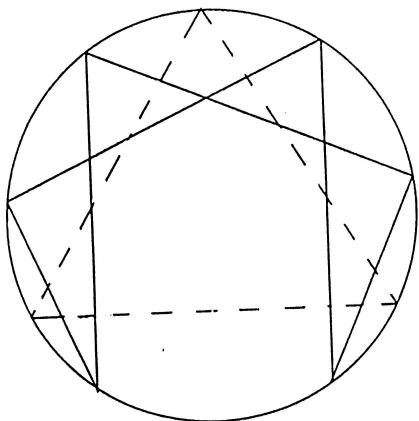


Fragments of an Unknown Teaching

for solo piano



Peter Hatch
September 1988

Commissioned by Terence Kroetsch through the
assistance of the Ontario Arts Council

Fragments of an Unknown Teaching was inspired by the writings and ideas of Russian mystic philosophers P.D. Ouspensky and G.I. Gurdjieff, who espoused a philosophy in which self-awareness (or ‘self-remembering’) was presented as a way of escaping from the ‘sleep’ which keeps one from realizing one’s full potential. The teachings of this school were presented in many varied types of “work,” from meditation through an intricate cosmological system to various kinds of dance and ‘gymnastics.’ The piece is not programmatic in content, although a lengthy quote from one of Gurdjieff’s harmonium improvisations is included in the middle of the work, barely audible within the ringing octave ‘G’ tremolo which immerses it.

Peter Hatch was born in 1957 in Toronto, Canada. 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 Composer’s, Authors, and Publisher’s Association of Canada, the International Society of Contemporary Music and the Vancouver New Music Society.

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.

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Andante ♩ = 80

5

A **Meno mosso** ♩ = 66

mp (legato)
Pedal (ad lib.)

9

13

17

2

22

Musical score for piano, page 2, measures 22-23. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is one sharp (F#). Measure 22 starts with a sixteenth-note pattern in the treble staff, followed by eighth notes and sixteenth-note patterns. The bass staff has eighth-note patterns. Measure 23 continues with similar patterns, maintaining the rhythmic and harmonic structure.

27

Musical score for piano, page 2, measures 27-28. The score consists of two staves. The top staff shows a sustained eighth note followed by eighth-note pairs. The bass staff has eighth-note patterns. Measure 28 begins with a sustained eighth note in the treble staff, followed by eighth-note pairs and a sustained eighth note in the bass staff.

32

Musical score for piano, page 2, measures 32-33. The score consists of two staves. The top staff features eighth-note pairs and sixteenth-note patterns. The bass staff has eighth-note patterns. Measure 33 continues with eighth-note pairs and sixteenth-note patterns in the treble staff, and eighth-note patterns in the bass staff.

37

Musical score for piano, page 2, measures 37-38. The score consists of two staves. The top staff includes a sixteenth-note pattern, eighth notes, and sixteenth-note patterns. The bass staff has eighth-note patterns. Measure 38 concludes with eighth-note pairs and sixteenth-note patterns in the treble staff, and eighth-note patterns in the bass staff.

Repeat ad lib.

41

46 **B** Andante rubato $\text{♩} = 88-92$

53

60

4 A tempo $\text{♩} = 80$

C

70

72

75

77

78

81

D

4" 4" 4" 4"

(seamlessly)

86

4" 6" 4" 4" 4" 6"

* Ped.

92

4" 4" 4" **E** 6" 4" 4" 4"

(stacc.) * (stacc.) Ped.

99

4" 4" 4" 4" 4" 2"

(stacc.) (stacc.)

105

3" 3" 3" 3" * 3" 3"

Ped.

111

4" 4" 2" 2" 6" **F** Misterioso $\text{♩} = 66-72$

♩ ff

117

121

125

131 [G] $\text{♩} = 88-92$

139

147

155 **H** $\text{d} = 60-72$

160

166

172 **J**

f

178

184

190

196

202

207

212

217

223

230

237 K

241

244

247

Choose notes at random, alternating left and right hands,

250

slowly moving higher in range (approx. 10'')

253

approx. 10'00"