

Goodbye, Then
SSA, Bb clarinet, piano

Timothy C. Takach

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Goodbye, Then

for SSA choir, Bb clarinet and piano

To the Women's Concert Chorale, Dr. Frank A. Watkins, conductor,
University of Wisconsin-Eau Claire for their 2014-2015 concert season



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Text:

We said goodbye then
With people there
So it wouldn't be quite so hard.
And we had said what we wanted to say
Or at least we knew by then
What didn't need to be said,
So it wasn't so hard.

We would see each other again
Thought we didn't know when
And we could call and talk
Across the thousands of miles between us.
After all we had known each other
All this time
And would know each other
always and anywhere.
So it wasn't hard.

But – both of us – our eyes were tears
And the world and the people were not there,
And that last hug –
How could I not hold you?
How could we separate our hearts
When we felt them beating together?
And how – God, how – could I let go?

- Doug Willhide

Other voicings:

“Goodbye, Then” is also available for SATB, SAB, and TBB choirs at TimothyCTakach.com.

Goodbye, Then

Doug Wilhide

for SSA choir, Bb clarinet, and piano

Timothy C. Takach

$\text{♩} = 152$

Clarinet in B \flat

mp *p*

Soprano

p

We said good - bye then ___ With

Alto

p

We said good - bye then ___ With

Piano

mp *p*

pedal harmonically

B \flat Cl.

6

mp

S

6

peo-ple there So it would-n't be quite so hard.

A

6

peo-ple there So it would-n't be quite so hard.

mp



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11

B♭ Cl.

f *mf* *mp*

S

And
mp

A

And

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17

B♭ Cl.

mp

S

we had said what we want-ed _____ to say _____

A

we had said what we want-ed _____ to say _____

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23

B♭ Cl.

23

S

mf

S2 only Or at least we knew by then What

A

mf

Or at least we knew by then What

23

mp

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27

B♭ Cl.

27

S

tutti p

did - n't need to be said, So it was-n't so hard.

A

p

did - n't need to be said, So it was-n't so hard.

27

p *mp*

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33

B♭ Cl. *f* *mp*

S *mf*

A *mf*

We would see each oth - er a - gain _____ Though we

We would see each oth - er a - gain _____ Though we

33

f *mf*

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37

B♭ Cl. *f* *mf*

S *mf*

A *mf*

did - n't know _____ when _____ And we could call and

did - n't know _____ when _____ And we could call and

37

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43

B♭ Cl.

43

S

talk A - cross the thou - sands of miles be - tween us. —

A

talk A - cross the thou - sands of miles be - tween us. —

43

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47

B♭ Cl.

47

S

f Af - ter all we had known each oth - er All this time *mf*

A

f Af - ter all we had known each oth - er All this time *mf*

47

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51 *p* *pp*

S And would know each oth-er al-ways and an - y - where. So it

A And would know each oth-er al-ways and an - y - where. So it

51 *p* *pp*

B♭ Cl.

55 *ritard* *a tempo*

55 *pp* *p* *pp* *p*

S was - n't hard. But- both of us- our eyes were tears And the world and the peo-ple

A was - n't hard. But- both of us- our eyes were tears And the world and the peo-ple

55 *pp* *p*

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60

B♭ Cl. *mp* *mf*

S *mp* *mf*

A *mp* *mf*

were not there, And that last hug— How could I not hold you? How

were not there, And that last hug— How could I not hold you? How

60

mp *mf*

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65

B♭ Cl. *f*

S *f*

A *f*

could we sep - a - rate our hearts When we felt them beat-ing to - geth - er? And

could we sep - a - rate our hearts When we felt them beat-ing to - geth - er? And

65

f

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69 *ritard* $\text{♩} = 140$

B♭ Cl. *ff* *mf*

S *ff* *mf*
 how- God, how- could I let go? _____ How could I let go?

A *ff* *mf*
 how- God, how- could I let go? _____ How could I let go?

69 *ff* *mf* *8va*

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76 *freely* **Tempo I**

B♭ Cl. *mp*

S *p*
 let go? _____

A *p*
 let go? _____

76 *(8va)* *mf*

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85 *mp*

S Af - ter all we had known each oth - er All this time

A *mp*

Af - ter all we had known each oth - er All this time

85 *p* *mp*

90 *slight rit.* $\text{♩} = 140$

S And would know each oth - er al - ways and

A *p*

And would know each oth - er al - ways and

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95 *mp* *molto rit.*

B♭ Cl.

95 *mp*

S an - y - where.

A *mp*

an - y - where.

95 *mp* *mp*

9



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.

Selected vocal works by Timothy C. Takach:

Mixed Voices

A Depth We Cannot Sound		SATB, vibraphone, marimba, large tom
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
Fragile		SATB, hand drum
Listen to the Apples		SATB div. a cappella
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
Su Rahva Koda (The House of Your Kindred)		SSAATTBB a cappella
This Alien Landscape		SATB, crotales, suspended cymbal, bass drum
This Amazing Life		SA(T)B, piano
We Are Lost, We Are Lucky		SATB, piano
We Sing of Home (Finlandia)		SATB a cappella

Treble Voices

And I Saw		SSAA div. a cappella
Cassiopeia		SSA a cappella
Home on the Range (arr. American Folk Song)	(Graphite Publishing)	2-part treble, piano
Queen of the Range	(Graphite Publishing)	SA, piano
Serenade	(Graphite Publishing)	SSAA a cappella
The Streets of Laredo (arr. American Folk Song)	(Graphite Publishing)	Unison, TTB, piano
There is No Rose	(Lorelei Ensemble)	SSAA, SS soli, a cappella
Torn Map	(Graphite Publishing)	SA, piano
Twenty Questions		2-part treble, piano

Men's Voices

All Natures, Even Mine		TTTBB a cappella
Empty		TB (opt. div), piano, opt. djembe
Goodbye, Then		TBB choir, Bb clarinet, piano
I Will Howl		TBB choir, piano or cello
Kin		TB, piano
Luceat Eis		TTTBB a cappella
Mad		TB, piano
Original Harmony	(Colla Voce)	TTBB a cappella
Rough Beast	(Jeremy D. Jones Male Choral Series)	TTBB, percussion
Salve Regina	(Graphite Publishing)	TBB semi-chorus, TTBB a cappella
Things I Didn't Know I Loved	(Graphite Publishing)	TTBB a cappella

Large Works

We Made a Grave For Him, And Her Smoke Rose Up Forever (ca. 10')		TTBB a cappella
The Longest Nights (ca. 21')		SATB, piano or string quartet
Where Beauty Comes From (ca. 16')		TBB, 2-part, SSAA, SATB; piano

