Navaratri Kirtanam by MahArAjA SvAti TirunAL

महाराजा श्री स्वाति तिरुनाथ्वरिचितानि

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 kIrtnam-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 kIrtnam-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 kIrtnam-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 जगज्जनि 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 pahi janani santatam (rAgaM: nATakura nji, tALaM: tripuTa)
Day 9: पाहि पवंतनन्दिनि 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 RAmAyanaMam, 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 Tiruvananantapuram. 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, Tiruvananantapuram. 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 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 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),
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 shloKam,

या कुन्दनदुःखिरतिरघविक्ष्णिता  या शुभ्रवस्सावरुता
या वीणावरदुर्णमणिदक्षरा  या श्रेष्ठमाधोसना ।
या ब्रह्मचयुतश्रीष्प्रभुतिमिलवें: सदा पूजिता
सा मां पातु सरस्वतीभवती नित्येशोषजाङ्गापहा ॥

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 mхаиSha. 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 तिरुनाल्य विरचितानि नवरात्रिकीर्तिनानि ॥

तोडयम्

रागं - नाट, तालं - झम्म् ।
जय देवकीकिशोर ! जय कोटिस्मराकार !
जय कालिन्दीतटविहार ! जय गोपिकाजार ! (जय जय) ॥ १ ॥
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जय मुर्तिगानलोल | जय सुवर्णहुतिचेल
जय सलीलघुतशैल | जय वारिदनील | (जय जय) ॥ २॥
जय चरित्रदुर्गमप | जय खण्डितासुराटोप
जय चादवकुलदीप | जय गोपालरूप | (जय जय) ॥ ३॥
जय कुटिलासितकेश | जय मुनिमानसनिवेश
जय प्रजनाभायीश | जय भूमीरंभेश | (जय जय) ॥ ४॥

॥ मङ्गलम् ॥

रागं - पन्तुवराठि, तालं - आदि ।
पड्धवि ।
मात्रं तनयायें मङ्गल ॥
अनुप्पद्धवि ।
भूयो मनसिजारिकान्तायें मङ्गलम् (मात्रं) ॥

चरणम् ।
बहलकुङ्कुमपड्गपालितकुचायें महिषासुरहारिण्यें मङ्गलम् (मात्रं) ॥ १॥
करिराजगमनायें वर्तापसमचय -
स्मारणीयचरणायें मङ्गलम् (मात्रं) ॥ २॥
वरनदितगायें वनजनाभनुजायें
मरकथमेंचकालः मङ्गलम् (मात्रं) ॥ ३॥

॥ गणेशगीतम् ॥

रागं - सांवेि, तालं - आदि ।
पड्धवि ।
परिपाहि गणाधिप ! भासुरमूर्ति ! ॥
अनुप्पद्धवि ।
महाराजा श्री स्वाति तिहाड़ विनिगतानि नवरात्रिकीर्तिनानि

शरणागतभरण! सामजोपमसुन्दरास्त्य! (परिपाहि)॥

चरणम्।
हिमकिरणशक्तदर्शरतनुभव! शामलनवहनश्रम! कमलजमुखसुरवन्दनुतचरित! कामितपूरकपादसरोकः! (परिपाहि)॥ १॥
मस्तकविगालिष्टवनपलभित- मधुकरसमुदाय! हस्तलसितनिजन्दन्त महितमुख-णाखुवाह! गुहसोदर! निरुपम! (परिपाहि)॥ २॥
पावनप्रक्षुणनासांभर! मिहतसुगुणाखुवाह! गुहसोदर! (पिरपाहि)॥ ३॥

नवरात्रि कीर्तनं ॥

॥ देवि जगजननि ॥
रागं - शाक्रारभरणं, तात्त्वं - आदि (२ कवि)।

पशुवि।
देवि! जगजननि! (अम्ब!) देहि कृपया मम तावकचरणभिंक।

अनुपशुवि।
देवमुकुटमणिद्वीप्यमानपादे! केवलानन्दपूर्णं! कीर्तिमुवाणि! चाणि! (देवि)॥

चरणम्।
वीणापुस्तकार्द्वितकरतःविविषितकर्नवरेस्मिन्ति! वेणीमकितमुखज्ञितनितजतनाधनमालि! एणीमदविनवारणानिपुणहतनतपाते! शाणोईदमहामणिभृणशालिनि! वुधजनपालिके! प्रीणितमुगिणे! दुहितकाशे! परममेये! निरपाये! (देवि)॥ १॥

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सकलकलात्वशारदिहमकरस्तशिवासखुतानने।
मकरवराणशश्रासमांवरींमहिततराणकमोहने।
शुकसनकादिमुनीश्रविरविचितसुन्दरपद्यगृहने।
विकटजटालसितेतुकलापिनि। विमलसरोजवरानने।
विकचकमलपादें। विहतभेदे।
निहतखेदे। भृतमोदें। (देवि)॥

