

Departure
GP - T008
high voice, piano

Timothy C. Takach

pdf download - \$12.00

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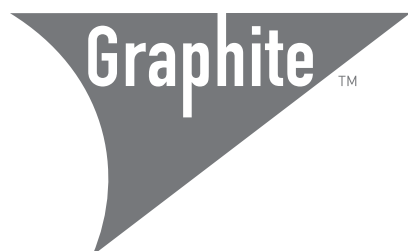


photo by Jenn Cress

Departure

for high voice and piano

1. the hours descend
2. Lonely
3. If You Want Me Again



notable. elevated.

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Program notes:

The texts in *Departure* all spoke to me about the end of things – a day, the amorous years of one’s life, and life itself. In the first song “the hours descend,” the speaker depicts the passing of a day in the city. Yet even in the portrayal of daybreak, there are sad undertones in the poem. “The city wakes with a song upon her mouth having death in her eyes.” Even here, the speaker imparts the joy of dawn, but is already forecasting the inevitable end to come. The poem goes on to say how “the world goes forth to murder dreams.” Throughout the text we see natural and metropolitan images side by side, and we end up yearning for nature, and scorn the chaos of the city. As day falls onto the residents of this city, the music becomes more agitated and raucous and shows the chaos and frustrations apparent in city life. We only regain tranquility musically when it is dark and “the city sleeps with death upon her mouth having a song in her eyes.” Here we’ve reached the point where we’re ready for the end, with only a memory of the song.

“Lonely” opens with an a cappella section. The singer, musing alone, finds herself in a state where she cannot remember the lovers in her life. This opening section is the singer thinking out loud, as she comes to grips with her faded passions. As she fully understands her thoughts, and is ready to share them with the audience, the piano begins, and helps her illustrate her acceptance of this. It is the saddest piece of the set, as the singer realizes that near the end of her life, she cannot remember the details, the individual days that are painted so vividly in the E. E. Cummings text. She only remembers the feeling of joy that inhabited her for a while, but even that has now gone.

Remorse turns to full acceptance and triumph in “If You Want Me Again.” In this text, the last bit from Whitman’s *Leaves of Grass*, the speaker asserts ownership and acceptance of a situation over which she has no control. She compares her passing to the currents of wind, and departs wildly and ecstatically. This is never more clearly illustrated than in the running triplet figures in the piano as the wind “coaxes me to the vapor and the dusk.” The speaker gives herself over to earth. Through death, she will escape the artificial, chaotic environment that we feel from the city and she will become a part of the earth.

- Timothy C. Takach

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Texts:

the hours descend

the hours rise up putting off stars and it is
dawn
into the street of the sky light walks scattering poems

on earth a candle is
extinguished the city
wakes
with a song upon her
mouth having death in her eyes

and it is dawn
the world goes forth to murder dreams....

i see in the street where strong
men are digging bread
and i see the brutal faces of
people contented hideous cruel hopeless happy

and it is day,
in the mirror
i see a frail
man dreaming
dreams
dreams in the mirror

and it
is dusk on earth

a candle is lighted
and it is dark.

the people are in their houses
the frail man is in his bed
the city

sleeps with death upon her mouth having
a song in her eyes
the hours descend,
putting on stars...

in the street of the sky night walks scattering poems
- E. E. Cummings, 1923

Lonely

What lips my lips have kissed, and where, and why,
I have forgotten, and what arms have lain
Under my head till morning; but the rain
Is full of ghosts to-night, that tap and sigh
Upon the glass and listen for reply;
And in my heart there stirs a quiet pain,
For unremembered lads that not again
Will turn to me at midnight with a cry.
Thus in the winter stands the lonely tree,
Nor knows what birds have vanished one by one,
Yet knows its boughs more silent than before:
I cannot say what loves have come and gone;
I only know that summer sang in me
A little while, that in me sings no more.

- Edna St. Vincent Millay, 1922

If You Want Me Again

The last scud of day holds back for me,
It flings my likeness after the rest and true as any on the
shadow'd wilds,
It coaxes me to the vapor and the dusk.

I depart as air, I shake my white locks at the runaway sun,
I effuse my flesh in eddies, and drift it in lacy jags.

