



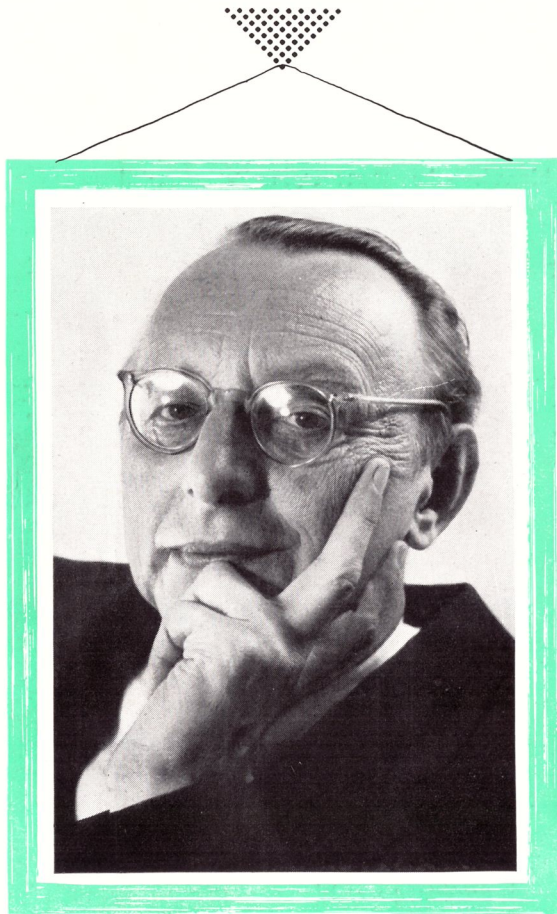
ORIGINAL

ORFF-INSTRUMENTS

SonorMuseum.de



SONOR DRUM CO. JOHS. LINK INC. · AUE/WESTPHALIA · WESTERN GERMANY



An instrumental Ensemble of inexhaustible variety ...

There is a novel awareness of the basic elements, the "elemental" forces in music which are truly fundamental in all music-making, in folk music as well as in genuine art music. And the recognition of the importance of those elemental forces led to the re-discovery of an instrumental ensemble which enables us to put theory into practice—an ensemble of inexhaustible variety whose usefulness can hardly be overrated.

from Orff-Schulwerk (Music for Children)
B. Schott's Söhne, Mainz



From the introduction of Carl Orff — Gunild Keetman

MUSIC FOR CHILDREN

English Adaptation by Doreen Hall — Arnold Walter

Carl Orff's fame as a composer is steadily growing in Anglo-Saxon countries. His "Carmina Burana", his "Carmina Catulli", operas like "Die Kluge" or "Antigonae" arose more and more attention and enthusiasm; yet few of his admirers know that the man who wrote the "Carmina Burana" also wrote five books of "Music for Children"; that Orff, the celebrated composer, is one of Europe's most remarkable music educators. As such, he is no writer of learned treatises or long-winded essays: "Music for Children" is an eminently practical primer, a compendium of everything a child ought to be taught while being initiated into music—"A Plaine and Easie Introduction to Practical Musicke" might be an admirable English title for it.

Since there is no lack of beginners' books and methods for children it might be well to emphasize from the outset that Orff's approach is rather unique. To prove our contention we shall presently quote chapter and verse; but it is not only a question of approach, of pedagogical insight and skill, it is also a question of personality, of creative intuition. There is a close connection, a stylistic identity between "Music for Children" and Orff's mature works (the "Carmina Burana" for instance), which is absolutely astonishing and has no parallel in our time. In working with children Orff does not change his attitude. He continues to speak his own language, to make music his own way, however simple and elementary it may be at first. "Elemental" may be a better word than elementary: for Orff has a peculiar relationship to rhythm and melody, he has the courage to isolate and to unchain them, he knows how to present them in their primordial strength; and as a teacher he insists in doing what he does as a composer—he treats rhythm and melody as elemental forces, as germ-cells out of which all music grows. For this is his guiding principle, his leitmotif: that the growth of music must be re-enacted in a growing human being; that a child must be led through the various stages (from the most primitive to

the more complex) which man traversed before music reached the level on which we find it now.

Orff's starting point is rhythm, rightly regarded as the most basic of all the elements. It is not taught mechanically, mathematically (by subdivisions of whole notes perhaps or by counting beats)—it grows out of speech-patterns. For the child (as for primitive man) speaking and singing, music and movement are an indivisible entity; it is this intimate connection which leads quite naturally from speech-patterns to rhythm, from rhythmical patterns to melody. Speech-patterns make it possible for a child to grasp every type of meter without difficulty, even up-beats or irregular bars. Rhythmical formulas so experienced are reproduced by clapping, stamping, body-slapping; and, later on, percussion instruments which provide accompaniments of steadily increasing complexity. Melody is treated in a similar way. Simple intervals grow almost imperceptibly out of rhythm. The simplest of them all, a falling minor third (so prominent in children's songs the world over) marks the beginning of melodic adventures. Very slowly, very gradually a third, a fourth and finally a fifth note are added, leading to a repertory of pentatonic tunes which Orff finds particularly well suited for children. According to him, pentatonic melody makes it easiest for the child to find a mode of expression all its own without running the danger of merely imitating the overpowering examples of non-pentatonic music. Since there is nothing more important for a teacher than to find ways and means of stimulating the creative faculties of children, the insistence on pentatonic melody seems fully justified.

Children recite, clap, stamp and sing; they learn to reproduce their rhythmical findings on instruments specially suited for the purpose. They always work in groups. From the outset, they experience the contrast of soli and chorus, of melody and accompaniment—and accompaniment means harmony.

The instruments in use are simple enough to enable a child to reproduce a rhythmic pattern, a melodic phrase almost immediately; yet they are carefully constructed, they are definitely not toy-instruments (which usually do more harm than good). And their ensemble corresponds to, and underlines, the peculiar style which results from the use of pentatonic tunes combined with borduns and ostinati in repetitive patterns—a style in which archaic elements are curiously blended with contemporary ones.

Editor: B. SCHOTT'S SÖHNE, MAINZ/GERMANY, Represented in U.S.A. by Assoc. Music Publ. Inc., New York, 1 West 47th Street

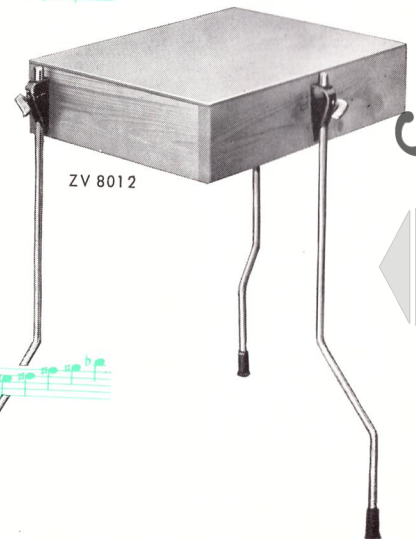
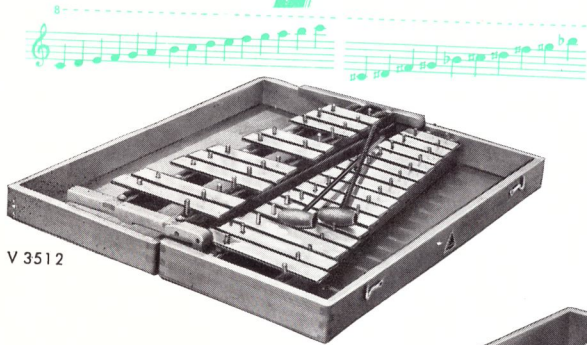
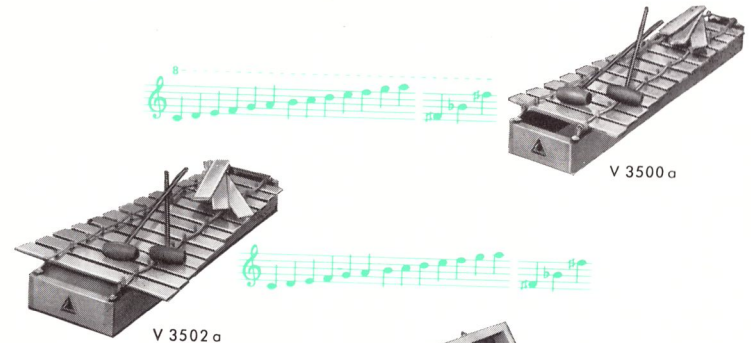




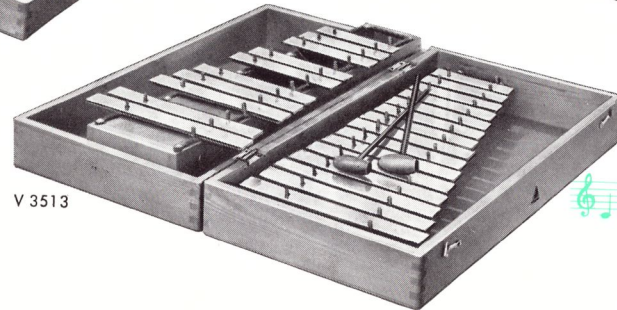
Glockenspiele von strahlender Klangfarbe - auch zum handgreiflichen Erlernen der Notenschrift

Glockenspiels of brilliant tone quality - also an aid for introducing musical notation

Je-der spielt so gut er kann
Let us play now, let us sing



Sonor



GLOCKENSPIELS, Diatonic — mounted in Single Row (DGM)

Exchangeable, luster polished aluminum alloy bars, $\frac{3}{4}$ " wide by $\frac{1}{6}$ " thick, mounted on natural stained wooden frame with resonance box, 2 mallets ZV 8004 included.

