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# Canis Lupus: Nocturne

for string quartet and digital acoustics

(2020)

(Premiere Proof 2.0)

TheComposerStudio.Com, LLC

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## Dedicated to the Artaria String Quartet

Program Notes: The series of compositions, *Canis Lupus* is the manifestation of sonic composition and concerts developed through my exploration of the sounds of wolves that advances my interest in the reintroduction of wolves in the wild. *Canis Lupus: Nocturne* positions the wolves in an altogether unexpected environment: one where the wolves are perhaps as passionately expressive as the music that I have composed for the quartet. The digital acoustic of wolf sounds evokes the nocturnal forest on one level and performs as a second set of voices in orchestration of my composition on a pure musical level.

Digital Acoustic: The digital acoustic audio file (.wav) comprised of processed recorded wolf howls, cries, yelps, growls, and choruses, begins simultaneously with the downbeat for the string quartet. The audio file can be launched in a media player program such as Windows Media, QuickTime, or Apple Music on a computer interfaced to a stereo playback system. Ideally, the speakers should be placed the the right and left, behind the ensemble. The audio file runs independently of the performance of the music. There are only two cues, at measure 86 (Cue 1), and measure 112 (Cue 2), where the quartet will pause until the digital acoustic sounds before continuing in tempo.

Duration: 07:40

# Canis Lupus: Nocturne

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**Lento Misterioso**

*espress.*

William Neil

♩=60

Violin I *pp* *ppp* *p*

Violin II *pp*

Viola *pp*

Violoncello *pp*

8<sup>va</sup>

Detailed description: This system contains the first eight measures of the score. It features four staves: Violin I, Violin II, Viola, and Violoncello. The Violin I part begins with a *pp* dynamic and includes a *ppp* section followed by a *p* section, with an *espress.* marking above. A *8<sup>va</sup>* marking is present above the Violin I staff. The other instruments play in a consistent *pp* dynamic.

Vln. I *ppp* *ff* *pp* *ff* *pp* *espress. 8<sup>va</sup>*

Vln. II *ff* *pp* *ff* *pp*

Vla. *ff* *pp* *ff* *pp*

Vc. *ff* *pp* *ff* *pp*

*marcato* *lontano* *marcato*

6 6 6 6

Detailed description: This system covers measures 9 through 14. It features four staves: Vln. I, Vln. II, Vla., and Vc. The Vln. I part starts with *ppp*, then *ff marcato*, *pp lontano*, *ff marcato*, and ends with *espress. 8<sup>va</sup>*. The Vln. II part has *ff marcato*, *pp lontano*, *ff marcato*, and *pp*. The Vla. part has *ff marcato*, *pp lontano*, *ff marcato*, and *pp*. The Vc. part has *ff marcato*, *pp lontano*, *ff marcato*, and *pp*. *marcato* and *lontano* markings are placed above the staves. Sixteenth-note groupings are marked with a '6'.

Vln. I *espress.* *p*

Vln. II *pp* *sul tasto* *p*

Vla. *p* *sul tasto*

Vc. *p* *sul tasto* *espress.* *p*

15

8

Detailed description: This system covers measures 15 through 18. It features four staves: Vln. I, Vln. II, Vla., and Vc. The Vln. I part has *espress.* and *p*. The Vln. II part has *pp*, *sul tasto*, and *p*. The Vla. part has *p* and *sul tasto*. The Vc. part has *p*, *sul tasto*, *espress.*, and *p*. A measure rest of 8 measures is indicated above the Vln. II staff. The number '15' is at the start of the Vln. I staff.

3

24

Vln. I

Vln. II

Vla.

Vc.

*ord. marcato* *lontano* *marcato* *sul tasto*

*ff* *pp* *ff* *pp* *mp*

29

Vln. I

Vln. II

Vla.

Vc.

**A** *ord. marcato* *lontano* *marcato* *sul tasto*

*ff* *pp* *ff* *mp*

*ord. marcato* *lontano* *marcato* *sul tasto*

*ff* *pp* *ff* *mp*

*ord. marcato* *lontano* *marcato* *sul tasto* *espress.* *ord.*

*ff* *pp* *ff* *mp* *mf*

*ord. marcato* *lontano* *marcato* *sul tasto*

*ff* *pp* *ff* *mp*

35

Vln. I

Vln. II

Vla.

Vc.

*ord.* *ff*

*ord.* *ff*

*f* *ff* *ord.*

*f* *ff* *ord.*

*f* *ff* *ord.*

*f* *ff* *ord.*

39 *espress.*

Vln. I *mf* *ff* *ff*

Vln. II *espress.* *mf* *ff*

Vla. *espress.* *mf* *ff*

Vc. *espress.* *mf* *ff*

44

Vln. I

Vln. II

Vla.

Vc.

