

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:

$\frac{1}{4}$	$\frac{3}{4}$	$\frac{1}{4}$	$\frac{3}{4}$
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)

Piccolo:

- Measure 1: $\text{4}/\text{4}$, dynamic **p**.
- Measure 2: $\text{4}/\text{4}$, dynamic **ppp**.
- Measure 3: $\text{6}/\text{4}$, dynamic **p**, instruction **'tsss'**.
- Measure 4: $\text{4}/\text{4}$.

Clarinet in B_b:

- Measure 1: $\text{4}/\text{4}$, dynamic **mp**.
- Measure 2: $\text{4}/\text{4}$, dynamic **pp**.
- Measure 3: $\text{4}/\text{4}$, dynamic **mf**.
- Measure 4: $\text{4}/\text{4}$, dynamic **ppp**.

Violin I:

- Measure 1: $\text{4}/\text{4}$, dynamic **pppp**.
- Measure 2: $\text{4}/\text{4}$, dynamic **mp**.
- Measure 3: $\text{6}/\text{4}$, dynamic **p**, instruction **arco normale**.
- Measure 4: $\text{4}/\text{4}$.

Violin II:

- Measure 1: $\text{4}/\text{4}$, dynamic **p**.
- Measure 2: $\text{4}/\text{4}$, dynamic **mp**.

Viola:

- Measure 1: $\text{4}/\text{4}$, dynamic **p**.
- Measure 2: $\text{4}/\text{4}$, dynamic **ppp < mp**.
- Measure 3: $\text{4}/\text{4}$, dynamic **p < mf**.

Violoncello:

- Measure 1: $\text{4}/\text{4}$, dynamic **p**.
- Measure 2: $\text{4}/\text{4}$, dynamic **ppp < mp**.
- Measure 3: $\text{4}/\text{4}$, dynamic **p < mf**.

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

** - Unmeasured bisbiglando. 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.

3
4

4
4

bis ~~~~~

bis ~~~~~

bis ~~~~~

bis ~~~~~,

mp

pp sub.

mf

poco sul pont.

pizz.

(mp)

pp

pp

pp

pp

Picc. 9 4/4 'tssss' **p**

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

Vln. arco normale. **p** **mp**

Vln. **p** **mp**

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

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

4/4 3/4 4/4 poco sul pont. trem. 8va- **pppp** **mp**

4/4 3/4 4/4 8va- **pp** **pp** **pp** **pp** **pizz.**

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

B

14

Picc. *pp* *mf*

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

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

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

Vla. IV *ppp* *mp* *ppp* *mf* *ppp* sul tasto.
(ppp)

Vc. III *ppp* *mp* *ppp* *mf* *ppp* sul tasto.

C

17 3
4

Picc. whistle tone ad lib.
* *pp*

Cl. *bis* ~~~~~ *bis* ~~~~~ *bis* ~~~~~ *bis* ~~~~~ *bis* ~~~~~

ppp

Vln. arco.
poco vib.

Vln. ord.
poco vib.

Vla. ord.
poco vib.

Vc. ord.
poco vib.

* - 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

Picc.

$\frac{4}{4}$ accel. $\frac{5}{4}$ $\frac{4}{4}$

Cl. molto vib. \bowtie $\frac{mf}{3}$ $\frac{pp}{3}$ ord. $\frac{\#}{4}$

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

Vln. $\frac{mf}{3}$ $\frac{mf}{3}$ $\frac{f}{3}$ $\frac{pp}{3}$ on the string, as short as possible, punta d'arco

Vla. $\frac{mf}{3}$ $\frac{f}{3}$ $\frac{pp}{3}$ on the string, as short as possible, punta d'arco

Vc. $\frac{mp}{3}$ $\frac{mp}{3}$ $\frac{f}{3}$ $\frac{pp}{3}$ on the string, as short as possible, punta d'arco

D

23 faster, a bit warmer
(♩ = ca.60)

Picc. $\begin{array}{c} 4 \\ 4 \end{array}$ $\begin{array}{c} 3 \\ 4 \end{array}$ $\begin{array}{c} 4 \\ 4 \end{array}$ $\begin{array}{c} 3 \\ 4 \end{array}$ $\begin{array}{c} 5 \\ 4 \end{array}$

