Papanasam Sivan has composed classical music of different types. Some are in the typical ‘Kriti’ format, other have the ‘Sankeertana’ set up. He has composed all types of songs starting from Varnam to Mangalam required for full concert recitals. They were so composed by him to give melodious ragas with enchanting bhavams and intense in meaning.

The musical contribution of Sivan in both quality and quantity has undoubtedly secured for him a permanent place in the history of Karnatic music. Apart from simultaneous dhatu matu flow, an easy Madhyamakala tempo, high devotional seriousness of theme, and other qualities of classical excellence like the room for manipulating sangatis are also seen in abundance. He delves deeply into the raga and brings out all the facets of a particular raga in a single song. At the same time he is able to compose songs after songs in a single raga without repetition, highlighting different facets and bhavas.

Musical beauties like ‘Chittaswaram’, ‘Swara sahityam’, ‘Swaraksharam’, ‘Jati’ sequences and ‘Nadai’ variations, ‘Mudra’ of the composer, Raga and Deity, Sthala – all these are found in abundance in his kritis. Because of the varied musical and rhythmical settings, variations of bhava and rasa and wide range of ragas, it is possible to plan an entire concert based on Sivan’s compositions.

The blend of Madhyamakala in to his sahitya is done very effectively in many songs. For example in the Charana portion of “Taruman idayya” in the raga ‘Sivaranjani’ there is a beautiful Madhyamakala Sahitya which is as follows:

**Charanam**

*Un arulallador tunai ini ulagil illaye Endan munnavane yaanai mugane muruganukkarulum tudikkaiyane*
Madhyamakala Sahityam

Mukkat paran magane vighna vinayakane
Mukkani modaka priyane abhayam abhayamviraindu

vandarul

In the composition “Isane inda ezhaikiranga” in the raga ‘Chakravakkam’, the Madhyamakala Sahitya is woven in various places as in Dikshitar’s kriti.

Pallavi
Isane inda yezhaikkiranga innum taamadama
Samana rahitanaana

Anupallavi
Sri chidambara vaasane jaga deesane
Kanakasabesane natarajane

Charanam
E erumbodu manidanirai eduththa piravik kalavumillaye
Oyvillamal oonurakkathirkuzhaikkum kavalai ozhiya villaye
Maaya mannilum pennilum ponnilum valarum aasai azhiya

Villaye
Kaayumaralidutar vandaal manakkalakamattrukka

Vazhiyumillaye

Madhyamakala sahityam
Kaamanai yeritta vizhiyo kaalanai udaitta kazhaloi
In pallavi “Samanarahitanana” is in the madhyamakala. In the Anupallavi the second line “Kanakasabesane Natarajane” is in the madhyamakala. And in the charana the last two lines are in the madhyamakalam.

‘Solkattu’ usually add beauty to those songs where the central theme is on a dancing Deity – Ganapathy, Nataraja or Krishna. The jatis are beautifully interwoven with swara and sahitya. Oothukkada Venkatasubbaiar, Gopalakrishna Bharati and others have used these technical beauties with great effect. Sivan’s songs on Nataraja and on the temple of Chidambaram are replete with such decorations as in the Charana part of the song “Anandamey paramaanandamey” in the raga ‘Kambhoji’.

Pallavi
Anandamey paramanandamey ayyan
abhaya varakkaiyan tiru natanam

Anupallavi
Maanilathil sakala jeevanum uyya makkal
Paavamara gaanaamrutam seyyakkidaita baanam

Charanam
Paadi madiyum prabhakara vadivil
Paal nirumum tavazh parvati magizh – kru
paa nidhiponnambalathhadum – sa
baapati Madurai velliambalam vanda
dhim dhittalangu takajhanuthom takajhunutadhimi takita
jhanaku tanaku tatthom endra jhankaaramum – dudukudaku
dum dum dum endra udakkaiyin omkaaramum tanbhaktargal
sentaamarai paniya tandem padaviyena chintaakulamagala
The other kritis where he has used this beauty of solkattu are in “Chidambaram ena” in the raga ‘Kalyani’ which describes the ‘Aananda Tandava’ of Lord Nataraja, and “Ananda nadamidum paadan” in the raga ‘Kedaragaulai’, “Idadu padam thookki” in the raga ‘Khamas’ are some of the examples.

