

MARGARET HALEY

Black Hole

for string orchestra

2007



HALEY EDITION
www.margarethaley.info

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Black Hole for string orchestra (2007)

Malcolm Layfield directed the Goldberg String Ensemble in the first (workshop) performance as part of a programme of music celebrating the 60th birthday of composer and bass player Barry Guy (he played the bass part), given at St. Paul's Hall, Huddersfield (UK), on the 12th May 2007.

Instrumentation

6 violins
2 violas
2 violoncellos
1 double bass

Duration: c. 13 minutes

Performance Note

General

Bar lines serve mostly as points of synchronisation, bar lines and beats never mean accentuation. The music should flow. All glissandi should be started immediately at the beginning of the note value. Unidirectional glissandi indicate the departure of a particular sound, however, termination includes stem-less note-heads in brackets (), they can be treated as a disappearance because of no definite duration. High-pitched harmonics, sound can break, this is intentional. The application of vibrato to harmonics is more accessible for the upper strings, the lower strings should also attempt vibrato. This particular technique results in further distortion and therefore adds another dimension to the desired spectral sound-world.

Special Symbols shown overleaf

♭ - a sixth-tone flat

♯ - a sixth-tone sharp

♯ - a quarter-tone sharp

♯ - three quarter-tone sharp

—————> - gradual and continuous transition

trem. - tremolo

s.v. - *senza vibrato*

vib. - with *vibrato*

v.m. - *vibrato molto*

flaut. - *flautando* flute-like tone produced by extremely light bowing pressure apply *sul tastiera/sul ponticello* (dependent on positional play)

al punto - with the tip of the bow

alla meta - with the middle of the bow

al tall. - with the heel of the bow

Programme Note

Having found my inspiration through astronomical data: 'A black hole is a region of spacetime from which nothing can escape, even light,'¹ the sonic activity in *Black Hole* (2007) represents solar objects dragged towards infinity. There are however, more complex issues that bring about the desired result. Firstly, I wanted to create a spectral soundworld, and secondly, in order to achieve the desired outcome, the relationship of sound and action was at the forefront of my thinking whilst writing.

For me, the starting point was the architectural form of the piece, a single movement, and a reverse transition to that shown in (*Cloud* for saxophone quartet (2005)) an earlier work. This is the onset of pitch (high/low) extremes moving towards a central termination point. I decided to draw on an overtone series – low E_1 (41.2Hz) – as my pitch class, fundamental E_1 , the lowest note of the double bass anchors a wide pitch range. Whilst there is a gradual reduction of the pitch class through time, the dynamic macro-structure moves in the opposite direction from extremely soft (*pppp*) to fortissimo (*ff*), thus emphasising the gravitational force of a 'black hole'.

Using strings as my instrumentation, there are plucked attacks employed in *Black Hole*, however the core momentum of sonic activity explores the sound production of bowed attacks. These two forms of right-hand attack symbolise my own observations of solar objects that momentarily illuminate then disappear. As I wanted to add colour to the plotting of note placements, bowed harmonics produce variable intonation by using different bow positions and vicissitudes in bow pressure, as does the unidirectional motions of the pitch material.

MH

¹ n.a. 'Introduction to Black Holes', <http://www.dampt.cam.ac.uk/user/gr/public/bh_intro.html> accessed 16/02/07.

for the Goldberg Ensemble
Black Hole
for string orchestra

MARGARET HALEY

1

Soave (♩ = 76)

The score is for a string orchestra and consists of 11 staves: Violin 1, Violin 2, Violin 3, Violin 4, Violin 5, Violin 6, Viola 1, Viola 2, Violoncello 1, Violoncello 2, and Double Bass. The music is in 4/8 time with a tempo of quarter note = 76. The key signature has one sharp (F#). The score is divided into measures by vertical bar lines. Various performance instructions are present, including 'arco s.v. flaut.', 'gliss.', 'pizz.', and dynamic markings such as 'pp', 'ppp', and 'pppp'. Slurs and hairpins are used to indicate phrasing and dynamics. The score is watermarked with 'HALEY EDITION - preview score'.

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3

Violin 1: *ppp* pizz. (measure 9), arco s.v. trem. alla punta (measures 10-11), arco s.v. flaut. gliss. (measures 12-13), pizz. (measure 14), arco s.v. flaut. gliss. (measures 15-16), *ppp* (measures 17-18).

Violin 2: arco s.v. trem. alla punta (measures 10-11), arco s.v. flaut. (measures 12-13), arco s.v. flaut. gliss. (measures 15-16), *pppp* (measures 17-18).

Violin 3: *ppp* pizz. (measure 9), arco s.v. trem. alla punta (measures 10-11), arco s.v. flaut. (measures 12-13), arco s.v. flaut. (measures 15-16), pizz. (measures 17-18).

Violin 4: arco s.v. trem. alla punta (measures 10-11), pizz. (measures 12-13), arco s.v. flaut. (measures 15-16), *pppp* (measures 17-18).

Violin 5: *ppp* pizz. (measure 9), arco s.v. trem. alla punta (measures 10-11), arco s.v. trem. alla punta (measures 12-13), pizz. (measures 15-16).

Violin 6: arco s.v. trem. alla punta (measures 10-11), pizz. (measures 12-13), arco s.v. trem. alla punta (measures 15-16), *ppp* (measures 17-18).

