

# MALLETSICLES!

## A Collection of Eight Mallet Ensembles for Six Young Percussionists

<b>America The Beautiful</b> - arr. John R. Hearnes .....	2
<b>Babby-Q Blues</b> - by Brian S. Mason .....	7
<b>Bourrée</b> - by J. S. Bach / arr. David Steinquest .....	14
<b>What Up?</b> - by Chris Brooks .....	21
<b>Montana Mile</b> - by Chris Crockarell .....	29
<b>Sweet Dreams</b> - by Peter Tchaikovsky / arr. David Steinquest .....	37
<b>Bells Anyone?</b> - arr. Chris Crockarell .....	43
<b>Viva Los Mazos</b> - by Paul Jebe .....	53

# America The Beautiful

**Performance Notes:** The two most important aspects of performing “America the Beautiful” are the fact that it is a patriotic piece honoring the United States, and the fact that everyone in the audience will know the piece well. It is always important to perform patriotic music to the best of an ensemble’s ability, especially when the audience knows what the piece should sound like and can be more critical of how it is performed.

This piece can be performed with only four players (Players 1, 2, 3, and 5), but the extra marimba part thickens the mallet sound, and the percussion part adds motion and drive to the piece.

Players should be very conscious of which player has the melody, and then make sure that all other instruments are supportive of that instrument. This is especially important at letter A since the vibes can overpower the bells if care is not taken.

Players should be aware of the key change at letter D, and of the ritard into letter E. There are many written dynamic changes, but players can experiment with unwritten dynamics for more musicality. Counting is very important at letter C with all of the staggered entrances. Player 3 needs to pay close attention to notes at letter D due to the arpeggios. Also, the slur markings in the vibe part starting at bar 25 denote pedal down on the first 1/8th note, and pedal up when the second 1/8th note is played. The staccato markings in bar 35 should be played sharply with the pedal up.

The snare drummer should make sure to keep the part supportive of the mallet lines, almost distant. Although suspended cymbal mallets are used for the rolls at the beginning, the snare drummer can strike the cymbal with sticks at letter E.

## Set-Up

### **Player 6**

*Snare Drum, Suspended Cymbal*

### **Player 3**

*Vibes*

### **Players 4 & 5**

*Marimba*

### **Player 1**

*Bells*

### **Player 2**

*Xylophone*

# America the Beautiful

Samuel A. Ward  
arr. by John R. Hearnes

♩ = 80

Player 1 (Bells) *mf*

Player 2 (Xylo) *mf*

Player 3 (Vibes) *mf*

Player 4 (Marimba 1) *mf*

Player 5 (Marimba 2) *mf* *mp*

Player 6 (Snare) *p* *mf* *p* *f*

Sus. Cym.

A

7 8 9 10 11 12

Player 1 (Bells) *f*

Player 2 (Xylo) *mf* *f*

Player 3 (Vibes) *f*

Player 4 (Marimba 1) *mf* *f*

Player 5 (Marimba 2) *mf*

Player 6 (Snare) *mp*

Snare

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# America the Beautiful

pg 2

**B**

Musical score for measures 13-18. The score is for six players: Player 1 (Bells), Player 2 (Xylo), Player 3 (Vibes), Player 4 (Marimba 1), Player 5 (Marimba 2), and Player 6 (Snare). The key signature is one sharp (F#) and the time signature is 4/4. Measure 13 starts with a box labeled 'B'. Player 1 (Bells) has a whole note G4. Player 2 (Xylo) has a quarter note G4, quarter note A4, quarter note B4, quarter note C5. Player 3 (Vibes) has a quarter note G4, quarter note A4, quarter note B4, quarter note C5. Player 4 (Marimba 1) has a quarter note G4, quarter note A4, quarter note B4, quarter note C5. Player 5 (Marimba 2) has a quarter note G4, quarter note A4, quarter note B4, quarter note C5. Player 6 (Snare) has a continuous eighth-note pattern: G4, A4, B4, C5, G4, A4, B4, C5. Dynamics include *f* for Player 5 and *mf* for Player 6.