Apart from using Madhyamakala and Jatis, Papanasam Sivan has also composed his kritis incorporating the various ‘Nadai’ in patches in order to capture the attention and convey rhythmical beauty of the scenes he describes. In the composition “Idadu padam thookki” in the raga ‘Khamas’, the Charana portion is a beautiful combination of Tisra and Chatusra nadai.

**Charanam**

_Tiruvadi silambugal galir galir ena_
_Tirumudi ilamadiyoli palir palir ena_
_Dhimitaka tarikitatom ena tirumaal madhalam adira_
_Sivakami manaalan tiruchitrambalaththanil punnagaiyo._

Here the nadai variations of half Tisra and half Chatusra in the first two lines, followed by two lines of Tisra gati joining up to the pallavi in Chatustra gati.

In many of his double kalai kritis, Sivan has brought out the full essence of the rakti raga used by him, by means of skilful tune settings as well as Sangati ornamentation. “Kapali” (Mohanam) and “Kana kann kodi” (Kambhoji) are two well known
composition where we can see the delicate step by step progression of the Sangatis.

‘Swaraksharam’ is yet another beauty in Papanasam Sivans compositions. We can see the sparkling Swaraksharam both in his Tamil and Sanskrit compositions. In the following kriti of Sivan “Maa Ramanan uma Ramanan” in the raga ‘Hindolam’ the pallavi starts with the Swarakshram ‘Ma’ and every avartana of the Chittaswaram starts with the swara ‘ma’ which is the jeeva swara of the raga Hindolam.

Pallavi
Maa ramanan uma ramanan
Malaradipani maname diname

Anupallavi
Maara janakan kumara janakan
Malai mel uraipavan paarkadal
Alaimel thuyilbavan paavana

Chittaswaram
\[ \text{m, n} \text{ d} \text{ m} \text{ g} \text{ d} \text{ m} \text{ g} \text{ s} \text{ n} \text{ d} \mid \mid \text{m, d} \text{ m} \text{ n} \text{ d} \text{ s} \text{ n} \text{ g} \text{ s} \text{ m} \text{ g} \mid \mid \\
\text{m, g} \text{ s} \text{ n} \text{ s} \text{ d} \text{ n} \text{ s}, \text{ g} \text{ s} \mid \mid \text{m, g} \text{ m} \text{ d} \text{ n} \text{ d} \text{ m} \text{ g} \text{ s} \text{ m} \text{ g} \mid \mid \\
\text{m, d} \text{ n} \text{ d} \text{ n} \text{ d} \text{ m} \text{ g} \text{ m} \text{ d} \mid \mid \text{m, n} \text{ n} \text{ d} \text{ n} \text{ g} \text{ m} \text{ d} \text{ n} \text{ s} \mid \mid \\
\text{m, g} \text{ s} \text{ m} \text{ g} \text{ m} \text{ g} \text{ s} \text{ n} \text{ s} \mid \mid \text{m, g} \text{ s} \text{ n} \text{ d} \text{ m}, \text{ g} \text{ s} \text{ n} \text{ s} \mid \mid \\

Charanam
Aayiram peyaral azhaipinum
Ayiram uru maarinum – uyar
Taayin migu dayyaparan padam
Tanjam enbavarai anjel endrarulum

258
Papanasam Sivan showed his talent not only in heavy compositions like “Tamadam yen swami” (Todi) and “Mayilapuri” (Bhairavi) which are Padam like in their music gait, but also in simple bhajans which though set in a classical ragas can be sung by groups without difficulty.

