

## THE DECIPHERMENT

Basic Principles

The K-R classification of textual syllables as short (hrasva), long (dīrgha), or augmented (vr̥ddha) is applicable also to NJ syllables. With but few exceptions (these involve th, ph, pl, ś, and s), J notational symbols are found only on augmented syllables, which bear the musical phrases primarily associated with the signs. If a symbol covers several syllables of text, the preliminary syllables are either short or long. It is obvious that the letter r of the numeral notation originally indicated preliminary long syllables in the J system, which must have made use of notation in figures at one time. The following extract illustrates this notational correspondence.

		tī	ta	
/	AGNĀYIM	ŚĀ-	MŪ	. . . .
	1	r r	1 <sub>23</sub>	2

Symbol ṭ prior to t is always represented by the sequence 1<sub>23</sub>, with the ṭ preliminary syllables shown by the sequence's primary number. The preliminaries, comprised here of the word agnāyim, consist of one short and two long syllables, the

latter designated by the letter r. The NJ chanters treat syllables with short vowels closed by nasals as though these syllables possessed long vowels. While preliminary short syllables are usually performed rapidly (one or two tones each), long syllables are more extended; however, they do not ordinarily have the ornateness of the primary syllable (the one carrying the J notational syllable and, in the above case, the sequence). If one or both of the long syllables in the quoted example were to become augmented, the notation and musical structure would be affected significantly. Let us suppose that the first is augmented rather than long.

$$\begin{array}{cccc} \text{cā} & \text{ṭā} & \text{ta} & \\ / \text{AGNĀYIM} & \text{ŚĀ-} & \text{MŪ} & \dots \\ 1 & \text{r} & \text{l}_{23} & 2 \end{array}$$

Augmented l not followed by a secondary number has its counterpart in symbol c; hence ṭ is left with only one preliminary long syllable. Now let us assume that this syllable is augmented.

$$\begin{array}{cccc} \text{cī} & \text{ṭa} & \text{ta} & \\ / \text{AGNĀYIM} & \text{ŚĀ-} & \text{MŪ} & \dots \\ 1 & \text{r} & \text{l}_{23} & 2 \end{array}$$

Here c itself encompasses a preliminary long syllable, while ṭ lacks preliminaries altogether. If both of the original long syllables become augmented, this notation results.

$$\begin{array}{cccc} \text{cā} & \text{ca} & \text{ṭa} & \text{ta} \\ / \text{AGNĀ-YIM} & \text{ŚĀ-} & \text{MŪ} & \dots \\ 1 & & \text{l}_{23} & 2 \end{array}$$

Oftentimes, especially in lengthy vacanas, certain long syllables are treated cursorily and thus cannot be aurally



la+++4e4a3b3d++4c3d+5b3b3d+4c.

0

In the following vacana, however, ti, the first symbol, cannot assume the ādisvara for the reason that it includes more than one textual syllable. The ensuing ta, on the other hand, shows the ādisvara, since the symbol appears on e, a stobha.

ti ta  
/ AGNIM VĀ E /.  
5 r'

A word should be written regarding the compound symbols listed in the Introduction. Ordinarily, the two signs implied by a compound are distributed over two separate augmented syllables. The compound sign j (k-y), for example, signifies that y is found on the syllable bearing j, k on the preceding augmented syllable. In other words,

ji  
. . . UTĀ DVĀ . . .  
2 2<sub>1</sub>

is the same as

kā ya  
. . . UTĀ DVĀ . . . .  
2 2<sub>1</sub>

In a very few cases, however, the two signs are combined on a single textual syllable, as in this excerpt:

dhū  
/ GRNĀNO HAVYA-DĀ . . . ,  
ī r r 1<sub>231</sub>

which is the same as

pūy  
/ GRNĀNO HAVYA-DĀ . . . .  
ī r r                    1<sub>231</sub>

It is the practice of this book to show the two symbols forming a compound without designating the compound symbol itself. Hence p-y will always be substituted for dh. Manuscript B.61 is the only source consulted that makes use of compound symbols like j, dh, and so on. Compounds not found in the traditional lists include k-c, kh-n, t-c, t-t, n-ph, t-c, t-t, th-c, and ś-pl. All of these are used only on single augmented syllables and therefore are not dispersed over two such syllables.

The music connected with a given symbol is determined mainly by the symbol which follows. Therefore, the chain of musical events takes place ordinarily from the end of the vacana to the beginning and not vice versa. Sometimes the following two symbols affect the musical disposition of a sign. Less often the preceding symbol or both the preceding and following symbols influence musical content. The contextual realizations of the various signs are now given. Each is illustrated by an extract from the chants analyzed in Part I. Reference is made to specific syllables of chants by means of a decimal system: 13.11-14, for example, refers to the eleventh through fourteenth syllables of chant 13. Although preliminary syllables are included in the extracts, the reader should pay attention principally to the primary syllables, those carrying the notational symbols. The notations given are not necessarily the same as those of Part I but are based

upon reconstructions to be presented later in this Part. The "see also" references show extracts where the notation in question and its musical execution appear in the same context. Of the symbols for single svaras, only s and kru are absent from the seventy-nine analyzed sāmans. Although s may be an important notational component of the gāyatram (see MNUC 321), kru is exceedingly rare, appearing only once in the entire JGG (see SC 159, note 1).

### K

To symbol k corresponds augmented 2 not followed by a secondary number. Signs t, th, and k-th are also associated with this figure, but only under certain conditions.

(1) Final in the vacana or followed by final ś.

75.34-35: 2d2a++5b3b(1)(2-3)3d++5b3b3d+4c+++ \*, from  
                   0                                  VĀ

kā  
 . . . 0 VĀ /  
       2r

See also 34.7-8, 59.40-41, 64.23-24, 64.33-34,  
 64.39-40, 75.20-21, 75.34-35.

(2) Followed by k.

69.9-12: 1e 1a4c3d--4c3d--4c7c, from  
           CI TRAM RĀ DHO

kī                                  ku  
 / CITRAM RĀDHO AMARTTĪYAM Ā . . . .  
       2 r r                                  r

See also 22.13-17, 25.24-25, 34.24-29, 50.12, 56.35-36,  
 57.36-37, 59.38-39, 61.24-28, 63.11-12, 63.48-49,  
 64.10-11, 64.41-42, 71.12-14, 71.30, 72.12-14,

72.29, 75.15-19, 75.26-33, 76.15, 76.32.

(3) Followed by kh.

45.16-18: 2a(2)3e3b(1-2)(3)+4c3d--2e4a3b+4c3d+4c, from  
 YĪ MĀ HE

ki kha na  
 . . . YĪMĀHE VĀ- YĀM /.  
 2r r ^ 3<sub>2</sub>3<sub>4</sub> 5

See also 8.7-9, 8.20-22, 8.30-33, 27.12-14, 50.13-17,  
 56.37-41, 57.38-42, 66.34-36, 66.39-42, 67.31-35,  
 70.28-29, 72.4-9, 72.15-19, 72.30-33.

(4) Followed by c prior to t, th, y, or ś.

a. 32.10-12: 1ald2a++5b3b3d1f 1b3b4c3d, from  
 Ā PNA VĀ

ki ca tā  
 / ĀPNAVĀ-NĀVAD Ā . . . .  
 2r 1 1<sub>23</sub>

b. 16.6: 1a2e4a3b+3b3d, from  
 NO

ca ka cī tha  
 / MĀ-NO YAMAT PARĀ-MĀC . . . .  
 1 2 1 2r

c. 26.19-21: 1a3d--2e+4c4ala++4c+4c4a3b(1-2), from  
 YĀ YĀ STO

ki ca ya  
 . . . YĀYĀ STO-MĀM RŪ . . . .  
 2r r 1 2<sub>1</sub>

See also 65.12.

d. 29.9: 1a++++2a2a2a+4c+4c+3b2e, from  
 VAN

ka cr śa  
 / VANDADDHYĀ AGNIN NAMOBHĀ-YIḤ /.  
 2 1 r r r

(5) Followed by c prior to c or k-c.

a. 51.12-14: 1a+2e 2e4a3b+4c3d+4c, from  
 SA TYA DHARM

ki ca cī  
 / SATYADHARMMĀNĀM ADDHVARE /.  
 2 1 r

b. 63.13-15: 2e --2e2e3d+5b3b3d+4c, from  
 YI NA DE

ki cā kāc  
 . . . YINA DEVA ŚOCI-SĀ . . . .  
 2 1 1<sub>2</sub>

See also 64.12-14.

(6) Followed by final c.

25.26-30: 1a2d1a+++5b3b3d+-- 1b --1a++4c5a5c(1-2), from  
 RU DRĀ YA DR ŚĪ

ku ca  
 . . . RUDRĀYA DRŚĪ-KĀM //.  
 2 r 1

See also 1.27-29.

This occurrence of k signals these hand positions on the  
 primary syllable (SC 225, second textual syllable):

- (1) kamil<sub>1</sub>tti, adhaḥ (2) kamil<sub>2</sub>tti, madhyam  
 (3) kamil<sub>3</sub>tti, dakṣina, upari.

(7) Followed by final t.

22.18: 3e(3)4a3b++4c+, from  
 HĀ



ka ti  
 . . . HĀVĪSKRĪTĀ-H /  
 2 1 1<sub>2</sub>

- (8) Followed by ṭ prior to kh, ṭ not on a stobha.

20.7-9: la2a--++5b3b3d--1b3b+, from  
 0 JĀ SĀ

ki ṭi kha  
 / OJĀSĀYĪ GRNĀ-NTĀ . . . .  
 2r r lr 1<sup>^</sup><sub>2</sub> 3<sub>234</sub>

See also 23.11-12, 58.25-28 (before a pause), 61.29.

- (9) Followed by ṭ prior to kh, ṭ on a stobha.

37.26-28: 1alble la+5b3b7c+, from  
 YI SVA TĀ

ki ṭa kha pla  
 . . . YISVATĀ AU HO BĀ /  
 2 1<sup>^</sup><sub>2</sub> 3<sub>234</sub> 4<sub>5</sub>

See also 4.30-31, 21.24-26, 27.24-25, 29.32, 65.34-36,  
 70.35-37.

- (10) Followed by ṭ prior to c̣.

66.17-18: 2a 2a++4c+4c4a3b(1-2), from  
 TA PĀ

kā ṭā ci ca  
 / TAPĀNO DE-VA RAKSĀ-SĀ . . . .  
 2 lr 1<sub>2</sub> 1

- (11) Followed by ṭ prior to ṭ.

6.18: la4c++4c3d, from  
 PAN

ka tā tu  
 . . . PANYĀYĀ OYI SAMIDDHĀ- Ś . . . .  
 2 lr l<sub>2</sub> lr l<sub>23</sub>

See also 25.12-13.

- (12) Followed by ṭ prior to ṭ, ṭ not on a stobha.

43.9-12: la -- lf lb<sup>4</sup>a<sup>3</sup>b<sup>++</sup>4c, from  
 PRA TI SMA DE

kī ti ta  
 / PRATI SMA DEVA RIṢĀ- TĀH /.  
 2 1 l<sub>23</sub> 2

See also 4.22, 22.26, 68.7.

- (13) Followed by ṭ prior to ṭ, ṭ on a stobha.

13.10: la+++6d+3e3b+4c3b3d(1-2), from  
 PĀ

ka tī ta  
 / PĀHI VIŚVĀ AU HO . . . .  
 2 l r l<sub>23</sub> 2

See also 76.16-19, 76.33-35.

- (14) Followed by ṭ prior to p̣.

61.9: 2a+++2a+4c++4c+3b2e, from  
 PĀ

ka tu pā śa  
 / PĀ-HĀ UTĀ DVITĀ- YIYĀ- YĀ /.  
 2 lr r l<sub>23</sub> 1 l<sub>234</sub> 3

- (15) Followed by ṭ prior to kh-ṇ.

17.36-37: 2a 2a+++5b3b+3b3d++, from  
 GI RĀ

kā tā khan  
 / GIRĀ IĪĀ BHĀ /.  
 2 1 l<sub>23</sub> 2<sub>343</sub>

See also 65.34-36.

- (16) Followed by ṭ prior to t-c.

72.37-39: 2d2a++5b3b3d2e --4c7c, from

Ā VI VĀ

ki ta tac  
/ Ā VIVĀ-ŚĀ HĀ . . . .  
2r 1<sub>23</sub> 2<sub>3</sub>

- (17) Followed by ṭ.

5.22-23: 1a++++4c3d+--+6a3b+++3e3b+3d+3e+3b+, from

0 AU

kā ta ta  
. . . 0 AU HO VĀ /.  
2r 2<sub>3</sub> 2<sub>3</sub>

It is sung in the same manner as ṭ before ṭ.

- (18) Followed by th.

55.1: 1a+++2a2a3b++4c+4d(1-3), from

0

ka thā śa tā  
/ 0 HO VĀ-YI HŪVĀ . . . .  
2 r r lr l<sub>2</sub>

See also 30.34, 55.19, 55.38.

- (19) Followed by p (except p prior to pl pl).

71.15-17: 1a2e----4c(1-3)(4)++4c4c3d+, from

TĀ R R TĀ

ki pā plā ṅa śa  
. . . TAR RTĀH KAVĀ- YIR HĀ HĀ-YI /.  
2 1 1<sub>234</sub> 3 r 4

See also 28.30-32, 30.13, 34.30-31, 71.31-32.

(20) Followed by p prior to pl pl.

71.44: 1a2e4a3b+4c3d+4c, from  
NTĪ

ta ka pa plā pla  
. . . HĀ NTĪ VO BĀ DHĀ- SO /.  
2<sup>3</sup> 2 1<sub>234</sub> r 4<sub>5</sub> 5<sub>6</sub>

See also 74.30, 75.40, 76.45.

(21) Followed by ph.

31.31-33: 1e 1a+4c3d--2e++4c4a3b(1-2)  
DRA VĀ SĀ

ki pha śa  
/ DRAVĀSĀ- SĀ BŪ /.  
2 r 3<sub>5</sub> r

See also 55.16.

(22) Followed by y.

65.18: 1a++4c7c, from  
TĀ

ka ya pa  
. . . TĀ-RO YĀ . . . .  
2 2<sub>1</sub> 1<sub>234</sub>

See also 12.17-18, 35.11-12, 56.23-29, 63.20-21,  
64.19-20, 66.25-26, 68.31-32, 69.13-17, 69.25-26,  
70.11-12, 70.23-24, 73.14-15, 78.10-13, 79.11-14.

(23) Followed by medial ś.

63.50: 1a4c++3d(1-2), from  
DĪ

kā ka śa tā khaṇ  
/ KĀDĪ-DĪ-HI IĪĀ BHĀ /.  
2r 1 1<sub>23</sub> 2<sub>343</sub>

See also 64.43.

(24) Followed by t-t.

68.43:  $1a++4c7c$ , from

$\dot{S}\bar{A}$

ka tat kha  
 . . .  $\dot{S}\bar{A}$ - $\dot{R}\bar{B}\bar{U}$ - $\dot{D}\bar{H}\bar{A}$  . . . .  
           2   1<sub>2</sub>   3<sub>234</sub>

See also 69.35.

(25) Followed by t-t.

77.30-31:  $1a4c3d+$  \*  $2e4a3b+4c3d+4c$ , from

$\dot{M}\bar{A}$              $\dot{Y}\bar{A}\bar{U}$

          kā tat  
 . . .  $\dot{M}\bar{A}$   $\dot{Y}\bar{A}\bar{U}$   $\dot{V}\bar{A}$  . . . .  
           2r            2<sub>32</sub>

See also 77.19-20.

(26) Followed by th-c.

29.18:  $1a+++2a2a2a3b++4c+6c(1-5)$ , from

$\dot{S}\bar{A}\bar{M}$

ka        thāc  
 /  $\dot{S}\bar{A}\bar{M}\bar{R}\bar{A}$ - JA-N . . . .  
           2    r    2r<sub>3</sub>

See also 38.32-35.

### KH

Letter kh has as its numerical counterpart the sequence  $3_{234}$ , which appears as  $3_{2345}^{1111}$  on final syllables of chants.

(1) Final in the vacana.

11.29:  $1a+3d++4c3d++6b2e3d+++++2c2a2a2b(1)(2)$  \*, from

$\dot{Y}\bar{A}$

$\dot{M}$

ti kha  
/ NA VEDĪ- YĀ- M //.  
1 r 1<sub>2</sub> 3<sup>1111</sup><sub>2345</sub>

See also 2.37, 7.40, 13.33, 20.31, 22.38, 29.38,  
32.42, 33.39, 49.30, 59.43, 62.41, 68.52, 69.44.

The use of kh as the final and/or sole symbol in the coda or nidhana sections of chants signals the corresponding 3<sup>1111</sup><sub>2345</sub>, which the K-R singers call svāra. Occasionally 1<sup>1111</sup><sub>2345</sub> and 2<sup>1111</sup><sub>345</sub> are incorrectly substituted for it. The former apparently is associated with the compound t-kh, while the latter probably should always be replaced by 3<sup>1111</sup><sub>2345</sub>.

Final kh elicits the following series of hand movements on the primary syllable (SC 229, seventh textual syllable):

- (1)-(2) upariṣṭha, vāma, madhyam (3) upariṣṭha, dakṣiṇa, madhyam (4) upariṣṭha, vāma madhyam (5) upariṣṭha, dakṣiṇa, madhyam (6) upariṣṭha, vāma madhyam (7) malartti, upari (8) malartti, adhaḥ (9)-(12) malartti, madhyam, kanakku.

- (2) Followed by kh without the ādisvara.

76.23-24: 1c2a+--+3d+4c3d++6b2e3d+++6a3b+, from  
HĀ E

khā khā  
. . . HĀ E MĀDHO- R . . . .  
3r 3<sub>234</sub> 3r 3<sub>234</sub>

See also 29.23-24, 76.39-40.

(3) Followed by kh with the ādisvara.

42.9-10: 1a+4c3d--2e4a3b3d+6b3d3d++++2a2a3b++4c+++ , from  
 0 HĀ

khā kha śa  
 . . . 0 HĀ 0 HĀ /.  
 3r 3<sub>234</sub> 3<sub>234</sub> 5

See also 42.21-22.

(4) Followed by n.

10.18: 1a2e4a3b3d++6b2e3d++4a3a, from  
 PRĀ

kha na  
 . . . PRĀ- YAM /.  
 3<sub>234</sub> 5

See also 3.19-21, 15.19-21, 18.16, 18.20, 20.13,  
 21.15, 23.17, 27.15, 29.25-29, 30.23-27, 30.30-32,  
 30.41-45, 37.17-20, 39.8-10, 39.18-20, 41.6-8,  
 41.14-17, 45.19, 48.7, 48.17, 48.26-29, 50.10, 50.18,  
 54.5-7, 54.13-15, 56.17-18, 57.32, 58.31, 59.6,  
 61.20-21, 61.32-35, 61.45-48, 62.19-25, 66.37,  
 67.36, 68.21, 70.17, 70.30, 72.10 (abbreviated),  
 72.20-21, 72.34.

Although the concluding motives 4a3a suggest the counting procedure (4a is a compound of 2b2b), it has been shown (SC 231, final textual syllable) that the following hand postures are characteristic of kh in this context:

- (1) malartti, upari (2) malartti, adhaḥ (3) kamilṭti, upari (4) kamilṭti, madhyam (5) upariṣṭha, dakṣiṇa, adhaḥ (6) upariṣṭha, vāma madhyam (7) malartti, vāma, upari.

The notation  $3_{234}5$  is suggestive also of kh followed by ś. Whether n or ś is the appropriate symbol can be ascertained by consultation of the manuscripts or by listening to the music.

(5) Followed by t.

76.25-26:  $1a++4c--3d+4c3d++6b2e3d+++6a3b$ , from  
MĀ DHO

khā tā  
. . . MĀDHO- R NNA PĀ /.  
 $3r \ 3_{234} \ 3 \ 2^{\hat{3}}$

See also 76.41-42.

(6) Followed by pl.

a. 26.27-28:  $2a \ 2a+++4c3d++6b2e3d+++2b2b2b3a$ , from  
ŚĪ KO

khā plā  
/ ŚĪK 0 YI-LĀ //.  
 $3r \ 3_{234} \ 4_5$

See also 4.33, 8.34-36, 21.28, 27.27, 37.30,  
56.42-47, 57.43-46, 70.39.

b. 67.38:  $1e1a+++2b2b3b+4c3d+8b3d++2a2a3b+$ , from  
0

kha pla tā śa  
/ 0 HĀ HA HĀ-YI /.  
 $3_{234} \ 3r \ 2 \ 2^{\hat{3}}$

See also 67.47, 67.56.

(7) Followed by tr.

41.23-25:  $1a+--2a--+++5b3b3d++4c--3d+4c3d+6b2e3d++++$   
R HI RĀ SĀ

$2b2b2b3b+++$ , from





khī śa pli  
 / AGNE RĀKSĀ ṆO AMHĀ- SAḤ /.  
 3 r r 3<sub>234</sub> 5 4r 4<sub>5</sub>

See also 44.1-4, 60.1-4, 74.1-4.

Symbol kh in this context produces these mudrās when the adisvara is present (SC 226, first textual syllable).

(1) malartti, vāma, adhaḥ, kaṅakku (2) malartti, vāma, upari (3) malartti, dakṣiṇa, adhaḥ (4) malartti, adhaḥ (5) malartti, upari (6)-(7) malartti, adhaḥ (8) upariṣṭha/malartti, dakṣiṇa, upari (9) kamilṭti adhaḥ

(10) Followed by augmented ś, without preliminary long syllables, prior to k or ph.

a. 55.11-14: le+2e ---+4c--2e3d+4c4a3b3d+4c4c(1-3)(4),  
 KA SYA NŪ NĀ M̄

from

khī śa ka  
 / KASYA NŪ- NĀ- M̄ PĀ-RĪ . . . .  
 3 r 3<sub>234</sub> 3 2

b. 55.29-32: le la++++2b2b3b--++4c--2e3d+4c4a3b3d+4c++4c,  
 DHI YO JIN VĀ

from

khī śa phā  
 / DHIYO JIN-VĀ- SĪ SATPĀ . . . .  
 3 r r 3<sub>234</sub> 3 4

(11) Followed by augmented ś, without preliminary long syllables, prior to tr.

22.30-32: le la++++2b2b3b+5b3b3d+4c+2e3d+4c3d+8b3d++  
 KA YĀ STHĀ

2a2a3b, from

khi śa tra  
/ KA YĀSTHĀ- YĪ- RĀ- N /.  
3 r 3<sub>234</sub> 5 5<sub>656</sub>

See also 55.48-54.

- (12) Followed by final short ś or final augmented ś with one or more preliminary long syllables.

7.33: 1a++4c3d+6b2e3d++++2a2a2a2b, from  
ŚŪ

kha śi  
. . . ŚŪ AU HO VĀ /.  
3<sub>234</sub> 5r r

See also 1.33-34, 2.30-31, 6.6-7, 7.1-2, 11.22, 13.29, 14.2-5, 19.41-42, 20.24, 21.3, 23.30-31, 25.19-20, 29.34, 32.36, 33.31-32, 39.28, 49.23, 51.8, 52.8 (abbreviated), 52.17, 52.26, 53.42, 54.23, 62.31, 68.45, 69.37.

When kh precedes śi on au ho vā, the series of hand movements standard for final kh is produced (SC 225, seventh textual syllable; 229, first textual syllable).

- (13) Followed by ś-pl.

18.18: 1a+++4a2a++4c4a3b3d+4c1c, from  
MŪ

kha śapl kha nā  
/ MŪ- RDDHNO VĀ- YIŚVĀ /.  
3<sub>234</sub> 5 3<sub>234</sub> 5

See also 56.11-12, 66.43-45.

c

Letter c is represented in the numeral notation by augmented 1 not followed by a secondary number. Hand movements accompanying the symbol are inconsistent and must await further investigation.

(1) Final in the vacana.

