

# brown wicker

for voice, horn, and live electronics

## Instrumentation and Equipment:

Voice (mezzo-soprano, B3–F5)

Horn in F

A computer with Ableton Live 11 or later, any edition

An audio interface with at least 2 inputs and 3 outputs

2 microphones (ideally a headset microphone for voice and a clip microphone for horn)

2 main speakers (ideally the venue’s house speakers)

1 monitor speaker (optional if main speakers are audible to players)

A timer or stopwatch

Duration: 5 minutes

## Performance Notes:

The piece begins when the timer and Ableton playback are simultaneously initiated. Then, within the approximate time frame marked in each box, each player plays or recites any of that box’s cells any number of times, in any order, at any dynamic level, with any repeats, spaces, extensions, or fragmentations. There are two exceptions to this:

- 1) The boxes that contain entire poems (the first box for voice, and the last box for horn) should be read in full a single time.
- 2) The “find each other” box should be played in unison a single time as the timer reaches 3:45.

Rhythms should be taken approximately—feel free to phrase around the beat.

An unterminated tie at the end of a cell signifies that the final note may be held beyond it’s duration and decay naturally.

The repeat marks that occur in some cells are technically redundant (as any cell can be repeated), but are meant to indicate figures that are characterized by their rhythmic repetition

Voice: Where cells have multiple lines of lyrics, choose between the lines freely each time you sing the cell. Also, vowel sounds can be manipulated to create formant distortion effects or to facilitate the achievement of the pitches.

Horn: All glissandi are hand glissandi—pitches marked with x noteheads will be partially or fully stopped, and may be approximate. The bisbigliandi (timbral trills) are played by alternating between different fingerings of the same note.

And finally, the most important instruction in this document: play every note and recite every line as if you’ve decided what it means to you. Without this, the piece is just pitches and words and not worth anybody’s time.

## Program Notes:

*brown wicker* was written in 2021 as part of my senior composition recital, *all at once*. It features the poetry of e e cummings.

It’s a piece about those conversations that only seem to happen after long days in an old car or on cheap patio furniture. It’s a collage of the emotions we reserve for those moments, an ode to the people with whom we share them, and an expression of the lonely frustration of trying to find each other in the dark.

## Composer Biography:

Henry Ives is a student of Dr. James David at Colorado State University in Fort Collins, Colorado.

He also studies percussion under Dr. Eric Hollenbeck. He is originally from Morrison, Colorado.

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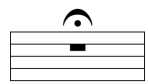
Calmly, as dialogue (♩ = 52)

0:00–1:00

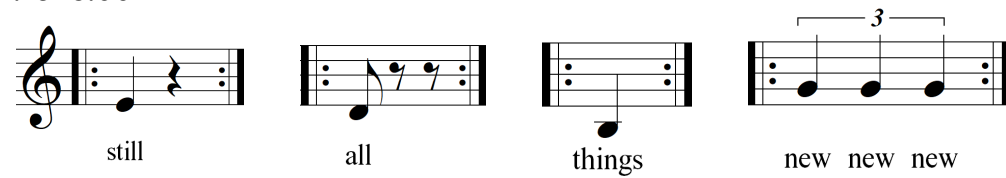
Take for example this:

if to the colour of midnight  
to a more than darkness(which  
is myself and Paris and all  
things)the bright  
rain  
occurs deeply, beautifully  
and i(being at a window  
in this midnight)  
for no reason feel  
deeply completely conscious of the rain or rather  
Somebody who uses roofs and streets skilfully to make a  
possible and beautiful sound:  
if a(perhaps)clock strikes,in the alive  
coolness,very faintly and  
finally through altogether delicate gestures of rain  
a colour comes,which is morning,O do not wonder that  
(just at the edge of day)i surely  
make a millionth poem which will not wholly  
miss you;or if i certainly create,lady,  
one of the thousand selves who are your smile.

1:00–1:15



1:15–3:00



it is) still 5 o'clock a thing most new complete fragile intense,

and you lie naked amid unnaked things,

and still to be immortal is our doom; (carefully to  
and fro moving New and  
Old things

The flute of morning stilled in noon

whose stiling lips murder suddenly me

a gestured city stilled in the framing Mine looked long at the sticky moon  
opening in dusk her new wings

i was sitting in mcsorley's outside it was New York and beauti-  
fully snowing.

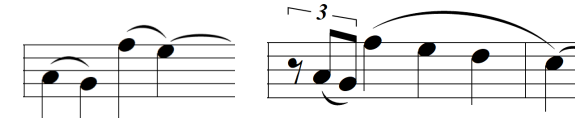
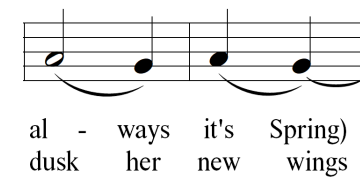
most of all  
i hear you stepping  
freakish feet  
feet incorrigible  
ragging the world,

I have seen all the silence  
filled with vivid noiseless boys

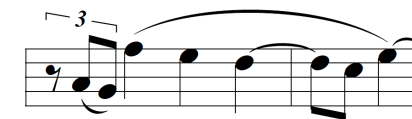
a wind has blown the rain away and blown  
the sky away and all the leaves away,  
and the trees stand. I think i too have known  
autumn too long

dead's nice like a dance where you danced simple hours and you take all  
your prickly-clothes off and squeeze-into-largeness without one word and  
you lie still as anything in largeness and this largeness begins to give  
you,the dance all over again and you,feel all again all over

3:00–3:45 | building



3:45–4:00 | find each other



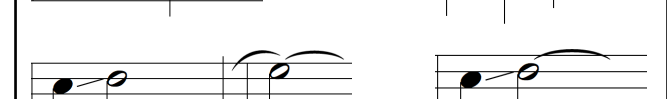
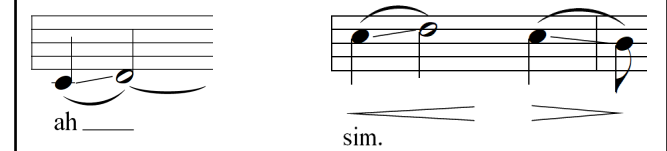
4:00–4:15



(4:00–4:15)



4:15–4:40



4:40–4:50 | dying away



4:50–5:00



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