Sivan has composed both the Tana varnam and Pada varnam to suit the music concert as well the dance concert. Like Tyagaraja, Papanasam Sivan has also composed his compositions in various talas like Adi (in various eduppu), Adi (Tisra nadai), Rupakam, Misra chapu, Khanda Chapu, Misra Ekam, Tripula talam etc. to suit the concert repertoire. Following are some of the examples of his compositions in various talas.

**ADI TALAM**
**Singla kalai , Eduppu - Samam**

*Thaye ezhaipal dayai seivaye (Bhairavi)*
*Devi neeye tunai (Keeravani)*
*Mayil Vahana valli manamohana (Mohanam)*
*Padumanaban maruga (Nagaswarali)*
*Tatvamariya tarama (Ritigwlai)*

**Eduppu -1/2 idam**

*Gajavadana karuna sadana (Sriranjani)*
*Igaparamenum iru ulagilum parasukham (Simhendramadhyamam)*
*Piravaavaram taarum (Latangi)*
*Chidambaranata (Hemavati)*
*Tayumanavane thandaiyum (Khamas)*

**Eduppu – 3/4 idam**

*Sri Ganesa charanam (Tilang)*
*Karpagamey kann paaraai (Madhyamavati)*
*Charanambhujam (Sudha Saveri)*
*Parasu paani pasupate (Paras)*
*Tannai bhajikkalaagaadaa (Atana)*

**Eduppu (1/2 of the little finger)**

*Paratpara parameswara (Vachaspati)*
*Kaalmaari aadum dayanidiye (Devamanohari)*
*Paradevate padam nambinen (Manirangu)*
*Dharmambike tanjam neeye (Kharahapriya)*
*Sri Madhava Vasudeva (Behag)*

**Double kalai**

*Kartikeya Gangeya gowri tanaya (Todi)*
*Adum deivam nee arulyai(Kambhoji)*
Ka va va kanda va va (Varali)
Venkataramana (Kalyani)
Pichaikku vandeero kapali (Surutti)

**Adi Talam , Eduppu – usi (Atita eduppu)**

Kamalapada malarinai maravade (Harikambhoji)
Kumaran taal paninde tudi Yadukulakambhoji)
Sivakama Sundari (Mukhari)
Muruga muzhumadi pazhikkum (Saveri)
Kanna kaattarul (Madhyamavati)

**Tisra nadai**

Kanindarul purindal (Kalyani)
Kanne en kanmaniye (Kuranji)
Indra jaala (Pantuvarali)
Thiruvutkaram (Behag)

**RUPAKA TALAM**

**Eduppu – Samam**

Padamalare gatiyena nambinennayya (Mayamalavagowlai)
Senthil Andavan (Kharaharapriya)
Rajagopala devadi devane (Todi)
Kaanavendamo (Sriranjani)
Tavacharanau mama (Todi)

**Eduppu 1/2 idam**

Isane inda (Chakravakkam)
Andavane unnai nambinen (Shanmukhapriya)
Dasarathathmajam (Purvikalyani)
Karpakambike (Bilahari)
Sikkal meviya (Kambhoji)
TRIPUTA TALAM

Unadu dayaiyenai (Pantuvarali)
Tiruvazhundur vazh (Dhanyasi)
Kamala malaridazh (Kalyani)
Visalakshi naayakan (Begada)
Nee arul puriya (Keeravani)

Tisra triputa

Kadirkama kandan (Kambhoji)

MISRA CHAPU

Nin charana malare (Simhendramadhyamam)
Chittam irangadenaiya (Sahana)
Karunanidhiye taye (Bauli)
Gnana sabaiyil tillai (Saranga)
Mahalakshmi (Sankarabharanam)

KHANDA CHAPU

Tanigai valar (Todi)
Sankara dayakara (Harikambhoji)
Siridenum irangalaagada (Bhairavi)
Kalpagambikaiyundu (Sudha Saveri)
Kapali irukka (Saveri)

TISRA EKAM

Nadanam enbaduyarnda (Vasanta)
Un azhagai (Madhyamavati)
Senthil valar sevalane (Khamas)

