati is the mother of Ganesha and Subramanian. Through *sadhana* (spiritual practices) and the grace of God and Guru, one may come to know one or more of Shiva's sons, for they are not mere characters in an ancient mythological text written by authors seeking to entertain their readers. Shiva's sons are quite real, and they appear and bless their devotees in a myriad of ways including manifesting as light and bliss.

Throughout the ages, those who have been visited and blessed by one or more of Shiva's sons have sought to share their experiences through stories, poems, music, dance, paintings, and sculpture. This collection of songs, some new, some old, is but a small part of this continuing process.

Five songs (found on CD-2) were taught to me by Dinesh Swamy, my Guruswamy's cousin in Bangalore. They are all well-known South Indian devotional songs honoring Lord Ayyappan Dharma Shasta. Four are in Kannada, one in Tamil.

In 2005, Dinesh and I spent several hours recording these songs at his home. He also told me what the words meant so that I could create new versions of them for English-speaking devotees. We used a small cassette tape player for this project since we didn't have access to a professional studio, so the sound quality is somewhat lacking. But this is more than compensated for by Dinesh's sincerity, enthusiasm, and love.

May the divine energy contained in this collection bring joy, healing, and inspiration to all who hear them and sing them.

In deepest gratitude to my Guruswamy Shivalinga Swamy and to Vinnuacharya who took me to Lord Ayyappan's Sabarimala Temple and introduced me to the wonderful world of Lord Shiva's bliss-filled, indescribable and unforgettable family.

Swamiye Sharanam Ayyappa

Frances Kozlowski  
Kalamazoo, Michigan  
2022

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## The Story behind the Song, “The Eyes of Ayyappan”

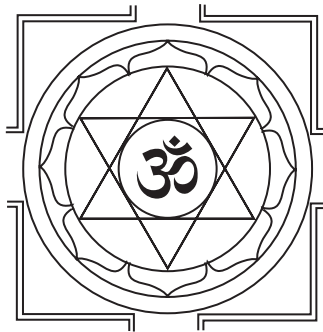
In 2004, I lived in Kalamazoo, Michigan, but Guruji Shivalinga Swamy lived in Bangalore, India. We were unable to meet in person, so we talked on the phone from time to time. During one of our conversations I told him, “I wish I could see Lord Ayyappan’s beautiful eyes. But if that isn’t possible, I wish that I knew a song about them.” Guruji replied, “I will send you one.” From direct experience he knew all about the bliss-soaked eyes of Lord Ayyappan—eyes more powerful than a thousand suns.

Three days later, the song began to appear. It took me by surprise, for I had forgotten Guruji’s comment. As I sat at the keyboard I found myself in a creative zone that I had come to know—a place of unlimited possibilities and rapid-fire ideas that tumbled over each other vying for my attention—rhythms and notes that veered off in different directions forming different combinations. I had entered the domain of “Soaked in Love Are the Eyes of Ayyappan.” The song found a home in the key of G.

I worked on the song for about a week, singing and writing for a couple of hours each day. Finally, the lyrics, melody and accompaniment settled into their final form and I knew that it was finished. It was a simple song, really, not like some others that had taken me three or four months to complete. I was so in love with the new song that my teacher had sent me. I sang it over and over and over, day after day.

Later, when I lived in Bangalore, Shivalinga Swamy would sometimes ask me to sing the song for him. Not surprisingly, he was fond of it. After all, he had written it! After a few months he taught me how to sing the song in his native language of Kannada. Both versions are equally inspiring. But I often prefer to sing the Kannada version even though English is my native language. Thank you, Guruji, for giving me such a sweet song to sing and share with others.

Sri guruve namaha  
Swamiye Sharanam Ayyappa



# The Eyes of Ayyappan

For Guruji Shivalinga Swamy

English Version, 2004

Frances Kozlowski

Voice

Soaked in love\_\_\_\_\_ are the eyes\_\_\_\_ of Ay - yap - pan\_\_\_\_\_ more than a

Piano

3

thou - sand suns\_\_\_\_ are in the eyes of my Ay - yap - pan. Bliss - sa - tu - ra - ted are the

6

eyes\_\_\_\_ of Ay - yap - pan.\_\_\_\_ They're in - de - scrib - a - ble\_\_\_\_\_ un - for -

Dm7 Cm7 (Eb) F

# The Eyes of Ayyappan

8 G Cm Eb F G

8 get - ta - ble. In - de - scri - ba - ble they're un - for - get - ta - ble.

11 G Bb7 G

(Final Ending)

11 swa - mi - ye Ay - yap - po Ay - yap - po.

15 Bb7 G

15 Shar - a - nam Swa-mi Shar - a - nam.

# The Eyes of Ayyappan

19 Bb7 G Bb7

Swa-mi-ye Shar-a-nam Ay-yap-pa. Shar - a - nam Swami

23 G Cm7 Dm7

Shar-a-nam I fly to you. I cry for you.

27 Cm7 Dm7

I fly to you and I cry for you. I



# The Eyes of Ayyappan

31 Cm7 Dm7 Eb7

long to see,\_\_\_ and I long to be\_\_\_ in-side the bliss-soaked eyes,\_\_\_

31

35 Dm7 D7 *Espressivo* *Ritard* --- Cm7 *a tempo*

in-side the love-soaked eyes, of my Ay - yap - pan! Oh\_\_\_

35

39 C7 Dm7 Cm7 G

Swa-mi-ye\_\_\_ Sharanam Ay-yap-pa. Shar-a-nam\_\_\_ Swami Sharanam. Oh\_\_\_

39

# The Eyes of Ayyappan

43 Cm7 Dm

Swa - mi - ye \_\_\_\_\_ Sharanam Ay - yap - pa.

43

46 Cm7 G Go back to the Beginning

Shar - a - nam \_\_\_\_\_ Swa-mi Shar - a - nam.

46

or End here



# The Eyes of Ayyappan

a = ah u = oo Ay = i  
i = ee th = t e = ay

Kannada Version

Frances Kozlowski

(sing measures 1-21 an octave lower)

G C G

Ay-yap-pan thum-bi-de (filled) pri-ah-ti (love) nin-nah kah-nu ga-la-li (eyes)

4 A $\flat$ /G G (more than a thousand suns are in the eyes of my Ayyappan.)

thum-bi-de sa - veer - ah Sur - ya pra - ka - sha kin-ta mi-ghee-loo.

7 E $\flat$ 7 Dm7 Cm7 E $\flat$

Thum-bi-de-a - nan - da (bliss saturated are) nin-na ka-nu-ga-la li. (the eyes of Ayyappan.) Wuhŕ ni sa - la - da - da (They're indescribable,

© Bangalore, India

# The Eyes of Ayyappan

10 F G Cm7 Eb F G

mar - e - a - la sad-ya. wuh - ã - ni - sa - la - da-da mar - e - a - la sad-ya.\_\_\_\_  
 (impossible to forget). (They're indescribable, impossible to forget).

13 G (continue to sing an octave lower) Bb G

Swa - mi - ye\_\_\_\_ Ay-yap - po Ay-yap-po

17 Bb7 G

Sha - ra - nam Swa-mi Sha - ra - nam\_\_\_\_

# The Eyes of Ayyappan

measure #21 (sing at normal pitch 'til end of song)

21 Bb7 G

Swa - mi - ye \_\_\_\_\_ Sharanam Ay - yap - pa ← meaning: Lord Ayyappan,  
I take refuge in you.

24 Bb7 G

Sha - ra - nam \_\_\_\_\_ Swa-mi Sha-ra - nam \_\_\_\_\_

27 Cm7 Dm7 Cm7 Dm7 Eb

Har-u-ve nin-na-tra A-nan-da bash-pa chi-mi-de. \_\_\_\_\_

I fly to you. I cry for you.

# The Eyes of Ayyappan

31 Cm7 Dm7 Cm7 Dm7 Eb

Har-u-ve nin-na-tra A-nan-da bash-pa chi-mi-de. Ya\_\_

I fly to you. I cry for you.

35 Cm7 Dm7 Eb Eb7

va-ga-lu pri-ya - ti en-da thum-be ru - va Ay - yap - pa - na\_\_kan\_\_nu\_\_

I long to see and I long to be inside the bliss-soaked

38 Dm D Cm

ga - la - li\_\_ba\_\_ya Su - the - ne Oh\_\_

(t)

eyes, inside the love-soaked eyes of my Ayyappan.

*Ritard* -----

# The Eyes of Ayyappan

40 C7 *a tempo* Dm7

Swa - mi - ye \_\_\_\_\_ Shar-a-nam Ay-yap-pa ← (Ayyappan, I surrender to you.  
I take refuge in you.)

43 Cm7 G Cm7

Shar - a - nam \_\_\_\_\_ Swa-mi Shar-a-nam. Oh \_\_\_\_\_ Swa - mi - ye \_\_\_\_\_

46 Dm7 Cm7 G

Sharanam Ay-yap-pa Shar - a - nam \_\_\_\_\_ Swa-mi Shar-a-nam. \_\_\_\_\_



# The Eyes of Ayyappan

50 Repeat Song Final Ending

*Ritard* - - - - -

The musical score is divided into two systems. The first system is for the vocal line, starting at measure 50. It features a treble clef, a key signature of one flat (B-flat), and a common time signature. The vocal line consists of a single note (B-flat) followed by a repeat sign and a final ending section. The second system is for the piano accompaniment, also starting at measure 50. It features a grand staff with treble and bass clefs, a key signature of one flat, and a common time signature. The piano accompaniment includes a 'Ritard' marking and a final ending section. The piano accompaniment is written in a style that suggests a traditional Indian musical instrument, possibly a veena or a similar stringed instrument, with a focus on melodic lines and a steady rhythm.

## The Story of Lord Ayyappan, Dharma Shasta

Did Lord Rama and Devi Sita live and walk upon the Earth? Of course they did. Did Lord Krishna take a physical form? Yes. Did Lord Buddha live and teach his disciples? Definitely. Did Jesus take a physical birth? Indeed, he did. Did Sai Baba teach his students in Shirdi? Of course he did. And in the 12th century, Lord Ayyappan also took a physical birth as Manikantan. He lived in Kerala as a member of the Pandalam Royal Family.

Throughout the ages there have been avatars and incarnations of God who have come to uplift and teach humankind. In the Bhagavad Gita, Lord Krishna speaks of this. He tells his student, Arjuna: “Whenever righteousness declines and unrighteousness prevails, I embody Myself, O Arjuna. To protect the good, to destroy the wicked and to establish *dharma* (the code of life), I come into being from age to age.”

For those who have faith, there is no need for proof. But for those with little faith, there is never enough proof. Naturally, there are numerous stories and legends that have evolved over time as people speak and write about the events, miracles and healings that surround the lives of divine beings. Oftentimes there are several versions of the same story. But to get lost in the historical details and contradictions is to miss the main point.

Whenever God, through any physical incarnation, blesses a person, heals him, enters his heart and gives him immeasurable joy, that person is not likely to be overly concerned about the fine points of historical accuracy. It would be like looking through a telescope, concentrating on the characteristics of one nearby star while missing the scope of the rest of the cosmos.

Those who choose to live predominantly on the intellectual plane debating about data and discrepancies may do so. But those who choose to transcend the mind and travel the path of *bhakti*, faith, love and devotion, will receive far more than the satisfaction of proving a point, which only serves to boost the ego—the last thing any spiritual aspirant needs. Those who lead with their hearts, bypassing intellectual distractions and detours of the mind, will be taken to a place of protection, peace and contentment, a place of eternal wisdom and bliss—far better than any scholarly abode. Lord Ayyappan is a soldier God, but his nature is pure love. His arrows are made of flowers (one of his 108 names) and he aims right at your heart. He has no concern for debates related to which version of his story is the most accurate, or whether his birth took place in 1162 C.E. or 1164 C.E. He just fills your heart with love, scoops you up and takes you home with him.

The version of Ayyappan’s story that I have chosen to tell is the one that I personally feel closest to. For those who would like to read other versions, there are websites available:



Frances near the summit of Mount Sabarimala, 2005. The Irumudi bag on her head contains an offering of coconuts filled with ghee.

Makara Jyothi.com and Wikipedia.org/Ayyappan. Inspiring books include: *Lord Ayyappan, the Dharma Sasta*, from Bharatiya Vidya Bhavan, Kula pati Munshi Marg, Mumbai, India 400 007, and *The Light of the Sabari Hills*, by Swami Nityananda, Central Chinmaya Mission Trust, Mumbai, India 400 072. In truth, Guruji Shivalinga Swamy never told me any of the stories. Instead, he took me on two pilgrimages to Mount Sabarimala and let me receive Lord Ayyappan's *darshan* (blessings) directly, which was far better than reading a whole library full of books.

## Manikantan of Pandalam

Rajashekara Pandian, the King of Pandalam, was a great devotee of Shiva. He ruled his 12th century kingdom in what is today the state of Kerala, near the border of Tamil Nadu, in South India. But he had no children, so there was no heir to the throne. One day as the king was out walking in the forest near River Pampa, he heard the sound of a baby crying. Following the sound, he was led to the river's edge. There he found a baby lying in the grass. Around his neck was a golden chain with a bell. *Mani* means "bell," and *kantan* means "around the neck," so the king named the boy Manikantan.

Standing beside the child was Lord Shiva in the form of a sage, a holy man. The sage told the king that the child was an *avatar*, the ninth *Shasta*—*Dharma Shasta*, and that he had taken form to restore peace and righteousness once more upon the Earth. He was Harihara. Hari means Vishnu, and Hara means Shiva. Thus, Lord Dharma Shasta possessed the combined powers of Vishnu and Shiva, for he was born from the union of Shiva and Mohini Vishnu (Vishnu in female form). The sage advised the king to take the child and raise him as his own. Rajashekara was filled with joy that God had given him such a priceless gift, and he took Manikantan back with him to the palace. Soon afterwards, the *rani* (queen) became pregnant, and another son named Raja Raja was born. So King Rajashekara was now blessed with two sons at his palace at Pandalam.

As the years passed, Manikantan mastered all the academic subjects, archery and the martial arts. And from the Raja Guru of Pandalam he learned all of the *Shastras* (scriptures) and other disciplines or fields of knowledge. As an offering (*dakshina*) to his Guru, Manikantan gave his son the gift of speech, because the child had been born without the ability to speak. Manikantan possessed divine knowledge, wisdom and courage, and he was greatly loved by the king and by the people of Pandala. Rajashekara regarded him as his elder son, and he intended to crown him as his successor. However, the queen viewed her son, Raja Raja, as the rightful heir. She, the prime minister and the royal physician devised a plan whereby Manikantan would be eliminated. For several days, the queen pretended to have a severe headache. The physician announced that the only remedy for her condition was tiger's milk.

To capture a female tiger and obtain her milk is, of course, no small feat. Not surprisingly, no one in the kingdom volunteered for this task. To make such an attempt would surely result in death. But when Manikantan learned that the queen needed tiger's milk, he

immediately left the Kingdom of Pandala and headed towards the forest. The King pleaded with him not to go, and no one expected to ever see him again. Secretly, the queen thought her plan had worked.

After two days, Manikantan reached the interior of the forest. There he was met by a tigress and her cubs. But these were no ordinary animals. They were *Devas*—shining astral beings who had taken the form of tigers in order to help Manikantan fulfill his mission. As they all began their journey back to the palace, Manikantan met a woman named Sabari who was doing penance in the forest. Recognizing his divinity, she offered him fruit, then circumambulated him eighteen times. Because of her unfailing penance, and because she had realized who he was and had surrendered to him, Manikantan granted her enlightenment (*moksha*). Then he told Sabari that he would return, and that a temple would be built for him at the place where they had met. It would be called Sabari Malai, meaning “the hill of Sabari.”

Two days later, Manikantan entered the palace grounds riding the tigress, followed by her cubs. The queen, the prime minister, the physician and everyone at the palace realized the full extent of Manikantan’s divine powers. The queen confessed to the plot that she had devised and asked to be forgiven. Even Rajashekara, who was devoted to Manikantan and loved him most of all, realized more fully the magnitude and scope of his son’s greatness. Ashamed that over the years he had thought of him primarily as a son, not fully recognizing his divine attributes, he asked Manikantan, an incarnation of God, to release him from the bondage of his ego and from the cycle of birth and death. Manikantan/Dharma Shasta granted the king’s request and his father attained *moksha*.

Manikantan told Rajashekara to build a temple for him at Sabarimala, near the Pampa River. He also explained to him how devotees should conduct themselves at the temple and how they should prepare for pilgrimages. These instructions became the 41-day Vratam—austerities and spiritual practices. He promised to bestow his blessing (*darshan*) on each devotee who came to him with sincerity, devotion and a pure heart. Then Manikantan blessed everyone at the palace and announced that he had fulfilled his divine mission. He walked into the forest and disappeared.

There are numerous stories that also tell of Manikantan as a soldier—how he and the men of Padala defended and protected the kingdom, each soldier later becoming his disciple. Another well-known story tells of how he killed the demon, Mahishi. Still another tells of his special friendship with Vavar, a former forest robber who also became his student. Manikantan first defeated him, then reformed him, and later granted him *moksha*. There is also the story of how Dharma Shasta and Lord Rama met in the forest near Sabarimala.

Manikantan dwells at Mount Sabarimala, and is known as Dharma Shasta, the one who establishes Dharma, the path of righteousness. He never disappeared, he only left his physical form. Dharma Shasta also became known as Ayyappa. In the languages of South India, “Ayya” and “Appa” both mean “father.” Since Manikantan is the son of both Shiva and Vishnu, he is a deity whose parents are both fathers. “Ayya” + “Appa” = “Ayyappa.” Lord Ayyappan’s mantra is “*Swamiye Sharanam Ayyappa*.” It means, “My only hope is you, I sur-

render to you, I take refuge in you, Lord Ayyappa.” Below is a summary of the practices that are followed for 41 days preceding a pilgrimage to Sabarimala to receive *darshan*. During this time, the devotee should lead a pious life by adhering to the following:

- Surrendering to Lord Ayyappan
- Having a clean mind and thinking positive, pure thoughts
- Praying, visiting temples, performing *pujas*, singing *bhajans* and feeding the poor
- Bathing two or more times each day
- Chanting mentally throughout the day, “Sharanam Ayyappa”
- Not harming anyone physically or verbally
- Treating other devotees as Lord Ayyappan himself, and serving them when possible. Addressing fellow pilgrims as Ayyappan or Swami (males) or Malikappuram (females)
- Not feeling special or proud because of wearing the holy *mala* (prayer beads) of Ayyappa
- Eating only *satvic* foods—no meat, chicken or fish
- Refraining from alcohol, drugs, smoking or chewing *betel* leaves (a stimulant)
- Not causing problems for his family due to his observance of *vratham*
- Refraining from sexual activity
- Cooking food for himself
- Eating only one meal a day if possible
- Avoiding being near dead bodies
- Sleeping on the floor if possible
- Walking barefoot
- No shaving or cutting hair
- Wearing a black, blue or saffron-colored *dhoti* (a long cloth worn around waist)
- Obeying and serving his *Guruswamy* at all times

The Guruswamy is very important in the Ayyappa religion. Chanting the name of the Guru is the same as chanting the name of Shiva. The Guruswamy prepares his students/devotees for their pilgrimage mentally and physically. He teaches them Ayyappan’s *slokas*, prayers, mantras and songs. To qualify as a Guruswamy, the teacher has to have made seven consecutive pilgrimages to Sabarimala, practicing *vratham* before each pilgrimage.

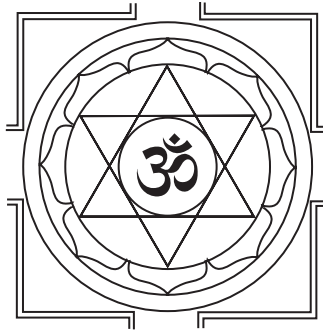
All of Ayyappan’s devotees try to make eighteen pilgrimages in order to receive his *darshan* eighteen times. This is symbolized by the eighteen golden steps which lead to the temple at the top of the mountain. These steps also have additional meanings. They include the *Indriyas*, the five organs of perception—the eyes, ears, nose, tongue and skin. Eight of the steps symbolize the *ragas*, the principal passions of lust, anger, covetousness, hypocrisy, pleasure, envy, pride and jealousy. Three steps symbolize the three *gunas*—*tamas*, *rajas* and *satva*. The remaining two steps represent *avidya* (ignorance) and *vidya* (wisdom/knowledge). Viewed all together, the eighteen steps symbolize the victory of the divine self over the lower self.

