

When do they is not
the same as why do they
for solo percussion



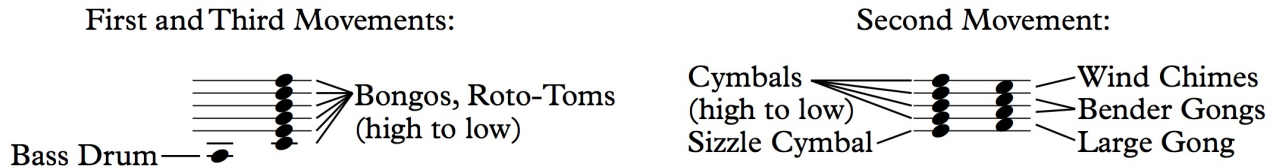
Peter Hatch
June 1988

Commissioned by Beverly Johnston with the assistance of the Ontario Arts Council.

Instrumentation

- six congas and/or bongos ranging in pitch from low to mid range
- bass drum operated with a foot pedal
- four cymbals of varying pitch
- one sizzle cymbal
- two bender gongs of varying pitch
- one large gong whose pitch matches that of the lower bender gong
- metal or stone wind chimes

Notation



Program Note

‘**When do they is not the same as why do they**’ is a three-movement work for solo (non-pitched) percussion which draws its inspiration from the writings of Gertrude Stein. Stein’s writings often don’t ‘make sense’ in the usual way but instead seem to communicate at a deeper, more abstract, ‘musical’ level.

The title is the last line preceding the main section of Stein’s book entitled ‘**A book concluding with As a wife has a cow**’. The short story which forms the main part of this book is featured in a musical ‘transcription’ in the first movement, Stein’s syntactical structure creating the formal structure for the freely-composed motives.

‘**Melanctha**’ is the title of the second part of an early work of Stein’s entitled ‘**Three Lives**’. In this work, the main character, a black woman named Malanctha seems to be driven to exist in a self-destructive manner. The movement is not programmatic beyond simply trying to capture the melancholic mood of the story.

The last movement — ‘**Eyes are always**’ — makes explicit the implicit polyrhythmic and poly-metric textures found throughout the rest of the piece.

Peter Hatch was born in 1957 in Toronto. He received his musical training at the University of Toronto and at the University of British Columbia, where he received his Doctorate of Musical Arts Degree in 1986.

He has won recognition for his works from such organizations as CBC Radio, the Composers, Authors and Publishers’ Association of Canada, the International Society of Contemporary Music and the Vancouver New Music Society. In the summer of 1988 he attended the 34th Darmstadt Ferienkurse fur Neue Musik.

Peter currently is Assistant Professor and Director of the Electroacoustic Music Studio at Wilfrid Laurier University and Artistic Director of NUMUS Concerts, a Kitchener-Waterloo new music concert organization.

When Do They Is Not The Same As Why Do They

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I - A movement concluding with As a wife has a cow

