

ICESICLES!

A Collection of 9 Grade II-IV Christmas Ensembles For Six Percussionists

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Silent Merry Christmas

Performance Notes: *Silent Merry Christmas* is a medley of *Silent Night* & *We Wish You A Merry Christmas*, sitting atop a relaxed timbale/conga groove. Because it's a small ensemble, the timbale & conga players will need to be careful not to overplay their parts and maintain a nice balance with the rest of the ensemble. Both marimba parts can be played on a shared 4 1/3 octave instrument. Letter **D** of the ensemble is a section that features the timbales and congas. Letter **E** is a transition section into *We Wish You A Merry Christmas* with a salsa feel. It needs to be lively but not raucous on part of the timbales & congas. Played with a lot of spirit, (and the players donning some Santa hats), this fun ensemble should be the highlight of your Christmas concert!

Set-Up

Player Five

Timbales, Cowbell

Player Six

Congas

Player Two

Marimba 1

Player Three

Marimba 2

Player One
Xylophone

Player Four
Vibes

Silent Merry Christmas

arr. by Lalo Davila

♩ = 120

Player 1 Xylo

Player 2 Marimba 1

Player 3 Marimba 2

Player 4 Vibes

Player 5 Timbales
coubell
f

Player 6 Congas
f

H T S T H T O O *simile*

A

f

mf

f

mf

f

mf

f

mf

f

mf

f

mf

H T S T H T O O *simile*

f

mf

Player 1 Xylo

Player 2 Marimba 1

Player 3 Marimba 2

Player 4 Vibes

Player 5 Timbales

Player 6 Congas

B

mf

mf

mf

f

mf

mf

H T S T H T O O *simile*

mf

Silent Merry Christmas

pg. 2

13 14 15 16 17 18

Player 1
Xylo

Player 2
Marimba 1

Player 3
Marimba 2

Player 4
Vibes

Player 5
Timbales

Player 6
Congas

C

f

mf

f

mf

mf

19 20 21 22 23 24

Player 1
Xylo

Player 2
Marimba 1

Player 3
Marimba 2

Player 4
Vibes

Player 5
Timbales

Player 6
Congas

mf

f

mf

pg. 5

Joy to the World

Performance Notes: This arrangement is a mallet and timpani ensemble written in a “theme and variations” form. After a brief introduction, the theme is played in the marimba 1 part and doubled in the xylophone. The first variation is at Letter **B**, with the xylophone playing the melody that has been filled in with extra pitches and rhythms. Letter **C** has the second variation in which the melody is moved to the vibraphone with the rhythmic values doubled and the key modulated to the relative minor. After a short transition at Letter **E**, the last variation comes at Letter **F** in a new key and again in half time, this time with the melody played in the vibes and bells. There are also a few accompaniment parts throughout the piece that explore the inversions of the main melodic material.

Balance and blend are important for all instruments. Mallet selection for all players will help with this. Players should pay close attention to who has the melody so the others can work on supporting that line, including those players that double on non-tonal percussion instruments. The timpani player should provide the bass line without overpowering the mallets. More advanced ensembles can begin to work on the unwritten dynamics of the piece by shaping the melodic lines in a musical fashion.

The non-tonal percussion parts should also be kept in balance with the tonal instruments. The triangle (mounted optional) should be played with a thin beater hitting on the bottom side as straight on as possible (this produces a sound with more overtones and less of a specific pitch). The tambourine part is marked “secco” which means dry. Hold the tambourine level, place the wrist on the head, and play with the fingertips at the edge over the jingles.

Set-Up

Player Six

Timpani, Suspended Cymbal

Players Four & Five

Marimba 1 & 2

Player Three

Xylo, Chimes, Tambourine

Player One

Bells, Triangle

Player Two

Vibes

Joy to the World

Theme and Variations

arr. by John R. Hearnes

♩ = 100

A Joyously

The musical score is arranged for six players in 4/4 time. The instruments are:

- Player 1:** Bells, Triangle
- Player 2:** Vibes
- Player 3:** Xylo, Chimes, Tambourine
- Player 4:** Marimba 1
- Player 5:** Marimba 2
- Player 6:** Timpani, Sus. Cym.