Viola 1: *ppp* pizz. (measure 9), arco s.v. trem. alla punta (measures 10-11), arco s.v. trem. alla punta (measures 12-13), pizz. (measures 15-16), arco s.v. trem. alla punta (measures 17-18).

Viola 2: arco s.v. trem. alla punta (measures 10-11), pizz. (measures 12-13), arco s.v. trem. alla punta (measures 15-16), *ppp* (measures 17-18).

Cello 1: *ppp* pizz. (measure 9), arco s.v. trem. alla punta (measures 10-11), arco s.v. trem. alla punta (measures 12-13), pizz. (measures 15-16).

Cello 2: arco s.v. flaut. gliss. (measures 10-11), arco s.v. flaut. gliss. (measures 12-13), arco s.v. trem. alla punta (measures 15-16), pizz. (measures 17-18).

Double Bass: arco s.v. flaut. (measures 12-13), arco s.v. flaut. (measures 15-16), pizz. (measures 17-18), *pp* (measures 19-20).

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The score is for a string orchestra and consists of 11 staves. The instruments are Violin 1, Violin 2, Violin 3, Violin 4, Violin 5, Violin 6, Viola 1, Viola 2, Cello 1, Cello 2, and Double Bass. The music is in 2/8 time and begins at measure 17. A box containing the number '4' is positioned above the first staff. The score includes various dynamic markings: *pp*, *ppp*, *p*, and *pppp*. Performance instructions include *arco s.v. flaut.*, *pizz.*, and *arco s.v. trem. alla punta*. Slurs and glissando markings are used for phrasing and glissando effects. The score is watermarked with 'HALEY EDITORIAL' and 'preview score'.

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6

26

Violin 1: arco s.v. flaut. (measures 26-27), pizz. (measures 28-29)

Violin 2: pizz. (measures 26-27), arco s.v. trem. alla punta (measures 28-29)

Violin 3: arco s.v. flaut. (measures 26-27), pizz. (measures 28-29)

Violin 4: pizz. (measures 26-27), arco s.v. trem. alla punta (measures 28-29)

Viola 1: gliss. (measures 26-27), pppp (measures 28-29), pizz. (measure 30)

Viola 2: ppp (measures 26-27), pppp (measures 28-29), pizz. (measure 30)

Viola 1: ppp (measures 26-27), pppp (measures 28-29), pizz. (measure 30)

Viola 2: pizz. (measures 26-27), ppp (measures 28-29), pppp (measures 30-31)

Cello 1: pizz. (measures 26-27), ppp (measures 28-29)

Cello 2: pizz. (measures 26-27), ppp (measures 28-29)

Double Bass: pizz. (measures 26-27), ppp (measures 28-29)

7

8

Musical score for string orchestra, measures 33-38. The score includes parts for Violin 1-6, Viola 1-2, Violoncello 1-2, and Double Bass. The key signature is one sharp (F#) and the time signature is 3/8. The score features various dynamics (pppp, ppp, p, pp, pp), articulations (pizz., arco s.v. flaut.), and glissandi (gliss.).

Measures 33-38:

- Measure 33: Vln. 1 (pppp), Vln. 2 (pizz. ppp), Vln. 3 (pppp), Vln. 4 (pizz. ppp), Vln. 5 (pppp), Vln. 6 (pizz. ppp), Vla. 1 (gliss. gliss.), Vla. 2 (pizz. ppp), Vc. 1 (p), Vc. 2 (pizz. ppp), Db. (s.v. flaut.).
- Measure 34: Vln. 1 (pppp), Vln. 2 (pppp), Vln. 3 (pppp), Vln. 4 (pppp), Vln. 5 (pppp), Vln. 6 (pppp), Vla. 1 (pp), Vla. 2 (pp), Vc. 1 (pppp), Vc. 2 (pppp), Db. (pppp).
- Measure 35: Vln. 1 (ppp), Vln. 2 (p > pppp), Vln. 3 (ppp), Vln. 4 (pp > pppp), Vln. 5 (ppp), Vln. 6 (ppp > pppp), Vla. 1 (pizz. ppp), Vla. 2 (pp), Vc. 1 (ppp), Vc. 2 (ppp), Db. (ppp).
- Measure 36: Vln. 1 (ppp), Vln. 2 (pizz.), Vln. 3 (p > pppp), Vln. 4 (pp > pppp), Vln. 5 (ppp), Vln. 6 (p > pppp), Vla. 1 (arco s.v. flaut. ppp), Vla. 2 (pp), Vc. 1 (ppp), Vc. 2 (ppp), Db. (ppp).
- Measure 37: Vln. 1 (ppp), Vln. 2 (pizz.), Vln. 3 (ppp), Vln. 4 (pp > pppp), Vln. 5 (ppp), Vln. 6 (pizz. ppp), Vla. 1 (arco s.v. flaut. gliss. gliss. ppp), Vla. 2 (pp), Vc. 1 (ppp), Vc. 2 (ppp), Db. (ppp).
- Measure 38: Vln. 1 (ppp), Vln. 2 (pizz.), Vln. 3 (ppp), Vln. 4 (pp > pppp), Vln. 5 (ppp), Vln. 6 (pizz. ppp), Vla. 1 (arco s.v. flaut. gliss. gliss. ppp), Vla. 2 (pizz. ppp), Vc. 1 (ppp), Vc. 2 (pizz. ppp), Db. (ppp).

