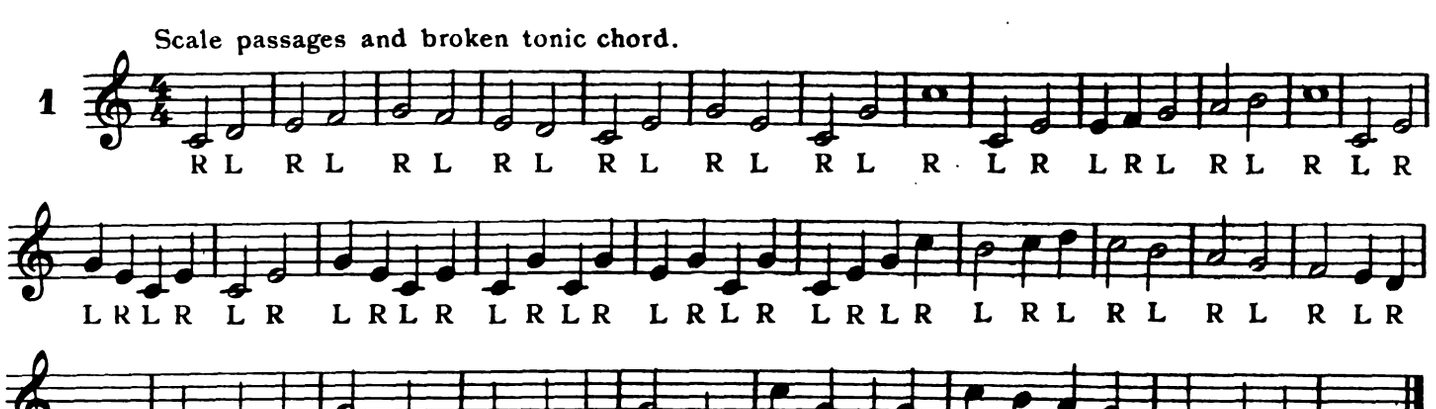
Graded Studies
For
Bells, Xylophone, and Marimba

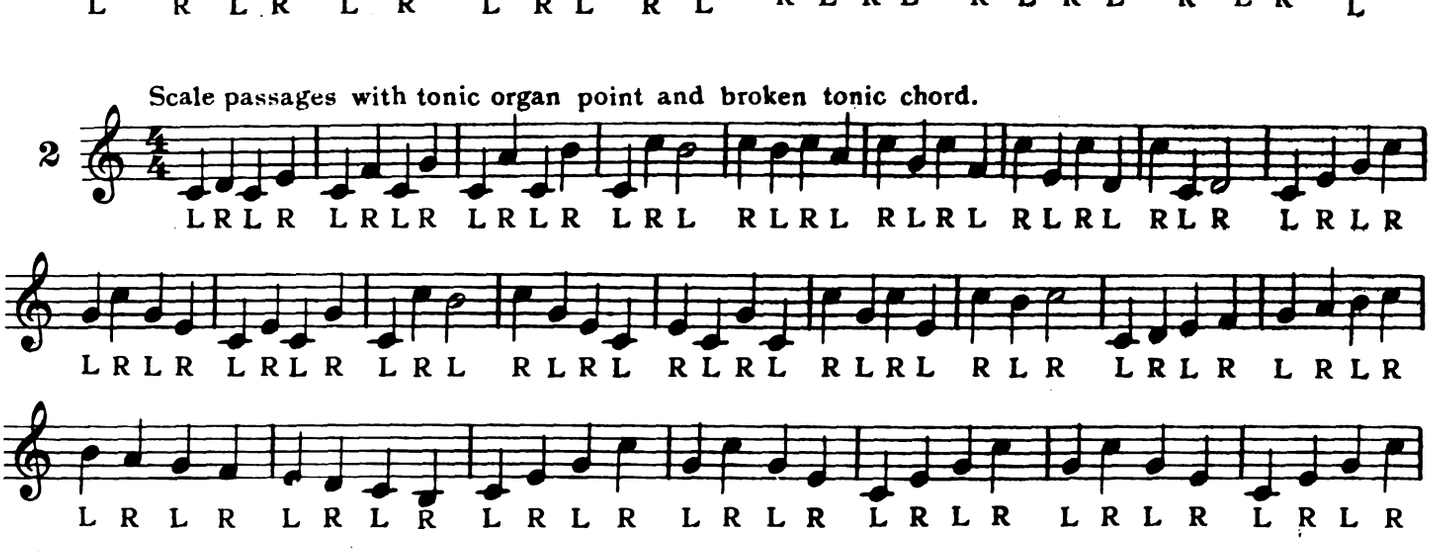
Scale passages and broken tonic chord.

1



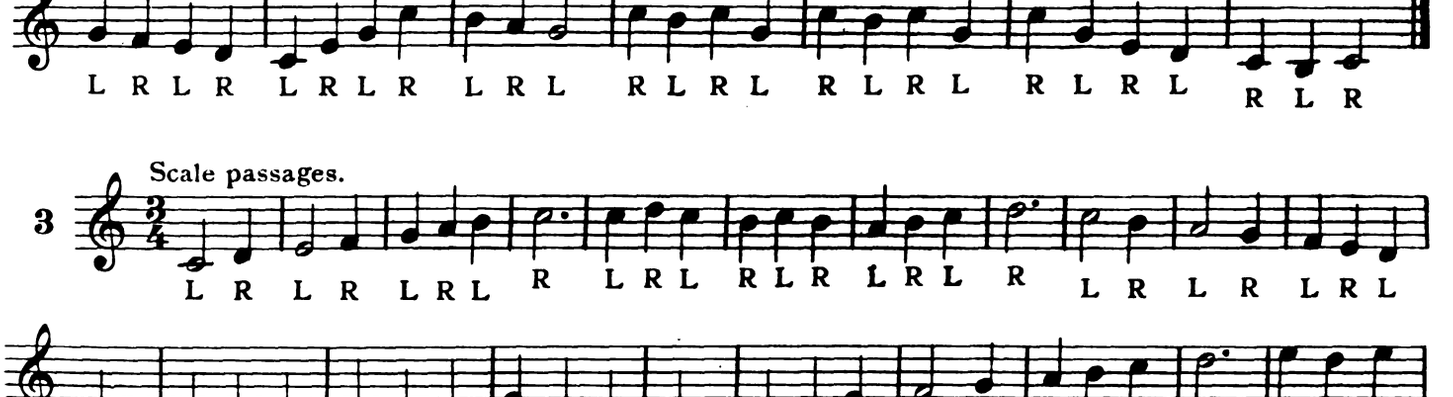
Scale passages with tonic organ point and broken tonic chord.

2



Scale passages.

3



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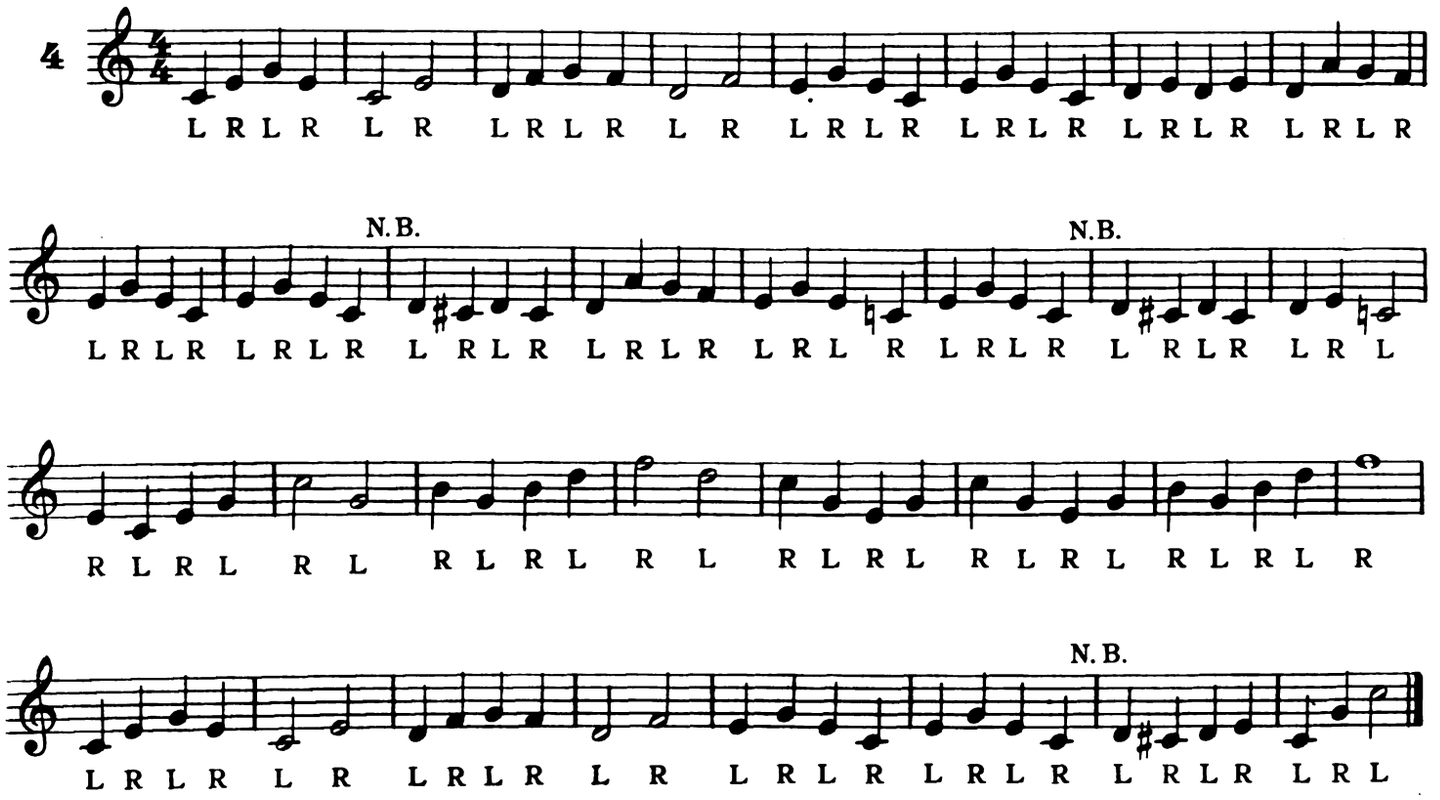
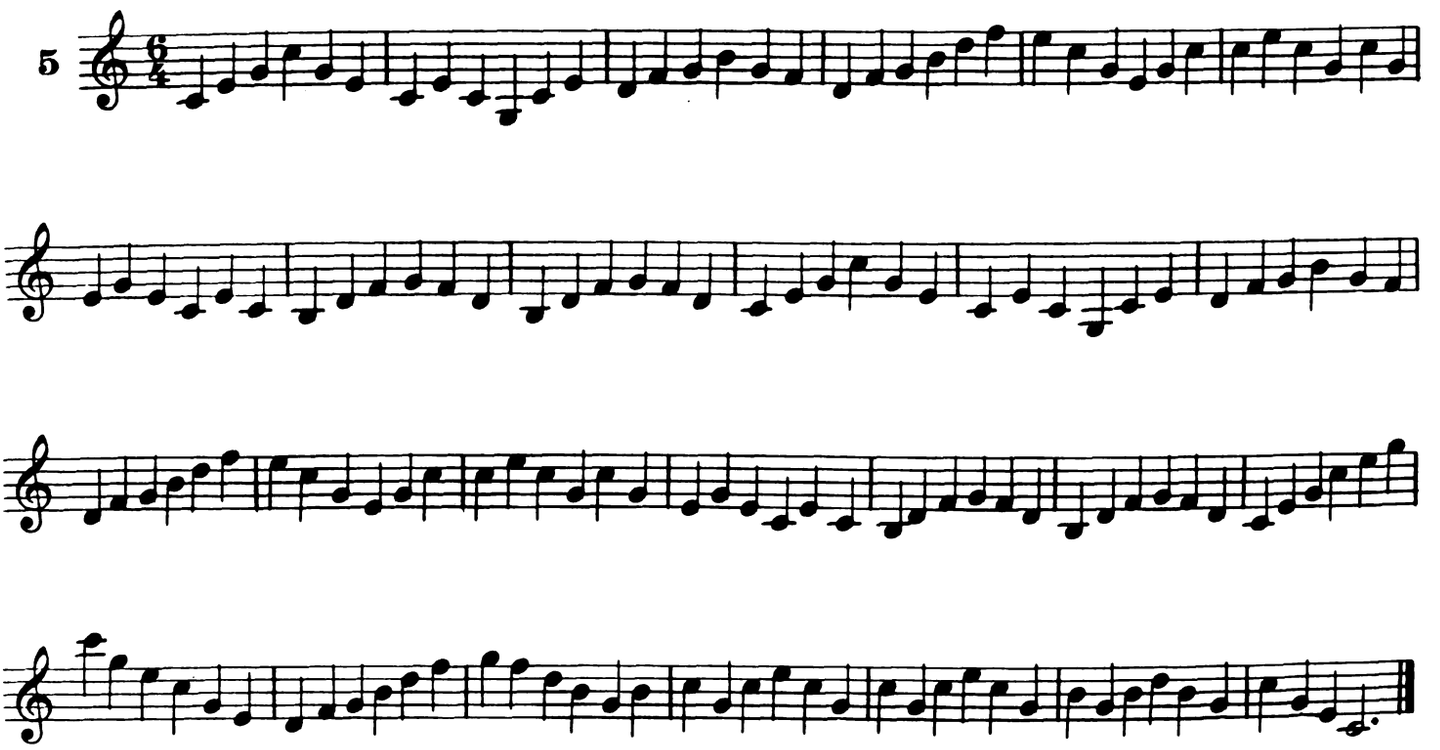
Introducing circling hammering; at N. B., the right hammer after striking c-natural circles in back of the left taking its position for c-sharp, while the left hammer strikes d.

4



Broken chords (tonic triad and dominant seventh.) This exercise should be practiced with alternating hammers throughout; commence sometimes with the right and sometimes with the left.

5



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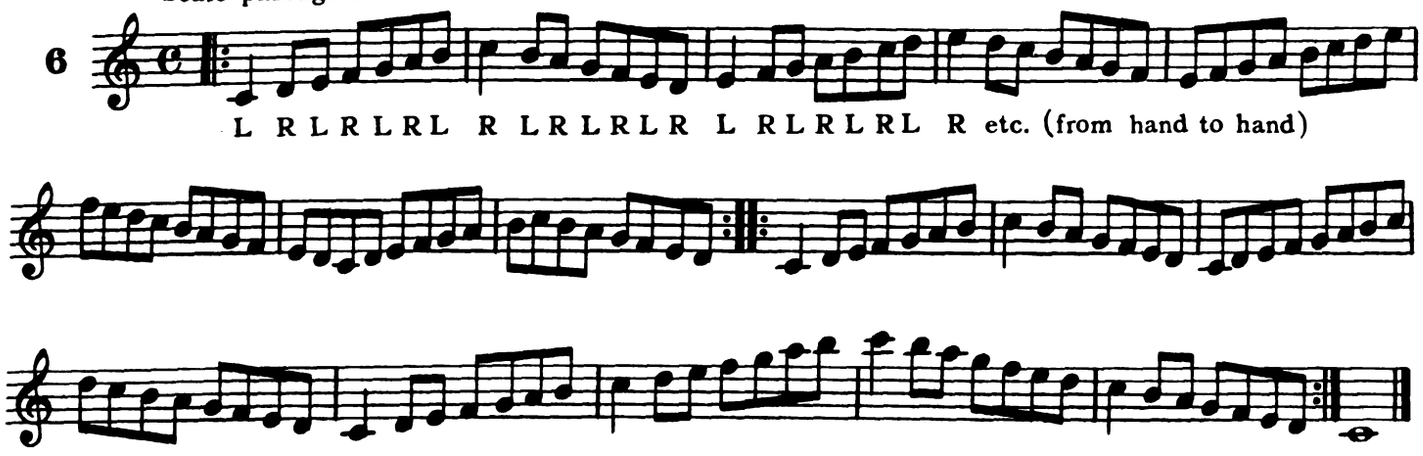
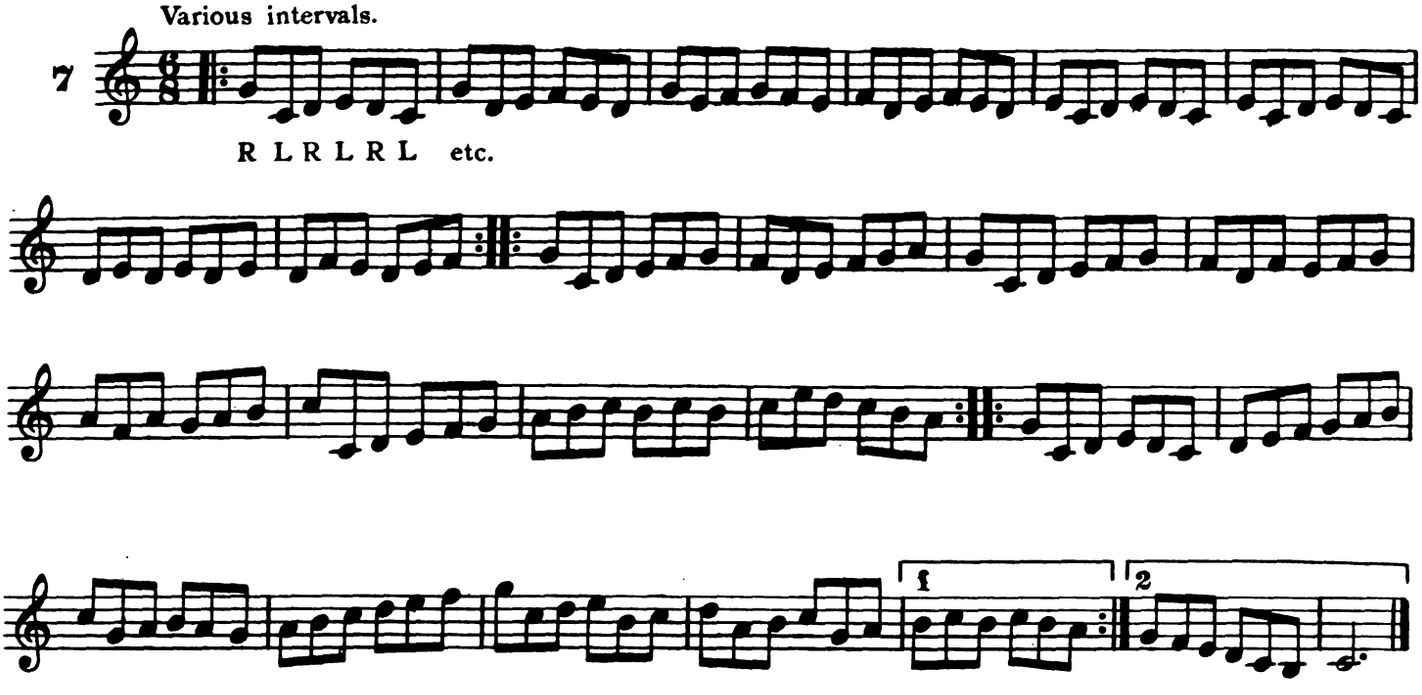
Scale passages.

6



Various intervals.

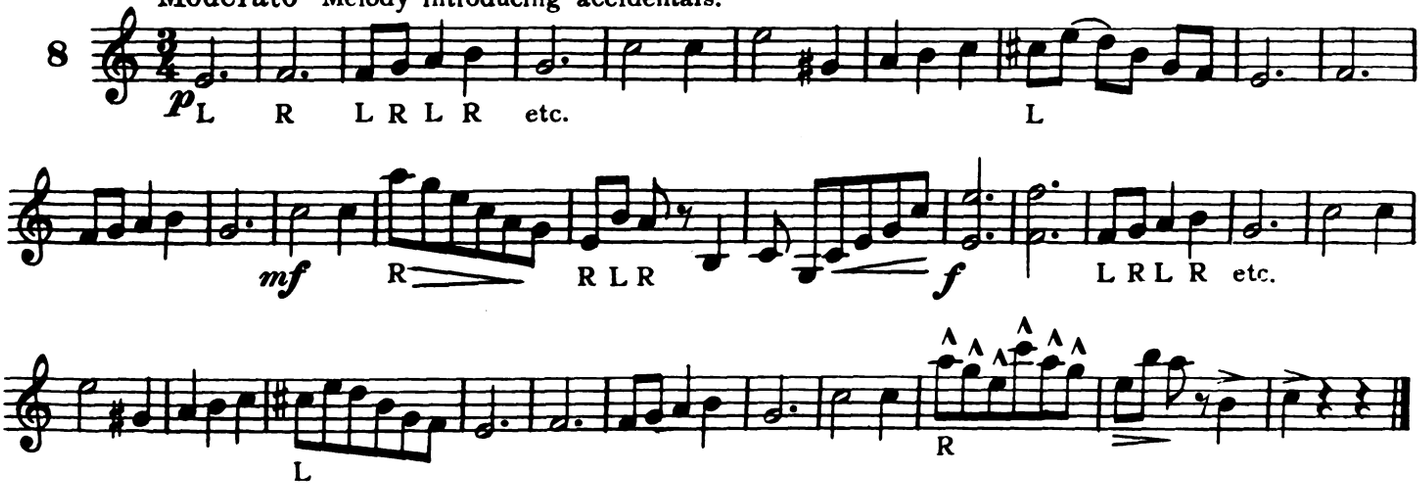
7



Emile Pessard

Moderato Melody introducing accidentals.

8



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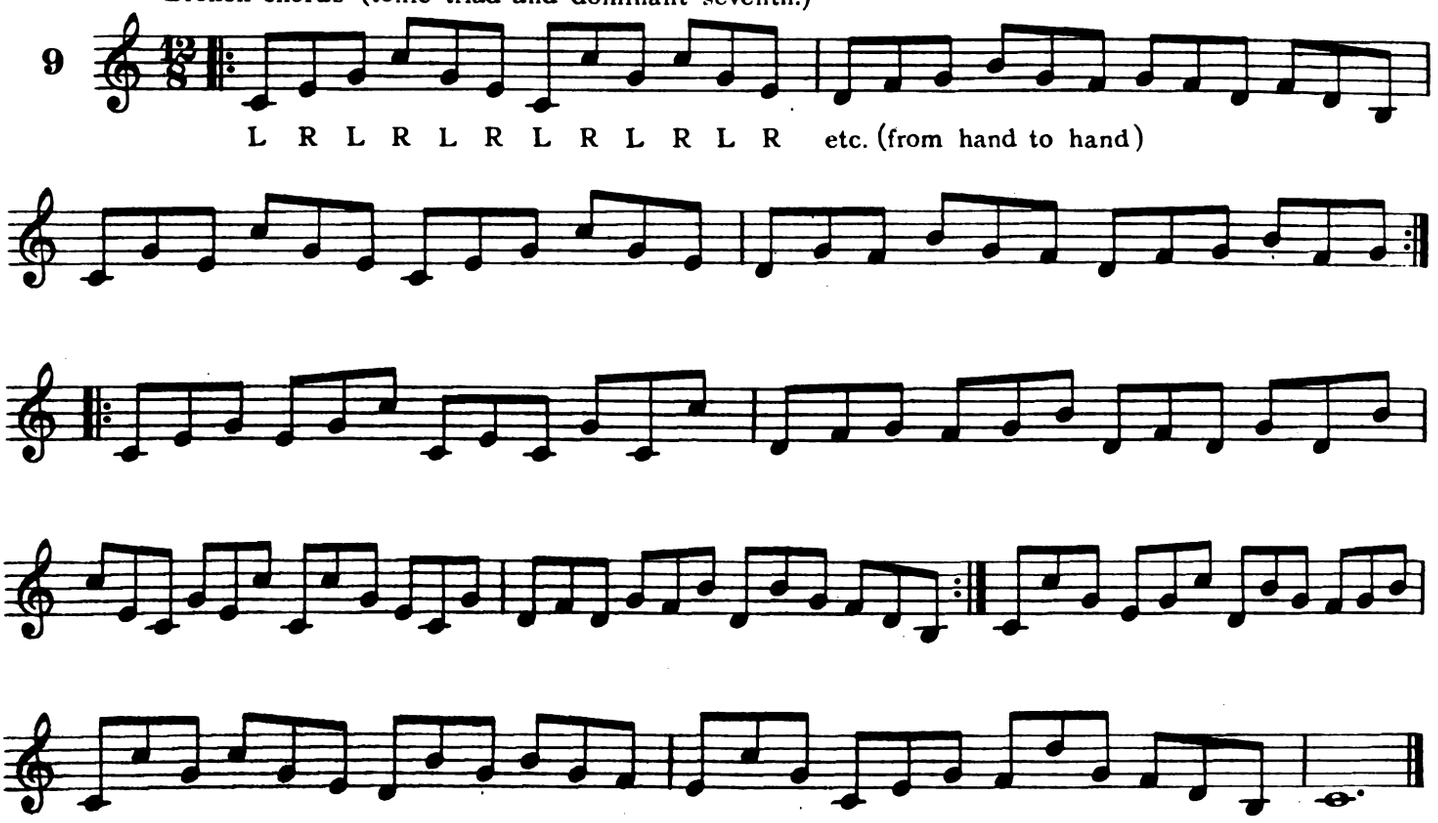
Broken chords (tonic triad and dominant seventh.)

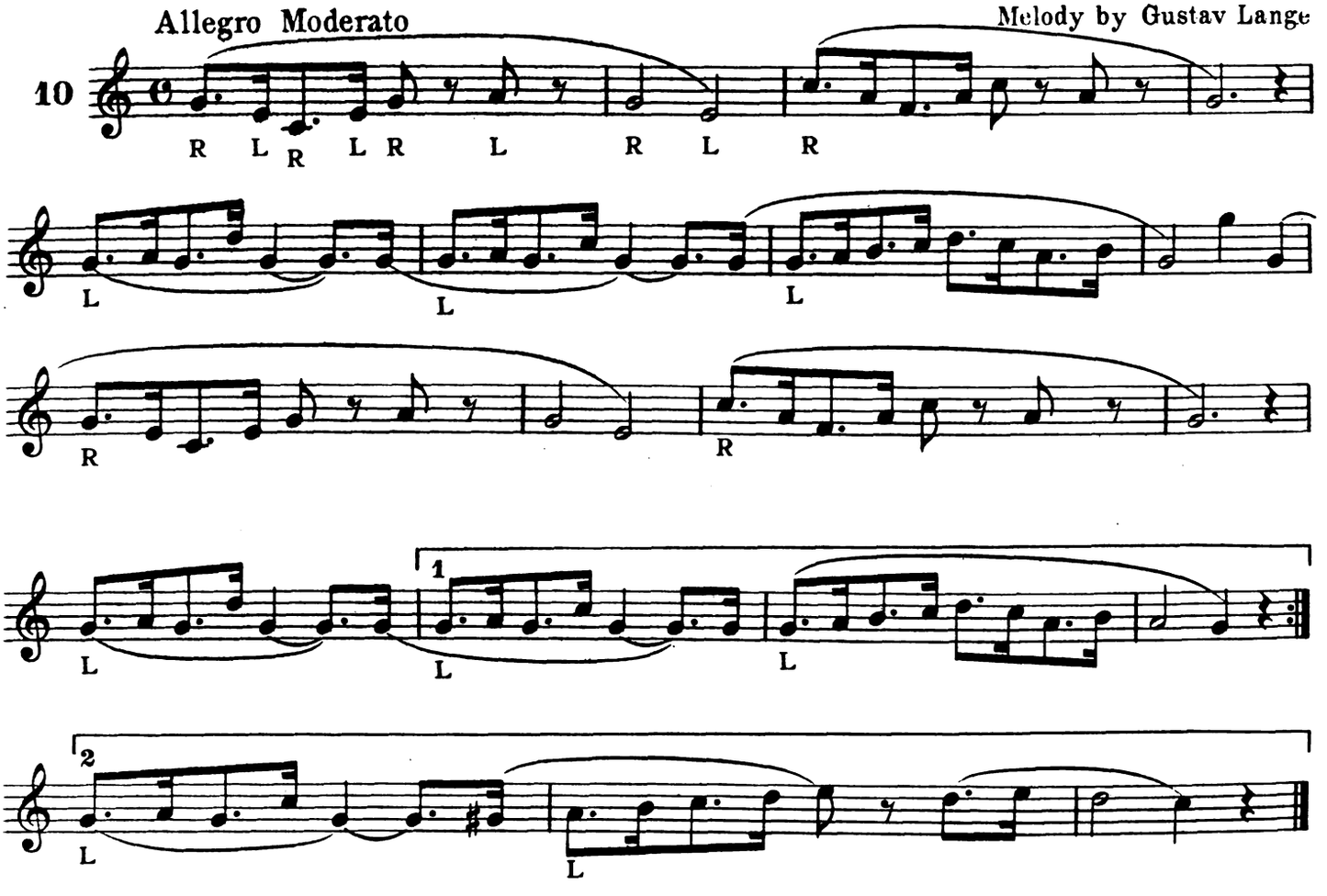
9



Allegro Moderato

Melody by Gustav Lange

10



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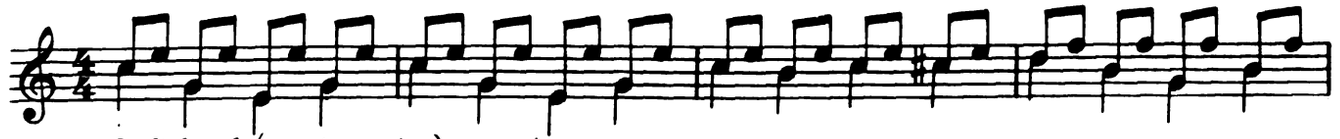
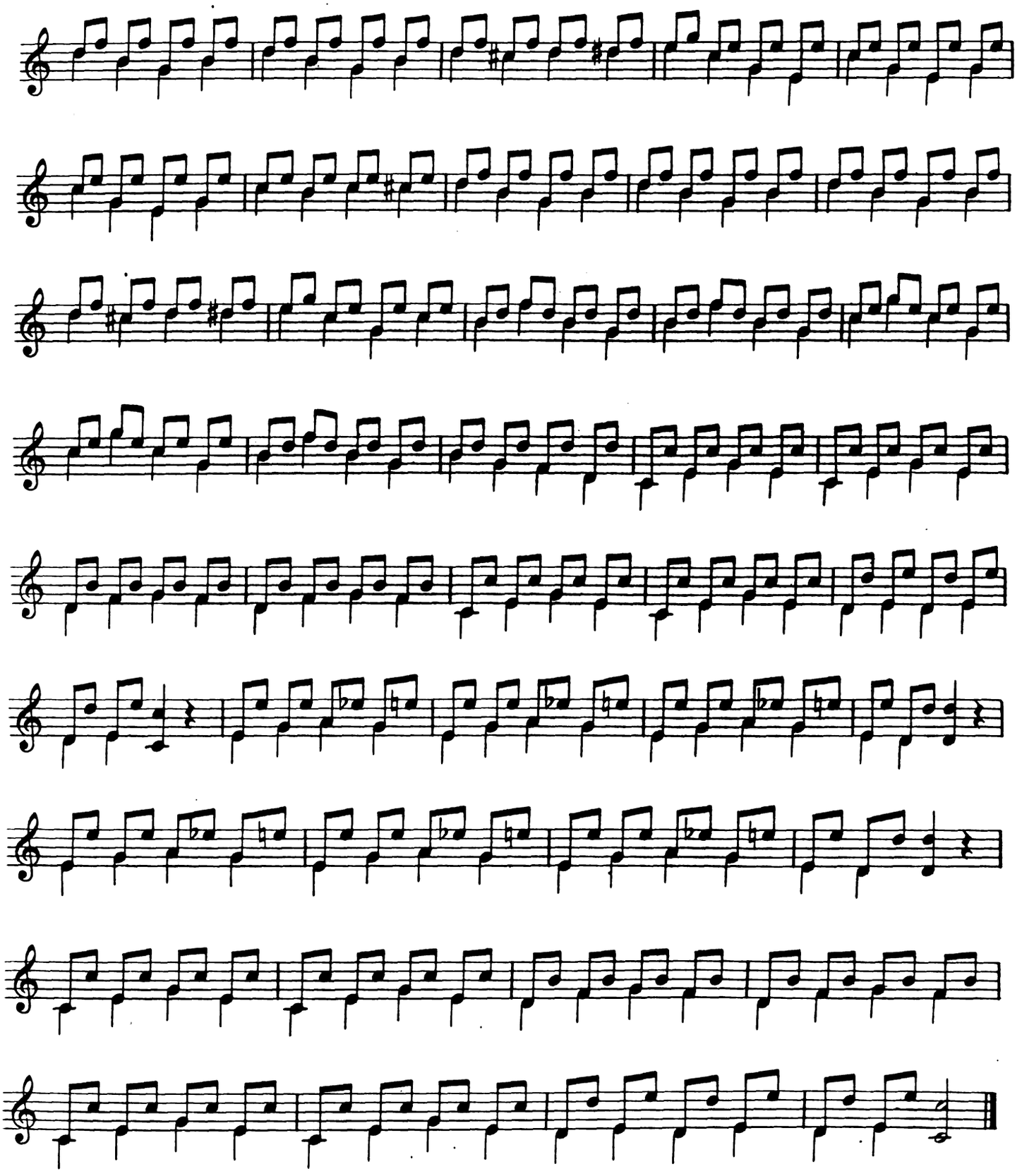
Exercise for the left hand.

11



Left hand (quarter notes) marcato.



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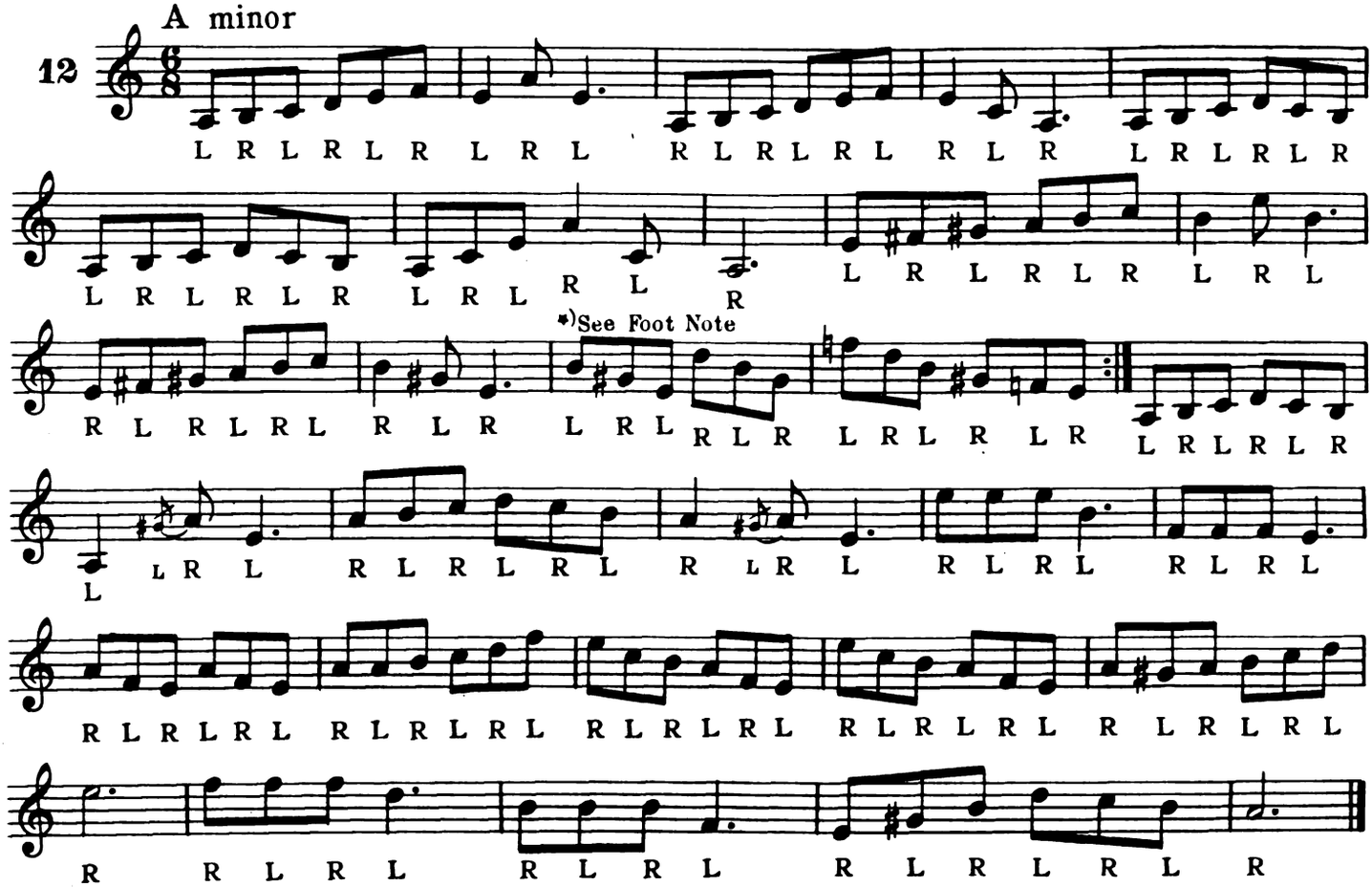
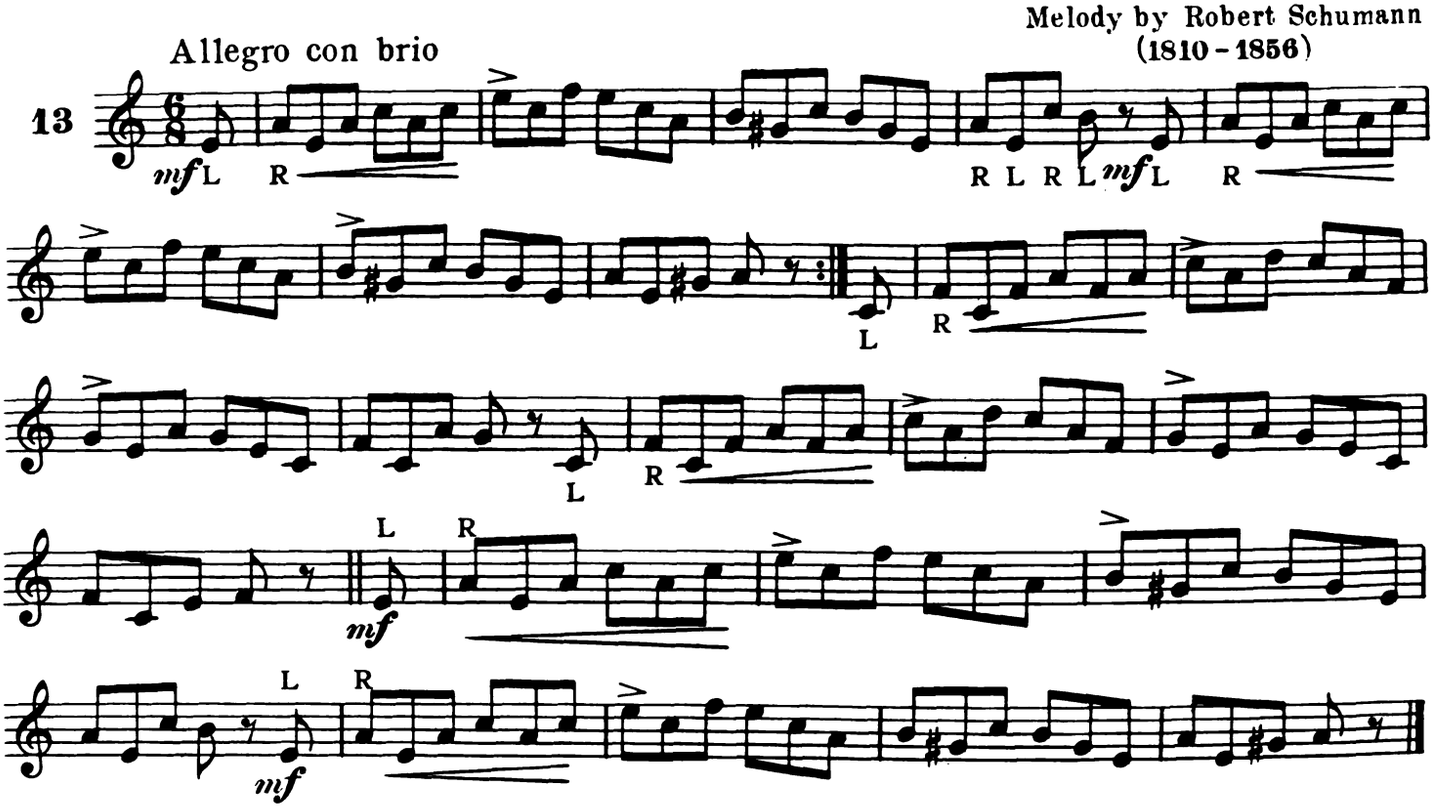


Melody by Robert Schumann
(1810-1856)



*) Difficult hammer crossing occurs in this measure and in the following. In such cases, the left hammer in crossing should pass in front of the right, and the right hammer in crossing should pass in back of the left. Care should be taken to maintain the correct position, as shown in Plate 24, throughout the passage.

