80x35x20

Cello Performance Notes

1. Creating whale noises on a single string: Whenever there is an artificial harmonic with an X notehead and line, play the said harmonic (starting either high or low) and slide freely up and down the string. This is essentially a slow "seagull" effect. The resulting technique should create a sound similar to whale calls.

1.a. This technique is bowed sul pont.

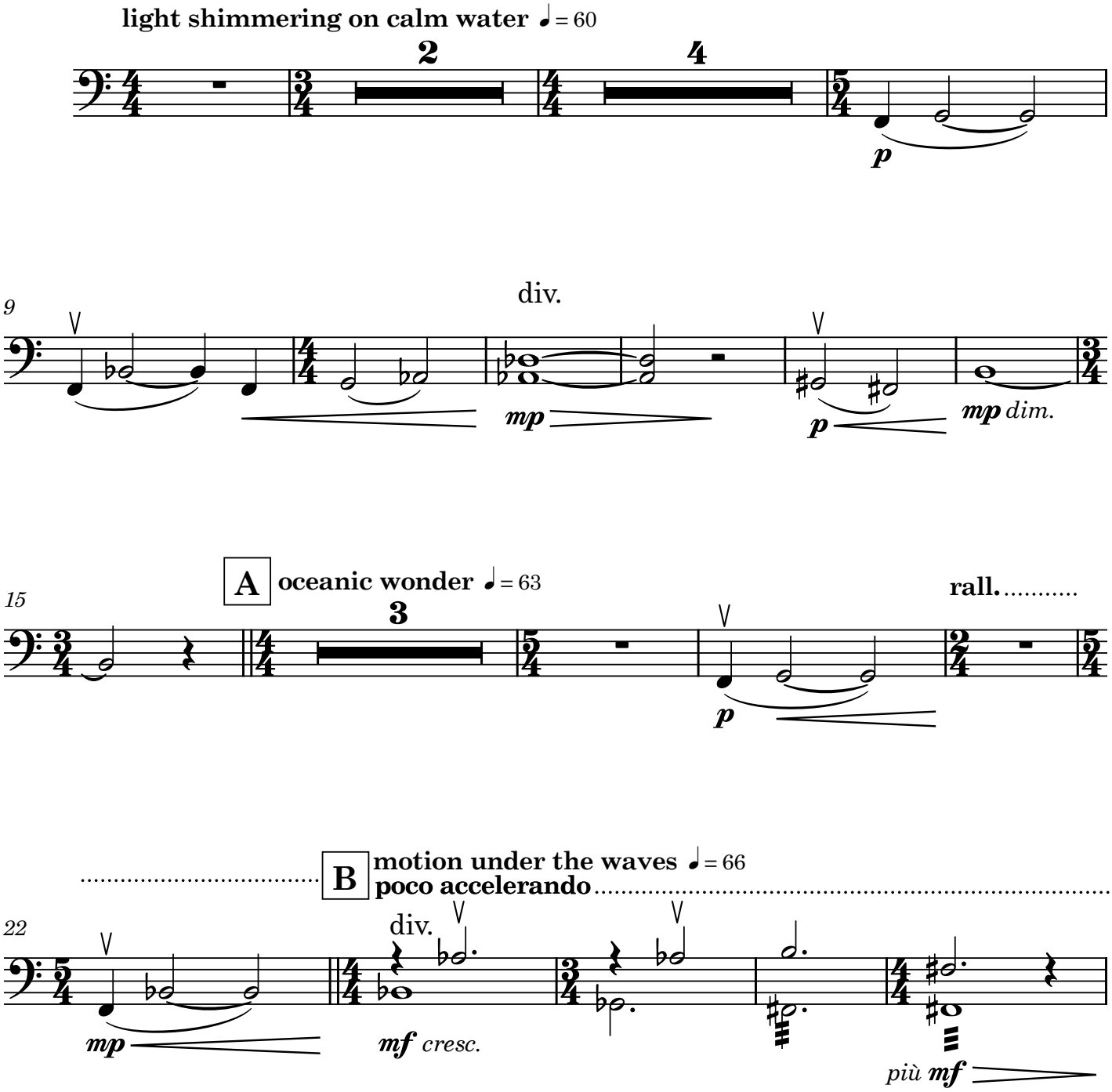
1.b. The written harmonic represents the starting point for each slide. After starting, players are encouraged to make the noises at random for the duration of the written note, not matching the people next to them.

