

Kjos String Orchestra
Grade 2
Full Conductor Score
SO498F

Newfoundland Folk Song

Arr. Deborah Baker Monday

I's the B'y



Neil A. Kjos Music Company • *Publisher*



The Arranger



Deborah Baker Monday (ASCAP) is a retired string educator after completing a 25-year tenure in the award-winning Logan City, Utah orchestra program. She received her B.M.E. Magna Cum Laude, from Florida State University an emphasis in string education. She was awarded an academic fellowship to attend the University of Alabama where she received her M.M. in Composition. During that time, she was a bassist with the Meridian Symphony and the Tupelo Symphony Orchestra. She continued her studies at Louisiana State University where she received the Chancellor's Award to participate with the LSU Symphony Orchestra under the direction of James Yestadt. She studied theory and composition with Harold Schiffman, John Boda, Frederic Goossen, Paul Hedwall, and Dino Constantinides. Ms. Monday continued to be an active bass performer when she moved to Utah. After completing the coursework and passing the written and oral portions of the doctoral exams, she was hired to teach in the Logan City School District as a low string specialist.

Throughout her tenure with Logan and beyond, she pursued her interest in composition and arranging for educational strings and became published. Ms. Monday has over 175 original and arranged works with five publishing companies. Many of her published works have been honored as J.W. Pepper Editor's Choice selections. They have been selected for many state required music lists for festivals and contests. She has received awards for Outstanding Elementary Educator and Superior Accomplishment from UtahASTA and UtahMEA respectively. In 2006 and 2011, Ms. Monday was the winner of the UtahASTA Composition Contest. Serving as a composer and arranger of educational music has been a rewarding part of her career while she and her husband Bill, have raised four amazing children.

Ms. Monday has presented at many state music conferences throughout the United States, as well as numerous national ASTA conferences, The Midwest Clinic, and the prestigious Ohio State String Teacher Workshop. She is active as a clinician, guest conductor and adjudicator, and has numerous commissions for her work. Her studies in composition and experience in string teaching combine to make her one of the leading contributors to the repertoire for young string players.

The Composition

From Newfoundland, Canada, *I's the B'y* is a high energy folk song dating from the 1800s capturing the spirit of the province's fishing culture. Its exact origins aren't known, but the lyrics celebrate the working lives of fishermen from the area. "I's the B'y" translates to "I'm the boy." *I's the B'y* has been passed down through many generations and it remains a popular song at social gatherings. Guests participate in traditional dancing and fiddlers are often found playing the song. In 2005, the Canadian Songwriters Hall of Fame officially accepted it as part of the Canadian Song Hall of Fame.

The Play-Off: Notes from Deborah Baker Monday

I, personally, heard *I's the B'y* tune as a boastful, braggy sort of fishing song. I thought it would be fun to bring that character into this arrangement with "The Play Off" middle section (measures 53-88), kind of like a mini competition. Teachers can expand on this concept as they teach the piece. Have students listen for themes or motives being played and passed around to other sections, encouraging memorization, body movements (standing when your section plays then sitting when not), maybe even a speed play off in the classroom. How about asking for them to create variations in dynamics? Maybe some cello/bass players will start playing it by ear! Ultimately, one goal is to create a seamless dialogue as sections pass the motives to each other and that will naturally apply to the entire composition. The sky's the limit as far as the fun and learning that can be had with this piece.

At measure 123 there's a brief reference to "The Play Off" which can be left out (just play upper parts in the div.), or exaggerated (with some more shenanigans), as it relates to your own group.

Instrumentation List (Set C)

- 8 – 1st Violin
- 8 – 2nd Violin
- 5 – 3rd Violin (Viola T.C.)
- 5 – Viola
- 5 – Cello
- 5 – String Bass
- 1 – Full Conductor Score

Additional scores and parts are available.

To hear a recording of this piece or any other Kjos publication, go to www.kjos.com.

I's the B'y

Full Conductor Score
Approx. performance time—2:35

Newfoundland Folk Song
Arranged by Deborah Baker Monday
(ASCAP)

Allegro (♩ = 104)

Violins 1

Violins 2

Viola*

Cello

String Bass

5

Vlins. 1

Vlins. 2

Vla.

