

Bob the Fiddler

William Barnes (1801-1886)

Lucinda Pillow (b.1978)

Lively ♩ = 90

5

SOPRANO
Oh Bob the Fidd-ler is the pride

ALTO
Oh Bob the Fidd-ler is the pride

TENOR
O'chaps an' maī-dens vur an' wide

BASS
O'chaps an' maī-dens vur an' wide

Flute

Violin
Lively ♩ = 90

Piano
f

10

S. SOLO SOPRANO
mf Oh! Bob the Fidd-ler

Vln.

Pno.
p
mp

20

S.
is the pride O' chaps an' maī-dens vur an' wide; They can't keep up a mer-ry tide, But Bob is in the

Vln.

Pno.

S. *f*
mid-dle. If mer - ry Bob do come a-vore ye, He'llzing a zong, or tell a sto-ry; But if you'd zee en in his glo-ry,

T. *f* SOLO TENOR
If mer - ry Bob do come a-vore ye, He'llzing a zong, or tell a sto-ry; But if you'd zee en in his glo-ry,

Fl. *p*

Vln. *mf* *mf*

Pno. *mp*

S. 30 ALL *mf* Jist let en have a fid-dle. 35

A. ALL *mf* Jist let en have a fid-dle.

T. ALL *mf* Jist let en have a fid-dle.

B. ALL *mf* Jist let en have a fid-dle.

Vln. *f*

Pno. *f*

T. 40 *mf* Aye

B. *mf* Aye

Vln. *mf*

Pno. *mf*

45

T. let en tuck a crowd be - low his chin and gi'e his vist a bow, He'll dreve his el-bow to an' fro, An' play what you do

B. let en tuck a crowd be - low his chin and gi'e his vist a bow, He'll dreve his el-bow to an' fro, An' play what you do

Vln. *p*

Pno.

50

mf

55

S. At May-pol - en, or feäst, or feäir, His eärm will zet off twen - ty peair, An' meäke em dance the

A. At May-pol - en, or feäst, or feäir, His eärm will zet off twen - ty peair, An' meäke em dance the

T. please.

B. please.

Fl.

Vln. *p*

Pno.

60

S. groun' dirt-beäre, An' hop a - bout lik' vleys.

A. groun' dirt-beäre, An' hop a - bout lik' vleys.

T.

B.

Fl.

Vln. *f*

Pno. *mp*

A.

T.

B.

Fl.

Vln.

Pno.



S. Long life to Bob the ve-ry soul o' me'th at merry

A. Long life to Bob the ve-ry soul o' me'th at merry

T. Long life to Bob the ve-ry soul o' me'th at merry

B. Long life to Bob the ve-ry soul o' me'th at merry

Fl.

Vln.

Pno.

80 85

S. feäst an' pole, Vorwhen the crowd do leäve his jowl, They'll all be in the dumps. Zoo at the dance a - no - thereyear, At

A. feäst an' pole, Vorwhen the crowd do leäve his jowl, They'll all be in the dumps. Zoo at the dance a - no - thereyear, At

T. feäst an' pole, Vorwhen the crowd do leäve his jowl, They'll all be in the dumps. Zoo at the dance a - no - thereyear, At

B. feäst an' pole, Vorwhen the crowd do leäve his jowl, They'll all be in the dumps. Zoo at the dance a - no - thereyear, At

Fl.

Vln.

Pno.



90 95

S. Shil-lin-ston or Ha - zel- bur', Mid Bob be there to meäke em stir, In mer-ry jigs, their stumps!

A. Shil-lin-ston or Ha - zel- bur', Mid Bob be there to meäke em stir, In mer-ry jigs, their stumps!

T. Shil-lin-ston or Ha - zel- bur', Mid Bob be there to meäke em stir, In mer-ry jigs, their stumps!

B. Shil-lin-ston or Ha - zel- bur', Mid Bob be there to meäke em stir, In mer-ry jigs, their stumps!

Fl.

Vln.

Pno.

A.

T.

B.

Fl.

Vln.

Pno.



S.

A.

T.

B.

Fl.

Vln.

Pno.

