

...flow mingled down

**for
grand piano/mistuned upright piano
and percussion**

*in memory of
Nikolai Korndorf*

Bob Pritchard 2002

*Commissioned by
Two New Hours of the
Canadian Broadcasting Corporation*

Programme Note

Written as an homage to the Russian-Canadian composer Nikolai Korndorf, this work contains overt and subtle references to his music and character. There are sparse and complex textures, pounded repetitions, bits of quotation, odd syncopations, strong contrasts, and many vocalisms, combining to create a snapshot of some of my impressions of Nikolai.

The title comes from Isaac Watts' hymn *When I Survey the Wondrous Cross*, and segments of the hymn tune *Rockingham* are presented in distorted fashion on the mistuned upright piano. In the final section of the work the distorted hymn tune segues into a motif from Korndorf's *Yarillo*, (a piano piece depicting a Slavic sun god) while the performers gently repeat "Welcome". This is the title of one of Nikolai's last pieces, arising from a question he posed to guests during a dinner party at my house. Unknown to us, the answer we arrived at would provide the title for his piece for women's chorus.

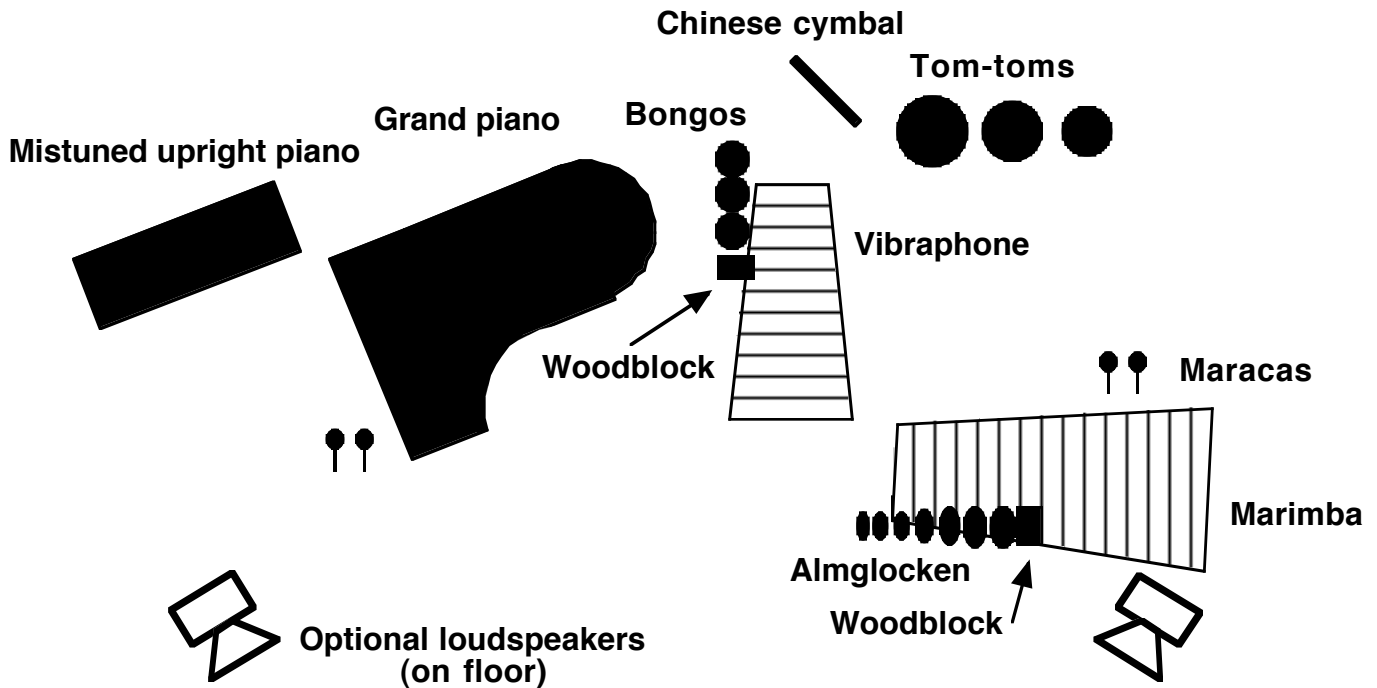
The question was "What will the angels say when they greet you in Heaven?"

I hope Nikolai has found his answer.

