Cacā song, Namo huṁ

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In this link, I upload the recording of the Cacā song, Namo huṁ, in my own voice on 23th & 24th Aug 2012. For further information of the Cacā songs, i.e. Buddhist esoteric ritual hymns, and for the reason why I had to record it in my own voice, see my earlier article [Kitada 2012]. In my recording, I did not try to beautify my singing in an artistic manner. Instead, I made efforts to imitate my teacher's way of singing as faithfully as possible, and to reproduce the structure of the composition as precisely as I could. Certainly, I might be able to create a notation in the Western style, but perhaps a notation written on paper would be not much better than the recording in my voice which I recorded on the spot immediately after I learned the song.[1]

Dāś'gupta's version [1989: 45]
rāga Bhairavī, tāla Trihurā
namo huṃ akāra[2] rūpa dharu
svecchayi sattva uttāra dharu[3] //dhru//
dvandva āliṅgana yoga dharu
vajra ghaṇṭa mudrā[4] dharu //
dhavala suśaṃkhuṇa[5] deha dharu
sarada suśohia candra maru //
māyā deha[6] līna jagu
sohie karuṇa[7] sattva mahuṁ //

Ratnakājī Vajrācārya's version [Vol. I, 1996: 6]
rāga Bhairavī, tāla Trihurā
namo huṃkāra rūpa dharū 2
svaccha vīsatva utāra dharū //
tenā huṁ huṁ 2 tenā tete huṁhuṁhuṁ 2 //dhu//

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[1] A Western notation would be useful to analyze the structure of a composition minutely. However, I do not deal with the musicological aspect in this article.
[2] Var. *namo huṁ ākāruṇa*
[3] Var. *svaccha visatva ujñā dharu, soccha visatva uttāraṇa dūpa, soccha visatva uttoruṇa ruṇā*
[4] Var. *mudrā yoga*
[5] Var. *susaṇkhveya*
[6] Var. *videha*
[7] Var. *vajra sattva parameśvara*

dvaṃdā āligaṇa yoga dharū //

vajra dhaṇṭha[8] mūdrā dharū //2//

dhavala suśaṃkhuna deha dharū 2

śarada suśohiya candra marū //3//

māyā-deha rīnaṃ jaṃgu 2

sohiya karuṇā satva mahaṃ //4//

My teacher's version

// rāga bhairavī // tāla trihurā //

namo hūṃkāra rūpa dharu 2

svaccha visatva uttā dharu //dhu//

tenā huṁ hūṁ 2 tenā tete huṁhūṁhūṁ //

dvaṃdā āliṃgaṇa yoga dharu //

vajra ghaṇṭha mudrā dharu //

dhavara susaṃkhuna deha dharu 2

sarada susvahiya candra maru //

māyā-deha rīna jaṃgu

sohiye karuṇa satva mahūṁ //dhu//

Translation

Salutation to [the one] who holds/possesses the shape of the syllable of *hūṁ* (*hūṁkāra*).[9]

[To the one] who does (lit. holds) the rescuing (*uttāra*), [and whose] nature is pure.[10]

[To the one] who practices (lit. holds) the *yoga* of embrace of the couple, and who makes (lit. holds) the gesture of the diamond bell.

To the one who has the body and who holds a white, fair conch[11].

Maru [like] the beautiful moon of the autumn.[12]

The world (*jagu < jagat*) is resting on (*rīna = līna*) the body of illusion.

[The one] whose mind/nature is compassion (*karuṇa sattva*) is beautiful.[13]

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[8] Seems to be a misprint of *ghaṇṭha*.
[9] Variant *namo huṁ akāra rūpa dharu* would mean: "Salutation, huṁ, to the one who holds the shape of a-letter (*a-kāra*)."
[10] I interpreted this, supposing the original text was *svaccha-vi sattva uttāra dharu*.
[11] I interpret this as *dhavala su-saṅkhana*.
Another possibility would be: [To the one] who has a body of white *suśaṃkhuṇa*. In this case, I do not know how to understand *suśaṃkhuṇa*.
[12] Maru is obscure. Perhaps, a face? In that case, "[His] face [is like] the beautiful moon of autumn".
[13] The terms such as *mahaṃ*, *mahūṁ*. In the case where it is analyzed as *śobhita karuṇa-sattvam*

Remarks

Another Cacā, Hūm̐ hūm̐ dehadharu[14], shows parallelisms to Namo hūm̐.

hūm̐ hūm̐ dehadharu saṃsāra taru[15]

dvandva āliṅgana yogadharu //

sura-nara-vandita caraṇadharu

kusuma-vilepana dehadharu //

bhāva vimakuta[16] viśeṣa-guṇa kuṭāi[17] //

namo hūm̐ hevajra tuhma guṇa pekhaï[18] //

(dhuā)

hevajra tuhma tenā hūm̐ hūm̐

tenā hūm̐ hūm̐ te te hūm̐ hūm̐ //

Bibliography

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aham̐, it would mean: "I (*aham̐*) [am] the beautiful/splendid one whose nature is compassion."

[14] Dāś'gupta 67. In the same page, a variant text of the same song is given, which I do not quote here.

[15] Var. *tanu*

[16] Var. *vimukta, vimokuṭa*

[17] Var. *kuṭoyi*

[18] Var. *preṣayi, preṣasi, prekhami*.
The proper reading seems to be *pekhaï*. The verb *pekh-/pekkh-* (< Skt. *pra√īkṣ*) means 'to look, to observe'.