

I Leave, She Stays
SATB, a cappella

Timothy C. Takach

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I Leave, She Stays

for SATB a cappella choir

Commissioned by the 2011-2012 Hopkins High School Concert Choir, Mr. Philip Brown, conductor



Timothy C Takach.com

Text:

As we walked homeward across the fields, the sun dropped low and lay like a great golden globe in the west. We reached the edge of the field, where our ways parted. I took her hands and held them against my breast, feeling once more how strong and warm and good they were. I held them now a long while, over my heart. About us it was growing darker and darker, and I had to look hard to see her face, her face, which I meant always to carry with me; the closest, realest face, under all the shadows of women's faces, at the very bottom of my memory.

"I'll come back," I said earnestly, through the soft, intrusive darkness.

"Perhaps you will" – I felt rather than saw her smile. "But even if you don't, you're here. So I won't be lonesome."

As I went back alone over that familiar road, I could almost believe that a boy and girl ran along beside me, as our shadows used to do, laughing and whispering to each other in the grass.

- *Willa Cather, from My Antonia*



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.

I Leave, She Stays

for SATB a cappella choir

Willa Cather

Timothy C. Takach

Thoughtful $\text{♩} = 64$
mp

Soprano
Alto
Tenor
Bass

As we walked home-ward a - cross the fields, the

mp

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6

S
A
T
B

sun dropped low and lay like a great gold - en globe in the west.

sun dropped low and lay like a great gold - en globe in the

sun dropped low and lay like a great gold - en globe in the

sun dropped low and lay like a great gold - en globe in the

mf *mp* *mf* *p*

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12 *mp*

S We reached the edge of the field, where our ways part - ed.

A west. We reached the edge of the field, where our ways part - ed.

T west. We reached the edge of the field, where our ways part -

B west. We reached the edge of the field, where our ways part -

mp

mp

mp

17 *p*

S I held them feel-ing once

A I held them feel-ing once

T ed. I took her hands and held them against my breast, feel-ing once

B ed. I took her hands and held them a - gainst my breast, feel-ing once

mf

mf

mf

Tempo I

22

S *p*
more how _____ good they were, _____ I held them a

A *p*
more how _____ good they were, _____ I held them a

T *mp*
more how strong and warm and good they were, _____ I held _____ them now a long

B *mp*
more how strong and warm and good they were, _____ I held them now a long

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29

S *mp*
while, _____ o - ver my heart. 2

A *mp*
while, _____ o - ver my heart.

T *mf*
while, _____ o - ver my heart. A - bout us _____ it was

B *mf*
while, _____ o - ver my heart. A - bout us _____ it was

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34

T
grow - ing dark - er and dark - er, and I had to look hard _____ to see _____ her

B
grow - ing dark - er and dark - er, and I had to look hard _____ to see her

39 *p* gently

T face, her face, which I meant al - ways to car - ry with me;

B face, her face, which I meant al - ways to car - ry with me;

45 *p* *mp* *p*

S un - der all the shad - ows of wom - en's fac - es, at the ver - y bot - tom of my mem - o -

A un - der all the shad - ows of wom - en's fac - es, at the ver - y bot - tom of my mem - o -

T un - der the shad - ows of wom - en's fac - es, at the ver - y bot - tom of my mem - o -

B un - der the shad - ows of wom - en's fac - es, at the ver - y bot - tom of my mem - o -

52 Warmly ♩ = 76 *pp* *mp*

S ry. "I'll come back," said ear - nest - ly, "I'll come back," through the

A ry. "I'll come back," I said ear - nest - ly, "I'll come back," through the

T ry. "I'll come back," "I'll come back,"

B ry. "I'll come back," "I'll come back,"

molto rit. $\text{♩} = 54$ *ritard*

f *ff* *mf* *mp* *p*

58

S soft, in - tru - sive dark - ness. "I'll come back," Mm... I

A soft, in - tru - sive dark - ness. "I'll come back," "Per - haps you will" I

T through the dark - ness. "I'll come back," "Per - haps you will" I

B through the dark - ness. "I'll come back," Mm... I

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$\text{♩} = 70$ *mf* **More Movement** $\text{♩} = 64$

61

S felt her smile. "But e - ven if you don't, you're here. So I won't be

A felt her smile. "But e - ven if you don't, you're here. So I won't be

T felt rath-er than saw her smile. "But e - ven if you don't, you're here. So I won't be

B felt rath-er than saw her smile. "But e - ven if you don't, you're here. So I won't be

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67 *mp*

S lone-some." "E - ven if ____ you don't, I ____ won't be lone - some."

A lone-some." "E - ven if ____ you don't, I ____ won't be lone - some."

