KOSMOS

PIANO TRIO

BY

DENIS R. NASSAR BAPTISTA

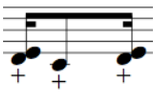
(15th LAND'S END COMPOSERS COMPETITION)

(SCORE)

KOSMOS PIANO TRIO

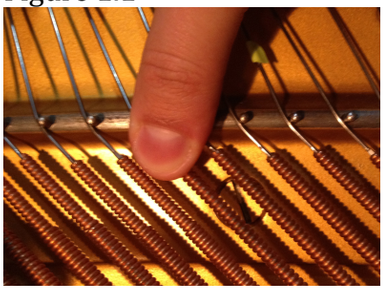
INSTRUCTIONS

PIANO

1)  => Damp the strings with one hand while the other plays on the keys. Above the section or chord that will be damped there will be a note saying either (damp 1) or (damp 2). They refer to two ways of damping the strings:

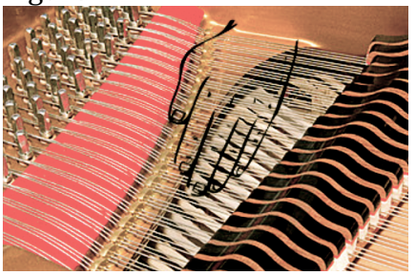
- (damp 1): damp both strings very close to the *agraffes*. Your fingers will touch the *core* and the beginning of the copper windings. It will still produce the lower sound of the string but with an "*opaque*" quality, without brightness. The "damp 1" is only used with two strings in the lower register; you could use the thumb and the index finger to damp them. The first chord of the piece uses "damp 1".

Figure 1.1



- (damp 2): damp the strings between *agraffes* and *dampers* using palm and fingers. As there isn't much space, keep hand close to the *agraffes.* You can also use only two or three fingers if there isn't enough space. It sounds more muted and percussive than "damp 1".

Figure 1.2



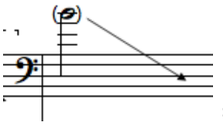
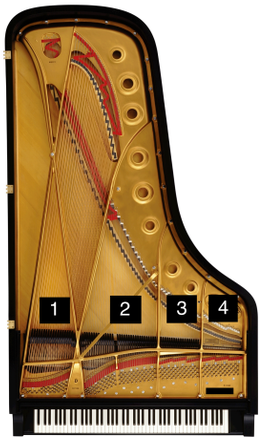
2)  => Glissando / Strum across the strings of different pitches with fingernail or plectrum. The range and starting pitch are an approximation. I divided the range in four parts: bass section, center section, lower treble section and upper treble section. Depending on the model of the piano it is already divided into four sections inside (figure 2.1). If that is the case, the performer can use these sections as the four divisions of the range that will be used in the piece. If the piano used in the performance contains a different number of sections inside, the pianist can feel free to find a way to strum the strings that will allow him to play the four divisions of range used in this piece.

Figure 2.1



1- Bass section
2- Center section
3- Lower treble section
4- Upper treble section

Figure 2.2 (bass section)

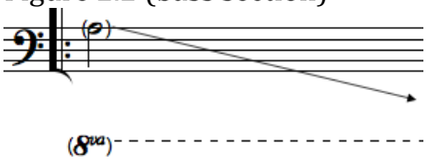


Figure 2.3 (center section)

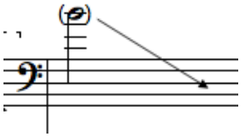


Figure 2.4 (lower treble section)

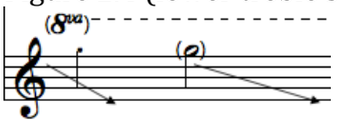
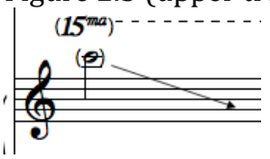


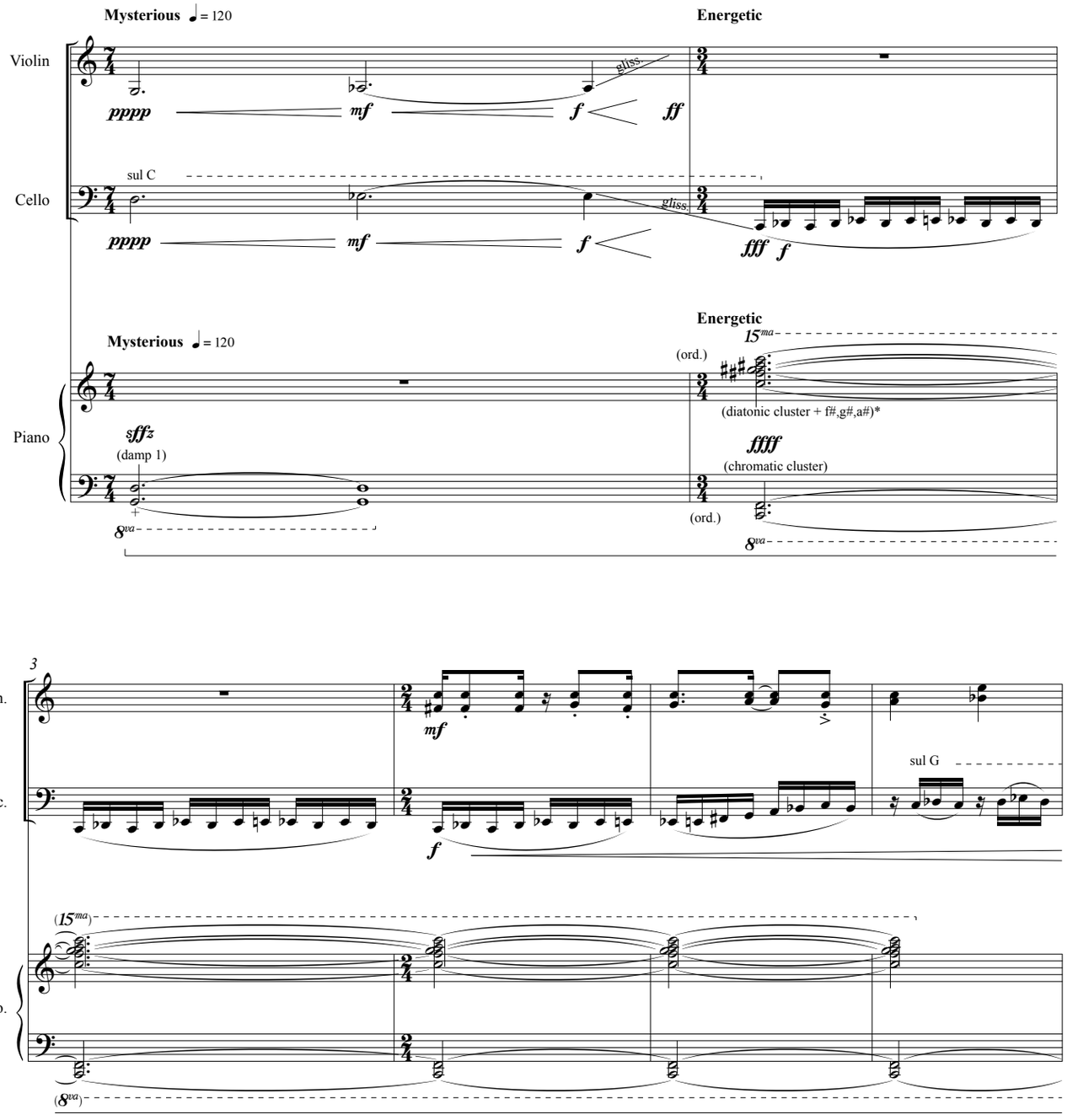
Figure 2.5 (upper treble section)



