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Navaratri Kirtanam by MahArAjA SvAti TirunAL

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महाराजा श्री स्वाति तिरुनाळ् विरचितानि  
नवरात्रिकीर्तनानि  
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Document Information  
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Text title : Navaratri Kirtanam by MahArAjA SvAti TirunAL

File name : navarAtrikIrtanAnimahArAjasvAtitirunAL.itx

Category : devii, kRitI, svAtitirunAL, devI

Location : doc\_devii

Author : svAtitirunAL

Transliterated by : Pallasena Narayanaswami ppnswami at gmail.com

Proofread by : Pallasena Narayanaswami ppnswami at gmail.com

Description-comments : Collection

Latest update : August 23, 2019

Send corrections to : sanskrit@cheerful.com

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February 3, 2023

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नवरात्रिकीर्तनानि

Introduction :

When one thinks of MahArAjA SvAti TirunAL, one is invariably reminded of Lord PadmanAbha of the mammoth temple of SyAnandUrapuram (presently known as Tiruvanantapuram). The MahArAjA used the various synonyms of the proper noun “PadmanAbha” as the composer’s signature (mudra) in most of his musical compositions. While a bulk of his kIrtanam’s is the outpouring of his devotion to Lord PadmanAbha, he has also penned a few songs in praise of various other deities in nearby temples. Among these, a group of nine kIrtanam-s he composed, in praise of the Goddess, specifically for singing during NavarAtri festival, stand out as a distinctive, and precious collection. Popularly known as “Navaratri kIrtanam’s, the series of nine songs on Goddess, to be sung on each day of the nine day during NavarAtri season is as follows.

Day 1: देवि जगज्जननि devi jagajjanani (rAgaM: sha NkarAbharaNaM, tALaM: Adi)

Day 2: पाहि मां श्रीवागीश्वरि pAhi mAma shrI vAgIshvari (rAgaM: kalyANi, tALaM: Adi)

Day 3: देवि पावने devi pAvane (rAgaM: sAveri, tALaM: Adi)

Day 4: भारति मामव bhArati mAmaVA (rAgaM: tODi, tALaM: Adi)

Day 5: जननी मामव janani mAmaVA meye (rAgaM: bhairavi, tALaM: tripuTa)

Day 6: सरोरुहासनजाये sarOruhAsana jAye (rAgaM: pantuvarAli, tALaM: Adi)

Day 7: जननि पाहि सदा janani pAhi sada (rAgaM: shuddha sAveri, tALaM: tripuTa)

Day 8: पाहि जननि सन्ततम् pAhi janani santatam (rAgaM: nATakura nji, tALaM: tripuTa)

Day 9: पाहि पर्वतनन्दिनि pAhi parvatanandini (rAgaM: Arabhi, tALaM: Adi)

The navarAtri concerts are usually preceded by the rendition of commencing pieces, ‘tODayaM’, a Ma NgALam, and a prayer to Lord GaNesha, “paripAhi ganAdhipa” in rAgaM sAveri, composed by the MahArAjA himself, to ward off all obstacles.

## NavarAtri utsavam

There is a legend associated with this festival. The famous Tamil poet Kambar, the author of the Tamil epic story, “Kamba RAmAyaMam, used to offer regular worship to Goddess Sarasvati in a temple situated in PadmanAbhapuram. As his health deteriorated, he approached the ruling CEra King (identified only as Kulashekhara PerumAL), and extracted a promise from him that the NavarAtri festival for the temple would be conducted every year, with the same old grandeur, and without any interruption. To this day, the Royals of Travancore has honored this promise, and the idol of Goddess sarasvati came to be worshipped by the ruling family over succeeding generations. This idol, cast in pa nca IOham (amalgam of five metals), does not bear the usual vINa, but wields the rosary, a manuscript, and is seated on a pedastal, and not on a lotus, a description that fully agrees with the one given by SvAti TirunAL in his second navarAtri kIrtanaM , “pAhi mAM shrI vAgIshvari. During the regime of KArtika TirunAL RAmA Varma, the capital was shifted from PadmanAbhapuram (now in Tamilnadu) to Tiruvanantapuram. To keep the promise given to Kambar, it was arranged that every year, during the Malyalam month “kanya, the idol of Goddess Sarasvati would be brought in a grand procession on an adorned elephant, to the new capital, Tiruvanantapuram. The procession culminates at the navarAtri maNTapam, located on the right side of the East gOPuram of the PadmanAbhasvAmi temple, where it is received with great respect by the Head of the Royal. The nine day festival is conducted there in an equally grand manner. Since the idol is not an “utsava vigraham, when it is taken to the capital, a lamp is lit in its original location, and regular pUja offered there.

