

FULL CONDUCTOR SCORE

Catalog No: 012-4736-01

BARNHOUSE CONCERT BAND SERIES

THE PARTING GLASS

Setting by Matt Conaway



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COMPANY

THE PARTING GLASS

Setting by
Matt Conaway

Instrumentation

Full Conductor Score	1
Flute	10
Oboe	2
1st B $\flat$ Clarinet	5
2nd & 3rd B $\flat$ Clarinet	5
B $\flat$ Bass Clarinet	2
Bassoon	2
1st E $\flat$ Alto Saxophone	3
2nd E $\flat$ Alto Saxophone	3
B $\flat$ Tenor Saxophone	2
E $\flat$ Baritone Saxophone	2
1st B $\flat$ Trumpet	3
2nd B $\flat$ Trumpet	3
3rd B $\flat$ Trumpet	3
1st & 2nd F Horn	4
1st Trombone	2
2nd Trombone	2
3rd Trombone	2
Euphonium (Baritone) BC	2
Euphonium (Baritone) TC	2
Tuba	4
Bells	1
Vibraphone	1
Timpani	1
Percussion 1: Suspended Cymbal, Triangle, Crash Cymbals	3
Percussion 2: Bass Drum	1

Program Notes

The Parting Glass is one of the most beautiful and haunting of all Scottish and Irish traditional folk songs and has been recorded and adapted by composers and songwriters for several hundred years. The words of the song vary through the generations, but all portray the idea of a farewell at the end of a gathering of friends.

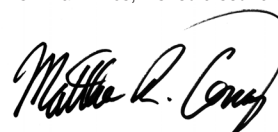
*Of all the money that e'er I had
I spent it in good company
And all the harm I've ever done
Alas it was to none but me
And all I've done for want of wit
To mem'ry now I can't recall
So fill to me the parting glass
Good night and joy be to you all*

*Of all the comrades that e'er I 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 unto my lot
That I should rise and you should not
I gently rise and softly call
Good night and joy be to you all*

This particular setting takes into account a parting that goes beyond the end of a typical night among friends; it recalls the post-Famine emigration of many rural Irish to find a new life in the United States. In some communities, family and friends held a wake for those leaving Ireland (called an "American wake" or "live wake"), for it was understood that they would likely never return. The second half of this setting includes some reel-like countermelodies that ultimately give way to a mournful final melodic statement that retreats to silence, as a ship slowly sailing out of sight into the western sky.

Rehearsal Notes

- Measure 51 is the hardest phrase to balance in this piece. While the trumpet solo is the predominant sound at the beginning, by the end of the phrase, the clarinet solo should lead. Overexaggerate the contrary dynamics in this phrase to allow the clarinet to lead.
- Adhere to marked tempi as much as possible; the first half of this piece can really bog down if the tempo does not have momentum. The melody is written with a fair degree of augmentation, so try to keep it singable.
- The upper lines at m. 68 should sound completely delightful and a rather stark contrast to the somber harmonies underneath. The resultant effect should be the sound of an almost forced celebration of life, with a stronger undercurrent of loss and mourning that eventually wins out.
- Just make music with this. At all times, it should sound unpretentiously beautiful and choral.



About the Arranger

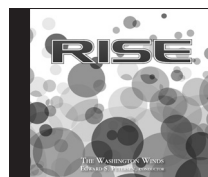


Matt Conaway (b. 1956) (b. 1979) is an Assistant Professor of Bands at Purdue University in West Lafayette, IN. He serves as Associate Director of the famed "All-American" Marching Band, directs the University Concert Band and Varsity Band, assists with the basketball pep bands as a director and staff arranger, and is the department's technical coordinator. Prior to this appointment, he served for ten years as the Director of Bands for the West Lafayette Community School Corporation, during which time the program received many state and national accolades for musical excellence.

His compositions for band range from very beginning through very advanced, based on his experience working with all levels of performers in grades 5-12. Matt is also an accomplished arranger, and has written for athletic bands at Indiana University, Purdue University, and many high schools throughout the Midwest. His arrangements have been heard on the national stage at multiple bowl games and college basketball tournaments since 1999.

After graduating from Woodhaven (MI) High School in 1997, he attended Indiana University – Bloomington, where he studied arranging with David Woodley. He received his Bachelor of Music Education with Distinction in 2001, and earned a Masters of Music degree from the American Band College of Sam Houston State University in 2010. Matt has been granted honorary membership in Tau Beta Sigma and Kappa Kappa Psi, and was recently inducted into the Gamma Chapter of Phi Beta Mu. He is also a member of NAfME, NBA, Indiana Music Educators Association, Indiana Bandmasters Association, and ASCAP. He is in demand as a clinician and adjudicator at concert band festivals and competitions throughout the Midwest.