**B**

49

Vln. I *arco* *mp* *ppp* *p* *8va*

Vln. II *mp* *ppp* *p*

Vla. *arco* *mp* *ppp* *p*

Vc. *arco* *mp* *ppp* *p*

56 (8) *molto lontano* **C**

Vln. I *ppp* *pp* *ff* *pp*

Vln. II *ppp* *pp* *ff* *pp*

Vla. *ppp* *pp* *ff*

Vc. *ppp* *pp* *ff* *pp*

65

Vln. I *p* *sfz* *f* *p* *f* *pp* *f*

Vln. II *p* *f* *pp* *p* *f* *ff* *f*

Vla. *p* *f* *ff* *p* *fp* *f*

Vc. *p* *f* *p* *f* *pp* *f*

*pizz.* *pizz.* *pizz.* *pizz.*

68

Vln. I *arco* *sfz* *f* *ff* *pp* *f* *p*

Vln. II *arco* *pp* *f* *pizz.* *arco* *f* *mf* *p*

Vla. *pp* *f* *pizz.* *arco* *ff* *pp* *f* *p*

Vc. *arco* *pp* *f* *pizz.* *arco* *f* *p*

72

Vln. I  
*p*  $\curvearrowright$  *ff* *ppp*  $\curvearrowright$  *ff*

Vln. II  
*p*  $\curvearrowright$  *ff* *ppp*  $\curvearrowright$  *ff*

Vla.  
*ff* *pp*  $\curvearrowright$  *ff*

Vc.  
*ff* *pp*  $\curvearrowright$  *ff*

Measures 72-74: Violin I and II parts feature dynamic markings *p*, *ff*, *ppp*, and *ff*. Viola and Violoncello parts feature *ff* and *pp*. Fingerings 3, 5, and 6 are indicated.

75

Vln. I  
*ff* *pp*  $\curvearrowright$  *ff* *ff* *pp*

Vln. II  
*pp*  $\curvearrowright$  *ff* *p*  $\curvearrowright$  *f* *ff* *pp*  $\curvearrowright$  *ff*

Vla.  
*pp*  $\curvearrowright$  *ff* *p*  $\curvearrowright$  *f* *ff*  $\curvearrowright$  *ff*

Vc.  
*pp*  $\curvearrowright$  *ff* *p*  $\curvearrowright$  *f* *ff* *pp*

Measures 75-78: Violin I and II parts feature dynamic markings *ff*, *pp*, *p*, *f*, and *ff*. Viola and Violoncello parts feature *pp*, *ff*, *p*, and *f*. Fingerings 3, 5, and 6 are indicated.

79

Vln. I  
*ff*  $\curvearrowright$  *ff* *pp*  $\curvearrowright$  *ff* *ff* *pp*  $\curvearrowright$  *ff*

Vln. II  
*ff* *pp*  $\curvearrowright$  *ff* *ff* *pp*

Vla.  
*ff* *pp*  $\curvearrowright$  *ff* *ff* *pp*

Vc.  
*ff*  $\curvearrowright$  *ff* *pp*  $\curvearrowright$  *ff* *ff* *pp*  $\curvearrowright$  *ff*

Measures 79-82: Violin I and II parts feature dynamic markings *ff* and *pp*. Viola and Violoncello parts feature *ff* and *pp*. Fingerings 3 and 5 are indicated.

81

Vln. I

Vln. II

Vla.

Vc.

*f*

*ff*

*pp*

83

Vln. I

Vln. II

Vla.

Vc.

*ff*

*pp*

*ff*

*pp*

*ff*

*pp*

*ff*

*pp*

DA Cue 1

86

Vln. I

Vln. II

Vla.

Vc.

*p*

*fff*

*p*

*fff*



(dynamic climax) **E** *gliss.* *molto espress.*

Musical score for measures 94-98, featuring Vln. I, Vln. II, Vla., and Vc. The score includes dynamic markings such as *p*, *ffff*, *pp*, *ff*, and *f*, along with performance instructions like *molto espress.* and *gliss.*. A box labeled 'E' is present above the first violin staff.

Musical score for measures 99-105, featuring Vln. I, Vln. II, Vla., and Vc. The score includes dynamic markings such as *ff*, *mf*, *pp*, and *f*, along with performance instructions like *pizz.* and *arco*.

(emotional climax) *8va*

Musical score for measures 106-110, featuring Vln. I, Vln. II, Vla., and Vc. The score includes dynamic markings such as *ff* and performance instructions like *8va*. The section is marked as an emotional climax.

**F**

111

Vln. I *p* *mp*

Vln. II *p* *mp*

Vla. *p*

Vc. *p* *mp*

115

Vln. I *ppp*

Vln. II *ppp*

Vla. *mp* *ppp*

Vc. *ppp*

*pp* *n*

*pp* *n*

*pp* *n*

*pp* *n*