PRISCILLA McLEAN

WHERE THE WILD GEESE GO

Bb Clarinet
and
Stereo Tape

MLC PUBLICATIONS

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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 ♩ = 60 as tempo, or four seconds to each $\frac{4}{4}$ 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) silhuettes 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 <u>equal.</u> 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

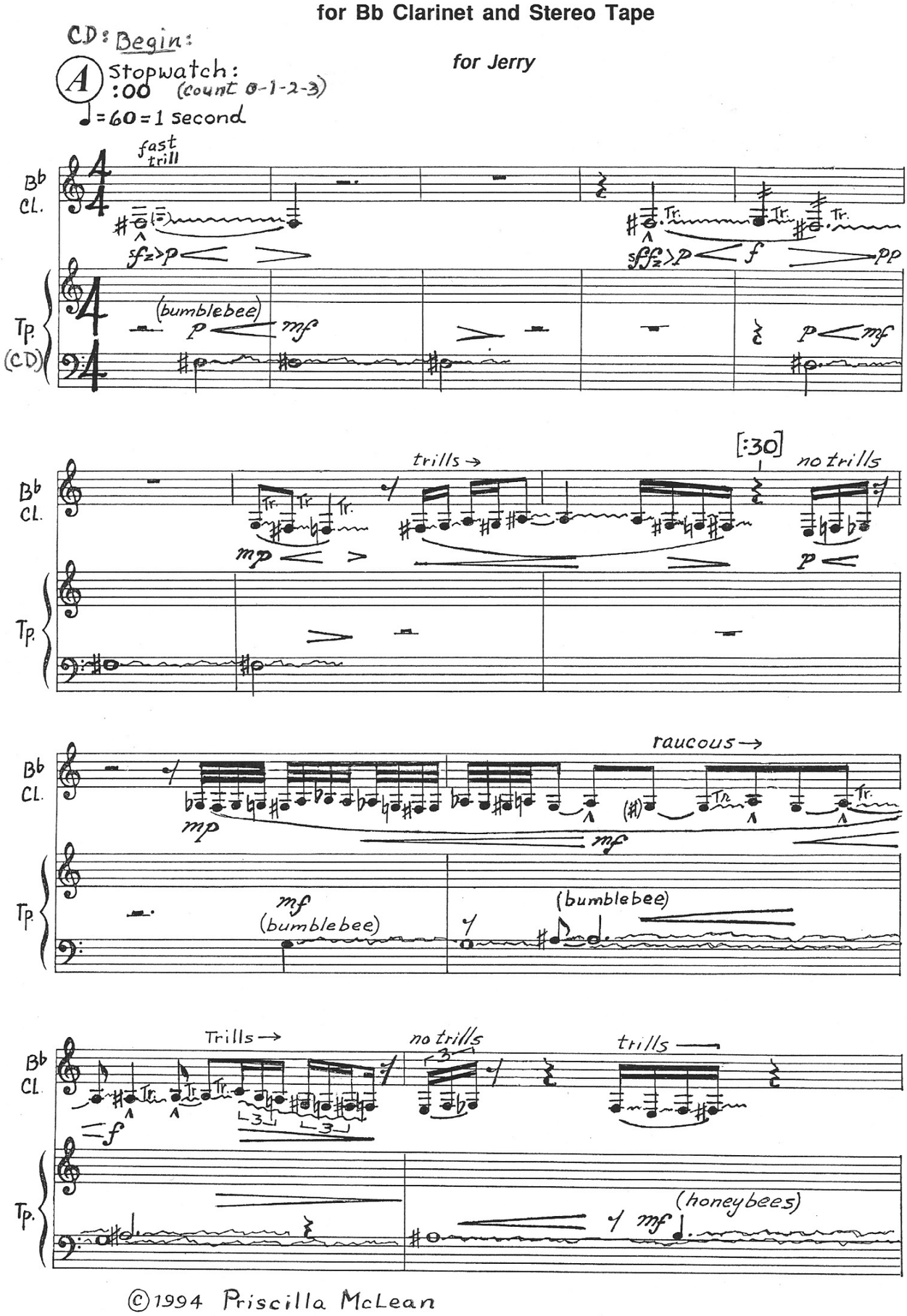
This piece is dedicated to Gerald Farmer, whose technique inspired the composer, and who supplied the sound for the samplers (ASR-10 and Prophet 2000), improvised much of Section C (which was then notated), and who gave the World Premiere at West Georgia College, Atlanta, March 11, 1994.

