

The Longest Nights
SATB, string quartet

Timothy C. Takach

pdf download - \$25.00
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FULL SCORE



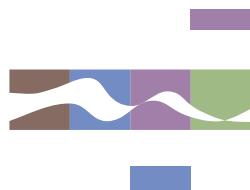
Timothy C. Takach

The Longest Nights

for SATB choir and string quartet

- I. A Winter's Spell (Silvestri)
- II. After Harvest (Raymond)
- III. Many-Splendored Thing (Gruchow)
- IV. Blizzard (Liiv)
- V. Winter Walk (Newhouse)
- VI. Last Night's Moon (King, Liiv)
- VII. Returning (Berry)

FULL SCORE



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Commissioning Choirs:

Marion High School Musica di Vita and Bella Voce, AR; Johnny Peoples
Catalina Foothills High School, AZ; Leah Seitz
Irvine High School, CA; Tina Glander Peterson
Cherry Creek High School Meistersingers, CO; Sarah Harrison
Connecticut College Choirs, CT; Wendy Moy
Lake Nona High School Chorus, FL; Justin Chase & Sheryl Carbonell
CORO, GA; Philip Moody
Mason City High School Concert Choir, IA; Joel & Rachel Everist, Sarah Bouska
Eagle High School, ID; Seth McMullen
Northern Illinois University Concert Choir, IL; Eric A. Johnson, DMA
University of Notre Dame, IN; Carmen Helena-Tellez
Lawrence Free State High School, KS; Hilary Morton
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Prisma Vocal Ensemble, LA; Adam Philley & Costas Dafnis
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Walter Johnson High School Choirs, MD; Kelly Butler
Yarmouth High School Chamber Choir, ME; Rick Dustin
Interlochen Arts Academy, MI; John Bragle
Armstrong High School Choirs, MN; Stephanie Trump & Tony Rangel
Chapel Choir and Men's Chorus of William Jewell College, MO;
Dr. Anthony J. Maglione & Nicole Murray
Great Falls High School Delphian Choir, MT; Patrick Ryan
Chapel Hill High School Chamber Choir, NC; Jeremy Nabors
West Fargo Sheyenne High School Concert Choir, ND; Anthony Peterson
Lincoln East High School, NE; Brett D. Epperson
Keene High School Music Program, NH; Thomas R. Martin
South Hunterdon Regional High School Chorus, NJ; Erika Krimm
Oñate High School Choral Department, NM; Ryan Fellman
Horace Greeley High School Choir, NY; Maureen Callan
Bexley High School Vocal Ensemble, OH; Amy Blosser
Edmond Santa Fe High School Choir, OK; Shermie Potts
Corvallis High School Choirs, OR; Aubrey Patterson
Fox Chapel Area High School Choirs, PA; Benjamin Murray
Hanahan High School Choral Programs, SC; Lindsay Brazell
Lincoln High School Choral Department, SD; Linda Conrad & Kathy Ferguson
Rhodes College, Rhodes Singers, TN; William Skoog
Flower Mound High School, TX; Mark Rohwer, Ph.D.
The Wesleyan Singers of Virginia Wesleyan College, VA; Bryson Mortensen
Champlain Valley Union Singers, VT; Carl Recchia
Moses Lake High School Choir, WA; David Holloway
New Richmond High School Kammerchor, WI; Andy Schroetter
Parkersburg South Choral Department, WV; Melissa Life
Laramie High School Combined Choirs, WY; Michael K. Hancey

Texts:

I. A Winter's Spell

On the old porch swing I set a spell,
Collecting the cicadas' lulling buzz,
Hazy summer sunset lingering
All lazy, ripe, and heavy on the night.

Far too soon this light will turn to gold,
And fireflies will flee the waning day.
Copper leaves will choke the guttered eaves
As all the signs of summer fade from sight.

Soon the snows shall gather up the green,
A chill wind whistling through the branches bare;
Silences in violet shadows fall,
Reflect, refract through gleaming prismatic white.

How shall I endure this winter's chill,
When blizzard bites the blood and shivers all?
I'll remember then the spell I set
Upon the old porch swing in summer's light.

- Charles Anthony Silvestri
(commissioned for this piece)

II. After Harvest

The gleaning done, the ashen pods and vines,
just twitch and rattle with what's left behind.
The purple stubble on the fields below
erasing now with patches of first snow.

Cornstalks turn ghostly. Wagon, barn and rake
give up their shapes, and the new shapes they take
no longer presage any human thing.
The wilderness recalls her underling.

We need the strength of all we can endure,
to grant what earth gives up and make it sure.
The twining and the gathering is the easy part
for now the rind is ripe and heavy like the heart.

The liquid light that poured into our flesh
must take us through the night of cold and emptiness
when colors of the world fade into one.
The web of branches stretches till it's gone.

- Monica Raymond
(used with permission)

III. Many-Splendored Thing

And there are the dawns and the dusks
when the snow is falling,
when the lights in the villages
take on a fat and gauzy glow,
when the whole prairie world, although dark,
seems somehow aglow,
when the sky above the storm
becomes the particular pale pink
of a prairie rose in bloom.
When the winter sky puts on that face,
the only possible response is to keep silent,
as before any many-splendored thing.

- *Paul Gruchow (used with permission)*

IV. Blizzard

A blizzard races a blizzard,
neither can defeat the other:
now one pulls ahead,
now it is behind the other.

I watch until my eyes tire,
the mind's world enters my thought:
A blizzard races a blizzard,
neither can defeat the other.

- *Juhan Liiv, trans. H.L. Hix and Jüri Talvet
(used with permission)*

V. Winter Walk

The longest night
The brightest moon
The sharpest sting of cold
The barest branch
The hardest earth
My breath the only cloud

And I am out walking to ask the winter moon:
Who will I be when the spring rains come?

The air so still
Smoke rising straight
The snowbanks sleep so deep
The quiet star
The silent night
A lone bird wakes and sings

And I am out walking to hear my heart,
And I am out walking to hear my heart.

- *Brian Newhouse (commissioned for this piece)*

VI. Last Night's Moon

This morning, the wind and a bent weed
working together...

drawing the shape of last night's moon
in the snow.

- *Scott King (used with permission)*

From the willow,
melting ice dripped,
from the alder
wet snow slipped.

High on the air came a cry:
I hear, I hear!
I'm coming, I, the spring,
I'm coming, I'm coming!

- *Juhan Liiv, trans. Hix and Talvet (used with permission)*

VII. Returning

I was walking in a dark valley
and above me the tops of the hills
had caught the morning light.
I heard the light singing as it went
among the grass blades and the leaves.
I waded upward through the shadow
until my head emerged,
my shoulders were mantled with the light,
and my whole body came up out of the darkness, and stood
on the new shore of the day.
Where I had come was home,
for my own house stood white
where the dark river wore the earth.
The sheen of bounty was on the grass,
and the spring of the year had come.

