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 जगज्जनिनि देवि jagajjanani (rAgaM: sha NkarAbharaNaM, tALaM: Adi)
Day 2: पाहि मां श्रीवागीश्वरी 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 पवतनन्दिनि 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 kIrtaNams, “pAhi mAM shri vAgIshvAri. During the regime of KArtaK 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 PadmanAbhasvAsmi 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 ncinRipAlaka 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 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 kIrtnams

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 कुन्दनूदुपारहरष्टवः  या श्रुतवस्ववावता
  या वीणावरदुण्डमणितकरा या श्रेष्ठपश्चासना ।
  या ब्रह्मच्चुरुङ्गकरकरमूर्तिततिभीः सदा पूजिता
  सा मां पातु सरस्वतीभगवती निद्धोषजाड़चापहा ॥

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.
महाराजा श्री स्वाति तितनाथ विरचितानि नवरात्रिकीर्तनानि

जय मुरणीगानलोल ! जय सुवर्णूर्विचेल !
जय सलीलधृतशैल ! जय वारिदनील ! (जय जय) ॥ २॥

जय चरित्रधुनमप ! जय सुवणितसुराटोप !
जय बादवकुदलतीप ! जय गोपालरूप ! (जय जय) ॥ ३॥

जय कुरिलासितकेश ! जय मुनिमानसनिवेश !
जय पद्मजनाभाधीश ! जय भूमिरमेश ! (जय जय) ॥ ४॥

॥ मञ्जरम् ॥

रागं - पन्तुवराठि, ताढं - आदि।
पत्थर।
मातंज तनयायें मञ्जरम् ॥
अनुपत्थर।
भूयो मनसिजारिकान्तायें मञ्जरम् (मातंज) ॥
चरणम्।
बहलकुक्रममपषुपाटलितकुचायें महिषासुरहारिणीयें मञ्जरम् (मातंज) ॥ १॥
करिराजगमनायें वरतापशमद्य -
स्मारणीयचरणायें मञ्जरम् (मातंज) ॥ २॥
वरन्दीततगायें वनजनाभनुजायें
मरकतमेचकाङ्ख मञ्जरम् (मातंज) ॥ ३॥

॥ गणेशगीतम् ॥

रागं - सावेरि, ताढं - आदि।
पत्थर।
परिपाठि गणाधिप ! भासुरमूर्ति ! ॥
अनुपत्थर।
शरणागतभरण ! सामजोपमसुन्दरास्त्य ! (परिपाहि) ॥

चरणम् ।
हिमकिरणाशकलशोकरतनुभव !
शामलनिवहंशस्न !
कमलजमुखसुरवन्दनुनतचरित !
कामितपूरकपादसरोकृह ! (परिपाहि) ॥ १ ॥
मस्तकविगाछितदानजलमिलित -
मधुकरसमुदाय !
हस्तलसितनिजदन्त ! महितसुमु -
णाखुवाह ! गुदसोदर ! निरुपम ! (परिपाहि) ॥ २ ॥
पावनप्रकाशनाभमनोहर -
भजिनय ! देव !
सेवकजनततिविद्यासमघिक -
श्रीसुखदायक ! मूर्तिकपाकर ! (परिपाहि) ॥ ३ ॥

नवरात्रि कीतं ॥
॥ देवि जगजननि ॥
रागं - श्रीरामभरणं, तालं - आदि (२ कवच) ॥

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

अनुपछ्वि ।
देवमुक्तमणिदीप्यमानपादे ! केवलानन्दपूर्णं ! कीरसुवाणि! वाणि ! (देवि) ॥

चरणम् ।
वीणापुर्वतकाजितकरसविविधसितकट्टकवरेरमिबिेक !
वेणीमधिमपुजूरविनितितविविधनाथनमालिक !
एणीमदविनविरागणिपुष्पस्वरक्रियाहंसनतपातके !
शाणोऽद्र्महामामणिभूषणशालिनि ! चुप्चुपजनपालिेक !
प्रीणतमुनिगे ! दुहिणाये !
परमेश्वे ! निरपाये ! (देवि) ॥ १ ॥
विनविननारायणारंभनं  नवरात्रिकौर्तनास्ति 

नवरात्रि कौर्तनं २

॥ पाहि मां श्रीवास्तवकृपावरी ॥
रागं - कलःपणिः, तालः - आदि (२ कळः) ॥

पद्धति ॥
पाहि मां श्रीवास्तवकृपावरी पाहि भुवनेश्वरी (पाहि मां) ॥

अनुपद्धति ॥
देहि तावकदयामधि भारति! देहि बोधसुखदा धिकामि ॥
मोहभारतिमिरसुदकृपावरी
भूरिशुभकरण -
अघहराणी
नुतिवरणी! करवाणी! (देवि) ॥ ४॥