“...Sorrow and love flow mingled down,”

Isaac Watts

Suggested stage



Setup Notes

Mistuned upright piano: the detuning of the piano should result in a “shimmer” in the sound, so that we know the piano is out of tune, but not so out of tune that we can’t hear what the harmonies and melodies should be.

- for notes with three strings, slightly detune the middle string
- for notes with two strings, slightly detune one string only
- for notes with one string, slightly detune

Bongos: small roto-toms may be substituted for the bongos, but the pitches should be high, contrasting with the tom-toms.

Almglocken: the almglocken do not need to be matched in the quality of their sound. The pitches indicated in the score are only approximate: they do not have to be tuned to a diatonic scale, and they should never form a major scale.

Pianist’s maracas: small and high pitched. “Eggs” have a good timbre for this part.

Chinese cymbal: should have a flat, non-sustaining sound, preferably with an upward pitch bend.

Loudspeakers and microphones: it may be necessary to amplify the performers’ voices. If so, wireless headset mikes or wireless lapel mikes should be used, with the diffusion volume adjusted to that the voices can be heard above the instruments. Under no circumstances are the instruments to be miked.

Lighting: dark, sombre lighting will work best with this piece. Performers may need to use music stand lights. Alternatively, a dark stage can be used with “pools” of light over the performers, created with overhead spots.

...flow mingled down

to the memory of Nikolai Korndorf

Bob Pritchard 2002

5

ff = 60

Voice: *ff* Kal Sss *p* niente

Perc: **Vibraphone** *Motor off* (Maracas taped to soft mallets) *p* niente

Piano: *ff* (l.v.) *p*

10

Voice: *ff* Ka! Ka! Sss *p* niente

Perc: *p* niente

Piano: *p*

15

Voice

Sss

Perc

p

p

3

9

Voice

Sss

Piano

8

p

3

3

6

3

20

Voice

Sss

Perc

p

p

p

mp

p

Voice

Sss

Piano

8

p

3

p

mp

p

mp

p

6

3

25

Score for measures 25-29. The score includes staves for Voice, Percussion, and Piano.

Measures 25-29:

- Voice:** Two staves. Both start with a note marked with an asterisk and a slur, with the instruction "(voiced, gradual port.)" above. The first staff has a dynamic marking *p* above the second measure. Both staves end with a note marked with an asterisk and a slur, with the instruction "(voiced, gradual port.)" above and a dynamic marking *p* above the final measure. The word "Aw" is written below the first notes of both staves.
- Percussion:** A single staff with a treble clef. It features a series of chords marked with a double sharp symbol (##) and a slur. A dynamic marking *pp* is placed above the fourth measure. The staff concludes with a melodic line marked *mp*.
- Piano:** A grand staff (treble and bass clefs). The right hand starts with a note marked with an asterisk and a slur. Dynamics include *mp* (measures 26-27), *p* (measures 28-29), and *p* (measures 30-31). Fingerings 5 and 3 are indicated. The left hand features triplets of eighth notes in measures 26, 28, and 30.

30

Score for measures 30-34. The score includes staves for Voice, Percussion, and Piano.

Measures 30-34:

- Voice:** Two staves. Both start with a note marked with an asterisk and a slur. The second staff has a dynamic marking *p* above the first measure. Both staves end with a note marked with an asterisk and a slur, with the instruction "(voiced, gradual port.)" above and a dynamic marking *p* above the final measure. The word "Aw" is written below the first notes of both staves.
- Percussion:** A single staff with a treble clef. It features a melodic line with triplets of eighth notes. A dynamic marking *mp* is placed above the second measure. A fingering 5 is indicated at the beginning.
- Piano:** A grand staff (treble and bass clefs). The right hand has a dynamic marking *mp* in measure 30 and *mp* in measure 32. The left hand features a complex melodic line with a dynamic marking *mp* in measure 32 and a fingering 5 in measure 33.

35 *rolled r*

ff Ka! Ka! Rrrah!

Bongos

ff *Hard mallets, no maracas*

(Vibraphone)

ff *rolled r*

ff Ka! Ka! Rrrah!

Piano

ff

(voiced, gradual port.)

Rrr Aw

40 **ff** Ka! Ra! Ka!Ra!

Perc

p **ff** **p**

(voiced, gradual port.)

Rrr Aw

ff **ff** **p**

Piano

ff **p** **ff** **p**

55

ff

Ka! Ra! Ka! Ra!