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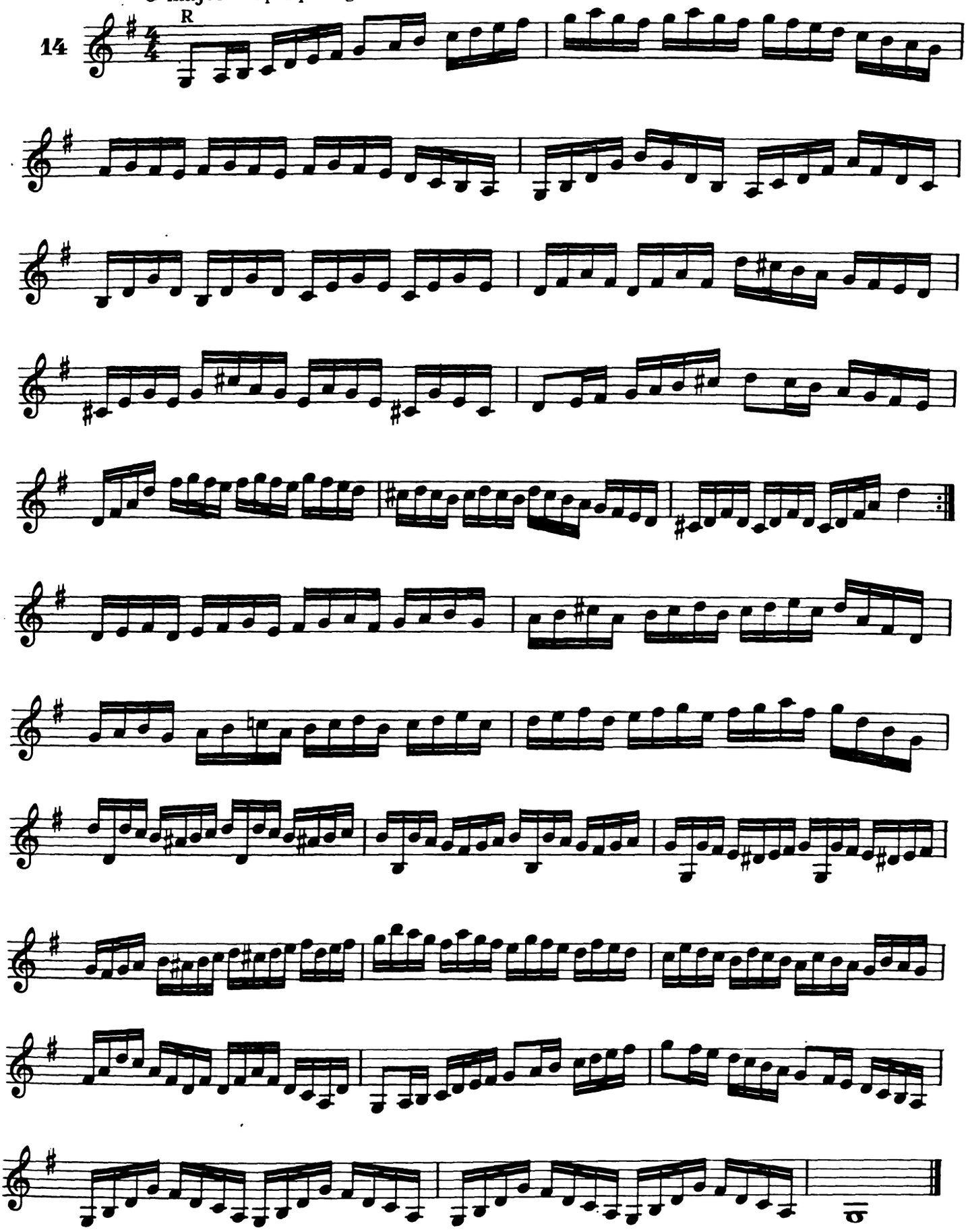
G major Rapid passage work

14



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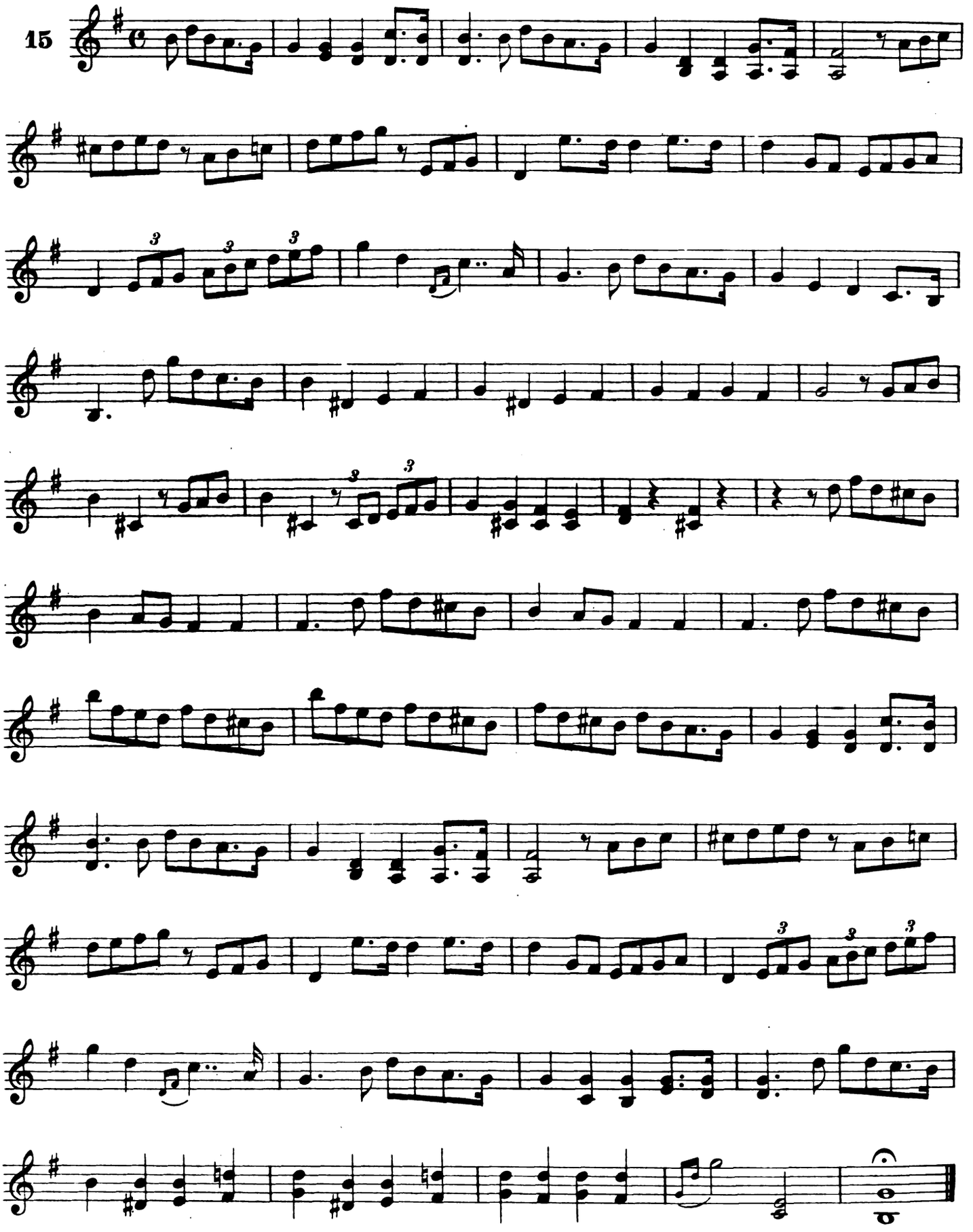
Melody by Stephen Heller (1815–1888)

15



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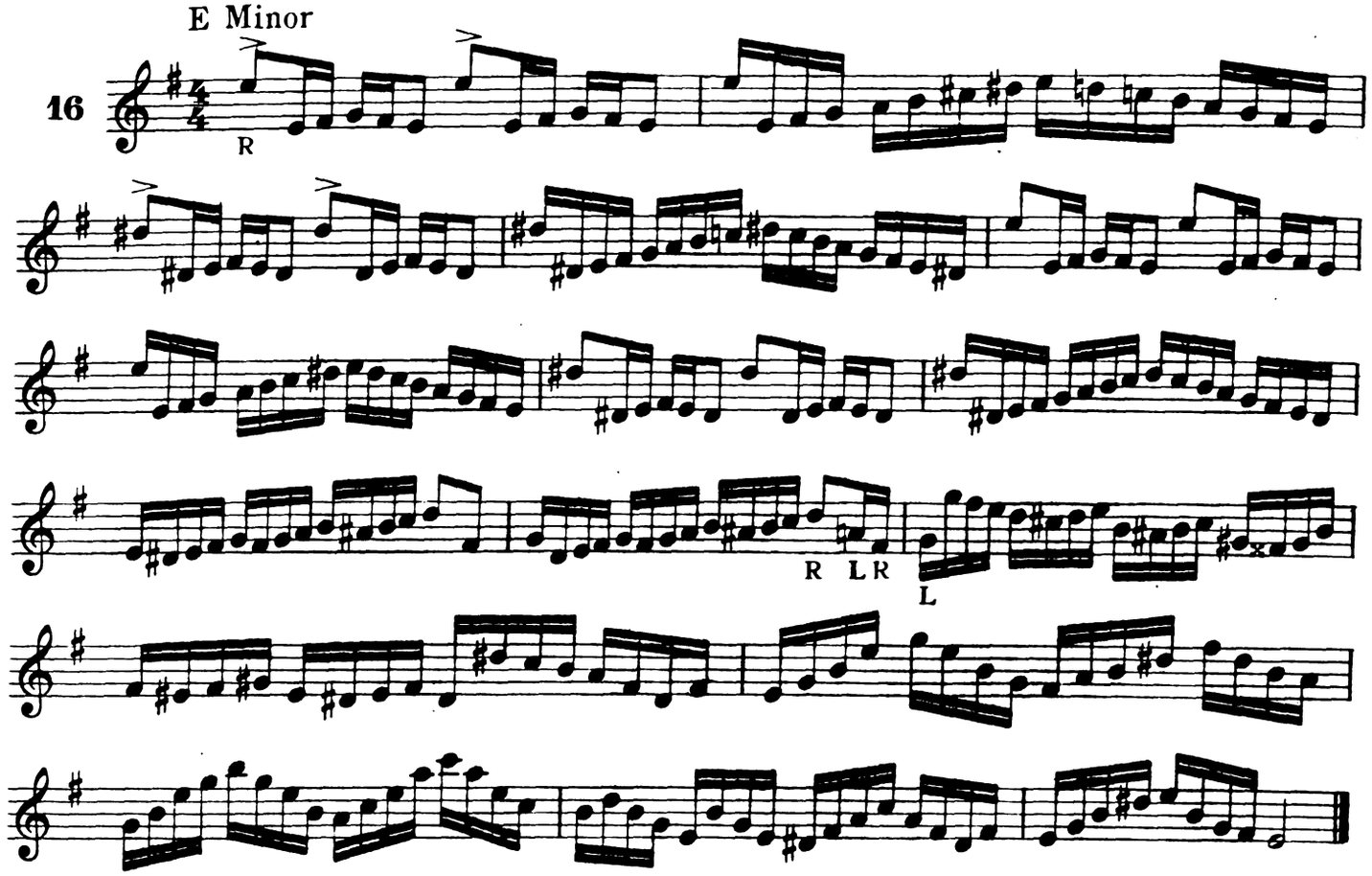
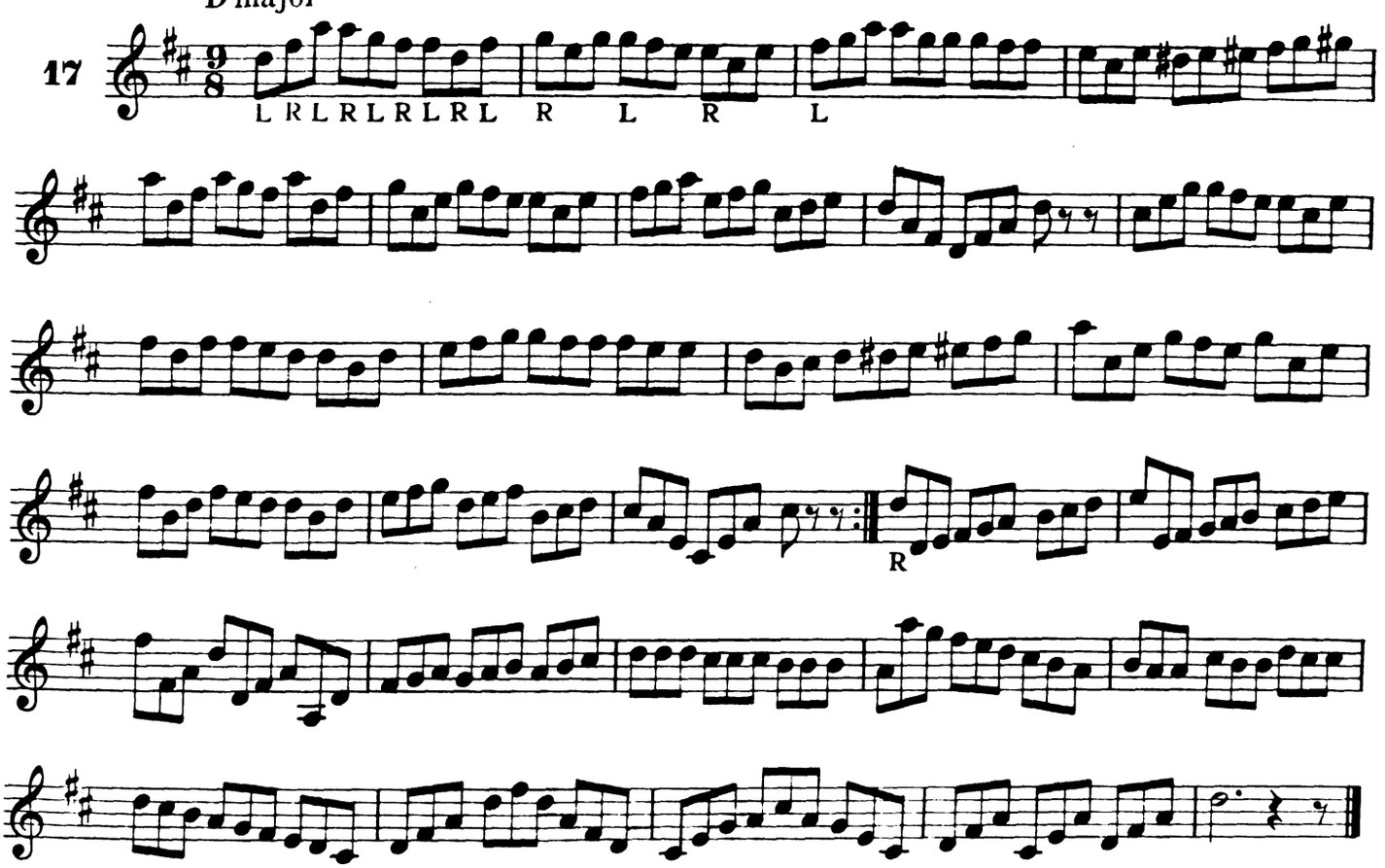
E Minor

16



D major

17



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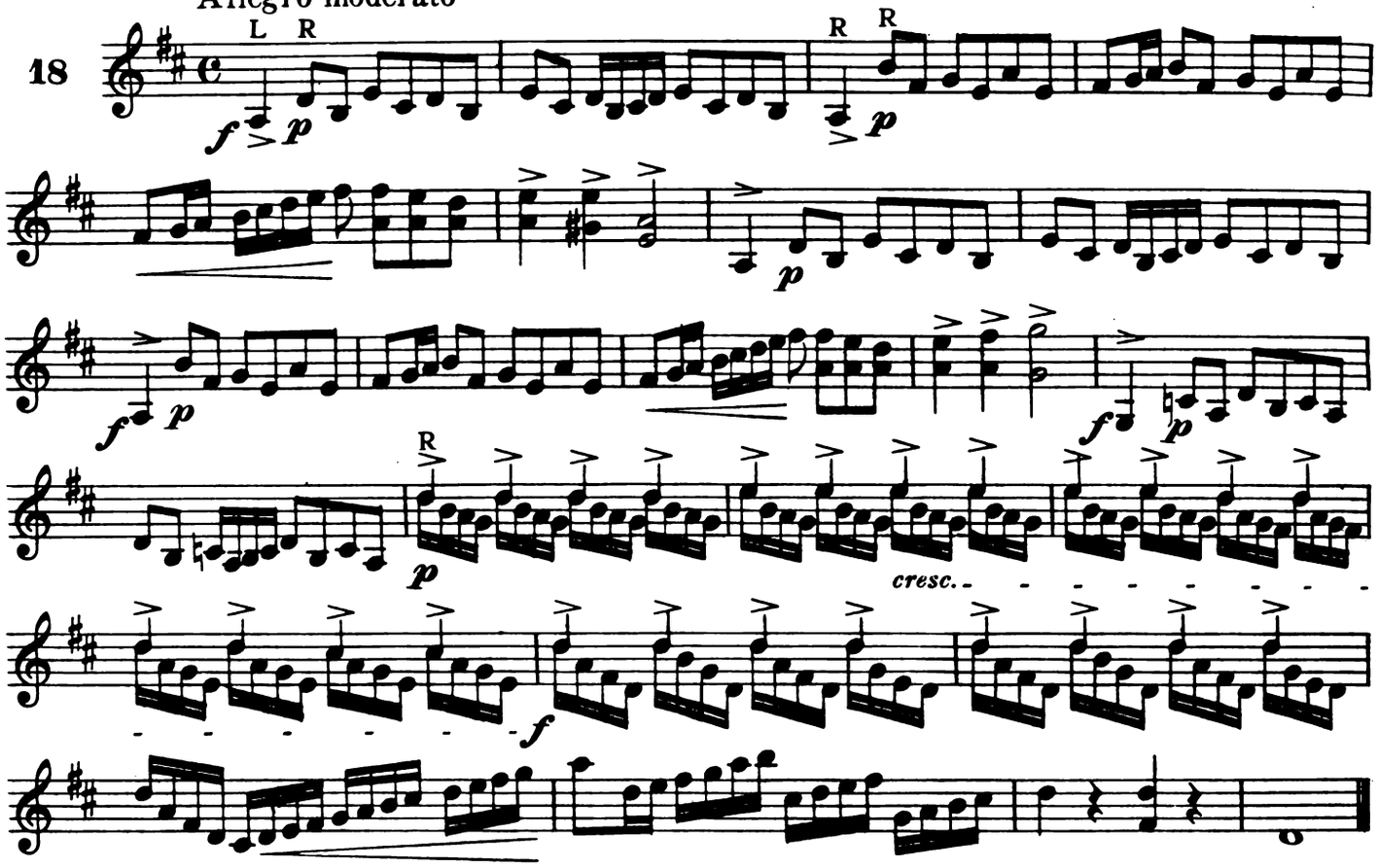
Allegro moderato

Melody by Stephen Heller

18

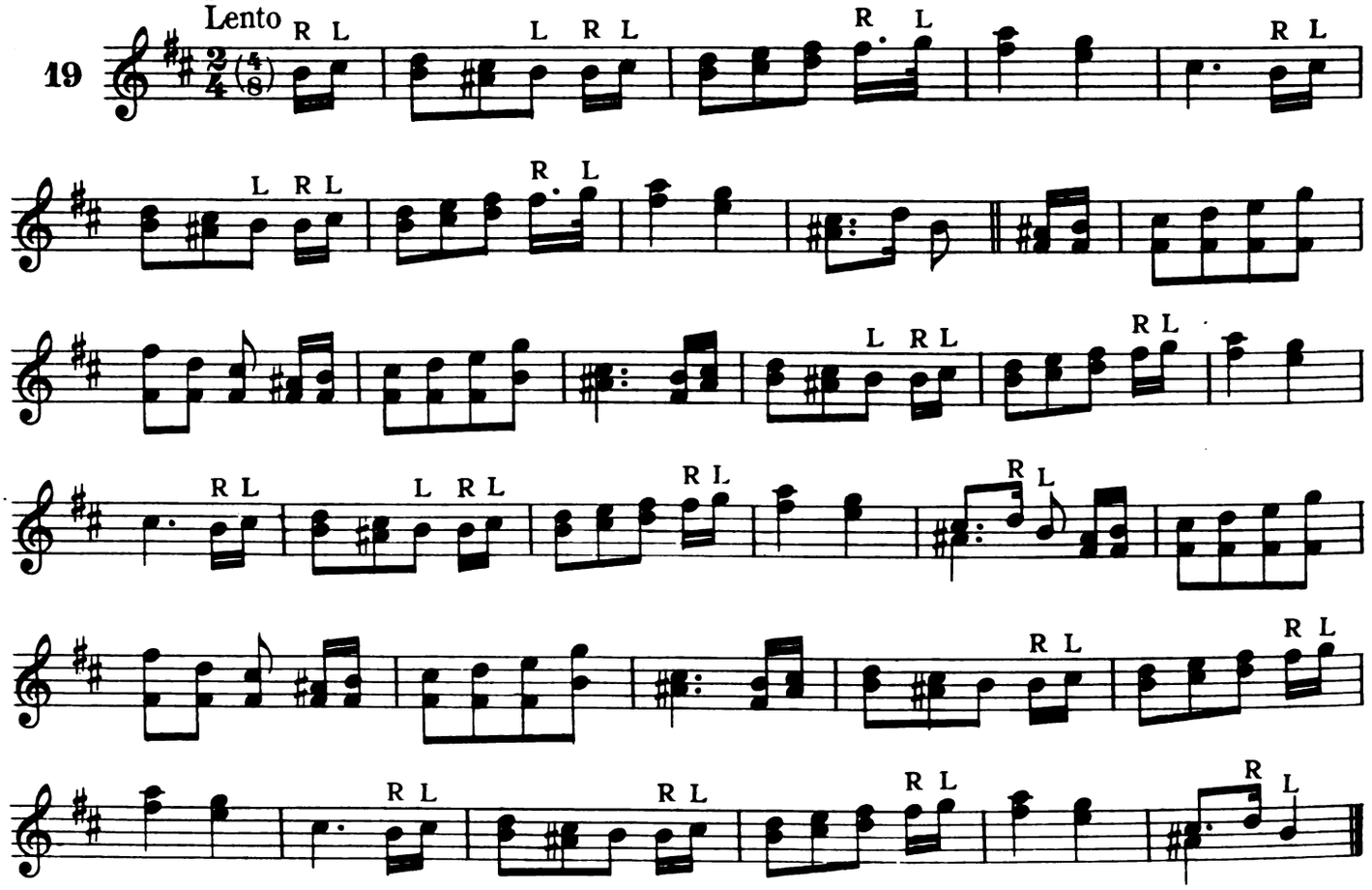


B minor

Lento

R. Schumann

19



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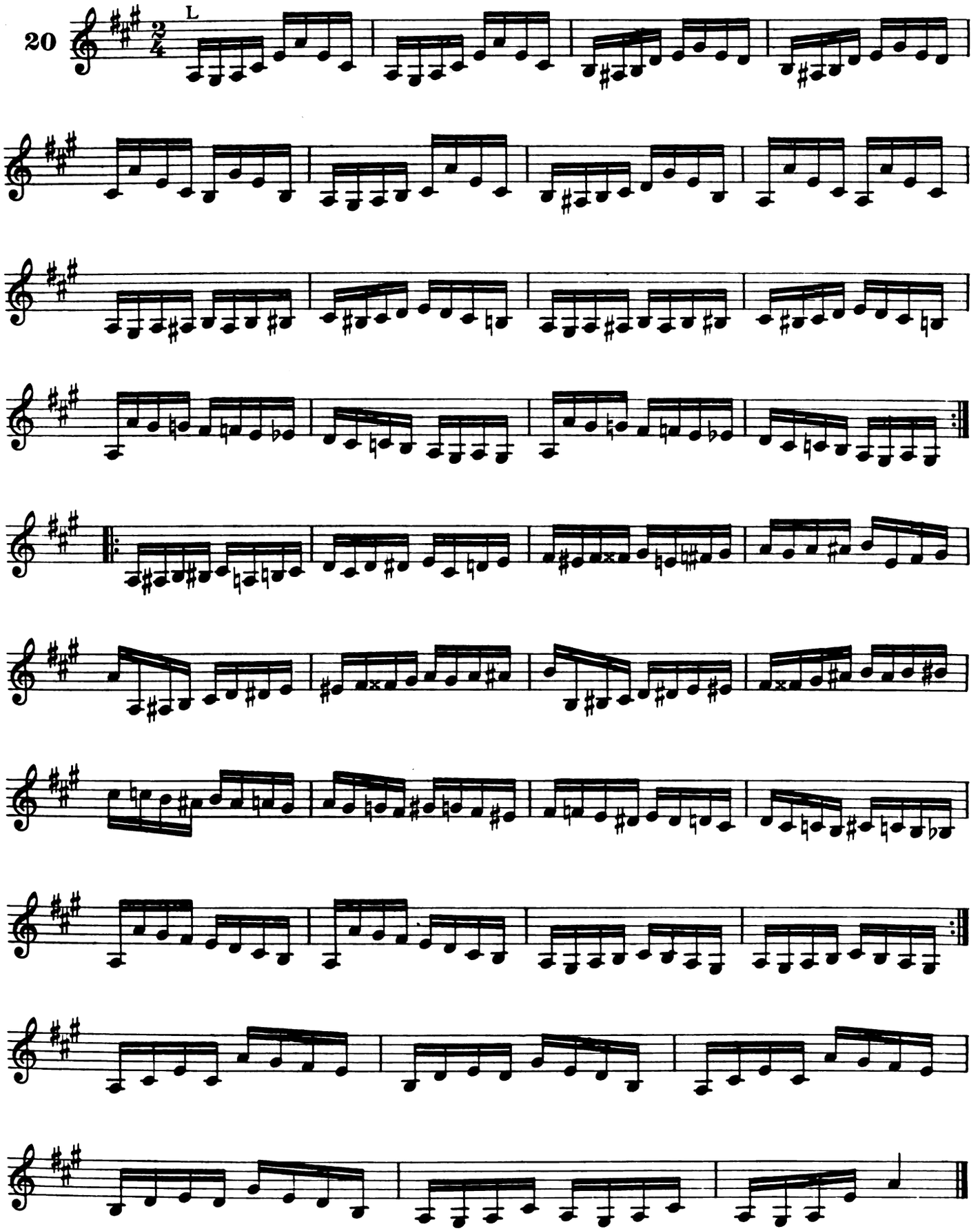
A major

20



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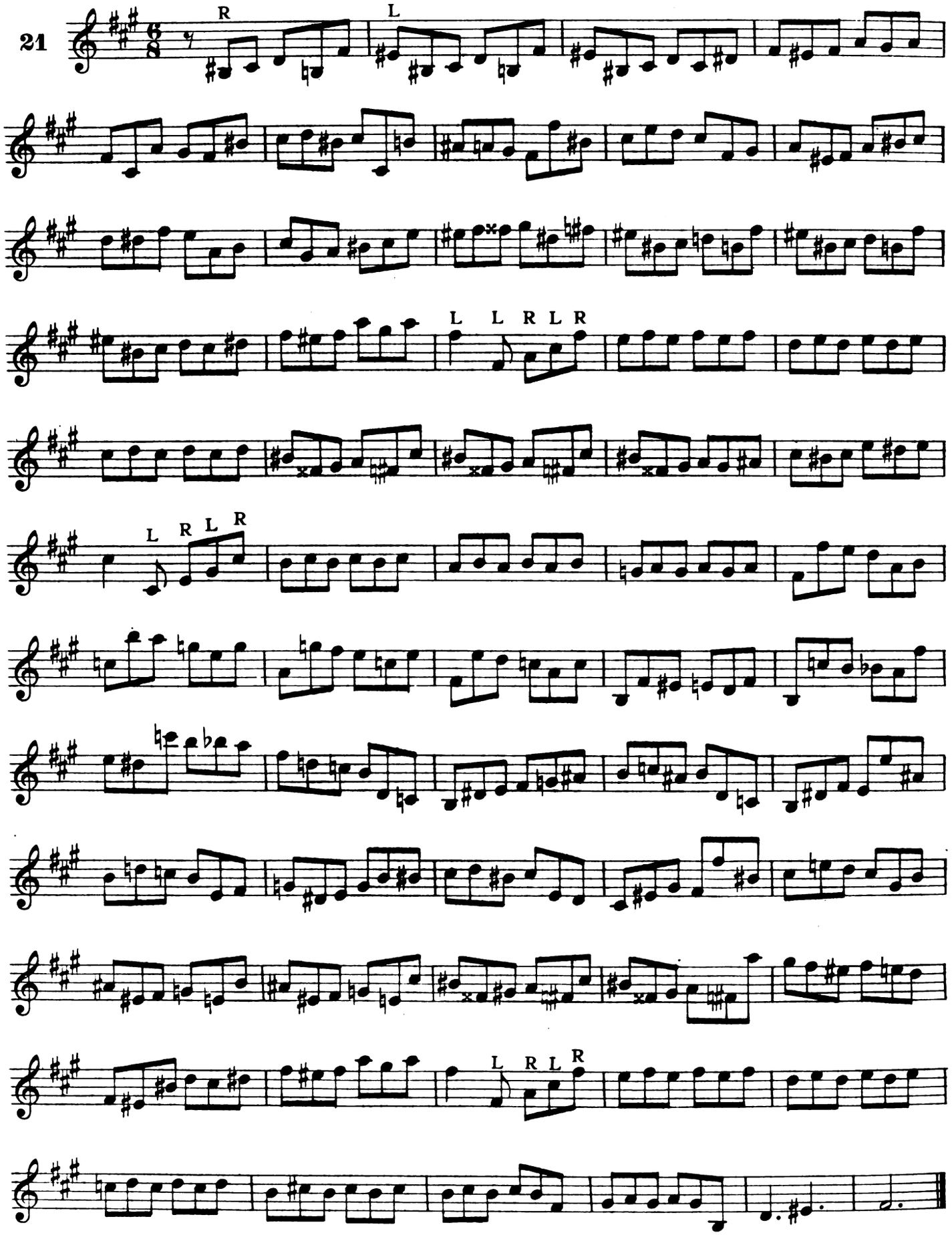
F♯ Minor

Adapted from Moscheles and Fètis

21



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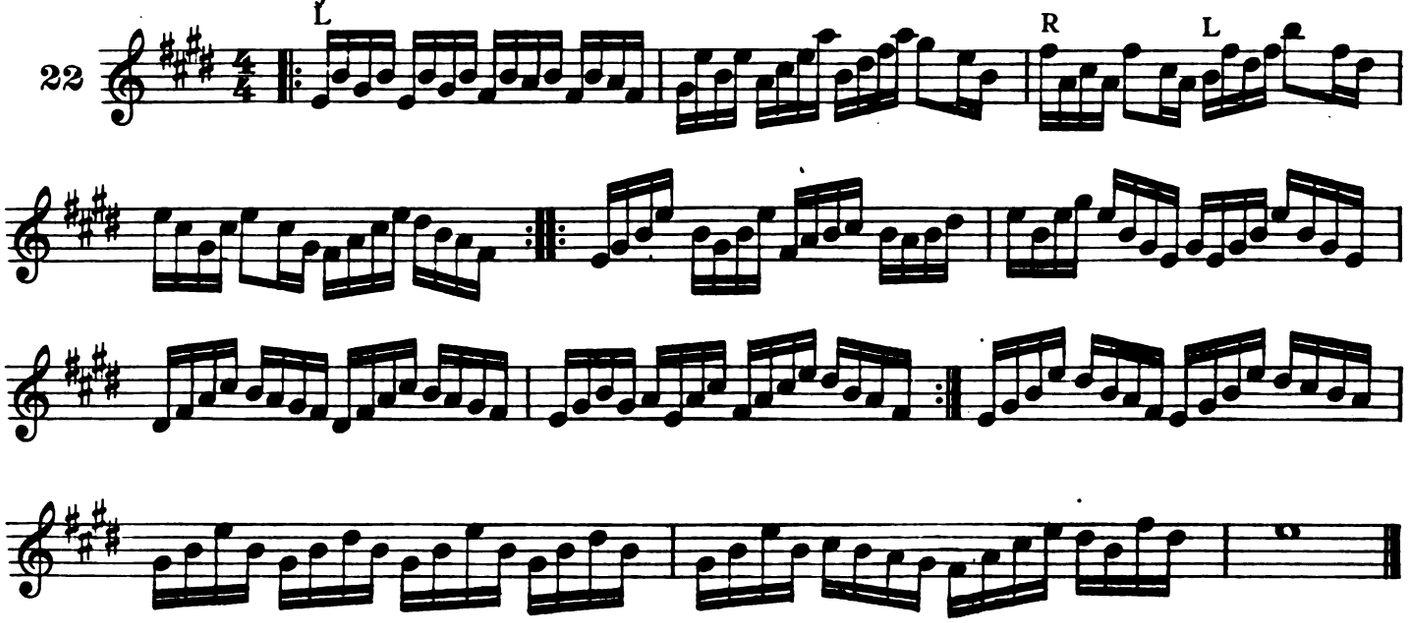
E major

