

K E V I N W I L T

GROOVE
INCUBATION

for two violas, two violoncellos, and two contrabasses

WHISTLING VINE MUSIC

GROOVE INCUBATION

for two violas, two violoncellos, and two contrabasses

When tasked with composing a work for two violas, two cellos, and two basses, my first thoughts were to the range of the ensemble. This is essentially an ensemble of low voices, after all. I sought to maximize this feature by creating a work focused on establishing a complex bass line groove one element at a time. GROOVE INCUBATION does just that.

The piece opens with several textural elements trying to establish a basic harmonic language. Eventually, the task moves toward discovering a simple pulse, then a basic meter, and so on, until the first element is solidified in the basses. The piece continues this process, adding layers one at a time, until it builds into a dense stacking of rhythmic ideas, complete with several percussive elements as a kind of trap set surrogate.

K E V I N W I L T

This work was composed as part of the 2013 Fresh Inc. chamber music workshop hosted by Fifth House Ensemble.

For more information about this piece or any others written by Kevin Wilt, please visit:

www.kevinwilt.com
or contact the composer at:
kevin@kevinwilt.com
734.531.VINE

Approximate Duration is 7:30

GROOVE INCUBATION

for two violas, two violoncellos, and two contrabasses

KEVIN WILT

Ambiguously ♩ = 88

Musical score for measures 1-6:

- Viola 1:** Rests throughout.
- Viola 2:** Rests throughout.
- Violoncello 1:**
 - Measure 1: Rests.
 - Measure 2: Sul pont. & non-vib. (V), ord. & molto vib. (dashed).
 - Measure 3: Sul pont. & non-vib. (V).
 - Measure 4: (sul pont.) ad lib. bowing (V), hide bow change.
 - Measure 5: (sul pont.) ad lib. bowing (V).
 - Measure 6: Into full tremolo.
- Violoncello 2:**
 - Measure 1: Rests.
 - Measure 2: Sul pont. & non-vib. (V), ord. & molto vib. (dashed).
 - Measure 3: Sul pont. & non-vib. (V).
 - Measure 4: Sul pont. & non-vib. (V), ord. & molto vib. (dashed).
 - Measure 5: Sul pont. & non-vib. (V), ord. & molto vib. (dashed).
 - Measure 6: Sul pont. & non-vib. (V), ord. & molto vib. (dashed).
- Contrabass 1:** Rests throughout.
- Contrabass 2:** Rests throughout.

Measure numbers: 1, 2, 3, 4, 5, 6

Musical score for measures 7-10:

- Vc. 1:**
 - Measure 7: cresc.
 - Measure 8: molto ff.
 - Measure 9: gradually to ord. (V).
 - Measure 10: G.P.
- Vc. 2:**
 - Measure 7: cresc.
 - Measure 8: molto ff.
 - Measure 9: gradually to ord. (V).
 - Measure 10: G.P.
- Cb. 1:**
 - Measure 7: hide bow change, pp.
 - Measure 8: into full tremolo.
 - Measure 9: molto ff.
 - Measure 10: gradually to ord. (V).
- Cb. 2:**
 - Measure 7: sul pont. & non-vib. (V), ad lib. bowing.
 - Measure 8: into full tremolo.
 - Measure 9: molto ff.
 - Measure 10: gradually to ord. (V).

Measure numbers: 7, 8, 9, 10

Vla. 12/4

Vla. 2 12/4

Vc. 1 2/4 sim.
n → f pp IV sim.

Vc. 2 2/4 n → f pp sim. (sul pont.) sim.

Cb. 1 2/4 sim. > n → f ppp cresc. sul pont. & non-vib.

Cb. 2 2/4 n

11 12 13 14 15 16

Vla. 12/4 sul pont. ad lib. bowing gradually to ord. G.P.

