

# I'se the B'y

1=G 6/8

Folk Song from Newfoundland  
Arranged by Robert de Cormier

Moderato *mf* Tenor Solo

T — | 0 • 0 5 | 3 3 3 3 | 4 • 5 0 |  
And I'se the b'y that sails her!

B *mf* Bass Solo  
 3 3 3 3 | 2 7 5 0 | — | — |  
 I'se the b'y that builds the boat

B [5] Bass Solo  
 3 3 3 3 | 2 2 7 5 5 | 5 7 2 7 | 1 • 1 0 |  
 I'se the b'y that catch-es the fish and takes 'em home to Li - za.

S *mf* [10]  
 3 3 3 3 | 2 2 7 5 • | 3 3 3 3 | 4 2 5 0 |  
 Hip your part - ner Sal - ly Tib - bo, hip your part - ner Sal - ly Brown,

A *mf*  
 1 1 1 1 | 6 6 6 5 • | 1 1 1 1 | 1 6 7 0 |  
 Hip your part - ner Sal - ly Tib - bo, hip your part - ner Sal - ly Brown,

T *mf*  
 5 5 5 5 | 4 4 4 5 • | 5 5 5 5 | 4 4 5 0 |  
 Hip your part - ner Sal - ly Tib - bo, hip your part - ner Sal - ly Brown,

B *mf*  
 1 1 1 1 | 1 1 2 5 • | 1 1 1 1 | 2 1 5 0 |  
 Hip your part - ner Sal - ly Tib - bo, hip your part - ner Sal - ly Brown,

S [15]  
 1̇ 5 3 4 5 | 6 4 2 1 | 7̇ 5 6 7 | 1 • 1 • |  
 Fo-go Twil-lin-gate, Mor-ton's Har-bor, All a-round the cir - cle

A  
 3 3 3 4 5 | 6 4 2 1 | 7 5 6 7 | 1 • 1 • |  
 Fo-go Twil-lin-gate, Mor-ton's Har-bor, All a-round the cir - cle

T  
 5 3 1 2 3 | 4 2 7 6 | 5 4 3 2 | 1 • 1 • |  
 Fo-go Twil-lin-gate, Mor-ton's Har-bor, All a-round the cir - cle

B  
 1 1 1 2 3 | 4 2 7 6 | 5 4 3 2 | 1 • 1 • |  
 Fo-go Twil-lin-gate, Mor-ton's Har-bor, All a-round the cir - cle

}	> <u>1</u>	0	0 •		0 •	0 •		> <u>1</u>	0	0 •		[20]	4	<u>2</u>	5 •	
	Hip!							Hip!					Sal -	ly	Brown	
	> <u>3</u>	0	0 •		0 •	0 •		> <u>3</u>	0	0 •			4	<u>2</u>	5 •	
	Hip!							Hip!					Sal -	ly	Brown	
> <u>5</u>	0	0 •		<u>4</u>	<u>3</u>	<u>4</u>	2 •		> <u>5</u>	0	0 •		0		0	
Hip!				Sal -	ly	Tib -	bo		Hip!							
> <u>1</u>	0	0 •		<u>4</u>	<u>3</u>	<u>4</u>	2 •		> <u>1</u>	0	0 •		0		0	
Hip!				Sal -	ly	Tib -	bo		Hip!							

}	0 •	0 •		4	<u>4</u>	2	<u>0</u>		0 •	3	<u>1</u>		4 •	<u>6</u>	<u>4</u>	<u>0</u>	
				Twil -	lin -	gate			Mor -	ton's			Har -	bor			
	0 •	0 •		4	<u>4</u>	2	<u>0</u>		0 •	3	<u>1</u>		4 •	1	<u>0</u>		
				Twil -	lin -	gate			Mor -	ton's			Har -	bor			
3 •	1 •		0		0			0 •	3	<u>1</u>		4 •	<u>6</u>	<u>4</u>	<u>0</u>		
Fo -	go							Mor -	ton's			Har -	bor				
3 •	1 •		0		0			0 •	3	<u>1</u>		4 •	2	<u>0</u>			
Fo -	go							Mor -	ton's			Har -	bor				

