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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112B Whitfield Street
London
W1T 5EE
UK

+44 (0)7528 666614
jasper.dommett@hotmail.com
www.jasperdommett.com

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

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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**

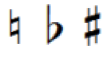
- Does the way we listen to music change our perception?
- What techniques from bluegrass relate to contemporary music?
- Can I imitate the sound of a record player?
- Why am I so drawn to this style of performing?
- What are the most important elements of Bluegrass?

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.

Why's The Grass Gotta Be Blue?

Jasper Dommett
2022

♩ = 70 **out of no where**

Violin I

III
IV

secco sempre

ffpp

ff

Violin II

III
IV

secco sempre

ffpp

ff

Viola

II
III

secco sempre

ffpp

ff

Violoncello

ff

pizz.

p

4

ffpp

ff

ffpp

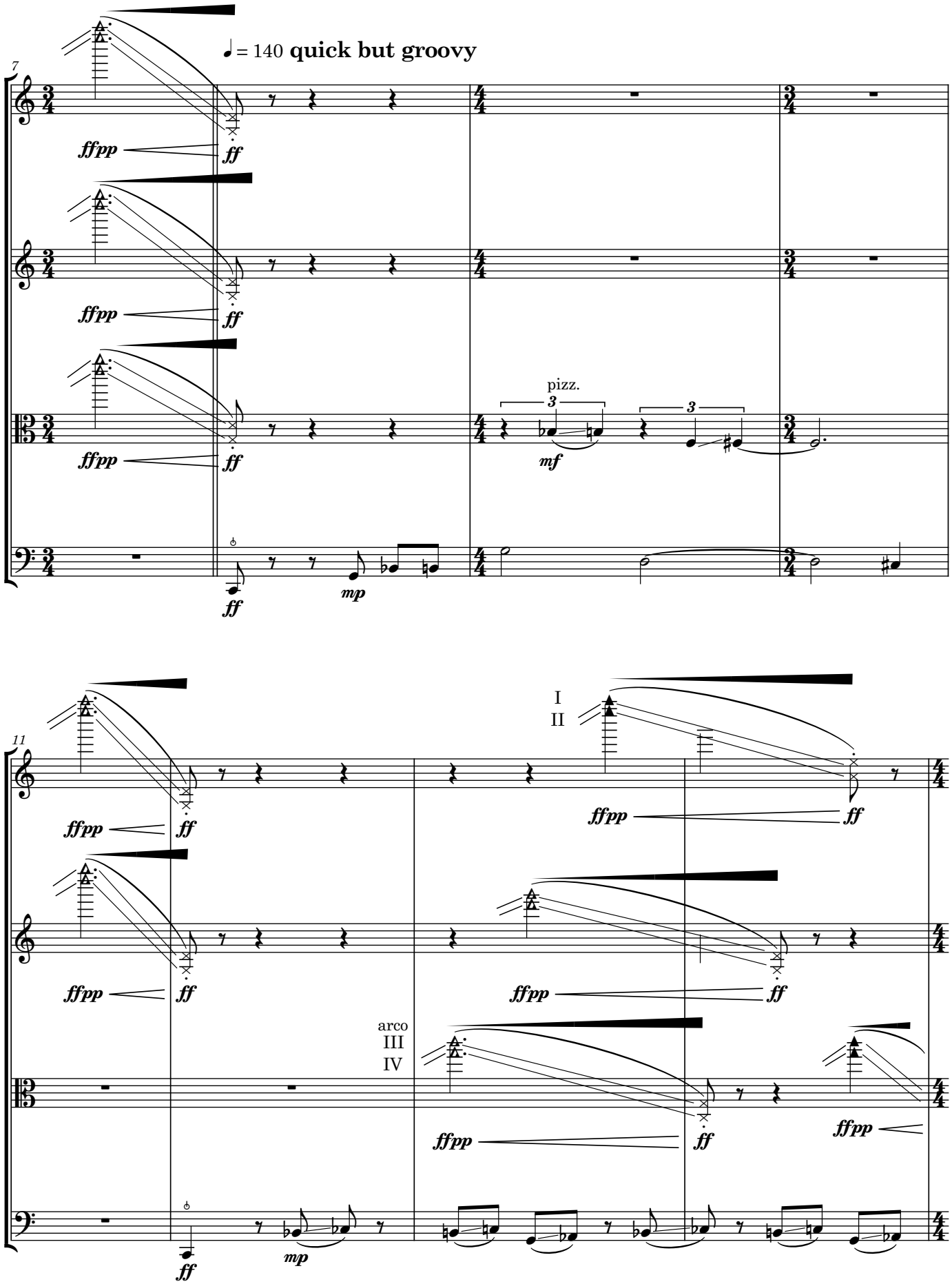
ff

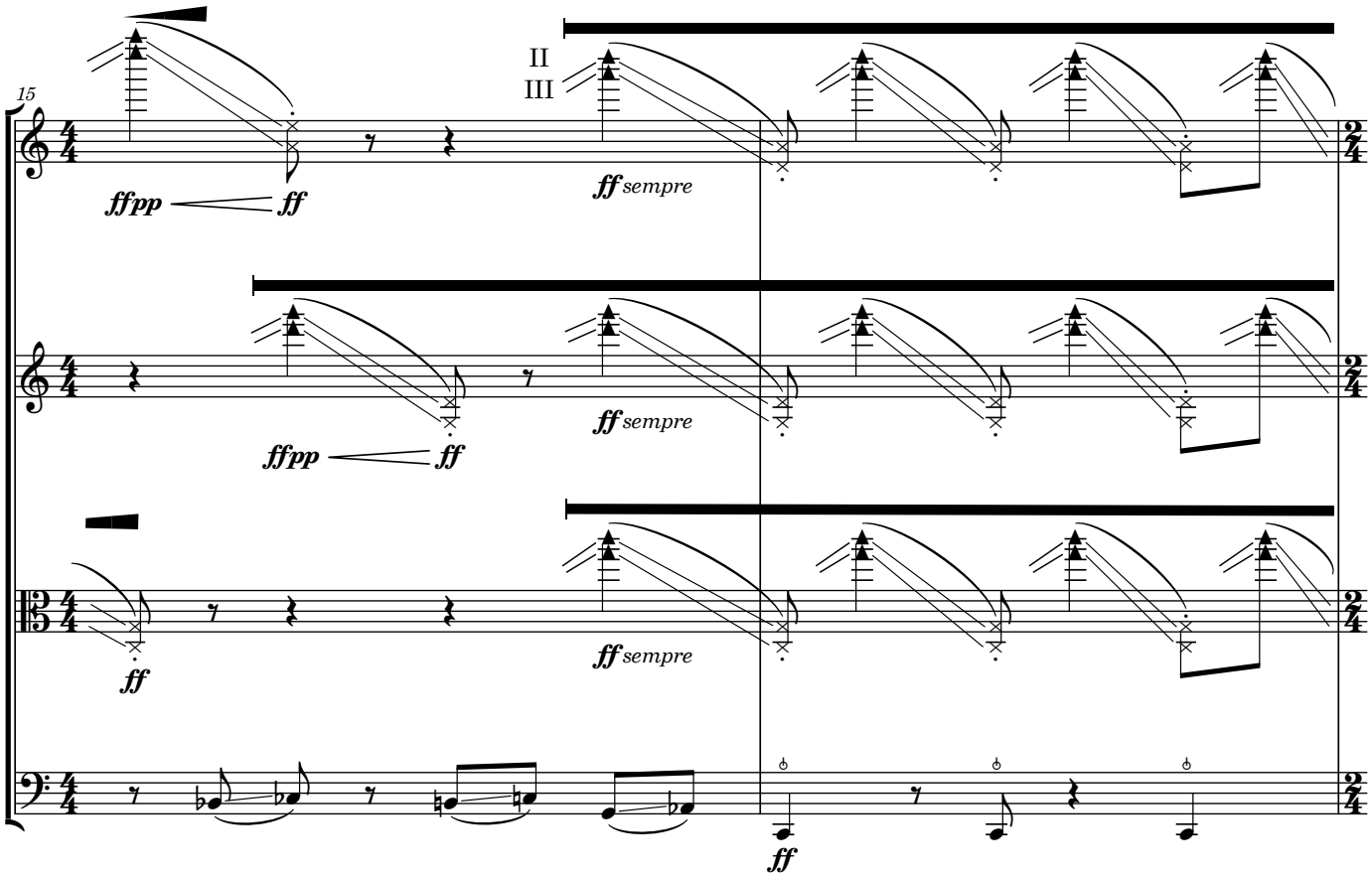
ffpp

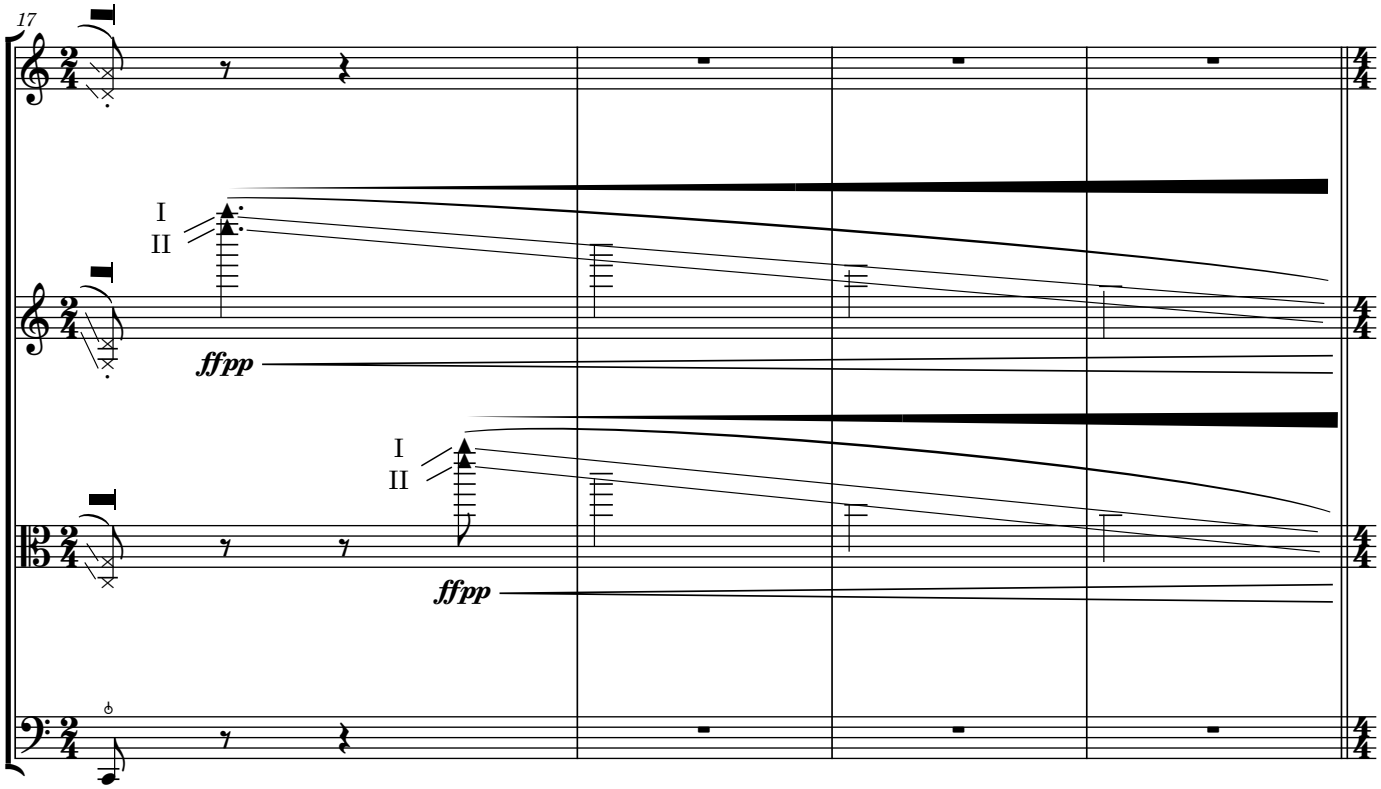
ff

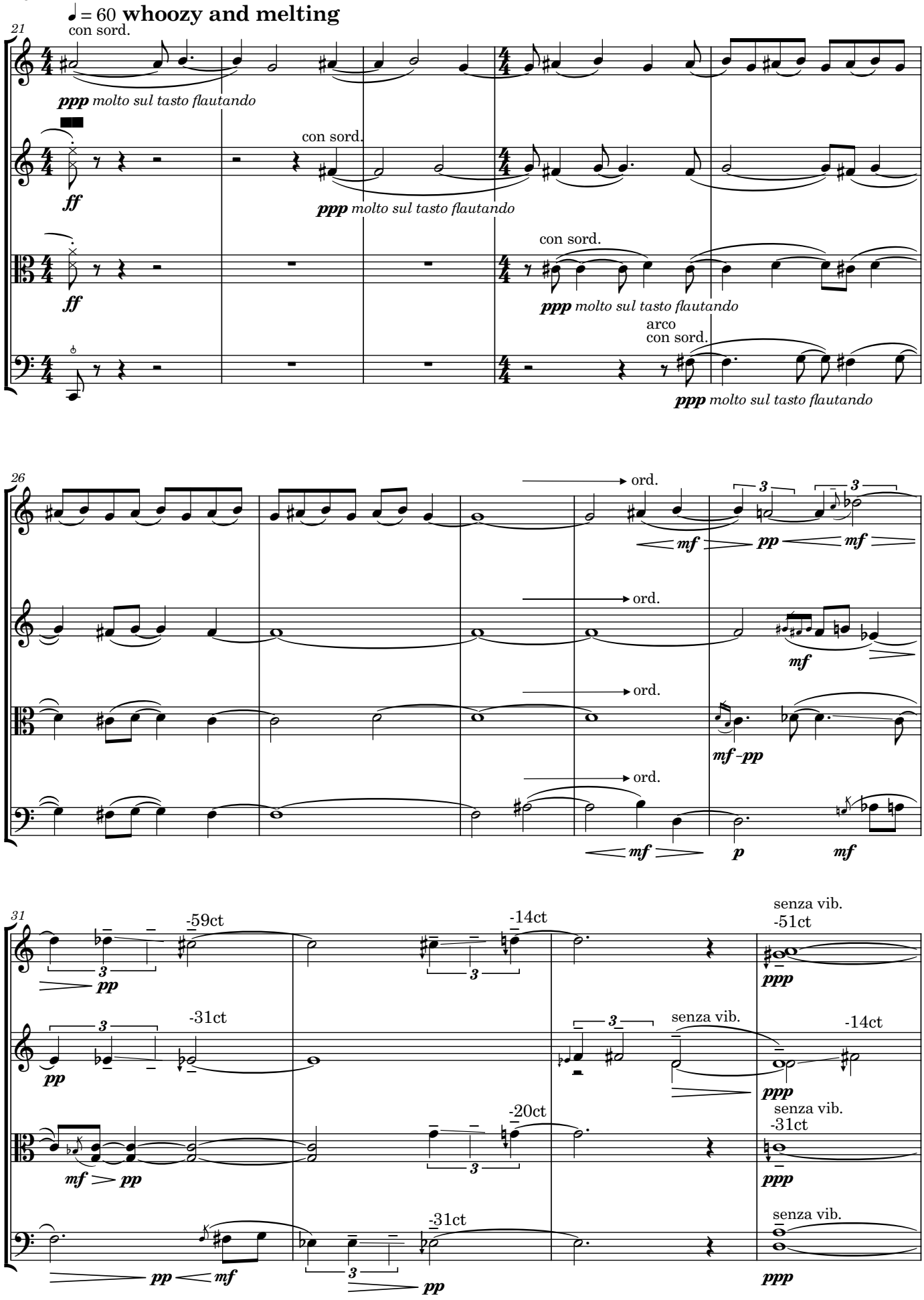
ff

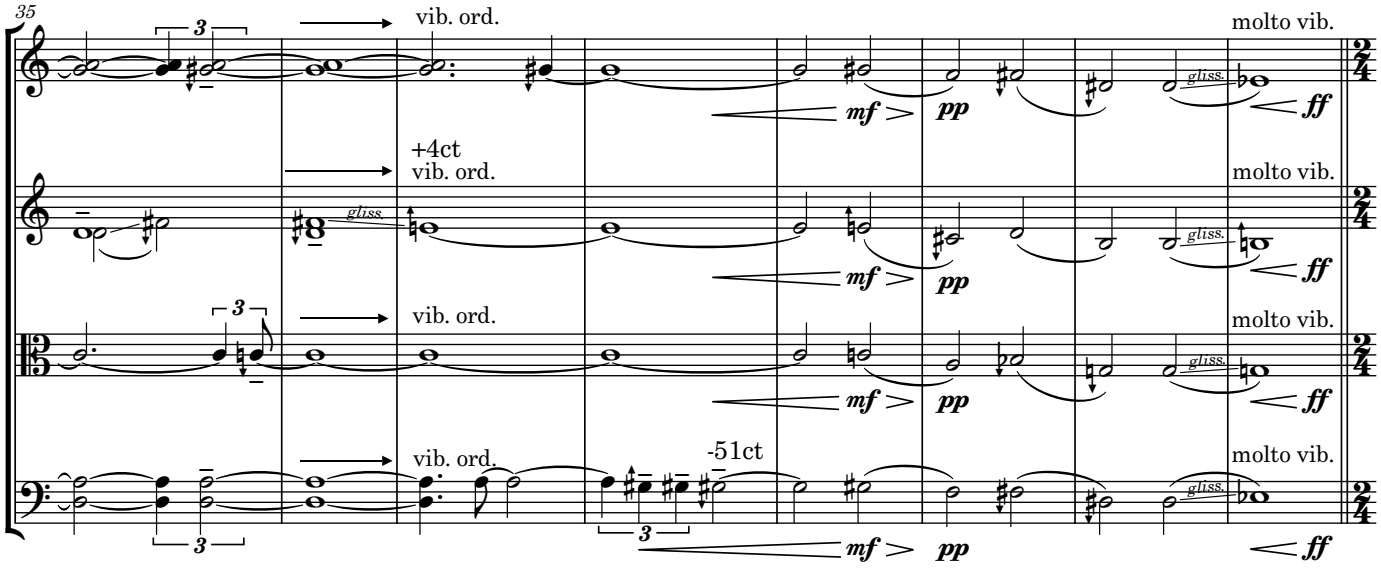
pp

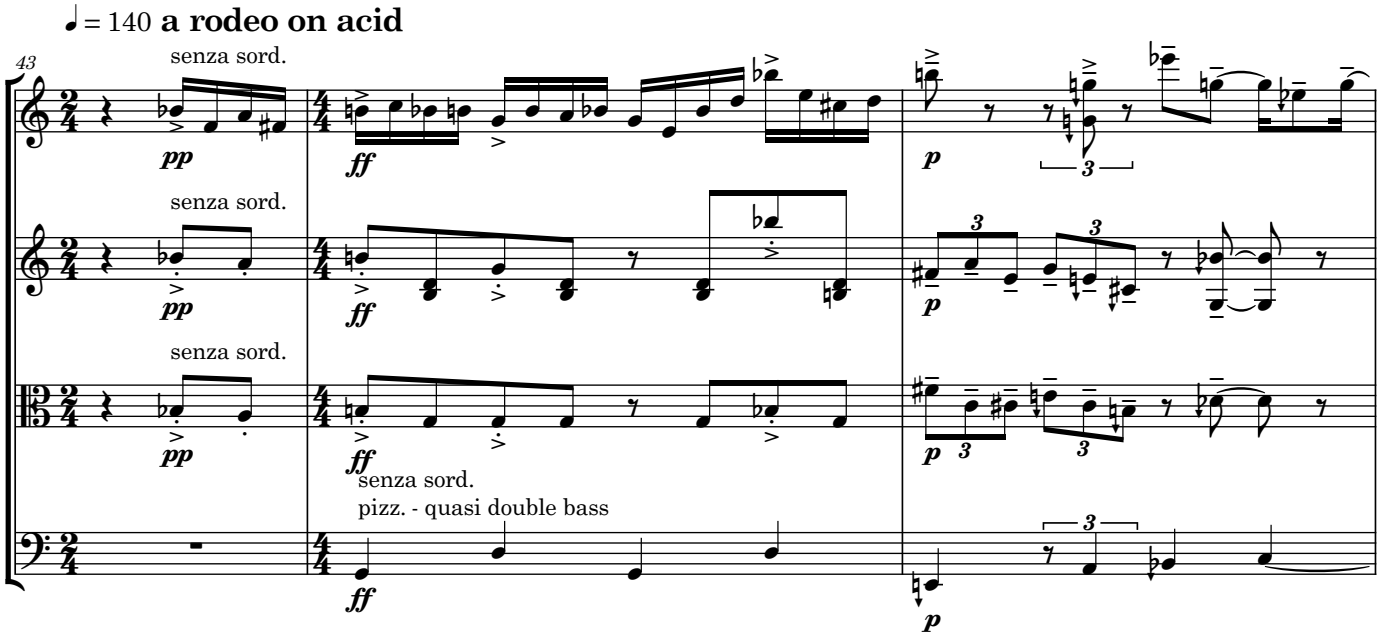

♩ = 140 quick but groovy
7
ffpp
ff
pizz.
3
mf
mp
