

Unfashioned Creature  
Ballet for SATB, cello, percussion

Timothy C. Takach

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FULL SCORE

Music by  
Timothy C. Takach

Choreography by  
Penelope Freeh

# UNFASHIONED CREATURE

A ballet adaptation of Mary Shelley's *Frankenstein*

# UNFASHIONED CREATURE

Music by Timothy C. Takach  
Choreography by Penelope Freeh

scored for SATB choir  
cello

percussion: marimba, tank bells (or chimes), snare, 2 floor toms (mid & low), kick drum, hi-hat

Premiered October 28, 2023 at The O'Shaughnessy Auditorium, St. Paul, MN  
by the James Sewell Ballet and MPLS (imPulse)

"Unfashioned Creature" uses selections from Mary Shelley's 1818 novel "Frankenstein" as the libretto. The piece explores themes from the novel of abused power, abandonment, othering, and self-discovery. This activity is made possible through grants from the Central Minnesota Arts Board, thanks to funds provided by the McKnight Foundation.

## From the Composer:

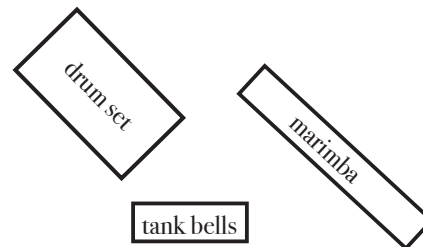
When I got the idea to write a ballet adapting *Frankenstein*, there were a few things I knew right away. Firstly, I knew that I wanted my choreographer and artistic partner to be the amazingly thoughtful and collaborative Penelope Freeh. She and I met years ago when Cantus performed with James Sewell Ballet. Secondly, I wanted to write for voices and for the libretto to be constructed from excerpts of Mary Shelley's original text. Thirdly, I wanted a small chamber ensemble to accompany the piece: something that could convey lyricism and aggression.

Something emerged as I started to stitch the libretto together. I realized that I wasn't interested in simply re-telling the story from the novel, allowing people to follow along with plot points from either the book or the movies. Instead, I wanted to dig deeper into the social themes in the novel and highlight them in a way that was relevant to today. In doing so, the creature quickly became the protagonist of the ballet. We see someone who has to mature and navigate the world around them without a parental role model. We see someone who is judged based on the way that they look and are preconceived to be violent and wretched. They are scared of being different. Others are scared of them for being different. They are not understood or known, and so they are feared and judged. And finally, we see someone who only wants to love and be loved and "live in communion with an equal."

Penny and I decided to focus on three themes in the piece: identity, love and rejection, and along these lines we cast The Creature as three dancers together, just as Frankenstein's monster is pieced together from multiple bodies. We can see the Creature's journey from creation to confusion of their identity to self-awareness and a recognition of Victor's negligence to a final desire for equality.

- Timothy C. Takach, 2023

## Suggested Percussion Set-up:



# Libretto by Mary Shelley

ed. Takach

*The libretto is taken from Shelley's novel, deconstructing the prose to form more poetic phrases.*

## Prologue

Listen to me. Believe me.

We are unfashioned creatures, half made.

## 1. The Idea

Darkness

The raising of ghosts or devils

A promise I most eagerly sought

Darkness

Bodies deprived of life - food for the worm.

Darkness

In the change from life to death, and death to life,  
a sudden light broke in upon me.

Animation upon lifeless matter.

## 2. Creating the Creature

the unhallowed damps of the grave.

the instruments of life around me,

a spark of being into the lifeless thing

that lay at my feet.

## 3. Awakening

one in the morning

the dull yellow eye of the creature

convulsive motion

yellow skin

their features: beautiful

muscles and arteries beneath

hair lustrous black and flowing

teeth a pearly whiteness

watery eyes, dun-white sockets

shrivelled complexion

straight black lips

Now that I had finished, the beauty of the dream vanished

breathless horror and disgust filled my heart.

I beheld the wretch— the miserable monster whom I had created.

Their jaws opened, a grin wrinkled their cheeks.

They might have spoken, but I did not hear; one hand was stretched out...

## 4. Cottage

A small room, whitewashed and clean, bare of furniture.

In one corner, near a small fire, sat an old man, his head on his hands.

A young girl sat down beside, taking up an instrument, he began to play,  
sweeter than the voice of the thrush or the nightingale.

A sweet mournful air drew tears from the eyes of his companion.

He raised her, and smiled with such kindness and affection.

Sensations: a mixture of pain and pleasure, such as I had never before  
experienced.

I withdrew from the window, unable to bear these emotions.

## 5. Similar and Yet Unlike

The gentle people; I longed to join them, but dared not.

I cherished hope but it vanished when I beheld my person reflected.

I remembered the treatment I suffered,

and resolved that I would remain quietly, watching.

I found myself similar yet strangely unlike them.

I understood them, but was unformed in mind.

What did this mean?

I have no relation or friend upon the earth.

These amiable people have never seen me, know little of me.

I am full of fears; for if I fail, I am an outcast in the world forever.

Do not despair. The hearts of all are full of love and charity.

Rely, therefore, on your hopes; do not despair.

An outcast in the world forever.

## 6. Listen and Believe

Listen to me, Frankenstein.

Listen to my tale.

Life is dear to me, and I will defend it.

Believe me, Frankenstein:

I was benevolent; my soul glowed with love and humanity:

but am I not alone, miserably alone?

If mankind knew of my existence, they would arm themselves for my  
destruction.

Shall I not hate them who abhor me?

Listen to me, Frankenstein.

Listen to my tale.

I ask you not to spare me: listen to me;

and if you can, if you will, destroy the work of your hands.

## 7. The Creature's Demands

Cursed, cursed creator!

Why, in that instant, did I not extinguish the spark which you bestowed?

If I cannot inspire love, I will cause fear.

I will work at your destruction, nor finish until I desolate your heart.

