# …flow mingled down

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## 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.

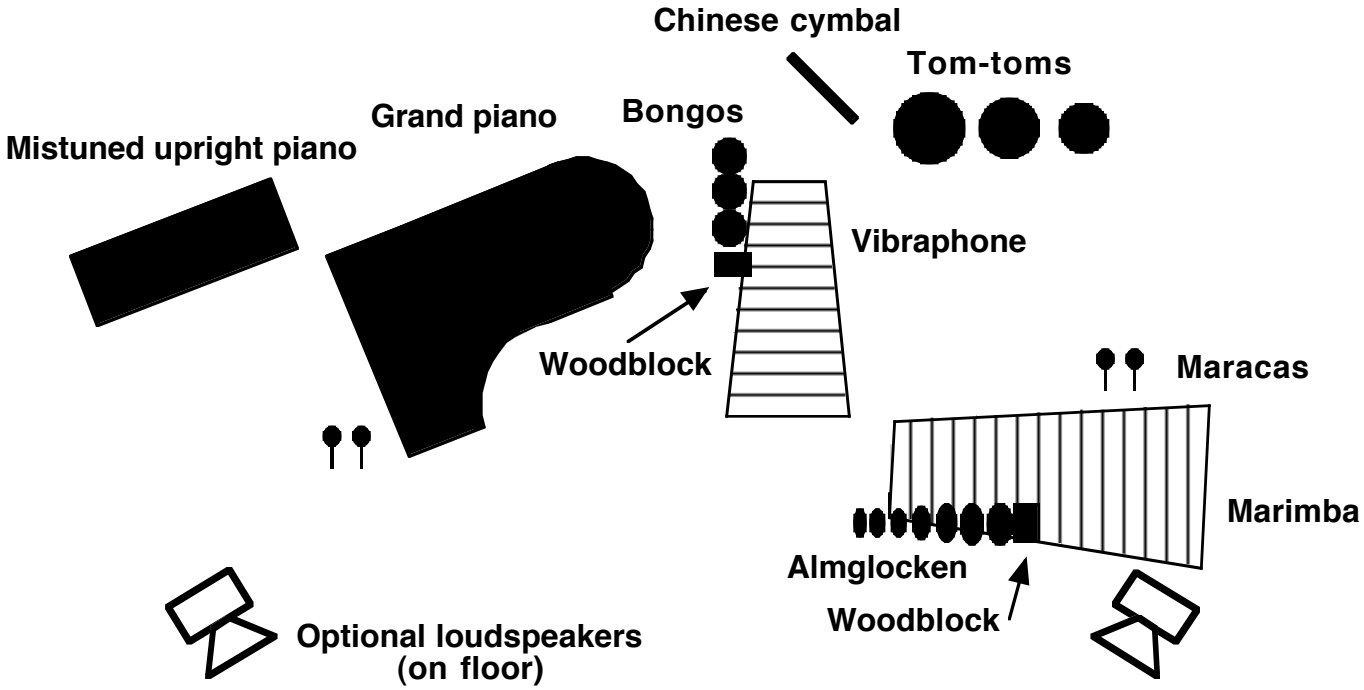
The question was "What will the angels say when they greet you in Heaven?"

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.

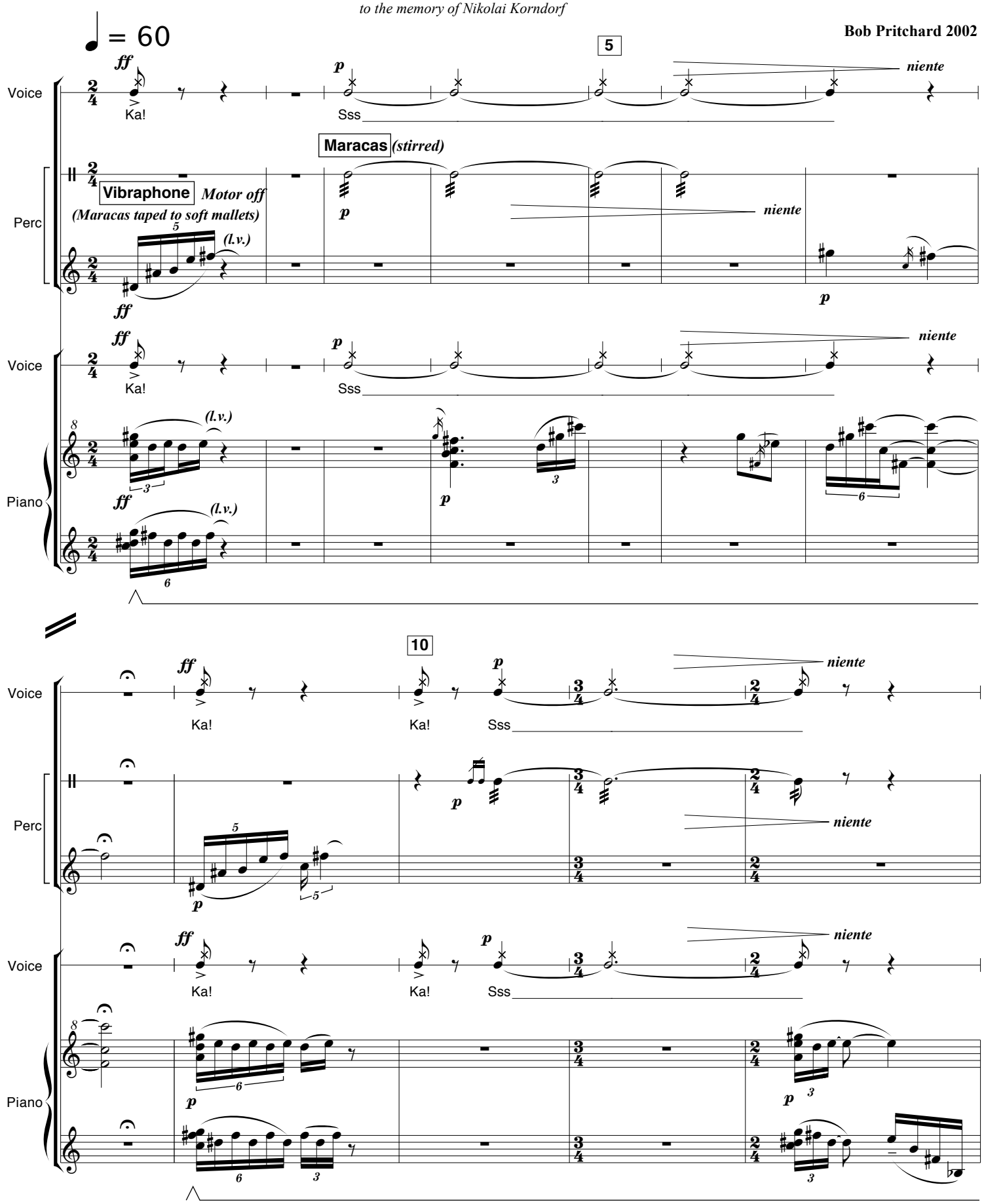
**Loudspeakers and microphones:** it may be necessary to amplify the performers' voices. If so, wireless headset mikes or wireless lapel mikes should be used, with the diffusion volume adjusted to that the voices can be heard above the instruments. Under no circumstances are the instruments to be miked.

**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**

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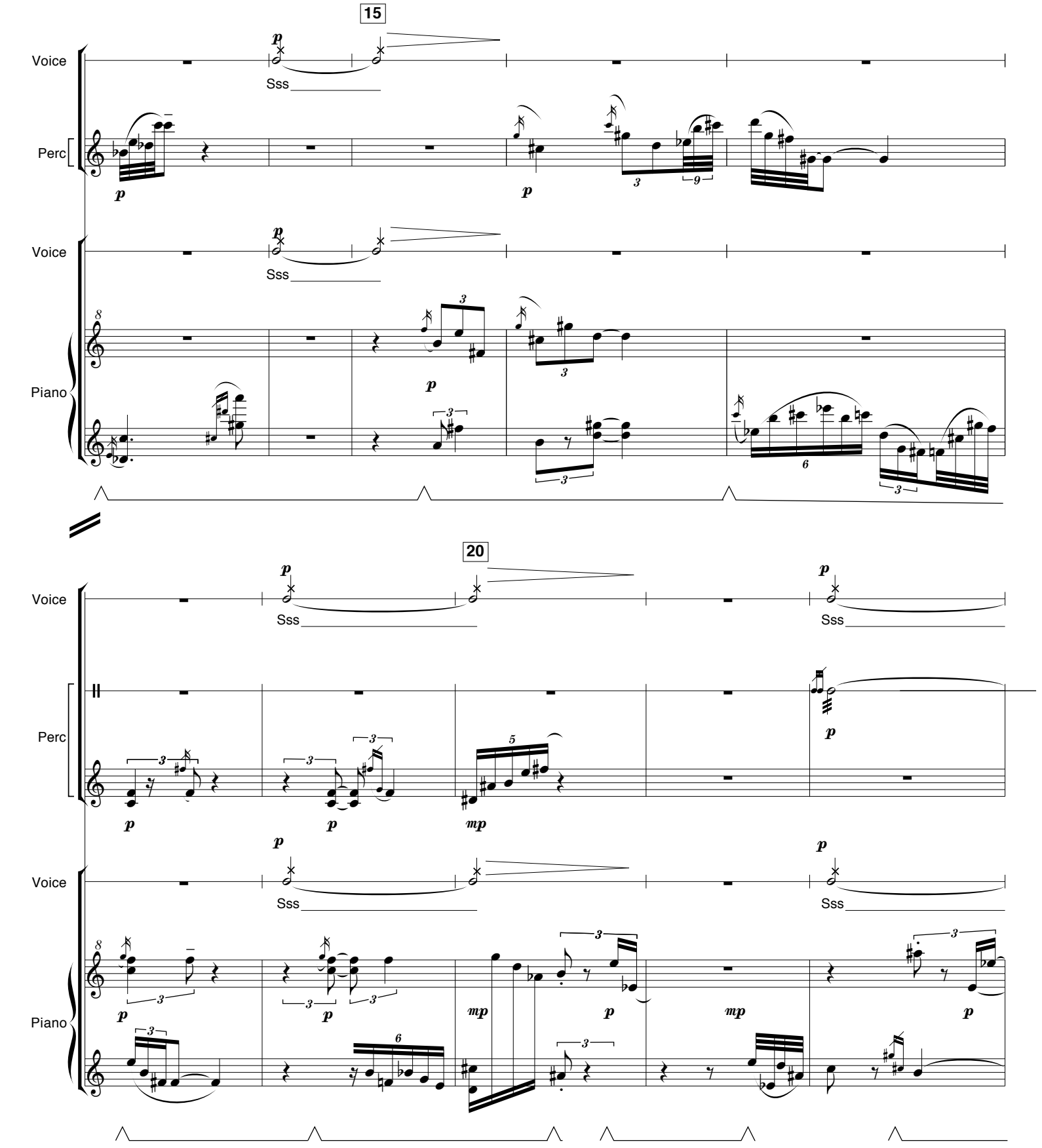
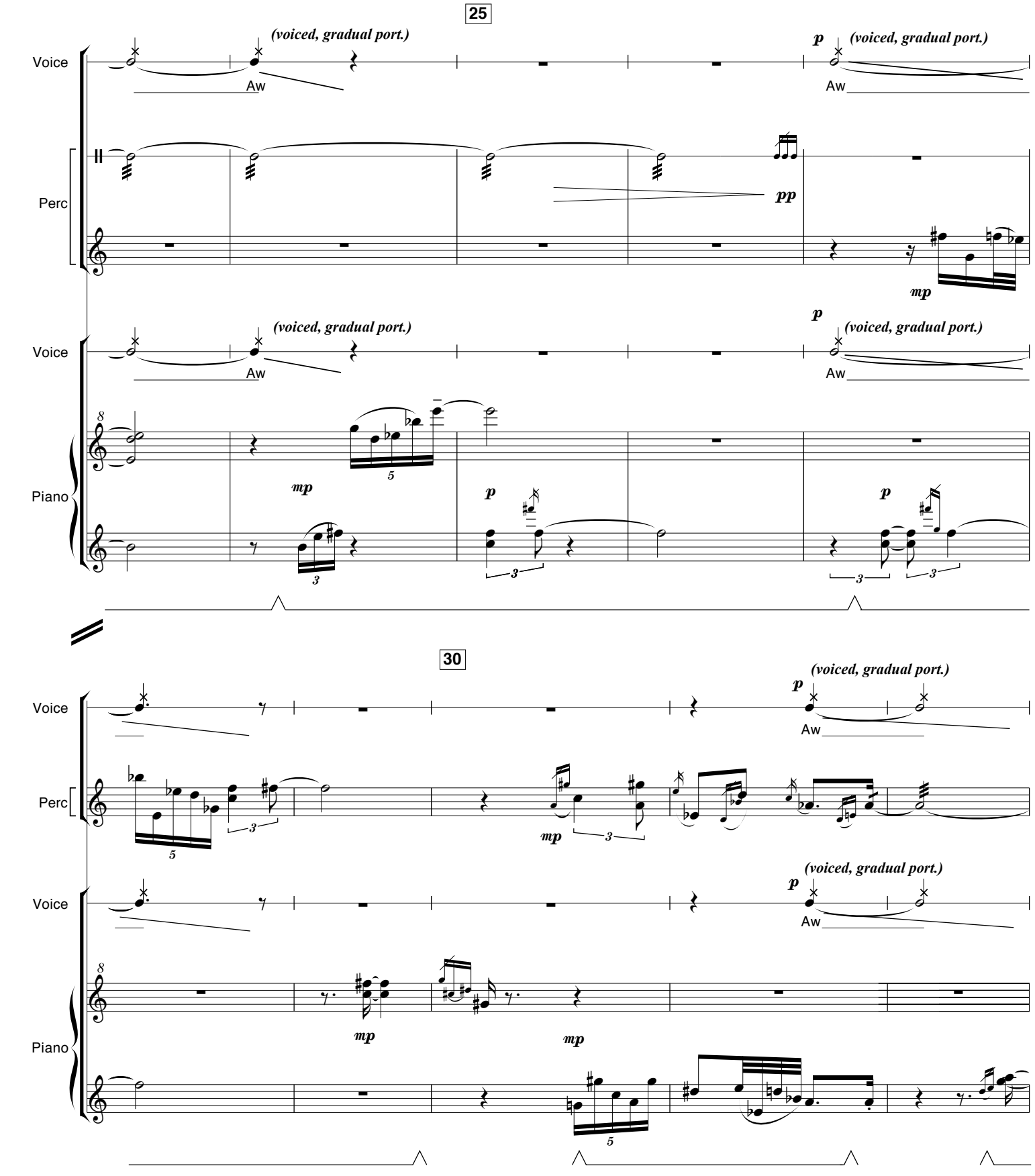
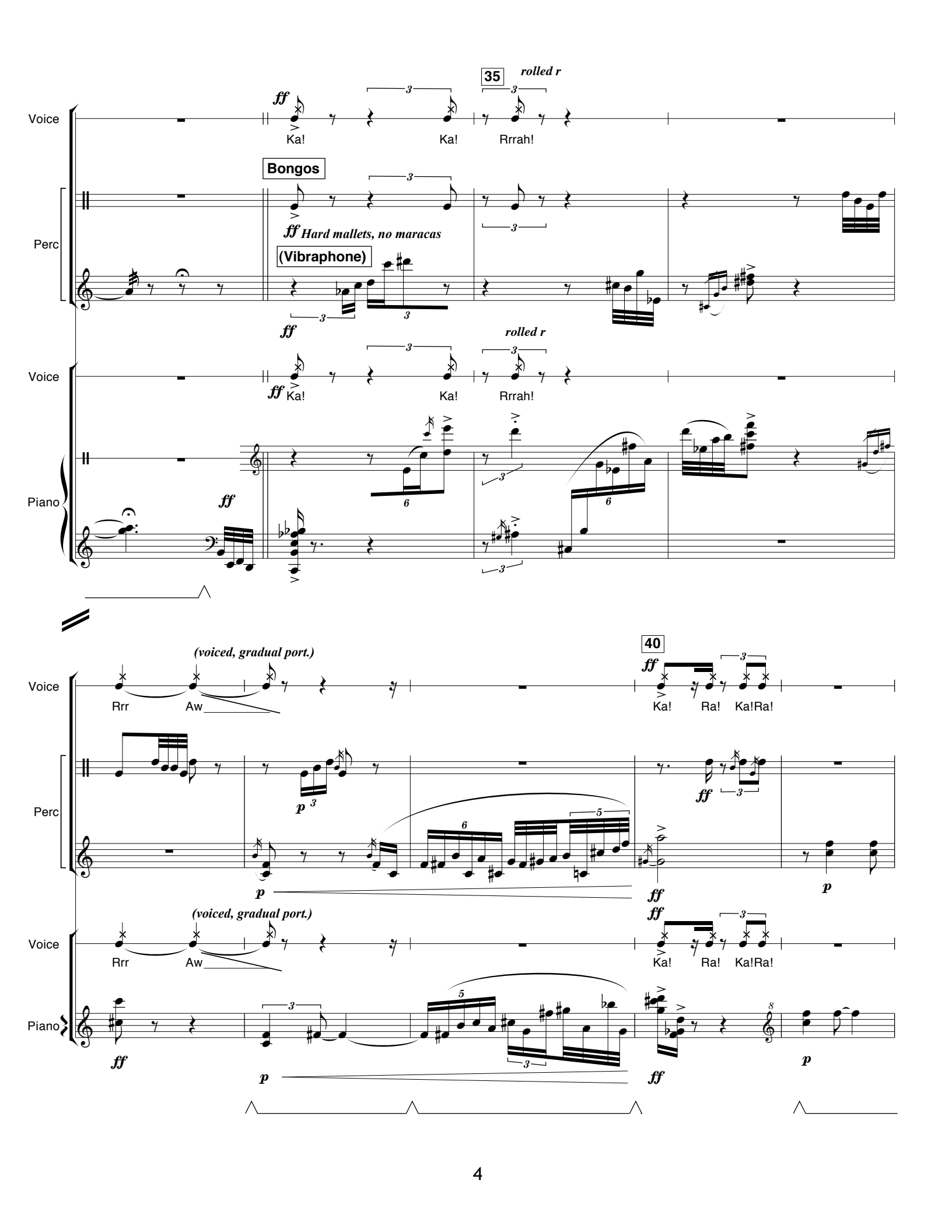
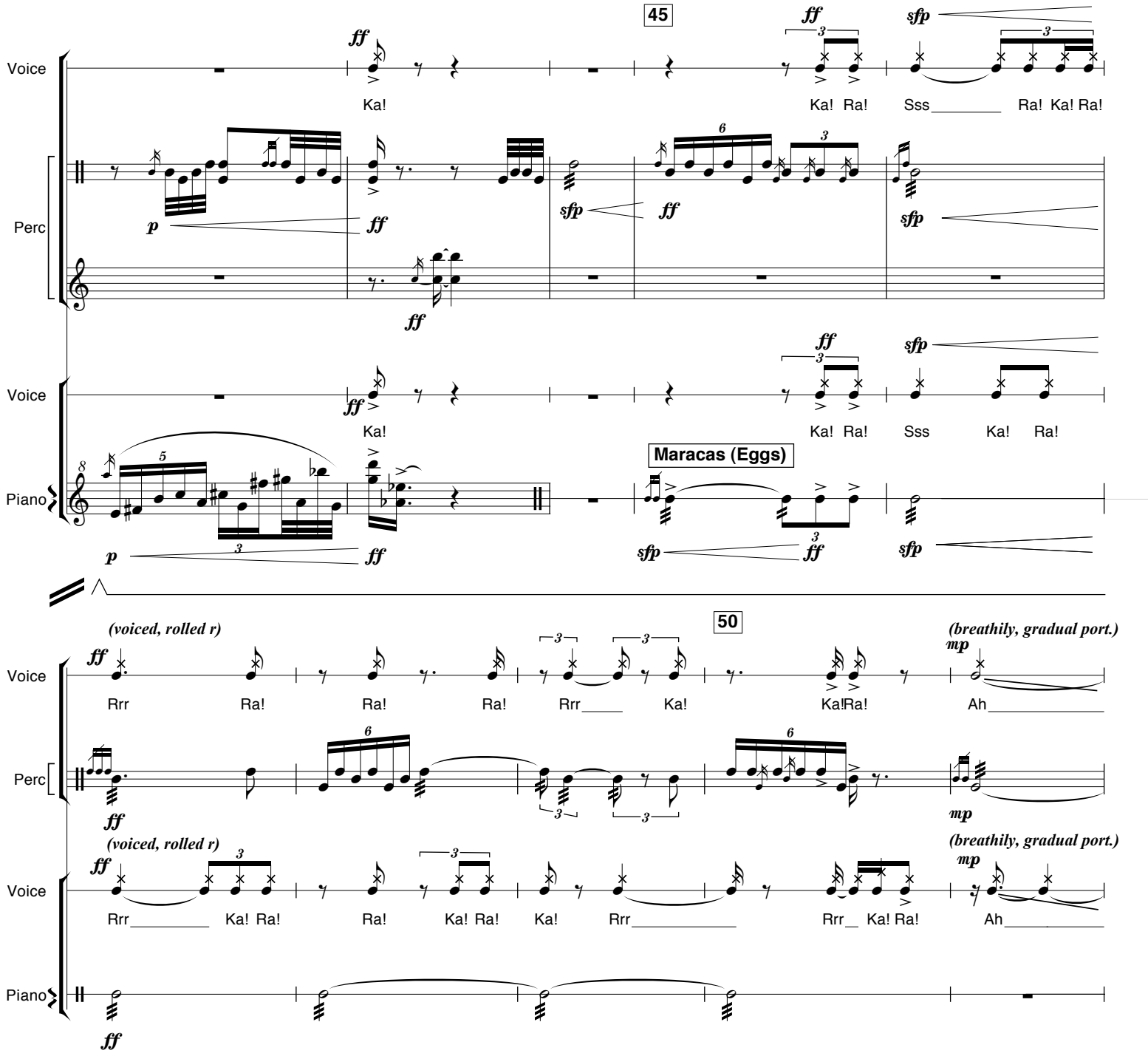
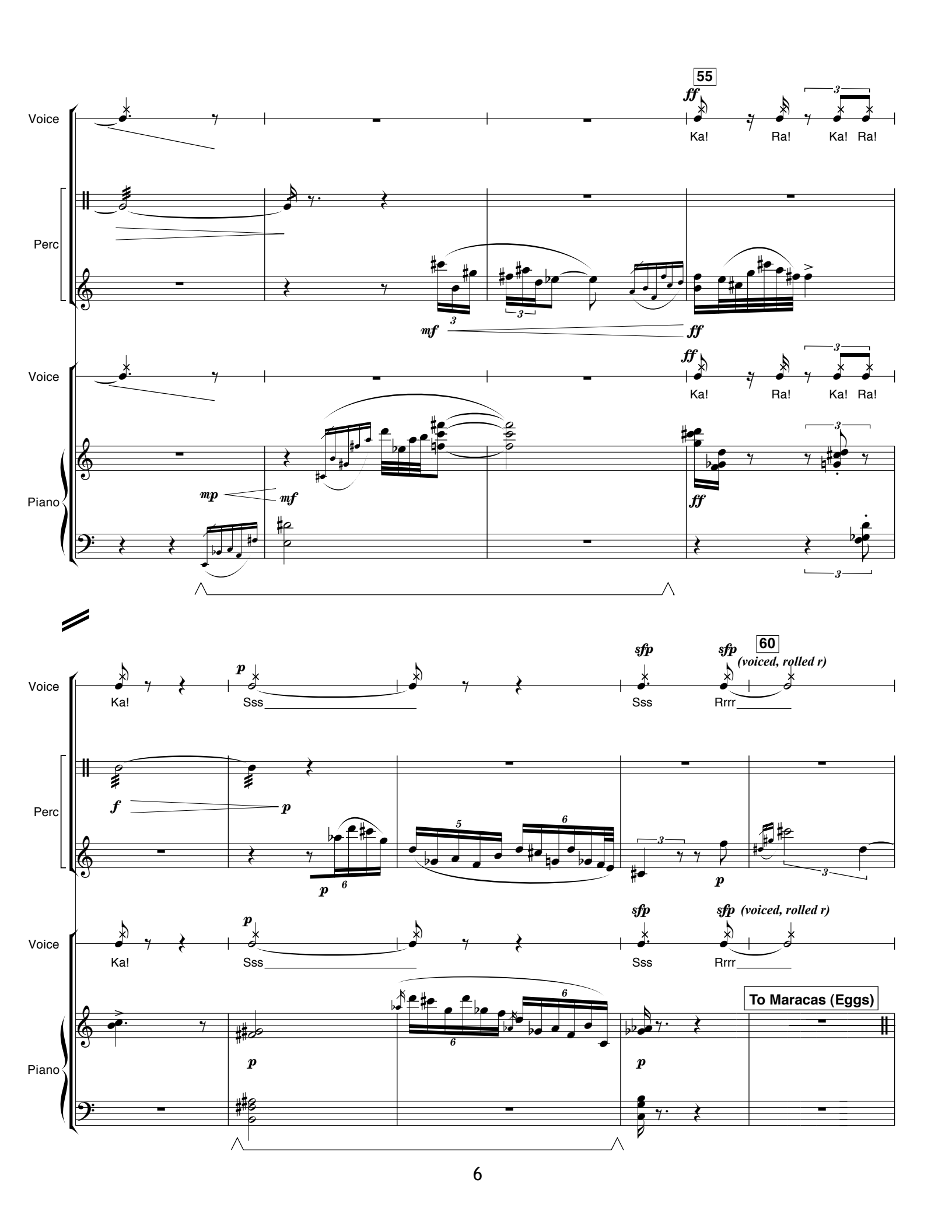
Commissioned by the Canadian Broadcasting Corporation,
for performance by Barbara Pritchard and Beverley Johnston


