

# Dark Matter - Late Light

For String Quartet

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*Dark Matter - Late Light* for String Quartet (String Quartet no. 6) was composed in 2011. The first half of the title refers to the mysterious substance now known to compose most of the universe; the matter is "dark" not only because it does not appear in the visible spectrum but because we know next to nothing about it. This sense of an enigma at the bottom of things also gives a second sense to the half-title; in an older English usage, "dark matter" would refer to an enigmatic discourse, most often an allegory. Both senses apply to the vigorous but troubled first movement, which inhabits the sphere of enigma without trying to solve its riddles (at least not all of them). The second movement initially may seem the exact opposite of the first. Its figurative light, in the form of a transparent and melodious texture, is perfectly clear, however belated. But the impression proves to be not--not quite--true (though, enigmatically enough I suppose, not quite false either).

Duration: about fourteen minutes.

# Dark Matter

♩ = 76

Violin 1

Violin 2

Viola

Cello

c.l. batt.

c.l. tratt.

*fp* *pp* *p* *fp* *fp*

Vln. 1

Vln. 2

Vla.

Vlc.

*pp* *fp* *fp*

Dark Matter

4

Vln. 1  
mf p ff

Vln. 2  
ff

Vla.  
fp fp ff ordin.

Vlc.  
fp fp ff ordin.

Vln. 1  
fp sfz

Vln. 2  
fp sfz

Vla.  
fp pp fp fp

Vlc.  
fp pp p

sul pont.

Vln. 1  
fp

Vln. 2  
pp

Vla.  
fp c.l. batt.

Vlc.  
fp

piu sul pont.

12 8

Vln. 1 *mf* *p* *ff* 3 3 3 3 3

Vln. 2 *ordin.* *ff* 3 3 3 3 3

Vla. *fp* *fp* *ff*

Vlc. *ff*

15 8

Vln. 1 3 3 3 3 3

Vln. 2 3 3 3 3 3

Vla. *slap strings*

Vlc. *slap strings*

17 8

Vln. 1 3 3 3 3 3

Vln. 2 3 3 3 3 3

Vla. *ff* *sul pont.* *fp*

Vlc. *sul pont.*

Dark Matter

6

19 8

Vln. 1

Vln. 2

Vla.

Vlc.

*fp*

*p*

*ff*

*sffz*

*sffz*

ordin.

ordin.

piu sul pont

piu sul pont

23 8

Vln. 1

Vln. 2

Vla.

Vlc.

*f*

*p*

*pp*

*mp*

sul tasto

spicc.

25 8

Vln. 1

Vln. 2

Vla.

Vlc.

*cresc.*

*cresc.*

ordin.

*cresc.*

pizz.

*cresc.*

27 8

Vln. 1

Vln. 2

Vla.

Vlc.

*ff*

*ff*

*ff*

29 8

Vln. 1

Vln. 2

Vla.

Vlc.

31 8

Vln. 1

Vln. 2

Vla.

Vlc.

*p* slide bow *pp* *rit.* sul tasto

*p* slide bow *pp* sul tasto

*p* *pp* sul tasto

*ff*

Dark Matter

8

*a tempo*

34

Vln. 1

Vln. 2

Vla.

Vlc.

*ff*

*fff pp*

*fff pp*

*ff* ordin.

*fff pp*

*fff pp*

*ff* arco

*fff pp*

*fff pp*

on the bridge

pizz. trem.

simile

sul tasto

39 8

Vln. 1

Vln. 2

Vla.

Vlc.

spicc.

sul tasto

pizz.

arco

41 8

Vln. 1

Vln. 2

Vla.

Vlc.

spicc.

simile

c.l. batt.