V 3500a	Soprano-Glockenspiel , compass c'—a'', Supplementary Bars, f #'', b'', f #''',	13 Aluminum Alloy Bars..... 3 Aluminum Alloy Bars
V 3500b	Wooden Case , hinged, natural stained, matted	.....
V 3500	Soprano-Glockenspiel , consists of:	removable Soprano-Glockenspiel V 3500a wooden case, hinged V 3500b
V 3502a	Alto-Glockenspiel , compass c'—a'', Supplementary Bars, f #', b', f #'',	13 Aluminum Alloy Bars..... 3 Aluminum Alloy Bars.....
V 3502b	Wooden Case , hinged, natural stained, matted	.....
V 3502	Alto-Glockenspiel , removable Alto-Glockenspiel consists of:	V 3502a wooden case hinged V 3502b

Supplementary Bars c #', d #', g #', c #'', d #'', g #'', c #''', d #''', g #''', g #''''

Diatonic Glockenspiel can be used to introduce musical notation. For that purpose they are fastened onto the blackboard (as shown in the opposite page); lines are drawn — the e and g lines first, the b, d and f lines later on; the staff lines correspond to the bars of the instrument and make it easy for children to write what they play and visa versa.

GLOCKENSPIELS, Chromatic — mounted in Two Rows

Bars are exchangeable; if necessary the instrument can be used diatonically.

Exchangeable, luster polished, aluminum alloy bars, $\frac{3}{4}$ " wide by $\frac{1}{6}$ " thick, mounted on double natural stained wooden frame with resonance box, natural stained, hinged wooden case and 2 mallets ZV 8004 included.

V 3512	Soprano-Glockenspiel , c'—c''',	25 Aluminum Alloy Bars.....
V 3513	Alto-Glockenspiel , c'—c''',	25 Aluminum Alloy Bars.....

SONOR aluminum alloy bars, $\frac{3}{4}$ " wide by $\frac{1}{6}$ " thick, are, compared with other metals, very light, of highest tone quality and corrosion-proof.

SONOR Glockenspiels are tuned to low A-440 pitch as standard, if desired also tuned to low A-435 pitch. These bars are marked with X.

Adjustable Table-Stands for Glockenspiels (DGM)

The SONOR Table-Stand consists of one natural stained plate, 3 red-brown burned, mounted casings and 3 nickel plated legs. It can be used for all diatonic and chromatic Glockenspiels. The legs are the same as used with small Tympani and stands for Xylophones and Metallophones. Legs are interchangeable and therefore it is only necessary to order a small quantity.

ZV 8012a	Table-Plate with 3 mounted Casings	.....
ZV 8011b	Rubber Tipped Leg , interchangeable	.....
ZV 8012	Adjustable Table-Stand for Glockenspiels , consists of: Table-Plate ZV 8012a and 3 Legs ZV 8011b .....	.....



XYLOPHONES, Diatonic — mounted in Single Row

Exchangeable rosewood bars, special lacquered and impregnated, mounted on natural stained resonance box, 2 felt mallets ZV 8002 included.

V 3700	Soprano-Xylophone, compass c'—f'', Supplementary Bars, f#', b', f#''	11 Rose wood Bars 3 Rosewood Bars
V 3700/ST	Soprano-Xylophone V 3700	with 3 mounted Legs ZV 8011
V 3702	Alto-Xylophone, compass c—a', Supplementary Bars, f—, b, f—'	13 Rosewood Bars 3 Rosewood Bars
V 3702/ST	Alto-Xylophone V 3702	with 3 mounted Legs ZV 8011
	Supplementary Bars c#, d#, g#, c#', d#', g#', c#'', d#''	.....

XYLOPHONES, Chromatic — mounted on Two Rows

Bars are exchangeable; the instrument can be used both diatonically and chromatically. Exchangeable rosewood bars, special lacquered and impregnated, mounted on double natural stained resonance box, 2 felt mallets ZV 8002 included.

V 3710	Soprano-Xylophone, compass c'—g''	20 Rosewood Bars
V 3710/ST	Soprano-Xylophone V 3710	with 4 mounted Legs ZV 8011
V 3711	Alto-Xylophone, compass c—a',	22 Rosewood Bars
V 3711/ST	Alto-Xylophone V 3711	with 4 mounted Legs ZV 8011

For special purposes Sonor "Master Instruments" are obtainable. Carefully selected bars guarantee the best possible tone quality. An extra charge of 20% is added to the prices quoted above.

METALLOPHONES,

Owing to the size of the bars and the resonance box, Metallophones have a larger volume of tone than Glockenspiels. Soprano Metallophones and Alto-Glockenspiels are identical in pitch. Instruments, diatonic, mounted in single row with exchangeable, luster polished aluminum alloy bars mounted on natural stained resonance box, 2 felt mallets ZV 8002 included.

V 3850	Soprano-Metallophone, compass c'—f'', Supplementary Bars, f#', b', f#''	11 Aluminum Alloy Bars, 1 1/4" x 1/8" 3 Aluminum Alloy Bars, 1 1/4" x 1/8"
V 3850/ST	Soprano-Metallophone V 3850	with 3 mounted Legs ZV 8011
V 3852	Alto-Metallophone, compass c—a', Supplementary Bars, f#, b, f#'	3 Aluminum Alloy Bars, 1 3/8" x 1/8" 13 Aluminum Alloy Bars, 1 3/8" x 1/8"
V 3852/ST	Alto-Metallophone V 3852	with 4 mounted Legs ZV 8011
	Supplementary Bars c#, d#, g#, d#', c#', g#', c#'', d#''	.....

SONOR aluminum alloy bars are, compared with other metals very light, of highest tone quality and corrosion-proof. SONOR Xylophones and Metallophones are tuned to low A-440 pitch as standard, if desired also tuned to low A-435 pitch. These bars are marked with X.

Adjustable Stand for Xylophones and Metallophones,

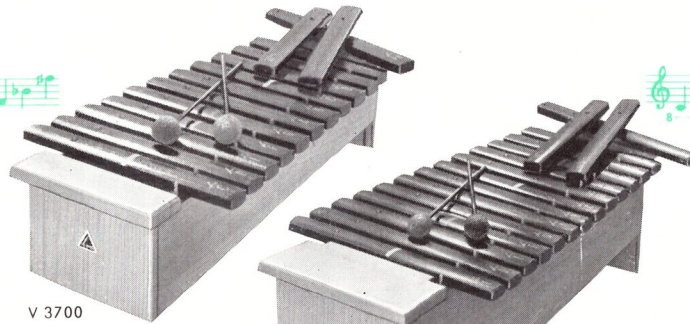
Stands are adjustable and consist of red-brown burned casing and nickel plated legs. Casing can be easily mounted in front or side of the resonance box. It is only necessary to drill 2 holes, to screw together the casing and to insert the legs.

ZV 8011a	Casing, to screw on to the resonance box
ZV 8011b	Rubber Tipped Leg, interchangeable
ZV 8011	Adjustable Stand for Xylophones and Metallophones, consisting of: Casing ZV 8011a and Leg ZV 8011b



Xylophone - Metallophone von ausgewogener Klangfülle

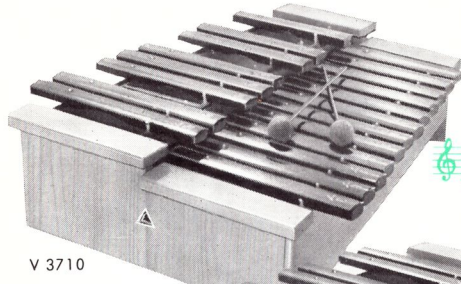
Xylophones-Metallophones of well-balanced sonority



