

PRISCILLA McLEAN

WHERE THE WILD GEESE GO

Bb Clarinet
and
Stereo Tape

MLC PUBLICATIONS

**55 Coon Brook Rd.
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INTRODUCTION

This is one of a series of pieces by Priscilla McLean that involves a live performer in concert with taped bird and animal sounds to form an expression of the great American wilderness.

The tape* has three different kinds of sounds: wild calls (Canadian geese, bald eagle American bittern, loons, owls, honeybees and bumblebees), sampled clarinet sounds (no synthesized sounds), and percussive sounds (bottle drum, tabla).

There are four main sections (or movements), marked by letters. A stopwatch should be employed until the clarinettist is used to the cues and timing in the score. The piece always has $J = 60$ as tempo, or four seconds to each $\frac{1}{4}$ measure.

In Section (A) the clarinettist has similar musical material to the bees, and should imitate them whenever called for. Gradually via glissandi the clarinet emerges into a short solo cadenza, to be played with flourish.

Section (B) silhouettes the clarinet's lyrical melodies against accompanimental bird calls. Section (C) is a notated jazz improvisation, which should be performed tongue-in-cheek and some-what freely, keeping in mind the tape cues. The geese and drums punctuate the soloist and eventually dominate the scene. Section (D) is a wistful return of melodies in (B), ending with loon calls.

The tape is generally written out to enable the soloist to be able to follow the score and keep place. More important cues are circled. Exact timing with the tape may be impossible, so these should be used as a guide.

The volume of both clarinet and tape should be equal. Clarinettist may need a microphone.

* tape = recorded sounds

WHERE THE WILD GEESE GO

by Priscilla McLean

In blue-white essence
A vast thrumming of wings --
bleeting, buzz-screeching
flap-roaring, soaring
screaming, laugh-calling
sing-sailing, bawling
lifting, *screeyawling!* --
In behind cold windows
A quiet humming of souls

This piece is dedicated to Gerald Farmer,
whose technique inspired the composer, and
who supplied the sound for the samplers
(ASR-10 and Prophet 2000), improvised much
of Section C (which was then notated), and
who gave the World Premiere at West
Georgia College, Atlanta, March 11, 1994.

PRISCILLA McLEAN

WHERE THE WILD GEESE GO

for Bb Clarinet and Stereo Tape

CD: Begin:

(A) Stopwatch:
:00 (count 0-1-2-3)
♩ = 60 = 1 second

for Jerry

Bb CL.

Bb CL.

[:30] no trills

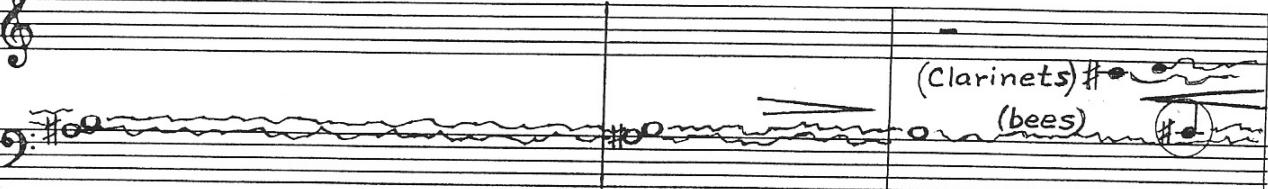
Bb CL.

raucous →

Bb CL.

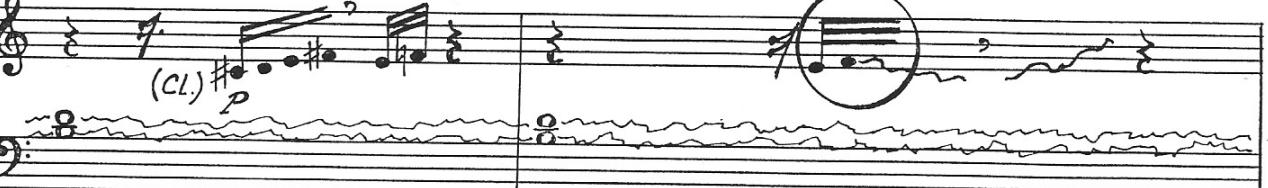
trills →

B♭ CL. 