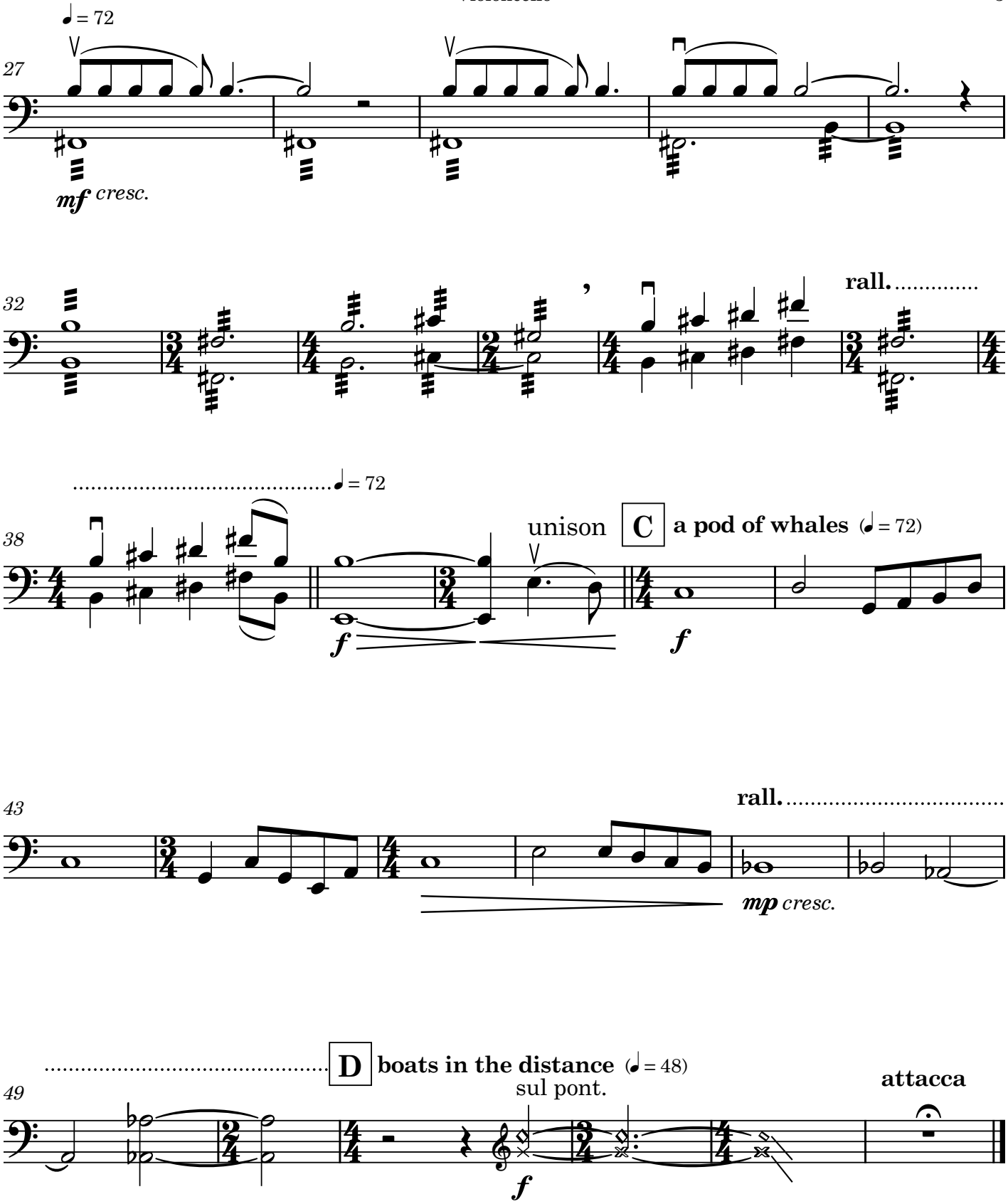
Violoncello

80x35x20

Nicholas Sasse

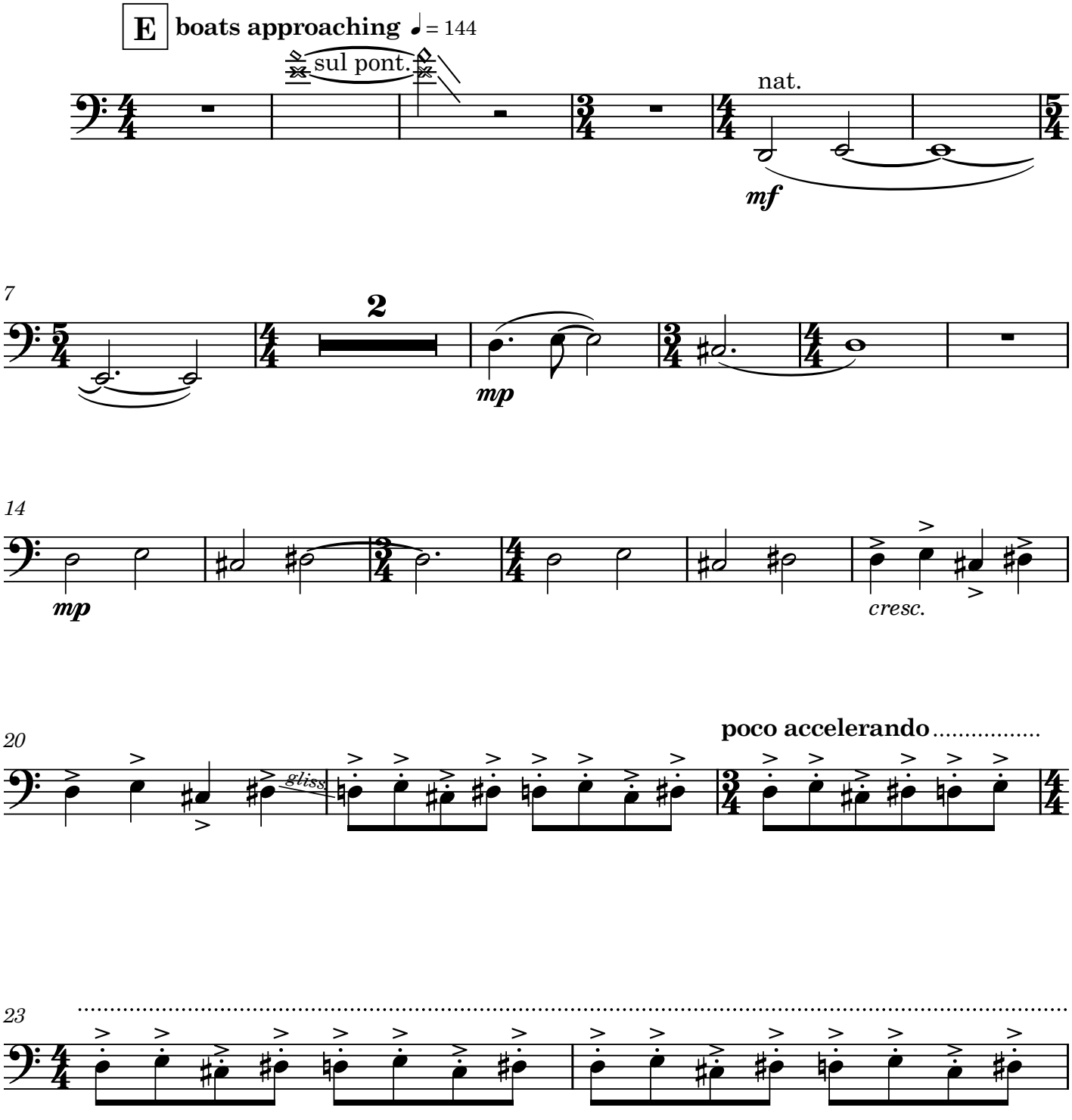
1. Free Tokitae



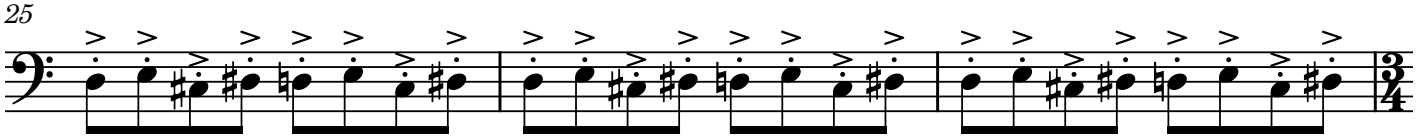

27
♩ = 72
mf cresc.
32
rall.
38
♩ = 72
unison
C
a pod of whales (♩ = 72)
f
f
43
rall.
mp cresc.
49
D
boats in the distance (♩ = 48)
sul pont.
attacca
f