MISRA EKAM

Gangaiyani (Todi)
Papanasam Sivan’s compositions are not only suitable for giving general concerts; but he has also composed many compositions suitable for thematic concerts i.e. on particular deity or particular festival or occasion. He has composed many songs on Ganapathi, Devi, Subramanya, Siva etc., and a separate thematic concert of the compositions of Papanasam Sivan can be given on these Deities. For example he has composed so many compositions on Ganesha. To my knowledge he has composed not less than Eleven songs on Ganesha –  ‘Gajavadana karuna sadanaa’ (Sriranjani),  ‘Mooladhara moorthi’ (Hamsadhwani),  ‘Sri Ganesha charanam’ (Tilang),  ‘Vighna Vinayaka’ (Madhyamavati)  ‘Tudikkaiyane’ (Mohanam),  ‘Karunai Seivai’ (Hamsadhwani),  ‘Sri Vatapi Ganapthiye’ (Sahana),  ‘Va Ganapathiye’ (Sudha Saveri) ‘Tarunam Idayya’ (Sivaranjani),  ‘Ganapathiye Karunanidhiye’ (Kharaharapriya), and  ‘Sri Ganapathiye’ (Devamanohari). He has proved that even in raga like Sahana a composition on Ganesha is possible. Even a concert only upon Ganesha is also possible with the contribution of Papanasam Sivan is visible from the above compositions in different ragas.

Similarly he has also composed many songs on ‘Subramanya’. Some of his popular compositions in the field of concert repertoire are –  ‘Karthikeya gaangeya’ (Todi),  ‘Igaparam enum iru’ (Simhendramadhyamam),  ‘Muruga muzhumadi’ (Saveri),  ‘Sikkal meviya’ (Kambhoji),  ‘Tamasam yen swami’ (Todi),  ‘Chittam irangaadadenaiyya’ (Sahana),  ‘Saravanabava enum’ (Shanmukhapriya),  ‘Tanigai valar Saravanabhava’ (Todi),  ‘Saravanabhava’ (Madhyamavati),  ‘Aarumuga adimaiyai’ (Sudha Saveri),  ‘Singaara Velan’ (Anandabhairavi),  ‘Tiruparangkundra’ (Hindolam),  ‘Neeye charan Shanmuga’ (Kambhoji),  ‘Kundram
kudi konda velava’ (Todi), ‘Senthil Andavan’ (Kharaharapriya), ‘Mayil vaahana’ (Mohanam), and ‘Ka va va’ (Varali) etc.

Some of the beautiful compositions of Papanasam Sivan on ‘Lord Siva’ are as follows: ‘Andavane unai nambinen’ (Shanmukhapriya), ‘Esane inda’ (chakravakkam), ‘Gangaiyani’ (Todi), ‘Kaana kan kodi’ (Kambhoji), ‘Chidambara naadaa’ (Hemavathi), ‘Kailasapathiyae’ (Harikambhoji), ‘Chidambaram yena’ (Kalyani), ‘Kapali’ (Mohanam), ‘Neelakanta’ (Purvikalyani), ‘Paadi madiyai’ (Kambhoji), ‘Yen unakkinnamirakkamillai’ (Kapi), ‘Karpaga manohara’ (Malayamarutham), ‘Sambho Umapathe’ (Panthuvarali), ‘Sambho Sadasiva’ (Suddha Saveri), ‘Sada Siva Bhajaname’ (Todi), ‘Siva peruman krupai’ (Surutti), ‘Sankara Dayakara’ (Harikambhoji), ‘Adum Deivam’ (Kambhoji), ‘Adiya Paadaththai’ (Panthuvarali), ‘Kaapali irukka’ (Saveri), ‘Sri Viswanatham’ (Bhairavi) and ‘Idadu padam tookki’ (Khamas), etc.