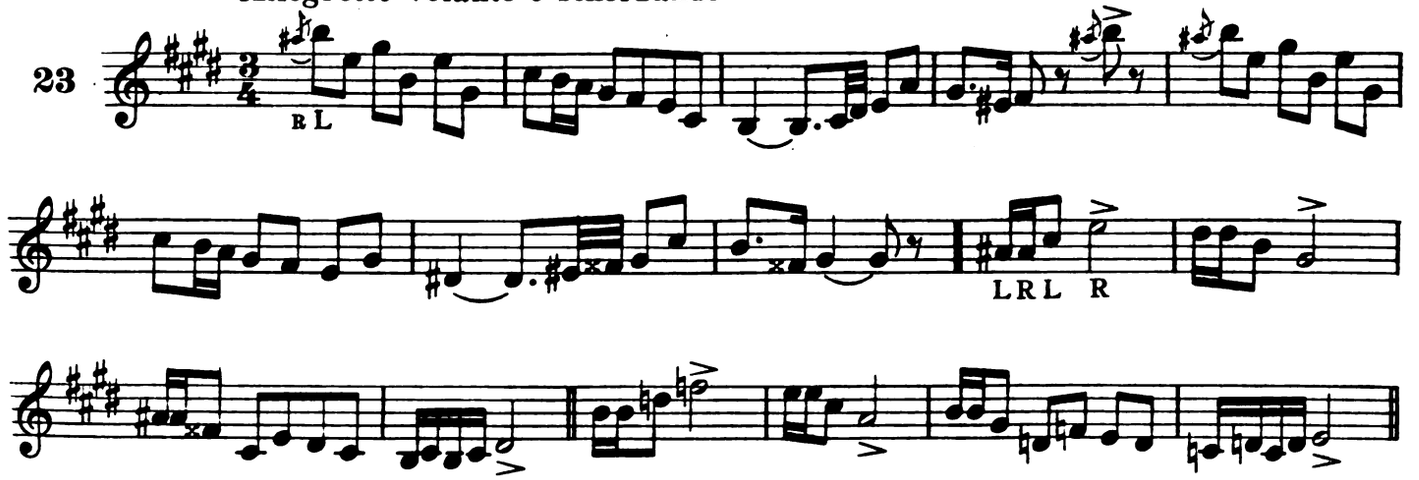
22



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

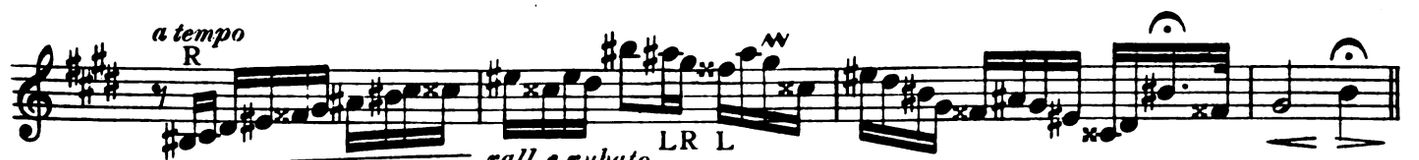
Allegretto volante e scherzando

23

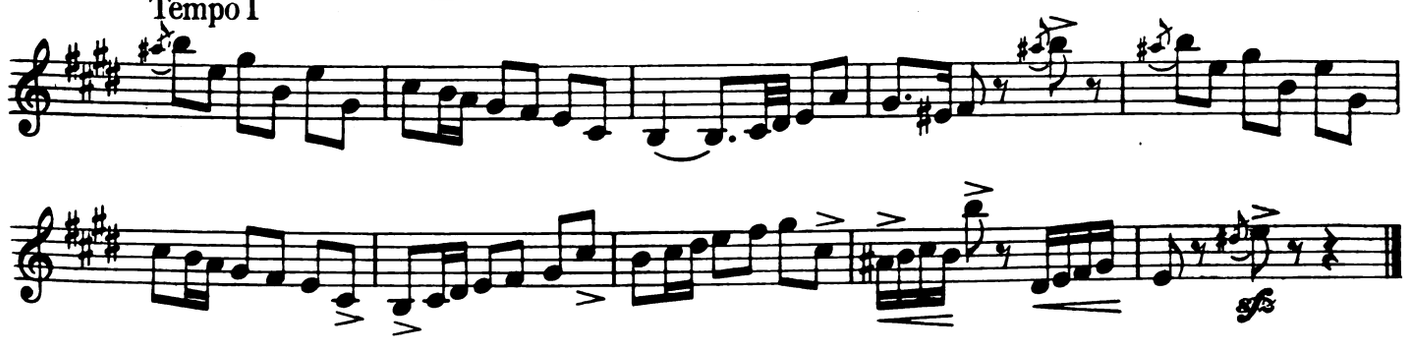


Animato

a tempo



Tempo I



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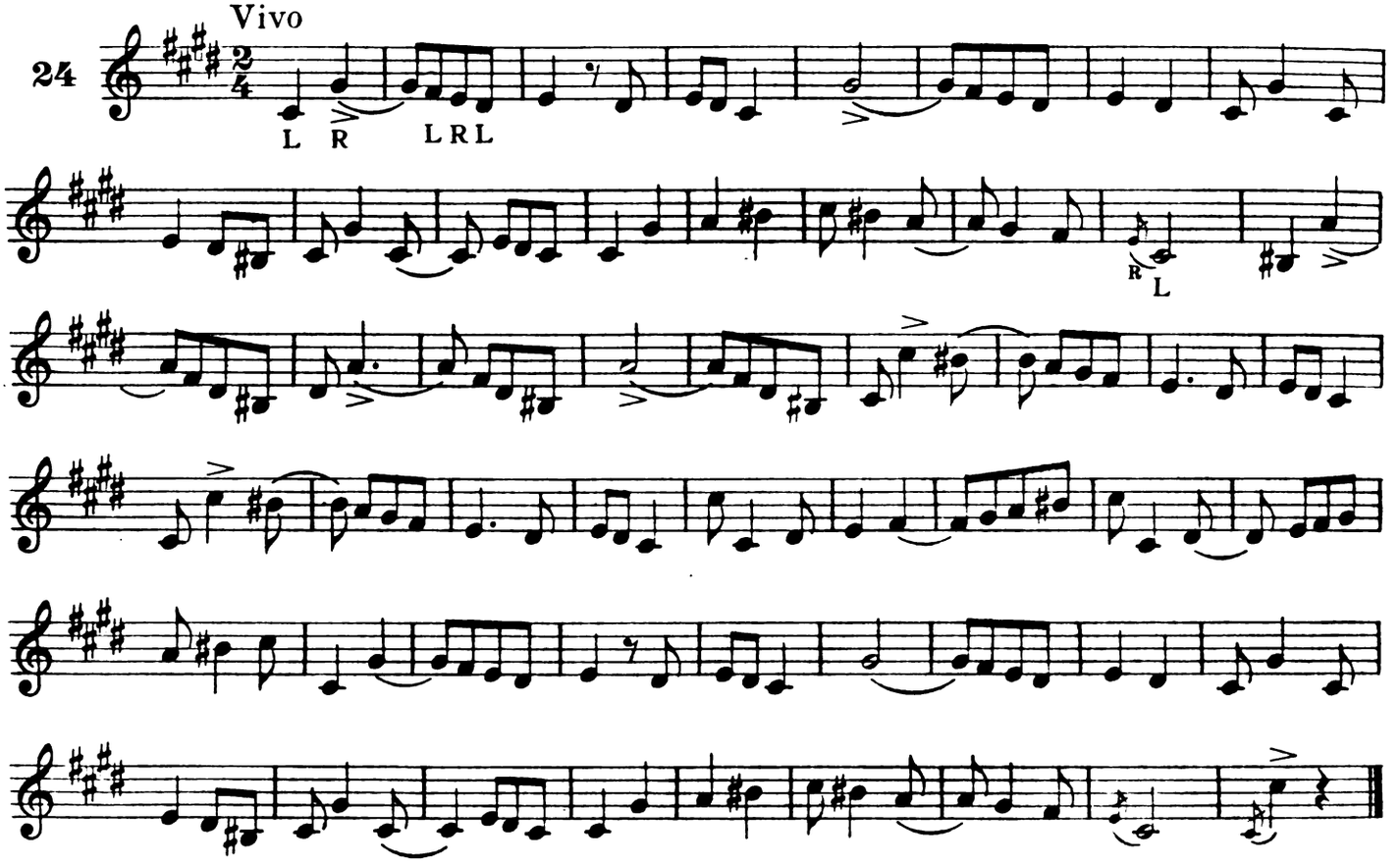
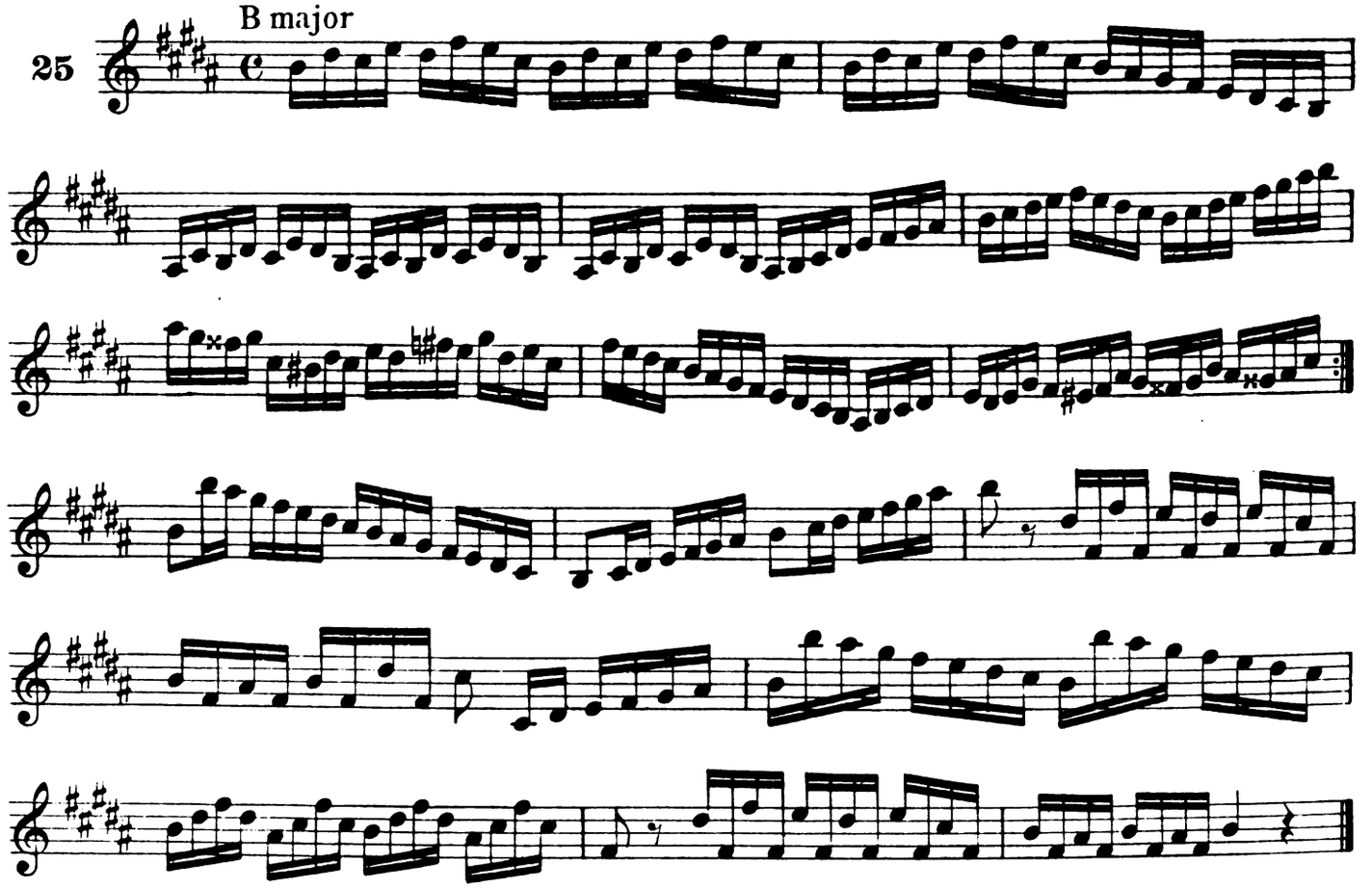
C♯ minor
Vivo

24



B major

25



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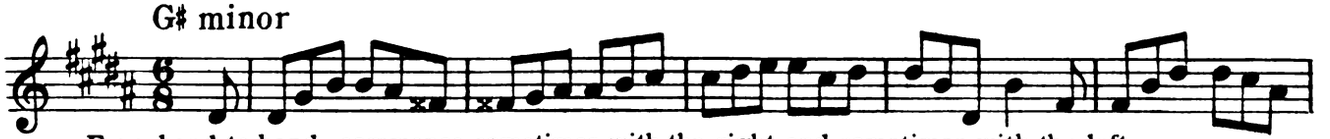
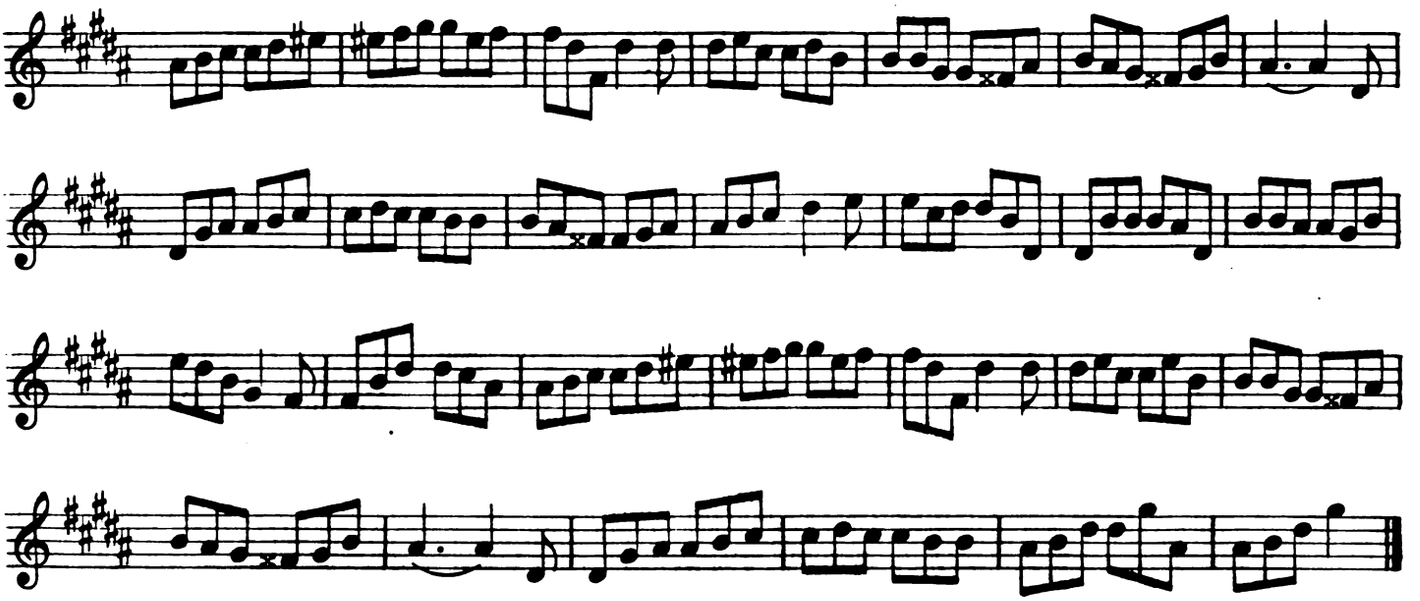
G♯ minor

26

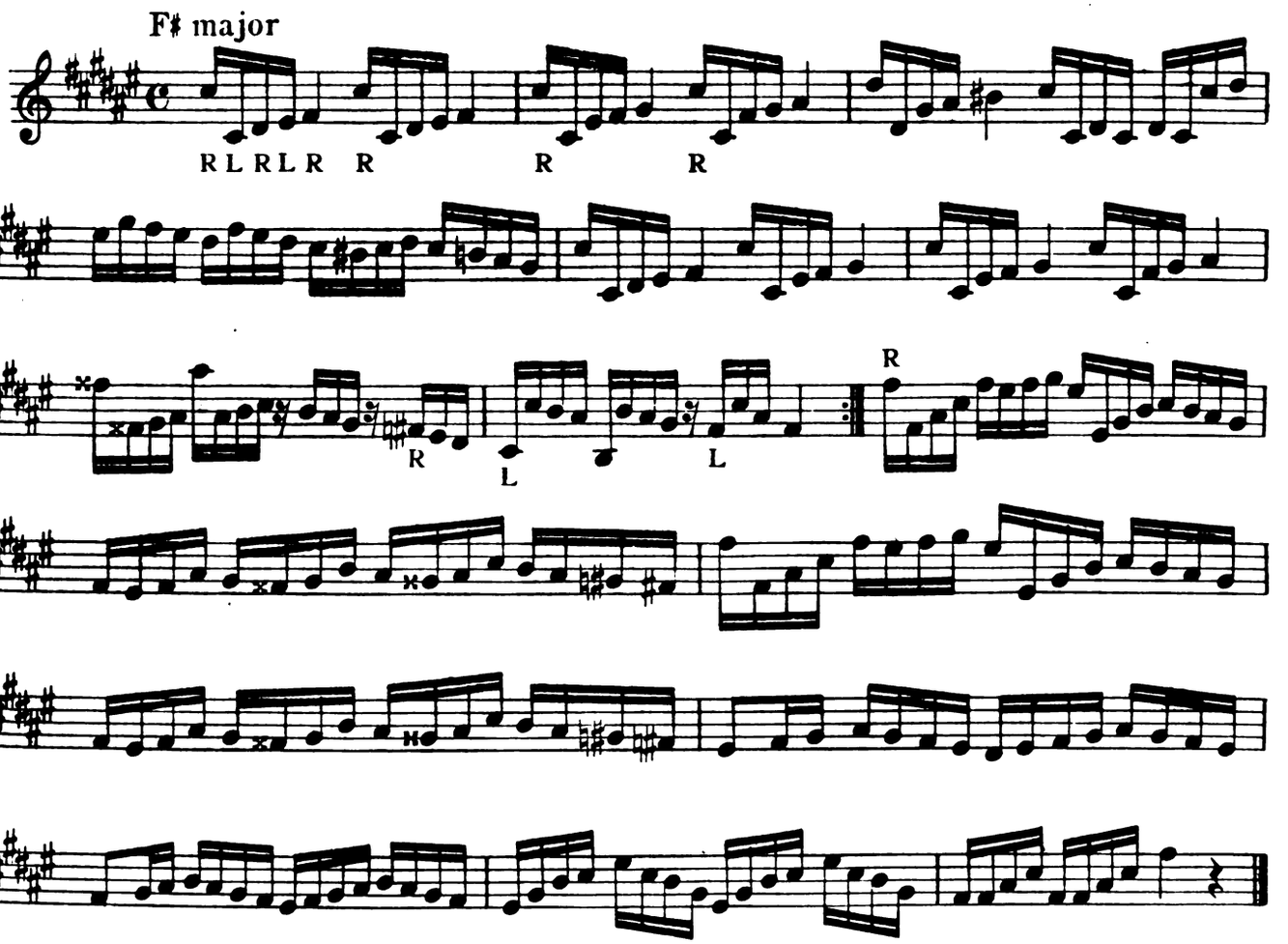


From hand to hand; commence sometimes with the right and sometimes with the left.



F♯ major

27



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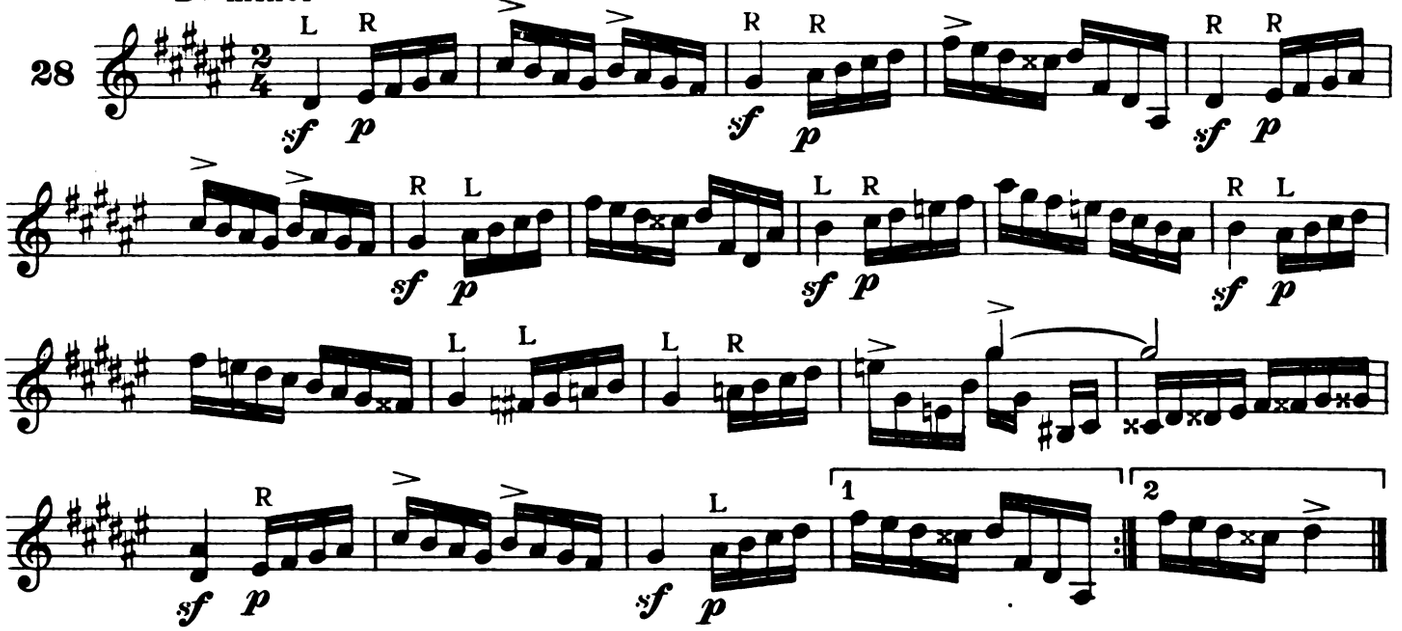
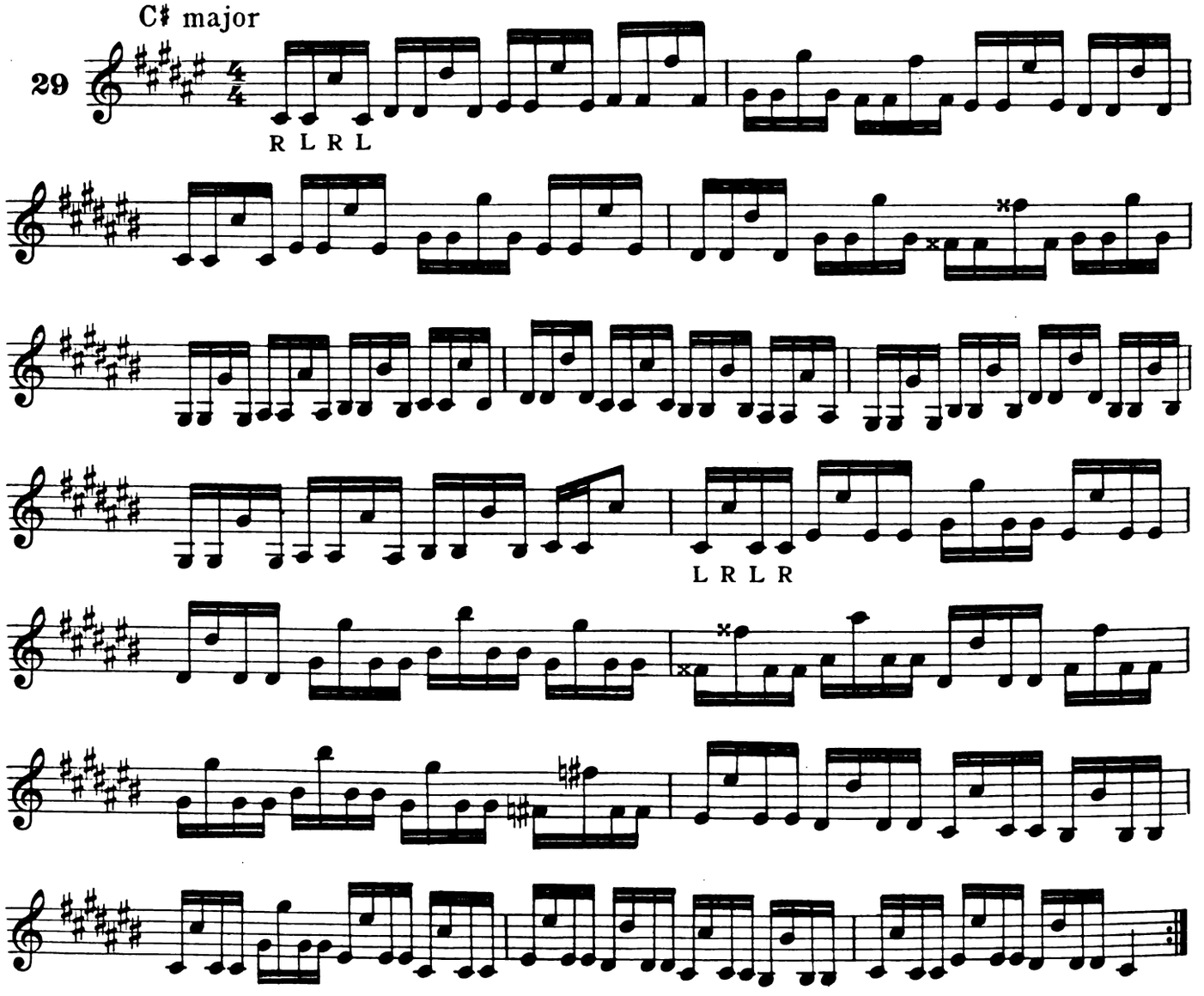
D♯ minor

28



C♯ major

29



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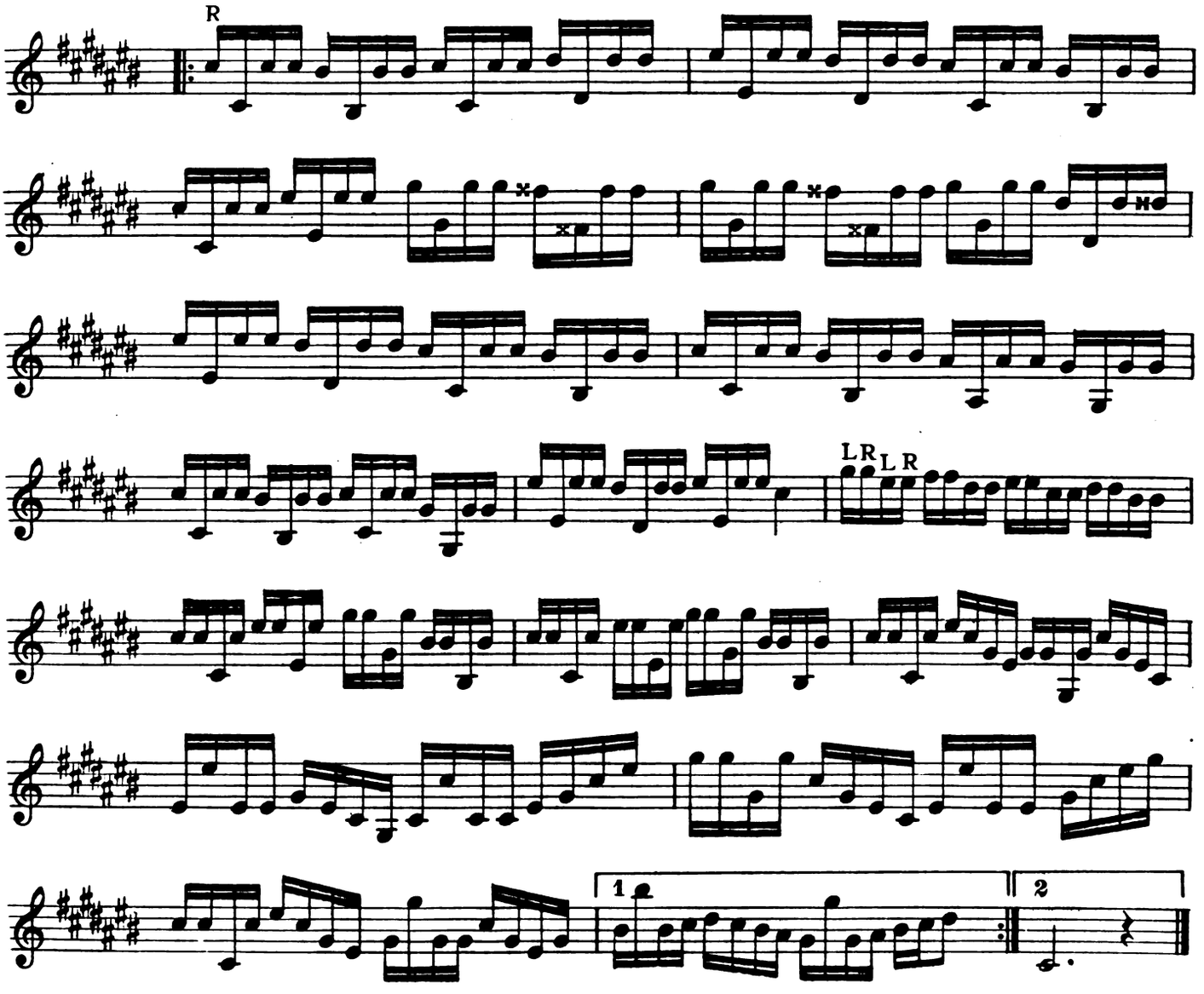
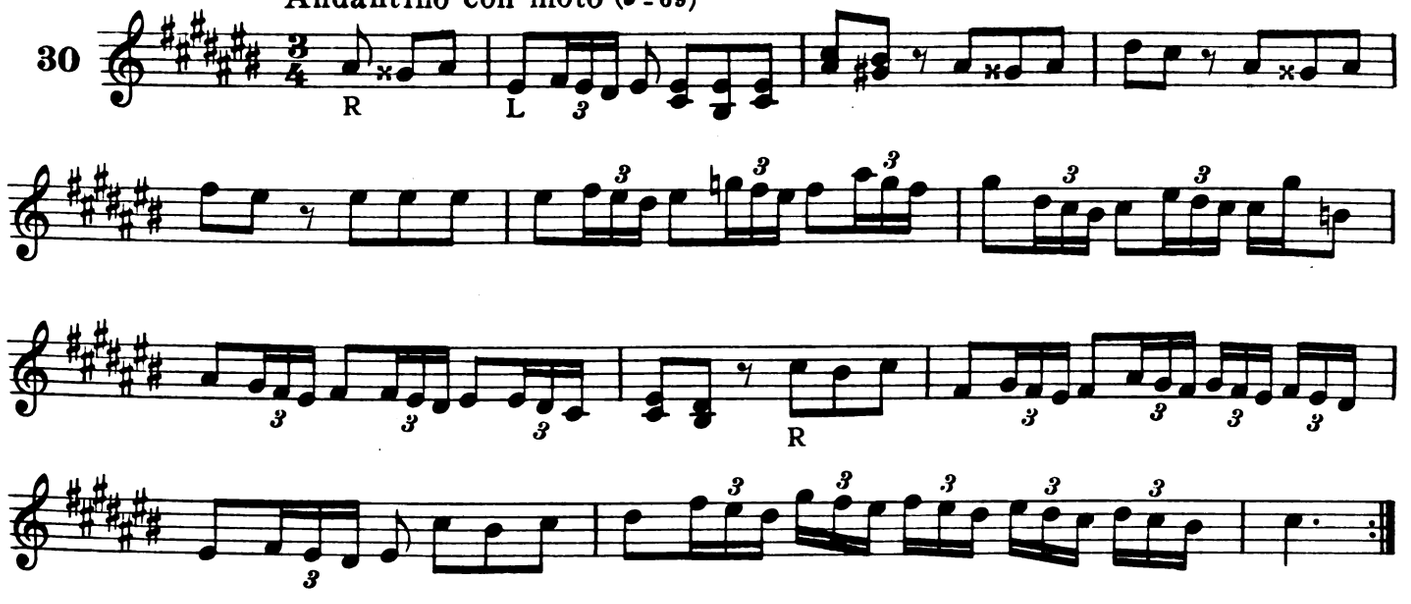


Adapted from a SARABANDE
by J. S. Bach

A♯ minor
Andantino con moto (♩ = 69)



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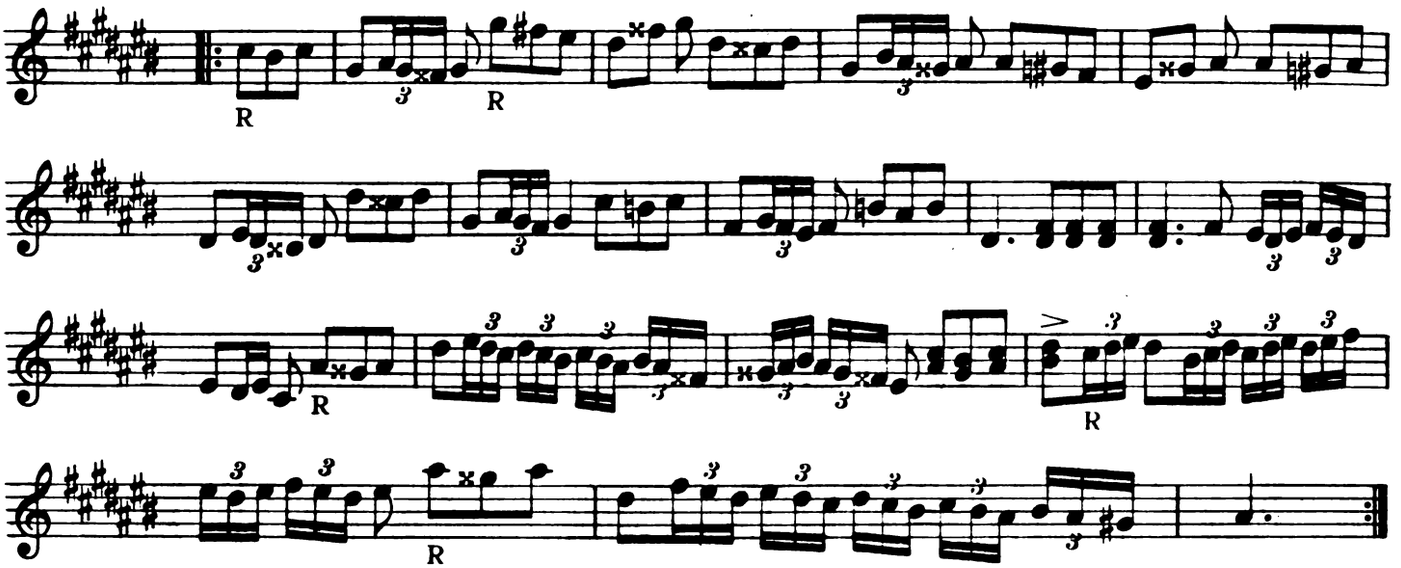
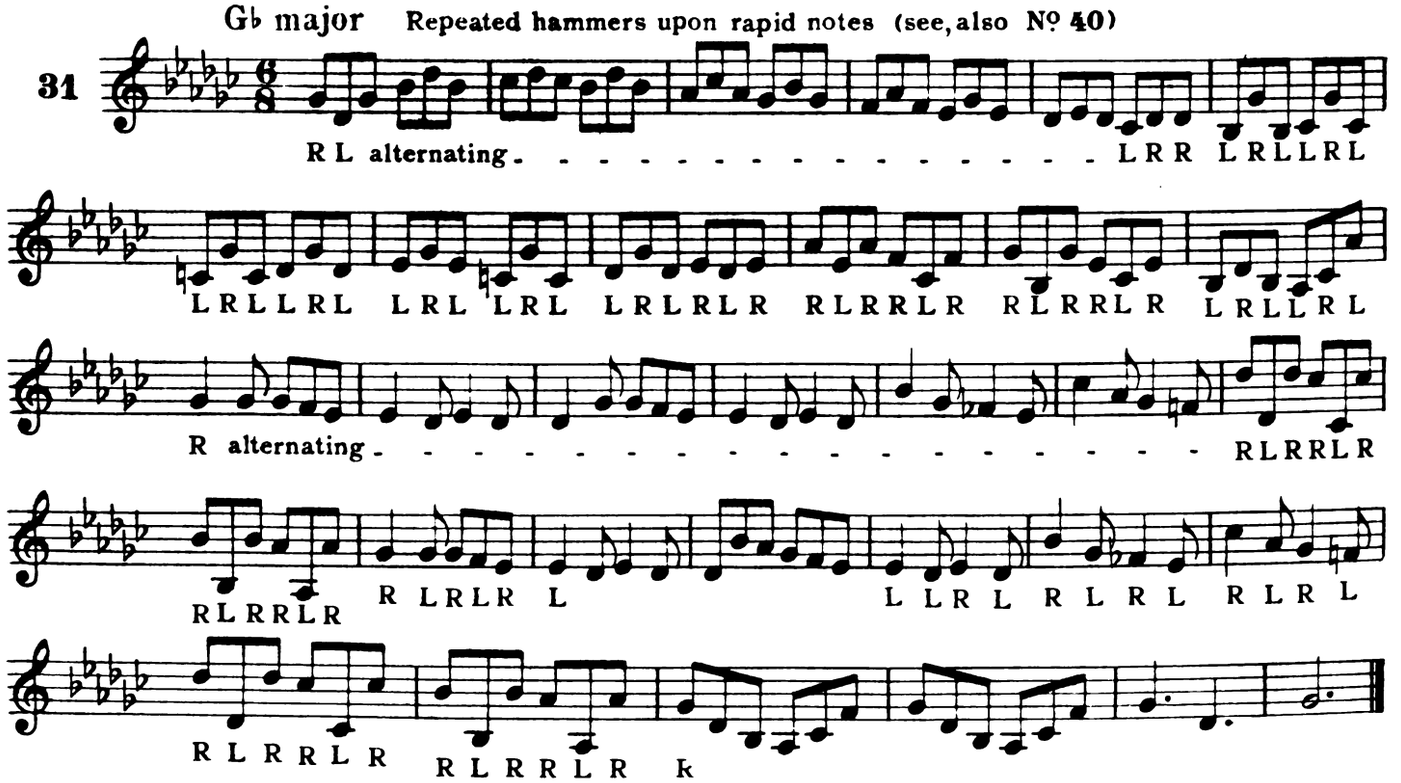


Study **29** should be transposed to C♭ major; this is accomplished by changing the signature to seven flats. The double sharps are to be changed to *cancels* (♮). Figures in which low G sharp appears are to be played an octave higher than written, otherwise these figures when transposed lie below the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

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

G♭ major **Repeated hammers upon rapid notes (see, also Nº 40)**



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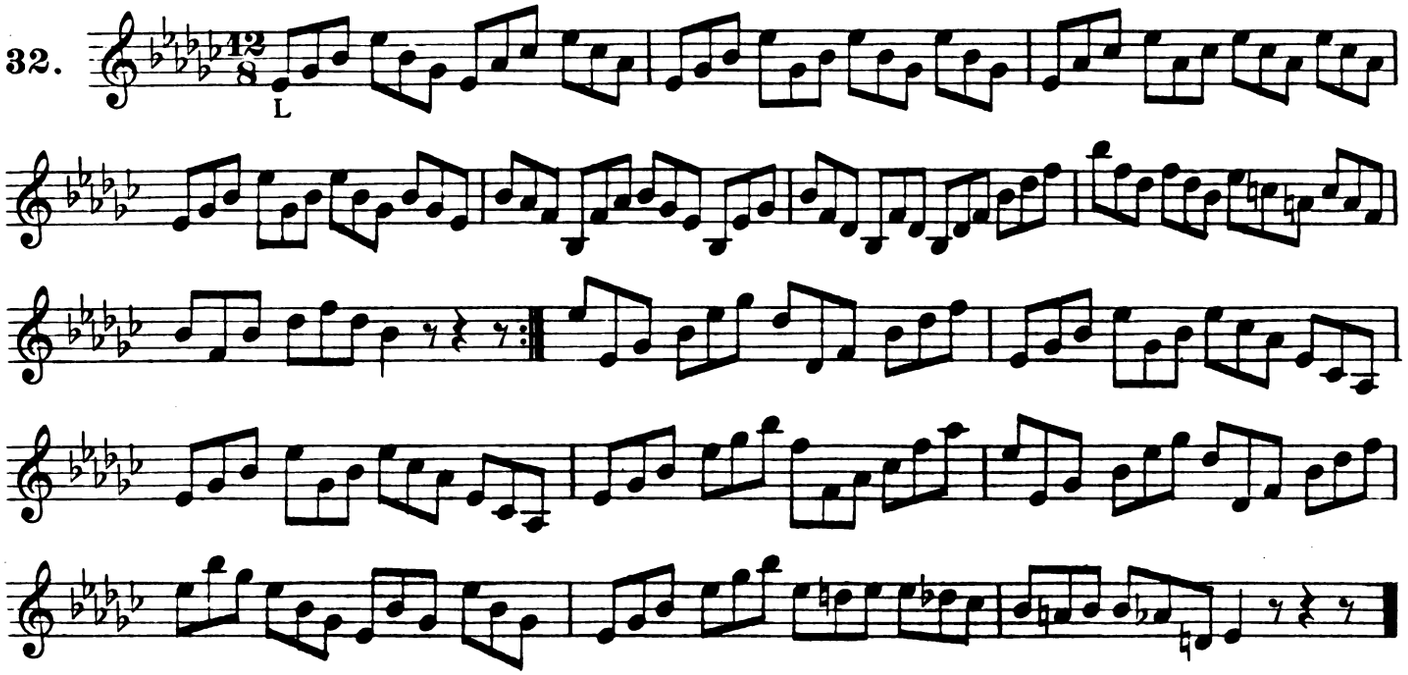
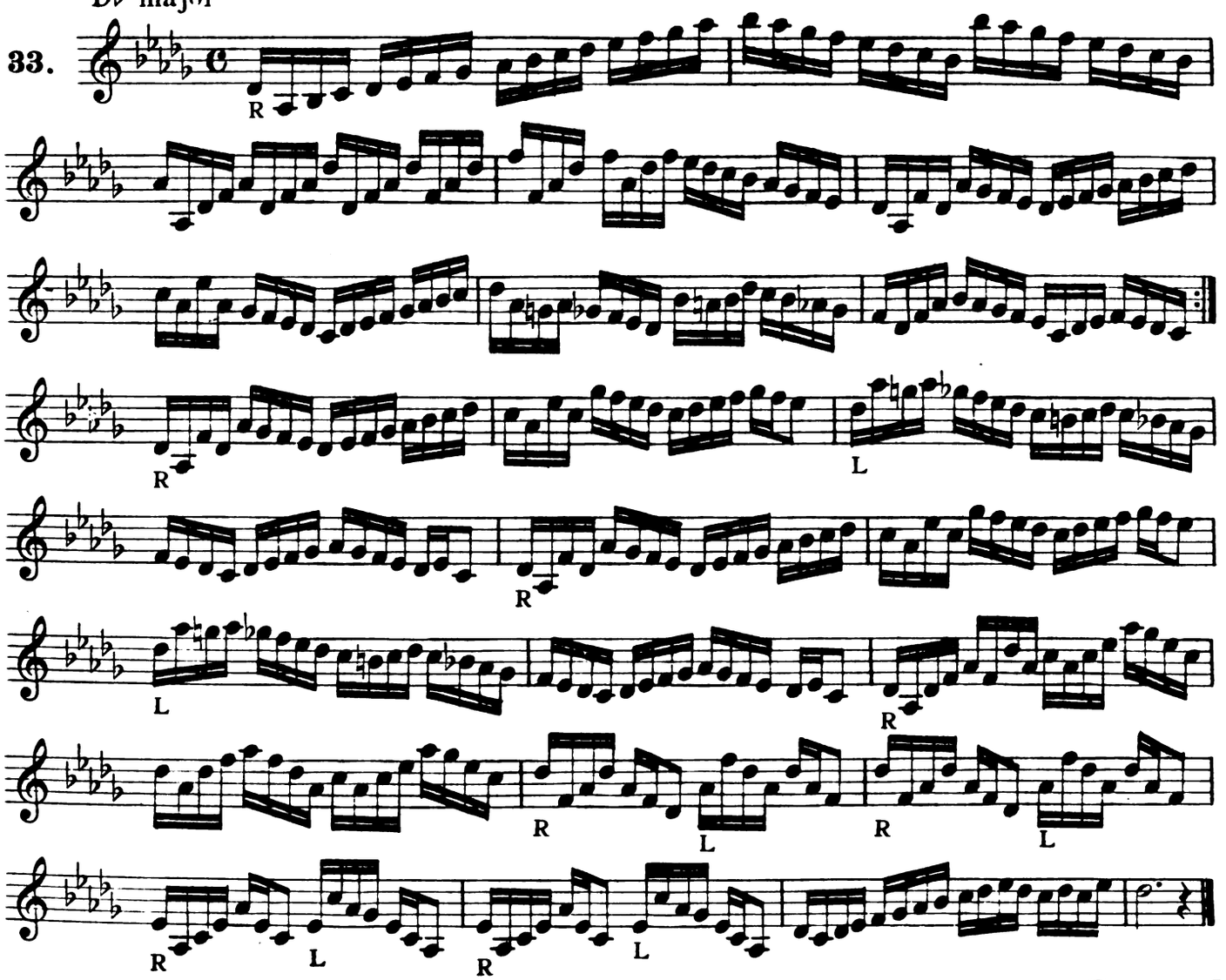
Eb minor

32.



