Navaratri Kirtanam by MahArAjA SvAti TirunAL

महाराजा श्री स्वाति तिरुनाण्ण विरचितानि
नवरात्रिकीर्तनानि

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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 kIrtaṇam-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 kIrtaṇam-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 kIrtaṇam-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 जगज्ञानि devi jagajjanani (rAgaM: sha NkarAbharaNaM, tALaM: Adi)
Day 2: पाहि मां श्रीवागीश्वरि pAhi mAm 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 सन्ततम पahi janani santatam (rAgaM: nATakura nji, tALaM: tripuTa)
Day 9: पाहि धर्त्तनन्दनिनि 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 lOham (amalgam of five metals), does not bear the usual vINa, but wields the rosary, a manuscript, and is seated on a pedestal, and not on a lotus, a description that fully agrees with the one given by SvAti TirunAL in his second navarAtri kIrtnam, “pAhi mAM shrl 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 kIrtnams were rendered in a group earlier, with an elaborate rAga AlApana 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 kIrtanams

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 Tiruvanantapuram. In these two songs, we find the geographical clue, “vAhinItaTa
nivAsini” (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 mAm” (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 annupallavi, 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 sAhittyam, 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 prATTu, 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), dvitIyAkShara 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 subsegments 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),
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.

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 (lutevariety), 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 shlOkam,

या कुन्देन्दुतपाराधकवल्ल या शुभ्रववासुता।
या वीणावरदण्डमणिडेकरा या श्येतपदासन।
या ब्रह्मचूतश्रासुप्रभृतिभिदेवः सदा पूजिता।
सा मां पातु सस्ततीभगवती निद्रोपजाड्याभ्या॥

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 mafiSha. 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.

तोडयम्

रागं - नाट, ताल्लु - झम्म।
जय देवकीकिशोर! जय कॉटिस्मराकार।
जय कालिन्दीतटविहार! जय गोपिकाजार! (जय जय)॥ ॥
महाराजा श्री स्वाति तिथिनााँ विरचितानि नवरात्रिकीर्तनानि

जय मुरलीगानलोल ! जय सुर्वर्णहरिचंद्र !
जय शलिलघुरतशेल ! जय वारिदनील ! (जय जय) ॥ २॥
जय चरित्रघुदत्पाप ! जय खण्डतासुरासप !
जय बादवकुलदीप ! जय गोपालरूप ! (जय जय) ॥ ३॥
जय कुटिलासितकेश ! जय मुनिमानसनिवेश !
जय पद्मजनाभाधीश ! जय भूमीरमेश ! (जय जय) ॥ ४॥

॥ मञ्जरम् ॥

रागं - पन्तुवराण्छ, तात्त्र - आदि ।
पञ्चवः ।
मात्रः तन्याये मञ्जरम् ॥
अनुपञ्चवः ।
भूयो मनसिजारिकान्ताये मञ्जरम् (मात्रः) ॥
चरणम् ।
बहलकुकुमपक्षपालितकुच्छाये
महिषासुरहारिण्ये मञ्जरम् (मात्रः) ॥ १॥
करिराजगमनाये वरतापसमद्वय -
स्मरणीयचरणाये मञ्जरम् (मात्रः) ॥ २॥
वरन्दीतटगाये वनजनाभनुजाये
मरक्तमेचकाले मञ्जरम् (मात्रः) ॥ ३॥

॥ गणेशगीतम् ॥

रागं - सावेरि, तात्त्र - आदि ।
पञ्चवः ।
परिपाहि गणाधिप ! भासुरमूर्ति ! ॥
अनुपञ्चवः ।
शरणागतभरण! सामजोपमस्नुद्रास्य! (परिपाहि)॥

चरणाम्।
हिमकिरणशक्तदैवतनन्दनभवः।
शामलसिद्धशमनः।
कमलजमुखशुष्कवृक्षहनुराधितः।
कामितपूर्वकपादसरोऽरुः (परिपाहि)॥१॥
मस्तकबिंधुविषदनजलमिलितः।
मधुकरसमुदायः।
हरसलीसिद्धदनः। महितसुमुः।
णाकुवाह! गुहसोदर! निरूपम! (परिपाहि)॥२॥
पावनप्रहणनामशनोहरः।
भगिन्य! देवः।
सेवकजननतिविश्वासमधिकः।
श्रीसुनुदायक! मूर्तिरुपाकरः (परिपाहि)॥३॥

