

At Home
SATB, flute, clarinet

Timothy C. Takach

pdf download - \$6.50
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Timothy C. Takach

At Home

for SATB choir, flute, clarinet

Commissioned by Laurie Jacobi in honor of Cotty Lowry's 70th Birthday
Premiered by The Singers - Minnesota Choral Artists

- I. I am at Home (Berry)
- II. New Roof (Berry)
- III. Good Bones (Singer)
- IV. A Place (Berry)
- V. Together on the Porch (Berry)



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From the Composer:

Writing a piece about home is not a terribly unique venture, but it is one that is so rich and has inspired many poets and composers. This is no surprise, for everyone remembers and celebrates the place where they belong. To me, *At Home* strays from some of the normal tropes of youth, ancestry, and birth home memories and instead moves toward the home we create as adults. Since the piece was commissioned by Laurie Jacobi for her husband Cotty Lowry's 70th birthday, the poetry I chose feels very personal, very specific. From the first movement we know the characters: there is a "you" and "I," the two people occupying this place. But Wendell Berry's poem doesn't immediately join these two people together, he instead asserts his own individuality of where he finds himself at home, and it's alone, out in nature. Yet he still cares for his partner in this poem, wishing for them to stay just as content in their own personal place of belonging.

Cotty Lowry is a realtor, and so Laurie wanted to include moments that described the physicality of houses. The maintenance, the aging, the sense of space. "New Roof" does this so well, combining Berry's love of nature with the grounding element of his house. The rising arpeggios in the winds are constantly searching upwards, let loose from the confines of the house to reach the boundless. "Good Bones" is a commissioned poem from longtime collaborator Julia Klatt Singer, whose language and imagery matches Berry's so well. This ode to an aging house is a delightful metaphor for our own bodies: how they age and how they are loaded up with wisdom, experience and memories. Her flirtatious way of recalling the couple's history is mirrored in the clarinet writing and the harmonies from the choir. (See if you can spot the musical quote, sung by the piano in the hallway.)

"A Place" is full of movement, with the choir singing in a round, and the woodwinds moving from the front of the hall to the back. It's here that Berry tells us that the journey we've been on our whole life has not been a journey at all, but the place we've been seeking. So we find our couple finally at home, "Together on the Porch." After embracing their individuality in the opening movement, they now occupy the same space, in a quiet routine of love and of life. They know they are loved, but they choose to say the words out loud anyway. And not knowing which will be the first to go back into the house is the same as not knowing who will outlive the other. There is no fear, but they find comfort and fulfillment instead in the present time and present place. Not the journey, the place. At home.

- Timothy C. Takach, 2019

Texts:

I. I am at Home

I will wait here in the fields
to see how well the rain
brings on the grass.
In the labor of the fields
longer than a man's life
I am at home. Don't come with me.
You stay home too.

I will be standing in the woods
where the old trees
move only with the wind
and then with gravity.
In the stillness of the trees
I am at home. Don't come with me.
You stay home too.

- *Wendell Berry* (Copyright © 2012 by Wendell Berry, from *New Collected Poems*. Reprinted by permission of Counterpoint Press.)

II. New Roof

On the housetop, the floor of the boundless
where birds and storms fly and disappear,
and the valley opened over our heads, a leap
of clarity between the hills, we bent five days
in the sun, tearing free the old roof, nailing on
the new, letting the sun touch for once
in fifty years the dusky rafters, and then
securing the house again in its shelter and shade.
Thus like a little ledge a piece of my history
has come between me and the sky.

- *Wendell Berry* (Copyright © 2012 by Wendell Berry, from *New Collected Poems*. Reprinted by permission of Counterpoint Press.)

III. Good Bones

From the road, all tucked-in and tidy
Between the hydrangeas
and the twilight sky.

You've always like the old ones best
For their charm, their good bones.

Gravity has a way of dropping
Everything under the dresser
Into the corner

Can't lose your marbles
If you know
(More or less) where they've gone.

