

David Avshalomov



Om Nama Shivaya

SSAATTBB Chorus
(brief S1 solo)

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NOTE BY THE COMPOSER

I am no spiritualist, but in my second year in Santa Monica (1980) I was walking down a street near the entrance to the famous pier, and there was a giant tent set up in an empty lot with a motley crowd streaming in, of all ages. I was at loose ends, a little down, and curious. I learned that a great sri guru was arriving soon for a big assembly. I went in respectfully; the place was packed with a crowd all sitting on the floor. Earnest young Hindu men in suits and ties were gently moving people closer together to pack more in. Perhaps 600 people already. On a low platform before them were seated several violinists, hand-organists, and sitarists. And they were playing, and all in the tent were slowly chanting, this *Om Nama Shivaya* melody, in unison (with heterophonic ornaments in the violins and sitars), over and over and over and over and over. It was like Music From When the Earth Was Formed. Young men were weeping profusely and rocking like Yeshiva Buchers. I stayed for about 15 minutes, soaking it up if not exactly committing to it, and then slipped out when it became clear that it could be hours before the guru appeared. I never forgot the tune or the effect of the mass chant, and brought away the impression that it was The Tune for that text. It is not; there are hundreds, but it is a very very ancient prayer, a salute to the goddess Shiva and one's inner heart.

This choral setting is a restrained, respectful "arrangement" of the tune that avoids the normal arranger's gimmicks (filler transitions using unrelated material, arbitrary shifts of key up a step, gratuitous counterlines, etc.) Starting in the very low unison basses, it proceeds by accumulation of upper parts at repeats, then on various fairly obvious harmonizations, richer and richer, then two 8-part unison/octave canons, one close, the next closer, with two peaks, the second sumptuously harmonized, and then a long unison thinning of parts and fade-out. No matter where it seems to go harmonically, it never really leaves the fundamental tone of D in the end. Vocal overtone "harmonics" are added at the end by the singers who have dropped out. The effect is intended to be hypnotic but not numbing, more like a gentle expansion of consciousness through gradually enhanced and expanded repetition. Everything comes out of the core chant. *Om*.

[DURATION: 9-10 minutes]

Om Namah Shivaya

(I bow to the Inner Self/Shiva)

Trancelike throughout

Stagger breathing on very long notes as needed.

Always get a good breath after "Na-mah"

Arr. David Avshalomov

Lento

♩ = 60

Bass/Bar. *p* *5*
Close down to the "m" gradually.
Keep the vowel tall under the "m".
O mmm Na - mah Shi-

Bass 2 *p*
O mmm O mmm O

10
T. *p* *5*
O mmm Na - mah Shi - va ya.

B/Bar. va ya. (au) mm O mmm O

B. mmm O mmm O

18
T. *5*
O mmm Na - mah Shi - va ya. O mmm

T.2 *p* *5*
O mmm

B/Bar. *p* *5* *5*
O mmm Na - mah Shi - va ya. O mmm

B. *5*
mmm O mmm O mmm

26

S. *p* O mmm Na - mah Shi - va

A. *p* O mmm Na - mah Shi - va

T. *gradually close the vowel*
Na - mah Shi - va ya (o) mmm

T.2 Na - mah Shi - va ya (o) mmm

B/Bar. Na - mah Shi - va ya (o) mmm

B. Na - mah Shi - va ya (o) mmm

34

S. ya. O mmm Na - mah Shi - va ya.

A. ya. O mmm Na - mah Shi - va ya.

T. O mmm O mmm O

T.2 O mmm O mmm O

B/Bar. O mmm O mmm O

B. O mmm O mmm O

S. *p* **5**
 O mmm Na - mah Shi - va ya.

S. *p* **5**
 O mmm Na - mah Shi - va ya.

A. *p* **5**
 O mmm Na - mah Shi - va ya.

T. *p* **5**
 mmm O mmm Na - mah Shi - va ya.

T.2 *p* **5**
 mmm O mmm Na - mah Shi - va ya.

