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 clarinettist should be positioned just far enough away from the rest of the ensemble to create a sense of outsiderness.

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.

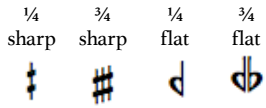
poco sul tasto > p.s.t.

molto sul pont. > m.s.p.

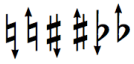
molto sul tasto > m.s.t.

Accidentals:

. 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:

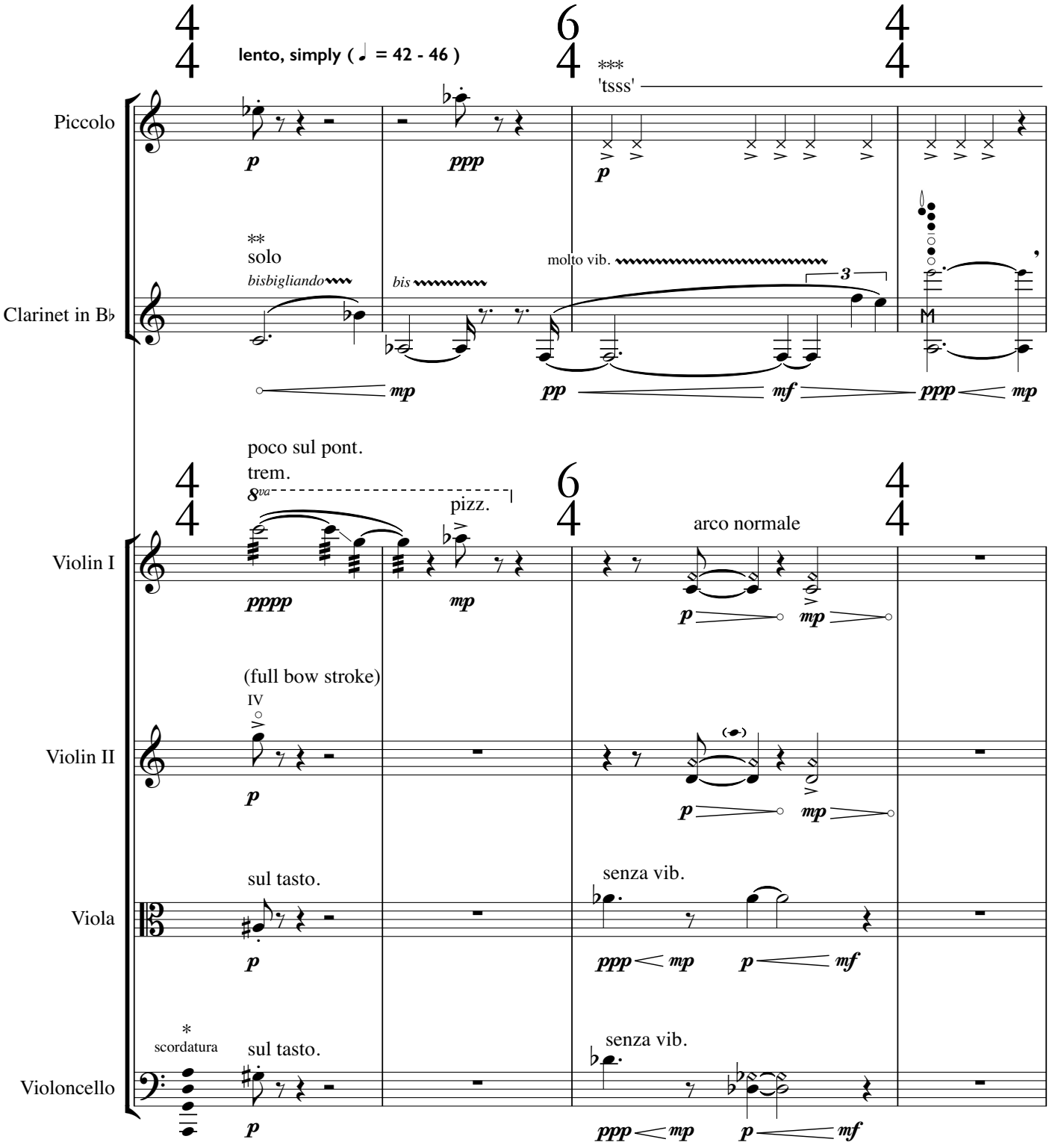
My primary concern when writing this work was to collect and combine sonic and performative gestures that to me felt analogous to human instances of naivety, vulnerability, shyness and clumsiness. In *Wine Lips*, I engage with the idea of moments appearing and passing with little development, with one 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' was written for The Assembly Project and premiered at the 2017 St Magnus Festival

Wine Lips

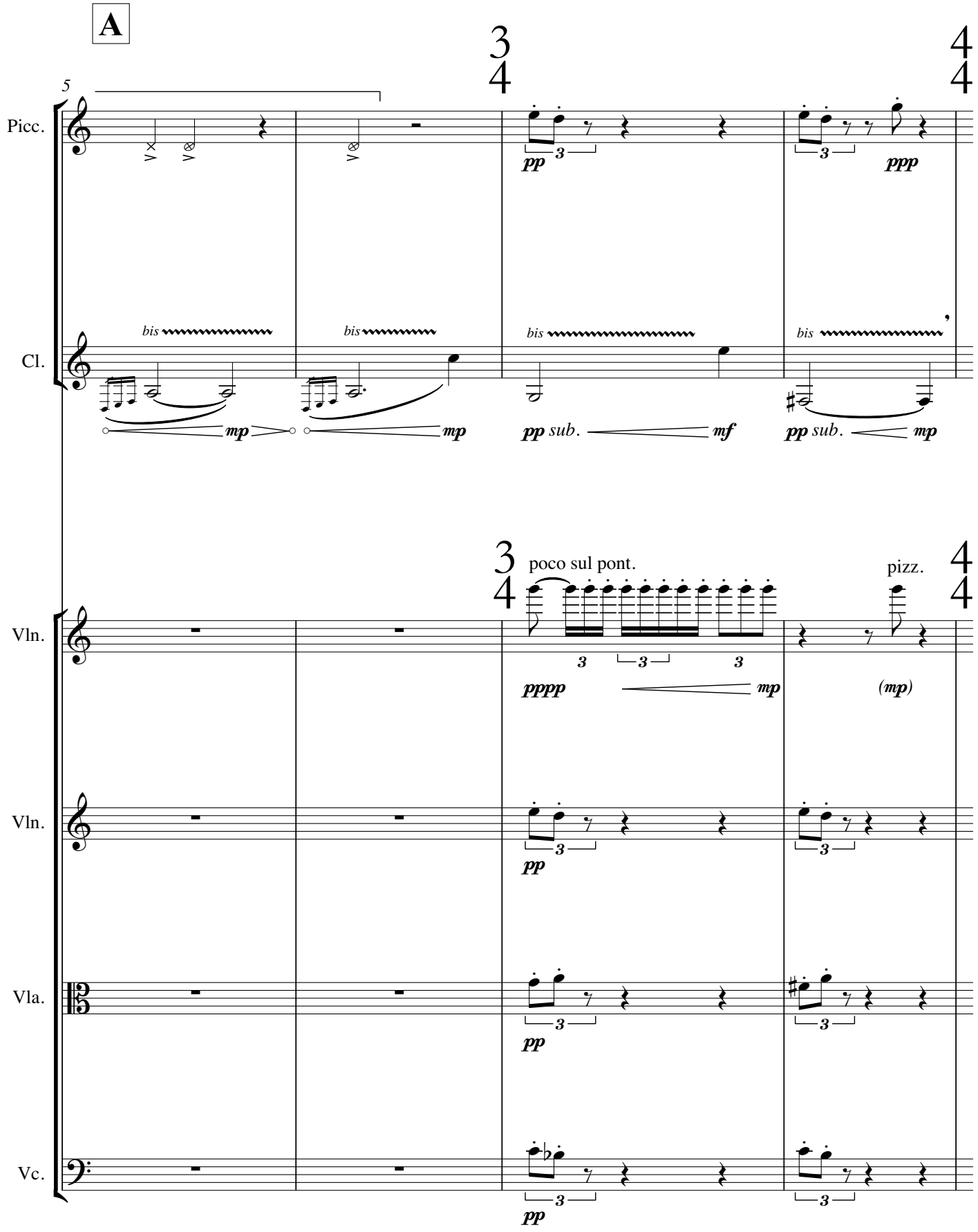
Matthew Grouse (b.1996)

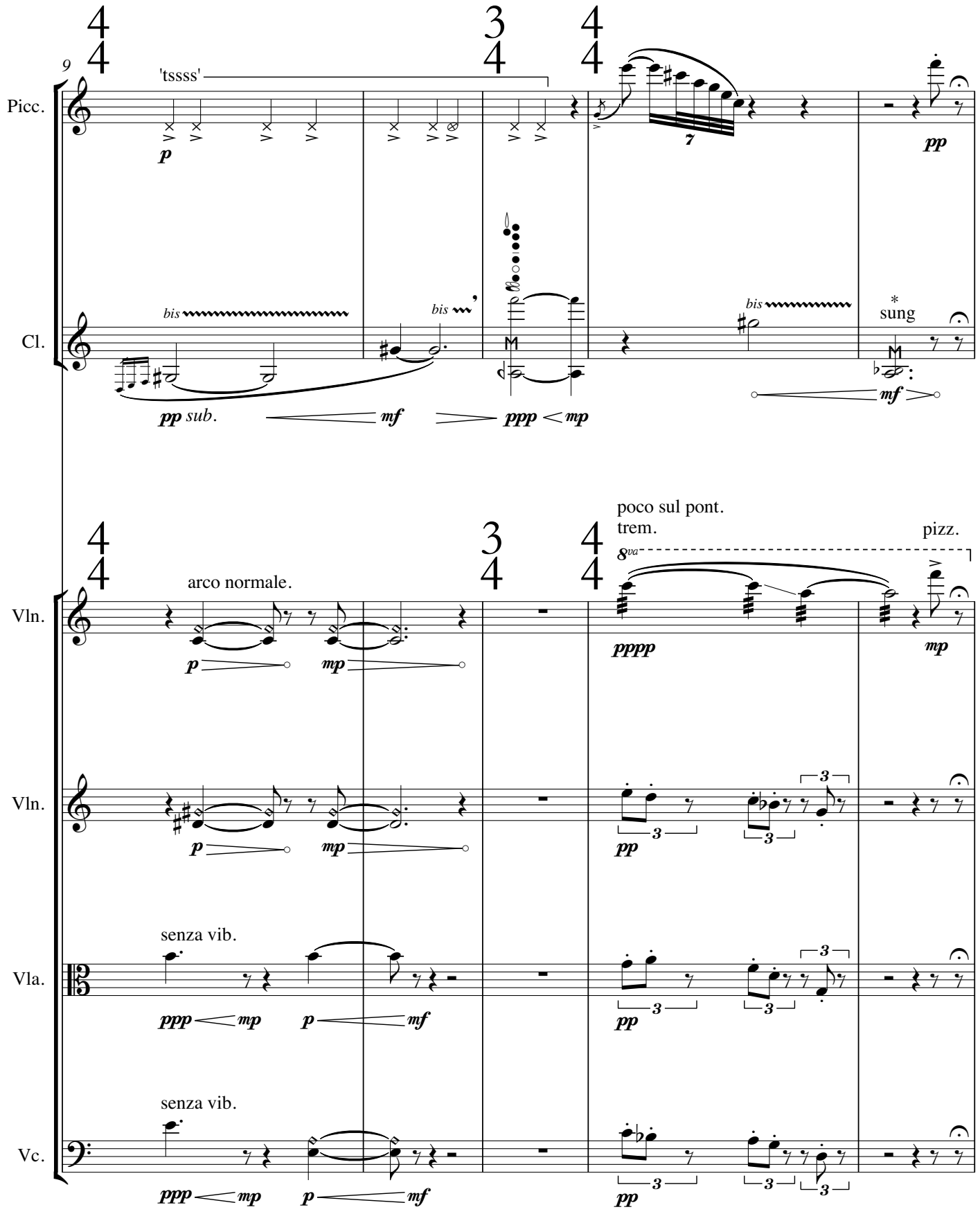


* - For cello pitches on the de-tuned bottom string, the fingered pitches are notated normally with resultant sounding pitches beside them.