15
Voice
Sss
Perc
Voice
Sss
Piano
20
Voice
Sss
Perc
Voice
Sss
Piano

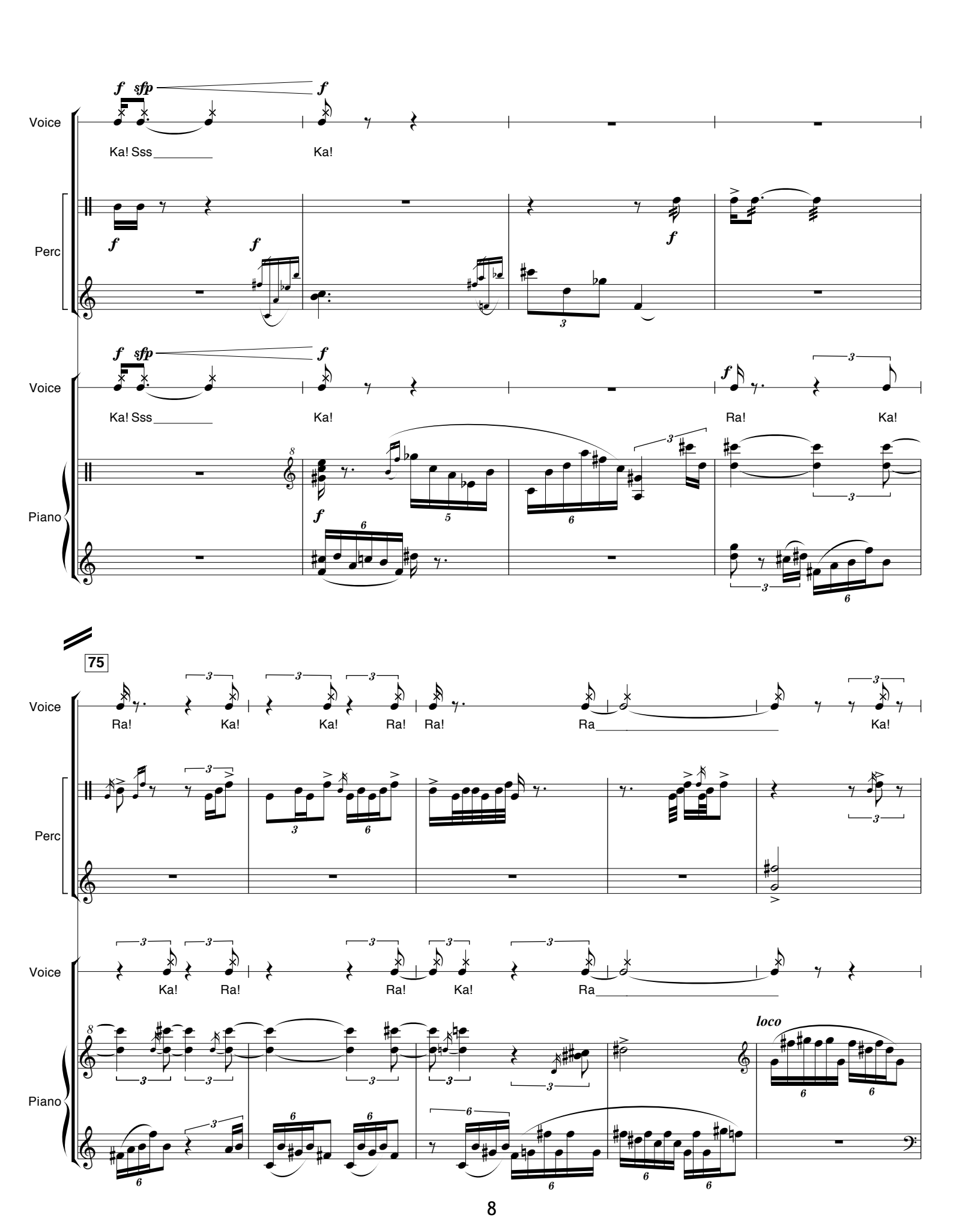

25
Voice
(voiced, gradual port.)
Aw
p
(voiced, gradual port.)
Aw
Perc
pp
mp
Voice
(voiced, gradual port.)
Aw
p
(voiced, gradual port.)
Aw
Piano
mp
p
p
30
Voice
p
(voiced, gradual port.)
Aw
Perc
mp
Voice
p
(voiced, gradual port.)
Aw
Piano
mp
mp

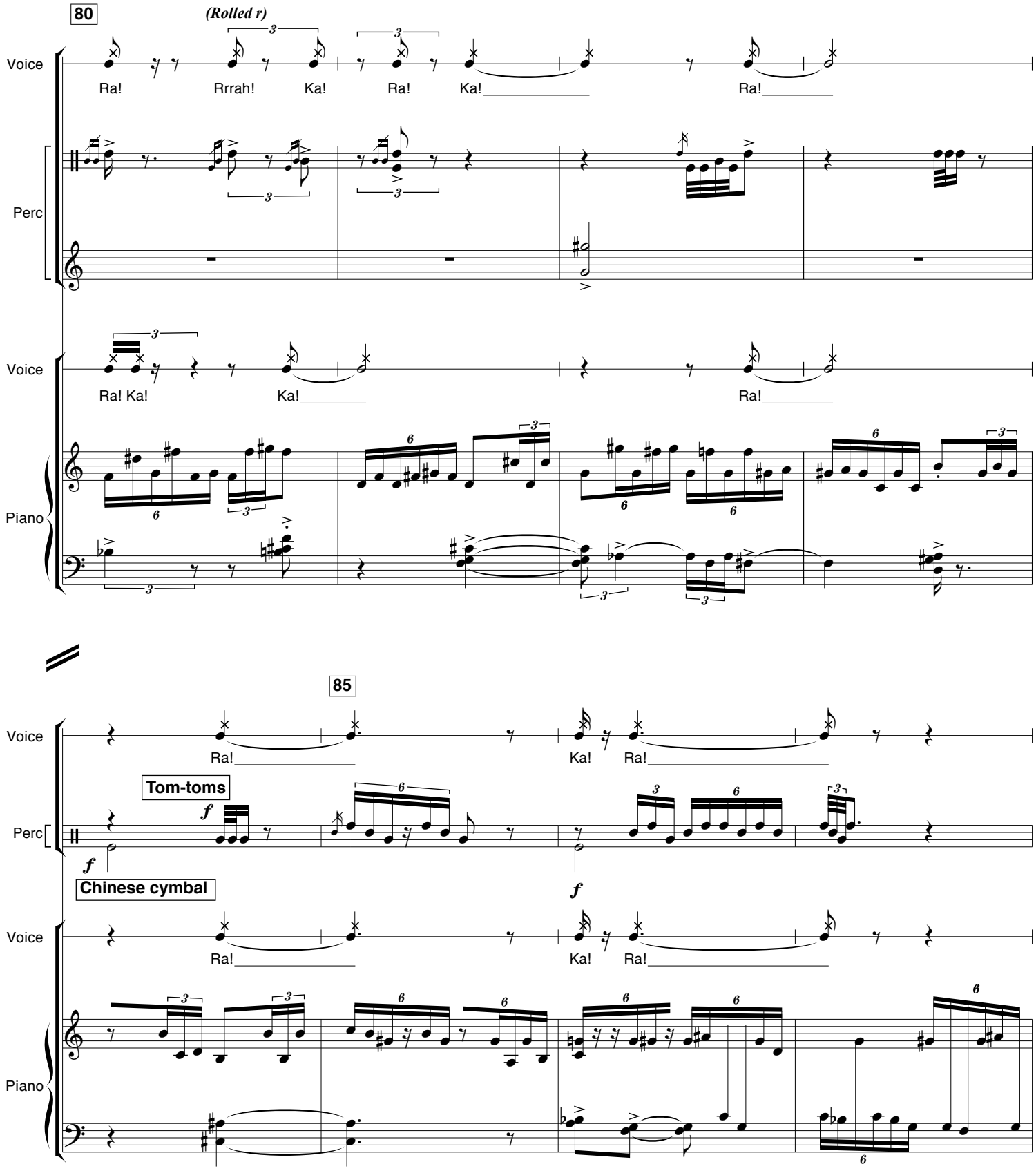

35
rolled r
Voice
Ka!
Ka!
Rrrah!
Bongos
Perc
ff Hard mallets, no maracas
(Vibraphone)
Voice
Ka!
Ka!
Rrrah!
Piano
(voiced, gradual port.)
40
Voice
Rrr
Aw
Ka!
Ra!
Ka!Ra!
Perc
Voice
Piano

