

Lansing McLoskey

WILD BELLS

for viola and piano

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



NOTE for members of the American Viola Society

The recording can be streamed online here:

www.lansingmcloskey.com/wildbells.html

SPECIAL OFFER:

Performance materials (viola part and larger performance score for pianist) will be provided for FREE by mentioning "American Viola Project" in your request, and providing a copy of the concert program following a performance.

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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

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|------|--|---------|
| 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 noted, 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*

(*8va*)

92

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

Measures 5-8. The Viola part continues with eighth notes and includes triplet markings. The Piano part has a grand staff with a 4/4 time signature, featuring a triplet in the bass line in measure 8.

Measures 9-12. The Viola part includes a dynamic marking of *mf* and a 5/4 time signature change in measure 10. The Piano part has a grand staff with a 4/4 time signature, featuring a dynamic marking of *mf* and a 5/4 time signature change in measure 10. A dashed line labeled '8va' is present in the Viola part.

Measures 13-16. The Viola part includes dynamic markings of *sfz* and *mf*, and a 3/4 time signature change in measure 14. The Piano part has a grand staff with a 4/4 time signature, featuring dynamic markings of *sfz* and *mf*, and a 3/4 time signature change in measure 14. A dashed line labeled '8va' is present in the Viola part.

17 *mf* *sfz* *mf* *(mf)*

21 *mf* *mf* *mf* *mf*

25 *mf* *mf* *f*

29 *mf* *f* *f* *sfz*

2

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* *mf* *mp*

59 *5 V* *6*

f *mp* *f* *mf*

62 *5* *6* *ff*

f *ff* *f* *mf*

65

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

68 arco

3 3

(B)

3

(G#)

71 **D** arco

f

pizz.

mf sffz mf LH LH LH LH *f*

74 arco

16

pizz.

16

16

16

LH RH RH

80 arco

4

pizz.

4

4

4

LH LH RH

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
ff

97

F (on the string)
arco

f
fff
f
p
ff
f

100

f

103

G *sim.*
♩ = 92 sub. (OK to have small break between chords)

ff
♩ = 92 sub.

(senza *Red.*)

