One Says. History is.

for solo piano

by

Peter Hatch
(Text by Gertrude Stein)

March 2002

Texts used in this work are drawn from Gertrude Stein's 1930 "We Came. A History." and used with permission of the author's estate.

Programme Note

How long can we continue to accumulate the weight of history?
Every year, every day, every moment even, is an addition to our past.
Coming with this weight is an incredible inertia and with this a sense of the inevitability of events. History seems to push on, repeating itself, cycling through set patterns even while accompanied by a sense of progress and growth.

A text read by the pianist comes from Gertrude Stein's 'We came. A history', written in 1930 and characterized by a highly unusual presentation:
the final 3/4 of the text is written completely as short bursts of words joined together by equal signs. ("How do you like what you have heard=History must be distinguised=From mistakes.=History must not be about=What is happening.=History must not be about=dogs and balls in all.=The meaning of those=Words. History must be= ,etc) The weight of these words through this expression are countered by a considered acceptance and appreciation of the inevitability of historical events:
"History is what it is=which it is as they do."

'One says. History is' attempts to address the weight and inertia of history, an address coloured by the recent events in iraq. The acceptance of the inevitablity of history is perhaps not as easy in this work as with Stein's. Virtuosic, physical playing gives way over the three movements (each much shorter than the previous) to a more resigned, wistful expression.

'One says. History is' was written for the tremendous talents of pianist Marc Couroux.

Performer Instructions

The bottom octave of the piano (A-G#) is muffled by placing a 1/2" strip of soft, adhesive putty (e.g."Blu-tack") perpendicular to the strings at a place that yields an interesting harmonic spectra (both clear and muffled harmonics) from those strings when they are struck. This preparation is left on for the complete duration of the work.

"History, Stephen said, is a nightmare from which I am trying to awaken"
James Joyce, Ulysses

One Says. History is

for solo piano

I

How do you like what you have heard

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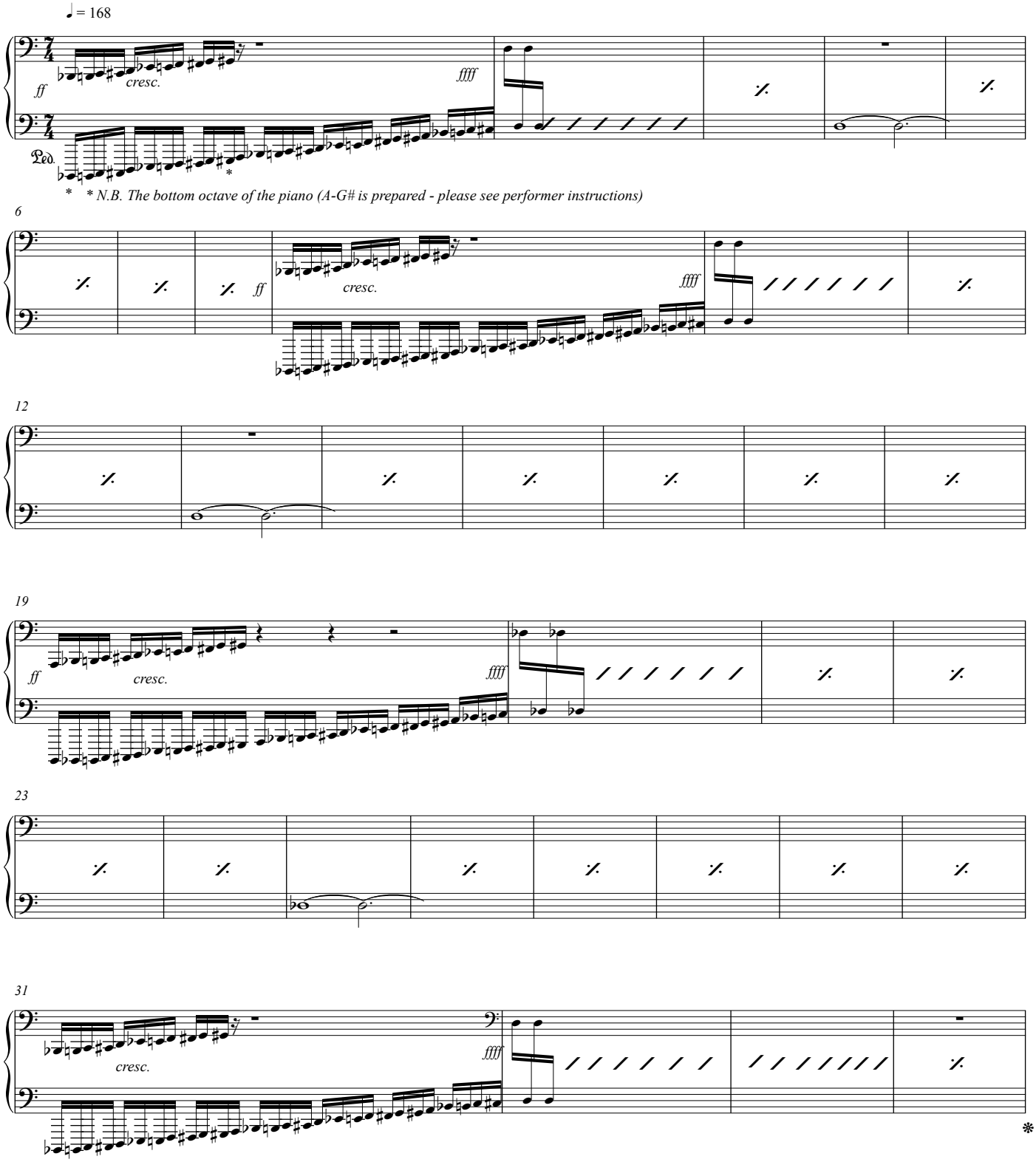
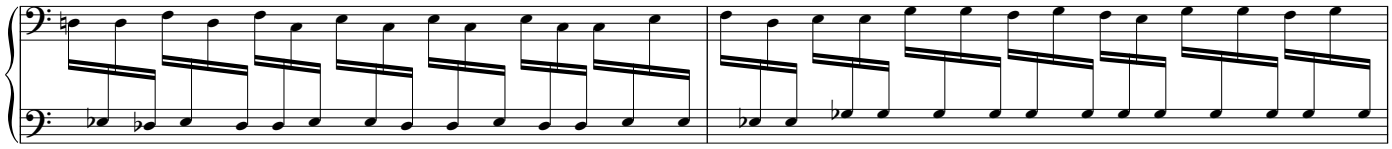


35 **A**



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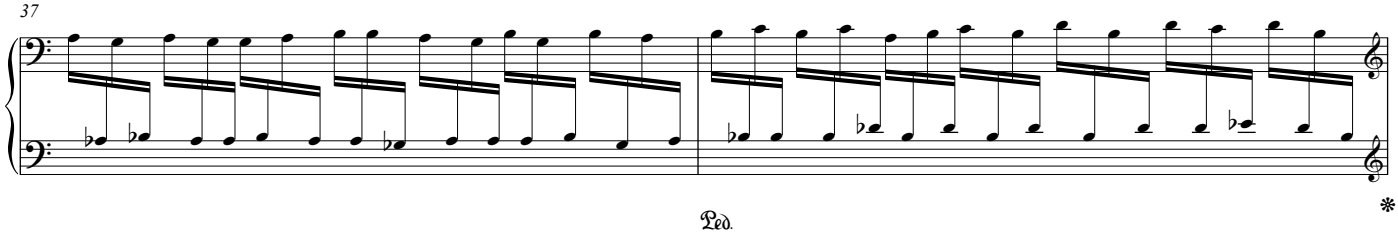

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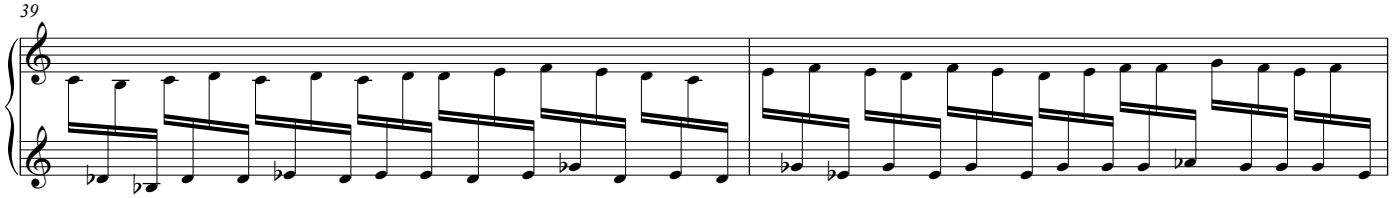

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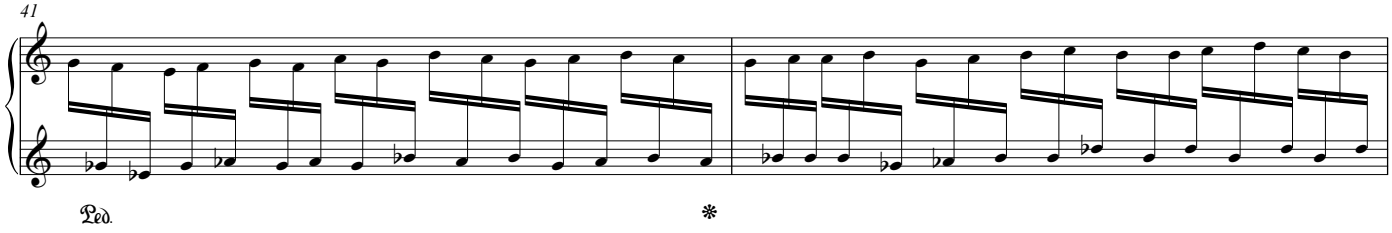