*f*

*f*

*rit.*



Dark Matter

*a tempo*

44 8

Vln. 1

Vln. 2

Vla. *sul pont.* *f* *ordin.* *f*

Vlc. *ordin.* *f* *pizz.* *ff*

46 8

Vln. 1

Vln. 2

Vla. *f* *ordin.* *ff*

Vlc. *arco* *ff*

*rit.* *a tempo*

48 8

Vln. 1 *fff* *fp* *p*

Vln. 2 *fff* *fp* *p*

Vla. *fp* *pizz.* *arco* *pizz.*

Vlc. *p* *behind the bridge*

Dark Matter

10

52 8

Vln. 1

Vln. 2

Vla.

Vlc.

ordin. pizz.

arco

pizz.

*ff*

55 8

Vln. 1

Vln. 2

Vla.

Vlc.

arco

*mf* arco

*ff*

*fff*

*f*

*f*

*f*

*rit.*

*a tempo*

59 8

Vln. 1

Vln. 2

Vla.

Vlc.

*p*

*ff*

*p*

*ff*

*mf*

*pp*

*pp*

*pp*

*ff*

*f*

*ff*

*slap strings*



Dark Matter

12

71 8

Vln. 1

Vln. 2

Vla.

Vlc.

*ff*

*ff*

*f*

*ff*

*ff*

sul pont.

sul pont.

74 8

Vln. 1

Vln. 2

Vla.

Vlc.

*pp*

*pp*

*pp*

*pp*

*pp*

ordin.

ordin.

$\text{♩} = 63$

78

Vln. 1

Vln. 2

Vla.

Vlc.

c.l. batt.

sul tasto

c.l. tratt.

6

5

80 *rit.*

Vln. 1

Vln. 2

Vla.

Vlc.

ordin.

flautando

behind the bridge

♩ = 54

82 *Con sord.*

Vln. 1

Vln. 2

Vla.

Vlc.

*f*

*f*

*f*

*f*

*f*

86 *accel.*

♩ = 76

*Senza sord.*

Vln. 1

Vln. 2

Vla.

Vlc.

*fp fp fp*

*spicc.*

*spicc.*

*Senza sord.*

*spicc.*

Dark Matter

14

89 8

*rit.* *a tempo*  
c.l. batt. 3 3 3

Vln. 1 *ff* *pp*  
Vln. 2 *ff* *pp*  
Vla. *ff* *pp*  
Vlc. *ff* *pp*

*spicc.*

91

ordin. *spicc.* *accel.*

Vln. 1 *pp* *cresc.*  
Vln. 2 *pp* *cresc.*  
Vla. *pp* *cresc.*  
Vlc. *pp* *cresc.*

93

$\text{♩} = 63$  non. vib. to wide vib.

Vln. 1 *f* *p* *ff*  
Vln. 2 *f* *p* *ff*  
Vla. *f* *p* *ff*  
Vlc. *f* *p* *ff*

non. vib. to wide vib.  
non. vib. to wide vib.  
non. vib. to wide vib. sul G

Dark Matter

96  $\text{♩} = 54$  simile  $\text{♩} = 63$  ordin.  $\text{♩} = 76$

Vln. 1 *p* simile *fff* *pp*

Vln. 2 *p* simile *fff* ordin. *pp*

Vla. *p* ordin. *fff* ordin. *pp*

Vlc. *p* ordin. *fff* *pp*

100

Vln. 1

Vln. 2 sul pont. piu sul pont

Vla. pizz.

Vlc. pizz.

104 *accel.*  $\text{♩} = 88$

Vln. 1 *p* *mp* ordin. 3 arco *mp*

Vln. 2 *mp* ordin. 3

Vla. *mp* arco 3

Vlc.

Dark Matter

16

106 *accel.*  $\text{♩} = 96$

Vln. 1 *mf* *f*

Vln. 2 *mf* *f*

Vla. *mf* *f*

Vlc. *f*

*arco* 3

108 *accel. 8va-*  $\text{♩} = 76$  *rit.*

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *ff*

Vlc. *ff*

112  $\text{♩} = 63$   $\text{♩} = 54$   $\text{♩} = 63$

Vln. 1 *ff* *ff* *p*

Vln. 2 *ff* *ff* *p*

Vla. *ff* *ff* *p*

Vlc. *ff* *ff* *fff* *p*

*on the bridge* *pizz.* *arco ordin.* *pizz.*

*non. vib. to wide vib.* *simile* *ordin.* *pizz.*

*sul pont.* *ordin.* *pizz.*







141

Vln. 1

Vln. 2

Vla.

