

The Parting Glass

Lyrics: Scottish folk song

Music: Scottish folk song
Arrangement: Moritz Schönauer
© Helbling

Freely, with rubato $\text{♩} = \text{ca. } 72$ **poco rit.** **a tempo** **poco rit.**

mp

S Oh all the mon-ey that e'er I had, I spent it in good com-pa-ny.

Ms *p* com-pa-ny.

A *p* com-pa-ny.

T *p* I spent it in good com-pa-ny.

B

Piano (for rehearsal)

a tempo **poco rit.** **a tempo** **poco rit.**

mp 6

And all the harm that e'er I've done, a - las, it was to none but me.

mp

And all the harm that e'er I've done, a - las, it was to none but me.

p *mp*

And all the harm that e'er I've done, a - las, it was to none but me.

pp *mp*

mh a - las, it was to none but me.

pp *mp*

mh a - las, it was to none but me.

Piano

*) Ad libitum kann das Stück solistisch begonnen werden. Bis Takt 7 können weiteren Sängerinnen und Sänger nach und nach einsetzen, bis ab Takt 8 der ganze Chor singt. / The piece may begin ad libitum with a solo voice. Additional singers may gradually join in up to bar 7. From bar 8 onwards, the full choir sings.

a tempo

mf 10 *mp*

And all_ I've done for want of wit to me - m'ry now I can't re-call. So fill to me the

mf *mp*

And all_ I've done for want of wit to me - m'ry now I can't re-call. Fill to me the

mf *mp*

And all I've done for want of wit to me - m'ry now I can't re-call. Fill to me the

mf *mp*

For want of wit to me - m'ry now I can't re-call. Fill to me the

mf *mp*

For want of wit to me - m'ry now I can't re-call. Fill to me the

15

poco accel.

mf

part - ing glass, good night and joy be with you all. Oh all the cr

mf

part - ing glass, good night and joy be with you all. All

mf

part - ing glass, good night and joy be with you all. Oh

part - ing glass, good night and joy be with you all. Or

part - ing glass, good night and joy be with you



19

— I've had, are sor - ry for my goin' a-way. And all the sweet-hearts that e'er
 that I've had, they are sor-ry for my goin' a-way. All the sweet - hearts
 — I've had, are sor - ry for my goin' a - way. And all the sweet-hearts that e'er
 that I've had, they are sor-ry for my go - in' a way. All the sweet - hearts
 that I had, are sor - ry for goin' a-way. All the hearts

23

— I've had, would wish me one more day to stay. But since it falls un- *mf*
 that I've had, wish me one more day to stay. But since it falls un- *mf*
 — I've had, would wish me one more day to stay. But since it falls un- *mf*
 that I've had, would wish me one more day to stay. Since it falls *mf*
 that I've had, ya they would wish me one more day to stay.

27

p *mf*

to my lot, that I should rise and you should not, I gent - ly rise and soft - ly call, good

p *mf*

to my lot, that I should rise and you should not, I gent - ly rise and soft - ly call, good

p *mf*

to my lot, that I should rise and you should not, I gent - ly rise and soft - ly call, good

p *mf*

to my lot, that I should rise and you should not, I gent - ly rise and soft - ly call, good

p *mf*

That I should rise and you should not, I gent - ly rise and soft - ly call, good

32

f *poco rit. dim.*

night and joy be with you all, I'll gent - ly rise and soft - ly call, good night

f *di*

night and joy be with you all, I'll gent - ly rise and soft - ly call, good

f

night and joy be with you all, I'll gent - ly rise and soft - ly cal'

f

night and joy be with you all, I'll gent - ly rise and soft - ly

f

night and joy be with you all, I'll gent - ly rise and sr

37 $\text{♩} = 93$

f warmly

with you all. *din* *) Fill to me the part - ing_ glass and drink a health what-

with you all. *din* *) ah

with you all. *din* *) ah

with you all. ah

with you all. ah

43

e'er be - falls, then gent - ly rise and soft - ly call, good night and joy be

good night and joy be

good night and joy be

good night and joy be

good night and joy be

*) *dins* von jeder Sängerin individuell ohne feste Rhythmik mehrmals auf den angegebenen Tonhöhen einwerfen, immer sofort aufs „n“ gehen. Auf Zeichen des Dirigenten wird das Cluster kurz ausgehalten. / Each singer individually throws in multiple *dins* on the given pitches, rhythmically free, always going immediately to the “n”. On the conductor’s cue, hold the cluster briefly.