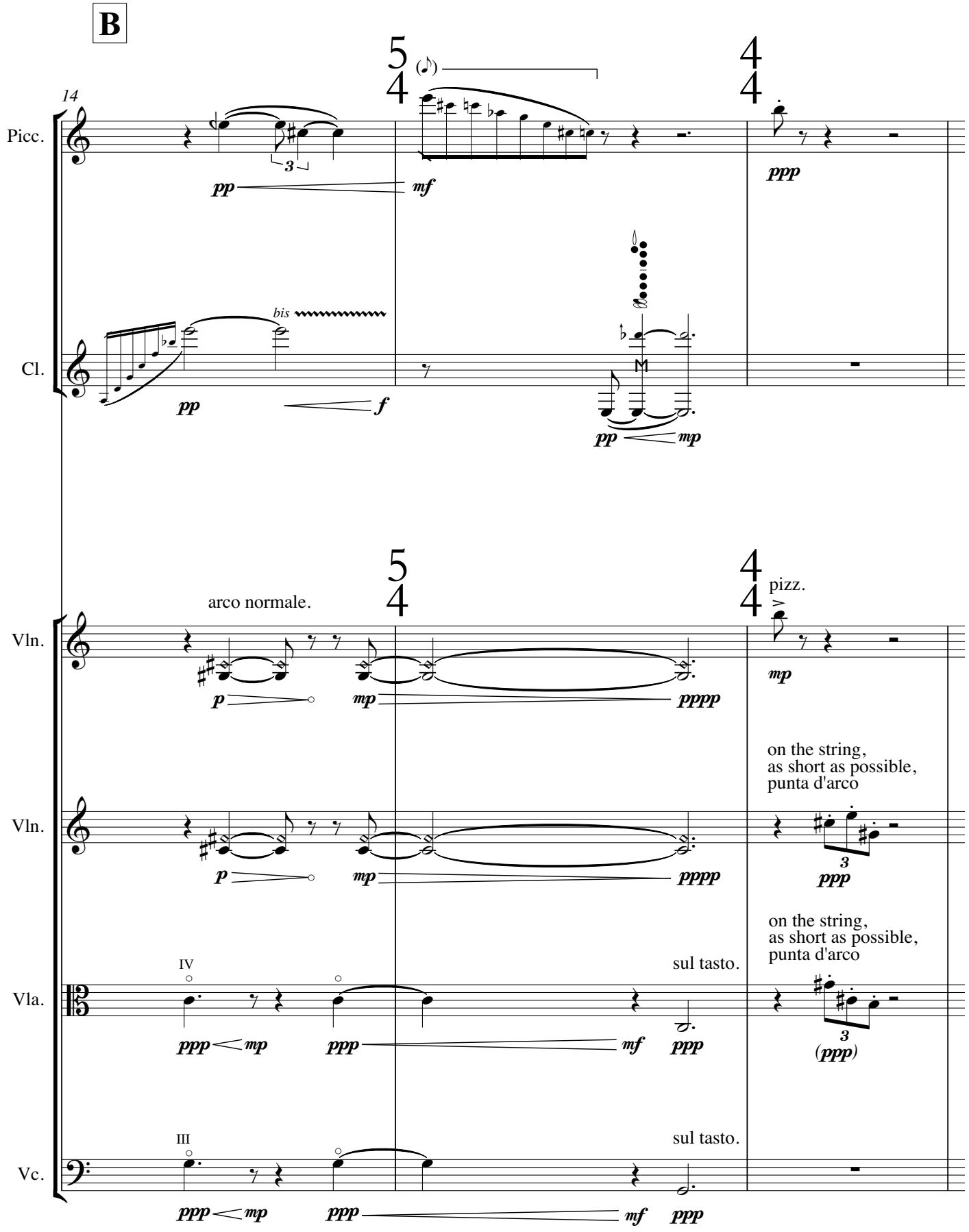
** - Unmeasured bisbligando. Expressively vary speed throughout. (Find an alternate fingering for the pitch and trill between them)

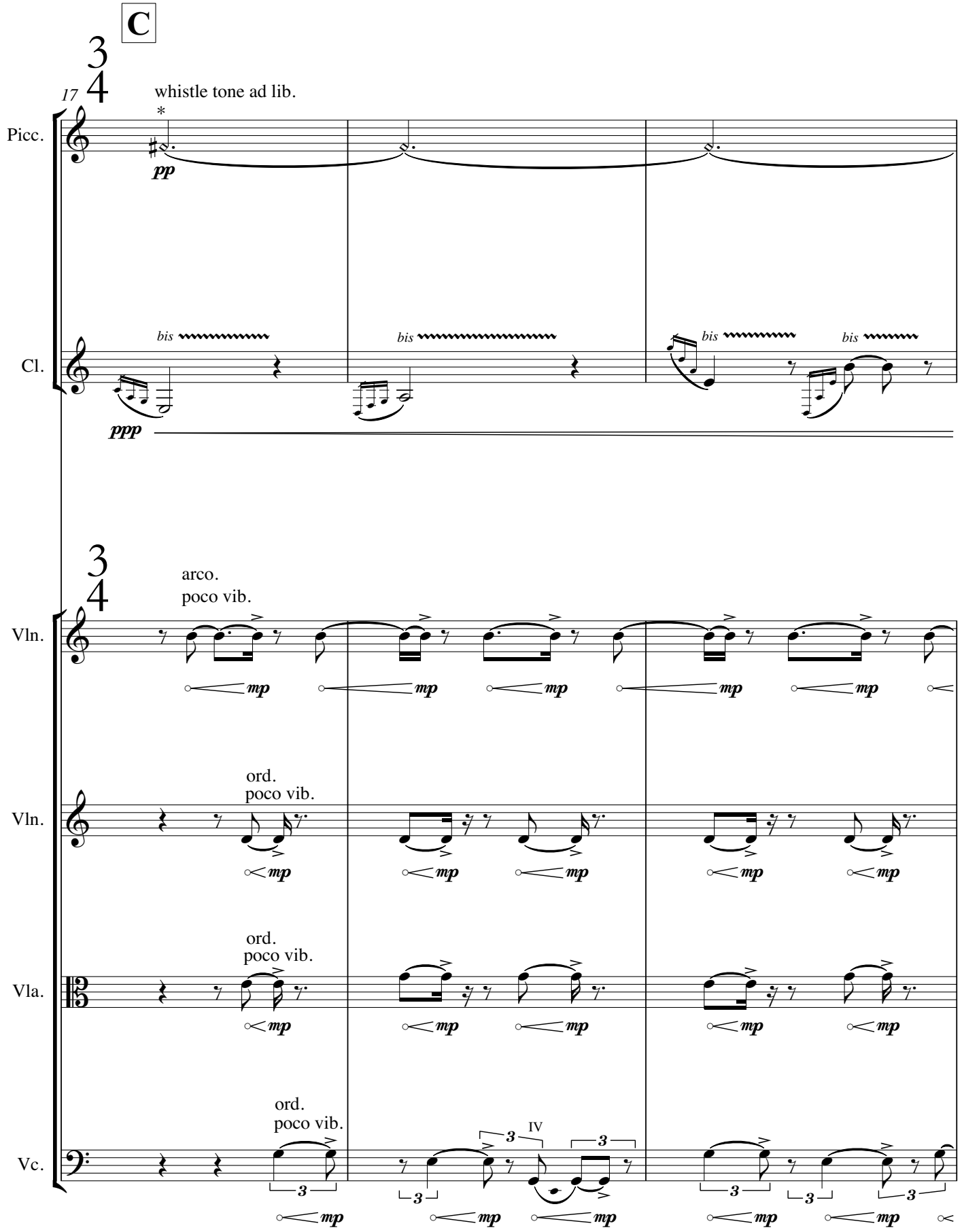
*** - Voice 'tsss' over blowhole. Decay on every instance and slightly accent each new iteration.


A
5
Picc.
Cl.
Vln.
Vln.
Vla.
Vc.
bis
mp
pp sub.
mf
ppp
poco sul pont.
pizz.
pppp
(mp)
pp

