

The Longest Nights
SATB, string quartet

Timothy C. Takach

pdf download - \$35.00
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FULL SCORE

Timothy C. Takach

FULL 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)



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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 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 upper strings, 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 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 its place in the narrative of the work, each movement in this cycle can also stand alone. Also, a suggested SATB-only 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"

The Longest Nights was commissioned in 2015 by a consortium of 42 choirs from across the United States

Score

I. A Winter's Spell

Charles Anthony Silvestri

for SATB and string quartet

Timothy C. Takach (2015)

Ethereal $\text{♩} = 90$

Violin I

Violin II

Viola

Cello

5

Vln. I

Vln. II

Vla.

Vc.

Singers should use the choral score with piano accompaniment, available from timothyctakach.com as a pdf download.



Timothy C Takach.com

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Relaxed ♩ = 66

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

9 *mf* *mp* *mf* *mp*

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

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

T Mm... Mm...

B Mm... Mm...

Vln. I *mp* *mp*

Vln. II *mp* *mp*

Vla. *mp* *mp*

Vc. *mp* *mp*

13 *mf* *mp* *mf* *mp*

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

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

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

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

Vln. I *mf* *f* *mp* *p*

Vln. II *mf* *f* *mp* *p*

Vla. *mf* *f* *mp* *p*

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

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

17

S
A
T
B
Vln. I
Vln. II
Vla.
Vc.

p *mp*
Mm... And
mf *mp*
Far too soon this light will turn to gold, And
Far too soon this light will turn to gold, And

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

21

S
A
T
B
Vln. I
Vln. II
Vla.
Vc.

Mm... *mf* *f* *mp*
Cop-per leaves will choke the gut - tered eaves *mp*
fire - flies will flee the wan-ing day. Cop-per leaves will choke the gut - tered eaves *f* *mp*
fire - flies will flee the wan-ing day. Cop-per leaves will choke the gut - tered eaves *mf* *f* *mp*
fire - flies will flee the wan-ing day. Cop-per leaves will choke the gut - tered eaves

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

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

25

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

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

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

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

Vln. I *p* *pp* *p*

Vln. II *p* *pp* *p*

Vla. *p* *pp* *p*

Vc. *p* *pp* *p* *mf*

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,

Vln. I *mf* *f*

Vln. II *mf* *f*

Vla. *mf* *f*

Vc. *f*

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

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

Vln. I *pp* *p*

Vln. II *pp* *p*

Vla. *pp* *p*

Vc. *pp* *p*

34

S *f* *no dim.* *p* *rit.*
bare; Si - lenc - es in vi - o - let shad - ows fall,

A *f* *no dim.* *p*
bare; Si - lenc - es in vi - o - let shad - ows fall,

T *f* *no dim.* *p*
bare; Si - lenc - es in vi - o - let shad - ows fall,

B *f* *no dim.* *p*
bare; Si - lenc - es in vi - o - let shad - ows fall,

Vln. I *f* *pp* *p*

Vln. II *f* *p* *p*

Vla. *f* *p* *p* *pp*

Vc. *f* *mp* *mp*

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

38 $\bullet = 60$

S *pp* *p*
fall, Re - flect, re - fract through
pp *p*

A *pp* *p*
fall, re - fract through
pp *p*

T *pp* *p*
fall, re - fract through
pp *p*

B *pp* *p*
fall, Re - flect, re - fract
pp *p*

Vln. I *pp* *mp*

Vln. II *pp* *p*

Vla. *p* *pp* *p*

Vc. *p* *pp*

43 *accel.* $\bullet = 66$

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

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

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

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

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

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

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?

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

48

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

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

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

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

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

rit. $\text{♩} = 56$

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

51

molto rit.

$\bullet = 56$

S
swing *p* in sum-mer's light.

A
swing *p* in sum-mer's light.

T
swing *p* in sum-mer's light.

B
swing *p* in sum-mer's light.

Vln. I
p *mp*

Vln. II
p *mp*

Vla.
p *mp*

Vc.
p *mp*

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Score

II. After Harvest

for SA and string quartet

Monica Raymond

Timothy C. Takach

$\bullet = 66$

Soprano

Alto

Violin I

Violin II

Viola

Cello

mp

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

p *sim.*

mf *p* *sim.*

mf *p*

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II. After Harvest / Timothy C. Takach

5

S

A

Vln. I

Vln. II

Vla.

