

# The Parting Glass

Scottish/Irish Traditional

Scottish/Irish Traditional

Mark van Schenkhof

Molto rubato

Bagpipes

Timpani

Cymbals

Tenor I

Tenor II

Bass I

Bass II

Violin I

Violin II

Viola

Violoncello

Contrabass

SOLO

I spent it in good

SOLO

Of all the money that e'er I had, I spent it in good

I spent it in good

4

Bagp.

Timp.

Cym.

T. I

T. II

B. I

B. II

Vln. I

Vln. II

Vla.

Vc.

Cb.

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

com - pa - ny. a -

SOLO

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

com - pa - ny. 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.

This musical score page shows a vocal part (T. I) singing the lyrics "las, it was\_\_\_\_\_ to none but me. And all I've done for". The vocal parts are supported by Bagpipes, Timpani, Cymbals, and various brass and woodwind instruments. The vocal parts are labeled T. I, T. II, B. I, and B. II, each with its own unique melodic line. The score is in common time and includes measures 7 through 10.

10

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.

This musical score page shows a section for orchestra and choir. The vocal parts (Tenor I, Tenor II, Bass I, Bass II) sing a line about wanting wit and memory. The orchestra provides harmonic support with sustained notes and rhythmic patterns. The score includes parts for Bagpipes, Timpani, Cymbals, Violin I, Violin II, Viola, Cello, and Double Bass. The vocal parts sing a line about wanting wit and memory. The orchestra provides harmonic support with sustained notes and rhythmic patterns.

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

Moderato

16

Bagp.

Timp.

Cym.

T. I

8 to you all. So fill to me the

T. II

8 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

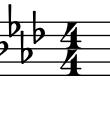
Vln. II

Vla.

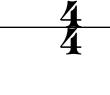
Vc.

Cb.

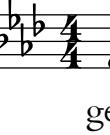
8  
23

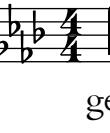
Bagp. 

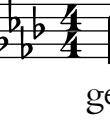
Timp. 

Cym. 

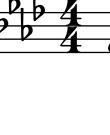
T. I   
gent - ly rise and soft - ly call: "Good night and joy be to you"

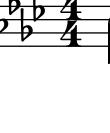
T. II   
gent - ly rise and soft - ly call: "Good night and joy be to you"

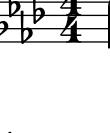
B. I   
gent - ly rise and soft - ly call: "Good night and joy be to you"

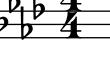
B. II   
gent - ly rise and soft - ly call: "Good night and joy be to you"

Vln. I 

Vln. II 

Vla. 

Vc. 

Cb. 

26

Bagp.

Timp.

Cym.

T. I

all."

T. II

all."

B. I

all."

B. II

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

Vln. I

*senza sord.*

Vln. II

*senza sord.*

Vla.

*senza sord.*

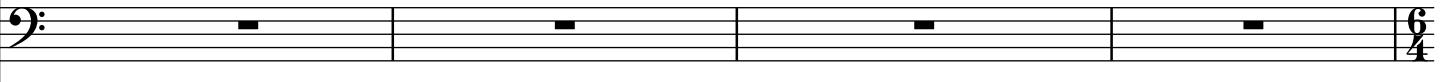
Vc.

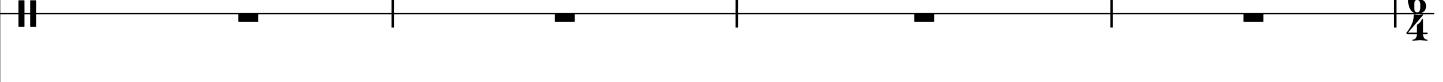
*senza sord.*

Cb.

