



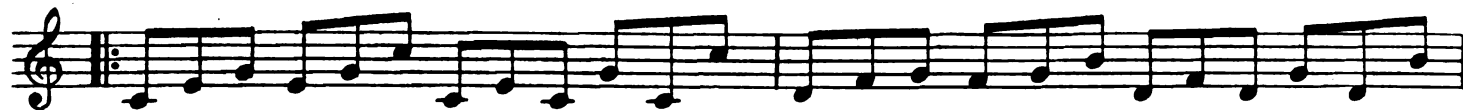




Broken chords (tonic triad and dominant seventh.)

9 

L R L R L R L R L R L R etc. (from hand to hand)



Allegro Moderato

Melody by Gustav Lange

10 

R L R L R L R L R






## Exercise for the left hand.

11



Left hand (quarter notes) marcato.





G major Rapid passage work

14







E Minor

16

R

R LR L

D major

17

LRLRLRLRL R L R L

R

Allegro moderato

Melody by Stephen Heller

18

Musical score for Stephen Heller's 'Allegro moderato'. The piece is in G major (one sharp) and common time (C). It consists of six staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The tempo is 'Allegro moderato'. The score includes dynamic markings such as *f*, *p*, and *cresc.*, as well as articulation marks like accents (>) and slurs. Fingerings are indicated by 'L' and 'R' above the notes. The music features a mix of eighth and sixteenth notes, with some triplet-like patterns.

B minor  
Lento

R. Schumann

19

Musical score for Robert Schumann's 'B minor Lento'. The piece is in B minor (two sharps) and 2/4 time. It consists of six staves of music. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The tempo is 'Lento'. The score includes dynamic markings such as *f* and *p*, as well as articulation marks like accents (>) and slurs. Fingerings are indicated by 'L' and 'R' above the notes. The music features a mix of eighth and sixteenth notes, with some triplet-like patterns.

A major

20

L

F# Minor

Adapted from Moscheles and Fétis

21

R L

L L R L R

L R L R

L R L R

E major

22

L R L

Melody from Burlesque  
by Gustav Saenger Op.112, No.1

Allegretto volante e scherzando

23

R L L R L R

Animato

R

a tempo

Tempo I

rall. e rubato

LR L

rall.

C# minor  
Vivo



D# minor

28

*sf p sf p sf p sf p sf p sf p*

C# major

29

*R L R L L R L R*





Study 29 should be transposed to C $\flat$  major; this is accomplished by changing the signature to seven flats. The double sharps are to be changed to *cancel*s (q). Figures in which low G sharp appears are to be played an octave higher than written, otherwise these figures when transposed lie below the compass of the instrument (G $\sharp$  transposes to G $\flat$ ). Studies 1 to 11 inclusive may be transposed to C $\flat$ ; this is accomplished by supplying a signature of seven flats. In such a transposition, *sharp accidentals* become *cancel*s (q) and *flat accidentals* become double flats (bb).

Study 30 should be transposed to A $\flat$  minor; this is accomplished by changing the signature to seven flats. The double sharps are to be changed to *cancel*s (q) and the *cancel accidentals* are to be changed to double-flats (bb). Studies 12 and 13 may be transposed to A $\flat$  minor; this is accomplished by supplying a signature of seven flats. In such a transposition, *sharp accidentals* become *cancel*s (q).

G $\flat$  major    Repeated hammers upon rapid notes (see, also N $^{\circ}$  40)

31

E♭ minor

32.

D♭ major

33.

B $\flat$  minor  
Vivace

Stephen Heller, Op. 47, No 7

34. *f p* *f p*

*mf* *p* *f p* *mf*

*pp* *f*

*p*

*f p*

*f p* *cresc.*

*f p* *f p*

*pp* *p* *f*

*p*

Ab major  
Allegro

35

R R  
L L R L alternating to the end

36

Allegro con forza

R. Schuman, Op. 68, No. 17

L<sub>3</sub> 3 L<sub>3</sub>

L<sub>3</sub> L<sub>3</sub> R<sub>3</sub> 1 R<sub>3</sub> 2

pp

F minor

Allegro scherzando (♩. = 80)

F. Schubert, Op. 142

37. 