२॥

ज्योतिर्मयनवहारायितस्योतितत्वाविभूषिते।
मातमेरमीमांसागममांसवितोरुपयुगिते।
चेतोहरतरश्यामकाश्रीलतिकागुणशोभिते।
पातकहरप्राचिनपुराणपादित्यपाणिविराजिते।
वीतशमलवहचे। कलितवचे।
विजगदवचे। निरवचे। (देवि)॥

३॥

अरुणताराधरपरिलस्त्रदतिमूद्रसितयुगितपलोज्जवः।
शरणसमागतजनपरिपालनसततोधतकरणाकृते।
परिजनविरचितनवराधृतवरितोपितहद्दयेशमले।
कु० करुणामयि। भजनपरे! मयि कु०दुकुळदननेतुले।
भूरिसुभकरणि। अधारणी।
नु० तिवरणि। करवाणि। (देवि)॥

४॥

नवरात्रि कीर्तनं २

॥ पाहि मां श्रीवागीशवरि ॥

रागं - कल्याणि। तांछ - आदि। (२ कठि)॥

पद्वव।
पाहि मां श्रीवागीशवरि पाहि भुवनेशवरि (पाहि मां)॥

अनुपद्वव।
देहि ताकदयामयि। भारति। देहि बोधसुखदातिकामिह॥

मोहभारतिरिनग्रस्वयमृत।
मूर्तिमसखंदेशस्विलसित।
मोहनीयकटकाङ्गुरस्य- मुध्याग्रति ! तुझनायुवलसिनि ! बाहुल्यसितपृतक्वचनपवर- बनुराभव्यवरे ! परविन्यथि ! (पाहि मा) । ।

चरणम् ।

शारदेशुकशौनककौशकमुखमुिनपिरशु- वराणकुममदाफहकुचयुग- भारविनभकुशोदरि ! मामक- करपदमुखसमकरणिकरमि ।

चरणयुगभजनपरिमह । ।

शर्तामळे ! वहळागचयुगमदघुसृणप- आमळे ! पिरजनसमुदयिनिखलम- नोमळे ! शतमखमुखसुरवरपिरणुतबचिर- तेंमळे ! मधुरकोमळे !

सामजाधिपमराठिकागति- चारुमन्दामने ! सुहासिनि !

मामकमानसतापमुृहविव- राममतीव विधातुमये पद- तामरसुदकलहदृढ़िये हुदि ।

तामसदेषविद्वित्विनसिनिनि !

समुदयविकलहिमकरघुचिमद- शमनकरणषुकमलिहसितमुिवि ! (पाहि मा) । ।

भासिते ! शुकशोकनकोशिकमुखसुनिपिरिष्यु- पासिते ! सहद्वरसकरविवरनिकरहुद्वकम-
लासिते! श्रुतियुगपथप्रथिकनयनपरिलसदरुपसि-
तासिते! कुसुमवासिते!
भासमाननवरात्रिकोत्सव-
भावुकांचलितमोदशादिनि!
भासुसारसनाथितश्रवि-
लासितविशेषविनिर्मितशकश-
रासरुचे! सकलागम्रुपिणि!
दासमिम कृपया शिक्षितःकृ-
वस मम सुखमविषयनवरत-
मसदशविलसितविसरमयी जननि! (पाहि मां)॥ ३॥

नवरत्रि कीर्तनं ३

॥ देवि पावने ॥
रागं - सावेरी, ताल्लु - आदि (२ कठौँ)।

पाववि।
देवि! पावने! सेवे चरणे ते बुधवने!॥

अनुपाववि।
भावुकदायिक्षकाविलासिनि! भारति! देवि सदा कुशलं भुवनेश्वरि!॥

चरणम्।
सोमविवंगमदहरसुमुखि! भक्तज्ञाधिकितः
कामितदामनिरते! कान्तकुंददृशति!
भीमानन्ताजाणितिमिर्भेदनमःहिरायिते!
मामकहिदि विहर मान्यगुणावासे!
सामजपुःक्वाचारुगते! सुर-
साध्वनुति! विकाले! वसरे! भुवनेश्वरि! (देवि)॥ १॥

