

The Parting Glass

Scottish/Irish Traditional

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Molto rubato

The musical score is arranged in a standard orchestral format. It includes staves for Bagpipes, Timpani, Cymbals, Tenor I, Tenor II, Bass I, Bass II, Violin I, Violin II, Viola, Violoncello, and Contrabass. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The tempo marking is *Molto rubato*. The vocal parts (Tenors and Basses) have lyrics: "Of all the money that e'er I had, I spent it in good". The Tenor II part includes a SOLO section with a triplet of eighth notes. The Bass I and Bass II parts also have SOLO markings. The instrumental parts (Bagpipes, Timpani, Cymbals, Violins, Viola, Cello, and Double Bass) are mostly silent, indicated by rests.

Bagp.

Timp.

Cym.

T. I

T. II

B. I

B. II

Vln. I

Vln. II

Vla.

Vc.

Cb.

com - pa - ny.

com - pa - ny. And all the harm I've ev - er done, a -

com - pa - ny. a -

SOLO

a -

a -

7

Bagp.

Timp.

Cym.

T. I

las, it was _____ to none but me. And all I've done for

T. II

And all I've done for

B. I

las it was _____ to none but me. And all I've done for

B. II

las it was to none but me. And all I've done for

Vln. I

Vln. II

Vla.

Vc.

Cb.

Bagp.

Timp.

Cym.

T. I
want of wit, to mem - 'ry now I can't re - call. So

T. II
want of wit, oo So

B. I
want of wit, oo So

B. II
want of wit, oo So

Vln. I

Vln. II

Vla.

Vc.

Cb.

13

Bagp.

Timp.

Cym.

T. I

T. II

B. I

B. II

Vln. I

Vln. II

Vla.

Vc.

Cb.

fill to me the part - ing glass; good night and joy be

fill to me the part - ing glass; good night and joy be

fill to me the part - ing glass; good night and joy be

fill to me the part - ing glass; good night and joy be

Bagp.

Timp.

Cym.

T. I
to you all. So fill to me the

T. II
to you all. So fill to me the

B. I
to you all. So fill to me the

B. II
to you all. So fill to me the

Vln. I
con sord.

Vln. II
con sord.

Vla.
con sord.

Vc.
con sord.

Cb.

20

Bagp. 

Timp. 

Cym. 

T. I
part - ing glass, and drink a health what - e'er be - falls, and

T. II
part - ing glass, and drink a health what - e'er be - falls, and

B. I
part - ing glass, and drink a health what - e'er be - falls, and

B. II
part - ing glass, and drink a health what - e'er be - falls, and

Vln. I 

Vln. II 

Vla. 

Vc. 

Cb. 



Bagp.

Timp.

Cym.

T. I
gent - ly rise and soft - ly call: "Good night and joy be to you

T. II
gent - ly rise and soft - ly call: "Good night and joy be to you

B. I
gent - ly rise and soft - ly call: "Good night and joy be to you

B. II
gent - ly rise and soft - ly call: "Good night and joy be to you

Vln. I

Vln. II

Vla.

Vc.

Cb.

26

Bagp.

Timp.

Cym.

T. I

T. II

B. I

B. II

Vln. I

Vln. II

Vla.

Vc.

Cb.

all." _

all." _

all." _

all." _

all." _ Of all the comrades that e'er I had, they're

senza sord.

senza sord.

senza sord.

senza sord.

pizz.

Bagp. Timp. Cym. T. I T. II B. I B. II Vln. I Vln. II Vla. Vc. Cb.

and all the sweethearts that e'er I had, they'd
sor-ry for my going a-way,

simile

34

Bagp.

Timp.

Cym.

T. I

T. II

B. I

B. II

Vln. I

Vln. II

Vla.

Vc.

Cb.

Bagp. 

Timp. 

Cym. 

T. I
to my lot that I should rise and you should not, I

T. II
to my lot that I should rise and you should not, I

B. I
to my lot that I should rise and you should not, I

B. II
to my lot that I should rise and you should not, I

Vln. I 

Vln. II 

Vla. 

Vc. 

Cb. 

40

Bagp. 

Timp. 

Cym. 

T. I
gent - ly rise and soft - ly call: "Good night and joy be to you 

T. II
gent - ly rise and soft - ly call: "Good night and joy be to you 

B. I
gent - ly rise and soft - ly call: "Good night and joy be to you 

B. II
gent - ly rise and soft - ly call: "Good night and joy be to you 

Vln. I 

Vln. II *p* 

Vla. *p* 

Vc. *p* 

Cb. *p* 

p



Bagp. *mp*

Timp.

Cym.

T. I
all." _ Fill to me the part - ing glass, and

T. II
all." _ Fill to me the part - ing glass, and

B. I
all." _ Fill to me the part - ing glass, and

B. II
all." _ Fill to me the part - ing glass, and

Vln. I
p *f*

Vln. II
f

Vla.
f

Vc.
f

Cb.
f *arco*

46

Bagp. *p* *mf*

Timp. *p* *mf*

Cym.

