

MATTHEW GROUSE

wood.pulse

for amplified solo bassoon

(2019)

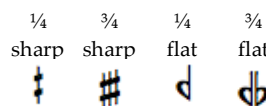
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Accidentals:

. Quartertones are notated in the following way:



. 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.

Amplification:

Moderate amplification should be used to accentuate subtle, quiet passages e.g. the second system of page 1. Mild compression may also be added to aid the balance simultaneous sounds e.g. played notes and key clicks at b8.

Clarification of techniques and non-standard notation:

. Articulation: all staccati are to be played very short and punchy. All notes where an articulation marking is absent should be played for their **FULL** length.



. Voiced, percussive sounds (e.g second system of page 1) – The unpitched, phonetic sounds shown below with IPA descriptions should be performed almost completely away from the reed (extremely loose embouchure). They should be punchy and percussive. Balance these sounds with the simultaneous sequence of key clicks.

'tss' - Voiceless alveolar affricate (like the final sound of 'its')

'k' – Velar (as in 'cat')

'p' – Bi-labial plosive (as in 'pat')

'f' – Labio-dental fricative (as in 'fish')

M1

. Multiphonics - A fingering chart is offered for the first instance of each new multiphonic. After this initial use, a text note e.g 'M1' (meaning multiphonic number 1) will be used above the notated chord (in the chronological order in which they first appear in the piece).



. Voiced air swoosh (e.g b7) – This direction denotes that the player should make a voiced inhalation without the instrument. The pitch and air speed should increase towards the end of the note duration to create a sonic similarity to a reverse crash cymbal.



. Implied polyrhythms with key clicks (e.g b8) – The effect should feel as if there are two independent voices (one is the attacks of the tenuto played notes, and one is the percussive key clicks). When choosing which key to click down, the player should choose the loudest key, that when added doesn't compromise the tuning of the played note beyond an 1/8th tone (**low Bb key is recommended**). Pay close attention to whether the phrase should be tongued or played legato.

Duration: ca. 5'

wood.pulse was written in close collaboration with Ben Hudson, as part of Psappa's 'Composing For Bassoon' scheme 2018/19

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for amplified solo bassoon

Matthew Grouse (b.1996)

incisive, metronomic (♩ = 110)

completely even, don't emphasise the down beat of each new grouping
 vary timbre of each note with different fingerings (slight microtonal fluctuation in pitch is encouraged),
 always start the first note of each new grouping with the original / default fingering

p elusive, pulsating

diamond noteheads = voiced, percussive sounds, barely touching reed (extremely loose embouchure)
 x noteheads = key clicks (use the fingerings for the notated pitches)

balance the key clicks with the voiced, percussive sounds

(continue to vary fingerings of A naturals)

(*p*)

double tonguing
 (♩ accel. → as fast as possible)

mf *sffz* *sffz* *sffz* *ff* *p* possible *ff*

2

5

'tss' 'k' 'p' 'f' 'tss' 'k' 'p' 'f' 'tss' 'k'

voiced air swoosh (inhale away from instrument)

f *mf* *mp* *f* *poss.*

8

ord. (key clicks) - choose the loudest keys that don't change the pitch of the A by more than a 1/8 tone

sfz mp *sostenuto, legato but with assertive internal pulsation*

11

14

as before, vary timbre of each A with different fingerings (slight microtonal fluctuation is encouraged)

17

ord.

20

M1 M2 M3 M1 tongue ram (unpitched) M2 M3 'tss' 'k' 'p' 'f'

f *poss., wild* *p* *f* *poss.* *p*

24

M1 M2 M3

mp cantabile *sfz* *sfz* *p*

26

M1 M2 M1 flz. (becoming distorted)

sfz *mp cantabile* *sfz* *sfz* *(mp)* *f* *poss.*

ord. (key clicks) - choose the loudest keys that don't change the pitch of the A by more than a 1/8 tone 3

28

f sostenuto, legato but with assertive internal pulsation

31

as before, vary timbre of each A with different fingerings (slight microtonal fluctuation is encouraged)

34

37 ord.

40

M4 sempre

ff *mp* sub. *ff* sub. *mp* sub. *ff* sub.

44

vary timbre of each low A with different fingerings

48

mp cantabile *ff* sub. *p* sub. *mp* *ff* sub.

ord. vary timbre of each high A with different fingerings

51

mp sub. *mf* *ff* sub. *mf* sub. *f* *ff* sub.

flz. (becoming distorted)

55 ord.

f sub. *f* poss., wild

58 M2 M3 M1 M2 M3

p *mp glitchy* *sfz sfz p*

61 M1 M2 M3

mp *sfz* *p* *sfz sfz p*

63 M1 ord. flz. (becoming distorted)

f poss. *p sub. < f p sub. < f poss.*

65

sfz mp *sfz sfz*

vary timbre of each 'middle' A with different fingerings

67

sfz sfz *sfz sfz*

69

sfz sfz *sfz sfz* *ff*

72 ord. M4 sempre

mp *sfz (mp)* *sfz sfz* *sfz sfz*

75

sfz sfz *sfz sfz*

78 air swoosh (sim.)

sfz sfz f *f poss.*

81 alternate fingerings

+ - + - + - +

sfz sfz p sfz sfz mp sfz sfz mf sfz

84

+ - + - + - +

sfz f sfz sfz (f) sfz sfz

86 lip gliss.

+ - + - + - +

sfz sfz mp f

89 use as many fingerings as possible sim.

ff intense, relentless

91 sim. sim.

sub. p ff

molto rit.

93 sim. sim. sim.

sub. p ff sub. p ff

96 $\text{♩} = 55 \text{ rit.}$

sub. p *ff*

sim. sim.

$\text{♩} = 37$

still use as many different fingerings as possible but start the first note of each new grouping with the original / default fingering

99

p

sim. sim. sim. sim.

Glasgow, March 2019