

ORCHESTRAL
REPERTOIRE

FOR THE

GLOCKENSPIEL

VOLUME II

COMPILED BY

RAYNOR CARROLL

PRINCIPAL
PERCUSSION
LOS ANGELES
PHILHARMONIC

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Rossini: *William Tell Overture*, Saint-Saëns: *Danse Bacchanale*, Smetana: *The Moldau*,
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FOR THE

GLOCKENSPIEL

VOLUME II

COMPILED BY

RAYNOR CARROLL

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And thanks to *God* for all of His blessings.

This book is dedicated to my mother,

Ivy Amorel Cauoll

Preface

Quite often percussionists in symphony orchestras are expected to play on the *glockenspiel*, parts written for the *keyboard glockenspiel* (an instrument similar to the *celesta*). Such parts include:

Dukas - *The Sorcerer's Apprentice*
Mozart - *The Magic Flute*
Ravel - *Daphnis and Chloé, Mother Goose*

Works such as these have become a part of the orchestral percussionist's standard repertoire.

The *keyboard glockenspiel's* range is typically 4 or 5 octaves, whereas the *glockenspiel's* range is usually 2 1/2 octaves. Therefore, when performing such works the percussionist must transpose all or a portion of the part to fit the range of the *glockenspiel*. Thus, presented in this collection are original and transposed versions of those works which extend out of the standard range. The transposed versions are offered as only one of many possible interpretations of these parts. Also included in this collection are works in which the *glockenspiel* plays a prominent part (Kodály - *Háry János*, Prokofiev - *Alexander Nevsky*, etc.).

Each work is presented in its entirety as much as is practical. Works with extended periods of rests (opera, ballet, etc.) are abbreviated with "*Tacet*" indications. The original instrument for which the part was written is indicated on each version and includes:

Bells - *English*
Campanella - *Italian*
Campanelli - *Italian*
Campanelli a testiera (with keyboard) - *Italian*
Carillon - *French*
Clochettes - *French*
Glockenspiel - *German*
Glockenspiel mit klaviatur (with keyboard) - *German*
Harmonica (glass or metal) - *English*
Jeu de Timbres - *French*
Jeu de Timbres à clavier (with keyboard) - *French*

The playing range is given for each version. Footnotes indicated with a cross (+) are from the original part. Footnotes indicated with an asterisk (*) are those of this collection.

Every attempt has been made for accuracy of the material contained within. In some instances mistakes in the original parts have been corrected, however, inevitably some errors may still exist.

The works presented in volumes I & II of this collection represent some of the most prominent orchestral parts written for the *glockenspiel* in the symphonic literature. However, this collection, by no means includes all such repertoire. Instead, the intent of this collection is to provide material that :

- 1) the percussionist will probably incur at an audition and
- 2) the mallet player (professional or otherwise) will most often be required to perform with a symphony orchestra.

In preparing literature for an audition or performance it is recommended that the player obtain a score and listen to various recordings in addition to learning the given part. The following page offers some ideas and suggestions on practicing.

Practicing

Practice does not make perfect. Correct practice makes perfect.

Have short- and long-term goals in mind. Be focused and patient in working toward your goals. Know beforehand what you intend to accomplish in each practice session.

Never sacrifice the basics. Count and make sure that your rhythm and tempo are steady (with and without a metronome).

Listen to the sound you are producing. Strive to achieve the best sound possible. Make sure that you are using the proper stroke technique and striking the bars in the correct area. Record and listen to yourself regularly. Be very critical and demanding.

Use a mirror to check hand position, stroke technique, mallet height, etc.

Practice on a regular basis. It is much more productive to practice daily for an hour, as opposed to practicing once or twice a week for a few hours.

Allocate your time properly. In each session apportion time to:

- *Warm-up properly.* Begin by playing repetitive exercises such as scale patterns and arpeggios slowly. As you loosen up, gradually increase the tempo. Don't play too fast too soon! It is very important to stay relaxed and to maintain control. Always strive for note accuracy.
- *The lesson plan (etude, excerpt, solo, etc.).* First, get an overall idea of the piece by playing through it slowly (see sight-reading below). Then locate and isolate the difficult passages. Use a metronome to sub-divide the beat; and practice each passage very slowly. Make sure that you are accurately playing the notes, rhythm, dynamics and phrasing in addition to using the correct hand position, stroke technique, sticking, etc. If problems persist, divide the passage into smaller segments and play them even slower. After practicing the passage correctly several times, gradually increase the speed of the metronome until the desired tempo is reached. Be patient, don't play the passage while repeatedly making mistakes. If you do so, you are practicing to make mistakes!
- *Sight-reading.* Before the end of every practice session take the time to read through a piece that is unfamiliar to you. Choose a piece that is neither too difficult nor too easy. Before you begin, carefully check the key signature, time signature, tempo markings, repeats, dynamics, sticking, etc. Find the most difficult passage and set a tempo accordingly. Take your time. Don't try to play the piece too fast. Keep a steady tempo. Once you start, do not stop until you have played through the entire piece. When finished, evaluate yourself. It's all right to go back and play through or practice the piece, but this now becomes practicing and is no longer sight-reading.

Keep in mind that the reason you are practicing is not merely to play the notes, but ultimately to make music.