Remember the first place we lived?
How there was room for the piano
If we left it in the hallway?

Remember the winter nights?
How we laid awake waiting
For the pipes to burst?

We turn up the lights (the bulb's burned out)
Add another coat of paint.
How many times have you tapped this nail
Back into place?

Each wall tells a story.
Each floor sings the mockingbird's song.
Light the candles, dim the lights,
we'll change the bulb another day.

You are wise, appreciate
what was once straight
now softly curves.

Still standing.
Good bones.

- *Julia Klatt Singer* (Commissioned poem. Used with permission.)

IV. A Place

There is a day
when the road neither
comes nor goes, and the way
is not a way but a place.

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V. Together on the Porch

They sit together on the porch, the dark
Almost fallen, the house behind them dark.
Their supper done with, they have washed and dried
The dishes—only two plates now, two glasses,
Two knives, two forks, two spoons—small work for two.
She sits with her hands folded in her lap,
At rest. He smokes his pipe. They do not speak.
And when they speak at last it is to say
What each one knows the other knows. They have
One mind between them, now, finally
For all its knowing will not exactly know
Which one goes first through the dark doorway, bidding
Goodnight, and which sits on a while alone.

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At Home

I. I am at Home

for SATB, flute, clarinet

Timothy C. Takach

Wendell Berry

$\text{♩} = 76$

Flute *mf*

Clarinet in B. *mf*

8 Fl. *f*

Cl. *f*

p

15 Fl. *mf*

Cl. *mf*

+ choir

p

mp

S *mp*

A *mp*

T *mp*

B *mp*

I will wait here in the fields to see how well the

I will wait here in the fields to see how well the

I will wait here in the fields to see how well the

I will wait here in the fields to see how well the



21

Fl. *mf*

Cl. *mf*

S. *mf*
rain brings on the grass. In the la - bor of the fields

A. *mf*
rain brings on the grass. In the la - bor of the fields

T. *mf*
rain brings on the grass. In the la - bor of the fields

B. *mf*
rain brings on the grass. In the la - bor of the fields

25

Fl. *sub. mp* *f* *sub. p* *p*

Cl. *sub. mp* *f* *sub. p* *p*

S. *f* *mp* *p*
long - er than a man's life I am at home.

A. *f* *mp* *p*
long - er than a man's life I am at home.

T. *f* *mp* *p*
long - er than a man's life I am at home.

B. *f* *mp* *p*
long - er than a man's life I am at home.

29

Fl.

Cl.

S.

A.

T.

B.

mp *mf* *p*

mp *mf* *p*

mp *mf* *p*

mp *mf* *p*

Don't come with me. You stay home too.

Don't come with me. You stay home too.

Don't come with me. You stay home too.

Don't come with me. You stay home too.

34

Fl.

Cl.

S.

A.

T.

B.

poco accel. *a tempo*

f *f*

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41 + choir

Fl. *pp*

Cl. *pp*

S *mf* I will be stand - ing in the woods where the old trees *mp*

A *mf* I will be stand - ing in the woods where the old trees *mp*

T *mf* I will be stand - ing in the woods where the old trees *mp*

B *mf* I will be stand - ing in the woods where the old trees *mp*

I will be stand - ing in the woods where the old trees —

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Fl. *p* ³

Cl. *p*

S *p* move on - ly with the wind and then with grav - i - ty. *mp*

A *p* move on - ly with the wind and then and then with grav - i - ty. *mp*

T *p* move on - ly with the wind and then and then with grav - i - ty. *mp*

B *p* move on - ly with the wind and then with grav - i - ty. *mp*

49

Fl. *pp*

Cl. *pp*

S *p*
In the stillness of the trees I am at home.

A *p*
In the stillness of the trees I am at home.

T *p*
In the stillness of the trees I am at home.

B *ppp*
I am at home.