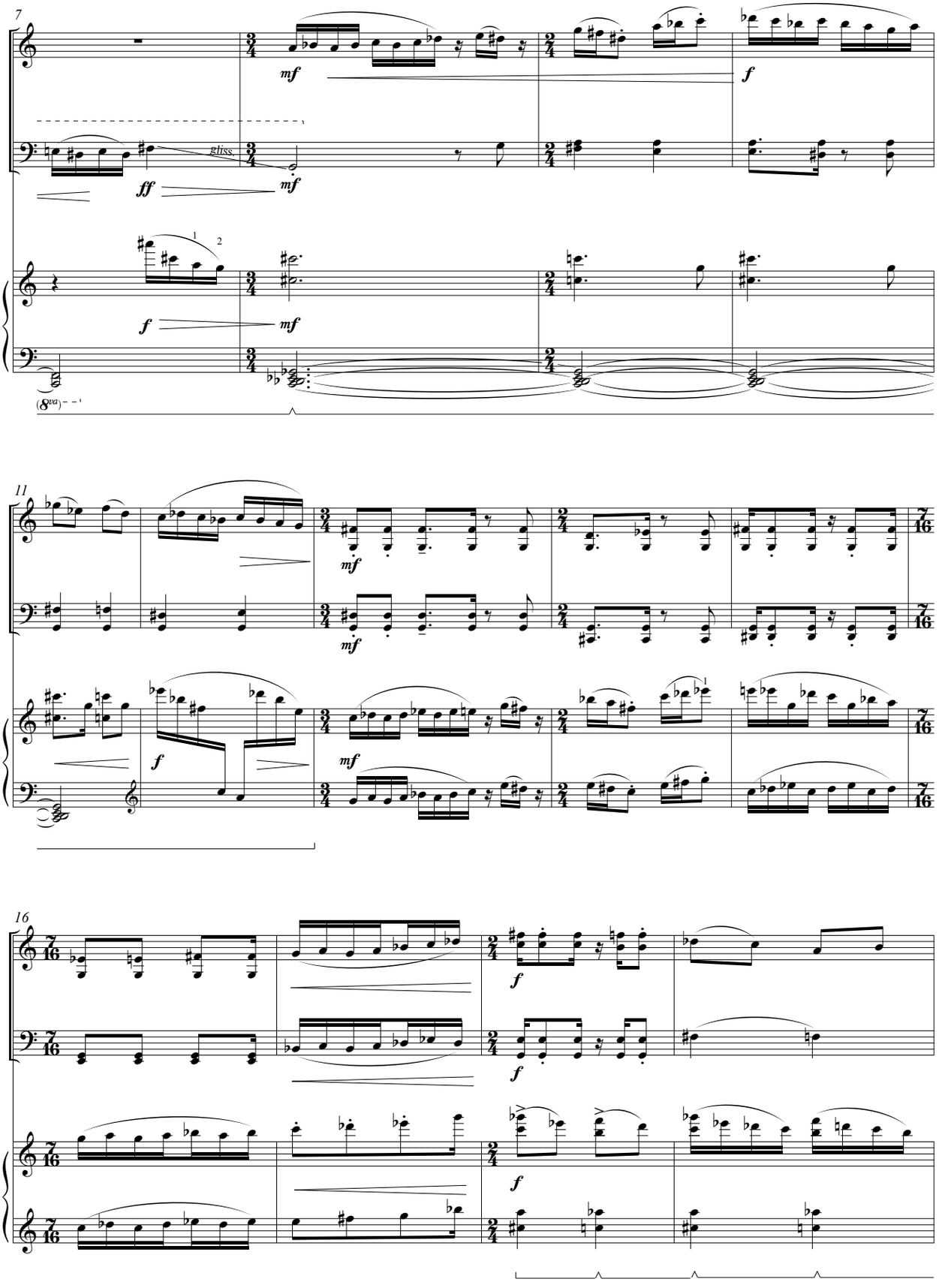
Score

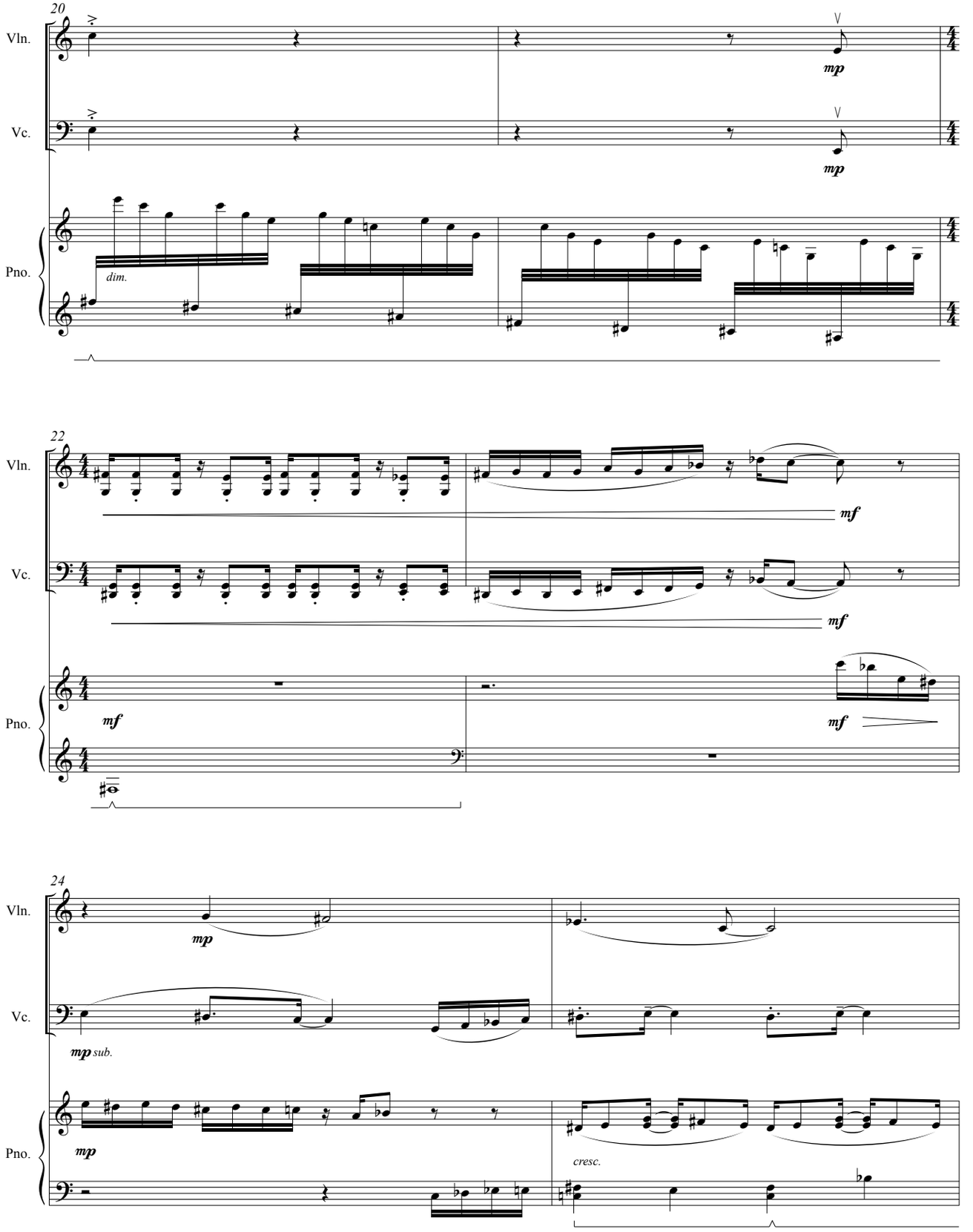
KOSMOS

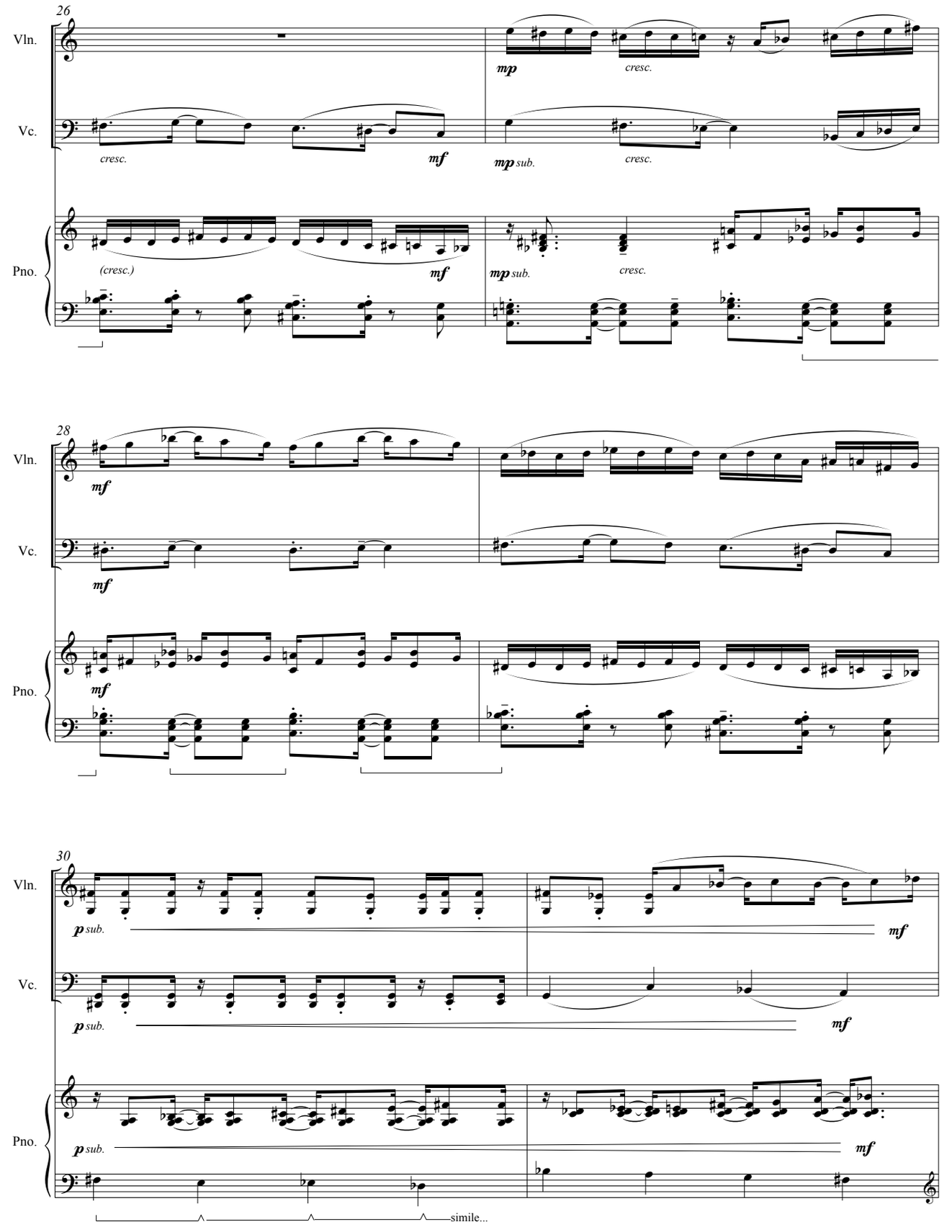
Denis R. Nassar Baptista
(b.1986)

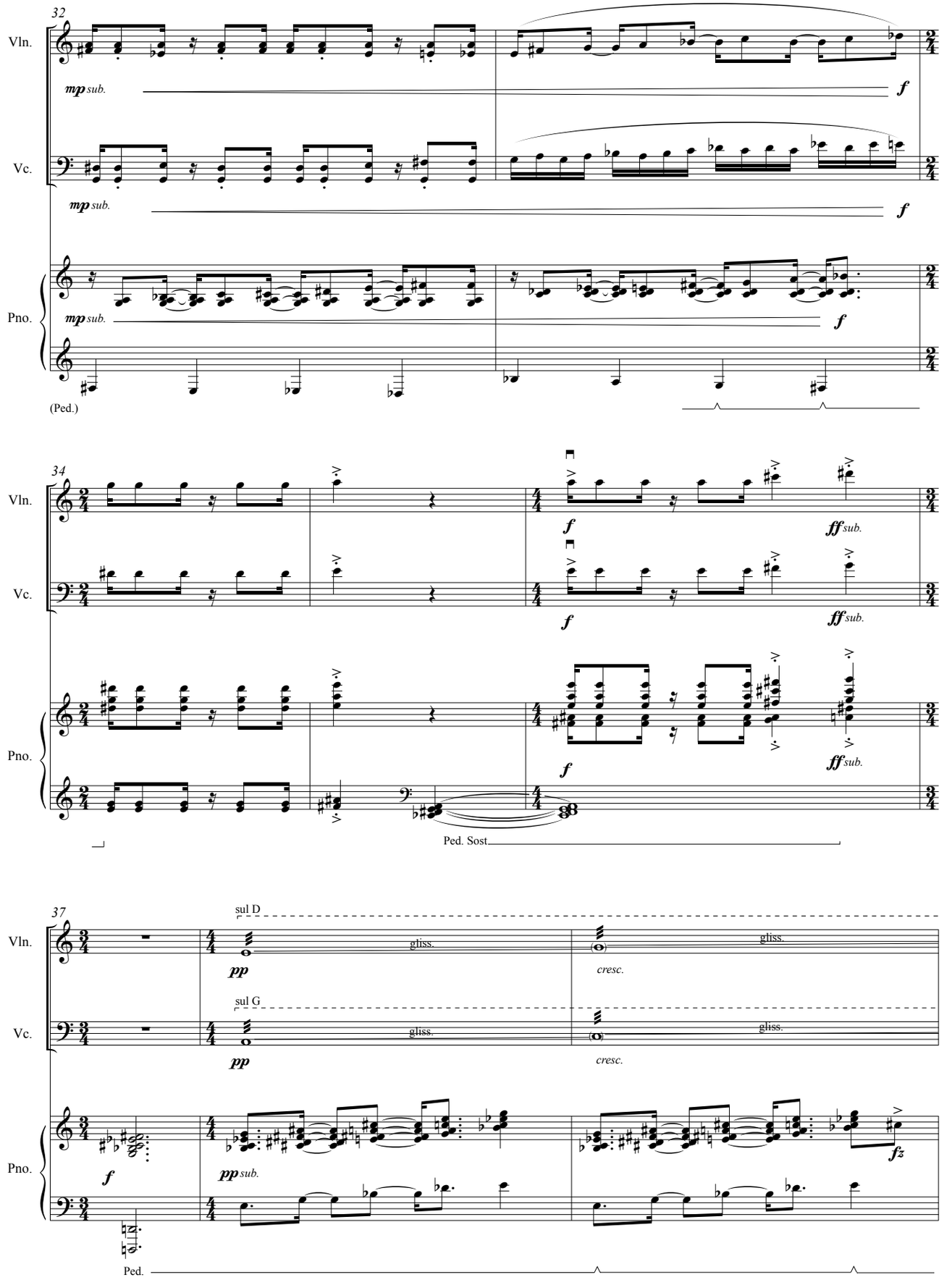


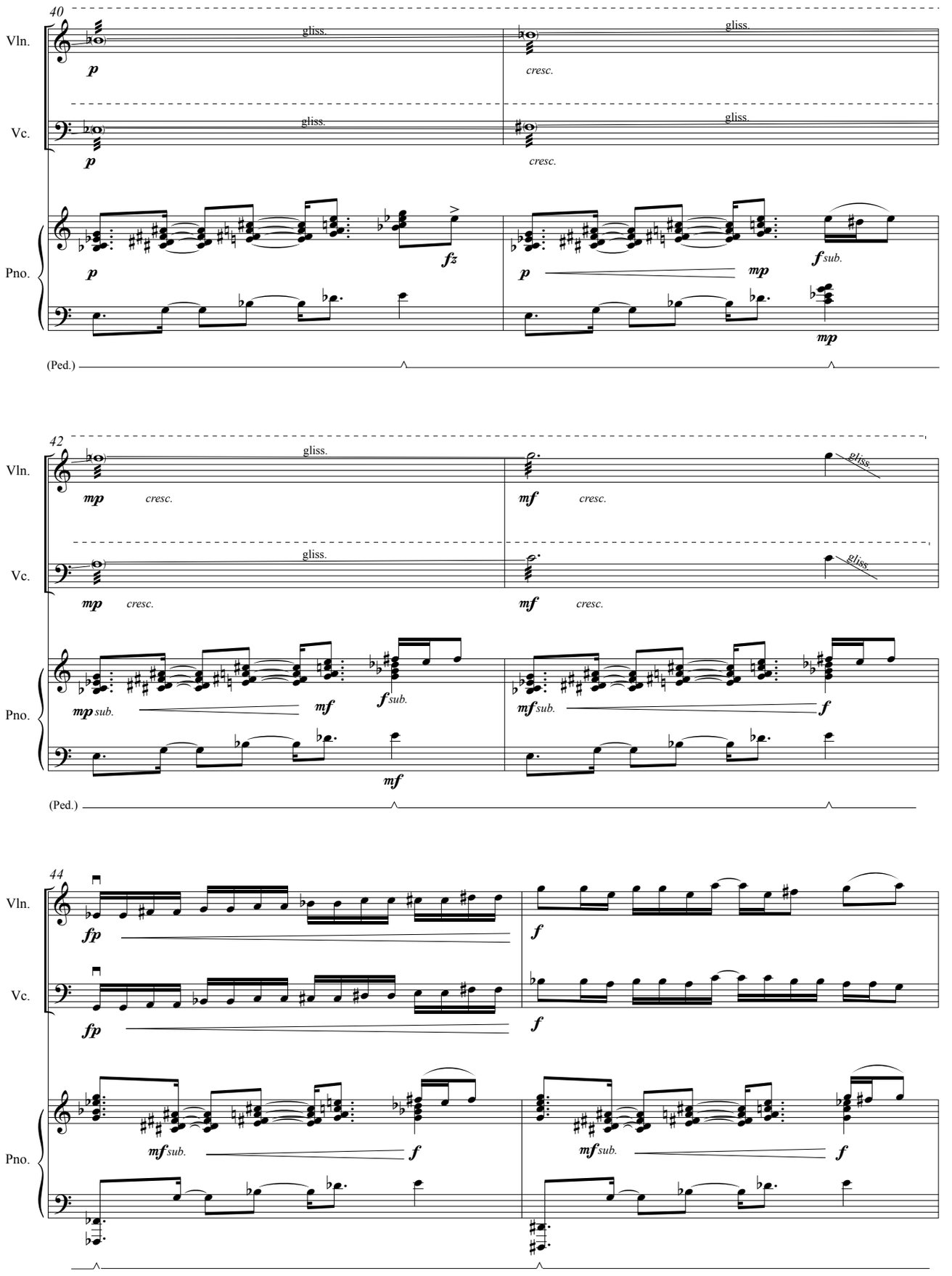
*Diatonic cluster of 8 notes (c - c) played with the palm and figers 1, 5 plus the notes f#, g# and a# played with fingers 2,3,4.