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9

41 arco s.v. flaut. gliss. gliss. pizz. p

Vln. 1 pppp ppp arco s.v. flaut. ppp ppp ppp

Vln. 2 ppp pp ppp ppp

Vln. 3 ppp ppp arco s.v. flaut. ppp ppp

Vln. 4 ppp ppp > pppp ppp ppp arco s.v. flaut. gliss. gliss. ppp

Vln. 5 ppp ppp ppp arco s.v. trem. alla punta ppp

Vln. 6 ppp > pppp ppp ppp arco s.v. trem. alla punta ppp

Vla. 1 ppp ppp ppp arco s.v. trem. alla punta ppp

Vla. 2 ppp > pppp ppp ppp arco s.v. trem. alla punta ppp

Vc. 1 pppp ppp ppp ppp

Vc. 2 ppp ppp ppp ppp

Db. ppp ppp ppp

ppp ppp

pp ppp

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12

13

The musical score is arranged in a standard orchestral format with the following parts and markings:

- Violin 1 (Vln. 1):** Measures 57-62. Markings include *s.v. flaut.*, *gliss.*, *gliss.*, *p*, *pppp*, *ppp*, and *arco s.v. flaut.*
- Violin 2 (Vln. 2):** Measures 57-62. Markings include *pizz.*, *ppp*, *pp*, *pppp*, *ppp*, and *pizz.*
- Violin 3 (Vln. 3):** Measures 57-62. Markings include *s.v. flaut.*, *gliss.*, *gliss.*, *p*, *pppp*, *ppp*, and *arco s.v. flaut.*
- Violin 4 (Vln. 4):** Measures 57-62. Markings include *pizz.*, *ppp*, *pp*, *pppp*, *ppp*, and *pizz.*
- Violin 5 (Vln. 5):** Measures 57-62. Markings include *s.v. flaut.*, *gliss.*, *gliss.*, *p*, *pppp*, *pizz.*, *ppp*, and *arco s.v. flaut.*
- Violin 6 (Vln. 6):** Measures 57-62. Markings include *arco s.v. flaut.*, *gliss.*, *gliss.*, *pp*, *pppp*, *ppp*, and *pizz.*
- Viola 1 (Vla. 1):** Measures 57-62. Markings include *vib.*, *p*, *pppp*, *ppp*, *ppp*, and *pizz.*
- Viola 2 (Vla. 2):** Measures 57-62. Markings include *arco vib.*, *pp*, *pppp*, *ppp*, and *pizz.*
- Violoncello 1 (Vc. 1):** Measures 57-62. Markings include *gliss.*, *gliss.*, *p*, *pppp*, *ppp*, and *arco s.v. flaut.*
- Violoncello 2 (Vc. 2):** Measures 57-62. Markings include *pizz.*, *ppp*, *ppp*, *pppp*, *ppp*, and *pizz.*
- Double Bass (Db.):** Measures 57-62. Markings include *s.v. flaut.*, *gliss.*, *gliss.*, *p*, *pppp*, and *pppp*.

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14

15

The musical score is arranged in a system with ten staves. The instruments are: Vln. 1, Vln. 2, Vln. 3, Vln. 4, Vln. 5, Vln. 6, Vla. 1, Vla. 2, Vc. 1, Vc. 2, and Db. The score is divided into two sections by measure numbers 14 and 15. The first section (measures 64-72) includes dynamic markings such as *ppp*, *pp*, *p*, and *pppp*. Performance instructions include *arco s.v. flaut.*, *vib.*, and *gliss.*. The second section (measures 73-80) continues with similar dynamics and includes specific instructions for the s.v. flaut. parts, such as *s.v. flaut. gliss. gliss.* and *pppp* markings.

72

The musical score for page 16, measures 72-75, is as follows:

- Violin 1 (Vln. 1):** Rests in measures 72-74. Measure 75: *vib.*, *pppp*, sustained note.
- Violin 2 (Vln. 2):** Measure 72: *vib.*, *ppp*, sustained note. Measure 73: *pppp*, *s.v. flaut.*, *gliss.*, *gliss.*. Measure 74: *pp*, *gliss.*, *gliss.*. Measure 75: *vib.*, *pppp*, sustained note.
- Violin 3 (Vln. 3):** Rests in measures 72-74. Measure 75: *vib.*, *pppp*, sustained note.
- Violin 4 (Vln. 4):** Measure 72: *vib.*, *ppp*, sustained note. Measure 73: *pppp*, *s.v. flaut.*, *gliss.*, *gliss.*. Measure 74: *pp*, *gliss.*, *gliss.*. Measure 75: *vib.*, *pppp*, sustained note.
- Violin 5 (Vln. 5):** Rests in measures 72-74. Measure 75: *vib.*, *pppp*, sustained note.
- Violin 6 (Vln. 6):** Measure 72: *vib.*, *ppp*, sustained note. Measure 73: *pppp*, *s.v. flaut.*, *gliss.*, *gliss.*. Measure 74: *pp*, *gliss.*, *gliss.*. Measure 75: *vib.*, *pppp*, sustained note.
- Viola 1 (Vla. 1):** Rests in measures 72-74. Measure 75: *vib.*, *pppp*, sustained note.
- Viola 2 (Vla. 2):** Measure 72: *vib.*, *ppp*, sustained note. Measure 73: *pppp*, *s.v. flaut.*, *gliss.*, *gliss.*. Measure 74: *pp*, *gliss.*, *gliss.*. Measure 75: *vib.*, *pppp*, sustained note.
- Viola 1 (Vc. 1):** Rests in measures 72-74. Measure 75: *vib.*, *pppp*, sustained note.
- Viola 2 (Vc. 2):** Measure 72: *vib.*, *ppp*, sustained note. Measure 73: *pppp*, *s.v. flaut.*, *gliss.*, *gliss.*. Measure 74: *pp*, *gliss.*, *gliss.*. Measure 75: *vib.*, *pppp*, sustained note.
- Double Bass (Db.):** Rests in measures 72-74. Measure 75: *vib.*, *pppp*, sustained note.

