महाराजा श्री स्वाति तिरुनाल
विरचितानि नवरात्रिकीर्तनानि

Navaratri Kirtanam by MahArAjA SvAti TirunAL

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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 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 जगजननि devi jagajjanani (rAgaM: sha NkarAbharaNaM, tALaM: Adi)
Day 2: पाहि मां श्रीवाईवरि 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 pahi janani santatam (rAgaM: nATakura nji, tALaM: tripuTa)
Day 9: पाहि पर्वतनन्दनिनि pAhi parvatananandini (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 pedestal, 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 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 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 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 “kR RitA” 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 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), 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 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),

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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 kIrta

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 shlOkam,

या कुन्दन्दुतुषारहारथक्षा या शुभ्रवष्कवृत्ता
या वीणावरदुण्डमणिडतकरा या श्वेतपद्रासना
या ब्रह्माच्युतसहरुप्रभृतिभिद्वेष: सदा पुजिता
सा मां पातु सरस्वतीभगवती नितिश्रोषजाड्याप्या

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 caNd da, muNd da 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.

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तोडयम्

रागं - नाट, ताल्लु - इश्म्प ।
जय देवकीकिर्त्वार ! जय कोटिस्मराकार !
जय कालिन्दीतटविहार ! जय गोपिकाजार ! (जय जय) ॥ १ ॥
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जय मुर्गीगानलोल ! जय सुवर्णहुँचियल !
जय सलीलघृतशैल ! जय बारिदनील ! (जय जय) || २ ||

जय चरित्रघुपतपाप ! जय स्वरिङ्गसुराटोप !
जय तायबकुलदीप ! जय गोपालरूप ! (जय जय) || ३ ||

जय कुटिलसितकेश ! जय मुकिमानसनिवेश !
जय पंढजनाभायीश ! जय भूमीरमेश ! (जय जय) || ४ ||

॥ मञ्चलम् ॥

रागं - पन्तुवराण्ठ, ताल्लु - आदि ||
पल्विब ||
माति तनयाय अल्ल ||
अनुपल्विब ||
भूयो मनसिजारिकान्ताय मञ्चलम (माति) ||
चरणम् ||

बहलकुलकपलदीक्षतकुचायें
महिषासुरहारिवें मञ्चलम (माति) || १ ||

करिराजगमनायें वरतापसमद्य -
स्मारणीयचरणायें मञ्चलम (माति) || २ ||

वरनदीतटगायें वनजनाभनुजायें
मरतमेंचकालें मञ्चलम (माति) || ३ ||

॥ गणेशगीतम् ॥

रागं - सांबेरि, ताल्लु - आदि ||
पल्विब ||
परिपावि गणाधिप ! भासुरमूर्ति ! ||
अनुपल्विब ||
शरणागतभरण ! सामजोपमसुन्दररास्त्य ! (परिपाहि) ॥

चरणम् ॥
हिमकिरणशकलशेखरतनुभव ॥
शामलनिवहशरमन ॥
कमलजमुखसुरवन्दनुतचरित ॥
कामितपुपकपादसरोरुह ! (परिपाहि) ॥ १ ॥

मस्तकविगाछितदानजलमिलितः
मधुकरसमुदाय ॥
हस्तकिरितनिजन्दुतः महितसुखः
णाखुवाह ! गुहसोदर ! निरुपम ! (परिपाहि) ॥ २ ॥

पावनपद्वजनाभमनोहरः
भगिनेय ! देव ॥
सेवकजनतितिविदासमधिकः
श्रीमुखदायक ! मूर्तिकुपाकर ! (परिपाहि) ॥ ३ ॥

नवरात्रि कीर्तनं ॥

dेवि जगजननि ॥

राग - शंकराभरण, तात्त्रे - आदि (२ कव्वे) ॥

पशुवि ॥

dेवि ! जगजननि ! (अम्ब !) देहि कृपया मम तावकचरणभक्ति ॥

अमुपशुवि ॥

dेवमुखन्त्रितदीप्यमानपादि ! केवलानन्दपूर्णः कीर्तिवाणि! चाणि ! (देवि) ॥

चरणम् ॥

वीणापुरस्तकरहितकरतेशिविसिद्धक्रोरास्वमिति ॥
वेणीमक्षिमपुनविनिर्जिताविद्वानामाध्यमालिकः ॥
एणीमदविनिचारणानिपुष्टपरक्षणहतनन्तपातके ॥
शान्तिस्रीमद्महामणिभूषणशालिनि ! वुधजनपालिके !
प्रीतिमुग्निगेषं ! दुहिणिजायें !
परमेवे ! निरपायें ! (देवि) ॥ १ ॥