The venue of the utsavam is the NavarAtri MaNTapam in the Fort Palace of the MahArAjA of Travancore. In earlier days, the navarAtri festival used to feature devotional music, dance, vedic chanting, grantha pUja, Ayudha pUja, scholarly discussions, and debates on the purANams. But these days, except for the pUja and music, most of the activities have vanished. MahArAjA SvAti TirunAL himself codified the music for the NavarAtri concerts, and composed these nine gems in weighty rAgams, so that they could be sung as the main piece on each day. The sequence in which these songs have to be rendered was also stipulated by the composer. These kIrtanams were rendered in a group earlier, with an elaborate rAgA AIAPana and tAnam, alone rendered by the chief musician, in

the typical Travancore style with a mRRida Ngam accompaniment. But, nowadays, one musician renders the entire song. Also, in those days, all the caraNaM lines were sung, whereas these days only one of the caraNams is sung.

During the first three days, devi is worshipped as sarasvati, the next three days as lakShmi, and as durga on the last three days. The concerts are offerings to devi. Till early 1900s, the “mullamUDu” bhAgavatars gave the concerts, where one musician would lead the chorus, and each one took turns to do the rAga AlApana, neraval, kalpanA svarams, etc. The ancestry and musical tradition of these BhAgavatars dates back to the time of MahArAja SvAti TirunAL himself. In fact, we are deeply indebted to these musicians for handing over to the present generation, numerous compositions of SvAti TirunAL, in their original authentic forms. Slowly however, the system changed. Competent musicians from outside were invited to sing the main concert, and “mullamUDu” bhAgavatars were restricted to singing just the initial invocation, the “tODaya ma NgaLam.

The scene of the navarAtri maNTapam is equally superb. Oil lamps are lit, and the atmosphere is filled with the subtle fragrance of fresh flowers, sandalwood, incense, and camphor fumes. The concerts start exactly at 6.00 p.m and ends precisely at 8.30 p.m. Besides, there is no applause at the end of each song, thus making the entire atmosphere very serene and devotional.

The NavarAtri kIrtanam□s

The first six kIrtanams are on Goddess sarasvati, and the remaining three are on Goddess pArvati. This is a surprising deviation from the usual practice, where three days each are equally devoted to durgA, lakShmi, sarasvati. While the first six songs on sarasvati are not on any particular shrine, the last three on durga are on specific temple locations. The seventh and last one are on ‘tiruvARATTu kAvil bhagavati’ of Atti Ngal, in the suburbs of Tiruvananthapuram. In these two songs, we find the geographical clue, “vAhinItaTanivAsini” (residing on the banks of gushing waters), and especially in the ninth one, the phrase “nata va ncinRRipAlaka vaMsha shubhODaya, indicates that the elder sister of the MahArAja, worshipped there. The eighth song is on Goddess of kanyAkumAri, as is indicated by the phrase “kanyAkubja vAsini.

Unlike MuttusvAmi DIkShitar, who has used all the eight vibhaktis (declensions)

of the Sanskrit language, in his popular group compositions like the “kamalAmbA navAvaraNam, SvAti TirunAL chose to use only the sambODhanA (vocative case) and prathamA (nominative) vibhakti, in the navarAtri group. All the nine songs are of the “pAhi mA” (please protect me !) type, calling out to the Goddess to protect him, and the bulk of the words employed in each song is just lofty description of the Goddess and her virtues at great length, using highly poetic language. These compositions belong to the “kRRiti” pattern, with a short pallavi and anupallavi, followed by a few caraNams. The first song has four caraNams, and the remaining have only three. While the first six songs indulge in very long caraNams using lengthy phrases, the last three, devoted to Goddess PARvati, are shorter and much simpler. Among the songs, the second one is the longest in terms of the individual components, with eight lines to the anupallavi, and nine lines each to the three caraNams. The sixth song in pantuvarALi has caraNams of varying lengths. It is worth observing that the first three songs do not feature the composersh mudra (signature) “padmanAbha, or any of the synonyms. The third caraNam of the sAveri composition features the phrase “padmanAbha vilAsini. But, according to some experts, this is an incorrect version, since it means “the consort of padmanAbha, which is certainly not a correct description for sarasvati. Perhaps the correct phrase should be “padmabhava vilAsini, since “padmabhava” is certainly Lord Brahma! Five of the remaining songs exhibit proper “padmanAbha mudra, and the last one has only an indication of the composersh name.

