

FULL SCORE

MATTHEW GROUSE
WINE LIPS

for sextet

2017

St Magnus International Festival

Wine Lips

Instrumentation:

Piccolo
 Clarinet in Bb
 Violin I
 Violin II
 Viola
 Violoncello

Staging:

The clarinetist should be positioned just far enough away from the rest of the ensemble to create a sense of outsidersness.

Performance notes:

In some instances, to avoid collisions, the following string terms will be abbreviated to:

sul pont. > s.p.

sul tasto > s.t.

poco sul pont. > p.s.p.

poco sul tasto > p.s.t.

molto sul pont. > m.s.p.


molto sul tasto > m.s.t.

Accidentals:

$\frac{1}{4}$	$\frac{3}{4}$	$\frac{1}{4}$	$\frac{3}{4}$
sharp	sharp	flat	flat

. Quartertones are notated in the following way:



. Microtones smaller than a quartertone are differentiated by the use of ordinary accidentals with arrows: 

. An accidental preceding a note only applies to the octave in which it is written. A further accidental is required for the same pitch class in a different octave.

Note:

My primary concern when writing this work was to collect and combine sonic and performative gestures that to me felt analogous to human instances of naivety, vulnerability, shyness and clumsiness. In *Wine Lips*, I engage with the idea of moments appearing and passing with little development, with one example being the use of uneven voicings of familiar, often triadic harmonic figurations, which sit outside of a 'functional' sense of teleology.

Duration: ca. 6'30"

Wine Lips

Matthew Grouse (b.1996)

4/4 *lento, simply* (♩ = 42 - 46) 6/4 *** 'tsss' 4/4

Piccolo
p *ppp* *p*

Clarinet in Bb
 ** solo *bisbigliando* *bis* *molto vib.* 3
mp *pp* *mf* *ppp* < *mp*

Violin I
 4/4 *poco sul pont. trem.* *8va* *pizz.* 6/4 *arco normale* 4/4
pppp *mp* *p* *mp*

Violin II
(full bow stroke) *IV* *p* *p* *mp*

Viola
sul tasto. *senza vib.*
p *ppp* < *mp* *p* < *mf*

Violoncello
 * *scordatura* *sul tasto.* *senza vib.*
p *ppp* < *mp* *p* < *mf*

* - For cello pitches on the de-tuned bottom string, the fingered pitches are notated normally with resultant sounding pitches beside them.

** - Unmeasured bisbigliando. Expressively vary speed throughout. (Find an alternate fingering for the pitch and trill between them)

*** - Voice 'tsss' over blowhole. Decay on every instance and slightly accent each new iteration.

A

3
4

4
4

5

Picc. *pp* *ppp*

Cl. *bis* *mp* *pp sub.* *mf* *pp sub.* *mp*

Vln. *pppp* *poco sul pont.* *mp* *pizz.* *(mp)*

Vln. *pp*

Vla. *pp*

Vc. *pp*

9

Picc. *'tssss'* *p* *pp*

Cl. *bis* *pp sub.* *mf* *ppp < mp* *bis* ** sung* *mf*

Vln. *arco normale.* *p* *mp* *pppp* *pizz.* *mp*

Vln. *p* *mp* *pp*

Vla. *senza vib.* *ppp < mp* *p* *mf* *pp*

Vc. *senza vib.* *ppp < mp* *p* *mf* *pp*

Time signatures: 4/4, 3/4, 4/4, 4/4

Performance instructions: *poco sul pont. trem.*, *8va*, *pizz.*

* - For sung multiphonics, the played pitch is depicted with a normal notehead + the sung pitch with a small notehead

B

Picc. 14 *pp* *mf* *ppp*

Cl. *pp* *f* *pp* *mp*

Vln. arco normale. *p* *mp* *pppp* *mp* *pizz.*

Vln. *p* *mp* *pppp* *ppp*

Vla. IV *ppp* *mp* *ppp* *mf* *ppp* *ppp* *3* *(ppp)*

Vc. III *ppp* *mp* *ppp* *mf* *ppp*

on the string, as short as possible, punta d'arco

sul tasto.

sul tasto.

C

17 $\frac{3}{4}$ whistle tone ad lib.
*
pp

Picc.

bis *ppp*

Cl.

bis *bis* *bis* *bis*

$\frac{3}{4}$ arco.
poco vib.

