

Everything Sings  
SATB, piano or string quartet

Timothy C. Takach

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# Timothy C. Takach

## Everything Sings

for SATB choir, piano or string quartet

Commissioned by and dedicated to the Angelica Cantanti Youth Choirs, Minneapolis, MN for their 35th Anniversary season.

PIANO / VOCAL SCORE



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## Text:

How many songs for us to sing?  
How many more have we stored away?  
Like jars of honey  
catching the light, the sweetness  
of time and bees, of sun and trees,  
of you and of me.

It is the wind that taught us to sing  
like the prairie grasses, like the tumbling seas.  
It carries our voices; powerful, beauty  
carries them like the scent of rain, like the falling leaves.

Everything sings;  
crickets and clouds, rake and leaves  
water and a spoon  
even the moon and the dragonflies  
hum their own tune.

My song is my blood  
It moves through my body—  
Moves through yours too—  
Always finding its way  
Back to the heart,  
to the heart  
of me and of you.

*- Commissioned poem by Julia Klatt Singer  
- Used with permission.*

## From the Composer:

After poet Julia Klatt Singer and I talked with the folks at Angelica Cantanti Youth Choirs, we knew that we should write a piece about the love of singing, but we also knew that there were so many pieces out there that already say it so well. What I love about the poem that Julia wrote is that when she talks about the act of singing, she paints it as something our bodies do in sympathy with the world around us. It makes me think about how everything in the universe is involuntarily vibrating and so it makes sense that we would actively decide to sing, a way of giving our own frequencies to others.

In “Everything Sings,” this idea of musical vibration is shown in a few ways. It most noticeably appears right away in the accompaniment trills, which thread themselves throughout the piece. But there are also moments of trilling in the voices as well as some humming, which allows the singer to more easily sense the vibrations in their sound. The piece ends in a round, embodying the communal nature of singing—the same song moving through one body, then another and another, and finally coming back to everyone singing together.

*- Timothy C. Takach, 2015*

## Instrumentation:

String quartet parts are also available. The piece should be performed with either piano or strings.



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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# Everything Sings

for SATB and piano or string quartet

Julia Klatt Singer

Timothy C. Takach

$\text{♩} = 66$

Trill on C only.

*mp*

*p*

6

*f*

*p*

11

*f*

*p*

16

*sub. f*

Trill on C only.

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20

S *mp* How man - y songs <sup>2</sup> for us to sing? *mf*

A *mp* How man - y songs <sup>2</sup> for us to sing? *mf*

T

B

*mp* *mf*

24

S *mp* How man - y more <sup>2</sup> have we stored a - way? *mf*

A *mp* How man - y more <sup>2</sup> have we stored a - way? *mf*

T *mp* How man - y more <sup>2</sup> have we stored a - way? *mf*

B

*mp* *mf*

28 *rit.*  $\text{♩} = 56$

*f*

S Like jars of hon - ey catch - ing the light, the sweet - ness of time and

A Like jars — of hon - ey catch - ing the light, the sweet - ness of time and

T Like jars of hon - ey catch - ing the light, the sweet - ness of time and

B Like jars — of hon - ey catch - ing the light, the sweet - ness of time and

*f*

*f*

31 *sub. p*

S bees, of sun and trees, of you and of me, of you and

A bees, of sun — and trees, of you and me, of you and

T bees, of sun and trees, of you and me, of you and

B bees, of sun — and trees, of you and of me, of you — and

*sub. p*

*sub. p*

*sub. p*

*sub. p*

*sub. p*

*sub. p*

*sub. p*

*sub. p*

*sub. p*

*sub. p*

*sub. p*

*sub. p*

*sub. p*

*sub. p*

*sub. p*

34  $\text{♩} = 66$  *mf*

S me. It is the wind that taught us to sing

A me.

T me. It is the wind It is the wind

B me. It is the wind It is the

*p*

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S like the prai - rie grass - es, like the tum - bling seas.

