shrI mahAgaNapatim bhajEham

Ragam: Atana (29th Mela Shankarabharanam Janyam):
http://en.wikipedia.org/wiki/Atana

ARO:    S R2 M1 P N2 S    ||
AVA:    S N3 D2 , N2 P M1  P G2 ,  R2  S    ||
Talam: Adi
Composer: HH Jayachamaraja Wodeyar
Version: Radha & Jayalakshmi (Soolamangalam Sisters)
Lyrics Courtesy: Meena

Pallavi:
shrI mahAgaNapatim bhajEham shivAtmajam SaNmukhAgrajam

Anupallavi:
shrta gaNasEvitam vighna nAshakam shIgra vara prasAda dAyakam

(madhyamakAlam):sadayam kapila muni varadAyakam guru sEva shaktam hErambam

Charanam 1:
jnAna mudrAlankrtam mUlAdhAra nivAsinam

Charanam 2:
gajAraNya vAsinam jyOtirmayam upaniSad sAram panca
bhUtAtmakam sindhUra priyam pancamAtanga mukham

Charanam 3:
kAmEsha nayanA hlAdakam nAgalinga vara putram
shrI vidyA cit-prabhAnanda rAja yOgIndram sannutam (or vanditam)

ciTTasya:
S, Snpdnpmp g,-mrs lr., s rs, r, -m, -p, -n ||
SnSR, -MRS nRSn, S-d, |nS,, -R nS d,, pmp-g,-mpn ||

Meaning: (Approximate):
P: I pray (“bhajEham”) to shri mahAgAnapatim, who is the son (“Atmajam”) of Shiva, and the elder brother (“Agrajam”) of Shanmugha.

A: He is worshipped (“sEvitam” by all beings (“shrta gaNa”). He destroys (“nAshakam”) obstacles (“vighna”) in our lives. He gives (“dAyakam”) boons (“vara”) and blessings (“prasAda”) very quickly (“shIgra”).

C1: He is adorned (“Alankrtam”) by the symbol (“mudrA”) called Knowledge (“jnAna”). He resides in (“nivAsinam”) the mUlAdhAra chakra (http://en.wikipedia.org/wiki/Muladhara) kshetra in the body.

C2: He lives (“vAsinam”) in the forest (“AraNya") full of elephants (“gaja-AraNya”). He is full (“mayam”) of brightness (“jyOtir-mayam”). He is the essence (“sAram”) of the Upanishads. He is the soul (“Atmakam”) of the pancha bhutas {Akasha (Spirit/Essence), Vayu (Air), Agni (Fire), Ap (Water), and Prithvi (Earth)}. He likes (“priyam”) the Sindhuura (red powder, Vermillion). He is the five (“panca”) elephant (“mAtanga”) faced (“mukham”) one (“panca-mAtanga mukham”)

C3: He was born (“vara putram”) when Goddess Parvathi’s (“kAmEsHa”) lovely eyes (“nayanA”) merely glanced with pleasure (“Ah1Adakam”) at Lord Shiva, the linga adorned with snakes (“nAga-
linga”). He is the essence ("cit-prabhAnanda") of the Shri Vidya and revered by ("sannutam") the rAja Yogi ("yOgIndram"). [Alt meaning: cit-prabhAnanda is also the signature of the composer, who is also a king (rAja), and who prays to the lord]

**Pallavi:**
shrI mahAgaNapatim bhajEham shivAtrajmaN SaNmukhAgrajam

**Sahityam:** shrI mahAgaNapatim bhajEham

*Meaning:* I pray ("bhajEham") to shri mahAgaNapatim.

**Anupallavi:**
shrta gaNasEvitam vighna nAshakam shIgra vara prasAda dAyakam

**Sahityam:** shrta gaNasEvitam vighna

*Meaning:* He is worshipped ("sEvitam") by all beings ("shrta gaNa"). He destroys ("nAshakam") obstacles ("vighna") in our lives.

**Sahityam:** shivAtrajmaN SaNmukhAgrajam

*Meaning:* ... He who is the son ("Atmajam") of Shiva, and the elder brother ("Agrajam") of Shanmugha.

**Sahityam:** shrta gaNasEvitam vighna nAshakam shIgra vara prasAda dAyakam

*Meaning:* He is worshipped ("sEvitam") by all beings ("shrta gaNa"). He destroys ("nAshakam") obstacles ("vighna") in our lives. He destroys ("nAshakam") obstacles ("vighna") in our lives.
Meaning: He gives (“dAyakam”) boons (“vara”) and blessings (“prasAda”) very quickly (“shIgra”).

Charanam 1:
jnAna mudrAlankrtam mUlAdhAra nivAsinam

Meaning: He is adorned (“Alankrtam”) by the symbol (“mudrA”) called Knowledge (“jnAna”). He resides in (“nivAsinam”) the mUlAdhAra chakra ks hetra in the body.