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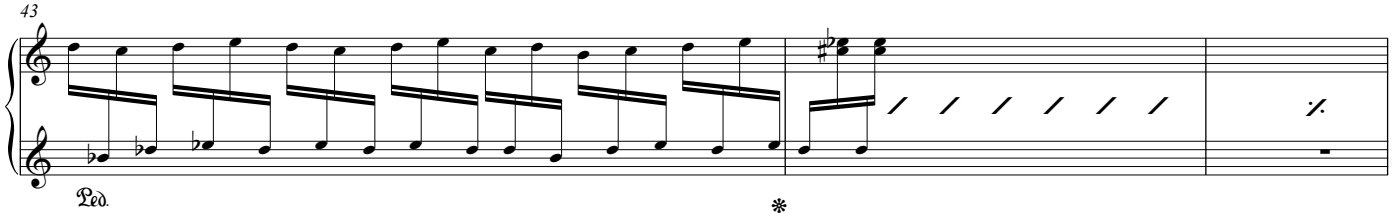

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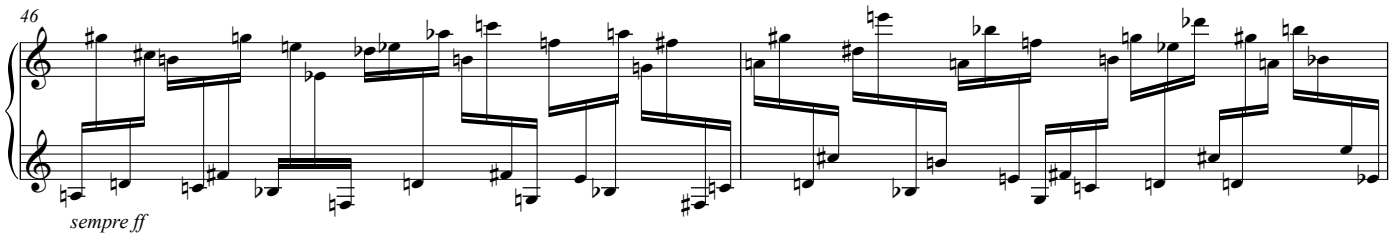

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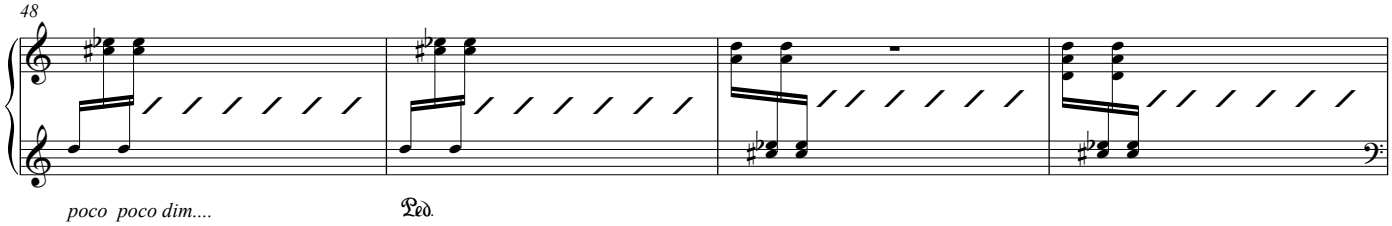