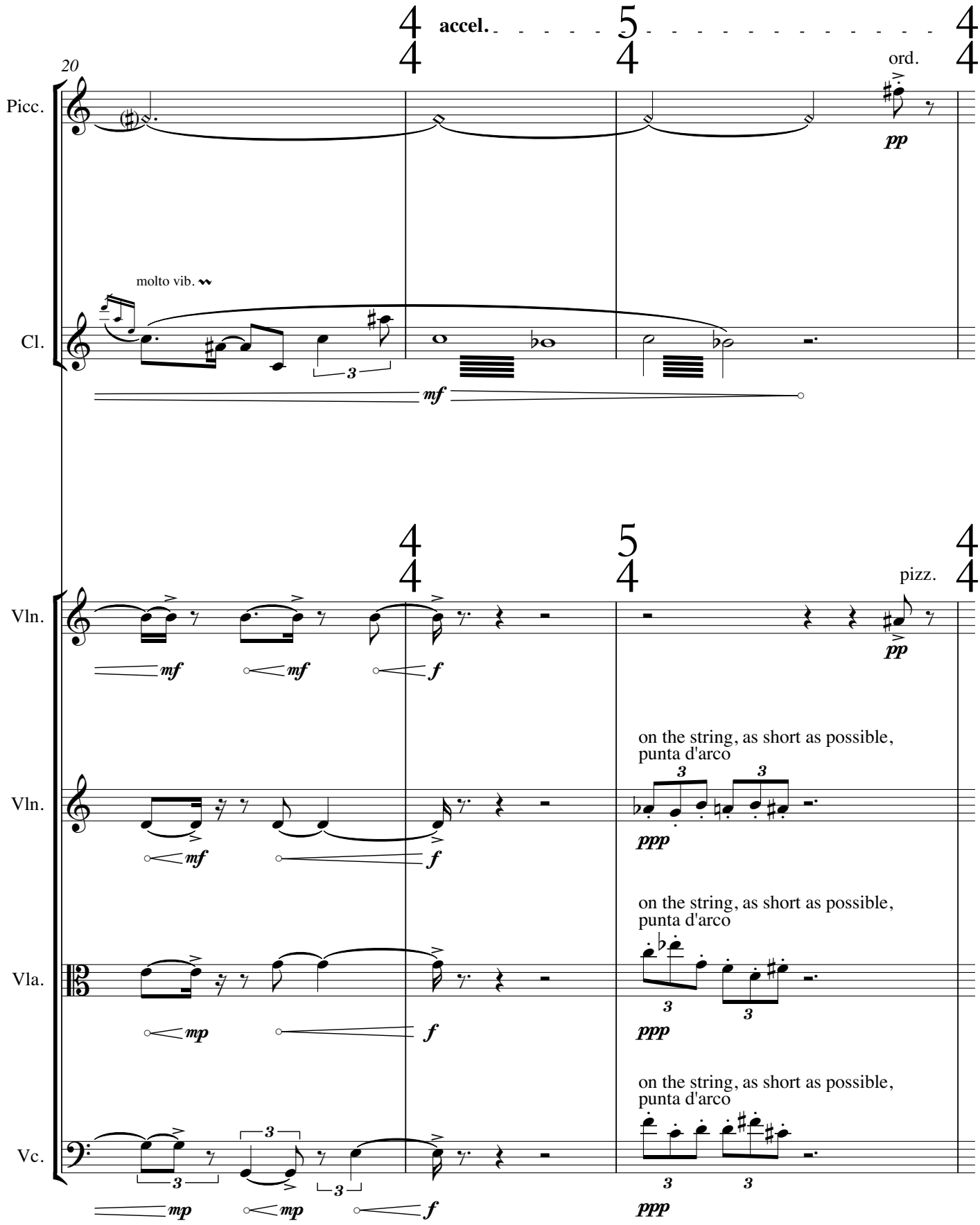


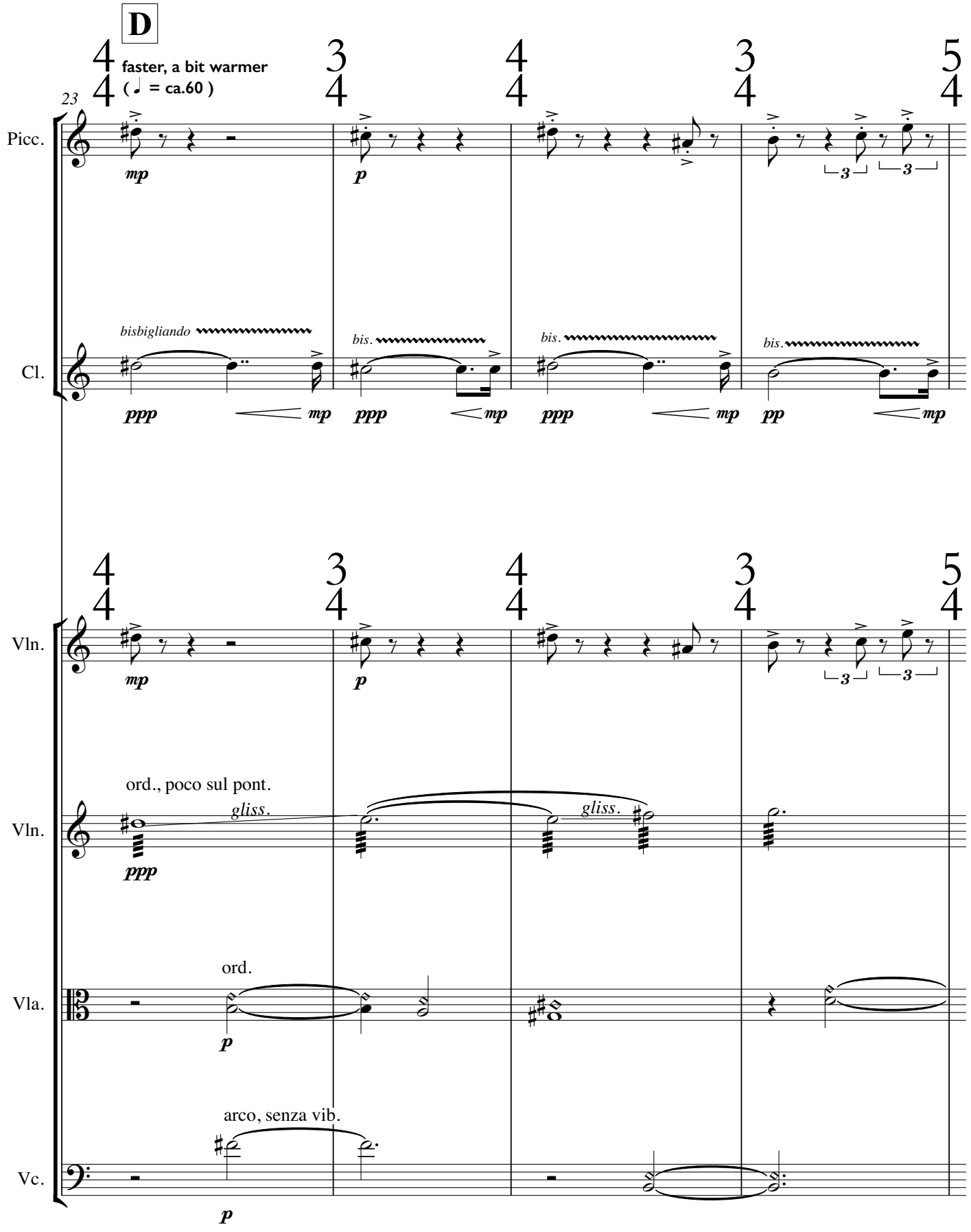
* - For sung multiphonics, the played pitch is depicted with a normal notehead + the sung pitch with a small notehead

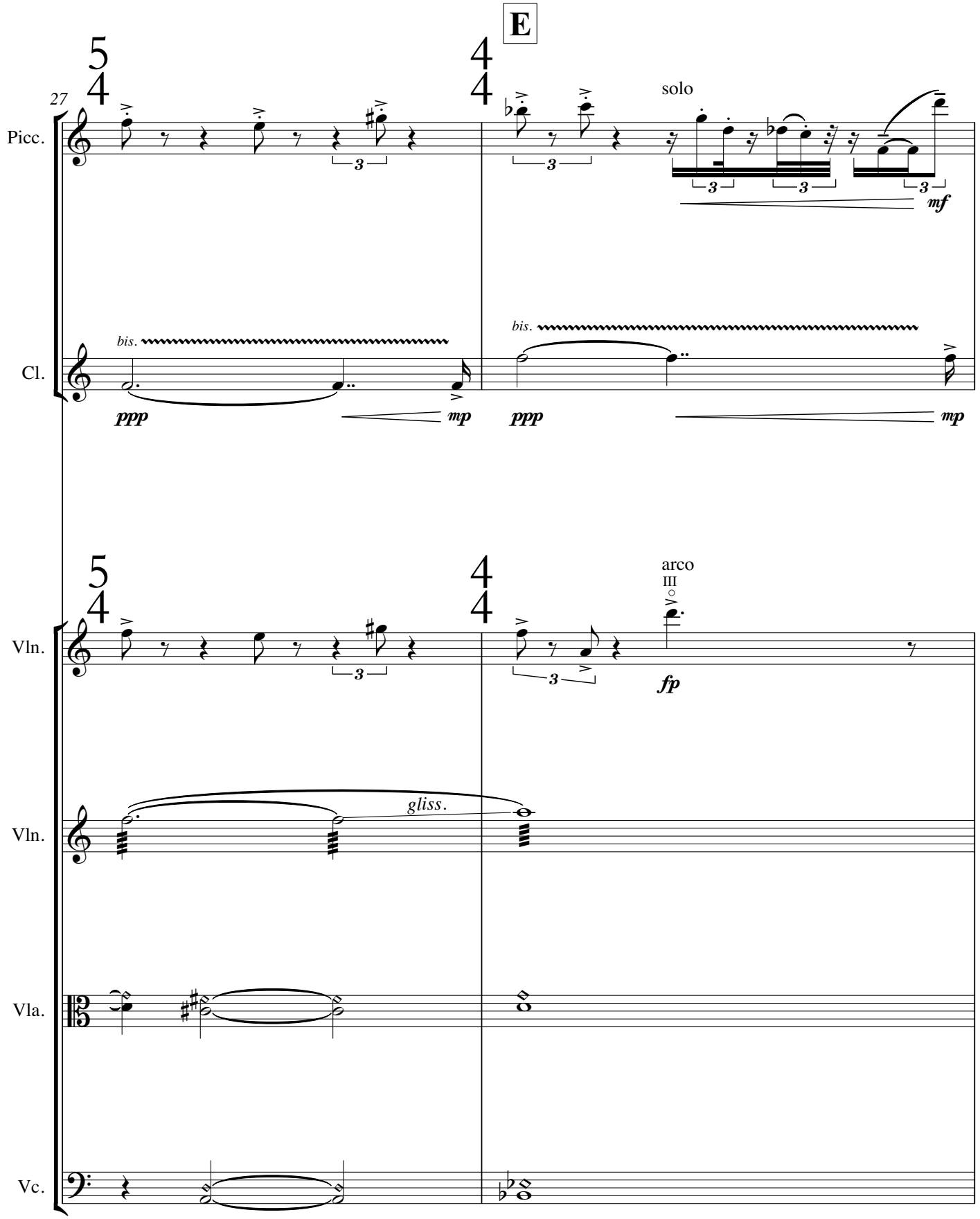

B
14
Picc.
Cl.
Vln.
Vln.
Vla.
Vc.
bis
arco normale.
pizz.
on the string,
as short as possible,
punta d'arco
on the string,
as short as possible,
punta d'arco
sul tasto.
sul tasto.
IV
III