Glockenspiel



(original version)

The Sorcerer's Apprentice Scherzo

P. Dukas
(1865-1935)

Assez lent $\text{♩} = 44$ [1] 7 Vif $\text{♩} = 176$ [2] 1.^{er} Mouv.^t [3] 3 Vif $\text{♩} = 176$ [4] 4

[5] 5 silence [6] Vif $\text{♩} = 126$ [7] 27 [8] 18 [9] 12 [10] 12 [11] 12

[12] 9 [13] 9 [14] 9 [15] 6 [16] 12 [17] 3

(flutes, piccolo) *p détache*

crescendo

[18] *f rinf rinf più f*

[19] *sempre crescendo* 2

[20] Poco animato 12 [21] Più animando 9

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*) See footnote on page 9.

22 Au Mouvt

ff

23

tr tr tr

24 14 25 Poco string. A tempo 26 Scherzando *p*

14 27 15 28 String. A tempo 29 24 30 9 *poco crescendo*

6 (tri.) 12 (timpani) *f*

2 2 31 8 2

2 32 15 33 18 34 9 35 12 36 12 (bass drum)

37 24 38 Plus animé 2

(French horns) 12 *f* 39

5 2 *f* 40 5

Toujours plus animé
più f 2 *)

2 *ff*

41 6 Très vif Retenu silence 2 silence 2 silence

42 Plus retenu $\text{♩} = 80$ 43 A tempo 44 24 45 24 46 12

23 (bassons) 24 (clarinets) (violin I)

47 9 En animant un peu 48 6 Toujours plus animé 49 15

15 (bass drum) 9

A tempo 50 30 51 12 52 Sans presser

(timpani) 12 (cymbal) 6

ff 6

53 *Tacet to the end*

*) Play lower octave if high "D" is not available.

Campanelli



(original version)

Violin Concerto

A. Glazounov
(1865-1936)

Moderato *Tacet until* 31 Allegro $\text{♩} = 84$ (trumpets) *f*

4 32 8 33 *a tempo* 34 8

35 8 36 *colla parte* 37 *a tempo* 38 *quasi Allegretto*

39 *animato poco* 40 8 41 8 42 8

(triangle) 10

43 8 44 2 *p*

2 45 12 *p*

46 *pp*

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47 *animando poco a poco* 48 *sempre animando* 49 *più animato* ♯ = 138 50 7 (triangle)

51 *pp*

52

53 8 54 8 55 14

56 ♯ = 160 14 57 10 58 12 59 *sempre animando* 10

60 6 61 8 62 10 63 12 (timpani)

64 5 *mf cresc.*

Carillon

Háry János

Suite

Z. Kodály
(1882-1967)



I. Prelude - The Fairy Tale Begins : TACET

II. Viennese Musical Clock

Allegretto ♩ = 120

f

4 2 3 4 5 6

1 16 2 10

3 8 4 8 5 4

(campane)

6

ff

sf sf sff

III - V : TACET

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VI. Entrance of the Emperor and His Court

Alla Marcia ♩ = 128

The musical score is written for a single melodic line in 2/4 time, featuring a key signature of two flats (B-flat and E-flat). The tempo is marked 'Alla Marcia' with a quarter note equal to 128 beats per minute. The score consists of seven staves of music. The first staff begins with a measure rest of 3 measures, followed by a series of eighth and sixteenth notes, and a forte (*f*) dynamic marking. The second staff continues the melodic line. The third staff is marked with a first ending bracket [1] and a measure rest of 15 measures, followed by a forte (*f*) dynamic. The fourth staff continues the melody and includes a first ending bracket [1a]. The fifth staff is a timpani part, indicated by '(timpani)' below the staff, with measure rests of 4, 12, 12, and 8 measures, and a second ending bracket [2]. The sixth staff features a melody with a fortissimo (*ff*) dynamic, marked with a third ending bracket [3], and includes a forte (*f*) dynamic marking. The seventh staff continues the melody with a fortissimo (*ff*) dynamic, marked with a fourth ending bracket [4], and includes a measure rest of 20 measures and a fifth ending bracket [5] with the instruction 'Tacet to the end'.

Glockenspiel

Symphony No. 5

G. Mahler
(1860-1911)

I - II : TACET

III. Scherzo



Kräftig,
nicht zu schnell *poco rit.* *a tempo*

11 [1] 24 [2] 32 [3]

2 *f* (violas) *f*

14 [4] *Tacet until* [15] *Tempo I*
(timpani) *ff* 13 2 3 4

5 7 [16] 14 [17] *poco rit.* *a tempo*
f 2 *ff*

10 11 [18] *p* *f*

3 [19] 23 [20] *ff* *ff*

Unmerklich drängend

21 *Tacet until* [26] 23 [27] *f*

(horns II & IV)

8 [28] *Tacet to the end*

IV - V : TACET

Glockenspiel



(transposed version)