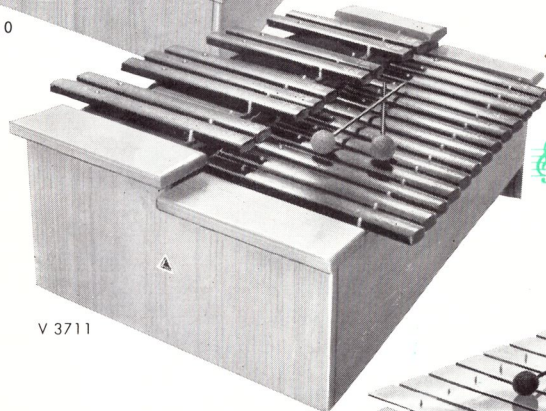
V 3700



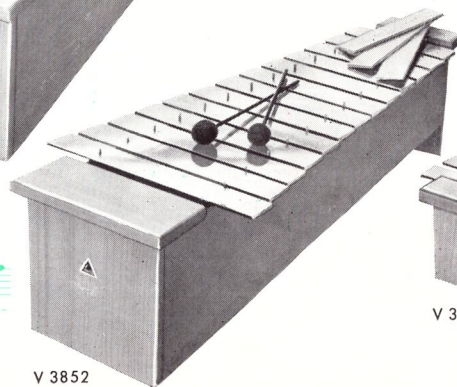
V 3702



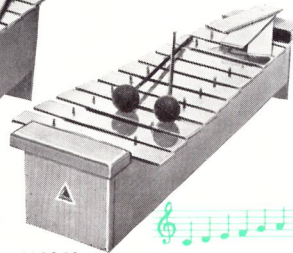
V 3710



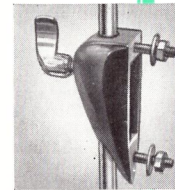
V 3711



V 3852



V 3850



V 3852/ST

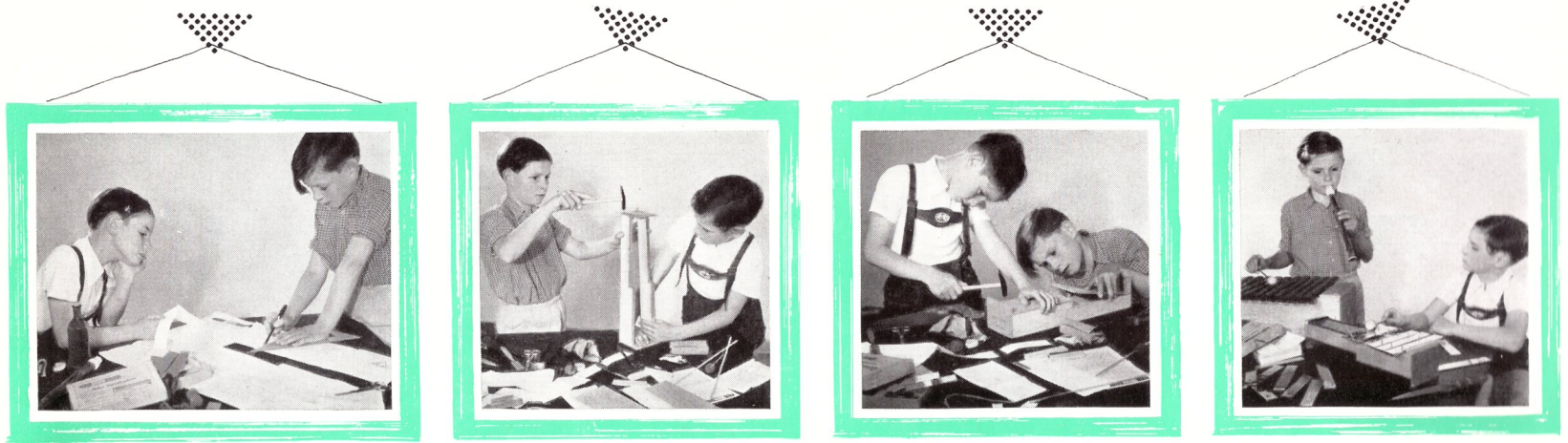
V 3702/ST

V 3711/ST



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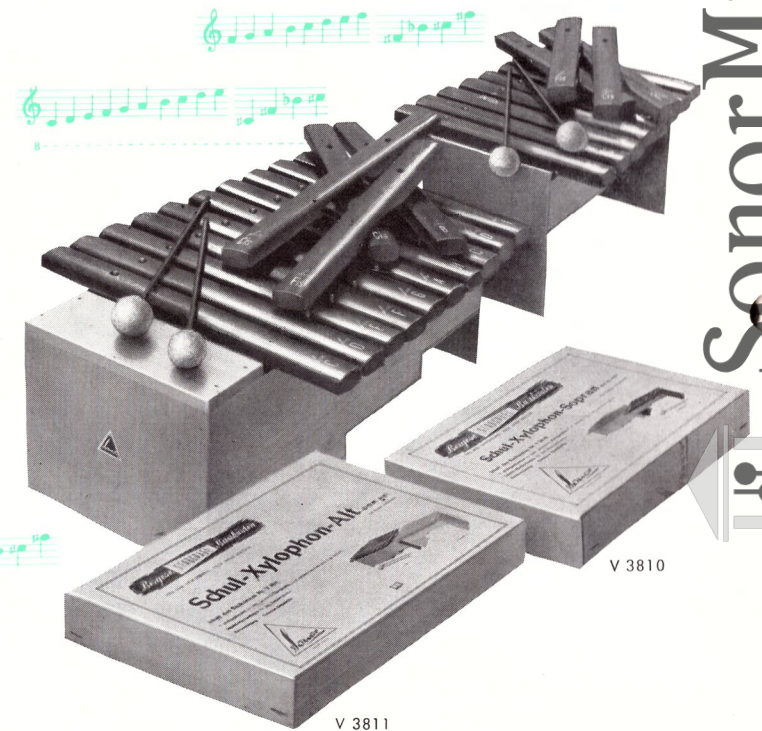
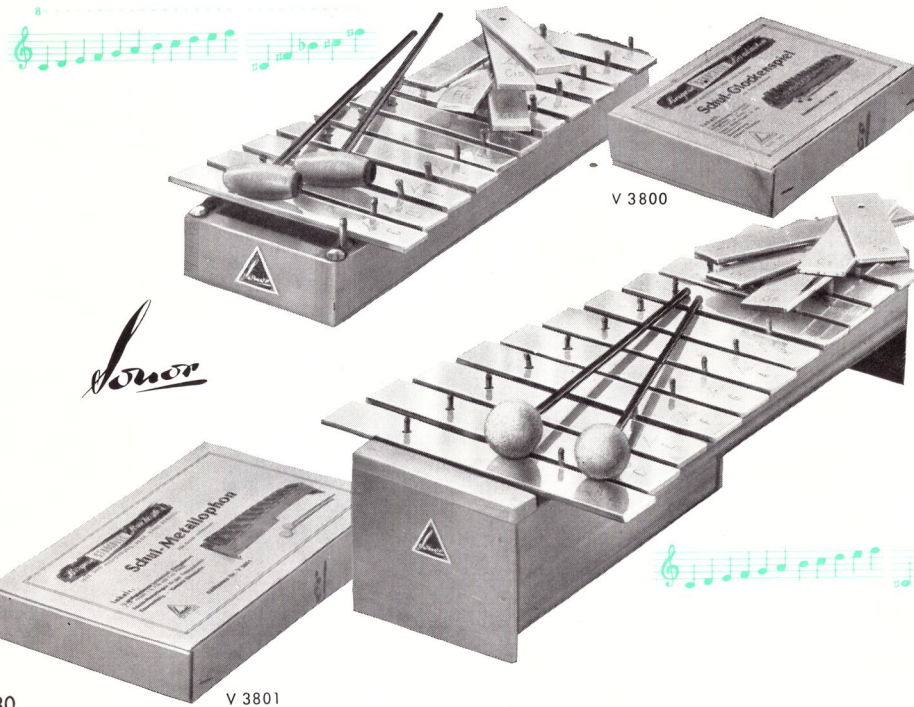




Bei geringem Etat - Bergese-Stabspiel-Baukästen

Bergese - Instrument Construction Kits instructive - economical:

children make their own instruments





INSTRUMENT CONSTRUCTION KITS

are particularly valuable in Kindergarten work, but are used in Schools and Colleges also. Children are able to assemble Glockenspiels, Xylophones and Metallophones without special training, and without spending too much time on preliminaries: playing the instruments remains the main object.

The Kits contain:

- 1) Polished bars of the finest quality. The bars—which are either accurately or roughly tuned, as desired—are of the same quality as on ready-made instruments;
- 2) Blue-print of resonance box (actual size);
- 3) Instruments for assembling the resonance box and for tuning the bars;
- 4) Accessories.

with roughly tuned Bars

V 3800	School-Soprano-Glockenspiel, c'' to f''' with c#'', f''#, b'', c#''', f#''',	16 Aluminum Alloy Bars, 3/4" wide by 1/8" thick
V 3801	School-Soprano-Metallophone, c' to f'' with c#', f#', b', c#'', f#'', Same pitch as Alto-Glockenspiel, but larger tone volume.	16 Aluminum Alloy Bars, 1 1/4" wide by 1/8" thick
V 3810	School-Soprano-Xylophone (DGM) f' to f'' with f#', b', c#'', f#'',	12 Rosewood Bars
	This instrument can be attached to School-Alto-Xylophone enlarging the compass to 2 1/2 octaves.	
V 3811	School-Alto-Xylophone (DGM) c to e' with c#, f#, b, c#',	14 Rosewood Bars
	The inside walls can be removed. Bars, mallets and the complete School-Alto-Xylophone can be put into the resonance box for easier transportation.	

Accurate tuning can be easily done by means of a file as described in the instructions. We recommend buying one accurately tuned construction kit if more instruments are ordered (V 3810 or V 3831) as an aid for tuning

with accurately tuned Bars

V 3820	School-Soprano-Glockenspiel, c'' to f''' with c#'', f'', b'', c#''', f#''',	16 Aluminum Alloy Bars, 3/4" wide by 1/8" thick
V 3821	School-Soprano-Metallophone, c/ to f// with c#, f#/, b/, c#//, f#//,	16 Aluminum Alloy Bars, 1 1/4" wide by 1/8" thick
V 3830	School-Soprano-Xylophone (DGM) f/ to f// with f#', b/, c#//, f'',	12 Rosewood Bars
V 3831	School-Alto-Xylophone (DGM) c to e/ with c#, f#, b, c#/,	14 Rosewood Bars

DRUMS AND TYMPANI

Tambourines without Jingles

Tunable head, natural stained wooden shell, red-brown burned metal tension hoop, nickel plated rods, free-finger work with belowed heads.

V 1620	12¼" dia.	6 Rods	.....
V 1621	13¾" dia.	7 Rods	.....
V 1622	15¾" dia.	8 Rods	.....

Tambourines

with Single row Silver-Bronze Jingles

Studded head, natural stained shell, hardwood hoop.

V 1672	9½" dia.	4 pairs of Jingles
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Tunable head, natural stained wooden shell, red brown burned metal tension hoop, nickel plated rods, free-finger work with belowed heads.

V 1639	9½" dia.	6 Rods, 4 pairs of Jingles	.....
V 1640	12¼" dia.	6 Rods, 5 pairs of Jingles	.....

with Two rows Silver-Bronze Jingles

An excellent professional Tambourine of genuine tone, the jingles speak easily and give the desired volume. Studded head, with felt damper, the shell consists of 3 hardwood hoops which are connected with metal bars.

V 1682	12¼" dia.	20 pairs of Jingles
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Small Tympani (DGM)

Natural stained plywood shell, red-brown burned metal tension hoops, nickel plated rods with wing nuts, tunable calf head, 3 red-brown burned casings with 3 rubber tipped nickel plated legs, belowed heads for playing with hands from instrument to instrument. These instruments can be used without legs as tunable handdrum. For correct beating the head is marked with a red semicircle.

V 1550	9¾" dia.,	6" high,	5 Rods	range about d to g	.....
V 1551	12½" dia.,	7½" high,	6 Rods	range about A to d	.....
V 1553	15¾" dia.,	9¾" high,	8 Rods	range about E to H	.....

Snare-Drum

Brass shell, red-brown burned metal tension hoops, 5 nickel plated tension rods with wing nuts, snare hook and nuts, 6 spirals, knee-rest and strap hook, sticks included.