E♭ major

38. 



The first system consists of five staves of musical notation. The key signature is C minor (three flats). The music features a complex, rhythmic melody with many sixteenth and thirty-second notes. There are several accents (>) and a dynamic marking 'R' above the third staff.

C minor

F. Schubert, Op. 78

Allegretto

39. *p* *dim.* *pp*

The second system begins with measure 39. It continues the melodic line with dynamic markings *p*, *dim.*, and *pp*.

*cresc.* *f*

The third system shows a crescendo leading to a fortissimo (*f*) dynamic.

*ff* 1

The fourth system features fortissimo (*ff*) dynamics and a first ending bracket labeled '1'.

*p* *pp* *p* *f*

The fifth system includes dynamic markings *p*, *pp*, *p*, and *f*.

*ff* *p*

The sixth system concludes with fortissimo (*ff*) and piano (*p*) dynamics.





G minor

41. 

F major

Vivace (♩ = 144)

Adapted from J. S. Bach



*dim.*



*cresc.*

*f*



*p*



*mf*



*f*

*f*



*cresc.*



*f*



*f*

D minor

43.

Gavotte from English Suite, N<sup>o</sup> 6

Allegro Vivace (♩ = 80)

J. S. Bach

44.

The following two *arpeggio* studies are especially characteristic of xylophone technic, but may, of course, be practiced upon the bells.

Allegro (♩ = 144)

C. Czerny

Allegro

46.

*p*

*Fine*

*D.C. al Fine*

# Orchestra Studies for Bells

## Two Extracts from The Red Mill<sup>\*)</sup>

### SELECTION

Victor Herbert

Molto moderato

Tempo di Valse

Extract from

## The Fortune Teller<sup>\*)</sup>

### SELECTION

Victor Herbert

Tempo di Gavotte

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Opening Measures of

Tympani in G,  
Bells & Drums

Second Hungarian Rhapsody

Franz Liszt  
arr. by Chas. J. Roberts

Lento a capriccio

B. Dr. only

rit.

Andante mesto

15

1

(A)

8

Trgl.

Più mosso

1

Cud.

pp

Glockenspiel Solo from

If I were King  
OVERTURE

Allegretto ritenuto

A. Adam

# Sizilietta

F. v. Blon  
arr. by Theo. Moses-Tobani

Moderato quasi Andante

*a tempo* *Un poco più vivo*

*a tempo*

*a tempo*

7 16 2 16 14 1 1 1 14 2

*a tempo*  
*pp* Solo

Extract from

## Alita

(Wild Flower)

MORCEAU

F. H. Losey

Drums & Bells

Trio

Bells

*mf* *a tempo*

Drs.

Extract from

## Kiss-Me-Quick

A MUSICAL NOVELETTE

Emil Isenman

Bells  $\text{♩}$  *cresc.*

*mf* *mf* *f*

*ff*

Fine



# “Whispering Flowers”

(Blumengeflüster.)

Bells.

Characteristic.

F. v. BLON.

arr. by Theo. Moses-Tobani.

Theatre Orch. **Allegro.** **5 6 2.** **11** **3** **11** *p* *pp* *poco a poco rall.*

**Andante.** **16** *p*

**Valse lento.** *p*

**Tempo I.** *rall.* *p*

**Allegro.** **19** *rit.* **SOLO.** *p*

*pp* **4** *pp*

The following extract is an arrangement for bells of the original keyboard glockenspiel part.

## La Farandole

BALLET DE L'OPÉRA

T. Dubois

Allegro

*p*

*cresc.*

*f*

*ff*

Extract from the Opera

## L' Africaine

G. Meyerbeer

# "Cupid's Pranks"

Bells.



Caprice.

TIMPANY in A-D-BELLS.

RICHARD STAHL.

*Theatre Orch.* **Allto. modto.**

427. *p* *rit.* *f* *Solo.* *f* *Drums.* *f* *Solo.* *f* *1 Timpany.* *p* *1 Bells.* *rit.* *Drums.*

# Dance of the Hours

Ballet Music from the Opera

GIOCONDA

Campanelli

A. Ponchielli

Andante poco mosso

Musical score for Campanelli, Dance of the Hours, Gioconda. The score consists of ten staves of music in G major, 2/4 time. It includes various dynamics (*pp*, *p*, *sf*, *ff*), articulation (accents), and performance instructions (Harp SOLO, Con brio). Rehearsal marks A through L are placed throughout the piece. The tempo changes from Andante poco mosso to Moderato, then back to Andante poco mosso, and finally to Allegro vivacissimo and Con brio.

