

The Longest Nights
SATB, piano or string quartet

Timothy C. Takach

pdf download - \$11.00
printed - \$16.00

CHORAL SCORE

Timothy C. Takach

CHORAL SCORE

The Longest Nights

for SATB choir and piano or string quartet

- 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)



Timothy C Takach.com

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:

I. A Winter's Spell

On the old porch swing I set a spell,
Collecting the cicadas' lulling buzz,
Hazy summer sunset lingering
All lazy, ripe, and heavy on the night.

Far too soon this light will turn to gold,
And fireflies will flee the waning day.
Copper leaves will choke the guttered eaves
As all the signs of summer fade from sight.

Soon the snows shall gather up the green,
A chill wind whistling through the branches bare;
Silences in violet shadows fall,
Reflect, refract through gleaming prismic white.

How shall I endure this winter's chill,
When blizzard bites the blood and shivers all?
I'll remember then the spell I set
Upon the old porch swing in summer's light.
*- Charles Anthony Silvestri
(commissioned for this piece)*

II. After Harvest

The gleanings done, the ashen pods and vines,
just twitch and rattle with what's left behind.
The purple stubble on the fields below
erasing now with patches of first snow.

Cornstalks turn ghostly. Wagon, barn and rake
give up their shapes, and the new shapes they take
no longer presage any human thing.
The wilderness recalls her underling.

We need the strength of all we can endure,
to grant what earth gives up and make it sure.
The twining and the gathering is the easy part
for now the rind is ripe and heavy like the heart.

The liquid light that poured into our flesh
must take us through the night of cold and emptiness
when colors of the world fade into one.
The web of branches stretches till it's gone.
*- Monica Raymond
(used with permission)*

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)

IV. Blizzard

A blizzard races a blizzard,
neither can defeat the other:
now one pulls ahead,
now it is behind the other.

I watch until my eyes tire,
the mind's world enters my thought:
A blizzard races a blizzard,
neither can defeat the other.

*- Juhan Liiv, trans. H.L. Hix and Jüri Talvet
(used with permission)*

V. Winter Walk

The longest night
The brightest moon
The sharpest sting of cold
The barest branch
The hardest earth
My breath the only cloud

And I am out walking to ask the winter moon:
Who will I be when the spring rains come?

The air so still
Smoke rising straight
The snowbanks sleep so deep
The quiet star
The silent night
A lone bird wakes and sings

And I am out walking to hear my heart,
And I am out walking to hear my heart.

- Brian Newhouse (commissioned for this piece)

VI. Last Night's Moon

This morning, the wind and a bent weed
working together...

drawing the shape of last night's moon
in the snow.

- Scott King (used with permission)

From the willow,
melting ice dripped,
from the alder
wet snow slipped.

High on the air came a cry:
I hear, I hear!

I'm coming, I, the spring,
I'm coming, I'm coming!

- Juhan Liiv, trans. Hix and Talvet (used with permission)

VII. Returning

I was walking in a dark valley
and above me the tops of the hills
had caught the morning light.
I heard the light singing as it went
among the grass blades and the leaves.
I waded upward through the shadow
until my head emerged,
my shoulders were mantled with the light,
and my whole body came up out of the darkness, and stood
on the new shore of the day.
Where I had come was home,
for my own house stood white
where the dark river wore the earth.
The sheen of bounty was on the grass,
and the spring of the year had come.

- Wendell Berry (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 cycle 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?

I wrote "A Winter's Spell" last of all seven movements. I commissioned Tony Silvestri to write the poetry for this first piece, and not only did I want him to foreshadow images and emotions from the other texts, but I also wanted to include musical motives and themes from the remainder of the cycle. And so we hear hints of what's to come—the opening piano theme is from "Many-Splendored Thing," the scalar passages in "Blizzard," a few instances of the chorus from "Winter Walk," the grace note figure from "After Harvest," and the rolling chords in the piano from "Returning." It's all in there. In his poem Tony tries to hold on to the warmth of summer as winter descends.

The piano writing in "After Harvest" is sparse and open, signaling the onset of cold and darkness. Monica Raymond's poem paints a landscape that's covered in snow, and she talks about how the light and warmth of summer "must take us through the night of cold and emptiness."