A *mf* It is the wind that taught us to sing like the tum bling seas. taught us to sing

T It is the wind It is the wind It is the wind that taught us to sing

B wind It is the wind It is the It is the wind that taught us to sing

*mp*

42 ♩ = 66

S the wind taught us to sing It car-ries our voice - es;

A the wind taught us to sing It car-ries our voice - es;

T the wind taught us to sing It car-ries our voice - es;

B the wind taught us to sing It car-ries our voice - es;

45

S pow-er - ful, beau - ty —

A pow-er - ful, beau - ty —

T pow-er - ful, beau - ty —

B pow-er - ful, beau - ty —

49

S car - ries them \_\_\_\_\_ like the scent of rain, like the fall - ing

A car - ries them \_\_\_\_\_ like the scent of rain, like the fall - ing

T car - ries them \_\_\_\_\_ like the scent of rain, like the fall - ing

B car - ries them \_\_\_\_\_ like the scent of rain, like the fall - ing

*mp*

*mp*

*mp*

*mp*

*mp*

52  $\text{♩} = 66$

S leaves. \_\_\_\_\_ Eve - ry - thing sings, \_\_\_\_\_ eve - ry - thing sings; \_\_\_\_\_

A leaves. \_\_\_\_\_ Eve - ry - thing sings, eve - ry - thing sings; \_\_\_\_\_ sings, eve - ry - thing sings;

T leaves. \_\_\_\_\_ Eve - ry - thing sings, eve - ry - thing sings; \_\_\_\_\_ sings, eve - ry - thing sings;

B leaves. \_\_\_\_\_ Eve - ry - thing sings, \_\_\_\_\_ eve - ry - thing sings; \_\_\_\_\_

*f*

*f*

*f*

*f*



55 *mf* *f*

S crick-ets and clouds, rake and leaves wa-ter and a spoon Eve-ry-thing sings, eve-ry-thing

A crick-ets and clouds, rake and leaves wa-ter and a spoon Eve-ry-thing sings, eve-ry-thing sings;

T crick-ets and clouds, rake and leaves wa-ter and a spoon Eve-ry-thing sings, eve-ry-thing sings;

B crick-ets and clouds, rake and leaves wa-ter and a spoon Eve-ry-thing sings, eve-ry-thing

*mf* *f*

58 *mf* *f*

S sings; e - ven the moon and the drag-on - flies hum their own tune.

A sings, eve-ry-thing sings; e - ven the moon and the drag-on - flies hum their own tune.

T sings, eve-ry-thing sings; e - ven the drag-on - flies hum their own tune.

B sings; e - ven the drag-on - flies hum their own tune.

*p* *mf* *p* *mf*

61 *mp* *mf* *mp* *mf*

S Mm... Mm...

A *mf* Mm... Mm...

T *mp* *mf* *mp* *mf* Mm... Mm...

B *mp* *mf* *mp* *mf* Mm... Mm...

