

How to Triumph Like a Girl  
GP - T018.1  
SSA, piano

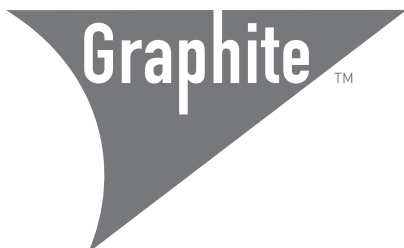
Timothy C. Takach

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# Timothy C. Takach

## How to Triumph Like a Girl

for SSA choir and piano



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Text:

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.

- *Ada Limón*

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# How to Triumph Like a Girl

Ada Limón

for SSA Choir and piano

Timothy C. Takach

Strong ♩ = 60

Piano introduction musical score in G major (one sharp) and 4/4 time. The tempo is marked 'Strong' with a quarter note equal to 60 beats per minute. The score features a series of chords and melodic lines in both the treble and bass staves, with dynamic markings such as *f* and accents.

5 *mf*

S 1 I like the la - dy hors - es \_\_\_\_\_ best, \_\_\_\_\_ how they make it all look eas - y, \_\_\_\_\_

S 2 I like the la - dy hors - es \_\_\_\_\_ best, \_\_\_\_\_ how they make it all look eas - y, \_\_\_\_\_

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

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Piano accompaniment for the vocal entry, starting at measure 5. It features chords and melodic lines in both the treble and bass staves, with a dynamic marking of *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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8 *f* *mf*

S 1 like run-ning for - ty miles per hour — is as

S 2 like run-ning for - ty miles per hour — is as

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

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10 *f* *mf* *subitus*

S 1 fun as tak-ing a nap, or grass —

S 2 fun as tak-ing a nap, or grass. I like their la - dy horse

A fun as tak-ing a nap, or grass.

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13

S 1 *f* Ears up, girls, — ears up!

S 2 *f* swag-ger, af-ter win-ning. Ears up, girls, — ears up!

A *f* Ears up, girls, — ears up!

With Movement ♩ = 72

17

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

20

A *mp* But

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

23 *p*

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

*p*

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25 *rit.* ..... *a tempo* *mp*

S 1 As if this big dan-ger-ous an-i-mal is

S 2 As if this big dan-ger-ous an-i-mal is

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

*pp* *p*

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28 *mf*

S 1 al - so a part of me, that some - where in - side the del - i - cate skin of my

S 2 al - so a part of me, that some - where in - side the del - i - cate skin of my

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

*mf*

Tempo I ♩ = 63-72

30 *f* *mf*

S 1 bod - y, there pumps an 8 - pound fe - male horse heart, gi - ant with

S 2 bod - y, there pumps an 8 - pound fe - male horse heart, gi - ant with

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

*f* *mf*

33

S 1 pow - er, heav - y with blood. Don't you want to be -

S 2 pow - er, heav - y with blood. Don't you want to be -

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

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36

S 1 lieve it? Don't you want to tug my shirt and

S 2 lieve it? Don't you want to tug my shirt and

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

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39 *mf*

S 1 see the huge beat - ing gen - ius ma - chine that

S 2 see the huge beat - ing gen - ius ma - chine that

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

*mp* L.H. *mf*

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Strong ♩ = 60

42 *f* *ff*

S 1 thinks, no, it knows, it's going to come in first. Come in first.

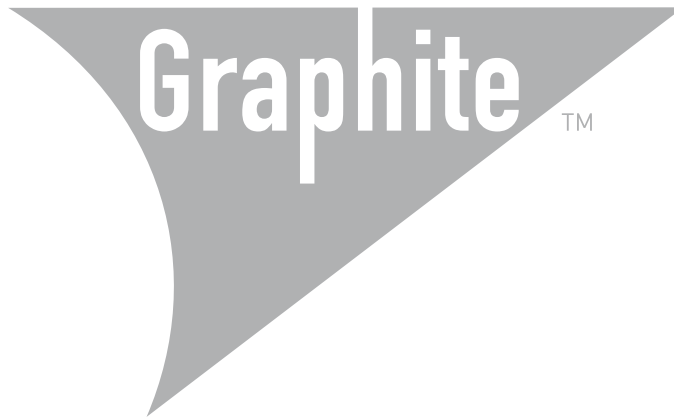
S 2 thinks, no, it knows, it's going to come in first. Come in first.