Vinnuacharya told me that on the eighteenth year of Shivalinga Swamy's Ayyappan Sadhana (18 pilgrimages) Lord Ayyappan entered Guruji completely. Just as the Vedas declare, "The knower of Brahman becomes Brahman," the knower of Ayyappan became Ayyappan. In July of 2004, Vinnuacharya went with Shivalinga Swamy to Sabarimala. It was either his second or third pilgrimage. In an email to me he wrote:

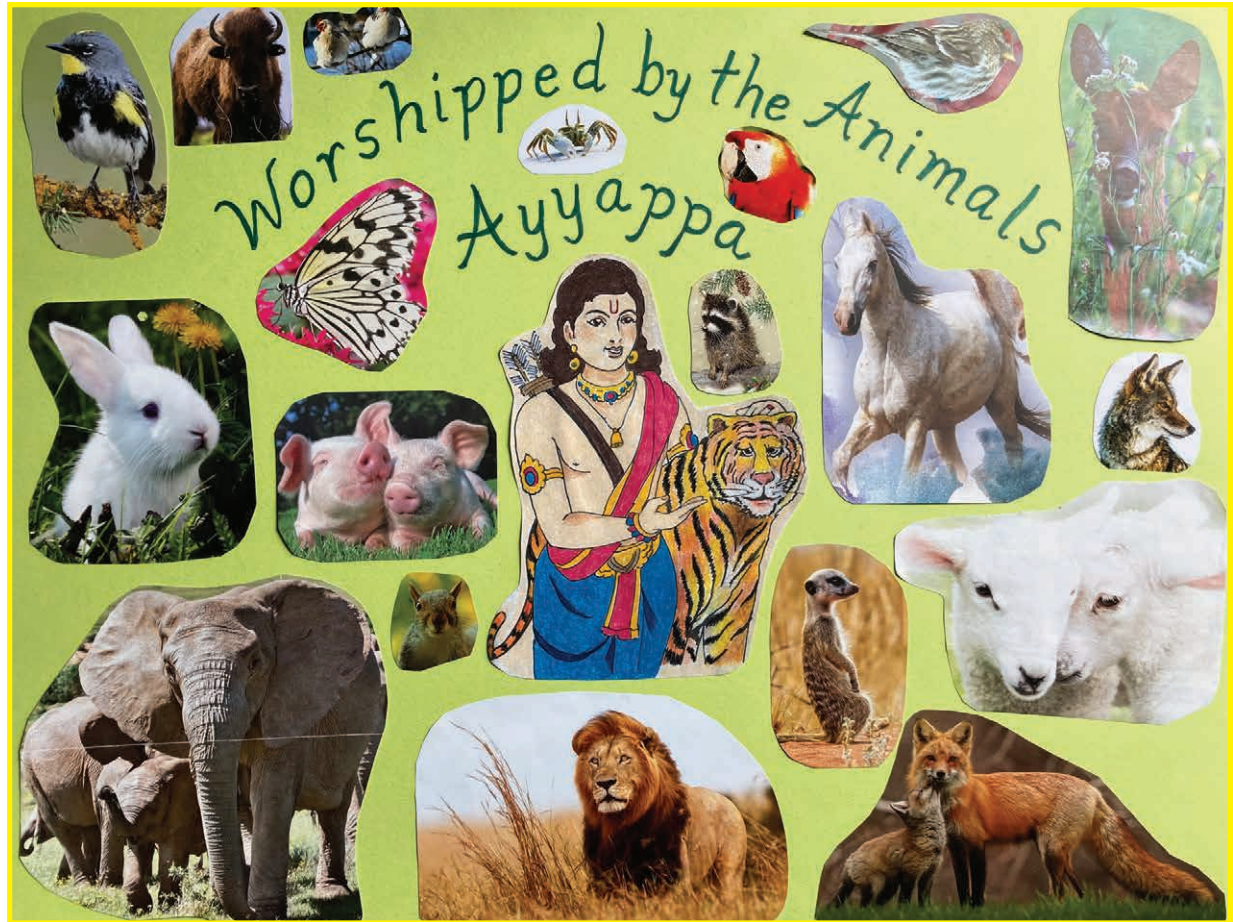
Dear Mother,

The pilgrimage was wonderful—truly one of a kind. Other students who were with us also felt that it was special. We had wonderful darshan in Ayyappan's temple. I also got to attend the padipuja, the puja to Ayyappan's eighteen steps in the temple. It was so great. I could feel Ayyappan's presence there, sitting on the ninth step. The chanting and singing for Ayya was wonderful. Guruji was sitting behind me. I could see tears in his eyes. That usually means that he received Ayyappan's darshan in the real cosmic form. Guruji is one of the loving devotees of Ayya. Ayya appears in front of him very often, just like how Goddess Kali used to appear to Sri Ramakrishna Paramahansa.

Om nama Shivaya sls  
Swami Sharanu  
Hari Om







# Swamiye Sharanam Ayyappa

F# minor version

Frances Kozlowski

a = ah i = ee e = ay

F#m D F#m

Swa-mi-ye\_\_\_\_\_ Shar-a-nam Ay-yap-pa. Swa-mi-ye\_\_\_\_\_

4 D C#m D

Shar-a-nam Ay-yap-pa. Swa-mi-ye\_\_\_\_\_ Shar-a-nam Ay-yap-pa.

7 C#m D E

Swa - mi - ye\_\_\_\_\_ Shar-a-nam Ay-yap- pa.\_\_\_\_\_



10 F#m D F#m

Shas-ta-ve\_\_ Ha-ra Su-ta- ne.\_\_ Sat-Gu-ru Nath-a- ne\_\_ Mo-hi-ni

(vay) (nay) (not)

13 D C#m D

Su-ta- ne. Sri dhar-ma Shas-ta- ve\_\_ Ha-ra Su-ta- ne. Sat Gu-ru

16 C#m D E

Na - than- ne\_\_ Mo-hi - ni Su - ta - ne\_\_

19 A D

Fa - ther - Ay - yap\_\_\_ pan I sur - ren - der to\_\_\_ you. My

21 A D

Fa - ther Ay\_\_\_ ya I take ref - uge in\_\_\_ you.

23 C#m D C#m

Swa - mi - ye\_\_\_ Shar-a-nam Ay-yap-pa. Swa - mi - ye\_\_\_

$tr \sim$  $t \sim$  $C\sharp_m$

Go back to beginning  
or sing the trill section  
again.

Dharma Shasta means King of dharma.  
Hara Sutane (soo-tah-nay) means Son of Shiva.  
Sat Guru means Highest Teacher, or True Guru.  
Mohini (mo-hee-nee) is Vishnu in female form.  
“Ayya” means father. “Appa” also means father. = “Ayyappa.” (combined)

## Shivalinga Swamy's First Pilgrimage to Sabarimala

Shivalinga Swamy's first pilgrimage to Sabarimala was unusually difficult and dangerous. It was certainly not typical. Few pilgrims endure the trials that he experienced. He overcame obstacles that would have prompted most people to give up and return home. He made the pilgrimage alone because he had no Guruswamy to guide him on his journey. But just as Manikantan fearlessly entered the forest to obtain tiger's milk for the queen, Shivalinga Swamy was equally determined to climb Mount Sabarimala and receive Lord Ayyappan's *darshan*. No doubt, his unshakable resolve was fed by the fires of his devotion, for he had only just



Shivalinga Swamy as Guruswamy, wearing his Ayyappan mala

recently heard the voice of God calling him, an experience no one ever forgets. So naturally, he was highly motivated and inspired. He wanted to begin his pilgrimage as soon as he finished his 41-day *vratham*. Ayyappan's temple is not open year-round, therefore, Gururji had to plan carefully. It is open for worship from November 15th until December 26th, then on January 14th and April 14th. It is also open during the first six days of each month (using the Malayalam calendar).

But Shivalinga Swamy needed to find a Guruswamy to put Ayyappan's *mala* on him before he began his pilgrimage. Even if he had no Guruswamy to guide him up the mountain, he still had to have the blessing of the *mala* (prayer beads). He had tried to find an Ayyappan priest or a Guruswamy, but he had been unsuccessful, and the departure date was very near. The reason Shivalinga Swamy had such a hard time finding a Guruswamy to do this for him was because his mother had passed away recently. Traditionally, one must wait one to two years to go on pilgrimage if there has been a death in the family.

Then the day before his scheduled departure, Gururji was walking on a street near his home. A man he had never met approached him saying that he was a qualified Guruswamy and that he would perform the Ayyappan *mala* ritual for him. So Gururji followed him to his house. Interestingly, the house was in his neighborhood, but Shivalinga Swamy had never noticed it before. After a short and simple ritual, the man put the *mala* on Gururji, then Gururji left his house. A moment later, the man came running after him, telling him something at the last minute—perhaps a piece of advice. But Shivalinga Swamy had his back to the man and was walking the other direction. He turned around to see him once more, but the

man had disappeared. There was no one walking on the empty street. So Shivalinga Swamy kept on walking. The next day he left for Sabarimala.

In order to reach Ayyappan's mountain, Shivalinga Swamy had to ride two buses—one to take him to a town near Sabarimala, then another to take him from the town to the base



Shivalinga Swamy at his home performing *Aarti* for Lord Ayyappan. Following the *puja*, he and several students began a pilgrimage to Mount Sabarimala. Guruji's vel is shown beside Ayyappan's picture. (2009)

of the mountain beside the Pampa River. After that, he would choose one of the walking trails that lead up the mountain, a distance of about ten miles. For those who are unable to walk the entire distance either up or down the mountain, there are porters for hire. During the peak season in November and December bus tickets are not always easy to get because so many devotees travel to Kerala at that time to go on pilgrimage. One has to plan ahead. Guruji didn't have much money, but he was able to get enough to

cover his round-trip bus tickets. He packed what he needed for his trip (personal items plus offerings) and began his journey.

The bus ride to the town was long and uneventful. But all of that changed once Guruji got off the bus. Two thieves took him by surprise, attacked him and took his belongings and his purse. Bruised, beaten and broke, he now had no money to purchase a ticket for the second bus ride to the base of the mountain. He found a place to wash up. Then he walked back to the bus station and sat down. There he sat and prayed to Lord Ayyappan to help him. He had come this far. In spite of his misfortune he knew he must continue. And even if he had wanted to go back home, how could he? The robbers had taken every last *rupee*. So he continued to sit alone and pray. He didn't blame anyone for his situation. He knew that most likely this was a test, and that karmically, there was a reason for all that had happened. He still remembered vividly the sound of Lord Ayyappan's voice calling him, and he was confident that somehow he would be shown a way out of his predicament.

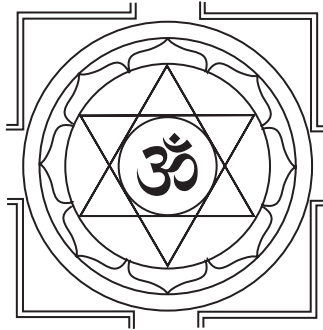
There were many pilgrims waiting in the bus station—mostly men. But Shivalinga Swamy noticed that there was also an older woman among them. She had already purchased her ticket and was waiting to board the next bus which went to the drop off point by the river. He knew she must be over 50 years old, since women in their childbearing years do not climb the mountain. There are not adequate toileting provisions for them on the forest trails. Pre-menstrual females, though, sometimes accompany their fathers and brothers. Still, it was

unusual for a woman to be setting out on pilgrimage alone. More than likely she would meet her Guruswamy, friends, family, or fellow-students once the bus took her to the river.

From time to time, the woman glanced at Guruji, the young man who had no personal belongings, who sat alone with his eyes closed. Since she was curious, and it was obvious that they were both Ayyappan devotees, she asked Shivalinga Swamy if he was taking the next bus. He stopped praying and opened his eyes. Then he told the woman that he had wanted to take the next bus, but that robbers had stolen his purse before he could purchase a ticket, and that now he was stranded in the station with no money. Then the woman took Guruji's hand and placed her bus ticket in the palm of his right hand. She explained that she could purchase another one and take a later bus. She knew that her friends would understand and wait for her.

Guruji realized immediately who the gift was from. Ayyappan had answered his prayer and had sent this compassionate woman to him. Ayyappan, like a mother, *Sri Mate* /sree mah-TAY/ (one of Ayyappan's 108 names) had come to take care of her son. So Shivalinga Swamy gratefully accepted the ticket, boarded the next bus and continued on his pilgrimage. Undoubtedly, Ayyappa Dharma Shasta gave that woman a very special *darshan* when she stood before him in the temple later that day.

I do not know how Shivalinga Swamy was able to return home. Perhaps a fellow pilgrim on the mountain gave him the bus fare. I do know, however, that when he returned, he went back to thank the man who had performed the *mala* ritual, but the house was no longer there. There was only an empty lot with weeds growing in it. Guruji knew then that Lord Ayyappan himself had given him the *mala*. He had, indeed, made an exception for him, and Shivalinga Swamy had been correct. In his case, it was not necessary for him to wait one to two years, for Ayyappa, Himself, had summoned him.

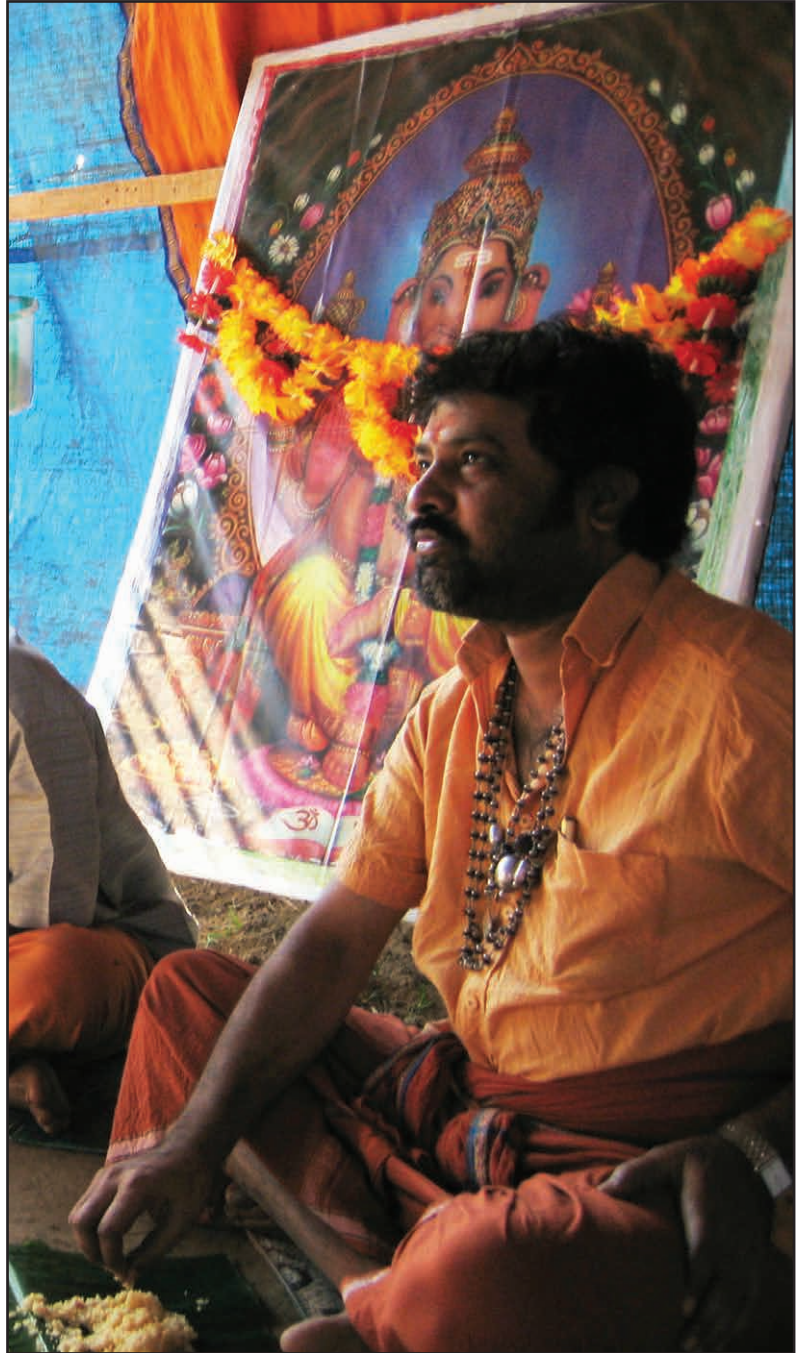




## The Knower of Brahman Becomes Brahman

In 2005, Guruji sent me the energy and inspiration to write “The 108 Names of Ayyappan” in song form. Since Vinnuacharya was back in India at that time, Panditji Prasad Thirumaleshwara at the Kalamazoo/Portage temple helped me with the English translation. Without his assistance and patience I could never have completed the project. It took about three months to write “The 108 Names of Ayyappan” in English. I knew that Guruji wanted me to remember Ayyappan’s names, attributes and characteristics, so he sent me a way to internalize their meanings. He put the song inside me, then all I had to do was write it down and sing it. Even though I learned how to pronounce the names in Sanskrit, it was important to write the names in my native language in order for my mind to be able to absorb them in words that I understood. In the past, setting scripture to music had become the best way for me to memorize quotations from the *Upanishads*, so I was used to this process.

My daughter Erika and I recorded “The 108 Names of Ayyappan.” Later that year I took the cassette tape with me to India and gave it to Guruji. After all, he had actually written it. It was his song. “The 108 Names of Ayyappan” became more and more important to me as the years passed. I kept noticing how some of Shivalinga Swamy’s actions matched with some of Ayyappan’s characteristics and names. These were not generalized similarities such as “one who is strong, one who is beautiful, one who is wise,” etc. These were very specific attributes not seen in ordinary people—not seen, that is, unless they were *avatars*, saints, *rishis*, and other holy men and women.



Guruswamy Shivalinga Swamy after a puja in 2008 for Lord Shiva’s three sons: Ganesha, Subramanian and Ayyappa  
Lord Ganesha is pictured in the background.



As Shivalinga Swamy started to do more interventions for me and for other members of my family—removing obstacles and performing miracles and healings—I started to realize why Vinnuacharya would say, “Shivalinga Swamy Sharanam Ayyappa,” as part of the closing prayers during every *puja*. In 2003, when I first started doing *pujas* with Vinnuacharya, I thought that these closing words were primarily ritualistic, a traditional way of showing respect for one’s teacher/guru. I understood them with my mind, not with my heart. It didn’t occur to me that those words were totally true—that Shivalinga Swamy, my Guruswamy, had become like Ayyappan. Of course, Guruji would never actually say that he had become Ayyappan. Whenever he would perform a healing or remove an obstacle for me I would tell him thank you. Then he would say, “Thank Ayyappan,” or “It is Shiva.”

For six years prior to meeting Vinnuacharya and Shivalinga Swamy I had studied the *Upanishads* with another guru, a Vedantist. Naturally, I recalled some of the scriptural quotations I had learned from him. They were easy to remember because most of them had turned into songs. One day, years later, like a light suddenly being switched on in a dark room, I realized what one of the quotations really meant: “The knower of Brahman becomes Brahman”—“*Brahma veda brahmaiva bhavati*” (*Mandukya Upanishad*). Similarly, it would also mean that the knower of Shiva becomes Shiva, the knower of Krishna becomes Krishna, and the knower of Ayyappa becomes Ayyappa, etc., etc. It didn’t matter which god or deity, because “all the gods are God.” God always reveals himself/herself in the form that the devotee holds most dear.

Why it took me so long to realize this I don’t know. Comprehending the verse at a deeper level was a gift to me, I am sure, because I did nothing different. It was just another day, practicing my *sadhana* as usual. Because of layers and layers of ego and ignorance, I hadn’t noticed what was right in front of my face all along. No wonder Vinnuacharya had always said, “Shivalinga Swamy Sharanam Ayyappa” during the closing prayers at the end of all the *pujas*. The knower of Ayyappan (Shivalinga Swamy) had become Ayyappan, and his characteristics verified it.

Knowing Brahman (or Shiva or Ayyappa or Krishna) is not objective knowledge. As long as you view yourself as a separate body with a mind and intelligence—as long as you feel you are a separate “I,” you will not realize the meaning of “The knower of Brahman becomes Brahman.” But as the ego drops away more and more, and you lose the feeling of being “I,” the meaning of “*Brahma veda brahmaiva bhavati*” starts to become clear. When one can drop the feeling of being finite and separate, then one’s divine nature begins to become apparent. To accomplish this rather herculean task, it is best to seek the guidance of a true guru (*satguru*).

