

Insidious
SATB, piano

Timothy C. Takach

\$3.00



Timothy C. Takach

MOMENTS IN FILM

Insidious

for SATB choir and piano



Timothy C Takach.com

Text:

A piano plays
in an empty room.
A baby cries
in the nursery.
When I look in the mirror
it's him I see.
He wants the life
that's meant for me.
My teeth are brittle.
My body decays.
I feel myself
fading away
as he grows stronger.
The dead are greedy.
They try to grasp
any living soul
whenever they can.
They take our place
and we take theirs
in the netherworld
of old nightmares,
in the crumbling house,
in the pitch black Further.
Their sheet-covered bodies
fill a church of the dead.
A congregation full of dread
and he is their minister.
He's the bride
who'll wed the sin.
His dead soul is killing
my living skin.

- William Reichard

- Commissioned for this piece. Used with permission.

From the Composer:

As I've become more in touch with what drives my creative energy, I've tried to find ways to combine my passions together. When I was a kid, this meant putting every topping imaginable on my ice cream. More recently it means making choral music out of new poetry inspired by film.

I have a love of horror movies, so I knew that the Moments in Film project needed to contain something from a horror movie. I asked my poet friend and horror movie lover William Reichard to help out with a poem. "Insidious" is easily the creepiest song I've ever written. And to be truthful, the first poem Bill wrote was so terrifying I couldn't even consider using it. So I had to send him back to try again (Sorry, Bill!). But this still makes me cringe in all the right ways, so I knew he nailed it.

The 2010 movie "Insidious" is where you should start watching the series, but this poem is inspired by the second installment, 2013's "Insidious: Chapter 2." The themes are the same - a little demonic possession, a little soul stealing, a journey into another realm. Right from the beginning, I'm playing with the sound of the choir as some are whispering and some are speaking. As the music progresses we hear the piano growing in richness and range as the possession becomes stronger. The piano writing is pretty off from the beginning, but it gets more aggressive and confident as the piece moves forward. There is no happy ending here.

A broader way of looking at this, though, is through a metaphorical lens. We've all seen people become inhabited by other negative forces that can lead to a path of destruction and sometimes death: addiction, rage, racism, etc. With this view, the "He" in the poem is an idea, a sickness. This could be an access point for those who are uncomfortable with the subject matter.

I knew going in that this piece will struggle to find it's way onto the stage very often. But darn it, there should be more horror choral music. And now there is. (Pats self on back.)

- Timothy C. Takach, 2018

This piece was funded through the website Consortio.io

Consortium Members:

Baker University, Dr. Ryan Olsen, conductor; Baldwin City, KS
Branham High School, Barbara West, conductor; San Jose, CA
C. M. Russell High Chanteur Choir, Lynn Ryan, conductor; Great Falls, MT
Chanhassen High School Concert Choir, Sarah Gilbertson, conductor; Chanhassen, MN
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East Gaston High School Concert Choir, Peter Haley, conductor, Mt. Holly, NC
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Flower Mound High School, Dr. Mark Rohwer, conductor; Flower Mound, TX
Gonzaga University Concert Choir, Dr. Timothy Westerhaus, conductor; Spokane, WA
Great Falls High, Patrick Ryan, conductor; Great Falls, MT
Greater South Jersey Chorus, Dr. Christopher Thomas, conductor; Cherry Hill, NJ
Illinois College, Dr. Abby Musgrove, conductor; Jacksonville, IL
Indianola High School Choir, Myles Finn, conductor; Indianola, IA
Interlochen Arts Academy Choir, John Bragle, conductor; Interlochen, MI
Iowa City West High School Singers, David Haas, conductor; Iowa City, IA
Irvine High School, Tina Peterson, conductor; Irvine, CA
Kansas City Kansas Community College, John Stafford, conductor; Kansas City, KS
Lakeside School Concert Choir, Shekela Wanyama, conductor; Seattle, WA
Laramie High School Plainsmen Singers, Donna Solverud, conductor; Laramie, WY
Mason City High School, Joel Everist, conductor; Mason City, IA

