

Afka Hooyo (Mother Tongue)
SATB, djembe, hand drum

Timothy C. Takach

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Afka Hooyo (Mother Tongue)

Somali poetry by Mohamed Ibrahim Warsame (Hadrawi)

for SATB choir, djembe, hand drum

Commissioned by Great River Chorale, St. Cloud, MN, and its conductor Mary Kay Geston
to acknowledge and celebrate the gifts and benefits of living in a diverse community.



Text:

Dhalashada afkaygiyo
Dhigashada fartaydaan
Kaga baxay dhibaatoon
Hawlihii ku dhaafce,
Iyadaa dhaqaalaha
Dhidibbada u aastoo
Dheelliga u diidaye,
Dhulka wadajirkiisaana
Iyadaa dhammeysce.

Refrain:

Waa inaan ku dhaataa afkayga,
Waa inaan ku dhistaa afkayga,
Waa inaan ku dhaqdaa afkayga,
Waa inaan ku dhergaa afkayga
Waa inaan ku dhintaa afkayga.

Shalay dhabannahayskii
Dhoolla-qosol maanta ah
Xalay bow dhexeysee,
Dadka dhooban meesha
Laysku soo dhawaadee,
Dhanka qudha u jeedoow!
Ma hesheen dhambaalkii?
Hadalkii ma dhuuxdeen?
Ma idiin dhadhamaya?

Refrain

Qofka dhoohanow, arag!
Kii dhegala ow, maqal!
Haddaan dheri dab lagu shidin
Dhuuniga ma kariyoo
Waxba lagama dheefee,
Dhechdoo danteennii
Halka dhaawac kaga yaal
Lafta dhabarka wecyee,
Boogaha ma dhaynaa!

Refrain

- "Settling the Somali Language"
by Mohamed Ibrahim Warsame (Hadrawi)

Translation:

Through the fixing of its spelling
my language is delivered:
my difficulties done with,
I'm freed from every hindrance.
Settling the orthography's
our economy's foundation;
it defends against all defects
in the oneness of our nation -
it underwrites and it defines.

Refrain:

I must give to Somali
develop through Somali
create within Somali
I must be rid of poverty
and give myself for my own mother tongue.

Only a single night divides
old yesterday's despair
from today's delighted laughter -
you people gathered here
how close you've grown together:
you face in one direction.
Do you hear deliverance call?
Have you divined its meaning?
Does it taste good in the mouth?

Refrain

You who are still unaware, look!
You who are deliberately deaf: listen!
if the pot isn't placed on the fire
the dish cannot be cooked
so how will it ever satisfy?
Consider this in light of our goal:
where does deep hurt lie
but in our backbone -
time to treat that injury!

Refrain

- trans. Mohamed Hassan (Alto), Said Jama, and W. N. Herbert
- Used with permission.

Notes from the composer:

This was the second piece in Somali that I wrote within a few months. My research brought me to Hadrawi, one of Somalia's most respected poets. Luckily, Ahmed Ismail Yusuf (who had collaborated with me to create my first piece in Somali), had helped to translate a book of Hadrawi's poetry, and was an invaluable resource as I dove into Somali culture once again.

As an American, I was cautious to not try and imitate Somali musical styles in my work. But as I listened, I couldn't help but absorb some of the melodic shapes and the rhythmic drive. This piece celebrates the day in 1972 when an official Latin alphabet was adopted for the Somali language. Hadrawi writes about how that simple but momentous action brought people together and invigorated Somali culture.

- Timothy C. Takach (2016)

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Afka Hooyo

(Mother Tongue)

Mohamed Ibrahim Warsame (Hadrawi)

Timothy C. Takach

for SATB and hand drum

Spirited ♩ = 92

TB only chest thump
(open hand)
stomp

mf

S/A

Dha-la-sha-dah • af-kay-gi - yo —
Dah-kah-shah-dah af-kai-ghee - yo —

5

S/A

Dhi-ga-sha-da — far-tay - daan — Ka-ga ba-xay dhi-baa - toon
Dee-gah-shah-dah far-tai - dahn — Kah-gah bah-hai dee-bah - tone

8

S/A

Haw-li - hii — ku dhaa-fee, I - ya - daa — dha-qa - la - ha —
How-li - hi — koo dah - feh Ee-yah - dah — dah-kah - lah-hah

T/B

11

S/A

Dhi-dib-ba-da — u aas - too Dheel-li-ga — u dii-da - ye, Dhul-ka wa - da-jir-kii - saa - na
Dee-di-bah-dah oo ah - stoh Day-lee-gah oo dee-dah - yay Dool-kahwah - dah-chir-key-saa* - naa*

mf *mp* *f*

T/B

Hm... Hm... Hm...