B

cantabile dolce

52

mf *cresc.*

57

f *dim.*

62

mp *cresc.*

66

f *dim.* *mf* *cresc.*

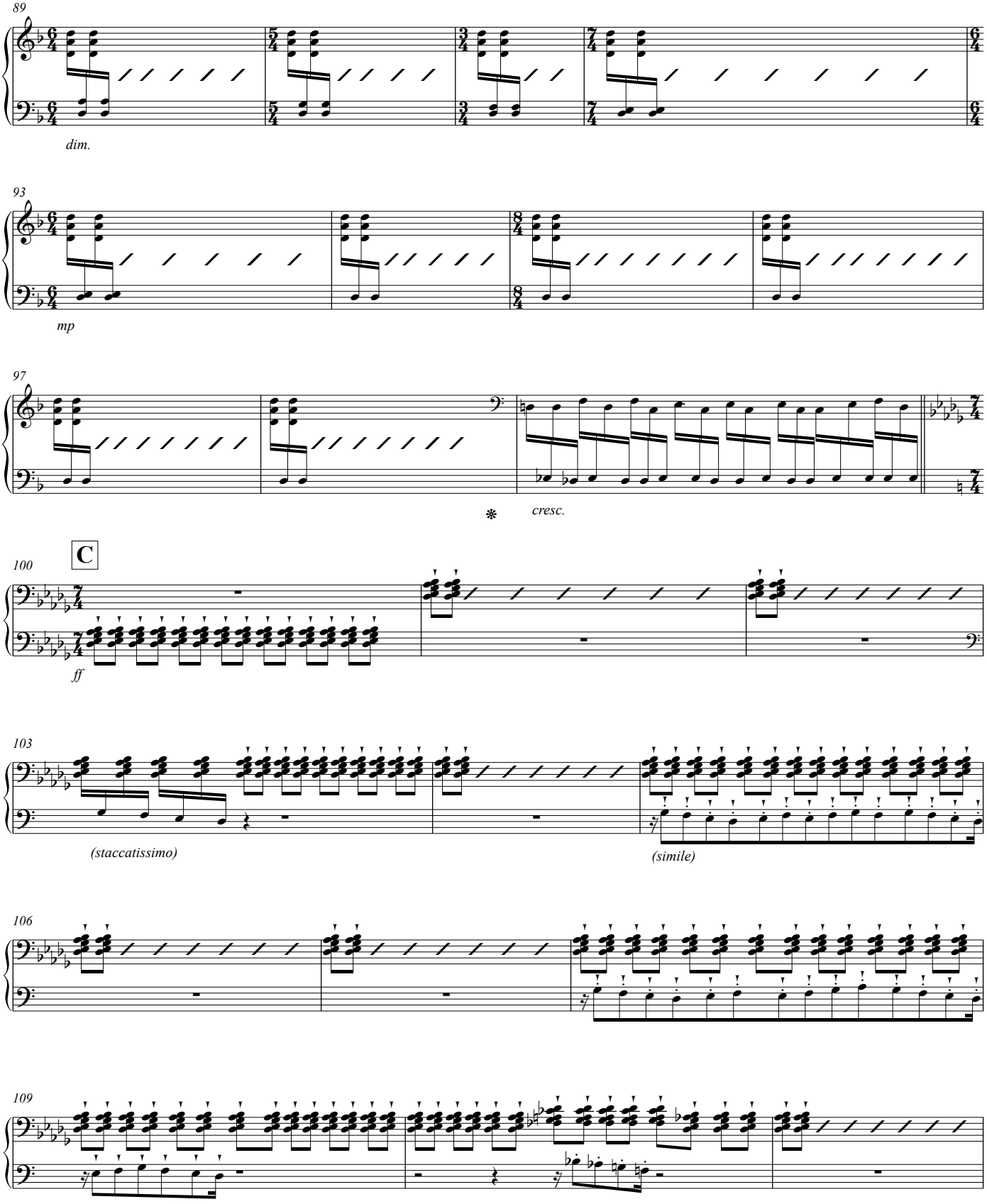
72

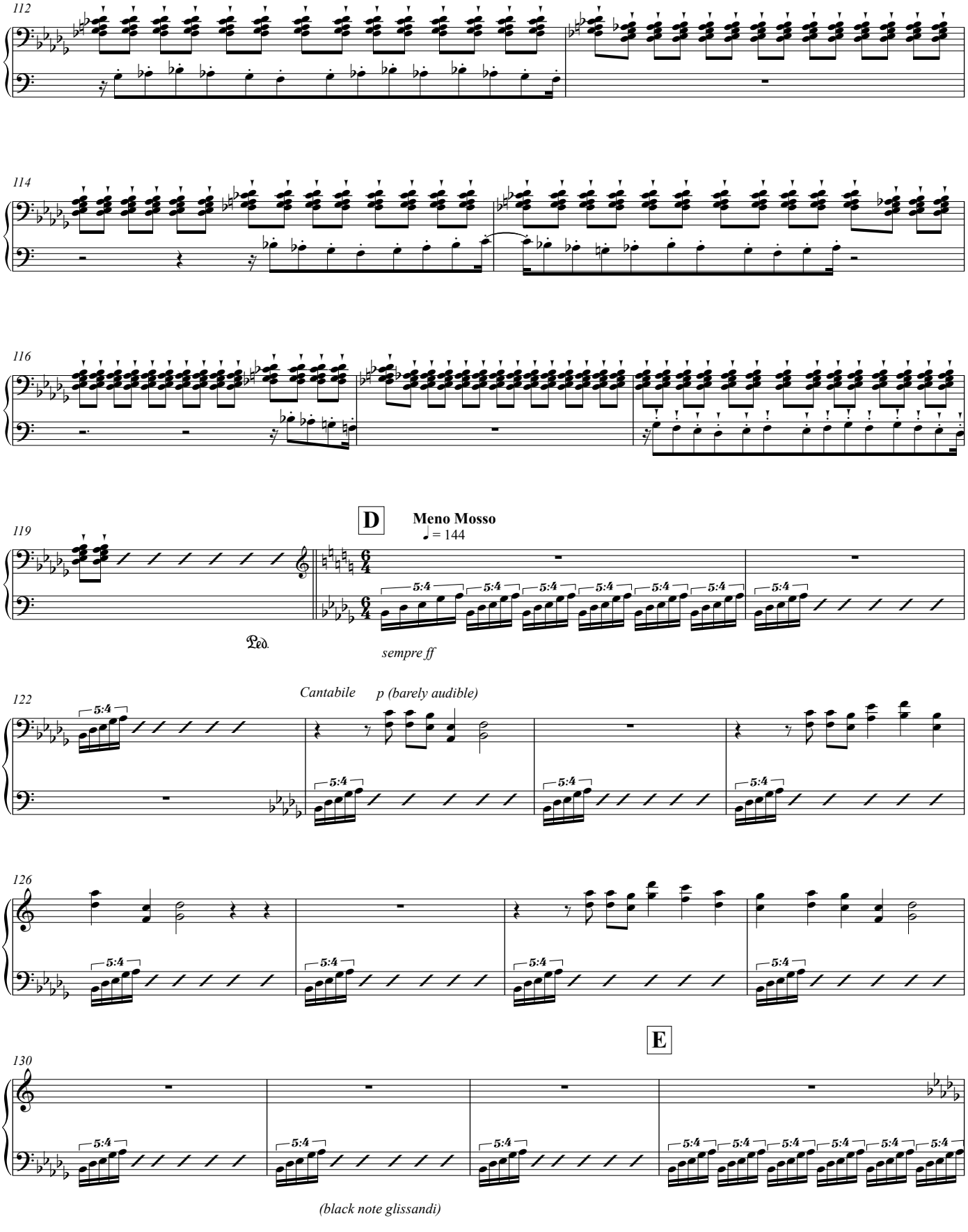
78

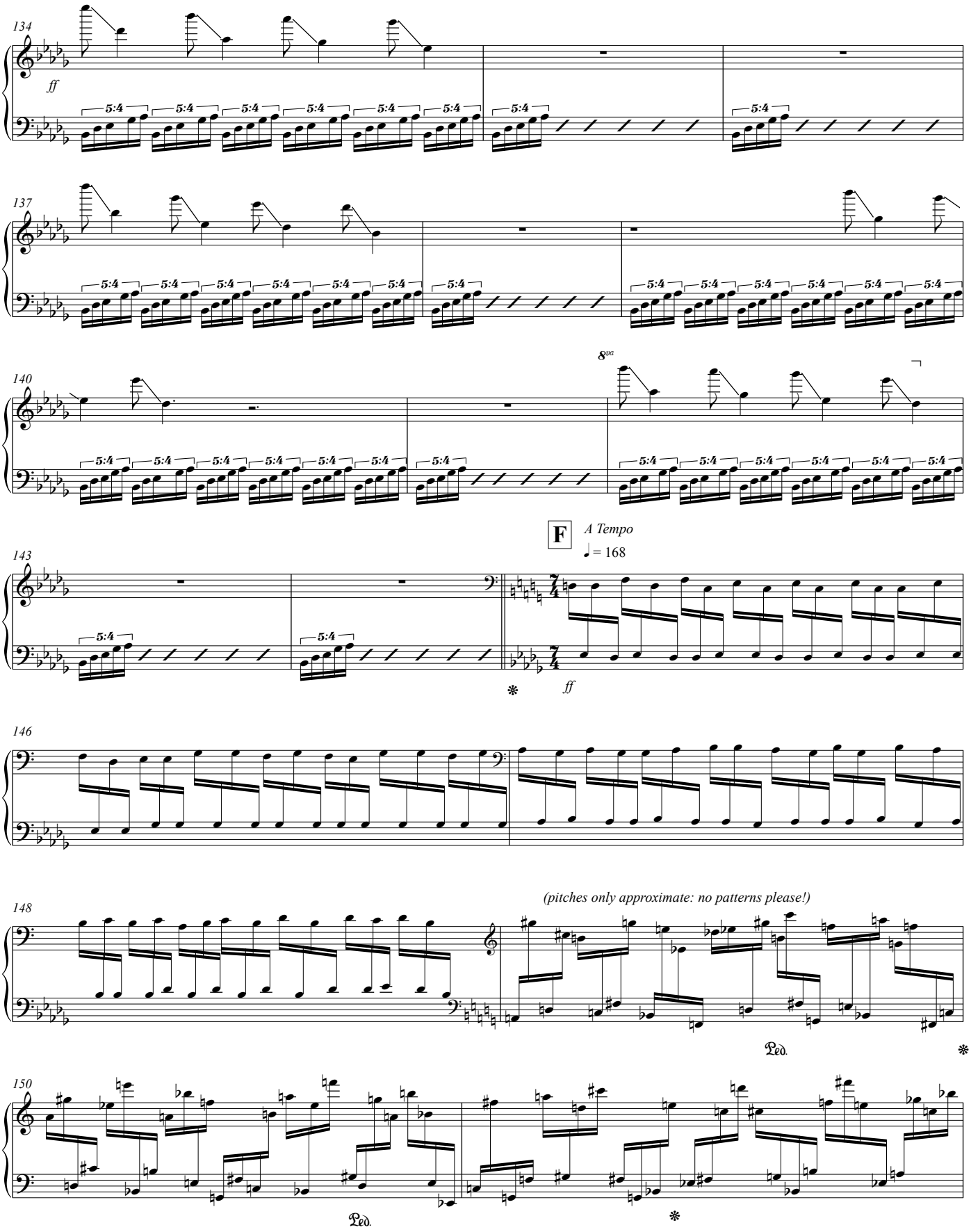
ff *dim.* *mf*

84

dim. *mp* *cresc.* *f*


89
dim.
93
mp
97
cresc.
C
100
ff
103
(staccatissimo)
(simile)
106
109


112
114
116
D
Meno Mosso
♩ = 144
119
Ped.
sempre ff
Cantabile
p (barely audible)
122
126
E
130
(black note glissandi)


134
ff
5:4
137
140
8va
F
A Tempo
♩ = 168
143
ff
146
148
(pitches only approximate: no patterns please!)
Ped.
150
Ped.

(attacca)

152

Ped. * Ped. cresc ffff

G Andante ♩ = 72

154

p (completely masked at first)

(sustain pedal remains down until letter J)

p

165

173

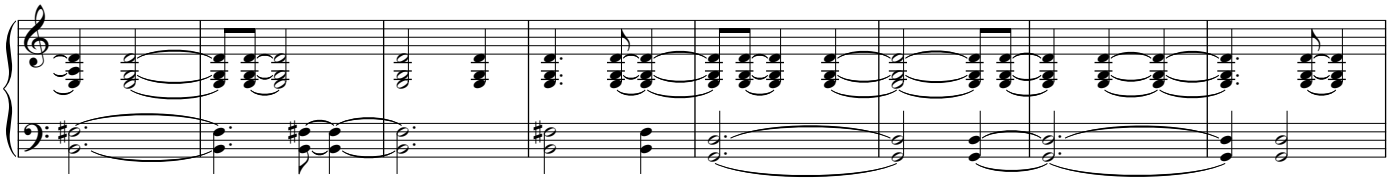
H (The following spoken text is to be spoken broken up in fragments - as written - in a normal, if somewhat flat, speaking voice.):

180 "How do you like what you have heard." "History must be distinguished" "From mistakes." "History must not be what is"

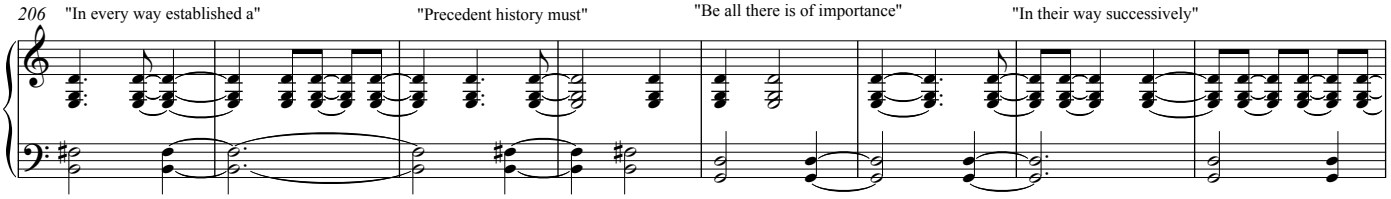
188 "Happening." "History must not be about" "Dogs and balls in all."

