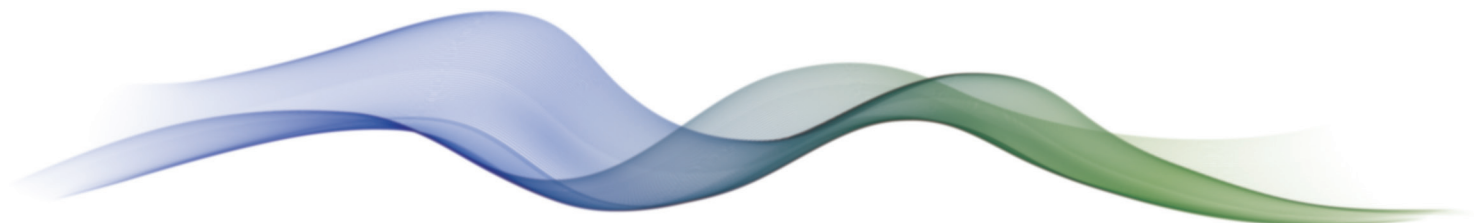


Empty  
TB, piano, opt. djembe

Timothy C. Takach

pdf download - \$1.60  
printed - \$3.00



# Timothy C. Takach

## Empty

for TB choir, piano, and optional djembe

Written for the 2012-2013 Young Men's Commissioning Consortium



Timothy C Takach.com

## Text:

I wanted so badly to be good.  
I wanted everything to turn out right  
in the end. I wanted to go to heaven.

Whatever I thought I should lose,  
I lost; whatever the cost,  
I paid it. Nothing was too much.

I worked hard at letting go; I  
learned the art of denial. Wine  
turned into water, bread to stone.

I was the bone singing in the desert,  
the gate swinging on its hinge;  
I was the bell ringing and ringing.

- *Joyce Sutphen*, "Empty" from *Naming the Stars*. Copyright © 2004 by Joyce Sutphen. Used by permission of The Permissions Company, Inc., on behalf of Holy Cow! Press, [www.hollycowpress.org](http://www.hollycowpress.org). All rights reserved worldwide.

## 2012-2013 Young Men's Commissioning Consortium

Apollo High School Men's Choir, Jason Parker, director (MN)  
Armstrong High School Varsity Men's Choir, Stephanie Trump, director (MN)  
Australian Boys Choral Institute, Kelly Gang, Noel Ancell, director (Australia)  
Cherry Creek High School Troubadors, Sarah Harrison, director (CO)  
Chor Leoni MYVoice, Kevin Zakresky, director (BC, Canada)  
Eastview High School, Greg Douma, director (MN)  
Flower Mound High School Men's Chamber Choir, Mark Rohwer, director (TX)  
Free State High School Men's Choir, Hilary Morton, director (KS)  
Frontier Trail Middle School, Gretchen Harrison, director (KS)  
Haslett High School Varsity Choir, Erich Wangeman, director (MI)  
Hopkins High School Men's Chorus, Philip Brown, director (MN)  
Mahtomedi High School Men's Choir, Robert Pontious, director (MN)  
Meteca Valley High School Bass Chorus, Nathan Bramstedt and Andrew Collins, directors (IL)  
Omaha Central High School, Colin Brown and Lyn Bouma, directors (NE)  
Prior Lake High School Men's Choir, Rob Hahn, director (MN)  
The Roxbury Latin School Glee Club, Kerry P. Brennan, director (MA)  
St. Paul Central High School Central Men, Martha Graber, director (MN)  
St. Peter High School Concert Choir Men, Scott Hermanson, director (MN)  
Stoney Creek High School, Brandon Ulrich, director (MI)  
Three Rivers High School Men of Aristocrats, Joel Moore, director (MI)  
Trinity-Pawling Singers, Matt Travis director (NY)  
University of Cincinnati Men's Chorus, Olga Artemova, director (OH)  
University of Minnesota Men's Chorus, Matthew Mehaffey, director (MN)  
University School Glee Club, Daniel Singer, director (OH)

*Special thanks to composer and percussionist Timothy Berry for his help with the djembe notation for "Empty."*



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.

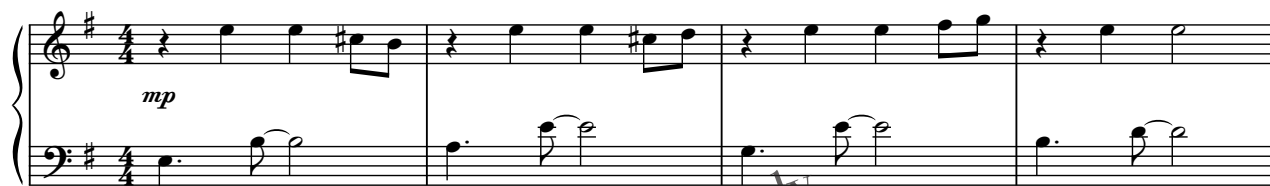
# Empty

TB (opt. div), piano and optional djembe

Joyce Sutphen

Timothy C. Takach

$\text{♩} = 84-92$



Piano introduction in G major, 4/4 time. The right hand plays a melody of eighth and quarter notes, while the left hand provides a harmonic accompaniment with eighth notes and chords. The dynamic is marked *mp*.



