Darwin's Walkin' Fish Quartet
(2008)

for Percussion Quartet
Jocelyn Morlock

Darwin's Walkin' Fish Quartet is an arrangement/revision of my percussion sextet, Darwin Fish**.**The original fish was commissioned by Vancouver New Music and its first performance was March 25, 2006. The premiere of Darwin's Walkin' Fish Quartet will be on December 6, 2008, in a performance by Vancouver's Fringe Group who requested this new version. My thanks to the BC Arts Council for their assistance in the commissioning of the first fish.

Performance Notes:
1. Total instrumental requirement for the piece is as follows: 12 woodblocks/temple blocks, 12 cowbells, 8 windchimes (or more), 1 vibraphone, 1 marimba, 1 xylophone.

2. All four players need three cowbells, three woodblocks or temple blocks, and at least two windchimes each. The windchimes should preferably be wooden or bamboo, although shell/glass would be acceptable. (Don't use metal windchimes that are too "pitched" in timbre.) Player one also plays vibe, player two also plays marimba, and player three also plays xylophone. Player four needs one extra woodblock which should be as high and sharp a sound as possible. It is notated with "x" notation on the high C (extra ledger line above the cowbells), and used only in the middle section of the piece where the other players are playing the keyboard percussion.

3. Ideally, the total sum of twelve cowbells and twelve woodblocks should be varied in pitch. They should be dispersed, from high to low, so that each player has one high, one medium, and one low of each type, with player one's instruments being highest and player six's instruments being lowest. That is to say, if there are 12 instruments, player one gets #1, #5, and #9; player two gets #2, #6 and #10, player three gets #3, #7, and #11, player four gets #4, #8, and #12.

4. Instead of cowbells, some players may use other bells (or ethnic cowbells from other countries, etc.) to increase the variety of pitch and timbre found in the cowbell sections of the piece. As long as they are clapperless metal bells with very fast decay, they should work.

5. Accidentals hold for the entire bar (unless cancelled, of course.)

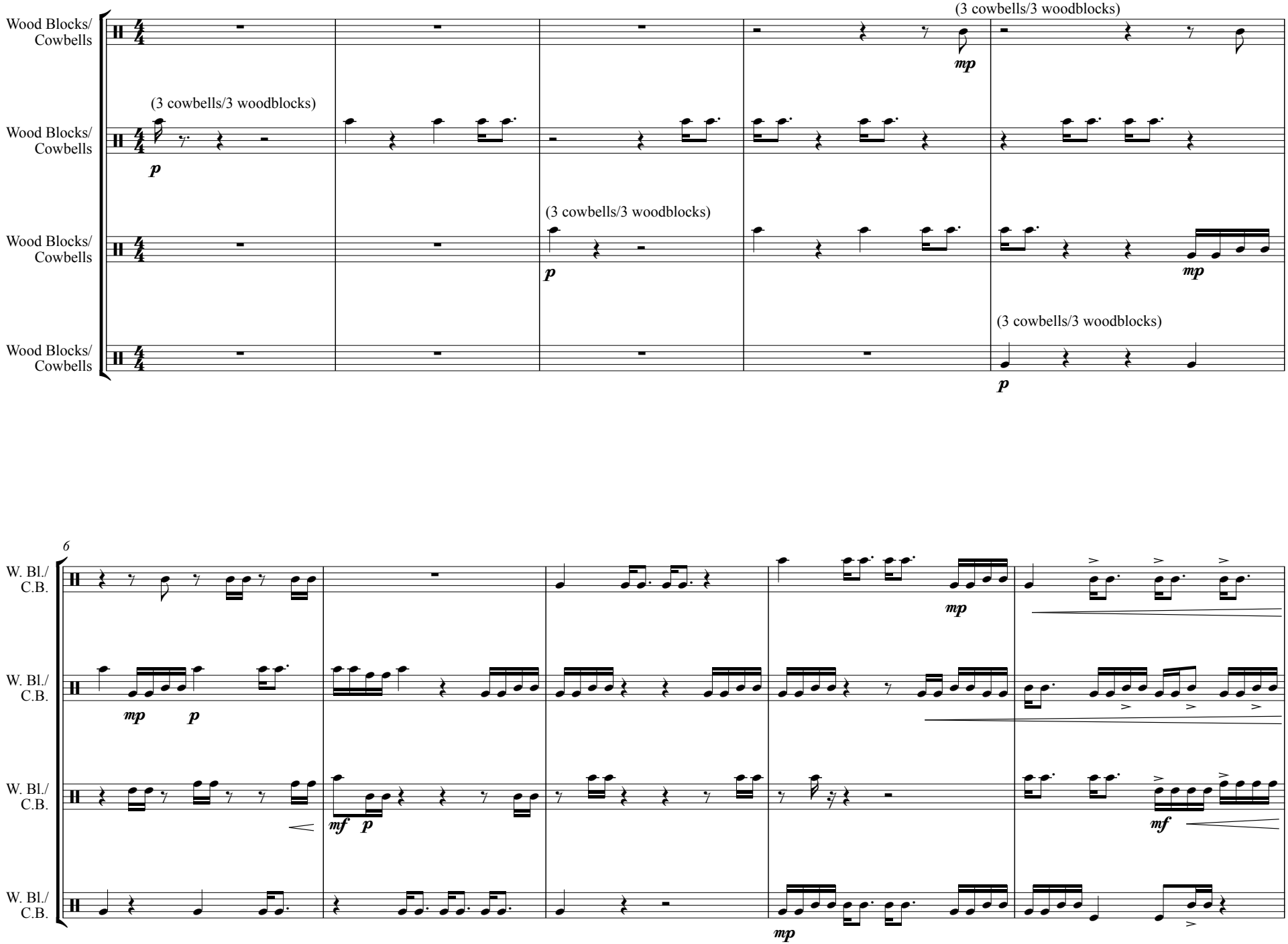
Percussion required for each player (notated as follows in each part):

Program Notes:
Darwin's Walkin' Fish Quartet (yes that's true, a fish with legs...)
Scored for vibraphone, marimba, xylophone, windchimes, woodblocks and, of course, cowbells.
Aside from the obvious reference to evolution (but really, all music evolves/devolves in some way or another, whether becoming more/less complex or simply progressing through time) the other reason for naming the quartet after a Darwin fish was that the very idea of a fish with legs, and the type of locomotion that it would be capable of, completely fascinates me. I mean, can you imagine the way that a fish with legs would move??? The combination of walking/swimming/wiggling would be excellent. I think sometimes it would be more of a torsion-inflected style of side-to-side motion, and at other times perhaps it would hop. (These ruminations may well be reflected in the different sections of music found in this quartet.)