Perc

mf

ff

mp

mf

ff

3

3

3

3

60

sfp

sfp (voiced, rolled r)

Ka! Sss Sss Rrrr

Perc

f

p

p

5

6

3

3

sfp

sfp (voiced, rolled r)

To Maracas (Eggs)

p

p

Voice *p* Ka! *pp* (voiced, gradual port.) Ah
 Perc *mp*
 Voice *p* Ka! Ra! *pp* (voiced, gradual port.) Ah
 Piano **Maracas(Eggs)** *p* 5 5 5

Voice *mp* Ka! *mp* (no port.) Ah
 Perc *p* *mp*
 Voice *mp* Ka! *mp* (no port.) Ah
 Piano *mp* *f*

Voice
f sfp ————— *f*
 Ka! Sss _____ Ka!

Perc
f *f* *f*

Voice
f sfp ————— *f*
 Ka! Sss _____ Ka! Ra! Ka!

Piano
f
 8 3 3 3
 6 5 6 3
 3 6

75
Voice
 Ra! Ka! Ka! Ra! Ra! Ra Ka!

Perc
 3 6 3

Voice
 Ka! Ra! Ra! Ka! Ra

Piano
 8 3 3 3 3 3 3
 6 6 6 6 6 6 6
 6 6 6 6 6 6 6
loco

80

(Rolled r)

Score for measures 80-84. The score includes staves for Voice, Percussion, and Piano.

Voice: The top voice part features lyrics: Ra! Rrah! Ka! Ra! Ka! Ra! with a rolled 'r' instruction. The bottom voice part features lyrics: Ra! Ka! Ka! Ra!.

Percussion: The Percussion staff includes a **Chinese cymbal** part with a **f** dynamic. It features rhythmic patterns with triplets and sixteenth notes.

Piano: The Piano part consists of two staves (treble and bass clef) with complex rhythmic patterns, including triplets and sixteenth notes.

85

Score for measures 85-89. The score includes staves for Voice, Percussion, and Piano.

Voice: The top voice part features lyrics: Ra! Ka! Ra! The bottom voice part features lyrics: Ra! Ka! Ra!.

Percussion: The Percussion staff includes **Tom-toms** and **Chinese cymbal** parts, both marked with a **f** dynamic. It features complex rhythmic patterns with triplets and sixteenth notes.

Piano: The Piano part consists of two staves (treble and bass clef) with complex rhythmic patterns, including triplets and sixteenth notes.

90

Voice

Ra Ka! Ra! Ka!

Perc

(Chinese cymbal)

Voice

Ra Ka! Ra! Ka!

Piano

95 *ff*

Voice

Ra! Ra! Ka! Ra! Ka! Ra!

Perc

ff Chinese cymbal

Voice

Ra! Ka! Ka! Ra! Ka! Ra!

Piano

ff

Voice: *Ka! Ra! Ka! Ra!*
 Perc: *p*
 Piano: *p*

100

Voice: *Ka! Ra!*
 Perc: *Bongos*, *Tom-toms*, *Bongos*, *Tom-toms*, *ff*
 Piano: *ff*

105

ff

Chinese cymbal

ff

Senza pedale

110

f *mf*

Voice

Perc

Voice

Piano

f *mf*

(Senza pedale)

♩ = 100

115

mp

Perc

Piano

120

Perc [Treble clef] *p*

Piano [Treble and Bass clefs] *p*

125

Perc [Treble clef] *To marimba*

Piano [Treble and Bass clefs]

Repeat as necessary: percussionist moves to marimba

Marimba

130

Soft mallets with Maracas

$\text{♩} = 44$

135

senza cresc.

Perc [Treble clef] *p* *pp*

Piano [Treble and Bass clefs] *p* *To mistuned upright piano*

Mistuned upright piano

Sempre pedale

Woodblock

140

Almglocken

Musical score for measures 140-144. The Percussion part (top) features a woodblock with a melodic line starting in measure 140, marked with *pp* and *p*. The Almglocken part (middle) consists of sustained chords. The Piano part (bottom) features a melodic line with triplets and a *Sempre pedale* instruction.

Sempre pedale

145

Musical score for measures 145-149. The Percussion part (top) features a woodblock with a melodic line starting in measure 145, marked with *pp* and *p*. The Almglocken part (middle) consists of sustained chords. The Piano part (bottom) features a melodic line with triplets and a *Sempre pedale* instruction.

