

Listen to the Apples
SATB div. a cappella

Timothy C. Takach

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for SATB div. a cappella choir

Commissioned by VocalEssence in honor of their 45th anniversary season



Timothy C Takach.com

Text:

Life will break you. Nobody can protect you from that, and living alone won't either, for solitude will also break you with its yearning. You have to love. You have to feel. It is the reason you are here on earth. You are here to risk your heart. You are here to be swallowed up. And when it happens that you are broken, or betrayed, or left, or hurt, or death brushes near, let yourself sit by an apple tree and listen to the apples falling all around you in heaps, wasting their sweetness. Tell yourself you tasted as many as you could.

- Louise Erdrich, from The Painted Drum

From the Composer:

This text comes from Louise Erdrich's novel *The Painted Drum* and is a beautiful fit for vocal music. What struck me immediately about these words is that it conveys a holistic approach to personal spirituality and echoes the lessons from many religious canons in a very naturalistic way. The apples here are a double metaphor. They are us, as we bloom, ripen, and live out our lives, but they are also individual opportunities. We can choose to partake, or we can let them fall to the ground, unused and lost.

Musically, the wordless material that opens and concludes the piece is sorrowful, breaking. But as we hear these melodies again at the end, they resolve into a D major chord (over the pedal E in the bass line), symbolizing the first apple we taste after having been broken.

- Timothy C. Takach, 2013



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.

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Louise Erdrich

Timothy C. Takach

$\text{♩} = 74$ *mf* *mf*

Soprano Oh... Oh...

Alto *mf* *mp* Oh... Oh...

Tenor *mf* *mf* Oh... Oh...

Bass *mf* *mp* Oh... Oh...

Piano (rehearsal only)

This block contains the first system of the musical score. It features five staves: Soprano, Alto, Tenor, Bass, and Piano. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The tempo is marked as quarter note = 74. Dynamics include mezzo-forte (mf) and mezzo-piano (mp). The vocal parts begin with a long note on 'Oh...' followed by a melodic line. The piano part provides harmonic support with chords and moving lines. A large diagonal watermark is present across the center of the page.

4 *mf* Timothy C Takach.com *mf*

S Oh... Oh...

A *mp* Oh... Oh... *mf* Oh...

T *mf* Oh... Oh...

B *mf* Oh... Oh... *mf* Oh...

4

This block contains the second system of the musical score, starting at measure 4. It continues the vocal and piano parts from the first system. The vocal parts have more complex melodic lines with some grace notes. The piano part continues with harmonic accompaniment. A large diagonal watermark is present across the center of the page.

* Between these notes, gently rearticulate the repeated pitch with a minimal stoppage of sound.



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8

p

S Oh...

mp

A Life will break you. No-bo-dy can pro -

mp *p*

T Oh... Oh...

mp *mp*

B Life will break you. No-bo-dy can pro -

Oh... Oh...

8

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12

mf

S Oh... for sol - i - tude will al - so

mf

A tect you from that, and liv - ing a - lone won't ei - ther, Ah... for sol - i - tude will al - so

mf

T Oh... for sol - i - tude will al - so

mf

B tect you from that, and liv - ing a - lone won't ei - ther, Ah... Ah...

12

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16 *f* *poco rit.* *mf* *a tempo*

S break you with its yearn - ing. for sol - i - tude will break you with its

A break you with its yearn - ing. will break you with its

T break you with its yearn - ing. will break you with its

B break you with its yearn - ing. will break you with its

16

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

S yearn - ing. You have to love. You have to

A yearn - ing. You have to love. You have to

T yearn - ing. You have to love. You have to

B yearn - ing. You have to love. You have to

20

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25 *mf* *f*

S feel. It is the rea - son you are here on

A feel. It is the rea - son you are here on

T feel. It is the rea - son you are here on

B feel. It is the rea - son you are here on

25

30 *piu mosso* *a tempo* *mf*

S earth. You are here to risk your heart.

A earth. You are here to risk your heart.

T earth. You are here to risk your heart.

B earth. You are here to risk your heart.

30

34 *ritard* *mp* *pp* *p* = 80

S You are here Ah...

A You are here to be swal-lowed up. And when it hap-pens that you are

T swal-lowed up. Ah... Ah...

B You are here to be swal-lowed up. Ah... Ah...

34

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38 *mf*

S or death brush-es near,

A bro-ken, or be - trayed, or left, or hurt, let your-self

T Ah... Ah... Ah...

B Ah... Ah... Ah... let your-self

38

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42 *mp* *f*

S Ah... Ah... And list - en to the ap - ples fall - ing

A sit by an ap - ple tree and list - en to the ap - ples fall - ing

T by an ap - ple tree Ah... list - en list - en Ah...

B sit Ah... Ah... list - en list - en

42

46

S fall - ing, fall - ing fall - ing fall - ing around you fall - ing, fall - ing

A fall - ing, fall - ing list - en Ah... fall - ing, fall - ing list - en Ah...

T list - en Ah... list - en Ah... list - en list - en

B list - en Ah... list - en Ah... list - en list - en

46

Sop I (a few singers)

50

S fall - ing all a - round you all a - round you in

A list-en all a - round ap-ples fall-ing all a-round fall-ing in

T list-en list-en all a - round list-en fall-ing in

B list-en all a-round you all a-round you in

50

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54 *ff* *mp* *p*

S heaps, Oo... Oo...

A heaps, wast - ing their sweet-ness. Tell your - self

T heaps, wast - ing their sweet-ness. Tell your - self

B heaps, Oo... Oo...

54

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59 *ritard* ♩ = 66

S *Oo...*

A you tast - ed as man - y as you could. *Oo...*

T you tast - ed as man - y as you could. *Oo...*

B *Oo...*

59

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62 *ritard* *mp*

S *mp* *p* *mp* *Oo...*

A *mp* *p* *mp* *Oo...*

T *mp* *p* *mp* *Oo...*

B *mp* *Oo...*

62

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* Between these notes, gently rearticulate the repeated pitch with a minimal stoppage of sound.

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