But 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.

I was intrigued by the motion and energy in Juhan Liiv's poem "Blizzard." Often times in a snow storm we are able to "see" the wind as flakes swirl around our world and around each other. That fierce wind is most present in the right hand of the piano, but also in the repeating, alternating rhythmic ostinato in the soprano and tenor lines. Of the poem, translator Jüri Talvet says that Liiv "imagines a parallel between (cosmic) nature and the mind's world (human culture); the same blizzards are racing one another in the world of culture...And it is true...A trend claims its superiority, then falls, and so on eternally..."

In 2014 Brian Newhouse sent me a piece he had written, and I asked if he would be willing to take two lines from that piece and expand it into a poem for this cycle. He agreed and came up with the wonderful poem "Winter Walk." I imagine this poem falling in the middle of the season, at the peak (or the bottom of my imagined circle, as I mentioned above) of the journey through the darkness. And here we have the main idea of the cycle. The cold and quiet offer us a chance to look inside of ourselves. And if we listen and decide to follow our hearts, who will we be when we come through on the other side? I imagine that we come out as better, stronger versions of ourselves.

When I was gathering texts together, I kept reading Scott King and Juhan Liiv's two small poems as one narrative, so I set them as one

song here. They work seamlessly together! The idea of two working together toward a common goal led me to collaboration, so I asked my friend, violinist Sara Pajunen, to read these texts and write a wordless melody to go along with them. I improvised a second melody under her line, and the bones of the piece were created. And here, at the end of this movement, we get the first promise of Spring.

"Returning" completes our journey. Wendell Berry uses these images of emerging: from under to above, from shadow into light, from quiet into singing. I loved the contrast here between the new (the fresh spring grass), and a familiar scene. Those warm rolling piano chords sound out and we know we are home. Octave doubling in the voices gives us solidarity and strength until we arrive "on the new shore of the day."

It was a delight to compose this cycle, and my deep thanks go out to the poets who wrote for me, and those who gave their permission for me to use their work. I also wouldn't have been able to write this without the encouragement of my 42 commissioning choirs who supported me in the creation of the work.

- Timothy C. Takach, 2015

The Longest Nights (Excerpts)

In addition to having it's place in the narrative of the work, each movement in this cycle can also stand alone. Also, a suggested SATB abridged version of this cycle would look like this:

I. A Winter's Spell - 3' 30"

IV. Blizzard - 1' 45"

V. Winter Walk - 3' 45"

VII. Returning - 3' 30"

Total time - 12' 15"

I. A Winter's Spell

Charles Anthony Silvestri

for SATB and piano

Timothy C. Takach

Ethereal ♩ = 90

For perusal purposes only.
Do not use, copy, or distribute.

Relaxed ♩ = 66

S
On the old porch swing I set a spell, Col - lect - ing the ci - ca - das' lull - ing buzz,
mf mp

A
Mm... Col - lect - ing the ci - ca - das' lull - ing buzz,
mp mf mp

T
Mm... Mm...

B
Mm... Mm...

mp mp

For perusal purposes only.
Do not use, copy, or distribute.



I. A Winter's Spell / Timothy C. Takach

13

S *mf* Ha - zy sum - mer sun - set lin - ger - ing *mp* All la - zy, ripe, and heav - y on the night.

A *mf* Ha - zy sum - mer sun - set lin - ger - ing *mp* All la - zy, ripe, and heav - y on the night.

T *mf* Ha - zy sum - mer sun - set lin - ger - ing *mp* All la - zy, ripe, and heav - y on the night.

B *mf* Ha - zy sum - mer sun - set lin - ger - ing *mp* All la - zy, ripe, and heav - y on the night.

The piano accompaniment for measures 13-16 features a melody in the right hand and a bass line in the left hand. The right hand starts with a half note chord, followed by a quarter note melody. The left hand provides a steady bass line with chords. Dynamics include *mf*, *f*, and *mp*. A triplet of eighth notes appears in the right hand in measure 15.

