Dark Energy

for contrabassoon and three contrabasses

David Vayo

Instrumentation

Contrabassoon (with low A, if possible)

Contrabass 1 (with low C)

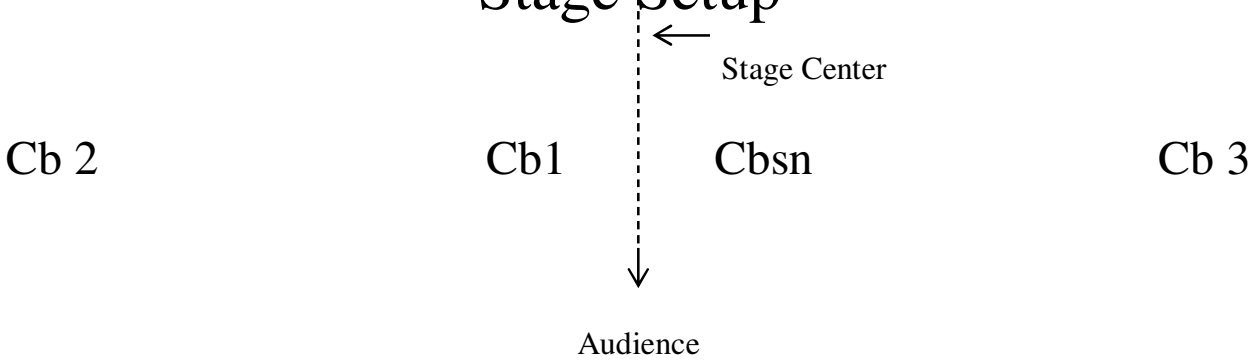
Contrabass 2 (with low C)

Contrabass 3 (with low C) / Electric Bass:

- Tune bottom string of Contrabass slightly sharp; see footnote on first page of score
- A distortion pedal and amplifier are needed for the electric bass

All bass harmonics are notated at concert pitch.

Stage Setup



Sound Reinforcement

The following equipment is required:

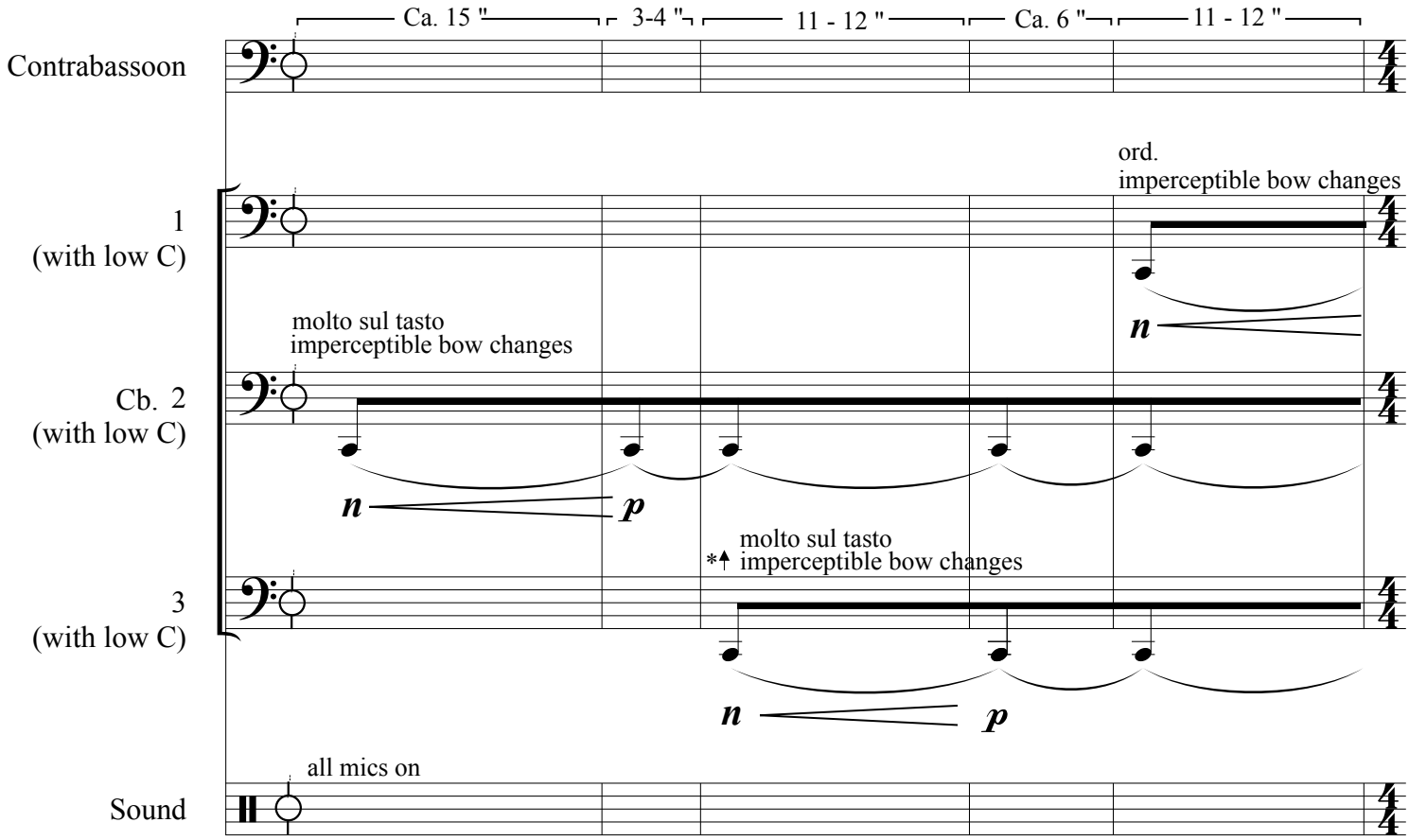
- Mixer/stereo speakers/stage monitors
- Pickup or mic for each contrabass (no mic is needed for electric bass)
- Stereo pair of mics for contrabassoon
- Chorus and reverb effects, adjustable for each channel on mixer

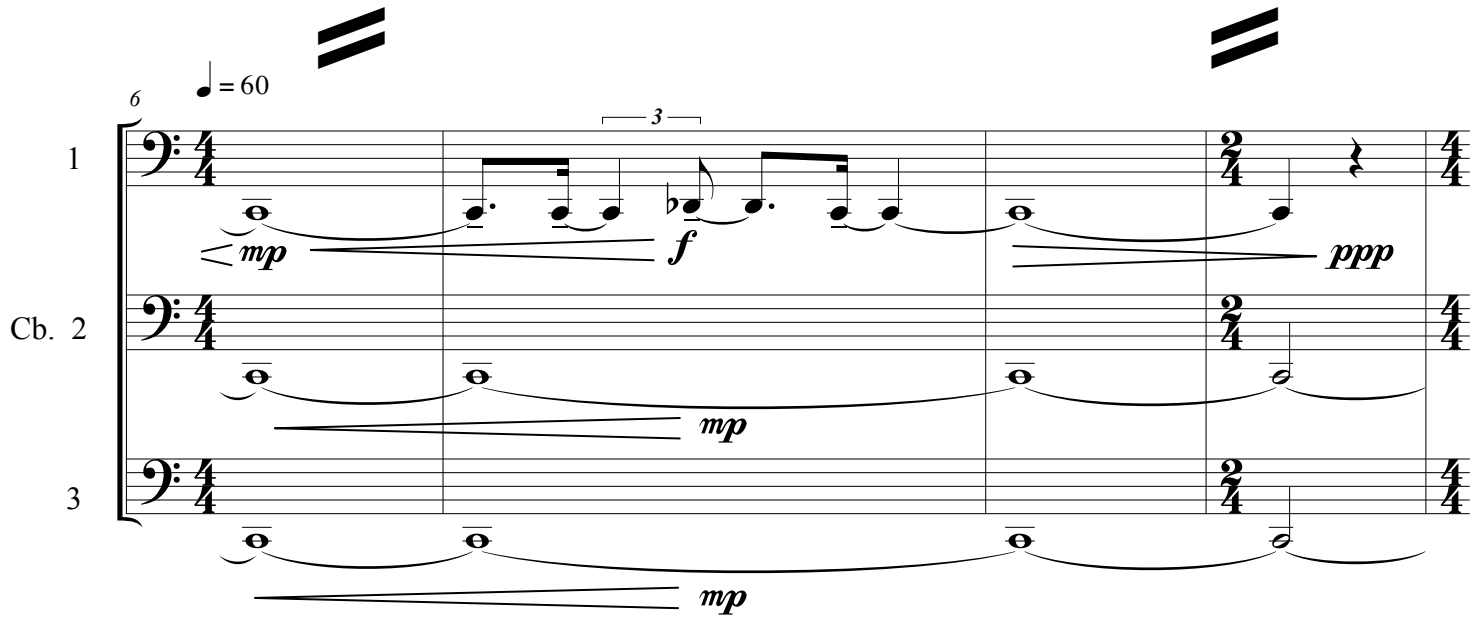
Pan contrabasses to reflect their placement on stage. Pan the contrabassoon's stereo pair medium-left and medium-right. A sound technician is needed to change levels and add/subtract effects during the performance. Instructions for the sound technician are given in the score.

for Steven Braunstein, in appreciation

Dark Energy

David Vayo (2011)





*Bottom string tuned very slightly sharp, to create slow, rolling beats with Cb. 2's normally-tuned C.

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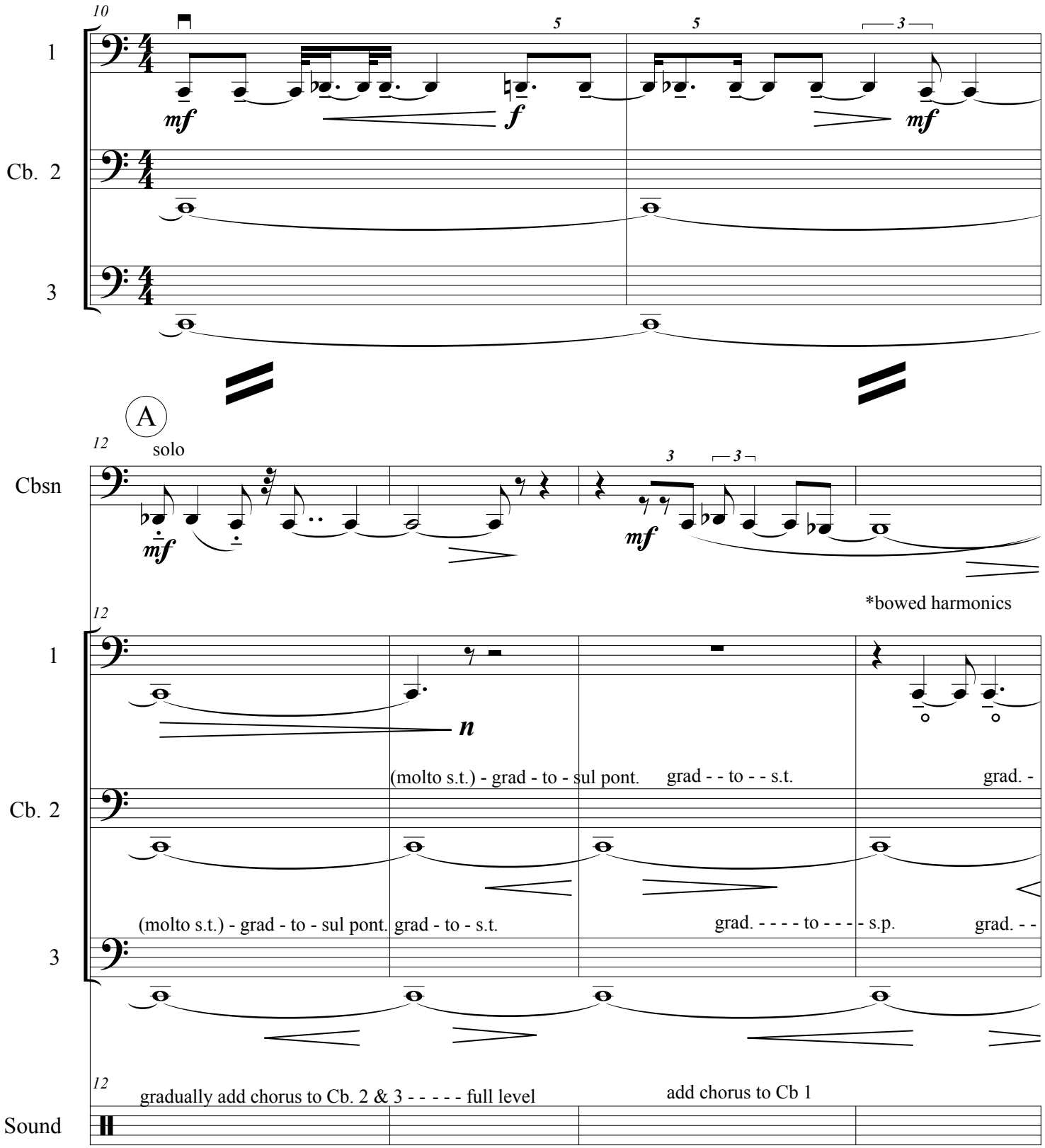
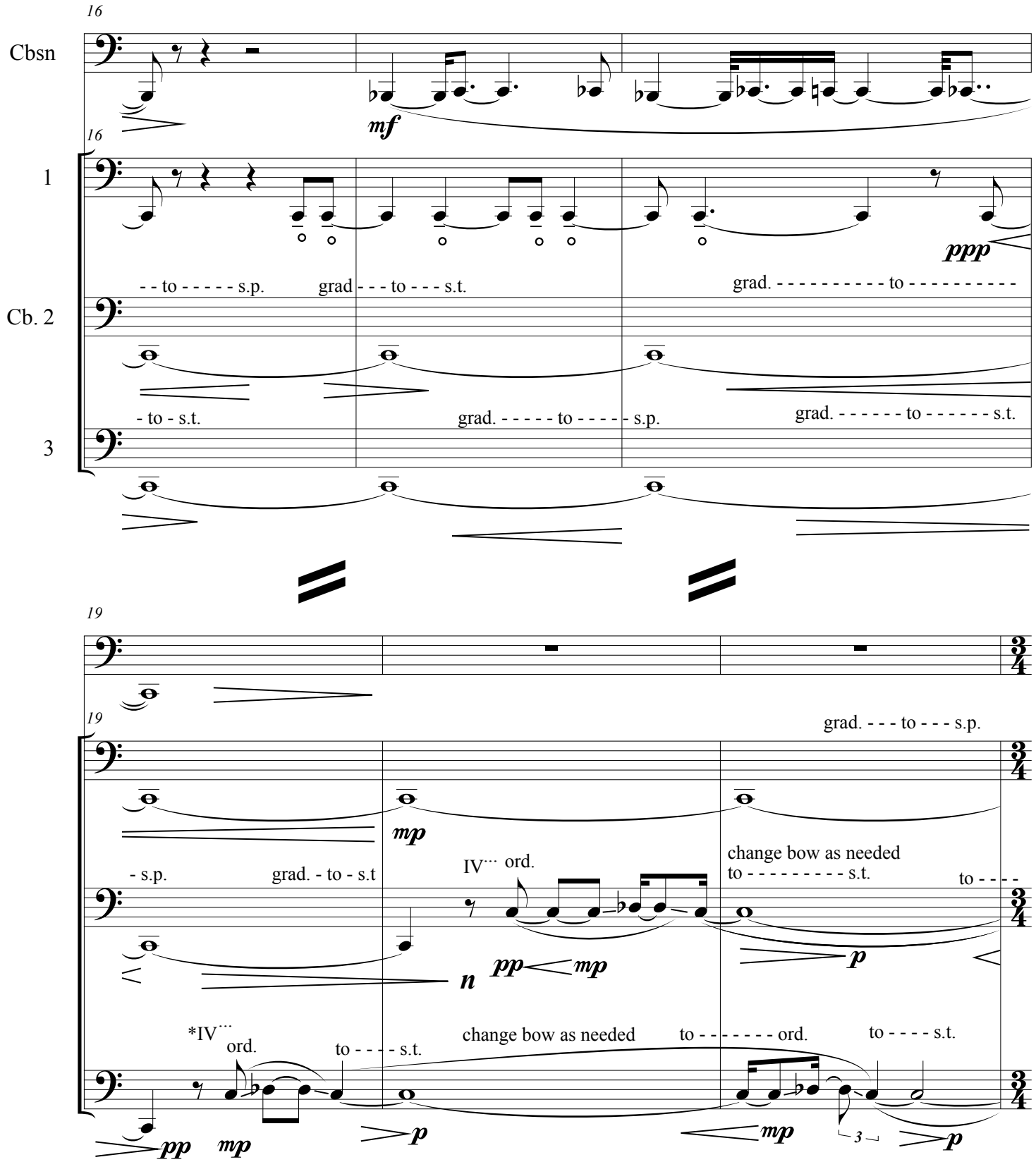
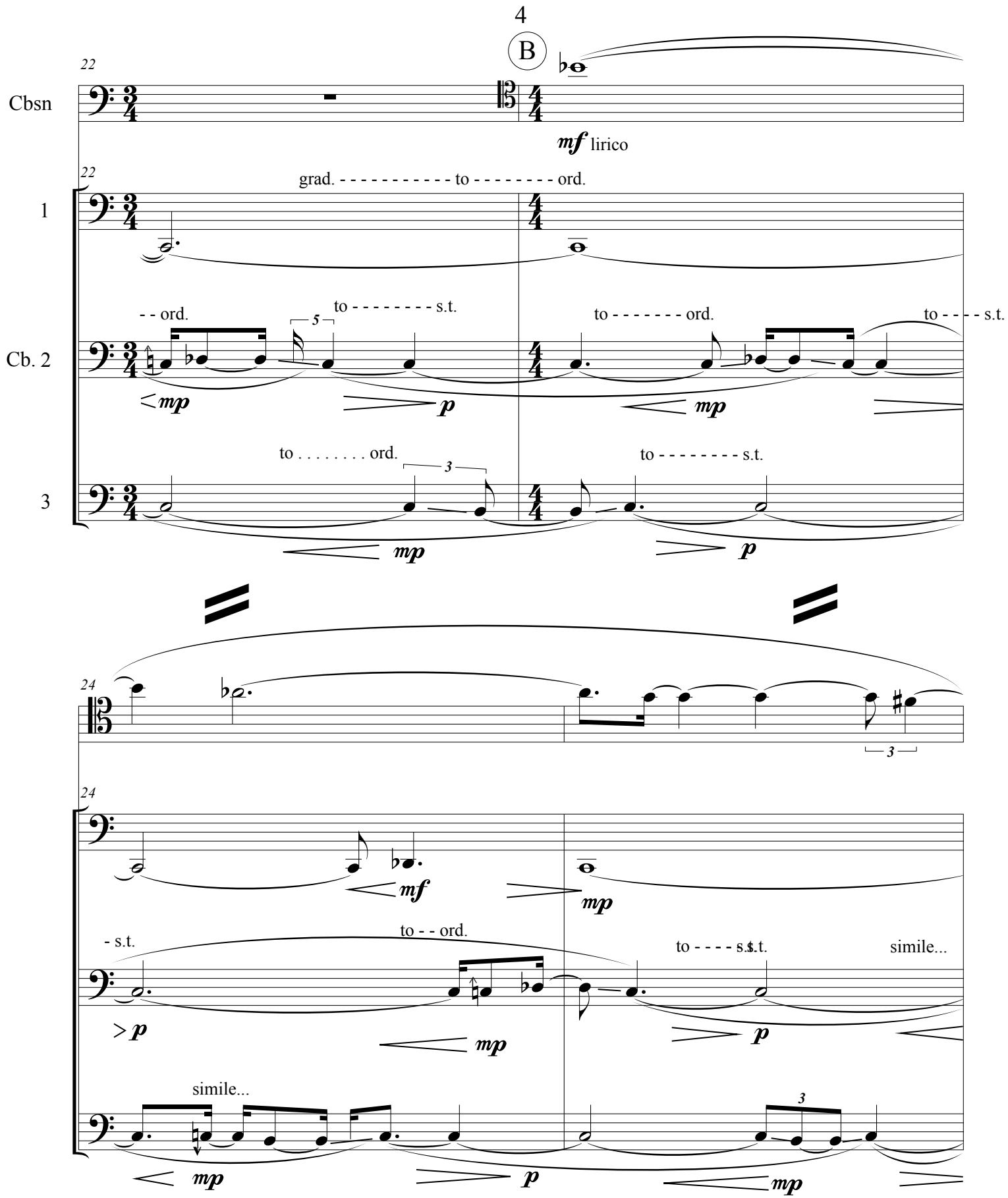
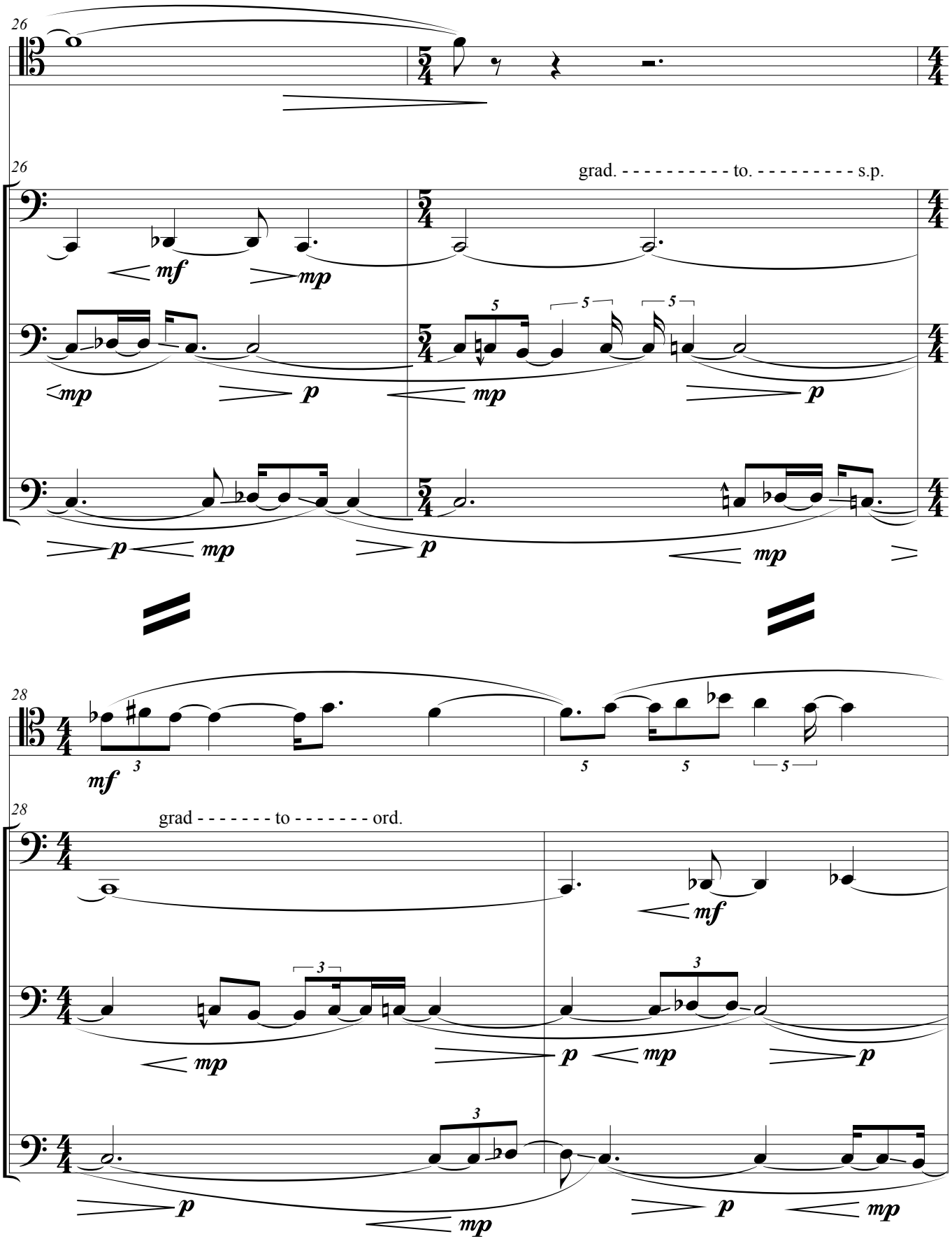


