

# **Ida, My Dear**

**for trumpet and tape**

**Music by Peter Hatch**

**Text by Gertrude Stein**

**May 1995**

**Duration : 13:20**

**Commissioned by Guy Few through the assistance of the Ontario Arts Council**

## **Peter Hatch - Ida, My Dear for trumpet and tape**

### **Technical Notes**

A CD recording of the electroacoustic part is available from the composer:

Peter Hatch, c/o Canadian Music Centre, 20 St. Joseph St., Toronto, Ontario, Canada M4Y 1G9

The first bit of text ("Ida is her name?") is spoken immediately after the first sound (a low piano note) is heard from the CD part.  
A (silent!) stop watch is recommended to coordinate events in the piece - all timings are from this first note.

Maximum sound levels from the CD part are heard approximately 1:10 to 1:20 into the piece. Letter D is a good section to work out balances between CD and live trumpet. (The CD trumpet and live trumpet should be exactly equal.) A microphone can be added for the voice only to facilitate balance.

Required:

- 1 CD player
- 1 (vocal) microphone (Shure SM58 or equivalent)
- 1 mixer (min 8x2 with at least one auxiliary send) (Soundcraft or equivalent)
- 2 high quality playback monitors (JBL or equivalent)
- 1 foldback monitor (wedge)
- 1 stereo amplifier
- 1 mono amplifier
- cables for above

# Ida, My Dear

for Bb trumpet and tape

Peter Hatch  
(text by Gertrude Stein)

# 72

Bb Trumpet

(Player\*): **Ida is her name**

*mf*  $\text{e}$   $\text{e}$

Tape (in C)

(ipt)

(synth)

(\* Begin immediately on cue from tape.)

(random combinations of:)

0:20

0:40

1:00

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1:20

**A** (1:20)

1:30

(Player): She was thinking about it. She was thinking about life. She knew it was just like that through and through.

*p*

(breathe sounds, consonants)

1:40

She never did want to leave it.

*mp*

(Tape: "She did not stop....")

2:00

**B** (2:02)

*mf*

2:20

2:40

**C1** (2:40)

(Player): She always had done she always did what her husband had said she should do and then she did, well she did what her son said she should do, but she was best of all all day either in her bed that is when she was tired or not. Please be careful not to wake her up although she mostly is awake. She does waste some time in sleep but not really. it is easy to be half awake and half asleep and to say yes I love you you do look very grand.

**C2** (3:20)

(Tape): Now long ago Ida was like that and everybody mentioned it, dear Ida.

x |  
.....dear  
3:30

D (3:20)  $\text{♩} = 120$

Ida dear Ida dear

(jazz bass)

simile...

(pno):

(tp): *mf*

3:32

(pno): *mf*

*p*

3:44

(tp): *mf*

harmon mute on

(pno):

(swing feel)

3:56

4:08

**E** (4:20)

(p): mf cresc. (pno) f

4:20

mf f p

4:40

**F** (4:40)

**(Player):** Ida used to sit and as she sat she said am I one or am I two. Little by little she was one of two, that is to say sometimes she went out as one and sometimes she went out as the other. Everybody got confused they did not know which was which but Ida did, whichever one she was she had always to think about what life was and what was it. Well now just what was it.

**G** (5:20)  $\text{♩} = 144$

(television sounds, jazz piano continue)

5:20

*mp*

5:40

6:00



Musical score for the first system, featuring a vocal line and piano accompaniment. The vocal line begins with a melodic phrase, followed by a long rest. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. A dynamic marking of *mf* is present at the end of the system.

**H** (6:20)

*cresc.*

*dim.*

Musical score for the second system, including the vocal line and piano accompaniment. The vocal line continues with a melodic phrase. The piano accompaniment remains consistent with the first system. A dynamic marking of *dim.* is present below the vocal line.

(Tape: "When she was one....")

6:40

Musical score for the third system, including the vocal line and piano accompaniment. The vocal line continues with a melodic phrase. The piano accompaniment remains consistent with the previous systems. Dynamic markings of *mp* and *dim....* are present below the vocal line.

7:00

$\text{♩} = 120$   
(harmon mute on)

**J** (7:20)  $\text{♩} = 72$

(Tape): "...you see Ida did have everything. Dear Ida.

Dear Ida dear Ida dear Ida dear Ida dear

*mp* (tp)

Ida dear Ida dear Ida dear .....(simle)

7:40

8:00

Musical score for the first system, consisting of three staves. The notation includes various note values, rests, and dynamic markings. A large oval bracket spans across the top of the three staves. The time signature is 8:20.

Musical score for the second system, consisting of three staves. The notation includes various note values, rests, and dynamic markings. A large oval bracket spans across the top of the three staves. The time signature is 8:40.