Darwin's Walkin' Fish Quartet

Jocelyn Morlock

♩ = 108



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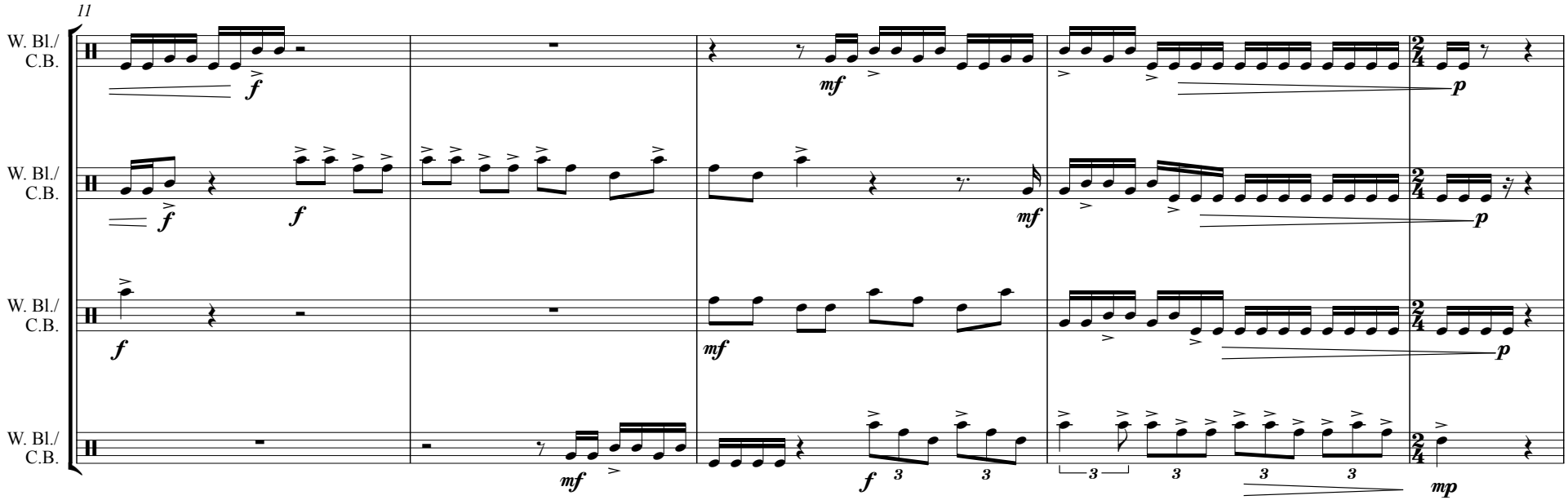
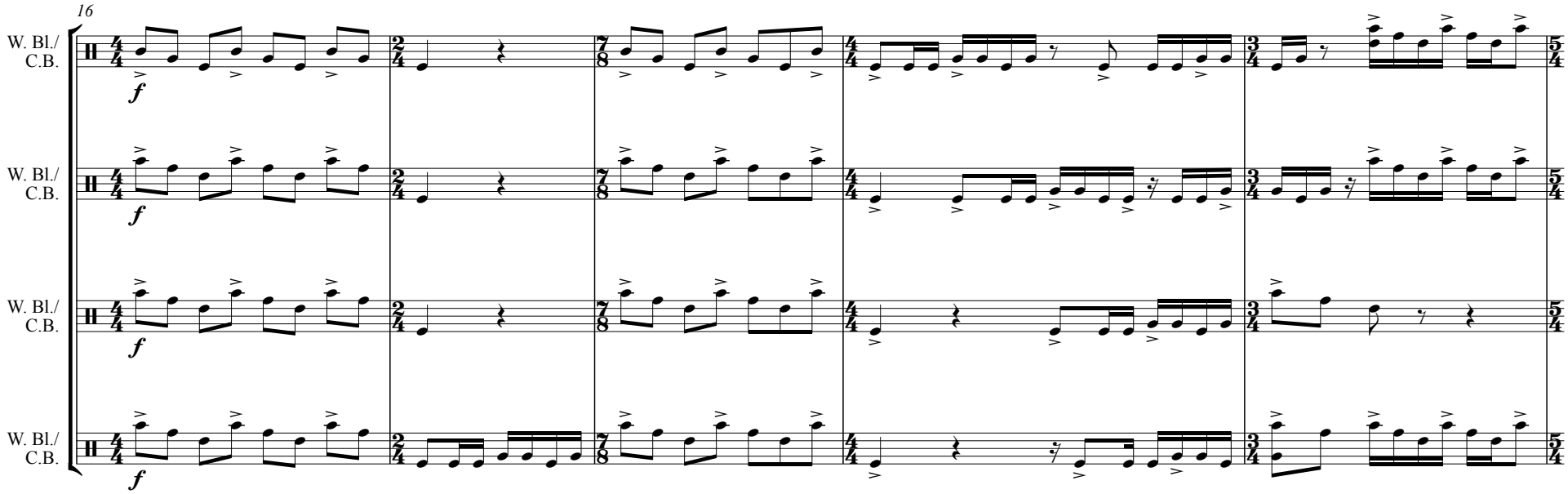
