

Flight

Timothy C. Takach

\$1.00

Boomwhackers, opt. SATB, SSAA, TTBB

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for Boomwhackers and optional SATB, SSAA, or TTBB choir



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Optional Chorus, 2 octave set of Boomwhackers, 3 tube caps

Henry Wadsworth Longfellow

Timothy C. Takach (2003)

1 2 3

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Boomwhacker 10 (G₂)

Boomwhacker 9 (D₂)

Boomwhacker 8 (E₂)

Boomwhacker 7 (F₂, C₃)

Boomwhacker 6 (A₂)

Boomwhacker 5 (B₁, B₂)

Boomwhacker 4 (C₂, tube cap)

Boomwhacker 3 (C₁, G₁, tube cap)

Boomwhacker 2 (E₁, F₁)

Boomwhacker 1 (D₁, A₁, tube cap)

Soprano/Tenor

Alto/Bass

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Note: Boomwhackers are pitched percussion tubes, available from Whacky Music, www.boomwhackers.com

Performance practice: The performers should be seated in an arc so that they can see each other. Each performer must have enough room to play his or her Boomwhacker effectively. The Boomwhacker should be hit against the top of the knee. Performers should feel free to adjust his or her striking technique; if the Boomwhacker is hit closer to the end of the tube, higher harmonics are heard. Likewise, if it is hit closer to the center, lower harmonics are heard.

The piece should start at rehearsal #1, starting with Boomwhacker 1. BW1 plays for two bars solo, after which one player enters in after two bars (BW2, then BW3, etc.) After all have entered, BW1 moves onto rehearsal #2, and is followed by the other players in a similar manner as before, only one every measure this time. Once all players are playing the rehearsal #2 pattern, BW1 moves on to rehearsal #3. Once the group has finished rehearsal #3, the group goes to m.4 simultaneously. The patterns on page 2 are labeled by letters according to the chord they represent. For the remainder of the piece if no Boomwhacker parts appear above the vocal score, players should keep playing their own pattern, corresponding to the chord symbol above the staff. The written rests, however, should be observed.

Accents:

◦ = the sounding pitch of the Boomwhacker with a tube cap on the end

V = two Boomwhackers hit against each other

4 C F C *repeat only if voca*
Then proceed to n

10
9
8
7
6
5
4
3
2
1

S/T
A/B

7 5 C C C C

S/T
A/B

shot an ar - row in - to the air, _____ It fell toearth, I knew not where; _____

11 F C C C

S/T
A/B

For, so swift - ly it flew, the sight, _____ Couldnot fol - low it in its flight. _____ I

15 6 C C C C

S/T
A/B

breathed a song— in to the air. It fell to earth. I knew not where; For

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19 F F C

S/T
A/B

who has sight so keen and strong. That it can fol - low the flight of song?

22 C a G

10
9
8
7
6
5
4
3
2
1

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22 C a G 7

S/T
A/B

Long, long af - ter - ward in an oak

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25

10

9

8

7

6

5

4

3

2

1

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25

S/T

A/B

I found the ar - row still un - broke; And the

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28

10

9

8

7

6

5

4

3

2

1

S/T

A/B

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song, from be - gin - ning to end, I found a - gain in the heart of a

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8

31

10

9

8

7

6

5

4

3

2

1

S/T

A/B

friend.

a

G

a

G

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34

10

9

8

7

6

5

4

3

2

1

S/T

A/B

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34 a G

The image shows a musical score for a 10-part ensemble. The parts are numbered 1 through 10. The score is divided into two systems. The first system contains parts 1 through 10. The second system contains parts S/T and A/B. The score includes various musical notations such as notes, rests, and accidentals. There are also some annotations like '34 a' and 'G' above the S/T part. A watermark 'Timothy C Takach.com' is visible across the score.

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Timothy C. Takach has received a number of commissions from various choral organizations including the St. Olaf Choir, Cantus, the Bowling Green State University Men's Chorus, The Singers: Minnesota Choral Artists, the Appleton North High School Varsity Men's Chorus, and the Western Michigan University Chorale. His compositions have been heard on NPR and have been recorded by various groups in North America. Takach graduated with honors from St. Olaf College, Northfield, MN in 2000 with a BA in Music Theory/Composition and a BA in Studio Art. While there he studied composition under Dr. Peter Hamlin and Dr. Timothy Mahr. He now lives in Minneapolis and sings with the professional male vocal ensemble, Cantus. As a singer with Cantus, Takach gives over 80 concerts a year and has had his works performed in concert halls across the United States, Canada, and Europe.

Other vocal works by Timothy C. Takach:

Titania's Lullaby (2006)		SATB a cappella
'Twas in the Moon of Wintertime (2005) Huron Carol	(Graphite Publishing)	SATB a cappella
The Darkling Thrush (2004)	(earthsongs)	SAT soli, SATB a cappella
A Sign of Day to Come (2003)	(Graphite Publishing)	SATB a cappella
She Moved Through the Fair (2002) Irish Ballad	(Neil A. Kjos Music Co.)	SATB a cappella
Infervesco (2003)		SSAA a cappella
Serenade (2002)	(Graphite Publishing)	SSAA a cappella
Flight (2003)		Boomwhackers, optional SSAA, TTBB, or SATB choir
O Captain! My Captain! (2006)		TTTBB a cappella
The Highwayman (2004)		TTBB a cappella
I Better Go Now (2003) Howlin' Wolf		TTBB a cappella
What I Have Done (2003) Amazing Grace/House of the Rising Sun		TTTBBB a cappella
We Three Kings (2002) John H. Hopkins		TTBB a cappella
Things I Didn't Know I Loved (2001)		TTBB a cappella
What Child is This (2000) Traditional	(Neil A. Kjos Music Co.)	TTBB a cappella
She Moved Through the Fair (1998) Irish Ballad	(Neil A. Kjos Music Co.)	TBB a cappella
Veni Creator Spiritus (1998)	(Graphite Publishing)	TTBB a cappella