

Empty  
TB, piano, opt. djembe

Timothy C. Takach

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printed - \$3.40



# Timothy C. Takach

## Empty

for TB choir, piano, and optional djembe

Written for the 2012-2013 Young Men's Commissioning Consortium



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## Text:

I wanted so badly to be good.  
I wanted everything to turn out right  
in the end. I wanted to go to heaven.

Whatever I thought I should lose,  
I lost; whatever the cost,  
I paid it. Nothing was too much.

I worked hard at letting go; I  
learned the art of denial. Wine  
turned into water, bread to stone.

I was the bone singing in the desert,  
the gate swinging on its hinge;  
I was the bell ringing and ringing.

- *Joyce Sutphen*, "Empty" from *Naming the Stars*. Copyright © 2004 by Joyce Sutphen. Used by permission of The Permissions Company, Inc., on behalf of Holy Cow! Press, [www.holycowpress.org](http://www.holycowpress.org). All rights reserved worldwide.

## 2012-2013 Young Men's Commissioning Consortium

Apollo High School Men's Choir, Jason Parker, director (MN)  
Armstrong High School Varsity Men's Choir, Stephanie Trump, director (MN)  
Australian Boys Choral Institute, Kelly Gang, Noel Ancell, director (Australia)  
Cherry Creek High School Troubadors, Sarah Harrison, director (CO)  
Chor Leoni MYVoice, Kevin Zakresky, director (BC, Canada)  
Eastview High School, Greg Douma, director (MN)  
Flower Mound High School Men's Chamber Choir, Mark Rohwer, director (TX)  
Free State High School Men's Choir, Hilary Morton, director (KS)  
Frontier Trail Middle School, Gretchen Harrison, director (KS)  
Haslett High School Varsity Choir, Erich Wangeman, director (MI)  
Hopkins High School Men's Chorus, Philip Brown, director (MN)  
Mahtomedi High School Men's Choir, Robert Pontious, director (MN)  
Meteca Valley High School Bass Chorus, Nathan Bramstedt and Andrew Collins, directors (IL)  
Omaha Central High School, Colin Brown and Lyn Bouma, directors (NE)  
Prior Lake High School Men's Choir, Rob Hahn, director (MN)  
The Roxbury Latin School Glee Club, Kerry P. Brennan, director (MA)  
St. Paul Central High School Central Men, Martha Graber, director (MN)  
St. Peter High School Concert Choir Men, Scott Hermanson, director (MN)  
Stoney Creek High School, Brandon Ulrich, director (MI)  
Three Rivers High School Men of Aristocrats, Joel Moore, director (MI)  
Trinity-Pawling Singers, Matt Travis director (NY)  
University of Cincinnati Men's Chorus, Olga Artemova, director (OH)  
University of Minnesota Men's Chorus, Matthew Mehaffey, director (MN)  
University School Glee Club, Daniel Singer, director (OH)

*Special thanks to composer and percussionist Timothy Berry for his help with the djembe notation for "Empty."*