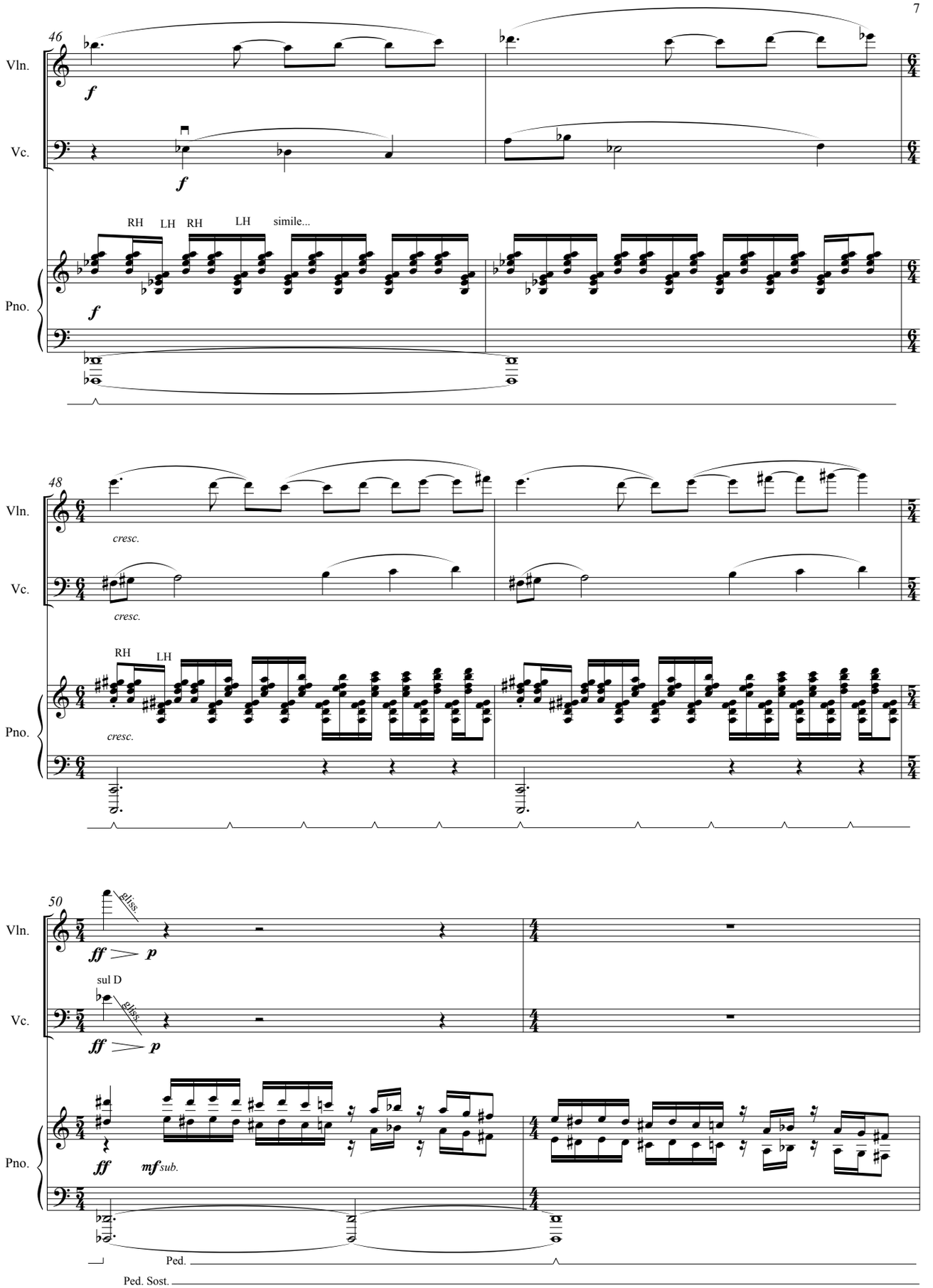

7
Vln.
Vc.
Pno.
mf
f
ff
gliss
11
16

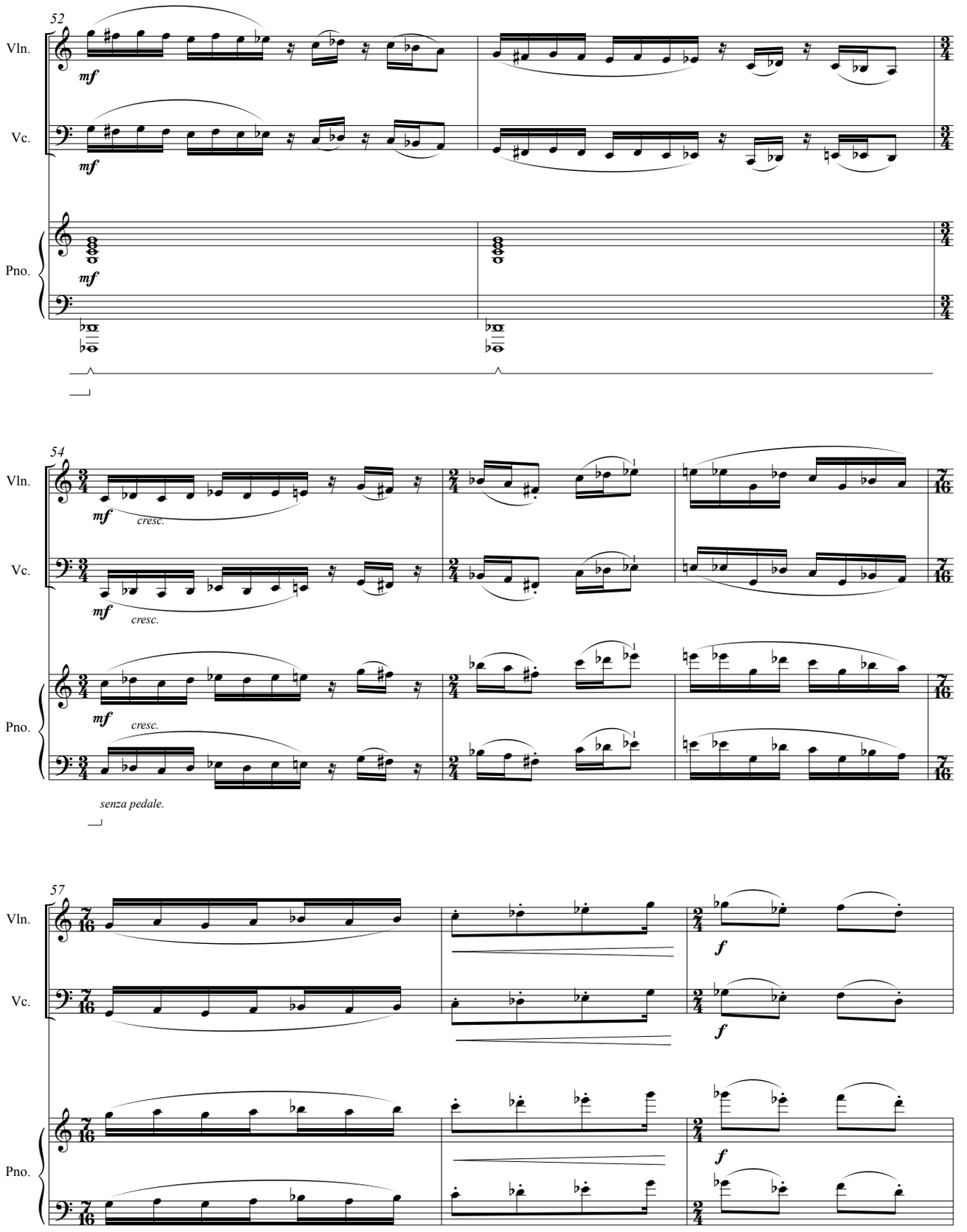

20
Vln.
Vc.
Pno.
mp
dim.
22
mf
24
mp sub.
cresc.

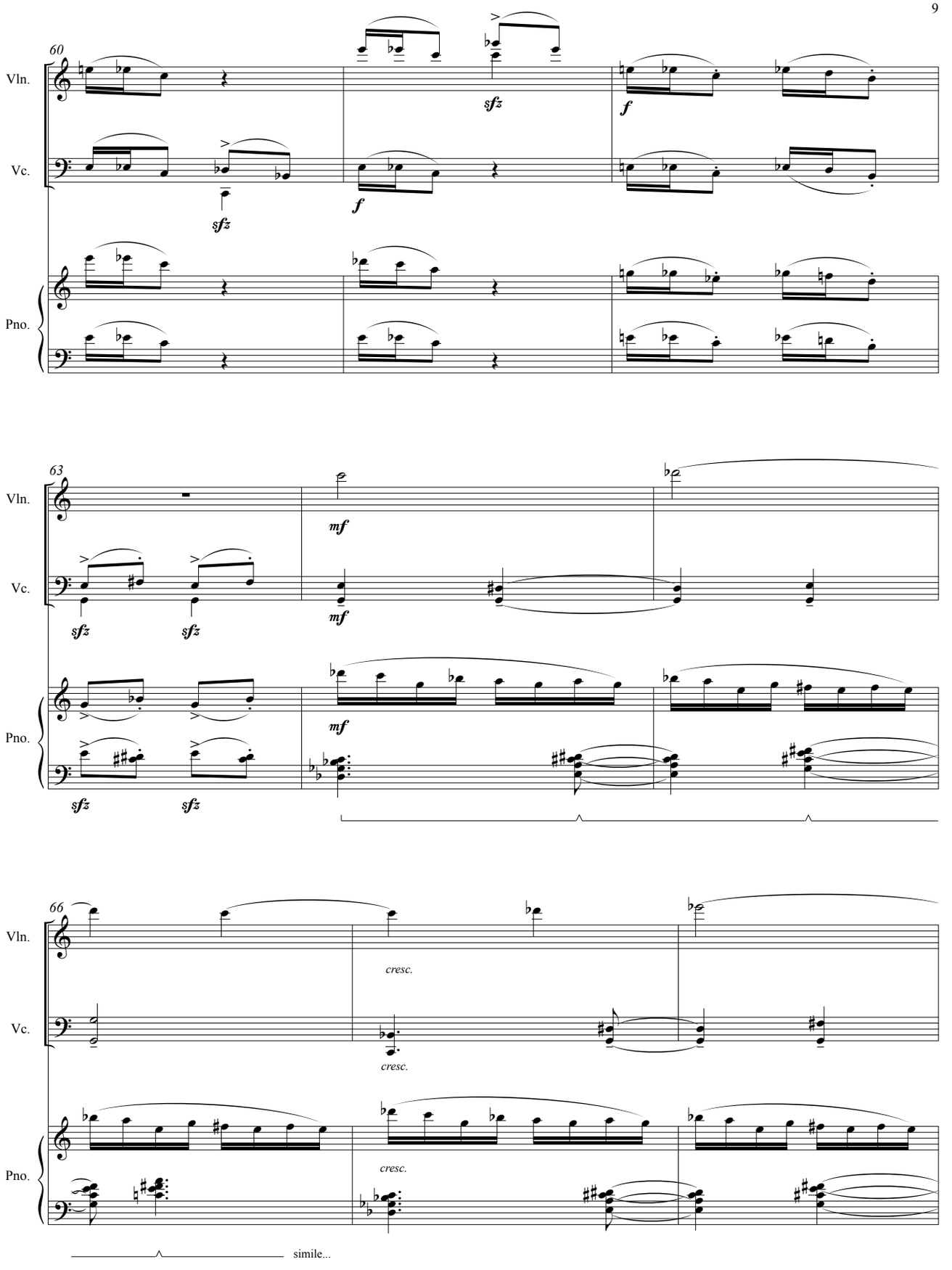

26
Vln.
Vc.
Pno.
mp
cresc.
mf
mp sub.
(cresc.)
28
mf
30
p sub.
simile...

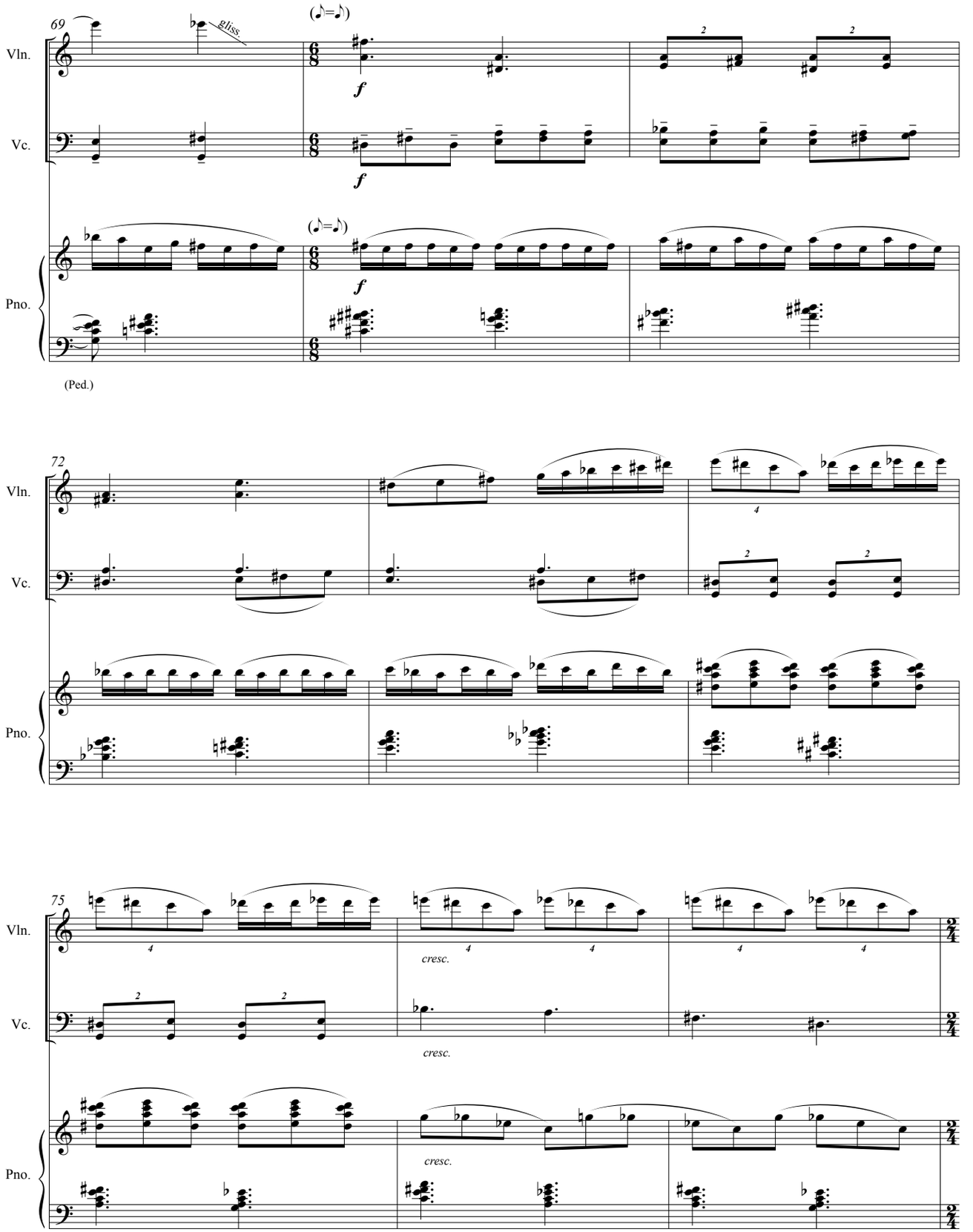

32
Vln.
mp sub.
f
Vc.
mp sub.
f
Pno.
mp sub.
f
(Ped.)
34
Vln.
f
ff sub.
Vc.
f
ff sub.
Pno.
f
ff sub.
Ped. Sost.
37
sul D
Vln.
pp
gliss.
cresc.
gliss.
sul G
Vc.
pp
gliss.
cresc.
gliss.
Pno.
f
pp sub.
fz
Ped.