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नवरात्रि कीर्तनं २

॥ पाहि मां श्रीवागीश्रि ॥
रागं - कल्याणि, तालं - आदि (२ कळे) ।

पद्मवि ।
पाहि मां श्रीवागीश्रि पाहि भुवनेश्वरि (पाहि मां) ॥

अतुलवि ।
देहि तावकदयामि भारति ! देहि बोधसुखदायिकामिह ॥

मोहभारतिमिरसश्रुङ्गमृत-
मूर्तिमलबुधयोगविरसित-

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मोहनीयकटकाजाखुशुपितः
मुधगाम! तुहिनांखुशतसिनः
वाघुलालिसिपुर्तकजपवरः
बन्धुराभयकरः परविनमिथः (पार माः)

चरणाम्
शारदे! कचपाशविविद्वितकरलितारासितः
दीर्दे! निजपातिकमनालजनिनिरमसमतसुखकरावः
शारदे! स्फुटतरविितिविभिसितमुकुरशकलपटः
लीरे! वितुत्तनारदः
दारुणाधिकरपाकावलीः
दारणकनिरते! सुभाषिणः
सारसगर्भदात्ततालोचनः
पूर्विमत्तकमनोरथवद्वदः
वारणकुम्भमदवहकुचयुगः
भारवनानकुस्वदृः! मामकः
करपदमुखसमकरणिकरमपः
चरणायुभजनपरमिहः कुरु तव (पार माः)॥ १॥

श्यामठे! वहणग्रुणनदनमृगमदहुसृणपः
रीरेठे! परिहर्षपदनपरिजनसमदुरथजिनिकः
नोमठे! शतमसमससरपरिशिववरिनरिनकरोः
तेदठे! मधुरकोमठे!
सामजाधिपमराठिकागतः
चारुमन्नरमने! सुहासिनः
मामकमानसतापसमहुवः
राममतीविवाहमये पदः
तामसद्वस्मकलठे हृदि
तामसद्विवित्सलसनिसिनः
समुद्वद्विवळिहिमकरचिमदः
शमनकरणपटुविलहसिस्मुरिः (पार माः)॥ २॥

भासिते! शुकशोककौशिकमुखमुनिपरिभुजः
पासिते! सहवरसकरविवरनिकरहुद्यकमः
लासिते! स्त्रितगुपथपथभिकनयनपरिलसदरुणसिते- तासिते! कुसमवासिते!
भास्माणनवारात्रिरङ्गसत- भावुकापचितमोदशालितनिः।
भासुसारसनानाशितरत्रवि- लासितविशोष्णविनिर्जितशकरा- रासरुचे! सकलागमसरुषिणी।
दानममं कृपया शिशिरिकुरु
वस मम सुखमधिरसनमनवरत- मसटशविलकितविसरणरमणी जननि! (पाहि मां)॥

नवरत्रि कीर्तनं ३

॥ देवि पावने ॥
रागम - सावेरि, ताऊळ - आदि (२ कठे)।

पल्हवि।
देवि! पावने! सेरे चरणे ते बुधावने!॥

अनुपल्हवि।
भावुकदात्रङ्गकाविलासिनि! भारति! देवि सदा कुशलं भवनेश्वरि!॥

चरणम्।
सोमविधमधहसुमुखि! भक्तजनानिविष- कामितदानिनरे! कान्तकुन्ददत्तित।
भीमनाराजानन्रितिमभेदृनमिहिरायिते।
मामकहुदि विहर मान्युगावासे।
सामजपुखवारुगते! सुर- साध्यनुत! विवमले! वर्दे! भवनेश्वरि! (देवि)॥

वारिदनभिचिकुरे! वासषोपलनयने।
मार्शारसनक्षिबिचिखुकारे।
सारसकुतलित्ये! जाम्बूनदमयमृषे।
नारदादिमुनिनुतनामसमुद्राये।
भृत्रसिन्धुकरकाशितवीणा
पुस्तकभासिनिः चारुहस्ये! भुवनेश्वर! (देवि) ॥ २॥
पातिततदतिसुते! श्रीपरश्वभविनासिनि!
वीतपापजनमेवविभवे! विद्धरुपे!
चात्रको जलशिविण गारिण प्रयामित्वामि ल्यां
प्रीति मय प्रकु ट तोकमातरं नित्यं
धुनसरं कु ट मां सद्यं! परि
पोषितस्वारिगणे! शुभमे! भुवनेश्वर! (देवि) ॥ ३॥

