

Rough Beast  
TTBB, percussion

Timothy C. Takach

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# Timothy C. Takach

## Rough Beast

for TTBB choir and 3 percussionists  
(bongos, 3 concert toms, bass drum, gourd shaker)

Commissioned by the Miami University Men's Glee Club, Jeremy D. Jones, conductor  
Premiered at the 2014 ACDA Central Division Conference



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## **Text:**

Turning and turning in the widening gyre  
The falcon cannot hear the falconer;  
Things fall apart; the centre cannot hold;  
Mere anarchy is loosed upon the world,  
The blood-dimmed tide is loosed, and everywhere  
The ceremony of innocence is drowned;  
The best lack all conviction, while the worst  
Are full of passionate intensity.

Surely some revelation is at hand;  
Surely the Second Coming is at hand.  
The Second Coming!

Hardly are those words out  
When a vast image out of *Spiritus Mundi*  
Troubles my sight: somewhere in sands of the desert  
A shape with lion body and the head of a man,  
A gaze blank and pitiless as the sun,  
Is moving its slow thighs, while all about it  
Reel shadows of the indignant desert birds.

The darkness drops again; but now I know  
That twenty centuries of stony sleep  
Were vexed to nightmare by a rocking cradle  
And what rough beast, its hour come round at last,  
Slouches towards Bethlehem to be born?

- *William Butler Yeats, 1919*

## **Percussion 1**

Bongos with mallets

## **Percussion 2**

3 concert toms

## **Percussion 3**

Concert bass drum

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# Rough Beast

for TTBB and percussion

W. B. Yeats

Timothy C. Takach (2013)

$\text{♩} = 80$

Tenor

Bass

Percussion 1  
Bongos

Percussion 2 and 3  
Toms  
B. Dr. and Shaker

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Okay, you can look at it.

T

B

Perc. 1

Perc. 2 & 3

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For more information and to purchase scores please email [tim@timothyctakach.com](mailto:tim@timothyctakach.com)

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9

T  
Things fall a - part; the cen - tre can - not hold; — Mere an - ar - chy — is

B  
Things fall a - part; the cen - tre can - not hold; — Mere an - ar - chy — is

Perc. 1

Perc. 2 & 3

*mf* *f* *mf* *mp* *mp* *p muted*

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13

T  
loosed up - on the world, The blood - dimmed tide — is loosed, and eve - ry -

B  
loosed up - on the world, The blood - dimmed tide — is loosed, and eve - ry -

Perc. 1

Perc. 2 & 3

*f* *mp legato* *f* *mp legato* *mf* *p* *mf* *p*

Okay, you can look at it.

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**A**

T  
where — and eve - ry - where and eve - ry - where and eve - ry - where — The best lack all con -

B  
where — The cer - e - mo - ny — of in - no - cence is drowned; — The best — lack all con -

Perc. 1

Perc. 2 & 3

*mp* *p* *mp* *unmuted*

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21 vic - tion,  
 vic - tion, while the worst Are full of pas-sion-ate in - ten - si - ty.

21 vic - tion, while the worst Are full of pas-sion-ate in - ten - si - ty.

Perc. 1

Perc. 2 & 3

mf mp

f

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**B**  $\text{♩} = 88$   
 Sure-ly some rev - e - la - tion is at hand; some rev - e - la - tion, some some rev - e - la - tion —

Sure-ly some rev - e - la - tion is at hand; some — rev - e - la - tion —

Perc. 1

Perc. 2 & 3

shaker  
mf

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Okay, you can look at it.

29 — Sure-ly the Sec-ond Com-ing is at hand. The Sec-ond Com-ing! The Sec-ond Com - ing!

— Sure-ly the Sec-ond Com-ing is at hand. The Sec-ond Com-ing! The Sec-ond Com - ing!

Perc. 1

Perc. 2 & 3

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Okay, you can look at it.

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33 *ff* Sure-ly some rev - e - la - tion is at hand; some rev - e - la - tion, some some rev - e - la - tion —

*ff* Sure-ly some rev - e - la - tion is at hand; *f* some — *ff* rev - e - la - tion —

Perc. 1 *f*

Perc. 2 & 3 *f*

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Okay, you can look at it.