Vla. 2 12/4 sul pont. ad lib. bowing into full tremolo violent

Vc. 1 2/4 cresc. molto fff

Vc. 2 2/4 sul pont. ad lib. bowing gradually to ord. violent

Vc. 1 2/4 violent molto fff

Vc. 2 2/4 gradually to ord. violent

Cb. 1 2/4 (sul pont.) sim. molto fff

Cb. 2 2/4 ord. & molto vib. sul pont. & non-vib. hide bow change sim. gradually to ord. violent

Cb. 2 2/4 f ppp cresc. molto fff

17 18 19 20 21

22

Vla. 13/4

Vla. 2 13/4

Vc. 1 2/4 sim.
n → f ppp IV sim.

Vc. 2 2/4 n → f ppp

Cb. 1 2/4 sim. > n → f ppp

Cb. 2 2/4 sim.

22 23 24 25 26 27

30

Vla. 13/4 sul pont. I sim.
sul pont. & non-vib. ord. & molto vib. hide bow change n → mf cresc.

Vla. 2 13/4 sul pont. & non-vib. ord. & molto vib. hide bow change n → f n cresc. gradually to ord.

Vc. 1 2/4 sul pont. sim. ff gradually to ord. gradually to ord. gradually to sul pont. as before

Vc. 2 2/4 (sul pont.) sim. ff gradually to ord. gradually to ord. as before

Cb. 1 2/4 (sul pont.) sim. ff gradually to ord. dim. as before

Cb. 2 2/4 f pp ff

28 29 30 31

4 gradually to ord. gradually to sul pont.

Vla. ***ff*** as before gradually to sul pont. as before sul pont. & non-vib. ord. & molto vib.

Vla. 2 ***ff*** gradually to sul pont. sul pont. & non-vib. ord. & molto vib. sul pont. & non-vib.

Vc. 1 sul pont. & non-vib. ord. & molto vib. sul pont. & non-vib. put down bow

Vc. 2 ***n*** ***mf*** ***n*** put down bow

Cb. 1 gradually to sul pont. put down bow

Cb. 2 ***n*** put down bow

32 33 34 35

38

poco a poco accel. towards $\text{♩} = 112$ at m.m. 70

Vla. sul pont. & non-vib. ord. & molto vib. sul pont. & non-vib. sul pont. trem.

Vla. 2 ***n*** ***mf*** ***pp*** sul pont. trem.

Vc. 1 sul pont. & non-vib. tambura slap*

Vc. 2 ***n*** tambura slap*

Cb. 1 Bartók pizz. ***mf*** Bartók pizz.

Cb. 2 Bartók pizz. ***mf***

36 37 38 ***mf*** 39 40 41 42

*tambura slap: mute strings with l.h., and slap strings with r.h. fingers for percussive bluegrass effect.

46

Vla.

Vla. 2

Bartók pizz.

Vc. 1

Bartók pizz.

Vc. 2

tambura slap*

Cb. 1

tambura slap*

Cb. 2

43 44 45 46 47 48

Vla.

Vla. 2

pick up bow

Vc. 1

pick up bow

Vc. 2

Cb. 1

Cb. 2

49 50 51 52 53

54

Vla.

Vla. 2

col legno

col legno

tap on inst. shoulder (l.h.)

Vc. 1

tap on inst. shoulder (l.h.)

Vc. 2

Cb. 1

*ord. pizz.

Cb. 2

54 55 56 57 58

*all pizz. should be played in a quasi-jazz fashion, being plucked closer to the end of the fingerboard.

6

62

59 60 61 62 63 64

with a little pulse developing

65 66 67 68 69

*all pizz. should be played in a quasi-jazz fashion, being plucked closer to the end of the fingerboard.

70

 $\text{♩} = 112$ poco a poco accel. towards $\text{♩} = 176$ at m.m. 102

Bartók pizz.

7

Vla. ♩ *Bartók pizz.* f

Vla. 2 ♩ *Bartók pizz.* f
sul pont. & ord. & non-vib. \checkmark sul pont. & non-vib.
 ♩ *(sul pont.)* ad lib. bowing \checkmark gradually to ord.