वारिद्रिणभविसुङ्गे! वासवपलभनये!
मार्शरासनुविनुचितोचितःकले!
सारसकुतुनिल्ये! जाम्वूनदमयभृः!
नारदापितमिनुनुललोकसमुदाये!
भूरिमनोज्ज्वलकरणितविणा-
पुस्तकभासिनि ! चारुहसे ! भुवनेश्वरि ! (देवि) ॥ २॥
पातितदितिसुते ! श्रीपदभविलासिनि !
वीतपापजनमेवविवें ! विधारुपे !
चातको जटलदिव्य सादरमाथयामि त्वां
प्रीति मथि कुरु लोकमातरयि नित्ये
धूतमर्त कुरु मां सदवे ! परिः
पोषितसूरिरुणे ! शुभदे ! भुवनेश्वरि ! (देवि) ॥ ३॥

नवरात्रि कीर्तनं ४

॥ भारति मामव ॥
रागं - तोड़ि, ताछं - आदि (२ कछे) ॥

पत्तवि ।
भारति ! मामव कृपया नतजनारि भारहरणिरतया ॥
अनुपत्तवि ।
शारदविकुमुण्डलस्तमनोहरमुखि ! ॥

चरणम् ।
वासवादिमुरुविनुते ! तरणिशत-
भासुभृषणलसिते ।
हासिकजितकुन्नदिविनुते ! विमलमुका- ।
हारकणित ! गजन्द्रगते !
दासभृतजनविधायदानलोऽः ! परदेवि !
भासुशचन्दनमृगमदकुसुमसु- ।
वासिनः सुपावनशीले ! (भारति) ॥ १॥

नारद्दिमानोनिल्ये ! मुवननय- ।
नाथिके ! क्रृतज्ञानिल्ये ! ।
चारुवाहुधृततवल्ले ! विकच- ।
सारसांस्की ! तोषितमूलवल्ले !
मारकामुखसोधमाचरचिल्हियुऽः ! वाणि !
नवरात्रि कीर्तन ५

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

पद्यवि ।
जननी ! मामवांजे ! भारति ! जय सरसिजासनजाये ! ॥

अनुपद्यवि ।
अनुपमितकमलावासे ! चासु - हसितकृतककुंदनिरासे ! देवि ! मुनिवरेडितविमलचरिते !
मोहनीयगुणोधरिते ! (जननी) ॥

चरणम् ।
तरुणवारिदुनिमंवेणि ! देव -
तरुकिसत्योपमपाणि -
कलितवरदामीतिमुद्रे ! कल्याणि ! पूर्ण -
शरदिन्दुसमकान्ते ! वाणी !
सुरभिरचिरनन्तितेणि ! परम -
करुणारसश्रीशिरवेणि ! देवि !
चरणगतजनभरणानि पुणे !
परमामृतमधुरभाजि ! (जननी) ॥ १ ॥

घनसारितकाश्चितंफाले ! अति -
कमलपविशादकुंदरे ! विनति -
नवरात्रि कीर्तनं ६

॥ सरोरुहासनजाये ॥

रागं - पन्तुवराछि, ताणं - आदि।

पद्धति।

सरोरुहासनजाये! भवति! सामोदमम्ब! नमामि।॥

पुरुषदारिद्रसुरोत्तमसुकुमारि- अनुपद्धति।

किरीटमणिकिरणाधित्यथयेन! (सरोरुहासनजा)॥

चरणम्।

यामीनीशमनोइत्मरुचि- भूमद्रविनवारणपुष्टसित- तामरसमूहुकोटरवासिनि!

सामजराजसन्दोषगंधने- काममजशरसननिरुपम-
कान्तिहरिचिठ्ठि चलननिहत- 
भीमनिविडाळजानमते ! सुर- 
लामशोभिमालते ! वर- 
हेमचारभूषणलिसते ! मद- 
हीनमोनहद्यैकपदे ! सुर- 
भामिनीनिवहगीतमुखे ! शशि- 
धाममन्दहसिते ! जय भगवत ! (सरोरहस्यनजा) || १ ||

महाराजा श्री स्वाति तिकनाध विरचितानि नवरात्रिकीर्तिनानि

मङ्गलावराशिलिवीणा- 
सज्जिकरमृदुलाखुदिर्दलजित- 
तुझकत्पकरकिसठयनिवहे ! 
दुरितसेवकतापभरे ! 
भुजस्वयवलिसितसमसुर- 
भीकुतलघमिरचितमद्व- 
भगसजलाम्मोदकुले ! नव- 
पद्मोपमनयनयुगे ! भृ- 
दुरारागंवनसारहरिणमद- 
हारभासिकुचकुम्बयुगे हरि- 
पुजवोपमितमष्ठतेहे ! पर- 
बोधरुपिणे ! परे ! जगदीशरि ! (सरोरहस्यनजा) || २ ||

