

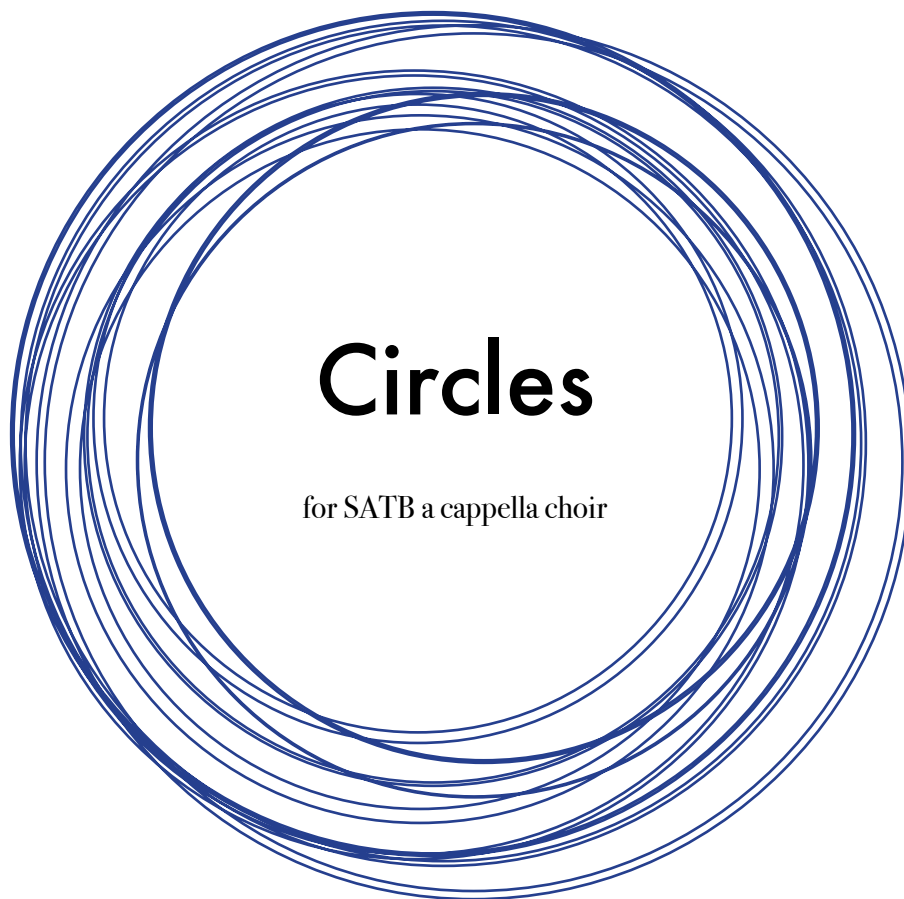
Circles
SATB a cappella

Timothy C. Takach

pdf download - \$2.15
printed - \$3.75



Timothy C. Takach



Commissioned by Choral Arts Ensemble of Portland, David De Lyser, Conductor

Text:

Within the circles of our lives
we dance the circles of the years,
the circles of the seasons
within the circles of the years,
the cycles of the moon
within the circles of the seasons,
the circles of the seasons,
the circles of our reasons
within the cycles of the moon.

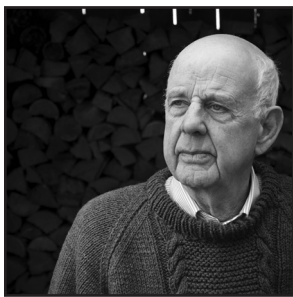
Again, again we come and go
changed, changing. Hands
join, unjoin in love and fear,
grief and joy. The circles turn,
each giving into each, into all.
Only music keeps us here,

each by all the others held.
In the hold of hands and eyes
we turn in pairs, that joining
joining each to all again.

And then we turn aside, alone,
out of the sunlight gone

into the darker circles of return.

- "Song (4)" by Wendell Berry (Copyright © 2012 by
Wendell Berry, from *New Collected Poems*. Reprinted by permission of
Counterpoint Press.)