PRISCILLA McLEAN

WHERE THE WILD GEESE GO

for Bb Clarinet and Stereo Tape

for Jerry



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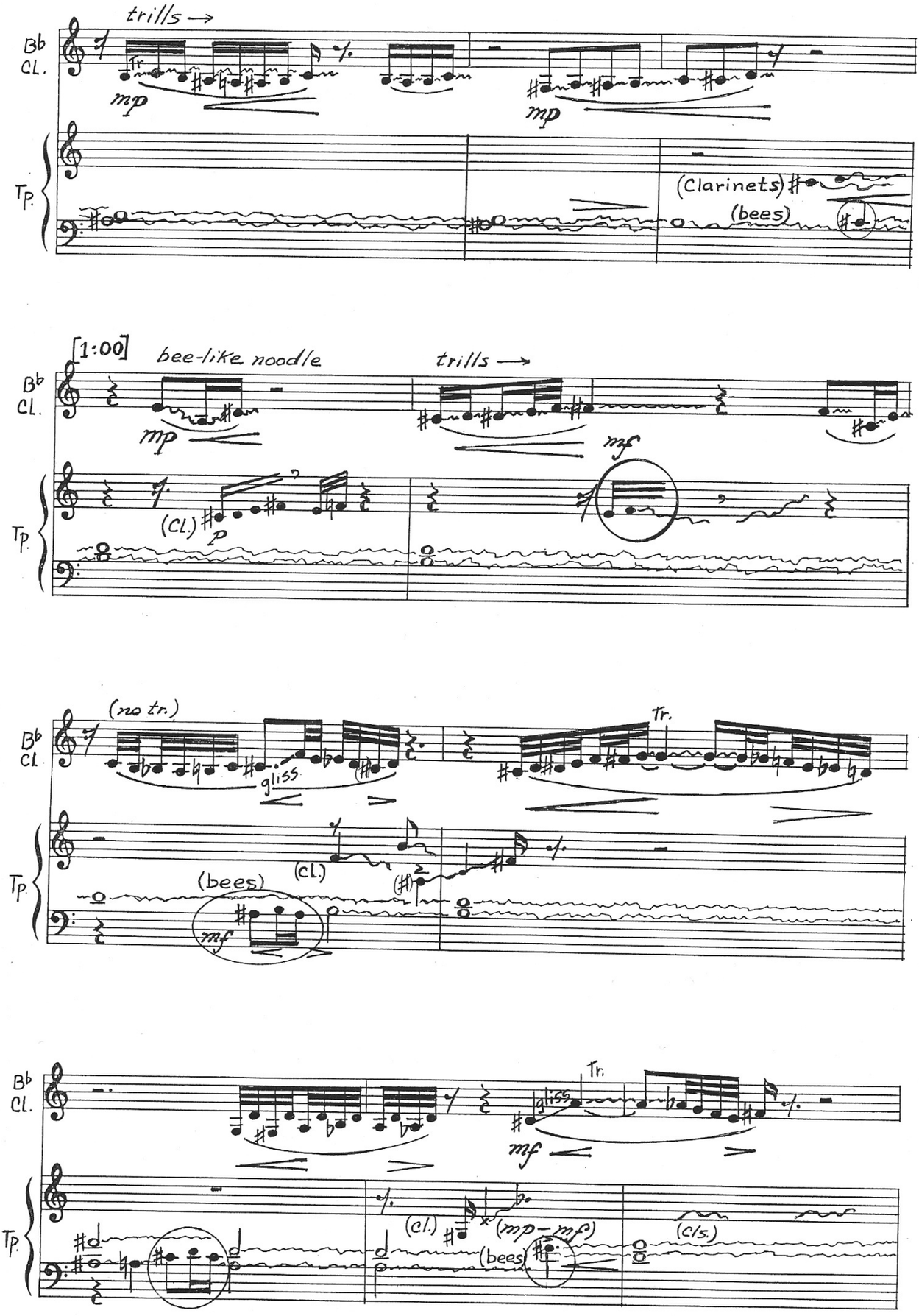
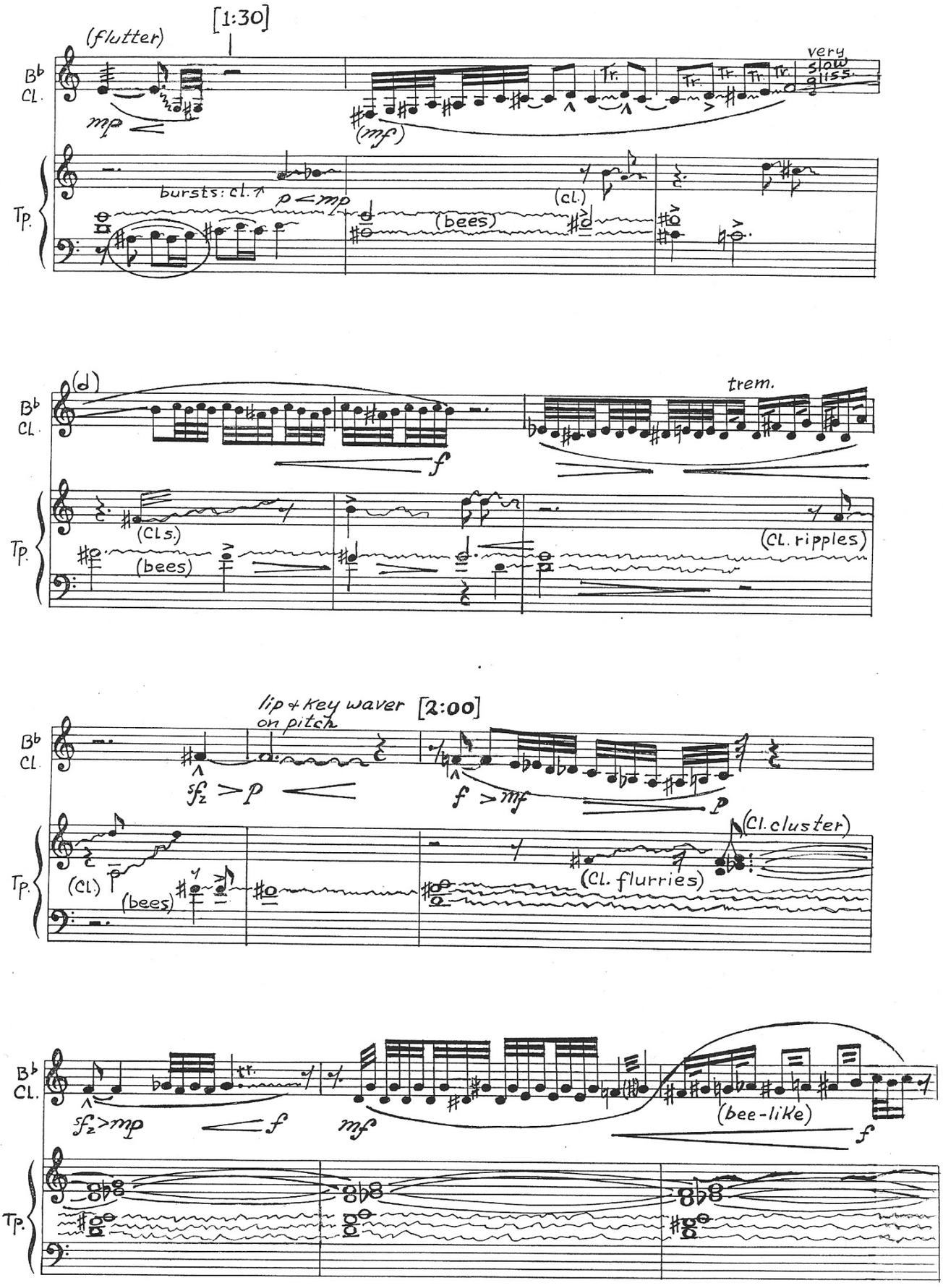
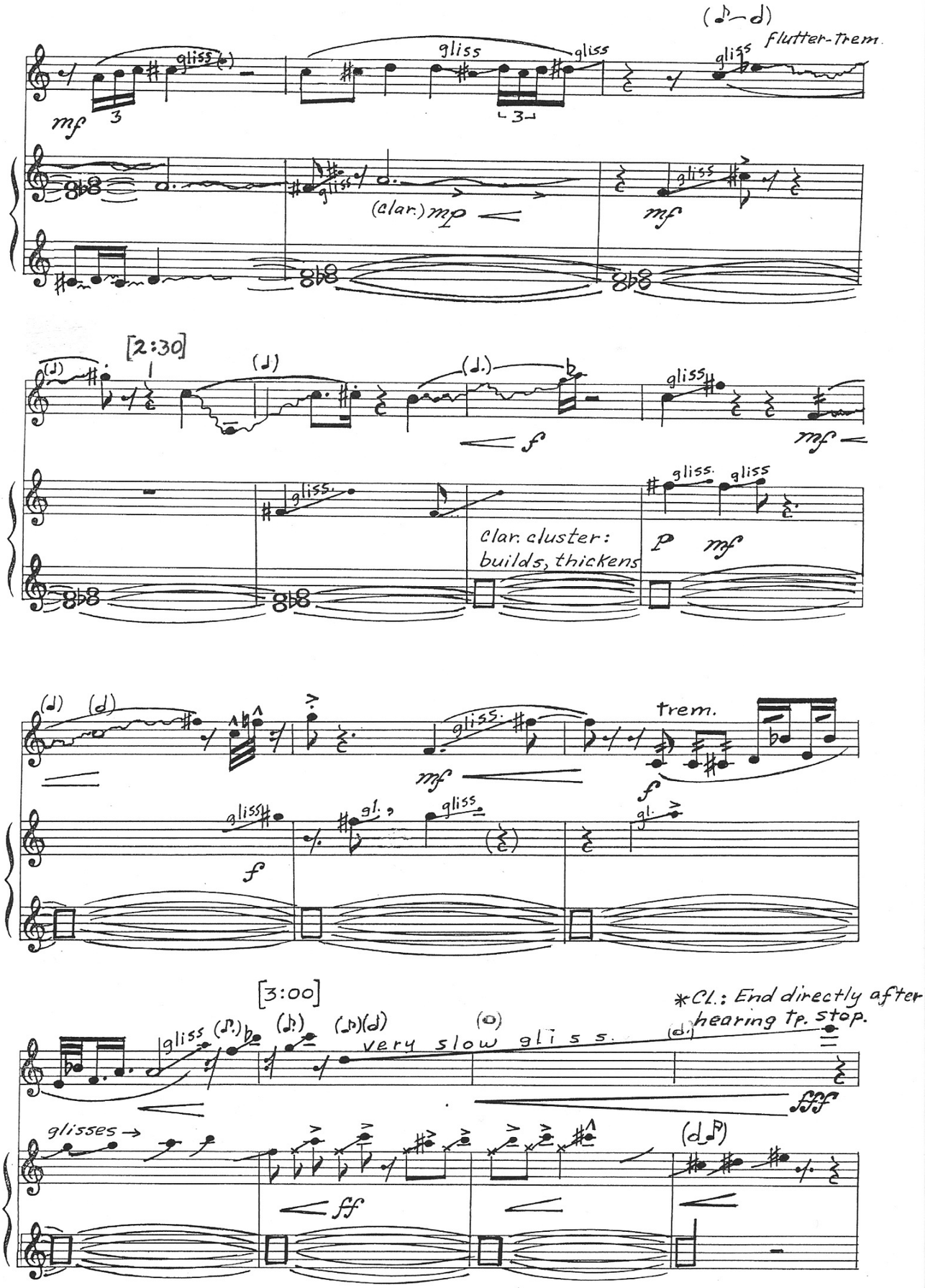
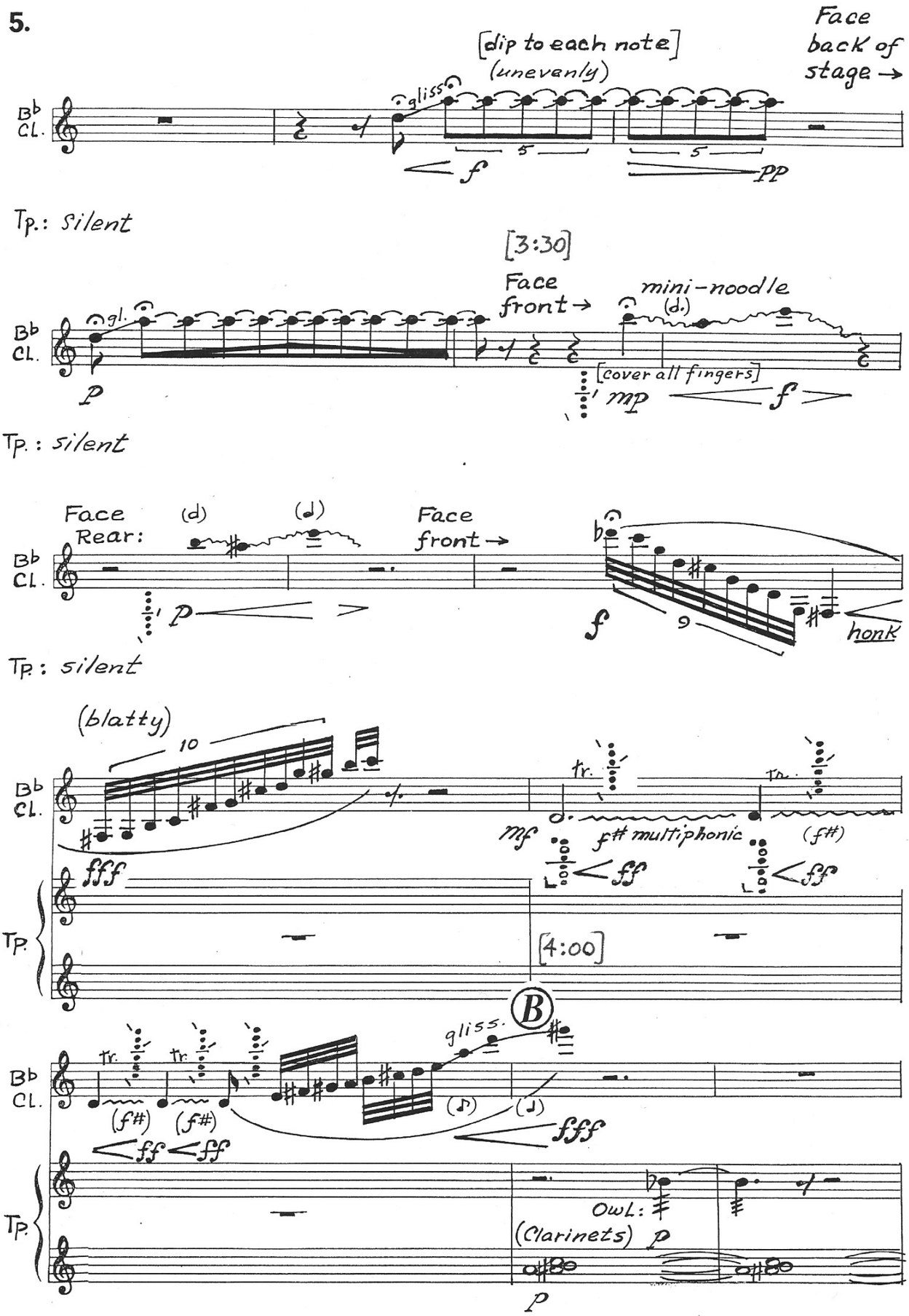