54

Fl. *mp*

Cl. *mp*

S *mp* *p*
Don't come with me. You stay home too.

A *mp* *p*
Don't come with me. You stay home too.

T *mp* *p*
Don't come with me. You stay home too.

B *mp* *p*
Don't come with me. You stay home too.

Commissioned by Laurie Jacobi in honor of Cotty Lowry's 70th Birthday

II. New Roof

Wendell Berry

for SATB, flute, clarinet

Timothy C. Takach

♩. = 50

Flute *mp* *mf* *mp* *f* *p* *mp*

Clarinet *fl.* *mf* *mp* *f* *p* *mp*

Soprano

Alto

Tenor

Bass

7 + choir

Fl. *mf* *f*

Cl. *mf* *f*

S *mf* *f*

A *mf* *f*

T *mf* *f*

B *mp* *f*

On the house - top, the floor of the bound less

On the house - top, the floor of the bound less

On the house - top, the floor of the bound less

On the house - top,

11

Fl. *mf* *p*

Cl. *mf* *p*

S *mf* *n.*

A *mf* *n.*

T *mf* *n.*

B *mf* *n.*

where birds and storms fly and dis - ap - pear, _____

16

Fl. *mp* *mf*

Cl. *mp* *mf*

S *mp* *f* *mf*

A *mp* *f* *mf*

T *mp* *f* *mf*

B *mp* *f* *mf*

and the val - ley o - pened o - ver our heads, a leap of clar-i-ty _____

and the val - ley o - pened o - ver our heads, a leap of clar-i-ty _____

and the val - ley o - pened o - ver our heads, a leap of clar-i-ty _____

and the val - ley o - pened o - ver our heads, a leap of clar-i-ty _____

21

Fl.

Cl.

S

A

T

B

mp

be-tween the hills,

mp

be-tween the hills,

mp

be-tween the hills,

mp

be-tween the hills,

26

Fl.

Cl.

S

A

T

B

mf

(on the house-top) we bent five days in the sun,

mf

(on the house top) we bent five days in the sun,

mf

(on the house-top) we bent five days in the sun,

mf

(on the house - top) we bent five days in the sun,

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31

Fl. *f* *p*

Cl. *f* *p*

S *f* *mp*

A *f* *p*

T *f* *p*

B *f* *p*

tear - ing free the old roof, nail - ing on the new, let - ting the sun, Mm...

tear - ing free the old roof, nail - ing on the new, Mm...

tear - ing free the old roof, nail - ing on the new, Mm...

36

Fl. *f*

Cl. *f*

S *f*

A *mf* *f*

T *mf* *f*

B *mf* *f*

touch for once, in fif - ty years, let - ting the sun touch for once,

let - ting the sun touch for once,

let - ting the sun touch for once,

the sun touch for once,

41 *rit.*

Fl. *mf* *mp*

Cl. *mf* *mp* *p*

S *mf* *mp*

A *mf* *mp*

T *mp* *mp*

B *mp* *mp*

the dusk - y raft - ers, and then se - cur - ing the house a - gain in its

the dusk - y raft - ers, and then se - cur - ing the house a - gain in its

dusk - y raft - ers, the house a - gain in its

dusk - y raft - ers, the house a - gain in its

45 *a tempo*

Fl. *pp* *mp* *mf* *mp*

Cl. *pp* *fl.* *mf* *mp*

S *pp*

A *pp*

T *pp*

B *pp*

shel - ter and shade.

shel - ter and shade.

shel - ter and shade.

shel - ter and shade.