T.P. { 

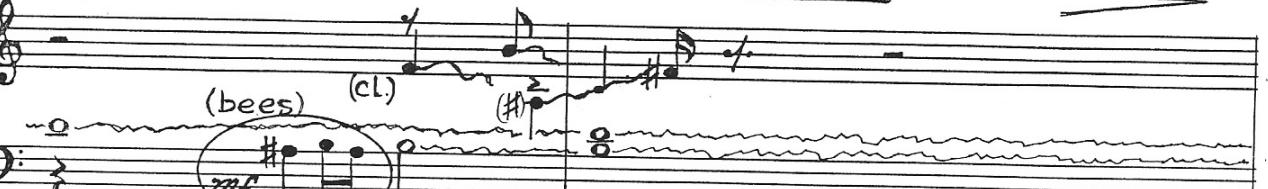
[1:00] bee-like noodle *trills →*

B♭ CL. 

T.P. { 

(no tr.)

B♭ CL. 

T.P. { 

B♭ CL. 

T.P. { 

3.

[1:30]

(flutter) *B♭ CL*

mp (mf)

Tp. bursts: cl. (bees) (cl.) trem.

very slow gliss.

(d)

B♭ CL

f

Tp. (CLs.) (bees) (CL ripples)

*lip + key waver [2:00]
on pitch*

B♭ CL

fz > p *f > mf* *p*

Tp. (CL) (bees) (CL cluster) (CL flurries)

B♭ CL

fz > mp *f* *mf* (bee-like) *f*

Tp. 878 878 878

Handwritten musical score for three voices (Soprano, Alto, Bass) and piano. The score includes dynamic markings, articulations, and performance instructions.

Top System:

- Soprano: gliss (d), 3, mp
- Alto: gliss, 3, (clar.) mp
- Bass: 8b8
- Piano: flutter-trem., (d-d)

Middle System:

- [2:30] Soprano: (d), f
- Alto: gliss, clar. cluster: builds, thickens, p, mf
- Bass: 8b8

Bottom System:

- Soprano: trem.
- Alto: f, gliss, gliss, (d), f, gliss
- Bass: 8b8

Bottom System (Continuation):

- [3:00] Soprano: very slow gliss.
- Alto: glisses →, ff
- Bass: ff
- Piano: *CL.: End directly after hearing tp. stop.

5.

*[dip to each note]
(unevenly)*

*Face
back of
stage →*

B♭ CL. 

Tp.: silent

[3:30]

*Face
front →*

*mini-noodle
(d.)*

[cover all fingers]

p 

Tp.: silent

*Face (d) (d)
Rear:*

*Face
front →*

b 

Tp.: silent

(blatty)

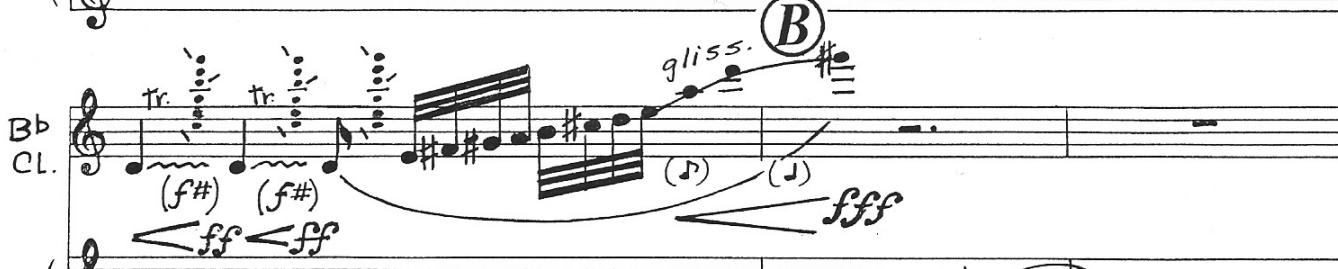
10

fff 

[4:00]

B

tr. tr.