trills →
B♭ Cl.
Tr.
mp
mp
Tp.
(Clarinets)
(bees)
[1:00]
bee-like noodle
trills →
mp
mf
(Cl.)
p
(no tr.)
gliss
Tr.
(bees)
(Cl.)
mf
Tr.
gliss
mf
(Cl.)
(mp – mf)
(bees)
(Cls.)

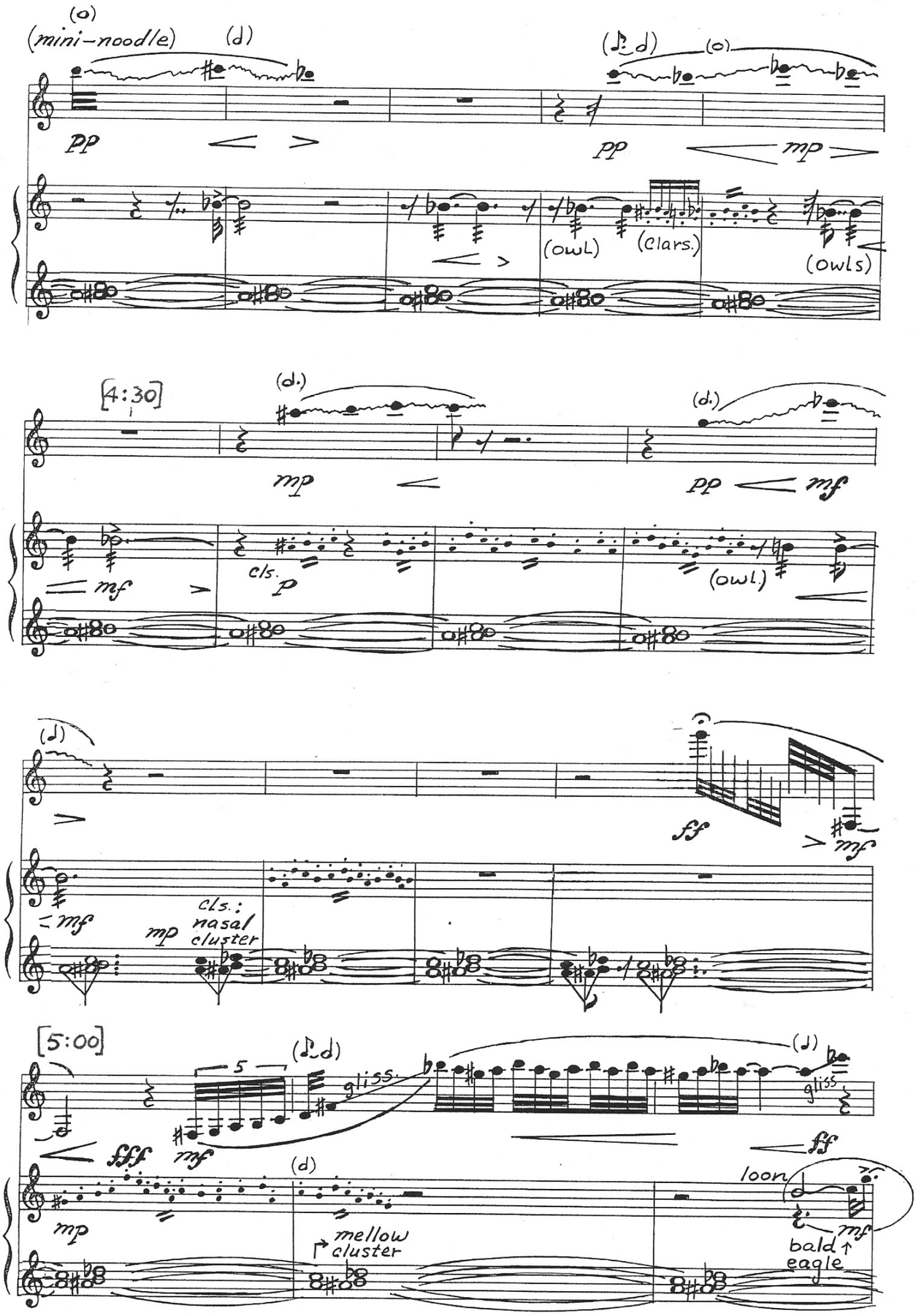
3.


[1:30]
(flutter)
B♭ Cl.
mp
(mf)
very slow gliss.
Tp.
bursts: cl.
p < mp
(bees)
(cl.)
(d)
trem.
f
(Cls.)
(bees)
(Cl. ripples)
lip + key waver on pitch
[2:00]
sfz > p
f > mf
p
(Cl.)
(bees)
(Cl. cluster)
(Cl. flurries)
sfz > mp
f
mf
(bee-like)
f