17

S [Redacted] *p* Mm... *mp* And

A [Redacted] *mf* Far too soon this light will turn to gold, *mp* And

T *mf* Far too soon this light will turn to gold, *mp* And

B *mf* Far too soon this light will turn to gold, *mp* And

The piano accompaniment for measures 17-20 features a melody in the right hand and a bass line in the left hand. The right hand has a melodic line with a triplet of eighth notes in measure 18. The left hand has a bass line with chords. Dynamics include *mf* and *mp*.

I. A Winter's Spell / Timothy C. Takach

21

S Mm... Cop-per leaves will choke the gut - tered eaves

A fire - flies will flee the wan - ing day. Cop - per leaves will choke the gut - tered eaves

T fire - flies will flee the wan - ing day. Cop - per leaves will choke the gut - tered eaves

B fire - flies will flee the wan - ing day. Cop - per leaves will choke the gut - tered eaves

mf *f* *mp*

p *mf* *f* *mp*

25

S As all the signs of sum - mer fade from sight.

A As all the signs of sum - mer fade from sight.

T As all the signs of sum - mer fade from sight.

B As all the signs of sum - mer fade from sight.

p *pp* *p*

29

S *f* Soon the snows shall gath - er up the green,

A *f* Soon the snows shall gath - er up the green,

T *f* Soon the snows shall gath - er up the green,

B *f* Soon the snows shall gath - er up the green,

mf *f* L.H.

32

S *p* A chill wind whis - tling through the branch - es

A *p* A chill wind whis - tling through the branch - es

T *p* A chill wind whis - tling through the branch - es

B *p* through the branch - es

pp *p*

I. A Winter's Spell / Timothy C. Takach

34 *f* *no dim.* *p* *rit.*

S bare; Si - lenc - es in vi - o - let shad - ows fall,

A bare; Si - lenc - es in vi - o - let shad - ows fall,

T bare; Si - lenc - es in vi - o - let shad - ows fall,

B bare; Si - lenc - es in vi - o - let shad - ows fall,

38 ♩ = 60 *pp* *p* precise but not harsh diction

S fall, Re - flect, re - fract through

A fall, re - fract through

T fall, re - fract through

B fall, Re - flect, re - fract

pp *p* precise but not harsh diction

I. A Winter's Spell / Timothy C. Takach

43 *accel.* *mf* *ff* = 66 *f*

S gleam-ing pris-mic white. How shall I en-dure this win-ter's chill, When

A gleam-ing pris-mic white. How shall I en-dure this win-ter's chill, When

T gleam-ing pris-mic white. How shall I en-dure this win-ter's chill, When

B pris-mic white. How shall I en-dure this win-ter's chill, When

For perusal purposes only. Do not use, copy, or distribute.

46

S bliz-zard bites the blood and shiv-ers all?

A bliz-zard bites the blood and shiv-ers all?

T bliz-zard bites the blood and shiv-ers all?

B bliz-zard bites the blood and shiv-ers all?

For perusal purposes only. Do not use, copy, or distribute.

I. A Winter's Spell / Timothy C. Takach

48 *mf* *rit.* *mp* ♩ = 56

S I'll re - mem - ber then the spell I set Up - on the old porch

A I'll re - mem - ber then the spell I set Up - on the old porch

T I'll re - mem - ber then the spell I set Up - on the old porch

B I'll re - mem - ber then the spell I set Up - on the old porch

51 *molto rit.* ♩ = 56

S swing in sum - mer's light.

A swing in sum - mer's light.

T swing in sum - mer's light.

B swing in sum - mer's light.

II. After Harvest

for SA and piano

Monica Raymond

Timothy C. Takach

$\text{♩} = 66$

Soprano

Alto

mp

The glean-ing done, the ash-en pods and vines, just

mf *p*

S

A

5

twitch and rat-tle with what's been left be-hind. The pur-ple stub-ble on the fields be-low — e -

5

II. After Harvest / Timothy C. Takach

9

S

A

ras - ing now with patch - es of first snow.

mp

13

S

A

Corn - stalks turn ghost - ly. Wag - on, barn and rake give up their shapes, and the

mp

Corn - stalks turn ghost - ly. Wag - on, barn and rake give up their shapes, and the

13

16

S

A

strange new shapes they take no long - er pres - age an - y hu - man - thing. The

mf

strange new shapes they take no long - er pres - age an - y hu - man - thing. The

16

mp

II. After Harvest / Timothy C. Takach

19

S wil - der - ness re - calls her un - der - ling. We need the strength of all we can en - dure,

A wil - der - ness re - calls her un - der - ling. We need the strength of all we can en - dure,

19

Grace notes are played on the beat

For perusal purposes only. Do not use, copy, or distribute.