- *Wendell Berry (used with permission)*

From the Composer:

I've always imagined the winter months as the bottom third of a circle, dipping lowest at the new year and then coming back up to find Spring. There was never any negativity or depression attached to that image, but I do think it's neat to think about the act of journeying through Winter as a descent of sorts. We dig deep, we nestle ourselves in, we maintain until it's safe to come out. The texts and music in this cycle touch on that idea—that we have to endure, we have to stay strong through the turning of the year. The images of hibernation and metamorphosis come to mind as well—will we be the same person on the other side? Or do we grow? Do we change?

I wrote "A Winter's Spell" last of all seven movements. I commissioned Tony Silvestri to write the poetry for this first piece, and not only did I want him to foreshadow images and emotions from the other texts, but I also wanted to include musical motives and themes from the remainder of the cycle. And so we hear hints of what's to come—the opening piano theme is from "Many-Splendored Thing," the scalar passages in "Blizzard," a few instances of the chorus from "Winter Walk," the grace note figure from "After Harvest," and the rolling chords in the piano from "Returning." It's all in there. In his poem Tony tries to hold on to the warmth of summer as winter descends.

The writing in "After Harvest" is sparse and open, signaling the onset of cold and darkness. Monica Raymond's poem paints a landscape that's covered in snow, and she talks about how the light and warmth of summer "must take us through the night of cold and emptiness."

But winter can also take on a beautiful form, as is evidenced in Paul Gruchow's writing. The music here paints a different perspective on the season. It's warm, full and rich, and we are asked to take in this scene with a sense of awe, of wonder that elicits a response, simply, of silence.

I was intrigued by the motion and energy in Juhan Liiv's poem "Blizzard." Often times in a snow storm we are able to "see" the wind as flakes swirl around our world and around each other. That fierce wind is most present in the upper strings, but also in the repeating, alternating rhythmic ostinato in the soprano and tenor lines. Of the poem, translator Jüri Talvet says that Liiv "imagines a parallel between (cosmic) nature and the mind's world (human culture); the same blizzards are racing one another in the world of culture...And it is true...A trend claims its superiority, then falls, and so on eternally..."

In 2014 Brian Newhouse sent me a piece he had written, and I asked if he would be willing to take two lines from that piece and expand it into a poem for this cycle. He agreed and came up with the wonderful poem "Winter Walk." I imagine this poem falling in the middle of the season, at the peak (or the bottom of my imagined circle, as I mentioned above) of the journey through the darkness. And here we have the main idea of the cycle. The cold and quiet offer us a chance to look inside of ourselves. And if we listen and decide to follow our hearts, who will we be when we come through on the other side? I imagine that we come out as better, stronger versions of ourselves.

When I was gathering texts together, I kept reading Scott King and Juhan Liiv's two small poems as one narrative, so I set them as one song here. They work seamlessly together! The idea of two working

together toward a common goal led me to collaboration, so I asked my friend, violinist Sara Pajunen, to read these texts and write a wordless melody to go along with them. I improvised a second melody under her line, and the bones of the piece were created. And here, at the end of this movement, we get the first promise of Spring.

"Returning" completes our journey. Wendell Berry uses these images of emerging: from under to above, from shadow into light, from quiet into singing. I loved the contrast here between the new (the fresh spring grass), and a familiar scene. Those warm chords sound out and we know we are home. Octave doubling in the voices gives us solidarity and strength until we arrive "on the new shore of the day."

It was a delight to compose this cycle, and my deep thanks go out to the poets who wrote for me, and those who gave their permission for me to use their work. I also wouldn't have been able to write this without the encouragement of my 42 commissioning choirs who supported me in the creation of the work.

- Timothy C. Takach, 2015

The Longest Nights (Excerpts)

In addition to having its place in the narrative of the work, each movement in this cycle can also stand alone. Also, a suggested SATB-only abridged version of this cycle would look like this:

I. A Winter's Spell - 3' 30"
IV. Blizzard - 1' 45"
V. Winter Walk - 3' 45"
VII. Returning - 3' 30"
Total time - 12' 15"

The Longest Nights was commissioned in 2015 by a consortium of 42 choirs from across the United States

Score

I. A Winter's Spell

Charles Anthony Silvestri

for SATB and string quartet

Timothy C. Takach (2015)

Ethereal ♩ = 90

Violin I
Violin II
Viola
Cello

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Okay, you can look at it.

Vln. I
Vln. II
Vla.
Vc.

5
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Okay, you can look at it.

Singers should use the choral score with piano accompaniment, available from timothycatkach.com as a pdf download.



Timothy C. Takach.com

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Relaxed ♩ = 66

I. A Winter's Spell / Timothy C. Takach

I. A Winter's Spell / Timothy C. Takach

17

S - - - - -

A - - - - - *p* - - - - - *mp*

T - - - - - *mf* - - - - - And *mp*

B - - - - - *mf* - - - - - Far too soon this light will turn to gold, And *mp*

Vln. I *mf* - - - - - *mp* - - - - -

Vln. II *mf* - - - - - *mp* - - - - - *mf* - - - - - *mp* - - - - -

Vla. *mf* - - - - - *mp* - - - - - *mf* - - - - - *mp* - - - - -

Vc. *mf* - - - - - *mp* - - - - - - - - - *mf* - - - - -

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upload, rehearse, edit, sell or look at.

Okay, you can look at it.

A musical score page featuring a single staff. The staff begins with a clef, followed by a sharp sign indicating a key signature of one sharp. The time signature is common time. The first measure consists of six sixteenth notes. The second measure starts with a sharp sign over the first note, followed by a series of eighth and sixteenth notes. The third measure contains six sixteenth notes. The fourth measure has six sixteenth notes. The fifth measure starts with a sharp sign over the first note, followed by a series of eighth and sixteenth notes. The sixth measure contains six sixteenth notes. The seventh measure has six sixteenth notes. The eighth measure starts with a sharp sign over the first note, followed by a series of eighth and sixteenth notes. The ninth measure contains six sixteenth notes. The tenth measure has six sixteenth notes. The eleventh measure starts with a sharp sign over the first note, followed by a series of eighth and sixteenth notes. The twelfth measure contains six sixteenth notes. The thirteenth measure has six sixteenth notes. The fourteenth measure starts with a sharp sign over the first note, followed by a series of eighth and sixteenth notes. The fifteenth measure contains six sixteenth notes. The sixteenth measure has six sixteenth notes. The sixteenth measure ends with a fermata over the last note. Above the staff, the name "Timothy C Takach.com" is written in a stylized font. Above the first note of the staff, there is a dynamic marking "mf". Above the eighth note of the first measure, there is a dynamic marking "f". Above the sixteenth note of the twelfth measure, there is a dynamic marking "mp".

S
Mm... *mf* Cop-perleaveswillchokethe gut - tered eaves

A
fire - flies will flee the wan-ing day. *mf* Cop-perleaveswillchokethe gut - tered eaves

T
fire - flies will flee the wan-ing day. *mf* Cop-perleaveswillchokethe gut - tered eaves

B
fire - flies will flee the wan-ing day. Cop-perleaveswillchokethe gut - tered eaves

Vln. I
mp *mf* *f*

Vln. II
p *mf* *f*

Vla.
mf *f*

Vc.
- *mf* *f*

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Okay, you can look at it.

