

# **FAREWELL, DEAR FRIEND**

**by Theodore Beck**

**Chantry Music Press, Inc.**

# **FAREWELL, DEAR FRIEND**

**A Solo Cantata  
for a  
Memorial Service**

**by  
Theodore Beck**

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## **FOREWORD**

No apology is made for the pseudo-Baroque setting of this pietistic and subjective text. It stands as a tribute, in kind, to the *Musicalisches Gesangbuch* of Georg Friedrich Schemelli, Leipzig, 1736. The text was ascribed to the *Geistliches Liederbuch*, Berlin, 1832. The translation of that text appeared in a church paper; the author is unknown.

## **THE COMPOSER**

Theodore Beck was born in River Forest, Illinois on April 17, 1929. He received his undergraduate education at Concordia Teachers College in River Forest, and earned his graduate degrees at Northwestern University. For the past thirty years he has taught music at Concordia Teachers College in Seward, Nebraska.

## **THE ARTWORK**

The cover is a reproduction of one of Albrecht Dürer's series of woodcuts on the Apocalypse. This scene is based on the Seventh Chapter of The Revelation of Saint John: "These are they who come out of the great tribulation, and have washed their robes, and made them white in the blood of the Lamb. Therefore are they before the throne of God....They shall hunger no more, neither thirst any more; neither shall the sun smite them, nor any heat. For the Lamb that is in the midst of the throne shall shepherd them, and shall lead them unto fountains of waters of life; and God shall wipe away all tears from their eyes."

The music engraving is the work of the master engraver, William Kern, and is a tribute to his recently departed wife and companion of a lifetime.

CHANTRY MUSIC PRESS, INC.  
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*In memory of Rika Maria Kern-Kooyman*  
**Farewell, Dear Friend**

**Solo Cantata**  
 for Alto, Two Flutes, and Continuo

Ad. from *Geistlicher Liederschatz*, Berlin 1832

GOTTFRIED HOFMANN

THEODORE BECK

I

*J. = 88-96*

Alto

Flute I

Flute II

Cello

Keyboard  
(Organ  
or  
Harpsichord)

5

5

4

(10)

Musical score page 4, measures 10-11. The score consists of two staves. The top staff uses a treble clef and has six measures. Measures 10 and 11 begin with eighth-note patterns, followed by sustained notes and sixteenth-note patterns. The bottom staff uses a bass clef and has four measures, featuring sustained notes and quarter notes.

(10)

Musical score page 4, measures 10-11. The score consists of two staves. The top staff uses a treble clef and has six measures. Measures 10 and 11 begin with eighth-note patterns, followed by sustained notes and sixteenth-note patterns. The bottom staff uses a bass clef and has four measures, featuring sustained notes and quarter notes.

(15)

Musical score page 4, measures 15-16. The score consists of two staves. The top staff uses a treble clef and has six measures. Measures 15 and 16 begin with eighth-note patterns, followed by sustained notes and sixteenth-note patterns. The bottom staff uses a bass clef and has four measures, featuring sustained notes and quarter notes.

(15)

Musical score page 4, measures 15-16. The score consists of two staves. The top staff uses a treble clef and has six measures. Measures 15 and 16 begin with eighth-note patterns, followed by sustained notes and sixteenth-note patterns. The bottom staff uses a bass clef and has four measures, featuring sustained notes and quarter notes.

(20)

Musical score for piano. The top staff shows a treble clef, four measures of rests, and a melodic line consisting of eighth and sixteenth notes. The middle staff shows a bass clef, sustained notes, and eighth-note chords. The bottom staff shows eighth-note chords.

(20)

(25)

Musical score for piano. The top staff shows four measures of rests. The middle staff shows a treble clef, eighth-note chords, and a melodic line with eighth and sixteenth notes. The bottom staff shows eighth-note chords.