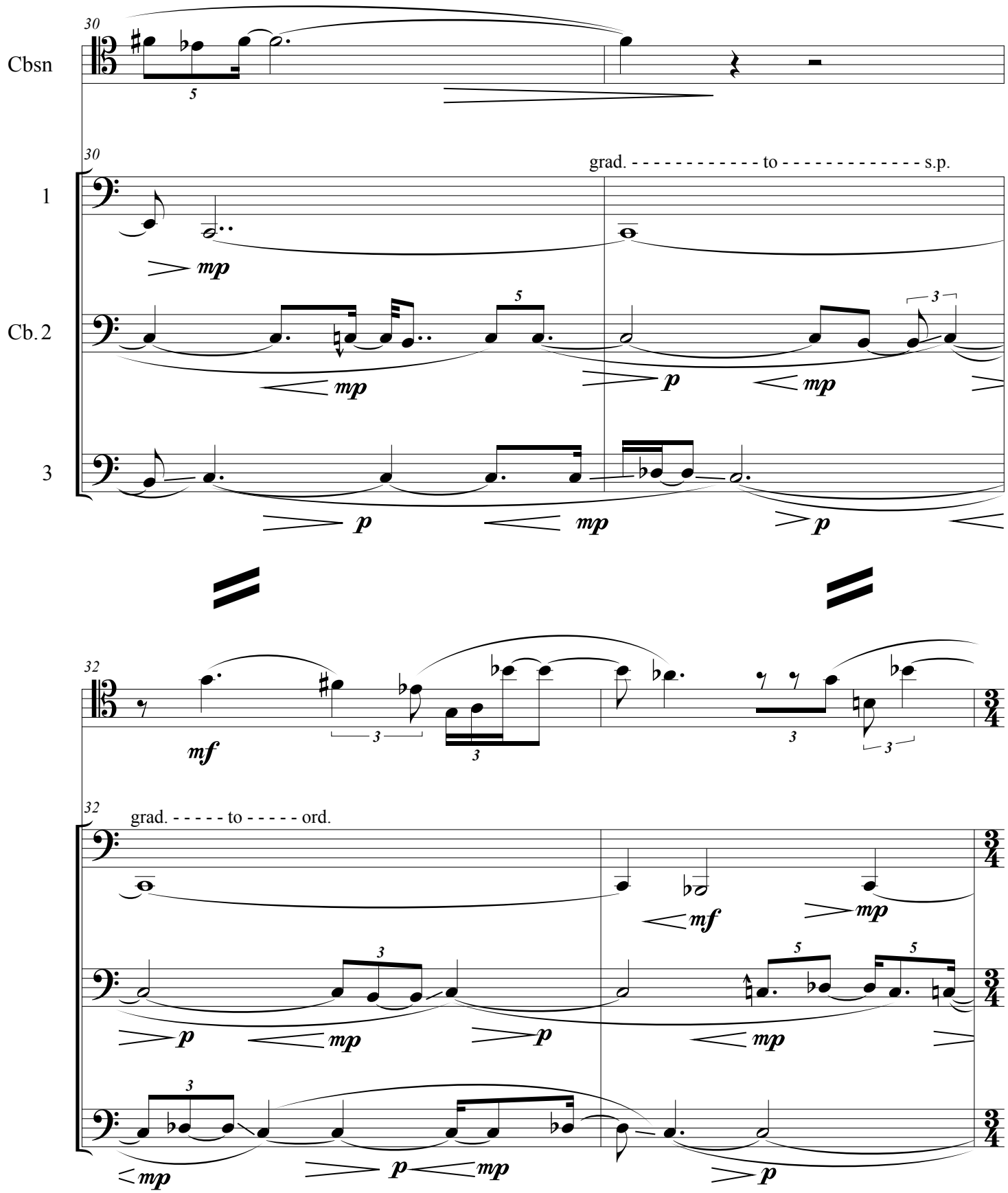
*Use bow to stop the string at the octave node, as well as to bow the note.

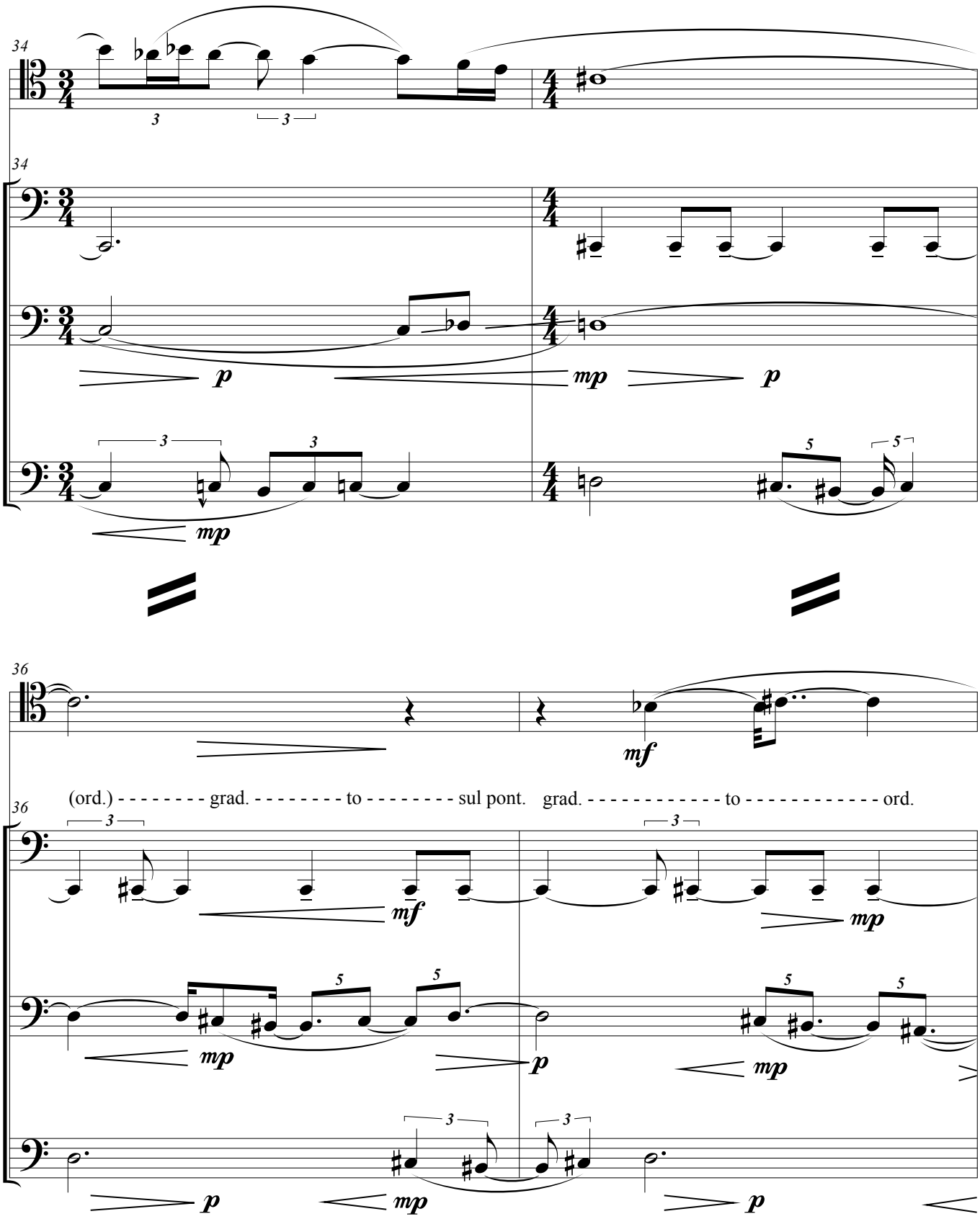


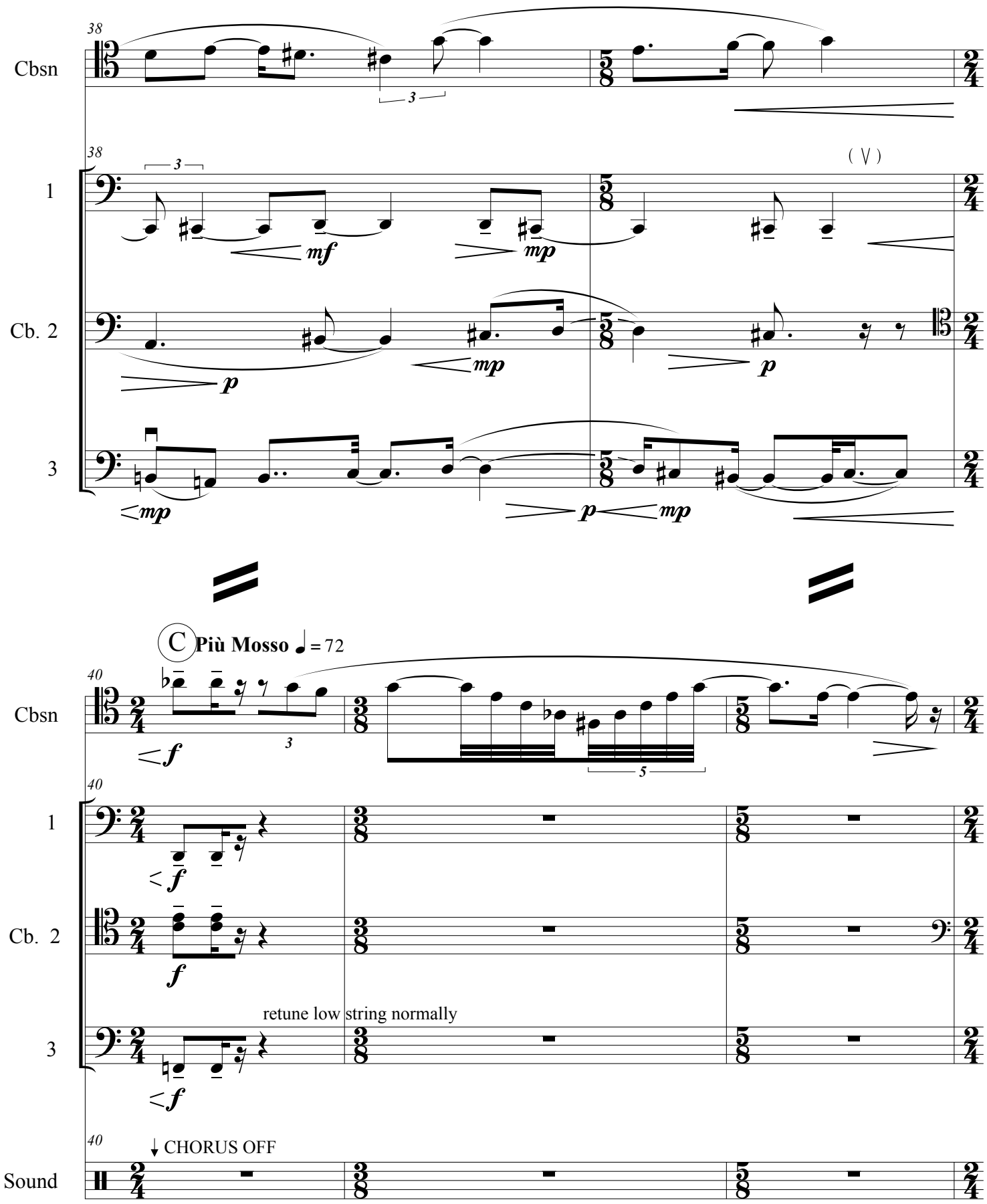
* Due to tuning, all pitches will still be slightly sharp.

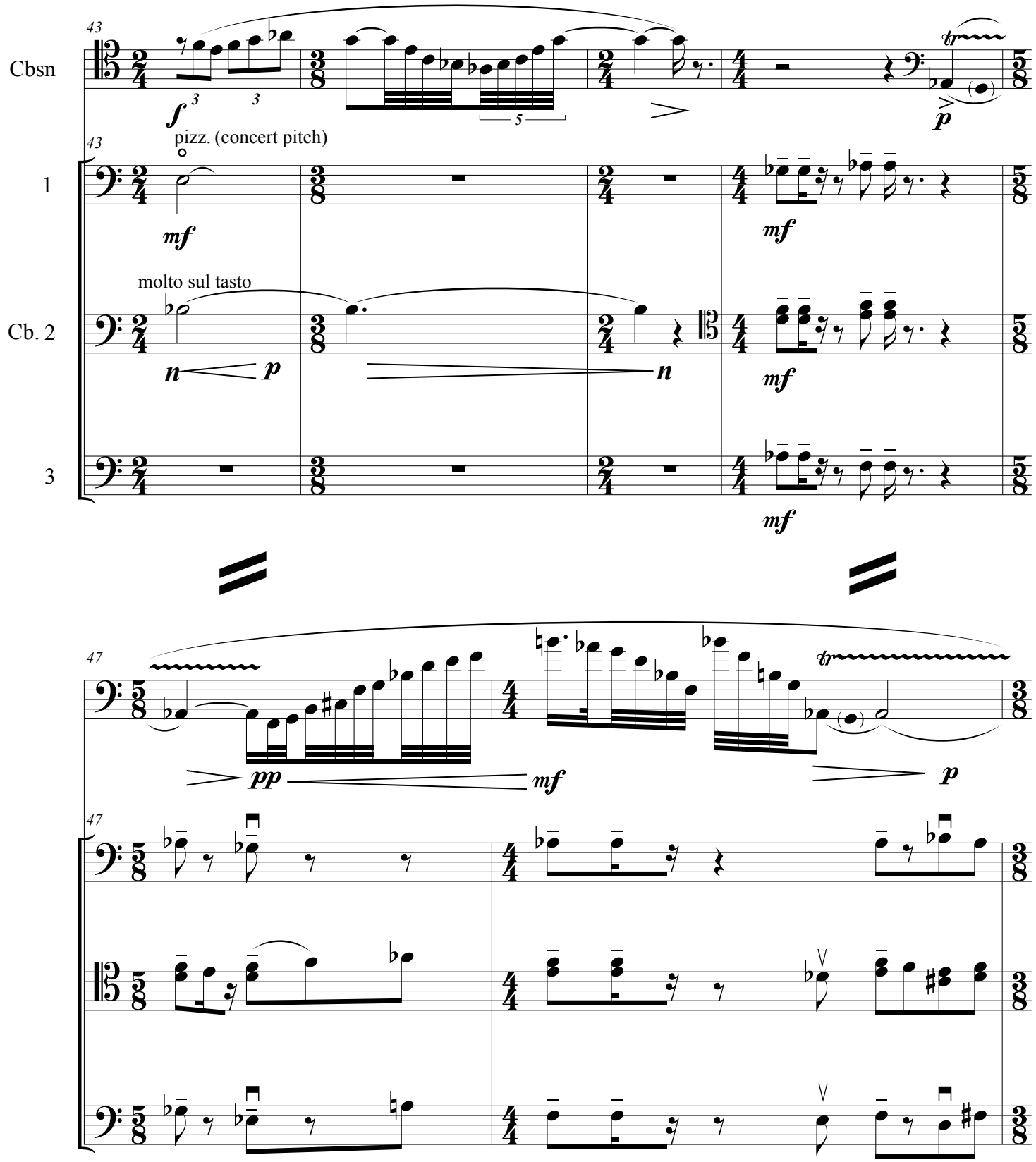

B
22
Cbsn
mf lirico
22
grad. - - - - - - - - - - to - - - - - - - - ord.
1
- - ord.
to - - - - - - - - s.t.
to - - - - - - - ord.
to - - - - s.t.
Cb. 2
mp
p
mp
to . . . . . ord.
to - - - - - - - - s.t.
3
mp
p
24
24
mf
mp
- s.t.
to - - ord.
to - - - - s.t.
simile...
p
mp
p
simile...
mp
p
mp

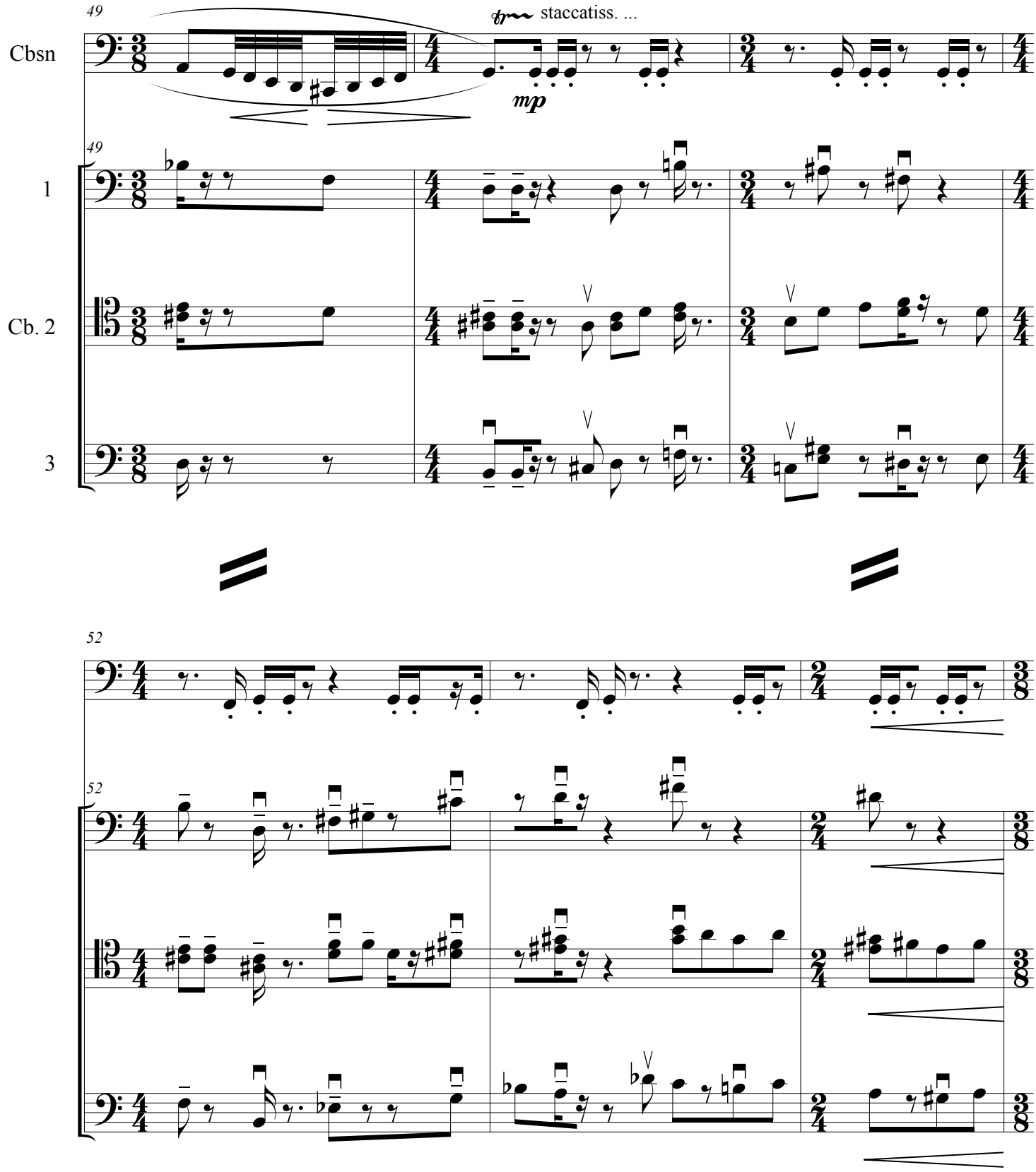

26
26
grad. - - - - - - - - - - to. - - - - - - - - - s.p.
28
28
grad - - - - - - - to - - - - - - - ord.