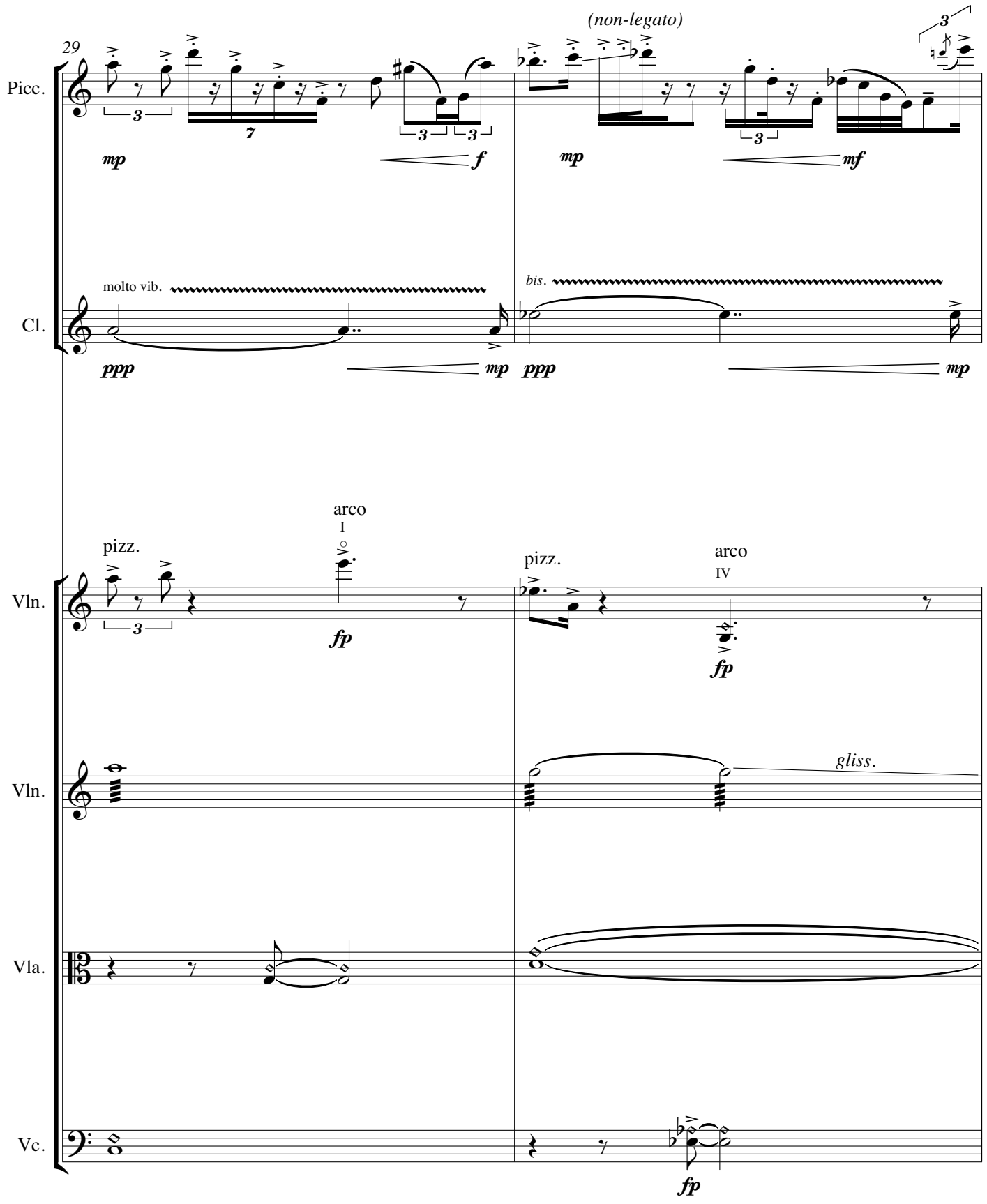


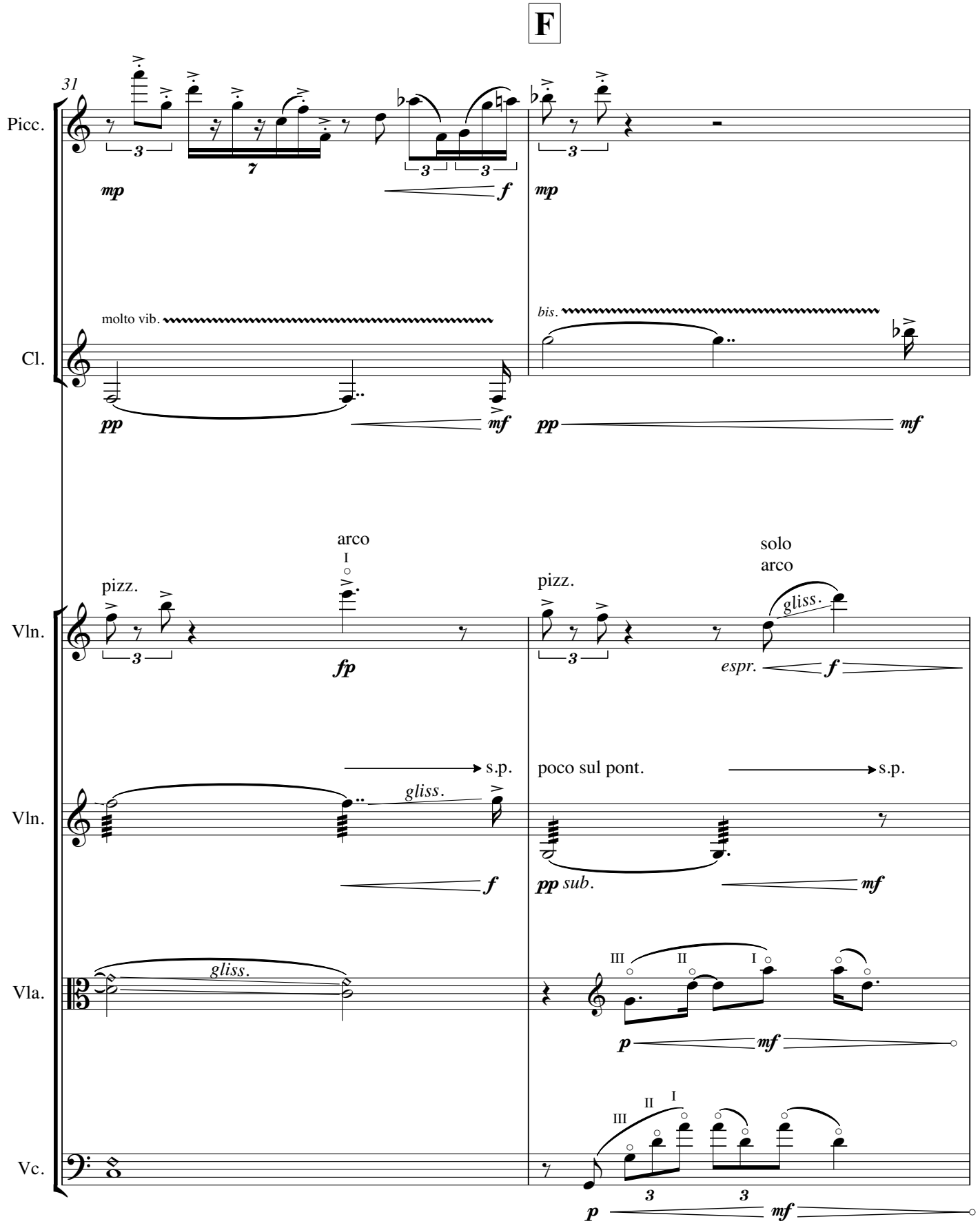
* - For whistle tone, use the fundamental given and subtly pick out and shift between different high partials.
This technique should be performed with an incredibly small amount of air and a wider embouchure.

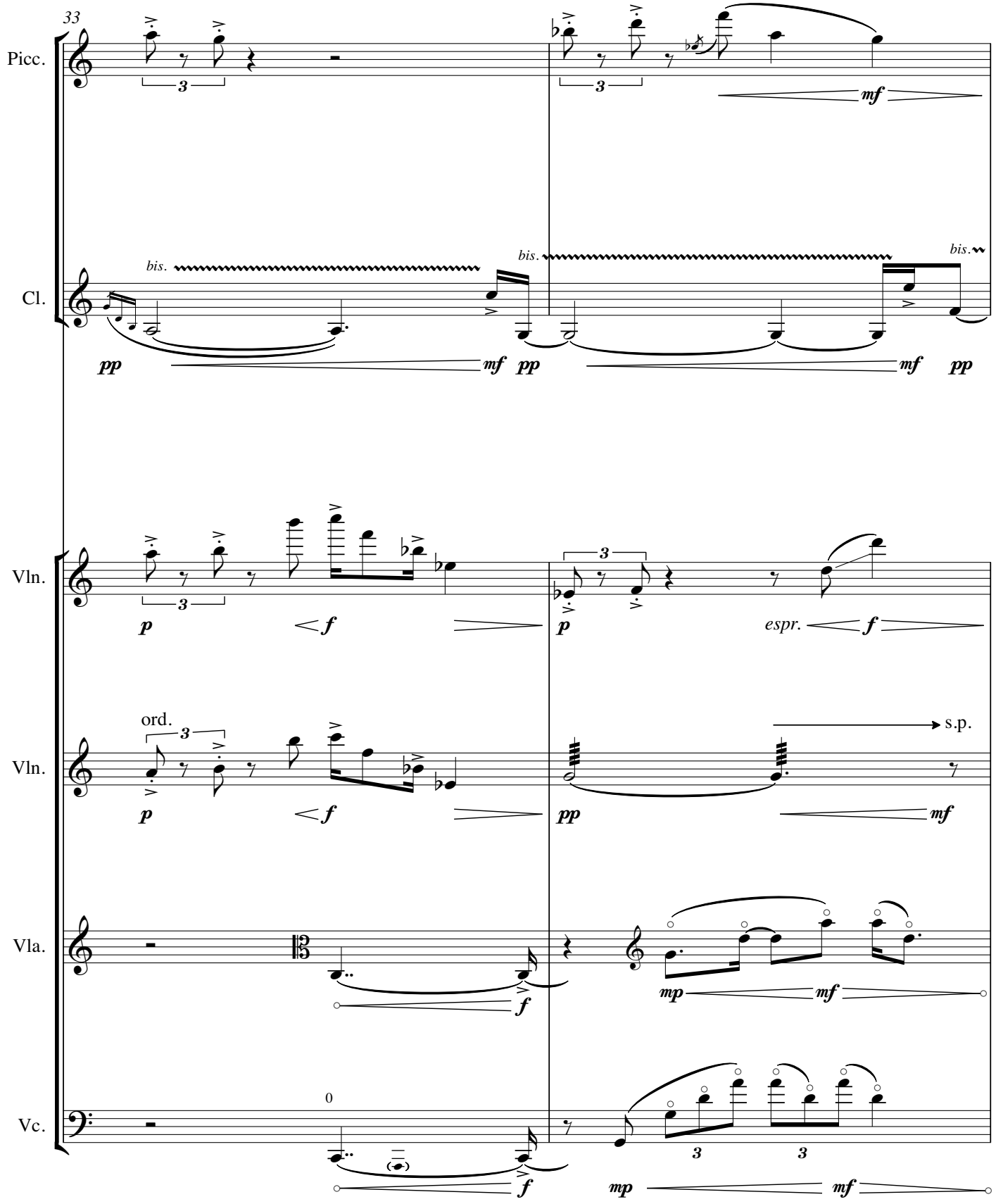

20
accel.
ord.
pizz.
Picc.
Cl.
molto vib.
Vln.
Vln.
Vla.
Vc.
on the string, as short as possible,
punta d'arco
on the string, as short as possible,
punta d'arco
on the string, as short as possible,
punta d'arco

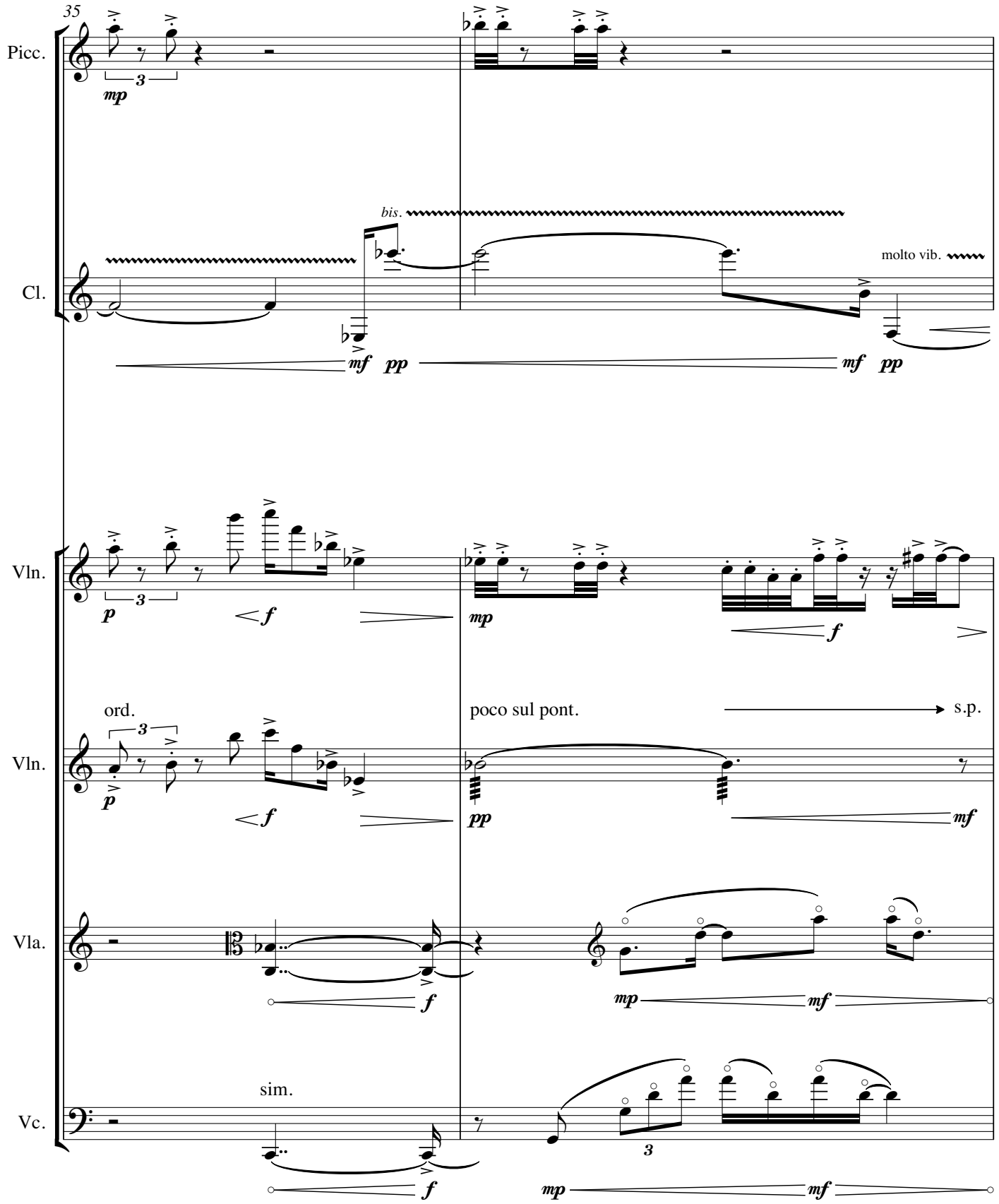

D
faster, a bit warmer
(♩ = ca.60)
23
Picc.
Cl.
Vln.
Vln.
Vla.
Vc.
bisbigliando
bis.
bis.
bis.
gliss.
gliss.
ord., poco sul pont.
ord.
arco, senza vib.
mp
p
ppp
pp

