



Timothy C. Takach

Duende

(Spanish) The mysterious power a work of art has to deeply move a person

for SSAA choir and floor toms

Commissioned in 2016 by the young women of Girls' 21, Cherry Creek High School, Greenwood Village, CO.



Timothy C Takach.com

Text:

The sky
looks like it is fire
the lake, silver
and I wonder
what my skin tastes like
after seeing something
like this.
For surely
this sky falls, sinks
beneath my skin
just as the cold does, just
as the snow. Just as the moon
does, when it is waning,
just as the clouds do
when they can't help but break.
Some moments I am nothing more
than driftwood, fox prints, flight.

- Julia Klatt Singer. Used with permission.

From the composer:

There's a feeling we get when we experience art, whether it's music, visual art, dance, theater. We experience it, and we are moved. It can be hard to explain exactly why we are affected. The Spanish word "*Duende*" doesn't translate well into English, but it's a word for this power that art has to move us. This piece is a setting of "*Duende*," a poem in Julia Klatt Singer's book "*Untranslatable*," where she uses these kind of words that have no direct translation as a springboard for poetry.

When I was writing for Girls' 21 from Cherry Creek High School, conductor Adam Cave wanted an upbeat piece with percussion, and at first glance this poem doesn't lend itself to that kind of music. But upon closer inspection, there's an underlying excitement in the words, a kinetic energy that can translate into powerful music. In the piece, we first hear an observation - a simple melody, stated twice, describing the intrinsic beauty of nature, and this erupts into a fast-paced exploration of how what we see affects us. We are moved by what we see, and these things - whether they are nature or art - become a part of us.

- Timothy C. Takach, 2016



Reviewed as "gorgeous" (Washington Post) and "stunning" (Lawrence Journal-World), the music of Timothy C. Takach has risen fast in the concert world. Applauded for his melodic lines and rich, intriguing harmonies, Takach has received commissions from the 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, multiple 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, where he graduated with honors. He 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.

Duende

(Spanish) The mysterious power a work of art has to deeply move a person

for SSAA and floor toms

Julia Klatt Singer

Timothy C. Takach

Thoughtful, Aware ♩ = 76

mp *p*

Soprano 1 Ah... Ah... ah, ah...

Soprano 2

Alto 1 *mf* The sky looks like it is fire

Alto 2 *mp* Ah... *p*

Mid/Low Floor Toms

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6

S1 *mp* Ah...

S2

A1 *mp* *mf* the lake sil - ver and I

A2 *mp* Ah...

Toms

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11

S1

S2

A1

A2

Toms

won - der what my skin tastes like af - ter see - ing some - thing like ____

ah, ah... Ah...

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16

S1

S2

A1

A2

Toms

this. The sky looks like it is fire

this. The sky looks like it is fire

The sky looks like it is fire

mp mf mp mf

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21

S1 lake, I *mf*

S2 *mp* the lake, *mf* sil - ver and I

A1 *mp* the lake, *mf* sil - ver and I

A2 lake, Ah... *mf*

Toms

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26

S1 *f* won - der what my skin tastes like *mf* af - ter see - ing some - thing like *p* this.

S2 *f* won - der what my skin tastes like *mf* af - ter see - ing some - thing like *p* this.

A1 *f* won - der what my skin tastes like *mf* see - ing some - thing like *p* this.

A2 *f* what my skin tastes like *mf* see - ing like *p* this.

Toms

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Electrified ♩ = 120

32

S1 *f* Ah... *p* Ah...

S2 *f* Ah... *p* Ah...

A1 *f* Ah... Ah... Ah... *p* Ah...

A2 *f* Ah... Ah... Ah... *p* Ah...