Cl. $\begin{array}{c} bisbigliando \sim\!\!\!\sim \\ ppp \end{array}$ $\begin{array}{c} bis. \sim\!\!\!\sim \\ mp \end{array}$ $\begin{array}{c} bis. \sim\!\!\!\sim \\ ppp \end{array}$ $\begin{array}{c} bis. \sim\!\!\!\sim \\ mp \end{array}$ $\begin{array}{c} bis. \sim\!\!\!\sim \\ pp \end{array}$

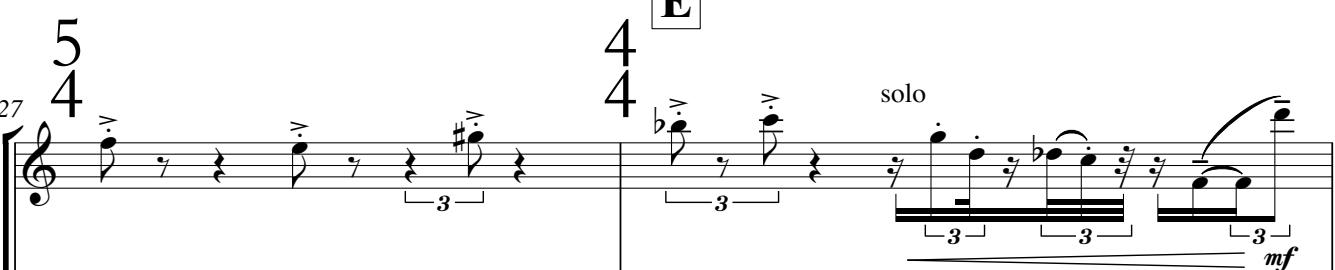
Vln. $\begin{array}{c} 4 \\ 4 \end{array}$ $\begin{array}{c} 3 \\ 4 \end{array}$ $\begin{array}{c} 4 \\ 4 \end{math>$

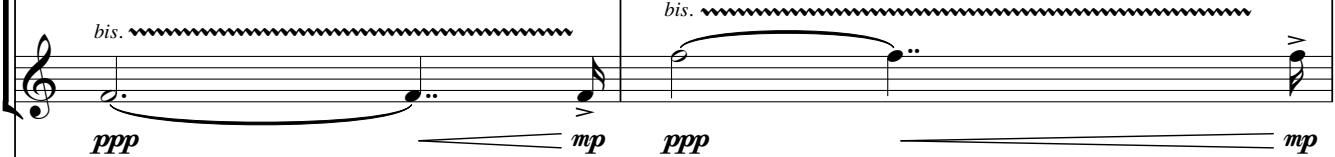
Vln. $\begin{array}{c} ord., poco sul pont. \\ gliss. \\ ppp \end{array}$

Vla. $\begin{array}{c} ord. \\ p \end{array}$

Vc. $\begin{array}{c} arco, senza vib. \\ p \end{array}$

27

Picc. 5 4 

Cl. bis. 

Vln. 5 4 

Vln. gliss. 

Vla. 

Vc. 

E

Picc. 29

Picc. (non-legato)

Cl. molto vib. bis. mp ppp mp

Vln. arco I pizz. arco IV fp

Vln. gliss.

Vla.

Vc. fp

F

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

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

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

Vln. *gliss.* *f* poco sul pont. *gliss.* *s.p.*
pp sub. *mf*

Vla. *gliss.* III II I *p* *mf*

Vc. *p* III II I *3* *3* *mf*

33

Picc.

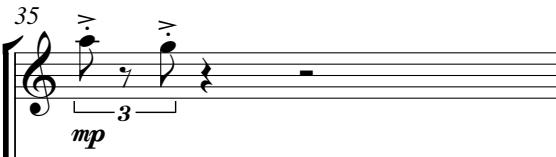
Cl. *bis.* *pp* *mf pp* *mf pp* *bis. ~*

