

PRISCILLA McLEAN

VOICES OF THE WILD

**FOR FULL ORCHESTRA
AND RECORDED SOUNDS**

[Untransposed Score]

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INSTRUMENTATION

Recording Engineer: CD player and Sound System

Flute 1
Flute 2, incl. Piccolo
Oboe 1
Oboe 2
Bb Clarinet 1
Bb Clarinet 2
Bassoon 1
Bassoon 2
Contrabassoon

C Trumpet 1
C Trumpet 2
F Horn 1
F Horn 2
F Horn 3
F Horn 4
Tenor Trombone
Bass Trombone
Tuba

Percussion 1: Bells, Vibraphone, two Triangles (high and low),
large Tam Tam, Woodblock, Xylophone— use Perc.2's

Percussion 2: Xylophone, set of Tubular Chimes, Triangle, Ratchet,

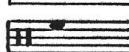
2 Woodblocks:



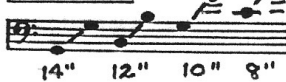
2 Tom Toms:



Tenor Drum:



4 Roto Toms:



Percussion 3: Crotales:

Snare Drum, snares removed:

Tenor Drum:

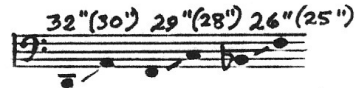
Bass Drum:

2 Tom Toms



Timpani:

3 Timpani as follows:



Violin 1
Violin 2
Viola
Violoncello
Contrabass

VOICES OF THE WILD – NOTES

RECORDING ENGINEER: Must have a study score to follow for the Conductor's Cues, which coordinate the prerecorded sounds, that have their own staff on the top of each system in the score. As indicated in the score, the Engineer must take control of starting, pausing, and stopping the CD player as well as manually adjusting the correct volume levels, fading in and out if called for, while the piece is being performed. Recorded sounds should be at equal volume with the orchestra.

PROGRAM NOTES

PRISCILLA McLEAN'S "VOICES OF THE WILD"* uses actual nature sounds. Beginning and ending with peepers (spring tree frogs), the orchestra grows out of the high cluster. Sounding like crickets and birds, the orchestra gradually develops its ideas into full-blown musical gestures—melodies and ostinati as well as dramatic repeated cluster chords. The musical climax arrives during the whale calls (constructed from one whale song) as both the wild and orchestral motifs reach their pinnacle. The piece ends in gentle affirmation by the horns of the earlier-heard wolf pack song and the peepers' return.

To sum up the totality of the experience of listening to VOICES OF THE WILD, particularly in comparison to other works which refer to nature, one could say that as many other works are "about" the wilderness, this one seeks to "become" the wilderness. It does so by using as its only prerecorded sound material actual wilderness sounds, and mostly in their natural state, while still maintaining the essence of art music.

*Title is from Henry David Thoreau's essay "The Wild".

1. BEGIN

Track 1 *Niente* *Raise volume mf*
(spring peepers)

Rec. *Conductor cue*

Timp. *[d=84]* *Timpani:* *pp*

Violin 1 *[d=84]* *Non vib.* *8va* *p* *mf*

Solo *spring peepers*

Timp. *mp* *pp* *10*

Vln. 1 *(8va)*

Vln. 2 *p*

Div. a2 *p*

Rec. *spring peepers*

Fl. 1 *flty.* **fl.: Finger Low F to produce gliss.* *gliss* *p* *mf*

Vln. 1 *(8va)* *mp*

Vln. 2 *mf*

Div. a2 *mp* *mf*

(prepers)

Rec.

FL.1 *gliss. (b)*

FL.2: piccolo *mf < f >*

* xylophone:
Perc. 2 *mf*
sounding 8va. higher

Vln.1 *(8va)*

Vln.2 Div. a2 *mf*

(prepers)

Rec.

FL.1 **20**

FL.2

Ob.1 *p* *mf*

2Soli: Vln.1 *2 Soli: pizz. Arco*

Tutti: Vln.1

Vln.2 Div. a2

Vla: Div. a2

(peepers)

Rec.

Fl. 1 (J.)

Fl. 2 (Pico)

Ob. 1

B♭ Cl. 1

Para. 1

Perc. 2

Timp.

Orchestral bells:

xylo.:

Timpani:

Vln. 1: Solo 1, 2

Vln. 1: tutti

Vln. 2: Solo

Vln. 2: tutti

Div. a 2

Vla. 1: Solo 1, 2

Vla. tutti: Div. a 2

30

p, *f*, *mp*, *f*, *pp*, *f*, *ff*, *port.*, *Soli*, *Arco*, *Snap (♭) Pizz.*, *Pizz. (♯)*

(peepers)

Rec.