51.16-19: 1a+3d--1ble 1a+5b3b+4c3d++ \*, from  
 NĀ MA DDHVA RE

cī

. . . NĀM ADDHVARE /.  
 1r

See also 1.19-20, 1.30, 14.17-18, 14.21-23, 17.23-24,  
 17.34-35, 25.31, 31.28-30, 34.16, 38.38-39, 57.24-25,  
 78.23-25, 79.26-28.

This motivic pattern does not hold if final ś follows.

(2) Followed by k.

a. 68.42: 1a4c(1-3), from  
 Ū

ca ka taṭ  
 . . . Ū-SĀ-RBŪ . . . .  
 1 2 1<sup>2</sup>

See also 8.16-18, 27.11, 45.15, 56.33-34, 57.34-35,  
 66.24, 67.29-30, 69.34, 71.27-29, 72.26-28, 76.30-31.

b. 16.5: 1a+4c3d+, from  
 MĀ

ca ka  
 / MĀ-NO . . . .  
 1 2

See also 60.24.

This second type is found when c occurs on the first textual syllable of the vacana.

(3) Followed by kh.

56.16: 1a++4c+3b3d, from

CĀ

ca khā  
 . . . CĀ DAKSĀ . . . .  
 1 3 3<sub>234</sub>

See also 29.21-22.

(4) Followed by final c or by c prior to k, t, or th.

a. 73.19-20: 1a7c2e4a3b+1b, from

RĀ SVĀ

cā cī thā  
 / RĀSVĀ CĀ NA UPĀMĀ-TE /  
 1r r 2r r

See also 51.15, 66.21-23, 71.24-26, 72.23-25, 78.34, 79.41.

b. 18.9: 1a+++4c++3d5b(1-2), from

Ā

ca cā tha  
 / ĀTHARVVĀ NĀ . . . .  
 1 2r

See also 76.29.

(5) Followed by c prior to y or ś.

60.9: 1a+3e3b4c3d, from

PĀ

ca cī yā ṭa  
 / PĀHY ŪTA DVITĀYIYĀ-YĀ /  
 1 r 2 2<sub>1</sub> 1<sub>2</sub>

See also 26.6.

(6) Followed by ṭ.

a. 79.42-43: la3d--4c++1b, from

Ā      MR̄  
 cā      ṭi    khaṇ  
 . . . ĀMR̄TAM ILĀ    BHĀ    /.  
 lr                      l<sub>23</sub>    2<sub>343</sub>

See also 32.13, 32.40, 44.9-12, 60.30, 67.43-45,  
77.33-34, 78.35-36, 79.42-43.

b. 21.17: la++4c4c3d, from

YĀ  
 ca                      tu  
 / YĀJIS̄THĀM R̄NJASE    . . . .  
 l      r    r      l<sub>23</sub>

See also 2.35.

This latter type is used when c is found on the first  
textual syllable of the vacana.

(7) Followed by ṭ.

32.32-33: la4c(1-3)(4)4c3d, from

SĀ              MŪ  
 cā ta  
 . . . SĀMŪ E /.  
 lr      2<sub>3</sub>

See also 32.22-23, 55.8-9, 55.26-27, 55.45-46.

(8) Followed by medial th.

54.18: la++4c4c3d, from

GO  
 ca    thā  
 / GO-SĀ-TĀ . . . .  
 l 2r r

See also 6.27-28, 18.10-11.

(9) Followed by final th.

63.28-29: 1a4c(1-3)(4)2e, from  
SA MĪ

cā thā  
/ SAMĪDHĀ-NĀH̄ /.  
1 2r r

See also 49.12-13, 64.25-26, 73.21-24.

(10) Followed by p.

45.25-27: 1c2a2e3d--+4c3d+5b3b+4c3d+, from  
RĀ MĀ GNĀ

ci pa  
/ RĀM ĀGNĀ 0 . . . .  
1r r 1<sub>234</sub>

(11) Followed by y.

26.22: 3b(3)++4c+3b3d(1-2)(3), from  
MĀ M̄

ca ya pa  
. . . MĀM RŪ-DRĀ . . . .  
1 2<sub>1</sub> 1<sub>234</sub>

See also 19.28, 20.16, 49.7-8, 58.33, 58.38, 60.10-13,  
63.32, 63.40-41, 64.29, 64.35-36, 65.13-14, 68.23,  
73.27, 77.14-17, 77.26-28, 78.30-31, 79.35-36.

(12) Followed by ś.

24.14-15: 1b3b(1-2)(3)3d++, from  
RDDHI YĀ

cā śā  
. . . DDHIYĀ VAYAM̄ /.  
1 r

See also 1.6-7, 1.15-16, 2.19-20, 5.14-15, 8.14,  
19.16-17, 23.9, 25.7-10, 26.7-9, 29.10-16, 31.18-21,  
34.20-22, 45.7, 45.9-10, 45.15, 48.10-11, 57.18-20,  
59.29-30, 61.38-39, 62.28-29, 74.13-14, 74.20-23.

(13) Followed by k-c.

63.16-17:  $1a4c(1-3)(4)++4c7c$ , from

VA            ŚO  
              cā    kāc  
... VA ŚOCI-SĀ    ...  
              1            1<sub>2</sub>

See also 31.10, 64.15-16, 70.7-8, 70.20.

(14) Followed by t-c.

22.22:  $1a++2a+4c7c$ , from

0  
ca            ṭic  
/ OYI YA    YŪ-R    ...  
1            1r<sub>2</sub>

See also 46.18.

(15) Followed by th-c.

35.7:  $1a+++4c3b3d$ , from

Ā  
ca            thic  
/ ĀDDHVARĀ- NĀ-M    ...  
1            2 r    2r<sub>3</sub>

See also 12.13, 68.27, 69.21.

(16) Followed by p-y.

15.11-14:  $1alf$  ---- $1b4a3b+3b3d+$ , from

A GNA I TTHE



cī pāy pa śa  
 / AGNA ITTHETA-RĀ GĪ- RĀH /.  
 1                      1<sub>231</sub> 1<sub>234</sub> 3

See also 37.9-12.

ṭ

- With ṭ are associated the sequences  $l_2$ ,  $l_2^*$ , and  $l_{23}$ .  
 (1) Final in the vacana or followed by final ḥ. Notation:  
 $l_2$ , known as karṣaṇa or preṅkha in the K-R system.

60.16: 1b5a3d+5b3b3d+4c++, from  
 YĀ

ta  
 . . . YĀ /.  
 $l_2$

See also 1.12-13, 1.24-25, 7.25-28, 12.20-21, 13.25-26,  
 20.18-19, 22.7-8, 22.19-21, 35.21-22, 49.11, 49.17-19,  
 56.31-32, 58.5-8, 58.16-19, 60.17-19, 60.27, 66.28-29,  
 67.46, 68.25-26, 68.34, 69.19-20, 69.28, 73.29-30,  
 78.16-17, 78.33.

Mudrās connected with ṭ in this context (SC 223, tenth  
 textual syllable; 224, eighth textual syllable) include

(1) kamilṭti, upari (2) kamilṭti, madhyam (3) kamilṭti,  
 adhah (4) upariṣṭha/kamilṭti, upari (5) upariṣṭha/  
 kamilṭti, madhyam (6) kamilṭti, adhah.

- (2) Followed by k. Notation:  $l_2$ .

70.14: 1a4c7c, from  
 YĀ

ta      k̄a kha    na śa  
 . . . YĀ ĀSYĀ RĀ- YĀ-YI /.  
       1<sub>2</sub> r    ^      3<sub>234</sub> 5

See also 22.9-12, 64.22, 64.31-32, 64.38, 66.30-33,  
70.14, 70.27, 75.24-25.

- (3) Followed by kh not on the stobha au ho bā or represented  
by 3<sup>1111</sup><sub>2345</sub>. Notation: 1<sub>2</sub><sup>^</sup>.

10.16-17: 1a--2e4a3b+4c3d+4c, from  
I VĀ

t̄a kha    na  
 . . . IVĀ PRĀ- YĀM /.  
       1 1<sub>2</sub><sup>^</sup>      3<sub>234</sub> 5

See also 1.32, 2.28-29, 6.5, 13.27-28, 18.13-15,  
19.40, 20.10-12, 21.10-14, 23.13-16, 23.27-29,  
25.17-18, 28.1-2, 28.6-7, 28.18-19, 32.35, 38.1-2,  
38.8-12, 38.16-17, 38.24-28, 39.13-14, 39.26-27,  
41.1-5, 41.10-13, 41.19-22, 42.25-28, 48.5-6,  
48.13-16, 52.5-7, 52.14-16, 53.41, 54.1-4, 54.9-12,  
56.8-10, 57.26-31, 58.29-30, 61.18-19, 61.30-31,  
61.41-44, 68.19-20, 76.22, 76.38.

- (4) Followed by kh on the stobha au ho bā. Notation: 1<sub>2</sub><sup>^</sup>.

21.27: 1a++2a++4c3d+4c, from  
AU

ta kha    pla  
 . . . ĀU HO    BĀ /.  
       1<sub>2</sub><sup>^</sup>      3<sub>234</sub> 4<sub>5</sub>

See also 4.32, 27.26, 37.29, 70.38.

- (5) Followed by kh in the final vacana of a chant (where kh is

represented by  $3_{2345}^{1111}$ ). Notation:  $l_2^*$ .

33.36-38:  $1e\ 1a+4c3d+--2e4a3b++4c$ , from  
VI VĀ SVĀ

ṭi kha  
/ VIVĀSVĀ-BHĪ- H //.  
 $1\ r\ l_2^*\ 3_{2345}^{1111}$ .

See also 2.36, 7.37-39, 11.26-28, 22.37, 49.29,  
62.40, 68.51, 69.43.

The accompanying mudrās (SC 229, sixth textual syllable)  
are

(1) malartti, vāma, upari (2) malartti, adhaḥ  
(3) upariṣṭha, dakṣiṇa, madhyam (4) upariṣṭha, vāma,  
madhyam (5) upariṣṭha, dakṣiṇa, madhyam.

(6) Followed by  $\underline{c}$ . Notation:  $l_2$ .

57.15-17:  $1a4c(1-2)(3-4)+5b3b3d+--+4c3b3d+$ , from  
GI RĀ CĀ

ṭi ci śa  
. . . GIRĀ CĀ DĀKSASĀ-YI /.  
 $1\ r\ l_2\ lr$

See also 14.10-16, 14.19-20, 25.5-6, 31.16-17,  
32.30-31, 34.10-15, 34.17-19, 46.11-12, 46.16-17,  
60.29, 66.19-20, 74.18-19.

(7) Followed by  $\underline{t}$ . Notation:  $l_2$ .

6.19-20:  $1a2e+3d--+4c+4c3d+$ , from  
YĀ YĀ

tā tu ta  
. . . YĀYĀ OYI SAMIDDHĀ- Ś ŚŪ /.  
 $lr\ l_2\ lr\ 123\ 2$

See also 1.31, 19.31-32, 22.5-6, 22.9-12, 25.3-4,  
25.14-16, 31.13-15, 35.20, 39.23-25, 46.9-10,  
47.9-10, 47.20-21, 49.16, 58.1-4, 58.10-15, 63.23,  
63.34-35, 63.43, 74.16-17, 75.22-23.

Mudrās required for ṭ in this context (SC 225, fourth textual syllable) are

- (1) malartti, dakṣiṇa, adhaḥ (2) kamiḷtti, vāma, adhaḥ  
(3) malartti, dakṣiṇa, adhaḥ (4) upariṣṭha, madhyam  
(5) upariṣṭha, vāma, madhyam
- (8) Followed by ṭ. Notation:  $l_{23}$ , a type of karṣaṇa in K-R nomenclature.

10.7-8:  $la--2e4a3b+4c3d+4c$ , from

A TĀ

$\begin{array}{cc} \dot{t}\bar{a} & \dot{t}\bar{a} \\ / \text{ATĀ- YITHĪM} / \\ 1 & l_{23} \quad 2 \end{array}$

See also 2.13-16, 2.23-25, 3.23, 4.16-19, 4.23-25,  
6.21-25, 7.11-12, 7.14-15, 9.4-5, 9.12-14, 11.10-16,  
12.7-11, 13.11-14, 13.16-17, 16.12-14, 19.19-22,  
19.24-25, 19.33-34, 19.36-37, 21.18-22, 22.27-28,  
26.11-14, 32.14-15, 32.25-28, 33.21, 33.23-24, 35.14,  
36.19-20, 37.6-7, 40.11-17, 40.22-25, 43.13-15,  
43.17-20, 44.13-15, 47.5-7, 47.17-18, 60.31-32,  
63.24-25, 63.36-37, 63.44-45, 67.21-27, 68.8-9,  
68.11-13, 68.16-17, 68.35-39, 69.29-31, 73.17,  
73.31-36, 76.20, 76.36, 79.17-18, 79.38.

Symbol ṭ before ṭ apparently demands the following hand

postures (compare SC 227, tenth textual syllable; 228, fourth textual syllable; 232, second textual syllable):

- (1) kamil̥tti, adhaḥ (2) kamil̥tti, madhyam (3) kamil̥tti, upari (4) kamil̥tti, adhaḥ (5) kamil̥tti, upari (6) kamil̥tti, madhyam (7) kamil̥tti, adhaḥ.

(9) Followed by p. Notation:  $l_{23}$ .

59.10-14:  $1a \text{ --+}4c3d \text{ --} 2e4a3b3d \text{ --}2e \text{ ++}4c4a3b(1-2)$ , from  
 YI RĀ            GI RĀ            CĀ

          ṣa                    tu            pā  
 / GĀYIRĀ-GIRĀ CĀ    DĀKSĀ    . . . .  
 lr   r        r  $l_{23}$  lr  $l_{234}$

See also 10.25-26, 61.10-14.

(10) Followed by bh. Notation:  $l_{\bar{2}}$ .

79.29:  $1a \text{ +++}2a \text{ ++}6b3d \text{ +}1b3f4a3b \text{ +}1b$ , from  
 SŪ

          ṭa                    bhi            ta śa  
 / SŪ- ADDHVĀ-RĀ- M HĀ-BU /  
 $l_{\bar{2}}$  1        r  $l_{23}$         2

(11) Followed by y. Notation:  $l_{\bar{2}}$ .

78.26:  $1a \text{ +++}2a \text{ ++}4c7c$ , from  
 SŪ

          ṭa                    yā bha  
 / SŪ-ADDHVĀ- RĀ-M /  
 $l_{\bar{2}}$             2<sub>1</sub>  $l_{\bar{2}}$

(12) Followed by medial ś. Notation:  $l_{\bar{2}}$  or  $l_{23}$ .

31.23-24:  $2e \text{ +}3d \text{ --}2e3d \text{ +}$ , from  
 A            GNĀ



51.24-26, 58.40, 60.35-37, 63.52-53, 64.45-46,  
65.37-38, 72.42-44, 77.35-37, 78.37-39, 79.44-46.

(15) Followed by t-c. Notation:  $l_2$ .

24.10-11:  $2e2a++5b3b3d--2e++4c4a3b(1-2)$ , from  
DO                      SĀ

    tā      t̄ac  
/ DOŚĀ- VĀSTĀ-R . . . .  
lr  $l_2$  lr  $lr_2$

See also 24.18-19, 74.9-10, 74.26-27, 75.11-12,  
75.36-37.

(16) Followed by t-c. Notation:  $l_{23}$ .

65.31-32:  $1a2e--2e4a3b+4c3d+4c$ , from  
DA    YĀ

    tā    tac            ki  
. . . DAYĀ    HĀ NTĀ GONĀM . . . .  
    1  $l_{23}$      $2_3$   $2r$     r

See also 5.9-12, 5.18-20, 44.17-19, 72.40.

N

To letter n corresponds the pure prakṛti numbers 3 or 5.

(1) Following kh and either final or before final ś.

Notation: 5.

18.17:  $1a+++2a2a3b+4c++$ , from  
TĀ

    kha    na  
. . . NDHĀ- TĀ /.  
     $3_234$     5

See also 10.19, 15.22, 18.21-22, 20.14-15, 21.16,

23.18, 27.16, 29.30, 30.28, 30.33, 30.46, 37.21,  
 39.11-12, 39.21-22, 41.9, 41.18, 45.20, 48.8-9,  
 48.18-19, 48.30, 50.11, 50.19, 54.8, 54.16, 56.19,  
 57.33, 58.32, 59.7, 61.22-23, 61.36, 61.49, 62.26,  
 66.38, 67.37, 68.22, 70.18, 70.31, 72.11, 72.22,  
 72.35-36.

The  $3_{234}5$  arrangement also indicates kh followed by ṣ, the musical realization of which is slightly different from that of n:

52.31:  $1a++++2b2b3b++ *$ , from  
 PĀ  
 kha ṣa  
 / Ū- PĀ //.  
 $3_{234}5$

Unless J manuscripts are consulted, the appropriate rendition of  $3_{234}5$  can be ascertained only from the oral tradition itself.

(2) Follows kh and precedes t. Notation: 3.

3.22:  $1a++++++2c2a2a+4a5alb+3b+++6b3d$ , from  
 SĀ  
 khi ṇa ṭa  
 / NI HO-TĀ ŚĀTSĀ . . . .  
 3 r  $3_{234}3$   $1_{23}$

These hand postures are applicable to n in this circumstance (SC 232, first textual syllable):

- (1)-(2) malartti, dakṣiṇa, adhaḥ (3) malartti, adhaḥ  
 (4) malartti, vāma, adhaḥ (5) malartti, upari.



- (3) Final or followed by final ś, after p, and without preliminary long syllables. Notation: 5.

30.16: 1a+++4e3b+1b3b, from  
HĀ

pā    na śa  
. . . DĀDDHYO    HĀ-YI /.  
1r    1<sub>234</sub> 5

See also 7.21.

- (4) Follows p and has one or more preliminary long syllables. Notation: 5.

50.21-22: 1ela--+4c3d, from  
ŚE HĀ

pa            nā śa  
/ DĀ- RŚE HĀ-YI /.  
1<sub>234</sub> 5r

Under this circumstance it is quite possible that n after kh is treated similarly, though examples of this usage do not occur in the analyzed chants.

- (5) Followed by ph or n-ph. Notation: 3.

42.1: 1a+++++2b2b2bld, from  
Ā

na pha  
/ Ā-GNE . . . .  
3    4

See also 42.3-5, 42.17, 59.3.

### T

To letter t corresponds augmented 2, augmented 5, or the sequence 2<sub>3</sub>, known as pranata in the K-R traditions.

(1) Final in the vacana or followed by final ś.

a. 51.22-23: 1a3e(1-2)(3)5a3d+4c3d+5b3b3d+4c+ \*, from  
A MĪ

śā tā  
/ DEVĀM AMĪ /.  
2r r

See also 59.33.

When one or two t symbols are the only notational signs (excluding ś) of an internal vacana, the numeral notation consists solely of the number 2 if the previous vacana has concluded with 1 or 2. The music is the same as though 5 were the notation (see below). It goes without saying that, unless a stobha is involved, the occurrence of 2 as the only notational numeral in a vacana calls for the corresponding t, not k.

b. 9.1-3: 1a++++4a3b+---+8b(1-2)(3-8)3d++4c3d++5b3b3d+  
PRE STHAM VĀ  
4c++++1f \*, from  
H

ti  
/ PRESTHAM VĀH /.  
5r r

See also 1.2, 2.4-6, 3.7-9, 4.7-9, 5.1-4, 6.1-4, 8.2, 10.5, 11.4, 12.1-3, 13.8, 15.7-9, 16.3-4, 17.11, 18.6-8, 19.10, 20.5, 22.1-4, 23.6-8, 23.23-26, 25.2, 26.5, 28.16-17, 28.27-29, 29.6-8, 30.7, 31.6, 32.8-9, 33.13, 35.6, 36.4, 37.4, 39.2-4, 40.7-10, 45.23, 46.6-8, 47.3-4, 48.2-4, 49.4-6, 50.5, 51.1-4, 52.2-4,

56.3-4, 57.3-4, 61.8, 64.9, 66.15, 68.5, 69.8,  
71.9-10, 72.1-3, 75.7-9, 76.12, 77.9, 78.7-9, 79.9.

When one or two t symbols are the only notational signs (excluding ś) of the opening vacana of a chant, the numeral notation consists solely of the number 5. The symbol t appears often in the opening vacanas (prastāvas) of chants. Usually it is found alone or coupled with another t notation. In these opening vacanas the K-R system frequently uses numeral 4, alternates numerals 4 and 5, or even occasionally introduces the sequence 5<sub>6</sub>. For example, one vacana has the J symbols t t ś but the following contemporary numeral notation:

4r            5r    r 4 5 5  
/ TVĀN TVAN NO AGNE MAHO6BHĀIH /.

Obviously, there is no need whatsoever in the J system for this alternation of numbers or the imposition of the sequence. Numeral 5 alone is sufficient to indicate the desired musical structure (augmented prakṛti 4 ordinarily denotes J symbols ph or ṅ).

c. 76.27-28: 1a+++1b--5a3d++4c3d++5b3b3d++1b3b+++ \*,  
RNNNA PĀ

from

          khā            tā  
. . . MĀDHO- R NNA PĀ /.  
3r 3<sub>234</sub>            3 2

Medial or final t after kh is notated 2, but a preliminary syllable bears numeral 3 so that atikrama from 4 to

2 can be avoided.

d. 32.24: lela+++2a2a4a3b3d++4c3d+5b3b3d+4c++ \*, from  
E

cā ta  
. . . HŪVĀ E /.  
lr 2<sub>3</sub>

See also 55.10, 55.28, 55.47.

e. 16.15: 1a+4c3d++4c3d++5b3b3d++4c--+ \*, from  
STHĀ T

ti ta  
. . . CIT SADHĀ- STHĀT /.  
1 1<sub>23</sub> 2

See also 2.17, 2.26-27, 4.20-21, 4.26-27, 6.26, 7.16,  
9.6-7, 9.15, 10.9-10, 11.17, 12.12, 13.18, 19.26,  
19.38, 22.29 (abbreviated), 26.15-16, 33.25-26,  
35.17, 36.21, 37.8, 40.18-19, 40.26-27, 43.16,  
43.21-22, 44.16, 47.8, 47.19, 63.26, 63.38, 63.46,  
67.28, 67.54-55, 73.18, 73.37, 79.19, 79.33, 79.39.

Medial or final ṭ (or ṭ before final ś) after ṭ or bh  
is notated 2, which cannot be confused with the 2 corre-  
sponding to k due to the presence of the ṭ or bh counter-  
part 1<sub>23</sub> (ṭ before k is represented by 1<sub>2</sub>).

f. 65.28: 1a4c3d+4c3d+5b3b3d+4c+--+ \*, from  
NĀ M

phī ti ta  
. . . YI MAGHA-VĀNO JANĀ-NĀM /.  
4 5r

g. 5.25: 1a++3e3b++4c++5b3b++3d+++++7b+3b++3d++3e+  
VĀ

ldlbla+++ \*, from

kā ta ta  
. . . 0 AU HO VĀ /.  
2r 2̂<sub>3</sub> 2̂<sub>3</sub>

See also 60.34.

h. 16.20: 1a+4c3d+4c3d+5b3b3d+4c++ \*, from  
KĀ

bhī ta  
/ AGNĀYI TVĀ- M KĀ /.  
1 r 1<sub>23</sub> 2

Symbol t after bh is treated in the same way as t  
after t (see e above).

i. 67.40-41: 1a3e(1-2)(3)5a3d \* 2e3d+5b3b3d+4c, from  
HA HĀ

kha pla tā śa  
/ 0 HĀ HA HĀ-YI /.  
3<sub>234</sub> 3r 2 2̂<sub>3</sub>

See also 67.49-50, 67.58-59.

j. 67.54-55: 4d(4)+1a+--3e3b3d+4c3d+5b3b3d+4c+++lf \*,  
NA YŪ H

from

kāc tā  
/ DU-RO-NAYŪ-H /.  
1 1<sub>2</sub> 2̂<sub>3</sub>

Hand positions appropriate to the situation (SC 222,  
second textual syllable, reproduced in VM) include

(1) maṭakki, malartti, upari (2) maṭakki, malartti,

madhyam (3) malartti, adhaḥ (4) malartti, upari  
 (5) malartti, madhyam (6) malartti, adhaḥ (7) malartti,  
 madhyam (8) kamil̥tti, upari (9) kamil̥tti, adhaḥ  
 (10) upariṣṭha/kamil̥tti, dakṣiṇa, upari (11) upariṣṭha/  
 kamil̥tti, madhyam (12) kamil̥tti, adhaḥ.

