
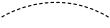


## Performance Notes:

- △ highest note possible
- senza misura* without measure, free, like a cadenza
-  speeding up or slowing down of notes within the tempo of the bar
-  shows the complete phrase in case a different legato bowing is desired

All tremolos, sul ponticello and sul tasto, should have a fast, shimmering quality. The piece should be played with great intensity throughout.

*Duration:* ca. 9 minutes.

## Programme Notes:

We live in a cosmologically interesting time. First, Pluto was demoted to dwarf planet reducing our solar system to 8 planets. Then, an ancient cosmic mystery came to light. Apparently five billion years ago, there was a sudden expansion of the cosmos. The galaxies started moving away from one another at a faster pace, as if repelled by some kind of antigravity. Recently, a group of astronomers using the Hubble Space Telescope observed that billions of years before this antigravity sent the galaxies flying apart, it was already present in space and affecting the evolution of the cosmos. This antigravity force is known as dark energy.

The existence of dark energy was first postulated by Einstein in 1917 as a way to explain why the universe doesn't collapse. In November 2006, the New York Times explained it this way: "Because it is a property of empty space, the overall force of Einstein's constant grows in proportion to the expanding universe until it overwhelms everything."

*Dark Energy* was commissioned by the Banff International String Quartet Competition and the CBC as the imposed piece for 2007. In a single movement, the quartet opens softly and simply. It is melodic and displays many different colours using various techniques. It gains momentum and is eventually consumed by its own propulsion. The piece is virtuosic in every way, yet there are flexible moments in which each performance can be different.

for the Banff International String Quartet Competition

# DARK ENERGY

Kelly-Marie Murphy

August 2006 – January 2007

**Dolce** ♩ = 48

1 4 senza vib. al ord. trem. sul pont. senza vib. al ord.

Violin I *pp* *mp* *pp* *pp* *mp* *pp* *mp*

Violin II senza vib. al ord. senza vib. al ord. senza vib. al ord. *pp* *mp* *pp* *pp* *mp* *pp* *pp* *mp*

Viola trem. sul pont. ord. *pp* *mp* *warm, intense* *gliss.* *p* *mf* *gliss. 3* *p*

Violoncello *p* *pp* *pp* *mp* *pp* *pp* *mp* *pp* *trem. sul pont.* *pp* *pp* *pp* *trem. sul pont.* *pp* *pp* *pp* *trem. sul pont.*

6 9 trem. sul pont. *pp* *mp* *pp* *mp* *gliss.* *senza vib. al ord.*

trem. sul pont. *pp* *mp* *gliss.* *pp* *mp* *pp* *mp*

*mf* *p* *gliss.* *f* *gliss.* *pp* *gliss. 3* *pp* *senza vib.* *p*

*mp* *pp* *pp* *mp* *pp* *pp* *pp* *pp* *gliss.* *p* *mf* *warm, intense*

10 13 *pp* *gliss.* *senza vib. al ord.* *f* *p* *mf* *p*

*mp* *pp* *gliss.* *f* *pp* *gliss.* *pp*

trem. sul pont. ord. *pp* *pp* *gliss.* *f*

*gliss.* *p* *mf* *p* *gliss.* *f* *gliss.* *f*

14

3 *mf* *gliss.* *gliss.* senza vib. al ord. *pp* *mp*

senza vib. al ord. *pp* *mp* *pp*

trem. sul pont. *pp* *mp* *pp*

*pp* *gliss.* *gliss.* *gliss.* *3 gliss.* *3 gliss.* *mp* *mp* *gliss.*

*pp* *p* *mf*

17

18

sul tasto *pp* *gliss.* ord. *mf* *p*

sul tasto *mp* *pp*

sul tasto *pp* *gliss.*

*pp* *gliss.* *gliss.* *p* *mf* *p* *mf* *p* *f*

*poco stringendo*

*a tempo*

21

24

*8va* *f* *p* *mf* *p*

ord. *mf* *fp* *pp* *trem.* *pp* *mp*

ord. *p* *fp* *pp* *senza vib. al ord.* *mp*

*pp* *senza vib. al ord.* *pp* *trem. sul pont.* *pp*

(8va) -----

25

Musical score for measures 25-27. The score is written for four staves: Treble 1, Treble 2, Bass 1, and Bass 2. Measure 25 starts with a dynamic of *mf* and includes a *gliss.* marking. Measure 26 has a dynamic of *p*. Measure 27 has a dynamic of *pp* and includes the instruction "senza vib. al ord." in the Bass 2 staff.

(8va) -----

28

30

Musical score for measures 28-31. Measure 28 has a dynamic of *f*. Measure 29 has a dynamic of *pp*. Measure 30 has a dynamic of *p*. Measure 31 has a dynamic of *mf*. The score includes various performance instructions such as "gliss.", "senza vib. al ord.", and "trem. sul pont." across the different staves.

32

35

Musical score for measures 32-35. Measure 32 has a dynamic of *f*. Measure 33 has a dynamic of *p*. Measure 34 has a dynamic of *f*. Measure 35 has a dynamic of *p*. The score includes performance instructions such as "gliss.", "senza vib. al ord.", and "ord." across the different staves.

Musical score for measures 36-39. The score is written for four staves: Treble 1, Treble 2, Bass 1, and Bass 2. Measure 36 starts with a dynamic of *f* and a triplet of eighth notes. The dynamics transition to *p* and then *pp* by measure 37. Measure 38 features a triplet of eighth notes with a glissando (*gliss.*) and a dynamic of *ppp*. Measure 39 continues with a triplet of eighth notes and a dynamic of *ppp*. The Bass 1 staff has a circled section in measure 38 with a glissando (*gliss.*) and a dynamic of *ppp*.

40 **40** *senza misura*

Musical score for measures 40-41. The score is written for four staves: Treble 1, Treble 2, Bass 1, and Bass 2. Measure 40 starts with a dynamic of *f* and a triplet of eighth notes. The dynamics transition to *p* and then *pp* by measure 41. Measure 41 features a triplet of eighth notes with a glissando (*gliss.*) and a dynamic of *ppp*. The Bass 1 staff has a circled section in measure 41 with a glissando (*gliss.*) and a dynamic of *ppp*.

42

Musical score for measures 42-43. The score is written for four staves: Treble 1, Treble 2, Bass 1, and Bass 2. Measure 42 starts with a dynamic of *f* and a triplet of eighth notes. The dynamics transition to *p* and then *pp* by measure 43. Measure 43 features a triplet of eighth notes with a glissando (*gliss.*) and a dynamic of *ppp*. The Bass 1 staff has a circled section in measure 43 with a glissando (*gliss.*) and a dynamic of *ppp*.