*aa (only in phonetic) - pronounced as in "sat"

14

f *Exuberant! f*

S/A
 I - ya - daa dham-mey - see. _____
 Ee-yah - dah dahn-my - say _____

T/B

Waa i-naan ku dhaa - taa af-kay - ga,
 Wah eenahn koo dah - tah af-kai - gah

Exuberant! f

Waa i-naan ku dhaa - taa af-kay - ga,

18

div. ku dhaq - daa Waa i-naan

S/A
 _____ Waa i-naan ku dhis - taa af-kay - ga, _____
 _____ Wah eenahn koo dis - tah af-kai - gah _____

T/B

Waa i-naan ku dhis - taa af-kay - ga, _____
 Waa i-naan ku dhaq - daa af-kay - ga,

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22

SA only chest thump (open hand)

ku dher - gaa Waa i-naan *stomp*

S/A
 ku dher - gaa af - kay - ga ku dhin - taa af-kay - ga.
 koo dehr gah af - kai - gah koo din - tah af - kai - gah

T/B

ku dher - gaa af - kay - ga ku dhin - taa af - kay - ga.

26

S/A

div. *mf*

Waa i - naan ku dhaa-taa af - kay - ga,
 Wah ee - nahn koo dah-tah af - kai - gah

T/B

div. *mf*

Sha-lay dha-ban - na - hay - skii
 Sha-lai dah-bahn - nah - hai - skii

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28

S/A

Waa i - naan ku dhaa-taa af - kay - ga,
 Waa ee - nahn koo dah-tah ak - kai gah

T/B

Dhoo-lla - qo - sol maan - ta ah
 Doh - lah-koh - sol mahn - tah ah

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30

S/A

Xa-lay bow dhe-xey - sec, Dad - ka dhoo-ban mee - sha
 Hah-ley bo duh-hai - say Dahd - kah doh - ban meh - shah

T/B

f

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34

S/A *p* Lay-sku soo dha-waa - dec, *mp* Lay-sku soo dha-waa - dec, *mf* Lay-sku soo dha-waa - dec, —
Lai-skoo so — dah-wah - day *Lai-skoo so — dah-wah - dee —* *Lai-sku so — dah-wah - day*

T/B *mp* Lay-sku soo dha-waa - dec, *mf* Lay-sku soo dha-waa - dec, —
unis.

37

S/A *f* u jee doow! *unis. mf* a few singers clapping
Dhan-ka qud-ha — u jee - doow! — Ma he - sheen dham-baal - kii?
Dahn-kah koo - dah oo chee - do *Mah heh - shehn dam - bahl - key*

T/B *f* u jee doow! *unis. mf*
Dhan-ka qud-ha — u jee - doow! — Ma he - sheen dham-baal - kii?

40

S/A (Af - ka Hoo - yo) Ha-dal - kii — ma dhuux - deen?
Af - kah Ho - yo Ha-dahl - kee — ma - duch - den*

T/B Ha-dal - kii — ma dhuux - deen? (Af - ka Hoo - yo)
Af - kah Ho - yo

"ch" - (with the helpful underline!) is pronounced like a German ich-Laut

43

S/A

T/B

Ma i - diin dha-dha - ma - ya? Waa i-naan
 Mah ee-deen dah-dah - mah - yah Wah ee-nahn

47

a few singers clapping

S/A

T/B

ku dhaa - taa af - kay - ga, Waa i-naan ku dhis - taa af - kay - ga,
 koo dah - tah af - kai - gah Wah ee-nahn koo dis - tah af - kai - gah

50

S/A

T/B

Waa i-naan ku dhaq - daa af - kay - ga, ku dher - gaa af - kay - ga
 Wah ee-nahn koo dock - dah af - kai - gah koo dehr - gah af - kai - gah

ku dher - gaa Waa i-naan

Waa i-naan ku dhaq - daa Waa i-naan ku dher - gaa af - kay - ga

53

S/A

ku dhin - taa af-kay-ga. *mf* Qof-ka dhoo-ha - now, ar - ag!
koo din-tah tah af-kai-gah *Kof-kah doh-hah - no ar - ak*

T/B

ku dhin - taa af-kay-ga. *mf* Qof-ka dhoo-ha - now, ar - ag!