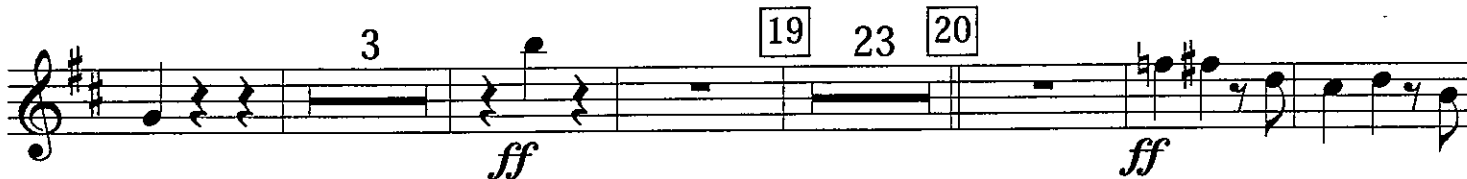
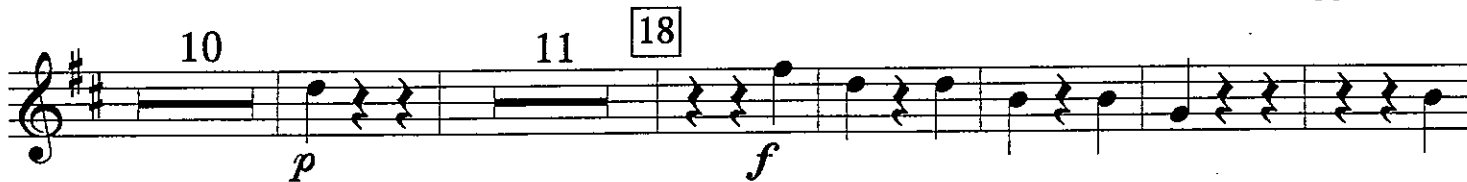
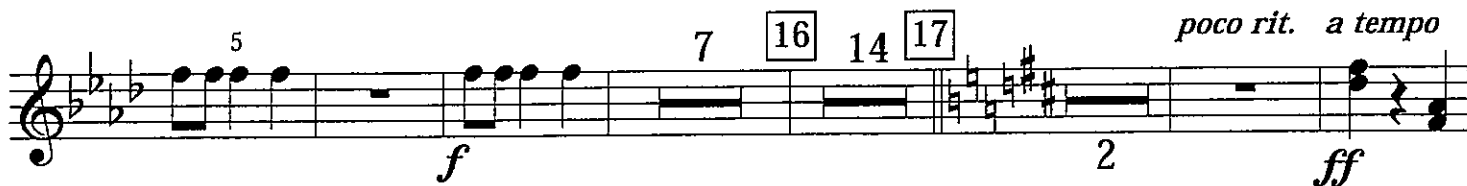
Symphony No. 5

G. Mahler
(1860-1911)

I - II : TACET

III. Scherzo

Kräftig,
nicht zu schnell *poco rit.* *a tempo*



IV - V : TACET

Campanelli

(a tastiera)



(original version)

Recitative and Dance of the Hours

from the Opera

La Gioconda

A. Ponchielli

(1834-1886)

LE ORE DELL'AURORA

Moderato Allegro brillante A 9 Andante poco mosso

19 4 pp

4 pp

14 p B

ORE DEL GIORNO Moderato C 2

pp 16 15 p

D

2

E ORE DELLA SERA

21 p

F ORE DELLA NOTTE **G** 16 Solo

24 *p* 20 Andante

H 11 **I** *pp*

7 Allegro vivacissimo

rall. 10

sf 5 *sf* *sf* *sf*

5 **L** 51 **M** *p* *sf*

5 32

sf *sf* *sf*

p *f* *p* *f* *p* *f* *p*

f *ff*

Solo

3 *ff* *ff*

Campanelli

Romeo and Juliet

Suite No. 1

S. Prokofiev

(1891-1952)

(original version)

I. Folk Dance

Allegro giocoso $\text{♩} = 120$

1 8 2 12 3 11 4 8 5 9

11 (oboe)

6 11 3 7 8 8 12 9 8

(saxophone)

10 8 11 12 12 15 13 16 14 5 7

(cornet) (xylophone)

15 *f*

7 16 6 4

17 10 18 4 19 *Tacet to the end*

f

II - III : TACET

IV. Minuet

36 Assai moderato $\text{♩} = 96-100$ 37 8 38 8 39 9

12 (cornet)

40 9 41 4 42 8

(French horns)

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43 5 44 4 45

p

6 46 8

mp

V - VI : TACET
VII. The Death of Tybalt

63 Precipitato ♩ = 160 64 7 3 65 9

f *f*

66 2 4 67 8

ff *ff*

68 3 8 69 Tacet to the end

f *f*

Suite No. 2

I : TACET

II. Juliet, the Young Girl

11 Vivace ♩ = 144 12

f

2 *f* *p subito*

13 8 14 8 15 8 16 Più tranquillo ♩ = 84

(flute) 13

17 8 18 Più animato ♩ = 124 19 Più animato (Vivace I) 7 20 Tacet to the end

(flute) 8 *mf*

III - VII : TACET

Campanelli

Romeo and Juliet

Suite No. 1

S. Prokofiev

(1891-1952)

I. Folk Dance

(transposed version)

Allegro giocoso $\text{♩} = 120$

Measures 1-19 of the Folk Dance. The score is written for oboe, saxophone, cornet, and xylophone. Measures 1-14 are marked with numbers in boxes: 1, 8, 2, 12, 3, 11, 4, 8, 5, 9, 11, 6, 11, 3, 7, 8, 8, 12, 9, 8. Measure 15 is marked with a box number 15 and a forte (f) dynamic. Measure 16 is marked with a box number 16 and a forte (f) dynamic. Measure 17 is marked with a box number 17 and a forte (f) dynamic. Measure 18 is marked with a box number 18 and a forte (f) dynamic. Measure 19 is marked with a box number 19 and the instruction "Tacet to the end".