नवरात्रिकीर्तिनः॥

॥ देवि जगजननि॥
रागः - श्रीकामभरणः, तातः - आदि (२ कळः)।

पद्यविः।
देवि! जगजननि! (अम्ब!) देहि कृपया मम तावकचरणभक्तिम्॥

अनुपद्यविः।
देवमृदुमणिदीपमानपदः! केवलानन्दपूर्णः! कीर्तसुवाहिण! वाणि! (देवि)॥

चरणाम्।
वीणापुरुसकर्षितकरंतलविहिैसितकज्ञबरेढमः।
वेणीमन्यिमपुआविनिर्जलितविहितदानाधनमालिकः।
एणीमदविनिवारणानिपुणारक्षणहत्तनन्तपालः।
शाणोद्भिइदमहामणिभूषणशालिनि! वुधजनपालिकः।
प्रीणितमुनिगेये! दुहिणाजाये।
परमेये! निरपाये! (देवि)॥१॥

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नवरात्रि कीर्तन २

पाहि मां श्रीवागीश्वरि ॥
रागं - कल्याणि, तालं - आदि (२ कक्षे) ।
पद्धति ।
पाहि मां श्रीवागीश्वरि पाहि भुवनेश्वरि (पाहि मां) ॥
अनुपद्धति ।
देहि ताककदयाम्यि भारति । देहि बोधमुखदाधिकामिह ॥
मोहभारतिमिरसद्यामृत ।
मूर्तिमलबुधलोकविलसित ।

सकलकलालयमुदारदृशिमकरसदविलासवुतानने ।
मकरवराशुरासनमौर्यमहितरास्वकोहने ।
शुभसनादिमुनीश्वरारंधितसुन्दरपदयुगपूजने ।
विकटजटालसितुनुकलापिनि । विमलसरोजवराने ।
विकरकालपादे । विहतभेद ।
निहतघेदे । भृतमोदे । (देवि) ॥ २ ॥

ज्योतिर्मयनवहारायितसज्योतिषत्वाविभूषिते ।
मातमेंदुरमीमांसागममांसलितोरुयुगाविते ।
चेतोहरतरश्वंद्रागमकाबीलतिकागुणशोभिते ।
पालकहरपायादिपुराणपादित्याणिराजिते ।
वीतशमलर्द्वे कालितिकर्ने ।
विजयदार्शे । निराचे । (देवि) ॥ ३ ॥

अरुणताराधरपरिशस्त्रदृतिमृदुसितगृहितपटोज्वरे ।
शरणसमागतजनपरिपालनसत्तात्तकरुणाकुले ।
परिजनविरितनवाराश्रोतसपरिपोषितहदयेसमले ।
कृत्रु करुणामयि । भजनपरे । मयि कुन्दसुकृष्टसर्वसंतुले ।
भूरिशुभकराणि । अघहराणी ।
नुलिवराणि । करवाणि । (देवि) ॥ ४ ॥

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मोहनीयकटकाञ्जुरभूषित-
मुर्धगात्री! तुहिनांशुवर्तसिनि!
बाहुलसितपुष्करकपवरः—
बन्युरभववरे! परचिन्मयि! (पाहि मा)

चरणम्

शारदे! कचपाशिविद्विपताचिरतासित—
नीरदे! निजपतिकमञ्जरिवपतससुककरणव्र—
शारदे! स्नुतरधवितिमविलसितमुकरशकुपद—
लीरदे! वनुतनारदे!

dारुणाधिकर्पातकावली—

dारणैकनिरते! सुभाषिणि!

cारसर्भद्वायततोचन—
pूर्तिभक्तमनोरथवध्वीरि!

वारणकुम्ममदापहकुचयुग—
भारविन्नाग्रशोदरि! मामक—
kरपमुखसमकरणिकरमपि

चरणयुगज्ञनपरमिह कुरू तव (पाहि मा) ॥ १ ॥

श्रयामठे! वह्र्तरचन्दनमुर्गामदुरुस्मण—

रीमठे! परिह्रुपदनतपरिजनसमुदयनिक्षिरः—
नोमठे! शतमकमुखसुरचरपरिणुतवहुविधचरि—

tॆदमठे! मधुरकोमठे!

