

# **Kokopelli**

for Descant Recorder and Prepared Piano

**Richard Whalley**

# Kokopelli

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## Piano Preparation

A piece of rubber (for example an eraser) is to be placed in between the two bass strings.

The rest of the notes below should be prepared (across all three strings) with blue tack:

- Notes marked with diamond noteheads an octave up denote that the blue tack should be placed on the harmonic node, as marked, resulting in a complex harmonic sound.
- Notes marked with a cross denote that blue tack should be placed at the far end of the string (away from the keyboard), resulting in a stopped sound, and the slightest lowering of pitch.



All other notes are not prepared.

The start of the piece also calls for some hand-stopping of notes, as indicated by diamond noteheads in the score: a bell-like glissando at the very start, and harmonic glissandi bars 15-29.

## Programme note

Kokopelli is a fertility deity, venerated by some Native American cultures in the south-western USA.

Petroglyphs of him playing the flute (which looks to me much more like a recorder), with his distinctive humped back, date from as far back as 750 to 850 AD. He is said to carry unborn children to women on his back, and also, through his music, to chase away winter and bring about spring. He is said to represent the spirit of music.

This piece, composed in celebration of John Turner's 70<sup>th</sup> birthday, contains a fertility of material, which reflects the fertility of musical activity that John is responsible for.

**Duration: approx. 4 – 5 mins**

# Kokopelli

for John Turner

Richard Whalley

Exuberant, ♩ = 116

Descant Recorder

mf *ff* *f* *ff*

Exuberant, ♩ = 116

Piano

(bell-like) *ff* *p*

Ped. →

Rec.

*ff* *f* *ff* *f*

Pno.

*ff* *p* *f*

Ped. →

Rec.

*mf* *p* *p* *pp*

flz. (lunga) senza vib.

Pno.

*p* *pp*

Ped. →

15 *dolce, con rubato*

Rec. *p*

Piano: *colla parte*  
*accel.* *gliss.* *rit.* *gliss.*

*pp* *mf* *pp*

Ped. →

19

Rec. *mf* *p dolciss.*

Piano: *accel.* *gliss.* *rit.* *gliss.*

*pp* *mp*

Ped. →

22

Rec. *pp* *p* *p* *pp* *p*

Piano: *gliss.* *accel.* *gliss.* *rit.* *gliss.*

*pp* *p* *pp*

Ped. →

25

Rec. *pp* *p* *ppp*

Piano: *accel.* *gliss.* *rit.* *gliss.*

*ppp* *p*

Ped. →

\* This can be played on the F an octave below, if one of the metal bars inside the piano makes it impractical to play at this register.

in tempo

29

Rec. *strident*

Pno. *in tempo strident* *ff* *8va* *f* *3*

*ppp*

Detailed description: This system covers measures 29 to 32. The Recorder part begins with a strident tone, marked 'in tempo'. The Piano part starts with a ppp dynamic and a strident texture. It includes a section marked 'ff' with an octave sign (8va) and a triplet of eighth notes. The tempo remains 'in tempo' throughout.

33

Rec. *fp* *ff* *ff* *8va*

Pno. *ff* *ff* *8va* *f* *3*

Detailed description: This system covers measures 33 and 34. The Recorder part has dynamics fp, ff, and ff. The Piano part has dynamics ff and f, with an octave sign (8va) and a triplet of eighth notes. The tempo is 'in tempo'.

35

Rec.

Pno. *8va* *f* *3*

Detailed description: This system covers measures 35 and 36. The Recorder part has a strident tone. The Piano part has dynamics f and an octave sign (8va). The tempo is 'in tempo'.

37

Rec. *3 fp* *ff* *ff* *f*

Pno. *ff* *8va* *3* *mf* *8va*

Detailed description: This system covers measures 37 to 40. The Recorder part has dynamics 3 fp, ff, ff, and f. The Piano part has dynamics ff and mf, with an octave sign (8va) and a triplet of eighth notes. The tempo is 'in tempo'.