

# Dark Energy

for contrabassoon and three contrabasses

David Vayo

# Instrumentation

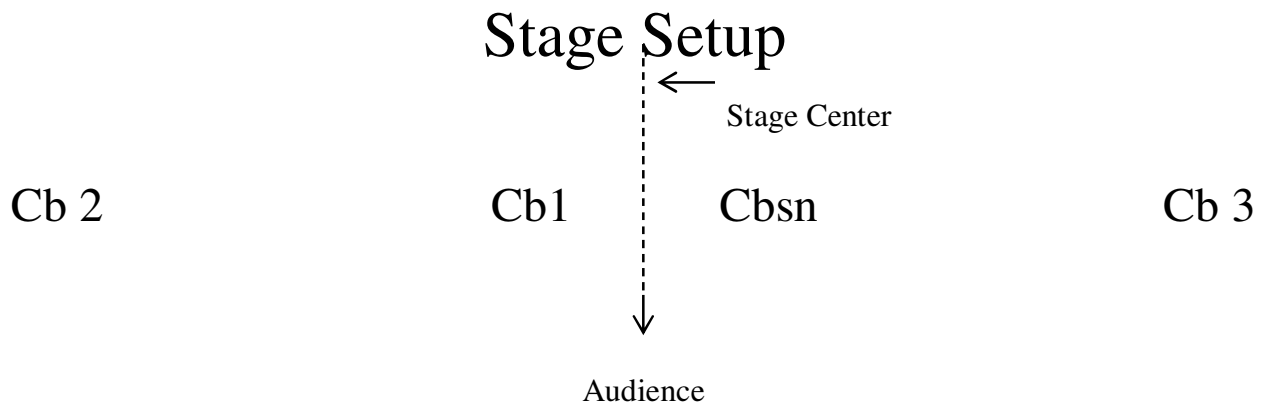
Contrabassoon (with low A, if possible)

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



# 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)

Ca. 15 "    3-4 "    11 - 12 "    Ca. 6 "    11 - 12 "

Contrabassoon

1  
(with low C)

ord.  
imperceptible bow changes

molto sul tasto  
imperceptible bow changes

*n*

Cb. 2  
(with low C)

*n* — *p*

molto sul tasto  
\*<sup>†</sup> imperceptible bow changes

3  
(with low C)

*n* — *p*

all mics on

Sound

6    ♩ = 60

1

*mp* — *f* — *ppp*

Cb. 2

*mp*

3

*mp*

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

10

1

*mf* *f* *mf*

5 5 3

Cb. 2

3

12

(A) solo

Cbsn

*mf* *mf*

3 3

12

1

*n*

Cb. 2

3

(molto s.t.) - grad - to - sul pont. grad - - to - - s.t. grad. -

(molto s.t.) - grad - to - sul pont. grad - to - s.t. grad. - - - - to - - - - s.p. grad. - -

\*bowed harmonics

12

Sound

gradually add chorus to Cb. 2 & 3 - - - - full level add chorus to Cb 1

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

16

Cbsn

16

*mf*

1

--- to --- s.p. grad --- to --- s.t. grad. --- to ---

Cb. 2

- to - s.t. grad. --- to --- s.p. grad. --- to --- s.t.

3

19

19

grad. --- to --- s.p.

- s.p. grad. - to - s.t. *mp* IV<sup>ord.</sup> change bow as needed to --- s.t. to ---

*n pp mp p*

\*IV<sup>ord.</sup> to --- s.t. change bow as needed to --- ord. to --- s.t.

*pp mp p mp p*

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

22

4  
B

Cbsn

*mf* lirico

1

grad. ----- to ----- ord.

2

-- ord. to ----- s.t. to ----- ord. to ----- s.t.

*mp* *p* *mp*

3

to ..... ord. to ----- s.t.

*mp* *p*

24

24

*mf* *mp*

- s.t. to -- ord. to ---- s.t. simile...