106

fff *f* *f*

8va

109

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

8va

112

mf *f* *ff*

115

pizz. *mf* *ff* *mf*

118 *arco*

3 3 3

1 2 2 1 2

f *ff*

120 *rallentando*

5 6 7

f *ff*

mf *ff*

rallentando

H $\downarrow = 102 \text{ sub.}$

123

6 6 6 6

ff *f* *ff* *f*

f *ff* *ff* *f*

$\downarrow = 102 \text{ sub.}$

126

6 3

fff *pp*

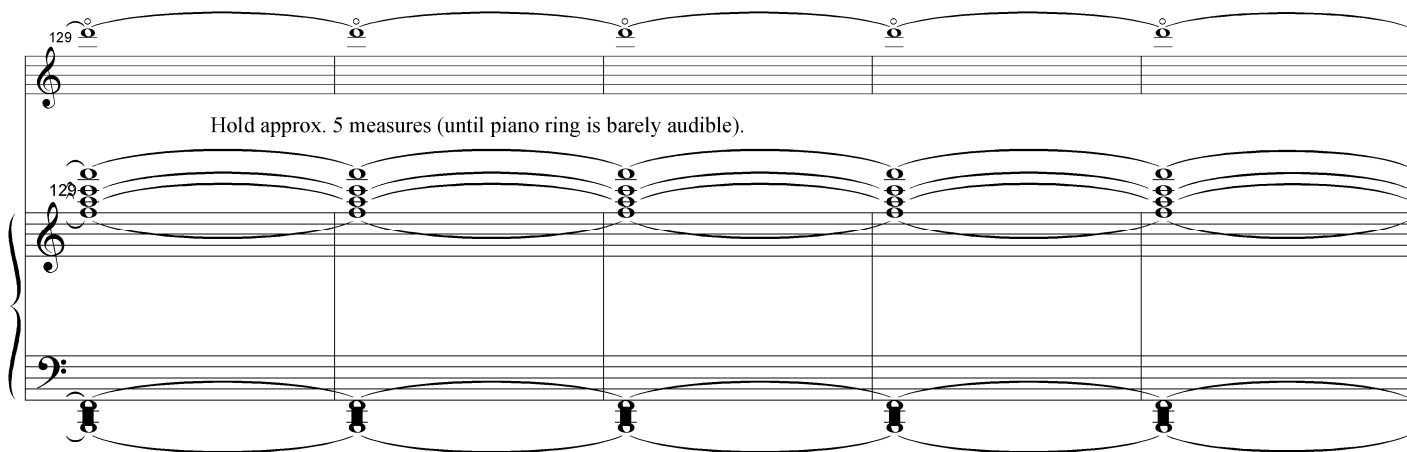
6 6 6 3 3

fff

(chromatic cluster)

Red. sempre

129



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

I ♩ = 56 sub.