Player 1 (Bells)

Player 2 (Xylo)

Player 3 (Vibes)

Player 4 (Marimba 1)

Player 5 (Marimba 2)

Player 6 (Snare)

*f*

*mf*

**C**

Musical score for measures 19-24. The score is for six players: Player 1 (Bells), Player 2 (Xylo), Player 3 (Vibes), Player 4 (Marimba 1), Player 5 (Marimba 2), and Player 6 (Snare). The key signature is one sharp (F#) and the time signature is 4/4. Measure 19 starts with a box labeled 'C'. Player 1 (Bells) has a whole note G4. Player 2 (Xylo) has a quarter note G4, quarter note A4, quarter note B4, quarter note C5. Player 3 (Vibes) has a quarter note G4, quarter note A4, quarter note B4, quarter note C5. Player 4 (Marimba 1) has a quarter note G4, quarter note A4, quarter note B4, quarter note C5. Player 5 (Marimba 2) has a quarter note G4, quarter note A4, quarter note B4, quarter note C5. Player 6 (Snare) has a continuous eighth-note pattern: G4, A4, B4, C5, G4, A4, B4, C5. Dynamics include *mp* for Player 1, Player 3, and Player 5.

Player 1 (Bells)

Player 2 (Xylo)

Player 3 (Vibes)

Player 4 (Marimba 1)

Player 5 (Marimba 2)

Player 6 (Snare)

*mp*

*mp*

*mp*

pg 4

# Babby-Q Blues

**Performance Notes:** “Babby-Q Blues” is a classic swing/dixieland style tune. It should be performed lots of finesse and a nice light touch. The drum set player should be tasty and musical throughout, taking care not to overplay the rest of the ensemble.

The ensemble can be performed as a quartet using Players 1, 2, 3 & 5, and as a quintet by simply performing the piece without the drum set. If you’d like to expand the ensemble, adding a bass guitar doubling the Marimba 2 part will give the piece even more of a jazz feel. If you’d really like to go in the “dixieland” direction, double that part with a tuba (lots of air needed).

At letter B, players 2 thru 5 have “dead strokes”. This means to play into the instruments and not let the mallets rebound, but hold them on the bars giving a very dry, muffled sound. It’s a nice effect, one that should really peak the interest of your audience.

At letter C there is a written xylophone solo, and at letter D a written vibe solo. Both of these (8) bar sections can be extended (repeated) if the soloists would like to experiment with some improvisation. To give the the real jazz experience, let them stretch out a bit. You may even want to consider letting the other players try and solo.

Pay close attention to the mezzo piano dynamic marking at bar 69. This is a “tag” and the dynamic drop should be dramatic to really make the ending sparkle. You could have the players even accentuate this with a little body language. On the very last note, give the drummer opportunity to shine.

One more thing, to really capture the jazz/blues vibe, have the players wear fedoras for the performance. Your audience will love it!

## Set-Up

### **Player 6**

*Drum Set*

### **Player 2**

*Xylophone*

### **Players 4 & 5**

*Marimba*

### **Player 1**

*Bells*

### **Player 3**

*Vibes*



# Babby-Q Blues

pg 2

**A**

Player 1 (Bells) *mp*

Player 2 (Xylo)

Player 3 (Vibes) *mp*

Player 4 (Marimba 1) *mp*

Player 5 (Marimba 2)

Player 6 (Drum Set) *crash* *ride* *bass* *hi-hat w/foot*

**B**

Player 1 (Bells) *mf* *damp*

Player 2 (Xylo) *mf* *dead stroke*

Player 3 (Vibes) *mf* *dead stroke*

Player 4 (Marimba 1) *mf* *dead stroke*

Player 5 (Marimba 2) *mf*

Player 6 (Drum Set) *mf* *stick clicks*

pg 9

# Bourrée

**Performance Notes:** This piece originally consisted of a melody and a bass line. I've added a harmony part and timpani to give it a feeling of Baroque chamber music. The orchestra bells and xylophone must use complementary mallets and work to seamlessly pass the melody back and forth. The same idea goes for the bass line played by the vibraphone and second marimba. The vibraphone phrasing indicates pedaling: down at the beginning, up at the end. The first marimba should always support the melody, never overpower it. The timpanist should use a small, fairly hard mallet to achieve a pointed, articulated sound. The suggested setup creates an interesting stereo effect.