*p* *mp* *p*

simile... 3

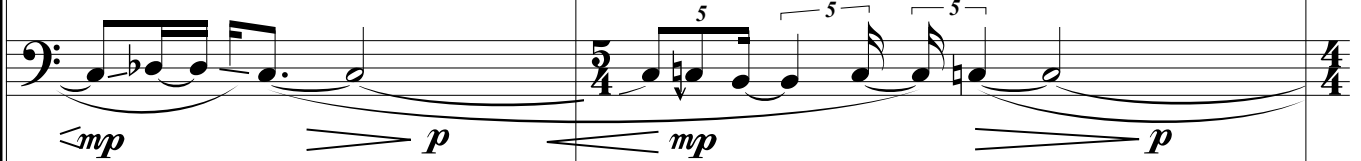
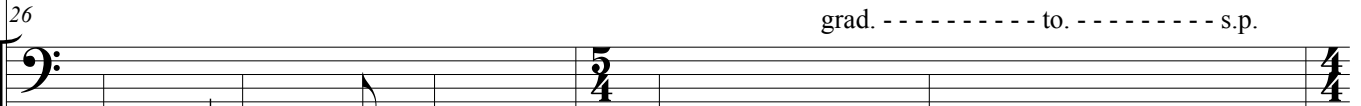
*mp* *p* *mp*

26

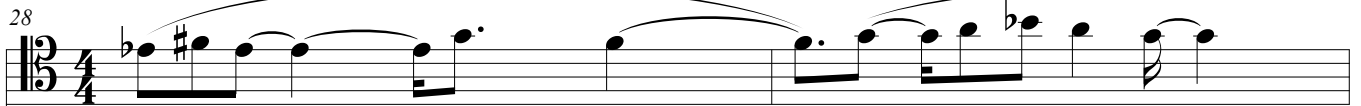


26

grad. ----- to ----- s.p.

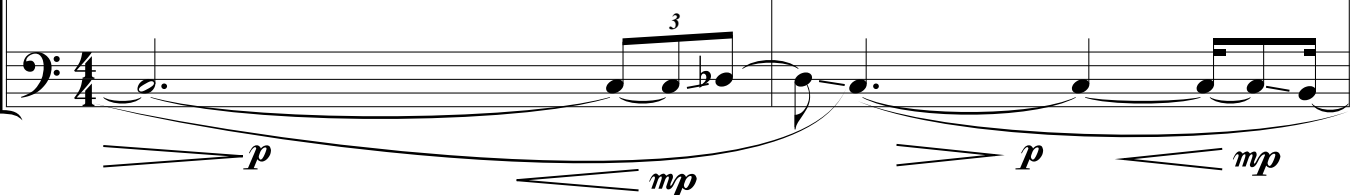
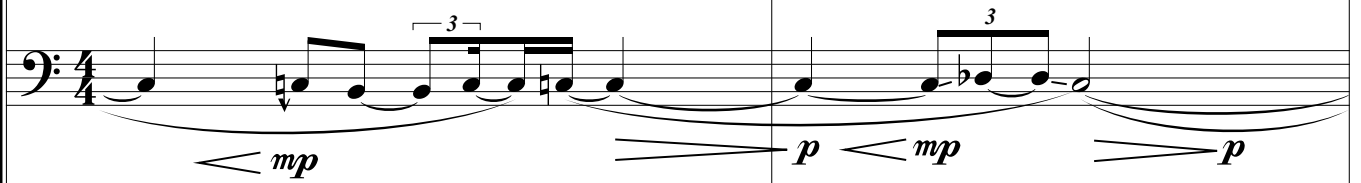
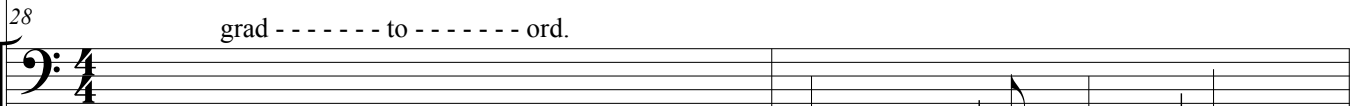


28



28

grad ----- to ----- ord.



Cbsn

30

5

1

30

grad. ----- to ----- s.p.

*mp*

Cb.2

5

3

*mp*

*p*

*mp*

3

*p*

*mp*

*p*



32

*mf*

3

3

3

3

32

grad. ----- to ----- ord.

*mf*

*mp*

3

5

5

*p*

*mp*

*p*

*mp*

*mp*

*p*

*mp*

*p*



34

34

*p* *mp* *p*

*mp*

*p* *mp* *p*

*mp*

*p* *mp* *p*

36

36

(ord.) ----- grad. ----- to ----- sul pont. grad. ----- to ----- ord.

