

Salve Regina
GP-T013
TTBB double choir, a cappella

Timothy C. Takach

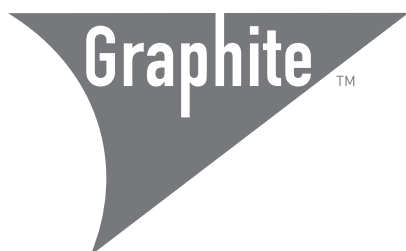
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Timothy C. Takach

Salve Regina

for a cappella TTBB double choir

Commissioned by the University of Notre Dame's DeBartolo Performing Arts Center



notable. elevated.

Performance Notes:

The (ah) syllable found in m. 7, 13 and 21 should be sung as the same vowel of the following word - “ad.”

The straight lines between notes as found in m. 44, 48, 49, etc. should be sung as glissandi between the two notes. A tied note that precedes a glissando should be sustained for full value first (Choir I in m. 49).

Program Notes:

When I was commissioned by the University of Notre Dame’s DeBartolo Performing Arts Center, I was mostly in conversation with the Glee Club’s conductor, Dan Stowe. He was imagining a piece that would be a companion to the setting of “Ave Maria” by Franz Biebl and that the two could be performed back to back. This pairing informed a lot of the larger decisions I made during the writing process. The choice to voice the piece in two contrasting choirs comes directly from the language of Biebl’s setting. There are other similarities as well, including the bookends of an opening chant line and the closing stepwise harmonic and melodic motion that grows and grows. But the main character of the piece was a decided departure from the affect of “Ave Maria.” That piece has a grounded, mantra-like feeling accompanying each repeat of the text and is a strong but calming prayer. My “Salve Regina” is a more fervent and aggressive plea, owning up to our faults and exposing a more raw need for redemption.

“Salve Regina” had its premiere on February 17, 2013 at the DeBartolo Performing Arts Center with Cantus singing Choir 1 and the Notre Dame Glee Club singing Choir 2. Depending on the size of the performing ensemble, the piece works well with either a smaller semi-chorus on Choir 1 or having more equal forces on each choir.

- Timothy C. Takach, 2013

Text:

Salve, Regina, Mater misericordiae,
vita, dulcedo, et spes nostra, salve.
Ad te clamamus exsules filii Hevae,
ad te suspiramus, gementes et flentes
in hac lacrimarum valle.

Eia, ergo, advocata nostra, illos tuos
misericordes oculos ad nos converte;
et Iesum, benedictum fructum ventris tui,
nobis post hoc exsilium ostende.
O clemens, O pia, O dulcis Virgo Maria.

Ora pro nobis sancta Dei Genitrix.
Ut digni efficiamur promissionibus Christi.

- Hermann of Reichenau

Translation:

*Hail, holy Queen, Mother of Mercy;
our life, our sweetness, and our hope, hail.
To thee do we cry, poor banished children of Eve;
to thee do we send up our sighs, mourning and weeping
in this valley of tears.*

*Turn, then, most gracious advocate, thine
eyes of mercy toward us;
and Jesus, blessed fruit of thy womb,
may be shown unto us after this our exile.
O clement, O loving, O sweet Virgin Mary.*

*Pray for us O holy Mother of God,
that we may be made worthy of the promises of Christ.*

*When possible, any printed program should contain the following inscription:
Commissioned by the University of Notre Dame’s DeBartolo Performing Arts Center*

Salve Regina

For perusal purposes only. Do not copy.

for a cappella TTBB double choir

Hermann of Reichenau

Timothy C. Takach (2012)

freely mf

Baritone (Choir 1)

Tenor 2 (Choir 2)

Baritone (Choir 2)

Sal - ve, Re - gi - na, Ma - ter mi - se - ri - cor - di - æ.

p

Ad

Ad

5 ♩ = 96

T1

T2

Bar.

T1

T2

Bar.

