

K E V I N W I L T

GROOVE INCUBATION

for two violas, two violoncellos, and two contrabasses

WHISTLING VINE MUSIC

GROOVE INCUBATION

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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.

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Approximate Duration is 7:30

GROOVE INCUBATION

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KEVIN WILT

Ambiguously ♩ = 88

Violoncello 1

Violoncello 2

Contrabass 1

Contrabass 2

1 2 3 4 5 6

Violoncello 1: sul pont. & non-vib. (measures 1-2), ord. & molto vib. (measures 3-4), sul pont. & non-vib. (measure 5), (sul pont.) ad lib. bowing (measure 6), into full tremolo (measure 6). Dynamics: *n* (measure 1), *f* (measure 2), *pp* (measure 3), *hide bow change* (measure 5).

Violoncello 2: sul pont. & non-vib. (measures 1-2), ord. & molto vib. (measures 3-4), sul pont. & non-vib. (measure 5), (sul pont.) ad lib. bowing (measure 6), into full tremolo (measure 6). Dynamics: *n* (measure 1), *f* (measure 2), *pp* (measure 3), *hide bow change* (measure 5).

Contrabass 1: sul pont. & non-vib. (measures 1-2), ord. & molto vib. (measures 3-4), sul pont. & non-vib. (measure 5), (sul pont.) ad lib. bowing (measure 6), into full tremolo (measure 6). Dynamics: *n* (measure 1), *f* (measure 2), *pp* (measure 3), *hide bow change* (measure 5).

Contrabass 2: sul pont. & non-vib. (measures 1-2), ord. & molto vib. (measures 3-4), sul pont. & non-vib. (measure 5), (sul pont.) ad lib. bowing (measure 6), into full tremolo (measure 6). Dynamics: *n* (measure 1), *f* (measure 2), *pp* (measure 3), *hide bow change* (measure 5).

Vc. 1

Vc. 2

Cb. 1

Cb. 2

7 8 9 10

Vc. 1: *cresc.* (measures 7-8), *molto* *ff* (measure 9), gradually to ord. (measure 10), G.P. (measure 10).

Vc. 2: *cresc.* (measures 7-8), *molto* *ff* (measure 9), gradually to ord. (measure 10), G.P. (measure 10).

Cb. 1: sul pont. & non-vib. (measures 7-8), (sul pont.) ad lib. bowing (measures 9-10), into full tremolo (measure 10). Dynamics: *pp* (measure 7), *molto* *ff* (measure 9).

Cb. 2: sul pont. & non-vib. (measures 7-8), (sul pont.) ad lib. bowing (measures 9-10), into full tremolo (measure 10). Dynamics: *n* (measure 7), *molto* *ff* (measure 9).

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

11 12 13 14 15 16

sim.
 n $\rightarrow$ f $\rightarrow$ pp IV
 (sul pont.) sim.
 sim.
 n $\rightarrow$ f $\rightarrow$ pp
 sim.
 n $\rightarrow$ f $\rightarrow$ ppp *cresc.*
 sul pont. & non-vib.
 n

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

17 18 19 20 21

sul pont. ad lib. bowing into full violent tremolo gradually to ord.
 n $\rightarrow$ $molto$ $\rightarrow$ fff
 sul pont. ad lib. bowing into full tremolo gradually to ord.
 n $\rightarrow$ $molto$ $\rightarrow$ fff
cresc. $\rightarrow$ $molto$ $\rightarrow$ fff
cresc. $\rightarrow$ $molto$ $\rightarrow$ fff
 (sul pont.) sim. $\rightarrow$ pp *cresc.* $\rightarrow$ $molto$ $\rightarrow$ fff
 ord. & molto vib. sul pont. & non-vib. hide bow change (sul pont.) sim. $\rightarrow$ ppp *cresc.* $\rightarrow$ $molto$ $\rightarrow$ fff
 gradually to ord. violent

G.P.

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

sim.
 n f ppp
 IV sim.
 n f ppp
 sim.
 n f ppp
 (sul pont.) sim.
 (sul pont.) sim.
 sim.
 n

22 23 24 25 26 27

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

sul pont. I
 hide bow change
 n mf cresc.
 sul pont. & non-vib. ord. & molto vib. sul pont. & non-vib.
 n f n cresc. gradually to ord.
 gradually to ord. ff gradually to ord. as before gradually to sul pont.
 (sul pont.) sim. gradually to ord. ff gradually to ord. as before $dim.$ as before
 (sul pont.) sim. gradually to ord. ff gradually to ord. as before
 f pp ff

28 29 30 31

4

----- gradually to ord. ----- gradually to sul pont.

Vla. 1 *ff* as before

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

Vc. 1 as before gradually to sul pont. sul pont. & non-vib. ord. & molto vib. sul pont. & non-vib.

Vc. 2 sul pont. & non-vib. ord. & molto vib. sul pont. & non-vib. put down bow

Cb. 1 gradually to sul pont. put down bow

Cb. 2 gradually to sul pont. put down bow

32 33 34 35

38

poco a poco accel. towards ♩ = 112 at m.m. 70

Vla. 1 sul pont. & non-vib. ord. & molto vib. sul pont. & non-vib. sul pont. trem.

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

Vc. 1 put down bow tambura slap* *mf*

Vc. 2 put down bow tambura slap* *mf*

Cb. 1 Bartók pizz. *mf*

Cb. 2 Bartók pizz. *mf*

36 37 38 39 40 41 42

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

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

Bartók pizz.
 Bartók pizz.
 tambura slap*
 tambura slap*

43 44 45 46 47 48

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

pick up bow
 pick up bow

49 50 51 52 53

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

col legno
 col legno
 tap on inst. shoulder (l.h.)
 tap on inst. shoulder (l.h.)
 *ord. pizz.

n
n
p
p
mf
mf

54 55 56 57 58

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

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb. 1

Cb. 2

59 60 61 62 63 64

with a little pulse developing

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb. 1

Cb. 2

65 66 67 68 69

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

Bartók pizz.

