

# Beaumont Rag

Traditional

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**2/4**

**C7** **F**

6 **C7** **F**

10 **C7** **F** **F7**

15 **B $\flat$**  **G7** **F** **D7** **G7** **C7** **F** **C7**

20 **F** **C7**

24 **F** **F7** **B $\flat$**  **G7** **F**

28

32 **D7** **G7** **C7** **Po** **⊕** **F** **⊗** **C7**

36 **F** **C7**

40 **F** **F7** **B♭** **G7**

44 **F** **D7** **G7** **C7** **F** **⊗** **⊕** **F**

48

This old Texas rag is played in the key of F, the original key, in open G tuning. As a result, the fingering can get a bit cramped, particularly in the B part. A lot of bluegrass musicians play this out of the key of C or D, perhaps because Doc Watson's landmark guitar version was in the key of C. A lot of fiddle players, however, have gravitated back to the original key of F, and I prefer it there, myself. You will need all four fingers of the left hand for this one.

This is one of a number of tunes, including Dallas Rag, and I believe, Back Up and Push and Cotton Patch Rag, which were recorded in the twenties by a group of black Texas string bands, and they are clearly precursors to what we think of now as Western Swing. The original recordings that I remember hearing didn't include the complex double shuffling on the fiddle that is now an established part of many of the tunes. However, that basic swing, still foreign to the contemporary old-time music being recorded in the east at that time, is definitely there. This is one of a number of tunes, some of which have arrangements in this collection, which first entered the bluegrass repertoire through the picking of guitarist Doc Watson, one of just a few nationally renowned musicians who could routinely cross-over between old-time music and bluegrass.