

**PRISCILLA McLEAN**



**WILDERNESS**

**a dramatic tone poem on complete text by CARL SANDBURG**

**for soprano voice, tape, and chamber ensemble**

**MLC PUBLICATIONS**

**55 Coon Brook Rd.  
Petersburgh, NY 12138**

## INSTRUMENTATION

Conductor with Stopwatch

Soprano Soloist

CD Player and/or Computer and Sound System

Flutist

Clarinetist

Saxophonists 1 and 2

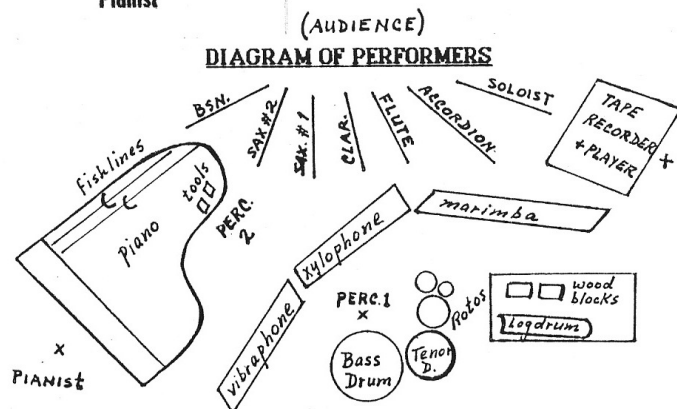
Bassoonist

Accordion\*

\*If not available, a synthetic keyboard instrument with reed accordion-like timbres that can sustain pitches and produce dynamics may be substituted.

Percussionists 1 and 2

Pianist



## PERFORMER'S TOOLS AND PREPARATIONS

**Soloist:** Pitchpipe or Casetone keyboard, for pitch help, if needed.  
 Microphone  
 c.16 oz. empty lidless glass mason bell jar  
 (used in canning)

**Flutist:** Alto flute, soprano flute, piccolo

**Clarinetist:** Bb Clarinet

**1. Saxophonist:** Soprano and alto saxophones

**2. Saxophonist:** Alto, tenor, and baritone saxophones

**Bassoonist:** Bassoon

**Accordionist:** Accordion or Synthesizer (see note under "instrumentation")

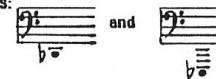
**1. Percussionist:** Bass drum  
 Tenor drum  
 Log drum  
 2 Wood blocks  
 Marimba  
 Vibraphone (share with Perc. 2)  
 3 Roto toms:

w.b.'s  
Log drum  
T.D.  
B.D.

**2. Percussionist:** Vibraphone (share with Perc. 1)  
 Xylophone  
 Flexatone

**Piano Strings Performance Tools:**

a) 2 Nylon fishing lines, #6 or #10 size, 2 feet in length, each heavily rosined (string rosin) and fitted underneath the 2 piano strings:



Ends of lines lay on top of strgs. for easy grasp.

b) 2 Hard rubber mallets  
 c) 1 rough wood piece, about 1/2 inch in diam.

positioned at rear of piano

**Perc. 2: To perform using fish lines:** Grasp line in both hands. Pull up slowly and forcefully against string with right hand, letting line bow the string. At right hand limit, pull with left hand, continuing sound. Then return to right. **ALWAYS** keep line ends easily within reach.  
**To perform using rough wood piece:** Scrape wood piece along string rapidly, creating a squeal, similar to sound in Henry Cowell's **Banshee**. If sound proves elusive, apply rosin lightly to the string, carefully removing later.



PERFORMER'S TOOLS AND PREPARATIONS. CONT.

- Pianist:** 1 Grand piano, lid highly raised or removed  
 1 small table, just to left of pianist, on which are placed:  
 a) 18-inch wooden metal-edged ruler  
 b) small but thick paperback book  
 c) 2 hard rubber mallets  
 d) 2 plastic credit cards  
 e) 1 washcloth  
 Instructions on use of these tools are written in score.

PERFORMANCE INSTRUCTIONS1. Timing System

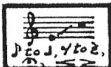
**Timings** are semi-improvisatory, based upon a system of seconds, note values, and coordinating arrows. The soprano soloist has the basic line that the instruments work from: *ALL* performers need a full score.

The **Conductor** signals the performers from stopwatch timings in the score. Other signals come from the written arrows.

