

Maurice Ravel  
**Alborada del Gracioso**

arranged for percussion ensemble by  
James Ancona



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This arrangement of **Alborada del Gracioso** was originally written for the Santa Clara Vanguard percussion ensemble in the spring of 2001. The following sections were extracted from Ravel's original score: the beginning to rehearsal 9, rehearsal 9 to 13 (the bassoon solo is now a marimba solo), and from rehearsal 29 to the end. This arrangement is in the original key.

I tried to preserve Ravel's musical effects with a variety of mallet changes, sound effects, and timbre changes. Though this is a technical "workout" for the entire ensemble, creating these musical effects is imperative. For this reason, I encourage any ensemble performing this arrangement to try to obtain all the proper instruments and mallets and adhere to all technique and performance notes.

- J.A.

## instrumentation, mallet selection

**Glockenspiel:** glockenspiel, 2 octaves of crotales (shared), snare drum, mounted triangle (shared), machine castanets (shared), 16" suspended cymbal (shared), 18" suspended cymbal, sizzle cymbal, bass drum (shared), tambourine, hard plastic mallets, brass mallets, bass drum mallet, yarn mallet, snare sticks, triangle beaters

**Xylophone:** xylophone, machine castanets (shared), 2 octaves of crotales (shared), mounted triangle (shared), very hard yarn mallets, medium plastic mallets, medium hard plastic mallets, hard plastic mallets, very hard plastic mallets, triangle beater

**Vibraphone 1:** vibraphone, large tam tam, bass drum (shared), Crash of Doom (shared), medium hard cord mallets, very hard cord mallets, tam tam mallet, bass drum mallet, Dread Locks, yarn mallets for suspended cymbal

**Vibraphone 2:** vibraphone, tambourine, 16" suspended cymbal (shared), 20" suspended cymbal, bass drum (shared), medium soft cord mallets, medium hard cord mallets, snare sticks, medium rubber mallets, bass drum mallet

**Vibraphone 3:** vibraphone, medium soft cord mallets, medium hard cord mallets, very hard cord mallets

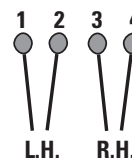
**Marimba 1:** 4.3 octave marimba, Crash of Doom (shared), medium yarn mallets, hard yarn mallets

**Marimba 2:** 4.3 octave marimba, medium yarn mallets, soft yarn mallets

**Marimba 3:** 4.3 octave marimba, medium yarn mallets, very soft yarn mallets

**Timpani:** 5 timpani (preferably 20", 23", 26", 29" 32"), hi hat, staccato mallets, heavy general mallets

When sticking suggestions are encountered, they correspond to the convention in this illustration.



## translations and performance notes

**Assez Vif** - Rather Lively

**Plus Lent** - Very Slow

**Au Mouv't** - Au Mouvement - A Tempo

**Cédez** - Yield, Slow Down

**Revenez au Mouv't** - Return to Tempo

**"Crash of Doom"** - this thin, 20" cymbal, made by Zildjian, is ultra-trashy, dark, and low pitched.

**"Bright Playing Zone"** - play near the nodes of the instrument.

**"Dreadlocks"** - these are similar to brushes, except they have braided, heavy-gauge stainless steel wire. They're made by Vic Firth.

