

all at once

for piano and five percussionists

Henry Ives

Perusal Score

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Instrumentation:

Piano

Percussion 1 - Glockenspiel, Crotales, Almglocken (Eb4), Kick Drum, Snare Drum

Percussion 2 - Vibraphone, Almglocken (C4)

Percussion 3 - Marimba, Almglocken (G3, G4)

Percussion 4 - Marimba, Almglocken (Bb3, Bb4)

Percussion 5 - Timpani, Almglocken (D4)

Duration

7 minutes, 30 seconds

Program Notes

all at once was written in 2021 as the eponymous piece of my senior undergraduate composition recital.

It is a piece about the sizzle of the foam after a wave has crashed and how it just happened somewhere as I type this and how it just happened somewhere else as you read it. It's about wood grain and electron spin and the stories we tell ourselves to make sense of a reality too complex for our cognition. It's about a regular season JV soccer game that may have taken place in Dubuque, Iowa on the day my grandmother died, and how I will never know the score of that game and the players will never know my grandmother and none of us will ever know how many blades of grass were on the field or whether that matters.

This piece, this recital, is an aimless response—not an answer or solution or thesis—to the notion that everything is happening
I think I ought to explain this piece further, for those who are interested. We don't know how small our world goes—I just
Tables are wood, wood is carbon, carbon is atoms, atoms are quarks, and we're not really sure what that means. But tables are
looked it up and the smallest known particle, the quark, is 100 times smaller than a proton. I'm not sure how big a proton is,
it's about a trillionth of a meter long and that's all that matters. I don't know what the quarks are, but now what
once and only once and all at once and only once and all at once and only once and all at once and only once and all at once
and this and this and this and this and this and this and this and this and this and this and this and this and this and this
and only once and all at once and only once and all at once and only once and all at once and only once and all at once and all
this and this and this and this and this and this and this and this and this and this and this and this and this and this and
this and this and this and this and this and this and this and this and this and this and this and this and this and this and

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.

Performance Notes

Text

Each percussionist is to choose one day in their life on which a significant personal event took place. It can be any sort of event, and nobody else needs to know the event nor the day. After choosing this, pick a small US city or town at random and find a local news story from that date. Try to avoid national politics or emergencies. This is the text that will be read in the Stutter section and before the Epilogue.

Notation

Some elements of this piece are not captured well by traditional notation. Particularly, the Cadenzas and Epilogue are to be taken in free time with only approximate regard to the written rhythms. The same is true for the Stutter section, excepting the first four bars and the piano part throughout. In these sections especially, the reference recording should be treated as an essential part of the score.

Additionally, this piece uses finer gradations of dynamics than traditional notation. These include, from softest to loudest:

pp *p-* *p* *p+* *mp-* *mp* *mp+* *mf-* *mf* *mf+* *f-* *f* *f+* *ff*

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Henry Ives (2021)

Imperative 1 Purposeful (♩ = 94)

Drum Set

Crotales

Glockenspiel

Vibraphone

Marimba 1

Marimba 2

Timpani

Piano

rubber mallets

glockenspiel soft plastic mallets

medium yarn mallets

medium yarn mallets

p *p+*

p

p+

p

9

11 relax time slightly

Glock

Vib.

Mar. 1

Mar. 2

Timp.

hold pedal

medium mallets

p *mp* *mp+*

p *mp*

mp *mp+*

16

19 Driving (♩ = 98)

Crot.

Glock

Vib.

Mar. 1

Mar. 2

Timp.

Pno.

crotales

fall out of time independently

fall out of time independently

f *p*

f *p*

f *mp*

f *mp*

23

Vib. *pp* *poco rit.* **27** As before (♩ = 94) *p*

Mar. 1

Mar. 2 *pp* *p*

Pno. *mf* *mp* *dim. al niente* *continue rit. independently*

30

Glock. *mf* *8va*

Vib. *mf* *p* *mf*

Mar. 1 *p* *mf* *p* *deadstroke* *mp* *mf* *p*

Mar. 2 *mp* *mf* *p* *deadstroke* *mf* *p*

Timp. *mf* *mf*

36

Steady (♩ = 128) **40** *burdened* *cross stick*

D.S. *mp* *mp+*

Crot. *crotales* *bright plastic mallets*

Glock. *mf+*

Vib. *mf+* *f*

Mar. 1 *mf+* *p* *f* *mf*

Mar. 2 *mf+* *p* *f* *mf* *almglocken*

Timp. *mf+* *fp*

Pno. *p non cresc.* *mf*

sim. (retake pedal with bass changes)

45 **48**

D.S.

Crot.

Vib.

Mar. 1

Mar. 2

Timp.

Pno.

almglocken

almglocken

deadstroke

mf

mf

mp

mf

mf

mf

mf

mp

mp

f

mf

mf

mp

mp

dim. poco a poco

54

D.S.

Crot.

Vib.

Mar. 1

Mar. 2

Timp.

Pno.

poco rit.

rit.

almglocken

almglocken

mp

mp

mp

mp

mp

Cadenza 1 *free time, shimmering*

Pno.

mf

sim.

Pno.

rit.

dim.

Stutter Suddenly static (♩ = 98)

glockenspiel
soft plastic mallets

(play ahead of ensemble) (2)

75

Glock

Vib.

Mar. 1

Mar. 2

Timp.

Pno.

mp+

pp

mp+

mp+

sim. (retake pedal on phrase beginnings)

(remain steady while other instruments fall out of time)

sim. (retake pedal on phrase beginnings)



81

Glock

Vib.

Mar. 1

Mar. 2

Timp.