महाराजा श्री स्वाति तिरुनाल्य पिरिचितानि नवरात्रिकौर्तनानि
होनीयक-काळकान्तसमृद्धिः
सुपरमान्त्रि ! तुहिनङ्गुवस्तिनि !
बाहुललसितपुस्तकजनपति-
बन्युरामयोवे! परवन्मयि (पार्थि मां)

चरणम्।
शािदे! कच्चपाशिवडिरतसिरतसिरिः-
नीरदे! निजपतिकमललिनिरससुसखकरणवि.-
शािदे! स्कुटतरधविचित्रसितमुकुरशकलपट-
लीरदे! विनुतनारदे।

dारुणाधिकरपातकावलि-
dारणैकनिरते! सुभाषिणि।
सारसर्द्धःयत्तःतोऽचन।
पूर्तकमनोरथबझुरि।
वारणाकुममदापहकुचयुग-
बारबिनामकशोदरि! मामक-
करपदमुखमकरणकरमपि।
चरणायुमनपरमिं हुकु तब (पार्थि मां)॥ १॥

d्राम़िते! वहणिानहन्नमृगमधुसृणप-
रीम़िते! परिह्वतपुन्तपरिजनसमुदयकरनिलस।-
नोम़िते! शतमकमुखसुरकरपरिणुतवहुविधवचरि-
tेद़िम़िते! मघूरकौम़िते।
सामजािपमरान्तिकागति-
चारुमनदग्रामने! सुहासिनि।
मामकमानसतासमृहसवि-
राममतीव वधाटुमये पद।
तामसद्रममृकु ठे हूड़ि।
तामसद्रपितसितसितसितसितिनि।
समुदयद्विक्कलितकरूचिमध।
शमनकरणपटुविमलसितमुखि (पार्थि मां)॥ २॥

d्वासिते! शुक्लशास्त्रकोशकामकुस्मुनिपरिषद्व-
पासिते! सहद्वरसकरकविवरनिकरहुद्यक्षम।
लासिते! श्रुतियुगपथपधिकनयनपरितसदरुणसि-
तासिते! कुसुमवासिते!
भासमाननवरात्रिकोतसव-
भावुकापिनिक्तमोदशादिनि!
भासुरसारसनानिकतरसव-
लासितविशेषविनिर्दिष्टमोहकरशाखा-
रासरुचि! सकलागमरुपिणि!
दासमिमं कुस्या शिशिरीकुरु
वस मम सुखमधिरसननवरत-
मसकाड्दिलितिविसरसमि जननि! (पाहि मां) ॥ ३ ॥

नवरत्रि कीर्तनं ३

॥ देवि पावने ॥
रागं - सांवेंि, तात्त्व - आदि (२ कठिे) ॥
पद्यवि।
देवि! पावने! सेवे चरणे ते बुधावने! ॥
अनुपद्यवि।
भावुकदायिकटाकस्वीतासिति! भारति! देवि सदा कुशलं भुवनेश्वरि! ॥
चरणम्।
सोमबिमभमदहसुपुरवि! भक्तजनाविष्ठ-
कामितदानिनरते! कान्तकुण्डलिनि!
भीमान्तज्ञानानितधिभेदमहर्षिरायिते!
भासुरसारसनाथिरि।
सामजपुरस्वायते! सुर-
साध्यनुते! विमले! वरदे! भुवनेश्वरि! (देवि) ॥ १ ॥
वाहिदिनिभचिकुरे! वासवोपलनने!
मारासारसनरुपिचिरितिकाते!
सारसकुशितिरे! जाम्बूनदमवषुंे!
नारदादिनिनुनुनामससमुदाये।
नवरात्रि कीर्तनं ४

॥ भारति मामव ॥
रागं - तोडि, तालं - आदि (२ काले)॥
पद्वर्गि ।
भारति | मामव कृपया नतजनार्थि भारहरणनिरतया ॥
अनुपद्वर्गि ।
शारदद्रुष्णमण्डलसस्त्रायमनोहरसुखि ! ॥
चरणम् ।
वासवादिसुरविनुते ! तरणिदिर्गत-ива
भासुरभृषणलसि !
हासजितकुन्दिवितते ! विमलमुक्ता-
हारकणित | गजेन्द्रगते !
दासमृजनविधायदानोते ! परदेवि !
भासुरचन्द्रमृजनमुखकुसूमसु-
वासितग्राहि | सुपावनशीले ! (भारति) ॥ १ ॥
नारदादिसुरविनुते ! सुवननय-वाणि !
नायिके ! कृतायणिरुते !
चारुवाहुश्रुतवच्चि ! विकच्च-
सारसाखि ! तोषितमृजुवल्ये !
मारकार्मुखसुरमाचरणिरुग्रह ! वाणि !
वारिजभवदृष्टे ! वर्वीणा—
वादनलोककाराजुगिजाले ! (भारति) ॥ २॥
सकलागममयरूपे ! निखिललोक—
जनन ! सुधामधुराल्पे !
अकल्पनुमणकल्पे ! करुणारस—
हतविवशजनविल्पे !
सकले ! पच्चामपदसरसिजसेवकवर—
शुकसनकारिदुमिनीवरिवनुते !
सोमकल्लस्त्रांसामल्पाते ! (भरति) ॥ ३॥

