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FJH DEVELOPING STRINGS

Grade 2.5

THE LUMBER CAMP SONG

NEWFOUNDLAND FOLK SONG

Arranged by
Carrie Lane Gruselle

Instrumentation

1 - Conductor's Full Score
8 - Violin 1
8 - Violin 2
5 - Violin 3 (Viola T.C.)
5 - Viola
5 - Violoncello
5 - Double Bass
1 - Piano

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Frank J. Hackinson

2525 Davie Road, Suite 360
Fort Lauderdale, Florida 33317-7424
www.fjhmusic.com



The Arranger

Carrie Lane Gruselle is a native of Stevens Point, Wisconsin. She received a Bachelor of Music Education degree from the University of Wisconsin–Eau Claire, and a Master of Music Education degree, Suzuki Emphasis, from the University of Wisconsin–Stevens Point. Ms. Gruselle currently teaches elementary and middle level strings for the Appleton Area School District in Appleton, Wisconsin. In addition, she is lead teacher and coordinator of the ASTA with NSOA String Project, a teacher-training program at Lawrence University in Appleton.

A member of the Wisconsin School Music Association/Wisconsin Music Educators Association, Ms. Gruselle is past orchestra coordinator for the WSMA Middle Level Honors Project, and is currently a member of the WMEA Comprehensive Musicianship Through Performance Committee. Her arrangements and compositions for beginning and developing string players are performed across the nation and abroad.

About the Music

Since it is easier to cut down trees when the sap is not running, loggers in Newfoundland work winters “cutting down the pine”. Many songs and lumberjack traditions have been passed down over the years. Among them is *The Lumber Camp Song*, also known as *The Shanty Boy’s Song*.

Come all you jolly fellows and listen to my song;
It’s all about the shanty boys and won’t delay you long.
The jolliest bunch of fellows that ever you could find,
And how we spend our winter months is cutting down the pine.

In this arrangement students will be submersed in hooked bowing which is characteristic of the flowing 6/8 meter. The tune is in the somewhat exotic Dorian mode (e natural minor with a raised 6th scale degree: C#). The unexpected C# is given rhythmic emphasis when it appears, such as in the violin part in measure 15. Since the tunes of Newfoundland were highly influenced by the Irish and Scottish music traditions, students will find motifs from the Irish fiddle tune *Swallowtail Jig* here and there.

Carrie Lane Gruselle

THE LUMBER CAMP SONG

NEWFOUNDLAND FOLK SONG
Arranged by CARRIE LANE GRUSELLE
(ASCAP)

Swaying strongly (♩. = 100 – 104)

5

Violin 1

Violin 2

Violin 3 (Viola T.C.)

Viola

Violoncello

Double Bass

Piano

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

Piano

2 3 4 5 6 7 8 9 10



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13

Vln. 1

Vln. 2

Vln. 3
(Vla. T.C.)

Vla.

Vcl.

D.B.

Piano

11 12 13 14 15

Vln. 1

Vln. 2

Vln. 3
(Vla. T.C.)

Vla.

Vcl.

D.B.

Piano

16 17 18 19 20

21

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

Piano

mp

mp

mp

mp

mp

mp

pizz.

pizz.

21 22 23 24 25

29

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

Piano

mf

f

f

f

arco

arco

mf

mf

mf

26 27 28 29 30

Sheet music for measures 31-35, featuring Violins 1, 2, and 3 (Vla. T.C.), Viola, Violoncello, Double Bass, and Piano.

Measures 31-35 show a rhythmic pattern with eighth and sixteenth notes, often marked with *V* (Vibrato) and *4* (Fourth). The Piano part features a steady eighth-note accompaniment.

Sheet music for measures 36-40, featuring Violins 1, 2, and 3 (Vla. T.C.), Viola, Violoncello, Double Bass, and Piano.

Measures 36-40 continue the musical theme. Measure 37 includes a *pizz.* (pizzicato) marking. Measure 38 includes a *mf* (mezzo-forte) marking. The Piano part continues with a steady eighth-note accompaniment.

Violin 1
Violin 2
Violin 3 (Vla. T.C.)
Viola
Violoncello
Double Bass
Piano

41 42 43 44 45

mf
mf
arco

Violin 1
Violin 2
Violin 3 (Vla. T.C.)
Viola
Violoncello
Double Bass
Piano

46 47 48 49 50

arco
arco
pizz.
pizz.

53

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

Piano

51 52 53 54 55

arco

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

Piano

56 57 58 59 60

p

arco

Score for measures 61-64, featuring Vln. 1, Vln. 2, Vln. 3 (Vla. T.C.), Vla., Vcl., D.B., and Piano.

Measures 61-64 show a sequence of notes across the staves, with dynamics marked *f* (forte) and *sfz* (sforzando). The Piano part includes a *sfz* marking.

Score for measures 65-68, featuring Vln. 1, Vln. 2, Vln. 3 (Vla. T.C.), Vla., Vcl., D.B., and Piano.

Measures 65-68 continue the musical sequence, with dynamics marked *f* (forte) and *sfz* (sforzando). The Piano part includes a *sfz* marking.

69

Vln. 1

Vln. 2

Vln. 3
(Vla. T.C.)

Vla.

Vcl.

D.B.

Piano

69 70 71 72

73 74 75 76

The musical score is arranged in two systems. The first system covers measures 69 to 72, and the second system covers measures 73 to 76. Each system includes staves for Violin 1, Violin 2, Violin 3 (or Viola/Trombone C), Viola, Violoncello, Double Bass, and Piano. The key signature is G major (one sharp) and the time signature is 4/4. The score features various musical notations including eighth notes, quarter notes, half notes, and rests, with some notes marked with 'v' for accents. A large red watermark reading 'Preview Only Requires Purchase' is oriented diagonally from the bottom-left to the top-right across the entire page.

Sheet music for measures 77-81, featuring Violins 1, 2, and 3 (Vla. T.C.), Viola, Violoncello, Double Bass, and Piano.

Measures 77-81 show a sequence of notes and rests, with dynamics *p* (piano) and *pizz.* (pizzicato) indicated. The Piano part includes a *p* dynamic.

Measures 77, 78, 79, 80, 81

Sheet music for measures 82-85, featuring Violins 1, 2, and 3 (Vla. T.C.), Viola, Violoncello, Double Bass, and Piano.

Measures 82-85 show a sequence of notes and rests, with dynamics *pizz.* (pizzicato), *ff* (fortissimo), and *arco* (arco) indicated. The Piano part includes a *ff* dynamic.

Measures 82, 83, 84, 85