

Gamaya  
GP - R013  
SATB, doumbek

Paul John Rudoi

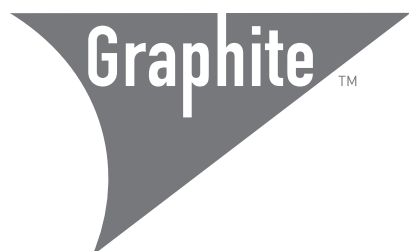
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# Paul John Rudoi

## Gamaya

for SATB choir with doumbek

Commissioned in collaboration with Graphite Publishing  
by the 2015-2016 Hopkins High School Choral Program, Philip Brown, conductor.



notable. elevated.

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SATB choir and doumbek

Brhadaranyaka Upanishad, 1.iii.28

Paul John Rudoi

Constantly Flowing (♩ = 108)

notable. elevated.

Voice

*p* (SA) 1 (TB) 2 TM

ga - ma - ya... ga - ma - ya...

A 1 (S) 1 (T) 2 (A) 3 (B) 4

*p*

a - sa - to mā sad ga - ma - ya, ga - ma - ya,

7 *mp*

ta - ma - so mā jyo - tir ga - ma - ya, mṛt -

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*mf*

yor mā' mṛt - aṃ ga - ma - ya, o - m

15 *p*

o - m

notable. elevated.

Graphite™

notable. elevated.

Sing this section 4x through at minimum. On third time, stagger men in on lower octave (T1 -> T2 -> B).

Start piano and grow to forte throughout repeats. After reaching forte add wordless improvisation from soloists if desired.

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**B** ② (S1) 1 (S2) 2 (A) 3

sān - ti - ḥ sān - ti - ḥ sān - ti - ḥ

**C** ①

SA *f* ga - ma - ya... TM ga - ma - ya... notable. elevated.

TB *f* ga - ma - ya... ga - ma - ya...

29

SA ga - ma - ya... ga - ma - ya...

TB ga - ma - ya... ga - ma - ya...

**D** *sempre p* (S) 1

a - sa - to mā sad ga - ma - ya, ga - ma - ya,

35 (T) 2

ta - ma - so mā jyo - tir ga - ma - ya, mrt -

39 (A) 3

yor mā' mrt - am ga - ma - ya, o - m'

43 (B) 4

o - m'

Hold fermata until all parts have arrived.  
Repeat djembe until desired length of final note, cutting off together on a downbeat.

## Paul John Rudoi



Paul John Rudoi is an award-winning musician, entrepreneur, and advocate for the arts. Deemed “indisputably unique, confident, and innovative” by the American Prize, Paul John Rudoi’s compositions are commissioned and performed by ensembles worldwide including Orphei Dränger, the Santa Fe Desert Chorale, Cantus, and Seraphic Fire. As a tenor vocalist, Paul has performed and recorded a wide range of music in professional ensembles nationwide including Seraphic Fire, the Santa Fe Desert Chorale, True Concord, the Oregon Bach Festival, and Cantus.

Paul is also a fierce advocate for new music trends, resources, and issues. He is the co-founder of Consortio, an online platform designed to make commissioning music better for composers, conductors, and ensembles.

Paul served as Artistic Director of the St. John’s Boys’ Choir during their 40th Anniversary Season. He is now a digital strategist for the National Lutheran Choir and Chorale Director at Meetinghouse Church. Paul enjoys building, eating, and singing, not always in that order.

### Gamaya (Lead Me)

**asato mā sad gamaya**

[əsətɔ mɑ səd gəməyə]

*From untruth lead me to Truth.*

**mṛtyor mā mṛtaṃ gamaya,**

[mṛtɪɹ̥ɔr mɑ mṛtəm gəməyə]

*From death lead me to Immortality.*

**tamaso mā jyotir gamaya,**

[təməsɔ mɑ dʒɔtɪr gəməyə]

*From darkness lead me to Light.*

**om śāntiḥ śāntiḥ śāntiḥ.**

[ɔm ʃəntɪh ʃəntɪh ʃəntɪh]

*Om Peace, Peace, Peace.*

*- Brhadaranyaka Upanishad, I.iii.28*

### Guide to Pronunciation:

- In Sanskrit, the short *a* is pronounced like the *u* in the English word ‘but’, and the long *ā* is pronounced like the *a* in ‘father’.
- For consonants, approximations include *j* as in ‘jungle’, *ṣ* as in ‘shun’, *s* as in ‘sun’, and *ś* as something half-way between the other two *s*’s. The *ḥ* has a small [i] after it, but it is considered an after-effect of the consonant and not an extra syllable. The *ṃ* is a more nasal, frontal sounding m.
- The *ṛ* is a vowel, pronounced midway between ‘ri’ as in ‘rivet’ and ‘er’ as in ‘father’.

### Notes:

I found this text while on an ancient-languages-google-search kick, and found it to be the perfect fit for a round-focused concert work for choir. Gamaya is influenced by sound of ancient chants in Vedic Sanskrit, where the cantors would flirt with the upper halfstep and the whole step below the drone. It focuses on mantra-like repetition throughout the choir, another fascination of mine and an aspect of this ancient, sacred chant music.

The piece in its published form is a concert work, but the main round in measures 3-18 can be used on its own. A choir could sing the round in unison, or as a 2- or 4-part round as designated, each new part coming in half a bar later, or each new part could come in a full bar later. The voicings are a suggestion, though this particular round works best with alternating ranges.

Please use one drum at minimum, and feel free to explore other percussion as long as it supports the vocals rather than obscuring them. A doumbek is preferred, though djembes and other available drums can be used. Please adhere to entrances and exits notated with the diamond numbers in the score per the rhythms below. These rhythms are a basis, adaptable to the player’s skill level, but feel free to explore, grow, and shape the percussion with the narrative of the piece as well (such as growing with the mantra at letter B).

- Paul John Rudoi, 2015

