

I'se the B'y

For Four-Part Chorus of Mixed Voices
with Piano Accompaniment

Folk Song from Newfoundland
Arranged by Robert de Cormier

Moderato

Soprano

Alto

Tenor

Bass

Piano

mf Solo

mf Solo

And I'se the b'y that

I'se the b'y that builds the boat

Moderato

mf

5

sails her!

Solo

I'se the b'y that catch-es the fish and takes 'em home to

© 1978 (Renewed 2006) Lawson-Gould Music Publishers, Inc. (ASCAP)
All Rights Assigned to and Controlled by Alfred Publishing Co., Inc.
All Rights Reserved including Public Performance. Printed in USA.

10

mf
Hip your part - ner Sal - ly Tib - bo, hip your part - ner

mf
Hip your part - ner Sal - ly Tib - bo, hip your part - ner

mf (Tutti)
Hip your part - ner Sal - ly Tib - bo, hip your part - ner

mf (Tutti)
Li - za. Hip your part - ner Sal - ly Tib - bo, hip your part - ner

15

Sal - ly Brown, Fo - go Twil - lin - gate, Mor - ton's Har - bor, All a - round the

Sal - ly Brown, Fo - go Twil - lin - gate, Mor - ton's Har - bor, All a - round the

Sal - ly Brown, Fo - go Twil - lin - gate, Mor - ton's Har - bor, All a - round the

Sal - ly Brown, Fo - go Twil - lin - gate, Mor - ton's Har - bor, All a - round the

cir - cle hip! Hip!

cir - cle hip! Hip!

cir - cle hip! Sal - ly Tib - bo Hip!

cir - cle hip! Sal - ly Tib - bo Hip!

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass range. The lyrics are: "cir - cle hip! Hip!". The piano accompaniment features a rhythmic pattern of eighth and quarter notes in the right hand and a steady bass line in the left hand.

20

Sal - ly Brown Twil - lin - gate Mor - ton's

Sal - ly Brown Twil - lin - gate Mor - ton's

Fo - go Mor - ton's

Fo - go Mor - ton's

The second system of the musical score begins with a measure rest of 20 measures. It consists of four vocal staves and a piano accompaniment. The lyrics are: "Sal - ly Brown Twil - lin - gate Mor - ton's". The piano accompaniment continues with a similar rhythmic pattern to the first system.

25

Har - bor All a - round the cir - cle.

Har - bor All a - round the cir - cle.

Har - bor All a - round the cir - cle.

Har - bor All a - round the cir - cle.

f

Measures 25-30: Four vocal staves (Soprano, Alto, Tenor, Bass) and piano accompaniment. The lyrics are "Har - bor All a - round the cir - cle." The piano part features a melody in the right hand and accompaniment in the left hand.

30

Measures 30-34: Piano accompaniment for the piano. The right hand has a melodic line, and the left hand has a bass line. Dynamics include *f* and *mf*.

Solo

35

Bass

mf

Suds and rinds to

P

Measures 35-39: Bass solo and piano accompaniment. The Bass line starts with a rest and then plays a solo. The piano accompaniment features a melody in the right hand and accompaniment in the left hand. Dynamics include *mf* and *P*.

Tenor Solo 40

mf

Cake and tea for sup - per,

Bass

cov - er yer flake, Cod fish in the

Fried in mag - got - y but - ter.

spring of the year Fried in mag got - y but - ter.

Alto Solo 45

mf

I don't want your mag - got - y fish, That's no good for win - ter.

Soprano

50

Alto (Solo)

Tenor

Bass

I could do as well as that Down in Bon - a - vis - ta.

55

Hip!

Hip!

Sal - ly Brown,

Hip!

Hip!

Sal - ly Brown,

Tutti

Hip!

Sal - ly Tib - bo,

Hip!

Hip!

Sal - ly Tib - bo,

Hip!

Twil - lin - gate,
Twil - lin - gate,
Fo - go Mor - ton's Har - bor,
Fo - go Mor - ton's Har - bor,

This system contains four vocal staves and two piano accompaniment staves. The vocal parts are in G major and 4/4 time. The piano accompaniment features a steady bass line and chords in the right hand. A large red watermark is overlaid on the page.