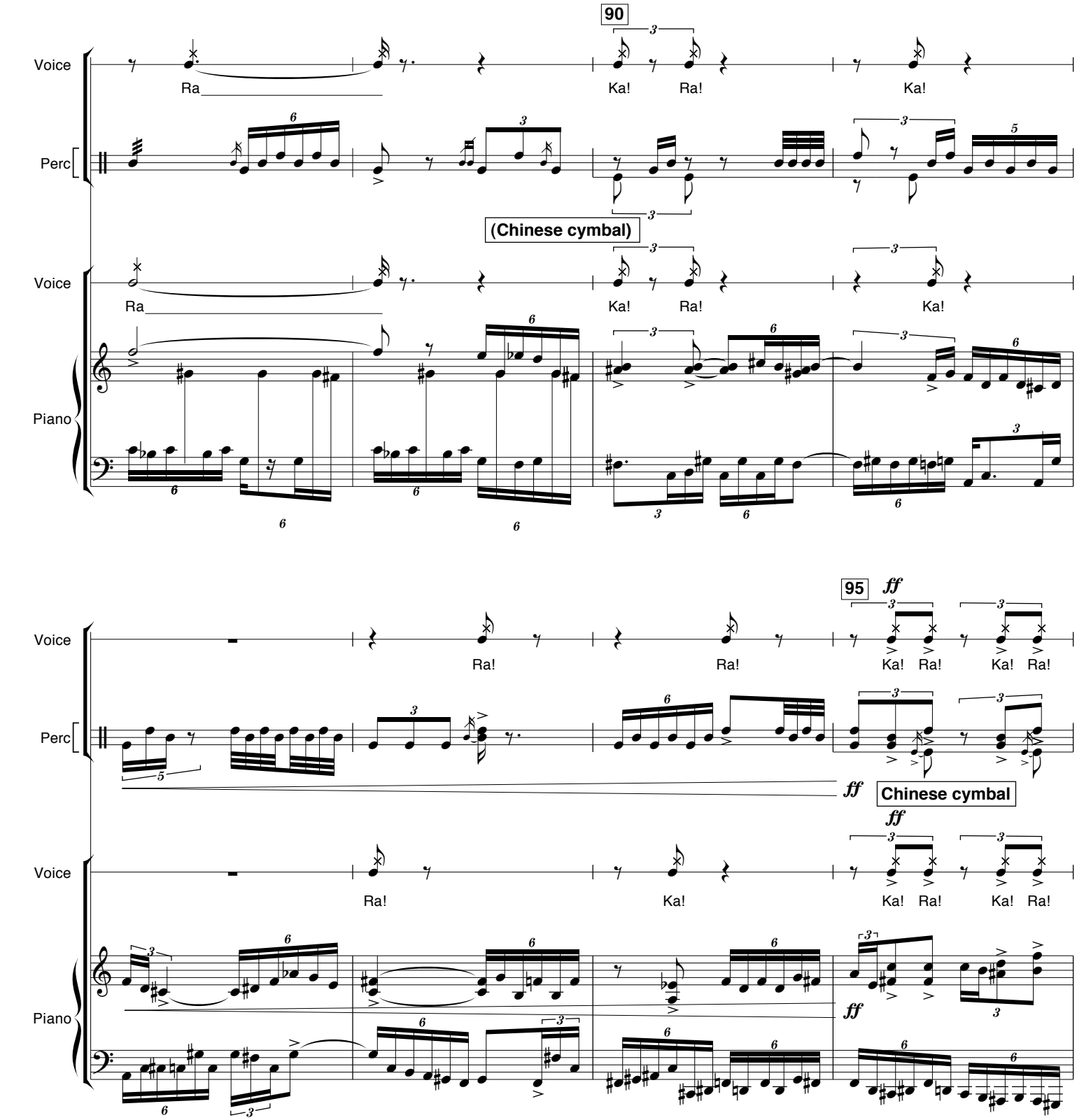

45
Voice
Perc
Voice
Piano
Maracas (Eggs)
Ka!
Ka! Ra!
Sss
Ra! Ka! Ra!
Sss
Ka!
Ra!
50
(voiced, rolled r)
(breathily, gradual port.)
Rrr
Ra!
Rrr
Ka!
Ah
Rrr
Ka! Ra!
Ra!
Ka! Ra!
Ka!
Rrr
Rrr
Ka! Ra!
Ah

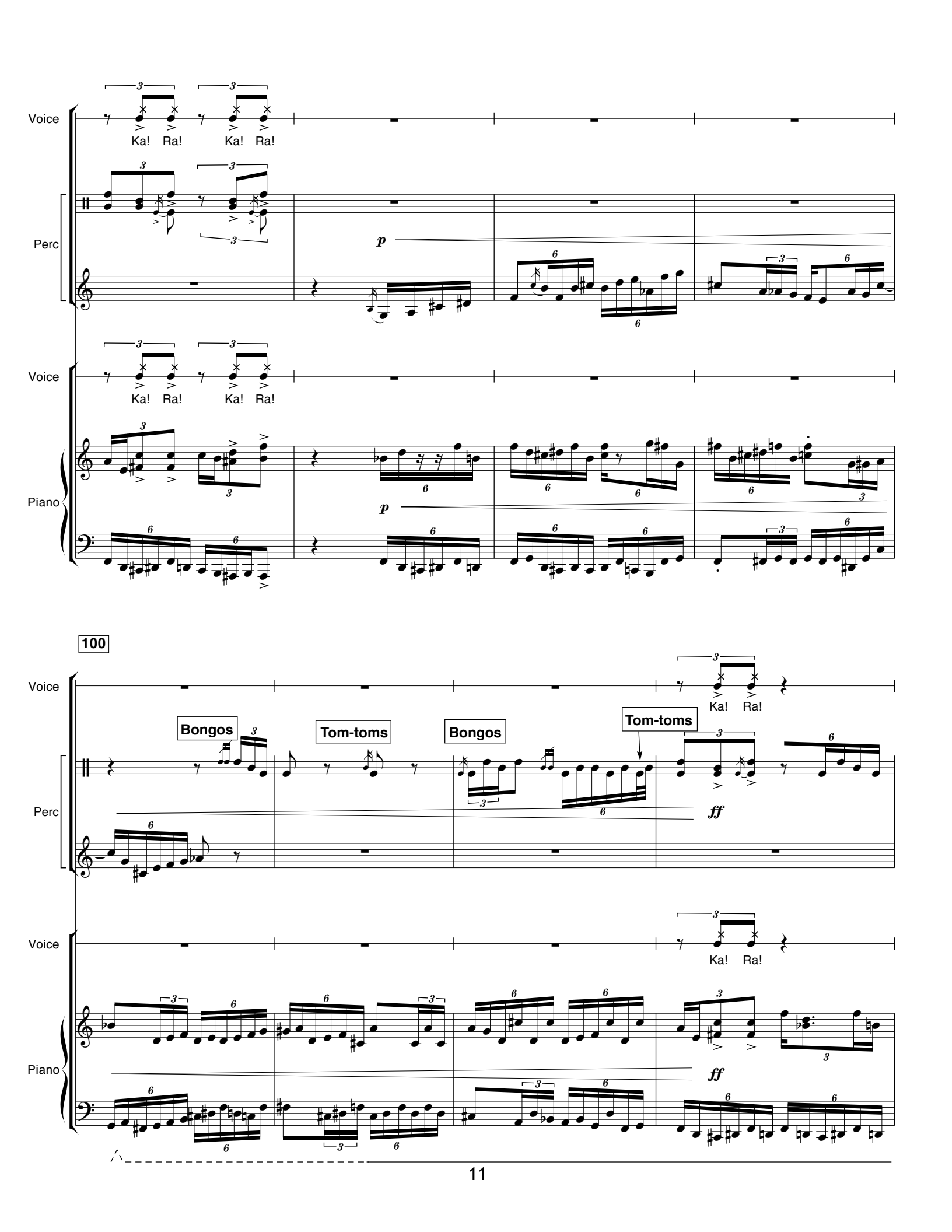

55
Voice
Perc
Piano
ff
Ka!
Ra!
Ka! Ra!
mf
mp
60
sfp
(voiced, rolled r)
Sss
Rrrr
To Maracas (Eggs)

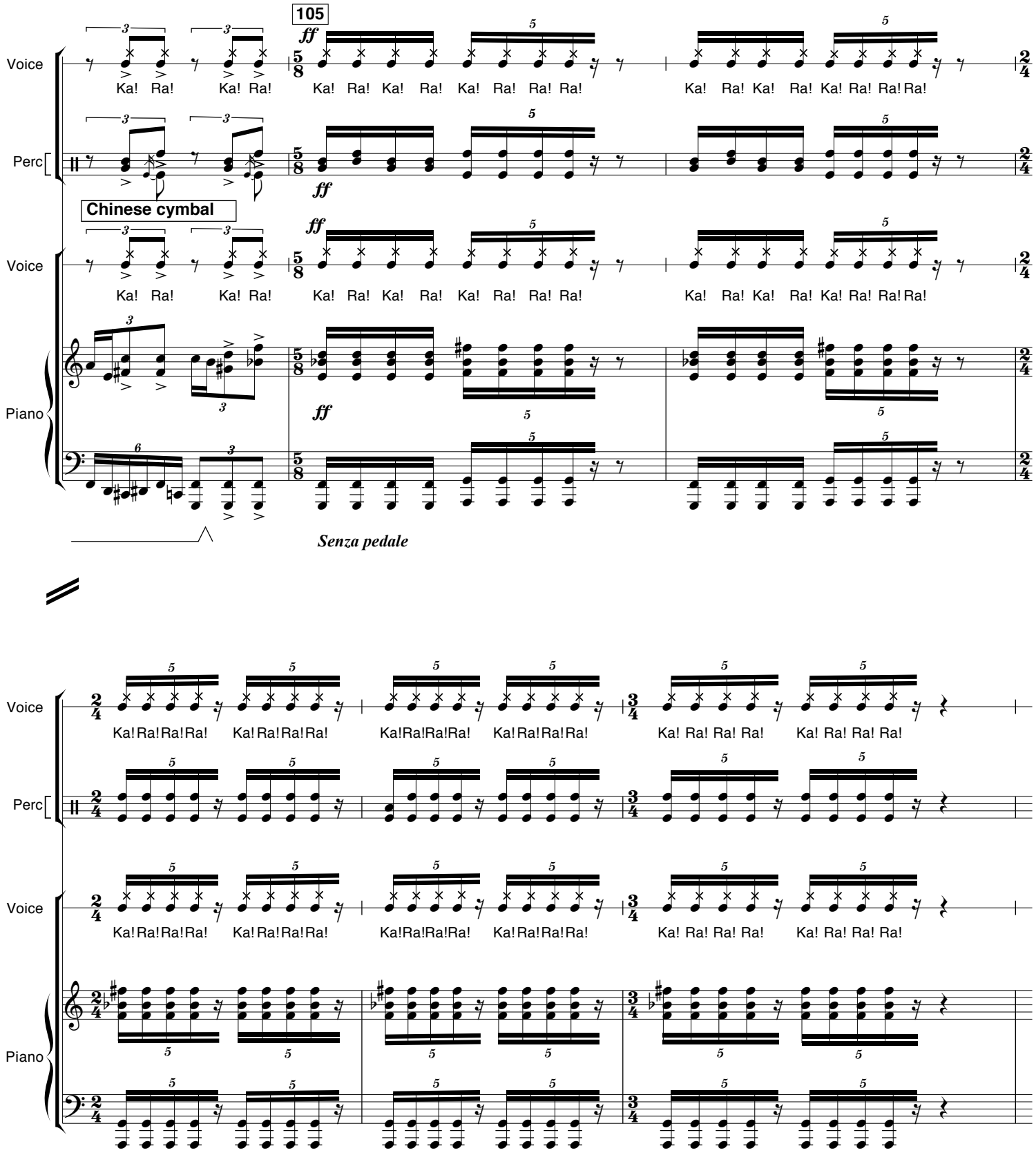
65
Voice
Perc
Voice
Piano
Maracas(Eggs)
(voiced, gradual port.)
Ka!
Ah
Ra!
70
(no port.)

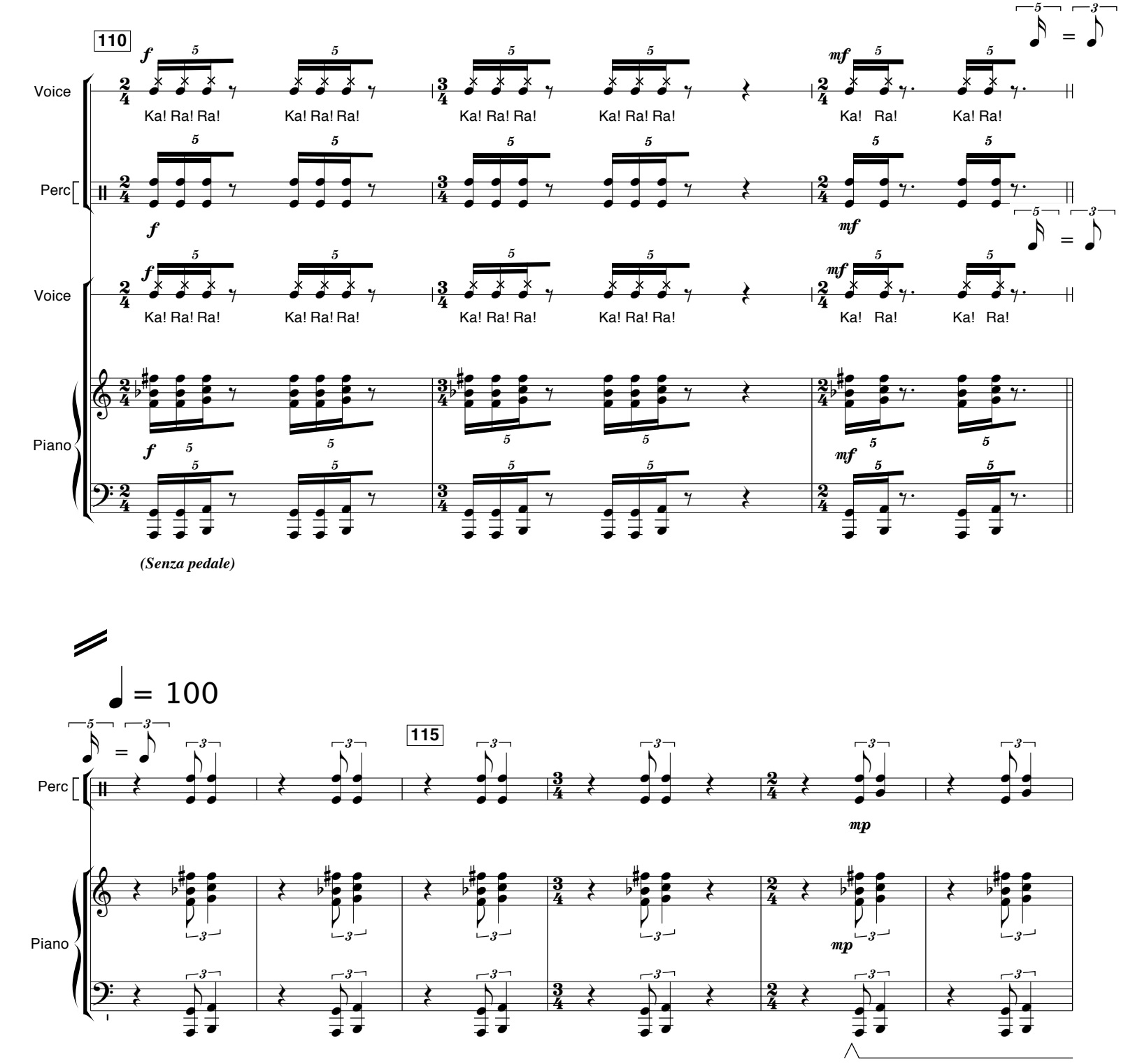

Voice
Ka! Sss
Ka!
Perc
Voice
Ka! Sss
Ka!
Ra!
Ka!
Piano
75
Voice
Ra!
Ka!
Ka!
Ra!
Ra!
Ra
Ka!
Perc
Voice
Ka!
Ra!
Ra!
Ka!
Ra
Piano
loco


80
(Rolled r)
Voice
Ra!
Rrrah!
Ka!
Ra!
Ka!
Ra!
Perc
Voice
Ra! Ka!
Ka!
Ra!
Piano
85
Voice
Ra!
Ka!
Ra!
Tom-toms
f
Perc
f
Chinese cymbal
f
Voice
Ra!
Ka!
Ra!
Piano

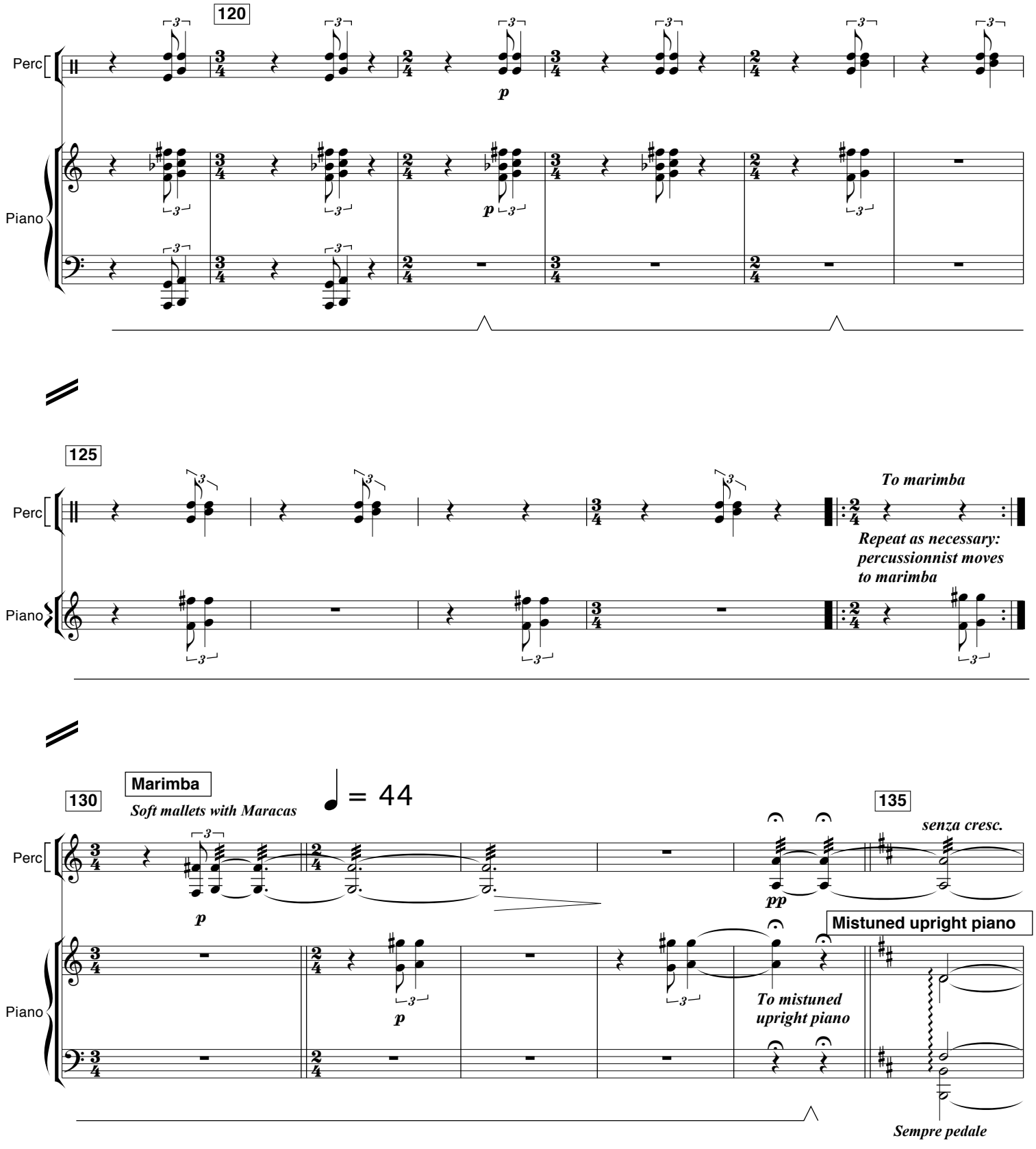

90
Voice
Ra
Ka!
Ra!
Ka!
Perc
(Chinese cymbal)
Voice
Ra
Ka!
Ra!
Ka!
Piano
95
ff
Voice
Ra!
Ra!
Ka!
Ra!
Ka!
Ra!
Perc
ff
Chinese cymbal
ff
Voice
Ra!
Ka!
Ka!
Ra!
Ka!
Ra!
Piano
ff