Pno.

Read a fragment of your text

(fall behind ensemble)

(3)



90

Glock

Vib.

Mar. 1

Mar. 2

Pno.

continue process in new key

* Freely alternate between playing fragments of this phrase and reading fragments of your text until mm. 107. Start with longer fragments of playing and shorter fragments of reading, and progress to longer fragments of reading and shorter fragments of playing.

(2)

(3)

94

Glock

Vib.

Mar. 1

Mar. 2

Timp.

Pno.

104

104

fade out

fade out

fade out

fade out

fade out

V.S.

Pno.

Cadenza 2 shimmering

107

free time

mf

5

7

10

10

7

10

Pno.

crotales
bright plastic mallets
echo piano (on cue)

medium mallets
with piano (on cue)

111

Crot.

Timp.

Pno.

115

Moving gradually forward (♩ = 78)

glockenspiel
bright plastic mallets

poco accel.

crotales

Score for measures 115-120. Instruments: Glock, Vib, Mar. 1, Mar. 2, Timp, Pno. Dynamics: mp, p, mp+, mf. Tempo: Moving gradually forward (♩ = 78). Performance instructions: all at once, poco accel.

Imperative 2 Exhausted (♩ = 90)

glockenspiel
soft plastic mallets

Score for measures 121-126. Instruments: Glock, Vib, Mar. 1, Mar. 2, Timp, Pno. Dynamics: pp, p. Tempo: Exhausted (♩ = 90).

Perusal Score

133 with renewing energy

bright plastic mallets

Score for measures 133-138. Instruments: Glock, Vib, Mar. 1, Mar. 2, Timp, Pno. Dynamics: p+, pp. Tempo: with renewing energy. Performance instructions: bright plastic mallets, hard yarn mallets, medium hard mallets, cresc. poco a poco.

139 *soaring*

Glock *f* *mp* *f*

Vib. *f* *mp* *f*

Mar. 1 *f* *mp* *mf* *mp*

Mar. 2 *f* *mp* *mf* *mp*

Timp. *f* *mf* *gliss* *mf+*

Pno. *f* *p* *f*

sim. (retake pedal with bass changes)

144

Glock *mf*

Vib. *mf* *f* *mf*

Mar. 1 *mf* *mp*

Mar. 2 *mf* *mp*

Timp. *mf* *mp*

Pno. *dim. poco a poco* *mp*

150

D.S. *drum set* *Steady* (♩ = ♩ = 120) *drag right hand move left to cross stick*

Glock *crotales* *mp*

Vib. *mp*

Mar. 1 *mp*

Mar. 2 *mp*

Timp. *log drum* *mp*

Pno. *cresc. poco a poco* *sim.*

sim. (retake pedal with bass changes)

156

D.S. *kick/cross stick mp+ snare taps p*

Vib. *cresc. sim. hold pedal*

Mar. 1 *cresc. sim. sim.*

Mar. 2 *cresc. sim. sim.*

Timp. *hard mallets p cresc. sim.*

Pno. *mf cresc.*

162

D.S. *ff*

Vib. *molto cresc. ff (Ped.)*

Mar. 1 *molto cresc. ff*

Mar. 2 *molto cresc. ff*

Timp. *mf molto cresc. ff*

Pno. *f molto cresc. ff*

6" 8"

release pedal on cue with piano

release pedal on cue with vibraphone

** On cue (and with pedal release) begin reading any section of your text. Fade out just before your respective entrance.

Perusal Score

Epilogue *adrift*

4" 4" 3" 6" 6"

Crot. (piano) (piano add notes) *p* (crotales bright plastic mallets) (glockenspiel bright plastic mallets) (almglocken soft yarn mallet) (descending response 1 - vibraphone and marimba 2)

Glock. (marimba almglocken) (piano) (piano add notes) *p* (almglocken soft yarn mallet)

Vib. (marimba almglocken) (piano) (piano add notes) *p* (soft yarn mallets) (marimba 2) *p+*

Mar. 1 (marimba 2 cue) (piano) (piano add notes) *p* (soft yarn mallets) (Free time, roughly alternating with marimba 2) (descending response 1 - vibraphone and marimba 2)

Mar. 2 (marimba 1 cue) (piano) (piano add notes) *p* (soft yarn mallets) (Free time, roughly alternating with marimba 1) (vibraphone)

Timp. (marimba almglocken) (piano) (piano add notes) *p* (cues 8va) (soft mallets) (vibraphone) (marimba 2)

Pno. (marimba almglocken) (piano) (piano add notes) *p* (imitate almglocken) (lilt freely, imitating rhythmic motifs from earlier) (ascending melody 1) (descending response 1 - vibraphone and marimba 2) (ascending melody 2) (vary rhythmic frequency and dynamic in contrast with melody)

7" 5" 5" 10"

Crot. (piano) (piano) *p* (vibraphone) (marimba 2) (marimba 1) *ppp*

Glock. (marimba 2, piano) *p*

Vib. (marimba 2, piano) *p* (marimba 1) (crotales) (marimba 2) *pp* (vibraphone)

Mar. 1 (marimba 2, piano) *p* (marimba 2) (crotales) (marimba 2) *pp*

Mar. 2 (vibraphone) (marimba 1) (crotales) (marimba 2) *pp*

Timp. (descending response 2 - vibraphone and marimba 1) (scattered echoes - mallets) (fade 1 - F & G) (fade 2 - F & Eb)

Pno. (vibraphone, marimba 2) *pp* (echo melody) (scattered echoes - mallets) (fade 1 - F & G) (fade 2 - F & Eb) *morendo*