सामजाधिपमराठिकागति—

cारुमन्दरमन! सुहासिनि!

मामकमानसतापसमूहवि—

राममतीव विघातुमये पद—

tामसदरमनुकठये हुदि

tामसदोषविलसितसिनि!

समुदयविकलहिमकरुचिमद—

शमनकरणपटविलहिसितमुविं! (पाहि मा) ॥ २ ॥

भासिते! शुक्रशोनक्कोषिकमुखमुनिपरिषु—
pासिते! सहद्यरसकरकविवर्णकरहुद्यकम—
लासिते! श्रुतियुगपथपथिकनयनपरितिुरुससरणसि-
तासिते! कुसुमवासिते!
भासमाननवरात्रिकीतसव-
भावुकापचितमोदशारिणि!
भासुससारसनाथितरनवि-
लासितविशेषविनिर्णितशकरा-
राससूखे! सकलागमरूपिणि!
दासमिम कृपया शिष्यिरिकृ
वस मम सुखमधिरसनमनवरत-
मसटशाविलसितविसरमणि जननि! (पाहि माँ) ॥ ३ ॥

नवरत्रिकीर्तिनं ३

॥ दैवि पावने ॥
रागम् - सावेिरे, तात्थे - आदि (२ कळे) ॥

पत्रुवि।
दैवि! पावने! सेवे चरणे ते बुधावने! ॥

अनुपत्रुवि।
भावुकदापकटाक्षविलासिनि! भारति! दैवि सदा कुशलं भुवनेश्वरि! ॥

चरणम्।
सोभविम्मदहरसुपुरि! भक्तज्ञानिविलु!-
कामितदातनिरते! कान्तकुजन्दुर्दति!
भीमानताज्ञानितिमिर्भेदनमिहिरायति!
मामकहृदि विहर मात्यगुणावासे!
सामजुबुखवारूंगते! सुर:-
साध्युनुत! विमले! वरदे! भुवनेश्वरि! (दैवि) ॥ १ ॥

वारिदिनभिचिकुरे! वासोपसननवने!
मारशासननुपितोरिथिरिकाले!
सारसकुतलिथे! जाम्ूनदमयः!
नारदादिभुजनुनुतनामसनुदाये!
भूरिमोनोज्ज्वलकराष्टिवर्गीया-
पुस्तकमासिनि ! चारुसेः ! भुवनेश्वरि ! (देवि) ॥ २॥
पातितदितिसुते ! श्रीपदभविलासिनि !
वीतपापजनश्रेयविवर ! विधारूपे !
चातको जलदमिव सादरमाथ्यामि त्वा
प्रीति मयि कुरु लोकमातारि नित्य
धूतमलः कुरु मां सद्ये ! परि-
पोषितसूरिगुणे ! शुभदे ! भुवनेश्वरि !(देवि) ॥ ३॥

नवरात्रिकीर्तिनं ४

॥ भारति मामव ॥
रागन - तोडि, ताल्झ - आदि ( ५ कळळे )॥
पद्विवि !
भारति ! मामव कृपया नतजनारि भारहरणिनित्या ॥
अनुपद्विवि !
शारदविप्रियमण्डलस्तरासमनोहरमुः ! ॥

चरणम् ।
वासवादिपुरुवितुवे ! तरणिशात-
भासुभृण्णतसिते !
हासजितकुन्दिवितुवे ! विमलमुक्ता-
हारकणिः ! गजेन्द्रगते !
दासभृजतजनविधादानलोऽऽे ! परदवः !
भासुजन्मण्डलमुखसुभृण्णमुः-
वासितगात्रिः ! सुपावनरीणे ! (भारति) ॥ १॥

नारदादिमोनोनिर्ये ! मुवननन्य-
नाथिये ! कृताविनातिये !
चारुचबादृढितवल्ये ! विकच-
सारसाव्य ! तोषितभूवल्ये !
मारकार्युक्कुषमाचरचिह्नियुगे ! वाणिः !