Bob the Fiddler

SOPRANO

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Lively ♩ = 90



Oh Bob the Fidd-ler is the pride



mf Oh! Bob the Fidd-ler is the pride O'chaps an' mai-dens vur an' wide; They



can't keep up a mer-ry tide, But Bob is in the mid-dle. If mer-ry Bob do



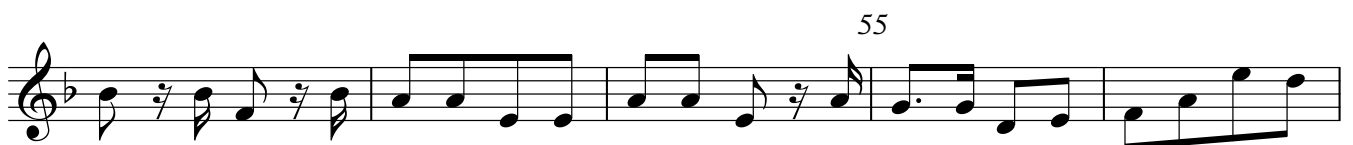
come a-vore ye, He'll zing a zong, or tell a sto-ry; But if you'd zee en



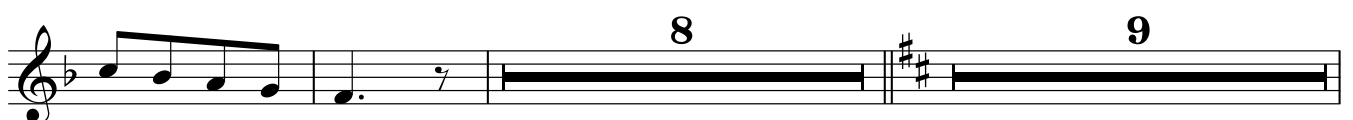
in his glo-ry, Jist let en have a fid-dle.



At Mapolen, or



feäst, orfeär, His eärm willet off twen ty pair, An' meäkand the groundläre An'



hop a-bout lik' vleys.

SOPRANO

f 80

Long life to Bob! the ve-ry soul o'me'th at mer-ry feäst an' pole, Vorwhen the crowd do

85

leäve his jowl, They'll all be in the dumps. Zoo at the dance a - no-ther year, At

90

Shil - lin-ston or Ha - zel-bur', Mid Bob be there to meäke em stir, In

19 *ff*

mer - ry jigs, theistumps!

Hey!

Bob the Fiddler

ALTO

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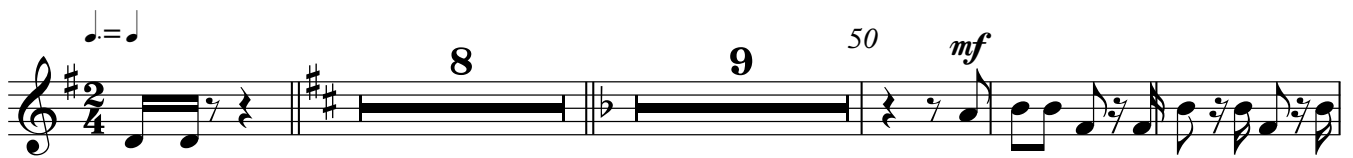
Lively ♩ = 90



Oh Bob the Fidd-ler is the pride

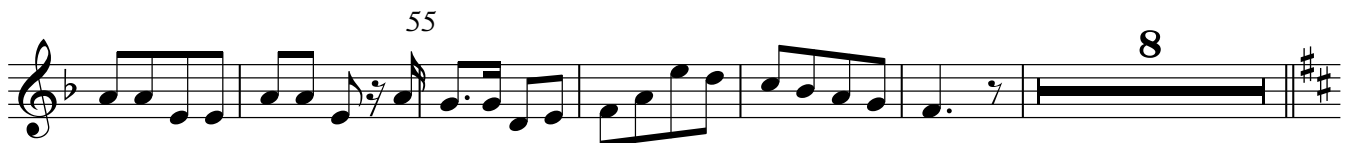


Jist let en have a



fid- dle.

At Mayolen, orfeäst, de äir, His



eärnwit off twentypair, An' meälanche groöndän, An' hop about ik' vlees.



Long life to Bob the ve rysoulo' me'thamerry feäsar pole, Vowhet the crowd



leävisow! They'llall be in the dumps. Zoo at the dance - no the ear, At Shil liston or Ha-zebur Mid



Bob bthere to me äkem stir, In mer-ry jigsthe dumps!

Hey!

Bob the Fiddler

TENOR

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Lively ♩ = 90

O' chaps an' mai-dens vur an' wide

If mer-ry Bob do come a-vore ye, He'llzing a zong, or

tell a sto-ry; But if you'd zee en in his glo-ry, Jist let en have a

fid-dle. Aye let en tuck a crowd be-low his

chin and gi'e his vist a bow, He'll drevhisel-bow to an' fro, An' play what you doplease.

LonglifetoBobthe ve rysoulo' me'thamery

feasapole, Vowhenthe crowd leavethewill they'll be in the dumps. Zoo at thanced - nothycar, At Shillistonor

Ha zebur Mic Bobbether to me akentir, In mer ryjigs the rumps! Hey!

