

PROGRAM NOTES

My creative spirit in general has been greatly influenced by Native American culture due to my time spent living in New Mexico. While in Santa Fe, I asked that some of my work be reviewed by a member of the Navajo Nation, as the music in question would be using Navajo prayers. It was given a blessing by the member's Medicine Man because of the prayerful and respectful way the material was used. The original intent behind the piece that would become "Warrior" was to give voice to the Native American experience in America, as requested by the commissioning choir. As fate would have it, I ended up being the one to write the text as well as the music. Since I am not qualified to speak to that specific experience directly, the piece took a slightly different turn. While the music, instrumentation, and desert imagery evoke an ethos of the Native voice, the text comes from my own experience as a woman standing her ground in a vocation that, while evolving, is still very male dominated. I felt the text could speak universally to all women striving to hear their own voices through the din of a world that may ask them to be less than, whatever each woman's road might be. Anglo or Native, Gay or Straight, American or Immigrant, and indeed male or female, we each can find commonality and strength in our experiences of attempted marginalization as well as our refusal to bow to them. It is my hope that our realizing this, and contemplating how we all are as connected as we are different, might spark a spirit of empathy amongst us.

—Karen Marrolli

TEXT

The distant drums rise like stars through clouds ripe with warning,
and they shatter the silence of the night.

With each dusk they shout at me across living desert skies.

They ride on the wind to silence my voice.

They beat out my story to rewrite my soul, but I resist.

I must stand my ground.

I will stand my ground.

I will always resist.

I will stand my ground.

They batter, they try to knock me down, crush my soul in the sand,
but I stand firm amid the swirling dust that envelops me.

I am one with the strong earth that breathes all life into one song,
sung throughout the ages, through all creation.

Though the darkness falls like rain, over the mountain, breaks the dawn.

I've chosen to walk forth a woman,

a warrior who always will rise and create the morning.

—Karen Marrolli

AVAILABLE EDITIONS

→ Solo Voice, SATB, Flute, and Drum	1.3260
Solo Voice, SSAA, Flute, and Drum	1.3261
Flute and Drum Parts (<i>for both versions</i>)	1.3260A

Karen Marrolli (b. 1975)

For biographical information visit: www.karenmarrollimusic.com

Commissioned by the Zia Singers, Santa Fe, New Mexico,
Aaron Howe, Artistic Director

Warrior

for Solo Voice, SATB Chorus, Flute, and Drum

K. M.

Karen Marroli (ASCAP)

The musical score is written for three parts: Drum, Soprano/Alto, and Tenor/Bass. The time signature is 3/4. The tempo is marked with a quarter note equal to 76 (♩ = 76). The score is divided into three systems, with measures 5 and 9 marked at the beginning of the second and third systems respectively.

- Drum*:** Plays a steady rhythmic pattern of quarter notes. Dynamic marking: *mp*.
- Soprano/Alto:** Features melodic lines with dynamic markings *p*, *mm*, and *p*. Includes triplet markings (3).
- Tenor/Bass:** Features melodic lines with dynamic markings *mm* and *mm*. Includes triplet markings (3).

In the second system, the Soprano/Alto and Tenor/Bass parts have dynamic markings *mp*, *p*, and *mf*. The Tenor/Bass part includes a fermata over a measure.

In the third system, the Solo Voice part begins with the lyrics "The dis - tant". The dynamic marking for the Solo Voice is *mf*. The Soprano/Alto and Tenor/Bass parts continue with melodic lines and dynamic markings *mp* and *mm*.

* A Pueblo Drum is preferred.

13

drums _____ rise like stars _____ through _

pp

mm

pp

mm

17 Flute

clouds ripe with warn - ing, _____

mp

oo _____ oh _____

mp

oo _____ oh _____

21

mf _____ *f*

close to "m" _____ and they shat-ter the _____

mf _____ *pp* _____ *mf*

hum _____ ha

close to "m" _____

mf _____ *pp* _____ *mf*

hum _____ ha

25

si - lence of _ the night.

yo With each dusk they shout at me a - cross liv-ing

yo With each dusk they shout at me a - cross liv-ing

28

des - ert clouds. They

des - ert clouds. They

33

call me by name to _ si - lence my voice. oo _

call me by name to _ si - lence my voice. oo _

37

mp *mf* *mp* *mf*

They

mm *mm*

42

mf

beat out my story to

45

mp *f* *pp* *f*

re - write my soul, —

mm *mm*

but I must fight. I must

but I must fight. I must

49
Fl. *fff*

Dr. *ff* *fff*

Solo Voice

S *div.* *fff*
stand _ my ground. I will stand _ my ground.

A *div.* *fff*
stand _ my ground. I will stand _ my ground.

T *div.* *fff*
stand my ground. I will stand my ground.

B *div.* *fff*
stand _ my ground. I will stand _ my ground.

