

Mirrorball
SATB, piano

Garvey, C. Potter, M. Potter, Turner & Jupp

\$3.00



Timothy C. Takach

AS PERFORMED BY ELBOW

Mirrorball

for SATB choir and piano

Words and Music by Guy Edward John Garvey, Craig Lee Potter,
Mark Potter, Peter James Turner and Richard Barry Jupp

Arranged by Timothy C. Takach





Inspired by captivating narrative, speculative fiction and making better humans 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 Roomful of Teeth, 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, numerous 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.

From the Arranger:

I've loved Elbow's "Mirrorball" for a long time, and I knew for a few reasons that it was a song that could live on the concert stage alongside traditional concert repertoire. First, I'm delighted by the poetic quality of the lyrics. Pop song lyrics can be a bit obvious and direct, but Elbow's lyrics have a quality that I look for when I'm setting poetry to original music, and I'm really picky in that way. Second, the music itself has a gauzy, rich texture that is painted by the combination of a recurring piano ostinato and lush chords from the singers. The song is about being newly in love, and the choir colors that story with rich harmonies and sinuous melodies.

- Timothy C. Takach, 2020

Selected vocal works by Timothy C. Takach:

Mixed Voices	And I Saw		SATB div. a cappella
	As the Sunflower Turns on Her God		SSAATBB div, Sop. solo, SSATB soli, a cappella
	Fragile		SATB, hand drum
	MOMENTS IN FILM: A Mural of Change		SATB, piano
	MOMENTS IN FILM: Insidious		SATB, piano
	MOMENTS IN FILM: Flying Solo		SATB, piano
	Nubes Oricatur: 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
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
Torn 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	
Large Works	At Home (ca. 15')		SATB, flute, clarinet
	Helios (ca. 65')		SATB a cappella
	The Longest Nights (ca. 21')		SATB, piano or string quartet
	This is How You Love (ca. 35') composed with Jocelyn Hagen		SATB div. a cappella
	True North (ca. 16')		SATB, chamber orchestra
	We, the Unknown (ca. 40')		TTBB, soloists, chamber orchestra

Mirrorball

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Words and Music by GUY EDWARD JOHN GARVEY, CRAIG LEE POTTER,
MARK POTTER, PETER JAMES TURNER and RICHARD BARRY JUPP

arr. Timothy C. Takach

$\text{♩} = 66$ *mp*

Soprano
I plant the kind of kiss _____ That would-n't wake a

Alto
I plant the kind of kiss _____ That would-n't wake a

Tenor
I plant the kind of kiss _____ That would-n't wake a

Bass

Piano
 $\text{♩} = 66$ *mp*



4

S
ba - by On the self-same face _____ That would-n't let me

A
ba - by On the self-same face _____ That would-n't let me

T
ba - by On the self-same face _____ That would-n't let me

B

Pno.



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8

S *mf* sleep And the street is sing-ing with my feet

A *mf* sleep And the street is sing-ing with my feet

T *mf* sleep And the street is sing-ing with my feet

B *mf* And the street is sing-ing with my feet

Pno. *mf*

11

S *f* And the dawn gives me a shad-ow I know to be tall - er

A *f* And the dawn gives me a shad-ow I know to be tall - er

T *f* And the dawn gives me a shad-ow I know to be tall - er

B *f* And the dawn gives me a shad-ow I know to be tall - er

Pno. *f*

13

S *p* All down to you dear Eve - ry - thing has _

A *p* All down to you dear Eve - ry - thing has _

T *p* All down to you dear Eve - ry - thing has _

B *p* All down to you dear Eve - ry - thing has _

Pno. *p*

16

S changed

A changed

T changed

B changed

Pno. *mf*

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19

S *mf* My — sor - ry name

A *mf* My — sor - ry name

T *mf* My — sor - ry name

B *mf* My — sor - ry name

Pno. *p* *mf*

21

S has made it to graf - fi - - - ti

A has made it to graf - fi - - - ti

T has made it to graf - fi - - - ti

B has made it to graf - fi - - - ti

Pno.