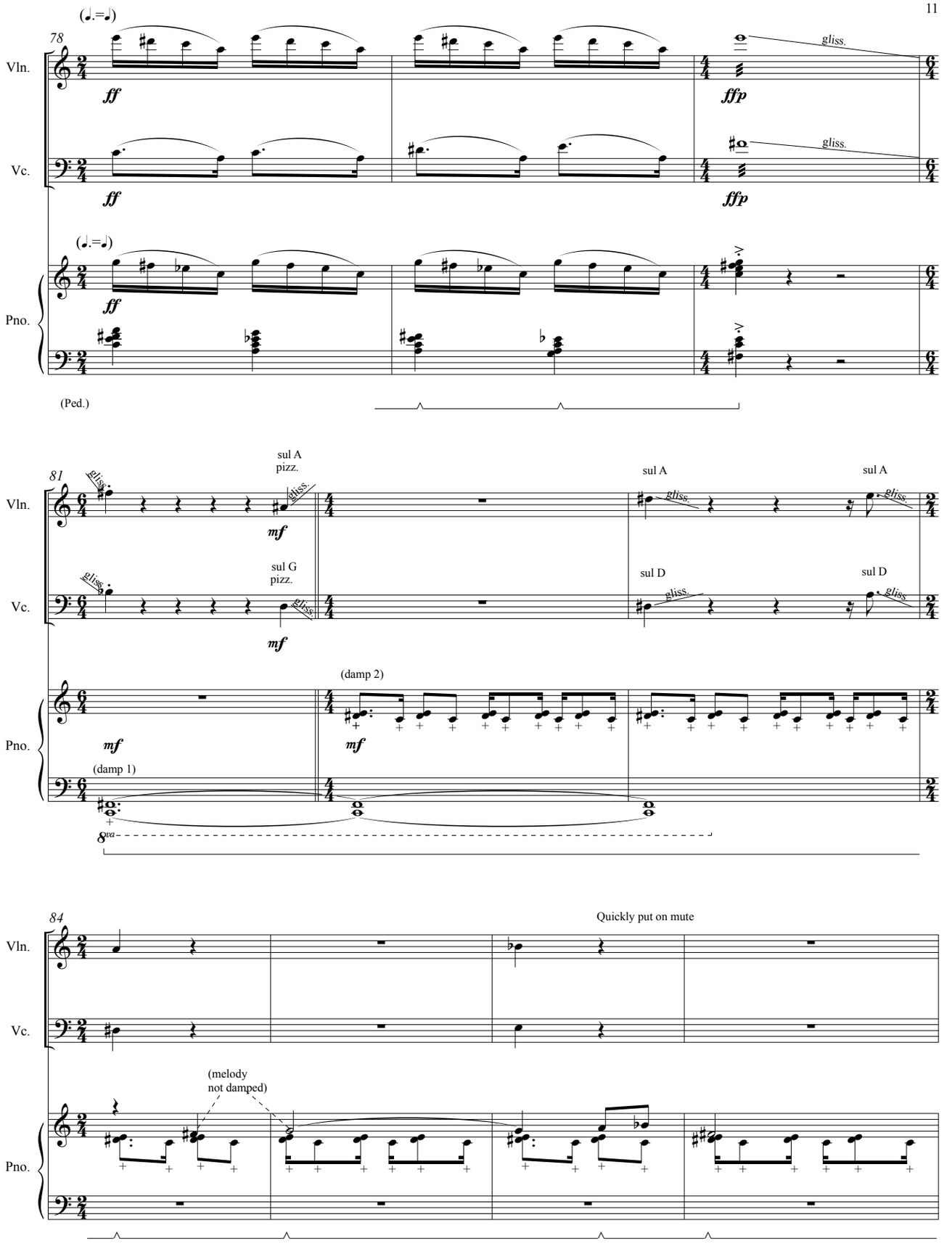

40
Vln.
gliss.
p
cresc.
Vc.
Pno.
fz
sub.
mp
(Ped.)
42
mf
sub.
f
44
fp

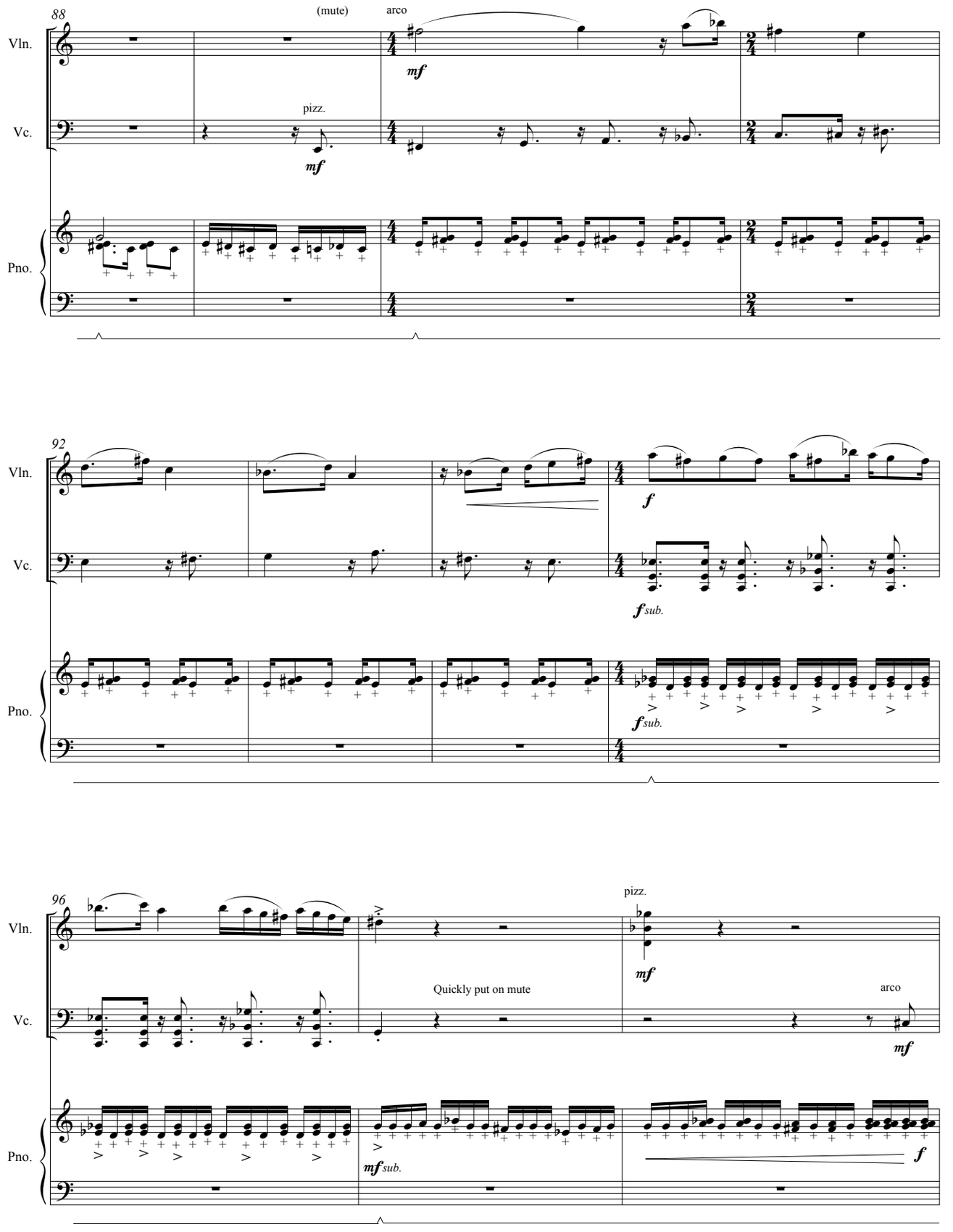

46
Vln.
Vc.
Pno.
f
RH LH RH LH simile...
48
cresc.
RH LH
50
gliss.
ff p
sul D
mf sub.
Ped.
Ped. Sost.

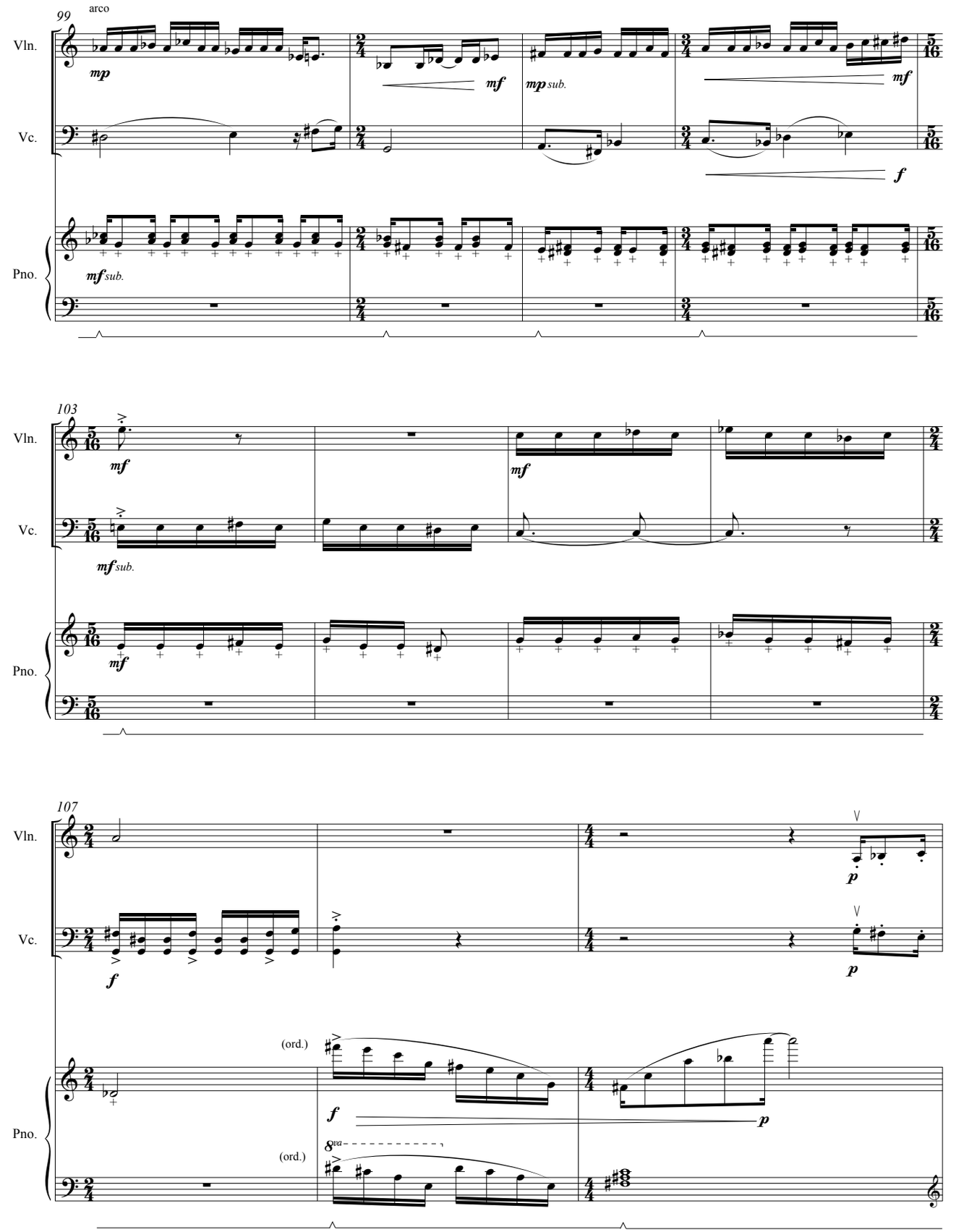

52
Vln.
Vc.
Pno.
mf
54
cresc.
senza pedale.
57
f

