

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.



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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
Dhoola-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 the Somali language 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 ♩ = 92-104

TB only chest thump (open hand)
stomp

S/A

mf

Dha-la-sha-da af-kay-gi-yo
Dah-lah-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-mai - say _____

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

T/B

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

18

div. *un.*

S/A

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

T/B

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

22

SA only chest thump (open hand)
 stomp

S/A

ku dher - gaa Waa i-naan *unis.*
 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 skj
 Sha-lai dah-bahn nah - hei ski

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28

S/A

Waa i - naan ku dhaa-taa af - kay - ga,
 Waa ee - nahn koo dah-tah af - 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-xev - see, 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 - day* *Lai-skoo 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* Ma he - sheen dham-baal - kii?
Dahn-kah qud-ha — oo chee - do *Mah heh - shehn dam - bahl - key*

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

a few singers clapping

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

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

T/B

Ma i - diin dha - dha - ma - ya? *f* Waa i - naan

47

a few singers clapping

S/A

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 —

T/B

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

50

S/A

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

T/B

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... Kii dhe-ga - la ow, ma - qal!

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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,
mahu 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 wee - yee,
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 wee - yee,

67

S/A

Boo-ga - ha ___ ma dhay - naa! ___ Waa i-naan ku dhaa - taa af - kay - ga, ___ Ah...
Bo - gah - hah mah dai - nah ___ Wah ee-nahn 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 ee-nahn 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 ee-nahn 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 - delr - gah af - kai - gah koo din - tah af - kai - gah

T/B

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

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Inspired by captivating narrative, speculative fiction and making humans better through art, the music of Timothy C. Takach has risen fast in the concert world. Applauded for his melodic lines, thoughtful text choices and rich, intriguing harmonies, Takach has received commissions and performances from GRAMMY Award-winning ensembles Roomful of Teeth and the St. Paul Chamber Orchestra, the St. Olaf Band, Cantus, Lorelei Ensemble, VocalEssence, the DeBartolo Performing Arts Center, and numerous other organizations. His compositions have been performed on A Prairie Home Companion, The Boston Pops holiday tour, numerous All-State and festival programs and at venues such as the Library of Congress, Kennedy Center and Royal Opera House Muscat. Takach is a co-creator of the theatrical production of *All is Calm: the Christmas Truce of 1914*, by Peter Rothstein.

Takach's a cappella choral symphony Helios is "larger than life, as if the piece were accompanied by an orchestra" and is "complemented with brilliant visuals created by CandyStations" (Tucson.com). In 2023 his ballet *Unfashioned Creature* was premiered in St. Paul, MN by the James Sewell Ballet. Takach was a co-founder, singer and Artistic Co-Director of the vocal ensemble Cantus and has frequent national work as a composer-in-residence, presenter, clinician and lecturer. He 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
Crossroads		SATB, piano
The Darkling Thrush	(earthsongs)	SATB, SAT soli, a cappella
Even in My Time		3-part treble, piano
Fragile		SATB, hand drum
Joseph		SATB a cappella
Mantra	(Graphite Publishing)	SATB, piano
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
One Boy Told Me		SATB, piano

Treble Voices

And I Saw		SSAA div. a cappella
Bahihii Waaliidkay Dhaqay		2-part, piano
Cassiopeia		SSA a cappella
How to Triumph	(Graphite Publishing)	SSA, piano
There is No Rose	(Lorelei Ensemble)	SSAA, SS soli, a cappella
Together, Unafraid		SSA, piano
She Tore a Map	(Graphite Publishing)	SA, piano

TB Voices

Empty		TB (opt. div), piano, opt. djembe
Every Fire		TTBB, piano
Goodbye, Then		TBB choir, Bb clarinet, piano
Kin		TB, piano
Mad		TB, piano
Original Harmony	(Colla Voce)	TTBB a cappella
Rough Beast		TTBB, percussion
Salve Regina	(Graphite Publishing)	TBB semi-chorus, TTBB a cappella

Large Works

At Home (ca. 15')		SATB, flute, clarinet
Born For This (ca. 16')		SATB and piano, chamber ensemble, or concert band
Changed by Beauty (ca. 18')		SATB, cello
Helios (ca. 65')		SATB a cappella
Rose Ever Blooming (ca. 50') composed with Jocelyn Hagen		SATB, orchestra
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
Unfashioned Creature (ca. 41'), a ballet		SATB, cello, percussion, dancers
We, the Unknown (ca. 40')		TTBB, soloists, chamber orchestra