

# Performance Notes

(updated February 2008)

- 1) These arrangements are scored for one set of bells, one xylophone, one vibraphone, one low F marimba (4-1/2 octave), and triangle. Because there are several sections in which player II switches from the xylophone to the bells or marimba, the use of two sets of bells and two marimbas (one can be low A) makes it easier if such instruments are available. However, if only one set of bells or one marimba is available, the parts are written such that two players can share one instrument; in fact, that is how I premiered the suite. In this case, the respective parts get quite close together at times, but they all work (hopefully the players like each other). Placing the xylophone in between the bells and marimba is recommended to accommodate Player II's travels. 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) Please note that in the Norwegian Dance, Player II plays the Marimba II part, while in the Rigaudon, Player II plays the Marimba I part. This is not an error; it was done this way before publication for reasons of minor convenience and to give the players more variety. In the initial Belwin edition, the parts in the Norwegian Dance were swapped for consistency. The current Khach-22 edition restores the parts to their original distribution.
- 3) A low F 4-1/2 octave marimba is recommended in order to get the full desired effect. However, a low A marimba or even a low C (4 octave) marimba can still be used if the player occasionally moves up an octave. However, this will be less effective, especially in the lyrical middle sections of the movements.
- 4) 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.
- 5) 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-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
- 6) 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.

- 7) 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.
- 8) For a wealth of information about Three Grieg Dances, including streaming audio of the music in its entirety, news, program notes, reviews, and trivia, please visit <http://www.khach-22.com>.

—M.S.