

Takaya's Epic Journey

Chamber Orchestra and Narrator

Playing Time: about 20 minutes

Instrumentation

Flute

Oboe

Clarinet in Bb

Bassoon

Horn in F

Trumpet in C

Trombone

Tuba

Timpani

Percussion (Snare Drum, Bass Drum, Suspended Cymbal, Glockenspiel)

Harp

Violin I

Violin II

Viola

Violoncello

Contrabass

Pages

Score: 42 pages (A4 size)

Parts: 75 pages (Letter size)

About the Piece

Takaya's Epic Journey was inspired by the CBC documentary *Takaya: Lone Wolf*, which tells the story of a wolf that managed to survive and thrive for seven years living on Discovery and Chatham Islands, just a few kilometres from Victoria, BC Canada (a major urban centre). It imagines what his journey to the islands may have been like – including iconic Vancouver Island wildlife he may have met on the way – and depicts his relocation to Port Renfrew and subsequent death at the hands of a hunter. *Takaya's Epic Journey* is intended to be performed on “kid's concerts,” and could be paired with other pieces such as *Peter and the Wolf*.

Takaya was named by wildlife photographer Cheryl Alexander, who formed a close bond with the wolf, and is featured in the above documentary.

The following resources might be provided to students before the concert, if interested in learning more about Takaya:

CBC documentary *Takaya: Lone Wolf*

(on *The Nature of Things*)

<https://www.cbc.ca/natureofthings/episodes/takaya-lone-wolf>

Takaya Lone Wolf - The Wolf of Discovery Island

(Cheryl Alexander's Website)

<https://takayalonewolf.com/>

VI Wilds

(For information about Vancouver Island wildlife)

<http://www.geog.uvic.ca/viwilds/index.html>

Performance Notes

No. 1 of the narration could be spoken by the conductor, who might also introduce the narrator.

Regarding the trombone solo in Measure 308: this can be played as written, which is quite beautiful and sounds like the name “Takaya,” or the trombonist could use glissandi to imitate a wolf howling. I have no preference.

Brad Howland

Narrator

In general, you speak during the fermatas and the conductor should cue you. There is music between each number in the narration. However, a few important points in the music are noted in ***bold/italic***.

(No. 1 may be spoken by the conductor, who introduces the narrator)

1. Takaya. A solo howl that fills our souls with shivers. A tale of a lone wolf that captivates our hearts as we attempt to unravel the mystery of his solitary existence.

His name means “wolf” in the language of the Coast Salish First Nation. His life is lovingly documented by conservation photographer Cheryl Alexander, who fell under his spell after being held in his gaze.

This is a musical tribute to his epic journey and solitary existence, enlivening his experiences and encounters along the way.

(Wait for cello, bass entry)

2. The air is still as day gathers just beneath the horizon; a pack of wolves shares warmth curled together, asleep in the pre-dawn chill. Golden rays peek over the horizon and begin to gradually warm the day.
3. Takaya awakens, filled with boundless energy and enthusiasm. The other wolves are not so keen to leave the pack, and caution him to go back to sleep. He becomes increasingly restless, and bounds about trying to awaken the pack. They respond with growls and snarls, making their opinions known.
4. Takaya decides to set off on his own and begins his journey south.

Takaya's Epic Journey

Words by Michelle Cox • Music by Brad Howland (SOCAN)

...encounters
along the way.

...gradually
warm the day.

Andantino ♩ = 90

Musical score for Takaya's Epic Journey, featuring a full orchestra and strings. The score is in 4/4 time, key of B-flat major, and tempo of Andantino (♩ = 90). The instruments listed are Flute, Oboe, Clarinet in Bb, Bassoon, Horn in F, Trumpet in C, Trombone, Tuba, Timpani (F, G, C), Percussion, Harp, Violin I, Violin II, Viola, Cello, and Contrabass. The score includes dynamic markings such as *mp*, *pp*, and *p*. The Bassoon part features a melodic line starting in the final measure with a *mp* dynamic. The strings (Violin II, Viola, Cello, and Contrabass) have melodic lines with dynamics ranging from *pp* to *p*. The woodwinds (Flute, Oboe, Clarinet in Bb, Horn in F, Trumpet in C, Trombone, Tuba) and Harp parts are mostly rests with some initial notes in the first two measures.