*Bourrée may be performed as a quintet by omitting player six (timpani).*

## Set-Up

### **Player 6**

*(3) Timpani  
26", 29", 32"*

### **Player 3**

*Vibes*

### **Players 4 & 5**

*Marimba*

### **Player 1**

*Bells*

### **Player 2**

*Xylophone*



# Bourrée

J. S. Bach  
arr. by David Steinquest

♩ = 120

Player 1 (Bells)

Player 2 (Xylo)

Player 3 (Vibes)

Player 4 (Marimba 1)

Player 5 (Marimba 2)

Player 6 (Timpani)

G, B, E

A

1 2 3 4 5 6 7 8 9 10

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

# Bourrée

pg 2

**B**

Player 1 (Bells)

Player 2 (Xylo)

Player 3 (Vibes)

Player 4 (Marimba 1)

Player 5 (Marimba 2)

Player 6 (Timpani)

11 12 13 14 15

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*

Player 1 (Bells)

Player 2 (Xylo)

Player 3 (Vibes)

Player 4 (Marimba 1)

Player 5 (Marimba 2)

Player 6 (Timpani)

16 17 18 19 20

*mf*

*mf*

# What Up?

**Performance Notes:** “What Up?” is a straight ahead, hip hop groove. The 16th notes are swung, but it’s a very lazy swing. It’s essential the drummer play a good solid groove, but at the same time it should be just a little sloppy, or greasy as some would call it.

The vibe motor should be on, but not too fast, giving the ensemble a little bit of a spooky sound. Marimba 2 is playing the part of the bass player in a rhythm section, and should play nice and tight with the drummer to create an infectious groove. Make sure that these two players in particular have the same interpretation of how much to swing the 16th notes.

The ensemble can be performed as a quartet using Players 1, 2, 3 & 5, and as a quintet by simply performing the piece without the drum set. If you’d like to expand the ensemble, add a bass guitar doubling the marimba 2 part. If you’re adding mallet instruments, double the bells with a second set of vibes, and double the xylophone with a second marimba, or if you’re daring, a synthesizer. If you have a vibe player that’s dying to try some four mallet playing, combine the vibe and marimba 1 parts. They’re easy voicings, good for a young player starting to learn a little four mallet technique.

At letter C the claps and foot stomps should be performed with lots of energy and charisma. Don’t let your performers be shy. This section adds some nice theatrics to the piece when energetically performed. Have them even add a little vocal improv.

There’s a drum set solo at letter D. Repeat this section enough to let the drum set player develop an interesting solo, but staying within the confines of the groove. If you have a really terrific soloist, drop out the entire ensemble at a point so he/she can really go crazy.

This is a great piece to bring young players out of their shell. Remember . . . it’s a hip hop world out there.

## Set-Up

### **Player 6**

*Drum Set*

### **Players 4 & 5**

*Marimba*

### **Player 2**

*Xylophone*

### **Player 3**

*Vibes*

### **Player 1**

*Bells*

# What Up?

by Chris Brooks

♩ = 92 *Swing 16ths*

2 *Optional Repeat* 3 4

Player 1 (Bells / Cbl)

Player 2 (Xylo / VS)

Player 3 (Vibes)

Player 4 (Marimba 1)

Player 5 (Marimba 2)

Player 6 (Drum Set)