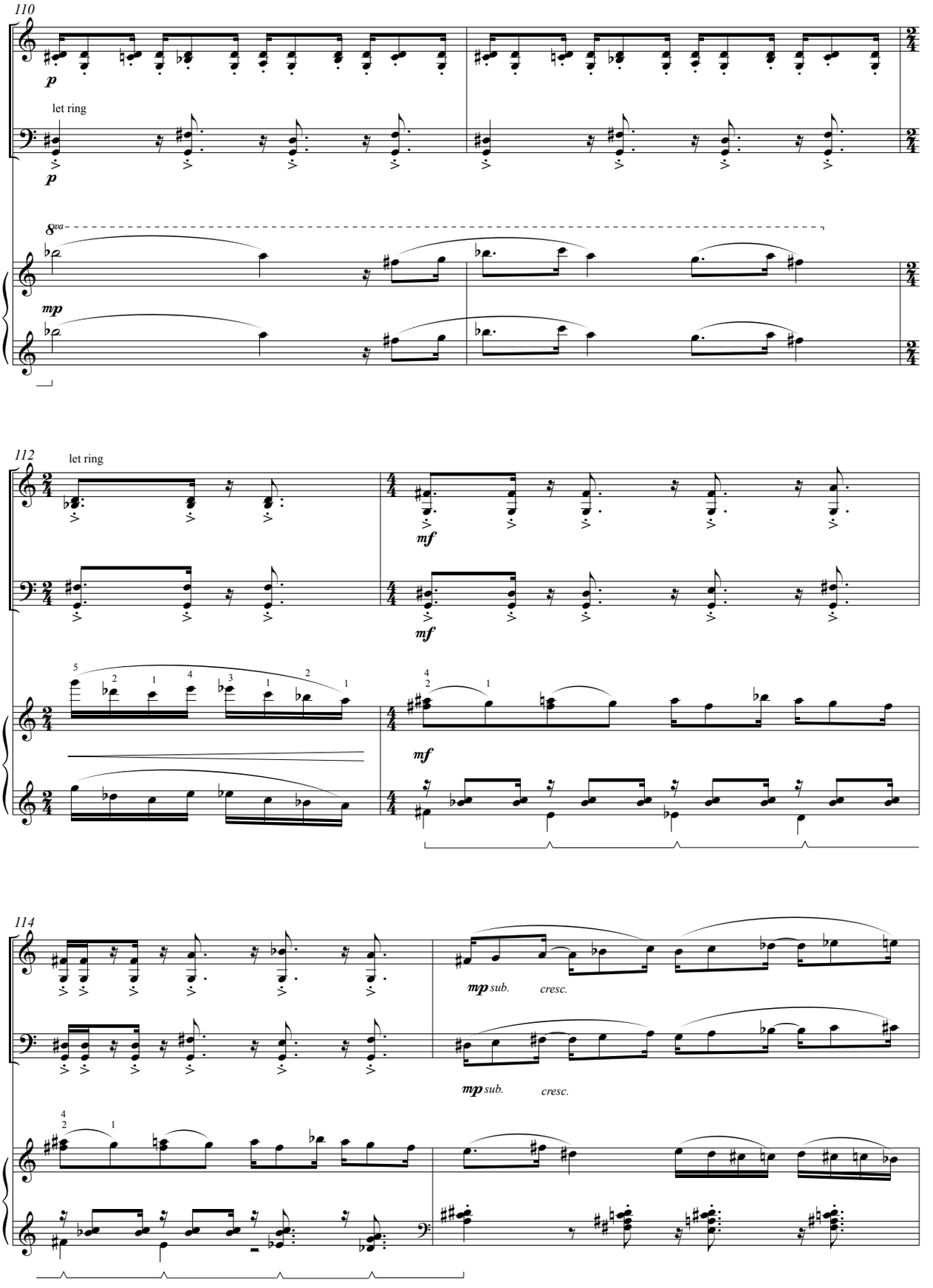

60
Vln.
Vc.
Pno.
sfz
f
63
mf
66
cresc.
simile...

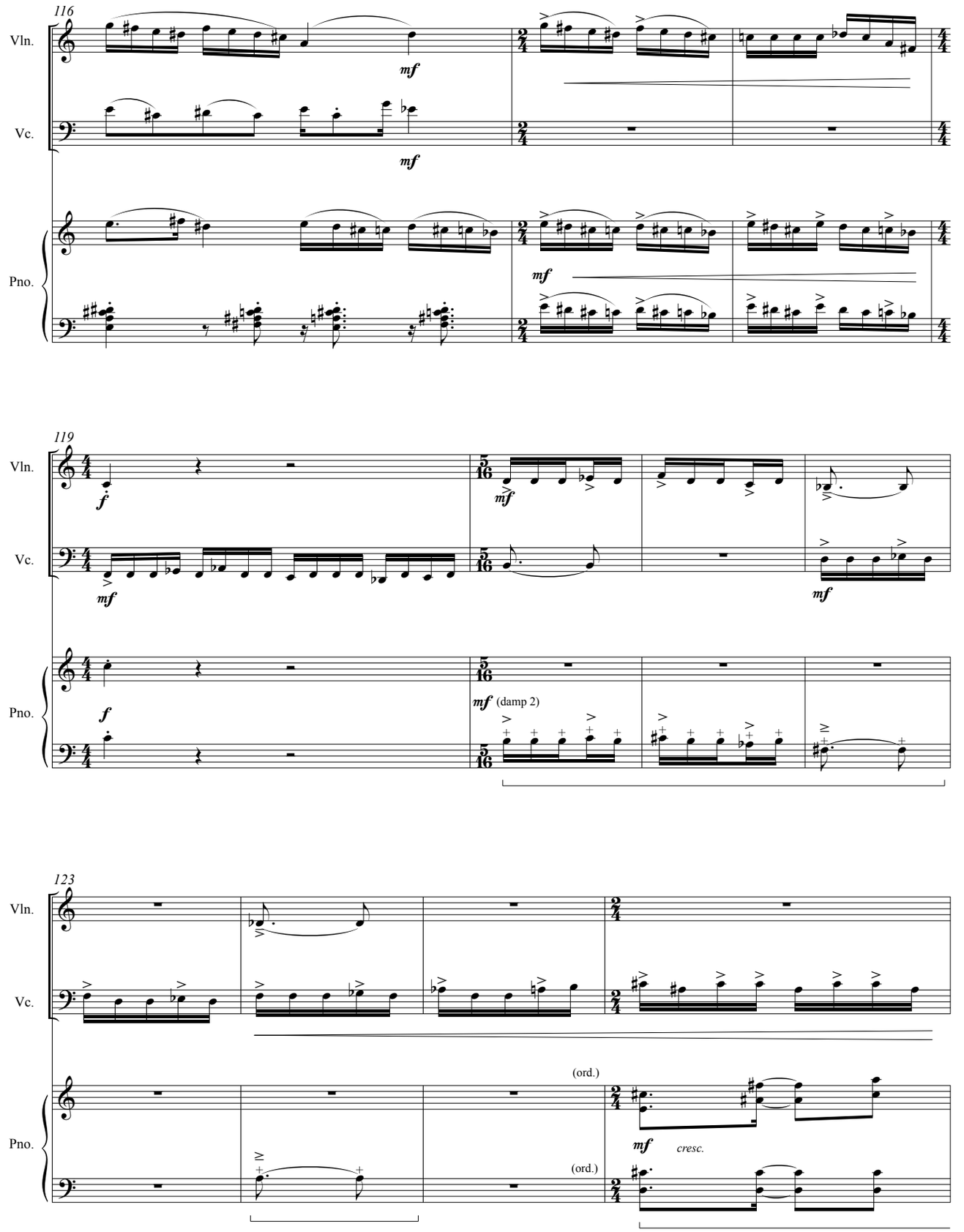

69
gliss.
(♪=♪)
Vln.
Vc.
f
Pno.
(Ped.)
72
4
75
cresc.

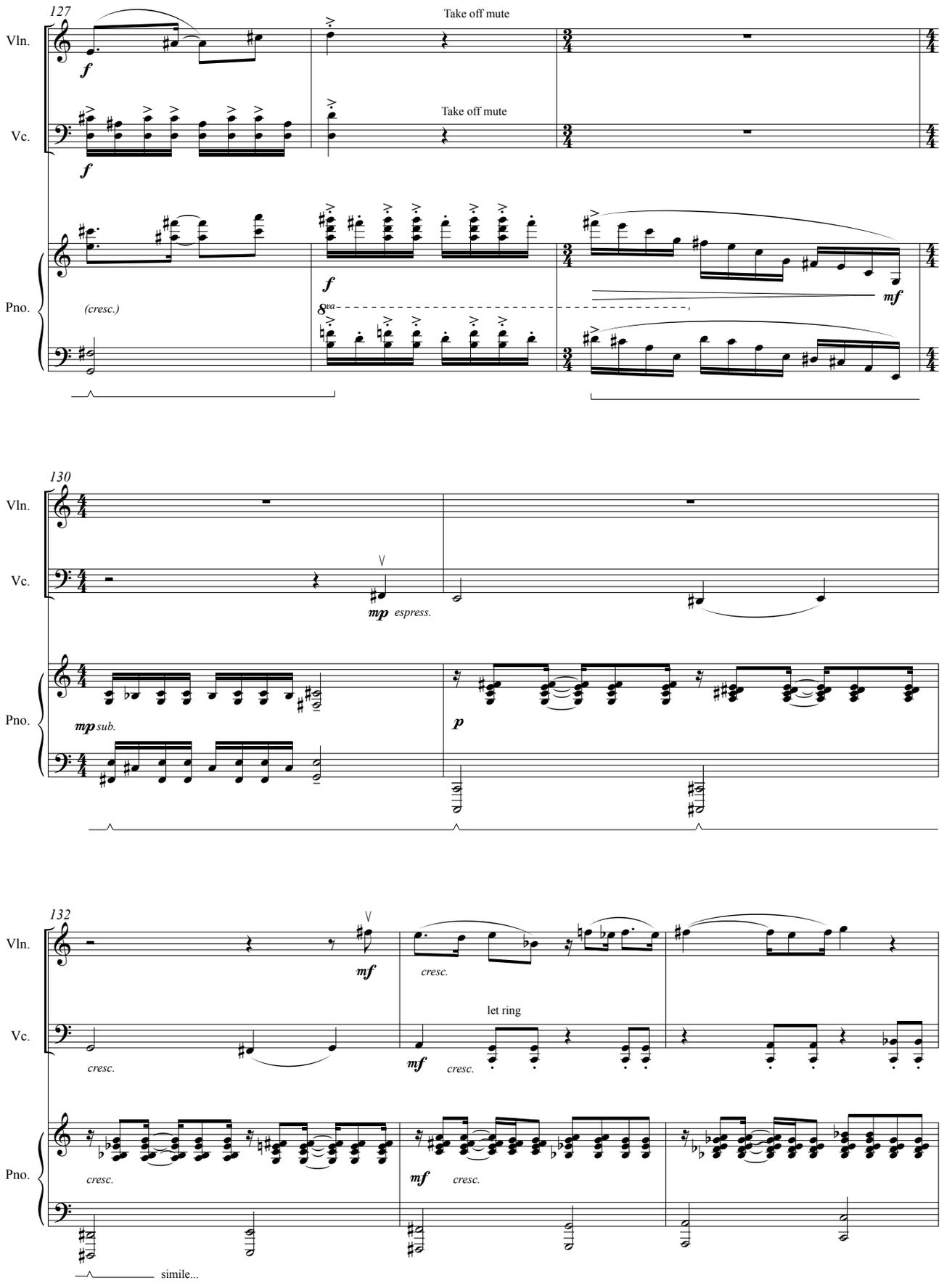

(♩.=♩)
78
Vln.
Vc.
Pno.
ff
ffp
gliss.
(Ped.)
81
sul A
pizz.
sul G
pizz.
sul A
sul D
mf
(damp 2)
(damp 1)
8va
84
Quickly put on mute
(melody
not damped)