B

Sal - ve, Sal - ve, Re - gi - na, Re - gi - na,

Sal - ve, Sal - ve, Re - gi - na, Re - gi - na,

Sal - ve, Sal - ve, Re - gi - na, Re - gi - na,

Ad te... Ad te... Ad te...

te... (ah) (ah) Ad te... Ad te...

te... (ah) Ad te... Ad te...

Ad te... Ad te...



notable. elevated.

12 *mp* *p* *mp* *mf*

T1 Ma - ter Ma - ter mi - se - ri - cor - di - æ,

T2 Ma - ter Ma - ter mi - se - ri - cor - di - æ,

Bar. Ma - ter Ma - ter mi - se - ri - cor - di - æ,

T1 *p* Ad te... Ad te... mi - se - ri - cor - di -

T2 *p* (ah) (ah) Ad te... ad te mi - se - ri - cor - di -

Bar. *p* Ad te... ad te mi - se - ri - cor - di -

B *p* Ad te... ad te mi - se - ri - cor - di -

ad te mi - se - ri - cor - di -

18 *mp* *p* *mp* *p* *mp*

T1 Ad te... (ah) (ah) Ad te... Sal - ve, Re -

T2 Ad te... (ah) (ah) Ad te... Sal - ve, Re -

Bar. Ad te... (ah) (ah) Ad te... Sal - ve, Re -

T1 *mp* æ, vi - ta, dul - ce - do, et spes no - stra, Sal - ve, Re -

T2 *mp* æ, vi - ta, dul - ce - do, et spes no - stra, Sal - ve, Re -

Bar. *mp* æ, vi - ta, dul - ce - do, et spes no - stra, Sal - ve, Re -

B *mp* æ, vi - ta, dul - ce - do, et spes no - stra, Sal - ve, Re -

25

molto rit. $\text{♩} = 80$

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T1 *mp* gi - na, *p* Ad *mp* te... *mf*

T2 *mp* gi - na, *p* Ad *mp* te... *mf*

Bar. *mp* gi - na, *p* Ad *mp* te... *mf*

T1 *mf* gi - na, ad te ad te cla - ma-mus ad te ex - su-les fi - li - i

T2 *mf* gi - na, ad te ad te cla - ma-mus ad te ex - su-les fi - li - i

Bar. *mf* gi - na, ad te ad te cla - ma-mus ad te ex - su-les fi - li - i

B *mf* gi - na, cla - ma-mus ad te ex - su-les fi - li - i

30

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T1 *mp* Ad *mf* te... Ad *f* te...

T2 *mp* Ad *mf* te... Ad *f* te...

Bar. *mp* Ad *mf* te... Ad *f* te...

T1 He - væ, ad te sus-pir - a - mus, ad te ge - men - tes et

T2 He - væ, ad te sus-pir - a - mus, ad te ge - men - tes et

Bar. He - væ, ad te sus-pir - a - mus, ad te ge - men - tes et

B He - væ, ad te sus-pir - a - mus, ad te ge - men - tes et

3

34

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Graphite notable. elevated.

T1
T2
Bar.
T1
T2
Bar.
B

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

flen - tes in hac lac - ri - ma - rum val -
flen - tes in hac lac - ri - ma - rum val -
flen - tes in hac lac - ri - ma - rum val -
flen - tes in hac lac - ri - ma - rum val -

38

molto rit. = 100

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Graphite notable. elevated.

T1
T2
Bar.
T1
T2
Bar.
B

mf *p* *mf* *p* *mp* *mp* *p intense* *p intense*

in hac lac - ri - ma - rum val - le. *p*
in hac lac - ri - ma - rum val - le. *p*
in hac lac - ri - ma - rum val - le. *p*
le. *mp* *p intense* Ei - a, er - go, ad - vo - ca - ta nos - tra,
le. *mp* *p intense* Ei - a, er - go, ad - vo - ca - ta nos - tra,
le. *mp* *p intense* Ei - a, er - go, ad - vo - ca - ta nos - tra,
le. *mp* *p intense* Ei - a, er - go, ad - vo - ca - ta nos - tra,

43

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Graphite notable.elevated.

