

Helios
SATB, a cappella

Timothy C. Takach

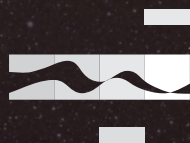
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Timothy C. Takach

Helios

for SATB a cappella choir

- Prelude (Chaos and Order)
- I. Pluto (The Border)
- II. Neptune (The Storm Was Loose)
- III. Uranus (White Silences)
- IV. Saturn (Longing For Infinity)
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- IX. Earth (Only Here)
- X. Venus (Everything Seems Possible)
- Interlude: Opening Inward
- XI. Mercury (Move Towards Freedom)
- XII. Sun (Perihelion)



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and was supported by Karen Koentopf, Tom Arneson, American Choral Directors Association of Minnesota (ACDA-MN) and the Minnesota Music Educators Association (MMEA), Minnesota Valley Men's Chorale, Red Shift, Roomful of Teeth, The Singers–Minnesota Choral Artists, and Washington Community High School.

Helios: Libretto

Prelude (Chaos and Order)

Chaos was the law of nature; Order was the dream of man. Chaos often breeds life, when order breeds habit.

- Henry Brooks Adams

I. Pluto (At the Border)

Here is where chaos starts.

It is the fiercest hunger.
It is a great tearing pain
that so occupies the mind
that there is nothing else.

It is being breathed.
It is being breathless.

Standing on the border
of chaos means standing
in a sharp cold wind
on the highest pass
in the arctic mountains.

It means plunging
into stars.
It means soaring into jade seas.

Here at the border
we are not in chaos yet.
This is more relentless
than chaos. And

more beautiful. Far,
far more beautiful.

- Patricia Monaghan, "Mandelbrot Set:
4. The Border" (used with permission.)

II. Neptune (The Storm Was Loose)

Neptune, meanwhile, greatly troubled, saw that the sea was churned with vast murmur, and the storm was loose and the still waters welled from their deepest levels: he raised his calm face from the waves, gazing over the deep. He calls the East and West winds to him, and then says:

"Tantane vos generis tenuit fiducia vestri?"
"Does confidence in your birth fill you so?
Iam caelum terramque meo sine numine, venti,

Winds, do you dare, without my intent, to mix earth with sky,
miscere, et tantas audetis tollere moles?"
and cause such trouble, now?"

So he speaks, and swifter than his speech, he calms the swollen sea, scatters the gathered cloud, and brings back the sun. He sways their passions with his words and soothes their hearts: so all the uproar of the ocean died, as soon as their father, gazing over the water, carried through the clear sky, wheeled his horses, and gave them their head, flying behind in his chariot.

- Virgil: Aeneid I lines, 124-156 (edit),
trans. A.S. Kline, PoetryInTranslation.com.
(used with permission.)

III. Uranus (White Silences)

Beyond geography. Beyond blood.
Beyond latitude. Beyond salt.

Beyond continents. Beyond tears.
That kind of coldness.

My hair is beaded with crystals.
Forgetful and aloof, I am slipping

into white silences, becoming
cold skin over hard finality.

- Patricia Monaghan, "White Silences"
(used with permission.)

It is the stars,
The stars above us, govern our conditions.
- William Shakespeare, King Lear,
4.3.32-33

IV. Saturn (Longing for Infinity)

When I was nine years old,
I first looked through a telescope,
And what I saw astounded me:
Floating in the inky black,
The orb of Saturn, like a pearl,
Encircled in its perfect rings.
So small it seemed, and yet as large
As almost a thousand Earths;
So close, and yet so very far way.

The sight awoke in me
A longing for infinity
And all its wonders:

The spinning planets, burning stars;
Galaxies of endless worlds
Hurling headlong through the void;
The many-colored nebulae—
Graveyards of exploded stars,
And nurseries of the new;
The universe extending
In ever-widening spheres
Of color, light, and energy;
An endless source of wonder and humility.

This journey through infinity
Began for me when I first beheld
The icy rings of Saturn
From a field on Earth
That summer evening
When I was nine years old.

- Charles Anthony Silvestri
- Commissioned for Helios

V. Jupiter (A Wife Betrayed)

Look at him.
Just look at him.
Smug and fat, pompous, preening,
Rolling about in bedsheets
Of orange and scarlet satin,
Surrounded by his paramours—
Io and Europa,
Iocaste and Eurydome,
Leda, Adrastea,
Callisto, Themisto— [Even S-2010-J2, that slut!]
So many I can't even count
Or care to remember.
And yet, I do remember.

Look at him.
He cares little for my honor,
Even less for my feelings.
I am his lover! His wife! His queen!
And yet no planet wanders named for me!
No stately Juno to glide about the sun,
Wrapped in swirling clouds of rose and silver grey...
Alas, that is not to be,
For Jove takes all.
Attracts all.
Rules all.

But I am Juno,
Mighty Queen of gods and men,
And I demand my due!
I shall be a tempest,

Red and roiling like an angry sore,
Digging into his tender side—
A bright red spot to spoil his splendor,
A reminder of the ageless rage
Of a wife betrayed.
So, look at him!
All who gaze at him,
From now until the ending of the worlds,
Shall see only me!

- Charles Anthony Silvestri
- Commissioned for Helios

VI. Comet (Transmigration)

Then Jupiter, the Father, spoke..." Take up
Caesar's spirit and change it into a star...
He had barely finished, when gentle Venus
stood, seen by no one, and took up the newly
freed spirit of her Caesar from his body, and
preventing it from vanishing into the air,
carried it towards the glorious stars. As she
carried it, she felt it glow and take fire, and
loosed it from her breast: it climbed higher
than the moon, and drawing behind it a fiery
tail, shone as a star.

- Ovid: *Metamorphosis*, trans. A.S.
Kline, *PoetryInTranslation.com*. (used with
permission.)

Interlude: With My Face to the Sun

I wish to leave the world
By it's natural door;
Do not put me in the dark
I am good, and like a good thing
I will die with my face to the sun.
- José Martí, excerpt from "A Morir"

VII. Mars (Love Asleep and Waiting)

A solitary planet spins alone
But never alone
There are moons
There are stars
A silent man lives alone
But never alone
There are voices
There are songs
Under the rocky surface
There is ice
Where once was water
Under the cold hide
There is ice
But also blood
A lonely planet spins amidst
The endless celestial bodies
The vast potential of space
A single man can never be lonely

If he's a son, a father, a brother
If he's a husband, a friend, a lover
Peel back the planet's skin
And find water, waiting, for the sun
Peel back the body's fierce façade
And find love, asleep, and waiting
- William Reichard
- Commissioned for Helios

VIII. Moon (Everything is Made of Light)

The moon translates a rhythm
of this night that knows no breath.
Everything is made of light.
The whole world is glowing.
- William Reichard, (used with
permission.)

IX. Earth (Only Here)

My skies blaze and dazzle with ice,
lava burns in my veins.
All the glories of the gods are here—
but no gods gave me their name.

Mars may boast about war,
but only here are there blades,
and only here blood-stained soil.

Venus may preach on love,
but only here does an eye meet an eye
and whole new heavens are born.

Only here is there spring,
only here the breath of the rose.
Only here is there miracle, suffering, awe—
and only here do they kneel in prayer.
- Brian Newhouse
- Commissioned for Helios

X. Venus (Everything Seems Possible)

What is life with nothing to contain it?
Shore or edge of night, first rising star
For you
Her favorite word is linger
For her
Bliss is the blackest sky
The way she lights it
With her beauty.
When the sea became the sea
She moved like she still moves
In the opposite direction
Towards that something
To define her, beyond
which everything seems
possible.
- Julia Klatt Singer
- Commissioned for Helios

Interlude: Opening Inward

I am, at this moment, walking in a direction
you cannot imagine, you who judge
everything in terms of forward motion, you
who imagine me unmoving, waiting as you
pass through my world like a brilliant burning
comet, leaving faint periodic traces in a spiral
galaxy: I am opening inward,

spiralling towards nothingness and truth,
moving in no direction you can imagine,
opening like an expanding universe
with no unmoving point within it.

- Patricia Monaghan, excerpt from
"Nothing is Ever Simultaneous" (used with
permission.)

In my breast are the stars of my fate.
- Johann Christoph Friedrich von
Schiller (ad. TCT)

XI. Mercury (Move Towards Freedom)

a pendulum can only swing
(no matter how fast how slow)
can only swing in that small space
(no matter how fast how slow, no matter)
it can only swing
one degree
one degree of freedom,
that is what it is called,
that limit cycle,
(back & forth, no matter
back & forth, fast and slow):

one degree of freedom

But there is a way to get more
there is a way to move
there is a way to reach
infinite degrees of freedom:

move towards chaos,
move towards change,
move towards turbulence
there are so many degrees of freedom
there are so many degrees
uncounted uncountable
a rolling ring of freedom
so many degrees of freedom
this close to chaos

- Patricia Monaghan, "Degrees of
Freedom" (used with permission.)

XII. Sun (Perihelion)

From the Composer:

Helios is a musical exploration of our solar system. The libretto is inspired by the Greek and Roman gods for which the planets are named, the science of each planetary body, and the faith in unanswered questions we have as humans. The idea for this piece was born on a tour with Cantus back in 2013. I was thinking about how to combine my passions together in music, and I thought I should write a choral cycle based on the planets. Over the course of the next 6 years I researched the solar system and started to piece together the libretto movement by movement. I couldn't find the support to fund the whole cycle in one commission, so I started to write individual movements for smaller commissions along the way. In the spring of 2018 I was talking with Matt Culloton about having it on The Singers' 15th anniversary season, even though it wasn't finished or funded. He told me, "if you write it, I'll program it." So I jumped the rest of the way in. At that point I had written four movements, and I would complete a fifth the next fall.

The libretto contains poetry commissioned for this piece alongside translations of ancient writing and previously published poetry. Each movement's text is inspired by the planet for which it is named, and *Helios* itself has an overarching theme of control. In our lives, some things are within our control and others are not. *Helios* asks us to analyze these situations and be active in finding ways where we can choose. We have the choice to point our lives in a certain way, to decide who we want to be and how we want to live.

In "Pluto" we stand at the border of chaos, ready to jump in. Patricia Monaghan has us believe that chaos can be beautiful, that it offers us more exciting choices than control. The music brings us into chaos immediately, each section in their own rhythmic pattern, surging and combining to make something greater.

"Neptune" offers us a familiar story of a father intervening in his two sons' conflict. As a father I can emphasize with Neptune's rage at the chaos his sons are causing but I also love the description of how he controls them: "He sways their passions with his words and soothes their hearts." A great way to parent. Turbulent trills and glissandi abound as the winds combat each other, and the contrasting homophony later delivers Neptune's words.