I swear to you that when I live in communion with an equal,

my evil passions will have fled,

for I shall meet with sympathy; my life will flow quietly away.

The sun shall shine on us as on us all.

## 8. Rely on your Hopes

Do not despair. Listen to me.

The hearts of all are full of love and charity.

Rely, therefore, on your hopes; do not despair.

Believe me.

We are unfashioned creatures, half made.

# Unfashioned Creature

Mary Shelley

## Prologue

Timothy C. Takach

for SAT, tank bells

$\text{♩} = 76$

Soprano

Alto

Tenor

Tank Bells

5

10

*mp* *mf* *mp* *mf* *mp* *mf*

Lis-ten to me, Lis-ten to me, Lis-ten to me, Lis-ten to me,

tank bells, soft mallet

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14

S *p* *mf*  
lis - ten... lis - ten... Lis - ten to my tale.

A *p* *mf*  
lis - ten... lis - ten... lis - ten... Lis - ten to my tale.

T *p* *mf*  
lis - ten... lis - ten... Lis - ten to my tale.

Bells *mf*  
with wood of the mallet, hit the underside of the rim

18

S *mp* *pp* *mp* *p*  
lis - ten... lis - ten... Lis - ten to my tale.

A *mp* *pp* *mp* *p* *mp*  
lis - ten... lis - ten... Lis - ten to my tale. Lis - ten to me,

T *mp* *pp* *mp* *p* *mp*  
lis - ten... lis - ten... Lis - ten to my tale. Lis - ten to me,

Bells *mf* *p*  
mallet head with wood of the mallet, hit the underside of the rim mallet head

23

S *mp* *mf* *mp*  
Lis - ten to me, Lis - ten to me,

A *mf* *mp*  
Lis - ten to me,

T *mf* *mp*  
Lis - ten to me,

Bells *mf* *mp*  
Lis - ten to me,

27 *mf*

S Be - lieve me, Be -

A Be - lieve me, Be -

T Be - lieve me, Be -

Bells

32

S lieve me, Be - lieve me, We are un - fash - ioned crea - tures,

A lieve me, Be - lieve me, We are un - fash - ioned crea - tures,

T lieve me, Be - lieve me, We are un - fash - ioned crea - tures,

Bells

37

S half made.

A half made.

T half made.

Bells

# 1. The Idea

for SATB, cello, marimba

Mary Shelley

Timothy C. Takach

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♩ = 96

Marimba *mp*

7

Vc. *pizz.*  
*mp*

Mrb.

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12

Vc.

Mrb.

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17

Vc.

Mrb.

23 arco

Vc.

Mrb.

*p* *mf*



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28

Vc.

Mrb.

32

Vc.

S

A

T

B

Mrb.

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37

Vc.

S

A

T

B

Mrb.

mp

Dark - ness... Dark - ness...

mp

Dark - ness... Dark - ness...

mp

Dark - ness... Dark - ness...

mp

Dark - ness... Dark - ness...

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1. The Idea / *Unfashioned Creature* / Timothy C. Takach

42 *rit.*

Vc. *f*

S

A

T

B

Dark - ness...

Mrb. *f*

48 ♩ = 76

Vc. *mf*

S

A

T

B

Dark - ness...

Dark - ness...

Mrb. *mp*

53

Musical score for measures 53-56. The score includes parts for Violoncello (Vc.), Soprano (S), Alto (A), Tenor (T), Bass (B), and Maracas (Mrb.). The Vc. part features a triplet of eighth notes, a dynamic marking of *p*, and a *mf* section. The vocal parts (S, A, T, B) have lyrics: "Dark - ness..." and "Dark - ness...". The Mrb. part consists of a rhythmic pattern of eighth notes. A large watermark "For perusal purposes only. Do not use, copy, or distribute." is overlaid across the score.

57

Musical score for measures 57-60. The score includes parts for Violoncello (Vc.), Soprano (S), Alto (A), Tenor (T), Bass (B), and Maracas (Mrb.). The Vc. part features a triplet of eighth notes, a dynamic marking of *p*, and a *mf* section. The vocal parts (S, A, T, B) have lyrics: "The rais - ing of ghosts and", "The", "Dark - ness...", and "Dark - ness...". The Mrb. part consists of a rhythmic pattern of eighth notes. A large watermark "For perusal purposes only. Do not use, copy, or distribute." is overlaid across the score. A box labeled "A" is present above the Vc. staff in measure 58.

60

Vc. *f*

S *mf*  
dev - ils      ghosts    and    dev - ils      The    rais - ing    of    ghosts    and

A  
rais - ing    of    ghosts    and    dev - ils      The

T  
Dark    -    ness... —

B  
Dark    -    ness... —

Mrb. *p* *mf*

63

Vc. *mf* *mp* *p*

S *mf* *mp* *p*  
dev - ils      ghosts    and    dev - ils      Dark    -    ness...      Dark    -    ness...

A  
rais - ing    of    ghosts    and    dev - ils      Dark    -    ness...      Dark    -    ness...

T  
Dark    -    ness...      Dark    -    ness...

B  
Dark    -    ness...      Dark    -    ness...

Mrb. *p*

Vc.

S

A

T

B

Mrb.

*mf*

*mf*

*mf*

*mf*

The rais - ing of ghosts and dev - ils

The rais - ing of ghosts and dev - ils

A pro - mise I most

A pro - mise I most

Vc.

S

A

T

B

Mrb.

*p*

*f*

*p*

*f*

ghosts and dev - ils

Bod - ies deprived of life - Bodies...

ea - ger - ly sought

Bod - ies deprived of life - Bodies...

ea - ger - ly sought

Bod - ies deprived of life -

ghosts and dev - ils

Bod - ies deprived of life -

74

Vc.

S  
de-priv-ed of life- de-priv-ed of life- Bod-ies...

A  
de-priv-ed of life- de-priv-ed of life- Bod-ies...

