

Epitaph  
SATB, viola

Timothy C. Takach

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# Timothy C. Takach

## Epitaph

for SATB choir and viola

Commissioned for the Flower Mound High School Jaguar Chorale, Mark Rohwer, director

## Text:

Stranger, my message is short.  
Stand by and read it through.

Here is the unlovely tomb of a lovely woman.  
Her parents called her Claudia by name.  
She was charming in converse, yet gentle in bearing.  
She loved her husband with all her heart.  
She bore two sons;  
of these she leaves one on earth;  
the other she has placed under the earth.  
She kept house, she made wool.

That's my last word.  
Go your way.

*- Ancient Roman Tomb Inscription, (c. 130 BC)*



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. 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, where he graduated with honors. He 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.

# Epitaph

for SATB choir and viola

Ancient Roman Tomb Inscription

Timothy C. Takach

$\text{♩} = 72$

$\text{♩} = 108$  ( $\text{♪} = \text{♪}$ )

Viola

Soprano

Alto

Tenor

Bass

*mf*

*p*

*mp*

Stran-ger, stand by. — Stand by,

*mp*

Stran-ger, stand by. — Stand by,

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Vla.

S

A

T

B

*mp*

Stran - - - -



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7

Vla.

7

S

— my mes - sage is short.

A

*p*

Stran-ger, stand by. — Stand by, — stran - ger. Stran-ger, stand by. — Stand by,

T

*p*

Stran-ger, stand by. — Stand by, — stran - ger. Stran-ger, stand by. — Stand by,

B

ger, —

10

Vla.

10

S

Stran - ger, —

A

— stran - ger. Stran-ger, stand by. — Stand by, — stran - ger.

T

— stran - ger. Stran-ger, stand by. — Stand by, — stran - ger.

B

Stran - ger, —

13

Vla. 

S   
— my mes - sage is short.

A   
Stran-ger, stand by. — Stand by, — stran - ger. *mf*

T   
Stran-ger, stand by. — *mp* Stran - ger, stand

B   
Stran - ger, stand by.

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17

Vla.   
*p*

S   
Stand by — and read it

A   
stand by. *mp* Stran - ger, — my mes - sage is short. *p*

T   
by. *mp* Stand by and read it

B 

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21

Vla. *pp*

S through. Stand by \_\_\_\_\_ and read it

A Stran - ger, my mes - sage is short. Stand by and

T through. *p* Stand by and read it

B Stand by \_\_\_\_\_ and read \_\_\_\_\_ it through. Stand by \_\_\_\_\_

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25  $\text{♩} = 84$

Vla. *mp* *mf*

S through. Stand by and read it through. \_\_\_\_\_ *mf* *mp*

A read it through. Stand by and read it through. \_\_\_\_\_ *mf* *mp*

T through. Stand by and read it through. \_\_\_\_\_ *mf* *mp*

B \_\_\_\_\_ Stand by and read it through. \_\_\_\_\_ *mf* *mp*

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*molto ritard* ----- *a tempo*

31

Vla.

S   
Here \_\_\_\_\_

A   
Here \_\_\_\_\_ Here is the un - love-ly tomb of a love - ly

T   
Here \_\_\_\_\_ is a love - ly

B   
Here \_\_\_\_\_ Here \_\_\_\_\_ is \_\_\_\_\_

*p* *mp* *p* *mp*

35

Vla.

S   
\_\_\_\_\_ Clau - di - a by name.

A   
wom - an. Her par - ents called her Clau - di - a by name.

T   
wom - an. Her par - ents called her Clau - di - a by name.

B   
love - ly Clau - di - a by name.

39 (♩=♩)

Vla. *mp*

S *mp*  
She was charm - ing charm - ing in con-verse, yet — gen - tle

A *mp*  
She was charm - ing charm - ing in con-verse, yet — gen - tle

T *mp*  
She was charm - ing yet —

B

42

Vla. *p* *mf*

S *p* *mf*  
gen - tle in bear - ing. She was charm - ing charm - ing in con-verse,

A *p* *mf*  
gen - tle in bear - ing. She was charm - ing charm - ing in con-verse,

T *p* *mf*  
gen - tle She was called

B *mf*  
She was called



45

Vla.

S She was called Clau - di - a by name. She was charm-ing

A She was called Clau - di - a by name. She was charm-ing

T Clau - di - a She was charm-ing

B Clau - di - a She was

*f* *f* *f* *f*

48

Vla.