51 $\text{♩} = 128$

Fl. *f* *mp*

Cl. *f* *p* *mf* *mp*

S
A
T
B

mf Thus like a lit - tle ledge _____ a

mf Thus like a lit - tle ledge _____ a

mf Thus like a lit - tle ledge _____ a

Thus like a lit - tle ledge _____ a

56 *rit.*

Fl. *p* *mf* *mp*

Cl. *p* *mf* *mp*

S
A
T
B

mp *mf* *mp*

piece of my his - t'ry has come be - tween _____ me and the sky.

mp *mf* *mp*

piece of my his - t'ry has come be - tween _____ me and the sky.

mp *mf* *mp*

piece of my his - t'ry has come be - tween _____ me and the sky.

mp *mf* *mp*

piece of my his - t'ry has come be - tween _____ me and the sky.

III. Good Bones

Julia Klatt Singer

for SATB, flute, clarinet

Timothy C. Takach

Coy ♩ = 84 (Swung)

Musical score for measures 1-4. The score includes parts for Flute, Clarinet, Soprano, Alto, Tenor, and Bass. The Flute part has a melodic line with triplets. The Clarinet part has a similar melodic line. The vocal parts (Soprano, Alto, Tenor, Bass) have a sustained harmonic line. Dynamics include *mf* and *mp*. A watermark "For perusal purposes only. Do not use, copy, or distribute." is overlaid on the score.

Musical score for measures 5-8. The score includes parts for Flute (Fl.), Clarinet (Cl.), Soprano (S), Alto (A), Tenor (T), and Bass (B). The Flute and Clarinet parts have melodic lines with triplets. The vocal parts have a sustained harmonic line. Dynamics include *mf* and *mp*. A watermark "For perusal purposes only. Do not use, copy, or distribute." is overlaid on the score.

9

Fl. *mp*

Cl. *mp*

S Hm...

A Hm...

T

B Hm...

12

Fl. *p*

Cl. *p*

S *mf*

A *mf*

T *mf*

B

From the road, all tucked-in and ti - dy Be - tween the by - dran - geas and the

15

Fl. *mf*

Cl. *mf*

S *mp*

A *f* *mp*

T *f* *mp*

B *f* *mp*

twi-light sky. You've al-ways liked the old ones

twi-light sky. You've al-ways liked the old ones

twi-light sky. You liked the old ones

twi - light sky. You liked the old ones

19

Fl. *mp* *p*

Cl. *p*

S *p* *mp* *p*

A *p* *mp* *p*

T *p* *mp* *p*

B *p* *mp* *p*

best For their charm, their good, good

best For their charm, their good

best For their charm, their good

best For their charm, their good

23

Fl. *pp* *p* *mf*

Cl. *pp* *p* *mf*

S bones. *mf* Grav - i - ty has a way of drop - ping

A bones. *mf* Grav - i - ty has a way of drop - ping

T bones. *mf* Grav - i - ty has a way of drop - ping

B bones. *mf* Grav - i - ty has a way of drop - ping

26

Fl. *p* *mf*

Cl. *p* *mf*

S Eve - ry - thing un - der the dress - er Can't lose your

A Eve - ry - thing un - der the dress - er Can't lose your

T Eve - ry thing in - to the cor - ner Can't lose your

B Eve - ry - thing In - to the cor - ner Can't lose your

29

Fl. *legato*

Cl. *legato* *p*

S
mar - bles — If you know (More or less) where they've gone.

A
mar - bles — If you know — where they've gone.

T
mar - bles — If you know where they've gone.

B
mar - bles — If you know (More or less) where they've gone.

32

Fl.

Cl.

S
mp
Re - mem - ber the first place we

A
mp
Re - mem - ber the first place we

T
mp
Re - mem - ber the first place we

B

36

Fl.

Cl.

S

A

T

B

lived? How there was room for the pi - a - no If we

lived? How there was room for the pi - a - no If we

lived?

mf

mf

mf

39

Fl.

Cl.

S

A

T

B

left it in the hall - way?

left it in the hall - way?