The score is divided into two systems. The first system covers measures 1 through 5, and the second system covers measures 6 through 10. Dynamics include *mf*, *f*, and *mp*. A section marked 'A' begins at measure 5, with the instruction 'Joyously'. Performance notes include '(play all notes 8vb)' for Marimba 2 and 'xylo' for Player 3. The key signature has two flats (Bb and Eb).

Joy to the World

pg. 2

B *Playfully*

Player 1
Bells
Triangle

Player 2
Vibes

Player 3
Xylo
Chimes
Tambourine

Player 4
Marimba 1

Player 5
Marimba 2

Player 6
Timpani
Sus. Cym.

Player 1
Bells
Triangle

Player 2
Vibes

Player 3
Xylo
Chimes
Tambourine

Player 4
Marimba 1

Player 5
Marimba 2

Player 6
Timpani
Sus. Cym.

All Jingled Up

Performance Notes: *All Jingled Up* is a tongue-in-cheek ensemble with many bells & whistles for the players to have fun with. The piece starts with a beautiful, arpeggiated mallet motif and quickly jumps into a goofy, yet entertaining, *Jingle Bells* romp. In measure 35 the ensemble splits in performing a “*laughing all the way*” with a Ha! Ha! Urge the players to exaggerate this for optimum comedic effect. Make the most of measure 40 with the vibes’ rubato arpeggio. In measure 53, the players should begin bobbing up & down as if on a horse. In measure 54, there’s a crack of the whip and player 1 lets out a big scream which brings scornful looks from the other players. Measures 54-65 are a bit of a juggling act for player 6 with all of the “toys” quickly being performed. The “toys” should be placed on a trap table, or horizontal stand that will not “tilt”, with a cloth or towel draped across it to prevent noise from the quick changes. It’s very important that player 6 sounds all of the “toys” in the correct spots. If possible, mount the cowbell on a stand and have the duck call and siren on a loose necklace around the neck. Make sure there is an equal balance between the melody solos in measures 72-73. Player 6 may need to “one-hand” the slide whistle in the last measure while holding the sleigh bells in the other. Remember, the more fun the ensemble has performing the piece, the more enthusiastic the audience response!

Set-Up

Player Six
Percussion 2

Player Five
Percussion 1

Player Four
Timpani

Player One
Bells, Chimes, Crash Cymbals

Player Two
Vibes

Player Three
Marimba

All Jingled Up

pg. 2

Molto Ritard

A ♩ = 116

Player 1
Bells
Chimes
Crash Cymbals

Player 2
Vibes

Player 3
Marimba

Player 4
Timpani

Player 5
Temple Blks.
Snare Drum

Player 6
Percussion

8[♭]

snare drum

mark tree

R R L R L R L R R L R L L R R L R L R L R L R L

mp *mf* *mf*

p

Player 1
Bells
Chimes
Crash Cymbals

Player 2
Vibes

Player 3
Marimba

Player 4
Timpani

Player 5
Temple Blks.
Snare Drum

Player 6
Percussion

crash cymbals

f *ff* *ff*

mute on downbeat

mute on downbeat

whip

siren

f

pg. 21

The First Noel

Performance Notes: This arrangement starts with a middle eastern hand drum/floor tom/vibes drone groove that should trick the listener a bit. The floor tom needs to be tuned to a pitch that doesn't fight the Bb tonal center in the mallet instruments. Hand drums are preferably small & large djembes (on a stand), but congas will work fine as well. The hand drum part is easily performed by one player, but can be two players. As well, the pitches of the hand drums need to be in sync with the mallet instruments. If you're doubling the mallets and making this a larger ensemble, you could as well double the hand drums as long as they don't overplay. At Letter **B**, the melody is stated with the bells and reinforced by the marimba on the back half of the phrases. At Letter **D**, there is a modulation and the arrangement takes on more of a traditional flavor. Melody is carried by bells & vibes and the timpani gives the low end support. A suggestion, if you don't have timpani, electric or acoustic bass will work well for this part. The ending of the piece reverts back to the original groove with the tempo slightly relaxed. In measure 101, the vibes have a D on the downbeat, which is a suspension that's resolved in measure 102. Make sure the D isn't too loud, i.e. shouldn't be dominant over the root in the melody. Technically, this is an easy ensemble, but should be played with lots of musicianship. Make it sweet, and it's sure to put your audience in the Christmas spirit.