Vc.

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

p *pp*

9

S

A

Vln. I

Vln. II

Vla.

Vc.

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

mp *pp* *mp*

II. After Harvest / Timothy C. Takach

13 *mp*

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

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

Vln. I
p

Vln. II
p

Vla.
p

Vc.

16 *mf* *mp*

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

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

Vln. I
mp *p*

Vln. II
mp *p*

Vla.
mp *p*

Vc.

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,

Vln. I

Vln. II

Vla.

Vc.

mf

mf

mf

mf

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

Vln. I

Vln. II

Vla.

Vc.

A lift without a breath

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mf

mf

mf

mf

II. After Harvest / Timothy C. Takach

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.

Vln. I

Vln. II

Vla.

Vc.

f

f

f

f

f

f

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30

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

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

Vln. I

Vln. II

Vla.

Vc.

p

p

mf

mf

mf

p

p

p

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II. After Harvest / Timothy C. Takach

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

Vln. I

Vln. II

Vla.

Vc.

mp

36

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.

Vln. I

Vln. II

Vla.

Vc.

ritard
pp

pp

mp

The Longest Nights was commissioned in 2015 by a consortium of 42 choirs from across the United States

Score

III. Many-Splendored Thing

for TB and string quartet

Paul Gruchow

Timothy C. Takach

$\text{♩} = 74$

Violin I

Violin II

Viola

Cello

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

5

Vln. I

Vln. II

Vla.

Vc.

f *p* *f* *mp* *f* *mp* *p* *f* *mp*



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III. Many-Splendored Thing / Timothy C. Takach

10

T *mp*
And there are the dawns and the

B *mp*
And there are the dawns and the

Vln. I *mf* *p* *mp*

Vln. II *mf* *p* *mp*

Vla. *mf* *p* *mp* *p* *mp*

Vc. *mf* *p* *mp*

14

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

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

Vln. I *sub.p* *mf*

Vln. II *sub.p* *mf*

Vla. *sub.p* *mf*

Vc. *sub.p* *mf*

III. Many-Splendored Thing / Timothy C. Takach

18 *mp* *p*

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

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

Vln. I *mp* *p* *pp*

Vln. II *mp* *p* *pp*

Vla. *mp* *p*

Vc. *mp* *p*

22 *p*

T when the whole

B when the whole

Vln. I

Vln. II

Vla.

Vc.

III. Many-Splendored Thing / Timothy C. Takach

34

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

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

Vln. I *sub.p* *mp*

Vln. II *sub.p* *mp*

Vla. *sub.p* *mp*

Vc. *sub.p* *mp*

38

T *f*
rose in bloom.

B *f*
rose in bloom.

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

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III. Many-Splendored Thing / Timothy C. Takach

42

mf

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

mf

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

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

46

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

mp

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

mp

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *mp*

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,

Vln. I

Vln. II

Vla.

Vc. *mp* *p*

54 *pp*

T
keep si - lent, keep si - lent,

B
keep si - lent, keep si - lent,

Vln. I

Vln. II

Vla.

Vc.

III. Many-Splendored Thing / Timothy C. Takach

58

T

keep si - lent, keep... *ppp*

B

keep si - lent, keep... *ppp*

Vln. I

Vln. II

Vla.

Vc.

pp

pp

pp



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Score

IV. Blizzard

for SATB and string quartet

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

Timothy C. Takach

Brisk ♩ = 140-154

Violin I *p* *Gliss.*

Violin II *p*

Viola *p*

Cello *p*

4

Vln. I *p*

Vln. II *p*

Vla. *mf* *mp*

Vc. *mf* *mp*

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IV. Blizzard / Timothy C. Takach

7

S *mf* Bliz - zard

A

T *mf* Bliz zard, rac - es a...

B

Vln. I

Vln. II

Vla. *mf* *mp*

Vc. *mf* *mp*

10

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

A

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

B

Vln. I

Vln. II

Vla.

