

Color Prayer

for
clarinet, piano, voice

by
Patricia Ann Repar

Performance Notes

Program Notes

The text of *Color Prayer* is comprised of excerpts from the following sources: *Way of the Peaceful Warrior* by Dan Millman, the Islamic Call to Prayer, Mexican folk songs as sung by Linda Ronstadt, the Ordinary of the Roman Catholic Mass, and *Memoirs from the Women's Prison* by Nawal El Saadawi.

"The body was now a broken, twisted piece of meat. Carrion, birds, rodents, insects, and worms came to feed on the decomposing flesh [Allahu akbar] that I had once imagined to be me. Time passed faster [Mata me cielo] and faster and the days flashed by and the sky became a rapid blinking, an alternation of light and darkness [A donde estas?] flickering faster and faster into a blur. The seasons changed and the remains of the [Hablan me montes y valles] body began to dissolve into the soil enriching it. The frozen snows of winter preserved my [Christe eleison] bones for a [Speak to me valleys and mountains] moment in time but as the seasons flashed by in evermore rapid cycles even the bones became dust. From the nourishment [Donde?] of my body [Lord have mercy. Gritenme piedras del campo] flowers and trees grew and died in that [A donde?] meadow. Finally even the meadow disappeared. I had become part of the carrion birds that had feasted on my flesh, part of the insects [Kyrie eleison] and rodents, and part of their predators in a great cycle of life and death. I became their ancestor--

Hablan me montes y valles. Speak to me. Gritenme piedras del campo. Allahu Akbar. Christo. A donde? Christo. Traga me tierra. Donde? Donde? Traga me tierra. Christo.

Every dawn I wait for him and I hear him. I raise my head towards the piece of sky visible through the bars. Can't see the curlew. I'm satisfied just to hear him without seeing him. Enough that I hear and that I can move my arms and legs and jump up and down on the floor of the cell, that my heart beats, the sweat pours, my body goes under and shower and the thick water falls, and that I dry my hair and light the gas..."

Performance Instructions

Pianist:

The diads in Sections A and B following the glissandi must be struck gently enough not to intrude on the sound of the gliss but loudly enough to sustain after the pedal is abruptly released and the sound of the gliss suddenly disappears.

Clarinetist:

Section A begins with an instruction to whisper-speak the text. The first clarinet tone is heard on page 4.

In Section B the clarinet flourishes are extended ornaments and can be slightly varied but rhythmic diversity must be maintained.

Section D should sound almost dance-like. The timbre of the clarinet needs to be harsher, thicker, and brighter than in the other sections of the piece.

Vocalist:

All vocal parts are meant to be whispered-spoken or sung through a microphone. The singing parts (not any of the whisper-speech) should be processed ever so slightly with a chorus effect.

Notation

Accidentals are valid for the length of one measure or one phrase in non-metric parts.

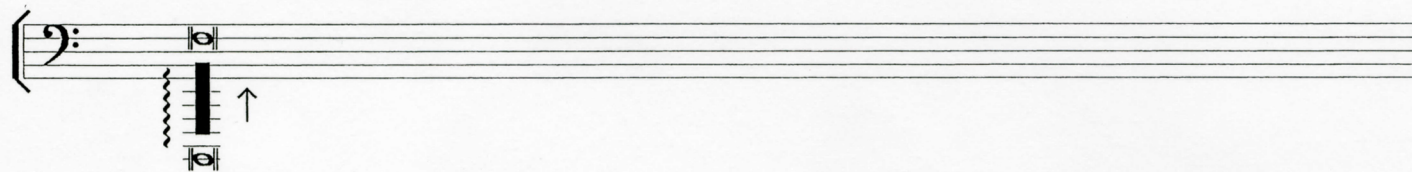
Note the frequent octave transposition of clefs.

The score is in concert pitch. Transposed clarinet scores are available upon request.

Spatial notation throughout Sections A and B (and at the end of F) provides a general idea of timing and synchronicity among performers. Durations should be thought of as relative:



The following notation indicates a piano glissando performed such that no individual pitches are heard except for the highest and the lowest. Strive for a dark blurry sound. Arrows indicate the direction of the gliss. The gliss itself should be played in one quick swoop but held for the full duration of note values. Dragging the heel of the palm enclosed with a thick mitten of some kind and weighted with the other hand on top of it should help. Glissandi in Section F should be played the same way.



