



Belwin

CONCERT FULL ORCHESTRA

THE STORY OF MUMBLE HAPPY FEET

Music by JOHN POWELL

Arranged by JACK BULLOCK

INSTRUMENTATION

I Conductor	I 1st B \flat Trumpet	I Percussion I (Snare Drum, Bass Drum, Mambo Bell)
I 1st Flute	I 2nd B \flat Trumpet	2 Percussion II (Tenor Drum/Claves, Police Whistle/Congas)
I 2nd Flute	I 3rd B \flat Trumpet	I Percussion 3 (Bongo Drums)
I Oboe	I 1st Trombone	8 1st Violin
I 1st B \flat Clarinet	I 2nd Trombone	8 2nd Violin
I 2nd B \flat Clarinet	I 3rd Trombone	5 Viola
I B \flat Bass Clarinet	I Tuba	5 Cello
I Bassoon	I Mallet Percussion (Xylophone/Chimes)	5 String Bass
I 1st F Horn	I Timpani (F-G-C-D)	
I 2nd F Horn		
I 3rd F Horn		
I 4th F Horn		

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.

Belwin/Pop String Editor

Please note: Our band and orchestra music is now being collated by an automatic high-speed system. The enclosed parts are now sorted by page count, rather than score order. We hope this will not present any difficulty for you in distributing the parts. Thank you for your understanding.



PROGRAM NOTES

“Happy Feet” means “dancin’ feet” in this music from the popular motion picture! You’ll find tap-dancing sounds, bold harmonies, beautiful melodies and rhythmic percussion effects in this medley for full orchestra arranged from the original motion picture score by Jack Bullock. Please, no dancing in the aisles.

NOTES TO THE CONDUCTOR

Dynamic and tempo markings may be adjusted to balance and accommodate the size and performing ability of the ensemble. It is my suggestion that you practice the percussion parts with the section prior to the first rehearsal. The three Percussion parts contain several Latin rhythms that are repetitious and therefore not too difficult, but the ensemble must swing together. There are two measures (72 & 121) in which the orchestra members shout. The shout should start at a low pitch and ascend to a loud yell or a full-voiced, non-pitched guttural sound on the third beat of each measure. It will be most effective if all performers execute this together.

There are three Percussion parts that call for five performers in addition to the Mallet Percussion and Timpani parts (seven performers total). However, the arrangement can be performed by fewer percussionists if desired. Use the following combinations for the number of performers available:

- Two performers – Timpani, Drumset (replaces Percussion 1)
- Three performers – Timpani, Drumset, Percussion 2: Top Part (stems up)
- Four performers – Timpani, Drumset, Percussion 2 Both Parts
- Five performers – Timpani, Drumset, Percussion 2, Percussion 3
- Six performers – Timpani, Drumset, Percussion 2 & 3, Mallet Percussion
- Seven performers – Timpani, Percussion 1, 2 & 3, Mallet Percussion

Enjoy!

Jack Bullock

The Story of Mumble Happy Feet

CONDUCTOR SCORE

Composed by John Powell

Duration - 4:15

Arr. by Jack Bullock

Tempo markings: **Slowly** $\text{♩} = 72$ **accel.** $\text{♩} = 132$

Flutes I, II

Oboe

B♭ Clarinets I, II

B♭ Bass Clarinet

Bassoon

F Horns I, II, III, IV

B♭ Trumpets I, II, III

Trombones I, II, III

Tuba

Mallet Percussion (Xylophone/Chimes)

Timpani (F-G-C-D)

Percussion I / Optional Drumset (Snare Drum, Bass Drum, Mambo Bell)

Percussion II (Tenor Drum/Claves, Police Whistle/Congas)

Percussion III (Bongo Drums)

Violins I, II

Viola

Cello

String Bass

Dynamic markings: *f*, *mf*, *p*, *acc.*, *rit.*

Performance markings: *acc.*, *rit.*, *mf*, *p*, *f*

Section markers: 1, 2, 3, 4, 5, 6

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7

Fls. I II

Ob.

Cls. I II

B. Cl.

Bsn.

Hns. I II III IV

Tpts. I II III

Tbns. I II III

Tuba

Mlts.

Timp.

Perc. I

Perc. II

Perc. III

Vlns. I II

Vla.

Cello

Str. Bass

17

Fls. I *mf*

Fls. II *mf*

Ob.

Cls. I *mf*

Cls. II *mf*

B. Cl.

Bsn.

Hns. I *mf*

Hns. II *mf*

Hns. III *mf*

Hns. IV

Tpts. I

Tpts. II

Tpts. III

Tbns. I

Tbns. II

Tbns. III

Tuba

Mlts. *mf*

Timp. *mf* Tune: G to A

Perc. I

Perc. II

Perc. III

17

Vlins. I *mp*

Vlins. II *mp*

Vla.

Cello

Str. Bass

rit.

Fls. I *f* *mp* *f*

Fls. II *f* *mp* *f*

Ob. *mp* *f*

Cls. I *mp* *f*

Cls. II *mp* *f*

B. Cl. *mf*

Bsn. *mf*

Hns. I *mf*

Hns. II *mf*

Hns. III *mf*

Hns. IV *mf*

Tpts. I *mf*

Tpts. II *mf*

Tpts. III *mf*

Tbns. I *mf*

Tbns. II *mf*

Tbns. III *mf*

Tuba *mf*

Mlts. *mf*

Timp. *mf*

Perc. I

Perc. II

Perc. III

rit.