Vc.

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IV. Blizzard / Timothy C. Takach

13

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

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

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

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

Vln. I

Vln. II

Vla. *mf*

Vc. *mf*

16

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

A *f*
bliz - zard, *simile* nei - ther

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

B *f*
bliz - zard, nei - ther

Vln. I

Vln. II

Vla. *f* *mf*

Vc. *f* *mf*

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19

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

A
can de - - feat

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

B
can de - - feat

Vln. I

Vln. II

Vla.

Vc.

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 -

Vln. I

Vln. II

Vla.

Vc.

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25

S *fp* head, *f* now it is be-hind the oth - er. —

A *fp* head, *f* now it is be-hind the oth - er. —

T *fp* head, *f* now it is be-hind the oth - er. —

B *fp* head, *f* now it is be-hind the oth - er. —

Vln. I *sub. mp* *f*

Vln. II *sub. mp* *f*

Vla. *sub. mp* *f*

Vc. *sub. mp* *f*

28 Ritard $\text{♩} = 88$

S *mf* I watch un-til my eyes tire, my

A *mf* I watch un-til my eyes tire, my

T *mf* I watch un-til my eyes tire, my

B *mf* I watch un-til my eyes tire, my

Vln. I *mp* *mf*

Vln. II *f* *mp* *mf*

Vla. *mf*

Vc. *f* *mf*

27

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32

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:

Vln. I *f* *mf* *f* *p*

Vln. II *f* *mf* *f* *p*

Vla. *f* *mf* *f* *p*

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

36 **Tempo I** ♩ = 140-154

S Bliz - zard rac - es a bliz - zard

A

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

B

Vln. I *ff*

Vln. II *ff*

Vla. *ff* *mf* *f* *mf*

Vc. *ff* *f*

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39

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

A
bliz - zard

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

B
bliz - zard rac - es a

Vln. I

Vln. II

Vla.
f *mp*

Vc.

pp *mf* *pp* *simile*

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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...

B
bliz - zard, nei - ther

Vln. I

Vln. II

Vla.
f *mf*

Vc.
mf

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46

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

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.

Vln. I

Vln. II
mf *f* *sub. mp* *f*

Vla.
sub. mp *f*

Vc.
f *sub. mp* *f*

50

S
rac - es a bliz - zard

A

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

B

Vln. I
f *ff*

Vln. II
ff

Vla.

Vc.

V. Winter Walk

for SATB a cappella choir

Brian Newhouse

Timothy C. Takach

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



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*

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*

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.

Score

VI. Last Night's Moon

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

for SATB and string quartet

Timothy C. Takach
With a melody by Sara Pajunen

Relaxed ♩ = 66

Soprano

Alto

Tenor

Bass

Violin I

Violin II

Viola

Cello

mp

mf

Ah...

p

mf

pizz.

mf

mf

mp

mf

mp

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

7

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

mp *p*

Ah... Ah... Ah...

pizz. *p* *arco* *mf*

p *p* *arco* *mf*

mf *p* *arco* *f*

mf *f*

11

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

mf *f* *mp* *mf*

Ah... Ah...

mf *f* *mp* *mf*

mf *mp*

f *mf* *mp*

f *mf* *mp*

36

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

25

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

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

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

B *mp*
Mm... Mm...

Vln. I *pizz.* *p* *mf* 3

Vln. II *pizz.* *p* *mf*

Vla. *mp* *mf*

Vc. *mp* *mf*

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29 *poco rit.* *accel.* **With Anticipation** ♩ = 80

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...

Vln. I *arco* *p* 3 3 3 3 3 3 3 3

Vln. II *arco* *p*

Vla. *p*

Vc. *p* *mf* *mf*

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33

S *f*
melt - ing - ice dripped, from the al - der wet - snow - slipped.

A *mf*
Oo...

T *f*
melt - ing - ice dripped, from the al - der wet - snow - slipped.

B *mf*
Oo...

