

Fragile
SATB, hand drum

Timothy C. Takach

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Fragile

Commissioned by the Bexley High School Vocal Ensemble, Amy Johnston Blosser, conductor.
Premiered at the 2016 ACDA Central Division Conference.

Text:

You now know that anything could happen;
things that never happened before,
things that only happened
in movies and nightmares
are happening now,
as if nothing could stop them.

You know now that you are not safe,
you know you live in fragile skin and bones,
that even steel and concrete can melt away,
and that the earth itself can come unhinged,
shaken from its orbit around the sun.

You know, now that anything can happen,
it's hard to know what will,
and what will you do
now that you know?
What words will you say
now that you could say anything?
What hands will you hold?
Whose heart will beat inside you?

- *Joyce Suphen*
- *Used with permission.*

From the Composer:

I immediately knew Joyce's poem would easily have a life as a choral piece because of the vibrant images and great, lively consonants. What I didn't realize was how timely the text would be this season.

We enjoy our screens, don't we, we people of 2015? On fictional TV, in video games and in movies we often see images and stories of destruction, violence, oppression, abuse, the list goes on. And we pay to see it. Just look at a few of the top movies of the summer: "Jurassic World," "Avengers: Age of Ultron," and "Mad Max: Fury Road." I've seen all of those films and loved each one. Unfortunately, though, the world has mirrored this with actual, true accounts of the same kind of tragedies.

In "Fragile" we are reminded that this stuff can be real. Our actual lives include these same events we see so often in fiction. And so we have to decide: as we accept this new reality, inclusive of tragedy, what is our role? Whom do we choose to be? With whom do we surround ourselves?

But you know what? Another film sits near the top of of the highest grossing movies of 2015. "Inside Out" is about sacrifice, the value of all of our feelings, loyalty and teamwork. In that last sentence substitute "choir" for the movie title and I've made my point. This movie was brilliantly written and directed by Pete Docter, and I know his family and have met Pete. He is the son of a choir director and sang as a boy, started violin at age 5 and string bass in 9th grade. I don't think it's just coincidence that a musician and visual artist finds tremendous value in sacrifice and teamwork.

- *Timothy C. Takach, 2015*



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.

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Fragile

for SATB choir and hand drum

Joyce Sutphen

Timothy C. Takach

Fast, Driving ♩ = 148

Soprano *f* You now know

Alto *f* You now know

Tenor *f* You now know that

Bass *f* You now know that

Hand Drum* *mf* somewhat muted - sounds like an unpitched thumping

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5

S

A

T an - y - thing could hap - pen; You now know that an - y - thing

B an - y - thing could hap - pen; You now know that an - y - thing



8

S *mf* An - y - thing

A *mf* An - y - thing

T *mp* You now know You now know You now know that

B *mp* You now know You now know You now know that

11

S *f* could hap - pen,

A *f* could hap - pen,

T *f* an - y - thing could hap - pen; You now know that an - y - thing

B *f* an - y - thing could hap - pen; You now know that an - y - thing

14

mf

S An - y - thing — could hap - pen,

mf

A An - y - thing — could hap - pen,

mp

T You now know — that an - y - thing could hap - pen; You now know that

mp

B You now know — that an - y - thing could hap - pen; You now know that

17

f *mf*

S an - y - thing. You now know You now know things that nev - er

f *mp*

A an - y - thing. You now know You now know You now know that

mf *f* *mp*

T an - y - thing You now know You now know You now know that

mf *f* *mf*

B an - y - thing You now know You now know things that nev - er

21

S hap - pened be - fore, *ff* You now know

A an - y - thing could hap - pen; You now know You now know *ff*

T an - y - thing could hap - pen; You now know You now know *ff*

B hap - pened be - fore, You now know *ff*

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24

S things that on - ly hap - pened on - ly hap - pened in mov - ies that hap - pened in *f* *mf*

A things that on - ly hap - pened on - ly hap - pened in mov - ies that hap - pened in *f* *mf*

T things that ly hap - pened in *mf*

B things that on - ly hap - pened in *mf*

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28

f *mp* *mf*

S mov - ies and in night - mares, night - mares, are hap - pen - ing

A mov - ies and in night - mares, on - ly in night - mares, are hap - pen - ing

T night - mares, in, night - mares,

B night - mares, in night - mares,

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31

p *f* *sub. f*

S now, as if noth - ing could stop them.

A now, as if noth - ing could stop them.

T You now know that You know noth - ing could stop them.

B You now know that You know noth - ing could stop them.

p *f*

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35

S *f* You know now

A *mf* * *mp*
 nah nah nun nah nah nuh nuh nun nuh nah nah nah nah nun nah nah

T *mf* * *mp*
 ha ha nuh nuh nun nuh nah nah ha ha

B *mf* * *mp*
 nun nah nun nun nah nun nah ha nun nah nun nun nah nun

mf

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38

S that you are not safe,

A nuh nuh nun nuh nah nah nah nah nun nah nah nuh nuh nun nuh nah nah

T nuh nuh nun nuh nah nah ha ha nuh nuh nun nuh nah nah

B *mf* *mp* *mf*
 nun nah ha nun nah nun nun nah nun nun nah ha

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* On "nun" in this section, close to the second "n" fairly quickly. These syllables should be pronounced with a fairly closed mouth, only delineating syllables with a quick movement of the tongue.