T. I
drink a health whate'er be - falls, and gent - ly rise and

T. II
drink a health whate'er be - falls, and gent - ly rise and

B. I
drink a health whate'er be - falls, and gent - ly rise and

B. II
drink a health whate'er be - falls, and gent - ly rise and

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

Bagp. *6/4 4/4 6/4*

Timp. *6/4 4/4 6/4*

Cym. *6/4 4/4 6/4*

T. I
soft - ly call: "Good night and joy be to you all." *6/4 4/4 6/4*

T. II
soft - ly call: "Good night and joy be to you all." *6/4 4/4 6/4*

B. I
soft - ly call: "Good night and joy be to you all." *6/4 4/4 6/4*

B. II
soft - ly call: "Good night and joy be to you all." *6/4 4/4 6/4*

Vln. I *6/4 4/4 6/4*

Vln. II *6/4 4/4 6/4*

Vla. *6/4 4/4 6/4*

Vc. *6/4 4/4 6/4*

Cb. *6/4 4/4 6/4*

53

This musical score page features ten staves. The top five staves are for percussion: Bagp., Timp., Cym., T. I, and T. II. The bottom five staves are for strings: Vln. I, Vln. II, Vla., Vc., and Cb. The score is divided into two measures by a double bar line. The first measure is in 6/4 time, and the second measure is in 4/4 time. The key signature consists of three flats (B-flat, E-flat, A-flat). The Bagp. part has a melodic line in the second measure. The Timp. and Cym. parts have rhythmic patterns. The string parts (Vln. I, Vln. II, Vla., Vc., Cb.) play a steady eighth-note accompaniment in the first measure, which changes to a dotted quarter note in the second measure. Dynamic markings of *f* (forte) are present in the string parts in the second measure.

This musical score page features eleven staves for various instruments, all in a 6/4 time signature and a key signature of two flats (B-flat and E-flat). The instruments are Bagp., Timp., Cym., T. I, T. II, B. I, B. II, Vln. I, Vln. II, Vla., Vc., and Cb. The Bagp. part is the most active, with a melodic line of eighth and quarter notes. The strings (Vln. I, Vln. II, Vla., Vc., Cb.) provide harmonic support with sustained notes and some rhythmic patterns. The woodwinds (T. I, T. II, B. I, B. II) and percussion (Timp., Cym.) are mostly silent, indicated by rests.

60

Bagp.

Timp.

Cym.

T. I

T. II

B. I

B. II

Vln. I

Vln. II

Vla.

Vc.

Cb.

ENTER CHOIR II

La la la

La la la

La la la

La la la

mf

Bagp.

Timp.

Cym.

T. I

T. II

B. I

B. II

Vln. I

Vln. II

Vla.

Vc.

Cb.

la la la la la la la la la la,

la la la la la la la la la la,

la la la la la la la la la la,

la la la la la la la la la la,

p

p

V

V

V

V

V

V

69

Bagp. *p*
 Timp. *p*
 Cym. *om p*
 T. I
 T. II
 B. I
 B. II
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

la. But since it fell in - to my lot that
 la. But since it fell in - to my lot that
 la. But since it fell in - to my lot that
 la. But since it fell in - to my lot that

72

Bagp.

Timp.

Cym.

T. I

T. II

B. I

B. II

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

mp

I should rise and you should not, I gent - ly rise and

I should rise and you should not, I gent - ly rise and

I should rise and you should not, I gent - ly rise and

I should rise and you should not, I gent - ly rise and

Bagp. *75*

Timp.

Cym.

T. I
soft - ly call: "Good night and joy be to you all."

T. II
soft - ly call: "Good night and joy be to you all."

B. I
soft - ly call: "Good night and joy be to you all."

B. II
soft - ly call: "Good night and joy be to you all."

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

6/4 4/4

78

Bagp.

Timp.

Cym.

T. I

T. II

B. I

B. II

Vln. I

Vln. II

Vla.

Vc.

Cb.

So fill to me the part - ing glass, and

So fill to me the part - ing glass, and

So fill to me the part - ing glass, and

So fill to me the part - ing glass, and

Detailed description of the musical score: The score is for measures 78-81. The key signature has two flats (B-flat and E-flat). The Bagpipes (Bagp.) play a melody in the treble clef. The Timpani (Timp.) has a triplet of eighth notes in the first measure, followed by quarter notes. The Cymbals (Cym.) play a soft (p) roll in the first measure. The Trumpets (T. I and T. II) and Trombones (B. I and B. II) play a melody in the treble clef. The Violins (Vln. I and Vln. II) and Viola (Vla.) play a melody in the treble clef. The Violoncello (Vc.) and Contrabass (Cb.) play a bass line in the bass clef. The vocal parts have lyrics: 'So fill to me the part - ing glass, and'.

Bagp. *p*

Timp. *mf*

Cym. *mf*

T. I
drink a health what - e'er be - falls, and gent - ly rise and

T. II
drink a health what - e'er be - falls, and gent - ly rise and

B. I
drink a health what - e'er be - falls, and gent - ly rise and

B. II
drink a health what - e'er be - falls, and gent - ly rise and

Vln. I

Vln. II

Vla.

Vc.

Cb.

84

Bagp. *rall.*

Timp. *rall.*

Cym. *rall.*

T. I *rall.*
soft - ly call: "Good night and joy be to you all. Good

T. II *rall.*
soft - ly call: "Good night and joy be to you all. Good

B. I *rall.*
soft - ly call: "Good night and joy be to you all. Good

B. II *rall.*
soft - ly call: "Good night and joy be to you all. Good

Vln. I *rall.*

Vln. II *rall.*

Vla. *rall.*

Vc. *rall.*

Cb. *rall.*

Allargando

87

Bagp.

Timp.

Cym.

T. I

T. II

B. I

B. II

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp cresc.

p

night and joy be to you all."

night and joy be to you all."

night and joy be to you all."

night and joy be to you all."