Patricia Monaghan's poetry embodies the cold isolation of Uranus. The axial tilt of Uranus is almost parallel to the solar plane, meaning that instead of spinning like a top, it rolls around the sun in its orbit, causing an alternating 42 years of sunlight then darkness at the poles. This isolating coldness is what inspired this poem choice and the paired quote from Shakespeare. So many people feel isolated, alone, unloved, and they feel as if their fate is not in their own hands.

Tony Silvestri uses Saturn as an autobiographical account of his childhood, how he gazed at Saturn and unlocked his wonder for the universe. The movement opens with a solo trio, more intimate and personal than any texture we've heard so far. When the choir enters the heavens crack open, and wonder is upon us. The choir lays down a familiar harmonic progression often found in popular music, rooting this movement here on Earth, but the text explores the many wonders that occur in the heavens.

The title character does not appear in "Jupiter," but instead the

movement is sung from the perspective of Juno, Jupiter's wife. Silvestri has written a rage aria with a powerful twist. Instead of only proclaiming her rage, Juno marks Jupiter's beautiful image as his famous red spot - a continuous storm, the largest in the solar system.

In "Comet" Jupiter asks Venus to take the spirit of Julius Caesar and turn him into a star. She agrees and carries his spirit up to the heavens, feeling it transform into a fiery comet. In ancient Rome, Caesar's Comet was seen for 7 days in 44 BC. The repeating glissandi in the bass section are a Shepard tone, giving an unending sense of rising motion. Are we able to control the legacy we leave behind? We cannot transform into a comet, but we can choose what we wish to leave behind, how we want to be remembered.

Writing a piece inspired by Mars offered a much-needed exploration of how we view masculinity. The Roman god of war is usually portrayed in a very aggressive, stereotypically masculine way. To me, the way culture tends to convey traditional masculinity is not usually the truth but a mask we wear to show bravado, toughness and confidence. When the 2004 Mars rover Spirit broke a wheel, it ended up dragging the wheel across the surface of the planet, scratching the surface to discover silica underneath. This discovery pointed to the fact that hot water once flowed on or under the surface of Mars. It's such a great metaphor for our sense of manliness - that as our outer layer is scarred we reveal something more gentle underneath. Bill Reichard's wonderful poem explores all of this and offers what I think is a more complete honest view of what it means to be a man.

"Moon" has a mysterious feel to it: an exploration of sound, texture and environment. We hear a brilliant sense of light in the climax, even as a mere reflection of the true source.

Like "Saturn," "Earth" is rooted on the ground. While both depict the wonder of the heavens, Newhouse's poem reminds us how special our humanity is. Humans are a product of the only known cradle of life in the universe, and we alone get to experience complex emotion.

Venus has been seen in the night sky throughout most of human history, and in Julia Klatt Singer's words "we feel a strong attachment to her—she rises for you, lingers for you, wants you to see her, notice her, want her to stay in the sky. And since she is the second brightest thing up there, next to the sun, she does linger, stay." Venus orbits in the opposite direction from all other planets in our system, moving against expectations, showing how powerful we can be if we choose.

An interlude illustrates the value of inward growth and change, contrary to the expectation that change is always visible and in a prescribed direction. Self-discovery and awareness lead us into "Mercury," where a limited pitch set opens the piece, eventually yielding to a wide palette of color and harmony. We are in charge of our own limits. We can make the pendulum shift in as many degrees of freedom as we can imagine. In a universe where chaos is beautiful and breeds life, we can still control our own balance and destiny.

The sun is our greatest source of energy. Our journey through the solar system ends as we finally are drawn into its warmth, enveloped in family, community wonder and light. We are home.

- Timothy C. Takach, 2019

Dedicated to Jocelyn, who convinced me I could.

World premiere performance by The Singers - Minnesota Choral Artists, Dr. Matthew Culloton, conductor.
St. Paul, MN; May 18, 2019

Helios

Prelude (Chaos and Order)

Henry Brooks Adams

for SATB a cappella

Timothy C. Takach

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5

Soprano
Cha-os... Cha-os was the law of na - ture;

Alto
Cha-os... Cha - os... Cha-os was the law of na - ture;

Tenor
Cha-os... Cha-os was the law of na - ture;

Bass
Cha-os... Cha - os... Cha-os was the law of na - ture;

Soprano
Or - der was the dream of man.

Alto
Or - der was the dream of man.

Tenor
Or - der was the dream of man. Cha - os of - ten breeds

Bass
Or - der was the dream of man. Cha - os of - ten breeds

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8 *pp*

S This ³ is where cha - os starts...

A *pp* ³ This is where cha - os starts...

T life, when or - der breeds hab - it. _____

B life, when or - der breeds hab - it. _____

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11 *mf* *attacca*

S Cha - os breeds life, breeds life. _____

A *mf* Cha - os breeds life, breeds life. _____

T *mf* Cha - os breeds life, breeds life. _____

B *mf* Cha - os breeds life, breeds life. _____ *attacca*

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I. Pluto (The Border)

for SATB a cappella choir

Patricia Monaghan

Timothy C. Takach

$\text{♩} = 92-100$

Soprano

(life)

mp

Alto

Here, Here, Here is where cha - os

mp

Tenor

8 (life) Here, Here is where Here is where cha - os starts.

Bass

(life)

4

S

mp 3 Here is where

A

3 Here is where cha - os starts. Here is where cha - os starts.

T

8 3 Here is where cha - os starts. Here is where cha - os starts.

B

mp 3 Here is where cha - os starts. Here is where cha - os



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6

S cha - os starts. Here is where cha - os starts cha - os

A Here is where cha - os starts. Here is where cha - os starts.

T Here is where cha - os starts. Here is where cha - os starts.

B starts. Here is where cha - os starts. Here is where cha - os

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8

S Here is where cha - os Here is where cha - os starts. Here is where... *cresc.*

A Here is where cha - os starts. Here is where cha - os starts. *cresc.*

T Here is where cha - os starts. Here is where cha - os starts. Here... *cresc.*

B starts. Here is where cha - os starts. Here is where cha - os

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10

S Here is where... Here is where cha - os

A Here is where cha - os starts. Here is where cha - os starts.

T is where cha - os starts. Here is where cha - os

B starts. Here is where cha - os starts. Here is where cha - os

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12

ff

S — starts. Here is where cha - os starts.

A — Here is where cha - os starts.

T 8 — starts. Here is where cha - os starts. Here is where cha - os

B starts. Here is where cha - os starts.

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15

p 3

S Here is where cha - os... Here is where cha - os

A

T 8 starts *p*

B Here is where cha - os... Here is where cha - os starts.

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17

mf

S starts. Here is where cha - os starts. Here is where cha - os

A *mf* It is the fiercest hun - ger.

T 8 It is the fiercest hun - ger.

B Here is where cha - os starts. Here is where cha - os starts.

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19

S starts. Here ³ is where cha - os starts. Here ³ is where cha - os *mp*

A It is a great tear - ing pain that so *mp*

T It is a great tear - ing pain that so

B Here ³ is where cha - os starts. Here ³ is where cha - os starts.

21

S starts. Here ³ is where cha - os starts. that there is noth-ing *f*

A oc - cu - pies the mind that there is noth-ing *f*

T oc - cu - pies the mind that there is noth-ing *f*

B Here is where cha - os starts. Here ³ is where cha - os... that there is noth-ing *mf* *f*

24 ♩ = 76

S else. *mf* It is be - ing *mp* lyrical

A else. *mf* It is be - ing breathed. It is be - ing *mp* lyrical

T else. *mf* It is be - ing breathed. It is be - ing *mp* lyrical

B It is be - ing breathed. It is be - ing

27 *mf* *pp*

S breath-less, breath-less.

A breath-less, breath-less, breath less.

T 8 breath - less, breath less. Stand - ing

B breath less, breath - less.

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32 *p* *div.*

S Stand - ing on the bor - der of cha - os means stand - ing in a sharp cold wind

A Stand - ing on the bor - der of cha - os means stand - ing in a sharp cold wind

T 8 on the bor - der of cha - os means stand - ing in a sharp cold wind

B Stand - ing on the bor - der of cha - os means stand - ing in a sharp cold wind

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35 *mf* *unis.* *mf* *mp* *mf*

S Stand - ing on the high est pass in the arc - tic

A Stand - ing Here is where cha-os starts. in the arc - tic

T 8 Stand - ing on the high - est pass in the arc - tic

B Stand - ing in, in the arc - tic

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I. Pluto (The Border) / Timothy C. Takach

39

S
moun - tains. plung - ing in - to stars. It means

A
moun - tains. It means plung - ing in to stars. It means

T
moun - tains. It means plung - ing in to stars. It means

B
moun - tains. in - to stars.

p *mp* *p* *mp* *p* *mp* *p* *mp*

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43

mf unis.

S
soar-ing in - to jade seas. Here at the bor-der Here at the

A
soar-ing in - to jade seas. Here at the bor-der Here at the bor-der

T
8
soar-ing in - to jade seas. Here at the bor-der

B
unis.
soar-ing in - to jade seas. Here at the bor-der

mf

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46

S
bor - der Here at the bor der Here at the

A
Here at the bor - der Here at the bor - der

T
8 der Here at the bor - der Here at the bor - - -

B
Here at the bor - der Here at the bor - der

48

S bor - der ____ Here at the bor - der ____

A ____ Here at the bor - der ____ Here at the bor - der ____ Here at the bor - der ____

T 8 der Here at the bor - der ____ Here at the bor - der ____

B ____ Here at the bor - der ____ Here at the bor - der ____ Here at the bor - der ____

mp

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51

S we are not in cha - os yet. ____ not in cha - os. ____

A *mf* we are not in cha - os yet. ____ more re - lent-less than

T 8 Here ____ at the bor - der ____ Here at the bor - der This is more re - lent-less than

B Here at the bor - der ____ Here at the bor - der Here at the bor - der ____

f *mf*

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54

S Sop. 1 3 Here at the bor - der ____

A cha - os. ____ This is more re - lent-less than cha - os. ____

T 8 cha - os. ____ This is more re - lent-less than cha - os. ____

B ____ Here at the bor - der ____ Here at the bor - der ____ Here at the bor - der ____

3

I. Pluto (The Border) / Timothy C. Takach

Sop. 2
57 *mf* *f* This _____ is more, —

S This is more re - lent-less than cha - os. — This is more re - lent-less than

A This is more re - lent-less than cha - os. — This is more re - lent-less than

T 8 This is more re - lent-less than cha - os. — This is more re - lent-less than

B Here at the bor - der Here at the bor - der Here at the bor - der —

60 *rit.* — more re - lent-less than cha - os. — And — more

S cha - os. — *f* And — more

A cha - os. more re - lent-less than cha - os. And — more

T 8 cha - os. more re - lent-less than cha - os. And, and more

B Here at the bor - der of cha - os. And, and more

♩ = 63

63 *mf* *mp* beau - ti - ful. — Far, far more beau - ti - ful. Beau - ti - ful.