He has also composed many compositions on ‘Devi’. Some of his famous compositions are – ‘Unnai allal vere gati illai’ (Kalyani), ‘Mahalakshmi jaganmata’ (Shankarabharanam), ‘Mata innum vaada’ (Sri Ranjani), ‘Sivakama Sundari’ (Mukhari), ‘Thaye ezahaipaal’ (Bhairavi), ‘Devi Neeye Tunai’ (Keeravani), ‘Enadu manam’ (Harikambhoji), ‘Kanindarul purindal’ (Kalyani), ‘Karpaga manohara’ (Malayamarutham), ‘Karpagame kan paaraai’ (Madhyamavati), ‘Karpakambike’ (Bilahari), ‘Devi Sri Meenalochani’ (Kalyani), ‘Chamundeshwari Sankari’ (Saveri), ‘Amba unaiye nambinen’ (Sankarabharanam), ‘Karunanidhiye taaye’ (Bauli) etc.

Many of the slow tempo compositions of Papanasam Sivan can be sung as the main item in the concert with the elaborate
ragam, neraval and kalpana Svarams. For example – ‘Unnai allal vere gati illai’ (Kalyani), ‘Kartikeya gaangeye’ (Todi), ‘Tamasam yen swami’ (Todi), ‘Venakata Ramana’ (Kalyani), ‘Adum Deivam’ (Kambhoji), ‘Sri Viswanatham’ (Bhairavi), ‘Mahalakshmi Jagan Mata’ (Shankarabharanam), ‘Thaye ezaipal’ (Bhairavi), ‘Senthil Aandavan’ (Kharaharpriya), ‘Inda paraamukham yedu’ (Purvikalyani), and many more compositions can be sung as the main piece in the concerts.

Papanasam Sivan beautifully embellished his kritis by starting some of his compositions with ‘Swaraksharam’ and in some compositions he has started anupallavi and Charanam with Swaraksharam where a capable musician can sing the kalpana svara with beautiful Poruththams. For example, in the song “Sadaa Siva Bhajaname” in the raga ‘Todi’ one can sing the few poruththams like-

\[
g r s d,, \quad r s d,, \quad Sadaa siva
\]

\[
g m p d n s d,, \quad s n d p m p g,, \quad g r s n d \quad Sadaa Siva
\]

Similarly, in the kriti “Unnai allal vere gati illa amma” in the raga ‘Kalyani’ the charana phrase “Neeye meanakshi kamakshi” starts with the swaraksaram ‘Ni’. Here also one can beautifully sing the poruththams in the following way.

\[
SD,N,, \quad PG,M,, \quad SD,N,, \quad PGM,, \quad SD, \quad Neeye....
\]

\[
DNGR,S,, \quad DNRS,N,, \quad DNS \quad Neeye....
\]

\[
R,\text{GMP G,MPD M,PD} \quad Neeye....
\]

Papanasam Sivan has composed many songs to suit various occasions. To suit ‘Navaratri’ festival he has composed several compositions upon Devi. According to the Indian ethos, the first three days of the Navaratri, Devi is worshiped as “Durga”, the
second three days are worshiped as “Lakshmi” and the last three days are worshiped as “Saraswati”. Even keeping these things in mind, Papanasam Sivan has composed the song “Durga Lakshmi Saraswati” in the raga ‘Arabi’ to suit this festival.

Pallavi
*Durga Lakshmi Saraswati*
*Tunaiyadi panivaaye maname*

Anupallavi
*Swarga pavarga inbamtharuval*
*Sruti pugazh navaratriyil – ullanbodu*

Charanam
*Mur pirappugalil seivinai ozhiyum*
*Mohamudal aru pagaigalum azhiyum*
*Porpuyar mangala deepam vilangum*
*Pugazhodu magizhvum vaazhvil tulangum*

---

Pallavi
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*Tunaiyadi panivaaye maname*

Anupallavi
*Swarga pavarga inbamtharuval*
*Sruti pugazh navaratriyil – ullanbodu*

Charanam
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*Mohamudal aru pagaigalum azhiyum*
*Porpuyar mangala deepam vilangum*
*Pugazhodu magizhvum vaazhvil tulangum*
This composition is in a beautiful raga Arabhi that it lends itself to be included in the concert repertoire where we can highlight not only the composition but also with the raga alapana and kalpana swaras.

