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Title

Symbiosis

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SYMBIOSIS

(for horn and piano)

Pedram Diba
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Performance Notes:

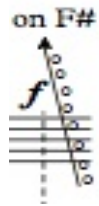
The horn player should place the bell of the horn inside the piano and play into the piano to create an echoey and reverberant affect.

The provided fingerings for the microtones are suggestions. All the microtones should sound as full as possible and not pinched.

The occasional beamings on top of the horn line refer to the alternation of fingering between the F and B-flat side of the horn (or the five fingerings) with the provided rhythms to create a timbral trill.



Harmonic glissando on the given fundamental starting as high as possible



(+): This sign on the horn part indicates stopped horn.

(o): This sign on the horn part indicates open horn.

Arrows indicate gradual shift from one form of playing to another.



The occasional plus-signs (+) on the low notes of the piano part indicate muting. The pianist is required to press down on the bottom end of the string while playing the note to create a percussive sound with the pitch quality of the played note.



Play a cluster chord. The provided note should be the lowest note of the cluster.



=R: This sign means the dynamic level should be at an equal level to the existing resonance

<R: This sign means the dynamic level should be at a smaller level than the existing resonance

Duration: 9 minutes

SYMBIOSIS

Pedram Diba

Score in "C"

♩=50

switch between
F and B \flat fingering

The first system of the score consists of three staves. The top staff is a single treble clef staff in 4/4 time, featuring a melodic line with dynamic markings *pp*, *f*, *pp*, *pp*, *f*, *pp*, and *f*. It includes performance instructions: "lip vib. slow" with a "fast" section, "moderate" with a "fast" section, and "senza vib." at the end. The middle staff is a grand staff (treble and bass clefs) with dynamics *fff*, *mp*, *mp*, *pp*, and *mf*. The bottom staff is a bass clef staff with dynamics *pp* and *ff*. A double bar line with a wedge indicates "pedal all the way through unless specified".

The second system of the score consists of three staves. The top staff is a single treble clef staff in 4/4 time, with dynamics *mp*, *pp*, *mp*, and *pp*. The middle staff is a grand staff (treble and bass clefs) with dynamics *mf* and *mf*. It includes performance instructions: "R.H." and "L.H." for right and left hand parts, and "3" for triplet markings. The bottom staff is a bass clef staff with dynamics *p* and *f*. A double bar line with a wedge indicates "pedal all the way through unless specified".

12

02 T12 01

ff *f* *pp* *f*

mp

fff *fff*

16

T2 - 0

4+3

pp *p*

mf *pp* *mp*

4+3
T23 - 0

22

Musical score for measures 22-24. The score is written for a grand piano with three staves: two treble clefs and one bass clef. Measure 22 features a treble clef staff with two triplet eighth notes (F#4, G4) and a bass clef staff with a half note (F#3) and a half note (G3). Measure 23 shows a treble clef staff with a sixteenth-note triplet (F#4, G4, A4) and a bass clef staff with a half note (F#3) and a half note (G3). Measure 24 is a 5/4 time signature with a treble clef staff containing a half note (F#4) and a bass clef staff with a half note (F#3) and a half note (G3). Dynamics include *mf* and *mp*. Fingerings 3, 6, and 5 are indicated. A double bar line is present at the end of measure 24.



25

Musical score for measures 25-27. The score is written for a grand piano with three staves: two treble clefs and one bass clef. Measure 25 features a treble clef staff with a half note (F#4) and a bass clef staff with a half note (F#3) and a half note (G3). Measure 26 shows a treble clef staff with a half note (F#4) and a bass clef staff with a half note (F#3) and a half note (G3). Measure 27 is a 4/4 time signature with a treble clef staff containing a half note (F#4) and a bass clef staff with a half note (F#3) and a half note (G3). Dynamics include *p*, *mp*, *mf*, and *f*. Fingerings 3 and 3 are indicated. A double bar line is present at the end of measure 27.