T  
Bod-ies de-priv-ed of life- de-priv-ed of life- Bod-ies...

B  
Bod-ies de-priv-ed of life- de-priv-ed of life- Bod-ies...

Mrb.

77

Vc.

S  
Bod-ies... food for the worm. food for the worm.

A  
Bod-ies... food for the worm. food for the worm.

T  
Bod-ies... food for the worm.

B  
Bod-ies... food for the worm.

Mrb.

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1. The Idea / *Unfashioned Creature* / Timothy C. Takach

86

Vc. *pizz.*  
*mp*

S  
and death to life,

A  
and death to life,

T  
death, and death to life,

B  
death, and death to life,

Mrb. *mp*

89

Vc. *arco* *mf* *rit.* *p*

S

A

T

B

Mrb.

Bells

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1. The Idea / *Unfashioned Creature* / Timothy C. Takach

C

92  $\text{♩} = 72$

Vc.  $f$   $pp$

S  $f$   $pp$  *intense diction*  
 a sud-den light broke in up - on me. An-i-ma-tion upon life-less

A  $f$   $pp$  *intense diction*  
 a sud-den light broke in up on me. An-i-ma-tion upon life-less

T  $pp$  *intense diction*  
 An-i-ma-tion upon life-less

B  $pp$  *intense diction*  
 An-i-ma-tion upon life-less

Mrb.

Bells tank bell, soft mallet  $mf$

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96

Vc.  $mp$   $p$

S mat-ter.

A mat-ter.

T mat-ter.

B mat-ter.

Mrb.  $p$

1. The Idea / *Unfashioned Creature* / Timothy C. Takach

100

Vc.

S

A

T

B

Mrb.

*p*

105

Vc.

S

A

T

B

Mrb.

*pp*

An - i - ma - tion up - on life - less mat - ter.

*pp*

An - i - ma - tion up - on life - less mat - ter.

*pp*

An - i - ma - tion up - on life - less mat - ter.

*pp*

An - i - ma - tion up - on life - less mat - ter.

# 2. Creating the Creature

for SATB, cello, percussion

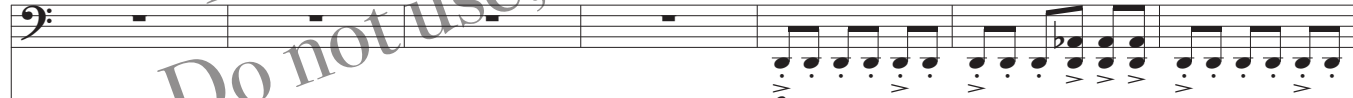
Mary Shelley


Timothy C. Takach

$\text{♩} = 120$

Drums  
snare (off)  
mid tom  
low tom  
kick drum

9

Vc. 

Dr. 

16

Vc. 

S 

A 

T 

B 

Dr. 



22

A

Musical score for measures 22-27. The score includes parts for Violoncello (Vc.), Soprano (S), Alto (A), Tenor (T), Bass (B), and Drums (Dr.). The lyrics for S and A are: "the un-hal-owed damp of the grave". The Tenor and Bass parts feature vocalizations "Ah...". Dynamics include *f*, *mf*, and *f*. A large watermark "For perusal purposes only. Do not use, copy, or distribute." is overlaid on the score.

28

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Musical score for measures 28-33. The score includes parts for Violoncello (Vc.), Soprano (S), Alto (A), Tenor (T), Bass (B), and Drums (Dr.). The lyrics for S and A are: "un - hal-owed". The Tenor and Bass parts feature vocalizations "Ah...". Dynamics include *f*, *mp*, and *f*. A large watermark "For perusal purposes only. Do not use, copy, or distribute." is overlaid on the score.

33

Vc. *full value*

S *full value*  
the un - hal - lowed damps of the

A *full value*  
the un hal - lowed damps of the

T *mf* Ah... *f* Ah... *f* Ah...

B *mf* Ah... *f* Ah... *f* Ah...

Dr.

38

Vc. *f*

S *mf*  
grave Ah...

A *mf*  
grave

T *mf*  
grave

B *mf*  
grave

Dr. *f*

44

Vc. *mf* *mp*

S Ah... Ah... Ah... Ah... Ah... Ah... Ah...

A Ah... Ah... Ah... Ah... Ah...

T *f* *mp*  
the in - stru - ments of life of lah - (ah) (ah)

B *f* *mp*  
the in - stru - ments of life of lah - (ah) (ah)

Dr. *mf*

50

Vc. *f* *mp* *f*

S Ah... Ah... Ah... Ah... Ah...

A Ah... Ah... Ah... Ah...

T *f* *mp* *f*  
(ah) (ah) (ah) (ah) (ah) (ah) (ah) the in - stru - ments of life a -

B *f* *mp* *f*  
(ah) (ah) (ah) (ah) (ah) (ah) (ah) the in - stru - ments of life a -

Dr. *ff* *mf*

55

Vc.

S. *f*  
a - round me a - (rah) (ah) (ah) a round me

A. *f*  
a - round me a (rah) (ah) (ah) a - round me

T.  
round me a - (rah) (ah) (ah) (ah) (ah) (ah) (ah) (ah) (ah) (ah) the

B.  
round me a - (rah) (ah) (ah) (ah) (ah) (ah) (ah) (ah) (ah) (ah) the

Dr.

61

Vc.

S.  
a - round me

A.  
a - round me

T.  
in - stru - ments of life of life

B.  
in - stru - ments of life of life

Dr.

67 **B**

Vc. *pizz.*  
*mf*

Dr. *mp*

73

Vc. *p hushed*

S  
a spark of be-ing a spark of be-ing  
*p hushed*

A  
a spark of be-ing a spark of be-ing

T

B

Tank Bells *tank bells* drumstick, half-muted  
*p*

Dr.

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79

Vc.