(f#) (f#) 

fff

*Owl: ♫
(Clarinets) p*

p

(o) (mini-noodle/e) (d)

PP < >

PP < > *mp*

(owl) (clars.) (owls)

[4:30] (d.)

mp < *pp* < *mf*

(owl)

(d.)

< *ff* > #*mf*

= *mf* *mp* *cls.*; nasal cluster

[5:00]

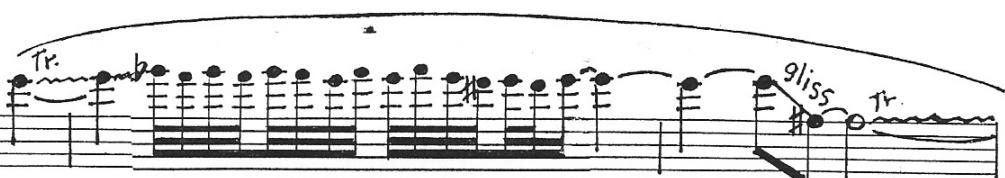
fff *mfp* (d.) *ff*

mfp *ff* *loons*

5 (d.) *gliss.* *gliss.* bald eagle

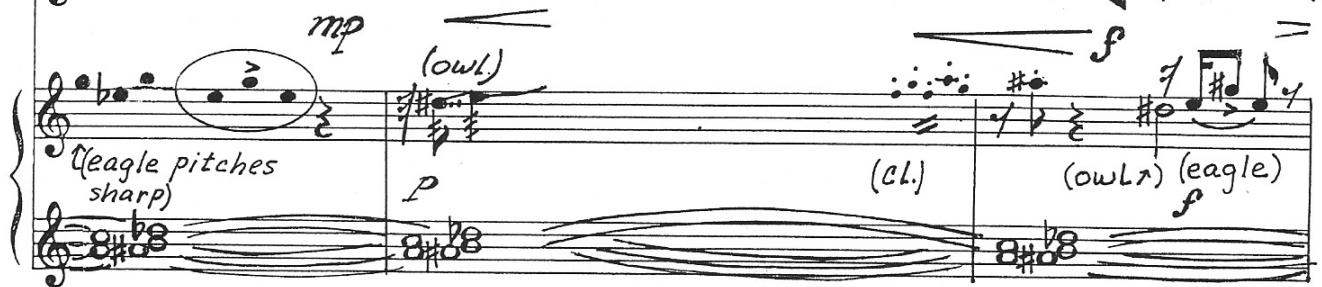
mellow cluster

7.

Tr. 

mp (owl) (CL.) (owl) (eagle)

(eagle pitches sharp) P (eagle)



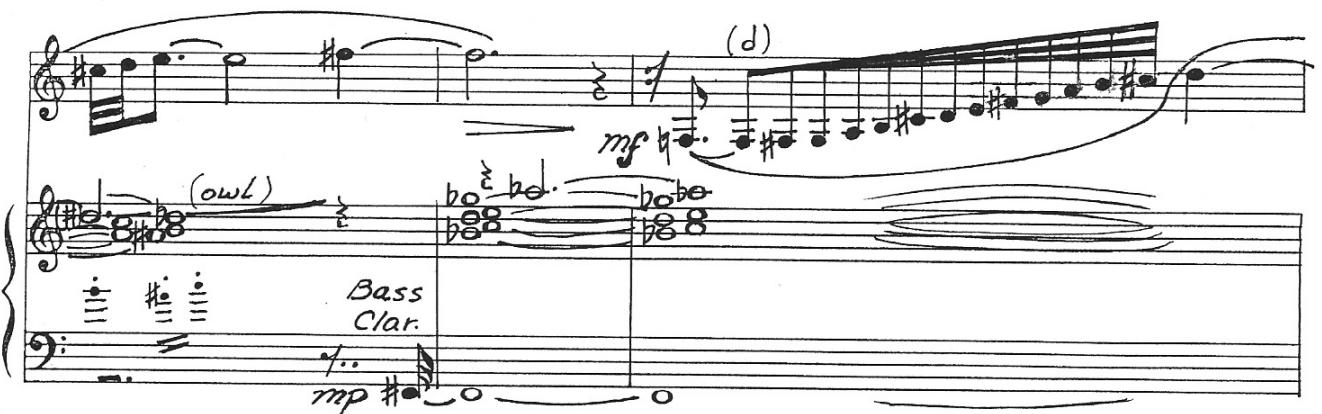
[5:30] (d)