193 "The meaning of those" "Words history must be"

198 "Sometbing unusual and" "Nevertheless famous and" "Successful. History must" "Be the occasion of having"

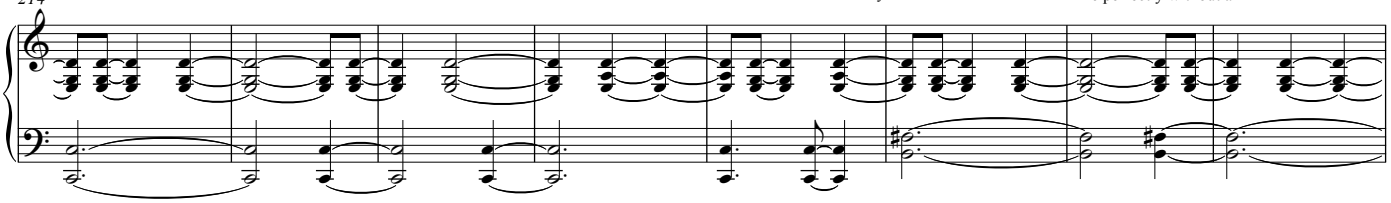


206 "In every way established a" "Precedent history must" "Be all there is of importance" "In their way successively"

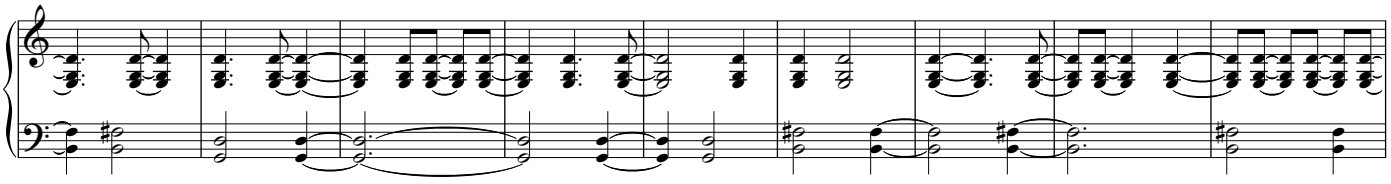


I

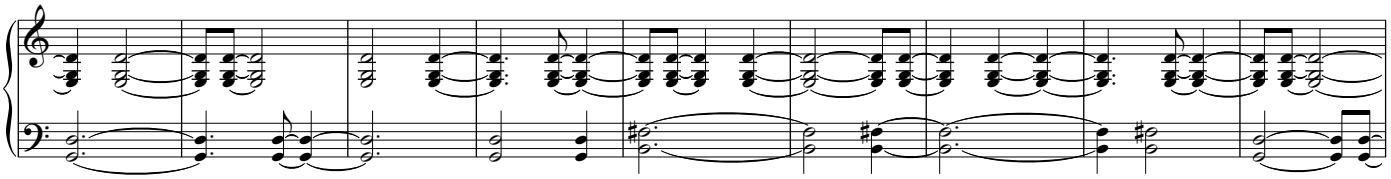
214 "History must be an open" "Reason for needing them" "There which it is as they" "Are perfectly without a"



222 "Doubt that it is interested." "History cannot be an accident." "They make history they" "Are in the place of it"