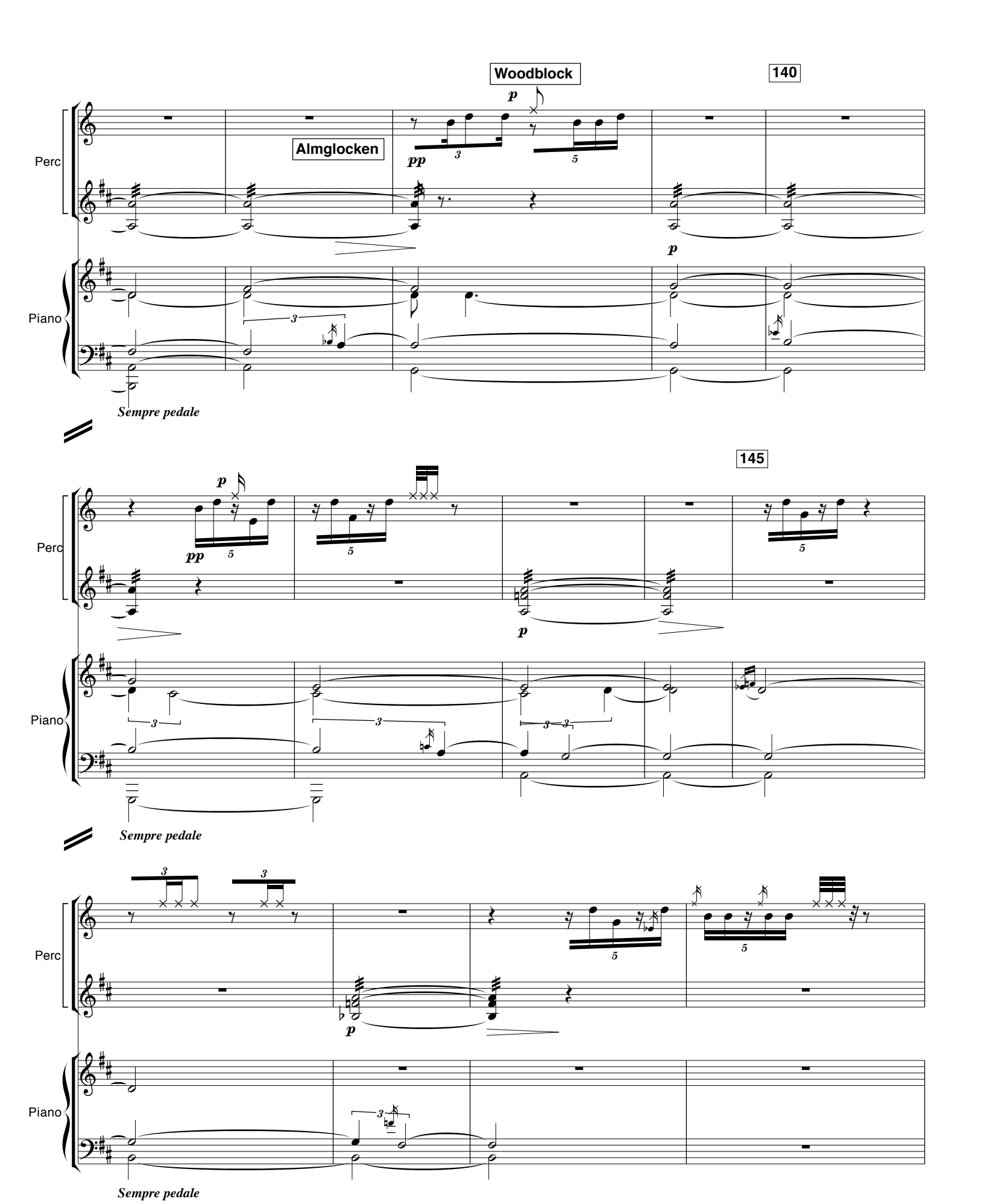

Voice
Ka! Ra! Ka! Ra!
Perc
p
Voice
Ka! Ra! Ka! Ra!
Piano
p
100
Voice
Ka! Ra!
Bongos
Tom-toms
Bongos
Tom-toms
Perc
ff
Voice
Ka! Ra!
Piano
ff

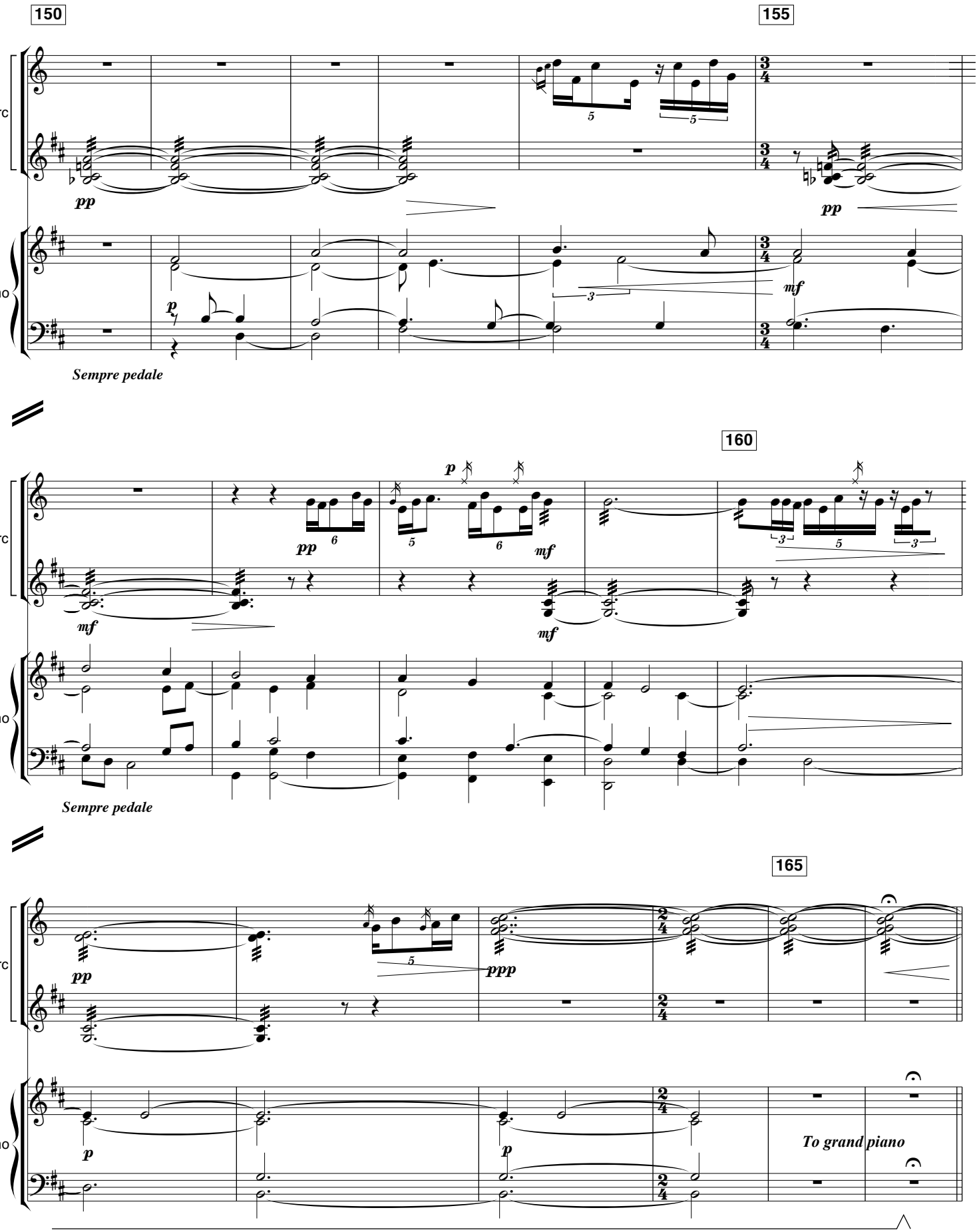

105
Voice
Perc
Chinese cymbal
Voice
Piano
ff
Ka! Ra!
Ka! Ra! Ka! Ra! Ka! Ra! Ra! Ra!
Ka! Ra! Ka! Ra! Ka! Ra! Ra! Ra!
Senza pedale
Voice
Perc
Voice
Piano
Ka! Ra! Ra! Ra!
Ka! Ra! Ra! Ra!

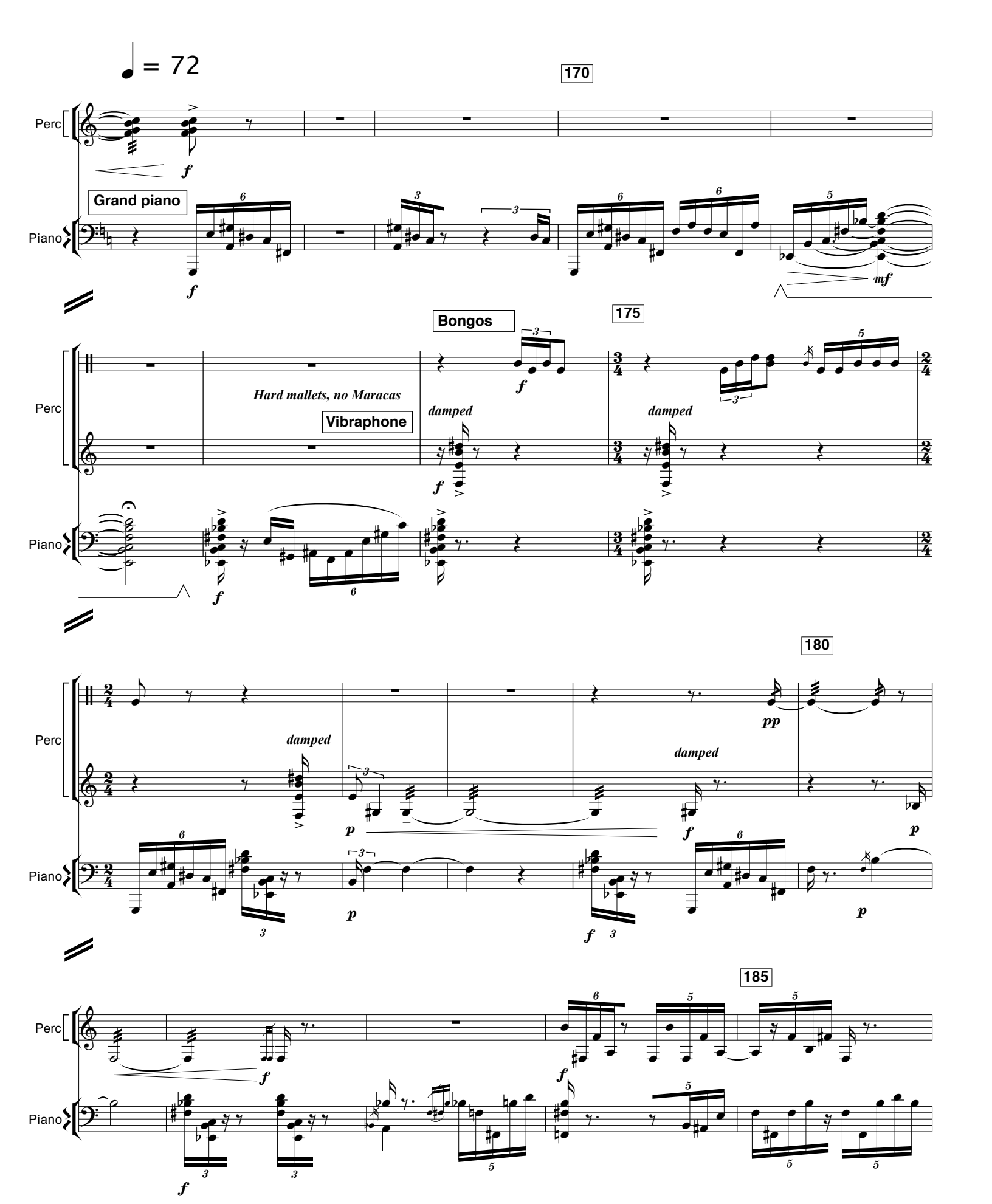

110
Voice
Perc
Voice
Piano
Ka! Ra! Ra!
Ka! Ra! Ra!
Ka! Ra! Ra!
Ka! Ra! Ra!
Ka! Ra!
Ka! Ra!
Ka! Ra! Ra!
Ka! Ra! Ra!
Ka! Ra! Ra!
Ka! Ra! Ra!
Ka! Ra!
Ka! Ra!
(Senza pedale)

