

K E V I N   W I L T

# GROOVE INCUBATION

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*for string quartet*

Approximate duration: 7:30



WHISTLING  
VINE MUSIC

# GROOVE INCUBATION

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*for string quartet*

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.

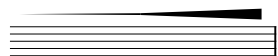
The piece opens with several textural elements trying to establish a basic harmonic language. Eventually, the task moves toward discovering a simple pulse, then a basic meter, and so on, until the first element is solidified in the basses. The piece continues this process, adding layers one at a time,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

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

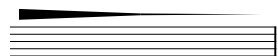
This version for string quartet was written in 2024 for the Con Brio Quartet.

KEVIN WILT

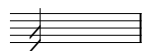
## Index of Symbols:



sul ponticello + non-vibrato → ord. + molto vibrato



ord. + molto vibrato → sul ponticello + non-vibrato



Chop: Mute strings with L.H., and bow a short down bow at the frog to create a crisp bluegrass effect.



Tambura Slap: Slap dampened strings onto fingerboard for percussive bluegrass effect.

**The approximate duration of this work is 7:30.**

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

[www.kevinwilt.com](http://www.kevinwilt.com)

or contact the composer at:

[kevin@kevinwilt.com](mailto:kevin@kevinwilt.com)

WHISTLING  
VINE MUSIC



# GROOVE INCUBATION

for string quartet

KEVIN WILT

## GROOVE INCUBATION

Mechanically  $\text{♩} = 88$   
sul pont. & non-vib.      ord. & molto vib.      sul pont. & non-vib.

Violin 1:  $p$  (measures 1-2),  $f$  (measures 2-3),  $pp$  (measures 4-5),  $ord.$  (measures 5-6), hide bow change (measures 5-6)

Violin 2:  $p$  (measures 4-5),  $f$  (measures 5-6)

Viola:  $p$  (measures 4-5),  $f$  (measures 5-6)

Violoncello:  $p$  (measures 4-5),  $f$  (measures 5-6)

Measures 1, 2, 3, 4, 5, 6

(sul pont.)      ord.

ad lib. bowing      into full tremolo

G.P.

Vln. 1:  $f$  (measures 9-10),  $ff$  (measures 10-11),  $ord.$  (measures 11-12), G.P. (measures 11-12)

Vln. 2:  $pp$  (measures 7-8), hide bow change (measures 7-8),  $f$  (measures 9-10),  $ff$  (measures 10-11),  $ord.$  (measures 11-12), G.P. (measures 11-12)

Vla.:  $pp$  (measures 9-10),  $f$  (measures 10-11),  $p$  (measures 11-12),  $f$  (measures 11-12),  $ff$  (measures 12-13),  $ord.$  (measures 12-13), G.P. (measures 12-13)

Vcl.:  $p$  (measures 7-8),  $f$  (measures 8-9),  $pp$  (measures 9-10),  $f$  (measures 10-11),  $ff$  (measures 11-12),  $ord.$  (measures 12-13), G.P. (measures 12-13)

Measures 7, 8, 9, 10, 11, 12

GROOVE INCUBATION

13

Vln. 1

Vln. 2

Vla.

Vcl.

13 14 15 16 17 18

*p* *f* *pp*

sul pont. & non-vib.

hide bow change

20

Vln. 1

Vln. 2

Vla.

Vcl.

19 20 21 22

ad lib. bowing

into full tremolo

sneak in new string (*p*)

*cresc.*

sul pont.

ad lib. bowing

into full tremolo

hide bow change

*pp*

hide bow change

*p* *f* *pp*

sul pont. ad lib. bowing

sul pont. & non-vib.

(sul pont.) ad lib. bowing

into full tremolo

hide bow change

Musical score for measures 23-28, featuring Vln. 1, Vln. 2, Vla., and Vcl. The score includes various dynamics and performance instructions:

- Vln. 1:** Starts with *(mf)*, then *(f)* *molto*, and *ff*. Includes the instruction "violently" and a breath mark "ord.".
- Vln. 2:** Starts with *(p)* and *(mf)*, then *(f)* *molto*, and *ff*. Includes the instruction "sneak in new string" and a breath mark "ord.".
- Vla.:** Starts with "into full tremolo", then *(f)* *molto*, and *ff*. Includes the instruction "violently" and a breath mark "ord.".
- Vcl.:** Starts with *(f)* *molto*, and *ff*. Includes the instruction "violently" and a breath mark "ord.".

