

Goodbye, Then  
SAB, Bb clarinet, piano

Timothy C. Takach

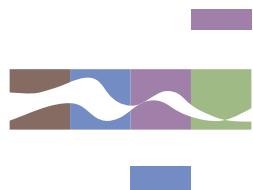
pdf download - \$1.60  
printed - \$3.00



# Timothy C. Takach

## Goodbye, Then

for SAB choir, Bb clarinet and piano



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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, TBB and SSA choirs at [TimothyCTakach.com](http://TimothyCTakach.com).

To Jonathan Palant

# Goodbye, Then

for SAB choir, Bb clarinet and piano

Doug Wilhide

Timothy C. Takach

**Clarinet in B $\flat$**

**S/A**

**B**

**Piano**

*pedal harmonically*

*For perusal purposes only.*

We said good-bye then\_\_ With  
We said good-bye then\_\_ With

**6**

**Bb Cl.**

**S/A**

**B**

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

*Do not use, copy, or distribute.*

**6**

**Bb Cl.**

**S/A**

**B**

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

**6**

**Bb Cl.**

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Goodbye, Then / Timothy C. Takach

11

B♭ Cl.

S/A

B

11

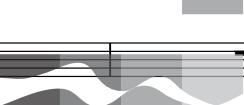
mp

And

mp

And

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17

B♭ Cl.

S/A

we had said what we want-ed to say

B

we had said what we want-ed to say

17

mp

mf

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Goodbye, Then / Timothy C. Takach

22

B♭ Cl.

S/A

B

22

mf

Or at least we knew by then What

mf

Or at least we knew by then What

22

mp

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27

B♭ Cl.

S/A

B

27

p

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

27

p

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

mp

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33

B♭ Cl.

f

S/A

We would see each oth - er a - gain \_\_\_\_\_ Though we

B

We would <sup>see</sup> each oth - er a - gain \_\_\_\_\_ Though we

B

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37

B♭ Cl.

f

S/A

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

B

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

37

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Goodbye, Then / Timothy C. Takach

43

B♭ Cl.

S/A

B

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

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

43

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47

B♭ Cl.

S/A

B

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

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

47

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51

B♭ Cl.

S/A

B

51

*p*

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

51

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

*p*

51

*p*

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55

*ritard*

B♭ Cl.

S/A

B

55

*a tempo*

pp

pp

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

55

*p*

pp

pp

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

55

*p*

pp

pp

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B♭ Cl.

S/A

B

60

*mp*      *mf*

*mp*      *mf*

were notthere, And that last hug- How could I not hold you? How

*mp*      *mf*

were not there, And that last hug- How couldd not hold you? How

60

*mp*      *mf*

B♭ Cl.

S/A

B

65

*f*

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

*f*

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

65

*f*

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ritard

$\text{♩} = 140$

B♭ Cl.

69 *ff* *mf*

S/A 69 *ff* *mf*  
how- God, how- could I let go? How could I let go?

B 69 *ff* *mf*  
how- God, how- could I let go? How could I let go?

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freely

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Tempo I

B♭ Cl.

76 *mp*

S/A 76 *p*  
let go? *p*

B 76 let go?

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(8va)-

76 *mf*

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*mp*

85

S/A      Af - ter all we had known each oth - er All this time \_\_\_\_\_

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

*mp*

85

S/A      Af - ter all we had known each oth - er All this time \_\_\_\_\_

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

*p*      *mp*

90      *slight rit.* *p* = 140

S/A      And would know each oth - er \_\_\_\_\_ al - ways \_\_\_\_\_ and

B      And would know each oth - er \_\_\_\_\_ al - ways \_\_\_\_\_ and

*p*

90

S/A      And would know each oth - er \_\_\_\_\_ al - ways \_\_\_\_\_ and

B      And would know each oth - er \_\_\_\_\_ al - ways \_\_\_\_\_ and

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95      *molto rit.*

B♭ Cl.      *mp*

S/A      *mp*

B      *mp*

95

S/A      an-y - where. \_\_\_\_\_

B      an-y - where. \_\_\_\_\_

*mp*

95

S/A      *mp*

B      *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  
A Worshipper and a Man  
And I Saw  
As the Sunflower Turns on Her God  
The Darkling Thrush  
Fragile  
Listen to the Apples  
Neither Angels, Nor Demons, Nor Powers  
Nubes Oriebatur: the eruption of Vesuvius  
One Boy Told Me  
Su Rahva Koda (The House of Your Kindred)  
This Alien Landscape  
This Amazing Life  
We Are Lost, We Are Lucky  
We Sing of Home (Finlandia)

(earthsongs)

(Graphite Publishing)

- SATB, vibraphone, marimba, large tom  
SATB a cappella  
SATB div. a cappella  
SSAATBB div, Sop. solo, SSATB soli, a cappella  
SATB, SAT soli, a cappella  
SATB, hand drum  
SATB div. a cappella  
SSATBB a cappella  
SSATBB a cappella  
SATB, piano  
SSAATTBB a cappella  
SATB, crotales, suspended cymbal, bass drum  
SA(T)B, piano  
SATB, piano  
SATB a cappella

### Treble Voices

- And I Saw  
Cassiopeia  
Home on the Range (arr. American Folk Song)  
Queen of the Range  
Serenade  
The Streets of Laredo (arr. American Folk Song)  
There is No Rose  
Torn Map  
Twenty Questions

(Graphite Publishing)  
(Graphite Publishing)  
(Graphite Publishing)  
(Graphite Publishing)  
(Lorelei Ensemble)  
(Graphite Publishing)

- SSAA div. a cappella  
SSA a cappella  
2-part treble, piano  
SA, piano  
SSAA a cappella  
Unison, TTB, piano  
SSAA, SS soli, a cappella  
SA, piano  
2-part treble, piano

### Men's Voices

- All Natures, Even Mine  
Empty  
Goodbye, Then  
I Will Howl  
Kin  
Luceat Eis  
Mad  
Original Harmony  
Rough Beast  
Salve Regina  
Things I Didn't Know I Loved

(Colla Voce)  
(Jeremy D. Jones Male Choral Series)  
(Graphite Publishing)  
(Graphite Publishing)

- TTTB a cappella  
TB (opt. div), piano, opt. djembe  
TBB choir, Bb clarinet, piano  
TBB choir, piano or cello  
TB, piano  
TTTB a cappella  
TB, piano  
TTTB a cappella  
TTBB a cappella  
TTBB, percussion  
TBB semi-chorus, TTBB a cappella  
TTBB a cappella

### Large Works

- We Made a Grave For Him, And Her Smoke Rose Up Forever (ca. 10')  
The Longest Nights (ca. 21')  
Where Beauty Comes From (ca. 16')

- TTBB a cappella  
SATB, piano or string quartet  
TBB, 2-part, SSAA, SATB; piano



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