17

18

The musical score is arranged in a system of 11 staves. The instruments are: Vln. 1, Vln. 2, Vln. 3, Vln. 4, Vln. 5, Vln. 6, Vla. 1, Vla. 2, Vc. 1, Vc. 2, and Db. The score is written in treble clef with a key signature of one sharp (F#). Measure 17 begins at rehearsal mark 80. In measure 17, Vln. 1 has a whole note with *ppp* dynamics. Vln. 2, 3, 4, 5, and 6 have whole notes with *pp* dynamics. Vla. 1 and 2 have whole notes with *pppp* dynamics. Vc. 1 and 2 have whole notes with *pppp* dynamics. Db. has a whole note with *pp* dynamics. In measure 18, Vln. 1 has a whole note with *pppp* dynamics. Vln. 2, 3, 4, 5, and 6 have whole notes with *pp* dynamics. Vla. 1 and 2 have whole notes with *pppp* dynamics. Vc. 1 and 2 have whole notes with *pppp* dynamics. Db. has a whole note with *pp* dynamics. Performance markings include *vib.* (vibrato) and *s.v. flaut.* (sordina for flute) for various instruments. Glissando markings (*gliss.*) are present for Vc. 1 and Vc. 2. A dynamic hairpin is shown for Vln. 1, indicating a decrease in volume from *pppp* to *pp* between measures 17 and 18.

19

20

Musical score for string orchestra, measures 87-90. The score includes parts for Violins 1-6, Violas 1-2, Cellos 1-2, and Double Bass. It features various dynamics (pppp, p, pp, PPP, PPPP) and performance instructions like 'vib.', 'gliss.', and 's.v. flaut.'.

Measure 87: Violins 1-4 play a half note G4 with *pppp* dynamics. Violin 1 has a *vib.* instruction. Flutes 1 and 2 play a half note G4 with *pp* dynamics. Flute 1 has *s.v. flaut.* and *gliss. gliss.* instructions.

Measure 88: Violins 1-4 play a half note G4 with *p* dynamics. Flutes 1 and 2 play a half note G4 with *pppp* dynamics. Flute 1 has *s.v. flaut.* and *gliss. gliss.* instructions.

Measure 89: Violins 1-4 play a half note G4 with *pp* dynamics. Flutes 1 and 2 play a half note G4 with *pp* dynamics. Flute 1 has *s.v. flaut.* and *gliss. gliss.* instructions.

Measure 90: Violins 1-4 play a half note G4 with *ppp* dynamics. Flutes 1 and 2 play a half note G4 with *ppp* dynamics. Flute 1 has *s.v. flaut.* and *gliss. gliss.* instructions.

21

Musical score for string orchestra, page 21, measures 95-104. The score is arranged in a grand staff format with the following parts from top to bottom: Violin 1 (Vln. 1), Violin 2 (Vln. 2), Violin 3 (Vln. 3), Violin 4 (Vln. 4), Violin 5 (Vln. 5), Violin 6 (Vln. 6), Viola 1 (Vla. 1), Viola 2 (Vla. 2), Violoncello 1 (Vc. 1), Violoncello 2 (Vc. 2), and Double Bass (Db.).

Measure 95 features a key change to B minor (one flat) and a 2/8 time signature. The first staff (Vln. 1) begins with a series of sixteenth notes. The other parts have rests. Dynamics include *pppp* and *p*.

Measures 96-104 contain sustained notes with vibrato (vib.), some with *pppp* dynamics. Key changes include a shift to A minor (no flats) in measure 97 and back to B minor (one flat) in measure 100. Specific performance instructions include *vib. ord.* for Violin 4, *gliss.* for Violin 5 and Viola 1, and *s.v. flaut.* (sustained flute) for Violin 5, Violin 6, Viola 1, and Violoncello 2.

104

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vln. 6

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Db.

s.v. flaut.

vib. trem. alla meta

pp

mp

pppp

vib. trem. alla meta

p

s.v. flaut. gliss. gliss.

vib. trem. alla meta

pp

vib. trem. alla meta

pppp

vib.

s.v. flaut.

pppp

vib. trem. alla meta

s.v. flaut.

p

vib. trem. alla meta

pppp

vib.

s.v. flaut.