23

S to grant what earth gives up and make it sure. The twi - ning and the gath - 'ring

A to grant what earth gives up and make it sure. The twi - ning and the gath - 'ring

23

A lift without a breath

Timothy C. Takach.com

26

S is the eas - y part - the rind's now ripe and heav - y like the heart.

A is the eas - y part - the rind's now ripe and heav - y like the heart.

26

For perusal purposes only. Do not use, copy, or distribute.

II. After Harvest / Timothy C. Takach

30 *p*

S The liq - uid light that poured in - to our flesh must

A The liq - uid light that poured in - to our flesh must

30 *mf mp*

33

S take us through the night of cold and emp - ti - ness when col - ors of the world

A take us through the night of cold and emp - ti - ness when col - ors of the world

33 *S^{va}*

36 *ritard pp*

S fade in - to one. The web of branch - es stretch - es till it's gone.

A fade in - to one. The web of branch - es stretch - es till it's gone.

36 *p*

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. It features a melody in the right hand with triplets and a bass line in the left hand. Dynamics include *mp* and *mf*.

Measures 5-9 of the piano introduction. The music changes to 2/4 time at measure 5 and back to 4/4 at measure 7. 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 include *mp* and *mf*.

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



III. Many-Splendored Thing / Timothy C. Takach

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*

III. Many-Splendored Thing / Timothy C. Takach

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

III. Many-Splendored Thing / Timothy C. Takach

38 *f*

T
rose in bloom.

B
rose in bloom.

42 *mf*

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

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

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

III. Many-Splendored Thing / Timothy C. Takach

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

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

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

54 *pp*

T keep si - lent, keep si - lent,

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

58 *ppp*

T keep si - lent, keep...

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

IV. Blizzard

Juhan Liiv
(trans. H.L. Hix and Jüri Talvet)

for SATB and Piano

Timothy C. Takach

Brisk ♩ = 140-154

p R.H. should always be a little softer than the L.H. *mf*

5

mp

9

S *mf* *mp* *mf* *mp* *mf*

A Bliz - zard Rac - es a bliz - zard rac - es a... Rac - es a bliz - zard

T *mf* *mp* *mp* *mp*

B Bliz - zard, rac - es a... Rac - es a bliz - zard rac - es a... Rac - es a

mp



IV. Blizzard / Timothy C. Takach

13

S *pp* rac - es a... Rac - es a bliz - zard rac - es a... Rac - es a bliz - zard *simile*

A *mf* A bliz - zard rac - es a bliz - zard, *f* *simile*

T bliz - zard rac - es a... Rac - es a bliz - zard rac - es a... Rac - es a

B *mf* A bliz - zard rac - es a bliz - zard, *f*

mf *f*

17

S rac - es a... Rac - es a bliz - zard rac - es a... Rac - es a bliz - zard

A nei - ther can de - feat

T bliz - zard rac - es a... Rac - es a bliz - zard rac - es a... Rac - es a

B nei - ther can de - feat

mf *mf*

IV. Blizzard / Timothy C. Takach

21

S rac - es a... Rac - es a bliz - zard rac - es a... now one pulls a -

A the oth - er: now one pulls a -

T bliz - zard rac - es a... Rac - es a bliz - zard now one pulls a -

B the oth - er: now one pulls a -

p *f* *f*

mp *f*

f

p *f*

8va-----

25

S head, now it is be - hind the oth - er.

A head, now it is be - hind the oth - er.

T head, now it is be - hind the oth - er.

