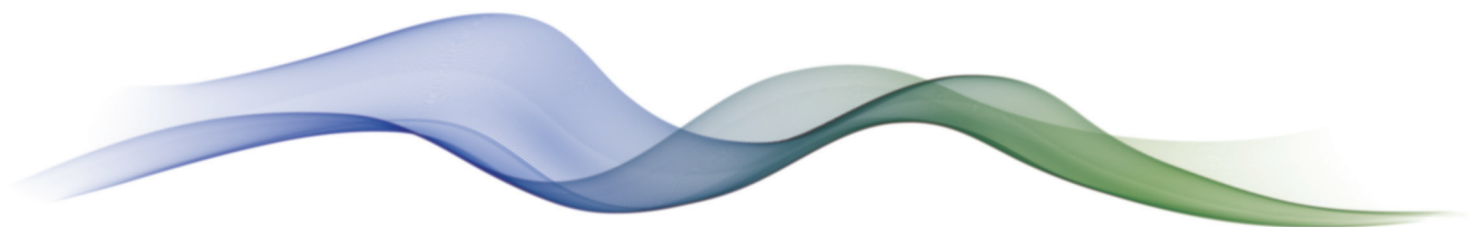


Born Into a Fairy Tale
SSAA, a cappella

Timothy C. Takach

pdf download - \$1.60
printed - \$3.00



Timothy C. Takach

Born Into a Fairy Tale

for a cappella SSAA choir

Commissioned in 2018 by Akademiska Damkören Lyran



Timothy C Takach.com

Text:

I came into this world
knowing nothing but her voice.

No needle pricked my skin
no curse upon my head
no apple to bite (although I would)
no prince charming, no fleet of men
mining for my keep.

It's only me, watching this cold rain fall,
Trying to remember
the spill of her laugh
the color of her lips.

No kiss, no dragon, no
frog, no drink, no mirror, no bed.
No window barred—
my hair braided—but not tossed
for climbing. No moat
to swim, no seed to plant.

Only me, watching this cold rain fall,
Trying to remember
the spill of her laugh,
the color of her lips.

I cannot blink away
the image of her dead.
Picture myself, my August self
Sitting by her side.
Picture myself there,
Morning glorious, the sun that fell
golden on her bed.

I came into this world
knowing nothing but her voice,
the beat of her heart,
the curve and strength of her arms.
I came into this world
knowing nothing
but her love.

*- Julia Klatt Singer
- Commissioned for this piece. Used with permission.*

From the Composer:

Writing a piece for Akademiska Damkören Lyran was a treat. They had recorded my piece “And I Saw” so well, so I knew they had the chops. But this text was so different. Setting Julia Klatt Singer’s “Born Into a Fairy Tale” was a journey into familiarity, into warmth, into honor, and a small bit of grief. Comparing a life to any of those found in fairy tales we find that although we were given none of the common fairy tale tropes (both good and bad), our mother has instead given us the only thing we really need at the beginning of our lives - love.

- Timothy C. Takach, 2018

Born Into a Fairy Tale

for SSAA a cappella

Julia Klatt Singer

Timothy C. Takach

Lovingly ♩ = 69

mp

Soprano 1 I came in - to this world know - ing noth - ing but her

mp

Soprano 2 I came in - to this world know - ing noth - ing but her

mp

Alto 1 I came in - to this world know - ing noth - ing but her

mp

Alto 2 I came in - to this world know - ing noth - ing but her

5 *mf* *p*

S1 voice. *mf* Ah...

S2 voice. *mf*

A1 voice. *mf* *mp* No nee - dle pricked my skin no

A2 voice. *mf* *mp* No nee - dle pricked my skin no



9

S1

S2

A1

A2

mp *mf* *mf* *mf*

no ap - ple to bite (al-though I would)

curse up - on my head no ap - ple to bite (al-though I would)

curse up - on my head no ap - ple to bite (al-though I would)

13

S1

S2

A1

A2

mf *p* *p* *p*

no prince charm - ing, no fleet of men min - ing for my keep.

no prince charm - ing, no fleet of men min - ing for my keep.

no prince charm - ing, no fleet of men min - ing for my keep, my keep.

no prince charm - ing, no fleet of men min - ing for my keep.

16

S1

S2

A1

A2

mp *rit.* *mp* *mp*

It's on - ly me, watch - ing this cold rain fall, Try - ing to re - mem - ber

It's on - ly me, watch - ing this cold rain fall, Try - ing to re - mem - ber

on - ly me, watch - ing this cold rain fall, Try - ing to re - mem - ber

It's on - ly me, watch - ing this cold rain fall, Try - ing to re - mem - ber

20 $\text{♩} = 63$ *p* *a tempo* *mf*

S1 the spill of her laugh — the col - or of her lips. No *mf*

S2 the spill of her laugh — the col - or of her lips. No *mf*

A1 the spill of her laugh — the col - or of her lips. No *mf*

A2 the spill of her laugh — the col - or of her lips. No

24

S1 kiss, no drag - on, — no frog, no drink, no mir - ror, no bed.

S2 kiss, no drag - on, — no frog, no drink, no mir - ror, no bed.

A1 kiss, no drag - on, — no frog, no drink, no mir - ror, no bed.

A2 kiss, no drag - on, — no frog, no drink, no mir - ror, no bed.

27 *f*

S1 No win - dow barred — my hair not tossed for climb - ing.

S2 No win - dow barred — my hair braid - ed — but not tossed for climb - ing.