## 108 Names of Lord Ayyappan

Aum Mahasastre namaha	All my respects to you
Mahadevaya	Supreme God
Mahadevasutaya	Son of Shiva
Avyayaya	Never subject to change
Lokakartre	Maker of the universe
Lokabhartre	Protector of the universe
Lokahartrae	Destroyer of the universe
Paratparaya	God to the Gods
Trilokarakshakaya	Protector of the 3 worlds
Dhanvine	Holder of a bow
Thapasvinae	One who does penance
Bhootasainikaya	Worshipped by the Gods
Mantravedine	Master of all truth
Mahavedinae	Master of all Vedas
Maarutaya	Lord of the wind
Jagadishvaraaya	Lord of the universe
Logadyakshaya	Supreme
Agranye	First
Sreemate	Supreme Mother
Apramaeyeparakramaya	Strongest of the strong
Simharoodhaya	Whose mount is a tiger
Gajaroodhaya	Whose mount is an elephant
Hayaroodhya	Whose mount is a bull
Mahaswaraya	Supreme God
Nanashastradharaya	Embodiment of wisdom and scriptures
Anarghayya	You are a great God
Nanavidyavisharadaya	Who gives wisdom and education
Nanaroopadaraya	Embodiment of wisdom
Veeraya	One who is brave
Nanapraninishaevakaya	Who cares for the animals
Bhooteshaya	Lord of the elements
Bhumidaya	God of the Earth
Bhrityaya	In deep samadhi
Bhunjangaparanothamaaya	Your bow is shining on your shoulder
Ikshudhanvine	God with powerful eyes
Pushpabaanaya	With arrows made of flowers

# Mahavedinae - Master of Vedas

One with supreme looks  
Supreme Lord  
Son of Maaya Devi  
An honorable god worthy of respect  
You are the greatest  
Good-natured one  
Supreme follower of Lord Shiva  
Great like Shiva  
Supreme follower of Lord Vishnu  
One who worships Vishnu  
Remover of obstacles  
God who protects  
Protector from fear  
Brother of Shanmukha (Subramanyan)  
God of Maha Meru  
Sadhus have faith in you as God  
God  
A God who holds his devotees

Jagannathaya	Lord of the universe
Gananaathaya	Lord of all Ganas
Ganeshvaraya	Lord of all Ganas
Mahaayogine	Supreme Yogi
Mahamayine	One who solves the effects of maya
Mahajnanine	With two long arms
Mahasthiraya	God of wealth
Devashastre	God of right action (laws of society)
Bhootashastre	Controlling the 5 elements through right action
Bheemahasa Parakramaya	Gigantic, strong winner
Naagaharaya	Wearing a snake for a garland
Naagakeshaya	God of snakes
Vyomakeshaya	God of the whole world
Sanaatanaya	Older than time, never ending
Sugunaya	Good-natured one
Nirgunaya	Intelligent
Nityaya	Omnipresent
Nityatriptaya	Present and happy
Nirastraya	One who bestows
Lokasrayaya	Helping the entire world
Ganadhishaya	A soldier god
Chatuhshasti Kalamayaya	Knowing 64 kinds of knowledge
Rig yajuts Samaatharvarupine	Embodiment of the 4 Vedas
Mallakusura panjanaya	Destroyer of the demon Mallakasura
Thrimurtiyae	Trinity
Daithyamadanaya	Killer of demons
Prakruthayae	God of all nature
Purushotamaya	Supreme being
Kaalajnanine	God of timeless knowledge
Mahajnanine	Greatest knowledge
Kaamadaya	A giving God
Kamalekshanaya	With lotus eyes
Kalpavrikshaya	A tree that grants all wishes
Mahavrikshaya	Great tree
Vidyavrikshaya	Tree of knowledge and education
Vibhootidaya	God who wears ashes (vibooti)
Samsaratapavichetre	One who solves family problems





Pasulokabayankaraya  
 Rogahartre  
 Pranadatre  
 Paragarva vibanjanaya  
 Sarvasastratha tatwajnaya  
 Needhimadae  
 Papapabhanjanaya  
 Pushkala - Poorna - Samyuktaya  
 Paramatmane  
 Satangadayae  
 Anantaaditya – Sankashaya  
 Subrahmanymanujaya  
 Baline  
 Bhaktaanukampine  
 Deveshaya  
 Bagavadade  
 Bhaktavatsalaya

Worshipped by the animals  
 Remover of disease  
 Giver of life  
 Remover of ego  
 One who knows the shastras and tatwas (scriptures)  
 An advisor  
 Remover of sin  
 With the powers of the full moon  
 Omnipresent  
 Blessing people all the time  
 Like the sun that never ends  
 Younger brother of Subrahmanyan  
 Young one  
 Listening to devotee's prayers  
 God of the Devas  
 You are God  
 Devotees love Lord Ayyappa

# The 108 Names of Lord Ayyappan

Frances Kozlowski

I bow to you my Ay-yap-pan. God Su-preme, Ay-yap-pan.

4 Son of Shi-va, Ay-yap-pan. Nev-er chang-ing, Ay-yap-pan.

7 Ma-ker of the u-ni-verse, Ay-yap-pan. Pro- tector of the universe, Ayyappan. De-

9 stroy-er of the u-ni-verse, Ay-yap-pan God to the Gods, Ay-yap-pan.

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# The 108 Names of Lord Ayyappan

11

11 Three worlds protecting, Ayyappan. Holder of a bow — Ayyappan.

14

14 God who does penance, Ay - yap - pan. Wor-shipped by the Gods, — Ay - yap - pan.

16

16 Master of truth, Ayyappan. Master of the Vedas, Ayyappan.

19

19 God of the wind, Ay — yap - pan. Lord of the universe, Ay - yap - pan.

## The 108 Names of Lord Ayyappan

21

24

27

30



# The 108 Names of Lord Ayyappan

33

33 You are a great God, Ay - yap - pan. Giv - ing know - ledge, Ay - yap - pan. Em -

35

35 bod-i-ment of wis - dom, yap - pan. Brave one, Ay - yap - pan. Tak-ing

38

38 care of the an-i-mals, Ay-yap-pan. Lord of the el-e-ments, Ay-yap-pan. God of the Earth, Ay-yap-pan. In

41

Ritard...

41 deep sa-ma-dhi, Ay-yap-pan. On your shoul-der a shin-ing bow. A God with pow-er-ful eyes. Hav-ing

# The 108 Names of Lord Ayyappan

44

ar - rows made of flow - ers, Ay - yap - pan. Beau-ti - ful God, — Ay - yap - pan.

46

Son of ma - a - ya De - vi, Ay - yap - pan

48

Worth-y of re-spect, my Ay - yap - pan. An hon-or - a - ble God, — Ay - yap - pan.

50

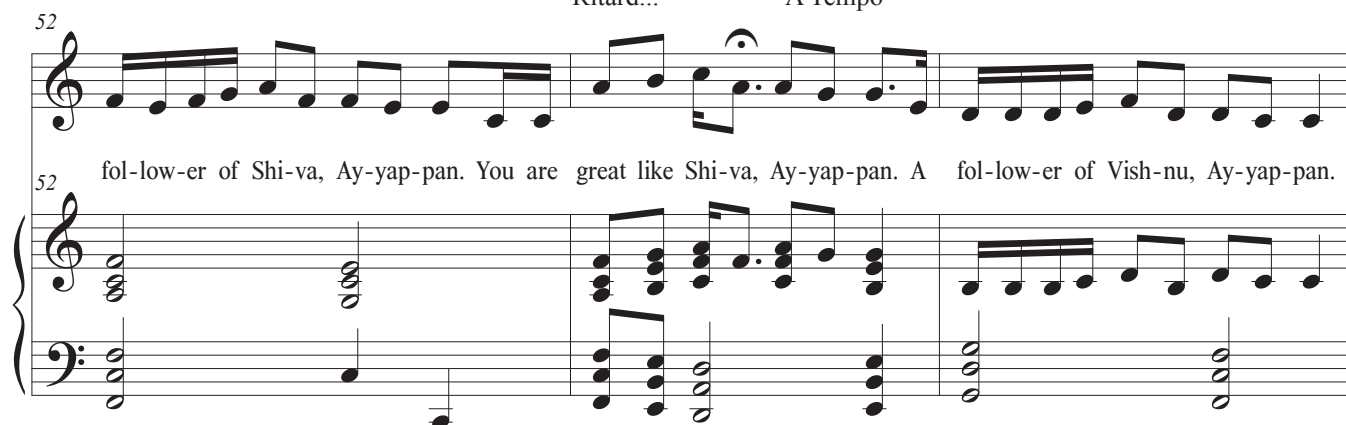
You are the great - est Ay - yap - pan. Good - na - tured one my Ay - yap - pan. A

# The 108 Names of Lord Ayyappan

Ritard...

A Tempo

52




52 fol-low-er of Shi-va, Ay-yap-pan. You are great like Shi-va, Ay-yap-pan. A fol-low-er of Vish-nu, Ay-yap-pan.

55



55 Wor-ship-ping Vish-nu, Ay-yap-pan. Re - mov-er of \_ ob-sta-cles, Ay-yap-pan. A God who pro-tects, Ay-yap-pan. Pro-

58



58 tect-or from sor - row, Ay - yap - pan. A broth-er of Su - bra - man - ian, Ay - yap - pan. The

60

3

A tempo



60 God of Mount Me-ru, Ay-yap - pan. Sad-hus have faith in you.

Ritard...

# The 108 Names of Lord Ayyappan

63

63 you are God my Ay - yap - pan. A God who holds his de - vo - tees.

65

65 Lord of the u - ni - verse, my Ay - yap - pan. Lord of all the Ga - nas. Su -

68

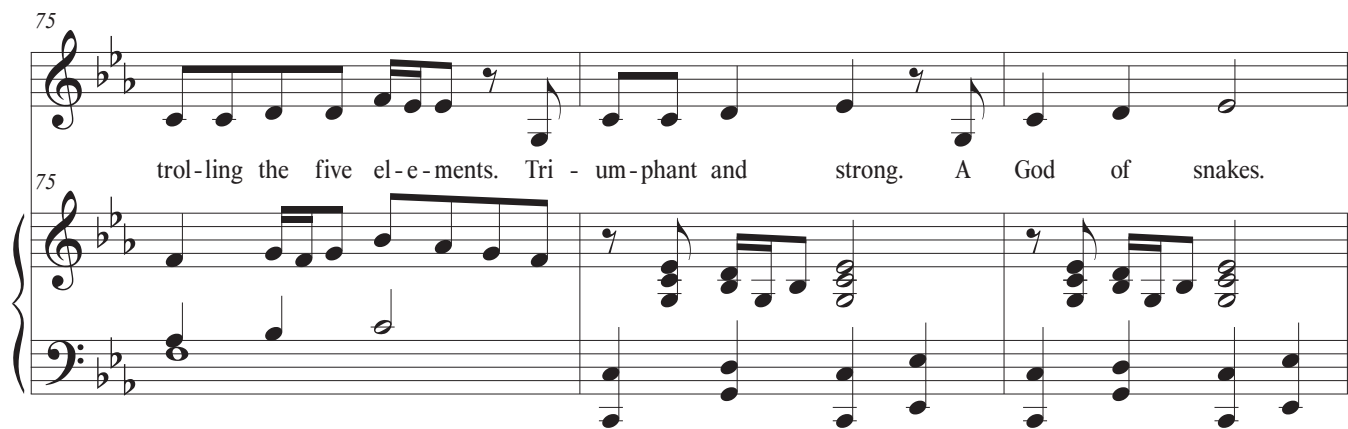
68 preme yo - gi, Ay - yap - pan. Solv - ing the ef - fects of ma - ya. With two long arms my Ay - yap -

71

71 pan. God of wealth. A God of right ac - tion for family and so - ci - e - ty. Con -

# The 108 Names of Lord Ayyappan

75



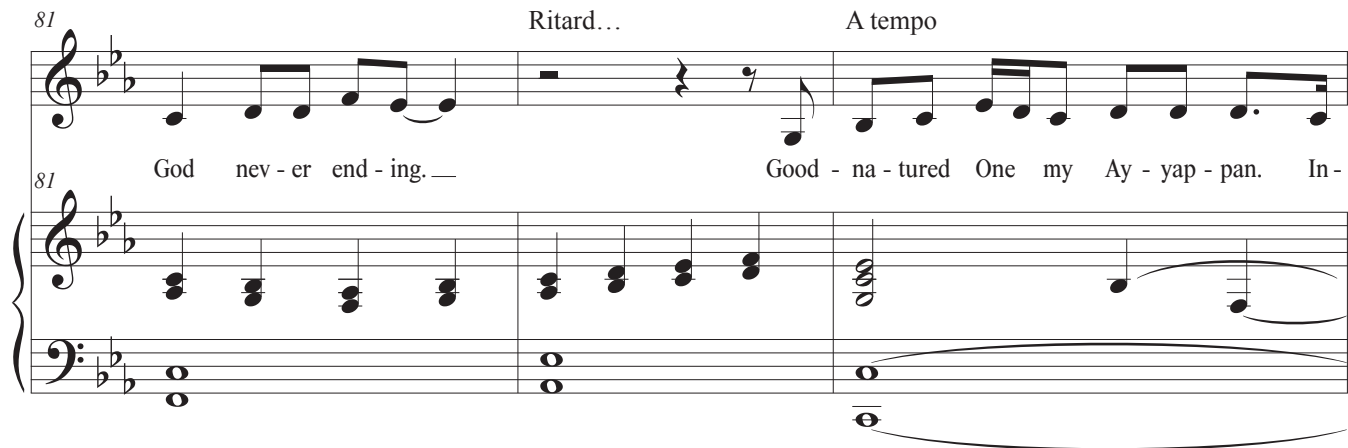
75 trol-ling the five el-e-ments. Tri - um-phant and strong. A God of snakes.

78



78 wear-ing snakes for a gar-land. God of the en-tire world. He's old-er than Time.

81 Ritard... A tempo



81 God nev-er end-ing. — Good - na - tured One my Ay - yap - pan. In -

84



84 tel-li-gent God, Ay - yap - pan. Om - ni - pre - sent, Ay - yap - pan. Hap-py and pre - sent, Ay - yap - pan.

# The 108 Names of Lord Ayyappan

87

God who be-stows, Ay-yap-pan. Help-ing all the world, Ay-yap-pan. A

90

Sol - dier God, Ay - yap - pan, know-ing six - ty-four kinds of know - ledge. \_\_\_\_\_

92

A tempo

Em - bodi-ment of the Ve - das, Ay - yap - pan. Kil - ling

Ritard...

94

de-mon Mal-la-ka-ra Su-ra. Tri-ni-ty, \_\_\_\_\_ Ay-yap-pan. Kil-ler of de-mons, Ay - yap-

# The 108 Names of Lord Ayyappan

97

pan. God of Na-ture, Ay-yap-pan. God Su-preme Ay-yap-pan. Of

100

Time-less know-ledge, Ay-yap-pan. Great-est know-ledge, Ay-yap-pan. A

102

A tempo

giv-ing God, my Ay-yap-pan, with lot-us eyes, my Ay-yap-pan. A tree that grants wish-es, Ay-yap-pan.

105

Great tree, Ay-yap-pan. Tree of ed-u-ca-tion, Ay-yap-pan. Wear-ing vi-boo-ti, Ay-yap-pan.


Ritard...

The musical score is written for a vocal line and a piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 4/4. The score is divided into four systems, each corresponding to a set of lyrics. The first system (measures 97-99) includes a piano introduction with a half rest in the vocal line. The second system (measures 100-101) features a 'Ritard...' marking. The third system (measures 102-104) is marked 'A tempo'. The fourth system (measures 105-107) continues the vocal melody and piano accompaniment. The piano part consists of chords in the right hand and a moving bass line in the left hand.



# The 108 Names of Lord Ayyappan

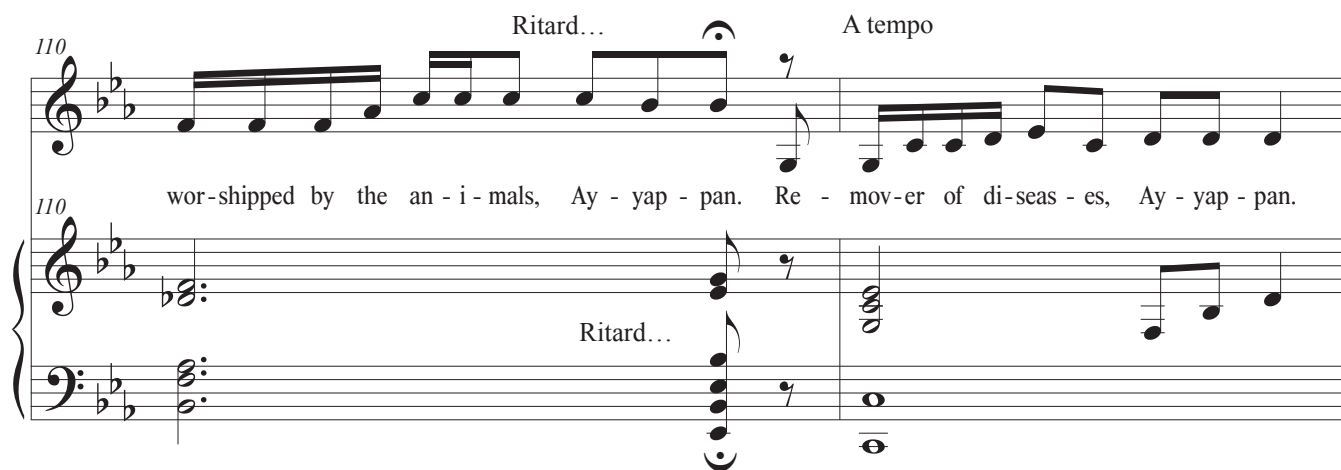
108



108 wear - ing ash - es, Ay - yap - pan. Solv - ing family prob - lems, Ay - yap - pan.

110

Ritard... A tempo



110 wor-shipped by the an - i - mals, Ay - yap - pan. Re - mov - er of di - seas - es, Ay - yap - pan.

Ritard...

112



112 Giv - er of life, Ay - yap - pan. Re - mov - er of \_\_\_ e - go, Ay - yap - pan.

114



114 God of the scrip - ture, Ay - yap - pan, of the Shastras and Tat - vas. An - ad -

# The 108 Names of Lord Ayyappan

117

117 vi - sor, Lord Ay - yap - pan \_\_\_\_ Re - mov - er of sin \_\_\_\_ Ay - yap - pan. \_\_\_\_ with the

119

119 powers of the full moon, Ay - yap - pan. Om - ni - po - tent one, my Ay \_\_\_\_ yap -

121

121 pan. Bles - sing people all the time. Like the sun that never \_\_\_\_ ends Younger

124

*Espressivo*

124 brother of Su - bra - man - ian \_\_\_\_ Young one, Ay \_\_\_\_ yap \_\_\_\_ pan. \_\_\_\_

# The 108 Names of Lord Ayyappan

127

Young one Ay yap pan.

129

Listen - ing to his de - vo - tees' prayers

130

God - of the De - vas, Ay - yap - pan. You are God my Ay - yap - pan.

132

Dev-o-tees love Lord Ay - yap - pan.

Play twice.

Ritard...

End here or play and sing the song "Devotees Love Lord Ayyappa" (The 108th Name).

Jaganantha  
Lord of the Universe  
Ayyappa



# Name 108 - Devotees Love Lord Ayyappa

(Bhakta Vatsalaya)

Frances Kozlowski

(A dance)

**Joyfully**

Dev-o-tees love, dev-o-tees love Ay-yap - pa.\_\_\_\_\_

Dev-o-tees love, de-vo-tees love Ay-yap - pa.\_\_\_\_\_

Dev-o-tees love, dev-o-tees love Ay-yap - pa.\_\_\_\_\_

7 D $\flat$  Fm Repeat many times.

Dev-o-tees love, dev-o-tees love Ay-yap - pa.

### Optional Final Ending

9 D $\flat$  E $\flat$  G $\flat$

Dev-o-tees love Lord Ay-yap - pa.

11 G $\flat$  F

rit. . . .

# Nine Names of Lord Ayyappan

(with fourteen additional names)

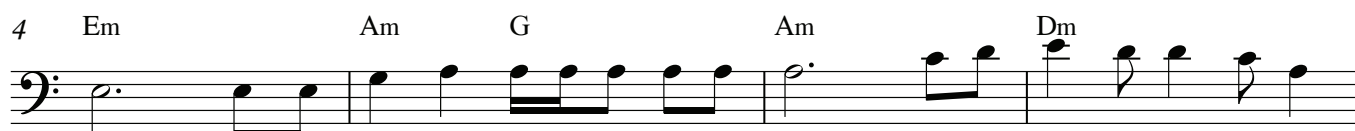
Frances Kozlowski

a = ah e = ay

i = ee



- |              |            |                        |             |            |                   |
|--------------|------------|------------------------|-------------|------------|-------------------|
| 1. Dhar-ma   | Shas - ta  | Shar-a-nam Ay-yap - pa | Dhar-ma     | Shas - ta  | Shar-a-nam Ay-yap |
| 2. Son of    | Shi - va   |                        | and Mo hini | Vish - nu  |                   |
| 3. Sad       | Gu - ru    |                        | Sad         | Gu - ru    |                   |
| 4.           | Jyo - ti   |                        |             | Jyo - ti   |                   |
| 5. Man - i   | Kan - ta   |                        | Man - i -   | kan - ta   |                   |
| 6. Lo - ka   | bhar - tre |                        | Lo - ka     | bhar - tre |                   |
| 7. Pra - na  | da - tre   |                        | Pra - na    | da - tre   |                   |
| 8.           | Sree- mate |                        |             | Sree-mate  |                   |
| 9. Sha - bri | ma - le    |                        | Sha - bri   | mal - le   |                   |

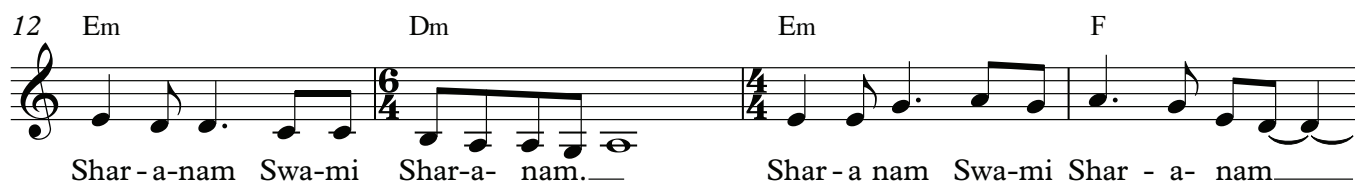


- |        |                        |                |                        |               |
|--------|------------------------|----------------|------------------------|---------------|
| 1. pa. | Dhar-ma                | Shas - ta      | Shar-a-nam Ay-yap - pa | Swa - mi - ya |
| 2.     | Son of                 | Shi - va       |                        |               |
| 3.     | Sad                    | gu - ru        |                        |               |
| 4.     |                        | Jyo - ti       |                        |               |
| 5.     |                        | Wearing a bell |                        |               |
| 6.     | Protector of the world |                |                        |               |
| 7.     | Giver of life          |                |                        |               |
| 8.     | Mother Supreme         |                |                        |               |
| 9.     | Ayya's Mountain        |                |                        |               |

## CHORUS



Shar-a-nam Ay-yap- pa. Shar - a-nam Swa-mi Shar-a-nam.