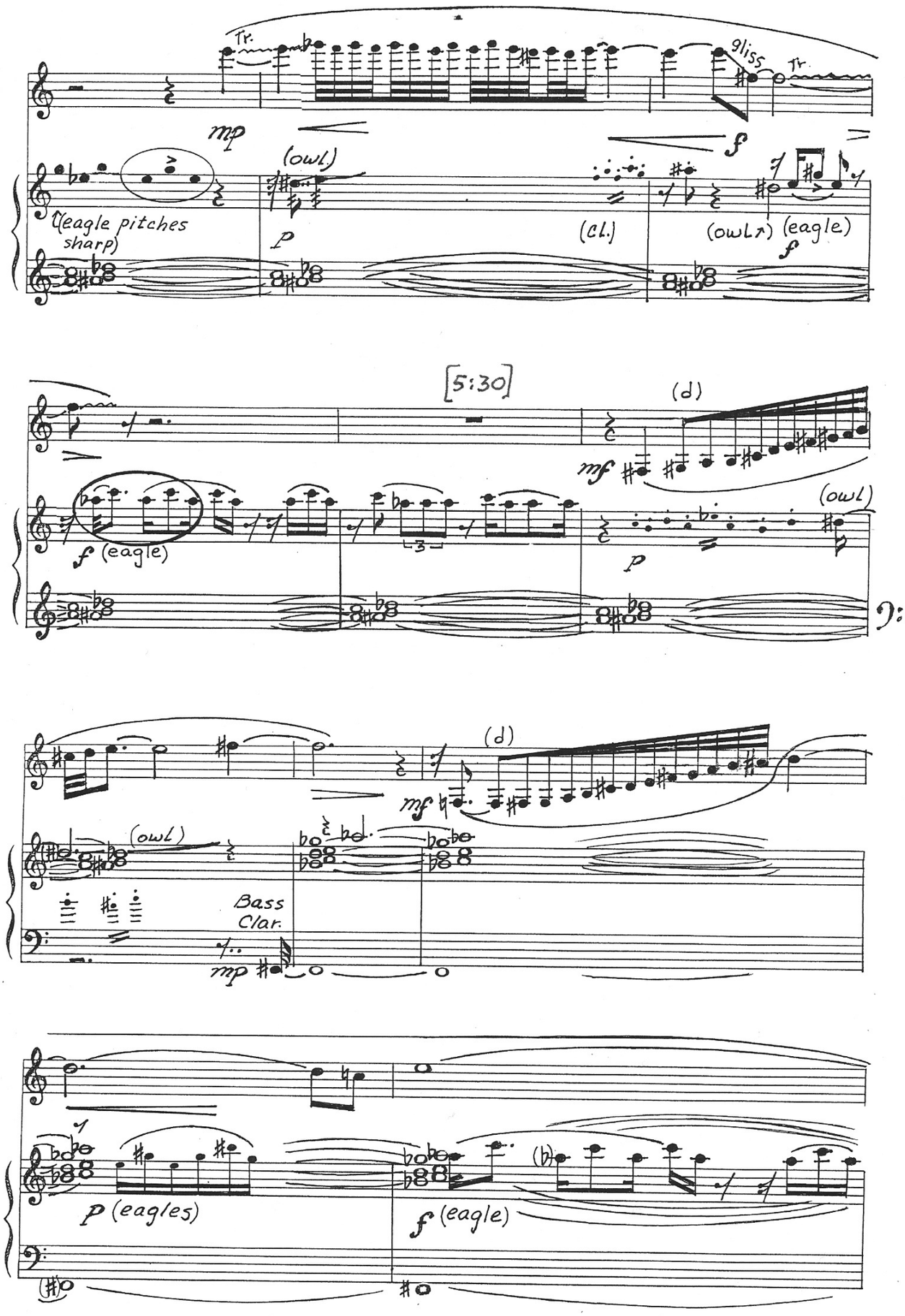

(♪–♩)
flutter-trem.
gliss
mf
(clar.) mp
[2:30]
f
clar. cluster:
builds, thickens
p
trem.
[3:00]
very slow gliss.
*Cl.: End directly after hearing tp. stop.
fff
glisses
ff

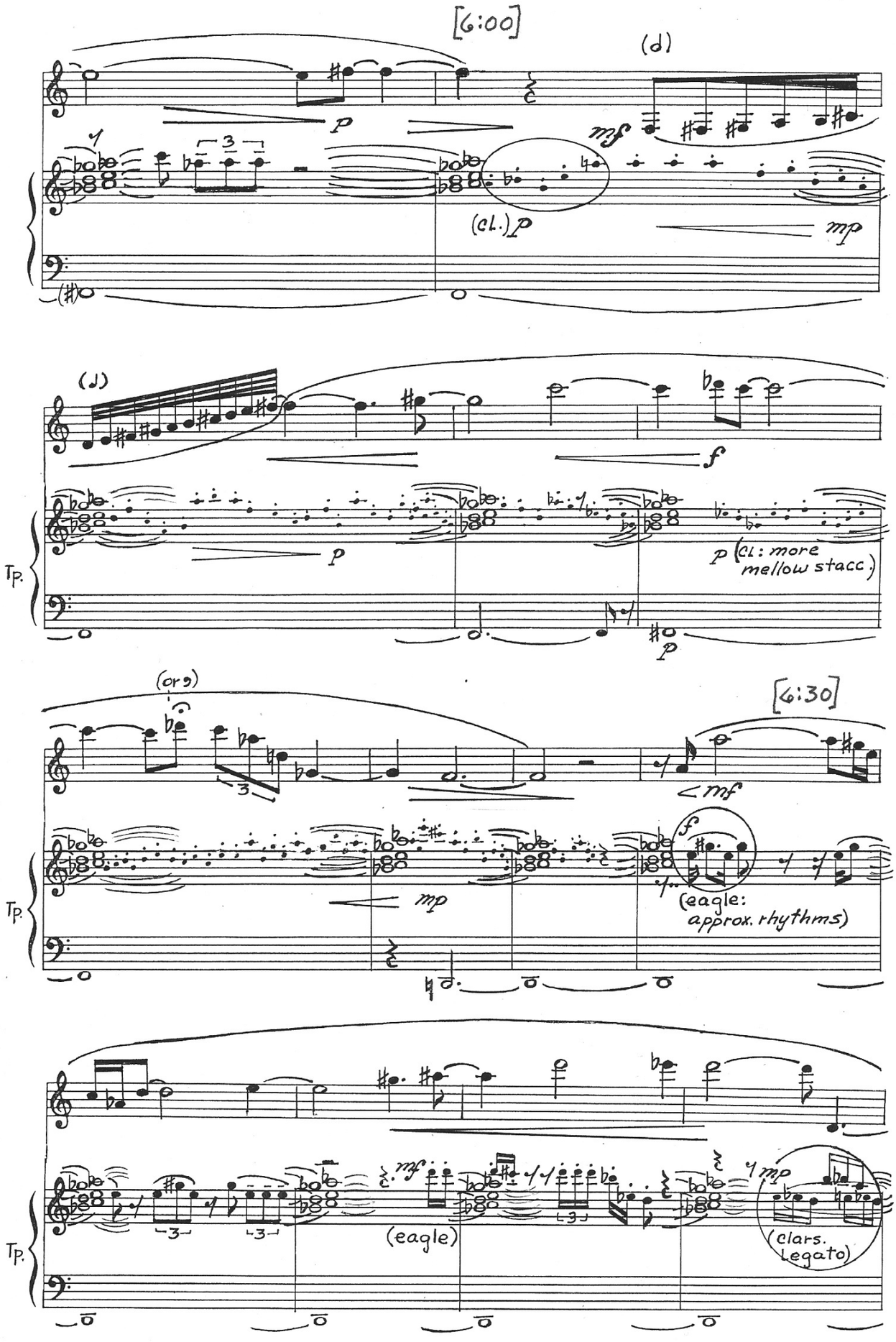
5.


[dip to each note]
(unevenly)
Face back of stage →
B♭ Cl.
gliss.
5
5
f
pp
Tp.: Silent
[3:30]
Face front →
mini-noodle
(d.)
gl.
p
[cover all fingers]
mp
f
Tp.: silent
Face Rear:
(d)
(d)
Face front →
p
f
9
honk
Tp.: silent
(blatty)
10
tr.
tr.
mf
f# multiphonic
(f#)
fff
ff
ff
Tp.
[4:00]
B
tr.
tr.
gliss.
(f#)
(f#)
fff
fff
Owl:
(Clarinets)
p
p