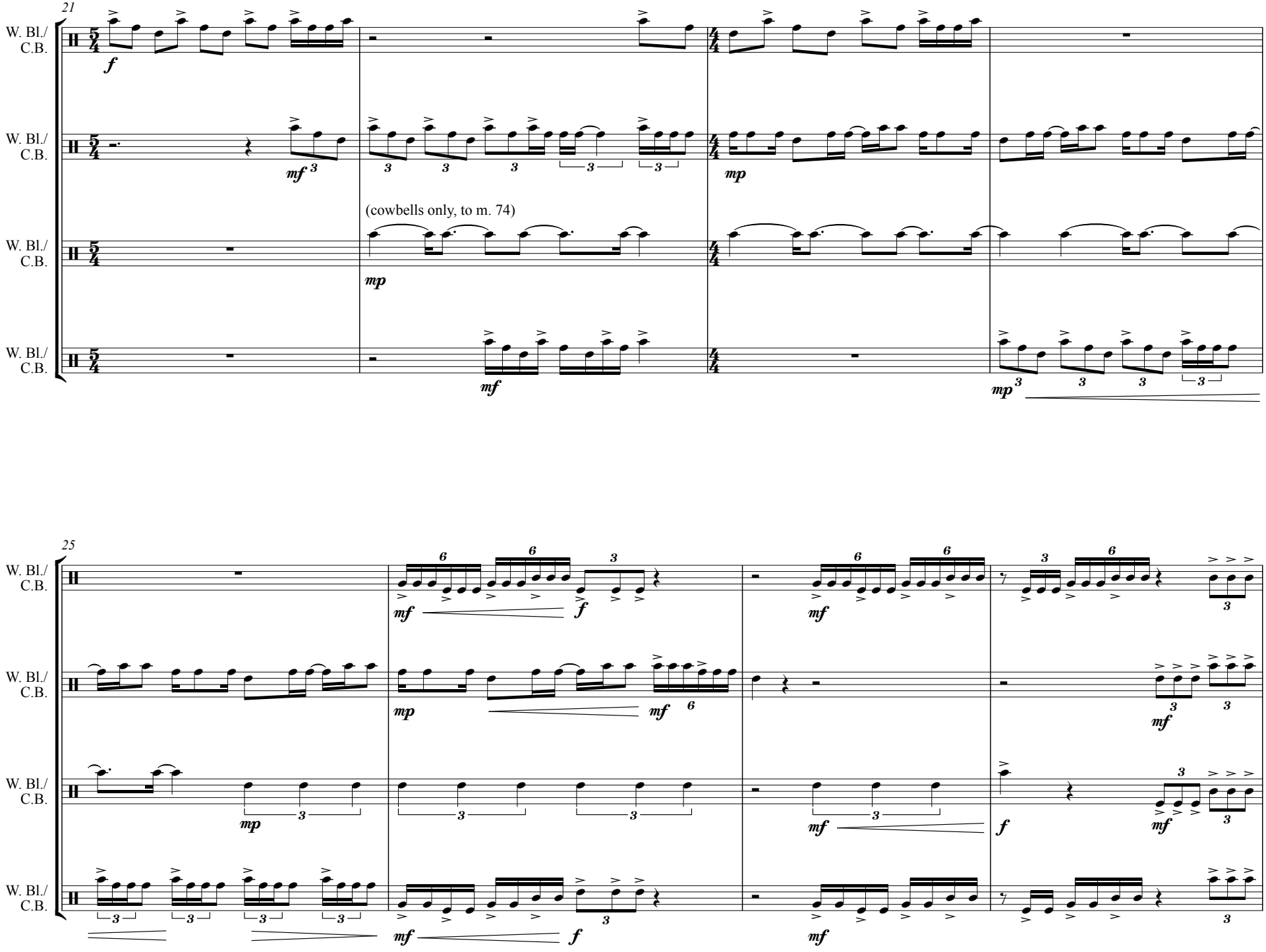
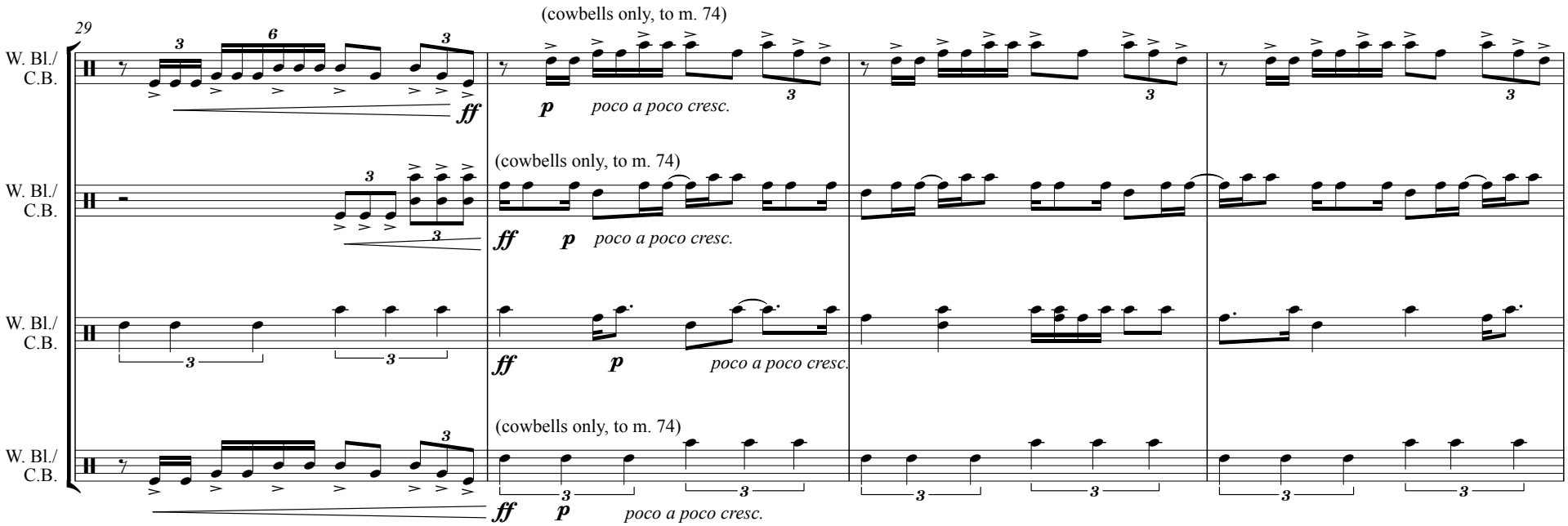
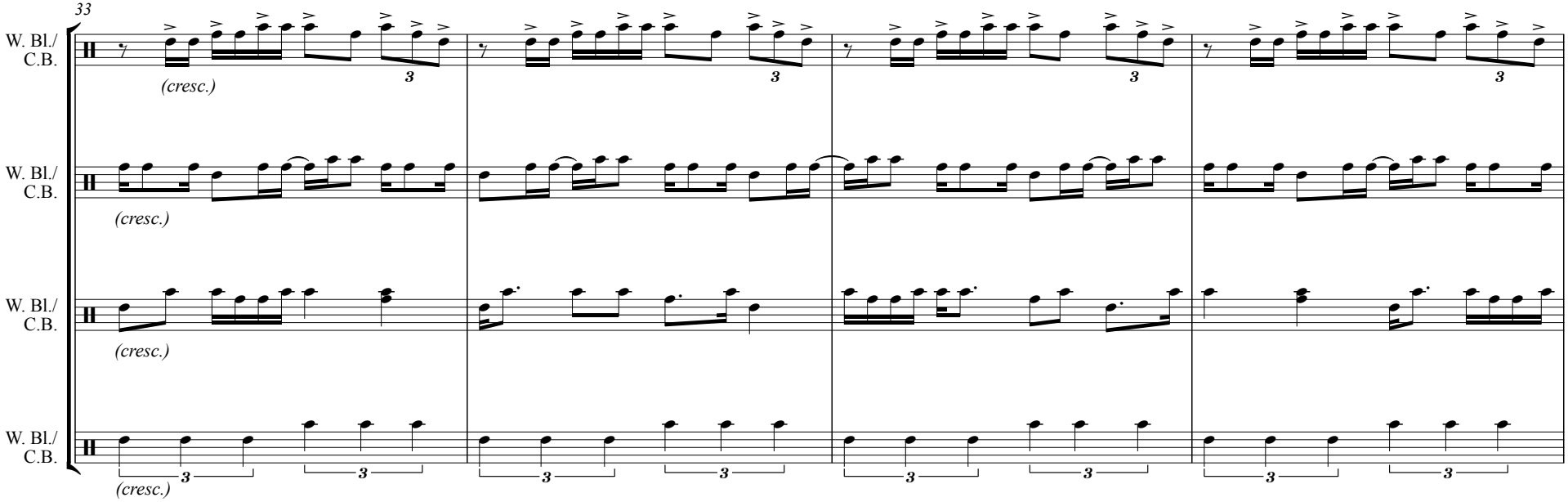
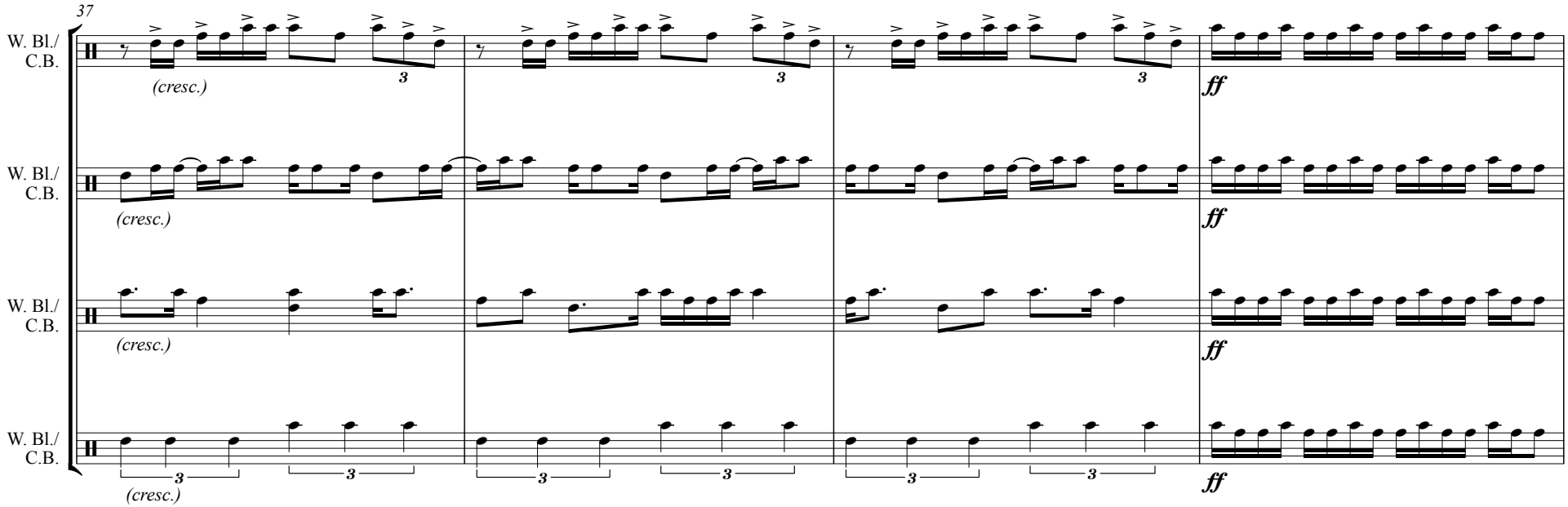