*Mounted Tambourine*

*Snare - Small Note Heads  
Very Light "Ghost Notes"*

*Motor On / Medium Speed*

*mf*

*f*

5 6 7 8

Player 1 (Bells / Cbl)

Player 2 (Xylo / VS)

Player 3 (Vibes)

Player 4 (Marimba 1)

Player 5 (Marimba 2)

Player 6 (Drum Set)

*Vibra Slap*

*mp*

*mp*

3

# What Up?

pg 2

**A**

Musical score for measures 9-12. The score is for six players: Player 1 (Bells/Cb), Player 2 (Xylo/VS), Player 3 (Vibes), Player 4 (Marimba 1), Player 5 (Marimba 2), and Player 6 (Drum Set). Measure 9 shows the start of the section. Measure 10 is mostly rests. Measure 11 begins with a dynamic of *f* for Players 1 and 2, and *mf* for Player 4. Player 5 has a dynamic of *p* with a hairpin. Player 6 has a dynamic of *f* and a 'Crash' mark. Measure 12 continues the patterns.

Musical score for measures 13-16. The score is for six players: Player 1 (Bells/Cb), Player 2 (Xylo/VS), Player 3 (Vibes), Player 4 (Marimba 1), Player 5 (Marimba 2), and Player 6 (Drum Set). Measure 13 shows the start of the section. Measure 14 is mostly rests. Measure 15 begins with a dynamic of *mf* for Player 4. Player 5 has a dynamic of *f*. Player 6 has a dynamic of *f*. Measure 16 continues the patterns.

pg 23

# Montana Mile

**Performance Notes:** Although this piece may be performed in a quartet setting, (as mentioned below), the timbale part is essential in keeping the time & groove flowing throughout the piece. The main time figure for the timbales is found in bar 9. It is important that player 6 has a strong sense of holding a consistent tempo at various dynamic levels. Be sure the vibes dynamic from letter B to C is softer than the melody from players 1, 2 & 4. While bars 31 & 32 are somewhat a step-out for the timbales, be careful that it doesn't turn into a "loud fest" between the mallets and timbales. Set the mallets at a solid fortissimo level and adjust the timbale figure to be heard but not over-powering. At letter C, player 2 is in charge of keeping that solid rhythmic foundation flowing underneath, with either the guiro or triangle. Bars 39 through 53 are carried by the bells & vibes. All other players should be at a softer level but maintain a solid groove. Strive for a contrasting ensemble dynamic change on the downbeat of bar 54. Be careful that the last bar of the piece does not rush. Try to dampen all bell notes where notated in the score to prevent ring-over.

*Montana Mile may be performed as a quintet by omitting player 4, (marimba 1).*

*Montana Mile may be performed as a quartet by omitting player 4, (marimba 1) & player 6, (timbales).*

## Set-Up

### **Player 6**

*Timbales  
(cowbell & crash cymbal)*

### **Player 3**

*Vibes*

### **Players 4 & 5**

*Marimba*

### **Player 1**

*Bells*

### **Player 2**

*Xylophone*

# Montana Mile

by Chris Crockarell

♩ = 132

Player 1 (Bells) *f* dampen dampen

Player 2 (Xylo) *f*

Player 3 (Vibes) *f*

Player 4 (Marimba 1) *f*

Player 5 (Marimba 2) *f*

Player 6 (Timbales) *f* on shells cowbell crash cymb.

Player 1 (Bells) *mp* *f*

Player 2 (Xylo) *f*

Player 3 (Vibes) *mp*

Player 4 (Marimba 1) *f*

Player 5 (Marimba 2) *mf*

Player 6 (Timbales) *mp*

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# Montana Mile

pg 2

Player 1 (Bells)

Player 2 (Xylo)

Player 3 (Vibes)

Player 4 (Marimba 1)

Player 5 (Marimba 2)

Player 6 (Timbales)

*f* *mp*

Player 1 (Bells)

Player 2 (Xylo)

Player 3 (Vibes)

Player 4 (Marimba 1)