}	[25]	5 •	5 •		5	<u>5</u>	<u>6</u>	<u>7</u>		1 •	<u>1</u>	0		[28] - [35]	-----	8	-----	
	All -----				a -	round	the			cir -	cle.							
	5 •	5 •		5	<u>5</u>	<u>6</u>	<u>7</u>		1 •	<u>1</u>	0		-----	8	-----			
	All -----				a -	round	the			cir -	cle.							
5 •	5 •		5	<u>4</u>	<u>3</u>	<u>2</u>		1 •	<u>1</u>	0		-----	8	-----				
All -----				a -	round	the			cir -	cle.								
5 •	5 •		5	<u>4</u>	<u>3</u>	<u>2</u>		1 •	<u>1</u>	0		-----	8	-----				
All -----				a -	round	the			cir -	cle.								

T	—		—		Tenor Solo	3	<u>3</u>	3	<u>3</u>		4	•	5	<u>0</u>		
						Cake and tea for									sup - per,	
B	3	<u>3</u>	3	<u>3</u>		<u>2</u>	<u>2</u>	<u>7</u>	5	<u>0</u>						
	Bass Solo															
	Suds and rinds to cov - er yer flake,															

T	[40]	—		—		5	<u>5</u>	<u>4</u>	<u>4</u>	<u>2</u>		1	•	<u>1</u>	0								
						Fried in mag-got-y									but - ter.								
B	Solo	3	<u>3</u>	3	<u>3</u>		<u>2</u>	<u>2</u>	<u>7</u>	5	•		5	<u>7</u>	<u>2</u>	<u>2</u>	<u>7</u>		1	•	<u>1</u>	0	
		Cod fish in the spring of the year																					
		Fried in mag-got-y															but - ter.						

A	Alto Solo	3	<u>3</u>	3	<u>3</u>		[45]	<u>2</u>	<u>2</u>	<u>7</u>	5	•		3	<u>3</u>	3	<u>3</u>		4	•	5	•	
		I don't want your mag-got-y fish,															That's no good for		win - ter.				

A	Alto Solo	3	<u>3</u>	3	<u>3</u>		2	<u>7</u>	5	•		[50]	5	<u>7</u>	2	<u>7</u>		1	•	1	•	
		I could do as well as that															Down in Bon - a -		vis - ta.			

S	>	<u>1</u>	0	0	•		0	•	0	•		>	<u>1</u>	0	0	•		[55]	4	<u>2</u>	5	<u>0</u>	
		Hip!															Hip!		Sal - ly		Brown		
A	>	<u>3</u>	0	0	•		0	•	0	•		>	<u>3</u>	0	0	•		4	<u>2</u>	5	<u>0</u>		
		Hip!															Hip!		Sal - ly		Brown		
T	>	<u>5</u>	0	0	•		<u>4</u>	<u>3</u>	<u>4</u>	2	•		>	<u>5</u>	0	0	•		0	0			
		Hip!															Hip!						
B	>	<u>1</u>	0	0	•		<u>4</u>	<u>3</u>	<u>4</u>	2	•		>	<u>1</u>	0	0	•		0	0			
		Hip!															Hip!						

—	4 <u>4</u> 2 <u>0</u>	—	—		—	—		—			
Twil - lin - gate,											
—	4 <u>4</u> 2 <u>0</u>	—	—		—	—		—			
Twil - lin - gate,											
3 •	1 •		0 •	0 •		0 •	3 <u>1</u>		4 •	2 <u>0</u>	
Fo - go						Mor - ton's			Har - bor,		
3 •	1 •		0 •	0 •		0 •	3 <u>1</u>		4 •	2 <u>0</u>	
Fo - go						Mor - ton's			Har - bor,		