p

23

24

111

Vln. 1 *ppp* *s.v. flaut.* *ppp* *p* *vib.* *pppp*

Vln. 2 *p* *s.v. flaut.* *gliss.* *gliss.* *pppp* *vib.* *pppp*

Vln. 3 *ppp* *p* *s.v. flaut.* *pppp* *vib.* *pppp*

Vln. 4 *p* *vib.* *pppp* *vib.* *pppp*

Vln. 5 *s.v. flaut.* *pppp* *p* *vib.* *pppp*

Vln. 6 *vib.* *p* *vib.* *pppp*

Vla. 1 *vib.* *pppp* *s.v. flaut.* *pp*

Vla. 2 *s.v. flaut.* *p* *pppp* *vib.* *pppp* *s.v. flaut.* *pp*

Vc. 1 *pppp* *s.v. flaut.* *pppp* *vib.* *pppp* *s.v. flaut.* *pp*

Vc. 2 *p* *pppp* *vib.* *pppp* *s.v. flaut.* *pp*

Db. *pppp* *vib.* *pppp* *s.v. flaut.* *pp*

25

26

Violin 1: *ppp*, *s.v. flaut.*, *gliss.*, *gliss.*, *vib.*, *pp*

Violin 2: *ppp*, *vib.*, *pp*, *s.v. flaut.*, *pp*

Violin 3: *ppp*, *s.v. flaut.*, *ppp*, *vib.*, *pp*

Violin 4: *ppp*, *vib.*, *ppp*, *s.v. flaut.*, *pp*

Violin 5: *ppp*, *s.v. flaut.*, *ppp*, *vib.*, *pp*

Violin 6: *pp*, *vib.*, *ppp*, *vib.*, *pp*, *pppp*

Viola 1: *ppp*, *vib.*, *pppp*, *s.v. flaut.*, *pppp*

Viola 2: *pp*, *vib.*, *ppp*, *s.v. flaut.*, *ppp*, *vib.*, *pppp*

Violoncello 1: *ppp*, *vib.*, *pppp*, *s.v. flaut.*, *pppp*

Violoncello 2: *pp*, *vib.*, *ppp*, *s.v. flaut.*, *ppp*, *vib.*, *pppp*

Double Bass: *ppp*, *vib.*, *pppp*, *s.v. flaut.*, *pppp*

27

28

127

trem. alla meta

p

vib.

pp

trem. alla meta

p

vib.

pp

trem. alla meta

p

vib.

pp

trem. alla meta

p

vib.

ppp

trem. alla meta

p

vib.

ppp

s.v. flaut.

gliss.

gliss.

pp

vib.

ppp

s.v. flaut.

gliss.

gliss.

ppp

trem. alla meta

p

vib.

ppp

trem. alla meta

p

vib.

ppp

s.v. flaut.

gliss.

gliss.

pp

trem. alla meta

p

vib.

pp

trem. alla meta

p

vib.

pp

p

pp

p

pp

p

pp

pp

135

Violin 1: *mp*

Violin 2: *mp*

Violin 3: *s.v. flaut. gliss. gliss. mp*

Violin 4: *vib. p*

Violin 5: *s.v. flaut. gliss. gliss. p*, *vib. mp*

Violin 6: *vib. p*, *mp*

Viola 1: *p*, *mp*

Viola 2: *vib. p*, *pp*

Violoncello 1: *s.v. flaut. gliss. gliss. ppp*, *pp*

Violoncello 2: *ppp*, *pp*

Double Bass: *ppp*, *pp*

30

Musical score for string orchestra, measures 143-148. The score includes parts for Violin 1-6, Viola 1-2, Violoncello 1-2, and Double Bass. Dynamics range from *p* to *ppp*. Performance instructions include *vib.*, *s.v. flaut.*, and *gliss.*. The score is marked with a rehearsal sign '30' at the beginning of measure 143.

Measures 143-148:

- Violin 1:** *p* (143), *pp* (144), *ppp* (148). Includes *vib.* and *gliss.* markings.
- Violin 2:** *pp* (144), *ppp* (148).
- Violin 3:** *p* (143), *pp* (144), *ppp* (148).
- Violin 4:** *p* (144), *ppp* (148). Includes *s.v. flaut.* and *gliss.* markings.
- Violin 5:** *p* (148).
- Violin 6:** *p* (144).
- Viola 1:** *p* (148).
- Viola 2:** *p* (144).
- Violoncello 1:** *p* (144).
- Violoncello 2:** *p* (144).
- Double Bass:** *p* (143), *pp* (144).

31

32

Musical score for string orchestra, measures 151-158. The score includes staves for Violin 1, Violin 2, Violin 3, Violin 4, Violin 5, Violin 6, Viola 1, Viola 2, Violoncello 1, Violoncello 2, and Double Bass. Measure 151 shows the beginning of the section with some initial notes in Vln. 1 and Vln. 3. Measure 152 features a *pp* dynamic for Vln. 5 and Vln. 6, with a *s.v. flaut.* and *gliss.* instruction for Vln. 5. Measure 153 continues the *pp* dynamic for Vln. 5 and Vln. 6. Measure 154 shows a *p* dynamic for Vln. 5 and Vln. 6, with a *s.v. flaut.* and *gliss.* instruction for Vln. 5. Measure 155 features a *p* dynamic for Vln. 5 and Vln. 6, with a *s.v. flaut.* and *gliss.* instruction for Vln. 5. Measure 156 shows a *p* dynamic for Vln. 5 and Vln. 6, with a *s.v. flaut.* and *gliss.* instruction for Vln. 5. Measure 157 features a *mp* dynamic for Vln. 5 and Vln. 6, with a *s.v. flaut.* and *gliss.* instruction for Vln. 5. Measure 158 shows a *mp* dynamic for Vln. 5 and Vln. 6, with a *s.v. flaut.* and *gliss.* instruction for Vln. 5.

