

Listen to the Apples  
SATB div., a cappella

Timothy C. Takach

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# Timothy C. Takach

## Listen to the Apples

for a cappella SATB div. choir

Commissioned by VocalEssence in honor of their 45th anniversary season



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## Text:

Life will break you. Nobody can protect you from that, and living alone won't either, for solitude will also break you with its yearning. You have to love. You have to feel. It is the reason you are here on earth. You are here to risk your heart. You are here to be swallowed up. And when it happens that you are broken, or betrayed, or left, or hurt, or death brushes near, let yourself sit by an apple tree and listen to the apples falling all around you in heaps, wasting their sweetness. Tell yourself you tasted as many as you could.

- Louise Erdrich, from *The Painted Drum*

## Program Note:

This text comes from Louise Erdrich's novel *The Painted Drum* and is a beautiful fit for vocal music. What struck me immediately about these words is that it conveys a holistic approach to personal spirituality and echoes the lessons from many religious canons in a very naturalistic way. The apples here are a double metaphor. They are us, as we bloom, ripen, and live out our lives, but they are also individual opportunities. We can choose to partake, or we can let them fall to the ground, unused and lost.

Musically, the wordless material that opens and concludes the piece is sorrowful, breaking. But as we hear these melodies again at the end, they resolve into a D major chord (over the pedal E in the bass line), symbolizing the first apple we taste after having been broken.

- Timothy C. Takach, 2013

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for SATB div. a cappella choir

Louise Erdrich

Timothy C. Takach (2013)

$\text{♩} = 74$

Musical score for the first system, measures 1-4. It includes staves for Soprano, Alto, Tenor, Bass, and Piano (for rehearsal only). The key signature is three flats (B-flat major/D-flat minor) and the time signature is 4/4. Dynamics include *mf* and *mp*. The lyrics "Oh..." are written under the vocal lines. A watermark "For perusal purposes only. Do not use, copy, or auction online." is overlaid on the score.

Musical score for the second system, measures 5-8. It includes staves for Soprano (S), Alto (A), Tenor (T), Bass (B), and Piano. The key signature is three flats and the time signature is 4/4. Dynamics include *mf* and *mp*. The lyrics "Oh..." are written under the vocal lines. A watermark "For perusal purposes only. Do not use, copy, or auction online." is overlaid on the score.

\* Between these notes, gently rearticulate the repeated pitch with a minimal stoppage of sound.

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8

S *p* Oh...

A *mp* Life will break you. No-bo-dy can pro -

T *mp* Oh... *mp* Life will break you. Oh... No-bo-dy can pro -

B *mp* Oh... Oh...

Musical score for measures 8-11. The vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment are shown. The lyrics are: "Oh... Life will break you. No-bo-dy can pro -". Dynamics include *p* and *mp*. The piano part features a triplet in measure 10.

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12

S *mf* Oh... for sol-i-tude will al-so

A tect you from that, and liv-ing a-lone won't ci-ther, Ah... *mf*

T *mf* Oh... for sol-i-tude will al-so

B tect you from that, and liv-ing a-lone won't ci-ther. Ah... *mf*

Musical score for measures 12-15. The vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment are shown. The lyrics are: "Oh... for sol-i-tude will al-so tect you from that, and liv-ing a-lone won't ci-ther, Ah...". Dynamics include *mf*. The piano part features a triplet in measure 13.

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16 *f* *poco rit.* ..... *mf* ..... *a tempo* *poco*

S break you with its yearn - ing. for sol - i - tude will break you with its

A break you with its yearn - ing. will break you with its

T break you with its yearn - ing. will break you with

B will break you with

16 *f*

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20 *mp* *p* *mp* *mf* *mp*

S yearn - ing. You have to love. You have to

A yearn - ing. You have to love. You have to

T yearn - ing. love.

B yearn - ing. love.

20

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25 *mf* *f*

S  
fecl. It is the rea - son you are here on

A  
fecl. It is the rea - son you are here on

T  
fecl. It is the rea - son you are here on

B  
fecl. rea - son you are here on

25

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30 *piu mosso* *a tempo* *mf*

S  
earth. You are here to risk your heart.

A  
earth. You are here to risk your heart.

T  
earth. You are here here

B  
earth. You are here here

30

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*ritard*  $\text{♩} = 80$

S *mp* *pp* *p*  
You are here Ah...

A *mp* *p* *mp* *mf*  
You are here to be swallowed up. And when it hap-pens that you are

T *p* *p*  
swallowed up. Ah... Ah...

B *p*  
You are here to be swallowed up. Ah... Ah...

34



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S *mf*  
or death brush-es near,

A bro-ken, or be - trayed, or left, or hurt, let your-self *mp*

T Ah... Ah... Ah... Ah... *mf*

B Ah... Ah... Ah... let your-self

38



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42 *mp* *f*

S Ah... Ah... And list-en to the ap-ples fall-ing

A sit by an ap-ple tree and list-en to the ap-ples fall-ing

T by an ap-ple tree Ah... list-en list-en Ah...

B sit Ah... Ah... list-en list-en



42

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46

S fall-ing, fall-ing fall-ing all a-round you fall-ing, fall-ing

A fall-ing, fall-ing list-en Ah... fall-ing, fall-ing list-en Ah...

T list-en Ah... list-en Ah... list-en list-en list-en

B list-en Ah... list-en Ah... list-en list-en



46



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50

Sop I (a few singers)

S fall - ing all a - round you all a - round you in

A list-en all a - round ap-ples fall-ing all a-round fall - ing in

T list-en list-en all a-round list-en fall-ing in

B list-en all a-round you Ah... all a-round you in

54

*ff* *mp* *p*

S heaps, Oo... Oo...