II - III : TACET

IV. Minuet

Measures 36-42 of the Minuet. The score is written for cornet and French horns. Measure 36 is marked with a box number 36 and the tempo "Assai moderato" with a metronome marking of 96-100. Measure 37 is marked with a box number 37. Measure 38 is marked with a box number 38. Measure 39 is marked with a box number 39. Measure 40 is marked with a box number 40. Measure 41 is marked with a box number 41. Measure 42 is marked with a box number 42. The score is marked with a forte (f) dynamic.

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43 5 44 4 45

p

6 46 8

mp

V - VI : TACET
VII. The Death of Tybalt

63 Precipitato $\text{♩} = 160$ 64 7 3 65 9

f *f*

66 2 4 67 8

ff *ff*

68 3 8 69 Tacet to the end

f *f*

Suite No. 2

I : TACET

II. Juliet, the Young Girl

11 Vivace $\text{♩} = 144$ 12

f

2

f *p subito*

13 8 14 8 15 8 16 Più tranquillo $\text{♩} = 84$

(flute) 13

17 8 18 Più animato $\text{♩} = 124$ 19 Più animato (Vivace I) 7 20 Tacet to the end

(flute) 8 *mf*

III - VII : TACET

Campanelli

Scythian Suite

S. Prokofiev

(1891-1952)



I. Invocation to Velas and Ala

Allegro feroce

1 6 poco rit. 2 Poco meno mosso

ff

3

ff

4 Δ fff

5 ff

6 7 7 Tacet to the end

dim. mf

*) Play one octave lower if high "D" is not available.

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II. - TACET

III. Night

Andantino

5 *pp* 4 34 48 43 Poco più mosso

(English hn.) 4

44 4 45 24 49 8 50 8 51 3

(flutes)

pp *pp*

The musical score for 'Night' is written in treble clef with a 4/4 time signature. It begins with a 5-measure rest, followed by a half note G4, and then a 4-measure rest. This is followed by a 34-measure rest, then an 48-measure rest, and finally a 43-measure rest. The tempo is marked 'Andantino' and the dynamics are 'pp'. The score then changes to a 6/4 time signature for measures 44-45, then back to 4/4 for measures 49-51. The tempo is marked 'Poco più mosso'. The dynamics are 'pp'. The score ends with a half note G4.

IV. Lolly's Pursuit of the Evil God, and Sunrise

Tempestoso

52 9 53 Un poco sosto. 54

8 10 *ff*

5 55 8 56 Allegro 57

ff 8 *f*

58 4 59 4 *f*

60 8 61 7 *ff*

62 8 64 4

The musical score for 'Lolly's Pursuit of the Evil God, and Sunrise' is written in treble clef with a 4/4 time signature. It begins with a 52-measure rest, followed by a 9-measure rest, then a 53-measure rest, and finally a 54-measure rest. The tempo is marked 'Tempestoso' and the dynamics are 'ff'. The score then changes to a 5-measure rest, followed by an 8-measure rest, then an 56-measure rest, and finally a 57-measure rest. The tempo is marked 'Allegro' and the dynamics are 'f'. The score then changes to a 58-measure rest, followed by a 4-measure rest, then a 59-measure rest, and finally a 60-measure rest. The dynamics are 'f'. The score then changes to a 61-measure rest, followed by a 7-measure rest, then a 62-measure rest, and finally a 63-measure rest. The dynamics are 'ff'. The score then changes to a 64-measure rest, followed by an 8-measure rest, and finally a 4-measure rest.

65 4 66 4 67 2

68

69 Andante Sostenuto

3

ritard.

p

70

71

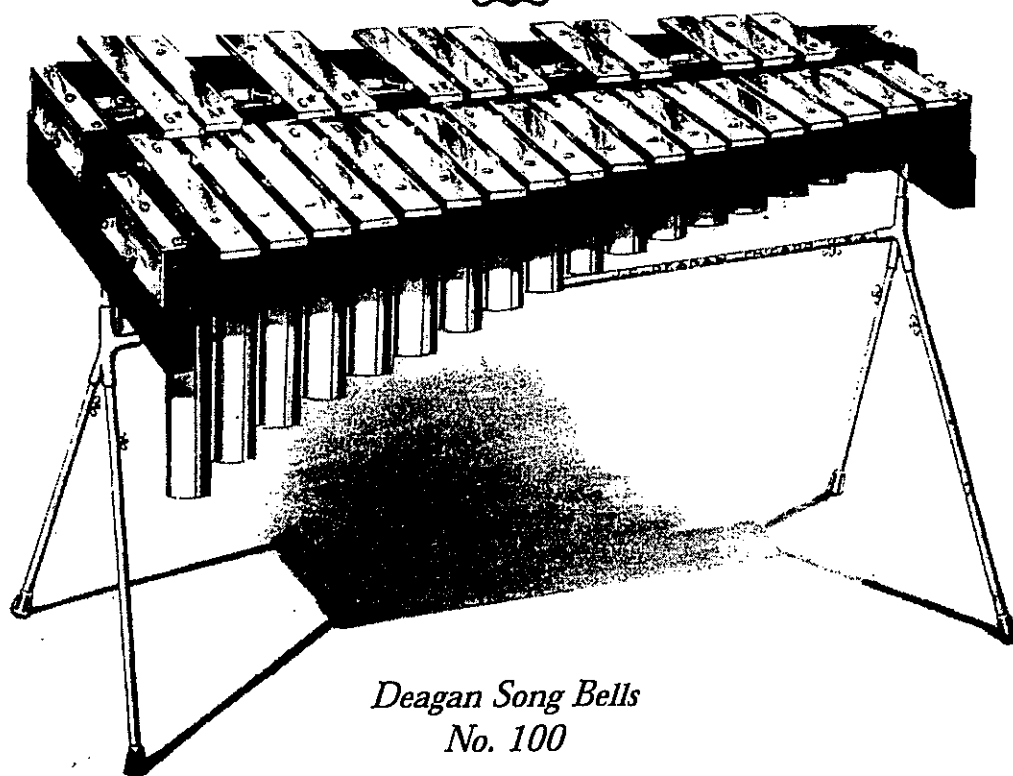
72

crescendo

ff

fff

J · C · D E A G A N · I N C · · C H I C A G O · U · S · A



*Deagan Song Bells
No. 100*

Glockenspiel



(original version)