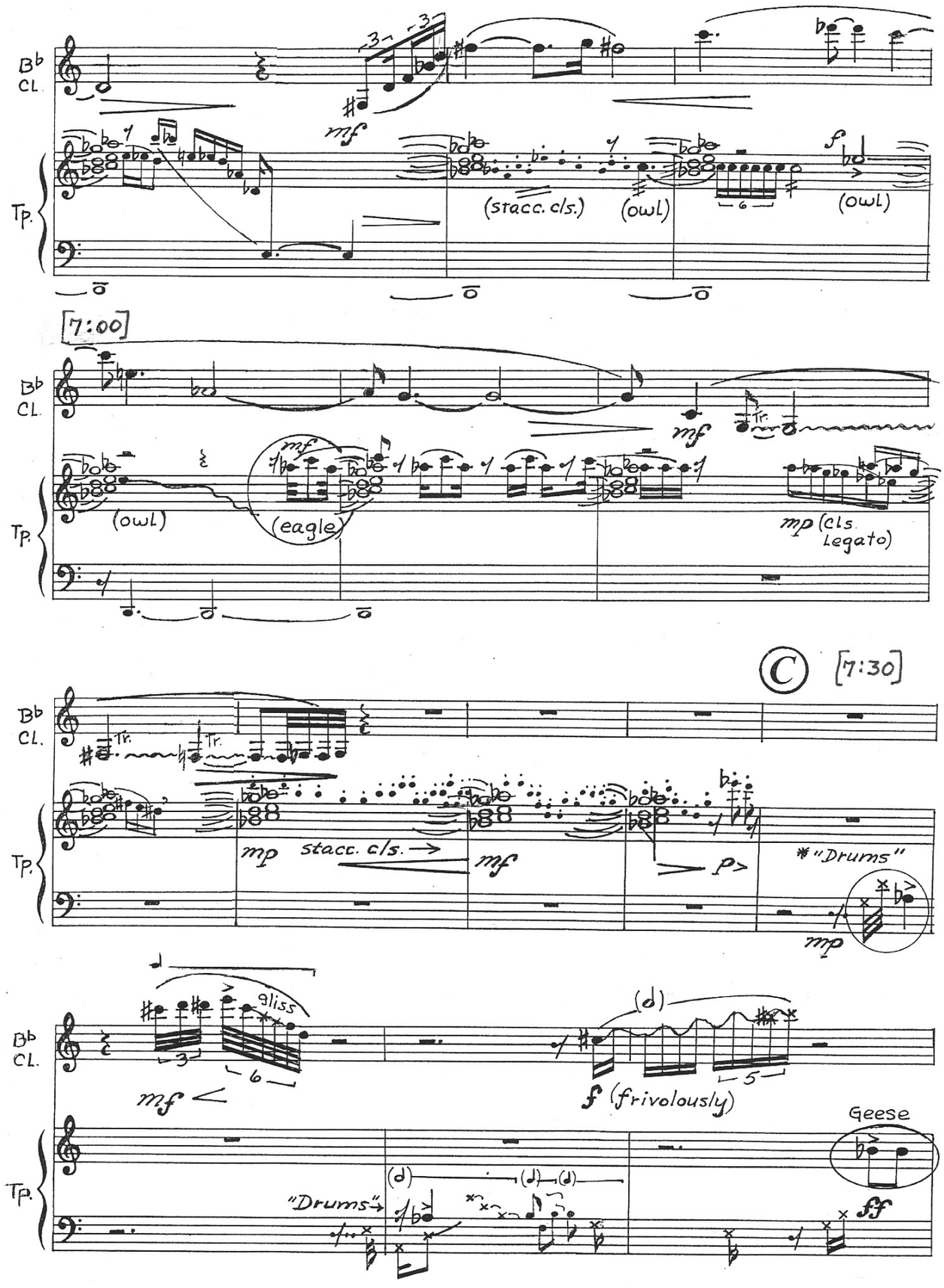

(o)
(mini-noodle)
(d)
(♪.d)
(o)
pp
pp
mp
(owl)
(clars.)
(owls)
[4:30]
(d.)
(d.)
mp
pp
mf
mf
cls.
p
(owl.)
(♩)
ff
mf
mf
mp
cls.:
nasal
cluster
[5:00]
5
(♪.d)
gliss.
(♩)
gliss.
fff
mf
ff
(d)
loon
mp
mellow
cluster
mf
bald
eagle

7.

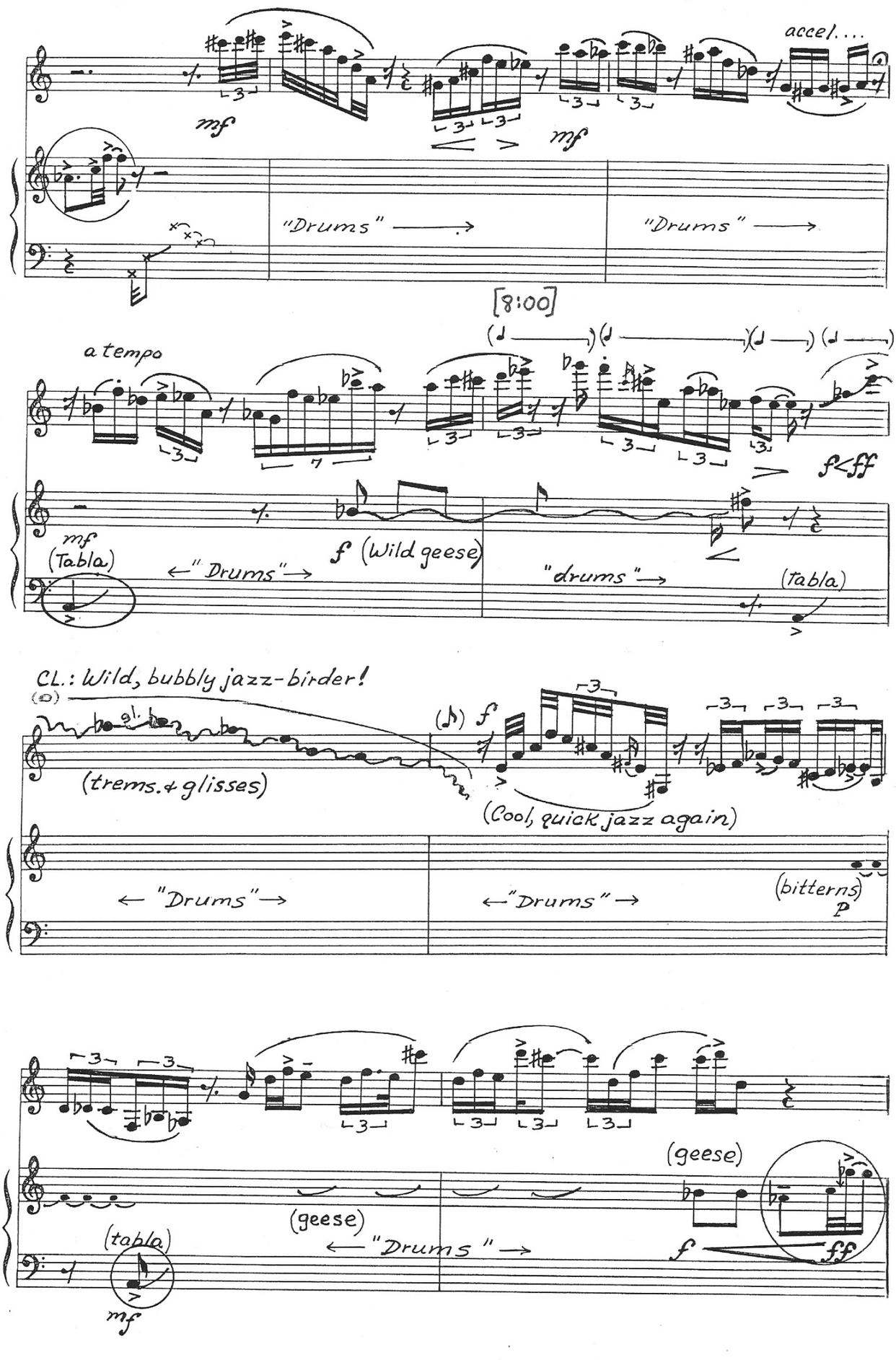

Tr.
mp
(owl)
(eagle pitches sharp)
p
(cl.)
gliss
Tr.
f
(owl) (eagle)
f
[5:30]
(d)
mf
f (eagle)
p
(owl)
(d)
mf
(owl)
Bass Clar.
mp
p (eagles)
f (eagle)
(b)


[6:00]
(d)
p
mf
(cl.) p
mp
(J)
f
Tp.
p
p (cl: more mellow stacc.)
p
(org)
[6:30]
mf
mp
f
(eagle: approx. rhythms)
Tp.
mf
(eagle)
mp
(clars. Legato)
Tp.

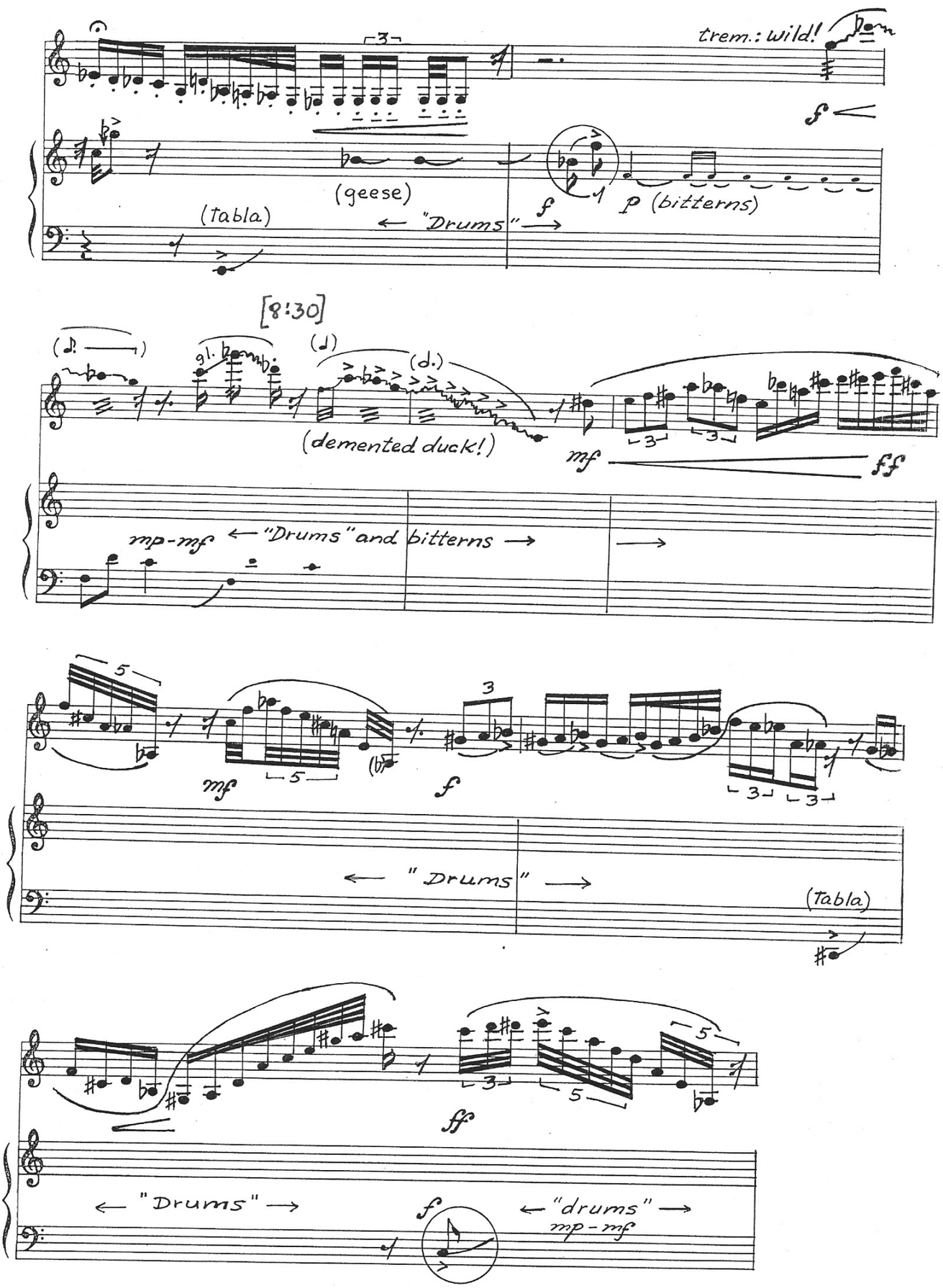
9.

