

The World Before Me
TTBB, tenor soli, a cappella

Timothy C. Takach

\$1.00

Timothy C. Takach

The World Before Me

for a cappella TTBB choir, tenor soli

Commissioned by the Kent State University Men's Chorus, Ben Ayling, Conductor



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Text:

Afoot and light-hearted I take to the open road,
Healthy, free, the world before me,
The long brown path before me leading wherever I choose.

Henceforth I ask not good-fortune, I myself am good-fortune,
Henceforth I whimper no more, postpone no more, need nothing,
Strong and content I travel the open road.

The earth, that is sufficient,
I do not want the constellations any nearer,
I know they are very well where they are,
I know they suffice for those who belong to them.

From this hour I ordain myself loos'd of limits and imaginary lines,
Going where I list, my own master total and absolute,
Listening to others, considering well what they say,
Pausing, searching, receiving, contemplating,
Gently, but with undeniable will, divesting myself of the holds that would hold me.

I inhale great draughts of space,
The east and the west are mine, and the north and the south are mine.

I am larger, better than I thought,
I did not know I held so much goodness.

- Walt Whitman

Commissioned by the Kent State University Men's Chorus, Ben Ayling, Conductor

The World Before Me

For perusal purposes only.
TTBB a cappella

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Walt Whitman

Timothy C. Takach (2006)

mf $\text{♩} = 90$

Tenor 1
A - foot — and light - heart - ed I take to the op - en

Tenor 2
A - foot — and light - heart - ed I take to the op - en

Baritone
A - foot — and light - heart - ed I take to the op - en

Bass
A - foot — and light - heart - ed I take to the op - en

Piano
(for reb. only)

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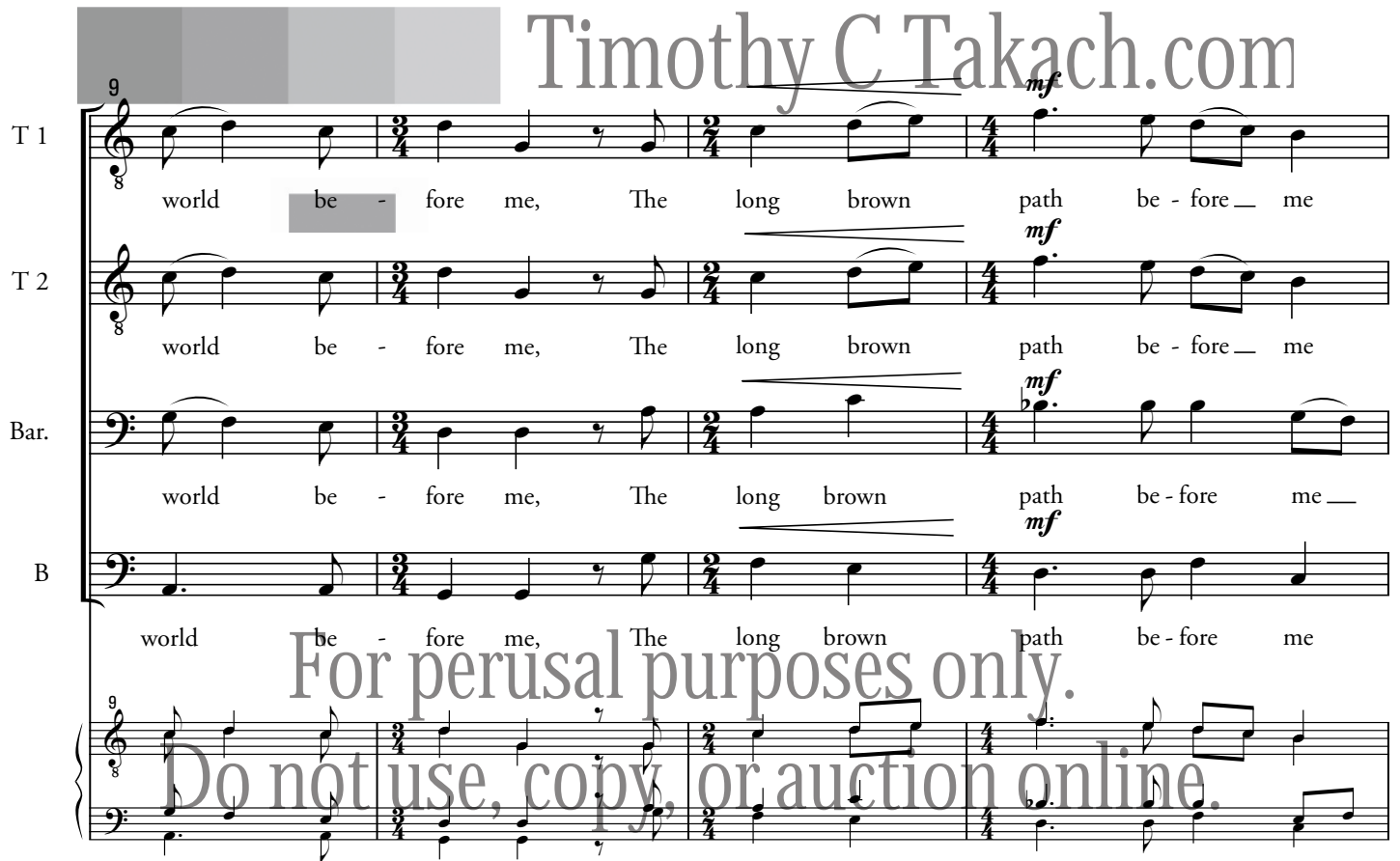
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4
T 1 *f* road, I take to the op - en road, *mp excited* Health - y, free, — the
T 2 *f* road, I take to the op - en road, *mp excited* Health - y, free, — the
Bar. *f* road, I take to the op - en road, *mp excited* Health - y, free, — the
B *f* road, I take to the op - en road, *mp excited* Health - y, free, the



