

Andreas Tsiartas

Terra Incognita



for piano solo

2019

Terra Incognita for piano solo (2019)

Terra Incognita (Latin for 'unknown land') was a term used by cartographers to describe an area, which was yet to be mapped or explored.

Terra incognita for piano solo resembles a hypothetical space, where time does not exist linearly, or even ceases to exist; it is rather fractured into scattered pieces, which occur simultaneously. On a psychoanalytical level, this space may well reflect the subconscious, where memories co-exist as components of an individual's greater narrative without subduing to a linear timeframe. Within this piece, memories are denoted by various sound ideas, juxtaposed within this unknown space.

Terra Incognita is an indirect homage to the instrument's long and iconic history as well as to the great masters. Finally, it is my attempt to reconcile with the instrument of my childhood and youth.

-Andreas Tsiartas, July/ August 2019

Duration: ca. 8 min.

© Andreas Tsiartas/ GEMA 2019

www.andreastsiartas.net

All rights reserved. No part or whole of this publication may be reproduced without the prior permission of the composer. Any broadcasting, publicizing, editing and publishing of the specific work that bears not the author's legal permission may be prosecuted. All of the above actions are under the creator's (thus the composer himself) decision.

Additional items required:

- *1 metal chain (small size), a small piece of rope (to tie it firmly on the one side of the chain) and a cloth upon which the chain will be placed, when not in use*
 - *1 plectrum/ pick (medium-hard/ plastic)*
 - *Loose bow hair (2 sets) firmly bound on both edges*
 - *1 E-bow*
 - *1 small metallic object (e.g. a coin)*

(For further explanation of the above, see notes below)

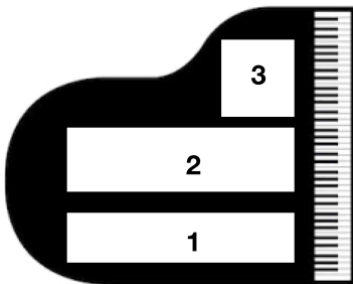
General glossary (structure)



Clefs with octave markings:
octave higher for treble clef and octave lower for bass clef.



'Slur-like' symbols above arrows, indicate the beginning and ending of a non-metrical passage.
The crossed sign cancels the previous one, returning thus to time signature as indicated.



The interior of the piano is to be divided roughly in three major range parts, indicated where applicable, as ①, ②, ③, from lowest to highest range.

keyboard interior

Indications of whether performing at the keyboard or inside the interior of the piano.

Sound specific glossary



Indication to apply the chain, as explained above and further on.



Gradually lifting up the right pedal allowing the sound and its overtones to die out gradually.



Bowed string (see guidelines below)/
Velocity of bowing: slow and steady,



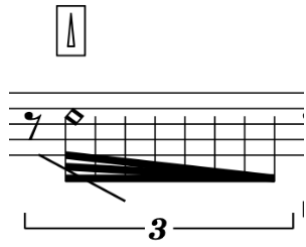
Feathered figures indicate a relative number of pulsating beats and are not to be taken literally. The culmination of each feathered figure usually lies in the centre and it matches with a respective dynamic marking. This kind of pulsation, should be performed vividly and in a fast speed, independently from the passage's tempo.



Cluster:
range indicated (highest and lowest pitch)



Plectrum (pick): to be applied on the specified pitch in the piano interior as a tremolo. Choose a medium-hard plectrum that is more easily controlled.



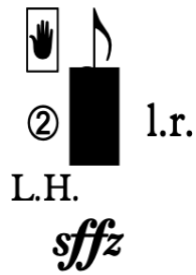
Lightly touch the vibrating string (from the cluster before).
Allow the natural rattling resonance to create the desired effect.



Repeat the figure
within the repetition bars as long
as suggested by the horizontal curve
(within the time and tempo given).



Diagonally crossed figures:
Perform the figure rapidly.



Slap the interior strings of the piano with the left hand (L.H.) palm,
on the range area indicated (numbers: see above).



Glissando on white keys
(Left hand- L.H. or right hand- R.H.)



Harmonics in the interior of the instrument



Acute *sforzando* and subito piano
(quasi *pp*) with gradual crescendo to the next acute *sforzando* etc.
(NB: *sfz* accentuations always in relation to the respective context of the dynamics).

