



Timothy C. Takach

At night
you can hear them,
talking
about when
they were alive, when it was them
sleeping
in the room you now lie down in,
shut your eyes in,
to depart yourself for just a few hours.
Sometimes they sound angry
causing pipes to shout and floors
to creak and you
can't help but hear
breathing which you tell yourself
is just air finding
the cracks in
the window frame. Why
shouldn't they
display such bitterness, you're the body, the
life, the memory, you get to still feel, you
have the time they envy. You hold
tighter to the warmth that is your shield.
You hope the furnace will
stop making footstep sounds
outside
your door,
silently call for sleep
to seduce you, but most of all you
try to be
very happy, if they
do enter your room, it is the very
heat your body
releases when
you feel joy that they glide into,
becoming undead.

- Ben Westlie
- Used with permission.

Ghosts

for TB and piano

From the Composer:

I've always been fascinated by ghosts. I've never seen proof, but when I was a kid, my sister and I heard one in our house. Our parents were away for the evening, and as we were falling asleep we heard disturbances in the basement, in the kitchen. It's easy to be frightened by these sounds and unexplained events. But I love Ben Westlie's notion that they're envious of our existence. We have what they no longer have: physicality, warmth, happiness.

The piano is dry, with no pedal throughout most of the piece. The incessant rhythm is meant to be a little disturbing at first, but by the end of the piece we are used to it, it has become a part of the landscape. There are moments of optional TB divisi in the piece, but if you choose to sing unison throughout, please omit the lower notes.

- Timothy C. Takach, 2019

Ghosts

Ben Westlie

for TB and piano
(all lower divisi is optional)

Timothy C. Takach

$\text{♩} = 76-80$

mf

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5

And there are ghosts And there are

5

ghosts At night you can hear them, talk - ing a - bout

8

when they were a - live, when it was them sleep - ing in the

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Supported through Consortio.io by the following members:

Cordus Mundi, Rick Rosen
 Flower Mound High School Men's Choir,
 Mark Rohwer and Lindsay Swartwood, conductors
 FT Tenor Bass Choir, Gretchen Harrison
 Gonzaga University Glee Club, Joshua Shank, conductor
 Liberty Memorial Central Middle School's Excalibur in Lawrence, KS,
 Christopher Kurt, conductor

The Metropolitan Youth Orchestra of New York Nassau Men's Choir,
 James Ludwig, music director
 Prairie Point Middle School Men's Choirs, Kelly Truax, conductor
 University of Minnesota Men's Chorus, Matthew Mehaffey, conductor
 University School Choruses, Daniel Singer, conductor

(lower divisi is optional)

11 TB *f* *mf* *mp*
 room you now — lie down in, shut your eyes in, to de -

mf *mp*

14 TB *p*
 part your - self for just a few hours.

p *f*

17 TB *mf*
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f *f* *p* *p* *mf*
 Some - times they sound an - gry caus - ing pipes to

20 TB
 shout and floors to creak and you can't help — but hear

f *f* *p* *mf*

23

TB

breath - ing which you tell your - self _____ is just air find - ing the

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26

TB

cracks in the win - dow frame. _____ Why

mf

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29

TB

should - n't they dis - play such bit - ter - ness, you're the bod - y, the life, the

mp *f*

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32

TB

mem - o - ry, you still get to feel,

mf

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35 *mf*

TB

you have the time they en - vy. You hold tight - er to the

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38

TB

warmth that is your shield.

mp *f*

41

TB

You hope the fur - nace will stop mak - ing

p *sfz* *p* *mp*

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44

TB

foot - step sounds out - side your door, you

ff *p*

47

TB

si - lent - ly call for sleep to se - duce you, but

mf *sfz*

50

TB

most of all, but most of all, but most of all, but most of

mf

53

TB

all, you try to be ver - y hap - py, if they

mf

56

TB

do en - ter your room, it is the

f

58

TB

ver - y heat _____ your bod - y re - leas - es when you feel joy

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60

TB

that they glide in - to, _____ be - com - ing un - dead.