11
I
II
arco
III
IV

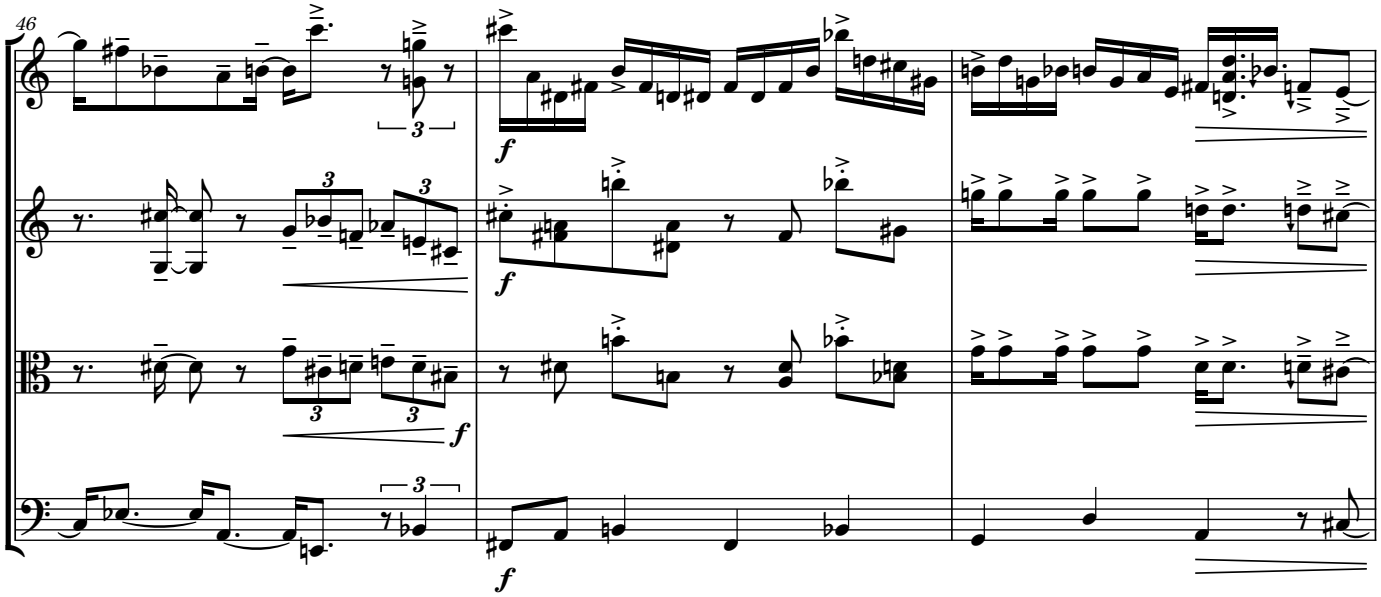

15
II
III
ffpp
ff
ff sempre
ff sempre
ff sempre
ff
ff

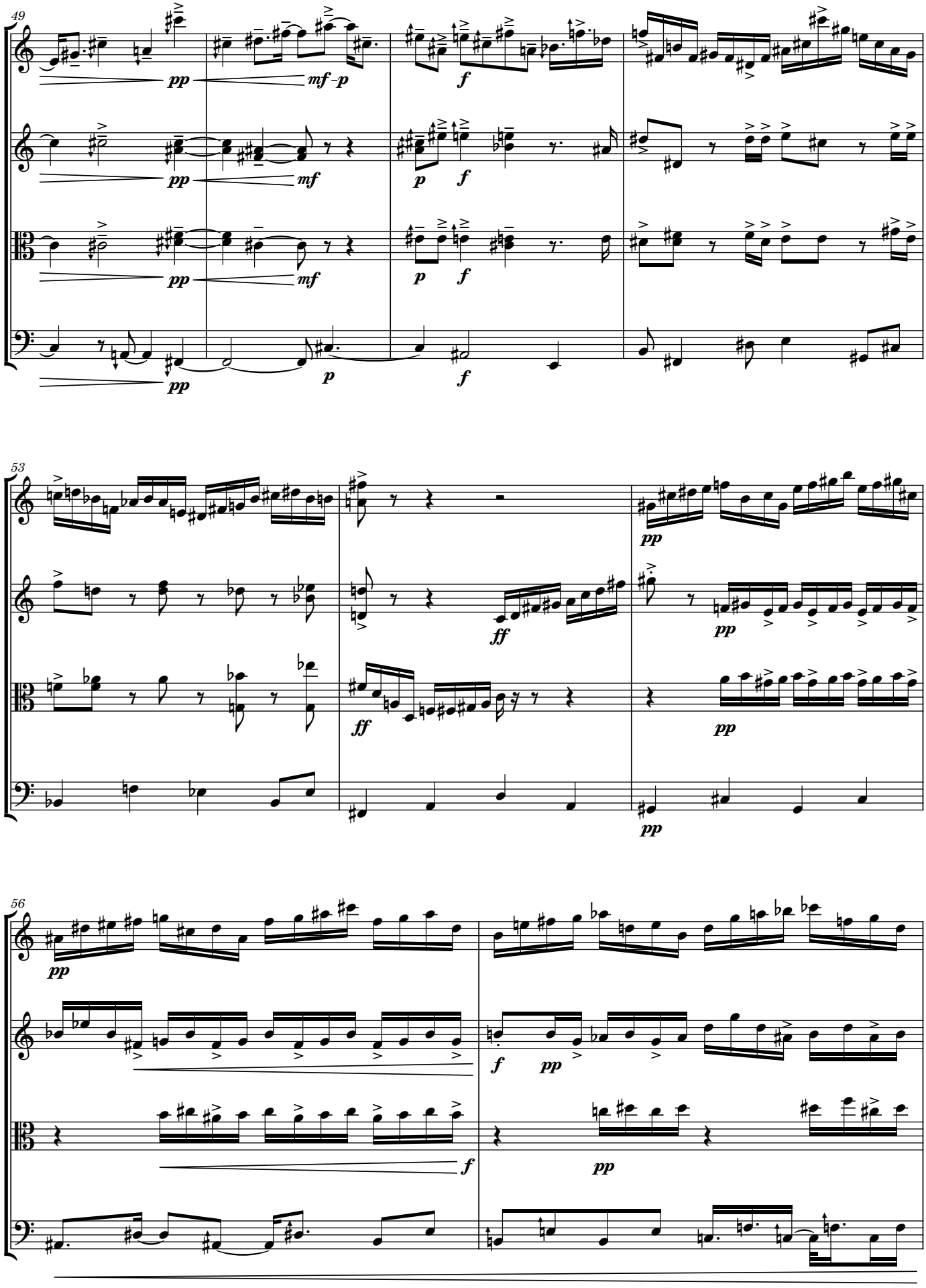

17
I
II
ffpp
I
II
ffpp

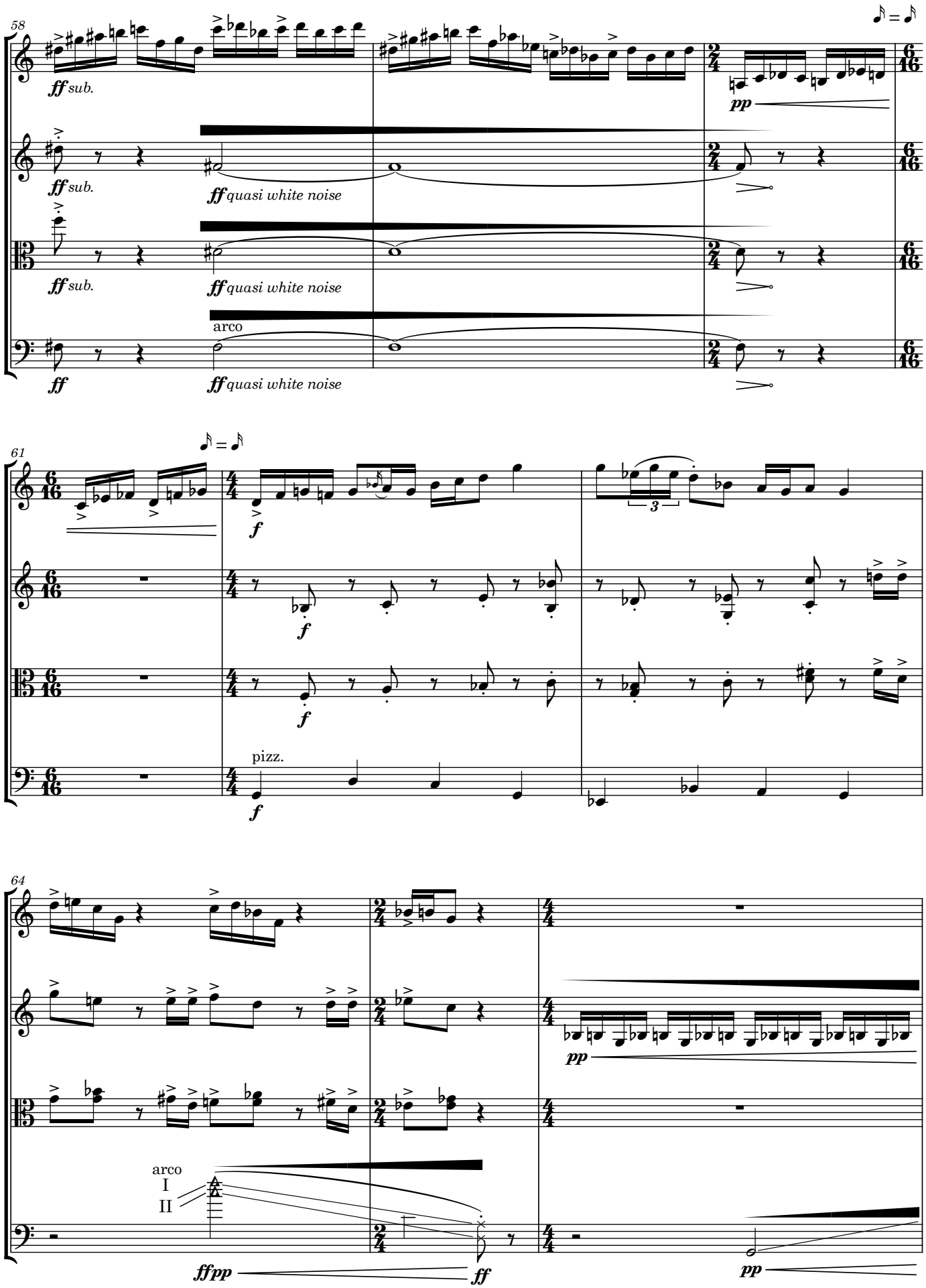

♩ = 60 whoozy and melting
21
con sord.
ppp molto sul tasto flautando
ff
con sord.
ppp molto sul tasto flautando
ff
con sord.
ppp molto sul tasto flautando
arco
con sord.
ppp molto sul tasto flautando
26
ord.
mf