T1

T2

Bar.

T1

T2

Bar.

B

il-los tu-os oc - u - los *mp* mi *(gliss.)* se - ri - cor - des oc-u - los mi-se-ri - cor-des oc-u-los ad
mp intense
 mi... mi-se - ri-cor-des oc-u-los mi - se-ri - cor-des oc-u-los ad
 il-los tu-os oc - u - los *mp* mi - se - ri - cor - des oc-u - los mi-se-ri - cor-des oc-u-los ad

48

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Graphite notable.elevated.

T1

T2

Bar.

T1

T2

Bar.

B

p *mp* *p*
 Ei *(gliss.)* a, tu *(gliss.)*
 Ei *(gliss.)* a, tu *(gliss.)*
 Ei *(gliss.)* a, tu *(gliss.)*
mf
 Ei - a, er-go, ad - vo - ca - ta nos - tra, il - los tu - os oc -
 nos con-ver - te; Ei *(gliss.)* a, er - go, ad - vo - ca - ta nos - tra, il - los tu - os oc -
 nos con-ver - te; Ei... *mf* Ei - a, er - go, ad - vo - ca - ta nos - tra, il - los tu - os oc -
 nos con-ver - te; Ei - a, er - go, ad - vo - ca - ta nos - tra, il - los tu - os oc -

52

T1 *mf* os oc - u - los *p* Ei *gliss.* *mp* a,

T2 *mf* os oc - u - los *p* Ei *gliss.* *mp* a,

Bar. *mf* os oc - u - los *p* Ei *gliss.* *mp* a,

T1 *f* u - los mi... *f* mi - se - ri - cor - des oc - u - los mi - se - ri - cor - des oc - u - los ad

T2 *f* u - los mi *gliss.* se - ri - cor - des oc - u - los mi - se - ri - cor - des oc - u - los ad

Bar. *f* u - los mi... *f* mi - se - ri - cor - des oc - u - los mi - se - ri - cor - des oc - u - los ad

B *f* u - los mi *gliss.* se - ri - cor - des oc - u - los mi - se - ri - cor - des oc - u - los ad

56

T1 *f* et le - sum, be - ne - dic - tum fruc - tum ven - tris

T2 *f* et le - sum, be - ne - dic - tum fruc - tum ven - tris

Bar. *f* et le - sum, be - ne - dic - tum fruc - tum ven - tris

T1 *mf* nos con-ver-te; O *gliss.* cle-mens, O pi - a, O cle-mens, O pi - a, O dul-cis

T2 *mf* nos con-ver-te; O *gliss.* cle-mens, O pi - a, O cle-mens, O pi - a, O dul-cis

Bar. *mf* nos con-ver-te; O *gliss.* cle-mens, O pi - a, O cle-mens, O pi - a, O dul-cis

B *mf* nos con-ver-te; O *gliss.* cle-mens, O pi - a, O cle-mens, O pi - a, O dul-cis

60

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T1 tu - i, Ei a,

T2 tu - i, be - ne - dic - tum fruc - tum ven - tris tu - i,

Bar. tu - i, fruc - tum ven - tris tu - i,

T1 Vir-go Ma-ri-a. Vir-go Ma - ri - a. mi-se - ri - cor-des oc-u-los mi - se-ri-

T2 Vir-go Ma-ri-a. Vir-go Ma - ri - a. mi-se - ri - cor - des oc-u - los mi-se-ri-

Bar. Vir-go Ma-ri-a. Vir-go Ma - ri - a. mi-se - ri - cor-des oc-u-los mi - se-ri-

B Vir-go Ma-ri-a. Vir-go Ma - ri - a. mi-se - ri - cor - des oc-u - los mi-se-ri-

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

Graphite TM notabile, elevated.

