

This Alien Landscape
SATB, percussion

Timothy C. Takach

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This Alien Landscape

for SATB choir and 2 percussionists
(crotales, suspended cymbal, surdo or floor tom)

Composed for the Eastview High School Concert Choir for their performance at the NC-ACDA Conference,
March 20, 2014, Gregory Douma, director



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Text:

Behold, from the land of the farther suns
I returned.
And I was in a reptile-swarmling place,
Peopled, otherwise, with grimaces,
Shrouded above in black impenetrableness.
I shrank, loathing,
Sick with it.
And I said to him,
“What is this?”
He made answer slowly,
“Spirit, this is a world;
This was your home.”
- *Stephen Crane*

Percussion 1

Crotales (mallets, bow)
Suspended cymbal (soft mallets, bow)

Percussion 2

Surdo or large floor tom



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, Lorelei Ensemble, 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 studied 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.

This Alien Landscape

for SATB choir and percussion

Timothy C. Takach (2013)

Stephen Crane $\bullet = 108$

Soprano *f* Ah! *ff* Be - hold! Be - hold!

Alto *f* Ah! *ff* Be - hold! Be - hold!

Tenor *f* Ah! *ff* Be - hold! Be - hold!

Bass *f* Ah! *ff* Be - hold! Be - hold!

Crotales Sus. Cymbal *mf* *f*

Surdo or floor tom *ff* *f*

S *f* Be - hold!

A *mp* Ah! *f*

T *mp* Be - hold! *f*

B *mp* Be - hold! *f*

Crt. / Cym. *f* 4" 4" 5" 5" x2

Dr. *1x mf / 2x f* rim x2

* STB enter with a few singers, adding until the entire section is singing (5"). Sing out of time, but maintain rhythmic ratio.

Altos enter the same way, but augment the note duration at will. Never sing faster than the notated rhythm.

Crotales should line up the first E flat with the entrance of the sopranos.

The bass drum pattern should be conducted in time, and after playing the pattern twice, land on the rolled half note of m. 13.

This Alien Landscape / Timothy C. Takach

Sustain one of these notes on "hold" or "Ah."

13

S *ff* *f*
hold! Be - hold, from the land of the far - ther suns I re -

A *ff* *f*
Ah! Be - hold, from the land of the far - ther suns I re -

T *ff* *f*
hold! Be - hold, from the land of the far - ther suns I re -

B *ff* *f*
hold! Be - hold, from the land of the far - ther suns I re -

Crt. / Cym. *ff* let ring

Dr. *mf* *ff* *f* rim

19 **In Horror (with violent diction)**

S *p* *mp*
turned, I re - turned. And I was in a rep - tile - swarm - ing place,

A *p* *mp*
turned, I re - turned. And I was in a rep - tile - swarm - ing place,

T *p* *mp*
turned, I re - turned. And I was in a rep - tile - swarm - ing place,

B *p* *mp*
turned, I re - turned. And I was in a rep - tile - swarm - ing place,

Crt. / Cym. bowed cym.

Dr. *mf* *p*

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26 *p* *mp* *mp*

S Peo-pled, oth-er-wise, with grim - a - ces, Shroud-ed a-bove in black im -

A Peo-pled, oth-er-wise, with grim - a - ces, Shroud-ed a-bove in black im -

T Peo-pled, oth-er-wise, with grim - a - ces, Shroud-ed a-bove in black im -

B Peo-pled, oth-er-wise, with grim - a - ces, Shroud-ed a-bove in black im -

26

Crt. / Cym.

Dr. 26

32 *mf* *mp* *mf* *p*

S pen-e-tra-ble-ness. I shrank, loath-ing, Sick with it.

A pen-e-tra-ble-ness. I shrank, loath-ing, Sick with it.

T pen-e-tra-ble-ness. I shrank, loath-ing, Sick with it.

B pen-e-tra-ble-ness. I shrank, loath-ing, Sick with it.

32 *mf* *mp* *p*

Crt. / Cym. 32 *mf* *mp* *p*

Dr. 32 *mf* *f*

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38 *mf* < *f*

S Oh, And I was in a rep-tile-swarm-ing place, Peo-pled, oth-er-

A Oh, And I was in a rep-tile-swarm-ing place, Peo-pled, oth-er-

T Oh, And I was in a rep-tile-swarm-ing place, Peo-pled, oth-er-

B Oh, And I was in a rep-tile-swarm-ing place, Peo-pled, oth-er-

Crt. / Cym.

