

Lansing McLoskey

WILD BELLS

for viola and piano

Commissioned by the
Barlow Endowment for Music Composition
at Brigham Young University



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Commissioned by the
Barlow Endowment for Music Composition
at Brigham Young University
for violist Leticia Oaks Strong (of the Los Angeles Philharmonic)

WILD BELLS

- | | | |
|------|--|---------|
| I. | nearer waters roll (Allegro moderato con precisione) | 6:45 |
| II. | fiery trials (Presto) | 3:30 |
| III. | from vaulted skies (Adagio molto tranquillo) | c.14:00 |

PERFORMANCE NOTES:

Accidentals apply to the octave in which they appear and hold throughout the measure, though in highly chromatic passages courtesy accidentals are given.

♩ = ♩ at all meter changes unless otherwise indicated.

Approximate duration: 24 minutes

Psalm 95



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III. from vaulted skies: piano part notes

Upon first glance, the piano part for this movement may appear extremely difficult and virtuosic; especially from D onward where the piano is divided into three staves with fast, asymmetric melismatic passages in the upper part. The following tips will greatly facilitate rehearsing and performing the movement:

- 1) The entire movement is a repeated 8 bar *chaconne*. The block chords presented in mm. 10-17 in the left hand never change.
- 2) The rapid upper part from D on is comprised primarily of two melismatic "themes" which are repeated several times without alteration. Theme 1 (first stated at D) is 8 bars long and appears twice. Theme 2 (first stated at F) is 4 bars long and is repeated 6 1/2 times. Practicing these two themes alone will make the second half of the movement much easier. They are given below and their appearances are marked in the score with a "✱".
- 3) Lastly, Theme 2 is marked "quasi-improvisatorial; toccatta-like." Though the pitches and rhythms are explicitly notated, every single 16th note within every septuplet does not have to be *precisely* and evenly spaced in the in the *exact* time of four 16ths, etc. What is of utmost importance is the overall shape of the line: this is not to say that the part can be "sloppy," of course; rather that it can be played with a fair amount of freedom and rhythmic flexibility as opposed to metronomic rigidity. The same principle applies for mm.116 to the end, after the final appearance of Theme 2.

Theme 1: $\text{♩} = 70$

74 *f*

76 *8va*

78 *8va*

80

Theme 2: $\text{♩} = 72$ (quasi-improvisatorial; toccatta-like)

90 *f*

92 *8va*

WILD BELLS was commissioned by the Barlow Endowment for Music Composition for violist Leticia Oaks Strong of the Los Angeles Philharmonic, who premiered it at the International Viola Congress in Guelph, Canada. It was subsequently awarded the Lee Ettelson Composer's Award from Composers, Inc., as well as First Prize in the SCI/ASCAP National Student Composition Competition.

The work seeks to exploit the dark, rich and melancholic timbre so associated with the viola, while also highlighting the oft-overlooked athletic, virtuosic capabilities of the instrument.

The title is a reference to the hymn *Ring Out, Wild Bells*; likewise, each of the movements bears an inscription drawn from a hymn text (*Jesus, Lover of My Soul*; *With Humble Heart*; and *How Firm a Foundation*, respectively). However, it is important to note that the music itself has no relationship whatsoever with the music of the actual hymns - rather, the text "incipits" provide only emotional and dramatic points of departure. The exception is the middle movement - "fiery trials" - in which the hymn tune *How Firm a Foundation* slowly emerges from the dense, virtuosic "trials;" albeit in a highly transfigured form.

The last movement represents the dramatic and emotional culmination of the entire work. A large scale *chaconne*, it begins as a very personal, introspective "prayer," and progresses through a series of variations culminating in almost violent virtuosity that can best be described as resounding exclamations of spiritual ecstasy.