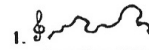


**Arrows:**  = indicates from what instrument or part of vocal line is the cue to begin or end.  
 = indicates whom the cue is signalling.

**Players must silently keep track of the indicated timings by counting seconds, aided by the recorded sounds and each other.**


2. Notations


**Boxes:** Indicate range of notes to be interpolated, and often rhythms, rests, dynamics. EX:  play any order, E to C, using any rhythms from ♩ to ♩, and rests from ♩ to ♩. Also use ∞'s and crescendos.  
 Line extending out= "continue box".

**Semi-Improvisational Gestures Used:**

-  "noodle wildly"
-  noodle, using ♩'s; follow contour given.
-  using ♩'s, follow rough contours. Skips are indicated.

PERFORMANCE INSTRUCTIONS. CONT.

**Pitches:**  close to pitch given, not necessarily exact.

 less specific than x's.

All other instructions are given in score.

HOW TO APPROACH THIS WORK

This piece is a dramatic tone-poem on CARL SANDBURG'S 'WILDERNESS'. The soprano, tape, and ensemble work together as characters in a "play", and several things are of utmost importance for a successful performance: group listening, sensitivity, and interaction, hearing of the animal and bird sounds on tape, and dramatic flair. Parts should be exaggerated. A few runthroughs with the score and tape will make apparent the coordination (and basic simplicity) of this piece, perhaps with a conductor to put the ensemble at ease.

**THE SOPRANO VOICE** is the *MAJOR* instrument of this work, and all her lines *must* be heard. It is important that the soprano be uninhibited in performing this work and be able to *act* as well as *sing*, and to follow the score carefully.

THE RECORDED BIRD AND ANIMAL SOUNDS ARE INTRINSIC TO THE PIECE.

As these illustrate Sandburg's verses, they *MUST* be heard. It is important that stopwatch timings are accurate, that the performers hear the recording, and that **VOLUMES BETWEEN PERFORMERS AND CD ARE EQUAL.**

→ ALTERNATE VERSION FOR SOPRANO SOLOIST and RECORDED SOUNDS

The score is the same. **THE SOLOIST** follows the stopwatch timings with her own stopwatch mounted on her music stand. All the instrumental parts plus animal and bird sounds will be on the CD, except the Flexatone. These "instruments" are more surreal and electronic, but just as interesting. **AN ASSISTANT** to perform the Flexatone (pages 13-14) and play the CD is also required, and will need a score as well. Soloist should dramatise the text as much as is tasteful, to bring the animals and text to life.

TEXT:  
CARL SANDBURG

  
**WILDERNESS**

composer:  
PRISCILLA McLEAN

Recorded Sounds: *Wolf cries (3)* *bees* *[15]* *bees cont.*

Voice: 14 sec. *slowly* *Whisper-speak: There is a Wolf in me...* 4 sec. *fangs pointed for tearing gashes* (5 sec.)

*P* *mf* *(5 sec.)* *(5 sec.)*

*slowly*  
*Whisper-speak:*  
*dramatic,*  
*foreboding*

Tape: *[33]* (Tape: bees)

Voice: 2 sec. *(5 sec.)* 4 sec. *(imprecise rhythm)* 4 sec.

*a red t-t-tongue for raw meat...* *and the hot lapping of blood*

*(more dramatically)*  
*quicker*

Alto Flute: *hairy, bee-like tone* *Trill-like rhythms, very uneven, like bees* *simile* *expand range*

*♩ = 60*

*N* *pp* *p* *pp* *p*

Bb Clarinet: *trill-like rhythms, very uneven, like bees* *simile* *expand range*

*N* *pp* *p* *pp* *p*

Eb Alto Saxophone: *simile* *expand range*

*N* *pp* *p* *pp* *p*

*Trill-like rhythms, very uneven, like bees*

\* B<sup>b</sup> Clar. and E<sup>b</sup> Alto Sax:  
Remove mouthpiece and barrel.  
Buzz lips on upper joint,  
using whatever fingerings to produce  
the pitches given. Hairy, bee-like tone.