(2) Followed by k. Notation: 2 or 2<sup>3</sup>.

76.43-44: 1a2a(1)(2)+4c3d++3d+5b3b3b3d, from  
 MA YĀ

tā ka pa  
 . . . MA YĀNTŪ VO . . . .  
 3 2 1<sub>234</sub>

See also 21.23, 57.6-7, 59.36-37, 70.34, 71.43.

(3) Followed by kh. Notation: 2<sup>3</sup>.

73.7-9: 1a+--3e(1-2)(3)5a3d+4c3d+5b3b3d+4c, from  
 VṚ DHA ME

sū ti khā  
 / Ā NO AGNE VAYOVṚDHAM E RA-YĀ . . . .  
 2r r r r 2<sup>3</sup> 3<sub>234</sub>

(4) Followed by c. Notation: 2 or 2<sup>3</sup>.

69.32-33: 1a3e(1-2)(3)5a3d+3d3d3b+4c4a, from  
 YI VAṂ

ti tā ca ka  
 / ADYĀ DĀ- YIVAṂ Ū-SĀ . . . .  
 1 r 1<sub>23</sub> 2 1 2

See also 68.40-41.

(5) Followed by t. Notation: 2 or 2<sup>3</sup>.

9.20: 1a+4c3d+3d+5b3b3b3d--+ , from  
 THĀ N

bhī    ta    ṭā  
 / AGNĀYI RĀ- THĀN NĀ VĀ . . . .  
 1 r    1<sub>23</sub> 2 lr 1<sub>23</sub>

See also 7.13, 10.13-15, 19.23, 19.35, 22.35-36,  
 32.29, 33.22, 49.27-28, 53.39-40, 56.6-7, 62.36-39,  
 68.10, 68.18, 68.49-50, 69.41-42, 76.21, 76.37.

(6) Followed by t. Notation: 2, 5, or 2<sup>3</sup>.

8.1: 1a++++4e4a3b3d++4c3d+5b3b3d+4c, from  
 0

ta ta  
 / OGNĪḤ /.  
 5

See also 1.1, 3.4-6, 5.24, 10.3-4, 11.1-3, 13.4-7,  
 17.7-10, 18.4-5, 19.7-9, 20.1-4, 23.1-5, 23.21-22,  
 26.1-4, 30.3-6, 31.2-5, 32.2-7, 33.11-12, 35.4-5,  
 35.15-16, 36.1-3, 37.1-3, 45.21-22, 46.4-5, 50.1-4,  
 59.32, 60.33, 61.4-7, 64.6-8, 66.12-14, 68.3-4,  
 69.3-7, 70.32-33, 76.9-11, 77.4-8, 78.4-6, 79.6-8.

Hand movements are identical to those accompanying final  
t (SC 222, first textual syllable; 230, sixth textual  
 syllable).

(7) Followed by p. Notation: 2 or 2<sup>3</sup>.

53.14-15: 1c 1a4c3d+3d5b3b7c, from  
 HU VĀ

tā pa  
 / HUVĀ HO . . . .  
 2 2<sup>3</sup> 1<sub>234</sub>

See also 3.24-25, 53.1-2, 53.27-28, 62.7-8, 67.3-8.

- (8) Followed by medial ś. Notation depends on symbol preceding t and following ś.

56.14: lc1a+++4e4a3b3d++3d+3e3b3d+, from  
HĀ

ta śa ca  
. . . HĀ- YI CĀ . . . .  
2<sub>3</sub> 1

See also 32.16-16, 68.14.

### TH

To symbol th corresponds final 2r or 2r immediately before a change of numeral.

- (1) Final in the vacana.

49.14-15: 3e(3)2bla+++5b3b7c+, from  
HA VYĀ

cā thā  
/ AGNĪR HAVYĀ /.  
1 2 r

See also 63.30-31, 64.27-28, 73.25-26.

- (2) Followed by final c.

1.18: la+++++2a++++3dlb, from  
HĀ

cā śa tha cā  
/ GRNĀ-NO HĀVYADĀ /.  
ī r 2r 1

- (3) Followed by c prior to k.

45.12-14: la5c(1-2)(3-4)(5)--+5b3b7c+, from  
DYU MA M TAM



thi ca ki  
 . . . DYUMAM-TAM DHĀ-YĪMĀHE . . . .  
 2 r r 1 2r r ^

See also 27.9-10.

- (4) Followed by c prior to th.

12.4: 1c1a++++2a2a2a3b+, from  
 GNE

tha ca tha  
 / GNE MĀ- HO . . . .  
 2r 1 2r

- (5) Followed by ṭ prior to kh.

18.12: 1a2a+3b3d, from  
 NĀ

ca cā tha ṭi kha ṇa  
 / ĀTHARVVĀ NĀYIRAMĀ-NDHĀ- TĀ /.  
 1 2r 1 1<sup>2</sup> 3<sub>234</sub> 5

See also 21.9.

- (6) Followed by ṭ prior to ṭ.

35.19: 1a+++2a+++4c4a, from  
 Ā

tha ṭa ṭā  
 / ĀCHĀ NĀPTRE /.  
 2r 1<sub>2</sub> 1r 1<sub>2</sub>

Whether or not the 1a+++2a++ beginning is an ādisvara is debatable.

- (7) Followed by ṭ prior to ṭ.

a. 12.6: 1a+++3b+4c++4c, from  
 HO

. . .    tha                    tu    ta  
           HOBHĪH PĀHĀYI VĪ- ŚVĀ /.  
           2r lr    r r    l<sub>23</sub> 2

See also 2.22.

b. 16.11: 1a++3b++4c+1b, from  
 MĀ

          ca ka                    cī tha                    ṭi    ta  
 / MĀ-NO YAMAT PARĀ- MĀC CIT SADHĀ- STHĀT /.  
           1 2 1                    2r 1                    l<sub>23</sub> 2

This second example reduces final 4c to 1b.

Hand positions accompanying th in this context  
 (SC 228, first textual syllable) are

(1) upariṣṭha, dakṣiṇa, madhyam (2) upariṣṭha, vāma,  
 madhyam (3) upariṣṭha, dakṣiṇa, madhyam (4) upariṣṭha,  
 vāma, madhyam (5) malartti, upari.

(8) Followed by ṭ prior to p.

10.23-24: 2a--++4c+4c4a3b(1), from  
 A GNE

          thā    ṭā    pa    śa  
 / AGNE RĀTHĀ- N NĀ VE /.  
           2 r lr l<sub>23</sub> l<sub>234</sub> 3

(9) Followed by ṭ prior to kh-n.

12.22-23: 1c2a+1a+4c++4c+, from  
 MĀ RTTYĀ

          thā                    ṭi    khaṇ  
 / MĀRTTYĀSYA IĪĀ BHĀ /.  
           2r    r 1    l<sub>23</sub> 2<sub>343</sub>

See also 5.26-28, 6.29.

(10) Followed by p.

30.35-36: 3a(3)1a--+1b4a3b+3b3d, from  
RĀ JAM

ka thā pī  
/ SAMMRĀJAMTAM ADDHVĀRĀ . . . .  
2 r r l r l<sub>234</sub>

(11) Followed by short ś prior to k.

26.17: 1a+++2a++3dlb, from  
YĀ

tha śa ki ca  
/ YĀJÑI-YĀYĀ STO-MĀM . . . .  
2r l 2r r l

The 1a+++2a++ portion may be an adisvara.

(12) Followed by short ś prior to t.

55.39-40: 4d(4)1a--+4c3d, from  
HO VĀ

ka thā śa tā śa  
/ O HO VĀ-YI HŪVĀ-YI . . . .  
2 r r lr l<sub>2</sub>

See also 55.2-3, 55.20-21.

(13) Followed by t-t.

54.19-20: 1a2a--+4c+4c4a3b(1-2), from  
SĀ TĀ

ca thā tāt kha  
/ GO-SĀ-TĀ YĀSYĀ TĀ . . . .  
l 2r r lr l<sub>2</sub> 3<sub>234</sub>

### P

Symbol p is represented in the numerical system by the sequence l<sub>234</sub>, which K-R singers label a type of karṣaṇa.

Since the tonal schemes associated with p are very similar to those connected with kh (3<sub>234</sub>), one is tempted to conclude that one of these symbols simply should be replaced by the other--the similarity of the signs in the grantha script hints that confusion could have arisen due to the inexpertness or carelessness of scribes who perhaps misunderstood the notation. However, the hand movements employed by the NJ refute this theory. For example, p and kh are sung in nearly the same way when they occur before final ṣ on a single augmented syllable. In this context symbol p makes use of these manual motions (SC 231, fourth textual syllable):

- (1)-(2) malartti, adhaḥ (3) malartti, upari  
 (4) malartti, adhaḥ (5) kamilṭti, upari (6) kamilṭti,  
 adhaḥ (7) kamilṭti, adhaḥ (8)-(9) kamilṭti, madhyam  
 (10) kamilṭti, dakṣiṇa, madhyam (11) kamilṭti, upari.

But symbol kh employed in the same situation is accompanied by the following gestures (SC 226, first textual syllable):

- (1) malartti, vāma, adhaḥ, kaṇakku (2) malartti,  
 vāma, upari (3) malartti, dakṣiṇa, adhaḥ (4) malartti,  
 adhaḥ (5) malartti, upari (6)-(7) malartti, adhaḥ  
 (8) upariṣṭha/malartti, dakṣiṇa, upari (9) kamilṭti,  
 adhaḥ.

On the other hand, another phrase shared by p and kh is sung to hand movements common to both symbols. When p precedes final pl, for instance, these motions are executed (SC 232, fifth textual syllable):

(1)-(2) upariṣṭha, vāma, madhyam (3) upariṣṭha, dakṣiṇa,  
 madhyam (4) upariṣṭha, vāma, madhyam (5) upariṣṭha,  
 dakṣiṇa, madhyam (6) upariṣṭha, vāma, madhyam  
 (7) malartti, upari (8) malartti, adhaḥ (9) malartti,  
 upari (10) malartti, madhyam (11) malartti, adhaḥ.

Positions (9)-(11) are replaced by kaṇakku when kh occurs before śi on au ho vā, a stobha; otherwise, the movements are the same. It may be assumed that kh before final pl duplicates postures (1)-(11) above in their entirety. It is a possibility, therefore, that some manuscript appearances of kh are mistakes for p, and vice versa. But the available manuscripts are usually in unanimous agreement where they designate one sign or the other; therefore, no attempt will be made to settle upon one particular symbol as the rightful representative of a certain series of hand positions.

(1) Followed by kh.

30.37-40: 1a 1f --1b<sup>4</sup>a3b<sup>+</sup>+1b3b--3d+1b3b3d<sup>+</sup>+6b2e3d<sup>+</sup>+++  
 TA MA DDHVĀ RĀ  
 2a<sup>4</sup>e2a<sup>+</sup>+, from  
 pī khu  
 . . . TAM ADDHVĀRĀ AU HO VĀ I HO . . . .  
 1 r 1<sub>234</sub> 3r r r 3<sub>234</sub>

See also 30.18-22.

(2) Followed by c.

61.37: 1a+3e3b<sup>+</sup>+4c3d+8b3d<sup>+</sup>+2a2a3b<sup>+</sup>, from  
 PĀ  
 pa cā śa  
 / PĀ- HI HĀ-YI . . . .  
 1<sub>234</sub> 3 1 2

- (3) Followed by
- n̄
- .

30.14-15: 3b(3)1b3b+3b3d2e4a3b3d++6b2e3d+++4a3a, from  
DĀ DDHYO

                    pā    na śa  
... DĀDDHYO    HĀ-YI /.  
lr        1<sub>234</sub> 5

See also 7.18-20, 42.13-16, 50.20.

- (4) Followed by
- t̄
- .

62.4-6: 1a--1b--2a3d+4c3d+8b3d++2b2b3b, from  
A GNA E

                    ṣi        pi        tā  
/ PĀHI NO AGNA E- KAYĀ . . . .  
lr        r            1<sub>234</sub> 3 2̇<sub>3</sub>

- (5) Followed by medial
- ph
- .

65.20: 2e3d+4c3d+8b3d+++2b2b3b(1), from  
YĀ

                    pa                      phī  
... YĀ- YI MAGHA-VĀ . . . .  
                    1<sub>234</sub>

- (6) Followed by final
- ph
- .

26.24: 1a3d++4c4a3b3d+4c+4c+, from  
DRĀ

                    pa                      phā  
... DRĀ- YĀ DR /.  
                    1<sub>234</sub>

See also 57.10.

- (7) Followed by final
- pl
- .

43.27: 1a+3e3b+4c3d+8b3d+++2b2b2a3a, from  
0

pa            plā  
 / 0    YI- LĀ //.  
       <sub>1234</sub>        <sub>45</sub>

See also 3.26, 5.33, 6.34, 12.28, 14.28, 15.27, 17.41,  
 24.27, 40.28, 44.25, 46.26, 47.31, 51.28, 58.43,  
 60.40, 63.55, 64.48, 65.40, 67.61, 72.46, 77.39,  
 78.41, 79.48.

(8) Followed by medial pl.

71.45: 1a++4c3d+8b3d+++2b2b3b, from  
 VO

          ka pa            plā    pla  
 . . . NTĪ VO    BĀ DHĀ- SO /.  
               <sub>2</sub> <sub>1234</sub> r    <sub>45</sub>    <sub>56</sub>

See also 28.33-34, 30.48-50, 34.1-4, 35.23-24, 37.24,  
 45.28, 50.27-30, 61.50, 71.18-19, 71.33-34, 71.38-41,  
 73.41-43, 74.31, 75.41, 76.46.

(9) Followed by tr.

36.22-24: 1ela--++4c+4c2e3d+4c3d+8b3d+++2b2b3b+, from  
 SA HĀ            SVĀ

          pi    tra    śa  
 / SAHĀSVĀ-    TĀ-    YI /.  
               <sub>1</sub> r <sub>1234</sub>    <sub>5656</sub>

(10) Followed by ś without preliminary long syllables.

15.17: 1a+3d+4c4a3b3d+4c+4c, from  
 GĪ

          pa    śa  
 . . . GĪ-    RĀH /.  
               <sub>1234</sub>    <sub>3</sub>

See also 3.17, 10.27, 37.15, 59.15-16, 59.21-27,  
61.15-16.

(11) Followed by ś with one or more preliminary long syllables.

24.1-3: la--+++4c++4c--3d++4c3d++6b3d3d+++++++2b2b2blc,  
U PĀ TVĀ

from

pi śū  
/ UPĀ TVĀ- GNE DIVEDIVĀYI /  
1 r 1<sub>234</sub> 5r r r

See also 27.1-3, 34.32-33, 62.9, 63.1-3, 65.1-2,  
67.9, 70.1-2.

(12) Followed by ś-pl.

53.3: lela+++2b2b3b+4c3d \* 6b3d++++2b2b3b(1-2), from  
HO

pa śupl nī śa  
. . . HO- YI ŚAN NO DE- VĪR ABHIŚTAYĀ-YI /  
1<sub>234</sub> 5 r r r 4

See also 53.16, 53.29.

### PH

Letter ph has as its numerical equivalent augmented 4, short 4 (with preliminary augmented or long syllables), the disjunction 3 to 5, or the sequence 3<sub>5</sub>. However, 4 represents ñ, not ph, if pl or ś-pl precedes.

(1) Final in the vacana and found on an augmented syllable.

57.11-12: la --+4c3d3d+++4e3b+1b3b+ \*, from  
HI YĀ





- (5) Followed by
- kh
- prior to
- n
- .

59.5: 1a++++5b3b3d+3b3d+, from  
VO

pha kha na śa  
. . . VO GNĀ- YĀ-YI /.  
4 3<sub>234</sub> 5

- (6) Followed by
- kh
- prior to
- ś
- .

14.1: 1c2a+++2a2a2a4b++++3a++3d+++ , from  
E

pha khī śī  
/ EHY Ū ŚU BRA-VĀ- NĀYI TĀYI /.  
4 3r 3<sub>234</sub> 5r r

Although ph appears on the first textual syllable of the vacana, the ādisvara is absent. Perhaps the reason for this is that the opening motives, 1c2a+++2a2a2a4b, are practically identical to some ādisvara configurations and that repetition of this scheme is considered inappropriate.

- (7) Followed by
- n
- .

42.2: 1a++++2a2a2a3b+++++3a+++3d++, from  
GNE

na pha ni  
/ Ā-GNE MRLĀ MĀ . . . .  
3 4 3 r

See also 59.1-2.

Another example, from the well-known vajñāyajñīyam or agniṣṭomasāma, shows that all available manuscripts are occasionally incorrect in their notations of a particular passage. The manuscript syllables, along with the numeral

notation of the printed edition, are as follows (from 59.1-8):

$$\begin{array}{ccccccc} \text{nā} & & \text{nā} & \text{pha} & \text{kha} & \text{na} & \text{śa} \\ / \text{YAJNĀ-} & \text{YAJNĀ} & \text{VO} & \text{GNĀ-YĀ-YI} & / \\ 4 & 3_5 & 4_3 & 2_3 & 4 & 5 \end{array}$$

However, the rendition of NJ shows that the probable original notation is

$$\begin{array}{ccccccc} \text{phā} & \text{na} & \text{naph} & \text{pha} & \text{kha} & \text{na} & \text{śa} \\ / \text{YAJNĀ-YĀ-} & \text{JNĀ} & \text{VO} & \text{GNĀ-} & \text{YĀ-YI} & / \\ 4 & 3 & 4_3 & 4 & 3_234 & 5 \end{array}$$

This interpretation is sustained when comparison is made with the first vacana of the vāmadevyam (see ŚK 399), which has a similar number notation but shows ph rather than n as the first symbol and designates n-ph rather than n as the equivalent of  $4_3$ .

(8) Followed by t.

65.21-24: 3b(3)+--+--+ ld2a++2a2a3b++3a++3d+, from  
 YI MA GHA VĀ  

$$\begin{array}{cccc} \text{pa} & & \text{phī} & \text{ti ta} \\ \dots \text{YĀ-} & \text{YI MAGHA-VĀNO} & \text{JANĀ-NĀM} & / \\ 1_{234} & & 5r & \end{array}$$

(9) Followed by ph.

42.6: 1a+++4c+3b2elb, from  
 HAM  

$$\begin{array}{cccc} & \text{ni} & \text{pha} & \text{phā} \\ \dots \text{MRLĀ} & \text{MĀ-HAM} & \text{YĀ-SI} & \dots \\ 3 & r & 4 & \end{array}$$

See also 42.18.

(10) Followed by final ś and not preceded by k.

55.34-35: 1a 1b--3b2e3d, from

SA T PĀ

śa phā śā

. . . SĪ SATPĀTĀYI /.

3 4 5r

(11) Followed by final ś and preceded by k. Notation: 3<sub>5</sub>.

31.34: 3b(3)++++8b3d+3e3b3d+, from

SĀ

ki pha śa

/ DRAVĀSĀ- SĀ BŪ /.

2 r 3<sub>5</sub> r

Numeral 4, the usual ph counterpart, cannot be used here due to the law forbidding atikrama from 2 to 4.

#### BH

No justification can be found for use of the symbol bh, which appears to have the same functions as ṭ: bh is chanted in exactly the same ways as ṭ and has the identical parallel K-R notations ( $1\bar{2}$  and  $1_{23}$ ). One may surmise that bh is an invention of the Tamil brahmins, who utilize, in conjunction with it, a particular movement of the hand known as mardana (SC 144). However, like the NJ they chant bh in exactly the same way as they sing ṭ (compare SC 187 and SC 179). It is possible that the NJ distinguish between the two symbols by employing different manual gestures. Otherwise, there can be no rational excuse for using the sign bh.

(1) Final in the vacana. Notation:  $1\bar{2}$ .

78.29: 3e(3)5a3d+ \* --2b3b3d3e3b+--, from

RĀ

Ṃ

$\dot{t}a$        $y\bar{a}$  bha  
 / SŪ-ADDHVĀ- RĀ-M /  
 $1\bar{2}$        $2_1$     $1\bar{2}$

The above phrase is a variant of  $1b5a3d+5b3b3d+4c++$ .

(2) Followed by  $\underline{t}$ . Notation:  $1_{23}$ .

9.16-19:  $5bla+3b3d-- --2e4a3b+4c3d+1b3b$ , from  
 A GNĀ      YI RĀ

$bh\bar{i}$      $t\bar{a}$   
 / AGNĀYI RĀ- THĀN . . . .  
 $1$   $r$        $1_{23}$     $2$

See also 16.16-19, 79.30-32.

### y

Symbol y is almost always preceded by k or c and followed by k, t, or p. The sign ordinarily has the numerical equivalents  $2_1$  or 7. This last figure, a designation of the sequence abhiḡita, also signals the second mudrā followed by the first, although the major K-R traditions execute  $2_1$  and 7 by use of entirely different musical phrases (see SC 95, 100, 108, 113, 125, 132). It is a strong possibility that 7 is a later addition to the notation and that, at the spots where it occurs, it has replaced an original  $2_1$ . The NJ support this contention by making no distinction in musical content at the places where  $2_1$  and 7 appear. The tonal rendition of the corresponding y depends on different criteria entirely.

(1) Followed by k prior to k.

65.15-16:  $1a+4c(1-3)(4)++4c4a3b4a3b3d$ , from  
 RA              YO

cā yā ka ka  
 . . . SŪRAYO YANTĀ . . . .  
 1 2 2<sub>1</sub> 2

- (2) Followed by k prior to t-t.

77.29: 1a+++4c3d+4c4a3b+4c(1-2), from  
 STO

ci ya kā tat  
 . . . PRĀ STO- MĀ YAU VĀ . . . .  
 1 2<sub>1</sub> 2r 2<sub>32</sub>

See also 77.18.

- (3) Followed by final t on one textual syllable.

49.9-10: 1a 2e4a3b+3d3d+3d4a3b+1b, from  
 YIḤ KĀ

cā yā ṭa  
 / PATĀYIḤ KĀ- VĪ-Ḥ /  
 1 2 2<sub>1</sub> 1<sub>2</sub>

See also 60.14-15, 60.26, 68.33, 69.27, 78.32.

- (4) Followed by final t on two or more textual syllables.

a. 12.19: 1a4a3b++1b3b3b3d+, from  
 DVĀ

ya ṭā  
 . . . DVĀ-YIṢĀ-Ḥ /  
 2<sub>1</sub> 1 1<sub>2</sub>

See also 13.24, 66.27, 69.18, 78.14-15.

b. 20.17: 3b(3)+5b3b4c3d, from  
 KĀ

ca ya ṭā  
 / VĀ KĀ-SṬĀYĀ-Ḥ /  
 1 2<sub>1</sub> r 1<sub>2</sub>



(9) Followed by ṭ prior to t-c.

65.30: 3b(3)+5b3b7c(1-6)(7), from  
RVVĀ N

ca ya ṭā tac  
/ ŪRVVĀ-N DAYĀ HĀ . . . .  
1 2<sub>1</sub> 1 1<sub>23</sub> 2<sub>3</sub>

(10) Followed by p.

26.23: 1a+2e2e3d+1b4a3b+1b3b, from  
RŪ

ca ya pa phā  
. . . MĀM RŪ-DRĀ- YĀ DR /.  
1 2<sub>1</sub> 1<sub>234</sub>

See also 65.19.

(11) Followed by final bh on one textual syllable.

78.27-28: 1a2e4a3b+3d3d+2e4a3b+3e(1-2), from  
A DDHVĀ

yā bha  
. . . ADDHVĀ- RĀ-M /.  
2 2<sub>1</sub> 1<sub>2</sub>

### PL

The conjunct pl usually calls for counting (kanakku) and is associated with the sequences 4<sub>5</sub> and 5<sub>6</sub>. The former is called utsvarita by K-R singers, while the latter is termed padānusvāra--nasalization which is in fact quite noticeable in the recitals of some R chanters (see SC 132-33; 135, note 3; 138: this feature is absent among the NJ). The symbol is connected also with 3r (immediately prior to a change of numeral), with which is heard a much shorter formula, minus



counting.