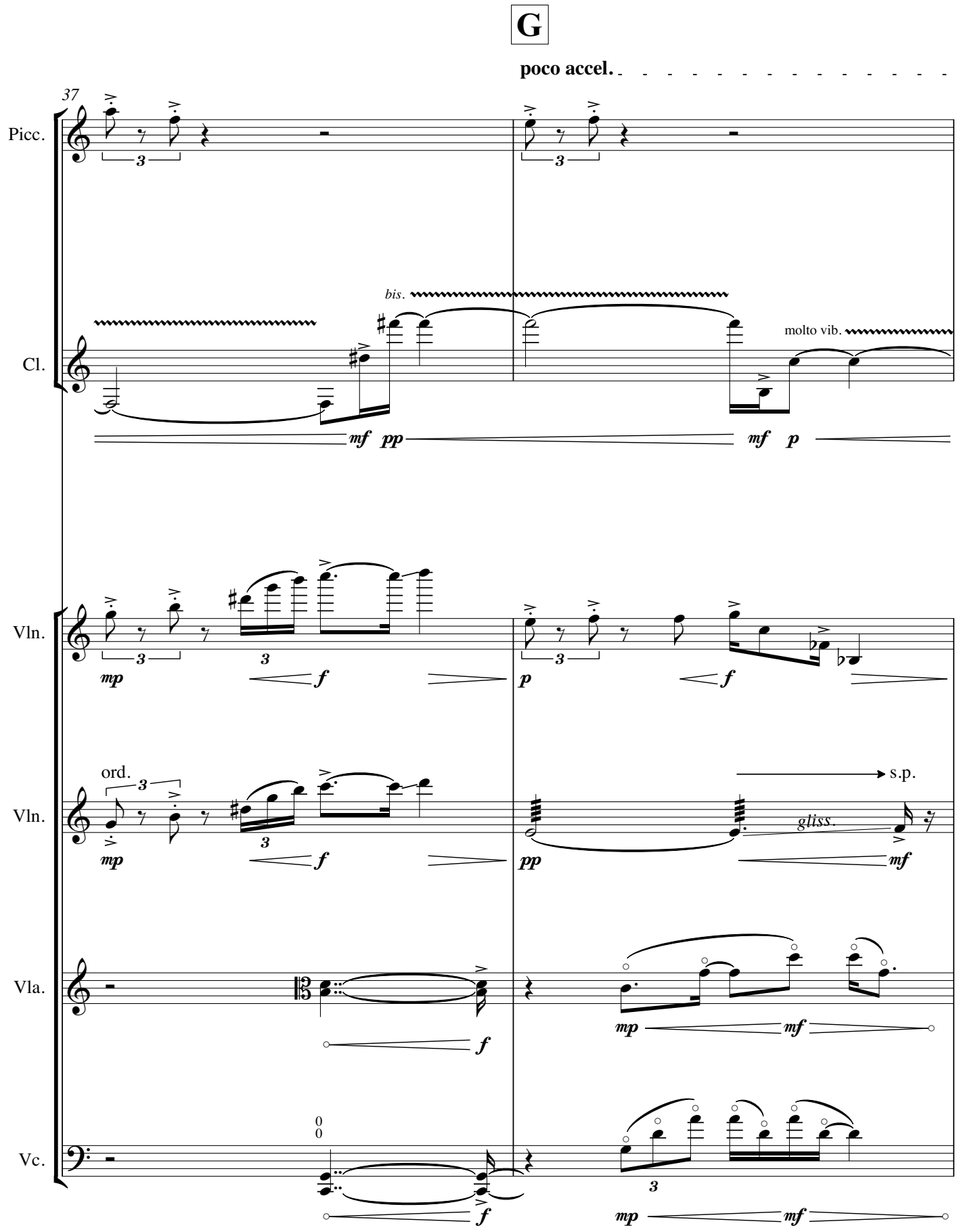

27
E
solo
arco
III
Picc.
Cl.
Vln.
Vln.
Vla.
Vc.
bis.
bis.
ppp
mp
ppp
mp
mf
fp
gliss.

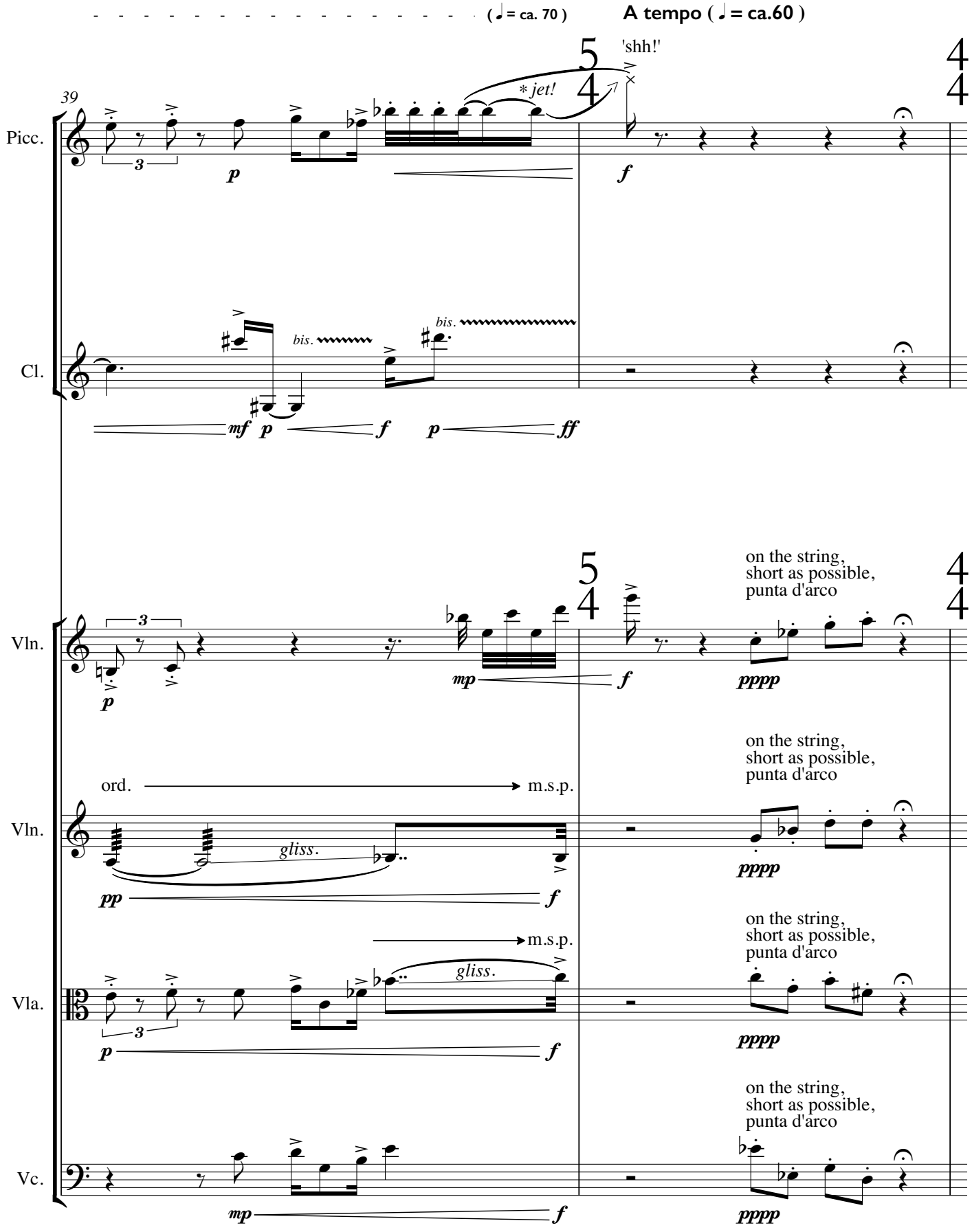

29
Picc.
(non-legato)
mp
f
mp
mf
Cl.
molto vib.
bis.
ppp
mp
ppp
mp
Vln.
pizz.
arco
I
fp
pizz.
arco
IV
fp
Vln.
gliss.
Vla.
Vc.
fp


F
31
Picc.
mp
f
mp
molto vib.
bis.
Cl.
pp
mf
pp
mf
arco
I
pizz.
pizz.
solo
arco
gliss.
Vln.
fp
espr.
f
s.p.
poco sul pont.
s.p.
gliss.
Vln.
f
pp sub.
mf
gliss.
III
II
I
Vla.
p
mf
III
II
I
Vc.
3
3
p
mf

