

I Am From Here  
2-part treble, piano

Timothy C. Takach

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## I Am From Here

for 2-part treble choir and piano

In honor of the 75th Anniversary of the Texas Boys Choir and all of the outstanding young men who have contributed to its rich history. Dr. Jonathan Ledger, Artistic Director

■ Timothy C. Takach

■ Publications ■

## Text:

One is from the places  
that he has arrived,  
*Uno es de los sitios  
a los que ha llegado,*

from the language  
in which he can't dream  
and one day it happens  
and he wakes up wondering  
which one is now his house  
when there is always a heart  
elsewhere.

One comes from the streets  
that never are the same when he returns.

One comes from the moment  
in which he decided to leave  
*Proviene del momento  
en el que decidio partir*  
and from that other one  
in which he realizes  
that everything departs.

That it is impossible to stay, even if you stay.

That it is impossible, even if you come back, to be back.

I write a verse  
that is a farewell  
and I point at it:

I am from here.  
*Soy de aqui.*

- *"I am from here"* by Manuel Iris, © 2018 Artepóetica Press.  
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## From the Composer:

One thing I love about working with poetry is how much reveals itself over time to me as I'm reading the words over and over, thinking about how they relate to each other. Manuel Iris' poem "Soy de aqui" was a little elusive to me at first, but then I realized how elegantly he describes the feeling of not quite being able to name his home. It seems such a valuable discovery that by the end of the poem, he writes a verse and declares the verse as his home - "I am from here:" I am from my words, my craft. I certainly feel that way about music. I've always known music and music has always known me. I am at home whether I'm singing, playing, composing, or just listening.

When I write, I find myself writing in modes that suggest other keys than the one in which I'm writing. This can lead to a common problem where I've tonicized a chord that is not my home key and I have to find a way back. This piece was no exception, but the first time it happened during my process I hesitated, realizing that since I was writing about not being able to easily declare a home it made perfect sense to allow myself to modulate. So a piece that starts in E major quickly suggests A major in m. 11, comes back to E major but then modulates to D major in m. 15. From there we move to G major but end in F major. So a piece in two languages and 4 keys ends up feeling completely at home because we are from the music and the music is us.

- *Timothy C. Takach, 2021*

## Manuel Iris



Celebrated Mexican poet Manuel Iris, currently Poet Laureate of the City of Cincinnati, received the "Merida" National award of poetry (Mexico, 2009) for his book "Notebook of dreams," and the Rodolfo Figueroa Regional award of poetry for his book "The disguises of fire" (Mexico, 2014). Between 2016 and 2018 three different anthologies of his poetic work were published: "The naked light," in Venezuela; "Before the mystery," in El Salvador; and "Traducir el Silencio/Translating silence," in New York. This book won two different awards at the International Latino Book Awards in Los Angeles, California, in 2018. Manuel Iris holds a BA in Latin American Literature from the Autonomous University of the Yucatan (Mexico), an MA in Spanish from the New Mexico State University, and a PhD in Romance Languages from the University of Cincinnati, the city in which he lives.

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# I Am From Here

Manuel Iris

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Timothy C. Takach

$\text{♩} = 90$

*mf*

Part I

Part II

One is from the

This block contains the first system of the musical score. It features two vocal staves, Part I and Part II, and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The piano part begins with a *mf* dynamic. The lyrics 'One is from the' are written under the vocal staves.

6

I

II

plac - es that he has ar - rived,

*mf*

U - no es de los si - tios a los que ha lle - ga - do,

This block contains measures 6 through 9. It includes vocal staves for Part I and Part II, and piano accompaniment. The lyrics 'plac - es that he has ar - rived,' and 'U - no es de los si - tios a los que ha lle - ga - do,' are written under the vocal staves. The piano part continues with a *mf* dynamic.

10

I

II

from the lan - guage in which he can't dream

*f*

from the lan - guage in which he can't dream

This block contains measures 10 through 13. It includes vocal staves for Part I and Part II, and piano accompaniment. The lyrics 'from the lan - guage in which he can't dream' are written under the vocal staves. The piano part begins with a *f* dynamic.



Timothy C Takach.com

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14 *mp*

I Soy de\_a - qui.

II *mf* and one day it hap - pens and he wakes up

*mp*

18 *mp*

I which one is now his house when there is al - ways a

II won - der - ing which one is now his house when there is al - ways a

*mp*

22 *mf*

I heart else - where. One comes from the

II heart else - where. One comes from the

*mf*

*p* *mf*

28

I  
streets that nev - er are the same \_\_\_\_\_ when he re - turns. One comes from the

II  
streets that nev - er are the same \_\_\_\_\_ when he re - turns.

8va -----

*f*

32

I  
mo - ment in which he de - cid - ed to leave Soy de a -

II  
Pro - viene del mo - men - to en el que de - ci - dio par -

*mp*

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36

I  
qui. Soy de a - qui. eve - ry - thing de - parts.

II  
tir and from that oth - er one in which he real - iz - es that eve - ry - thing de - parts.

40 *f*

I  
That it is im - pos - si - ble to stay, e - ven if you stay. That it is im -

II  
That it is im - pos - si - ble to stay, e - ven if you stay. That it is im -

45

I  
pos - si - ble, e - ven if you come back, to be back. 1. back. 2.

II  
pos - si - ble, e - ven if you come back, to be back. back.

49

I

II

*mf*

*p*

55 *p*

I I write a verse that is a fare - well that is a fare -

II I write a verse that is a fare -

61 *mf* *mp* *mf*

I well and I point at it: I am from here. I am from

II well and I point at it: Soy de\_a - qui.

67 *mp* *rit.*

I here. I am from here. Soy de\_a - qui.

II Soy de\_a - qui. Soy de\_a - qui.



Inspired by captivating narrative, speculative fiction and making humans better through art, the music of Timothy C. Takach is a mainstay 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, Lorelei Ensemble, True Concord Voices and Orchestra, and numerous other organizations. His compositions have been performed on A Prairie Home Companion, The Boston Pops holiday tour 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, and won the 2024 Domenic J. Pellicciotti Opera Composition Prize for *Computing Venus* with librettist Caitlin Vincent.

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 the James Sewell Ballet premiered his ballet *Unfashioned Creature* in St. Paul, MN. 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, 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
As the Sunflower Turns on Her God		SSAATBB div, Sop. solo, SSATB soli, 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 Like a Girl	(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. 55') 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