



Timothy C. Takach

At night
you can hear them,
talking
about when
they were alive, when it was them
sleeping
in the room you now lie down in,
shut your eyes in,
to depart yourself for just a few hours.
Sometimes they sound angry
causing pipes to shout and floors
to creak and you
can't help but hear
breathing which you tell yourself
is just air finding
the cracks in
the window frame. Why
shouldn't they
display such bitterness, you're the body, the
life, the memory, you get to still feel, you
have the time they envy. You hold
tighter to the warmth that is your shield.
You hope the furnace will
stop making footstep sounds
outside
your door,
silently call for sleep
to seduce you, but most of all you
try to be
very happy, if they
do enter your room, it is the very
heat your body
releases when
you feel joy that they glide into,
becoming undead.

- Ben Westlie
- Used with permission.

Ghosts

for TB and piano

From the Composer:

I've always been fascinated by ghosts. I've never seen proof, but when I was a kid, my sister and I heard one in our house. Our parents were away for the evening, and as we were falling asleep we heard disturbances in the basement, in the kitchen. It's easy to be frightened by these sounds and unexplained events. But I love Ben Westlie's notion that they're envious of our existence. We have what they no longer have: physicality, warmth, happiness.

The piano is dry, with no pedal throughout most of the piece. The incessant rhythm is meant to be a little disturbing at first, but by the end of the piece we are used to it, it has become a part of the landscape. There are moments of optional TB divisi in the piece, but if you choose to sing unison throughout, please omit the lower notes.

- Timothy C. Takach, 2019

Ghosts

Ben Westlie

for TB and piano
(all lower divisi is optional)

Timothy C. Takach

$\text{♩} = 76-80$

mf

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8

TB

And there are ghosts And there are

p

5

TB

ghosts At night you can hear them, talk - ing a - bout

mp

8

TB

when they were a - live, when it was them sleep - ing in the

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 Christopher Kurt, conductor

The Metropolitan Youth Orchestra of New York Nassau Men's Choir,
 James Ludwig, music director
 Prairie Point Middle School Men's Choirs, Kelly Truax, conductor
 University of Minnesota Men's Chorus, Matthew Mehaffey, conductor
 University School Choruses, Daniel Singer, conductor

(lower divisi is optional)

11

TB

room you now — lie down in, shut your eyes in, to de -

f *mf* *mp*

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14

TB

part your - self for just a few hours.

p *f*

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17

TB

Some - times they sound an - gry caus - ing pipes to

mf

f *p* *p* *mf*

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20

TB

shout and floors to creak and you can't help — but hear

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23

TB

breath - ing which you tell your - self _____ is just air find - ing the

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26

TB

cracks in the win - dow frame. _____ Why

mf

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29

TB

should - n't they dis - play such bit - ter - ness, you're the bod - y, the life, the

mp *f*

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32

TB

mem - o - ry, you still get to feel,

mf

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35 *mf*

TB

you have the time they en - vy. You hold tight - er to the

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38

TB

warmth that is your shield.

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41

TB

You hope the fur - nace will stop mak - ing

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44

TB

foot - step sounds out - side your door, you

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47

TB

si - lent - ly call for sleep to se - duce you, but

mf *sfz*

50

TB

most of all, but most of all, but most of all, but most of

mf

53

TB

all, you try to be ver - y hap - py, if they

mf

56

TB

do en - ter your room, it is the

f

58

TB

ver - y heat _____ your bod - y re - leas - es when you feel joy

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60

TB

that they glide in - to, _____ be - com - ing un - dead.

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63

TB

It is the heat, _____ the heat when you feel

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66

TB

joy, when you feel joy. *ff*

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Inspired by captivating narrative, speculative fiction and making humans better through art, the music of Timothy C. Takach has risen fast in the concert world. Applauded for his melodic lines, thoughtful text choices and rich, intriguing harmonies, Takach has received commissions and performances from GRAMMY Award-winning ensembles Roomful of Teeth and the St. Paul Chamber Orchestra, the St. Olaf Band, Cantus, Lorelei Ensemble, VocalEssence, the DeBartolo Performing Arts Center, and numerous other organizations. His compositions have been performed on A Prairie Home Companion, The Boston Pops holiday tour, numerous All-State and festival programs and at venues such as the Library of Congress, Kennedy Center and Royal Opera House Muscat. Takach is a co-creator of the theatrical production of *All is Calm: the Christmas Truce of 1914*, by Peter Rothstein.

Takach's a cappella choral symphony Helios is "larger than life, as if the piece were accompanied by an orchestra" and is "complemented with brilliant visuals created by CandyStations" (Tucson.com). In 2023 his ballet *Unfashioned Creature* was premiered in St. Paul, MN by the James Sewell Ballet. Takach was a co-founder, singer and Artistic Co-Director of the vocal ensemble Cantus and has frequent national work as a composer-in-residence,

presenter, clinician and lecturer. He 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
	Even in My Time		3-part treble, piano
	Fragile		SATB, hand drum
	Joseph		SATB 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 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
She Tore a Map	(Graphite Publishing)	SA, piano	
TB Voices	Empty		TB (opt. div), piano, opt. djembe
	Goodbye, Then		TBB choir, Bb clarinet, piano
	Kin		TB, piano
	Mad		TB, piano
	Original Harmony	(Colla Voce)	TTBB a cappella
	Rough Beast		TTBB, percussion
Salve Regina	(Graphite Publishing)	TBB semi-chorus, TTBB a cappella	
Large Works	At Home (ca. 15')		SATB, flute, clarinet
	Born For This (ca. 16')		SATB and piano, chamber ensemble, or concert band
	Helios (ca. 65') with optional projections		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	