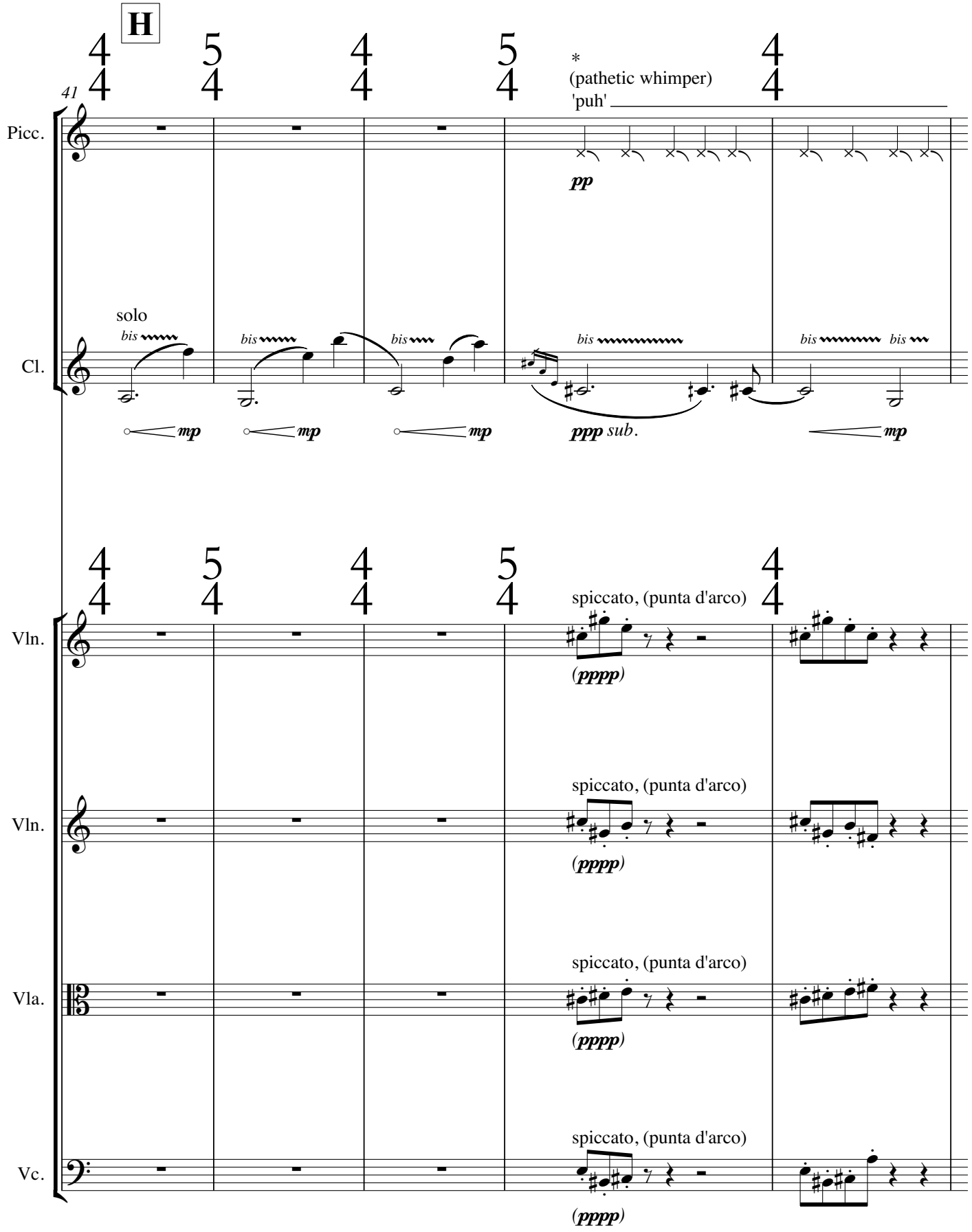

33
Picc.
Cl.
Vln.
Vln.
Vla.
Vc.
bis.
bis.
bis.
pp
mf
pp
mf
pp
p
f
p
espr.
f
ord.
p
f
pp
s.p.
mf
f
mp
mf
0
f
mp
mf


35
Picc.
mp
3
bis.
Cl.
molto vib.
mf pp
mf pp
Vln.
p
f
mp
f
ord.
poco sul pont.
s.p.
Vln.
p
f
pp
mf
Vla.
f
mp
mf
sim.
Vc.
f
3
mp
mf

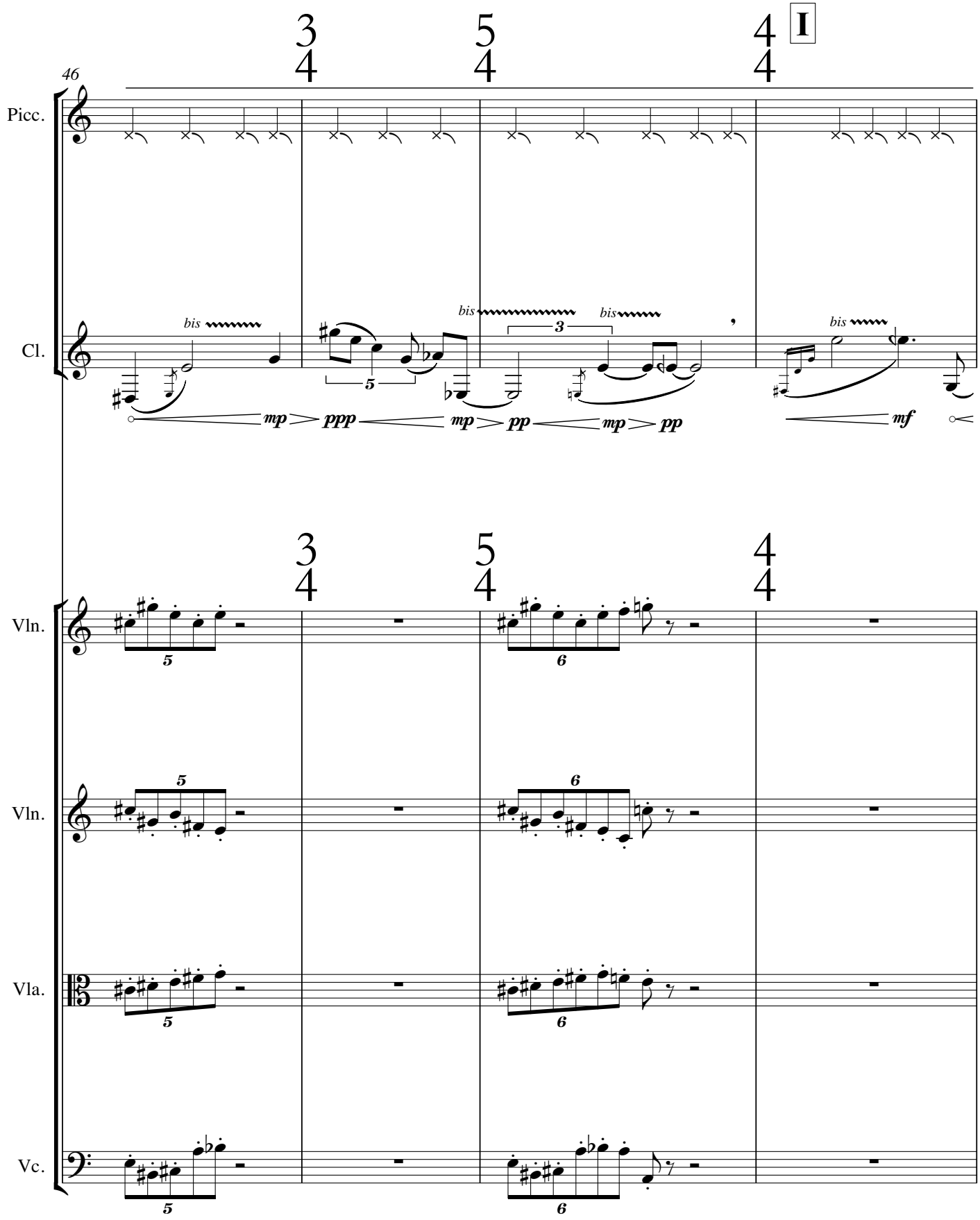

G
poco accel.
37
Picc.
Cl.
bis.
molto vib.
Vln.
ord.
s.p.
gliss.
Vla.
Vc.