(for rehearsal only)

ff

But I al-ways will fight. I will stand my ground.

unis. f

ho _____ I will stand my ground.

unis. f

ho _____ I will stand my

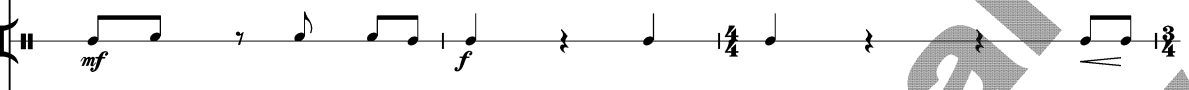
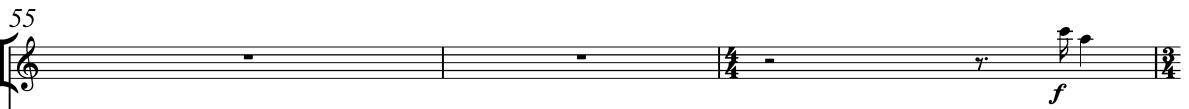
unis. f

ho _____ I will

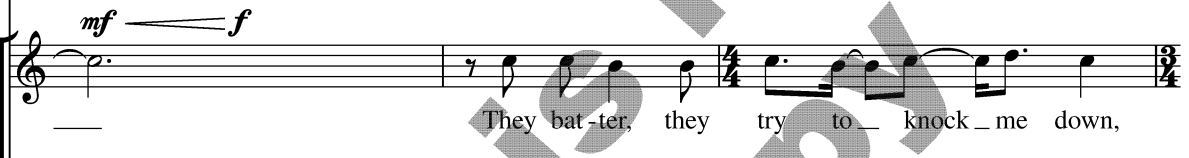
unis. f

ho _____

55

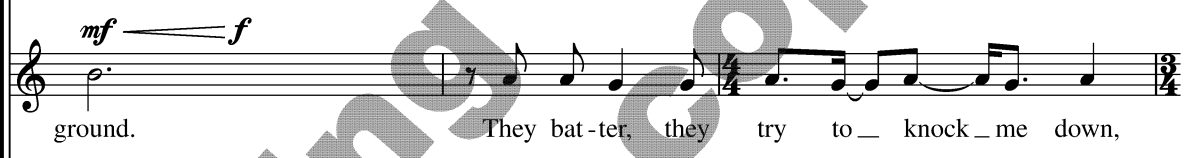


mf — *f*



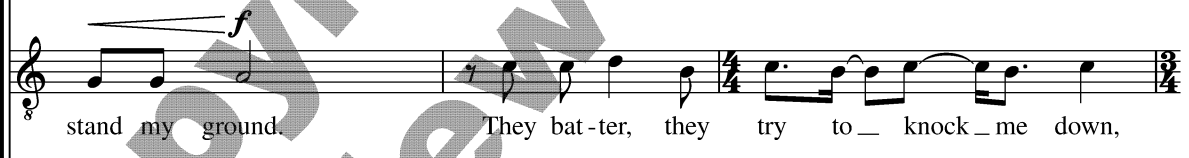
They bat-ter, they try to knock me down,

mf — *f*



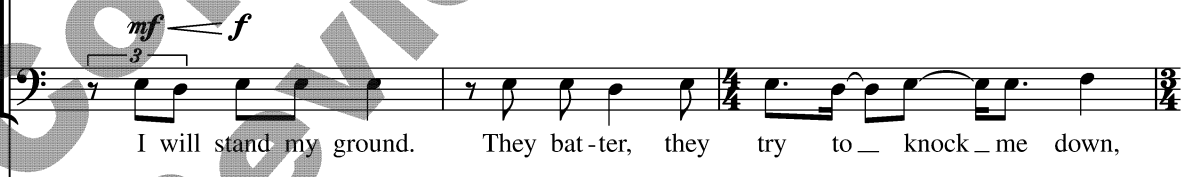
ground. They bat-ter, they try to knock me down,

f



stand my ground. They bat-ter, they try to knock me down,

mf — *f*



I will stand my ground. They bat-ter, they try to knock me down,



58

ff *ff* *p*

crush my soul in the sand, but I shall stand _

ff *p*

crush my soul in the sand, but I shall stand firm _

ff *p*

crush my soul in the sand, but I shall stand _ firm a -

ff *p sub.*

crush my soul in the sand, but I shall stand firm a - mid the

61

mf *f* *(f)* *ff* *mf*

p *mf* *f* *mf*

firm a - mid the thick smoke that en - vel - ops me. ah _

mf *f* *mf*

a mid the smoke that en - vel - ops me. ah _

mf *f* *mf*

mid the thick smoke that en - vel - ops me. ah _

mf *f* *mf*

thick smoke that en - vel - ops me. ah _

64

tr
ff
f

ah ah oh

ah ah oh

ah ah oh

ah ah oh

67

Fl. *mp* *p*

Dr. *mp* *mf*

Solo Voice *mf*
I am one_ with the strong_ earth

S
A *unis.* *p* *mm* *mm*

T
B *unis.* *p* *mm* *mm*

71

that breathes all life in-to one song,

oh Sung through-

oh Sung through-

76

Dr.

