



The Parting Glass

Irish Folk Song
Arranged by Robert Sheldon

INSTRUMENTATION

- 10 Flute
(w/opt. Piccolo)
- 2 Oboe
- 2 Bassoon
- 6 1st B \flat Clarinet
- 6 2nd B \flat Clarinet
- 2 B \flat Bass Clarinet
- 2 1st E \flat Alto Saxophone
- 2 2nd E \flat Alto Saxophone
- 2 B \flat Tenor Saxophone
- 2 E \flat Baritone Saxophone
- 4 1st B \flat Trumpet
- 4 2nd B \flat Trumpet

- 2 F Horn
- 3 1st Trombone
- 3 2nd Trombone
- 2 Euphonium
- 2 Euphonium T.C.
- 2 Tuba
- Percussion—5 Players:
 - 2 Mallet Percussion
(Chimes, Bells)
 - 3 Percussion
(Suspended Cymbal,
Mark Tree/Triangle)
 - 2 Timpani

SUPPLEMENTAL and WORLD PARTS

available for download from
www.alfred.com/supplemental

- E \flat Alto Clarinet
- E \flat Contra Alto Clarinet
- B \flat Contra Bass Clarinet
- E \flat Horn
- 1st B \flat Trombone T.C.
- 2nd B \flat Trombone T.C.
- 1st B \flat Trombone B.C.
- 2nd B \flat Trombone B.C.
- B \flat Euphonium B.C.
- B \flat Tuba T.C.
- B \flat Tuba B.C.
- E \flat Tuba T.C.
- E \flat Tuba B.C.
- String Bass



PROGRAM NOTES

Irish folk tunes have always been a genre of music which I have found easy to love, and I doubt I am alone in those feelings. The music is typically quite singable, memorable, and has a way of tugging at our heartstrings. It was for these reasons that I was so pleased to be invited to write a setting of this gorgeous tune for the United States Army's Ceremonial Band to be performed at services at Arlington Cemetery. The Drum Major of this outstanding musical unit of "Pershing's Own," Master Sergeant Matthew J. Carmichael, is the son of my lifelong friend, Dr. John Carmichael. The world of music is filled with joyous connections to people and music we love!

The setting for the Ceremonial Band had to meet very specific needs and parameters for that ensemble, but the experience of arranging this lovely melody inspired me to write a full arrangement for concert band, something that Matthew suggested. The second half of the piece incorporates some of the original material I used for the Army Band's rendition.

The lyrics are as follows:

Of all the money that e'er I had I spent it in good company
and all the harm that e'er I did alas, it was to none but me
And all I've done for want of wit to memory now I can't recall
so fill to me the parting glass good night and joy be to you all

Of all the comrades that e'er I've had they're sorry for my going away
and all the sweethearts that e'er I had they'd wish me one more day to stay
But since it fell into my lot that I should rise and you should not
I'll gently rise and I'll softly call good night and joy be to you all

Fill to me the parting glass and gather as the evening falls and
gently rise and softly call goodnight and joy be to you all.

Dedicated to Master Sergeant Matthew J. Carmichael and the United States Army Ceremonial Band

The Parting Glass

Irish Folk Song
Arranged by Robert Sheldon

FULL SCORE
Duration - 3:40

Adagio ♩ = 66

Flute
(w/opt. Piccolo)

Oboe

Bassoon

B♭ Clarinets

B♭ Bass Clarinet

E♭ Alto
Saxophones

B♭ Tenor
Saxophone

E♭ Baritone
Saxophone

B♭ Trumpets

F Horn

Trombones

Euphonium

Tuba

Mallet Percussion
(Chimes, Bells)

Percussion
(Suspended Cymbal,
Mark Tree/Triangle)

Timpani

Tune: Eb, G, Bb

1

2

3

4

5

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7

Fl. (w/opt. Picc.) *p*

Ob. *p*

Bsn. *mp*

1 Cls. *mp*

2 Cls. *mp*

B. Cl. *mp*

1 A. Saxes. *mp*

2 A. Saxes. *mp* *mf*

T. Sax. *mp* *mf*

Bar. Sax. *mp*

7

1 Tpts. *p*

2 Tpts. *p*

Hn. *mp*

1 Tbns. *p* *mf*

2 Tbns. *p* *mf*

Euph. *p* *mf*

Tuba *mp*

Mlt. Perc.

Perc. *mf*

Mark Tree

Timp. *mp*

Fl. (w/opt. Picc.) *mp* *f* *mf*

Ob.

Bsn.

Cls. 1 *f* *mf*
2

B. Cl.

A. Saxes. 1 *mf*
2

T. Sax.

Bar. Sax.

Tpts. 1 *mp* *mf*
2 *mf*

Hn.

Tbns. 1 *mp*
2 *mp*

Euph. *mp*

Tuba

Mlt. Perc.