Symphony No. 2

I. - TACET

S. Rachmaninov

(1873-1943)

II.

Allegro molto ($\text{♩} = 126$)

16 18 26

(timpani) *mf*

27 *Tacet until* 37 *poco a poco accel. al tempo I*

(timpani) *f*

4

cresc.

Tempo I

10

f

38 26 39 6

(French horns) *f*

3

f

3 40 16

rit. Moderato 41 16 Con moto *accel.*

4 8 (timpani) 22 2

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42 Tempo I 12 *p* 8 *dim.* 43 *Tacet*

III. - TACET

IV.

Allegro vivace (♩ = 84-92)

58 16 59 20 60 16 (timpani)

61 *p*

Tacet until (timpani solo) 73 17 *pp*

74 8 75 *f* (French horns)

76 Tempo I 77 16 78 14 79 16 18 (tpts., tbns.)

80 8 *p*

81 12 82 12 83 16

84 *f* 9 85 *Tacet to the end*

Glockenspiel

Symphony No. 2

S. Rachmaninov

(1873-1943)

I. - TACET

II.



Allegro molto ($\text{♩} = 126$)

26 18

16 (timpani) *mf*

27 *Tacet until* 37 *poco a poco accel. al tempo I* (timpani) *f*

4

cresc.

Tempo I

10

38 26 39 6

(French horns) *f*

3

3 40 16

41 16

rit. Moderato *Con moto* *accel.*

4 8 (timpani) 22 2

42 **Tempo I** 8 43 *Tacet*

12 *p* *dim.*

III. - TACET
IV.

Allegro vivace ($\text{♩} = 84-92$) 58 16 59 20 60 16

24 (timpani)

61 *p*

Tacet until (timpani solo) 73 17

pp

74 8 75 *f*

(French horns)

3 76 **Tempo I** 77 16 78 14 79 16

18 (tpts., tbns.)

80 8 *p*

3 81 12 82 12 83 16

84 *f* 9 85 *Tacet to the end*

Jeu de Timbres
(à clavier)



Mother Goose

Ballet

M. Ravel
(1875-1937)

Prélude

Très lent

7 3 2 8 2

Tacet until (xylophone)

I. Dans du Rouet et Scène

Allegro

9 10 16 17 18

f 5 Tacet until 6 4 7

4 20 Tacet to the end

p

II - IV : TACET

V. Laideronnette, Impératrice des Pagodes

Mouvt de Marche ♩ = 116

1 2 3

8 7 8 ff ff

4 13 (timpani)

ff 3 *Tacet until* *pp* 2

14 (xylophone) 15

15 *ff* *ff* *ff* 3

16 17 18 19 (xylophone)

6 8 10 13 *ff* 3

Allegro : TACET

VI. Le jardin féérique

Lent et grave $\text{♩} = 56$ 1 9 2 10 3 7 4 6 4

13 (triangle) (timpani)

5 8va

ff *ff*

8va 8va

ff *ff*

†) Play both hands one octave higher.

Jeu de Timbres

(à clavier)



(transposed version)

Mother Goose

Ballet

M. Ravel
(1875-1937)

Prélude

Très lent

7 3 2 8 2

Tacet until (xylophone)

f

I. Dans du Rouet et Scène

9 Allegro 5 10 Tacet until 16 6 17 4 18 7

f

4 20 Tacet to the end

p

II - IV : TACET

V. Laideronnette, Impératrice des Pagodes

Mouv't de Marche $\text{♩} = 118$ 1 7 2 8 3

8 *ff*

3 4 Tacet until

ff

13 (timpani) 2 14 15
pp (xylophone)

15
ff *ff* *ff*

3 16 6 17 8 18 10

19 13
 (xylophone) *ff*

Allegro : TACET
VI. Le jardin féérique

Lent et grave ♩ = 56 1 9 2 10 3 7 4 6 4
 13 (triangle) (timpani)

5
ff

Carillon



(original version)

Fountains of Rome

Symphonic Poem

O. Respighi
(1879-1936)

La fontana di Valle Giulia all'alba

Andante mosso $\text{♩} = 84$ 1 13 2 2 Poco più mosso 3 Tempo I *rall.*

La fontana del Tritone al mattino

Vivo (French horns) *ff*

ff

4 *fff* *diminuendo*

Un poco meno $\text{♩} = 120$ (allegretto) 9 5 Più vivo $\text{♩} = 126$ (gaiamente) 15