Violoncello

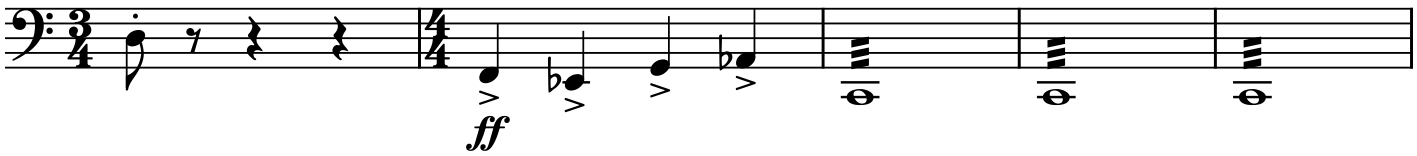
2. Taken



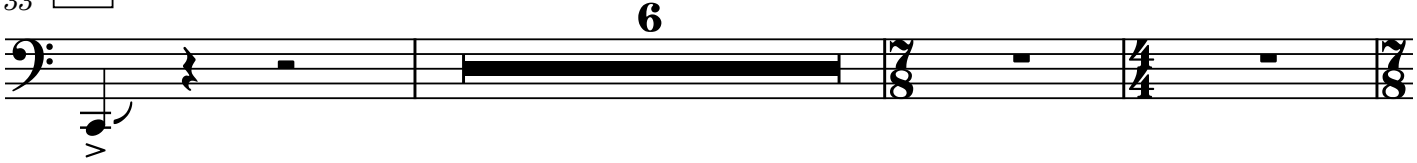
25



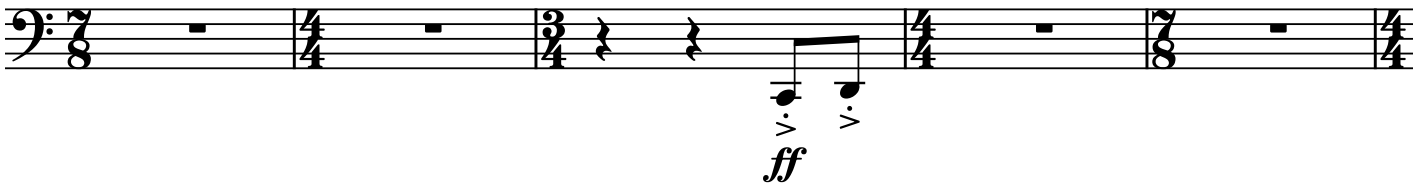
28 ♩ = 152

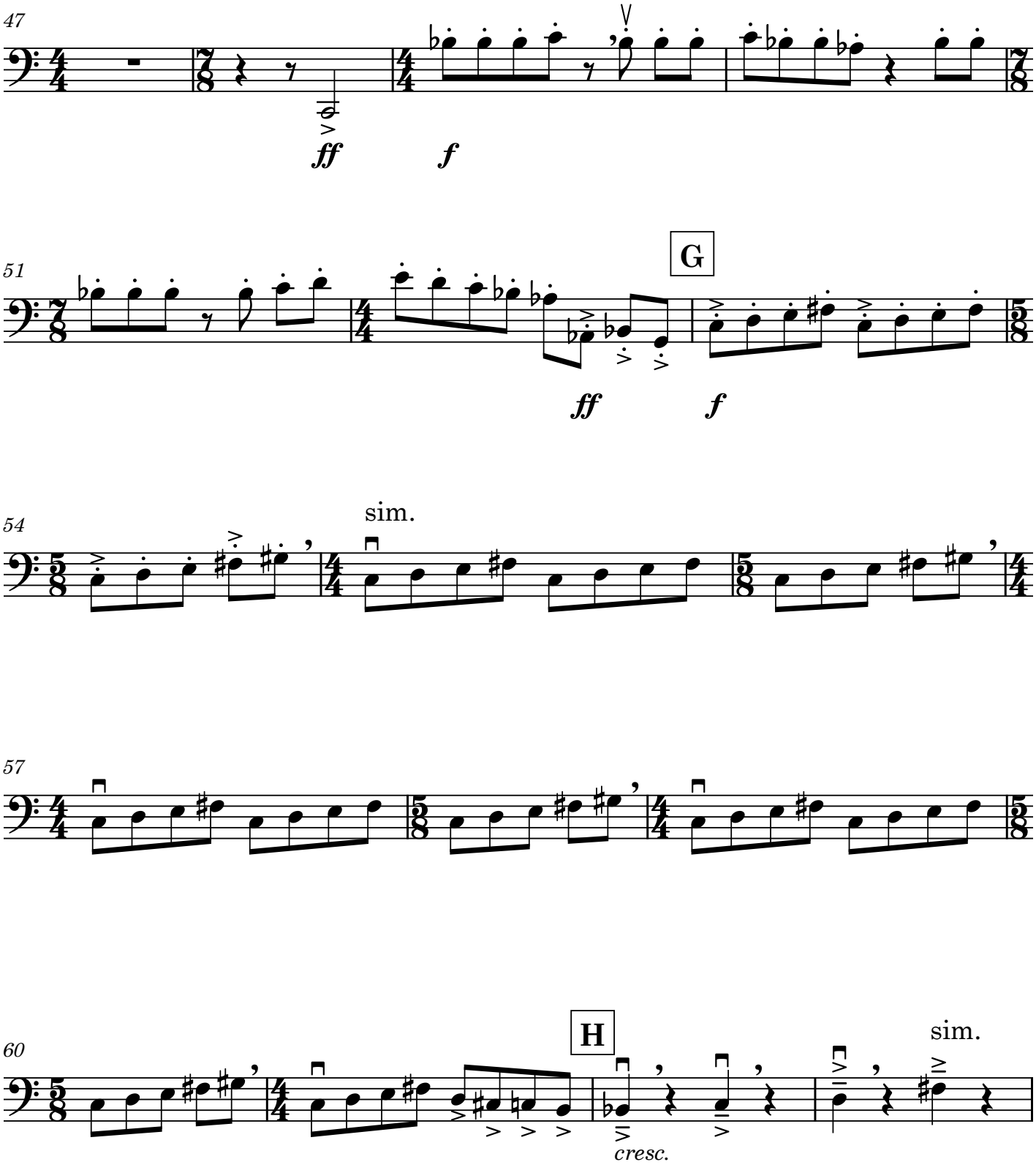


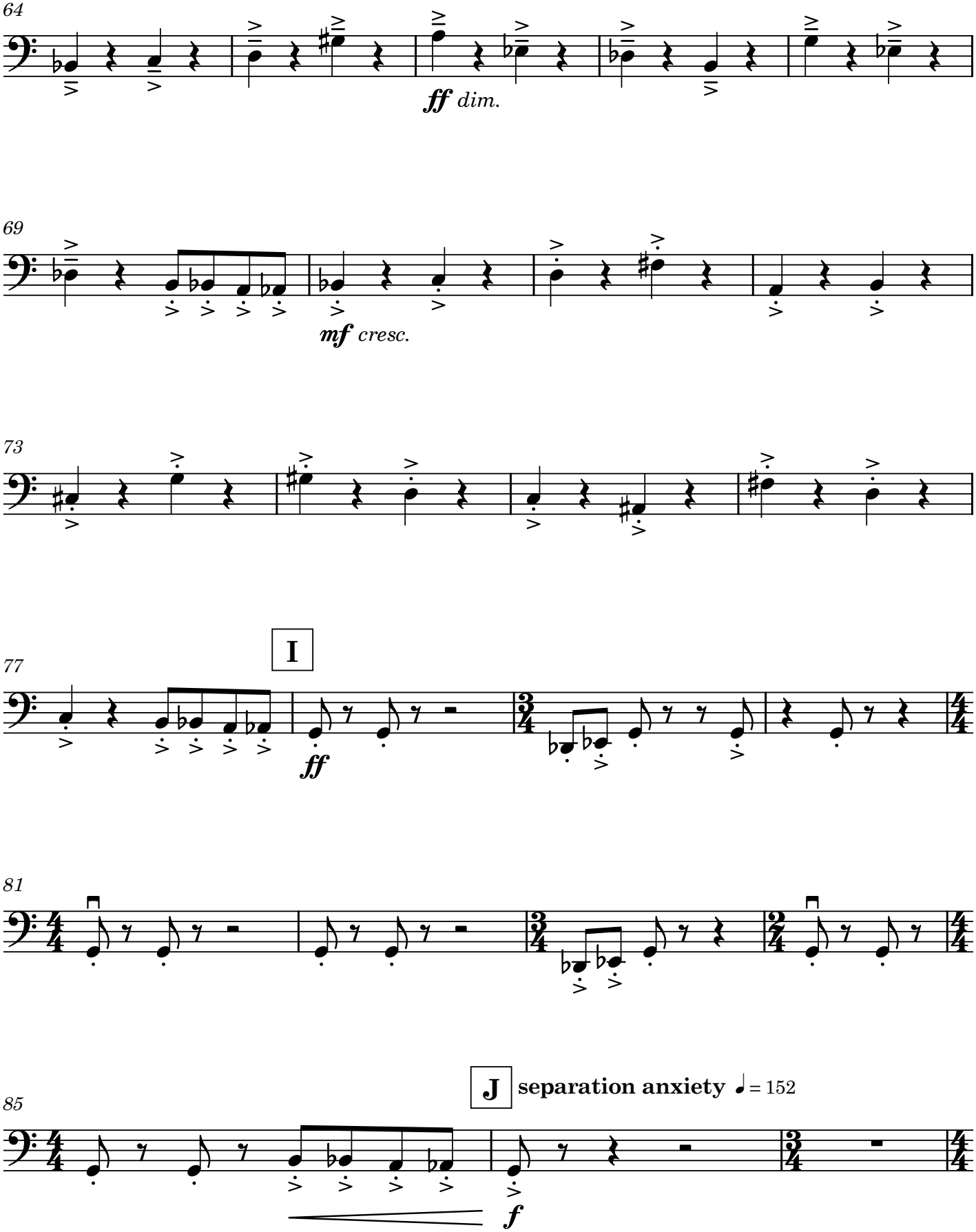
33 **F** **scatter and chase** (♩ = 152)

