

I Belong in My Skin  
SATB, piano

Timothy C. Takach

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# Timothy C. Takach

## I Belong in My Skin

for SATB 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



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## Text:

At that moment I was sure. That I belonged in my skin. That my organs were mine and my eyes were mine and my ears, which could only hear the silence of this night and my faint breathing, were mine, and I loved them and what they could do. There was so much water in so many places, rushing everywhere, up and down, the water on top moving so much faster than the water below it. Under the water was sand, then rocks, miles of rocks, then fire.

- Dave Eggers, from *You Shall Know Our Velocity!* Used with permission from McSweeney's Publishing.



**Dave Eggers** is the author of many books, including *The Circle*, *The Monk of Mokha*, *What is the What*, *A Hologram for the King*, and *The Lifters*.

He is founder of McSweeney's, an independent publishing company based in San Francisco that produces books, a humor website, and a journal of new

writing. McSweeney's also publishes *Voice of Witness*, a nonprofit book series that uses oral history to illuminate human rights crises around the world.

Eggers is the co-founder of 826 National, a network of youth writing and tutoring centers around the United States. Realizing the need for greater college access for low-income students, Eggers founded ScholarMatch, a nonprofit organization designed to connect students with resources, schools and donors to make college possible.

Eggers's books for young readers include *What Can a Citizen Do?*, *Her Right Foot*, *This Bridge Will Not Be Gray*, and *The Wild Things*, among others.

Eggers is winner of the Muhammad Ali Humanitarian Award for Education, the Dayton Literary Peace Prize, the TED Prize, and has been a finalist for the National Book Award, the Pulitzer Prize, and the National Book Critics Circle Award.

In 2018, Eggers co-founded The International Congress of Youth Voices, an annual gathering of 100 extraordinary young writers and activists; their landmark meeting in San Francisco resulted in a youth-written manifesto published by The Guardian.

He lives with his family in Northern California. They have no significant pets.

## From the Composer:

Working with Dave Eggers' prose was a journey for me. The words are evocative and beautiful on their own, out of context from the book *You Shall Know Our Velocity!* from which it came. The choice to use it in this piece, which is about identity, brought with it a chance to interpret it as poetry, more metaphor than literal.

This is a moment of coherence, a surety of self and body. The questions that we may have had about who we are and our definition of identity come into focus. Eggers' last statement, digging down through the materials of the earth, is seen here as sifting through what makes us unique and finding the passion and heart that lies within.

Musically there is a lot of movement in this piece. The undulating triplet arpeggios and ascensions contrast the more boisterous chordal conversations between the hands of the pianist, just as our wavering journey of self contrasts the more declarative moments of confidence. Speaking as a more experienced (older) human, I can say that life is and will always be a mixture of those moments, for as soon as one answer comes into focus, another recedes and becomes an instance of doubt. But when life seems to offer nothing but misgivings and insecurity, all of a sudden we can seize upon a courage and determination that pushes us forward and gives us ownership and pride in our self and our body.

- Timothy C. Takach, 2021

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Dr. Jonathan Ledger, Artistic Director

# I Belong in My Skin

Dave Eggers

for SATB and piano

Timothy C. Takach

**ff**  $\text{♩} = 96$

Soprano: At that mo-ment I was

Alto: At that mo-ment I was

Tenor: At that mo-ment I was

Bass: At that mo-ment I was

Piano: **ff**  $\text{♩} = 96$

4 **ff** **mp**

S: sure. At that mo-ment, at that mo-ment...

A: sure. At that mo-ment, at that mo-ment...

T: sure. At that mo-ment, at that mo-ment...

B: sure. At that mo-ment, at that mo-ment...

Piano: **mp**

7

S *mf* At that mo-ment I was

A *mf* At that mo-ment I was

T

B

*mf*

10

S *mf* sure. At that

A *mf* sure. At that

T *mf* That I be-longed in my skin. I be - longed.

B *mf* That I be-longed in my skin. I be -

13

S  
mo-ment, at that mo - ment... At that mo-ment I was

A  
mo-ment, at that mo - ment... At that mo-ment I was

T  
That I be - longed in my skin.

B  
longed in my skin.