- (1) Final in the vacana, on an augmented syllable, and on any vowel other than o. Notation:  $4_5$ .

12.29-30: 1a --++++++2c2a2a2b \*, from

YI LĀ

pa      plā  
/ 0    YI-LĀ //.  
1<sub>234</sub>    4<sub>5</sub>

See also 5.34-35, 6.35-36, 9.26, 10.30, 17.42-43, 21.29, 24.28-29, 26.29-30, 27.28, 37.31, 40.29-30, 43.28-29, 44.26-27, 46.27-28, 47.32-33, 48.33-34, 51.29-30, 56.48-49, 57.47-48, 58.44-45, 60.6-8, 60.41-42, 63.56-57, 64.49-50, 65.41-42, 67.62-63, 70.40, 72.47-48, 77.40-41, 78.42-43, 79.49-50.

- (2) Final in the vacana, on an augmented syllable, and appearing on the vowel o (perhaps equivalent to the pranava--the sacred syllable om). Notation:  $5_6$ .

3.27-28: 2a(2)+--++++++2c2a2a2b \*, from

YI      ṢO

pa      plā  
. . . RHĀ- YI-ṢO /.  
1<sub>234</sub> 5 5<sub>6</sub>

See also 8.39, 14.29, 15.28, 16.25-26, 18.27, 35.27, 45.31, 71.48, 74.34, 75.44, 76.49.

- (3) Final in the vacana, on a short syllable. A preliminary augmented syllable is notated  $4_5$  and is sung to the counting motif, which consists of three or four counts.

43.6-8: 1c1a2a--+2a2a3b+-- \*, from  
 AM HĀ SAH

pli  
 . . . AMHĀ- SAH /.  
 4r 4<sub>5</sub>

See also 44.6-8, 74.6-8.

(4) Followed by k. Notation: 3r.

34.5-6: 1a+ --1c2a+, from  
 SYA RE

sa pi plā kā  
 / ĀD IT PRATNĀ- SYA RETASĀH /.  
 lr 1<sub>234</sub> 3 r 2

See also 37.25.

(5) Followed by t. Notation: 3r.

71.42: 1a3ala, from  
 HĀ

pī pla ta ka  
 / Ā VIVĀSĀ HĀ HĀ NTĪ . . . .  
 lr r 1<sub>234</sub> 3r 2<sub>3</sub> 2

See also 67.39, 67.48, 67.67.

(6) Followed by final pl. Notation: 4<sub>5</sub>.

48.31-32: 1d 1a++2a2a3b++2a++2a2a2a3b++3c, from  
 ŚRU DHĪ

plā plā  
 / ŚRUDHĪ HA-VĀ-M /.  
 4 4<sub>5</sub> 4 4<sub>5</sub>

See also 8.37-38, 16.23-24, 18.25-26, 35.25-26,  
 45.29-30, 71.46-47, 74.32-33, 75.42-43, 76.47-48.

- (7) Followed by medial pl. Notation: 4<sub>5</sub>.

16.21-22: 1c 1a+++2a2a2a3b+++3a+3d+, from  
MA YO

plā      plā      plā  
/ MA-YO VĀ GĀ-YI-RO /.  
4 4<sub>5</sub> 4r 4<sub>5</sub> 5<sub>6</sub>

See also 18.23-24.

- (8) Followed by ṅ. Notation: 3r.

71.35: 1ela, from  
HĀ

pla ṅa śa  
. . . HĀ HĀ-YI /.  
3r 4

See also 71.20-21.

- (9) Followed by final ś, excluding pl on the stobhas au ho bā and ehiyā. Notation: 4<sub>5</sub>.

27.29: 2d2a+++2a2a2a3b++2a+++2a2a2a3b+3c, from  
HO

pla śā  
/ HO YILĀ //.  
4<sub>5</sub>

See also 4.35, 21.30, 28.37, 30.56, 37.32, 48.35,  
50.33, 61.56, 66.50-51, 66.54, 70.41, 73.46.

- (10) Followed by final ś, pl on the stobhas au ho bā or ehiyā.

Notation: 4<sub>5</sub>.

a. 28.35: 1a6a3a, from  
HO

pā      pla      śa  
. . . AU      HO      BĀ /.  
1<sub>234</sub> 4<sub>5</sub>

See also 50.31, 73.44.

b. 30.51-52: la3b(1-2)(3)+++6a3a+, from  
                   NĀ          ME  
                   plā          śi  
           . . . NĀM E-HIYĀ HĀ /.  
                   4r   4<sub>5</sub>   r

See also 61.51-52.

(11) Followed by kh-n. Notation: 3r.

67.57: la+, from  
           HĀ  
  
           kha   pla   khān   śa  
           /   0   HĀ HA   HĀ-   YI /.  
                   3<sub>234</sub> 3r   2   2<sub>343</sub>

ṅ

Symbol ṅ apparently occurs only between preceding pl or ś-pl and following final ś and should be designated by the numeral 4. Final ś after ṅ is notated 5 if it appears on an augmented syllable. Although both are designated by numeral 4, ṅ cannot be confused with ph, which evidently is never preceded by pl or ś-pl. Augmented 5 following 4 corresponding to ph apparently signifies t, not ś.

(1) Followed by final ś and preceded by pl or ś-pl.

53.9-12: la-- -- --+4c3d+, from  
           A BHI ŚTA YĀ  
  
           pa                  śupl          ñī śa  
           . . . HO- YI ŚAN NO DE- VĪR ABHIŚTAYĀ-YI /.  
                   1<sub>234</sub> 5   r   r   r          4

See also 53.22-25, 53.35-36, 71.22, 71.36.

TR

The conjunct tr has its numerical counterpart in the sequence 5<sub>6</sub>5<sub>6</sub>, which K-R chanters term padānusvāra. The symbol is found mainly on concluding syllables of final and penultimate vacanas. Nasalization is connected with each appearance of the numeral 6 by some R singers; hence, rā656n is pronounced rāñ āñ ān (see SC 130; 132-33; 135, note 3; 138).

(1) Final in the vacana.

22.34: 2d2a++2a2a2a3b3e3b--+, from

RĀ N

kha śa tra

. . . STHĀ- YĪ- RĀ- N /.

3<sub>234</sub> 5 5<sub>656</sub>

See also 36.25, 41.26, 42.33, 55.56.

Ṣ

Letter ṣ has its parallel in any number from 1 to 6. The NJ chant reveals that the sign does not always denote absence of svara.

(1) Final in the vacana, on a short syllable, and occurring after k, t, n, t, tr, or kh-n. Notation: the previous number notated.

7.17: la \*, from

YI

ta śa

. . . VĀ-YI /.

2

See also 1.3, 1.14, 1.26, 2.18, 3.10, 4.10, 9.24,

10.6, 11.5, 13.9, 14.27, 15.10, 15.26, 17.12, 19.11,  
 19.27, 19.39, 20.6, 24.26, 27.17, 29.31, 30.8, 30.17,  
 30.29, 30.47, 31.7, 33.14, 35.18, 36.26, 37.5, 37.22,  
 45.24, 46.25, 50.6, 54.17, 56.20, 58.9, 58.20, 59.8,  
 59.42, 60.20-23, 60.28, 60.39, 62.27, 63.27, 63.39,  
 63.47, 66.16, 66.49, 67.42, 67.51, 67.60, 68.6, 70.19,  
 71.11, 73.38, 75.10, 79.10, 79.20, 79.34, 79.40.

- (2) Final in the vacana, on a short syllable, and occurring after kh, p, ph, or pl. Notation: 5.

14.6-9: 3a(2-3)1a --+--+2b \*, from

ṅĀ            YI TĀ YI

khī

śī

. . . Ū ṢU BRA-VĀ-    ṅĀYI TĀYI /.

3r

3<sub>234</sub>

5r

r

See also 6.12, 24.4-9, 34.34-35, 45.4-6, 55.36-37,  
 63.4-10, 65.3-8, 67.10-16.

- (3) Medial in the vacana or final after c or ñ, on a short syllable. Notation: the previous number notated, unless the following number is the same as the preceding number-- in which case an adjacent number is used (see 6.14).

a. 19.18: 1a3d(1-2), from

YI

cā śa

tī

. . . YĀ-YI MAHĀ O VĀ . . . .

1

2

1

r

r

1<sub>23</sub>

See also 6.14, 8.15, 23.10, 19.18, 26.10, 26.18,  
 45.11, 48.12, 56.15, 61.40, 63.51, 64.44.

b. 25.11: la<sup>4</sup>c3d+ \*, from

YI

cī śa

. . . DDHĀ-YI /.

1

See also 1.8, 1.11, 1.23, 10.22, 29.17, 31.22, 32.18,  
32.21, 34.23, 53.13, 53.26, 53.38, 55.4, 55.7, 55.22,  
55.25, 55.41, 55.44, 57.21, 59.31, 62.30, 68.15,  
71.23, 71.37.

(4) Final in the vacana, on a long syllable following ph.

Notation: 5r?

31.35: la<sup>4</sup>c3d++ \*, from

BŪ

pha śa

. . . SĀ BŪ /.

3<sub>5</sub> r

(5) Final and alone in the vacana, on the stobha hāyi.

Notation: 5.

9.27-28: la+++++++2b2b2b2a(1)(2)+++2b \*, from

HĀ

YI

śā

/ HĀYI //.

5

See also 3.29-30, 8.40-41, 10.31-32, 14.30-31,  
15.29-30, 16.27-28, 18.28-29, 35.28-29, 40.31-32,  
45.32-33, 71.49-50, 74.35-36, 75.45-46, 76.50-51.

Counting (kanakku) takes place on the augmented syllable  
(SC 233, first textual syllable).

- (6) Final and alone in the vacana, on an augmented syllable.

Notation: 5.

34.36: 2e+++++2a2a2a2b \*, from

VĀ

śa

/ VĀ //.

5

- (7) Following kh, augmented, and lacking preliminary long syllables (ś before k, ph, and tr excepted). Notation: 5.

28.5: 1a+++++2b2b2b3b+++ \*, from

VĀ

khā śa

. . . AU HO VĀ /.

3r 3<sub>234</sub> 5

See also 1.39, 8.13, 8.26, 28.10, 28.22, 30.12, 31.9, 36.28, 38.5, 38.15, 38.20, 38.31, 39.6-7, 39.16-17, 39.33, 42.12, 42.24, 43.5, 44.5, 48.25, 52.31, 53.47, 54.29, 60.5, 73.12, 74.5.

Mudrās for this usage of ś (SC 226, second textual syllable) are

(1) upariṣṭha/kamiḷtti, dakṣiṇa, upari (2) kamiḷtti, dakṣiṇa, madhyam (3) kamiḷtti, madhyam (4) kamiḷtti, adhaḥ.

It will be recalled that 3<sub>234</sub>5 is also the symbol of kh followed by ṅ. The execution of ṅ is similar, but not identical, to that of ś.

37.21: 1a+++2a2a2a3b3e3b, from

HĀ



khī    na śa  
/ ACHĀ NAPTRO    HĀ-YI /.  
3 r            3<sub>234</sub> 5

Here 2a rather than 2b motives are standard, while 3e3b (often condensed into 4c) are attached at the end.

- (8) Between kh and k, augmented, and lacking preliminary long syllables. Notation: 3.

55.15: 1a<sup>4</sup>c3d+2a2a3b3e3b, from  
PĀ

khī            śa ka  
/ KASYA NŪ-NĀ-    M PĀ-RĪ . . . .  
3        r    3<sub>234</sub>    3    2

- (9) Between kh and ph, augmented, and lacking preliminary long syllables. Notation: 3.

55.33: 1a<sup>4</sup>c3d+2a2a3b+3e3b, from  
SĪ

khī    śa    phā    śā  
/ DHIYO JIN-VĀ-    SĪ SATPĀTĀYI /.  
3 r r    3<sub>234</sub> 3 4 5

- (10) Between kh and tr, augmented, and lacking preliminary long syllables. Notation: 5.

55.55: 1a3b+++ , from  
YĪ

khr    śa tra  
. . . GĀ-    YĪ-    RĀ-    Ḥ //.  
3<sub>234</sub> 5    5<sub>656</sub>

See also 22.33.

- (11) Final in the vacana following kh, augmented, and encompassing one or more preliminary long syllables. Notation: 5.

- a. 62.32-35: 1e 1b+--1e2e++++2a2a2a2b \*, from  
TĀ HĀ O VĀ

kha śī  
/ CĀ- TĀ HĀ O VĀ /.  
3<sub>234</sub> 5r r r

See also 7.3-10, 21.4-8, 23.32-34, 52.9-13, 52.18-22.

- b. 7.34-36: 1c 1a --++++2a2a2a2b \*, from  
AU HO VĀ

kha śī  
. . . ŚŪ AU HO VĀ /.  
3<sub>234</sub> 5r r

See also 1.35-37, 2.32-34, 6.8-10, 11.23-25, 13.30-32,  
19.43-45, 20.25-27, 25.21-23, 29.35-37, 32.37-39,  
33.33-35, 39.29-31, 49.24-26, 51.9-11, 52.27-29,  
53.43-45, 54.24-26, 68.46-48, 69.38-40.

- (12) Final in the vacana following c and notated on a long syllable. Notation: lr.

24.16-17: 1a --3b+3b3d++ \*, from  
VA YAM  
cā śā  
. . . DDHIYĀ VAYAM /.  
l r

See also 5.16-17, 74.15, 74.24-25.

- (13) Medial in the vacana following c and notated on a long syllable. Notation: lr.

1.17: 1a2e+6a+3b++3d++5b+3b+, from  
NO

cā śa  
/ GRNĀ-NO . . . .  
ḷ r

See also 2.21.

- (14) Medial in the vacana following ṭ and notated on a long syllable. Notation: 2r.

31.25: la+4c3d--, from  
YĪ Ṃ  
ṭā śa ṭāc  
/ AGNĀ-YĪM SA-MŪ . . . .  
l l̄<sub>2</sub> r l lr<sub>2</sub>

This usage of 2r cannot be confused with 2r symbolizing th, which apparently is never preceded by ṭ.

- (15) Following p, augmented, and lacking preliminary long syllables. Notation: 3. Almost all examples represent p and ensuing ś by  $l_{23}^2$ , which ordinarily signals ṭ followed by ṭ. It seems, therefore, that a more logical notation would be  $l_{234}^3$ . One of the examples, in fact, makes use of a  $l_{23}^4$  arrangement, perhaps a distortion of an original  $l_{234}^3$ .

10.28: la4c3d3d++2a2a3b+1b3b+ \*, from  
VE

pa śa  
. . . NĀ VE /.  
 $l_{234}^3$

See also 3.18, 15.18, 37.16, 59.17-18, 59.28, 61.17.

This situation calls for the following mudrās (SC 231, fifth textual syllable):

(1) kamil<sub>l</sub>tti, adhaḥ (2) kamil<sub>l</sub>tti, dakṣiṇa, upari  
 (3)-(4) kamil<sub>l</sub>tti, madhyam (5) kamil<sub>l</sub>tti, adhaḥ.

(16) Final in the vacana following p, augmented, and covering one or more preliminary long syllables. Notation: 5.

a. 70.3-6: 1e 1b 1a2e+++++2a2a2a2b \*, from  
 ŚCI TRA Ū TYĀ

    pā                    śī  
 / TVAN NĀ- Ś CITRA Ū TYĀ /.  
 1 1<sub>234</sub> 5 r

See also 27.4-8.

b. 62.10-15: 1a -- -- ---+2b2b3b--3b(1)(2-3)+++++  
 HYŪ TA DVI TĪ                    YĀ            YĀ  
 2a2a2a2b \*, from

    pa                    śū  
 . . . PĀ- HY ŪTA DVITĪYĀYĀ /.  
 1<sub>234</sub> 5r                    r

Notice that this example makes use of a preliminary augmented syllable.

(17) Following pl and notated on an augmented syllable.

Notation: 5.

21.31-32: 1a --2e+++++2a2a2a2b \*, from  
 YI LĀ

    pla            śā  
 / HO YILĀ //.  
 4<sub>5</sub>

See also 4.36-37, 27.30-31, 28.38-39, 30.53-55,  
 30.57-58, 37.33-34, 48.36-37, 50.34-35, 61.53-55,  
 61.57-58, 66.52-53, 66.55-56, 70.42-43, 73.45,  
 73.47-48.

K-C

The numerical counterpart of the compound symbol k-c is not known. In all cases I have used the sequence  $l_2$  (to be distinguished from  $l_2$  and  $l_2^{\wedge}$ ), although I must hasten to add that at no place in the K-R printed editions do the chants under study use this sequence as the k-c correspondence.

(1) Followed by k.

13.19-21: 2a--++++5b--1a+3d++3d3d+2e4a3b+1b3b+3b3d+, from  
A RĀ TE

kic k̄a ya  
/ ARĀ-TE-R UTĀ DVĀ . . . .  
1 r  $l_2$   $2_1$

See also 4.28-29, 63.18-19, 64.17-18, 70.9-10,  
70.21-22.

(2) Followed by c.

17.22: 2a(2)+++4c2e3d+3e4a3b3b3d+, from  
HO

t̄uc kac c̄a  
. . . YĀ HO IYĀ /.  
 $lr_2$   $l_2$  1

See also 17.33.

(3) Followed by t.

57.13-14: 1a --2e3d++3d+3d+3b++4c+3b2e, from  
GI RĀ

k̄ac t̄i  
/ GI-RĀ- GIRĀ CĀ . . . .  
1  $l_2$  1 r  $l_2$

See also 31.11-12.

(4) Followed by ṭ.

67.52-53: 2e --2e3d+4c+4c+4c+4d(1-3), from  
DU RO

kāc tā  
/ DU-RO-NAYŪ-Ḥ /.  
1 1<sub>2</sub> 2<sup>3</sup>

(5) Followed by p.

50.25-26: 1a 2e3d+3d3d+2h4a3b++, from  
YI ŚVĀ

ca kāc pī pla śa  
/ VĀYIŚVĀ-YA SŪRYĀM AU HO BĀ /.  
1 1<sub>2</sub> 1 r r 1<sub>234</sub> 4<sub>5</sub>

#### K-TH (TH)

The numerical equivalent is probably augmented 2, which usually is synonymous with k. But in the analyzed chants k is never both preceded and followed by ṭ, a characteristic of the two occurrences of k-th.

(1) Followed by ṭ prior to ṭ.

47.15-16: 1alc2a--+4c7c, from  
HO TRAM

tī kāth tā ta  
. . . HOYI GĀYĀ HO TRAM NAVYĀ-MSĀM /.  
lr r 1<sub>2</sub> r 1 1<sub>23</sub> 2

(2) Followed by ṭ prior to kh-n.

47.26: 1a++2a \* 2e++5b(1-2), from  
HO

$\begin{array}{ccccccc} & & \dot{t}\bar{i} & \text{kath} & & \dot{t}\bar{i} & \text{khan} \\ \dots & \text{HOYI} & \text{DEV}\bar{A} & \text{HO} & \text{SU} & \text{PR}\bar{A}\text{VO-} & \text{C}\bar{A}- & \text{H} & / . \\ & \text{lr} & \text{r} & \text{l}\bar{2} & \text{l} & \text{r} & \text{l}_{23} & \text{}^2_{343} & \end{array}$

KH-N

To the compound symbol kh-n corresponds the sequence  ${}^2_{343}$ .

(1) Final in the vacana or before final ś.

a. 43.26:  $2e4a3b3d+8b3d++2a2a3b3e3b++$ , from  
HĀ

$\begin{array}{cccc} & & \dot{t}\bar{i} & \text{khan} \\ / & \text{JARO} & \text{D}\bar{A}- & \text{H}\bar{A} & / . \\ & \text{l} & \text{r} & \text{l}_{23} & \text{}^2_{343} \end{array}$

See also 24.25, 46.24, 47.30, 51.27, 58.41-42, 60.38, 67.58-59, 72.45.

b. 6.33: lela+++4a3b+3e3b3d++8b3d++4e3b+3e3b++, from  
BHĀ

$\begin{array}{cccc} & & \dot{t}\bar{i} & \text{khan} \\ \dots & \text{TA} & \text{I}\bar{L}\bar{A} & \text{BH}\bar{A} & / . \\ & \text{l} & \text{l}_{23} & \text{}^2_{343} \end{array}$

See also 5.32, 9.23, 12.27, 14.26, 15.25, 17.40, 63.54, 64.47, 65.39, 77.38, 78.40, 79.47.

As this last example illustrates, kh-n occurs frequently on stobhas, especially bhā; in such cases the ādisvara, lela+++4a3b+, is present.

T-KH (N)

To the compound symbol t-kh corresponds the sequence  ${}^{1111}_{2345}$ , which designates a type of svāra in the K-R system.

(1) Final in the vacana, on a stobha.

31.36: 1e1a+++++2b2b2b3b++3d3d3d7b6a3b3d+8b++++++  
VĀ

2a2a2a2b \*, from

takh  
/ vĀ //.  
1111  
12345

T-C

To the compound symbol t-c probably corresponds the sequence  $lr_2$ , known as dīrgha karṣaṇa in the K-R traditions (see SC 50-62).

(1) Followed by k, on one textual syllable, prior to k.

76.13-14: 2e++2a++4c+3e(1-2)(3)5a3d+4c4a3b4a3b3d, from  
HO TĀ

tāc ka kī  
/ HO- TĀ MANDRO JANĀNĀM . . . .  
lr lr<sub>2</sub> r r

(2) Followed by k, on two or more textual syllables, prior to k.

75.13-14: 3b(3)+++1b3b+3e(1-2)(3)5a3d++3d+3d+3b++4c++3b2e,  
MĀ N DRO

from

tā tāc ku kā  
/ HOTĀ MĀNDRO JANĀNĀM O VĀ O VĀ /.  
lr l<sub>2</sub> lr lr<sub>2</sub> r r r r

(3) Followed by k, on one textual syllable, prior to t.

22.23-25: 1a2e--2e6b3d+4c4a3b4a3b3d, from  
YI YA YŪ







$\dot{s}$ i                    tuc   kac   cā  
 / AGNE TVĀM KĀMAYA AIYYĀ   HO IYĀ /.  
 l r   r' r      r lr<sub>2</sub>      l<sub>2</sub> l

See also 17.16-21.

T-T

The compound symbol  $\underline{t-t}$  has its numerical parallel in the sequence  $l_2^{\wedge}$ .

(1) Followed by kh.

11.18-21: 1a2e4a3b+3b3d+-- --+4c+4c3d++4c+4c3d+4c, from  
 A GNĀ                    YI RĀ

$\dot{t}$ ī $\dot{t}$  kha                    śi  
 / AGNĀYI RĀ-THĀ      AU HO VĀ /.  
 l r      l<sub>2</sub> 3<sub>234</sub> 5r r

See also 7.29-32, 20.20-23, 33.27-30, 49.20-22,  
 51.5-7, 52.23-25, 54.21-22, 68.44, 69.36.

N-PH

The compound symbol  $\underline{n-ph}$  has as its counterpart the sequence  $4_3$ .

(1) Followed by kh or ph.

a. 59.4: 1d1a++++2a2a3b++2a++++2a2a2a3b+++4c4c+, from  
 $\tilde{J}\tilde{N}\tilde{A}$

naph pha kha  
 . . .  $\tilde{J}\tilde{N}\tilde{A}$  VO GNĀ      . . . .  
          4<sub>3</sub>    4      3<sub>234</sub>

b. 21.1-2: 1e 1a++2a+2a3b+2a+4e3b+2b3b(1-2)(3), from  
 DŪ TĀ    Ṁ

nāph kha  
/ DŪ- TĀ-M VO . . . .  
4r 4<sub>3</sub> 3<sub>234</sub>

Echoing this structure is an excerpt from the well-known vāmadevyam (from the JŪG: see ŚK 399). The recording is from the collection of J. F. Staal (see NVR 95, tape XVIII(7)).

