

Kin
TB, piano

Timothy C. Takach

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Kin

for TB choir and piano

Commissioned in 2015 by The Apollo Club for the Apollo Male Chorus, Dr. Sean Vogt, Artistic Director



Timothy C Takach.com

Text:

you are all my kin

in the small hours
I claim you

set out in your shadow boats
let us meet

arriving
by sail, by paddle, by oar

on a vastness of water
however wild it may be

all of you my kin
and I claim you

*- Michael Dennis Browne
(Used with permission)*

Note:

There is something intangible about men getting together to sing. It's empowering, fraternal, and totally unique. If I knew what it was I'd bottle it up and sell it, but since I don't I'll settle for trying to capture it in music. When I asked Michael Dennis Browne if I could set his poem "Kin" for male choir, he asked, "Why that poem?" I told him it's because if a choir of male singers is lucky enough to get together and make music, they need to have repertoire in which they can believe, and they need texts that have depth and truth in them - texts that we may not get the chance to say out loud. To me, this poem embodies what it's like to sing in a room full of men, a room full of brotherhood. Most people will never know what that feels like. But that's okay. Because we know.

- Timothy C. Takach, 2015

Kin

Michael Dennis Browne

for TB and piano

Timothy C. Takach (2015)

$\text{♩} = 110$

Piano introduction for the first system, measures 1-5. The music is in 4/4 time with a key signature of two flats. It features a melody in the right hand and a harmonic accompaniment in the left hand. Dynamics include *f* and *ff*. A watermark "For perusal purposes only." is overlaid on the score.

Vocal and piano parts for the second system, measures 6-10. The vocal parts (Tenor and Bass) enter with the lyrics "Okay, you can look at it." and "you are all my". The piano accompaniment continues. Dynamics include *f strong* and *ff*. A watermark "Timothy C Takach.com" is overlaid on the score.

Vocal and piano parts for the third system, measures 11-15. The vocal parts continue with the lyrics "kin in the small hours I". The piano accompaniment features a melodic line in the right hand and a harmonic accompaniment in the left hand. Dynamics include *f*, *mf*, and *mp*. A watermark "For perusal purposes only." is overlaid on the score.

15 *f* *ritard*

T claim you you are all my kin

B claim you you are all my kin

15 *mf* *ritard*

19 $\text{♩} = 100$ Okay, you can look at it.

T

B *p* intense whisper *mf*

set out in your shad - ow boats let us

19 $\text{♩} = 100$

p *mf*

23 *mp* *p* *p*

T let us meet set out

B meet, let us meet set out

23 *mp* *p* *mf* *p*

27 *mf*

T in your shad - ow boats let us meet,

B in your shad - ow boats let us meet,

27 *mf*

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upload, rehearse, edit, sell or look at.

Okay, you can look at it.

31 *f* *mp*

T let us meet ar-riv-ing by

B let us meet ar-riv-ing by

31 *f* *mp*

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For perusal purposes only.

35 *f*

T sail, by pad-dle, by oar on a vast-ness of wa-ter how-ev-er

B sail, by pad-dle, by oar on a vast-ness of wa-ter how-ev-er

35 *cresc.* *f*

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upload, rehearse, edit, sell or look at.

Kin / Timothy C. Takach

39 *mf* *ritard* *mp* *ff* ♩ = 80

T wild it may be, how-ev - er wild, how - ev - er

B wild it may be, how-ev - er wild, how - ev - er

39 *decresc.* *p* *ff* ♩ = 80

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43 *a tempo* **Tempo I** ♩ = 110 *f*

T wild you are all my

B wild you are all my

43 *a tempo* **Tempo I** ♩ = 110 *f*

For perusal purposes only.

48 *f* *mf*

T kin in the small hours I

B kin in the small hours I

48 *mf*

52 *f*

T claim you all of you — my kin all of you — my

B claim you all of you my kin all of you — my

52 *f*

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Okay, you can look at it. **Broadly** ♩ = 90

56 *ff*

T kin and I claim you all of

B kin and I claim you all of

56 *cresc.* *ff*

For perusal purposes only.

60 *ritard*

T you my kin

B you my kin

60 *ritard*



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, cellist Kirsten Whitson, The Singers – Minnesota Choral Artists, and the University of Notre Dame DeBartolo Performing Arts Center. 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.

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 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 Sisters and Brothers		SATB, 2 trumpets, organ
	All the Beautiful Names		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
	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
	Su Rahva Koda (The House of Your Kindred)		SSAATTBB a cappella
	This Alien Landscape		SATB, crotales, suspended cymbal, bass drum
	'Twas in the Moon of Wintertime (arr. Huron Carol)	(Graphite Publishing)	SATB a cappella
We Are Lost, We Are Lucky		SATB, piano	
Where Beauty Comes From		SATB, piano	
Treble Voices	After Harvest		SA, harp or vibraphone
	And I Saw		SSAA div. a cappella
	Before We Get Dusty		SSAA, piano
	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
	The Streets of Laredo (arr. American Folk Song)	(Graphite Publishing)	Unison, TTB, piano
Twenty Questions		2- part treble, piano	
Men's Voices	All Natures, Even Mine		TTTBB a cappella
	Empty		TB (opt. div), piano, opt. djembe
	Goodbye, Then		TBB choir, Bb clarinet, piano
	It Is Not the Fact That I Will Die That I Mind		TB, piano
	I Will Howl		TBB choir, piano or cello
	Luceat Eis		TTTBB a cappella
	Mad		TB, piano
	O Tannenbaum (arr. German Christmas Carol)		TBB 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	