Set-Up

Player Five
Hand Drums
(Djembes or Congas)

Player Six
Floor Tom, Timpani
(Electric or Acoustic Bass)

Player One
Bells

Player Two
Vibes

Player Three
Marimba 1

Player Four
Marimba 2, Sleigh Bells

The First Noel

arr. by Chris Brooks

♩ = 124 *Expressively*

Player 1
Bells

Player 2
Vibes

Player 3
Marimba 1

Player 4
Marimba 2
Sleigh Bells

sleigh bells
mf
(2) congas or djembes

Player 5
Hand Drums

mf

Player 6
Timpani
Floor Tom

floor tom (w/ timp mallet)
mf

Player 1
Bells

Player 2
Vibes

sf. mf

Player 3
Marimba 1

Player 4
Marimba 2
Sleigh Bells

Player 5
Hand Drums

Player 6
Timpani
Floor Tom

The First Noel

pg. 2

Player 1
Bells

Player 2
Vibes

Player 3
Marimba 1

Player 4
Marimba 2
Sleigh Bells

Player 5
Hand Drums

Player 6
Timpani
Floor Tom

13 14 15 16 17 18

mf

keep pedal down through end of measure 45

B

This musical score block covers measures 13 through 18. It features six staves for different instruments: Bells, Vibes, Marimba 1, Marimba 2/Sleigh Bells, Hand Drums, and Timpani/Floor Tom. The key signature is B-flat major. Measure 13 shows the start of the Bells part with a dynamic marking of *mf*. The Vibes part has a note with a fermata and a performance instruction: "keep pedal down through end of measure 45". A rehearsal mark **B** is placed above measure 17. The Hand Drums and Timpani parts provide a steady rhythmic accompaniment.

Player 1
Bells

Player 2
Vibes

Player 3
Marimba 1

Player 4
Marimba 2
Sleigh Bells

Player 5
Hand Drums

Player 6
Timpani
Floor Tom

19 20 21 22 23 24 25

(no roll)

This musical score block covers measures 19 through 25. It continues the six-instrument ensemble. The Bells part has a melodic line with a fermata at the end of measure 25. The Vibes part has a note with a fermata and the instruction "(no roll)". The Marimba 1 part has a melodic line starting in measure 21. The Hand Drums and Timpani parts continue their rhythmic accompaniment.

God Rest Ye Merry Gentlemen

Performance Notes: It is important throughout this piece that the drum set is never over-powering the keyboard players. At Letter **A**, keep all players at a modest volume as the vibes carry the sole (soul) melody. **God Rest Ye...** has a road map (D.S.). This would be an excellent opportunity to discuss methods used for reading the music, for example: light pencil marks, highlighting D.S. signs and coda markings. Make sure all of the “step-out” solos can be heard at Letter **B**, i.e.: drum set snare, player 3 snare with snares off and timpani. Players 2 & 3 can share a marimba. If using two marimbas, have marimba 1 play measures 55-66 down an octave. Beginning in measure 58, player 3 (marimba 2) uses a dead-stroke technique. This is achieved by simply striking the bar and holding the mallet head against the bar to dampen any bar resonance making a short, dead sound. This should be done with a low stick height as to not damage the bar. At Letter **E**, (coda), impress to the ensemble the importance of the dynamic change and crescendo that occurs in measures 74-78.

Set-Up

Player Six
Drum Set

Player Five
Timpani, Suspended Cymbal

Players Two & Three
*Marimba, Concert Snare Drum,
Vibraslap*

Player Four
Vibes, Sleigh Bells

Player One
Bells, Chimes

God Rest Ye Merry Gentlemen

arr. by Julie Davila

$\text{♩} = 92$

(bell mallet in one hand, chime mallet in other) bells

Player 1
Bells
Chimes

Player 2
Marimba 1
Vibraslap

Player 3
Marimba 2
Concert Snare

Player 4
Vibes
Sleigh Bells

Player 5
Timpani
Sus. Cymb.