B head, now it is be - hind the oth - er.

fp *f* *f*

fp *f*

fp *f*

fp *f*

subito mf *f*

IV. Blizzard / Timothy C. Takach

28 *ritard* $\text{♩} = 88$ *mf*

S I watch un-til my eyes tire, my
A I watch un-til my eyes tire, my
T I watch un-til my eyes tire, my
B I watch un-til my eyes tire, my

ritard $\text{♩} = 88$ *mp* *mf*

32 *f* *p*

S eyes tire, the mind's world en-ters my thought:
A eyes tire, the mind's world en-ters my thought:
T eyes tire, the mind's world en-ters my thought:
B eyes tire, the mind's world en-ters my thought:

f *p*

f *p*

f *p*

f *p*

36 **Tempo I** ♩ = 140-154

S *mp* Bliz - zard rac - es a bliz - zard

A

T *mp* Bliz - zard, rac - es a... Rac - es a

B

Tempo I ♩ = 140-154

R.H. *ff* L.H. *f*

R.H. L.H. *f*

39 *pp* *simile*

S rac - es a... rac - es a bliz - zard rac - es a... rac - es a bliz - zard

A *mf* A bliz - zard rac - es a

T *pp* *simile* bliz - zard rac - es a... Rac - es a bliz - zard rac - es a... Rac - es a

B *mf* A bliz - zard rac - es a

43

S
rac - es a... rac - es a bliz - zard rac - es a... *mf*

A
bliz - zard, nei - ther

T
bliz - zard rac - es a... Rac - es a bliz - zard rac - es a... *mf*

B
bliz - zard, nei - ther

f *mf*

(8va)-----

46

S
rac - es a bliz - zard rac - es a... rac - es a bliz - zard rac - es a... *f*

A
can de - feat the oth - er.

T
Rac - es a bliz - zard rac - es a... Rac - es a bliz - zard rac - es a

B
can de - feat the oth - er.

f

50 *mf* *f*

S
rac - es a bliz-zard

A

T
bliz - zard rac-es a...

B

ff

For perusal purposes only.
Do not use, copy, or distribute.



Timothy C Takach.com

For perusal purposes only.
Do not use, copy, or distribute.

V. Winter Walk

for SATB a cappella choir

Brian Newhouse

Timothy C. Takach

For perusal purposes only. Do not use, copy, or distribute.

Tempo: ♩ = 88 **Dynamic:** *mp*

Measures 1-5:

Soprano Alto: The long - est night The bright - est moon The
Tenor Bass: The long - est night The bright - est moon The

Measures 6-9:

SA: sharp - est sting of cold, of cold, of cold
TB: sharp - est sting of cold, of cold, of cold

Measures 10-14:

SA: *p* The bar - est branch The hard - est earth My
TB: *p* The bar - est branch The hard - est earth My

Timothy C Takach.com



15 *mp* *ritard* **Warmly** *mf* = 76

SA breath the on - ly cloud, the on - ly cloud And I am

TB breath the on - ly cloud, the on - ly cloud

19 *mf* *f* *sub. mp*

SA out walk - ing to ask the win - ter moon, to

TB out walk - ing to ask the win - ter moon, to

(add a few basses if needed for balance)

23 *f* *f*

SA ask the win - ter moon: Who will I be when the

TB ask the win - ter moon: Who will I be when the

26 *mf* *mp* *mf* *mp*

SA spring rains come? Who will I be, who will I be?

TB spring rains come? Who will I be, who will I be?

29 $\text{♩} = 88$
mp

SA The air so still Smoke ris - ing straight The

TB *p* (Oo...Oh...Rr...Ee...)

Oo... (half the section should sing overtones, including some lower voices if they are skilled at it. Don't exceed the written dynamic.)

34 *mf* *mp*

SA snow - banks sleep so deep, so — deep, — so deep

TB

38 *p* *mp*

SA The qui - et star The si - lent night A

TB *niente*

43 *mf* *mp* *ritard* Warmly $\text{♩} = 76$ *mf*

SA lone bird wakes and sings Mm... And I am out walk - ing

TB *mp* *mf* Mm... out walk - ing

48 *f* *sub. mp*

SA to hear my heart, to hear my

TB to hear my heart, to hear my

52 *f*

SA heart, And I am out to hear my heart, to

TB heart, And I am out to hear my heart, to

55 *mp* *p*

SA hear my heart. Ah! Ah!

TB hear my heart. Ah! Ah!