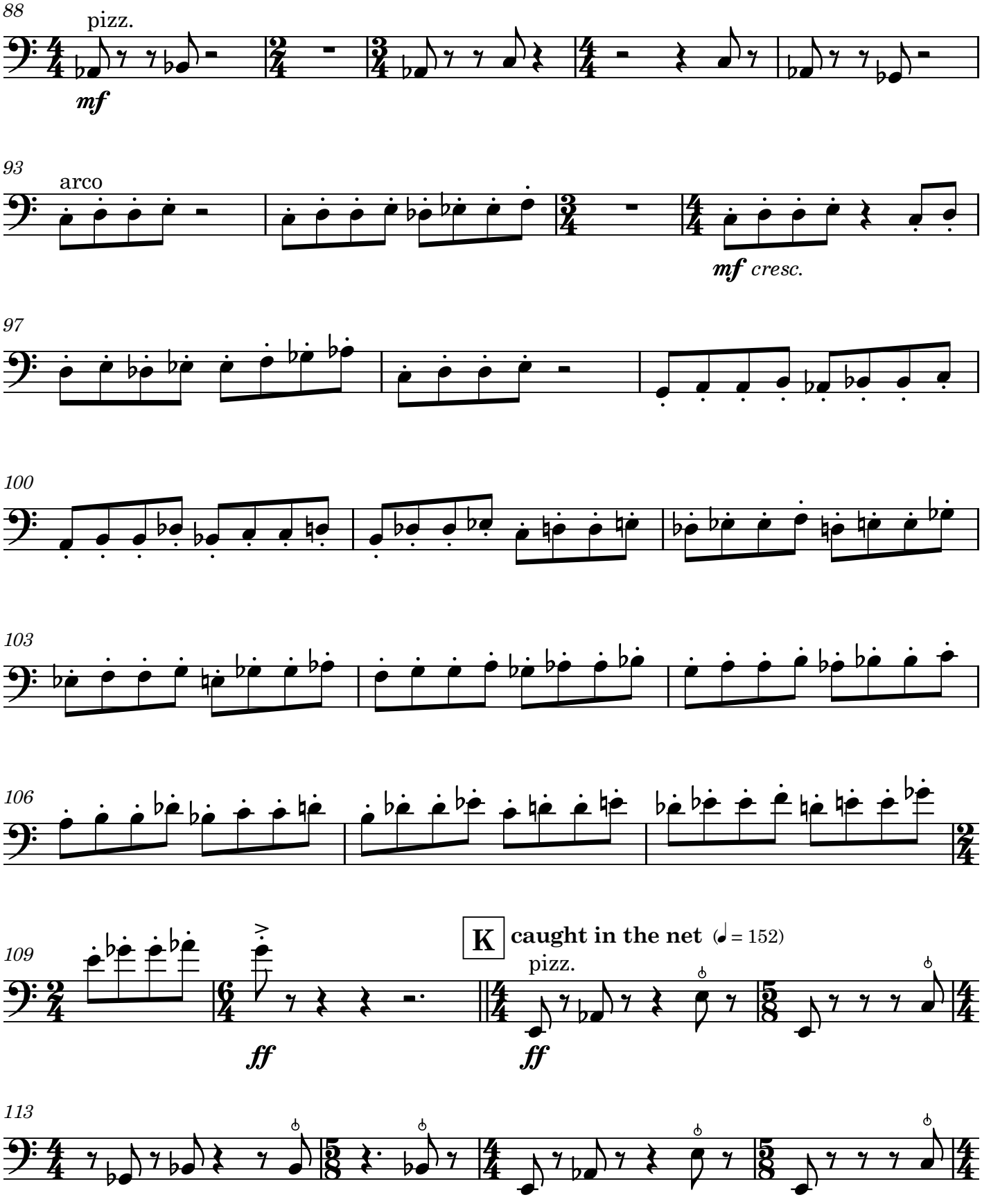


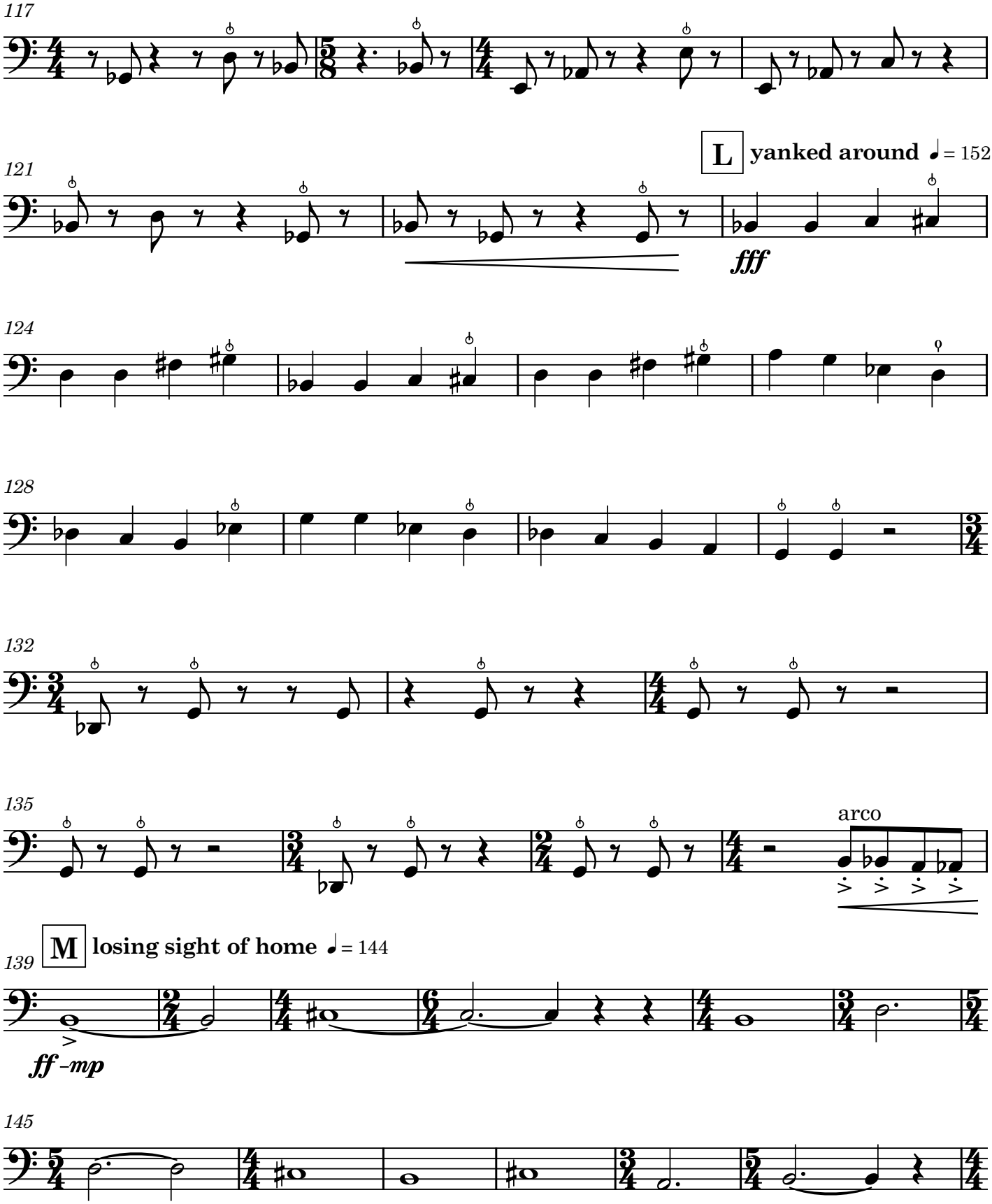
42

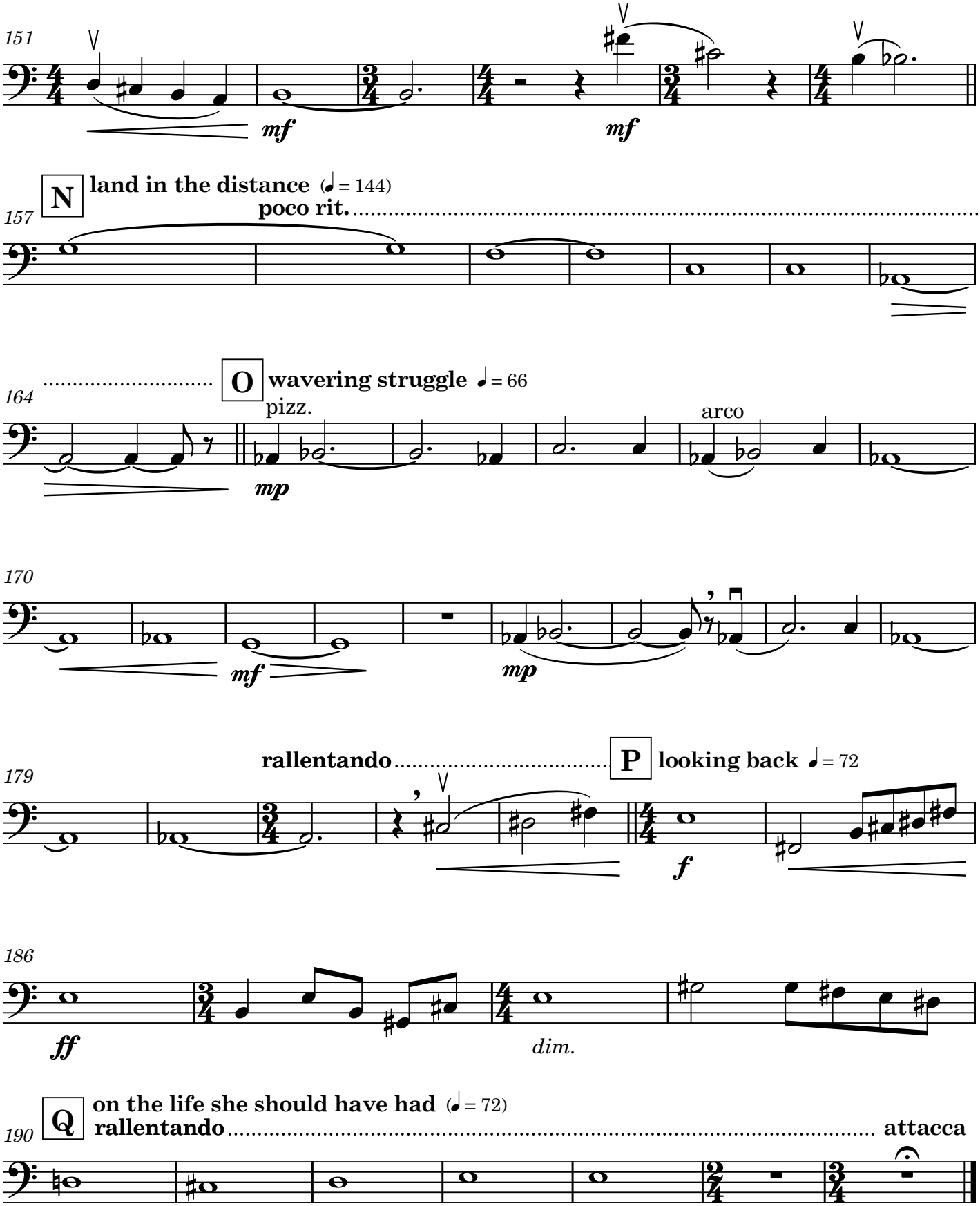



47
ff
f
51
G
ff
f
54
sim.
57
60
H
cresc.
sim.