S. spark a spark of be-ing spark a spark of be-ing

A. spark a spark of be-ing spark a spark of be-ing

T. *mf* a spark in - to the life-less thing that lay at my

B. *mf* a spark in - to the life-less thing that lay at my

Tank Bells

Dr.



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85

Vc.

S. *mf* at my feet. spark (k) spark (k) (k) (k) (k)

A. *mf* at my feet. spark (k) spark (k) (k) (k)

T. *mf* feet. *f* at my feet.

B. *mf* feet. *f* at my feet.

Dr. *mf* *f*



101

arco

Vc. 

S 

A 

T 

B 

Dr. 

106

Vc. 

S 

A 

T 

B 

Dr. 

110

Vc.

S.

A.

T.

B.

Dr.

114

Vc.

S.

A.

T.

B.

Tank Bells

Dr.

tank bells Cue: VICTOR closes hand and pulls it up

# 3. Awakening

for SATB, cello, percussion

Timothy C. Takach

Mary Shelley

$\text{♩} = 96$

*pizz. II*

Cello

Marimba

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8

Vc.

Mrb.

13

Vc.

Mrb.

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18

Vc.

Mrb.

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23

Vc. *f*

Mrb. *f* *p* *f* *p* *f* *p*

26

Vc. *mf* *pizz.*

scrape the bow upwards slowly, out of time

Mrb.

33

Vc. *arco* *mf*

S

A *mf* Ah...

T *mf* Ah...

B *mf* Ah...

Mrb.

41

Vc.

Mrb.

45

Vc.

Mrb.

*rit.* ♩ = 84

*mf*

*mp*

51

Vc.

Mrb.

*mp*

*mf*

*mf*

57 **B** ♩ = 72-76

Vc. *mp*

S *mp*  
One in the morn-ing the dull yel-low eye of the crea-ture

A *mp*  
One in the morn-ing the dull yel-low eye of the crea-ture

T *mp*  
One in the morn-ing the dull yel-low eye of the crea-ture

B *mp*  
One in the morn-ing the dull yel-low eye of the crea-ture

Mrb.

60

Vc. *mf* *p* *f*

S *mf* *p* *mf* *f*  
con-vul-sive mo-tion Yel-low skin Their fea-tures: beau-ti-ful.

A *mf* *p* *mf* *f*  
con-vul-sive mo-tion Yel-low skin Their fea-tures: beau-ti-ful.

T *mf* *p* *mf* *f*  
con-vul-sive mo-tion Yel-low skin Their fea-tures: beau-ti-ful.

B *mf* *p* *mf* *f*  
con-vul-sive mo-tion Yel-low skin Their fea-tures: beau-ti-ful.

Mrb.

3. Awakening / Unfashioned Creature / Timothy C. Takach

64

Vc. *p* *mf*

S *mp* *mf*  
 Beau - ti - ful! mus - cles and ar - ter - ies be - neath

A *mp* *mf*  
 Beau - ti - ful! mus - cles and ar - ter - ies be - neath

T *mp* *mf*  
 Beau - ti - ful! mus - cles and ar - ter - ies be - neath

B *mp* *mf*  
 Beau - ti - ful! mus - cles and ar - ter - ies be - neath

Mrb.

68

Vc. *p*

S *p*  
 hair lus - trous black and flow - ing — teeth — a pearl - y white - ness

A *p*  
 hair lus - trous black and flow - ing — teeth — a pearly white - ness

T *p*  
 hair lus - trous black and flow - ing — teeth

B *p*  
 hair - lus - trous black and flow - ing — teeth

Mrb. *p*

72

Vc. *mf*

Mrb. *mf*

C

Vc.

Mrb. (no roll)

79

Vc. *mf*

S wa-ter-y eyes, dun - white sock - ets

A *mf* wa-ter-y eyes, dun - white sock - ets

T

B

Mrb. *mp*

3. Awakening / *Unfashioned Creature* / Timothy C. Takach

82

Vc.

S

A

T

B

Mrb.

shriv-elled com-plex-ion straight black lips

shriv-elled com-plex-ion straight black lips

shriv-elled com-plex-ion straight black lips

shriv-elled com-plex-ion straight black lips

*mf*

85

Vc.

S

A

T

B

Mrb.

Ah...

Ah...

Ah...

Ah...

Ah...

*mp*

3. Awakening / *Unfashioned Creature* / Timothy C. Takach

89

Vc. *f*

S *f*

A *f*

T *f*

B *f*

Mrb. *f*

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93

Vc. *f*

S *f*

A *f*

T *f*

B *f*

Mrb. *f*

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97

**D**

Vc. *mp*

S *mf*  
 Now that I had fin-ished, the beau - ty of the

A *mf*  
 Now that I had fin-ished, the beau - ty of the

T *mf*  
 the beau - ty of the

B *mf*  
 Now that I had fin-ished, the beau - ty of the

Mrb. *mp*

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Vc.

S *f*  
 dream van-ished. Breath - less hor - ror and dis - gust (st) (f)

A *f*  
 dream van-ished. Breath - less hor - ror and dis - gust (st) (f)

T *f*  
 dream van-ished. Breath - less hor - ror and dis - gust (st) (f)

B *f*  
 dream van-ished. Breath - less hor - ror and dis - gust (st) (f)

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105

Vc. 

S  
filled my heart. I be-held the wretch— the mis-'ra-ble mon-ster whom I had cre-  
*mf* 3 3 3

A  
filled my heart. I be-held the wretch— the mis-'ra-ble mon-ster whom I had cre-  
*mf* 3 3 3

T  
filled my heart. I be-held the wretch— the mis-'ra-ble mon-ster whom I had cre-  
*mf* 3 3 3

B  
filled my heart. I be-held the wretch— the mis-'ra-ble mon-ster whom I had cre-  
*mf* 3 3 3

109

Vc. 