I. A Winter's Spell / Timothy C. Takach

25

S *p*

A *p*

T *p*

B *p*

As all the signs of sum-mer fade from sight.

As all the signs of sum-mer fade from sight.

As all the signs of sum-mer fade from sight.

As all the signs of sum-mer fade from sight.

Do not use, copy, perform, share, distribute,

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

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29

S *f*

A *f*

T *f*

B *f*

Soon the snows shall gath - er up the green,

Soon the snows shall gath - er up the green,

Soon the snows shall gath - er up the green,

Soon the snows shall gath - er up the green,

upload, rehearse, edit, sell or look at.

Okay, you can look at it.

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

the snows shall gath - er up the green,

I. A Winter's Spell / Timothy C. Takach

32

S A T B Vln. I Vln. II Vla. Vc.

A chill wind whis - ting through the branch - es
A chill wind whis - ting through the branch - es
A chill wind whis - ting through the branch - es
A chill wind whis - ting through the branch - es

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Vln. I Vln. II Vla. Vc.

Okay, you can look at it.

34

S A T B Vln. I Vln. II Vla. Vc.

f bare; Si - lenc - es in vi - o - let shad - ows fall,
f bare; Si - lenc - es in vi - o - let shad - ows fall,
f bare; Si - lenc - es in vi - o - let shad - ows fall,
f bare; Si - lenc - es in vi - o - let shad - ows fall,

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Vln. I Vln. II Vla. Vc.

Okay, you can look at it.

pp *p* *p* *p*

5

I. A Winter's Spell / Timothy C. Takach

38 $\text{♩} = 60$

Soprano (S) vocal line with lyrics: fall, reflect, re-flect through
Alto (A) vocal line with lyrics: fall, re-flect through
Tenor (T) vocal line with lyrics: fall, re-flect through
Bass (B) vocal line with lyrics: fall, reflect, re-flect

Violin I (Vln. I) and Violin II (Vln. II) play eighth-note patterns.
Cello (Vcl.) and Double Bass (Vc.) provide harmonic support.

43 $\text{♩} = 66$

Soprano (S) vocal line with lyrics: gleam-ing pris-mic white. How shall I en-dure this win-ter's chill, When
Alto (A) vocal line with lyrics: gleam-ing pris-mic white. How shall I en-dure this win-ter's chill, When
Tenor (T) vocal line with lyrics: gleam-ing pris-mic white. How shall I en-dure this win-ter's chill, When
Bass (B) vocal line with lyrics: pris-mic white. How shall I en-dure this win-ter's chill, When

Violin I (Vln. I) and Violin II (Vln. II) play eighth-note patterns.
Cello (Vcl.) and Double Bass (Vc.) provide harmonic support.

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Okay, you can look at it.

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f

6

I. A Winter's Spell / Timothy C. Takach

46

S bliz - zard bites the blood and shiv - ers all?

A bliz - zard bites the blood and shiv - ers all?

T bliz - zard bites the blood and shiv - ers all?

B bliz - zard bites the blood and shiv - ers all?

Vln. I

Vln. II

Vla.

Vc.

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Okay, you can look at it.

48

S I'll re - mem - ber then the spell I set Up - on the old porch

A I'll re - mem - ber then the spell I set Up - on the old porch

T I'll re - mem - ber then the spell I set Up - on the old porch

B I'll re - mem - ber then the spell I set Up - on the old porch

Vln. I

Vln. II

Vla.

Vc.

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Okay, you can look at it.

I. A Winter's Spell / Timothy C. Takach

51 *molto rit.*  = 56

S *p* swing in sum-mer's light.

A *p* swing in sum-mer's light.

T *p* swing in sum-mer's light.

B *p* swing in sum-mer's light.

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

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Okay, you can look at it.
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Score

II. After Harvest

for SA and string quartet

Monica Raymond

Timothy C. Takach

$\text{♩} = 66$

Soprano

Alto

Violin I

Violin II

Viola

Cello

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mp

*D*o not use, copy, perform, share, distribute,
upload, rehearse, edit, sell or look at.

The glean-ing done, the ash-en pods and vines, just
Okay, you can look at it.

p *sim.*

mf *p* *sim.*

mf

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II. After Harvest / Timothy C. Takach

5

S

A twitch and rattle with what's been left behind. The purple stubble on the fields below e -

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Vla. upload, rehearse, edit, sell or look at.

Vc.

p pp

9

S

A ras - ing now with patch - es of first snow.

Vln. I For perusal purposes only.

Vln. II Do not use, copy, perform, share, distribute,

Vla. upload, rehearse, edit, sell or look at.

Vc. Okay, you can look at it.

mp pp mp mp

II. After Harvest / Timothy C. Takach

S 13 *mp*
Corn - stalks turn ghost - ly. Wag - on, barn and rake give up their shapes, and the

A *mp*
Corn - stalks turn ghost - ly. Wag - on, barn and rake give up their shapes, and the

Vln. I 13
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Vln. II
upload, rehearse, edit, sell or look at.

Vla. *p*
Okay, you can look at it.

Vc.

Soprano (S) and Alto (A) sing the same melody in measures 16-17, with lyrics "strange new shapes they take no long-er pres-age an - y hu - man_ thing. The". The Violin I (Vln. I), Violin II (Vln. II), Cello (Vcl.), and Bassoon (Vc.) provide harmonic support. Measure 17 begins with a dynamic *mf*, followed by *mp* markings over the strings' sustained notes.

Vln. I

Vln. II

Vla.

Vc.

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Okay, you can *mp* look at it.

II. After Harvest / Timothy C. Takach

19

S wil - der - ness re - calls her un - der - ling. We need the strength of all we can en - dure,

A wil - der - ness re - calls her un - der - ling. We need the strength of all we can en - dure,

Vln. I

Vln. II

Vla.

Vc.

19

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upload, rehearse, edit, sell or look at.

Okay, you can look at it.

mf

mf

mf

mf

23

S A lift without
a breath
to grant what earth gives up andmake it sure. The twi - ning and the gath - 'ring

A to grant what earth gives up andmake it sure. The twi - ning and the gath - 'ring

Vln. I

Vln. II

Vla.

Vc.

23

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Okay, you can look at it.

mf

mf

mf

mf

II. After Harvest / Timothy C. Takach

26

S is the eas - y part- the rind's now ripe and heav - y like the heart.

A is the eas - y part- the rind's now ripe and heav - y like the heart.

Vln. I

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Vln. II

Vla.

Vc.

Okay, you can look at it.

30

S The liq - uid light that poured in - to our flesh must

A The liq - uid light that poured in - to our flesh must

Vln. I

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Vln. II

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Vla.

Vc.

Okay, you can look at it.

II. After Harvest / Timothy C. Takach

33

S take us through the night of cold and emp - ti - ness when col - ors of the world

A take us through the night of cold and emp - ti - ness when col - ors of the world

Vln. I

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Vln. II

Vla.

Vc.

Okay, you can look at it.

36

S fade in - to one. The web of branch - es stretch - es till it's gone.