Re - mem - ber the win - ter

Re - mem - ber the win - ter

p

p

mp

mp

43

Fl. *pp* *mp*

Cl. *pp* *mp*

S

A

T *p* *mp*
 nights? How we laid a - wake wait - ing For the

B *p* *mp*
 nights? How we laid a - wake wait - ing For the

46

Fl. *mf* *ff* *p*

Cl. *mf* *ff* *p*

S *mp* *mf* *f* *mp*
 pipes to burst? — We turn up the lights Add an -

A *mp* *mf* *f* *mp*
 pipes to burst? — We turn ³ up the lights (the bulb's burned out) Add an -

T *mf* *f* *mp*
 pipes to burst? — We turn ³ up the lights (the bulb's burned out) an -

B *mp*
 pipes to burst? — We turn ³ up the lights (the bulb's burned out) an -

Slower ♩ = 76

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54

Fl. *mp* *mf* 3

Cl. *mp* *mf*

S *mf*
Each wall tells a sto - ry. — Each floor sings the

A *mf*
Each wall tells a sto - ry. — Each floor sings the

T *mf*
Each tells a sto - ry. — Each floor sings the

B *mf*
Each tells a sto - ry. — Each floor sings the

58

Fl. *p*

Cl. *mf* *p*

S *mp* *p*
mock - ing - bird's song. — Light the can - dles, dim the lights, we'll

A *mp* *p*
mock - ing - bird's song. — Light the can - dles, dim the lights, we'll

T *mp* *p*
mock - ing - bird's song. — Light the can - dles, dim the lights, we'll

B *mp* *p*
mock - ing - bird's song. — Light the can - dles, dim the lights, we'll

61

Fl. *mf*

Cl. *mf*

S *mp*
change the bulb an oth - er day. *mp*

A *mp*
change the bulb an - oth - er day. Hm...

T *mp*
change the bulb an - oth - er day.

B *mp*
change the bulb an - oth - er day. Hm...

64

Fl. *p*

Cl.

S *mp*
You are wise, you ap -

A *mp*
You are wise, you ap -

T *mp*
You are wise, you ap -

B *mp*
You are wise, you ap -

67

Fl. *mf* *mp* *p*

Cl. *mf* *mp* *p*

S *mf* *mp* *p*

A *mf* *mp* *p*

T *mf* *mp* *p*

B *mf* *mp* *p*

pre - ci - ate what was once straight now soft - ly

71

Fl. *pp*

Cl. *pp*

S *pp*

A *pp*

T *pp*

B *pp*

curves. Still stand - ing. Good bones.

curves. Still stand - ing. Good bones.

curves. Still stand - ing. Good bones.

curves. Still stand - ing. Good bones.

IV. A Place

a round for SATB, flute, clarinet

Wendell Berry

Timothy C. Takach

$\text{♩} = 60$

Flute

Choir

Fl.

Choir

Fl.

Cl.

Choir

A 4 Part Round

Fl.

Cl.

Choir

19

Fl. *mf*

Cl. *mf*

Choir

④

goes, — nei — ther comes — nor goes, — and the way is not — a

24

Fl. *f*

Cl. *f*

Choir

② end —————, ③ end —————, ④ end —————

way but a place. — way but a place. — way but a place. way but a

Begin walking toward back of the hall or just off-stage.

B

31

Fl. *mp*

Cl. *mp*

Begin walking toward back of the hall or just off-stage.

Choir gradually decrescendos, reaches niente after woodwinds arrive at the back of the house.

n.

(on repeat only)

④ *mp* (start on repeat)

S

place. place. And the way is a

① *mp*

A

The way is not a way but a place. The

(on repeat only)

T

place. place. The way is not a way but a

② *mp*

B

place. And the way is a place.

③ *mp* (start on repeat)

Commissioned by Laurie Jacobi in honor of Cotty Lowry's 70th Birthday

V. Together on the Porch

for 2-part voices, flute, clarinet

Wendell Berry

• Timothy C. Takach

Never Rushed ♩ = 60

Flute

Clarinet

Part I

Part II

6

Fl.

Cl.

I

II

They sit to-gether on the porch, the dark Al-most fall-en, the

10

Fl.