Wendell Berry was born in Henry County, Kentucky in 1934. Berry has taught at a number of schools, including Stanford University, Georgetown College, and his alma mater, the University of Kentucky. The author of over 40 works of fiction, nonfiction, and poetry, Berry has been recognized for his work by the Guggenheim Foundation and the

Lyndhurst Prize. His poetry is acclaimed for its deep connection to the earth and defense of rural life. He most recently authored *Stand By Me* (Penguin Books, 2019).

From the Composer:

Energy flows around the room as we sing on stage. A conductor takes their cues from the music, gives it to the singers, who give it back to the conductor and to the audience. My job is to funnel and direct that energy, using the sound of consonants, the color of vowels and the rhythm of speech to charge the air of a roomful of listeners, asking them to stay with the music—to pay attention. “Circles” is filled with such energy, coming from the theme of Wendell Berry’s poem. Everything around us constantly changes and yet repeats throughout our lives. We come together and drift apart, lose someone and gain someone else, feel deep grief and profound joy. Berry finds joy in this, in the holding of each other as we join together and allow music to connect us.

Now, at the tail end of this global pandemic (seemingly in its own hundred year circle), I dream about what I once took for granted: being with others, standing close, singing, joining hands in joy, completing a circle of my own. It begins with a composer’s inspiration and then moves to poetry, to notes on a page, to the conductor, to the singers, and back to an audience that perhaps has a composer within, embracing it all and being inspired to go back and write again.

- Timothy C. Takach, 2021

Circles

Wendell Berry

for SATB a cappella

Timothy C. Takach

$\text{♩} = 84$

Soprano

Alto

Tenor

Bass

p

p

p

With - in the cir - cles and seas - ons and cy - cles and

With - in the

With - in the cir - cles and seas - ons and cy - cles and

With - in the cir - cles and seas - ons and cy - cles and

4

S

A

T

B

cir - cles and seas - ons and cy - cles and rea - sons and cir - cles and cir - cles and

cir - cles and cir - cles and cir - cles and cir - cles and cir - cles and cir - cles and

seas - ons and cy - cles and rea - sons and

cir - cles and cir - cles and

7

S

A

T

B

mf

mf

mf

mf

Cir - cles and seas - ons and cy - cles and rea - sons cir - cles and

cir - cles Cir - cles and seas - ons and

cir - cles and seas - ons and

cy - cles

cir - cles and seas - ons and

cy - cles and rea - sons and

10

S cir - cles and _____ cir - cles and seas - ons and

A cir - cles and seas - ons and _____

T seas - ons and cy - cles and rea - sons and _____

B _____ cy - cles _____ and rea - sons

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13

S cy - cles and rea - sons and _____ Cir - cles and

A cir - cles and seas - ons and cy - cles and rea - sons *mp* cir - cles and seas - ons

T cir - cles and seas - ons _____ cy - cles and rea - sons and cir - cles and

B _____ cir - cles and seas - ons _____

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16

S *mp* seas - ons _____ cy - cles and rea - sons *p*

A cir - cles and seas - ons and cy - cles _____ *p* cir - cles and

T *mp* cir - cles and cir - cles and _____ cir - cles

B *mp* cir - cles and seas - ons and cy - cles and rea - sons and *p* cir - cles and _____

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19

S *mf* With-in the cir-cles of our lives

A *mf* cir-cles With-in the cir-cles of our lives

T *p* cir-cles and cir-cles and *mp* cir-cles and seas-ons and cy-cles and rea-sons

B *mp* cir-cles and seas-ons cy-cles and rea-sons

22

S we dance the cir-cles of the years, the

A we dance the cir-cles of the years, the

T cir-cles of the years, cy-cles and rea-sons and

B cir-cles of the years, cy-cles and rea-sons and

25

S *f* cir-cles of the sea-sons with-in the cir-cles of the years,

A cir-cles of the sea-sons with-in the cir-cles of the years, with-in the

T *mf* cir-cles of the sea-sons *f* cir-cles of the years,

B *mf* cir-cles and seas-ons and *f* cy-cles with-in the cir-cles of the years,

29

S *mp* the cy - cles of the moon with - in the cir - cles

A *mp* cir - cles cir - cles the cy - cles of the moon *p* cir - cles and seas - ons

T *p* cir - cles and seas - ons and cy - cles and cir - cles *mp*

B *p* cir - cles and seas - ons and cy - cles and rea - sons and cir - cles and *mp* cir - cles

33

S *mf* of the sea - sons, the cir - cles of our

A *mf* cy - cles and rea - sons cir - cles and cir - cles the cir - cles of our

T *mf* of the cir - cles of the sea - sons, the cir - cles of our

B *mf* of the cir - cles of the sea - sons, cir - cles of our

37

S rea - sons with - in the cy - cles of the moon.

