



Timothy C. Takach

Su Rahva Koda (The House of Your Kindred)

for chamber orchestra

FULL SCORE

Instrumentation:

Flute
Oboe
Bb Clarinet
Bassoon
F Horn
Bb Trumpet
Violin I
Violin II
Viola
Cello
Double Bass

From the Composer:

When Bill Skoog and I were talking about creating a new choral piece, he was intrigued by my idea to set Juhan Liiv's Estonian poetry in the original language. I combined two of Liiv's poems in this piece and set the first in Estonian, the second in English, and a few phrases in both languages.

Later, I orchestrated that choral piece for chamber orchestra, and thought it would be fitting for Bill to conduct the premiere of this new version with the Memphis Symphony Orchestra in 2019.

The original poems come from Liiv's experience with Estonia's cultural independence from the Russian Empire in the 19th century and his hope for future generations, but this orchestral piece stands alone without the context of the poetry.

- Timothy C. Takach, 2019

Su Rahva Koda (The House of Your Kindred)

for chamber orchestra

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♩ = 104 ♩ = 112 [A]

Flute

Oboe *p*

Clarinet in B \flat *p*

Bassoon

Horn in F *pp*

Trumpet in B \flat

Violin I *p*

Violin II *p*

Viola *p*

Cello *p*

Double Bass *p*

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8

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Vln. I

Vln. II

Vla.

Vc.

D.B.

pp

mp

p

mf

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13

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Vln. I

Vln. II

Vla.

Vc.

D.B.

f

mp

p

mf

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2

$\text{♩} = 72$ B

18

Fl. *p* *mf*

Ob. *p* *mf*

B♭ Cl. *p* *mf*

Bsn. *p* *mf*

Hn.

B♭ Tpt.

Vln. I *p* *mf* *ppp*

Vln. II *p* *mf* *ppp*

Vla. *p* *mf* *ppp*

Vc. *p* *mf* *ppp*

D.B. *p* *mf* *ppp*

24

Fl. *p* *mf* *p*

Ob. *p* *mf* *p* *mf*

B♭ Cl. *p* *mf* *p* *mf*

Bsn. *p* *mf* *p*

Hn.

B♭ Tpt.

Vln. I *mf* *p*

Vln. II *mf* *p*

Vla. *p*

Vc. *mp*

D.B.

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30

Fl. *mf* *p*

Ob. *p* *mf* *p* *mf*

B♭ Cl. *p* *mf* *p*

Bsn. *mf* *p* *mf* *p*

Hn.

B♭ Tpt.

Vln. I *mf* *p*

Vln. II *mf* *p*

Vla.

Vc. *mp*

D.B.

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35

Fl. *p*

Ob. *p*

B♭ Cl. *mf*

Bsn. *mf*

Hn. *mf*

B♭ Tpt.

Vln. I *mf* *p*

Vln. II *mf* *p*

Vla. *pp* *mp* *p*

Vc. *pp* *mp* *p*

D.B. *pp* *mp* *p*

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41

Fl. *pp* *p* *mf*

Ob. *pp* *mf*

B♭ Cl. *f* *mp* *mf*

Bsn. *f* *mp*

Hn. *f* *mp* *mf*

B♭ Tpt.

Vln. I

Vln. II

Vla. *pp* *p* *mp*

Vc. *pp* *p* *mp*

D.B. *pp* *p* *mp*

48

rit. *allargando* $\text{♩} = 50$

Fl. *mp* *p* *mf*

Ob. *mp* *p* *mf*

B♭ Cl. *mp* *p* *mf*

Bsn. *mp* *p*

Hn. *mp* *p* *mf*

B♭ Tpt. *p* *mf*

Vln. I *p* *mf*

Vln. II *p* *mf*

Vla. *p* *mf*

Vc. *p* *mf*

D.B. *p*

54

Fl. *p*

Ob. *p*

B♭ Cl. *p*

Bsn. *p*

Hn. *mp*

B♭ Tpt. *mp*

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *p*

D.B. *p*

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61

Fl. *mp* *f* *mp*

Ob. *mp* *f* *mp*

B♭ Cl. *mp* *f* *mp*

Bsn. *mp* *f* *mp*

Hn. *mp*

B♭ Tpt. *mp*

Vln. I *p* *mp*

Vln. II *p* *mp*

Vla. *p* *f* *mp*

Vc. *p* *f*

D.B. *p* *f*

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67

Fl. *f*

Ob. *f*

B♭ Cl. *f*

Bsn. *f*

Hn.