28 01 T1

p *mp* *sfz p subito* *ff*

mp *p* *ff* *p* *f*

f *fff*

15^{ma}

L.H.

32

mf *pp* *f* *p* *mp* *f*

p *f* *mf* *p* *f*

f *p* *f* *mp*

gradually press down una corda

$\text{♩} = 65$

36 *mute* *mp* *una corda*
fully pressed down

42 *muddy; cloudy* *Rall poco a poco*
mp subito *ff* *mp subito* *ff* *mp subito* *ff* *mp subito*

muddy; cloudy *Rall poco a poco*
mp *LH* *RH* *RH* *RH* *RH* *simile*

50 *♩=50* *mp subito* *ff* *mp subito* *ff* *mp subito* *ff* *mp subito* *ff* *mp subito* *ff*

♩=50 *gradually release una corda* *senza una corda*

56 senza misura (♩=50)

ff mp f

8va

63 (♩=56) muddy; cloudy mute

mp mp subito ff

una corda

69

mp subito *<ff>* *mp subito* *<ff>* *mp subito* *<ff>* *mp subito* *<ff>* *mp subito* *<ff>* *mp subito* *<ff>* *mp subito* *<ff>* *mp subito* *<ff>*

gradually release una corda *senza una corda*



78 *senza misura*

$\text{♩} = 56$
senza mute
 0 - 1
tr

$\text{♩} = 70$

p *f* *pp* *f*

$\text{♩} = 56$ *rapidly quasi bisbigliando muddy; cloudy* $\text{♩} = 70$

f *ff* *<R* *ff* *mf*

8^{vb}.....

The first system of the musical score consists of two staves. The upper staff is a piano part, and the lower staff is a violin part. Both staves begin with a series of triplet eighth notes. The piano part includes dynamic markings of *ppp* and *f*. The violin part includes a dynamic marking of *ff*. The system concludes with a double bar line and a repeat sign.



The second system of the musical score consists of two staves. The upper staff is a piano part, and the lower staff is a violin part. The piano part includes performance instructions: "rapidly", "quasi bisbigliando", and "muddy; cloudy". It also features dynamic markings of *f*, *p*, and *ff*. The violin part includes a dynamic marking of *ff*. The system concludes with a double bar line and a repeat sign.

senza misura

T2 - T0

mf

pp f pp f pp f

una corda

p < *mf* > *p*

f *pp* *f* *pp* *f*

on F#

74

♩ = 50

3 3 3 3 3

f *pp* *f* *p* *f* *p* *f*

murky rapidly quasi bisbigliando

rapidly quasi bisbigliando

pp *mf* *mf*

pp *f* *pp* *mf*

gradually release una corda

freely;
from as high as possible
to as low as possible

lip vib.
slow → fast → slow

add neighboring
notes to create a
fabric of cluster

ff *fff* *pp* *f* *pp*

ff *ff* *fff* *fff*

ff *ff* *fff* *fff*

senza una corda

slow → fast → slow

moderate → fast

senza vib.

pp *f* *pp* *f* *pp* *mf* *f*

mp *pp* *mf* *mf* *p* *f*

fff *fff* *mf* *f*

92

p *mf* *fp* *ff* *p*

12



98

p *mf* *f*

ff *mp* *ff*

una corda *senza una corda*

tr

senza misura

ff sub. mp *mf* *p* *ff*

p *f*

una corda *gradually release una corda* *senza una corda*

119 (♩=50)

ff *p* *f* *p*

mf

mp *R.H.* *L.H.* *R.H.* *L.H.*

fff

gradual shift of fingering

122 T - 0 → 1 - 0 → T2 - 0

mf p mf ff f

mf p f

fff

125

mf f

pp f

fff fff

fff Ped.

growl;
to an indefinite pitch;
as low as possible

let vibrate for a while
then gradually release
the pedal