Vlc.

*pp*  
ordin.

sul pont.

*pp*

sul tasto

144

Vln. 1

Vln. 2

Vla.

Vlc.

ordin.

146

Vln. 1

Vln. 2

Vla.

Vlc.

*mf*

*mf*

*sf*

*p*

*p*

Late Light

20

150

Vln. 1

Vln. 2

Vla.

Vlc.

*p*

3

3

3

*p*

Detailed description: This system contains measures 150 through 155. It features four staves: Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Violoncello (Vlc.). The key signature has one sharp (F#). Measure 150 starts with a dynamic marking of *p* and a hairpin crescendo. Vln. 1 plays a melodic line with a triplet of eighth notes in measure 155. Vln. 2 and Vla. both play triplet eighth notes in measure 155. The Vlc. part is mostly rests with some notes in measures 151 and 155.

156

Vln. 1

Vln. 2

Vla.

Vlc.

*p*

*p*

*p*

Detailed description: This system contains measures 156 through 163. It features the same four staves. Measure 156 has a dynamic marking of *p* with a hairpin crescendo. Vln. 1 has a melodic line with a triplet of eighth notes in measure 163. Vln. 2 and Vla. both play triplet eighth notes in measure 163. The Vlc. part has a triplet of eighth notes in measure 163. Dynamic markings of *p* are present in measures 156, 163, and 164.

164

Vln. 1

Vln. 2

Vla.

Vlc.

*p*

4/4

Detailed description: This system contains measures 164 through 167. It features the same four staves. Measure 164 has a dynamic marking of *p*. The time signature changes to 4/4 in measure 164. Vln. 1 has a melodic line with a triplet of eighth notes in measure 167. Vln. 2 and Vla. both play triplet eighth notes in measure 167. The Vlc. part has a triplet of eighth notes in measure 167. Dynamic markings of *p* are present in measures 164 and 167.

171

Vln. 1  
Vln. 2  
Vla.  
Vlc.

This system contains measures 171 through 174. The music is in 4/4 time. Vln. 1 starts with a whole rest in measure 171, then plays a half note G4, a quarter note F4, and a half note E4 in measure 172. In measure 173, it has a whole rest, followed by a half note D4 with a flat, a quarter note C4, and a half note B3 with a flat in measure 174. Vln. 2 plays a quarter note G4, eighth notes F4 and E4, a quarter note D4 with a flat, and a quarter note C4 with a flat in measure 171. In measure 172, it has a triplet of eighth notes G4, F4, and E4, followed by a quarter note D4 with a flat and a half note C4 with a flat. Vln. 2 has a whole rest in measure 173 and measure 174. Vla. has a whole rest in measure 171 and measure 172, then a quarter note G4 with a flat in measure 173, and a half note F4 with a flat in measure 174. Vlc. has a quarter note G2 in measure 171, a whole rest in measure 172, and a half note F2 with a flat, a quarter note E2 with a flat, and a half note D2 with a flat in measure 173. In measure 174, it has a triplet of eighth notes G2, F2, and E2, followed by a quarter note D2 with a flat and a half note C2 with a flat.

175

Vln. 1  
Vln. 2  
Vla.  
Vlc.

This system contains measures 175 through 178. Vln. 1 has a whole rest in measure 175 and measure 176, then a triplet of eighth notes G4, F4, and E4 in measure 177, followed by a quarter note D4 with a flat and a half note C4 with a flat in measure 178. Vln. 2 has a quarter note G4, eighth notes F4 and E4, a quarter note D4 with a flat, and a quarter note C4 with a flat in measure 175. In measure 176, it has a triplet of eighth notes G4, F4, and E4, followed by a quarter note D4 with a flat and a half note C4 with a flat. Vln. 2 has a whole rest in measure 177 and measure 178. Vla. has a whole rest in measure 175 and measure 176, then a quarter note G4 with a flat in measure 177, and a half note F4 with a flat in measure 178. Vlc. has a whole rest in measure 175 and measure 176, then a quarter note G2 in measure 177, and a half note F2 with a flat in measure 178.