60 *mp* *p* *ritard*

SA to hear my heart.

TB to hear my heart.

VI. Last Night's Moon

Scott King, Juhan Liiv
(trans. H.L. Hix and Jüri Talvet)

for SATB and piano

Timothy C. Takach
With a melody by Sara Pajunen

Relaxed ♩ = 66

Soprano

Alto

Tenor

Bass

mp Ah... Ah... Ah... Ah... *mf*

mp Ah... Ah... Ah... *mf*

mf *mp* *mf*

Timothy C Takach.com

7

S

A

T

B

mp *p* Ah... Ah... Ah...

mp *p* Ah... Ah... Ah...

p *mf* *p* *f*



11

S

A *mf* *f* *mp* *mf*

T

B *mf* *f* *mp* *mf*

Ah... Ah...

(8va) *mp* *f* *mf* *mp*

16

S

A *p* *p*

T

B *p* *p*

Ah... Mm...

Mm...

(8va) *p* *pp* *mf*

VI. Last Night's Moon / Timothy C. Takach

21

mf *mp*

S This morn - ing, the wind and a bent weed

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

T This morn - ing, the wind and a bent weed

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

mp *mf* *f*

25

mf *f* *mf*

S work - ing to - geth - er... draw - ing the shape of

A Mm... Mm...

T work - ing to - geth - er... draw - ing the shape of

B Mm... Mm...

p *mp* *mf*

29 *poco rit.* *mp* *accel.* **With Anticipation** ♩ = 80 *mf excited*

S last night's moon in the snow. From the wil - low,

A Mm... Oo... Oo...

T last night's moon in the snow. From the wil - low,

B Mm... Oo... Oo...

33 *f*

S melt - ing_ ice dripped, from the al - der wet_ snow slipped.

A Oo...

T melt - ing_ ice dripped, from the al - der wet_ snow slipped.

B Oo...

Arrival $\text{♩} = 84$

37 *ff* *f* *sub. mf* *f*

S High on the air came a cry: I hear, I hear! I'm com-ing, I, the spring,

A Ah... I hear, I hear! I'm com-ing, I, the spring,

T High on the air came a cry: I hear, I hear! I'm com-ing, I, the spring,

B Ah... I hear, I hear! I'm com-ing, I, the spring,

ff *f* *sub. mf* *f*

41 *f* *mf* *f* *mf* *f* *mf* *f* *mp*

S I'm com - ing, I'm com - ing,

A I'm com - ing, I'm com - ing,

T I'm com - ing, I'm com - ing,

B I'm com - ing, I'm com - ing,

mf *f* *mp*

VI. Last Night's Moon / Timothy C. Takach

45 *f*

S I'm com - ing, I'm com - ing!

A I'm com - ing, I'm com - ing!

T I'm com - ing, I'm com - ing!

B I'm com - ing, I'm com - ing!

f

48 *ritard*

S

A

T

B

sub. mf *mp*

VII. Returning

for SATB, piano and bird calls

Wendell Berry

Timothy C. Takach

Warmly ♩ = 72

Measures 1-4 of the piano introduction. The music is in G major and 4/4 time. It begins with a mezzo-forte (mf) dynamic and features a steady accompaniment in the right hand and a more active bass line in the left hand. A triplet of eighth notes appears in the right hand in measure 4.

Measures 5-8 of the piano introduction. The music continues with the same accompaniment. Dynamics shift from mezzo-forte (mf) to piano (p) in measure 8. A fermata is placed over the final chord in measure 8.

Measures 9-12 of the vocal and piano parts. The vocal parts (Soprano, Alto, Tenor, Bass) enter with the lyrics: "I was walk - ing in a dark val - ley and a - bove me the tops of the". The piano accompaniment continues. Dynamics include mezzo-piano (mp) and piano (p). A fermata is placed over the final chord in measure 12.



