

UCLA
Contemporary Music Score Collection

Title

lips evaporate

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Double Bass and Piano

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RYNE J. S.
MUSIC

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Performance Notes

Piano Notes

Boxes – contained in boxes is material for controlled aleatoric gestures. The black line extending from the box denotes how long the material is to be played. Dynamics may be given inside or outside the box. Dynamics and hairpins given under a black line cancel and supersede those given inside the initial box.

Density – in measures 128 – 149, treble clef boxes contain instructions for density, of which there are four levels: sparse, low, moderate, and high. Associated density boxes pertain only to moderate and high densities. Sparse and low densities are fully notated. A pitch collection will be provided. Play uneven rhythms and accent random pitches.

Dashed Hairpins – always notated above the treble clef stave. Dictates a gradual increase or decrease in density. Dynamic level should remain constant unless otherwise notated.

Grace notes – unless otherwise indicated, grace notes are always played before the associated beat.

Double Bass Notes

ST – sul tasto. Bow over the fingerboard to produce a soft thing tone.

SP – sul ponticello. Bow near the bridge to produce a nasally tone.

MSP – molto sul ponticello. Bow directly at the bridge, producing high, light partials. Can optionally substitute *MSP* for a scratch tone.

ord. – return to normal bowing techniques.

Optional: play the given harmonic up an octave at measures 178 – 191. Some basses may or may not be able to play the given harmonic. Instability within the harmonic is highly suggested and encouraged, but if it proves to be too unreliable, play the harmonic as written.

North Star

You've seen my transfixed by the stars

The static in my brain crystallizes,

and I gain a quiet moment.

My inner compass reads that I am facing homeward

It orients my eyes upward

and the wave of my heart become still.

You've seen me lose myself when I look at you

The words that normally pour from my lips evaporate

and fill the moment with silence.

I've become entranced again

I know home when I see it

I found my true north.

Maria C. Confer

lips evaporate

for double bass and piano

Ryne Siesky

Largo Moderato

Double Bass

Piano

p *pp* *p*

Ped.

7

Db.

Pno.

pp *p*

12

Db.

Pno.

rit. 15 a tempo

rit. 15 a tempo

pp *p*

17

Db.

pp

Pno.

21

Db.

pp

Pno.

24

Db.

pp

Pno.

p

28

Db.

Pno.

Musical score for measures 28-30. The Db. part has a whole note chord in the first measure, then rests. The Pno. part has a melodic line in the right hand and a bass line in the left hand. Time signatures change from 4/4 to 2/4 to 3/4.

31

Db.

Pno.

ppp

Musical score for measures 31-34. The Db. part has rests. The Pno. part has a melodic line in the right hand and a bass line in the left hand. A dynamic marking of *ppp* is present. Time signature changes from 4/4 to 4/4 to 4/4.

34 *Piano cadenza*

Db.

Pno.

Rapidly repeat gesture/pitch collection; ca. 5" - 7"

ppp

35

Db.

Pno.

fast

8va

f p sub.

rall.

ff

pp sub.

36 a tempo

Db.

Pno.

pp *p* *pp*

p

8^{va}

40

Db.

Pno.

p *pp* *p sub.* *pp*

8^{vb}

Ped. 15^{mb} Ped. 15^{mb}

44

Db.

Pno.

p *mp* *pp*

(15) 15^{mb} 15^{mb} 8^{vb}

Ped. Ped. Ped.

49 ♩ = 72

Db.

p *mp*

Pno.

49 ♩ = 72

p

8^{va}

52

Db.

mf *p*

Pno.

8^{va}-----1

8^{va}-----1

55

Db.

mp

Pno.

pp sub. *p sub.*

58

Db.

Pno.

p *f* *gliss.*

Ped.

61

Db.

Pno.

mp *8va*

Ped.

64

Db.

Pno.

p *pp* *pp*

pp sub. *p*

Ped.