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वारिजभवदुपिते! वरवीणा-
वादनलोककरामुरुचितजाले! (भारति)॥२॥
संकल्पममयरूपे! निरिखकलेक-
जननि! सुधामधुरालापे!
अकल्पुत्रुणकलापे! करुणारस-
हतविवशजनविलापे!
संकले! पद्मानाभपदसरसिसज्जसेवकवर-
शुकसनकादिमुनीपरिवर्तते!
सोमकलास्त्रामालिकाले! (भरति)॥३॥

नवरात्रि कीर्तनं ५

॥ जननी मामव ॥
रागं - भैरवि, तालं - त्रिपुट ।

पद्धवि ।
जननी! मामवासमेये! भारति! जय सरसिसासनजाये!॥

अनुपद्धवि ।
अनुपमत्कमलालासे! चार- हसिसकुत्तकुन्निरसे! देिव! मुनिवरेडितविमलचरिे! 
मोहनीयगुणोघरसरिे! (जननि)॥

चरणम् ।
तरुवारिरुंदिनभेंग! देव-
तरुकिसलयोपमपाणि-
कलितवर्दाभीतिमुद्रे! कल्याणि! पूर्ण-
शरदिन्दुसमकान्ते! वाणि! 
सुहुचरनयनमतिते! परम-
करुणारसश्रीशिक्षवें! देिव! 
चरणगतजनभरणनिपुणे! 
परमामृतमुहरभाविणि! (जननि)॥ १॥

घनसारित्काण्डिनित्वाये! अति-
कमनीयविशाददुकुले! विनत-
नवरात्रि कीर्तिकं ६

॥ सरोरहस्सनजाये ॥
रागं - पन्तुवराछि, ताळठ - आदि।

पठावि।
सरोरहस्सनजाये! भवति! सामोदमम्ब! नमामि॥
पुरुङ्कदातिसुरोऽत्तमसुरुङ्किचर।
अनुपढावि।
किरीटमणिकिरणाद्वितिचरणे! (सरोरहस्सनजाः) ॥

चरणम।
यामिनीश्रमोऽहितमरूचि।
भूमद्विनवारणप्रत्सित।
तामरसमृंिकोटरवासिन।
सामजराजसंधगमने।
काममकुशरासननिरन्तम-
महाराजा श्री स्वाति तिथिनाथ विरंचितानि नवरात्रिकीर्तिनानि

कान्तिहरिचंगिशंचलननिहतः
भीमनिविडाढ़ाऽनमस्ते ! सुरः
लामशोभिभाल्तिते ! वरः
हेमचारभृणतितिते ! मदः
हीनमोनिहदयैकपदे ! सुरः
भामिनीनिवहगीतमुणे ! शशि-
धाममन्दसिति ! जय भगवति ! (सरोरहस्यनजा) ॥ १ ॥

मञ्चावरशािलवीणा-
सजिकरमृदुलाहुड़िदलजित-
तुजक्षककिसठयनविवे !
दुरितसेवकतापभेरे !
भुजससजवलभितसमसुर-
भीकृतदम्मिरचितमद-
भक्तसजलाममोदकुिते ! नव-
पण्डजोपमनयनयुगे ! लूस-
दुरामचनसारहरिणमद-
हारभासिकुचकुभयुगे हरि-
पुजोपमितमथति ! पर-
बोधरुपणि ! परे ! जगदीशरि ! (सरोरहस्यनजा) ॥ २ ॥

वालचन्दवतसिनि ! परिजन-
पाठ्यनकपरे ! घनपातक-
शैलभिषुपाचितचरि ! करु-
णालवालचितहद्रे
लोऽक्षिचिराचकपरिवृतसुवि-
शालरचिनितवाचितवदने !
नालमिह फणिनायकोपि ब-
तालिपुमपि महिमानं ते
तृत्वता नय ममोचदविचा-
जालमाशु ननु भारति ! सकले
भाल्योचनमुरवाखितवैदितः
पद्यनामपदसेवकनिति ! (सरोरहस्यनजा) ॥ ३ ॥