Some experts hold the view that these songs might have been composed at different times, and finally grouped together as a navarAtri cluster. Since the second song matches the description of the Goddess more closely, and the phrase “navarAtri utsavam” is imbedded in the lyric, it might have been composed specifically for the navarAtri utsavam. But, the first song too has the same phrase, but in the fourth caraNam, which might have been probably added later, since all remaining songs have only three caraNam-s.

All the songs use majestic rAgams. The first six kIrtanams are in cauka kAlam (slow tempo), whereas the last three use madhyama kAlam (medium tempo). But madhyama kAla passages are found at the very end of the caraNams from the second song onwards (and in some cases, at the close of the anupallavi). To add to the complexity, the middle three songs have “sholkaTTu” (rhythmic syllables) in the anupallavi. Other noteworthy features

are the absence of mandhra sthAyi sa nCaram (lower octave phrases) in the kalyANi and pantuvarALi pieces and liberal usage of pa ncamam in the NATakura nji piece.

The Arabhi song, perhaps due to the presence of rapid flow of phrases, has attained popularity among musicians. However, the kalyANi and bhairavi songs stand out as superb work. The former has dhAtu which is unique, and shows a blending of the salient features of sOpAnam music, an indigenous form of classical music, special to Kerala. The pallavi has two Avartams (tALa□cycles), the anupallavi six, and the carad nam nine. The caraNam falls into two parts □□ the first with four Avartams, and the second, five. It is in the first part that the features of sOpAnam music is exhibited, the syllables moving slowly in the beginning, and then attaining rapidity and uniformity.

Speaking of sOpAna sa NgItam (music), it is a style of singing, with the accompaniment of the eDakka (a kind of drum) and usually takes place in the temples and in the traditional singing of KathakaLi padams. It does contain the basic musical factors such as sruti, svaram, rAgam, and tALam. But the style displays the general aspects of the melody without AlApana, svara prastAram, gamakam, sa Ngati, etc. It is usually rendered in slow tempo, emphasizing the sAhityam, the lyrics. The word “sOpAnam” means the flight of steps at the door of the main temple sanctorum, and it is here that the musicians stand and render these songs at specified time during the temple rituals. Hence the singing was called “sOpAna pATTu”, and in due course, it also denoted the style of singing.

### The Lyrical Beauty

Being a poet himself, SvAti TirunAL has infused a lot of life and poetry into the Nava. The songs are carved out very meticulously and yet have a beautiful flow to them. It would be no exaggeration to say that SvAti TirunAL has excelled himself. The language is simple, charming both in sound and meaning. The flow of words is slow in some places and swift elsewhere, but always graceful. He has employed the various elements that add to the beauty of a poem (in this case, a composition) such as prAsam (rhyme), dviTyAkShara prAsam (alliteration in the second letter of each line), Adya pada prAsa, (alliteration in the first segment) and so forth. This has been woven very intelligently in all the segments and sub□segments of the compositions. The composer has expressed his ideas very elegantly, in lucid language employing unique ala.mkAra.m (figure of speech) such as upamA (simile),

rUpakam (metaphor), utprekShA (fancy), and so forth. The word flow in the long caraNam lines of the first two songs remind us of similar juggling word constructions usually found in the gItam-s (aShTapadis of Jayadeva's love poem, "gIta gOvindam.

The Essence of the kIrtanams

In all the songs in the series, the composer bows to the Goddess, seeking Her blessings, with an earnest appeal to protect him and save him from sins and torments. These songs contain "stuti" (praise) for the deity, description of Her beauty, besides prayers for unwavering bhakti (devotion) towards her.