Fast ♩ = 144

4

8

11

15

20

24

28

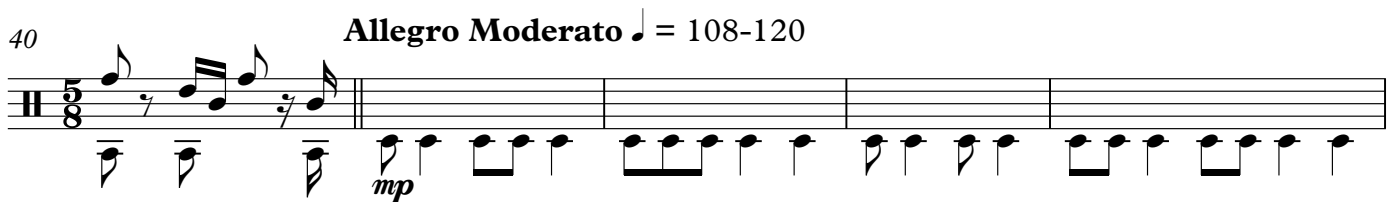
32

36

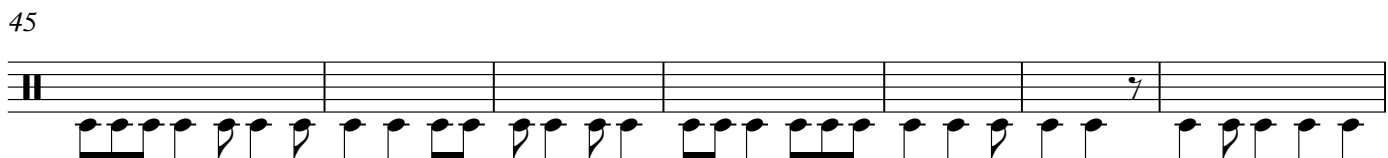


40

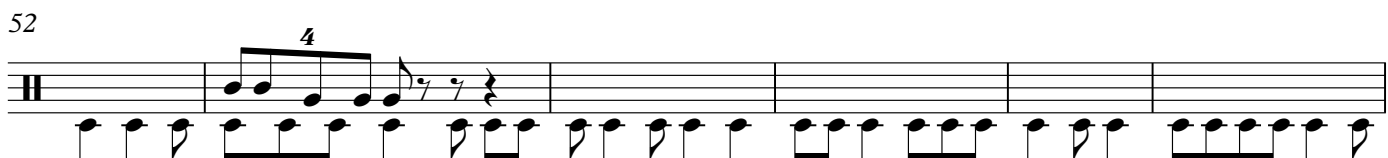
Allegro Moderato ♩ = 108-120



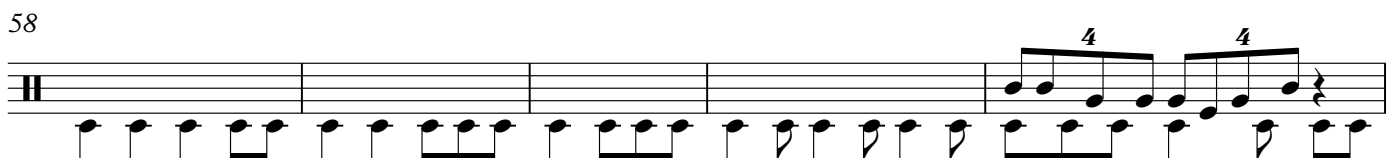
45



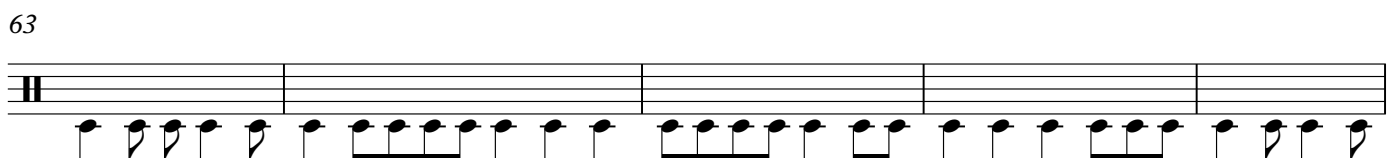
52



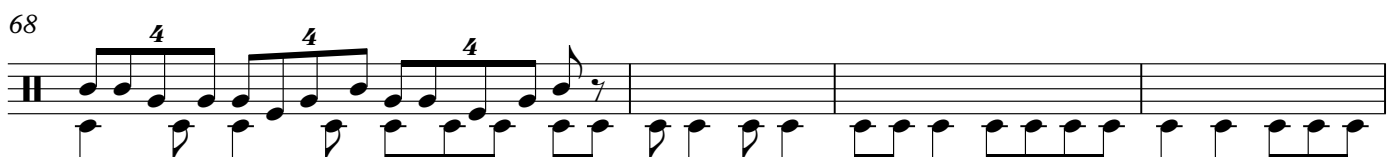
58



63



68



72



74



Meno mosso ♩ = 90

B.D. steady; congas gradually slowing (cycle = 15")

76 *f*

83

Allegro ♩ = 144

90 *mf*

93 *mf*

96

99 *mp*

102 *mf*

105 *f* *mf* *dim.*

108 *f* *mf* *mp*

112 *f*

117

122

Musical staff 122: Treble clef, 2/4 time signature. The melody consists of eighth notes and quarter notes. The bass line has dotted half notes and quarter notes.

125

Musical staff 125: Treble clef, 2/4 time signature. The melody continues with eighth notes and quarter notes. The bass line has dotted half notes and quarter notes.

128

Musical staff 128: Treble clef, 2/4 time signature. The melody continues with eighth notes and quarter notes. The bass line has dotted half notes and quarter notes.

131

Musical staff 131: Treble clef, 2/4 time signature. The melody features sixteenth-note runs. The bass line has dotted half notes. Dynamic marking: *mp*.