*mf*

*mf* *mp*

*mp* *p* *mp*

*p* *mp* *p*

38

Cbsn

1

2

3

*mf*

*mp*

*p*

*mp*

*p*

*mp*

(V)



**C** Più Mosso ♩ = 72

40

Cbsn

1

2

3

Sound

*f*

*f*

*f*

retune low string normally

↓ CHORUS OFF

Cbsn

43 *f* 3 3 *pizz.* (concert pitch) *p*

1 *mf* *molto sul tasto* *mf*

Cb. 2 *n* *p* *n* *mf*

3 *mf*

47 *pp* *mf* *p*

49 *ff* staccatiss. ...  
Cbsn *mp*

1

Cb. 2

3

52

52

(D) Più Mosso ♩ = 80

55

55

58

58

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

60

Cbsn

1

Cb. 2

3

*mf*

Detailed description: This system contains measures 60 and 61. The Cbsn part (top) features a complex rhythmic pattern with eighth and sixteenth notes, including slurs and accents. The Cb. 2 part (middle) has a long note with a *mf* dynamic marking. The Cb. 3 part (bottom) has a rhythmic pattern of eighth notes. There are double bar lines at the end of each staff.

62

62 solo

*sva*-----

(vib. ord.) --- grad. ----

*n*

*n*

Detailed description: This system contains measures 62 and 63. The Cbsn part (top) continues with a complex rhythmic pattern. The Cb. 2 part (middle) has a long note with a *n* dynamic marking. The Cb. 3 part (bottom) has a rhythmic pattern. There are double bar lines at the end of each staff. Performance instructions include *sva*-----, (vib. ord.) --- grad. ----, and *n*.

64

8va-----  
-----to-----vib molto intenso

64

*ff*

Detailed description: This system contains measures 64 and 65. The top staff is a bass clef with a key signature of one sharp (F#). It features a complex rhythmic pattern of eighth and sixteenth notes with slurs and accents. Below it is a grand staff (treble and bass clefs). The treble clef staff has a whole note chord at the start of measure 64, followed by a whole rest, and then a half note chord in measure 65. The bass clef staff has a whole rest in measure 64 and a half note chord in measure 65. A dynamic marking of *ff* is placed between the grand staff staves. The text "8va-----" is written below the top staff, followed by "-----to-----vib molto intenso" with a dashed line connecting the two phrases.

66

8va-----

senza sord.

*n*

Detailed description: This system contains measures 66 and 67. The top staff is a bass clef with a key signature of one sharp (F#). It features a complex rhythmic pattern of eighth and sixteenth notes with slurs and accents. Below it is a grand staff (treble and bass clefs). The treble clef staff has a whole note chord at the start of measure 66, followed by a whole rest, and then a half note chord in measure 67. The bass clef staff has a whole rest in measure 66 and a half note chord in measure 67. A dynamic marking of *n* is placed below the bass clef staff. The text "8va-----" is written below the top staff. The text "senza sord." is written above the treble clef staff in measure 67. A double bar line is present between measures 66 and 67.

68

Cbsn

1

2

3

*δva*-----

(V)

*p* *ff*

*mf*

70

70

*δva*-----

*n*



72

8va - - - - -

72

74

8va - - - - -  
\* bend slow - - - - - to - - - - - fast

(loco)

\*\*II

*mf*

74

76

78

80

82

84

86

88

90

92

94

96

98

100

\* 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.

(E)

76

Cbsn

1

Cb. 2

3

(V)

*ff*

*n*

*ff*

arco

*ff*



78

78

*p*

*ppp*

*mp*

arco

*f*

81

81

arco

*f* marcato

84

ca. 1 1/2 "

2 - 2 1/2 "

add throat growl

*<ff>*

*mf*

*ff*

5

84

ca. 1 1/2 "

*ff*

ca. 1 1/2 "

2 - 2 1/2 "

(V)

*<ff>*

*mf*

*ff*

ca. 1 1/2 "

2 - 2 1/2 "

\*bow on wrapping

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

87

Cbsn

*f*  
pizz.  
poco sul pont.

2

*f* seco

3

*f* seco

90

93

96

Cbsn

1

Cb. 2

3

(let ring)



(G)

101

arco  
sul tasto simile

mf mp

seco

104 non vib. *mf*

Cbsn

1 *p* III ...

arco, ord. senza vib. *8va* change bow as needed

2 *mf* change bow as needed

3 *mf* change bow as needed

107

107 II... III ...

(8va)

110

Cbsn

*mf*

1

II...