11

Musical score for measures 11-20. The score includes parts for Flute (Fl.), Bb Clarinet (Bb Cl.), Bassoon (Bsn.), Harp (Hp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature is three flats (B-flat major or D-flat minor). The score features dynamic markings such as *mf*, *mp*, *f*, and *mp* with hairpins indicating volume changes. The Flute and Violin I parts have a melodic line starting in measure 11. The Bassoon and Violoncello parts have a rhythmic accompaniment. The Harp part has a complex texture starting in measure 19. The Violin II part has a sustained note in measure 11 and a melodic line starting in measure 19. The Viola part has a sustained note in measure 11 and a melodic line starting in measure 19. The Contrabass part has a sustained note in measure 11 and a melodic line starting in measure 19.

21

Musical score for measures 21-24. The score includes parts for Oboe (Ob.), Horn (Hn.), and Harp (Hp.). The key signature is three flats (B-flat major or D-flat minor). The Oboe part has a melodic line starting in measure 21. The Horn part has a sustained note in measure 21 and a melodic line starting in measure 24. The Harp part has a complex texture starting in measure 21. The score features dynamic markings such as *mf*, *f*, and *mp* with hairpins indicating volume changes. The Oboe part has a melodic line starting in measure 21. The Horn part has a sustained note in measure 21 and a melodic line starting in measure 24. The Harp part has a complex texture starting in measure 21.

...making their
opinions known.

Allegro ♩ = 148

Fl. *mp* *f*

Ob. *mp* *f*

Bb Cl. *mp* *f*

Bsn. *mp* *f*

Hn. *f* (hold as long as possible) *mp* *f*

C Tpt.

Tbn.

Tuba

Timp. *f* *mf* *f*

Perc. *mf* *f* *mp*

Hp. *f* *f*

Vln. I *f* pizz.

Vln. II *f* pizz.

Vla.

Vc. *f* pizz.

Cb. *f* pizz.

35

This page of the musical score, numbered 35, features a variety of instruments. The Flute (Fl.) and Oboe (Ob.) parts are in the upper register, with the Flute playing a melodic line and the Oboe providing harmonic support. The Bass Clarinet (Bb Cl.) and Bassoon (Bsn.) parts are in the lower register, with the Bass Clarinet playing a complex, rhythmic pattern marked *f* and the Bassoon playing a steady, rhythmic accompaniment. The Horn (Hn.), Trumpet (C Tpt.), Trombone (Tbn.), and Tuba parts are currently silent. The Timpani (Timp.) part is also silent. The Percussion (Perc.) part features a complex, rhythmic pattern marked *f*, with a *mp* section in the middle. The Harp (Hp.) part is silent. The Violin I (Vln. I) and Violin II (Vln. II) parts are in the upper register, with the Violin I playing a melodic line and the Violin II providing harmonic support. The Viola (Via.) part is in the lower register, playing a complex, rhythmic pattern marked *f*. The Violoncello (Vc.) and Contrabass (Cb.) parts are in the lower register, playing a steady, rhythmic accompaniment.

This page of the musical score, page 41, is for a Moderato tempo with a metronome marking of 108 beats per minute. The score is arranged in a standard orchestral format with the following instruments and parts:

- Flute (Fl.):** Rests for the first four measures, then enters in the fifth measure with a *ff* dynamic.
- Oboe (Ob.):** Rests for the first four measures, then enters in the fifth measure with a *ff* dynamic.
- Bass Clarinet (Bb Cl.):** Plays a melodic line in the first four measures, then rests in the fifth measure.
- Bassoon (Bsn.):** Rests for the first four measures, then enters in the fifth measure with a *ff* dynamic.
- Horn (Hn.):** Rests for the first four measures, then enters in the fifth measure with a *ff* dynamic.
- Trumpet (C Tpt.):** Rests for the first four measures, then enters in the fifth measure with a *ff* dynamic.
- Trombone (Tbn.):** Rests for the first four measures, then enters in the fifth measure with a *ff* dynamic.
- Tuba:** Rests for the first four measures, then enters in the fifth measure with a *ff* dynamic.
- Timpani (Timp.):** Rests for the first four measures, then enters in the fifth measure with a *f* dynamic, playing a triplet pattern.
- Percussion (Perc.):** Plays a rhythmic pattern in the first four measures, then rests in the fifth measure.
- Harp (Hp.):** Rests for all five measures.
- Violin I (Vln. I):** Rests for the first four measures, then enters in the fifth measure with a *mf* dynamic.
- Violin II (Vln. II):** Rests for the first four measures, then enters in the fifth measure with a *mf* dynamic.
- Viola (Via.):** Plays a melodic line in the first four measures, then rests in the fifth measure.
- Violoncello (Vc.):** Rests for the first four measures, then enters in the fifth measure with a *mf* dynamic.
- Double Bass (Cb.):** Rests for the first four measures, then enters in the fifth measure with a *mf* dynamic.

48

Takaya decides to set off on his own and begins his journey south.

Musical score for measures 48-56. The score includes parts for Flute (Fl.), Oboe (Ob.), Bass Clarinet (Bb Cl.), Bassoon (Bsn.), Horn (Hn.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature is one flat (Bb). The Flute, Oboe, Bass Clarinet, and Bassoon parts feature triplet eighth notes starting in measure 50, marked *mp*. The Horn part has a *solo* section starting in measure 50, marked *mf+*. The Violin I, Violin II, Viola, Violoncello, and Contrabass parts are marked *mp* and include *pizz.* (pizzicato) markings. The score concludes with a *mp* dynamic marking at the end of measure 56.

57

Musical score for measures 57-65. The score includes parts for Bassoon (Bsn.), Horn (Hn.), Trombone (Tbn.), Tuba, Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature is one flat (Bb). The Bassoon, Horn, Trombone, and Tuba parts are marked *mf*. The Horn part features a triplet eighth note figure starting in measure 59. The Violin I, Violin II, Viola, Violoncello, and Contrabass parts continue with their *mp* dynamics. The score concludes with a *mf* dynamic marking at the end of measure 65.

Horn in F

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...encounters along the way. ...gradually warm the day. **Andantino** ♩ = 90

25

f 3 3 3

30

(hold as long as possible) **Allegro** ♩ = 148

9

f 3 3 3 3 *ff*

...making their opinions known.

45

Moderato ♩ = 108

2 2 solo

mf+

...begins his journey south.

54

60

65

Ducks in a Pond ♩ = 138

17

f mute

...many others of its kind.

The flock flies off as one into the sky.

88

Majestic Elk ♩ = 76

2 4

mf open

...antlers towering into the sky.

...before he makes up his mind. **Wily Marmot** ♩ = 138

99

fp

(raise instrument as if to play, but don't play - lower instrument in an amusing fashion.)

Cougar in a Tree ♩ = 80

Berry Eating Bear ♩ = 68

112

mp

...Takaya gives it a wide berth. ...to allow the bear to pass.

128

Vivace ♩ = 162

Allegro ♩ = 148

134

He breaks into an uneasy lope. ...until he reaches a shoreline

171

f

...orcas swimming dangerously close in the water.

181

f

On the Island ♩ = 88

202

Eventually he is victorious and emerges at the far shore. *f+*

...after such an arduous journey.

230

ff

Island Fugue ♩ = 88

236 **17**

mp *mf* *tr*

257 **4** **8**

mp *f*

272 **5**

mp *f* *mp*

281

mf *fmp*

286 **16**

molto rit. ♩ = 88

f

307 **7** **17** **7** **16**

Vivace ♩ = 162 **The Hunter** ♩ = 120

...solitary existence. ...he begins his journey back down the island. ...it barks out a sharp report.

p *f*

342 **4**

♩ = 94

p *f* *p*

353 **5** **2** **(Empty)** ♩ = 94 **3** **18** **Apotheosis** ♩ = 60

...as his next journey begins.

pp