The selection from which the following quotation is taken calls for chimes see page 105 but the extracts quoted are most generally played upon the orchestra bells. Although effective in the opera or in a large orchestra, the use of the chimes in a small concert orchestra in this quotation overbalances the ensemble.

Extracts from  
**Bells of Normandy**  
SELECTION

Drums & Chimes

Planquette  
arr. by Geo Wiegand

Lento

Drums

Bells

*p* *f* *p*

*a tempo*

Drums

*rit.* *f* *rit.*

Allegro moderato

*rit. a tempo*

*rit. a tempo*

*rit. a tempo*

Drums

**Marche Miniature**  
No 4a

Clochettes

Moderato con moto

P. Tschaikowsky

11 1 2 17 (A) 17

(B) 6

29

The notation in the following quotation from Wagner's Siegfried designates tones above the notating compass of the bells (see foot note, page 10 ) This is played, of course, the same as if it were written an octave lower. See also the quotation from Tschaikowsky's La Belle Au Bois Dormant which follows.

## Waldweben

from Siegfried

Richard Wagner

Mässig (moderato)

12 23 18 16 12 57

with flute, oboe and clarinet

*ppp* N. B. Orchestra in  $\frac{9}{8}$

(6 = 9) \*

*f* 1 Tacet to the end

From the Suite

## La Belle Au Bois Dormant

No. 5, VALSE

### Clochettes

P. Tschaikowsky, Op. 66<sup>a</sup>

Allegro (*Tempo di Valse*)

35 107 120

*p*

*f*

\*) The following explanation is translated from the foot note which appears in the score: "Nine Eighths to every six eighth notes of the accompaniment and in such a way that the last quarter dot in melody and accompaniment will occur simultaneously." Such a grouping of notes more usually appears in artificial groups. (See Principles of Rhythmic Notation.)

Magic Flute<sup>\*</sup>)

## Glockenspiel

## FINALE, Act I

Allegro (264th measure)

W. A. Mozart

*Papageno spielt auf dem Glockenspiel* (Papageno plays the bells)

<sup>\*</sup>) The original *glockenspiel* part is written for the keyboard instrument (see foot note, page 18) and has chords for

the left hand accompanying the above melody as follows:



etc. Obviously,

only the melody can be played by a single performer upon bells not equipped with a keyboard.

## Orchestra Studies for Xylophone

Extract from

The Red Mill<sup>†</sup>

SELECTION

(Allegro poco moderato) Allegro poco moderato

Victor Herbert



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# "Danse Macabre"

## Xylophone.

C. Saint-Saëns.

arr. by Theo. Moses-Tobani.

Mouvement modéré de Valse.

Theatre Orch.

931.

*Poco stringendo. Animato.*



Drums,  
Xylophone & Traps

# The Clown Dance

## Novelty Fox Trot

M. L. Lake

Moderato

The musical score is arranged in several systems. The top system includes a bass line with triplets and a cymbal part labeled 'Cymb. (On wood block)'. The second system features a bass line with triplets and a slide whistle part. The third system includes a treble line with a slide whistle and a bass line with a xylophone solo. The fourth system shows a bass line with triplets and a xylophone solo. The fifth system is a 'Trio' section with a treble line and a bass line. The sixth system includes a bass line with triplets and a cymbal part. The seventh system features a bass line with triplets and a cymbal part. The eighth system includes a bass line with triplets and a cymbal part. The ninth system features a bass line with triplets and a cymbal part. The tenth system includes a bass line with triplets and a cymbal part. The score concludes with a 'dim poco a poco' instruction and a final dynamic marking of 'fz'.

Drums

# The Drummer's Escapade

Traps { Bird Whistle, Bells,  
Cuckoo, Tambourine,  
Xylophone Timpanys ad lib.