वालचन्दनवतिसिनि ! परिजन- 
पाठनेकपरे ! घनपातक- 
शैलभियुराधितचरिते ! करु- 
पालबालाधितहद्ये 
लोहरन्विराठकपरिप्रबृतसुभि- 
शालरूपिनित्याधितवदने ! 
नालमि फणिनायकोपि व- 
तालितुमयि महिमान्ते 
तूरसुता नय ममोदधिजिा- 
जालमाशु ननु भारति ! सकरे 
फाल्कोपनामसुखिभिलविन्दु- 
पद्मनाभपदसेवकनिर्ते ! (सरोरहस्यनजा) || ३ ||
वराक्त्र कीर्तनं ७

॥ जननि पाहि सदा ॥
रागं - शुद्धसावेरू, तालं - त्रिपुटः

पद्धवि
जननि ! पाहि सदा जगदीशे ! देवि ! स्मरहरुपं ! ॥

अनुपद्धवि
अनवधतरनवहारालकुःते ! मञ्जुवनजायतंलोचने ! वाहिनीतटवसे ! (जननि) ॥

चरणम्
शैलराजतनये ! चण्डमुण्डनाशिनि !
शूलशोभितकरे ! सुन्दररूपे !
फालराजितकरे ! परमकुपावति !
पाठिततुजनमाठिके ! सुरेषु !
सालसपातयचारुनिजवस्ते ! (जननि) ॥ १ ॥

महितवाहुकलमहिपापुरादि-
गहनदहनापि ! गतमदसेब्ये !
सुन्दरसितजितकुःदे ! शोणजपाधिरे !
विहर मम हृदि विधुसत्सरसुरसिक
बहुलमधुजवम्पुः ! लोके ! (जननि) ॥ २ ॥

परमपावनश्रीपानाभसहोदुरि
नीलचिकुरे ! केसरिचवाहे !
चरितदुरितभक्तदरसिकरे ! गोरे !
कुरु कृपां मथि कुलिकाधरमुख-
परिणुते ! गन्धुरितहितिलोके ! (जननि) ॥ ३ ॥

वराक्त्र कीर्तनं ८

॥ पाहि जननि सन्ततम् ॥
रागं - नान्तकुरंडिणि, तालं - त्रिपुटः
भहूवि।
पांहि जननि! सन्ततः मामिहामल परिणतविधुवदने! इ।
अनुपभव।
देवि! सकलशुभेंदै! हिमाचलकन्ये! साहसिकदारुणचण्डमुण्डनाशिनि! (पांहि) इ।

चरणम्।
बालसोमवारिणि! परमकृपाधि!
नीलवारिवनिमन्त्रचरणे! रुचिरशीले!
फाल्सितवरपारितिलिंकेश! श्री-
नीलकण्ठधिति! निगमवनमातंश्च! (पांहि)।।

सुरभिकुसुमराजशोिभतकचवृः! वरदे!
वरदे! वासवमुखवमानचरणे!
अरुणजपाकुसुमाधरे! कौमुदी-
परमोजवल्हसिते! भक्तकल्पविष्टके! (पांहि)।।

कमनीयतमरूपे! कन्याकुशवासिनि!
शमितपापनिके! शान्तहदयवेगें!
अमितविमलचिहरे! नीलवारिन्दे-
पमवेणि! गौरि! श्रीप्रदनाभसोंदरि! (पांहि)।।

नवरात्रि कीर्तनं ९

॥ पांहि पर्वतसन्निद्रिनि॥

राग्न - आरभि, तारठ - आदि (१ कक्ते)।

भहूवि।
पांहि पर्वतसन्निद्रिनि! मामिहि पार्वणेन्दुसमवदने॥
अनुपभव।
वाहिनीन्द्रनिवासिनि! केसरिवाहने! दितिजाछळिविदारणे!॥

चरणम्।
जम्भवेणिमुखनते! करि-
कुम्भपीवकुचविनते! वर-
शम्भुचतविलोचनपावक-
सम्भवे ! समधिकमुणवसते ! (पाहि) ॥ १ ॥
कडननिभलोचने ! मधु-
मधुतरभुभाषणे ! मद-
कुजरनायकमृदुगतिमदिम-
भजनातिचणमन्थरगमने ! (पाहि) ॥ २ ॥
चक्षुथिलिहतालधके ! तिल-
काचितशशंधकलाठीके ! नत-
वचिन्दरकवतेशयुभोदय-
सच्चरकृतिसततगुणिनके ! (पाहि) ॥ ३ ॥

॥ मङ्गळम् ॥

॥ भुजगशायिनो ॥
रागं - यदुकुलकाम्मोजि, तात्त - रूपक ।
भुजगशायिनो नाम मङ्गळं
परमजानतापीह कीर्तितं
दृष्टि पापमनं जालमज्ञसा
भूवि शिरकी यथा दारु सच्चरम् ॥

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