Muleshoe High School, Christy Barber, conductor; Muleshoe, TX
New Richmond High School, New Richmond, WI
North Idaho College Cardinal Chorale, Max Mendez, conductor; Coeur d'Alene, ID
North Lamar HS Varsity Mixed, Rebecca Hildreth, director; Paris, TX
Northeastern Illinois University Choirs, Dr. Christopher Owen, conductor; Chicago, IL
Northern Illinois University, Dr. Eric A. Johnson, conductor; DeKalb, IL
Oriana Consort, Walter Chapin, conductor; Cambridge, MA
Osseo Senior High Chamber Singers, Margaret Sabin, conductor; Osseo, MN
Pella Christian High School Concert Choir, Timothy Van Voorst, conductor, Pella, IA
Penn State Behrend Concert Choir, Dr. Gabrielle Dietrich, conductor; Erie, PA
Sauk Rapids-Rice High School Concert Choir, Steven D. Mick, conductor; Sauk Rapids, MN
Shattuck-St. Mary's Chamber Choir, Peter Schleif and James Yao, conductors; Faribault, MN
South Metro Chorale, Mark Bilyeu, conductor; Minneapolis/St. Paul, MN
Southern Berkshire Regional School District, Chris Clark, conductor; Sheffield, MA
The St. Michael - Albertville Concert Choir, Brandon Berger and Joseph Osowski, directors;
St. Michael, MN
Sunnyvale High School Choir, Megan Senter, conductor; Sunnyvale, TX
VJ and Angela Skutt Catholic High School Concert Choirs, Chris Storm, conductor;
Omaha, NE
Waconia High School Select Chamber Choir, Aaron Olson, conductor; Waconia, MN
Walter Johnson High School Madrigals, Kelly Butler, conductor; Bethesda, MD
Washington Community High School, Lara Reem, conductor; Washington, IL
Waunakee High School Concert Choir, Molly Petroff, conductor; Waunakee, WI
Wright County Chamber Chorus, Michael Walsh, conductor; Buffalo, MN

Insidious

William Reichard

for SATB and piano

Timothy C. Takach

Distant, Uneasy ♩ = 60

Soprano

Alto

Tenor

Bass

Distant, Uneasy ♩ = 60
Sva-----

Piano

6

S *pp* unpitched whisper
He grows strong - er.

A *pp* unpitched whisper
He grows strong - er.

T *pp* unpitched whisper
He grows strong - er.

B *pp* unpitched whisper
He grows strong - er.

(*Sva*)-----

mp



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9

p *mp*

S He grows strong - er. He grows strong - er.

A *p* pitched murmur *mf* Strong - er!

T *p* pitched murmur *mp* *mf* He grows strong - er.

B *p* *mf* Strong - er! He grows strong - er. Strong - er!

mf

12

p

S A pia - no plays in an emp - ty room. A ba - by cries

A *p* A pia - no plays in an emp - ty room. A ba - by cries

T *p* A pia - no plays in an emp - ty room. A ba - by cries

B *p* A pia - no plays in an emp - ty room. A ba - by cries

p

16

mp

S in the nurs-'ry. When I look in the mir - ror it's him I see.

mp

A in the nurs-'ry. When I look in the mir - ror it's him I see.

mp

T in the nurs-'ry. When I look in the mir - ror it's him I see.

mp

B in the nurs-'ry. When I look in the mir - ror it's him I see.

(Sva)

mp

19

mf

S He wants the life that's meant for me.

mf

A He wants the life that's meant for me.

mf

T He wants the life that's meant for me.

mf

B He wants the life that's meant for me.

(Sva)

mf

22

S My teeth are brit-tle. My bod-y de - cays.

A My teeth are brit-tle. My bod-y de - cays.

T My teeth are brit-tle. My bod-y de - cays.

B My teeth are brit-tle. My bod-y de - cays.