LM

I. nearer waters roll

Lansing D. McLoskey

Allegro moderato con precisione

$\text{♩} = 88$

Viola

Piano

1 $\text{♩} = 88$
mp

5

5

9

9

mf

8^{va}-----

13

13

sfz *mf*

8^{va}-----

32

mp *mf* *f* *mf* 6

36

tr *poco a poco cresc.* *p* *f* *mf* *poco a poco cresc.*

39

A *ff* *fff* *ff*

Red. as necessary until reh. B
(do not allow to become too muddy)

42

f *fff* 6

44

pizz.

ff

mf

f

B

47

arco

f

ff

f

50

mf

pp *mp* *pp* *fff*

f

53

mp

p *mp*

5/4

56 *tr* **C**

mp sub. *mf* *f* *mf* *mp*

59 *5 V* *6*

f *mp* *f* *mf* *V* *mf*

62 *6* *5* *ff*

f *ff* *f* *mf* *f* *mf*

65

mp *mf* *mp* *f* *mf*

82 arco poco accel. mp

82 poco accel. mp

82z

RH

E

85 A tempo accel. ♩ = 100

85 A tempo accel. ♩ = 100

(wait for viola)

f *ff* *mf* *mp* *f*

p *ff*

88 *mp* *mf* *mp*

88 *pp* *mf* *pp* *mp*

91 *tr* *mf* *p* *mf* *mp* *mf*

91 *mf* *ff* *mf* *mp* *mf*

94

pizz.
mf

ff
f
pp

97

F (on the string)

f
arco
fff
f

p
ff

100

f

f

103

G $\text{♩} = 92 \text{ sub.}$ (OK to have small break between chords) *sim.*

ff
 $\text{♩} = 92 \text{ sub.}$

ff

6

(senza *Red.*)

106

fff *f* *f*

8va

109

ff *f* *mp* *poco a poco cresc.*

112

mf *f* *ff*

115

mf *pizz.* *ff* *mf*

129

Hold approx. 5 measures (until piano ring is barely audible).

I ♩ = 56 sub.

134

♩ = 56 sub. *pp sempre*

8va

134

ppp molto legato sempre

(And. sempre)

138

8va

138

142

5

142

5

pp

146 *Senza*

3

3

Senza

(D)

150

$\text{♩} = 92 \text{ sub.}$

(C, D)

$\text{♩} = 92 \text{ sub.}$

fff

ffff

senza *ped.*

II. fiery trials

Presto $\text{♩} = 102$

Viola

pp

pizz.

1

3

6

6

pp

(use ♩ sparingly throughout!)

A

10

ff sub.

arco

pizz.

mf

arco

f

10

ff

f

S^{ma}

13

3

3

5

3

13

3

S^{ma}

16 *ppp sub.* *ff* *ppp*

19 *f sub.* *ff* *f* *ff* *arco* *3*

B

f sub. (B, C)

22 *f* *ff* *5* *5* *5*

(as fast as possible; not necessary to align with piano) **C** *A tempo (w/piano)* *pizz.* *arco*

(change bow where necessary) *p* *f*

25 *pp sub.* *f sub.* *Sva*

28 *pizz.* *pp* *arco* *f*

(8va) *ppp* *ff* *f*

31 *fff* *f* *pizz.*

(8va) *fff* *f*

34 *arco* *ff*

(8va) *ff* *ff*

D 37 *ff* *f*

(8va) *f*

(G)