Db major

33.



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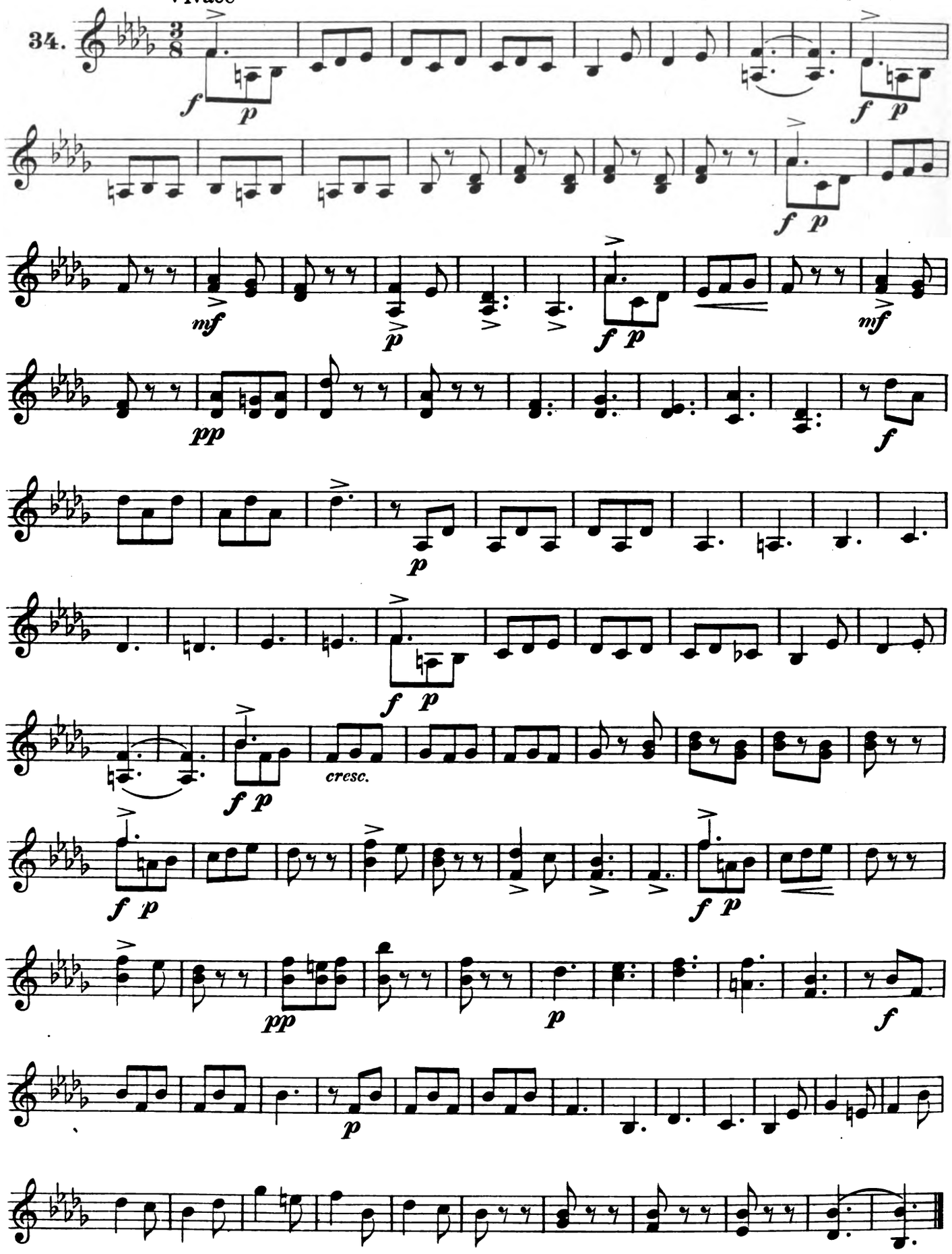
B♭ minor

Vivace

Stephen Heller, Op. 47, № 7

34.



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Ab major

Allegro

35

R L R L L R L alternating to the end

Allegro con forza

R. Schuman, Op. 68, No. 17.

36

f

pp

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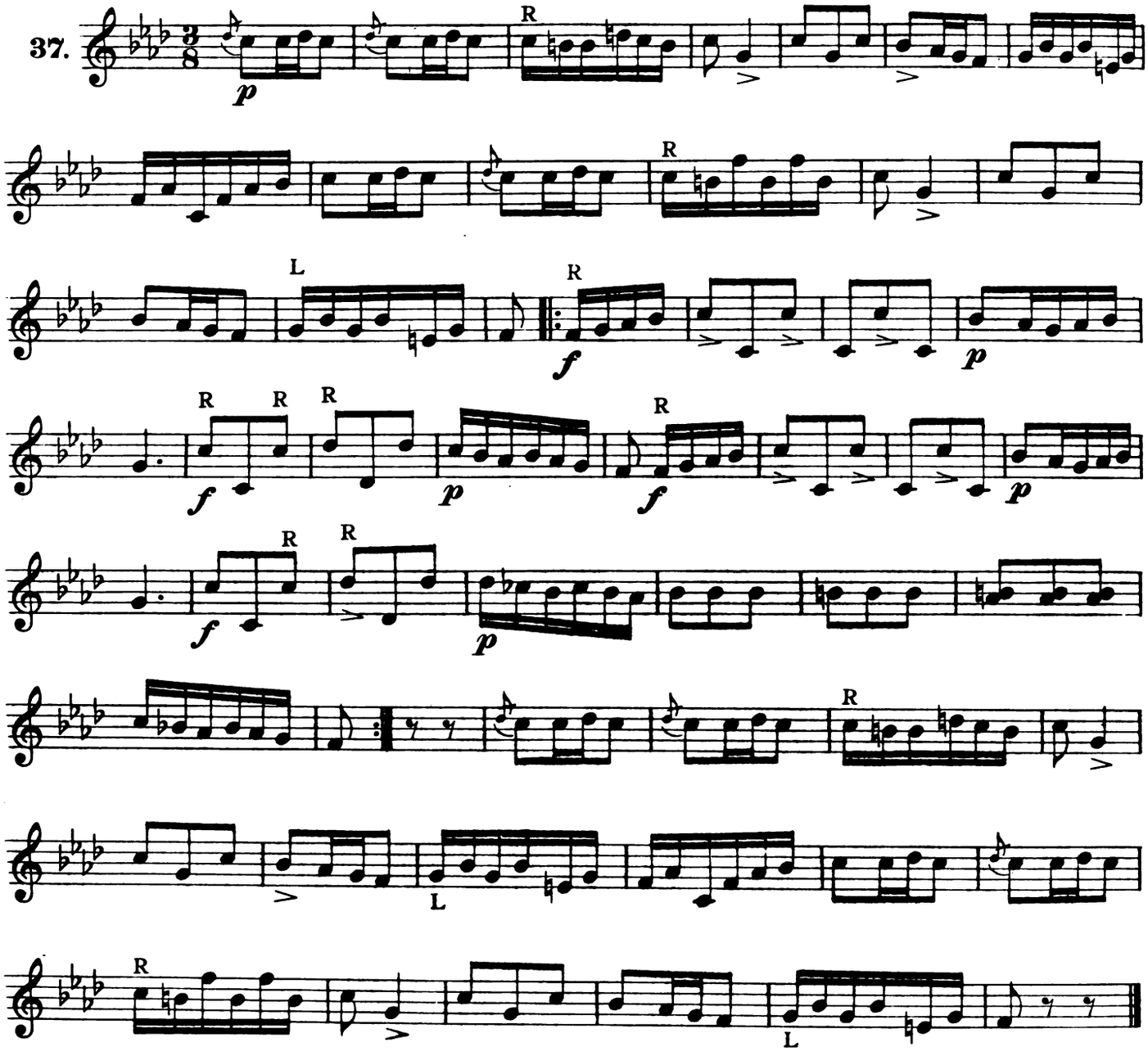
F minor

Allegro scherzando (♩. = 80)

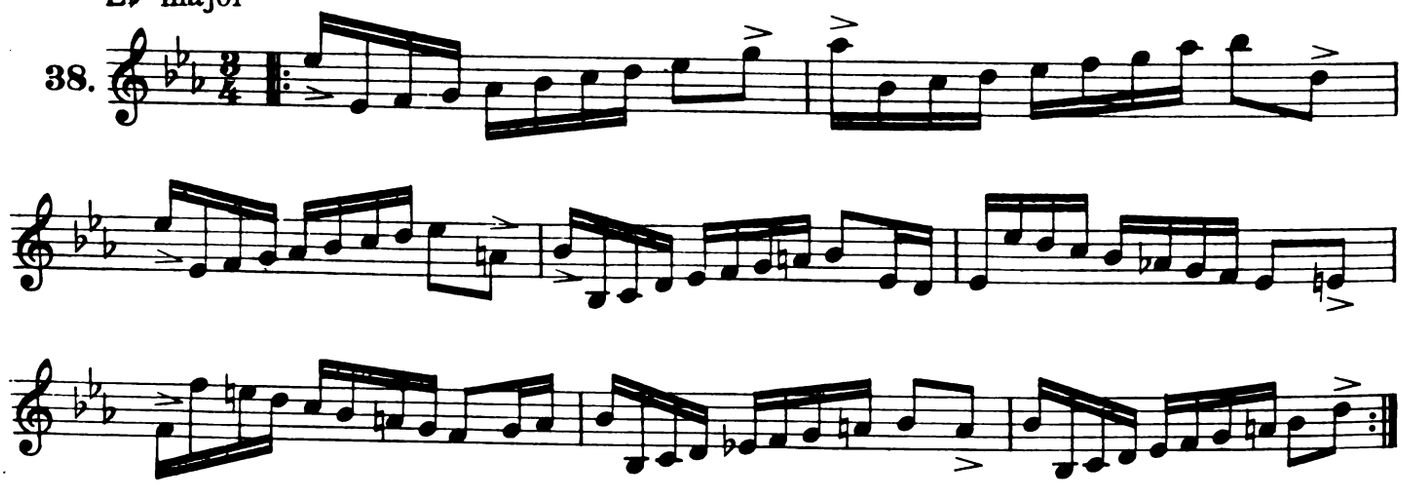
F. Schubert, Op. 142

37.



Eb major

38.



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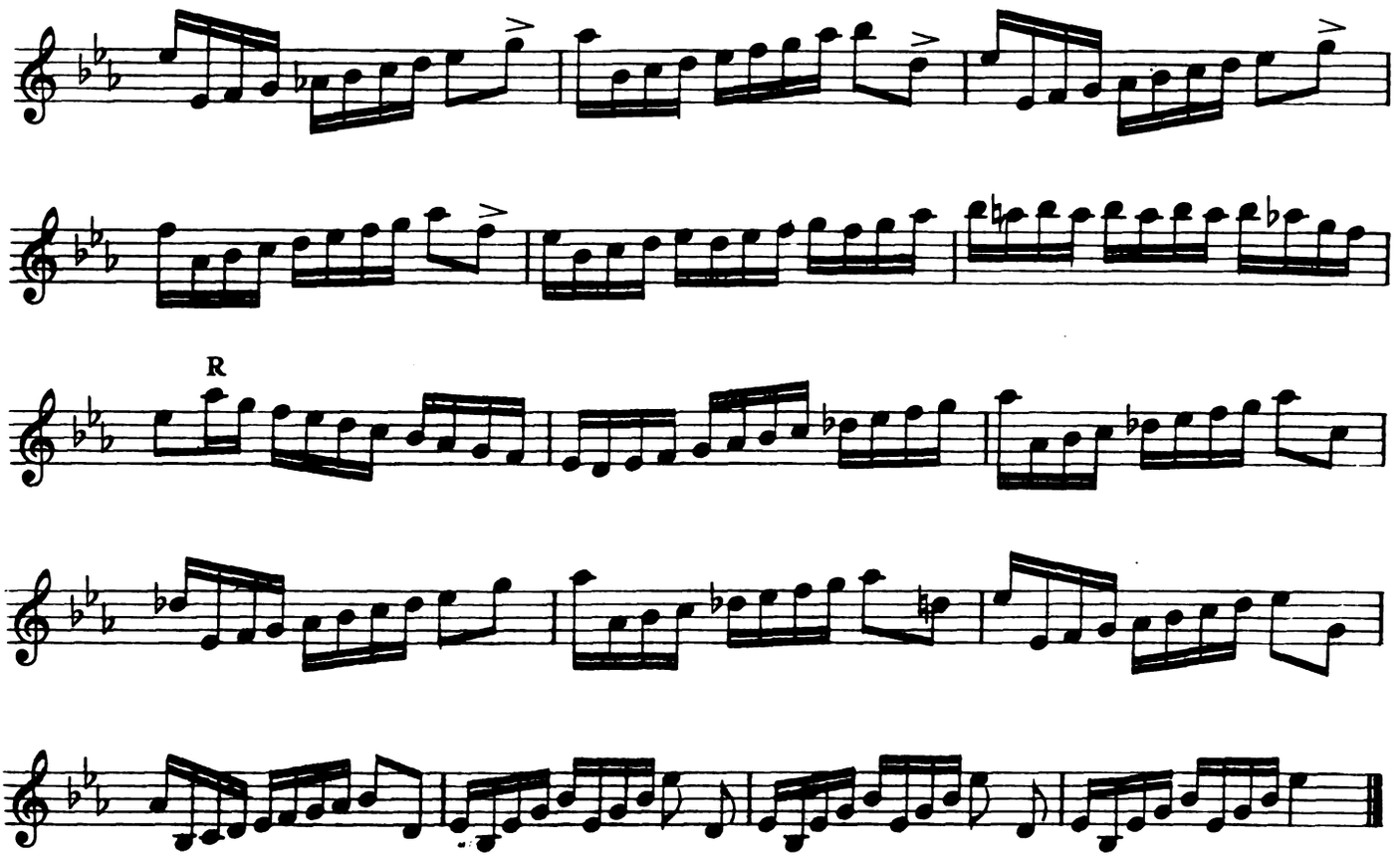
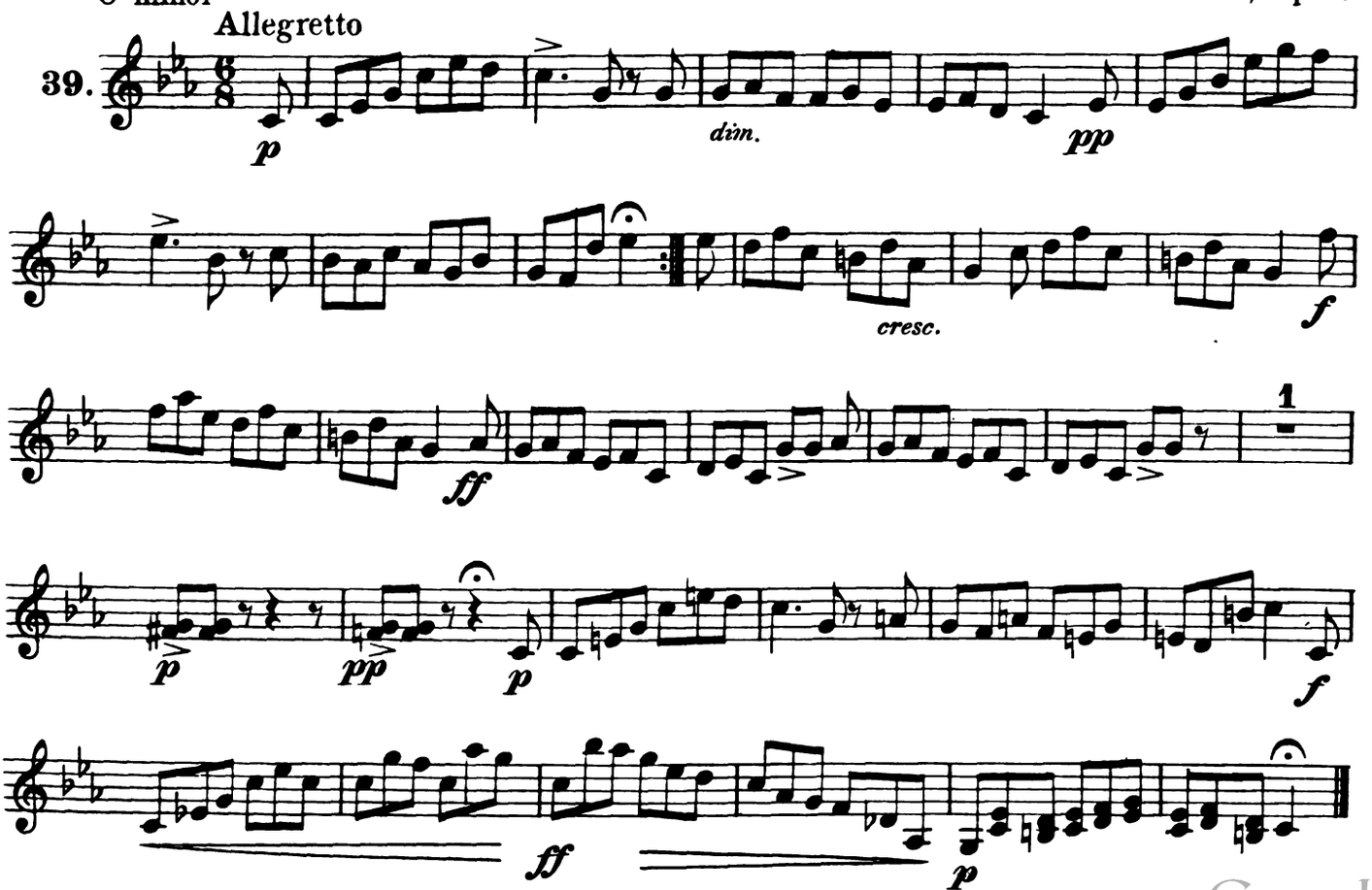


C minor

F. Schubert, Op. 78

Allegretto

39.



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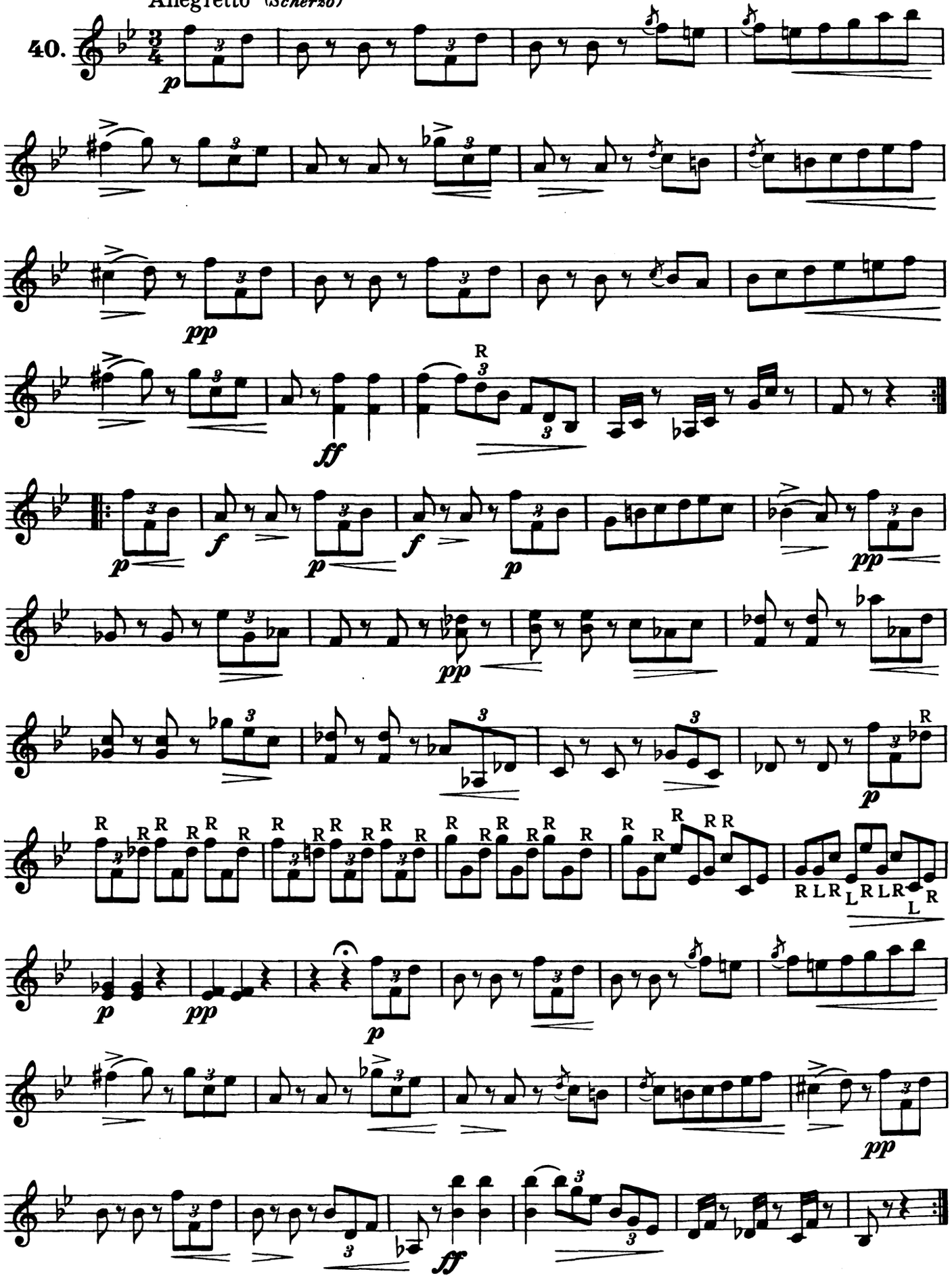
B♭ major

Allegretto *(Scherzo)*

F. Schubert

40.



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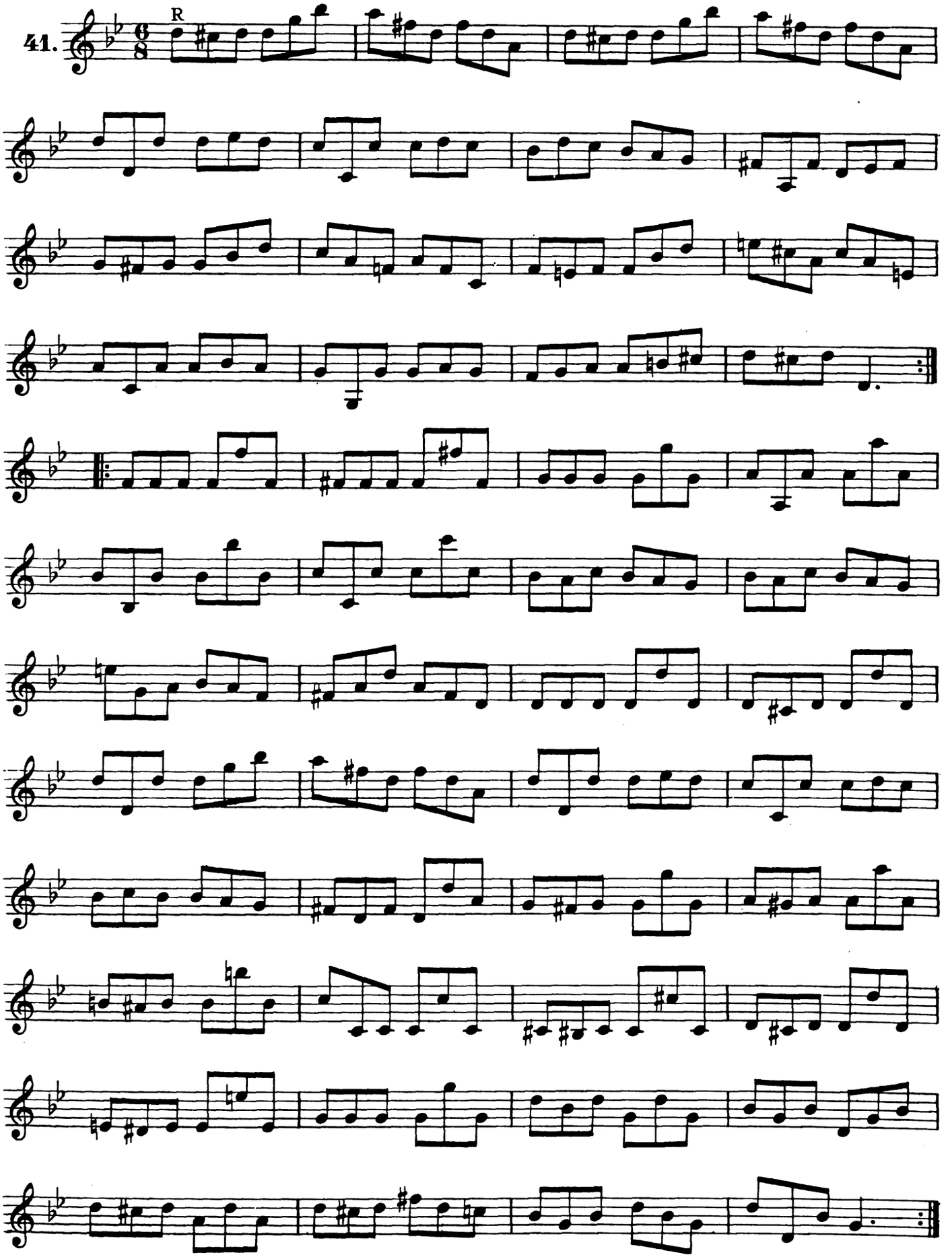
G minor

41. R



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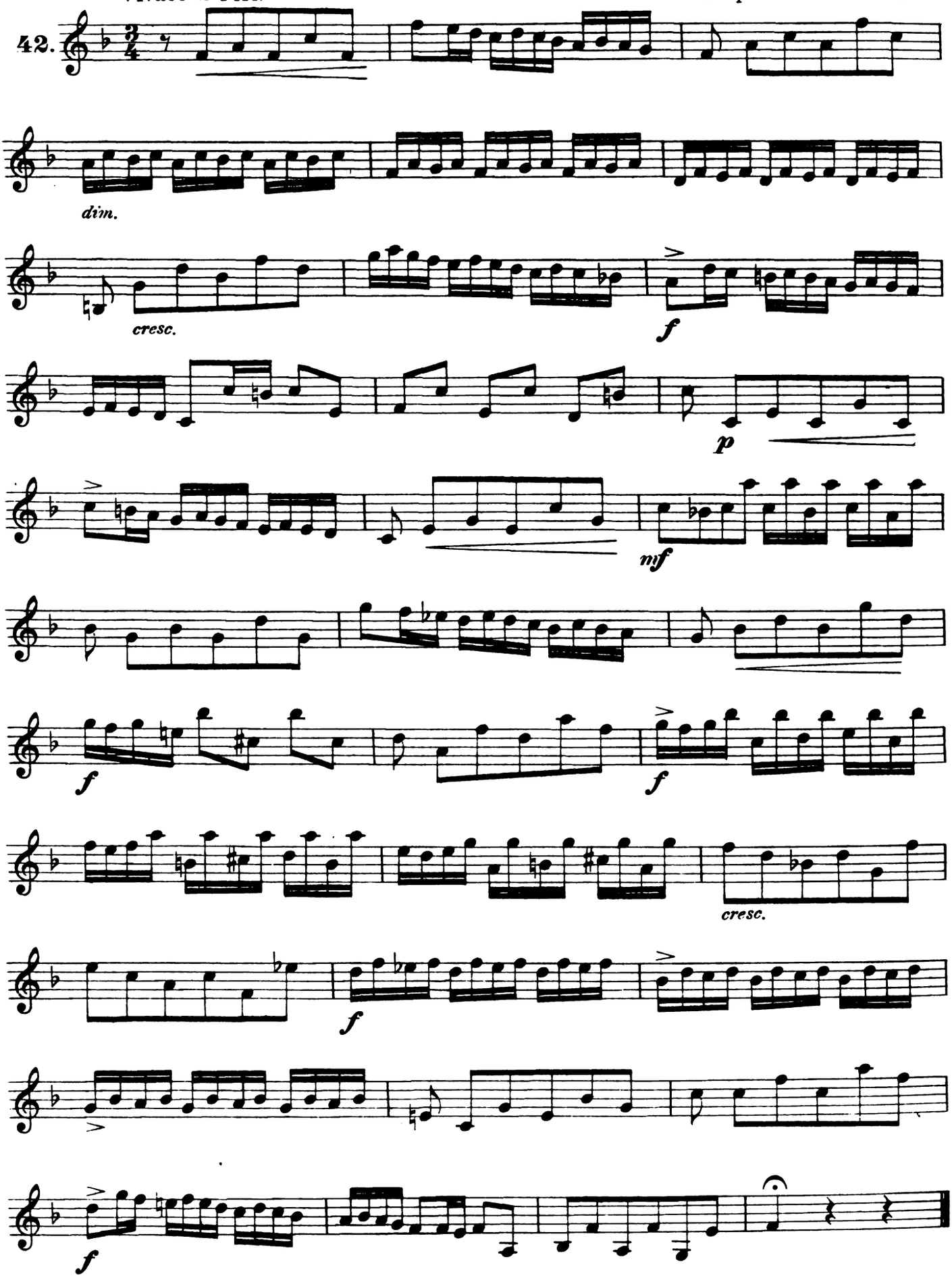
F major

Vivace (♩ = 144)

Adapted from J. S. Bach

42.



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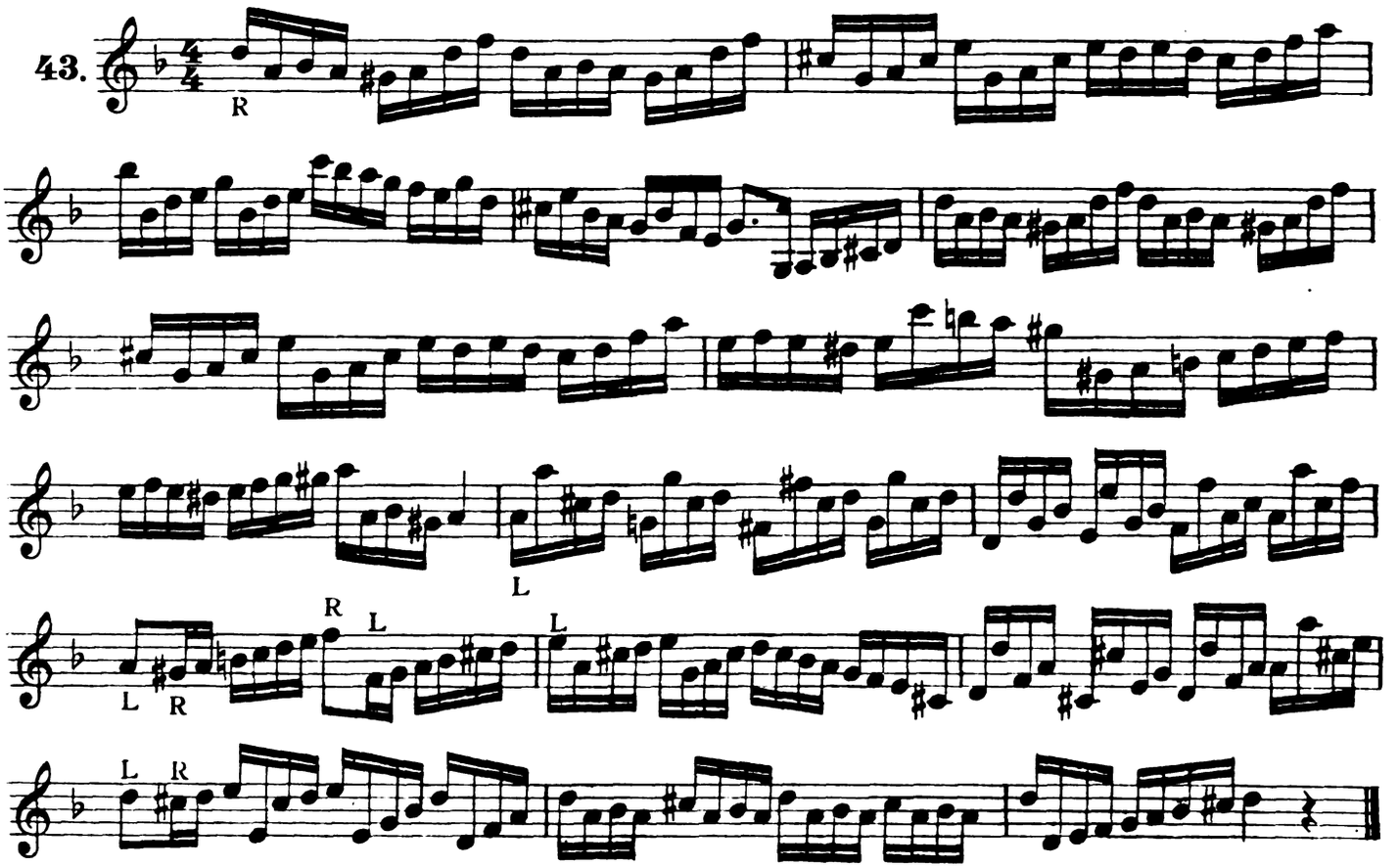
D minor

43.

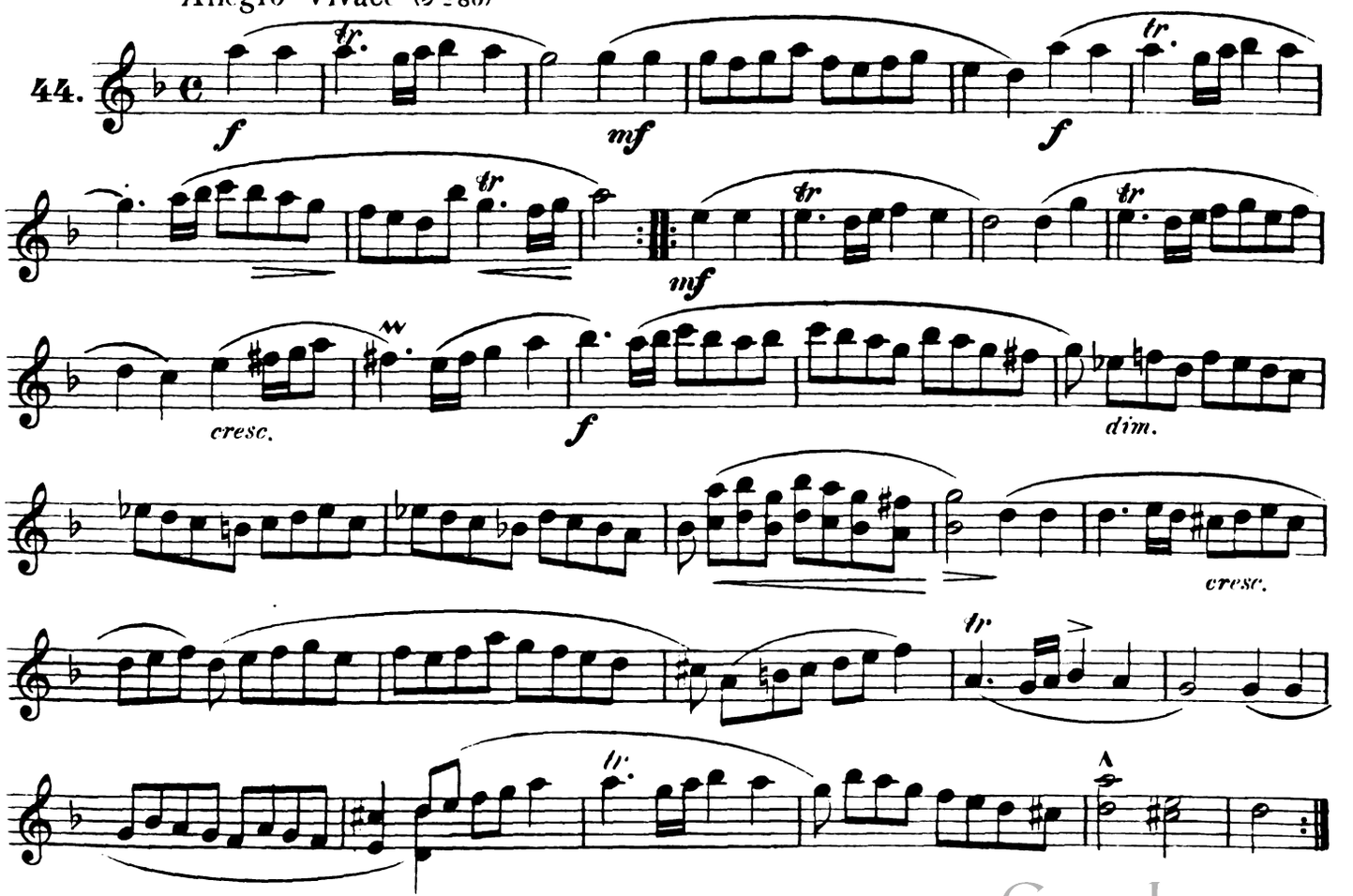


Gavotte from English Suite, Nº 6

Allegro Vivace (♩ = 80)

J. S. Bach

44.



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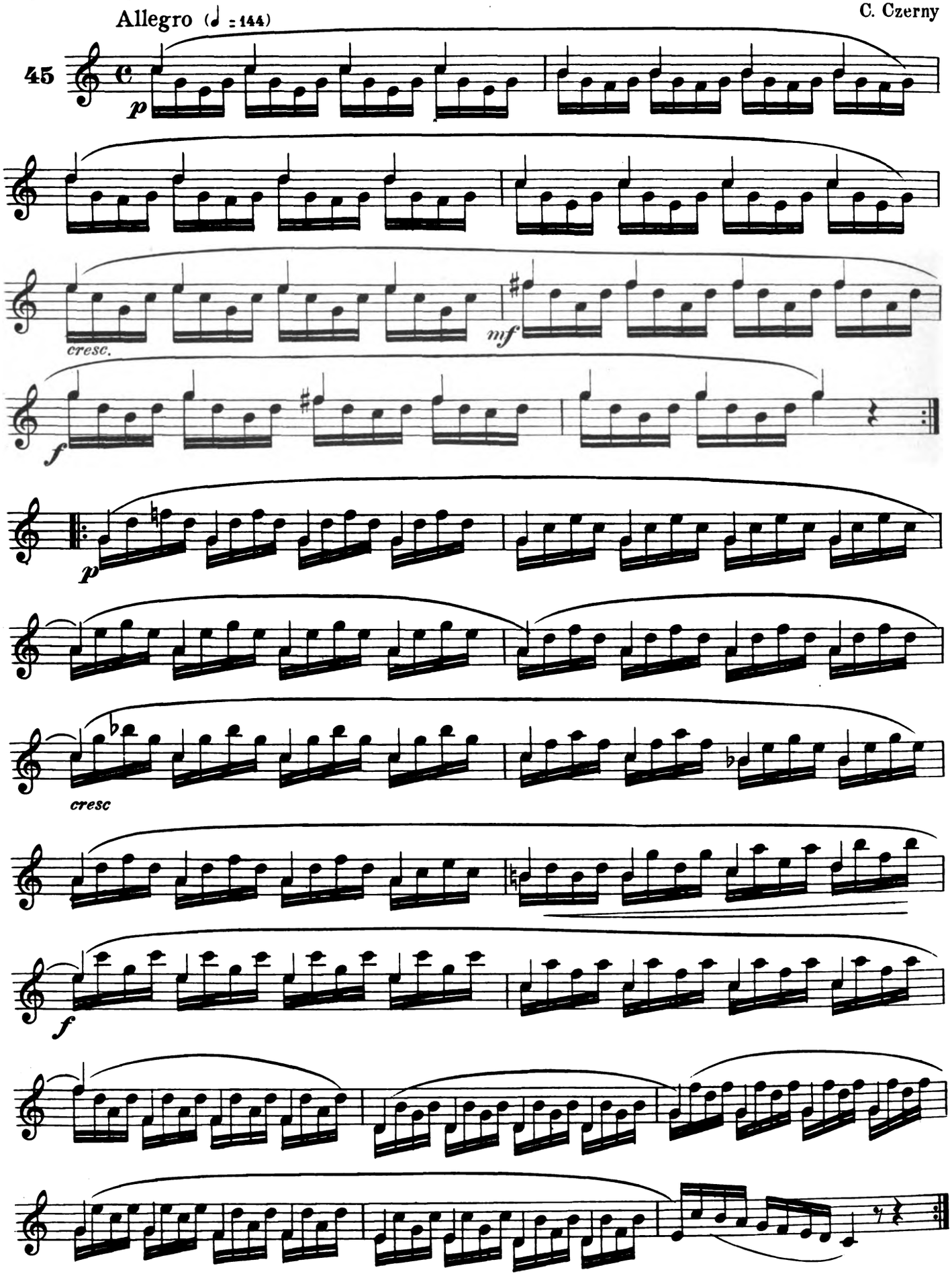
The following two *arpeggio* studies are especially characteristic of xylophone technic, but may, of course, be practiced upon the bells.