Cello

Str. Bass

9

10

11

12

Vlins. 1

Vlins. 2

Vla.

Cello

Str. Bass

*A part for 3rd Violin (Viola T.C.) is included.

13

Vlins. 1 *mf*

Vlins. 2 *mp*

Vla. *mp*

Cello

Str. Bass

14 15 16 17

18 19 20 21 22

Vlins. 1

Vlins. 2

Vla.

Cello

Str. Bass

23 24 25 26 27

Vlins. 1

Vlins. 2

Vla.

Cello

Str. Bass

Violins 1 and 2, Viola, Cello, and String Bass. Measures 33-36. The score is in G major (one sharp) and 4/4 time. The dynamics are marked *mf* (mezzo-forte). The Violins 1 part features a melodic line with slurs and accents. The Viola, Cello, and String Bass parts provide harmonic support with sustained notes and moving lines. The Cello and String Bass parts are in the bass clef, while the Violins and Viola are in the treble clef.

37

1 Vlns.

2 Vlns.

Vla.

Cello

Str. Bass

38 39 40

41 42 43 44

Vlns. 1 2

Vla.

Cello

Str. Bass

45 46 47 48

Vlns. 1 2

Vla. *f*

Cello *f*

Str. Bass *f*

49 50 51 52

Vlns. 1 2

Vla. H3

Cello

Str. Bass

rit.

The musical score is for the piece "SO498F - I's the B'y". It consists of three systems of staves. The first system contains measures 41 through 44, the second system contains measures 45 through 48, and the third system contains measures 49 through 52. The instruments are Violins (Vlns.), Viola (Vla.), Cello, and String Bass (Str. Bass). The key signature is one sharp (F#). The score includes various musical notations such as eighth notes, quarter notes, and half notes, often beamed together. Dynamic markings include *f* (forte) in measures 45-48. A *rit.* (ritardando) marking is present above measure 51. A rehearsal mark "H3" is located above the Viola staff in measure 52. A large "SAMPLE" watermark is oriented diagonally across the center of the page.

53

61

arco

81 unis.

1 Vlns.

2 Vlns.

Vla.

Cello arco

Str. Bass arco

82 83 84

85 arco *f*

1 Vlns.

2 Vlns. *f*

Vla. *f*

Cello *f*

Str. Bass *f*

86 87 88

89

1 Vlns.

2 Vlns. arco

Vla. arco

Cello *mf*

Str. Bass *mf*

90 91 92

93 94 95 96

1 Vlns. 2 Vlns. Vla. Cello Str. Bass

97 98 99 100

1 Vlns. 2 Vlns. Vla. Cello Str. Bass

101 102 103 104

1 Vlns. 2 Vlns. Vla. Cello Str. Bass

Str. Bass

f

f

The image displays a musical score for five instruments: Violins (Vlns.), Viola (Vla.), Cello, and String Bass (Str. Bass). The score is organized into three systems, each containing five staves. The first system covers measures 93 to 96, the second system covers measures 97 to 100, and the third system covers measures 101 to 104. The key signature is one sharp (F#), and the time signature is 4/4. The Violin parts (1 and 2) feature melodic lines with various note values and rests. The Viola part provides harmonic support with sustained notes. The Cello and String Bass parts play a rhythmic pattern of eighth notes, with the Cello part starting in measure 97. A large, diagonal 'SAMPLE' watermark is overlaid across the middle of the page. The dynamic marking *f* (forte) is present in measures 97 and 101.

105

Vlns. 1 *mp*

Vlns. 2 *p*

Vla. *p*

Cello *p*

Str. Bass *p*

106

107

108

109

mf

mf

mp

mp

110

111

112

113

ff

ff

ff

ff

114

115

116

117

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

118 119 120 121 122

Vlns. 1 2

Vla.

Cello

Str. Bass

123 124 125 126

Vlns. 1 2

Vla.

Cello

Str. Bass

div.

127 128 129 130

Vlns. 1 2

Vla.

Cello

Str. Bass

unis.

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