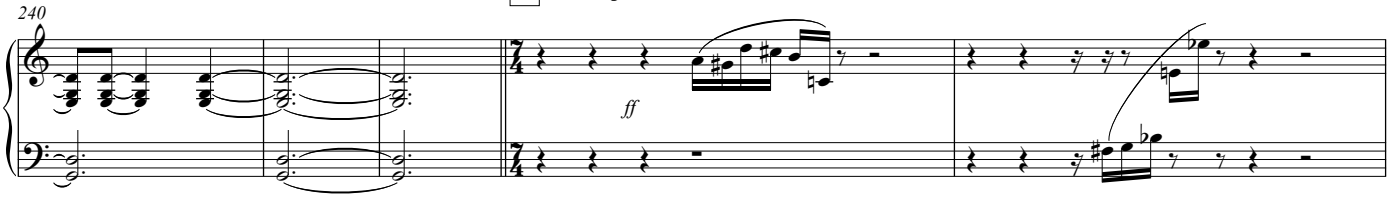


231

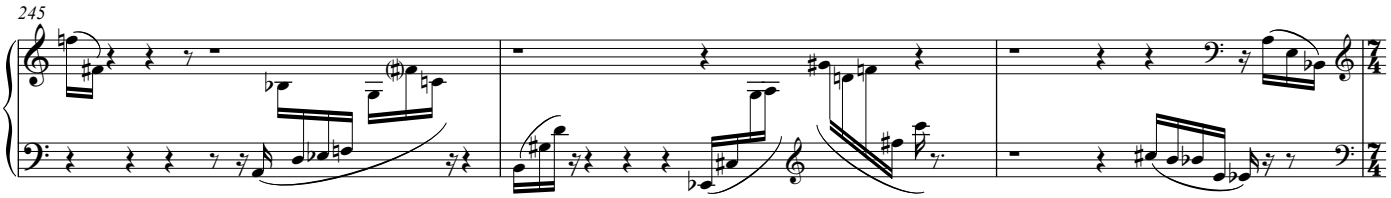


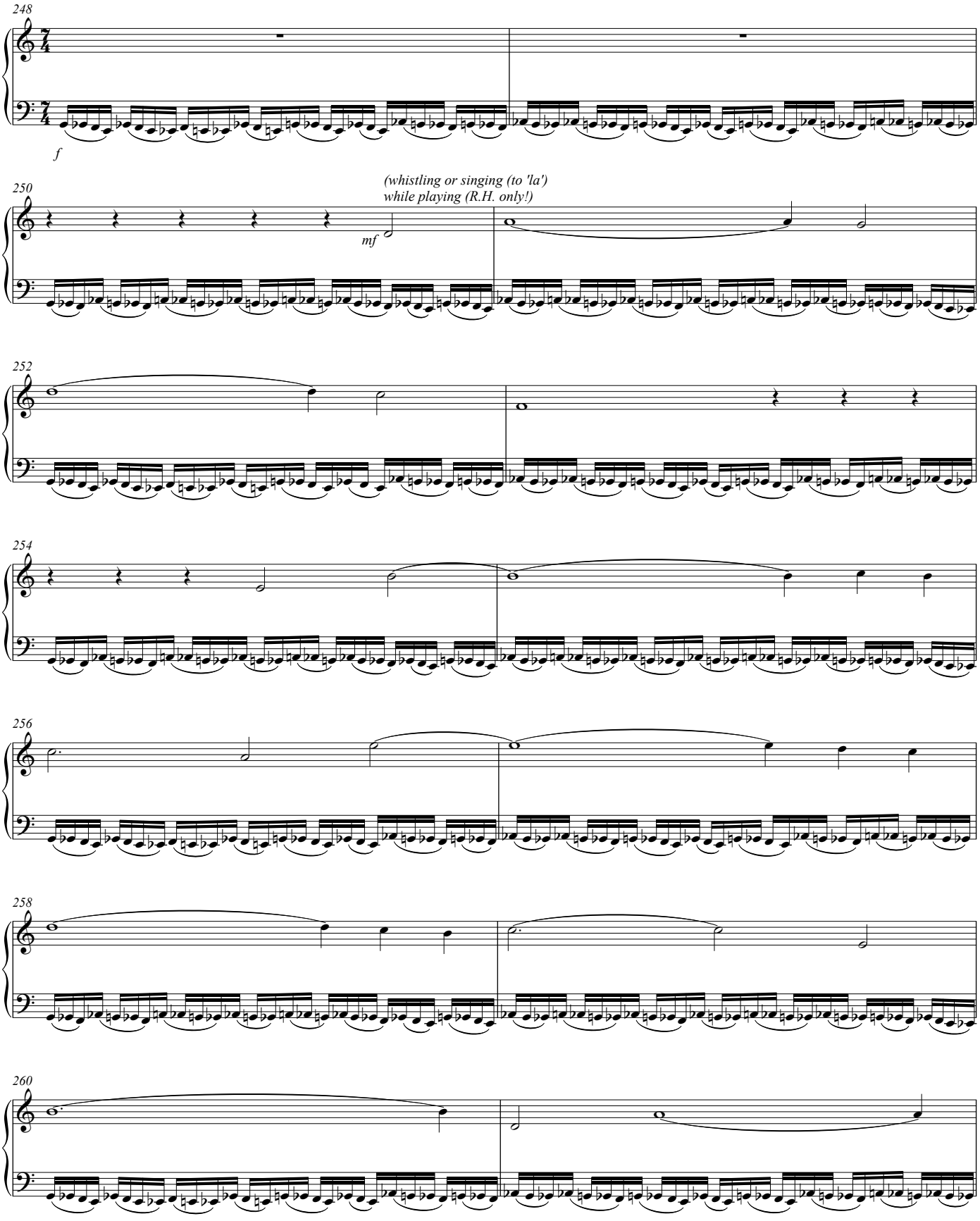
J **A Tempo ♩ = 168**

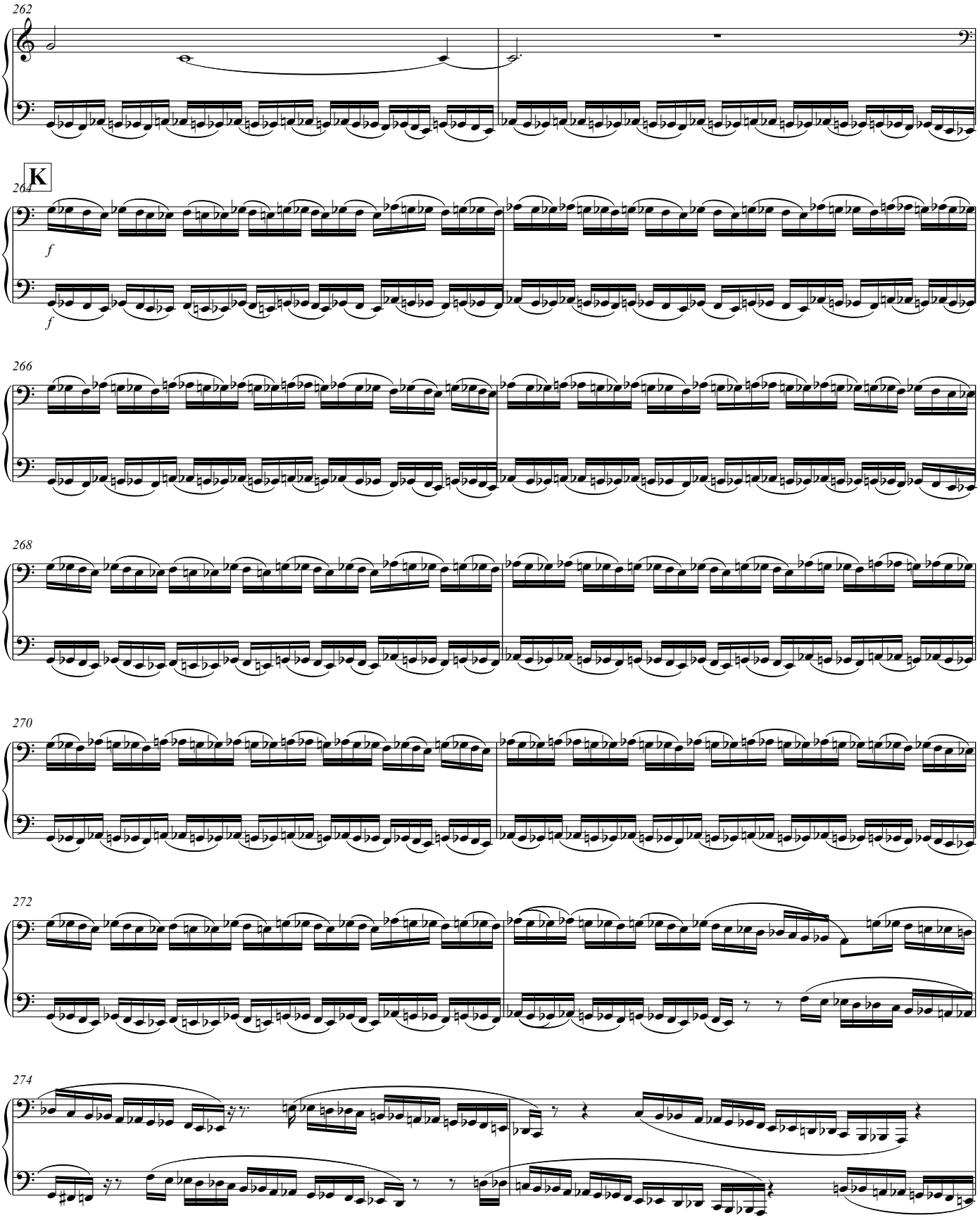
240



245




248
f
250
(whistling or singing (to 'la')
while playing (R.H. only!)
mf
252
254
256
258
260