9
T 1 *mf* world be - fore me, The long brown path be - fore — me
T 2 *mf* world be - fore me, The long brown path be - fore — me
Bar. *mf* world be - fore me, The long brown path be - fore me —
B *mf* world be - fore me, The long brown path be - fore me

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13 *mp smooth* *mp*

T 1
8 lead-ing wher-ev - er I choose. I ask not good - for - tune, I —

T 2
8 lead-ing wher-ev - er I choose. Hence - forth I ask not good - for - tune.

Bar.
mp smooth *mp*
8 lead-ing wher-ev - er I choose. I ask not good -

B
mp smooth *mp*
8 lead-ing wher-ev - er I choose. I — choose. I ask not good -

17 *p*

T 1
8 — my-self am good - for - tune, Ah... —

T 2
8 I — my-self am good - for - tune, Hence - forth I whimper no more, post-
mp

Bar.
8 for - tune, — Hence - forth I whimper no more, post-
p

B
8 for - tune, — Hence - forth I whimper no more, post-
p

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21 *f*

T 1 Strong and con-tent I trav-el the op-en

T 2 pone no more, — need no-thing, Strong and con-tent I trav-el the op-en

Bar. pone no more, — need no-thing, Strong and con-tent I trav-el the op-en

B pone no more, — need no-thing, Strong and con-tent I trav-el the op-en

25 *f* with rubato $\text{♩} = 80$ *mf*

Solo The earth, that is suf-fi-cient, I do not want the

T 1 road. Ah... Ah...

T 2 road. Ah... Ah...

Bar. op-en road. Ah... Ah...

B op-en road. Ah... Ah...

25 with rubato $\text{♩} = 80$

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29 *rit.* *mp* $\text{♩} = 70$

Solo *rit.* con - stel - la - tions an - y near - er,

T 1 *rit.* *p* Mm... I know they are

T 2 *rit.* *p* Mm... I know they are

Bar. *rit.* *p* Mm... I know they are

B *rit.* *p* Mm... I know they are

29 *rit.* $\text{♩} = 70$

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33 *mp* *p*

T 1 *mp* *p* ve - ry well where they are, Mm... I know they suf -

T 2 *mp* *p* ve - ry well where they are, Mm... I know they suf -

Bar. *mp* *p* ve - ry well where they are, Mm... I know they suf -

B *mp* *p* ve - ry well where they are, Mm... I know they suf -

33 *mp* *p*

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38 *mp* *p*

T 1
8 fice for those who be - long to them. Mm...

T 2
8 fice for those who be - long to them. Mm...

Bar.
mp *p*
fice for those who be - long to them. Mm...

B
mp *p*
fice for those who be - long to them. Mm...

f $\text{♩} = 88$

42

T 1
8 From this hour I or - dain my - self loosed of lim - its — and im -

T 2
8 From this hour I or - dain my - self loosed of lim - its — and im -

Bar.
f
From this hour I or - dain my - self loosed of lim - its — and im -

B
f
From this hour I or - dain my - self loosed of lim - its — and im -

f $\text{♩} = 88$

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45

T 1 *p* *mp*
ag - i - nar - y lines. Paus - ing, search - ing, re - ceiv - ing,

T 2 *p* *mp*
ag - i - nar - y lines. Paus - ing, search - ing, re - ceiv - ing,

Bar. *mp*
ag - i - nar - y lines. re - ceiv - ing,

B
ag - i - nar - y lines.

