

*David Avshalomov*



*Om Nama Shivaya*

*SSAATTBB Chorus*  
*(brief S1 solo)*

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(v1.1)

NOTE: The brief high soprano solo in the middle can be played by a flute instead.

#### NOTE BY THE COMPOSER

I am no spiritualist, but in my second year in Santa Monica (1980) I was walking down Ocean Avenue 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 and types. 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 and endlessly 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 dispenses with the normal arranger's procedures (filler transitions using unrelated material, arbitrary shifts of key, gratuitous counterlines, reharmonizations, games with the melody, etc.) Starting in the very low unison basses, it proceeds by accumulation of upper parts at repeats, then to various fairly obvious parallel-chord 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 final fade-out. No matter where it seems to go harmonically, it never really strays far from the fundamental ground tone of D in the end. Vocal overtone "harmonics" are gradually added at the end by more and more singers who stop carrying the melody, which is left to the lowest voices to end. 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

Straight tone throughout except 72-93, which may be expressive, even ecstatic

Stagger breathing on very long notes as needed.

Always get a good breath after "Na-mah"

Arr. David Avshalomov

**Lento**

♩ = 60

*tranquillo p*

Bass/Bar. *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

T. *Close down to the "m" gradually. Keep the vowel tall under the "m".*

10 *tranquillo p*

O mmm Na - mah Shi - va ya.

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

B. mmm O mmm O

T. **A**

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

*Close down to the "m" gradually. Keep the vowel tall under the "m".*

T.2 *tranquillo p*

O mmm

B/Bar. *p*

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

B. mmm O mmm O mmm

**B**

*p* *tranquillo* Close down to the "m" gradually.  
Keep the vowel tall under the "m".

26

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

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

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

T.2 8 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

42

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

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

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

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

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

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

**OPT. 3-PART BASS/BAR**

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

**D**

49 *mp* *p*

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

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

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

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

T. *mp* *p*  
 8 O mmm Na - mah Shi - va ya - (o) mm

T.2 *mp* *p*  
 8 O mmm Na - mah Shi - va ya - (o) mm

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

B. *mp* *p* *f* 5  
 O mmm Na - mah Shi - va ya. O  
 (no dim.)

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

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

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

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

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

T.2 *mf* 5 O mmm Na - mah Shi - va ya - (o) mm

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

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

**E**

63

*mf* *mp*

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

*mf* *mp*

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

*mf* *mp*

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

*mf* *mp*

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

*mp*

T. O mmm Na - mah - ya

*mf* *mp*

T.2 O mmm Na - mah

*mf*

B/Bar. O mmm

*mf*

B. O

Lyrics: ya. O mmm Na - mah - ya Shi - va ya.

Dynamic markings: *mf* (mezzo-forte), *mp* (mezzo-piano).

Performance instructions: *5* (fingerings), *mm* (murmuring), *.....* (trills).



68

**F**

*mf* 5

S. O mmm

S. ya. O mmm

A. ya. O mmm Na - mah

A. va ya. O mmm Na - mah

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

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

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

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

75

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

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

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

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

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

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

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

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

Detailed description: This is a musical score for the hymn 'Om Nama Shivaya'. It consists of eight staves, each representing a different vocal part: Soprano (S.), Alto (A.), Tenor (T.), Tenor 2 (T.2), Bass/Baritone (B/Bar.), and Bass (B.). The score is written in a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are 'Shi - va ya. O mmm Na - mah Shi - va'. The music features a melodic line with a prominent five-note scale run (marked with a '5') in the middle of each phrase. Dynamics include *mp* (mezzo-piano) and *mf* (mezzo-forte). A large, semi-transparent watermark 'SAMADHANA.COM' is overlaid diagonally across the entire page.

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

**G**

83

The musical score consists of eight staves. The vocal parts are Soprano (S.), Alto (A.), Tenor (T.), and Tenor 2 (T.2). The instrumental parts are Baritone/Bass (B/Bar.) and Bass (B.). The lyrics are: "ya. O mmm O mmm Na - mah Shi - va". The score includes musical notation with dynamics such as *f* and *mmm*, and fingerings like "5". A large watermark "NOTES FOR ALL" is visible across the page.

