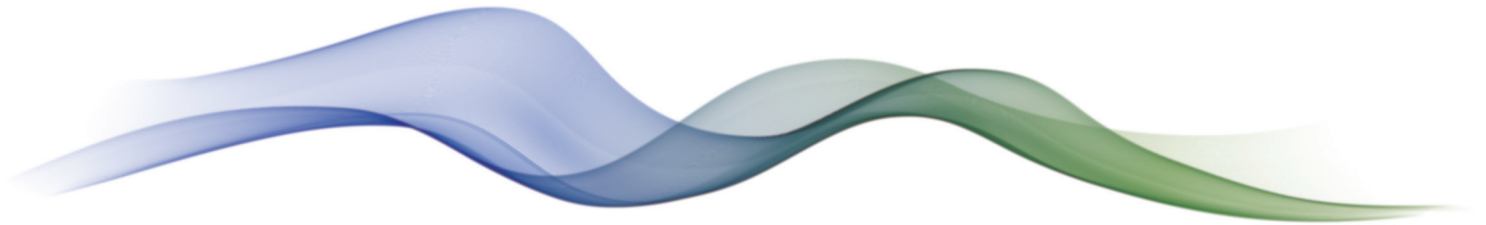


Bahihii Waaliidkay Dhaqay
2-part choir, piano

Timothy C. Takach

pdf download - \$1.60
printed - \$3.00



Timothy C. Takach

Bahihii Waaliidkay Dhaqay

Original Somali text by Ahmed Yusuf

for 2-part choir and piano

Commissioned by Minneapolis Public Schools in honor of Dr. Bernadeia Johnson and her service to our students.



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Text:

Bahihii waaliidkay dhaqay
Biyihii Ceerigaaboodeey
Baxsan Daalaheediiyeey
Bilcaneey Calmadow culaneey
Beri mudan bil Soomaaleey
Boggay igaga taalceey

Bisinke bilicda lagu aragyoo
Belaayada laga xijaabaayee
Haddaba buugga iyo waxbarashada
Bustena ugu dhiga ha bogateey

Beledsame bil Minasoota ah
Beryo samo ku joognaaceey

- Ahmed Ismail Yusuf

Translation:

*My parents' origin land
Ceerigaabo's unique spring water
The marvelous, main Daalo landscape
The gorgeous evergreen Cal-madow
And Somali's peaceful past
These are in my heart and hold it firm*

*In the name of the gracefully affirmed
Who guards against all ill will
With books of all knowledge
Surround our students and give comfort.*

*But we are safe in Minnesota now
Safe and sound as a soul in a house could be*

- Translation by Ahmed Ismail Yusuf

Notes from the composer:

I was excited and nervous to write a piece in Somali, but working with Ahmed was a great asset. From the beginning, we both wanted to create something that was rooted in Somalia's culture but also had our own thumbprints on it. When he was reading me the text he had written, it was second nature for him to read the words with a sense of melodic gesture and rhythm already attached to them. So my job became to capture his sense of meter and shape, and create an original piece using that DNA as my starting block.

In my research I learned that Somali music is often tied to dancing, and strong rhythms pervade the music. So as I wrote for choir and piano, I tried to keep the music in the folk tradition as much as possible. Syncopations, chest voice range, driving rhythms, call and response, and body percussion all keep this piece from feeling too polished, too classical.

- Timothy C. Takach (2016)

Notes from the poet:

This song is modeled after a well-known folklore dance in the Sanaag region of Somalia. The famous dance is shared by multiple clans for various joyous occasions: weddings, child birth and anniversary ceremonies as well to welcome guests of honor. Simple clapping hands and stamping the feet produce pleasant harmony called habdhac in Somali. The folklore dance itself is called Erigabo Dance or *Ciyaar Ceerigaabo* in Somali.

- Ahmed Ismail Yusuf (2016)

Bahihii Waaliidkay Dhaqay

Ahmed Ismail Yusuf

2-part choir and piano

Timothy C. Takach

$\text{♩} = 96$

clap/drum

Part 1

Part 2

f *opt. solo*

f

8va

Hoo - beey
Hoy

ho - bay

Ho - beey
ho - bay

ho - bee - ya - leey!
ho - bay - yah - lay

7

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(2nd time *mf*)

1

2

f *opt. tutti*

Ho - bee - yooy
ho - bay - yoy

ho - be - yooy
ho - bay - yoy

ho - be - yooy
ho - bay - yoy

ho - be - yaa - leey!
ho - bay - yah - lay



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14 *hand claps (some singers)*

mf

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mf *f*

8va - - - - -

18

mf *full section*

1 Ba - hi - hii waa-liid kay dha - qay ho - ye - yaa - leey
bah-hee - hee wah-leed-kay da - kay *mf* ho - ye - yaa - leey

