

Béla Bartók

The Miraculous Mandarin

arranged for percussion ensemble
by James Ancona



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Notes

This percussion ensemble arrangement of *The Miraculous Mandarin* was written in April of 2000 for the Santa Clara Vanguard Percussion Ensemble. It is based upon three movements of Bartok's original work: *The Beginning*, *The Second Seduction*, and *The Chase*.

- **The Beginning** is quite a challenge both technically and musically. Performers should take the time to study the score and realize how some of the syncopated figures fit together (particularly rehearsal D through rehearsal E).
- **The Second Seduction** features the vibraphones. Again, the performers should study the score and learn to "breathe" with the soloists during their rubato passages.
- **The Chase** should be relentless. The tempo must drive ahead to capture the intensity of the music.

Glockenspiel/Marimba: large tam tam (shared), tam tam mallet, chimes, Vic Firth Dreadlocks™, medium rubber mallet, very hard yarn mallets, hard plastic bell mallets, soft rubber mallets, medium yarn mallets, triangle beater. To create the "sizzle-tam tam sound" in bar 3, strike the tam tam with a tam tam mallet then gently place the Dreadlock™ on the surface, allow it to vibrate freely.

Xylophone/Crotales/Marimba: china cymbal (18"-20"), medium yarn mallets, hard xylophone mallets (for a bright sound), medium soft yarn mallets, triangle beater (or coin to scrape the china cymbal).

Vibraphone 1, Marimba: medium cord mallets, medium soft cord mallets, hard yarn mallets.

Vibraphone 2: suspended cymbal (18"), medium cord mallets, medium soft cord mallets, hard cord mallets.

Marimba 2: medium hard yarn mallets, hard rubber mallets, very soft yarn mallets.

Marimba 3: medium hard yarn mallets, very soft yarn mallets.

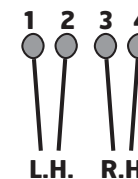
Timpani (5 drums – 20", 23", 26", 29" 32"): staccato mallets (medium-hard), heavy medium soft mallets, hard mallets (ultra staccato), general purpose mallets. At rehearsal G, I recommend putting the A on the 32" drum and the G# and the Eb on the inside drums. This will make it easier to play the G# and Eb with one hand.

Percussion: 4 tom toms, large tam tam (shared), wind gong, medium gong, 2 small gongs of different sizes, china cymbal (18"-20"), 20" or large suspended cymbal (dark sounding), 16" or small suspended cymbal (thin and bright sounding), sizzle cymbal (18" – 20"), concert snare drum, 2 small Zildjian Zil-Bels®, mounted ratchet, Vic Firth Dreadlocks™, Swizzle Sticks (one end snare stick, one end felt), general purpose bass drum mallet, yarn mallets. One Zil-Bel® should be mounted upside-down on a cymbal stand and the other should have a cymbal strap. Using one hand, the performer can then play them as hand cymbals.

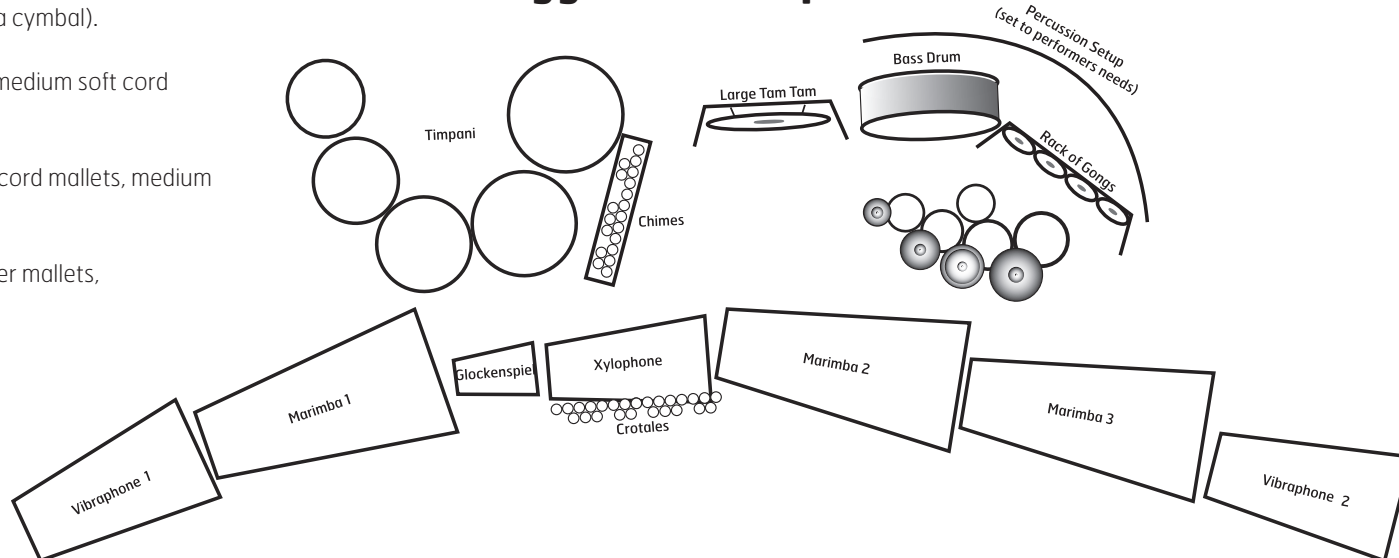
Feel free to substitute sounds as needed, I realize that not everyone has access to 4 gongs, Zil-Bels®, etc. Though originally played by one performer, this part may also be split between two performers.