134

Musical staff 134: Treble clef, 2/4 time signature. The melody features sixteenth-note runs. The bass line has dotted half notes. Dynamic marking: *f*.

136

Musical staff 136: Treble clef, 2/4 time signature. The melody features sixteenth-note runs. The bass line has dotted half notes.

138

Musical staff 138: Treble clef, 2/4 time signature. The melody features sixteenth-note runs. The bass line has dotted half notes. Dynamic markings: *mp*, *f*, *mf*.

140

Musical staff 140: Treble clef, 2/4 time signature. The melody features a triplet of sixteenth notes. The bass line has dotted half notes. Dynamic marking: *mp*.

143

Musical staff 143: Treble clef, 2/4 time signature. The melody features sixteenth-note runs. The bass line has dotted half notes. Dynamic markings: *p*, *mf*, *dim.*

146

Musical staff 146: Treble clef, 2/4 time signature. The melody features chords and eighth notes. The bass line has dotted half notes.

149

Musical staff 149: Treble clef, 2/4 time signature. The melody features chords and eighth notes. The bass line has dotted half notes. Dynamic marking: *mf*.

153

156

159

162

mf

166

170

Più mosso ♩ = 160

Read the following out loud:
 “do as they do so. And do they do so.”

f

172

175

177

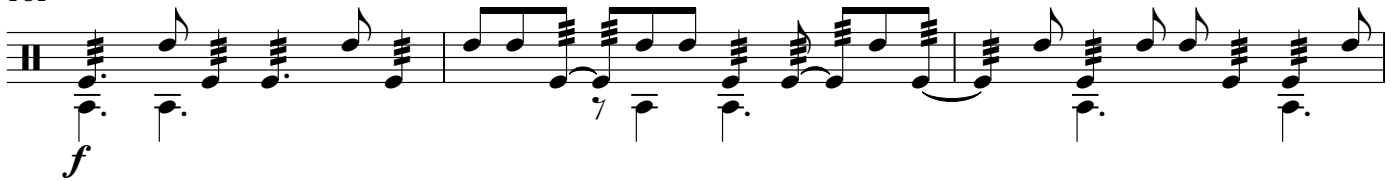
8 Repeat the measure below as needed while reading the accompanying text out loud:

180



“On the fifteenth of October as they say, said anyway, what is it as they expect, as they expect it or as they expected it, as they expect it and as they expected it, expect it or for it, expected it and it is expected of it. As they said anyway. What is it as they expect for it, what is it and it is as they expect of it. What is it. What is the fifteenth of October as they say as they expect or as they expected as they expect for it. What is it as they say the fifteenth of October as they say and as expected of it, the fefteenth of October as they say, what is it as expected of it. What is it and the fifteenth of October as they say and expected of it.”

181



184



187



190



II - Melanctha

Misterioso ♩ = 60
(soft mallets)

mf pp pp pp

6 on bells 3 (scrape)

11 3

16 Swing feel (but unmetred) ♩ = 104

17 For approximately 60"-90" improvise a melody on bowed cymbals while continuing swing patterns

18 *tape on

fff mp

20 ♩ = 60 (choke) (choke)

f (secco) simile

* Using a portable tape player with speakers (a ghetto blaster' is ideal) a tape is played of jazz (preferably blues) recorded in the 1920s. The tape should not begin at the opening of the piece and should be played softly.

27

34

41

47

51

(switch to soft mallets) *tape off

fff

55 **Swing feel** (as before)

As before, improvise a 'melody' on bowed cymbals,

mp *simile...*

55 this time for a shorter duration (40"-60")

fff *mf*

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III - Eyes are always

Fast ♩ = 160

1 *f* 

5  RIMS

9 

12  SKINS *p*

17 

21 *f*  RIMS

25  SKINS

29 *p*  RIMS

33

SKINS

37

Moderato ♩ = 80-90

41

44

48

52

55

57

59 ^{3x} 4 4 4 4 ^{2x} 4 4 4 4

61 4 4 4 4 4 4 4 4

63 ^{3x} 4 4 4 4 4 4 4 4

65 ^{3x} 4 4 4 4 4 4 4 4

67 ^{2x} 4 4 4 4 4 4 4 4

69 4 4 4 4 ^{3x} 4 4 4 4

71 4 4 4 ^{3x} 4 4 4 4

73 ^{2x} 4 4 4 4 4 4 4 4

75 3 3 3 3 3 3 3 3 *cresc.* *fff*