

Parting Glass

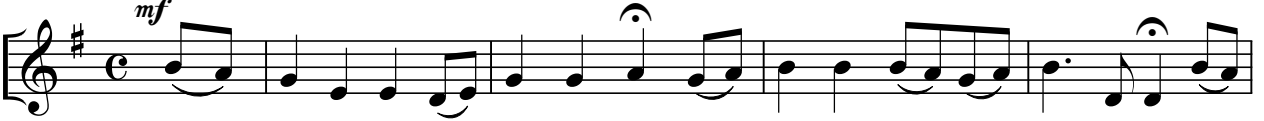
Traditional Irish Song

Arr. Clif Hardin

Freely, at moderate tempo, starting $\text{♩} = 60$

mf

Violin



Violin staff 1: Treble clef, key signature of one sharp (F#), common time. Measures 1-4.

Vln.



Vln. staff 2: Treble clef, key signature of one sharp (F#), common time. Measures 5-8.

Vln.



Vln. staff 3: Treble clef, key signature of one sharp (F#), common time. Measures 9-12.

Vln.



Vln. staff 4: Treble clef, key signature of one sharp (F#), common time. Measures 13-16.

S



Soprano staff: Treble clef, key signature of one sharp (F#), common time. Measures 1-16.

A



Alto staff: Treble clef, key signature of one sharp (F#), common time. Measures 1-16.

T



Tenor staff: Treble clef, key signature of one sharp (F#), common time. Measures 1-16. Includes lyrics: Oh, all the mo - ney that e'er I had, I

B



Bass staff: Bass clef, key signature of one sharp (F#), common time. Measures 1-16. Includes lyrics: Oh, all the mo - ney that e'er I had, I

Oh, all the mo - ney that e'er I had, I

19

Vln.

S

A

T

B

mf a tempo *poco rit.*

And_ all the harm I've_ ev - er done, a -

And_ all the harm I've_ ev - er done, a -

spent it in_ good. com - pa - ny; a -

spent it in_ good. com - pa - ny; a -

23

Vln.

S

A

T

B

las it was_ to_ none but me. And all_ I've_ done for want. of_ wit, to

las it was_ to_ none but me. And all I've done for want of wit, to

las it was to none but_ me. And all I've done for want of wit, to

las it was to none but_ me. And all I've done for want of wit, to

27

Vln.

S

A

T

B

mem'-ry, now I can't re-call. So fill to me the part-ing glass, good -

mem'-ry, now I can't re-call. So fill to me the part-ing glass, good -

mem'-ry, now. I can't re-call. So fill to me the part-ing glass, good -

mem'-ry, now I can't re-call. So fill to me the part-ing glass, good -

poco rit. *a tempo*

poco rit. *a tempo*

poco rit. *a tempo*

poco rit. *a tempo*

31

Vln.

S

A

T

B

night and joy be with you all.

night and joy be with you all.

night and joy be with you all.

night and joy be with you all.

mf *accel.*

Parting Glass

35 *rall. to* *a tempo* *p* *mf*

Vln.

S

A

T
8

B
8

a tempo *mf*

Oh, all the com - rades e'er I had,

a tempo *mf*

Oh, all the com - rades e'er I had,

40 *p* *mf*

Vln.

S
mf

A
mf

T
8

B
8

And.

And.

they are sor - ry for my go - ing a - way,

they are sor - ry for my go - ing a - way,

44

Vln.

S
all the sweet-hearts e'er I had, they'd wished me one more day to stay.

A
all the sweet-hearts e'er I had, they'd wished me one more day to stay.

T
8
they'd wished me one more day to stay.

B
they'd wished me one more day to stay.

48

Vln.

S
f
— But since it falls un - to my lot that I should rise and

A
f
— But since it falls un - to my lot that I should rise and

T
8
f
— But since it falls un - to my lot that I should rise and

B
f
— But since it falls un - to my lot that I should rise and

mp

52 *p*

Vln.

S
you should not, I_ gent - ly rise and_ soft - ly call, good - night and joy_ be_

A
you should not, I_ gent - ly rise and_ soft - ly call, good - night and joy be

T
you should not, I_ gent - ly rise and_ soft - ly call, good - night and joy be

B
you should not, I_ gent - ly rise and_ soft - ly call, good - night and joy be

56 *Slower tempo, very expressive*

Vln.

S
with you all. My_ dear - est dear, the_ *Slower tempo, very expressive*

A
with you all. My dear - est dear, the *Slower tempo, very expressive*

T
with you all. My_ dear - est dear, the *Slower tempo, very expressive*

B
with you_ all. My_ dear - est dear, the

60

Vln. *p*

S *mp*
time draws near when here no long - er - can I stay. — There's -

A *mp*
time draws near when here no long - er can I stay. — There's

T *mp*
time draws near when here no long - er can I stay. — There's

B *mp*
time draws near when here no long - er can I stay. — There's

64

Vln. *mf*

S *mf*
not a com - rade I leave be - hind, but is griev - ing for - my - go - ing a - way. —

A *mf*
not a com - rade I leave be - hind, but is griev - ing for my go - ing a - way. —

T *mf*
not a com - rade I leave be - hind, but is griev - ing for my go - ing a - way. —

B *mf*
not a com - rade I leave be - hind, but is griev - ing for my go - ing a - way. —

68

Vln.

S

A

T

B

f

But since it has so or - dered been what is once past can't.

But since it has so or - dered been what is once past can't

But since it has so or - dered been what is once past can't.

But since it has so or - dered been what is once past can't

72

Vln.

S

A

T

B

p

be re - called, Now. fill to me the part - ing glass, good - night and joy be

be re - called, Now. fill to me the part - ing glass, good - night and joy be

be re - called, Now. fill to me the part - ing glass, good - night and joy be

be re - called, Now. fill to me the part - ing glass, good - night and joy be

76

Vln.

3

S

with you all.

A

with you all.

T

8

with you all.

B

with you. all.

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Detailed description: This image shows a page of a musical score for the song 'Parting Glass', page 9. The score is arranged for a string quartet (Violin, Viola, Cello, Double Bass) and a four-part vocal choir (Soprano, Alto, Tenor, Bass). The key signature is one sharp (F#) and the time signature is 4/4. The violin part (Vln.) begins at measure 76 and features a melodic line with a triplet of eighth notes in measure 79. The vocal parts (Soprano, Alto, Tenor, Bass) all sing the lyrics 'with you all.' in a simple, homophonic setting. The Soprano and Alto parts have a long note with a fermata, while the Tenor and Bass parts have a shorter note with a fermata. A large, diagonal watermark reading 'Do Not Photocopy' is overlaid across the bottom half of the page.