Cl.

I

II

house be-hind them dark. Their sup-per done with, they have



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13

Fl. *mf* *p* *mf* ³

Cl. *mf* *p* *mf*

I washed and dried The dishes on - ly two plates now, two glass - es,

II *mf*

16

Fl. *p*

Cl. *p*

I *p* *pp*

II *p* *pp*

Two knives, two forks, two spoons— small work for two. —

20

Fl. *mf* *mp*

Cl. *mf* *mp*

I

II

24

Fl. *p*

Cl. *p*

I *p* *mp*

II *p* *mp*

She sits with her hands fold - ed in her lap, At rest. He smokes his pipe.

28

Fl. *p* *mp*

Cl. *p* *mp*

I *p* *mp* *mf*

II *p* *mp* *mf*

— They do not speak. And when they speak at

35

Fl. *mf*

Cl. *mf*

I *mf*

II *mf*

last it is to say what each one knows the oth - er knows. They have One mind — be - tween them,

39 *accel.* *rit.* *a tempo*

Fl. *f* *mp*

Cl. *f* *mp*

I *f* *mp*

II *f* *mp*

now, fi-nal-ly For all its know-ing will not ex-act-ly know Which one goes

f *mp*

42 *rit.* *poco* *a tempo*

Fl. *pp* *p*

Cl. *pp* *p*

I *p* *pp* *p*

II *p* *pp* *p*

first through the dark door-way, bid-ding Good night, and

p *pp* *p*

poco

(If sung as a duet, sing large notes)

(If sung as a duet, F is preferred, but sing what's comfortable)

46 *rit.* *ppp*

Fl. *mp* *p* *ppp*

Cl. *mp* *p* *ppp*

I *mp* *p* *ppp*

II *ppp*

which sits on a while a lone.

ppp



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. Paul Chamber Orchestra, 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, and 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.

Selected vocal works by Timothy C. Takach:

Mixed Voices

A Worshipper and a Man		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
At Home (ca. 16')		SATB, flute, clarinet
The Darkling Thrush	(earthsongs)	SATB, SAT soli, a cappella
Fragile		SATB, hand drum
Listen to the Apples		SATB div. a cappella
MOMENTS IN FILM: A Mural of Change		SATB, piano
MOMENTS IN FILM: Insidious		SATB, piano
MOMENTS IN FILM: Flying Solo		SATB, piano
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
Ragnarök		SATB div. 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

Treble Voices

And I Saw		SSAA div. a cappella
Bahihii Waaliidkay Dhaqay		2-part, piano
Cassiopeia		SSA a cappella
Duende		SSAA, floor toms
How to Triumph Like a Girl	(Graphite Publishing)	SSA, piano
There is No Rose	(Lorelei Ensemble)	SSAA, SS soli, a cappella
Torn Map	(Graphite Publishing)	SA, piano

Men's Voices

Empty		TB (opt. div), piano, opt. djembe
Goodbye, Then		TBB choir, Bb clarinet, piano
I Will Howl		TBB choir, piano or cello
Kin		TB, piano
Luceat Eis		TTTBB a cappella
Mad		TB, piano
Original Harmony	(Colla Voce)	TTBB a cappella
Rough Beast		TTBB, percussion
Salve Regina	(Graphite Publishing)	TBB semi-chorus, TTBB a cappella
Things I Didn't Know I Loved	(Graphite Publishing)	TTBB a cappella

Large Works

Helios (ca. 65')		SATB a cappella
The Longest Nights (ca. 21')		SATB, piano or string quartet
This is How You Love (ca. 35') composed with Jocelyn Hagen		SATB div. a cappella
True North (ca. 16')		SATB, chamber orchestra
We, the Unknown (ca. 40')		TTBB, soloists, chamber orchestra
Where Beauty Comes From (ca. 16')		TBB, 2-part, SSAA, SATB; piano