f (eagle) (owl) P

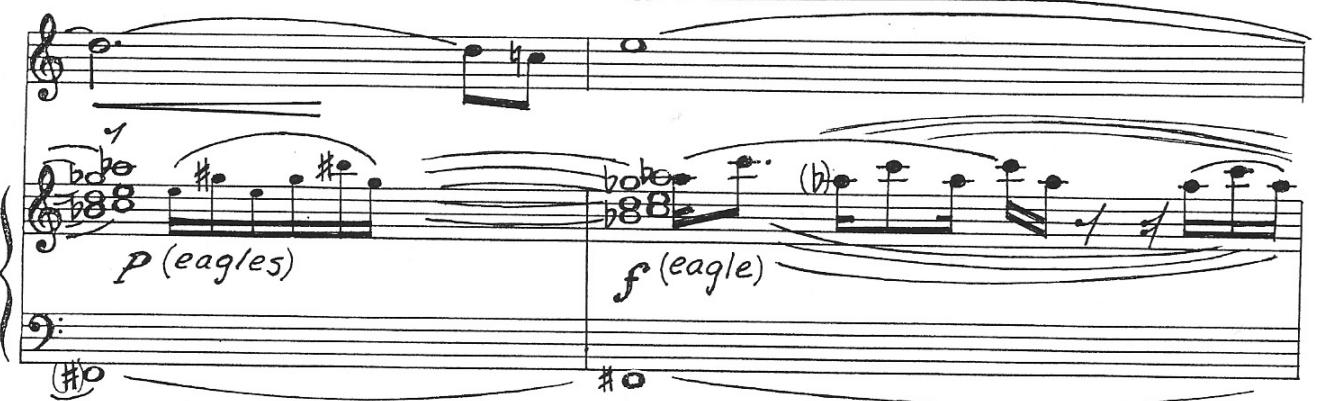


(d)

(owl) Bass Clar. mp #



P (eagles) f (eagle)



[6:00] (d)

(cl.) *p*

mp

(d)

p (cl: more mellow stacc.)

(org)

mf

mp

(eagle: approx. rhythms)

(eagle)

(clar. Legato)

9.

B_b
CL.

T.P. {

[7:00]

B_b
CL.

T.P. {

(owl)

(eagle)

mp (c/s.
Legato)

C [7:30]

B_b
CL.

T.P. {

mp stacc. c/s. → mf p *"Drums"

mf < f (frivolously) (d) Geese

"Drums" (d) (d) ff

*"Drums" are a combination of Coke bottles and American bittern (birds).

10.

CL.: Lively, very cool-jazzy

[8:00]

a tempo

(J -) (J -) (J -) (J -)

f < ff

mf (Tabla)

"Drums" → *f (Wild geese)*

"drums" → *(Tabla)*

CL.: Wild, bubbly jazz-bird!

(trem. & glisses)

(Cool, quick jazz again)

"Drums" → *"Drums"* → *(bitterns) p*

(geese)

(geese)