नवरात्रि कीर्तनं ४

॥ भारति मामव ॥
रागं - तोडि, ताछं - आदि (२ कर्त्ते) ॥
पद्धवि ॥
भारति! मामव कृपया नतजनारि भारहरणनित्या ॥
अनुपद्धवि ॥
शारदविधिरुपमण्डलसदस्यमनोहरमुवि! ॥

चरणम् ॥
वासवविधिकुन्दलिबििन्ते! तरणिवशत
भासुभृषणन्तसिते
हासजिकुन्दवित्ते! विमलमुक्ता-
हारकणिः! गजेन्द्रगते
दासभृजनविष्क्कूलोऽल! पश्चवि
भासु-चन्दनभृजमंडलकुमुस्सु
वासित्वाति! सुपावनशीले! (भारति) ॥ १॥
नारदादिमूनिवल्ले! भुवनशय
नाथिके! कृतांज्ञानिल्ले
चारुवाहुप्रूतवल्ले! विकच
सारसास्वि! तोषितभूल्ले
मारकामुसुपमाचरिचिन्थियुऽ! वाणि!
वारिजभवदृष्टिे ! वरवीणा-
वादनलोककराज्जिताते ! (भारति) ॥ २॥
सकलागममयरूपे ! निकिललोक-
जनन ! सुधामधुराराखे !
अकललोकमणकलापे ! करुणारस-
ह्वतिवशाजनविलापे !
सकले ! पधनामकपुसरसिनसेवकवर-
शुकसनकादिमनीभरकिनुते !
सोमकलास्त्रामालफाले ! (भरति) ॥ ३॥

नवरात्रिकीर्तनं ५

॥ जननी मामव ॥
रागं - भैरवि, तात्त्व - त्रिपुट ।
पद्विव ।
जननी ! मामवांबेये ! भारति ! जय सरसिजासनजाये ! ॥
अनुपद्विव ।
अनुपमितकमलावासे ! चारु - हसितकृतकन्दनिरासे ! देवि ! मुनिवरेछितमिलतचरिते !
मोहनीयगुणोधरिते ! (जननि) ॥

चरणमः ।
तरुणवारिदिनभवेणि ! देव-
तरुकिलसयोपमपाणि-
कलिवर्या भैरवितिमुद्रे ! कल्याणि ! पूर्ण-
शरारदिनसमकान्ते ! वाणि !
सुझिरणयनजित्ये ! परम-
करुणारसृशिरिवेणि ! देवि !
चरणगतजनभरणनिपुणे !
परमामृतमधुरभाविणि ! (जननि) ॥ १॥

घनसारितकावङ्गमितकाले ! अति-
कम्मीयविशादुकृते ! विनित-
महाराजा श्री स्वाति तिरुनाल्लू विरचितानि नवरात्रिकीर्तिनानि

जनविचारितरणांलो! साधु-स्मरणीयतमपादमूूः
कनकभूषणं! शुभश्रीलोः सर्वा-गम्मयि! सुजनानुकूलं! नाना-
मुनिमनोमयवनजनित्तः! विनिहतात्तिथितविधासमलो! (जननी) \|| २ ||

परिव्रतपन्नान्वितं! कूत-पदानायसेवकमोऽरे!
सततपरिचितवीणानिनादें! मम
कुरू मृत्त्विति तव पादें सुरगमानिताविनादें! शीत-
कर्पोत्थरे! गतभेदे! सदा सरसीरूहमुचि! सपदि वदने नरसमिह वस सकलवरें! (जननी) \|| ३ ||

नवरात्रि कीर्तिनं ६

\| सरोरुहासनजाइः \|
रागं - पन्तुवराचि! ताछँ! आदि।

\|
पद्मचि।
सरोरुहासनजाइः! भव्वति! सामोदमम्ब! नमामि। \|

पुरन्दरादसुरोरुतमसुरुचि।
अनुपद्मचि।
किरीटमणिकिरिणाधिबित्तरणं! (सरोरुहासनजाः) \|

\| चरणम।।
यामिनीश्रंभमोऽज्ञतमरुचि।
भूमबधिविवाणप्रतिसित।
तामरसमूहकोटरवातिनि।
सामजराजसम्प्रदायमने।
काममजुशरासननिरुपम।
कालिदास -
भीमनिविडालानमले ! सुर-
हामशोभफालतेले ! वर-
हेमचारभूमिलसिते ! मद-
हीनमीनिहदपुपयपादे ! सुर-
भामनिवहृगीतमुणे ! दशि-
धामधन्दसिते ! जय भगवति ! (सरोहासनजा) ॥ १ ॥