Shar - a-nam Swa-mi Shar-a- nam. Shar - a nam Swa-mi Shar - a- nam.



16 Dm Am Em Am

Swa - mi - ye Shar-a-nam Ay - yap - pa

19 Dm Em Am

Swa - mi - ye Shar - a - nam Ay - yap - pa.

Additional Lord Ayyappan Names that fit with the rhythm of this song:

Rogahartre	Remover of Disease
Avyayaya	Never changing
Vibootidaya	Wearing ashes
Bhooteshaya	Lord of the elements
Bhrityaya	In deep samadhi
Baline (bah-lee-nay)	Young one
Vighneshaya	Removing obstacles
Vaishnavaya	A follower of Vishnu
Mahasthiraya	God of wealth
Nirastrayaya	God who bestows
Sanaatanaya	God never ending
Nityaya	Omnipresent
Daithyamadanaya	Killer of demons
Kaamadaya	A giving God

# Riding on a Tiger with Ayyappa

Frances Kozlowski

Dedicated to:

Shivalinga Swamy and his daughters, Gagana and Lekhana, who danced to this song and went with me to Mount Sabarimalai on pilgrimage

VERSE 1

I'm ri-ding on a ti-ger with Ay-yap - pa. Hold-ing on right to my Ay-yap -

4 pa. On a ti - ger's back so sure and strong, Ay-ya

7 picked me up as he rode a - long, ri-ding on Sim-ha Sim ha.

CHORUS

11 Ay - ya Ay - ya Ay yap - pa. Ay - ya, Ay - ya Ay - ya Ay yap - pa.

15 Ay - ya, Ay - ya Ay - ya Ay yap - pa. Ay - ya Ay - ya Ay - ya Ay yap -

18 pa.

Sing verses 2-6 with chorus then go to final ending.

©Bangalore, November 2006

**Verse 2** – Look straight ahead, don't turn away. Don't worry now I heard him say. Come with me 'cause I know the way. In my father's house you'll stay... with Shiva Shiva.

CHORUS

**3** – Manikanta told me this, words of moksha, words of bliss. "I will make you ever free. Be strong and fearless, ride with me... on Simha, Simha.

CHORUS

**4** – River Pampa is long and wide. We'll have to swim to the other side. In the water you take a bath, then ride with me along this path with Simha, Simha.

CHORUS

**5** – Holy mountain soaring high. You can climb it if you try. Do not stumble and do not stop. Climb Sabarimale to the top, on Simha, Simha.

CHORUS

**6** – Forest jungle is streaming past. We're singing, racing and running fast. Hours fly and we run all night. I'll be home by morning light, on Simha, Simha.

CHORUS

# Riding on a Tiger with Ayyappa

Final Ending

Following 6 verses with chorus:

Ay ya Ay ya Ay ya Ay ya Ay ya Ay ya Ay ya Ay ya

Ay ya Ay ya — Ay ya Ay yap pa — Ay ya Ay ya Ay ya Ay ya

Ay ya Ay ya Ay ya Ay ya Ay ya Ay ya Ay ya — Ay ya Ay yap pa —

## Riding on a Tiger with Ayyappa

Ending cont:

The first system of the musical score is in 3/4 time and B-flat major. It features a vocal melody in the treble clef and a piano accompaniment in the grand staff. The vocal line consists of eighth and quarter notes with lyrics 'Ay ya Ay — ya Ay - yap - pa.' repeated twice. The piano accompaniment has a treble staff with chords and a bass staff with a single note held by a long slur across four measures.

Ay ya Ay — ya Ay - yap - pa. Ay ya Ay — ya Ay - yap - pa.

The second system continues the piece, maintaining the 3/4 time signature and B-flat major key. The vocal melody and piano accompaniment follow the same pattern as the first system, with the vocal line repeating the phrase 'Ay ya Ay — ya Ay - yap - pa.' twice.

Ay ya Ay — ya Ay - yap - pa. Ay ya Ay — ya Ay - yap - pa.

The third system is in 4/4 time and B-flat major. The vocal line is silent, indicated by a whole rest. The piano accompaniment features a long, sustained chord in the treble staff and a melodic line in the bass staff, ending with a double bar line.

### **Reference notes for the song:**

**Sabarimale** (pronounced Sha-bree-mah-lay) is a mountain in Kerala, India, where Lord Ayyappan Dharma Shasta's largest temple is located.

**River Pampa** (pom-pah) is the river at the base of the mountain. Before climbing the mountain, those on pilgrimage bathe in it.

**Manikanta** (mahn-ee-kahn-tah) – One of Lord Ayyappan's 108 names, meaning "wearer of a bell."

**Ayyappa** comes from two words, "Ayya" and "Appa," both meaning Father.

**Simha** means "tiger," and is one of Lord Ayyappan's three vahanas or vehicles. He rides on a tiger, a bull or an elephant.

**Shiva** is Ayyappa Dharma Shasta's father.

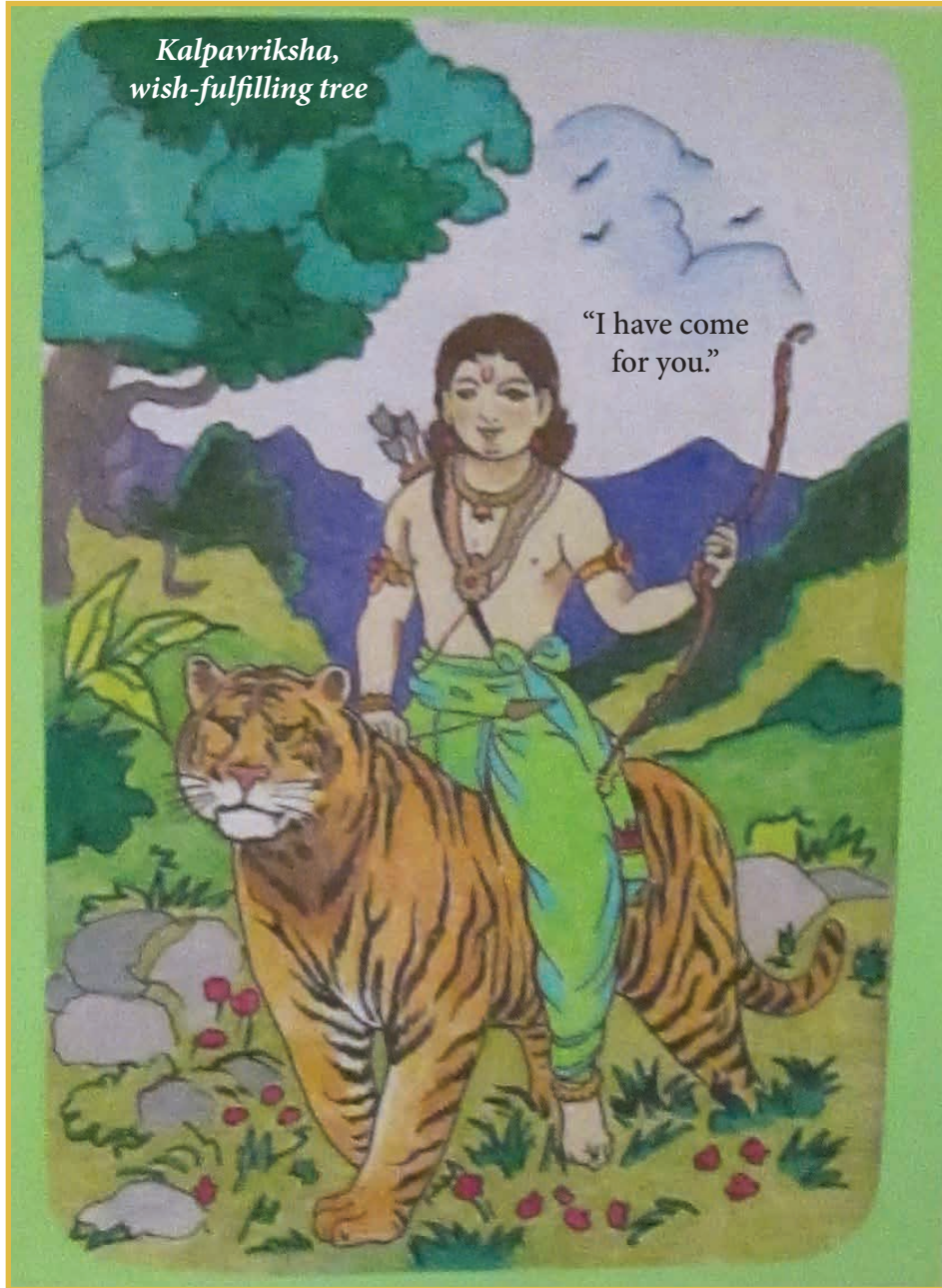
**Moksha** means liberation/enlightenment.

### **Personal note from Frances Kozlowski:**

When this song was given to me years ago I saw many visual images associated with it, but I was unable to do the artwork for those images. They were in colorful animated drawings with the music playing in the background. The images portrayed each verse. I hope that someone in the future will also see similar images and help me complete this audio/video project. Contact me if you are that person. franceskozlowski@gmail.com. Swamiye Sharanam Ayyappa!

*Kalpavriksha,  
wish-fulfilling tree*

"I have come  
for you."





# Lord of the Wind, Ayyappa

Frances Kozlowski

a = ah i = ee

e = ay

A $\flat$

B $\flat$ m<sup>7</sup>

Too sub-tle to de scribe in words, a breeze comes float-ing past, a  
With ar-rows made of flow-ers his good-ness he im-parts He  
Ay-yap-pan my pro-tec-tor, no sor-row do I know. I  
He finds the cor-ners of my mouth and stays there for a while. A  
A God in deep sa-ma-dhi, young one, Ba-li-ne.  
(sah-mah-dee) (Bah-lee-nay)

3

Cm

D $\flat$

gift from Lord Ay-yap-pan. I know his sweet car-ess. It  
puts him-self inside the wind and aims right at my heart. It  
know his great com-pas-sion His love it o-ver-flows. He  
res-er-voir of happi-ness. He al-ways makes me smile. In  
Great like Fa-ther Shiva He's my Mo-ther, Sri-ma-te.  
(Shree-mah-tay)

5 Cm Db Bbm

claims my full at - ten - tion. I know it comes from him. I  
 pas - ses by my intel - lect, by - pas - ses thought and mind. It  
 is a tree of know - ledge, in - tell - i - gent and wise. He's  
 oth - er ways he blesses me, my God with lo - tus eyes. In  
 Bless - ing peo - ple all the time like the Sun that ne - ver ends. He

7 Ebm<sup>7</sup> Db Ab Gb

stop what I am doing and feel his pre - sence in the wind. He's  
 tra - vels to my fore - head and feels like warm sun - shine. He's  
 beau - ti - ful to look up - on. I love his power - ful eyes. He's  
 dreams he comes and holds me, a bliss ful sweet sur prise from my  
 al - ways lives in - side me. He is my great - est friend. He's

CHORUS

9

Fm

Lord of the wind, Ay - yap - pa.

11

Cm<sup>7</sup>

Lord of the wind\_ Ay - yap - pa.

13

Db<sup>7</sup>

Lord of the wind\_ Ay - yap - pa.

15

Fm

Ab

Lord of the wind Ay - yap - pa.

Final Ending

17

Bbm<sup>7</sup>

Lord of the wind, Ay\_\_ yap - pa.

19

Fm<sup>7</sup>

Bbm

Lord of the wind, Ay\_yap-pa. He's Lord of the wind, Ay\_yap-pa.

22

Fm<sup>7</sup>

Lord of the wind, Ay\_yap-pa. I

25

Gb

Cm<sup>7</sup>

Ebm<sup>7</sup>

stop what I am doi ing to feel his pre sence in the wind. I stop what I am do ing to feel his

28 Cm<sup>7</sup> Db Eb

pre-sence in the wind. I stop what I am do-ing to feel his pre-sence in the wind.\_ I

31 Bbm or Db Eb

stop what I am do-ing to feel his pre-sence in the wind. He's my

33 Fm Ab

Lord of the wind, Ay\_\_ yap - pa.

# Ayyappan Gayatri

(Sanskrit & English)

Frances Kozlowski

a = ah    i = ee  
e = ay

6

Om. Bhu tha na tha ya vid\_\_ ma he Bha va pu tra ya dhi\_\_ ma hi. Than

11

no Shas-ta pra- cho\_\_ da yath.. Om. We shall know Lord Ay-yap- pan.

16

We will med-i- tate\_\_ on Him, the son of Shi- va.. And through

that Shas-ta will en-light-en us. And through that Shas-ta will en-light-en us.

# Prayer for Lord Ayyappan

(English Translation)

Frances Kozlowski

a = ah    i = ee

e = ay

Lo-ka veer am ma ha\_\_\_ poo-jam. Sar-va rak-sha kar-am\_\_\_ vi- bhum.

The first system of the musical score is in 4/4 time. The vocal line (treble clef) begins with a series of eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The lyrics "Lo-ka veer am ma ha\_\_\_ poo-jam." are aligned under the first five notes. The piano accompaniment (grand staff) features a sustained chord of G4 and B4 in the right hand and a bass line of G2, B1, D2, F#1, G2 in the left hand. The lyrics "Sar-va rak-sha kar-am\_\_\_ vi- bhum." are aligned under the remaining notes of the vocal line.

3

Par-va - ti hir-dya a - nan-dam Shas - ta- ram\_\_\_ pra-na mam-ya- ham.

The second system of the musical score is in 4/4 time. The vocal line (treble clef) begins with a series of eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The lyrics "Par-va - ti hir-dya a - nan-dam Shas - ta- ram\_\_\_ pra-na mam-ya- ham." are aligned under the notes. The piano accompaniment (grand staff) features a sustained chord of G4 and B4 in the right hand and a bass line of G2, B1, D2, F#1, G2 in the left hand.

5

Shas - ta- ram\_\_\_ pra-na mam-ya- ham.

The third system of the musical score is in 4/4 time. The vocal line (treble clef) begins with a series of eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The lyrics "Shas - ta- ram\_\_\_ pra-na mam-ya- ham." are aligned under the notes. The piano accompaniment (grand staff) features a sustained chord of G4 and B4 in the right hand and a bass line of G2, B1, D2, F#1, G2 in the left hand.

7

I bow to Lord Shas - ta up -

9

hold-er of dhar-ma and shas - ta who glad-dens the heart of Par-va - ti. Who

11

glad-dens the heart of Par-va - ti. Peer-less war rior, pro-tec tor of all. Peer-less

13

war - rior, pro-tec - tor of all. His glo - ry is great de - ser-ving



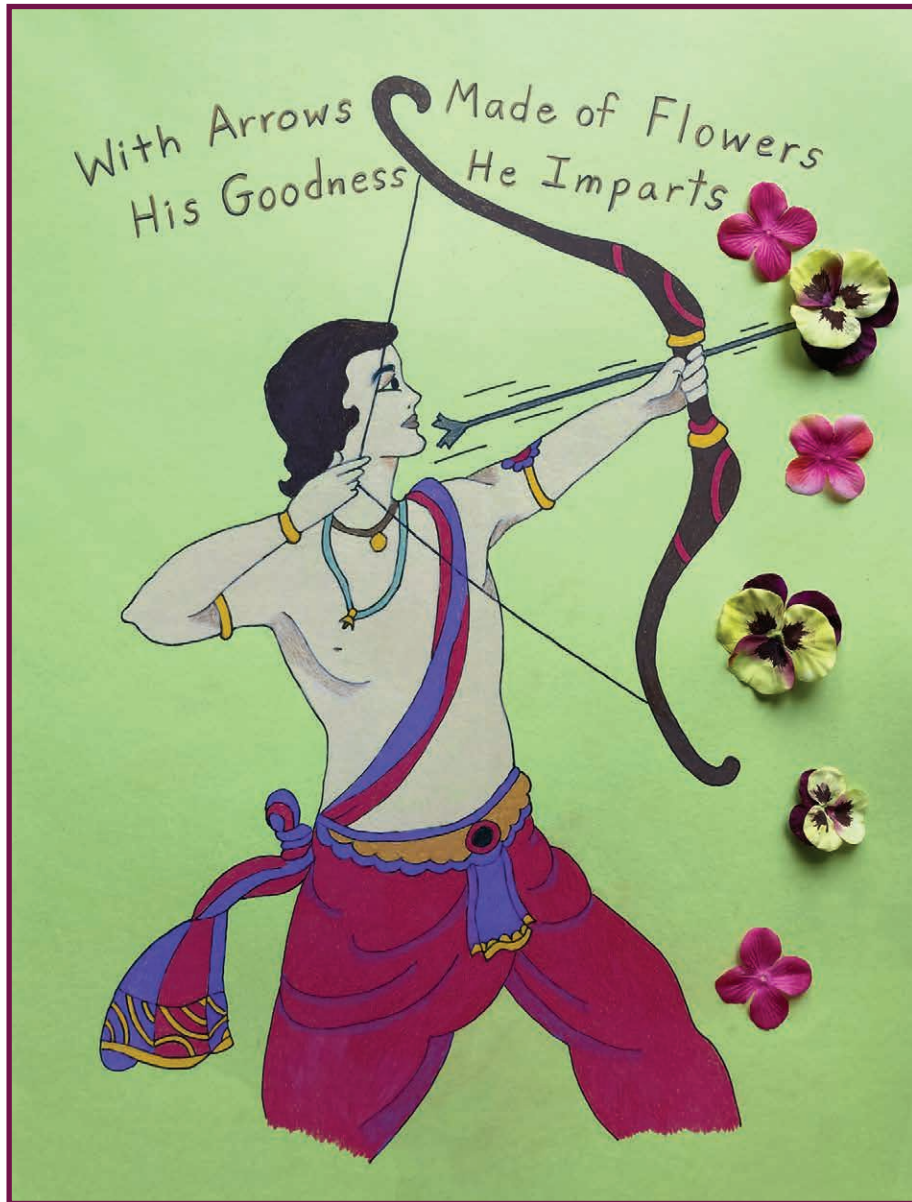
15

wor-ship and de - vo\_\_\_ tion. His glo - ry is great, de - ser-ving

17

Go back to beginning or end here

rev - er - ence and de - vo\_\_\_ tion.



# Ayya, Ayyappa, Ayyappan

## Coda: Song for the Guru

**Sing 2x**

31 Fm Cm7 Fm Cm7

Ay — ya. Ay — ya. Ay —

35 Bbm7 Cm Fm

ya. Ay-yap-pa, Ay - yap-pan —

(sing F/Gb/F slow trilling effect) (continue vocal trilling — — — — — end trill)

39 Fm Cm7 Fm Cm7

Ay — Ay —

43 Bbm7 Cm Fm

ya. Ay-yap-pa, Ay - yap-pan. (At the very end of the song, **Ritard** here.)

# Ayya, Ayyappa, Ayyappan

47 Fm Eb

47

51 Fm Cm7

51

55 Bbm7 Cm7

55

59 Fm

59



## Lord Ganesha/Ganapati

Lord Shiva's son, Ganesha, is the elder brother of Subramanian/Kartikeya and Ayyappan Dharma Shasta. Together these three deities are recognized and honored as The Three Great Sons of Lord Shiva.

Shiva created Lord Ganesha to oversee the intricate karmas and *dharma*s of the heavens and the Earth. Ganesha is the governor and the interplanetary intergalactic Lord who guides people on their path to dharmic destiny. And he is Lambodhara, the big-bellied one whose form contains all of the universes of past, present and future.

Ganesha loves pomp, adulation, festivities, sweets, red hibiscus flowers, *bilva* leaves and hearing his name. Lord Shiva decreed that his son Ganesha be worshipped first, even before himself. For this reason Ganesha is honored at the beginning of rituals and ceremonies.

Ganesha, also known as Ganapati and Vinayaka, is the god of success and new beginnings, one who removes obstacles. He also creates obstacles for his devotees when he deems it necessary for their highest good or protection. Therefore, he is known as Vighnesvara, The Lord of Obstacles.

He supports the Arts and Sciences and is fond of intelligence. Vinayaka is the God of letters and learning. He is the Lord of all learning (*Vidya*). Ganesha is the master of every kind of learning in the cosmos. Vidya is not limited to mere scholarship or the passing of exams.

Vinayaka drives away sorrows, misery and difficulties. He confers prosperity, happiness and peace on his devotees, and he protects them from adversity. Ganesha's name, Vinayaka, means "One who has no master." There is no master above him. He is all-powerful and independent.