2. [ :43 ]

[ 1:00 ]

Rec: (bees)

Voice: speak: I keep this wolf because the wilderness gave it to

Wolf  
3rd haul  
bees cont.

half-whisper: and the wilderness will not  
whisper:

Alto Flute

c. 15 sec.

pp mp

Bb Clar:

c. 15 sec.

p mp

Eb Alto Sax:

pp p

Perc. 1 →

Perc. 1 : Bass Drum, Tenor Drum, Marimba →

Piano →

Piano: Already in place:

Heavy 18" wooden ruler placed under C string diagonally, ruler's end near piano frame.  
8ba---  
2 Hard Rubber mallets: →

Rec: [1:06] *Bees, cont.*

Voice: (intense whisper) let it GO. [1:13] [1:23] 2 sec. →

Alto FL.: *CONT.* *interpolate* *CONT.* 7 sec. 11 sec. 7-2 sec. \* range 1-2 sec. Alternate occasionally with →

B<sup>b</sup> Clar.: *CONT.* *interpolate* *CONT.* 1-2 sec. \* range 1-2 sec. Alternate occasionally with →

E<sup>b</sup> Alto Sax: *CONT.* *interpolate* *CONT.* 1-2 sec. \* range 1-2 sec.

Bassoon.: 7 sec. 1-2 sec. \* Trill-like rhythms, very uneven like Bees. CONT.

Perc. 1: Bass Drum, Tenor Drum [1:07] B.D. T.D. Marimba → 1-2 sec. 1-3 sec. \* Listen + play off others and tape. CONT.

Piano: strike String ff 8ba Ped. (ruler sticks out of str. diagonally) (resultant sound) 11 sec. 2 sec.

\* WOODWINDS: Listen + play off other players. Do not play or cresc. together.

\* Listen + play off others and tape.

4.

[1:30]

[1:43]

Rec:

Voice:

Alto Flute: (CONT.)

B♭ Clar.: (CONT.)

E♭ Alto Sax.: (CONT.)

Bsn.: (CONT.)

Perc. 1 Marimba: (CONT.)

CONT.

Perc. 2. Position: In back of piano, prepared to play w/ hd. rubber mallets on pno. strings →

Piano Ped. ————— until sound dies.

To Marimba →

Rec: growls, bees → Cont.

Voice: (briskly) out of the wind and ai — eheheh — (bounce diaphragm) — eheheh — (wind only) — air — hoo hoo hoo — (a trembling sound) I [2:06]

5. [1:55] 8 sec. 4 sec. 4 sec. (mf)

ALTO FL.: 1-2 sec. pp → mf. ALT. with 1-2" 1-3 sec. Cont. in same style, as before. ↓ to 8 rests (shorter)

B♭ CL.: 1-2 sec. mf. pp → mf. 1-2 sec. 1-3 sec. ALT. with Cont. in same style, as before. ↓ to 8 rests (shorter)

E♭ ALTO SAX.: 1-2 sec. pp → mf. 1-2 sec. p → mf. 1-2" 1-3 sec. ALT. with Cont. in same style, as before. ↓ to 8 rests (shorter)

TENOR SAX.: 1-2 sec. pp → mf. pp to mf. Alternate with 1-2 sec. 1-3 sec. Cont. in same manner. ↓ to 8 rests (shorter)

Bsn.: 1-2 sec. pp → mf. 1-2 sec. pp → mf. ALT. with: or pp - mf 1-3 sec. Cont. in same style, as before. ↓ to 8 rests (shorter)

\* ACCORDION: (or DX-7) 1-2" pp → mf. pp - mf. Alternate with 1-2" 1-3 sec. Cont. in same manner. ↓ to 8 rests (shorter)

Perc. 1. 1-2" (marimba) p. 1-2" 1-2 sec. ALT. with: range short bursts P - mf. Cont. in same style, as before. ↓ to 8 rests (shorter)

Perc. 2 (at piano str.): pp (No Ped.) 1/2 - 2 sec. 1/2 to 2" ALT. with mf - P range. Cont. in same manner. Range changes →

\* A synthesizer (reed timbres) or keyboard that sustains and < > 3 may be substituted (made to sound like an accordion).



6. growls, bees → Cont.

[2:15]

Voice: *(tremolo h's)* nose in the dark night *(very nasal)* heeheehee and take sleepers and eat them *(very nasal)* ee  
*3 sec.* *4 sec.* *normal voice: tremolo h's* *3* *4 sec.*

Alto FL. *pp to mf* *same range* *ALT. ↑* *1-2 sec.* Cont. *New range*  
 B♭ Clar. *pp to mf* *same range* *ALT. ↑* *1-2 sec.* Cont.  
 E♭ ALTO Sax. *pp to mf* *same range* *1-2 sec.* Cont.  
 B♭ Tenor Sax. *pp to mf* *same range* *1-2 sec.* Cont.  
 Bsn. *pp to mf* *same range* *1-2 sec.* Cont.  
 Accord. *pp to mf* *same range* *1-2 sec.* Cont. *New range* Accord.:  
 Perc. 1 (marimba) Cont.  
 Perc. 2 (on piano str.) *New range* *p to mf* Cont.  
 Piano: *cover strings with wash cloth. Place small book on cloth.* *p* *mf* *p* *mf* *p* *mf* *p* *mf*

Rec: Growls, bees → CONT. [2:31] [2:36] [Rec. cont.] → 7.