नवरात्रि कीर्तनं ५

॥ जननी मामव ॥
रागं - भैरवि, तालं - त्रिपुट ।
पद्धवि ।
जननी ! मामवाड़में ! भारति ! जय सरसंजासनजाये ! ॥
अनुपद्धवि ।
अनुपमतकमलावासे ! चारु- हसितकृतकु Clydeनिरासे ! देवि ! मुनिवरेडितविमलचरिते !
मोहनीयगुणोऽधवरिते ! (जननि) ॥

चरणम ्
तरुणवारिदुनिषंवणे ! देव-
तरुकस्तयोपमपाणि-
कलितवरदाभीतिमुद्वे ! कल्याणि ! पूर्ण- 
शरदोन्नुसमकान्ते ! वाणि !
मुखचिरननिन्तित्वें ! परम-
करुणारसप्रिनिचरवंजि ! देवि !
चरणगतजनभरणनिपुणे !
परभामृतमधुरभाविणि ! (जननि) ॥ १॥
घनसारितरकाड़ितफाले ! अति-
कमनीयविशाददुकूठे ! विनत-
जनविष्णुवितरणहेतु ! साधु-
स्मरणीयतमपादमूर्ते
कनकभूषणे ! शुभशीर्षे ! सर्वा-
गाममधि ! सुजनानुकूले ! नाना-
मुनिमनोनन्यनननिनले !
विनिहार्थितरितविधशमले ! (जननिन) ॥ २ ॥

परिहर्दभन्धानन्दें ! कृत-
पदमानांसेवकमोढे !
sतत्तपरिचितीणानिनले ! मम
कुरु मतिमयि तब पादे
sुर्रुण्पार्हितविनोढे ! शीत-
कर्पोतधे ! गतभेदे ! सदा
sरसीतहुमुवि ! सपदि बदने
sरसमिह वस सकलवरे ! (जननिन) ॥ ३ ॥

नवरात्रि कीर्तनं ६

॥ सरोहासनजाये ॥
रागं - पन्तुराचि, तांठ - आदि ।
Pढ़वि ।
सरोहासनजाये ! भवति ! सामोदमम्ब ! नमामि ॥
पुरंदरादिसुरोतमपुरुष्योऽचर-
अनुपढ़वि ।
किरीटाकणिकरणाश्चितचरे ! (सरोहासनजाये) ॥

चरणम ।
यामिनीश्रमनोढ़तमरुचि-
भूमद्विनिवारणपद्यसित-
तामरसमूद्रकोटरवासिनि !
सामजराजसद्दशमने !
काममजूशरासननितरुम-
महाराजा श्री स्वाति तिननाथ विरंचितानि नवरात्रिकीर्तिनानि

कान्तिहरिचित्तचलचनिहत-भीमनिविठातानमते ! सुर-लामशोभिनालते ! वर-हेमचारभृषणलसिते ! मद-हीनमोहद्यैकपदे ! सुर-भामिनिवहितसुमुषे ! शशि-धाममन्दसिते ! जय भगवति ! (सरोरहस्यनजा) ॥ १ ॥

मक्कावरशालिवीणा-सज्जिमरूपामुखिदललजित-तुजकल्पितसपठयनिवहे ! दुरितसेवकतापभरे ! भुजसचयविघितसुसुर-भीकुत्थमिलसन्तितमद-भक्षसजलाम्मोदकुले ! नव-पद्मजोपमनयनयुगे ! तम-दुरागचनसारहिरिणमद-हारभासिकुचकुम्भयुगे हरि-पुज्जोपपितमय्यतले ! फर-बोधरुपिणे ! परे ! जगदीशरि ! (सरोरहस्यनजा) ॥ २ ॥

बालचन्द्रवर्ततिसिनि ! परिजन-पालनेकपरे ! घनपातक-शैलभधुरितचरिते ! करु-पालवालघितहदये-लोकरुघिराचकबिवृतसुवि-शालरुघिनितियाचितवदने ! नामित फणिनायकोपि व-तालपितुमय कहिमान्ते तूठत्ता नय ममोचदविच-जातमायु ननु भारति ! सकरे फारुकोचनसुकालितवन्नद-पद्मनाभसेवकनिरते ! (सरोरहस्यनजा) ॥ ३ ॥