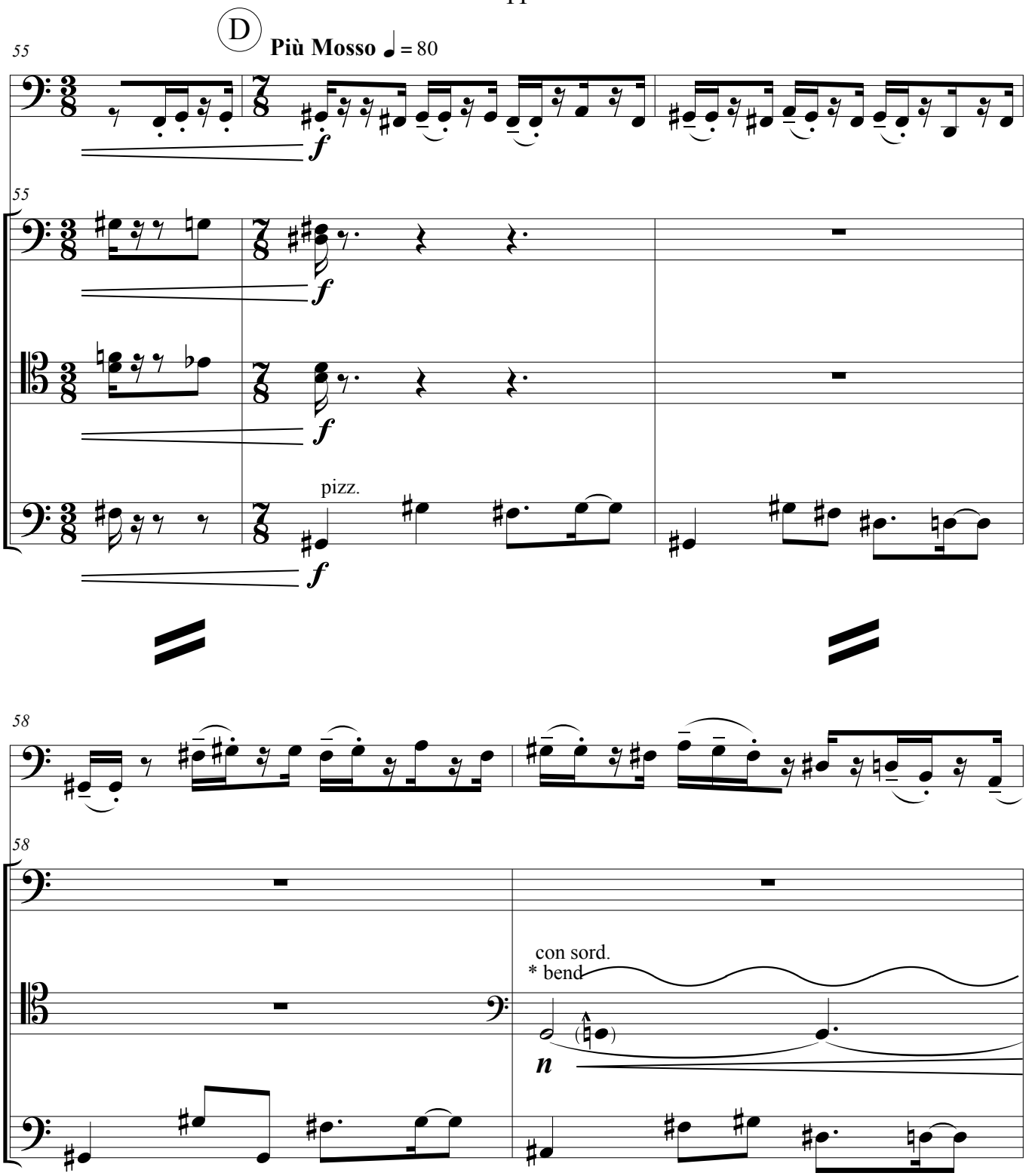

Cbsn
1
Cb. 2
3
30
grad. - - - - - - - - - - - - to - - - - - - - - - - - - s.p.
32
grad. - - - - - to - - - - - ord.


34
34
p
mp
p
mp
36
mf
(ord.) - - - - - - - - grad. - - - - - - - - to - - - - - - - - sul pont. grad. - - - - - - - - - - - - to - - - - - - - - - - - - ord.
36
mf
mp
mp
p
mp
mp
p
p

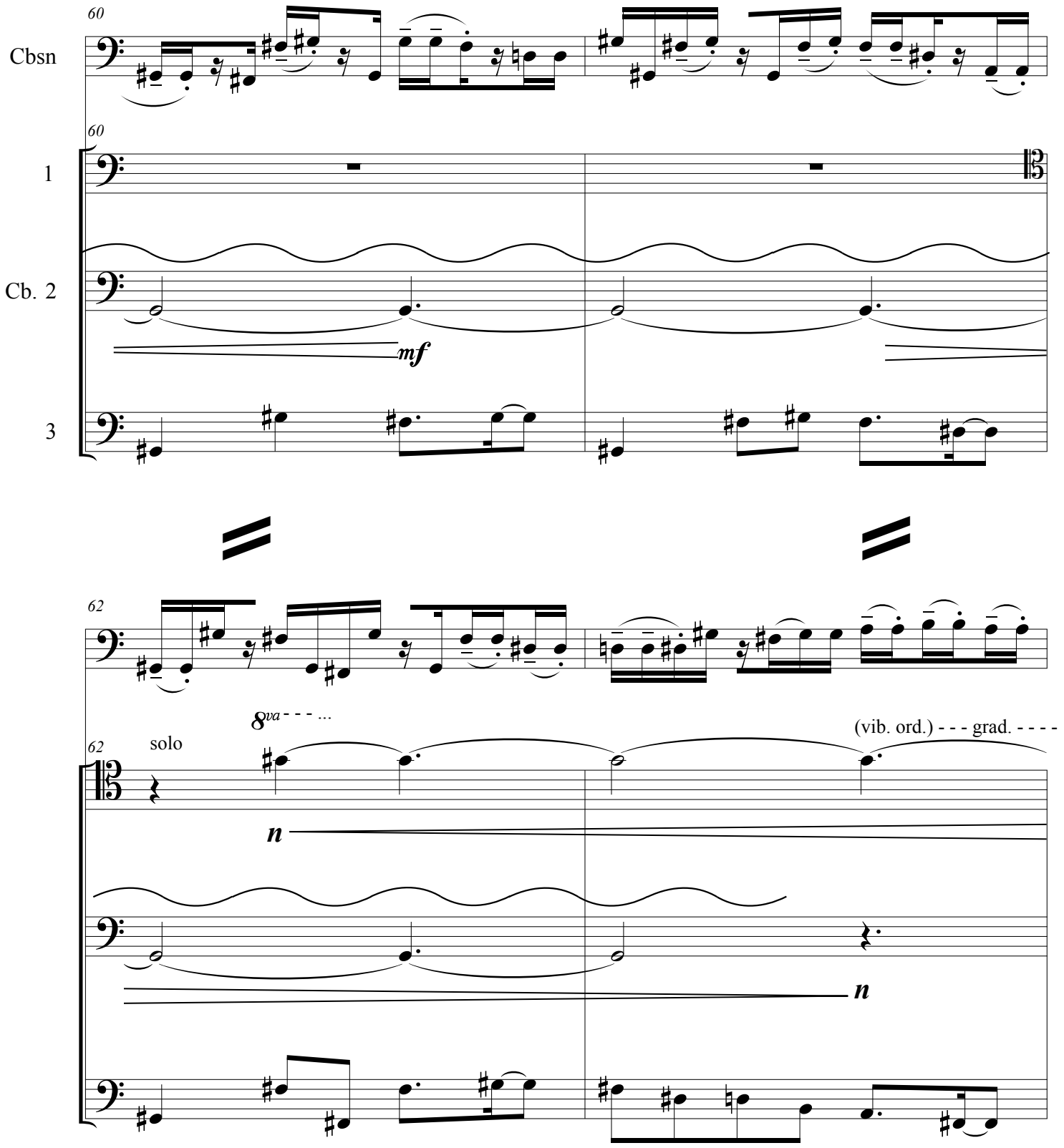

38
Cbsn
3
38
1
3
mf
mp
(V)
Cb. 2
p
mp
p
3
mp
p
mp
C Più Mosso ♩ = 72
40
Cbsn
f
3
5
40
1
f
Cb. 2
f
retune low string normally
3
f
40
CHORUS OFF
Sound

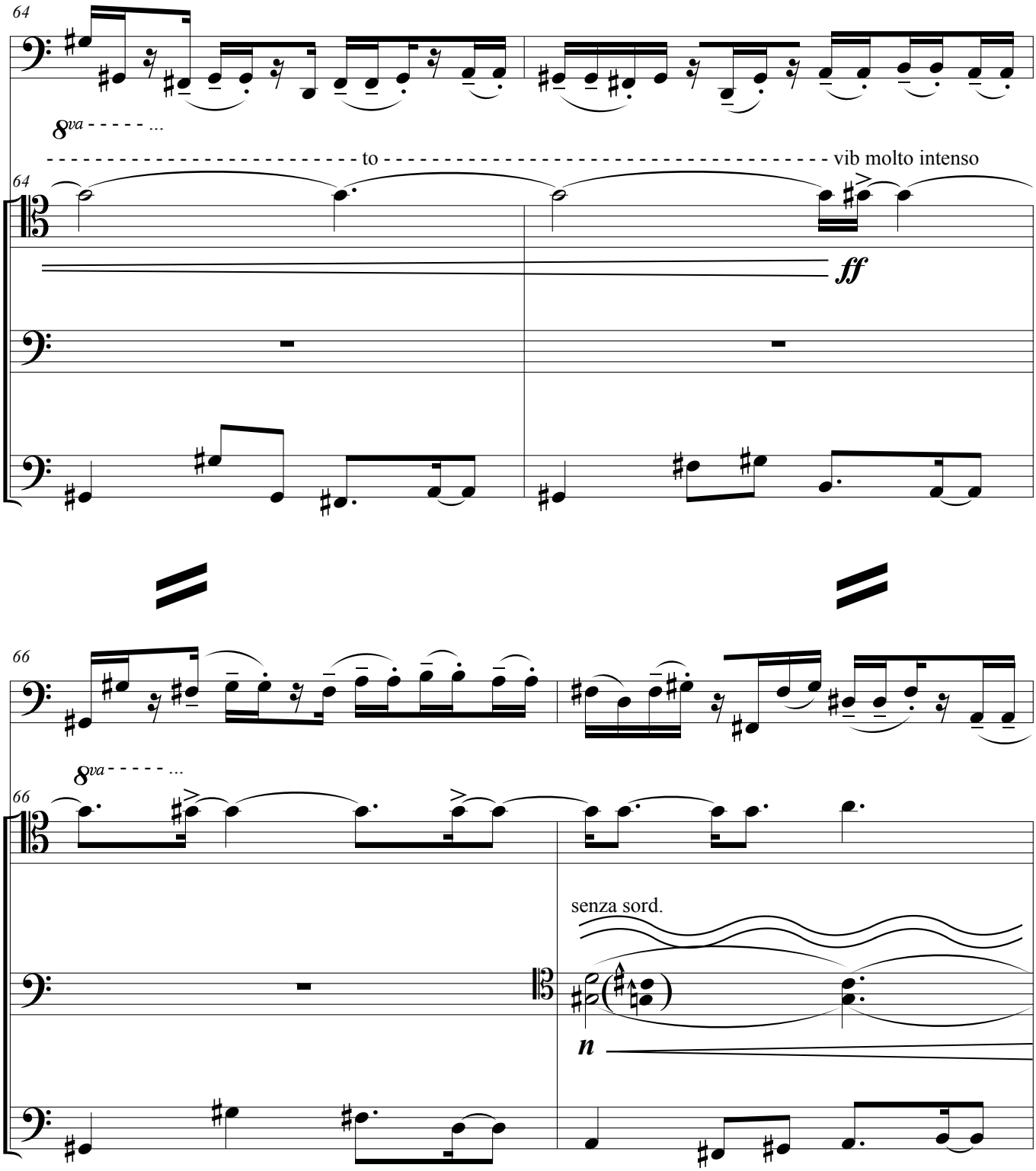

43
Cbsn
f
3
3
5
tr
p
43
1
pizz. (concert pitch)
mf
mf
molto sul tasto
Cb. 2
n
p
n
mf
3
mf
47
pp
mf
tr
p
47

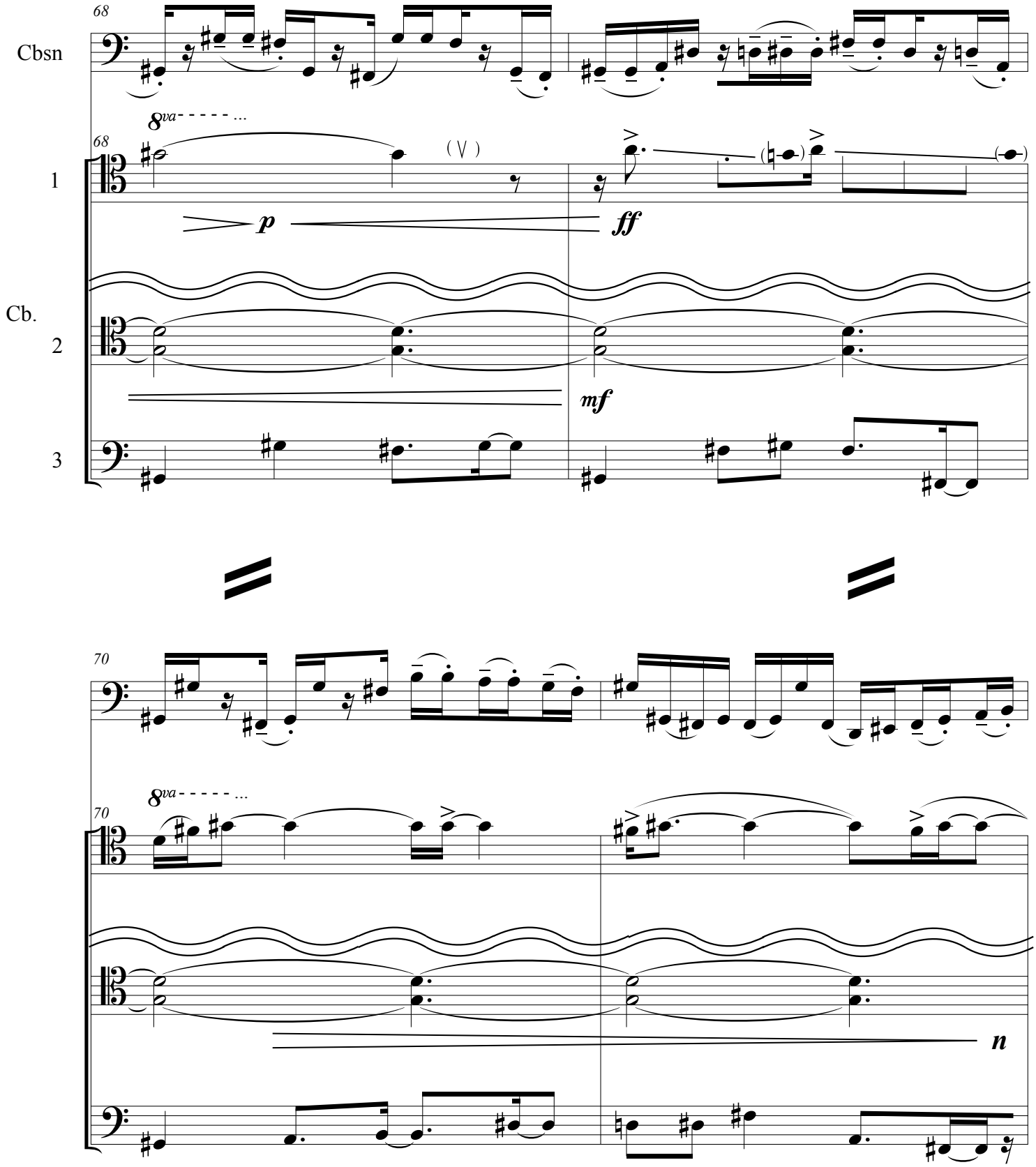

49
staccatiss. ...
mp
Cbsn
1
Cb. 2
3
52

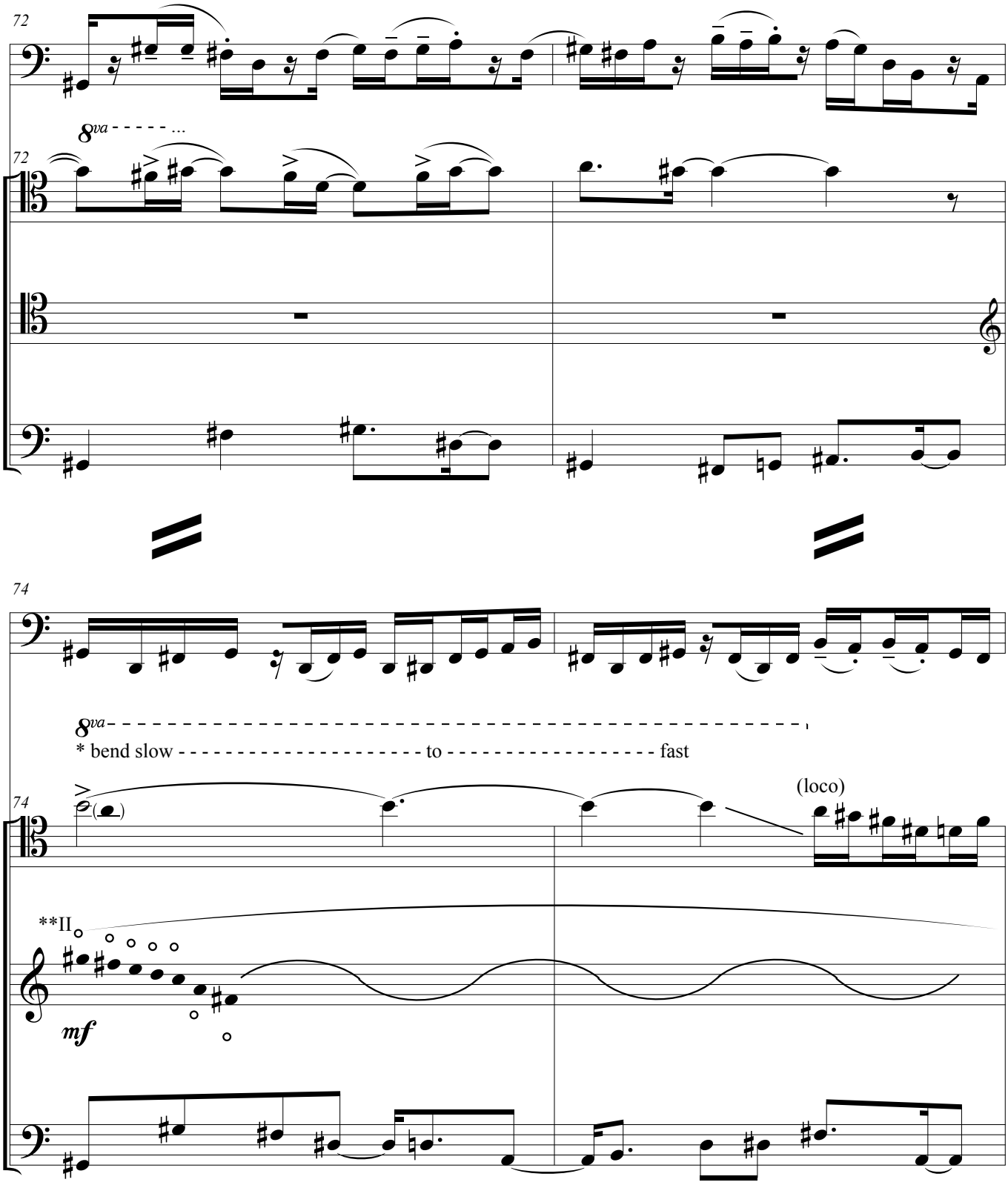


*slow pitch bends down to G quarter-sharp and back up; should sound somewhat woozy. Change bow as needed.


