

How to Triumph Like a Girl  
GP - T017  
low voice, piano

Timothy C. Takach

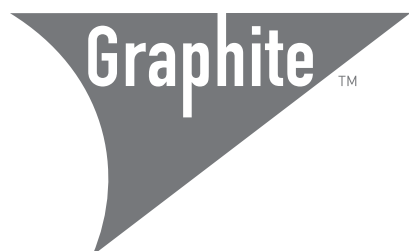
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# Timothy C. Takach

## How to Triumph Like a Girl

for low voice and piano

- I. Mantra
- II. Begin Again
- III. How to Triumph Like a Girl



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Texts:

### I. Mantra

Vitamin D. Sunlight. Go  
outside. Get a good night

of sleep. Not too good.

Not shades drawn forever  
good. Not like you used to.

Open the windows.

Buy more houseplants.  
Breathe. Meditate. (One day,

you will no longer be

afraid of being alone  
with your thoughts.)

Exercise. Actually exercise

instead of just Googling it.  
Eat well. Cook for yourself.

Organize your closet, the

garage. Drink plenty of  
water and repeat after me:

I am not a problem

to be solved. Repeat after me:

I am worthy I am worthy

I am neither mistake nor

the punishment. Forget to take  
vitamins. Let the houseplant die.

Eat spoonfuls of peanut butter.

Shave your head. Forget  
this poem. It doesn't matter.

There is no wrong way

to remember the grace of your  
own body; no choice

that can unmake itself.

There is only now, here,  
look: you are already

forgiven.

*- from Today Means Amen by Sierra DeMulder  
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### II. Begin Again

if you must begin again

begin here

in silence

hold your  
hungry self  
in your own  
loving arms

in the clearing  
a wisp  
of new moon  
slips  
from the grasp  
of the trees'  
dark inventory

look up

its contour  
foreshadows  
the fullness  
that is to come

*- Marg Walker, used with permission. Copyright © 2019  
by Marg Walker*

### III. How to Triumph Like a Girl

I like the lady horses best,  
how they make it all look easy,  
like running 40 miles per hour  
is as fun as taking a nap, or grass.  
I like their lady horse swagger,  
after winning. Ears up, girls, ears up!  
But mainly, let's be honest, I like  
that they're ladies. As if this big  
dangerous animal is also a part of me,  
that somewhere inside the delicate  
skin of my body, there pumps  
an 8-pound female horse heart,  
giant with power, heavy with blood.  
Don't you want to believe it?  
Don't you want to tug my shirt and see  
the huge beating genius machine  
that thinks, no, it knows,  
it's going to come in first.

*- from Bright Dead Things by Ada Limón  
(Minneapolis: Milkweed Editions, 2015). Copyright © 2015 by  
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# How to Triumph Like a Girl

## I. Mantra

Sierra DeMulder

for mezzo-soprano and piano

Timothy C. Takach

Steady, Sure ♩ = 56

Mezzo-Soprano

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6

*mp*

3

Vi - ta - min D. Sun - light.

*mp*

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9

Go out - side. Get a good night of

12

sleep. Not too good. Not shades drawn for - ev - er good.

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14

Not like you used to. O - pen the win - dows.

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18 *mp* *mp*

Buy more house-plants. Breathe. Med-i - late. —

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*mp* *p*

21 *mf*

One

*mf*

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24 *f* *mp*

Insistent ♩ = 60

day, you will no long-er be a-fraid of be - ing a-lone with your thoughts.

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*f* *mp*

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27 *mp* *parlando*

Ex-er - cise. Actual-ly ex-er - cise in - stead of just Goo-gl-ing it.

*mp* TM

31 *mf*

Eat well. Cook for your-self. Or-gan-ize your clos-et, the ga-

*mf*

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34

rage. Drink plen - ty of wa-ter and re-peat af - ter me:

*mp* TM

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37 *f* (gesture to sing) + Audience: \_\_\_\_\_

*I am not — a prob-lem to be solved. I am not — a prob-lem to be*

*f* Graphite TM (follow audience) notable. elevated.

40 (gesture to sing) + Audience: \_\_\_\_\_

*solved. Re-peat af-ter me: I am wor- thy I am wor- thy I am*

(a tempo)

For perusal purposes only. Do not copy.

43 (gesture to sing) + Audience: \_\_\_\_\_

*neither mis-take nor the pun-ish-ment. I am nei-ther mis-take nor the pun-ish-ment.*

(follow audience) Graphite TM notable. elevated.

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45 *mf*

For - get to take vi - ta - mins. Let the house - plant die. Eat spoon - fuls of

*mf* (a tempo)

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48  $\text{♩} = 66$  *f* *accel.* ----- *mp*

pea - nut but - ter. Shave your head. For - get this po - em. It does - n't mat - ter.

