

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 mUIAdhAra 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)

**ciTTasvara:**

S, Snpdnpmp g,-mrs lr,, s rs, r, -m, -p, -n ||

SnSR, -MRS nRSn, S-d, lnS,, -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 mUIAdhAra 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 panca 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")*

*C3: 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-*



; mp , n S mr rpmm , r S | ; S S - nsrm rsnd - , n S ; ||  
Shrta gaNa sE - - - vitam - vi ghna nA- - - - sha kam

; mp , n S mr rpmm , r S | ; S S - Srs , d - N S ; ||  
Shrta gaNa sE - - - vitam - vi ghna nA- - - sha kam

Sahityam: shIgra vara prasAda dAyakam

Meaning: He gives (“dAyakam”) boons (“vara”) and blessings (“prasAda”) very quickly (“shIgra”).

snsr S- n r s n P ; pd | D N P - mdP mg-M P ; ||  
shI-- gra va- ra - - - pra- sA - da dA- - - - ya kam

snsr S- n r s n P ; pd | nsdn P - mdP mg-M pm pr ||  
shI-- gra va- ra - - - pra- sA - da dA- - - - ya kam - -

S ; N - ns Rgr snP , p M | pNPn - pm G - M | P - nn pm pr ||  
shrI ma hA- - - - - gaNa pa - tim- - - bha jE -- ham- -

s n pm R - mr M - S ; ns | r m mR , r m P | ; , - n p m p r ||  
shi-vA- - tma - - - jam - SaN- - - mu khA- - - gra jam- - -

S ; , n-r s D , n , p M | P - pm G - , m | n P , P np ||  
shrI - - ma- hA- gaNa pa tim- - - bha jE - - -

nsnn ; np ; ; ; | ; ; ; ; | ; ; ; ; ||  
ham- -

**Charanam 1:**

jnAna mudrAlankrtam mUIAdhAra nivAsinam

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

1 2 3 4 5 6 7 8  
; , p , m - P m P - g , m P | r m r m R s - n P , - n p m p r ||  
jnA na mu drA- lan kr tam mU- lA- dhAra ni vA- si nam- - -

S ; , n-r s D , n , p M | P - pm G - M | P ; ; , - n ||  
shrI - - ma- hA- gaNa pa tim- - - bha jE - - ga

**Charanam 2:**

gajAraNya vAsinam jyOtirmayam upaniSad sAram panca  
bhUtAtmakam sindhUra priyam pancamAtanga mukham

Sahityam: gajAraNya vAsinam jyOtirmayam upaniSad sAram

Meaning: 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.

1 2 3 4 5 6 7 8  
P , m np- G m P- p m P - s | D , -d r s S | D N S , - n ||  
jA raN -ya vA sinam jyO - tir ma yam u paniSad sA - ram ga

P, m np- R mP- p mP-s | D, -n r s S | D N S ; ||  
jA raN -ya vA sinam jyO - tir ma yam u paniSad sA - ram

**Sahityam:** panca bhUtAtmakam sindhUra priyam pancamAtanga mukham

**Meaning:** *He is the soul ("Atmakam") of the panca 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")*

1 2 3 4 5 6 7 8  
p n s - r , M r S - dr S S | s S - n r s - dd | , d d n p m p r ||  
pan-ca bhU- tA-tma kam sin- dhU ra priyam pan -ca mA - tan-ga mu-kham-

S ; N -ns Rgr snP , p M | pNPn - pm G - M | P ; P ; ||  
shrI ma hA- - - - - gaNa pa - tim- - - bha jE - ham -

**Charanam 3:**

kAmEsha nayanA hlAdakam nAgalinga vara putram

shrI vidyA cit-prabhAnanda rAja yOgIndram sannutam

**Sahityam:** kAmEsha nayanA hlAdakam nAgalinga vara putram

**Meaning:** *He was born ("vara putram") when Goddess Parvathi's ("kAmEsha") lovely eyes ("nayanA") merely glanced with pleasure ("hlAdakam") at Lord Shiva, the linga adorned with snakes ("nAgalinga").*

1 2 3 4 5 6 7 8  
np ; - n np - mp S , - s , s S | n np - n np - mp | sd N S ; ||  
kA - mE - sha naya nA hLA - dakam nA-ga lin - ga vara pu - - tram

snnp , - n np - mp S , - s , s S | n np - n np - mp | D N S ; ||  
kA - mE - sha naya nA hLA - dakam nA-ga lin - ga vara pu - - tram

**Sahityam:** shrI vidyA cit-prabhAnanda rAja yOgIndram sannutam

**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 }**

1 2 3 4 5 6 7 8  
R r m s R s R - s s , - N s | n r s - d ; d n p - P - n p m p r ||  
shrI vi - dyA - - cit prabhA- nan-da rAja yO - gIn- dra van di tam - -

S ; N -ns Rgr snP , p M | pNPn - pm G - M | P -nn pm pr ||  
shrI ma hA- - - - - gaNa pa - tim- - - bha jE - - ham - -

s n pm R - mr M - S ; ns | r m mR, r m P | ; , - n p m p r ||  
shi-vA - - tma - - jam - SaN- - - mu khA- - gra jam - - -

S ; , n-r s D , n , p M | P - pm G - , m | n P, P np ||  
shrI - - ma- hA- gaNa pa tim- - - bha jE - - -

nsnn ; np ; ; ; | ; ; ; ; ||  
ham- - - - - - - - - - - - - - - - -

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**Notes about the composer HH Jayachamaraja Wodeyar:**

(Courtesy: <http://www.saathee.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.