262
K
264
f
f
266
268
270
272
274

L

276

dim..... Ped. *mp*

280

cresc poco a poco

286

291

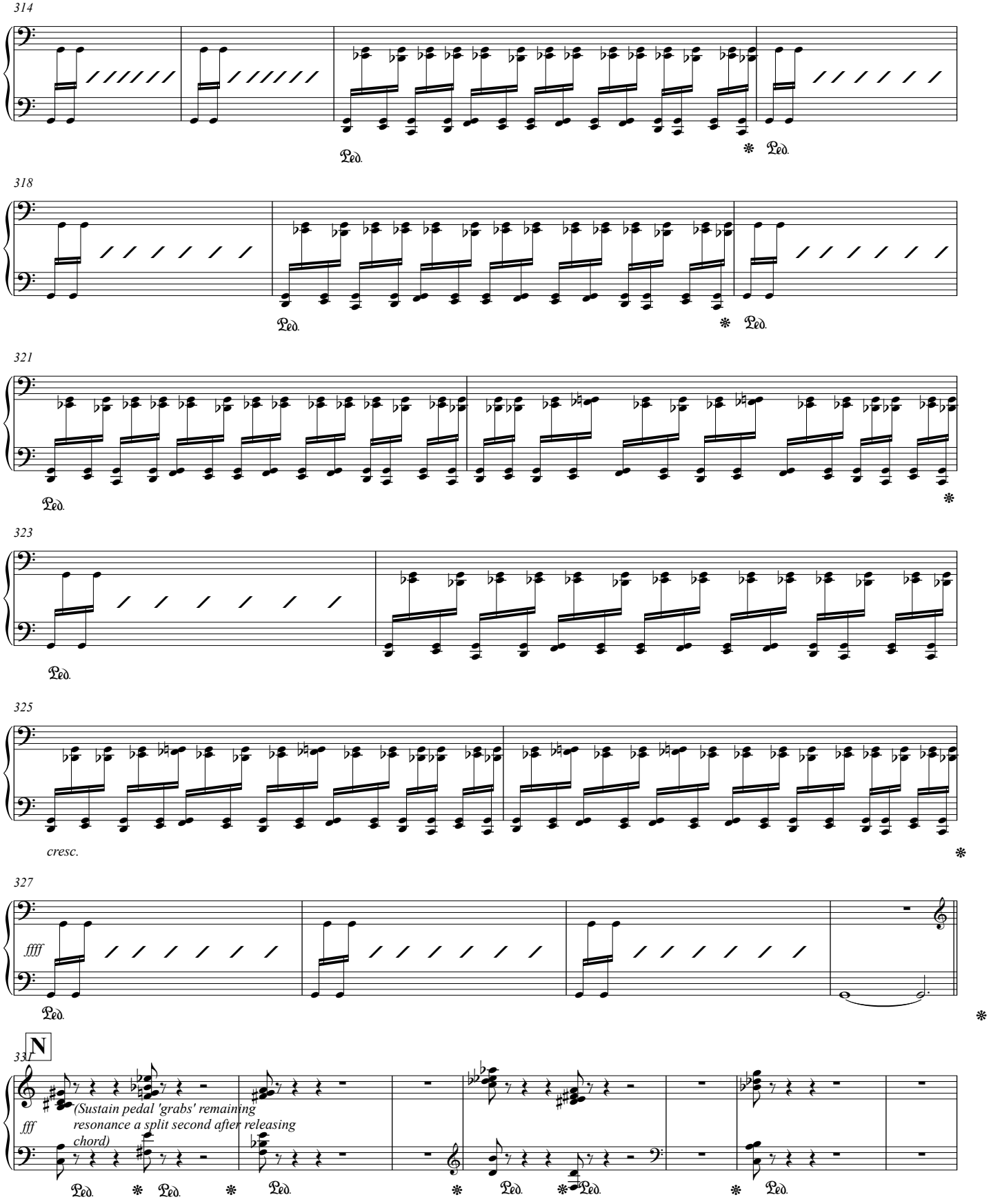
297

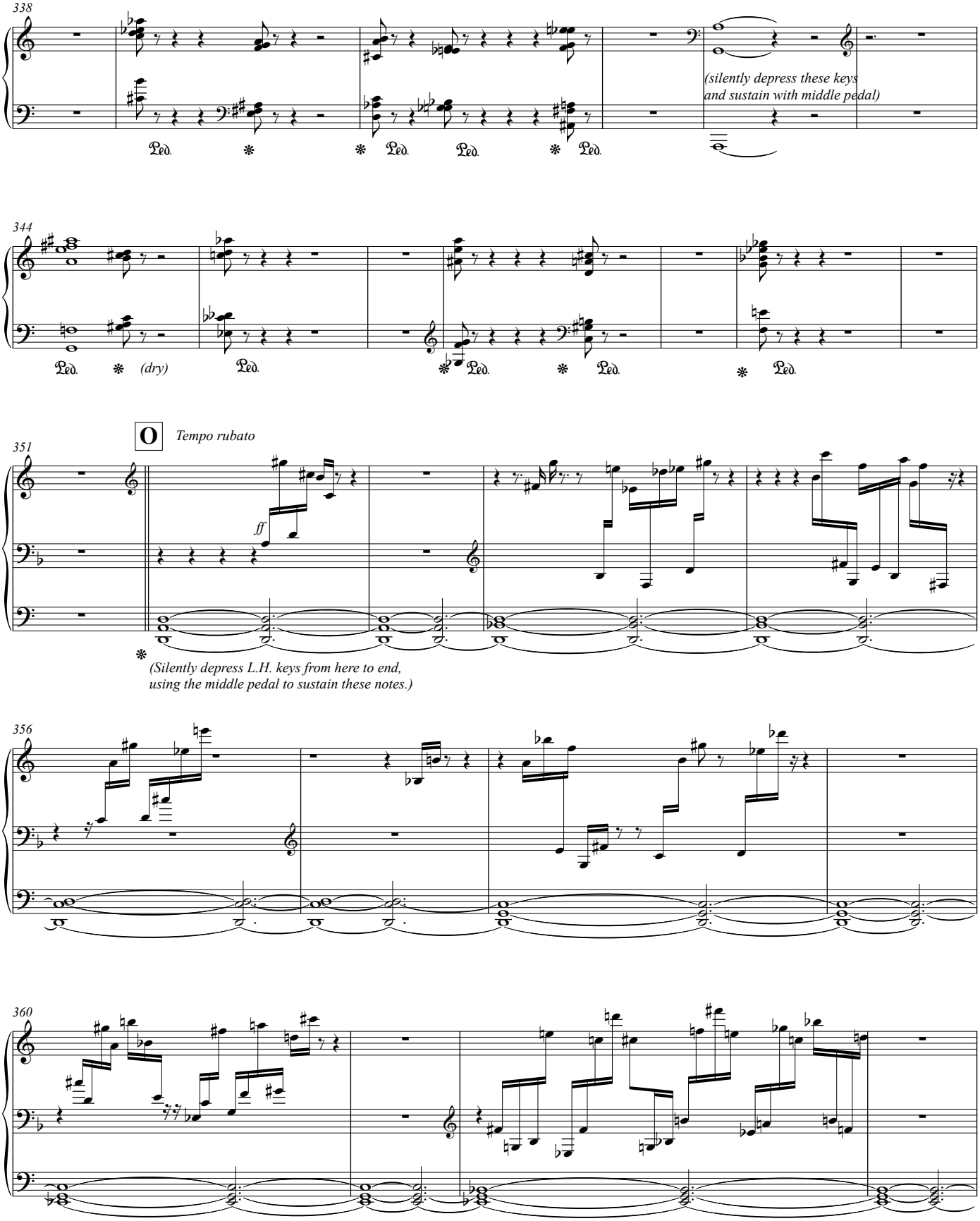
303

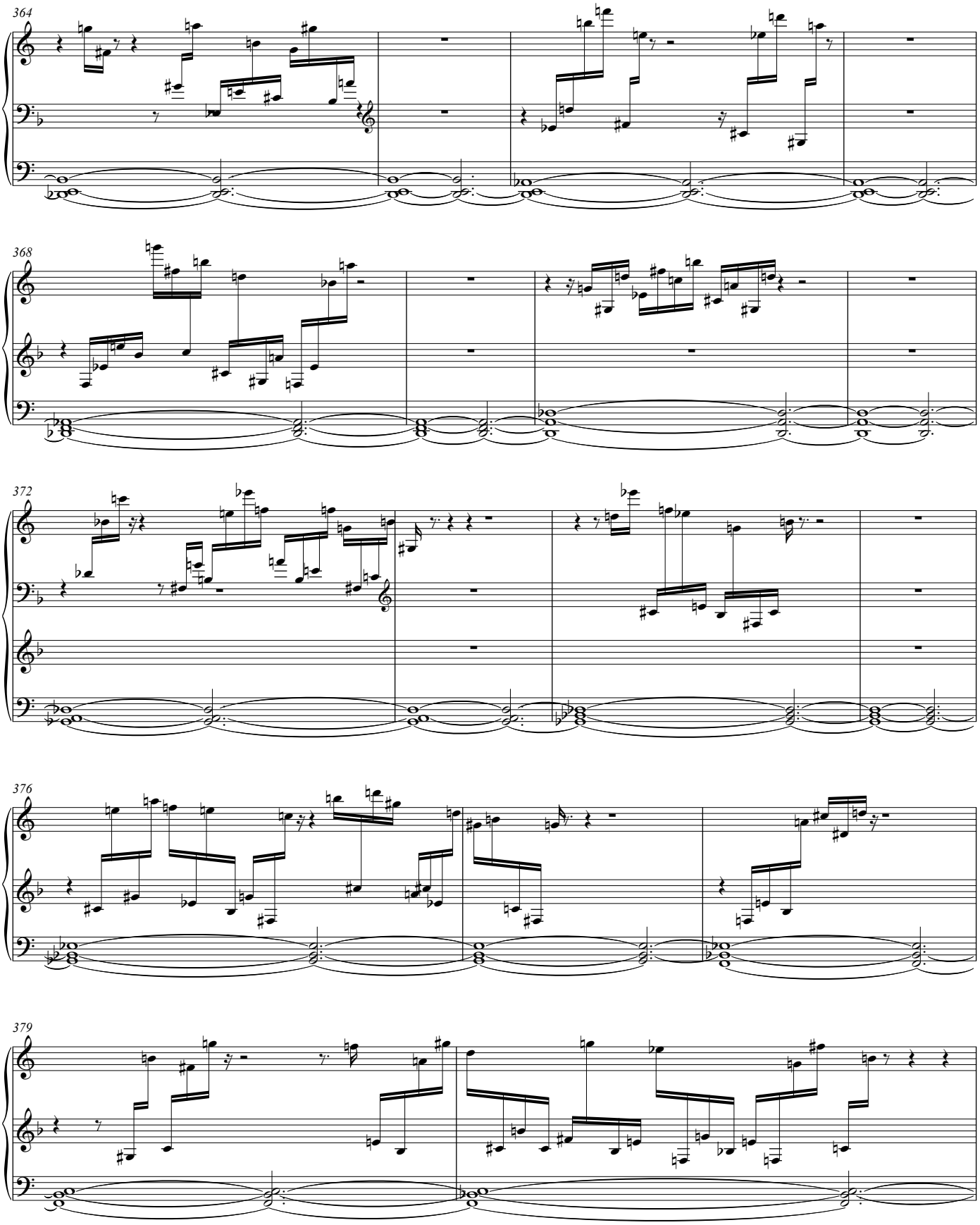
M

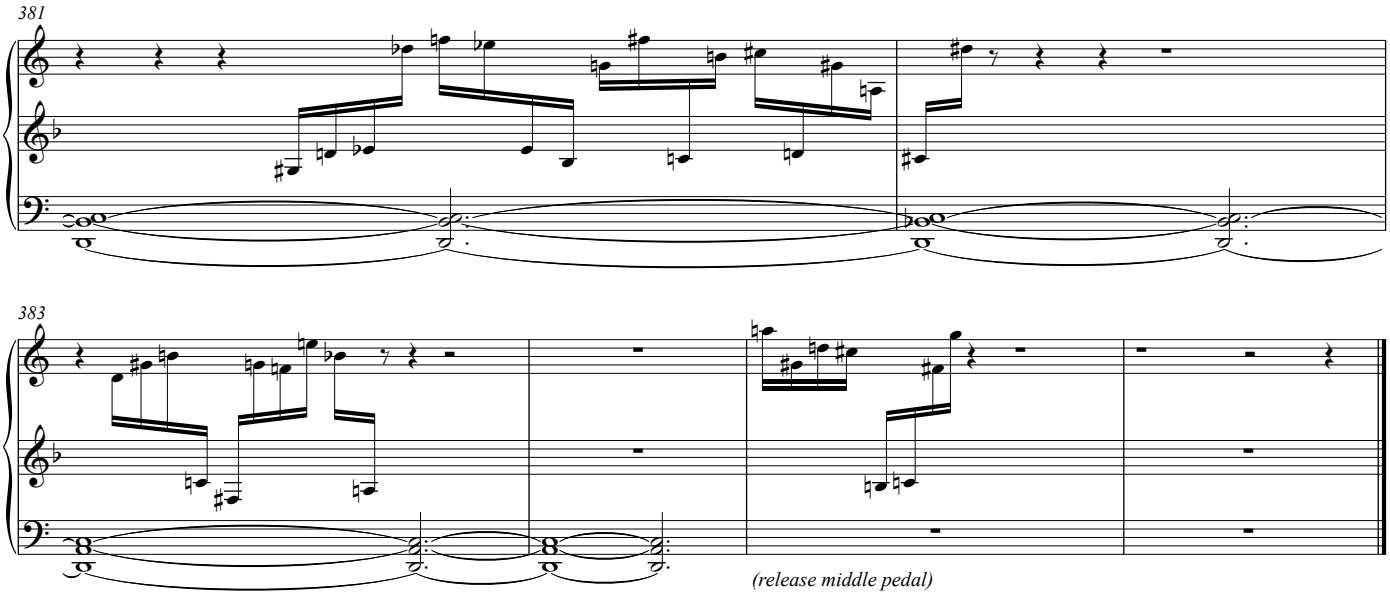
309

ffff


314
Ped.
Ped.
318
Ped.
Ped.
321
Ped.
323
Ped.
325
cresc.
327
ffff
Ped.
331
N
fff
(Sustain pedal 'grabs' remaining resonance a split second after releasing chord)
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.


338
(silently depress these keys
and sustain with middle pedal)
Ped.
344
(dry)
O
Tempo rubato
351
ff
(Silently depress L.H. keys from here to end,
using the middle pedal to sustain these notes.)
356
360