C. Czerny



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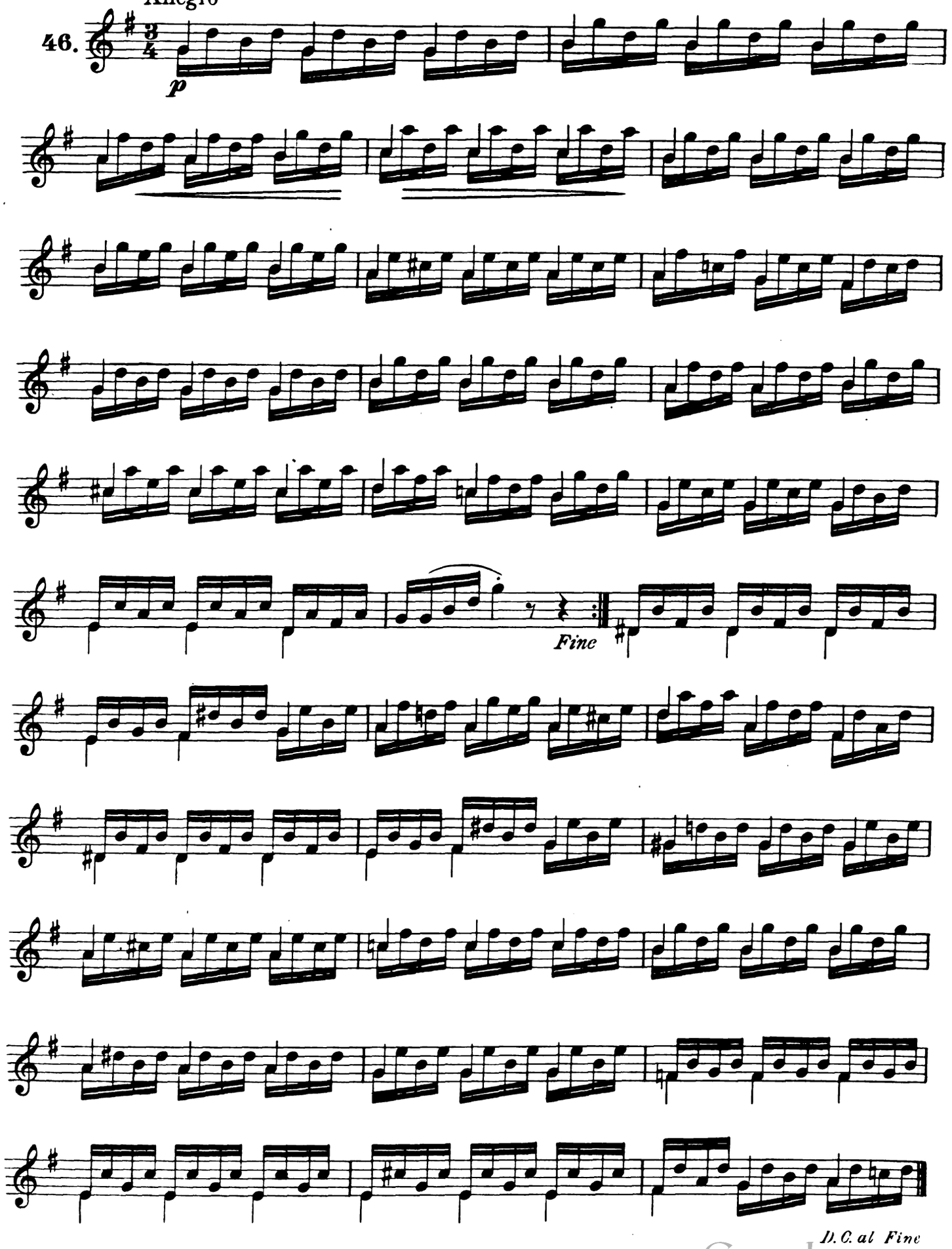
Etude by L. Köhler

Allegro

46.



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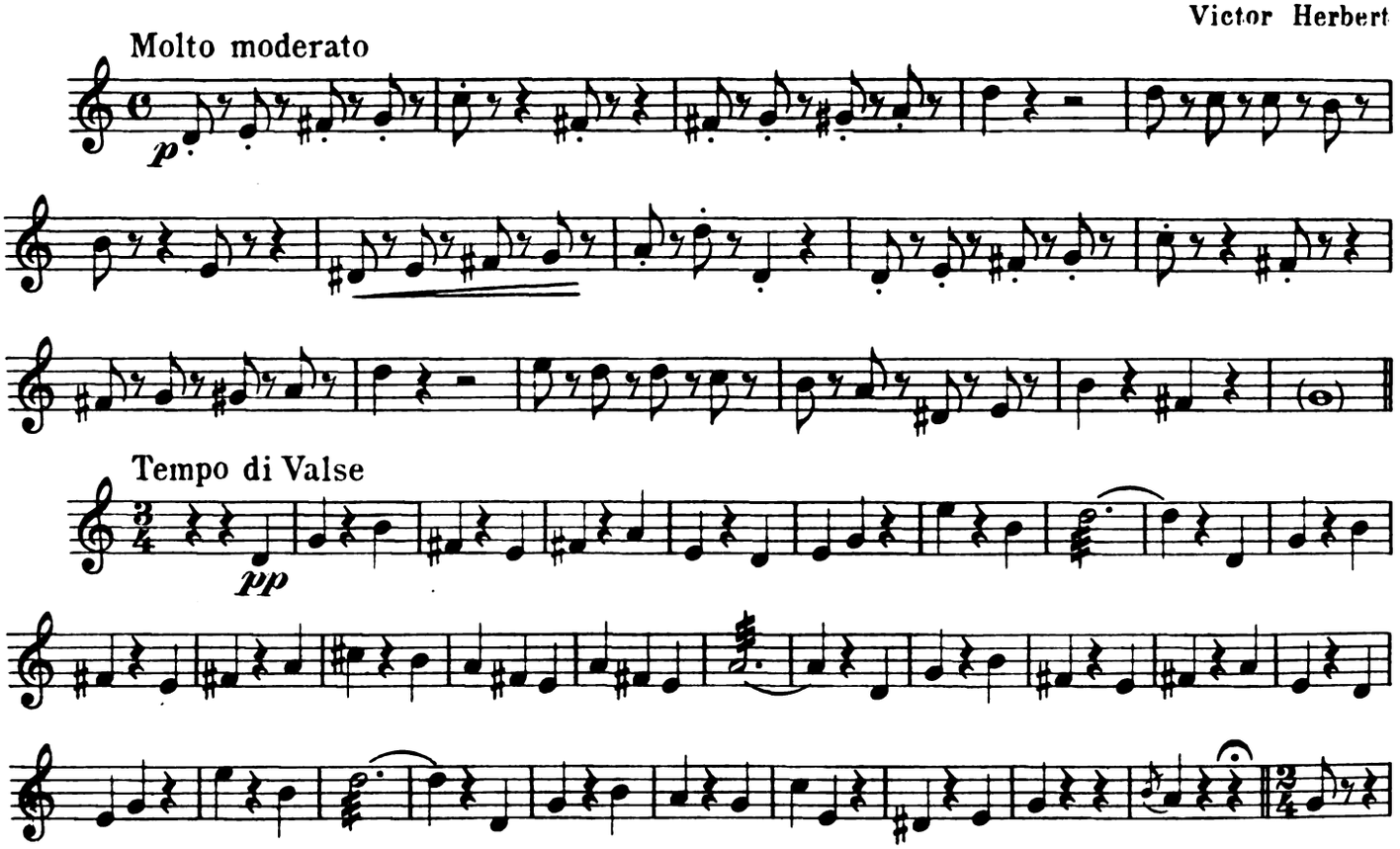
Orchestra Studies for Bells

Two Extracts from

The Red Mill*)

SELECTION

Victor Herbert

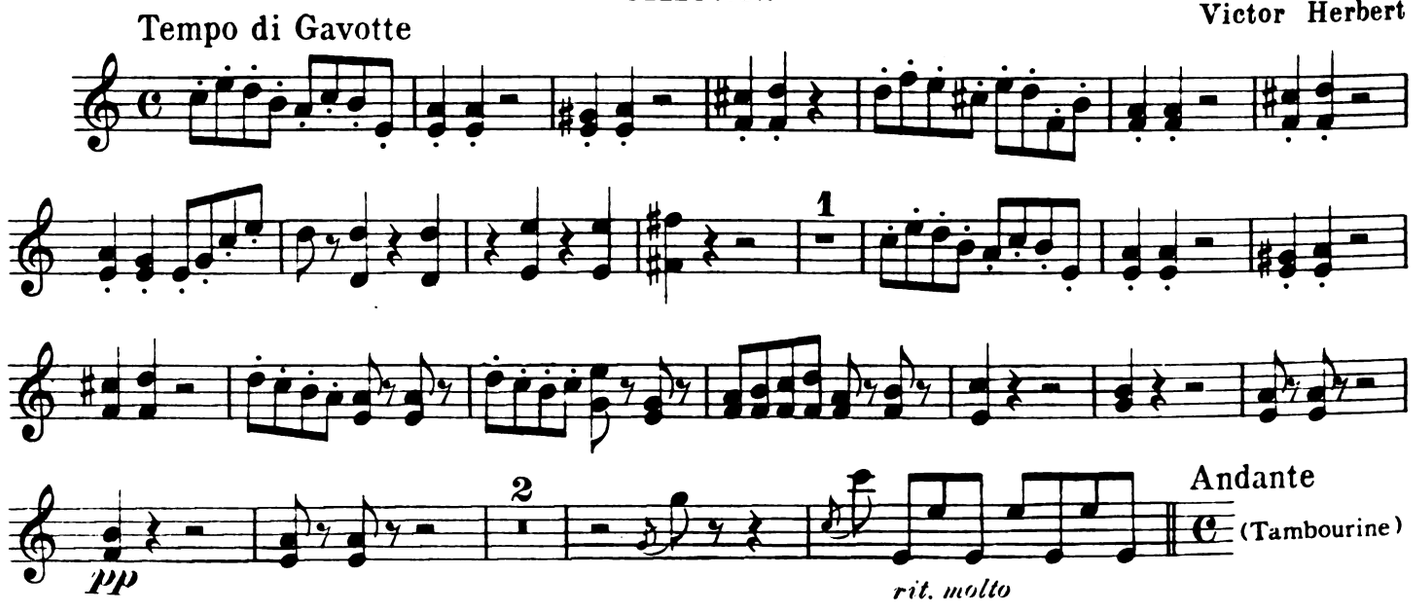


Extract from

The Fortune Teller*)

SELECTION

Victor Herbert



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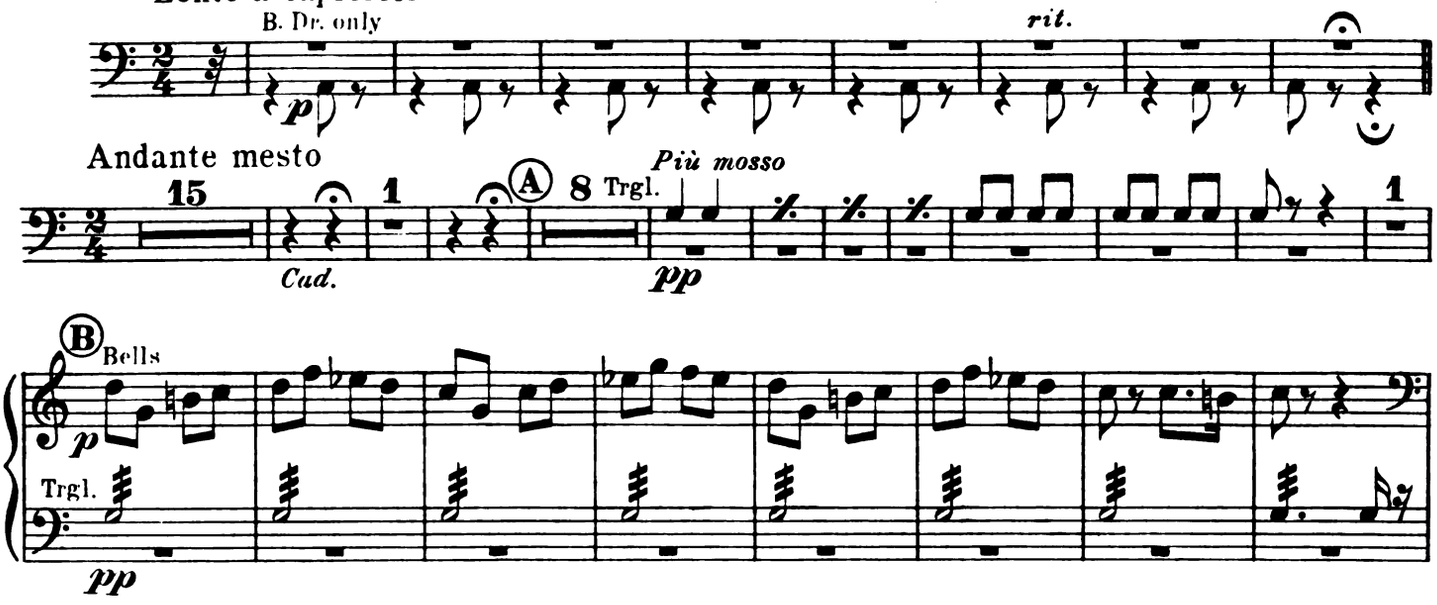
Opening Measures of

Tympani in G, Bells & Drums

Second Hungarian Rhapsody

Franz Liszt
arr. by Chas. J. Roberts

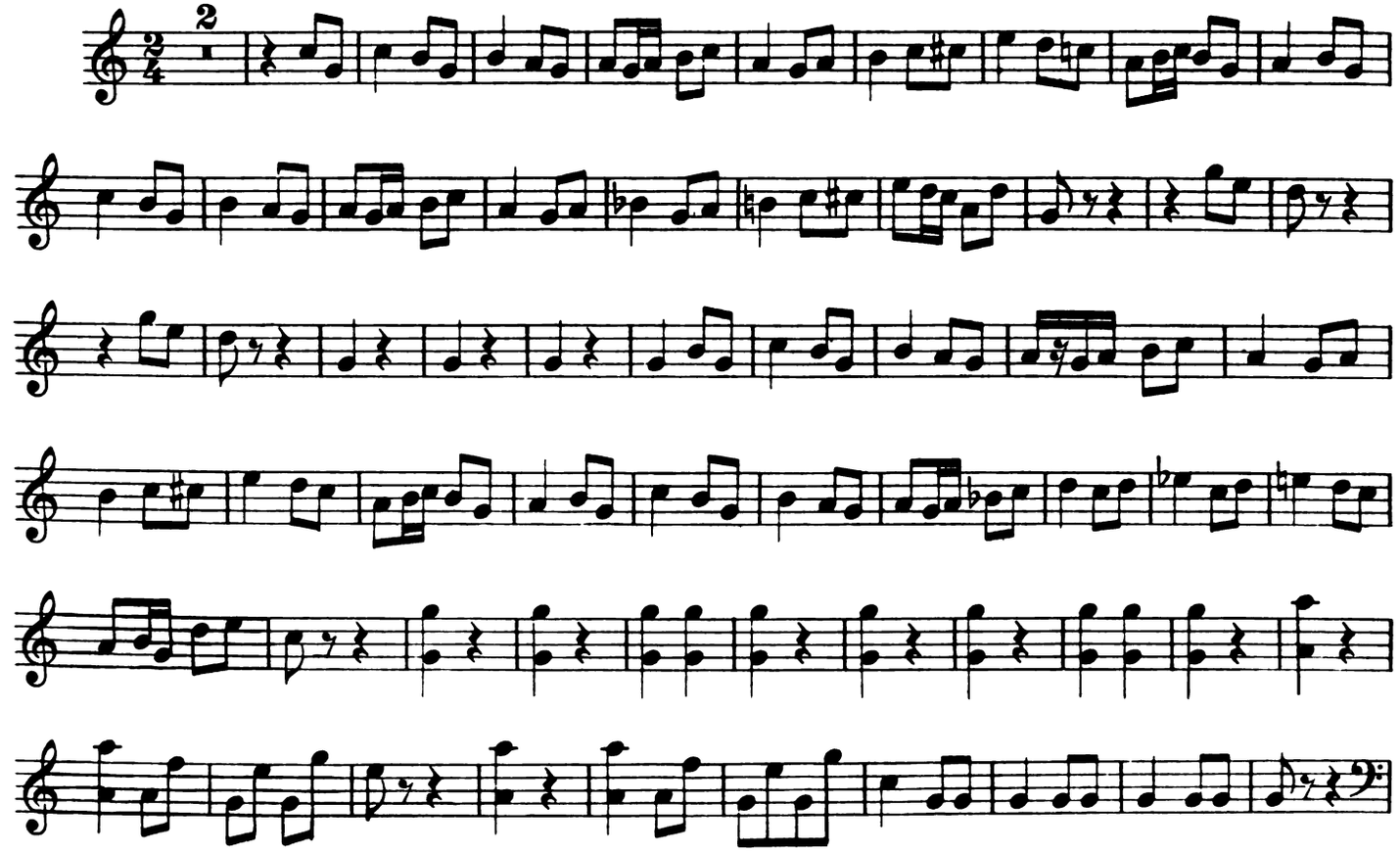


Glockenspiel Solo from

If I were King

OVERTURE

Allegretto ritenuto — A. Adam



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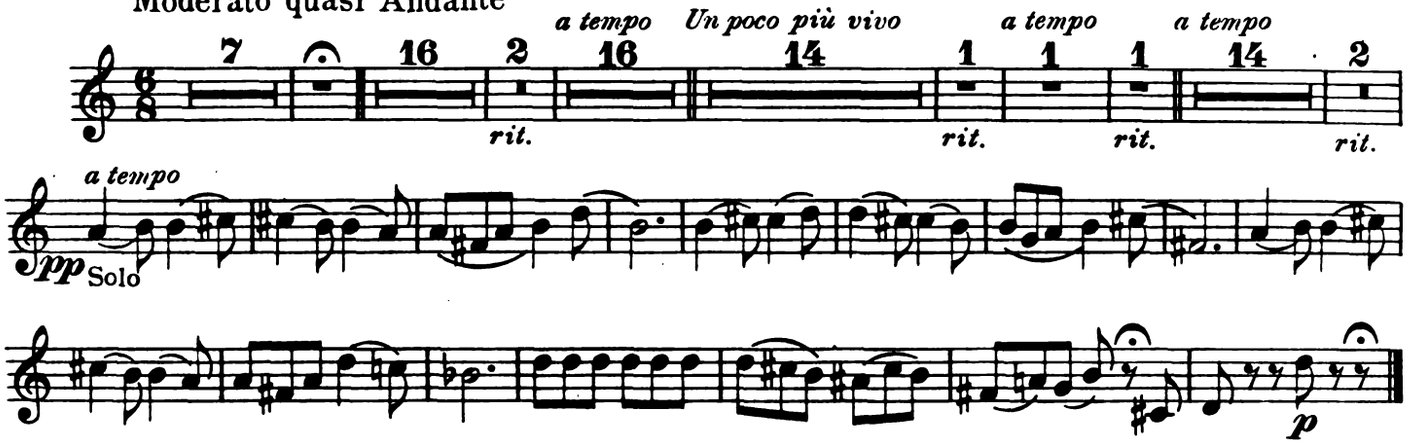
Sizilietta

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

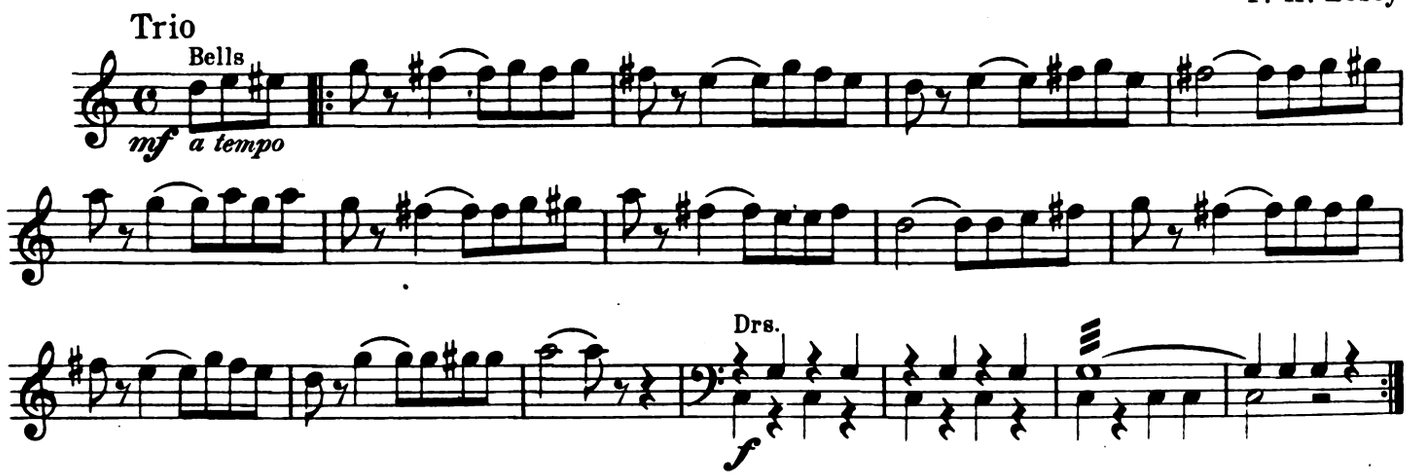


Extract from

Alita
(Wild Flower)
MORCEAU

Drums & Bells

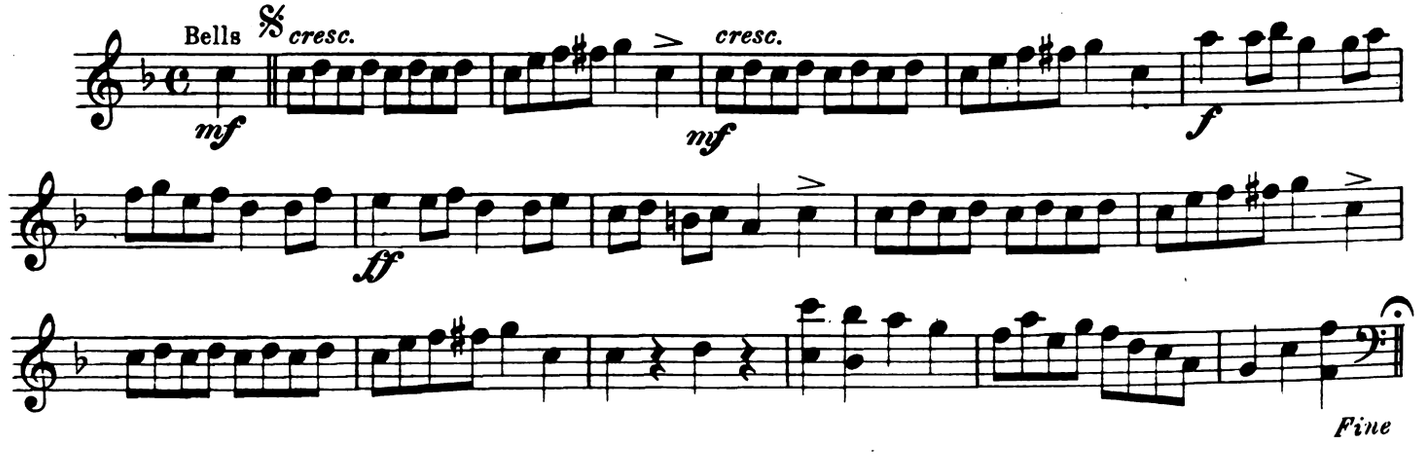
F. H. Losey



Extract from

Kiss-Me-Quick
A MUSICAL NOVELETTE

Emil Isenman



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"Whispering Flowers"

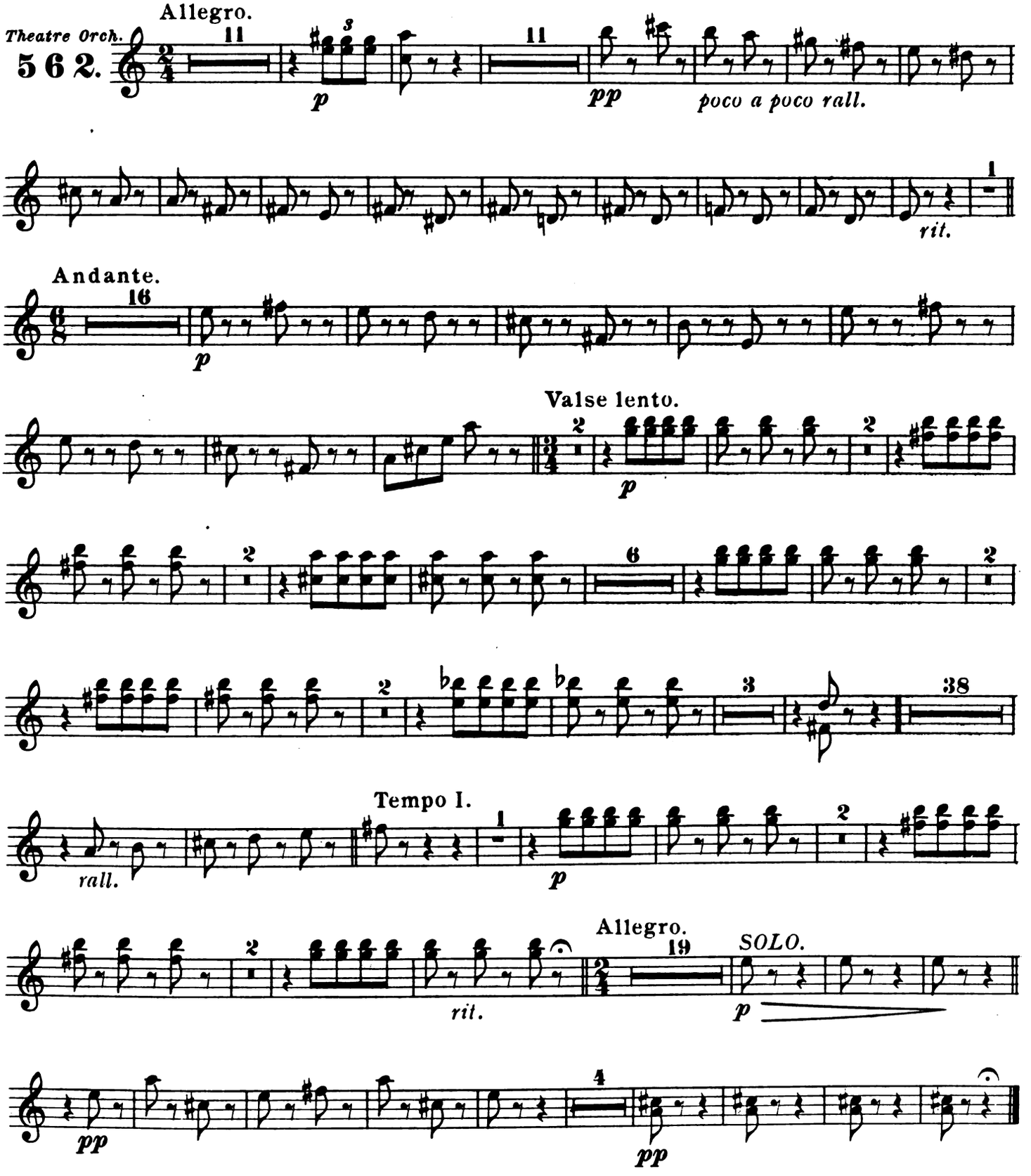
(*Blumengeflüster.*)

Bells.

Characteristic.

F. v. BLON.

arr. by Theo. Moses-Tobani.



Carl Fischer New York.

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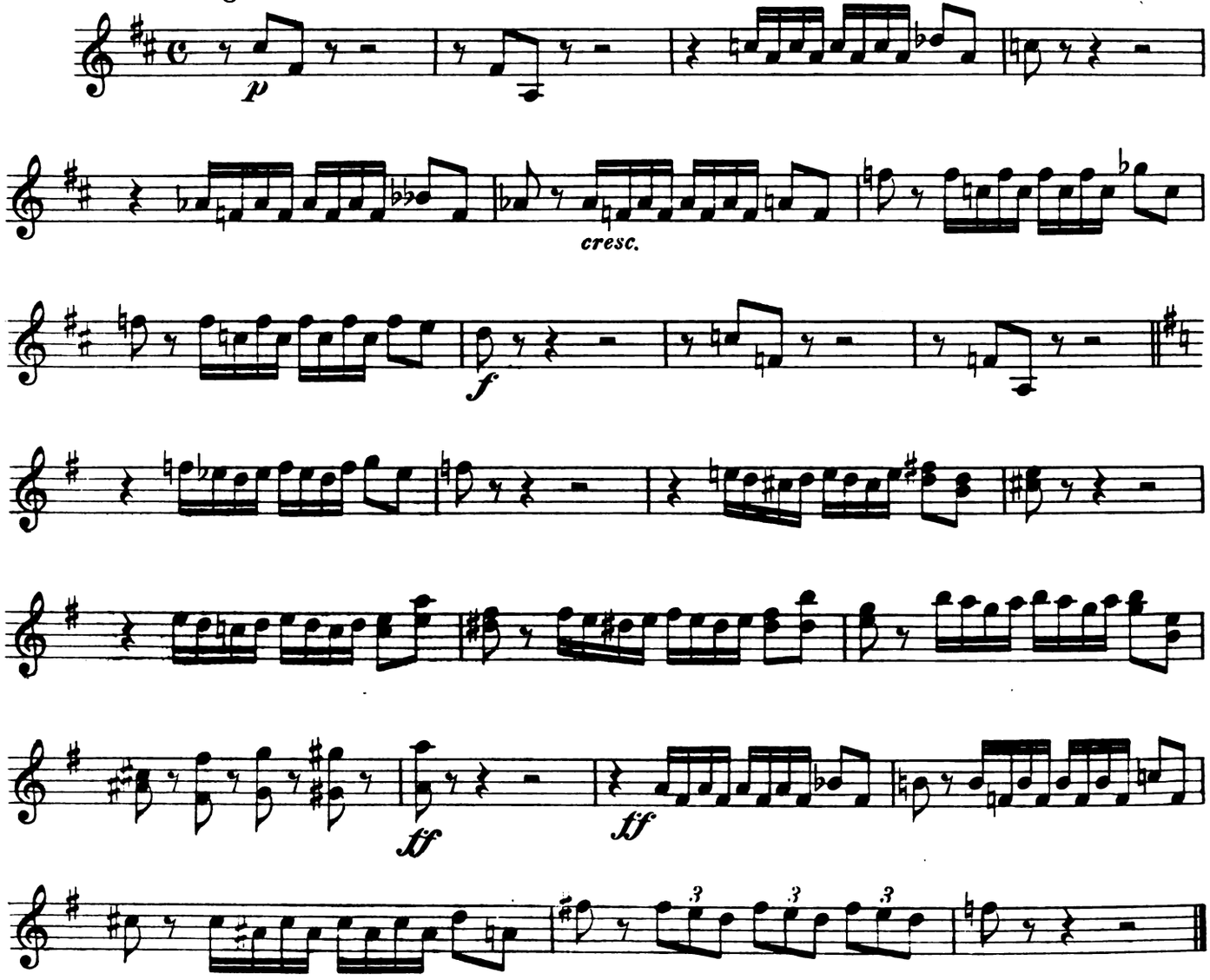
The following extract is an arrangement for bells of the original keyboard glockenspiel part.

La Farandole

BALLET DE L'OPÉRA

T. Dubois

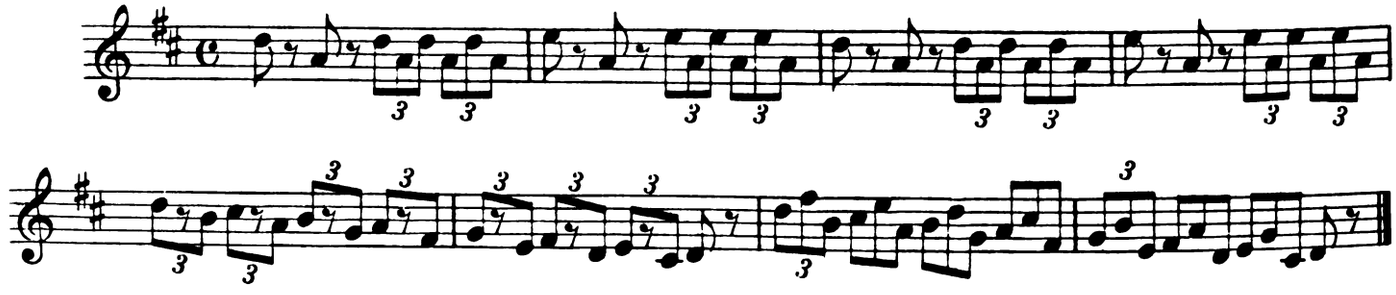
Allegro



Extract from the Opera

L' Africaine

G. Meyerbeer



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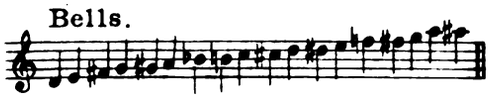
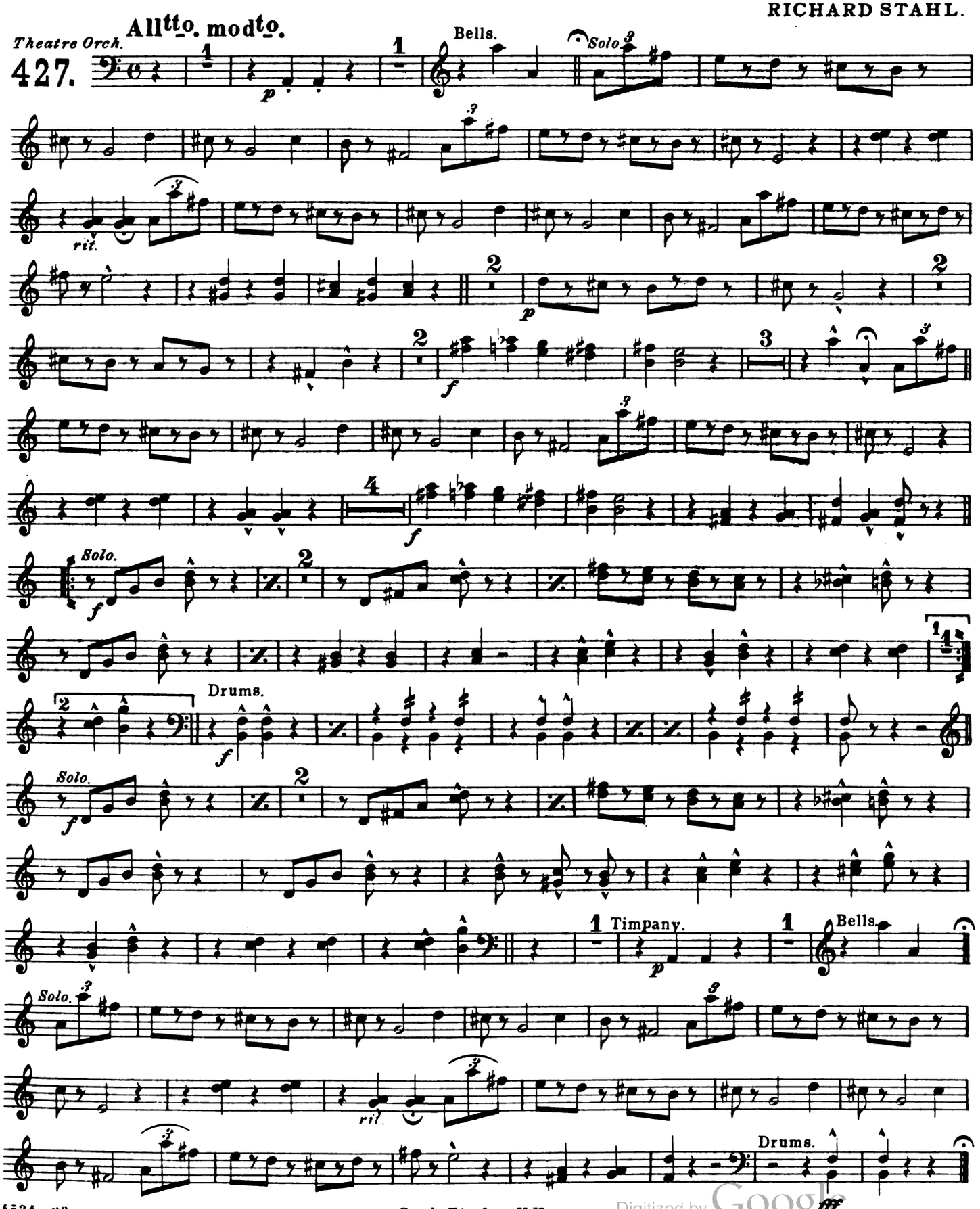
"Cupid's Pranks."

Caprice.



TIMPANY in A-D-BELLS.

RICHARD STAHL.



Carl Fischer. N.Y.