A heaps, wast - ing their sweet-ness. Tell your - self

T heaps, wast - ing their sweet-ness. Tell your - self

B heaps, Oo...

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♩ = 74

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*ritard* ..... ♩ = 66

59

S Oo...

A you tast - ed as man - y as you could. Oo...\*

T you tast - ed as man - y as you could. Oo...\*

B Oo...

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*ritard* *mp*

62

S Oo... *mp*

A *mp* Oo... *p* Oo... *mp*

T *mp* Oo... *p* Oo... *mp*

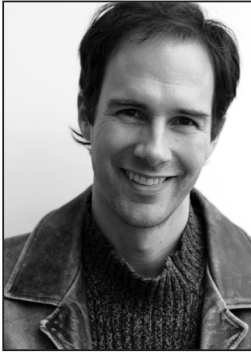
B Oo... *mp*

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62

\* Between these notes, gently rearticulate the repeated pitch with a minimal stoppage of sound.





Reviewed as “gorgeous” (Washington Post) and “stunning” (Lawrence Journal-World), the music of Timothy C. Takach is rapidly gaining momentum in the concert world. Applauded for his melodic lines and rich, intriguing harmonies, Takach is a full-time composer and has received a number of commissions from various organizations including VocalEssence, the St. Olaf Band, Cantus, Pavia Winds, the Bowling Green State University Men’s Chorus, cellist Kirsten Whitson, The Singers – Minnesota Choral Artists, the Cherry Creek High School Meistersingers, the New Mexico Gay Men’s Chorus and the Western Michigan University Chorale. His compositions have been performed on NPR broadcasts, A Prairie Home Companion, The Boston Pops holiday tour, and multiple All-State and festival programs.

Takach has been awarded grants from the American Composers Forum, Metropolitan Regional Arts Council, the Minnesota State Arts Board and Meet the Composer, and yearly ASCAP awards since 2004. He received a BA in Music Theory and Composition at St. Olaf College, Northfield, MN, where he graduated with honors. Takach lives in Minneapolis with his wife and two sons.

## Selected vocal works for mixed choir by Timothy C. Takach:

<b>Mixed Voices</b>	A Depth We Cannot Sound (2011)		SATB, vibraphone, marimba, large tom
	A Worshipper and a Man (2010)		SATB a cappella
	All Sisters and Brothers (2012)		SATB, 2 trumpets, organ
	As the Sunflower Turns on Her God (2007)		SSAATBB div, Sop. solo, SSATB soli, a cappella
	The Darkling Thrush (2004)	(earthsongs)	SATB, SAT soli, a cappella
	From the Regions of Air (2010)		SATB a cappella
	Epitaph (2012)		SATB, viola
	I Leave, She Stays (2011)		SATB a cappella
	Listen to the Apples (2013)		SATB div. a cappella
	Neither Angels, Nor Demons, Nor Powers (2008)	(Graphite Publishing)	SSATBB a cappella
	Nubes Oriebatur: the eruption of Vesuvius (2009)		SSATBB a cappella
	One Boy Told Me (2011)		SATB, piano
	Something There is Immortal (2008)		SSATBB a cappella
	Su Rahva Koda (The House of Your Kindred) (2013)		SSAATTBB a cappella
	This Alien Landscape (2013)		SATB, crotales, suspended cymbal, bass drum
‘Twas in the Moon of Wintertime (2005) Huron Carol	(Graphite Publishing)	SATB a cappella	
We Are Lost, We Are Lucky (2014)		SATB, piano	
Where Beauty Comes From (2010)		SATB, piano	
<b>Treble Voices</b>	And I Saw (2012)		SSAA div. a cappella
	Before We Get Dusty (2010)		SSAA, piano
	Cassiopeia (2013)		SSA a cappella
	Home on the Range (2007) American Folk Song	(Graphite Publishing)	2-part treble voices, piano
	Queen of the Range (2006)	(Graphite Publishing)	SA choir, piano
	Serenade (2002)	(Graphite Publishing)	SSAA a cappella
	She Moved Through the Fair (2009) Irish Ballad		SSAA a cappella
	The Streets of Laredo (2007) American Folk Song	(Graphite Publishing)	Unison, TTB, piano
Twenty Questions (2010)		2- part treble, piano	
<b>Men’s Voices</b>	And Her Smoke Rose Up Forever (2007)		TTTBB a cappella
	Empty (2012)		TB (opt. div), piano, opt. djembe
	Go (2012)		TB, hand drum, wood block or clapping
	Goodbye, Then (2012)		TBB choir, Bb clarinet, piano
	I Will Howl (2007)		TBB choir, piano or cello
	It Is Not the Fact That I Will Die That I Mind (2012)		TB, piano
	Lucaet Eis (2010)		TTTBB a cappella
	Rough Beast (2013)		TTBB, percussion
	Salve Regina (2012)	(Graphite Publishing)	TBB semi-chorus, TTBB chorus a cappella
	Things I Didn’t Know I Loved (2001)	(Graphite Publishing)	TTBB a cappella
	‘Twas in the Moon of Wintertime (2006) Huron Carol	(Graphite Publishing)	TTBB a cappella
	Veni Creator Spiritus (1998)	(Graphite Publishing)	TTBB a cappella
We Made a Grave For Him (2013)		TTBB a cappella	
What Child is This (2000) Traditional	(Neil A. Kjos Music Co.)	TTBB a cappella	
What I Have Done (2003) Amazing Grace/House of the Rising Sun		TTTBBB a cappella	