Cb. 2

*mf*

8va-

3

*mf*

110

Sound

gradually add chorus to Cb. 1...



113

*mf*

113

III ...

II...

(8va)

*mf*

*mf*

113

Sound

... full level

116

Cbsn

1

III ... II...

(8va)

Cb. 2

3

119

119

III ...

(8va)



121

121

IV...

(8va)

to electric bass

Cbsn

124

124

III ...

1

Cb.

2

(8va)

127

127

II...

III ...

(8va)

130

Cbsn *mp*

1 *mp* *sul tasto* *Il...*

2 *mp* *(8va)*

133

Cbsn *ff* *ord.* *simile* *marcato e brusco* **(H)**

1 *ff* *ord.* *simile*

2 *ff* *ord.* *simile*

3 *ff* *ELECTRIC BASS* *marcato e brusco*

133

Sound *CHORUS OFF*

Detailed description: This page of a musical score, numbered 24, contains five staves. The top staff is for Cbsn (Cobalt Saxophone), starting at measure 130 with a *mp* dynamic and a melodic line. The second staff is for Cb. 1 (Contrabass), also starting at measure 130 with a *mp* dynamic and a rhythmic pattern. The third staff is for Cb. 2 (Contrabass), starting at measure 130 with a *mp* dynamic and a *sul tasto* instruction. The fourth staff is for Cb. 3 (Contrabass), starting at measure 133 with a *ff* dynamic and a *marcato e brusco* instruction. The bottom staff is for Sound, starting at measure 133 with a *CHORUS OFF* instruction. The score includes various musical notations such as dynamics (*mp*, *ff*), articulation (*marcato e brusco*), and performance instructions (*sul tasto*, *CHORUS OFF*). The time signature changes from 3/4 to 4/4 at measure 133.

136

Cbsn

1

Cb. 2

3



138

138

pesante, sempre marcato

140

Cbsn

1

Cb. 2

3

pesante, sempre marcato



142

mf < ff

142

mf < ff

144

Cbsn

*mp* sotto voce

3

3

1

2

*mp* sul pont.

*p*

*mp* sul pont.

*p*

145

3

3

3

3

3

3

3

3

147

marcato e brusco

*ff*

ord. come sopra

*f* ord. come sopra

*f*

3

3

3

3

3

3

3

149

Cbsn

1

Cb. 2

3

sustained tone...

3

3

3

3



151

151

3

3

3

3

3

3

3

3

153

Musical score for measures 153-154. The score consists of four staves. The top staff is a single bass clef staff with notes: a dotted quarter note G2, an eighth rest, a quarter note Bb2, a quarter note G#2, a quarter note A2, and a quarter note G2. The second and third staves are a grand staff (treble and bass clefs) with a continuous eighth-note accompaniment: G2, A2, Bb2, A2, G2, F#2, E2, D2, C2, B1. The bottom staff is a single bass clef staff with notes: a dotted quarter note G2, a quarter note Bb2, a quarter note G#2, a quarter note A2, and a quarter note G2. Measure 154 begins with a 3/4 time signature change.

=

=

155

Musical score for measures 155-156. The score consists of four staves. The top staff is a single bass clef staff with notes: a dotted quarter note G2, an eighth rest, a quarter note Bb2, a quarter note G#2, a quarter note A2, and a quarter note G2. The second and third staves are a grand staff (treble and bass clefs) with a continuous eighth-note accompaniment: G2, A2, Bb2, A2, G2, F#2, E2, D2, C2, B1. The bottom staff is a single bass clef staff with notes: a dotted quarter note G2, a quarter note Bb2, a quarter note G#2, a quarter note A2, and a quarter note G2. Measure 155 begins with a 3/4 time signature change. Measure 156 begins with a 4/4 time signature change.

157

Cbsn

1

Cb. 2

3



159

159



161 *ca. 2"*

Cbsn

1 *ca. 2"*

2 *ca. 2"*

Cb. *ca. 2"*

3 *\*DISTORTION ON ca. 2"*

Sound *\*\*BASS UP ca. 2"*

162 **I**  $\text{♩} = 60$   
(ossia: low Bb)

*fff* *\*\*\*III* change bow as needed

*fff* *\*\*\*IV*

162  $\downarrow$  CHORUS ON CBSN., CB. 1-2

\*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.

