

Plum Creek Pastiche

for Mallet Quintet

Clarence Barber

Score

LUDWIG *Masters*
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Program Notes

Plum Creek Pastiche is a patchwork of thematic ideas for mallet percussion quintet. Written idiomatically, the work allows students to perform within the technical bounds of the instruments yet have interesting and valuable parts. While there are two marimba players, the work may be performed with both players on a single, four-octave instrument.

PLUM CREEK PASTICHE

Clarence Barber (ASCAP)

Allegro moderato ♩ = 112 - 120

7

Score for measures 1 through 7:

- Xylophone:** Measures 1-6 are rests. Measure 7 has a melodic line starting on G4, moving up to B4, then down to A4 and G4. Dynamics: *f*.
- Marimba 1*:** Measures 1-6 are rests. Measure 7 is a whole rest.
- Marimba 2*:** Measures 1-6 are rests. Measure 7 has a melodic line starting on G2, moving up to B2, then down to A2 and G2. Dynamics: *f* to *mf*.
- Orchestra Bells:** Measures 1-6 are rests. Measure 7 has a triplet of eighth notes (G4, A4, B4) followed by a quarter note (G4). Dynamics: *f* to *mf*.
- Chimes:** Measures 1-6 are rests. Measure 7 has a whole note G2. Dynamics: *f* to *mf*.

14

Score for measures 8 through 14:

- Xyl.:** Measures 8-13 have a continuous melodic line. Measure 14 is a whole rest.
- Mba. 1:** Measures 8-13 have a continuous melodic line. Measure 14 has a melodic line starting on G4, moving up to B4, then down to A4 and G4. Dynamics: *f*.
- Mba. 2:** Measures 8-13 are rests. Measure 14 has a melodic line starting on G2, moving up to B2, then down to A2 and G2. Dynamics: *f*.
- Bells:** Measures 8-13 are rests. Measure 14 has a triplet of eighth notes (G4, A4, B4) followed by a quarter note (G4). Dynamics: *mf*.
- Ch.:** Measures 8-13 are rests. Measure 14 has a whole note G2. Dynamics: *mf*.

* Marimba 1 and 2 may be played on a single 4-octave instrument.

16 18

Xyl. *mp*

Mba. 1

Mba. 2

Bells melody *mp*

Ch. *mp* melody *mp*

26 34

Xyl.

Mba. 1 *mf* *f*

Mba. 2 *mp* *mf*

Bells

Ch.

35

Xyl. *mf*

Mba. 1

Mba. 2

Bells *mf*

Ch. *mf*

rit.

89 93

Xyl.

Mba. 1

Mba. 2

Bells

Ch.

f

f

f

f

101

96

Xyl.

Mba. 1

Mba. 2

Bells

Ch.

103

Xyl.

Mba. 1

Mba. 2

Bells

Ch.

f

f

f

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2 4 *f*

11 14 18 *mp*

23 26 34 *mf*

38 *rit.* 42 Slower ♩ = 72 46 *p*

54 56 61 *p*

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11 **14** **18**

19 **26** **34**

mf *f*

37 *rit.* **42** Slower ♩ = 72

46 **56**

p *p*

59 **61**

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8 14 18 7

26 34

39 42 Slower ♩ = 72 46 56

58 61

f *mf* *mp* *p* *rit.*

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2 3 3 3 3 3 3 3 7 4

f *mf*

12 3 3 14 4 melody 18 *mp*

26 *mf* 34 5 3 3

40 *rit.* 42 Slower ♩ = 72 46 *mf*

p 56 3 61 2 *p*

64 3 69 Allegro ♩ = 120+ 3 3 3 3 3 3 3 3

73 3 3 3 3 3 3 3 3 79 3 3 3 3

82 85

91 2 93 2 101

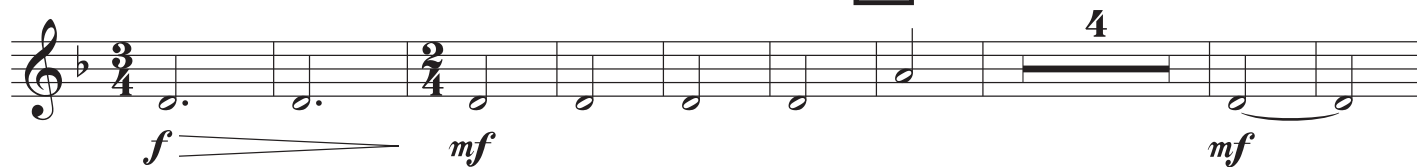
102 *f* 2 *f*

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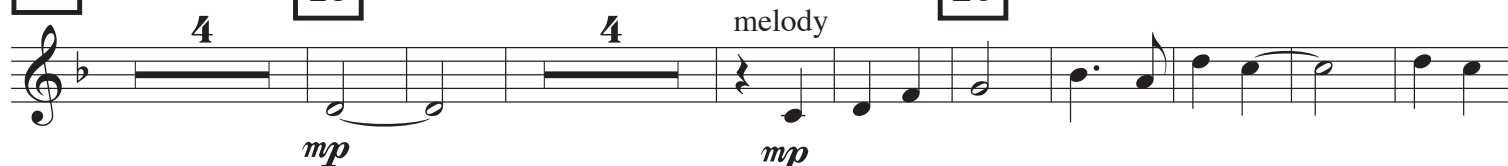
7



14

18

26



31

34

42

Slower ♩ = 72



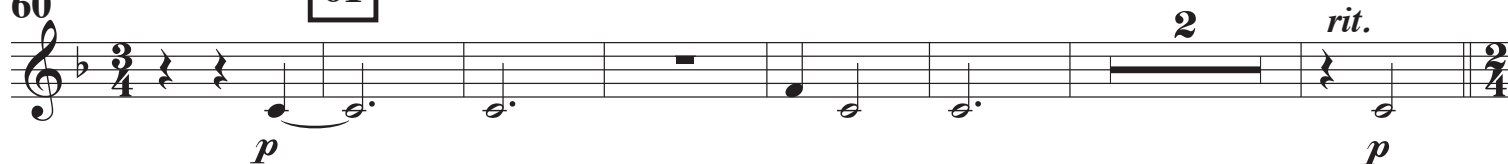
46

56



60

61

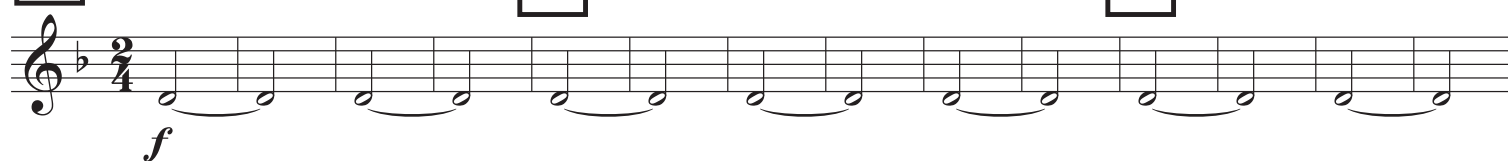


69

Allegro ♩ = 120+

73

79



83

85

93

101