Voice: *f* 4 sec. 3 sec. *f* 3 sec. 2 sec. (whisper) [half-whisper] [staccato]

eee (nasally) heeheehee t.the (them) mmmmm

and hide, hide in the feathers... I circle and loop and double-cross.

Alto FL.

Bb Clar. Every note: Alternate fingerings mp (nasal sound) *f*

Eb Alto Sax Every note: Alternate fingerings *p* cresc. . . . . *f*

Bb Tenor Sax Every note: Alternate fingerings mp cresc. . . . . *f*

Bsn.

Accord.

Perc. 1 Rests: 1 to 3 sec.

Perc. 2 Rests: 1 to 3 sec.

Pno. *f* mp *f* mf *p* *f*

meander to lowest pitch. *p* *mf* *pp*

AFAP: Remove book, cloth.  
Prepare: R.H. ♯  
L.H. credit card.  
TURN →

8.

Rec: - silent -

Voice: \_\_\_\_\_

[2:53]

Tenor Sax: change to E<sup>b</sup> Alto.

[3:00]

[3:12]

Accordion: Rec: *ppp* 3 sec.

Speak into mayonnaise jar during next verse, make ambience.

There is a fish in me.

I Know

Alto flute: *N mp* Lip slur

B<sup>b</sup> CL.: *N mp* Lip slur

E<sup>b</sup> ALto Sax: *N mp* Lip slur

E<sup>b</sup> Alto Sax: *N mp* Lip slur

Bsn: *N mp* Lip slur

Accordion: *ppp mp pp*

Piano:

R.H.: 1 sec. *ff*

AFAP: (silent) *ff*

R.H.: 6 sec. (hold keys down)

L.H.: strum up str. (bite in)

L.H.: pick up washcloth

L.H.: mule str. washcloth

[remove washcloth]

Ped. *fff (p)*

til faded

Musical notation for Accordion: A single staff with a treble clef. It shows a 3-second phrase starting with *ppp*, moving to *mp*, and ending with *pp* and the instruction "off".

Musical notation for woodwinds: Five staves for Alto flute, B<sup>b</sup> Clarinet, E<sup>b</sup> Alto Sax, E<sup>b</sup> Alto Sax, and Bassoon. Each staff shows a long note with a dynamic of *mp* and a "Lip slur" instruction.

Musical notation for Piano: A grand staff with treble and bass clefs. It includes detailed performance instructions: R.H. 1 sec. *ff*, AFAP (silent) *ff*, R.H. 6 sec. (hold keys down), L.H. strum up str. (bite in), L.H. pick up washcloth, L.H. mule str. washcloth, [remove washcloth], and Ped. *fff (p)* til faded.

10 seconds

4-5 sec.

5 sec.

2 sec.

2 sec.

3 sec.

1 sec. off

REC:

moans:

Voice:

I come from salt-blue watergates . . . rrrrrrrrrrrrrrrrrrr . . . I scurried with shoals of herring . . . rrrrrrrrrrrrrrrrrrr-I blew waterspouts

[roll tongue voicelessly] 2 sec. 4 sec. 1 sec. Speak: low-pitched voice

2 sec. (roll tongue) (pitched)

Alto Flute:

B<sup>b</sup> Clar.:

E<sup>b</sup> Alto Sax.:

E<sup>b</sup> Alto Sax.:

Bassoon:

Piano:

10.

Rec: (moan)

Voice: 4 sec. [ ]

with por-poises

Alto fl: Noodle ad lib. around E + rising

B♭ Cl.: N mf

E♭ Alto Sax: N mf

E♭ ALTO Sax: N mf

Bsn: N mf

[3:44]

Rec: (moan)

Full voice: [without jar] ooo - before Land was

[without jar]

ooo - before Land was

[without jar]

ooo - before Land was

[without jar]

ooo - before Land was

[without jar]

ooo - before Land was

[without jar]

ooo - before Land was

[without jar]

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[without jar]

ooo - before Land was

[without jar]

ooo - before Land was

[without jar]

ooo - before Land was

[without jar]

ooo - before Land was

[without jar]

[4:00]

Rec: (moan)

Voice: 4-5 sec. [ ]

Before the water went down

Alto fl: Noodle ad lib.