Charanam 2:
gajAraNya vAsinam jyOtirmayam upaniSad sAram panca

Meaning: He lives (“vAsinam”) in the forest (“AraNy a”) full of elephants (“gaja-AraNya”). He is full (“mayam”) of brightness (“jyOtir-mayam”). He is the essence (“sAram”) of the Upanishads.
Sahityam: panca bhUtAtmakam sindhUra priyam pancamAtanga mukham

Meaning: He is the soul (“Atmakam”) of the pancha bhutas
(Akasha (Spirit/Essence), Vayu (Air), Agni (Fire), Ap (Water), and Prithvi (Earth)).

He likes ("priyam") the SindhUra (red powder, Vermillion).
He is the five ("panca") elephant ("mAtanga") faced ("mukham") one ("panca-mAtanga mukham")

Meaning: He is the soul ("Atmakam") of the five elements (Akasha, Vayu, Agni, Ap, Prithvi).
He likes ("priyam") the SindhUra (red powder, Vermillion).
He is the five ("panca") elephant ("mAtanga") faced ("mukham") one ("panca-mAtanga mukham")

Charanam 3:

kAmEsha nayanA hlAdakam nAga-linga vara putram
shrI vidyA cit-prabhAnanda rAja yOgIndram sannutam

Sahityam: kAmEsha nayanA hlAdakam nAga-linga vara putram

Meaning: He was born ("vara putram") when Goddess Parvathi’s ("kAmEsha") lovely eyes ("nayanA")
merely glanced with pleasure ("AhlAdakam") at Lord Shiva, the linga adorned with snakes ("nAga-linga").

Meaning: He is the essence ("cit-prabhAnanda") of the Shri Vidya and revered by ("sannutam") the rAja Yogis ("yOgIndram").

Alternate meaning: cit-prabhAnanda is also the signature of the composer, who is also a king (rAja),
and who prays to the lord.

Charanam 4:

shrI vi- dyA-- cit prabhA- nan-da rAja yOgIndram sannutam

Meaning: He is the essence ("cit-prabhAnanda") of the Shri Vidya and revered by ("sannutam") the rAja Yogis ("yOgIndram").
Notes about the composer HH Jayachamaraja Wodeyar:
(Courtesy: http://www.saathhee.com/carnatic-music)

The kingdom of Mysore initially served as a vassal state to the Vijayanagar Empire and later as a subsidiary alliance to the British until Indian independence.

The Mysore kings were accomplished exponents of fine arts, be it literature or music and their enthusiastic patronage led to both preservation as well as new developments in various arts. The musicians in these courts received plenty of support from the kings and this enabled them to dedicate their entire life to music.

The Maharaja Krishnaraja Wodeyar IV (1884-1940) was a connoisseur of both Hindustani and Carnatic music. Many Hindustani and Carnatic musicians were frequent guests of the maharaja. A number of Carnatic music composers – Veena Sheshanna, Muthiah Bhagavathar, and Mysore Vasudevacharya were among those who received patronage in his court.

The last Maharaja of the princely state of Mysore was Jayachamaraja Wodeyar (1919-1974). He was also a connoisseur of Carnatic music as well as western music and had aspired to become a concert pianist. After becoming Maharaja, he was introduced to Carnatic music and learned to play the veena. A number of musicians also received patronage at his court including veteran composer Mysore Vasudevacharya, who was the ‘asthana vidwan’ or chief court musician.

Jayachamaraja Wodeyar composed a number of krithis (close to one hundred) in various ragas; perhaps his most popular composition is Sri Mahaganapathim Bhajeham in raga Athana.

More: (http://neelanjana.wordpress.com/tag/odeyar/) Jayachamarajendra Odeyar, the last king of Mysore. Odeyar was another notable composer of the 20th century. Initially, he was trained in western classical music. He received the highest honors possible to be awarded for student at the Trinity college of Music in London. Later on, went on to learn the intricacies of Karnataka sangeetha from Vasudevachar for some years. Between 1945 to 1947, he composed 94 kritis (A few more have been unearthed recently, I heard). Apparently he played his compositions on the Piano first, and got feedback on them from Vasudevachar and other court musicians and shape his compositions.

Another unique feature about his compositions is that he has composed only one kriti in one raga, thus using 94 ragas for the 94 kritis. He is probably the only composer who has done this. In this process, he has composed in very rare ragas resurrecting some ragas such as Poorna Lalita and Pratatpa Varali in which Tyagaraja had composed earlier.

Odeyar was a practitioner of Srividya worship, and he has used the signature as ‘Srividya’ in the compositions. He has also used his initiation name ‘chitprabhananda’ in some compositions. All his compositions are in Samskrta.