Sivan not only composed the song to suit Navaratri festival, he has also composed the song “Kanna Kaattarul” in the raga also ‘Madhyamavati’ to suit the festival “Deepavali”.

**Pallavi**

*Kanna kaatharul – megha*

*Vanna kadaikkann paartharul – kamala*

**Anupallavi**

*Vinnaadarum munivarum vanangi venda – nara*

*gaasura vadam seyya virindu vanda*

**Charanam**

*Baamai vadivaana bhoomi piraatti – te*

*Rotta asurar kulam azhiiththava – chakra*

*Paani ulagellam mangala – deepa*

*valiyoli veesa arul purinda*

---

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*Rotta asurar kulam azhiiththava – chakra*

*Paani ulagellam mangala – deepa*

*valiyoli veesa arul purinda*
He has also composed a composition on Trinity- Tyagaraja, Muthuswamy Dikshitar and Syama Sastri in the raga ‘Kedaragaulai’.

**Pallavi**

_Sangita Trimurtigalai panindu thalai vananguvomey maarga_

**Anupallavi**

_Bangaaru Kamakshi muthukumaran ragha vanaiyum bhajitha baagavadoththamargalaana_

**Charanam**

_ivargal avatharam illaiyaanaal Is wara bhakti yedu suswara sangita veena venu mridanga naadamedu sastrigal Dikshitar Ayyaravaalenum._

This song is in praise of Trinity composed by Papanasam Sivan. A musician can include this song in his concert repertoire and
one can even sing as a prayer when there is a Trimurthy Jayanthi festival.

Not only on Trinity, Papanasam Sivan has also composed songs on Freedom fighters and are as follows:

**On Mahathma Gandhiji**

**Ragam:** Senchurutti  **Talam:** Adi

**Pallavi**

*Gandhiyai pol oru santa Swaroopanai*

*Kaanbadum yelidaamo Mahatma*

**Anupallavi**

*Maandariley gnana yogam mevum tava*

*Vendariley swaya nalam siridumilla*

**Charanam**

*Ahimsai taniley buddhanavan aath*

*ma sodanaiyil yesunaadan avan*

*arupagaiyai vendra karma dheeranavan nama*

*du bhagyaththal indiya naatil avadariththa*

- பலவி
  
  காஞ்சிகேஸ் பொருங்குலம் சுருக்கவும்
  
  கூம்பாகம் மாடியா மாகரினம்

- அனுபலவி
  
  மாண்டாரிலே ஒளி ஒளி பொருங்கு
  
  வெந்தாரிலே மடை மடை கிபரதியல்

- சரணம்
  
  அஹிம்ஸை தனிலே குருத்கவனே கூறு
  
  வரியத்தைப் பொருங்கும் ஒளியில் ஒளிய
  
  அம்மபதா மைஞ்சோ கால் கிபரதியல் கூறு
On Subramanya Bharatiyar

Ragam: Harikambhoji  Talam: Adi

Pallavi
Paamaalaikinaiyundo Subramanya Bharathiye nee bhaktiyudan thodutha

Anupallavi
Poomaalai manamazhagum azhiyunkanam
Bhuvanamulla varaikkum kamazhum yeliya nadai

Charanam
Tamizh nadu sei tavapayanaai vandava
dariththaai manidar manam irulodasandavirthaai
Amizhdinum inidu nin kavidaiyin nayamey
Aarkundaramo undan arpuda karpanai nirai

பாலவிய
பாமாலாலைக்கினையுந்து சுப்னமண்ணனே
பாமாலையின் பர்மாய் பத்தற்கு

அனுபாலவிய
புமாலைய மணமாழகும் அழியுன்கானம்
புமாலையாளர் மண்ணகும் மனம் கவிமரியல்

சரணம்
தமிழ்நாடு தேவாற்பாயனை வந்தவா
தரித்தைய மண்ணகும் மனம் இருலோடாகவிடுவர்
அமிழ்ந்தைய மண்ணகும் கவிமரியல் நாய்வோ
அர்கிகுந்தரம் உலகே அம்பூ கவிமரியல் நூற்று
The following song is in praise of freedom fighters where Sivan particularly mentions the names of them in a single composition.