Measures 23, 24, 25, 26, 27, and 28 are marked with boxed numbers. Measure 26 also features a boxed number "26" above the staff.

Musical score for measures 29-34, featuring Vln. 1, Vln. 2, Vla., and Vcl. The score includes various dynamics and performance instructions:

- Vln. 1:** Starts with *p*, then *f*, and *p*. Includes the instruction "sul pont. & non-vib." and "ad lib. bowing".
- Vln. 2:** Starts with *p*, then *f*, and *p*. Includes the instruction "sul pont. & non-vib.".
- Vla.:** Starts with *p*, then *f*, and *p*. Includes the instruction "sul pont. & non-vib.".
- Vcl.:** Starts with *p*, then *f*, and *p*. Includes the instruction "sul pont. & non-vib.".

Measures 29, 30, 31, 32, 33, and 34 are marked with boxed numbers. Measure 33 also features a boxed number "33" above the staff.

GROOVE INCUBATION

37

ord.

bring out

Musical score for measures 35-38, featuring Violin 1, Violin 2, Viola, and Violoncello. The score is in 4/4 time and includes dynamic markings such as *f*, *mf*, *ff*, *molto*, and *fff*. Performance instructions include "bring out", "hide bow change", and "sneak in new string". Measure numbers 35, 36, 37, and 38 are indicated at the bottom of the staves.

Musical score for measures 39-44, featuring Violin 1, Violin 2, Viola, and Violoncello. The score is in 3/4 time and includes dynamic markings such as *p*, *f*, and *n*. Performance instructions include "sneak out lower string" and "sneak out higher string". Measure numbers 39, 40, 41, 42, 43, and 44 are indicated at the bottom of the staves.

45  $\text{♩} = 112$  sul pont.

Vln. 1 *p*

Vln. 2 *p* sul pont.

Vla. Bartók pizz. *mf*

Vcl. *mf*

45 46 47 48 49 50 51 52

53

Vln. 1

Vln. 2

Vla.

Vcl.

53 54 55 56 57 58 59

61

Vln. 1

Vln. 2

Vla.

Vcl.

col legno

*mf*

pizz. (all ord. pizz should be played in a quasi-jazz fashion, closer to the fingerboard.)

60 61 62 63 64 65 66

69

Vln. 1

Vln. 2

Vla.

Vcl.

67 68 69 70 71

with a little pulse developing

Vln. 1

Vln. 2

Vla.

Vcl.

72 73 74 75 76



GROOVE INCUBATION

♩ = 112

poco accel. towards m.m. 104

77 sul pont. V

Vln. 1

hide bow change

*p* < *mf* *p* *mf* *p* < *mf*

Vln. 2

sul pont. V

hide bow change

*p* < *mf* *p* *mf*

Vla.

sul pont. V

hide bow change

*p* < *mf* *p* *mf*

Vcl.

Bartók pizz.

*f*

77 78 79 80 81

Vln. 1

*p* *mf*

Vln. 2

*p* < *mf* *p* *mf*

Vla.

*p* < *mf* *p* *mf*

Vcl.

82 83 84

85

Vln. 1

*p* *mf* *p* *mf dim.*

Vln. 2

*mf* *p* *mf* *p* *mf*

Vla.

*mf* *p* *mf* *p* *mf*

Vcl.

Solo ord. pizz. *mf*

85 86 87 88

Detailed description: This page of the score covers measures 85 to 88. It features four staves: Violin 1, Violin 2, Viola, and Violoncello. Measure 85 begins with a dynamic of *mf* in the cello and *mf* in the violins. Violin 1 has a crescendo from *p* to *mf* and then a decrescendo to *p*. Violin 2 has a crescendo from *p* to *mf* and then a decrescendo to *p*. Viola has a crescendo from *p* to *mf* and then a decrescendo to *p*. The cello part is marked 'Solo ord. pizz.' and *mf*. Measure 86 continues with similar dynamics. Measure 87 features a *mf dim.* marking in the first violin. Measure 88 concludes the section with a *mf* dynamic in the first violin.

Vln. 1

*n*

Vln. 2

*p* *mf* *p*

Vla.

*p* *mf* *p* *mf*

Vcl.