1a+-- --2a+++++2c2a3b2a++2a2a3b+1b3b+, from  
YĀ NA ŚCĀ

pha niph khā  
/ KĀYĀ NAŚ CĀ-YITRĀ . . . .  
4 r 4<sub>3</sub> 3<sub>234</sub>

#### T-C

The compound symbol t-c is represented numerically by the sequence 2<sub>3</sub>--not to be confused with 2<sub>3</sub><sup>^</sup>, which calls for letter t.

(1) Final in the vacana.

19.46-47: 1d 1a+++4e4a3b3d+++4c3d++10b3d+1b4a3b+3b3d++ \*,  
DR ŚE  
from

tāc  
/ DR- ŚE //.  
2 2<sub>3</sub>

(2) Followed by k.

73.13: 1a+++2a2a4a3b3d+3d3d+2h4a3b+4c7c, from  
PĀ

tac kā ya  
/ PĀ-VAKĀ ŚĀ . . . .  
2<sub>3</sub> 2 2<sub>1</sub>



TH-C

To compound symbol th-c is probably related the sequence  $2r_3$ , labeled dīrgha karsana in the K-R traditions (see SC 50-62).

(1) Followed by k.

12.14-16:  $1a2e--4c(1-2)(3-4)3d+3d3d+2e4a3b+4c3b3d+$ , from  
           Ā     RĀ            TE

          ca            thic        k̄a  
 / SYĀ    ĀRĀ-    TE-R    UTĀ . . . .  
           1 2r r    2r<sub>3</sub> 2

See also 35.8-10, 68.28-30, 69.22-24.

(2) Followed by c.

57.22-23:  $1alela+3d++3d+3d+2h4a3b++2elb4a(1)$ , from  
           PRA PRĀ

          thāc        cā  
 / PRA- PRĀ    VAYĀM /.  
           2    2r<sub>3</sub> 1

See also 1.4-5, 19.12-15, 29.19-20, 38.36-37.

With th-c before c is associated this series of hand postures (SC 223, second textual syllable).

(1) malartti, upari (2) malartti, adhaḥ (3) malartti, upari (4) malartti, adhaḥ (5) malartti, upari (6) malartti, madhyam (7) malartti, upari.

(3) Followed by t.

38.6-7:  $2d 2e3d+3d3d+2h4a3b+2e(1)$ , from  
           TI GME

          thāc                    tu  
 / TI-GME- NĀ ŚOCĀYIṢĀ . . . .  
           2 2r<sub>3</sub> lr r r    l̄<sub>2</sub>

(4) Followed by final ś (and when th-c is final?).

10.20-21: 1d 1a+++4e4a3b3d+4c3d+++4c2e2e3d+5b3b3d, from

AU HO

thāc śa

/ AU HO-YI /.

2r 2r<sub>3</sub>

#### P-Y (DH)

The proper numerical designation of compound symbol p-y is uncertain, but 1<sub>231</sub> is a likely possibility.

(1) Followed by p.

15.15-16: 1a8b(1-2)(3-8)3d+4c3d+++4c2e3d+++5b3b+4c, from

TA RĀ

pāy pa śa

. . . TA- RĀ GĪ- RĀH /.

1 1<sub>231</sub> 1<sub>234</sub> 3

See also 3.11-16, 37.13-14.

These gestures take place on the primary syllable (SC 231, third textual syllable):

(1) malartti, dakṣiṇa, upari (2) malartti, dakṣiṇa, madhyam (3) malartti, dakṣiṇa, adhaḥ (4) upariṣṭha, upari (5) kamiltti, vāma, madhyam (6) kamiltti, vāma, adhaḥ (7) upariṣṭha, upari (8) malartti, adhaḥ (9) malartti, upari (10) malartti, adhaḥ (11) malartti, madhyam (12) malartti, upari.

#### Ś-PL

With the compound symbol ś-pl is apparently associated numeral 5.

(1) Followed by kh.

18.19: 1a++++++2b2b2b3b, from  
RDDHNO

kha śapl kha nā  
/ MŪ- RDDHNO VĀ- YIŚVĀ /.  
3<sub>234</sub> 5 3<sub>234</sub> 5

(2) Followed by t.

56.13: 1a++++4a3b+, from  
HĀ

khā śapl ta śa  
. . . GI- RĀ HĀ HĀ-YI . . . .  
3 3<sub>234</sub> 5 2<sup>3</sup>

See also 66.46.

(3) Followed by ñ.

53.4-8: 3b(3)--3b(1)(2-3)+---2b2b2a3a++1a2a++, from  
YI ŚAN NO DE VĪ

pa śupl ñī śa  
. . . HO- YI ŚAN NO DE- VĪR ABHIṢṬAYĀ-YI /.  
1<sub>234</sub> 5 r r r 4

See also 53.17-21, 53.30-34.

### Preliminary Long Syllables

Just as the interpretation of primary syllables varies according to context, so does the execution of preliminary long syllables, those syllables demarcated by the letter r in the numeral notation. Notwithstanding the fact that a given symbol is not limited as to the number of long syllables it may contain, as a general rule only the final two long syllables exhibit predictable musical traits; any long



syllable which precedes is treated usually as a short syllable. The listing given here takes each notational symbol and its contextual appearances in turn and supplies the musical characteristics first of the long syllable nearest the notational sign (the final preliminary long syllable) and then of the penultimate long syllable, if any. In other words, the counting of long syllables is made from right to left. For example, in the vacana

ka	ku kha	
/ DEVAM VAHĀNTĪ KE- TĀ	. . . ,	
2 ṛ	r r ^	3 <sub>234</sub>

the music of the final long syllable, ntī, of symbol k before kh will be given first; that of the penultimate long syllable, hā, will be listed in second place; that of vaṃ will be omitted altogether.

### K

(1) Final in the vacana.

1. 2d2a++5b3b(1), 2d2a++5b

(2) Followed by k.

1. 1a+4c3d, 1a+7c, 2h4a3b3d, 2d2a++5b3b3d, and variants thereof

2. 1a+4c3d, 1a+7c, 2h4a3b3d, 2d2a++5b3b3d, and variants thereof

(3) Followed by kh.

1. 1a+4c3d, 1a+7c, and variants thereof

2. 1a+5b3b(1-2), 1a+8b(1-7), 1a5b, 1b4a2a(1), and variants thereof

- (4) Followed by c.
1.  $1a+4c3d$ ,  $1a+7c$ ,  $2h^4a3b3d$ ,  $2d2a++5b3b3d$ , and variants thereof
  2.  $1a3d$
- (5) Followed by t prior to kh.
1.  $1a+4c3d$ ,  $1a+7c$ , and variants thereof
  2.  $1a2a$ ,  $1a3d$ ,  $1a4c$
- (6) Followed by t prior to t, t on a stobha.
1.  $1a+4c3d$ ,  $1a+7c$ ,  $2h^4a3b3d$ , and variants thereof
  2.  $1a+4c3d$ ,  $1a+7c$ , and variants thereof
- (7) Followed by t prior to kh-n.
1.  $1a+4c3d$ ,  $1a+7c$ ,  $1a5b3b3d$ , and variants thereof
  2.  $1a3d$ ,  $1a4c$
- (8) Followed by t prior to t-c.
1.  $1a+4c3d$ ,  $1a+7c$ ,  $2d2a++5b3b3d$ , and variants thereof
- (9) Followed by t.
1.  $1a+4c3d$ ,  $1a+7c$ ,  $1a5b3b3d$ , and variants thereof
- (10) Followed by p (except p prior to pl pl).
1.  $1a+4c3d$ ,  $1a+7c$ ,  $2d2a++5b3b3d$ , and variants thereof
- (11) Followed by y.
1.  $1a+4c3d$ ,  $1a+7c$ ,  $1a5b3b3d$ , and variants thereof
  2.  $1a+4c3d$ ,  $1a+7c$ ,  $1a5b3b3d$ , and variants thereof
- (12) Followed by t-t.
1.  $1a4c3d$ ,  $1a+3b3d$ , and variants thereof
- (13) Followed by th-c.
1.  $1a4c3d$ ,  $1a7c$ , and variants thereof
  2.  $1a4c3d$ ,  $1a7c$ , and variants thereof

KH

- (1) Followed by kh without the ādisvara.  
1.  $lc_2a$ , and variants thereof
- (2) Followed by kh with the ādisvara.  
1.  $la^4c_3d$  and variants thereof
- (3) Followed by n̄.  
1.  $la^+$ ,  $la^+3d^+$ , and variants thereof. When two or more long syllables are present, the formulae  $la^4c_3d^+$ ,  $la^7c$ , and their variants are used.  
2.  $la_2a$ ,  $la^4c(1-3)$ ,  $la_3e$ , and variants thereof
- (4) Followed by t̄.  
1.  $la^{++4}c$
- (5) Followed by pl̄.  
1.  $le_1a$ ,  $2a$ , and variants thereof. When two or more long syllables are present, the formula  $la^{++4}c$  is preferred.  
2.  $la_2a_3b$ ,  $la^{++++4}a_3b$ , and variants thereof
- (6) Followed by tr̄.  
1.  $la^{+++5}b_3b_3d^{++4}c$   
2.  $lc_1a$
- (7) Followed by augmented ś̄, without preliminary long syllables, which is final in the vacana or occurs prior to kh.  
1.  $lc_1a$ . When two or more long syllables are present, the formula  $la^{++4}c$  is used.  
2.  $la_2a_3b$
- (8) Followed by augmented ś̄, without preliminary long syllables, before pl̄.

1. la+++4a3b+5b3b3d+4c
  2. la+
- (9) Followed by augmented ś, without preliminary long syllables, prior to k or ph.
1. la++4c
  2. la+++2b2b3b
- (10) Followed by augmented ś, without preliminary long syllables, prior to tr.
1. la+++2b2b3b+5b3b3d+4c+
  2. la
- (11) Followed by final short ś.
1. la++4c
- (12) Followed by final augmented ś with one or more preliminary long syllables.
1. lc2a+, lcla

C

- (1) Final in the vacana.
  1. la+4c3d, la3d+, la2e3d, and variants thereof
  2. lcla
- (2) Followed by k.
  1. la2e(1), 2e, lcla+
- (3) Followed by kh.
  1. la3d
- (4) Followed by c prior to k.
  1. la3d, la
- (5) Followed by c prior to th.
  1. la7c and variants thereof

- (6) Followed by t.
1. la3d. When two or more long syllables are present, the formula la+4c3d is preferred.
  2. la3e3b(1-2)
- (7) Followed by t.
1. la4c(1-2)
- (8) Followed by medial th.
1. la+4c3d or variants thereof
- (9) Followed by final th.
1. la1b, la3d, and variants thereof
- (10) Followed by p.
1. 2e3d
  2. lc2a
- (11) Followed by y.
1. 2a, 3d, la+3e3b, la+4c3d, and variants thereof
  2. la2e4c(1-2)
- (12) Followed by ś.
1. la+3d+, ld1a, le1a
  2. la3e2a(1)
- (13) Followed by p-y.
1. la+4c3d and variants thereof

T

- (1) Final in the vacana or followed by final ś.
1. la2e4a3b++8b(1-2), la2e4a3b+3e(1-2), and variants thereof
  2. la3d, la4c3d+, and variants thereof

- (2) Followed by k.
1.  $1a+++5b3b3d$  and variants thereof
- (3) Followed by kh not on the stobha au ho bā or represented by  $3\begin{smallmatrix} 1111 \\ 2345 \end{smallmatrix}$ .
1.  $1a4c3d$ ,  $1a++3b3d$ ,  $1a++6c$ , and variants thereof
  2.  $1a5b3b(1-2)$ ,  $1a+5b$ ,  $1a+3e$ , and variants thereof
- (4) Followed by kh represented by  $3\begin{smallmatrix} 1111 \\ 2345 \end{smallmatrix}$ .
1.  $1a+4c3d$ ,  $1a+1b2a$ , and variants thereof
- (5) Followed by c.
1.  $1a+5b3b3d$  and variants thereof
  2.  $1a1b2a$ ,  $1a7c+$ , and variants thereof
- (6) Followed by t.
1.  $1a1e1a++5b3b3d$
  2.  $1a+3d+$
- (7) Followed by t.
1.  $1a+4c3d$ ,  $1a+3b3d$ , and variants thereof
  2.  $1a4a2a(1)$ ,  $1a+5b3b(1)$ ,  $1a2b3b(1-2)$ , and variants thereof
- (8) Followed by p.
1.  $2e4a3b3d$
  2.  $1a+4c3d+$
- (9) Followed by medial ś.
1.  $1a4c3d$ ,  $3b3d$ ,  $2d1e1a+++5b3b3d$ , and variants thereof
- (10) Followed by k-th (t<sub>h</sub>).
1.  $1a+7c$
  2.  $1a+11a(1-4)$ ,  $1a9b(1-2)$

- (11) Followed by kh-n.
1.  $1a+4c3d$ ,  $1a+3b3d$ ,  $1a7c$
- (12) Followed by t-c.
1.  $2d2a+++5b3b3d$
- (13) Followed by t-c.
1.  $1a++4c3d$  and variants thereof
  2.  $1a++3e3b1b3b(1-2)$  and variants thereof

N

- (1) Following p.
1.  $1e1a$

T

- (1) Final in the vacana or followed by final ξ.
1.  $1a+++8b(1-2)$ ,  $1a+3e2a(1)$ ,  $1a++1b$ ,  $1a+5b3b(1-2)$
  2.  $1a++++4a3b+$ ,  $1a++++2b2b3b+$ . If t precedes,  $1a+2a$  is used.
- (2) Followed by t.
1.  $1a++8b(1-2)$ ,  $1a++3e$ ,  $1a5b(1-4)$ , and variants thereof
  2.  $1a++++4a3b$ ,  $1a+5c(1-4)$ , and variants thereof
- (3) Followed by p.
1.  $6b(4-6)2e3d$

TH

- (1) Final in the vacana.
1.  $1c2a$ ,  $1c1a$ ,  $1e1a$
- (2) Followed by c prior to k.
1.  $1a2a$

- (3) Followed by p.  
 1. lclā
- (4) Followed by short ś prior to ṭ.  
 1. lclā
- (5) Followed by ṭ-ṭ.  
 1. la2a

P

- (1) Followed by kh.  
 1. lb4a3b++1b3b, la2e4a3b+3b3d  
 2. la+3d+
- (2) Followed by ṇ prior to ph.  
 1. la+3d+  
 2. la+++
- (3) Followed by ṇ prior to ś.  
 1. la++1b3b+3b3d
- (4) Followed by medial pl.  
 1. la+++4c+4c, lalc2a+++4c+4c, lb4a3b+4c  
 2. la7c, lb2b3b(1-2)
- (5) Followed by tr.  
 1. la+++4c+4c
- (6) Followed by ś without preliminary long syllables.  
 1. la++++4c+4c+, la4a3b++4c
- (7) Followed by ś with one or more preliminary long syllables.  
 1. la+++4c++4c, lalc2a+++4c+4c  
 2. 2a+3b



PH

- (1) Final in the vacana, on a short syllable.  
 1. 7a(7)5c3d

BH

- (1) Followed by t.  
 1. 1a+3b3d

Y

- (1) Followed by final t on two or more textual syllables.  
 1. 1a++2a++4c7c
- (2) Followed by t prior to t.  
 1. 1a++5b3b3d

PL

- (1) Final in the vacana, on an augmented syllable, and on any vowel other than o.  
 1. 1a
- (2) Followed by final pl.  
 1. 1c, 1a2a(1)
- (3) Followed by final ś, pl on the stobha ehiyā.  
 1. 1a3b(1-2)

Ń

- (1) Followed by final ś and preceded by pl or ś-pl.  
 1. 1a

Ś

All ś preliminary long syllables are without svara (that is, recited on a single pitch).

K-C

- (1) Followed by k.  
 1. 1a++++5b, 1a2e4a4a

K-TH

- (1) Followed by t prior to t.  
 1. 1alc2a

T-C

- (1) Followed by k, on one textual syllable, prior to k.  
 1. 2e++2a++4c+3e(1-2)
- (2) Followed by k, on two or more textual syllables, prior to k.  
 1. 3b(3)+++1b3b+3e(1-2)
- (3) Followed by k, on two or more textual syllables, prior to t.  
 1. 2e4a3b++8b(1-2), 1a2e4a3b+3e(1-2)  
 2. 3b(2-3)3d
- (4) Followed by k prior to p.  
 1. 3b(3)++2e+4c1b3b(1-2)
- (5) Followed by c.  
 1. 3b(3)++4c1b
- (6) Followed by y.  
 1. 3b(3)4c3d
- (7) Followed by k-c.  
 1. 2e4a3b++8b(1-2)  
 2. 1a3d++

T-T

(1) Followed by kh.

1. 2e4a3b+3b3d+, 1a++4c4c3d, 1a++4c7c, and variants thereof

N-PH

(1) Followed by kh.

1. 1e

TH-C

(1) Followed by k.

1. 4c(1-2), 1a1b
2. 1a2e

(2) Followed by c.

1. 2f2a+, 1a+1b

(3) Followed by final ś (and when th-c is final?).

1. 1d

P-Y

(1) Followed by p.

1. 1a+4c3d
2. 1a+3e2a(1)

Ś-PL

All preliminary long syllables are without svara (that is, recited mainly on a single tone).

Ādisvaras

As noted previously, ādisvaras ("beginning svaras") are associated with symbols occurring on the first textual syllables of vacanas or stobhas, even when the latter are not initial in the vacana. Only those consonant symbols linked with the short a-vowel (ka, kha, ca, ta, and so on) may assume the ādisvara, which often results from the counting procedure (kanakku). In the vacana

ka	ṭī	ta
/ PĀHI VIŚVĀ AU HO . . . .		
2 1	r 1 <sub>23</sub>	2

the first symbol, ka, assumes the ādisvara for the reason that it appears on the first syllable of the vacana. Although symbol ṭī is found on the stobha syllable au, it does not take the ādisvara, since more than one textual syllable is involved. Symbol ta, to the contrary, also occurs on a stobha (separate from au) and does elicit an ādisvara from the fact of its presence on that syllable alone. Some symbols apparently do not take ādisvaras at all, under any condition, while others make use of them only in particular contexts. The situations which call for ādisvaras (underlined) or shun them altogether are categorized here by notational symbol.

K

(1) Followed by k.

2a+++++2a+5b3b7c

(2) Followed by c prior to ṣ.

1a++++2a2a2a+4c+4c+3b2e

- (3) Followed by ṭ prior to t, ṭ not on a stobha.

1a+++2a+1b3f4a3b+4c(1-3)

- (4) Followed by ṭ prior to t, ṭ on a stobha.

1a+++6d+3e3b++4c3b3d

- (5) Followed by ṭ prior to p.

2a+++2a+4c++4c+3b2e

- (6) Followed by th.

1a+++4e3b++4c++3dlb3a(1-2)

- (7) Followed by p (except p prior to pl pl).

1a+++2a2a2a+4c++4c4a3b(1-2)

- (8) Followed by th-c.

1a+++2a2a2a3b++4c+6c(1-5)

#### KH

- (1) Final in the vacana.

1cla+++++6a2a+++1b3b3d++6b2e3d+++++++6d2b

- (2) Followed by medial pl.

1a+++4a3b+4c3d+8b3d++2a2a3b

- (3) Followed by final pl.

no ādisvara

- (4) Followed by final short ḥ without preliminary long syllables.

1ela+++7b3b+++5b3b+3d+++6b3d3d+++++2b2b2b3b(1-2)

- (5) Followed by medial or final augmented ḥ without preliminary long syllables (ḥ before k, ph, or tr excepted).

1ela+++2b2b3b+4c4a3b3d++4c3c

- (6) Followed by final augmented ś with preliminary long syllables.

lela++++2b2b3b+4c3d+8b3d++++2b2b2b

- (7) Followed by ś-pl.

la+++4a2a++4c4a3b3d+4c1c

### c

- (1) Followed by k.

no ādisvara

- (2) Followed by c prior to k.

la+2e+4c+++4c+

- (3) Followed by c prior to ṭ.

no ādisvara

- (4) Followed by c prior to th.

la+++4c++3d5b(1-2)

- (5) Followed by c prior to y.

no ādisvara

- (6) Followed by c prior to ś.

no ādisvara

- (7) Followed by ṭ.

no ādisvara

- (8) Followed by medial th.

no ādisvara

- (9) Followed by y.

la+++2a++4c+3b3d+

- (10) Followed by ś.

no ādisvara

- (11) Followed by k-c.  
 $\underline{1a+++2a++4c7c+}$
- (12) Followed by t-c.  
 $\underline{1a++2a+4c7c}$
- (13) Followed by th-c.  
 no ādisvara

T

- (1) Followed by kh not on the stobha au ho bā or represented by  $3\frac{1111}{2345}$ .  
 $\underline{1a+++2a++4c++4c3d+1b3b}$
- (2) Followed by kh on the stobha au ho bā.  
 $\underline{1a++2a++4c3d+4c}$
- (3) Followed by c.  
 no ādisvara
- (4) Followed by t.  
 $\underline{1a+++2a++4c7c}$
- (5) Followed by t.  
 no ādisvara
- (6) Followed by bh.  
 $\underline{1a++++2a++6b3d+1b3f4a3b+1b}$
- (7) Followed by y.  
 $\underline{1a+++2a++4c7c}$

N

- (1) Followed by ph.  
 no ādisvara

- (2) Followed by final ś.

no ādisvara

T

- (1) Final in the vacana.

lcla+++4e4a3b3d+4c3d+5b3b3d+4c

- (2) Followed by k.

lela++2a2a4a3b3d+3d+5b3b4c3d

- (3) Followed by ṭ.

lcla+++4e4a3b3d+3d+5b3b3b3d

- (4) Followed by ṭ.

la++++4e4a3b3d++4c3d+5b3b3d+4c

- (5) Followed by medial ś.

lcla+++4e4a3b3d++3d+3e3b3d+

TH

- (1) Followed by ṭ prior to kh.

la++++2a++3ela

- (2) Followed by ṭ prior to ṭ.

la+++2a++4c4a (?--whether this is an ādisvara is debatable)

- (3) Followed by short ś prior to k.

la++++2a++3dlb (?--whether this is an ādisvara is debatable)

P

- (1) Followed by c.

la+3e3b++4c3d+8b3d++2a2a3b+



(2) Followed by ṇ.

la+3e3b+4c3d+8b3d+2a2a3b+3ala+

(3) Followed by ph.

2a+++4a2a+4c4a3b3d+4c+4c+

(4) Followed by final pl.

la+3e3b+4c3d++6b2e3d+++++6a3a

(5) Followed by medial pl.

lela++++2b2b3b+4c3d+8b3d++++2b2b3b+

(6) Followed by ś-pl.

lela+++2b2b3b+4c3d \* 6b3d++++2b2b3b(1-2)

#### PH

(1) Followed by kh.

no ādisvara

#### Y

(1) Followed by ṭ prior to t.

no ādisvara

#### PL

(1) Followed by final ś.

no ādisvara

#### Ṇ

(1) Followed by ś.

no ādisvara

#### K-C

(1) Followed by c.

no ādisvara

KH-N

(1) Final in the vacana.

ldla+++++6a2a++4c3d+6b2e3d++++6a3b+4c

T-KH

(1) Final in the vacana.

lela+++++2b2b2b3b++3d3d3d7b6a3b3d+8b3d+++++++2a2a2a2b

T-C

(1) Followed by k.

la+++2a2a<sup>4</sup>a3b3d+3d3d+2h<sup>4</sup>a3b+4c7c

(2) Followed by t.

lela++2a2a<sup>4</sup>a3b3d \* --3d2h<sup>4</sup>a3b+5b(1-3)

T-T

(1) Final in the vacana.

no ādisvara

Reconstructions

The foregoing relationships of NJ to both the syllabic and numeric notations make it possible to reconstruct the notations as they may have appeared originally. As one would expect, the J syllable notation is, on the whole, more accurate than the numeral notation, at least as far as NJ is concerned. But at spots where the NJ oral tradition diverges from J manuscript readings, the number notation often furnishes valuable aid in enabling one to settle upon the correct symbol. A case in point is a vacana from chant 22, which the manuscripts notate as follows:

$\dot{t}uc$  ka  $\dot{t}a$  ta  
 / OYI YA YŪ-R VVĀ-YOR Ā- NĪ /.  
 1 7  $l_2$  r lr  $l_{23}$  2

However, the oral tradition makes it clear that  $\dot{t}\text{-}c$  ( $lr_2$ ) belongs on the preceding syllable, that the first syllable of the vacana (which, incidentally, carries an ādisvara) should be notated ca (1), that symbol ka (2) should be shifted one syllable to the left, and that ta ( $l_{23}$ ) should cover two syllables and have the notation  $\dot{t}\bar{a}$  ( $lrl_{23}$ ). This vacana, therefore, should be reconstructed in this manner:

ca  $\dot{t}ic$  ka  $\dot{t}\bar{a}$  ta  
 / OYI YA YŪ-R VVĀYOR Ā- NĪ /.  
 1  $lr_2$  lr  $l_{23}$  2

Clearly, in this particular instance the numeral notation provides a truer picture of the vacana's musical structure than does the syllable notation.