179

Vln. 1  
Vln. 2  
Vla.  
Vlc.

This system contains measures 179 through 182. Vln. 1 has a whole rest in measure 179, then a triplet of eighth notes G4, F4, and E4 in measure 180, followed by a quarter note D4 with a flat and a half note C4 with a flat in measure 181. In measure 182, it has a triplet of eighth notes G4, F4, and E4, followed by a quarter note D4 with a flat and a half note C4 with a flat. Vln. 2 has a whole rest in measure 179 and measure 180, then a quarter note G4 with a flat in measure 181, and a half note F4 with a flat in measure 182. Vla. has a quarter note G4 with a flat in measure 179, a quarter note F4 with a flat in measure 180, a quarter note E4 with a flat in measure 181, and a quarter note D4 with a flat in measure 182. Vlc. has a quarter note G2 with a flat in measure 179, a half note F2 with a flat in measure 180, a quarter note E2 with a flat in measure 181, and a quarter note D2 with a flat in measure 182.

Late Light

22

181

Vln. 1 *mp* *mf*

Vln. 2 *mf*

Vla. *mf*

Vlc. *mf*

184

Vln. 1 *p*

Vln. 2 Senza sord. *p* *fp* *fp*

Vla. *pp* *p* *mp*

Vlc. *pp* *p* *mp*

191

Vln. 1 *pp*

Vln. 2 *pp*

Vla. *pp* pizz.

Vlc. *pp*

193

Vln. 1

Vln. 2

Vla.

Vlc.

*mp*

195

Vln. 1

Vln. 2

Vla.

Vlc.

slide bow

rit.

sul tasto

*pp*

*a tempo*

Con sord.

pizz. trem.

*p*

*p*

*p*

arco

198

Vln. 1

Vln. 2

Vla.

Vlc.

Late Light

24

205

Vln. 1

Vln. 2

Vla.

Vlc.

*pp*

*p*

*p*

*p*

*8va*

212

Vln. 1

Vln. 2

Vla.

Vlc.

217

Vln. 1

Vln. 2

Vla.

Vlc.

pizz.

arco



222 *allarg.* *a tempo*

Vln. 1 *p*

Vln. 2 *p*

Vla.

Vlc.

Detailed description: This system covers measures 222 to 227. It begins with a first violin part marked *allarg.* (ritardando) starting at measure 222. The melody consists of quarter notes. At measure 225, the tempo changes to *a tempo*. The first violin part features triplets of eighth notes. The second violin part has a melodic line with some accidentals and rests. The viola and cello parts provide harmonic support with various rhythmic patterns.

228

Vln. 1

Vln. 2

Vla.

Vlc.

Detailed description: This system covers measures 228 to 230. The first violin part has a melodic line with some rests. The second violin part plays a continuous eighth-note pattern. The viola part has a melodic line with some rests. The cello part has a melodic line with some rests.

231 *rit.*

Vln. 1 *fp* *pp* ordin.

Vln. 2 *sul pont.* *ppp* *pp*

Vla. *pp*

Vlc. *pp*

Detailed description: This system covers measures 231 to 234. It begins with a first violin part marked *rit.* (ritardando) starting at measure 231. The first violin part has a melodic line with a dynamic marking of *fp* (fortissimo piano) and a hairpin indicating a decrease to *pp* (pianissimo) by the end of the system. The second violin part has a melodic line with a dynamic marking of *ppp* (pianississimo) and a hairpin indicating a decrease to *pp*. The second violin part also has a marking *sul pont.* (sul ponticello). The viola part has a melodic line with a dynamic marking of *pp*. The cello part has a melodic line with a dynamic marking of *pp*. The system ends with a double bar line.