Player 6
Drum Set

2 3 4 5 6

ff *ff* *ff* *ff*

hi-hat rim shot crash cymbal *mp* *f*

suspended cymbal

7 8 9 10 11 12

chimes

f *mf* *mf* *f* *mf*

to timpani

Arabian Dance

Performance Notes: *Arabian Dance* is one of the most haunting and recognizable themes from *The Nutcracker*. Given the design of a small percussion ensemble vs. the full orchestra version, this arrangement brings a bit more of a street feel to the piece. The mounted tambourine is played with triangle beaters, but care needs to be taken so that there's not too much attack in the tambourine sound. You may need to put a little padding on the tambourine where it will be struck to soften the attack. This is a good opportunity for one of your students to learn the art of playing a dumbek. YouTube will be a great resource (or a competent percussion instructor), for the student to learn how one gets two pitches from the drum. If you can't commandeer a dumbek, you could use bongos or congas, however, a dumbek really gives the piece the intended sound and feel. The xylophone should be played with softer mallets so the attack is not too brittle. Also, rolls shouldn't be too fast, try and make the xylo & marimba as legato sounding as possible. Last but not least, if you have a student that's danced this dance in a production of *The Nutcracker*, incorporating the dance would make performing *Arabian Dance* a real treat for the players and the audience.

Set-Up

Player Five

Mounted Tambourine, Triangle

Player Six

*Dumbek
(Congas or Bongos)*

Player Two *Xylophone*

Player Three *Vibes*

Player One *Bells*

Player Four *Marimba*

Arabian Dance

from "The Nutcracker"

by P. I. Tchaikovsky
arr. by David Steinquest

♩ = 100-120 *Delicately*

A

Musical score for Arabian Dance, measures 1-12. The score is arranged for a percussion ensemble and includes the following parts:

- Bells:** Treble clef, 3/4 time. Measures 1-4 are rests. Measures 5-6: *mf* (measures 5-6).
- Xylophone:** Treble clef, 3/4 time. Measures 1-4 are rests. Measures 5-6: *mf* (measures 5-6).
- Vibraphone:** Treble clef, 3/4 time. Measures 1-4 are rests. Measures 5-6: *mf* (measures 5-6).
- Marimba:** Treble clef, 3/4 time. Measures 1-4 are rests. Measures 5-6: *mf* (measures 5-6).
- Triangle & Mounted Tambourine:** Treble clef, 3/4 time. Measures 1-4: *mf* (measures 1-4). Measures 5-6: *mp* (measures 5-6).
- Dumbeek:** Treble clef, 3/4 time. Measures 1-4: *mf* (measures 1-4). Measures 5-6: *mp* (measures 5-6).

Measures 7-12:

- Bells:** Treble clef, 3/4 time. Measures 7-12: *mf* (measures 7-12).
- Xylophone:** Treble clef, 3/4 time. Measures 7-12: *mf* (measures 7-12).
- Vibraphone:** Treble clef, 3/4 time. Measures 7-12: *mf* (measures 7-12).
- Marimba:** Treble clef, 3/4 time. Measures 7-12: *mf* (measures 7-12).
- Triangle & Mounted Tambourine:** Treble clef, 3/4 time. Measures 7-8: *mf* (measures 7-8). Measures 9-10: *mp* (measures 9-10). Measures 11-12: *mf* (measures 11-12).
- Dumbeek:** Treble clef, 3/4 time. Measures 7-8: *mf* (measures 7-8). Measures 9-10: *mp* (measures 9-10). Measures 11-12: *mf* (measures 11-12).

Arabian Dance

pg. 2

B

Musical score for measures 13-18. The score is for six instruments: Bells, Xylophone, Vibraphone, Marimba, Triangle & Mounted Tambourine, and Dumbec. Measure 13 is the start of section B. Measures 14-18 show a melodic line in the upper instruments (Bells, Xylophone, Vibraphone, Marimba) and a rhythmic pattern in the lower instruments (Triangle & Mounted Tambourine, Dumbec). Dynamics range from *mp* to *mf*.

13 14 15 16 17 18

Bells *mp* *mf*

Xylophone *mp* *mf*

Vibraphone *mp* *mf*

Marimba *mp* *mf*

Triangle & Mounted Tambourine *mp*

Dumbec *mp*

C

Musical score for measures 19-24. The score is for six instruments: Bells, Xylophone, Vibraphone, Marimba, Triangle & Mounted Tambourine, and Dumbec. Measure 19 is the start of section C. Measures 20-24 show a melodic line in the upper instruments (Bells, Xylophone, Vibraphone, Marimba) and a rhythmic pattern in the lower instruments (Triangle & Mounted Tambourine, Dumbec). Dynamics range from *mf* to *mp*.