Piano Preparation Guidelines

- On all occasions, please press and pre-hold the right pedal in order to perform in the interior of the piano and to avoid any damage to the dampers' sensitive felts.
- To perform the passages with the bow hair: prepare the 2 sets in advance. To insert and remove the hair, you may use any palpable object of less than 5 mm width. You may attach pins to the sides of the hair (since the hair must be firmly bound on both sides) to make it easier. **For performing the passage**, ideally the string should be bowed in a 90-degree angle (as held by both hands). Make sure the sets have not much hair in order to be easily inserted, but also in order to produce a more resonant, vibrant, airy sound. The use of rosin might be required in order to facilitate sound production. Please, **do not use fishing net**, as this will create a different sound!
- Consider the use of small, coloured stickers to distinguish pitches in the interior BUT ONLY within the space between the tuning pin and the agraffes (above the red felt) and certainly not on the dampers.
- **Chain:** Use a small sized chain, firmly bound on the piano on one side. Use a cloth to place the chain upon nearby, when requested to remove the chain in order to avoid undesired noises.
- **Metallic object:** any metallic object (e.g. coin) to lightly touch on the vibrating strings indicated as harmonic pitches in the score.

General notes

- Rests: the smallest rest in the piece is the single caesura ' (like a breathing rest).
- Accidentals apply for a single bar.
- Trills throughout the piece as fast as possible.
- Tempo albeit fixed it may swing in some parts for the sake of the general flow of the piece.

Terra Incognita

(2019)

♩ = 50 **Spatial and resonant**

Andreas Tsiartas

Piano

5/4 4/4 5/4

interior

p *pp* *p*

3 *l.r.* 3 *l.r.*

Ped. →

Pno.

5

p *mp* *mp* *sfz* *p*

keyboard interior

3 *l.r.* 9 *l.r.*

Ped. →

Pno.

8

mp *mf*

keyboard

3 *l.r.* 9

Ped. →

Piano score for measures 11-13. The system is labeled "Pno." and consists of two staves. Measure 11 is in 5/4 time, and measures 12-13 are in 4/4 time. The right staff features a melodic line with a slur over measures 11-12 and a fermata over measure 13. The left staff has a bass line with a slur over measures 11-12 and a fermata over measure 13. Dynamics include *mf*, *sfz*, and a box labeled "interior". Fingerings of 10 and 10 are indicated. An arrow points to the right below the system.

Piano score for measures 12-14. The system is labeled "Pno." and consists of two staves. Measure 12 is in 4/4 time, measure 13 is in 5/4 time, and measure 14 is in 4/4 time. The right staff is mostly empty with a fermata over measure 13. The left staff has a bass line with a slur over measures 12-13 and a fermata over measure 14. Dynamics include *mp* and *mf*. A box labeled "L.r." is present. An arrow points to the right below the system.

Piano score for measures 14-16. The system is labeled "Pno." and consists of two staves. Measure 14 is in 4/4 time, and measures 15-16 are in 4/4 time. The right staff has a melodic line with slurs over measures 14-15 and 15-16, and a fermata over measure 16. The left staff has a bass line with a slur over measures 14-15 and a fermata over measure 16. Dynamics include *sfz*, *p*, and *sfz*. A box labeled "keyboard" is present. An arrow points to the right below the system.

Musical score for piano (Pno.) from measure 15 to 16. The right-hand part features a melodic line with slurs and a final note in measure 16. The left-hand part has a tenor clef and includes two ten-measure rests marked '10'. Dynamic markings 'mp' and 'sfz' are present. An arrow points to the right below the score.

Remove chain (while still performing with the pedal).
Allow naturally occurring rattling noises within the pedalling.

Musical score for piano (Pno.) from measure 16 to 17. The right-hand part has a fermata over the final note. The left-hand part has a fermata over the final note. A 3/4 time signature is at the end. A large brace spans the bottom of the page.

17 **3/4**

Pno. *pp*

10 10 10

Ped. →

Detailed description: This system contains measures 17, 18, and 19. The time signature is 3/4. The music is for piano (Pno.) and starts with a pianissimo (pp) dynamic. The right hand features a melodic line with slurs and ties, while the left hand plays a rhythmic accompaniment. Ten-measure spans are indicated by brackets under the left hand. A pedal point (Ped.) is marked with an arrow pointing to the right.