Vln. I *mf* *mp* *f*

Vln. II *mf* *mp* *f*

Vla. *mp*

Vc. *mp* *f*

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Arrival ♩ = 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,

Vln. I *sub. mf* *f*

Vln. II *sub. mf* *f*

Vla. *f* *sub. mf* *f*

Vc. *sub. mf* *f*

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

41

S *f* I'm com - ing, _____ *mf* I'm com - ing, _____

A *f* I'm com - ing, _____ *mf* I'm com - ing, _____

T *f* I'm com - ing, _____ *mf* I'm com - ing, _____

B *f* I'm com - ing, _____ *mf* I'm com - ing, _____

Vln. I *mf* *f* *mp*³

Vln. II *mf* *f* *mp*³

Vla. *mf* *f* *mp*

Vc. *mf* *f* *mp*

45

S *f* I'm com - ing, _____ I'm com - ing! _____

A *f* I'm com - ing, _____ I'm com - ing! _____

T *f* I'm com - ing, _____ I'm com - ing! _____

B *f* I'm com - ing, _____ I'm com - ing! _____

Vln. I *f*

Vln. II *f*

Vla.

Vc. *f*

ritard

48

S
A
T
B

Vln. I
Vln. II
Vla.
Vc.

sub. *mf*
mp
mp
mp

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Score

VII. Returning

for SATB, string quartet and bird calls

Wendell Berry **Warmly** ♩ = 72

Timothy C. Takach (2015)

Violin I
Violin II
Viola
Cello

Vln. I
Vln. II
Vla.
Vc.

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VII. Returning / Timothy C. Takach

9 *mp* *p*

S I was walk - ing in a dark val - ley and a - bove me the tops of the

A I was walk - ing in a dark val - ley and a - bove me the tops of the

T I was walk - ing in a dark val - ley and a - bove me the tops of the

B I was walk - ing in a dark val - ley and a - bove me the tops of the

Vln. I *p* *pp*

Vln. II *p* *pp*

Vla. *p* *pp*

Vc. *p* *pp*

12 *p* *mp* *mf* *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

Vln. I *mp* *mf*

Vln. II *mp* *mf*

Vla. *mp* *mf*

Vc. *mp* *mf*

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VII. Returning / Timothy C. Takach

ritard ----- *a tempo*

21

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

A *mp* head e-merged, with the light, and my

T *mp* head e-merged, and my

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

Vln. I *mp* senza vib. *p*

Vln. II *mp* senza vib. *p*

Vla. *mp* senza vib. *p*

Vc. *mp* senza vib. *p*

24 **Stirring** ♩ = 66

molto ritard -----

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

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

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

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

Vln. I *mf*

Vln. II

Vla.

Vc. *p* *mp*

Glorious! ♩ = 56

26 *mf* *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

Vln. I *f*

Vln. II *f*

Vla. *mf* *f*

Vc. *mf* *f*

28 *mf* *meno mosso*

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

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

VII. Returning / Timothy C. Takach

30

f *a tempo*

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.

Vln. I
f

Vln. II
f

Vla.
f

Vc.
f

32

ff

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S
Ah! Ah! Ah!

A
ff Ah! Ah! Ah!

T
ff Ah! Ah! Ah!

B
ff Ah! Ah! Ah!

Vln. I
ff

Vln. II
ff

Vla.
ff

Vc.
ff

* 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 to watch the YouTube video:

Bird Calls

S
A
T
B

And the spring of the year _____ had come.

Vln. I
Vln. II
Vla.
Vc.

mf *mp* *mf* *mp*

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Bird Calls

S
A
T
B

And the spring of the year had come.

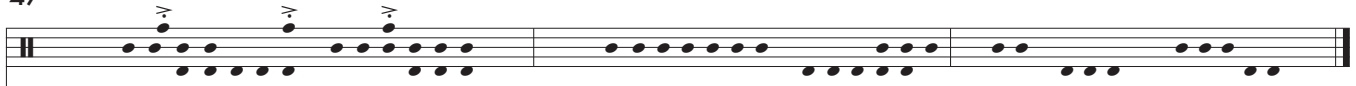
Vln. I
Vln. II
Vla.
Vc.

mf

8va

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Bird Calls



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

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

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

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

Vln. I
p *pp* *mp*

Vln. II
p *pp* *mp*

Vla.
p *pp* *mp*

Vc.
p *pp* *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
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