A rea - sons with - in the cy - cles of the moon. Cir - cles and seas - ons and

T rea - sons with - in the cy - cles of the moon. Cir - cles and seas - ons and

B rea - sons with - in the cy - cles of the moon. Cir - cles and

42

S Rea-sons with - in the moon with - in the seas - ons with - in the years with - in our

A rea - sons with - in the moon with - in the seas - ons with - in the years with - in our

T rea - sons with - in the moon with - in the seas - ons with - in the years with - in our

B rea - sons with - in the moon with - in the seas - ons with - in the years with - in our

46 *f* *mf* ♩ = 84

S lives. A - gain, a - gain we come and go

A lives. A - gain, a - gain we come and go changed,

T lives, with - in our lives. A gain we come and go changed,

B lives, with - in our lives. A - gain we go

50

S Hands join, un - join in love and fear,

A chang - ing. Hands join, un - join in love and fear,

T chang - ing. Hands join, un - join in love and fear,

B chang - ing. go Hands join, in

a - gain we come and

53 *f*

S grief and joy. The cir - cles turn, each giv - ing in - to each, in - to

A grief and joy. The cir - cles turn, each giv - ing in - to each, in - to

T grief and joy. cir - cles turn, each giv - ing in - to each, in - to

B grief and joy. cir - cles turn, giv - ing in - to each, in - to

56 *mf* *without slowing*

S all. On - ly mu - sic keeps us here,

A all. On - ly mu - sic keeps us here, each *mp* gently

T all, in - to all. On - ly mu - sic keeps us here,

B all, in - to all. On - ly mu - sic keeps us here,

61 *mp* gently *pp*

S each by all the oth - ers held. On - ly mu - sic keeps us

A by all the oth - ers held. On - ly mu - sic keeps us

T each by all the oth - ers held. On - ly mu - sic keeps us

B each by all the oth - ers held. On - ly mu - sic keeps us

64

S here, on-ly

A here, on-ly mu - sic keeps us here, on-ly mu - sic keeps us here, on-ly

A here,

T here, on - ly mu - sic keeps us here, on - ly

B here,

69

S mu - sic keeps us here, on - ly mu - sic keeps us here, on - ly

A mu - sic keeps us here, on-ly mu - sic keeps us here, on - ly

A on - ly mu - sic keeps us

T mu - sic keeps us here, on - ly mu - sic keeps us here, on - ly

B

73

S mu - sic keeps us here, on - ly mu - sic keeps us
 mu - sic keeps us here, on - ly mu - sic keeps us

A mu - sic keeps us here, on - ly mu - sic keeps us
mp here, on - ly mu - sic

T mu - sic keeps us here, In the hold of hands and
f

B each by all the oth - ers held. In the hold of hands and

76

S here, *mf* on - ly mu - sic keeps us here,
 here, on ly mu - sic keeps us here, In the hold of hands,

A here, on - ly mu - sic keeps us here, In the hold of hands,
mf

A keeps us here, In the hold of hands,

T eyes we turn in pairs, that join - ing join - ing each to all a - gain.
f

B eyes we turn in pairs, that join - ing join - ing each to all a - gain.

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79 *f*

S that join - ing join - ing each to all.

A that join - ing join - ing each to all a - gain.

T that join - ing join - ing each to all a - gain. Cir - cles and

B that join - ing join - ing each to all a - gain. Cir - cles and seas - ons and

81

S Rea - sons with - in the moon with - in the seas - ons with - in the years with - in our

A rea - sons with - in the moon with - in the seas - ons with - in the years with - in our

T rea - sons with - in the moon with - in the seas - ons with - in the years with - in our

B rea - sons with - in the moon with - in the seas - ons with - in the years with - in our

85 *accel.* $\text{♩} = 84$ *mf*

S lives. With - in our lives.