11
W. Bl./ C.B.
W. Bl./ C.B.
W. Bl./ C.B.
W. Bl./ C.B.

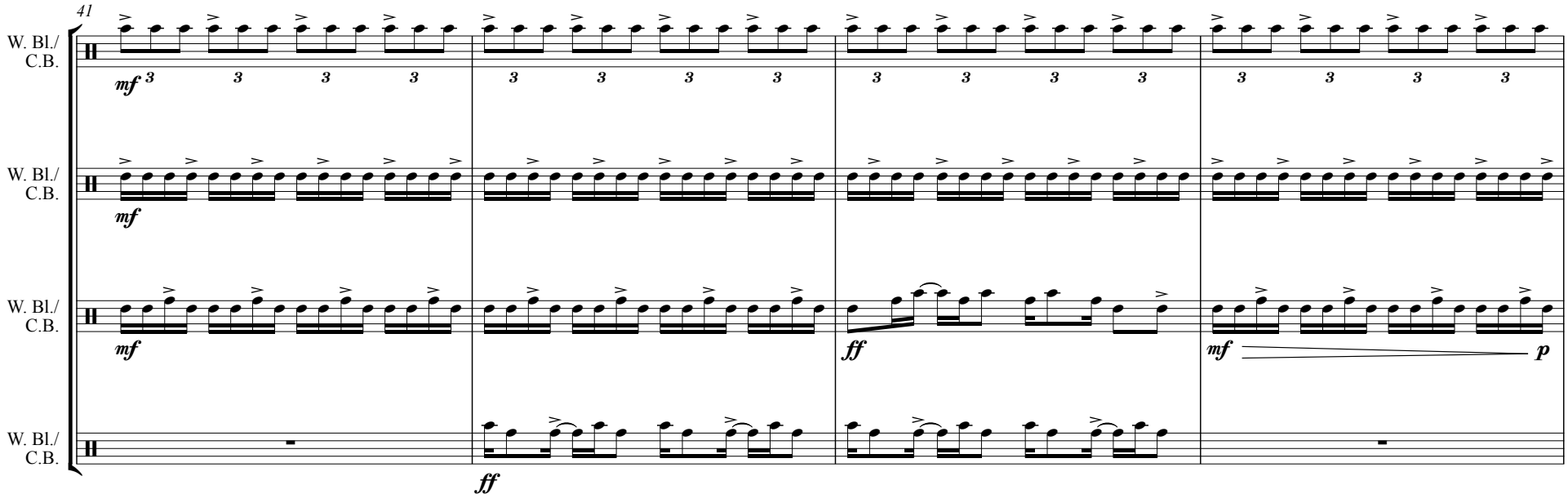

16
W. Bl./ C.B.
W. Bl./ C.B.
W. Bl./ C.B.
W. Bl./ C.B.

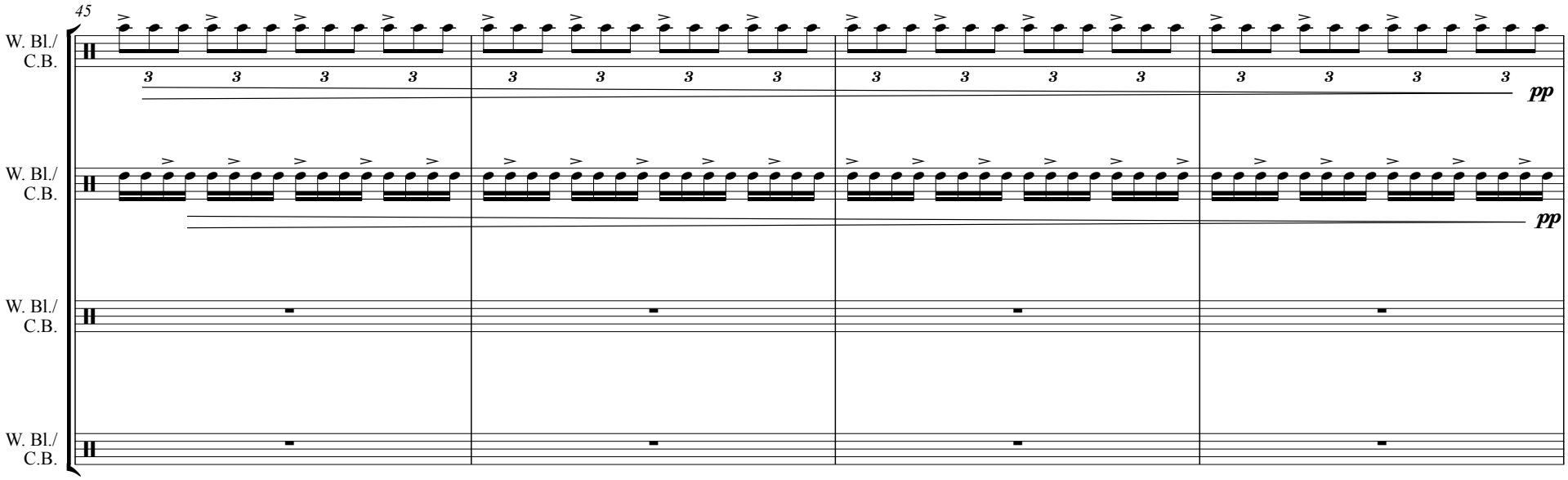

21
W. Bl./ C.B.
W. Bl./ C.B.
W. Bl./ C.B.
W. Bl./ C.B.
(cowbells only, to m. 74)
25
W. Bl./ C.B.
W. Bl./ C.B.
W. Bl./ C.B.
W. Bl./ C.B.

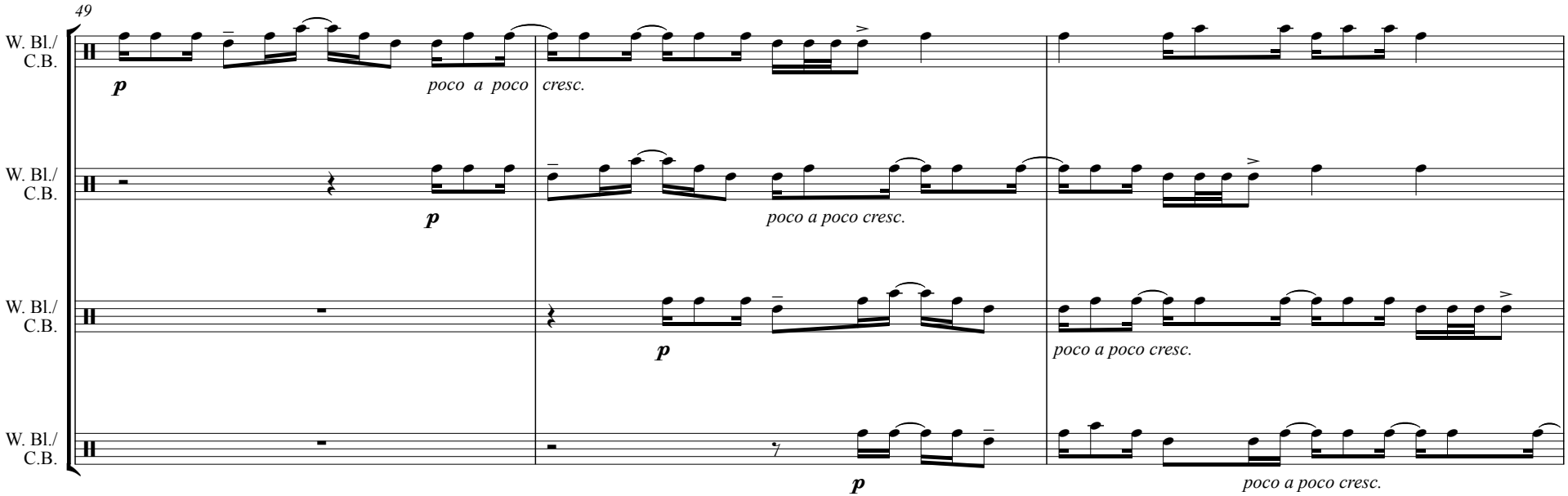

29
W. Bl./ C.B.
(cowbells only, to m. 74)
ff
p
poco a poco cresc.
W. Bl./ C.B.
(cowbells only, to m. 74)
ff
p
poco a poco cresc.
W. Bl./ C.B.
ff
p
poco a poco cresc.
W. Bl./ C.B.
(cowbells only, to m. 74)
ff
p
poco a poco cresc.