# Empty

TB (opt. div), piano and optional djembe

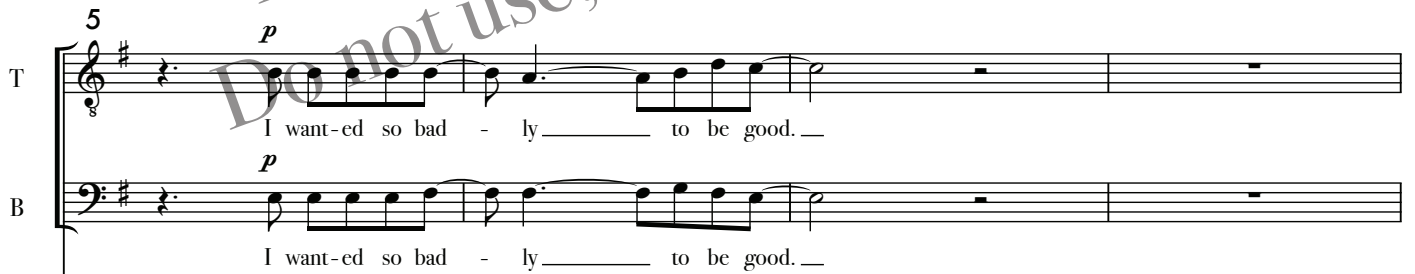
Joyce Sutphen

Timothy C. Takach

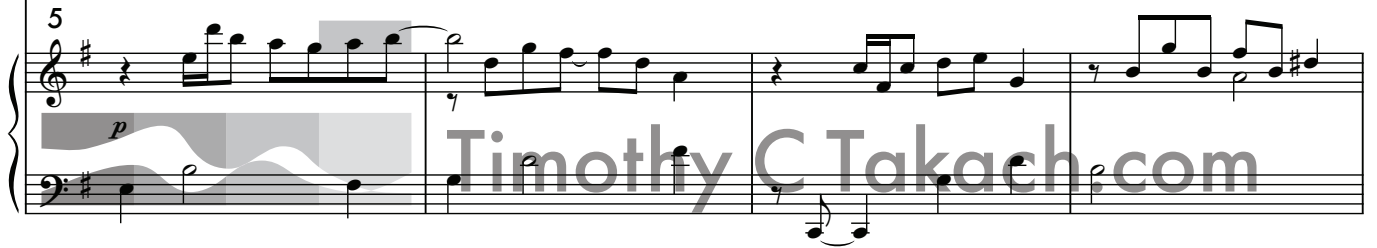
♩ = 84-92



Piano introduction in 4/4 time, marked *mp*. The right hand features a melodic line with a half note rest, followed by quarter notes G4, A4, B4, and C5. The left hand provides a bass line with quarter notes G2, F2, E2, and D2.



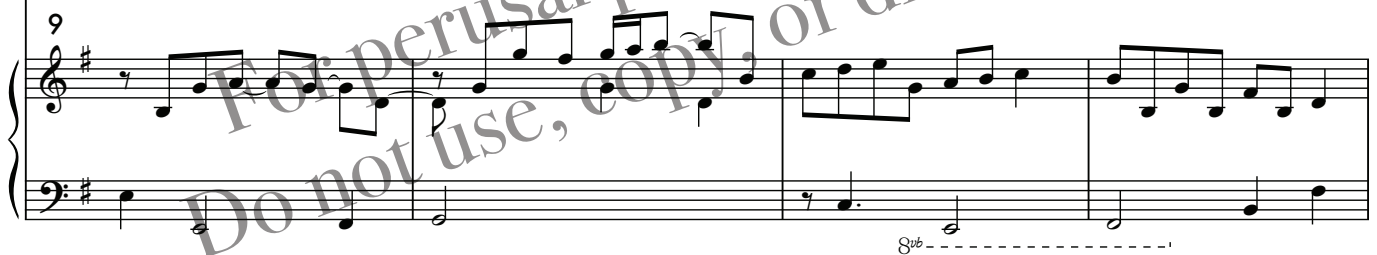
Measures 5-8. Tenor (T) and Bass (B) vocal lines with piano accompaniment. The vocal lines are marked *p*. The lyrics are: "I want-ed so bad - ly \_\_\_\_\_ to be good. \_". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand.



Piano accompaniment for measures 5-8. The right hand has a melodic line with a half note rest, followed by quarter notes G4, A4, B4, and C5. The left hand has a bass line with quarter notes G2, F2, E2, and D2.



Measures 9-12. Tenor (T) and Bass (B) vocal lines with piano accompaniment. The vocal lines are marked *p*. The lyrics are: "I want-ed eve - ry - thing \_\_\_\_\_ to turn out \_\_\_\_\_ right \_\_\_\_\_ in the end. \_". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand.



Piano accompaniment for measures 9-12. The right hand has a melodic line with a half note rest, followed by quarter notes G4, A4, B4, and C5. The left hand has a bass line with quarter notes G2, F2, E2, and D2.



13 *mf*

T I want-ed to go \_\_\_\_\_ to heav-en. \_\_\_\_\_ What -

B I want-ed to go \_\_\_\_\_ to heav-en. \_\_\_\_\_ What -

13 *pp*

8<sup>b</sup>

17

T ev - er I thought \_\_\_\_\_ I should lose, \_\_\_\_\_ I lost; what - ev - er the

B ev - er I thought \_\_\_\_\_ I should lose, \_\_\_\_\_ I lost; what - ev - er the

17 *mf*

*sim. until marked*

The percussion parts here are suggested rhythms for the djembe, but an experienced percussionist should feel free to play beyond what's on the page.

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21

T *p*  
cost, I paid it. Noth - ing — was too much.

B *p*  
cost, I paid it. Noth - ing — was • too much.

26

T *f*  
Noth - ing — was too much. Ah!

B *f*  
Noth - ing — was too much. Ah! (B2 part is opt.)

26

*sim. until marked*

31

T Ah!

