

Goodbye, Then
TBB, Bb clarinet, piano

Timothy C. Takach

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Goodbye, Then

for TBB choir, Bb clarinet and piano

This work was co-commissioned in the year 2012-13 by the
American Choral Directors Association of Minnesota and the Minnesota Music Educators Association.



Timothy C Takach.com

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 SSA choirs at TimothyCTakach.com.

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Goodbye, Then

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Doug Wilhide

Timothy C. Takach

mp = 152

Clarinet in B \flat

Tenor

Bass

Piano

mp *p*

pedal harmonically

6

B \flat Cl.

T

B

6

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

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

mp

mp

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Goodbye, Then / Timothy C. Takach

11

B♭ Cl.

f *mf* *mp*

T

And *mp*

B

And

11

17

B♭ Cl.

mf

T

we had said what we want - ed to say

B

we had said what we want - ed to say

17

mp *mf*

22

B♭ Cl.

T

B

22

22

mf

Or at least we knew by then What

mp

27

B♭ Cl.

T

B

27

27

p

So it was-n't so hard.

So it was-n't so hard.

did - n't need to be said,

So it was-n't so hard.

p

mp

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33

B♭ Cl. *f* *mp*

T *mf*

B *mf*

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

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

33

37

B♭ Cl. *f* *mf*

T *mf*

B *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

T

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

B

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

43

47

B♭ Cl.

47

T

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

47

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51

B♭ Cl.

51 *p* *pp*

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

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

51 *p* *pp*

55 *ritard* *a tempo*

B♭ Cl.

55 *pp* *p*

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

B
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 \flat Cl. *mp* *mf*

T *mp* *mf*
were not there, And that last hug— How could I not hold you? How

B *mp* *mf*
were not there, And that last hug— How could I not hold you? How

60 *mp* *mf*

65

B \flat Cl. *f*

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

B *f*
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*

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

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

8va

76 *freely* **Tempo I**

B♭ Cl. *mp*

T *p*
let go?

B *p*
let go?

8va

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85 *mp*

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

B *mp*

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

85 *p* *mp*

90 *slight rit.* $\text{♩} = 140$ *p*

T And would know each oth - er — al - ways — and

B *p*

90 And would know — each oth - er — al - ways — and

90 *mp*

95 *mp* *molto rit.*

B♭ Cl. *mp*

95 *mp*

T an - y - where. —

B *mp*

95 an - y - where. —

95 *mp* *mp*



Inspired by captivating narrative, speculative fiction and making humans better through art, the music of Timothy C. Takach has risen fast in the concert world. Applauded for his melodic lines, thoughtful text choices and rich, intriguing harmonies, Takach has received commissions and performances from GRAMMY Award-winning ensembles Roomful of Teeth and the St. Paul Chamber Orchestra, the St. Olaf Band, Cantus, Lorelei Ensemble, VocalEssence, the DeBartolo Performing Arts Center, and numerous other organizations. His compositions have been performed on A Prairie Home Companion, The Boston Pops holiday tour, numerous All-State and festival programs and at venues such as the Library of Congress, Kennedy Center and Royal Opera House Muscat. Takach is a co-creator of the theatrical production of *All is Calm: the Christmas Truce of 1914*, by Peter Rothstein.

Takach's a cappella choral symphony Helios is "larger than life, as if the piece were accompanied by an orchestra" and is "complemented with brilliant visuals created by CandyStations" (Tucson.com). In 2023 his ballet *Unfashioned Creature* was premiered in St. Paul, MN by the James Sewell Ballet. Takach was a co-founder, singer and Artistic Co-Director of the vocal ensemble Cantus and has frequent national work as a composer-in-residence,

presenter, clinician and lecturer. He lives in Minneapolis with his wife and two sons.

Selected vocal works by Timothy C. Takach:

Mixed Voices

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
Even in My Time		3-part treble, piano
Fragile		SATB, hand drum
Joseph		SATB a cappella
MOMENTS IN FILM: A Mural of Change		SATB, piano
MOMENTS IN FILM: Insidious		SATB, piano
MOMENTS IN FILM: Flying Solo		SATB, piano
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
Ragnarök		SATB div. a cappella
Su Rahva Koda (The House of Your Kindred)		SSAATTBB a cappella
This Amazing Life		SA(T)B, piano

Treble Voices

And I Saw		SSAA div. a cappella
Bahihii Waaliidkay Dhaqay		2-part, piano
Cassiopeia		SSA a cappella
Duende		SSAA, floor toms
How to Triumph Like a Girl	(Graphite Publishing)	SSA, piano
The Streets of Laredo (arr. American Folk Song)	(Graphite Publishing)	Unison, TTB, piano
There is No Rose	(Lorelei Ensemble)	SSAA, SS soli, a cappella
She Tore a Map	(Graphite Publishing)	SA, piano

TB Voices

Empty		TB (opt. div), piano, opt. djembe
Goodbye, Then		TBB choir, Bb clarinet, piano
Kin		TB, piano
Mad		TB, piano
Original Harmony	(Colla Voce)	TTBB a cappella
Rough Beast		TTBB, percussion
Salve Regina	(Graphite Publishing)	TBB semi-chorus, TTBB a cappella

Large Works

At Home (ca. 15')		SATB, flute, clarinet
Born For This (ca. 16')		SATB and piano, chamber ensemble, or concert band
Helios (ca. 65') with optional projections		SATB a cappella
The Longest Nights (ca. 21')		SATB, piano or string quartet
This is How You Love (ca. 35') composed with Jocelyn Hagen		SATB div. a cappella
True North (ca. 16')		SATB, chamber orchestra
We, the Unknown (ca. 40')		TTBB, soloists, chamber orchestra