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23

S I was look-ing for

A I was look-ing for

T was look-ing for

B I was look-ing for

Pno.

25

S some - one to com - plete me

A some - one to com - plete me

T some - one to com - plete me

B some - one to com - plete me

Pno.

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27

S Not an - y - more dear Eve - ry - thing has

A Not an - y - more dear Eve - ry - thing has

T Not an - y - more dear Eve - ry - thing has

B Not an - y - more dear Eve - ry - thing has

Pno.

30

S *f* changed — You make the moon our

A *f* changed — You make the moon our

T *f* changed — You make the moon our

B *f* changed — You make the moon our

Pno. *f*

33

S
mir-ror ball The street's an emp - ty stage The

A
mir-ror ball The street's an emp - ty stage The

T
mir-ror ball The street's an emp - ty stage The

B
mir-ror ball The street's an emp - ty stage The

Pno.

36

S
ci - ty's si - rens, vi - o - lins Eve - ry - thing has

A
ci - ty's si - rens, vi - o - lins Eve - ry - thing has

T
ci - ty's si - rens, vi - o - lins Eve - ry - thing has

B
ci - ty's si - rens, vi - o - lins Eve - ry - thing has

Pno.

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39

S *mf*

A *mf*

T *mf*

B *mf*

Pno. *mf*

changed

changed

changed

changed

changed

42

S *mp*

A *mp*

T *mp*

B *mp*

Pno. *p*

So lift off love,

So lift off love,

So lift off love,

So lift off love,

So lift off love,

45

S So lift off love

A So lift off love

T So lift off love

B So lift off love

Pno.

mf

We

We

48

S We kissed like we in -

A We kissed like we in -

T took the town to town last night We kissed like we in -

B took the town to town last night We kissed like we in -

Pno.

f

f

f

mf

50

S
vent - ed it

A
vent - ed it

T
vent - ed it

B
vent - ed it

Pno.

mf

And *mf*

And *mf*

And *mf*

And

52

S
now I know what eve-ry step is for ___ To lead me to your ___

A
now I know what eve-ry step is for ___ To lead me to your ___

T
now I know what eve-ry step is for ___ To lead me to your ___

B
now I know what eve-ry step is for ___ To lead me to your ___

Pno.

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54

S
door _____ Know that while you

A
door _____ Know that while you

T
door _____ Know that while you

B
door _____ Know that while you

Pno.

56

S
sleep _____ Eve-ry-thing has _____ changed _____ You *f*

A
sleep _____ Eve-ry-thing has _____ changed _____ You *f*

T
sleep _____ Eve-ry-thing has _____ changed _____ You *f*

B
sleep _____ Eve-ry-thing has _____ changed _____ You *f*

Pno.

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60

S
A
T
B

make the moon our mir-ror ball The street's an emp - ty

Pno.

63

S
A
T
B

stage The ci - ty's si - rens, vi - o - lins

Pno.

66 *mf*

S Eve - ry - thing has _____ changed Eve - ry - thing has changed So lift off__ love

A Eve - ry - thing has _____ changed Eve - ry - thing has changed So lift off__ love

T Eve - ry - thing has _____ changed Eve - ry - thing has changed

B Eve - ry - thing has _____ changed Eve - ry - thing has changed

Pno. *mf*

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S So lift off__ love

A So lift off__ love

T *mp* Love... *mf* (down to you dear)

B *mp* Love... *mf* (down to you dear)

Pno. *mp*

72

S *mp* Love... *mp*

A *mp* Love... *mp*

T *mp* Love... *mf* Love... *mp*

B *mp* Love... *mf* (down to you dear) Love... *mp*

Pno. *8va*

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76

S *p* Love... *p* Love... *p* Love...

A *p* Love... *p* Love... *p* Love...

T *p* Love... *p* Love... *p* Love...

B *p* Love... *p* Love... *p* Love...

Pno. *(8va)*

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