

After Harvest  
SA, piano

Timothy C. Takach

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# Timothy C. Takach

## After Harvest from *The Longest Nights*

for SA and piano

- I. A Winter's Spell (Silvestri)
- II. After Harvest (Raymond)
- III. Many-Splendored Thing (Gruchow)
- IV. Blizzard (Liiv)
- V. Winter Walk (Newhouse)
- VI. Last Night's Moon (King, Liiv)
- VII. Returning (Berry)

## Commissioning Choirs:

Marion High School Musica di Vita and Bella Voce, AR; Johnny Peoples  
Catalina Foothills High School, AZ; Leah Seitz  
Irvine High School, CA; Tina Glander Peterson  
Cherry Creek High School Meistersingers, CO; Sarah Harrison  
Connecticut College Choirs, CT; Wendy Moy  
Lake Nona High School Chorus, FL; Justin Chase & Sheryl Carbonell  
CORO, GA; Philip Moody  
Mason City High School Concert Choir, IA; Joel & Rachel Everist, Sarah Bouska  
Eagle High School, ID; Seth McMullen  
Northern Illinois University Concert Choir, IL; Eric A. Johnson, DMA  
University of Notre Dame, IN; Carmen Helena-Tellez  
Lawrence Free State High School, KS; Hilary Morton  
Eastern Kentucky University Concert Choir, KY; Richard Waters  
Prisma Vocal Ensemble, LA; Adam Philley & Costas Dafnis  
The Oriana Consort, MA; Walter Chapin & Caroline Harvey  
Walter Johnson High School Choirs, MD; Kelly Butler  
Yarmouth High School Chamber Choir, ME; Rick Dustin  
Interlochen Arts Academy, MI; John Bragle  
Armstrong High School Choirs, MN; Stephanie Trump & Tony Rangel  
Chapel Choir and Men's Chorus of William Jewell College, MO;  
Dr. Anthony J. Maglione & Nicole Murray  
Great Falls High School Delphian Choir, MT; Patrick Ryan  
Chapel Hill High School Chamber Choir, NC; Jeremy Nabors  
West Fargo Sheyenne High School Concert Choir, ND; Anthony Peterson  
Lincoln East High School, NE; Brett D. Epperson  
Keene High School Music Program, NH; Thomas R. Martin  
South Hunterdon Regional High School Chorus, NJ; Erika Krimm  
Oñate High School Choral Department, NM; Ryan Fellman  
Horace Greeley High School Choir, NY; Maureen Callan  
Bexley High School Vocal Ensemble, OH; Amy Blosser  
Edmond Santa Fe High School Choir, OK; Shermie Potts  
Corvallis High School Choirs, OR; Aubrey Patterson  
Fox Chapel Area High School Choirs, PA; Benjamin Murray  
Hanahan High School Choral Programs, SC; Lindsay Brazell  
Lincoln High School Choral Department, SD; Linda Conrad & Kathy Ferguson  
Rhodes College, Rhodes Singers, TN; William Skoog  
Flower Mound High School, TX; Mark Rohwer, Ph.D.  
The Wesleyan Singers of Virginia Wesleyan College, VA; Bryson Mortensen  
Champlain Valley Union Singers, VT; Carl Recchia  
Moses Lake High School Choir, WA; David Holloway  
New Richmond High School Kammerchor, WI; Andy Schroetter  
Parkersburg South Choral Department, WV; Melissa Life  
Laramie High School Combined Choirs, WY; Michael K. Hancey

## Texts:

### II. After Harvest

The gleanings done, the ashen pods and vines,  
just twitch and rattle with what's left behind.  
The purple stubble on the fields below  
erasing now with patches of first snow.

Cornstalks turn ghostly. Wagon, barn and rake  
give up their shapes, and the new shapes they take  
no longer presage any human thing.  
The wilderness recalls her underling.

We need the strength of all we can endure,  
to grant what earth gives up and make it sure.  
The twining and the gathering is the easy part  
for now the rind is ripe and heavy like the heart.

The liquid light that poured into our flesh  
must take us through the night of cold and emptiness  
when colors of the world fade into one.  
The web of branches stretches till it's gone.

*- Monica Raymond  
(used with permission)*

### From the Composer:

I've always imagined the winter months as the bottom third of a circle, dipping lowest at the new year and then coming back up to find Spring. There was never any negativity or depression attached to that image, but I do think it's neat to think about the act of journeying through Winter as a descent of sorts. We dig deep, we nestle ourselves in, we maintain until it's safe to come out. The texts and music in this piece touch on that idea—that we have to endure, we have to stay strong through the turning of the year. The images of hibernation and metamorphosis come to mind as well—will we be the same person on the other side? Or do we grow? Do we change?

The piano writing in "After Harvest" is sparse and open, signaling the onset of cold and darkness. Monica Raymond's poem paints a landscape that's covered in snow, and she talks about how the light and warmth of summer "must take us through the night of cold and emptiness."

*- Timothy C. Takach, 2015*

# II. After Harvest

for SA and piano

Monica Raymond

Timothy C. Takach

$\text{♩} = 66$

Soprano

Alto

*mp*

*mf* *p*

The glean-ing done • the ash-en pods and vines, just

S

A

5

5

twitch and rat-tle with what's been left be-hind. The pur-ple stub-ble on the fields be-low — e -

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9

S

A

ras - ing now with patch - es of first snow.

9

*mp*

13

S

A

Corn - stalks turn ghost - ly. Wag - on, barn and rake give up their shapes, and the

Corn - stalks turn ghost - ly. Wag - on, barn and rake give up their shapes, and the

13

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*mp*

16

S

A

strange new shapes they take no long - er pres - age an - y hu - man - thing. The

strange new shapes they take no long - er pres - age an - y hu - man - thing. The

16

*mf*

*mp*

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19

S wil - der - ness re - calls her un - der - ling. We need the strength of all we can en - dure, *mf*

A wil - der - ness re - calls her un - der - ling. We need the strength of all we can en - dure, *mf*

19

Grace notes are played on the beat *mf*

23

S to grant what earth gives up and make it sure. The twi - ning and the gath - 'ring

A to grant what earth gives up and make it sure. The twi - ning and the gath - 'ring

23

A lift without a breath

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26

S is the eas - y part - the rind's now ripe and heav - y like the heart.

A is the eas - y part - the rind's now ripe and heav - y like the heart. *f*

26

*f*

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30 *p*

S The liq - uid light that poured in - to our flesh must

A The liq - uid light that poured in - to our flesh must

30 *mf mp*

33

S take us through the night of cold and emp - ti - ness when col - ors of the world

A take us through the night of cold and emp - ti - ness when col - ors of the world

33 *S<sup>va</sup>*

36 *ritard pp*

S fade in - to one. The web of branch - es stretch - es till it's gone.

A fade in - to one. The web of branch - es stretch - es till it's gone.

36 *p*





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.

## 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
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
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

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, piano
Serenade	(Graphite Publishing)	SSAA a cappella
The Streets of Laredo (arr. American Folk Song)	(Graphite Publishing)	Unison, TTBB, piano
There is No Rose	(Lorelei Ensemble)	SSAA, SS soli, a cappella
Torn Map	(Graphite Publishing)	SA, piano
Twenty Questions		2-part treble, 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	(Jeremy D. Jones Male Choral Series)	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

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