

song arrangement
An Irish Blessing

JÖRGEN IJSENDORN

An Irish Blessing

Adagio ♩ = 64

James E. Moore Jr.
Choir, piano and Brass arr.: Jörgen IJsendorn

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Choir:** Features the vocal line with lyrics: "May the road rise to meet you, may the sun be always at your back. May the sun - shine warm u-". It includes a "solo" marking and a dynamic of *p*.
- Piano:** Features a piano accompaniment with a dynamic of *p*.
- Brass Section:** Includes parts for Soprano Cornet Eb, Solo Cornet Bb (with a "Solo (if no choir)" marking and dynamic of *f*), 1st Cornet Bb, 2nd Cornet Bb, Flugelhorn, Solo Horn Eb, 1st Horn Eb, 2nd Horn Eb, 1st Baritone Bb, 2nd Baritone Bb, 1st Trombone Bb, 2nd Trombone Bb, Bass Trombone, Euphonium Bb, Bass Eb, and Bass Bb.
- Timpani:** A separate part for the timpani.
- Percussion:** A separate part for the percussion.
- Glockenspiel:** A separate part for the glockenspiel, with a dynamic of *ff*.

The score is in 4/4 time and begins with the tempo marking "Adagio ♩ = 64".

8

Choir
pon your face, the rain fall soft u-pon you fields, and un - til we meet a-gain, un - til we meet a-gain, may God hold you in the palm of His hands.

Pno.

Sop. Cor.

Solo Cor.

1st Cor.

2nd Cor.

Flug.

Solo Hn

1st Hn

2nd Hn

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

Bass Tbn.

Euph.

Bass Eb

Bass Bb

Timp.

Perc.

Glock.

FILL

16

Choir
 May the road rise to meet you, may the sun be al-ways at your back. May the sun - shine warm u - pon your face, the rain fall soft u-pon your

Pno.

Sop. Cor.
f

Solo Cor.
f

1st Cor.
f

2nd Cor.
f

Flug.
f

Solo Hn
f

1st Hn
f

2nd Hn
f

1st Bar.
f

2nd Bar.
f

1st Tbn.
f

2nd Tbn.
f

Bass Tbn.
f

Euph.
f

Bass Eb
f

Bass Bb
f

Timp.
f

Perc.
f

Glock.
f

23

Choir
fields, and un - til we meet a - gain, un - til we meet a - gain, may God hold you in the palm of His hands. and un -

Pno.

Sop. Cor.

Solo Cor.

1st Cor.

2nd Cor.

Flug.

Solo Hn

1st Hn

2nd Hn

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

Bass Tbn.

Euph.

Bass Eb

Bass Bb

Timp.

Perc. FILL FILL

Glock.

ff

29 *rall.*

Choir
 til we meet a - gain, un - til we meet a - gain, may God hold you in the palm of His Hand.

Pno.

Sop. Cor.
ff

Solo Cor.
ff sop.

1st Cor.
ff

2nd Cor.
ff

Flug.
ff

Solo Hn
ff

1st Hn
ff

2nd Hn
ff

1st Bar.
ff

2nd Bar.
ff

1st Tbn.
ff

2nd Tbn.
ff

Bass Tbn.
ff

Euph.
ff

Bass Eb
ff

Bass Bb
ff

Timp.
ff

Perc.
ff FILL

Glock.
rall.

Choir
Piano

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Adagio ♩ = 64

solo

May the road rise to meet you, may the

p

Adagio ♩ = 64

p

5

sun be al-ways at your back. May the sun - shine warm u - pon your face, the

V.S.

9

rain fall soft u - pon your fields, and un - til we meet a - gain, un -

12

til we meet a-gain, may God hold you in the palm of His hands.