महाराजा श्री स्वाति तिरुनाल्व विरचितानि नवरात्रिकीर्तिनानि

बालचन्दनवतिसिनि ! परिजन-
पालनपरे ! घनपातक-
शैलभधुराियतचिरते ! कह-
णात्वालापितहुद्रे
लोलचाणपरिवृत्तसुवि-
शालचिनितयाचितवाहि-
नालमित फणिनायकोषिपि ब-
ताठिपितमधि महिमाने ते
तूठाड़ नय ममोचदविचा-
जालमासु ननु भारति ! सकरे
फारखोचनमुलाकिखविित-
पदनाभपदसेवकनिरे ! (सरोहासनजा) ॥ २ ॥

वालचन्दनवतिसिनि ! परिजन-
पालनपरे ! घनपातक-
शैलभधुराियतचिरते ! कह-
णात्वालापितहुद्रे
लोलचाणपरिवृत्तसुवि-
शालचिनितयाचितवाहि-
नालमित फणिनायकोषिपि ब-
ताठिपितमधि महिमाने ते
तूठाड़ नय ममोचदविचा-
जालमासु ननु भारति ! सकरे
फारखोचनमुलाकिखविित-
पदनाभपदसेवकनिरे ! (सरोहासनजा) ॥ ३ ॥
नवरात्रि कीर्तनं ७

॥ जननि पाहि सदा ॥
रागं - शुद्रसावेरि, तालं - त्रिपुट ।

पहुँचि ।
जननि ! पाहि सदा जगदीशो ! देवि ! स्मरहरवः ! ॥

अनुपहुँचि ।
अनवचतरनवहारात्रकृ । मजुवनजायततलोचने ! वाहिनीतटवासे ! (जननि) ॥

चरणम् ।
शैलराजजनसे ! चण्डमुण्डनाशिनि !
शूलशोभितकरे ! सुन्दररुपे !
फालराजजितकरे ! परमकुप्यरति !
पाठितपुजनमालिके ! सु-सारकिसतयचारुतिजपदे ! (जननि) ॥ १ ॥

महितवाहवलमहिपापुरारि-
गहनदहनाचिते ! गतमदसेब्ये !
शुद्धसिद्धिकुन्दे ! शोणजपाधि !
विहर मम हुदं चिदुम्सतशमुखि
बहुलमहयजवपुरे ! लोक- (जननि) ॥ २ ॥

परमपावनश्रीप्रभानमसहोदरि !
नीलचिवुरे ! केसरिवल्लोहे !
चरितदुरितभक्तदरिनकरे ! गौरि !
कुरु कृपां मयं कुलिशाधरमुख-
परिणन्ते ! रघुदुरितहृत्तिलोके ! (जननि) ॥ ३ ॥

नवरात्रि कीर्तनं ८

॥ पाहि जननि सन्ततम् ॥
रागं - नादाकरजः, तालं - त्रिपुट ।
पाठविः।
पाहि जननि! सन्तति मामिहामल परिणतविचुबदने!॥
अनुपाठविः।
देवि! सकलसुभमिदे! हिमाचलकन्ये! साहसिकंदुरुणणमुडमुडनाशिनि! (पाहि)॥
चरणम्।
बालसोमवानिर्णि! परमकुपावति!
नीलवारिदिनभन्त्रे! रूचिरशीले!
फाललसितवरपाठितिलके! श्री-नीलकण्ठदपिते! निगमवनमातङ्गः! (पाहि)॥ १॥
सुरभिकुसुमराजस्वस्तितकचिद्वृन्दे!
वरदे! वासवमुखवन्थमानचरणे!
अरुणजपाकुसुमधे! कोौमुदी-
परमोज्वलहसिते! भकंकद्विहिते! (पाहि)॥ २॥
कमनीयतम्रूपे! कन्याकुलवासिनि!
श्रमितपापनिरस! शान्तहदयगेहे!
अभितविमलरुक्षिदे! नीलवारिदे-
पमचणि! गौरि! श्रीपदक्रामसेरे! (पाहि)॥ ३॥

नवरात्रि कीर्तिनं ९

॥ पाहि वर्तनन्दिनि॥
रागं - आरंभ, तालं - आदि (२ कथं)॥

पाठविः।
पाहि वर्तनन्दिनि! मामयि पार्वणन्दुसमवदने॥
अनुपाठविः।
वाहिनीन्तरनवासिनि! केसरिवाहने! दितिजाचछिविदारणे!॥
चरणम्।
जम्मूगमर्मुखनं! करि-
कुमभीमकुचविनं! वर-
Navaratri Kirtanam by MahArAjA SvAti TirunAL

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