**K** (8:40)

(Player): TACET

(Tape: " And now comes... ")

10:00

L (10:00)  $\text{♩} = 120$

Ida dear Ida dear

(jazz bass)

simile...

(pno):

(fp1): *mf*

10:12

harmom mute on

(pno): *mf*

*mp*

10:24

(fp1) *mf*

(pno): *mf*

10:36

Musical score for the first system. The piano part consists of a melodic line in the right hand and a bass line with rests in the left hand. The time signature is 4/4. The key signature has one sharp (F#).

10:48

Musical score for the second system. It begins with a 'M' time signature change to 3/4 at 11:00. The piano part features a melodic line with dynamic markings *f* and *mf*, and a bass line with rests. A triplet of eighth notes is marked with a '3' and a slur. The time signature returns to 4/4.

11:00

Musical score for the third system. The piano part includes a melodic line with a *dad* dynamic marking and a bass line with rests. A double bar line with an asterisk (\*) is present in the bass line. The time signature is 4/4.

11:20

**N** (1:20)

(Tape): And so from the beginning and there was no end there was Ida.

Think of any advertisement, think of anything to eat, there was only Ida.

Dear brave Ida.

(Player): **Anybody can see it was all stored all the love of Ida.**

(Tape): Stored and adored.

Bored and reward.

(Player): **All for the love of Ida.**

(Tape): Not that they loved Ida.

Nobody does that but they did know and Ida told them so that it was so.

Of course is was so. Dear Ida.

(Player): **So you see now again they say dear Ida.**

(Tape): Don't you see how it all happened.

(Player): **Of course it does happen.**

(Tape): But you see how it will happen.

(Player): **It will always happen.**

(Tape): Nobody neglects anything.

(Player): **There is always that he says she says, there is always that.**

(Tape): Dear Ida.

(Player): **Once more dear Ida.**

(Tape): I wonder if you understand about that if you did well if you did remember me  
to Ida. Dear Ida.

**Text used** (from Gertrude Stein: *Ida* (1938)):

Ida is her name.

She was thinking about it she was thinking about life. She knew it was just like that through and through. She never did want to leave it. She did not stop thinking about it thinking about life, so that is what she was thinking about. She was thinking about how she was feeling and what the people all over everywhere on the earth were doing. How could she not think about it when every day she knew what she was feeling at least she thought she did and every day she knew what everybody everywhere was doing, anyway they told her she did and she did.

She always had done she always did what her husband had said she should do and then she did, well she did do what her son said she should do, but she was best of all all day either in her bed that is when she was tired or not. Please be careful not to wake her up although she mostly is awake. She does waste some time in sleep but not really. It is easy to be half awake and half asleep and to say yes I love you you do look very grand.

Now long ago Ida was like that and everybody mentioned it, dear Ida.

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Ida used to sit and as she sat she said am lone or am I two. Little by little she was one of two, that is to say sometimes she went out as one and sometimes she went out as the other.

Everybody got confused they did not know which was which but Ida did, whichever one she was she had always to think about what life was and what was it.

Well now just what was it.

When she was one that is when she was not the other one, everybody admired her, she even had a beauty prize for being the most beautiful one, when she was the other one she had a prize too she had a prize for not remembering anyone or anything.

That is not the same as a beauty prize, no policeman and no beauty can have that prize, the prize for not remembering anything or anyone.

And so Ida dear Ida had everything she even had two sets of children and two husbands, the first one died before the other one, he was really dead, you see Ida did have everything.

Dear Ida.

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And now comes the really exciting moment in the life of Ida. She had it to tell and she did tell it and every one wanted it. Oh yes they did.

Ida was no longer two she was one and she had every one.

Everybody knew about her.

Oh yes they did.

And why

Ida was her name.  
That was her fame.  
Ida was her name.  
Oh yes it was.  
That is the way it comes about.  
After that everybody knew just who Ida was where she came from and what happened  
It did happen.  
Everybody knew her name.  
And Ida was her name.  
It was an exciting time.  
That was what happened to Ida.

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And so from the beginning and there was no end there was Ida.  
Think of any advertisement, think of anything to eat, there was only Ida.  
Dear brave Ida.  
Anybody can see that it was all stored all the love of Ida.  
Stored and adored.  
Bored and reward  
All for love of Ida.  
Not that they loved Ida.  
Nobody does that but they did know and Ida told them so that it was so. Of course it was so. Dear Ida.  
So you see now again they say dear Ida.  
Don't you see how it all happened.  
Of course it does happen.  
But you do see how it will happen.  
It will always happen.  
Nobody neglects anything.  
There is always that, he says she says, there is always that.  
Dear Ida.  
Once more dear Ida.  
I wonder if you understand about that if you did well if you did remember me to Ida. Dear Ida.

(Text used with the permission of the Estate of Gertrude Stein)