B/Bar. *p* **5**
 mmm O mmm Na - mah Shi - va ya.

OPT. 3-PART BASS/BAR

B. *p* **5**
 mmm O mmm Na - mah Shi - va ya.



49 *mp* *p*

S.
O mmm Na - mah Shi - va ya - (o) mm.

S.
O mmm Na - mah Shi - va ya - (o) mm

A.
O mmm Na - mah Shi - va ya - (o) mm

A.
O mmm Na - mah Shi - va ya - (o) mm

T.
O mmm Na - mah Shi - va ya - (o) mm

T.2
O mmm Na - mah Shi - va ya - (o) mm

B/Bar.
O mmm Na - mah Shi - va ya - (o) mm

B.
O mmm Na - mah Shi - va ya. O
(no dim.)

S. *mf* 5
 O mmm Na - mah Shi - va

S.

A. *mf* 5
 O mmm Na - mah Shi - va ya - (o)

A.

T. *mf* 5
 O mmm Na - mah Shi - va ya - (o) mm

T.2

B/Bar. *mf* 5
 O mmm Na - mah Shi - va ya - (o) mm

B. *mf*
 mmm Na - mah Shi - va ya - (o) mm

SAMRAT PHOTOGRAPHY
 not for Performance Use

63

S. *mf* *mp*
ya. O mmm Na - mah - ya Shi - va ya.

S. *mf* *mp*
O mmm Na - mah - ya Shi - va

A. *mf* *mp*
mm O mmm Na - mah - ya Shi - va

A. *mf* *mp*
O mmm Na - mah - ya Shi -

T. *mp*
O mmm Na - mah - ya

T.2 *mf* *mp*
O mmm Na - mah

B/Bar. *mf*
O mmm

B. *mf*
O

68

S. *mf* 5 O mmm

S. ya.

A. *mf* 5 O mmm Na - mah

A. va. ya.

T. *mf* 5 O mmm Na - mah

T.2 *mf* 5 O mmm

B/Bar. *mp* *mf* 5 O mmm Na - mah

B. mmm Na - ma - ya Shi - va ya. O mmm Na - mah

p

75

S. *mp* Shi - va ya. O mmm Na - mah *mf* Shi - va

S. Shi - va

A. *mp* Shi - va ya. O mmm Na - mah *mf* Shi - va

A. *mp* O mmm Na - mah *mf* Shi - va

T. *mp* Shi - va ya. O mmm Na - mah *mf* Shi - va

T.2 *mp* Shi - va ya. O mmm Na - mah *mf* Shi - va

B/Bar. *mp* Shi - va ya. O mmm Na - mah *mf* Shi - va

B. *mp* Shi - va ya. O mmm Na - mah *mf* Shi - va

(Solo may alternatively
be played on flute)
one, solo

83

f *5* *5*

S. O mmm O mmm Na - mah Shi - va

ya. *f* *5* *5*

S. ya. O mmm O mmm Na - mah Shi - va

A. *f* *5* *5*

A. ya. O mmm O mmm Na - mah Shi - va

T. *f* *5* *5*

T. ya. O mmm O mmm Na - mah Shi - va

T.2 *f* *5* *5*

T.2 ya. O mmm O mmm Na - mah Shi - va

B/Bar. *f* *5* *5*

B/Bar. ya. O mmm O mmm Na - mah Shi - va

B. *f* *5* *5*

B. ya. O mmm O mmm Na - mah Shi - va

91

p

S. ya. o mm O mm Na - mah Shi - va ya.

p *mf*

S. ya. o mm O mm Na - mah Shi - va

p *mf*

A. ya. o mm O mm Na - mah Shi - va ya.

p *mf*

A. ya. o mm O mm Na - mah Shi - va

p *mf*

T. ya. o mm O mm Na - mah Shi - va

p *mf*

T.2 ya. o mm O mm Na - mah Shi - va ya.

p *mf*

B/Bar. ya. o mm O mm Na - mah Shi - va ya.

p *mf*

B. ya. o mm O mm Na - mah Shi - va

99

S. *mp* O mm Na - mah Shi - va ya.

S. *mp* ya. O mm Na - mah Shi - va ya.

A. *mp* O mm Na - mah Shi - va ya.

A. ya.

T. *mp* ya. O mm Na - mah Shi - va ya.

T.2

B/Bar. *mp* O mm Na - mah Shi - va ya.