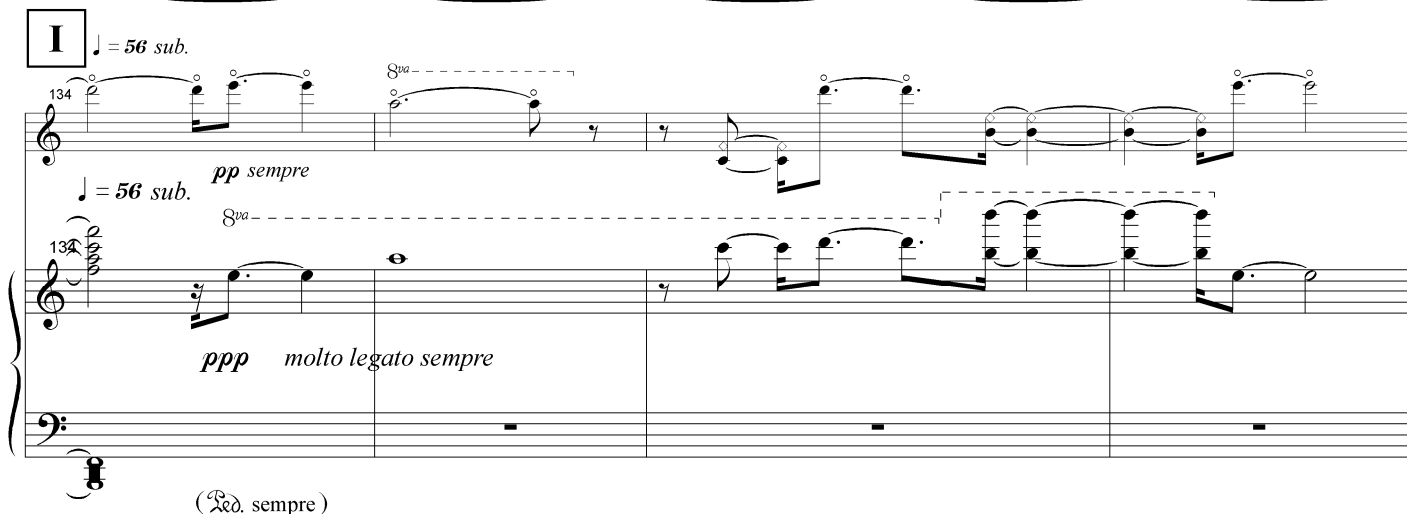
134

♩ = 56 sub. *pp sempre*

134

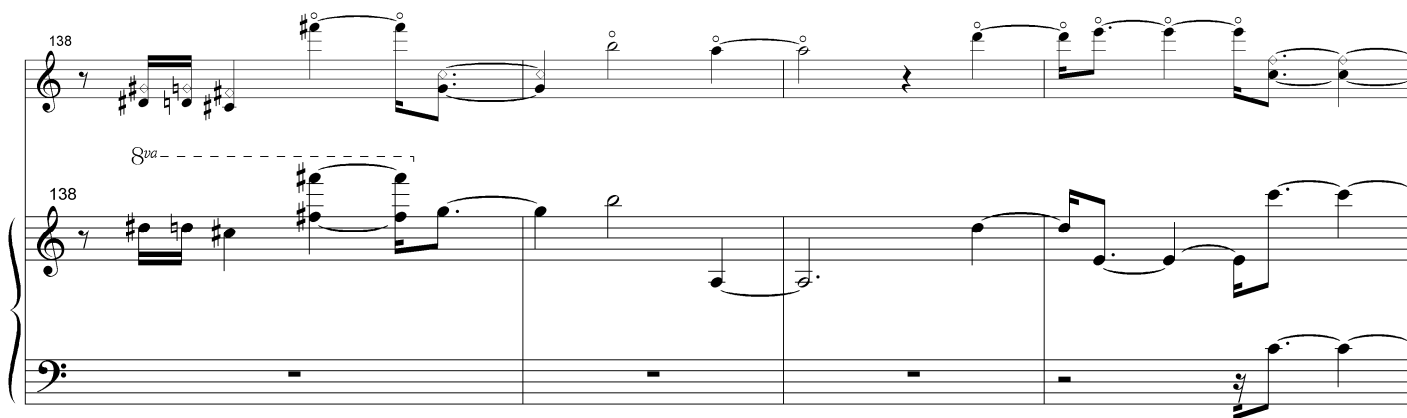
ppp molto legato sempre

(And. sempre)



138

138



142

142

pp



146 *Senza*

3

3

3

(D)

150

Senza

$\text{♩} = 92 \text{ sub.}$

150

(C, D)

$\text{♩} = 92 \text{ sub.}$

fff

ffff

senza *And.*

II. fiery trials

Presto $\text{♩} = 102$

Viola

pp

pizz.

1

3

6

6

pp

(use ♩ sparingly throughout!)

A

10

ff sub.

arco

pizz.

mf

f

arco

10

ff

f

S^{ma}

13

3

3

5

3

13

3

S^{ma}

16

ppp sub. *ff* *ppp*

16

ppp *ff* *pp*

19

f sub. *ff* *f* *ff*

B arco 3

19

f sub. (B, C)

22

f *ff*

5 3 5 5

22

(as fast as possible; not necessary to align with piano)

C A tempo (w/piano) pizz. arco

(change bow where necessary)

25

p *f*

25

pp sub. *f sub.*

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)

40

pizz. arco

ff

43

f

46

49

pizz. arco

f *ff*

E $\text{♩} = 88 \text{ sub.}$ arco (as fast as possible; wildly!)

$\text{♩} = 88 \text{ sub.}$

p sub.

52 *pp sempre*

arco cantabile

56 *p*
When

59 *mp*
through fiery trials thy path way

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.

80

Tempo primo subito $\text{♩} = 102$ **F**

pizz. *p*

80

Tempo primo subito $\text{♩} = 102$

83

mp

83

86

f *ff*

8va

86

p *fff*

arco (wildly!)

Musical score for measures 89-92. The score is written for a piano with a grand staff (treble and bass clefs). Measure 89 is marked with a forte dynamic (*fff*) and contains a complex, rhythmic pattern of eighth notes in the bass clef, with a '5' indicating a quintuplet. Measures 90 and 91 are mostly rests in both staves. Measure 92 features a single eighth note in the treble clef, marked with a piano dynamic (*ppp*) and a '8va.' marking above it. The piece concludes with a double bar line.