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63

TB

It is the heat, _____ the heat when you feel

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66

TB

joy, when you feel joy.

ff

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Reviewed as “gorgeous” (Washington Post) and “stunning” (Lawrence Journal-World), the music of Timothy C. Takach has risen fast in the concert world. Applauded for his melodic lines and rich, intriguing harmonies, Takach has received commissions from the St. Paul Chamber Orchestra, St. Olaf Band, Cantus, Pavia Winds, Lorelei Ensemble, VocalEssence, the DeBartolo Performing Arts Center, The Rose Ensemble, and numerous other organizations. His compositions have been performed on A Prairie Home Companion, The Boston Pops holiday tour, multiple All-State and festival programs and at venues such as the Library of Congress, Kennedy Center and Royal Opera House Muscat. He is a co-creator of the theatrical production of All is Calm: the Christmas Truce of 1914, by Peter Rothstein.

Takach studied music composition at St. Olaf College, Northfield, MN, and has frequent national work as a composer-in-residence, presenter, clinician and lecturer. He is a full-time composer and lives in Minneapolis with his wife and two sons.

Selected vocal works by Timothy C. Takach:

Mixed Voices

| | | |
|---|-----------------------|--|
| A Worshipper and a Man | | SATB a cappella |
| Alka Hooyo (Mother Tongue) | | SATB a cappella, percussion |
| And I Saw | | SATB div. a cappella |
| As the Sunflower Turns on Her God | | SSAATBB div, Sop. solo, SSATB soli, a cappella |
| The Darkling Thrush | (earthsongs) | SATB, SAT soli, a cappella |
| Fragile | | SATB, hand drum |
| Listen to the Apples | | SATB div. a cappella |
| MOMENTS IN FILM: A Mural of Change | | SATB, piano |
| MOMENTS IN FILM: Insidious | | SATB, piano |
| MOMENTS IN FILM: Flying Solo | | SATB, piano |
| Neither Angels, Nor Demons, Nor Powers | (Graphite Publishing) | SSATBB a cappella |
| Nubes Oriebatur: the eruption of Vesuvius | | SSATBB a cappella |
| One Boy Told Me | | SATB, piano |
| Ragnarök | | SATB div. a cappella |
| Su Rahva Koda (The House of Your Kindred) | | SSAATTBB a cappella |
| This Amazing Life | | SA(T)B, piano |

Treble Voices

| | | |
|---|-----------------------|---------------------------|
| And I Saw | | SSAA div. a cappella |
| Bahihii Waaliidkay Dhaqay | | 2-part, piano |
| Born Into a Fairy Tale | | SSAA a cappella |
| Cassiopeia | | SSA a cappella |
| Queen of the Range | (Graphite Publishing) | SA, piano |
| The Streets of Laredo (arr. American Folk Song) | (Graphite Publishing) | Unison, TTB, piano |
| There is No Rose | (Lorelei Ensemble) | SSAA, SS soli, a cappella |
| Torn Map | (Graphite Publishing) | SA, piano |
| Twenty Questions | | 2-part treble, piano |

TB Voices

| | | |
|------------------------------|-----------------------|-----------------------------------|
| Empty | | TB (opt. div), piano, opt. djembe |
| Goodbye, Then | | TBB choir, Bb clarinet, piano |
| Kin | | TB, piano |
| Luceat Eis | | TTTBB a cappella |
| Mad | | TB, piano |
| Original Harmony | (Colla Voce) | TTBB a cappella |
| Rough Beast | | TTBB, percussion |
| Salve Regina | (Graphite Publishing) | TBB semi-chorus, TTBB a cappella |
| Things I Didn't Know I Loved | (Graphite Publishing) | TTBB a cappella |

Large Works

| | | |
|-----------------------------------|--|-----------------------------------|
| Helios (ca. 65') | | SATB a cappella |
| The Longest Nights (ca. 21') | | SATB, piano or string quartet |
| This is How You Love (ca. 35') | | SATB div. a cappella |
| True North (ca. 16') | | SATB, chamber orchestra |
| We, the Unknown (ca. 40') | | TTBB, soloists, chamber orchestra |
| Where Beauty Comes From (ca. 16') | | TBB, 2-part, SSAA, SATB; piano |