S  
at - ed. Their jaws o - pened, o - pened, a  
*ff*

A  
at - ed. Their jaws o - pened, o - pened, a  
*ff*

T  
at - ed. Their jaws o - pened, o - pened, a  
*ff*

B  
at - ed. Their jaws o - pened, o - pened, a  
*ff*

3. Awakening / *Unfashioned Creature* / Timothy C. Takach

113

S *mf*  
grin wrin - kled their checks. They might have spo - ken,

A *mf* *mp*  
grin wrin - kled their checks. They might have spo - ken, but I did not hear;

T *mf* *mp*  
grin wrin - kled their checks. They might have spo - ken, but I did not hear;

B *mf* *mp*  
grin wrin - kled their checks. but I did not hear;

117

S *mf*  
one hand was stretched out...

A *mf*  
one hand was stretched out... one hand stretched out...

T *mf*  
one hand was stretched out... one hand stretched out...

B *mf*  
one hand was stretched out...

121 *molto rit.* *mp*

S *mp*  
stretched out... stretched out...

A *mp*  
stretched out... stretched out...

T *mp*  
stretched out... stretched out...

B *mp*  
stretched out... stretched out...

Tank Bells *mf*  
tank bells

# 4. Cottage

for SATB, cello

Mary Shelley

Timothy C. Takach

with rubato ♩ = 76-84

Cello

*mf*

Vc.

*mp*

Vc.

*mf*

Vc.

*p mp*

Vc.

*p f*

Vc.

*mp*



34 *poco rit.* **A** *a tempo*

Vc. *mp*

S *mp* A small room,

A *mp* A small room,

T *mp* A small room,

B *mp* A small room,

37

Vc. *mp*

S *mp* white-washed and clean, bare of fur-ni-ture.

A *mp* white-washed and clean, bare of fur-ni-ture.

T *mp* white-washed and clean, bare of fur-ni-ture.

B *mp* white-washed and clean, bare of fur-ni-ture.

41 *rit.*

Vc. *p* *3*

S  
In one cor-ner, near a small fire, sat an old man, his head on his

A  
In one cor-ner, near a small fire, sat an old man, his head on his

T  
8 In one cor-ner, near a small fire, sat an old man, his head on his

B  
In one cor-ner, near a small fire, sat an old man,

45  $\text{♩} = 76$   $\text{♩} = 80$

Vc. *V* *3* *V*

S  
*p* hands. *mf* A young girl sat down be-side,

A  
*p* hands. *mf* A young girl sat down be-side,

T  
*p* hands. *mf* A young girl sat down be-side,

B  
*mf* A young girl sat down be-side,

50 *rit.* **B** ♩ = 76

Vc. *mf* *p*

S Tak-ing up an in-stru-ment, he be-gan to play, *p* Mm... *p*

A Tak-ing up an in-stru-ment, he be-gan to play, *p* Mm... *p*

T Tak-ing up an in-stru-ment, he be-gan to play, *p* Mm... *p*

B Tak-ing up an in-stru-ment, he be-gan to play, *p* Mm... *p*

55 *p* *mp* *p* *mp*

Vc. *p*

S Mm... Mm... Mm... *mp*

A Mm... Mm... Mm...

T Mm... Mm... Mm...

B Mm... Mm... Mm...

62

Vc. *mf* *p* *mp*

S *mp* Mm...

A *mp* Mm... Mm...

T *mp* Mm... Mm...

B *mp* Mm...

68

Vc. *mf* *p* *mf*

S *mf* *mp* *mf* Mm... sweet-er than the voice

A *mf* *mp* *mf* Mm... sweet-er than the voice

T *mf* *mf* *mf* Mm... sweet-er than the voice of the

B *mf* *mf* *mf* Mm... sweet-er than the voice of the

73

Vc. *p* *mf* *p*

S sweeter than the voice \_\_\_\_\_ of the thrush or night-in-gale. \_\_\_\_\_ *p* A sweet

A sweeter than the voice \_\_\_\_\_ of the thrush or night-in-gale. \_\_\_\_\_ *p* A sweet

T thrush or night-in-gale. \_\_\_\_\_ of the thrush or night-in-gale. \_\_\_\_\_ *p* A sweet

B thrush or night-in-gale. \_\_\_\_\_ thrush or night-in-gale. \_\_\_\_\_ *p* A sweet

78 *rubato*

Vc.

S mourn - ful air drew tears from the eyes of his com-pan-ion.

A mourn - ful air drew tears from the eyes of his com-pan-ion.

T mourn - ful air drew tears from the eyes of his com-pan-ion.

B mourn - ful air drew tears from the eyes of his com-pan-ion.

**C** *a tempo*

Vc. 82

S 82 *mp*

A 82 *mp*

T 82 *mp*

B 82 *mp*

He raised her with such kind-ness and af-

He raised her with such kind-ness and af-

He raised her with such kind-ness and af-

He raised her with such kind-ness and af-

Vc. 85

S 85 *mf*

A 85 *mf*

T 85 *mf*

B 85 *mf*

fec-tion. Sen-sa-tions: a mixture of pain and pleas-ure, such as

fec-tion. Sen-sa-tions: a mixture of pain and pleas-ure, such as

fec-tion. Sen-sa-tions: a mixture of pain and pleas-ure, such as

fec-tion. Sen-sa-tions: a mixture of pain and pleas-ure, such as

90 *rit.*

Vc.

S  
I had nev-er before ex - perienced.

A  
I had nev-er before ex - perienced.

T  
8 I had nev-er before ex - perienced.

B  
I had nev-er before ex - perienced.

95  $\text{♩} = 84$

Vc.

S  
*p*  
I with-drew from the win-dow,

A  
*p*  
I with-drew from the win-dow, un - a - ble to bear these e - mo-tions.

T  
8  
*p*  
I with-drew from the win-dow, un - a - ble to bear these e - mo-tions.

B  
*p*  
un - a - ble to bear these e - mo-tions.