2019 Concert Band CD



WFR397

RISE

**The Washington Winds,
Edward S. Petersen – Conductor**

CONTENTS: *Rise* (Galante), *Fantasy On Old Hundred*

(Holsinger), *Pageantry March* (K. L. King / arr. Glover),

As I Walked Through The Meadow (La Plante), *Prelude And Presto* (Holsinger), *La Sorella* (arr. Glover), *The River And The Rock* (Shaffer), *The Parting Glass* (setting by Conaway), *Marche Russe* (Ganne / arr. C. T. Smith), *The Lost City Of Shambhala* (Bell), *The Bluebonnet Revue* (Wasson), *Soliloquy* (Holsinger), *A Trombone Family Reunion* (Fillmore / arr. Glover), *Dylan Has The Look* (Holsinger), *Jubilee 150* (Chattaway)

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THE PARTING GLASS

Conductor Score
012-4736-00

setting by
Matt Conaway (ASCAP)

Molto espressivo ♩ = 72

Flute
Solo
mp *mf*

Oboe
Solo
pp *mf*

1st B♭ Clarinet

2nd/3rd B♭ Clarinet

B♭ Bass Clarinet

Bassoon

1st/2nd E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Molto espressivo ♩ = 72

1st B♭ Trumpet

2nd/3rd B♭ Trumpet

1st/2nd F Horn

1st Trombone

2nd/3rd Trombone

Euphonium (Baritone)

Tuba

Bells
Light plastic mallets
mp

Vibraphone
Pedal harmonically throughout - medium cord mallets
mp *Red.* *mp*

Timpani (F, G, B♭, D)

Percussion 1:
Suspended Cymbal
Triangle
Crash Cymbals

Percussion 2:
Bass Drum

1 2 3 4 5 6 7

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Fl.

Ob.

1st Cl.

2nd/3rd Cl.

Bs. Cl.

Bsn.

1st/2nd A. Sx.

T. Sx.

B. Sx.

1st Trp.

2nd/3rd Trp.

1st/2nd Hn.

1st Trb.

2nd/3rd Trb.

Euph. (Bar.)

Tuba

Bells

Vibes

Timp.

Perc. 1

Perc. 2

20

One player

mp

20

15 16 17 18 19 20 21

Fl.

Ob.

1st Cl.

2nd/3rd Cl.

Bs. Cl.

Bsn.

1st/2nd A. Sx.

T. Sx.

B. Sx.

1st Trp.

2nd/3rd Trp.

1st/2nd Hn.

1st Trb.

2nd/3rd Trb.

Euph.
(Bar.)

Tuba

Bells

Vibes

Timp.

Perc. 1

Perc. 2

mf

mp

Tutti

a2

mp

mp

36

Fl.

mp

cresc.

Ob.

mp

mf

1st Cl.

mp

cresc.

mf

2nd/3rd Cl.

mp

cresc.

mf

Bs. Cl.

mp

cresc.

Bsn.

mp

cresc.

1st/2nd A. Sx.

mf

T. Sx.

mp

cresc.

mf

B. Sx.

mp

cresc.

36

1st Trp.

mp

cresc.

mf

a2

2nd/3rd Trp.

mf

1st/2nd Hn.

mp

cresc.

mf

1st Trb.

mp

cresc.

2nd/3rd Trb.

a2

mp

cresc.

Euph. (Bar.)

mp

cresc.

Tuba

mp

cresc.

Bells

mp

Vibes

mp

cresc.

Timp.

Perc. 1

Perc. 2

Fl.

Ob.

1st Cl.

2nd/3rd Cl.

Bs. Cl.

Bsn.

1st/2nd A. Sx.

T. Sx.

B. Sx.

1st Trp.

2nd/3rd Trp.

1st/2nd Hn.

1st Trb.

2nd/3rd Trb.

Euph. (Bar.)

Tuba

Bells

Vibes

Timp.

Perc. 1

Perc. 2

Susp. Cym.

Bass Drum

40 41 42 43 44 45

Fl.

Ob.

1st Cl.

2nd/3rd Cl.

Bs. Cl.

Bsn.

1st/2nd A. Sx.

T. Sx.

B. Sx.

1st Trp.

2nd/3rd Trp.

1st/2nd Hn.

1st Trb.

2nd/3rd Trb.

Euph. (Bar.)

Tuba

Bells

Vibes

Timp.

Perc. 1

Perc. 2

mf *f* *rit.* *Solo* *pp* *pp* *f* *pp*

6 6 6 6

46 47 48 49 50

- 10 -

51 a tempo

Fl.

Ob.

1st Cl.

2nd/3rd Cl.

Bs. Cl.

Bsn.

1st/2nd A. Sx.

T. Sx.

B. Sx.

51 a tempo

1st Trp.

2nd/3rd Trp.

1st/2nd Hn.

1st Trb.

2nd/3rd Trb.

Euph. (Bar.)

Tuba

Bells

Vibes

Timp.