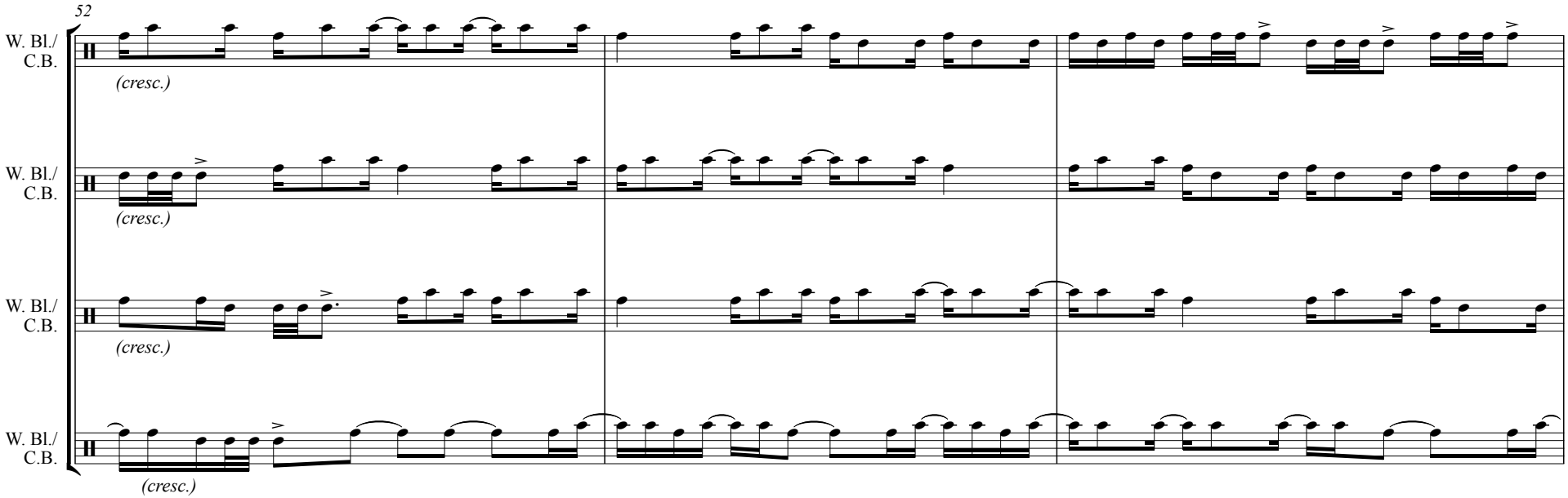

33
W. Bl./ C.B.
(cresc.)
W. Bl./ C.B.
(cresc.)
W. Bl./ C.B.
(cresc.)
W. Bl./ C.B.
(cresc.)

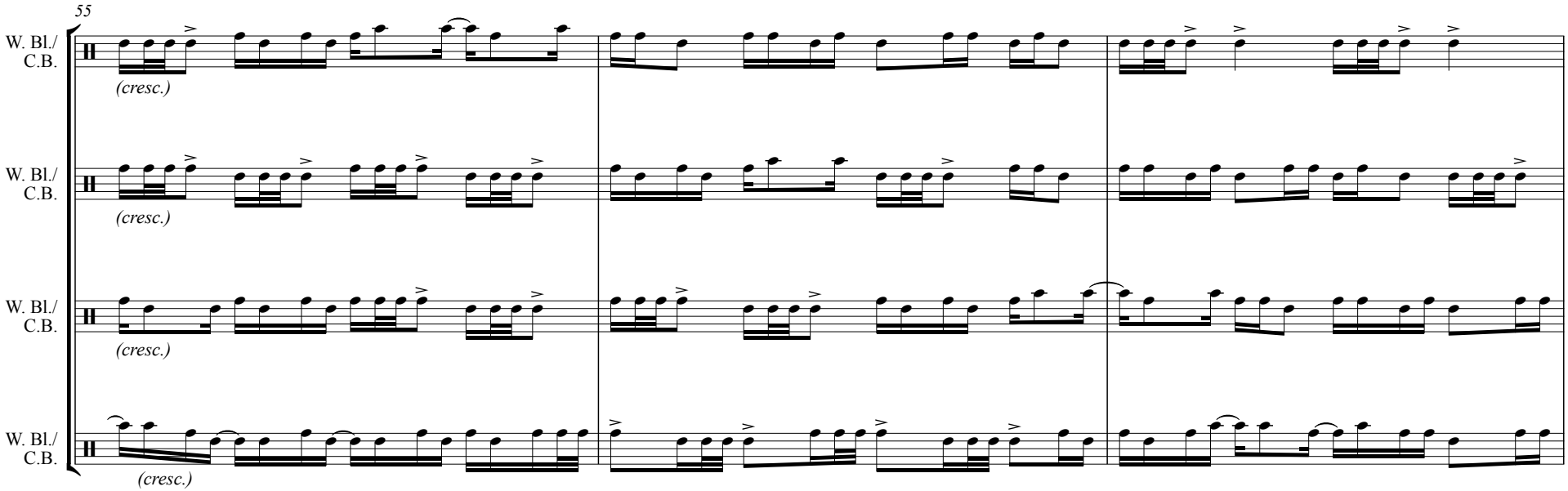

37
W. Bl./ C.B.
(cresc.)
ff
W. Bl./ C.B.
(cresc.)
ff
W. Bl./ C.B.
(cresc.)
ff
W. Bl./ C.B.
(cresc.)
ff

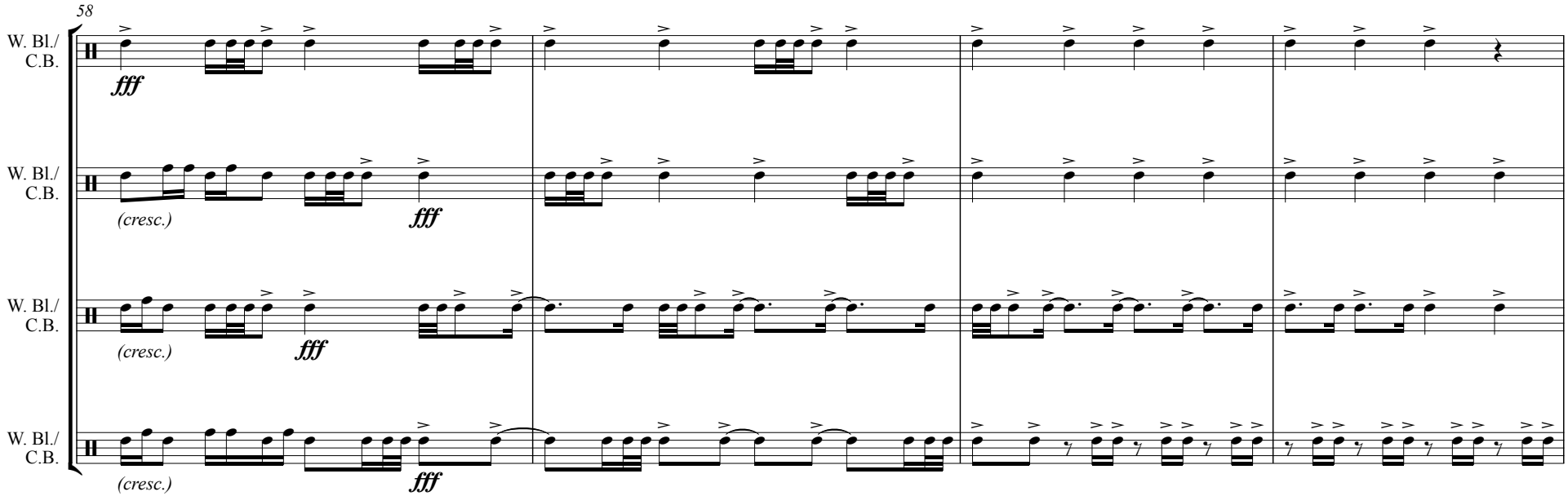

41
W. Bl./ C.B.
mf