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नवरात्रि कीर्तनं ७

c\n|| जननी पाहि सदा ||
रागं - शुद्धसावेरि, तात्त्वं - त्रिपुट ।
पद्वर्गि ।
जननी ! पाहि सदा जगदीशे ! देवि ! स्मरहरवङ्गे ! ॥
अनुपद्वर्गि ।
अनवधयतनवहारालकृते ! मच्छवनजायतलोचने ! वाहिनीतटवासे ! (जननी) ॥
चरणम् ।
शैलराजतन्ये ! चण्डमुण्डनाशिनि !
शूलशोभितकरे ! सुन्दररूपे !
फालराजितकरे ! परमकुपावि !
पाठितमुजनमाठके ! सुर-!
साघिकसदयचारुनिवारेदे ! (जननी) ॥ १ ॥
महितवाहकलमहिपापुरादि- ।
गहनदहनापिते ! गतमदसेवे !
सुहसितजितकुन्दे ! शोणजयाधरि !
विहर मम हृदि विधुसतशामुखि
बहतमलयजयवपुरे ! लोक- (जननी) ॥ २ ॥
परमपावनश्रीप्रजनाभसहोदरि !
नीलचिकुरे ! केसरिवरवाहे !
चरितदुरितभक्तदरिनकरे ! गौरि !
कुरु कृपां मथि कुष्ठिशायरसुख-
परिणुते ! घनदुरितहृदित्तलोके ! (जननी) ॥ ३ ॥

नवरात्रि कीर्तनं ८

c\n|| पाहि जननी सन्ततम् ||
रागं - नादवकुरसः, तात्त्वं - त्रिपुट ।
पद्धति।
पाहिं जननि ! सन्ततं मामिहामल परिणतवियुवदने ! ||
अनुपद्धति।
देवि ! सकळश्रुभूँदे ! हिमाचलकन्ये ! साहिसकदरङण्चचण्डमुण्डनाइनि ! (पाहि) ||

चरणम्।
बालसोमधारणि ! परमकृपावति !
नीलवारिंदनिभने ! रूचिरशीठे !
फालिसितवरपारीरतिंलके ! श्री-
नीलकण्ठदरिते ! निगमवनमातंजि! (पाहि) || १ ||

सुरीभकुसुमराजशोभतकचवृढे !
वरदे ! वासवमुखवपामानचरणे !
अरुणपाकुसुमाधे ! कौमुदी-
परमोजवललहिसते ! भक्तकल्यंविठ्ठे! (पाहि) || २ ||

कमनीयतमसुपे ! कन्याकुशवासिनि !
श्रमितपपानिकरे ! शान्तहदयवे !
अभितमलरुचिहरे ! नीलवारिदे-
पमवेणि ! गोरि ! श्रीप्रदन्नाभसोदरि ! (पाहि) || ३ ||

नवरात्रि कीर्तनै ९

|| पाहि पवृतनन्दनिनि ||

रागः - आरम्भं, तांत्रि - आदि (१ कठः) ||

पद्धति।
पाहिं पवृतनन्दनि ! मामिहि पार्वणेन्द्रसमवदने ||
अनुपद्धति।
वाहिनीनदनिवासिनि ! केसरिवाहने ! दितिजाळिंविदरणे ! ||

चरणम्।
जम्भवैरिमुखनन्ते ! करि -
कुम्भचिरकुचविनन्ते ! वर -
शम्भुचक्षुराविलोचनपावक-
सम्भवे ! समधिकगुणवसते ! (पाहि) ॥ १ ॥
कज्ञद्विनिनिरोचने ! मधु-
मझुतरप्लेवभाषणे ! मद-
कुजनायकमूढुगतिमिडिम-
भजनातिचणमन्थरगमने ! (पाहि) ॥ २ ॥
चशाट्ठज्ञिरितावछे ! तितल-
कावितकृ धरककटादिके ! नत-
वश्वनापतकवंदशुभोदय-
सचय्येककृ ळितसतगुणिने ! (पाहि) ॥ ३ ॥

॥ मन्द्रम् ॥

॥ भुजगशायिनो ॥
रागं - यदुकुलकाम्मोजि, तान्त्र - रुपक ।
भुजगशायिनो नाम मझन्ते
परमजानतापीह कीर्तिने
दहति पापपनो जालमझन्ते
भुवि दिविक्षी यथा दारू सचयमु ॥

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Navaratri Kirtanam by MahArAjA SvAti TirunAL
pdf was typeset on November 22, 2022

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