41

S
 you know you live — in frag-ile skin — and bones,

A
f nah nah know you live — in frag-ile skin — *mp* You know, You know

T
mp ha ha nuh nuh nun nuh nah nah ha nuh nuh nun nuh nah nun

B
 nun nah nun nun nah nun nun nah nun nun nah nun nun nah nun nun nah nun nun nah nun

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45

S
mp ha ha that e-ven steel and con - crete *f*

A
mp nuh nuh nun nuh nah nah nah nah nun nah nah nuh nuh nun nuh nah nah steel and con - crete *f*

T
mp nuh nuh nun nuh nah nah ha ha nuh nuh nun nuh nah nah steel and con - crete *f*

B
mf nun nah ha *mp* nun nah nun nun nah nun nun nah ha *f* nun nah nun nun nah nun

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49

mf *p*

S can melt a - way, can melt a - way,

mf *sub. p* *mp*

A can melt a - nun nah nun nah nun can melt a - way, and that the

mf *p*

T can melt a - way, can melt a - way,

mf *sub. p*

B can melt a - nun nah nun nah nun can melt a - way,

mp *f* *p*

54

mf *p*

S Ah...

f

A earth shak - en from its or - bit

f

T and that the earth it - self can come un - hinged, shak - en from its

f

B and that the earth it - self can come un - hinged, shak - en from its

f

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57

f

S Ah... and

A and

T or - bit shak - en from its or - bit shak - en from its or - bit shak - en from its

B shak - en from its or - bit shak - en from its or - bit shak - en from its or - bit

60

mp *mf* *f*

S that the earth it - self

mp *mf* *f*

A that the earth it self

mp *mf* *sim.*

T or - bit shak - en from its or - bit shak - en from its or - bit shak - en from its

mp *sim.*

B shak - en from its or - bit shak - en from its or - bit shak - en from its or - bit

mp

63

S
can come un - hinged,

A
can come un - hinged,

T
or - bit shak - en from its or - bit shak - en from its or - bit shak - en from its

B
shak - en from its or - bit shak - en from its or - bit shak - en from its or - bit

p *f*

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66

S
shak - en from its

A
shak - en from its

T
or - bit shak - en from its or - bit shak - en from its or - bit shak - en from its

B
shak - en from its or - bit shak - en from its or - bit shak - en from its shak - en from its

mp *mp*

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Thoughtful $\text{♩} = 80$

69 *molto rit.* *f* *ff* *p* *mp*


S or - bit a - round the sun. You know, now that

A or - bit a - round the sun. You know, now that

T or - bit a - round the sun. You know, now that

B or - bit a - round the sun.

