



Timothy C. Takach

Winter Walk from *The Longest Nights*

for SSAA a cappella choir

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



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Texts:

V. Winter Walk

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

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

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

And I am out walking to hear my heart,
And I am out walking to hear my heart.
- Brian Newhouse (commissioned for this piece)

From the Composer:

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

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

- Timothy C. Takach, 2015

Winter Walk

for SSAA a cappella choir

Brian Newhouse

Timothy C. Takach

Soprano

Alto

$\text{♩} = 88$ *mp*

The long - est night The bright - est moon The

mp

The long - est night The bright - est moon The

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S

A

6

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

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

f *mf* *f* *mf*

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S

A

10

The bar - est branch The hard - est earth My

p *p*

The bar - est branch The hard - est earth My

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15 *mp* *ritard* Warmly $\text{♩} = 76$ *mf*

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

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

19 *f* *sub. mp*

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

A *mf* *f* *sub. mp*

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

23 *f*

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

A *f*

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

26 *mf* *mp*

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

A *mf* *mp*

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

29 $\bullet = 88$ *mp*

S The air so still Smoke ris - ing straight The

A *p*

Oo... (Oo...Oh...Rr...Ee...)

(half the section should sing overtones.
Don't exceed the written dynamic.)

34 *mf* *mp*

S snow - banks sleep so deep, so — deep, — so deep

A

38 *p* *mp*

S The qui - et star The si - lent night A

A niente

43 *mf* *mp* *mf* *mp* *mf*

S lone bird wakes and sings Ah! Mm... And I am out walk - ing

A Mm... And I am out walk - ing

ritard Warmly $\bullet = 76$

* no gap in sound between
beats 3 and 4

48 *f* *sub. mp*
S to hear my heart, to hear my
A to hear my heart, to hear my

52 *f*
S heart, And I am out to hear my heart, to
A heart, A1 & A2 And I am out to hear my heart, to

55 *mp* *p*
S hear my heart. Ah! Ah!
A hear my heart. Ah! Ah!

60 *mp* *ritard* *p*
S to hear my heart.
A to hear my heart.

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Inspired by captivating narrative, speculative fiction and making better humans 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 Roomful of Teeth, 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, numerous 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

At Home (ca. 15')		SATB, flute, clarinet
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