S beau - ti - ful. Far, far more beau - ti - ful. Beau - ti - ful.

A beau - ti - ful. Far, far more beau - ti - ful. Beau - ti - ful.

T 8 beau - ti - ful. Far, far more beau - ti - ful. Beau - ti - ful.

B beau - ti - ful. Far, far more beau - ti - ful. Beau - ti - ful.

II. Neptune (The Storm Was Loose)

for SATB div. a cappella

Virgil: Aeneid, lines 124-156

trans. A.S. Kline (used with permission)

Timothy C. Takach (2016)

$\text{♩} = 88$

Soprano
Oo - ah (glide through diphthong on gliss.) Oo - ah... Oo -

Soprano
Oo - ah (glide through diphthong on gliss.) Oo - ah... Oo -

Alto
Oo - ah (glide through diphthong on gliss.) Oo - ah... Oo -

Alto
Ah... Ah...

Tenor

Bass

Bass

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Glissandi: Singers should start the glissandi immediately on the first note. In instances like m. 3, spend a half second on the downbeat to lock the chord, then move back down.



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II. Neptune (The Storm Was Loose) / Timothy C. Takach

6

S *mf* *f* *p* *mf* *f*
ah - oo - ah... Oo - ah - oo - ah...

S *mf* *f* *p* *mf* *f*
ah - oo - ah... Oo - ah - oo - ah...

A *mf* *f* *p* *mf* *f*
ah - oo - ah... Oo - ah - oo - ah...

A Ah... Ah...

T *mp* *f* *mp* *f*
Oo - ah (glide through diphthong on gliss.) Oo-ah ah

B *mp* *f* *mp* *f*
Oo - ah (glide through diphthong on gliss.) Oo-ah ah

B *mp* *f* *mp* *f*
Oo - ah (glide through diphthong on gliss.) Oo-ah ah

11

S *mp* *sub. p* *f* *p* *mf*
Oo - ah... Oo - ah - oo - ah...

S *mp* *sub. p* *f* *p* *mf*
Oo - ah... Oo - ah - oo - ah...

A *mp* *sub. p* *f* *p* *mf*
Oo - ah... Oo - ah - oo - ah...

A Ah... Ah...

T *mp* *f*
Oo-ah Ah...

B *mp* *f*
Oo-ah Ah...

B *mp* *f*
Oo-ah Ah...

II. Neptune (The Storm Was Loose) / Timothy C. Takach

16

f *p* *mf* *f*

S Oo - ah - oo - ah... *f*

S Oo - ah - oo - ah... *f*

A Oo - ah - oo - ah... *f*

A Ah... Ah... *f*

T Ah... *p* *mf*

B Ah... *p* *mf*

B Ah... *p* *mf*

20

p *mp* *p* *mf* *fp*

S Oo - ah - oo - ah... *p* *mp* *p* *mf* *fp*

S Oo - ah - oo - ah... *p* *mp* *p* *mf* *fp*

A Oo - ah - oo - ah... *p* *mp* *p* *mf* *fp*

A Ah... *p* *mp* *p* *mf* *fp*

T Neptune, mean-while, great-ly trou-bled, saw ³ that the sea was

B Neptune, mean-while, great-ly trou-bled, saw ³ that the sea was

B Neptune, mean-while, great-ly trou-bled, saw ³ that the sea was

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18

II. Neptune (The Storm Was Loose) / Timothy C. Takach

33

S raised his calm face from the waves, gaz - ing o - ver the deep. He

A raised his calm face from the waves, gaz - ing o - ver the deep. He

T raised his face gaz - ing o - ver the deep.

B raised his face gaz - ing o - ver the deep.

B raised his face gaz - ing o - ver the deep.

mp *p* *mp* *p* *mp* *p*

37

S calls the East and West winds to him, and then says:

A calls the East and West winds to him, and then says:

T Ah... and then says: "Tan - ta - ne vos

B Ah... and then says: "Tan - ta - ne vos

rit. $\text{♩} = 76$ *pp* *mf* *mf*

41

S "Does con-fi - dence in your birth fill you so?

A

T ge - ne - ris ten - u - it fi - du - ci - a ves - tri? I - am

B ge - ne - ris ten - u - it fi - du - ci - a ves - tri? I - am

mf *f* *mp* *f* *mp*

II. Neptune (The Storm Was Loose) / Timothy C. Takach

45

S Winds, do you dare, with-out my in-tent, to

A Winds, do you dare, with-out my in-tent, to

T cac-lum ter-ram - que me - o si-ne nu - mi - ne, ven - ti, mi - sce - re, et

B cac-lum ter-ram - que me - o si-ne nu - mi - ne, ven - ti, mi - sce - re, et

48

S mix earth with sky, and cause such trou-ble, now?"

A mix earth with sky, and cause such trou-ble, now?"

T tan - tas au - de - tis tol - le - re mo - les?" (small 's')

B tan - tas au - de - tis tol - le - re mo - les?" (small 's')

51

S So he speaks, and swift-er than his speech, he calms the swol-len sea, and

A So he speaks, and swift-er than his speech, he calms the swol-len sea, scat-ters the gath-ered cloud,

T Oh... scat-ters the gath-ered cloud,

B Oh... swol - len sea, and

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54

S brings back the sun. and soothes

A brings back the sun. and soothes

T brings back the sun. their pas - sions with his words and soothes their

B brings back He sways their pas - sions with his words and soothes their

B brings back He sways their pas - sions with his words and soothes their

mp *p* *f* *mf* *mf*

57

S their hearts: so all the up - roar

A their hearts: so all the up - roar

T hearts, and soothes their hearts: Oh...

B hearts, and soothes their hearts: Oh...

B hearts, and soothes their hearts: Oh...

rall. *a tempo* *mf* *p* *mf* *p* *p* *p*

II. Neptune (The Storm Was Loose) / Timothy C. Takach

60

S *mp* of the o - cean died, as soon as their fa - ther, gaz - ing

A *mp* of the o - cean died, Ah... gaz - ing

T *mp*

B *mp* Oh...

B *mp*

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63

S *mf* Oh... *mp* through the clear sky, *mf* wheeled his hors - es, and

A *mf* o - ver the wa - ter, *mp* car - ried through the clear sky, *mf* Ah...

T *mf* o - ver the wa - ter, *mp* car - ried through the clear sky, *mf*

B *mf* car - ried *mf* Ah...

B *mf* Ah...

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II. Neptune (The Storm Was Loose) / Timothy C. Takach

66

S *f* gave them their head, fly - ing be - hind in his char - iot. *ff* Ah...

A *f* gave them their head, fly - ing be - hind Ah...

T *f* Ah... in his char - iot. *ff* Ah...

B *f* fly - ing be - hind in his char - iot. *ff* Ah...

B *f* fly - ing be - hind in his char - iot. *ff* Ah...

69

S *f* Ah! *ff*

A *f* Ah! *ff*

T *f* Ah! *ff*

B *f* Ah! *ff*

B *f* Ah! *ff*

III. Uranus (White Silences)

for SATB a cappella

Patricia Monaghan

Timothy C. Takach

Tempo: ♩ = 60 (first system), ♩ = 72 (second system)

Dynamic markings: *ff*, *f*, *mp*, *p*, *ppp*

Lyrics:
Soprano: It is the stars, it is the stars.
Soprano: It is the stars, it is the stars.
Alto: It is the stars, it is the stars. oh...
Alto: It is the stars, it is the stars. oh...
Tenor: It is the stars, it is the stars. oh...
Tenor: It is the stars, it is the stars. oh...
Bass: It is the stars, it is the stars. oh...
Bass: It is the stars, it is the stars. oh...
(1/2 of section sings overtones moving slowly between notes)

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7

mp

S Be - yond ge - og - ra - phy. Be -

mp

S Be - yond ge - og - ra - phy. Be -

A (oh)

A (oh)

T (oh) Be - yond

T (oh) Be - yond

B (oh)

B (oh)

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13

S yond blood. *mf*

S yond blood. *mf* Be - yond... *p*

A (oh) oh... *mp*

A oh... oh... *mp*

T *mp* blood. *mf*

T *mp* blood. *mf* Be - yond... *p*

B (oh) *mf*

B (oh) (tutti on written pitches)

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18

mf *p* *mf*

S Be - yond lat - i - tude. Be - yond salt. Be - yond

mf *p* *mf*

S Be - yond lat - i - tude. Be - yond salt. Be - yond

p *mf*

A (oh) oh... oh... ah... Be - yond

p *mf*

A (oh) oh... oh... ah... Be - yond

mf *mp*

T Be - yond lat - i - tude. ah...

mp *p*

T oh... oh... Ah...

mp *p* *mf*

B (oh) ah...

f *p* *mp* *mf*

B (oh) oh... ah...

23

f *ff*

S con - ti - nents. Be - yond tears. Be - yond tears.

f *ff*

S con - ti - nents. Be - yond tears. Be - yond tears.

f *ff*

A con - ti - nents. Be - yond tears. Be - yond tears.

f *ff*

A con - ti - nents. Be - yond tears. Be - yond tears.

f *ff*

T (ah)

f *ff*

T (ah)

f *ff*

B (ah)

f *ff*

B (ah)

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28

mp *mf*

S That kind ____ of cold-ness.

mp *mf*

S That kind ____ of cold-ness. That kind ____ of cold-ness.

mp *mf*

A That kind ____ of cold-ness.

mp *mf*

A That kind ____ of cold-ness. That kind ____ of cold-ness.

p *mp*

T oh... oh...

p *mp*

T oh... oh...

p

B oh...

p

B oh...

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33

S *solo mf* My hair

S

A *solo mf* My hair

A

T *mf* *f* *p*
(oh)

T *mf* *f* *p*
oh...

B *mf* *f* *p*
(oh) (1/2 of section sings overtones moving slowly between notes)

B *mf* *f* *p*
(oh)

40

S is bead - ed with crys - tals. For - get - ful and a -

S

A is bead - ed with crys - tals. For - get - ful and a -

A

T (oh) *mp*

T (oh) *mp*

B (oh) *mp*

B *mp* oh...