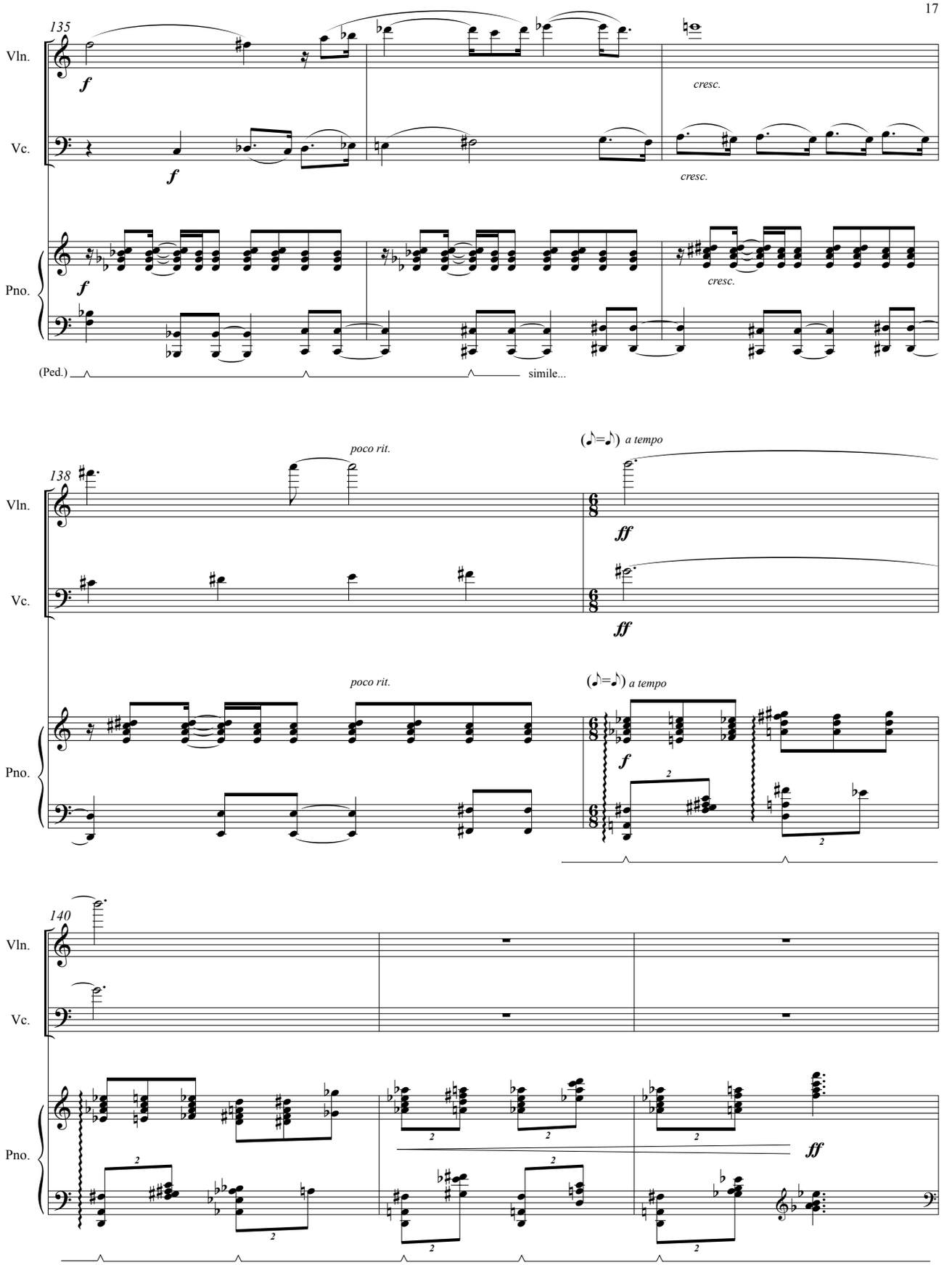

88
(mute)
arco
mf
pizz.
mf
Vln.
Vc.
Pno.
92
f
fsub.
fsub.
96
pizz.
mf
Quickly put on mute
arco
mf
mfsub.
f

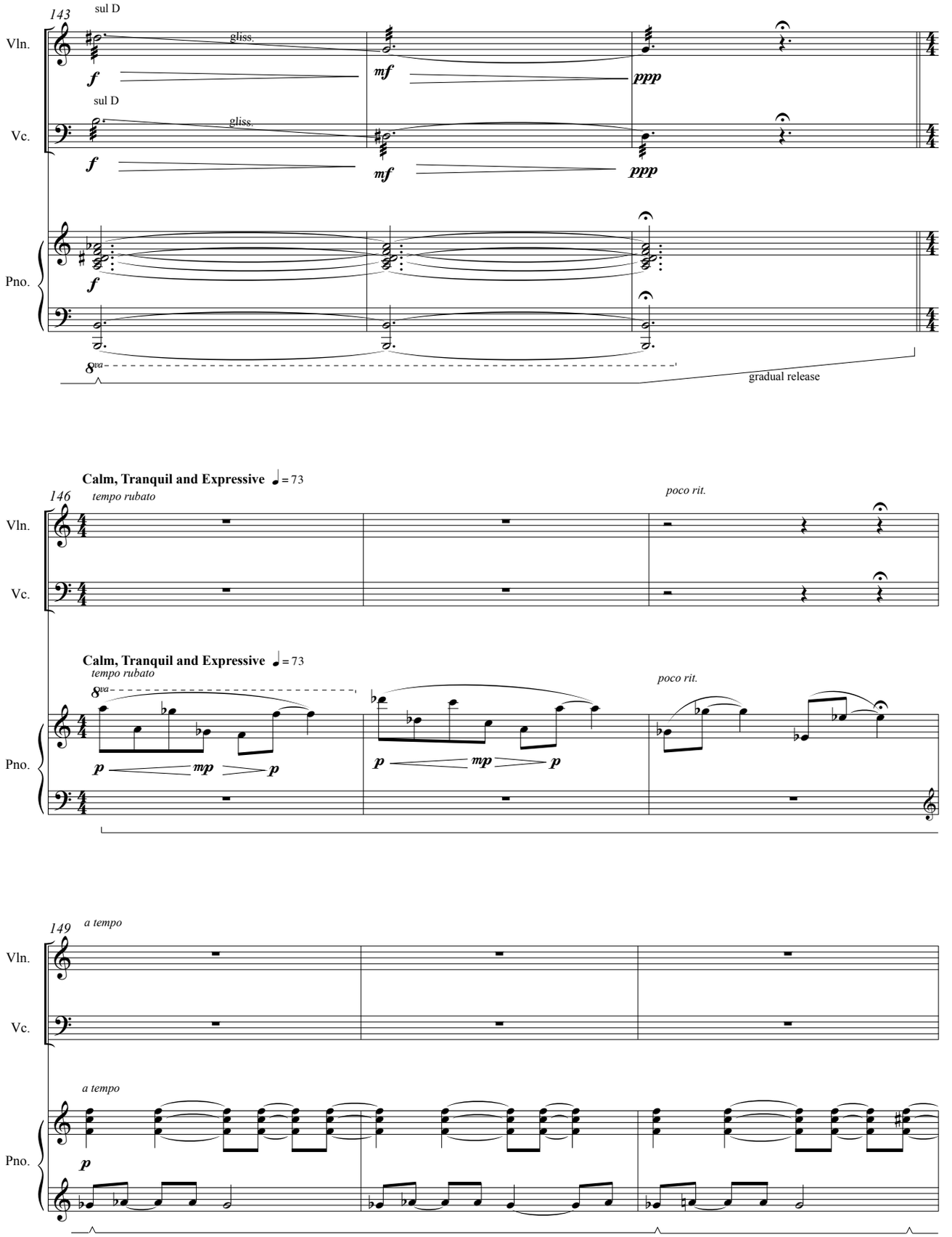

99
arco
Vln.
Vc.
Pno.
mp
mf
mp sub.
mf
f
mf sub.
103
mf
mf
mf sub.
mf
107
p
f
p
(ord.)
f
p
8va
(ord.)

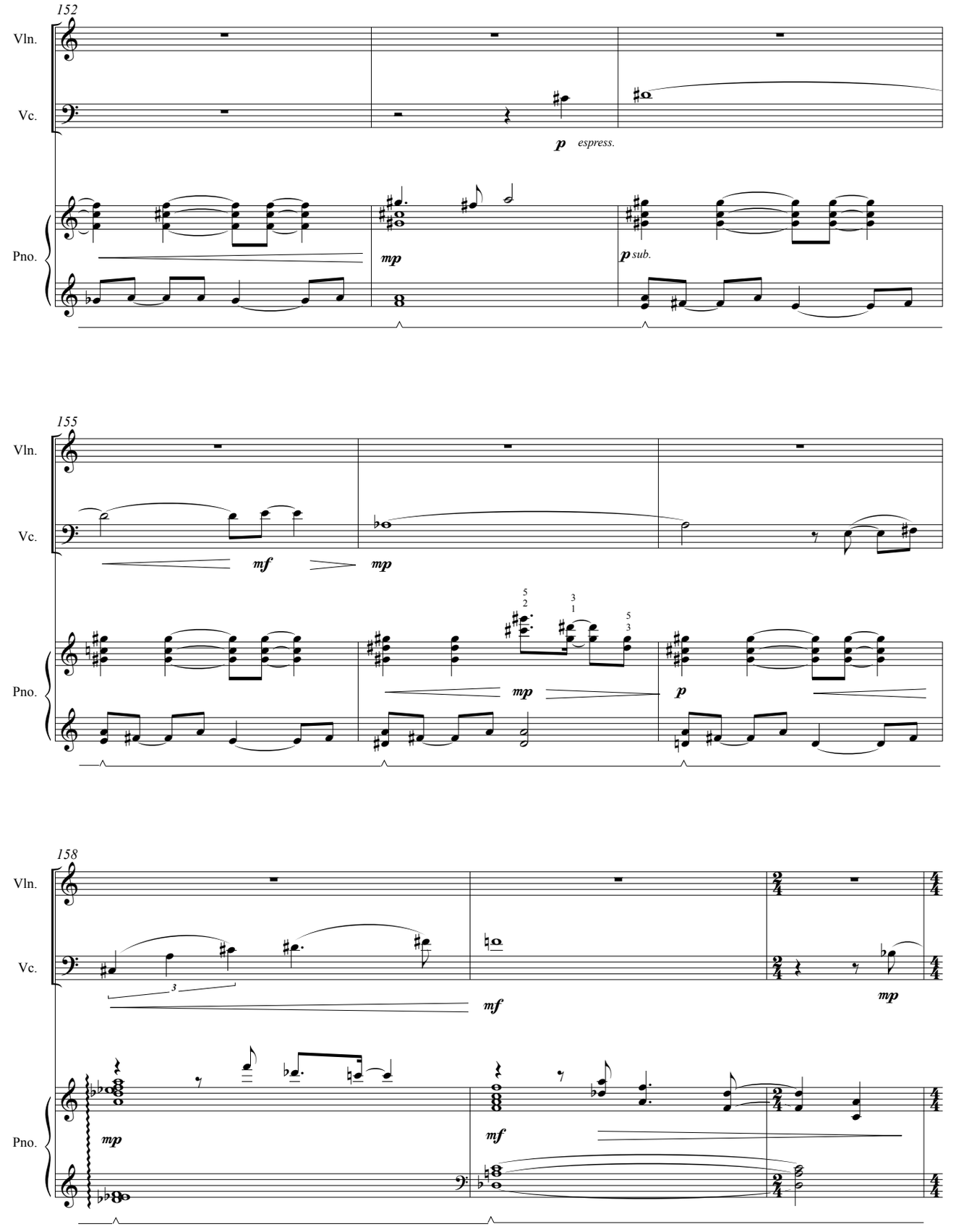

110
Vln.
p
let ring
Vc.
p
8va
Pno.
mp
112
let ring
Vln.
mf
Vc.
mf
Pno.
mf
114
Vln.
mp sub.
cresc.
Vc.
mp sub.
cresc.
Pno.