M 1100	10¼" dia.,	4¼" high
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Tenor Drum

Natural stained plywood shell, red-brown burned metal hoops, 2 tunable calf heads, nickel plated rods with wing nuts, free-finger work by belowed heads.

V 1502	15¾" dia.,	15" high	16 Rods
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Bass Drum

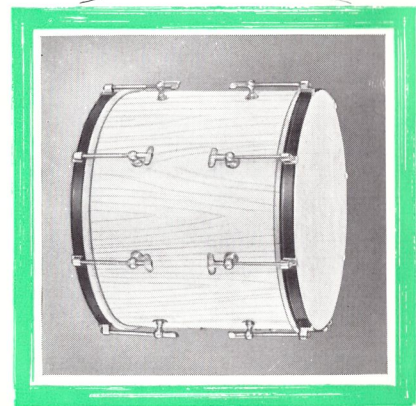
Natural stained plywood shell, hardwood counter-hoops, white heads, 6 single-tension rods with center support, all metal parts heavily chrome plated.

GV 210	20½" dia.,	16½" high
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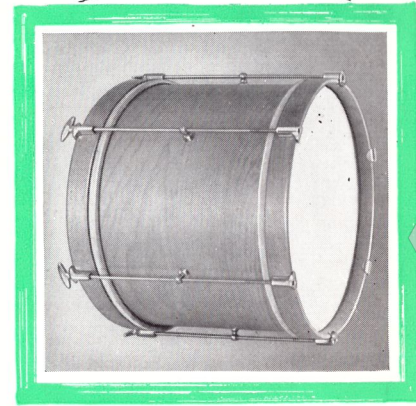




M 1100



V 1502



GV 210

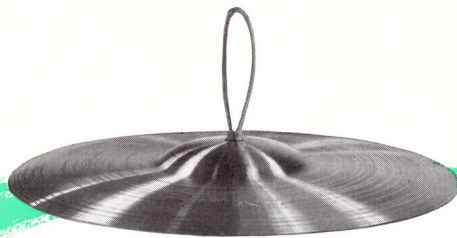
Fell-Instrumente von hervorragender Modulationsfähigkeit
 Drums and Tympani of outstanding adaptability



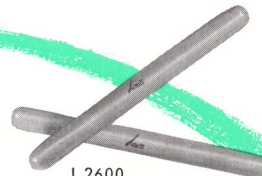
Z 2150
Z 2151



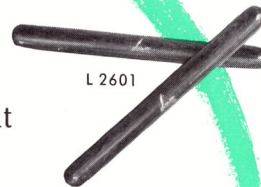
ZV 2002



L 2600



L 2601

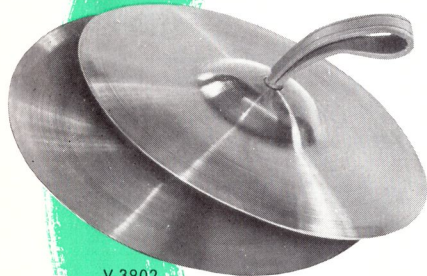


Z 2360

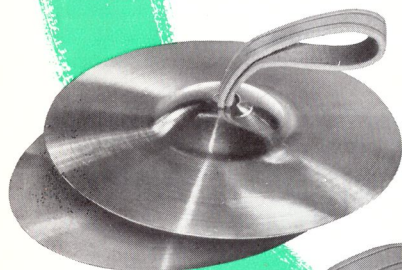


Kleines Schlagwerk - in klanglicher Vielfalt
Cymbals and Accessories
with abundance of application

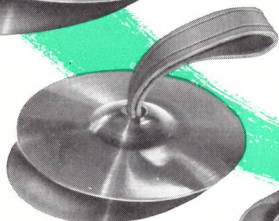
V 3902



V 3901



V 3901



V 3900

Z 2513



Z 2502
Z 2512



Z 2511



Z 2500

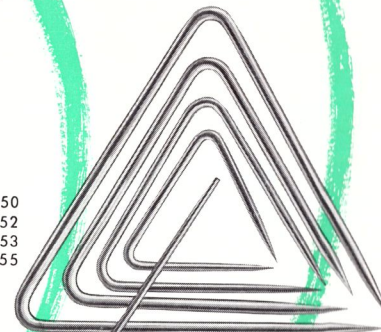


Sonor

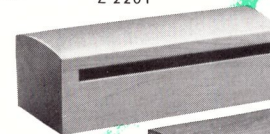
Z 2204



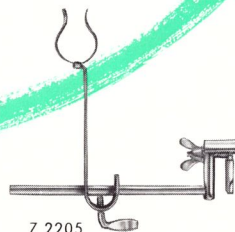
Z 2350
Z 2352
Z 2353
Z 2355



Z 2201



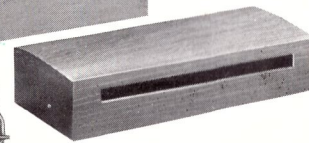
Z 2205



Z 2203



Z 2202



CYMBALS AND ACCESSORIES

Triangles of Top Quality steel, Beater included

Z 2350	4"
Z 2352	6"
Z 2353	7"
Z 2355	9 1/2"
Z 2360	Triangle Holder clamps to the hoop

Cymbals (silver-bronze)

ZV 2002	11 3/4" dia.
Z 5204	Cymbal Holder with rubber rest, adjustable in height

Wood Blocks

Z 2201	Wood Block, 7" x 3 1/4" x 2 1/2", maple
Z 2202	Wood Block, 7" x 3" x 1 5/8", rosewood
Z 2203	Holder for Wood Block, clamps to the hoop, nickel plated
Z 2204	Two-Tone Block, 11 1/4" x 1 3/4", maple
Z 2205	Holder for Two-Tone Block, clamps to the hoop, nickel plated

Castanets

Hardwood

Z 2500	Single with cord
Z 2502	Single with handle

Ebony

Z 2511	Spanish Type
Z 2512	Single with handle
Z 2513	Double with handle

Claves

L 2600	Hardwood
L 2601	Rosewood

Antique Cymbals with Strap

	silver-bronze
V 3900	4" dia.
V 3901	6" dia.
V 3902	8" dia.

Gongs with stick

	Chinese type, silver-bronze
Z 2150	12 1/2" dia.
Z 2151	15 3/4" dia.



TRAPS AND EFFECTS

L 2610	Rattles, wooden, natural lacquered
V 4000	Wood-Demon, metal shell
V 4001	Wristlet sleigh bells, leather strap with 6 highly-polished nickel plated sleigh bells
V 4002	Stick-Jingles, with 4 pairs of silver-bronze jingles
V 4003	Sleigh Bells with 6 highly-polished nickel plated sleigh bells
V 4004	Slap-Stick
V 4005	Wood Ratchet
V 4006	Quail Call, wood with slide
V 4007	Quail Call, brass with slide
V 4008	Cuckoo Call
V 4009	Bird Whistle, brass, highly polished nickel plated
V 4010	Toy-Trumpet, polished brass, tuned in G (available also in A or H)

STICKS AND MALLETS for:

Glockenspiels

ZV 8004	with wooden tip, one side felt-lined
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Xylophones and Metallophones

ZV 8002	with small hard felt ball for soft beat
ZV 8003	with rosewood ball tip for sharp sound

For the Gabelgriff-Spiel more mallets are necessary.

Tambourines without Jingles, Tenor Drum and Small Tympani

Z 5000	Tonkin-Cane Handle, small hard white Merino felt ball
Z 5003	Tonkin-Cane Handle, medium-sized ball with selected special white felt cover (MOZART-MODEL) ..
ZV 8003	with rosewood ball tip
Z 5600/4	Drum Sticks, ash
Z 5601/1	Drum Sticks, hickory

Snare-Drum

Z 5600/4	Drum Sticks, ash
Z 5601/1	Drum Sticks, hickory

Bass Drum

Z 5002	Tonkin-Cane Handle, large soft, white Merino felt ball
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Triangles

ZV 8001	Beater, heavily nickel plated, with sliding-resistant rubber-handle
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Cymbals and Gongs

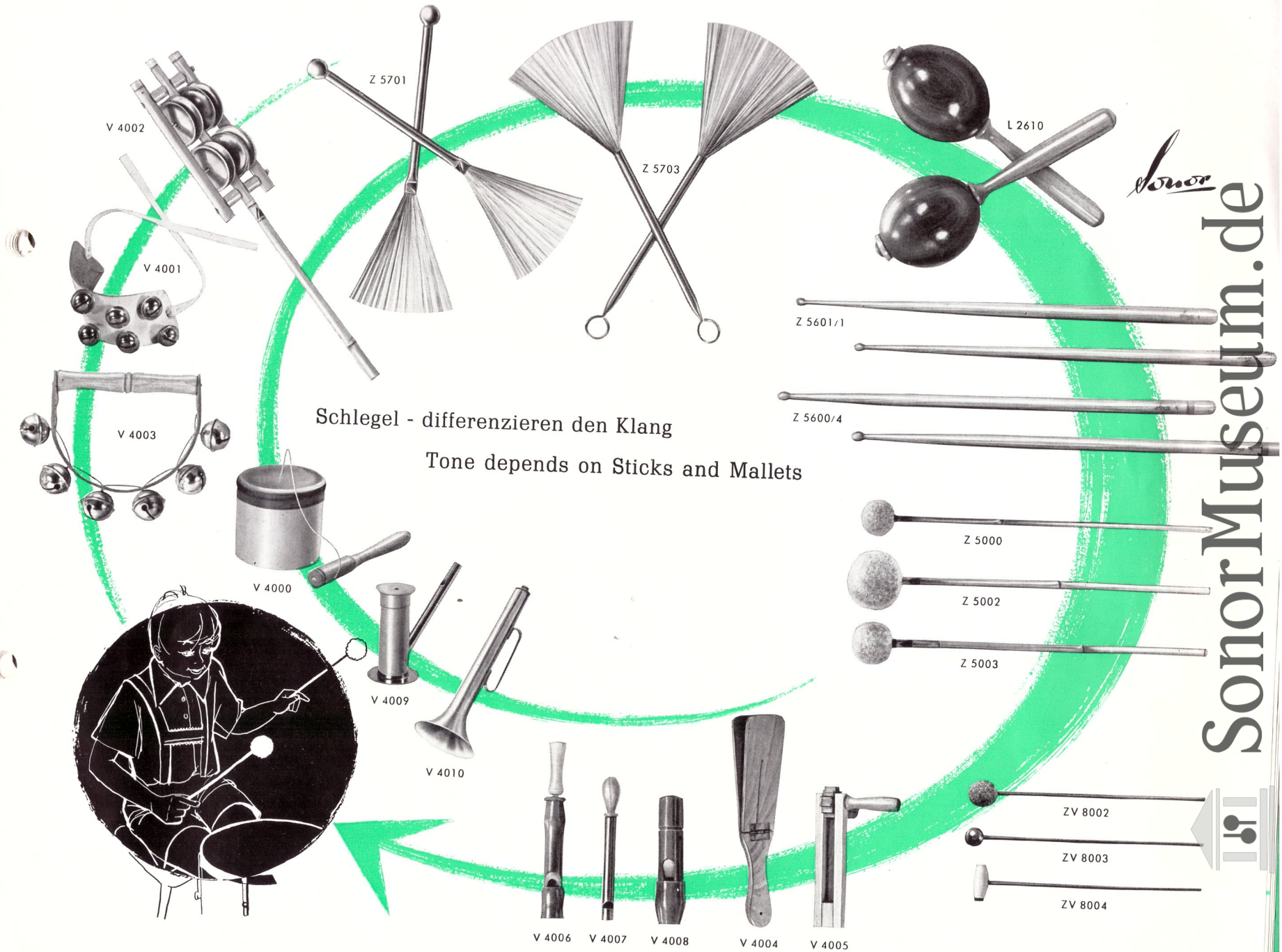
Same as for Construction Kits, Drums and Tympani