165

Cbsn

165

1

2

Cb.

3

*ff*

DIST. OFF

168

7 - 8 "

9 - 10 "

Cbsn

168

sensa vib.

7 - 8 "

9 - 10 " change bow as needed

1

*p*

II

III

9 - 10 " con sord. change bow as needed

senza vib.

2

7 - 8 "

9 - 10 "

*n*

*p*

\*\* ↑ (ca. 5beats/sec)

3

\*THUMB SLAP

7 - 8 "

9 - 10 "

TO CB.

*fff*

CHORUS OFF

BASS TO NORMAL LEVELS

168

7 - 8 "

9 - 10 "

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

Cb. 1

Cb. 2

*ppp* *p*

175

Cbsn

*mp* *mp*

(J) solo; espr.

175

1

2

*ppp* *p*

179

*mp*

5 5 3 5

179

*ppp* *p* *ppp*

183

Cbsn

1

2

3

(mp)

(ca. 5beats/sec)

*p*

*ppp*

CONTRABASS  
con sord.

change bow as needed

*ppp* — *p*

186

186

*p*

*n*

189

Musical score for measures 189-190. The score is in 4/4 time with a key signature of one sharp (F#). It consists of three staves: a top staff with a treble clef, a middle staff with a bass clef, and a bottom staff with a treble clef. The top staff begins with a circled 'K' and the instruction 'con sord.'. A wavy line above the staff indicates a tempo change from 'slow' to 'fast'. Dynamics include *pp*, *mp*, *ppp*, and *pp*. The middle staff includes fingering 'III' and 'IV'. The bottom staff includes fingering '(I)' and 'II'. Measure 190 ends with a fermata.



191

Musical score for measures 191-192. The score is in 4/4 time with a key signature of one sharp (F#). It consists of three staves: a top staff with a treble clef, a middle staff with a bass clef, and a bottom staff with a treble clef. The top staff features a long slur over measures 191 and 192. Dynamics include *mp* and *n*. The middle staff includes a triplet of eighth notes in measure 191. The bottom staff includes a triplet of eighth notes in measure 191.

193

Cbsn

1

2

3

*p* *mp*

195

195

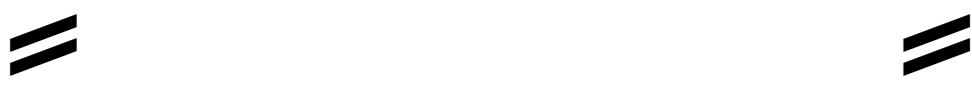
*mp*

197

*mp*

197

*p* *mp*



199

*ppp*

(L)

199

*pp* *mp* *ppp* *p* *ppp*

slow----to----fast

*sul tasto*

*p*

*mf*

pizz.

203 *con sord.*  
Cbsn *p*

203 *ord.*  
Cb. 1 *p*



207  
Cbsn (*p*)

207  
1 (*p*)

2 *pizz.*  
*mf*



211  
Cbsn

211  
1

Cb. 2

3





225

Cbsn

(p)

2

Cb.

pizz.

3

mp



230

Cbsn

230

1

2

Cb.

3

arco

mf

233

Cbsn

2

Cb.

3

233

Sound

REV./CHORUS OFF

pizz.

mf

Detailed description: This system covers measures 233 to 235. The Cbsn part (top) features a melodic line with slurs and triplets. The Cb. parts (middle) have sustained notes. The Sound part (bottom) has rests. Time signatures change from 2/4 to 4/4. Dynamics include mf and pizz.

236

Cbsn

1

Cb.

2

Cb.

3

236

Detailed description: This system covers measures 236 to 239. The Cbsn part (top) features a melodic line with slurs and triplets. The Cb. parts (middle) have sustained notes. Time signatures change from 2/4 to 4/4.

240

Cbsn

1

2

3

Cb.

*p*

*mp*

*n*

*pp*

*mp*

arco

243

7-8"

*pp*

*n*

senza vib., sul pont.

243

*n*

*p*

*n*

7-8"

arco, senza vib. sul pont.

pizz; ord.

*mp*

*n*

*p*

*n*

senza vib. sul tasto

7-8"

*n*

*pp*

*n*

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