B♭ Cl.: N mp

E♭ Alto Sax: N mp

E♭ ALTO Sax: N mp

Bsn: N mp

(these are approximate rhythms)

Accord.: 2 sec [ ]

pp < mf p < mf

\*shake bellows

piano: quickly mute str. (washcloth) [remove cloth]

ff (P)

Ped. until faded

Percussion 2: ready to "bow" piano string (fishline):

(ruler under str.)

piano: set b

Sost.

Ped. + hold down.

Bowing

2: mp

mp

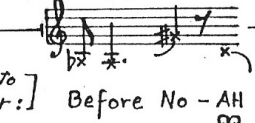
mp

\* violins, cello or bass rosin (\* Rosin #6 or 10 fishline and run under str. Rock slowly back & forth between hands.) Perc.

Rec: [4:08] speak: coyly 

— silent —

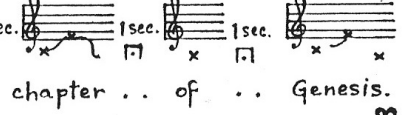
[4:28] 11.

Voice: [Intro Jar:] Before No - AH 

5 sec.

[4:17]

4 sec.

speak into jar: low-pitch, coyly, invitingly:   
Before the first... chapter... of... Genesis.

Alto flute:

1 sec.

(moodle ad lib.)   
N . . . cresc. . . . . mf

Bb Clar.:

1 sec.

N . . . cresc. . . . . mf

Eb Alto Sax:

1 sec.

N . . . cresc. . . . . mf

Eb Alto Sax:

1 sec.

N . . . cresc. . . . . mf

Bsn.:

1 sec.

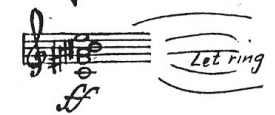
N . . . cresc. . . . . mf

Accord.:

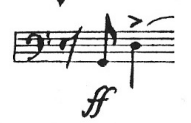
1 sec.

N . . . cresc. . . . . mf  
CONT: d 1-2sec, (shakes) 1 sec.

Vibraphone: (motor off)

  
Let ring

B.D., T.D.:

  
ff

[4:06]

Perc. 1:

Wood Blks. Tenor D. Bass D.   
ff ad lib.

Perc. 2: (bowing)

[Sost. Ped.]

Pianist:

  
ff (cont.) (silently) ff (bowing cont.) f

R.H. hold down L.H. strum slowly

Ped.

Pianist: Keyboard →

12.

Rec:

- silent -

Voice:

[4:38]

Rec: Hyena:

[4:45]

(hyena)

1 sec. Speak (no jar):  
(harsh, boisterous tone)

There is a hog in me. (4)

3 sec.

a snout and a belly

3 sec. [into glass jar] →

ALTO FL.:

B♭ CLAR.

ALTO SAX:

ALTO SAX:

Bsn.

Accord.

Perc. 1

Perc. 2

Piano:

Ped.

Soft Ped.

Flute: Change to soprano →

Alto Sax: Change to soprano →

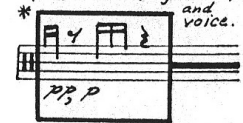
Perc. 1: Log drum, Woodblocks →

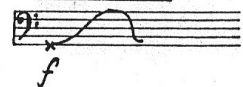
Perc. 2: Rough wood piece: Scrape up + down string indicated quickly to create "howl" sound (ala Cowell's *Banshee*)

Cont.

(p)

\* Play ad lib.: soft little sounds, resting often. Interplay with TP. and voice.

\* 

\* 

2 sec.

1 sec.

1 sec.

3 sec.

1 sec.

3 sec.

3 sec.