Vln.

mp *mp* *mp* *mp* *mp*

Vln.

ord. poco vib.
mp *mp* *mp* *mp* *mp*

Vla.

ord. poco vib.
mp *mp* *mp* *mp* *mp*

Vc.

ord. poco vib.
mp *mp* *mp* *mp* *mp*

* - For whistle tone, use the fundamental given and subtly pick out and shift between different high partials. This technique should be performed with an incredibly small amount of air and a wider embouchure.

20

4/4 accel. 5/4 4/4 ord. 4/4

Picc. *pp*

Cl. *molto vib.* *mf*

Vln. *mf* *mf* *f* *pizz.* *pp*

Vln. *mf* *f* *ppp*

Vla. *mp* *f* *ppp*

Vc. *mp* *mp* *f* *ppp*

on the string, as short as possible, punta d'arco

on the string, as short as possible, punta d'arco

on the string, as short as possible, punta d'arco

D

faster, a bit warmer
(♩ = ca.60)

23

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

Cl. *bisbigliando* *bis.* *bis.* *bis.*

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

Vln. *ord., poco sul pont.* *gliss.* *gliss.*

Vla. *ord.*

Vc. *arco, senza vib.*

mp *p* *mp* *ppp* *mp* *pp* *mp* *ppp* *mp* *pp* *mp*

27 $\frac{5}{4}$ $\frac{4}{4}$ **E**

Picc. *solo* *mf*

Cl. *bis.* *ppp* *mp* *ppp* *mp*

Vln. *arco* *III* *fp*

Vln. *gliss.*

Vla.

Vc.

29

Picc. *mp* *f* *mp* *mf* (non-legato)

Cl. *ppp* *mp* *ppp* *mp* molto vib. bis.

Vln. I *pizz.* *arco* I *fp* *pizz.* *arco* IV *fp*

Vln. II *gliss.*

Vla.

Vc. *fp*

Detailed description: This is a page of a musical score for a chamber ensemble. It features six staves: Piccolo (Picc.), Clarinet (Cl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The Piccolo part starts at measure 29 with a triplet of eighth notes, followed by a seven-note scale, and then a triplet of eighth notes. The Clarinet part has a tremolo (molto vib.) and a double bar line with a repeat sign (bis.). The Violin I part has a triplet of eighth notes, followed by a whole note, and then a triplet of eighth notes. The Violin II part has a glissando. The Viola part has a whole note. The Violoncello part has a whole note. Dynamics include *mp*, *f*, *ppp*, *mf*, and *fp*. Performance instructions include *non-legato*, *pizz.*, *arco*, *molto vib.*, and *bis.*

F

Picc. 31 *mp* *f* *mp*

Cl. *pp* *mf* *pp* *mf*

Vln. *pizz.* *arco* *fp* *pizz.* *espr.* *f*

Vln. *gliss.* *f* *pp sub.* *mf*

Vla. *gliss.* *p* *mf*

Vc. *p* *mf*

molto vib. *bis.* *gliss.* *s.p.* *poco sul pont.* *III II I* *III II I*

Detailed description: This page of a musical score, numbered 10, features a section labeled 'F' in a box. It contains five staves: Piccolo (Picc.), Clarinet (Cl.), Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). The Piccolo part begins at measure 31 with a triplet of eighth notes, followed by a seven-measure rest, and then two triplets of eighth notes. Dynamics range from mezzo-piano (mp) to fortissimo (f). The Clarinet part features a tremolo (molto vib.) and a long note with a double bar line, with dynamics from pianissimo (pp) to mezzo-forte (mf). The Violin part includes pizzicato (pizz.) and arco sections, with dynamics from fortissimo-piano (fp) to fortissimo (f), and expressive (espr.) markings. The Violin and Viola parts have glissando (gliss.) markings and dynamics from fortissimo (f) to pianissimo sublimando (pp sub.) and mezzo-forte (mf). The Viola part has a glissando (gliss.) and dynamics from piano (p) to mezzo-forte (mf). The Violoncello part features a triplet of eighth notes and dynamics from piano (p) to mezzo-forte (mf). Performance instructions include 'molto vib.' for the Clarinet, 'bis.' for the Clarinet, and 'gliss.' for the Violin, Viola, and Violoncello. Fingerings are indicated for the Viola and Violoncello parts.