A1 No win - dow barred — my hair braid - ed — but not tossed for climb - ing.

A2 No win - dow barred — my hair braid - ed — but not tossed for climb - ing.

30 *mf* *rit.* *p* *a tempo*

S1 No moat to swim, no seed to plant. On - ly me, watch - ing this

S2 No moat to swim, no seed to plant. On - ly me, watch - ing this

A1 No moat to swim, no seed to plant. On - ly me, watch - ing this

A2 No moat to swim, no seed to plant. On - ly me,

34 *mp* *rit.* *p* $\text{♩} = 63$

S1 cold rain fall, Try - ing to re - mem - ber the spill of her laugh, the

S2 cold rain fall, Try - ing to re - mem - ber the spill of her laugh, the

A1 cold rain fall, Try - ing to re - mem - ber the spill of her laugh, the

A2 watch - ing this rain fall, Try - ing to re - mem - ber the spill of her laugh, the

38 *mf* *a tempo*

S1 col - or of her lips. I can - not blink a - way the im - age of her dead.

S2 col - or of her lips. I can - not blink a - way the im - age of her dead.

A1 col - or of her lips. I can - not blink a - way

A2 col - or of her lips. I can - not blink a - way

rit. $\text{♩} = 63$

41

S1 Pic-ture my - self, — my Au-gust self — Pic-ture my-self there, Morn - ing glo - rious,

S2 Pic-ture my - self, my self Sit-ting by her side. Pic-ture my-self there, Morn - ing glo - rious,

A1 Pic-ture my - self, my self Sit-ting by her side. Pic-ture my-self there, Morn - ing glo - rious,

A2 Pic-ture my - self, — my Au-gust self — Pic-ture my-self there, Morn - ing

45

S1 morn - ing glo - rious, *poco* that fell gold - en on her bed. *mf*

S2 morn - ing glo - rious, the sun that fell gold - en on her bed. *mf*

A1 morn - ing glo - rious, *poco* the sun fell gold - en on her bed. *mf*

A2 glo - rious, glo - rious, the sun fell gold - en on her bed. *mf*

49

S1 *mp* came in - to this world know - ing noth - ing her voice, *p*

S2 *mp* I came in - to this world know - ing noth - ing but her voice, *mf* the

A1 *mp* I came in - to this world know - ing noth - ing but her voice, *mf* the

A2 *mp* came in - to this world know - ing noth - ing but her voice, the

53 *mf* *rit.* $\text{♩} = 60$ *p*

S1 the beat of her heart, the curve and strength of her arms.

S2 beat of her heart, the curve and strength of her arms.

A1 beat of her heart, the curve and strength of her arms.

A2 beat of her heart, the curve and strength of her arms.

57 *mp* *p*

S1 I came in - to this world know - ing noth - ing but her love.

S2 I came in - to this world know - ing noth - ing but her love.

A1 I came in - to this world know - ing noth - ing but her love.

A2 arms. I came in - to this world know - ing noth - ing but her love.

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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 Worshipper and a Man		SATB a cappella
And I Saw		SATB div. a cappella
As the Sunflower Turns on Her God		SSAATBB div, Sop. solo, SSATB soli, a cappella
The Darkling Thrush	(earthsongs)	SATB, SAT soli, a cappella
Fragile		SATB, hand drum
Listen to the Apples		SATB div. a cappella
MOMENTS IN FILM: A Mural of Change		SATB, piano
MOMENTS IN FILM: Insidious		SATB, piano
MOMENTS IN FILM: Flying Solo		SATB, piano
Neither Angels, Nor Demons, Nor Powers	(Graphite Publishing)	SSATBB a cappella
Nubes Oriebatur: the eruption of Vesuvius		SSATBB a cappella
One Boy Told Me		SATB, piano
Ragnarök		SATB div. a cappella
Su Rahva Koda (The House of Your Kindred)		SSAATTBB a cappella
This Alien Landscape		SATB, crotales, suspended cymbal, bass drum
This Amazing Life		SA(T)B, piano

Treble Voices

And I Saw		SSAA div. a cappella
Bahihii Waaliidkay Dhaqay		2-part, piano
Cassiopeia		SSA a cappella
Duende		SSAA, floor toms
How to Triumph Like a Girl	(Graphite Publishing)	SSA, piano
The Streets of Laredo (arr. American Folk Song)	(Graphite Publishing)	Unison, TTB, piano
There is No Rose	(Lorelei Ensemble)	SSAA, SS soli, a cappella
Torn Map	(Graphite Publishing)	SA, piano

Men's Voices

Empty		TB (opt. div), piano, opt. djembe
Goodbye, Then		TBB choir, Bb clarinet, piano
Kin		TB, piano
Luceat Eis		TTTBB a cappella
Mad		TB, piano
Original Harmony	(Colla Voce)	TTBB a cappella
Rough Beast		TTBB, percussion
Salve Regina	(Graphite Publishing)	TBB semi-chorus, TTBB a cappella
Things I Didn't Know I Loved	(Graphite Publishing)	TTBB a cappella

Large Works

Helios (ca. 65')		SATB a cappella
The Longest Nights (ca. 21')		SATB, piano or string quartet
This is How You Love (ca. 35') composed with Jocelyn Hagen		SATB div. a cappella
True North (ca. 16')		SATB, chamber orchestra
We, the Unknown (ca. 40')		TTBB, soloists, chamber orchestra
Where Beauty Comes From (ca. 16')		TBB, 2-part, SSAA, SATB; piano