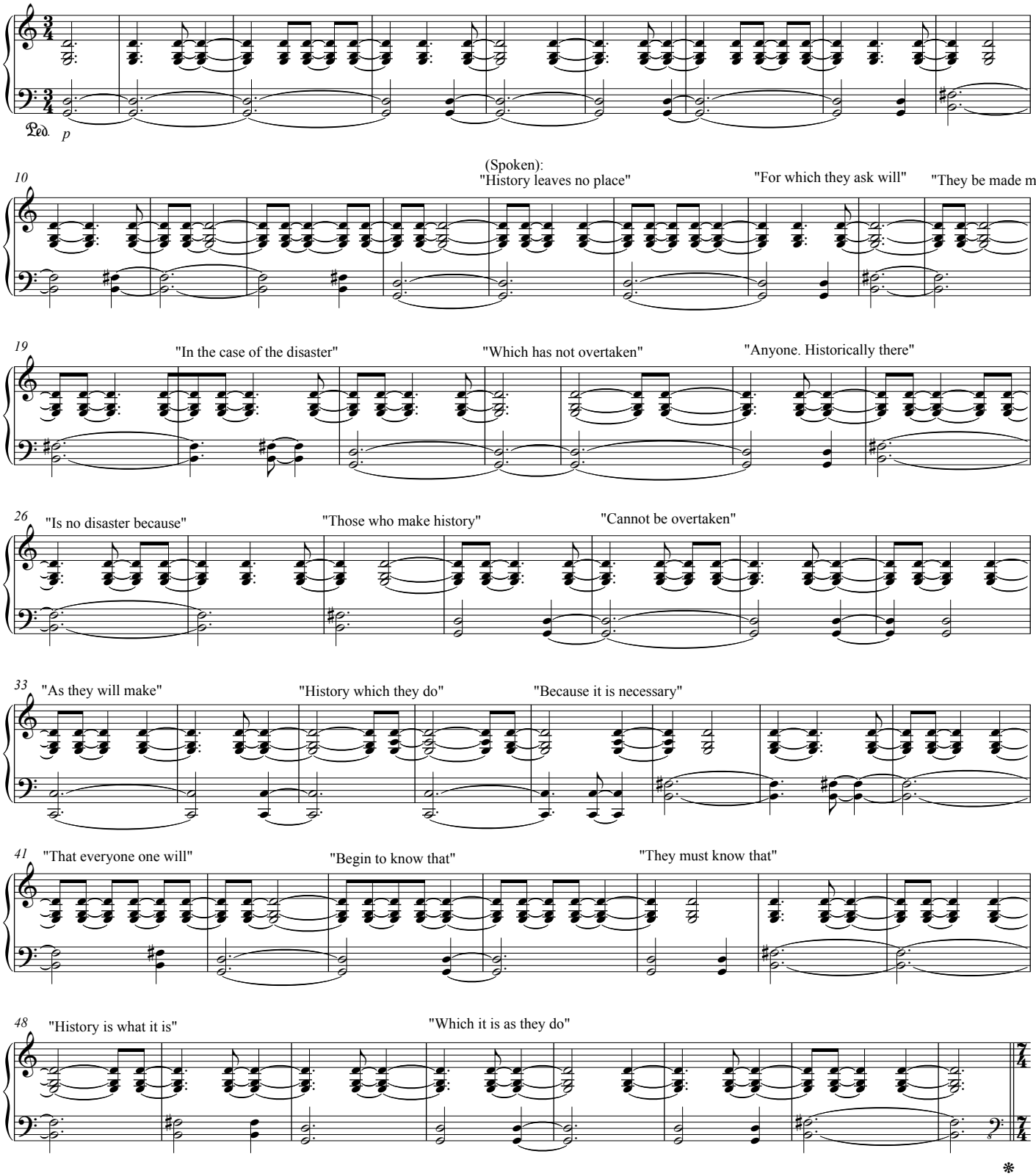

364
368
372
376
379


381
383
(release middle pedal)

II

History leaves no place

Andante ♩ = 72



A

Allegro

♩ = 168

56

(N.B. L.H. notes are prepared - see performer instructions)

ff

(8vb)