**Ragam: Kambhoji   Talam: Adi**

**Pallavi**

Jaya berigai kottuvom en
disaa talamum yediroli muzhanga

**Anupallavi**

Meruvanaiya dheeran **Rajaji yai**
**Neruvai Sardar Patelai vazhthi**

**Charanam**

**Dadabai Tilakar Lalaji Chidambaram**

**C R Das Bharati Sathyamoorthy Gandhi**

tatavaiyum ninaindu vanangi Bharata

**Mata vidudalai adainda innaal**

Apart from composing compositions in Tamil, Papanasam Sivan has also composed his songs in Sanskrit to suit the Non –
Tamilians who is not fluent with the Tamil language. So a non Tamillian will also be able to perform a concert on Papanasam Sivans compositions which are in Sanskrit. There are many beautiful songs in Sanskrit. Some of them are as follows – ‘Sri Madhava Vasudeva’ (Behag), ‘Srinivasa tava’ (Kharaharapriya), ‘Sridara Venkatesham (Kalyani), Shanmukham sumukham’ (Bhairavi), ‘Sri Ramabhadra’ (Saramati), ‘Balasubramanya’ (Kedaragaula), ‘Chamundeswari Shankari’ (Saveri), ‘Saarade veenavaadana’ (Devagandhari), ‘Dasarathatmajam’ (Purvikalyani), ‘Dayaparan Sankaran’ (Kharaharapriya), ‘Krishna naama bhajare’ (Behag), ‘Chandrakalaava’ (Shankarabharanam), ‘Pahi meenalochani’ (Bilahari), ‘Dharaathmaja’ (Sindhubhairavi), ‘Maa padaam boruham’ (Kunthalavarali), ‘Padmanabha maam’ (Kalyani), ‘Radha mukha kamalam’ (Hindustani Kapi), ‘Rama naama’ (Hindustani Kapi), ‘Sa saba’ (Hamsdhwani), ‘Sambho umapathe’ (Panthuvarali) are some of his compositions which are totally in Sanskrit language.

From the above list we can find that, Papanasam Sivan has not only composed his Sanskrit compositions in major ragas like Kalyani, Sankarabharanam, Bhairavi, Kharaharapriya, Purvikalyani, Natabhairavi and Kedaragaula etc, for singing the compositions with elaborate ragam, nereval and kalpana swaram, that can be sung as the main item in the concerts, but he has also composed in the lighter ragas like Hindustani Kapi, Behag, Sindhubhairavi etc for singing the compositions as the post pallavi items.

Jhonpuri etc. One Example of each post pallavi items are as given below:

**Viruttam**

_Pavalamaal varaiyai panipadarndatanaiyador_
_Padaroli tarutiruneerum_
_Kuvalai maamalar kanniyum kondriyum_
_Kundrupol kuzhaittiru sadaiyum_
_Tuvala maaligai soozh tiru tillaiyil_
_Tirunadam purigindra_
_Tavala vannanai ninaiyorum en manam_
_Tazhal mezuaggindradey._

_Bhoomiyil maanida jenmamadaindum or_
_Punniyamindri vilangugal pol_
_Kaamamum kobamum ullam niramba veen_
_Kaamamum sella madindidavo_
_Uththama maanidarai perum punniya_
_Nalvinaiyaal ulagil pirandom_
_Sathiya gyana dayanidhiyagiya_
Buddarai potrudal nam kadaney

Unmaiyum aaruyir anbum ahimsaiyum
Illaiyenil narajenmammidey
Manmeedilor sumaiye podi thaangiya
Paazhmaramey verum paamarameey.

