

Performance Notes

(1996 Belwin edition)

- 1) These arrangements are optimally scored for two sets of bells, one xylophone, one vibraphone, two marimbas (low F and low A), and triangle. However, it is quite possible to perform these arrangements with only one of each instrument; in fact, that is how the suite was premiered. There are several sections in which player II switches from the xylophone to the bells or marimba. If only one set of bells or one marimba is available, the parts are written such that two players can share one instrument. In this case, the respective parts get quite close together at times, but they all work (hopefully the players like each other). In the Rigaudon at rehearsal letter E, the two marimba players' sticks cross and a little choreography needs to be practiced to avoid mallet collisions.
- 2) A low F marimba and a low A marimba are recommended in order to get the full desired effect. However, two low A marimbas or even a low C marimba can still be used if the player occasionally moves up an octave. (If one marimba is being used, it can also be low A or low C; it just gets less effective.)
- 3) At the dal segno of the Norwegian Dance and at the da capo of the Rigaudon, it helps to avoid gaps in the music if player III sustains the last vibraphone note until the necessary stick changes are accomplished and the traveling player II has reached his/her destination.
- 4) The mallet requirements are as follows:
Player I: 2 hard plastic bell mallets
Player II: 2 hard plastic bell mallets, 4 hard rubber xylophone mallets, 2 medium-soft yarn mallets, 2 very soft yarn mallets
Player III: 3 medium-hard cord mallets, 1 triangle beater
Player IV: 4 medium-hard cord mallets, 2 very soft yarn mallets, 4 medium-soft rubber mallets
- 5) Players II and IV have fast repeated double stops throughout the Arabian Dance that can be carried out with four mallets. Medium soft rubber mallets are strongly recommended for the marimba during this section (e.g. Musser yellow rubber mallets), as they give a nice percussive click that adds to the effect that is carried out by a tambourine in the original orchestral version.
- 6) There are some admittedly difficult stick changes, but again, they all work if they are practiced. In particular, at letter A of the Arabian Dance, player II must change from playing the bells with two hard plastic mallets to playing the xylophone with four hard rubber mallets in the space of two measures. This is quite possible if the player starts out with four mallets: two hard rubber mallets on the outside and two hard plastic mallets on the inside. After playing the bells with the inside two mallets, they can be quickly dropped and the other two rubber mallets picked up without ever letting go of

the outer mallets—especially if Musser or Stevens grip is used. Similarly, at the same part of the music, player III switches from triangle to vibes in no time at all, so that player needs to be holding the vibraphone mallets from the start with one mallet and the triangle beater in the same hand. The triangle beater can be dropped when convenient.