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**CONCERT BAND SERIES**

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# Fidgety Feet

Arranged by John Edmondson

## INSTRUMENTATION

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|----------------------------------|----------------------------------|
| 1 - Full Score                   | 3 - 3rd B $\flat$ Cornet/Trumpet |
| 1 - Piccolo                      | 4 - 1st & 2nd F Horns            |
| 8 - Flute                        | 2 - 1st Trombone                 |
| 2 - Oboe                         | 2 - 2nd Trombone                 |
| 4 - 1st B $\flat$ Clarinet       | 2 - 3rd Trombone                 |
| 4 - 2nd B $\flat$ Clarinet       | 2 - Baritone B.C.                |
| 4 - 3rd B $\flat$ Clarinet       | 2 - Baritone T.C.                |
| 1 - E $\flat$ Alto Clarinet      | 4 - Tuba                         |
| 2 - B $\flat$ Bass Clarinet      | 1 - String Bass                  |
| 2 - Bassoon                      | 1 - Bells                        |
| 2 - 1st E $\flat$ Alto Saxophone | 1 - Timpani                      |
| 2 - 2nd E $\flat$ Alto Saxophone | 2 - Percussion 1                 |
| 2 - B $\flat$ Tenor Saxophone    | (Drum Set)                       |
| 1 - E $\flat$ Baritone Saxophone |                                  |
| 3 - 1st B $\flat$ Cornet/Trumpet |                                  |
| 3 - 2nd B $\flat$ Cornet/Trumpet |                                  |

Additional scores and parts are available.

## About The Music:

FIDGETY FEET was composed in 1918 and attributed to The Original Dixieland Jazz Band, which was made up of a varying personnel headed by cornetist Nick LaRocca. The band has long been dismissed as “white guys who copied African-American music,” but it was the first Dixieland band to make a record, and they enjoyed a long popularity. The form of the tune is roughly that of the typical march of the day, except that each strain is introduced in a key one fourth higher than the previous one. Thus, the form is First Strain (B<sup>b</sup>), Second Strain (E<sup>b</sup>) and Trio (A<sup>b</sup>). This more modern arrangement has been re-harmonized and “dressed up” for concert band with some musical elements that span the history of jazz from the early 20<sup>th</sup> Century to the present. The tune itself has the timeless appeal it has enjoyed since it was first introduced in 1918.

The tempo must be maintained at a half note equals 100 beats per minute, or it will sound sluggish and ploddy. By keep everything light, and anticipating the beat at all times, tempo problems will not occur. Glissandi in the trombones should be quick and precise and never “smeary.” The dynamics at 37 where the second strain begins should be exaggerated for musical effect and so the solo notes in the bells can be heard distinctly. The Trio at 53 should be a broad legato with a crisp, light percussion and bass line accompaniment. If there is no string bass, the tuba can simulate one with the cues provided from measures 53 through 84, or one tuba can be added if the string bass needs reinforcement. If electric bass is used, it should not be amplified too much and should never “ring,” but should try to emulate an acoustic bass. Brass mutes at 69 through 77 should all be straight mutes, or cup mutes, if all players have them (never mix mute sounds). At 85 and similar spots the broken line in the 1<sup>st</sup> trombone is a “flip” – a quick ascending lip slur followed by a descending lip slur to the next note. The drum set is preferred both for accuracy and cohesion of sound, but individual players on each drum or cymbal part may easily realize the drum set part. Adequate parts are provided for this situation.

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**JOHN EDMONDSON** is an internationally known composer-arranger with approximately 1,000 published works for concert band, marching band and jazz band, including over 40 commissioned works for concert band. His work as guest conductor and clinician has taken him to 28 states, four Canadian provinces and Europe. His years of experience as a teacher, editor, performer, clinician and conductor make him uniquely qualified and recognized as an authority in the field of educational music for concert band.

# FIDGETY FEET

Full Score  
Duration - 2:24

Arranged by JOHN EDMONDSON

**Bright two (♩ = 100)**

1 2 3 4 5 6

This musical score is for the piece "Fidgety Feet" and covers measures 7 through 12. The instrumentation includes Piccolo, Flute, Oboe, Clarinets (1 and 2/3), Alto Clarinet, Bass Clarinet, Bassoon, Alto Saxophones (1 and 2), Tenor Saxophone, Bass Saxophone, Corsos/Trombones (1, 2, 3), Horns (1 and 2), Trombones (1, 2, 3), Baritone, Tuba, String Bass, Bells, Timpani, and Drum Set. The score is written in a key signature of two flats (B-flat major or D-flat minor) and a common time signature. The woodwinds and strings play melodic and harmonic lines, while the percussion provides a rhythmic accompaniment. A large, semi-transparent watermark is visible across the center of the page.