Perc. 1

Perc. 2

Triangle

51 52 53 54 55 56

Fl.

Ob.

1st Cl.

2nd/3rd Cl.

Bs. Cl.

Bsn.

1st/2nd A. Sx.

T. Sx.

B. Sx.

1st Trp.

2nd/3rd Trp.

1st/2nd Hn.

1st Trb.

2nd/3rd Trb.

Euph.
(Bar.)

Tuba

Bells

Vibes

Timp.

Perc. 1

Perc. 2

59

mp

mf

mf

mf

mp

mf

mp

mf

mp

mf

mp

mf

mp

mf

mp

mf

pp

mf

pp

57

58

59

60

61

62

Fl. *mp* *f* *ff*

Ob. *mp* *f* *ff*

1st Cl. *mp* *f* *ff*

2nd/3rd Cl. *mp* *f* *ff*

Bs. Cl. *mp* *f* *mp*

Bsn. *mp* *f* *mp*

1st/2nd A. Sx. *mp* *f* *mf* *a2*

T. Sx. *mp* *f* *mp* *ff*

B. Sx. *mp* *f* *mp*

1st Trp. *mp* *f* *ff* *rit.*

2nd/3rd Trp. *mp* *f* *ff*

1st/2nd Hn. *mp* *f* *mf* *a2*

1st Trb. *mp* *f* *mp*

2nd/3rd Trb. *mp* *f* *mp*

Euph. (Bar.) *mp* *f* *mp*

Tuba *mp* *f* *mp*

Bells *mf*

Vibes *mf*

Timp. *mf* *pp*

Perc. 1 *pp* *Susp. Cym.*

Perc. 2 *pp*

63 64 65 66 67

68 Molto Maestoso ♩ = 68

Fl.

Ob.

1st Cl.

2nd/3rd Cl.

Bs. Cl.

Bsn.

1st/2nd A. Sx.

T. Sx.

B. Sx.

68 Molto Maestoso ♩ = 68

1st Trp.

2nd/3rd Trp.

1st/2nd Hn.

1st Trb.

2nd/3rd Trb.

Euph.
(Bar.)

Tuba

Bells

Vibes

Timp.

Perc. 1

Crash
Cym. *ff*

Perc. 2

Fl.

Ob.

1st Cl.

2nd/3rd Cl.

Bs. Cl.

Bsn.

1st/2nd A. Sx.

T. Sx.

B. Sx.

1st Trp.

2nd/3rd Trp.

1st/2nd Hn.

1st Trb.

2nd/3rd Trb.

Euph.
(Bar.)

Tuba

Bells

Vibes

Timp.

Perc. 1

Perc. 2

p *ff*

p *ff*

Fl.

Ob.

1st Cl.

2nd/3rd Cl.

Bs. Cl.

Bsn.

1st/2nd A. Sx.

T. Sx.

B. Sx.

1st Trp.

2nd/3rd Trp.

1st/2nd Hn.

1st Trb.

2nd/3rd Trb.

Euph.
(Bar.)

Tuba

Bells

Vibes

Timp.

Perc. 1

Perc. 2

a2

f

f

f

f

p

p

74

75

76

77

78

Fl.

Ob.

Solo
mp

1st Cl.
mf

2nd/3rd Cl.
mf

Bs. Cl.
mf

Bsn.

mf

1st/2nd A. Sx.

T. Sx.
mf

B. Sx.
mf

78

1st Trp.

2nd/3rd Trp.

1st/2nd Hn.

1st Trb.
mf

2nd/3rd Trb.
mf

Euph.
(Bar.)

Tuba
mf

Bells

Vibes

Timp.
mf

Perc. 1
C.C.
ff

Perc. 2
ff

83 Lamentoso ♩ = 60

Fl.

Ob.

1st Cl.

2nd/3rd Cl.

Bs. Cl.

Bsn.

1st/2nd A. Sx.

T. Sx.

B. Sx.

83 Lamentoso ♩ = 60

1st Trp.

2nd/3rd Trp.

1st/2nd Hn.

1st Trb.

2nd/3rd Trb.

Euph. (Bar.)

Tuba

Bells

Vibes

Timp.

Perc. 1

Perc. 2

Solo

p

mp

Solo

rit. 91 Lento espressivo ♩ = 72

Fl.

Ob.

1st Cl.

2nd/3rd Cl.

Bs. Cl.

Bsn.

1st/2nd A. Sx.

T. Sx.

B. Sx.

rit. 91 Lento espressivo ♩ = 72

1st Trp.

2nd/3rd Trp.

1st/2nd Hn.

1st Trb.

2nd/3rd Trb.

Euph. (Bar.)

Tuba

Bells

Vibes

Timp.

Perc. 1

Perc. 2

Solo
mp

Solo, lontano
p

Triangle
p

ppp

89 90 91 92 93 94 95 96

- 19 -