General notes:

- All sticking indications refer to this 4-mallet layout. Any such stickings are merely suggestions, and need not be adhered to.
- All vibe pedaling is assumed by performer unless noted.



Suggested Setup



Level: Advanced
Duration: 4'00"

The Miraculous Mandarin

Béla Bartók
arranged by James Ancona

$\text{♩} = 112$

Glockenspiel
Marimba

Large tam tam

Apply Dreadlock™ for sizzle

Scrape with Dreadlock™

mf

f

Xylophone
Crotales
Marimba

Marimba 1 (with medium yarn)

f

Vibraphone 1
Marimba

Vibe with pedal (w/medium cord)

f

Vibraphone 2

with pedal(w/medium cord)

f

w/med-hard yarn

f

w/med-hard yarn

f

Marimba 3

Timpani

Small gong

Medium gong

Sample
Image

A

Tam tam
w/medium rubber marimba mallet
for bright sound

8

Glock.
Mar.

Xyl.
Crot.
Mar.

China cymbal
w/marimba mallet
I.v.

Vib. 1
Mar.

Vib. 2

Mar. 2

Mar. 3

Timp.

stac. mallet
f marcato

Perc.

Small gong #2

Toms w/felt
(play with one hand)

mp *f*

*Zil-Bel®

*Strike Zil-Bel® with
(one mounted, one v

Sample
Image

15

Glock.
Mar.

Vib. 1
Mar.

Vib. 2

Mar. 2

Small gong #1

Sample
Image

B Chime scrape with bell mallets
(scrape in both directions)

L.v. with sustain button

f

Xylophone and Crotales w/hard mallets
(Square noteheads indicate crotales)

ff -crotales at *f*

mf

mf

mf

mf

mp

f

Small gong #2

p

f

mp

China with yarn

20" sus.

Sample
Image

Sample Image

35 **C**

Glock.
Mar. 1

f

Xyl.
Crot.
Mar. 2

ff *mp*

Vib. 1
Mar. 3

ff *piu f*

Vib. 2

ff *piu f*

Mar. 2

ff *piu f*

Mar. 3

ff *piu f*

Timp.

ff

C# to B $\flat$
D to F $\flat$

switch to heavy, medium-soft mallet

Perc.

SD w/sticks

f *mf*

Sample
Image

Sample Image

47 **D**

Glock.
Mar.

Xyl.
Crot.
Mar.

Vib. 1
Mar.

Vib. 2

Mar. 2

Mar. 3

Timp.

Perc.

w/felt end

ff

B $\flat$ to A

20" sus with felt

mf

Sample
Image

Sample Image

59

Glock.
Mar.

sub mp *f*

Xyl.
Crot.
Mar.

4 etc.

8va
1 2 3 2 3 2
mp *f*

Vib. 1
Mar.

sub mp
Ped.

f

Vib. 2

sub mp
Ped.

f

Mar. 2

sub mp

to rd r ber mallets

Mar. 3

sub mp *f*

Timp.

Perc.

mp

E

Sample
Image

F "Second Seduction"
 Rubato ♩ = 65

64

ritard

Glock. Mar.

Xyl. Cro. Mar.