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# 5. Similar and Yet Unlike

for SATB, cello, percussion

Mary Shelley

Timothy C. Takach

$\text{♩} = 60$

Cello

Soprano

Alto

Tenor

Bass

Kick Drum

*mp*

The gen - tle peo - ple; I longed to join them, but

The gen - tle peo - ple; I longed to join them, but

kick drum

Vc.

S

A

T

B

Drum

*mp*

dared not, but dared not. I cher - ished hope

dared not, but dared not. I cher - ished hope

but dared not.

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7

Vc. *p*

S  
but it van - ished when I be - held my per - son re flec - ted.

A  
but it van - ished when I be - held my per - son re - flec - ted.

T  
8  
*p* re - flec - ted. *mf* I re -

B  
*p* re - flec - ted. *mf*

Drum

7

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10

Vc. *mf*

S

A

T  
8  
*legato* mem - bered the treat - ment I suf - fered, and re - solved that I would re - main

B  
*legato* mem - bered the treat - ment I suf - fered, and re - solved that I would re - main

10

Drum

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12

Vc. *p* *mf*

S *p* *mf*  
 qui - et - ly, watch - ing. I found my-self

A *p* *mf*  
 qui - et - ly, watch - ing. I found my-self

T *p* *mf*  
 qui - et - ly, watch - ing. I found my-self

B *p* *mf*  
 qui - et - ly, I found my-self

Drum

15

Vc. *molto rit.* *a tempo* *p*

S *f* *mp*  
 sim - i - lar yet strange - ly un - like them. I un - der - stood them, but

A *f* *mp*  
 sim - i - lar yet strange - ly un - like them. I un - der - stood them, but

T *f* *mp*  
 sim - i - lar yet strange - ly un - like them. I un - der - stood them, but

B *f* *mp*  
 sim - i - lar yet strange - ly un - like them. I un - der - stood them, but

Drum *f* *mp*

18

Vc.

S

A

T

B

Drum

was un-formed in mind. What did this mean?

was un-formed in mind. What did this mean?

was un-formed in mind. What did this mean?

was un-formed in mind. What did this mean?

*mf* *f* *mf* *f* *mf* *f* *mf* *f*

3 3 3

21

Vc.

S

A

T

B

Drum

I have no re - la - tion or friend up - on the earth. These

I have no re - la - tion or friend up - on the earth. These

I have no re - la - tion or friend up - on the earth. These

I have no re - la - tion or friend up - on the earth. These

*f* *f* *f* *f*

A

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24

Vc. 

S  a - mi - a - ble peo - ple have nev - er seen me, know lit - tle of me.

A  a - mi - a - ble peo - ple have nev - er seen me, know lit - tle of me.

T  a - mi - a - ble peo - ple have nev - er seen me, know lit - tle of me.

B  a - mi - a - ble peo - ple have nev - er seen me, know lit - tle of me.

Drum 

27

Vc.  I am full of fears; for if I fail, out - cast in the world for -

S  I am full of fears; for if I fail, out - cast in the world for -

A  I am full of fears; for if I fail, I am an out - cast in the world for -

T  I am full of fears; for if I fail, out - cast in the world for -

B  I am full of fears; for if I fail, I am an out - cast in the world for -

Drum 

30

Vc. *p*

S  
ev - er, for - ev - er. *p*

A  
ev - er, for - ev - er. *p*

T  
ev - er, for - ev - er. *p*

B  
ev - er, for - ev - er. *mf* solo  
Do not de - spair. The hearts of

30

Drum

34

Vc. *mf* *mp*

S

A

T

B  
all are full of love and char - i - ty. Re - ly, there-fore, on your

34

Drum *p*

**B**

38

Vc.

38

S

A

T

B

hopes; do not de - spair.

38

Drum

43

pizz.

Play m. 46 3 times total.

Vc.

43

S

Starting with a soprano, each singer enters one at a time with 4-5 seconds between each. They repeat the melody at their own pace but keep the rhythmic values relative.

An out-cast in the world for-ev - er.

A

An out-cast in the world for-ev - er.

T

An out-cast in the world for-ev - er.

B

An out-cast in the world for-ev - er.

43

Play m. 46 3 times total.

Drum

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5. Similar and Yet Unlike / *Unfashioned Creature* / Timothy C. Takach

47 *arco*  
*mf*

Vc.

S

A

T

B

Tank Bells

Bell is struck as singer(s) turns away from The Creature. 12 times total.

*mf*

52 *rit.*  
*mp* *mf* *p*

Cello will likely finish before singers.

An alto should be the final singer to be heard.

Vc.

S

A

T

B

Tank Bells

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# 6. Listen to Me

Mary Shelley

for SAT soli

Timothy C. Takach

$\text{♩} = 76$

Soprano  
Alto  
Tenor

*mp* *mf* *p*

Lis - ten to me, Frank - en - stein.

4

S  
A  
T

*mp* *mf*

Lis - ten to me, Frank - en - stein.

8

S  
A  
T

*p* *mf* *mp*

lis - ten... lis - ten... Lis - ten to my tale. lis - ten...  
lis - ten... lis - ten... lis - ten... Lis - ten to my tale. lis - ten...  
lis - ten... lis - ten... Lis - ten to my tale. lis - ten...