Andante moderato

Geo. D. Barnard

Bird

mf

Bells

p

12

p

f

Cad.

Tempo di Marcia

SOLO

f

B. Dr.

Timp in C. & F.

ff

Cuckoo

SOLO

3

3

1 2 Drs. Reel (Not to fast)

On shell

ff

Cymb. B. Dr.

Cymb.

On shell

On head

2 1

ff

B. Dr.

Crash

Crash

On shell

1

On head

ff

Cymb. B. Dr.

Cymb. B. Dr.

Cl. SOLO Tempo di Polka

*f* *ff rit. ad lib.* *mf*

*Più mosso*  
Tambourine

*ff* Timp.

Xylophone SOLO

*a tempo*

*Più mosso*  
*mf*

*ff*

# The Fortune Teller <sup>\*)</sup>

## SELECTION

**Allegro molto**

Victor Herbert

Cymbalum or Xilophone

The musical score consists of ten staves. The first staff is the main melody for Cymbalum or Xilophone. The second staff continues the melody with dynamics *pp* and *ffz*. The third and fourth staves are rhythmic accompaniment for Cymbalum or Xilophone. The fifth staff is a *SOLO* for Cymbals. The sixth staff is for Drums, with dynamics *ffz*. The seventh, eighth, and ninth staves continue the rhythmic accompaniment for Cymbalum or Xilophone. The tenth staff is a *Cym. SOLO* section, with dynamics *pp cresc.* and *ffz*. The score includes various musical notations such as treble clefs, 2/4 time signature, accidentals, and dynamic markings.

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# Ma Mère L'Oye \*

("Mother Goose")

5 PIECES ENFANTINES

## Xylophone

III (3<sup>rd</sup> movement) Laideronnette, Empress of the Pagodes

Maurice Ravel

⑦ **Mouvement de Marche**  
(Right Hand)

56th measure *pp*

(Left Hand)

Musical notation for measures 56-59, right hand part. The notation is in treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. It features a rhythmic pattern of eighth notes and quarter notes.

Musical notation for measures 56-59, left hand part. The notation is in bass clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. It features a rhythmic pattern of eighth notes and quarter notes.

*cresc.*

Musical notation for measures 60-63, right hand part. The notation is in treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. It features a rhythmic pattern of eighth notes and quarter notes.

*ff*

⑧

Musical notation for measures 64-67, right hand part. The notation is in treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. It features a rhythmic pattern of eighth notes and quarter notes, ending with a fermata.

\* ) By permission of Durand & Fils, Paris

(19)

*pp* *cresc.* *ff*

Last measure  
3<sup>rd</sup> movement

Notice the irregular ending of this movement; a restless and somewhat unfinished impression is conveyed by the ending of the movement upon a dissonant. The above extracts show an unusual method of notation. The double staff method makes the melodic line obvious and also clearly shows the "hammering." The customary single staff method of notation offers neither of these advantages but, at first thought, seems to offer fewer difficulties in reading; the apparent advantage of the single staff is due to training, and because of the nature of the above solo, this artificial advantage is overbalanced by the normal advantages pointed out above. The notation upon a single staff is shown below.

(19)

*pp* *cresc.* *ff*

# Four Standard Compositions

## Arranged for XYLOPHONE SOLOS

(Orchestra parts for these solos may be obtained from the publisher)

### 1. Poet and Peasant

#### OVERTURE

Andante maestoso

F. v. Suppé

The musical score is written for a single xylophone. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked 'Andante maestoso'. The first staff starts with a piano (*pp*) dynamic. The second staff features a fortissimo (*ff*) dynamic. The third staff returns to piano (*pp*). The fourth staff has fortissimo (*ff*) and mezzo-forte (*mf*) markings. The fifth staff continues with fortissimo (*ff*). The sixth staff is marked 'rall.' and 'a tempo'. The seventh staff has a piano (*pp*) dynamic. The eighth, ninth, and tenth staves continue the melodic and harmonic development with various dynamics and articulations.