33

Picc. *mf*

Cl. *pp* *mf* *pp* *mf* *pp*

Vln. *p* *f* *p* *espr.* *f*

Vln. *ord.* *p* *f* *pp* *mf* *s.p.*

Vla. *f* *mp* *mf*

Vc. *f* *mp* *mf*

Detailed description of the musical score: The score is for measures 33 and 34. The Piccolo part (Picc.) starts with a triplet of eighth notes in measure 33, followed by a quarter rest, and then a triplet of eighth notes in measure 34 with a *mf* dynamic. The Clarinet part (Cl.) features a wavy line for the first half of measure 33, then a half note in measure 34 with a *pp* dynamic, followed by a half note in measure 34 with a *mf* dynamic, and another half note in measure 34 with a *pp* dynamic. The Violin I part (Vln.) begins with a triplet of eighth notes in measure 33 (*p*), followed by a half note in measure 33 (*f*), a quarter rest in measure 34, and a half note in measure 34 (*p*) with *espr.* and *f* dynamics. The Violin II part (Vln.) starts with a triplet of eighth notes in measure 33 (*p*), followed by a half note in measure 33 (*f*), a quarter rest in measure 34, and a half note in measure 34 (*pp*) with *mf* dynamics. The Viola part (Vla.) has a whole rest in measure 33, then a half note in measure 34 (*f*), and a half note in measure 34 (*mp*) with *mf* dynamics. The Violoncello part (Vc.) has a whole rest in measure 33, then a half note in measure 34 (*f*), and a half note in measure 34 (*mp*) with *mf* dynamics. The score includes various musical notations such as triplets, wavy lines, and dynamic markings.

35

Picc. *mp*

Cl. *bis.* *mf pp* *molto vib.*

Vln. *p* *< f* *mp* *f*

Vln. ord. *p* *< f* *pp* *mf* *poco sul pont.* *s.p.*

Vla. *f* *mp* *mf*

Vc. *sim.* *f* *mp* *mf*

Detailed description of the musical score: The score is for measures 35-36. The Piccolo part (Picc.) starts with a triplet of eighth notes (G4, A4, B4) marked *mp*. The Clarinet part (Cl.) features a tremolo in the first half, a *bis.* marking, a slur over a half note (B3), and a *molto vib.* marking in the second half. The Violin I part (Vln.) has a triplet of eighth notes (G4, A4, B4) marked *p*, followed by a crescendo to *f*, a dynamic shift to *mp*, and a crescendo to *f*. The Violin II part (Vln. ord.) has a triplet of eighth notes (G4, A4, B4) marked *p*, followed by a crescendo to *f*, a dynamic shift to *pp*, and a crescendo to *mf*. The Viola part (Vla.) has a half note (B3) marked *f*, followed by a slur over a half note (B3) marked *mp*, and a slur over a half note (B3) marked *mf*. The Violoncello part (Vc.) has a half note (B3) marked *sim.* and *f*, followed by a triplet of eighth notes (G3, A3, B3) marked *mp*, and a slur over a half note (B3) marked *mf*. The score includes various musical notations such as slurs, dynamics, and performance instructions.

G

poco accel.

The musical score consists of five staves: Piccolo (Picc.), Clarinet (Cl.), Violin (Vln.), Viola (Vla.), and Violoncello (Vc.).

