

She Tore a Map  
GP - T015  
SA, piano

Timothy C. Takach

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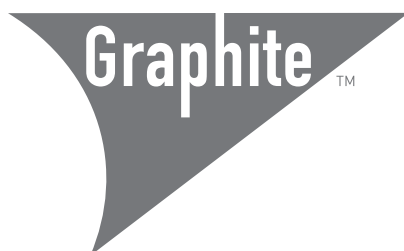
# Timothy C. Takach

## She Tore a Map

for SA and piano

Commissioned by Graphite Publishing for the 2015-16 Women's Choir Commissioning Consortium

Blaine High School Bella Voce, MN, Benjamin Henschel, conductor  
Bonneville High School, ID, Steve Dresen, conductor  
Flower Mound High School Treble Choir, TX, Lindsay Swartwood, conductor  
Frontier Trail Middle School, KS, Gretchen Harrison, conductor  
Hopkins High School, MN, Philip Brown, conductor  
Irondale High School Knightingales Choir, MN, Jason Etten, conductor  
North Dakota State University Cantemus, ND, Charlette Moe, conductor  
Omaha Northwest Magnet High Treble Ensemble & Treble Chorus, NE, Georg Getty, conductor  
Oshkosh West High School, WI, Herb Berendsen  
St. Michael - Albertville High School, MN, Joseph Osowski, conductor  
Tiffin Columbian Freshmen/Sophomore Women's Ensemble, OH, Kimberly Ridge, conductor  
Voices Rising, MA, Leora Zimmer, Artistic Director



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# She Tore a Map

for SA and piano

Naomi Shihab Nye

Timothy C. Takach (2015)

*Playfully* ♩ = 100

For perusal purposes only. Do not copy.

Without pedal in playful sections, with in legato sections.

4

TM

*mf*

Once,

*mf*

Once,

*ff*

*mp*

*f*

*mp*

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Once  
by mistake  
she tore a map  
in half.  
She taped it back,  
but crookedly.  
Now all the roads ended in water.  
There were mountains  
right next to her hometown.  
Wouldn't that be nice  
if it were true?  
I'd tear a map and be right next  
to you.

- Naomi Shihab Nye  
(Used with permission)

This poem about an accident involving a map talks about ripping apart and putting back together. So the beginning of this piece includes sections that are mismatched, that don't necessarily go together. The transition (or lack thereof!) from m. 9-10 should be an abrupt character change. The same is true from m. 10-11, 17-18, etc. As the piece progresses, we settle into musical material that is more cohesive (until the very end!).

- Timothy C. Takach, 2015

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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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7

once by — mis-take, Once, once by — mis-take,

once by — mis-take, Once, once by — mis-take,

*p*

*f*

*p*

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10

*Thoughtful* ♩ = 92 *Playfully* ♩ = 100

*mf* she tore a map, she tore a map she tore a

*mf* she tore a map, she tore a map she tore a

*mp legato* *mf* *legato*

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14

*f* map in half. In half. 5/4

*f* map in half. In half. 5/4

*f* *mp* *ff*

2

18 *Thoughtful* ♩ = 92 *Playfully* *mp* ♩ = 100

She taped, *mp*  
She taped, *mp*

*mp legato* *p*

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21 *mf* *f* *p*  
She taped — it back, (Tore it in half!) but  
*mf* *mf* *p*  
She taped — it back, she taped — it back but

*mf*

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25 *ritard* ♩ = 76 *notable, elevated.*

crook - ed - ly. —  
crook - ed - ly. —

*pp* *mf gently*

3

28

*f* *mp* *f*

*Sua*

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31

*mf* *mf* *p*

Now all the roads end-ed in wa - ter, in wa - ter. —

Now — all the roads end - ed — in wa - ter, in wa - ter. —

*mp* *mf* *p*

*Sua*

For perusal purposes only. Do not copy.

34

*f* *f*

There were moun - tains right next to — her

There were moun - tains right next to — her

*f*

*Sua*

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*Broadly* ♩ = 70

37 *mf*

home - town. Would-n't that be

home town. Would-n't that be

*mf*

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40

nice? Would-n't that be nice if it were

nice? Would-n't that be nice if it were

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43 *mf* *f* *mf*

true? If it were true? I'd tear a

true? If it were true? I'd tear a

*mf*

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46

map and be right next to you. *p* I'd tear a *p*  
map and be right next to you. I'd tear a

*mf* *p*

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49

*ritard**Playfully* ♩ = 100

map I'd tear a *mf*  
map I'd tear a *mf*

*mf*

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52

map and be right next to you. *mp*  
map and be right next to you. *mp*

*mp*

6

# Timothy C. Takach

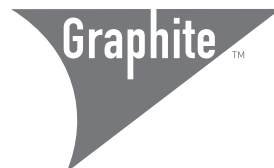


Reviewed as “gorgeous” (Washington Post) and “stunning” (Lawrence Journal-World), the music of Timothy C. Takach has risen fast in the concert world. Applauded for his melodic lines and rich, intriguing harmonies, Takach has received commissions from the St. Olaf Band, Cantus, Pavia Winds, Lorelei Ensemble, 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, multiple All-State and festival programs and at venues such as the Library of Congress, Kennedy Center and Royal Opera House Muscat. He 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, where he graduated with honors. He has frequent national work as a composer-in-residence, presenter, clinician and lecturer. He is a full-time composer and lives in Minneapolis with his wife and two sons.

## Other works for treble voices from Graphite:

|                     |           |                                 |  |
|---------------------|-----------|---------------------------------|--|
| Paul Ayres          | GP - A001 | Not For That City               | SA, piano                                    |
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| Timothy C. Takach   | GP - T003 | Serenade                        | SSAA, a cappella                             |
| Timothy C. Takach   | GP - T005 | Queen of the Range              | SA, piano                                    |
| Timothy C. Takach   | GP - T006 | The Streets of Laredo           | unison voices, TTB, piano                    |
| Timothy C. Takach   | GP - T007 | Home on the Range               | 2 part treble voices, piano                  |
| Timothy C. Takach   | GP - T014 | Tiny Sparks                     | 4 part round, opt. glockenspiel and triangle |
| Timothy C. Takach   | GP - T015 | She Tore a Map                  | SA, piano                                    |
| Dale Warland        | GP - W004 | Sed Amore                       | SA div, piano                                |
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