49 *mf* *mp* *mf* *rit.* = 70

T 1 *mf* *mp* *mf* *rit.*
con - tem - plat - ing, Gent - ly, but with un - de - ni - a - ble will, ___ di -

T 2 *mf* *mp* *mf* *rit.*
con - tem - plat - ing, Gent - ly, but with un - de - ni - a - ble will, ___ di -

Bar. *mf* *mp* *p* *rit.*
con - tem - plat - ing, Gent - ly, di - - - vest - - -

B *mf* *mp* *p* *rit.*
con - tem - plat - ing, Gent - ly, di - - - vest - - -

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52

T 1
8 vest-ing my-self of the holds that would hold me. I in -

T 2
8 vest-ing my-self of the holds that would hold me. I in -

Bar.
8 ing of holds that would hold me. I in -

B
8 ing of holds that would hold me. I in -

56 = 88

T 1
8 hale great draughts of space, Mm... The east and the west are

T 2
8 hale great draughts of space, Mm... The east and the west are

Bar.
8 hale great draughts of space, Mm... The east and the west are

B
8 hale great draughts of space, Mm... The east and the west are

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61 *mp* *p*

T 1 mine, Mm... and the north and the south are mine. Mm...

T 2 mine, Mm... and the north and the south are mine. Mm...

Bar. mine, Mm... and the north and the south are mine.

B mine, Mm... and the north and the south are mine. Mm...



