



Fiddle Like the Dickens!

(Christmas Carols and Fiddle Tunes from Scrooge's Time)

Arranged by TIM McCARRICK

INSTRUMENTATION

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

PROGRAM NOTES

In his 1843 masterpiece, *A Christmas Carol*, Charles Dickens describes the Christmas party at Fezziwig's right down to the dinner and the fiddler getting the dancers started: "But the great effect of the evening came after the Roast and Boiled, when the fiddler struck up "Sir Roger de Coverley..." Any of these tunes could have been played at a Christmas party in Dicken's day and they have been arranged to sound as though the town's best fiddlers have come to play for the party! This medley starts as Dickens himself described, with the old English slip jig, "Sir Roger de Coverly," as played by three solo fiddlers (two violins and one viola), followed by "The Wassail Song," a fiddling version of "Angels We Have Heard on High." Next, the hornpipe "The Rights of Man" is cleverly joined to "God Rest Ye Merry Gentlemen," and the rousing finale is the English jig/carol, "I Saw Three Ships!" It's great fun and sounds harder than it is!

NOTES TO THE CONDUCTOR

Every one of these tunes is old enough to have been played at the parties of Charles Dickens' lifetime. This lively piece is lots of fun and sounds harder than it really is. Often you'll find only two or three musical parts going on in the five sections. This will bring a bigger, bolder, and more authentic sound to your performance. The students may like to know that all of these fiddle tunes have dance steps to them and they are still done to this day! Often unusual bowings in fiddle music are there to give a "push" to the steps of the dances. Good luck and have fun!

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

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CONDUCTOR SCORE

Duration - 4:35

"Sir Roger de Clovery"

Slip Jig (♩ = 108)

Solo or Duo

4

Violins

Viola
(Violin III)

Cello

String Bass

Musical score for measures 1-3. Violin I part has a melody starting on G4, moving to A4, B4, C5, then descending. Dynamics include *ff* and accents. Other parts are silent.

Vlins.

Vla.
(Vln. III)

Cello

Str. Bass

Musical score for measures 4-7. Violin I continues the melody. Violin II part enters in measure 4 with a rhythmic accompaniment. Dynamics include *ff* and *sim.* Other parts are silent.

4

5

6

7

9

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Solo

ff

sim.

8 9 10 11

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

12 13 14 15

17

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

16 17 18

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

19 20 21

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

22 23 24 25

26 "Here We Come A Wassailing"
Lively Jig (♩ = 112)

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

f Tutti

26 27 28 29 30 31 32

34

(sul A) -4 (V)

Vlns. I

Vlns. II (sul D) -4 (V)

ppp

Vla. (Vln. III)

Cello

Str. Bass

33 34 35 36 37 38 39

42

(V)

Vlns. I

Vlns. II (V)

Vla. (Vln. III)

Cello

Str. Bass

40 41 42 43 44 45 46

50

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

ff

ff

rough and choppy

rough and choppy

pizz.

mp

pizz.

mp

47 48 49 *ff* 50 51 52 53

60

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

54 55 56 57 58 59 60

I
Vlns.

II

Vla.
(Vln. III)

Cello

Str. Bass

61 62 63 64 65 66 67

“Angels We Have Heard On High”
Smoothly (♩ = 120)

Solo or First desk 4

I
Vlns.

II

Vla.
(Vln. III)

Cello

Str. Bass

68 69 70 71 72 73

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Solo or First desk

ff

74 75 76 77 78

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

79 80 81 82 83 84

85 Tutti

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

mf

mf Tutti

mf arco

mf arco

mf

mf

85 86 87 88 89 90

93

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

ff

ff

ff

ff

ff

4

x4

91 92 93 94 95

Vlns.
I
II

**Vla.
(Vln. III)**

Cello

Str. Bass

96 97 98 99 100

Vlns.
I
II

**Vla.
(Vln. III)**

Cello

Str. Bass

101 102 103 104

106

"The Rights of Man"
Hornpipe (♩ = 126)
Solo or First desk

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

mf

Solo or First desk

mf

mf

105 106 107 108

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

mf

109 110 111 112

“God Rest Ye Merry Gentlemen”

Tutti 114

Vlns. I
mp

Vlns. II
mp

Vla. (Vln. III)
f

Cello
f

Str. Bass

113 114 115 116

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

117 118 119 120

122

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

pp molto espressivo

mf molto espressivo

pp

mf

121 122 123 124 125 126

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

127 128 129 130 131 132

"I Saw Three Ships"
Jig (♩ = 120)

135

Vlns.

II

Vla.
(Vln. III)

Cello

Str. Bass

Musical score for measures 133-137. The score is for five instruments: Violins I and II, Viola (Violin III), Cello, and String Bass. Measures 133 and 134 show the beginning of the section with various rests and notes. Measure 135 is marked with a box containing the number 135 and the instruction *ff aggressively*. Measures 136 and 137 continue the rhythmic pattern. The key signature is one sharp (F#) and the time signature is 6/8.

Vlns.

II

Vla.
(Vln. III)

Cello

Str. Bass

Musical score for measures 138-142. The score is for five instruments: Violins I and II, Viola (Violin III), Cello, and String Bass. Measures 138 and 139 show the beginning of the section with various rests and notes. Measure 140 is marked with a box containing the number 140 and the instruction *f*. Measures 141 and 142 continue the rhythmic pattern. The key signature is one sharp (F#) and the time signature is 6/8.

I
Vlns.

II

Vla.
(Vln. III)

Cello

Str. Bass

143 144 145 146 147 148

149

I
Vlns.

II

Vla.
(Vln. III)

Cello

Str. Bass

aggressively

aggressively

f

f

f

f

f 149 150 151 152 153

157

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

mp

mp

mp

ff

ff

pizz.

ff

154 155 156 157 158

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

159 160 161 162 163

I
Vlns. *ff* aggressively

II
Vlns. *ff* aggressively

Vla. (Vln. III)
ff aggressively

Cello
ff aggressively

Str. Bass
p

164 *ff* 165 166 167

I
Vlns. aggressively

II
Vlns. aggressively

Vla. (Vln. III)
aggressively

Cello
aggressively

Str. Bass

169 *f* *mp* *mf*

168 169 170 171 172

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

173 174 175 176 177

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

178 179 180 181 182

mp

mp

187

I Vlns.

II Vlns.

Vla. (Vln. III)

Cello

Str. Bass

arco

183 184 185 186 187

8va opt.

I Vlns.

II Vlns.

Vla. (Vln. III)

Cello

Str. Bass

fff

fff

fff

fff

fff

188 189 190 191 192