Player 5 (Marimba 2)

Player 6 (Timbales)

*mf* *mp*

pg 31



# Sweet Dreams

**Performance Notes:** This is a very gentle lullaby and should be played with a delicate touch. The metallic instruments, orchestra bells and vibraphone, provide resonance for the wooden instruments, xylophone and marimba. The vibraphone phrasing indicates pedaling: down at the beginning, up at the end. Player 6 should be particularly careful not to overplay the suspended cymbal. The triangle takes over the upbeats from the orchestra bells and should therefore match that dynamic. Take care not to overdo the crescendo/decrescendo phrases or the poco ritards.

## Set-Up

### **Player 6**

*Chimes, Percussion*

### **Player 3**

*Vibes*

### **Players 4 & 5**

*Marimba*

### **Player 1**

*Bells*

### **Player 2**

*Xylophone*



# Sweet Dreams

pg 2

## B A Tempo

Musical score for section B, measures 13-18. The score is for six players: Player 1 (Bells), Player 2 (Xylo), Player 3 (Vibes), Player 4 (Marimba 1), Player 5 (Marimba 2), and Player 6 (Perc). The tempo is marked 'A Tempo'. The dynamics are *p*, *mp*, and *mf*. The percussion part includes a *p* to *mp* crescendo and an *mp* to *mf* crescendo.

## C

Musical score for section C, measures 19-24. The score is for six players: Player 1 (Bells), Player 2 (Xylo), Player 3 (Vibes), Player 4 (Marimba 1), Player 5 (Marimba 2), and Player 6 (Perc). The dynamics are *f* and *mf*. The percussion part includes Chimes and Sus. Cym. with a *f* to *mp* and *mf* dynamic range.

pg 39

# Bells Anyone?

**Performance Notes:** Bells Anyone? consists of three popular Christmas tunes that just happen to have “bells” in the title, (or reference to). Note that there are sections in the player 6 part where an optional second person may play. If only one player is on this part, default to covering the timpani in all cases. Bars 19 through 27 are a continuing decrescendo. Be sure the quarter-note lines in bars 23-25 between the bells, vibes and marimba 1 are evenly balanced. Rehearse “Carol of the Bells” with keyboard balance in mind. Over accentuate the cresc./decresc. markings for both marimba lines in bars 52-55. At letter C, the timpanist needs to set a strong but soft tempo for the ensemble. At letter D, note that both vibes & chimes hold the pedal down throughout bar 74 with a quick pedal-up dampening before another pedal-down on the downbeat of bar 75 at the chord change. There are also tuning changes for the timpanist at the end of bar 75. In bars 84-86 players 1 and 5 (bells & marimba 2) should make the most out of the sixteenth-note crescendos. In bars 88 and 89 the bells and xylo “Jingle Bells” quote needs to be heard over the forte/piano mallet rolls. This figure should also be rhythmically strong to serve as a cue for the final “and-4” from the entire ensemble as well as the final solo note from player 6, (timpani).

I hope you enjoy performing this ensemble and it puts the players & audience in a festive mood! (Maybe some Santa hats worn by the ensemble and conductor would help, eh?)

*Bells Anyone? may be performed as a quintet by omitting player 4, (marimba 1).*

## Set-Up

### **Player 6**

*(3) Timpani  
& Percussion*

### **Player 3**

*Vibes*

### **Players 4 & 5**

*Marimba*

### **Player 1**

*Bells*

### **Player 2**

*Xylophone*

# Bells Anyone?

arr. by Chris Crockarell

♩ = 108

*Jingle Bells*

Player 1 (Bells)

Player 2 (Xylo)

Player 3 (Vibes)

Player 4 (Marimba 1)

Player 5 (Marimba 2)

Player 6 (Perc.)