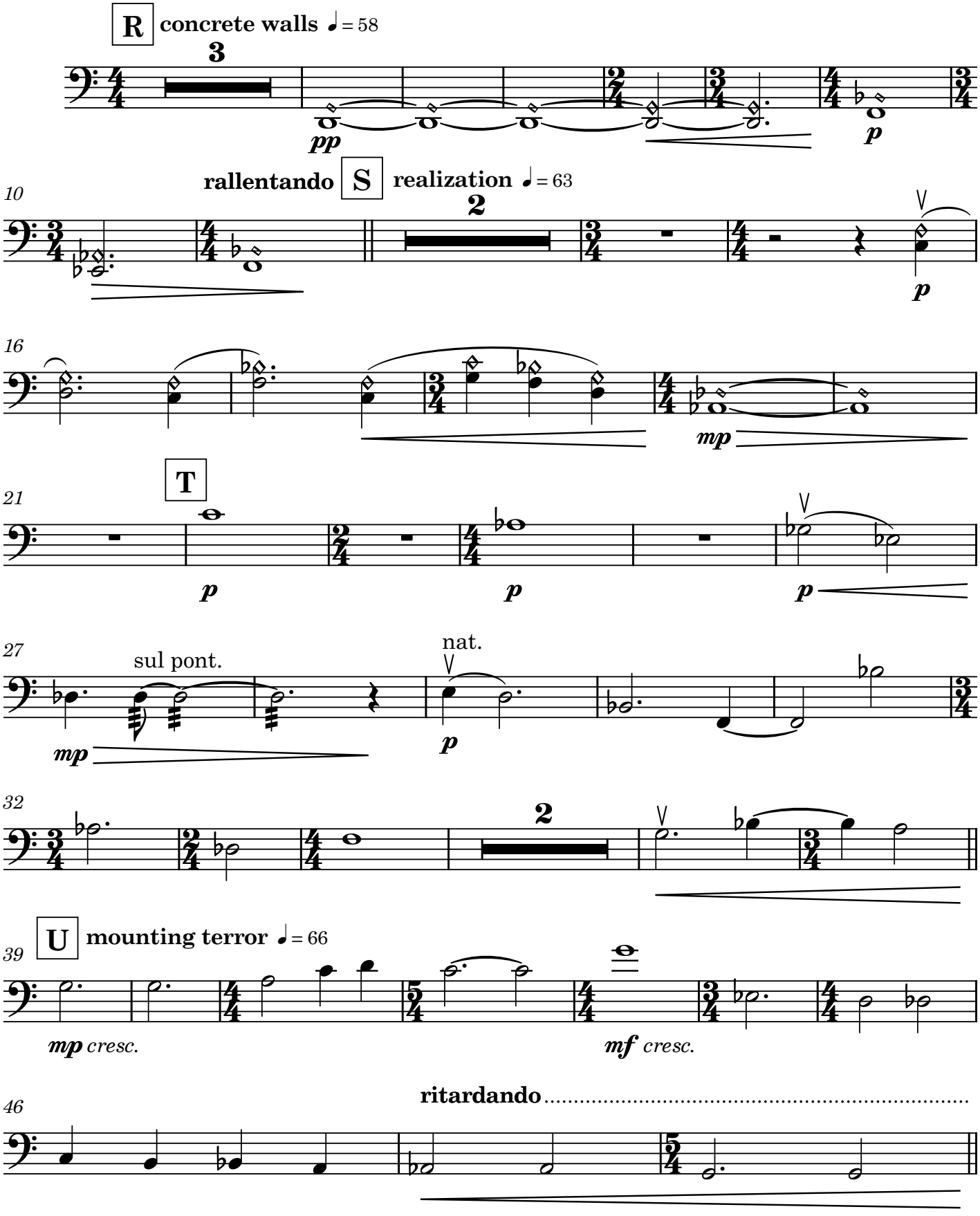

64
ff dim.
69
mf cresc.
73
77
I
ff
81
85
J
separation anxiety ♩= 152
f

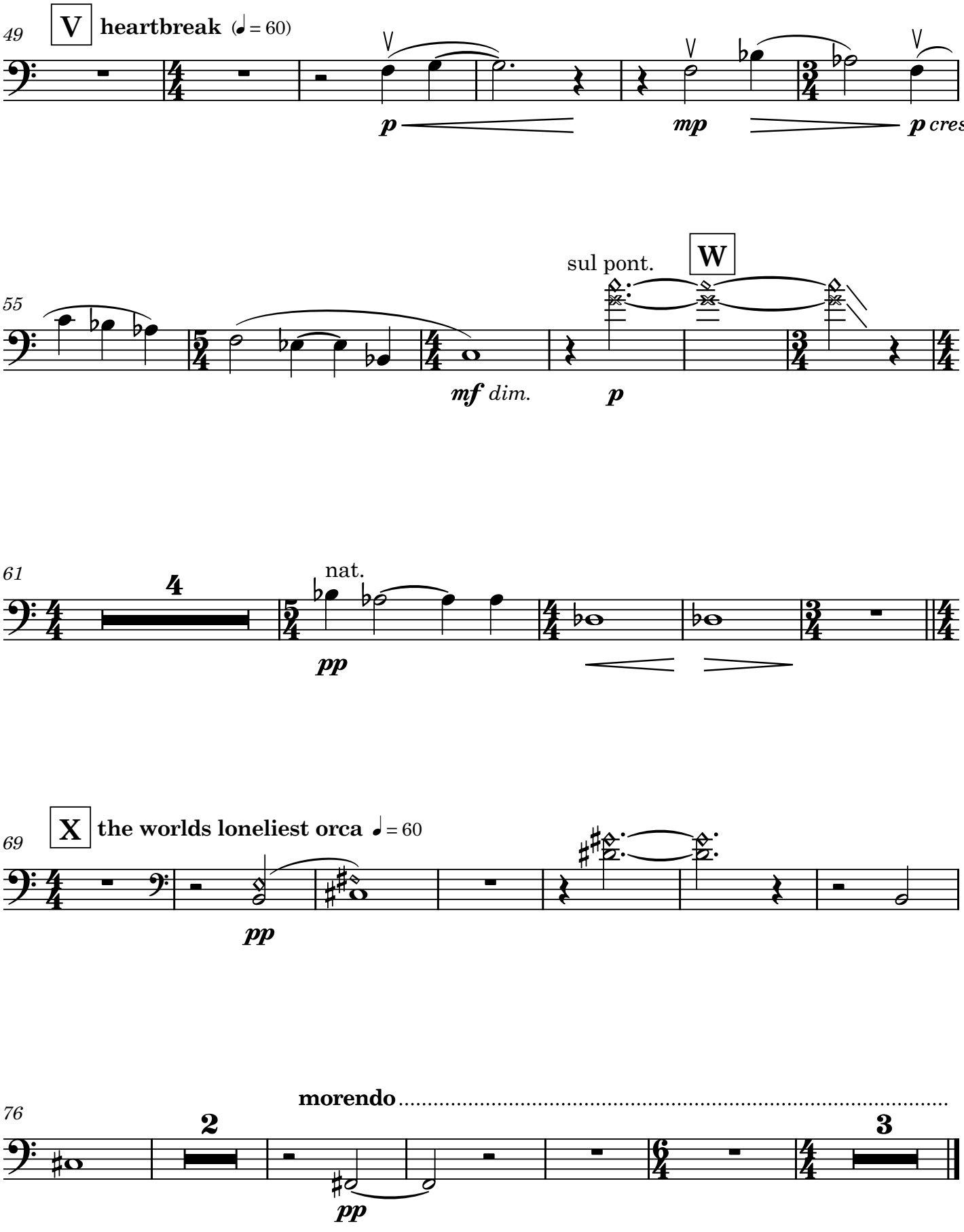

88
pizz.
mf
93
arco
mf cresc.
97
100
103
106
109
ff
K
caught in the net
= 152)
pizz.
ff
113


117
121
L
yanked around
= 152
fff
124
128
132
135
arco
139
M
losing sight of home
= 144
ff – mp
145


151
mf
mf
157
N
land in the distance (♩ = 144)
poco rit.
164
O
wavering struggle ♩ = 66
pizz.
mp
arco
170
mf
mp
179
rallentando
P
looking back ♩ = 72
f
186
ff
dim.
190
Q
on the life she should have had (♩ = 72)
rallentando
attacca
mf

3. Free Tokitae




49
V
heartbreak
= 60)
p
mp
p cresc.
55
sul pont.
W
mf dim.
p
61
4
nat.
pp
69
X
the worlds loneliest orca
= 60
pp
76
morendo
2
3
pp

80x35x20

Solo Bass Performance Notes

1. Creating whale noises on a single string: Whenever there is an artificial harmonic with an X notehead and line, play the said harmonic (starting either high or low) and slide freely up and down the string. This is essentially a slow "seagull" effect. The resulting technique should create a sound similar to whale calls.
1.a. This technique is bowed sul pont.
1.b. The written harmonic represents the starting point for each slide. After starting, players are encouraged to make the noises at random for the duration of the written note, not matching the people next to them.
1.c. Basses will not be able to use the touch 4th harmonic, and instead will be playing closer to a touch 3rd to produce the sound. On basses specifically, the sound will cut up and down, which is the intended effect.
1.d. All whale noises are sul g.