Vc. 1 ♩ *pp* ♩ *mf* ♩ *pp* *sul pont. & non-vib.* \checkmark *ord. & molto vib.* \checkmark *(sul pont.)* *ad lib. bowing* \checkmark *mf* gradually to ord. into full tremolo

Vc. 2 ♩ *pp* ♩ *mf* ♩ *pp* *sul pont. & non-vib.* \checkmark *ord. & molto vib.* \checkmark *(sul pont.)* *ad lib. bowing* \checkmark gradually to ord. into full tremolo

Cb. 1 ♩ *pick up bow* ♩ *pp* ♩ *mf* *(sul pont.)* *to ord.* *ad lib. bowing* *into tremolo*

Cb. 2 ♩ *pick up bow* ♩ *pp* ♩ *mf* *(sul pont.)* *to ord.* *ad lib. bowing* *into tremolo*

70 71 72 73

Vla. ♩ *sim.* \checkmark

Vla. 2 ♩ *pp* ♩ *ff* ♩ *pp* ♩ *mf*

Vc. 1 ♩ *chop** ♩ *sim.* \checkmark ♩ *mf* ♩ *pp* ♩ *pp* ♩ *mf*

Vc. 2 ♩ *chop** ♩ *sim.* \checkmark ♩ *pp* ♩ *mf* ♩ *pp* ♩ *pp* ♩ *mf*

Cb. 1 ♩ *chop** ♩ *sim.* \checkmark ♩ *pp* ♩ *mf* ♩ *pp* ♩ *pp* ♩ *mf*

Cb. 2 ♩ *chop** ♩ *mf*

74 75 76 77

*chop: mute strings with l.h., and bow a short downbow at the frog to create a crisp bluegrass effect

8 **78** *ord. pizz.

Vla. *mf* *ord. pizz.

Vla. 2 *sim.* *mf*

Vc. 1 *pp* < *ff* — *pp* *sim.*

Vc. 2 *mf* — *pp* < *mf* — *pp*

Cb. 1 *mf* *pizz.* — *pp* < *mf* — *pp*

Cb. 2 *mf*

78 79 80 81

Vla. *mf*

Vla. 2 *mf*

Vc. 1 *as before* — *sul pont. & non-vib.* — *ord. & molto vib.* — *sul pont. & non-vib.* — *pp* < *mf* — *pp* *sim.*

Vc. 2 *as before* — *sul pont. & non-vib.* — *ord. & molto vib.* — *sul pont. & non-vib.* — *pp*

Cb. 1 *mf dim.* — *pp*

Cb. 2 *mf*

82 83 84 85

*all pizz. should be played in a quasi-jazz fashion, being plucked closer to the end of the fingerboard.

86

sul pont. & ord. & non-vib. sul pont. & non-vib.

Vla. *pp* *mf* *pp*

(sul pont.) ad lib. bowing

Vla. 2 sul pont. & ord. & non-vib. sul pont. & non-vib.

Vc. 1 *mf*

Vc. 2 *ord. arco - on the string*

Cb. 1 *pp* *mf*

*pizz.

Cb. 2 *mf*

86 **87** **88** **89** **90**

*all pizz. should be played in a quasi-jazz fashion,
being plucked closer to the end of the fingerboard.

*chop: mute strings with l.h., and bow a short downbow
at the frog to create a crisp bluegrass effect

94

sim. V

Vla. *pp* *mf* *pp*

Vla. 2 sim. V

Vc. 1

Vc. 2

Cb. 1

Cb. 2

91 **92** **93** **94**

10

settling in

sim.
Vla. 1
pp < *mf* > pp
sim.
Vla. 2
pp - *mf*
Vc. 1
Vc. 2
Cb. 1
Cb. 2

95 96 97 98

102 $\downarrow = \downarrow = 88$ poco a poco accel. towards $\downarrow = 124$ at m.m. 150