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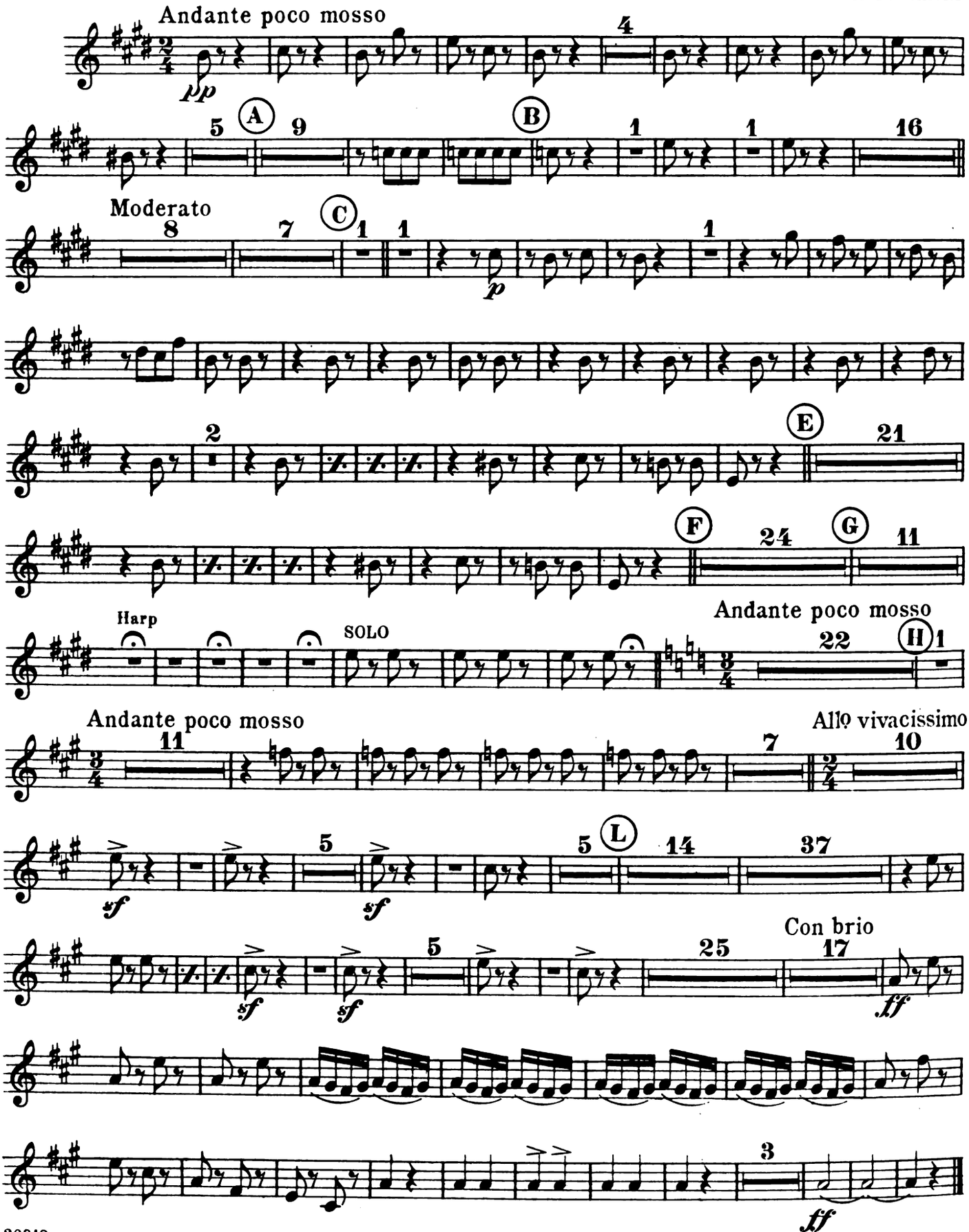
Dance of the Hours

Ballet Music from the Opera

GIOCONDA

Campanelli

A. Ponchielli



Digitized by Google

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

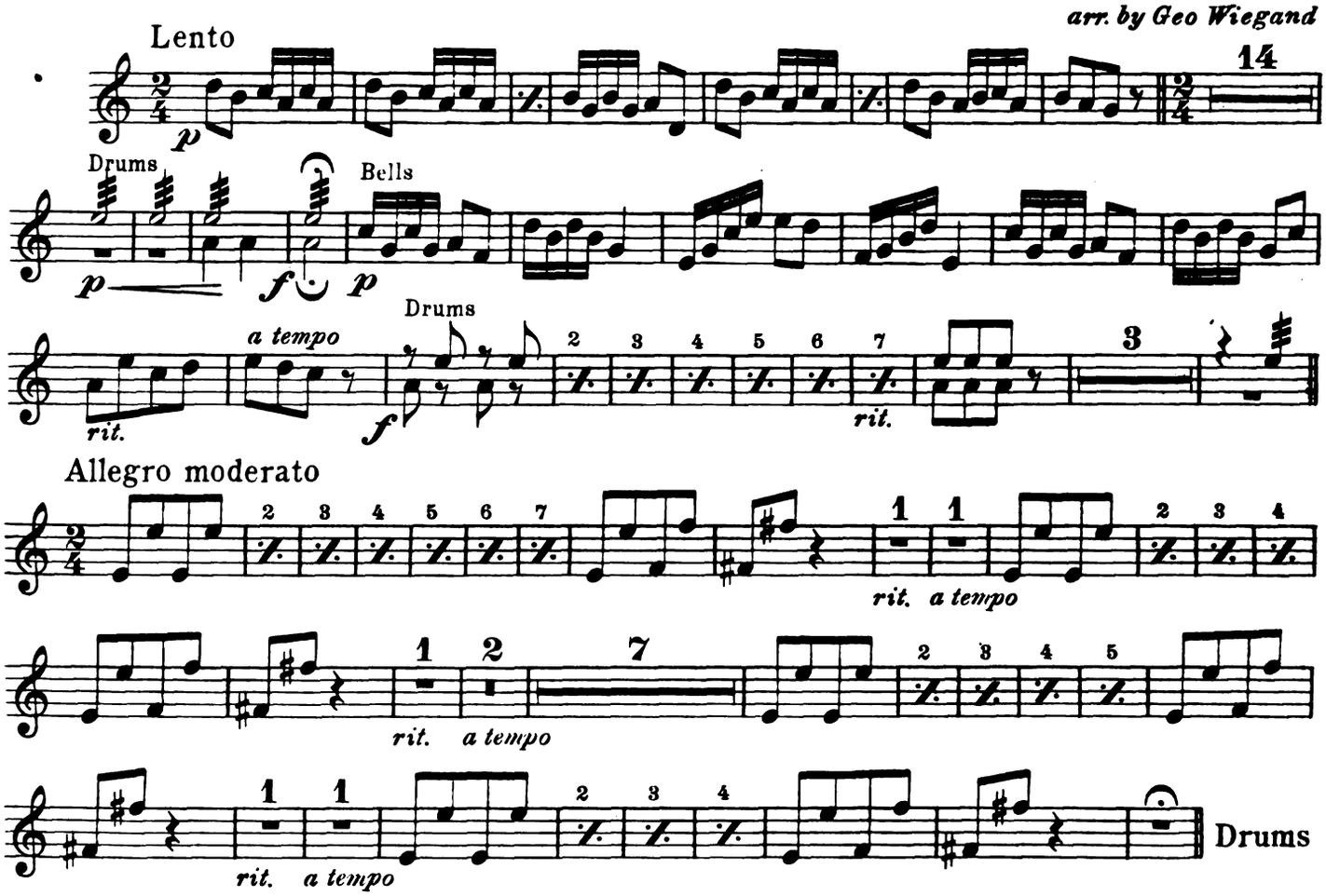
Bells of Normandy

SELECTION

Drums & Chimes

Planquette

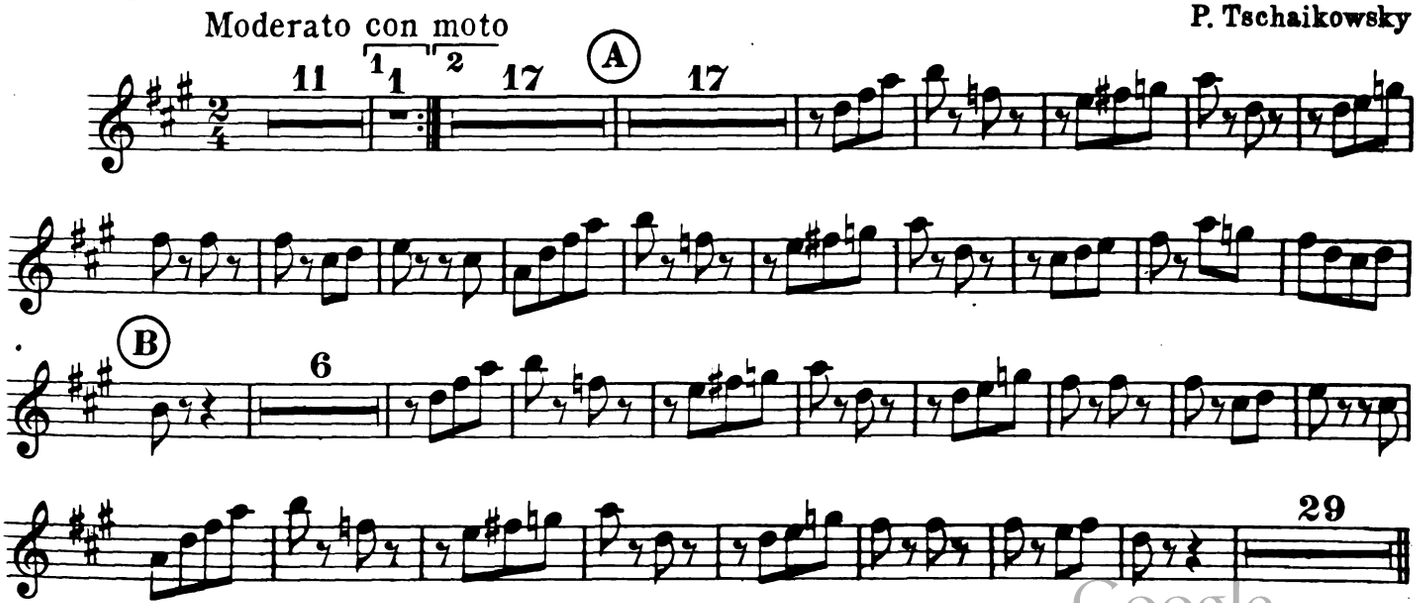
arr. by Geo Wiegand



Marche Miniature
No 4a

Clochettes

P. Tschaikowsky



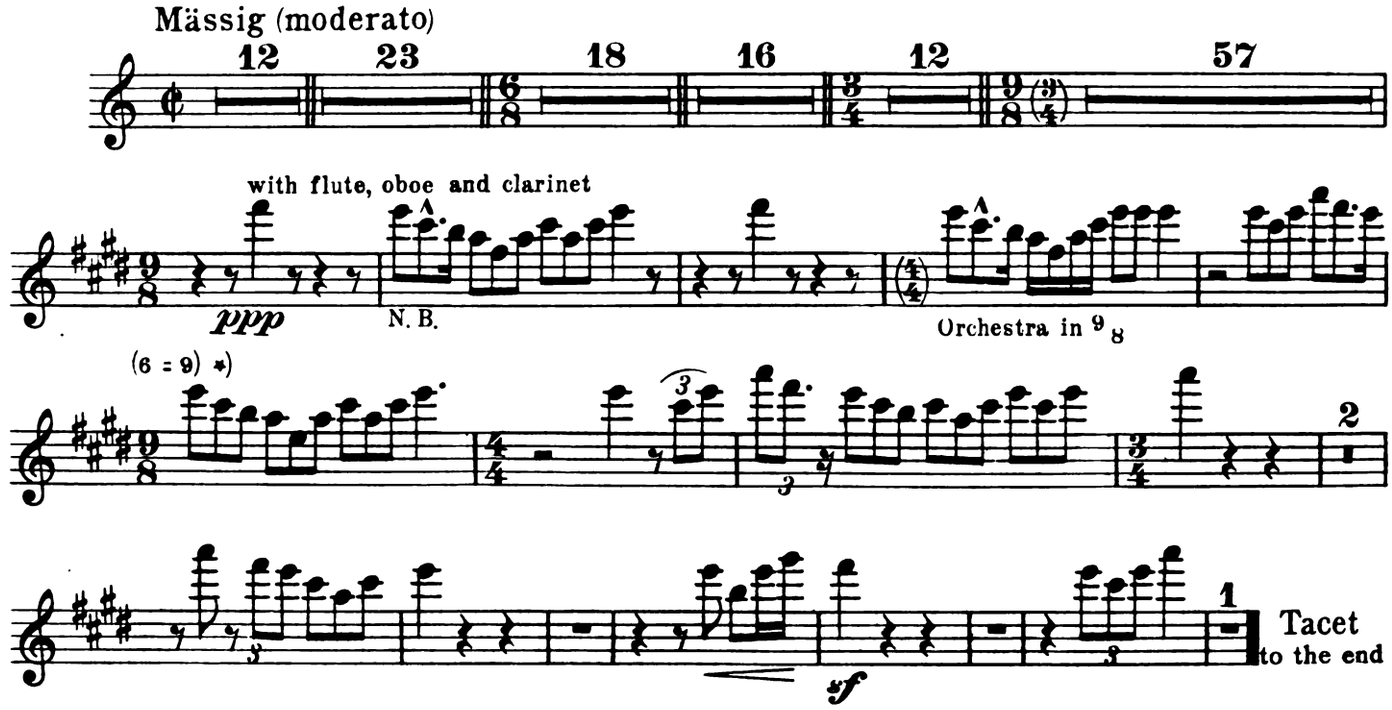
Digitized by Google

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



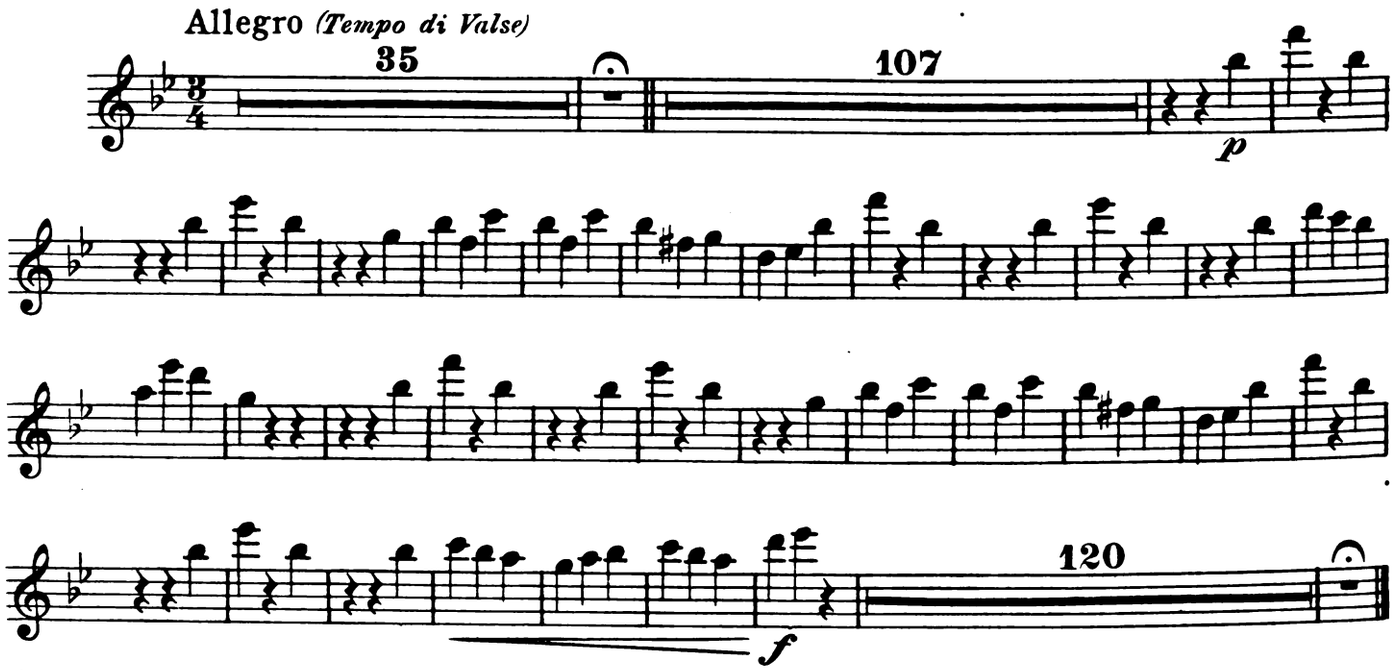
From the Suite

La Belle Au Bois Dormant

No. 5, VALSE

Clochettes

P. Tschaikowsky, Op. 66a



*) 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.)

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Magic Flute *)

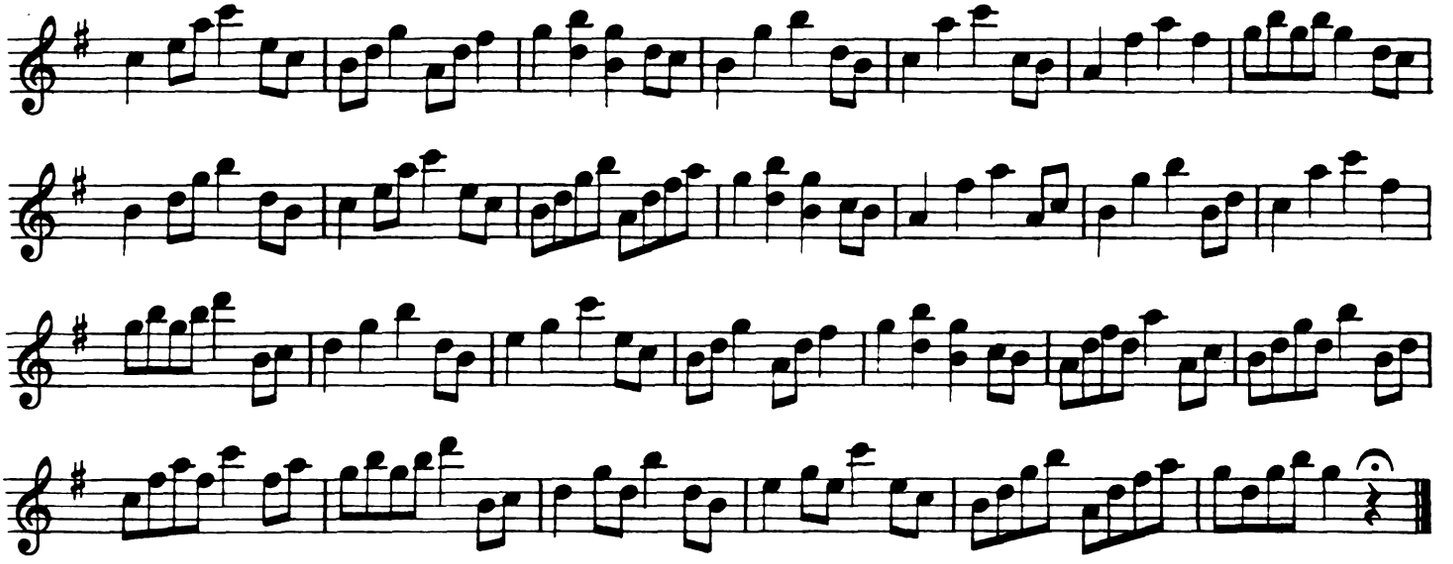
Glockenspiel

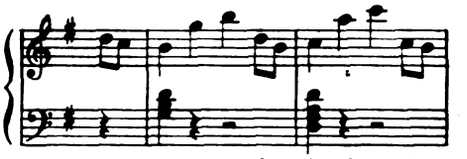
FINALE, **Act I**

Allegro (264th measure) W. A. Mozart

28

Papageno spielt auf dem Glockenspiel (Papageno plays the bells)



*) 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

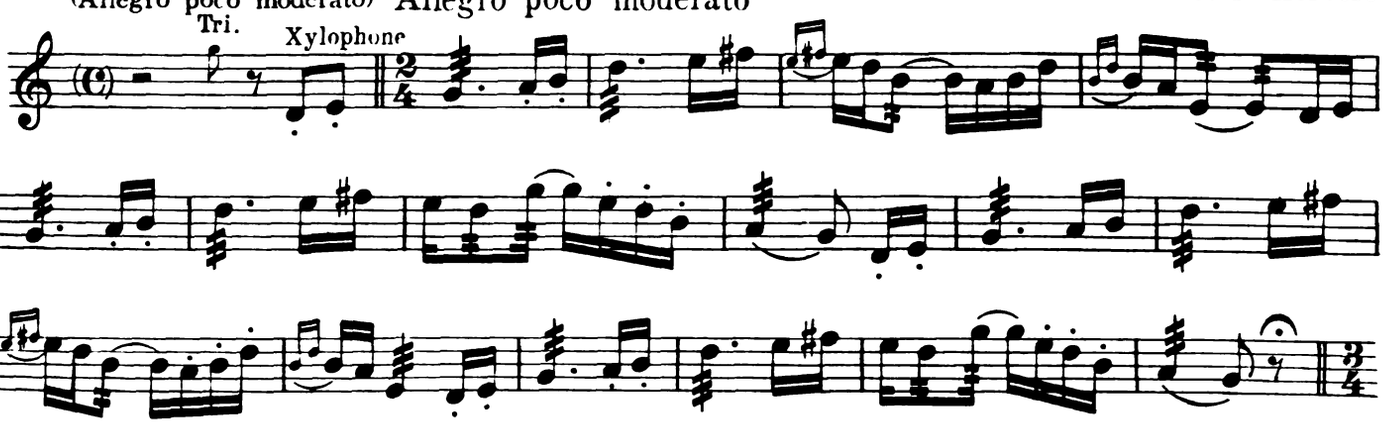
Extract from

The Red Mill †

SELECTION

(Allegro poco moderato) Allegro poco moderato Victor Herbert

Tri. Xylophone



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"Danse Macabre"

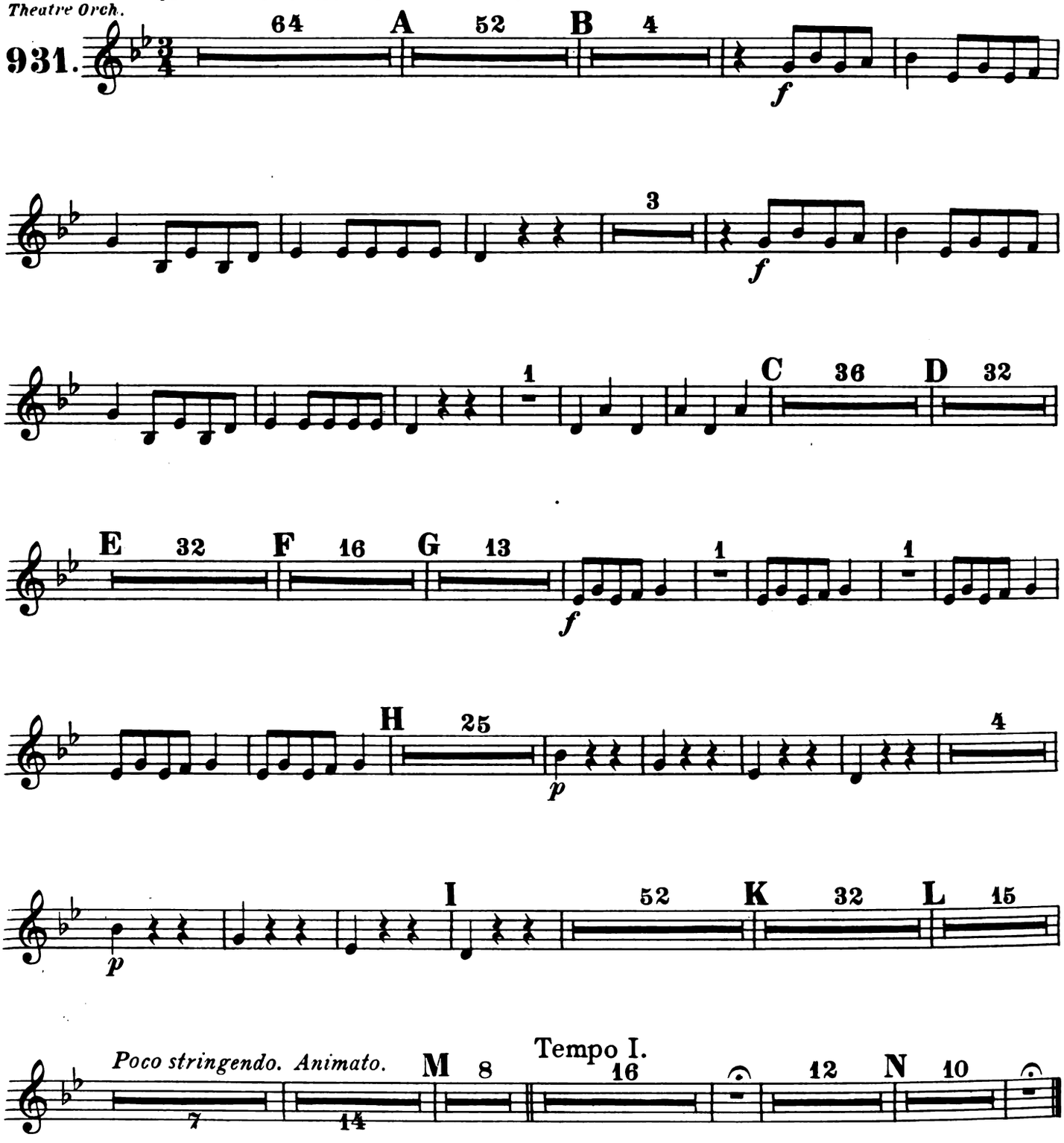
Xylophone.

C. Saint-Saëns.
arr. by Theo. Moses-Tobani.

Mouvement modéré de Valse.

Theatre Orch.

931.



Carl Fischer, New York.

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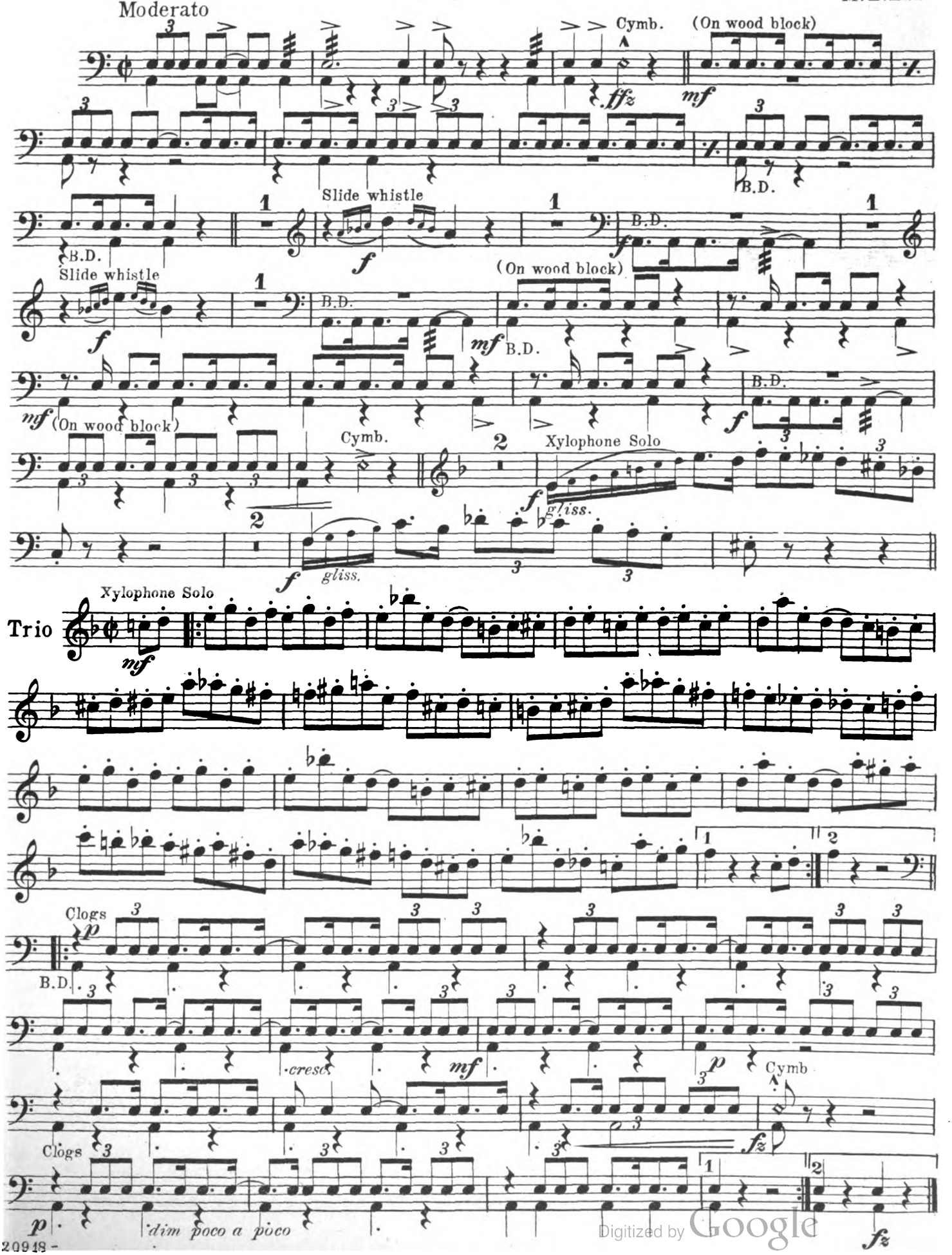
Drums, Xylophone & Traps

The Clown Dance

Novelty Fox Trot

M. L. Lake



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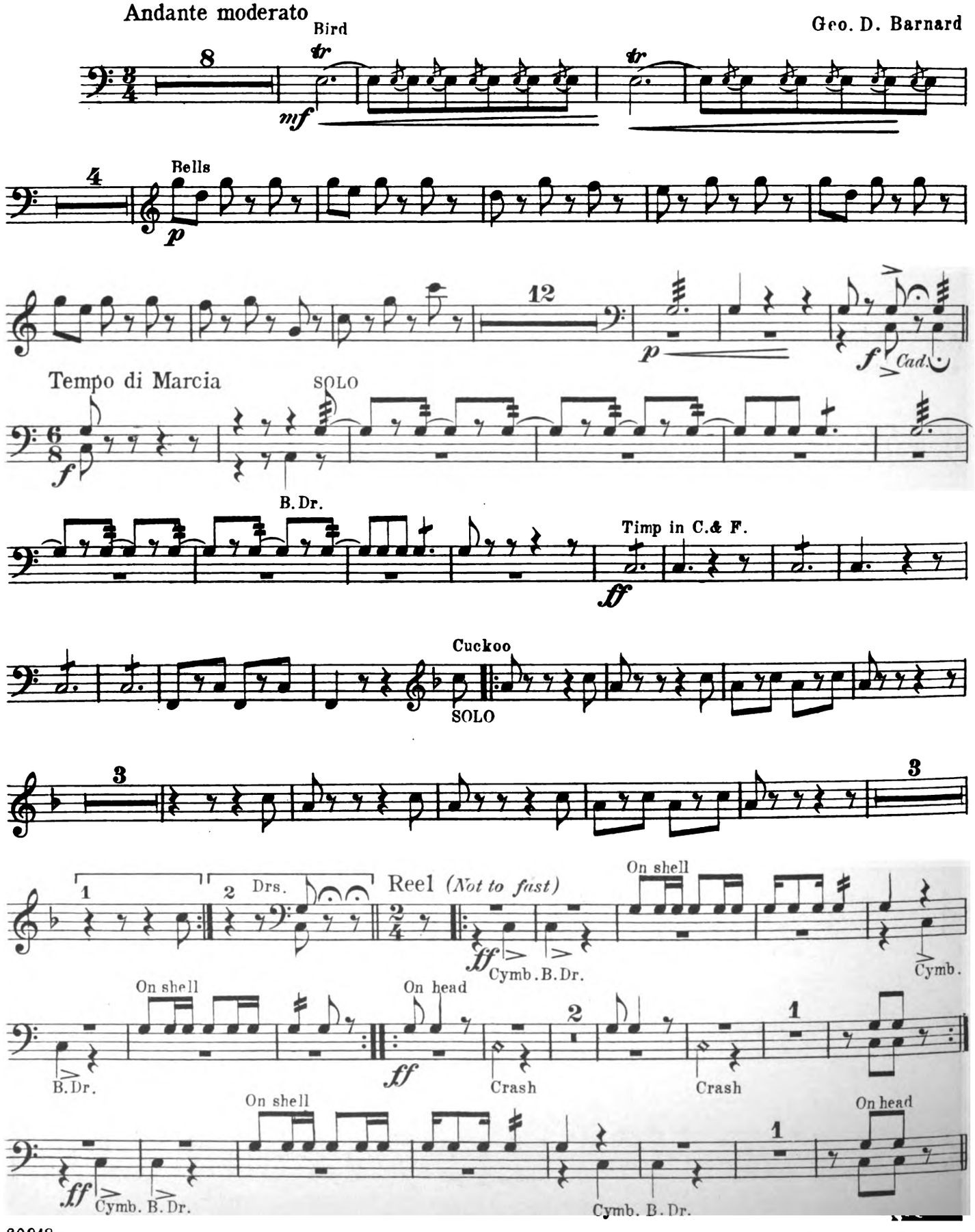
Drums

The Drummer's Escapade

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

Andante moderato

Geo. D. Barnard



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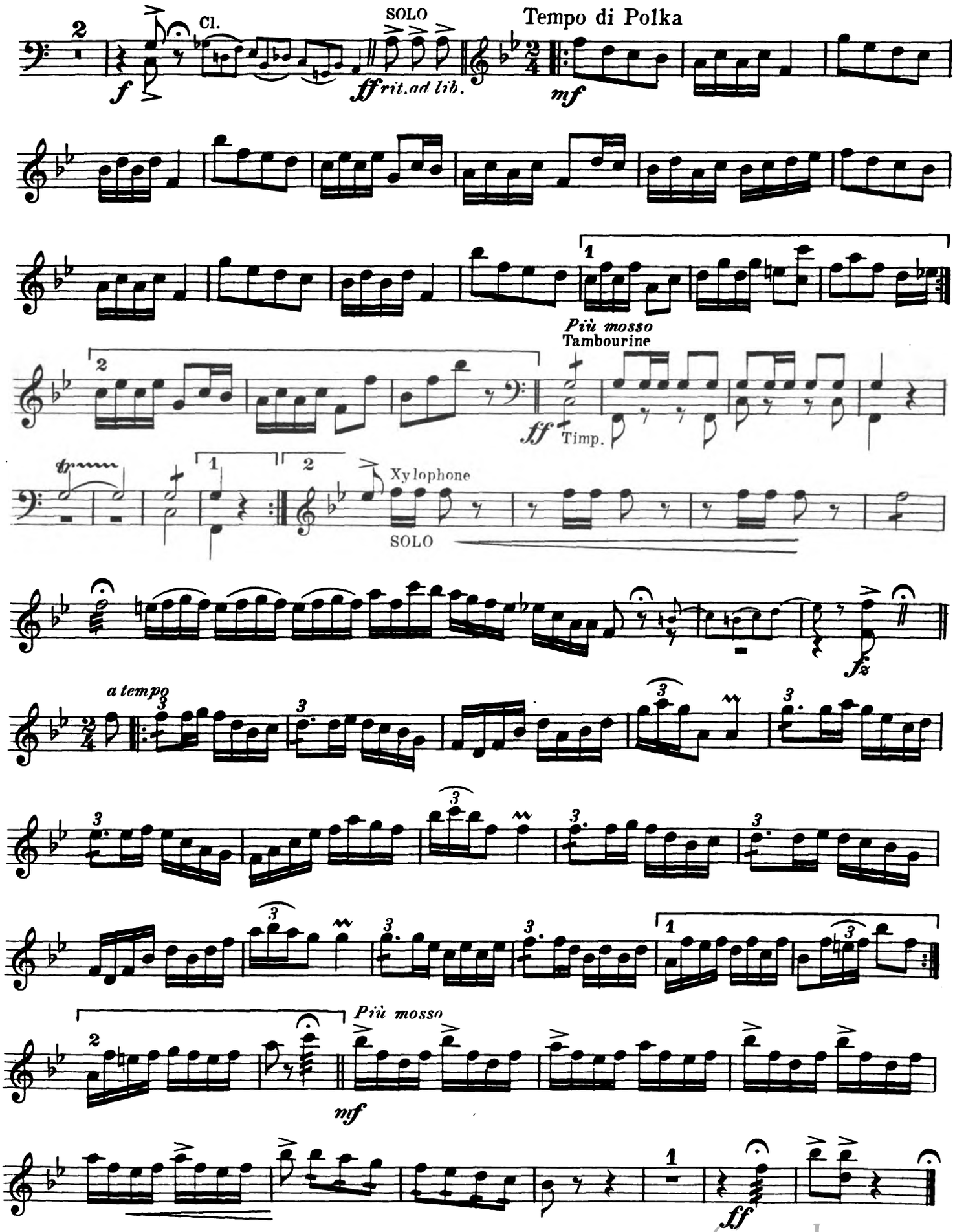

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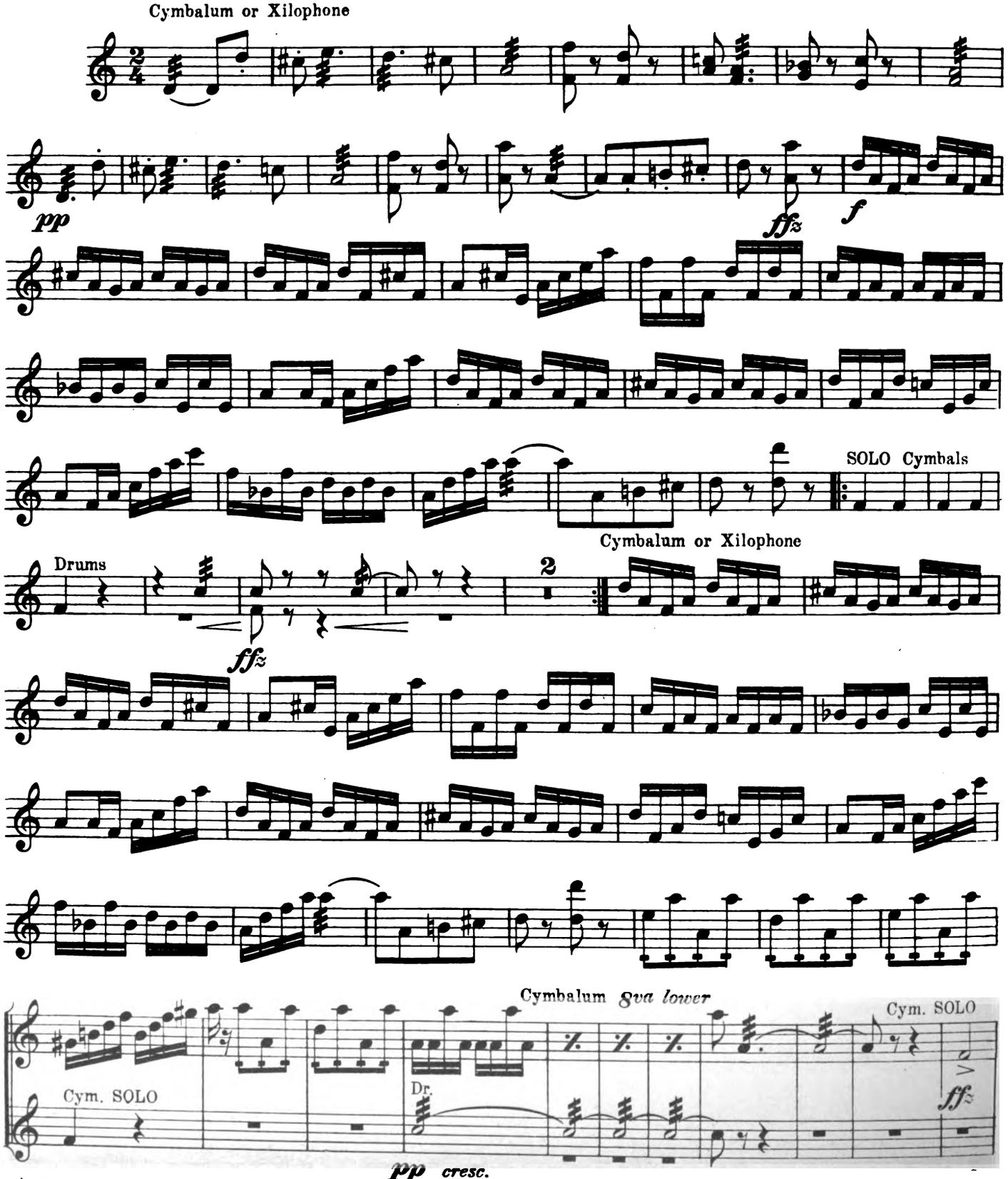
Extract from

The Fortune Teller *)

SELECTION

Allegro molto

Victor Herbert



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Extracts from

Ma Mère L'Oye *)