*f* *accel.* ----- *mp*

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51 *rit.* ----- *a tempo* *mf*

There is no wrong way to re - mem - ber the

*p* *mf*

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53 *f*

grace of your own bod - y; no choice that can un -

55 *rit.* *mf* *mp* *p* **Tempo I** ♩ = 56

make it - self. There is on - ly now, here, look:

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58 *rit.* *mp*

— you — are al - read - y for - giv - en. —

# II. Begin Again

for mezzo-soprano and piano

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Marg Walker

Timothy C. Takach

Mezzo-Soprano

$\text{♩} = 60$

*mp* *p*

if you must be-gin a - gain <sup>3</sup> be-gin here in si-lence

5

*p*

hold \_\_\_\_\_

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*pp* *p*

# Graphite

TM

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# Graphite

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11 *mf* *p*

your self hold your hun-gry self in your own lov - ing

*mf* *p*

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15 *mp* *p*

arms in your own lov - ing arms

*mp* *p*

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20 *mp*

in the clear-ing a

*mp* *p*

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*mp* *p*

How to Triumph Like a Girl / II. Begin Again

24

*mf*

wisp of new moon slips from the grasp a wisp of new moon

(8va)

*mf*

28

slips from the grasp of the trees' dark in - ven - to - ry look

(8va)

*mf*

31

*accel.*  
breathless, excited

up look up its con - tour fore-shad-ows the full - ness

(8va)

*accel.*

How to Triumph Like a Girl / II. Begin Again

34  $\text{♩} = 80$  *f*

look up a wisp of new moon fore-shad-ows the

(*S<sup>va</sup>*)

37 *ff*  $\text{♩} = 72$  *rit.* *f*

full-ness that is to come look up look up a

(*S<sup>va</sup>*)

40  $\text{♩} = 60$  *ff* *attaca to Mvt. III.*

new moon fore-shad-ows the full-ness the full-ness that is to come

(*S<sup>va</sup>*)

*attaca to Mvt. III.*

# III. How to Triumph Like a Girl

for low voice and piano

Ada Limón

Timothy C. Takach

Strong ♩ = 60

The piano introduction is in 4/4 time with a key signature of three sharps (F#, C#, G#). It begins with a forte (*f*) dynamic. The right hand features a series of chords and eighth-note patterns, while the left hand provides a steady bass line with eighth notes. The piece concludes with a final chord and a fermata.

5 *mf*

I like the la - dy hors - es — best, — how they make it all look eas - y, —

*mf*

*ped. simile*

This system contains the first line of the vocal melody and piano accompaniment. The vocal line starts with a quarter rest followed by a half note 'I', then a quarter note 'like', and a dotted quarter note 'the'. The piano accompaniment continues with chords and eighth-note patterns. The dynamic is mezzo-forte (*mf*).

8 *f* *mf*

— like run - ning for - ty miles per hour — is as

This system contains the second line of the vocal melody and piano accompaniment. The vocal line begins with a quarter rest, followed by a half note 'like', a quarter note 'run', and a dotted quarter note 'ning'. The piano accompaniment continues with chords and eighth-note patterns. The dynamic starts at forte (*f*) and changes to mezzo-forte (*mf*).



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For questions about this piece and to report performances, contact Timothy C. Takach at [tim@timothyctakach.com](mailto:tim@timothyctakach.com).

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10 *f* *mf sinuous*

fun as tak-ing a nap, or grass. — I like their la-dy horse

13 *f*

swag-ger, — af-ter win-ning. — Ears up, girls, ears up!

With Movement ♩ = 72

17

*mp* *mf* *p* *f*

20 *mp*

But

*p* *f* *mp* *p*

23 *p*

main - ly, let's be hon - est, I

*p*

25 *rit.* ----- *accel. poco a poco*  
*mp*

like that they're la - dies. As if this big dan-ger-ous an - i - mal is

*pp* *p*



28 *mf*

al - so a part — of me, that some-where in - side the del - i - cate skin — of my

*mf*

♩ = 69-72

30 *f* *mf*

bod - y, — there pumps an 8 - pound fe - male horse heart, gi - ant with

*f* *mf*

33 *f*

pow - er, — heav - y with blood. Don't you want — to be -

*f*

36

lieve it? \_\_\_\_\_ Don't you want to tug \_\_\_\_\_ my shirt \_\_\_\_\_ and

39 *mf*

see the huge beat - ing gen - ius ma - chine that

42 **Strong** ♩ = 60

thinks, no, it knows, it's going to come in first. Come in first.



# Timothy C. Takach



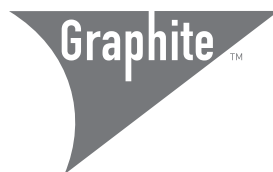
Reviewed as “gorgeous” (Washington Post) and “stunning” (Lawrence Journal-World), the music of Timothy C. Takach has risen fast in the concert world. Applauded for his melodic lines and rich, intriguing harmonies, Takach has received commissions from various organizations including the the St. Paul Chamber Orchestra, St. Olaf Band, Cantus, Pavia Winds, Lorelei Ensemble, VocalEssence, the DeBartolo Performing Arts Center, The Rose Ensemble, and numerous high school and university choirs. 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. Takach has received grants from the American Composers Forum, Meet the Composer, Minnesota State Arts Board, Metropolitan Regional Arts Council, and ASCAP.

He is a co-creator of the theatrical production of All is Calm: the Christmas Truce of 1914, by Peter Rothstein. The critically adored show has had over 100 performances since its premiere in 2006. He was also selected for the 2014 Nautilus Music-Theater Composer-Librettist Studio.

Takach studied music composition at St. Olaf College, Northfield, MN, where he graduated with honors. He has frequent work as a composer-in-residence, presenter, clinician and lecturer for conventions, schools and organizations across the country. He is a full-time composer and lives in Minneapolis with his wife and two sons.

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Timothy C. Takach	GP - T008	Departure (cycle)	high voice, piano
Timothy C. Takach	GP - T012	Where Beauty Comes From (cycle)	high voice, piano
Timothy C. Takach	GP - T017	How to Triumph Like a Girl (cycle)	low voice, piano



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