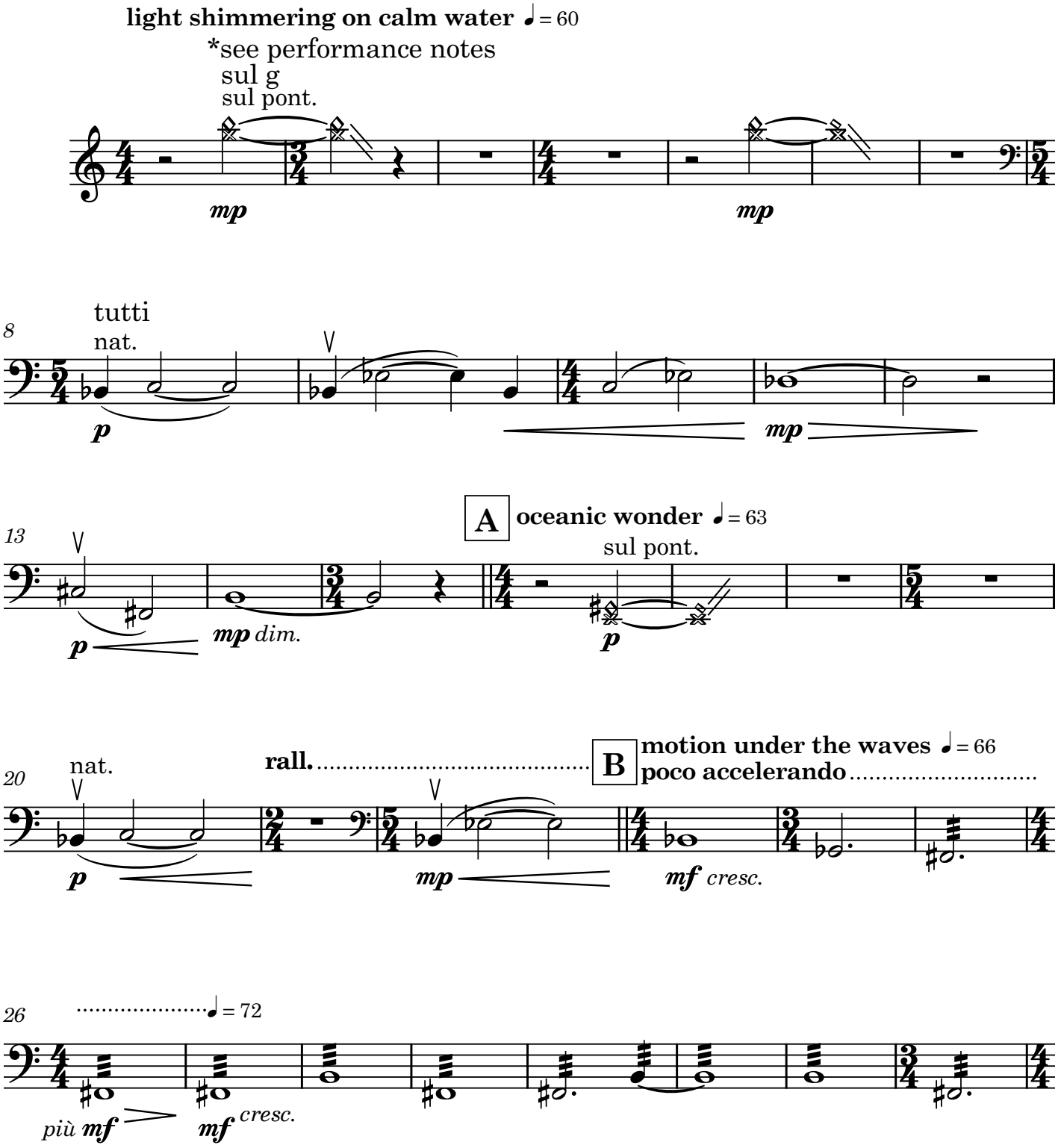
2. Solo Bass: Generally the solo bass part is the same as the rest of the section. However there are some notable areas within the bass part that prompts to have a seperate bass part for a single player.
2.a. The solo bass player represents Tokitae the whale. There are times where just one bass is to do the whale noises as if it is Tokitae herself calling out. These places are organized within the solo bass part.
2.b. Measure 186 within Taken is the most significant for the solo bass. At MM186, the solo bass player is instructed to pick up their bass and move as far away from the ensemble as possible, and then to play whale noises until the very end of the piece. It is absurd to ask someone to carry their bass mid movement to a completely different place--- *which is the point*. This solo bass is Tokitae, which gives a visual and aural point about how unethical it was to take these creatures from their home and ship them thousands of miles away to a place they do not belong.
2.b.a. It is perfectly okay to have a stage hand help the bass move to the new location. However it is recommended to have a setup at the new location--- a location which was reserved and setup prior to the performance.

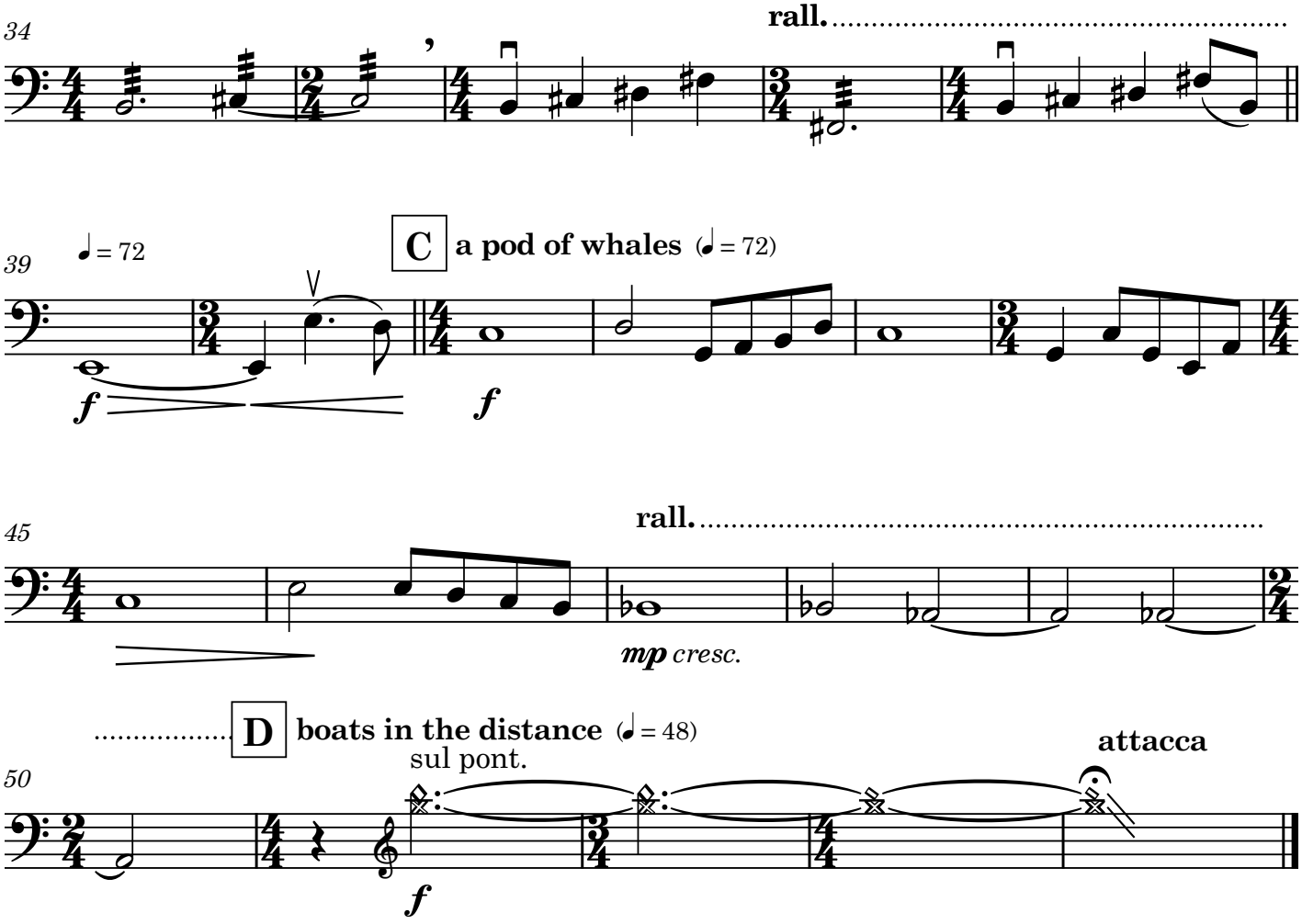
Solo Double Bass

80x35x20

Nicholas Sasse

1. Free Tokitae




34
rall.
39
♩ = 72
C
a pod of whales (♩ = 72)
f
f
45
rall.
mp cresc.
D
boats in the distance (♩ = 48)
sul pont.
attacca
50
f

2. Taken

E **boats approaching** ♩ = 144

sul pont. nat.

mf

mp

mp

cresc.