65

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T1 be - ne - dic - tum fruc - tum ven - tris tu - i,

T2 fruc - tum ven - tris tu - i, be - ne - dic - tum fruc - tum ven - tris tu - i,

Bar. fruc - tum ven - tris tu - i, be - ne - dic - tum fruc - tum ven - tris tu - i,

T1 cor-des oc-u-los ad nos con-ver-te; ele-mens, O pi - a, O cle-mens, O pi -

T2 cor-des oc-u-los ad nos con-ver-te; cle-mens, O pi - a, O cle-mens, O pi -

Bar. cor-des oc-u-los ad nos con-ver-te; cle-mens, O pi - a, O cle-mens, O pi -

B cor-des oc-u-los ad nos con-ver-te; cle-mens, O pi - a, O cle-mens, O pi -

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

Graphite TM notabile, elevated.

69

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Graphite

notable. elevated.

T1
fruc - tum ven - tris tu - i, dul - cis Vir-go Ma - ri a. *ff*

T2
fruc - tum ven - tris tu - i, dul - cis Vir-go Ma - ri - a. *ff*

Bar.
fruc - tum ven - tris tu - i, dul - cis Vir-go Ma - ri - a. *ff*

T1
a, O dul-cis Vir-go Ma-ri-a. Vir-go Ma - ri - a. O *mf*

T2
a, O dul-cis Vir-go Ma-ri-a. Vir-go Ma - ri - a. O *mf*

Bar.
a, O dul-cis Vir-go Ma-ri-a. Vir-go Ma - ri - a. O *mf*

B
a, O dul-cis Vir-go Ma-ri-a. Vir-go Ma - ri - a. O

74

f = 96

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Graphite

notable. elevated.

T1
no - bis post hoc ex - si - li - um os - ten - de. Ma - ri - a. *f*

T2
no - bis post hoc ex - si - li - um os - ten - de. Ma - ri - a. *f*

Bar.
no - bis post hoc ex - si - li - um os - ten - de. Ma - ri - a. *f*

T1
cle - mens, O pi - a, O dul - cis Vir - go Ma - ri - a. *f*

T2
cle - mens, O pi - a, O dul - cis Vir - go Ma - ri - a. *f*

Bar.
cle - mens, O pi - a, O dul - cis Vir - go Ma - ri - a. *f*

B
cle - mens, O pi - a, O dul - cis Vir - go Ma - ri - a.

79

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T1 *mp* Sal - ve, *mf* Sal - ve, Re -

T2 *mp* Sal - ve, *mf* Sal - ve, Re -

Bar. *mp* Sal - ve, *mf* Sal - ve, Re -

T1 *mp* Ma - ri - a. *p* Ma - ri - a. Ma -

T2 *mp* Ma - ri - a. *p* Ma - ri - a. a.

Bar. *mp* Ma - ri - a. *p* Ma - ri - a. Ma -

B *mp* Ma - ri - a. *p* Ma - ri - a. Ma -

84 *ritard* = 84 *Broad and reverent*

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T1 gi - na, O (*gliss.*) ra pro no (*gliss.*) bis sanc - ta

T2 gi - na, O (*gliss.*) ra pro no (*gliss.*) bis sanc - ta

Bar. gi - na, O (*gliss.*) ra pro no (*gliss.*) bis sanc - ta

T1 *mf* ri - a. O cle - mens, O pi - a, O

T2 *mf* Ma - ri - a. O cle - mens, O pi - a, O

Bar. *mf* ri - a. O cle - mens, O pi - a, O

B *mf* ri - a. O cle - mens, pi - a, O

90

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T1 De - i Gen - i - trix. Ut dig - ni -

T2 De - i Gen - i - trix. Ut dig - ni -

Bar. De - i Gen - i - trix. Ut dig - ni -

T1 dul - cis Vir - go Ma - ri - a. Ut dig - ni -

T2 dul - cis Vir - go Ma - ri - a. Ut dig - ni -

Bar. dul - cis Vir - go Ma - ri - a. Ut dig - ni -

B dul - cis Vir - go Ma - ri - a. Ut dig - ni -

95

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T1 ef - fi - ci - a - mur pro - mis - sion - i - bus