- Picc.:** Measures 37-40. Starts with a triplet of eighth notes (G4, A4, B4) with accents. Measure 39 has a whole rest. Measure 40 repeats the triplet.
- Cl.:** Measures 37-40. Measure 37 has a whole rest. Measure 38 has a whole rest. Measure 39 has a whole note G4 with a *bis.* marking and a wavy line above it. Measure 40 has a whole note G4 with a *molto vib.* marking and a wavy line above it. Dynamics: *mf pp* (37-38), *mf p* (39-40).
- Vln. (top):** Measures 37-40. Measure 37 has a triplet of eighth notes (G4, A4, B4) with accents, dynamics *mp*. Measure 38 has a triplet of eighth notes (C5, B4, A4) with accents, dynamics *f*. Measure 39 has a triplet of eighth notes (G4, F4, E4) with accents, dynamics *p*. Measure 40 has a triplet of eighth notes (F4, E4, D4) with accents, dynamics *f*.
- Vln. (bottom):** Measures 37-40. Measure 37 has a triplet of eighth notes (G4, A4, B4) with accents, dynamics *mp*. Measure 38 has a triplet of eighth notes (C5, B4, A4) with accents, dynamics *f*. Measure 39 has a whole note G4 with a *pp* dynamic. Measure 40 has a whole note G4 with a *gliss.* marking and a *mf* dynamic. An *ord.* marking is above measure 37, and an *s.p.* marking is above measure 40.
- Vla.:** Measures 37-40. Measure 37 has a whole rest. Measure 38 has a whole note G4 with a *f* dynamic. Measure 39 has a whole note G4 with a *mp* dynamic. Measure 40 has a whole note G4 with a *mf* dynamic.
- Vc.:** Measures 37-40. Measure 37 has a whole rest. Measure 38 has a whole note G4 with a *f* dynamic. Measure 39 has a whole note G4 with a *mp* dynamic. Measure 40 has a whole note G4 with a *mf* dynamic.

(♩ = ca. 70)

A tempo (♩ = ca. 60)

39 Picc. *p* *f* *shh!* *jet!* 5 4 4 4

Cl. *mf* *p* *f* *p* *ff* *bis.* *bis.*

Vln. *p* *mp* *f* *pppp* on the string, short as possible, punta d'arco 5 4 4 4

Vln. ord. → m.s.p. *pp* *f* *pppp* on the string, short as possible, punta d'arco

Vla. *p* *f* *pppp* on the string, short as possible, punta d'arco

Vc. *mp* *f* *pppp* on the string, short as possible, punta d'arco

* - Quasi jet whistle. Start with low energy and increase the airspeed.

41 **H**

4/4 5/4 4/4 5/4 * (pathetic whimper) 'puh' 4/4

Picc. *pp*

Cl. solo *mp* *mp* *mp* *ppp sub.* *mp*

Vln. *pppp* spiccato, (punta d'arco)

Vln. *pppp* spiccato, (punta d'arco)

Vla. *pppp* spiccato, (punta d'arco)

Vc. *pppp* spiccato, (punta d'arco)

* - Vocalise 'puh' sound over blowhole, emphasising the plosive 'p' sound and then decaying in volume and pitch.

46

3 4 5 4 4 4 **I**

Picc.

Cl.

bis *mp* > *ppp* *mp* > *pp* *mp* > *pp* *mf*

5 6

Vln.

Vln.

Vla.

Vc.

5 6

50

2/4 5/4 4/4 6/4

Picc.

Cl.

f *ppp* *mf* *ppp*

bis *molto vib.* *bis*

3 3

2/4 5/4 4/4 6/4

Vln.

Vln.

Vla.

Vc.

5 5 3 3 5 5 3 3 IV 3 3

54

6/4 5/4 4/4 **J** 2/4

Picc.

Cl. *bis* *sung* *bis* *bis*
ff ppp *mf* *ppp sub.*

Vln. *3*

Vln. *3*

Vla. *3*

Vc. *3* IV

57

Picc.

Cl.

Vln.

Vln.

Vla.

Vc.

2/4 5/4 3/4 4/4

mp *ppp* *mf*

bis

col legno tratto

sim.

pp

* - Draw the wood of the bow over the strings rather than the hair. This may require a secondary bow in order to avoid damage.

4/4 **K**

60

Picc.

Cl.

bis

pp *mp* *ppp* *mf*

Vln. *col legno tratto* *pp* *sim.*

Vln.

Vla.

Vc.

p

63

Picc. whistle tone ad lib.
*
pppp

Cl.

Vln.

Vln.

Vla.

Vc. *pp* col legno tratto
I V V V V V V V V V
5 5 5
sim.

L

65

Picc.

Cl.

bis

mp

mf

Vln.

Vln.

Vla.

Vc.

68 2/4

Picc. *ppp*

Cl. *f*

2/4

Vln. secco pizz., sul tasto
ppp

Vln. secco pizz., sul tasto
ppp

Vla. secco pizz., sul tasto
ppp

Vc. secco pizz., sul tasto
ppp