W. Bl./ C.B.
mf
W. Bl./ C.B.
mf
ff
mf
p
W. Bl./ C.B.
ff

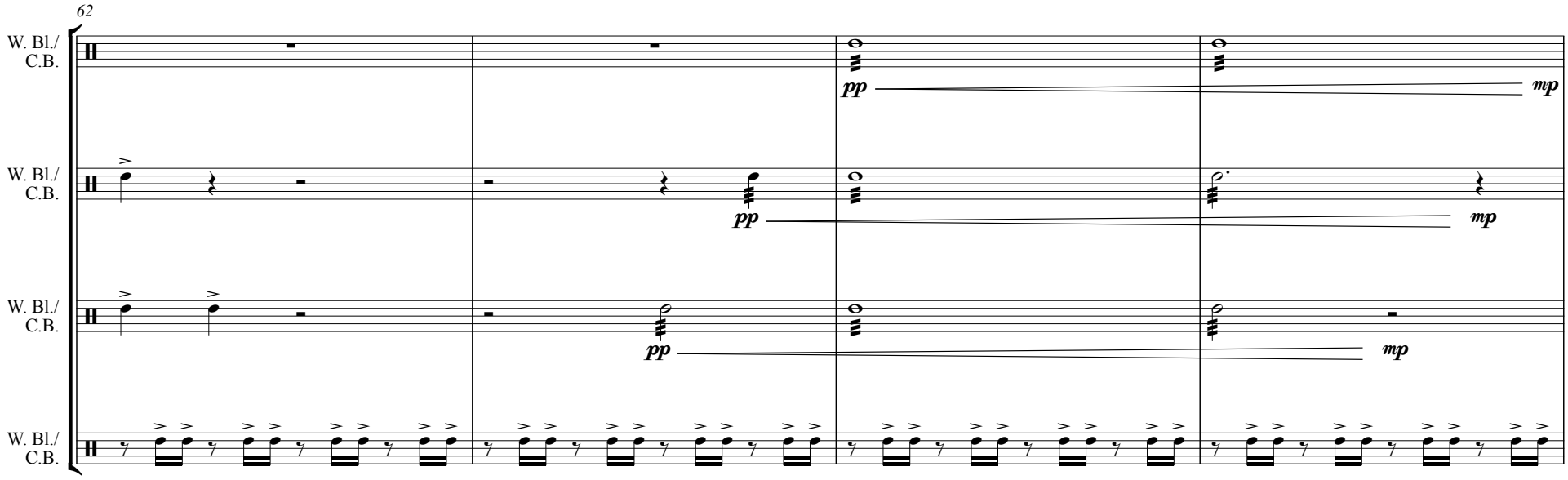

45
W. Bl./ C.B.
W. Bl./ C.B.
W. Bl./ C.B.
W. Bl./ C.B.
pp
pp

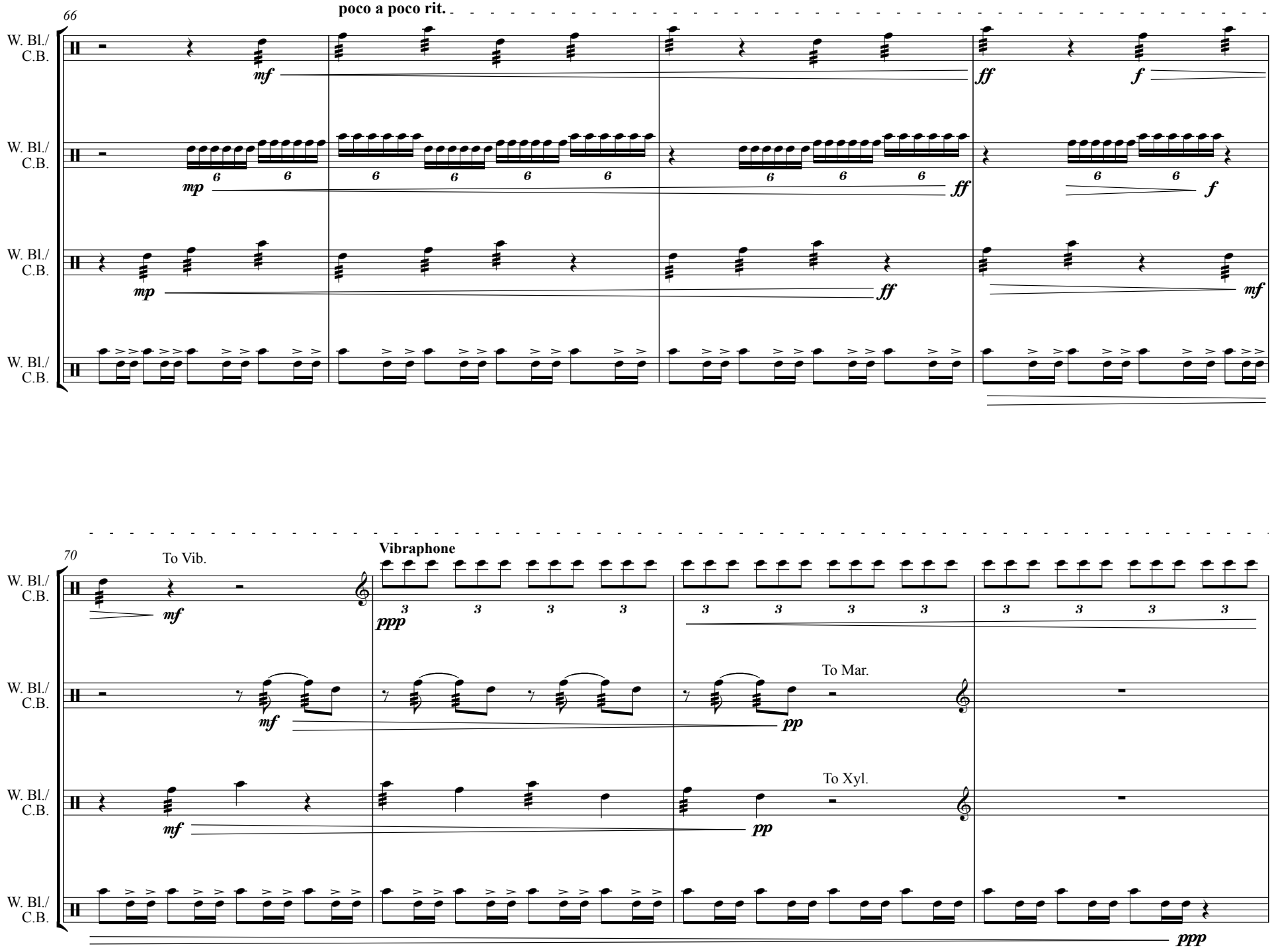

49
W. Bl./ C.B.
W. Bl./ C.B.
W. Bl./ C.B.
W. Bl./ C.B.
p
poco a poco
cresc.
p
poco a poco cresc.
p
poco a poco cresc.
p
poco a poco cresc.