A fade in - to one. The web of branch - es stretch - es till it's gone.

Vln. I

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Vln. II

Vla.

Vc.

Okay, you can look at it.

ritard *pp*

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The Longest Nights was commissioned in 2015 by a consortium of 42 choirs from across the United States

Score

III. Many-Splendored Thing

for TB and string quartet

Paul Gruchow

Timothy C. Takach

$\text{♩} = 74$

Violin I

Violin II

Viola

Cello

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Okay, you can look at it.

mp mf mp mf mp mf



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Vln. I

Vln. II

Vla.

Vc.

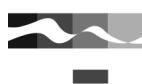
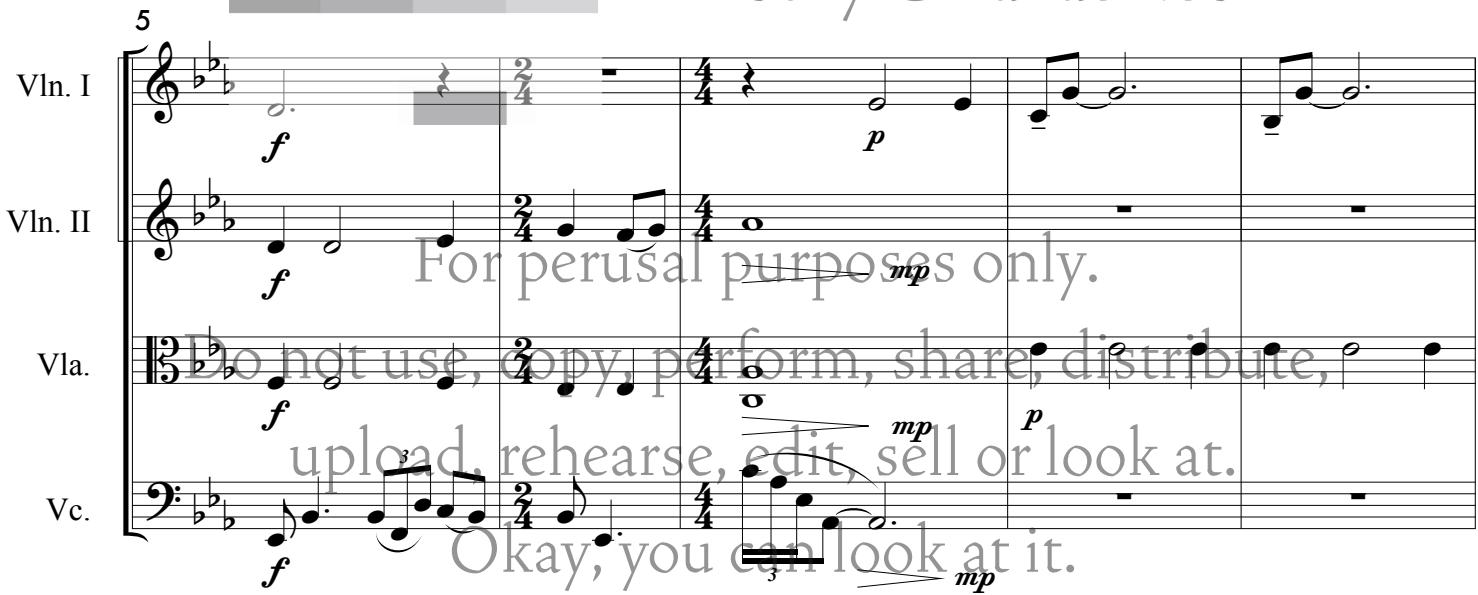
5

f mp f f mp p

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III. Many-Splendored Thing / Timothy C. Takach

10

T B

mp

And there are the dawns and the

Vln. I

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Do not use, copy, perform, share, distribute,

Vln. II

upload, rehearse, edit, sell or look at.

Okay, you can look at it.

Vla.

Vc.

14

T B

dusks when the snow is fall - ing, when the lights in the

Vln. I

For perusal purposes only.

Timothy C Takach.com

mf

Vln. II

dusks when the snow is fall - ing, when the lights in the

Vla.

Vc.

Do not use, copy, perform, share, distribute,

upload, rehearse, edit, sell or look at.

Okay, you can look at it.

sub.p

mf

sub.p

mf

sub.p

mf

III. Many-Splendored Thing / Timothy C. Takach

18

T *mp* vil-lag-es take on a fat and gauz-y glow, *p*
 B *mp* vil-lag-es take on a fat and gauz-y glow, *p*

Vln. I For perusal purposes only.
 Do not use, copy, perform, share, distribute,
mp upload, rehearse, edit, sell or look at. *p* *pp*

Vln. II *mp* Okay, you can look at it. *pp*

Vla. *mp*

Vc. *mp*

22

T when _____ the whole *p*

B when _____ the whole

Vln. I For perusal purposes only.

Vln. II Do not use, copy, perform, share, distribute,
 upload, rehearse, edit, sell or look at.

Vla. Okay, you can look at it.

Vc.

III. Many-Splendored Thing / Timothy C. Takach

26

T prai - rie world, al - though dark, seems some -
B prai - rie world, al - though dark, seems some -

Vln. I Do not use, copy, perform, share, distribute,
Vln. II upload, rehearse, edit, sell or look at.

Vla.

Vc.

For perusal purposes only.

Okay, you can look at it.

30

T how a glow, when the sky a - bove the
B how a glow, when the sky a - bove the

Vln. I Do not use, copy, perform, share, distribute,
Vln. II upload, rehearse, edit, sell or look at.

Vla.

Vc.

For perusal purposes only.

Okay, you can look at it.

Timothy C Takach.com

III. Many-Splendored Thing / Timothy C. Takach

34

T *sub.p*
storm be - comes the par - tic - u - lar pale pink _____ of a prai - rie

B *sub.p*
storm be - comes the par - tic - u - lar pale pink _____ of a prai - rie

Vln. I *Do not use, copy, perform, share, distribute,*
upload, rehearse, edit, sell or look at.

Vln. II *sub.p* *mp*
Okay, you can look at it.

Vla. *sub.p* *mp*

Vc. *sub.p* *mp*

38

T *f*
rose in bloom.

B *f*
rose in bloom.

Vln. I *Do not use, copy, perform, share, distribute,*
upload, rehearse, edit, sell or look at.

Vln. II *Okay, you can look at it.*

Vla. *f*

Vc. *f*

III. Many-Splendored Thing / Timothy C. Takach

42

T When the winter sky puts on that face,
B When the winter sky puts on that face,

Vln. I For perusal purposes only.
Do not use, copy, perform, share, distribute,
upload, rehearse, edit, sell or look at.

Vln. II Okay, you can look at it.

Vla.

Vc.

Timothy C Takach.com *mp*

46

T the on - ly pos - si - ble re - spon - se is to keep si - lent, as be - fore an - y
B the on - ly pos - si - ble re - spon - se is to keep si - lent, as be - fore an - y

Vln. I For perusal purposes only.
Do not use, copy, perform, share, distribute,
upload, rehearse, edit, sell or look at.

Vln. II Okay, you can look at it. *p*

Vla.