A peculiarity of the numeral notation is that it often presents the numbers in the right order but arranges them incorrectly. The following vacana, for example, contains the correct J syllable notation,  $\dot{t}\bar{i}$ -khi-tra, and the inaccurate (for the J system) numeral notation of N:

$\dot{t}\bar{i}$  khi tra  
 / IYETHA BĀ- RHIR Ā- SĀ- DĀ- M /.  
 1 r  $l_{23}$   $2_3$   $4_5$   $5_6$  6

Of course, the correct arrangement should be

$\dot{t}\bar{i}$  khi tra  
 / IYETHA BĀ-RHIR Ā-SĀ- DĀ- M /.  
 1 r  $l_2$  3 r  $3_{234}$   $5_6$  6

In other words, the series 1232345656 is characteristic of both versions; but only the second, reconstructed, version gives the proper grouping of these numbers.

Another habit of the numeral notation is a tendency to needlessly alternate numerals, especially 1-2 and 4-5. This was done perhaps to add variety to the different musical environment of the K-R schools and thus to avoid monotony. The contemporary figure notation of the following passage, on the J text, makes use of a 1-2 alternation.

	kū	kā	
/	DIVI	HOYI	HO AU HO AU . . . .
	2	1	2r 1r 2r

But symbol k should be represented throughout by numeral 2, so that this notation results:

	kū	kā	
/	DIVI	HOYI	HO AU HO AU . . . .
	2	r	r r

Similarly,

		su	ti	
/	AŚVAN	NA	TVĀ	VĀRĀVANTĀM /
	4	5	4	5r 4r 5 4

should be changed to

		su	ti	
/	AŚVAN	NA	TVĀ	VĀRĀVANTĀM /.
	5	r	r r r r	

There are times when J manuscripts and the present-day number system give completely inaccurate notations of a vacana. For instance, B.497 and N supply these notations for the opening vacana of chant 34:

phi            śya   tya  
/ ĀD IT PRATNĀ-SYA   RETA-SĀH̄ /.  
4r                      4<sub>5</sub>                      r 4

But consultation of the NJ tradition reveals the correct notations to be

ṣa            pi            plā   kā  
/ ĀD IT PRATNĀ- SYA   RETASĀH̄ /.  
lr                      1<sub>234</sub> 3                      r 2

In summary, the importance of NJ in reconstructing the notations of the seventy-nine sāmans cannot be overemphasized. The manuscripts and printed editions supply valuable guidelines for this reconstruction; but, in the end, a given symbol must be accepted or rejected according to its conformity with NJ, which is structurally more accurate than the reading of any manuscript or printed source.

(1) GAUTAMASYA PARKKAH̄

ta ta śa [4]      thāc      cā śa [9]      ṭā śa    ṭā śa [15]  
OGNĀ-YI /      Ā    YĀ-HI    VĀ-YI /      TĀYĀ-YI    TĀYĀ-YI /  
5                      2r 2r<sub>3</sub> 1                      r 1<sub>2</sub>    lr 1<sub>2</sub>

cā śa tha    cā [21]      ṭā śa    ṭā śa [27]                      ki ca [31]  
GRNĀ-NO    HĀVYADĀ /      TĀYĀ-YI    TĀYĀ-YI /                      NĀYI HO-TĀ /  
ī            r 2r 1                      r 1<sub>2</sub>    lr 1<sub>2</sub>                      r                      1

ṭa ṭa      khā                      śi [38]    kha    śa  
SĀ-TSĀ-YI    BĀ      AU HO VĀ /      HĪ-    ŚĪ //  
1<sub>2</sub>    1<sub>2</sub> 3      3<sub>234</sub> 5r r                      3<sub>234</sub> 5

(2) KAŚYAPASYA BARHIṢĪYAM

$\begin{array}{cccccccc} & \dot{s}i & & ti & [7] & & \dot{s}u & & \dot{t}i & ta & \dot{s}a & [19] \\ AGNA & \dot{A} & Y\dot{A}HI & V\dot{I} & / & TAY\dot{A}YI & GR\dot{N}\dot{A}NO & HAVY\dot{A}D\dot{A}T\dot{A}- & Y\dot{A}-YI & / & & \\ 5 & r & r & & & 1 & r & r & r & r & 1_2 & 3_2 \end{array}$

$\begin{array}{cccccccc} & c\dot{a} & \dot{s}a & tha & & \dot{t}i & t\dot{a} & [28] & & t\dot{a} & kh\dot{a} & \\ NI & HO-T\dot{A} & S\dot{A}TSI & BARH\dot{A}- & YI\dot{S}\dot{I} & / & BARH\dot{A}-YI-S\dot{A} & & AU & HO & & \\ 1 & r & 2r & 1 & & 1_2 & 3_2 & & 1 & 1_2 & 3_3 & 3_2 & 3_4 & 5r & r \end{array}$

$\begin{array}{cccc} \dot{s}i & [35] & ca & \dot{t}a & kha \\ V\dot{A} & / & B\dot{A}RH\dot{I}- & S\dot{I} & // \\ & & 1 & 1_2 & 3_3 & 1_1 & 1_1 & 1_1 & 1_1 & 1_1 & 2_3 & 4_5 \end{array}$

(3) GAUTAMASYA CAIVA PARUKAH

$\begin{array}{cccccccc} & \dot{s}i & & ti & & ti & \dot{s}a & [11] & & p\dot{u}y & pa \\ AGNA & \dot{A} & Y\dot{A}HI & V\dot{A}YITAY\dot{A}-YI & / & GR\dot{N}\dot{A}NO & HAVYA-D\dot{A}- & T\dot{A}- & & & \\ 5 & r & r & & & 1 & r & r & & 1_2 & 3_1 & 1_2 & 3_4 \end{array}$

$\begin{array}{cccccccc} \dot{s}a & [19] & & khi & na & \dot{t}a & t\dot{a} & pa & pl\dot{a} & [29] & \dot{s}\dot{a} \\ YE & / & NI & HO-T\dot{A} & S\dot{A}TS\dot{A}- & YI & B\dot{A}RH\dot{A}- & YI-S\dot{O} & / & H\dot{A}YI & // \\ 3 & & r & 3_2 & 3_4 & 3 & 1_2 & 3_2 & & 1_2 & 3_4 & 5 & 5_6 & & 5 \end{array}$

(4) SAUPARNNAM CA

$\begin{array}{cccccccc} & & & \dot{s}u & & ti & \dot{s}a & [11] & & \dot{s}u & \\ TVAM & AGNE & YAJ\dot{N}\dot{A}N\dot{A}N & TVAM & AGN\dot{A}-YI & / & YAJ\dot{N}\dot{A}N\dot{A}M & HOT\dot{A} & VI\dot{S}VE- & & \\ 5 & r & r & r & & & 1 & r & r & r & r & r \end{array}$

$\begin{array}{cccccccc} & \dot{t}i & & t\dot{a} & [22] & ka & & \dot{t}i & & t\dot{a} & [28] & k\dot{a}c & k\dot{a} \\ S\dot{A}M & H\dot{A}- & YIT\dot{A}H & / & DE-V\dot{A}YIBH\dot{A}- & YIR & MM\dot{A} & / & NU-SE & JAN\dot{A} & & & \\ r & 1_2 & 3_2 & & 2 & 1r & 1_2 & 3_2 & & 1 & 1_2 & & \end{array}$

ṭa kha pla [35] pla śā  
 AU HO BĀ / HO YILĀ //  
 1<sup>2</sup> 3<sub>234</sub> 4<sub>5</sub> 4<sub>5</sub>

(5) VAIŚVAMANASAM CĀDITYASĀMA VĀ

tī [5] śī ṭī tac cā śā [18]  
 AGNIN DŪTĀM / VRNĪMAHĀYI HOTĀRĀ- M VĪ-ŚVAVEDASĀM /  
 5 r r 1 r r r r 1<sub>23</sub> 2<sub>3</sub> 1 r

ti tac kā ta ta [26] thi ti  
 ASYA YĀ- JÑĀ O AU HO VĀ / SYA SUKRĀTUM ILĀ  
 1<sub>23</sub> 2<sub>3</sub> 2<sub>r</sub> 2<sup>3</sup> 2<sup>3</sup> 2 r 1 1<sub>23</sub>

khaṇ [33] pa pla  
 BHĀ / O YI-LĀ //  
 2<sub>343</sub> 1<sub>234</sub> 4<sub>5</sub>

(6) ŚRAUTARŚAM I

tī [5] ṭa khā śi [11] kha śa [13]  
 AGNIR VRTRĀ / NĀ-YI JĀ AU HO VĀ / GHĀ- NAT /  
 5 1<sup>2</sup> 3 3<sub>234</sub> 5<sub>r</sub> r 3<sub>234</sub> 5

ca śa ci ka tā tu ta [27] cā  
 DRĀ-VINASSYUR VĪ-PANYĀYĀ OYI SAMIDDHĀ- Ś ŚŪ / KRĀYĀ-  
 1 2 1 2 lr 1<sub>2</sub> lr 1<sub>23</sub> 2 lr

tha ti khaṇ [34] pa plā  
 HŪTA ILĀ BHĀ / O YI-LĀ //  
 2<sub>r</sub> 1 1<sub>23</sub> 2<sub>343</sub> 1<sub>234</sub> 4<sub>5</sub>





ta [16] bhī ta tā khan śa [25] pa  
 YĀM / AGNĀYI RĀ- THĀN NĀ VĀ HĀ- YI / DĀ-  
 2 1 r 1<sub>23</sub> 2 lr 1<sub>23</sub> 2<sub>343</sub> 1<sub>234</sub>

pla [27] śā  
 YĀ-M / HĀYI //  
 4<sub>5</sub>

## (10) ŚAIRĪSAM I

śā tā ta śa [7] tā ta [11] tā ti  
 PRESTHAM VAYO HĀ-YI / ATĀ- YITHĪM / STUŚĀ-YI MITRĀ-M  
 5r r 1 1<sub>23</sub> 2 2<sub>3</sub> 2 2<sub>3</sub>

tā kha na [20] thāc śa [23] thā tā pa  
 IVĀ PRĀ- YAM / AU HO-YI / AGNE RĀTHĀ- N NĀ  
 1 1<sub>2</sub> 3<sub>234</sub> 5 2r 2r<sub>3</sub> 2 r lr 1<sub>23</sub> 1<sub>234</sub>

śa [29] kha pla [31] śā  
 VE / DĀ- YĀ-M / HĀYI //  
 3 3<sub>234</sub> 4<sub>5</sub>

## (11) ŚAIRĪSAM II

ti ta śa [6] śī tr  
 PRESTHAM VO HĀ-BU / ATITHĀYIM STUŚE MITRAM IVA PRĀ-  
 5r r 1 r r r r 1<sub>23</sub>

ta [18] tīt kha śi [26] ti kha  
 YĀM / AGNĀYI RĀ-THĀ AU HO VĀ / NA VEDĪ- YĀ- M //  
 2 1 r 1<sub>2</sub> 3<sub>234</sub> 5r r 1 r 1<sub>2</sub> 3<sub>2345</sub>

(12) INDRASYA SAMVARGGAVĀRTTRAGHNAṂ I

ti [4] tha ca tha tu ta [13] ca  
 TVAN NO YĀ / GNE MĀ- HOBHĪḤ PĀHĀYI VĪ- ŚVĀ / SYĀ  
 5r r 2r 1 2r 1r r r 1<sub>23</sub> 2 1

thic kā ya ṭā [22] thā ti khaṇ [28]  
 ĀRĀ- TE-R UTĀ DVĀ-YIṢĀ-H / MĀRTTYĀSYA ILĀ BHĀ /  
 2r r 2r<sub>3</sub> 2 2<sub>1</sub> 1<sub>2</sub> r r 1 1<sub>23</sub> 2<sub>343</sub>

pa plā  
 0 YI-LĀ //  
 1<sub>234</sub> 4<sub>5</sub>

(13) INDRASYA SAMVARGGAVĀRTTRAGHNAṂ II

ṣi tī ta śa [10] ka tī ta  
 TVĀN TVAN NO AGNE MAHOBHĀ-YIḤ / PĀHI VIŚVĀ AU HO SYĀ  
 5r r r r 2 1 r 1<sub>23</sub> 2 1r

ṭā ta [19] kic kā ya ṭā [27] ṭā kha  
 AU HO / ARĀ-TE-R UTĀ DVĀ-YIṢĀ-H / MARTTO- YĀ  
 1<sub>23</sub> 2 1 r 1<sub>2</sub> 2<sub>1</sub> 1<sub>2</sub> 1 1<sub>2</sub> 3<sub>234</sub>

ṣi [33] kha  
 AU HO VĀ / SSYĀ //  
 5r r 3<sup>1111</sup><sub>2345</sub>

(14) SĀKAMAŚVASYA ŚAUNAŚŚEPES SĀMA I

pha khī śī [10] tr  
 EHY Ū ṢU BRA-VĀ- NĀYI TĀYI / AGNA ITTHETARĀ GĀ-  
 4 3r 3<sub>234</sub> 5r r 1 r r 1<sub>2</sub>

cā [19] tā ci [24] tā khaṇ śa [28]  
 YIRĀH / EBHĀ- YĪR VVARDDHĀ / SA YĀ HĀ- YI /  
 1 r 1<sub>2</sub> 1r 1<sub>23</sub> 2<sub>343</sub>

pa pla [30] śā  
 DO BHO / HĀYI //  
 1<sub>234</sub> 5<sub>6</sub> 5

(15) SĀKAMAŚVASYA ŚAUNAŚŚEPES SĀMA II

sū ti śa [11] cī pāy  
 EHY Ū SU BRAVAU HO NĀYI TĀ-YI / AGNA ITTHETA-RĀ  
 5r r r r r 1 1<sub>231</sub>

pa śa [19] khi na [23] tā khaṇ śa [27]  
 GĪ- RĀH / EBHIR VVĀ- RDDHĀ / SA YĀ HĀ- YI /  
 1<sub>234</sub> 3 r 3<sub>234</sub> 5 1 1<sub>23</sub> 2<sub>343</sub>

pa pla [29] śā  
 DO BHO / HĀYI //  
 1<sub>234</sub> 5<sub>6</sub> 5

(16) VATSASYA KĀNVASYA SĀMA I

śā tā [5] ca ka cī tha ṭi ta [16]  
 Ā TE VATSĀH / MĀ-NO YAMAT PARĀ- MĀC CIT SADHĀ- STHĀT /  
 5r r 1 2 1 2r 1 1<sub>23</sub> 2

bhī ta [21] plā plā plā [27] śā  
 AGNĀYI TVĀ- M KĀ / MA-YO VĀ GĀ-YI-RO / HĀYI //  
 1 r 1<sub>23</sub> 2 4 4<sub>5</sub> 4r 4<sub>5</sub> 5<sub>6</sub> 5

(17) VATSASYA KĀNVASYA SĀMA II

                    sū                    tī ta śa [13]                    ṣi  
 Ā TE VATSO MANO YAMAD AIYYĀ HĀ-YI / PARAMĀC CIT SA-  
 5r r r r r l r

                    ṭuc kac cā [25]                    ṣi                    ṭuc kac  
 DHASTHĀD AIYYĀ HO IYĀ / AGNE TVĀM KĀMAYA AIYYĀ HO  
 r r lr<sub>2</sub> l<sub>2</sub> l r r r r lr<sub>2</sub> l<sub>2</sub>

                    cā [36]                    kā ṭā khan [41] pa plā  
 IYĀ / GIRĀ ILĀ BHĀ / 0 YI-LĀ //  
 1 2 1 l<sub>23</sub> 2<sub>343</sub> l<sub>234</sub> 4<sub>5</sub>

(18) AGNEŚ CA VAIŚVĀNARASYĀRSEYAM

                    ṣi tā ti [9] ca cā tha ṭi kha  
 TVĀM AGNE PUSKĀRĀD ADHĪ / ĀTHARVVĀ NĀYIRAMĀ-NDHĀ-  
 5r r r l 2r 1 l<sub>2</sub> 3<sub>234</sub>

na [18] kha śapl kha nā [23] plā plā  
 TĀ / MŪ- RDDHNO VĀ- YIŚVĀ / SYA VO VĀ GHĀ-  
 5 3<sub>234</sub> 5 3<sub>234</sub> 5 4 4<sub>5</sub> 4r 4<sub>5</sub>

pla [28] śā  
 TO / HĀYI //  
 5<sub>6</sub> 5

(19) SUMITRASYA CA VĀDHRYAŚVES SĀMA

                    sū                    ti ta śa [12]                    thīc  
 AGNE VIVASVAD Ā BHARO VĀ HĀ-YI / ASMABHYAM Ū- TĀ-  
 5 r r r 2 2r<sub>3</sub> lr

cā śa            tī ta        tā ta śa [28] ca yā        ṭā  
 YĀ-YI MAHĀ O VĀ HĀ O VĀ HĀ-YI / DĀYIVO HIYĀ O  
           2 1 r r    1<sub>23</sub> 2 1r    1<sub>23</sub> 2                    1 2 2<sub>1</sub>    1<sub>2</sub> 1r

ṭā ta        tā ta śa [40]        ṭā        khā                    śi [46]        ṭāc  
 VĀ HĀ O VĀ HĀ-YI / SĀ-YI NĀ        AU HO VĀ / DR-ŚE /  
           1<sub>23</sub> 2 1r    1<sub>23</sub> 2                    1<sub>2</sub> 3    3<sub>234</sub> 5r r                    2 2<sub>3</sub>

(20) AGNEŚ CA SAMVARGGAḤ

                  tī ta śa [7]                    ki        ṭi kha                    nā [16] ca  
 NAMAS TAU HOGNĀ-YI / OJĀSĀYĪ GRNĀ-NTĀ- YI DE / VĀ  
           5        r                                    2r r 1r        1<sub>2</sub> 3<sub>234</sub> 5                    1

ya        tā [20]                    ṭīṭ kha                    śi [28]  
 KĀ-STĀYĀ-H / AMĀYIR Ā- MĀ        AU HO VĀ / TRAM  
           2<sub>1</sub> r 1<sub>2</sub>                    1 r        1<sub>2</sub> 3<sub>234</sub> 5r r                    3

                  khī  
 ARDDAYĀ        //  
                   3<sup>1111</sup>  
                   3<sub>2345</sub>

(21) VAIŚVAMANASAM CA

                  nāph kha                    śu [9]        tha                    ṭu kha  
 DŪ- TĀ-M VO VIŚVAVEDASĀM / HĀVYĀVĀHĀM AMĀ-RTTĀ-  
           4r 4<sub>3</sub>        3<sub>234</sub> 5        r                                    2r 1r r r        1<sub>2</sub> 3<sub>234</sub>

na [17] ca                    ṭu ta        ki ṭa kha        pla [30]  
 YAM / YĀJISṬHĀM RÑJASE HĀYI GIRĀ AU HO BĀ /  
           5                    1        r r        1<sub>23</sub> 2                                    1<sub>2</sub> 3<sub>234</sub> 4<sub>5</sub>

pla śā  
HO YILĀ //  
4<sub>5</sub>

(22) ŚNĀBHĀŚNAUSTĀM I

tī [5] tā tā [9] tī ku  
UPA TVĀ JĀ / MAYO GIRĀ-H / OYI YA YŪ-R DDAYIDIŚĀTĪR  
5 r 1 l<sub>2</sub> 1 l<sub>2</sub> lr l<sub>2</sub>

ka ti [22] ca tic ka tā ta [30]  
HĀVIŚKRTĀ-H / OYI YA YŪ-R VVĀYOR Ā- NĪ / KA YĀ-  
1 l<sub>2</sub> 1 lr<sub>2</sub> lr l<sub>23</sub> 2 3 r

khi śa tra [35] tā ta kha  
STHĀ- YĪ- RĀ- N / AŚVĀ- GĀ- VĀ- H //  
3<sub>234</sub> 5 5<sub>656</sub> 2 2<sub>3</sub> l<sub>2</sub> 3<sup>1111</sup><sub>2345</sub>

(23) ŚNĀBHĀŚNAUSTĀM II

tu ti [9] ca śa kā tī kha na [19]  
UPA TVĀ JĀMĀYO GIRĀH / DĀ-YIDIŚĀTĀYIR HAVĪ-ŚKĀ- RTTĀH /  
5 r r r 1 2 lr l<sub>2</sub> 3<sub>234</sub> 5

śā tā tī [27] ti khā śi  
VĀYOR ANĀ HĀ YIKĀ YĀ / STHĀYIRĀ AU HO VĀ ILĀ //  
r r r lr l<sub>2</sub> 3r 3<sub>234</sub> 5r r

(24) VAIŚVĀMITRAM CA

pi śū [10] tā tāc cā  
UPĀ TVĀ- GNE DIVEDIVĀYI / DOŚĀ- VĀSTĀ-R DDHIYĀ VA-  
1 r l<sub>234</sub> 5r r r lr l<sub>2</sub> lr lr<sub>2</sub> 1

śā [18]    ṭā    ṭāc    ṭi    khaṇ    śa [27]    pa  
 YAM /    NĀMO    BHĀ-RĀ-NTA    EMĀ-    SĀ-    YI /    0  
 r            lr l<sub>2</sub>    lr lr<sub>2</sub>    l r l<sub>23</sub>    2<sub>343</sub>                    l<sub>234</sub>

plā  
 YI-LĀ //  
 4<sub>5</sub>

(25) AGNEŚ CA JARĀBODHĪYAM I

sa ta [3]    ṭā    ṭā                    cī śa [12]    kā    ṭi  
 JĀ-RĀ /    BODHĀ    BODHĀ    TAD VIVIDDHĀ-YI /    VIŚE VĀYIŚE  
 5r            lr l<sub>2</sub>    lr l<sub>2</sub>    l    2    lr l<sub>2</sub>

ṭā    khā                    śi [24]    kā                    ku ca  
 YAJÑO- YĀ-YĀ    AU HO VĀ /    STOMAM RUDRĀYA DRŚĪ-KĀM //  
 1 l<sub>2</sub> 3r 3<sub>234</sub> 5r r                    2r                    r                    1

(26) AGNEŚ CA JARĀBODHĪYAM II

tī ta [6]    ca                    cī śa                    ṭī    tā [17]  
 JARĀBODH O VĀ /    TĀD VIVIDDHĀ-YI VIŚĀYI VĀ- YIŚE /  
 5 r r                    l    r                    2 l r                    l<sub>23</sub> 2

tha śa                    ki ca ya pa                    phā [27]    khā    plā  
 YĀJÑI-YĀYĀ STO-MĀM RŪ-DRĀ- YĀ DR /    ŚĪK O YI-LĀ //  
 r l 2r r                    l    2<sub>1</sub> l<sub>234</sub>                    3r 3<sub>234</sub>                    4<sub>5</sub>