19 20 21 22 23 24

Bells *mp*

Xylophone *mp*

Vibraphone *mp*

Marimba *mp*

Triangle & Mounted Tambourine *mf* *mp*

Dumbec *mf* *mp*

pg. 47

Deck The Halls

Performance Notes: This fun arrangement for Boomwhackers® has three basic sections. The first is similar to Ellmenreich's *Spinning Song*. The arrangement then jumps into the style of a Viennese waltz. The final section "rocks out" with a pulsing 1/8th note bass line. You'll need to know that Player 1 - Player 6 are not ordered in terms of difficulty, but in terms of the ranges of the Boomwhackers®, Player 1 being the high end of the range, and Player 6 being the lowest. From a difficulty standpoint, Player 4 has the most rhythmically challenging part. Player 3 is not difficult, but does have one very quick whacker change in measure 71 which will take a little practice. Players 5 and 6 carry all the bass line parts, and have the most whacker changes. The Player 1 part is the most sparse, so this player has opportunity to add a little comedic content here and there. As for whacker changes, for example, when a player has to make a change from a "C" tube to a "D" tube in the left hand, there will be a graphic to denote that change: ∪LH C to D.

For the best performance option, you'll also need to build three whacker tables. Plans on how to build them are included here. It's a little extra work, but well worth it for a spectacular Boomwhacker® performance. In your performance, Players 1 & 2 would share a table, Players 3 & 4 would share a table, and Players 5 & 6 would share a table.

Boomwhackers® needed to perform *Deck The Halls* are:

(2 sets) C Diatonic, (2 sets) Chromatic, (1 set) Treble Extension, (2 sets) Octavators.

Purchase this entire set through Row-Loff and receive 10% off!

In the set-up below, pitches for each player are in their respective octaves, and are denoted in the score and parts.

Set-Up

Player One
Eb, E, F, G

(Players 1 & 2 share an Eb)

Player Two
C, Db, D, Eb

Player Three

Ab, A, Bb, B

Player Four

D, E, G

Player Five
Ab, Bb, B, C, E

Player Six
C, Eb, E, F, G

Deck The Halls

arr. by Chris Brooks

♩ = 132 *With Merriment*

The musical score is arranged for six players. The first system (measures 1-4) includes the following parts:

- Player 1:** Treble clef, notes: Bb, Bb, D, F. Measure 2: rest. Measure 3: rest. Measure 4: rest. *E-LH / F-RH*
- Player 2:** Treble clef, notes: G, Bb, Bb, Bb. Measure 2: rest. Measure 3: rest. Measure 4: quarter note G, quarter rest, quarter rest, quarter rest. *C-LH / D-RH*
- Player 3:** Treble clef, notes: G, Bb, Bb, Bb. Measure 2: rest. Measure 3: quarter notes G, A, quarter notes G, A. Measure 4: quarter note G, quarter rest, quarter rest, quarter rest. *A-LH / Bb-RH*
- Player 4:** Treble clef, notes: D, F, G. Measure 2: rest. Measure 3: quarter notes D, E, quarter notes D, E. Measure 4: quarter rest, quarter note F, quarter rest, quarter rest. *F-LH / G-RH*
- Player 5:** Bass clef, notes: Bb, Bb, D, F. Measure 2: quarter notes G, Bb, quarter notes G, Bb, quarter notes G, Bb, quarter notes G, Bb. Measure 3: quarter notes G, Bb, quarter notes G, Bb, quarter notes G, Bb, quarter notes G, Bb. Measure 4: quarter notes G, Bb, quarter notes G, Bb, quarter notes G, Bb, quarter notes G, Bb. *C-LH / E-RH*
- Player 6:** Bass clef, notes: Bb, Bb, D, F. Measure 2: quarter notes G, Bb, quarter notes G, Bb, quarter notes G, Bb, quarter notes G, Bb. Measure 3: quarter notes G, Bb, quarter notes G, Bb, quarter notes G, Bb, quarter notes G, Bb. Measure 4: quarter notes G, Bb, quarter notes G, Bb, quarter notes G, Bb, quarter notes G, Bb. *E-LH / F-RH*

The second system (measures 5-8) includes the following parts:

- Player 1:** Treble clef, measure 5: rest. Measure 6: rest. Measure 7: rest. Measure 8: rest.
- Player 2:** Treble clef, measure 5: quarter note G, quarter rest, quarter rest, quarter rest. Measure 6: rest. Measure 7: rest. Measure 8: rest.
- Player 3:** Treble clef, measure 5: quarter rest, quarter note G, quarter rest, quarter rest. Measure 6: quarter note G, quarter rest, quarter rest, quarter rest. Measure 7: quarter note G, quarter rest, quarter rest, quarter rest. Measure 8: quarter note G, quarter rest, quarter rest, quarter rest.
- Player 4:** Treble clef, measure 5: quarter rest, quarter note G, quarter rest, quarter rest. Measure 6: quarter note G, quarter rest, quarter rest, quarter rest. Measure 7: quarter note G, quarter rest, quarter rest, quarter rest. Measure 8: quarter note G, quarter rest, quarter rest, quarter rest.
- Player 5:** Bass clef, quarter notes G, Bb, quarter notes G, Bb, quarter notes G, Bb, quarter notes G, Bb. Quarter notes G, Bb, quarter notes G, Bb, quarter notes G, Bb, quarter notes G, Bb. Quarter notes G, Bb, quarter notes G, Bb, quarter notes G, Bb, quarter notes G, Bb. Quarter notes G, Bb, quarter notes G, Bb, quarter notes G, Bb, quarter notes G, Bb.
- Player 6:** Bass clef, quarter notes G, Bb, quarter notes G, Bb, quarter notes G, Bb, quarter notes G, Bb. Quarter notes G, Bb, quarter notes G, Bb, quarter notes G, Bb, quarter notes G, Bb. Quarter notes G, Bb, quarter notes G, Bb, quarter notes G, Bb, quarter notes G, Bb. Quarter notes G, Bb, quarter notes G, Bb, quarter notes G, Bb, quarter notes G, Bb.

Deck The Halls

pg. 2

Player 1

Player 2

Player 3

Player 4

Player 5

Player 6

Musical score for measures 9-12. The score is for six players. Player 1 (treble clef) has rests in measures 9-11 and a quarter note F in measure 12. Player 2 (treble clef) has a quarter note B in measure 9, rests in 10-11, and a quarter note F in measure 12. Player 3 (treble clef) has a quarter note B in measure 9, a quarter note A in measure 10, a quarter note G in measure 11, and a quarter note F in measure 12. Player 4 (treble clef) has a quarter note A in measure 9, a quarter note G in measure 10, a quarter note F in measure 11, and a quarter note E in measure 12. Player 5 (bass clef) has a quarter note G in measure 9, a quarter note F in measure 10, a quarter note E in measure 11, and a quarter note D in measure 12. Player 6 (bass clef) has a quarter note G in measure 9, a quarter note F in measure 10, a quarter note E in measure 11, and a quarter note D in measure 12. Dynamics include *f* for Player 1 and Player 2 in measure 12, and *mp* for Player 5 and Player 6 in measure 9. A circled 'RH - E to B' is above Player 5 in measure 12.

A

Player 1

Player 2

Player 3

Player 4

Player 5

Player 6

Musical score for measures 13-16. The score is for six players. Player 1 (treble clef) has rests in measures 13-14, a quarter note G in measure 15, and a quarter note F in measure 16. Player 2 (treble clef) has rests in measures 13-14, a quarter note G in measure 15, and a quarter note F in measure 16. Player 3 (treble clef) has a quarter note G in measure 13, a quarter note F in measure 14, a quarter note E in measure 15, and a quarter note D in measure 16. Player 4 (treble clef) has a quarter note G in measure 13, a quarter note F in measure 14, a quarter note E in measure 15, and a quarter note D in measure 16. Player 5 (bass clef) has a quarter note G in measure 13, a quarter note F in measure 14, a quarter note E in measure 15, and a quarter note D in measure 16. Player 6 (bass clef) has a quarter note G in measure 13, a quarter note F in measure 14, a quarter note E in measure 15, and a quarter note D in measure 16. Dynamics include *mp* for Player 1 in measure 15, *mf* for Player 2 in measure 15, *f* for Player 1 in measure 16, *mp* for Player 2 in measure 13, *mf* for Player 3 in measure 13, *mp* for Player 4 in measure 13, *f* for Player 5 in measure 16, and *f* for Player 6 in measure 16. A circled 'RH - B to Bb' is above Player 5 in measure 16.