Vc. *mp*

III. Many-Splendored Thing / Timothy C. Takach

50 *ritard* ----- *a tempo*

T man - y - splen - dored thing. Keep si - lent, **p**

B man - y - splen - dored thing. Keep si - lent,

Vln. I Do not use, copy, perform, share, distribute,
upload, rehearse, edit, sell or look at.

Vln. II Okay, you can look at it.

Vla.

Vc. *mp* **p**

54 **pp**

T keep si - lent, keep si - lent, **pp**

B keep si - lent, keep si - lent,

Vln. I Do not use, copy, perform, share, distribute,
upload, rehearse, edit, sell or look at.

Vln. II Okay, you can look at it.

Vla.

Vc.

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For perusal purposes only.

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III. Many-Splendored Thing / Timothy C. Takach

58

T keep si - lent, keep... *ppp*

B keep si - lent, keep... *ppp*

Vln. I Do not use, copy, perform, share, distribute,
upload, rehearse, edit, sell or look at. *pp*

Vln. II Okay, you can look at it. *pp*

Vla. *pp*

Vc. *pp*

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upload, rehearse, edit, sell or look at.

Okay, you can look at it.

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upload, rehearse, edit, sell or look at.

Okay, you can look at it.

The Longest Nights was commissioned in 2015 by a consortium of 42 choirs from across the United States

Score

IV. Blizzard

for SATB and string quartet

Juhan Liiv
(trans. H.L. Hix and Jüri Talvet)

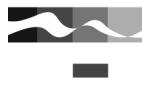
Timothy C. Takach

Brisk $\text{♩} = 140-154$

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upload, rehearse, edit, sell or look at.
Okay, you can look at it.

4

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Okay, you can look at it.



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IV. Blizzard / Timothy C. Takach

IV. Blizzard / Timothy C. Takach

13

S A T B Vln. I Vln. II Vla. Vc.

rac - es a... Rac - es a bliz - zard rac - es a...

A bliz - zard rac - es a... Rac - es a bliz - zard rac - es a...

bliz - zard rac - es a... Rac - es a bliz - zard rac - es a...

Do not use, copy, perform, share, distribute,
upload, rehearse, edit, sell or look at.

Vln. I

Vln. II

Vla.

Vc.

16

S A T B Vln. I Vln. II Vla. Vc.

Rac - es a bliz - zard rac - es a... Rac - es a bliz - zard

bliz - zard, simile nei - ther

bliz - zard, simile nei - ther

For perusal purposes only.

Okay, you can look at it.

Timothy C Takach.com

f

mf

simile

bliz - zard, nei - ther

Rac - es a

Do not use, copy, perform, share, distribute,
upload, rehearse, edit, sell or look at.

Okay, you can look at it.

f

mf

f

mf

IV. Blizzard / Timothy C. Takach

19

S rac - es a... Rac - es a bliz - zard

A can de - - -feat

T bliz - zard For perusal purposes only. Rac - es a

B Do not use, copy, perform, share, distribute;
can de - - -feat

Vln. I upload, rehearse, edit, sell or look at.

Vln. II Okay, you can look at it.

Vla.

Vc.

21

S *p* rac - es a... Rac - es a bliz - zard rac - es a... now one pulls a - *f*

A the oth - er: now one pulls a -

T bliz - zard rac - es a... Rac - es a bliz - zard now one pulls a - *mp* *f* *f*

B the oth - er: now one pulls a -

Vln. I upload, rehearse, edit, sell or look at.

Vln. II Okay, you can look at it.

Vla.

Vc.

IV. Blizzard / Timothy C. Takach

25

S head, now it is be-hind the oth - er. —

A head, now it is be-hind the oth - er. —

T head, now it is be-hind the oth - er. —

B head, now it is be-hind the oth - er. —

Vln. I sub. *mp*

Vln. II sub. *mp*

Vla. sub. *mp*

Vc. sub. *mp*

f

For perusal purposes only.

Do not use, copy, perform, share, distribute,
upload, rehearse, edit, sell or look at.

Okay, you can look at it.

28 Ritard *mf* = 88

S I watch un-til my eyes tire, my

A I watch un-til my eyes tire, my

T I watch un-til my eyes tire, my

B I watch un-til my eyes tire, my

Vln. I

Vln. II

Vla.

Vc.

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upload, rehearse, edit, sell or look at.

Okay, you can look at it.

f *mf*

IV. Blizzard / Timothy C. Takach

32

S A T B Vln. I Vln. II Vla. Vc.

eyes tire, the mind's world en - ters my thought:
 eyes tire, the mind's world en - ters my thought:
 eyes tire, the mind's world en - ters my thought:
 eyes tire, the mind's world en - ters my thought:

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 upload, rehearse, edit, sell or look at.*

Okay, you can look at it.

Tempo I $\text{♩} = 140-154$ **Timothy C Takach.com**

36

S A T B Vln. I Vln. II Vla. Vc.

- Bliz - zard rac - es a bliz - zard
 - Bliz - zard rac - es a Rae - es a

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 upload, rehearse, edit, sell or look at.*

Okay, you can look at it.

IV. Blizzard / Timothy C. Takach

39

S A T B Vln. I Vln. II Vla. Vc.

rac - es a... rac - es a bliz - zard rac - es a... rac - es a bliz - zard

mf

A bliz - zard rac - es a

pp

simile

bliz - zard rac - es a... Rac - es a bliz - zard rac - es a... Rac - es a

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upload, rehearse, edit, sell or look at.

Vln. I Okay, you can look at it.

Vln. II

Vla.

Vc.

43

S A T B Vln. I Vln. II Vla. Vc.

rac - es a... rac - es a bliz - zard rac - es a...

f

bliz - zard, nei - ther

bliz - zard rac - es a... Rac - es a bliz - zard rac - es a...

Do not use, copy, perform, share, distribute,
upload, rehearse, edit, sell or look at.

Vln. I Okay, you can look at it.

Vln. II

Vla.

Vc.

IV. Blizzard / Timothy C. Takach

46

S rac - es a bliz - zard rac - es a... rac - es a bliz-zard rac - es a...

A can de - feat the oth - er.

T - Rac - es a bliz - zard rac - es a... Races a bliz - zard rac - es a

B Do not use, copy, perform, share, distribute,
can de - feat the oth - er.

Vln. I upload, rehearse, edit, sell or look at.

Vln. II Okay, you can look at it.

Vla.

Vc.

50 S rac - es a bliz-zard

A

T bliz - zard rac-es a...

B Do not use, copy, perform, share, distribute,
upload, rehearse, edit, sell or look at.

Vln. I Okay, you can look at it.

Vln. II ff

Vla.

Vc.

The Longest Nights was commissioned in 2015 by a consortium of 42 choirs from across the United States

V. Winter Walk

for SATB a cappella choir

Brian Newhouse

Timothy C. Takach

Soprano Alto

Tenor Bass

J = 88 mp

For perusal purposes only.

The long - est night The bright - est moon The

Do not use, copy, perform, share, distribute,
upload, rehearse, edit, sell or look at.