57

S/A

mf Kii dhe-ga - la ow, ma - qal! *f* Oh...
Kee deh-gah - lah oh mah - kahl

T/B

f Oh... *tutti mf* Oh... Oh... Oh... *f* Kii dhe-ga - la ow, ma - qal!

60

S/A

mf Had-daan dhe - ri dab la - gu shi - din Oh... Dhuu-ni - ga
Hah-dahn deh-ree dahb lah - goo shee deen *Doo-nee - gah*

T/B

mf Had-daan dhe - ri dab la - gu shi - din Dhuu-ni - ga

62

S/A

ma ka - ri - yoo Wax - ba la - ga - ma dhe - fee,
mah kah - ree - yo *Wach - bah lah - gah-mah-day - fay*

T/B

ma ka - ri - yoo Wax - ba la - ga - ma dhe - fee,

64

S/A

Dhec-h - doo dan-teen - nii — Hal -ka dhaa-wac ka - ga yaal Laf - ta dha-bar-ka wec - yec,
Dee-huh-do dahn-tee - nee — Hal-kah dah-wahk kah-gah-yahl Lahf-tah dah-bar-kah way - yeh

T/B

Dhec-h - doo dan-teen - nii — Hal -ka dhaa-wac ka - ga yaal Laf - ta dha-bar-ka wec - yec,

67

S/A

Boo-ga - ha — ma dhay naa! Ah...
Bo - gah - hah mah die nah

Waa i-naan ku dhaa - taa af - kay - ga, —
Wah eenahn koo dah - tah af - kai - gah —

T/B

Boo-ga - ha — ma dhay — naa! — Waa i-naan ku dhaa - taa af - kay - ga, —

70

S/A

Waa i-naan ku dhis - taa af - kay - ga, — Waa i - naan
Wah eenahn koo dis - tah af - kai - gah — Wah ee-nahn

T/B

Waa i-naan ku dhis - taa af - kay - ga, — Waa i - naan

73

S/A

ku dhaq - daa Waa i-naan ku dher - gaa Waa i-naan
 ku dhaq - daa af - kay - ga, ku dher - gaa af - kay - ga ku dhin - taa af - kay - ga. —
koo dock - dah af - kai - gah koo dehr - gah af - kai - gah koo din - tah af - kai - ga —

T/B

ku dhaq - daa af - kay - ga, ku dher - gaa af - kay - ga ku dhin - taa af - kay - ga. —

76 *mp*

S/A

Waa i-naan ku dhaa - taa af - kay - ga, Waa i-naan
 Wah ee-nahn koo dah - tah af - kai - gah Wah ee-nahn

T/B

Waa i-naan ku dhaa - taa af - kay - ga, Waa i-naan

79

S/A

ku dhis - taa af - kay - ga, Waa i-naan ku dhaq - daa af - kay - ga,
 koo dis - tah af - kai - gah Wah eenahn koo dock - dah af - kai - gah

T/B

ku dhis - taa af - kay - ga, Waa i-naan ku dhaq - daa af - kay - ga,

82 *mf* *f*

S/A

ku dher - gaa af-kay-ga ku dhin - taa af - kay - ga.
 koo-dehr - gah af-kai-gah koo din - tah af - kai - gah

T/B

ku dher - gaa af-kay-ga ku dhin - taa af - kay - ga.



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 Depth We Cannot Sound		SATB, vibraphone, marimba, large tom
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
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
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
We Are Lost, We Are Lucky		SATB, piano

Treble Voices

And I Saw		SSAA div. a cappella
Bahihii Waaliidkay Dhaqay		2-part, piano
Cassiopeia		SSA a cappella
Home on the Range (arr. American Folk Song)	(Graphite Publishing)	2-part treble, piano
Queen of the Range	(Graphite Publishing)	SA, piano
Serenade	(Graphite Publishing)	SSAA a cappella
She Moved Through the Fair (arr. Irish Ballad)		SSAA a cappella
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
Twenty Questions		2-part treble, piano

Men's Voices

All Natures, Even Mine		TTTTBB a cappella
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		TTTTBB a cappella
Mad		TB, piano
Original Harmony	(Colla Voce)	TTTTBB a cappella
Rough Beast	(Jeremy D. Jones Male Choral Series)	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

The Longest Nights (ca. 21')		SATB, piano or string quartet
True North (ca. 16')		SATB, chamber orchestra
We Made a Grave For Him, And Her Smoke Rose Up Forever (ca. 10')		TTBB a cappella
Where Beauty Comes From (ca. 16')		TBB, 2-part, SSAA, SATB; piano