59

p *(staccato)*

sempre ff

62

65

B

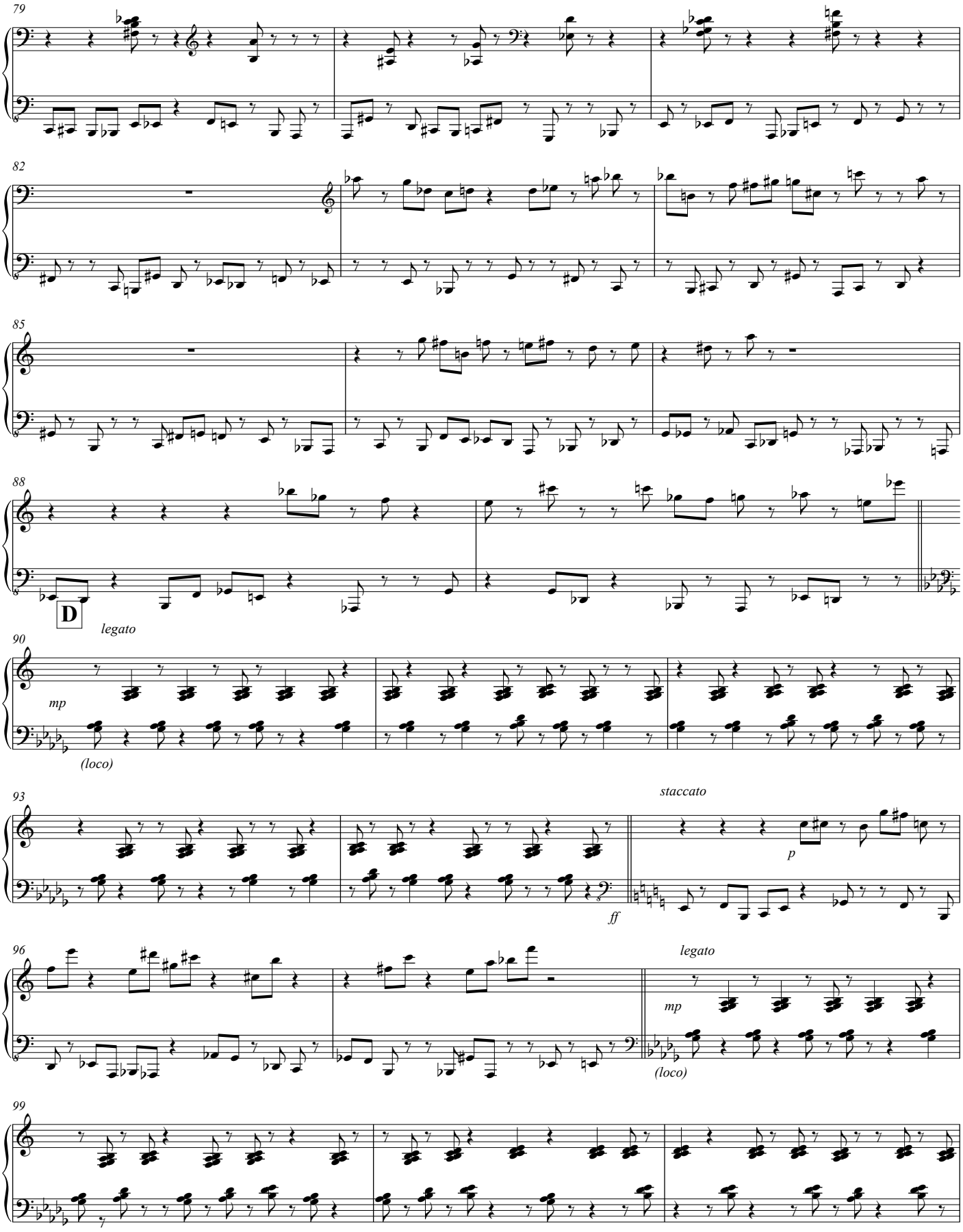
68

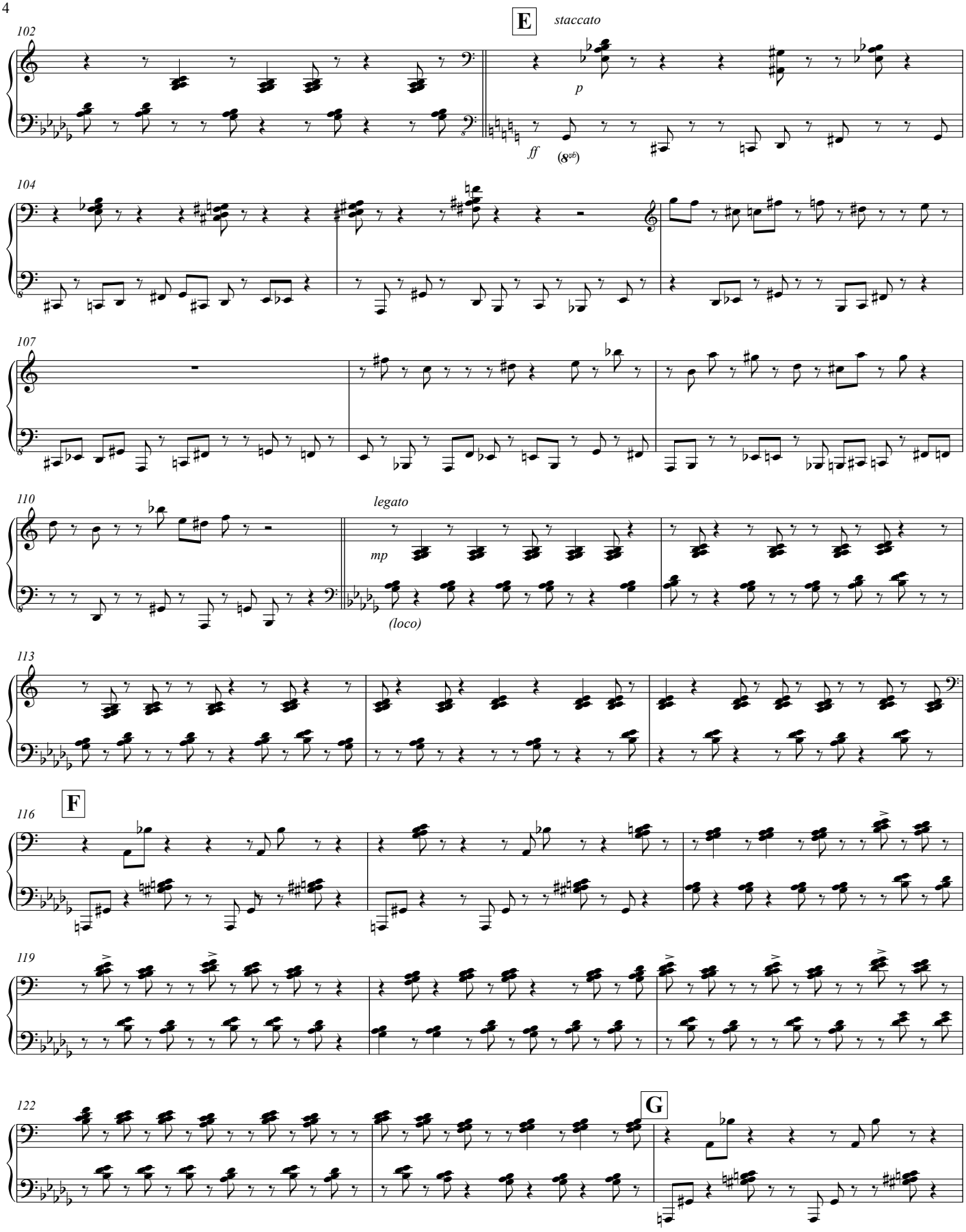
71

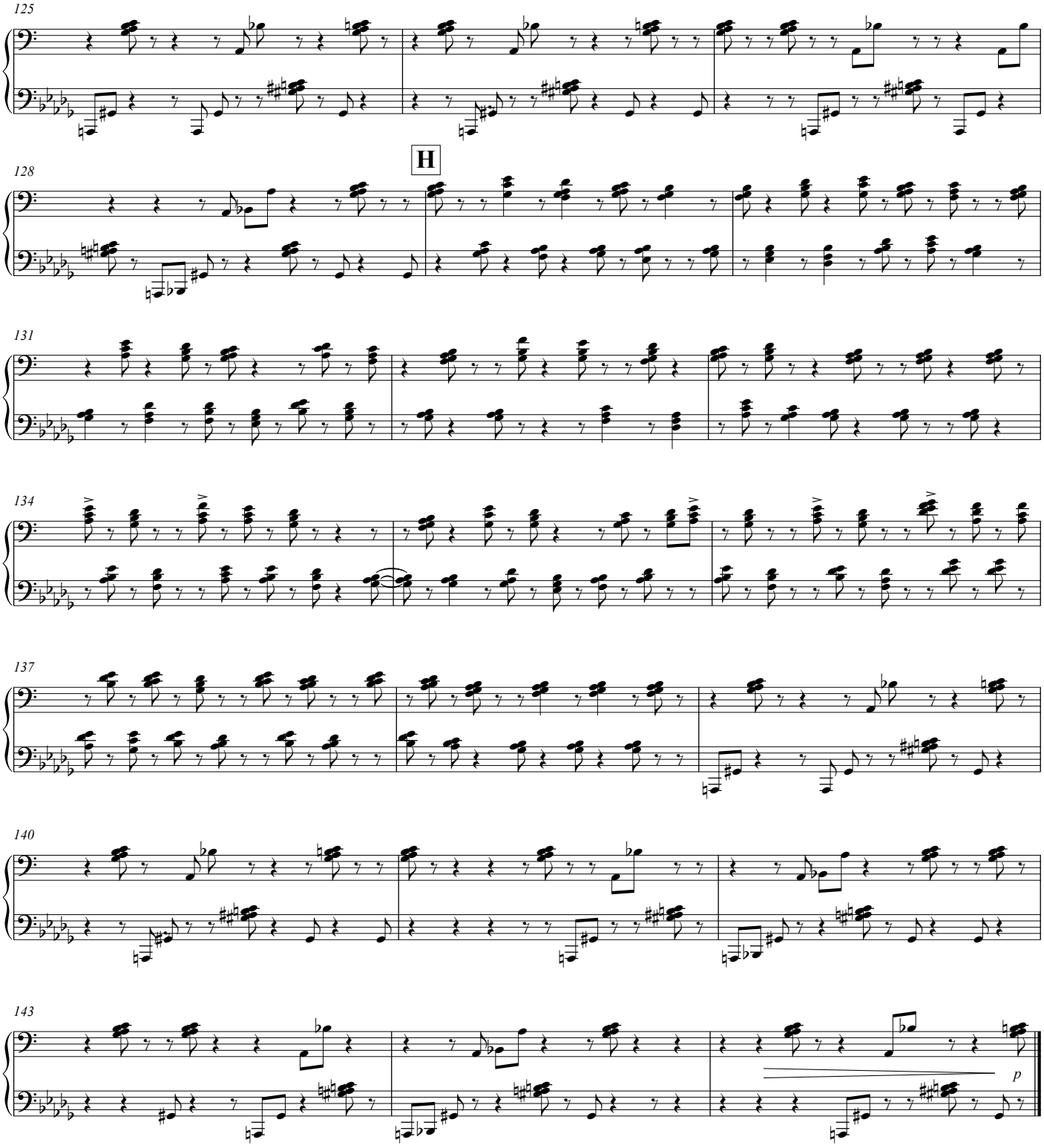
74

C

77


79
82
85
88
D
legato
90
mp
(loco)
93
staccato
p
ff
96
legato
mp
(loco)
99


102
E
staccato
p
ff
(8vb)
104
107
110
legato
mp
(loco)
113
116
F
119
122
G


125
H
128
131
134
137
140
143
p

III

Which it is as they do

♩ = 72

fff

(remove bracketed notes where indicated)

9

p

(N.B.bottom note is prepared)

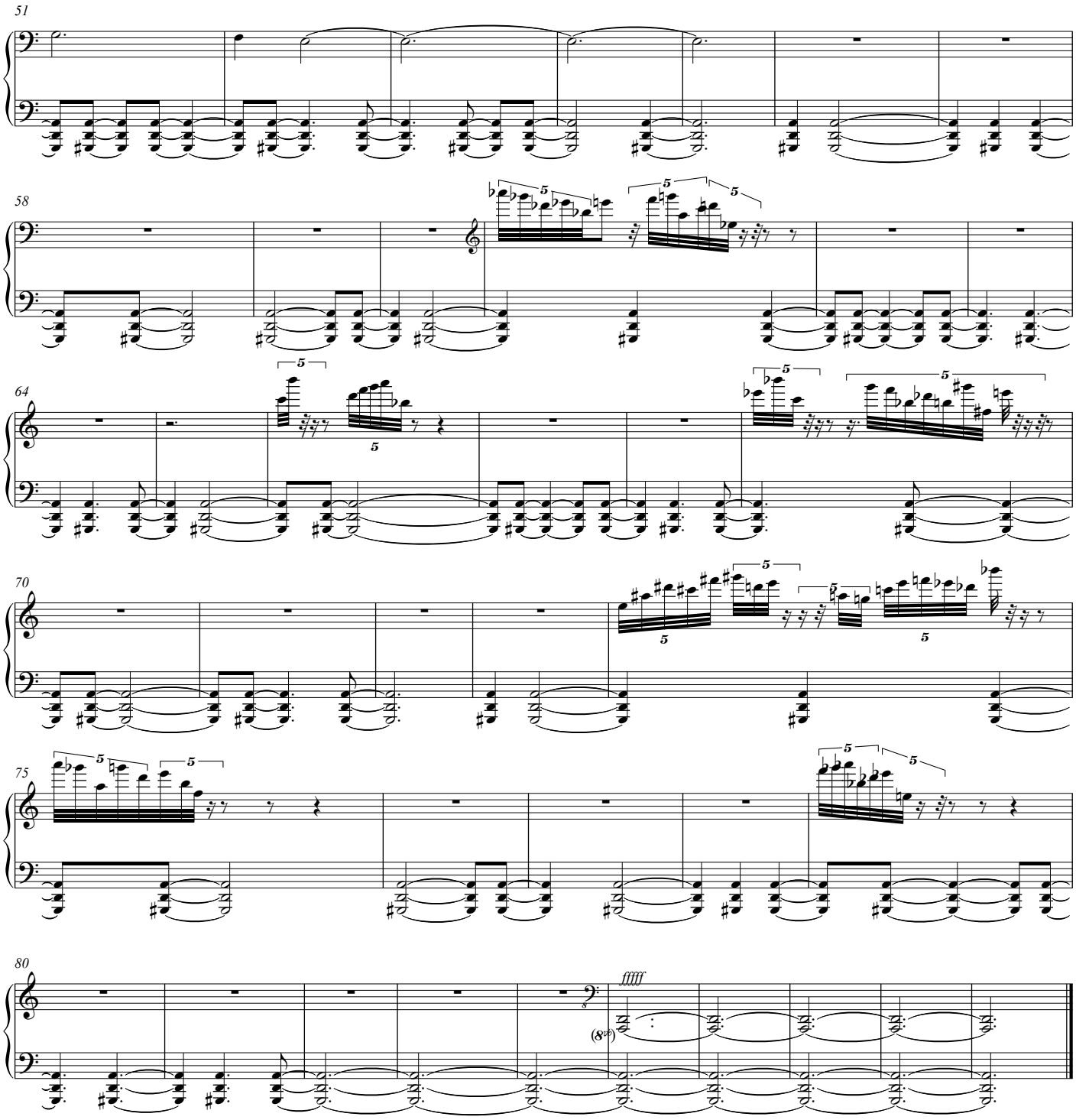
18

p

27

35

43


51
58
64
70
75
80
fffff
(8va)