6 4 3 5 *f*

2 *f* *crescendo*

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7 Più vivo ancora $\text{♩} = 138$ 15 8 6 poco rit. a tempo 9 15

tr. *ff* 2 8

La fontana di Trevi al meriggio

10 Allegro moderato 11 Allegro vivace $\text{♩} = 168$ 12 12 13 12 14 Più vivace (in uno) 15 (Ritmo di 4 battute)

13 14 24 8

Largamente $\text{♩} = 80$ 16 14 17 Calmo (piccolo) *pp*

16 13

La fontana di Villa Medici al tramonto

18 Andante $\text{♩} = 72$ *pp*

19 Meno mosso $\text{♩} \text{ quasi} =$ 20 11

più p *diminuendo* 16

21 Andante come prima $\text{♩} = 80$ (clarinet) 3 3 rit.

5 *pp*

22 $\text{♩} = 72$ 4 (harp) *pp*

6 23 10

Carillon



(transposed version)

Fountains of Rome

Symphonic Poem

O. Respighi

(1879-1936)

La fontana di Valle Giulia all'alba

Andante mosso $\text{♩} = 84$ [1] 13 [2] 2 Poco più mosso [3] Tempo I *rall.*

La fontana del Tritone al mattino

Vivo (French horns) *ff*

[4] *fff* *diminuendo* *Un poco meno (allegretto)* $\text{♩} = 120$ 9 [5] *Più vivo (gaiamente)* $\text{♩} = 126$ 15

[6] 4 3 5 *f* *crescendo* 2 *f* *crescendo*

*) See footnote on page 37.

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7 Più vivo ancora $\text{♩} = 198$ 8 6 poco rit. a tempo 9 15

tr *ff* 15 2 8

La fontana di Trevi al meriggio

10 Allegro moderato 11 Allegro vivace $\text{♩} = 168$ 12 12 13 12 14 Più vivace (in uno) 15 (Ritmo di 4 battute)

13 14 24 8

Largamente $\text{♩} = 80$ 16 14 17 Calmo (piccolo) *pp*

La fontana di Villa Medici al tramonto

18 Andante $\text{♩} = 72$ *pp*

19 Meno mosso $\text{♩} \text{quasi} =$ 20 11

più p *diminuendo* 16

21 Andante come prima $\text{♩} = 80$ 3 3 rit.

(clarinet) 5 *pp*

22 $\text{♩} = 72$ 4 (harp) *pp*

*) 6 23 10

*) Play one octave higher if low "E" is not available.

Campanelli



(original version)

The Poem of Ecstasy

A. Scriabin
(1872-1915)

Andante Tragico

Tacet until (trombones - muted) *f*

4 *tempestoso*

8

11 6 12 6 13 2 3 3

(French horns)

simile

14 *Tacet until*

27 *molto più lento* Allegro 28

(English hn.) 12 (French hns.) 6

29

ff *ff*

30 *Tacet until* 36 6 Allegro molto 37 10

(flute) (trumpets) 4 (trumpets) *p* *crescendo*

38 †) *Maestoso*

f *cresc.* *ff*

f *cresc.* *ff*

39

40

8va

41

21

†) The Campanelli parts should be performed by one player.

The Poem of Ecstasy

A. Scriabin
(1872-1915)

Andante Trágico

Tacet until (trombones - muted) *f*

4 *tempestoso*

11 12 13 2 3 3

(French horns)

3 3 3 3 3 3

14 *Tacet until*

27 *molto più lento* Allegro 28

(English hn.) 12 (French hns.) 6

29

ff *ff*

**) See footnote on page 41.*

30 *Tacet until* 36 6 *Allegro molto* 37 10

(flute) (trumpets) 4 (trumpets) *p*

38 *crescendo* *f* *crescendo*

Maestoso

ff

39

40

41 21

*) Play one octave higher if low "F" is not available.

Glockenspiel

(mit Klaviatur)

Don Juan

R. Strauss
(1864-1949)



(original version)

Allegro molto con brio

(violins) 21 **A** *ff*

4 8 **B** *ff*

7 *tranquillo* **C** *molto vivo* *†) tremolo* *pp* *diminuendo*

D *ppp* *tranquillo* *pp*

5 *tranquillo* **E** 28 **F** 20

11 *un poco più lento* *a tempo vivo* **G** *poco sostenuto* *Tempo vivo* *a tempo* $\text{♩} = 84$ *molto vivace* **H** 16

(timpani) 4 3 (timpani) 4 6 3 (cymbal)

I 8 (trumpets) *ff* *calando* **K** *a tempo* $\text{♩} = 92$ 10

poco rit. *a tempo* $\text{♩} = 76$ **L** *a tempo* **M** 44 **N** 35 **O** 12 **P** 6 *stringendo*

24 20 (oboe) (French horns) (timpani) 2

†) Play a quarter note "E" (upper octave) and then rest on the tremolos when using an ordinary Glockenspiel.