89 90 91 92

Detailed description: This page of the score covers measures 89 to 92. It features the same four staves as the previous page. Measure 89 continues the dynamics from the previous page. Measure 90 shows a crescendo from *p* to *mf* in the first violin and a decrescendo from *mf* to *p* in the second violin. Measure 91 features a *n* (no dynamics) marking in the first violin and a crescendo from *p* to *mf* in the second violin. Measure 92 concludes with a decrescendo from *mf* to *p* in the second violin and a crescendo from *p* to *mf* in the viola.

93

Vln. 1

Vln. 2

Vla.

Vcl.

93 94 95 96 97

101

Vln. 1

Vln. 2

Vla.

Vcl.

98 99 100 101 102

..... Settling in (♩ = 176)

Vln. 1  
*p* *mf*

Vln. 2  
*p* *mf* *p* *mf*

Vla.

Vcl.

103 104 105 106 107

109  
♩ = ♩ (♩ = 88) *poco accel. towards m.m. 156*.....

Vln. 1  
*mp*

Vln. 2  
bring out  
*mp* exchange w/ Viola

Vla.  
bring out  
*mp* exchange w/ Violin 2

Vcl.  
*mp*

108 109 110 111 112

Vln. 1

Vln. 2

Vla.

Vcl.

113 114 115 116

117

Vln. 1

Vln. 2

Vla.

Vcl.

deliberately heavy

*mf*

117 118 119 120

Vln. 1

Vln. 2

Vla.

Vcl.

sul pont.

121 122 123 124

125 gradually to ord.

Vln. 1 *cresc. poco a poco*

Vln. 2 *mp cresc. poco a poco*

Vla. *cresc. poco a poco*

Vcl. *cresc. poco a poco*

125 126 127 128

Vln. 1

Vln. 2

Vla.

Vcl.

129 130 131 132

133 ord.

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vcl. *mf*

133 134 135 136

Vln. 1

Vln. 2

Vla.

Vcl.

137 138 139 140

Vln. 1

Vln. 2

Vla.

Vcl.

141 Solo *f* *espress.* 142 143 144

Vln. 1

Vln. 2

Vla.

Vcl.

145 146 147 148

149

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vcl. *mf*

149 150 151 152

Vln. 1

Vln. 2

Vla.

Vcl. arco

153 154 155 156

157 Solid Groove ♩ = 124

Vln. 1 *col legno*

Vln. 2 Foot taps

Vla.

Vcl. *pizz.*

157 158 159 160



Vln. 1

Vln. 2

Vla.

Vcl.

161 162 163 164

*mp*

165

Vln. 1

*mp cresc. poco a poco*

Vln. 2

ord.

*mp cresc. poco a poco*

Vla.

*mp cresc. poco a poco*

Vcl.

*cresc. poco a poco*

165 166 167 168

Vln. 1

Vln. 2

Vla.

Vcl.

169 170 171 172

173

Vln. 1 *mf* *espress. cresc. poco a poco*

Vln. 2 *mf* *espress. cresc. poco a poco*

Vla. Solo *mf* *cresc. poco a poco*

Vcl. *mf* *cresc. poco a poco*

173 174 175 176

Vln. 1 *f* *ff* *pizz.* *p sub. cresc. poco a poco*

Vln. 2 *f* *ff* *p sub. cresc. poco a poco*

Vla. *f* *ff* *bring out* *pizz.* *p sub. cresc. poco a poco*

Vcl. *f* *ff* *arco* *p sub. cresc. poco a poco*

177 178 179 180 181

Vln. 1

Vln. 2

Vla.

Vcl. *col legno*

182 183 184

185 186 187 188

Vln. 1 arco (mp)

Vln. 2 sul pont. (mp)

Vla. (mp)

Vcl. (mp)

189 190 191 192

Vln. 1 (mf)

Vln. 2 ord. (mf)

Vla. arco (mf espress.)

Vcl. ord. (mf espress.)

193 194 195 196

Vln. 1 (f) — (ff) gliss.

Vln. 2 (f) — (ff)

Vla. (f) — (ff)

Vcl. (f) — (ff)

**197 Shout Chorus**

Vln. 1

Vln. 2

Vla.

Vcl. (all equally short) arco

197 198 199 200

Vln. 1

Vln. 2

Vla.

Vcl.

201 202 203 204

205

Vln. 1

Vln. 2

Vla.

Vcl.

205 206 207 208

Vln. 1

Vln. 2

Vla.

Vcl.

209 210 211 212

*fff*

*fff*

*fff*

*fff*