pp
mf
ord.
mf
ord.
mf–pp
ord.
mf
p
mf
31
-59ct
pp
-14ct
senza vib.
-51ct
ppp
-31ct
pp
senza vib.
-14ct
ppp
-20ct
senza vib.
-31ct
mf
pp
ppp
-31ct
senza vib.
pp
mf
pp
ppp

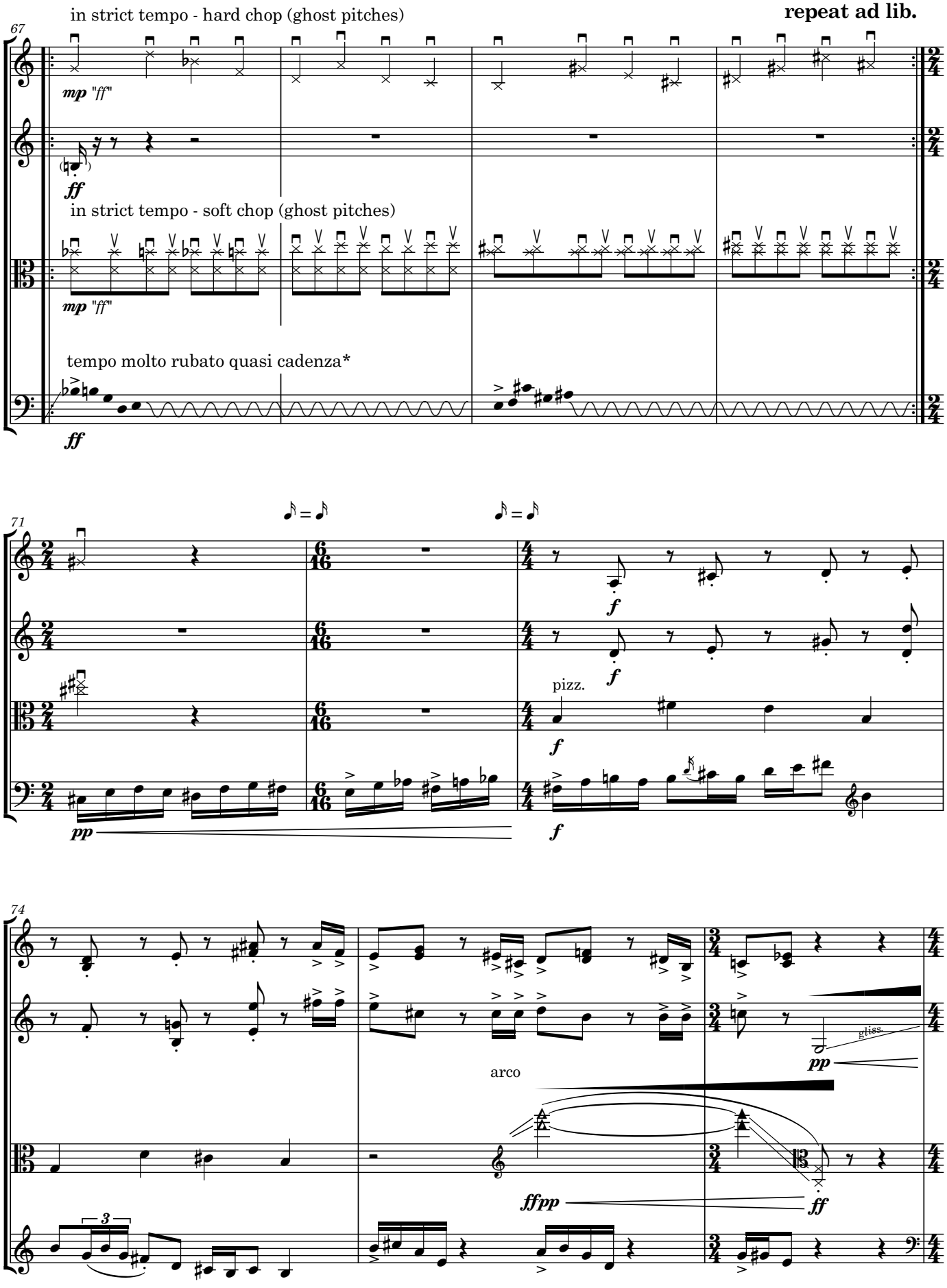

35
vib. ord.
molto vib.
+4ct
vib. ord.
molto vib.
vib. ord.
molto vib.
vib. ord.
-51ct
molto vib.
gliss.
mf
pp
ff


♩ = 140 a rodeo on acid
43
senza sord.
senza sord.
senza sord.
senza sord.
pizz. - quasi double bass
pp
ff
p