16

S  
sure. At that mo-ment, I was sure

A  
sure. At that mo-ment, I was sure

T  
I be - longed, I was sure

B  
I be - longed in my skin. I was sure

19

S That my or-gans were mine and my eyes were *p*

A That my or-gans were mine and my eyes were *p*

T That my or-gans were mine and my eyes were *p*

B That my or-gans were mine and my eyes were *p*

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22

S mine and my ears, which could on - ly hear the si - lence, *rit.* ♩ = 80

A mine and my ears, which could on - ly hear the si - lence,

T mine and my ears, which could on - ly hear the si - lence,

B mine and my ears, which could on - ly hear the si - lence, ♩ = 80

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26

S *mp*  
the si-lence of this night and my faint breath-ing, were mine,

A *mp*  
the si-lence of this night and my faint breath-ing, were mine,

T *mp*  
the si-lence of this night and my faint breath-ing, were mine,

B *mp*  
the si-lence of this night and my faint breath-ing, at that

*p*

30

S *mf* = 96  
and I loved them and what they could do,

A *mf*  
and I loved them and what they could do,

T *mf*  
At that mo-ment, and I loved them and what they could do,

B *mf*  
mo-ment I be-longed I loved what they could do.

*mf* = 96

33

S  
A  
T  
B

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37

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40

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43

S *mp*  
There was so much wa - ter

A *mp*  
There was so much wa - ter

T *mp*  
There was so much

B *mp*  
There was so much

*mp*  
(L.H.) 3 3 3 3 3 3 3 3 3 3 3 3

46

S Timothy C Takach.com  
in so man - y plac - es,

A  
in so man - y plac - es, At that mo - ment I was sure.

T  
wa - ter At that mo - ment I was sure. That I be -

B  
wa - ter At that mo - ment I was sure. That I be -

*mp*  
(b) 3 3 3 3 3 3 3 3 3 3 3 3

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49

S *mf* there was so much wa - ter *mp* rush - ing eve - ry -

A *mf* there was so much wa - ter *mp* rush - ing

T *mf* longed in my skin. *mp* rush - ing eve - ry - where,

B *mf* longed in my skin. *mp* rush - ing eve - ry - where, up and

*mf* *mp* (L.H.) 3 3

52

S *mf* where, up and down, the wa - ter on top mov - ing so much

A *mf* eve - ry - where, the wa - ter on top mov - ing

T *p cresc.* rush - ing eve - ry - where, the wa - ter mov - ing

B *p cresc.* down, eve - ry - where, the wa - - -

*mf* (L.H.) 3 (L.H.) 3 (L.H.) 3

55

S fast - er, so much fast - er than the wa - ter be - low it.

A so much fast - er than the wa - ter be - low it.

T fast - er than be - low it.

B ter be - low it.

(L.H.) (L.H.)

*f*

58

S Un - der the wa - ter

A Un - der the wa - ter

T Un - der the wa - ter

B Un - der the wa - ter

**Triumphant**

**Triumphant**

*ff*

61

S  
was sand, \_\_\_\_\_ Un - der the wa - ter was

A  
was sand, \_\_\_\_\_ Un - der the wa - ter was

T  
was sand, \_\_\_\_\_ At that mo - ment I was sure.

B  
was sand, \_\_\_\_\_ At that mo - ment I was sure.

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64

S  
sand, then rocks, miles of rocks, then fire. \_\_\_\_\_

A  
sand, then rocks, miles of rocks, then fire. \_\_\_\_\_

T  
then rocks, miles of rocks, then fire. \_\_\_\_\_

B  
then rocks, miles of rocks, then fire. \_\_\_\_\_

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67

S At that mo-ment I was

A At that mo-ment I was

T At that mo-ment I was

B At that mo-ment I was

70

S sure. I be - longed.

A sure. I be - longed.

T sure. I be - longed.

B sure. I be - longed.

*ff*

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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, The Rose Ensemble, 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 studied music composition at St. Olaf College, Northfield, MN, and has frequent national work as a composer-in-residence, 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 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
Even in My Time		3-part treble, piano
Fragile		SATB, hand drum
Joseph		SATB a cappella
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
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 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
Duende		SSAA, floor toms
How to Triumph Like a Girl	(Graphite Publishing)	SSA, 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
She Tore a Map	(Graphite Publishing)	SA, piano

### TB Voices

Empty		TB (opt. div), piano, opt. djembe
Goodbye, Then		TBB choir, Bb clarinet, piano
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

### Large Works

At Home (ca. 15')		SATB, flute, clarinet
Born For This (ca. 16')		SATB and piano, chamber ensemble, or concert band
Helios (ca. 65')		SATB a cappella
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
We, the Unknown (ca. 40')		TTBB, soloists, chamber orchestra
Where Beauty Comes From (ca. 16')		TBB, 2-part, SSAA, SATB; piano