The long - est night The bright - est moon The

Okay, you can look at it.

SA

TB

6

f *mf*

sharp - est sting of cold, of cold, of cold

sharp - est sting of cold, of cold, of cold

SA

TB

10 *p*

For perusal purposes only

The bar - est branch The hard - est earth My

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The bar - est branch The hard - est earth My

Okay, you can look at it.



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15

SA TB

breath the on - ly cloud, the on - ly cloud And I am

breath the on - ly cloud, the on - ly cloud

Do not use, copy, perform, share, distribute,

19

SA TB

out walk - ing to ask the win - ter moon, to

Okay, you can look at it.

(add a few basses if needed for balance)

23

SA TB

ask the win - ter moon: Who will I be when the

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26

SA TB

spring rains come? Who will I be, who will I be?

Okay, you can look at it.

29 $\text{♩} = 88$ *mp*

SA: The air so still Smoke ris - ing straight The
 TB: (Oo...Oh...Rr...Ee...) *p*

Oo... (half the section should sing overtones, including some lower voices if they are skilled at it. Don't exceed the written dynamic.)

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 upload, rehearse, edit, sell or look at.

SA: snow - banks sleep so deep, so deep, so deep
 TB: Okay, you can look at it. *mf* *mp*

38 *p* *mp*

SA: The qui - et star The si - lent night A
 TB: *niente*

For perusal purposes only.

Do not use, copy, perform, *ritardare*, *Warmly* $\text{♩} = 76$,
 upload, rehearse, edit, sell or look at.

SA: lone bird wakes and sings *Ah!* *mf* *mp* *mf*
 TB: Okay, you can look at it. *Mm...* *mf*

And I am out walk - ing *Mm...* *mf*
 out walk - ing

48 *f*
SA to hear my heart, to hear my
TB *sub. mp*

52 *f*
SA upload, rehearse, edit, sell or look at.
TB Okay, you can look at it.

55 *mp* *p* *ritard*
SA hear my heart. Ah! Ah!
TB *For perusal purposes only.*

60 *mp* *p* *ritard*
SA Okay, you can look at it. **8**
TB to hear my heart.

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upload, rehearse, edit, sell or look at.
Okay, you can look at it.

The Longest Nights was commissioned in 2015 by a consortium of 42 choirs from across the United States

Score

VI. Last Night's Moon

Scott King, Juhani Liiv
(trans. H.L. Hix and Jüri Talvet)

for SATB and string quartet

Timothy C. Takach
With a melody by Sara Pajunen

Relaxed ♩ = 66

Soprano: For perusal purposes only.

Alto: Ah... Ah... Ah... Ah...

Tenor: Okay, you can look at it.

Bass: Ah... Ah... Ah...

Violin I: (partly obscured by gray bars)

Violin II: Ah... Ah... Ah...

Viola: Ah... Ah... Ah...

Cello: Ah... Ah... Ah...

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upload, rehearse, edit, sell or look at.

Okay, you can look at it.



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VI. Last Night's Moon / Timothy C. Takach

7

S A T B Vln. I Vln. II Vla. Vc.

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upload, rehearse, edit, sell or look at.

Okay, you can look at it.

11

S A T B Vln. I Vln. II Vla. Vc.

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upload, rehearse, edit, sell or look at.

Okay, you can look at it.

VI. Last Night's Moon / Timothy C. Takach

16

Soprano (S) Ah... Mm...

Alto (A)

Tenor (T)

Bass (B) For perusal purposes only.

Violin I (Vln. I) Ah... Mm...

Violin II (Vln. II) Okay, you can look at it.

Viola (Vla.)

Cello (Vc.)

21

Soprano (S) This morn - ing, the wind ___ and a bent weed

Alto (A) Mm... Mm... Mm... Mm...

Tenor (T) This morn - ing, the wind ___ and a bent weed

Bass (B) For perusal purposes only. Okay, you can look at it.

Violin I (Vln. I) Okay, you can look at it.

Violin II (Vln. II)

Viola (Vla.)

Cello (Vc.) f

VI. Last Night's Moon / Timothy C. Takach

25

S work-ing to - geth - er... draw - ing the shape of

A Mm... Mm...

T work-ing to - geth - er... draw - ing the shape of

B Mm... Mm...

Vln. I pizz. pizz. Okay, you can look at it.

Vln. II pizz. pizz. mfp

Vla.

Vcl. mp mfp mfp

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upload, rehearse, edit, sell or look at.

Okay, you can look at it.

VI. Last Night's Moon / Timothy C. Takach

29 *poco rit.* *accel.* **With Anticipation** $\text{♩} = 80$

S From the wil - low,
last night's moon in the snow.

A Mm... Oo... Oo...
mp *mf* *mf* *excited*

T last night's moon in the snow. From the wil - low,
mf *mf* *mf* *excited*

B upload, rehearse, edit, sell or look at.
Mm... Oo... Oo...
mp *mf* *mf* *mp*

Vln. I Okay, you can look at it.

Vln. II

Vla. Timothy C Takach.com
arco *p* *mf*

Vc. *p* *mf*

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upload, rehearse, edit, sell or look at.

Okay, you can look at it.

VI. Last Night's Moon / Timothy C. Takach

33

S melt - ing - ice dripped, from the al - der wet - snow - slipped.

A *mf*

T *f* *ooo...*

T Do not use, copy, perform, share, distribute,

B *mf* upload, rehearse, edit, sell or look at.

Vln. I *mf* *mp* *f*

Vln. II *mf* *mp* *f*

Vla. *mp* *o*

Vcl. *mp* *o*

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Okay, you can look at it.

VI. Last Night's Moon / Timothy C. Takach

Arrival ♩ = 84

Soprano (S) 37 *ff* *f* *sub. mf* *f*
 High on the air came a cry: I hear, I hear! I'm coming, I, the spring,

Alto (A) *f* *f* *sub. mf* *f*
 Ah... hear, I hear! I'm coming, I, the spring,

Tenor (T) *ff* *f* *sub. mf* *f*
 High on the air came a cry: I hear, I hear! I'm coming, I, the spring,

Bass (B) *f* *f* *sub. mf* *f*
 Ah... I hear, I hear! I'm coming, I, the spring,

Vln. I - *sub. mf* *f*
 Vln. II - *sub. mf* *f*
 Vla. *f* *sub. mf* *f*
 Vc. *sub. mf* *f*

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Okay, you can look at it.

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upload, rehearse, edit, sell or look at.

Okay, you can look at it.

VI. Last Night's Moon / Timothy C. Takach

41

Soprano (S) *f*
Alto (A) *f*
Tenor (T) *f*
Bass (B) *f*

I'm com-ing, _____ I'm com-ing, _____
I'm com-ing, _____ I'm com-ing, _____
I'm com-ing, _____ I'm com-ing, _____
I'm com-ing, _____ I'm com-ing, _____

Vln. I *mf*
Vln. II *mf*
Vla. *mf*
Vc. *mf*

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upload, rehearse, edit, sell or look at.
Okay, you can look at it.