Sempre pedale

Musical score for measures 150-154. The Percussion part (top) features a woodblock with a melodic line starting in measure 150, marked with *pp* and *p*. The Almglocken part (middle) consists of sustained chords. The Piano part (bottom) features a melodic line with triplets and a *Sempre pedale* instruction.

Sempre pedale

150

155

Perc

Piano

pp

pp

p

mf

Sempre pedale

160

Perc

Piano

pp

p

mf

mf

Sempre pedale

165

Perc

Piano

pp

ppp

p

p

To grand piano

♩ = 72

170

Perc

Grand piano

f

f

mf

Bongos

175

Perc

Hard mallets, no Maracas

Vibraphone

f

damped

f

damped

Piano

f

180

Perc

damped

pp

damped

Piano

p

f

p

185

Perc

f

Piano

f

200

Perc

Piano

205

Perc

Piano

(Woodblock)

210

Perc

Piano

Perc

Piano

210 211 212 213 214

f

215

Perc

Piano

215 216 217 218 219

f

220

Perc

Piano

220 221 222 223 224

damped

f

Perc

Piano

This system contains measures 225 through 230. The Percussion part (top staff) features a rhythmic pattern of eighth notes with sixteenth-note accents, including sextuplets (6) and triplets (3). The Piano part (bottom staff) consists of a melodic line with slurs and a bass line with chords and triplets. Measure 230 ends with a double bar line and repeat slashes.

Perc

Piano

This system contains measures 230 through 235. The Percussion part continues with eighth-note patterns and includes accents and triplets. The Piano part features a melodic line with slurs and a bass line with chords and triplets. Measure 235 ends with a double bar line and repeat slashes.

Perc

Piano

This system contains measures 235 through 240. The Percussion part features eighth-note patterns with triplets and accents. The Piano part continues with a melodic line and a bass line with chords and triplets. Measure 240 ends with a double bar line and repeat slashes.

Voice
f
Ra! Ra!
no port.
Ka!

Perc
3 6 6 3

Voice
f
Ka! Ra! Ka! Ra!
no port.
Ka!

Piano
f
3 3 3 6 3 6



Voice
Ra! Ka!

Perc
6 6 7 6 7

Voice
Ra! Ka!

Piano
6 6 6 6 6 3

255

Voice *f* Ra! Ra! Ra! Ra!

Perc *f* 3 6 3 6 6 3

Voice *f* 3 3 3 3 3 3
Ka! Ra! Ka! Ra! Ra! Ka! Ka! Ra!

Piano *f* 3 3 3 6 3 3 3 3 3 6 6 3

260

Voice Ra! Ra!

Perc 6 6 3 6 6 3 6 6

Voice 3 3 3 3 3
Ra! Ka! Ra! Ka! Ra!

Piano 6 6 6 3 3 6 6 6 6

265

Voice: Ra! Ka! Ra! Ka! Ra! Ka! Ra! Ka! Ra! Ka! Ra! Ka! Ra!

Perc: Bongos, Chinese cymbal

Piano: ff

270

Voice: Ra! Ra! Ka! Ra! Ka! Ra!

Perc: (Woodblock)

Piano: ff

Voice: Ka! Ra! Ka! Ra! Ka! Ra! Ka! Ra! Ka! Ra! Ka! Ra! Ka! Ra! Ka! Ra!
 Perc:
 Voice: Ka! Ra! Ka! Ra! Ka! Ra! Ka! Ra! Ka! Ra! Ka! Ra! Ka! Ra! Ka! Ra!
 Piano:



275

Voice: Ka! Ra! Ra! Ka! Ra!
 Perc:
 Voice: Ka! Ra! Ra! Ka! Ra!
 Piano:

320

320

Calmly, freely p

Voice: Ka

Perc: *Calmly, freely p*

Voice: Ra

Piano: *p*, *Sempre pedale*

325

325

p

Voice: Ra

Perc: *Hard mallet, no Maracas* **Crotales** *pp*, *Soft mallet, no Maracas* **Vibraphone** *pp*, **Woodblock** *Hard stick* *mf*

Voice: Sss

Piano: *Sempre pedale*, *(clear)*

330

335

Score for measures 330-335. The system includes Voice, Percussion, and Piano parts.

Voice: Measures 330-335. Notes: Kra (measures 330-334), Kra (measure 335). Dynamics: *p* (measure 330), *p* (measure 335).

Percussion: Measures 330-335. Dynamics: *pp* (measures 334-335).