Wood Blocks

ZV 8003	with rosewood ball tip
ZV 8004	with wooden tip, one side felt-lined

Wire Brushes

Z 5701	collapsible, handles with colored ball tip, nickel plated
Z 5703	collapsible, handles with ring tip, nickel plated



V 4002

V 4001

V 4003

V 4000

V 4009

V 4010

V 4006

V 4007

V 4008

V 4004

V 4005

Z 5701

Z 5703

Z 5601/1

Z 5600/4

Z 5000

Z 5002

Z 5003

ZV 8002

ZV 8003

ZV 8004

L 2610

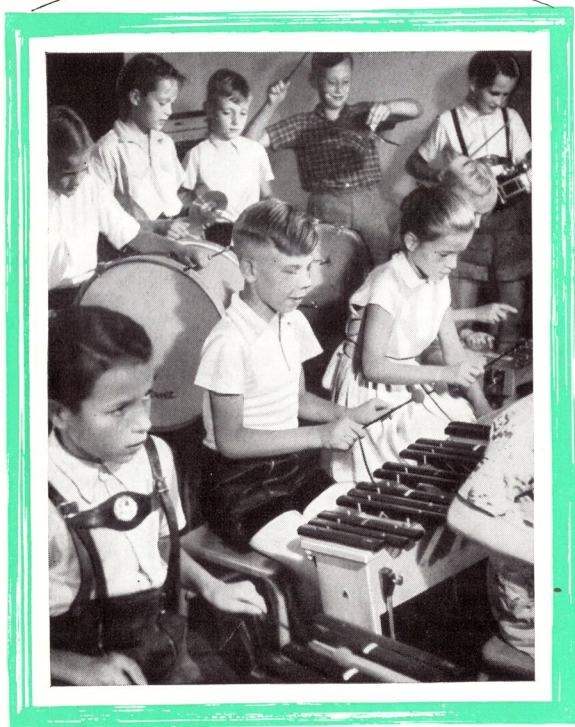
Schlegel - differenzieren den Klang

Tone depends on Sticks and Mallets

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Orff's Instrumental Ensemble

by Wilhelm Twittenhoff

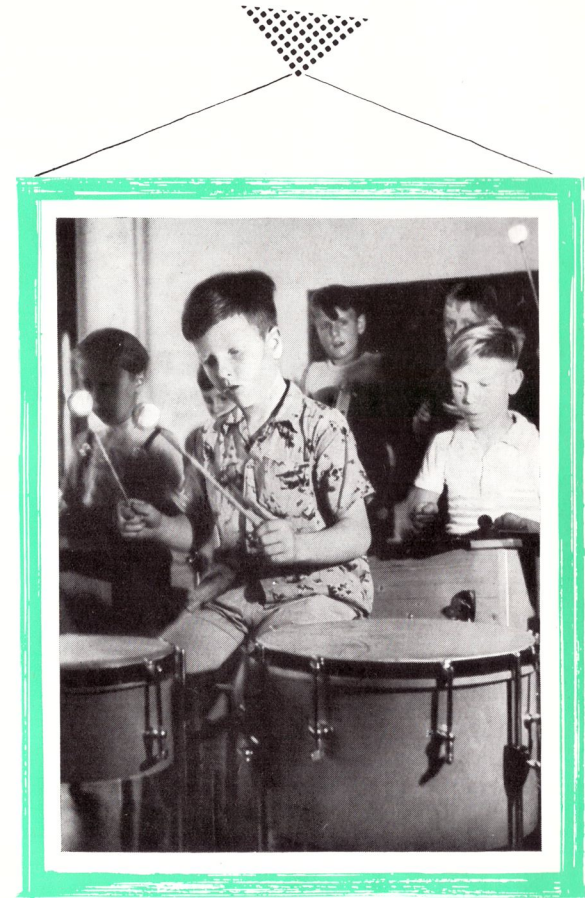
There are good reasons for the use of percussion instruments in following Carl Orff's approach: it is obvious that percussion instruments are particularly valuable wherever rhythm is stressed as it is here; and then, children (and amateurs also) react differently to percussion instruments on the one hand, and to the technically more complex and more difficult ones on the other—they approach them more naively, without hesitation and preconceived ideas; and this is of the greatest importance, for it is the development of a child's faculty to improvise that is the highest aim of the elementary music education under discussion. It is only such a naive approach that enables children to give free rein to the play instinct, to improvise, and to invent music peculiarly their own.

from "Introduction to the Orff Schulwerk"
B. Schott's Söhne, Mainz 1935

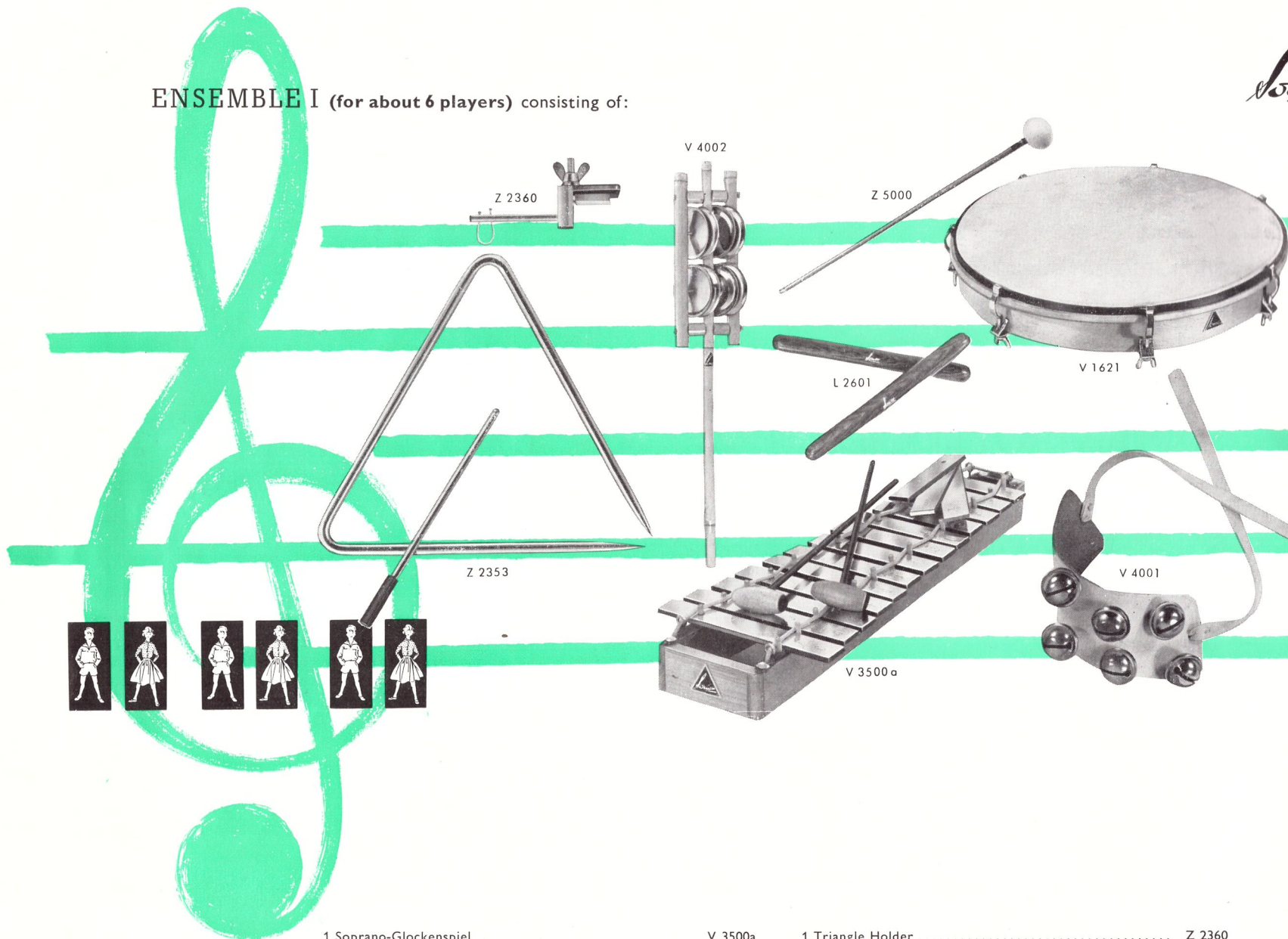


Which instruments should be bought first?