Goddess sarasvati is appropriately described as spotless white in complexion, riding on a white swan, wearing white silk, bearing the vINa (lute□variety), the book, the rosary and the symbol of protection in her four hands, and having a crescent moon on her head. This reminds us of the famous dhyAna shIOkam,

या कुन्देन्दुतुषारहारधवळा या शुभ्रवस्त्रावृता  
या वीणावरदण्डमण्डितकरा या श्वेतपद्मासना ।  
या ब्रह्माच्युतशङ्करप्रभृतिभिर्देवैः सदा पूजिता  
सा मां पातु सरस्वतीभगवती निश्शेषजाड्यापहा ॥

Goddess pArvati is described in the last three songs as very charming in form, having a crescent moon on her head, bearing the trident in her hand, and riding a lion. She is the consort of shiva, and the slayer of the demon chaNDa, muNDa and mahiSha. She grants all desires to her true devotees.

Thus, the Navaratri Kirtanam-s are indeed a beautiful gift from SvAti TirunAL to the rich legacy of our karNAtik music.

महाराजा श्री स्वाति तिरुनाळ् विरचितानि नवरात्रिकीर्तनानि ॥

तोडयम्

रागं - नाट, ताळं - झम्प ।

जय देवकीकिशोर ! जय कोटिस्मराकार !

जय कालिन्दीतटविहार ! जय गोपिकाजार ! (जय जय) ॥ १ ॥

जय मुरळीगानलोल ! जय सुवर्णरुचिचेल !  
जय सलीलधृतशैल ! जय वारिदनील ! (जय जय) ॥ २ ॥  
जय चरित्रधुतपाप ! जय खण्डितासुराटोप !  
जय यादवकुलदीप ! जय गोपालरूप ! (जय जय) ॥ ३ ॥  
जय कुटिलासितकेश ! जय मुनिमानसनिवेश !  
जय पङ्कजनाभाधीश ! जय भूमीरमेश ! (जय जय) ॥ ४ ॥

## ॥ मङ्गळम् ॥

रागं - पन्तुवराळि, ताळं - आदि ।

पल्लवि ।

मातङ्ग तनयायै मङ्गळम् ॥

अनुपल्लवि ।

भूयो मनसिजारिकान्तायै मङ्गळम् (मातङ्ग) ॥

चरणम् ।

बहलकुङ्कुमपङ्कपाटलितकुचायै  
महिषासुरहारिण्यै मङ्गळम् (मातङ्ग) ॥ १ ॥

करिराजगमनायै वरतापसमञ्चय -  
स्मरणीयचरणायै मङ्गळम् (मातङ्ग) ॥ २ ॥

वरनदीतटगायै वनजनाभनुजायै  
मरकतमेचकाञ्चै मङ्गळम् (मातङ्ग) ॥ ३ ॥

## ॥ गणेशगीतम् ॥

रागं - सावेरि, ताळं - आदि ।

पल्लवि ।

परिपाहि गणाधिप ! भासुरमूर्ते ! ॥

अनुपल्लवि ।



शरणागतभरण ! सामजोपमसुन्दरास्य ! (परिपाहि) ॥

चरणम् ।

हिमकिरणशकलशेखरतनुभव !

शमलनिवहशमन !

कमलजमुखसुरवृन्दनुतचरित !

कामितपूरकपादसरोरुह ! (परिपाहि) ॥ १ ॥

मस्तकविगळितदानजलमिलित-

मधुकरसमुदाय !

हस्तलसितनिजदन्त ! महितसुगु-

णाखुवाह ! गुहसोदर ! निरुपम ! (परिपाहि) ॥ २ ॥

पावनपङ्कजनाभमनोहर-

भगिनेय ! देव !

सेवकजनततिविद्यासमधिक-

श्रीसुखदायक ! भूरिकृपाकर ! (परिपाहि) ॥ ३ ॥

## नवरात्रि कीर्तनं १

॥ देवि जगज्जननि ॥

रागं - शङ्कराभरणं, ताळं - आदि (२ कळै) ।

पल्लवि ।

देवि ! जगज्जननि ! (अम्ब !) देहि कृपया मम तावकचरणभक्तिम् ॥

अनुपल्लवि ।

देवमकुटमणिदेदीप्यमानपादे ! केवलानन्दपूर्णे ! कीरसुवाणि! वाणि ! (देवि) ॥

चरणम् ।

वीणापुस्तकरञ्जितकरतलविहसितकञ्जवरेऽम्बिके !

वेणीमञ्जिमपुञ्जविनिर्जितविततघनाघनमालिके !

एणीमद्विनिवारणनिपुणतरेक्षणहतनतपातके !

शाणोल्लीढमहामणिभूषणशालिनि ! बुधजनपालिके !