B Ah!

31

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36 *mf*

T I worked hard at let - ting go; —

B I worked hard at let - ting go; —

36 *smf*

41

T I learned the art \_\_\_\_\_ of de - ni - al. \_\_\_\_\_ Wine turned in-to

B I learned the art \_\_\_\_\_ of de - ni - al. \_\_\_\_\_ Wine turned in-to

41

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Sub-----

46 *accel.*  $\text{♩} = 96-100$  *f*

T wa - ter, \_\_\_\_\_ bread to stone. \_\_\_\_\_ Ah! I was the bone

B wa - ter, \_\_\_\_\_ bread to stone. \_\_\_\_\_ Ah! I was the bone

46 *f*

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50

T  
sing-ing in the de-sert, I was the gate swing-ing on its — hinge; — I was the bell

B  
sing-ing in the de-sert, I was the gate swing-ing on its — hinge; — I was the bell

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54

T  
ring - ing and ring-ing and ring-ing. I was the bell. I was the bell. — I was the bone

B  
ring - ing and ring-ing and ring-ing. I was the bell. I was the bell. — *(B2 part is opt.)* I was the bone

54

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58

T  
sing-ing in the de-sert, I was the gate swing-ing on its — hinge; — I was the bell

B  
sing-ing in the de-sert, I was the gate swing-ing on its — hinge; — I was the bell

58

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62

T  
ring - ing and ring-ing and ring-ing. I was the bell. I was the bell. Ah! I was the bell

B  
ring - ing and ring-ing and ring-ing. I was the bell. I was the bell. Ah!

62

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66

T  
ring - ing and ring - ing and ring-ing. I was ring - ing and ring - ing. Ah! I was the bell.

B  
Ah! Ah! I was the bell. Ah!

*ff*

66

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70

T  
ring-ing and ring-ing and ring-ing. Ah! I was the bell.

B  
Ah! Ah! I was the bell.

*ritard*

70

*ppp*

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An excerpt from "Mad," for TB and piano

7 *f*

T  
got mad at my moth-er

B  
I got mad at my moth-er

Pno. *f* *mf*

12

T  
so I flew to the moon. I could still see our house so

B  
so I flew to the moon. I could still see our house so

Pno. *p* *mf*

16 *p*

T  
lit-tle in the dis-tance with its point-edroof.

B  
lit-tle in the dis-tance with its point-edroof.

Pno. RH *p* *mp* *non rit.*

*no pedal*

An excerpt from "No One Will Love As I Did," for TB and piano

Tenor/Bass

It is not the

*mp*

This system contains the first five measures of the piece. The Tenor/Bass part begins with a whole rest in measure 1, followed by a half note 'It' in measure 2, a quarter note 'is' in measure 3, a quarter note 'not' in measure 4, and a quarter note 'the' in measure 5. The piano accompaniment starts with a half note 'C' in the right hand and a half note 'F' in the left hand in measure 1, followed by various chords and melodic lines.

T  
B

fact that I will die that I mind but that no one will love as

This system contains measures 6-10. The Tenor/Bass part continues with 'fact that' in measure 6, 'I will die' in measure 7, 'that I mind' in measure 8, 'but that no one' in measure 9, and 'will love as' in measure 10. The piano accompaniment continues with a steady accompaniment.

T  
B

I did the oak tree out my boy-hood

*mf*

This system contains measures 11-15. The Tenor/Bass part has 'I did' in measure 11, 'the oak tree' in measure 12, 'out my boy-hood' in measure 13, and a whole rest in measure 14. The piano accompaniment continues.

T  
B

win-dow, the moth-er who set her-self so stub-born-ly a-gainst

This system contains measures 16-19. The Tenor/Bass part has 'win-dow,' in measure 16, 'the moth-er' in measure 17, 'who set her-self' in measure 18, and 'so stub-born-ly a-gainst' in measure 19. The piano accompaniment continues.

T  
B

life, the sis-ter with her ser-i-ous frown

This system contains measures 20-24. The Tenor/Bass part has 'life,' in measure 20, 'the sis-ter' in measure 21, 'with her ser-i-ous' in measure 22, and 'frown' in measure 23. The piano accompaniment continues.



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
As the Sunflower Turns on Her God		SSAATBB div, Sop. solo, SSATB soli, a cappella
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
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 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
She Tore a Map	(Graphite Publishing)	SA, piano

### TB Voices

Empty		TB (opt. div), piano, opt. djembe
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
Helios (ca. 65') with optional projections		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