Solo Voice

through-out the ag - es, through all cre -

S

out the ag - es, through all cre - a - tion,

A

out the ag - es, through all cre - a - tion,

T

out the ag - es, through all cre - a - tion,

B

out the ag - es, through all cre - a - tion,

78

mp *mf*

f

f

a - tion, through all cre - a - tion,

mp *mf*

through all cre-a - tion, through all cre - a tion, through all cre-a - tion,

mp *mf*

through all cre-a tion, through all cre-a - tion, through all cre-

mp *mf*

through all cre-a - tion, through all cre-a - tion,

mp *mf*

through all cre-a -

80 *f*

ff

Though the dark - ness falls like rain,

f

through all cre - a - tion.

f

a - - - tion.

f

through all cre - a - tion.

f

tion, all cre - a - - tion.

82

fp

mp

f

o - ver the moun - tains, _____ breaks the dawn.

close to "m" *mf* stagger breathing no attack *mp*

hum _____ oo _____

close to "m" *mf* stagger breathing no attack *mp*

hum _____ oo _____

close to "m" *mf* stagger breathing no attack *mp*

hum _____ oo _____

close to "m" *mf* stagger breathing no attack *mp*

hum _____ oo _____

85

mp

I have chos - en to

mp

I have chos - en to

mp

I have chos - en to

mp

I have chos - en to

89

walk forth a wo - man, a war - ri - or

walk forth a wo - man, a war - ri - or

walk forth a wo - man, a war - ri - or

walk forth a wo - man, a war - ri - or

93

mp

mf

who al - ways will rise, will

p

mm

p

mm

p

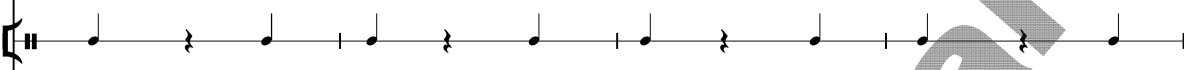
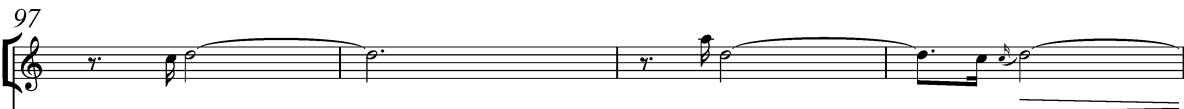
mm

p

mm

Copying is illegal
Review only

97



rise, _____ rise_ and cre - ate_ the _____ morn -



mp p mf



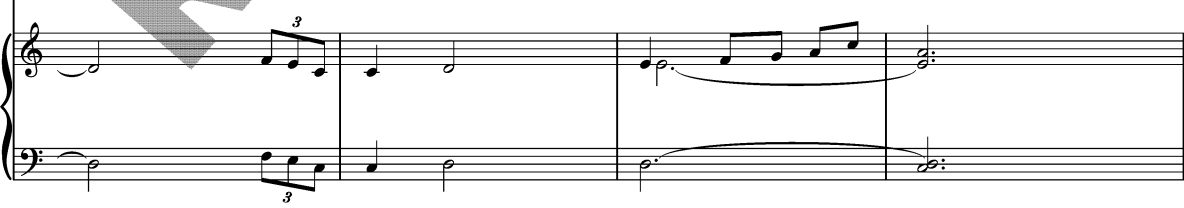
mp p mf



mp p mf



mp p mf



101

Musical staff with treble clef, showing a half note followed by a dotted half note, both marked *pp*.

Musical staff with alto clef, showing a sequence of quarter notes.

Musical staff with treble clef, showing a half note followed by a dotted half note, with the lyric "ing." below.

Musical staff with treble clef, marked *mp*. Shows a half note followed by a dotted half note, then a triplet of eighth notes. Lyric: "mm cre - ate the morn -"

Musical staff with treble clef, marked *mp*. Shows a half note followed by a dotted half note, then a triplet of eighth notes. Lyric: "mm cre - ate the morn - ing, cre -"

Musical staff with treble clef, marked *mp*. Shows a half note followed by a dotted half note, then a triplet of eighth notes. Lyric: "mm cre - ate the morn - ing."

Musical staff with bass clef, marked *mp*. Shows a half note followed by a dotted half note, then a triplet of eighth notes. Lyric: "mm cre - ate the morn - ing, cre - ate the"

Musical staff with grand staff (treble and bass clefs), showing a half note followed by a dotted half note, then a triplet of eighth notes in both hands.



104

ing. *p* *ppp*

ate the morn - ing. *p* *ppp*

morn - ing. *p* *ppp*

108

ppp