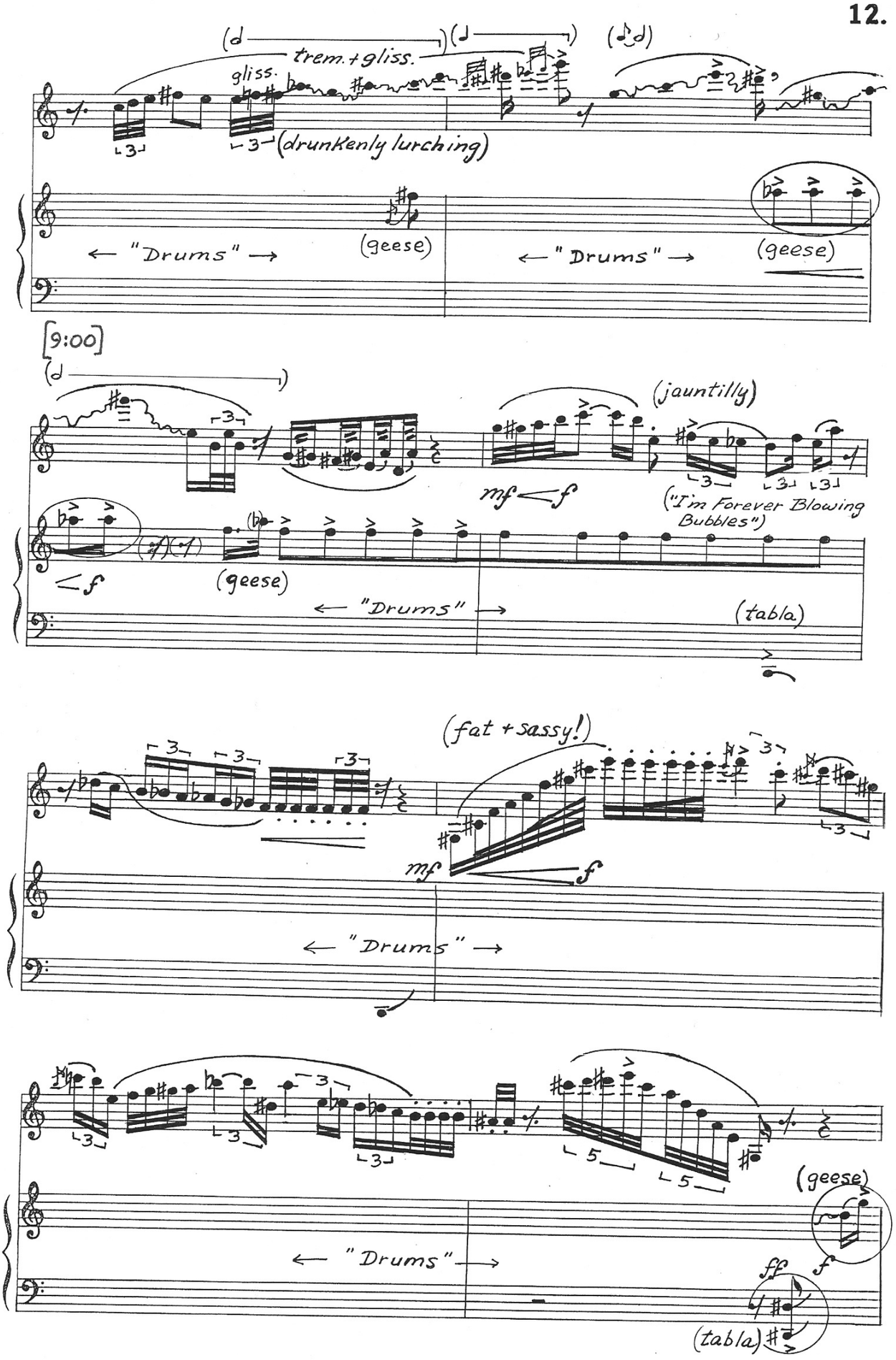


*"Drums" are a combination of Coke bottles and American bittern (birds).

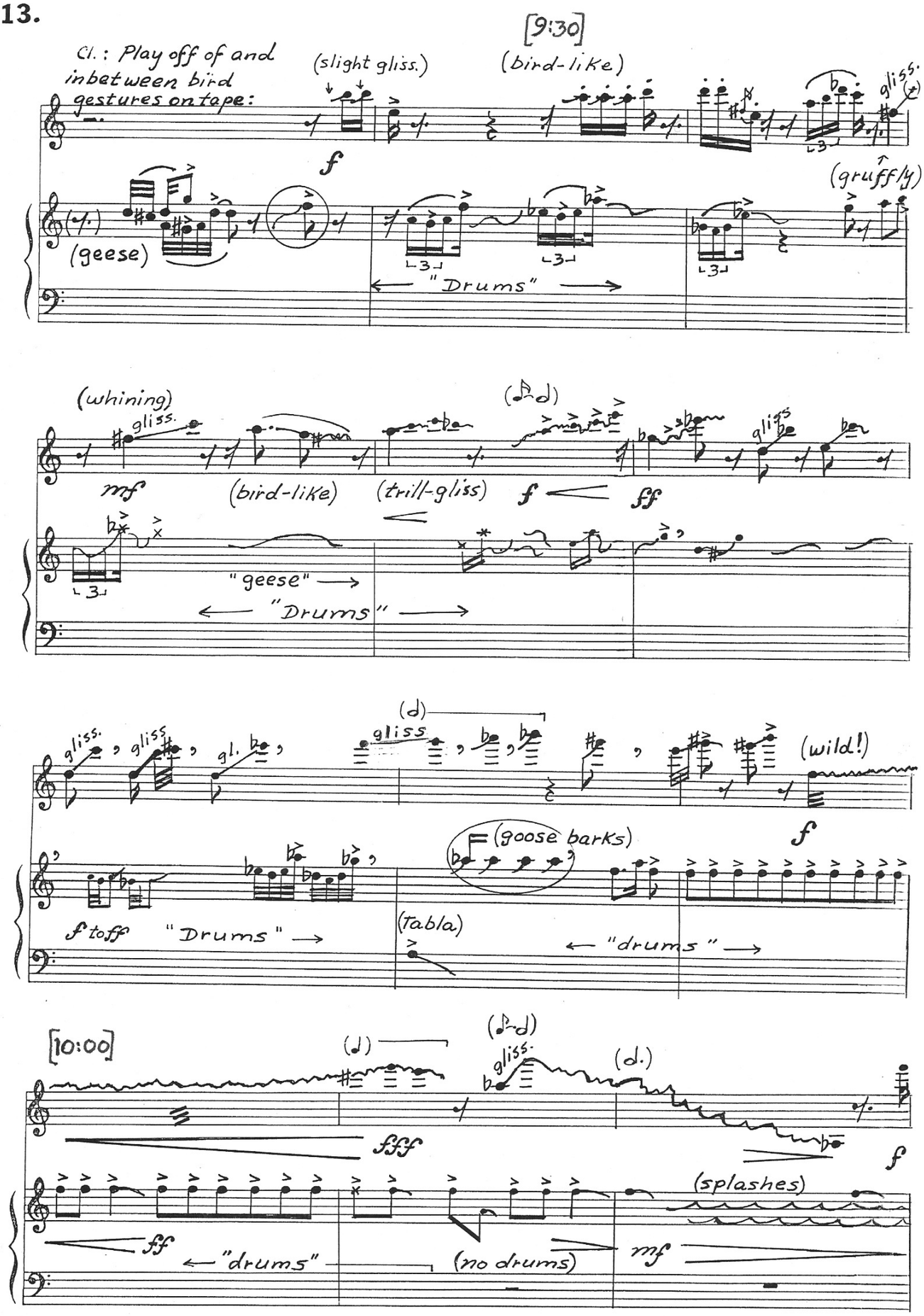

Cl.: Lively, very cool-jazzy
accel....
mf
mf
"Drums" →
"Drums" →
[8:00]
a tempo
f<ff
mf
(Tabla)
f (Wild geese)
← "Drums" →
"drums" →
(Tabla)
Cl.: Wild, bubbly jazz-birder!
(trems. + glisses)
f
(Cool, quick jazz again)
← "Drums" →
← "Drums" →
(bitterns)
p
(geese)
(tabla)
(geese)
← "Drums" →
f
ff
mf