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

64  $\text{♩} = 76$  *mp* *mf* *mf*

S Mm... My

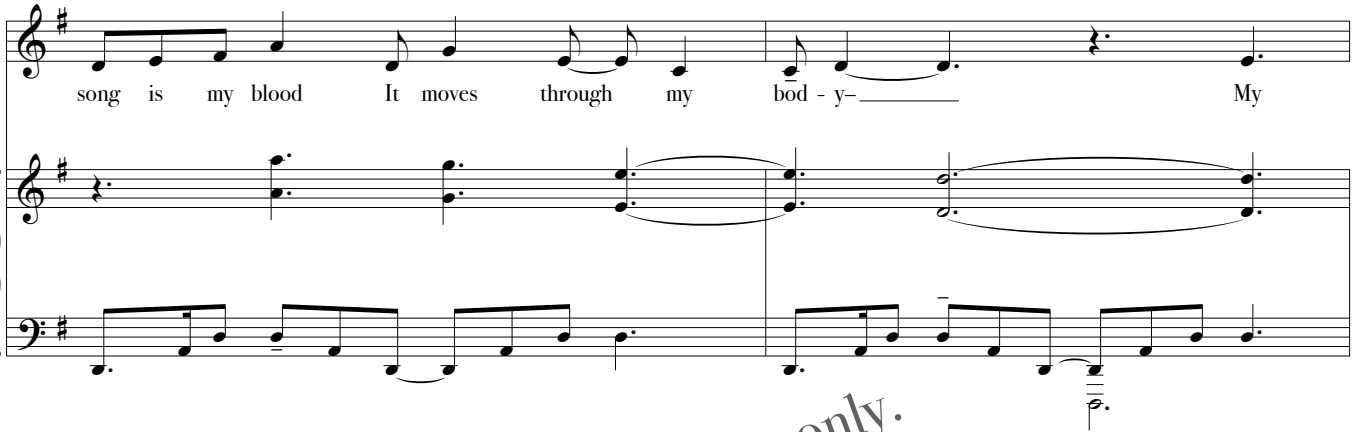
A *mf* Mm... My

T *mp* *mf* Mm... My

B *mp* *mf* Mm... My

*f* *mp* *mf*

68 All voices in unison.

Unis. 

song is my blood It moves through my bod - y- \_\_\_\_\_ My

70 

Unis. 

song is my blood It moves through yours too- Always find-ing its way Back to the

73 

Unis. 

heart, \_\_\_\_\_ Back to the heart, of me and of you. My

\* Part I only

### 3-part Round

A recommended split for this round would be S on Part I, A on Part II, and TB on Part III. Part I will sing through it 3 complete times, Parts II and III will jump to m. 84 as Part I finishes.

76 1x = *mf*, 2x = *p*, 3x = *f*      **Part II**      **Part III**

Unis.      song is my blood It moves through my bod - y- \_\_\_\_\_      My song is my blood It moves through yours

L.H. tacit on second time through.

79      too-      Al-ways find-ing its way      Back to the heart, \_\_\_\_\_      Back to the

82      It car-ries our      heart of me and of you.      My

1, 2.      1, 2.

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84 <sup>3.</sup> voice - es; *rit.*  $\text{♩} = 60$  *f*

S you. My song finds its way Back to the

A heart, My song finds its way Back to the

T heart, My song finds its way Back to the

B heart, My song finds its way Back to the

*f*

86 *mp*  *mp* Timothy C Takach.com

S heart, Back to the heart of me and of you.

A heart, Back to the heart of me and of you.

T heart, Back to the heart of me and of you.

B heart, Back to the heart of me and of you.

*mp* *p*

An excerpt from "This Amazing Life," for SA(T)B and piano

This Amazing Life / Timothy C. Takach

20

S try — my best Some - times I get left out, 😞 But I *f*

A try — my best Some - times I get left out, 😞 watch the hours go by. But I *f*

T try my best Some - times I get left out, 😞 watch the hours go by. But I *f*

B try my best Some - times I get left out, 😞 watch the hours go by. But I *f*

23

S al - ways feel like I'm on fire, 😎 I feel like I'm — *mf*

A al - ways feel like I'm on fire, 😎 I feel like I'm *mf*

T al - ways feel like I'm on fire, 😎

B al - ways feel like I'm on fire, 😎

# An excerpt from "This Amazing Life," for SA(T)B and piano

This Amazing Life / Timothy C. Takach

27

S free.

A free. *mf* But when I want to fit in, \_\_\_ eve - ry - one

T *mp* Some-times I feel like I'm in - vis - i - ble *mf* But when I want to fit in, \_\_\_ eve - ry - one

B *mp* Some-times I feel like I'm in - vis - i - ble *mf* But when I want to fit in, \_\_\_ eve - ry - one

*mp* *mf*

30

S *f* I can do an - y - thing when no one's a - round. And I'm

A *f* no - tic - es me. \_\_\_ I can do an - y - thing when no one's a - round. And I'm

T *f* no - tic - es me. \_\_\_ I can do an - y - thing when no one's a - round. And I'm

B *f* no - tic - es me. \_\_\_ I can do an - y - thing when no one's a - round. And I'm

*f*

## 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		TTTTBB 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