B. *mp* ya. O mm Na - mah Shi - va ya.

Engage audience to sing along, unison, low

106

p

S. *O* mm Na - mah Shi - va ya.

A. *O* mm Na - mah Shi - va ya.

T. *O* mm Na - mah Shi - va ya.

B/Bar. *O* mm Na - mah Shi - va ya.

B. *O* mm Na - mah Shi - va ya.

Sing this section at least 6 times. Singers gradually drop out at end of each repeat, leaving one on a part, then last S, then A, then T, then down to last bass solo.

Meanwhile, those who drop out add vocalized D with overtone singing on each final "Ya", slowly up and down the harmonic series to 5th-overtone A and back down, stop when last bass is exposed.

112

p

S. *O* mm Na - mah Shi - va ya.

A. *O* mm Na - mah Shi - va ya.

T. *O* mm Na - mah Shi - va ya.

B/Bar. *O* mm Na - mah Shi - va ya.

B. *O* mm Na - mah Shi - va ya. (tie last time only)

Songs of Innocence and of Experience, A Cappella Settings

TITLE-- Alphabetical	Level *	Dur.	Brief Opt. Div., Soli	also solo Quar tet	Type	Character	Energy/ speed	Topic	Opt. Special FX, Stage Business
Ah! Sun-Flower	M	2:10		OK	Air	Wistful, poignant	slow, limp, soft	Death, time, release	
The Angel	II	3:00	SSA, women only		Melodrama	Mysterious	slow	Age, womanhood	
The Blossom	III	1:00		*	Playful Madrigal	Fun, light	fast, light, rhythmic	Nature	
The Chimney Sweeper I	I	4:00	SSAATTBB middle		Melodrama	Ironic, ecstatic	slow fast slow	Child labor	
The Chimney Sweeper II	II	2:00			Melodrama	Bitter	moderate	Child labor	
The Clod & the Pebble	III	2:00		OK	Madrigal	Ironic. Formal	moderate	Love's illusions	
A Cradle Song	III	3:15		OK	Lullaby	Sweet with a twist	slow, soft, steady	Baby innocence, mother worry	eyes shutting, end
The Divine Image I	III	2:00		OK	Prayer	Reverent	moderate	Tolerance	
A Divine Image II	II	1:30			Aphorism	Bitter, ironic	slow, solid, full	Darkness of the soul	
A Dream (the lost ant)	M	2:00	BB end		Melodrama	Play spooky	moving, rhythmic	Lost ant	
Earth's Answer	III	2:30			Plaint	Dark	slow, strong	Forbidden love	
The Echoing Green	II	2:30			Carol, glee	Exuberant	high, rhythmic	Children's play, sleep	Bell tones
The Fly	III	1:20		*	Playful Madrigal	Witty	lively, rhythmic	Fly or Man?	eye movement, end
Freedom/Uhuru	I	4:15	opt. Bar. solo		Affirmation	Proud, African	high, strong, rhythmic	Divine soul of a slave child	Chant BG. Clapping, rhythmic movement
The Garden of Love	II	2:30		OK	Moral Madrigal	bitter, poised	intense	Forbidden love	
Hear the Voice of the Bard	III	2:45			Prophecy	Hortatory	strong	Mystery, end of night	
Holy Thursday I	III	2:00			Hymn	Hopeful	steady	Exploitation of children	
Holy Thursday II	III	3:15			Sermon	Tragic	slow	Poverty	
The Human Abstract	I	3:30		OK	Moral Madrigal	Bitter, sharp	slow	Selfishness	
Infant Joy	M	2:00	light Sopr. Solo		Air/rocking song	Sweet	moderate , rhythmic	Innocence	
Infant Sorrow	III	2:15			Blues moan	Soulful	slow, heavy	Pains of birth	moan, groan
The Lamb	M	2:20		OK	Prayer	Sweetest	gentle, soft	Lamb and Christ	
Laughing Song	I	3:40			Playful Madrigal	Hilarious	lively, rhythmic, full	Laughter and youth	Laughter, Hilarity breakdown near end
The Lilly	III	1:30		*	Nature Madrigal	Esthetic	slow, soft	Lilly vs. rose	