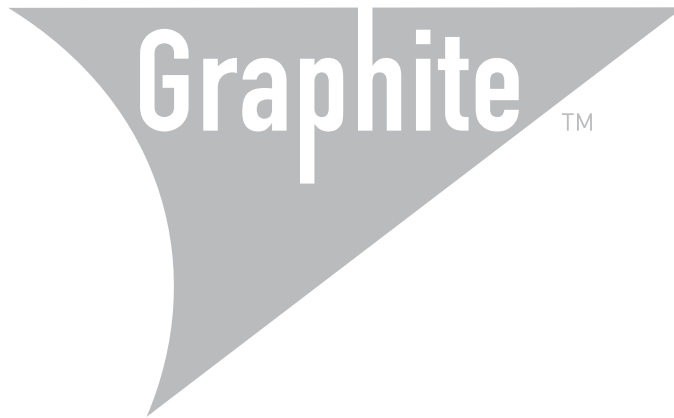
I bequeath myself to the dirt to grow from the grass I love,
If you want me again look for me under your boot-soles.

You will hardly know who I am or what I mean,
But I shall be good health to you nevertheless,
And filter and fibre your blood.

Failing to fetch me at first keep encouraged,
Missing me one place search another,
I stop somewhere waiting for you.

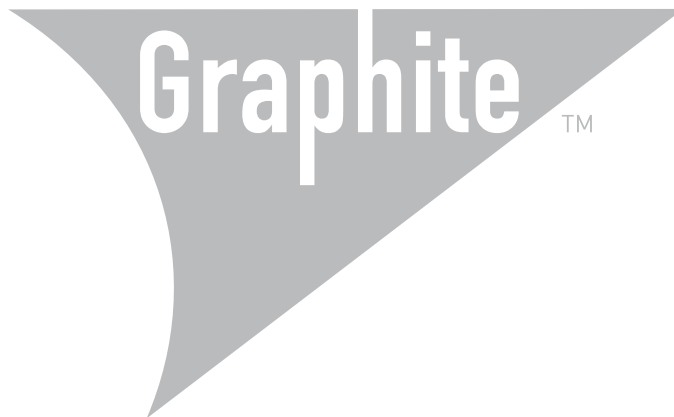
- Walt Whitman, 1855

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Departure

1. the hours descend

for high voice and piano

E. E. Cummings (1923)

Timothy C. Takach (2004)

Piano

mp measured

with pedal

mp

the hours rise up put-ting off stars and it is dawn in - to the

p L.H.

8va

mp

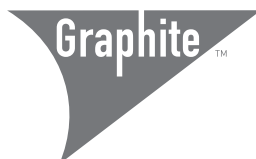
street of the sky light walks scat-ter-ing poems

8va

mf

Duration: 3' 55"

"the hours rise up and it is" from COMPLETE POEMS: 1904-1962, by E. E. Cummings,
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 Timothy C. Takach at tim@timothycctakach.com.

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11 $\text{♩} = 90$

on earth a can-dle is ex - tin - guished the ci - ty wakes with a

17 *rit.* $\text{♩} = 60$ *mp*

song up-on her mouth hav-ing death in her eyes and it is

23

dawn the world goes forth to mur-der dreams...

bring out inner voice

27 $\text{♩} = 60$ ($\text{♩} = \text{♩}$)

L.H.

31 *f*

i see in the street where strong men are dig-ging bread

35 *legato*

and i see the bru - tal fac - es of peo - ple con -

39 *mf* *rit.*

ten - ted hid - e - ous cru - el hope - less hap - py

43 *a tempo* *mf*

and it is day

47

in the mir-ror i see a frail man dream-ing

mf *mp*

51

dreams dreams in the mir-ror

mf *mp*

55

and it is dusk on earth a can-dle

mf

59

is light-ed and it is

f

63 *mf*

dark the peo - - - ple are

66 *mp*

in their hous - es the frail man is

70 *mp* *pp*

in his bed the cit - y sleeps

74 *p*

with death up-on her mouth hav-ing a song in her eyes

78 *Tempo I*

mp *measured*

82 *mp*

the hours de-scend, put-ting on stars... in the

p *L.H.* *mp*

85 *mf*

street of the sky light walks scat-ter-ing poems

mf

88 *no ritard* *p* *pp*

2. Lonely

for high voice and piano

Edna St. Vincent Millay (1922)

Timothy C. Takach (2004)