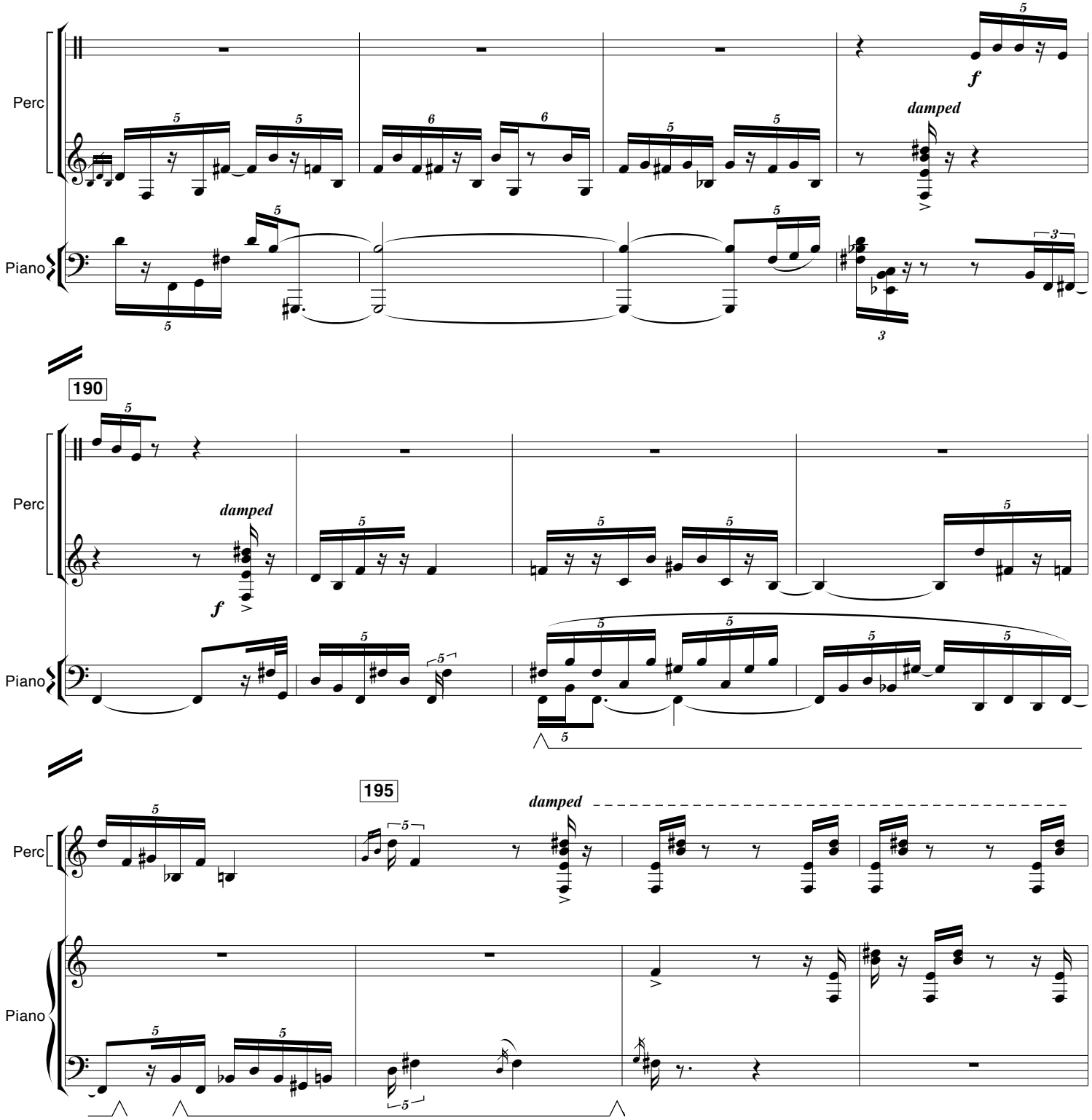

♩ = 100
115
Perc
Piano

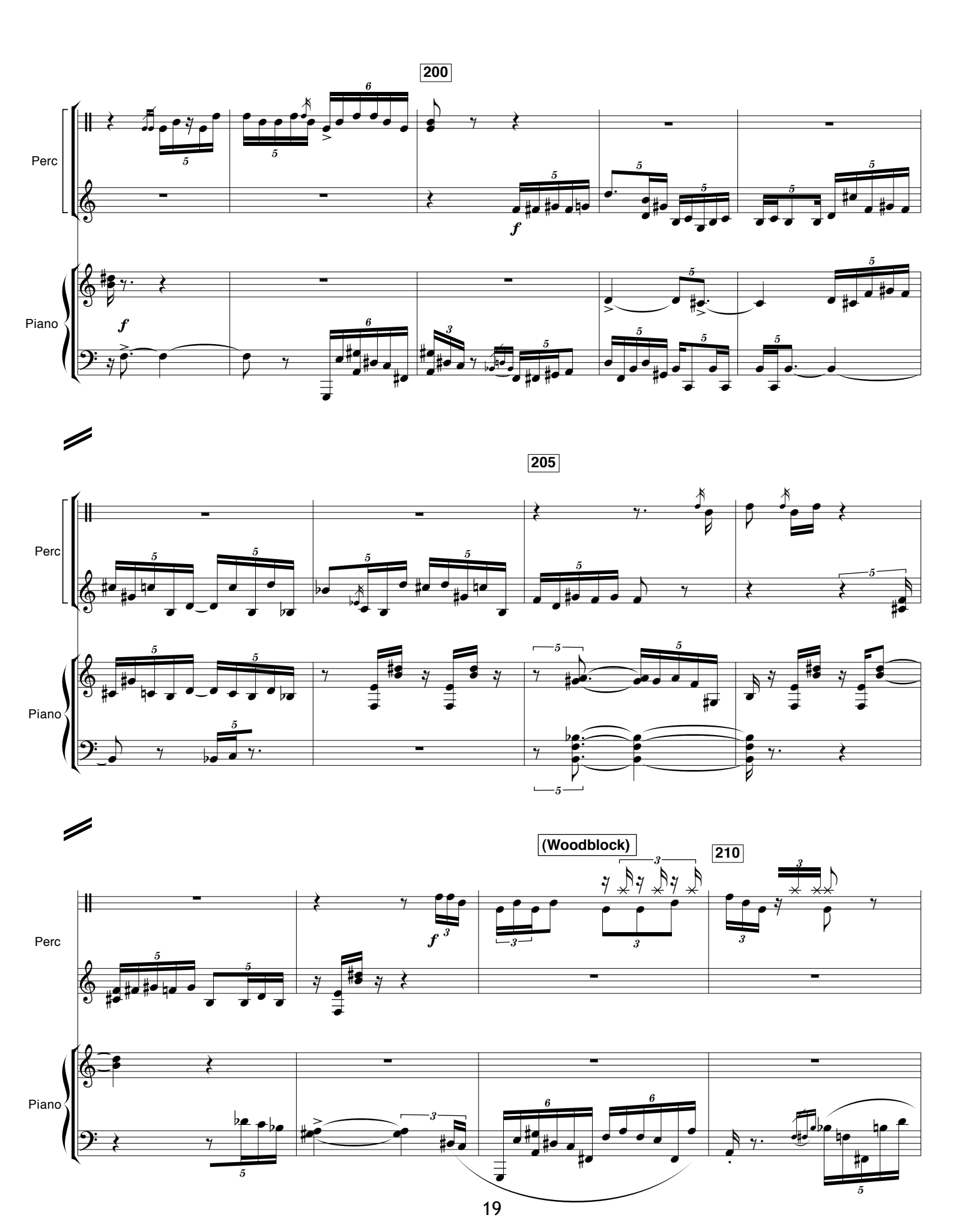

120
Perc
Piano
p
125
To marimba
Repeat as necessary:
percussionnist moves
to marimba
130
Marimba
Soft mallets with Maracas
♩ = 44
135
senza cresc.
pp
Mistuned upright piano
To mistuned
upright piano
Sempre pedale

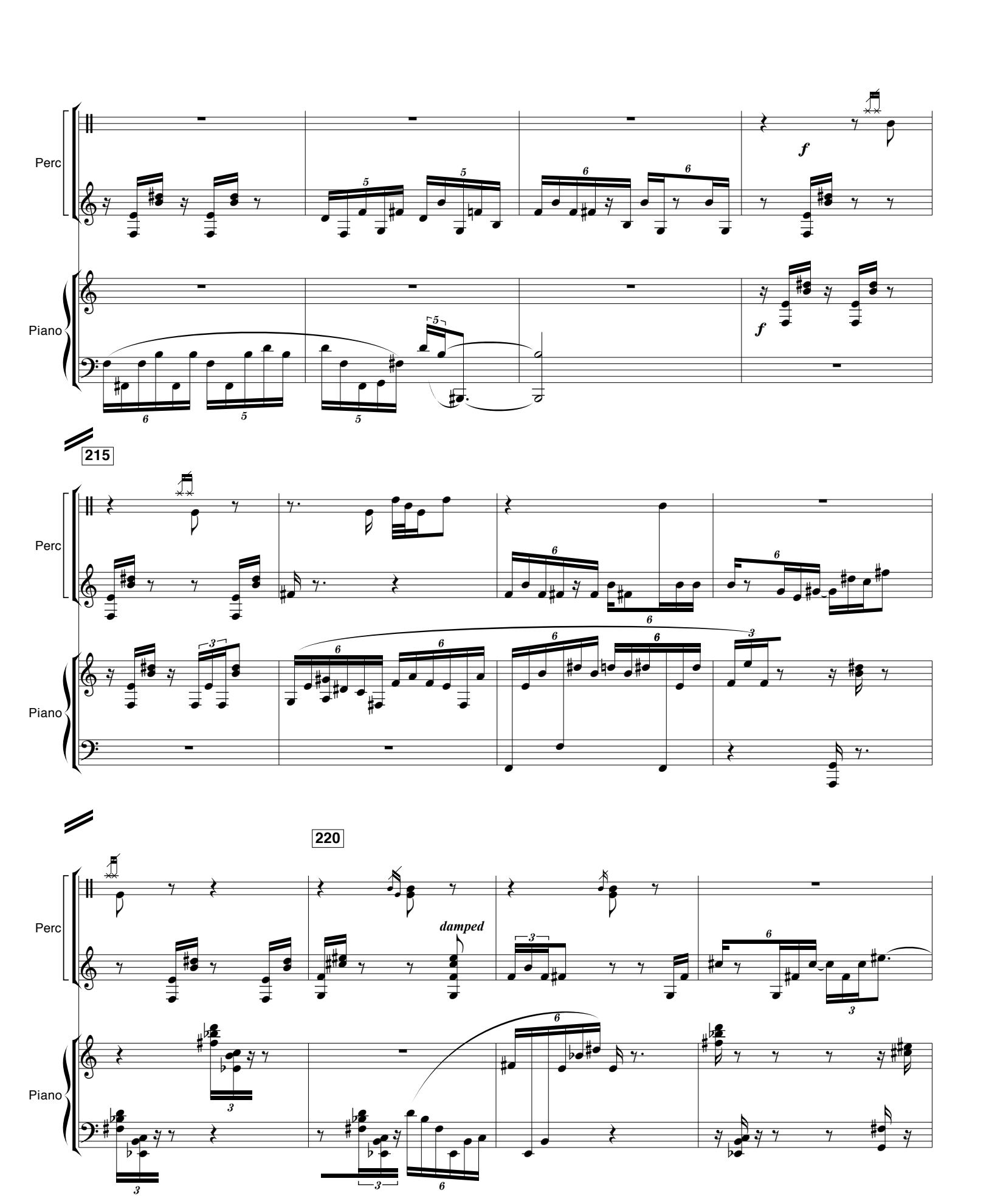

Woodblock
140
Almglocken
Perc
Piano
Sempre pedale
145
Perc
Piano
Sempre pedale
Perc
Piano
Sempre pedale

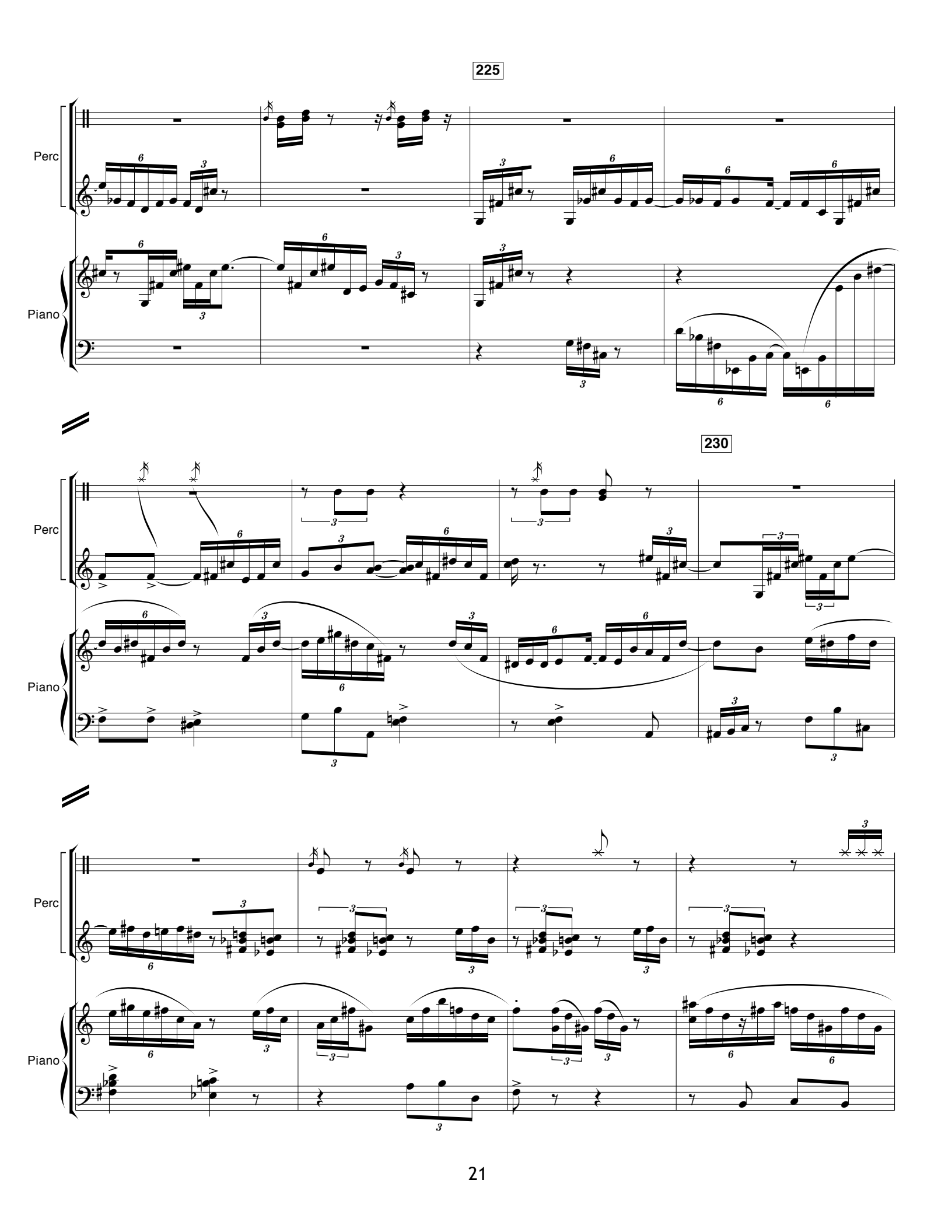

150
155
Perc
Piano
pp
p
mf
Sempre pedale
160
165
ppp
To grand piano

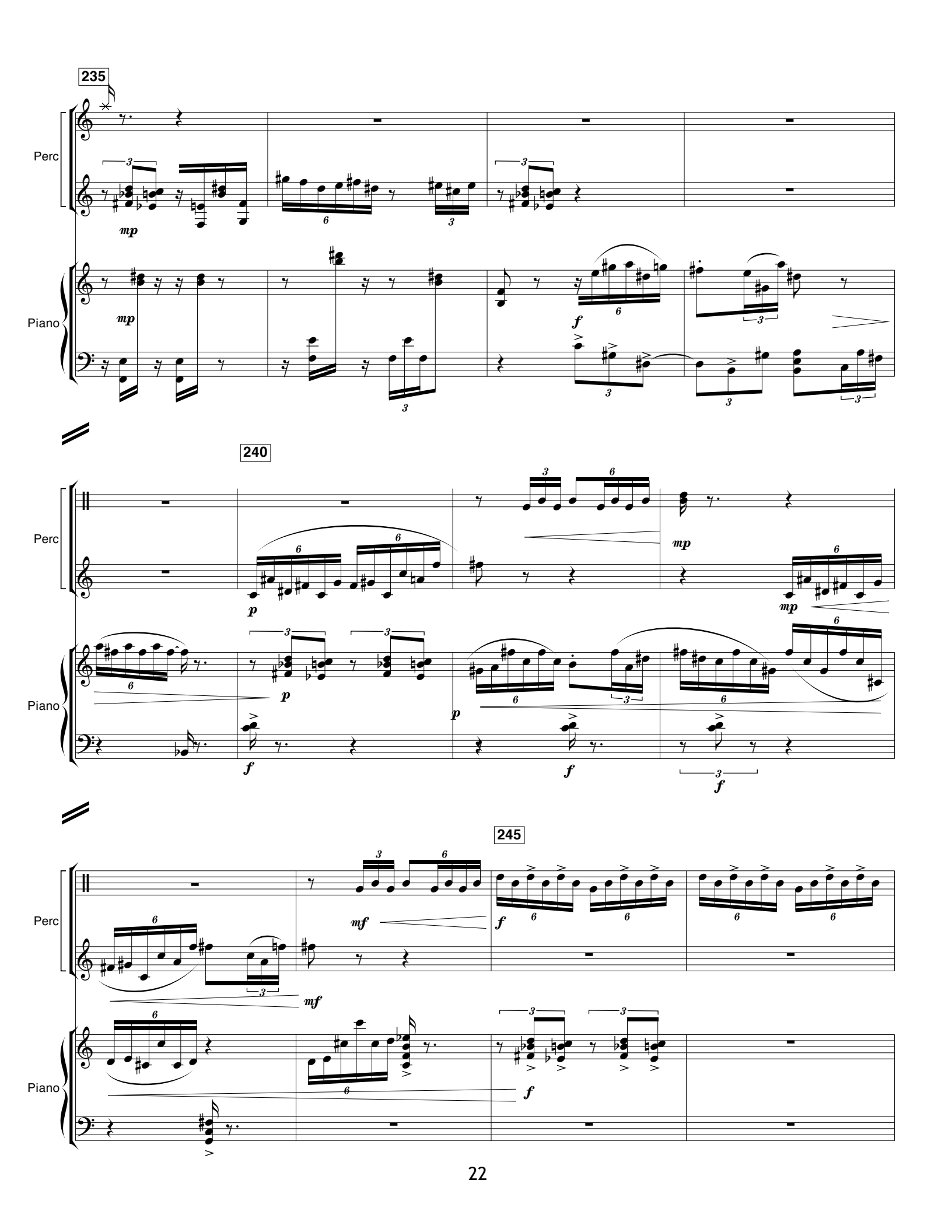

♩ = 72
170
Perc
Grand piano
Piano
175
Bongos
Hard mallets, no Maracas
Vibraphone
damped
180
185