16

May the road rise to meet you, may the sun be al-ways at your back. May the

20

sun - shine warm u - pon your face, the rain fall soft u - pon your fields, and un -

24

til we meet a - gain, un - til we meet a - gain, may God hold you in the palm of His

28

hands. and un - til we meet a - gain, un - til we meet a - gain, may

31 **rall.**

God hold you in the palm of His Hand.

rall.

Choir

An Irish Blessing

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Adagio $\text{♩} = 64$
2 solo

May the road rise to meet you, may the sun be al-ways at your back. May the

7

sun - shine warm u - pon your face, the rain fall soft u-pon your fields, and un-

11

til we meet a-gain, un - til we meet a-gain, may God hold you in the palm of His

15

hands. May the road rise to meet you, may the sun be al-ways at your

19

back. May the sun - shine warm u - pon your face, the rain fall soft u-pon your

V.S.

23

fields, and un - til we meet a - gain, un - til we meet a - gain, may God hold you in the

27

palm of His hands. and un - til we meet a - gain, un -

30

rall.

til we meet a - gain, may God hold you in the palm of His Hand.

Piano

An Irish Blessing

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Adagio ♩ = 64

The first system of music is in 4/4 time and B-flat major. It features a piano (p) dynamic. The right hand plays a melody of eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4. The left hand plays a bass line of quarter notes: G3, F3, E3, D3, C3, B2, A2, G2. A fermata is placed over the final G2 note in both hands.

The second system begins at measure 3. The right hand plays a series of chords: G4-Bb4, G4-A4, G4-Bb4, G4-A4, G4-Bb4, G4-A4, G4-Bb4, G4-A4. The left hand plays a rhythmic accompaniment of eighth notes: G3, A3, Bb3, C4, G3, A3, Bb3, C4, G3, A3, Bb3, C4, G3, A3, Bb3, C4.

The third system begins at measure 6. The right hand plays a melody: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4, B3, A3, G3. The left hand plays a bass line: G3, F3, E3, D3, C3, B2, A2, G2, F2, E2, D2, C2, B1, A1, G1.

The fourth system begins at measure 9. The right hand plays a melody: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4, B3, A3, G3. The left hand plays a bass line: G3, F3, E3, D3, C3, B2, A2, G2, F2, E2, D2, C2, B1, A1, G1.

V.S.

12

Musical score for measures 12-15. The piece is in 3/4 time with a key signature of two flats (B-flat and E-flat). The right hand features a melodic line with eighth and sixteenth notes, often beamed together. The left hand provides a steady accompaniment with eighth notes and chords. Measure 12 starts with a sharp sign on the treble clef staff, indicating a key change to one flat (F major or D minor).

16

Musical score for measures 16-18. The right hand continues with a melodic line, incorporating some chords and rests. The left hand maintains a rhythmic accompaniment with eighth notes and chords. Measure 16 features a prominent chord in the right hand.

19

Musical score for measures 19-21. The right hand has a more active melodic line with eighth notes and some grace notes. The left hand continues with a steady accompaniment. Measure 19 includes a sharp sign on the treble clef staff, indicating a key change to one flat (F major or D minor).

22

Musical score for measures 22-24. The right hand features a melodic line with a long slur over measures 22 and 23. The left hand continues with a steady accompaniment. Measure 22 includes a sharp sign on the treble clef staff, indicating a key change to one flat (F major or D minor).

25

Musical score for measures 25-28. The right hand has a melodic line with eighth notes and some chords. The left hand continues with a steady accompaniment. Measure 25 starts with a sharp sign on the treble clef staff, indicating a key change to one flat (F major or D minor).

29

rall.

Musical score for measures 29-31. The piece is in B-flat major (two flats) and 3/4 time. Measure 29 features a treble staff with a sequence of eighth notes (G4, A4, Bb4, C5) and a bass staff with a steady eighth-note accompaniment. Measure 30 continues the treble line with a dotted quarter note (D5) and a half note (E5), while the bass staff has a dotted quarter note (F4) and a half note (G4). Measure 31 is marked 'rall.' and features a treble staff with a dotted quarter note (A4) and a half note (Bb4), and a bass staff with a dotted quarter note (A3) and a half note (Bb3). A dashed line indicates the continuation of the piece.