(25)

6

(30)

This section consists of two staves. The top staff is for the piano, showing a treble clef and a bass clef. The bottom staff is for the voice, with a bass clef. Measure 30 starts with a rest followed by eighth-note chords. Measure 31 begins with eighth-note chords, followed by a melodic line in the piano part and sustained notes in the voice part.

(35)

This section shows the piano part with a treble clef and the voice part with a bass clef. The piano part has a sustained note. The vocal line continues with eighth-note chords.

Fare-well, dear

*slight ritard.*

a tempo

This section continues the piano and voice parts from the previous measure. The piano part has a sustained note. The vocal line includes the lyrics "Fare-well, dear" and "a tempo". A "slight ritard." instruction is placed above the piano part.

(35)

*slight ritard.*

This section concludes the piano and voice parts. The piano part has a sustained note. The vocal line includes the instruction "slight ritard."

(40)

friend, for God, Him-self doth claim thee from out this e - vil world.

(40)

*a tempo*

(40)

(45)

(45)

(45)

(50)

A musical score for two voices (Treble and Bass) and piano. The piano part is in the bass clef. The vocal parts begin at measure 50 with eighth-note patterns. Measure 51 shows a transition with sustained notes and eighth-note chords. Measures 52-53 continue with eighth-note patterns, with measure 53 featuring a melodic line in the Treble clef. Measure 54 concludes the section.

(55)

I mourn in - deed; thy death doth sore-ly grieve me; but since it pleas- eth

A musical score for two voices (Treble and Bass) and piano. The piano part is in the bass clef. The vocal parts begin at measure 55 with eighth-note patterns. Measure 56 features sustained notes and eighth-note chords. Measures 57-58 continue with eighth-note patterns, with measure 58 featuring a melodic line in the Treble clef. Measure 59 concludes the section.

(55)

A musical score for two voices (Treble and Bass) and piano. The piano part is in the bass clef. The vocal parts begin at measure 59 with eighth-note patterns. Measure 60 features sustained notes and eighth-note chords. Measures 61-62 continue with eighth-note patterns, with measure 62 featuring a melodic line in the Treble clef. Measure 63 concludes the section.

(60)

God

(60)

(65)

I for - feit now all bit - ter weep - ing, com -

(65)

(70)



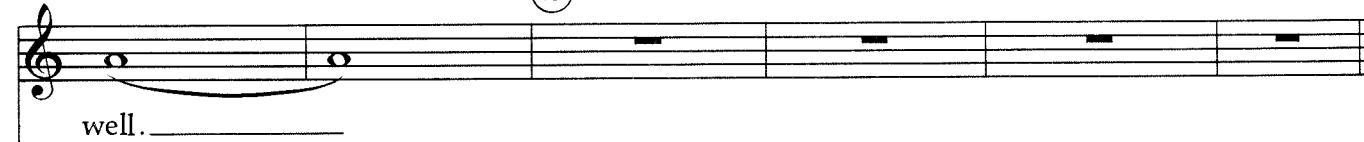
mit thee glad-ly to His keep-ing. — Thou far-est well, dear friend; — yea,



(70)



(75)



well. —



(75)



## II

$\text{♩} = 80$

This musical score page contains four staves of music. The top staff is treble clef, common time. The second staff is bass clef. The third staff is treble clef. The fourth staff is bass clef. Measure 1: Treble staff has a whole rest. Bass staff has a half note followed by a quarter note. Measure 2: Treble staff has eighth-note pairs (two pairs). Bass staff has eighth-note pairs (two pairs). Measure 3: Treble staff has eighth-note pairs (two pairs). Bass staff has eighth-note pairs (two pairs). Measure 4: Treble staff has eighth-note pairs (two pairs). Bass staff has eighth-note pairs (two pairs).