60
Cbsn
60
1
Cb. 2
mf
3
62
8va - - - ...
62
solo
n
(vib. ord.) - - - grad. - - - -
n

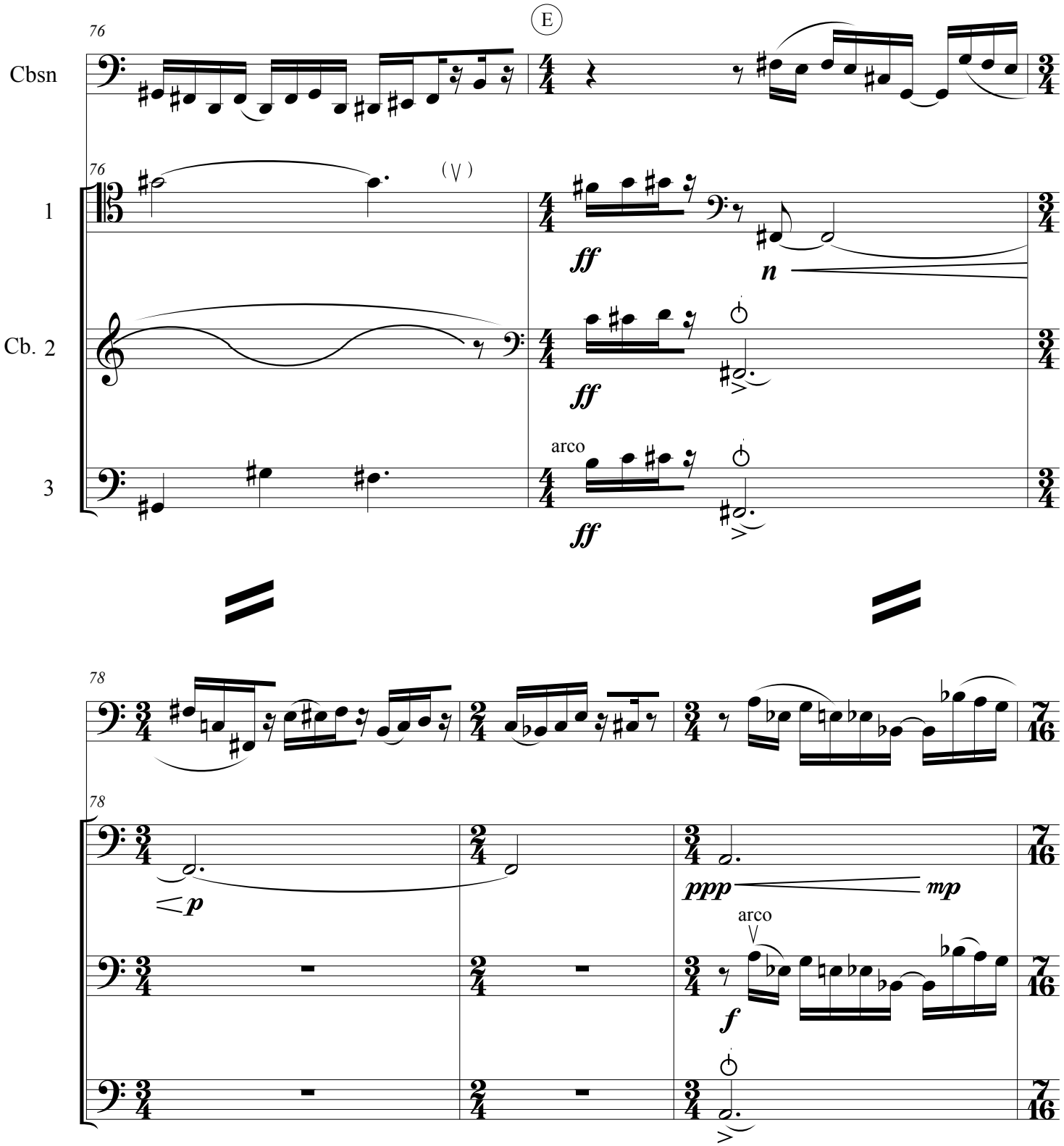

64
8va - - - - - ...
to
vib molto intenso
64
ff
66
8va - - - - - ...
66
senza sord.
n

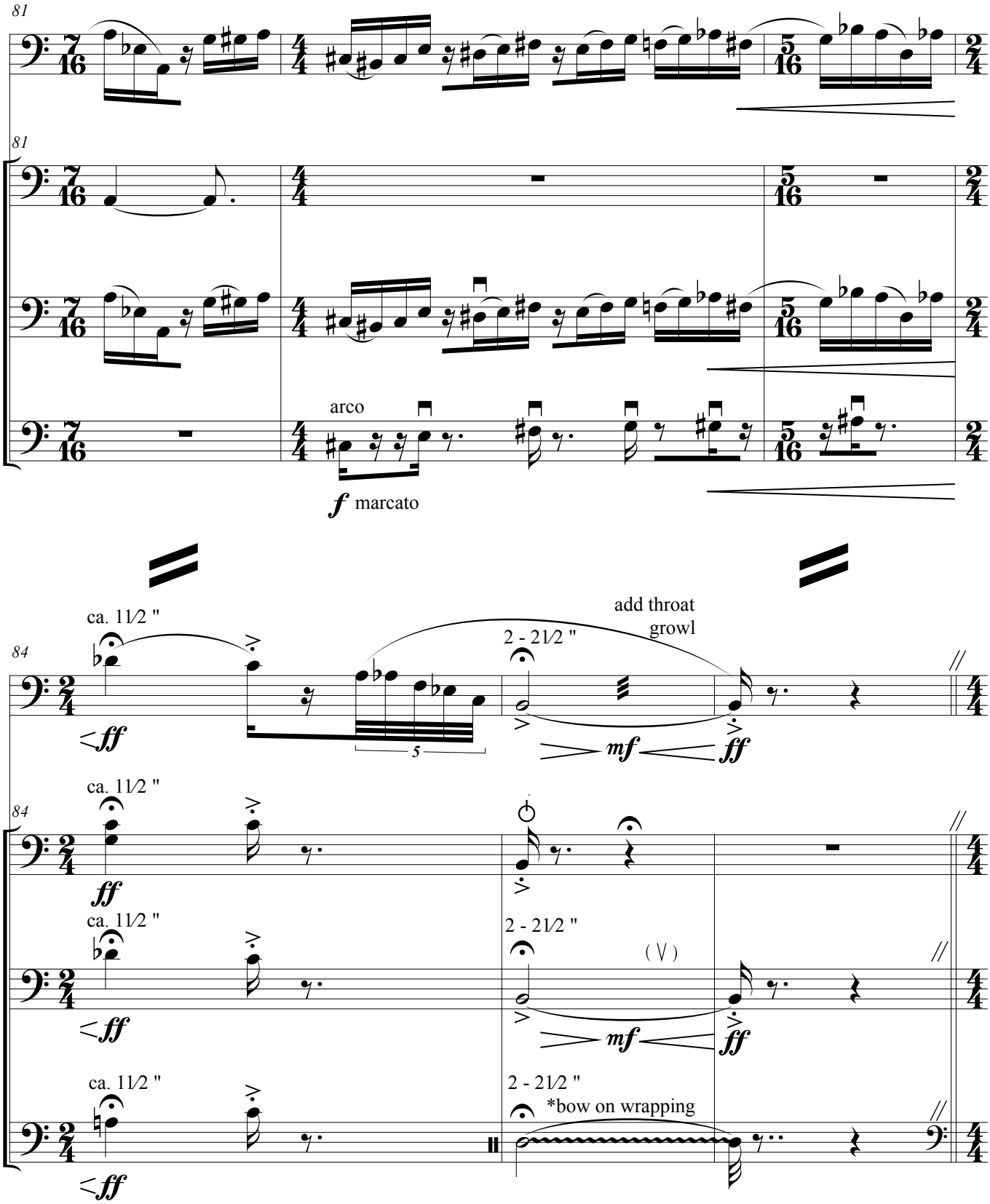

Cbsn
68
8va
68
1
p
ff
Cb.
2
mf
3
70
8va
70
n



* Bend pitch down to A and back up to B, speeding up as indicated.

** Arpeggios of natural harmonics on the D string, only using the pitches indicated. Change bow as needed.


76
E
Cbsn
76
1
Cb. 2
3
ff
n
ff
arco
ff
78
78
p
ppp
mp
arco
f



*On the far side of the bridge, bow on the wrapping of any string to produce a gritty, unpitched sound.

Ⓕ ♩ = 96

87

Cbsn

f

pizz.
poco sul pont.

2

f seco

Cb.

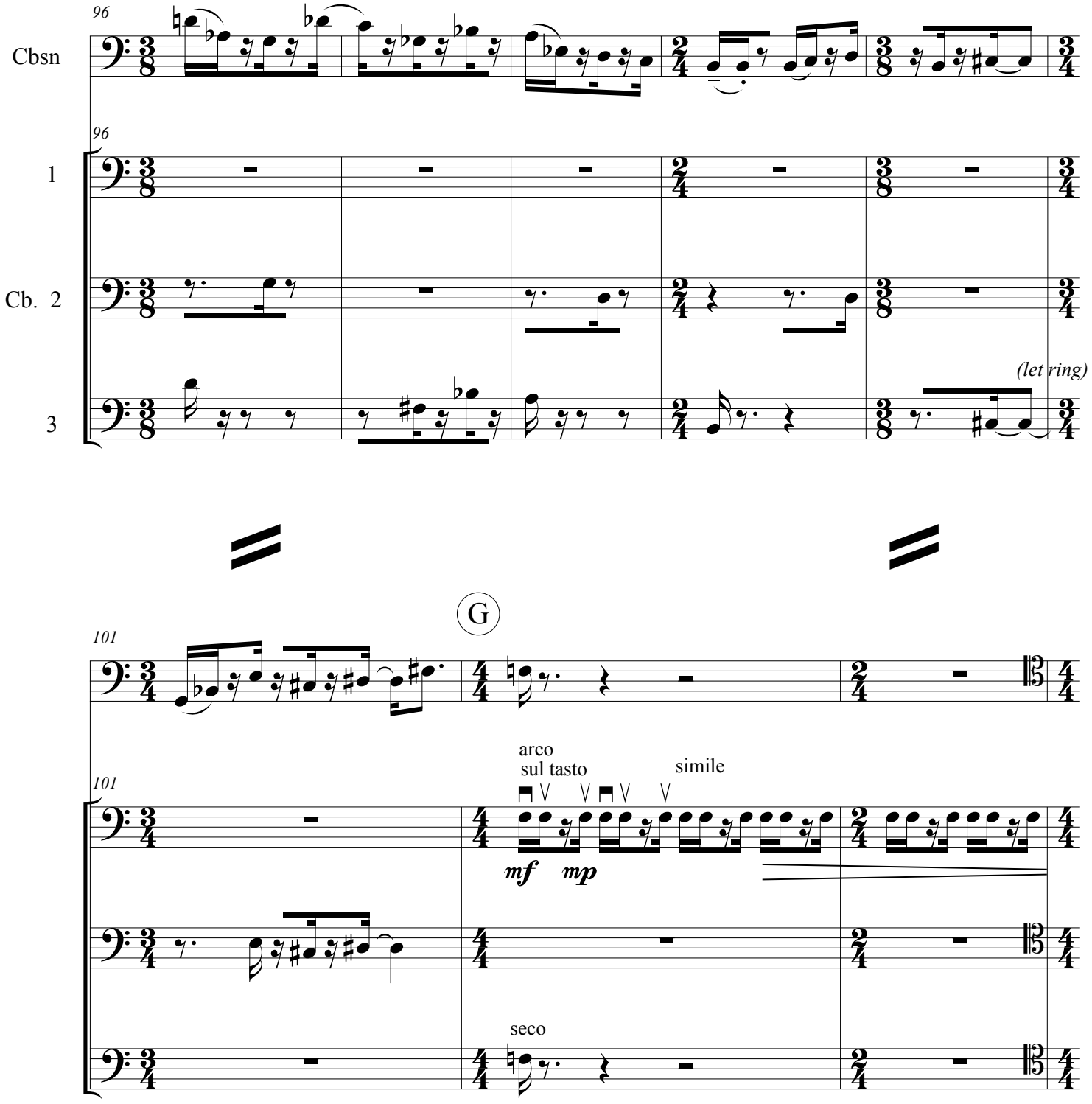
pizz.
poco sul pont.