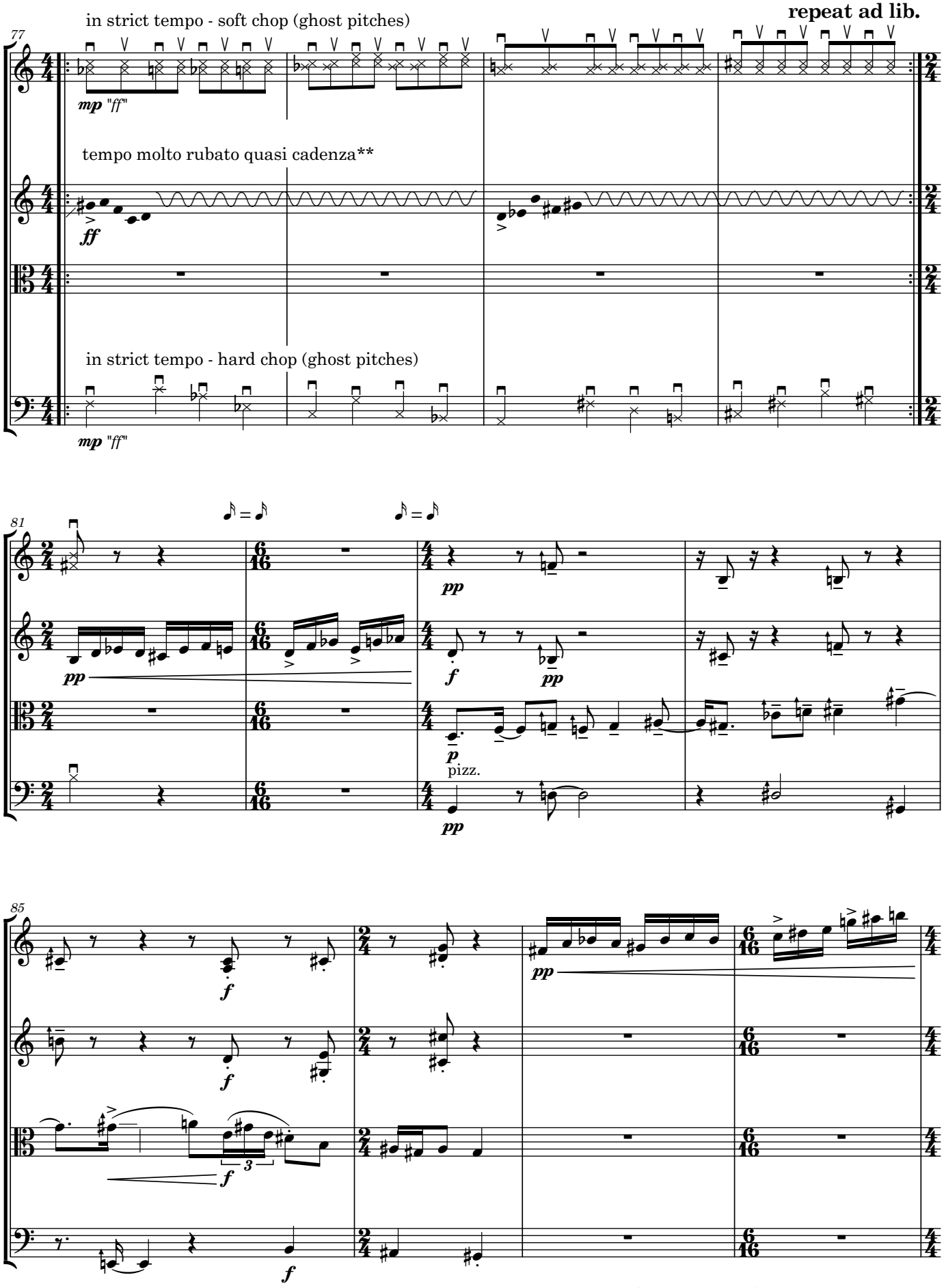

46
f


49
pp
mf-p
mf
p
f
53
ff
56

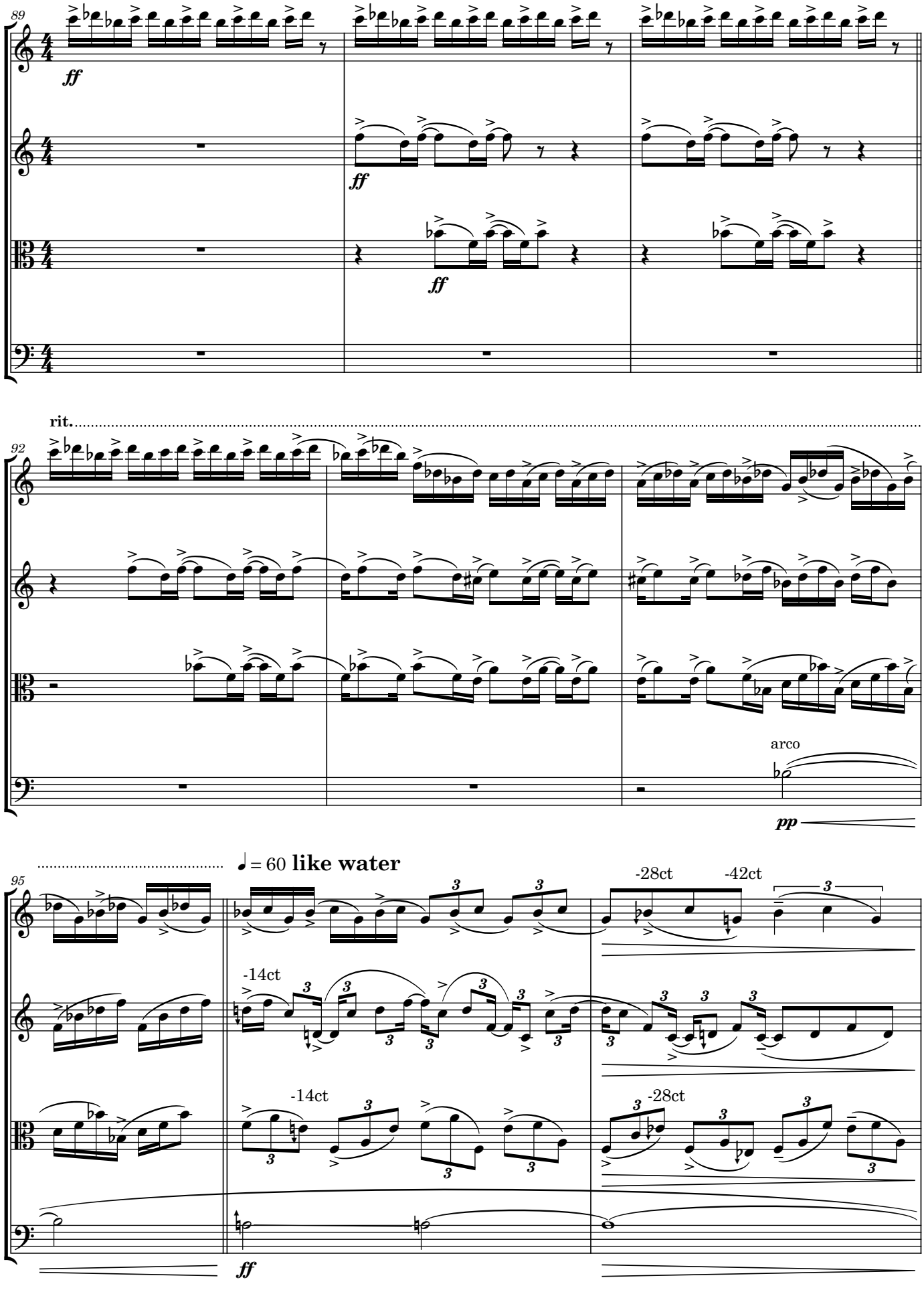

58
ff sub.
ff quasi white noise
arco
pp
61
f
pizz.
64
ffpp
ff
pp

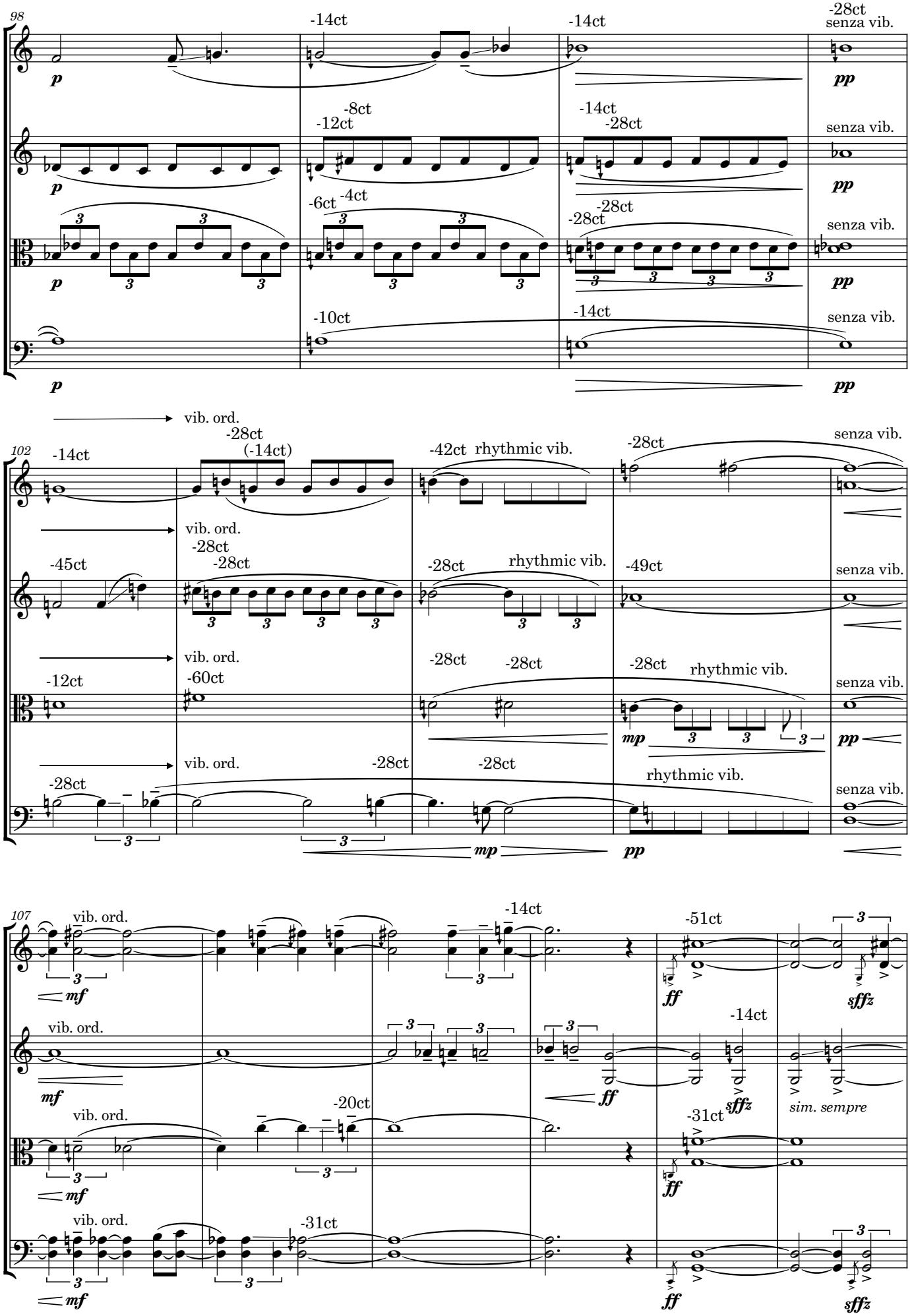