H

91

The musical score is arranged in a grand staff format with the following parts:

- Soprano (S.):** Two staves. Lyrics: "ya. o mm O mm Na - mah Shi - va ya." Dynamic markings: *p*, *mf*.
- Alto (A.):** Two staves. Lyrics: "ya. o mm O mm Na - mah Shi - va ya." Dynamic markings: *p*, *mf*.
- Tenor (T.):** One staff. Lyrics: "ya. o mm O mm Na - mah Shi - va". Dynamic markings: *p*, *mf*.
- Tenore II (T.2):** One staff. Lyrics: "ya. o mm O mm Na - mah Shi - va ya." Dynamic markings: *p*, *mf*.
- Bass/Baritone (B/Bar.):** One staff. Lyrics: "ya. o mm O mm Na - mah Shi - va ya." Dynamic markings: *p*, *mf*.
- Bass (B.):** One staff. Lyrics: "ya. o mm O mm Na - mah Shi - va". Dynamic markings: *p*, *mf*.

The piano accompaniment is shown in the top staff, starting with a dynamic marking of *p*. The key signature has two sharps (F# and C#), and the time signature is 8/8. The lyrics are written below the vocal staves, with some syllables underlined. Dynamic markings *p* (piano) and *mf* (mezzo-forte) are used throughout the score. A large watermark "Not4All.com" is visible across the page.

I

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

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

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

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

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

(Opt.: Engage audience to sing along, unison, low)

106 **J**

The musical score is for six voices: Soprano (S.), Alto (A.), Tenor (T.), Bass/Baritone (B/Bar.), and Bass (B.). It is in the key of D major (two sharps) and 4/4 time. The tempo is marked 'mm' (moderato) and the dynamics are 'p' (piano). The lyrics are 'Om Namah Shivaya'. The score features a five-measure rest for the first voice at the beginning of the phrase. A large watermark 'Not for performance use' is overlaid on the page.

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

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

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

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

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

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

All who can, starting where marked, sing D chord overtones, up and down slowly (vowel gradually shape oo-ee--oo). Otherwise stay on fundamental D.

112 *pp*                      overtones                      fundamental note D                      overtones                      fundamental (breathe as needed)

S. (oo)

S. *p* 5  
O mm Na - mah Shi - va

A. *p* 5  
O mm Na - mah Shi - va

A. *p* 5  
O mm Na - mah Shi - va

T. *p* 5  
O mm Na - mah Shi - va

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

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

B. *p* 5  
O mm Na - mah Shi - va

(each move at your own speed across overtones each time)

117      overtones                                  fundamental                                  overtones                                  fundamental

S.

S.

A.

A.

T.

T.2

B/Bar.

B.

Sing overtones, up and down slowly (vowel shape oo-ee--oo)      fundamental note

*pp*      5

*pp*      5

*pp*      5

*pp*      5

*p sempre*      5

ya.      ya.      ya.      ya.      ya.      ya.      ya.      ya.

O      O      O      O      O      O      O      O

mm      mm      mm      mm      mm      mm      mm      mm

Na - mah      Na - mah      Na - mah      Na - mah      Na - mah      Na - mah      Na - mah      Na - mah

Not for performance



overtone fundamental overtone fundamental

S. (breathe as needed)

overtone fundamental overtone fundamental

A. (breathe as needed)

overtone fundamental overtone fundamental

overtone (breathe as needed) fundamental

Shi - va ya. oo

overtone fundamental

T. Shi - va ya. oo

pp 5

T.2 Shi - va ya. O

pp 5

B/Bar. Shi - va ya. O

p 5

B. Shi - va ya. O

125

overtone fundamental overtone

S.

overtone fundamental overtone

S.

overtone fundamental overtone

A.

overtone fundamental overtone

A.

overtone (breathe as needed) fundamental overtone

T.