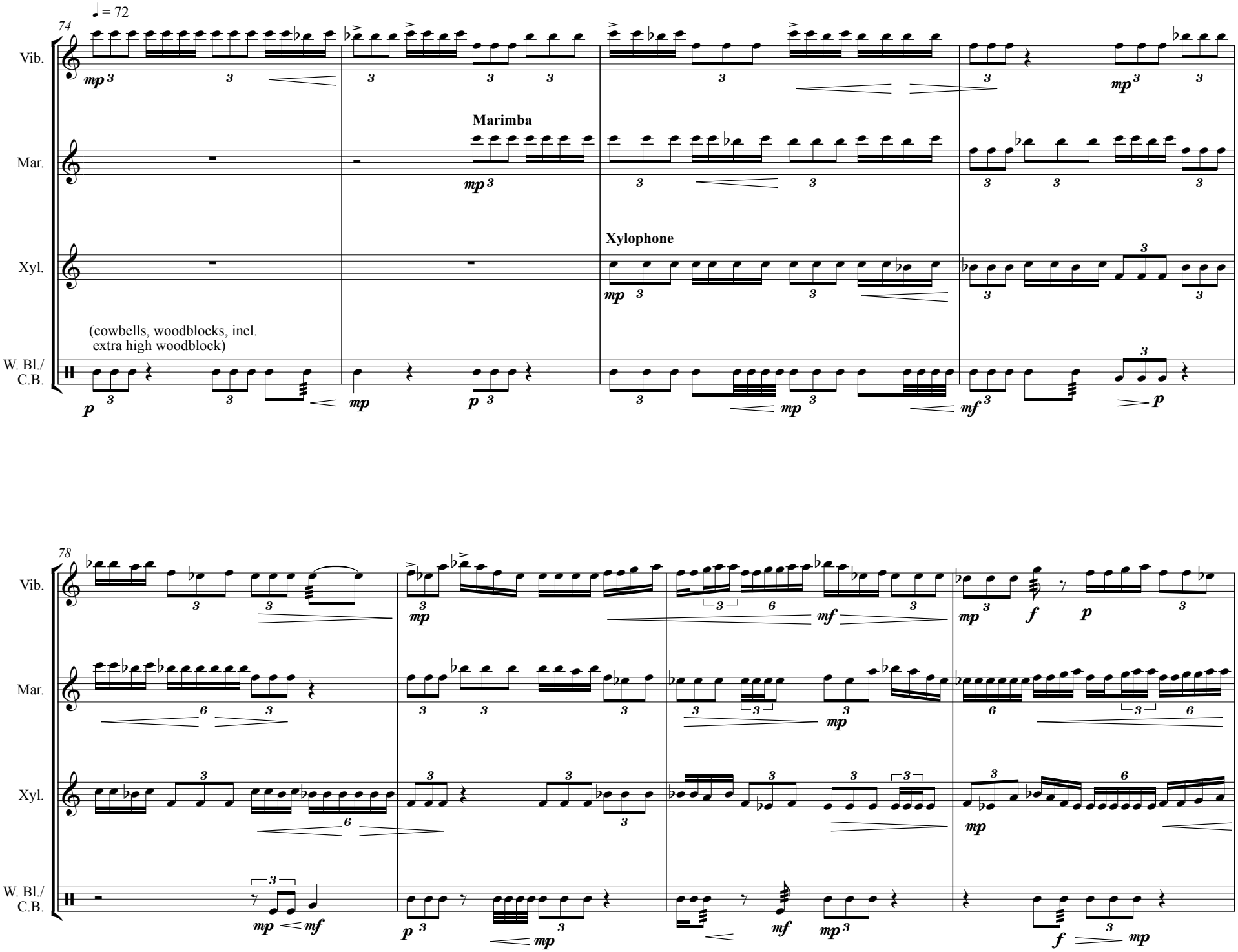

52
W. Bl./ C.B.
(cresc.)
W. Bl./ C.B.
(cresc.)
W. Bl./ C.B.
(cresc.)
W. Bl./ C.B.
(cresc.)

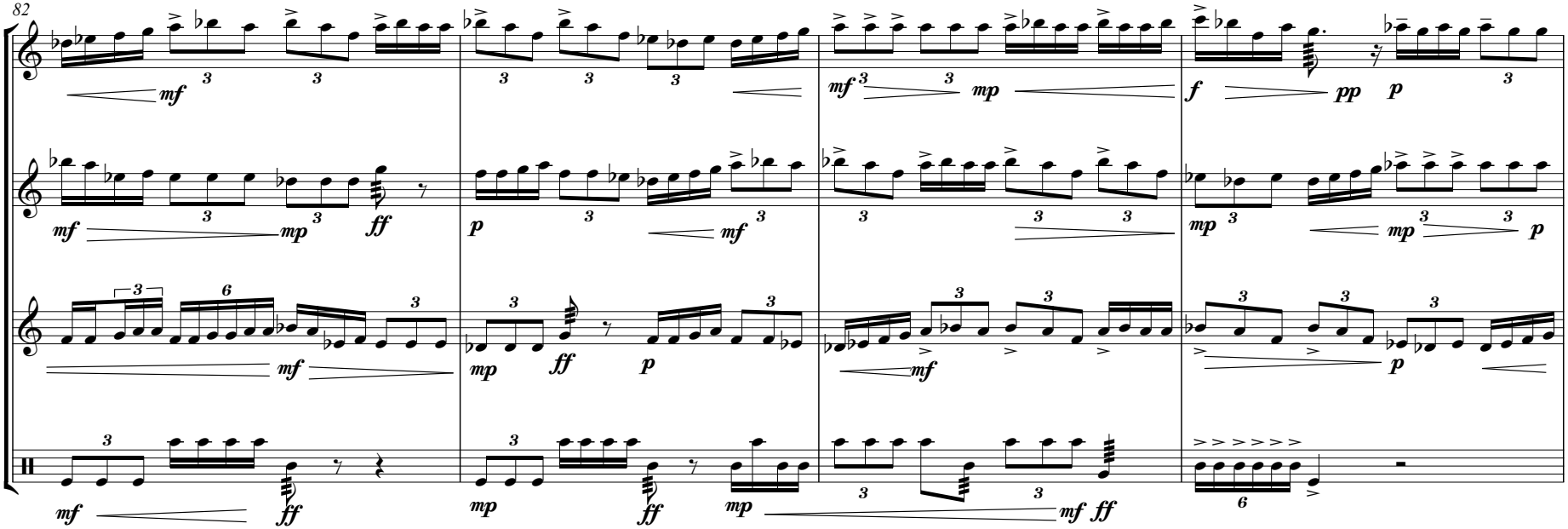

55
W. Bl./ C.B.
(cresc.)
W. Bl./ C.B.
(cresc.)
W. Bl./ C.B.
(cresc.)
W. Bl./ C.B.
(cresc.)

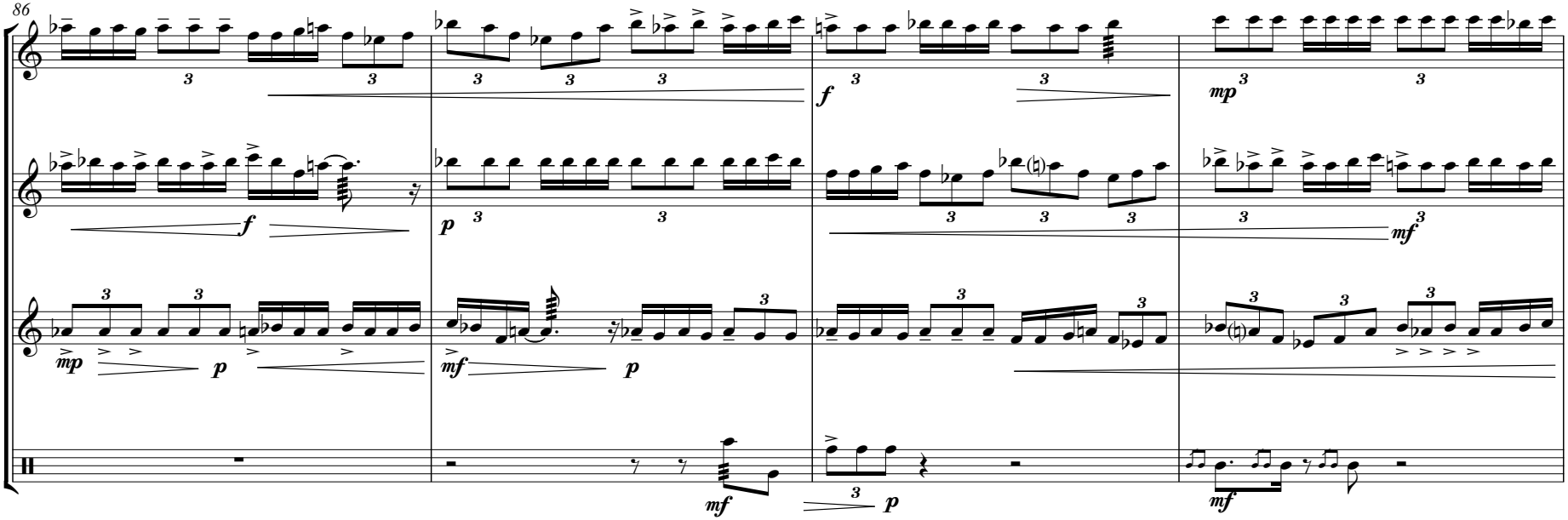

58
W. Bl./ C.B.
fff
W. Bl./ C.B.
(cresc.)
fff
W. Bl./ C.B.
(cresc.)
fff
W. Bl./ C.B.
(cresc.)
fff

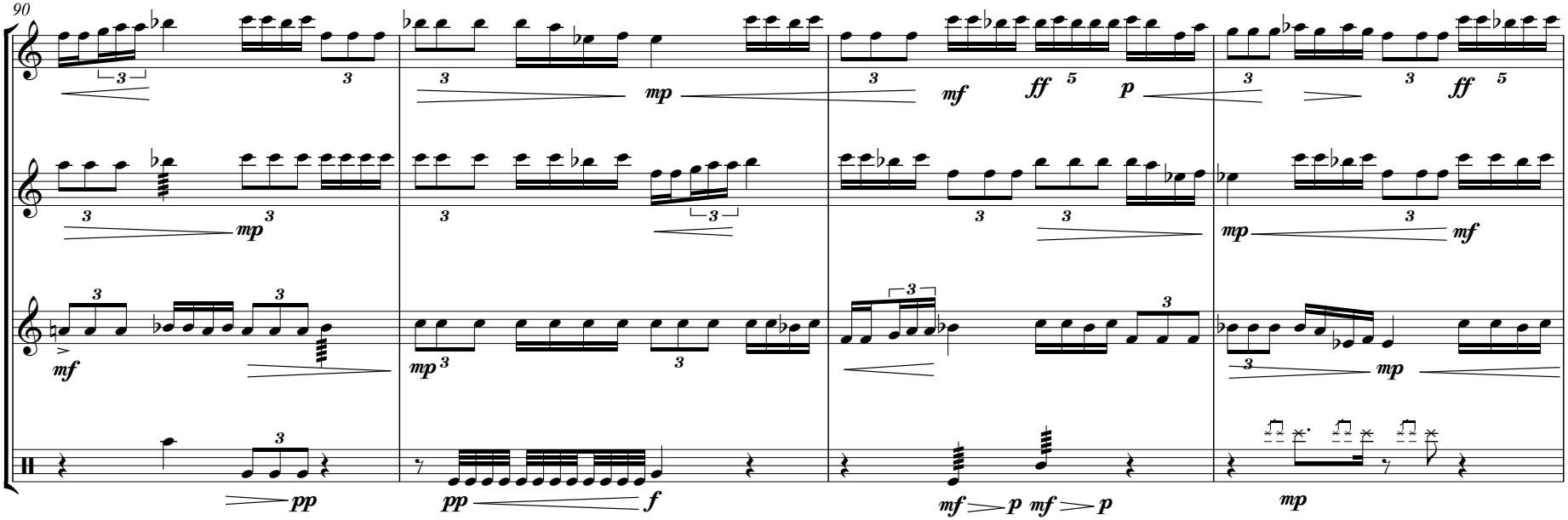

