

Soldier
SATB div, a cappella

Timothy C. Takach

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Timothy C. Takach

Soldier

for SATB div. a cappella choir

Commissioned by The Soldiers' Chorus of The U.S. Army Field Band

Text:

The flag we bear into the field is the flag of our country, the flag of our people.

We fight the enemies of our common Country, we fight for home and all the sanctities of life, wide over the land, and far forward through the years to come. We are beckoned on by the vision of destiny, we see our Country moving forward, far forward through the years to come.

In great deeds, something abides. On great fields, something stays. Forms change and pass; bodies disappear; but spirits linger. We believe in the power of high aims and of strong purpose; of great endeavor and the onward, upward path of history. Each one gives themselves and belongs to, something beyond time and above place, – something which cannot die.

- Joshua Chamberlain (1828-1914). Adapted by TCT from public speeches, with edūs by MSG Adrian Hernandez, U.S. Army Field Band

From the Composer:

So much has changed about national conflict over the years - uniforms, tactics, machinery, technology, and yet the reasons why people choose to serve their country and protect its values has not. This is evidenced by these words from Joshua Chamberlain, a professor of modern languages at Bowdoin College in Maine who volunteered for the Union Army in 1862. He was awarded the Medal of Honor for his heroism and tenacity. The text of “Soldier” is taken from two different speeches that he gave in 1888 and 1901.

His words echo his service in the Civil War, but his sentiments remain true today for all those currently serving the Country. Musically these words are set simply, but there is a palpable energy in hearing the country move “far forward through the years to come.” The line that means the most to me reads “Forms change and pass; bodies disappear; but spirits linger.” Years pass, but the spirit of serving our country does not waver or change. These women and men give their all.

- Timothy C. Takach, 2020

Soldier

Joshua Chamberlain

for SATB a cappella choir

Timothy C. Takach

Reverently ♩ = 80

mf *mp*

Soprano
The flag we bear in-to the field is the flag of our

Alto
The flag we bear in-to the field is the flag of our

Tenor
The flag we bear in-to the field is the flag of our

Bass
The flag we bear in-to the field is the flag of our



6 *mf*

S
coun-try, the flag we bear, the flag of our peo-ple.

A
coun-try, the flag we bear, the flag of our peo-ple.

T
coun-try, the flag, the flag we bear, the flag of our peo-ple.

B
coun-try, the flag we bear, the flag of our peo-ple.



10

S *p* Of our peo - ple. *f* We fight the en - e - mics of our

A *p* Of our peo - ple. *f* We fight the en - e - mics. of our

T *p* Of our peo - ple. *f* We fight for

B *p* Of our peo - ple. *f* We fight for

14

S com-mon Coun - try, *f* We fight for home and all the

A com-mon Coun - try, *f* We fight for home

T our Coun - try, *mf* We fight for home, *f* fight for home and all the

B our Coun - try, *mf* We fight for home, *f* fight for home

Expansive ♩ = 80

18 *rit.* *mf* *mp*

S sanc - ti - ties of life, wide o - ver the land, and

A sanc - ti - ties of life, wide o - ver the land, and

T sanc - ti - ties of life, wide o - ver the land, and

B sanc - ti - ties of life, wide o - ver the land, and

22 *mf* *mp*

S far for - ward through the years to come. We are

A far for - ward through the years to come. We are

T far for - ward through the years to come. We are

B far for - ward through the years to come. We are

25 *cresc.* *f* *accel.*

S
beck-oned on by the vi - sion of des - ti - ny,

A
beck-oned on by the vi - sion of des ti - ny,

T
beck-oned on vi - sion of des - ti - ny, we see our

B
beck-oned on by the vi - sion of des - ti - ny, we see our

29 **Excited Motion** ♩ = 88

S
For ward...

A
we see our Coun-try moving for - ward, we see our Coun-try moving for - ward, far

T
Coun - try we see our Coun-try moving for - ward, we see our Coun-try mov-ing

B
Coun - try mov - ing

p *mp* *p* *mp*

33 *mf* *f*

S we see our Coun-try mov-ing for - ward, far for - ward through the

A for - ward *mf* *f* we see our Coun-try mov-ing for - ward, far

T for - ward, far for - ward we see our Coun-try mov-ing

B *mf* *f* for - ward, far for - ward through the

36 *ff* *f*

S years to come. We see our Coun-try mov-ing

A for - ward through the years to come. We see our Coun-try mov-ing

T for - ward, come. We're mov-ing for - ward, mov-ing

B years come. We're mov-ing for - ward, mov-ing

40 *rit.* *mf*

S for - ward, — far for - ward through the years to come.

A for - ward, — far for - ward through the years to come.

T for - ward, far for - ward through the years — to — come.

B for - ward, far for - ward through the years to come.

44 **Reverently** *mp* $\text{♩} = 80$ *p*

S In great deeds, some-thing a - bides. On great fields, some-thing stays. Forms

A In great deeds, some-thing a - bides. On great fields, some-thing stays. Forms

T In — great deeds, some-thing a - bides. On great fields, some-thing stays. Forms

B In great deeds, some-thing a - bides. On great fields, some-thing stays. Forms

49 *mp* *p*

S Forms change and pass; bod-ies dis-ap - pear; — but spir - its lin - ger.

A *mp* *p*
change — and pass; bod-ies dis-ap - pear; but spir - its lin - ger.

T *mp* *p*
change, forms change and pass; bod-ies dis-ap - pear; but spir - its lin - ger.

B *mp* *p*
change — and pass; bod-ies dis-ap - pear; — but spir - its lin - ger.



Strong
54 *mf*

S Each one givethem-selves and be - longs to, — some - thing — be-yond

A *mf*
Each one givethem-selves and be - longs to, — some - thing — be-yond

T *mf*
Each one givethem-selves and be - longs to, — to some - thing — be-yond

B *mf*
Each one givethem-selves and be - longs to, — to some - thing — be-yond



58

S time and a-bove place, some - thing — which can-not die.

A time and a-bove place, some - thing — which can-not die.

T time and a-bove place, some - thing — which can-not die. Each one gives them-

B time and a-bove place, some - thing — which can-not die. Each one,

62

S Each one gives them-selves to some-thing — which can - not die.

A Each one gives them-selves to some-thing — which can - not die.

T selves to some-thing — which can - not die.

B Each one gives them-selves to some-thing — which can - not die.

rit. *ff*

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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, The Rose Ensemble, 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 studied music composition at St. Olaf College, Northfield, MN, and has frequent national work as a composer-in-residence, 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
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
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

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')		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