It is by no means necessary or desirable to buy all the instruments listed at once. Different combinations will be needed for smaller groups, for Kindergarten work or for larger classes in schools. It might be advisable to start with relatively few instruments which can be put to a variety of uses and to increase their number as occasion demands it. Experience has shown that the following groupings are particularly useful and preferred by music educators familiar with Carl Orff's approach.

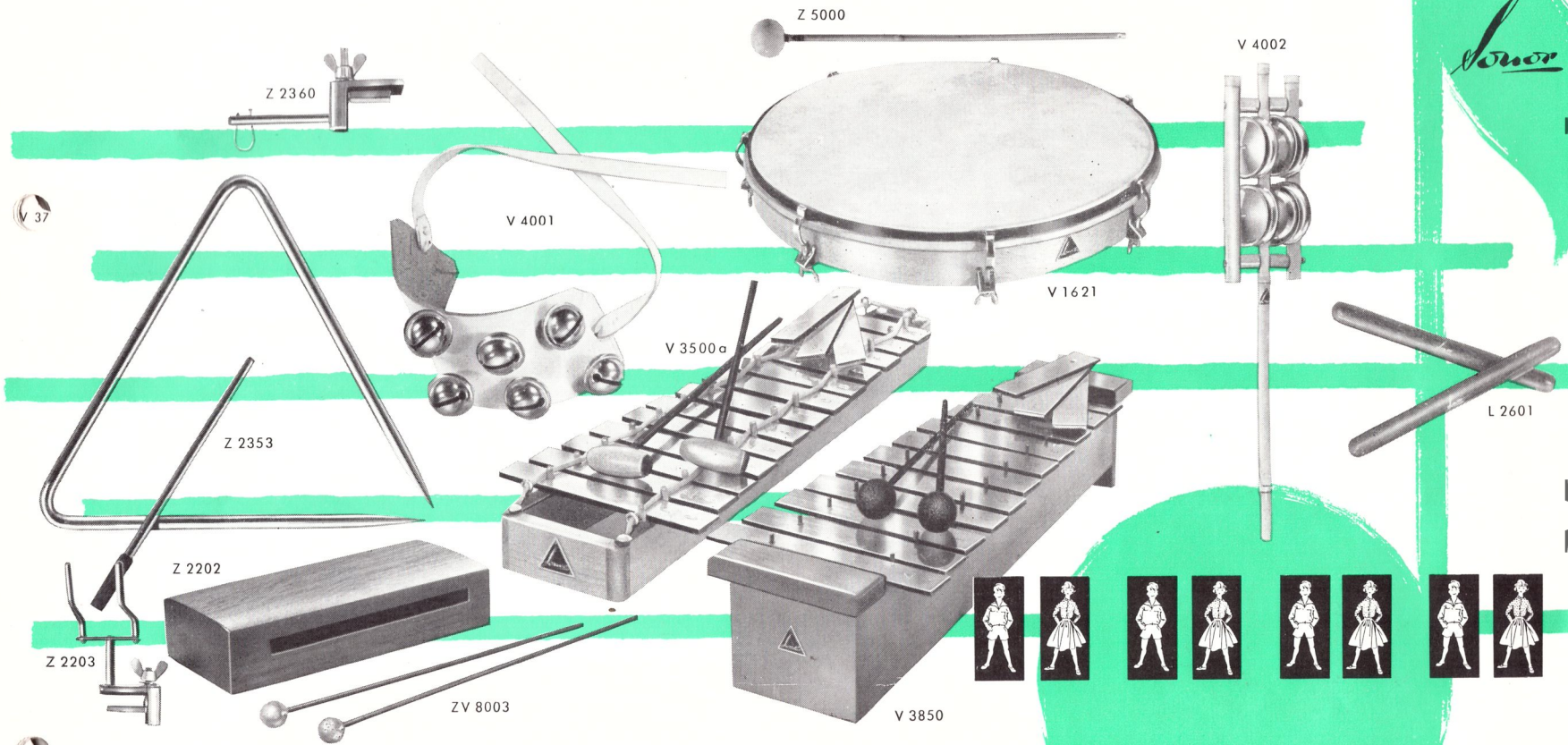


ENSEMBLE I (for about 6 players) consisting of:



- | | | | |
|---------------------------------|---------|-------------------------------|--------|
| 1 Soprano-Glockenspiel | V 3500a | 1 Triangle Holder | Z 2360 |
| 1 Tambourine, 13 3/4" dia. | V 1621 | 1 Pair of Claves | L 2601 |
| 1 Mallet | Z 5000 | 1 Wristlet sleigh bells | V 4001 |
| 1 Triangle with Mallet | Z 2353 | 1 Stick-Jingles | V 4002 |

ENSEMBLE II (for about 8 players) consisting of:



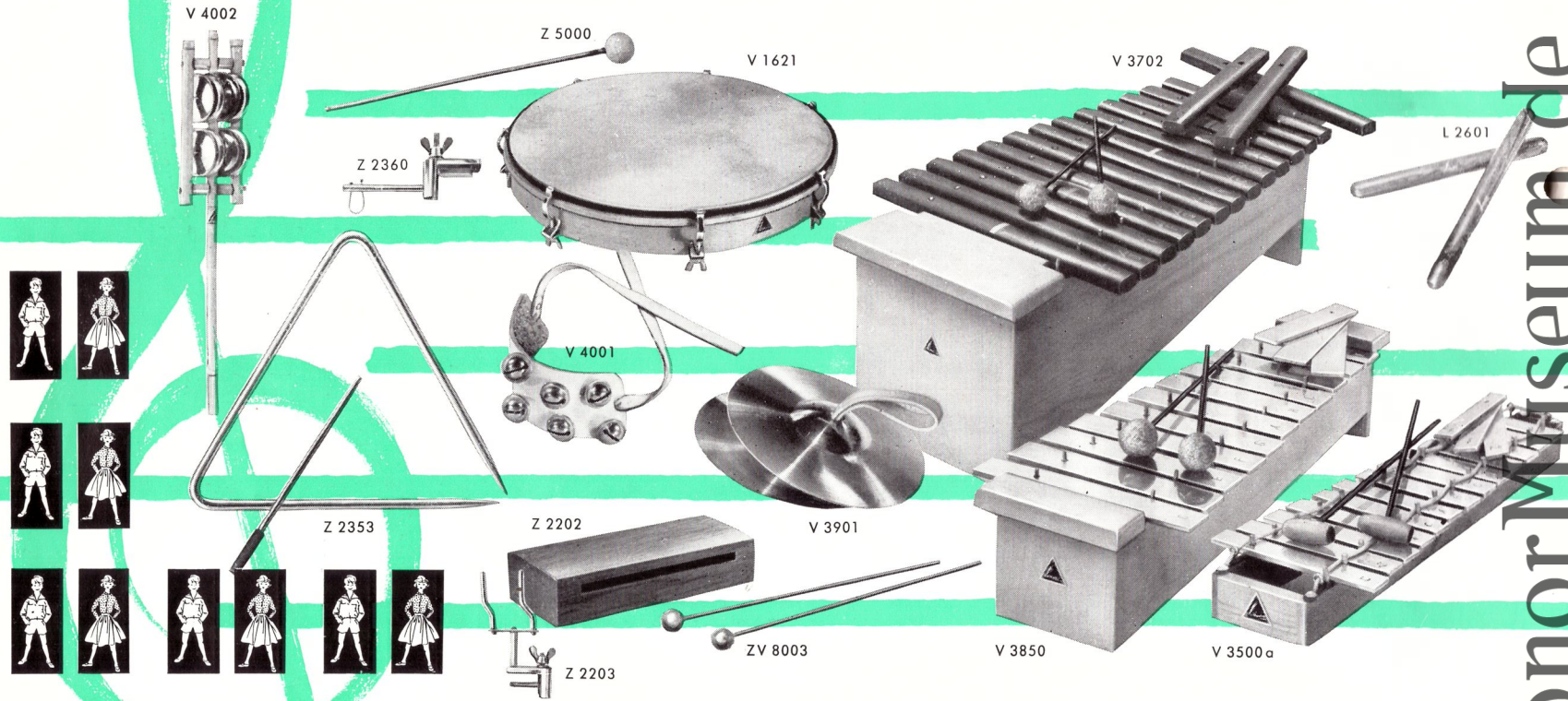
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- | | | | |
|---------------------------------|---------|-------------------------------|---------|
| 1 Soprano-Glockenspiel | V 3500a | 1 Pair of Claves | L 2601 |
| 1 Soprano-Metallophone | V 3850 | 1 Wristlet sleigh bells | V 4001 |
| 1 Tambourine, 13 3/4" dia. | V 1621 | 1 Stick-jingles | V 4002 |
| 1 Mallet | Z 5000 | 1 Wood Block | Z 2202 |
| 1 Triangle with Mallet | Z 2353 | 1 Holder for Wood Block | Z 2203 |
| 1 Triangle Holder | Z 2360 | 2 Mallets | ZV 8003 |

ENSEMBLE III (for about 10 players) consisting of:

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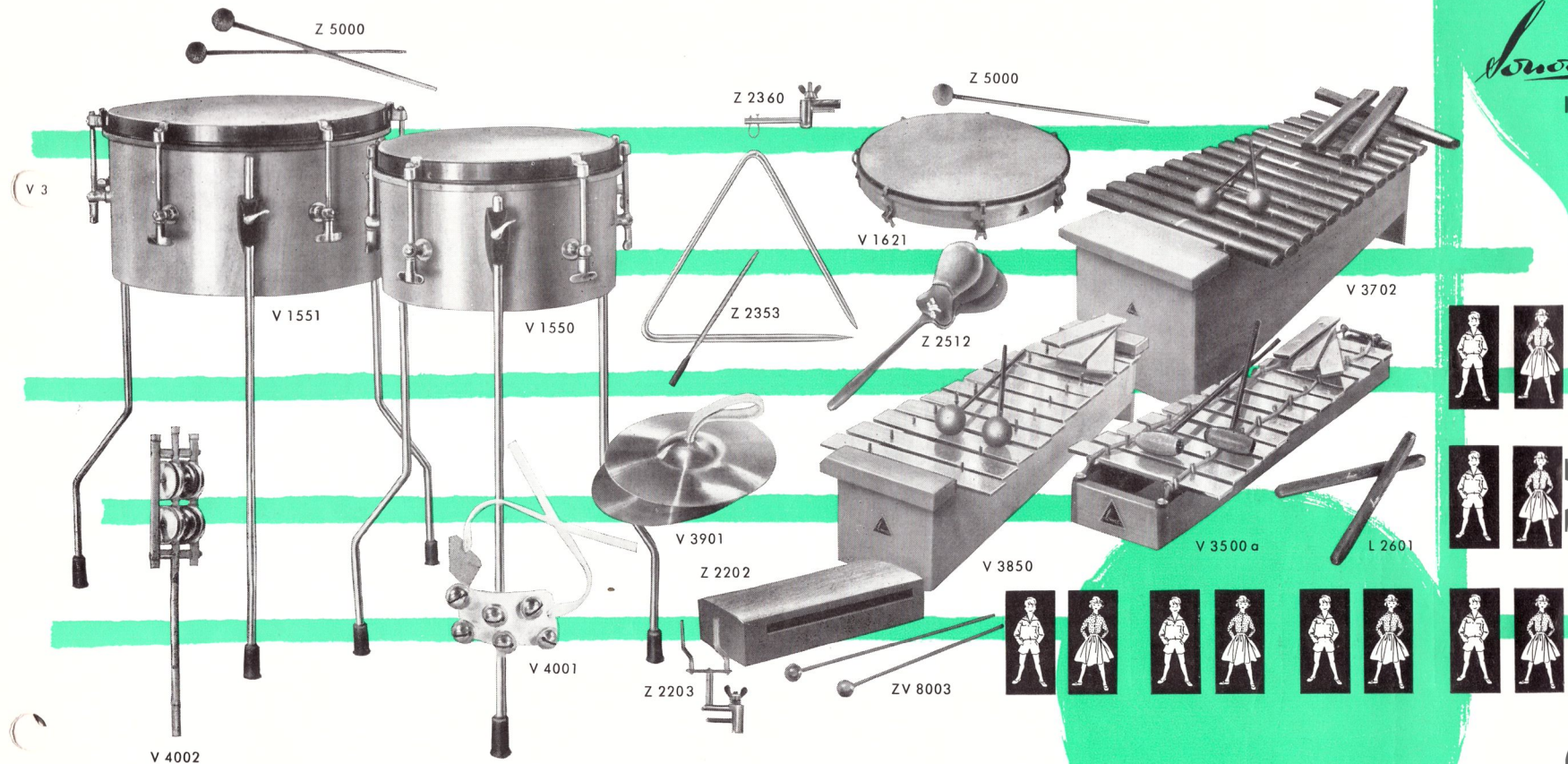


1 Soprano-Glockenspiel	V 3500a	1 Pair of Claves	L 2601
1 Soprano-Metallophone	V 3850	1 Wristlet sleigh bells	V 4001
1 Alto-Xylophone	V 3702	1 Stick-jingles	V 4002
1 Tambourine, 13 3/4" dia.	V 1621	1 Wood Block	Z 2202
1 Mallet	Z 5000	1 Holder for Wood Block	Z 2203
1 Triangle with Mallet	Z 2353	2 Mallets	ZV 8003
1 Triangle Holder	Z 2360	1 Pair of Antique Cymbals	V 3901

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ENSEMBLE IV (for about 12 players) consisting of:



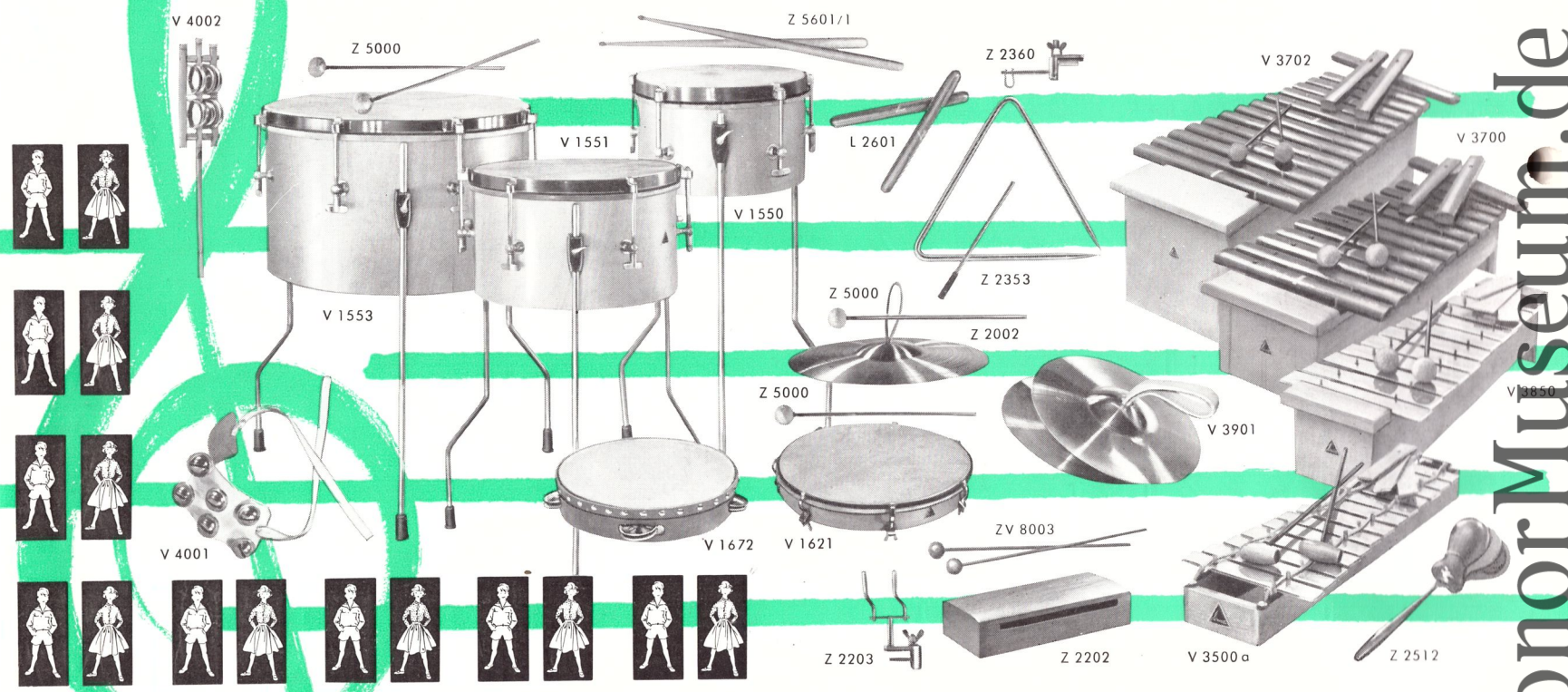
1 Soprano-Glockenspiel	V 3500a	1 Triangle Holder	Z 2360
1 Soprano-Metallophone	V 3850	1 Pair of Claves	L 2601
1 Alto-Xylophone	V 3702	1 Wristlet sleigh bells	V 4001
1 Small Tympani, 9 3/4" dia.	V 1550	1 Stick-jingles	V 4002
1 Small Tympani, 12 1/2" dia.	V 1551	1 Wood Block	Z 2202
2 Mallets	Z 5000	1 Holder for Wood Block	Z 2203
1 Tambourine, 13 3/4" dia.	V 1621	2 Mallets	ZV 8003
1 Mallet	Z 5000	1 Pair of Antique Cymbals	V 3901
1 Triangle with Mallet	Z 2353	1 Castanet	Z 2512

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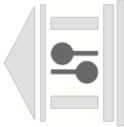
ENSEMBLE V (for about 16 players) consisting of:

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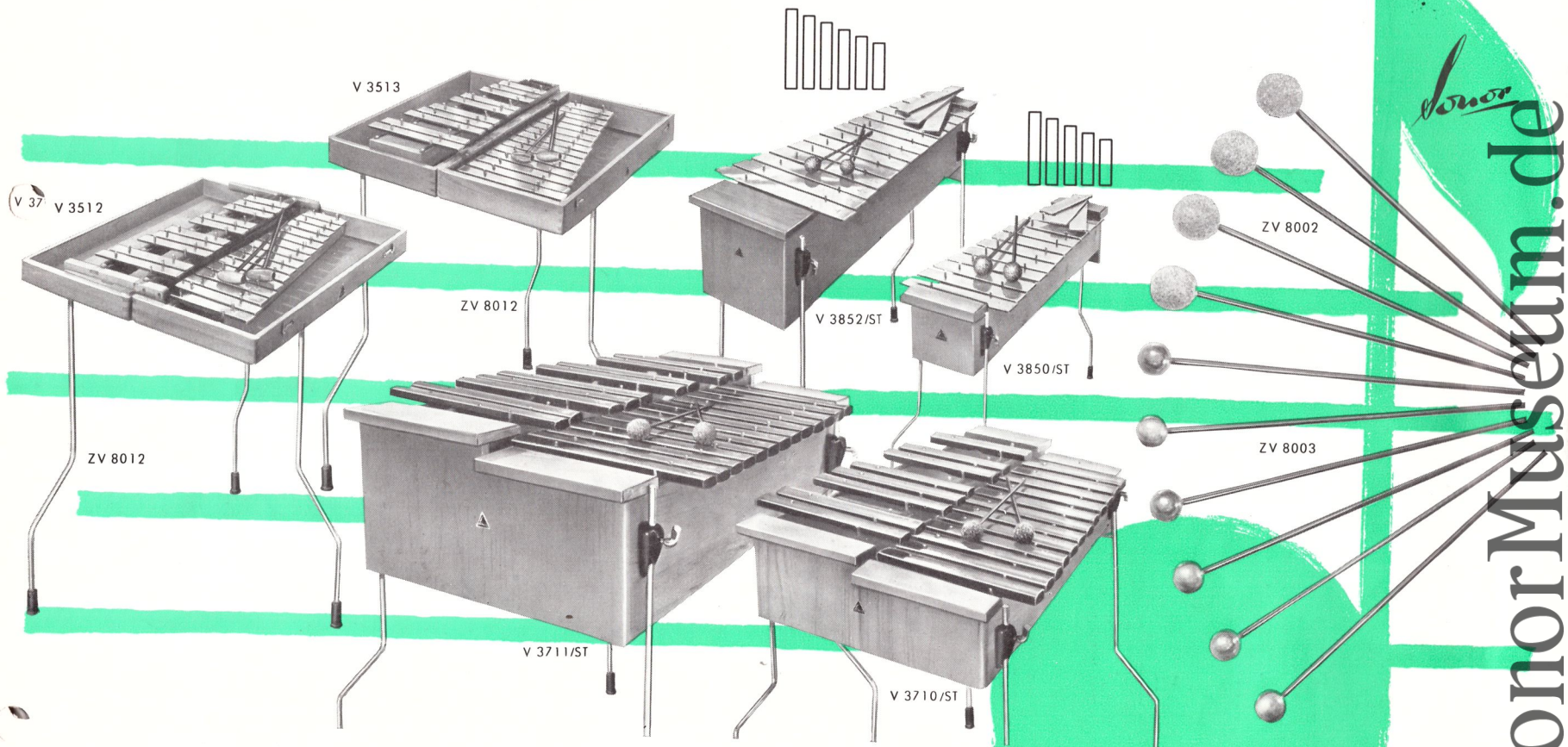


- | | | | |
|------------------------------------|--------|---------------------------------|----------|
| 1 Soprano-Glockenspiel | V 4002 | 1 Triangle Holder | Z 2360 |
| 1 Soprano-Metallophone | V 3850 | 1 Pair of Claves | L 2601 |
| 1 Soprano-Xylophone | V 3700 | 1 Wristlet sleigh bells | V 4001 |
| 1 Alto-Xylophone | V 3702 | 1 Stick-jingles | V 4002 |
| 1 Small Tympani, 9 3/4" dia. | V 1550 | 1 Wood Block | Z 2202 |
| 1 Small Tympani, 12 1/2" dia. | V 1551 | 1 Holder for Wood Block | Z 2203 |
| 1 Small Tympani, 15 3/4" dia. | V 1553 | 2 Mallets | ZV 8003 |
| 2 Mallets | Z 5000 | 1 Pair of Antique Cymbals | V 3901 |
| 1 Tambourine, 13 3/4" dia. | V 1621 | 1 Castanet | Z 2512 |
| 1 Tambourine, 9 1/2" dia. | V 1672 | 1 Pair of Drum Sticks | Z 5601/1 |
| 1 Mallet | Z 5000 | 1 Cymbal, 11 3/4" dia. | Z 2002 |
| 1 Triangle with Mallet | Z 2353 | 1 Mallet | Z 5000 |
| | | 1 Triangle | Z 2353 |
| | | 1 Triangle Holder | Z 2360 |
| | | 1 Pair of Claves | L 2601 |
| | | 1 Wristlet sleigh bells | V 4001 |
| | | 1 Stick-jingles | V 4002 |
| | | 1 Wood Block | Z 2202 |
| | | 1 Holder for Wood Block | Z 2203 |
| | | 2 Mallets | ZV 8003 |
| | | 1 Pair of Antique Cymbals | V 3901 |
| | | 1 Castanet | Z 2512 |
| | | 1 Pair of Drum Sticks | Z 5601/1 |
| | | 1 Cymbal, 11 3/4" dia. | Z 2002 |
| | | 1 Mallet | Z 5000 |

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ENSEMBLE X/1 consisting of:



- 1 Soprano-Glockenspiel V 3512
- 1 Alto-Glockenspiel V 3513
- 2 Adjustable Table-Stands ZV 8012
- 1 Soprano-Metallophone, with 3 Legs V 3850/ST
- 5 Supplementary Bars, c#, d#, g#, c#, d# V 3852/ST
- 1 Alto-Metallophone, with 4 Legs V 3711/ST

- 6 Supplementary Bars, c#, d#, g#, c#, d#, g# V 3710/ST
- 1 Soprano-Xylophone, with 4 Legs V 3711/ST
- 1 Alto-Xylophone, with 4 Legs ZV 8002
- 4 Mallets ZV 8003
- 6 Mallets ZV 8003



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ENSEMBLE XI consisting of:



- 1 Small Tympani, 9 $\frac{3}{4}$ " dia. V 1550
- 1 Small Tympani, 12 $\frac{1}{2}$ " dia. V 1551
- 1 Small Tympani, 15 $\frac{3}{4}$ " dia. V 1553
- 2 Mallets Z 5000
- 1 Tenor-Drum V 1502
- 1 Bass Drum GV 210
- 1 Mallet Z 5002

- 1 Snare-Drum M 1100
- 1 Wood Block Z 2202
- 1 Holder for Wood Block Z 2203
- 2 Mallets ZV 8003
- 1 Tambourine 9 $\frac{1}{2}$ " dia. V 1639
- 1 Cymbal Z 2002
- 1 Cymbal Holder..... Z 5204

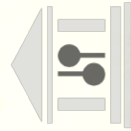


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ORIGINAL ORFF – INSTRUMENTS

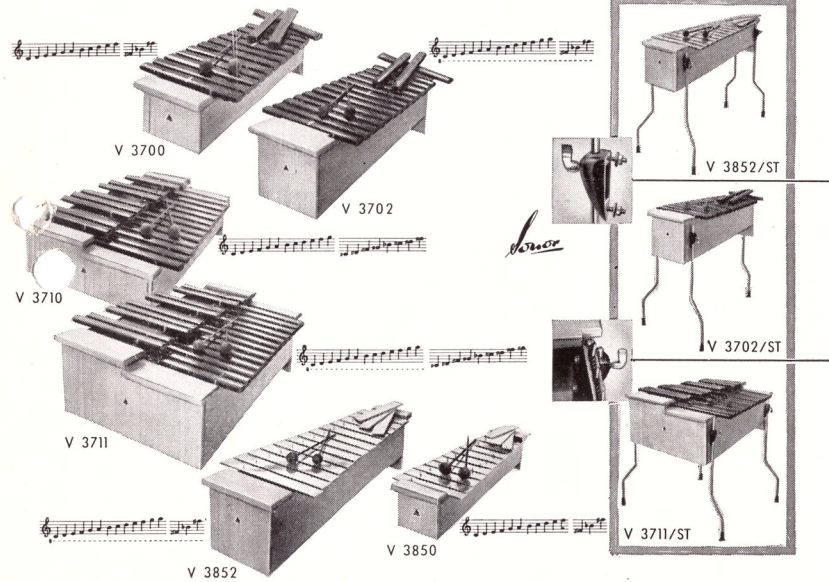
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Xylophones and Metallophones		pages 78—79
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Drums and Tympani	Tambourines without Jingles Tambourines with Jingles Small Tympani Snare-Drum Tenor Drum Bass Drum	pages 82—83
Cymbals and Accessories	Triangles Antique Cymbals with Strap Cymbal Gongs Wood Block Castanets Claves	pages 84—85
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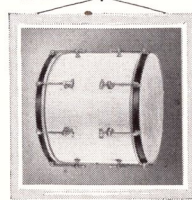
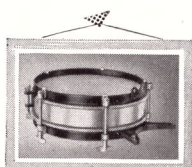


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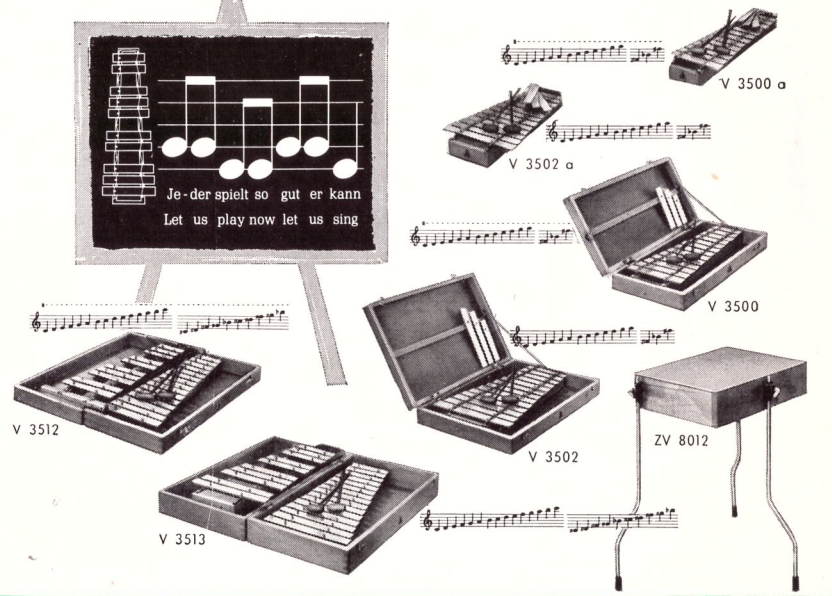
Xylophone - Metallophone von ausgewogener Klangfülle
 Xylophones-Metallophones of well-balanced sonority



Instrumente von hervorragender Modulationsfähigkeit
 Drums of outstanding adaptability



Glockenspiele von strahlender Klangfarbe - auch zum handgreiflichen Erlernen der Notenschrift
 Glockenspiels of brilliant tone quality - also manual aid for sight-reading



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