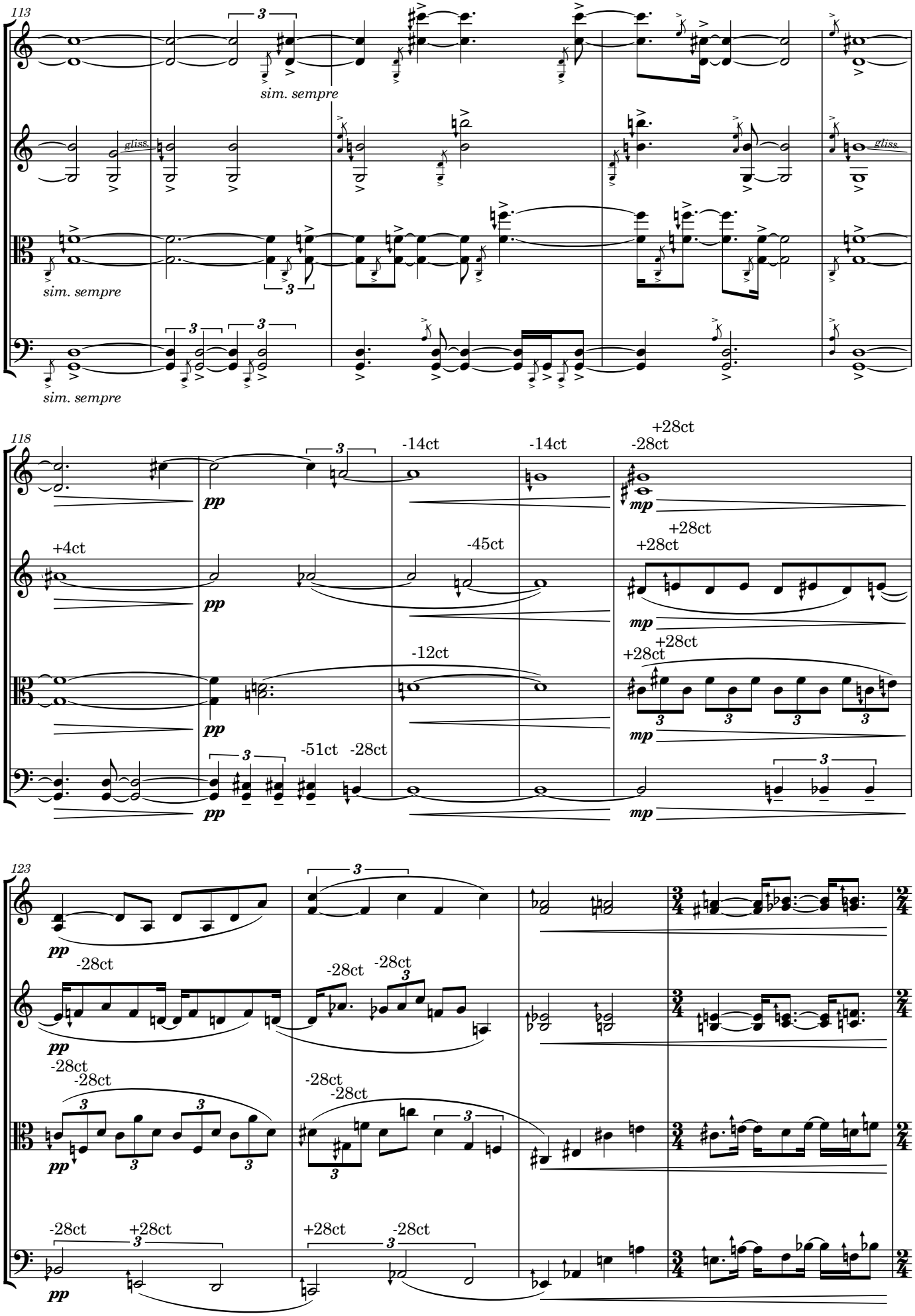
*Improvise on given notes incorporating "chopping" technique, slowly shifting pattern of notes to new harmony. On repeat, slowly shift pattern of notes back to original harmony. On continuation maintain pattern into **Bar 71**