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45

tutti p mp p

S loof, I am slip-ping in - to white si - lenc - es, be -

p mp p

S I am slip-ping in - to white si - lenc - es, be -

tutti p mp p

A loof, I am slip-ping in - to white si - lenc - es, be -

p mp p

A I am slip-ping in - to white si - lenc - es, be -

ppp p

T (oh) si - lenc - es, be -

ppp p

T (oh) si - lenc - es, be -

ppp

B (oh)

ppp

B (oh)

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50

pp *rit.* *a tempo*

S com - ing cold skin o-ver hard fi - nal - i - ty.

S com - ing cold skin o-ver hard fi - nal i - ty.

A com - ing cold skin o-ver hard fi - nal - i - ty.

A com - ing cold skin o-ver hard fi - nal - i - ty.

T com - ing cold skin o-ver hard fi - nal - i - ty.

T com - ing cold skin o-ver hard fi - nal i - ty.

B cold skin o-ver hard fi - nal - i - ty.

B cold skin o-ver hard oh...

56

mp

S It is the stars, ——— The stars a - bove us, the stars

mp

S It is the stars, ——— The stars a - bove us, the stars

p

A oh... the stars *mp*

p

A oh... the stars *mp*

p

T oh... It is the stars, ——— The stars a - bove us, *mp*

p

T oh... It is the stars, ——— The stars a - bove us, *mp*

p

B oh... *mp*

p

B (oh)
(1/2 of section sings overtones moving slowly between notes)

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60

rit.
p *mp*

S gov-ern our _____ con - di - tions. ah... _____

S gov-ern our _____ con - di - tions. ah... _____

A gov-ern our _____ con - di - tions. oh... _____ *pp*

A gov-ern our _____ con - di - tions. oh... _____ *pp*

T *p* oh... _____ *pp*

T *p* oh... _____ *pp*

B (oh) _____ *pp*

B (oh) _____ *pp*

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IV. Saturn (Longing For Infinity)

for SATB, ATB soli, a cappella

Charles Anthony Silvestri

Timothy C. Takach

Mezzo-Soprano Solo

Tenor Solo

Baritone Solo

mf $\text{♩} = 63$

When I was nine years old, I first looked through a tel - e - scope,

Mezzo Solo

T Solo

B Solo

mp

And what I saw a - stound-ed me: Float - ing in the in - ky black,

Mezzo Solo

T Solo

B Solo

mp **p**

The orb of Sat - urn, like a pearl, En - cir - cled in its



13

mf *p*

Mezzo Solo
Solo
per-fect rings, its per-fect rings. So small it seemed, and yet as large As

T Solo
Solo
rings, its per-fect rings. So small it seemed, and yet as large As

B Solo
Solo
rings, its per-fect rings. So small it seemed, and yet as large As

18

rit. *a tempo*
mp

Mezzo Solo
Solo
al-most a thou-sand Earths; So close, and yet so ver-y far a-way.

T Solo
Solo
al-most a thou-sand Earths; So close, and yet so ver-y far a-way.

B Solo
Solo
al-most a thou-sand Earths; So close, and yet so ver-y far a-way.

22

f *mp*

Mezzo Solo
Solo
The sight a-woke in me A long-ing for in-fin-i-ty And

T Solo
Solo
The sight a-woke in me A long-ing for in-fin-i-ty And

B Solo
Solo
The sight a-woke in me A long-ing for in-fin-i-ty And

27 *accel.* $\text{♩} = 72$ *mf*

Mezzo Solo
all its won - ders: The spin-ning plan - ets, —

T Solo
all its won - ders: The spin-ning plan - ets, —

B Solo
all its won - ders: The spin-ning plan - ets, —

pp *mf* *p*

S
all its won - ders: won - ders:

pp *mf*

A
all its won - ders:

pp *mf* *mp*

T
all its won - ders: Col —

pp *mf* *mp*

B
all its won - ders: Col —

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IV. Saturn (Longing For Infinity) / Timothy C. Takach

32

Mezzo Solo
Solo
burn-ing stars; Gal - ax - ies of end-less worlds Hur - tling head - long through the

T Solo
Solo
burn-ing stars; Gal - ax - ies of end-less worlds Hur - tling head - long through the

B Solo
Solo
burn-ing stars; Gal - ax - ies of end-less worlds Hur - tling head - long through the

S
mp
Gal - ax - ies of worlds

A
mp
Gal - ax - ies of end-less worlds

T
or, light,

B
or, light,

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IV. Saturn (Longing For Infinity) / Timothy C. Takach

35 *mp* *mf* *accel.*

Mezzo Solo
void; Grave-yards of ex-plod-ed stars, And nurs'ries of the new;

T Solo
void; Grave-yards of ex-plod-ed stars, And nurs'ries of the new;

B Solo
void; Grave-yards of ex-plod-ed stars, And nurs'ries of the new;

S
The man-y - col-ored neb-u - lae- of ex-plod-ed stars, Of

A
en - er - gy... And all its won - ders: Of

T
The man-y - col-ored neb-u - lae- And all its won - ders:

B
en - er - gy... And all its won - ders:

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IV. Saturn (Longing For Infinity) / Timothy C. Takach

39 ♩ = 80

Mezzo Solo
The u - ni - verse ex - tend - ing In ev - er - wid - 'ning spheres Of col - or, light, and

T Solo
The u - ni - verse ex - tend - ing In ev - er - wid - 'ning spheres Of col - or, light, and

B Solo
The u - ni - verse ex - tend - ing In ev - er - wid - 'ning spheres Of col - or, light, and

S
col - or, light, and en - er - gy; Of

A
col - or, light, and en - er - gy;

T
Col or, light, and en - er - gy...

B
The u - ni - verse In wid - 'ningspheres Of col - or, light, and en - er - gy; Of

mp **mf** **f** **mf** **mf** **mf**

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43

Mezzo Solo
en - er - gy; An end - less source of

T Solo
en - er - gy; An end - less source of

B Solo
en - er - gy; An end - less source of

S
f spin - ning plan - ets, burn - ing stars; *mf* Ev - er wid - en - ing
co - lor, co - lor, co - lor, co - lor, co - lor, co -

A
mf The u - ni - verse In wid - 'ning spheres *f*
Col - or, Of col - or, light, and en - er - gy; An

T
f spin - ning plan - ets, burn - ing stars; Gal - ax - ies of end - less worlds An end - less source of
The u - ni - verse In wid - 'ning spheres *f* Of col - or, light, and en - er - gy;

B
f col - or, light, and en - er - gy;

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47

Mezzo Solo
won - der and hu - mil - i - ty.

T Solo
won - der and hu - mil - i - ty.

B Solo
won der and hu - mil - i - ty.

S
spheres of won - der, hu - mil - i - ty. An
lor, co - lor, co - lor, co - lor, co - lor, co - lor, and hu - mil - i - ty. An

A
end - less source of won - der, source of won - der and hu - mil - i - ty. An end - less

T
won - der and hu - mil - i - ty. An

B
source of won - der, source of won - der and hu - mil - i - ty. An end - less
won - der and hu - mi - li - ty a

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51

Mezzo Solo *mp* *f* *ff* *rit.*

Ah... Ah...

T Solo *mp* *f* *ff*

Ah... Ah...

B Solo *mp* *f* *ff*

Ah... Ah...

S end - less source of won - der Of won - der, hu - mil - i - ty. *f*

end - less source of won - der This

A source of won - der, source of won - der and hu - mil - i - ty. *ff* This

T *ff*

end - less source of won - der and hu - mil - i - ty. This

B source of won - der, source of won - der and hu - mil - i - ty. *ff*

source of won - der, won - der and hu - mil - i - ty. This

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55 $\text{♩} = 72$ *rit.* -----

Mezzo Solo

T Solo

B Solo

S

f *mf* *rit.*

jour - ney through in - fin - i - ty Be - gan for me when I first be - held

A

f *mf*

jour - ney through in - fin - i - ty Be - gan for me when I first be - held

T

f *mf*

jour - ney through in - fin - i - ty Be - gan for me when I first be -

B

f *mf*

jour - ney through in - fin - i - ty Be - gan for me when I first be -

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IV. Saturn (Longing For Infinity) / Timothy C. Takach

59 $\text{♩} = 63$

p *mp*

Mezzo Solo
I first be-held The i - cy rings of Sat - urn From a field on Earth

p *mp*

T Solo
I first be-held The i - cy rings of Sat - urn From a field on Earth

p *mp*

B Solo
I first be-held The i - cy rings of Sat - urn From a field on Earth

$\text{♩} = 63$

p *ppp*

S
—

p *ppp*

A
—

p *ppp*

T
held —

p *ppp*

B
held —

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65 *rit.*

p

Mezzo Solo
That sum - mer eve - ning When I was nine years old.

p

T Solo
That sum - mer eve - ning When I was nine years old.

p

B Solo
That sum - mer eve - ning When I was nine years old.

V. Jupiter (A Wife Betrayed)

SSAA a cappella

Charles Anthony Silvestri

Timothy C. Takach

Pretty Angry ♩ = 110

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mf *p*

Soprano Look at him. Just look at him. Smug and fat,

mf *p*

Soprano Look at him. Just look at him. Smug and fat,

mf *p*

Alto Look at him. Just look at him. Smug and fat,

mf *p*

Alto Look at him. Just look at him. Smug and fat,

6 *mp* *mf* *f*

S pomp-ous, preen-ing, (smug and fat)

mp *mf* *f*

S pomp-ous, preen-ing, (smug and fat)

mp *mf*

A pomp-ous, preen-ing, (smug and fat) Fat!

mp *mf*

A pomp-ous, preen-ing, (smug and fat) Fat!

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10

mf *f*

S Roll-ing a-bout in bed sheets Of or-ange and scar-let

S Roll-ing a-bout in bed sheets Of or-ange and scar-let

A Roll-ing a-bout in bed sheets Of or-ange and scar-let

A Roll-ing a-bout in bed sheets Of or-ange and scar-let

14

p

S sat-in, Sur-round-ed by his par-a-mours— I-o and Eu-

S sat-in, Sur-round-ed by his par-a-mours— I-o and Eu-

A sat-in, Sur-round-ed by his par-a-mours— I-o and Eu-

A sat-in, Sur-round-ed by his par-a-mours— I-o and Eu-

18

mf *mp* *p*

S ro-pa, (smug and fat) and Eur-y-do-me, Fat!