*sleigh bells*

*p* *mf*

6 7 8 9 10

*mf* *f*

*mp* *mf* *f*

*mp* *f*

*f*

if 2 players, continue sleigh bells thru bar 17

timpani *p*

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# Bells Anyone?

pg 2

A

Musical score for measures 11-15. The score is for six players: Player 1 (Bells), Player 2 (Xylo), Player 3 (Vibes), Player 4 (Marimba 1), Player 5 (Marimba 2), and Player 6 (Perc.). The key signature is B-flat major (two flats). Measure 11 starts with a box labeled 'A'. The dynamic marking *mf* is placed below the Percussion staff. The notation includes various rhythmic patterns and articulation marks such as accents and slurs.

Musical score for measures 16-20. The score continues for the same six players. Measure 16 starts with a box labeled '16'. Dynamic markings *p* and *mf* are used throughout. A note in measure 18 is marked with *p* and has the text "bottom notes are optional" written below it. The notation includes complex rhythmic patterns, slurs, and articulation marks.

pg 45

# Viva Los Mazos

**Arrangement:** The piece may be performed as a sextet (as written), or a quartet leaving out the optional Marimba and Percussion parts. If 5 players are available, add the Percussion before the other Marimba part. You may also substitute another Marimba for the Vibe part if you do not own a Vibraphone.

**Performance Notes:** Be sure to dampen each Glockenspiel note in the opening statement immediately after striking it. This should sound sort of like a “steel” clave part. The effect is repeated in bars 37 & 93.

The opening Xylo & Vibe parts use the same sticking pattern. It was conceived as a series of accented right hand notes followed by a double left hand. This is an easy way to get kids to understand it. I had my Middle School students actually count the numbers as they played it.

>	>	>	>	>	>	>	>	>	>		
RLRL	LRLR	LRLR	RLRL	RLRL	RLRL	RLRL	RLRL	RLRL	RLRL		
Counting -	1	2	1	2	3	1	2	3	4	5	1

The pattern can be practiced on a single pitch first, then as the players become more comfortable with the syncopation they can begin “moving” the right hand to the specified pitches.

Make the foot stomp as visually and audibly aggressive as possible to match the intensity of the opening statement. If you don't have any castanets, substitute a wood block at bar 20. At bar 53, practice the Marimba and Bongos together to establish the groove. Be sure to build from bars 85-91, get softer at bar 103 and stay strong from bars 105 to the end. Be careful not to rush the last 2 measures.

Have fun, and *Viva Los Mazos!*

## Set-Up

### **Player 6**

*Percussion*

### **Players 4 & 5**

*Marimba*

### **Player 3**

*Vibes*

### **Player 1**

*Bells*

### **Player 2**

*Xylophone*





# Viva Los Mazos

pg 2

Musical score for measures 11-16. The score is for six players: Player 1 (Bells), Player 2 (Xylo), Player 3 (Vibes), Player 4 (Marimba 1), Player 5 (Marimba 2), and Player 6 (Perc). The music is in 3/4 time with a key signature of one flat. Measure 11 shows the start of the piece with rests for all players. Measure 12 features a melodic line for Player 1 and Player 5. Measures 13-14 continue the melodic development for the woodwinds and marimbas. Measure 15 includes a dynamic marking of *ff* for the woodwinds and marimbas. Measure 16 concludes the section with a final chord for the woodwinds and marimbas.

Musical score for measures 17-22. The score is for six players: Player 1 (Bells), Player 2 (Xylo), Player 3 (Vibes), Player 4 (Marimba 1), Player 5 (Marimba 2), and Player 6 (Perc). The music is in 3/4 time with a key signature of one flat. Measure 17 is marked with a box 'B' and a dynamic marking of *mp*. Measure 18 features a melodic line for Player 1 and Player 5. Measures 19-20 continue the melodic development for the woodwinds and marimbas. Measure 21 is marked with a box 'C' and a dynamic marking of *ff*. Measure 22 concludes the section with a final chord for the woodwinds and marimbas. A castanets part is shown in measure 20, marked with a dynamic of *mp* and a triplet of eighth notes.