

Frédéric Chopin/Claude Debussy
Two Preludes for Mallet Sextet

Prelude No. 4 in E minor (Op. 28, No. 4)
The Girl with the Flaxen Hair

arranged by Chad Heiny



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TSPCE15-015

Program Notes

Two Preludes for Mallet Sextet is an arrangement of two separate works for piano that I have admired for many years. I wanted percussionists to have the opportunity to experience firsthand these beautiful, timeless pieces. The choice to have a similar instrumentation and ensemble size was a conscious one that allows the pieces to be performed as a set. However, separate performances of each work may be performed with equal appreciation.

Two Preludes for Mallet Sextet was created for the Kiski Area High School Percussion Ensemble from Vandergrift, PA.

—Chad Heiny

Performance Notes

All performers: Any expressive indications you see are mere suggestions. I strongly suggest taking the time to listen to multiple recordings of the original piano versions of these pieces. Hearing the different interpretations of various pianists should both educate and inform your perspective on the music as a performer. With that said, please don't rush! Neither of these preludes should feel the least bit anxious (excluding *accellerandi*, of course). Stay in the moment so that you and your audience can savor every sound!

Glockenspiel: If a pedal glockenspiel is used, please err on the side of more ring rather than less. This will allow the notes to ring out beautifully above the ensemble. When choosing mallets, aim for a gorgeous, homogeneous blend with the vibraphone(s).

Chimes: Any kind of cover on the hammer may be used, but please be sure the hard plastic contact sound is absent. For the rolls, I have found that playing a little further down the chime tubes with a rattan-handled yarn mallet works best. Pedaling is really just a suggestion, so as with a pedal glock, err on the side of letting notes ring instead of over-pedaling.

Crotales: When bowing, a bass bow seems to work best for consistency. The mallets should be slightly harder than the glock mallets so there is a clear difference in sound.

Vibraphones: In the Chopin, I recommend a graduated set of mallets that will allow you to clearly pronounce the melodic/countermelodic lines while simultaneously being capable of an accompaniment role, blending with the marimbas, etc. In the Debussy, focus on choosing a mallet that produces the most resonant and beautiful sound. It is plausible that each player could use two to three different mallets throughout this prelude.

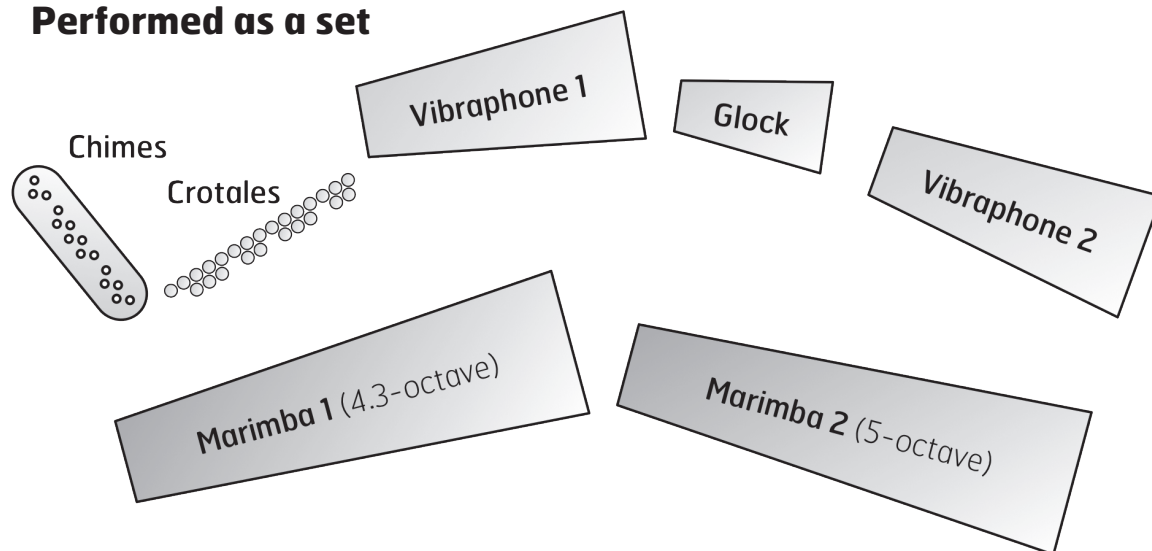
Marimbas: The Chopin relies heavily on both performers interpreting the push and pull of tempo in identical fashion, so communication is paramount. With Marimba 1 representing the slight attack of a piano and Marimba 2 representing the sustain, the mallet choice here should create a very piano-esque sound. For the Debussy, Marimba 1 may want to employ a two-toned mallet in order to move between foreground and middle ground with ease.

Players, Instrumentation, and Setups

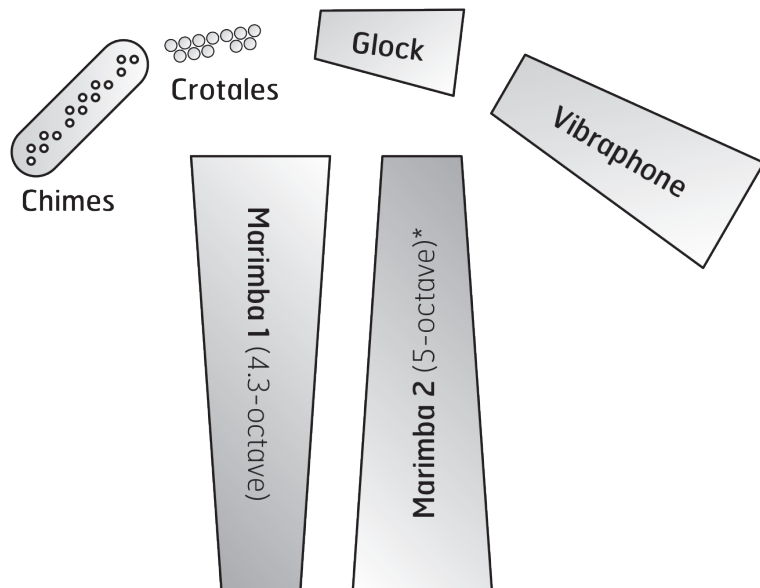
Two Preludes for Mallet Sextet requires **6 players** with the following instrumentation:

- Glockenspiel
- Crotales (2 octaves)
- Chimes
- 2 Vibraphones
- 4.3-octave marimba (low A)
- 5-octave marimba (low C)

Performed as a set



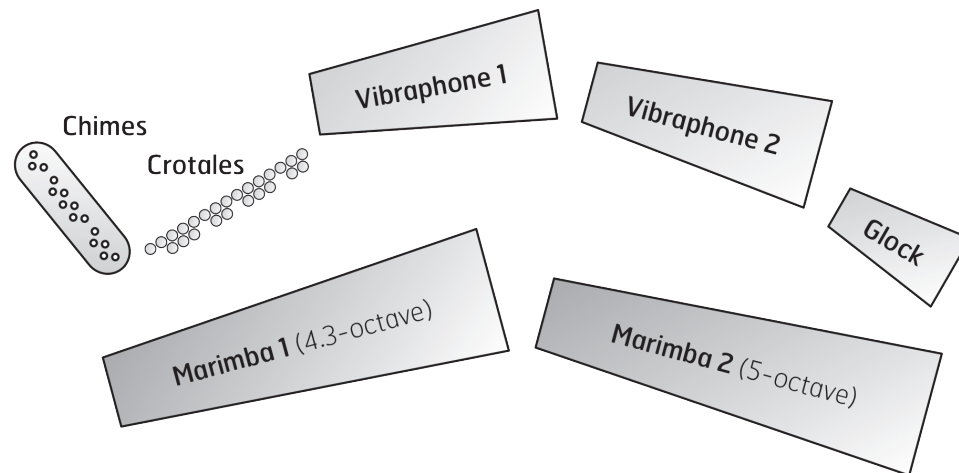
Chopin only



Audience

* A 4.3-octave marimba may also be used for the Chopin prelude.

Debussy only



Audience

Level: Medium
Total duration: 4'15"
1st prelude: 2'10"

Two Preludes for Mallet Sextet

I. Prelude No. 4 in E minor (Op. 28, No. 4)

Frédéric Chopin
arr. Chad Heiny

Largo espressivo ♩ = ca. 46
medium plastic

5

Glockenspiel
mp

Crotales
arco l.v. sempre
mp

Chimes
felt-covered hammer
dampen w/ hand
mp

Vibraphone
graduated mallets
mp
Red.

Marimba 1
4.3-octave (low A)
heavy, medium yarn
p

Marimba 2
5-octave (low C)
heavy, soft yarn
p

Sample
Image

Sample Image

13 a tempo

mp

small bright plastic mallet

p l.v.

med-hard yarn

p

mp

pedal each beat

3

rit.

17 a tempo

f

mf

f

w/ covered hammer

Ped.

3

M1

p

M2

p

Sample
Image

19

rit.

21 a tempo

rit.

slower

rit.

G

Cr

Ch

V

p *mp* *mf* *p* *pp* *ppp*

arco

mallet dampen each note

Sample Image

[illegible]

Level: Medium
2nd prelude: 2'05"

II. The Girl with the Flaxen Hair

Claude Debussy
arr. Chad Heiny

Calm and expressive ♩ = ca. 62

medium to med-hard plastic

5

Glockenspiel

Chimes/
Crotales

Vibraphone 1

Vibraphone 2

Marimba 1
4.3-octave (low A)

Marimba 2
5-octave (low C)

CHIMES w/ felt-covered hammer

medium cord or yarn

medium yarn

med-soft cord or 1/2 ped.

med-soft yarn

mp *p* *mp* *p* *mp* *p*

Ped. *Ped.*

Sample
Image

9 **rit.** **12 a tempo**

G *mf* *mp*

Ch/Cr *p* *med-hard yarn*

V1 *mp* *medium yarn or cord* *1/2 ped.* *p*

V2 *mf* *pp*

deadstroke *p*

deadstroke *p*

Sample Image

15 **16**

very hard yarn **accel.**

G

Ch/Cr

CROTALES **CHIMES**

V1

V2

M1

M2

mf *p* *mf* *mp* *pp* *pp* *mp* *pp* *mp*

Ped. *Ped.* *Ped.*

Sample
Image

21 *med-hard plastic* *rit.* *a tempo* *rit.* **24** *slower* *medium to med-soft plastic* *rit.*

G *f* *p*

Ch/Cr **CROTALES** *mp* *f* **CHIMES** *pp* *ped.* *p*

V1 *f* *pp* *1/2 ped.* *near nodes* *p*

V2 *f* *pp* *1/2 ped.* *near nodes* *p*

f *pp* *near nodes* *p*

pp *near nodes* *p*

Sample
Image

28 a tempo rit.

G

Ch/Cr **CROTALES**

V1 *med. rubber*

V2

M1

M2

p *mf* *p* *mp* *mf* *pp* *mp* *pp* *pp*

1/2 ped. *1/2 ped.* *3*

rit.

Sample
Image

36 slower rit.

G

Ch/Cr

VI

V2

pp

pp

p

CHIMES

Sample Image



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