Musical score for measures 159-165. The score includes parts for Violins 1-6, Violas 1-2, Celli 1-2, and Double Bass. Dynamics range from *p* to *mf*. Performance instructions include *vib.* (vibrato) and *gliss.* (glissando) for the s.v. flaut. The score is marked with a rehearsal sign at the beginning of measure 159.

159

Vln. 1 *p* *mf*

Vln. 2 *p* *mf*

Vln. 3 *p* *mf*

Vln. 4 *mf*

Vln. 5 *vib.* *mp*

Vln. 6

Vla. 1 *vib.* *mp*

Vla. 2

Vc. 1 *s.v. flaut.* *gliss.* *mp*

Vc. 2 *mp*

Db. *mp*

34

35

168

Violin 1: *p*

Violin 2: *p*

Violin 3: *p*

Violin 4: *mp*

Violin 5: *pp*

Violin 6: *pp*, *vib.*, *mp*

Viola 1: *s.v. flaut.*, *pp*, *gliss.*, *gliss.*

Viola 2: *p*, *mp*

Violoncello 1: *vib.*, *p*

Violoncello 2: *s.v. flaut.*, *p*, *gliss.*, *gliss.*

Double Bass: *p*

36

177

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vln. 6

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Db.

mf

mf

mp

mp

vib.

mp

vib.

mf

s.v. flaut.

gliss.

gliss.

mf

pp

vib.

pp

p

vib.

mp

s.v. flaut.

gliss.

gliss.

mp

38

39

Musical score for string orchestra, measures 193-200. The score includes parts for Violins 1-6, Violas 1-2, Cellos 1-2, and Double Basses. Measure 193 starts with a rehearsal mark. Measures 194-195 show sustained notes in the strings. Measure 196 features a dynamic change to *mp* and includes a *v.m.* (vibrato) instruction for the Violin 2 part. Measure 197 includes *s.v. flaut.* (sustained flute) and *gliss. gliss.* (glissando) markings for the Violin 4 and Viola 2 parts. Measure 198 shows a dynamic change to *p* for the Viola 2 part. Measure 199 features a dynamic change to *pp* for the Viola 2 and Double Bass parts, and a *vib.* (vibrato) instruction for the Violin 2 part. Measure 200 concludes the passage with a dynamic change to *pp* for the Double Bass part.

202

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vln. 6

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Db.

s. v.

ppp

s. v. flaut.

gliss.

gliss.

p

vib.

mp

vib.

p

pp

vib.

pp

vib.

pp

vib.

ppp

s. v. flaut.

gliss.

gliss.

pp

mf

ppp

41

42

210

Vln. 1 *mp* *vib.*

Vln. 2 *pp* *s.v. flaut.* *gliss.* *gliss.*

Vln. 3 *mp* *vib.* *pp*

Vln. 4 *mf* *ppp*

Vln. 5 *mf* *s.v. flaut.* *gliss.* *gliss.* *p*

Vln. 6 *p* *s.v. flaut.* *gliss.* *gliss.*

Vla. 1 *mp* *vib.* *mp*

Vla. 2 *mp* *p*

Vc. 1 *mp* *s.v. flaut.* *gliss.* *gliss.* *pp*

Vc. 2 *pp* *s.v. flaut.* *gliss.* *gliss.* *vib.* *mp*

Db. *mp* *vib.*

218

Violin 1: *vib.*, *mp*

Violin 2: *v.m.*, *mp*

Violin 3: *mp*

Violin 4: *s.v. flaut.*, *gliss.*, *gliss.*, *mp*

Violin 5: *vib.*, *mp*, *s.v.*, *pppp*

Violin 6: *vib.*, *pp*, *mf*

Viola 1: *mf*, *s.v.*, *gliss.*, *gliss.*, *p*

Viola 2: *s.v. flaut.*, *gliss.*, *gliss.*, *mf*

Violoncello 1: *mf*, *vib.*

Violoncello 2: *s.v. flaut.*, *gliss.*, *gliss.*, *pp*, *mf*, *vib.*

Double Bass: *pp*, *mf*

45

227

Vln. 1: *mf*, *v.m.*, *trem. alla meta*, *pppp*, *s.v.*

Vln. 2: *mf*, *f*, *gliss. gliss.*, *mp*, *vib.*

Vln. 3: *mf*, *mp*, *pppp*, *vib.*

Vln. 4: *mp*, *pppp*, *s.v.*

Vln. 5: *f*, *v.m.*

Vln. 6: *mf*, *mp*, *f*, *trem. alla meta*, *gliss. gliss.*

Vla. 1: *mf*, *trem. alla meta*, *f*

Vla. 2: *mf*, *f*, *mp*, *s.v.*, *gliss. gliss.*

Vc. 1: *mf*

Vc. 2: *mf*

Db. *mf*

235

Violin 1: *s.v.*, *gliss.*, *gliss.*, *mp*, *vib.*, *mp*, *s.v.*, *gliss.*, *gliss.*, *mf*, *gliss.*, *gliss.*

Violin 2: *vib.*, *mf*, *f*, *mp*

Violin 3: *mf*, *mp*

Violin 4: *v.m.*, *f*, *vib.*, *f*

Violin 5: *f*, *vib.*, *f*

Violin 6: *f*, *s.v.*, *gliss.*, *gliss.*, *mp*

Viola 1: *s.v.*, *gliss.*, *gliss.*, *mp*, *vib.*, *mp*, *s.v.*, *gliss.*, *gliss.*, *mp*