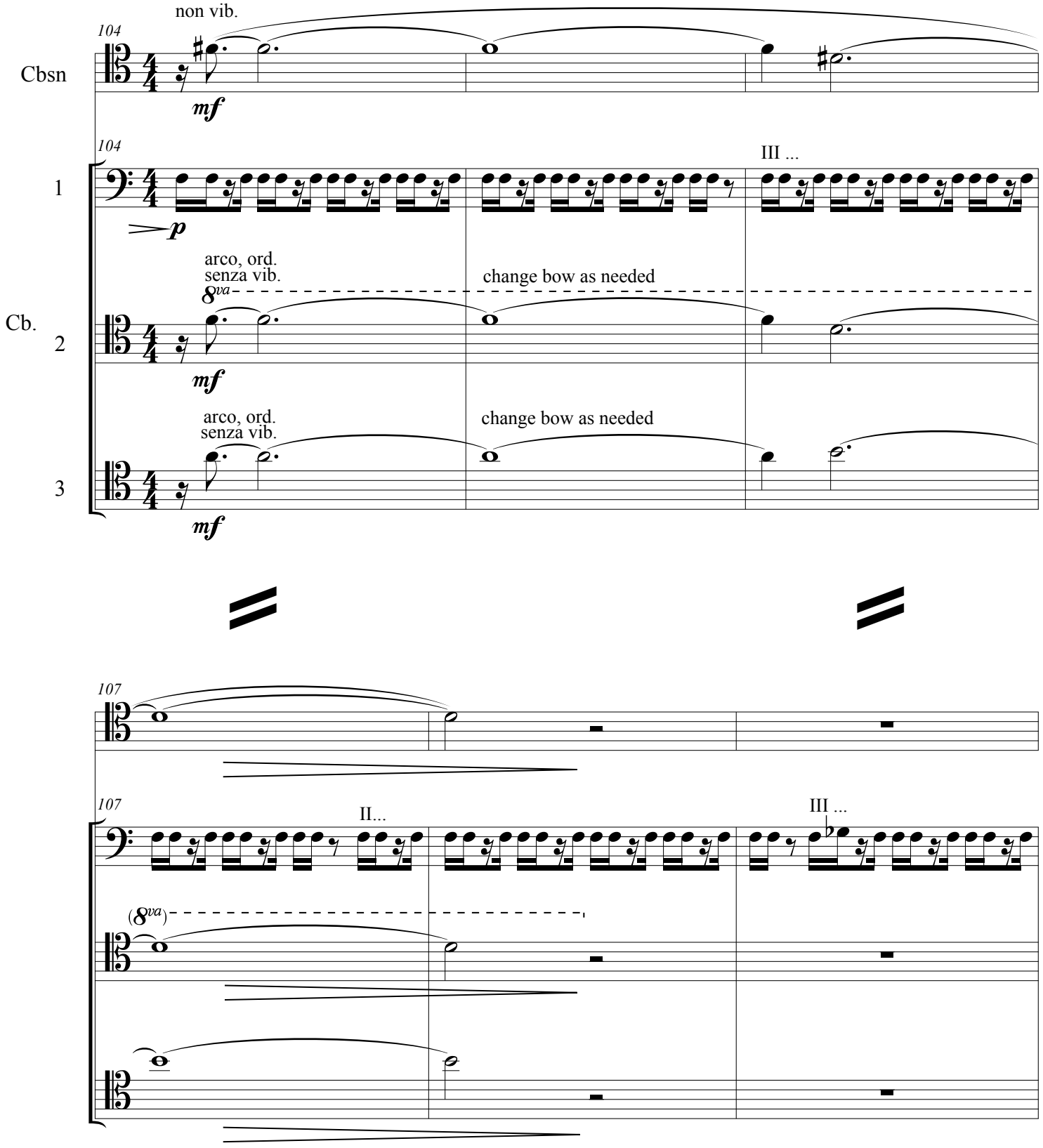
3

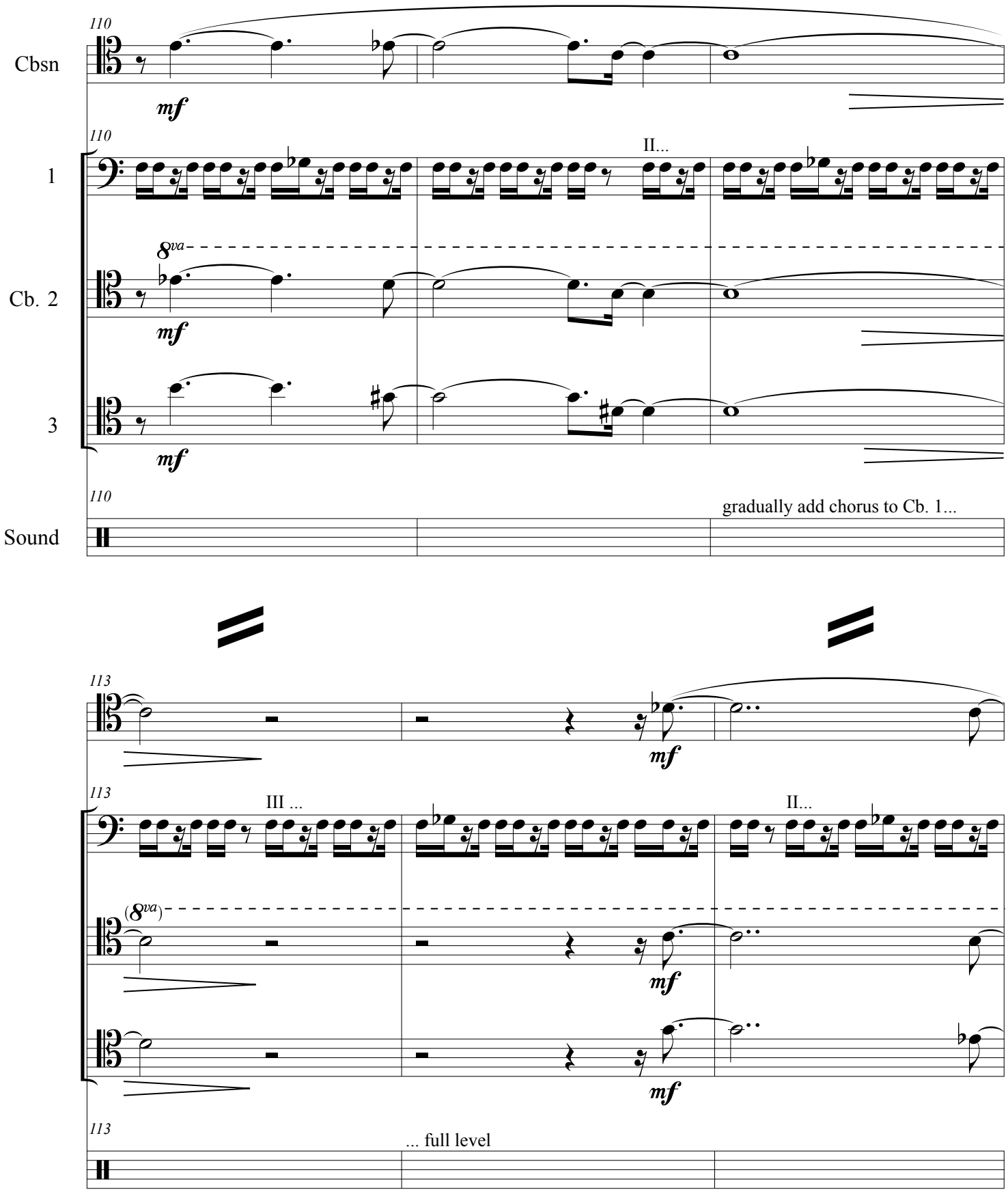
f seco

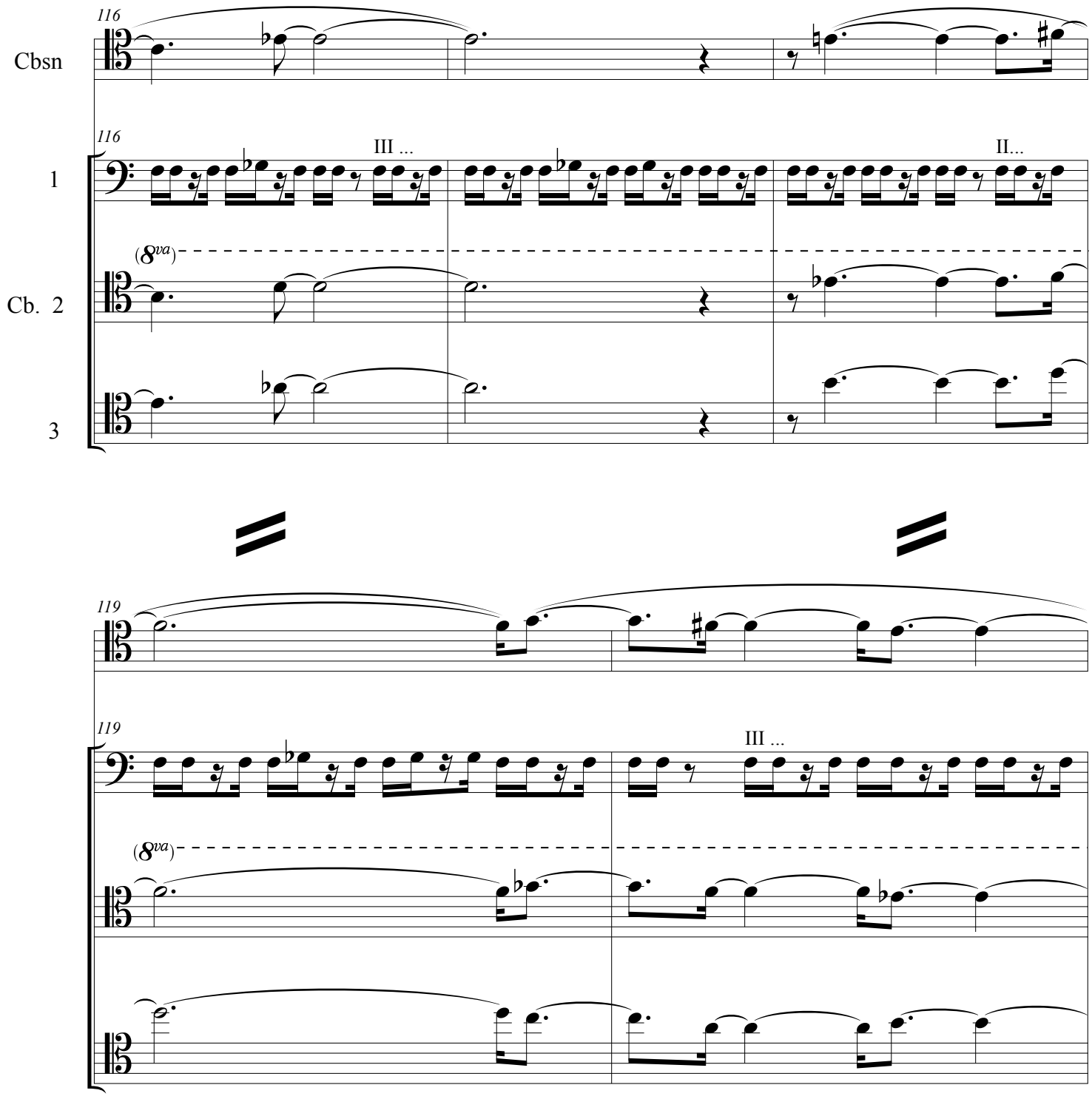
90

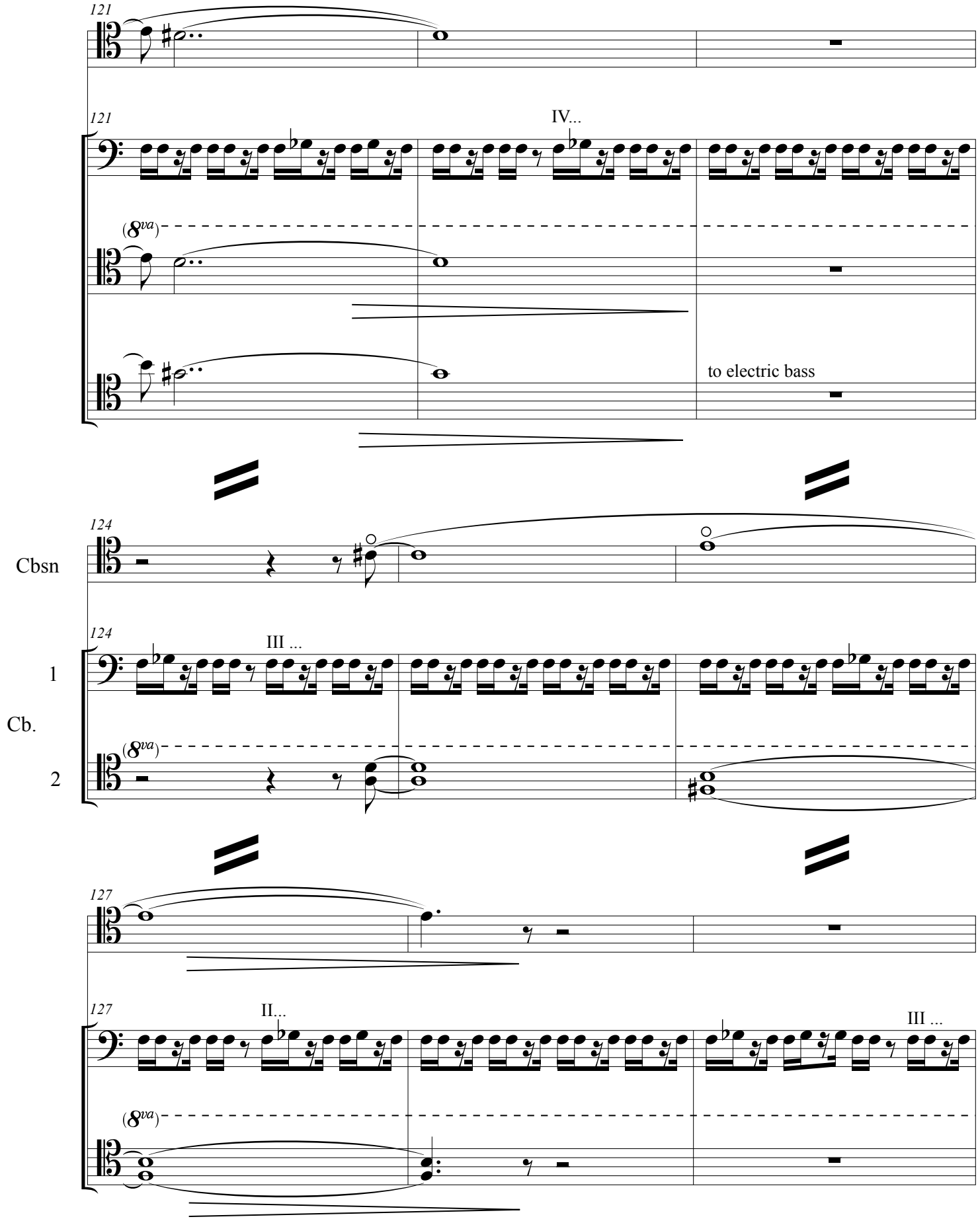
93

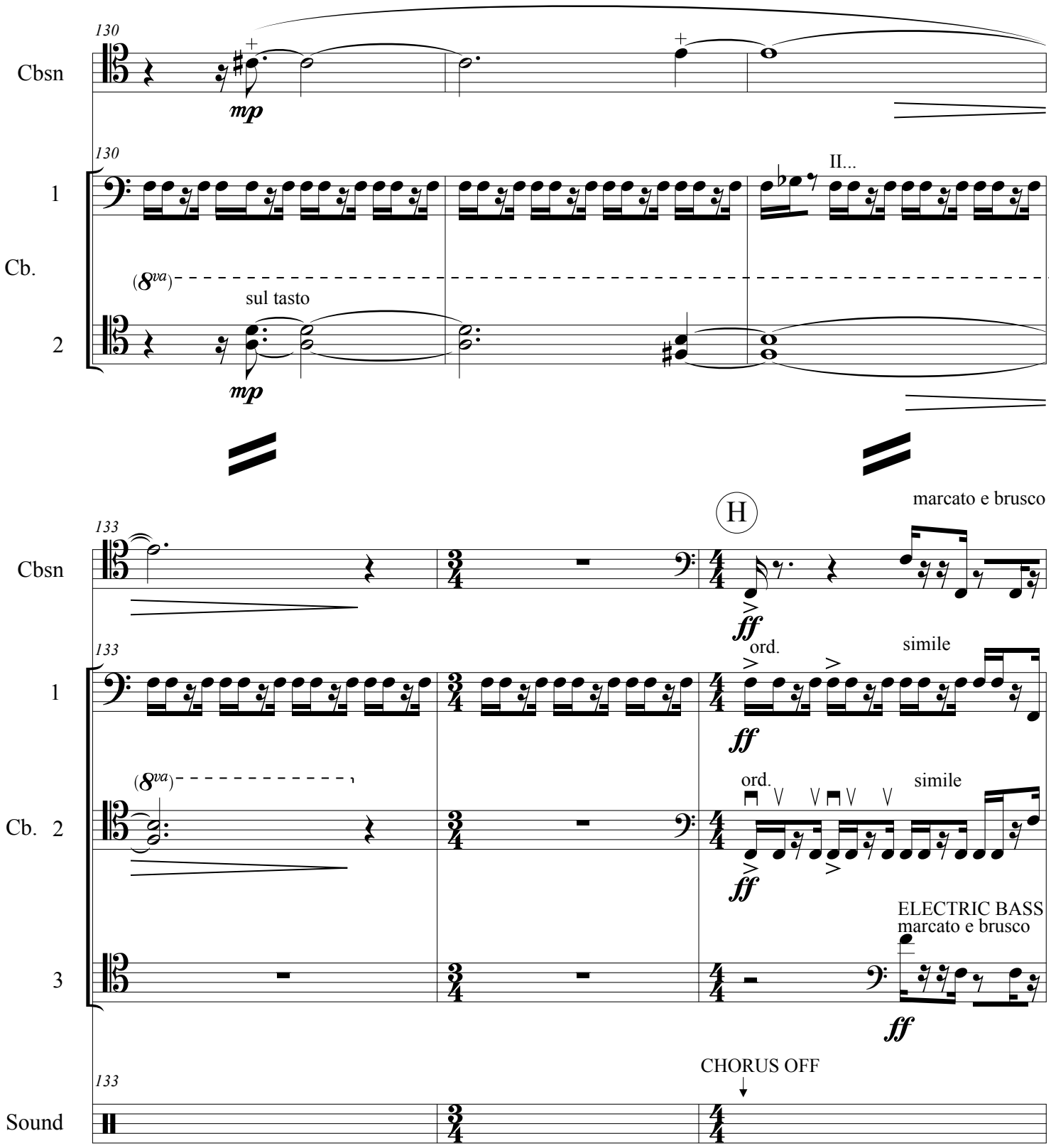

96
Cbsn
96
1
Cb. 2
(let ring)
3
G
101
arco
sul tasto
simile
101
mf
mp
seco

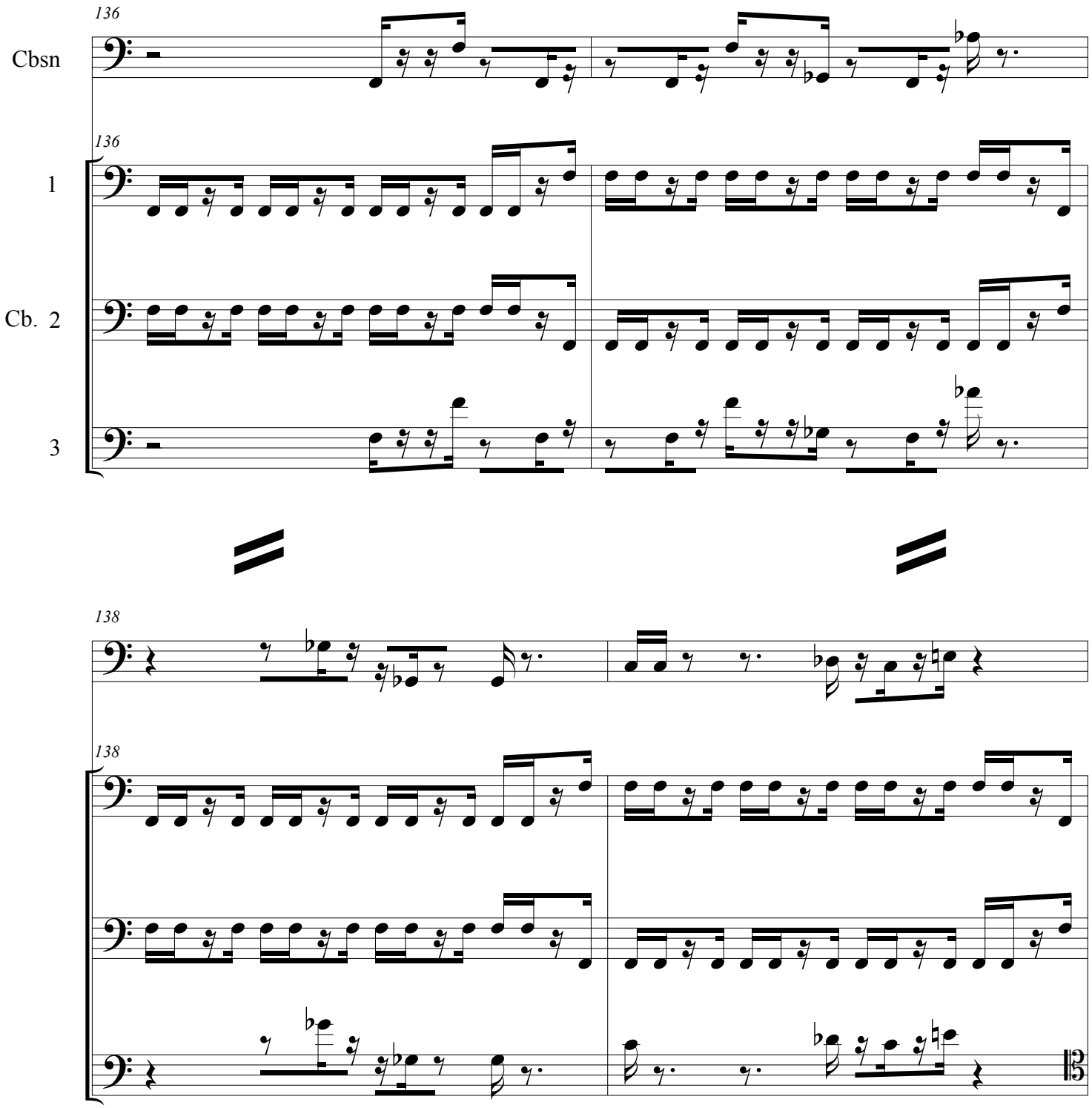

Cbsn
Cb.
1
2
3
104
non vib.
mf
p
III ...
arco, ord.
senza vib.
8va
change bow as needed
107
II...
(8va)

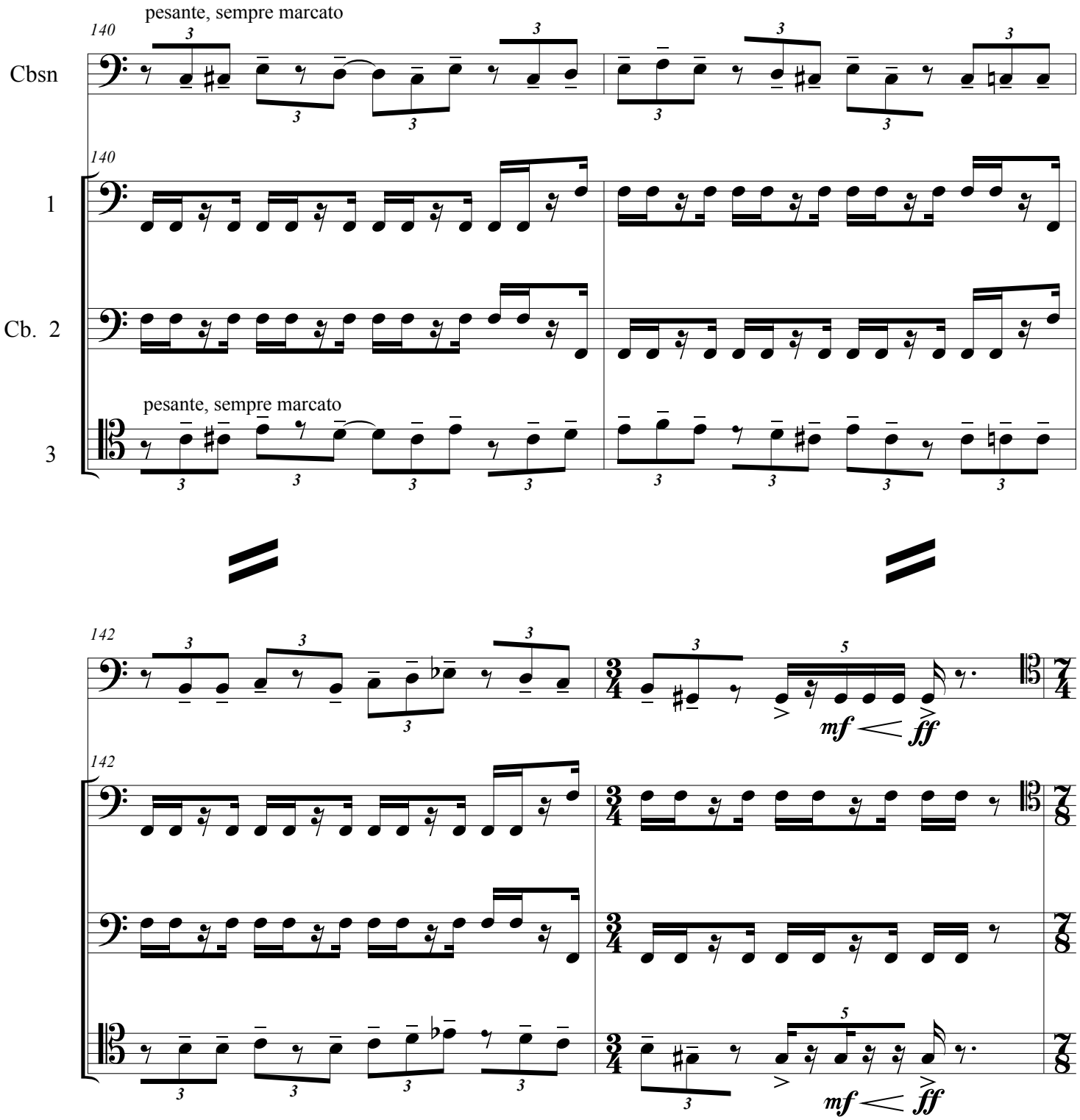

110
Cbsn
mf
110
1
II...
8va
Cb. 2
mf
3
mf
110
gradually add chorus to Cb. 1...
Sound
113
mf
113
III ...
II...
(8va)
mf
mf
113
... full level

