

MARGARET HALEY

# Caelum

for string orchestra

2015



**HALEY EDITION**  
[www.margarethaley.info](http://www.margarethaley.info)

**HE 62**

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ISMN: 979-0-57056-080-6 (full score)  
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**Caelum** for string orchestra (2015)

### **Instrumentation**

For a minimum of 6 players

strings (1.2.1.1.1 or 4.4.3.2.1)

Duration: c. 10 minutes

### **Performance Note**

#### **General**

The music should flow. In keeping with the desired softer tones, apply *sul tasto*. Aim to achieve a dynamic balance between the parts, as indicated. Bar lines serve mostly as synchronisation. When playing long sustained notes (violin II *div*: measures 6-41) bow changes should always be made imperceptible and independently of other players, a change of pitch does not coincide with a change of bow. Tremolo (applicable to viola and violoncello: measures 2-14) should always be as dense as possible but within the given dynamic.

## Programme Note

The inspiration for *Caelum* for string orchestra (2015) comes from the faint constellation in the southern sky that bears its name.

Caelum means chisel (the sculptor's chisel), which for me implies something that is gradually shaped. The soundworld is therefore concerned with Spectromorphology: 'the interaction between sound spectra (*spectro-*) and the ways they change and are shaped through time (*morphology*)'<sup>1</sup>. The organic nature of this work, generated by the initial four-note rhythmic model, is treated to cyclical process. The listener is gradually drawn into a spatio-temporal language.

MH

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<sup>1</sup> Smalley, Denis, 'Spectromorphology: explaining sound-shapes' *Organised Sound* 2 (2) (Cambridge University Press, 1997), 107-126, 107.

for YLSS  
**Caelum**  
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**A**

**Vivace** (♩ = 100)  
arco con sordino

Musical score for measures 1-17 of 'Caelum' for string orchestra. The score is in 4/4 time and includes parts for Violin I, Violin II, Viola, Violoncello, and Double Bass. The tempo is marked 'Vivace' with a quarter note equal to 100 beats per minute. The instruction 'arco con sordino' is present for all parts. Dynamics include *pp*, *ppp*, and *pp* with accents. A section marker 'B' is located above the Violin I staff at measure 10.

Musical score for measures 18-25 of 'Caelum' for string orchestra. The score includes parts for Violin 1, Violin 2, Viola, Violoncello, and Double Bass. Dynamics include *pp* and *pp* with accents. A double bar line is present at the beginning of measure 18.

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**C**

Musical score for measures 34-51. The score is for a string orchestra with five staves: Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The key signature is one sharp (F#) and the time signature is 4/4. Measure 34 is marked with a 'C' in a box. Dynamics include *pp*, *p*, and *ppp*. There are various articulation marks such as accents and slurs. A double bar line with repeat dots is located at the end of measure 51.

**D**

Musical score for measures 52-59. The score continues with the same five staves as above. Measure 52 is marked with a 'D' in a box. Dynamics include *pp*, *p*, and *ppp*. There are various articulation marks such as accents and slurs. The score ends at measure 59.

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Musical score for measures 69-77. The score is arranged in five staves: Vln. 1, Vln. 2, Vla., Vc., and Db. The key signature is one sharp (F#) and the time signature is 4/4. Measures 69-77 contain a series of notes with various dynamics and articulations. Vln. 1 and Vln. 2 have dynamics of *p* with accents and hairpins. Vla. has dynamics of *pp*. Vc. has dynamics of *p* with accents and hairpins. Db. has dynamics of *pp*. A double bar line is present at the end of measure 77.

Musical score for measures 78-86. The score is arranged in five staves: Vln. 1, Vln. 2, Vla., Vc., and Db. The key signature is one sharp (F#) and the time signature is 4/4. Measures 78-86 contain a series of notes with various dynamics and articulations. Vln. 1 and Vln. 2 have dynamics of *p* with accents and hairpins. Vla. has dynamics of *pp*. Vc. has dynamics of *p* with accents and hairpins. Db. has dynamics of *pp*.

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107

Violin 1: *p* < > *p* < > *p* < > **E**

Violin 2: *p* <

Viola: *pp* *pp* *pp* *p*

Violoncello: *p* < *p* < *mp* <

Double Bass: *pp* *pp* *pp*

Measures 107-115. The score features five staves: Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The key signature is one sharp (F#). Measure 107 is marked with a rehearsal sign (double bar line with two dots) and a measure rest. A dynamic marking of *p* (piano) is present in the first measure of each staff. The first violin part has a series of slurs and accents. A rehearsal mark 'E' is placed above the first violin staff at the end of measure 115.

126

Violin 1: *mp* < *mp* < *mp* <

Violin 2: *p* < *p* < *p* <

Viola: *p* < *p* < *p* <

Violoncello: *pp* < *pp* < *pp* <

Double Bass: *pp* < *pp* < *pp* <

Measures 126-134. The score continues with five staves. Measure 126 is marked with a rehearsal sign. Dynamics include *mp* (mezzo-piano) for Violin 1, *p* (piano) for Violin 2 and Viola, and *pp* (pianissimo) for Violoncello and Double Bass. The first violin part continues with slurs and accents.



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144

Violin 1: *mp* *mp* *mp*

Violin 2: *p* *p* *mp*

Viola: *p* *p*

Violoncello: *pp* *pp*

Double Bass: *pp* *pp*

Measures 144-151. The score features five staves: Violin 1 (treble clef), Violin 2 (treble clef), Viola (alto clef), Violoncello (bass clef), and Double Bass (bass clef). The key signature is one sharp (F#). The music consists of sustained notes with various dynamics and hairpins. A double bar line is present at the end of measure 151.

162

Violin 1: *mp* *mp* *mp*

Violin 2: *mp* *mp* *mp*

Viola: *p* *mp* *mp*

Violoncello: *pp* *mp* *mp*

Double Bass: *pp* *mp* *mp*

Measures 162-169. The score continues with five staves. The key signature remains one sharp. The music features sustained notes with dynamics and hairpins. A double bar line is present at the end of measure 169.

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180

Violin 1: *mp* *<* *mp* *<* *mp* *<*

Violin 2: *mp* *<* *mp* *<* *mp* *<*

Viola: *mp* *<* *mp* *<* *mp* *<* *mp* *<*

Violoncello: *mp* *<* *mp* *<* *mp* *<* *mp* *<*

Double Bass: *mp* *<* *mp* *<* *mp* *<* *mp* *<*

198

Violin 1: *mp* *<* *mf* *<*

Violin 2: *mp* *<* *mp* *<*

Viola: *mp* *<* *mp* *<*

Violoncello: *mp* *<* *mp* *<*

Double Bass: *mp* *<* *mp* *<*

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216 **F**

Vln. 1  
Vln. 2  
Vla.  
Vc.  
Db.

*mp* *p* *pp* *pp* *mf* *mp* *p*

233

Vln. 1  
Vln. 2  
Vla.  
Vc.  
Db.

*pp* *ppp* *(ppp)* *(pppp)* *ppppp* *ppppp* *ppppp* *ppppp* *pp* *ppp* *pppp* *ppppp*

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