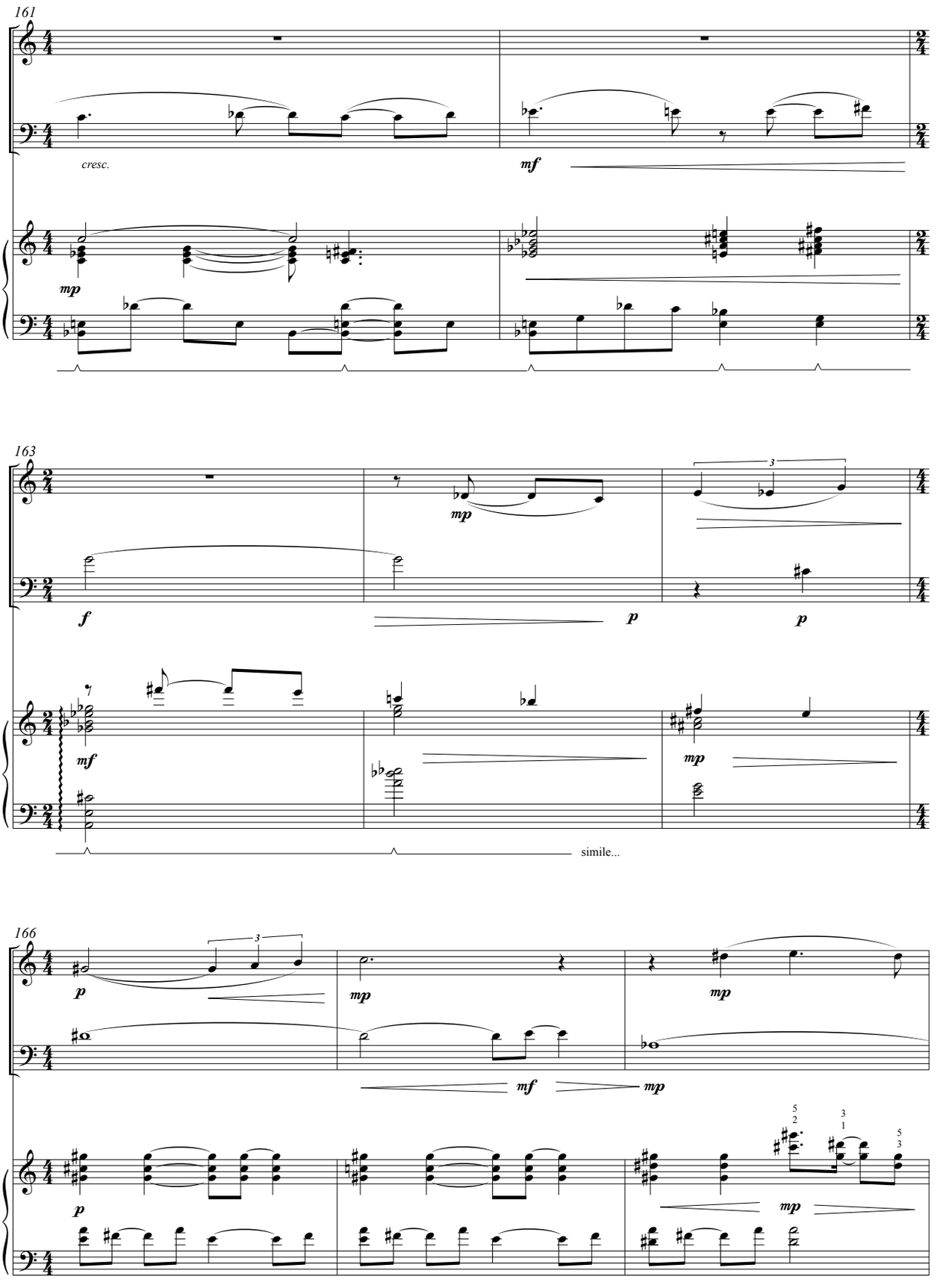

116
Vln.
Vc.
Pno.
mf
mf
mf
119
Vln.
Vc.
Pno.
f
mf
mf
f
mf (damp 2)
mf
123
Vln.
Vc.
Pno.
(ord.)
(ord.)
mf
cresc.

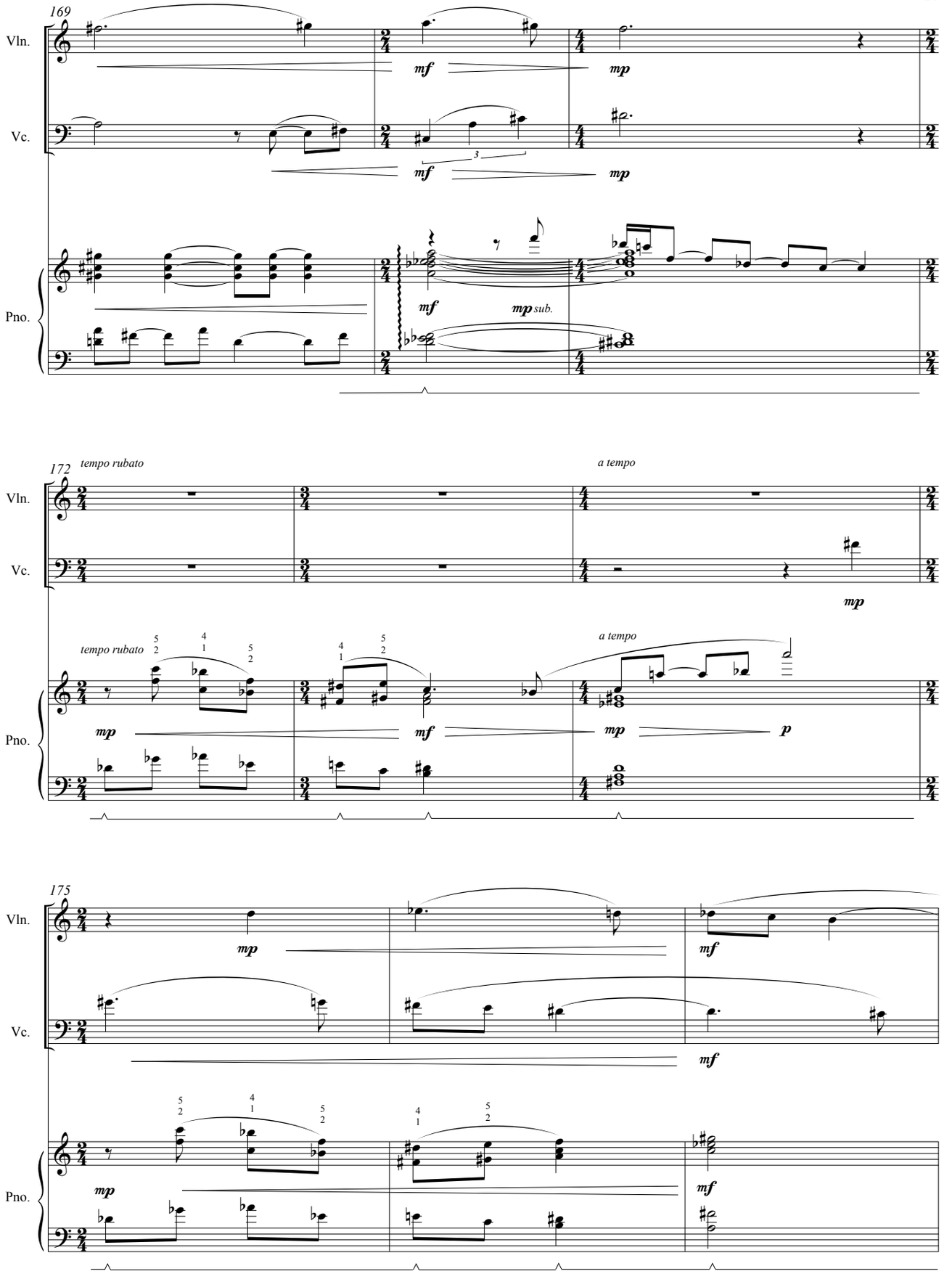

127
Vln.
Vc.
Pno.
Take off mute
Take off mute
f
f
f
(cresc.)
8va
mf
130
mp espress.
mp sub.
p
132
mf
cresc.
let ring
mf
cresc.
cresc.
mf
cresc.
simile...

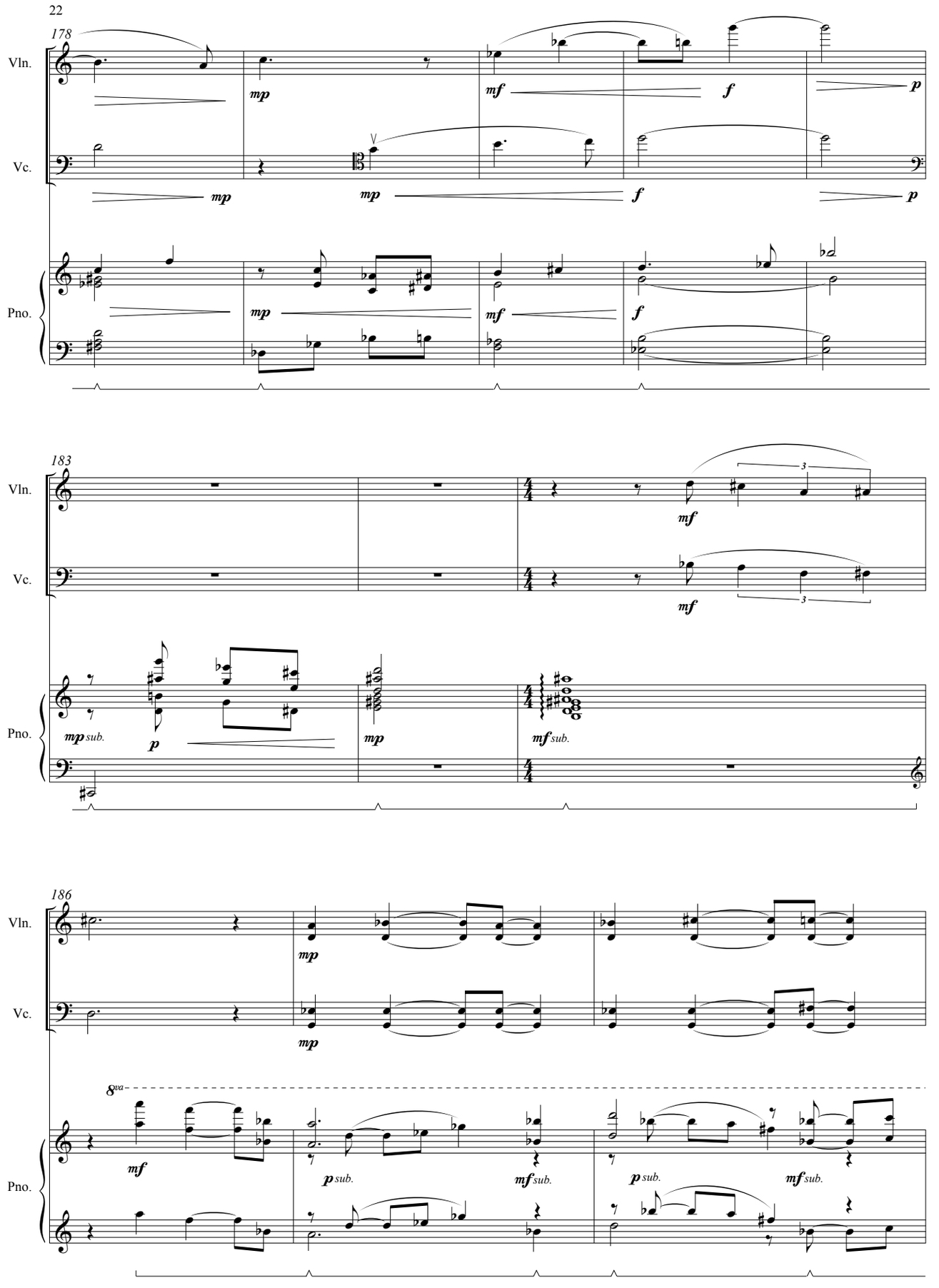

135
Vln.
Vc.
Pno.
f
cresc.
(Ped.)
simile...
138
poco rit.
(♪=♪) a tempo
ff
140

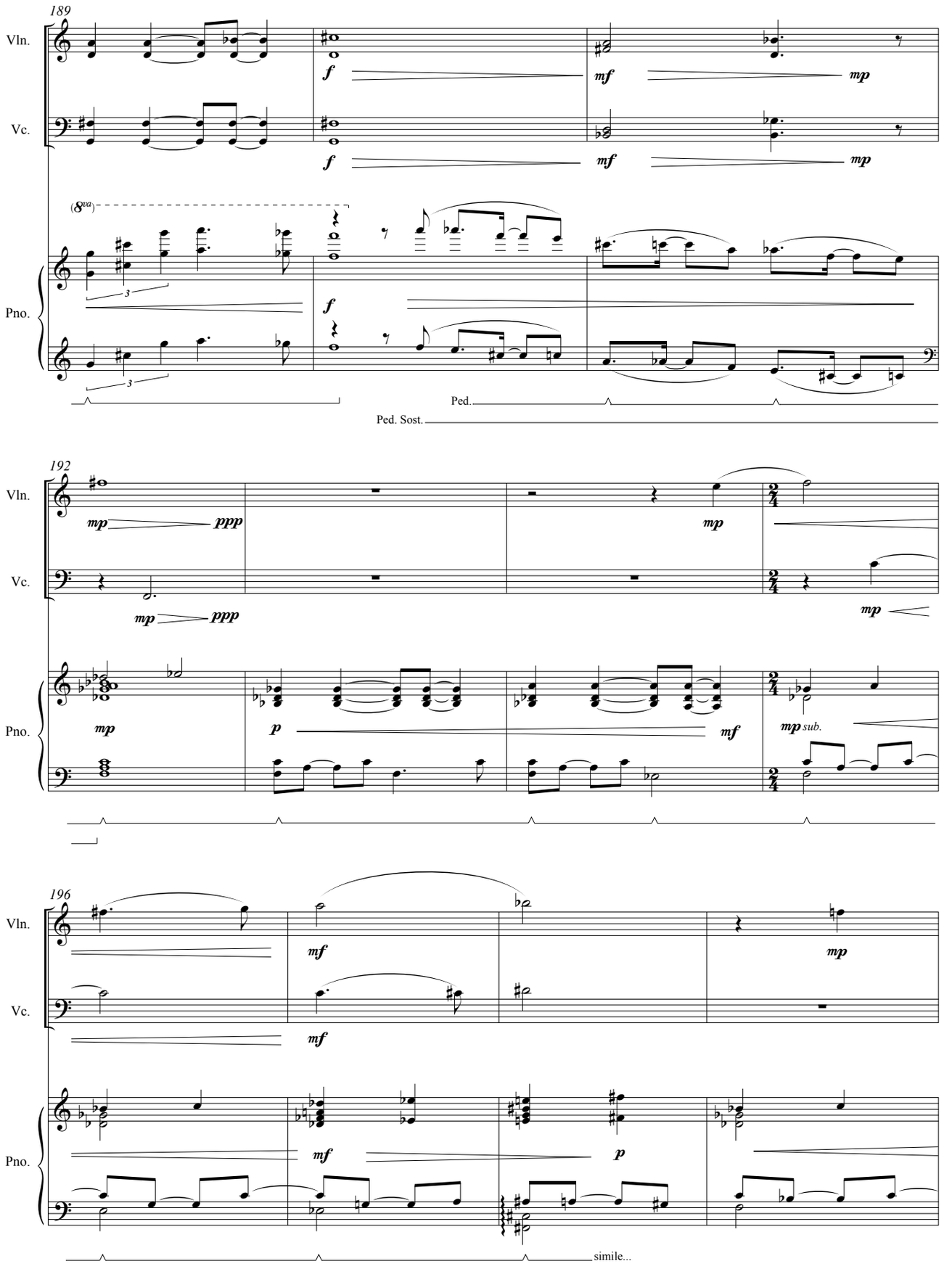

143
sul D
gliss.
f
mf
ppp
Vln.
sul D
gliss.
f
mf
ppp
Vc.
Pno.
f
8va
gradual release
Calm, Tranquil and Expressive ♩= 73
146
tempo rubato
poco rit.
Vln.
Vc.
Calm, Tranquil and Expressive ♩= 73
tempo rubato
8va
poco rit.
p
mp
p
p
mp
p
Pno.
149
a tempo
Vln.
Vc.
a tempo
p
Pno.