T2 ef - fi - ci - a - mur pro - mis - sion - i - bus

Bar. ef - fi - ci - a - mur pro - mis - sion - i - bus

T1 ef - fi - ci - a - mur pro - mis - sion - i - bus

T2 ef - fi - ci - a - mur pro - mis - sion - i - bus

Bar. ef - fi - ci - a - mur pro - mis - sion - i - bus

B ef - fi - ci - a - mur pro - mis - sion - i - bus

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100 *ff*

T1
Chris - ti. *ff* Sal - ve, Sal - ve, Re - gi - na.

T2
Chris - ti. *ff* Sal - ve, Sal - ve, Re - gi - na.

Bar.
Chris - ti. Sal - ve, TM Sal - ve, Re - gi - na.

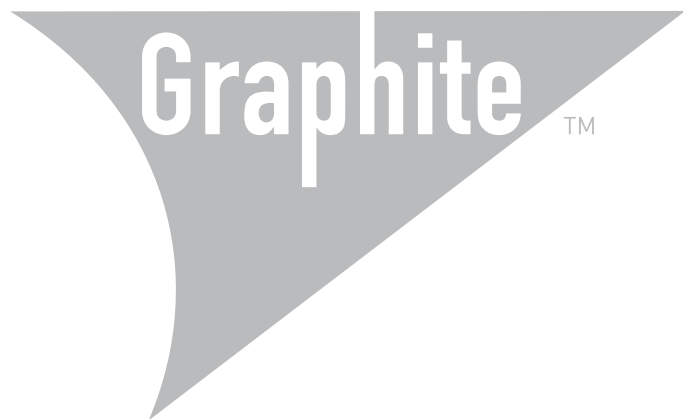
T1
ff
Chris - ti. Sal - ve, Sal - ve, Re - gi - na.

T2
Chris - ti. *ff* Sal - ve, Sal - ve, Re - gi - na.

Bar.
Chris - ti. *ff* Sal - ve, Sal - ve, Re - gi - na.

B
Chris - ti. *ff* Sal - ve, Sal - ve, Re - gi - na.

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notable. elevated.

Other pieces from Graphite Publishing

GP-B009

To The Singing-Statemen, Gary R. Schwartzhoff, conductor
45th Anniversary Season 2010-2011
University of Wisconsin-Kau Claire

I Come Singing

for TTBB choir and Shaman Drum

Jacob Auslander

Eric William Barnum

Fast, with power (♩ = 130)

Shaman Drum

Baritone

Bass

Piano
for rehearsal only

Please report performances of this piece to
Eric Barnum at eric@wbumusic.com



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Eric William Barnum

I Come Singing

GP - B009

5 *cresc. poco a poco al f*

5 *pp*
I come _ sing ing, I come _ sing ing, I come _ sing ing, I come _ sing ing.
p
I come sing - ing.

9
mp
I come sing - ing.
mp
I come _ sing ing, I come _ sing ing, I come _ sing ing, I come _ sing ing.
p
I come sing - ing. I come sing - ing.
9 I come _ sing ing, I come _ sing ing, I come _ sing ing, I come _ sing ing.

2

Eric William Barnum

I Come Singing

GP - B009

13
I come sing - ing. I come sing - ing. I come, I.
I come _ sing ing, I come _ sing ing, I, I, I, I.
I come sing - ing. I come sing ing, I come,

17 *f*
I come sing the keen smell of
I come sing the keen smell of
I come _ sing ing, I come _ sing ing, I come sing ing the keen smell of
I come _ sing ing, I come _ sing ing, I come sing ing the keen smell of

3

Eric William Barnum

I Come Singing

GP - B009

21
grass cut af-ter rain, And the cool rip-ple of drops that pass
grass cut af-ter rain, And the cool rip-ple of drops that pass
grass cut af-ter rain, I come sing-ing, And the cool rip-ple of drops that pass
grass cut af-ter rain, I come sing-ing, And the cool rip-ple of drops that pass