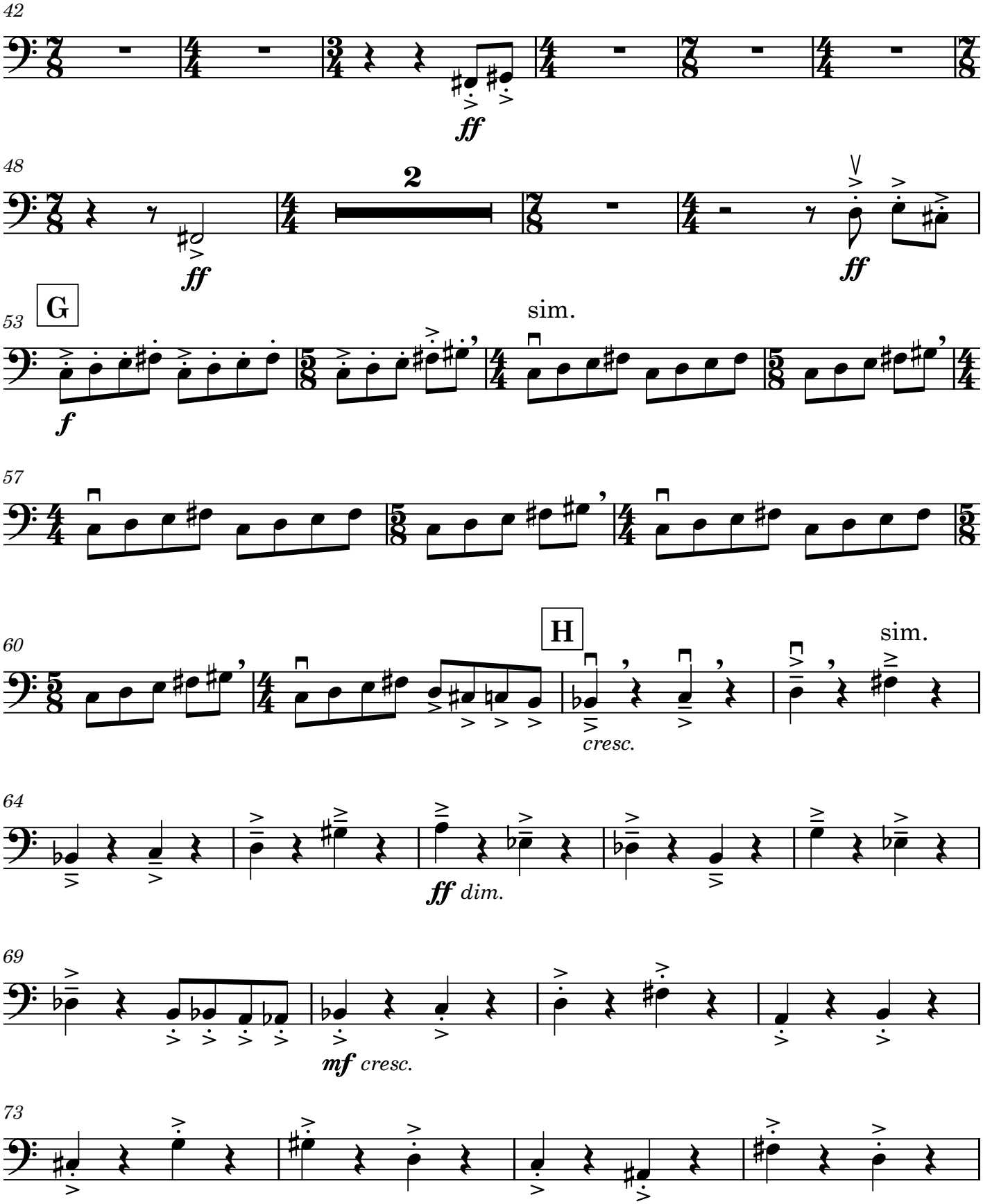
poco accelerando

gliss.

♩ = 152

ff

F **scatter and chase** (♩ = 152)


42
ff
48
2
ff
ff
G
53
sim.
f
57
H
60
sim.
cresc.
64
ff dim.
69
mf cresc.
73

77

I

ff

81

J **separation anxiety** ♩ = 152

85

f

pizz.

mf

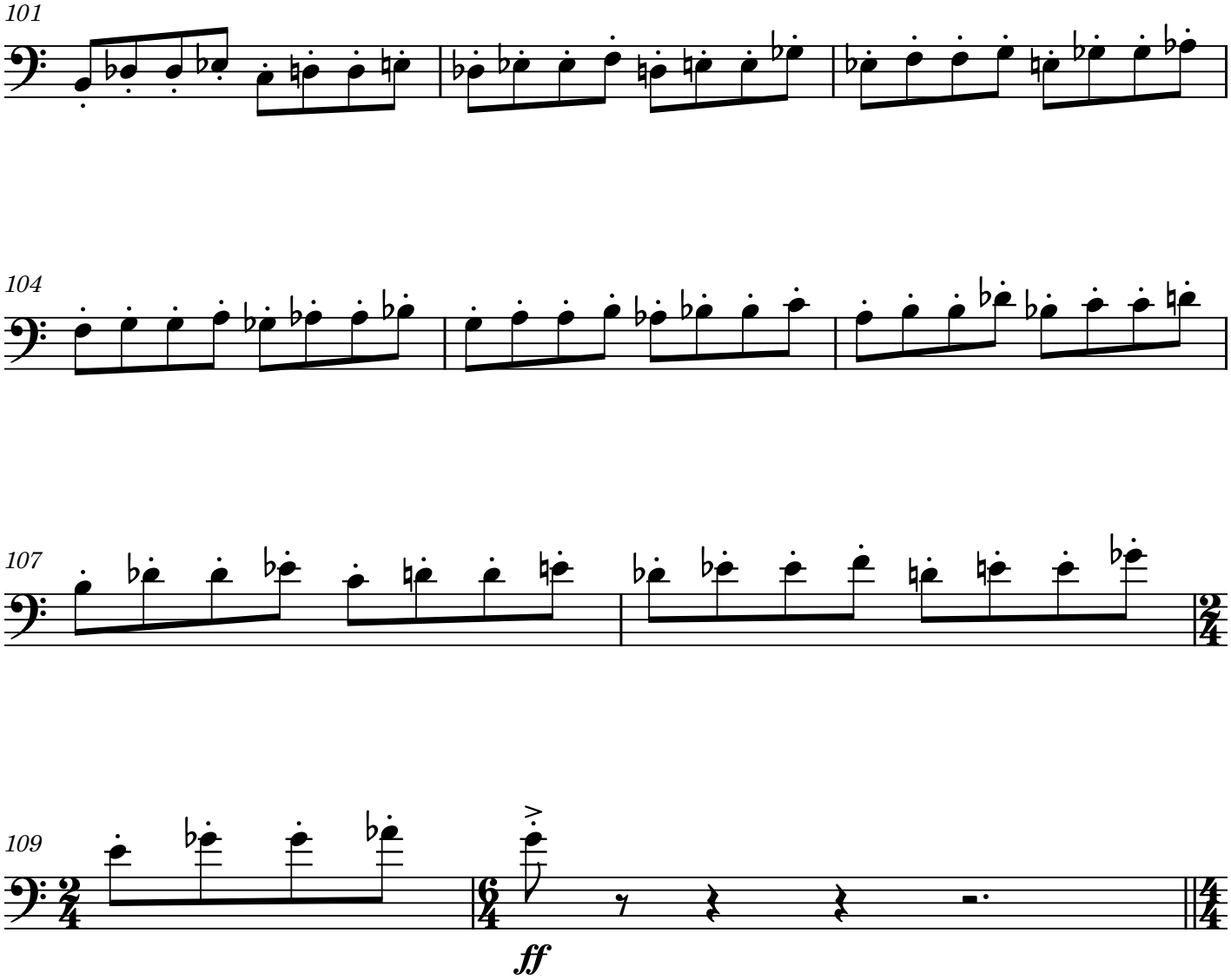
90

arco

94

mf *cresc.*

98


101
104
107
109
ff

K **caught in the net** (♩ = 152)

111 pizz.

ff

115

119

L **yanked around** ♩ = 152

122

fff

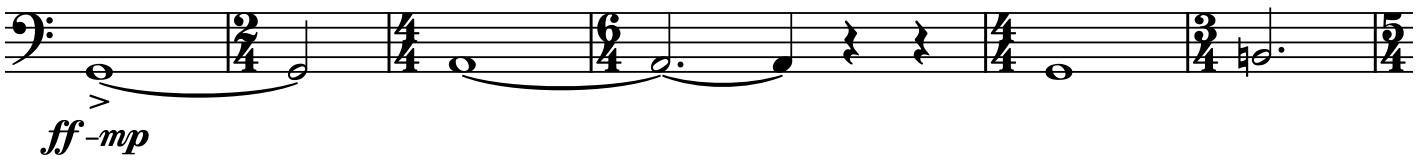
126

131

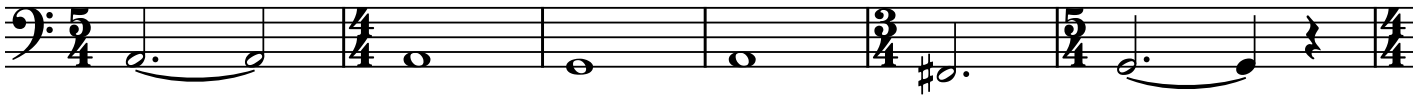
135

arco

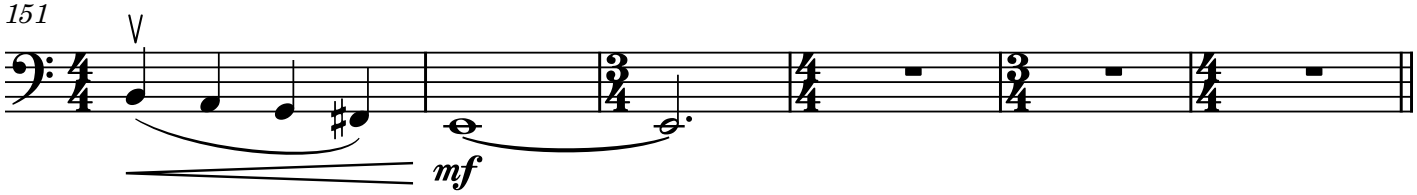
139 **M** **losing sight of home** ♩= 144