The Little Boy Lost/Found	II	3:30			Melodrama	Worried	moving, rhythmic	Boy lost in the marsh	
A Little Boy Lost [III]	I	4:00			Sermon	Righteous	moderate	Boy burned at the stake	
A Little Girl Lost (Ona)	II	3:00		OK	Madrigal/melodrama	Light, then heavy	lively, then slow	Forbidden young love	
The Little Girl Lost/Found (Lyca)	II	4:00			Story Madrigal	Narrative, varied	moderate	Lost girl, symbolic nature	
The Little Vagabond	II	1:45			Glee	High-spirited	lively, rhythmic	Need for ale in church	
London	III	2:00			Sermon	Gloomy	slow	Degradation in the city	
Motto to the Songs of I&E	II	2:15			Conundrum	Ironic	lively, rhythmic	The turning of human nature	
Night	III	3:00			Prayer	Sweet	moderate	Angels while we sleep	
Nurse's Song I	II	2:45	SSAATT-B end		Vignette	Innocent	moderate	Children on the Green	Echo divisi ending
Nurse's song II	III	1:30			Vignette	Bitter	moderate	Mortality	
On Another's Sorrow	III	1:30		OK	Hymn	Sweet	moderate	Compassion	
Piping down the Valleys Wild	III	2:00	SSAATTBB end		Playful Madrigal	Cheery	lively, rhythmic	The Poet's inspiration	solo whistle intro
A Poison Tree	I	3:45		OK	Moral Madrigal	Bitter	slow, intense	Revenge	
My Pretty Rose Tree	II	1:45		*	Madrigal	Ironic	moderate, gentle	Spurned love	
The School Boy	II	3:30		OK	Madrigal	Ironic	lively, rhythmic	Summer school	
The Shepherd	M	1:30			Prayer	Sweet	rocking, gentle	Guarding the flock	solo whistle intro and end
The Sick Rose	II	1:45		*	Madrigal	Bittersweet	slow	Love/death	
Spring	III	1:30		*	Playful Madrigal	Charming	lively, rhythmic	Children in spring	
To Tirzah	III	2:15			Chorale	Bitter	steady	Misogyny	
Tyger Tyger Burning Bright	II	2:10			Paeon	Sharp	lively, rhythmic	Fearsome nature	Eye movement end
The Voice of the Ancient Bard	I	2:00		OK	Sermon	Hortatory	moderate	Folly	

LEVEL RANKINGS:	I. Professional, Advanced University or Collegiate (NOTE: All , naturally, are suitable for pro and advanced groups.)
	II. Upper Division High School (chamber/madrigal, all-city, all-state honor), and Advanced Community or above
	III. General High School, Community College, and general Community or above
	M. Level III but ALSO suitable for Advanced Middle School (chamber/madrigal, honor): based on suitable ranges, age-appropriate subject matter