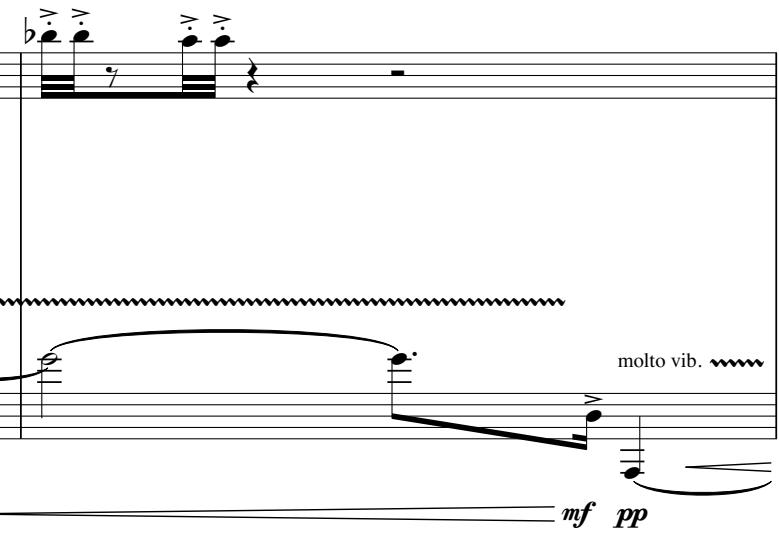
Vln. *p* *<f* *ord.* *p* *espr. <f*

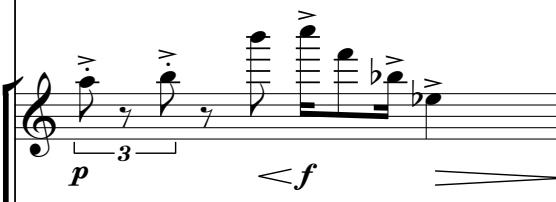
Vln. *p* *<f* *pp* *mf* *s.p.*

Vla. *f* *mp mf*

Vc. *f* *mp* *3* *3* *mf*

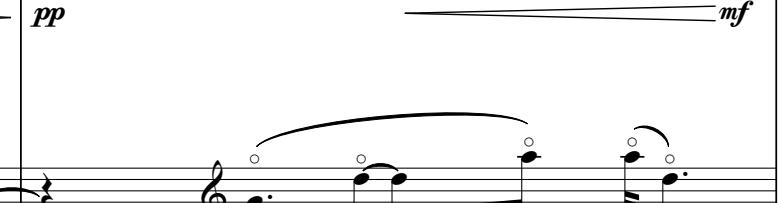
Picc. 35 

Cl. 

Vln. 

Vln. 

Vla. 

Vc. 

G

poco accel.

37

Picc.

Cl.

Vln.

Vln.

Vla.

Vc.

bis. *molto vib.*

mf pp

p *f*

ord. *pp*

f

mp *f*

gliss. *mf*

f

mp *mf*

f

mp *mf*

(♩ = ca. 70) A tempo (♩ = ca. 60)

Picc. 39 5 'shh!' 4

Cl. bis. ~~~~~ bis. ~~~~~

Vln. 3 mp f p ff 5 4 on the string,
short as possible,
punta d'arco 4

ord. → m.s.p. on the string,
short as possible,
punta d'arco

Vln. pp f pppp

gliss. → m.s.p. on the string,
short as possible,
punta d'arco

Vla. 3 p f gliss. - pppp

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

Vc. mp f - pppp

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

H

41

Picc.

Cl.

Vln.

Vln.

Vla.

Vc.

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

4 *4*

pp

solo
bis ~~~~
bis ~~~~
bis ~~~
bis ~~~~~ bis ~~~

mp *mp* *mp* *ppp sub.* *mp*

spiccato, (punta d'arco)
(pppp)

spiccato, (punta d'arco)
(pppp)

spiccato, (punta d'arco)
(pppp)

spiccato, (punta d'arco)
(pppp)

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

3 5 4

4 I

46

Picc.

Cl.

Vln.

Vln.

Vla.

Vc.

50

2 4 5 4 4 4 6 4

Picc.

Cl. *f* *ppp* *molto vib.* *bis* *mf* *ppp*

Vln. *5* *5*

Vln. *5* *5*

Vla. *5* *5*

Vc. *5* *5*

2 4 5 4 4 4 6 4

The musical score consists of four systems of music. The first system features Piccolo (Picc.) and Clarinet (Cl.). The second system features Violin (Vln.), Violin (Vln.), Viola (Vla.), and Cello/Bass (Vc.). The third system continues with Vln., Vln., and Vla. The fourth system concludes with Vc.

Measure 50 starts with a Piccolo (Picc.) part consisting of six eighth-note strokes. The Clarinet (Cl.) part includes a dynamic *f*, a melodic line with grace notes, and a performance instruction *molto vib.*. The section ends with a dynamic *ppp* and a melodic line with grace notes. The section begins with a dynamic *ppp*.

