

One Boy Told Me
SATB, piano (Developing Choirs Edition)

Timothy C. Takach

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Timothy C. Takach

One Boy Told Me (Developing Choirs Edition)

for SATB choir and piano

Commissioned by the Youth Chorale of Central Minnesota, Garrett Lathe, founding director.



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Text:

Music lives inside my legs,
It's coming out when I talk.

There's a stopper in my arm
that's not going to let me grow any bigger.
I'll be like this always, small.

I'll invite a bee to live in your shoe.
What if you found your shoe
full of honey?

My tongue is the car wash
for the spoon.

Just think—no one has ever seen
inside this peanut before!

When I grow up my old names
will live in the house
where we live now.
I'll come and visit them.

What does minus mean?
I never want to minus you.

I do and don't love you –
isn't that happiness?

- Naomi Shihab Nye, excerpts from "One Boy Told Me"
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From the Composer:

This edition was specifically modified from my original setting to be used with developing choirs. The vocal lines are still very independent, and some of the rhythms are tricky. But I've taken some care in modifying the higher end of the tenor range, I've favored exact repetition of some lines, and voice pairs match each other even more. The overall character of the piece has not changed, indeed the amount of editing has been slight. But it is my hope that this edition will allow for younger choirs to be able to enjoy this poem and the unique music that brings it to life.

- Timothy C. Takach, 2018

One Boy Told Me

for SATB choir and piano

Naomi Shihab Nye

Timothy C. Takach

Joyously ♩ = 112

I. Music Lives

Soprano *mf* Mu - sic lives

Alto *mf* Mu - sic lives

Tenor

Bass

Piano *mf* *no accents*

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S Mu - sic lives Mu - sic lives

A Mu - sic lives Mu - sic lives

T *mf* in-side my legs. in - side my legs. Mu - sic lives

B *mf* in-side my legs. in - side my legs. Mu - sic lives

Piano

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11

S Mu - sic lives

A Mu - sic lives Mu - sic lives

T in - side my legs. in - side in - side my legs. in -

B in - side my legs. in - side in - side my legs. in -

11

16

S Mu - sic lives com - ing out when I talk. Mu - sic lives Mu - sic

A Mu - sic lives com - ing out when I talk. Mu - sic lives Mu - sic

T side my legs. It's com - ing out when I talk. Mu - sic lives in - side my

B side my legs. It's com - ing out when I talk. Mu - sic lives in - side my

16

21 *mf*

S It's com-ing out when I talk. Mu - sic lives in - side my

A It's com-ing out when I talk. Mu - sic lives in - side my

T legs. It's com-ing out Mu - sic lives in - side my legs. in - side my legs.

B legs. It's com-ing out Mu - sic lives in - side my legs. in - side my legs.

21 *mf* *p*

26 *f*

S legs. in - side my legs. in - side my legs. in - side my legs. in - side my legs. in - side my

A legs. in - side my legs. in - side my legs. in - side my legs. in - side my legs. in - side my

T in - side my legs. in - side my legs. in - side my legs. in - side my legs. in - side my in - side my

B in - side my legs. in - side my legs. in - side my legs. in - side my legs. in - side my in - side my

26 *f*

31

S legs. *mp* in - side my legs. in - side my legs. in - side my legs.

A in-side my legs. in-side my legs. *mp*

T legs.

B in-side my legs. in-side my legs. in - side my legs. in - side my legs. in-side my legs.

31

36 II. There's a Stopper

S in-side *mf*

A There's a stop-per in my arm that's not going to let me grow an-y

T There's a stop-per in my arm that's not going to let me grow an-y

B in-side *mf*

36

41

mp *mf*

S There's a stop-per There's a stop-per in my arm

A big-ger. There's a stop-per in my arm that's not going to let me grow an-y

T big-ger. There's a stop-per in my arm that's not going to let me grow an-y

B *mf*
There's a stop-per in my arm

41

46

p

S that's not going to let me grow an-y big-ger. I'll be like this al-ways,

A big-ger. an-y big-ger. I'll be like this al-ways, small.