The musical score on page 88 consists of several systems of staves. The first system includes a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It features a melodic line with trills and accents, marked with *cresc.* and containing triplet figures. The second system continues this melodic line, marked with *morendo*. The third system is a piano accompaniment in a 2/4 time signature, marked *Allegro strepitoso* and *ff*, featuring a dense, rhythmic texture. The fourth system continues the piano accompaniment. The fifth system is a melodic line in a 2/4 time signature, marked *Allegro* and *ff*. The sixth system continues this melodic line, marked *cresc.* and *mf*. The seventh system continues the melodic line with triplet figures. The eighth system continues the melodic line. The ninth system continues the melodic line. The tenth system continues the melodic line.



*pp* *ff* *pp* *cresc.* *pp poco rall.*

Allegretto

*pp dolce* *pp* *pp* *pp* *pp* *pp* *rall. e dim.*

*a tempo*

Allegro (I)

*p* *cresc.* *f cresc.* *ff* *mf* *ff* *mf*

Musical score for a piece, page 90. The score consists of ten staves of music. The key signature is two flats. The dynamics range from *p* (piano) to *fff* (fortississimo). The piece includes a section marked *Allegro (II)* in 2/4 time, which begins with a *p* dynamic and features trills (*tr*). Other markings include *rall.* (rallentando), *f* (forte), *ff* (fortissimo), *mf* (mezzo-forte), and *cresc.* (crescendo). A section for Cello is indicated in the sixth staff. The piece concludes with a double bar line and a repeat sign.

This musical score consists of eleven staves of music, all in a single treble clef. The key signature is one flat (B-flat). The piece begins with a melodic line of eighth and sixteenth notes, some beamed together. The first dynamic marking is *ff* (fortissimo) on the third staff. The music continues with various rhythmic patterns, including sixteenth-note runs and dotted rhythms. There are several articulation marks, such as accents and staccato marks, throughout the piece. The final staff concludes with a double bar line and a fermata over the final note.

# Allegro Vivace from 2. William Tell

## OVERTURE

Allegro vivace (♩ = 152)  
Cornets

G. Rossini

The musical score for Cornets consists of ten staves of music. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The tempo is marked 'Allegro vivace' with a quarter note equal to 152 beats per minute. The score begins with a forte (*ff*) dynamic. A 'SOLO' section is indicated on the third staff, starting with a piano (*p*) dynamic. The score includes various dynamics such as *ff*, *p*, *f*, *pp*, and *ff gliss.*. There are also articulation marks like slurs and accents. A first and second ending bracket is present on the sixth staff, with first endings numbered 1 through 7. The piece concludes with a glissando (*gliss.*) on the final staff.

Musical score for a single melodic line in treble clef, featuring a key signature of three sharps (F#, C#, G#) and a complex rhythmic pattern of eighth and sixteenth notes. The score consists of 12 staves. A dynamic marking of *ff* (fortissimo) appears on the eighth staff, and a dynamic marking of *f p* (fortissimo piano) appears at the end of the twelfth staff. The piece concludes with a first ending (marked '1') and a second ending (marked '2').

This musical score consists of 12 staves of music in a treble clef with a key signature of three sharps (F#, C#, G#). The first staff includes fingerings 2, 3, 4, 5, 6, and 7 above the notes, and a *pp* dynamic marking. The second staff features a *ff* dynamic marking. The third staff has a *f* dynamic marking. The fourth and fifth staves contain complex rhythmic patterns with slurs and ties. The sixth and seventh staves include accents (*>*) and dynamic markings. The eighth staff has a repeat sign. The ninth staff includes a first ending bracket labeled '1'. The tenth and eleventh staves continue the melodic and harmonic development. The twelfth staff concludes with a *Cresc.* marking and a final cadence.

# 3. Light Cavalry

## OVERTURE

Maestoso (♩ = 80)  
Cornet or Trumpet

F. v. Suppé

SOLO

The first section of the score is in 2/4 time with a tempo of Maestoso (♩ = 80). It features three staves: Cornet or Trumpet (top), Horn (middle), and Clarinet (bottom). The key signature is two sharps (F# and C#). The music begins with a *f* dynamic. The Cornet or Trumpet part has a 'SOLO' marking. Dynamics include *ff*, *fff*, and *p*. There are triplets and a circled 'A' marking in the fifth staff. The section concludes with a *dim.* and *pp* dynamic.