प्रीणितमुनिगेये ! द्रुहिणजाये !

परममेये ! निरपाये ! (देवि) ॥ १ ॥

सकलकलालयशारदहिमकरसदृशविलासयुतानने !  
 मकरवराङ्कशरासनमौर्वीमहिततराळकमोहने !  
 शुकसनकादिमुनीश्वरविरचितसुन्दरपदयुगपूजने !  
 विकटजटालसितेन्दुकलापिनि ! विमलसरोजवरासने !  
 विकचकमलपादे ! विहतभेदे !  
 निहतखेदे ! भृतमोदे ! (देवि) ॥ २ ॥

ज्योतिर्मयनवहारायितसज्ज्योतिषतन्त्रविभूषिते !  
 मातर्मदुरमीमांसागममांसलितोरुयुगाञ्चिते !  
 चेतोहरतरशब्दागमकाञ्चीलतिकागुणशोभिते !  
 पातकहरपाद्मादिपुराणपादितपाणिविराजिते !  
 वीतशमलहृद्ये ! कलितविद्ये !  
 त्रिजगदाद्ये ! निरवद्ये ! (देवि) ॥ ३ ॥

अरुणतराधरपरिलसदतिमुहुहसितद्युतिपटलोज्ज्वले !  
 शरणसमागतजनपरिपालनसततोद्यतकरुणाकुले !  
 परिजनविरचितनवरात्रोत्सवपरितोषितहृदयेऽमले !  
 कुरु करुणामयि ! भजनपरे ! मयि कुन्दमुकुळरदनेऽतुले !  
 भूरिशुभकराणि ! अघहराणी !  
 नुतिवराणि ! करवाणि ! (देवि) ॥ ४ ॥

## नवरात्रि कीर्तनं २

॥ पाहि मां श्रीवागीश्वरि ॥

रागं - कल्याणि, ताळं - आदि (२ कळै) ।

पल्लवि ।

पाहि मां श्रीवागीश्वरि पाहि भुवनेश्वरि (पाहि मां) ॥

अनुपल्लवि ।

देहि तावकदयामयि भारति ! देहि बोधसुखदायिकामिह ॥

मोहभारतिमिरसञ्चयामृत-

मूर्तिममलबुधलोकविलसित-

मोहनीयकटकाङ्गदभूषित-  
मुग्धगात्रि ! तुहिनांशुवतंसिनि !  
बाहुलालसितपुस्तकजपवट-  
बन्धुराभयवरे ! परचिन्मयि ! (पाहि मां)

चरणम् ।

शारदे ! कचपाशविडम्बितरुचिरतरासित-  
नीरदे ! निजपतिकमलजनिरुपमतरसुखकरणवि-  
शारदे ! स्फुटतरधवळिमविलसितमुकुरशकलपट-  
लीरदे ! विन्तुतनारदे !  
दारुणाधिकरपातकावली-  
दारणैकनिरते ! सुभाषिणि !  
सारसगर्भदळायतलोचन-  
पूरितभक्तमनोरथवल्लरि !  
वारणकुम्भमदापहकुचयुग-  
भारविनम्रकृशोदरि ! मामक-  
करपदमुखसमकरणनिकरमपि  
चरणयुगभजनपरमिह कुरु तव (पाहि मां) ॥ १ ॥

श्यामळे ! बहळागरुचन्दनमृगमदघुसृणप-  
रीमळे ! परिहृतपदनतपरिजनसमुदयनिखिलम-  
नोमले ! शतमखमुखसुरवरपरिणुतबहुविधचरि-  
तेऽमले ! मधुरकोमळे !  
सामजाधिपमराळिकागति-  
चारुमन्दगमने ! सुहासिनि !  
मामकमानसतापसमूहवि-  
राममतीव विधातुमये पद-  
तामरसद्वयमनुकलये हृदि  
तामसदोषविलासनिरासिनि !  
समुदयदविकलहिमकररुचिमद-  
शमनकरणपटुविमलहसितमुखि ! (पाहि मां) ॥ २ ॥  
भासिते ! शुकशौनककौशिकमुखमुनिपरिषदु-  
पासिते ! सहृदयरसकरकविवरनिकरहृदयकम-