Vla. 1
Vla. 2
Vc. 1
Vc. 2
Cb. 1
Cb. 2

ord. arco - on the string
ord. arco - on the string

99 100 101 102 103 104

Vla. 1
Vla. 2
Vc. 1
Vc. 2
Cb. 1
Cb. 2

105 106 107 108 109

110

Vla.
Vla. 2
Vc. 1
deliberately heavy
Vc. 2
Cb. 1
Cb. 2

110 111 112 113

jeté
Vla.
Vla. 2
Vc. 1
Vc. 2
Cb. 1
Cb. 2

114 115 116 117

118

Vla.
Vla. 2
Vc. 1
Vc. 2
Cb. 1
Cb. 2

118 119 120 121

12

Vla.
Vla. 2
Vc. 1
Vc. 2
Cb. 1
Cb. 2

122 123 124 125

126

Vla.
Vla. 2
Vc. 1
Vc. 2
Cb. 1
Cb. 2

126 127 128 129

Vla.
Vla. 2
Vc. 1
Vc. 2
Cb. 1
Cb. 2

arco - jeté
p
pizz.

130 131 132 133

134

arco

f solo

Vla.
Vla. 2
Vc. 1
Vc. 2
Cb. 1
Cb. 2

134 135 136 137

Vla.
Vla. 2
(jeté)
mf
Vc. 1
Vc. 2
Cb. 1
Cb. 2

138 139 140 141

142

mf
(jeté)

Vla.
Vla. 2
Vc. 1
Vc. 2
Cb. 1
Cb. 2

142 143 144 145

14

Vla. 1
Vla. 2
Vc. 1
Vc. 2
Cb. 1
Cb. 2

cresc.
cresc.
cresc.
cresc.
cresc.
cresc.

f
f
f
f
f
f

146 147 148 149

150

Solid Groove $\text{♩} = 124$

Vla. 1
Vla. 2
Vc. 1
Vc. 2
Cb. 1
Cb. 2

solo
col legno
mf arco - jeté
mf tambura slap
mf chop
pizz.

150 151 152 153

Vla.
Vla. 2
Vc. 1
Vc. 2
Cb. 1
Cb. 2

154 155 156 157

158

Vla.
Vla. 2
Vc. 1
Vc. 2
Cb. 1
Cb. 2

mf ord. - jeté
mp
mp arco - jeté
pizz. *mp*
mp

158 159 160 161

Vla.
Vla. 2
Vc. 1
Vc. 2
Cb. 1
Cb. 2

162 163 164 165

16 **166**

Vla. **166**
mp express.

Vla. 2 **166**
mp express.

Vc. 1 **166**
mf solo

Vc. 2 **166**

Cb. 1 **166**
mf

Cb. 2 **166**
mf

Vla. **166**
cresc.

Vla. 2 **166**
cresc.

Vc. 1 **166**
cresc.

Vc. 2 **166**
cresc.

Cb. 1 **166**
cresc.

Cb. 2 **166**
cresc.

Vla. **167**

Vla. 2 **167**

Vc. 1 **167**

Vc. 2 **167**

Cb. 1 **167**

Cb. 2 **167**

Vla. **168**

Vla. 2 **168**

Vc. 1 **168**

Vc. 2 **168**

Cb. 1 **168**

Cb. 2 **168**

Vla. **169**
ff

Vla. 2 **169**
ff

Vc. 1 **169**
ff

Vc. 2 **169**
ff

Cb. 1 **169**
ff

Cb. 2 **169**
ff

Vla. **170**

Vla. 2 **171**

Vc. 1 **171**

Vc. 2 **171**

Cb. 1 **171**

Cb. 2 **171**

Vla. **172**

Vla. 2 **172**

Vc. 1 **172**

Vc. 2 **172**

Cb. 1 **172**

Cb. 2 **172**

Vla. **173**
ff

Vla. 2 **173**
ff

Vc. 1 **173**
ff

Vc. 2 **173**
ff

Cb. 1 **173**
ff

Cb. 2 **173**
ff

174 pizz.

Vla. *p*

Vla. 2 *p*

Vc. 1 *pp*

Vc. 2 *pp*
tap on inst. shoulder

Cb. 1 *pp*
tap on inst. shoulder

Cb. 2 *pp*

174 175 176 177

arco - sul pont. —————— ord.