37 — Sure-ly the Sec - ond Com - ing is at hand. The Sec - ond Com - ing! The Sec - ond Com - ing! —

37 — Sure-ly the Sec - ond Com - ing is at hand. The Sec - ond Com - ing! The Sec - ond Com - ing! —

Perc. 1

Perc. 2 & 3

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41 **blurred diction** **C** *p* The Sec - ond Com - ing, The Sec - ond Com - ing, The Sec - ond Com - ing, — The Sec - ond

*p* The Sec - ond Com - ing, — The Sec - ond Com - ing, The Sec - ond Com - ing,

*mf* **blurred diction** *mp*

41 — — — — — Hard - ly are those

Perc. 1 *f* *mf* *mp*

Perc. 2 & 3 *ff* *f* *mf* *p*

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Okay, you can look at it.

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45 Com - ing, — The Sec - ond Com - ing, — The Sec - ond Com - ing, — The Sec - ond

T The Sec - ond Com - ing, The Sec - ond Com - ing, The Sec - ond Com - ing,

B words — out When a vast im - age out of Spi - ri - tus Mun - di

Perc. 1

Perc. 2 & 3

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48 Com - ing, — The Sec - ond Com - ing, — The Sec - ond Com - ing, — The Sec - ond

T The Sec - ond Com - ing, — The Sec - ond Com - ing, The Sec - ond Com - ing,

B *mf* *f* *p* *poco a poco cresc.*

Perc. 1 Trou - bles my sight, some - where in — sands — of the

Perc. 2 & 3

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51 Com - ing, — The Sec - ond Com - ing, — Com - ing, — the head of a *mf*

T The Sec - ond Com - ing, and — the head — of a A

B *mp* *mf*

Perc. 1 de - sert A shape with li - on bod - y, and the head of a man, A

Perc. 2 & 3

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54 *legato*  
T gaze blank and pit-i-less as the sun, Is mov - ing its  
B gaze blank and pit-i-less as the sun, Is mov - ing its  
Perc. 1 *mf*  
Perc. 2 & 3 *mf*

Okay, you can look at it.

57 *f* *mf*  
T slow thighs, while all a - bout it Reel shad - ows of the in -  
B slow thighs, while all a - bout it *mf* Nn...  
B *mf* Reel B2 shad ows of the in -  
B3 *mf* Ah!  
Perc. 1 *mp*  
Perc. 2 & 3 *f* *mf* *mp*

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Okay, you can look at it.



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61 **D** *f* *f* *mf*

T dig - nant de-sert birds. Ah! Ah! Ah!

B Nn... dig - nant de-sert birds. Ah!

B Ah!

Perc. 1

Perc. 2 & 3 *pp* *f*

66 *f* *p* *mp*

T Ah! Ah! Ah! Ah! Ah! Ah!

B Nn...

B Ah!

Perc. 1

Perc. 2 & 3 *f*

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**E**

$\text{♩} = 80$   
*p* lyrical

T  $\text{♩} = 80$   
The dark-ness drops a - gain; but now I know That twen-ty cen - tu - ries of

B *pp*

B *p* lyrical  
The dark-ness drops a - gain; but now I know That twen-ty cen - tu - ries of

Perc. 1 *pp*

Perc. 2 & 3 *p*

T 76  
ston - y sleep Were vexed to night - mare by a rock - ing cra - dle cra - dle

B *Nn...*

B ston - y sleep Were vexed to night - mare by a rock - ing cra - dle

Perc. 1

Perc. 2 & 3

Okay, you can look at it.

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80 *f* *ff*  
T And what rough beast, its hour come round at last, —  
B And what rough beast, its hour come round at last, —  
Perc. 1 *mf* *mf*  
Perc. 2 & 3 *mp* *f* *ff* *mp*

**F** *p* *mp* *mp* What rough beast  
T Slouch - es towards Beth-le - hem to be born? Slouch - es towards  
B Slouch - es towards Beth-le - hem to be born? Slouch - es towards  
Perc. 1 *pp*  
Perc. 2 & 3 *pp*

89 *mf* *f*  
T Beth-le - hem to be born? What rough beast Slouch-es towards  
B Beth-le - hem to be born? What rough beast Slouch-es towards  
Perc. 1 *mp* *mf*  
Perc. 2 & 3 *mp* *mf*

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93

T  
Beth-le - hem to be born? Turn - ing and turn - ing and turn - ing

B  
Beth-le - hem to be born? Turn - ing and turn - ing and turn - ing

Perc. 1

Perc. 2 & 3

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Okay, you can look at it. *Ritard*-----

96

T  
*ff*  
Slouch - es towards Beth-le - hem to be born? and turn - ing

B  
*ff*  
Slouch - es towards Beth-le - hem to be born? and turn - ing

Perc. 1

Perc. 2 & 3

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$\text{♩} = 76$

100

T  
*mp*  
Slouch - es towards Beth-le - hem to be born?