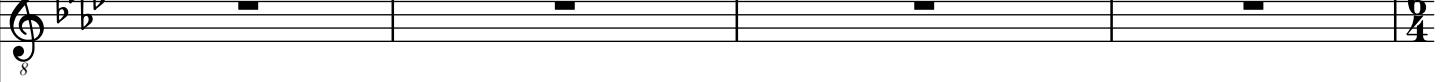
*pizz.*

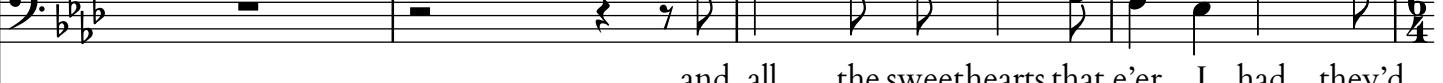
Bagp. 

Timp. 

Cym. 

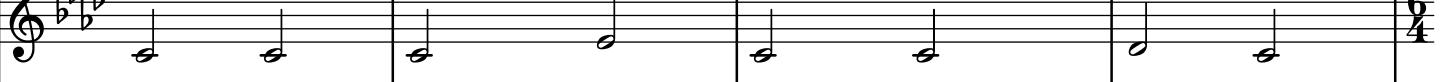
T. I 

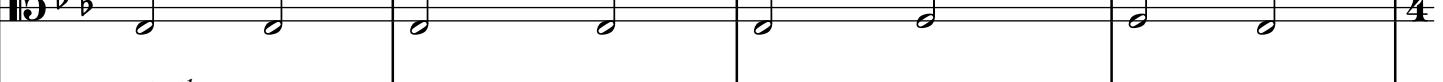
T. II 

B. I  and all the sweethearts that e'er I had, they'd

B. II  sor - ry for my going a - way,

Vln. I 

Vln. II 

Vla. 

Vc. 

Cb. 

34

Bagp.

Timp.

Cym.

T. I

T. II

B. I

B. II

Vln. I

Vln. II

Vla.

Vc.

Cb.

ENTER CHOIR I  
But since it fell in-

ENTER CHOIR I  
But since it fell in-

ENTER CHOIR I  
But since it fell in-

wish me one more day to stay. But since it fell in-

ENTER CHOIR I  
But since it fell in-

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.

The musical score consists of ten staves. The top three staves are for Bagpipes, Timpani, and Cymbals. The next four staves are for Tenor I, Tenor II, Bass I, and Bass II, all singing the same lyrics. The bottom three staves are for Violin I, Violin II, Viola, Cello, and Double Bass. The music starts in common time, then changes to 6/4 for several measures. The vocal parts sing a line about fate and destiny. The score uses a mix of standard musical notation and specific markings like 'p' for piano dynamic.

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

Vla.

Vc.

Cb.

The musical score consists of ten staves. The top three staves are for the orchestra: Bagpipes (trumpet-like), Timpani (drum), and Cymbals (cymbal). The bottom seven staves are for the choir: Tenor I, Tenor II, Bass I, Bass II, Violin I, Violin II, Viola, Cello, and Double Bass. The vocal parts sing a lullaby in G minor. The score shows various dynamics like forte and piano, and time signatures switching between common and compound time. The vocal parts sing "gent - ly rise and soft - ly call: "Good night and joy be to you".

14

43

Bagp.

Timp.  *p*

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* *arco*

Cb.      
  
*f*

46

Bagp.

Timp.

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

Vln. II

Vla.

Vc.

Cb.

This musical score page contains ten staves of music. The vocal parts (Tenor I, Tenor II, Bass I, Bass II) sing a continuous phrase: "drink a health whate'er be - falls, and gent - ly rise and". The instrumental parts provide harmonic support, with sustained notes and rhythmic patterns. The instrumentation includes Bagpipes, Timpani, Cymbals, Violins I and II, Viola, Cello, and Double Bass. The score is in common time, with some measures in 6/4 time indicated by a 6/4 symbol above the staff. Dynamic markings include *p*, *mf*, and *mf* at the end of the vocal line. Measure numbers 46 are present at the top left of each staff.

Bagp.

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.

53

Bagp.

Timp.

Cym.

T. I

T. II

B. I

B. II

Vln. I

Vln. II

Vla.

Vc.

Cb.