Violin I *f* *mp*
Violin II *f* *mp*
Cello *f*
Double Bass *f*

45

Soprano (S) *f*
Alto (A) *f*
Tenor (T) *f*
Bass (B) *f*

I'm com-ing, _____ I'm com-ing! _____
I'm com-ing, _____ I'm com-ing! _____
I'm com-ing, _____ I'm com-ing! _____
I'm com-ing, _____ I'm com-ing! _____

Vln. I *f*
Vln. II *f*
Vla. *f*
Vc. *f*

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upload, rehearse, edit, sell or look at.
Okay, you can look at it.

Vln. I *f*
Vln. II *f*
Vla. *f*
Vc. *f*

ritard

48

Soprano (S), Alto (A), Tenor (T), Bass (B) vocal parts are silent.

Violin I (Vln. I), Violin II (Vln. II), Cello (Vcl.), Bass (Vla.) instrumental parts play eighth-note patterns.

sub. mf dynamic marking for Vln. II and Vla.

mp dynamic markings for Vln. II, Vla., and Vcl.

ritard (ritardando) instruction above the vocal parts.

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Okay, you can look at it.

The Longest Nights was commissioned in 2015 by a consortium of 42 choirs from across the United States.

Score

VII. Returning

for SATB, string quartet and bird calls

Wendell Berry **Warmly** ♪ = 72

Timothy C. Takach (2015)

Violin I

Violin II

Viola

Cello

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upload, rehearse, edit, sell or look at.

Okay, you can look at it.

Musical score for strings (Vln. I, Vln. II, Vla., Vc.) in G major, 2/4 time. The score shows measures 5 and 6. Dynamics include *mp*, *mf*, and *p*. Measure 5 starts with *mp* for all parts. Measure 6 begins with *mf* for Vln. I and Vla., followed by *p* for Vc. The score is annotated with "Timothy C Takach com" in the center.

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upload, rehearse, edit, sell or look at.

Okay, you can look at it.



VII. Returning / Timothy C. Takach

VII. Returning / Timothy C. Takach

Soprano (S)

Alto (A)

Tenor (T)

Bass (B)

Violin I (Vln. I)

Violin II (Vln. II)

Viola (Vla.)

Cello (Vc.)

9 *mp* I was walk - ing in a dark val - ley and a - bove me the tops of the *p* *3*
mp I was walk - ing in a dark val - ley and a - bove me the tops of the *p* *3*
mp I was walk - ing in a dark val - ley and a - bove me the tops of the *p* *3*
mp I was walk - ing in a dark val - ley and a - bove me the tops of the *p* *3*
pp *3*
Vln. I *p*
Vln. II *p*
Vla. *p*
Vc. *p*
12 *p* *mp* hills had caught the morn - ing light. *mf* I heard the light *pp* *mf*
mp hills had caught the morn - ing light. *mf* I heard the light *pp* *mf*
mp hills had caught the morn - ing light. *mf* I heard the light *pp* *mf*
mp hills had caught the morn - ing light. *mf* I heard the light *pp* *mf*
pp *mf*
Vln. I *mp*
Vln. II *mp*
Vla. *mp*
Vc. *mp*

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upload, rehearse, edit, sell or look at.
Okay, you can look at it.

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VII. Returning / Timothy C. Takach

15

S A T B Vln. I Vln. II Vla. Vc.

sing-ing as it went a - mong thegrass blades and the
sing-ing as it went a - mong thegrass blades and the
sing-ing as it went a - mong thegrass blades and the
sing-ing as it went a - mong thegrass blades and the

*Do not use, copy, perform, share, distribute,
upload, rehearse, edit, sell or look at.*

Vln. I Vln. II Vla. Vc.

Okay, you can look at it.

17

S A T B Vln. I Vln. II Vla. Vc.

leaves. I wad-ed up - ward through the shad-ow un - til my
leaves. I wad-ed up - ward through the shad-ow un - til my
leaves. I wad-ed up - ward through the shad-ow un - til my
leaves. I wad-ed up - ward through the shad-ow un - til my

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upload, rehearse, edit, sell or look at.*

Vln. I Vln. II Vla. Vc.

Okay, you can look at it.

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VII. Returning / Timothy C. Takach

ritard

a tempo

21

mp

S head e - merged, my shoul-ders were man - tled — with the light, and my
 A head e - merged, with the light, — and my
 T head e - merged.
 B head e - merged, my shoul-ders were man - tled — with the light, and my

Vln. I senza vib.
 Vln. II senza vib.
 Vla. senza vib.
 Vc. senza vib.

24 Stirring

molto ritard

S whole bod - y came up out of the dark - ness, and stood on the

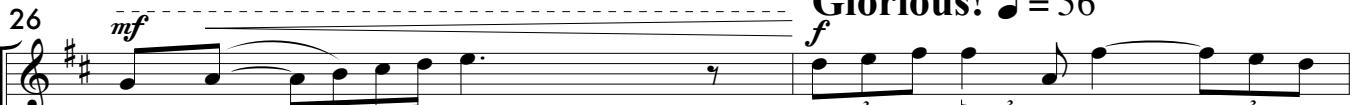
A whole bod - y came up out of the dark - ness, and stood on the

T whole bod - y came up out of the dark - ness, and stood on the

B whole bod - y came up out of the dark - ness, and stood on the

Vln. I *mf*
 Vln. II
 Vla.
 Vc.

VII. Returning / Timothy C. Takach

Glorious!***f******56***

new shore _____ of the day.

Where I had come was home, _____ for my



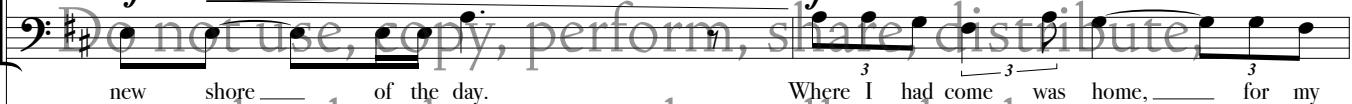
new shore _____ of the day.

Where I had come was home, _____ for my



new shore _____ of the day.

Where I had come was home, _____ for my



new shore _____ of the day.

Where I had come was home, _____ for my



new shore _____ of the day.

Where I had come was home, _____ for my



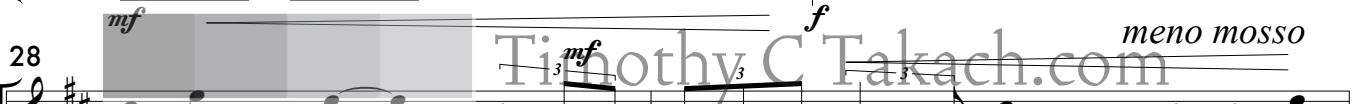
new shore _____ of the day.

Where I had come was home, _____ for my



new shore _____ of the day.

Where I had come was home, _____ for my



new shore _____ of the day.

Where I had come was home, _____ for my



new shore _____ of the day.

Where I had come was home, _____ for my



new shore _____ of the day.

Where I had come was home, _____ for my



new shore _____ of the day.

Where I had come was home, _____ for my



new shore _____ of the day.