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a tempo giocoso $\text{♩} = 92$ Solo

(triangle) 6 *mf* *f*

3 [Q] *p* 11

[R] 2 4 [S] *Vivo* [T] 14 *più agitato* 16 (cymbal) *f*

[U] *agitato sempre* *poco calando* 11 6

crescendo *ff* 6 [V] *tranquillo* $\text{♩} = 72$ Tempo I [W] 16 [X] 9 *f*

10 (timpani) 17 (timpani)

[Y] 10 [Z] 21 *crescendo* *ff*

[Aa] 2 *più animato* 7 *f*

[Bb] 10 *più animato* [Cc] $\text{♩} = 100$ *stringendo* 5 4 *ff*

(cymbals) *ff*

Tempo I [Dd] 11 *crescendo* *longa* 10

Glockenspiel

(mit Klaviatur)

Don Juan

R. Strauss

(1864-1949)

(transposed version)

Allegro molto con brio

(violins) 21 **A**

4 8 **B**

7 **C** *tranquillo* *molto vivo* ^{†) tremolo} *pp* *diminuendo*

D *ppp* *tranquillo* *pp*

2

5 *tranquillo* **E** 28 **F** 20

11

un poco più lento *a tempo vivo* **G** *poco sostenuto* *Tempo vivo* *a tempo* $\text{♩} = 84$ *molto vivace* **H** 16

(timpani) 4 3 (timpani) 4 6 3

I 8 *ff* *calando* **K** *a tempo* $\text{♩} = 92$ 10

(trumpets)

poco rit. *a tempo* **L** $\text{♩} = 78$ *a tempo* **M** 44 **N** 35 **O** 12 **P** 6 *stringendo*

24 20 (oboe) (French horns) (timpani) 2

†) Play a quarter note "E" (upper octave) and then rest on the tremolos when using an ordinary Glockenspiel.

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a tempo giocoso $\text{♩} = 92$ Solo

(triangle) 6 *mf* *f* 3

3 [Q] *p* 11

[R] 2 4 [S] *Vivo* [T] 14 *più agitato* 16 (cymbal) *f*

[U] *agitato sempre* *poco calando* 11 6

crescendo 6 [V] *tranquillo* $\text{♩} = 72$ *ff* 10 (timpani) 17 16 [W] *Tempo I* [X] 9 *f*

[Y] 10 [Z] 21 *crescendo* *ff*

[Aa] 2 *più animato* 7 *f*

[Bb] 10 *più animato* [Cc] $\text{♩} = 100$ *stringendo* 5 4 *ff*

(cymbals) *ff*

crescendo *longa* 10 *Tempo I* [Dd] 11

Glockenspiel



(original version)

Capriccio Italien

P. Tchaikovsky
(1840-1893)

Andante un poco rubato (♩=132) *un poco string.* *riten.* [A] Tempo I

51 12 2 28

Pochissimo più mosso (♩=144) 2 4

23 (cornets) *p*

20 [B] *ff*

ff

[C] 7

crescendo *fff*

Allegro moderato (♩=120) [D] *Tacet to the end*

14 *f*

Glockenspiel

Capriccio Italien

P. Tchaikovsky

(1840-1893)



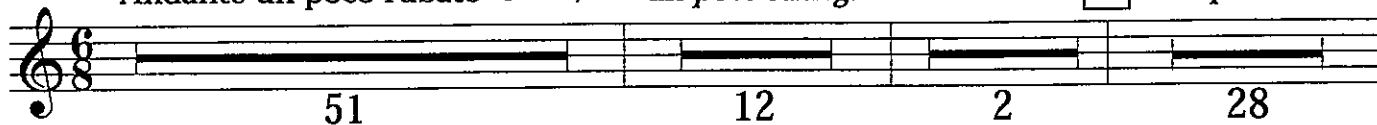
(transposed version)

Andante un poco rubato (♩=132)

un poco string.

riten.

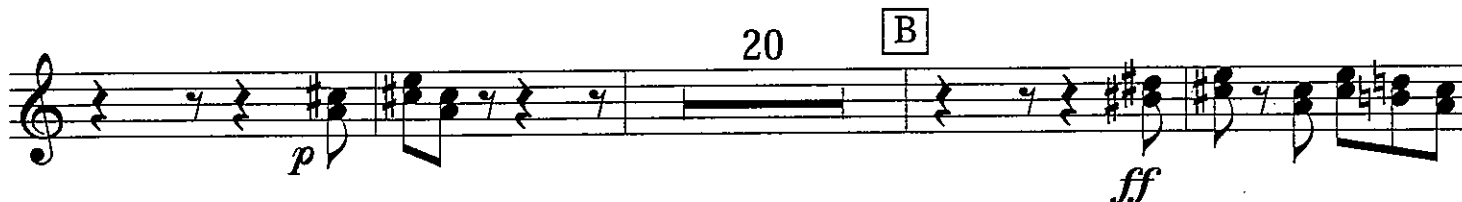
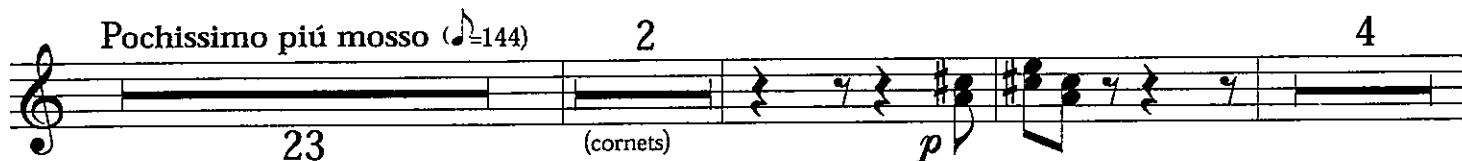
A Tempo I



Pochissimo più mosso (♩=144)

2

4



Allegro moderato (♩=120)

D Tacet to the end

14

f

Glockenspiel



(original version)

The Nutcracker

Ballet

P. Tchaikovsky

(1840-1893)

Overture, No. 1 - 5 : TACET

No. 6

Tacet until [I] $\text{♩} = 92$ (bass drum & cymbals) *fff*

10 [K] 5 *8va* *fff* (cymbals)

(*8va*) *fff* [L] *8va*

(*8va*)

No. 7 - 8 : TACET

No. 9 - Valse de Flocons de Neige

Tempo di Valse,
ma con moto $\text{♩} = 72$

[A] 28 [B] 16 16 [C] 23 [D] 25

24 (flutes) (triangle)

[E] *mf*

poco cresc.