S ro-pa, I-o-cas-te and Eur-y-do-me,

A ro-pa, I-o-cas-te and Eur-y-do-me,

A ro-pa, I-o-cas-te and Eur-y-do-me,

21 *mf* *f* *p*

S Le - da, Ad - ras - te - a, Cal - lis - to, The - mis - to - [E - ven

S Le - da, Ad - ras - te - a, Cal - lis - to, The - mis - to - [E - ven

A Le - da, Ad - ras - te - a, Cal - lis - to, The - mis - to - [E - ven

A Le - da, Ad - ras - te - a, Cal - lis - to, The - mis - to - [E - ven

25 *mf* *mf*

S S - two - ze-ro-one - ze-ro - J - two, that slut!] So man - y I can't e - ven

S S - two - ze-ro-one - ze-ro - J - two, that slut!] So man - y I can't e - ven

A S - two - ze-ro-one - ze-ro - J - two, that slut!]

A S - two - ze-ro-one - ze-ro - J - two, that slut!]

29 *mf* *p* **Slowly**

S count Or care to re - mem - ber.

S count Or care to re - mem - ber.

A *mf* (sev-en-ty nine*) care to re - mem - ber. And yet, I do re - mem - ber.

A *mf* (sev-en-ty nine*) care to re - mem - ber. And yet, I do re - mem - ber.

* replace this number with the current number of verified moons of Jupiter. Adjust rhythm accordingly.

Saddened ♩ = 92

35 *mp*

S Look at him. He cares lit - tle for my hon - or, E - ven

S Look at him. He cares lit - tle for my hon or, E - ven

A Look at him. He cares lit - tle for my hon - or, E - ven

A Look at him. He cares lit - tle for my hon - or, E - ven

39 *p* *mf* *rit.* *f*

S less for my feel-ings. I am his lov-er! His wife! His queen! And

S less for my feel-ings. I am his lov-er! His wife! His queen! And

A less for my feel-ings. I am his lov-er! His wife! His queen! And

A less for my feel-ings. I am his lov-er! His wife! His queen! And

Broadly ♩ = 76

44

S yet no plan - et wan - ders named for me! No state - ly Ju - no to

S yet no plan - et wan - ders named for me! No state - ly Ju - no to

A yet no plan - et wan - ders No Ju - no to

A yet no plan - et wan - ders No Ju - no to

47

S glide a-bout the sun, Wrapped in swirl - ing clouds of

S glide a-bout the sun, Wrapped in swirl - ing clouds of

A glide a-bout the sun, swirl ing clouds of

A glide a-bout the sun, swirl - - ing clouds

50

S *mf* rose and sil-ver grey... of *f* rose and of sil - ver grey... A - *rit.*

S *mf* rose and sil-ver grey... of *f* rose and sil - ver A -

A *mf* rose and grey... *f* rose and sil - ver grey... A -

A *mf* rose and grey... (mf) A -

54 $\text{♩} = 66$

S *mf* las, that is not to be, *mp* For Jove takes all. *p* At tracts all.

S *mf* las, that is not to be, *mp* For Jove takes all. *p* At - tracts all.

A *mf* las, that is not to be, *mp* For Jove takes all. *p* At - tracts all.

A *mf* las, that is not to be, *mp* For Jove takes all. *p* At - tracts all.

With Conviction ♩ = 100

59 *pp* *mf*

S Rules all. But I am Ju - no, Might - y Queen of

S Rules all. But I am Ju no, Might - y

A Rules all. But I am Ju - no, Might - y

A Rules all. But I am Ju - no, Might - y

64

S gods and men, And I de - mand my due!

S Queen of gods and men, And I de - mand my due!

A Queen of gods and men, I de - mand my due!

A Queen of gods and men, I de - mand my due!

70 *f*

S I shall be Red and roil - ing like an

S I shall be a tem-pest, Red and roil - ing like an

A I shall be a tem-pest, Red and roil - ing like an

A I shall be a tem-pest, Red and roil - ing like an

74

S an - gry sore, Dig-ging in - to his ten - der side— A

S an - gry sore, Dig-ging in - to his side— A bright red

A an - gry sore, Dig-ging in - to his ten - der side— A

A an - gry sore, Dig-ging in - to his side— A bright red

77

S bright red spot to spoil his splen - dor, A re -

S spot to spoil his splen - dor, A re -

A bright red spot to spoil his splen - dor, A re -

A spot to spoil his splen - dor, A re -

79

S mind - er of the age - less rage Of a wife be - trayed.

S mind - er of the age - less rage Of a wife be - trayed.

A mind - er of the age - less rage Of a wife be - trayed.

A mind - er of the age - less rage Of a wife be - trayed.

Fierce ♩ = 88

82

mf *f*

S So, look at him! All who gaze at him, From

S So, look at him! All who gaze at him, From

A So, look at him! All who gaze at him, From

A So, look at him! All who gaze at him, From

87

ff

S now un - til the end-ing of the worlds, Shall see on - ly me!

S now un - til the end-ing of the worlds, Shall see on - ly me!

A now un - til the end-ing of the worlds, Shall see on - ly me!

A now un - til the end-ing of the worlds, Shall see on - ly me!

VI. Comet (Transmigration)

Ovid: Metamorphosis

for SATB a cappella

Timothy C. Takach

trans. A.S. Kline (used with permission)

Bright ♩ = 76 *sf* *non vib.* *ff* *mf*

Soprano: Then, then Ju - pi - ter, the Fa - ther, spoke, he

Alto: Then Ju - pi - ter, the Fa - ther, spoke, he

Tenor: Then, then Ju - pi - ter, the Fa - ther, spoke, he

Bass: Then Ju - pi - ter, the Fa - ther, spoke, he

5 ♩ = 66 *p* *con vib.* *gliss on closed "l" sound* *mp* *p* *con vib.* *gliss on closed "l" sound*

S: spoke... *p* stel - la glo - ri - o - sa, stel - la glo - ri - o - sa, stel - la glo - ri - o - sa, stel - la glo - ri - o - sa,

A: spoke... *mp* *3* stel - la glo - ri - o - sa, stel - la glo - ri - o - sa,

T: spoke... *p* *con vib.* *3* Then Ju - pi - ter, spoke,

B: spoke...



8

S *glo - ri - o - sa, stel - la glo - ri - o - sa, stel - la*
stella glo-ri-o-sa, stel - la glo - ri-o-sa, stella glo-ri-o-sa, stel - la glo - ri-o-sa, stella glo-ri-o-sa, stel - la glo - ri-o-sa,

A *stel - la glo - ri - o - sa, stel - la glo - ri -*

T *mf* Take up Cae-sar's spir - it and *p*
mf con vib.

B Take up Cae-sar's spir - it and

11

S *glo - ri - o - sa, stel - la glo - ri - o - sa, stel - la*
stella glo-ri-o-sa, stel - la glo - ri-o-sa, stella glo-ri-o-sa, stel - la glo - ri-o-sa, stella glo-ri-o-sa, stel - la glo - ri-o-sa,

A *o - sa, stel - la glo - ri - o - sa, stel - la glo - ri -*
mf

T change it in - to a star. change
mf

B change it in - to a star. change

14

S *glo - ri - o - sa, mf sub p f*
stella glo-ri-o-sa, stel - la glo - ri-o-sa, change it in-to a star.

A *o - sa, stel - la change it in-to a star.*
mf no gliss, pure vowel

T it in - to a star. *sub p f*

B it in - to a star, a star. *sub p f mf*

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18 **opt. semi-chorus**
p

S — seen by no one,

A **mf** **opt. semi-chorus**
He had bare-ly fin-ished, when gen-tle Ve-nus stood, seen and took up the

T **mf** **opt. semi-chorus**
He had bare-ly fin-ished, when gen-tle Ve-nus stood, seen by no one, and took up the

B — seen and took up the

22 *p*

S new-ly freed spir-it of her Cae-sar from his bod-y, and pre-vent-ing it from van-ish-ing

A new-ly freed spir-it of her Cae-sar from his bod-y, and pre-vent-ing it from van-ish-ing

T new-ly freed spir-it of her Cae-sar from his bod-y, and pre-vent-ing it from van-ish-ing

B new-ly freed spir-it of her Cae-sar and pre-vent-ing it from van-ish-ing

25 **mf** *rit.* $\text{♩} = 76$ *mp* *pp*

S — in-to the air, car-ried it towards the glor-ious stars. towards the stars. **tutti** *pp* stagger

A — in-to the air, car-ried it towards the glor-ious stars. towards the stars. take fire,

T — in-to the air, car-ried it towards the glor-ious stars. glow and take fire,

B — in-to the air, car-ried it towards the glor-ious stars. towards the stars. —

29 *tutti p stagger*

S take fire, glow and take fire, glow and take fire,

A glow and take fire, glow and take fire, glow and take fire, glow and take fire,

T glow and take fire, glow and take fire, glow and take fire, glow and take fire,

B glow and take fire, glow and take fire, glow and take fire, glow and take fire,

33 *(in 2) f mp*

S glow and take fire, As she car-ried it, she felt it glow and take fire,

A glow and take fire, glow and take fire, glow and take fire,

T glow and take fire, glow and take fire, glow and take fire,

B glow and take fire, glow and take fire, glow and take fire,

36 *ff mf*

S and loosed it from her breast: it climbed high-er than the moon, and

A and loosed it from her breast: it climbed high-er than the moon,

T glow and take fire, Mm... high-er than the moon, and

B glow and take fire, Mm... Ah...

VI. Comet (Transmigration) / Timothy C. Takach

39

S draw-ing be-hind it a fier - y tail, shone as a star,

A a fier - y tail, shone as a star,

T draw-ing be-hind it a fier tail, shone as a star,

B fier - y tail, Ah...

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Each glissando starts *pp*, *cresc.* to *mf* for most of the slide and fade back to *pp* by the top. Singers start as low as possible and fade out at the top of their range.

44

S
shone as a star,
shone* (nn)
shone* (nn)

A
shone as a star,
shone* (nn)
shone* (nn)

T
shone as a star,
shone* (nn)
shone* (nn)

B

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49

mp *mf* *p poco rit.*

S
shone as a star, shone (nn)

mp *mf* *mp* *p*

A
shone as a star, shone as a star, shone as a star."

mp *mf* *mp* *p*

T
shone as a star, shone as a star, shone as a star."

pp *mp* *mf* *mp* *p*

B
Ah... shone as a star, shone as a star."

