

COMPOSED FOR, AND DEDICATED TO, THE ORPHEUS GLEE UNION.

GREAT ORPHEUS WAS A FIDDLER

HUMOROUS PART-SONG FOR MALE VOICES

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THE MUSIC COMPOSED BY

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Allegretto vivace. *pesante.*

ALTO. Great Or-phcus was a fid - dler

TENOR. Great Or - pheus was a fid - dler, great Or - pheus was a fid - dler

1st BASS. Great Or - pheus was a fid - dler, great Or - pheus was a fid - dler

2nd BASS. Great Or - pheus was a fid - dler, great Or - pheus was a fid - dler

PIANO. *f* *ff* *pesante.*

♩ = 108.

bold, And all the world . . could please, sir ; Both man and brute he

bold, And all the world . . could please, sir ; Both man and brute . . he

bold, And all the world . . could please, sir ; Both man and brute . . he

bold, And all the world could please, sir ; he

GREAT ORPHEUS WAS A FIDDLER.

cres. *mf* *molto cres.* *f*

led, . . I'm told, both man and brute he led, I'm told, And like-wise all the

led, . . I'm told, both man and brute he led, And like-wise all the

led, . . I'm told, both man and brute he led, And like-wise all the

led, . . I'm told, both man and brute he led, I'm told, And like-wise all the

cres. *mf* *molto cres.* *f*

dolce.

trees, sir. From stones he'd con - jure tears and smiles, The

trees, sir. From stones he'd con - jure tears and smiles, The

trees, sir. *dolce.* tears and smiles, The

trees, sir. From stones he'd con - jure tears and smiles, The

p dolce.

accelerando.

moun - tains shake with laugh-ter, shake with laugh-ter;

moun - tains shake . . with laugh-ter, shake with laugh-ter; And if he

moun - tains shake . . with laugh-ter, shake with laugh-ter; And if, and if he

moun - tains shake . . with laugh-ter, shake with laugh-ter; And if, and if he

accelerando. *mf*

GREAT ORPHEUS WAS A FIDDLER.

And if he walk'd . . some hun-dred miles, They all would fol - low, all would

walk'd, he walk'd . . some hun-dred miles, They all . . would fol - low, all would

walk'd, he walk'd . . some hun-dred miles, They all would fol - low, all would

walk'd, he walk'd . . some hun-dred miles, They all would fol - low, all would

fol - low af - ter, And if he walk'd some hun-dred

fol - low af - ter, he walk'd some hun-dred

fol - low af - ter, And if he walk'd, he walk'd some hun-dred

fol - low af - ter, And if he walk'd, and if he walk'd some hun-dred

miles, . . They all would fol - low, they all would fol - low, they

miles, . . They all . . would fol - low, they all . . would fol - low, they

miles, They all would fol - low, they all would fol - low, they

miles, . . They all would fol - low, they all would fol - low, they

GREAT ORPHEUS WAS A FIDDLER.

The musical score is written for a vocal soloist and a piano accompaniment. It is in the key of D major (two sharps) and 2/4 time. The score is divided into three systems. The first system contains the first line of the song, where the vocal part sings 'all would fol-low, all would fol-low, all would fol-low af-ter!' and the piano provides a rhythmic accompaniment. The second system contains the second line, where the vocal part sings 'Like Or-phcus I'm a fid-dler, like... Or-phcus I'm a fid-dler' and the piano continues with a more complex accompaniment. The third system contains the third line, where the vocal part sings 'bold, But when a tune, a... tune I play, sir, They do not fol-low' and the piano provides a final accompaniment. The score includes various musical markings such as 'cres.' (crescendo), 'rit.' (ritardando), 'a tempo', 'pesante' (heavy), 'f' (forte), and 'p' (piano).

cres. rit. a tempo.
all would fol-low, all would fol-low, all would fol-low af-ter!

cres. f ff
all would fol-low, all would fol-low, all would fol-low af-ter!

cres. f ff
all would fol-low, all would fol-low, all would fol-low af-ter!

cres. f ff rit. a tempo.
all would fol-low, all would fol-low, all would fol-low af-ter!

f
Like Or-phcus I'm a fid-dler, like... Or-phcus I'm a fid-dler

f ff pesante.
Like Or-phcus I'm a fid-dler, like... Or-phcus I'm a fid-dler

f ff pesante.
Like Or-phcus I'm a fid-dler, like... Or-phcus I'm a fid-dler

f ff pesante.
Like Or-phcus I'm a fid-dler, like... Or-phcus I'm a fid-dler

p
bold, But when a tune, a... tune I play, sir, They do not fol-low

p
bold, But when a tune... I play, sir, They do not fol-low

p
bold, But when a tune... I play, sir, They do not fol-low

p
bold, But when a tune I play, sir, They

GREAT ORPHEUS WAS A FIDDLER.

cres. mf molto. cres. ff accel. ppp

as . . . of old, they do not fol - low as of old, Oh no! they run a -

as . . . of old, they do . . not . . fol - low, Oh no! they run a -

as . . . of old, they do not fol - low, Oh no! they run a -

do . . . not fol - low, they do not fol - low as of old, Oh no, they run a -

cres. mf ff ppp

dolce. legato.