(27) MĀRUTAM CA

pi                    śu [9]    thā ca                    ki  
 PRĀTĪ TYĀ- Ñ CĀRUM ADDHVARĀM /    GO-PĪDHĀ-YĀ PRĀ HŪ-  
 lr r l<sub>234</sub> 5r                    2r r l 2r r ^

kha na śa [18] tūc kā ta kha  
 YĀ- SĀ-YI / MARUDBHIR ĀGNĀ YĀ GAHĀ AU HO  
 3<sub>234</sub> 5 1 r r lr<sub>2</sub> 1<sub>2</sub> 3<sub>234</sub>

pla [29] pla śā  
 BĀ / HO YILĀ //  
 4<sub>5</sub> 4<sub>5</sub>

## (28) BHĀRGGAṂ I

tā khā śa [6] tā khā śa [11]  
 ĀŚVĀ AU HO VĀ / NĀ TVĀ AU HO VĀ / VĀRAVAN-  
 lr 1<sub>2</sub> 3r 3<sub>234</sub> 5 lr 1<sub>2</sub> 3r 3<sub>234</sub> 5 r r

su tā [18] tā khā śa [23]  
 TAM VANDADDHYAI / ĀGNĀ AU HO VĀ / NAMOBHIS  
 r r lr 1<sub>2</sub> 3r 3<sub>234</sub> 5 r

śī ti [30] ki pā pla śa [37] pla śā  
 SAMRĀJANTĀM / ĀDDHVARĀNĀM AU HO BĀ / HO YILĀ //  
 r r r 2r lr 1<sub>234</sub> 4<sub>5</sub> 4<sub>5</sub>

## (29) BHĀRGGAṂ II

su ti [9] ka cr śa [18]  
 AŚVAN NA TVĀ VĀRĀVANTĀM / VANDADDHYĀ AGNIN NAMOBHĀ-YIḤ /  
 5 r r r r r 2 1 r r r

ka thāc cā khā khu na śa [32]  
 SAMMRĀ-JAN-TĀM ĀDDHVA-RĀ AU HO VĀ I HO HĀ-YI /  
 2 r 2r<sub>3</sub> lr 3 3<sub>234</sub> 3r r r 3<sub>234</sub> 5

ka ta kha śī [38] kha  
 AU HO YĀ AU HO VĀ / NĀ- M //  
 2 1<sub>2</sub> 3<sub>234</sub> 5r r 3<sub>234</sub> 1111  
 2345





ki pha śa [36] ṭakh  
 DRAVĀSĀ- SĀ BŪ / VĀ //  
 2 r 3<sub>5</sub> r 1<sup>1111</sup><sub>2345</sub>

(32) AURVVASYA VAIDHĀRES SĀMA II

sa tū tā [10] ki ca tā  
 AURVVA-BHRGVAC CHUCIM E ŚUCĪM / ĀPNAVĀ-NĀVAD Ā  
 5r 2r 1 1<sub>23</sub>

tā śa tā śa cā ta [25] ṭī ta tā cā  
 HUVĀ-YI HUVĀ-YI HŪVĀ E / AGNĀYIM SĀ- MŪ SAMŪ SĀMŪ  
 2 1 1<sub>2</sub> 1r 2<sub>3</sub> 1 r r 1<sub>23</sub> 2 1 1<sub>2</sub> 1r

ta [35] ṭa kha śi [40] ca ṭa kha  
 E / DRĀ- VĀ AU HO VĀ / SĀ-SĀ-M E //  
 2<sub>3</sub> 1<sub>2</sub> 3<sub>234</sub> 5r r 1 1<sub>2</sub> 3<sup>1111</sup><sub>2345</sub>

(33) ATREŚ CĀSAṄGAM

agnim indhāno manas au ho sai tā ta śa [15] śā  
 AU HO VĀ HĀ-YI / DHIYAM  
 5 r r r r r r 2 r

yī ṭa ta tā tā [27] ṭīṭ  
 SACETA MAU HO HĀ HO VĀ RTTIYĀH / AGNĀYIM Ā- YIN-  
 r 2<sub>1</sub> 1<sub>23</sub> 2 1r 1<sub>23</sub> 2 1 r 1<sub>2</sub> 3r

khā śi [36] ṭi kha  
 DHĀ AU HO VĀ / VIVĀSVĀ-BHĪ- H //  
 3<sub>234</sub> 5r r 1 r 1<sub>2</sub> 3<sup>1111</sup><sub>2345</sub>

(34) PRAJĀPATEŚ CA NIDHANAKĀMAM

sa pi plā kā [9] sa tū  
 ĀD IT PRATNĀ- SYA RETASĀH / JYOTIḤ PAŚYANTI VĀSĀ-  
 lr 1<sub>234</sub> 3 r 2 lr r r

ca [17] ti ci śa [24] kū  
 RĀM / PARO YĀ-D IDDHYATĀ-YI / DIVI HOYI HO AU HO  
 1 r 1<sub>2</sub> 1 2 r r r

kā pā śā [36] śa  
 AU HO VĀ HĀBU / VĀ //  
 lr 1<sub>234</sub> 5r

(35) SAINDHUKSĪTAM I

ṣi tā ta [7] ca thic kā ya ta  
 AGNIM VO VRDHĀNTĀM / ĀDDHVARĀ- NĀ-M PURŪ-TĀ-M AU HO  
 5 r r 1 2 r 2r<sub>3</sub> 2 2<sub>1</sub> 1<sub>23</sub> 2r

tā ta śa [19] tha ta tā [23] pā plā pla [28]  
 VĀ HĀ-YI / ĀCHĀ NĀPTRE / SĀ HO BĀ SVĀ- TO /  
 2 2<sub>3</sub> 2r 1<sub>2</sub> lr 1<sub>2</sub> lr 1<sub>234</sub> r 4<sub>5</sub> 5<sub>6</sub>

śā  
 HĀYI //  
 5

(36) SAINDHUKSĪTAM II

ti ta [5] sr tūc  
 AGNIM VĀ E / VRDHANTĀM ADDHVARĀNĀM PURŪTAMAM ĀCHĀ  
 5 r 1 r r r r r lr<sub>2</sub>

ya tā ta [22] pi tra śa [27] kha śa  
 HO-YI NĀ- PTRE / SAHĀSVĀ- TĀ- YI / Ī TĪ //  
 2<sub>1</sub> 1<sub>23</sub> 2 1 r 1<sub>234</sub> 5<sub>656</sub> 3<sub>234</sub> 5

(37) SAINDHUKṢITAM III

ti ta śa [6] tā ta [9] cī pāy  
 AGNIM VO HĀ-YI / VRDHĀ- NTĀM / ADDHVARĀNĀM PU-RŪ-  
 5 r 1 1<sub>23</sub> 2 1 r 1<sub>231</sub>

pa śa [17] khī na śa [23] pā pla  
 TĀ- MĀM / ACHĀ NAPTRO HĀ-YI / SĀ HO HĀYI  
 1<sub>234</sub> 3 r 3<sub>234</sub> 5 lr 1<sub>234</sub> 3r 2

ki ta kha pla [32] pla śā  
 SVATĀ AU HO BĀ / HO YILĀ //  
 1<sub>2</sub> 3<sub>234</sub> 4<sub>5</sub> 4<sub>5</sub>

(38) AGNER HARAH I

tā khā śa [6] thāc tu khā śa [16]  
 ĀGNĀ U VO VĀ / TI-GME- NĀ ŚOCĀYISĀ U VO VĀ /  
 lr 1<sub>2</sub> 3 3<sub>234</sub> 5 2 2r<sub>3</sub> lr r r 1<sub>2</sub> 3 3<sub>234</sub> 5

tā khā śa [21] śi tu khā śa [32]  
 YĀMSĀ U VO VĀ / VĀYISVĀNI YĀTRĀYINĀ U VO VĀ /  
 lr 1<sub>2</sub> 3 3<sub>234</sub> 5 lr r r r 1<sub>2</sub> 3 3<sub>234</sub> 5

kī thāc cā  
 AGNIR NNO VĀMSA- TE RAYĪM //  
 2 r r 2r<sub>3</sub> 1

(39) AGNER HARAH II

sa ti [5] kha śā khi nā [13]  
 O HĀ YĀGNĪH / TĀ- YIGMENĀ ŚO-CĀ- YISĀ / YAM-  
 5r r r 3<sub>234</sub> 5 3r r 3<sub>234</sub> 5 lr

tā kha śā khi nā [23] ti  
 ŚĀ-D VĀ- YISVĀ NĪ YĀTRĀ- YINAM / AGNIR NNO VAM-  
 1<sub>2</sub> 3<sub>234</sub> 5 3r r 3<sub>234</sub> 5 1 r 1<sub>2</sub> lr

tā kha śi [32] kha śa  
 ŚĀ- TĀ AU HO VĀ / RĀ- YIM //  
 1<sub>2</sub> 3<sub>234</sub> 5r r 3<sub>234</sub> 5

(40) IHAVAD VĀMADEVYAM

AGNIS TIGMENA sū tī [11] tr  
 5 r r r / YAMSAD VĪŚVA NY ATRINĀ- M  
 lr r r 1<sub>23</sub>

tā [20] śā tī tā [28] pa plā [31]  
 IHĀ / AGNIR NNO VAMSATĀ IHĀ / RĀ- YĀ-YI-M /  
 2 1 r r r 1<sub>23</sub> 2 1<sub>234</sub> r 4<sub>5</sub>

śā  
 HĀ-YI //

(41) YĀMAM I

tu khi na [10] tī khī  
 AGNĀYI MRĪĀ MĀHAM YĀ- SĪ / AYĀ Ā DĀ-YIVAYUÑ JĀ-  
 1 r 1<sub>2</sub> 3r r 3<sub>234</sub> 5 1 r r 1<sub>2</sub> 3 r 3<sub>234</sub>

na [19] tī khi tra  
 NAM / IYETHA BĀ-RHIR Ā-SĀ- DĀ- M //  
 5 1 r 1<sub>2</sub> 3 r 3<sub>234</sub> 5<sub>656</sub>

(42) YĀMAM II

na pha ni pha phā khā kha śa [13] Ā YA Ā  
 Ā-GNE MRLĀ MĀ-HAM YĀ-SI O HĀ O HĀ /  
 3 4 3 r 4 3r 3<sub>234</sub> 3<sub>234</sub> 5 1r r

pī na pha phā khā kha śa [25] tī  
 DE- VĀ-YUÑ JĀNAM O HĀ O HĀ / IYĀYITHĀ BĀRHIR  
 1<sub>234</sub> 3 4 3r 3<sub>234</sub> 3<sub>234</sub> 5 1 r 1<sub>2</sub> 3r

khī tra  
 Ā SĀ- DĀ- M //  
 r 3<sub>234</sub> 5<sub>656</sub>

(43) AGNE RĀKSOGHNAM I

khī śa pli [9] kī tī ta [17]  
 AGNE RĀKSĀ NO AMHĀ- SAH / PRATI SMA DEVA RISĀ- TĀH /  
 3 r r 3<sub>234</sub> 5 4r 4<sub>5</sub> 2 1 1<sub>23</sub> 2

tī tā [23] tī khaṇ [27] pa plā  
 TAPĀYISTHĀ- YIR Ā / JARO DĀ- HĀ / O YI-LĀ //  
 1 r 1<sub>23</sub> 2 1 r 1<sub>23</sub> 2<sub>343</sub> 1<sub>234</sub> 4<sub>5</sub>

(44) AGNE RĀKSOGHNAM II

khī śa pli [9] cī tī ta [17]  
 AGNE YŪMKSĀ HĪ YETĀ-VA / AŚVĀSO DEVĀ SĀDHĀ- VĀH /  
 3 r r 3<sub>234</sub> 5 4r 4<sub>5</sub> 1 r r r r 1<sub>23</sub> 2

ti tac ti khan [25] pa plā  
 ARAM VĀ- HĀ-NTI ĀŚĀ- VĀ- H / 0 YI-LĀ //  
 1 r 1<sub>23</sub> 2<sub>3</sub> 1 r 1<sub>23</sub> 2<sub>343</sub> 1<sub>234</sub> 4<sub>5</sub>

(45) VAIŚVAMANASAM CA

khi śi [7] ca śa cā śa thi ca  
 NI TVĀ HO- YI NAKSYA / VĀ-YIŚPĀTĀ-YI DYUMAMTAM DHĀ-  
 3 r 3<sub>234</sub> 5 1 2 lr 2 r r 1

ki kha na [21] tā ta śa [25] ci pa  
 YĪMĀHE VĀ- YAM / SUVO HĀ-YI / RĀM ĀGNĀ 0 BĀ  
 2r r ^ 3<sub>234</sub> 5 lr r 1<sub>234</sub> r

plā pla [32] śā  
 HŪ- TO / HĀYI //  
 4<sub>5</sub> 5<sub>6</sub> 5

(46) AGNEŚ CĀRSEYAM

ṣi tā ti [9] tā tā ci [16]  
 AGNIR MŪRDDHĀ DĪVAH KAKŪT / PĀTĪ-H PĀRTTHĪ-VYĀ AYĀM /  
 5 r r lr 1<sub>2</sub> lr 1<sub>2</sub> lr

tā ca tac ti khan śa [26] pa plā  
 ĀPĀ-M RĀYI-TĀ-MSI JINVĀ- TĀ- YI / 0 YI-LĀ //  
 r 1<sub>2</sub> 1 lr<sub>2</sub> 1 r 1<sub>23</sub> 2<sub>343</sub> 1<sub>234</sub> 4<sub>5</sub>

(47) SOMASĀMA CA

śā tā [5] ti ta [9] tā tī  
 IMĀM Ū SŪ / TVAM ĀSMĀ- KĀM / SĀNĪ-M HOYI GĀYĀ HO  
 5 r r 1 r 1<sub>23</sub> 2 lr 1<sub>2</sub> lr r 1<sub>2</sub> r

kāth tā ta [20] tā tī kath tī  
 TRAM NAVYĀ- MSĀM / ĀGNE HOYI DEVĀ HO SU PRĀVO-  
 1 1<sub>23</sub> 2 1r 1<sub>2</sub> 1r r 1<sub>2</sub> 1 r 1<sub>23</sub>

khan [31] pa plā  
 CĀ- H / 0 YI-LĀ //  
 2<sub>343</sub> 1<sub>234</sub> 4<sub>5</sub>

## (48) GAUPAVANAM CA

sa ti [5] tā kha nā [10] cā śa  
 TAN TVĀ GOPĀ / VĀNO GĀ- YIRĀ / JANĀ-YIṢṬHĀD ĀGNA  
 5r r r 1r 1<sub>2</sub> 3<sub>234</sub> 5 1 2 1r r

tī kha nā [20] khu śa khī  
 YĀ-MGĀ- YIRĀH / SA PAUVĀ U VO VĀ KAU VĀ U VO  
 1<sub>2</sub> 3<sub>234</sub> 5 3 r r 3<sub>234</sub> 5 3r r 3<sub>234</sub>

na [31] plā plā [35] pla śā  
 VĀ / ŚRUDHĪ HA-VĀ-M / HO YILĀ //  
 5 4 4<sub>5</sub> 4 4<sub>5</sub> 4<sub>5</sub>

## (49) SŪRYYASĀMA I

ṣi ti [7] cā yā ta [12] cā  
 PARYY AU HOYI VĀJĀ / PATĀYIḤ KĀ-VĪ-H / ĀGNĪR HA-  
 5 r r r 1 2 2<sub>1</sub> 1<sub>2</sub> 1 2

thā [16] ta tī [20] tīt kha śi [27]  
 VYĀ / NĀ-Y AKRAMĪ-T / DADHĀD RĀ-TNĀ AU HO VĀ /  
 r 1<sub>2</sub> 1 1<sub>2</sub> 1 r 1<sub>2</sub> 3<sub>234</sub> 5r r



tā ta kha  
 NI DĀ-ŚŪ- SE //  
 2 2<sub>3</sub> 1<sub>2</sub> 3<sub>2345</sub>

(50) SŪRYYASĀMA II

tī ta śa [7] ti kha na [12] ka  
 UD U TYAM O HĀ-YI / JĀTAVE- DĀ- SAM / DEVAM VAHĀ-  
 5 lr 1<sub>2</sub> 3<sub>234</sub> 5 2 r r

ku kha na [20] pa nā śa [24] ca kāc  
 NTĪ KE- TĀ- VĀH / DĀ- RŚE HĀ-YI / VĀYIŚVĀ-YA  
 r ^ 3<sub>234</sub> 5 1<sub>234</sub> 5r 1 1<sub>2</sub> 1

pī pla śa [33] pla śā  
 SŪRYYĀM AU HO BĀ / HO YILĀ //  
 r r 1<sub>234</sub> 4<sub>5</sub> 4<sub>5</sub>

(51) KĀVAM CA

tī [5] tit kha śi [12] ki  
 KAVIM AGNĪM / UPĀ ŚTŪ- HĀ AU HO VĀ / SATYADHARM-  
 5 1 r 1<sub>2</sub> 3<sub>234</sub> 5r r 2

ca cī [20] sā tā [24] ti khaṇ [28]  
 MĀNĀM ADDHVARE / DEVĀM AMĪ / VACĀTĀ- NĀ- M /  
 1 r 2r r 1 r 1<sub>23</sub> 2<sub>343</sub>

pa plā  
 O YI-LĀ //  
 1<sub>234</sub> 4<sub>5</sub>

(52) VASUROCISAS SAURYYAVARCCASYA SĀMA I

sa ti [5] ti kha śu [14] TU  
 ŚAN NO DEVĪH / ABHĪṢṬĀ- YĀ- YI ŚAN NO BHUVĀ / TU  
 5r r r 1 r 1̂ 3<sub>234</sub> 5 r r 1

ti kha śu [23] tit kha  
 PĪTĀ- YĀ- YI ŚAY YOR ABHĪ / SRAVĀNTŪ NĀ AU HO  
 r 1̂ 3<sub>234</sub> 5 r r 1 r 1̂ 3<sub>234</sub> 5r r

śi [30] kha śa  
 VĀ / Ū- PĀ //  
 3<sub>234</sub> 5

(53) VASUROCISAS SAURYYAVARCCASYA SĀMA II

tā pa śupl nī śa [14] tā  
 HUVĀ HO- YI ŚAN NO DE- VĪR ABHĪṢṬAYĀ-YI / HUVĀ  
 2 2̂ 3 1<sub>234</sub> 5 r r r 4 2 2̂ 3

pa śupl nī śa [27] tā pa  
 HO- YI ŚAN NO BHU- VĀNTU PĪTAYĀ-YI / HUVĀ HO- YI  
 1<sub>234</sub> 5 r r 4 r 2 2̂ 3 1<sub>234</sub> 5

śupl nā śā [39] tā ta kha  
 ŚAY YOR A-BHĪSRA VANTU NĀH / HUVĀ HO YĀ AU HO  
 r r 4 5 2 2̂ 3 1̂ 3<sub>234</sub> 5r r

śi [46] kha śa  
 VĀ / Ū- PĀ //  
 3<sub>234</sub> 5

(54) GOR ĀNGIRASASYA SĀMA I

tī            khi    ṇa            tī            khi    ṇa  
 KASYĀ NŪNĀ-M PĀRĪ-NĀ- SĪ [9]            DHIYO JINVĀ-SI SĀTPĀ- TĀ-  
 1 r r l<sub>2</sub> 3r r 3<sub>234</sub> 5            1 r r l<sub>2</sub> 3 r 3<sub>234</sub> 5

śa [18]    ca    thā    tāt    kha            śi [27]    khā  
 YI / GO-SĀ-TĀ YĀSYĀ TĀ            AU HO VĀ / UB GĪ-  
           1 2r r lr l<sub>2</sub> 3<sub>234</sub> 5r r            3    3<sub>234</sub>

śa  
 RĀH //  
 5

(55) GOR ĀNGIRASASYA SĀMA II

ka    thā śa    tā śa    cā ta            khī    śa  
 O HO VĀ-YI HŪVĀ- YI HŪVĀ E [11]            KASYA NŪ-NĀ- M PĀ-  
 2 r r lr l<sub>2</sub> lr 2<sub>3</sub>            r 3<sub>234</sub> 3

ka    phā [19]    ka    thā śa    tā śa    cā ta            [29]  
 RĪ-NĀ-SI / O HO VĀ-YI HŪVĀ-YI HŪVĀ E / DHIYO  
 2 3r 5            2 r r lr l<sub>2</sub> lr 2<sub>3</sub>            r

khī    śa    phā śā [38]    ka    thā śa    tā śa    cā  
 JIN-VĀ- SĪ SATPĀTĀYI / O HO VĀ-YI HŪVĀ-YI HŪVĀ  
 r 3<sub>234</sub> 3 4 5r            2 r r lr l<sub>2</sub> lr

ta [48]            khr    śa tra  
 E / GO-SĀTĀ YASYA TĀ GĀ- YĪ- RĀ- Ḥ //  
 2<sub>3</sub>            r r r            r 3<sub>234</sub> 5 5<sub>656</sub>

(56) BHĀRADVĀJASYAUPAHAHAH I

sā tā [5] ta tā ti khā śapl ta śa  
 YAJÑĀ-YAJÑĀ / VO GNAYĀ-YI GIRĀ- GI-RĀ HĀ HĀ-YI  
 5 r 2̂<sub>3</sub> 2 2̂<sub>3</sub> 1 1̂<sub>2</sub> 3 3<sub>234</sub> 5 2̂<sub>3</sub>

ca khā na śa [21] t̄ac kr̄ ya  
 CĀ DAKSĀ- SĀ-YI / PRA-PRĀ VAYAM AMRTAM JĀ-TĀ-VE-  
 1 3 3<sub>234</sub> 5 1 lr<sub>2</sub> r r 2<sub>1</sub>

tā [33] cā kā ku  
 DĀSĀ-M / PRIYAM MITRĀN NĀ ŚAMSISĀM EHIYĀ AU HO AU  
 r 1̂<sub>2</sub> 1 2 r r r 3 r r r r

khū plā  
 HO YI-LĀ //  
 3<sub>234</sub> 4<sub>5</sub>

(57) BHĀRADVĀJASYAUPAHAHAH II

sā tā [5] ta tā kā pa phā [13] k̄ac  
 YAJÑĀ-YAJÑĀ / HO-YI VO GNĀYĀ E- HI-YĀ / GI-RĀ-  
 5 r 2̂<sub>3</sub> 2 2̂<sub>3</sub> 2r 1<sub>234</sub> 1 1<sub>2</sub>

ti ci śa [22] th̄ac cā [26]  
 GIRĀ CĀ DĀKSASĀ-YI / PRA- PRĀ VAYĀM / AMRTAM JĀ-  
 1 r 1̂<sub>2</sub> lr 2 2r<sub>3</sub> 1 r r

tū kha na [34] cā kā ku  
 TAVE- DĀ- SĀM / PRIYAM MITRĀN NĀ ŚAMSISĀM EHIYĀ AU  
 1̂<sub>2</sub> 3<sub>234</sub> 5 1 2 r r r 3 r r

khī plā  
HO YI-LĀ //  
3<sub>234</sub> 4<sub>5</sub>

(58) ŚNAUSTĪGAVAM CA

ṭī ṭī śa [10] tū  
YĀJÑĀ-YĀJÑĀ VO AGNĀYĀ-YI / GĀYIRĀ-GĀYIRĀ CĀ DAKṢĀ-  
lr r r l<sub>2</sub> lr r l<sub>2</sub> lr r r l<sub>2</sub> lr r

ṭī śa [21] ṭīc kī ṭā kha ṇa [33]  
SĀ- YI / PRA-PRĀ VĀ-YĀ-M AMRTAM JĀTAVE- DĀ- SAM /  
l<sub>2</sub> 1 r r lr<sub>2</sub> r 1 l<sub>2</sub> 3<sub>234</sub> 5

ca ya ṭī [38] ca ya ṭa khān [43] pa  
PRĀ-YĀ-M MĀYITRĀ-M / NĀ ŚĀ-MSĀ- YI- ŚĀ- M / 0  
1 2<sub>1</sub> r l<sub>2</sub> 1 2<sub>1</sub> l<sub>23</sub> 2 2<sub>343</sub> l<sub>234</sub>

plā  
YI-LĀ //  
4<sub>5</sub>

(59) AGNEŚ CA YAJÑĀYAJÑĪYAM

phā ṇa ṇaph pha kha ṇa śa [9] ṣa tu  
YAJÑĀ-YĀ- JÑĀ VO GNĀ- YĀ-YI / GĀYIRĀ-GIRĀ CĀ DĀ-  
4 3 4<sub>3</sub> 4 3<sub>234</sub> 5 lr r r l<sub>23</sub> lr

pā śā [19] ṭāc pr śa cā  
KṢĀ- SĀYI / PRA-PRĀ VAYAM AMRTAM JĀTĀ- VĀ HM MĀ-  
l<sub>234</sub> 3 1 lr<sub>2</sub> 1 r r l<sub>234</sub> 3 lr