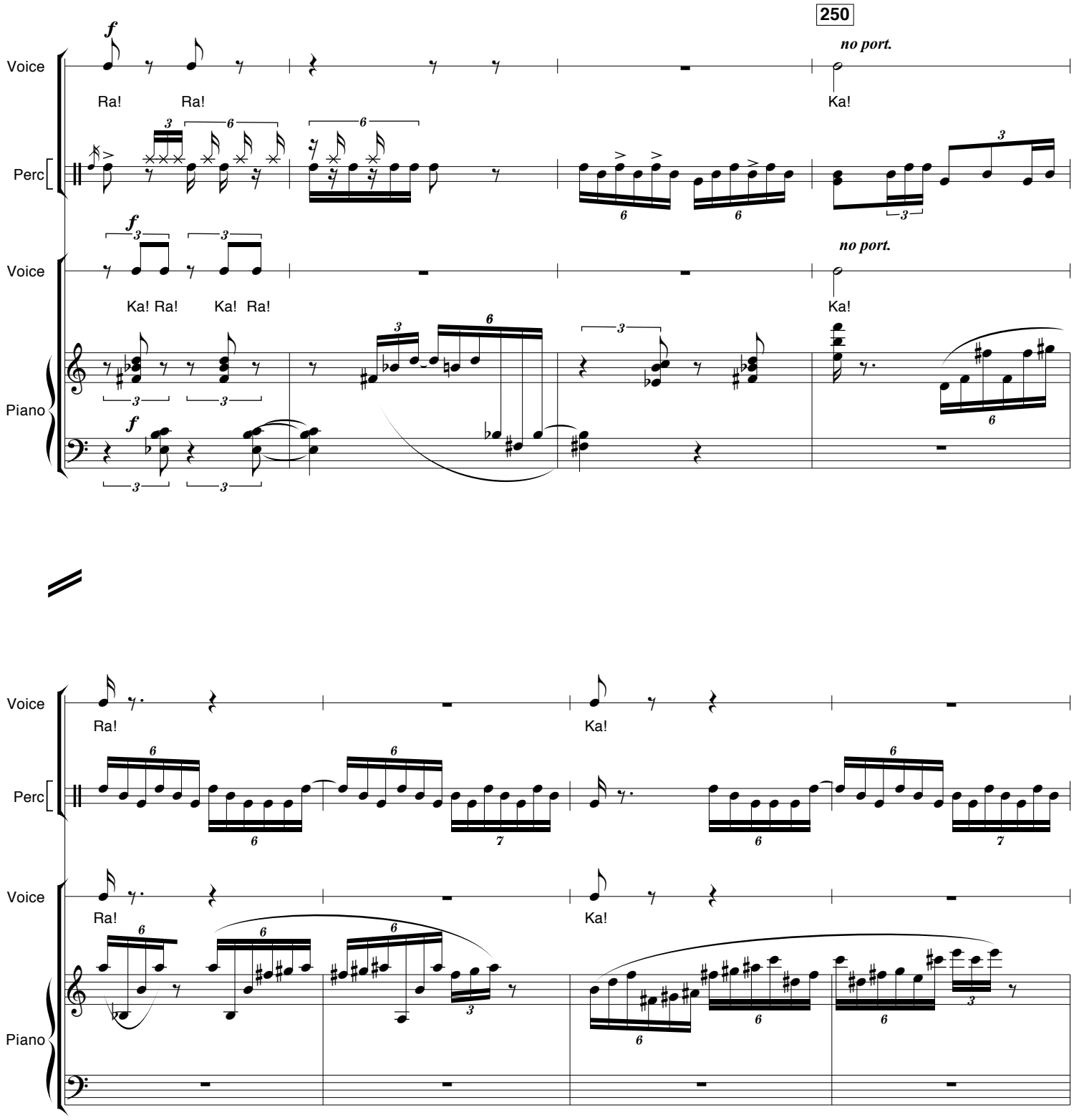

Perc
Piano
f
damped
190
damped
f
195
damped

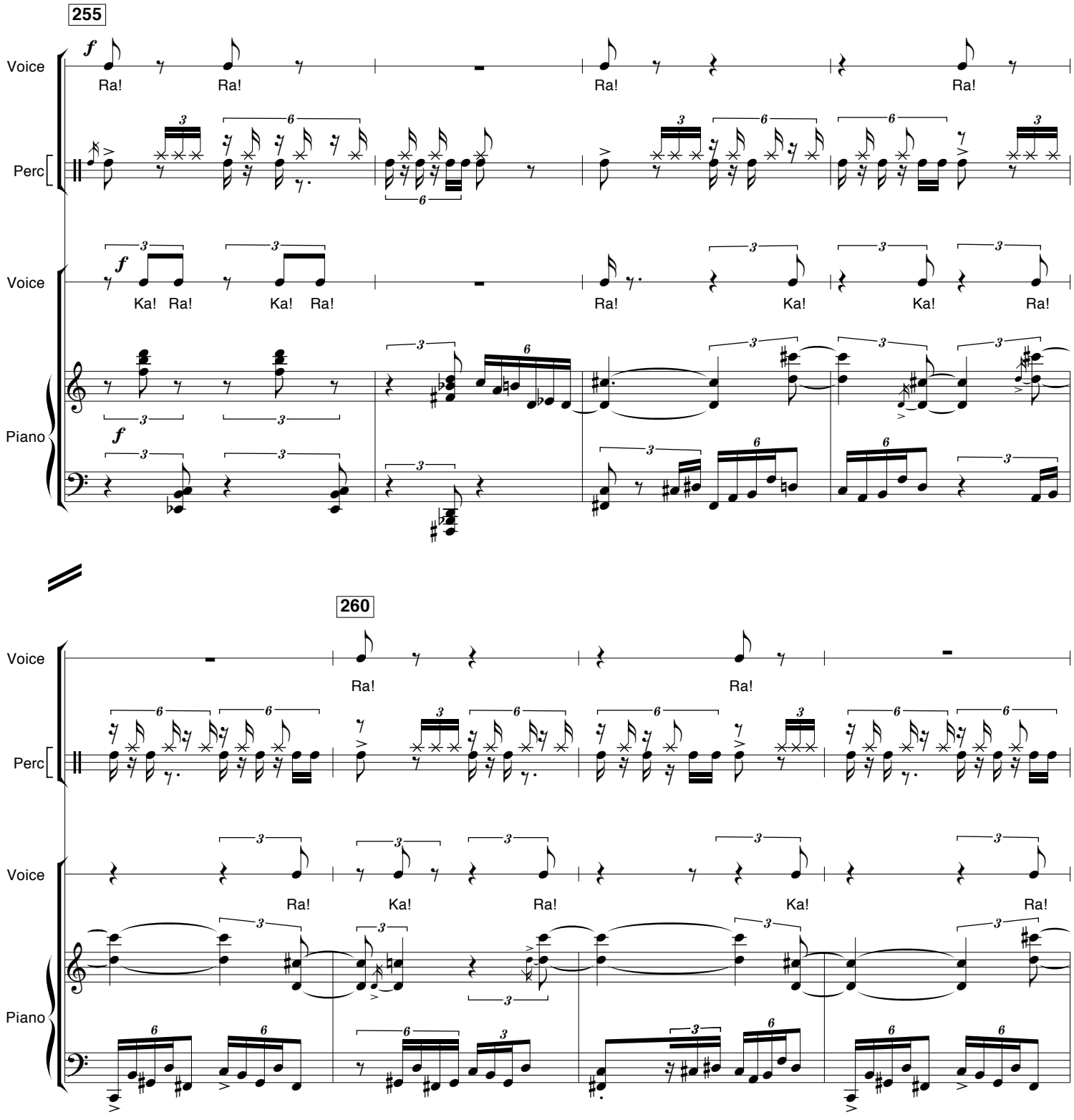

200
Perc
Piano
f
205
Perc
Piano
(Woodblock)
210
Perc
Piano

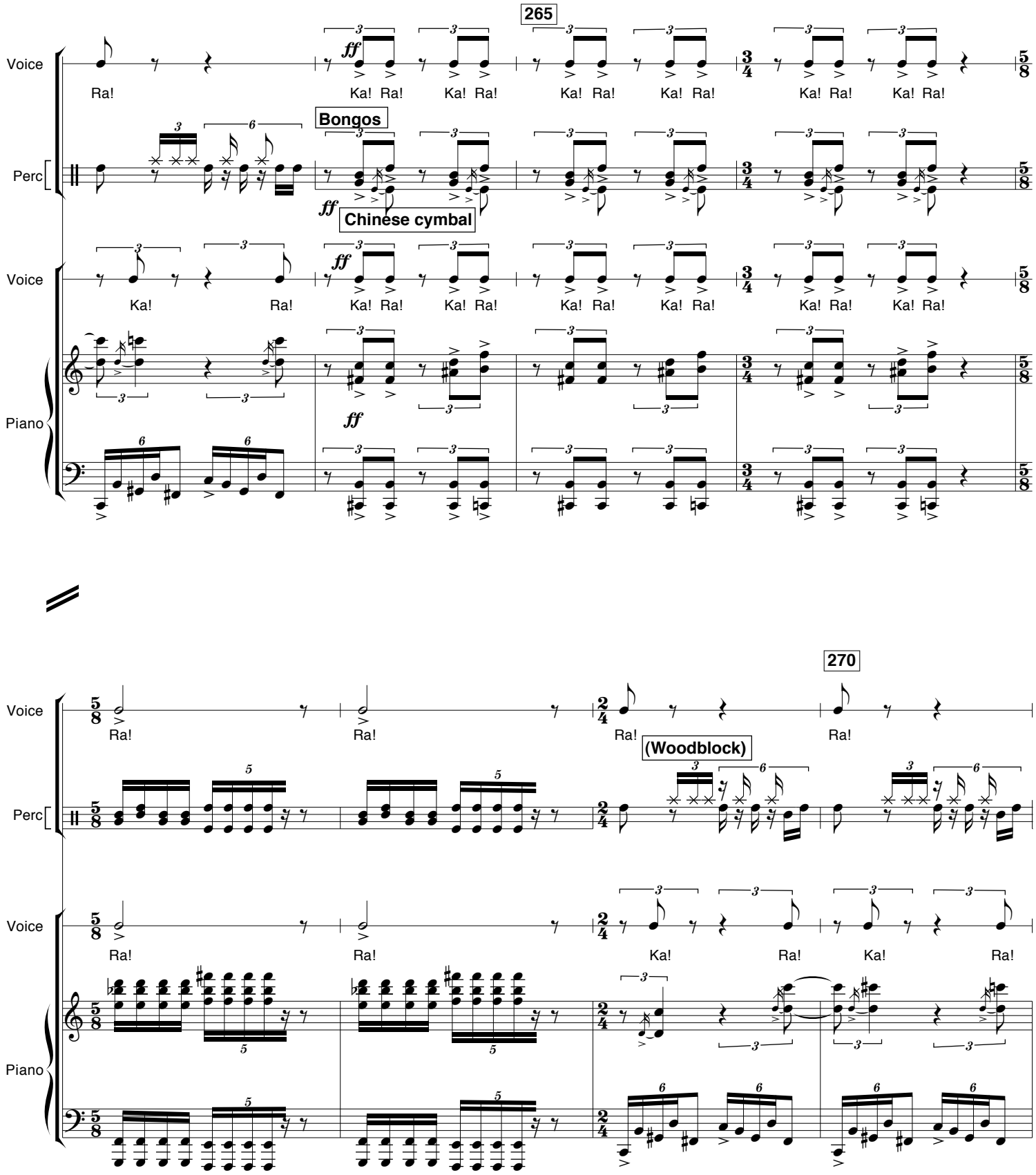

Perc
Piano
f
f
215
Perc
Piano
220
Perc
damped
Piano

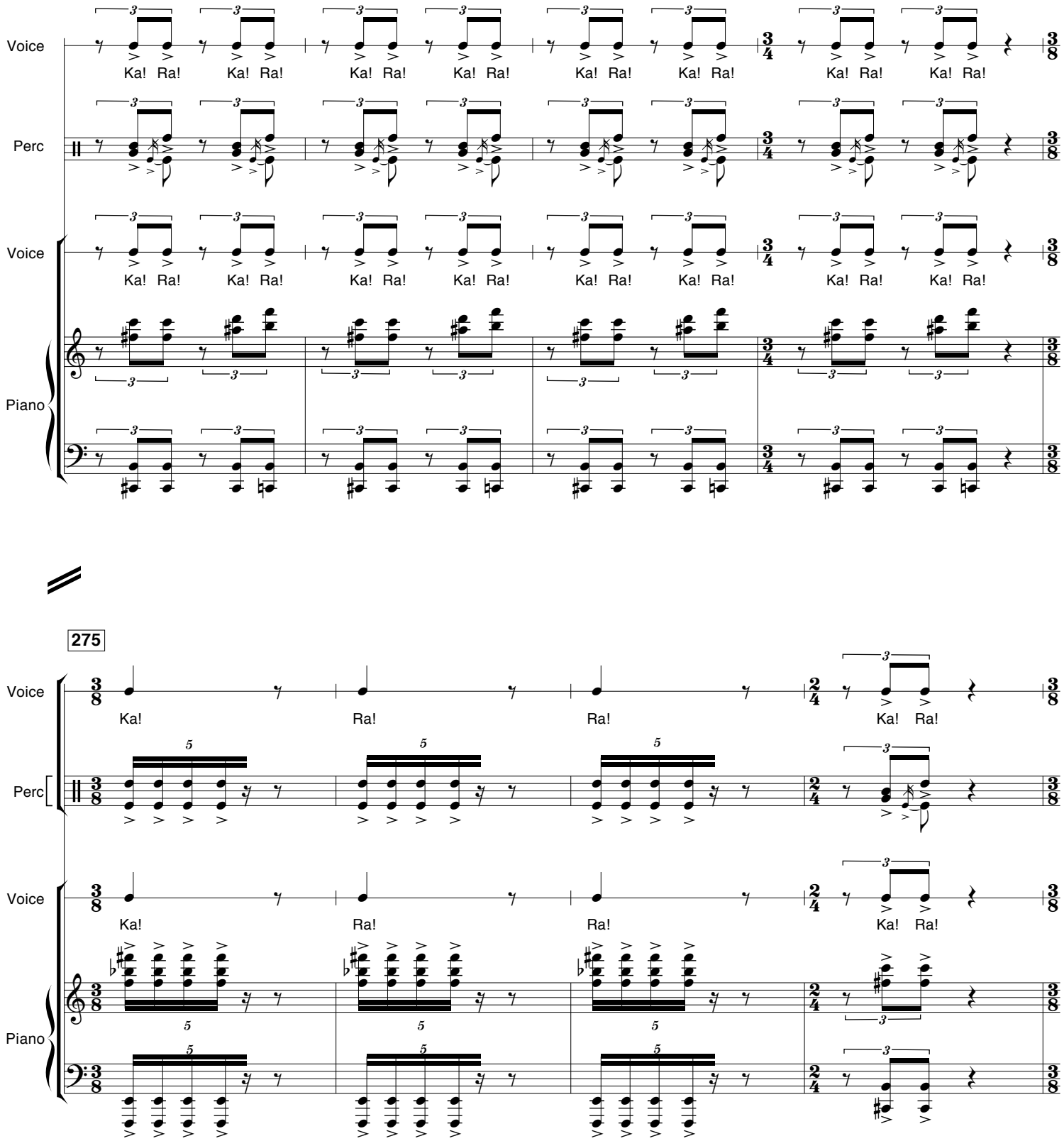

225
Perc
Piano
230
Perc
Piano
Perc
Piano


235
Perc
Piano
240
245

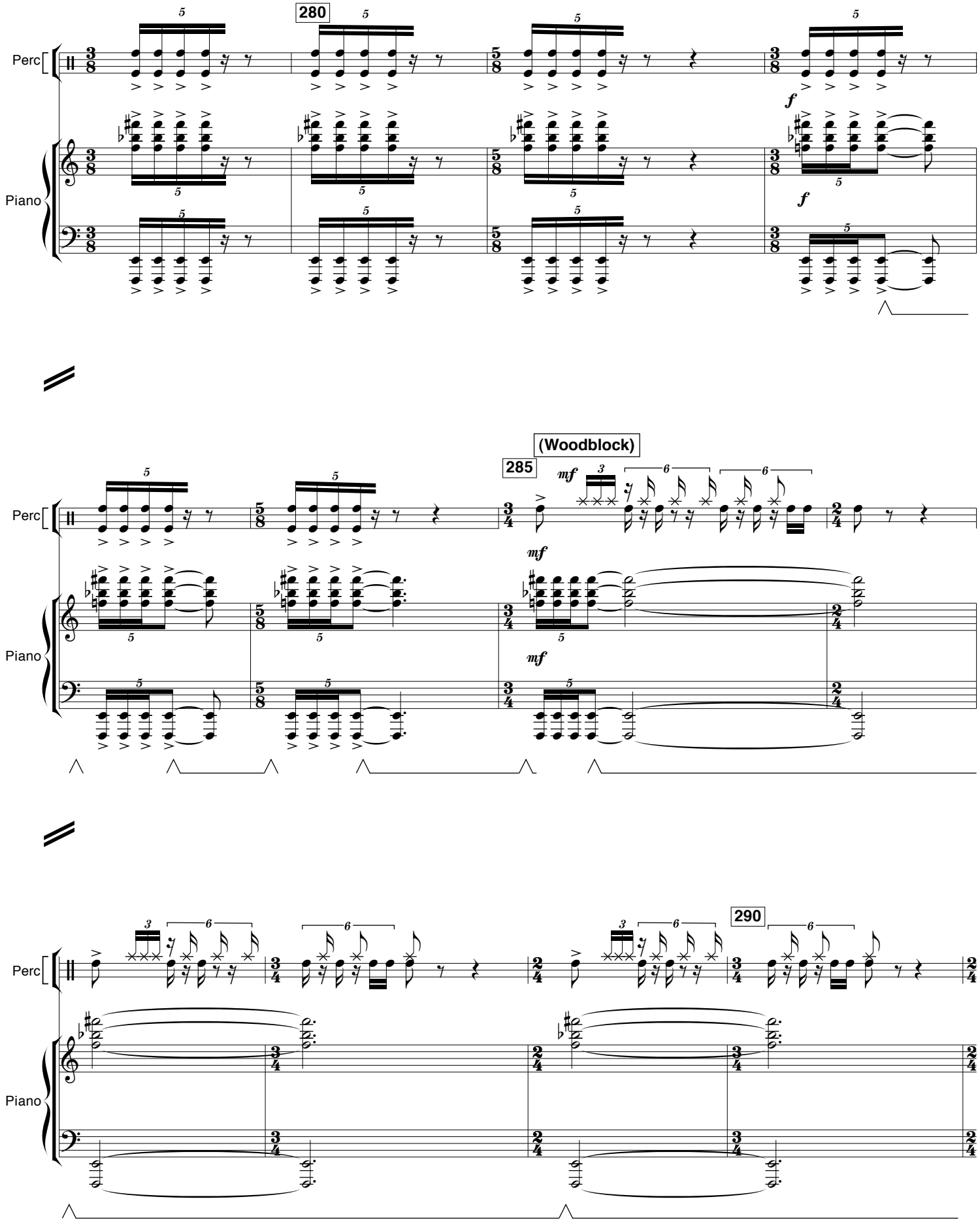

250
Voice
Perc
Voice
Piano
f
Ra! Ra!
Ka!
no port.
Ka! Ra! Ka! Ra!
Ka!
no port.
Voice
Perc
Voice
Piano
Ra!
Ka!
Ra!
Ka!

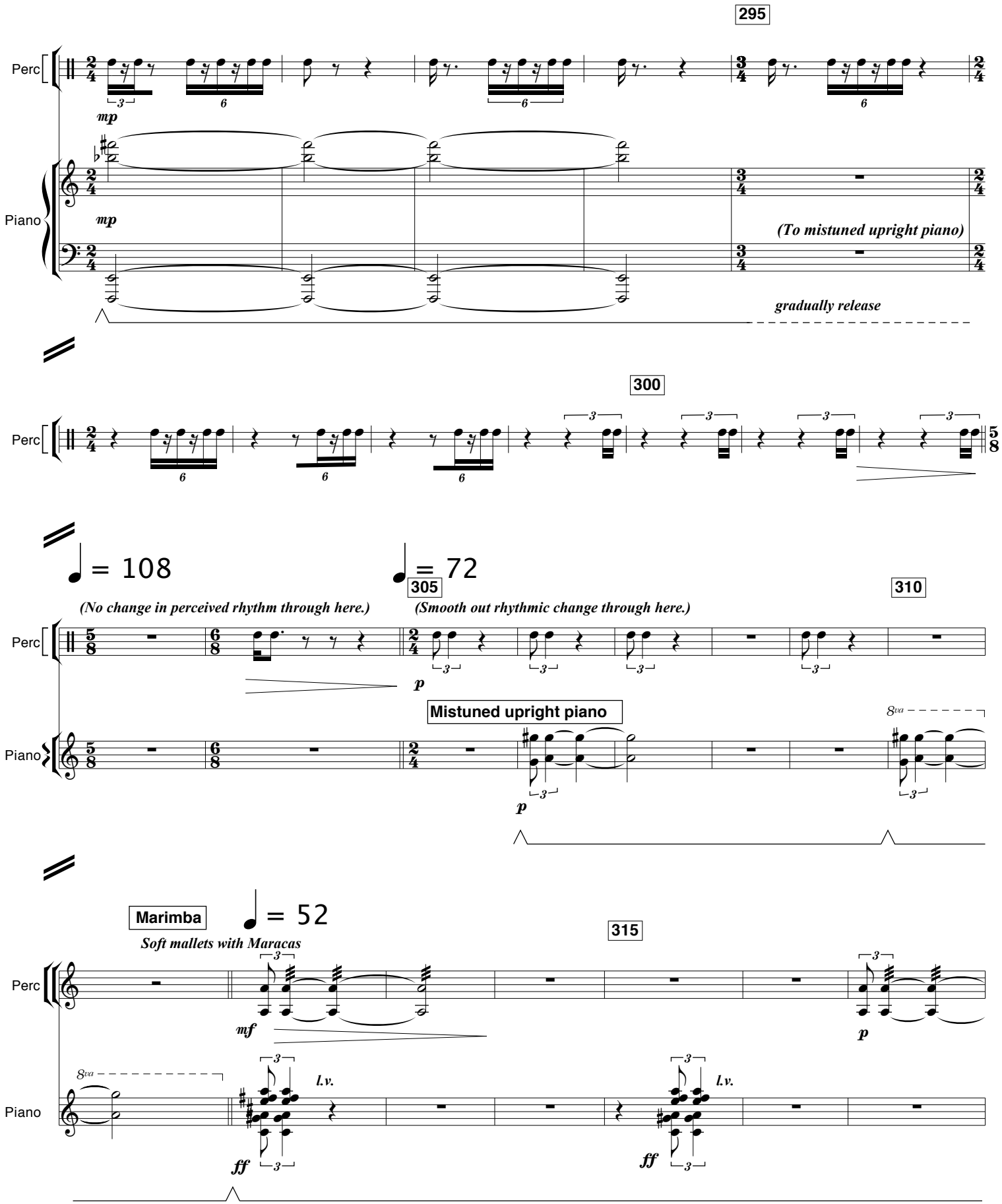

255
Voice
Ra!
Ra!
Ra!
Ra!
Perc
Voice
Ka! Ra!
Ka! Ra!
Ra!
Ka!
Ka!
Ra!
Piano
260
Voice
Ra!
Ra!
Perc
Voice
Ra!
Ka!
Ra!
Ka!
Ra!
Piano