Viola 2: *trem. alla meta*, *mf*, *s.v.*, *gliss.*, *gliss.*, *mp*, *vib.*, *p*, *p*

Violoncello 1: *mf*, *pp*, *pppp*

Violoncello 2: *trem. alla meta*, *f*, *ppp*

Double Bass: *pppp*

Musical score for string orchestra, measures 243-248. The score includes parts for Violin 1-6, Viola 1-2, Violoncello 1-2, and Double Bass. The key signature is one sharp (F#) and the time signature is 4/4. The score features various dynamics (mp, mf, pp, p, f, pppp) and performance techniques such as vibrato (vib.), glissando (gliss.), and sul ponticello (s.v.).

Measures 243-248:

- Vln. 1:** Starts with *mp*. Measure 244 has *mf* with *vib.*. Measure 245 has *pp*. Measure 246 has *pp*. Measure 247 has *pp*. Measure 248 has *pp* with *gliss. gliss.* and *s.v.*
- Vln. 2:** Starts with *p* and *vib.*. Measure 244 has *mp* with *s.v.* and *gliss. gliss.*. Measure 245 has *pp*. Measure 246 has *pp*. Measure 247 has *p*. Measure 248 has *p*.
- Vln. 3:** Starts with *mp*. Measure 244 has *pp*. Measure 245 has *pp*. Measure 246 has *pp*. Measure 247 has *pp*. Measure 248 has *pp*.
- Vln. 4:** Starts with *mf*. Measure 244 has *pp*. Measure 245 has *pp*. Measure 246 has *pp*. Measure 247 has *pp*. Measure 248 has *pp*.
- Vln. 5:** Starts with *f* and *s.v.* and *gliss. gliss.*. Measure 244 has *pp* with *vib.*. Measure 245 has *pp*. Measure 246 has *pp*. Measure 247 has *pp*. Measure 248 has *pp*.
- Vln. 6:** Starts with *mf* and *vib.*. Measure 244 has *f* with *s.v.* and *gliss. gliss.*. Measure 245 has *f*. Measure 246 has *f*. Measure 247 has *f*. Measure 248 has *f*.
- Vla. 1:** Starts with *f* and *vib.*. Measure 244 has *f*. Measure 245 has *f*. Measure 246 has *f*. Measure 247 has *f*. Measure 248 has *f*.
- Vla. 2:** Starts with *f* and *s.v.* and *gliss. gliss.*. Measure 244 has *f*. Measure 245 has *f*. Measure 246 has *f*. Measure 247 has *f*. Measure 248 has *f*.
- Vc. 1:** Starts with *mp* and *s.v.* and *gliss. gliss.*. Measure 244 has *f* with *vib.*. Measure 245 has *f*. Measure 246 has *f*. Measure 247 has *f*. Measure 248 has *f*.
- Vc. 2:** Starts with *p* and *trem. alla punta*. Measure 244 has *f* with *s.v.* and *gliss. gliss.*. Measure 245 has *f*. Measure 246 has *f*. Measure 247 has *f*. Measure 248 has *f*.
- Db.:** Starts with *pppp* and *s.v.* and *gliss. gliss.*. Measure 244 has *pppp*. Measure 245 has *pppp*. Measure 246 has *pppp*. Measure 247 has *pppp*. Measure 248 has *pppp*.

251

Violin 1: *mf*

Violin 2: *pizz.*, *ppp*, *trem. alla meta*

Violin 3: *mp*, *mf*

Violin 4: *mf*, *f*, *s.v.*, *gliss.*, *gliss.*, *mf*, *trem. alla meta*

Violin 5: *f*, *s.v.*, *gliss.*, *gliss.*, *vib.*, *mp*, *mf*, *trem. alla meta*

Violin 6: *mf*, *f*, *s.v.*, *gliss.*, *gliss.*, *mf*, *trem. alla meta*

Viola 1: *mp*, *s.v.*, *gliss.*, *gliss.*, *mf*, *trem. alla meta*

Viola 2: *p*, *vib.*, *ppp*

Cello 1: *pp*, *vib.*, *ppp*, *mf*

Cello 2: *ppp*, *pizz.*, *ppp*

Double Bass: *ppp*, *trem. al tall*

50

51

259

Vln. 1: pizz. *ppp*

Vln. 2: arco trem. alla meta *f*

Vln. 3: s.v. *f*, gliss. gliss.

Vln. 4: trem. alla meta *f*

Vln. 5: s.v. *f*, gliss. gliss.

Vln. 6: trem. alla meta *f*

Vla. 1: pizz. *ppp*

Vla. 2: arco trem. alla meta

Vc. 1: pizz. *ppp*

Vc. 2: arco trem. alla meta *f*

Db.: pizz. *ppp*

266

Vln. 1: arco trem. alla meta *mf*

Vln. 2: s.v. *mf*, gliss. gliss.

Vln. 3: trem. alla meta *mf*

Vln. 4: trem. alla meta *mf*

Vln. 5: pizz. *ppp*

Vla. 1: arco trem. alla meta

Vla. 2: arco trem. alla meta

Vc. 1: pizz. *ppp*

Vc. 2: s.v. *mf*, gliss. gliss.

