

Imagine We Are Trees  
SATB, a cappella

Timothy C. Takach

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## Imagine We Are Trees

for SATB a cappella

Commissioned by Ona and Wayne Pinsonneault for the Madison Choral Project,  
Albert Pinsonneault, Artistic Director, in celebration of the birth of Arden Melodie Pinsonneault.



## Text:

Imagine we are trees.  
Both about to bud  
We are itching with tiny leaves  
To shake and shade each other with.  
We've known each other forever,  
Weathered all of it.  
There, when you lost a limb  
I swayed and prayed in my trunk  
you'd not go down. We shed  
what we no longer need  
no longer can hold up  
to the light. I've seen you  
in twilight blue, seen the moon  
cradled in your branches.  
This morning your canopy  
Glazed in tangerine light.  
If this isn't love  
I don't know what is.

*- Julia Klatt Singer*

*- Used with permission.*

## From the Composer:

There's a certain closeness in Julia Klatt Singer's poem, and I can't decide if it's about a couple or a parent/child relationship. I don't think I'm going to decide, because it's beautiful either way. The opening of this piece is a musical illustration of a tree, growing and branching out. The smaller elements that begin stay, and make the rest stronger and more colorful over time. There are some ritards throughout: take your time with some of these moments, and let the text sing. This piece is about being there for someone else, supporting them, but also the need to be supported.

*- Timothy C. Takach, 2019*

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# Imagine We Are Trees

for SATB a cappella

Julia Klatt Singer

Timothy C. Takach

**Grounded** ♩ = 69

Soprano *mp* *f* *p* *mp* *f* *p*  
Oo... Oo...  
Alto *mp* *f* *p* *mp* *f* *p*  
Oo... Oo...  
Tenor *mp* *f* *p* *mp* *f* *p*  
Oo... Oo...  
Bass *mp* *f* *p* *mp* *f* *p*  
Oo... Oo...

5 *mp* *f* *mp* *f* *p* Timothy C Takach.com 6/4  
Oo...  
*mp* *f* *p*  
Oo... I - ma - gine...  
*mp* *f* *mf*  
Oo... I - ma-gine we are trees. Both a bott to bud  
*mp* *f*  
Oo... 6/4



10

ti - ny leaves... \_\_\_\_\_

*mf* we are trees. We are itch - ing with ti - ny leaves. *mp* ti - ny leaves. To shake \_\_\_\_\_ and

\_\_\_\_\_ We are itch - ing with ti - ny leaves. *mp* ti - ny leaves To shake \_\_\_\_\_ and

14

*mp* shade each oth - er \_\_\_\_\_ *mf* We've known each oth - er \_\_\_\_\_ for -

*mf* shade each oth - er with. \_\_\_\_\_ We've known each oth - er \_\_\_\_\_ for -

*mf* shade each oth - er with. \_\_\_\_\_ We've known each oth - er \_\_\_\_\_ for -

*mp* \_\_\_\_\_ *mf* We've known each oth - er \_\_\_\_\_

17

ev - er, Weath - ered all of it. *mp* *mf* There, when you lost a

ev - er, Weath - ered all of it. *mp* *mf* There, when you lost a

ev - er, Weath - ered all of it. *mp* *mf* There, \_\_\_\_\_ when you lost a

\_\_\_\_\_ for - ev - er, all \_\_\_\_\_ There, \_\_\_\_\_

21

limb I swayed and prayed in my trunk I prayed you'd not go down. We

limb I prayed We

limb I swayed and prayed prayed you'd not go down. We

prayed

*f* *rit.* *p*

25

shed what we no long - er need, what we no long - er need, what we no

shed what we no long - er need, what we no long - er

shed what we no long - er need, what we no long - er need, what we no

We shed what we no long - er need, what we no

*a tempo* *f*

28

long - er need, We shed what we no long - er can hold up to the

need, We shed, We shed what we no long - er can hold up to the

long - er need, We shed what we no long - er can hold up to the

long - er need, We shed

*mf* *mf* *mf* *mf*

*rit.* = 58

Tempo I

31 *p* *pp* *p*

light, to the light. I've seen you in twi-light blue, \_\_\_\_\_

light, to the light. I've seen you in twi-light blue, in

light, to the light. I've seen you in twi-light blue, in

I've seen you in twi-light blue, \_\_\_\_\_

35 *mp* *p* *mp*

\_\_\_\_\_ seen the moon cra-dled in your branch - es. \_\_\_\_\_ This

twi - light cra-dled in your branch - es. \_\_\_\_\_ This

twi - light cra-dled in your branch - es. \_\_\_\_\_ This morn-ing your

\_\_\_\_\_ seen the moon cra-dled in your branch - es. \_\_\_\_\_ This morn-ing your

38 *p* *poco rit.* *a tempo*

morn-ing your can - o - py \_\_\_\_\_ Glazed in tan - ge - rine light.

morn-ing your can - o - py \_\_\_\_\_ Glazed in tan - ge - rine light.

can - o - py \_\_\_\_\_ Glazed in tan - ge - rine light. If this is - n't

can - o - py \_\_\_\_\_ Glazed \_\_\_\_\_ in light.

42

*mp*

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If this is - n't, If this is - n't love \_\_\_\_\_ If this is - n't love \_\_\_\_\_ If this  
If this is - n't love \_\_\_\_\_ If this is - n't, If this is - n't love \_\_\_\_\_ If this  
love is - n't love \_\_\_\_\_ If this is - n't love \_\_\_\_\_ If this  
If this is - n't love \_\_\_\_\_ If this is - n't love \_\_\_\_\_ If this

46

*mf* *p*

is - n't love I don't know what is.  
is - n't love I don't know what is.  
is - n't love I don't know what is.  
is - n't love I don't know what is.

50

Slower

*rit.* *pp*

Mm...  
Mm... Mm...  
Mm... Mm...  
Mm... Mm...



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. Paul Chamber Orchestra, 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, and 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.

## Selected vocal works by Timothy C. Takach:

### Mixed Voices

A Worshipper and a Man		SATB a cappella
Alka Hooyo (Mother Tongue)		SATB a cappella, percussion
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
Fragile		SATB, hand drum
Listen to the Apples		SATB div. 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 Alien Landscape		SATB, crotales, suspended cymbal, bass drum
This Amazing Life		SA(T)B, piano

### Treble Voices

And I Saw		SSAA div. a cappella
Bahihii Waaliidkay Dhaqay		2-part, piano
Born Into a Fairy Tale		SSAA a cappella
Cassiopeia		SSA a cappella
Queen of the Range	(Graphite Publishing)	SA, 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
Torn Map	(Graphite Publishing)	SA, piano

### Men's Voices

Empty		TB (opt. div), piano, opt. djembe
Goodbye, Then		TBB choir, Bb clarinet, piano
Kin		TB, piano
Luceat Eis		TTTBB a cappella
Mad		TB, piano
Original Harmony	(Colla Voce)	TTBB a cappella
Rough Beast		TTBB, percussion
Salve Regina	(Graphite Publishing)	TBB semi-chorus, TTBB a cappella
Things I Didn't Know I Loved	(Graphite Publishing)	TTBB a cappella

### Large Works

Helios (ca. 65')		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
Where Beauty Comes From (ca. 16')		TBB, 2-part, SSAA, SATB; piano