



# 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  $\text{tr}$ )
- 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

# Fiddle Like the Dickens!

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

Arranged by Tim McCarrick

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 with a forte (ff) dynamic. Violin II, Viola, Cello, and String Bass parts are marked with a dash, indicating they are silent.

Vlns.

Vla.  
(Vln. III)

Cello

Str. Bass

Musical score for measures 4-7. Violin I part continues the melody. Violin II part has a solo section starting at measure 4 with a forte (ff) dynamic, marked 'Solo' and 'sim.'. Viola, Cello, and String Bass parts are marked with a dash.

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

Detailed description: This block contains the musical score for measures 61 through 67. 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 music consists of eighth and sixteenth notes with various articulations like accents and slurs. A large red watermark 'Preview Only' is overlaid diagonally across the page.

“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

Detailed description: This block contains the musical score for measures 68 through 73. It features the same five staves as the previous block. Measures 68-71 continue the previous material. At measure 72, there is a change in tempo and dynamics, marked 'Solo or First desk 4' and 'ff' (fortissimo). The time signature changes to 4/4. The music for measures 72-73 is simpler, with fewer notes. A large red watermark 'Preview Only' is overlaid diagonally across the page.



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 *ff* 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 *mf*  
II *mf* Solo or First desk

**Vla.**  
(Vln. III)

**Cello**

**Str. Bass**

105 *mf* 106 107 108

**Vlns.**  
I  
II

**Vla.**  
(Vln. III)

**Cello**

**Str. Bass**

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

*pp* molto espressivo

*mf* molto espressivo

*mf* molto espressivo

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 piece with a key signature of one sharp (F#) and a common time signature. Measures 135-137 are marked with a box containing the number 135 and the instruction *ff aggressively*. The Violin I and II parts play a rhythmic pattern of eighth notes. The Viola and Cello parts play a similar pattern. The String Bass part plays a simple bass line. A large red watermark "Preview Only" is overlaid on the score.

133

134

135

136

137

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 138-142 show the continuation of the piece. The Violin I and II parts play a rhythmic pattern of eighth notes. The Viola and Cello parts play a similar pattern. The String Bass part plays a simple bass line. Dynamics are marked as *f* for measures 138-140 and *mp* for measures 141-142. A large red watermark "Preview Only" is overlaid on the score.

138

139

140

141

142

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.*

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 *f* *mp*

Cello  
aggressively *f* *mp*

Str. Bass  
*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*

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