32

Musical score for measures 32-34. Measure 32 has a treble staff with a dotted quarter note (C5) and a half note (D5), and a bass staff with a dotted quarter note (G3) and a half note (A3). Measure 33 has a treble staff with a dotted quarter note (E5) and a half note (F5), and a bass staff with a dotted quarter note (B3) and a half note (C4). Measure 34 is a whole rest in both staves, indicating the end of the piece. A double bar line is present at the end of the system.

Soprano Cornet Eb

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Adagio ♩ = 64

2 **13**

f

20 **3**

26

30 *rall.* *ff*

Solo Cornet B♭

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Adagio $\frac{4}{2}$ ♩ = 64 Solo (if no choir)

7

11

16

21

25

30

f

ff

rall. sop.

1st Cornet B♭

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Adagio ♩ = 64

2 **13**

f

19

24

29 *rall.*

ff

2nd Cornet Bb

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Adagio $\text{♩} = 64$

2 **13**

The musical score is written on a single treble clef staff in 4/4 time. It begins with a key signature of one flat (Bb) and a tempo marking of Adagio with a metronome setting of 64 quarter notes per minute. The first measure is a whole rest, followed by a second measure with a whole rest. The third measure starts with a dynamic marking of *f* and contains a quarter note G4, a quarter note A4, a quarter note Bb4, and a quarter note C5. The piece continues with a series of eighth and quarter notes, ending with a half note G4. A dynamic marking of *ff* appears at measure 25. At measure 30, the tempo is marked *rall.* with a dashed line extending to the end of the piece. The score concludes with a final whole note G4.

f

20

25

ff

30 *rall.*

Flugelhorn

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Adagio $\text{♩} = 64$

2 **13**

f

20

25

ff

30 *rall.*

Solo Horn Eb

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Adagio $\text{♩} = 64$

2 **13**

f

20

26

ff

30 *rall.*

1st Horn Eb

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Adagio $\text{♩} = 64$

2 **13**

f

19

25

ff

30 *rall.*

2nd Horn Eb

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Adagio $\text{♩} = 64$

2

13

19

24

29

rall.

1st Baritone Bb

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Adagio $\text{♩} = 64$

2

13

Musical staff 1: Treble clef, 4/4 time signature. Measures 1-13. Measure 13 has a dynamic marking *f* below it.

Musical staff 2: Treble clef, 4/4 time signature. Measures 14-18. Measure 19 has a dynamic marking *ff* below it.

Musical staff 3: Treble clef, 4/4 time signature. Measures 19-24. Measure 25 has a dynamic marking *ff* below it.

Musical staff 4: Treble clef, 4/4 time signature. Measures 25-30. Measure 30 has a dynamic marking *rall.* above it.

2nd Baritone B \flat

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Adagio $\text{♩} = 64$

2 **13**

f

20

25

ff

30 *rall.*

The musical score is written on a single staff in 4/4 time. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Adagio' with a metronome marking of 64 quarter notes per minute. The score is divided into four systems. The first system contains measures 1 through 13, with a repeat sign at the beginning. The second system contains measures 14 through 19. The third system contains measures 20 through 24. The fourth system contains measures 25 through 30. Dynamics include *f* (forte) at measure 14, *ff* (fortissimo) at measure 24, and *rall.* (rallentando) starting at measure 30. The piece concludes with a double bar line at the end of measure 30.

1st Trombone B \flat

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Adagio $\text{♩} = 64$

2 **13**

f

19

24

29 *ff* **rall.**

2nd Trombone B♭

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Adagio ♩ = 64

2

13

Musical staff 1: Treble clef, 4/4 time signature. Measures 1-13. Measure 13 starts with a forte (*f*) dynamic marking.

