

The composer of this melody was Tiāgyarāj.

The composition of the next melody is attributed to Kolashekara, a former Maharajah of Travancore, which, perhaps, accounts in some way for its wide popularity.

One great peculiarity of the compositions of the Maharajah is the copious insertion of what are called "Svaraksheras" in them. To make my meaning clear—the Hindu gamut, as has been stated, is signified by the syllables "Sa, ri, ga, ma, pa, dha, ni." The composer has adroitly introduced these syllables at the very place where the notes signified by them occur in the song, without interfering with the sense of the words. This is the more difficult to do when we remember that in Hindu music the notes must follow each other in a particular order, according to the rāga, and not exactly according to the composer's fancy. In the following piece the words are "Sarasa Samamukha para navama," &c. The syllables Sa and Ma are introduced at the very points where the notes C (Sā) and F (Ma) stand in the song. The Hindus regard, in this song, C and not F as the key-note, though the latter is clearly the real tonic, and there is apparently no difference in the tonality of this and the melody "Smaranā Sukām," in which they allow the tonic to be F. The other two melodies, also from Travancore, are compositions of Kolashekara Maharajah—

" SARASA SAMAMUKHA. "

(Rāga Kamachi.  
Tāla Adī.)

Moderato.  
Pallavi.

Anupallavi.

SARASA.

MELODY FROM TRAVANCORE.

Rāga Bilāhārī.

Pallavi.

Anupallavi.

SARASA.

MELODY FROM TRAVANCORE.

Rāga Mahānā.

Pallavi.

Anupallavi.

SARASA.

MELODY FROM TRAVANCORE.

(Rāga Gōradāśvārī.  
Tāla Ekā.)

Moderato.  
Pallavi.

" SARANA SUKAM TO SARANAM. "