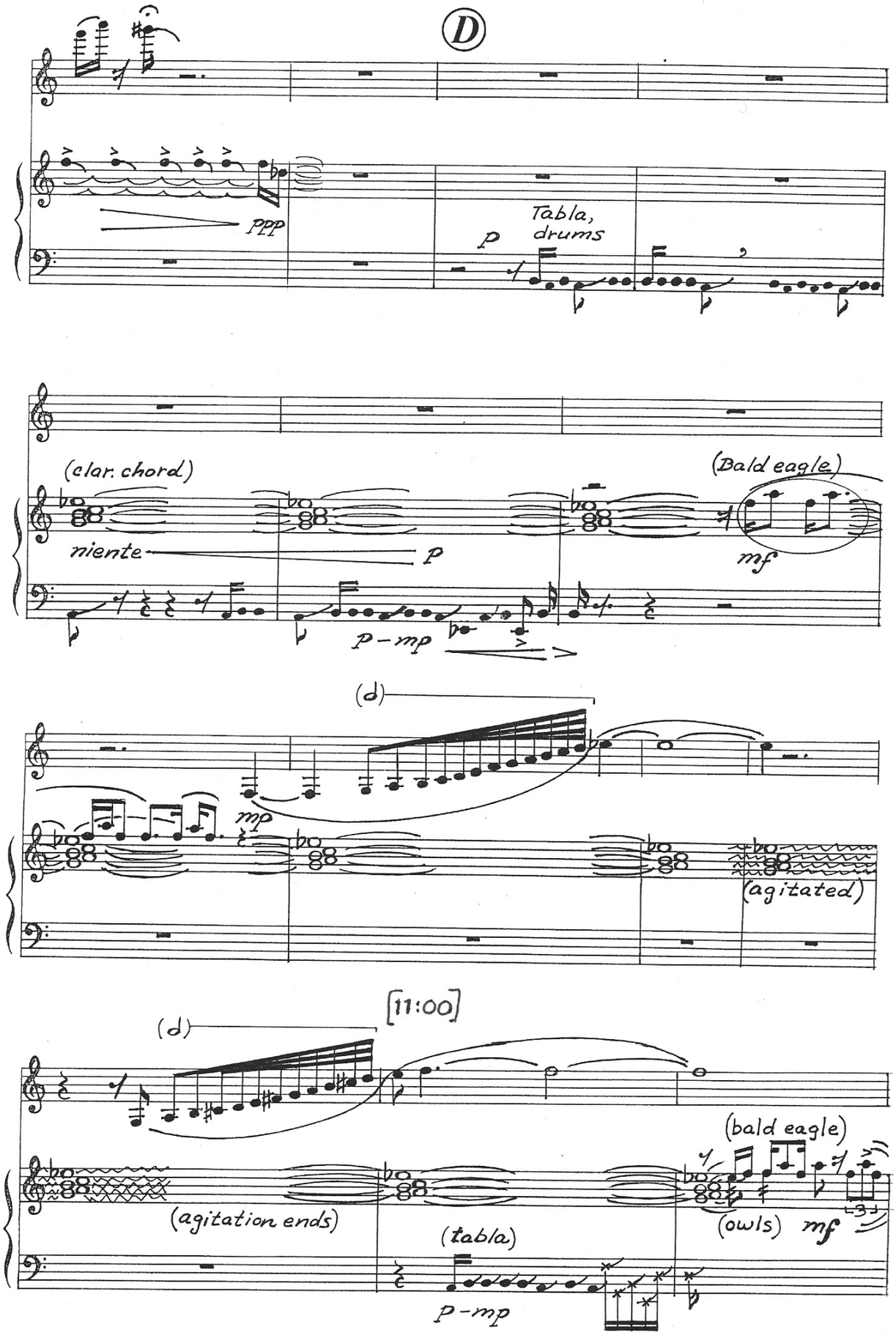
11.


trem.: wild!
(geese)
(tabla)
← "Drums" →
p (bitterns)
[8:30]
(demented duck!)
mp-mf ← "Drums" and bitterns →
← "Drums" →
(Tabla)
← "Drums" →
← "drums" →
mp-mf

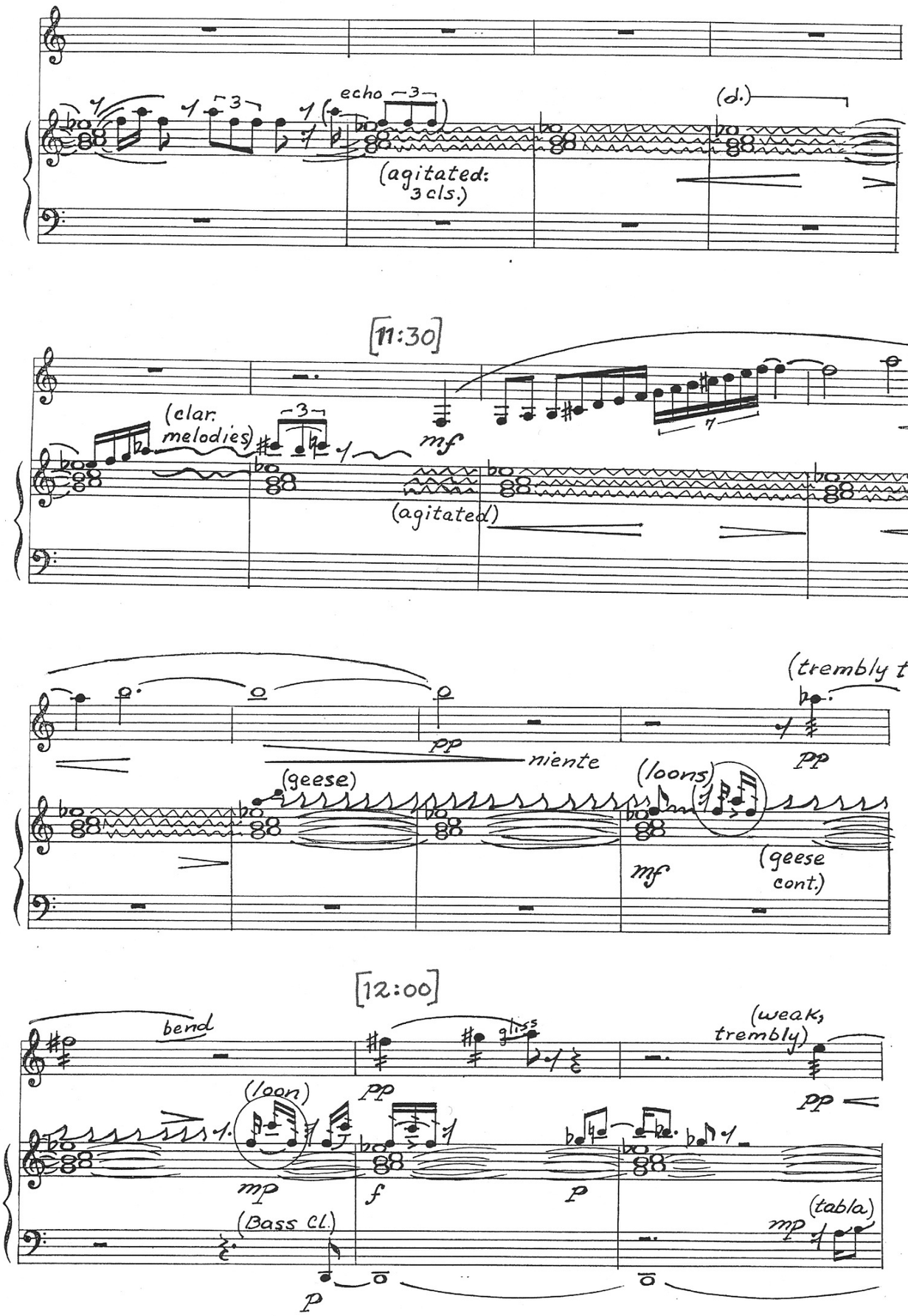

trem. + gliss.
gliss.
(drunkenly lurching)
← "Drums" →
(geese)
← "Drums" →
(geese)
[9:00]
(jauntilly)
mf < f
("I'm Forever Blowing Bubbles")
< f
(geese)
← "Drums" →
(tabla)
(fat + sassy!)
mf
f
← "Drums" →
← "Drums" →
(geese)
ff
f
(tabla)