लासिते ! श्रुतियुगपथपथिकनयनपरिलसदरुणसि-  
तासिते ! कुसुमवासिते !  
भासमाननवरात्रिकोत्सव-  
भावुकापचितिमोदशालिनि !  
भासुरसारसनाञ्चितरत्नवि-  
लासितविशेषविनिर्जितशक्रश-  
रासरुचे ! सकलागमरूपिणि !  
दासमिमं कृपया शिशिरीकुरु  
वस मम सुखमधिरसनमनवरत-  
मसदृशविलसितविसरमयि जननि ! (पाहि मां) ॥ ३ ॥

### नवरत्रि कीर्तनं ३

॥ देवि पावने ॥

रागं - सावेरि, ताळं - आदि (२ कळै) ।

पल्लवि ।

देवि ! पावने ! सेवे चरणे ते बुधावने ! ॥

अनुपल्लवि ।

भावुकदायिकटाक्षविलासिनि ! भारति ! देहि सदा कुशलं भुवनेश्वरि ! ॥

चरणम् ।

सोमबिम्बमदहरसुमुखि ! भक्तजनाखिल-  
कामितदाननिरते ! कान्तकुन्ददन्ति !  
भीमानन्ताज्ञानतिमिरभेदनमिहिरायिते !  
मामकहृदि विहर मान्यगुणावासे !  
सामजपुङ्गवचारुगते ! सुर-  
साध्यनुते ! विमले ! वरदे ! भुवनेश्वरि ! (देवि) ॥ १ ॥  
वारिदिनिभचिकुरे ! वासवोपलनयने !  
मारशरासनरुचिचोरचिल्लिकान्ते !  
सारसकृतनिलये ! जाम्बूनदमयभूषे !  
नारदादिमुनिनुतनामसमुदाये !

भूरिमनोज्ञकराञ्चितवीणा-  
 पुस्तकभासिनि ! चारुहसे ! भुवनेश्वरि ! (देवि) ॥ २ ॥  
 पातितदितिसुते ! श्रीपद्मभविलासिनि !  
 वीतपापजनगेयविभवे ! विद्यारूपे !  
 चातको जलदमिव सादरमाश्रयामि त्वां  
 प्रीतिं मयि कुरु लोकमातरयि नित्यं  
 धूतमलं कुरु मां सदये ! परि-  
 पोषितसूरिगुणे ! शुभदे ! भुवनेस्वरि ! (देवि) ॥ ३ ॥

## नवरात्रि कीर्तनं ४

॥ भारति मामव ॥

रागं - तोडि, ताळं - आदि (२ कळै)।

पल्लवि ।

भारति ! मामव कृपया नतजनार्तिं भारहरणनिरतया ॥

अनुपल्लवि ।

शारदविधुमण्डलसदृशमनोहरमुखि ! ॥

चरणम् ।

वासवादिसुरविनुते ! तरणिशत-  
 भासुरभूषणलसिते !  
 हासजितकुन्दवितते ! विमलमुक्ता-  
 हारकण्ठ ! गजेन्द्रगते !  
 दासभूतजनविद्यादानलोले ! परदेवि !  
 भासुरचन्दनमृगमदकुसुमसु-  
 वासितगात्रि ! सुपावनशीले ! (भारति) ॥ १ ॥

नारदादिमनोनिलये ! भुवनत्रय-  
 नायिके ! कृताज्ञानिलये !  
 चारुबाहुधृतवलये ! विकच-  
 सारसाक्षि ! तोषितभूवलये !  
 मारकार्मुखसुषमाचोरचिल्लियुगे ! वाणि !

वारिजभवदयिते ! वरवीणा-  
वादनलोलकराङ्गुलिजाले ! (भारति) ॥ २ ॥  
सकलागममयरूपे ! निखिललोक-  
जननि ! सुधामधुरालापे !  
अकलङ्कगुणकलापे ! करुणारस-  
हतविवशजनविलापे !  
सकले ! पद्मनाभपदसरसिजसेवकवर-  
शुकसनकादिमुनीश्वरविनुते !  
सोमकलासदृशामलफाले ! (भरति) ॥ ३ ॥

## नवरात्रि कीर्तनं ५

॥ जननी मामव ॥

रागं - भैरवि, ताळं - त्रिपुट ।

पल्लवि ।

जननी ! मामवाऽमेये ! भारति ! जय सरसिजासनजाये ! ॥

अनुपल्लवि ।

अनुपमितकमलावासे ! चारु- हसितकृतकुन्दनिरासे ! देवि ! मुनिवरेडितविमलचरिते !  
मोहनीयगुणौघभरिते ! (जननि) ॥