60

Fo - go Mor - ton's Har - bor,
Fo go Mor - ton's Har - bor,
Twil - lin - gate, Mor - ton's Har - bor,
Twil - lin - gate, Mor - ton's Har - bor,

This system continues the musical score with four vocal staves and two piano accompaniment staves. It includes dynamic markings such as *p* (piano) and *pp* (pianissimo). The piano accompaniment continues with the same harmonic structure as the first system. A large red watermark is overlaid on the page.

65

All _____ a - round the cir - cle.

All _____ a - round the cir - cle.

All _____ a - round the cir - cle.

All _____ a - round the cir - cle.

70

75

Tenor

tutti

I took Li - za to the dance and, faith, but she could trav - el.

Bass

I took Li - za to the dance and, faith, but she could trav - el.

80

Soprano

Alto

Ev' - ry step that she did take was up to her knees in grav - el.

Ev' - ry step that she did take was up to her knees in grav - el.

85

Hip your part - ner Sal - ly Tib - bo,

Hip your part - ner Sal - ly Tib - bo,

Hip your part - ner Sal - ly Brown,

Hip your part - ner Sal - ly Brown,

90

Fo - go Twil - lin - gate, Mor - ton's Har - bor, All a - round the cir - cle.

Fo - go Twil - lin - gate, Mor - ton's Har - bor, All a - round the cir - cle.

Fo - go Twil - lin - gate, Mor - ton's Har - bor, All a - round the cir - cle.

Fo - go Twil - lin - gate, Mor - ton's Har - bor, All a - round the cir - cle.

The piano accompaniment consists of two staves (treble and bass clef) with chords and moving lines in both hands.

95

The piano accompaniment continues with two staves (treble and bass clef). The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides harmonic support with chords and moving bass lines.

100

Alto Solo

Tenor Solo

Her pet - ti - coat wants a bor - der.

Su - san White, she's out of sight,

105

Tenor Bass Solo

He kissed her in the cor - ner.

Old Sam Ol - i - ver, in the dark, He kissed her in the cor - ner.

110

Soprano tutti

Alto tutti

Tenor tutti

Bass tutti

Hip! Hip! Sal - ly Brown,

Hip! Hip! Sal - ly Brown,

Hip! Hip! Sal - ly Tib - bo, Hip!

Hip! Hip! Sal - ly Tib - bo, Hip!

115

Twil - lin - gate, Mor - ton's Har - bor,
Twil - lin - gate, Mor - ton's Har - bor,
Fo - go Mor - ton's Har - bor,
Fo - go Mor - ton's Har - bor,

All a - round the
All a - round the
All a - round the
All a - round the

120

cir - cle. Hip your part - ner Sally Tib - bo, Hip your part - ner
 cir - cle. Hip your part - ner Sally Tib - bo, Hip your part - ner
 cir - cle. Hip your part - ner Sally Tib - bo, Hip your part - ner
 cir - cle. Hip your part - ner Sally Tib - bo, Hip your part - ner

The piano accompaniment consists of a right-hand melody and a left-hand bass line, both in a key signature of one sharp (F#) and a 4/4 time signature.

125

Sal - ly Brown, Fo - go Twil - lin - gate, Mor - ton's Har - bor, All _____
 Sal - ly Brown, Fo - go Twil - lin - gate, Mor - ton's Har - bor, All _____
 Sal - ly Brown, Fo - go Twil - lin - gate, Mor - ton's Har - bor, All _____
 Sal - ly Brown, Fo - go Twil - lin - gate, Mor - ton's Har - bor, All _____

The piano accompaniment continues with a right-hand melody and a left-hand bass line, maintaining the key signature of one sharp (F#) and 4/4 time signature.

130

Musical score for measures 130-134. It consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts feature a melodic line with notes and rests, and the piano part provides harmonic support with chords and moving lines. A large red watermark is overlaid across the page.

135

Musical score for measures 135-140. This section includes vocal staves with lyrics and a piano accompaniment. The lyrics are: "a - round the cir - cle." The vocal parts have a melodic line with notes and rests, and the piano part provides harmonic support. A large red watermark is overlaid across the page.

Preview Only
Legal Use Requires Purchase



Alfred Publishing Co., Inc.
16320 Roscoe Blvd., Suite 100
P.O. Box 10003
Van Nuys, CA 91410-0003
alfred.com