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13

S *pp* *mp* *p* *mf*  
 lis - ten... Lis - ten to my tale. Life is dear,

A *pp* *mp* *p* *p*  
 lis - ten... Lis - ten to my tale. Lis - ten to me,

T *pp* *mp* *p* *p*  
 lis - ten... lis - ten... Lis - ten to my tale. Lis - ten to

18

S *p* *mf* *accel.*  $\text{♩} = 80$   
 dear... Lis - ten to me, and I will de - fend it. Be -

A *mf*  
 ...dear to me, and I will de - fend it. Be -

T *mf*  
 me, and I will de - fend it. Be -

21

S *rit.*  
 lieve me, Frank - en - stein: Be - lieve

A *rit.*  
 lieve me, Frank - en - stein: Be - lieve

T *rit.*  
 lieve me, Frank - en - stein: Be - lieve

6. Listen to Me / *Unfashioned Creature* / Timothy C. Takach

24  $\text{♩} = 76$   
*mp* *p* *mf*  
 S me, Lis-ten to me, Lis-ten to me,—  
 A me, Lis-ten to me, I was be-nev-o-lent;  
 T me, Lis-ten to me, I was be-nev-o-lent; my

28 *mf* *accel.* *f*  
 S — with love and hu-man-i-ty: but am I not a -  
 A my — soul glowed with love Lis-ten to me, but am I not a -  
 T soul glowed with love and hu-man-i-ty: but am I not a -

32 *mf* *rit.* *a tempo* *p*  
 S lone, am I not a - lone, mis - 'ra - bly a - lone?  
 A lone, am I not a - lone, mis - 'ra - bly a - lone? A -  
 T lone, am I not a lone, mis - 'ra - bly a - lone?

37

S *mp*  
A - lone... man - kind knew of my ex - ist - ence,

A *mp* lone... *p* A - lone... *mp* If knew of my *p*

T *mp* A - lone... *p* If man - kind my ex - ist - ence,

8

42

S *mf*  
they would arm selves for my de - struc - tion.

A *mf*  
would arm them - selves for my de - struc - tion.

T *mf*  
they would arm them for my de - struc - tion.

8

46

S *p seething* *sfzp*  
Shall I not hate them who ab - hor me?

A *p seething* *sfzp*  
Shall I not hate them who ab - hor me?

T *p seething* *sfzp*  
Shall I not hate them who ab - hor me?

8

50

S *mp* *mf* *p*  
Lis-ten to me, Frank-en-stein.

A *mp* *mf* *p*  
Lis-ten to me, Frank-en-stein.

T *mp* *mf* *p*  
Lis-ten to me, Frank-en-stein.

54

S *mp* *mf*  
Lis-ten to me, Frank-en-stein.

A *mp* *mf*  
Lis-ten to me, Frank-en-stein.

T *mp* *mf*  
Lis-ten to me, Frank-en-stein.

57

S *p* *mf*  
lis-ten... lis-ten... Lis-ten to my tale. lis-ten...

A *p* *mf*  
lis-ten... lis-ten... lis-ten... Lis-ten to my tale. lis-ten...

T *p* *mf*  
lis-ten... lis-ten... Lis-ten to my tale. lis-ten...

62 *p* *mf* *mp* *accel.*

S  
lis - ten... Lis - ten to my tale. I ask you not to

A  
lis - ten... Lis - ten to my tale. I ask you not to

T  
lis - ten... lis - ten... Lis - ten to my tale. I ask you not to

66 *rit.* *f* *mf* = 69

S  
spare me: lis - ten to me; and if you can, if you

A  
spare me: lis - ten to me; and if you can, if you

T  
spare me: lis - ten to me; if you can, if you

69 *mp* *rit.* *p*

S  
will, de - stroy the work of your hands.

A  
will, de - stroy the work of your hands.

T  
will, de - stroy the work of your hands.

# 7. The Creature's Demands

Mary Shelley

for SATB, cello, percussion

Timothy C. Takach

$\text{♩} = 116$

Cello

Soprano

Alto

Tenor

Bass

Tank Bells

Percussion

Vc.

S

A

T

B

Tank Bells

Perc.

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tank bells, soft mallet

with wood of the mallet

snare (off)

mid tom

low tom

kick drum

8

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kick dr.

*f*



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15

Vc. *mp* *f*

S

A

T

B

Tank Bells

Perc. *snare (off)* *mid tom* *low tom*

20

A

Vc. *mp* *mf* *f* *mf*

S *mf* *f*

A *mf* *f*

T *mf* *f*

B *mf* *f*

Tank Bells

Perc. *mf*

Ah... Cursed, cursed — cre - a-tor!

Ah... Cursed, cursed — cre - a-tor!

Ah... Cursed, cursed — cre - a-tor!

Ah... Cursed, cursed — cre - a-tor!

Vc. 

S  Why, in that in - stant, did I not ex -

A  *mf* Why, in that in - stant, did I not ex -

T  *mf* Why, in that in - stant, did I not ex -

B  Why, in that in - stant, did I not ex - tin - guish the

Tank Bells 

Perc. 

Vc. 

S  tin - guish the spark which you be-stowed?

A  tin - guish the spark which you be-stowed?

T  tin - guish the spark which you be-stowed?

B  spark the spark which you be - stowed?

Tank Bells 

Perc. 



**B**

Vc. *f* *mf*

S *mf* I

A

T *mp* I will cause

B *mp* *mf* I will cause

Tank Bells

Perc.

Vc. *mf* *f* *mf* *f*

S *f* *mf* *f* will cause fear. I will cause fear.

A *mf* *f* *mf* *f* I will cause fear. I will cause fear.

T *f* *mp* *f* fear. I will cause fear.

B *f* *mp* *mf* *f* fear. I will cause fear.

Tank Bells

Perc. *f* *mp* *f*

Vc. *mf* *f*

S

A

T

B

Tank Bells

Perc.

Vc. *mp* *mf*

S *mp* Cre - a - tor! Ah...

A *mp* Cre - a - tor! Ah...

T *mp* Cre - a - tor! Ah...

B *mp* Cre - a - tor! Ah...

Tank Bells

Perc. *mp* *mf*



65

C

Vc. *mf* *mp*

S *mf* I swear to you that when I live in com -

A *mf* I swear to you that when I live in com -

T *mf* I swear to you that when I live in com -

B *mf* I swear to you that when I live in com -

Tank Bells

Perc.

68

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Vc.

S mun-ion with an e - qual, my e - vil pas-sions will have fled, for I shall

A mun-ion with an e - qual, my e - vil pas-sions will have fled, for I shall

T mun-ion with an e - qual, my e - vil pas-sions will have fled, for I shall

B mun-ion with an e - qual, my e - vil pas-sions will have fled, for I shall

Tank Bells

Perc.

