



# Fiddle-Faddle

Featuring Solo Xylophone or Marimba  
(Both Easy-Play and Advanced Solo Versions are included)

LEROY ANDERSON

Arranged by JOHN FORD

---

## INSTRUMENTATION

---

- |   |   |
|---|---|
| 1 Conductor                             | 4 1st B $\flat$ Trumpet                               |
| 1 Solo Xylophone or Marimba (Advanced)  | 4 2nd B $\flat$ Trumpet                               |
| 1 Solo Xylophone or Marimba (Easy-Play) | 4 Horn in F   |
| 8 Flute                                 | 4 Trombone  |
| 2 Oboe                                  | 2 Baritone  |
| 2 Bassoon                               | 2 Baritone Treble Clef                                |
| 4 1st B $\flat$ Clarinet                | 4 Tuba  |
| 4 2nd B $\flat$ Clarinet                | 4 Percussion  |
| 2 B $\flat$ Bass Clarinet               | (Snare Drum, Bass Drum, Crash Cymbals,<br>Wood Block) |
| 5 E $\flat$ Alto Saxophone              |   |
| 2 B $\flat$ Tenor Saxophone             |   |
| 2 E $\flat$ Baritone Saxophone          |   |
- 

## PROGRAM NOTES

This cherished Leroy Anderson work traditionally features orchestral stringed instruments on the melody demonstrating the variety of textures inherent to those instruments. Sit back and enjoy this delightful twist to this charismatic melody and see if you can figure out which childhood tune was the basis for the theme.

## NOTES TO THE CONDUCTOR

Every school has a talented mallet player. This great Leroy Anderson tune based on "Three Blind Mice" is traditionally associated with strings. This rendition has been arranged to feature your solo xylophone or marimba. The set includes two versions of the solo, one for an advanced performer and an easy-play mallet percussion for your student soloist.

The band accompaniment parts pose little challenge for the developing band and afford a more experienced ensemble the opportunity to prepare the accompaniment with very little rehearsal. It is important to remember to balance the accompaniment behind the soloist and careful attention to uniform treatment of the articulations, particularly staccatos and accents, will result in an energetic performance.

For ease of preparation for the mallet soloist, Alfred has released a matching solo with piano accompaniment version that can be used to rehearse prior to joining the band and also as a solo ensemble/studio version (Alfred catalog number 00—40555).

Let the soloist dictate the tempo and feel free to raise the tempo even a bit more than marked.

**Preview Only**  
Legal Use Requires Purchase

# FIDDLE-FADDLE

Featuring SOLO XYLOPHONE or MARIMBA

CONDUCTOR

By LEROY ANDERSON  
Arranged by JOHN FORD

Brightly (♩ = 120-132)

C Flutes

Oboe

B♭ Clarinets

B♭ Bass Clarinet

Bassoon

E♭ Alto  
Saxophone

B♭ Tenor  
Saxophone

E♭ Baritone  
Saxophone

B♭ Trumpets

Horn in F

Trombone

Baritone

Tuba

Solo Xylophone  
(Marimba)

Snare Drum

Cymbals

Bass Drum

## Conductor - 2

[illegible]

Conductor - 3

To Coda  $\Phi$   
on D.S.

Fls. 1 2 *f* *mf*

Ob. *f* *mf*

Cls. 1 2 *f* *mf sim.*

B. Cl. *f* *mf sim.*

Bsn. *f* *mf sim.*

A. Sax. *f* *mf*

T. Sax. *f* *mf*

Bar. Sax. *f* *mf sim.*

Tpts. 1 2 *f*

Hn. *f* *mf*

Tbn. *f* *mf*

Bar. *f* *mf*

Tuba *f* *mf*

Solo Xyl. *f*

S.D. *f* *mf*

Cyms.

B.D. *f* *mf*

2816FB3XC

### Conductor - 4

2. 14

Fls.

Ob.

Cls.

B. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

Tpts.

Hn.

Tbn.

Bar.

Tuba

Solo Xyl.

S.D.

Cyms.

B.D.