S charm - ing yet gen - tle  
charm - ing in con-verse, yet gen - tle gen - tle in bear - ing.

A charm - ing in con-verse, yet gen - tle gen - tle in bear - ing.

T charm - ing in con-verse, yet gen - tle gen - tle in bear - ing.

B charm - ing yet gen - tle

51

Vla.

S   
She was called \_\_\_\_\_ Clau - di - a by name. \_\_\_\_\_ She \_\_\_\_\_ loved her

A   
She was called \_\_\_\_\_ Clau - di - a by name. \_\_\_\_\_ She \_\_\_\_\_ loved her

T   
Stran - ger, stand by \_\_\_\_\_ She \_\_\_\_\_

B   
Stran - ger, stand by \_\_\_\_\_ She \_\_\_\_\_

54

Vla.   
*slight rit.* *ritard*  $\text{♩} = 84$

S   
hus - band with all \_\_\_\_\_ her \_\_\_\_\_ heart. She bore two sons; She bore two

A   
hus - band with all \_\_\_\_\_ her \_\_\_\_\_ heart. She bore two sons; She bore two

T   
loved with all \_\_\_\_\_ her \_\_\_\_\_ heart. She bore two sons; She bore two

B   
loved with all \_\_\_\_\_ her \_\_\_\_\_ heart. She bore two sons; She bore two

57  $\text{♩} = 66$

Vla.  $\text{♩} = 66$

S  
sons; *mf* of these she leaves one on earth; *p* the

A  
sons; *mf* of these she leaves one on earth; *p* the

T  
sons; *mf* of these she leaves one on earth; *p* the

B  
sons; of these she leaves one on earth; the

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Vla. *pp*

S  
oth - er she has placed un - der the earth. She bore two

A  
oth - er she has placed un - der the earth. She bore two

T  
oth - er she has placed un - der the earth. un - der the earth. two

B  
oth - er she has placed un - der the earth. un - der the earth. two

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65  $\text{♩} = 100$

Vla. *p*

S *mp*  
sons. She kept house,

A *mp*  
sons. She kept house,

T *mp*  
sons. She kept house,

B  
sons. \_\_\_\_\_

70

Vla.

S *p*  
she made wool. She kept

A *p*  
she made wool. She kept

T *p*  
she made wool. She kept

B *mp*  
That's my last word. \_\_\_\_\_

74

Vla.

S house, she made wool.

A house, she made wool.

T house, she made wool.

B Go your way.

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77

Vla.

S She kept house, That's my last

A She kept house, That's my last

T She kept house, That's my last

B Go your way. That's my last

*mp* *mp* *p* *mp*

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81 *ritard*  $\bullet = 66$

Vla. *mf*

S *p* *mf*  
word. Go your way.

A *p* *mf*  
word. Go your way.

T *p* *mf*  
word. Go your way.

B *p* *mf*  
word. Go your way.



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Viola

# Epitaph

for SATB choir and viola

Ancient Roman Tomb Inscription

Timothy C. Takach

♩ = 72

♩ = 108 (♩=♩)

*mf*

*p*

4

8

13

17

22

28

*pp*

*mp*

*mf*

*p*

*molto ritard----- a tempo*





34

Musical staff 34: Bass clef, key signature of two flats, 3/4 time signature. The staff contains a melodic line with eighth and sixteenth notes, including a triplet of eighth notes. A fermata is placed over the final note.

38

Musical staff 38: Treble clef, key signature of two flats, 3/4 time signature. The staff contains a melodic line with eighth and sixteenth notes, including a triplet of eighth notes. A dynamic marking of *mp* is present. A tempo marking above the staff indicates  $(\text{♩} = \text{♩})$ .

41

Musical staff 41: Treble clef, key signature of two flats, 6/8 time signature. The staff contains a melodic line with eighth and sixteenth notes, including a triplet of eighth notes. Dynamic markings of *p* and *mf* are present.

45

Musical staff 45: Treble clef, key signature of two flats, 6/8 time signature. The staff contains a melodic line with eighth and sixteenth notes, including a triplet of eighth notes. A dynamic marking of *f* is present.

49

Musical staff 49: Treble clef, key signature of two flats, 6/8 time signature. The staff contains a melodic line with eighth and sixteenth notes, including a triplet of eighth notes. A watermark "Timothy C. Takach.com" is visible across the staff.