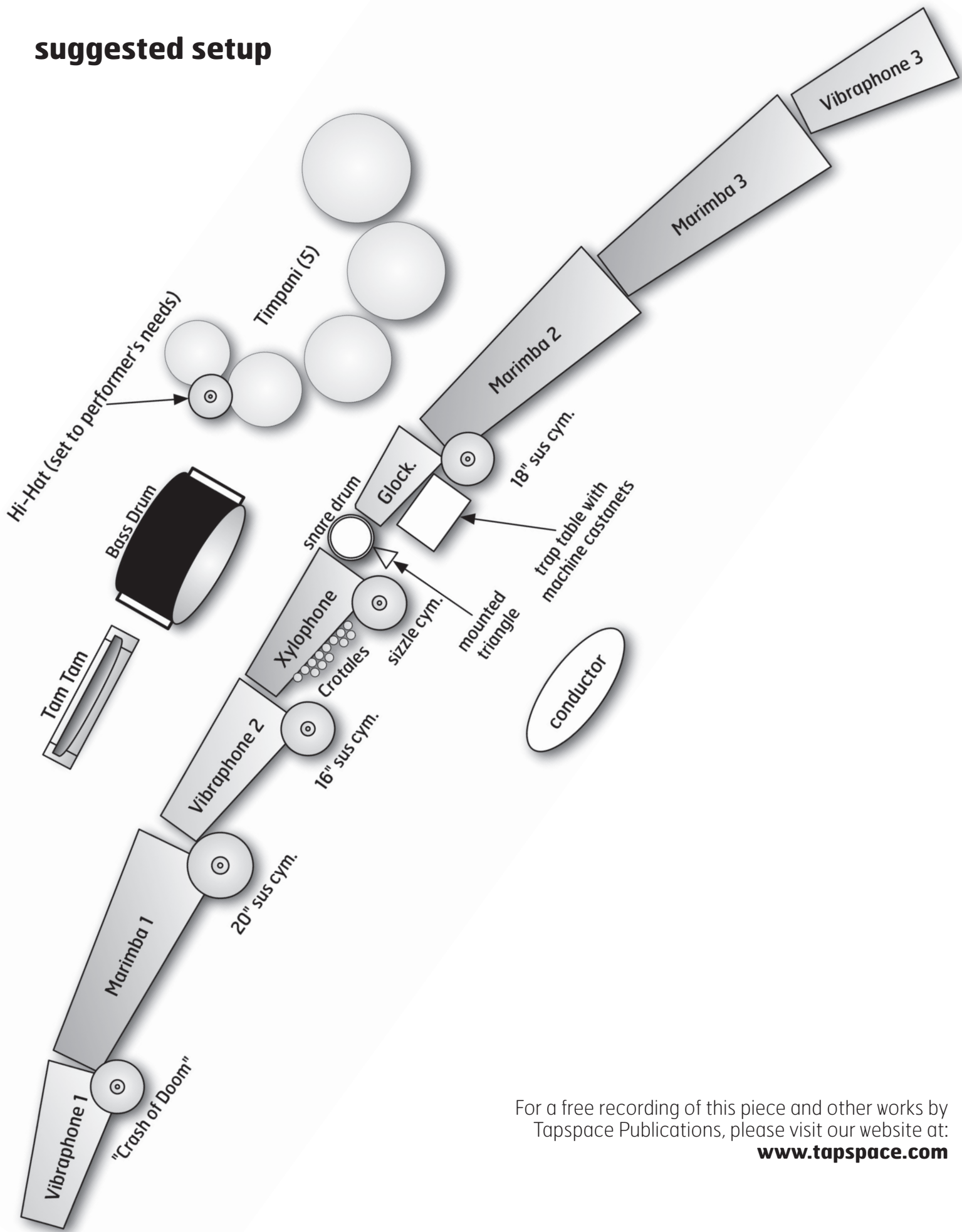
**Vibe Pedaling** - slurs and tenutos should be pedaled, notes with staccato and tenuto should be a quick pedal. The rest is up to the performer.

**Note to Glockenspiel and Xylophone Players** - instrument changes for some passages are very quick, but can be done. Make sure the accessories instruments and stick trays are placed within a comfortable reach

**Hi Hat Splash** - create a crash sound using the hi hat pedal.

**Suspended Cymbals** - tenuto marks mean hold for the exact value. Otherwise, let ring.

suggested setup



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# Alborada del Gracioso

Maurice Ravel  
arranged by James Ancona

**Assez vif** (♩. = 92)  
sizzle cymbal with yarn  
l.v.  
snare drum

**Glockenspiel**  
*mp* *ff*

**Xylophone**  
cast.  
*ff*

**Vibraphone 1**  
med. hard cord mallets  
*mf* *ff* *f*

**Vibraphone 2**  
med. hard cord mallets  
*mf* *ff* *f*

**Vibraphone 3**  
med. hard cord mallets  
*ff* *f*

**Marimba 1**  
med. yarn mallets  
*mf* *ff*

**Marimba 2**  
med. yarn mallets  
*mf*

**Marimba 3**  
med. yarn mallets  
*mf*

**Timpani**  
staccato mallets





Alborada del Gracioso  
arr. Ancona

2

7

Glock. *ff* *p* *A*  
crotale w/ hard plastic bell mallet  
triangle

Xyl. *ff* *mp* 3  
to xylo with very hard yarn

Vib. 1 *mf* *ff* *f* *mf* *mp*  
to 2 mallets  
Note: Don't strike top note of glissando.

Vib. 2 *mf* *ff* *f* *mf* *mp*  
to 2 mallets  
Note: Don't strike top note of glissando.

Vib. 3 *mf* *ff* *f* *mf* *mp*  
to 2 mallets  
Note: Don't strike top note of glissando.