18 **2/4**

Pno. *mp*

10 10

sffz > *mp* < *ff*

Detailed description: This system contains measures 18 and 19. The time signature changes to 2/4. The music is for piano (Pno.) and starts with a mezzo-piano (mp) dynamic. The right hand has a melodic line with slurs and ties. The left hand has a rhythmic accompaniment. Ten-measure spans are indicated by brackets under the left hand. A dynamic marking *sffz* > *mp* < *ff* is present at the end of the system. An arrow points to the right below the system.

19 **2/4** **3/4**

Pno. *mf*

10 10

Detailed description: This system contains measures 19 and 20. The time signature changes from 2/4 to 3/4. The music is for piano (Pno.) and starts with a mezzo-forte (mf) dynamic. The right hand has a melodic line with slurs and ties. The left hand has a rhythmic accompaniment. Ten-measure spans are indicated by brackets under the left hand. An arrow points to the right below the system.

accel.

20 $\frac{3}{4}$

Pno.

sfz *pp*

3 5 3

$\text{♩} = 70$ accel.

$\text{♩} = 80$ accel.

21 -

Pno.

5 3 5 3 5

$\text{♩} = 90$

23 - - - - -

Pno.

$\frac{2}{4}$

5 3 5 3 5

♩ = 50 a tempo

accel.

25 *pesante* *poco sost.* **3/4**

Pno. *f* *subpp*

Ped. →

♩ = 70 accel.

27

Pno.

♩ = 80 accel.

29 **4/4**

Pno.

♩ = 90

30 **4/4** **3/4**

Pno. *f*

31 **3/4** **4/4** accel.

Pno.

$\text{♩} = 100$

32 **4/4** **3/4** *tr* *tr* *tr*

Pno.

4/4 *(tr)* *tr* *tr* *tr*

34 *sfzp* *sfzp* *sfzpp* *sfzpp* *sfzpp*

Pno.

$\text{♩} = 50$

37 $\frac{4}{2}$ l.r. *pp* *mf* *mf* *mf* 8^{va}-7

Pno.

41 $\frac{4}{4}$ *mf* *mp* $\frac{4}{4}$

Pno.

$\text{♩} = 50$ accel. $\frac{4}{4}$ *ppp* 9 10 10 10

Pno.

45

Pno.

10

10

10

10

f

3/4



46

ffz

ff > *mf*

mp

3

5

3

5

3

5

70

accel.

80

3/4



48

accel.

f

3

5

3

5

3

5

3

5

2/4



♩ = 50 a tempo

pesante

51

submf

9

10

3/4

52

3/4

10

10

10

3/4

sffz *mp*

accel.

♩ = 70

53

3/4

sffz *mp* *p* *mp*

3

5

3

5

3

5

Ped. →

accel. ♩ = 80

55 **2/4**

Pno.

accel.

57 **3/4**

Pno.

♩ = 90

8va

58 **3/4** **5/4**

Pno.

ff

8va

♩ = 70

59 $\frac{5}{4}$ $\frac{2}{4}$ $\frac{4}{4}$

Pno. *sffz* *sffz* *f* *sffz*

61 $\frac{4}{4}$

Pno. *sffz* *mp* *sffz* *sffz*

63 *pesante* $\frac{5}{4}$

Pno. *sffz* *f* *f* *mp*

Pno.

65 $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

sfz *sfz* *f* *pesante*

3 3 3



Pno.

67 $\frac{3}{4}$ $\frac{5}{4}$

p *mf* *sim.*

8^{va} 8^{va} 6 5 3

Pno.

68 $\frac{5}{4}$ $\frac{4}{4}$ $\frac{4}{4}$

sfz *p poss.* *leggiero*

3 3 3 3

69 $\frac{4}{4}$

Pno.

6 3 5 10

mf



allargando

70 $\frac{4}{2}$

Pno.

8va 8va 8va 8va 8va

sffz mp sffz mf sffz ff sffz sffz sffz sffz

L.H. 10 6

$\text{♩} = 50$

71 $\frac{4}{2}$

Pno.

p ppp interior keyboard ppp interior

l.r. l.r. l.r.