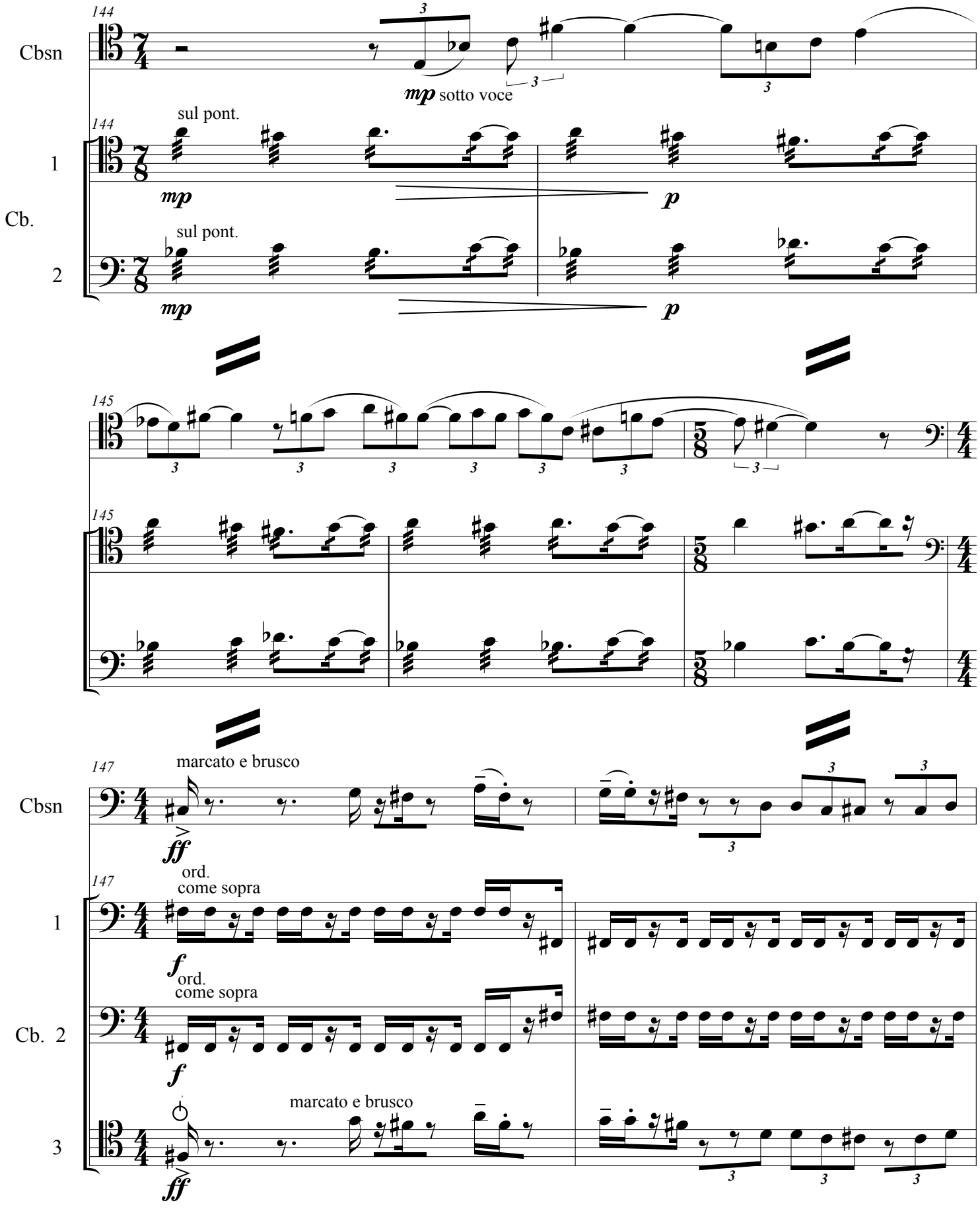

116
Cbsn
116
III ...
II...
1
(8va)
Cb. 2
3
119
119
III ...
(8va)

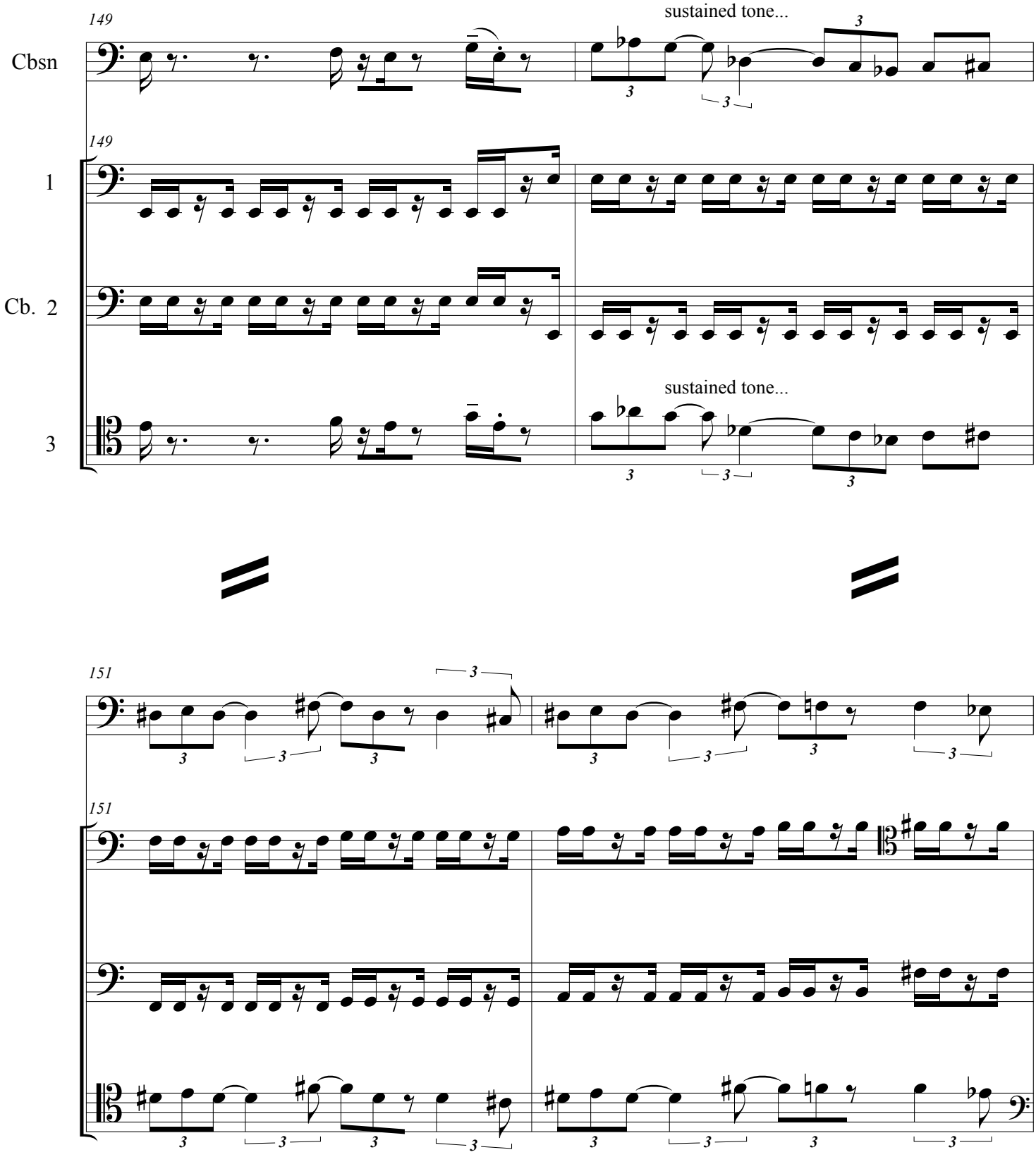

121
121
IV...
(8va)
to electric bass
124
Cbsn
124
III ...
1
Cb.
2
(8va)
127
127
II...
III ...
(8va)

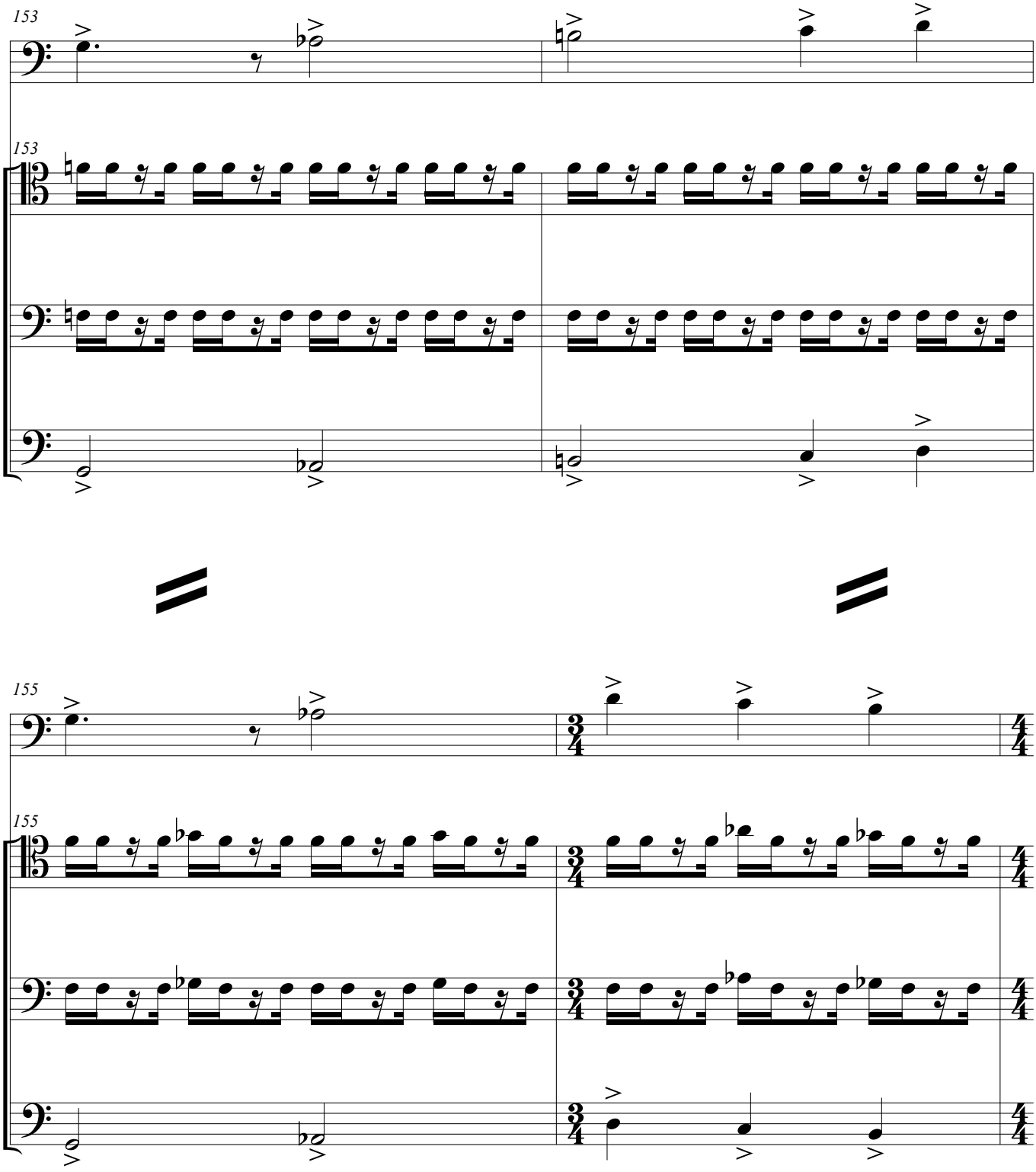

130
Cbsn
mp
130
1
II...
Cb.
(8va)
sul tasto
2
mp
H
marcato e brusco
133
Cbsn
ff
133
1
ord.
simile
ff
(8va)
ord.
simile
Cb. 2
ff
ELECTRIC BASS
marcato e brusco
3
ff
CHORUS OFF
133
Sound

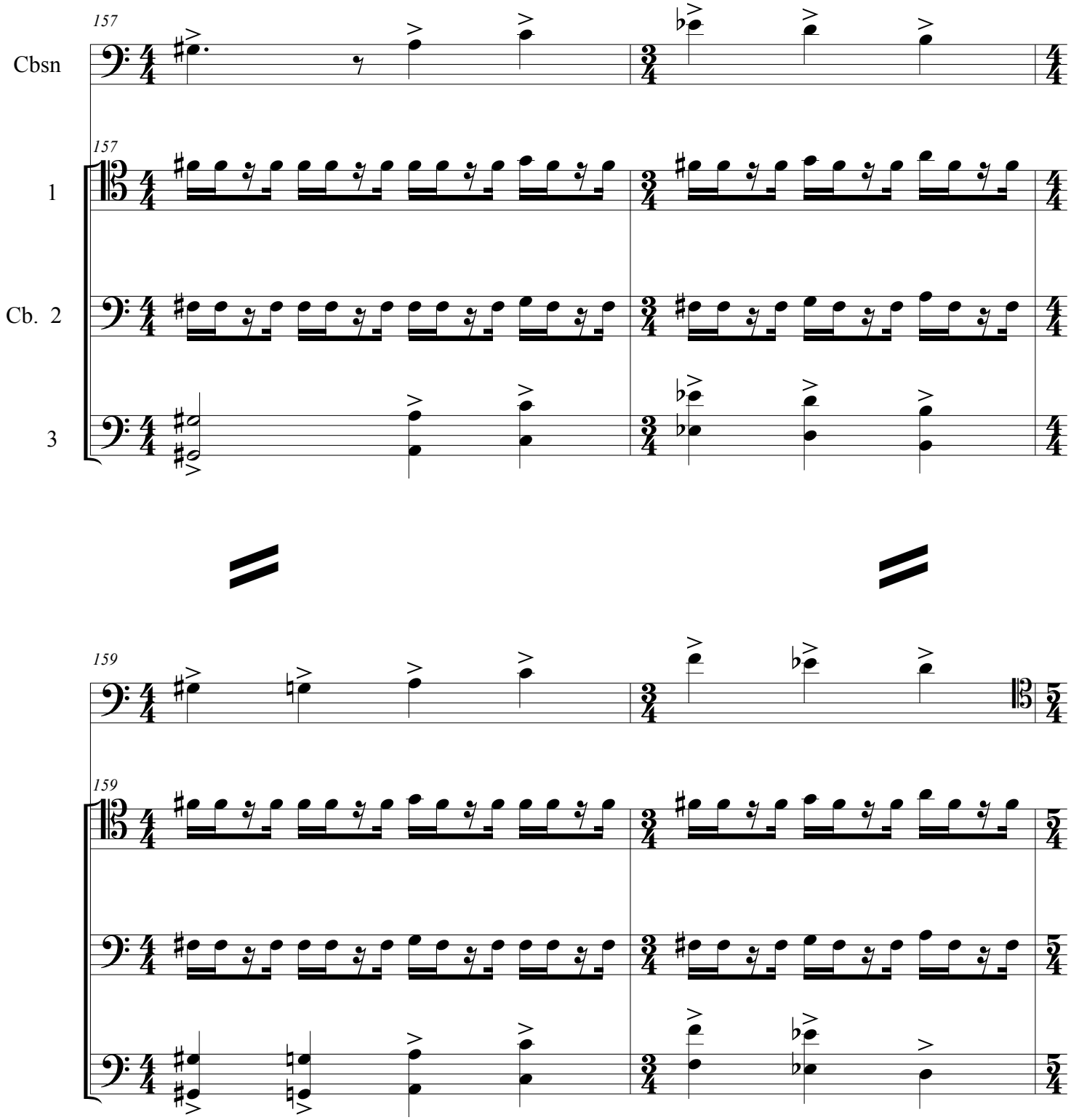

136
Cbsn
136
1
Cb. 2
3
138
138

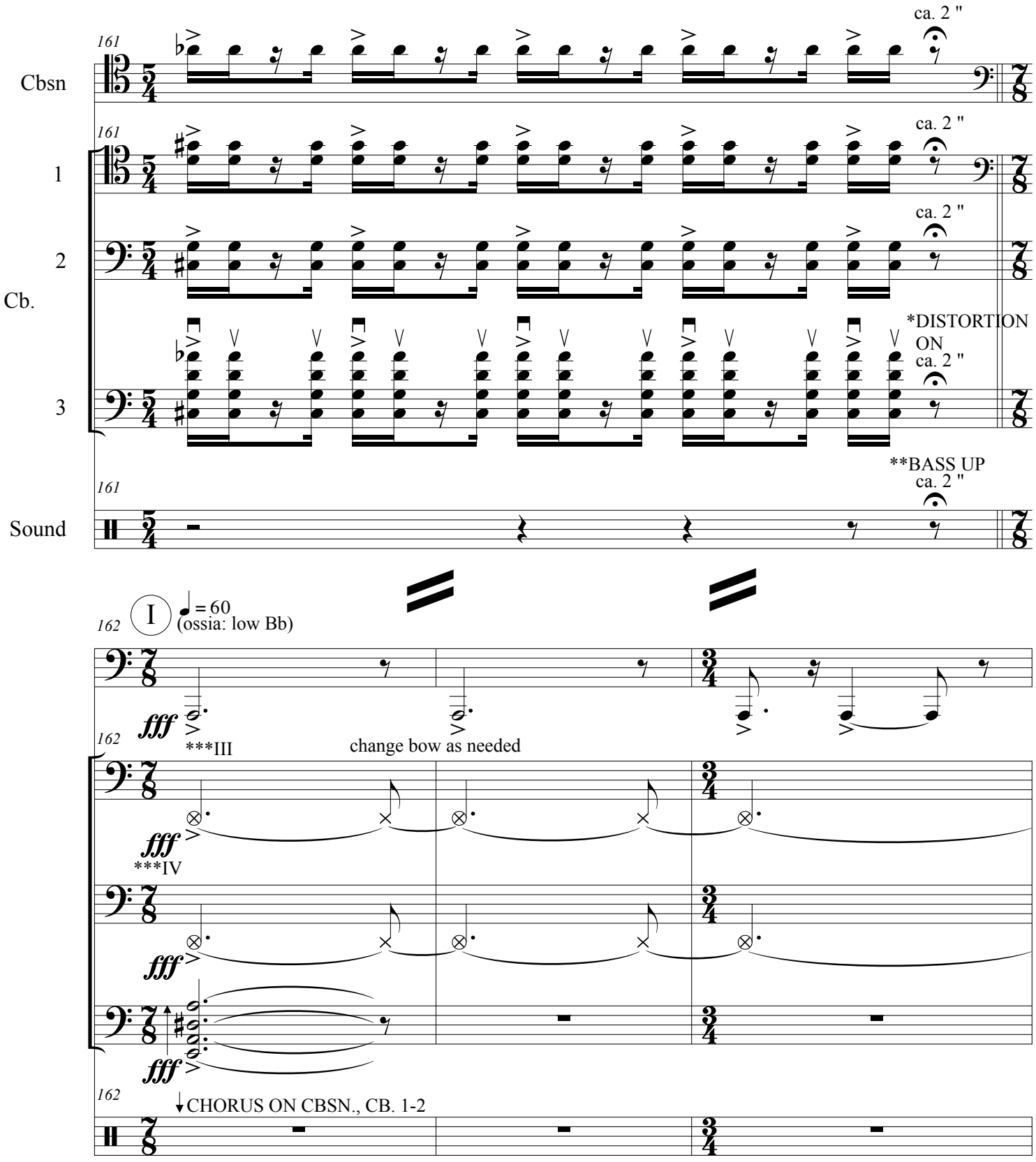

pesante, sempre marcato
140
Cbsn
140
1
Cb. 2
pesante, sempre marcato
3
142
mf
ff
142
mf
ff


144
Cbsn
mp sotto voce
144
sul pont.
1
Cb.
mp
p
sul pont.
2
mp
p
145
145
147
marcato e brusco
Cbsn
ff
147
ord.
come sopra
1
f
ord.
come sopra
Cb. 2
f
marcato e brusco
3
ff