B  
*mp*  
Slouch - es towards Beth-le - hem to be born?

Perc. 1

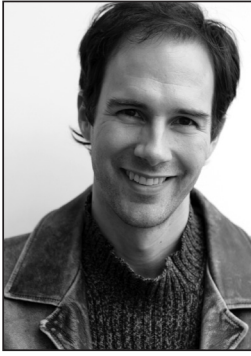
Perc. 2 & 3  
*p*  
*pp*

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Okay, you can look at it.









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 has received a number of commissions from various organizations including the St. Olaf Choir, Cantus, Pavia Winds, the Bowling Green State University Men’s Chorus, The Singers: Minnesota Choral Artists, the Cherry Creek High School Meistersingers, the New Mexico Gay 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.

The 2007 Texas and the 2009 Florida All-State Choirs performed his piece “The Darkling Thrush,” and his arrangement of “What Child is This” was featured on the 2007 Boston Pops holiday tour. Takach has been awarded grants from the American Composers Forum and Meet the Composer, and yearly ASCAP awards since 2004. Takach received a BA in Music Theory and Composition at St. Olaf College, Northfield, MN, where he graduated with honors. He lives in Minneapolis with his wife and two sons.

## Selected vocal works by Timothy C. Takach:

### Mixed Voices

A Depth We Cannot Sound (2011)		SATB, vibraphone, marimba, large tom
A Sign of Day to Come (2003)	(Graphite Publishing)	SATB a cappella
A Worshipper and a Man (2010)		SATB a cappella
All Sisters and Brothers (2012)		SATB, 2 trumpets, organ
As the Sunflower Turns on Her God (2007)		SSAATBB div, Sop. solo, SSATB soli, a cappella
The Darkling Thrush (2004)	(earthsongs)	SATB, SAT soli, a cappella
From the Regions of Air (2010)		SATB a cappella
Epitaph (2012)		SATB, viola
I Leave, She Stays (2011)		SATB a cappella
Neither Angels, Nor Demons, Nor Powers (2008)	(Graphite Publishing)	SSATBB a cappella
Nubes Oriebatur: the eruption of Vesuvius (2009)		SSATBB a cappella
One Boy Told Me (2011)		SATB, piano
Something There is Immortal (2008)		SSATBB a cappella
‘Twas in the Moon of Wintertime (2005) Huron Carol	(Graphite Publishing)	SATB a cappella
Where Beauty Comes From (2010)		SATB, piano

### Treble Voices

And I Saw (2012)		SSAA div. a cappella
Before We Get Dusty (2010)		SSAA, piano
Cassiopeia (2013)		SSA a cappella
Home on the Range (2007) American Folk Song	(Graphite Publishing)	2-part treble voices, piano
Queen of the Range (2006)	(Graphite Publishing)	SA choir, piano
Serenade (2002)	(Graphite Publishing)	SSAA a cappella
She Moved Through the Fair (2009) Irish Ballad		SSAA a cappella
The Streets of Laredo (2007) American Folk Song	(Graphite Publishing)	Unison, TTB, piano
Twenty Questions (2010)		2- part treble, piano

### Men’s Voices

And Her Smoke Rose Up Forever (2007)		TTTBB a cappella
Empty (2012)		TB (opt. div), piano, opt. djembe
Go (2012)		TB, hand drum, wood block or clapping
Goodbye, Then (2012)		TBB choir, Bb clarinet, piano
I Will Howl (2007)		TBB choir, piano or cello
It Is Not the Fact That I Will Die That I Mind (2012)		TB, piano
Luceat Eis (2010)		TTTBB a cappella
O Tannenbaum (2007) German Christmas Carol		TBB a cappella
Paper Cranes (2010)		TBB, piano
Rough Beast (2013)		TTBB, percussion
Salve Regina (2012)	(Graphite Publishing)	TBB semi-chorus, TTBB chorus a cappella
She Moved Through the Fair (1998) Irish Ballad	(Neil A. Kjos Music Co.)	TBB a cappella
Things I Didn’t Know I Loved (2001)	(Graphite Publishing)	TTBB a cappella
‘Twas in the Moon of Wintertime (2006) Huron Carol		TTBB a cappella
Veni Creator Spiritus (1998)	(Graphite Publishing)	TTBB a cappella
We Made a Grave For Him (2013)		TTBB a cappella
What Child is This (2000) Traditional	(Neil A. Kjos Music Co.)	TTBB a cappella
What I Have Done (2003) Amazing Grace/House of the Rising Sun		TTTBBB a cappella