Lord Ganesha is worshipped at both secular and religious occasions, especially at the beginning of ventures such as buying a vehicle, moving into a new home, or starting a business. There is hardly a home in India that does not have a statue of Lord Ganesha in a place of honor. He is recognized by nearly all castes, classes and religious denominations.

Each year during late August or early September Lord Ganesha is honored for 10 days during Ganesha Chaturthi, a festival celebrating the arrival of Lord Ganesha to Earth from Mount Kailash, the abode of Lord Shiva. Ganesha Jayanti is his birthday. Devotees honor him with singing, dancing, pujas, processions, chanting of sacred texts, and idol immersions.

Ganesha is the embodiment of wisdom, spirituality and prosperity (*buddhi*, *siddhi* and *riddhi*). He is the personification of Buddhi himself. The other two virtues are personified as goddesses and considered to be his consorts. Mushika, a mouse, is his *vahana* or vehicle. It symbolizes the darkness of ignorance which Ganesha dispels with his effulgent wisdom. He subdues the mouse and keeps it under his control.

There are seven chakras or spiritual centers in the subtle body (not physical), and Ganesha is said to reside at the first chakra, the *muladhara*, at the base of the spine. Ganesha acts as a support, stabilizing the remaining six chakras.

Lord Ganesha is also likened to the holy mantra of Aum/Om, the primordial sound that created the whole universe. His body actually resembles the shape of the Aum as written in

the Devanagari and Tamil scripts. Aum is not imaginary. It can be experienced through regular spiritual practices (*sadhana*). Since Aum/Om is the vibration of the cosmos, all mantras begin with Aum. Swami Chinmayananda in a scriptural translation writes:

Lord Ganapati, you are the Divine Trinity – Brahma, Vishnu, Shiva (*Mahesha*). You are Indra. You are Agni (fire) and Vayu (Air). You are Surya (Sun) and Chandra (Moon). You are Brahman, The Supreme One. You are The Three Worlds – Earth, Space and Heaven. You are all this – You are OM.

Ganesha mantras can be repeated (not at a rapid pace) audibly or silently 108 times each day by using a *mala* (prayer beads) to keep track of the number. This form of worship can be practiced in addition to singing bhajans or other devotional songs. Both practices produce positive physical, mental and spiritual benefits such as combating depression, jealousy, anger, fear, and negative traits. Listen to Ganesha's mantras online (or other reliable source) to hear the correct pronunciation. Mantras are best practiced under the guidance of a spiritual teacher/guru.

### *Aum Gam Ganapataye Namah*

This is Lord Ganesha's root (*bija*) mantra. It means "Praise be to Ganapati." It is repeated before beginning any new endeavor.

### *Aum Ekadantaya Vidmahe Vakratundaya Dheemahi Tanno Danti Prachodayat*

This is the Ganesha *Gayatri*. It means: "May we know the one with a single tusk. May we meditate on the one with a curved trunk, and may he illumine our path and enlighten us."

### *Aum Shrim Hrim Klim Glaum Gam Ganapataye vara varada sarva janamme vashamanaya svaha*

This is Ganesha's *Mool* Mantra (*bija*/seed mantra). It is the most powerful of all Ganesha's mantras. It does not lend itself to translation. Reciting this mantra creates a powerful aura around one's body due to the cosmic energy in the sound vibrations of the Sanskrit words. If repeated properly it brings success and removes obstacles.

Ganesha mantras are *siddhi* mantras, and each one contains specific powers of Lord Ganesha. When repeated with devotion they offer protection and ward off evil. If a mantra is repeated 108 times for 48 days at a fixed time and place it becomes an *upasana*, which may yield siddhis or spiritual powers. These powers are to be used for the benefit of mankind. Misuse of them attracts demonic interference.

Lord Ganesh has 32 forms. He appears to his devotees sitting alone, or with his two consorts sitting on his knees. He may be reclining, playing the drum or other instrument, holding various fruits and sweets, or holding one or more weapons (ax, mace or goad). When he appears as the divine dancing baby Ganesha he exudes pure joy and boundless energy.

Ganesha temples and shrines are found all over India as well as in Nepal, Sri Lanka, Europe and America.

## I08 Names of Lord Ganesha

- 1 One who has a Mouse as his Chariot/Vehicle
- 2 Ever-Eternal Lord
- 3 Incomparable Lord
- 4 Infinite and Consciousness Personified
- 5 Lord of the Whole World
- 6 Remover of Obstacles
- 7 Beloved and Lovable Child
- 8 Moon-crested Lord
- 9 Huge and Gigantic
- 10 Lord of the Gods
- 11 God of the Gods
- 12 God of Wisdom
- 13 Bestower of Knowledge
- 14 God of Knowledge
- 15 One with Four Arms
- 16 Lord of all Lords
- 17 Destroyer of Evils and Asuras
- 18 One who accepts all Penances
- 19 Protector of All Gods
- 20 One who gives Charity
- 21 Smoke-hued Lord
- 22 Invincible Lord
- 23 One who has two Mothers
- 24 He of the Single Syllable
- 25 Single-Tusked Lord
- 26 Single-Tusked Lord
- 27 Lord Shiva's Son
- 28 One who has a Mace for a Weapon
- 29 One who has Eyes like an Elephant
- 30 Elephant-Faced Lord
- 31 Elephant-Faced Lord
- 32 Trunk of the Elephant
- 33 One who has a Mouth like an Elephant
- 34 Lord of All Ganas
- 35 Leader of All The Celestial Bodies
- 36 Lord of All Ganas

- 37 Son of Gauri
- 38 One who is The Master of All Virtues
- 39 One who is Golden Colored
- 40 Mother's Beloved Son
- 41 Yellowish-Brown Colored
- 42 Master of Poets
- 43 Lord of Music
- 44 Merciful Lord
- 45 Yellowish-Brown Eyed One
- 46 The Place of Forgiveness
- 47 One who is easy to Appease
- 48 Large-Eared Lord
- 49 Huge-Bellied Lord
- 50 Enormously Strong Lord
- 51 Omnipotent and Supreme Lord
- 52 Lord of the Universe
- 53 All Auspicious Lord
- 54 Winner of Hearts
- 55 Conqueror of Death
- 56 Abode of Happiness
- 57 Bestower of Eternal Bliss
- 58 One who has a Mouse as His Charioteer
- 59 One who Appreciates and Loves Music
- 60 Vanquisher of All Evils Vices and Sins
- 61 Lord Shiva's Son
- 62 Giver of Wealth and Treasures
- 63 One who has the Form of OM
- 64 One who has a Yellow-Colored Body
- 65 Lord of All Abodes
- 66 First Among All
- 67 The Omnipotent Personality
- 68 One who has a Red-Colored Body
- 69 Beloved of Lord Shiva
- 70 Acceptor of All Celestial Offerings
- 71 Bestower of Skills and Wisdom
- 72 Protector of the Universe
- 73 The Son of Parvati
- 74 One who has a Moon-like Complexion



- 75 Large-Eared Lord
- 76 All Auspicious Lord
- 77 Master of All Virtues
- 78 One who is Pure as the Color White
- 79 Bestower of Success and Accomplishments
- 80 Bestower of Wishes and Boons
- 81 Bestower of Success
- 82 Elder Brother of Skanda
- 83 One with an Auspicious Face
- 84 Lord of All Lords
- 85 Lover of Beauty
- 86 Ageless
- 87 Nemesis of Evils and Vices
- 88 Son of Goddess Uma
- 89 Curved-Trunk Lord
- 90 Bestower of Boons
- 91 Grantor of Wishes and Boons
- 92 Bestower of Success
- 93 Heroic Lord
- 94 God of Wisdom
- 95 Remover of Obstacles
- 96 Demolisher of Obstacles
- 97 Lord of All Hindrances
- 98 Lord of All Obstacles
- 99 Destroyer of All Obstacles and Impediments
- 100 Lord of All Obstacles
- 101 Huge and Gigantic
- 102 Lord of All
- 103 Master of the Universe
- 104 King of the World
- 105 Acceptor of All Sacred and Sacrificial Offerings
- 106 Bestower of Fame and Fortune
- 107 Beloved and Ever-Popular Lord
- 108 Grantor of All Fulfillment



A decorated Ganesha *murthi* on a street in Rajajinagar, Bangalore, India, during Ganesha Chaturthi, an annual celebration in his honor

# Two Lord Ganesha Mantras

a = ah

Frances Kozlowski

Moderate Tempo

Low alto voice  
or tenor

Om. Eh ka dan ta-ya vid\_\_ ma hay. Vak-ra toon da ya dee\_\_ ma hee



3

Tan o dan tee pra cho\_\_ da yat.\_\_ Om\_\_ Gam Ga na pa ta yay



5

na ma ha.



# Two Lord Ganesha Mantras

7

Om Gam Ga na pa ta yay na ma ha. —

10

Om Gam Ga na pa ta yay na ma ha Om Gam Ga na pa ta yay —

13

na ma ha. Om Gam Ga na pa ta yay na ma ha. Ah —

## Two Lord Ganesha Mantras

16 Mantra to remove obstacles

Ah \_\_\_\_\_ Om Shreem Hreem Kleem

19

Glome Gam Ga na pa ta yay va ra va ra da sar va ja nam may va sha ma na ya

21

swa ha! Om — Gam Ga-na-pa-ta-yay na ma ha. —

## Two Lord Ganesha Mantras

24

Om Gam Ga na pa ta yay — na-ma-ha. — Om Gam Ga na pa ta yay

24

27

na ma ha. — Om Gam Ga na pa ta yay na ma ha —

27

30

Om Gam Ga na pa ta yay na ma ha. —

30

Ganesha Mantra #1 (English translation):

Om. I visualize and meditate on the single-tusked Ganesha, Lord with the curved trunk.  
May Lord Ganesha inspire me. May Lord Ganesha motivate me in all my efforts.

## Subramanian/Murugan/Skanda

Lord Shiva's son, Subramanian, younger brother of Ganesha, is also known as Skanda, meaning "quicksilver" or "leaping one." He is a divine warrior and the commander-in-chief of the army of the *devas* (gods).

In the South Indian state of Tamil Nadu where many of his devotees reside, he is known as Murugan "the beautiful one," and Shanmukha, "one with six faces." As Shanmukha he has the power to remove the six imperfections of *kama* (lust), *kroda* (anger), *lobha* (greed), *moha* (attachment), *ahankar* (ego) and *matsarya* (jealousy).

Subramanian is known as Kumara, "child or son," and Kartikeya, "child of the Pleiades" (the seven sisters constellation). He is also called Velan because he carries a *vel* (spear or lance) given to him by his mother, Goddess Parvati, wife of Shiva. He uses the holy vel to dispel darkness and ignorance and to kill demons.

In Middle Eastern countries Murugan is associated with hilly regions, the peacock, beauty, fertility, virility, youth, war strategy, courage and bravery. Mountainous areas are named after him in Afghanistan, Iran, Oman, Iraq, Jordan and Egypt. Kandahar in Afghanistan means "Skanda Hill." In Iraq and Babylon Subramanyan is called Balan, son of Abirami.

Murugan is also worshipped by Hindus at temples in Sri Lanka, Switzerland, Canada, The United States, Great Britain, Australia, and Malaysia. The most famous Murugan temple in Malaysia is located at the Batu Caves close to Kuala Lumpur. A towering statue of Lord Murugan, the largest in the world, stands at the entrance.

Murugan is regarded as the protector and patron deity of Tamil Nadu just as Ayyappan Dharma Shasta is regarded as the protector and patron deity of Kerala, India. In ancient Sangam literature from the 10<sup>th</sup> century B.C.E. Murugan is spoken of as "the favored god of the Tamils, "the red god seated on the blue peacock, ever young and resplendent." The peacock that he rides (his mount or *vahana*) stands for the destruction of ego and vanity. Murugan is also known as the Savior From the Sea, for he is credited with saving a large portion of the population of India when a great deluge sank part of the country thousands of years ago. He is also said to have given the world millet and palm jaggery, a plant used for sweetening.

Kartikeya's six heads also symbolize the six *siddhis* (supernatural abilities) that are given to yogis over the course of their spiritual development. These are developed through consistent meditation, *tapas* (austerities) and *sadhana*, guru-given spiritual practices such as the repetition of mantras and prayers, or reciting with devotion the 108 names of a deity. Positive vibratory forces are released during the repetition of mantras and sacred names, and obstacles for the devotee are removed. Through these practices the devotee establishes a personal relationship with God.

According to Sri Satya SaiBaba, there are nine forms of devotion: "Hearing, singing, remembering the name, prostration, worship of images, worship of the feet, service, friendship and total surrender. Chanting the divine name is essential. Equally, meditation and

penance are necessary. Through total surrender one can establish a direct link with God, heart to heart.”

Subramanian, Ganesha, Hanuman, Vishnu, Devi (Divine Mother) and other deities are known to be keepers of siddhis, and they have the ability to grant these powers to their devotees as they choose. Supernatural powers, however, are not the goal. *Moksha*, enlightenment or Self-realization remains the only true objective. Supernatural powers and abilities are merely gifts along the way. They may even become distractions and impediments for the spiritual seeker due to identification with pride and ego.

## Siddhis

Knowing the past, present and future

Having the ability to be unaffected by heat, cold and other dualities

Knowing the thoughts of others

Being able to counteract the influence of fire, sun, water and poison

Remaining unconquered by others

Becoming as small as an atom or to become invisible

Becoming infinitely large

Becoming weightless or lighter than air

Traveling anywhere at will

Achieving whatever one desires

Controlling nature, natural forces, and influencing others

Becoming immovable and infinitely heavy

Being undisturbed by hunger, thirst or other desires

Hearing or seeing things far away

Assuming any form desired

Having the ability to enter the bodies of others

Having the ability to die when one desires

Witnessing and participating in the pastimes of the gods

Being able to accomplish whatever is desired through determination

Having knowledge of previous births and their subsequent *samskaras* (karmic influences)

Being able to absorb wisdom from associating with an enlightened person or guru

Having the ability to gain wisdom from studying the *Vedas* (Hindu scripture)

Being free from pain and suffering



## 108 Names of Lord Subramanian Skanda Kumara

- 1 Skanda, vanquisher of the mighty foes
- 2 The Invisible Lord who abides in the hearts of true devotees
- 3 The six-faced one
- 4 Son of the Three-eyed Shiva
- 5 Lord Supreme
- 6 Golden-hued one
- 7 Son of the starry maids
- 8 Rider of a peacock
- 9 Lord with twelve hands
- 10 Lord with twelve eyes
- 11 Wielder of the Lance
- 12 Destroyer of the Asuras
- 13 Slayer of Tarakasuran
- 14 Victor of the Asuric forces
- 15 Lord of felicity
- 16 Lord of bliss
- 17 Passionate One
- 18 Savior of the Devas
- 19 Commander of the Heavenly hosts
- 20 Lord of Wisdom
- 21 Compassionate One
- 22 Lover of devout ones
- 23 Son of Uma
- 24 Mighty Lord
- 25 Eternal Youth
- 26 He who reft asunder the Kraunca Mount
- 27 Army Chief
- 28 Effulgence of Fire
- 29 He who shone on the astral Visakha
- 30 Son of Sankara
- 31 Preceptor of Shiva
- 32 Lord of the Ganas
- 33 God Almighty
- 34 Eternal Lord
- 35 Potent Lord

- 36 Unsullied by arrows
- 37 Beloved of Parvati
- 38 Son of Goddess Ganga
- 39 One who nestled in the Saravana Lake
- 40 The Unborn Lord
- 41 One born of Fire
- 42 Energy art Thou
- 43 Auspicious Blissful One
- 44 Invincible One
- 45 Lord extolled by Brahma
- 46 One Word art Thou
- 47 In Two Art Thou
- 48 Thou art the Three
- 49 Stealer of Pure Hearts
- 50 In Four Art Thou
- 51 In five letters Art Thou
- 52 Father of all Creation
- 53 Peerless One
- 54 One who sustains the fire
- 55 One who arose out of the Fire of the Suma tree
- 56 Glory of the Absolute Paramasivam
- 57 Subduer of the foes of the Devas
- 58 Resplendent One
- 59 Auspicious One
- 60 Splendor of the Vasus (a class of Gods)
- 61 Lover of celibacy
- 62 Luminous Sun
- 63 Effulgence divine
- 64 Omniscient One
- 65 Radiance of the Moon
- 66 One who adorns the crescent
- 67 Energy art Thou
- 68 Great Artist of Deception
- 69 Everlasting Joy of Attainment
- 70 All-pervading
- 71 Source of all Existence
- 72 Supreme Splendor
- 73 Divine Illumination

- 74 Savior from all ills
- 75 Immaculate Lord
- 76 Transcendent One
- 77 Source of the Vedas
- 78 Immanent Art Thou in the Universe
- 79 Lord of Valli, the Vedda Belle
- 80 Source of Gnosis
- 81 One who showers grace on those who seek his solace
- 82 One who annihilates those who steal
- 83 Divine Healer
- 84 One whose forms are endless
- 85 Infinite Bliss
- 86 Lord of the peacock banner
- 87 Lover of gay exuberance
- 88 Lover of supreme exuberance
- 89 Lord of lofty magnificence
- 90 Culmination of Righteousness (Dharma)
- 91 One who deigned embodiment for a cause
- 92 Form transcending causal experiences
- 93 Eternal peerless plentitude
- 94 Ambrosia of Life
- 95 Life of Life
- 96 Supporter of all beings
- 97 Subjugator of all hostile forces
- 98 Vanquisher of heroic opponents
- 99 Thou art Love and Crimson Beauty
- 100 Consummation of Glory
- 101 Effulgent Radiance
- 102 Supreme Sovereign Goodness
- 103 Luminous Serene Wisdom
- 104 Beloved of Seers
- 105 Universal Teacher
- 106 Indweller in the core of our hearts
- 107 Bestower of Indestructible ineffable results
- 108 Most Glorious Effulgent Radiance



Subramanian, son of Shiva and Parvati

# Subramanian, of Love and Crimson Beauty

chorus inspired by a South Indian devotional song, author unknown

verses by Frances Kozlowski

**Slow** Sing verses an octave lower.

Su-bra - man-ian, of love and crim-son beau-ty.  
Su-bra - man-ian, de-stroyer of the A - sur- as.

5

Su-bra - man-ian, son of Shi - va, Son of Par-va - ti.  
Su-bra - man-ian, Sav - ior of the De vas.

9

Su-bra - man-ian, Lord of fel - i - ci - ty.  
Su-bra - man-ian, Brave and cour - a - geous.

13

Su bra-man ian,— li-ving in the hearts of all his dev - o tes..  
 Su bra-man ian,—— Su - preme So- vereign good-ness.

17

**CHORUS**

Sing at regular indicated pitch, then return to lower octave for verses.

Ha-ra ha-ro ha-ra ha-ra. Ha-ra ha-ro-ha-ra ha-ra Ha-ra ha-ro ha-ra ha-ra

20

Ha-ra ha-ro ha-ra ha-ra. Su-bra-man-ian Swa-mi-gae Ha-ra ha-ro ha

24

at end.

ra. Om Wa-chel bu-vay na ma-ha. Wa-chel bu-vay na ma-ha. Wa

28

3

Go back to verses.

Final ending.

chel bu - vay-na ma- ha.

32

verses 3 &amp; 4 Sing an octave lower.

Su - bra - man- ian, Lord of all the Ga- nas.  
Su - bra - man- ian, Bro - ther of Gan - e - sha.

36

Su - bra - man- ian, Source of all the Ve- das.  
Su - bra - man- ian, Bro - ther of Ay - yap- pan.

40

Su - bra - man- ian, Great son of Shan - ka - ra  
Su - bra - man- ian, Youth - ful one, Kuma- ra.



44

Su-bra - man- ian, — So loved by his mo-ther, U - ma.  
The might - y — Lord Skan-da.



Murugan/Subramanian, brother of Lord Ganesha  
and Lord Ayyappan Dharma Shasta



Sanskrit:  
a = ah i = ee  
u = oo e = ay

# Rudra Gayatri - Sanskrit/English

Frances Kozlowski

Slow

5

Om Tat Pu - ru - sha - ya Vid \_\_\_\_ ma - he \_\_\_\_ Ma - ha - de - va - ya Dhi

5 \_\_\_\_ ma - hi. Tan - no Ru - dra Pra - cho da - yat. \_\_\_\_

8

8 Om Tat Pu - ru - sha - ya Vid \_\_\_\_ ma - he \_\_\_\_ Ma - ha - de - va - ya Dhi

12

12 \_\_\_\_ ma - hi. Tan - no Ru - dra Pra - cho \_\_\_\_ da - yat. \_\_\_\_ I

# Rudra Gayatri

15

15 pray to the might-i - est of the gods. \_\_\_\_\_ The i - deal Pu -

20

20 ru - sha Ma - ha - dev. \_\_\_\_\_ Bless me with in -

24

24 tel - li - gence. En - light - en me with know - ledge.