To Marimba 1

Vib. 1 Mar.

w/med-soft cord
p cantabile

6

Vib. 2

Mar. 2

w/very soft yarn
pp

w/very soft yarn
pp

29"

Tune E, B $\flat$, C $\sharp$, D $\sharp$, G

fp

Tam tam, Gongs

l.v.

mf

Sample
Image

71

Glock.
Mar.

Xyl.
Crot.
Mar.

Vib. 1
Mar.

Vib. 2

Mar. 2

Mar. 3

Timp.

Perc.

w/medium-soft mallet

(Marimba 1)

poco sf

poco sf

p cantabile

poco sf

pp

poco sf

poco sf

Large tam tam with Dreadlock™

poco sf

mf

mp

Sample Image

Sample Image

Chimes with medium yarn
continuous gliss on natural tubes

76

Glock.
Mar. *pp*

regular
playing zone

Xyl.
Crot.
Mar. *poco sf*

Vib. 1
Mar. *poco sf*

Vib. 2 *poco sf*

Mar. 2 *poco sf*

Mar. 3 *poco sf*

Timp. *poco sf*

Perc. *poco sf*
Scrape large tam tam
with Dreadlock™

E to A
B♭ to A♭

**Sample
Image**

G "The Chase" **H**

79 $\text{♩} = 132$ to Mar. 1

Vib. 1

Mar. 3

**With three mallets.
RH plays E♭ and G♯ w/general mallets
LH plays A with hard mallet*

Timp.

Perc.

Concert bass & Wind gong

I w/medium-hard yarn

Sample
Image

97

Xyl.
Crot.
Mar.

J Scrape China
w/Triangle beater

f

Vib. 1
Mar.

Mar. 1 w/hard yarn

f

Vib. 2

w/hard cord

f

Mar. 2

mf

Mar. 3

mf

Timp.

Perc.

Sample
Image

105

K

Glock. Mar. *scrape tam tam with triangle beater*
f

Vib. 1 Mar.

Vib. 2

Mar. 2

Temp.

The musical score is written for a percussion ensemble. It begins at measure 105. The first staff is for Glockenspiel and Maracas, with a dynamic marking of *f* and a note to 'scrape tam tam with triangle beater'. The second and third staves are for Vibraphone 1 and Vibraphone 2, respectively, both with Maracas. The fourth staff is for Maracas 2. The music is in 3/2 time and features complex rhythmic patterns with triplets and slurs. A large, faint map of China is visible in the background.

Sample
Image

112

Glock.
Mar.

L Top of Marimba 2
w/very hard mallets

f

Xylophone w/bright mallets

Xyl.
Crot.
Mar.

f

Vib. 1
Mar.

mf

Vib. 2

mf

Mar. 2

use mallets 2 and 4
(to avoid collisions)

mf

Mar. 3

mf

Timp.

Perc.

Sample
Image

120

Glock.
Mar.

Xyl.
Crot.
Mar.

Vib. 1
Mar.

Vib. 2

Mar. 2

ff

ff

M

Sample Image

128

Glock.
Mar.

Xyl.
Crot.
Mar.

Vib. 1
Mar.

Vib. 2

Mar. 2

Mar. 3

Timp.

Perc.

N

mf *ff*

mf *ff*

mf *ff*

mf *ff*

ff

ff

A to G $\flat$

Toms

16" sus with stick

ff



Sample
Image

O

135

Glock.
Mar.

Xyl.
Crot.
Mar.

Vib. 1
Mar.

Vib. 2

B to D $\flat$

Temp.

Cim.

Sample
Image

142

P

Glock.
Mar.

Xyl.
Crot.
Mar.

Vib. 1
Mar.

Vib. 2

Mar. 2

Mar. 3

Timp.

Perc.

China cymbal w/stick
& mounted ratchet

mf *fff* *f* *sf* *f* *sf* *simile* *3*

mf *fff* *f* *sf* *f* *sf* *simile* *3*

mf *fff* *f* *sf* *f* *sf* *simile* *3*

mf *fff* *ff*

mf *fff* *ff* *3* *3* *3*

mf *fff* *f*

mf *f* *ff*

G $\flat$ to G $\sharp$

Sample
Image

Sample Image

160 **R**

Glock.
Mar.

Xyl.
Crot.
Mar.

Vib. 1
Mar.

Vib. 2

Mar. 2

Mar. 3

Timp.

Perc.

Snare drum

mf

m

Sample
Image

Sample Image



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