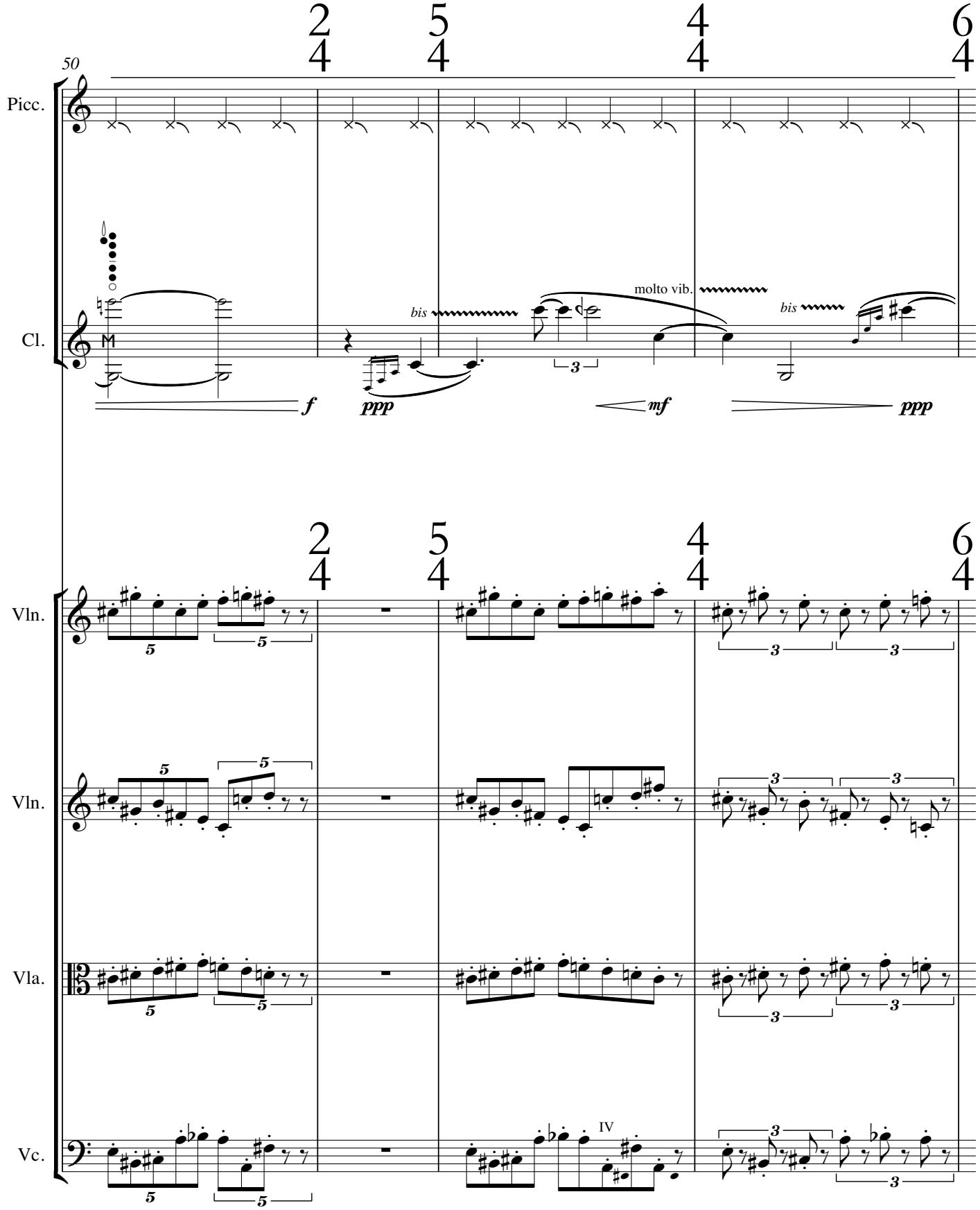


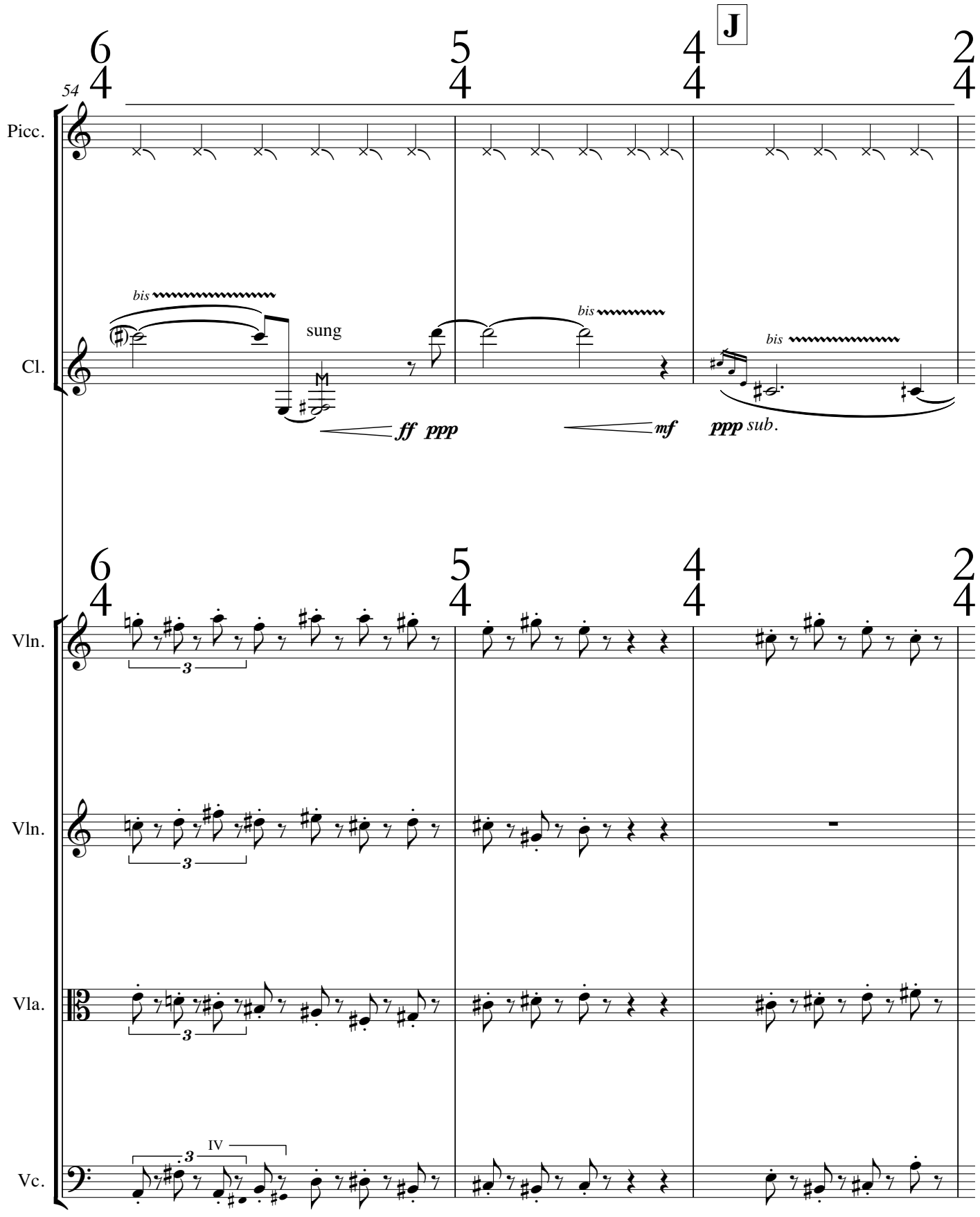
* - Quasi jet whistle. Start with low energy and increase the airspeed.

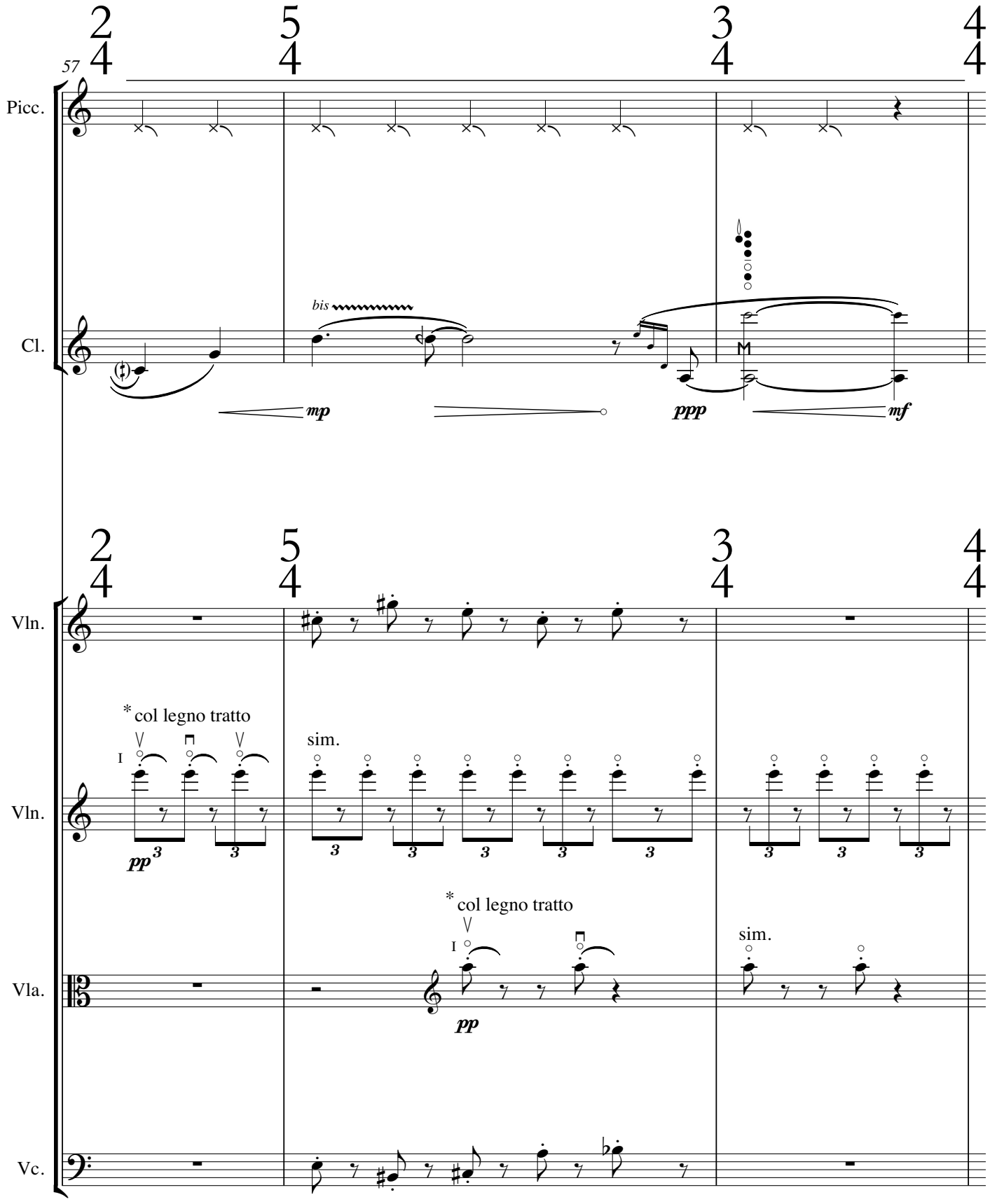


* - Vocalise 'puh' sound over blowhole, emphasising the plosive 'p' sound and then decaying in volume and pitch.