28

28 Om Tat Pu - ru - sha - ya Vid \_\_\_\_\_ ma - he \_\_\_\_\_ Ma - ha - de - va - ya Dhi \_\_\_\_\_ ma - hi. Tan -

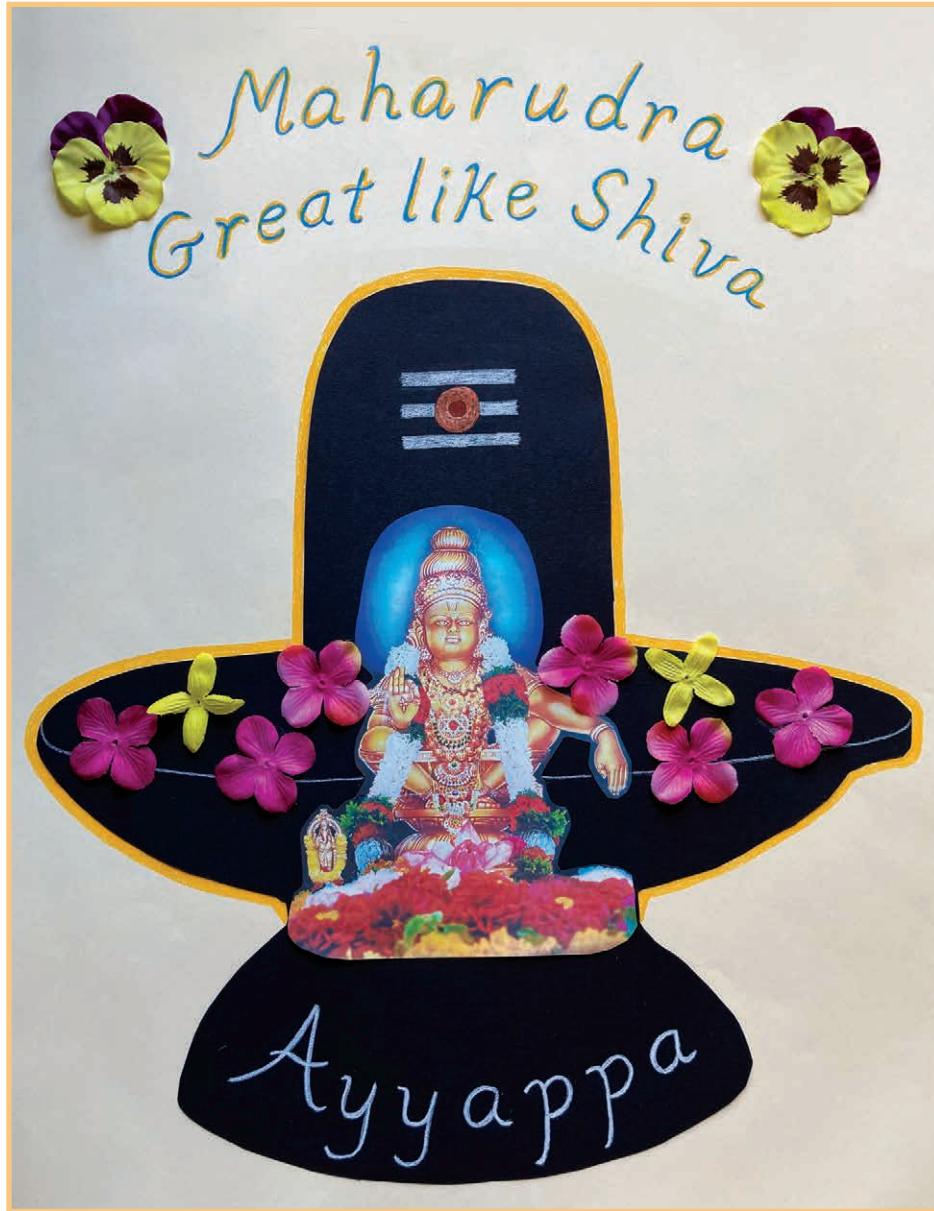
# Rudra Gayatri

33

33 no Ru - dra Pra - cho — da - yat. —————

37

The word *gayatri* means “that which saves when repeated.”



Sanskrit:  
a = ah i = ee  
u = oo e = ay

# Rudra Gayatri

Frances Kozlowski

Slow

5

Om Tat Pu - ru - sha - ya Vid ma - he Ma - ha - de - va - ya Dhi

5

ma - hi. Tan - no Ru - dra Pra - cho da - yat.

8

8

Om Tat Pu - ru - sha - ya Vid ma - he Ma - ha - de - va - ya Dhi

12

12

ma - hi. Tan - no Ru - dra Pra - cho da - yat.

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# Rudra Gayatri

15

15 Tat Pu - ru - sha - ya Vid \_\_\_\_\_ ma - he \_\_\_\_\_ Ma - ha - de - va - ya Dhi \_\_\_\_\_ ma - hi. Tan -

19

19 no Ru - dra Pra - cho \_\_\_\_\_ da - yat. \_\_\_\_\_ Tat Pu - ru - sha - ya Vid

22

22 \_\_\_\_\_ ma - he \_\_\_\_\_ Ma - ha - de - va - ya Dhi \_\_\_\_\_ ma - hi. Tan -

25

25 no Ru - dra Pra - cho \_\_\_\_\_ da - yat. \_\_\_\_\_

Rudra Gayatri

27

Measures 27-28 of the Rudra Gayatri. The score is written for a grand staff (treble and bass clefs). The key signature has one flat (B-flat). The melody is in the treble clef, starting on a whole note G4 (F#4) and continuing with a series of eighth notes. The bass clef provides a harmonic accompaniment with chords and single notes. The system ends with a repeat sign.

29

Measures 29-30 of the Rudra Gayatri. The score continues from the previous system. The melody in the treble clef concludes with a whole note G4 (F#4). The bass clef accompaniment features a series of chords and a final melodic phrase. The system ends with a repeat sign.

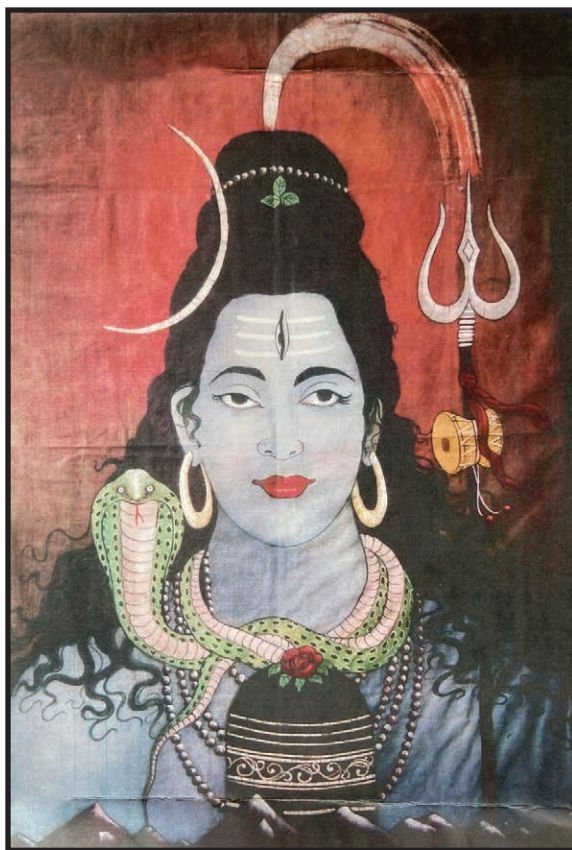
## Parvati

The name, Parvati, is a Sanskrit word meaning “daughter of the Mountain.” It is one of many names for the universal mother, such as Uma, Gauri, Kali and Annapurna. Parvati, Shakti of Lord Shiva, is the active power and energy that pervades all of creation. Shiva is all, and his divine energy, Shakti, is inseparable from Him.

According to the Puranas, Parvati's two sons are Subramanyan (Skanda) and Ganesha. Together they live with Lord Shiva in their mountain kingdom of Kailasa in the Himalayas.

Shakti is personified in many forms as wives of the Gods. Parvati is the wife of Shiva. Lakshmi is the wife of Vishnu. Saraswati is the wife of Brahma. However, God and God's energy are one, and the concept of the divine couple only serves to illustrate this oneness. Parameshwara is father-mother God.

–From *Dancing with Shiva* by Satguru Sivaya Subramuniyaswami.



Ardhanarishvara - Shiva and Parvati as one

The name Ardhanarishvara means “The Lord who is half woman.” The right side is Shiva, and the left side is Parvati. This represents the union of masculine and feminine energies of the universe (Purusha and Prakriti). The female principle of God (Shakti) is inseparable from Shiva, the male principle of God. Together they form the source of all creation.

–Wikipedia: “Arhanarishvara”



# Only One, United as Shiva and Parvati

Shiva Purana (Kalidasa)

Frances Kozlowski

Voice

4/4

Vag - ar - thou - i - va sam-pruk-thou vag - ar - tha pra-ti pat - tha - ye...

Keyboard

5

Voice

Jag - a - ta - ha pi - ta - rou - van - de Par - va - thi Par - a - mesh - war - rou...

Keyboard

10 C Fm C

Voice

Vag - ar - thou i - va sam-pruk-thou Vag - ar - tha pra-ti pat - tha - ye.

Keyboard

14 Fm C Gm<sup>7</sup> C

Voice Jag - a - ta - ha pi - ta - rou - van - de Par - va - thi Par - a - mesh - war - rou...

18 Eb<sup>7</sup> Dm<sup>7</sup> Ab<sup>7</sup>

Voice Like a word that is in - sep - ara - ble, in - sep - ara - ble from its

22 C Bb Db

Voice mean - ing, so are the par - ents of the world, Par - va - thi and Par - a

26 C Db C C Eb

Voice mesh - wa - ra, Par - va - thi and Par - a - mesh - wa - ra. On - ly one.



30 C Eb Db C Eb

Voice

There is on - ly one God. On - ly one

34 C Eb Db C

Voice

u - ni-ted as Shi-va and Par - va - ti.

37 C Eb C Eb Db C

Voice

On - ly one. There is on - ly one God.

41 C Eb C Eb Db

Voice

On - ly one u - ni-ted as Shi-va and Par

44 C Eb Db C

Voice

va - ti, u - ni - ted as Shi - va and Par - va - ti. Om

47 C Eb C

Voice

Par - va - ti - ya - na - ma - ha. Om Par - a - mesh - war - ar - ya na - ma - ha. Om

51 Db C Gm7 C

Voice

Par - va - ti - ya - na - ma - ha. Par - a - mesh - war - ar - ya na - ma - ha.

# Nirvana Shatakam, An English Interpretation

Written by Adi Shankaracharya, an  
8th century Vedic scholar and teacher.

Frances Kozlowski

$\text{♩} = 96$   
Verse 1

Voice

Not the mind nor in-tel-lect, nor re - flec-tions of the in-ner self, not the

Piano

3

Vo.

e - go, - nor the senses, - I'm not the Earth, - the wind or fire. I am

Pno.

Chorus

5

Vo.

con - scious-ness, bliss, e - ter-nal know - ing and love. Chi-da -

Pno.

7

Vo. nan da ru pa Shi-vo - ham Shi - vo - ham. Chi-da -

Pno.

9

Vo. nan da ru pa Shi-vo - ham Shi-vo-ham Chi-da nan - da ru pa

Pno.

12

Vo. Shi-vo-ham Shi-vo-ham Ah - - ah.

Pno.

17 Verse 2

Vo. Nei-ther pra - na nor the breath, the five

Pno.

19

Vo. cov - er - ings or sheaths, nor de - lu-sion nor greed, af - fil - i -

Pno.

Chorus

21

Vo. a - tion or pride. (I am...) con - scious-ness, bliss, e - ter-nal

Pno.

23

Vo. know - ing and love. Chi-da - nan da ru pa Shi-vo -

Pno.

25

Vo. ham Shi - vo - ham. Chi-da - nan da ru pa Shi-vo

Pno.



27

Vo. ham Shi - vo - ham Chi - da nan - da ru pa

Pno.

29

Vo. Shi-vo-ham Shi-vo-ham Ah - - ah.

Pno.

34

Verse 3

Vo. I have no du - ty, no de-sire. I have no

Pno. Verse 3

36

Vo. jea-ous - y or hate. No likes - or dis - likes I've nei-ther

Pno.

38 Chorus

Vo. vir - tue nor vice. I am con - scious-ness, bliss, e - ter - nal

Pno. Chorus

40

Vo. know - ing and love. Chi-da - nan da ru pa Shi - vo

Pno.

42

Vo. ham Shi-vo-ham. Chi-da - nan da ru pa Shi-vo ham Shi-vo-ham Chi-da

Pno.

45

Vo. nan - da ru pa Shi-vo-ham Shi-vo-ham Ah -

Pno.

49

Vo. Verse 3

- - ah. I have no

Pno. Verse 3

52

Vo.

sin or do good deeds I'm nei-ther sor-row-ful or glad. I feel no

Pno.

54

Vo. Chorus

plea-sure, I feel no pain. I need no ri-tu-als or prayers. I am

Pno. Chorus

56

Vo.

con - scious-ness, bliss, e - ter-nal know - ing and love. Chi-da -

Pno.

58

Vo.  nan da ru pa Shi-vo ham Shi - vo - ham. Chi-da -

Pno. 

60

Vo.  nan da ru pa Shi-vo ham Shi-vo-ham Chi-da nan - da ru pa

Pno. 

63

Vo.  Shi-vo-ham Shi-vo-ham Ah - - -

Pno. 

68

Vo.  - - I have no birth I have no death, no sep - a -

Pno. 

70

Vo. ra tion from my true self. I have no par-ents. I have no caste I'm nei-ther

Pno.

72

Vo. re - la tive nor friend. I am con - scious-ness, bliss, e - ter-nal

Pno.

Chorus

74

Vo. know - ing and love. Chi-da - nan da ru pa Shi - vo -

Pno.

76

Vo. ham Shi - vo-ham. Chi-da - nan da ru pa Shi - vo

Pno.

78

Vo. ham Shi - vo - ham Chi - da nan - da ru pa

Pno.

80

Vo. Shi-vo-ham Shi-vo-ham Ah - - ah.

Pno.

85 Verse 6

Vo. No at - tach-ment to the world. No de -

Pno.

87

Vo. sire - for an - y-thing I'm eve-ry thing, - I'm eve-ry where, I have no

Pno.

89 Chorus

Vo. at - tri-butes or form. I am con - scious-ness, bliss, e - ter-nal

Pno. Chorus

91

Vo. know - ing and love. Chi-da - nan da ru pa Shi-vo

Pno.

93

Vo. ham Shi-vo-ham. Chi-da - nan da ru pa Shi-vo ham Shi-vo-ham Chi-da

Pno.

96

Vo. nan - da ru pa Shi-vo-ham Shi-vo-ham Ah -

Pno.



100

Vo.

Pno.

ah.



Adi Shankaracharya with his disciples

# **Nirvana Shatakam**

## **English Meaning Translated From Sanskrit**

*By Adi Shankaracharya, an  
8th century Vedic scholar and teacher*

### **Verse 1**

I am not mind or intellect, nor ego, nor the reflections of inner self. I am not the 5 senses. I am beyond that. I am not the ether, nor the Earth, nor the fire, nor the wind (i.e., the 5 elements). I am indeed, that eternal knowing and bliss, Shiva, love and pure consciousness.

### **Verse 2**

Neither can I be termed as energy (prana), nor 5 types of breath (vayu), nor the 7 material essences (dhatu), nor the 5 coverings (panca-kosha). Neither am I the 5 instruments of elimination, procreation, motion, grasping or speaking. I am indeed, that eternal knowing and bliss, Shiva, love and pure consciousness.

### **Verse 3**

I have no hatred or dislike, nor affiliation or liking, nor greed, nor delusion, nor pride or haughtiness, nor feelings of envy or jealousy. I have no duty (dharma), nor any money, nor any desire (refer: kama), nor even liberation (refer: moksha). I am indeed, that eternal knowing and bliss, Shiva, love and pure consciousness.

### **Verse 4**

I have neither virtue (punya) nor vice (papa). I do not commit sins or good deeds, nor have happiness or sorrow, pain or pleasure. I do not need mantras, holy places, scriptures, rituals or sacrifices (yajna). I am none of the triad of the observer or one who experiences, the process of observing or experiencing, or any object being observed or experienced I am indeed, that eternal knowing and bliss, Shiva, love and pure consciousness.

### **Verse 5**

I do not have fear of death, as I do not have death. I have no separation from my true self, no doubt about my existence, nor have I discrimination on the basis of birth. I have no father or mother, nor did I have a birth. I am not the relative, nor the friend, nor the guru, nor the disciple. I am indeed, that eternal knowing and bliss, Shiva, love and pure consciousness.

### **Verse 6**

I am all pervasive. I am without any attributes, and without any form. I have neither attachment to the world, nor to liberation. I have no wishes for anything because I am everything, everywhere, every time, always in equilibrium. I am indeed, that eternal knowing and bliss, Shiva, love and pure consciousness.

For Shivalinga Swamy  
and Vinnuacharya, who  
took me to Sabarimala

# Sri Guruve Namaha

Frances Kozlowski

## Version 2 in D major

Slowly

Sri Sri Sri guru - ve na-ma-ha Sri Sri Sri guru -

4 ve na-ma-ha. Sri Sri Sri guru - ve namaha

7 Sri gu-ru ve namaha. Sri Sri Sri Gu-ru-

©August 2008

# Sri Guruve Namaha

10

10 ve namaha \_\_\_\_\_ Sri \_\_\_\_\_ Sri gu-ru - ve namaha nama

13

Repeat or End here.

13 ha. \_\_\_\_\_

# Om Gam Ganapataye Namaha

Sanskrit Mantra for Lord Ganesha

Frances Kozlowski

**Moderato** Ebm Ab Ebm Ab

Voice

Om Gam Ga-na-pa-ta-ye na-ma - ha. Om Gam

5 Ebm Ab Ebm Ab Ebm

Ga-na-pa-ta-ye na-ma - ha. Om Gam Ga-na-pa-ta-ye na-ma ha.

10 Ab Eb Ab Fm7 Gb

Om Gam Ga-na-pa-ta-ye na-ma - ha. Om Gam Ga-na-pa-ta-ye na-ma

15 Db Ab Fm7 Gb Ab

ha. Om Gam Ga-na-pa-ta-ye na-ma ha. Om

21 Ebm Ab Ebm Ab Ebm

— Gam Ga-na-pa-ta-ye na-ma ha. Om Gam Ga-na-pa-ta-ye na-ma

26 Ab Ebm Ab Ebm

ha. Om Gam Ga-na-pa-ta-ye na-ma - ha.

30 Ab Eb Ab

Om Gam Ga - na - pa - ta - ye na - ma ha.





Lord Ganesha murthi after puja

# Sharanam Kugu-Calling to Lord Ayyappan

A south Indian song (author unknown)  
taught to me by Dinesh and Shivalinga Swamy

Arr. by Frances Kozlowski

**CHORUS**

**Pronunciation key:**  
a = ah o = o  
e = ay u = oo  
i = ee

1 **CHORUS**

Shar-a-nam Ku-gu. Shar-a-nam Ku-gu.  
(nahm koo-goo)

4 Har-i Har-a Su-ta-na Ay-yap-pa De-va-gae. Shar-a-nam Ku-gu.  
(har-ee har-ah) (soo) (I) (day-vah-gay)

6 **1** Ga-na-pa-ti So-dha-ra Ay-yap-pa. Su-bra-man-ya So-dha-ra Ay-yap-pa.

8 Mo-hi-ni Su-ta-ne Ay-yap-pa. Swa-mi-ye Ay-yap-po.

10 Swa-mi-ye Ay-yap-po. Swa-mi-ye Ay-yap-po. **CHORUS**



13

2

Cm Bb Cm Gm

Har-i Har-a Su-ta-nae Ay-yap-pa Har-i Har-a Pu-tra-nae Ay-yap-pa.

15

Ab Fm Cm Bb Cm

Har-i Har-a am-sha nae\_ Ay-yap-pa. Swa - mi-ye Ay-yap-po.

17

Gm Ab Fm CHORUS

Swa-mi-ye Ay-yap-po. Swa-mi-ye\_ Ay-yap-po.

20

3

Cm Bb Cm Gm

Va-va-ra Swa-mi, Ay-yap-pa. Va-va-ra ga-la-ya Ay-yap-pa

22

Ab Fm Cm Bb Cm

Va-va-ra mok-shi-ta Ay-yap-pa. Swa - mi-ye Ay-yap-po.

24

Gm Ab Fm CHORUS

Swa-mi-ye Ay-yap-po. Swa-mi-ye\_ Ay-yap-po.

27 4 Cm Bb Cm Gm  
 Pan-da-la Ra - ja Ay-yap - pa. Pan-da-la Ku-va-ra Ay-yap - pa.

29 Ab Fm Cm Bb Cm  
 Ra - ja Ku- mar Ay - yap - pa. Swa - mi-ye Ay - yap - po.

31 Gm Ab Fm CHORUS  
 Swa-mi-ye Ay-yap - po. Swa-mi-ye Ay-yap - po.

34 5 Cm Bb Cm Gm  
 Gu-ru vi-na Gu-ru-ve Ay-yap - pa. Gu-ru va-yu-ra-pa Ay-yap - pa.

36 Ab Fm Cm Bb Cm  
 Ka-li yu-ga va-ra-da Ay - yap - pa. Swa - mi-ye Ay - yap - po.

38 Gm Ab Fm CHORUS  
 Swa-mi-ye Ay-yap - po. Swa-mi-ye Ay-yap - po.



Shivalinga Swamy (third from right) and Ayyappan devotees after a puja in the town of Saroba, 2005. The candle lights at their feet represent the 18 golden steps at Lord Ayyappan's temple on Mount Sabarimala.