**MIXED
CHORUS**

Choral Works by DAVID AVSHALOMOV

Secular

Songs of Innocence and of Experience SATB (divisi in a few) (Wm. Blake)
Double cycle, 45 separate settings, averaging [1-4 min. ea.] *See full list overleaf.*
Principles, secular cantata (Thos. Jefferson) [32'] SATB (divisi), solo baritone, orchestra, (or piano, can add perc.) (also version with band) (also for TTBB, below)
There's a Wind [4'] SATB (divisi), (brief S1 solo), opt. wind whistling (lyrics by composer)
There Was Another Song to Sing [4'] SATB, Alto (or Mezzo) solo, piano, cello, opt. harp (Bialik)
Gemeinsam [8'] SATB (divisi), (brief S1 solos) (Rose Ausländer) [also 4' version]
Let the Children Play [4'] SAB (or SAA), piano, opt. flute(s), (lyrics by the composer)
Go Ahead and Rejoice [2'] SATB (divisi) (Doris Avshalomov)
Father the Tree [4'] SATB (brief S1 solo) (Doris Avshalomov)
Song For Late Summer [4] SATB (divisi) (Doris Avshalomov)
U.S. 30 in Idaho [2'] SATB (divisi) (Doris Avshalomov)

Sacred

The Mixed Blessings, [12'] SSAATTBB, (*Beatitudes*—Matthew/Luke)
handbells (6-7 players)
Praise the Lord! [4:40] SATB (divisi), organ, opt. cymbal (Psalm 150)
This Sacred Space [4:45] Consecration Anthem with original congregational hymn
SATB (divisi) (brief alto solo)/organ/4 brass/timpani (text by the composer)
I Bend the Knee of My Heart [5'] SATB (divisi) (Canticle 14/Manasseh)
O Eucharist (*Columba Virtutem Illius*)—Meditation [5] SATB (divisi) (Hildegard von Bingen)
Kedushah, High Holy Days (Trad.) [5'] Cantor (solo ten. or sopr.), SATB, piano, flute
Chanukah tonight! [2:45] SATB (opt. divisi), piano, opt. tamb. (lyrics by the composer)
Also with string orchestra (or mandoline or balalaika orchestra)

WOMEN

Let the Children Play [4'] SAA, piano, opt. flute(s), (lyrics by the composer)
Where You Go, I Will Go (Ruth and Naomi) [12'] SSAA (brief S2, A2 soli)
Do You Believe in Angels? [9'] SSAA, 8 high strings (or organ reduction) (poem by the composer)
The Angel [3'] SSA from Songs of Innocence and of Experience (Wm. Blake)
Enchanted River [2'], SA, opt. S solo (Meredith Kennedy)

MEN

Principles, secular cantata (Thos. Jefferson) [32] Orig. version TTBB (divisi),
solo baritone, concert band (or piano, can add perc.)
The Star Spangled Banner [1:45] arranged for barbershop quartet or ensemble, TTBB
Happy Anniversary [1'] TTBB (lyrics by the composer)
Medley - Sergeant Pepper's Lonely Hearts Club Band (Lennon/McCartney) [15']
transcribed for TTBB chorus and/or 5 soli, piano/bass/drums/guitar (OR concert band)

NOVELTY

The Chocolate Carol, Holiday version [4:15] (David/Randi Avshalomov)
○ SATB (brief divisi), piano, optional flute; (also SATB *a cappella* caroling version)
○ SSAA, piano, optional flute
Love & Chocolate, Valentine's version [4:15]
○ SATB (brief divisi), piano, optional flute; (also SATB solo quartet version, piano)
Goodnight Moon (M.W. Brown), Unis. Trebles, piano/keyboard (opt. flute/string qtt.) [3']
Chicken Pie [3'] arr. of "Old Joe Clark" (trad.), SS, Orff instruments, string quintet (opt.)
Happy Anniversary [1'] SATB, or SSAA, or TTBB (lyrics by the composer)
The Garlic Blessing [3'] SATB (brief divisi), piano (lyrics by the composer)
Flopsy, the Christmas Pup [4:45] SATB, piano, opt. bass, drums (lyrics by the composer)
The U.S. Air Force Fugue [3'] TTBB (parody on "Off we Go, into the Wild Blue Yonder")

