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1912

# Fiddle - Dee - Dee

Irving Berlin  
*Composer*

E. Ray Goetz  
*Composer*

Ehpeitter  
*Illustrator*

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# HE PLAYED IT ON HIS FID, FID, FIDDLE DEE-DEE

*Margaret Franklin*

BY  
E. RAY GOETZ

AND  
IRVING BERLIN



*E. Ray Goetz*

Vp. 06 1473  
1912  
HE

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# FIDDLE-DEE-DEE.

Words and Music by { E. RAY GOETZ and  
IRVING BERLIN.

*Allegro moderato*

The musical score is written in 2/4 time with a key signature of one flat (Bb). It consists of a piano introduction, a vocal line with piano accompaniment, and a final instrumental section.

**Introduction:** The piano part begins with a forte (*f*) dynamic, featuring a rhythmic pattern of eighth and sixteenth notes in both hands.

**Vocal Entry:** The vocal line enters with the lyrics "Fid - dler Joe, from Joe and Jim, like". The piano accompaniment is marked piano (*p*) and features a melodic line in the right hand and a bass line in the left hand. A dynamic marking of *ffz* (fortissimo forzando) is present in the piano part during the first vocal phrase.

**Second Verse:** The vocal line continues with the lyrics "Ko - ko - mo, Took les - sons on the pic - co - lo; two big fools, Went out, one night, to steal some jewels;". The piano accompaniment remains in a steady, rhythmic pattern.

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Aft - er sev - en years or so, He could play a vi - o - lin. Be -  
 Jo - seph had no bur - glar tools, So he brought his vi - o - lin. So

neath his whis - ker'd chin He'd tuck his vi - o - lin, And  
 Jo - seph said to Jim, "This is the house - go in, Go

when you least ex - pect - ed, Fid - dler Jo - seph would be - gin:  
 in and I'll ac - comp' - ny you Up - on my Vi - o - lin:

## CHORUS

On his Fid - fid - fid - fid - fid - fid - fid - dle - dee -

*p-f*

dee! ..... He played a mel - o - dy ..... As plain as

The first system of music features a vocal line in a single treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one flat (B-flat). The vocal line begins with a long note on 'dee!' followed by a melodic phrase. The piano accompaniment consists of chords and moving lines in both hands.

plain could be ..... Now he might have played that tune On a

The second system continues the vocal line and piano accompaniment. The vocal line has a long note on 'plain could be' followed by another melodic phrase. The piano accompaniment continues with similar harmonic support.

harp or a bas - soon, But he played it on his fid - fid - fid-dle-dee-

The third system continues the vocal line and piano accompaniment. The vocal line has a long note on 'harp or a bas - soon' followed by another melodic phrase. The piano accompaniment continues with similar harmonic support.

dee! ..... On his dee! .....

The fourth system concludes the piece with a vocal line and piano accompaniment. The vocal line has a long note on 'dee!' followed by another melodic phrase. The piano accompaniment continues with similar harmonic support. The system ends with a double bar line and repeat signs.



TRY THIS ON YOUR PIANO  
IRVING BERLINS MASTERPIECE  
SPRING AND FALL.

By IRVING BERLIN

*Andante mod'to*

*mf con espress.*

The piano introduction consists of two staves. The right hand features a series of chords and arpeggiated figures, while the left hand plays a steady eighth-note accompaniment. The tempo is marked 'Andante mod'to' and the dynamics are 'mf con espress.'

**SPRING.** *Messa voce*

The Spring was here, the skies were blue, The birds seem'd glad to sing The

*p colla voce*

The vocal line is on a single staff with lyrics. The piano accompaniment is on two staves. The piano part is marked 'p colla voce' and features a simple harmonic accompaniment for the vocal line.

ve - ry sweet - est song they knew, Ev - 'ry hap - pi - ness to bring. Sweet

The vocal line continues on a single staff with lyrics. The piano accompaniment is on two staves, providing harmonic support for the vocal melody.

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