# Sharanam Kugu-Calling to Lord Ayyappan

A south Indian song (author unknown) taught to me by  
Dinesh and Shivalinga Swamy, with English translation

Arr. by Frances Kozlowski

**CHORUS**

**Pronunciation key:**  
a = ah o = o  
e = ay u = oo  
i = ee Cm

4 **Cm** **Gm<sup>7</sup>**  
Shar-a-nam Ku- gu. Shar-a-nam Ku\_ gu.  
(nahm koo-goo)

6 **Ab** **Fm** **Gm** **Cm**  
Har-i Har-a Su-ta-na Ay-yap-pa De-va-gae. Shar-a-nam Ku\_ gu.  
(har-ee har-ah) (soo) (I) (day-vah-gay)

8 **Cm** **Bb** **Cm** **Gm**  
Ga-na-pa-ti So-dha-ra Ay-yap- pa. Su-bra-man-ya So-dha-ra Ay-yap- pa.

10 **Ab** **Fm** **Translation:**  
Mo - hi - ni Su - ta - ne\_ Ay - yap - pa. He's the

12 **Cm** **Bb** **Cm** **Gm**  
bro-ther of Ga-nesh-a Ay-yap- pa, and Su-bra-man-ya, Ay-yap- pa, son of

15 **Fm** **Cm** **Bb** **Cm**  
Mo-hi-ni Vish nu, Ay-yap- pa. Swa-mi-ye Ay-yap- po.

18 **Gm** **Ab** **Fm** **CHORUS**  
Swa-mi-ye Ay-yap- po. Swa-mi- ye\_ Ay-yap- po.

18 Cm Bb Cm Gm  
 2 Har-i Har-a Su-ta-nae Ay-yap-pa Har-i Har-a Pu-tra-nae Ay-yap-pa.

20 Ab Fm  
 Har-i Har-a am-sha nae\_\_ Ay - yap - pa. He's the

22 Cm Bb Cm Gm  
 Son of Ish-war - a, Ay-yap-pa, and Mo-hi-ni Vish-nu, Ay-yap-pa. Like

24 Fm Cm Bb Cm  
 both of his par- ents, Ay-yap-pa Swa-mi-ye Ay-yap-po.

27 Gm Ab Fm CHORUS  
 Swa-mi-ye Ay-yap-po. Swa-mi-ye\_\_ Ay-yap-po.

30 Cm Bb Cm Gm  
 3 Va-va-ra Swa-mi, Ay-yap-pa. Va-va-ra ga-la-ya Ay-yap-pa

32 Ab Fm  
 Va - va - ra mok - shi - ta Ay - yap - pa. He's a

34 Cm Bb Cm Gm  
 friend of Ay-yap-pan, Va - va - ra. Friend of Ay-yap-pan, Va - va - ra.

36 note: "moksha" means enlightenment/liberation

Fm Cm Bb Cm

Va-va-ra mok-sha from Ay-yap-pa Swa-mi-ye Ay-yap-po.

39 Gm Ab Fm CHORUS

Swa-mi-ye Ay-yap-po. Swa-mi-ye Ay-yap-po.

42 Cm Bb Cm Gm

Pan-da-la Ra - ja Ay-yap-pa. Pan-da-la Ku-va-ra Ay-yap-pa.

44 Ab Fm

Ra - ja Ku- mar Ay - yap - pa. He's the

46 Cm Bb Cm Gm

King of Pan-da-la, Ay-yap-pa. Be - lov-ed of all, Ay-yap-pa.

48 Ab Fm Cm Bb Cm

Prince of Pan-da-la Ay-yap-pa. Swa-mi-ye Ay-yap-po.

51 Gm Ab Fm CHORUS

Swa-mi-ye Ay-yap-po. Swa-mi-ye Ay-yap-po.

54 Cm Bb Cm Gm

Gu-ru vi-na Gu-ru-ve Ay-yap-pa. Gu-ru va-yu-ra-pa Ay-yap-pa.

56 A $\flat$  Fm

Ka - li yu - ga va - ra - da Ay - yap - pa. He's the

58 Cm B $\flat$  Cm Gm

Gu - ru of Gu - rus, Ay - yap - pa. Son of Vish - nu, Ay - yap - pa.

60 A $\flat$  Fm Cm B $\flat$  Cm

Giv - er of boons in Ka - li yu - ga. Swa - mi - ye Ay - yap - po.

63 Gm A $\flat$  Fm CHORUS

Swa - mi - ye Ay - yap - po. Swa - mi - ye Ay - yap - po.

# Malaya Hageeda Guru Swamigae

Taught to me by  
Dinesh Swamy

## Song for the Guru

ae = ay

arr. Frances Kozlowski

**CHORUS**

Ma-la-ya Ha-gee-da Gu-ru Swa-mi-gae. A-va-ra pa-da-kae na-mo na-mo

**A**

Ja-nu ma - nee - di-da ta - ee tan dae A-va-ra pa - da-kae na-mo na-mo

Go to Verse, then  
sing A - Chorus - A

**VERSE 1**

Ga-ne - sha Swa - my na - mo na-mo. A - va-ra pa - da-kae na-mo na-mo.

\*\*Between each Verse,  
sing A - Chorus - A



# Malaya Hageeda Guru Swamigae

**VERSE 2**

13 F m Cm F m Bbm7 Bbm7 Cm

Su-bra-man-ya Swa-my na - mo na - mo. A - va-ra pa da-kae na-mo na-mo.

\*\*

**VERSE 3**

17 F m Cm F m Bbm7 Bbm7 Cm

Ha-ri Ha-ra su-ta-nae na - mo na - mo. A - va-ra pa da-kae na-mo na-mo.

\*\*

**VERSE 4**

21 F m Cm F m Bbm7 Bbm7 Cm

Ra-ja Ku-ma - ra na - mo na - mo. A - va-ra pa da-kae na-mo na-mo.

\*\*

**VERSE 5**

25 F m Cm F m Bbm7 Bbm7 Cm

Gu-ru-vee-na Gu-ru-vae na - mo na - mo. A - va-ra pa da-kae na-mo na-mo.

\*\*

# Song for the Guru - English Version

(Malaya Hakeeda Guru Swamigae)

Frances Kozlowski

Ay = I  
a = ah

## CHORUS

Fm Cm Fm Bbm7 Cm

We bow to our gu-ru, we bow at his feet. He who gives Ay yap-pan's\* ma-la to us. We

Db Dbmaj7 Cm Bbm7 Cm Fm

bow to our mo-ther, we bow at her feet. We bow to our fa-ther, we bow at his feet. (We)

A

9 Fm

(We)

Go to Verse, then sing A - Chorus - A

## VERSE 1

11 Fm Cm Fm Bbm7 Cm

(We) bow to Ga-ne-sha, we bow at his feet. We bow to Lord Ga-ne-sha, we bow at his feet. We \*\*

\*A mala is a set of 108 prayer beads.

©2021

\*\*Between each Verse,  
sing A - Chorus - A

# Song for the Guru - English Version

\*\*Between each Verse,  
sing A - Chorus - A

**VERSE 2**

15 F m C m F m Bbm7 C m

(We) bow to Su-bra-man-yan, we bow at his feet. We bow to Su-bra-man-yan, we bow at his feet. We \*\*

**VERSE 3**

19 F m C m F m Bbm7 C m

Shi-va and Vish-nu, Ay - yap - pan is their son. Shi-va and Vish-nu, Ay-yap-pan is their son. (We) \*\*

**VERSE 4**

23 F m C m F m Bbm7 C m

(We) bow at the feet of Ay - yap-pan, the King. We bow at the feet of Lord Ay - yap-pan, the King. We \*\*

**VERSE 5**

27 F m C m F m Bbm7 C m

(We) bow to the Gu - ru, the Gu - ru Su - preme. Gu - ru of Gu - rus, - Gu - ru Su - preme. (We) \*\*

# Song for the Guru - English Version

Sing 2x

31 Fm Cm7 Fm Cm7

Ay ————— ya. Ay ————— ya. Ay —

35 Bbm7 Cm Fm

ya. Ay-yap-pa, Ay - yap-pan —

(sing F/Gb/F slow trilling effect) (continue vocal trilling ----- end trill)

39 Fm Cm7 Fm Cm7

Ay ————— Ay —

43 Bbm7 Cm Fm

ya. Ay-yap-pa, Ay - yap-pan. (At the very end of the song, Ritard here.)

# Song for the Guru - English Version

47 F m E b

47

51 F m C m7

51

55 B b m7 C m7

55

59 F m

59

# Mata Nadu Ayyappan - Asking Lord Ayyappan To Speak To Us

A South Indian devotional song sung by Dinesh Swamy

a = ah    ae = ay  
u = oo    Sa = sha  
i = ee

Frances Kozlowski

Ma - ta na - du Ay-yap - pan, ma - ta na du. Sa - bi - ri gi - ri va - sa - nae,

CHORUS

ma - ta na du. Ma - ta na - du Ay-yap - pan, ma - ta na du.

Sa - bi - ri gi - ri va - sa - nae, ma - ta na du.

# Mata Nadu Ayyappan - Asking Lord Ayyappan To Speak To Us

## VERSE 1

9

3

3

Ga na pa ti so-dha-ra nae ma ta na\_\_ du. Su - bra - man - yan so-dha-ra nae\_\_

9

12

3

ma - ta na\_\_ du. Ga na pa ti so-dha-ra nae\_\_ ma - ta na\_\_ du.

12

15

3

(Chorus)

Su - bra - man - yan So - dha - ra nae ma - ta na\_\_ du.

15



# Mata Nadu Ayyappan - Asking Lord Ayyappan To Speak To Us

## VERSE 2

18

Ha - ri Ha - ra Su - ta nae — ma - ta na — du. Ha - ri Ha - ra Ay - ya - nae

21

ma - ta na — du. Ha - ri Ha - ra su - ta - nae — ma - ta na — du.

24

(Chorus)

Ha - ri Ha - ra Ay - ya - nae ma - ta na — du.

# Mata Nadu Ayyappan - Asking Lord Ayyappan To Speak To Us

## 27 VERSE 3

27 Vi - la - li vee ra nae\_\_\_ ma - ta na\_\_\_ du. Vee - ra Ma - ni - kan - ta - nae

30

30 ma - ta na\_\_\_ du. Vi - la - li vee ra nae\_\_\_ ma - ta na\_\_\_ du.

33

(Chorus)

33 Vee - ra Ma - ni - kan - ta - nae ma - ta na\_\_\_ du.

Mata Nadu Ayyappan - Asking Lord Ayyappan To Speak To Us

36 VERSE 4

36 Va - va - ra — ga - la - ya nae — ma - ta na — du. Va - va - ra mok-shi - ta - nae

39

39 ma - ta na — du. Va - va - ra — ga - la - ya nae — ma - ta na — du.

42 (Chorus)

42 va - va - ra mok-shi - ta - nae ma - ta na — du.

# Mata Nadu Ayyappan - Asking Lord Ayyappan To Speak To Us

## 45 VERSE 5

45 Gu - ru - vi - na Gu - ru - ve\_\_\_ ma - ta na\_\_\_ du. Gu - ru - va - ya Ap - pa - nae

48 ma - ta na\_\_\_ du. Gu - ru - vi - na Gu - ru - ve\_\_\_ ma - ta na\_\_\_ du.

51 Gu - ru - va - ya Ap - pa - nae ma - ta na\_\_\_ du.

Chorus:  
Repeat chorus  
as fade out.

# Mata Nadu Ayyappan - English Version

(Asking Lord Ayyappan to Speak to Us)

Frances Kozlowski

Speak to us, Ay-yap-pan, Speak to us \_\_\_\_ do. From Sa-ba-ri-ma-lai moun-tain home

CHORUS

Speak to us \_\_\_\_ do. Speak to us Ay-yap-pan, Speak to us \_\_\_\_ do. From

Sa - ba - ri - ma - lai moun - tain home speak to us \_\_\_\_ do.

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# Mata Nadu Ayyappan - English Version

## 9 VERSE 1

9 Bro - ther of Lord Ga - nesha speak to us \_\_\_ do. Bro - ther of Su - bra - man - yan \_\_\_,

12 speak to us \_\_\_ do. Bro - ther of Lord Ga - nesh - a, speak to us \_\_\_ do.

15 Bro - ther of Su - bra - man - yan, speak to us \_\_\_ do. (Chorus)

Mata Nadu Ayyappan - English Version

18 VERSE 2

18 Son of Shi - va, Ay - yap - pa — speak to us — do. Son of Vish - nu, Ay - yap - pa,

The musical score for measures 18-20 features a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one flat (B-flat). It consists of eighth notes in measures 18 and 19, followed by a quarter note in measure 20. The piano accompaniment is in grand staff (treble and bass clefs). In measures 18 and 19, the right hand plays eighth notes and the left hand plays a steady bass line of eighth notes. In measure 20, the right hand has a long melodic line with a slur, and the left hand plays a simple bass line.

21 speak to us — do. Son of Shi - va, Ay - yap - pa, — speak to us — do.

Measures 21-23 continue the musical piece. Measure 21 has a vocal line with a quarter rest followed by eighth notes, and a piano accompaniment with eighth notes in the right hand and a bass line in the left. Measures 22 and 23 feature a vocal line with eighth notes and a piano accompaniment with sustained chords in the right hand and a bass line in the left.

24 Son of Vish - nu, Ay - yap - pa, speak to us, — do. (Chorus)

Measures 24-26 conclude the section. Measure 24 has a vocal line with eighth notes and a piano accompaniment with chords in the right hand and a bass line in the left. Measures 25 and 26 show the vocal line ending with a quarter rest, while the piano accompaniment continues with sustained chords in the right hand and a bass line in the left. The section ends with a double bar line.



Mata Nadu Ayyappan - English Version

VERSE 3

27

27 Great war-rior, Ay - yap - pa — one who wears a bell. Brave war-rior, Ay - yap - pa,

30

30 wear-er of a bell. Great war-rior, Ay - yap - pa, — one who wears a bell.

33

(Chorus)

33 Brave war - rior, Ay - yap - pa, wear - er of a bell.

# Mata Nadu Ayyappan - English Version

## 36 VERSE 4

36 Mok - sha from Ay - yap - pa. — Va - va - ra, his friend. Mok - sha from Ay - yap - pa.

39 Va - va - ra, his friend. Mok - sha from Ay - yap - pa. — Va - va - ra, his friend.

42 Mok - sha from Ay - yap - pa. Va - va - ra, his friend. (Chorus)

VERSE 5

45

Mo - hi - ni Vish - nu, Ay - yap - pan you're her son. Gu - ru Gu - ru Su-preme. Ay -

48

yap - pan you're her son. Mo - hi - ni Vish - nu, Ay - yap - pan, you're her son.

51

Gu - ru Gu - ru Su-preme. Ay - yap - pan, you're her son.

Chorus 2-3 x  
til fadeout.

# Ayyappan Worshipping Song

A devotional song from Kerala, India (author unknown)  
taught to me by Shivalinga Swamy and his cousin, Dinesh.  
English phonetic transcription

Arr. by Frances Kozlowski

"a" = "ah"

"u" = "oo"

Section A

1 Ting-a - lu mu-lu-ghee-da - o. Oom- ba - lay bel-a-ghee-da - o

5 Ting-a-lu mu-lu-ghee-da - o. Oom- ba - lay bel-a-ghee-da - o Na-ma

9

Section B

13 Swa-mi Ay-yap-pa na\_ pu - ja ghen-du. Ba-lay ba ghee-da - o. Na-ma

17 Swa-mi Ay-yap-pa- na\_ pu - ja ghen-du. Ba-lay ba ghee-da - o.

Verse 1

21 Om Kar - a Ay - yap - pa. O doe - dee bar-u - va - ga. Go back to B then A, then B again

25 Om Kar-a Ay\_ yap - pa. O doe - dee bar-u - va - ga. Na-ma

Verse 2

29 Ra-ja-dee Ra-ja nay - ya. Ra-ja - Ku-mar-a- nay - ya

33 Ra-ja-dee Ra-ja nay - ya. Ra-ja - Ku-mar-a- nay - ya Na-ma

B  
A  
B

33  $A\flat$   $B\flat m$   $Fm$   $A\flat$   $B\flat m$

Verse 3 Vee-la-lee vee-ra nay - ah. Vee-ra ma-nee-kan-ta- nay - ah.

37  $A\flat$   $B\flat m$   $Fm$   $A\flat$   $B\flat m$  B A B

Vee-la-lee vee-ra nay - ah. Vee-ra ma-nee-kan-ta nay - ah. Na-ma

41  $A\flat$   $B\flat m$   $Fm$   $A\flat$   $B\flat m$

Verse 4 Har-ee Ha-ra Su-ta- nay - ah. Har-ee Ha-ra Ahm-sha- nay - ah

45  $A\flat$   $B\flat m$   $Fm$   $A\flat$   $B\flat m$  B A B

Har-ee Ha-ra Su-ta- nay - ah. Har-ee Ha-ra Ahm-shay- nay - ah Na-ma

49  $A\flat$   $B\flat m$   $Fm$   $A\flat$   $B\flat m$

Verse 5 My Ka-ra Ay - ya - pa. O doe-dee Bar-ru va - ga.

53  $A\flat$   $B\flat m$   $Fm$   $A\flat$   $B\flat m$  B A B

My Ka-ra Ay - ya - pa. O doe-dee Ba-ru va - ga. Na-ma

# Ayyappan Worshipping Song

-English Version-

A devotional song from Kerala, India (author unknown)  
taught to me by Shivalinga Swamy and his cousin, Dinesh.

Arr. by Frances Kozlowski

**Section A**

Many many months have come and gone, and now the flowers are in bloom.

5

Ma-ny ma-ny months have come and gone, and now the flowers are in bloom. The

**Section B**

9

fruits and the flowers are ready for Ay-yap-pan, bend-ing bow-ing low. The

13

fruits and the flowers are ready for Ay-yap-pan, bend-ing bow-ing low.

17

**Verse 1**

Ay-ya, Ay-yap-pa is Om. He runs to meet his dev-o - tees.

21

Ay-ya, Ay-yap-pa is Om. He runs to meet his dev-o - tees. The

25

**Verse 2**

You are a king most high. And you are the son of a King.

29

You are a King most high. And you are the son of a King. The

B  
A  
B

33  $A\flat$   $B\flat m$   $Fm$   $A\flat$   $B\flat m$

Verse 3 Great-est of war-riors, Ay-yap - pa. Born with a bell. Ay-yap - pa.

37  $A\flat$   $B\flat m$   $Fm$   $A\flat$   $B\flat m$  B A B

41 Great-est of war-riors, Ay-yap - pa. Born with a bell. Ay-yap - pa. The

Verse 4 Shi-va and Vish nu you're their son. Of Shi-va and Vish-nu you're their son

45  $A\flat$   $B\flat m$   $Fm$   $A\flat$   $B\flat m$  B A B

Shi va and Vish nu you're their son. Of Shi va and Vish nu you're their son. The

49  $A\flat$   $B\flat m$   $Fm$   $A\flat$   $B\flat m$

Verse 5 Mir-a-cles, ma-ny-you-per form. Mir-a- cles, ma-ny you per- form.

53  $A\flat$   $B\flat m$   $Fm$   $A\flat$   $B\flat m$  B A B

Mir-a-cles, ma-ny you per form. Mir-a- cles, Ma-ny you per- form. The

# The Brothers Song

A song sung in the Tamil language about Shiva's three sons:  
Ganesha (Ganapati), Subramanyan (Murugan) and Ayyappan.  
Taught to me by Shivalinga Swamy and his cousin, Dinesh.

Arr. Frances Kozlowski

ea = ay i = ee a = ah  
ay = i e = ay u = oo

3 4/4 Bbm Fm Bbm

Pa-shu - pal a - bi - she - kam Pa - la - ne - ya - lea. Pa-shu -

chorus 3 Gb Ab Bbm \* Ebm Fm

nea a - bi - she - kam Sha-bar - i - ya - lae. Pa-shu - pal a - bi - she - kam.

6 Bbm Gb Ab Bbm

Pa-la-ne-ya lea. Pa-shu-nea A-bi-she- kam Sha-bar-i-ya-lae.

9 Bbm Fm Bbm

verse 1 En-gal Mu-ru- gan an - na Ga-na-pa-ti ta - ne. En-da

12 Gb Ab Bbm 2x, then chorus to \*

Ay - yap - pan an - na Ga - na - pa - ti ta - ne.

14 Bbm Fm Bbm

verse 2 En-gal Mu-ru- gan tan - de Shi - va ta - ne. En-da

17 Gb Ab Bbm 2x, chorus to \*

Ay - yap - pan tan - de Shi - va ta - nae.



19

Bbm Fm Bbm

verse 3 En-gal Mu-ru- gan\_\_ er- pu- du\_\_ Pa- la- ne- ya- lea.\_\_ En-da

22

Gb Ab Bbm 2x, chorus to \*

Ay - yap - pan er - pu - du\_\_ Sha - bar - i - ya - lea.

24

Bbm Fm Bbm

verse 4 En-gal Mu-ru- gan\_\_ va - ru va - ru ma - ir - al - lae.\_\_ En-da

27

Gb Ab Bbm 2x, chorus to \*

Ay - yap - pan va - ru va - ru pu - le - yal - le.

