

Preface

The circumstances which led to the composition of this choral piece in pop ballad style were the death of a friend of the composer. During this time, he was intensely preoccupied with questions of death and parting. The content of the first part, in the minor key, centres on the gnawing question of "Why?", whereas the major-key refrain conveys consolation and comfort.

Performance variants:

- Choir, soprano solo and piano: here, the choir does not come in until [B]. The introduction and ending are played by the piano alone.
- Choir a cappella and soprano solo: in this version, the choir also sings the introduction and ending, which are printed as small notes, and accompanies the solo part throughout the entire first verse. In the refrain also the small notes in the bass have to be sung.

The solo part can also be more freely interpreted in any way desired, as might be done with a pop ballad. Electrical amplification is also useful, especially for the soloist, so that the quieter sections can also be heard well.

The choir should be correct and sensitive in their interpretation of the beginning in the verses, whereas the refrain can be sung with a great deal of power to give it a full pop chorus sound. Good pianists should use the piano part supplied only as a frame of reference for a vivid accompaniment of the chord symbols.

Franz M. Herzog, born 1962, studied choral conducting and composition. He teaches at the University of Music and Dramatic Arts and at the Conservatory of Music in Vienna, Austria. He is the director of a number of vocal ensembles and internationally known as a conductor and speaker in choral direction and voice training.

Vorwort

Der Hintergrund für die Entstehung dieses Chorstückes ist die Ableben eines Freundes. In dieser Zeit beschäftigte sich intensiv mit dem Thema Tod und Abschied nehmen. Der erste Teil, Moll hat die bohrende Frage „Warum?“ zum Inhalt, der Refrain in Dur vermittelt hingegen Trost und Hoffnung.

Darstellungsvarianten:

- Chor, Sopran-Solo und Klavier: Dabei setzt der Chor erst bei [B] ein, Intro und Ending werden nur vom Klavier gespielt.
- Chor a cappella und Sopran-Solo: In dieser Version singt der Chor auch das in Stichnoten gedruckte Intro und Ending sowie die Begleitung der Solostimme in der gesamten ersten Strophe. Im Refrain sind auch die Stichnoten im Bass auszuführen.

Der Solo-Part kann wie in einer Pop-Ballade nach Belieben auch freier interpretiert werden. Um auch die leisen Stellen gut hörbar zu machen, ist die Verwendung eines Mikrofons für den Solisten sinnvoll.

Der Chor sollte den Glocken-Effekt in den Strophen entsprechend zart interpretieren, der Refrain kann im vollen Popchor-Sound mit viel Power gesungen werden.

Für gute Pianisten soll der beigegefügte Klavierpart nur als Orientierung für eine farbige Begleitung (nach den Akkordsymbolen) dienen.

Franz M. Herzog, geboren 1962, studierte Chordirigieren und Komposition. Er ist Lehrbeauftragter an der Musikuniversität Graz und unterrichtet Chordirigieren am Konservatorium Graz. Er leitet mehrere Vokal-Ensembles und ist international als Referent für Chorleitung und Stimmbildung tätig.

Time to Leave

SSA a cappella, Soprano Solo and Optional Piano

Words: Franz M. Herzog

Music: Franz M. Herzog

Intro *mf*

Solo
Time to leave, time_____ 1. There's a

S1
p
Doo doo doo doo doo doo doo.

S2
p
Time to leave, time to go, leave, doo doo doo.

A
p
Doo doo doo doo doo doo doo doo doo doo doo.

Gm Gm 9/F Gm/Eb Gm 9/F Gm 9/F Gm/Eb Dsus4

Piano/Klavier (optional)
p

5 **A**

cold wind blowing in and there's a dark night all a-round my soul. There's a

Doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo

doo doo doo doo

Dm dm dm dm dm dm dm dm dm dm dm dm

Gm Gm 9/F Gm/Eb Gm 9/F Gm Gm 9/F Gm/Eb Gm 9/F



9

storm in my head, a thun-der in my brain,— but why,— but why?—

hoo, in my brain, hoo,

hoo, in my brain hoo,

doo doo doo doo, in my why, why, but

Gm Eb Bb F Gm Dm/F

12

— in my heart, sail - ing through the night, and there's a
peace— in my soul, and there is

why? — Doo doo doo doo doo doo doo doo doo

why? Doo doo doo

why, why? Dm dm dm dm dm dm dm dm

Gm/Eb Gm Gm 9/F Gm/Eb Gm 9/F



15

riv - er of blood, a bridge of fire. There are voices in my ears
 peace in my eyes, 7 peace in my ears. And in the end...

doo doo doo doo doo doo doo doo hoo,

doo doo doo doo doo doo doo doo

dm dm dm dm dm dm doo doo doo doo,

Gm Gm 9/F Gm/Eb Gm Eb

18

call - ing out my name, but why, but why? Ref.: Now it's
 bright - er than the sun. the shines on me, on me!

mf *p* *mf*

1. out my the sun an, why? Ref.: Now it's
 2. than the sun ah, me!

mf *p* *mf*

1. out my the sun an, why? Ref.: Now it's
 2. than the sun ah, me!

mf *p* *mf*

1. out my name, but why, but why, but why, but why? Ref.: Now it's
 2. than the sun the shines on me, on me, on me, on me!

Bb F Gm Dm/F Gm/E D D7

21 **C**

time to leave, — time to say — good-bye. — Now it's — time to go, —

time to leave, — time to say — good-bye, — time to go, —

time to leave, — time to say — good-bye, — time to go, —

time to leave, — time to say — good-bye, — time to go, —

G9 D/F# C9/E G9 D/F#

24

please don't ask me — Close — your — eyes, and you will see there's a

ah — ooh, — you will see,

ah — ooh, — you will see,

ah — ooh, — you will see,

Em7 A7 D C9 Bm7 G B7/D# Em



27

1. 2. *D.S. con rep. al* $\text{\textcircled{+}}$ - $\text{\textcircled{+}}$

new land, take my hand, come and fol - low me! Now it's come and fol - low me! There is
 land, hand, fol - low me! Now it's fol - low me!
 land, hand, fol - low me! Now it's fol - low me!
 land, hand, come, fol - low me! Now it's fol - low me!

Cmaj7 Eb5# G/A A D C A D

30 $\text{\textcircled{+}}$ *F* (repeated *ad lib*)

come and fol-low me! to leave, time to go.

fol - low me! Doo doo doo doo doo doo doo doo.

fol - low me! Time to leave, time to go, time to leave, doo doo doo.

fol - low me! Doo doo doo doo doo doo doo doo doo.

G/A A Gm Gm 9/F Gm/Eb Gm 9/F Gm Gm 9/F Gm/Eb Dsus4