67 *Dolce*

Db.

mp *p* *mp* *p* *mp* *p*

Pno.

8va

70

Db.

mp *pp*

Pno.

72

ord. (no dolce)

Db.

p *pp sub.*

Ped. Ped. Ped.

Pno.

75 rit. a tempo

Db. *gliss.*

pp ————— *mf*

rit. (8) a tempo *8va* 7

Pno. *p* ————— *mp*

Ped.

78 rit. 80 ♩ = 68

Db. *p*

8va 7 rit. 80 ♩ = 68

Pno. *p*

83 rit.

Db.

Pno. *rit.*

10

88 ♩ = 60

Db.

Pno.

88 ♩ = 60

pp

94

Db.

p *pp* *p*

Pno.

8vb *pp* *8vb* *pp*

p *p sub.*

99

Db.

pp *p* *mp*

Pno.

8vb *pp* *8vb*

p sub. *p*

104

Db. *pp* *mp* *p*

Pno. *pp sub.* *8^{va}* *p sub.*

108

Db. *p* *pp* *p*

Pno. *pp*

rit. a tempo

112

Db. *pp* *p* *mp* *molto vibrato*

Pno. *pp* *8^{va}* *p sub.*

116 ♩ = 68

Db.

Pno.

p

p

8va

8vb

8va

8vb

Ped.

120

Db.

Pno.

mp

8va

8vb

8va

124

Db.

Pno.

mf

mp

8vb

127

SP → ST

Db. *brief silence* **mf** **f sub.**

Pno. *brief silence*

15^{ma} *8^{va}*

RH **mf - f** LH

15^{mb}

f Ped.

High density; rapidly play pitch collection given.
Play uneven rhythms and accent random pitches

130

SP → ST → SP → ord.

Db. **mf** **f** **p** *ord.*

(density curve)
(High)

Pno.

134

Db. **mp** **< mf >** **p** **< mp**

Moderate density; right hand only, no accents.

15^{ma} *8^{vb}* *8^{va}* *8^{va}*

mp **p**

(Sparse)

Pno.

14

139 $\text{♩} = 78$

Db.

mf

3 3

3 3

3 3

3 3

Pno.

139 $\text{♩} = 78$

mp

mp sub.

mp sub.

p

142

Db.

Moderate density; new pitch collection

8va

Pno.

8vb

144

Db.

Pno.

8vb

rit. *ord.* *SP* *MSP*

146

Db.

rit. *ff*

High density; accent random notes

8va

RH LH

Pno.

150

Db.

fast *8va*

f p sub. *ff* *pp sub.*

Pno.

151 ♩ = 72 *ord.*

Db.

151 ♩ = 72 *p*

8va

p *pp* *p*

Pno.

154 ♩ = 72

Db. *mp* *p*

Pno. *pp* *p sub.* *pp* *p* *pp* *p sub.*

p *8va* *8va*

157

Db. *mf* *p* *mp*

Pno. *pp* *p* *8va* *8va*

160

Db. *molto vib.* *p* *mp* *rit.*

Pno. *pp* *p* *pp* *p* *rit.*

163 **a tempo** *molto vib.*

Db. *f* *mf* *f* *mf* *f*

Pno. *mp* *8va*

166

Db. *mf* *f* *mf* *f*

Pno. *8va*

169 ♩ = 76 *Dolce* *molto vib.*

Db. *mf* *f* *mf*

Pno. 169 ♩ = 76 *Red.*

172 *rit.*

Db. *f* *mf* *f* *mf* *f* *mf* *ff* L.V.

Pno. *15^{ma}* *8^{va}* *15^{ma}* *p sub.*

175 ♩ = 60

Db.

175 ♩ = 60

Pno. *8^{va}* *pp una corda*

179

Db. *pp*

Pno. (8)

183

Db.

Pno.

(8)

187

Db.

Pno.

(8)

190

Db.

Pno.

(8)

L.V.