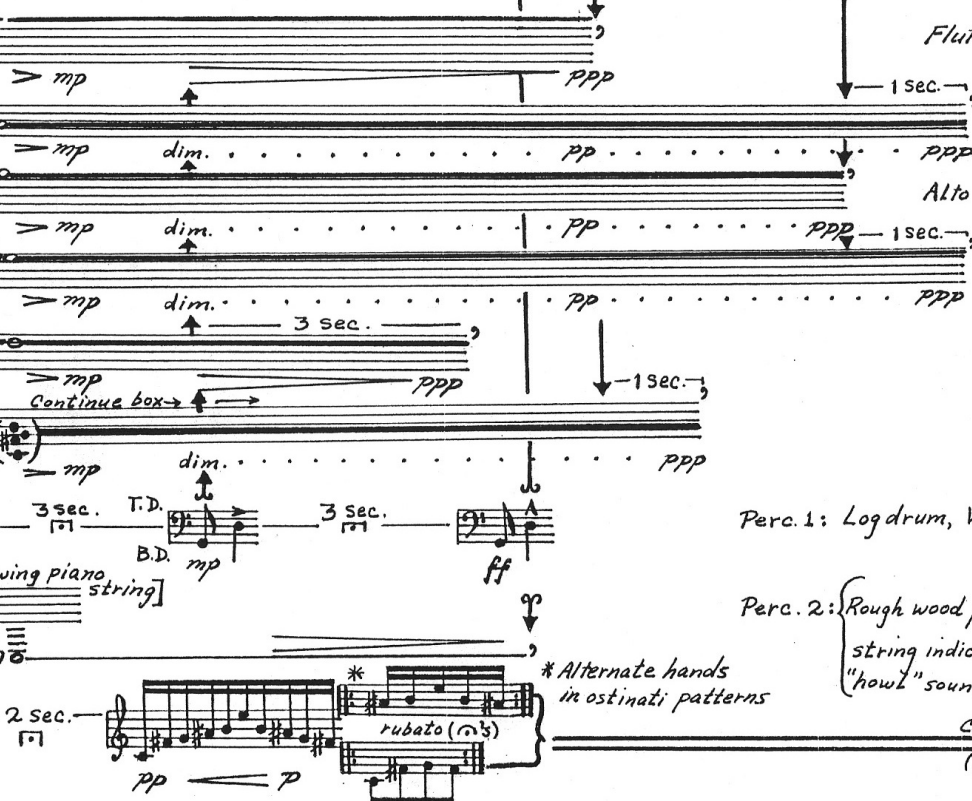
2 sec.

pp

p

\* rubato (r's)

\* Alternate hands in ostinati patterns



**[4:52]** **[5:00]**

**Rec:** *(hyena laughs)*

**Voice:** *into jar:*  
*[growl in under-voice]* *[grunt: inhale] (under-voice growl)* *3 sec.* *sing: full voice: no jar* *3 sec.* *[Put jar away]*

*A machinery for eating and gh-gh-gh-grunting, a machinery... for sleeping satisfied in the Sun -nn*

**Perc. 1:** *Log drum, Wood blocks* *Cont.* *cont.* *(p - pp)*

**Perc. 2:** *flexatone:* *f* *ff*

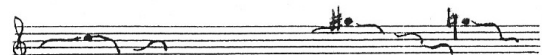
**Pno:** *rubato: r's →* *Cont. (p)*

**Ped.** *(p)*

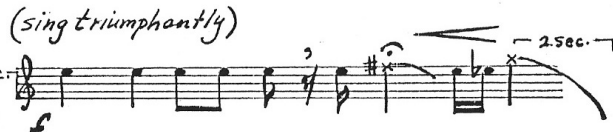
**Soft Ped.**



14. [5:14]


Rec:  [5:26]  
 (hyena)

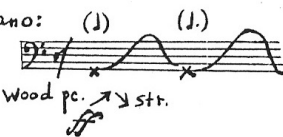
(proudly)  





(sing triumphantly)  


Voice: I got this too from the wil-der-ness

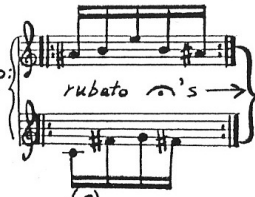
And the wil-der-ness will not let it go!

Perc. 2: 

Piano: (J) (J)  
  
 Wood pc. → str. **ff**

(Sop.) flute:  simile  
 Bb clar.: CL: mouthpiece only: → P  
 5 sec.  
 Bb Soprano Sax: mouthpiece only: →  
 Eb Alto Sax:  simile  
 Bsn.:  simile

flexatone:  **f** **ff**

piano:  rubato *is* →  
 Ped. (P)  
 Soft Ped. \_\_\_\_\_  
 dim. . . . . pp . . . . . ppp