"Drums" → *f* *ff*

(tabla)

mf

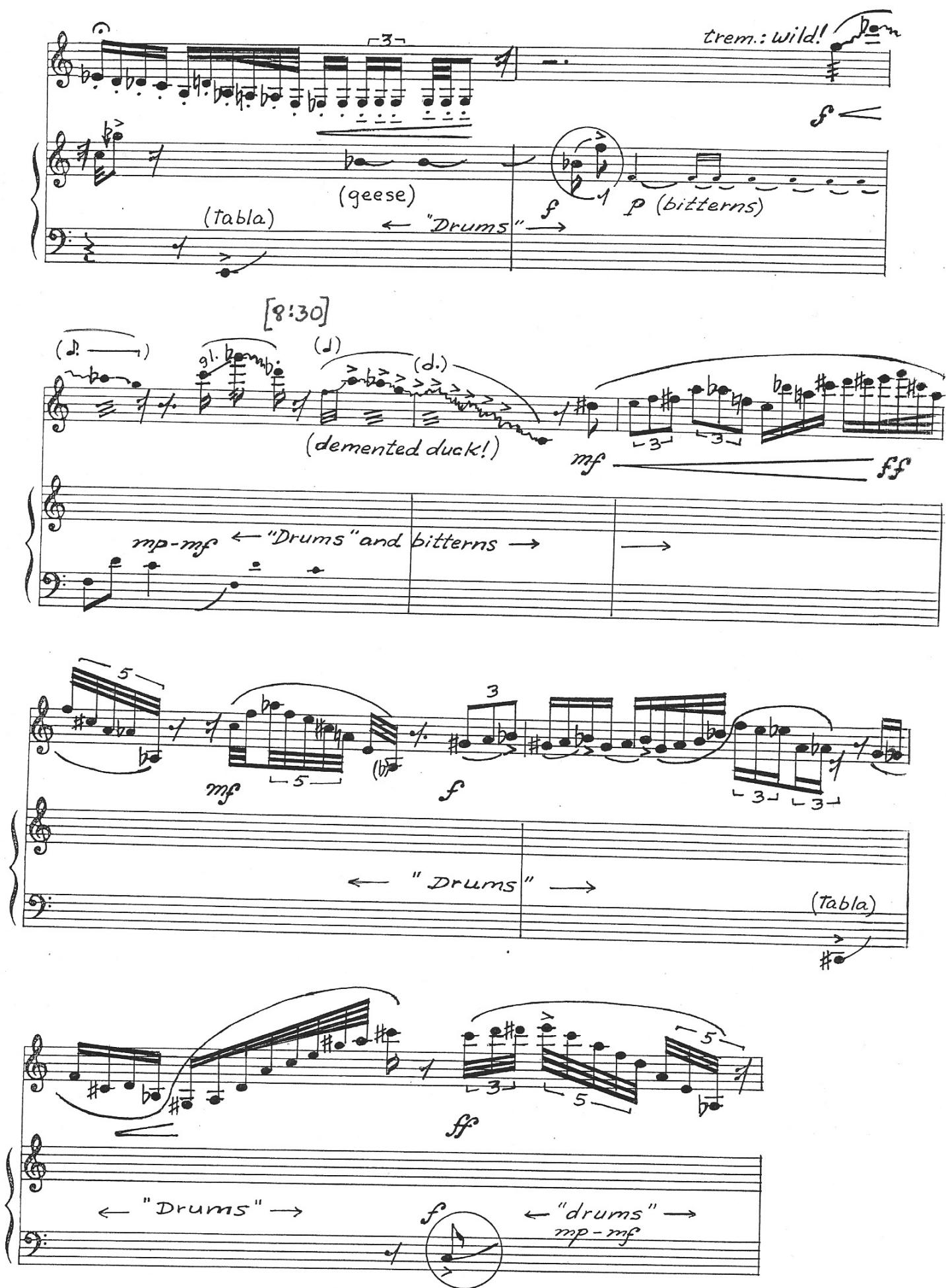
11.

trem: wild! 
 (geese) ← "Drums" → P (bitterns)
 (tabla)

[8:30] (d.) 
 (d.) (d.) (d.)
 (demented duck!) mf ff
 mp-mf ← "Drums" and bitterns →

5 (b) 3
 ← "Drums" → (tabla)

ff ← "Drums" → f ← "drums" → mp-mf



(d) trem.+gliss. (d) (d,d)

gliss. bone hammer over 2# 3#

l-3- (drunkenly lurching)