śa [32] ta ta [34] sā tā kā kā śa [43]  
 YI / DĀ-SĀM / PRĀYAM MITRAN NĀ ŚĀMSIŚĀ BU /  
           2                  r r          2̂ 2r

kha

vā //  
 3<sup>1111</sup>  
 2<sup>345</sup>

(60) KĀRTTAVEŚAM CA

khī śa pli [9] ca cī yā ta [17]  
 PĀHI NO Ā- GNĀ EKA-YĀ / PĀHY ŪTA DVITĀYIYĀ-YĀ /  
 3r r 3<sub>234</sub> 5 4r 4<sub>5</sub> 1 r 2 2<sub>1</sub> 1<sub>2</sub>

ti śī [24] ca ka ya ta śa [29] ta ca  
 PĀHI GĪ-RBHIS TISR̄BHIH / ŪRJJĀM PĀ-TĀ-YI / PĀ-HĪ  
 1r 1<sub>2</sub> 1 2 2<sub>1</sub> 1<sub>2</sub> 1<sub>2</sub> 1

tā ta ta [35] ti kha śa [40] pa  
 CĀT AU HO VĀ / SR̄BHIR VVĀ- SĀ BU / 0  
 r 1<sub>23</sub> 2 2<sup>3</sup> 1 1<sub>23</sub> 2<sub>343</sub> 1<sub>234</sub>

plā  
 YI-LĀ //  
 4<sub>5</sub>

(61) NĀRMMEDHAM CA

si tī ta [9] ka tu pā śa [18]  
 PĀHI NO 'GNA EKAYĀ E / PĀ-HĀ UTĀ DVITĀ- YIYĀ- YĀ /  
 5r r r 2 1r r 1<sub>23</sub> 1 1<sub>234</sub> 3

tā khā nā [24] ku ka tā  
 PĀHĀ-YI GĀ- YIRBHĪH / TĀYISRBHIR ŪRJĀM PĀTĀ AU  
 lr l<sup>2</sup> 3 3<sub>234</sub> 5 2r lr l<sup>2</sup> 3r

khī na [37] pa cā śa tī  
 HO AU HO VĀ / PĀ- HI HĀ-YI CĀTĀSĀRBHĀ AU HO AU  
 r r 3<sub>234</sub> 5 l<sub>234</sub> 3 1 2 lr r r l<sup>2</sup> 3r r r

khī na [50] pa plā śi [56] pla śā  
 HO VĀ / VĀ- SĀV E-HIYĀ HĀ / HO YILĀ //  
 3<sub>234</sub> 5 l<sub>234</sub> r 4<sub>5</sub> r 4<sub>5</sub>

(62) MAHĀKĀRTTAVESĀM CA

si pi tā pa śū [16]  
 PĀHI NO AGNA E- KAYĀ PĀ- HY ŪTA DVITĪYĀYĀ / PĀHI  
 lr r l<sub>234</sub> 3 2<sup>3</sup> l<sub>234</sub> 5r r 3r

si khr na śa [28] cā śa [31]  
 ĠIRBHIS TISR̄BHIR ŪRJĀM PĀ- TĀ-YI / PĀHĀ-YI /  
 r r r 3<sub>234</sub> 5 lr

kha śī [36] tī ta kha  
 CĀ- TĀ HĀ O VĀ / SRBHIR VVASO Ū- PĀ //  
 3<sub>234</sub> 5r r r 2 2<sup>3</sup> l<sup>2</sup> 3<sup>1111</sup><sub>2345</sub>

(63) BHĀRADVĀJASYA PRŚNI I

pi śr [11] kā ki cā  
 BRHĀDBHĪ- R AGNE ARCCIBHIR HĀBU / ŚUKRĀYINA DEVA ŚO-  
 l r l<sub>234</sub> 5 r r 2 1

kāc      kā ya ṭa      ṭā ta śa [28]      cā thā [32]  
 CI-SĀ BHARĀDVĀ-JE HO VĀ HĀ-YI / SAMĪDHĀ-NĀH /  
     1<sub>2</sub>                      2<sub>1</sub> 1<sub>2</sub> lr 1<sub>23</sub> 2                      1 2r r

ca ya      ṭā      ṭā ta śa [40]      cā ya ṭa      ṭā ta  
 YĀ-VĪ-SṬHIYĀ HO VĀ HĀ-YI / REVĀT PĀ-VĀ HO VĀ HĀ-  
     1 2<sub>1</sub> 1 1<sub>2</sub> lr 1<sub>23</sub> 2                      lr      2<sub>1</sub> 1<sub>2</sub> lr 1<sub>23</sub> 2

śa [48]      kā ka śa ṭā khan      [55] pa      plā  
 YI / KĀ DĪ DĪ-HI ILĀ BHĀ / 0 YI-LĀ //  
     r                      1 1<sub>23</sub> 2<sub>343</sub>                      1<sub>234</sub> 4<sub>5</sub>

(64) BHĀRADVĀJASYA PRŚNI II

su      ti ta [10]      kā ki cā kāc  
 BRHADBHIR AGNE ARCCIBHĪR E / ŚUKRĀYINA DEVA ŚOCI-SĀ  
     5                      r                      2                      1                      1<sub>2</sub>

kā ya ṭa      kā [25]      cā thā [29]      ca ya      ṭā  
 BHARĀDVĀ-JE 0 VĀ / SAMĪDHĀ-NĀH / YĀ-VĪ-SṬHIYĀ 0  
     2<sub>1</sub> 1<sub>2</sub> r                      1 2r r                      1 2<sub>1</sub> 1<sub>2</sub> r

kā [35]      cā ya ṭa      kā [41]      kā ka śa ṭā khan      [48]  
 VĀ / REVĀT PĀ-VĀ 0 VĀ / KĀ DĪ-DĪ-HI ILĀ BHĀ /  
     lr                      2<sub>1</sub> 1<sub>2</sub> r                      r                      1 1<sub>23</sub> 2<sub>343</sub>

pa      plā  
 0 YI-LĀ //  
 1<sub>234</sub> 4<sub>5</sub>



(65) UROR ĀNGIRASASYA SĀMA

<sup>pā</sup> <sup>śū</sup> [9] <sup>si ka cā yā</sup>  
 TVAYY Ā- GNE SVĀHUTA HĀBU / PRIYĀSĀS SANTU SŪRAYO  
 lr 1<sub>234</sub> 5<sub>r</sub> r r 2 r r 1 2 2<sub>1</sub>

<sup>ka ka ya pa</sup> <sup>phī</sup> <sup>ti ta</sup> [29] <sup>ca ya</sup>  
 YANTĀ-RO YĀ- YI MAGHA-VĀNO JANĀ-NĀM / ŪRVVĀ-N DA-  
 2 2<sub>1</sub> 1<sub>234</sub> 5<sub>r</sub> 1 2<sub>1</sub>

<sup>tā tac</sup> <sup>ki tā</sup> <sup>khan</sup> [40] <sup>pa plā</sup>  
 YĀ HĀ NTĀ GONĀM ILĀ BHĀ / O YI-LĀ //  
 1<sub>23</sub> 2<sub>3</sub> 2<sub>r</sub> r 1 1<sub>23</sub> 2<sub>343</sub> 1<sub>234</sub> 4<sub>5</sub>

(66) GAUTAMASYA PAURUMUDGAM I

<sup>so</sup> <sup>ti ta śa</sup> [17] <sup>kā</sup>  
 AGNE JARITAR VVIŚPATIR AU HO VĀ EHIYĀ HĀ-BU / TAPĀNO  
 5 r r r r r 2 lr

<sup>tā</sup> <sup>ci ca</sup> <sup>kā ya tā</sup> [30] <sup>tī</sup> <sup>ki</sup>  
 DE-VA RĀKṢĀ-SĀ APRO-SĀ-YIVĀ-N / GĀRHAPATĀ-YIR MMĀHAM  
 1<sub>2</sub> 1 r 2 2<sub>1</sub> 1<sub>2</sub> lr 1<sub>2</sub> r r ^

<sup>kha</sup> <sup>ṇa</sup> [39] <sup>kī</sup> <sup>khi</sup> <sup>śapl ta ta śa</sup> [50]  
 YĀ- SĪ / DIVĀSPĀYAU VĀ U VO VĀ HĀ HĀ- YI /  
 3<sub>234</sub> 5 2 r r 2^ 3<sub>r</sub> 3<sub>234</sub> 5 2<sub>3</sub> 2<sub>3</sub>

<sup>plā śā</sup> [54] <sup>pla śā</sup>  
 DU-RO-NAYŪH / HO ILĀ //  
 4 4<sub>5</sub> 4<sub>5</sub>

(67) GAUTAMASYA PAURUMUDGAM II

ṣā                      tū pa                      śr [17]  
 AGNE JARITĀR VVIŠPATĪ-S TĀ- PĀNO DEVA RAKṢASAḤ /  
 2 r                      r                      2<sub>3</sub> 1<sub>234</sub> 5r r r

ṣī                      tr ta [29]                      cā                      ku  
 TĀPĀNO DEVA RAKṢASA APROŚĪ- VĀN / GRHĀPATĀYIR MMĀHAM  
 lr r r r                      r 1<sub>23</sub> 2                      1 2 r r r

kha ṇa [38] kha pla tā śa [43] ci ta [47]  
 YĀ- ŚĪ / 0 HĀ HA HĀ- YI / DIVĀSPĀ-YŪ-H /  
 3<sub>234</sub> 5                      3<sub>234</sub> 3r 2 2<sub>3</sub>                      1 r 1<sub>2</sub>

kha pla tā śa [52] kāc tā [56] kha pla  
 0 HĀ HA HĀ- YI / DU-RO-NAYŪ-H / 0 HĀ HA  
 3<sub>234</sub> 3r 2 2<sub>3</sub>                      1 1<sub>2</sub> 2<sub>3</sub>                      3<sub>234</sub> 3r 2

khān śa [61] pa plā  
 HĀ- YI / 0 YI-LĀ //  
 2<sub>343</sub>                      1<sub>234</sub> 4<sub>5</sub>

(68) MANDOR JJĀMADAGNYASYA SĀMA I

ṣā tā ta śa [7] ka tā ta ti ta śa  
 AGNE VIVĀ HĀ-BU / SVĀD ŪṢĀ- SĀŚ CĀYITRĀ- M HĀ-YI RĀ-  
 5 r                      2 1r 1<sub>23</sub> 2 1r 1<sub>23</sub> 2 1r

tā ta tā kha ṇa [23] ca ya tā [27] ca thic  
 DHO HĀ AMĀ-RTTĀ- YAM / Ā DĀ-ŚUSE / JĀTAVE- DO  
 1<sub>23</sub> 2 1 1<sub>2</sub> 3<sub>234</sub> 5                      1 2<sub>1</sub> 1<sub>2</sub>                      1 2 r 2r<sub>3</sub>

kā ya ta [35] tu tā ca ka taṭ kha  
 VAHĀ TŪ- VĀ-M / ADYĀ HOYI DĀ- YIVĀM Ū-SĀ-RBŪ- DHĀ  
 2 2<sub>1</sub> 1<sub>2</sub> 1 r r 1<sub>23</sub> 2 1 2 1<sub>2</sub> 3<sub>234</sub>

śi [49] tā ta kha  
 AU HO VĀ / HUVE VĀ- SŪ //  
 5r r 2 2<sub>3</sub> 1<sub>2</sub> 3<sub>2345</sub>

(69) MANDOR JJĀMADAGNYASYA SĀMA II

sā tu ta [9] kī ku ya  
 AGNE VIVASVAD UŚĀ-SĀH / CITRAM RĀDHO AMARTTĪYAM Ā DĀ-  
 5 r 2 r r r 2<sub>1</sub>

tā [21] ca thic kā ya ta [29] ti  
 ŚUṢE / JĀTAVE- DO VAHĀ TŪ- VĀ-M / ADYĀ DĀ- YI-  
 1<sub>2</sub> 1 2 r 2r<sub>3</sub> 2 2<sub>1</sub> 1<sub>2</sub> 1 r 1<sub>23</sub> 2

ta ca ka taṭ kha śi [41] tā ta kha  
 VĀM Ū-SĀ-RBŪ- DHĀ AU HO VĀ / VIDĀ VĀ- SŪ //  
 1 2 1<sub>2</sub> 3<sub>234</sub> 5r r 2 2<sub>3</sub> 1<sub>2</sub> 3<sub>2345</sub>

(70) BHĀRADVĀJASYA GĀDHAM

pā śi [7] cā kāc kā ya ta kā  
 TVAN NĀ- Ś CITRA Ū TYĀ / VASO RĀDHĀ-MSI CO-DĀ-YĀ ĀSYĀ  
 1r 1<sub>234</sub> 5 r 1 r 1<sub>2</sub> 2<sub>1</sub> 1<sub>2</sub>r ^

kha na śa [20] ca kāc kā yā ta kā kha  
 RĀ- YĀ-YI / TVĀM AGNE RATHĀYIR Ā- SĪ VĪDĀ GĀ-  
 3<sub>234</sub> 5 1 1<sub>2</sub> 2<sub>1</sub> 1<sub>2</sub> r ^ 3<sub>234</sub>

na [32] tā ta ki ta kha pla [41] pla śā  
 DHAM / TUCO HĀ-YI TU NĀ AU HO BĀ / HO YILĀ //  
 5 2 2<sub>3</sub> 2<sub>3</sub> 2 1<sub>2</sub> 3<sub>234</sub> 4<sub>5</sub> 4<sub>5</sub>

(71) GAUTAMAM I

$\begin{array}{ccccccc} & & & \text{sṛ} & \text{tā śa} & [12] & & \text{ki} & \text{ki} \\ \text{HĀBU TVAM IT SAPRATHĀ YĀSĪ HĀ-BU} & / & & & & & \text{AGNE TRĀTAR} & \text{ṚTĀḤ} \\ 5r & & r & r & r & & 2 & r \end{array}$

$\begin{array}{ccccccc} \text{pā} & & \text{plā ṅa śa} & [24] & & \text{ci} & \text{ci ka} & \text{kā} \\ \text{KAVĀ- YIR HĀ HĀ-YI} & / & & & \text{TVĀM VIPRĀSAS SĀMĪDHĀNĀ DĪDI-} \\ 1 & 1_{234} & 3 & r & 4 & lr & r & 2 & r & 1 \end{array}$

$\begin{array}{ccccccc} \text{pā} & \text{pla ṅa śa} & [38] & & \text{pī} & \text{pla ta} & \text{ka pa} & \text{plā} \\ \text{VĀ HĀ HĀ-YI} & / & & \text{Ā VIVĀSĀ} & \text{HĀ HĀ} & \text{NTĪ VO} & \text{BĀ DHĀ-} \\ 1_{234} & 3r & 4 & lr & r & 1_{234} & 3r & 2\hat{3} & 2 & 1_{234} & r & 4_5 \end{array}$

$\begin{array}{ccc} \text{pla} & [49] & \text{śā} \\ \text{SO} & / & \text{HĀYI} // \\ 5_6 & & 5 \end{array}$

(72) GAUTAMAM II

$\begin{array}{ccccccc} & & \text{ti} & [4] & & \text{kū kha ṅa} & [12] & & \text{ki} \\ \text{TVAN TVĀM E} & / & & & \text{IT SAPRĀTHĀ YĀSO YĀ- SĪ} & / & & \text{AGNE TRĀ-} \\ 5r & r & 2 & r & r & r & \hat{3}_{234} & 5 & 2 & r \end{array}$

$\begin{array}{ccccccc} & & \text{ku} & \text{khā} & \text{ṅa} & [23] & & \text{ci} & \text{ci ka} \\ \text{TAR ṚTĀḤ KĀVĀYIḤ KĀ- VĪḤ} & / & & & \text{TVĀM VIPRĀSAS SĀMĪDHĀNA} \\ r & r & r & \hat{3} & 3_{234} & 5 & lr & r & 2 \end{array}$

$\begin{array}{ccccccc} \text{kī kha} & \text{ṅā} & [37] & & \text{ki ṭa tac} & & \text{ṭā} \\ \text{DĪDĪVO DĀ- YIVĀḤ} & / & & \text{Ā VIVĀ-SĀ} & \text{HĀ} & \text{NTI VEDHĀ-} \\ r & r & \hat{3}_{234} & 5 & 2r & 1_{23} & 2_3 & 1 & r & 1_{23} \end{array}$

$\begin{array}{ccc} \text{khan} & [46] & \text{pa} & \text{plā} \\ \text{SĀ- Ḥ} & / & \text{O} & \text{YI-LĀ} // \\ 2_{343} & & 1_{234} & 4_5 \end{array}$

(73) AGNER ĀYUH

$\dot{s}\bar{u}$                     ti   khā   śa   [13]   tac   kā   ya  
 Ā NO AGNE VAYOVRDHAM E RA-YĀ- YIM / PĀ-VAKĀ ŚĀ-  
 2r r r r                    2<sub>3</sub>                    3<sub>234</sub> 5                    2<sub>3</sub> 2                    2<sub>1</sub>

ṭa ta [19]                    cā                    cī thā [27]                    ca ya                    ṭā [31]  
 MSĀ- YĀM / RĀSVĀ CĀ NA UPĀMĀ-TE / PŪ-RŪ-SPRHĀ-M /  
 1<sub>23</sub> 2                    lr r                    2r r                    1 2<sub>1</sub>                    1<sub>2</sub>

                  ṭū ta śa [39]                    śā                    pi                    pla                    śa [46]  
 SUNĀYITĀYI SŪ HĀ-YI / YĀŚĀSTĀRĀM AU HO BĀ /  
 1 r r                    1<sub>23</sub> 2                    lr r r r                    1<sub>234</sub> 4<sub>5</sub>

pla                    śā  
 HO YILĀ //  
                   4<sub>5</sub>

(74) AGNER HARAH I

                  khī                    śa                    pli [9]                    ṭā                    ṭac                    cā śa [16]  
 YO VIŚVĀ DĀ- YĀ-TE VĀ-SU / HOTĀ MĀNDRO JANĀ-NĀM /  
 3r r                    3<sub>234</sub> 5 4r 4<sub>5</sub>                    lr 1<sub>2</sub> lr lr<sub>2</sub> 1 r

                  ṭā                    ṭā                    cī                    śā [26]                    ṭā  
 MĀDHO-R NNĀ PĀ-TRĀ PRATHAMĀNY ASMAI / PRĀ STO- MĀ  
 r 1<sub>2</sub> lr 1<sub>2</sub> lr                    r                    r 1<sub>2</sub> lr

ṭac ka pa                    plā pla [35]                    śā  
 YĀ-NTŪ VO BĀ-GNĀ- YO / HĀYI //  
 lr<sub>2</sub>                    1<sub>234</sub> r                    4<sub>5</sub> 5<sub>6</sub>                    5

(75) AGNER HARAH II

YO VIŚVĀ DAYATE VASŪ HĀ-BU [11] ṭā ṭāc  
 5r r r r 1 l<sub>2</sub> lr lr<sub>2</sub> r r r

ku kā [22] ṭā ṭā kṛ  
 VĀ O VĀ / MĀDHO-R NNĀ PĀ-TRĀ PRATHAMĀNY ASMĀ O VĀ O  
 r lr l<sub>2</sub> lr l<sub>2</sub> r r r r

kā [36] ṭā ṭāc ka pa plā pla [45] śā  
 VĀ / PRĀ STO- MĀ YĀ-NTŪ VO BĀGNĀ- YO / HĀYI //  
 lr l<sub>2</sub> lr lr<sub>2</sub> 1<sub>234</sub> r 4<sub>5</sub> 5<sub>6</sub> 5

(76) DAIRGHASRAVASAM I

YO VIŚVĀ DAYATE VASV sṛ ti ta [13] ṭāc ka  
 5r r r r r r HO-TĀ MANDRO  
 lr lr<sub>2</sub> r

kī ṭa ta ṭa khā khā tā [29] ca  
 JANĀNĀM O HĀ O HĀ E MĀDHO- R NNA PĀ / TRĀ  
 r 1<sub>23</sub> 2 1<sub>2</sub> 3r 3<sub>234</sub> 3r 3<sub>234</sub> 3 2 1

cā ka ki ṭa ta ṭa khā khā tā  
 PRĀTHĀ-MĀNNĀY ĀSMĀ O HĀ O HĀ E PRĀ STO- MA YĀ-  
 r 2 r r 1<sub>23</sub> 2 1<sub>2</sub> 3r 3<sub>234</sub> 3r 3<sub>234</sub> 3 2

ka pa plā pla [50] śā  
 NTŪ VO BĀGNĀ- YO / HĀYI //  
 1<sub>234</sub> r 4<sub>5</sub> 5<sub>6</sub> 5

(77) DAIRGHAŚRAVASAM II

si tu ta [10] si ci ya  
 YO VIŚVĀ DAYATE VASŪ E / HOTĀ MANDRO JANĀNĀM MĀDHO-R  
 5r r r lr r r r r r 2<sub>1</sub>

kā tat [22] si ci ya kā  
 NNĀ PAU VĀ / TRĀ PRATHAMĀNY ASMAI PRĀ STO- MĀ YAU  
 2r 2<sub>32</sub> lr r r 2<sub>1</sub> 2r

tat cā ti khan [39] pa plā  
 VĀ NTV AGNĀYA ILĀ BHĀ / 0 YI-LĀ //  
 2<sub>32</sub> 1 1<sub>23</sub> 2<sub>343</sub> 1<sub>234</sub> 4<sub>5</sub>

(78) AGNER ĀGNEYAM I

si ti ti [10] kī yā tā [18]  
 ENĀ VO AGNIN NĀ O MASĀ / ŪRJJO NAPĀTĀM Ā HUVE /  
 5r r r r r 2r r r 2<sub>1</sub> 1<sub>2</sub>

su ci [26] ta yā bha [30] cā  
 PRĀYAÑ CETIṢṬHĀM ĀRĀTIM / SŪ-ADDHVĀ- RĀ-M / VIŚVĀ-  
 lr r r r r 1<sub>2</sub> 2<sub>1</sub> 1<sub>2</sub> 1

ya ta [34] ca cā ti khan [41] pa plā  
 SYĀ DŪ / TĀM ĀMRĀTAM ILĀ BHĀ / 0 YI-LĀ //  
 2<sub>1</sub> 1<sub>2</sub> 1 r 1<sub>23</sub> 2<sub>343</sub> 1<sub>234</sub> 4<sub>5</sub>

(79) AGNER ĀGNEYAM II

su ti ta śa [11] kī yā tā  
 ENĀ VO AGNIN NAMASĀ HĀ-BU / ŪRJJO NAPĀTĀM Ā HUVE  
 5r r r r 2r r r 2<sub>1</sub> 1<sub>23</sub>

ta śa [21] su ci [29] ta bhi  
 HĀ-BU / PRĀYAÑ CETIṢṬHĀM ĀRĀTIM / SŪ- ADDHVĀ-RĀ- M  
 2 lr r r r r r 1<sub>2</sub> l r 1<sub>23</sub>

ta śa [35] cā ya ta ta śa [41] ca cā ti  
 HĀ-BU / VIŚVĀSYĀ DŪ HĀ-BU / TĀM ĀMṚTAM ILĀ  
 2 1 2<sub>1</sub> 1<sub>23</sub> 2 1 r 1<sub>23</sub>

khan [48] pa plā  
 BHĀ / 0 YI-LĀ //  
 2<sub>343</sub> 1<sub>234</sub> 4<sub>5</sub>