

Many-Splendored Thing
TB, piano

Timothy C. Takach

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Many-Splendored Thing *from The Longest Nights*

for TB and piano

- I. A Winter's Spell (Silvestri)
- II. After Harvest (Raymond)
- III. Many-Splendored Thing (Gruchow)
- IV. Blizzard (Liiv)
- V. Winter Walk (Newhouse)
- VI. Last Night's Moon (King, Liiv)
- VII. Returning (Berry)

Commissioning Choirs:

Marion High School Musica di Vita and Bella Voce, AR; Johnny Peoples
Catalina Foothills High School, AZ; Leah Seitz
Irvine High School, CA; Tina Glander Peterson
Cherry Creek High School Meistersingers, CO; Sarah Harrison
Connecticut College Choirs, CT; Wendy Moy
Lake Nona High School Chorus, FL; Justin Chase & Sheryl Carbonell
CORO, GA; Philip Moody
Mason City High School Concert Choir, IA; Joel & Rachel Everist, Sarah Bouska
Eagle High School, ID; Seth McMullen
Northern Illinois University Concert Choir, IL; Eric A. Johnson, DMA
University of Notre Dame, IN; Carmen Helena-Tellez
Lawrence Free State High School, KS; Hilary Morton
Eastern Kentucky University Concert Choir, KY; Richard Waters
Prisma Vocal Ensemble, LA; Adam Philley & Costas Dafnis
The Oriana Consort, MA; Walter Chapin & Caroline Harvey
Walter Johnson High School Choirs, MD; Kelly Butler
Yarmouth High School Chamber Choir, ME; Rick Dustin
Interlochen Arts Academy, MI; John Bragle
Armstrong High School Choirs, MN; Stephanie Trump & Tony Rangel
Chapel Choir and Men's Chorus of William Jewell College, MO;
Dr. Anthony J. Maglione & Nicole Murray
Great Falls High School Delphian Choir, MT; Patrick Ryan
Chapel Hill High School Chamber Choir, NC; Jeremy Nabors
West Fargo Sheyenne High School Concert Choir, ND; Anthony Peterson
Lincoln East High School, NE; Brett D. Epperson
Keene High School Music Program, NH; Thomas R. Martin
South Hunterdon Regional High School Chorus, NJ; Erika Krimm
Oñate High School Choral Department, NM; Ryan Fellman
Horace Greeley High School Choir, NY; Maureen Callan
Bexley High School Vocal Ensemble, OH; Amy Blosser
Edmond Santa Fe High School Choir, OK; Shermie Potts
Corvallis High School Choirs, OR; Aubrey Patterson
Fox Chapel Area High School Choirs, PA; Benjamin Murray
Hanahan High School Choral Programs, SC; Lindsay Brazell
Lincoln High School Choral Department, SD; Linda Conrad & Kathy Ferguson
Rhodes College, Rhodes Singers, TN; William Skoog
Flower Mound High School, TX; Mark Rohwer, Ph.D.
The Wesleyan Singers of Virginia Wesleyan College, VA; Bryson Mortensen
Champlain Valley Union Singers, VT; Carl Recchia
Moses Lake High School Choir, WA; David Holloway
New Richmond High School Kammerchor, WI; Andy Schroetter
Parkersburg South Choral Department, WV; Melissa Life
Laramie High School Combined Choirs, WY; Michael K. Hancey

Texts:

III. Many-Splendored Thing

And there are the dawns and the dusks
when the snow is falling,
when the lights in the villages
take on a fat and gauzy glow,
when the whole prairie world, although dark,
seems somehow aglow,
when the sky above the storm
becomes the particular pale pink
of a prairie rose in bloom.
When the winter sky puts on that face,
the only possible response is to keep silent,
as before any many-splendored thing.
- Paul Gruchow (used with permission)

From the Composer:

I've always imagined the winter months as the bottom third of a circle, dipping lowest at the new year and then coming back up to find Spring. There was never any negativity or depression attached to that image, but I do think it's neat to think about the act of journeying through Winter as a descent of sorts. We dig deep, we nestle ourselves in, we maintain until it's safe to come out. The texts and music in this piece touch on that idea—that we have to endure, we have to stay strong through the turning of the year. The images of hibernation and metamorphosis come to mind as well—will we be the same person on the other side? Or do we grow? Do we change?

Winter can also take on a beautiful form, as is evidenced in Paul Gruchow's writing. The music here paints a different perspective on the season. It's warm, full and rich, and we are asked to take in this scene with a sense of awe, of wonder that elicits a response, simply, of silence.

- Timothy C. Takach, 2015

III. Many-Splendored Thing

for TB and piano

Paul Gruchow

Timothy C. Takach

$\text{♩} = 74$

Measures 1-4 of the piano introduction. The music is in 4/4 time with a key signature of two flats. The melody features triplets and is marked *mp* and *mf*.

Measures 5-8 of the piano introduction. The tempo changes to 2/4 and then 4/4. Dynamics include *f*, *mf*, and *p*.

Measures 10-13 of the vocal entry. The Tenor (T) and Bass (B) parts enter with the lyrics: "And there are the dawns and the". Dynamics are marked *mp*.

Measures 10-13 of the piano accompaniment. Dynamics include *mf*, *p*, and *mp*.



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14

T dusks when the snow is fall - ing, when the lights in the

B dusks when the snow is fall - ing, when the lights in the

mf *mf*

sub.p *mf*

18

T vil - lag - es take on a fat and gauz - y glow,

B vil - lag - es take on a fat and gauz - y glow,

mp *p*

mp *p*

mp *p* *pp*

22

T when the whole

B when the whole

p *p*

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26

T prai - rie world, al - though dark, seems some -

B prai - rie world, al - though dark, seems some -

mp

mp

p

30

T how a - glow, when the sky a - bove the

B how a - glow, when the sky a - bove the

f

f

f

34

T storm be - comes the par - tic - u - lar pale pink of a prai - rie

B storm be - comes the par - tic - u - lar pale pink of a prai - rie

sub.p

sub.p

sub.p

mp

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38 *f*

T
rose in bloom.

B
rose in bloom.

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42 *mf*

T
When the win - ter sky puts on that face,

B
When the win - ter sky puts on that face,

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46 *mp*

T
the on-ly pos-si-ble re-sponse is to keep si-lent, as be-fore an-y

B
the on-ly pos-si-ble re-sponse is to keep si-lent, as be-fore an-y

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50 *ritard* ----- *a tempo* *p*

T man - y - splen - dored thing. Keep si - lent,

B man - y - splen - dored thing. Keep si - lent,

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54 *pp*

T keep si - lent, keep si - lent,

B (8^{va}) keep si - lent, keep si - lent,

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58 *ppp*

T keep si - lent, keep...

B (8^{va}) keep si - lent, keep... 15^{ma}

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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
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
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