Measure 51 starts with a Violin (Vln.) part featuring a rhythmic pattern of eighth-note pairs over a five-beat bar line. The Violin (Vln.) part follows with a similar pattern. The Viola (Vla.) part also follows with a similar pattern. The Cello/Bass (Vc.) part follows with a similar pattern.

Measure 52 starts with a Violin (Vln.) part featuring a rhythmic pattern of eighth-note pairs over a five-beat bar line. The Violin (Vln.) part follows with a similar pattern. The Viola (Vla.) part follows with a similar pattern. The Cello/Bass (Vc.) part follows with a similar pattern.

Measure 53 starts with a Violin (Vln.) part featuring a rhythmic pattern of eighth-note pairs over a five-beat bar line. The Violin (Vln.) part follows with a similar pattern. The Viola (Vla.) part follows with a similar pattern. The Cello/Bass (Vc.) part follows with a similar pattern.

Measure 54 starts with a Violin (Vln.) part featuring a rhythmic pattern of eighth-note pairs over a five-beat bar line. The Violin (Vln.) part follows with a similar pattern. The Viola (Vla.) part follows with a similar pattern. The Cello/Bass (Vc.) part follows with a similar pattern.

Measure 55 starts with a Violin (Vln.) part featuring a rhythmic pattern of eighth-note pairs over a five-beat bar line. The Violin (Vln.) part follows with a similar pattern. The Viola (Vla.) part follows with a similar pattern. The Cello/Bass (Vc.) part follows with a similar pattern.

Measure 56 starts with a Violin (Vln.) part featuring a rhythmic pattern of eighth-note pairs over a five-beat bar line. The Violin (Vln.) part follows with a similar pattern. The Viola (Vla.) part follows with a similar pattern. The Cello/Bass (Vc.) part follows with a similar pattern.

Measure 57 starts with a Violin (Vln.) part featuring a rhythmic pattern of eighth-note pairs over a five-beat bar line. The Violin (Vln.) part follows with a similar pattern. The Viola (Vla.) part follows with a similar pattern. The Cello/Bass (Vc.) part follows with a similar pattern.

Measure 58 starts with a Violin (Vln.) part featuring a rhythmic pattern of eighth-note pairs over a five-beat bar line. The Violin (Vln.) part follows with a similar pattern. The Viola (Vla.) part follows with a similar pattern. The Cello/Bass (Vc.) part follows with a similar pattern.

Measure 59 starts with a Violin (Vln.) part featuring a rhythmic pattern of eighth-note pairs over a five-beat bar line. The Violin (Vln.) part follows with a similar pattern. The Viola (Vla.) part follows with a similar pattern. The Cello/Bass (Vc.) part follows with a similar pattern.

Measure 60 starts with a Violin (Vln.) part featuring a rhythmic pattern of eighth-note pairs over a five-beat bar line. The Violin (Vln.) part follows with a similar pattern. The Viola (Vla.) part follows with a similar pattern. The Cello/Bass (Vc.) part follows with a similar pattern.

Measure 61 starts with a Violin (Vln.) part featuring a rhythmic pattern of eighth-note pairs over a five-beat bar line. The Violin (Vln.) part follows with a similar pattern. The Viola (Vla.) part follows with a similar pattern. The Cello/Bass (Vc.) part follows with a similar pattern.

Measure 62 starts with a Violin (Vln.) part featuring a rhythmic pattern of eighth-note pairs over a five-beat bar line. The Violin (Vln.) part follows with a similar pattern. The Viola (Vla.) part follows with a similar pattern. The Cello/Bass (Vc.) part follows with a similar pattern.

Measure 63 starts with a Violin (Vln.) part featuring a rhythmic pattern of eighth-note pairs over a five-beat bar line. The Violin (Vln.) part follows with a similar pattern. The Viola (Vla.) part follows with a similar pattern. The Cello/Bass (Vc.) part follows with a similar pattern.

Measure 64 starts with a Violin (Vln.) part featuring a rhythmic pattern of eighth-note pairs over a five-beat bar line. The Violin (Vln.) part follows with a similar pattern. The Viola (Vla.) part follows with a similar pattern. The Cello/Bass (Vc.) part follows with a similar pattern.

54

Picc.