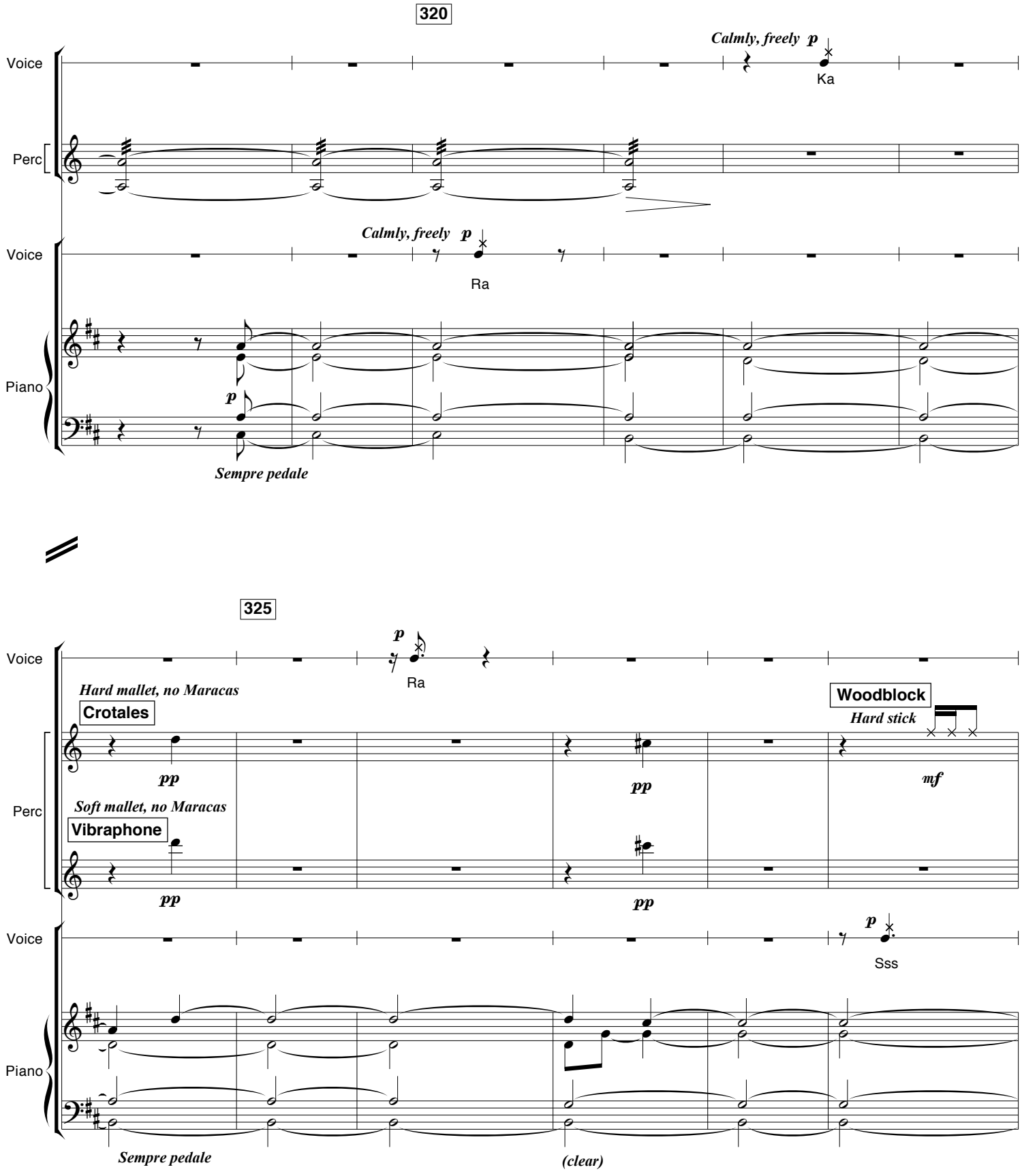

265
Voice
Ra!
Ka! Ra!
Ka! Ra!
Ka! Ra!
Ka! Ra!
Ka! Ra!
Ka! Ra!
Bongos
Perc
ff
Chinese cymbal
Voice
Ka!
Ra!
Ka! Ra!
Ka! Ra!
Ka! Ra!
Ka! Ra!
Ka! Ra!
Ka! Ra!
Piano
ff
270
Voice
Ra!
Ra!
Ra!
Ra!
(Woodblock)
Perc
Voice
Ra!
Ra!
Ka!
Ra!
Ka!
Ra!
Piano

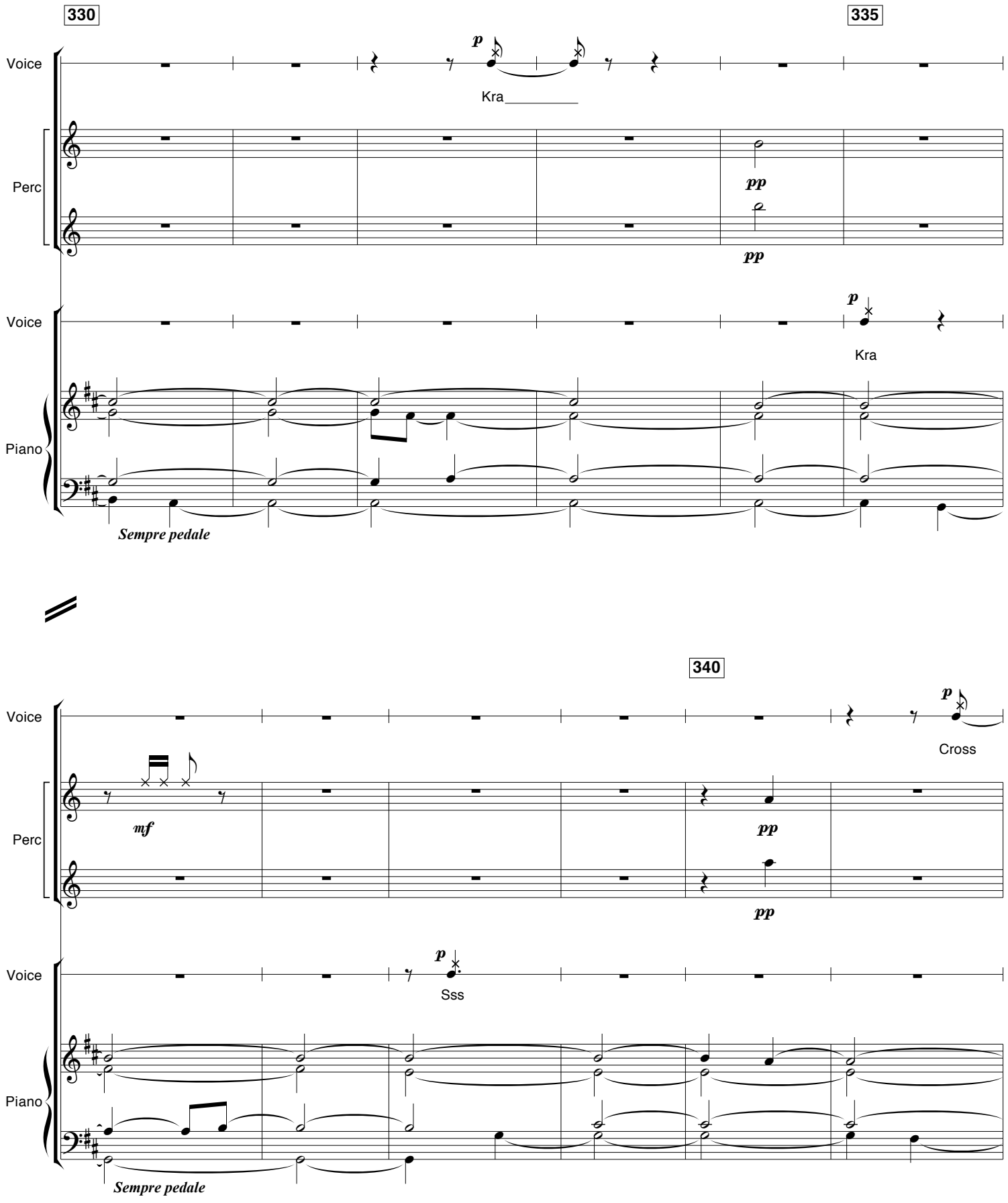

Voice
Ka! Ra! Ka! Ra! Ka! Ra! Ka! Ra! Ka! Ra! Ka! Ra! Ka! Ra! Ka! Ra!
Perc
Voice
Ka! Ra! Ka! Ra! Ka! Ra! Ka! Ra! Ka! Ra! Ka! Ra! Ka! Ra! Ka! Ra!
Piano