13

Picc.

Fl.

Ob.

1  
Cls.

2  
3

A. Cl.

B. Cl.

Bsn.

1  
2  
A. Sxs.

T. Sax.

B. Sax.

13

1  
2  
3  
Cors./  
Tpts.

1  
2  
Hns.

1  
2  
Trbs.

Bar.

Tuba

Str. Bass

Bells

Timp.

Dr. Set

13 14 15 16 17 18

This musical score is for the piece "Fidgety Feet" and covers measures 19 through 24. The instrumentation includes Piccolo, Flute, Oboe, Clarinets (1 and 2/3), Alto Clarinet, Bass Clarinet, Bassoon, Alto Saxophone (1 and 2), Tenor Saxophone, Bass Saxophone, Cors./Tpts. (1 and 2/3), Horns (1 and 2), Trumpets (1 and 2/3), Baritone, Tuba, Str. Bass, Bells, Timpani, and Drum Set. The score is written in a key signature of two flats (B-flat major or D-flat minor) and a 4/4 time signature. A large "STAMP" watermark is visible across the center of the page. Measure 21 is marked with a box containing the number "21". The drum set part includes specific instructions: "R.S." (Right Snare) at measure 20, "Rim Nok" (Rim Kick) at measure 21, and "On head" at measure 23. The timpani part has a "light" dynamic marking at measure 21. The woodwind and brass parts feature various articulations such as accents (^) and slurs.

This musical score is for the piece "Fidgety Feet" and covers measures 25 through 30. The instrumentation includes Piccolo, Flute, Oboe, Clarinets (1, 2, 3), Alto Clarinet, Bass Clarinet, Bassoon, Alto Saxophones (1, 2), Tenor Saxophone, Bass Saxophone, Corsos/Trombones (1, 2, 3), Horns (1, 2), Trumpets (1, 2, 3), Baritone, Tuba, String Bass, Bells, Timpani, and Drum Set. The score is written in a key signature of two flats (B-flat major or D-flat minor) and a 4/4 time signature. A rehearsal mark "29" is placed above the Piccolo staff at the beginning of measure 29. The drum set part includes specific instructions: "Rim Nok" in measures 25, 29, and 30, and "On head" in measure 28. A large, semi-transparent watermark reading "STAMP" is oriented diagonally across the center of the page.

Picc.

Fl.

Ob.

Cls.  
1  
2  
3

A. Cl.

B. Cl.

Bsn.

A. Sxs.  
1  
2

T. Sax.

B. Sax.

Cors./  
Tpts.  
1  
2  
3

Hns.  
1  
2

Trbs.  
1  
2  
3

Bar.

Tuba

Str. Bass

Bells

Timp.

Dr. Set

31 32 33 34 35 36

C to Eb

On head

gliss. (6)

gliss. (6)

gliss. (5)

37

Picc. *p* *mf*

Fl. *p* *mf*

Ob. *p* *mf*

1 Cls. *p* *mf*

2 *p* *mf*

3 *p* *mf*

A. Cl. *p* *mf*

B. Cl. *p* *mf*

Bsn. *p* *mf*

A. Sxs. 1 *p* *mf*

2 *p* *mf*

T. Sax. *p* *mf*

B. Sax. *p* *mf*

37

1 Cors./Tpts. *p* *mf*

2 *p* *mf*

3 *p* *mf*

Hns. 1 *p* *mf*

2 *p* *mf*

1 Trbs. *p* *mf*

2 *p* *mf*

3 *p* *mf*

Bar. *p* *mf*

Tuba *p* *mf*

Str. Bass *p* *mf*

Solo

Bells *f*

Timp. *p*

Dr. Set *p* *mf*

37 38 39 40 41 42

45

Picc. *p*

Fl. *p*

Ob. *p*

1 Cls. *p*

2 3 *p*

A. Cl. *p*

B. Cl. *p*

Bsn. *p*

A. Sxs. 1 2 *p*

T. Sax. *p*

B. Sax. *p*

45

1 Cors./Tpts. *p*

2 3 *p*

Hns. 1 2 *p*

1 Trbns. *p*

2 3 *p*

Bar. *p*

Tuba *p*

Str. Bass *p*

Bells Solo *f*

Timp. *p*

Dr. Set *p*

43 44 45 46 47 48

*mf* *mf* *mf* *mf* *mf* *mf*

R.S.