Fl. 1 *(flg.)*

Fl. 2 (picc.)

Ob. 1

B^bCl. 1

C. Bsn.

Vln. 1 *8va*

Div. a 2

Vln. 2

Div. a 2

Vla.: 1

Soli < 2

Vla.: tutti (1)

Div. a 2 (2)

Vcl.: (1)

Div. a 2 (2)

Cb.:

Div. a 2

tutti (arco) →

(peepers)

vol. attenuate

8.

dim.

Rec.

Fl. 1

Fl. 2 (piece)

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

C.Bsn.

F. 1
Hn. 2

F. 3
Hn. 4

Perc. 1

Perc. 2

8va

Unis.

8va

Vln. 1

Div. a. 2

Vln. 2

Div. a. 2

Vla. tutti

Div. a. 2 (1)

Div. a. 2 (2)

Vel. (1)

Div. a. 2 (1)

Div. a. 2 (2)

Cb.

Div. a. 2

(pespers)
(dim) p

Rec.

(C)

Fl. 1
mf

Fl. 2 (picc.)
f

Ob. 1
pp

Ob. 2
pp

B♭Cl. 1
pp

B♭Cl. 2
pp

Bsn. 1
pp

C.Bsn.
pp

CTpt. 1/2
f muted: straight mute → *p* staggered breathing →

FHn. 1/2
p

FHn. 3/4
p

Perc. 1
(xylo.)

Perc. 2
f *ff*

Vln. 1

Vln. 2 Solo
ppp (Solo) *f*

Vla. (1)

Div. a 2 (2)
f *ff*

Vcl. (1)

Div. a 2 (2)
f *ff*

Cb. Div. a 2
pp *f*

Vel. Unis.: Pizz. *mf* Pizz. port. *f*

(peepers) →

Rec. (p to pp)

C Tpt 1/2

F Hn 1/2 (staggered breathing) pp

F Hn 3/4 (staggered breathing) pp

Vln. 1 Solo (d) (e) f ff

Vla. Soli 2 Soli → f ff

Vel. mf

Cb. f mf mp

Rec. (peepers) →

Fl. 1 (J) f *fltg.* *gliss.* (e)

Ob. 1/2 f

C Tpt 1/2 -ppp

F Hn 1/2 -ppp

F Hn 3/4 -ppp

Vln. 1 Solo mf ff

Vln. 1 Div. a2 Tutti Unis. *Div. a2*

Vln. 2 tutti *f*

Vln. 2 Div. a2 *f*

Vla. Tutti: Unis. *f*

Vel. *f* Arco → *Div. a2: p*

Cb. (J) *f* (e) (d)

(peepers)

This page of a musical score, numbered 11, is titled "(peepers)". It features a variety of instruments including woodwinds, brass, strings, and percussion. The woodwind section (Flutes 1 & 2, Oboes 1 & 2, Clarinets 1 & 2) plays a complex rhythmic pattern of eighth notes with accents. The brass section (Trumpets 1 & 2) is mostly silent, with a few notes appearing in the second measure. The string section (Violins 1 & 2, Violas, Violoncellos) plays a steady eighth-note accompaniment with accents. The percussion section includes a snare drum (Timp.) and bells, both playing rhythmic patterns. Dynamic markings such as *ff*, *f*, *p*, and *cresc.* are used throughout to indicate volume changes. Performance instructions like "Pizz." and "bells: -3-" are also present.

Rec. (peepers) dim. pppp // Pause + set 12.
Track ②
Cond. cue

FL.1
FL.2 (Pico)
Ob.1
Ob.2
B♭Cl.1/2
Ctpt.1/2
F.Hn.1
F.Hn.3
Tbn.1/2
Perc. 1
Perc. 2
Timp.
Vln.1
Div. a.2
Vln.2
Div. a.2
Vla.
Div. a.2
Val.
Div. a.2
Cb.
Div. a.2 (Snap) PIZZ.

mf, f, cresc., ff, pppp, (f), muted, 3 only, gliss., Tune to D, damp, pp, f, Unis. ♪

Rec. (silent)

Fl. 1 **70**
Fl. 2
Ob. 1
Ob. 2
B^bCl. 1
B^bCl. 2

Perc. 1 (bells) *ff* *trém.*
Perc. 2 xylo: *ff*
Timp. *mf* *mp*

Vln. 1
Div. a. 2
Vln. 2
Div. a. 2
Vla.
Vcl. Div. a. 2
Cb. *Ord. pizz: f*

Rec. (silent)

Fl. 1
Fl. 2 (Picc.)
Ob. 1
Ob. 2
B^bCl. 1
B^bCl. 2

FHn. 1
FHn. 2
Tbn. 1

Perc. 1
Perc. 2
Timp.