First vocal entry (measures 5-8). Tenor (T) and Bass (B) parts enter with the lyrics "I want-ed so bad - ly to be good. \_". The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand. The dynamic is marked *p*. A watermark "For perusal purposes only. Do not use, copy, or distribute." is overlaid diagonally across the page.



Second vocal entry (measures 9-12). Tenor (T) and Bass (B) parts enter with the lyrics "I want-ed eve - ry - thing to turn out right in the end. \_". The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand. The dynamic is marked *p*. A watermark "For perusal purposes only. Do not use, copy, or distribute." is overlaid diagonally across the page.



13

T *mf* I want-ed to go \_\_\_\_\_ to heav-en. \_\_\_\_\_ What -

B *mf* I want-ed to go \_\_\_\_\_ to heav-en. \_\_\_\_\_ What -

13 *pp*

17

T ev - er I thought \_\_\_\_\_ I should lose, \_\_\_\_\_ I lost; what - ev - er the

B ev - er I thought \_\_\_\_\_ I should lose, \_\_\_\_\_ I lost; what - ev - er the

17 *mf*

*sim. until marked*

The percussion parts here are suggested rhythms for the djembe, but an experienced percussionist should feel free to play beyond what's on the page.

21

T *p*  
cost, I paid it. Noth - ing — was too much.

B *p*  
cost, I paid it. Noth - ing — was too much.

21

26

T Noth - ing — was too much. Ah! *f*

B Noth - ing — was too much. (B2 part is opt.) Ah! *f*

26

8vb

sim. until marked

31

T Ah!

B Ah!

31

36 *mf*

T I worked hard at let - ting — go; —

B I worked hard at let - ting — go; —

36 *smf*

41

T I learned the art of de - ni - al. Wine turned in-to

B I learned the art of de - ni - al. Wine turned in-to

41

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46 *accel.*  $\text{♩} = 96-100$  *f*

T wa - ter, — bread to — stone. Ah! — I was the bone

B wa - ter, — bread to — stone. Ah! — I was the bone

46 *f*

50

T sing-ing in the de-sert, I was the gate swing-ing on its \_\_\_ hinge; \_\_\_ I was the bell

B sing-ing in the de-sert, I was the gate swing-ing on its \_\_\_ hinge; \_\_\_ I was the bell

50

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54

T ring - ing and ring-ing and ring-ing. I was the bell. I was the bell. \_\_\_ I was the bone

B ring - ing and ring-ing and ring-ing. I was the bell. I was the bell. \_\_\_ (B2 part is opt.) I was the bone

54

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58

T sing-ing in the de-sert, I was the gate swing - ing on its \_\_\_ hinge; \_\_\_ I was the bell

B sing-ing in the de-sert, I was the gate swing - ing on its \_\_\_ hinge; \_\_\_ I was the bell

58

62

T ring - ing and ring-ing and ring-ing. I was the bell. I was the bell. Ah! I was the bell

B ring - ing and ring-ing and ring-ing. I was the bell. I was the bell. Ah!

62

66

T ring - ing and ring - ing and ring-ing. I was ring - ing and ring - ing. Ah! I was the bell.

B Ah! Ah! I was the bell. Ah!

66

70

T ring-ing and ring-ing and ring-ing. Ah! I was the bell.

B Ah! I was the bell.

70





# An excerpt from "Mad," for TB and piano

7 *f*

T *f* got mad at my moth-er —

B *f* I got mad at my moth-er —

Pno. *f* *mf*

12

T so I flew to the moon. I could still see our house so

B so I flew to the moon. I could still see our house so

Pno. *p* *mf*

16 *p*

T lit-tle in the dis-tance with its point-ed roof.

B *p* lit-tle in the dis-tance with its point-ed roof.

Pno. RH *p* *mp* *non rit.*

*no pedal*

# An excerpt from "It Is Not the Fact That I Will Die That I Mind," for TB and piano

Tenor/Bass

It is not the

*mp*

6

T  
B

fact that I will die that I mind but that no one will love as

*mf*

11

T  
B

I did the oak tree out my boy-hood

*mf*

16

T  
B

win-dow, the moth-er who set her-self so stub-born-ly a-gainst

*mf*

20

T  
B

life, the sis-ter with her ser-i-ous frown

*mf*

## 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		TTTBB 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