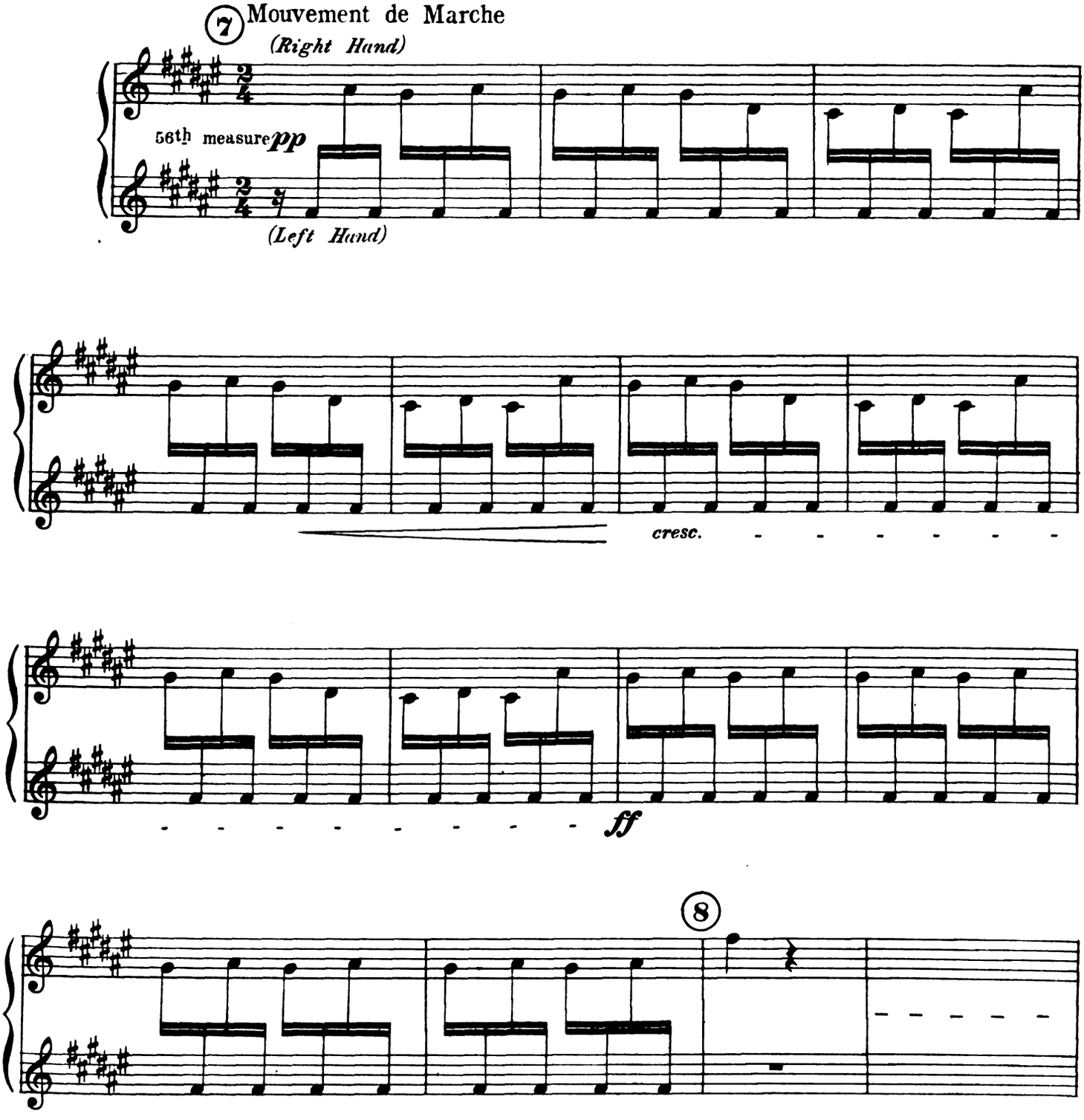
("Mother Goose")

5 PIECES ENFANTINES

Xylophone

III (3rd movement) Laideronnette, Empress of the Pagodes

Maurice Ravel



*) By permission of Durand & Fils, Paris

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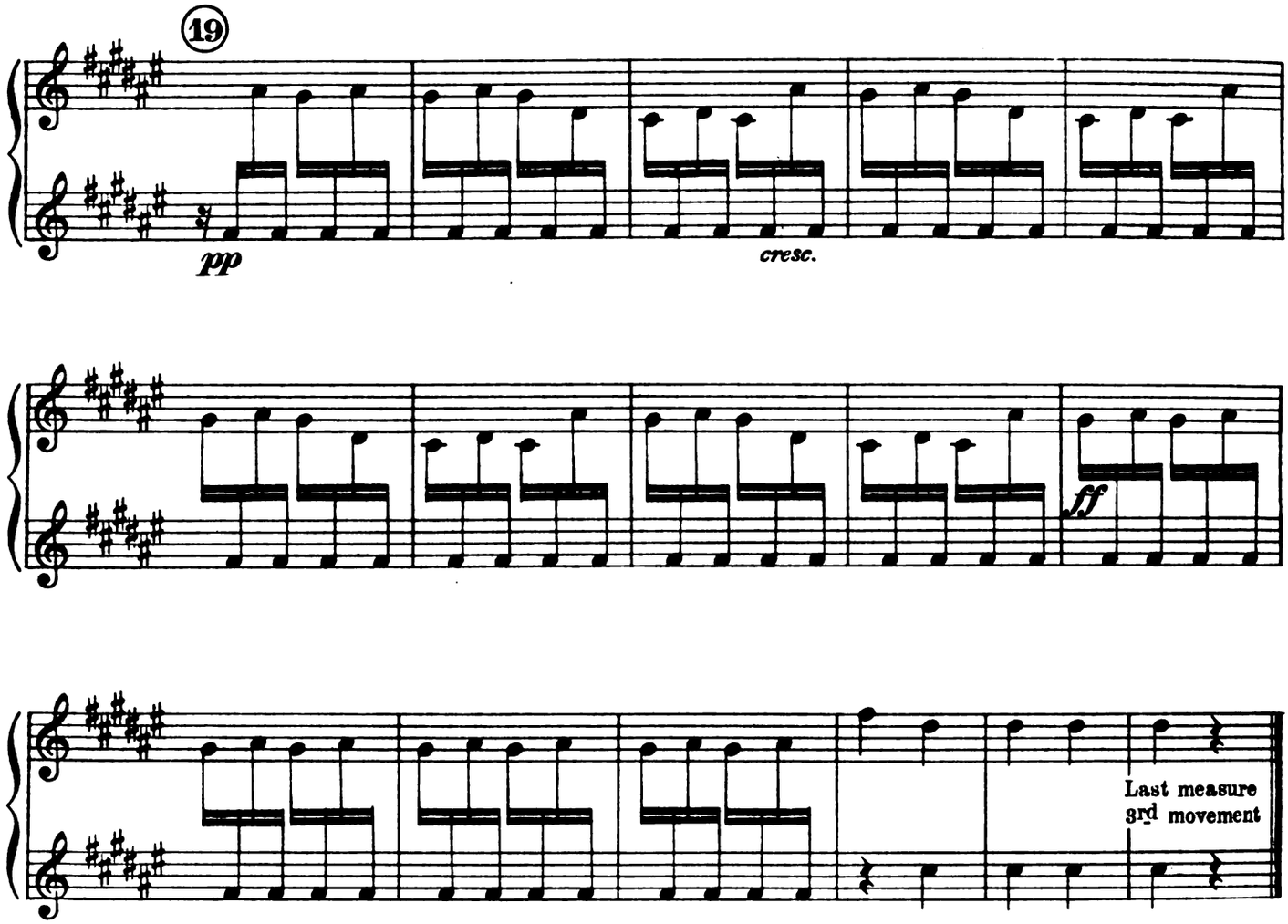
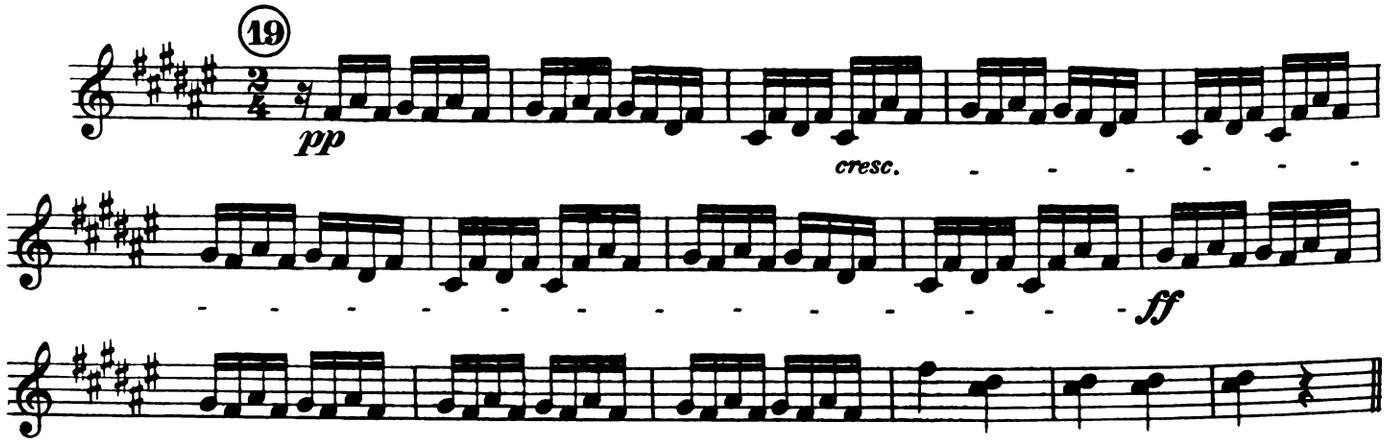


Notice the irregular ending of this movement; a restless and somewhat unfinished impression is conveyed by the ending of the movement upon a dissonant. The above extracts show an unusual method of notation. The double staff method makes the melodic line obvious and also clearly shows the "hammering." 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.



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Four Standard Compositions

Arranged for XYLOPHONE SOLOS

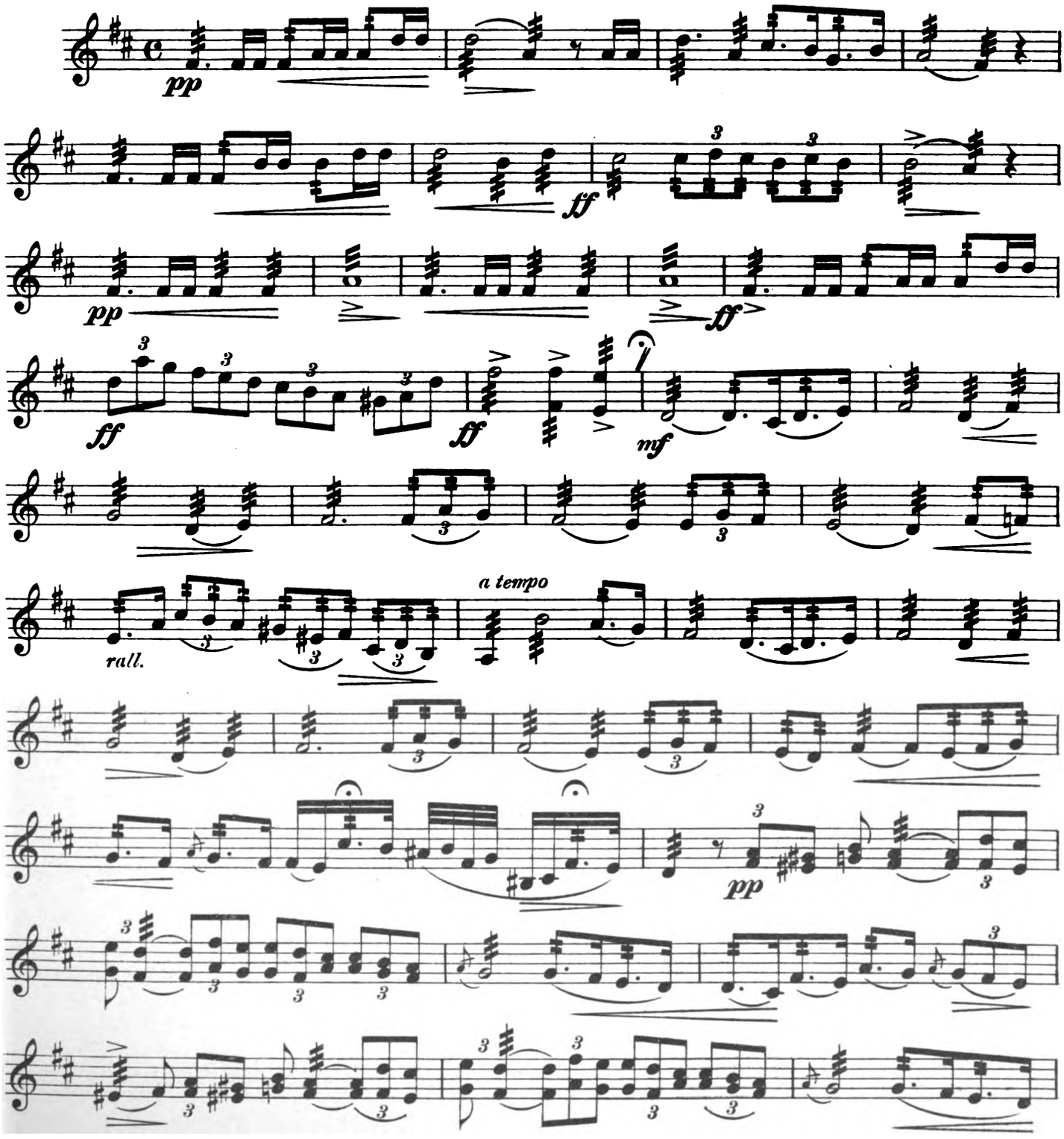
(Orchestra parts for these solos may be obtained from the publisher)

1. Poet and Peasant

OVERTURE

F. v. Suppé

Andante maestoso



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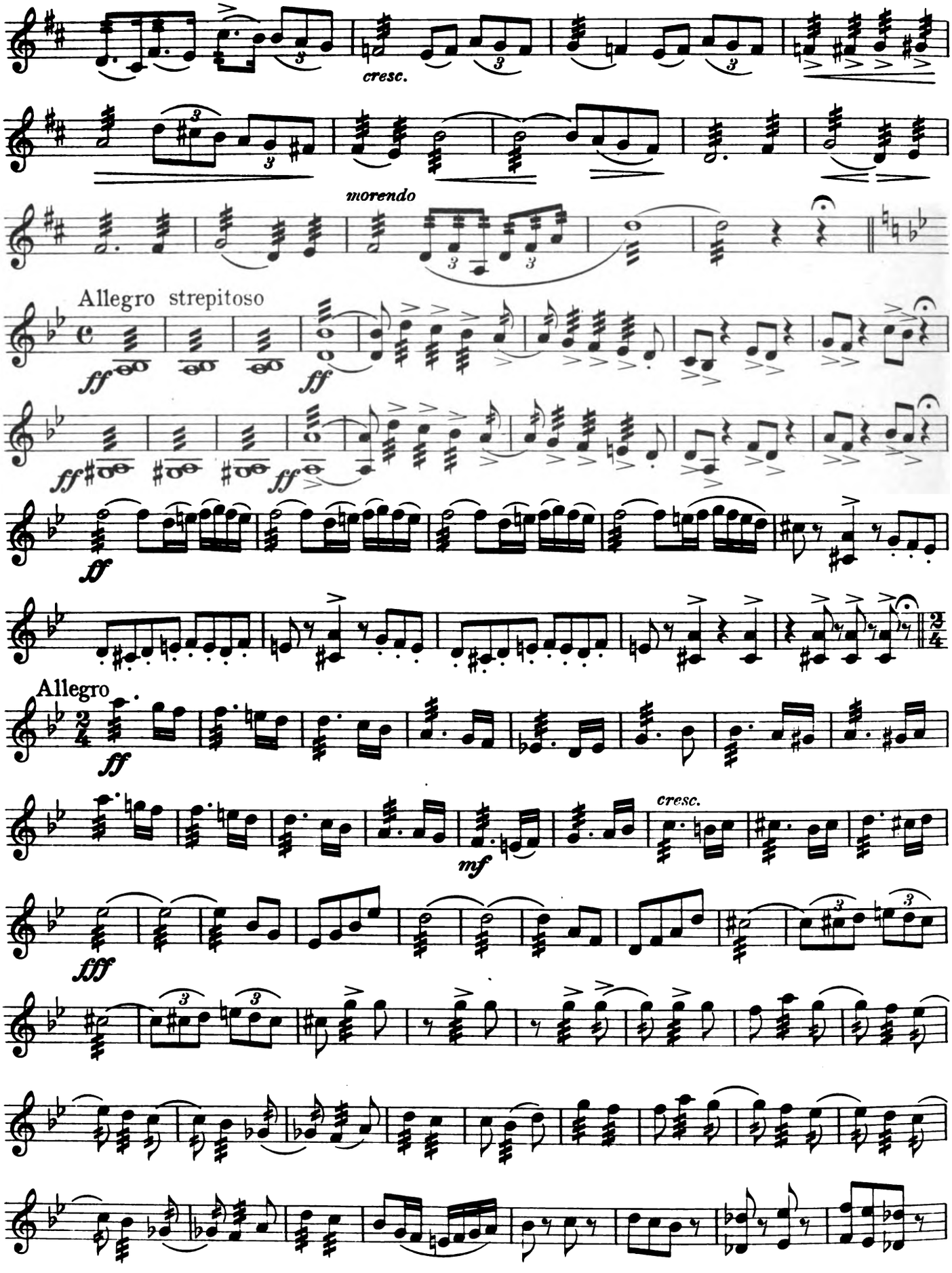

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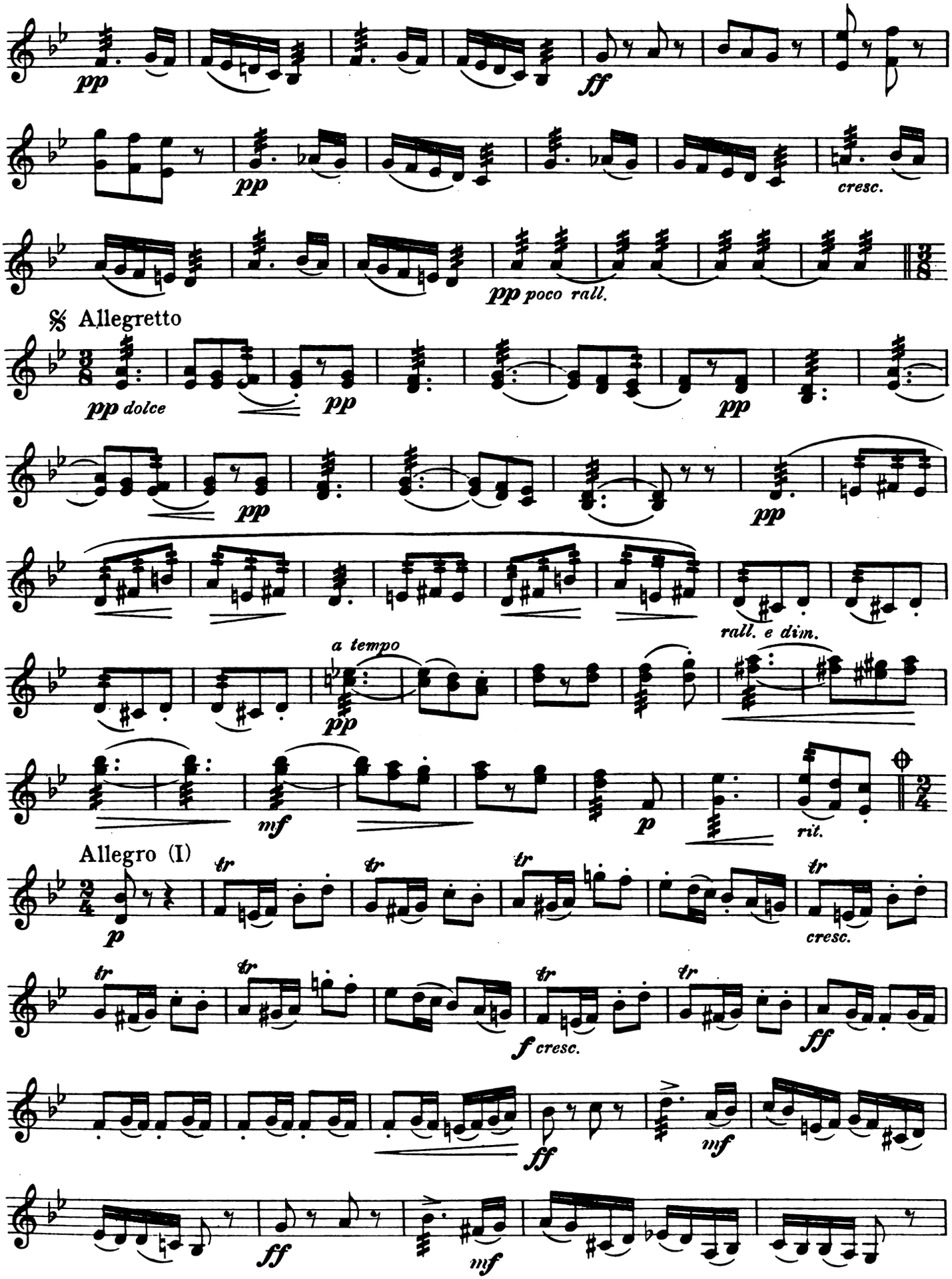

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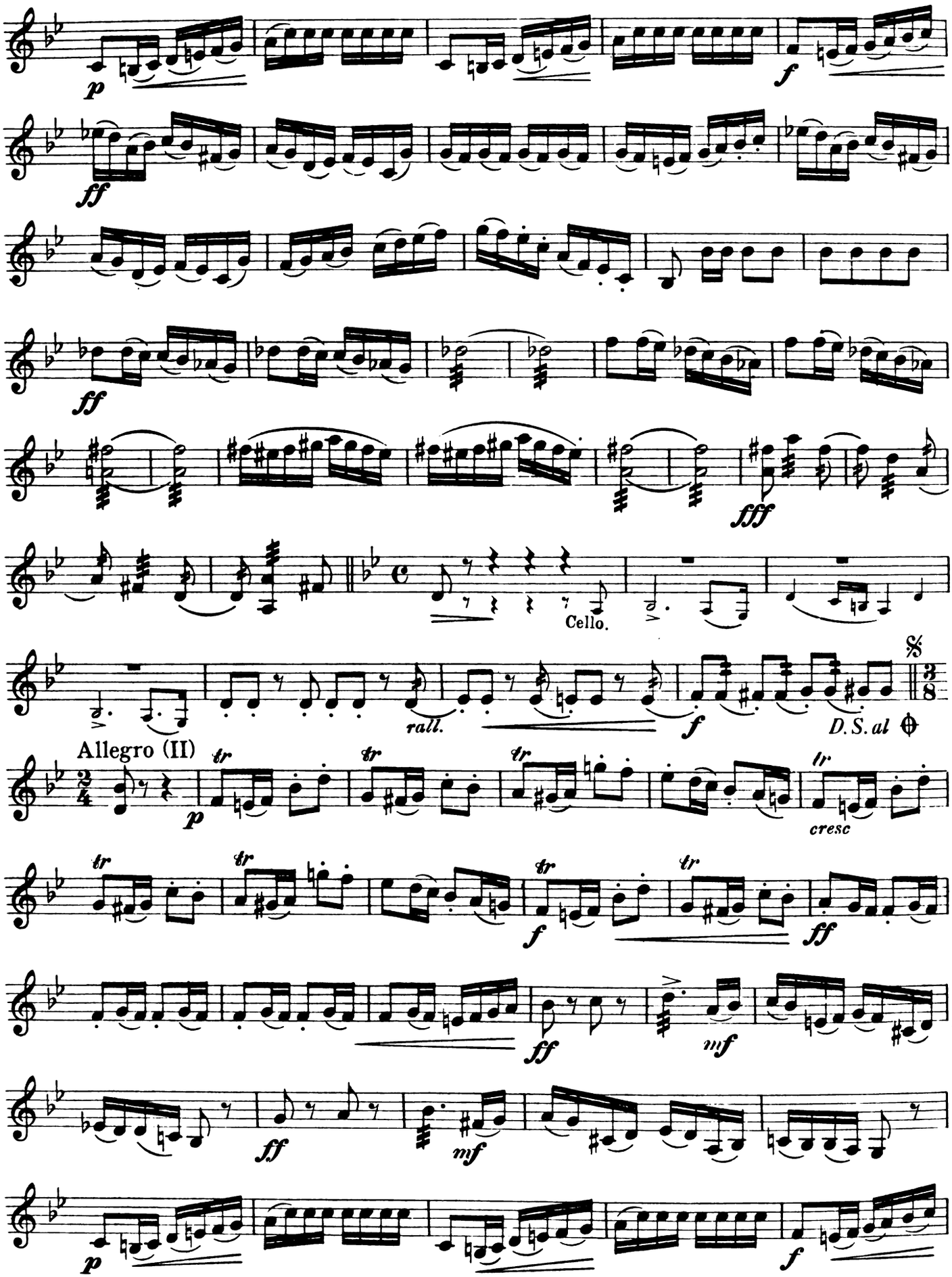

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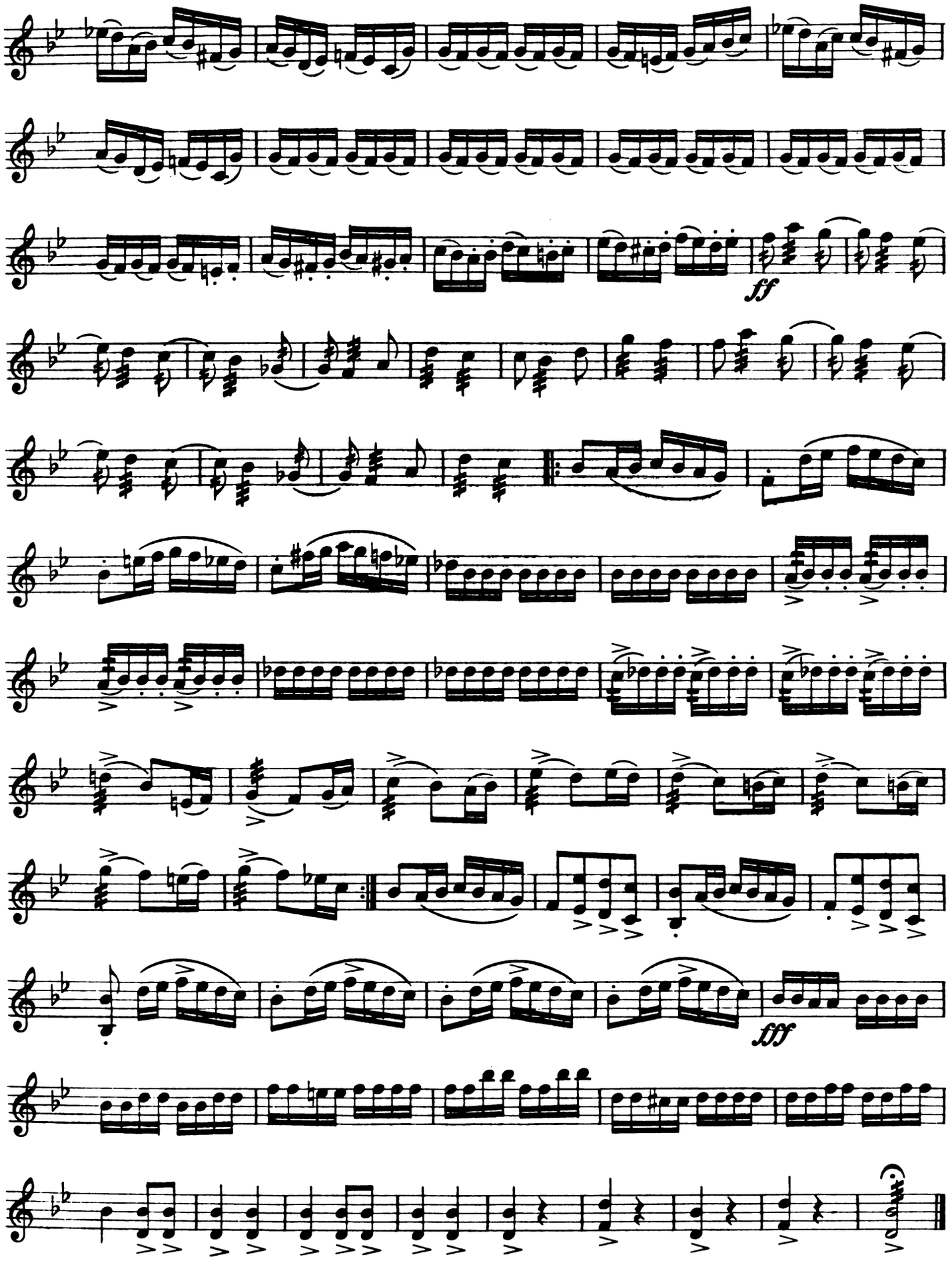

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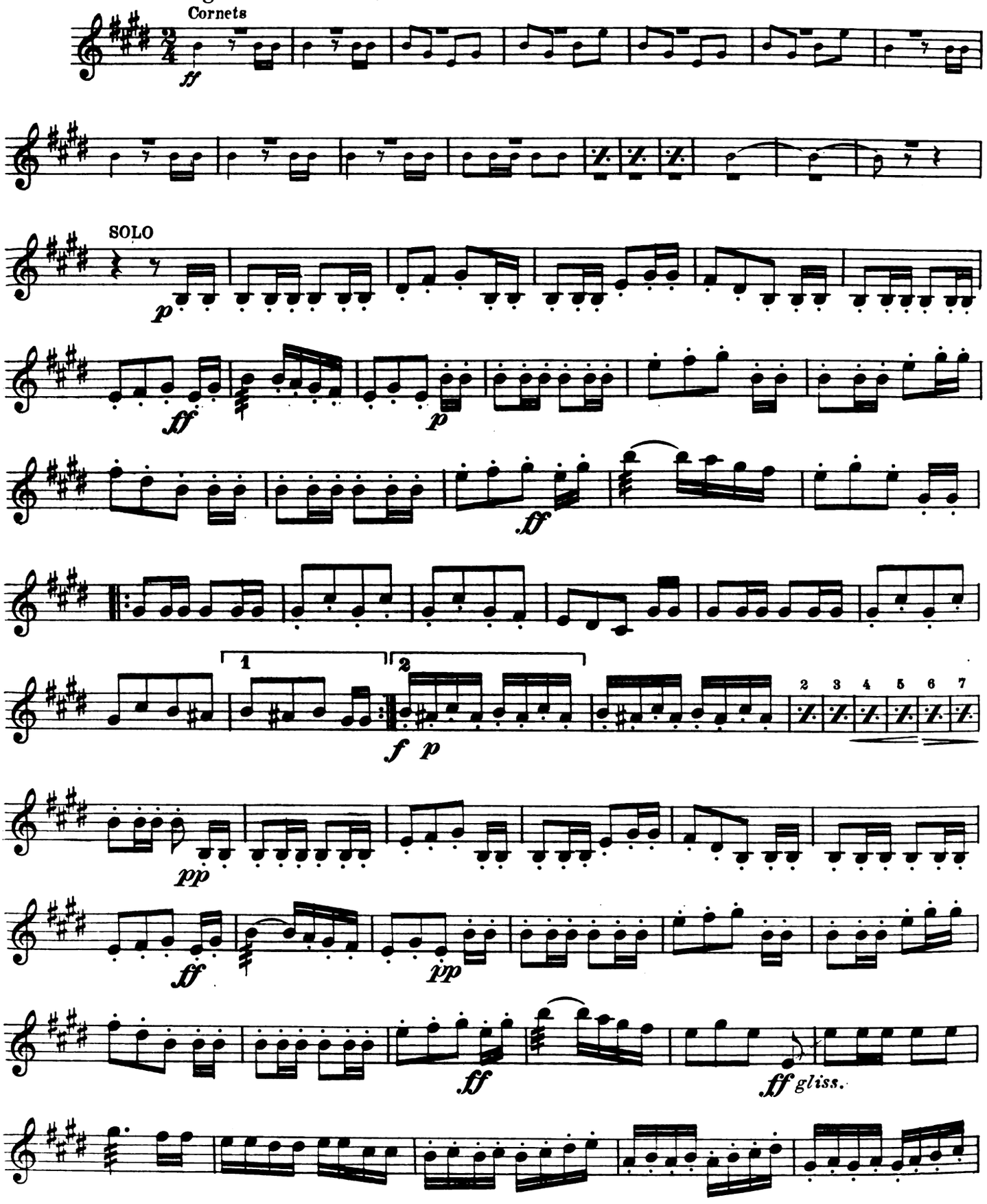
Allegro Vivace from

2. William Tell

OVERTURE

Allegro vivace (♩ = 152) G. Rossini

Cornets



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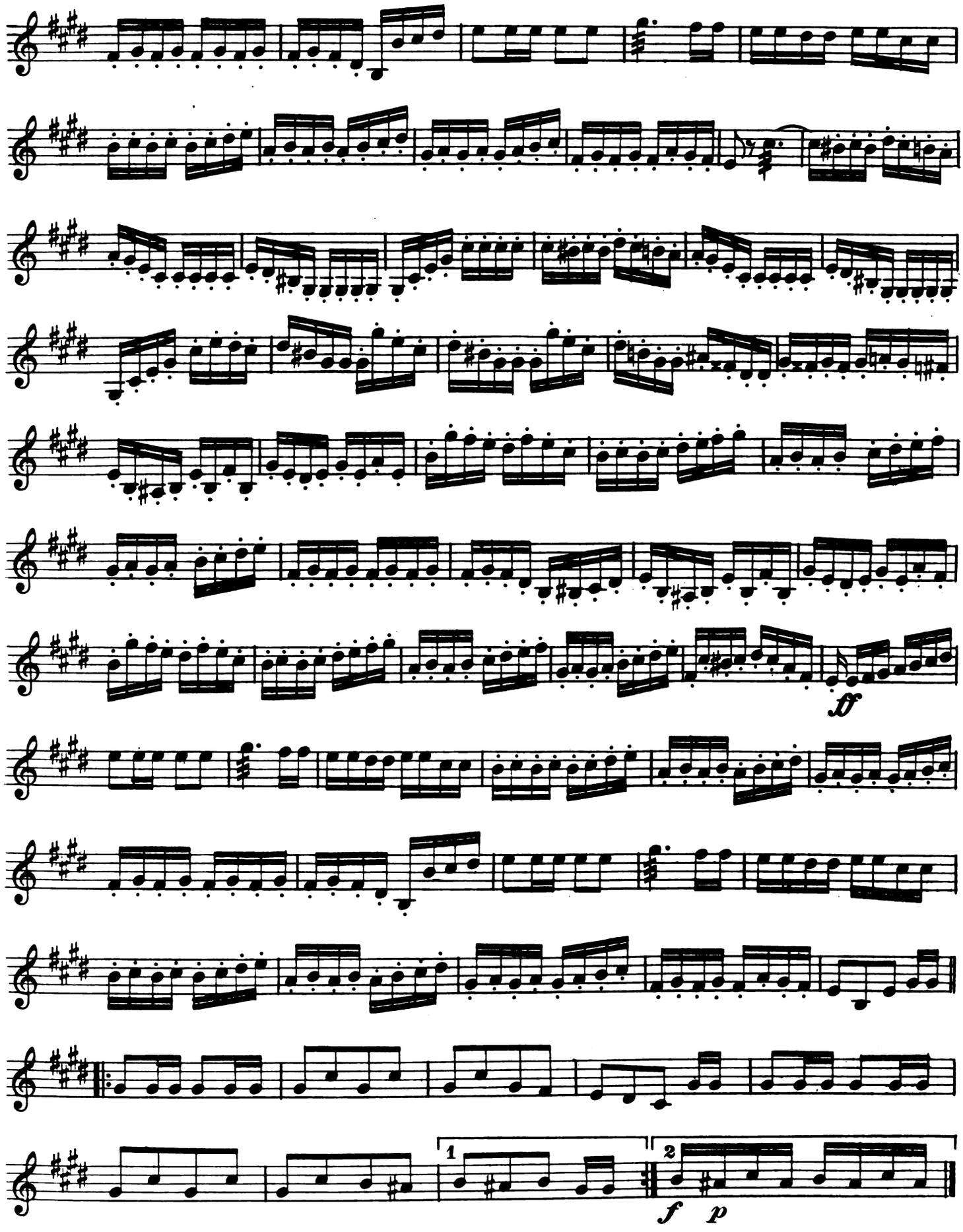

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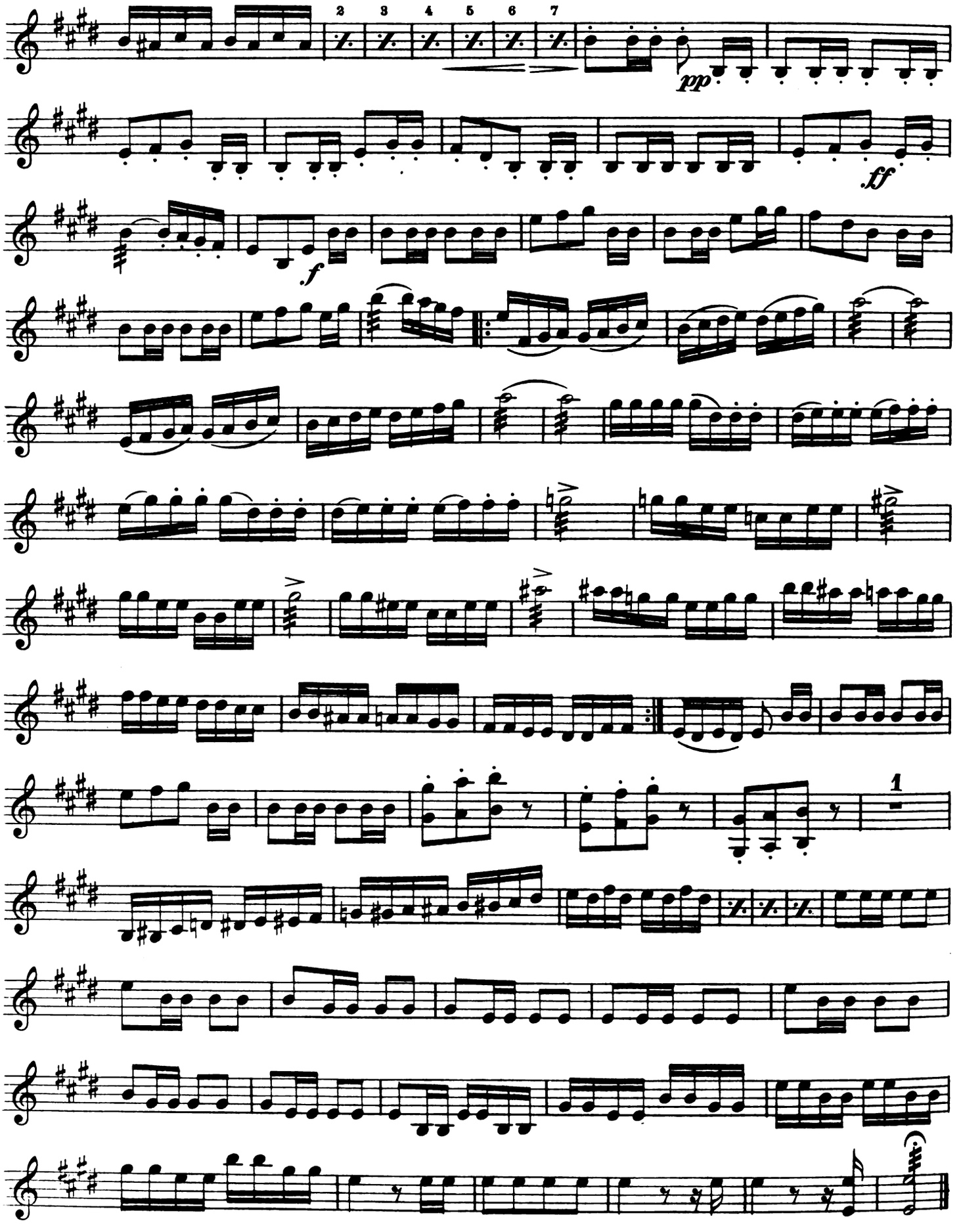