[60] *p*

3 •	1 •		0 •	0 •		0 •	3 <u>1</u>		4 •	<u>6</u>	<u>0</u>	
Fo - go						Mor - ton's			Har - bor			
<i>p</i>												
3 •	1 •		0 •	0 •		0 •	3 <u>1</u>		4 •	1 <u>0</u>		
Fo - go						Mor - ton's			Har - bor			
<i>p</i>												
0 •	0 •		4 <u>4</u>	2 <u>0</u>		0 •	3 <u>1</u>		4 •	6 <u>0</u>		
			Twil - lin - gate			Mor - ton's			Har - bor			
<i>p</i>												
0 •	0 •		4 <u>4</u>	2 <u>0</u>		0 •	3 <u>1</u>		4 •	2 <u>0</u>		
			Twil - lin - gate			Mor - ton's			Har - bor			

[65]

5 •	5 •		5 •	5 •		5 0 5	6 7		1 •	<u>1</u>	0	
All -----						a' - round the			cir - cle.			
5 •	5 •		5 •	5 •		5 0 5	6 7		1 •	<u>1</u>	0	
All -----						a' - round the			cir - cle.			
5 •	5 •		6 •	6 •		7 0 4	3 2		1 •	<u>1</u>	0	
All -----						a - round the			cir - cle.			
5 •	5 •		5 •	5 •		5 0 4	3 2		1	<u>1</u>	0	
All -----						a - round the			cir - cle.			

[68] - [75]

----- 8 -----

T	3 3 3 3   2 7 5 5   3 3 3 3   4 • 5 0	
	I took Li-za to the dance and, faith, but she could trav - el,	
B	3 3 3 3   2 7 5 5   3 3 3 3   4 • 5 0	
	I took Li-za to the dance and, faith, but she could trav - el,	

	[80]	
T	3 3 3 3   2 7 5 5   5 5 5 4 2   1 • 1 0	
	Ev'-ry step that she did take was up to her knees in grav - el.	
B	3 3 3 3   2 7 5 5   5 5 7 2 7   1 • 1 0	
	Ev'-ry step that she did take was up to her knees in grav - el.	

	[85]	
S	3 3 3 3   2 2 7 5 0	—   —
	Hip your part - ner Sal-ly Tib - bo,	
A	1 1 1 1   6 6 6 5 0	—   —
	5 5 5 5   4 4 4 5 0	
	Hip your part - ner Sal - ly Tib - bo,	
T	—   —	3 3 3 3   4 2 5 0
		Hip your part - ner Sal - ly Brown,
B	—   —	1 1 1 1   1 1 2 0
		5 5 5 5   6 6 7 0
		Hip your part - ner Sal - ly Brown,

	[90]	
S	3 3 3 3 3   2 7 5 5   5 7 2 7   1 • 1 0	
	Fo - go, Twil-lin-gate, Mor-ton's Har-bor, All a - round the cir - cle.	
A	3 3 3 3 3   2 7 5 5   5 7 2 7   1 • 1 0	
	Fo - go, Twil-lin-gate, Mor-ton's Har-bor, All a - round the cir - cle.	
T	1 5 3 4 5   4 2 7 6   5 4 3 2   1 • 1 0	
	Fo - go, Twil-lin-gate, Mor-ton's Har-bor, All a - round the cir - cle.	
B	1 1 1 2 3   4 2 7 6   5 4 3 2   1 • 1 0	
	Fo - go, Twil-lin-gate, Mor-ton's Har-bor, All a - round the cir - cle.	

[92] - [99]  
----- 8 -----

[100] Alto Solo  
A — | 0 • 0 5 | 3 3 3 3 3 | 4 • 5 0 |  
Her pet-ti-coat wants a bor - der.

Tenor Solo  
T 3 3 3 3 | 2 7 5 0 | — | — |  
Su - san White, she's out of sight,

[105] Tenor Solo  
T — | 0 • 0 5 | 5 4 3 2 | 1 • 1 0 |  
He kissed her in the cor - ner.

Bass Solo  
B 3 3 3 3 3 | 2 7 5 5 | 5 7 2 7 | 1 • 1 0 |  
Old Sam Ol - i - ver, in the dark, He kissed her in the cor - ner.