(5)

This musical score page contains four staves of music. The top staff is treble clef, common time. The second staff is bass clef. The third staff is treble clef. The fourth staff is bass clef. Measure 5: Treble staff has a whole rest. Bass staff has eighth-note pairs (two pairs). Measure 6: Treble staff has eighth-note pairs (two pairs). Bass staff has eighth-note pairs (two pairs). Measure 7: Treble staff has eighth-note pairs (two pairs). Bass staff has eighth-note pairs (two pairs). Measure 8: Treble staff has eighth-note pairs (two pairs). Bass staff has eighth-note pairs (two pairs).

12

(10)

Musical score page 12, measures 10-12. The score consists of three staves. The top staff has a treble clef and is mostly blank with a few short dashes. The middle staff has a treble clef and shows a melodic line with eighth and sixteenth notes, accompanied by a bass line. The bottom staff has a bass clef and shows a steady eighth-note pattern. Measure 10 starts with a whole note followed by a half note. Measure 11 starts with a half note followed by a whole note. Measure 12 starts with a whole note followed by a half note.

(10)

(15)

Musical score page 12, measures 10-12, and page 13, measures 1-3. The top staff continues with short dashes. The middle staff shows a melodic line with eighth and sixteenth notes, accompanied by a bass line. The bottom staff shows a steady eighth-note pattern. Measure 13 starts with a whole note followed by a half note. Measure 14 starts with a half note followed by a whole note. Measure 15 starts with a whole note followed by a half note.

(15)

(20)

(25)

*rit.*

*a tempo*

(25)

*rit.*

*a tempo*

(30)

ritard.

(30)

ritard.

(35)

Fare-well my friend, fare - well, fare - well my friend; thy

*a tempo*

(35)

*a tempo*

Mak - er did but lend thee for this so\_ lit - tle space.

(40)

The time is past; \_\_\_\_\_ thy Sav - ior speaks and

(40)

(45)

gent-ly\_ now bids to\_ heav'n-ly\_ place. Go forth. Our Lord hath

(45)

so or- dain - ed; His will we still would see main - tain - ed.

(50)

(50)

(55)

Thou far - est well, dear friend, thou far -

(55)

(60)

est \_\_ well, \_\_ dear friend; \_\_\_\_\_ yea, \_\_ yea \_\_ well.

*ritard.*

*a tempo*

(60)

*ritard.*

*a tempo*

(65)

Musical score page 18, measures 65-70. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 65 starts with a whole rest followed by a half note. Measures 66-67 show eighth-note patterns with grace notes. Measure 68 begins with a half note. Measure 69 starts with a whole note. Measure 70 ends with a half note.

(70)

Musical score page 18, measures 70-75. The score consists of two staves. The top staff has a treble clef and the bottom staff has a bass clef. Measures 70-71 show eighth-note patterns with grace notes. Measure 72 begins with a half note. Measure 73 starts with a whole note. Measure 74 begins with a half note. Measure 75 ends with a half note. The instruction "rit." appears twice, once above the treble staff and once below the bass staff.

## III

$\text{♩} = 88$

Fare - well, dear friend; thou

(5)

find - est now in heav - en what earth could nev - er yield;

(5)

The musical score consists of eight staves of music for three voices: Soprano (top), Alto (middle), and Bass (bottom). The tempo is indicated as  $\text{♩} = 88$ . The key signature is common (no sharps or flats). The time signature is common time. The vocal parts are written in treble clef. The lyrics are provided below the corresponding musical lines. Measure numbers 5 and 5 are circled above the music.

(10)

with God a - lone                    is com - fort true and

A musical score for two voices. The top voice (soprano) has a treble clef and the bottom voice (bass) has a bass clef. The music consists of four measures. Measure 10 starts with a half note rest followed by quarter notes. Measure 11 starts with a half note rest followed by a quarter note and a eighth note. Measure 12 starts with a half note rest followed by a quarter note and a eighth note. Measure 13 starts with a half note rest followed by a quarter note and a eighth note.