Mar. 1 *mf* *ff* *mf* *ff* *mp* 2 4 2  
1 3 1  
3

Mar. 2 *mf* *ff* *mf* *ff* *mp* 3

Mar. 3 *mf* *ff* *mf* *ff* *mp* 3

Temp. *ff* *mp* *p*

Sample  
Image

# Sample Image

Alborada del Gracioso  
arr. Ancona

4

**B**

Glock. 20 mounted triangle *mp*

Xyl. cast. *mp*

Vib. 1

Vib. 2

Vib. 3

Mar. 1

3

*mp*

Mar. 3

Temp.

Sample  
Image

TSPCE-08

Alborada del Gracioso  
arr. Ancona

27

Glock. *pp* *f* to concert snare **C** 3 3

Xyl. *p* to med. hard plastic *mf* 3 3 *ff* 3 3

Vib. 1 *mf* 3 3 *ff* 3 3

Vib. 2 (tamb.) *f*

Vib. 3 *mf* 3 3 *ff* 3 3 R

Mar. 1 *mf* *ff* 3 3 3 2 4 1 2 4

Mar. 2 *pp* deadstroke *mf* 3 *ff* 3 3

Mar. 3 *pp* deadstroke *mf* 3 *ff* 3 3

Timp. *pp* *sub ff*

Sample  
Image

Alborada del Gracioso  
arr. Ancona

6

castanets

Glock. 32 *p* *p* *p* *f* to snare

Xyl.

Vib. 1 *ff* R

Vib. 2 16" sus with stick *mp* to tamb

Vib. 3 *mf* *mf* *ff* R

Mar. 1 *mf* *mf* *mp* *ff*

*mf* *mf* *mp* *ff*

*mp* *ff*

*mp* *ff*

*mp* *ff*

Sample  
Image

Alborada del Gracioso  
arr. Ancona**D**

37

Glock. *f* *p* cast. *p*

Xyl. *ff* *3*

Vib. 1 *3*

Vib. 2 *f* 16" sus with stick *mp*

Vib. 3 *3* *mf*

Mar. 1 *3* *mf*

Mar. 2 *3*

Mar. 3 *3*

Timp. hi hat with foot

Sample  
Image

Alborada del Gracioso  
arr. Ancona

8

40

Glock. *p* *p* *ff*

Xyl. 2 med. hard plastic mallets

Vib. 1 *mp* *ff*

Vib. 2 2 med. hard cord mallets *mf* *ff*

Vib. 3 *mf* *mp* *ff*  
L R L R

Mar. 1 *mf* *mp* *ff*

2 *mf* *mp* *ff*

Mar. 3 *mp* *ff*

Temp. *ff*



Sample  
Image

Alborada del Gracioso  
arr. Ancona

**E** to glockenspiel

2 hard plastic bell mallets

Glock. 43 *p*

Xyl. solo *mp*

Vib. 1 "Crash of Doom"® with yarn *mp*

Vib. 2 *p*

Vib. 3 4 med. hard cord mallets *mp*

Mar. 1 *mp*

Mar. 2 *sub p*

Mar. 3 *sub p*

Timp. *sub p*

Sample  
Image



Alborada del Gracioso  
arr. Ancona

10

47

Glock.

Xyl.

Vib. 1

Vib. 2

Vib. 3

Mar. 1

Mar. 2

Temp.

*mf*

*ff*

*f*

*ff* no pedal

very hard cord mallets

rubber mallet

2 very hard cord mallets

Sample Image

TSPCE-08

Alborada del Gracioso  
arr. Ancona

5/4 to crotales (w/ hard plastic) **F**

Glock. *ppp*

Xyl.

Vib. 1 *pp* half pedal L L R R

Vib. 2 *mf*

Vib. 3 *pp* half pedal L L R R

Mar. 1 *mf* *p*

Mar. 2 *mf* *p*

Mar. 3 *mf* *p*

Timp. *mf* *pp*

Sample Image

Alborada del Gracioso  
arr. Ancona

12

**G** **H**

Glock. 55 mounted triangle glockenspiel

Xyl. to xylo. (2 med. hard plastic mallets)

Vib. 1 L L

Vib. 2 to tamb

Vib. 3 L L

Mar. 1

Sample Image

TSPCE-08

Alborada del Gracioso  
arr. Ancona

6/11

Glock. 16" sus with stick **Short I Plus lent**  
*ff*

Xyl. *ff*

Vib. 1 4 med. hard cord mallets  
*ff*

Vib. 2 to concert bass drum  
*ff*

Vib. 3 4 med. hard cord mallets  
*ff*

Mar. 1 *p* *expressif*  
*ff*

Mar. 2 *p*  
*f*

Mar. 3

Timp.