← "Drums" → (geese) ← "Drums" → (geese)

[9:00]

(d) (jauntily)

mf < f ("I'm Forever Blowing Bubbles")

< f (geese) ← "Drums" (tabla)

(fat + sassy!)

mf < f

← "Drums" →

(geese) (tabla) #

This block contains five staves of handwritten musical notation. The first staff features a treble clef, a key signature of one sharp, and a time signature of common time. It includes markings for tremolo and glissando, and a performance instruction "(drunkenly lurching)". The second staff has a bass clef and shows two sets of "Drums" and "geese" parts. The third staff begins at [9:00] with a treble clef, one sharp, and common time. It includes a jaunty melody, a reference to "I'm Forever Blowing Bubbles", and "geese" and "tabla" parts. The fourth staff continues with a treble clef, one sharp, and common time, featuring a fat and sassy section with dynamic changes. The fifth staff concludes with a treble clef, one sharp, and common time, showing a return to "Drums" and "geese" parts, along with a tabla part marked with a sharp sign.

13.

C1.: Play off of and
inbetween bird
gestures on tape:

(slight gliss.)

(bird-like)

[9:30]

(whining)

(d.)

mf

(bird-like)

(trill/gliiss.)

f

ff

"geese" →

← "Drums" →

(d.)

(wild!)

[10:00]

(d.)

(d.)

(d.)

fff

f

(D)

Section D:

Top System: Treble clef. Measures show a sustained note on the first line followed by rests. A bassoon part with wavy lines and dynamic *PPP*. A tabla and drums part with dynamic *p*.

Middle System: Treble clef. Measures show a clarinet chord with dynamic *clar. chord*, a sustained note on the first line with dynamic *niente*, and a dynamic *p*. The bald eagle part is circled and has dynamic *mf*. The bassoon part has dynamic *p-mp*.

Bottom System: Treble clef. Measures show a dynamic *mp* followed by a sustained note on the first line with dynamic *bo*. The bald eagle part is circled and has dynamic *bo*. The bassoon part has dynamic *bo* and is labeled *(agitated)*.

Final System: Treble clef. Measures show a dynamic *p* followed by a dynamic *p-mp*. The bald eagle part is circled and has dynamic *mf*. The bassoon part is labeled *(agitation ends)*. The tabla part is labeled *(tabla)*. The owl part is labeled *(owls) mf*.

[11:00]

15.

[11:00]

(agitated:
3 cts.)

[11:30]

[12:00]

16.

(trembly)

p > (d) bee (c/s.)

pp <*mp*> *ppp* *mp*

mf [12:30] 3-5

p (cl. melodies) 88 88 88 88

pp

f (cl.) 3 (loon) (loon) (chord: nasal) *mf*

p (no trill) (loon) (loon) *pp*

(bumblebee) 110 110 110

110 110 110

17.

[13:00]

Handwritten musical score for section 17 at 13:00. The score consists of three staves. The top staff has a treble clef. The middle staff has a bass clef and includes markings for 'mp' and '(stereo bumblebees)'. The bottom staff has a bass clef. The score features various note heads and stems, with a circled section of eighth-note patterns labeled 'mp' and '(stereo bumblebees)'.

(bee-like)

Handwritten musical score continuing from section 17 at 13:00. The score consists of three staves. The top staff has a treble clef and includes markings for '(loons)' and 'tr.'. The middle staff has a bass clef and includes markings for 'tr.' and 'mf'. The bottom staff has a bass clef. The score features various note heads and stems, with a circled section of eighth-note patterns labeled 'mp'.

[13:30]

Handwritten musical score for section 17 at 13:30. The score consists of three staves. The top staff has a treble clef and includes markings for 'tr.', 'tr.', and 'tr.'. The middle staff has a bass clef and includes markings for '(geese)' and '(loons) mp - mf'. The bottom staff has a bass clef and includes markings for 'chord ends'. Measure numbers '8' are placed above the top and middle staves.

(14:10)

(1994) Russilla
M.L.