[110]  
S 1 0 0 • | 0 • 0 • | 1 0 0 • | 4 2 5 0 |  
Hip! Hip! Sal - ly Brown,

A 3 0 0 • | 0 • 0 • | 3 0 0 • | 4 2 5 0 |  
Hip! Hip! Sal - ly Brown,

T 5 0 0 • | 4 3 4 2 • | 5 0 0 • | 0 0 |  
Hip! Sal - ly Tib - bo, Hip!

B 1 0 0 • | 4 3 4 2 • | 1 0 0 • | 0 0 |  
Hip! Sal - ly Tib - bo, Hip!

[115]  
S 0 • 0 • | 4 4 2 0 | 0 • 3 1 | 4 • 6 0 |  
Twil - lin - gate Mor - ton's Har - bor

A 0 • 0 • | 4 4 2 0 | 0 • 3 1 | 4 • 1 0 |  
Twil - lin - gate Mor - ton's Har - bor

T 3 • 1 • | 0 0 | 0 • 3 1 | 4 • 6 0 |  
Fo - go Mor - ton's Har - bor

B 3 • 1 • | 0 0 | 0 • 3 1 | 4 • 2 0 |  
Fo - go Mor - ton's Har - bor

5 .	5 .	5 .	5 .	5 .	5 .	<u>5 0 5</u>	6	<u>7</u>	
All -----									
a - round the									
5 .	5 .	5 .	5 .	5 .	5 .	<u>5 0 4</u>	3	<u>2</u>	
All -----									
a - round the									
5 .	5 .	6 .	6 .	7 .	7 .	<u>7 0 5</u>	6	<u>7</u>	
All -----									
a - round the									
5 .	5 .	5 .	5 .	5 .	5 .	<u>5 0 4</u>	3	<u>2</u>	
All -----									
a - round the									

[120]

1 .	1 .	3	<u>3</u>	3	<u>3</u>	<u>2</u>	<u>2</u>	<u>7</u>	5 .	3	<u>3</u>	3	<u>3</u>	
cir - cle. Hip your part - ner Sal-ly Tib - bo, Hip your part - ner														
1 .	1 .	1	<u>1</u>	1	<u>1</u>	<u>6</u>	<u>6</u>	<u>6</u>	5 .	1	<u>1</u>	1	<u>1</u>	
cir - cle. Hip your part - ner Sal-ly Tib - bo, Hip your part - ner														
1 .	1 .	5	<u>5</u>	5	<u>5</u>	<u>4</u>	<u>4</u>	<u>4</u>	5 .	5	<u>5</u>	5	<u>5</u>	
cir - cle. Hip your part - ner Sal-ly Tib - bo, Hip your part - ner														
1 .	1 .	1	<u>1</u>	1	<u>1</u>	<u>1</u>	<u>1</u>	<u>2</u>	5 .	1	<u>1</u>	1	<u>1</u>	
cir - cle. Hip your part - ner Sal-ly Tib - bo, Hip your part - ner														

[125]

4	<u>2</u>	5	<u>0</u>	1	<u>5</u>	<u>3</u>	<u>4</u>	<u>5</u>	6	<u>4</u>	2	<u>1</u>	>	>	.	.	
Sal - ly Brown, Fo - go Twil - lin - gate, Mor - ton's Har - bor, All -----																	
1	<u>6</u>	<u>7</u>	<u>0</u>	3	<u>3</u>	<u>3</u>	<u>4</u>	<u>5</u>	6	<u>4</u>	2	<u>1</u>	>	>	.	.	
Sal - ly Brown, Fo - go Twil - lin - gate, Mor - ton's Har - bor, All -----																	
4	<u>4</u>	5	<u>0</u>	5	<u>3</u>	<u>1</u>	<u>2</u>	<u>3</u>	4	<u>2</u>	<u>7</u>	<u>6</u>	>	>	.	.	
Sal - ly Brown, Fo - go Twil - lin - gate, Mor - ton's Har - bor, All -----																	
2	<u>1</u>	<u>5</u>	<u>0</u>	1	<u>1</u>	<u>1</u>	<u>2</u>	<u>3</u>	4	<u>2</u>	<u>7</u>	<u>6</u>	>	>	.	.	
Sal - ly Brown, Fo - go Twil - lin - gate, Mor - ton's Har - bor, All -----																	