29

Bbm Fm Bbm

verse 5 En-gal Mu-ru- gan\_\_ kai - ya - lee\_\_ vel - un - dae.\_\_ En-da

32

Gb Ab Bbm 2x, chorus to \*

Ay - yap - pan kai - ya - lee\_\_ bil - un - dae.

34

Bbm Fm Bbm

verse 6 En-gal Mu-ru- gan\_\_ par-an- du\_\_ Su-ra-va-na-dee - lae.\_\_ En-da

37

Gb Ab Bbm 2x, then all of chorus

Ay - yap - pan par - an du Pam - pa - na - dee - lae.

# The Brothers Song

English version of a Tamil song  
Taught to me by Shivalinga Swamy and his cousin,  
Dinesh Swamy in Bangalore

Arr. Frances Kozlowski

ay = i    a = ah  
i = e    ea = ay

**Chorus**

1 We pour of - fer - ings of milk to Su - bra - man yan. We give

3 of - fer - ings of milk to Ay - yap pan. We pour of - fer - ings of milk to Su - bra

6 man yan. We give of - fer - ings of milk to Ay - yap pan.

9 **Verse 1** Su - bra - man - yan's bro - ther is Gan - esh - a. And Gan -

11 esh - a is the bro - ther of Ay - yap - pan. Sing 2x, then chorus to \*

13 **Verse 2** Su - bra - man - yan's fa - ther is Shi - va. And

15 Shi - va is the fa - ther of Ay - yap - pan. Sing 2x, then chorus to \*

Note: Muruga is another name for Subramanyan

Note: "vel" means "stick"

17 Bbm Fm Bbm

Verse 3 Su - bra - man - yan lives in Pa - la - nea, and Ay -

19 Gb Ab Bbm Sing 2x, then chorus to \*

yap - pan lives in Sha - bar - i - ma - lea.

21 Bbm Fm Bbm

Verse 4 Su - bra - man - yan rides on a pea - cock, and Ay -

23 Gb Ab Bbm Sing 2x, then chorus to \*

yap - pan rides on a ti - ger.

25 Bbm Fm Bbm

Verse 5 Mur - u - gan car - ries a vel, and Ay -

27 Gb Ab Bbm Sing 2x, then chorus to \*

yap - pan car - ries his ar - rows and a bow.

29 Bbm Fm Bbm

Verse 6 Near the Ri-ver Su - ru - va - na Su-bra - man - yan has his home. And

32 Gb Ab Bbm 2x, then sing **all** of chorus

Near the ri - ver Pam - pa Ay - yap - pan has his home.

## **Ayyappan Pilgrimage Song**

### **English Translation**

#### **CHORUS:**

Out of millions of devotees only one is the jewel of Shiva.  
For 48 days we wear Ayyappan's mala.

#### **Verse 1**

In the month of Karthik (December) we wear the mala.  
We follow our guru's instructions while wearing the mala.  
(Note: mala = prayer beads)

#### **Verse 2**

We offer betel leaf, one coconut and rupees (money) to our home God.  
Then we put ghee in coconut and tie it, then go with our guru to Sabarimala.  
(Note: Ayyappan's temple is at the top of Mount Sabarimala in Kerala, India.)

#### **Verse 3**

We climb the hill, adorn our bodies with colors and dance.  
We take darshan of Vavara and continue on our pilgrimage.  
(Note: darshan = blessings. Vavara was a friend of Lord Ayyappan's.)

#### **Verse 4**

The mountain is difficult to climb. By chanting Ayyappan's name our mind will turn to God, and we will be able to climb the mountain.

#### **Verse 5**

We take a bath in the River Aluda, and we take one stone. We put the stone in the pit called Kaludom Gundrilee.

#### **Verse 6**

When we reach River Pampa we take a bath, cook rice and share it. Our sins will be washed away in the river. Then we continue on our journey.

#### **Verse 7**

When we reach Kannimula we pray to Lord Ganesha. Ganapati removes our sorrows, and we receive our boon. Then we continue on our pilgrimage.

Verse 8

At Sharangutti we pierce the wall with an arrow. We pierce it with an arrow, break a coconut, then continue on our pilgrimage.

Verse 9

Sabri lives at Peeta, and we pranam to her. After praying to Sabri we continue on our pilgrimage. (Note: pranam = bowing in respect or reverence.)

Verse 10

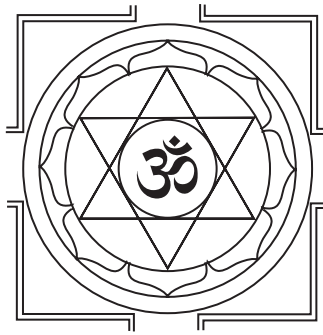
We saw the 18 steps, and we climbed them. After climbing the 18 steps we received darshan of Lord Ayyappan.

Verse 11

We offer ghee to Lord Ayyappan, then we receive darshan of Manja Mata.

Verse 12

On the 14th of January we go with our Guru to receive jyot and bow to our guru. We have mukti and go to Ayyappan's place. (Note: jyoti = light, and mukti = freedom.)



# Ayyappan Pilgrimage Song

## (Koti Goba Sharana) - Kannada Version

arr. Frances Kozlowski

Taught to me by Shivalinga Swamy and his cousin,  
Dinesh Swamy, in Bangalore, India, 2005

a = ah i = ee bh = buh  
u = oo e = ay th = tuh  
ae = ay Ai = i er = air  
o = o

CHORUS

Cm Bb Cm Bb Cm

Ko - ti go ba sha-ra-na. Pa - ra Shi-va-na bha-ra-na.

3 Cm Gm Cm Bb Gm Cm

Ko - ti go ba sha-ra-na. Pa - ra Shi-va-na bha-ra-na.

5 Gm Eb F Gm 2x

Sha-bha-ri gir - i - ya Ay - yap - pa Swa-mi-ya ro - ta-va ma - do - na.

Cm Bb Cm Bb Cm

1 Kar - thi - ka ma - sa - da - li ma - lae dar - i - sho na.

9 Cm Bb Cm Bb Gm Cm

Kar - thi - ka ma - sa - da - li ma - lae dar - i - sho na.

11 Gm Eb F Gm 2x, then chorus

Ma - lai da - ri - shi Gu - ru-vee-na mar-ga-di ro - tha-va ma - do - na.

# Ayyappan Pilgrimage Song

13 Cm Bb Cm Bb Gm Cm

② Mu - du - pa - nu e - do - na er - u - mu - di ka\_\_ to\_\_ na.

15 Cm Bb Cm Bb Gm Cm

Mu - du - pa - nu e - do - na\_\_ er - u - mu - di ka\_\_ to\_\_ na.

17 Gm Eb F Gm

Er - u - mu - di kat - ti\_\_ Gu - ru - vee - na jo - tha - ya - li ya - tra - ga ho - go - na. 2x, then chorus

19 Cm Bb Cm Bb Gm Cm

③ Er - i - ma - la er - o - na. vae - sa - va ho\_\_ go\_\_ na.

21 Cm Gm Cm Bb Gm Cm

Er - i - ma - la er - o - na. vae - sa - va ho\_\_ go\_\_ na.

23 Gm Eb F Gm

Va - va - ra swa - mi\_\_ dar - u - sha - na ma - di\_\_ mun - di\_\_ sa - go - na. 2x, then chorus

25 Cm Bb Cm Bb Gm Cm

④ Kar - i - ma - la ha - to - na\_\_ ha - tha - lu\_\_ ka\_\_ tee\_\_ na.

# Ayyappan Pilgrimage Song

27 Cm Gm Cm Bb Gm Cm  
Kar - i - ma - la ha - to - na ha - tha - lu ka tee na.

29 Gm Eb F Gm 2x, then chorus  
Swa-mi-ya ne - na - du sha-ra-nam ku - gu - thu be - ta-va ha - tho na.

31 Cm Bb Cm Bb Cm  
5 A - lu - da li mee-u - na. Kal-la - nu e tho na.

33 Cm Gm Cm Bb Gm Cm  
A - lu - da li mee-u - na. Kal-la - nu e tho na.

35 Gm Eb F Gm 2x-chorus  
Ka - la - nu e - thee ka - lu - dom gun-dri-lee ha - ku-lu ho - go - na.

37 Cm Bb Cm Bb Cm  
6 Pam - pa ser - o - na an - na - da - na ma do na

39 Cm Bb Cm Bb Gm Cm  
Pam - pa ser - o - na an - na - da - na ma do na.



# Ayyappan Pilgrimage Song

41 Gm Eb F Gm

Ma - di - da pa - pa - va\_\_ el - la thir - i - see\_\_ mun-dae\_\_ sa - go - na.

43 Cm Bb Cm Bb Gm Cm

7 Kan-ni-mu-la ser - o - na Ga - na - pa - ta bha ji - so\_\_ na.

45 Cm Bb Cm Bb Gm Cm

Kan-ni-mu-la ser - o - na Ga - na - pa - ta bha ji - so\_\_ na.

47 Gm Eb F Gm

Veeg - na - va ka - lae-du\_\_ va - va - ra pa-dae-du\_\_ mun-dae\_\_ sa - go - na.

49 Cm Bb Cm Bb Gm Cm

8 Shar-an-gut-ti ta - lu - po - na. sar - a - va - nu hoo\_\_do\_\_ na.

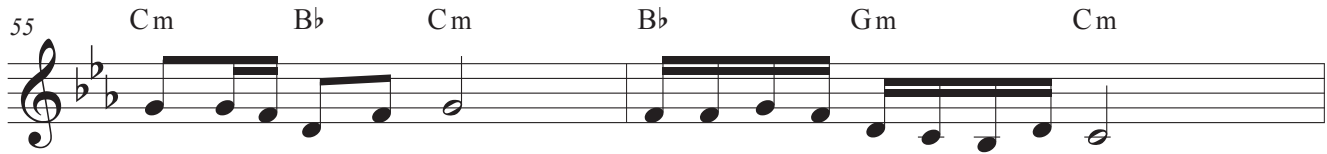
51 Cm Bb Bb Gm Cm

Shar-an-gut-ti ta - lu - po - na sar - a - va - nu hoo\_\_do\_\_ na.

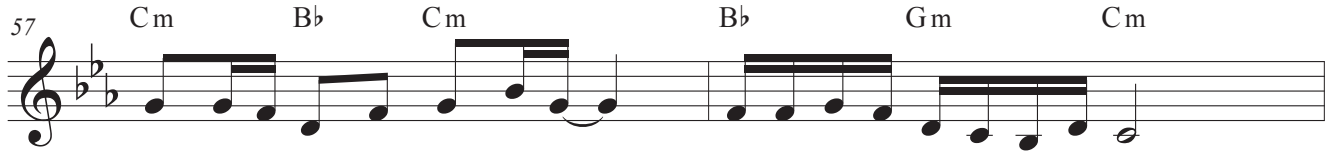
53 Gm Eb F Gm

Sar - a - va - nu hoo - di\_\_ka - ya - nu o - dae - du\_\_ mun-dae\_\_ sa - go - na.

# Ayyappan Pilgrimage Song



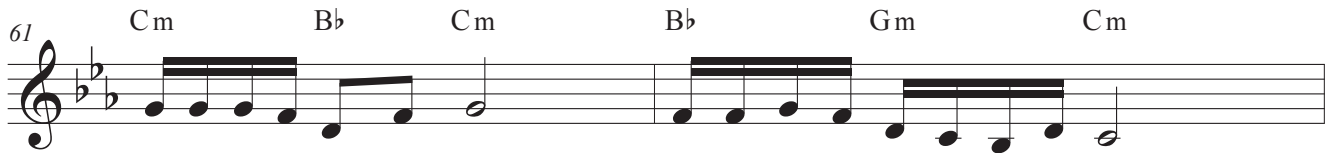
9 Pee - ta - va sae - ro - na Sha-bha - ri - ga na - mee - so\_\_ na.



Pee - ta - va sae - ro - na\_\_ Sha-bha - ri - ga na - mee so\_\_ na.



Sha-bar - i - ga na - mi - see\_\_ Ay - ya - na Ash-ra-ma\_\_ no - da-lu ho - go - na.



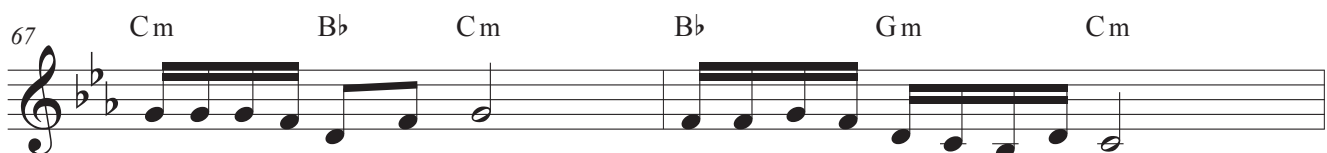
10 Pa - di - ya - nu kan - da - u Pa - di - ya - nu er - e - da\_\_ u.



Pa - di - ya - nu kan - da - u\_\_ Pa - di - ya - nu er - e - da\_\_ u.

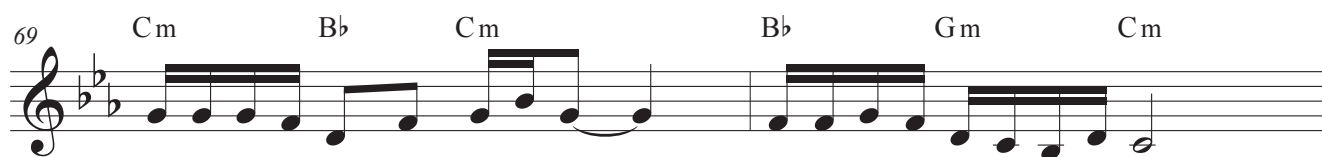


Pa - di - ya - nu er - e\_\_ Ay-ya-na div - ya\_\_ da-ru-sha-na pa - de - da - u.

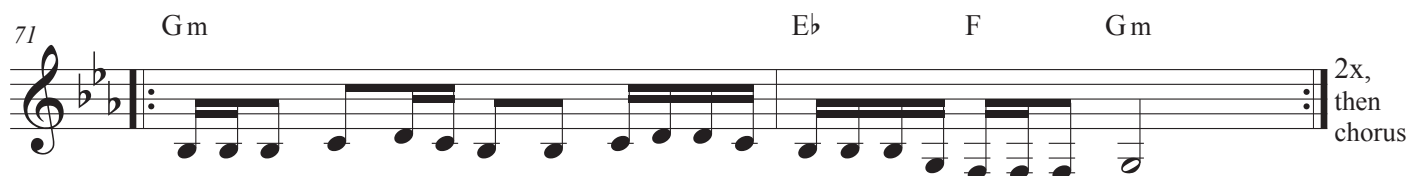


11 Er - u - mu - di bee - cho - na a - bhi - she - ka ma\_\_ do\_\_ na.

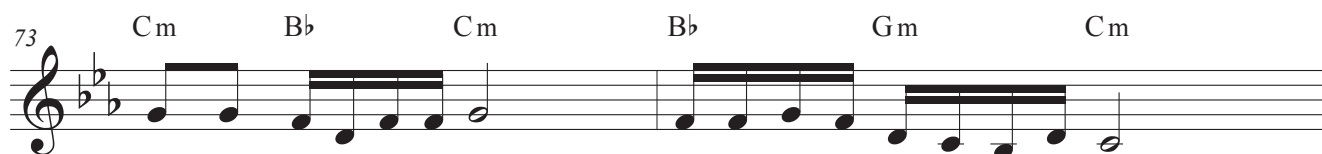
# Ayyappan Pilgrimage Song



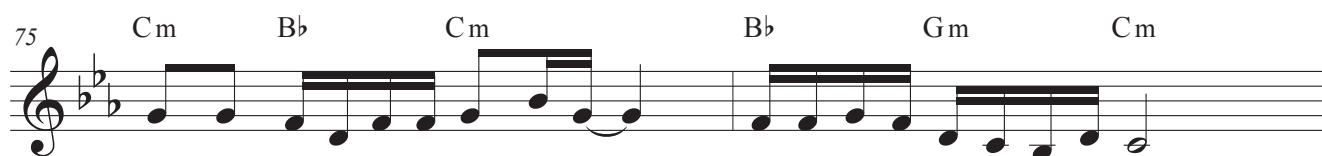
Er - u - mu - di bee - cho - na \_\_\_\_\_ a - bhi - she - ka ma \_\_\_\_ do \_\_\_\_ na.



Kat-ta-nu bee - chee man - ja ma-tha-e \_\_\_\_ da-ru-sha-na pa-da-yo na.



(12) San - kran - thi-ya de-va - sa Gu - ru - vee - na jyo - tha - yal \_\_\_\_ li.



San - kran - thi-ya de-va - sa \_\_\_\_\_ Gu-ru-vee-na jyo-tha-yal \_\_\_\_ li



Jyo - thee-ya no - di \_\_\_\_ gu-ru-vee-gae na-ma-see \_\_\_\_ muk - ti - ya pa-dae-yo - na.

## Resources

### Ayyappan Resources

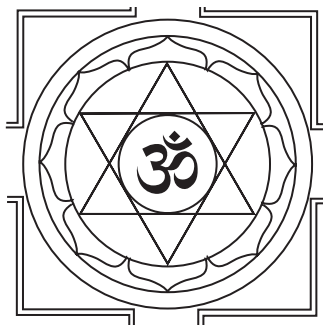
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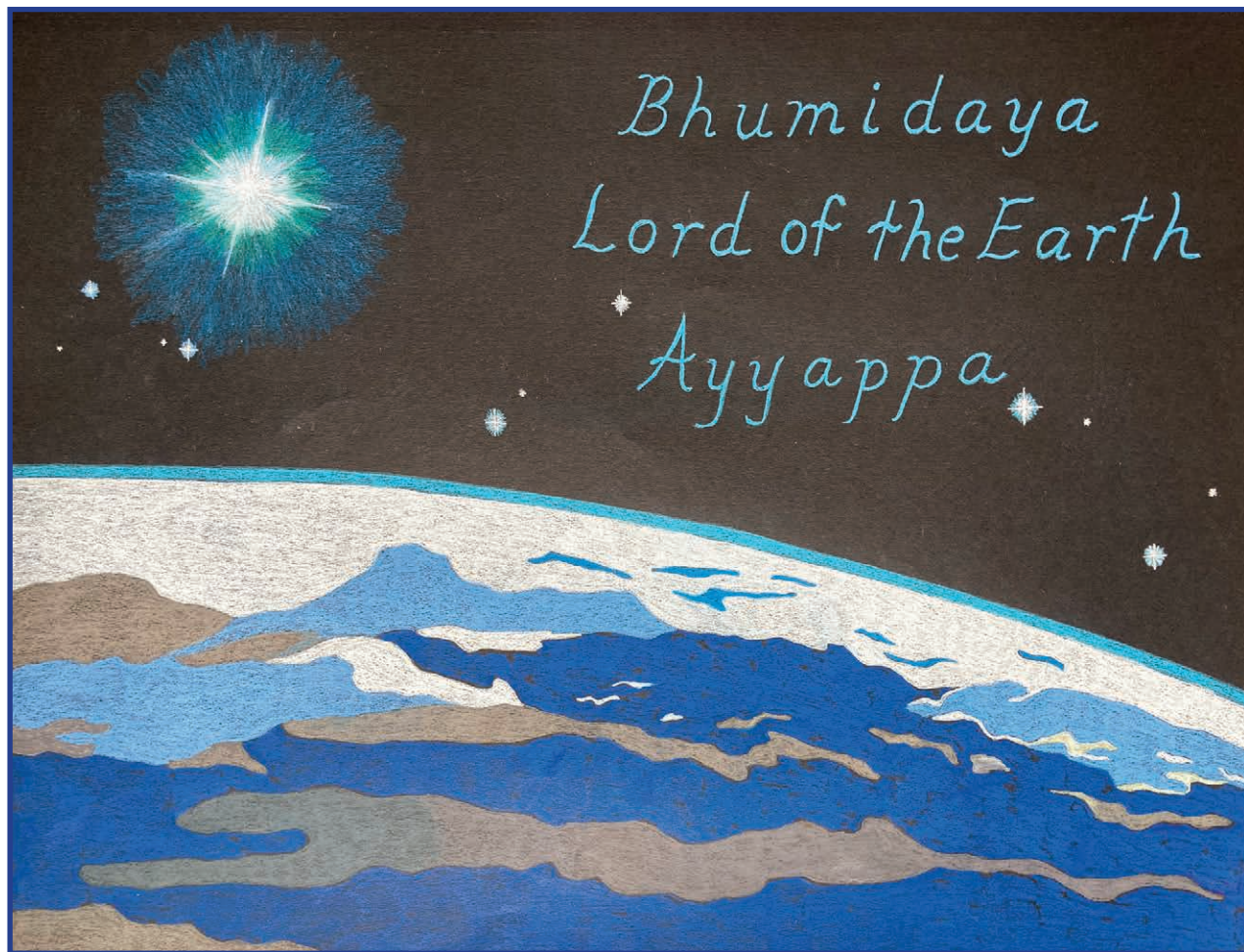
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*Lord Ayyappan  
Like the Sun  
That Never Ends*