ff



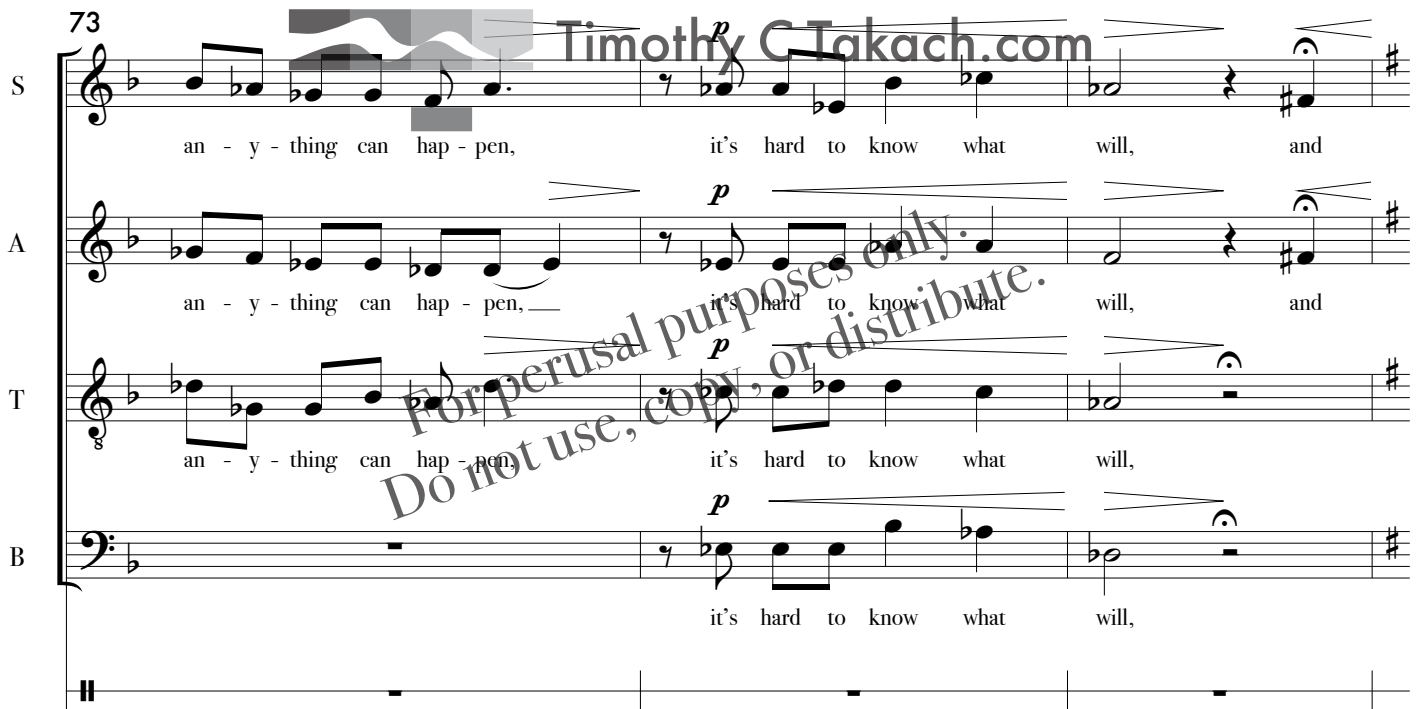
73 *p*

S an - y - thing can hap - pen, it's hard to know what will, and

A an - y - thing can hap - pen, it's hard to know what will, and

T an - y - thing can hap - pen, it's hard to know what will,

B it's hard to know what will,



76 *mp* *mf*

S what will you do now that you know? What words will you say

A what will you do now that you know? What words will you say

T what will you do _____ now that you know? Ah... _____ What words _____

B what will you do now that you know? Ah... _____ What words _____

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80 *f* *f* *mf* *f* *mf*

Fast, Driving ♩ = 148

S now that _____ you could say an-y-thing? What hands _____

A now that _____ you could say an-y-thing? What hands _____

T _____ will you say now that you _____ could say an-y-thing? You now know that

B _____ will you say now that you _____ could say an-y-thing? You now know that

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86

S
will you hold? Whose

A
will you hold? Whose

T
an - y - thing could hap - pen; You now know You now know an - y - thing

B
an - y - thing could hap - pen; You now know You now know an - y - thing

Still play as though it was in 4/4.

90

S
heart will beat in - side you?

A
heart will beat in side you?

T
You now know that an - y - thing could hap - pen; You now know You now know an - y -

B
You now know that an - y - thing could hap - pen; You now know You now know an - y -

94

S What hands _____ will you hold? _____

A What hands _____ will you hold? _____

T *f* thing You now know that an - y - thing could hap - pen; You now know

B *f* thing You now know that an - y - thing could hap - pen; You now know

98

S Ah... _____ in -

A Whose heart _____ will beat in -

T You now know an - y thing You now know that an - y - thing could hap - pen;

B You now know an - y - thing You now know that an - y - thing could hap - pen;

102

S side you? *ff* *f*

A side you? *ff* *f*

T You now know You now know *ff* *f*

B You now know You now know *ff* *f*

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105 **Broadly** ♩ = 130

S heart will beat in - side you? *ff*

A heart will beat in - side you? *ff*

T heart will nun nah nun nah in - side you? *ff*

B nun nah nun nun nah nun beat in - side you? *ff*

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An excerpt from "We Sing of Home (Finlandia)," for SATB a cappella

We Sing of Home / Sibelius (Takach)

10

S Ah... Heard in the wind, the *p*

A O-pened the earth, and plant-ed your life there. Heard in the wind, the *p*

T O-pened the earth, and plant-ed your life there. Heard in the wind, the *p*

B Heard in the wind, the *p*

16

S tall grass whis - pers your name. *mf* Some-where the air makes *mp*

A tall grass whis - pers your name. *mf* Some-where the air makes *mp*

T tall grass whis - pers your name. *mf* Some-where the air makes *mp*

B tall grass whis - pers your name. *mf* Some-where the air makes *mp*

20

S peace with mys - ter - y, *f* Some-where the hills now bloom, and riv - ers

A peace with mys - ter - y, *f* Some-where the hills now bloom, and riv - ers

T peace with mys - ter - y, *f* Some-where the hills now bloom, and riv - ers

B peace with mys - ter - y, *f* Some-where the hills now bloom, and riv - ers

An excerpt from "We Sing of Home (Finlandia)," for SATB a cappella

We Sing of Home / Sibelius (Takach)

25 *mf* *rit.*

S flow free. Each song of home, is sung by trav' - ling

A flow free. Each song of home, is sung by trav' - ling

T flow free. Each song of home, is sung by trav' - ling

B flow free. Each song of home, is sung by trav' - ling

29 *a tempo* *p* *mf* *mf* Ah... Ah...

S birds. S2 Ah... Ah...

A birds. Ah... Ah...

T birds.

B birds.

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33 *p* *mf* *mp* *mf* *p* *mf* *mp* *(not heavy)*

S Ah... Ah... Ah...

A Ah... Ah... Ah...

T You've seen the stars at dusk, watched wish - es
mf bring out melody *(not heavy)*

B You've seen the stars at dusk, watched wish - es

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