Interlude: With My Face to the Sun

for bass solo

José Martí

Timothy C. Takach

With Rubato ♩ = 66

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Bass *mf* I wish to leave the world By it's

S/A *p* (nn) *ppp*

T/B *p* (star) *ppp*

3 nat - u - ral door; Do not put me in the dark *p*

5 I am good, and like a good thing I will *mf*

8 die with my face to the sun. *mp*



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VII. Mars (Love Asleep and Waiting)

for TTBB a cappella

William Reichard

Timothy C. Takach

Pensive, Hopeful ♩ = 72

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Tenor 1
Tenor 2
Bass 1
Bass 2

p *mp* *mp* *mp* *no vib.*

A sol - i - tar - y plan - et spins a lone There

A sol - i - tar - y plan - et spins a - lone But nev - er a - lone

But nev - er a - lone

6 *mp* *mf* *p* *mp*

T There are moons There are stars A si - lent man lives a -

T are moons There are stars A si - lent man lives a -

B There are moons There are stars A si - lent man lives a -

B There are moons There are stars There are stars

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12

T lone But nev - er a - lone *mp* There are voice - es *mf* There are

T lone But nev - er *mp* no vib. There are voice es *mf* There are

B lone But nev - er a - lone *mp* There are voice - es *mf* There are

B But nev - er a - lone *mp* There are voice - es *mf* There are

18

T songs Un - der the *f* rock - y sur - face *mp* There is ice, *p* There is ice Where once was

T songs Un - der the *f* rock - y sur - face *mp* There is ice, *p* There is ice Where once was

B songs Un - der the *f* rock - y sur - face *mp* There is ice, *p* There is ice Where once was

B songs the rock... *f* There is ice Where once was *p*

22

T wa - ter Un - der the cold hide *f* There is ice, *f* There is ice But al - so

T wa - ter Un - der the cold hide *f* There is ice, *f* There is ice But al - so

B wa - ter Un - der the cold hide *f* There is ice, *f* There is ice But al - so

B wa - ter Un - der the cold hide *f* There is ice, *f* There is ice al - so

26 *mf* *mp* *rit.* *a tempo* *mf*

T blood But al - so blood Ah... Ah...

T blood But al - so blood Ah...

B blood But al - so blood Ah... Ah...

B blood Ah... Ah...

31 *p* *mf*

T Ah... Ah... Ah... Ah...

T A lone-ly plan-et spins a-midst The

B Ah... Ah... Ah... Ah...

B Ah... Ah...

35 *f* *rit.*

T Ah... Ah... The vast po-ten-tial of space

T end-less ce-les-tial bod-ies The vast po-ten-tial of space

B Ah... Ah... Ah... Ah...

B Ah... Ah...

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Broad ♩ = 66

39 *mf*

T A sin - gle man can nev - er be lone - ly If he's a son, a fa - ther, a

T A sin - gle man can nev - er be lone - ly If he's a son, a fa - ther, a

B A sin - gle man can nev - er be lone - ly If he's a son, a fa - ther, a

B A sin - gle man can nev - er be lone - ly If he's a son, a fa - ther, a

42 *mp rit.*

T broth - er hus - band, a friend, a lov - er _____

T broth - er If he's a hus - band, a friend, a lov - er _____

B broth - er If he's a hus - band, a friend, a lov - er _____

B broth - er If he's a hus - band, a friend, a lov - er _____

45 *p* *no break* ♩ = 60 *mp*

T sin - gle _____ Peel back the plan - et's skin And find wa - ter wait - ing, for the

T si - lent _____ Peel back the plan - et's skin And find wa - ter, wait - ing, for the

B _____ And find wa - ter, _____

B _____ Peel _____ And find wa - ter, _____

49 *mf* *mp*

T sun Peel back the bod - y's fierce fa - çade And find love, a -

T sun Peel back the bod - y's fierce fa - çade And find love, a -

B Peel back the bod - y's fierce fa - çade And find love, a -

B Peel back the bod - y's fierce fa - çade And find love, a -

53 *mf* *p*

T sleep,

T sleep, and wait - ing, and wait - ing, and

B sleep, and wait - ing, and wait - ing, and

B sleep, and wait - ing, and wait - ing, and

58 *p* *mp* *p*

T find love, a - sleep, wait - ing

T wait - ing, and wait - ing...

B wait - ing, and wait - ing...

B wait - ing, and wait - ing...

For Roomful of Teeth

VIII. Moon (Everything is Made of Light)

for SSAATBBB a cappella

William Reichard

Timothy C. Takach

Freely

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Soprano 1 *f* bright, forward placement
[e]

Soprano 2 *f* bright, forward placement
[e]

Alto 1 *mp*
Ah... Ah... Oo...

Alto 2 *mp* *mp* *mp*
Oo... Oo... Oo...

Tenor 1 *mp*
Oo... Ah... Oo... Ah... Oo... Ah...

Tenor 2 *mp*
Oo... Ah... Oo... Ah... Oo... Ah...

Bass 1 *f* bright, forward placement
[e]

Bass 2



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VIII. Moon (Everything is Made of Light) / Timothy C. Takach

6 **Open, Mysterious** ♩ = 54

f bright, forward placement

S 1 [c] _____

f bright, forward placement

S 2 [c] _____

A 1 *mp* *mp* *mp* *mp*

A 2 *mp* *mp* *mp* *mp*

T 1 *mp* *mp* *mp* *mp*

T 2 *mp* fall and decay sound

B 1 *mp* fall and decay sound

B 2 *f* bright, forward placement

[c] _____

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16

S 1

S 2

A 1

A 2

T 1

T 2

B 1

B 2

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pp Ah... ____

pp Ah... ____

p Oo... ____

Oo... ____

Oo... ____

Oo... ____

Oo... ____

Oo... ____

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20

S 1

S 2

A 1

A 2

T 1

T 2

B 1

B 2

mp

mf

mp

mp

Ah...

Ah...

Oo...

Oo...

Oo...

Oo...

Oo...

Ah...

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23

S 1 *mp* *pp*
a rhy-thm, a rhy-thm, a rhy-thm,

S 2 *p*
Oo...

A 1 *p*
Oo...

A 2 *mf* *pp*
The moon trans-lates a rhy-thm, a rhy-thm, a rhy-thm, a rhy-thm,

T 1 *p*
Oo...

T 2
Oo...

B 1 *p*
Oo... Timothy C Takach.com Oo...

B 2 *p*
Ah...

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26

p *mf*

S 1 a rhy-thm, a rhy-thm, a rhy-thm, a rhy-thm,

mf *mp*

S 2 rhy-thm, a rhy-thm, a rhy-thm, a rhy-thm, a rhy-thm, a rhy-thm,

mp *mf* *mp*

A 1 Ah... gradually modify to Mm...

mf *p*

A 2 rhy-thm, a rhy-thm, a rhy-thm, a rhy-thm,

p

T 1 Mm...

tutti p *mf*

T 2 Mm...

p *p* *mf*

B 1 Mm...

p

B 2 Ah...

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30

mp Inuit*

um uh huh um uh huh um uh huh um uh huh etc.

mp Inuit

um uh huh um uh huh um uh huh um etc.

mf

The

p *mf*

Mm... Mm...

p *mf*

Mm... Mm...

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* Inuit Breathing: The regular notehead should be sung with a slight scoop. "Uh" is a fast exhale, "huh" is a fast inhale. Shallow breaths are best (so one doesn't over-oxygenate). Gentle laryngeal constriction will make the inhalation/exhalation more audible. Feel free to play with vowels to bring out different formants. Find a common vowel to unify all singers.

33

S 1 *mp* *mf* *p*
The moon of this night _____

S 2 *mp*
The moon _____

A 1 *p* *mf*
rhy - thm (mm) _____

A 2
moon trans-lates a rhy - thm of this night that has no

T 1 *p* *mf*
Oo... no

T 2 *p* [Inuit]
um uhhuhum uhhuhum uhhuhum uhhu etc.

B 1 *p* [Inuit]
um uhhuhum uhhuhum uhhuhum etc.

B 2 *p* [Inuit]
um uhhuhum uhhuhum uhhuhum etc.

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* Inuit Breathing: The regular porchhead should be sung with a slight scoop. "Uh" is a fast exhale, "huh" is a fast inhale. Shallow breaths are best (so one doesn't over-oxygenate). Gentle laryngeal constriction will make the inhalation/exhalation more audible. Feel free to play with vowels to bring out different formants. Find a common vowel to unify all singers.

VIII. Moon (Everything is Made of Light) / Timothy C. Takach

36

S 1

um uh huh um uh huh um uh huh etc.

S 2

A 1

p

um uh huh um uh huh um uh huh um etc.

A 2

breath, no breath, no *mp*

T 1

breath. _____

T 2

B 1

B 2

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39

S 1

S 2

A 1

A 2

T 1

T 2

B 1

B 2

mp no breath breath Oo... *p* *n.*

breath, no breath breath Oo...

mp Mm... Oo... *mp* *p*

mp Mm... Mm... Mm... Oo...

mp Mm... Mm... Mm... Oo... *n.*

mp Mm... Mm... Mm... Oo...

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45

f

S 1 light... light... light...

f

S 2 light... light... light...

f

A 1 light... Eve-ry - thing is made of light.

f

A 2 light... Eve-ry - thing is made of light.

f

T 1 light... Eve-ry - thing is made of light.

ff bright, forward placement

T 2 light... light... light...

ff bright, forward placement

B 1 light... light... light...

ff bright, forward placement

B 2 light... light...

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49

S 1

S 2

A 1

A 2

T 1

T 2

B 1

B 2

light...

Ah...

Ah...

Ah...

Eve-ry-thing is made of light.

Eve-ry-thing is made of light.

Eve-ry-thing is made of light.

Eve-ry-thing is made of light.

bright, forward placement

Ah...

bright, forward placement

Ah...

bright, forward placement

Ah...

light...

Ah...

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Slower

53

mp

S 1 Ah... is

S 2 Ah... The whole world is

A 1 Eve - ry - thing is light. The whole world is

A 2 Eve - ry - thing is light. The whole world is

T 1 Eve - ry - thing is light. The whole world is

T 2

B 1

B 2

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Tempo I ♩ = 54

57

S 1 glow - ing.