3va
Vln. 1
Div. a 2
Vln. 2
Div. a 2
Vla.
Vcl.
Cb.

bells: trem.
Triangle
Cym.
Timp: E

Arco
Div. a 2: Pizz.
Unis: Arco

f, *ff*, *mf*, *pp*, *f*

Rec. (silent)

Fl. 1

Fl. 2 (picc.) *Picc.: Switch to flute.*

Ob. 1

Ob. 2

B^bCl. 1

B^bCl. 2

CTpt. 1 (muted)

CTpt. 2 (muted)

F Hn. 2

F Hn. 3

Tbn. 1

Perc. 1 *vibes: motor off*

Vln. 1 *8va*

Div. a. 2

Vln. 2

Div. a. 2

Vla.

Vel.

Cb.

mf

f

mp

pp

p

dim.

Very Lyrically

Unis.: Very Lyrically

Div. a. 2: Arco

Pizz.

(Pizz.)

[Wolves] Raise volume

Rec. *mf* *vo hu*
Conductor: Follow Solo part → next entrance →

↑
Cond.
cue

⑧ ①

F Hn. 1 *mf* *pp*
F Hn. 2 *pp*
F Hn. 3 *pp*
F Hn. 4 *pp*
Tbn. 1 *pp*

gva- *(mp)*
Vln. 1 *(mp)*
Div. a. 2 *(mp)*
Vln. 2 *p* *ppp*
Div. a. 2 *p* *ppp*
Vla. *p* *ppp*
Vcl. *f* *pp*
Cb. *mp* Arco

17.

(rec. vol. built in)

Rec. *Meno mosso*
[Hn. duet with wolf melody (above).]
Lyrical
d=69

F Horn 1 Solo: *mp* → *f*

Tuba *Meno mosso*
d=69
p

Vln.1
 Div.a.2

Cb. *(mp)*

|| * All cont. **||**

* Rhythms very loosely defined.

Rec. (wolf howls)

Fl.1 *mf*

F Horn 1 *p*

Tbn.1 *p*

Tbn.2 *p*

Tuba *(p)*

Vln.1 *pp* → mutes

Div.a.2 *pp* → mutes

Vln.2 *mf*

Div.a.2 *mf*

Vla. *mf*

Cb. *mf*

* **90** is actually 88. (2 meas. cut)

Wolves, cont. (Solo wolf) REC.: DO NOT STOP →

Rec. *CANT*

Ob. 1/2 **(E)**

B♭Cl. 1/2 B♭Cl. 2: *mf*

Bsn. 1/2 *mp*

C Tpt. 1/2 *(muted)* *mp*

F Hn. 2 Hn. 2: *mp*

F Hn. 3/4 *p* *pp*

Tbn. 1/2 *pp*

Tuba *pp*

Vln. 1 *muted:*

Div. a. 2 *mf*

Cb. *mf*

Track ③ (continuous)
(wolf pack)

Rec. *mf*

Ob. 1/2

B♭Cl. 1/2 *mf*

Bsn. 1/2

C Tpt. 1/2 *mf*

Vln. 1 *mf*

Div. a. 2 *mf*

Vln. 2 *muted →*

Div. a. 2 *mf*

Cb. *mf*

19.

Chorus of high yelps *cont.* →

Rec. *f*

Ob.1 **Ob.2** *f*

B♭Cl.1 **B♭Cl.2** *f*

Bsn.1 **Bsn.2** *f*

C Tpt.1 **C Tpt.2**

F Hn.1 **F Hn.2** *mp* **F Hn.3** *mp* **F Hn.4** *mp*

Perc. 1

Vln.1 **Div.a.2** **Vln.2** **Div.a.2** *f* *Remove mutes*

Cb. *f*

100

Handwritten musical score for page 20, featuring various instruments. The score includes:

- Rec.** (Recorder): *ff*
- Ob. 1** and **Ob. 2** (Oboes): *mf* and *f*
- B^bCl. 1** and **B^bCl. 2** (Clarinets): *mf* and *f*
- Bsn. 1** and **Bsn. 2** (Bassoons): *mf* and *f*
- C Tpt. 1** and **C Tpt. 2** (Trumpets): *mf* and *f*
- F Hn. 1**, **2**, **3**, **4** (Horns): *f*
- Perc. 1** (Percussion): *f*, *ff*, *f*
- Vln. 1** and **Vln. 2** (Violins): *f*, *ff*
- Div. 1** and **Div. 2** (Divas): *f*, *ff*
- Cb.** (Cello): *f*, *ff*

Additional markings include "Vibes : Motor ON" and "Div. 4 (2 stands each) mutes OFF".

