

Holger Arden

# Good-Bye My Fancy

Timenes Time VII

to a poem by  
Walt Whitman

for  
Baritone, Alto and  
Choir

Glockenspiel, Vibraphone, Xylophone, Harp  
Double Bass and Percussion

2019-20

# Good-Bye My Fancy

Walt Whitman

Good-bye my Fancy!  
Farewell dear mate, dear love!  
I'm going away, I know not where,  
Or to what fortune, or whether I may see you again,  
So Good-bye my Fancy.

Now for my last - let me look back a moment;  
The slower fainter ticking of the clock is in me,  
Exit, nightfall, and soon the heart-thud stopping.

Long have we lived, joy'd, caress'd together;  
Delightful! - now separation - Good-bye my Fancy.

Yet let me not be too hasty,  
Long indeed have we lived, slept, filter'd, become really  
blended into one;

Then if we die we die together, (yes, we'll remain one,)  
If we go anywhere we'll go together to meet what happens,  
May-be it is yourself now really ushering me to the true  
songs, (who knows?)

May-be it is you the mortal knob really undoing, turning - so  
now finally,  
Good-bye - and hail! my Fancy.

# Good-Bye My Fancy

Timenes Time VII

Holger Arden

Poem by  
Walt Whitman

♩=176

The score is arranged in a grand staff format with the following parts from top to bottom:

- Baritone (Bass clef)
- Alto (Treble clef)
- Choir (S&A) (Treble clef)
- Choir (T&B) (Bass clef)
- Gong (Clefless)
- Snare Drum (Clefless)
- Glockenspiel (Treble clef)
- Xylophone (Treble clef)
- Vibraphone (Treble clef)
- Harp (Treble clef)
- Quad Toms (Clefless)
- Timpani 1 (Bass clef)
- Timpani 2 (Bass clef)
- Double Bass (Bass clef)

Key signature: 3 flats (E-flat major / C minor). Time signature: 3/8, 2/4, 3/8, 4/8.

Performance markings include dynamics (*mp*, *p*, *mf*), articulation (*pizz.*, *arco*), and a large watermark: "NB noter This music is copyright protected".

9 *f*

B Good - bye my Fan - cy! \_\_\_\_\_ Good

Vib. *mf*

Hp. 9

Quads 9

Timp. 1 9

Timp. 2 9

D.B. 9 *arco* *mf*

14

B bye my Fan - cy! \_\_\_\_\_ Fare well dear mate \_\_\_\_\_ dear love! Good

A Fare well dear mate \_\_\_\_\_ dear love! Good-

Vib. 14

Hp. 14

Quads 14

Timp. 1 14

Timp. 2 14

D.B. 14

20

B  
bye— my Fan - cy! I'm go - ing a - way, a -

A  
bye— my Fan - cy!

Vib.

Hp.

Quads

Timp. 1

Timp. 2

D.B.

25

B  
way I know not where, Or to what for - - -

Vib.

Hp.

Quads

Timp. 1

Timp. 2

D.B.  
pizz. arco

28

B  
tune, or whe - ther I may e - ver see you see you a - gain, —

Vib.

Hp.

Timp. 1

Timp. 2

D.B. *pizz.*



**Lento**

32

B  
So Good - bye my Fan - cy. Good - bye - my Fan - cy. —

A  
*f*  
So Good - bye my Fan - cy, Good - bye

Vib.

Hp.

Quads  
*mf*

Timp. 1  
*mf*

Timp. 2  
*mf*

D.B. *arco*  
*mf* *f*

*resitativ* **Allegro**

37  $\text{♩} = 144$

B Now for my last - let me look back a mo-ment;

A *mf*

S.Dr. *f* Gr Cassa

Timp. 1 *mp*

Timp. 2 *pp* *mp*

44

B The slo-wer fain - ter ti-cking of the clock is in me, E - xit,

Gong

S.Dr. *pp*

Timp. 1

Timp. 2

52  $\text{♩} = 144$

B night - fall, and soon the heart-thud stop-ping. *f* Long have we lived,

A *f* Long have we lived,

Gong

S.Dr. *mf*

Glk.

Hp. *f* *8va* *pizz.*

D.B. *pp*

60

B. — joy'd, ca-ress'd to - ge-ther; De - light - full! *p* now se-pa-

A. — joy'd ca - ress'd to - ge-ther; De - light - full! *p* now se-pa-

Glk. 60

Vib.

Hp. 60 *arco* *loco*

D.B. 60



67

B. ra - tion *mf* Good - bye, my fan-cy. Good - bye, my Fan-cy.

A. ra - tion, *mf* My Fan-cy Good - bye my Fan-cy Good - bye.

Glk. 67

Vib. 67

Hp. 67

D.B. 67 *pp*



Poco piu

75

B *mf* now let me not be too ha-sty,

S.Dr. *ff*

Glk. *mp*

Vib. *mp*

Hp. *f*

Quads *f*

Timp. 1 *f*

Timp. 2 *f*

D.B. *mf*

82

B *f* Long in-deed have we lived \_

A *f* Long in-deed have we lived

S.Dr. *cresc.*

Vib. *cresc.*

Hp. *cresc.*

Quads *cresc.*

D.B. *cresc.*

Good-Bye My Fancy

8

86

B. *slept, fil-ter'd be-come blen-ded in-to one Then if we die*

A. *slept, fil-ter'd be-come one, blen-ded in-to one, if we die*

S.Dr.