S 2 glow - ing. (i)ng (i)ng (i)ng (i)ng (i)ng (i)ng
close to "ng," no glottal

A 1 glow - ing. glow (oh) (oh) (oh)

A 2 glow - ing. (i)ng (i)ng (i)ng (i)ng (i)ng (i)ng
close to "ng," no glottal

T 1 glow - ing. glow (oh)

T 2 glow

B 1 glow

B 2 glow

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60

S 1

S 2

A 1

A 2

T 1

T 2

B 1

B 2

mp (nn) *p* glow (nn) *mp* *p* Oo...

glow (oh) (oh) (oh)

glow (oh) (oh)

glow (oh)

glow (nn) glow (nn) Oo...

glow (nn) glow (nn) Oo...

glow

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64

p

S 1

glow (oh) (oh) (oh) (oh) (oh)

S 2

p

A 1

glow (oh) (oh) (oh) (oh) (oh) Ah... Ah...

mp

A 2

Oo... Oo...

p

T 1

glow (oh) Oo... Ah...

mp

T 2

Oo...

mp

B 1

(nn)

p

B 2

glow (nn) Ah...

mp

p

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68 *mp*

S 1 Ah...

S 2

A 1 *p* Ah... Oo... *pp* Oo...

A 2 *mp* Oo...

T 1 *p* Oo... Ah... Oo... *pp* Oo...

T 2 *mp* Oo... *pp*

B 1

B 2 *n.*

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IX. Earth (Only Here)

for SATB a cappella

Brian Newhouse

Timothy C. Takach

$\text{♩} = 63$

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mf

Soprano
My skies blaze and daz-zle with ice.

mf

Alto
My skies blaze and daz-zle with ice,

mf

Tenor
My skies _____ blaze _____ and daz-zle with ice,

mf

Bass
My skies blaze and daz-zle with ice,

4

S
la - va burns in my veins, my veins and All the glo-ries of the

A
la - va burns in my veins, my veins and All the glo-ries of the

T
la - va burns in my veins, All the glo-ries of the

B
la - va burns in my veins, All the glo-ries of the

mp *mf* *mp* *mf*

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7 *f* *p*

S gods are here— but no gods gave me their name.

A *f* *p* gods are here— but no gods gave me their name, their name.

T *f* *p* *mp* gods are here— no gods gave me their name, their name. On - ly

B *f* *p* gods are here— no gods gave me their name, their name.

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12 ♩ = 76

S

A *mp* On - ly here, on - ly here,

T here, on - ly here, on - ly here,

B *mp* On - ly here,

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16 *mp*

S On - ly _____ on - ly _____ here, _____ on -

A On - ly _____ here, _____ on - ly _____ here, _____ On - ly _____

T *f* _____ Mars _____ may boast a - bout war, _____ but on - ly here _____

B on - _____ here, _____ on -

B Mars _____ may boast a - bout war, _____ but on - ly here _____

21

S - - ly _____ here, _____

A _____ here, _____ on - ly _____ here, _____ *p* on - ly _____

T _____ are _____ there blades, _____ and _____ *mf* on - ly

B ly _____ here, _____ *p* on - ly

B _____ are _____ there blades, _____ and _____ *mf* on - ly

25

p On - ly here, *mf* ly *f* Ve - nus

here, blood - stained soil. oh oh oh oh oh oh oh oh oh oh oh oh oh oh

mp here blood - stained soil. *f* Ve - nus

here, on - ly here, on - ly here, *pp*

here blood - stained soil. *p* on - ly here, *pp*

29

here, on - ly here, *Timothy C Takach.com*

may preach on love, but on - ly

oh oh oh oh oh oh oh oh oh oh oh oh oh oh oh oh oh oh oh oh

— may preach on love, but on - ly

32 on - ly here, on - ly

S here does an eye meet an eye and whole new

A oh

T here does an eye meet an eye and whole new

B On - - - ly, on - ly

mp

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35 *f* here, heav - ens are born. Whole new heav - ens, new heav - ens are

S

A *f* oh oh oh oh oh oh On - ly here, on - ly here, on - ly

T heav - ens are born. Whole and whole new heav - ens are and whole new

B *f* here, Whole new heav - ens are

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39

ff *f*

S born, Whole new heav - ens are born, on - ly here, on - ly here,

ff *f*

A here, on - ly here, on - ly here, heav - ens are born, on - ly here,

ff

T heav - ens On - ly here, and whole new heav - ens are

ff

B born, Whole and whole new heav - ens are

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44

rit. *p* *pp* $\text{♩} = 63$

S heav - ens are born. (nn...) _____

mp *p* *pp*

A On - ly here, heav - ens are born. (nn...) _____

f *mf* *p* *mf*

T born. On - ly here, _____ On - ly here is there

f *mf* *p* *mf*

B born. On - ly here, _____ On - ly here is there _____

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49

p *mf* *p* *mf*

S born, on - ly here the breath of the rose. On - ly

A born, on - ly here the breath of the rose. On - ly

T spring, on - ly here the breath of the rose. On - ly

B spring, on - ly here the breath of the rose. On - ly

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52

mp *mp* *mp* *mp*

S here is there mir - a - cle, suf - fer - ing, and

A here is there mir - a - cle, suf - fer - ing, and

T here is there mir - a - cle, suf - fer - ing, and

B here On - ly here is there mir - a - cle, suf - fer - ing, and

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55 $\text{♩} = 56$

S *p* awe— and on - ly here do they kneel — in *mp* prayer,

A *p* awe— and on - ly here do they kneel in *mp* prayer, in

T *p* awe— and on - ly here do they kneel in *mp* prayer, in

B *p* awe— and on - ly here do they kneel — in *mp* prayer, in

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58 *slight rit.* *pp*

S in prayer. Mm...

A prayer, in prayer, — prayer. Mm...

T prayer, in prayer, in prayer. Mm...

B prayer, in prayer, in prayer. Mm...

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X. Venus (Everything Seems Possible)

Timothy C. Takach

[illegible]

7

mp *mp* *mf*

S Oo... Oo... Ah... Ah...

mp *mp* *mf*

A Oo... Ah... Oo... Ah... Ah...

mp *mp* *mf*

T Oo... Ah... Oo... Ah... Ah...

mp *mp* *mf*

B Oo... Oo... Ah... Ah...

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14

S. Solo 1

S. Solo 2

mf

What _____ is life with noth _____ ing to con-tain it?

mp *p*

S

Ah... Oo... Oo... Oo...

mp *p*

A

Ah... Oo... Oo... Oo...

mp *p*

T

Ah... Oo... Oo...

mp *p*

B

Ah... Oo... Oo...

20

S. Solo 1

S. Solo 2

p

Shore _____ or edge of night, first ris - ing star For you

pp

S

you

pp

A

you

pp *p*

T

Oo... you

p

B

Oo... Ah...

25

mf

S. Solo 1 For you Her fav - 'rite word is

mf

S. Solo 2 For you Her fav - 'rite word is

p

S Oo...

mp

A Ah...

p

T Oo...

mp

B Oo...

Ah...

Oo...

29

S. Solo 1 lin-ger For her Bliss is the black-est sky The way she lights it With her

S. Solo 2 lin-ger For her Bliss is the black-est sky The way she lights it With her

S Oo... The way she lights her

A Oo... The way she lights her

T Oo... way she lights her

B Oo... way she lights her

33

f *mf* *p* *f*

S. Solo 1 beau-ty. With her beau-ty. beau-ty.

S. Solo 2 beau-ty. With her beau-ty. beau-ty.

S *mf* *mp* *pp* beau ty. With her

A *mf* *mp* *p* beau ty. With her beau-ty. bright, forward placement

T *mf* *mp* *pp* *p* *f* *p* beau-ty. With her Ah... Ah... bright, forward placement

B *mf* *mp* *pp* *p* *f* *p* beau-ty. With her Ah... bright, forward placement

38

S. Solo 1

S. Solo 2

S *f* When the sea be-came the sea She moved like she

A *f* When the sea be-came the sea She moved like she

T Ah... Ah... Ah...

B Ah... Ah... Ah...

43

S. Solo 1

S. Solo 2

S

A

T

B

f

f

p

p

still moves Ah... She moved like she still moves

still moves Ah... She moved like she still moves

Ah... Ah...

Ah... Ah...

In the op-po-site di-

In the op-po-site di-

49

S. Solo 1

S. Solo 2

S

A

T

B

mp

mp

ppp

rec - tion Towards that some - thing To de - fine her, be -

rec - tion Towards that some - thing To de - fine her, be -

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53 *ritard* *p* *a tempo*

S. Solo 1
yond which eve-ry - thing seems possi-ble.

S. Solo 2
yond which eve-ry - thing seems possi-ble.

S
Ah... Ah...

A
Ah... Ah...

T
Ah... Ah...

B
Ah... Ah...

mp

58 *mf* *p*

S. Solo 1
She moves In the op - po - site di - rec - tion Towards

S. Solo 2
She moves In the op - po - site di - rec - tion Towards

S
Oo... some -

A
Oo... some -

T
Oo... some -

B
Oo... some -

p

61

S. Solo 1

S. Solo 2

S

A

T

B

some - thing To de - fine her, be - yond, eve - ry - thing seems

some - thing To de - fine her, be - yond, eve - ry - thing seems

- thing To de - fine her, pos - si -

- thing To de - fine her, pos - si -

some - thing To de - fine her, pos - si -

some - thing To de - fine her, pos - si -

mf *p* *mf* *p* *mf* *p*

64

S. Solo 1

S. Solo 2

S

A

T

B

pos - si - ble. eve - ry - thing seems pos - si - ble.

pos - si - ble. eve - ry - thing seems pos - si - ble.

ble. eve - ry - thing seems pos - si - ble.

ble. eve - ry - thing seems pos - si - ble.

ble. eve - ry - thing seems pos - si - ble.

ble. eve - ry - thing seems pos - si - ble.

mp *p* *mp* *p* *pp* *pp* *pp* *pp*

ritard

Interlude: Opening Inward

for SATB, T solo, a cappella

Patricia Monaghan

Timothy C. Takach

Atmospheric $\text{♩} = 54$

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T. Solo

Soprano

Alto

Tenor

Bass

Oo... Ah... Oo... Ah... Oo... Ah... Oo... Ah...

mp *mf* *mp* *mf* *mp* *mf* *mp* *mf*

7

Oo... Ah...

mf

T. Solo

I am, at this mo - ment, walk-ing in a di - rec-tion you can-not i-ma-gine,

p *mp* *p*

T

Oo... Ah... Mm...

p *mp* *p*

B

Oo... Ah... Mm...

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Interlude: Opening Inward / Timothy C. Takach

10

T. Solo

you who judge eve - ry - thing in terms of for - ward mo - tion,

T

Mm...