Musical staff 2: Treble clef, 4/4 time signature. Measures 14-18. Measure 19 starts with a mezzo-forte (*ff*) dynamic marking.

Musical staff 3: Treble clef, 4/4 time signature. Measures 19-23.

Musical staff 4: Treble clef, 4/4 time signature. Measures 24-28. Measure 29 starts with a fortissimo (*ff*) dynamic marking. A *rall.* marking with a dashed line is present above the staff.

Bass Trombone

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Adagio $\text{♩} = 64$
2

13

Musical staff 1: Bass clef, 4/4 time signature, key signature of two flats. Measures 1-13. Measure 13 starts with a forte (*f*) dynamic marking.

20

Musical staff 2: Bass clef, 4/4 time signature, key signature of two flats. Measures 14-19.

25

Musical staff 3: Bass clef, 4/4 time signature, key signature of two flats. Measures 20-29. A crescendo hairpin leads to a fortissimo (*ff*) dynamic marking.

30

rall.

Musical staff 4: Bass clef, 4/4 time signature, key signature of two flats. Measures 30-34. The piece ends with a double bar line.

Euphonium B♭

An Irish Blessing

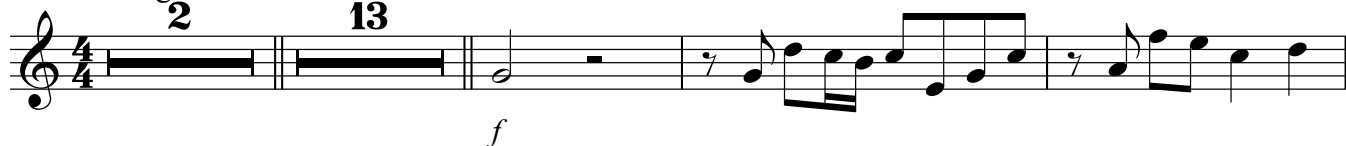
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Adagio ♩ = 64

2

13



19



23



27



31

rall.



Bass Eb

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Adagio $\text{♩} = 64$

2

13

f

20

25

ff

30

rall.

Bass Bb

An Irish Blessing

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Adagio ♩ = 64

2

13

Musical staff 1: Treble clef, 4/4 time signature. Measures 1-13. Measure 13 starts with a forte (*f*) dynamic marking.

Musical staff 2: Treble clef, 4/4 time signature. Measures 14-20.

Musical staff 3: Treble clef, 4/4 time signature. Measures 21-29.

Musical staff 4: Treble clef, 4/4 time signature. Measures 30-36. Includes *rall.* marking and a crescendo leading to *ff*.

Timpani

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Adagio $\text{♩} = 64$
2

12

6

24

30

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Percussion

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Adagio $\text{♩} = 64$
2

12

FILL

Musical staff 1: Percussion notation for measures 1-12. It starts with a 4/4 time signature and a double bar line. The notation shows a series of rests followed by a melodic line starting at measure 10.

Musical staff 2: Percussion notation for measures 16-19. It features a rhythmic pattern of eighth notes with 'x' marks above them, and a bass line with eighth notes. A dynamic marking *f* is present at the start.

Musical staff 3: Percussion notation for measures 20-23. It continues the rhythmic pattern from the previous staff. A **FILL** label is placed above the final measure.

Musical staff 4: Percussion notation for measures 24-27. It continues the rhythmic pattern from the previous staff.

Musical staff 5: Percussion notation for measures 28-30. It continues the rhythmic pattern. A **FILL** label is above measure 28, and a dynamic marking *ff* is below measure 29.

Musical staff 6: Percussion notation for measures 31-34. It continues the rhythmic pattern. A **rall.** marking is above measure 31, and a **FILL** label is above measure 33.

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15 Adagio $\text{♩} = 64$
2 **13**

20 **3**

27 **ff**

31 **rall.**