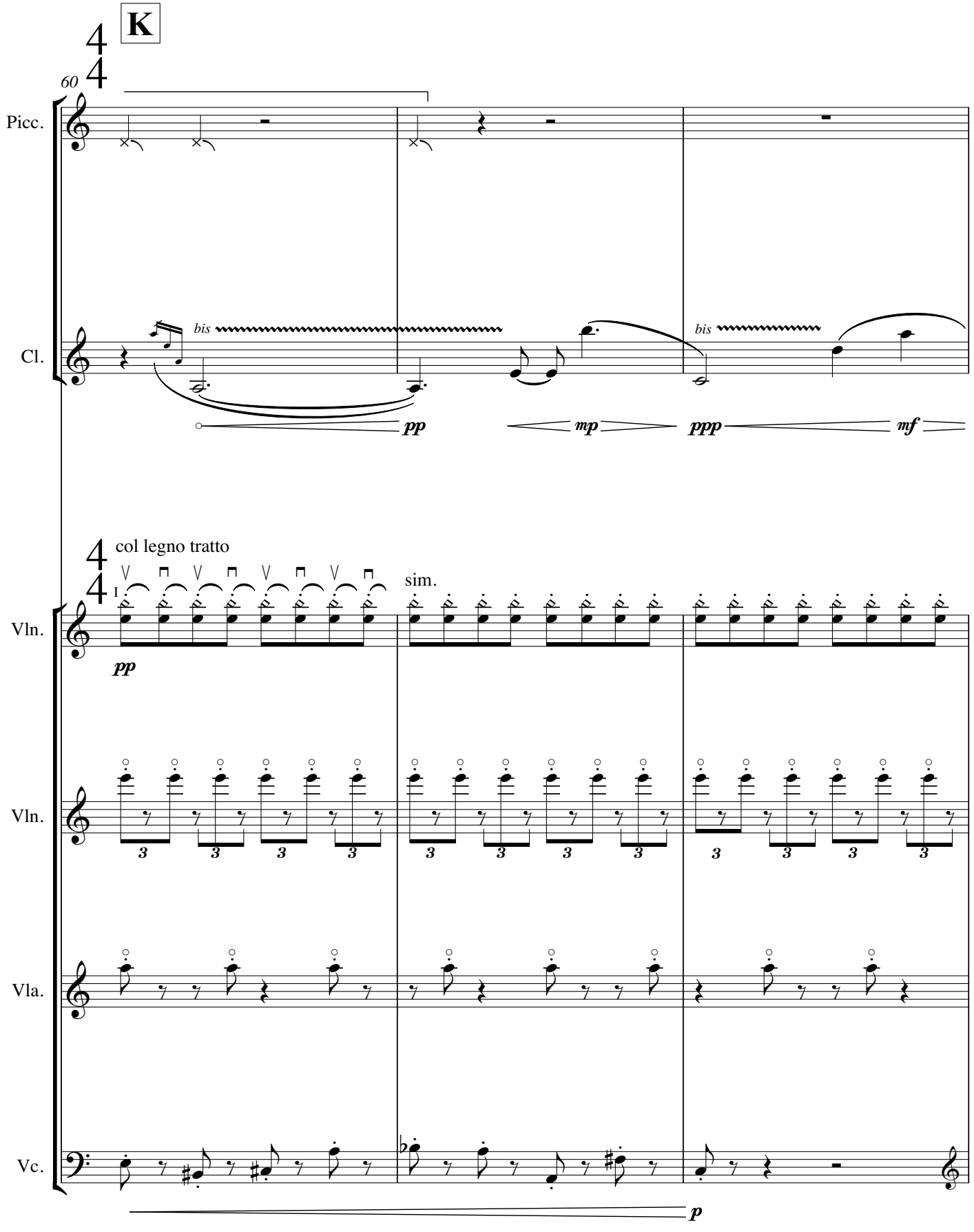

46
I
Picc.
Cl.
Vln.
Vln.
Vla.
Vc.
bis
mp ppp mp pp mp pp
mf

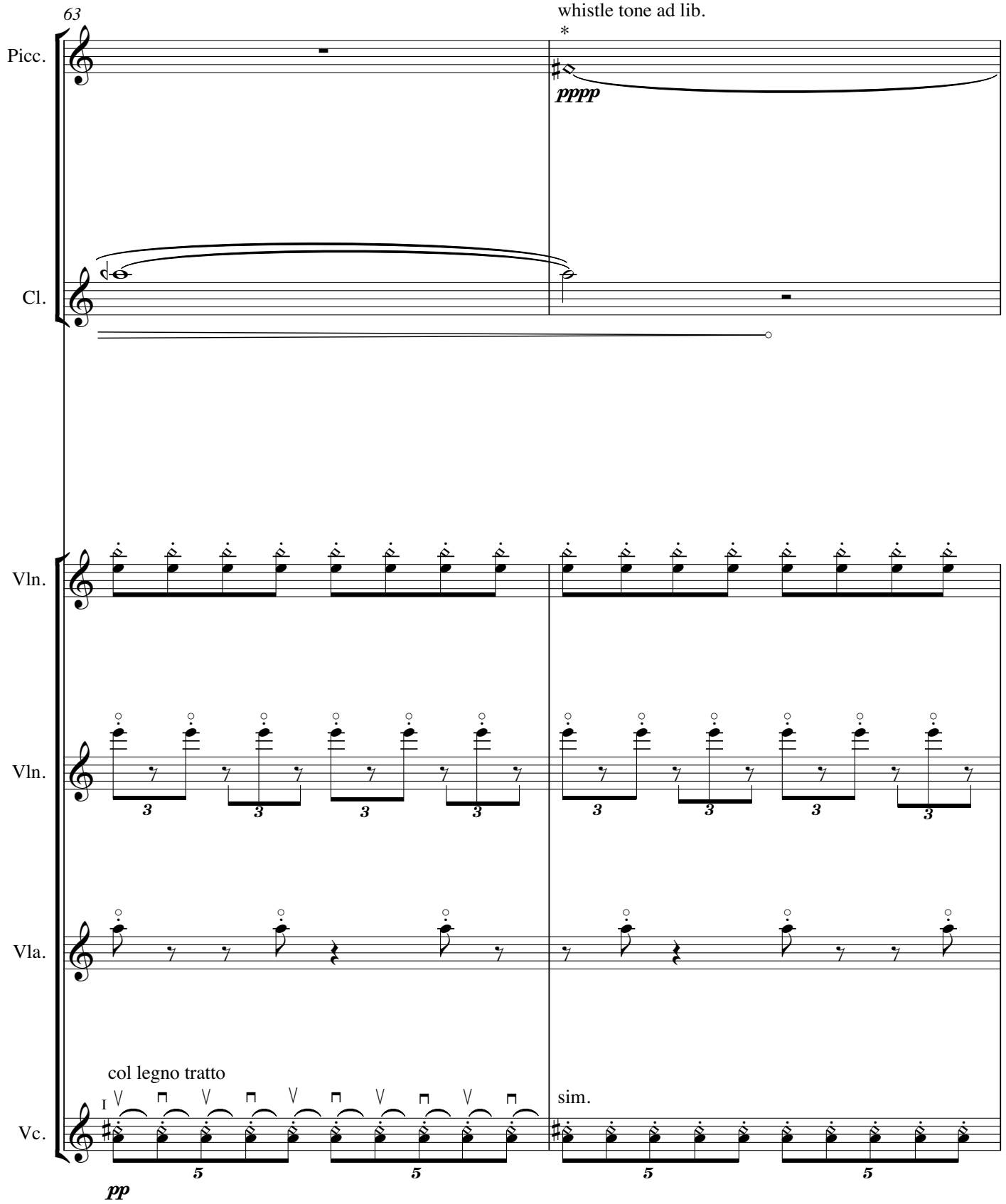

50
Picc.
Cl.
Vln.
Vln.
Vla.
Vc.
molto vib.
bis
bis
f
ppp
mf
ppp
IV

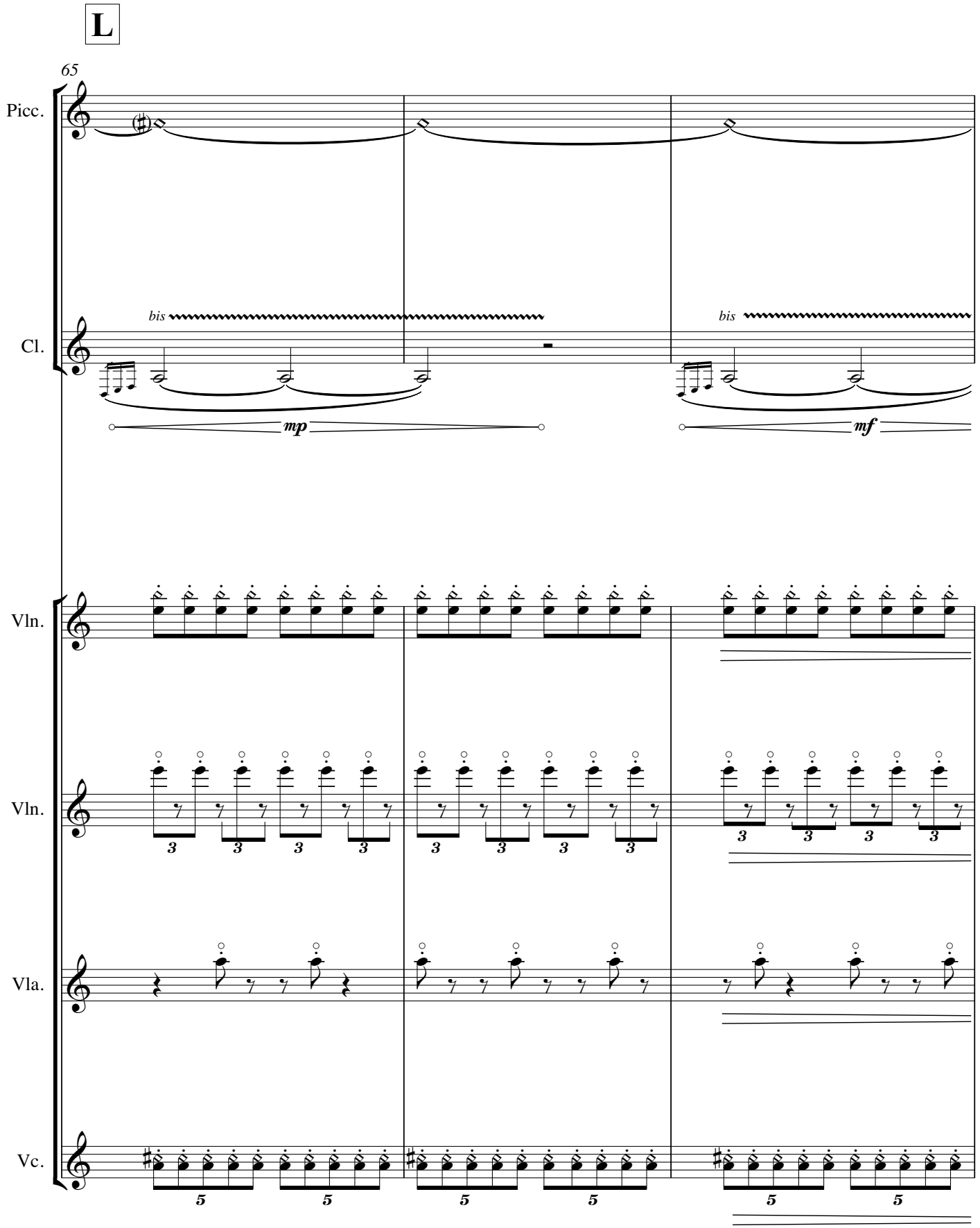

J
54
Picc.
Cl.
bis
sung
M
ff ppp
bis
mf
bis
ppp sub.
Vln.
Vln.
Vla.
Vc.
3
IV

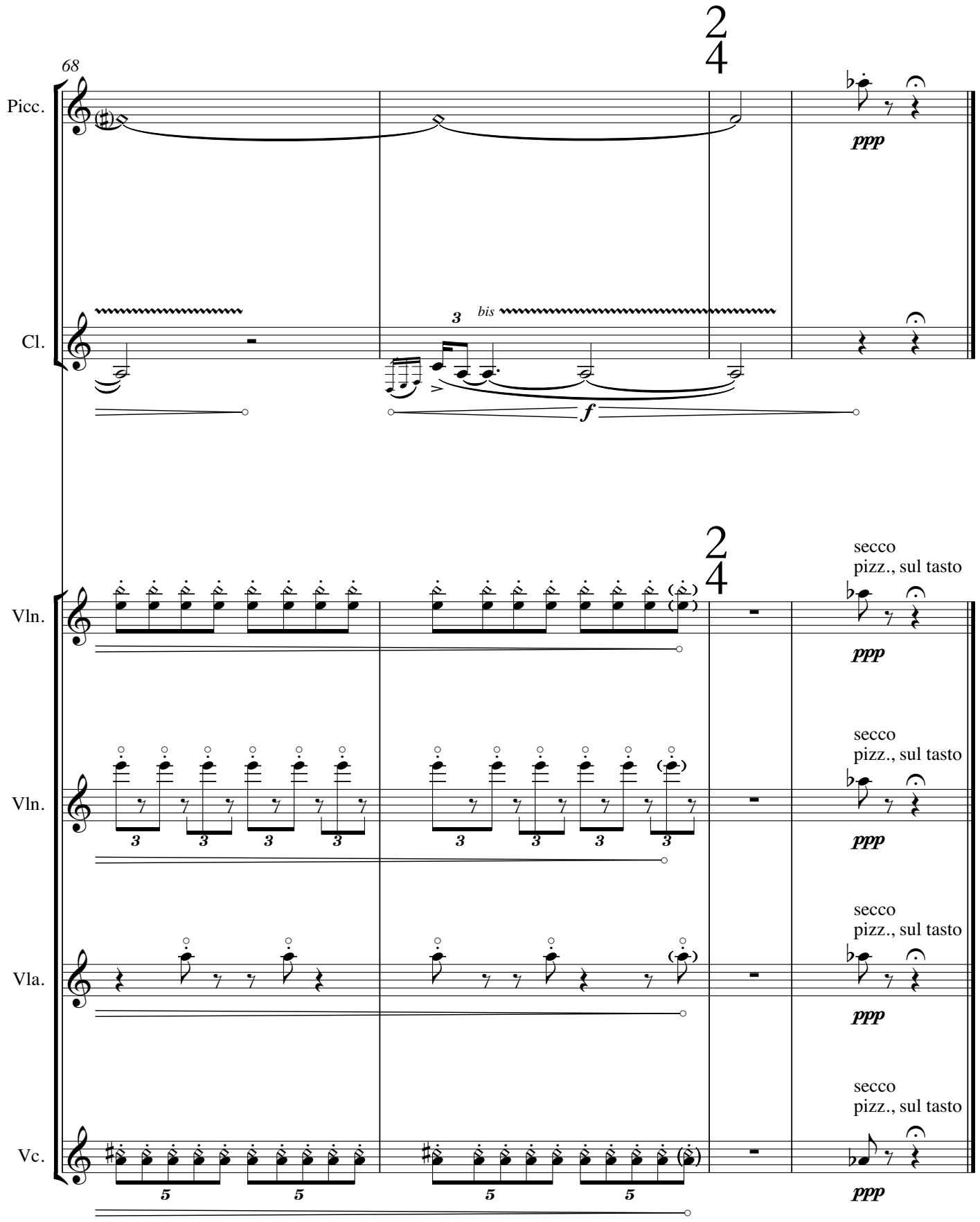


* - Draw the wood of the bow over the strings rather than the hair. This may require a secondary bow in order to avoid damage.


K
60
Picc.
Cl.
bis
bis
pp
mp
ppp
mf
col legno tratto
I
sim.
Vln.
pp
Vln.
Vla.
Vc.
p


63
whistle tone ad lib.
*
pppp
Picc.
Cl.
Vln.
Vln.
Vla.
col legno tratto
I
sim.
Vc.
pp


L
65
Picc.
Cl.
bis
bis
mp
mf
Vln.
Vln.
Vla.
Vc.
3
5



Orkney, June, 2017