Vla. *cresc.*

Vla. 2 *cresc.*

Vc. 1 *p cresc.*

Vc. 2 *p cresc.*

Cb. 1 *p cresc.*

Cb. 2 *p cresc.*

178 179 180 181

*all pizz. should be played in a quasi-jazz fashion, being plucked closer to the end of the fingerboard.

18

182

pizz.

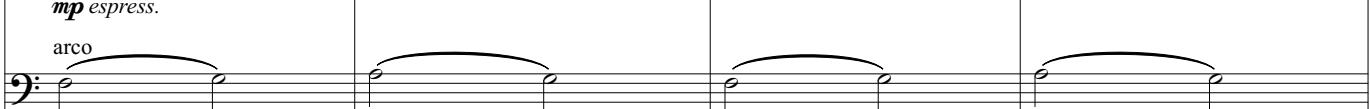
Vla. 
mf

Vla. 2 
mf

Vc. 1 
arco
mf solo

Vc. 2 
arco - jeté
mp

Cb. 1 
ord. arco

Cb. 2 
mp express.
arco

182 183 184 185

18

186

arco

cresc.

arco

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

sim.

sim.

sim.

sim.

sim.

sim.

sim.

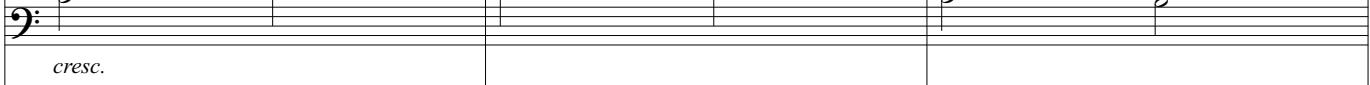
sim.

Vla. 
arco
cresc.

Vla. 2 
arco
cresc.

Vc. 1 
cresc.

Vc. 2 
cresc.

Cb. 1 
cresc.

Cb. 2 
cresc.

186 187 188

190

Vla. *ff* (chop)

Vla. 2 *ff* *f cresc. poco a poco* jeté

Vc. 1 *ff* *f cresc. poco a poco* *chop

Vc. 2 *ff* *f cresc. poco a poco* off-the-string (chop)

Cb. 1 *ff* *f cresc. poco a poco* off-the-string (chop)

Cb. 2 *ff* *f cresc. poco a poco*

189

190

191

192

193

194

195

*chop: mute strings with l.h., and bow a short downbow at the frog to create a crisp bluegrass effect

20

Musical score for measures 196 and 197. The score consists of six staves: Vla. (Violin), Vla. 2 (Violin), Vc. 1 (Cello), Vc. 2 (Cello), Cb. 1 (Double Bass), and Cb. 2 (Double Bass). Measure 196 starts with eighth-note patterns in common time. Measure 197 begins with a change in time signature, indicated by a '4' above the staff. The bassoon parts (Cb. 1 and Cb. 2) play eighth-note patterns with grace notes and slurs.

196

197

198

Musical score for measures 198 and 199. The score consists of six staves: Vla. (Violin), Vla. 2 (Violin), Vc. 1 (Cello), Vc. 2 (Cello), Cb. 1 (Double Bass), and Cb. 2 (Double Bass). Measure 198 features eighth-note patterns. Measure 199 continues with eighth-note patterns, including a melodic line for the double basses (Cb. 1 and Cb. 2) with slurs and grace notes.

198

199

Musical score for measures 200 and 201. The score consists of six staves: Vla. (Violin), Vla. 2 (Violin), Vc. 1 (Cello), Vc. 2 (Cello), Cb. 1 (Double Bass), and Cb. 2 (Double Bass). Measure 200 shows eighth-note patterns. Measure 201 continues with eighth-note patterns, featuring a melodic line for the double basses (Cb. 1 and Cb. 2) with slurs and grace notes.

200

201

Vla.

Vla. 2

Vc. 1

Vc. 2

Cb. 1

Cb. 2

202

203

I

Vla.

Vla. 2

Vc. 1

Vc. 2

Cb. 1

Cb. 2

204

205