74

8va⁻ | l.r.

keyboard

ppp

interior

mf

keyboard

3/4

♩ = 70

8va⁻ | 8va⁻ |

77

3/4

sfz

f

3

mf

2/4

8va⁻ |

78

2/4

sfz

mf

10

R.H.

sfz

mf

sost.

8va⁻ |

10

4/4

leggero

79 $\frac{4}{4}$

Pno. *mp*

5 3 6 3

3

80

Pno. *sfz* *mf*

pesante

3 3 3 3

3

81

Pno. *mp* *ff* *mf* *sfz*

pesante

6 3 3 3

3

83

Pno.

mp *ff* *mf* *sfz* *mf*

6 3 3 3

8va

8va

5 5 3 3

3 3 3

Pno.

sfz *sfz* *mf* *sfz*

3 3 3 3 3

8va

8va

3 3 3 3 3

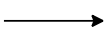
88

Pno.

sfz *sfz*

3 3 3

15ma



Volando

allargando -----

As quickly as possible, proceed to the next bar/action:
 LH: cluster on lowest strings (as indicated).
 RH: Throws the chain. Both: at the same time.
 Let rattling sounds resonate.

♩ = 60 Quasi libero ma non troppo

92

Pno.

sfz *mf* *f* *mf* *f*

l.r. keyboard

indefinite lowest range *sfz*

93

Pno.

f *mf* *sfz* *f* *f*

94

Pno.

sfz *mf* *sfz* *mf* *sfz* *sfz*

95

Pno.

sfz *sfz* *mf*

96

accel. ♩ = 80

4x 2"

Pno.

ff *l.r.*

9 5/4

99

♩ = 60 accel. ♩ = 80

Pno.

ppp 9 10 10 10 *p*

5/4

100 E-bow 20" ∞ $\text{♩} = 70$

Pno. *mf* *mf* *f* *mp* *p*

interior keyboard Remove chain-place on cloth keyboard

105 *accel.*

Pno. $\text{♩} = 80$

111 *accel.* *cresc.*

Pno. $\text{♩} = 90$

114 $\text{♩} = 90$ *accel.*

Pno. *mp*

$\text{♩} = 100$ $\text{♩} = 50$
2 + 2 + 2 + 1

116 $\frac{7}{8}$ $\frac{4}{2}$

Pno. *mf* *sfz* *ppp*

3 3 5

119 $\frac{3}{4}$

Pno. *p* *pp* *mf* *pp* *p*

122 $\text{♩} = 80$ octava $\frac{3}{4}$ $\frac{2}{4}$

Pno. *mf* *sfz* *pp* *7* *7*

mp

secco

125 octava $\frac{3}{4}$

Pno. *pp* *mp* *pp* *sfz* *7*

pp *mp* *secco* *subf*

Ped. secco Ped.

127

Pno.

pp *mp* *mp* *f*

9 3 5 6 5

129

Pno.

ffz *ff* *f* *subf*

9 3 5 5^{va}

130

Pno.

mf *f* *fff* *brillante*

accel. ♩ = 100-120 5"

Attaca possibile ♩ = 60

interior: prepare on the rest

Pno.

132 $\frac{4}{4}$

② L.H. *sfz* l.r.

* indefinite lowest range

— ^

Pno.

134 $\frac{3}{4}$

Keyboard *sfz*

interior

leave objects aside

$\frac{3}{4}$ $\frac{5}{4}$

mf *p* *mf* *p*

3 3 3 3 3

→

Volando

Pno.

136 $\frac{5}{4}$

Keyboard *sfz* sim.

sim.

8va

8va

$\frac{4}{4}$

3 3 3 3 3

— ^

137 $\frac{4}{4}$ 8^{va} mf sfz $\frac{5}{4}$

→

$\text{♩} = 50$ Più lento - come campanelli
leggiere

138 $\frac{5}{4}$ ppp *poss.* $\frac{4}{4}$

— ^

accel. $\text{♩} = 70$ *allargando*

139 $\frac{4}{4}$ 8^{va} $\frac{3}{4}$

— ^

♩ = 60 e più lento _ _ _

141 $\frac{3}{4}$ 8^{va} l.r. $\frac{4}{4}$ l.r.

Pno.

interior

mf

♩ = 50

144 l.r. l.r. plucked

Pno.

Keyboard

mp *mf* *ppp*

pp *pp*