

Solo Flute

HOWL

Solo Flute

2023

Charles D. Norris

charlesnorrismusic.com

Program Notes

This work was inspired by the life of the endangered red wolf. Found exclusively in the wilds of North Carolina, the red wolf is studied by many researchers who find themselves uniquely interested in North American endangered fauna for its beautiful salvation story. The red wolf reminds us that we are not the only species that inhabit the Earth, and we need to take care of all living things.

The techniques used in the work are imitations of howling and chuffing sounds produced by the red wolf.

Below is an article excerpt by Dr. Jessie Williams, an expert in the red wolf sanctuary.

"That one small dot on the horizon made all the difference in the day. In fact, it made all the difference in the world. That dot proved a point. It revealed to us that there was still hope. Defenders of Wildlife's Heather Clarkson and I were traveling along the dusty roads of Alligator River National Wildlife Refuge in North Carolina, the only place in the world where wild red wolves exist. American red wolves are so close to extinction in the wild, we could have counted them all on our fingers. Red wolves are so leery of humans, we knew we would be lucky to count any at all. Heather and I would have been overjoyed just to see a footprint, a pile of scat or to hear a howl.

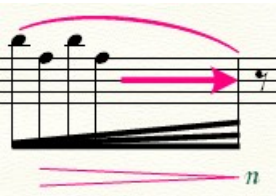
The American red wolf is the most endangered canid in the world, and most endangered mammal in the United States. They are critically endangered. This is especially sad because they are "our wolf." They are uniquely American. Yet we have let them down. Their history mimics that of many of America's carnivores. Back when we had little understanding of the importance of apex carnivores to the health of ecosystems, we exterminated them. Heather and I knew there were only eight wolves roaming the 152,000 square mile refuge, and we dedicated the entire day to finding them.

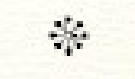
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Wolf 1849F spent the majority of her life as matriarch to her pack. She witnessed a fickle history of American red wolf conservation. At one point, red wolves were declared extinct in the wild. But with application of some very determined and creative conservation methods, the wild red wolf population rebounded to nearly 150 individuals, with a safety net of around 200 in captivity. The red wolf recovery program was considered not only successful, but stood as a model for the rescue of several other endangered species.


In spite of success, sadly, the red wolf recovery project was gradually abandoned. Wolf 1849F watched her species dwindle in the wild to less than ten individuals, teetering on extinction yet again. But Americans would not have it. A public outcry and the work of a few conservation organizations turned the tide. A court mandate ordered the federal government to step in immediately and aggressively. Within a year, the assisted wild population grew to nearly twenty. This story is not over. Americans need to keep their eyes on this. History reveals a clear correlation between public will and red wolf existence."

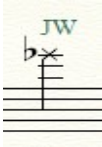
Performance Notes

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These angled beams indicate "feather-beaming." This notation indicated a gradual change in note duration that follows the separation of the beams. As the beams become more spread, the performer should increase the speed of the note durations, and decrease speed as the beams combine into one.
The arrow indicates to continue the marked set of notes until the player has reached their desired speed and volume of the indicated note set.
- Sections with simultaneous singing and playing are marked by "sing + play" indications. The notehead also changes to indicate this technique. The player should play and sing in unison to create "howling" effect.
- 

This symbol, typically used to indicate a pedal lift on a keyboard instrument, is used to signal the end of an extended technique. Once the symbol is noted then the technique is to end until otherwise marked to begin again.
- 

This wedge symbol is to indicate the shape of the sound created by the "sh-ah" syllable. Each wedge shows the amplitude and duration of each occurrence of the technique.
- The "sh-ah," "t," and "ts" articulations should be produced without using direct air into the instrument. The tongue should be placed on the ridge behind the top front teeth for the best results.
- 

The rooftop-accents are indications of percussive tonguing. Each occurrence of the marking should be a sharp articulation with higher harmonics present in the sound. The effect is best produced using aggressive air and french style tonguing.*
- 

This notation indicated a jet whistle. The performer should use the fingering of the desired note given, fully cover the lip plate with your mouth and violently force air through the instrument. The effect should be sharp, loud, jet-like sound that is produced by the air stream.

*Placing the tongue between the lips to create a plug with pressure behind it.

*Commissioned by
Samantha Leverault*

Commissioned by Samantha Leverault

Score

HOWL

for Solo Flute

Charles D. Norris

Flute

Freely, but not fast

p *f sub.* *n*

leggiero tranquillo

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mp *mf marcato* *n*

fp *f* *n*

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10

sing + play

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sfz p *mp*

mf *f* *n*

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16

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p *ff* *n*

p *n*

residual tones

Steady, ♩ = ca. 120

23 Sh - ah t t t t t t t t t t sh - ah t t t t t sh - ah t t sh - ah t sh - ah t
fp *fp* *fp* *fp* *fp*

26 sh - ah t t sh - ah t. sha - ah t t t t t t t t sh - ah t t t t t t t t
fp *f* *fp* *fp*

30 ts t t t t t t ts t t t t ts sh - ah t t t t t t t t ts
cresc. *mf*

33 sh - ah t ts sh - ah t ts sh - ah t ts sh - ah t ts sh - ah
f *fp*

36 *pp* *cresc.*

37

38 JW sh - ah t t sh - ah t t t t t ts
ff

40 sh - ah t t sh - ah t sh - ah t sh - ah t t t sh - ah t
fp *f*

43 *pp*

Musical notation for measures 43-45. Measure 43 is in 8/16 time, 44 in 13/16, and 45 in 10/16. Dynamics include *pp* and accents.

46 *p*

Musical notation for measures 46-49. Measure 46 is in 6/16, 47 in 8/16, 48 in 16/16, and 49 in 6/16. Dynamics include *p* and accents.

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50 *mf*

Musical notation for measures 50-54. Measure 50 is in 6/16, 51 in 7/16, 52 in 8/16, 53 in 5/16, and 54 in 8/16. Dynamics include *mf* and accents.

55 *f*

Musical notation for measures 55-57. Measure 55 is in 8/16, 56 in 11/16, and 57 in 10/16. Dynamics include *f* and accents.

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58 *mp* *f*

Musical notation for measures 58-61. Measure 58 is in 8/16, 59 in 10/16, 60 in 7/16, and 61 in 6/16. Dynamics include *mp* and *f*.

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62 *very slow, nearly no motion* *stringendo* *sffz* *pp* *p sub.*

Musical notation for measures 62-63. Measure 62 is in 8/16 and 63 in 8/16. Dynamics include *sffz*, *pp*, and *p sub.*

64 *accel. poco-a-poco* *cresc. poco-a-poco*

Musical notation for measures 64-65. Measure 64 is in 8/16 and 65 in 8/16. Dynamics include *accel. poco-a-poco* and *cresc. poco-a-poco*.

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66 *keep pushing*

Musical notation for measures 66-69. Measure 66 is in 8/16, 67 in 8/16, 68 in 8/16, and 69 in 8/16. Dynamics include *keep pushing*.

70 *keep pushing*

Musical notation for measures 70-72. Measure 70 is in 8/16, 71 in 8/16, and 72 in 8/16. Dynamics include *keep pushing*.

73 *cresc.*

Musical notation for measures 73-75. Measure 73 is in 8/16, 74 in 8/16, and 75 in 8/16. Dynamics include *cresc.*

76 *almost there!*

79 *much faster!* ♩ = ca. 186

f

82

85

fp *f* *fp* *f*

88

mf

91

fp *f* sing + play, low grumble

93

cresc. *ff* *