Bring a Torch

Performance Notes: *Bring a Torch, Jeanette, Isabella* is a French Christmas carol originated from the 16th century. If there are more than 6 players available, an optional hand drum (found on the Tom part) may be added with one or two additional players. Very close attention should be paid to dynamics and rhythms, especially within players 5 & 6 throughout. Player 2 should perform all noted pedal instructions. At Letter **D**, practice the constant eighth-note pattern which is split between players 4 & 6 to make as fluid as possible. During this section a single finger cymbal may be clipped from a stand and struck with a triangle beater while the tambourine is placed on the lap, head up, and struck toward the edge with cupped fingers. In measures 163 & 164 be sure the vibes notes can be heard over the decrescendo within the ensemble. In measures 168-181 strive for an even balance between the vibes & bells “call and answer”. Practice for a smooth Molto Ritard at the end and proper articulation (pedaling) on the vibes.

Set-Up

Player Six

Percussion

Player Five

Tom, Hand Drums

Player One

Bells, Chimes

Player Two

Vibes

Players Three & Four

Marimba, Suspended Cymbal

Bring a Torch

arr. by Chris Crockarell

♩ = 86 *Flowing*

A

Player 1
Bells
Chimes

Player 2
Vibes

Player 3
Marimba 1

Player 4
Marimba 2
Sus. Cymb.

Player 5
Tom

Player 6
Percussion

high pitched tom or
snare w/ snares off

mf

R L R L R R L R L R L R L R L

or... R L R

R

finger cymbals

headed tambourine

mf

9 chimes 10

Player 1
Bells
Chimes

Player 2
Vibes

Player 3
Marimba 1

Player 4
Marimba 2
Sus. Cymb.

Player 5
Tom

Player 6
Percussion

pedal until letter "C"

f

add hand drum
(optional part)

11 12 13 14 15 16 17 18 19 20

Bring a Torch

pg. 2

B

Player 1
Bells
Chimes

Player 2
Vibes

Player 3
Marimba 1

Player 4
Marimba 2
Sus. Cymb.

Player 5
Tom

Player 6
Percussion

21 22 23 24 25 26 27 28 29 30

f

decresc. 2nd x only

play repeat only

mf

2nd x only

decresc. 2nd x only

decresc.

decresc. 2nd x only

decresc. 2nd x only

C

Player 1
Bells
Chimes

Player 2
Vibes

Player 3
Marimba 1

Player 4
Marimba 2
Sus. Cymb.

Player 5
Tom

Player 6
Percussion

31 32 33 34 35 36 37 38 39 40

p

p

p

suspended cymbal 1st x only

mf

marimba

p

p

Three Kings Carolin'

Performance Notes: This ensemble is performed with a “*swing 8th note*” feel. (The eighth notes within a beat are interpreted as the first and third note of an eighth note triplet.) The arrangement has moments of staggered melody within the players (Letter A) where the melody is played as a “row”, as in *Row, Row, Row Your Boat*. If a drum set is not available, the player may perform the piece as written with only snare drum, sizzle & ride cymbals. If a drum set is being used, player 6 make take more libertys with the part by adding bass drum and light tom fills. (It is important not to over-power the ensemble.) Player 5, (marimba 2), is written as a “bass guitar line” and should be practiced as such with the ride cymbal of player 6. Teach these players that it is important to stay together and “*keep good time*” for the ensemble. It is especially important to observe all dynamics in **Three Kings Carolin'**. Have Fun!

Set-Up

Player Six

Drum Set

Players Three & Five
Marimbas 1 & 2

Player Four
Vibraphone

Player Two

Xylophone

Player One

Bells

Three Kings Carolin'

pg. 2

17 18 19 20 21 22 23 24

Player 1
Bells

Player 2
Xylophone

Player 3
Marimba 1

Player 4
Vibraphone

Player 5
Marimba 2

Player 6
Drum Set

25 26 27 28 29 30 31 32

Player 1
Bells

Player 2
Xylophone

Player 3
Marimba 1

Player 4
Vibraphone

Player 5
Marimba 2

Player 6
Drum Set

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