52 *pp sempre*

arco cantabile

56 *p*
When

59 *mp*
through fiery trials thy path way

62 shall lie, My

62 shall lie, My

65

grace, -ficient shall be (be) thy
all suf-

68

sup - ply. The flame shall not hurt thee; I only design

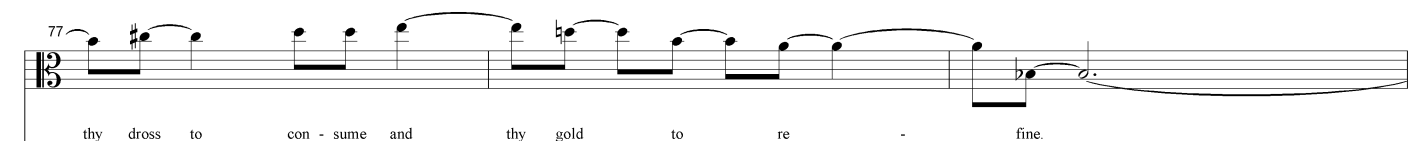
71

thy dross to con - sume, thy dross to

74

con - sume

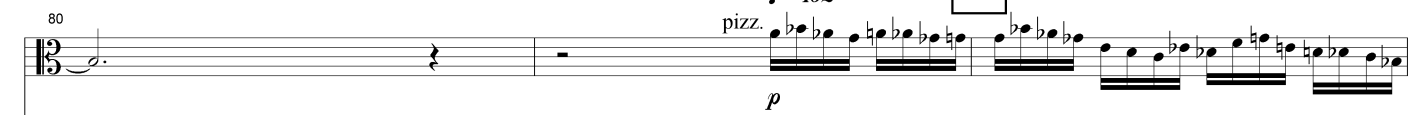
77 thy dross to con - sume and thy gold to re - fine.



Tempo primo subito
♩ = 102

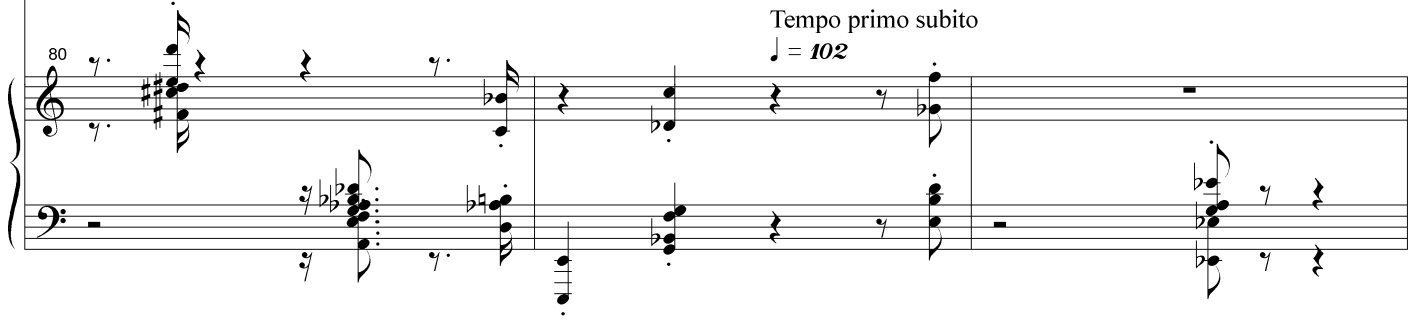
F

80 pizz. *p*



Tempo primo subito
♩ = 102

80



83 *mp*



83



86 *f* *ff*



86 *p* *fff*



III. from vaulted skies

Adagio molto tranquillo ♩ = 32 (freely)

1

ppp

(N.B. 8ba.) *And.* with harmony changes

7

Worshipful, with emotion but not overly "espressivo"
♩ = 36 *legato sempre*

pp

7

♩ = 36 (follow viola)

ppp

14

14

21

A ♩ = 40

p

21

♩ = 40

ppp

Detailed description: This is a musical score for a piano piece titled "III. from vaulted skies". The score is written for a grand piano, with a treble and bass clef. The tempo is "Adagio molto tranquillo" with a metronome marking of ♩ = 32 (freely). The key signature has three sharps (F#, C#, G#). The score is divided into systems. The first system (measures 1-6) features a treble staff with whole rests and a bass staff with chords and half notes. The second system (measures 7-13) includes a violin part in the upper system and a piano part in the lower system. The violin part starts with a half note G#4 and moves through a series of notes. The piano part continues with chords and half notes. The third system (measures 14-20) continues the piano part. The fourth system (measures 21-26) features a violin part in the upper system and a piano part in the lower system. A section marked "A" begins at measure 21, with a tempo change to ♩ = 40. The violin part has a half note G#4 and a half note A4. The piano part continues with chords and half notes. The score includes dynamic markings such as *ppp*, *pp*, and *p*. There are also performance instructions like "Worshipful, with emotion but not overly 'espressivo'", "legato sempre", and "follow viola".