25 *mf*
o-ver the grain, And the drenched light drift-ing a - cross the plain,
o-ver the grain, And the drenched light drift-ing a - cross the plain,
o-ver the grain, I come sing-ing, I, I come drift - ing, I,
o-ver the grain, I come sing-ing, I, I come drift - ing, I,

4

Other pieces from Graphite Publishing

GP-T009 Things I Didn't Know I Loved
TTBB Chorus a cappella

Nazim Hikmet Timothy C. Takach (2001)

$\text{♩} = 80$ *mf*

Tenor 1
it's nine-teen six-ty two March twen-ty eighth I'm sit-ting by the

Tenor 2
it's nine-teen six-ty two March twen-ty eighth I'm sit-ting by the

Baritone
it's nine-teen six-ty two March twen-ty eighth I'm sit-ting by the

Bass
it's nine-teen six-ty two March twen-ty eighth I'm sit-ting by the

6 *f* *p* *mf*
win-dow on the Prague - Ber - lin train night is fall - ing I

T 1
win-dow on the Prague - Ber - lin train night is fall - ing I

T 2
win-dow on the Prague - Ber - lin train night is fall - ing I

Bar.
win-dow on the Prague - Ber - lin train night is fall - ing I

B
win-dow on the Prague - Ber - lin train night is fall - ing I

For questions about this piece and to report performances, contact
Timothy C. Takach at tim@timothyctakach.com.

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Timothy C. Takach Things I Didn't Know I Loved GP-T009

12 *mp*
nev - er knew I liked night de - scend - ing like a tir - ed bird on a smok - y wet plain, _

T 1
night de - scend - ing like a tir - ed bird on a smok - y wet plain, _

T 2
nev - er knew I liked night like a bird on a plain _____

Bar.
nev - er knew I liked night like a bird on a plain _____

B
night like a bird on a plain _____

16
I don't like com - par - ing night - fall to a tir - ed bird

T 1
I don't like com - par - ing night - fall to a tir - ed bird

T 2
I don't like com - par - ing night - fall to a tir - ed bird

Bar.
I don't like night - fall to a tir - ed bird

B
I don't like night - fall to a tir - ed bird

19 *mf*
oo _____

T 1
oo _____

T 2
oo _____

Bar.
and here I've loved ris - ers all this time _____ wheth - er mo - tion - less like

B
oo _____

2

Timothy C. Takach Things I Didn't Know I Loved GP-T009

26 *f*
Eu - ro - pe - an hills crowned with cha -

T 1
Eu - ro - pe - an hills crowned with cha -

T 2
Eu - ro - pe - an hills crowned with cha -

Bar.
this they curl skirt - ing the hills Eu - ro - pe - an hills crowned with cha -

B
Eu - ro - pe - an hills crowned with cha -

32 *slower* *mp* *legato*
teas or wheth - er stretched out flat as far as the eye can see

T 1
teas or wheth - er stretched out flat as far as the eye can see

T 2
teas or wheth - er stretched out flat as far as the eye can see

Bar.
teas or wheth - er stretched out flat as far as the eye can see I

B
teas or wheth - er stretched out flat as far as the eye can see I

36 *solo* *legato*
I

T 1
I

T 2
I

Bar.
know this has trou - bled peo - ple be - fore and will trou - ble those af - ter me I

B
know this has trou - bled peo - ple be - fore and will trou - ble those af - ter me I

3

Timothy C. Takach Things I Didn't Know I Loved GP-T009

40
know all this has been said a thou - sand times be - fore and will be said

T 1
know all this has been said a thou - sand times be - fore and will be said

T 2
know all this has been said a thou - sand times be - fore and will be said

Bar.
know all this has been said a thou - sand times be - fore and will be said

B
know all this has been said a thou - sand times be - fore and will be said

45 *tutti* *f*
af - ter me flow - ers come to mind for some rea - son _____

T 1
af - ter me flow - ers come to mind for some rea - son _____

T 2
af - ter me flow - ers come to mind for some rea - son _____

Bar.
af - ter me flow - ers come to mind for some rea - son _____

B
af - ter me flow - ers come to mind for some rea - son _____

48 *p*
pop - pies _____ cae - tus - ses _____ jon - quils _____

T 1
pop - pies _____ cae - tus - ses _____ jon - quils _____

T 2
pop - pies _____ cae - tus - ses _____ jon - quils _____ in the jon - quil gar - den in

