

Jasper Dommett

for the Hill Quartet

Why's The Grass Gotta Be Blue?

For String Quartet

2022

Full score

Why's The Grass Gotta Be Blue?

for String Quartet

Jasper Dommett

(2022)

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Duration c. 6 minutes

The first performance was given on March 4th 2022 in the Angela Burgess Recital Hall at the Royal Academy of Music by the Hill Quartet

Programme Note

“If you looked at my iPod, you would get a trip out of all the different music, from the real heavy metal to bluegrass to classical.” - **Eric Close**

- Does the way we listen to music change our perception?
- What techniques from bluegrass relate to contemporary music?
- Can I imitate the sound of a record player?
- Why am I so drawn to this style of performing?
- What are the most important elements of Bluegrass?

JD

Performance Directions

— Increase of bow pressure to achieve a complete “scratch” tone

— Sustain heavy bow pressure for a “scratch” tone

— 12TET natural, flat, sharp

— Quarter flat

— Quarter sharp

— Three-quarter flat

— Three-quarter sharp

Where cents (ct.) are not given default to +/-50ct. achieving a completely “out of tune” effect.

Bars 67-80 focus on the playing technique, Chopping, developed within the Bluegrass tradition. Solo lines are to improvise with given pitches using this technique and accompanying lines to imitate that sound also. Instructions on how to perform this style can be found here:

<https://www.youtube.com/watch?v=3sqjFsi61Y8>

https://drive.google.com/file/d/1n_6poR3EexMIGL-fjp4RIaaJtleyKiyi/view



The final bar should feel like an abrupt shift in which the whole quartet freezes in time. The piece should end as if someone has pulled out the plug of the record player.

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$\text{♩} = 70$ **out of no where**

Violin I

Violin II

Viola

Violoncello

secco sempre

ffpp ff

secco sempre

ffpp ff

secco sempre

ffpp ff

pizz.

ff

ff

ff

ff

pp

Why's The Grass Gotta Be Blue?

Musical score page 11, featuring two staves of music. The top staff consists of three treble clef staves, and the bottom staff consists of one bass clef staff. The music includes dynamic markings such as *ffpp*, *ff*, *ffpp*, *ff*, *ffpp*, *ff*, *ffpp*, *ff*, and *ffpp*. There are also slurs, grace notes, and a tempo marking of *mp*. The page is divided by vertical bar lines, and there are section markings "arco III" and "IV" near the center.

Why's The Grass Gotta Be Blue?

9

15

ffpp — *ff*

II
III

ff sempre

ffpp — *ff*

ff sempre

ff

ff sempre

ff

17

ffpp

I
II

ffpp

ffpp

ffpp

10

♩ = 60 whoozy and melting

con sord.

con sord.

ppp molto sul tasto flautando

con sord.

ff

ppp molto sul tasto flautando

con sord.

ff

ppp molto sul tasto flautando
arco
con sord.

ppp molto sul tasto flautando

26

Musical score for orchestra and piano, page 26, measures 1-4. The score consists of four staves: Violin 1 (G clef), Violin 2 (F clef), Cello/Bass (C clef), and Piano (F clef). The key signature is one sharp. Measure 1: Violin 1 plays eighth-note pairs, Violin 2 plays eighth-note pairs, Cello/Bass plays eighth-note pairs, and Piano plays eighth-note pairs. Measure 2: Violin 1 plays eighth-note pairs, Violin 2 plays eighth-note pairs, Cello/Bass plays eighth-note pairs, and Piano plays eighth-note pairs. Measure 3: Violin 1 plays eighth-note pairs, Violin 2 plays eighth-note pairs, Cello/Bass plays eighth-note pairs, and Piano plays eighth-note pairs. Measure 4: Violin 1 plays eighth-note pairs, Violin 2 plays eighth-note pairs, Cello/Bass plays eighth-note pairs, and Piano plays eighth-note pairs.

31

35

vib. ord.
+4ct vib. ord.
vib. ord.
-51ct
vib. ord.
molto vib.