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नवरात्रि कीर्तनं ७

॥ जननि पाहि सदा ॥

रागं - शूद्वसावेरि, ताट्ठ - त्रिपुट ।

पद्यवि ।

जननि ! पाहि सदा जगदीशे ! देवि ! स्मरहरवः ! ॥

अनुपद्यवि ।

अनवधतरनवहाराळकृते ! मञ्जुवनजायतलोचने ! वाहिनीतटवासे ! (जननि) ॥

चरणम् ।

शैलराजतनये ! चण्डमुण्डनाशिनि !
शूलशोभितकेरे ! सुन्दररूपे !
भालराजितिलके ! परमकुपावति !
पाठितसुजनमालिके ! सुर-
सारथिकस्तलयचारुनिजपादे ! (जननि) ॥ १ ॥

महितवाहवलमहिपुराद्रि-
गहनदहनापिते ! गतमदसेवे !
सुहसितजितकुन्दे ! शोणजपाधि !
विहर मम हृदि विखुस्तशमुहि
वहतमठयजवयुरे ! लोक- (जननि) ॥ २ ॥

परमपावनश्रीपदनामसहोदरि !
नीलचिकुरे ! केसरिववाहे !
चरुतुरितबक्कदरिके ! गोरि !
कु रु कुपां मथि कु ठिशाघरमुख-
परिणुते ! घनदुरितहंथितलोले ! (जननि) ॥ ३ ॥

नवरात्रि कीर्तनं ८

॥ पाहि जननि सन्ततम् ॥

रागं - नाट्तुकुरङ्गि, ताट्ठ - त्रिपुट ।
पमहवि ।
पाहि जननि ! सन्ततं मामिहामल परिणतवियुवदने ! ॥

अनुपमहवि ।
देवि ! सकलशुभेदे ! हिमाचलकन्वे ! साहसिकदारुणांणंमुण्डनाशिनि ! (पाहि) ॥

चरणम् ।
बलसोमधारिणि ! परमकृपावति !
नीलवारिवभन्नेत्रे ! रुचिरशीते !
भालसितवरपार्विरितके ! श्री-
नीलकण्ठदयिते ! निगमवनमातिनि ! (पाहि)॥ १॥

सुपिकुसुमराजशोभतकचवृते ।
वरदे ! वासवमुखवमानचरणे !
अरुणजपाकुसुमाधे ! कौमुदी-
परमोजळादिते ! भक्तकल्पविहितके ! (पाहि)॥ २॥

कम्यतमरूपे ! कन्याकुमवासिनि !
शामितपपनकरे ! शान्तहदयगेहे !
अमितविमलचिहरे ! नीलवारिदी-
पमवेणि ! गोरि ! श्रीपदवरभोजदरि ! (पाहि)॥ ३॥

नवरात्रि कीर्तनं ९

॥ पाहि पर्वतनन्दिनि ॥

रागं - आरभं, ताठं - आदि (१ कवी) ।

पमहवि ।
पाहि पर्वतनन्दिनि ! मामिय पारणेन्द्रसमवदने ॥

अनुपमहवि ।
वाहिनीतनिवासिनि ! केसरिवाहने ! दितजाठिणिविदारणे ! ॥

चरणम् ।
जम्भवैरिमुखवते ! करि-कुम्भपीवरकुचविनते ! वर-
महाराजा श्री स्वाति तिरुनाल्न विरचितानि नवरात्रकीर्तिनानि

शम्भुरताविलोचनपावक-
सम्मेव ! समधिकमुणवसते ! (पाहि) \ । ॥ । ॥
कञ्जननिमलोचने ! मधु-
मझुतरमुदभाषणे ! मद-
कुञ्जरनायकमूडुगतिमालिम-
भजनाचिणमन्यरगमने ! (पाहि) \ ॥ ॥
चश्चमकपिलिहावळः ! तितः-
काचितशचिधरकलाठः ! नज-
स्त्रिनुपालकवंशाक्षुभोदय-
सम्भयकङ्कृतितसतगुणिनके ! (पाहि) \ ॥ ॥

॥ मञ्जःमू ॥

॥ भुजगशायिनो ॥

रागं - यदुकुलकाम्मोजिः, तातः - रुपक ।
भुजगशायिनो नाम मञ्जःमू
परमजानतापीह कीर्तितं
दृढतिः पापसां जालमश्नसा
भुिव शिशिकायथा दारु सच्चयमू ॥

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