[130]

Handwritten musical exercises for fingering practice, labeled [130]. Each exercise consists of two staves (top and bottom) with notes and slurs. The exercises are as follows:

- Exercise 1: Top staff:  $\dot{7} \cdot \quad \dot{2} \cdot \quad | \quad \dot{4} \cdot \quad \dot{4} \cdot \quad | \quad \dot{5} \cdot \quad \dot{5} \cdot \quad | \quad \dot{7} \cdot \quad \dot{7} \cdot \quad |$ ; Bottom staff:  $\dot{7} \cdot \quad \dot{2} \cdot \quad | \quad \dot{4} \cdot \quad \dot{4} \cdot \quad | \quad \dot{2} \cdot \quad \dot{2} \cdot \quad | \quad \dot{4} \cdot \quad \dot{4} \cdot \quad |$
- Exercise 2: Top staff:  $\dot{2} \cdot \quad \dot{4} \cdot \quad | \quad \dot{5} \cdot \quad \dot{5} \cdot \quad | \quad \dot{6} \cdot \quad \dot{6} \cdot \quad | \quad \dot{7} \cdot \quad \dot{7} \cdot \quad |$ ; Bottom staff:  $\dot{2} \cdot \quad \dot{4} \cdot \quad | \quad \dot{5} \cdot \quad \dot{5} \cdot \quad | \quad \dot{4} \cdot \quad \dot{4} \cdot \quad | \quad \dot{2} \cdot \quad \dot{2} \cdot \quad |$

[135]

Handwritten musical exercises for fingering practice, labeled [135]. Each exercise consists of two staves (top and bottom) with notes, slurs, and lyrics. The exercises are as follows:

- Exercise 1: Top staff:  $\dot{7} \cdot \quad \dot{7} \cdot \quad | \quad \underline{\dot{7}}$ ; Bottom staff:  $\dot{5} \cdot \quad \dot{5} \cdot \quad | \quad \underline{\dot{5}} \quad \underline{\dot{0} \dot{5}} \quad \dot{6} \quad \underline{\dot{7}} \quad | \quad \dot{1} \cdot \quad \underline{\dot{1}} \quad \dot{0} \quad | \quad - \quad | \quad - \quad ||$   
Lyrics: a-round the cir - cle.
- Exercise 2: Top staff:  $\dot{4} \cdot \quad \dot{4} \cdot \quad | \quad \underline{\dot{4}}$ ; Bottom staff:  $\dot{2} \cdot \quad \dot{2} \cdot \quad | \quad \underline{\dot{2}} \quad \underline{\dot{0} \dot{5}} \quad \dot{6} \quad \underline{\dot{7}} \quad | \quad \dot{1} \cdot \quad \underline{\dot{1}} \quad \dot{0} \quad | \quad - \quad | \quad - \quad ||$   
Lyrics: a-round the cir - cle.
- Exercise 3: Top staff:  $\dot{7} \cdot \quad \dot{7} \cdot \quad | \quad \underline{\dot{7}}$ ; Bottom staff:  $\dot{5} \cdot \quad \dot{5} \cdot \quad | \quad \underline{\dot{5}} \quad \underline{\dot{0} \dot{5}} \quad \dot{6} \quad \underline{\dot{7}} \quad | \quad \dot{1} \cdot \quad \underline{\dot{1}} \quad \dot{0} \quad | \quad - \quad | \quad - \quad ||$   
Lyrics: a-round the cir - cle.
- Exercise 4: Top staff:  $\dot{4} \cdot \quad \dot{4} \cdot \quad | \quad \underline{\dot{4}}$ ; Bottom staff:  $\dot{2} \cdot \quad \dot{2} \cdot \quad | \quad \underline{\dot{2}} \quad \underline{\dot{0} \dot{5}} \quad \dot{6} \quad \underline{\dot{7}} \quad | \quad \dot{1} \cdot \quad \underline{\dot{1}} \quad \dot{0} \quad | \quad - \quad | \quad - \quad ||$   
Lyrics: a-round the cir - cle.