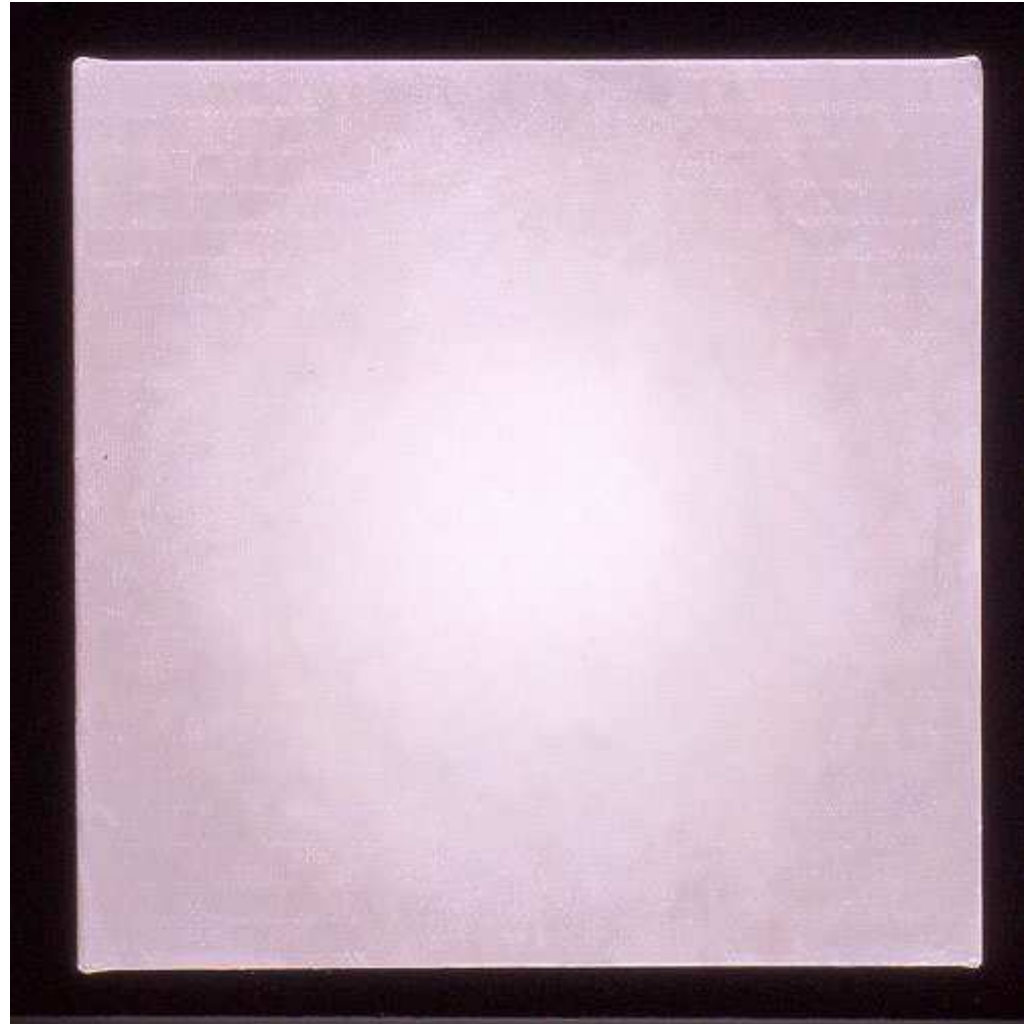


lansing d. mcloskey

lux.5



violin, viola, two cellos, contrabass

Lansing D. McLoskey

lux.5

PERFORMANCE NOTES:

The tempo should be somewhat free. Note values should not be rigid or strictly counted, but rather quite fluid. Each phrase should "breathe" in a natural way... Entrances do not have to align, except where noted with a dotted vertical line, and the last two measures. Likewise, releases should "fade out" approximately according to the score.

Approximate duration: 3-4½ minutes

NOTES:

lux.5 is an orchestration of *lux* for solo piano, inspired by the painting "Untitled (corner grid)" by Steve Moore (on the cover). The painting is from a series of eight works exploring light. The artist explains: "Light has become an integral part of my work just as historically, it has been a subject of painting. These paintings nod to this tradition with all of its metaphorical implications."

Likewise, the music is a brief exploration of light, and the subtle, almost imperceptible grid pattern in the corners of the painting - which fade away as the light increases - are reflected as intersecting circles of perfect fifths in the music.

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lux.5

Lansing D. McLoskey

Gently; from opaque to translucent.

♩ = slow (never more than m.m 48)

All strings: *senza vibr. sempre*

The score is divided into two systems. The first system includes Violin, Viola, Cello 1, Cello 2, and Contrabass. The second system includes Violin (Vln), Viola (vla), Violoncello 1 (vc1), Violoncello 2 (vc2), and Contrabass (cb). The music is written in a key with one sharp (F#) and a common time signature. The first system features sustained notes with dynamic markings of *ppp* and *pp*, and hairpins indicating crescendos and decrescendos. A vertical dashed line is present in the middle of the system. The second system begins with a measure number '4' and includes performance directions: *poco accel.* (poco accelerando) and *rit.* (ritardando). The woodwinds (Vln, vla, vc1, vc2, cb) play melodic lines with various dynamics and articulations, while the strings provide a harmonic and rhythmic foundation. The score concludes with a double bar line.