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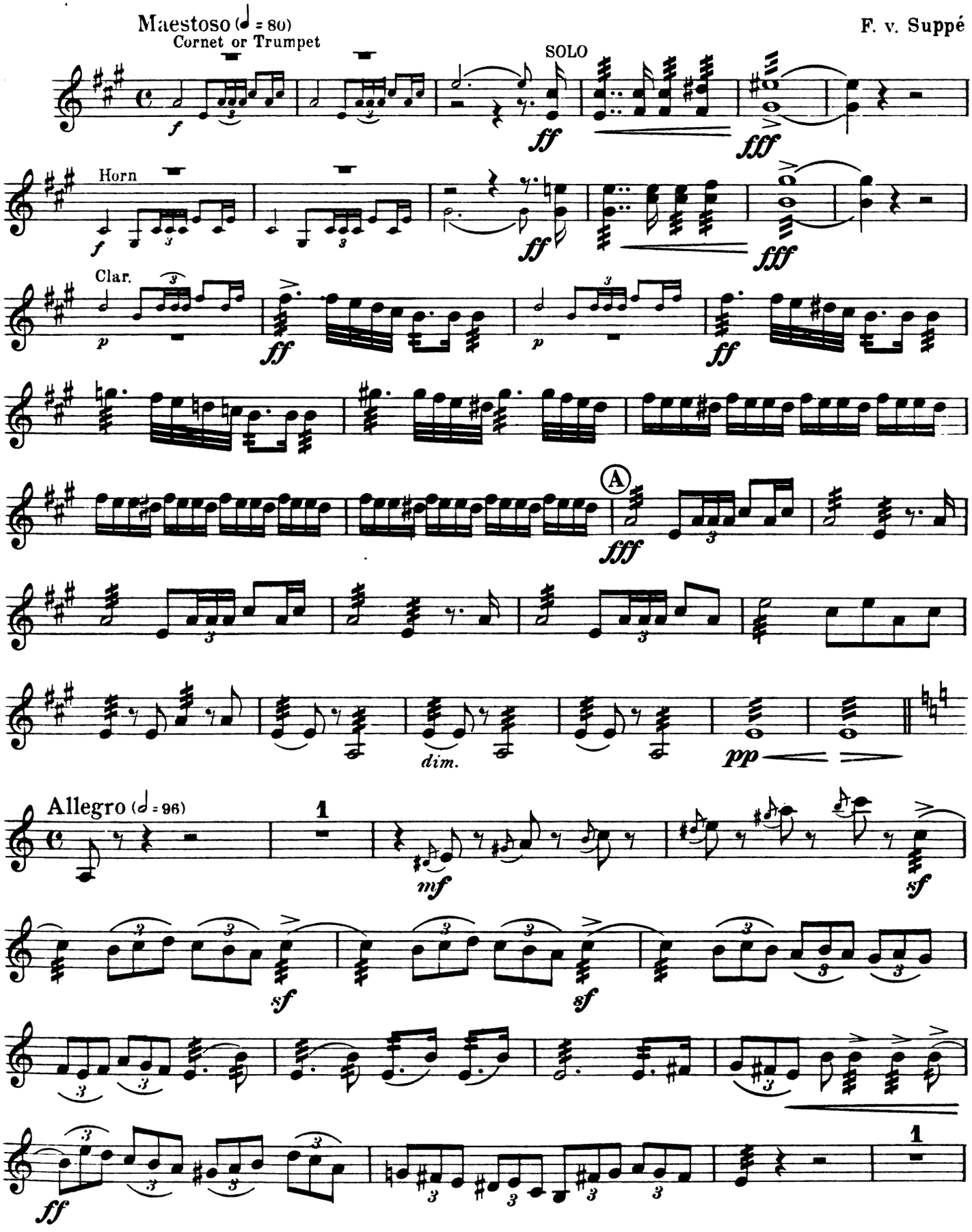
3. Light Cavalry

OVERTURE

Maestoso (♩ = 80)
Cornet or Trumpet

F. v. Suppé



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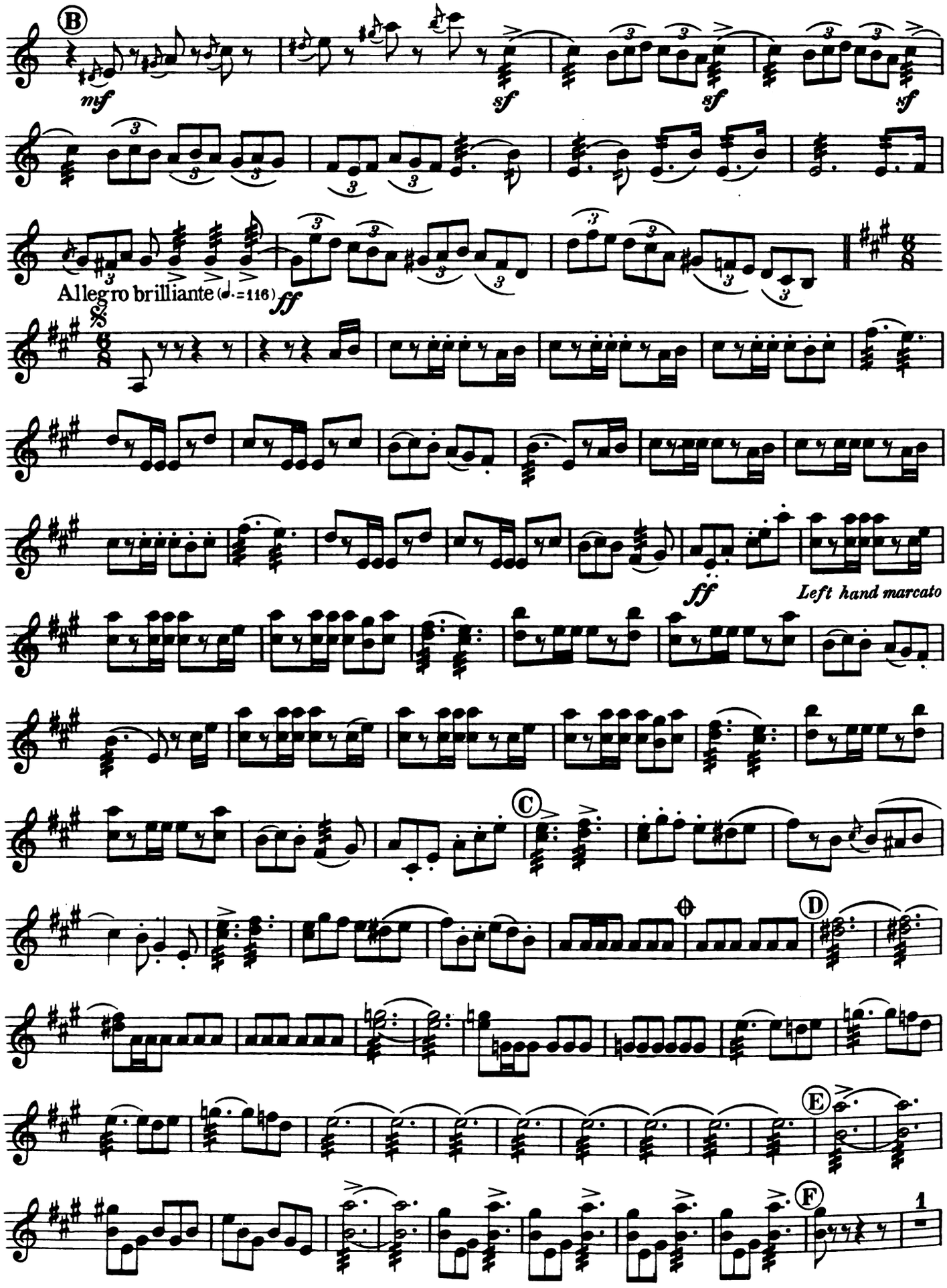

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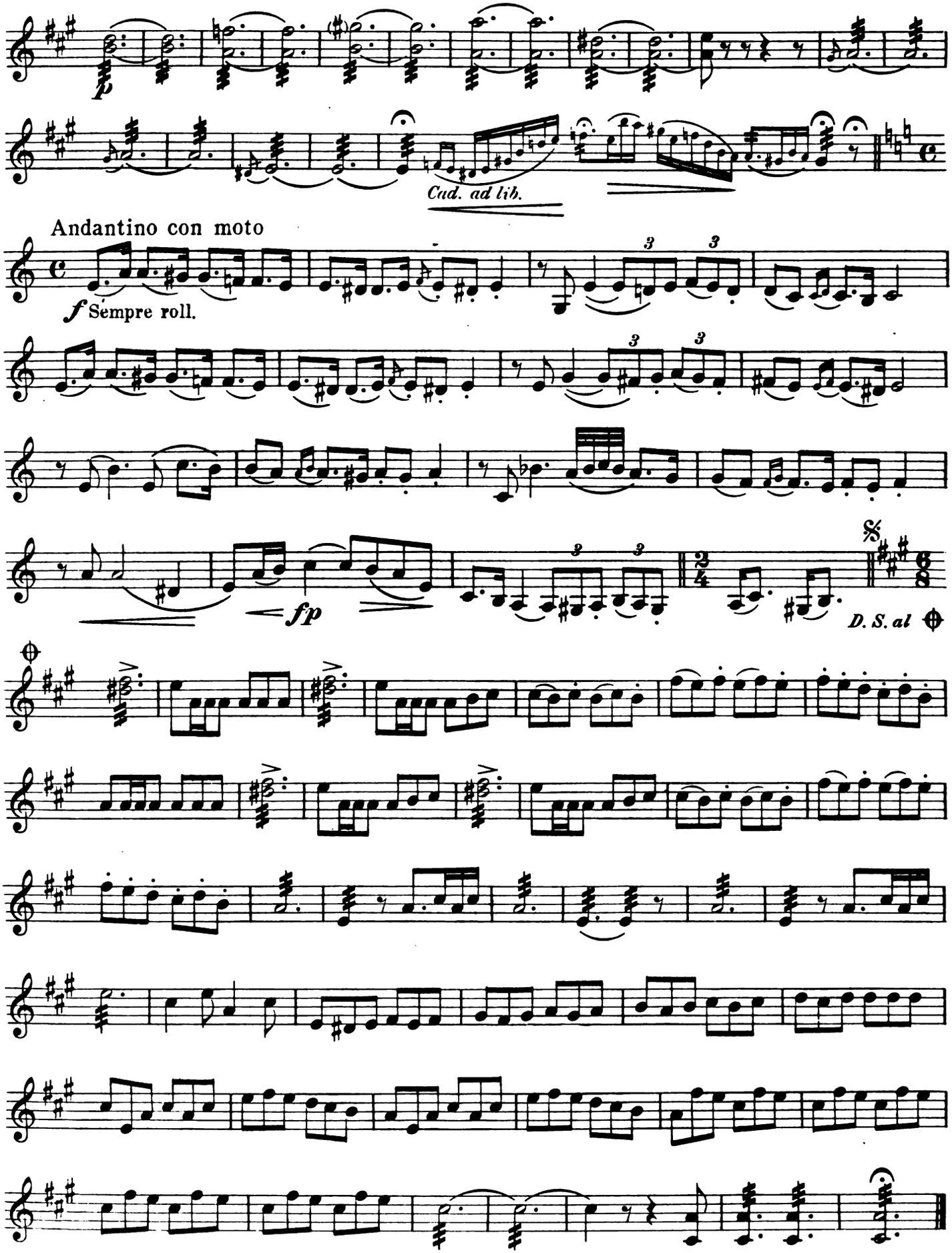

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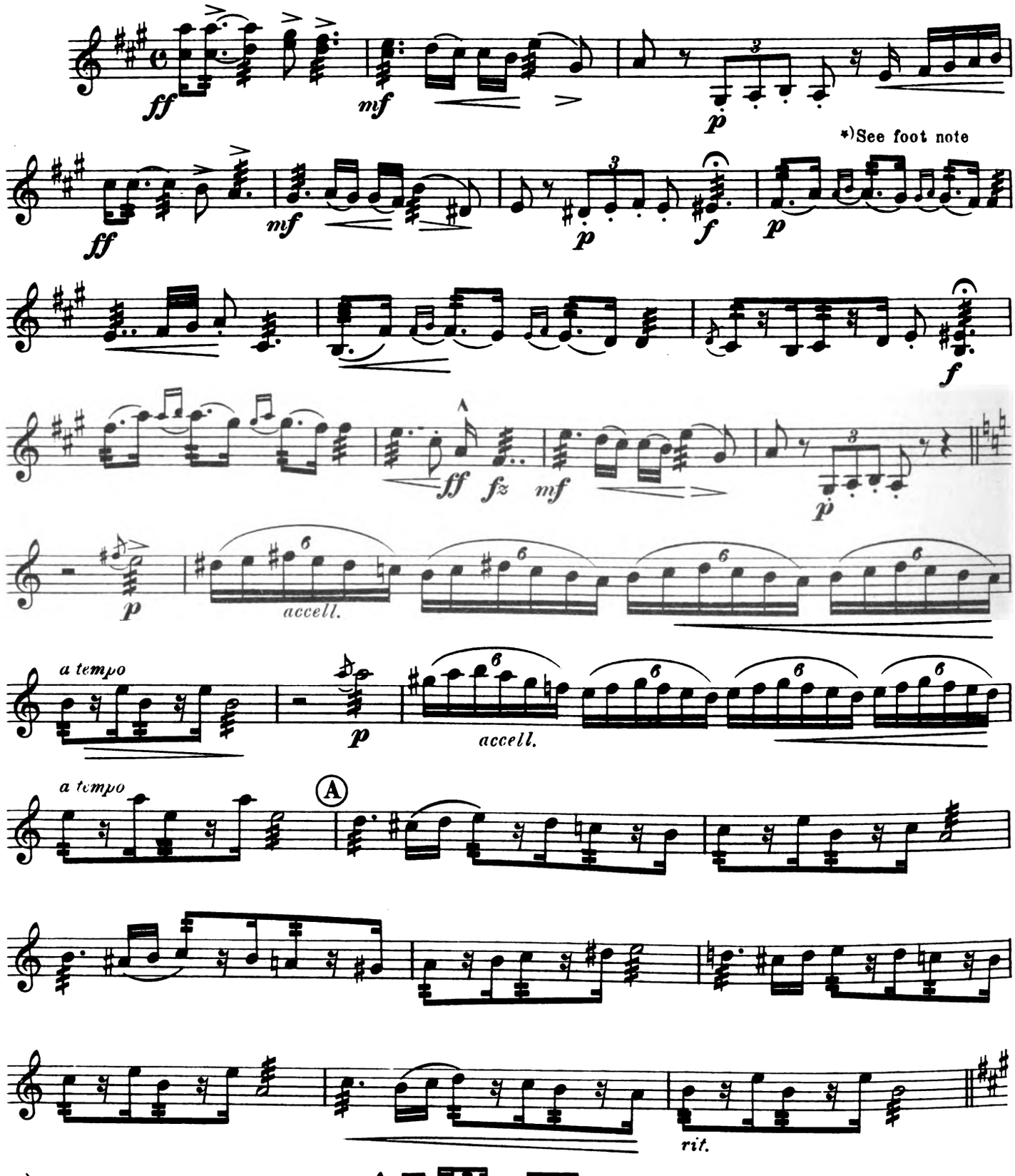
4. Hungarian Lustspiel

OVERTURE

Kéler Béla



*)The mordents are played as follows:

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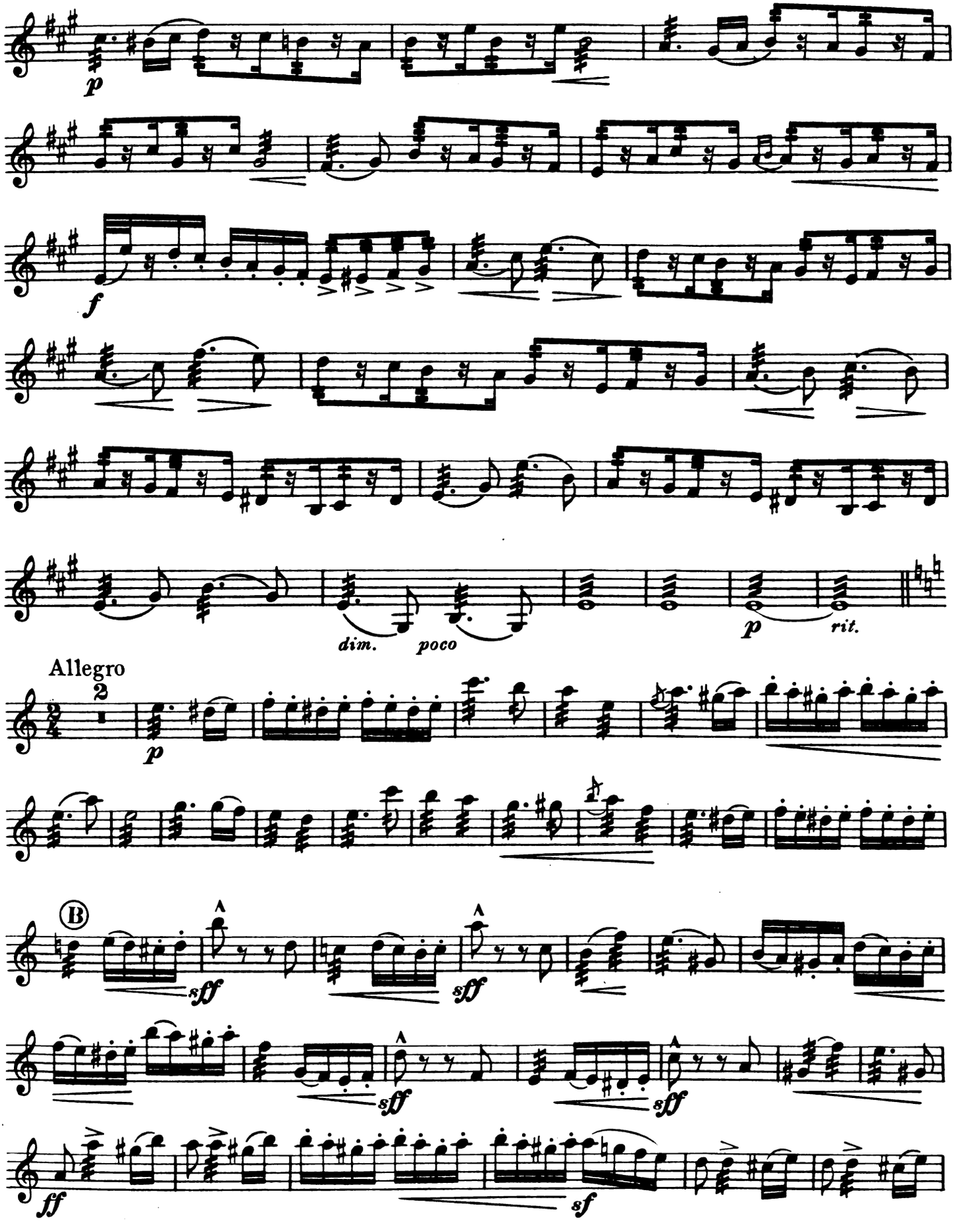

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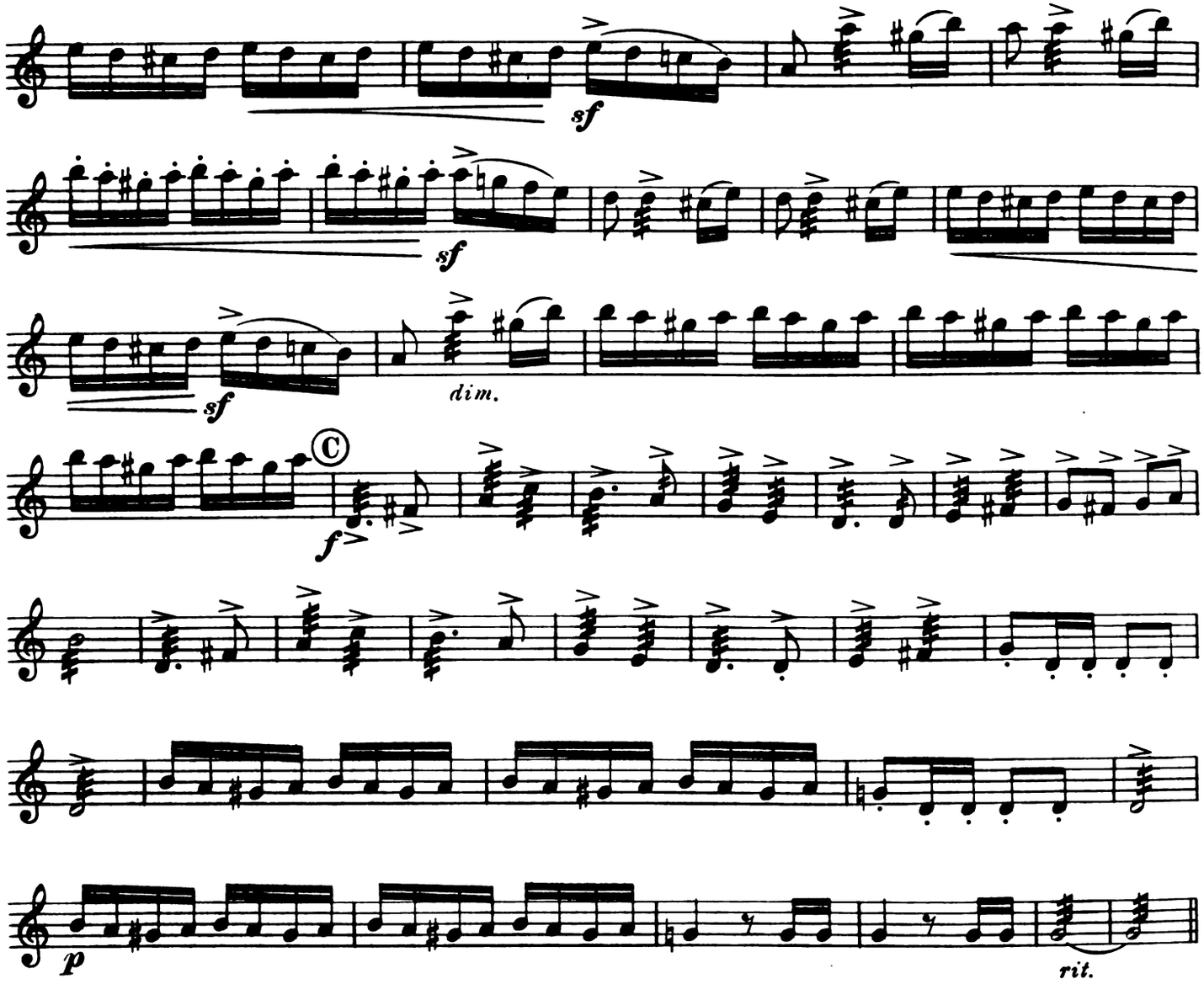
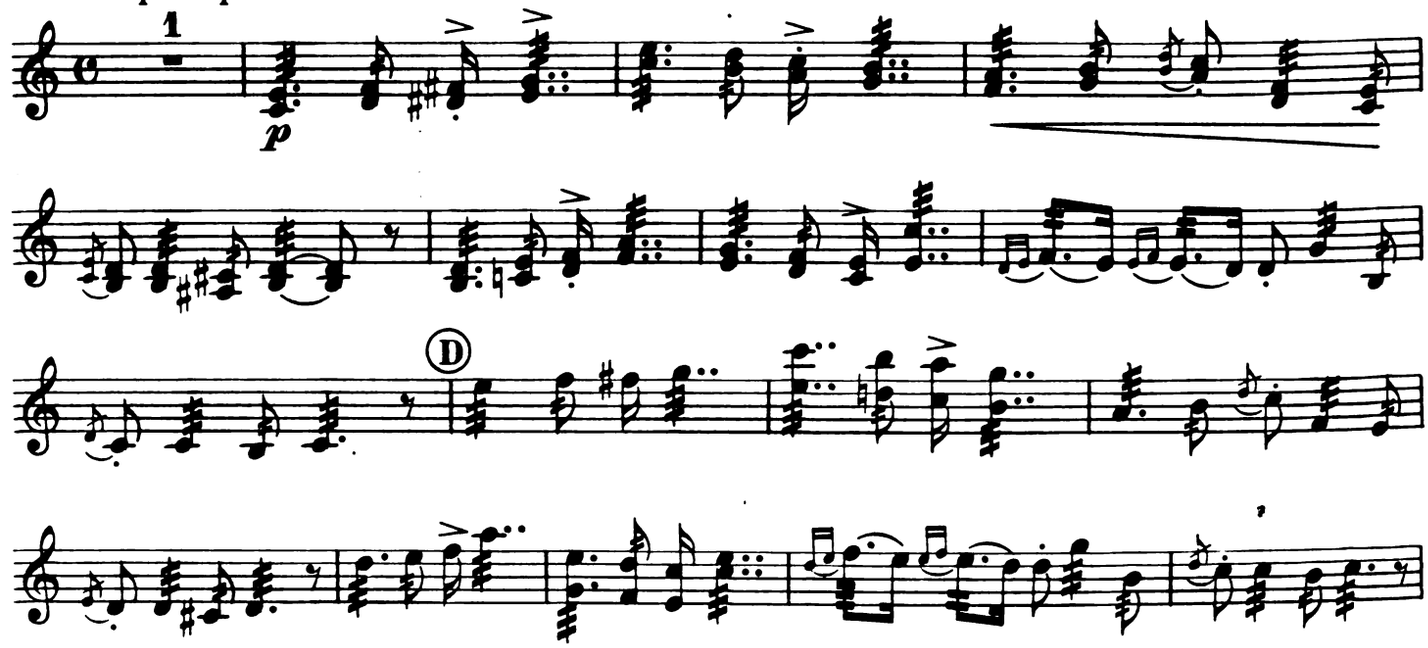


Un poco più lento



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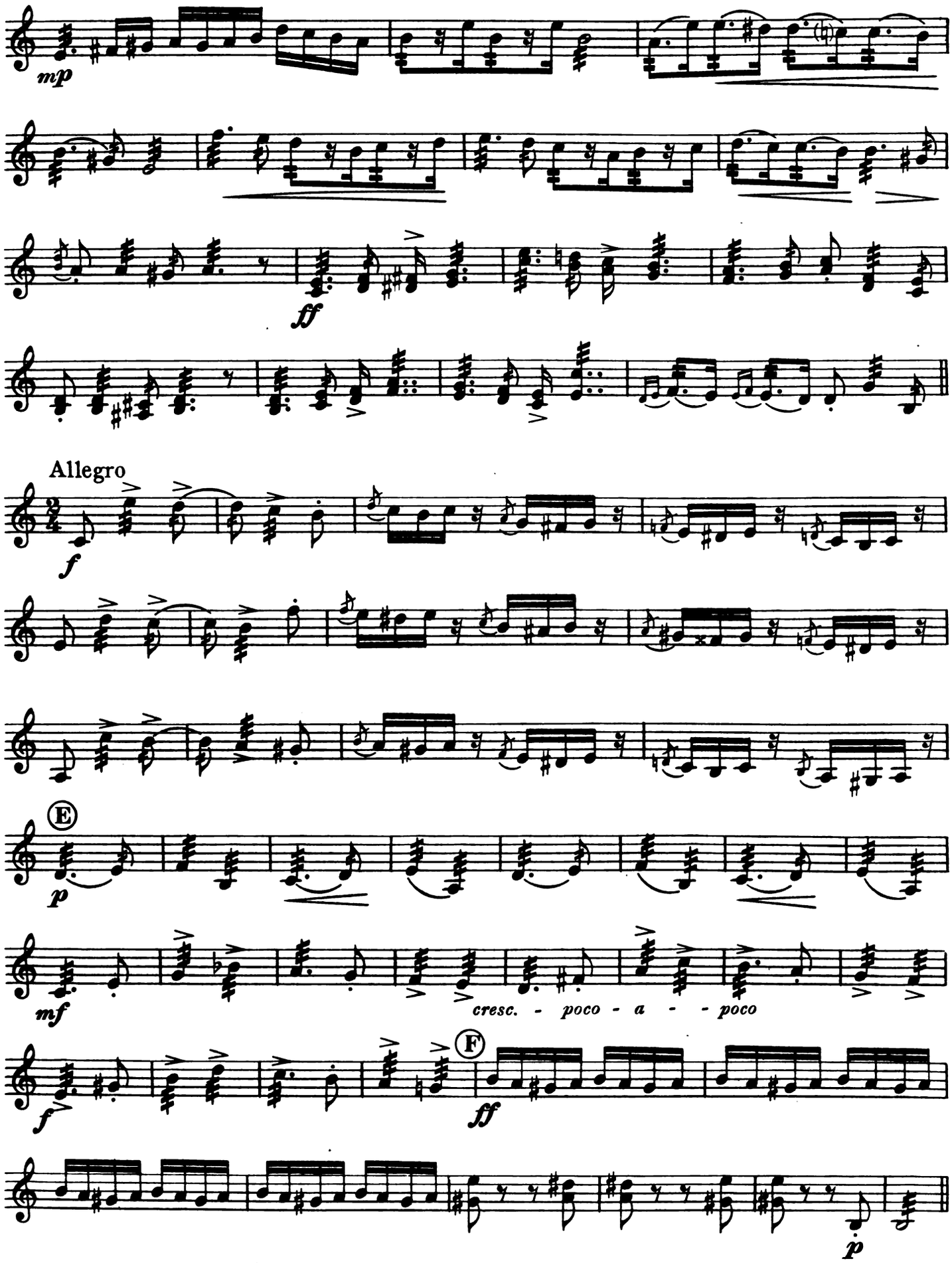

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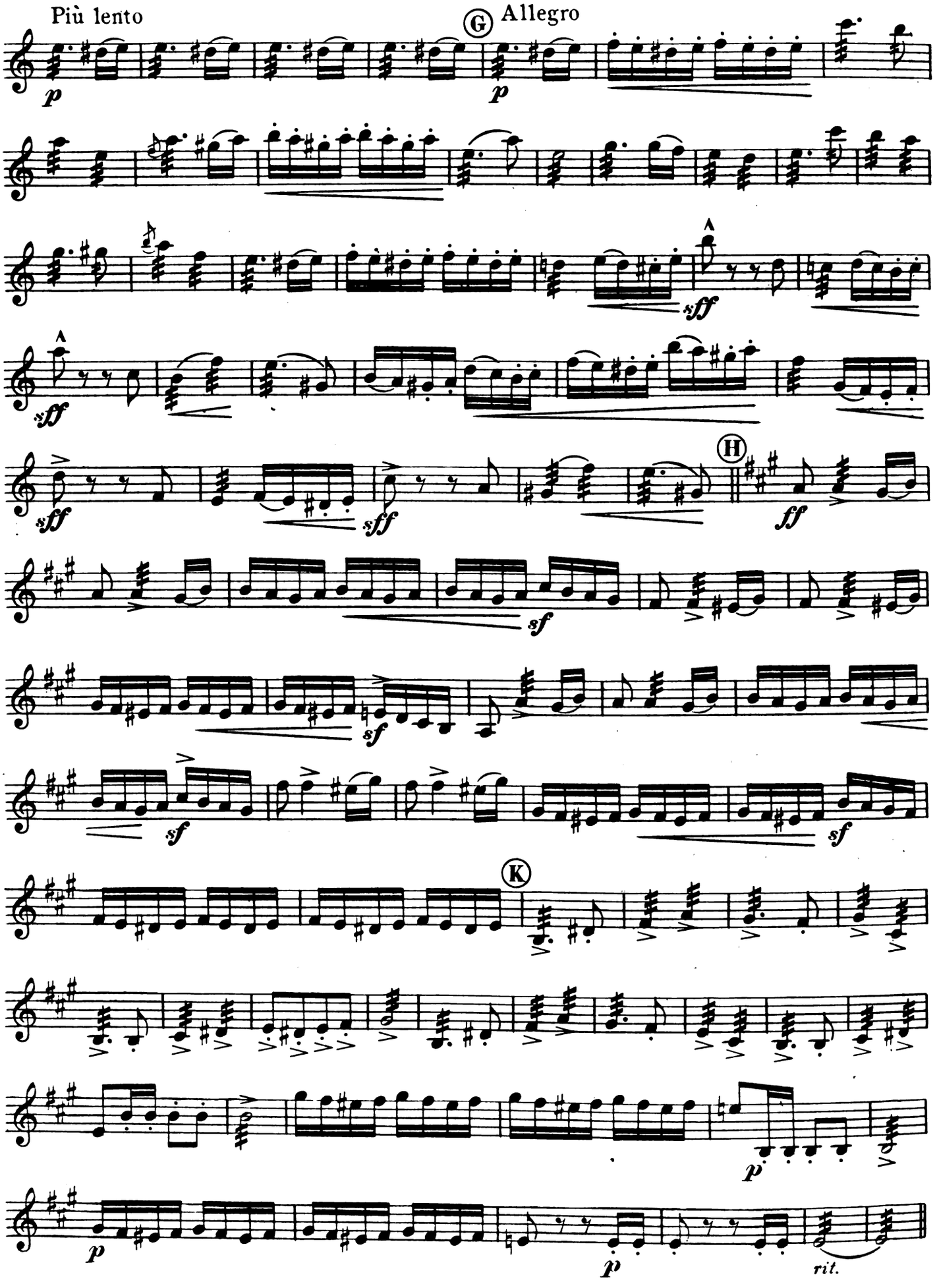

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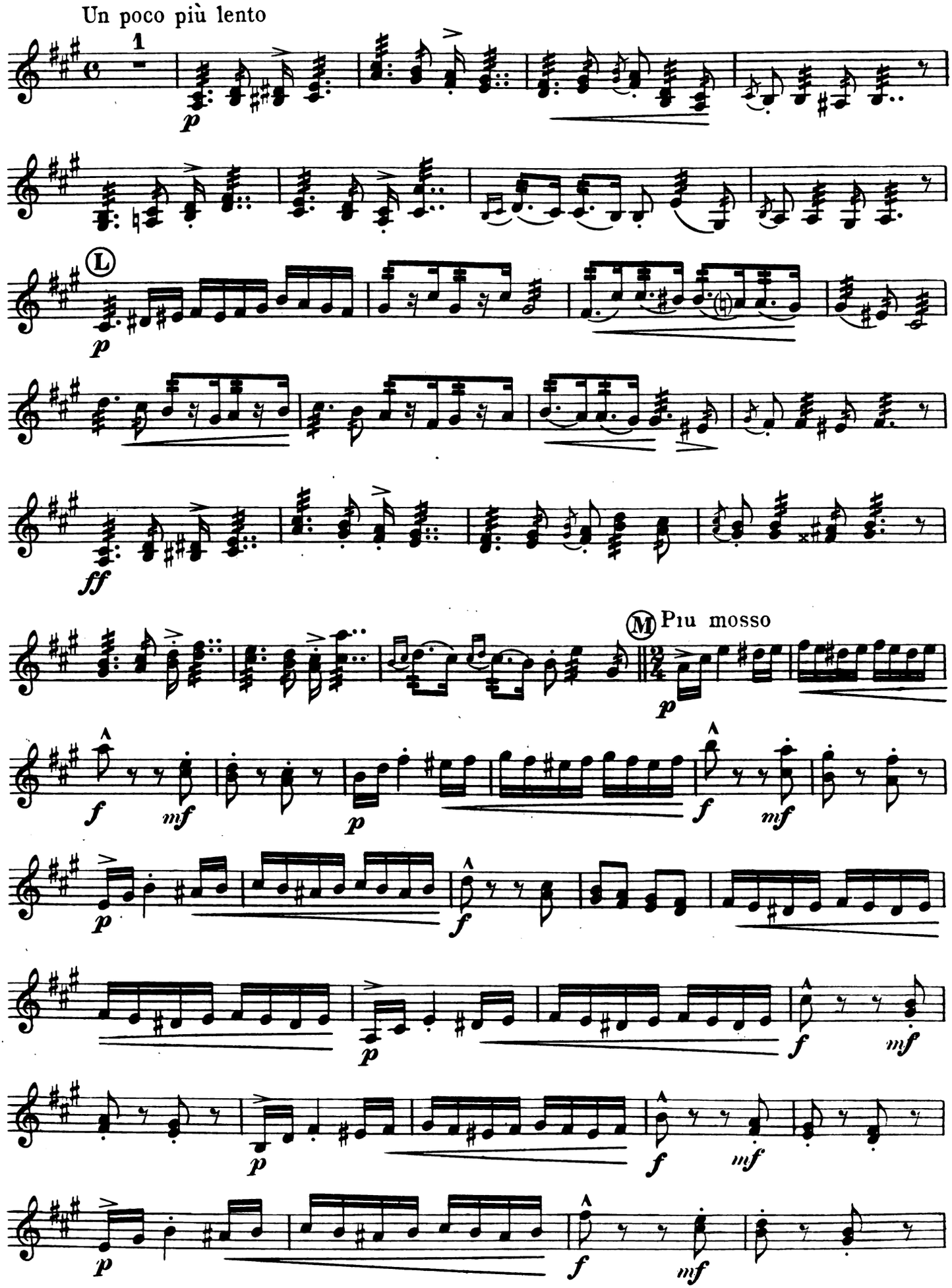

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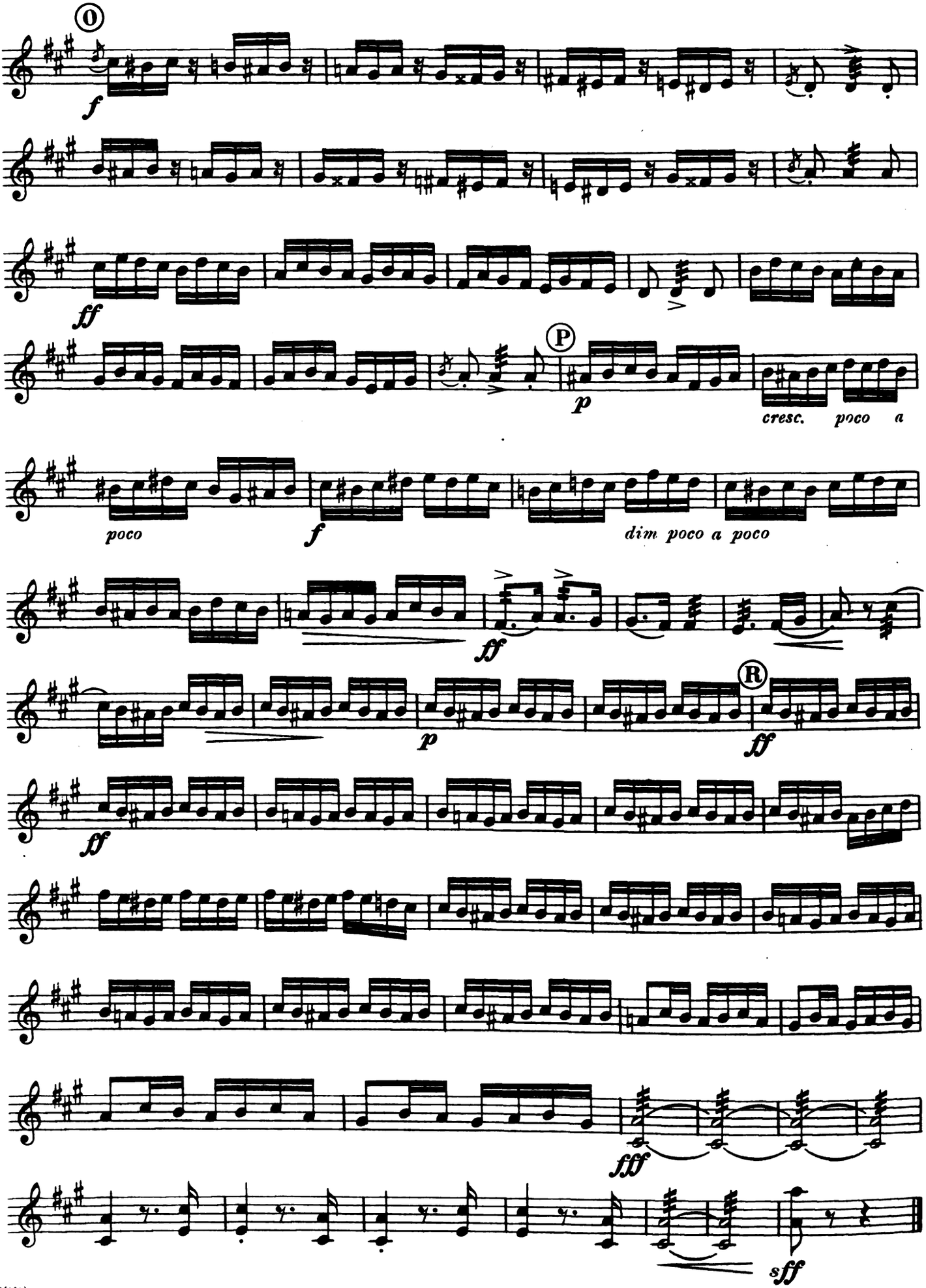

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