




Beaumont Rag

TRADITIONAL

Arranged by TIM McCARRICK

INSTRUMENTATION

- 1 Conductor
- 8 1st Violin
- 8 2nd Violin
- 5 3rd Violin (Viola )
- 5 Viola
- 5 Cello
- 5 String Bass

PROGRAM NOTES

Beaumont Rag is a traditional American fiddle tune that has become popular in contest fiddling and has been played by many great fiddlers, including Mark O'Connor and Natalie MacMaster. It is a catchy ragtime sort of melody that really lends itself to improvising flashy variations. Many are the stories of legendary fiddlers keeping their best variations a secret from the crowd, and especially the other fiddlers, until they dazzle the crowd at the contest!

NOTES TO THE CONDUCTOR

When played by fiddlers in a contest, *Beaumont Rag* becomes essentially a 16-bar harmonic progression upon which all sorts of variations can be improvised. The first 16 bars present the main theme in the first violins. A common second theme is presented at bar 17; however, it's the cellos in the limelight. At 33, the basses get a simple walking bass line with everyone else accompanying them—sure to build bass morale! At 49, we hear a return of the main theme with a slight variation. At 65, we have a fiddle solo mostly in third position, and the finale, beginning at 85, uses a bowing pattern fiddlers often call the "Georgia shuffle." This is a 2-bar pattern of accented string crossings. Second violins and violas can do the pattern without string crossings, but first violins should cross strings. Practice this very slowly until it comes easy. All should have a great time doing it!

NOTE FROM THE EDITOR

All Belwin string parts have been carefully bowed and fingered appropriately by level. The Yellow Very Beginning series includes many bowings as well as reminder fingerings for first-time readers. The Red Beginning series includes frequent bowings to assist younger players. Fingerings for altered pitches are often marked. The Green Intermediate series includes appropriately placed bowings for middle-level students. Fingerings and positions are marked for notes beyond first position. The Blue Concert series includes bowings appropriate for the experienced high school player. Fingerings and position markings are indicated for difficult passages.

Bob Phillips
Belwin/Pop String Editor

Beaumont Rag

CONDUCTOR SCORE
Duration - 2:25

Traditional
Arranged by Tim McCarrick

Lively (♩ = 160)
swing eighths

Violins

Viola (Violin III)

Cello

String Bass

Vlins.

Vla. (Vln. III)

Cello

Str. Bass

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

8 9 10 11

Detailed description: This block contains the first system of a musical score, covering measures 8 through 11. It features five staves: Violins I, Violins II, Viola (Violin III), Cello, and String Bass. The key signature is two sharps (F# and C#). The Violin I part has a melodic line with eighth and sixteenth notes. The Violin II part plays a rhythmic accompaniment of eighth notes. The Viola part plays a similar rhythmic accompaniment. The Cello and String Bass parts play a steady bass line with quarter notes. Measure numbers 8, 9, 10, and 11 are indicated at the bottom of the staves.

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

12 13 14 15

Detailed description: This block contains the second system of a musical score, covering measures 12 through 15. It features the same five staves as the first system. The Violin I part continues its melodic line. The Violin II part continues its rhythmic accompaniment. The Viola part continues its rhythmic accompaniment. The Cello and String Bass parts continue their bass line. In measure 14, the String Bass part has fingering numbers: -4, 2, -4. Measure numbers 12, 13, 14, and 15 are indicated at the bottom of the staves.

I **Vlns.**

II **Vlns.**

Vla.
(Vln. III)

Cello

Str. Bass

17 **pizz.**
non div.

mp
pizz.
non div.

pizz.

arco
Solo

ff

16 *mp* 17 18 19

I **Vlns.**

II **Vlns.**

Vla.
(Vln. III)

Cello

Str. Bass

20 21 22 23

Vlns.
I
II

**Vla.
(Vln. III)**

Cello

Str. Bass

24 25 26 27

This block contains the first system of a musical score, covering measures 24 to 27. It features five staves: Violins I and II, Viola (Violin III), Cello, and String Bass. The key signature is two sharps (F# and C#). The Cello part has a prominent melodic line with slurs and accents. The Viola part has a steady eighth-note accompaniment. The Violins play chords and rhythmic patterns. The String Bass provides a simple harmonic foundation.

Vlns.
I
II

**Vla.
(Vln. III)**

Cello

Str. Bass

28 29 30 31

This block contains the second system of the musical score, covering measures 28 to 31. It continues the same instrumentation and key signature as the first system. The Cello part continues its melodic line with slurs and accents. The Viola part maintains its eighth-note accompaniment. The Violins play chords and rhythmic patterns. The String Bass provides a simple harmonic foundation.

33

I
Vlns.

II

Vla.
(Vln. III)

Cello

Str. Bass

ff 32 33 34 35

pizz.

mp

Solo

I
Vlns.

II

Vla.
(Vln. III)

Cello

Str. Bass

36 37 38 39

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

40 41 42 43 44

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

arco 49

mf

non div. arco

mp

mp

mp

mp

45 46 47 48 49

I
Vlns.

II

Vla.
(Vln. III)

Cello

Str. Bass

50 51 52 53

I
Vlns.

II

Vla.
(Vln. III)

Cello

Str. Bass

Solo

mf

Solo

mf

54 55 56

I
Vlns.

II
mp

Vla.
(Vln. III)
mp

Cello

Str. Bass

57 58 59 60

I
Vlns.

II

Vla.
(Vln. III)

Cello

Str. Bass

61 62 63

Solo Violin

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

ff

Solo ⁻¹

65

2 3

V

4

64 65 66 67

Solo Violin

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

68 69 70

Solo Violin

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

71 72 73

Solo Violin

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

74 75 76

Solo Violin

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

77 78 79 80

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

81 82 83

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

84 85 86

Detailed description: This block contains the musical notation for measures 84, 85, and 86. It features five staves: Violins I and II, Viola (Violin III), Cello, and String Bass. The key signature is two sharps (F# and C#). Measures 84 and 85 show active melodic lines in the strings, while measure 86 features a change in the Cello and String Bass parts, with the Cello playing a half note and the String Bass playing a quarter note.

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

87 88 89

Detailed description: This block contains the musical notation for measures 87, 88, and 89. It features five staves: Violins I and II, Viola (Violin III), Cello, and String Bass. The key signature is two sharps (F# and C#). Measures 87 and 88 show active melodic lines in the strings, while measure 89 features a change in the Cello and String Bass parts, with the Cello playing a half note and the String Bass playing a quarter note.

I
Vlns.
II
Vla.
(Vln. III)
Cello
Str. Bass

90 91 92

Detailed description: This block contains the first system of a musical score, covering measures 90, 91, and 92. It features five staves: Violins I and II, Viola (Violin III), Cello, and String Bass. The key signature is two sharps (F# and C#). The Violin I and II parts play a rhythmic eighth-note pattern with accents. The Viola part plays a similar eighth-note pattern. The Cello and String Bass parts play a slower, more melodic line with accents. A large red watermark 'Preview Only' is overlaid diagonally across the score.

I
Vlns.
II
Vla.
(Vln. III)
Cello
Str. Bass

93 94 95 96

Detailed description: This block contains the second system of a musical score, covering measures 93, 94, 95, and 96. It features the same five staves as the first system: Violins I and II, Viola (Violin III), Cello, and String Bass. The key signature remains two sharps. The Violin I and II parts continue their rhythmic eighth-note pattern. The Viola part plays a similar eighth-note pattern. The Cello and String Bass parts play a slower, more melodic line with accents. A large red watermark 'Preview Only' is overlaid diagonally across the score.

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