चरणम् ।

तरुणवारिदनिभवेणि ! देव-  
तरुक्सिलयोपमपाणि-  
कलितवरदाभीतिमुद्रे ! कल्याणि ! पूर्ण-  
शरदिन्दुसमकान्ते ! वाणी !  
सुरुचिरनयनजितैणि ! परम-  
करुणारसग्निशिरवेणि ! देवि !  
चरणगतजनभरणनिपुणे !  
परमामृतमधुरभाषिणि ! (जननि) ॥ १ ॥

घनसारतिलकाङ्कितफाले ! अति-  
कमनीयविशददुकूले ! विनत-

जनविद्यावितरणलोले ! साधु-  
स्मरणीयतमपादमूले  
कनकभूषणे ! शुभशीले ! सर्वा-  
गममयि ! सुजनानुकूले ! नाना-  
मुनिमनोमयवनजनिलये !  
विनिहताश्रितविविधशमले ! (जननि) ॥ २ ॥

परिहृतघनाज्ञानखेदे ! कृत-  
पद्मनाभसेवकमोदे !  
सततपरिचितवीणानिनादे ! मम  
कुरु मतिमयि तव पादे  
सुरगणमहितविनोदे ! शीत-  
करपोतधरे ! गतभेदे ! सदा  
सरसीरुहमुखि ! सपदि वदने  
सरसमिह वस सकलवरदे ! (जननि) ॥ ३ ॥

## नवरात्रि कीर्तनं ६

॥ सरोरुहासनजाये ॥

रागं - पन्तुवराळि, ताळं - आदि ।

पल्लवि ।

सरोरुहासनजाये ! भवति ! सामोदमम्ब ! नमामि ॥

पुरन्दरादिसुरोत्तमसुरुचिर-

अनुपल्लवि ।

किरीटमणिकिरणाञ्चितचरणे ! (सरोरुहासनजा) ॥

चरणम् ।

यामिनीशमनोज्ञतमरुचि-

भूममदविनिवारणपटुसित-

तामरसमृदुकोटरवासिनि !

सामजराजसदृशगमने !

काममञ्जुशरासननिरुपम-

कान्तिहरचिल्लिचलननिहत-  
 भीमनिबिडाज्ञानमले ! सुल-  
 लामशोभिभालतले ! वर-  
 हेमचारुभूषणलसिते ! मद-  
 हीनमौनिहृदयैकपदे ! सुर-  
 भामिनीनिवहगीतगुणे ! शशि-  
 धाममन्दहसिते ! जय भगवति ! (सरोरुहासनजा) ॥ १ ॥

मङ्गळावरशालिवीणा-  
 सङ्गिकरमृदुलाङ्गुलिदलजित-  
 तुङ्गकल्पककिसलयनिवहे !  
 दुरितसेवकतापभरे !  
 भृङ्गसञ्चयवलयितसुमसुर-  
 भीकृतधम्मिल्लरचितमद-  
 भङ्गसजलाम्भोदकुले ! नव-  
 पङ्कजोपमनयनयुगे ! लस-  
 दङ्गरागघनसारहरिणमद-  
 हारभासिकुचकुम्भयुगे हरि-  
 पुङ्गवोपमितमध्यतले ! पर-  
 बोधरूपिणि ! परे ! जगदीश्वरि ! (सरोरुहासनजा) ॥ २ ॥

बालचन्द्रवतंसिनि ! परिजन-  
 पालनैकपरे ! घनपातक-  
 शैलभिधुरायितचरिते ! करु-  
 णालवालायितहृदये  
 लोलरुचिराळकपरिवृतसुवि-  
 शालरुचिनिलयायितवदने !  
 नालमिह फणिनायकोऽपि ब-  
 तालपितुमयि महिमानं ते  
 तूलतां नय ममोद्यदविद्या-  
 जालमाशु ननु भारति ! सकलं  
 भाललोचनमुखाखिलवन्दित-  
 पद्मनाभपदसेवकनिरते ! (सरोरुहासनजा) ॥ ३ ॥



## नवरात्रि कीर्तनं ७

॥ जननि पाहि सदा ॥

रागं - शुद्धसावेरि, ताळं - त्रिपुट ।

पल्लवि ।

जननि ! पाहि सदा जगदीशे ! देवि ! स्मरहरवल्लभे ! ॥

अनुपल्लवि ।

अनवद्यतरनवहारालङ्कृते ! मञ्जुवनजायतलोचने ! वाहिनीतटवासे ! (जननि) ॥

चरणम् ।

शैलराजतनये ! चण्डमुण्डनाशिनि !