Vib.

Hp. *f*

Quads

Timp. 1 *f*

Timp. 2 *f*

D.B.

90

B. *we die to-ge-ther Then if we die to-ge-ther*

A. *we die to-ge-ther,*

S.Dr.

Xyl. *f*

Vib.

Hp.

Quads

Timp. 1

Timp. 2

D.B.

93

B If we go a - ny - where — we'll

A Yes — we'll re - main one Yes we'll — re - main - one,

S/A (S) (Yes, we'll re - main one,) (Yes, we'll re - main one)

S.Dr.

Xyl.

Vib.

Quads

D.B.

*mp*

96

B go to - ge - ther to meet what hap - pens, what hap - pens *mp* May-be

A Yes, to see what hap - pens *mp* May-be

S/A *mp* Yes, — Yes, — *f* Yes we'll re - main one

T/B Yes we'll re - main one

Xyl.

Quads

Timp. 2

D.B.

*f*

99

B *cresc.*  
may-be we'll be bet-ter orff and bli-ther and learn some-thing, *cresc.* May - be it is your-self now

A  
we'll be\_\_ orff and bli-ther and learn some-thing, *cresc.* May - be it is your-self now

S/A  
99 *p* May-be *cresc.* Who knows

T/B  
99 *p* *cresc.*

Vib.  
*mp*

Timp. 1  
99 *mp* *mf*

Timp. 2  
*mp* *mf*

D.B.  
99 *mp*

103

B *f* real-ly u-she-ring me\_ to the true songs, *cresc.* May-be it is you the mor-tal knob real-ly un-do-Good-

A *f* real-ly u-she-ring me\_ to the true songs, *cresc.* May-be it is you the mor-tal knob real-ly un-do-ing,

S/A  
103 *p* May-be *cresc.* Who knows?

T/B  
103 *cresc.*

Vib.

Timp. 1  
103

Timp. 2

D.B.  
103

Tempo I

$\text{♩} = 176$

107

B *f* tur-ning *f* So fi - nal - ly

A *f* tur-ning *f* So

S/A *f* May - be?

T/B *f*

Vib.

Hp. *mp*

Quads

Timp. 1 *f* *mp* *mp*

Timp. 2 *f* *mp* *mp*

D.B. *f* *mp* *mp*

113

B and hail my Fan - cy Good -

A fi - nal - ly and hail my Fan - cy

Vib.

Hp. 5 5 5 5 5

Timp. 1

Timp. 2

D.B. 113

116

B  
bye, and hail, Good - bye, and hail, Good -

A  
Good - bye and hail Good - bye and hail

Vib.

Hp. *f*

Timp. 1

Timp. 2

D.B.

**Meno mosso**  
120  $\text{♩} = 138$

B  
bye Good - bye

A  
Good - bye

S/A  
*mf* Good - bye my Fan - cy

T/B  
*mf*

Xyl.

Vib.

Hp.

Timp. 1

Timp. 2

D.B. *f*

123

S/A

Good bye and hail Good

T/B

Xyl.

Vib.

Hp.

Timp. 1

Timp. 2

D.B.

126

S/A

bye my Fan - cy, Good bye and hail

T/B

Xyl.

Vib.

Hp.

Timp. 1

Timp. 2

D.B.

129

S/A *dim.* Good - bye my Fan - cy,

T/B *dim.*

Gong

Xyl. *f*

Vib.

Hp. *f*

Timp. 1

Timp. 2

D.B.

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The musical score is arranged in a standard orchestral format. The vocal parts (Soprano/Alto and Tenor/Bass) are at the top, with lyrics under the Soprano line. The instrumental parts include Gong, Xylophone, Vibraphone, Harp, and two sets of Timpani (Timp. 1 and Timp. 2), and Double Bass (D.B.). The score is divided into two measures, with a double bar line between them. The first measure starts at rehearsal mark 129. The key signature has one flat (B-flat), and the time signature is 8/8. The vocal melody is simple and lyrical. The instrumental parts provide a rhythmic and harmonic accompaniment. The Xylophone and Harp parts feature melodic lines with slurs and accents. The Timpani parts play a steady, rhythmic pattern. The Double Bass part provides a low-frequency accompaniment. A large watermark 'MB noter' is overlaid on the score, along with the text 'This music is copyright protected'.



131 *pp*

S/A

dear mate,

T/B *pp*

dear love.

Gong

*mf* *mp*

Xyl.

Vib. *mp*

Hp.

Timp. 1 *p*

Timp. 2 *p*

D.B. *p*

5'30" 3.3.2020

**NB**  
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