61

Picc.

Fl.

Ob.

1  
Cls.

2  
3

A. Cl.

B. Cl.

Bsn.

1  
2  
A. Sxs.

T. Sax.

B. Sax.

61

1  
Cors./  
Tpts.

2  
3

1  
2  
Hns.

1  
2  
3  
Trbs.

Bar.

Tuba

Str. Bass

Bells

Timp.

Dr. Set

55 56 57 58 59 60 61 62

69

Picc.

Fl.

Ob.

1  
Cls.

2  
3

A. Cl.

B. Cl.

Bsn.

A. Sxs. 1  
2

T. Sax.

B. Sax.

1  
Cors./  
Tpts.

2  
3

Hns. 1  
2

1  
Trbs.

2  
3

Bar.

Tuba

Str. Bass

Bells

Timp.

Dr. Set

63 64 65 66 67 68 69 70

Muted

Muted

Muted

Muted

div.

69

77

Picc.

Fl.

Ob.

1  
Cls.

2  
3

A. Cl.

B. Cl.

Bsn.

1  
2  
A. Sxs.

T. Sax.

B. Sax.

77 Open

1  
2  
3  
Cors./  
Tpts.

Hns.

1  
2

Trbs.

Bar.

Tuba

Str. Bass

Bells

Timp.

Dr. Set

71 72 73 74 75 76 77 78



Picc. *mf*

Fl. *mf*

Ob. *mf*

1 *a2* *mf*

2 *mf*

3 *mf*

A. Cl. *mf*

B. Cl. *mf*

Bsn. *mf*

A. Sxs. 1 *mf*

2 *mf*

T. Sax. *mf*

B. Sax. *mf*

1

Cors./ Tpts. 2

3

Hns. 1

2

1 *a2*

Trbs. 2 *a2*

3

Bar. *a2*

Tuba

Str. Bass

Bells *mf*

Timp.

Dr. Set

86 87 88 89 90 91 92

93

Picc.

Fl.

Ob.

1  
Cls.

2  
3

A. Cl.

B. Cl.

Bsn.

A. Sxs. 1  
2

T. Sax.

B. Sax.

93 *div.*

1  
Cors./  
Tpts. 2  
3

Hns. 1  
2

1  
Trbs.

2  
3

Bar.

Tuba

Str. Bass

Bells

Timp.

Dr. Set

93 94 95 96 97 98 99

101

Picc.

Fl.

Ob.

1  
Cls.

2  
3

A. Cl.

B. Cl.

Bsn.

1  
2  
A. Sxs.

T. Sax.

B. Sax.

101

1  
2  
3  
Cors./  
Tpts.

Hns.

1  
2  
3  
Trbs.

Bar.

Tuba

Str. Bass

Bells

Timp.

Dr. Set

100 101 102 103 104 105 106

109

Picc.

Fl.

Ob.

1  
2  
3  
Cls.

A. Cl.

B. Cl.

Bsn.

1  
2  
A. Sxs.

T. Sax.

B. Sax.

1  
2  
3  
Cors./  
Tpts.

Hns.

1  
2  
3  
Trbs.

Bar.

Tuba

Str. Bass

Bells

Timp.

Dr. Set

107 108 109 110 111 112 113

*a2*

*div.*

*div.*

Rim Nok

Picc.

Fl.

Ob.

1  
Cls.

2  
3

A. Cl.

B. Cl.

Bsn.

A. Sxs. 1  
2

T. Sax.

B. Sax.

1  
Cors./  
Tpts. 2  
3

1  
Hns. 2

1  
Trbs. 2  
3

Bar.

Tuba

Str. Bass

Bells

Timp.

Dr. Set

On head

R.S.

114 115 116 117 118 119 120

*f* *sfz* *f* *sfz* *f* *sfz* *f* *sfz*