Ragamalika

Pallavi
Yadukulakambhoji
Maarajanaka madusudana yaduku
Iaambodi Chandra maamava

Anupallavi
Neerada sundara neerajaksha nava
neethavadana karunarasasadana

Charanam
1. Saveri
Gaanavilola sumridula karaanguli
pallava lalitamurali Susheera-
aanaga tundupinandana gopava
du jaarachora Nigamanta chara

2. Begada
Parthasarate naravarabama
rukminipate surapati Vandita
teerta charana shakatadi nishutana
deenajanavana Drutakarakankana

3. Saraswati
Daatri paraavarobana kri
taatavatara jagatataranija-
Daatri kritayashoda nayanasu
Dasyantivivita Nirupamaleela

1. Gowrimanohari
Sri garudaasana sanakadipriya
devatasaarva bowma Seshavara
bhoga sayana Narayana Madhava
Purushotama Ramadasavandita
2. சுலா

பார்மசாந்த என்றுப்படும்

தேவியுள்ளது சீரன்கூறு என்பது

சிறிய கால உடல்கள் மிதவாக

தேவுல்லார் குறிப்பிட்டான்

3. சூறங்கு

குறிப்பிட்டு பார்மசாந்த என்று

குறிப்பிட்டு குறிப்பிட்டான்

குறிப்பிட்டு குறிப்பிட்டான்

தேவுல்லார் குறிப்பிட்டான்

4. பார்மசாந்தானை

பார்மசாந்த பார்மசாந்த

பார்மசாந்த பார்மசாந்த

பார்மசாந்த பார்மசாந்த

பார்மசாந்த பார்மசாந்த

Tillana

Ragam – Shanmukhapriya  Talam – Adi  
Pallavi

Dhim tarana dhim dhim tanaa uda  
ra taani thondarta tani dhiranana

Anupallavi

Tanaara tillillana ri ga ma ga ri jentari  
Takajanu thom tatthalaanku dhimitom taku udaratani  
tarinara

Charanam

Nanda gopa sukumaara Krishna navaneerata syamala-aa  
nanda mukunda hare paahi Govinda dayasindo
Tadhim tarana udara dhim ni da ni sa ni ri sa ni kana udhari
da ni ga ri sa

Dhim tadhim takajanuta ri sa ni da ni uadaara tara pa ma pa
da ni

மங்கலம்

Ragam – Surutti Talam – Adi

Pallavi
Sri Rama jayamangalam tiruvuruvaagiya
Sitapate mangalam
Anupallavi
Soora raghukula kumaaraa sajjana upa
Kaaraavataara gambhira udaaraguna

Charanam
1. Kasipathiyl jagadeesanumaikku
   Ubadesam seyyum pugazhkol maasil tirunaamane
2. Kaamakoti sundara syama nithyamangala
   Taama unadadimai Ramadasan paniyum
1. காரியமுதல் சுக்குருதலைக்கு
   உடற்சும் போபடும் பாணநிலக்காண்கள் சிக்குமாறு
2. காரியமுதல் சுக்குருதலைக்கு
   காவா தாயாவும் தாக்காவும் பலிபில்

Lullaby

Ragam – kurinji  Talam – Adi (Tisra Nadai)

Pallavi
Kanne en kanmaniye kannane kan valaraai
Mannulagil en vaazhvu valam pera vanduditta
Anupallavi
Kuyil isai kuzhalosai un konjum mozhikkinalayo
Konda mana sanchalangal panjaai parandidumey
Taalo taalo

Charanam
Tedaada yen nidhiye tigatta tellamudey
Vaadaada menmalare manattul inikkum tanitteney
Taalo taalo
Like Tyagaraja, Papanasam Sivan has composed some of his songs in the rare ragas like Paras, Punnagavarali, Mand, Huseni, Sivaranjani, Narayanagaulai, Kurinji, Jhonpuri, Karnataka Behag etc.