Db.: arco vib. *mf*

52

53

268

Vln. 1: s.v., *mp*, gliss., vib.

Vln. 2: *mp*, vib.

Vln. 3: pizz., *ppp*

Vln. 4: trem. al tall., *f*

Vln. 5: trem. alla meta, *mf*; v.m., *f*

Vln. 6: arco trem. al tall., *f*

Vla. 1: arco vib., *mf*; pizz., *ppp*

Vla. 2: vib., *mf*; arco trem. alla meta, *f*; trem. al tall., *f*

Vc. 1: *mf*; s.v., gliss., *f*

Vc. 2: vib., *f*

Db.: pizz., *ppp*

54

276

Violin 1: *ff* trem. al tall. *mf* vib.

Violin 2: *ff* trem. al tall. *mf* vib. *f*

Violin 3: *ff* arco trem. al tall. *mf* vib.

Violin 4: *mf* vib.

Violin 5: s.v. *mp* *ppp* pizz. *f* arco vib.

Violin 6: *mf* vib. *f*

Viola 1: *mp* arco vib. *mf*

Viola 2: *p* vib. *mp*

Violoncello 1: *mp* v.m. *pppp* s.v.

Violoncello 2: trem. alla punta *pp* *p* vib. *pp* s.v.

Double Bass:

55

56

284

Violin 1: *f*, *mf*

Violin 2: *f*

Violin 3: *f*, *f*, *mf*

Violin 4: *pizz.*, *ppp*, *arco vib.*, *mf*

Violin 5: *pizz.*, *ppp*, *arco vib.*, *mf*

Violin 6: *s.v.*, *ppp*, *v.m.*, *mf*

Viola 1: *mp*, *mf*, *trem. alla meta*

Viola 2: *mf*, *trem. alla meta*, *mp*, *vib.*

Violoncello 1: *vib.*, *p*, *pizz.*, *ppp*

Violoncello 2: *v.m.*, *mf*, *vib.*, *mp*

Double Bass: *arco vib.*, *ppp*, *mf*, *mp*

Black Hole for string orchestra

57

58

292

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vln. 6

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Db.

trem. alla meta

f

s.v.

gliss.

trem. alla meta

mf

vib.

f

trem. alla meta

mf

vib.

f

trem. alla meta

mf

s.v.

gliss.

gliss.

f

arco vib.

mp

s.v.

gliss.

gliss.

mf

f

trem. alla meta

mf

trem. alla meta

mf

vib.

f

300

Violin 1: *mf*, *vib.*, *f*

Violin 2: *mf*, *f*, *gliss.*, *gliss.*, *vib.*

Violin 3: *mf*, *f*, *gliss.*, *gliss.*, *vib.*

Violin 4: *mf*, *f*, *vib.*

Violin 5: *mf*, *ppp*

Violin 6: *f*

Viola 1: *trem. alla meta*, *mf*

Viola 2: *trem. alla meta*, *f*, *mf*, *vib.*

Cello 1: *trem. alla meta*, *mf*

Cello 2: *trem. alla meta*, *f*, *mf*

Double Bass: *trem. alla meta*, *mf*

60

61

Musical score for string orchestra, measures 308-312. The score includes parts for Violin 1-6, Viola 1-2, Violoncello 1-2, and Double Bass. The key signature is one sharp (F#) and the time signature is 4/4. The score features various dynamics (pp, mf, f, mp) and performance instructions such as *s.v.* (sul tasto), *gliss.* (glissando), and *vib.* (vibrato). Measure 308 starts with a *pp* dynamic. Measure 309 features *mf* dynamics and *s.v.* markings. Measure 310 includes *mf* and *f* dynamics with *vib.* markings. Measure 311 shows *f* dynamics and *s.v.* markings. Measure 312 concludes with *f* dynamics and *vib.* markings.

316

Violin 1: *mf*

Violin 2: *mf*, *f*, *gliss.*, *gliss.*, *s.v.*

Violin 3: *mf*, *gliss.*, *gliss.*, *s.v.*

Violin 4: *mf*, *vib.*, *f*

Violin 5: *mf*

Violin 6: *mf*, *f*

Viola 1: *mp*, *v.m.*, *mf*

Viola 2: *mf*, *s.v.*, *mp*

Violoncello 1: *mf*, *vib.*, *pppp*, *trem. alla meta*

Violoncello 2: *mf*, *trem. alla meta*, *mp*

Double Bass: *mf*, *pppp*

63

64

324

Vln. 1 *f* *mf* *trem. alla meta* *ff* *v.m.*

Vln. 2 *mf* *trem. alla meta* *ff* *v.m.*

Vln. 3 *vib.* *f* *mf* *trem. alla meta* *ff* *v.m.*

Vln. 4 *mf* *trem. alla meta* *ff* *v.m.*

Vln. 5 *f* *mf* *trem. alla meta* *ff* *v.m.*

Vln. 6 *mf* *trem. alla meta* *ff* *v.m.*

Vla. 1 *vib.* *f* *mf* *trem. alla meta* *ff* *v.m.*

Vla. 2 *v.m.* *f* *mf* *trem. alla meta* *ff* *v.m.*

Vc. 1 *f* *mf* *ff* *v.m.*

Vc. 2 *vib.* *mf* *f* *ff* *v.m.*

Db. *f* *mf* *f* *ff* *v.m.*

s.v.

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