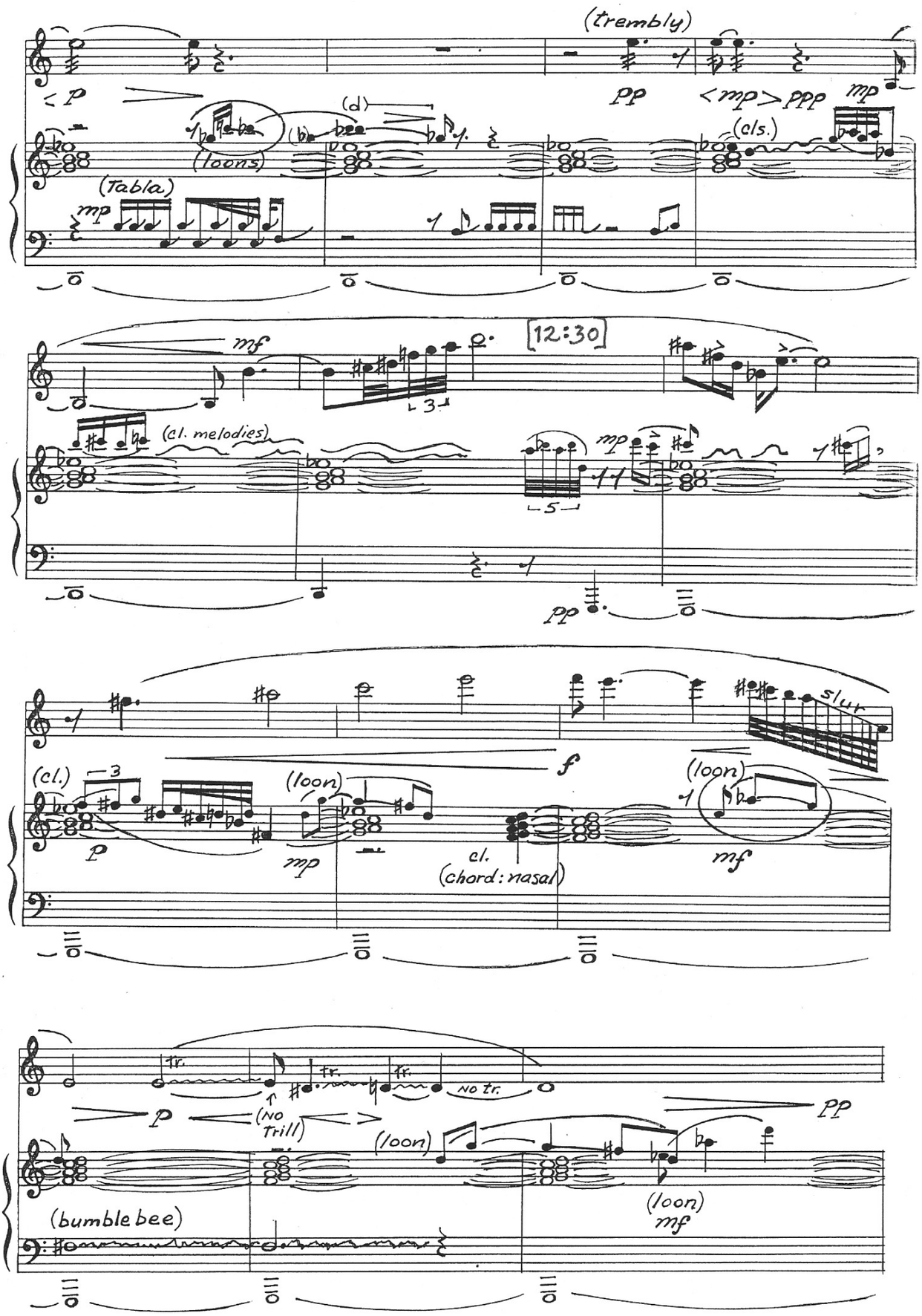
13.


[9:30]
Cl.: Play off of and in between bird gestures on tape:
(slight gliss.)
(bird-like)
gliss.
f
(geese)
(gruff/y)
"Drums"
(whining)
gliss.
mf
(bird-like)
(trill-gliss)
f
ff
"geese"
"Drums"
gliss.
gliss.
gl.
gliss
(wild!)
(goose barks)
f
f toff
"Drums"
(tabla)
"drums"
[10:00]
gliss.
fff
(splashes)
f
ff
"drums"
(no drums)
mf

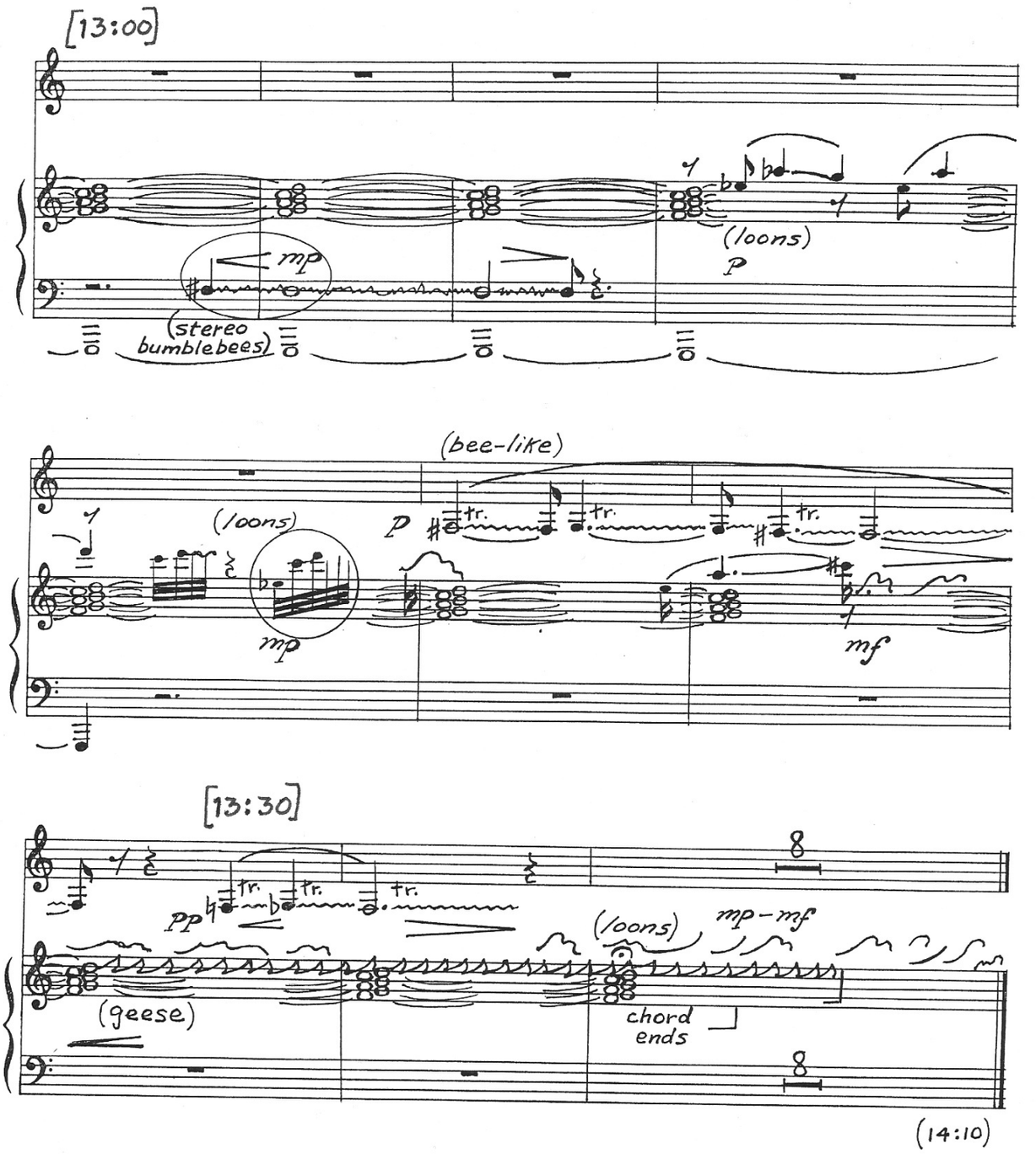

D
ppp
Tabla, drums
p
(clar. chord)
niente
p
p-mp
(Bald eagle)
mf
(d)
mp
(agitated)
[11:00]
(d)
(agitation ends)
(tabla)
p-mp
(bald eagle)
(owls)
mf

15.


echo
(d.)
(agitated: 3 cls.)
[11:30]
(clar. melodies)
mf
(agitated)
(trembly tone)
pp
niente
(geese)
(loons)
mf
(geese cont.)
[12:00]
bend
gliss
(weak, trembly)
(loon)
pp
mp
f
p
(Bass Cl.)
p
(tabla)
mp


(trembly)
p
pp
<mp> ppp
mp
(d)
(loons)
(cls.)
(Tabla)
mp
mf
12:30
(cl. melodies)
mp
pp
slur
f
(cl.)
(loon)
(loon)
p
mp
cl.
(chord: nasal)
mf
tr.
tr.
tr.
no tr.
p
(No Trill)
(loon)
pp
(bumble bee)
(loon)
mf

17.



(1994) Priscilla