2

mf

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22

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1 hoo - ye - yaa - leey Bax - san Dal - la -
Bach-sahn da - la -

2 Bi - yi - hii Cee-ri gaa-boo-deey hoo - ye - yaa - leey
bee-ye - hee ch-ree ga - bo - day

27

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1 hee - dii - yee hoo - ye - yaa - leey
hee - dee - yay

2 hoo - ye - yaa - leey Bil - a - neey Cal - ma dow cu - la - neey
bill-ah-nay ahl - mah-doh coo - lah - nay

32

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hoo - ye - yaa leey Be-ri mu - dan bil Soo-maa-li - eey hoo - ye -
beh-ree moo-dan bill So - mah-lee - ay

hoo - ye - yaa leey hoo - ye -

37

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yaa - leey hoo - ye - yaa - leey

yaa - leey Bogg-ay i - ga - ga taa - laa - eey hoo - ye - yaa - leey
Bo - gah ee-gah - gah tah - lah - ay

42

slap thighs

f

Bi - sin - kee — bi - li - da la - gu a - ra - gyoo
bih - sin - kay — bih - li - da lah - goo - ah - rahg - yo —

f

Oh, — oh, —

8va

47

Be - laa - ya - da la - ga xi - jaa - baa - yee —
bay - lah - yah - dah lah - gah hi - chah - bah - yay —

oh, oh, — Ah!

Oh, oh, oh, oh, — Ah!

8va

52

mp

1 Had - da - ba buug - ga'i - ye Wax ba - a - sha - dee
hah - dah - bah boog - gah - yo waa - bah - rah - shah - day

mp

2 Oh, — oh, — oh, oh, — Ah!

p

8va — — — — —

56

f

1 Bust' - na u - ga dhi - ga ha bo - ga - tee
Bust - nah - oo - gah dee - gah hah boh - gah - tay

f

2 Oh, — oh, — oh, oh, — Ah!

f

8va — — — — —

60

hand claps (some singers)

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mp

Ba - hi - hii — waa-liid kay
bah-hee - hee — wah-leed-kay

mf *f* *mp*

8va-----

65

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Do not use, copy, or distribute.

f *mp*

dha - qay — ho - ye - yaa - lecy
da - kay —

f *mp*

ho - ye - yaa - lecy Bi - yi - hii — Cee - ri - gaa - boo - decy
bee-yee - hee — eh-ree - ga - bo - day

f *mp*

70

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mp

1 hoo - ye - yaa - leey Bax - san Dal la - hee - dii - yeeey hoo - ye -
Bach-sahp - la la - hee - dee - yay

f

2 hoo - ye - yaa - leey hoo - ye -

f *mp* *f*

75

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Do not use, copy, or distribute.

1 yaa - leey hoo - ye - yaa - leey

mp

2 yaa - leey Bil - a - neey Cal - ma - dow cu - la - neey hoo - ye - yaa - leey
bill-ah-nay ahl - mah-doh coo - lah - nay

mp

80

mf

1 Be - ri mu - dan bil Soo - ma - lee - cy hoo - ye - yaa - lecy
beh-ree moo-dan bilt So-mah-lee-ay

2 hoo - ye - yaa - lecy Bogg - ay i - ga - ga
Bo - gah ee - gah - gah

mf

85

1 hoo - ye - yaa - lecy

2 taa - laa - cey hoo - ye - yaa - lecy
tah - lah - ay

90

slap thighs

f

1 *Bi - sin - kee — bi - lic - da — la - ga - a - ra - gyoo —*
bih - sin - kay — bih - lah - da — lah - goo - ah - rahg - yo

2 *Oh, — oh, — oh, — oh, — Ah!*

f

8va

94

1 *Be - laa - ya - da — la - ga — xi - jaa - baa - yee —*
bay-lah-yah-dah lah-gah — hi - chah - bah - yay —