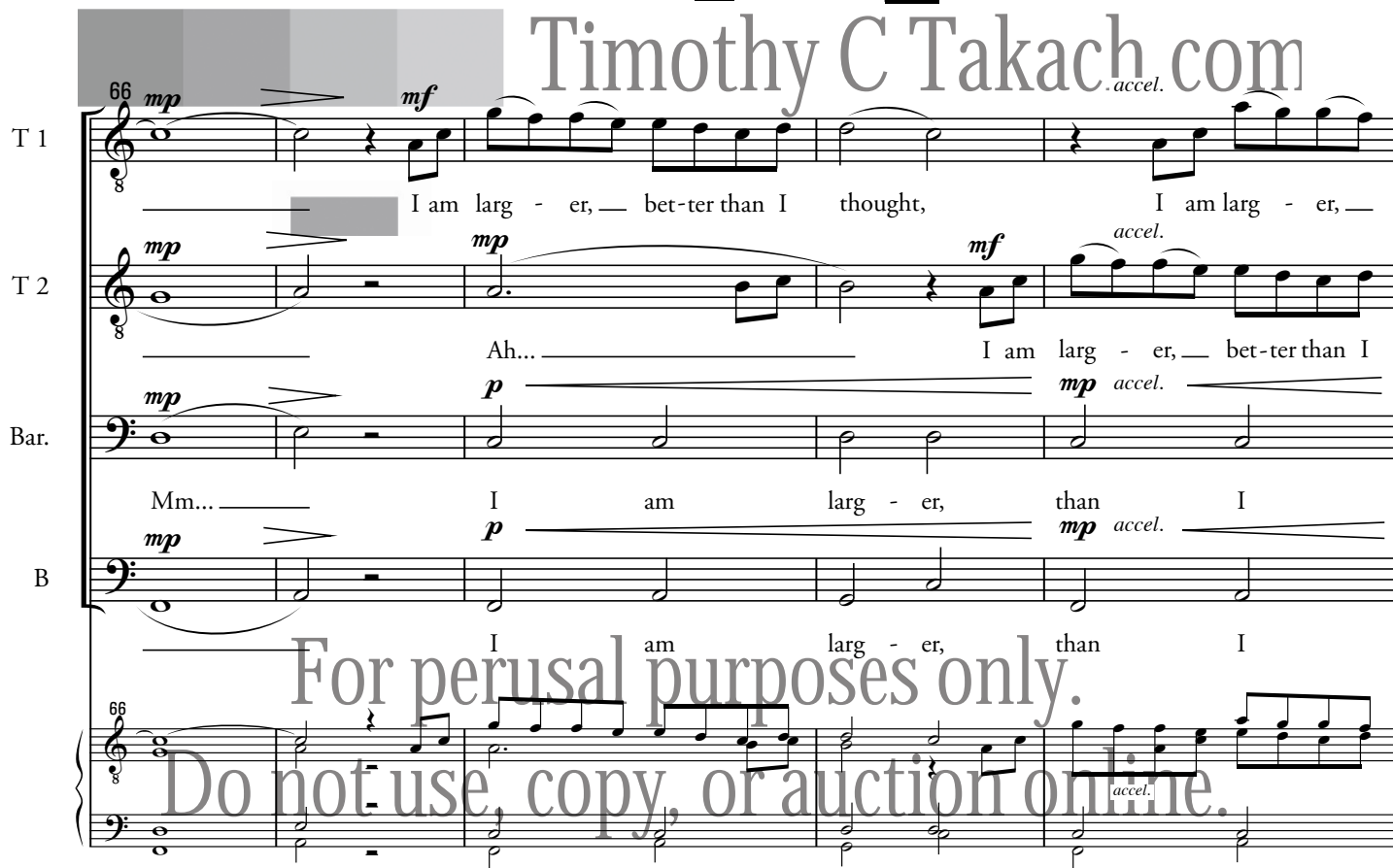
66 *mp* *mf* *accel.*

T 1 I am larg - er, — bet-ter than I thought, I am larg - er, —

T 2 Ah... I am larg - er, — bet-ter than I

Bar. Mm... I am larg - er, than I

B I am larg - er, than I



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71

T 1 *f* *rit.* *ff*
bet-ter than I thought, I am bet-ter than I thought,

T 2 *f* *rit.* *ff*
thought, I am larg-er, bet-ter than I thought,

Bar. *mf* *f* *rit.* *ff*
thought, I am larg-er, than I thought,

B *mf* *f* *rit.* *ff*
thought, than I thought,



mf *rit.* *p* *mf* *rit.* *mp* *p*

T 1 *mf* *rit.* *mp* *p*
Mm... I did not know good-ness.

T 2 *mf* *rit.* *mp* *p*
Mm... I did not know I held so much good-ness.

Bar. *mf* *rit.* *mp* *p*
Mm... good-ness.

B *mf* *rit.* *p*
Mm... I held good-ness.

75



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79 $\text{♩} = 68$
mf *mp*


T 1
8 Strong and con - tent I trav - el, Strong and con - tent

T 2
8 Strong and con - tent I trav - el, Strong and con - tent I

Bar.
mf *mp* *mp*
Strong and con - tent I trav - el, Strong and con - tent I

B
Strong and con - tent I trav - el, Strong and con - tent I

79 $\text{♩} = 68$



82 *mf* *rit.*


T 1
8 I trav - el, Strong and con - tent Mm...

T 2
8 trav - el, Strong and con - tent Mm...

Bar.
mf *rit.*
trav - el, Strong and con - tent Mm...

B
mf *rit.*
trav - el, Strong and con - tent Mm...

82 *rit.*



Timothy C. Takach



Timothy C. Takach has received a number of commissions from various choral organizations including the St. Olaf Choir, Cantus, the Bowling Green State University Men's Chorus, The Singers: Minnesota Choral Artists, The Young New Yorker's Chorus, the Appleton North High School Varsity Men's Chorus, and the Western Michigan University Chorale. His compositions have been heard on NPR and have been recorded by various groups in North America. Takach graduated with honors from St. Olaf College, Northfield, MN in 2000 with a BA in Music Theory/Composition and a BA in Studio Art. While there he studied composition under Dr. Peter Hamlin and Dr. Timothy Mahr. He now lives in Minneapolis and sings with the professional male vocal ensemble, Cantus. As a singer with Cantus, Takach gives over 80 concerts a year and has had his works performed in concert halls across the United States, Canada, and Europe.

Other vocal works by Timothy C. Takach:

Titania's Lullaby (2006)		SATB a cappella
'Twas in the Moon of Wintertime (2005) Huron Carol	(Graphite Publishing)	SATB a cappella
The Darkling Thrush (2004)	(earthsongs)	SAT soli, SATB a cappella
A Sign of Day to Come (2003)	(Graphite Publishing)	SATB a cappella
She Moved Through the Fair (2002) Irish Ballad	(Neil A. Kjos Music Co.)	SATB a cappella
Infervesco (2003)		SSAA a cappella
Serenade (2002)	(Graphite Publishing)	SSAA a cappella
Flight (2003)		Boomwhackers, optional SSAA, TTBB, or SATB choir
The World Before Me (2006)		TTBB, tenor soli, a cappella
I Can Transform (2006)		TTTTTBBB, tenor solo, 8 percussionists
'Twas in the Moon of Wintertime (2006) Huron Carol		TTBB a cappella
O Captain! My Captain! (2006)		TTTBB a cappella
The Highwayman (2004)		TTBB a cappella
I Better Go Now (2003) Howlin' Wolf		TTBB a cappella
What I Have Done (2003) Amazing Grace/House of the Rising Sun		TTTBBB a cappella
We Three Kings (2002) John H. Hopkins		TTBB a cappella
Things I Didn't Know I Loved (2001)		TTBB a cappella
What Child is This (2000) Traditional	(Neil A. Kjos Music Co.)	TTBB a cappella
She Moved Through the Fair (1998) Irish Ballad	(Neil A. Kjos Music Co.)	TBB a cappella
Veni Creator Spiritus (1998)	(Graphite Publishing)	TTBB a cappella