149
Cbsn
sustained tone...
149
1
Cb. 2
sustained tone...
3
151
151


153
153
155
155

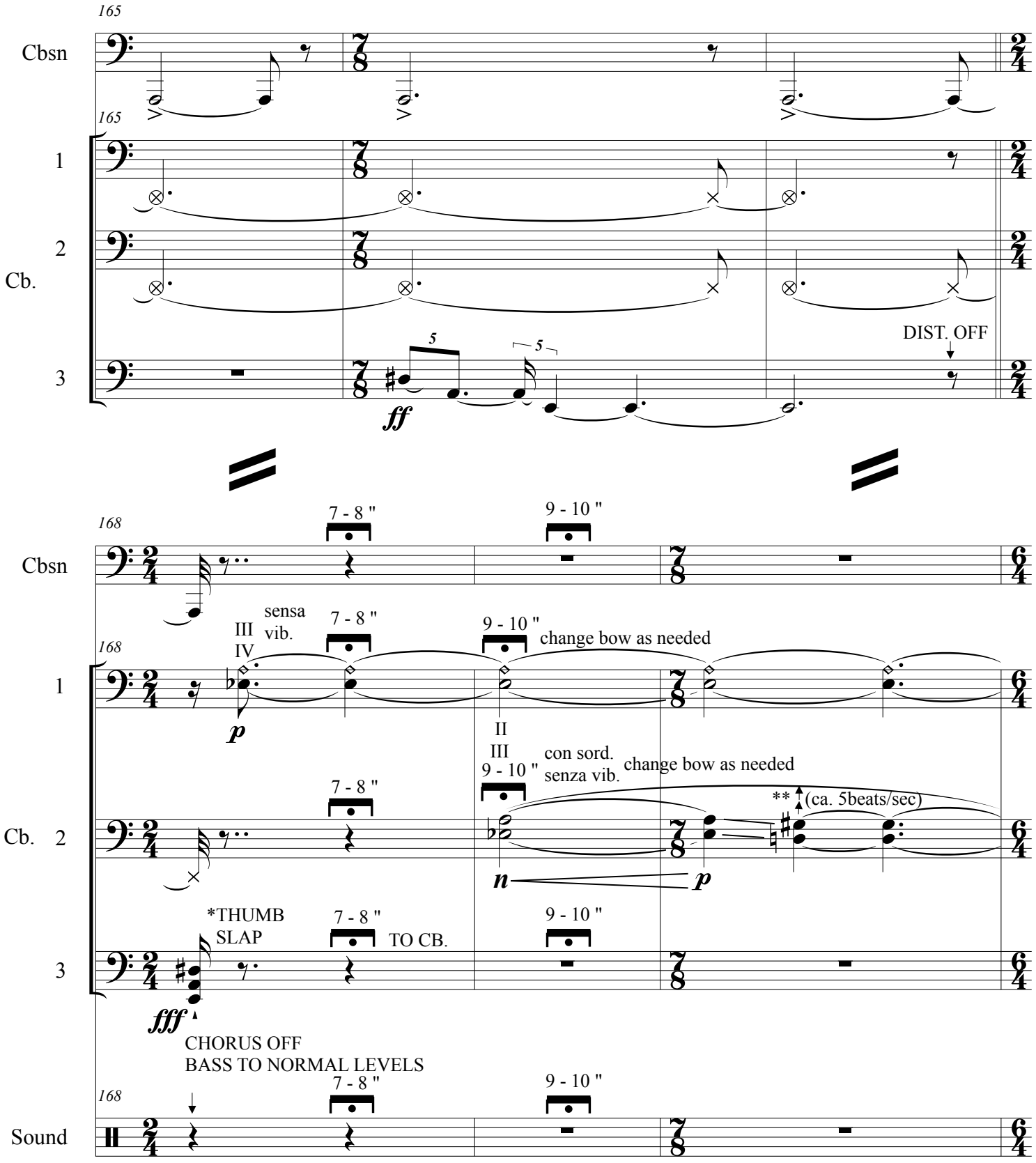

157
Cbsn
157
1
Cb. 2
3
159
159



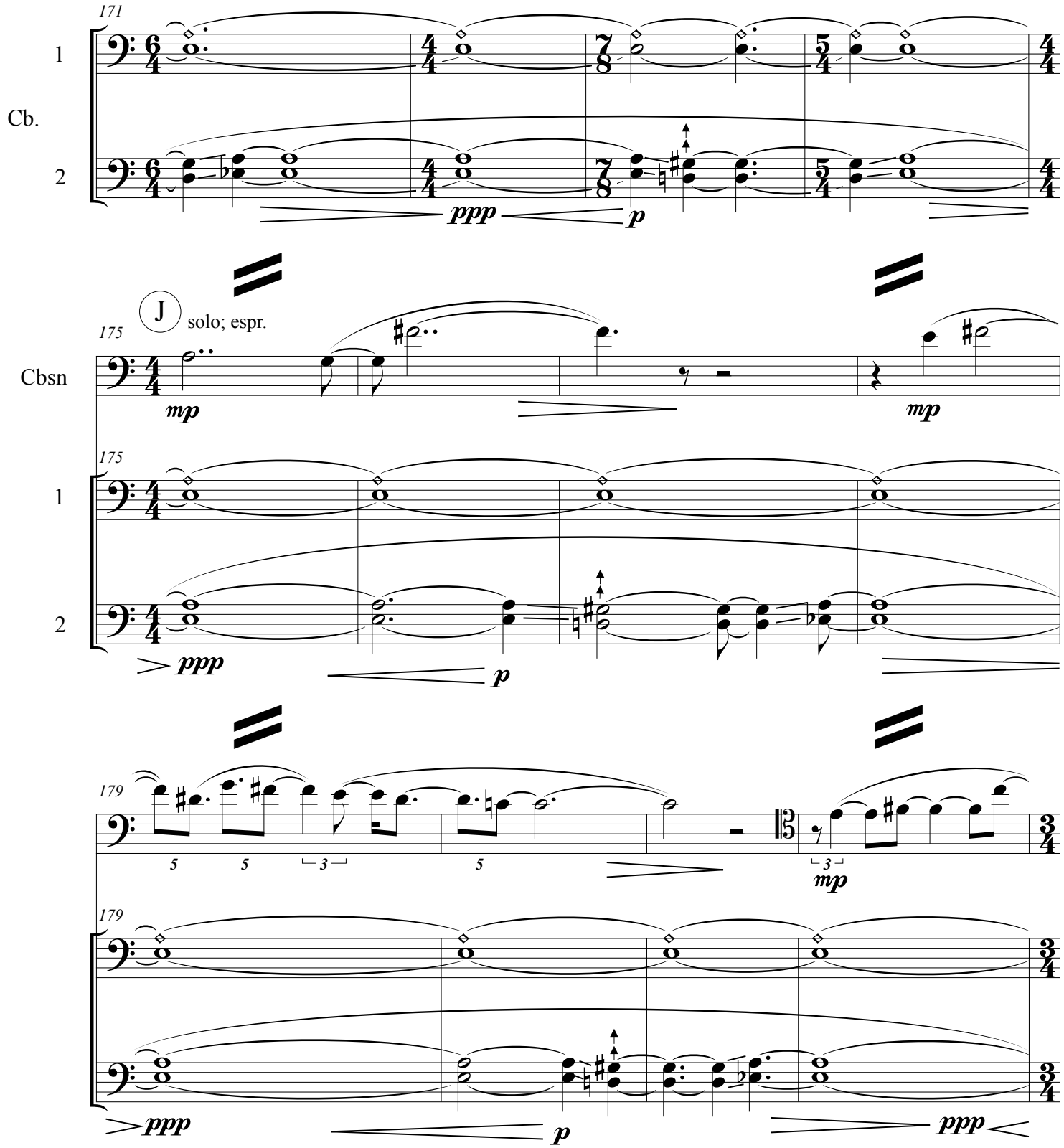
*Switch on distortion pedal. The effect should add a great deal of grit to the sound, without overwhelming the pitches.

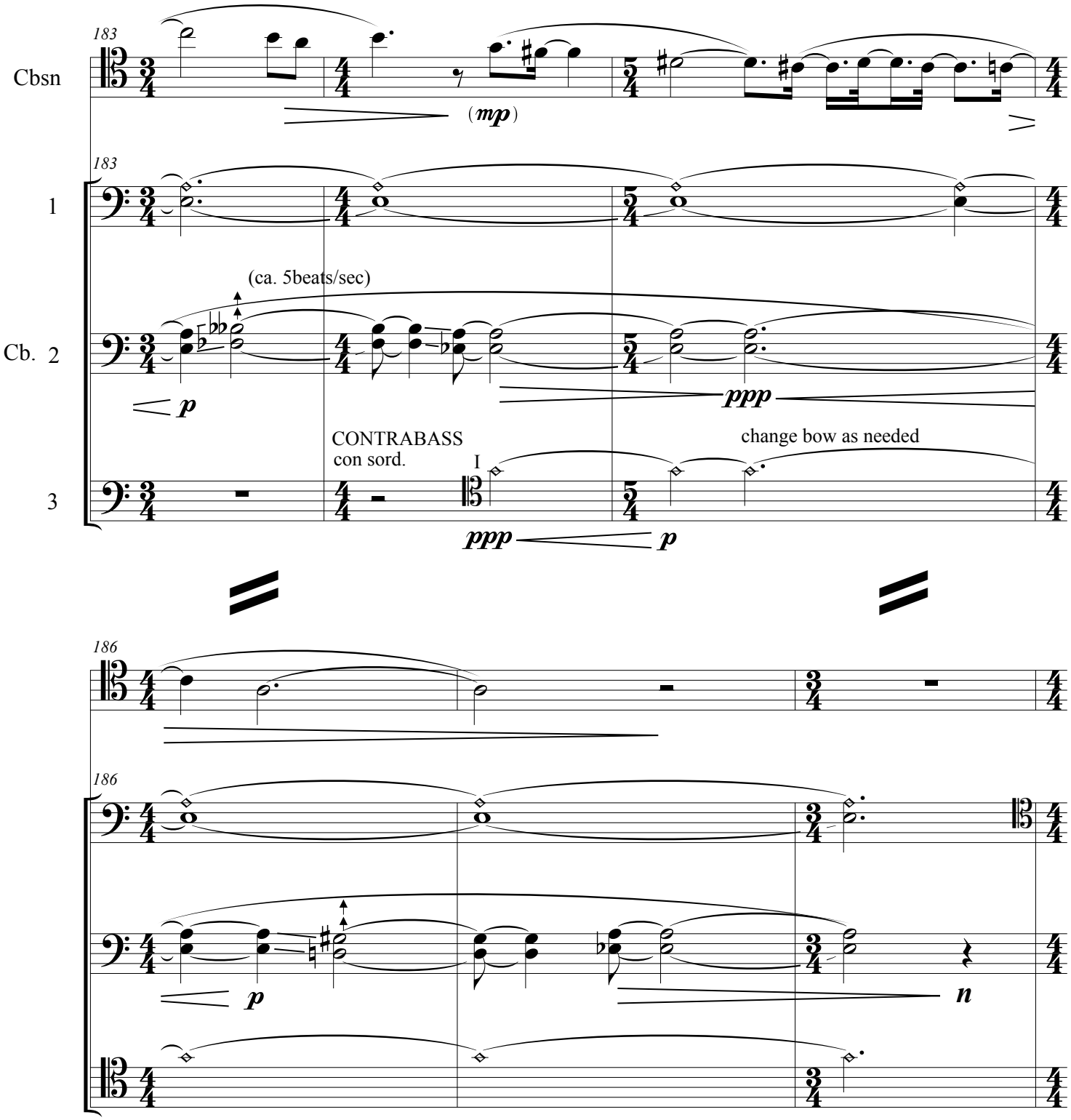
**Turn the bass on all channels up as far as the system can handle.

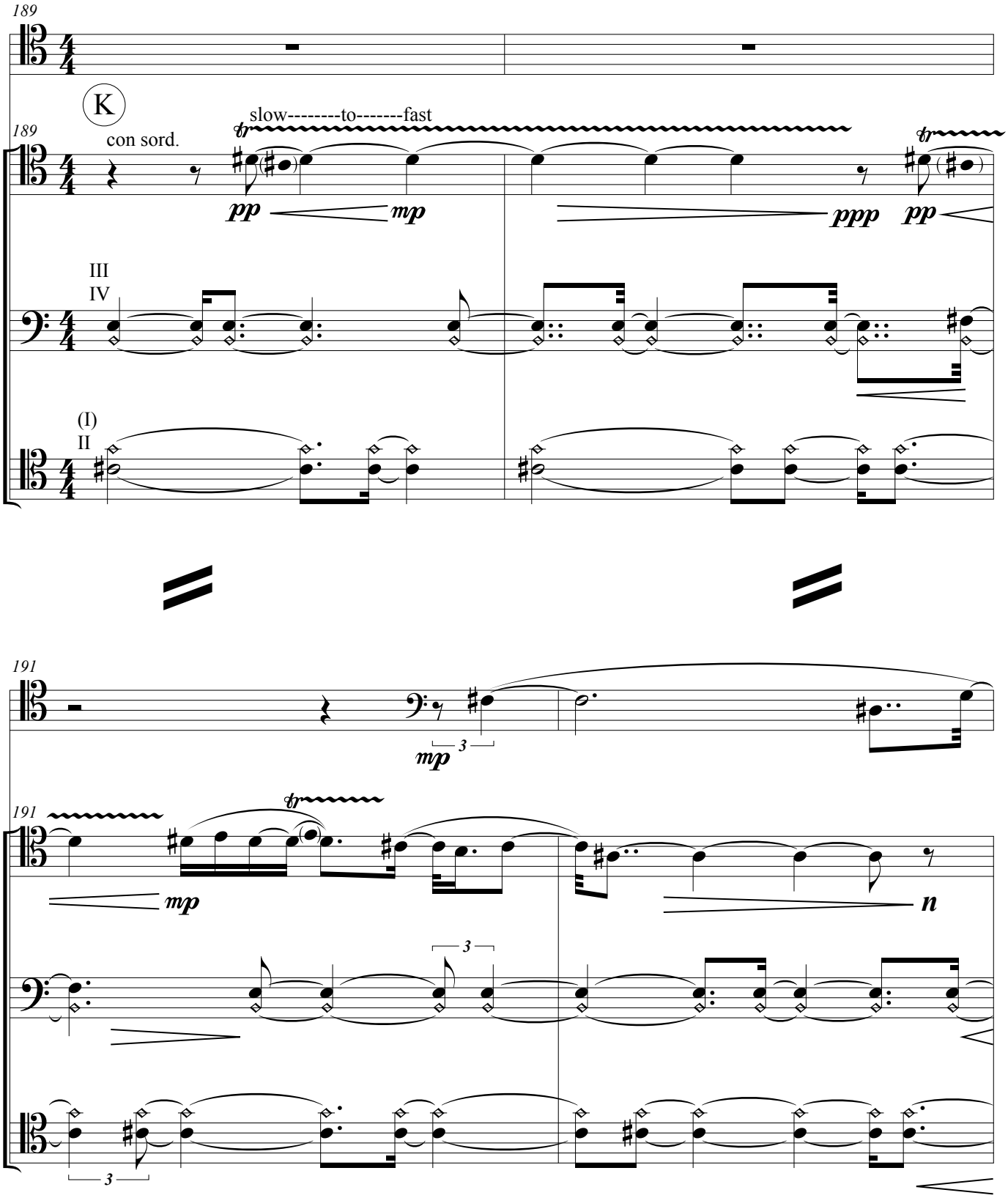
***Touch indicated string lightly w/LH, while bowing slowly and with great pressure to produce a guttural, unpitched, extremely low sound.

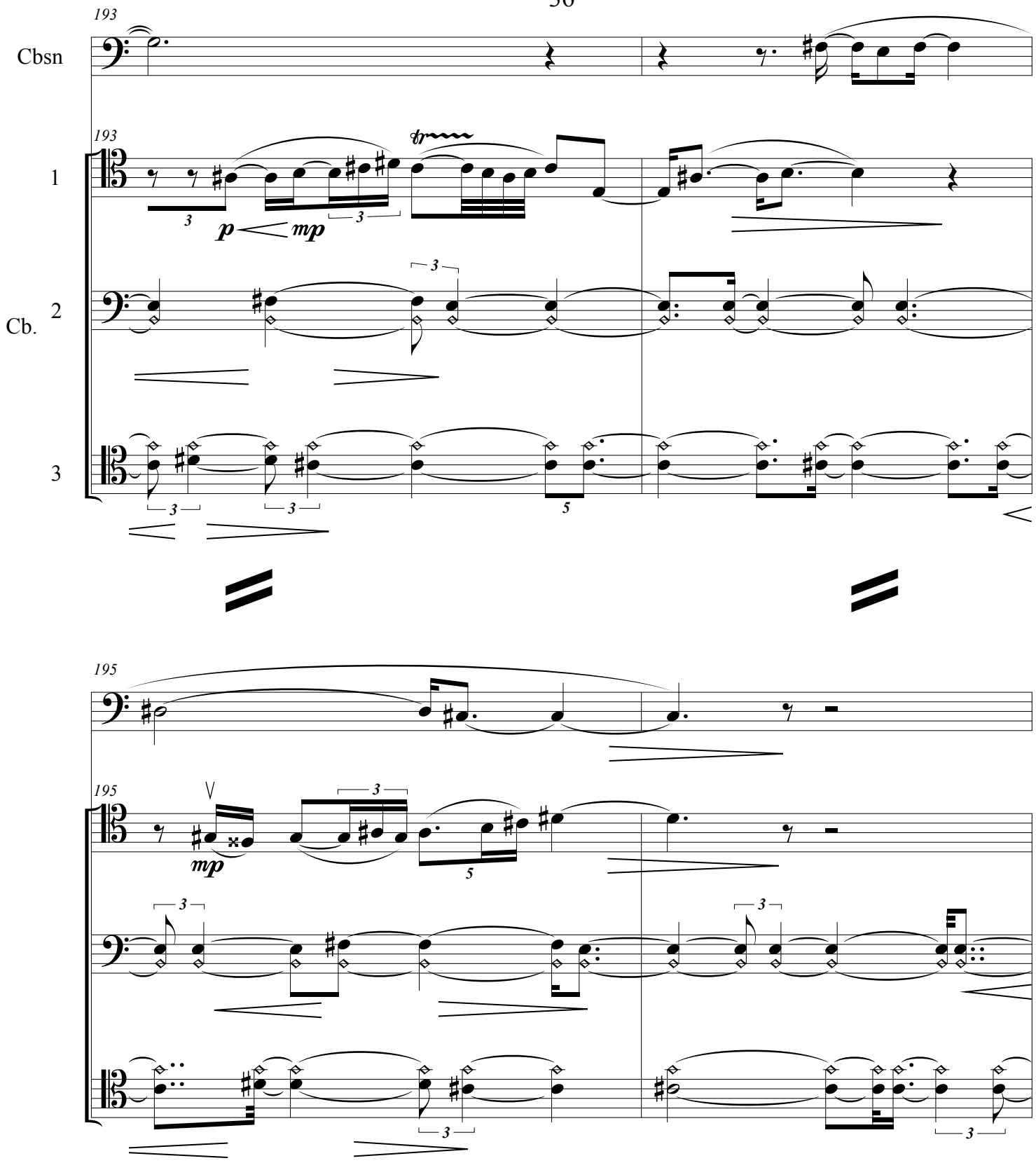


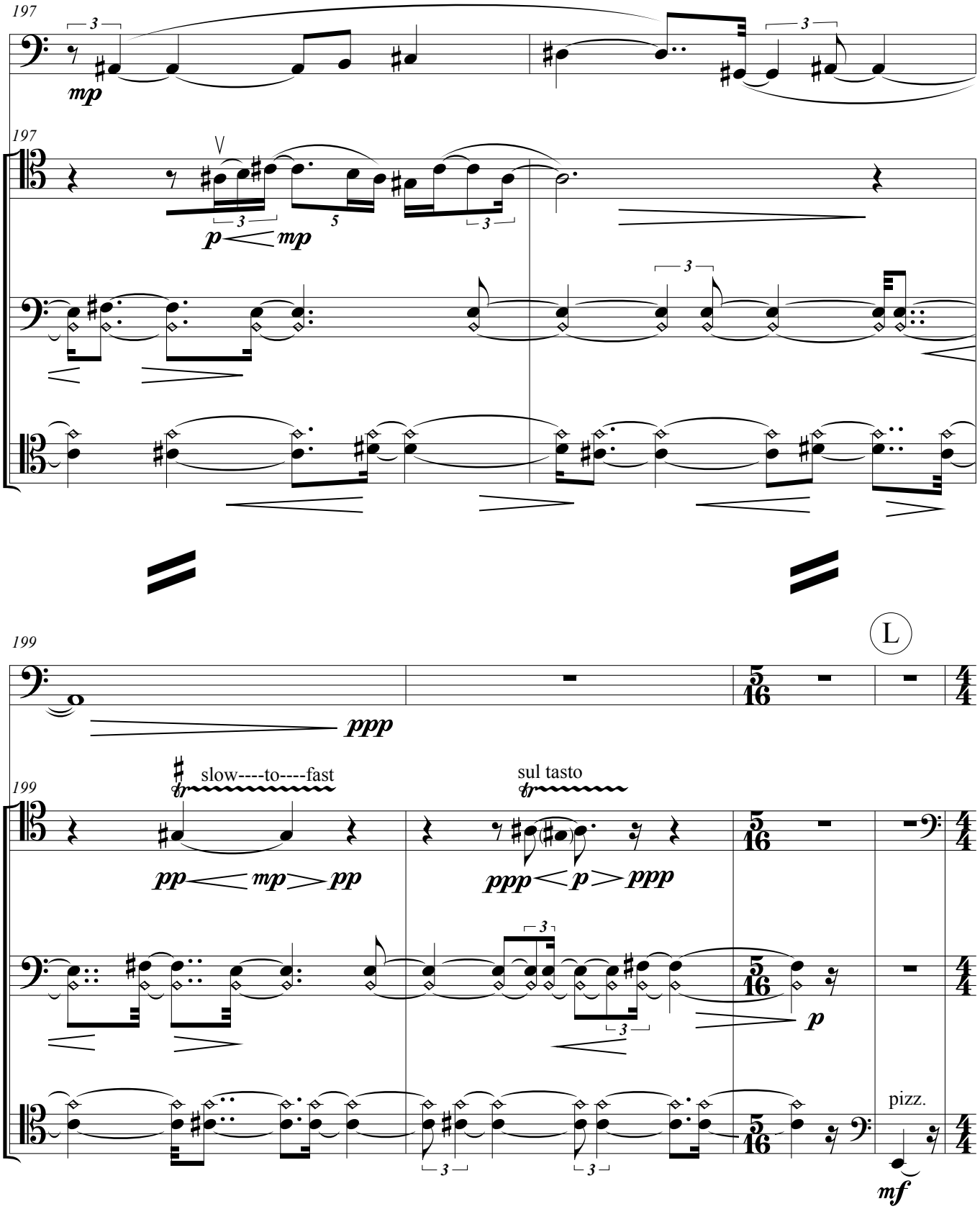
*Slap strings hard on pickup with side of thumb for an extremely aggressive, metallic attack.
**Slide down to arrive at pitches which produce about 5 beats per second with Cb. 1's pitches. Cb. 2's pitches will be raised G# and D, but not necessarily quarter tones; tune them by the beats.