VII. Returning / Timothy C. Takach

12 *mp* *mf*

S hills had caught the morn - ing light. I heard the light _____

A hills had caught the morn - ing light. I heard the light

T hills had caught the morn - ing light. I heard the light

B hills had caught the morn - ing light. I heard the light _____

mp *mf*

15 *f*

S _____ sing - ing as it went a - mong the grass blades _____ and the _____

A sing - ing as it went a - mong the grass blades _____ and the _____

T sing - ing as it went a - mong the grass blades _____ and the _____

B _____ sing - ing as it went a - mong the grass blades _____ and the _____

f

VII. Returning / Timothy C. Takach

17

mf

S leaves. I wad-ed up - ward — through the shad - ow un - til my

A leaves. I wad-ed up - ward — through the shad - ow un - til my

T leaves. I wad-ed up - ward — through the shad - ow un - til my

B leaves. I wad-ed up - ward — through the shad - ow un - til my

mf

21

mp *ritard* *p* *a tempo*

S head e - merged, my shoul - ders were man - tled — with the light, and my

A head e - merged, with the light, — and my

T head e - merged, and my

B head e - merged, my shoul - ders were man - tled — with the light, and my

mp *pp*

pp

pp

24 **Stirring** ♩ = 66 *mp* *molto ritard* -----

S whole bod-y came up out of the dark - ness, and stood on the

A whole bod-y came up out of the dark - ness, and stood on the

T whole bod-y came up out of the dark - ness, and stood on the

B whole bod-y came up out of the dark - ness, and stood on the

mf *p* *mp*

26 **Glorious!** ♩ = 56 *f*

S new shore of the day. Where I had come was home, for my

A new shore of the day. Where I had come was home, for my

T new shore of the day. Where I had come was home, for my

B new shore of the day. Where I had come was home, for my

mf *f* *f*

VII. Returning / Timothy C. Takach

meno mosso

28

S
own house stood white — where the dark riv - er wore the earth. The

A
own house stood white — where the dark riv - er wore the earth. The

T
own house stood white — where the dark riv - er wore the earth. The

B
own house stood white — where the dark riv - er wore the earth. The

mf

30

f a tempo

TimothyCTakach.com

S
sheen of boun - ty was on the grass, — and the spring of the year had come.

A
sheen of boun - ty was on the grass, — and the spring of the year had come.

T
sheen of boun - ty was on the grass, — and the spring of the year had come.

B
sheen of boun - ty was on the grass, — and the spring of the year had come.

f

VII. Returning / Timothy C. Takach

32

ff *f*

S Ah! Ah! Ah!

A Ah! Ah!

T Ah! Ah!

B Ah! Ah!

ff *f*

36 * see note on following page

Bird Calls

ff *mf*

S Ah! Ah!

A I heard the light sing - ing as it went a - mong the

T I heard the light sing - ing as it went a - mong the

B I heard the light sing - ing as it went a - mong the

ff *f* *mf* *f* *mf*

39

Bird Calls

For perusal purposes only.
Do not use, copy, or distribute.

Timothy C Takach.com

* The bird calls should be played by singers spaced evenly throughout the the choir. The players' movements should be minimal and virtually undetectable.

The top line bird call should be a short, loud, staccato sound, produced by putting more pressure on the call and turning sharp and fast.

The middle line bird call should be a more repetitious chattering sound, made with a medium amount of pressure on the call and rotating the wood fairly quickly.

The bottom line bird call is made with a low amount of pressure, getting a lower pitched, quieter, melodic sound out of the call. For an instructional video about the desired effects in this section, look up "Returning Bird Calls Takach" on YouTube.

Or, just scan this QR code for the YouTube video:



Bird Calls

S
A
T
B

And the spring of the year had come.

8va

mf *mp*

Timothy C Takach.com

For perusal purposes only.
Do not use, copy, or distribute.

Bird Calls

S
And the spring of the year had come.

A
And the spring of the year had come.

T
And the spring of the year had come.

B
And the spring of the year had come.

15^{ma}

mf

Timothy C. Takach.com

For perusal purposes only.
Do not use, copy, or distribute.

47

Bird Calls

S
mp *p* *pp*
Spring, spring, spring.

A
mp *p* *pp*
Spring, spring, spring.

T
mp *p* *pp*
Spring, spring, spring.

B
mp *p* *pp*
Spring, spring, spring.

(15^{ma})

p *pp* *mp*
(8^{va})

For perusal purposes only.
Do not use, copy, or distribute.



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