

# The Parting Glass

for SATB Chorus unaccompanied

Traditional Irish

Daniel Wynkoop

*p* *mf* *p* *mf* *p* *mf*

**Soprano**  
Oh. Oh.

**Alto**  
Oh. Oh.

**Tenor**  
Oh. Oh.

**Bass**  
Oh. Oh.

**Keyboard**  
*for rehearsal only*

$\text{♩} = 68$

CURRICULUM GUIDE



COMPLIMENTARY

5

all the mon-ey that ere I had, I spe(n) - tit in good co(m) - pa-

all the mon-ey that ere I had, I spe(n) - tit in good co(m) - pa-

all the mon-ey that ere I had, I spe(n) - tit in good co(m) - pa-

all the mon-ey that ere I had, I spe(n) - tit in good co(m) - pa-

8

ny. And all the harm that ere I've done, a -

ny. And all the harm that ere I've done, a -

ny. And all the harm that ere I've done, a -

ny. And all the harm that ere I've done, a -

11

*mf*

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

*mf*

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

*mf*

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

*mf*

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

14

*p*

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

*p*

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

*p*

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

*p*

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

17

fill for me the part - ing glass, good - night and joy be

fill for me the part - ing glass, good - night and joy be

fill for me the part - ing glass, good - night and joy be

fill for me the part - ing glass, good - night and joy be

Musical score for measures 17-19, featuring vocal parts and piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The piano part consists of a right-hand melody and a left-hand accompaniment.

20

with you all. *f* Oh all the com - rades that

with you all. *f* Oh all the com - rades that

with you all. *f* Oh all the com - rades that

with you all. *f* Oh all the com - rades that

Musical score for measures 20-22, featuring vocal parts and piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The piano part consists of a right-hand melody and a left-hand accompaniment. The vocal parts include lyrics and dynamic markings such as *f*.

23

ere I've had are sor-ry for my go-ing a-way. And\_

ere I've had are sor-ry for my go-ing a-way. And\_

ere I've had are sor-ry for my go-ing a-way. And\_

ere I've had are sor-ry for my go-ing a-way. And\_

26

all the sweet-hearts that ere I've had would wish me one more\_

all the sweet-hearts that ere I've had would wish me one more

all the sweet-hearts that ere I've had would wish me one more

all the sweet-hearts that ere I've had would wish me one more

29

*mf*

day to stay. But since it falls un - to my lot, that

*mf*

day to stay. But since it falls un - to my lot, that

*mf*

day to stay. But since it falls un - to my lot, that

*mf*

day to stay. But since it falls un - to my lot, that

32

*rit.* **Slowly**  
*mp*

I(ee) should rise and you should not, I'll gent - ly rise and I'll

*rit.* *mp*

I(ee) should rise and you should not, I'll gent - ly rise and I'll

*rit.* *mp*

I(ee) should rise and you should not, I'll gent - ly rise and I'll

*rit.* *mp*

I(ee) should rise and you should not, I'll gent - ly rise and I'll

**Slowly**

*rit.*

35

soft - ly call, good - night and joy be with you all, good -

soft - ly call, good - night and joy be with you all, good -

soft - ly call, good - night and joy be with you all, good -

soft - ly call, good - night and joy be with you all, good -

38

*cresc.* night and joy be with you all. *rit.*

*cresc.* night and joy be with you all. *rit.*

*cresc.* night and joy be with you all. *rit.*

*cresc.* night and joy be with you all. *rit.*