Vc. *p*

S meet \_\_\_\_\_ with sym - pa - thy; my *mp* life will flow qui - et - ly a -

A meet with sym - pa - thy; my *mp* life will flow qui - et - ly a -

T 8 meet with sym - pa - thy; my *mp* life will flow qui - et - ly a -

B meet \_\_\_\_\_ with sym - pa - thy; my *mp* life will flow qui - et - ly a -

Tank Bells

Perc.

Vc. *f*

S way. I swear to you that when I live in com -

A way. I swear to you that when I live in com -

T 8 way. I swear to you that when I live in com -

B way. I swear to you that when I live in com -

Tank Bells

Perc. *f*

76

Vc.

S  
mun-ion with an e - qual, my e - vil pas-sions will have fled, for I shall

A  
mun-ion with an e - qual, my e - vil pas-sions will have fled, for I shall

T  
mun-ion with an e - qual, my e - vil pas-sions will have fled, for I shall

B  
mun-ion with an e - qual, my e - vil pas-sions will have fled, for I shall

Tank Bells

Perc.

79

Vc.

S  
meet \_\_\_\_\_ with sym - pa - thy; my life will flow qui - et - ly a - *mf*

A  
meet \_\_\_\_\_ with sym - pa - thy; my life will flow qui - et - ly a - *mf*

T  
meet \_\_\_\_\_ with sym - pa - thy; my life will flow qui - et - ly a - *mf*

B  
meet \_\_\_\_\_ with sym - pa - thy; my life will flow qui - et - ly a - *mf*

Tank Bells

Perc.

82

**D**

Vc.

S  
way. The sun shall shine on us, the sun shall shine on

A  
way. The sun shall shine on us, the sun shall shine on

T  
way.

B  
way.

Tank Bells

Perc.

86

Vc.

S  
us, the sun shall shine on us, the sun shall shine on us, shall

A  
us, the sun shall shine on us, the sun shall shine on us, shall  
*mf*

T  
the sun shall shine on us, the sun shall shine on us, shall  
*mf*

B  
the sun shall shine on us, shall

Tank Bells

Perc.

7. The Creature's Demands / *Unfashioned Creature* / Timothy C. Takach

91 *rit.* ♩ = 100

Vc. *f* *p* *mf*

S *f* *mp*  
shine on us as on us all.

A *f* *mp*  
shine on us as on us all.

T *f* *mp*  
shine on us as on us all.

B *f* *mp*  
shine on us as on us all.

Tank Bells

Perc.

96 *rit.* ♩ = 88

Vc.

S

A

T

B

Tank Bells *f* *p*

Perc.

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# 8. Rely on Your Hopes

Mary Shelley

for SATB, cello, percussion

Timothy C. Takach

$\bullet = 74$

Cello

Soprano

Alto

Tenor

Bass

Marimba

Vc.

S

A

T

B

Mrb.

Do not de - spair. Do not de - spair. Lis - ten to me.

*mf* *f* *mp*

*mf* *f* *mp*

*mf* *f* *mp*

*mf* *f* *mp*

*mf*

*mf*

6

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11

Vc.

S

A

T

B

Mrb.

16

A

Vc.

S

A

T

B

Mrb.

*mf*

*mf*

The hearts of all are full of love and

The hearts of all are full of love and

19

Vc.

S

A

T

B

Mrb.

char - i - ty. The hearts of all are

char - i - ty. *mf* The hearts of all are

The hearts of all are

Mrb.

22

Vc.

S

A

T

B

Mrb.

char - i - ty. and

full of love and char - i - ty. The

all are full of love and char - i - ty. The

full of love and char - i - ty. Be - lieve me. The

Mrb.

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25

Vc. *f*

S love. The hearts of all are full of love and

A hearts of all are full of love and char - i - ty.

T The hearts of all are full of love and char - i - ty.

B hearts of all are full of love and char - i - ty.

T.B. *f*

tank bells

28

Vc. *pizz.*

S *mf* char - i - ty. Ah... *f* Re -

A and char - i - ty. Ah... *f* Re -

T Ah... *mf* *f* Re -

B Ah... *mf* *f* Re -

T.B.

**B**

Vc.

S  
ly, there - fore, on your hopes; do not de - spair. Be -

A  
ly, there - fore, on your hopes; do not de - spair. Be -

T  
ly, there - fore, on your hopes; do not de - spair. Be -

B  
ly, there - fore, on your hopes; do not de - spair. Be -

T.B.

*mf*

*mf*

*mf*

*mf*

35

Vc.

S  
lieve me. Be - lieve me. Be - lieve me.

A  
lieve me. Be - lieve me. Be - lieve me.

T  
lieve me. Be - lieve me. Be - lieve me.

B  
lieve me. Be - lieve me. Be - lieve me.

T.B.

*f* *mf* *p* *mf*

*f* *mf*

*f* *mf*

*f* *mf*

arco pizz.

40

Vc.

S. *mp*  
We are un - fash - ioned crea - tures, half made.

A. *mp*  
We are un - fash - ioned crea - tures, half made.

T. *mp*  
We are un - fash - ioned crea - tures, half made.

B. *mp*  
We are un - fash - ioned crea - tures, half made.

T.B. *mf*

43

Vc. *pizz.*

S. *p*  
Mm...

A. *p*  
Mm...

T. *p*  
Mm...

B. *p*  
Mm...

T.B. *mp*

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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
The Darkling Thrush	(earthsongs)	SATB, SAT soli, a cappella
Even in My Time		3-part mixed, 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
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
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
Changed By Beauty (ca. 18')		SATB, cello
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
Unfashioned Creature: a choral ballet (ca. 42')		SATB, cello, percussion, dancers
We, the Unknown (ca. 40')		TTBB, soloists, chamber orchestra