Sample  
Image

Alborada del Gracioso  
arr. Ancona

14

au Mouvt

**J** Plus lent

68

Glock. to snare

Xyl. 1 hard plastic (for crotale), 2 med. plastic (for xylo)  
(crotale is diamond-headed note)

Vib. 1 large tam tam/bass drum general mallet and Dreadlock®  
tam tam bass mp let Dreadlock® sizzle on tam tam taper

Vib. 2 med. soft cord p

Vib. 3 med. soft cord p

Mar. 1 "Crash of Doom®"  
quasi recitativo pp mf

6 soft mallets p

by general mallets

Sample  
Image

TSPCE-08

Alborada del Gracioso  
arr. Ancona

au Mouv't

**K**

Plus lent

77

Glock. *pp*

Xyl. *pp*

Vib. 1 *mp* *pp* scrape with DreadLock® taper

Vib. 2 *p*

Vib. 3 *p*

Mar. 1 *p* *mf* 6 6

Mar. 2 *p*

Mar. 3 *p*

Timp. *p*

Sample Image

## 16

**L** Plus lent

Sample

11:8

3

1 2 3 4 3 2 1 2 4 4 2 1 2 3

3 3

11:8

4 3 2 1 2 4 4 3 1

3 3 1

TSPCE-08

# Sample Image



## 18

# Sample Image

Alborada del Gracioso  
arr. Ancona

N

to glockenspiel (2 brass)

110

Glock. *pp*

Xyl. *pp*  
xylo (hard plastic)

Vib. 1 *f*

Vib. 2

Vib. 3 *f*

Mar. 1 *mf* *sub pp*  
"bright" playing zone

Mar. 2 *p*  
acc. stroke

Mar. 3 *p*

Timp. *p*  
center of drum  
*sub pp*

Sample  
Image

O

to snare drum

Glock.

Xyl.

Vib. 1

Vib. 2

Vib. 3

Mar. 1

normal playing zone

normal strokes

Mar. 3

normal playing zone

Timp

*f*

*f*

*ff*

*p* *f* *mp* *f* *mp* *ff*

*p* *f* *ff*

*p* *f* *p* *mf* *p* *mf*

*f* *mp* *fp* *mp* *ff*

*f* *p* *mf* *p* *mf*

*mf* *mf*

*mf* *p* *mf*

*mf* *p* *mf*

Sample  
Image

Alborada del Gracioso  
arr. Ancona

**P** on rim

121

Glock. *ppp* 3 3 3 3 to tamb.

Xyl. to cast. 3 3 *pp*

Vib. 1 (dampen cymbal) 3 3 *p*

Vib. 2 4 med. hard cord 3 3 *p*

Vib. 3 *pp* *pp* *p*

Mar. 1

Mar. 2 *pp* 3 3 *pp* 3 3

Mar. 3 *pp* 3 3 *pp* 3

Timp. *ppp*

Sample  
Image

**Q**

124

Glock. *mp*

Xyl. *mf* to 3 very hard plastic mallets

Vib. 1 *p mp*

Vib. 2 *p mp*

Vib. 3 *p mp*

Mar. 1 *mp*

Mar. 2 *mp*

Mar. 3 *mp*

Temp *mp*

Sample  
Image

Alborada del Gracioso  
arr. Ancona

**R**

127

Glock. *ff* *ff* *sub mp*

Xyl. *ff* *ff* *sub mp* to 2 mallets 3 3

Vib. 1 *ff* *ff* *sub mp* 3 3

Vib. 2 *ff* *mp* *ff* *sub mp* 20" sus LV 3 3

Vib. 3 *ff* *ff* *sub mp* 3

Mar. 1 *ff* *sub mp* 3 3

Mar. 2 *ff* *ff*

Mar. 3 *ff*

Timp. *ff* *ff*

Sample  
Image

**S**

Glock. *133* *ff* to triangle

Xyl. *ff* *R* 3 3 3 3

Vib. 1 *ff* 3 3 3 3

Vib. 2 *ff* 3 3 3

Vib. 3 *ff*

Mar. 1 *ff* 3 3 3 3

Mar. 2 *ff*

Mar. 3 *ff*

Temp. *ff* *fff* solo 3



Sample  
Image

Alborada del Gracioso  
arr. Ancona

137

Glock. 18" sus with stick l.v.

*ff* *fff*

Xyl. *fff* *fff*

Vib. 1 *fff* *fff*

Vib. 2 bass drum *fff*

Vib. 3 *fff* *fff*

Mar. 1 *fff* *fff*

Mar. 2 *fff*

Mar. 3

Timp.

Sample  
Image