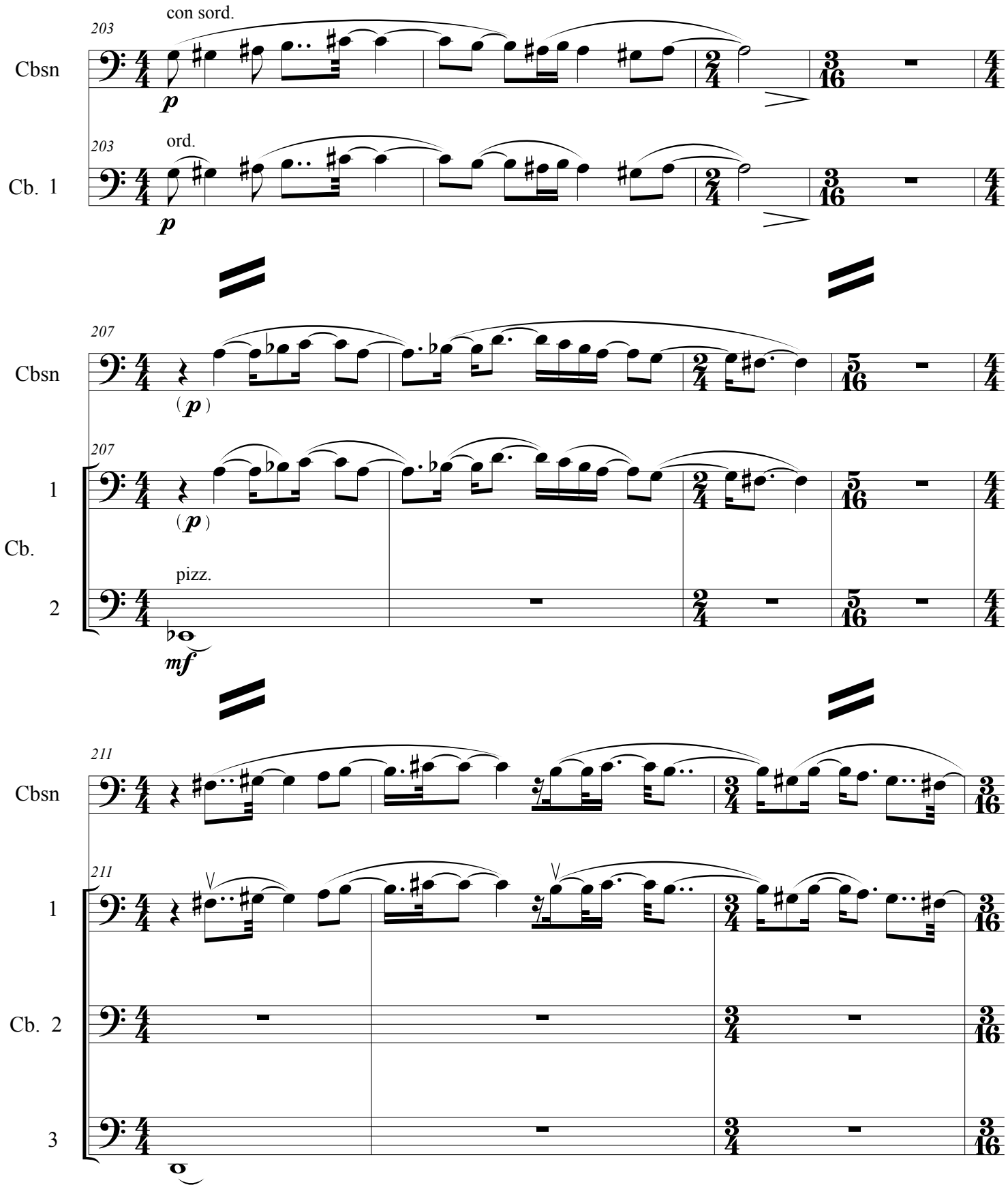

171
1
Cb.
2
ppp
p
J
solo; espr.
175
Cbsn
mp
mp
175
1
2
ppp
p
179
5
5
3
5
3
mp
179
ppp
p
ppp

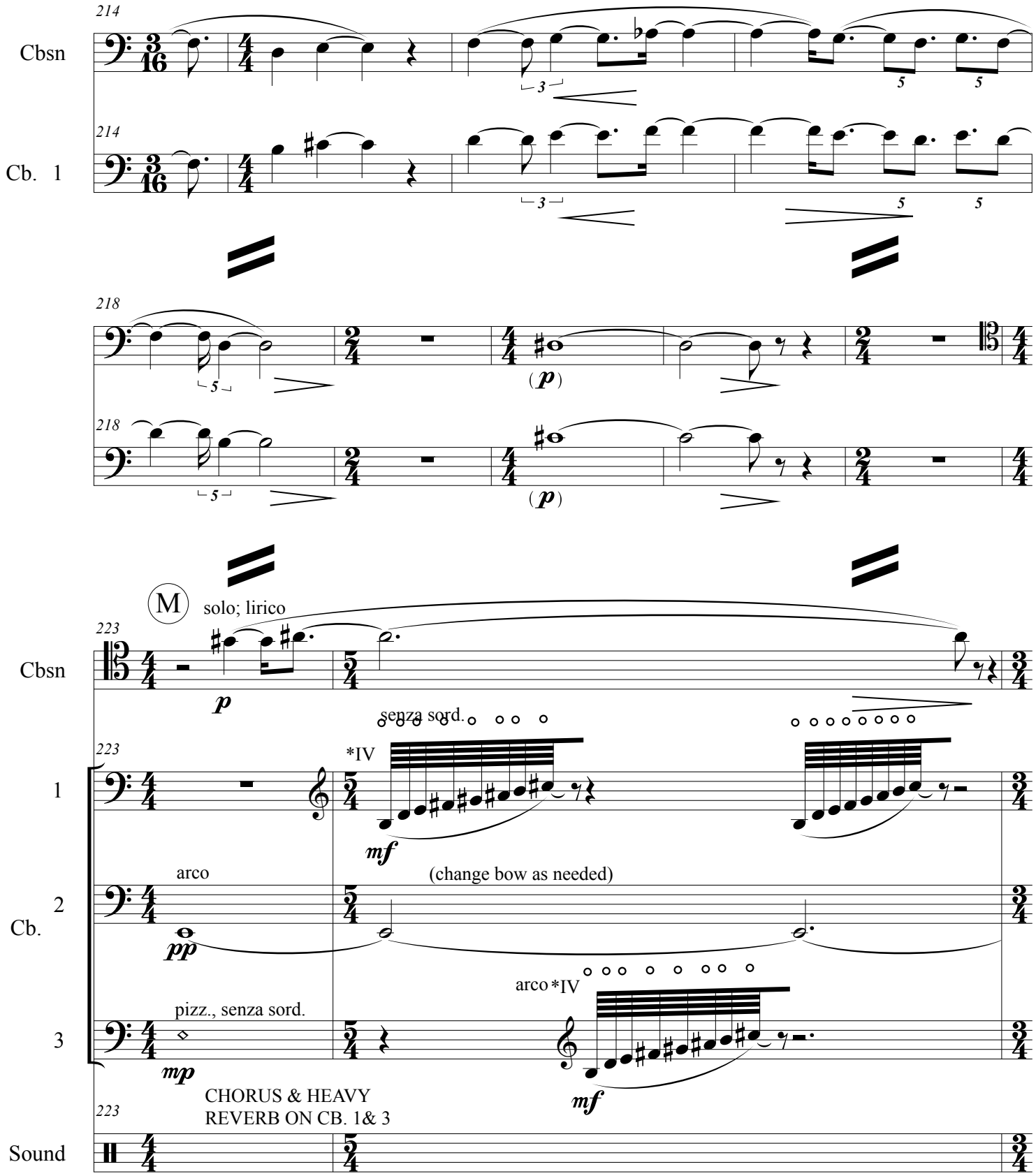

183
Cbsn
(mp)
183
1
(ca. 5beats/sec)
Cb. 2
p
ppp
CONTRABASS
con sord.
I
change bow as needed
3
ppp
p
186
186
p
n


189
K
con sord.
slow--------to-------fast
pp
mp
ppp
pp
III
IV
(I)
II
191
mp
3
191
mp
n
3
3

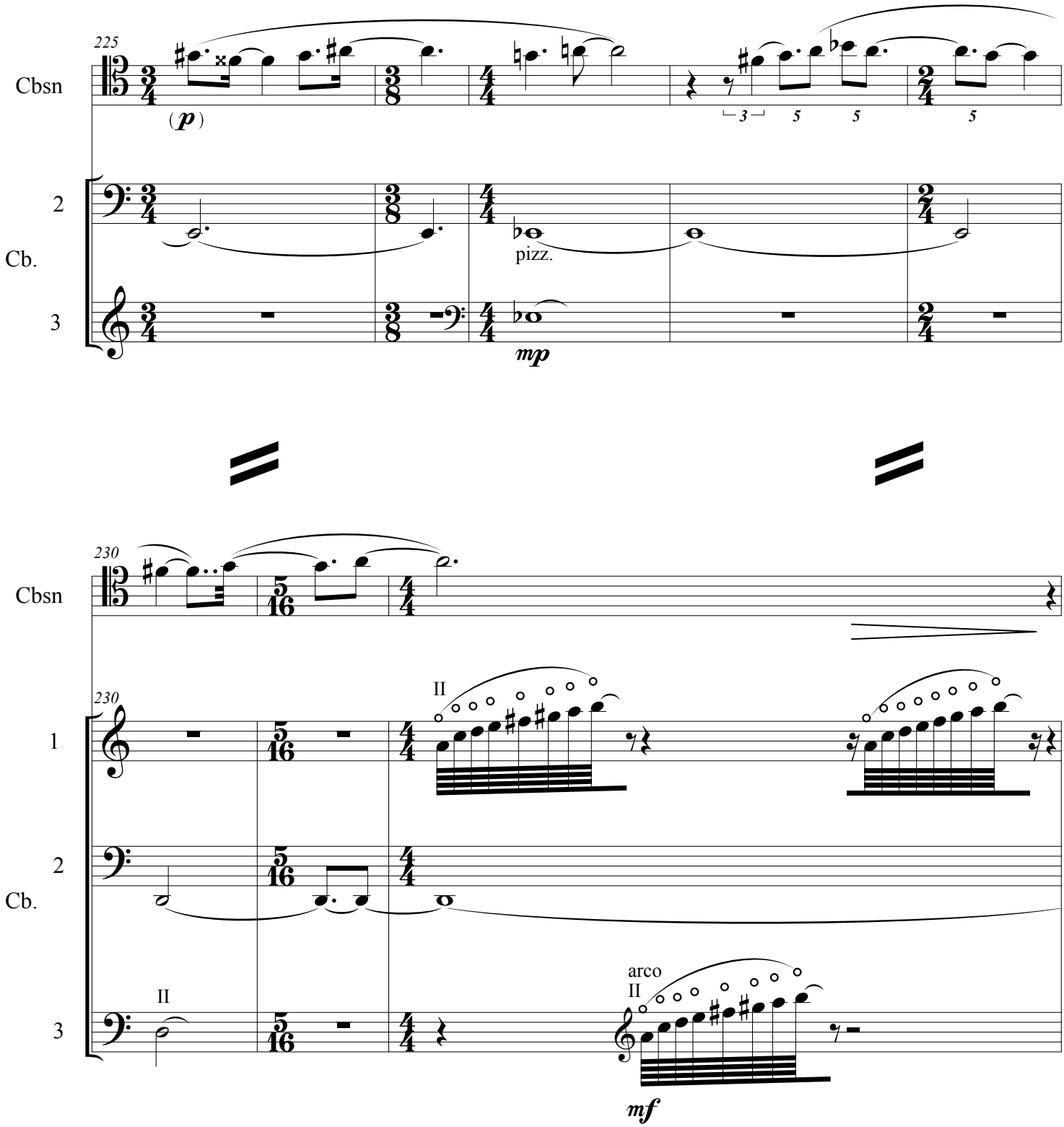

193
Cbsn
193
1
2
Cb.
3
p
mp
tr
195
195
mp

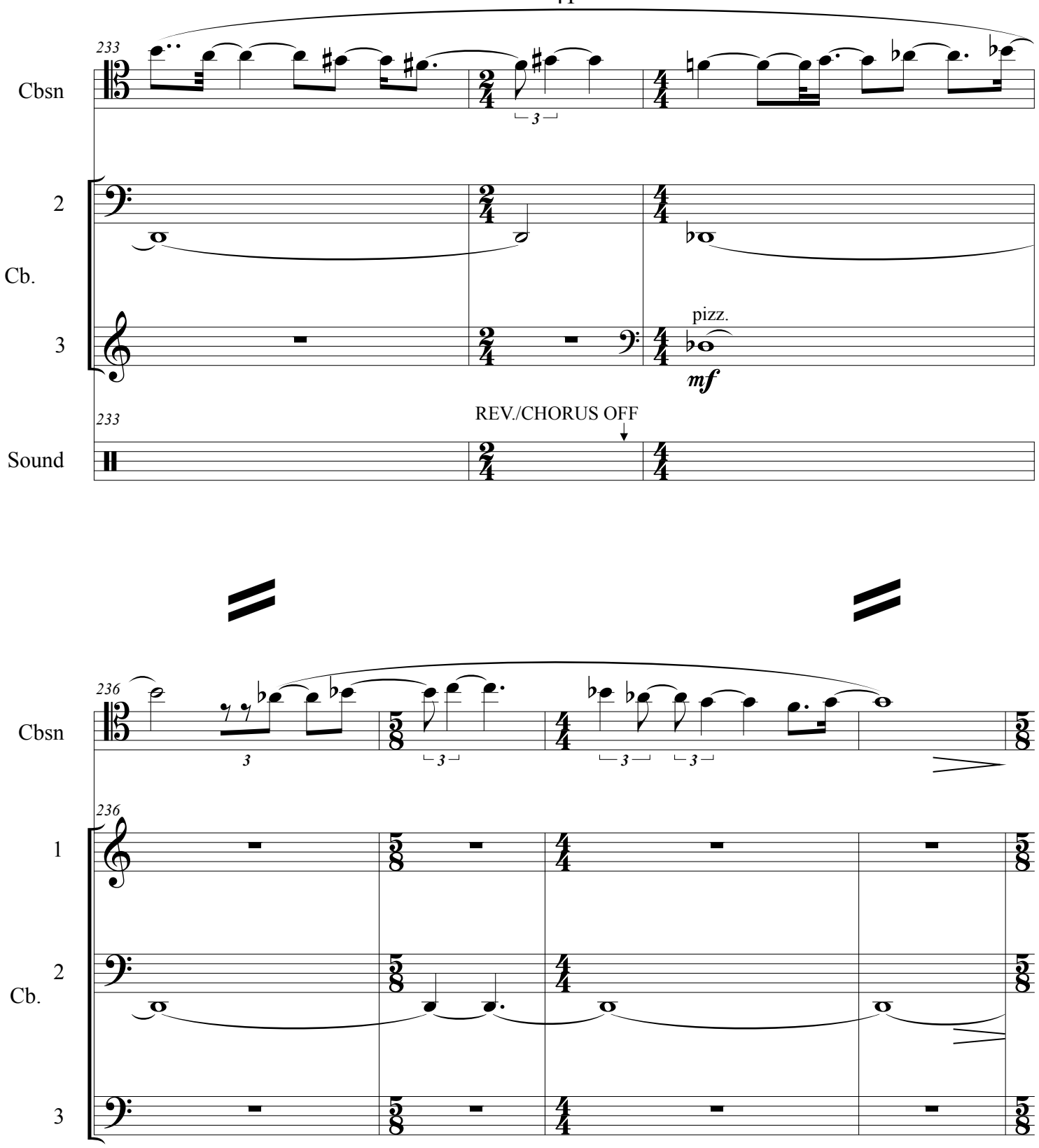

197
mp
197
p
mp
199
ppp
L
199
slow----to----fast
pp
mp
pp
sul tasto
ppp
p
ppp
p
pizz.
mf

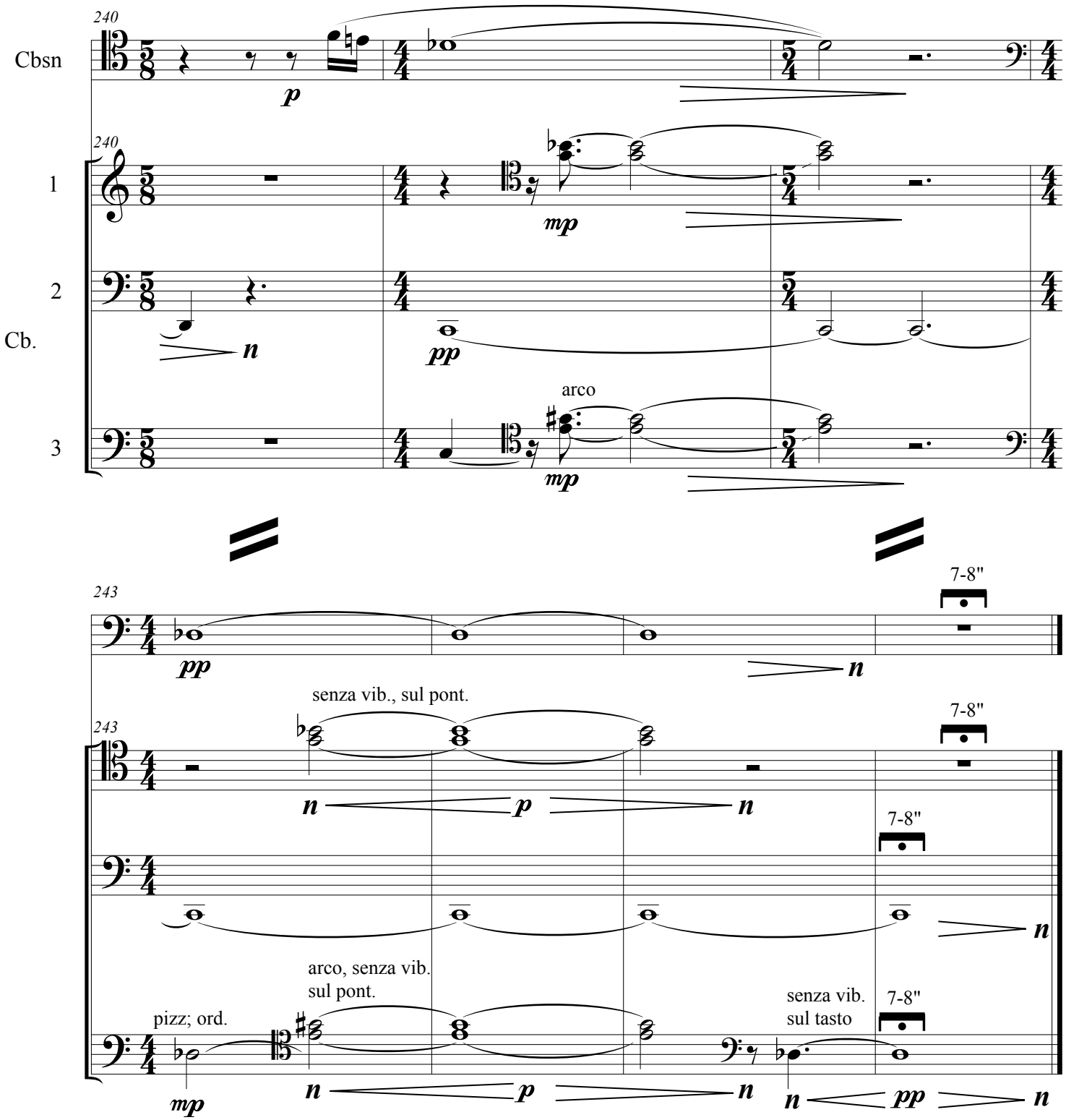

con sord.
203
Cbsn
p
ord.
203
Cb. 1
p
207
Cbsn
(p)
207
1
(p)
Cb.
pizz.
2
mf
211
Cbsn
211
1
Cb. 2
3



* Glissando of natural harmonics on E string; locate these exact pitches.


225
Cbsn
(p)
3
5
5
5
2
Cb.
pizz.
3
mp
230
Cbsn
230
II
1
2
Cb.
II
arco
II
3
mf


233
Cbsn
2
Cb.
3
pizz.
mf
233
REV./CHORUS OFF
Sound
236
Cbsn
236
1
2
Cb.
3



March - May 2011
Bloomington, IL / Red Wing, MN
With thanks to the Anderson Center for Interdisciplinary Studies
and Illinois Wesleyan University