A musical score page featuring ten staves. The first five staves (Bagpipes, Timpani, Cymbals, Trombones I & II, Basses I & II) have measures ending at measure 53. The remaining five staves (Violin I, Violin II, Viola, Cello, Double Bass) begin at measure 54. The key signature is consistently B-flat major (two flats). Measure 53 includes rests and sustained notes. Measures 54-55 show rhythmic patterns with eighth and sixteenth notes, dynamic markings like *f*, and slurs. Measure 56 shows sustained notes across all staves.

18

56

Bagp.

Timp.

Cym.

T. I

T. II

B. I

B. II

Vln. I

Vln. II

Vla.

Vc.

Cb.

The musical score for orchestra and band on page 18, measure 56, features six measures of 6/4 time. The instrumentation includes Bagpipes, Timpani, Cymbals, Trombones I & II, Bassoons I & II, Violin I, Violin II, Viola, Cello, and Double Bass. The score shows a variety of rhythmic patterns, including eighth-note chords and sixteenth-note figures with grace marks. Measures 1-4 consist of eighth-note patterns on different instruments. Measures 5-6 introduce more complex patterns, such as sixteenth-note figures and sustained notes with grace marks.

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

20  
63

Bagp.

Timp.

Cym.

T. I

T. II

B. I

B. II

Vln. I

Vln. II

Vla.

Vc.

Cb.

66

Bagp.

Timp.

Cym.

T. I

T. II

B. I

B. II

Vln. I

Vln. II

Vla.

Vc.

Cb.

The musical score consists of ten staves of music. The first four staves are for the orchestra: Bagpipes (Treble clef), Timpani (Bass clef), Cymbals (Bass clef), and two voices (T. I and T. II) singing 'la'. The next four staves are for the bassoon section: Bassoon I (Bass clef), Bassoon II (Bass clef), and two voices (Vln. I and Vln. II) singing 'la'. The final two staves are for the strings: Cello (Bass clef) and Double Bass (Bass clef). The music is in 6/4 time, indicated by a '6' over a '4' in the first measure. The lyrics 'la' are repeated in each measure by all vocal parts. The page number 21 is in the top right corner.

Bagp.

Timp. *p*

Cym. *p*

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

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

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

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

Vln. I

Vln. II

Vla.

Vc.

Cb.

72

Bagp.

Timp.

Cym.

T. I  
I should rise and you should not, I gently rise and

T. II  
I should rise and you should not, I gently rise and

B. I  
I should rise and you should not, I gently rise and

B. II  
I should rise and you should not, I gently rise and

Vln. I

Vln. II

Vla.

Vc.

Cb.

75

Bagp.

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.

78

Bagp.

Timp.  $\begin{array}{c} \text{b} \\ \text{p} \end{array}$

Cym.  $\begin{array}{c} \text{H} \\ \text{p} \end{array}$

T. I.  $\begin{array}{c} \text{b} \\ \text{p} \end{array}$  So fill to me the part - ing glass, and

T. II.  $\begin{array}{c} \text{b} \\ \text{p} \end{array}$  So fill to me the part - ing glass, and

B. I.  $\begin{array}{c} \text{b} \\ \text{p} \end{array}$  So fill to me the part - ing glass, and

B. II.  $\begin{array}{c} \text{b} \\ \text{p} \end{array}$  So fill to me the part - ing glass, and

Vln. I

Vln. II

Vla.

Vc.  $\begin{array}{c} \text{V} \\ \text{p} \end{array}$

Cb.  $\begin{array}{c} \text{V} \\ \text{p} \end{array}$

Bagp.

Timp.

Cym.

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.

Timp.

Cym.

T. I

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

T. II

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

B. I

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

B. II

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

Vln. I

Vln. II

Vla.

Vc.

Cb.

Allargando

87

Bagp.

Timp. *mp cresc.*

Cym.

T. I night and joy be to you all." \_\_\_\_\_

T. II night and joy be to you all." \_\_\_\_\_

B. I night and joy be to you all." \_\_\_\_\_

B. II night and joy be to you all." \_\_\_\_\_

Vln. I

Vln. II

Vla.

Vc.

Cb.