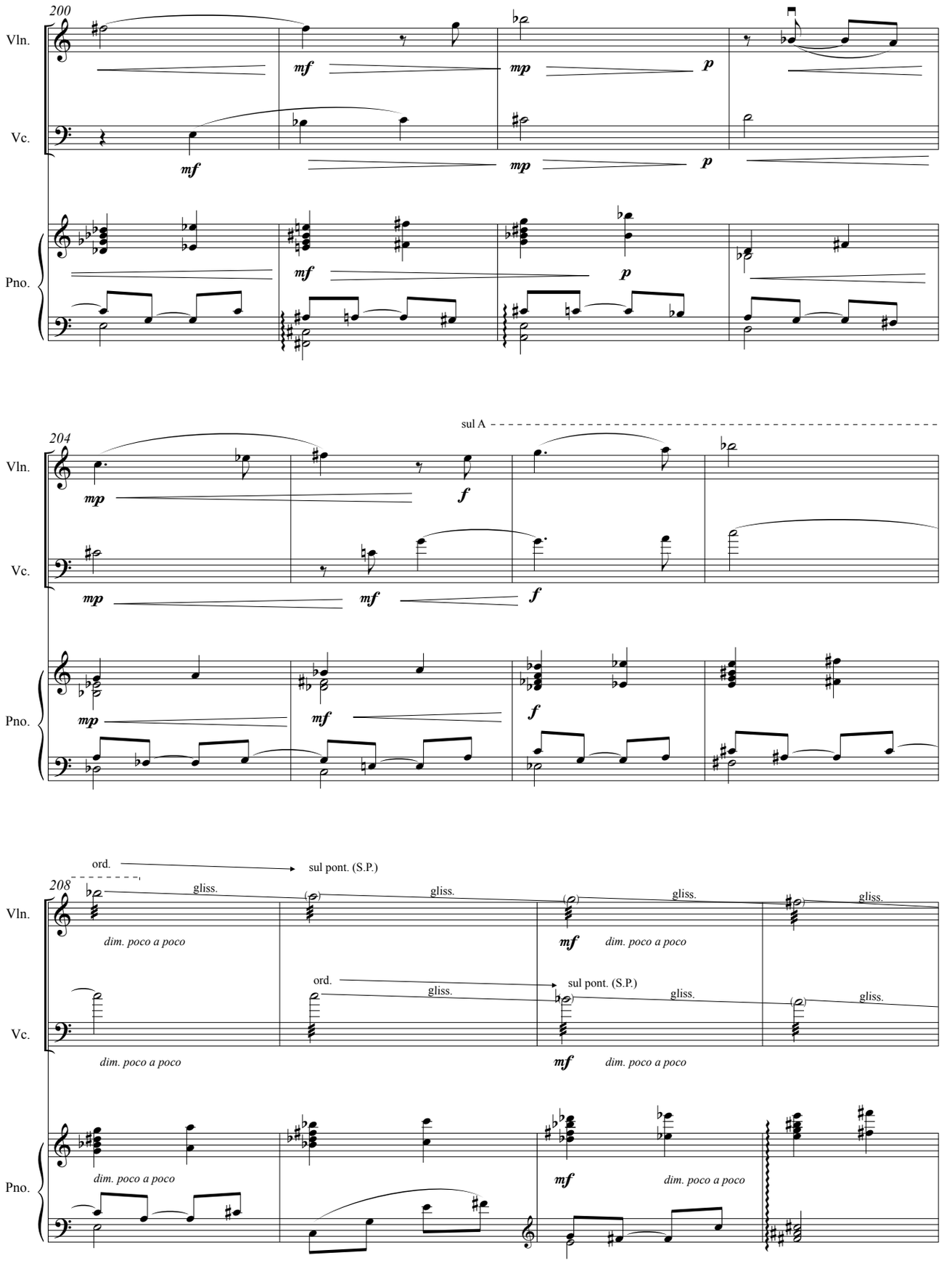

152
Vln.
Vc.
p espress.
Pno.
mp
p sub.
155
Vln.
Vc.
mf
mp
Pno.
mp
p
158
Vln.
Vc.
mf
mp
Pno.
mp
mf

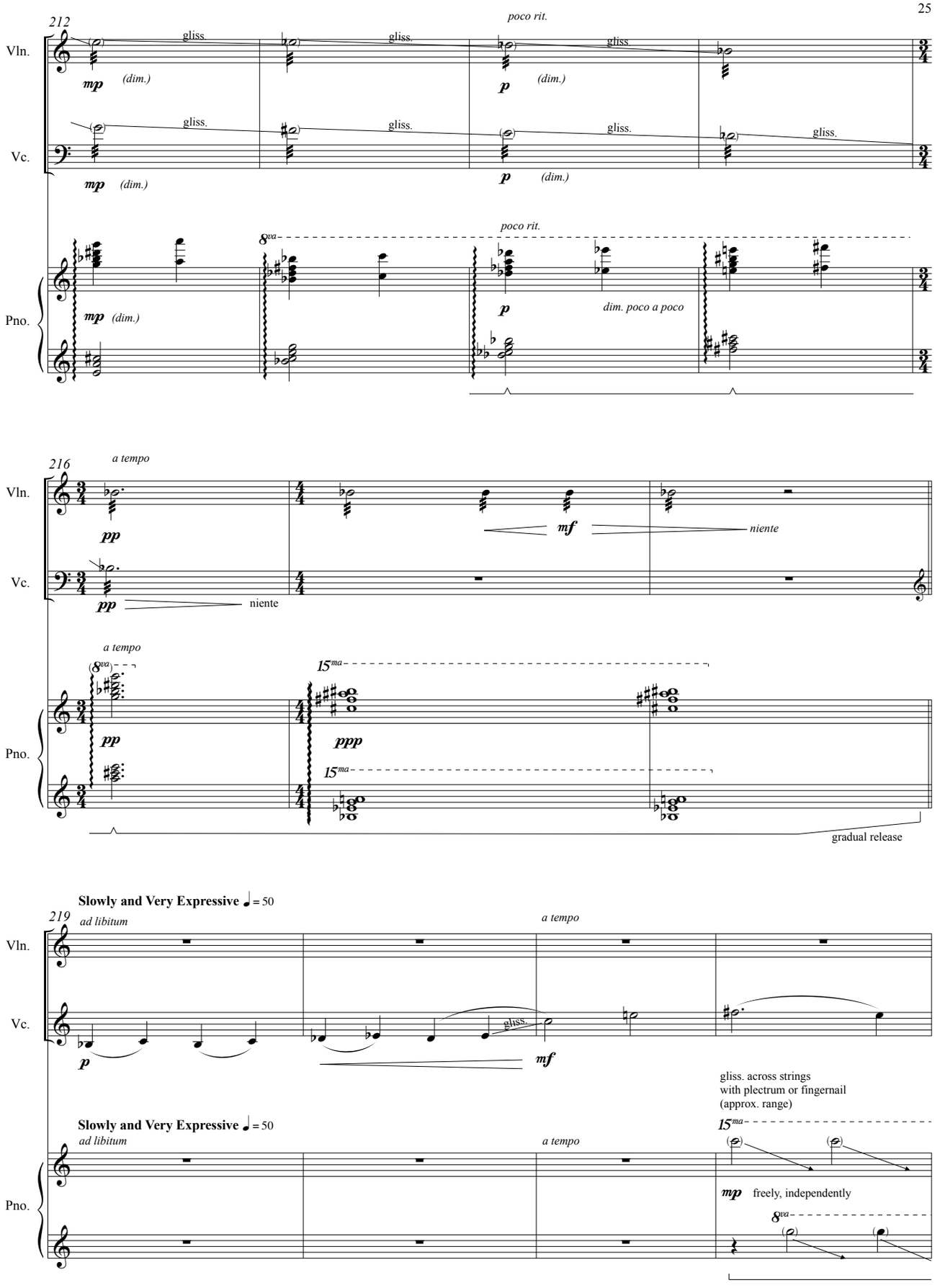

161
Vln.
Vc.
cresc.
mf
Pno.
mp
163
Vln.
mp
Vc.
f
p
p
Pno.
mf
mp
simile...
166
Vln.
p
mp
mp
Vc.
mf
mp
Pno.
p
mp

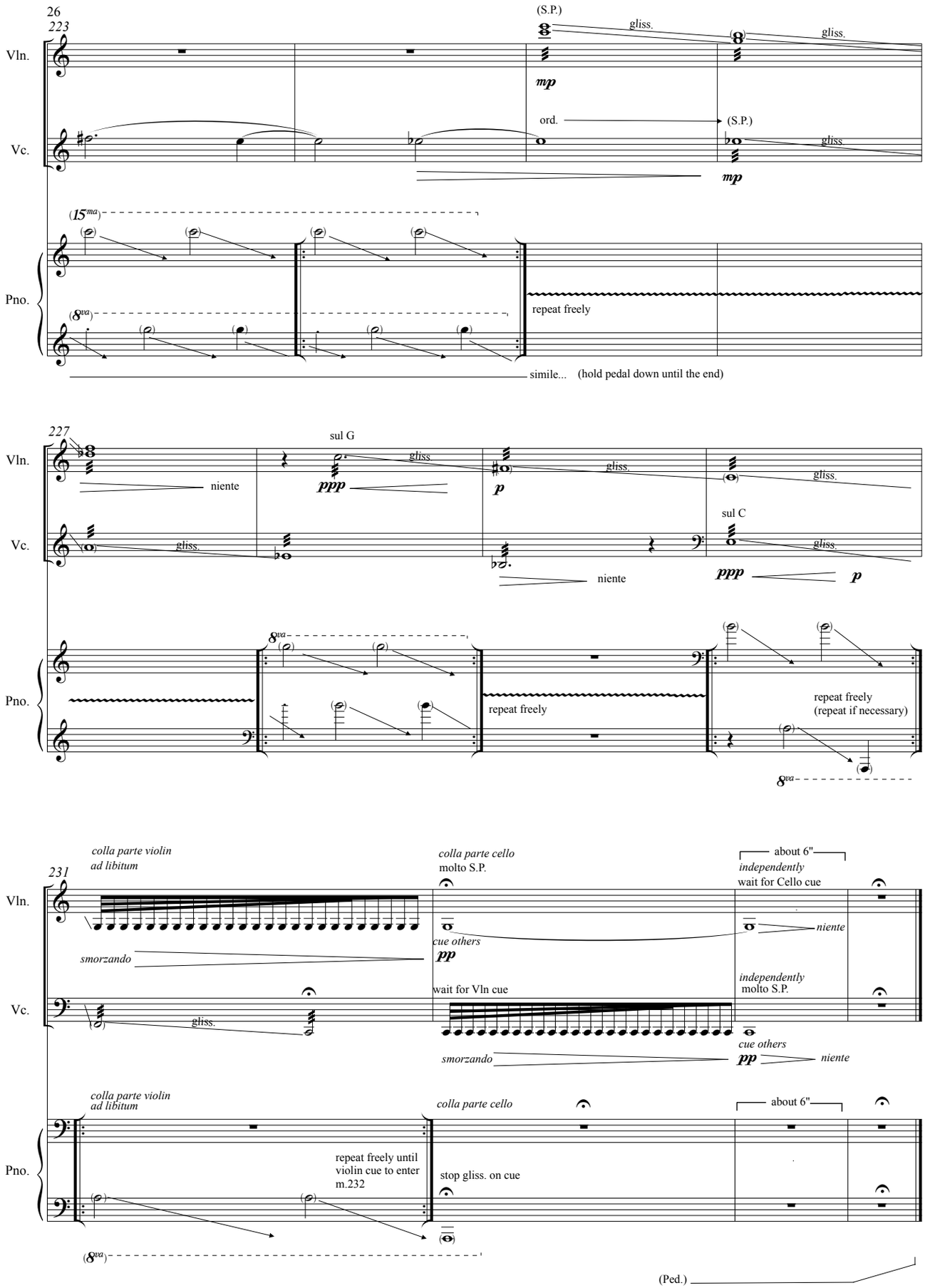

169
Vln.
Vc.
Pno.
mf
mp
mf
mp
mf
mp sub.
172
tempo rubato
a tempo
Vln.
Vc.
Pno.
mp
tempo rubato
a tempo
mp
mf
mp
p
175
Vln.
Vc.
Pno.
mp
mf
mf
mp
mf


178
Vln.
Vc.
Pno.
mp
mf
f
p
183
mp sub.
mf sub.
186
8va
p sub.


189
Vln.
Vc.
Pno.
f
mf
mp
(8va)
3
Ped.
Ped. Sost.
192
ppp
sub.
196
simile...


200
Vln.
Vc.
Pno.
mf
mp
p
204
sul A
f
208
ord.
sul pont. (S.P.)
gliss.
dim. poco a poco


212
poco rit.
Vln.
gliss.
mp
(dim.)
p
Vc.
Pno.
8va
dim. poco a poco
216
a tempo
pp
mf
niente
15ma
ppp
gradual release
219
ad libitum
Slowly and Very Expressive ♩= 50
gliss. across strings
with plectrum or fingernail
(approx. range)
freely, independently


26
223
Vln.
Vc.
Pno.
(S.P.)
gliss.
gliss.
mp
ord.
(S.P.)
gliss.
mp
(15ma)
(8va)
repeat freely
simile... (hold pedal down until the end)
227
sul G
niente
gliss.
ppp
gliss.
p
gliss.
sul C
gliss.
niente
ppp
p
8va
repeat freely
repeat freely
(repeat if necessary)
8va
231
colla parte violin
ad libitum
colla parte cello
molto S.P.
about 6"
independently
wait for Cello cue
niente
smorzando
cue others
pp
wait for Vln cue
independently
molto S.P.
gliss.
cue others
smorzando
pp
niente
colla parte violin
ad libitum
colla parte cello
about 6"
repeat freely until
violin cue to enter
m.232
stop gliss. on cue
(8va)
(Ped.)