28

mp

28

p

35

II III
1 3 4

35

B ♩ = 44

42

42 ♩ = 44

49

♩ = 50

49 ♩ = 50

C $\text{♩} = 56$
reverent, yet praising

56

$\text{♩} = 56$
mp

63

mf

(generally pedal at harmony changes, but half-pedal as necessary to avoid texture becoming overly muddy)

$\text{♩} = 60$
66

$\text{♩} = 60$

68

$\text{♩} = 66$
poco a poco cresc.

70

70

3

72

72

3

3

3

3

D ♩ = 70
broadly, with joy

74

74

f

♩ = 70 broadly, with joy

74 *8va*

mf

3

76

76

3

3

3

8va

78

78

3

3

3

3

8^{va}

80

80

3

3

3

E $\text{♩} = 72$
 declamatory, with assurance

82

ff
 declamatory, with assurance

82 $\text{♩} = 72$

8^{va}

f

3

ff

f

ff

f

84

(8va)

84

3

3

3

3

88

(8va)

88

3

3

3

*

(* = chromatic cluster)

F

90

Musical score for measures 90-91. The system includes a vocal line in bass clef, a piano line in treble clef, and a piano line in bass clef. The vocal line starts with a *fff* dynamic and a *sim.* marking. The piano line features a complex melodic line with sixteenth notes and rests, marked with *f* and *8va*. The bass line provides harmonic support with chords and octaves, marked with *ff* and *8*.

(N.B. 8ba.)

92

Musical score for measures 92-93. The system includes a vocal line in bass clef, a piano line in treble clef, and a piano line in bass clef. The vocal line continues with a *fff* dynamic and a *sim.* marking. The piano line features a complex melodic line with sixteenth notes and rests, marked with *f* and *8va*. The bass line provides harmonic support with chords and octaves, marked with *ff* and *8*.

94

Musical score for measures 94-95. The system includes a vocal line in bass clef, a piano line in treble clef, and a piano line in bass clef. The vocal line continues with a *fff* dynamic and a *sim.* marking. The piano line features a complex melodic line with sixteenth notes and rests, marked with *f* and *8va*. The bass line provides harmonic support with chords and octaves, marked with *ff* and *8*.

96

(Sva)

7 6 6 7 7 7

G exclamatory, triumphant

98

fff exclamatory, triumphant

ff

fff

6 6 6 6 3 3

100

6 3 6 6 3

102 singing with purpose

ff

8va

104

tr

H

106 steady, committed

f

8va

ff

f

108

(8va)

108

3 3 3

7 6 6 7 7 7

110

(8va)

110

3 6 7 6 7 6

112

(8va)

112

3 6 7 6 7 6

mf

mf

114

rit. (♩ = 60)

mp sub. rit. (♩ = 60)

(8va)

114

mp 6 7 6 7 6 7

poco a poco decresc.

pp

mp *p*

I

♩ = 52

116

rit.-----

♩ = 52 *pp* *rit.*

(8va)

116

6 6 6 7 7 7 6

(p)

♩ = 46 *pp* *sempre*

118

(8va)

118

7 6 6 7 7 7

tranquil, reflective

(8va)

120

7 7 7 6 6 6

ppp

(8va)

122

7 7 7 6 7

124

ppp 6 6 7 7

f

Sva

Svb

(Mute with RH finger pressing on the string approximately 1/2 inch from the nut, releasing finger as soon as note is struck.)

126

p

(*Sva*)

(*Svb*)

128

mf

(*Sva*)

(*Svb*)

130

ppp

(*Sva*)

(*Svb*)

(loco)

132 (8va)

132

mp

8vb

134 (8va)

134

8va

ppp

6

6

7

8vb

**DEO
GRA-
TIAS**