2816FB3XC

Fls. 1 2

Ob.

Cls. 1 2

B. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

Tpts. 1 2

Hn.

Tbn.

Bar.

Tuba

Solo Xyl.

S.D.

Cyms.

B.D.



Fls. 1 2

Ob.

Cls. 1 2

B. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

Tpts. 1 2

Hn.

Tbn.

Bar.

Tuba

Solo Xyl.

S.D.

Cyms.

B.D.

2814EP2XG



Fls. 1 2 *mf* *f* *f*

Ob. *mf* *f* *f*

Cls. 1 *f* *mf stacc.* *f*

2 *f* *mf stacc.* *f*

B. Cl. *f* *mf stacc.* *f*

Bsn. *f* *mf stacc.* *f*

A. Sax. *mf* *f* *f*

T. Sax. *f* *mf* *f*

Bar. Sax. *f* *mf stacc.* *f*

Tpts. 1 *mf* *f* *f*

2 *mf* *f* *f*

Hn. *mf* *f* *f*

Tbn. *mf* *f* *f*

Bar. *f* *mf* *f*

Tuba *f* *mf* *f*

Solo Xyl. *f* *mf* *f*

S.D. *f* *mf* *f*

Cyms. *f* *mf* *f*

B.D. *f* *mf* *f*

2816FB3XC

Fls. 1 2 *p|cresc.*

Ob. *p|cresc.*

Cls. 1 *p|cresc.*

2 *p|cresc.*

B. Cl.

Bsn.

A. Sax. *p|cresc.*

T. Sax.

Bar. Sax.

Tpts. 1 2

Hn. *p|cresc.*

Tbn.

Bar.

Tuba

Solo Xyl. *p|cresc.*

S.D.

Cyms.

B.D.

36

Fls. 1 2 *f stacc. p* *f p* *a2 div.*

Ob. *f stacc. p* *f p*

Cls. 1 *f stacc. p* *f p*

2 *f stacc. p* *f p*

B. Cl. *f stacc. p* *f p*

Bsn. *f stacc. p* *f p*

A. Sax. *f stacc. p* *f p*

T. Sax. *f stacc. p* *f p*

Bar. Sax. *f stacc. p* *f p*

Tpts. 1 *f stacc. p* *f p*

2 *f stacc. p* *f p*

Hn. *f stacc. p* *f p*

Tbn. *f stacc. p* *f p*

Bar. *f stacc. p* *f p*

Tuba *f stacc. p* *f p*

Xyl. *f p* *f p*

S.D. *f p* *f p* *2*

Cyms. *f p* *f p*

B.D. *f p* *f p* *2*

**2816FB3XC**

Fls. 1 2 *D.S. al Coda* | a2

Ob.

Cls. 1 2

B. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

Tpts. 1 2 *D.S. al Coda*

Hn.

Tbn.

Bar.

Tuba

Xyl.

S.D.

Cyms.

B.D.



⊕ Coda

Fls. 1 2 *div.* *f*

Ob. *f*

Cls. 1 *f*  
2 *f*

B. Cl. *f*

Bsn. *f*

A. Sax. *f*

T. Sax. *f*

Bar. Sax. *f*

⊕ Coda

Tpts. 1 *f*  
2 *f*

Hn. *f*

Tbn. *f*

Bar. *f*

Tuba *f*

Xyl.

S.D. *f*

Cyms. *f*

B.D. *f*



52

Fls. 1 2 *p* *ff* *div.*

Ob. *p* *ff*

Cls. 1 *p* *ff*

2 *p* *ff*

B. Cl. *p*

Bsn. *p*

A. Sax. *p* *ff*

T. Sax. *p* *ff*

Bar. Sax. *p* *ff*

52

Tpts. 1 *p* *ff*

2 *p* *ff*

Hn. *p* *ff*

Tbn. *p* *ff*

Bar. *p* *ff*

Tuba *p* *ff*

Xyl. *ff* *gliss.*

S.D. *p* *ff*

Cyms. *ff*

B.D. *p* *ff*

2816FB3XC