- way, sir! A mul - ti - tude . . I'd . . soon . . dis - perse, Be

- way, sir! A mul - ti - tude I'd soon . . dis - perse, Be

- way, sir! I'd soon dis - perse, Be

- way, sir! A mul - ti - tude . . I'd . . soon . . dis - perse, Be

p dolce. legato.

ga - ther'd ne'er . . so ma - ny, ne'er so ma - ny;

ga - ther'd ne'er . . so ma - ny, ne'er so ma - ny; They hur - ry,

ga - ther'd ne'er . . so ma - ny, ne'er so ma - ny; They hur - ry off, they

ga - ther'd ne'er . . so ma - ny, ne'er so ma - ny; They hur - ry off, they

GREAT ORPHEUS WAS A FIDDLER.

They hur-ry off, . . . and what is worse, Don't leave be-hind, don't leave be-
 hur-ry off, . . . and what is worse, Don't leave be-hind, don't leave be-
 hur-ry off, . . . and what is worse, Don't leave be-hind, don't leave be-
 hur-ry off, . . . and what is worse, Don't leave be-hind, don't leave be-
 hind . . . a pen-ny, They hur-ry off, and what is
 hind a pen-ny, and what is
 hind a pen-ny, They hur-ry, hur-ry off, and what is
 hind . . . a pen-ny, They hur-ry off, they hur-ry off, and what is
 worse, . . . Don't leave be-hind, don't leave (a) pen-ny, They
 worse, . . . Don't leave be-hind, don't leave . . . a pen-ny, They
 worse, Don't leave be-hind, don't leave, don't leave a pen-ny, They
 worse, . . . Don't leave be-hind, don't leave a pen-ny, They

GREAT ORPHEUS WAS A FIDDLER.

cres. molto. *> rit.* *>* *a tempo.*

hur - ry off, and what is worse, Don't leave be - hind a pen - ny !

cres. molto

hur - ry off, and what is worse, Don't leave be - hind a pen - ny !

cres. molto.

hur - ry off, and what is worse, Don't leave be - hind a pen - ny !

cres. molto.

hur - ry off, and what is worse, Don't leave be - hind a pen - ny !

rit. *a tempo.*

cres. molto.

mf *f*

You ask, sir, is the fault in

mf *f*

You ask, sir, is the fault in me? you ask, sir, is the fault in

mf *f*

You ask, sir, is the fault in me? you ask, sir, is the fault in

mf *f*

You ask, sir, is the fault in me? you ask, sir, is the fault in

mf *f*

me? Or in the al - ter'd times, sir? That thus, with lit - - tle

p

me? Or in the al - ter'd times, sir? That thus, with lit - - tle

p

me? Or in the al - ter'd times, sir! That thus, with lit - - tle

p

me? Or in the al - ter'd times, sir? With

p

GREAT ORPHEUS WAS A FIDDLER.

cres. mf *cres. e accel.*

sym - pa - thie, that thus with lit - tle sym - pa - thie They hear my notes sub -

mf *cres.*

sym - pa - thie, with lit - tle sym - pa - thie They hear my notes sub -

mf *cres.*

sym - pa - thie, with lit - tle sym - pa - thie, They hear my notes sub -

mf *cres.*

lit - tle sym - pa - thie, with lit - tle sym - pa - thie, They hear my notes sub -

accel.

mf *cres.*

dolce. legato.

- lime, sir, A rea - dy an - swer I . . have not, To solve the

f *dolce. legato.*

- lime, sir, A rea - dy an - swer I . . have not, To solve the

f *dolce. legato.*

- lime, sir, I have not, To solve the

f *dolce. legato.*

- lime, sir, A rea - dy an - swer I . . have not, To solve the

f *p* *dolce. legato.* *ff*

cur ious rid - dle, cur - ious rid - dle. But this I know, if

p

cur ious rid - dle, cur - ious rid - dle. But this I know, I know, if

p

cur ious rid - dle, cur - ious rid - dle. But this, but this I know, I know, if

p

cur ious rid - dle, cur - ious rid - dle. But this, but this I know, I know, if

GREAT ORPHEUS WAS A FIDDLER.

[illegible]