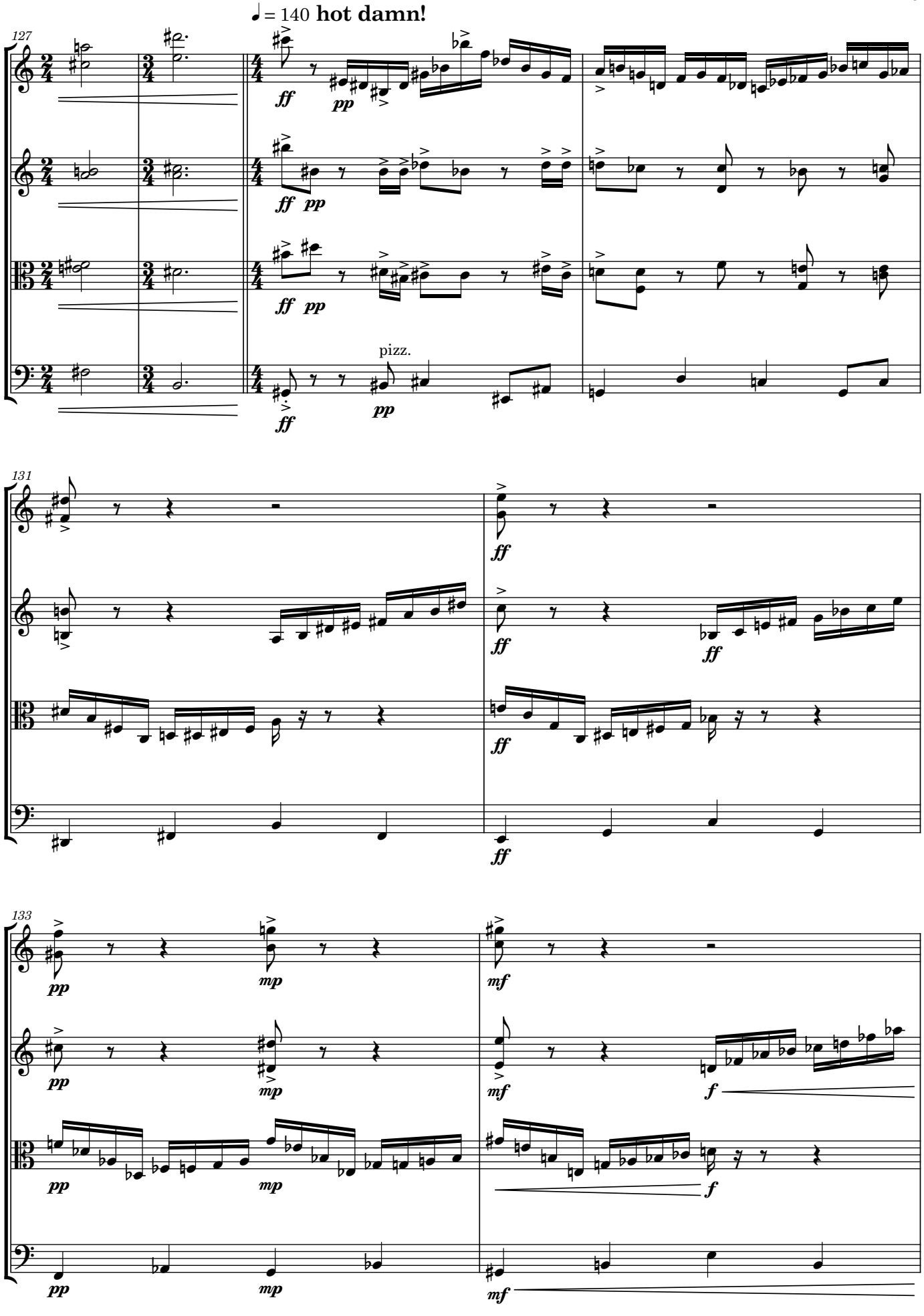


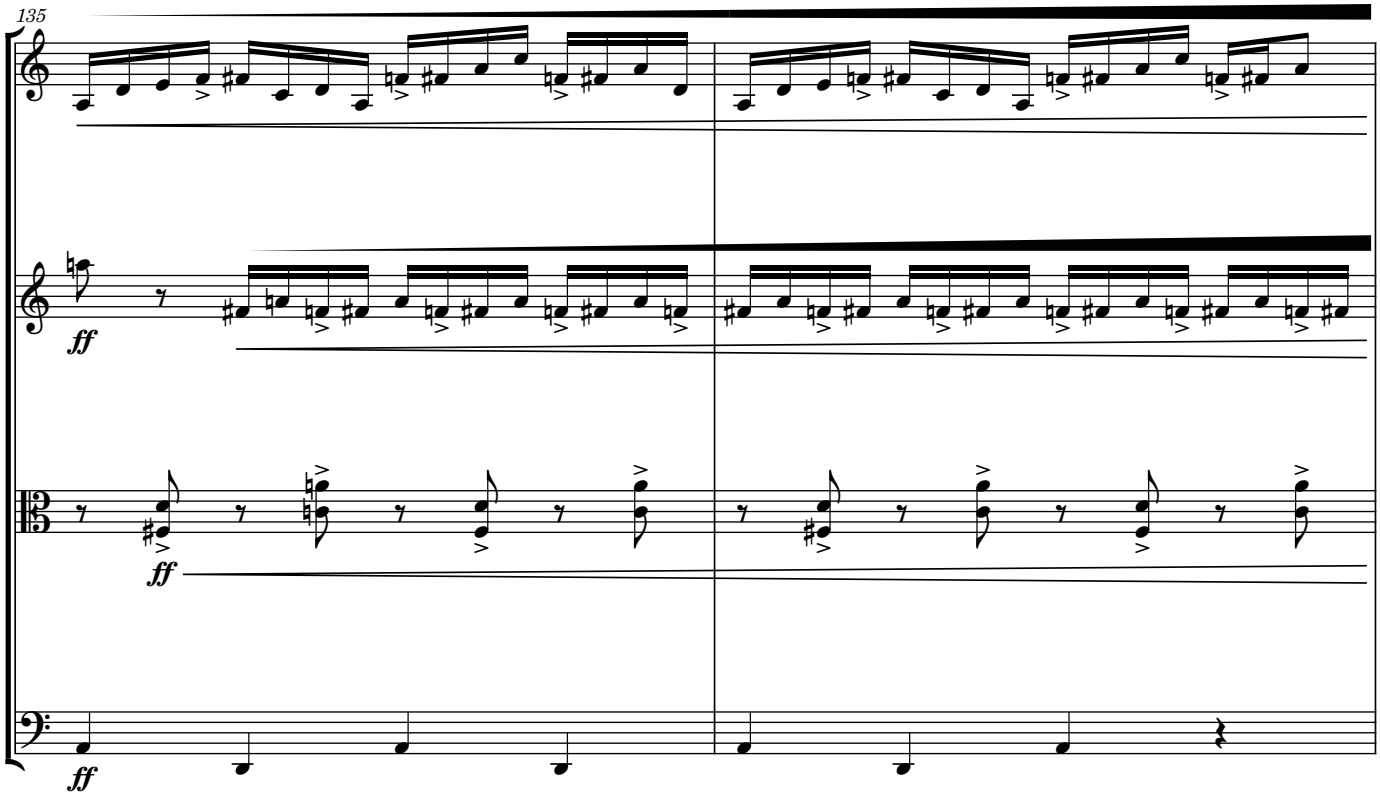
Improvise on given notes incorporating "chopping" technique, slowly shifting pattern of notes to new harmony. On repeat, slowly shift pattern of notes back to original harmony. On continuation maintain pattern into **Bar 81


89
ff
ff
ff
rit.
92
arco
pp
95
♩ = 60 like water
-28ct
-42ct
-14ct
-14ct
-28ct
ff


98
-14ct
-14ct
-28ct
senza vib.
p
pp
-8ct
-12ct
-14ct
-28ct
senza vib.
-6ct
-4ct
-28ct
-28ct
-10ct
-14ct
vib. ord.
102
-14ct
-28ct
(-14ct)
-42ct
rhythmic vib.
-28ct
-45ct
-28ct
-28ct
-28ct
rhythmic vib.
-49ct
-12ct
-60ct
-28ct
-28ct
-28ct
rhythmic vib.
-28ct
-28ct
-28ct
rhythmic vib.
mp
107
-14ct
-51ct
mf
ff
sffz
-14ct
-20ct
-31ct
sim. sempre
-31ct


113
sim. sempre
gliss.
sim. sempre
sim. sempre
118
pp
-14ct
-14ct
-28ct
+28ct
mp
+4ct
-45ct
+28ct
+28ct
-12ct
+28ct
+28ct
-51ct
-28ct
123
-28ct
-28ct
-28ct
-28ct
-28ct
-28ct
-28ct
+28ct
+28ct
-28ct


♩ = 140 hot damn!
127
pizz.
131
133



COMPLETELY STILL
Hold for at least 20"
Focus completely on the chord, as if the last 136 Bars didn't happen