

James Mizen

# Tolling the Devil's Knell

For violin & piano

2022

## Instrumentation

Violin

Piano

## Performance notes

Piano chords marked with l.v ties are to be sustained by the pedal.

The piano's sustain pedal should either be gradually depressed or gradually released depending on direction. It should reach full depression or release by the symbol. These two directions are usually used in combination.

The image shows a musical score snippet for piano. It consists of two staves. The top staff has a treble clef and a key signature of one sharp (F#). The bottom staff has a bass clef. The music is in 4/4 time. The first measure of the top staff has a half note chord (F#4 and A4) marked with a 'bell-like' instruction and an 'l.v' (long vibration) tie. The first measure of the bottom staff has a half note chord (F#3 and A3) marked with an 'mp' (mezzo-piano) dynamic. The second measure of the top staff has a half note chord (F#4 and A4) marked with a 'sim.' (sostenuto) instruction. The second measure of the bottom staff has a half note chord (F#3 and A3) marked with a 'sim.' instruction. Below the staves, there are two pedal markings. The first pedal marking is 'Ped.' followed by a dashed line and an asterisk, with the instruction 'release gradually' below it. The second pedal marking is 'Ped.' followed by a dashed line and an asterisk, with the instruction 'sim.' below it.

## Programme note

Tolling the Devil's Knell is a tradition which takes place at Dewsbury minster, West Yorkshire. It began in 1434 after a local knight, Thomas de Soothill, murdered a servant boy after hearing he had not attended church that week. To repent for this murder, he paid for a new tenor bell at the minster and requested it be rung on Christmas Eve, one toll for every year since the birth of Jesus. De Soothill's soul is still being prayed for to this day as the tradition has continued over the years to signify the “defeat of evil” and repent for all of humanity's sins.

**Duration** 4'30"

# Tolling the Devil's Knell

For violin & piano

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3

♩ = 60

Violin

Piano

bell-like l.v.

*f*

*f*

*pp*

*pp*

*< f*

*pp*

*< f*

*sim.*

*mp*

*f*

*mp*

*f*

*Red* - - - - - \* *Red* - - - - - \* *Red* - - - - - \*

release gradually

*sim.*

**A**

Vln.

Pno.

*pp*

*f > pp*

*p > pp*

*mf*

*chuntering, dry*

*mp*

*mp*

*pp*

*mp*

*pp*

*Red* - - - - - \* *Red* - - - - - \* *Red* - - - - - \*

*sul pont.*

*normale*

*sul pont.*

18

Vln.

normale

I II

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

Pno.

*f* *p* *mf* *pp* *p*

-----\*

24

Vln.

*f* *f* *mp* *f* *mp*

Pno.

*pp* *mp* *mp*

8va

release gradually

-----\*

29 *sul pont.* **C**

Vln.

Pno.

*ff* *pp* *f*

*p* *ff*

*Red.* *release gradually*

35

Vln.

Pno.

*pp* *ff* *pp* *ff* *mf* *ff*

*p* *ff* *p* *ff* *p* *ff*

*p* *ff* *p* *ff*

*Red.* *sim.*

**D**

Slowly, freely ♩ ≈ 44  
cad.

Vln. 41 *f* *< mf* *p < mf* *pp* *< f* *p* *f* *lunga* *pp* *> p*

Pno. *pp* *f* *p*

Red. \* Red. \* Red. \* Red. \*

Vln. 43 **E** *p* *f* *p* *p* **F**

Pno. *p* *mf* *p* *p* *muddy*

Red. \* Red. \* Red. \* Red. \*

release gradually *sim.* depress gradually

50

Vln.

*f* *sf*

I II

Pno.

*f* *sf* *pp* *f* *pp*

depress gradually

depress gradually

54

Vln.

*f*

Pno.

*f* *p* *ff* *p* *ff*

increase pressure

56 normale

Vln. *pp* *f* *p*

Pno. *p* *f* *p*

depress gradually  
increase pressure

59 normale

Vln. *ff* *mf*

Pno. *ff*

depress fully

The musical score is for Violin (Vln.) and Piano (Pno.) in 3/4 time. Measures 56-59 are shown. The Violin part starts with a half note G4 (marked *pp*), followed by a half note F#4 (marked *f*), and then a half note E4 (marked *p*). The Piano part has a complex accompaniment with sixteenth and thirty-second notes. In measure 59, the Violin has a half note G4 (marked *ff*) and a half note F#4 (marked *mf*). The Piano part continues with similar accompaniment. Performance instructions include 'normale' for the Violin, 'depress gradually' and 'increase pressure' for the Piano, and 'depress fully' for the Violin.





66

Vln.

*p*

Pno.

*pp*

This musical score is for measures 66 through 68. The Violin (Vln.) part is written on a single staff in treble clef, featuring a melodic line with a half note in measure 66, a dotted half note in measure 67, and a half note in measure 68, all marked with a piano (*p*) dynamic. The Piano (Pno.) part consists of two staves. The right hand plays a series of chords, each marked with a pianissimo (*pp*) dynamic, while the left hand provides a rhythmic accompaniment with eighth and sixteenth notes, including rests. The piece concludes with a double bar line at the end of measure 68.