Perc. *p* *mf*

Timp. *p* *mp*

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11 12 13 14 15



poco rall. *a tempo*

Fl. (w/opt. Picc.) *one player* *p*

Ob. *one player* *p* *one player*

Bsn. *p*

1 Cls. *one player* *p*

2 Cls. *one player* *p*

B. Cl. *mf* *p*

1 A. Saxes. *mf* *p*

2 A. Saxes. *mf* *p*

T. Sax. *mf* *p*

Bar. Sax. *mf* *p*

1 Tpts. *p*

2 Tpts. *p*

Hn. *p*

1 Tbns. *mf* *p*

2 Tbns. *mf* *p*

Euph. *mf* *p*

Tuba *mf* *p*

Mlt. Perc. *p*

Perc. *Tri.* *p*

Timp. *p*

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Fl. (w/opt. Picc.) *Tutti* **rall.** 25 **a tempo**

Ob. *Tutti*

Bsn. *Tutti*

1 Cls. *mp* *Tutti* **p** *Tutti*

2 Cls. *Tutti*

B. Cl. *Tutti*

1 A. Saxes. *p*

2 A. Saxes.

T. Sax.

Bar. Sax.

1 Tpts. **rall.** 25 **a tempo**

2 Tpts.

Hn. *p*

1 Tbns.

2 Tbns.

Euph.

Tuba

Mlt. Perc. *Solo* *mp*

Perc. *p* *mp*

Timp. *mp*

Fl. (w/opt. Picc.)

Ob.

Bsn.

1
Cls.

2

B. Cl.

1
A. Saxes.

2

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

1
Tbns.

2

Euph.

Tuba

Mlt. Perc.

Perc.

Timp.

M.T.

mf

mf

mf

mf

mf

mf

mp

mf

mp

mf

mp

mf

Chimes

mf

mf

Change: F, Ab, C

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26

27

28

29

30

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accel. Poco più mosso ♩ = 76

35 +Picc. (opt.)

Fl. (w/opt. Picc.)

Ob.

Bsn.

1

2

Cls.

B. Cl.

1

2

A. Saxes.

T. Sax.

Bar. Sax.

1

2

Tpts.

Hn.

1

2

Tbns.

Euph.

Tuba

Mlt. Perc.

Perc.

Timp.

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31 32 33 34 35

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Fl. (w/opt. Picc.)

Ob.

Bsn.

1 Cls.

2 Cls.

B. Cl.

1 A. Saxes.

2 A. Saxes.

T. Sax.

Bar. Sax.

1 Tpts.

2 Tpts.

Hn.

1 Tbns.

2 Tbns.

Euph.

Tuba

Mlt. Perc. (Bells)

Perc.

Timp.

mf *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp*

Fl. (w/opt. Picc.)

Ob.

Bsn.

1
Cls.

2

B. Cl.

1
A. Saxes.

2

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

1
Tbns.

2

Euph.

Tuba

Mlt. Perc.

Perc.

Timp.

-Picc. **a tempo** +Picc.

Fl. (w/opt. Picc.) *mp* *ff* *mf*

Ob. *mp* *ff* *mf*

Bsn. *p* *ff* *mf*

1 Cls. *mp* *ff* *mf*

2 Cls. *mp* *ff* *mf*

B. Cl. *p* *ff* *mf*

1 A. Saxes. *mp* *f* *ff* *mf*

2 A. Saxes. *mp* *f* *ff*

T. Sax. *p* *ff*

Bar. Sax. *p* *ff* *mf*

1 Tpts. *p* *mp* *ff* *mf*

2 Tpts. *p* *mp* *f* *ff* *mf*

Hn. *p* *f* *ff*

1 Tbns. *p* *mp* *ff*

2 Tbns. *p* *mp* *ff*

Euph. *p* *mp* *f* *ff*

Tuba *p* *ff* *mf*

Mlt. Perc. *mp* Chimes *ff*

Perc. *p* *ff*

Timp. *p* *ff*

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rall. [53] **Adagio** ♩ = 66

Fl. (w/opt. Picc.) *p* *mf* *mf*

Ob. *p* *mf* *mf*

Bsn. *p* *mp* *mf*

Cl. 1 *p* *mf* *mf*

Cl. 2 *p* *mf* *mf*

B. Cl. *p* *mp* *mf*

A. Saxes. 1 *p* *mf* *mf*

A. Saxes. 2 *mf* *p* *mp* *mf*

T. Sax. *mf* *p* *mp* *mf*

Bar. Sax. *p* *mp* *mf*

Tpts. 1 *p* *mf* *mf*

Tpts. 2 *p* *mf* *mf*

Hn. *mf* *p* *mp* *mf*

Tbns. 1 *mf* *mp* *mf*

Tbns. 2 *mf* *mp* *mf*

Euph. *mf* *mp* *mf*

Tuba *p* *mp* *mf*

Mlt. Perc. *mp* *mf* *mf* Bells

Perc. *p*

Timp. *p*

molto rall.

Fl.
(w/opt. Picc.)

Ob.

Bsn.

1
Cls.

2

B. Cl.

1
A. Saxes.

2

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

1
Tbns.

2

Euph.

Tuba

Mlt. Perc.

Perc.

Timp.

The musical score is arranged in a standard orchestral format. It includes parts for woodwinds (Flute, Oboe, Bassoon, Clarinets, Bass Clarinet), saxophones (Alto, Tenor, Baritone), brass (Trumpets, Horns, Trombones, Euphonium, Tuba), and percussion (Mallet Percussion, Percussion, Timpani). The score is marked with a tempo change to **molto rall.** at the beginning of measure 57. Dynamic markings include *mf*, *mp*, *p*, and *ten.* (tension). The score concludes with a double bar line at the end of measure 60.