2 *Oh, — oh, — oh, — oh, — Ah!*

f

8va

98

mp

1 Had - da - ba buug - ga'i - yo - wax - bar - a - sha - dee
hah - dah - bah boog - gah - yo - wah - bah - rah - shah - day

mp

2 Oh, — oh, — oh, oh, — Ah!

p

8va —

102

f

1 Bust' - na - u - ga dhi - ga ha bo - ga - tee
Bust - nah - oo - gah dee - gah hah boh - gah - tay

f

2 Oh, — oh, — oh, oh, — Ah!

mf

8va —

110

12

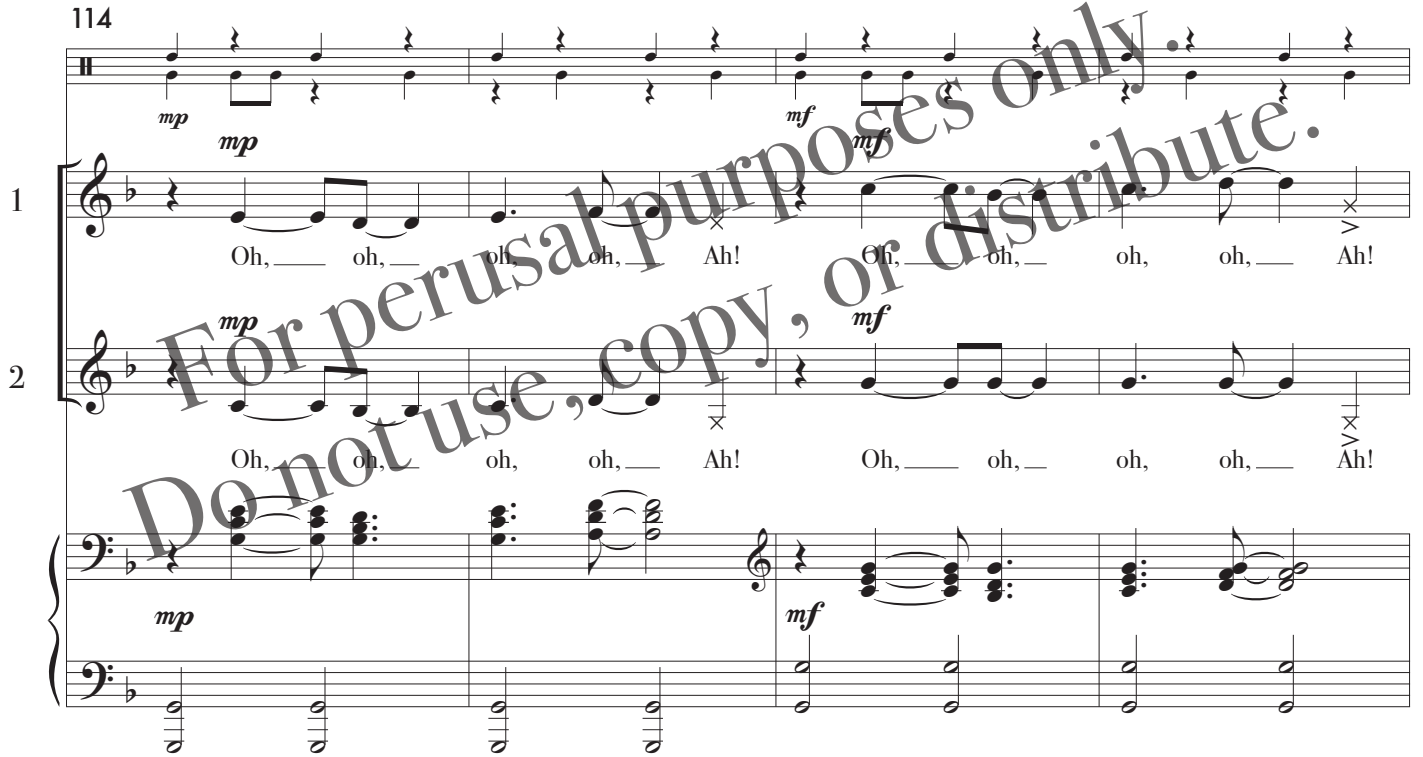
114

mp *mp* *mf* *mf*

1 Oh, — oh, — oh, — oh, — Ah! Oh, — oh, — oh, — oh, — Ah!

2 Oh, — oh, — oh, — oh, — Ah! Oh, — oh, — oh, — oh, — Ah!

mp *mf*



118

f *f* *f*

1 Oh, — oh, — oh, — oh, — Ah! (sung)

2 Oh, — oh, — oh, — oh, — Ah! (sung)

f





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
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
Queen of the Range	(Graphite Publishing)	SA, 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
Twenty Questions		2-part treble, piano

Men's Voices

All Natures, Even Mine		TTTBB 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		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

The Longest Nights (ca. 21')		SATB, piano or string quartet
This is How You Love (ca. 35')		SATB div. a cappella
True North (ca. 16')		SATB, chamber orchestra
We, the Unknown (ca. 40')		TTBB, soloists, 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