(10)

A continuation of the musical score from the previous page. The top voice (soprano) has a treble clef and the bottom voice (bass) has a bass clef. The music consists of four measures. Measure 10 starts with a half note rest followed by quarter notes. Measure 11 starts with a half note rest followed by a quarter note and a eighth note. Measure 12 starts with a half note rest followed by a quarter note and a eighth note. Measure 13 starts with a half note rest followed by a quarter note and a eighth note.

(15)

ha - ven                    from woe e - ter - nal shield.                    Here con- stant

A musical score for two voices. The top voice (soprano) has a treble clef and the bottom voice (bass) has a bass clef. The music consists of four measures. Measure 15 starts with a half note rest followed by quarter notes. Measure 16 starts with a half note rest followed by a quarter note and a eighth note. Measure 17 starts with a half note rest followed by a quarter note and a eighth note. Measure 18 starts with a half note rest followed by a quarter note and a eighth note.

(15)

A continuation of the musical score from the previous page. The top voice (soprano) has a treble clef and the bottom voice (bass) has a bass clef. The music consists of four measures. Measure 15 starts with a half note rest followed by quarter notes. Measure 16 starts with a half note rest followed by a quarter note and a eighth note. Measure 17 starts with a half note rest followed by a quarter note and a eighth note. Measure 18 starts with a half note rest followed by a quarter note and a eighth note.

an - guish brings us griev - ing; there thou in death - less joy art liv - ing;

(20)

thou far - est well, dear friend; \_\_\_\_\_ yea well.

(20)

## III

## Alternate setting for SATB choir a cappella

Fare-well, dear friend, thou find- est now in heav - en what  
 With God a - lone is com-fort true and ha - ven from

S A T B

Fare-well, \_\_\_\_\_ fare-well, thou find - est heav - en what  
 With God \_\_\_\_\_ a - lone is com - fort, ha - ven from

Fare - well, dear friend, thou find- est now heav - en  
 With \_\_\_ God a - lone is com-fort and ha - ven

T B

Fare - well, dear friend, thou find- est now in heav - en  
 With God a - lone is com-fort true and ha - ven

earth could nev-er yield. Here con-stant an-guish brings us griev- ing; there  
 woe e - ter-nal shield.

earth could nev-er yield. Here con-stant an-guish brings us griev - ing;  
 woe e - ter-nal shield.

earth could nev-er yield. Here \_ con - stant griev - ing;  
 woe e - ter-nal shield.

earth could nev-er yield. Here con - stant griev - ing; there \_  
 woe e - ter-nal shield.

thou in death-less joy art liv-ing; thou far-est well, dear friend; \_\_\_\_ yea, well.  
 there is joy; fare - well; \_\_\_\_ yea, \_\_ well.

death - less \_\_\_\_ joy; fare - well, fare - well, fare - well.

death - less joy, joy art liv - ing; fare - - well, \_\_ fare - well.

## III

## Alternate setting for SATB choir a cappella

Fare-well, dear friend, thou find-est now in heav-en what from  
 With God a - lone is com-fort true and ha-ven from

S A

Fare-well, fare-well, thou find - est heav - en what  
 With God a - lone is com - fort, ha - ven from

T B

Fare - well, dear friend, thou find-est now in heav - en  
 With God a - lone is com-fort and ha - ven

Fare - well, dear friend, thou find-est now in heav - en  
 With God a - lone is com-fort true and ha - ven

earth could nev-er yield. Here con-stant an-guish brings us griev - ing; there  
 woe e - ter-nal shield.

earth could nev-er yield. Here con-stant an-guish brings us griev - ing;  
 woe e - ter-nal shield.

earth could nev-er yield. Here con - stant griev - ing;  
 woe e - ter-nal shield.

earth could nev-er yield. Here con - stant griev - ing; there  
 woe e - ter-nal shield.

thou in death-less joy art liv-ing; thou far-est well, dear friend; yea, well.  
 there is joy; fare - well; yea, well.

death - less joy; fare - well, fare - well, fare - well.

death - less joy, joy art liv - ing; fare - well, fare - well, fare - well.