6 4 5 4 4 4 2 4

Cl. bis ~~~~~ sung bis ~~~~~ bis ~~~~~

ff ppp *mf* *ppp sub.*

Vln. 3

Vln. 3

Vla. 3

Vc. 3 IV

57

Picc. 2 4 5 4 3 4 4 4

Cl. *bis* *mp* *mf*

Vln. 2 4 5 4 3 4 4 4

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

Vla. * col legno tratto *pp* *sim.*

Vc.

* - 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

4 4
Picc.

Cl.

Vln. col legno tratto
Vln. sim.
Vla.
Vc.

63

Picc.

Cl.

Vln.

Vln.

Vla.

Vc.

whistle tone ad lib.
*

pppp

col legno tratto

pp

The musical score page contains five staves. From top to bottom: Piccolo (Picc.), Clarinet (Cl.), Violin (Vln.), Double Bass (Vla.), and Cello (Vc.). The Piccolo staff has a dynamic of *pppp*. The Clarinet staff has a dynamic of *p* and a curved line above it. The Violin and Double Bass staves show sixteenth-note patterns. The Double Bass staff includes dynamic markings *col legno tratto* and *pp*, and articulation marks *5* under some notes. The Cello staff has a dynamic of *sim.* and articulation marks *5* under some notes. A vertical bar separates the first section from the second, which includes a dynamic of *p* and a curved line above it.

L

65

Picc.

Cl. *bis* ~~~~~~

Vln. *mp* ——————

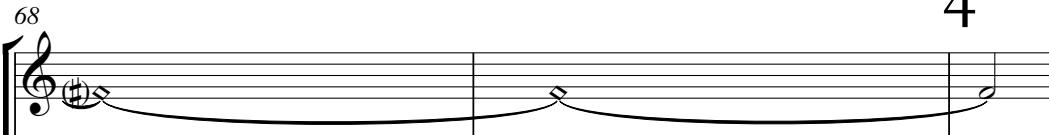
Vln. *mf* ——————

Vla.

Vc. 5 5 5 5

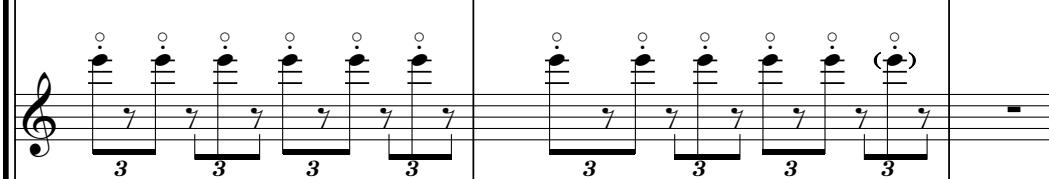
This musical score page contains five staves of music for orchestra. The first staff is for the Piccolo (Picc.), the second for the Clarinet (Cl.), the third for Violin (Vln.), the fourth for Violin (Vln.), and the fifth for Cello (Vc.). The key signature is one sharp. Measure 65 begins with a sustained note on the Piccolo. The Clarinet part features a sustained note with a grace note and dynamics 'bis' and 'mp'. The Violin parts consist of sixteenth-note patterns, with the first violin playing eighth-note pairs and the second violin providing harmonic support. The Cello part consists of eighth-note patterns. Measure numbers 5 are indicated below the Cello staff.

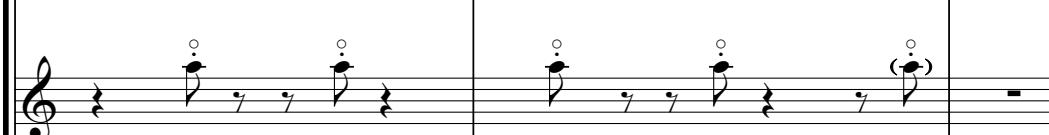
68

Picc. 

Cl. 

Vln. 

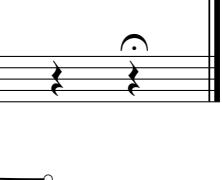
Vln. 

Vla. 

Vc. 

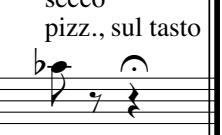
2 4

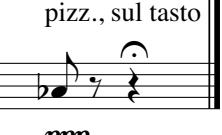
picc. 

Cl. 

Vln. 

Vln. 

Vla. 

Vc. 

secco
pizz., sul tasto

secco
pizz., sul tasto

secco
pizz., sul tasto

secco
pizz., sul tasto