Wolves, cont.

Rec

Ob.1 **110**

Ob.2

B♭Cl.1

B♭Cl.2

Bsn.1

Bsn.2

C Tpt.1

C Tpt.2

F Hns. 1/2

F Hns. 3/4

Tbn.1

Tbn.2

Perc. 1

Perc. 2

Vln.1:

Div. a 4

Vln.2:

Div. a 2

Vla.:

Div. a 2

Vel.:

Div. a 2

Cb.

Remove mutes:

Motor OFF Let ring

xylos

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

dim. *pp* *mp* *f*

3 3 3 3 3

Timp: F

Detailed description of the musical score: This page contains a full orchestral score for the piece 'Wolves, cont.'. The score is arranged in a standard symphonic format with multiple staves for each instrument. The woodwinds (oboes, clarinets, bassoons) and brass (trumpets, trombones) sections have melodic lines with dynamic markings ranging from *pp* to *ff*. The percussion section includes a xylophone and timpani. The strings are playing a rhythmic accompaniment with various textures, including tremolos and sustained notes. Performance instructions such as 'Remove mutes' and 'Motor OFF Let ring' are present. A rehearsal mark '110' is placed above the first oboe staff. The score concludes with a *mf* dynamic marking.

PAUSE + Set
" Track (4)
(silent)

Rec. *(silent)*

Cond. cue

Fl. 1, 2

Ob. 1, 2

B^bCl. 1, 2

Bsn. 1

Bsn. 2

(C.Bsn.)

C.Tpt. 1, 2

F.Hn. 1

F.Hn. 2

F.Hn. 3, 4

Tbn. 1, 2

Tuba

Perc. 2

Timp.

Vln. 1: Div. a 2

Vln. 2: Div. a 2

Vla.: Div. a 2

Vel.: Div. 1 a 4

Cb.

ff, *fff*, *dim...*, *(xylo.)*, *Timp.*, *aim...*

Volume: Set to *mf*

Track 4
PLAY

Rec. (silent) *mf* → *mp*

F Note: Orch. glisses + motifs interplay with frogs to make "humorous section."

♩ = 72 (slightly piu)

120

Cond. Cue ↑ [Bullfrogs]

Fl. 1 *mf*

Fl. 2 *mf*

B♭Cl. 2 *mf*

C. Bsn. *pp*

Perc. 1 Vibes: Motor ON Let ring

Perc. 3 Timp. (♩) *mf*

Timp: Ab *mp*

Cb. *Div.: (Arco) p* *mf* *Unis.: Arco* *Div.: Arco* *Pizz.*

[pizz.] *mf*

Rec. bullfrogs and short frog sounds →

Fl. 1 *mf*

Fl. 2 *mf*

B♭Cl. 2 *mf*

C. Bsn. *mf*

Perc. 1 (♩) *mf* Let ring

Timp. *mf*

Vln. 1

Vel. *Pizz.*

Cb. *Unis.: Pizz.* *Arco: Div.* *-3-* *-3-* *Unis.: pizz. mf* *Unis.: (pizz) mf*

frog sounds →

Rec

Fl. 1/2

B♭Cl. 2

Bsn. 2

C. Bsn.

Perc. 1

Perc. 2

Div. a. 2

Vln. 1

Vel.

Div. a. 2

Cb.

short frog sounds →

Bullfrogs

Rec.

C. Bsn.

Tbn. 1

Tbn. 2

Tuba

Perc. 1

Perc. 2

Timp.

Vln. 1

Vel.

Div. a. 2

130

short frog sounds →

Rec. *short frog sounds*

Fl.1 *mp*

Fl.2 *mp*

B^bCl.2 *mp*

Bsn.2 *mp*

Tuba *mf* *Ratchet:* *mp* *C. Bsn. →*

Perc. 2 *mp*

Solo Vol. *Solo:* *(Arco)* *Lyrical*

Vel.: *Snap Pizz:* *port. (x)* *Pizz: Ord.* *f* *ff*

Tutti *f* *Arco* *Div: Pizz.* *port.* *f* *Arco*

Cb. *f* *Arco*

short frog sounds → *sustained* *Cricket frogs*

Rec. *short frog sounds* *Cricket frogs*

Fl.1 *p* *mp* *d = 69 →*

Fl.2 *p* *mp*

Ob. 1/2 *mf*

B^bCl.2 *p* *mp*

Bsn.1 *mf*

C. Bsn. *mf* *Bsn. 2:*

Tbn. 2 *(muted) →*

Perc. 1 *Vibes: Motor ON* *mf* *f*

Solo Vol. *mf* *pp*

Vel.: *mf* *mf* *pp*

Tutti *mf* *mf*

Cb. *mf*