Piano: Measures 330-335. Dynamics: *Sempre pedale* (measures 330-335).

340

Score for measures 340-345. The system includes Voice, Percussion, and Piano parts.

Voice: Measures 340-345. Notes: Sss (measures 340-344), Cross (measure 345). Dynamics: *p* (measures 340, 345).

Percussion: Measures 340-345. Dynamics: *mf* (measures 340-344), *pp* (measures 344-345).

Piano: Measures 340-345. Dynamics: *Sempre pedale* (measures 340-345).

345

Score for measures 345-349. The score includes parts for Voice, Percussion, and Piano.

Measure 345: Voice has a note with a fermata and a dynamic marking of *p*. Percussion has a triplet of eighth notes with a dynamic marking of *mf*. Piano has a sustained chord.

Measure 346: Voice has a fermata. Percussion has a fermata. Piano has a sustained chord.

Measure 347: Voice has a note with a fermata and a dynamic marking of *p*. Percussion has a fermata. Piano has a sustained chord.

Measure 348: Voice has a note with a fermata and a dynamic marking of *pp*. Percussion has a note with a dynamic marking of *pp*. Piano has a sustained chord.

Measure 349: Voice has a note with a fermata and a dynamic marking of *pp*. Percussion has a fermata. Piano has a sustained chord.



350

Score for measures 350-354. The score includes parts for Voice, Percussion, and Piano.

Measure 350: Voice has a fermata. Percussion has a triplet of eighth notes with a dynamic marking of *mf*. Piano has a sustained chord.

Measure 351: Voice has a fermata. Percussion has a note with a dynamic marking of *pp*. Piano has a sustained chord.

Measure 352: Voice has a note with a fermata and a dynamic marking of *p*. Percussion has a note with a dynamic marking of *pp*. Piano has a sustained chord.

Measure 353: Voice has a note with a fermata and a dynamic marking of *p*. Percussion has a fermata. Piano has a sustained chord.

Measure 354: Voice has a note with a fermata and a dynamic marking of *pp*. Percussion has a fermata. Piano has a sustained chord.

355

Voice

Cross *p*

Perc

pp

pp

pp

Voice

Cross *p*

Piano

Sempre pedale



360

Perc

Marimba
Soft mallets with Maracas

ppp (barely audible)

pp

Grand piano

To grand piano

mf

p

(Woodblock) *Hard stick*

mf

6

3

$\bullet = 46$

Sempre pedale

365

Voice

Perc

Always quietly, confidently

Voice

Piano

p Wel - come

mf

Sempre pedale

p



Always quietly, confidently

370

Voice

Perc

Voice

Piano

p Wel come

ppp *pp*

mp

Sempre pedale

8va

375

Musical score for measures 375-380. The score includes staves for Voice, Percussion, and Piano. The key signature is one sharp (F#) and the time signature is 3/4. The Percussion part features a sixteenth-note roll starting at measure 375, marked *mf*. The Piano part has a sustained bass line with a *Sempre pedale* instruction. The Voice part has a vocal line starting at measure 378 with the lyrics "Wel - come". Dynamic markings include *ppp* and *pp* for the piano accompaniment, and *p* for the voice. There are also triplet markings in the piano part.

380

Musical score for measures 380-385. The score includes staves for Voice, Percussion, and Piano. The key signature is one sharp (F#) and the time signature is 3/4. The Percussion part features a sixteenth-note roll starting at measure 380, marked *mf*. The Piano part has a sustained bass line with a *Sempre pedale* instruction. The Voice part has a vocal line starting at measure 380 with the lyrics "Wel come" and another vocal line starting at measure 383 with the lyrics "Wel - come". Dynamic markings include *p* for the voice and piano accompaniment. There are also triplet markings in the piano part and an *8va* marking for the vocal line.

385

p

Wel - come

ppp *pp*

mp

8va

3

Sempre pedale

390

p

Wel - come

pp *niente*

mp

8va

3

Sempre pedale

rit. ----- *Look directly at audience*

p

3/4 Wel - come

(rall. -- not in time with piano)

6

p

make motion to play last note, but slowly rest mallet on block instead

3/4

3/4

rit. ----- *Look directly at audience*

p

3/4 Wel - come

pp

3

3

3

3

8va

make motion to play last note, but slowly rest finger on key instead

3/4

3/4

Sempre pedale

Burnaby, July 2002