Color Prayer

Pat. Ann Repar

A

Voice

Clarinet *half-whispering and half-speaking, articulated quickly and crisply*

The body was now a broken, twisted piece of meat. Carrion, birds, rodents, insects, and worms came to feed on

Piano

ppp

ppp *#*

ppp

una corda throughout A and B sections

Teo

*

Voice *half-whispering and half-speaking, articulated quickly and crisply*

Allahu akbar. Mata me cielo.

Clarinet

the decomposing flesh that I had once imagined to be me. Time passed faster and faster and the days

Piano

[on strings.....]

ppp

Teo

3

Voice

A donde estas?-----

Clarinet

flashed by and the sky became a rapid blinking, an alternation of light and darkness flickering fas-----

8

Piano

8

moderate tempo

mp *f*

*

Red

4

Voice

Hablan me montes y valles.

Clarinet

----- ster and faster into a blur. The seasons changed and the remains of the body began to dissolve into

8

Piano

8

pluck string

7 *intone for length of dash*

Voice *Don-----Lord have mercy. Gritenme piedras del campo. A do-----*

Clarinet *-ishment of my body flowers and trees grew and died in that meadow. Finally even the meadow disappeared. I*

Piano *mp mp*

** Fed*

8

Voice *n-----*

Clarinet *on clarinet*

Piano

had become part of the carrion birds that had feasted on my flesh, part of the in-----

9 *sing*

Voice Ky-----ri e-----

Clarinet

-sects and rodents, and part of their predators in a great cycle of life and death. I became their ancestor

Piano

10

Voice le i son-----

Clarinet

tr (#)

pp

Piano

f

mp

crescendo

Ped

B

11

airy shading of clarinet note with microtonal inflections

Voice

pp Ha-----
(as in 'hablan')

Clarinet

p

Piano

8

p

8

*

12

half-whisper half-speech

Voice

Hablan me montes y valles.
Speak to me.

Clarinet

Piano

8

mp

8

Ped

13 *airy shading of clarinet note with microtonal inflections*

Voice *mp* Gri-----
(as in 'gritenme')

Clarinet *mp*

Piano *mp*

8

8

*

14 *half-whisper half-speech*

Voice Gritenme piedras del campo.

Clarinet *mf* *mp*

Piano *mp*

8

8

Teo

15

Voice *mp* Al - la- hu-----

Clarinet *mf*

Piano *mp*

8

8

*

16

Voice Ak bar. *mf* Chri-----

Clarinet *mp* *mf*

Piano *mp*

8

8

Ted *

C

♩ = 54

17

Voice

Clarinet

Piano

i -----

p *i* -----sto

p

mf

p

19

Voice

Clarinet

Piano

mf

f

mp

f

p

mf

p

21

Voice

Clarinet

Piano

mf *f* *mp* A Do -nde

p *mf* *p*

23

Voice

Clarinet

Piano

mp Chri-----sto

mf *mf* *mf*

D

29

Voice

Clarinet

Piano

31 *poco accelerando*

Voice

Clarinet

Piano

34

Voice

Clarinet

Piano

3

36

Voice

Clarinet

Piano

3

38

Voice

Clarinet

ff

Piano

ff

40

Voice

Clarinet

p

Piano

p *mf*

E

43 *hum*

Voice

ppp

freely harmonize with multiphonics throughout Section E

Clarinet

pp

pluck strings and pedal freely

Piano

mf

47 *hum*

Voice

oooh

Clarinet

Piano

51

Voice

Clarinet

Piano

oooh

3

55

Voice

Clarinet

Piano

Do

65

Voice *mf* Tra ga me tierra

Clarinet *mf*

Piano Strings

Piano *mf*

68

Voice Chri- sss

Clarinet

Piano Strings

Piano

mf

71 *air only slowly, half-whisper half-speech*

Voice *s-----to* Every dawn I wait for him
and I hear him.

Clarinet *crescendo ff p*

Piano Strings *p*

Piano *crescendo ff p*

Red *

73

Voice I raise my head towards the piece of sky
visible through the bars.

Clarinet *mp*

Piano

77 *more quickly, less and less understandable*

Voice

legs, and jump up and down on the floor of the cell, that my heart beats, the sweat pours, my body goes under the

Clarinet

Piano Strings

Piano

(alternating freely key and string glissandi)

p *pp* *p* *mf*

78 *fine*

Voice

shower and the thick water falls and that I dry my hair
and light the gassssssssssssss.

Clarinet

Piano

pp *ppp* *f* *ff* *