8

T.2

mm Na - mah Shi -

B/Bar.

mm Na - mah Shi -

B.

mm Na - mah Shi -

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All but Bass  
fade out

♩ = 20

♩ = 40

128

S. fundamental overtones end on fundamental

S. fundamental overtones end on fundamental

A. fundamental overtones end on fundamental

A. fundamental overtones end on fundamental

T. fundamental overtones end on fundamental

T.2 overtones end on fundamental  
va ya. oo

B/Bar. overtones end on fundamental  
va ya. oo

B. va ya.

## 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	

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

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

## Choral Works by DAVID AVSHALOMOV

### Mixed Chorus

#### 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.*

**Father the Tree** [4'] SATB (brief S1 solo) (Doris Avshalomov)

**Gemeinsam** [8'] SATB (divisi), (brief S1 solos) (Rose Ausländer) [also 4' version]

**Go Ahead and Rejoice** [2'] SATB (divisi) (Doris Avshalomov)

**Let the Children Play** [4'] SAB (or SAA), piano, opt. flute(s), (lyrics by the composer)

**Light Dawns in the Darkness** SATB divisi [4'45"] (Psalm 112)

**Now the Hazy Mirage, SSAATTBB** [3'] (lyrics by the composer)

**OM Namah Shivaya SSAATTBB** (brief S1 solo) [9-10'] (trad. Hindu)

**Principles, secular cantata** [32'] SATB (divisi), solo baritone, orchestra, (Thos. Jefferson)

(or piano, can add perc.) (also version with band) (also for TTBB, below)

**Song For Late Summer** [4] SATB (divisi) (Doris Avshalomov)

**There Was Another Song to Sing** [4'] SATB, Alto (or Mezzo) solo, piano, cello, opt. harp (Bialik)

**There's a Wind** [4'] SATB (divisi), (brief S1 solo), opt. wind whistling (lyrics by composer)

**U.S. 30 in Idaho** [2'] SATB (divisi) (Doris Avshalomov)

#### Sacred

**Chanukah tonight!** [2:45] SATB (opt. divisi), piano, opt. tamb. (lyrics by the composer)

**I Bend the Knee of My Heart** [5'] SATB (divisi) (Canticle 14/Manasseh)

**Kedushah, High Holy Days** (Trad.) [5'] Cantor (solo ten. *or* sopr.), SATB, piano, flute

Also with string orchestra (or mandoline or balalaika orchestra)

**The Mixed Blessings, [12'] SSAATTBB, (*Beatitudes*—Matthew/Luke) handbells (6-7 players)**

**O Eucharist (*Columba Virtutem Illius*)—Meditation** [5] SATB (divisi) (Hildegard von Bingen)

**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)

#### WOMEN

**The Angel** [3'] SSA from Songs of Innocence and of Experience (Wm. Blake)

**Do You Believe in Angels?** [9'] SSAA, 8 high strings (or organ reduction) (poem by the composer)

**Enchanted River** [2'], SA, opt. S solo (Meredith Kennedy)

**Let the Children Play** [4'] SAA, piano, opt. flute(s), (lyrics by the composer)

**Where You Go, I Will Go** [12'] SSAA (brief S2, A2 soli) (Ruth and Naomi)

#### MEN

**Happy Anniversary** [1'] TTBB (lyrics by the composer)

**Principles, secular cantata** ([32] Orig. version TTBB (divisi), Thos. Jefferson)

solo baritone, concert band (or piano, can add perc.)

**The Star Spangled Banner** [1:45] arranged for barbershop quartet or ensemble, TTBB

**Sergeant Pepper's Lonely Hearts Club Band – Medley** [15'] (Lennon/McCartney)

transcribed for TTBB chorus and/or 5 soli, piano/bass/drums/guitar (OR concert band)

#### NOVELTY

**Chicken Pie** [3'] SS, Orff instruments, string quintet (opt.) arr. of "Old Joe Clark" (trad.)

**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)

**Flopsy, the Christmas Pup** [4:45] SATB, piano, opt. bass, drums (lyrics by the composer)

**The Garlic Blessing** [3'] SATB (brief divisi), piano (lyrics by the composer)

**Goodnight Moon** [3'] Unis. Trebles, piano/keyboard (opt. flute/string qtt.) (M.W. Brown),

**Happy Anniversary** [1'] SATB, or SSAA, or TTBB (lyrics by the composer)

**The U.S. Air Force Fugue** [3'] TTBB (parody on "Off we Go, into the Wild Blue Yonder")



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