Vns. I *mf* *mp* *mf*

Vns. II *mf* *mp* *mf*

Vla. *mf*

Cello *mf*

Str. Bass *mf*

28 29 30 31 32 33 34

35 Slow ♩ = 68

Fls. I, II

Ob.

Cls. I, II

B. Cl.

Bsn.

Hns. I, II, III, IV

Tpts. I, II, III

Tbns. I, II, III

Tuba

Chimes

Mlts.

Timp.

Perc. I

Perc. II

Perc. III

mf, *f*, *mp*, *mf*

35 Slow ♩ = 68

Vlns. I, II

Vla.

Cello

Str. Bass

mf, *f*

35 36 37 38 39 40

47 Slightly faster ♩ = 88

Fls. I
Fls. II
Ob.
Cls. I
Cls. II
B. Cl.
Bsn.

Hns. I
Hns. II
Hns. III
Hns. IV
Tpts. I
Tpts. II
Tpts. III
Tbns. I
Tbns. II
Tbns. III
Tuba
Mlts.
Timp.
Perc. I
Perc. II
Perc. III

47 Slightly faster ♩ = 88

Vlns. I
Vlns. II
Vla.
Cello
Str. Bass

47 48 49 50 51 52 53

54

Fls. I, II

Ob.

Cls. I, II

B. Cl.

Bsn.

Hns. I, II, III, IV

Tpts. I, II, III

Tbns. I, II, III

Tuba

Mlts.

Timp.

Perc. I

Perc. II

Perc. III

Tenor Drum w/ hard mts.

f, *ff*, *mf*, *ff*, *mf*, *f*

54

Vlns. I, II

Vla.

Cello

Str. Bass

f, *ff*, *mf*, *f*

63 Much faster ♩ = 132

Fls. I, II

Ob.

Cls. I, II

B. Cl.

Bsn.

Hns. I, II, III, IV

Tpts. I, II, III

Tbns. I, II, III

Tuba

Mlts.

Timp.

Perc. I

Perc. II

Perc. III

Vlns. I, II

Vla.

Cello

Str. Bass

Police Whistle Solo (ad lib, if desired)

Bongos

63 Much faster ♩ = 132

73

Fls. I *mf*

Fls. II *mf*

Ob. *mf*

Cls. I *mf*

Cls. II *mf*

B. Cl. *mf*

Bsn. *mf*

Hns. I *mf*

Hns. II *mf*

Hns. III *mf*

Hns. IV *mf*

Tpts. I *mf*

Tpts. II *mf*

Tpts. III *mf*

Tbns. I *mf*

Tbns. II *mf*

Tbns. III *mf*

Tuba *mf*

Mlts. *mf* Xylophone

Timp. *mf*

Perc. I *mf* Mambo Bell or Cowbell

Perc. II *mf* Claves

Perc. III *mf* Congas

Vlns. I *mf*

Vlns. II *mf*

Vla. *mf*

Cello *pizz.* *mf*

Str. Bass *pizz.* *mf*

mf

73 74 75 76 77

Fls. I, II

Ob.

Cls. I, II

B. Cl.

Bsn.

Hns. I, II, III, IV

Tpts. I, II, III

Tbns. I, II, III

Tuba

Mlts.

Timp.

Perc. I, II, III

Vlns. I, II

Vla.

Cello

Str. Bass

81

82

78

79

80

81

82

Fls. I
Fls. II
Ob.
Cls. I
Cls. II
B. Cl.
Bsn.
Hns. I
Hns. II
Hns. III
Hns. IV
Tpts. I
Tpts. II
Tpts. III
Tbns. I
Tbns. II
Tbns. III
Tuba
Mlts.
Timp.
Perc. I
Perc. II
Perc. III
Vlns. I
Vlns. II
Vla.
Cello
Str. Bass

Fls. I
Fls. II
Ob.
Cls. I
Cls. II
B. Cl.
Bsn.

Hns. I
Hns. II
Hns. III
Hns. IV
Tpts. I
Tpts. II
Tpts. III
Tbns. I
Tbns. II
Tbns. III
Tuba
Mlts.
Timp.
Perc. I
Perc. II
Perc. III

Vlins. I
Vlins. II
Vla.
Cello
Str. Bass

Fls. I, II

Ob.

Cls. I, II

B. Cl.

Bsn.

Hns. I, II, III, IV

Tpts. I, II, III

Tbns. I, II, III

Tuba

Mlts.

Timp.

Perc. I, II, III

Vns. I, II

Vla.

Cello

Str. Bass

mf, *ff*, *mp*

113

Fls. I, II

Ob.

Cls. I, II

B. Cl.

Bsn.

Hns. I, II, III, IV

Tpts. I, II, III

Tbns. I, II, III

Tuba

Mlts. (Xylophone)

Timp.

Perc. I, II, III

113

Vlns. I, II

Vla.

Cello (pizz.)

Str. Bass (pizz.)

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