16 [F] 16

f

G

mf

poco cresc.

8 H 32

I

27 Presto ♩ = 168 16 K

29 L 15 11 Poco meno ♩ = 144 (cymbals)

3 p 8va

3 p 8va

3 p 8va

3 p 8va

3 p 8va

3 p 8va

No. 10 - 12b : TACET

No. 12c - Le Thé, Danse Chinoise

Allegro moderato $\text{♩} = 126$
(basson)

13

mf (flute) (violin I - pizz.)

A

f

f

f

crescendo

No. 12d - 14 : TACET

Glockenspiel

The Nutcracker

Ballet

P. Tchaikovsky

(1840-1893)

Overture, No. 1 - 5 : TACET

No. 6

Tacet until

I

$\text{♩} = 92$

(bass drum & cymbals)

fff

10

K

5

(cymbals)

fff

L

fff

No. 7 - 8 : TACET

No. 9 - Valse de Flocons de Neige

Tempo di Valse,

ma con moto $\text{♩} = 72$

A

28

B

16

16

C

23

D

25

24

(flutes)

(triangle)

E

mf

poco cresc.

16

F

16

f

G

mf

poco cresc. *f*

8 **H** 32

I 27

Presto ♩ = 168 16 **K** 2

(voices)

29 **L** 15 11

Poco meno ♩ = 144 3 *p*

(cymbals) (vc., d.b.)

1 2 3 4 5

6 7 8 9 10 11 12 17

No. 10 - 12b : TACET

No. 12c - Le Thé, Danse Chinoise

Allegro moderato $\text{♩} = 126$

(basson)

13

mf (basson) (flute) (violin I - pizz.)

A

f f f f

crescendo

No. 12d - 14 : TACET

Glockenspiel

Dance of the Apprentices

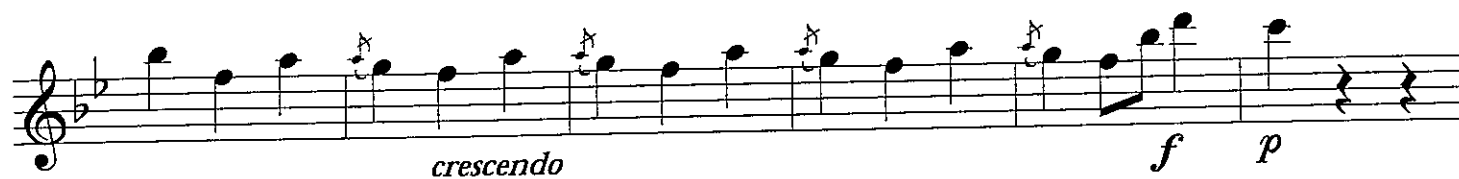
from Act 3 of the Opera

Die Meistersinger von Nürnberg

R. Wagner
(1813-1883)



Mässiges Waltz Tempo



Glockenspiel

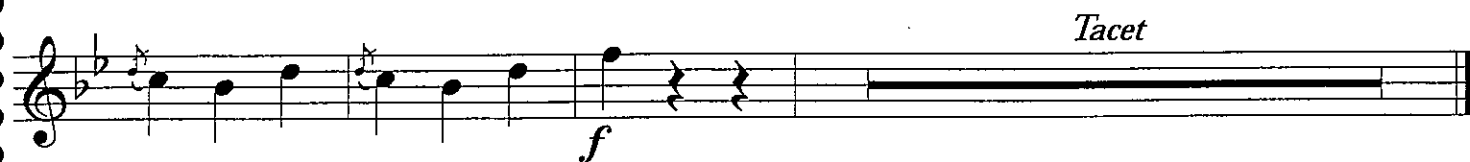
Dance of the Apprentices

from Act 3 of the Opera

Die Meistersinger von Nürnberg

R. Wagner
(1813-1883)

Mässiges Waltz Tempo



Campanella



(original version)

Siegfried's Rhine Journey from the Opera *Die Götterdämmerung*

R. Wagner
(1813-1883)

Tacet until **Vivace**

f (off-stage horn in F)

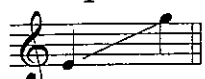
10 **Allegro** (♩ = ♩)

29

31 24 24 32 8 *f*

33 *Tacet*

Campanella



(transposed version)

Siegfried's Rhine Journey
from the Opera
Die Götterdämmerung

R. Wagner
(1813-1883)

Tacet until **Vivace**

f (off-stage horn in F)

10 **Allegro** 29

31 24 24 32 8 *f*

Raynor Carroll

has been playing timpani and percussion for the Los Angeles Philharmonic since joining the orchestra in 1983. He has performed under such conductors as Carlo-Maria Giulini, André Previn, Esa-Pekka Salonen, Leonard Bernstein, Pierre Boulez and Zubin Mehta. Mr. Carroll records motion picture soundtracks for Hollywood studio composers including Maurice Jarre, David Newman and Arthur Rubinstein. Mr. Carroll teaches timpani and percussion both privately and at California State University, Los Angeles where he has served on the faculty since 1984.