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Flute

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Lively ♩ = 90
12

8

25

3

55

8

10

60

65

70

75

80

85

90

7

p

f

Flute

Musical score for Flute, measures 100-110. The score is written on two staves in treble clef with a key signature of one sharp (F#).
Measure 100: Starts with three eighth rests, followed by a series of eighth notes with slurs.
Measure 105: Continues the eighth-note pattern.
Measure 110: Features a dotted quarter note marked *8^{va}*, followed by a whole note marked *2*, and a final eighth note marked *8^{va}* with an accent (>). The piece concludes with a double bar line and the dynamic marking *ff*.

Violin

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Lively $\text{♩} = 90$ $\frac{2}{4}$ 5

f

10

p 15 20

25

mf

30

f

35

40

2

Violin

The image displays a violin score consisting of ten staves of music. The notation includes various dynamics, articulations, and structural changes. The first staff begins with a piano (*p*) dynamic and features slurs and accents. The second staff continues with similar patterns, marked with a measure number of 45. The third staff has a measure number of 55. The fourth staff, starting at measure 60, is marked mezzo-piano (*mp*). The fifth staff, starting at measure 65, is marked forte (*f*) and includes a *V* (vibrato) marking. The sixth staff, starting at measure 70, continues with slurs and accents. The seventh staff, starting at measure 75, includes a *V* marking and a time signature change to 6/8. The eighth staff, starting at measure 80, includes a *f* dynamic and a time signature change to 2/4. The ninth staff, starting at measure 90, is marked *f*. The tenth staff, starting at measure 95, concludes the piece with slurs and accents.

Violin

100

105

pizz 110 arco

ff

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Piano

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5

Measures 1-5 of the piano score. The piece is in 2/4 time with a key signature of two sharps (F# and C#). The tempo is marked 'Lively' with a quarter note equal to 90 beats per minute. A '5' indicates a five-measure rest in both staves. The first measure of music begins with a forte (*f*) dynamic and features a complex chordal texture in the right hand and a simple bass line in the left hand.

10

Measures 6-10. The right hand continues with a rhythmic pattern of chords, while the left hand plays a steady bass line. The key signature changes to one sharp (F#) at the end of measure 10.

$\text{♩} = \text{♩}$

15

Measures 11-15. The tempo is marked 'mp' (mezzo-piano). The right hand features a more intricate melodic line with slurs and accents, while the left hand continues with a simple bass line. The key signature remains one sharp (F#).

20

Measures 16-20. The right hand continues with the melodic line, and the left hand plays a simple bass line. The dynamic is marked 'mp'.

25

Measures 21-25. The right hand continues with the melodic line. The left hand plays a simple bass line. The piece concludes with a 3-measure rest in both staves, and the time signature changes to 3/4.

Piano

The musical score is written for piano in 2/4 time, featuring a treble and bass clef. The key signature is one sharp (F#). The score is divided into six systems, each with a measure number at the top. The first system starts with a tempo marking of quarter note = quarter note and a dynamic marking of *f*. The second system has a measure number of 35. The third system has a measure number of 40 and a dynamic marking of *mf*. The fourth system has a measure number of 45. The fifth system has a measure number of 50. The sixth system has measure numbers 55 and 60, and a dynamic marking of *f*. The seventh system has a measure number of 65. The score concludes with a double bar line and a key signature change to two sharps (F# and C#).

70

Musical score for measures 70-74. The piece is in D major (two sharps). The right hand features a complex texture of chords and arpeggios, while the left hand plays a steady eighth-note accompaniment.

75

Musical score for measures 75-79. The right hand continues with intricate chordal patterns. A dynamic marking of *mf* (mezzo-forte) is present in measure 77. The left hand maintains the eighth-note accompaniment.

80

85

Musical score for measures 80-84. The right hand has a more active melodic line with eighth-note runs. The left hand continues with the eighth-note accompaniment.

90

Musical score for measures 85-89. The right hand features a prominent eighth-note melodic line. The left hand continues with the eighth-note accompaniment.

100

Musical score for measures 90-99. Measures 90-91 are marked with a '7' and a bar line, indicating a 7-measure rest. The time signature changes to 2/4. A dynamic marking of *f* (forte) is present in measure 92. The right hand has a complex texture of chords and arpeggios, while the left hand plays a steady eighth-note accompaniment.

105

110

ff

Musical score for measures 100-109. Measures 105-109 are marked with a '7' and a bar line, indicating a 7-measure rest. The right hand has a complex texture of chords and arpeggios, while the left hand plays a steady eighth-note accompaniment. A dynamic marking of *ff* (fortissimo) is present in measure 109.