53

Musical staff 53: Treble clef, key signature of two flats, 6/8 time signature. The staff contains a melodic line with eighth and sixteenth notes, including a triplet of eighth notes. A dynamic marking of *ff* is present. Above the staff, a tempo marking indicates "slight rit." followed by a dotted line and  $\text{♩} = 84$ , then "ritard" followed by a dotted line and  $\text{♩} = 66$ .

60

Musical staff 60: Bass clef, key signature of two flats, 3/4 time signature. The staff contains a melodic line with eighth and sixteenth notes. A dynamic marking of *pp* is present. Above the staff, a tempo marking indicates  $\text{♩} = 100$ .

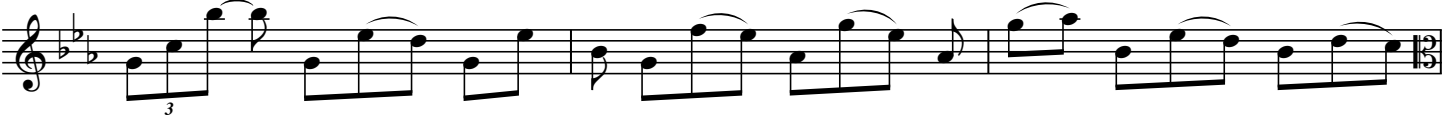
67

Musical staff 67: Treble clef, key signature of two flats, 3/4 time signature. The staff contains a melodic line with eighth and sixteenth notes, including a triplet of eighth notes.

71



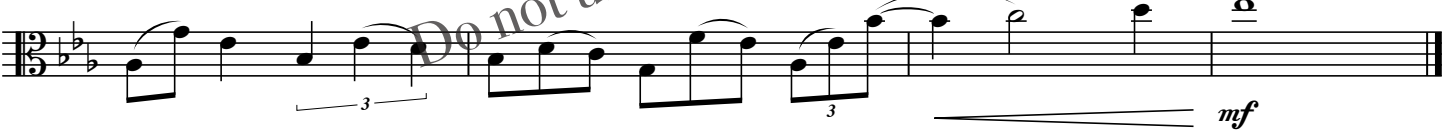
75



78



81



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## Selected vocal works by Timothy C. Takach:

### Mixed Voices

A Depth We Cannot Sound		SATB, vibraphone, marimba, large tom
A Worshipper and a Man		SATB a cappella
All the Beautiful Names		SATB a cappella
All Sisters and Brothers		SATB, 2 trumpets, organ
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
Epitaph		SATB, viola
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
Something There is Immortal		SSATBB a cappella
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
To Live Forever		SSATB a cappella
'Twas in the Moon of Wintertime (arr. Huron Carol)	(Graphite Publishing)	SATB a cappella
We Are Lost, We Are Lucky		SATB, piano

### Treble Voices

And I Saw		SSAA div. a cappella
Cassiopeia		SSA a cappella
Goodbye, Then		SSA choir, Bb clarinet, piano
Home on the Range (arr. American Folk Song)	(Graphite Publishing)	2-part treble, piano
Queen of the Range	(Graphite Publishing)	SA choir, piano
Serenade	(Graphite Publishing)	SSAA a cappella
There is No Rose	(Lorelei Ensemble)	SSAA, SS soli, a cappella
The Streets of Laredo (arr. American Folk Song)	(Graphite Publishing)	Unison, TTB, piano
Torn Map	(Graphite Publishing)	2-part treble, piano

### Men's Voices

All Natures, Even Mine		TTTBB a cappella
Empty		TB (opt. div), piano, opt. djembe
Go		TB, hand drum, wood block or clapping
Goodbye, Then		TBB choir, Bb clarinet, piano
I Will Howl		TBB choir, piano or cello
It Is Not the Fact That I Will Die That I Mind		TB, piano
Luceat Eis		TTTTBB a cappella
Mad		TBB, piano
Rough Beast	(Jeremy D. Jones Male Choral Series)	TTBB, percussion
Salve Regina	(Graphite Publishing)	TBB semi-chorus, TTBB a cappella
She Moved Through the Fair (arr. Irish Ballad)	(Neil A. Kjos Music Co.)	TBB 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
What I Have Done (arr. Amazing Grace/House of the Rising Sun)		TTTTBBB a cappella

### Large Works

We Made a Grave For Him, And Her Smoke Rose Up Forever (ca. 10')		TTBB a cappella
The Longest Nights (ca. 21')		SATB, piano or string quartet
Where Beauty Comes From (ca. 16')		TBB, 2-part, SSAA, SATB; piano