Freely ♩ = 84 *mf*

What lips my lips have kissed, and where, and why, I have for -

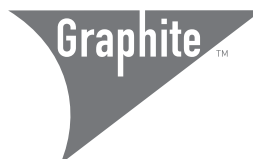
5 got - ten, and what arms have lain un - der my head till morn - ing;

9 *p* but the rain is full of *mp* ghosts to - night, that tap and sigh — up -

13 *mp* on the glass — and list - en — for re - ply; And in my heart there stirs a qui - et

17 *p* pain, For un - re - mem - bered lads that — not a - gain Will turn to me at

Duration: 1'50"



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21 *rit.* $\text{♩} = 72$ *f*

mid - night with a cry. Thus in the win - ter stands the lone - ly tree, Nor

21 *rit.* $\text{♩} = 72$ *mp*

with pedal

25 *mp*

knows what birds have van - ished one by one, Yet knows its boughs more

25 *mf* *f* *p*

28

si - lent than be - fore: I can - not say what loves have come and gone; I on - ly know that

28 *pp* *p*

32 *mf* *very freely* *mp* *rit.* *p*

sum - mer sang in me A - lit - tle while, that in me sings no more.

32 *rit.*

3. If You Want Me Again

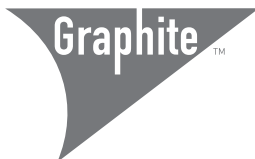
for high voice and piano

Walt Whitman (1855)

Timothy C. Takach (2004)

The musical score is written for high voice and piano. It begins with a tempo marking of quarter note = 80. The piano part starts with a mezzo-forte (*mf*) dynamic. The score is divided into systems of four measures each. The first system (measures 1-4) features a piano introduction. The second system (measures 5-8) continues the piano introduction with dynamics ranging from mezzo-piano (*mp*) to mezzo-forte (*mf*). The third system (measures 9-12) includes the vocal entry with lyrics: "The last seud of day holds back for me,". The piano accompaniment for these measures includes a piano (*p*) section. The fourth system (measures 13-16) continues the piano accompaniment with a mezzo-forte (*mf*) dynamic.

Duration: 3'40"



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16 *p*

It flings my like - ness — af - ter the rest and

20 *mp* *rit.* *mf*

true as an - y on the shadow'd wilds, It coax-es me to the va - por and the

24 *f* *rit.* *8va*

dusk.

27 *f*

I de-part as air, I

30 shake my white locks at the run-a-way sun,

33 I ef - fuse my flesh in ed - dies, and

mp *mf*

36 drift it in la - cy jags. I be - queath my - self to the

f a proclamation

$\text{♩} = 100$

39 dirt to grow from the grass I love,

42 *mf* *a little less*

If you want me a-gain look for me

46 *mp* *rit.* *a tempo*

un-der your boot-soles.

50

p *L.H.* *f*

53

p *L.H.* *mp* *mp*

56 *mp*
You will hard - ly know who I am or what I
56 *mp*
ped. simile

59 *mf*
mean, But I shall be good
59 *mp* *mf* *mp*

62 *mp*
health to you nev - er - the - less, And
62 *mp* *mp* *mp*

65 *mf* *mp*
fil - ter and fi - bre your blood.
65 *mp* *mp*

68 *mf* *f* *mf*

Ah...

72 *mf*

Fail - ing to fetch me at first keep en -

75 *mp*

cour - aged, Miss - ing me one place -

78 *p*

search an - oth - er, I stop some - where -

82

wait - ing for you.

mp *p*

85 *rit.*

pp *p* *ppp*

Timothy C. Takach

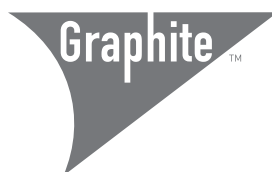


Inspired by captivating narrative, speculative fiction and making better humans through art, the music of Timothy C. Takach is a mainstay in the concert world. Applauded for his melodic lines, thoughtful text choices and rich, intriguing harmonies, Takach has received commissions and performances from GRAMMY Award-winning ensembles Roomful of Teeth and the St. Paul Chamber Orchestra, Santa Fe Desert Chorale, the St. Olaf Band, Cantus, U.S. Army Field Band and Soldiers' Chorus, 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, PBS, many 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 has been Composer in Residence for the Texas Boys Choir, The Singers – Minnesota Choral Artists, and True Concord Voices and Orchestra.

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.

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