शूलशोभितकरे ! सुन्दररूपे !

भालराजितिलके ! परमकृपावति !

पालितसुजनमालिके ! सुर-

सालकिसलयचारुनिजपादे ! (जननि) ॥ १ ॥

महितबाहुबलमहिषासुरादि-

गहनदहनायिते ! गतमदसेव्ये !

सुहसितजितकुन्दे ! शोणजपाधरि !

विहर मम हृदि विधुसदृशमुखि

बहलमलयजबन्धुरे ! लोक- (जननि) ॥ २ ॥

परमपावनश्रीपद्मनाभसहोदरि !

नीलचिकुरे ! केसरिवरवाहे !

चरितदुरितभक्तदरनिकरे ! गौरि !

कुरु कृपां मयि कुलिशधरमुख-

परिणुते ! घनदुरितहृदिलोले ! (जननि) ॥ ३ ॥

## नवरात्रि कीर्तनं ८

॥ पाहि जननि सन्ततम् ॥

रागं - नाट्टकुरञ्जि, ताळं - त्रिपुट ।

पल्लवि ।

पाहि जननि ! सन्ततं मामिहामल परिणतविधुवदने ! ॥

अनुपल्लवि ।

देवि ! सकलशुभदे ! हिमाचलकन्ये ! साहसिकदारुणचण्डमुण्डनाशिनि ! (पाहि) ॥

चरणम् ।

बालसोमधारिणी ! परमकृपावति !

नीलवारिदनिभनेत्रे ! रुचिरशीले !

भाललसितवरपाटीरतिलके ! श्री-

नीलकण्ठदयिते ! निगमवनमातङ्गि ! (पाहि) ॥ १ ॥

सुरभिकुसुमराजिशोभितकचवृन्दे !

वरदे ! वासवमुखवन्द्यमानचरणे !

अरुणजपाकुसुमाधरे ! कौमुदी-

परमोज्ज्वलहसिते ! भक्तकल्पवल्लिके ! (पाहि) ॥ २ ॥

कमनीयतमरूपे ! कन्याकुब्जवासिनि !

शमितपापनिकरे ! शान्तहृदयगेहे !

अमितविमलरुचिहारे ! नीलवारिदो-

पमवेणि ! गौरि ! श्रीपद्मनाभसोदरि ! (पाहि) ॥ ३ ॥

## नवरात्रि कीर्तनं ९

॥ पाहि पर्वतनन्दिनि ॥

रागं - आरभि, ताळं - आदि (१ कळै) ।

पल्लवि ।

पाहि पर्वतनन्दिनि ! मामयि पार्वणेन्दुसमवदने ॥

अनुपल्लवि ।

वाहिनीतटनिवासिनि ! केसरिवाहने ! दितिजाळिविदारणे ! ॥

चरणम् ।

जम्भवैरिमुखनते ! करि-

कुम्भपीवरकुचविनते ! वर-

शम्भुललाटविलोचनपावक-  
सम्भवे ! समधिकगुणवसते ! (पाहि) ॥ १ ॥

कञ्जदळनिभलोचने ! मधु-  
मञ्जुतरमृदुभाषणे ! मद-  
कुञ्जरनायकमृदुगतिमञ्जिम-  
भञ्जनातिचणमन्थरगमने ! (पाहि) ॥ २ ॥

चञ्चदळिललिताळके ! तिल-  
काञ्चितशशिधरकलाळिके ! नत-  
वञ्चिनृपालकवंशशुभोदय-  
सञ्चयैककृतिसततगुणनिके ! (पाहि) ॥ ३ ॥

## ॥ मङ्गळम् ॥

॥ भुजगशायिनो ॥

रागं - यदुकुलकाम्भोजि, ताळं - रूपक ।

भुजगशायिनो नाम मङ्गळं  
परमजानतापीह कीर्तितं  
दहति पाप्मनां जालमञ्जसा  
भुवि शिखी यथा दारु सञ्चयम् ॥

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*Navaratri Kirtanam by MahArAjA SvAti TirunAL*  
pdf was typeset on February 3, 2023  
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