T big-ger. an-y big-ger. I'll be like this al-ways,

B that's not going to let me grow an-y big-ger. I'll be like this al-ways,

46

$\text{♩} = 120$

51 III. Full of Honey

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f

S I'll in - vite a

mp

A I'll in - vite a bee I'll in - vite a bee to live in your shoe. I'll in - vite a

mp

T

B I'll in - vite a bee I'll in - vite a bee I'll in - vite a bee to live in your shoe. I'll in - vite a bee

51

p

56

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mf

S bee to live in your shoe. What if you found your shoe full of

mf

A bee I'll in - vite a bee I'll in - vite a bee to live in your shoe. I'll in - vite a bee I'll in - vite a bee

mf *smp* *mf*

B I'll in - vite a bee I'll in - vite a bee to live in your shoe. I'll in - vite a I'll in - vite a bee

56

61

S hon - ey? _____ I'll in - vite a bee to live in your

A What if you found your shoe full of hon-ey? I'll in - vite a bee I'll in - vite a bee I'll in - vite a

T I'll in vite a bee to live in your

B What if you found your shoe full of hon-ey? I'll in-vite a bee I'll in-vite a bee I'll in - vite a

61

mf

f

mp

66

S shoe. What if you found your shoe full of hon - ey?

A bee to live in your shoe. I'll in-vite a bee if you found your shoe hon - ey? _____

T shoe. What if you found your shoe full of hon - ey? _____

B bee to live in your shoe. What if you found your shoe full of hon - ey? _____

66

mf

71 *mp* *f* *sp* IV. Peanut!

S I'll in - vite a bee to live in your shoe. What if you found your shoe Just think

A I'll in - vite a bee to live in your shoe. What if you found your shoe Just think

T My tongue is the car wash for the spoon. *f* you found your shoe Just think

B I'll in - vite a bee to live in your shoe. What if you found your shoe Just think

71

Playfully serious ♩ = 120

78 **Freely** V. Old Names *p* *parlando, exact rhythm values*

A no one has ev-er seen in-side this pea-nut be-fore! When I grow up my old names will live in the house

78

85 *p* *parlando, exact rhythm values*

A where we live now. When I grow up my old names will live in the house where we

T When I grow up my old names will live in the house where we live now.

85

90 *mp* *mf*

S When my names live in the house, I'll vis-it them When my names live

A live now. When I grow up my old names will live in the house where we live

T *mp* When I grow up my old names will live in the house where we live now. When I grow

B When I grow up

90 *mp*

95 *f* *mf*

S in the house, I'll come and vis-it them. When my names live

A now. When I grow up my old names will live in the house where we

T up my old names will live in the house where we live now.

B When I

95 *mf*

VI. What Does Minus Mean

$\text{♩} = 132$

99

S in the house, I'll come and vis - it them. What does —

A live now. When I grow up I'll vis - it them What does —

T When I grow up When I grow up I'll vis - it them

B grow up I'll vis - it my old names

99

f *smp*

103

S mi - nus mean? I nev - er want to mi - nus you.

A mi - nus mean? I nev - er want to mi - nus you.

T

B

103

f *mf*

110 *mf*

S What does mi - nus mean? I nev - er want to

A What does mi nus mean? nev - er want to

T What does mi - nus mean? I nev - er want to

B *f* Mu - sic lives in - side

110

115 *f* **Broadly**

S mi - nus you. What does mi - nus mean?

A mi - nus you. What does mi - nus mean?

T mi - nus you. What does mi - nus mean?

B — my legs. It's com - ing out when I talk. What does mi - nus mean?

115

121

S I nev - er want to mi - nus you. *ff* *rit.* *f*

A I nev - er want to mi - nus you. *ff* *f*

T I nev - er want to mi - nus you. *ff* *f*

B I nev - er want to mi - nus you. *ff* *f*

121

ff *rit.*

VII. Happiness

♩ = 104

126

S do and don't love you I do and don't *mf*

A do and don't love you I do and don't *mf*

T do and don't love you I do and don't *mf*

B do and don't love you I do and don't *mf*

126

mf *mf*

132 *mp*

S love you _____ is - n't that hap - pi - ness?

A love you _____ is - n't that hap - pi - ness? _____

T love you _____ is - n't that hap - pi - ness? _____

B love you _____ is - n't that hap - pi - ness? _____

132 *mp*



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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