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1/2 section
whispers instead
of sings

25

S I feel my - self fad-ing a - way, fad-ing a - way, fad - ing... *mp* *p*

A I feel my - self fad-ing a - way, fad-ing a - way, fad - ing... *mp* *p*

T I feel my - self fad-ing a - way, fad-ing a - way, fad - ing... *mp* *p*

B I feel my - self fad-ing a way, fad-ing a way, fad - ing... *mp* *p*

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28

tutti singing *mp* *mf*

S as he grows strong - er. As he grows strong - er. As he grows

A *tutti singing* *mp* *mf*
as he grows strong - er. As he grows strong - er. As he grows

T *tutti singing* *mp* *mf*
as he grows strong - er. As he grows strong - er. As he grows

B *tutti singing* *mp* *mf*
as he grows strong - er. As he grows strong - er. As he grows

p *mp* *mf*

31

f

S strong - er. Strong - er.

A strong - er. Strong - er.

T strong - er. Strong - er.

B strong - er. Strong - er.

f

35 *mp*

S The dead are greed-y. They try to grasp an-y liv-ing soul when-

A The dead are greed-y. They try to grasp an-y liv-ing soul when-

T The dead are greed-y. They try to grasp an-y liv-ing soul when-

B The dead are greed-y. They try to grasp an-y liv-ing soul when-

mp

38 *mf* *f* *mf*

S ev - er they can. — in the

A *mf* *f* *mf* ev - er they can. — They take our place and we take theirs in the

T *mf* *f* *mf* ev - er they can. — They take our place and we take theirs in the

B *mf* *f* *mf* ev - er they can. — and we take theirs in the

mf

41

S neth-er - world ____ of old night - mares, in the crum-bling house, in the

A neth-er - world ____ of old night - mares, in the crum-bling house, in the

T neth-er - world ____ of old night - mares, in the crum-bling house, in the

B neth-er - world ____ of old night - mares, in the crum-bling house, in the

f *p*

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45

S pitch black Fur - ther. _____

A pitch black Fur - ther. _____

T pitch black Fur - ther. _____

B pitch black Fur - ther. _____

f *mp* *loco*

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51 *mp* *mf*

S Sheet-cov-ered bod-ies fill a church of the dead. A con-gre-ga-tion full of

A Sheet-cov-ered bod-ies fill a church of the dead. A con-gre-ga-tion full of

T Sheet-cov-ered bod-ies fill a church of the dead. A con-gre-ga-tion full of

B Sheet-cov-ered bod-ies fill a church of the dead. A con-gre-ga-tion full of

(S^{va})

mf

54 *f* *p* 1/2 of each section whispers instead of sings

S dread and he is their min-is-ter. He's the bride who'll wed the sin.

A dread and he is their min-is-ter. He's the bride who'll wed the sin.

T dread and he is their min-is-ter. He's the bride who'll wed the sin.

B dread and he is their min-is-ter. He's the bride who'll wed the sin.

(S^{va})

p

57

p unpitched whisper

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S His dead soul is kill - ing my — liv - ing skin. *Strong - er!*

A His dead soul is kill - ing my — liv - ing skin.

T His dead soul is kill - ing my — liv - ing skin. *mp* unpitched whisper *Strong - er!*

B His dead soul is kill - ing my — liv - ing skin.

(*8va*)

3

60

mf tutti singing

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ritard
mp

For perusal purposes only. Do not use, copy, or distribute.

S *Strong - er. —* *Strong - er. —* *Strong - er. —*

A *Strong - er. —* *Strong - er. —* *Strong - er. —*

T *Strong - er. —* *Strong - er. —* *Strong - er. —*

B *Strong - er. —* *Strong - er. —* *Strong - er. —*

mf tutti singing *f* *mp* *p*

mf tutti singing *f* *mp* *p*

mf tutti singing *f* *mp* *p*

mf tutti singing *f* *mp* *p*

mf *p* *pp*

ritard *8va*



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
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
The Streets of Laredo (arr. American Folk Song)	(Graphite Publishing)	Unison, TTB, 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