Toms *mf*

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37

S1 *f* For sure - ly, for sure - ly, for sure - ly, this sky

S2 *f* For sure - ly, for sure - ly, for sure - ly, this sky

A1 *f* For sure - ly, for sure - ly, for sure - ly, this sky

A2 *f* For sure - ly, for sure - ly, for sure - ly, this sky

Toms

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41

S1 falls, _____ sinks

S2 falls, _____ sinks

A1 falls, _____ sinks *mf* be-neath my skin

A2 falls, _____ sinks

Toms *p*

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45

S1 *mf* for

S2 *mf* for sure - ly

A1 be-neath my skin *mf* be-neath my skin

A2 For sure - ly, *mf*

Toms *mf*

for Timothy C Takach.com

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48

S1

this sky sinks

S2

this sky sinks

just as the cold does, —

A1

be - neath my skin

A2

just as the cold does, —

Toms

sub. *p*

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51

S1

mf

falls, — sinks be - neath my skin just as the

S2

mf

A1

mp

be - neath my skin just as the

A2

mf

just as the

Toms

mf

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54

S1 snow. Just as the

S2 sinks be - neath my skin Just as the

A1 snow. be - neath my skin

A2 snow. Just as the

Toms

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57

S1 *f* moon does, when it is wan - *mp*

S2 *f* moon just as it does when it is wan - *mp*

A1 be-neath my skin when it is wan - *mp*

A2 *f* moon does, when it is wan - *mp*

Toms

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61

p *mp*

S1 ing, sinks be - neath my skin just as the

S2 ing, just as the clouds do, _____

A1 ing, just as the clouds do, _____

A2 ing, just as the clouds do, _____

Toms *cresc. poco a poco*

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65

mf *mp* *mf* *mf*

S1 clouds do, sinks be - neath my skin just as the clouds do _____

S2 just as the clouds do, _____ just as the clouds do _____

A1 just as the clouds do, _____ just as the clouds do _____

A2 just as the clouds do, _____ just as the clouds do _____

Toms *f*

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70

S1 *f* when they can't help but break. *mf* Some

S2 *f* when they can't help but break. *mf* Some

A1 *f* when they can't help but break. *mf* I am noth-ing more,

A2 *f* when they can't help but break. *mf* Some mo-ments I am

Toms *p* *mf*

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75

S1 *mf* mo - ments I am noth-ing more than

S2 *mf* mo - ments I am noth-ing more noth-ing more than

A1 *mf* Some mo-ments I am noth-ing more than

A2 *mf* Some mo-ments I am noth-ing more, noth-ing more than

Toms *mf*

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78

S1
drift - wood, fox prints, flight. *f*

S2
I am noth-ing more, I am noth-ing more, I am noth-ing more *f*

A1
drift - wood, fox prints, flight. fox prints, flight. Some *f*

A2
I am noth-ing more, I am noth-ing more, I am noth-ing more than drift - wood, flight. Some *f*

Toms

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82

S1
I am noth-ing more, than flight. *ff*

S2
I am noth-ing more, than flight than flight *ff*

A1
mo - ments I am noth-ing more than flight. *ff*

A2
mo - ments I am noth-ing more than flight. *ff*

Toms

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85

mf *mp*

S1

than drift - wood, than fox prints,

S2

drift - wood, fox prints,

A1

drift - wood, fox prints,

A2

drift - wood, fox prints,

Toms

mp

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90

mf *mp* *no dim.*

S1

flight. Ah... some - thing like this.

S2

af - ter see - ing some - thing like this.

A1

flight. see - ing some - thing like this.

A2

flight. Ah... some - thing like this.

Toms

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Floor Toms Duende

for SSAA and floor toms

Timothy C. Takach

Electrified ♪ = 120

58



63



68



75



81



85



89



Selected vocal works by Timothy C. Takach:

Mixed Voices

A Depth We Cannot Sound		SATB, vibraphone, marimba, large tom
A Worshipper and a Man		SATB a cappella
All the Beautiful Names		SATB a cappella
All Sisters and Brothers		SATB, 2 trumpets, organ
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
Epitaph		SATB, viola
Listen to the Apples		SATB div. a cappella
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
Something There is Immortal		SSATBB 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
To Live Forever		SSATB a cappella
'Twas in the Moon of Wintertime (arr. Huron Carol)	(Graphite Publishing)	SATB a cappella
We Are Lost, We Are Lucky		SATB, piano

Treble Voices

And I Saw		SSAA div. a cappella
Cassiopeia		SSA a cappella
Duende		SSAA, floor toms
Goodbye, Then		SSA choir, Bb clarinet, piano
Home on the Range (arr. American Folk Song)	(Graphite Publishing)	2-part treble, piano
Queen of the Range	(Graphite Publishing)	SA choir, piano
Serenade	(Graphite Publishing)	SSAA a cappella
There is No Rose	(Lorelei Ensemble)	SSAA, SS soli, a cappella
The Streets of Laredo (arr. American Folk Song)	(Graphite Publishing)	Unison, TTB, piano
Torn Map	(Graphite Publishing)	2-part treble, piano

Men's Voices

All Natures, Even Mine		TTTBB a cappella
Empty		TB (opt. div), piano, opt. djembe
Go		TB, hand drum, wood block or clapping
Goodbye, Then		TBB choir, Bb clarinet, piano
I Will Howl		TBB choir, piano or cello
It Is Not the Fact That I Will Die That I Mind		TB, piano
Luceat Eis		TTTBB a cappella
Mad		TBB, piano
Rough Beast	(Jeremy D. Jones Male Choral Series)	TTBB, percussion
Salve Regina	(Graphite Publishing)	TBB semi-chorus, TTBB a cappella
She Moved Through the Fair (arr. Irish Ballad)	(Neil A. Kjos Music Co.)	TBB a cappella
Things I Didn't Know I Loved	(Graphite Publishing)	TTBB a cappella
'Twas in the Moon of Wintertime (arr. Huron Carol)	(Graphite Publishing)	TTBB a cappella
Veni Creator Spiritus	(Graphite Publishing)	TTBB a cappella
What I Have Done (arr. Amazing Grace/House of the Rising Sun)		TTTBBB a cappella

Large Works

The Longest Nights (ca. 21')		SATB, piano or string quartet
True North (ca. 16')		SATB, chamber orchestra
We Made a Grave For Him, And Her Smoke Rose Up Forever (ca. 10')		TTBB a cappella
Where Beauty Comes From (ca. 16')		TBB, 2-part, SSAA, SATB; piano