Where I had come was home, _____ for my



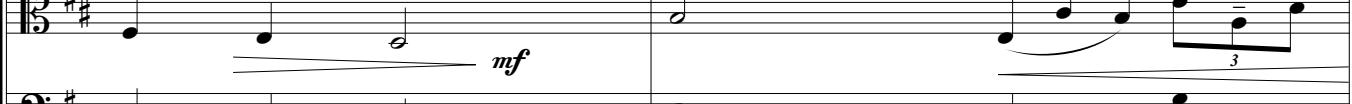
new shore _____ of the day.

Where I had come was home, _____ for my



new shore _____ of the day.

Where I had come was home, _____ for my



new shore _____ of the day.

Where I had come was home, _____ for my

VII. Returning / Timothy C. Takach

30 *f a tempo*

S sheen of boun - ty was on the grass, and the spring of the year had come.

A sheen of boun - ty was on the grass, and the spring of the year had come.

T sheen of boun - ty was on the grass, and the spring of the year had come.

B sheen of boun - ty was on the grass, and the spring of the year had come.

Vln. I

Vln. II

Vla.

Vc.

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upload, rehearse, edit, sell or look at.

Okay, you can look at it.

TimothyCTakach.com

32 *ff*

S Ah! Ah! Ah!

A Ah!

T Ah! Ah! Ah!

B Ah! Ah! Ah!

Vln. I

Vln. II

Vla.

Vc.

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49

VII. Returning / Timothy C. Takach

36

* see note below

Bird Calls

The vocal parts sing "Ah!" and lyrics about hearing a light singing bird. The orchestra provides harmonic support. The score includes dynamic markings like ff, mf, f, and sforzando slurs.

* The bird calls should be played by singers spaced evenly throughout the choir. The players' movements should be minimal and virtually undetectable.

The top line bird call should be a short, loud, staccato sound, produced by putting more pressure on the call and turning sharp and fast.

The middle line bird call should be a more repetitious chattering sound, made with a medium amount of pressure on the call and rotating the wood fairly quickly.

The bottom line bird call is made with a low amount of pressure, getting a lower pitched, quieter, melodic sound out of the call. For an instructional video about the desired effects in this section, look up "Returning Bird Calls Takach" on YouTube.

Or, just scan this QR code to watch the YouTube video:

VII. Returning / Timothy C. Takach

39

Bird Calls

Soprano (S)

Alto (A)

Tenor (T)

Bass (B)

Violin I (Vln. I)

Violin II (Vln. II)

Cello (Vc.)

Bassoon (Vla.)

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upload, rehearse, edit, sell or look at.
Okay, you can look at it.

Bird Calls

S And the spring of the year _____ had come.

A And the spring of the year _____ had come.

T And the spring of the year _____ had come.

B And the spring of the year _____ had come.

Vln. I

Vln. II

Vla.

Vc.

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45

Bird Calls

S And the spring of the year had come.

A And the spring of the year had come.

T Do not use, copy, perform, share, distribute,
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B And the spring of the year had come.

Vln. I

Vln. II

Vla. Timothy C Takach.com

Vc.

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upload, rehearse, edit, sell or look at.

Okay, you can look at it.

47

Bird Calls

Soprano (S) Alto (A) Tenor (T) Bass (B)

Violin I (Vln. I) Violin II (Vln. II) Cello (Vcl.) Bassoon (Vla.)

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upload, rehearse, edit, sell or look at.

Okay, you can look at it.

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upload, rehearse, edit, sell or look at.

Okay, you can look at it.



Reviewed as “gorgeous” (Washington Post) and “stunning” (Lawrence Journal-World), the music of Timothy C. Takach has risen fast in the concert world. Applauded for his melodic lines and rich, intriguing harmonies, Takach has received commissions from the St. Paul Chamber Orchestra, St. Olaf Band, Cantus, Pavia Winds, Lorelei Ensemble, VocalEssence, the DeBartolo Performing Arts Center, The Rose Ensemble, and numerous other organizations. His compositions have been performed on A Prairie Home Companion, The Boston Pops holiday tour, multiple All-State and festival programs and at venues such as the Library of Congress, Kennedy Center and Royal Opera House Muscat. He is a co-creator of the theatrical production of All is Calm: the Christmas Truce of 1914, by Peter Rothstein.

Takach studied music composition at St. Olaf College, Northfield, MN, and has frequent national work as a composer-in-residence, presenter, clinician and lecturer. He is a full-time composer and lives in Minneapolis with his wife and two sons.

Selected vocal works by Timothy C. Takach:

Mixed Voices

A Depth We Cannot Sound
A Worshipper and a Man
And I Saw
As the Sunflower Turns on Her God
The Darkling Thrush
Fragile
Listen to the Apples
Neither Angels, Nor Demons, Nor Powers
Nubes Oriebatur: the eruption of Vesuvius
One Boy Told Me
Ragnarök
Su Rahva Koda (The House of Your Kindred)
This Alien Landscape
This Amazing Life

(earthsongs)

SATB, vibraphone, marimba, large tom
SATB a cappella
SATB div. a cappella
SSAATBB div, Sop. solo, SSATB soli, a cappella
SATB, SAT soli, a cappella
SATB, hand drum
SATB div. a cappella
SSATBB a cappella
SSATBB a cappella
SATB, piano
SATB div. a cappella
SSAATTBB a cappella
SATB, crotales, suspended cymbal, bass drum
SA(T)B, piano

Treble Voices

And I Saw
Bahihi Waaliidkay Dhaqay
Cassiopeia
Home on the Range (arr. American Folk Song)
Queen of the Range
Serenade
The Streets of Laredo (arr. American Folk Song)
There is No Rose
Torn Map
Twenty Questions

(Graphite Publishing)
(Graphite Publishing)
(Graphite Publishing)
(Graphite Publishing)
(Lorelei Ensemble)
(Graphite Publishing)

SSAA div. a cappella
2-part, piano
SSA a cappella
2-part treble, piano
SA, piano
SSAA a cappella
Unison, TTB, piano
SSAA, SS soli, a cappella
SA, piano
2-part treble, piano

Men's Voices

All Natures, Even Mine
Empty
Goodbye, Then
I Will Howl
Kin
Luceat Eis
Mad
Original Harmony
Rough Beast
Salve Regina
Things I Didn't Know I Loved

(Colla Voce)
(Jeremy D. Jones Male Choral Series)
(Graphite Publishing)
(Graphite Publishing)

TTTBB a cappella
TB (opt. div), piano, opt. djembe
TBB choir, Bb clarinet, piano
TBB choir, piano or cello
TB, piano
TTTBB a cappella
TB, piano
TTTBB a cappella
TTBB a cappella
TTBB, percussion
TBB semi-chorus, TTBB a cappella
TTBB a cappella

Large Works

The Longest Nights (ca. 21')
True North (ca. 16')
We Made a Grave For Him, And Her Smoke Rose Up Forever (ca. 10')
Where Beauty Comes From (ca. 16')

SATB, piano or string quartet
SATB, chamber orchestra
TTBB a cappella
TBB, 2-part, SSAA, SATB; piano



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