III. from vaulted skies

Adagio molto tranquillo ♩ = 32 (freely)

The musical score is written for a piano and a cello/bass. It is in 4/4 time and consists of six systems of music. The first system (measures 1-6) features a piano accompaniment with a treble clef and a bass clef. The piano part has a 4/4 time signature and a key signature of one sharp (F#). The bass clef part has a 4/4 time signature and a key signature of one sharp (F#). The piano part has a *ppp* dynamic marking. The bass clef part has a *ppp* dynamic marking. The second system (measures 7-13) features a cello/bass part with a 4/4 time signature and a key signature of one sharp (F#). The cello/bass part has a *pp* dynamic marking. The piano part has a *ppp* dynamic marking. The third system (measures 14-20) features a cello/bass part with a 4/4 time signature and a key signature of one sharp (F#). The cello/bass part has a *p* dynamic marking. The piano part has a *ppp* dynamic marking. The fourth system (measures 21-27) features a cello/bass part with a 4/4 time signature and a key signature of one sharp (F#). The cello/bass part has a *p* dynamic marking. The piano part has a *ppp* dynamic marking. The fifth system (measures 28-34) features a cello/bass part with a 4/4 time signature and a key signature of one sharp (F#). The cello/bass part has a *p* dynamic marking. The piano part has a *ppp* dynamic marking. The sixth system (measures 35-41) features a cello/bass part with a 4/4 time signature and a key signature of one sharp (F#). The cello/bass part has a *p* dynamic marking. The piano part has a *ppp* dynamic marking.

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

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

♩ = 36 (follow viola)

A ♩ = 40

p

♩ = 40

28

mp

28

35

II III
1 3 4

mp

35

B ♩ = 44

42

mp

42 ♩ = 44

49

♩ = 50

mp

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.
 8va

70

70

3

72

72

3

3

3

3

3

D ♩ = 70
broadly, with joy

74

74

f

♩ = 70 broadly, with joy

mf

3

76

76

3

8va

3

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

86

(8va)

86

3

3

88

(8va)

88

3

3

*

(* = chromatic cluster)

F

90

Musical score for measures 90-91. The system includes a vocal line and a piano accompaniment. The vocal line starts at measure 90 with a *fff* dynamic and a *8va* marking. The piano accompaniment features a complex rhythmic pattern with sixteenth notes and rests, marked with *ff* dynamics. The key signature is one sharp (F#) and the time signature is 3/4. The piano part includes fingering numbers 6, 7, and 8.

(N.B. 8ba.)

92

Musical score for measures 92-93. The system includes a vocal line and a piano accompaniment. The vocal line starts at measure 92 with a *(8va)* marking. The piano accompaniment continues with complex rhythmic patterns, marked with *ff* dynamics. The key signature is one sharp (F#) and the time signature is 3/4. The piano part includes fingering numbers 6, 7, and 8.

94

Musical score for measures 94-95. The system includes a vocal line and a piano accompaniment. The vocal line starts at measure 94 with a *(8va)* marking. The piano accompaniment continues with complex rhythmic patterns, marked with *ff* dynamics. The key signature is one sharp (F#) and the time signature is 3/4. The piano part includes fingering numbers 6, 7, and 8.

96

(Sva)

7 6 6 7 7 7

G exclamatory, triumphant

98

fff exclamatory, triumphant

ff

fff

6 6 6 6

100

6 3 6 6

fff

102 singing with purpose

ff

8va

104

tr

H

106 steady, committed

f

8va

ff

f

108

(8va)

108^R

110

(8va)

110

112

(8va)

112

mf

mf

mf

114

rit. (♩ = 60)

mp sub. rit. (♩ = 60)

(8va)

114

mp

poco a poco decresc.

pp

p

I

♩ = 52

116

rit.-----

♩ = 52 *pp rit.*

(8va) 116

6 6 6 7 7 7 6

(p)

♩ = 46 *tranquil, reflective*

118

(8va) 118

♩ = 46 *pp sempre*

7 6 6 7 7 7 7

120

(8va) 120

ppp

7 7 7 6 6 6

122

8va 122

7 7 7 6 7

124

ppp 6 6 7 7

f

Sva

8va

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*)

Sva

8va

Svb

128

mf

(*Sva*)

Sva

8va

Svb

130

ppp

(*Sva*)

Sva

8va

Svb

(*loco*)

132 (8va)

132

mp

8vb

134 (8va)

134

8va

ppp

6

6

7

8vb

**DEO
GRA-
TIAS**