B

(Mm)

12

T. Solo

you who i - ma-gine me un - mov - ing, wait-ing as you pass through my

T

B

14

T. Solo

world like a bril-liant burn-ing com-et, leav-ing faint pe-ri-od-ic trac-es in a

S

Ah... Ah... Ah... Ah... Ah... Mm...

A

Ah... Ah... Ah... Ah... Ah... Mm...

T

B

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16 *mf*

T. Solo

spi - ral gal - ax - y: _____ I am o - pen - ing

S (Mm) *p* I am o - pen - ing

A (Mm) *p* am o - pen - ing

T (Mm) *p* I _____ am o - pen - ing

B (Mm) *p* I _____ am o - pen - ing

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18

T. Solo

in - ward, spi - ral - ling _____ towards noth - ing - ness _____ and truth, mov - ing in no di -

S *mf* in - ward, spi - ral - ling _____ towards noth - ing - ness _____ and truth, _____ *p*

A *mf* in - ward, spi - ral - ling _____ towards noth - ing - ness _____ and truth, _____ *p*

T *mf* in - ward, spi - ral - ling _____ towards noth - ing - ness _____ and truth, _____ *ppp*

B *mf* in - ward, _____

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Interlude: Opening Inward / Timothy C. Takach

20

T. Solo *mp*
rec - tion you can i - ma-gine, o - pen - ing like an ex -

S *pp*

A *pp*
o - pen - ing like an ex -

T *pp*

B

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22

T. Solo *mf*
pand - ing u - ni-verse with no un - mov - ing point with - in it. In my

A *p*
pand - ing u - ni-verse with no un - mov - ing point with - in it.

T *p*
In my

B *p*
In my

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25

T. Solo *ritard* *mp*
breast are the stars of my fate. the stars of my fate.

T *pp*
breast are the stars of my fate. the stars

B
breast are the stars of my fate.

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Commissioned by Karen Koentopf for The Singers - Minnesota Choral Artists, Dr. Matthew Culloton, Artistic Director.
Dedicated to the beauty of, and the love for, our mothers and daughters.

XI. Mercury (Move Towards Freedom)

for SATB a cappella

Patricia Monaghan

Timothy C. Takach

Relentless ♩ = 92

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mp one... *mp* one... *mp* one...

mp one... *mp* one... *mp* one...

mp one...

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Tenor

Bass

Bass



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7

S one... one de - gree of free-dom one...

S one... one de - gree of free-dom one...

A one... one de - gree of free-dom one...

A one... one de - gree of free-dom one...

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12

S one de - gree of free-dom one de - gree

S one de - gree of free-dom one de -

A one de - gree of free-dom one de - gree of

A *mf* 3 (no mat-ter how fast how slow, no mat-ter) one de - gree

T

B *mf* a pen-du - lum

B *mf* a pen-du - lum can on - ly

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15

S — of free-dom one... one de - gree

S gree — of free-dom one... one de -

A free-dom one... one de - gree — of

A — of free-dom one... (no mat-ter how fast how

T *mf* (no mat-ter how fast how slow) *p* (no

B can on - ly swing *mp* can on - ly swing in that

B swing can on - ly swing in that small space

mp

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18

S of free-dom one de-gree of free-dom

S gree of free-dom one de-gree of free-dom

A free-dom one de-gree of free-dom

A slow, no mat-ter) one de-gree of free-dom

T mat-ter how fast how slow, no mat-ter) it can on-ly

B small space it can on-ly

B it can on-ly

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21

S one... one de - gree of free - dom

S one... one de - gree of free-dom

A one... one de gree of free - dom

A one... (no mat-ter how fast how slow, no mat - ter)

T *mp* swing *f* one de - gree one de - gree of free - dom,

B *mp* swing *f* one de - gree one de - gree of free-dom,

B swing one de - gree one de - gree of free-dom,

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24

S one de - gree of free - dom one...

S one de - gree of free - dom one...

A one de - gree of free - dom one...

A one de - gree of free - dom one...

T *mf* that is what it is called, *p* (back and forth,

B *mf* that is what it is called, *p* that lim - it cy - cle, (back and

B that is what it is called, that lim - it cy - cle,

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27

S one de - gree of free-dom one de-gree of free-dom,

S one de gree of free-dom one de -

A one de - gree of free-dom one de - gree of

A (no mat-ter how fast how slow, no mat-ter) one de - gree

T no mat-ter back and forth, fast and slow) one de-gree of

B forth, no mat-ter back and forth, fast and slow) of

B one de-gree of

f

mp

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30

f bright, non. vib.

S But there is a way to get more there

S gree But there is a way to get more there

A free-dom, But there is a way to get more there

A But there is a way to get more there

T free-dom But there is a way to get more there

B free-dom But there is a way to get more there

p

f bright, non. vib.

f bright, non. vib.

f bright, non. vib.

f bright, non. vib.

f bright, non. vib.

f bright, non. vib.



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34

mf vib. norm.

S is a way to move there is a way to reach, there is a way to

A is a way to move there is a way, there is a way to reach,

T is a way to move to reach,

B is a way to move there is a way to reach

mf vib. norm.

mf vib. norm.

mf vib. norm.

mf vib. norm.

37

S reach in - fi - nite de-grees of free-dom: there is a way to

A in - fi - nite de-grees, in - fi - nite de-grees of free-dom:

T in - fi - nite de - grees, there is a way to reach, in - fi - nite de -

B in - fi - nite de-grees of free - dom: there is a way to reach

f *mf* *f* *mf*

40

S reach in - fi - nite de - grees there is a way to reach in - fi - nite de -

A *mf* in - fi - nite de-grees of free-dom: there is a way to reach in - fi - nite de -

T *f* grees of free-dom, free - dom: there is a way to reach

B in - fi - nite de-grees, there is a way to reach, there is a way to reach

XI. Mercury (Move Towards Freedom) / Timothy C. Takach

43

S grees of free-dom: move towards cha - os,

S grees of free - dom: move towards cha - os,

A grees of free-dom: move towards cha - os,

T in - fi-nite de-grees of free-dom: move towards cha - os,

B in - fi-nite de-grees of free - dom: Ah...

B in - fi-nite de-grees of free - dom: Ah...

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Each glissando starts *pp*, *cresc.* to *mf* for most of the slide and fade back to *pp* by the top. Singers start as low as possible and fade out at the top of their range.

48

S move towards change, move towards

S move towards change, *ff*

A move towards change, *ff* move towards *f*

T move towards change, *ff* move towards

B move towards

B move... towards

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54

mf

S tur - bu - lence there are so man - y de-grees of free-dom there are so

A tur - bu - lence there are so

T tur - bu - lence

B tur - bu - lence there are so man - y de-grees this close to cha - os

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57

Soli

mf

S man - y de-grees of free-dom there are so man - y de-grees of

A man - y de-grees of free-dom there are so man - y de-grees of

T man - y de-grees of

B there are so man - y this close to cha - os there are so man - y

f

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60

f un - count - ed un - count - a - ble

f free-dom there are so man - y de-grees of free-dom there are so

f free-dom there are so man - y de-grees of free-dom there are so

f free-dom man - y de-grees of free-dom there are so

mf this close to cha - os there are so man - y this close to cha - os

63

f a roll - ing ring of

f man - y de - grees of free - dom a roll - ing

f man - y de - grees of free - dom a roll - ing ring of

f man - y de - grees of free - dom a

f there are so man - y de -

XI. Mercury (Move Towards Freedom) / Timothy C. Takach

65 *ff*

Soli
free-dom so man - y de - gres of

S
ring of free-dom a roll-ing ring a roll-ing ring of

A
free-dom a roll-ing ring of free-dom of

T
roll-ing ring of free-dom a roll-ing ring move towards

B
gres move towards cha - os, towards

68 *f*

Soli
free - dom

S
free - dom free - dom so man - y de-gres of

A
free - dom free - dom so man - y de-gres of

T
change, so man - y de-gres of

B
change, so man - y de-gres of

72

S
free - dom

A
free dom

T
free - dom this close to cha - os

B
free - dom

XII. The Sun (Perihelion)

SATB a cappella

Timothy C. Takach

Simply ♩ = 80

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Soprano

Alto

Tenor

Bass

mp

pp

Ah...

Ah...

Ah...

Ah...

7

S

A

T

B

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Ah...

p

Ah...

Ah...

Ah...

p

Ah...

Perihelion is the point of an object's orbit which is closest to the sun.



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14

S

A

T

B

f

mf

pp

mf

mf

Ah...

Ah...

Ah...

Ah...

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21

S

A

T

B

p

mf

mp

mf

p

mf

Oh...

Oh...

Ah...

Ah...

Ah...

Oh...

Oh...

Ah...

Ah...

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28

S

A

T

B

mf

f

mf

Ah...

Ah...

Ah...

Ah...

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35

S

A

T

B

mp *f*

Ah... Ah... Ah...

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42

S

A

T

B

f

Ah... Ah... Ah... Ah...

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48

S

A

T

B

Warm ♩ = 72

mf opt. solo

mf opt. solo

mf opt. solo

mp

Ah... Ah... Ah... Ah... Ah... Ah...

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54

S Ah... Ah...

A Ah... Ah...

T Ah... Ah...

B

60

S Ah... Oh... Oh... *mp* tutti

A Ah... Oh... Oh... *mp* tutti

T Ah... Oh... *mp* tutti

B Oh... *mp*

65

S Oh... Oh... *f*

A Oh... Oh... Oh... Oh... *f*

T Oh... Oh... *f*

B Oh... Oh... *f*

XII. The Sun (Perihelion) / Timothy C. Takach

71

S *mp* Oh... *p*

A *mp* Oh... *p* Ah...

T *mp* Oh... *p* Ah...

B *mp* Oh... *p* Ah... Ah...

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77

S *mp* Ah... *mf*

A *mp* Ah... *mf*

T *mp* Ah... *mf*

B *mp* Ah... *mf*

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83

S Ah... Ah... Ah...

A Ah... Ah...

T Ah... Ah... Ah...

B Ah... Ah...

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poco rit. a tempo
f

89

S Ah... Ah...

A Ah... Ah... Ah...

T Ah... Ah... Ah...

B Ah... Ah... Ah...

95

S Ah...

A Ah...

T Ah... Ah...

B Ah... Ah...

100

ff

S Ah... Ah...

A Ah... Ah...

T Ah... Ah...

B Ah... Ah...

ff

ff

ff

ff

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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
Alka Hooyo (Mother Tongue)		SATB a cappella, percussion
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
Born Into a Fairy Tale		SSAA a cappella
Cassiopeia		SSA a cappella
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
Twenty Questions		2-part treble, 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