T lone-some." "E - ven if you don't, ____ *pp*

B lone-some." "E - ven if you don't, ____ *pp*

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76 *Slower* $\text{♩} = 60$ *mf*

S As I went back a-lone o-ver that fa-mil-iar road, I could

A As I went back a-lone o-ver that fa-mil-iar road, I could

T As I went back a-lone o-ver that fa-mil-iar road, I could

B As I went back a-lone o-ver that fa-mil-iar road, I could

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81

S al - most be - lieve that a boy and girl ran a-long be - side me,

A al - most be - lieve that a boy and girl ran be - side me,

T al - most be - lieve that a boy and girl ran be - side me,

B al - most be - lieve that a boy and girl ran be - side me,

87

S *mp* as our shad - ows used to do, *p* niente

A *mp* as our shad - ows used to do, *p* *mp* laugh - ing and whisper - ing to each oth - er in the

T *mp* as our shad - ows used to do, *p* niente

B *mp* as our shad - ows used to do, *p* niente

S 2 *pp*
Unvoiced whisper: "I'll come back" and/or "You're here"
Staggered entrance, and each singer sets their own pace.

A 2 *pp*
Unvoiced whisper: "I won't be lonesome" and/or "You're here"
Staggered entrance, and each singer sets their own pace.

T 2 *pp*
Unvoiced whisper: "Even if you don't" and/or "You're here"
Staggered entrance, and each singer sets their own pace.

B 2 *pp*
Unvoiced whisper: "I'll come back" and/or "You're here"
Staggered entrance, and each singer sets their own pace.

94

S *f* laugh-ing ___ and whis-per-ing to each

A *mf* grass. laugh-ing ___ and whis-per-ing to each oth - er in the grass. *f* laugh-ing ___ and whis-per-ing to each

T *mf* laugh-ing ___ and whis-per-ing to each oth - er in the grass. *f* laugh-ing ___ and whis-per-ing to each

B laugh-ing ___ and whis-per-ing to each *mp*

S 2 laugh-ing ___ and whis-per-ing to each

A 2

T 2 *mp* laugh-ing ___ and whis-per-ing to each

B 2

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101

mf *mp*

S oth - er in the grass. Laugh - ing (ng), _____ whis - per - ing (ng) Laughing (ng), _____

mf *mp*

A oth - er in the grass. Laugh - ing (ng), _____ whis - per - ing (ng) Laugh - ing (ng), _____

mf *mp*

T oth - er in the grass. Laugh - ing (ng), _____ whis - per - ing (ng) Laughing (ng), _____

mf *mp*

B oth - er in the grass. Laugh - ing (ng), _____ whis - per - ing (ng) Laughing (ng), _____

p (all voices)

S 2 oth - er in the grass. Unvoiced whisper: "You're here"
Staggered entrances, repeat at a variety of tempi and colors. "You're here."

p

A 2 Unvoiced whisper: "You're here"
Staggered entrances, repeat at a variety of tempi and colors. (all voices)

p

T 2 oth - er in the grass. Unvoiced whisper: "You're here"
Staggered entrances, repeat at a variety of tempi and colors. "You're here."

p

B 2 Unvoiced whisper: "You're here"
Staggered entrances, repeat at a variety of tempi and colors.

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109

p *mp* *pp*

S
whis-per-ing (ng) Laughing (ng), whis-per-ing (ng)

p *mp* *pp*

A
whis-per-ing (ng) Laugh-ing (ng), whis-per-ing (ng)

p *mp* *pp*

T
whis-per-ing (ng) Laughing (ng), whis-per-ing (ng)

mp *pp*

B
whis-per-ing (ng) whis-per-ing (ng)

S 2
"You're here." "You're here." "You're here."

(all voices)

A 2
"You're here." "You're here." "You're here."

T 2
"You're here." "You're here." "You're here."

(all voices)

B 2
"You're here." "You're here."

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An excerpt from "One Boy Told Me," for SATB and piano

One Boy Told Me / Timothy C. Takach

110 *mf*

S What does mi - nus mean? I nev - er want to

A *mf* What does mi - nus mean? I nev - er want to

T *mf* What does mi - nus mean? I nev - er want to

B *f* Mu - sic lives in - side

110

115 *f* **Broadly**

S mi - nus you. What does mi - nus mean?

A *f* mi - nus you. What does mi - nus mean?

T *f* mi - nus you. What does mi - nus mean?

B — my legs. It's com - ing out when I talk. What does mi - nus mean?

115

An excerpt from "One Boy Told Me," for SATB and piano

One Boy Told Me / Timothy C. Takach

121

S I nev - er want to mi - nus you. *ff* *rit.* *f*

A I nev - er want to mi - nus you. *ff* *f*

T I nev - er want to mi - nus you. *ff* *f*

B I nev - er want to mi - nus you. *ff* *f*

121

VII. Happiness

♩ = 104

126

S do and don't love you *mf* I do and don't

A do and don't love you *mf* I do and don't

T do and don't love you *mf* I do and don't

B do and don't love you *mf* I do and don't

126

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
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 chorus 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)		TTTTBBB a cappella

Large Works

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