The second section of the score is in 2/4 time with a tempo of Allegro (♩ = 96). It features four staves of music. The key signature remains two sharps. The music begins with a *mf* dynamic and a first ending bracket labeled '1'. The section is characterized by frequent triplets and accents. Dynamics include *mf*, *ff*, and *fff*. The section concludes with a first ending bracket labeled '1'.

**B**

*mf*

*ff*

**Allegro brillante** (♩ = 116) *ff*

*ff* **Left hand marcato**

**C**

**D**

**E**

**F** 1

The musical score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It starts with a mezzo-forte (*mf*) dynamic and includes a section marked **B**. The second staff continues the melody with a forte (*ff*) dynamic. The third staff is marked **Allegro brillante** with a tempo of quarter note = 116 and a forte (*ff*) dynamic. The fourth staff is marked *ff*. The fifth and sixth staves are marked **Left hand marcato** and *ff*. The seventh staff continues the left-hand part. The eighth staff is marked **C**. The ninth staff is marked **D**. The tenth staff is marked **E**. The eleventh staff is marked **F** and ends with a first ending bracket labeled '1'.



*Cad. ad lib.*

Andantino con moto

*f* Sempre roll.

*fp*

*D. S. al*  $\text{\textcircled{D}}$

System 3: Ten staves of musical notation, primarily consisting of rhythmic patterns and melodic lines.

# 4. Hungarian Lustspiel

## OVERTURE

Kéler Béla

*ff* *mf* *p* *ff* *mf* *p* *f* *p* *f* *p* *f* *ff* *fz* *mf* *p* *p* *accell.* *a tempo* *p* *accell.* *a tempo* *A* *rit.*

\*) See foot note

\*) The mordents are played as follows:

*p*

*f*

*dim. poco p rit.*

Allegro

*p*

**B** *sf*

*ff sf*

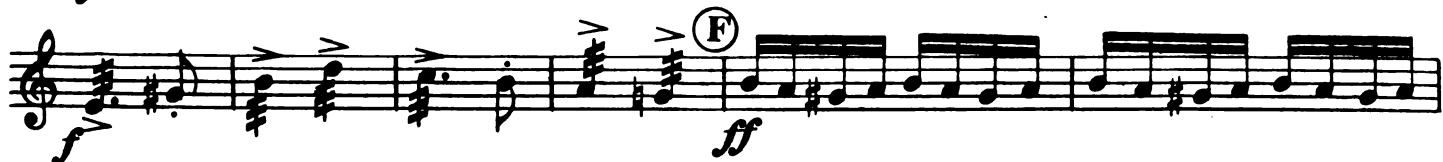
The first section of the music consists of seven staves. The first three staves feature a melody with a *sf* (sforzando) dynamic marking. The fourth staff includes a circled 'C' and a *dim.* (diminuendo) marking. The fifth and sixth staves continue the melodic line with various articulations. The seventh staff begins with a *p* (piano) dynamic and ends with a *rit.* (ritardando) marking.

Un poco più lento

The second section, marked 'Un poco più lento', consists of four staves. The first staff starts with a circled '1' and a *p* dynamic. The second and third staves contain complex chordal textures with various articulations. The fourth staff begins with a circled 'D' and continues the chordal texture.



**Allegro**



Più lento

Ⓒ Allegro

The musical score is written on ten staves. The first section, 'Più lento', begins with a piano (*p*) dynamic and features a series of chords and melodic fragments. A circled letter 'G' is placed above the second staff. The second section, 'Allegro', starts with a forte (*ff*) dynamic and consists of a continuous, rhythmic melodic line. A circled letter 'H' is placed above the fifth staff, and a circled letter 'K' is placed above the eighth staff. The piece concludes with a piano (*p*) dynamic and a ritardando (*rit.*) marking.

Un poco più lento

1

*p*

*p*

**L**

*p*

*ff*

**M** Piu mosso

*p*

*f* *mf* *p* *f* *mf*

*p* *f*

*p* *f* *mf*

*p* *f* *mf*

*p* *f* *mf*

①

*f*

*ff*

*p*

*cresc. poco a*

*poco*

*f*

*dim poco a poco*

*ff*

*p*

*ff*

Ⓟ

*ff*

*fff*

*fff*