Dr.

mf *f*

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44

S wise, with grim - a ces, Shroud-ed a-bove in black im -

A wise, with grim - a ces, Shroud-ed a-bove in black im -

T wise, with grim - a ces, Shroud-ed a-bove in black im -

B wise, with grim - a ces, Shroud-ed a-bove in black im -

Crt. / Cym.

Dr.

44

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49 *ff* *f* *mf* *f* *p* = 84

S pen-e-tra-ble-ness. I shrank, loath-ing, Sick with it. Ah! —

A pen-e-tra-ble-ness. I shrank, loath-ing, Sick with it. —

T pen-e-tra-ble-ness. I shrank, loath-ing, Sick with it. Ah! —

B pen-e-tra-ble-ness. I shrank, loath-ing, Sick with it. —

Crt. / Cym. bowed cym. *ff*

Dr. *ff*

55 *mp* *mf* *mp*

S "What is this?" "What is this?" He made an-swer

A And I said to him, "What is this?" "What is this?" He made an-swer

T "What is this?" "What is this?" He made an-swer

B And I said to him, "What is this?" "What is this?" He made an-swer

Crt. / Cym. bowed *mp* bowed cym. *mf*

Dr. *p* *mf*

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$\text{♩} = 72$ Haunting

62 *p* *f*

S slow - ly, Ah... Ah... Ah... "Spi-rit, this

A slow - ly, Ah... Ah... Ah... "Spi-rit, this

T slow - ly, Ah... Ah... Ah... "Spi-rit, this

B slow - ly, Ah... Ah... Ah... "Spi-rit, this

Crt. / Cym. 62 mallets

Dr. 62 *p* *mp* *f* *mf* *f* *ff* *f*

69 *mp* *p* *mp* *f* *ff poco*

S is a world; This was your home. This was your home."

A is a world; This was your home. This was your home."

T is a world; This was your home. This was your home."

B is a world; This was your home. This was your home."

Crt. / Cym. 69 *mf* *ff* bowed cym. let ring

Dr. 69 *p* *f* *ff*

accel. $\text{♩} = 84$

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Percussion 1

Crotales
Suspended Cymbal

Stephen Crane

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$\text{♩} = 108$
cym.

mf *f* *mf* *f* *mf* *f* *mf* *f*

5

4"

f

bowed for duration of note, let ring for amount of time listed

9

4" 5" 5" x2

f *f* *f* *f* *f* *ff*

let ring

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15

In Horror (with violent diction)

bowed cym.

mf *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp*

27

mf *mf* *mf* *mf* *mf* *mf* *mf*

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34

mallets

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

40

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

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45

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

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For more information and to purchase scores please email tim@timothyctakach.com
3714 Sheridan Ave N., Minneapolis, MN 55412

This Alien Landscape / Timothy C. Takach

50

bowed

cym.

bowed

$\bullet = 84$

ff

mp

$\bullet = 72$ Haunting

57

bowed cym.

4

mallets

mf

mf

3

66

6

mf

ff let ring

bowed cym.

$\bullet = 84$

accel.

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Percussion 2
Surdo or floor tom

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Stephen Crane

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$\text{♩} = 108$

8

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1x *mf* / 2x *f*

mf

14

ff *f* *mf* *p*

In Horror (with violent diction)

22

26

30

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mf *f*

35

f

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41

45

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49

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$\bullet = 84$

55

$\bullet = 72$ Haunting

61

65

$\bullet = 84$

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72

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
	I Leave, She Stays		SATB a cappella
	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
	'Twas in the Moon of Wintertime (arr. Huron Carol)	(Graphite Publishing)	SATB a cappella
	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		SSAv choir, Bb clarinet, piano
	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	And Her Smoke Rose Up Forever		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
	Johnny Come Down to Hilo (Traditional Sea Shanty)		TTBB a cappella
	It Is Not the Fact That I Will Die That I Mind		TB, piano
	Luceat Eis		TTTBB a cappella
	Mad		TBB, piano
	Original Harmony		TTBB a cappella
	Rough Beast		TTBB, percussion
	Salve Regina	(Graphite Publishing)	TBB semi-chorus, TTBB chorus 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	
We Made a Grave For Him		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