

# The Parting Glass

Traditional Scottish Folksong  
Arr. Sam Kubina

*for Dr. Kerry Glann  
and the Spring 2020 Choral Arranging Class.*

## TEACHING SUGGESTIONS

The beginning and ending of the work utilize an aleatoric effect. This is not usually found in choral music, but it is important that it not be treated as something difficult. If you go into teaching it with the idea that it is easy, singers will pick up on it quickly and enjoy the process. Below are some suggestions for introducing the idea and successfully integrating it into the work.

**OPTION 1:** Begin by having everyone say "Oo" and move up and down on any comfortable pitch. First, do it together, then let the singers move at their own pace. If this works, have them do it on the assigned pitches from the piece. Next, practice entering all together when cued, and then entering at their own pace after being cued.

**OPTION 2:** If singers are having trouble remaining independent, it would be helpful to assign each person a specific speed at which to change between pitches. Be sure each part has a mixture of fast, medium, slow, and everything in between.

**OPTION 3:** More creatively, begin by letting everyone talk at random. Then explain how this "wash of sound" is going to be part of the work. Teach them the term "aleatoric" and proceed with **OPTION 1**.

**NOTE:** For the beginning, the conductor should cue the general entrance of the two parts and soloist, but not everyone has to enter and begin singing at that time. It works best if singers enter slowly, but each part should be established before the next part enters. Dictate the rhythm for "Good company" then allow Parts I and II to return ad lib to the "Oo" vowel and independent movement. Finally, at the end, singers should all start at the same time, and slowly fade out before singing the final line.

If necessary, the piano may quietly trill on the pitches to provide support for the singers.

## FOR THE SOLOIST

The notation used is similar to chant. The singer is to interpret the space between notes as the suggested length to sing. It should feel free and without time, except where expressly notated. Small notes are optional, but are stylistic of folk singing and are encouraged. They should be sung quickly and accurately. Finally, for a more authentic sound, the soloist should sing in chest voice without vibrato, with relaxed vowels, harder "R's," and with a lingering on "ee" vowels throughout. For reference, there is a recording done by "The High Kings" that is in the folk style and is worth listening to.

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Freely

Part I

Part II

Piano

R.H. *f*

R.H. *mf*

R.H. *mp*

Solo

\*\* ↓ ↓ Rhythm ad. lib. *mp*

Of all the mo-ney that e'er I had I spent it in good com-pa-ny. And all the harm I've

*p*

Oo\_ Good com-pa-ny. Oo\_

Oo\_ Good com-pa-ny. Oo\_

R.H. L.V.

8

ev-er done a - las it was to none but me. For all I've done for want of wit, to mem'ry now I

Oo.

Oo.

\*Sing back and forth between pitches at your own pace. Do not synchronize with others.

\*\*Suggested cues for the Conductor.

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9 **Less free**

— can't re-call. So fill to me the part - ing glass Good-night and joy be to

Oo\_

Oo\_

10

you all! So fill to me the part - ting glass and drink a health what-e'er be - falls.

Oo\_

Oo\_

11

Then gent - ly rise and soft - ly call,

"Good night and joy be to you all!"

"Good night and joy be to you all!"

Oo\_

Oo\_

*p*

12 **Steady March** ♩ = 96

To all the com-rades that e'er I had I'm

*mf*

*mf*

Pedal ad lib.

20

sor - ry for my go - ing a - way. And all \_\_\_\_\_ the sweet - hearts that e'er I \_\_\_\_\_

And all \_\_\_\_\_ the sweet - hearts that e'er I \_\_\_\_\_

*mf*

28

had \_\_\_\_\_ But

had They'd wish me one more day \_\_\_\_\_ to stay. But

36

since \_\_\_\_\_ it fell \_\_\_\_\_ in - to my \_\_\_\_\_ lot that I should rise \_\_\_\_\_ and you should not, I'll

since \_\_\_\_\_ it fell \_\_\_\_\_ in - to my \_\_\_\_\_ lot that I should rise \_\_\_\_\_ and you should not, I'll

44 *sub. p*

gent - ly rise\_\_\_\_\_ and soft - ly call, "Good-night and joy be to you all!"

*sub. p*

gent - ly rise\_\_\_\_\_ and soft - ly call, "Good-night and joy be to you all!"

*p* *mf*

53 *mf*

So fill\_\_\_\_\_ to me\_\_\_\_\_ the part - ting glass and drink\_\_\_\_\_ a health\_\_\_\_\_ what

*mf*

So fill the part - ing glass and drink what -

61

e'er be - falls. Then gent - ly rise and soft - ly call,

*p*

e'er be - falls. Then gent - ly rise\_\_\_\_\_ soft - ly call, "Good-night and joy be to you all!"

*p*

71 **Delicately**

*pp*  
But since\_\_\_ it has\_\_\_ been ord - ered

*pp*  
But since\_\_\_ it has\_\_\_ been ord - ered

*pp*

79

so by a time\_\_\_ to rise\_\_\_ *mp* I'll gent - ly

so and a time to fall, *pp* Oo\_\_\_

*p*

86

rise\_\_\_ and soft - ly call, "Good - night and joy be to\_\_\_ you all!"

*p*



93 *mf expressively* *f*

So fill\_\_\_ to me\_\_\_ the part - ting glass and drink\_\_\_ a

*mf expressively* *f*

So fill\_\_\_ to me\_\_\_ the part - ting glass and drink\_\_\_ a

101 *p*

health\_\_\_ what-e'er be - falls. Then gent - ly rise and soft - ly call, "Good - night\_\_\_

health\_\_\_ what-e'er be - falls. Then gent - ly rise and soft - ly call, "Good-night and

109

to you all!"

joy be to you all!"

L.H. L.H.

115 **Freely** *mp*

Solo

So fill to me the part-ing\_ glass and drink to health what-e'er be - falls. Then gent-ly rise and soft-ly call,

*p* Oo\_

*p* Oo\_

L.V.

116

"Good - night and joy be to you all!"

"Good - night and joy be to you all!"