Bar.
pop - pies _____ cae - tus - ses _____ jon - quils _____ in

B
pop - pies _____ cae - tus - ses _____ jon - quils _____ in

4

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.

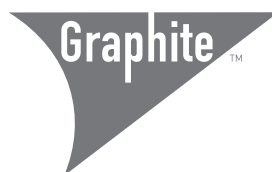
Takach's a cappella choral symphony Helios is "larger than life, as if the piece were accompanied by an orchestra" and is "complemented with brilliant visuals created by CandyStations" (Tucson.com). In 2023 his ballet *Unfashioned Creature* was premiered in St. Paul, MN by the James Sewell Ballet. Takach 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.

Other works for TB voices from Graphite:

Eric William Barnum	GP-B009	I Come Singing	TTBB, shaman drum
Eric William Barnum	GP-B011	The Young Man's Song	TB, piano
B.E. Boykin	GP-B019.1	Stardust	TBB, piano, djembe
Christine Donkin	GP-D019.1	In Flanders Fields	TTBB, a cappella
Jocelyn Hagen	GP-H012	Speak the Truth	TB, piano
Hagen & Takach	GP-N001	A Path to Each Other	3-part round for equal voices
Isaac Lovedahl	GP-L001	Behind the Mountain	3-part round for equal voices
Paul John Rudoj	GP-R012	For the Beauty of the Earth	TTBB, a cappella
Paul John Rudoj	GP-R017.2	If I Were a Dog	TBB, piano
Paul John Rudoj	GP-R020.2	Two Old Crows	TBB, piano, violin
Timothy C. Takach	GP-T004	Veni Creator Spiritus	TTBB, a cappella
Timothy C. Takach	GP-T006	The Streets of Laredo	unison voices, TTB, piano
Timothy C. Takach	GP-T009	Things I Didn't Know I Loved	TTBB, a cappella
Timothy C. Takach	GP-T011	'Twas in the Moon of Wintertime	TTBB, a cappella
Timothy C. Takach	GP-T013	Salve Regina	TTBB double choir, a cappella
Timothy C. Takach	GP-T025.4	Outshine	TB, piano
Reginal Wright	GP-W005	Forged	TTBB, piano, percussion

Check out these titles from our friends at Cantus:

Maura Bosch	TCT-CTS-006	The Turning	TTBB, a cappella
Grace Brigham	TCT-CTS-009	Discoveries	TTBB, a cappella, T soli
Catherine Dalton	TCT-CTS-012	Silver Deity of Secret Night	TTBB, a cappella, TB soli
Gibson, Hassilev, Yarbrough	TCT-CTS-001	There's a Meeting Here Tonight	TTBB, a cappella
Joseph Gregorio	TCT-CTS-010	To My Brother	TTBB, a cappella
R.F.M. Mann, arr. Humble	TCT-CTS-011	Jewett	TBB, a cappella
Aaron Humble	TCT-CTS-004	Still, Still Still	TTBB (div), a cappella, T solo
Humble & Rudoj	TCT-CTS-007	Been in the Storm	TTBB, a cappella, T solo
Linda Kachelmeier	TCT-CTS-013	We Toast the Days	TTBB, a cappella
Rosephanye Powell	TCT-CTS-014	When We Sing	TTBB, a cappella
Gary Ruschman	TCT-CTS-002	Nowell! Nowell! This is the Salutacion	TBB, frame drum
Timothy C. Takach	TCT-CTS-008	Luceat Eis	TTBB (div), a cappella



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