B♭ Tpt.

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *mp* *f*

D.B. *mp* *f*

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73

Fl. *mf*

Ob. *mf*

B♭ Cl. *mf*

Bsn. *mf*

Hn. *mf*

B♭ Tpt.

Vln. I

Vln. II

Vla.

Vc.

D.B.

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81

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf *ff* *ff* *mf* *ff* *ff* *ff*

88

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Vln. I

Vln. II

Vla.

Vc.

D.B.

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

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95



Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
B♭ Tpt.
Vln. I
Vln. II
Vla.
Vc.
D.B.

f

This page contains measures 95 through 101 of the score. It includes staves for Flute, Oboe, B♭ Clarinet, Bassoon, Horn, B♭ Trumpet, Violin I, Violin II, Viola, Violoncello, and Double Bass. A dynamic marking of *f* appears at the end of measure 101.

102



Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
B♭ Tpt.
Vln. I
Vln. II
Vla.
Vc.
D.B.

rit.
ff
fff

This page contains measures 102 through 108 of the score. It includes staves for Flute, Oboe, B♭ Clarinet, Bassoon, Horn, B♭ Trumpet, Violin I, Violin II, Viola, Violoncello, and Double Bass. Performance markings include *rit.*, *ff*, and *fff*. A page number '9' is located at the bottom center.



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.

Selected works by Timothy C. Takach:

Instrumental	Frost Giant		wind ensemble
	The Ground Blurs		solo cello
	Kinetic		woodwind quintet
	Marchy McMarchface		concert band
	Our Beautiful Velocity		horn, violin, piano
	Su Rahva Koda (The House of Your Kindred)		chamber orchestra
	Susani (arr. 14th c. German Carol)		horn trio
	Thirty-Eight Tears		solo cello
	'Twas in the Moon of Wintertime (arr. Huron Carol)		6-part horn choir
	We Three Kings (arr. John H. Hopkins)		6-part horn choir
Mixed Voices	A Depth We Cannot Sound		SATB, vibraphone, marimba, large tom
	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
	The Darkling Thrush	(earthsongs)	SATB, SAT soli, a cappella
	Everything Sings		SATB, string quartet (or piano)
	Fragile		SATB, hand drum
	Listen to the Apples		SATB div. a cappella
	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
	Su Rahva Koda (The House of Your Kindred)		SSAATTBB a cappella
	This Alien Landscape		SATB, crotales, suspended cymbal, bass drum
	This Amazing Life		SA(T)B, piano
	We Are Lost, We Are Lucky		SATB, piano
We Sing of Home (Finlandia)		SATB a cappella	
Treble Voices	After Harvest		SA, harp or vibraphone
	And I Saw		SSAA div. a cappella
	Cassiopeia		SSA a cappella
	Home on the Range (arr. American Folk Song)	(Graphite Publishing)	2-part treble voices, piano
	Queen of the Range	(Graphite Publishing)	SA choir, piano
	Serenade	(Graphite Publishing)	SSAA a cappella
	She Moved Through the Fair (arr. Irish Ballad)		SSAA a cappella
	She Tore a Map	(Graphite Publishing)	SA, piano
	Tiny Sparks	(Graphite Publishing)	SA, piano
	The Streets of Laredo (arr. American Folk Song)	(Graphite Publishing)	Unison, TTB, piano
Men's Voices	Empty		TB (opt. div), piano, opt. djembe
	Goodbye, Then		TBB choir, Bb clarinet, piano
	I Will Howl		TBB choir, piano or cello
	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 chorus a cappella
	Things I Didn't Know I Loved	(Graphite Publishing)	TTBB a cappella
	'Twas in the Moon of Wintertime (arr. Huron Carol)	(Graphite Publishing)	TTBB a cappella
	Veni Creator Spiritus	(Graphite Publishing)	TTBB a cappella
	We Made a Grave For Him		TTBB a cappella
What Child is This (arr. Traditional)	(Neil A. Kjos Music Co.)	TTBB a cappella	
Large Works	Helios (ca. 65')		SATB a cappella
	The Longest Nights (ca. 21')		SATB, piano or string quartet
	True North (ca. 16')		SATB choir, chamber orchestra
	We Made a Grave For Him, And Her Smoke Rose Up Forever (ca. 10')		TTBB a cappella
	Where Beauty Comes From (ca. 16')		TBB, 2-part, SSAA, SATB; pian