$\text{♩} = 140$ a rodeo on acid

43

senza sord.

senza sord.
senza sord.
senza sord.
senza sord.
pizz. - quasi double bass
ff

46

f
f
f
f
f

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49

pp *mf* - *p* *f*
pp *mf* *p* *f*
pp *mf* *p* *f*
pp

53

pp
ff *pp*
ff *pp*
pp

56

pp
f *pp*
f *pp*

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13

58

ff sub.

ff quasi white noise

ff quasi white noise

ff

arco

$\text{♩} = \text{♩}$

$2/4$ 16

Musical score for orchestra, page 61, measures 1-4. The score consists of four staves:

- Violin 1 (Top Staff):** Playing sixteenth-note patterns. Measure 1 starts in 6/16, changes to 4/4 at measure 2. Dynamics: *f*. Articulation: accents.
- Violin 2 (Second Staff):** Playing eighth-note patterns. Measure 1 starts in 6/16, changes to 4/4 at measure 2. Dynamics: *f*.
- Cello/Bass (Third Staff):** Playing eighth-note patterns. Measure 1 starts in 6/16, changes to 4/4 at measure 2. Dynamics: *f*.
- Bassoon (Bottom Staff):** Playing quarter notes. Measure 1 starts in 6/16, changes to 4/4 at measure 2. Dynamics: *f*. Articulation: *pizz.*

in strict tempo - hard chop (ghost pitches)

repeat ad lib.

67

in strict tempo - soft chop (ghost pitches)

tempo molto rubato quasi cadenza*

ff

71

$\text{♪} = \text{♪}$

$\text{♪} = \text{♪}$

f

pizz. f

f

pp f

74

arco

pliss.

pp

ff pp ff

*Improvise on given notes incorporating "chopping" technique, slowly shifting pattern of notes to new harmony. On repeat, slowly shift pattern of notes back to original harmony. On continuation maintain pattern into Bar 71

repeat ad lib.

in strict tempo - soft chop (ghost pitches)

mp "ff"

tempo molto rubato quasi cadenza**

ff

12/4

in strict tempo - hard chop (ghost pitches)

mp "ff"

81

pp

f

pp

p
pizz.

pp

85

f

pp

f

f

**Improvise on given notes incorporating "chopping" technique, slowly shifting pattern of notes to new harmony. On repeat, slowly shift pattern of notes back to original harmony. On continuation maintain pattern into Bar 81

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89

ff

ff

ff

ff

rit.....

92

arco

b

pp

..... ♩ = 60 like water

95

-14ct

-28ct

-42ct

-14ct

-28ct

ff

Why's The Grass Gotta Be Blue?

17

98

-14ct -14ct -28ct senza vib.

p p -8ct -12ct -14ct -28ct senza vib.

p -6ct -4ct -28ct -28ct senza vib.

p -10ct -14ct senza vib.

p **pp**

102

vib. ord. -28ct (-14ct) -42ct rhythmic vib. -28ct senza vib.

-14ct -28ct -28ct -49ct senza vib.

-45ct vib. ord. -28ct -28ct -28ct rhythmic vib. -28ct senza vib.

-12ct vib. ord. -60ct -28ct -28ct -28ct rhythmic vib. -28ct senza vib.

-28ct vib. ord. -28ct -28ct rhythmic vib. -28ct senza vib.

mp **pp**

107

vib. ord. -14ct -51ct -14ct 3

mf vib. ord. 3 -20ct ff -14ct ffz

mf vib. ord. 3 -31ct sffz sim. sempre

mf vib. ord. 3 -31ct ff ffz

113

sim. sempre

gliss.

sim. sempre

gliss.

118

pp

pp

-45ct

-12ct

+28ct

+28ct

mp

-51ct -28ct

mp

mp

mp

mp

123

pp

-28ct

pp

-28ct -28ct

-28ct -28ct

-28ct -28ct

-28ct +28ct

+28ct -28ct

pp

$\text{♩} = 140$ hot damn!

127

131

133

135

ff

ff

COMPLETELY STILL

Hold for at least 20"

Focus completely on the chord, as if the last 136 Bars didn't happen

137 -50ct stop abruptly with no dim.

ppp sub. molto sul tasto flautando

-50ct stop abruptly with no dim.

ppp sub. molto sul tasto flautando

-50ct stop abruptly with no dim.

ppp sub. molto sul tasto flautando

arco
-50ct stop abruptly with no dim.

ppp sub. molto sul tasto flautando