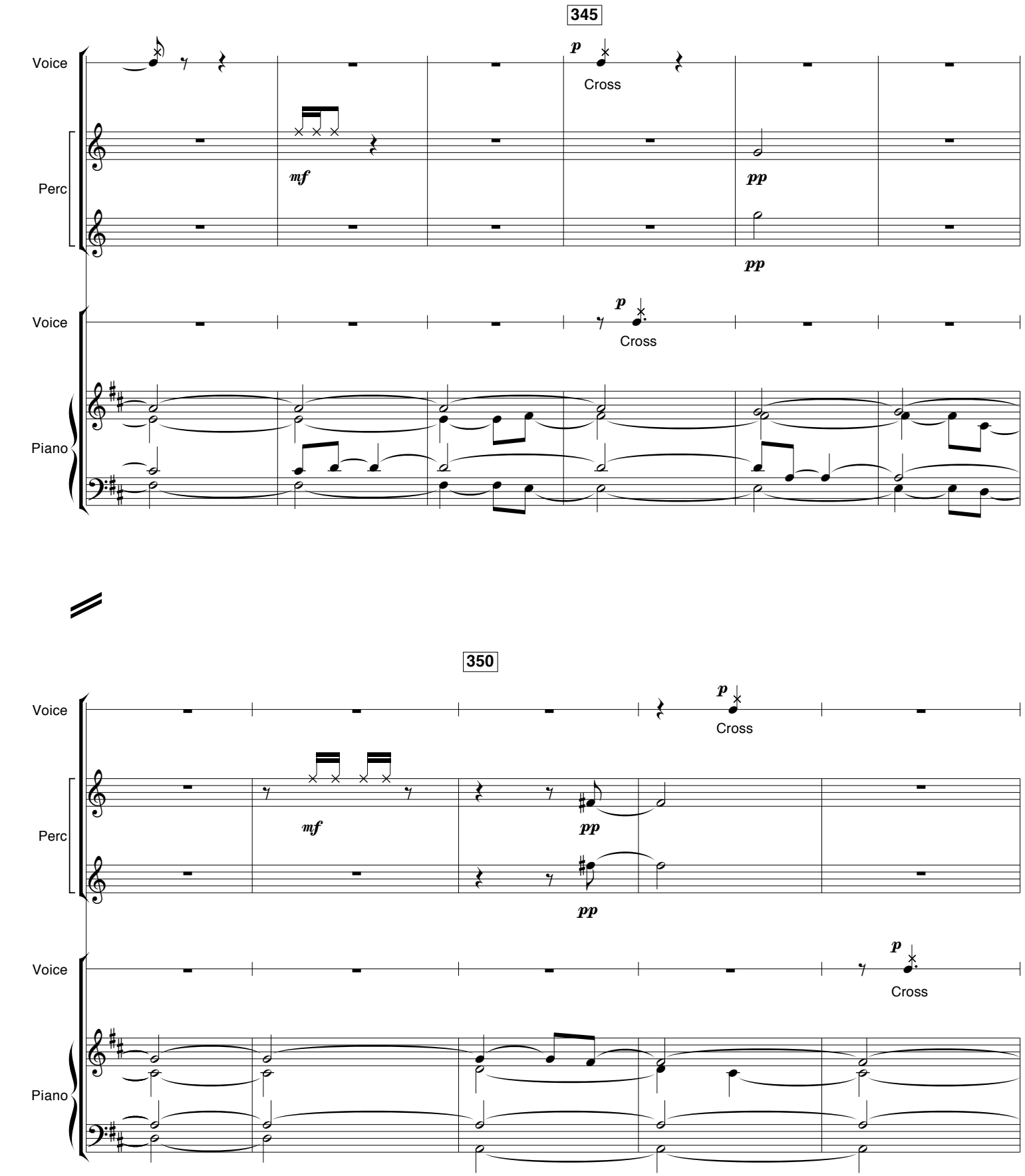

275
Voice
Ka! Ra! Ra! Ka! Ra!
Perc
Voice
Ka! Ra! Ra! Ka! Ra!
Piano

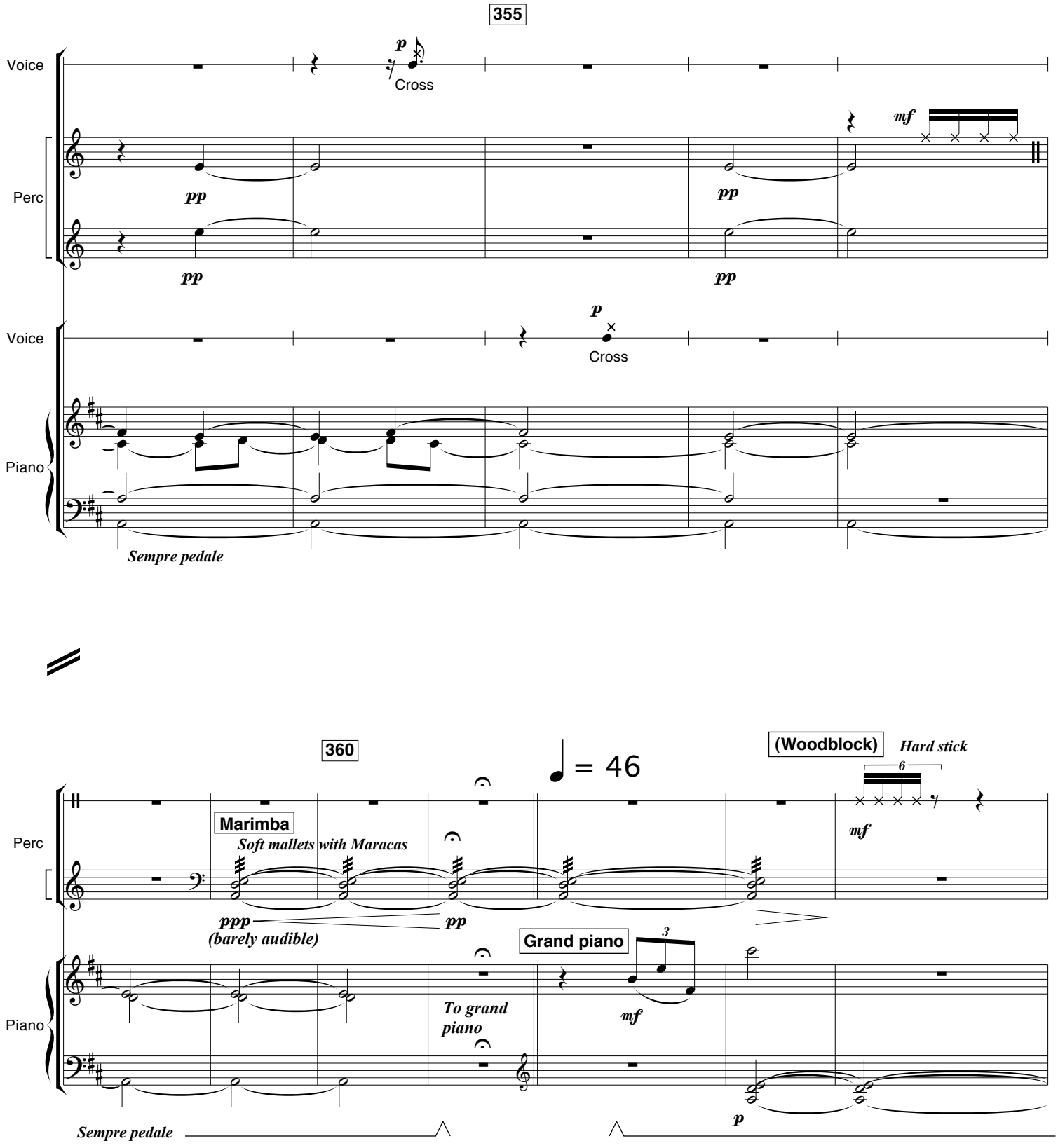

280
285
(Woodblock)
290
Perc
Piano
f
mf

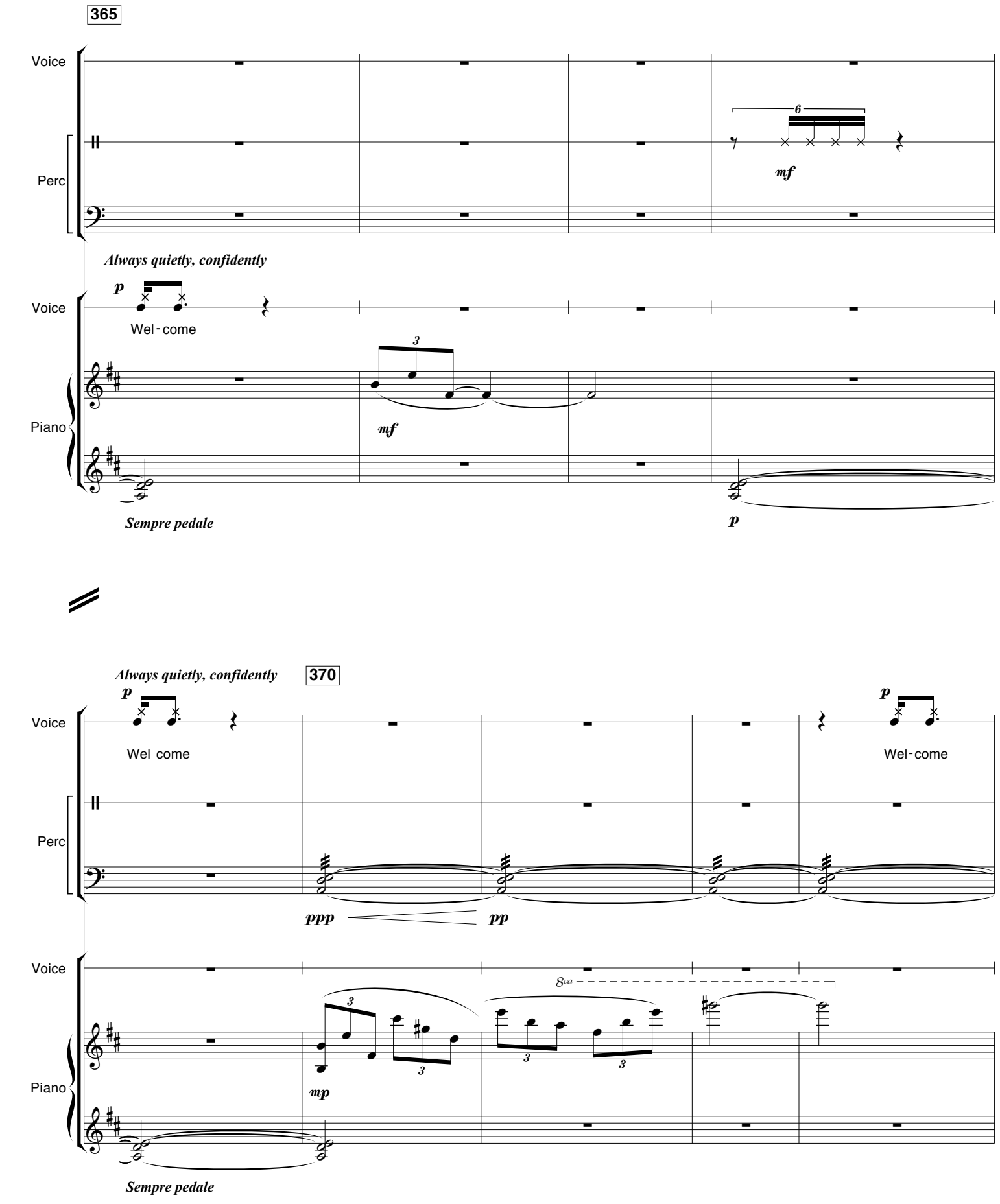

295
Perc
mp
Piano
mp
(To mistuned upright piano)
gradually release
300
Perc
= 108
= 72
305
310
(No change in perceived rhythm through here.)
(Smooth out rhythmic change through here.)
Perc
p
Mistuned upright piano
Piano
8va
p
Marimba
= 52
Soft mallets with Maracas
315
Perc
mf
p
8va
Piano
l.v.
l.v.
ff
ff

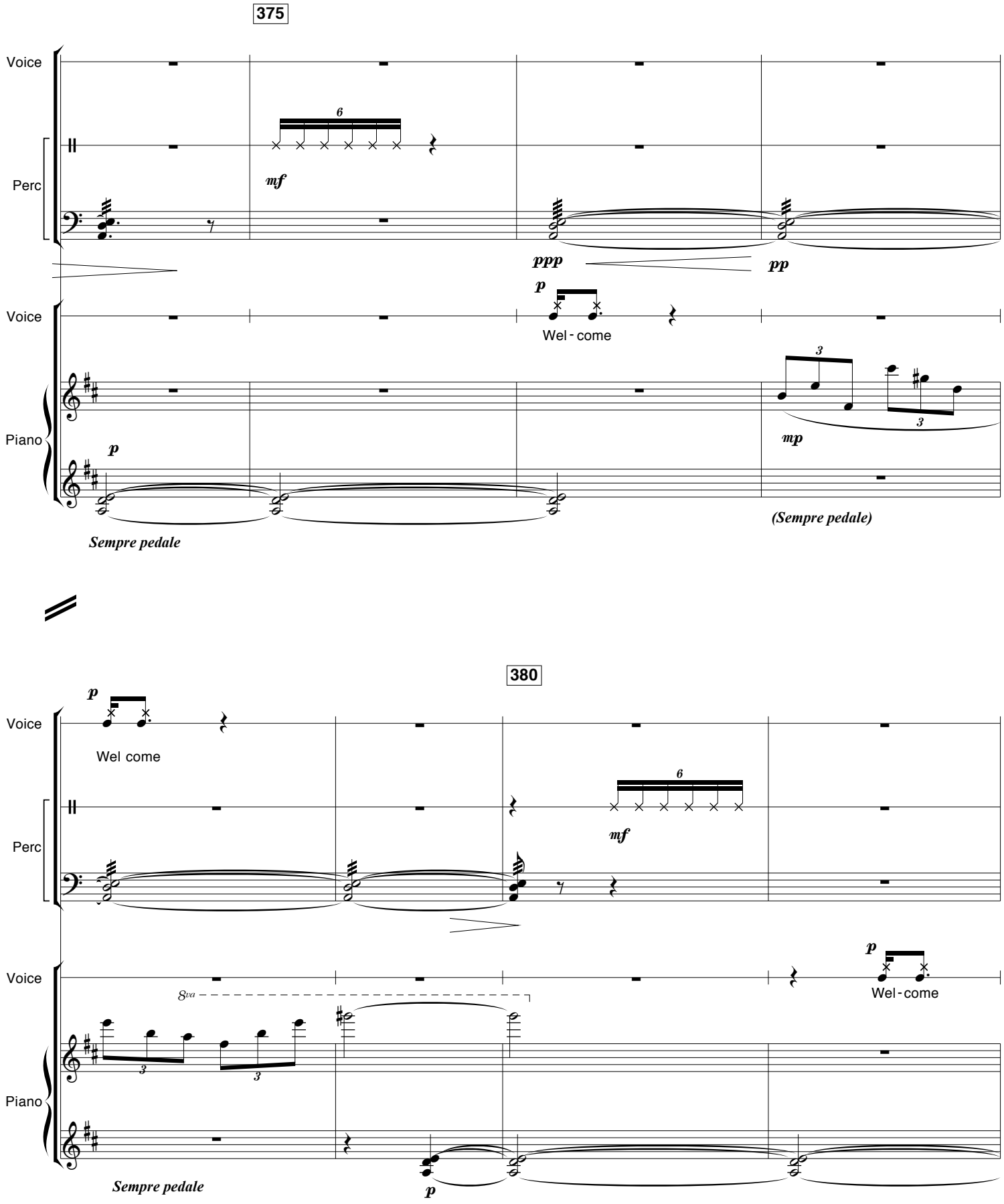

320
Calmly, freely p
Ka
Voice
Perc
Calmly, freely p
Ra
Voice
Piano
p
Sempre pedale
325
p
Ra
Voice
Hard mallet, no Maracas
Crotales
Woodblock
Hard stick
pp
pp
mf
Perc
Soft mallet, no Maracas
Vibraphone
pp
pp
p
Sss
Voice
Piano
Sempre pedale
(clear)

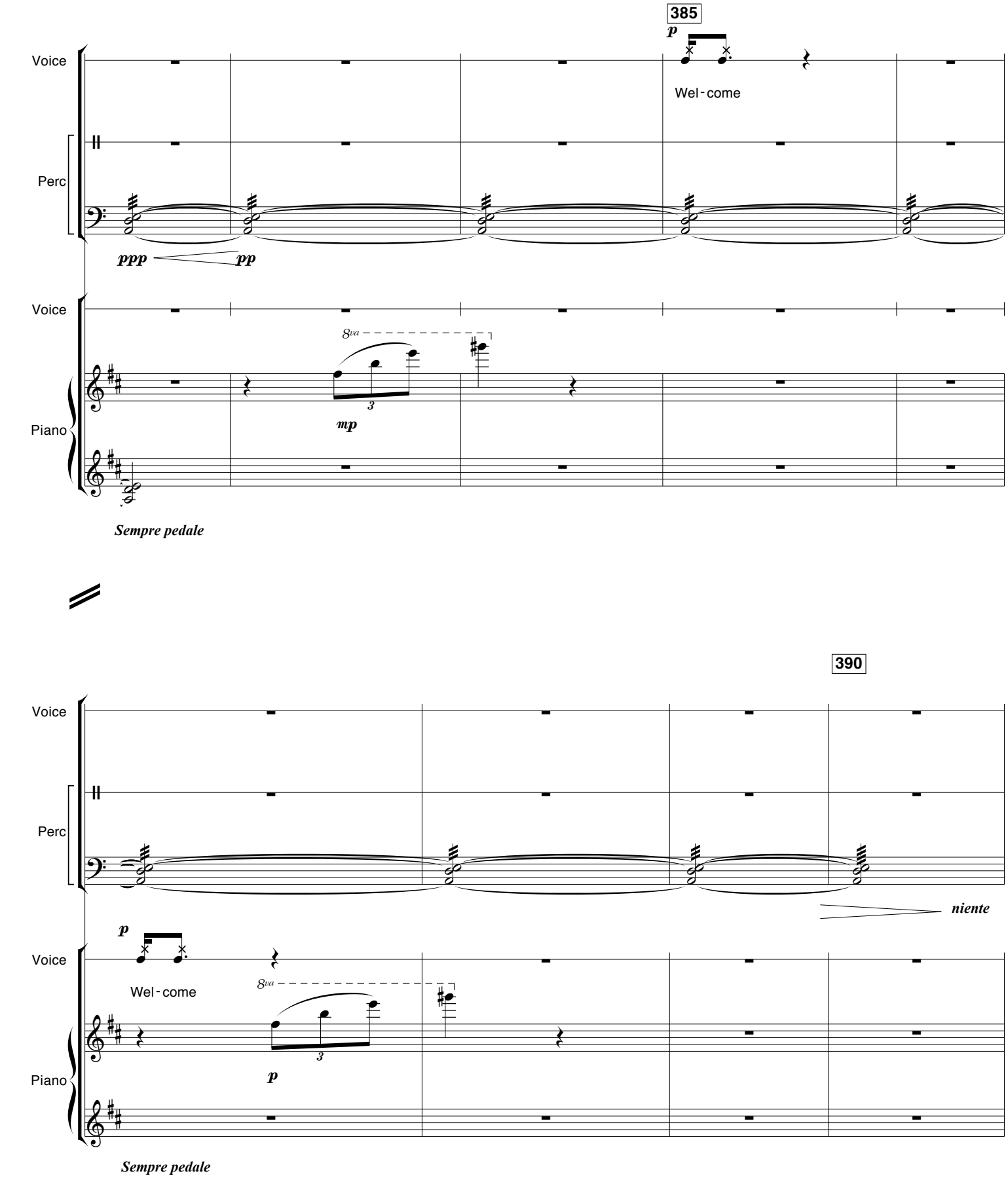

330
335
Voice
p
Kra
Perc
pp
pp
Voice
p
Kra
Piano
Sempre pedale
340
Voice
p
Cross
Perc
mf
pp
pp
Voice
p
Sss
Piano
Sempre pedale

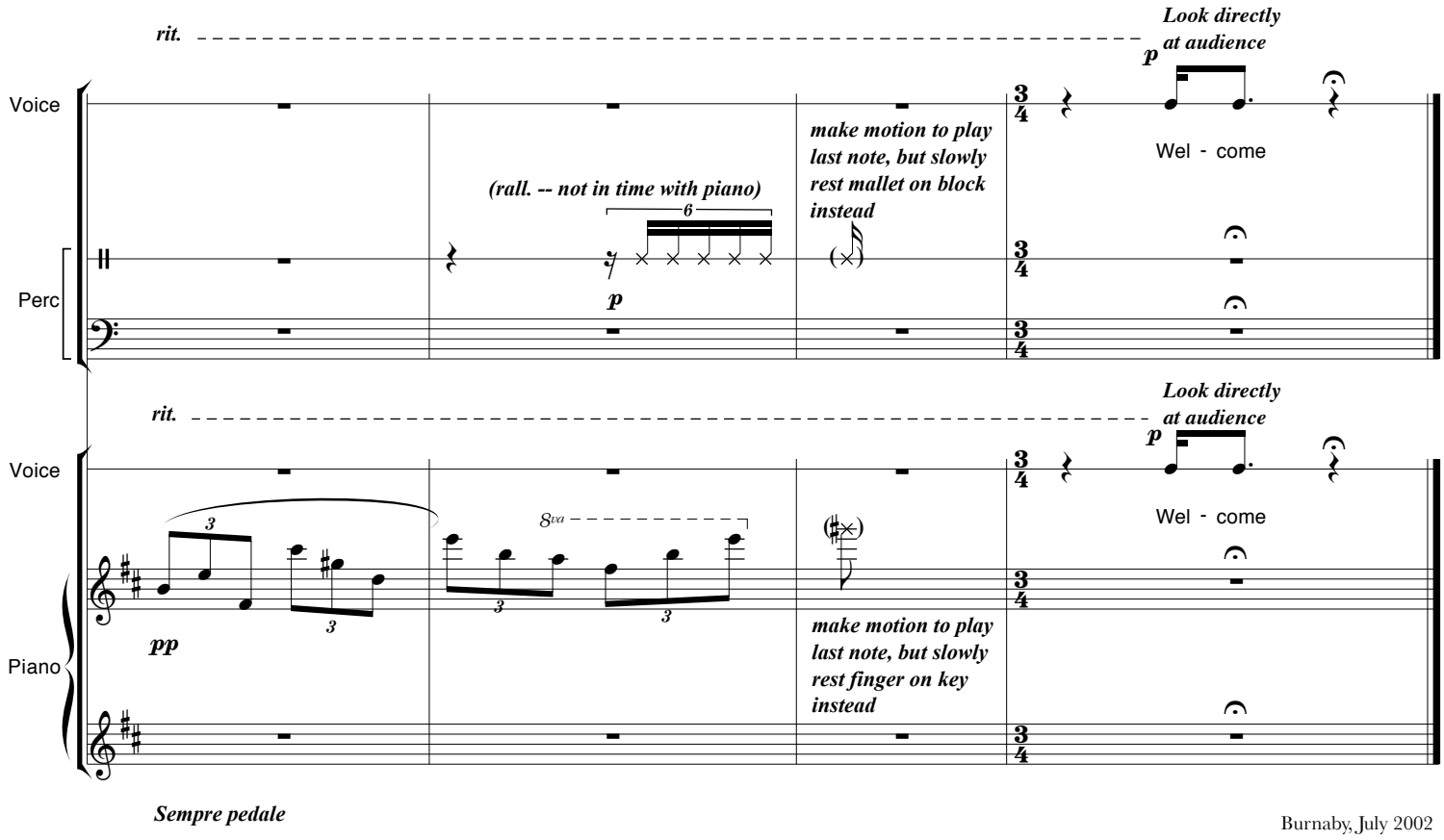

345
Voice
p
Cross
Perc
mf
pp
pp
Voice
p
Cross
Piano
350
Voice
p
Cross
Perc
mf
pp
pp
Voice
p
Cross
Piano


355
Voice
p
Cross
Perc
mf
pp
pp
pp
pp
Voice
p
Cross
Piano
Sempre pedale
360
♩ = 46
(Woodblock)
Hard stick
6
Perc
Marimba
Soft mallets with Maracas
mf
ppp
(barely audible)
pp
Grand piano
3
Piano
To grand piano
mf
p
Sempre pedale


365
Voice
Perc
6
mf
Always quietly, confidently
p
Voice
Wel-come
3
Piano
mf
Sempre pedale
p
Always quietly, confidently
370
p
Voice
Wel come
p
Wel-come
Perc
ppp
pp
Voice
8va
3
3
3
3
Piano
mp
Sempre pedale


375
Voice
Perc
Voice
Piano
Wel - come
Sempre pedale
(Sempre pedale)
380
Voice
Wel come
Perc
Voice
Wel - come
Piano
Sempre pedale


385
p
Voice
Wel - come
Perc
ppp
pp
Voice
8va
3
mp
Piano
Sempre pedale
390
Voice
Perc
niente
p
Voice
Wel - come
8va
3
p
Piano
Sempre pedale




Burnaby, July 2002