A lives. Cir - cles and seas - ons and

T lives. With in our lives Cir - cles and seas - ons and cy - cles and

B lives. Cir - cles and seas - ons and

89

S Rea-sons cir-cles and cir-cles and _____ cir-cles and seas-ons and

A _____ cy-cles and rea-sons and _____

T rea-sons seas-ons and cy-cles and rea-sons and _____

B cy-cles and rea-sons and _____ cy-cles _____ and rea-sons

93

S cy-cles and rea-sons and _____ seas-ons and

A cir-cles and seas-ons and cy-cles and rea-sons cir-cles and seas-ons and

T cir-cles and seas-ons _____ cy-cles and rea-sons and cir-cles and _____

B cir-cles and seas-ons _____ cy-cles and rea-sons and

96

S *>* *mp* *mf*
cy-cles And then we turn a -

A *p*
cy-cles and rea-sons and cir-cles and cir-cles and cir-cles and cir-cles and

T *mp* *mf*
And then _____ we turn a -

B *p*
cir-cles and cir-cles and

99

S side, _____ a - lone, _____ out _____ of the

A _____ cir-cles and cir-cles and _____ cir-cles and cir-cles and

T side, _____ a - lone, _____ out _____ of the

B cir-cles and cir-cles and cir-cles and cir-cles and cir-cles and cir-cles and cir-cles cir-cles and

103

S sun - - - light _____ *f* gone _____ *p*

A *mf* out of the sun - light _____ *f* gone _____ *p*

T sun - - - light _____ *f* gone _____ *p*

B cir-cles and _____ cir-cles and _____ In - to the cir-cles

107

S in - to the dark - er cir-cles of re - turn _____

A in - to the dark - er cir-cles of re - turn _____

T in - to the dark er cir-cles of re - turn. _____ *p* cir-cles and _____

B cir-cles and cir-cles cir-cles and cir-cles cir-cles and _____ cir-cles and

111

S in - to the dark - er cir - cles of re - turn.

A in - to the dark - er cir - cles of re - turn.

T in - to the dark - er cir - cles of re - turn. cir - cles and

B cir - cles and cir - cles cir - cles and cir - cles cir - cles and cir - cles and

115

S in - to the dark - er cir - cles of re - turn. *mp*

A in - to the dark - er cir - cles of re - turn. *mp*

T in - to the dark - er cir - cles of re - turn. *mp* *p*

B cir - cles and cir - cles cir - cles and cir - cles cir - cles and

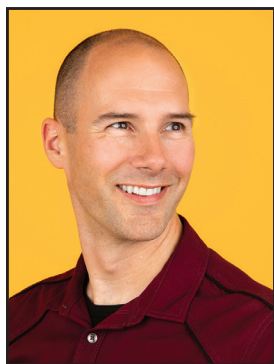
118

S *ppp* in - to the dark - er cir - cles

A *ppp* in - to the dark - er cir - cles.

T *ppp* cir - cles and in - to the dark - er cir - cles.

B *ppp* cir - cles and in - to the dark - er cir - cles.



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
Crossroads		SATB, piano
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
Mantra	(Graphite Publishing)	SATB, piano
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
One Boy Told Me		SATB, piano

Treble Voices

And I Saw		SSAA div. a cappella
Bahihii Waaliidkay Dhaqay		2-part, piano
Cassiopeia		SSA a cappella
How to Triumph	(Graphite Publishing)	SSA, piano
There is No Rose	(Lorelei Ensemble)	SSAA, SS soli, a cappella
Together, Unafraid		SSA, piano
She Tore a Map	(Graphite Publishing)	SA, piano

TB Voices

Empty		TB (opt. div), piano, opt. djembe
Every Fire		TTBB, piano
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
Changed by Beauty (ca. 18')		SATB, cello
Helios (ca. 65')		SATB a cappella
Rose Ever Blooming (ca. 50') composed with Jocelyn Hagen		SATB, orchestra
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
Unfashioned Creature (ca. 41'), a ballet		SATB, cello, percussion, dancers
We, the Unknown (ca. 40')		TTBB, soloists, chamber orchestra