145

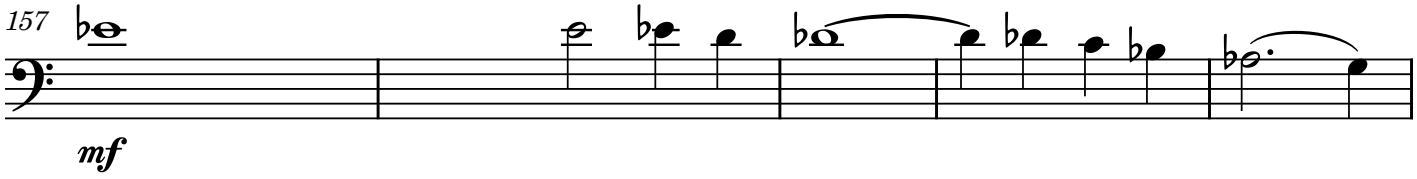


151



N **land in the distance** (♩= 144) **poco rit.**

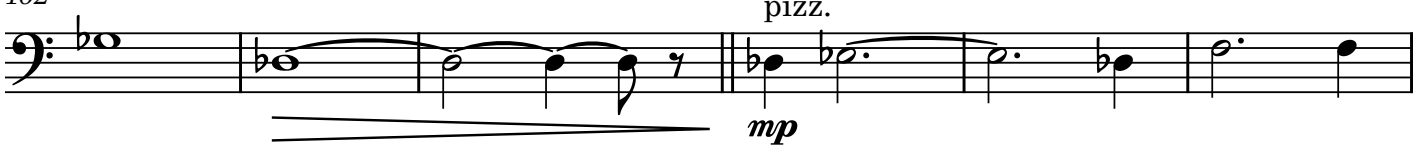
157



O **wavering struggle** ♩= 66

162

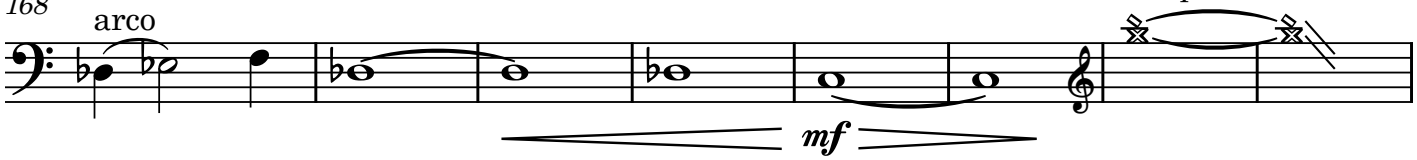
pizz.

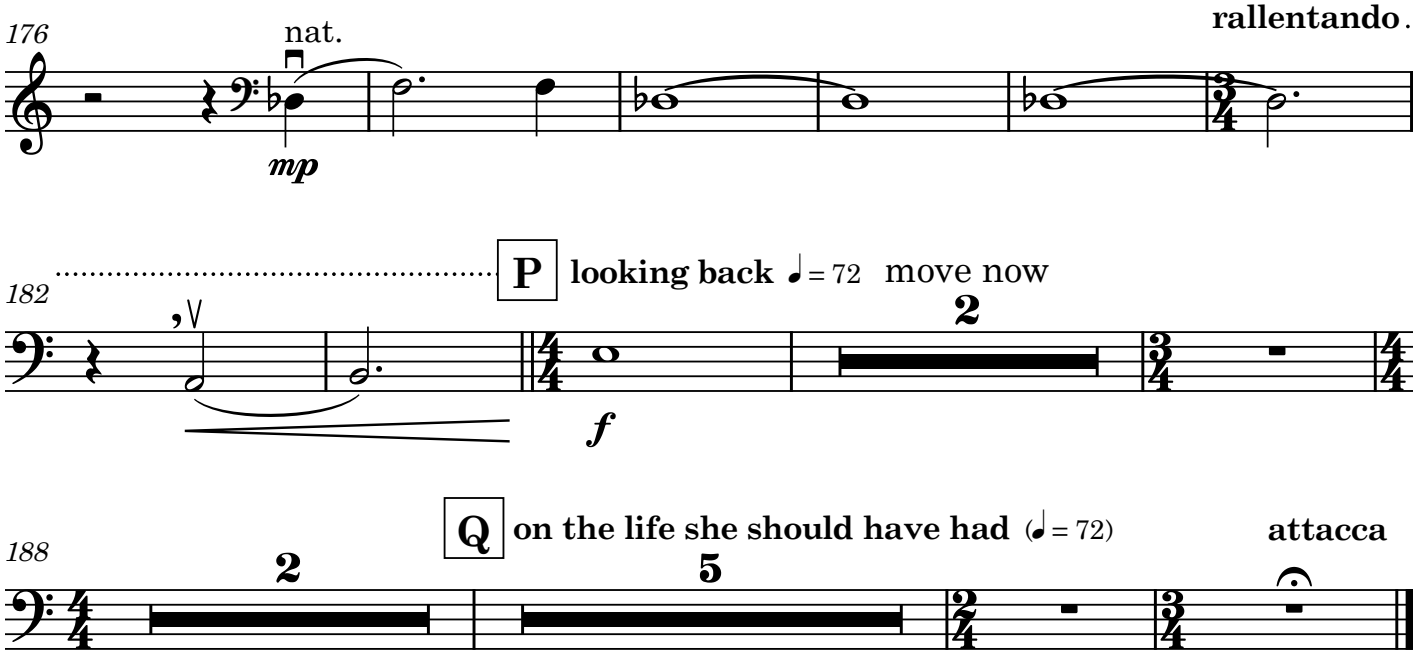


168

arco

sul pont.




176
nat.
mp
rallentando.
182
P
looking back ♩= 72 move now
2
f
188
Q
on the life she should have had (♩= 72)
attacca
2
5

3. Free Tokitae

R **concrete walls** ♩ = 58

sul pont. entire movement unless said otherwise

mp *mp*

8

S **realization** ♩ = 63

mp

15

2 3

T

mp *mp*

24

6

35

U **mounting terror** ♩ = 66

mp 2

41

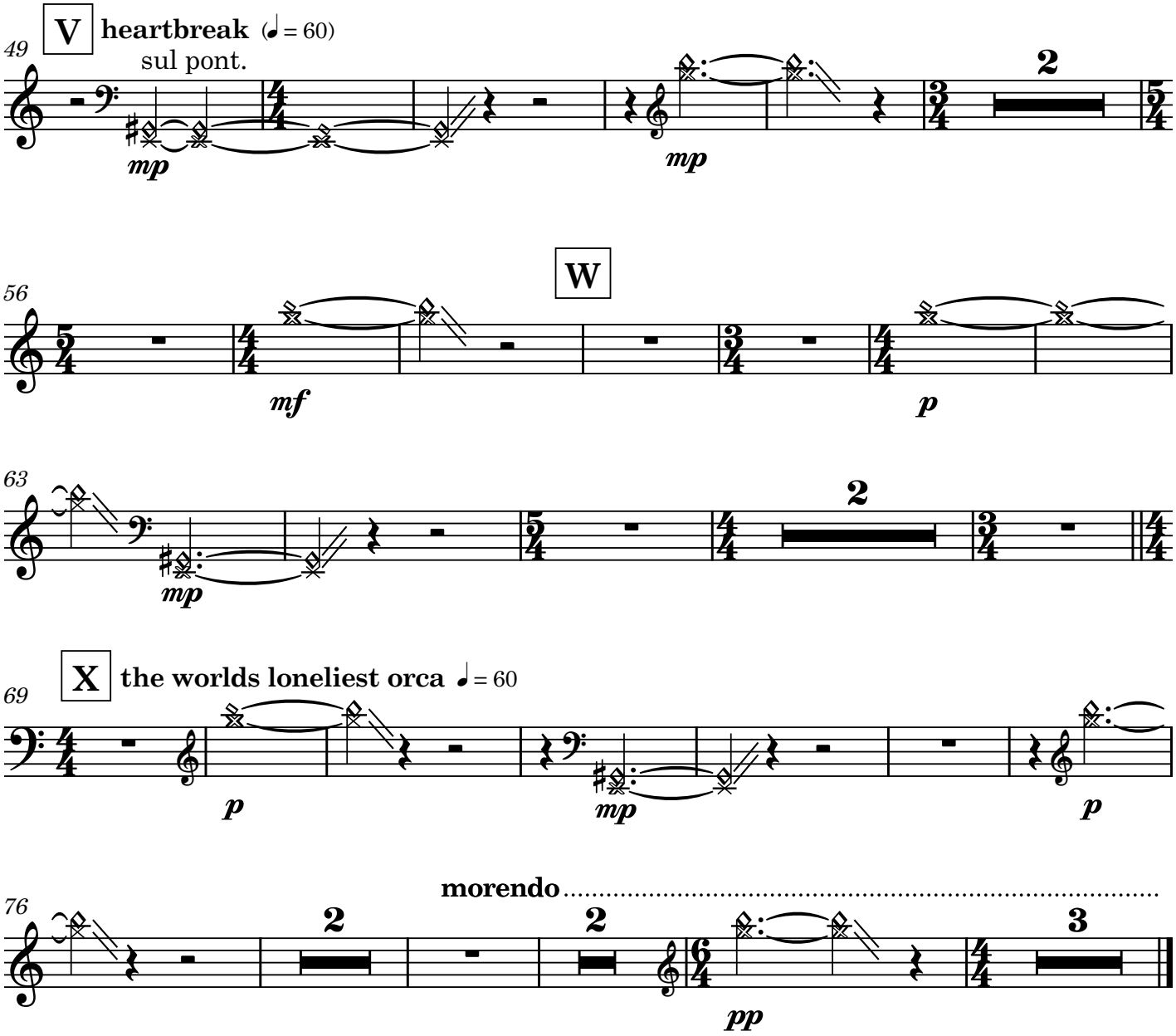
nat.

mf *cresc.*

45

as if panicking **ritardando**.....

gliss. gliss. gliss. gliss.


49
V
heartbreak (♩ = 60)
sul pont.
mp
mp
2
56
W
mf
p
63
mp
2
69
X
the worlds loneliest orca ♩ = 60
p
mp
p
76
morendo
2
2
3
pp