Vla. *f* Bartók pizz.
 Vla. 2 *f* Bartók pizz.
 Vc. 1 *pp* *mf* *pp* (sul pont.) ad lib. bowing into full tremolo gradually to ord.
 Vc. 2 *pp* *mf* *pp* (sul pont.) ad lib. bowing into full tremolo gradually to ord.
 Cb. 1 pick up bow *pp* *mf* *pp* (sul pont.) ad lib. bowing into tremolo to ord.
 Cb. 2 pick up bow *pp* (sul pont.) ad lib. bowing into tremolo to ord.

70 71 72 73

Vla.
 Vla. 2
 Vc. 1 *pp* *ff* *pp* *mf*
 Vc. 2 *mf* *pp* *mf* *pp*
 Cb. 1 *mf* *pp* *mf* *pp*
 Cb. 2 *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

86

sul pont. & non-vib. --- ord. & molto vib. --- sul pont. & non-vib. (sul pont.) ad lib. bowing into full tremolo chop*

pp < *mf* *pp* *mf*

sul pont. & non-vib. --- ord. & molto vib. --- sul pont. & non-vib. (sul pont.) ad lib. bowing into full tremolo chop*

pp < *mf* *pp* *mf*

ord. arco - on the string

ord. arco - on the string

*pizz.

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. *pp* < *mf* > *pp* *mf*

sim. *pp* *mf* *pp* *mf*

91 92 93 94

sim. ∇ settling in

Vla. $pp < mf$ pp mf

Vla. 2 pp mf pp mf

Vc. 1

Vc. 2

Cb. 1

Cb. 2

95 96 97 98

102 $\text{♩} = \text{♩} = 88$ poco a poco accel. towards $\text{♩} = 124$ at m.m. 150

Vla. $\text{ord. arco - on the string}$

Vla. 2 $\text{ord. arco - on the string}$

Vc. 1 $\text{ord. arco - on the string}$

Vc. 2 $\text{ord. arco - on the string}$

Cb. 1

Cb. 2

99 100 101 102 103 104

Vla.

Vla. 2

Vc. 1

Vc. 2

Cb. 1

Cb. 2

105 106 107 108 109

110

11

110 111 112 113

deliberately heavy

114 115 116 117

jeté
p

118

118 119 120 121

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

122 123 124 125

126

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

126 127 128 129

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

arco - jeté

p

pizz.

130 131 132 133

134 arco 13

f solo

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb. 1

Cb. 2

134 135 136 137

(jeté)

mf

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb. 1

Cb. 2

138 139 140 141

142

mf

(jeté)

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb. 1

Cb. 2

142 143 144 145

14

Vla. 1 *cresc.* *f*
 Vla. 2 *cresc.* *f*
 Vc. 1 *cresc.* *f*
 Vc. 2 *cresc.* *f*
 Cb. 1 *cresc.* *f*
 Cb. 2 *cresc.* *f*

146 147 148 149

150

Solid Groove ♩ = 124

Vla. *solo*
 Vla. 2 *col legno*
 Vc. 1 *mf* *arco - jeté*
 Vc. 2 *mf* *tambura slap*
 Cb. 1 *mf* *chop*
 Cb. 2 *mf* *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

166

166 167 168 169

Vla. 1 *mp espress.*

Vla. 2 *mp espress.*

Vc. 1 *mf solo*

Vc. 2

Cb. 1 *mf*

Cb. 2 *mf*

170 171 172 173

Vla. 1 *cresc.*

Vla. 2 *cresc.*

Vc. 1 *cresc.*

Vc. 2 *cresc.*

Cb. 1 *cresc.*

Cb. 2 *cresc.*

arco *ff*

174 *pizz.*
p

Vla. 2 *pizz.*
p

Vc. 1 **pizz.*
pp

Vc. 2 **pizz.*
pp

Cb. 1 *tap on inst. shoulder*
pp

Cb. 2 *tap on inst. shoulder*
pp

174 175 176 177

arco - sul pont. *cresc.* arco - jeté, sul pont. *cresc.* ord.

Vla. 2 *cresc.* *p cresc.*

Vc. 1 *cresc.* *p cresc.*

Vc. 2 *cresc.* *p cresc.*

Cb. 1 *cresc.* *p cresc.*

Cb. 2 *cresc.* *p cresc.*

178 179 180 181

chop

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

182

Vla. pizz. *mf*

Vla. 2 pizz. *mf*

Vc. 1 arco *mf solo*

Vc. 2 arco - jeté *mp*

Cb. 1 ord. arco *mp espress.*

Cb. 2 arco *mp espress.*

182 183 184 185

Vla. arco *cresc.* *sim.*

Vla. 2 arco *cresc.* *sim.*

Vc. 1 *cresc.*

Vc. 2 *cresc.*

Cb. 1 *cresc.*

Cb. 2 *cresc.*

186 187 188

Vla. *ff* *f cresc. poco a poco* (chop)
 Vla. 2 *ff* *jeté f cresc. poco a poco* *chop
 Vc. 1 *ff* *f cresc. poco a poco*
 Vc. 2 *ff* *f cresc. poco a poco* (chop)
 Cb. 1 *ff* *f cresc. poco a poco* (chop)
 Cb. 2 *ff* *f cresc. poco a poco* (chop)

189 190 191

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

192 193

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

194 195

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

196 197

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

198 199

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

200 201

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

202 203

204 205