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

*f* *ff*

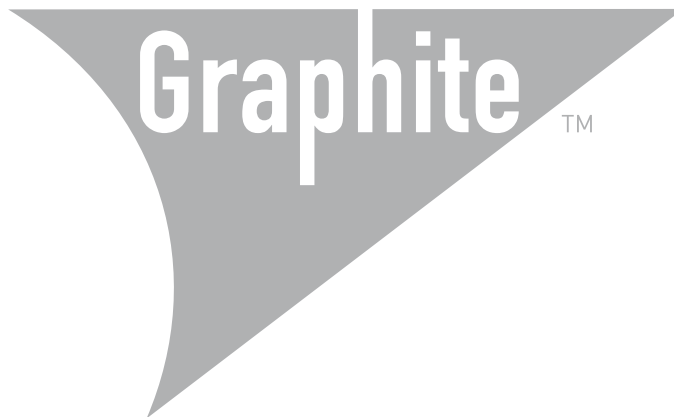
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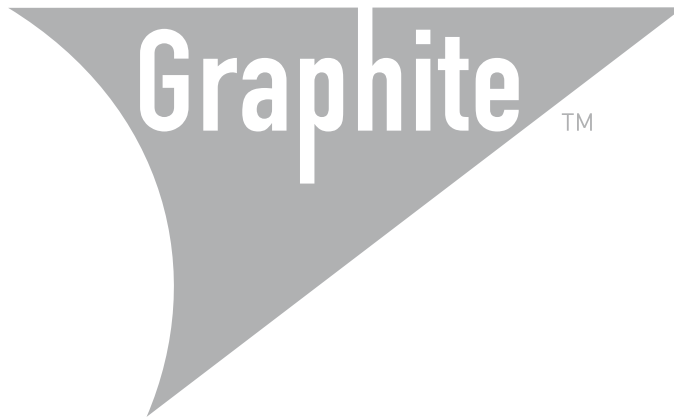
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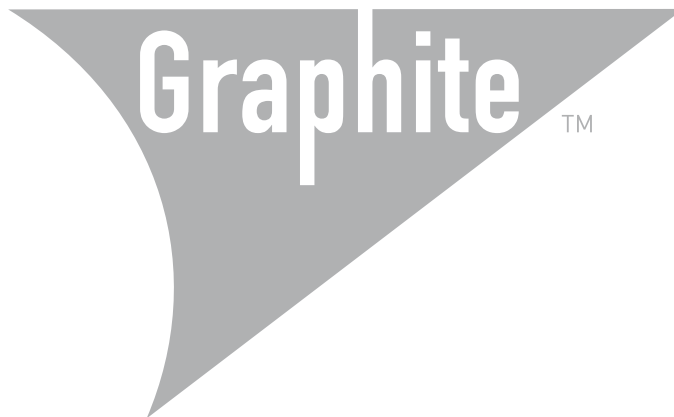
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# Timothy C. Takach



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.

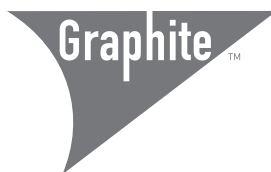
He is a co-creator of the theatrical production of All is Calm: the Christmas Truce of 1914, by Peter Rothstein. The critically adored show has had over 100 performances since its premiere in 2006. He was also selected for the 2014 Nautilus Music-Theater Composer-Librettist Studio.

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.

## Other works for treble voices from Graphite:

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Jocelyn Hagen	GP - H011	I Started Out Singing	3 part treble voices, piano
Jocelyn Hagen	GP - H009	Ave Maris Stella	SSSSAA, a cappella
Jocelyn Hagen	GP - H017	Starting Now	SSAA, piano
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Luke Mayernik	GP - M008	The Ashberry Carols - II.	SSAA, a cappella
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Timothy C. Takach	GP - T014	Tiny Sparks	4 part round, opt. glockenspiel and triangle
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