62
W. Bl./ C.B.
pp
mp
W. Bl./ C.B.
pp
mp
W. Bl./ C.B.
pp
mp
W. Bl./ C.B.

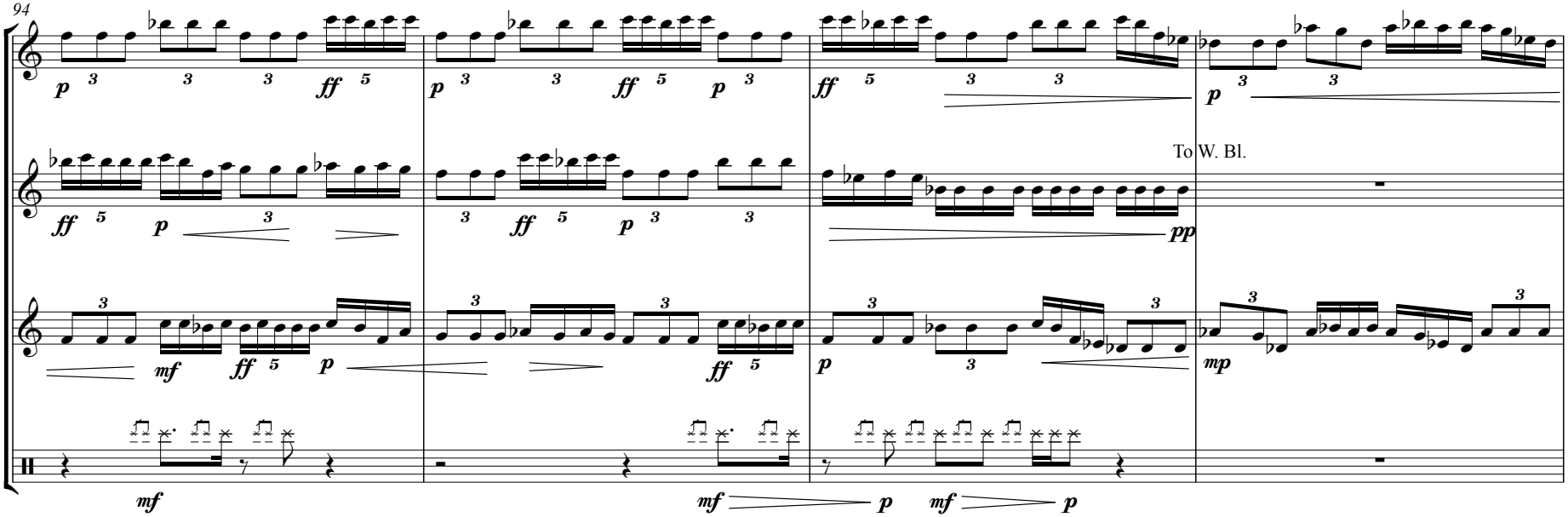

66
poco a poco rit.
W. Bl./ C.B.
W. Bl./ C.B.
W. Bl./ C.B.
W. Bl./ C.B.
mf
mp
ff
f
mf
70
To Vib.
Vibraphone
ppp
To Mar.
pp
To Xyl.
pp
ppp

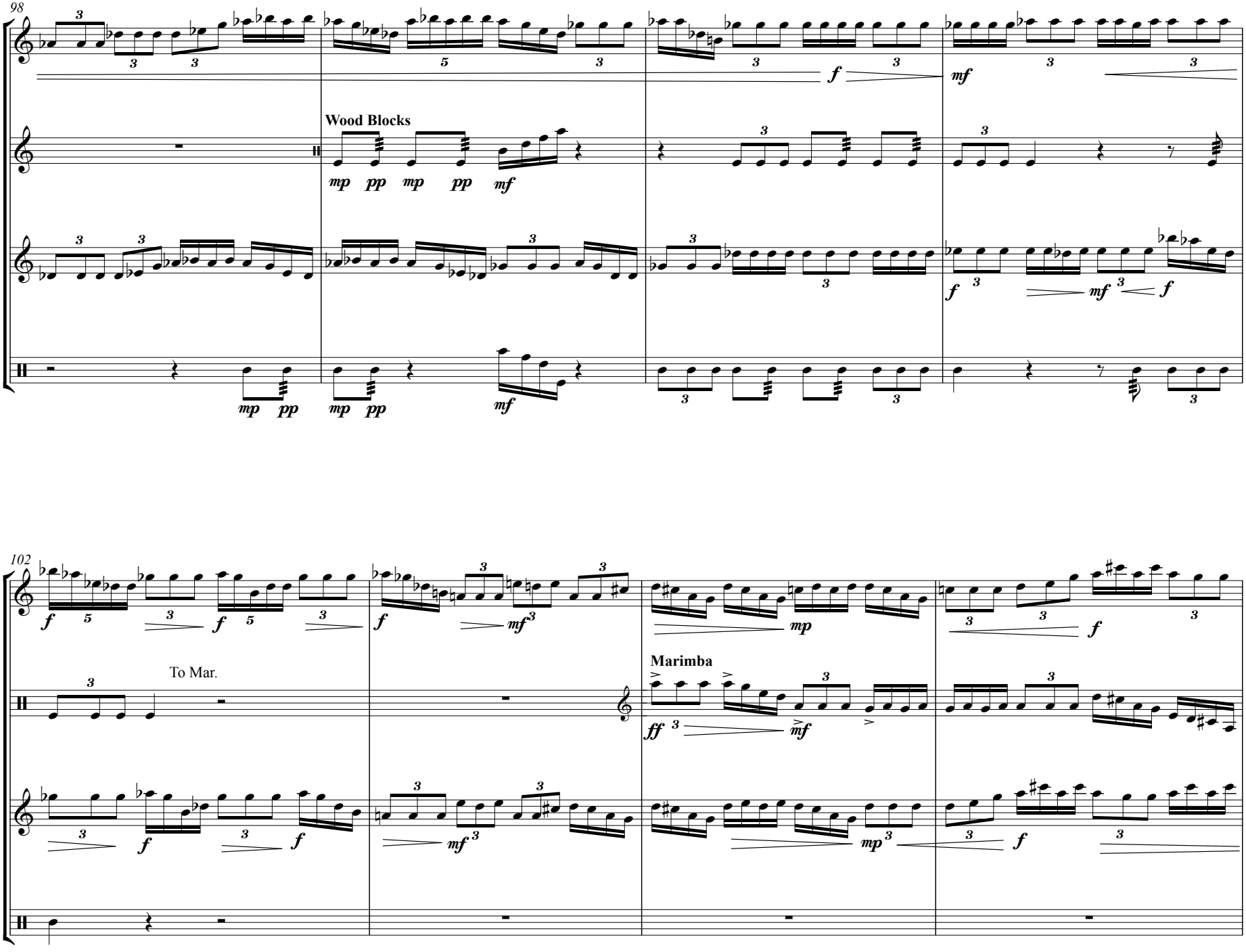

♩ = 72
74
Vib.
Mar.
Marimba
Xyl.
Xylophone
(cowbells, woodblocks, incl.
extra high woodblock)
W. Bl./
C.B.
78
Vib.
Mar.
Xyl.
W. Bl./
C.B.

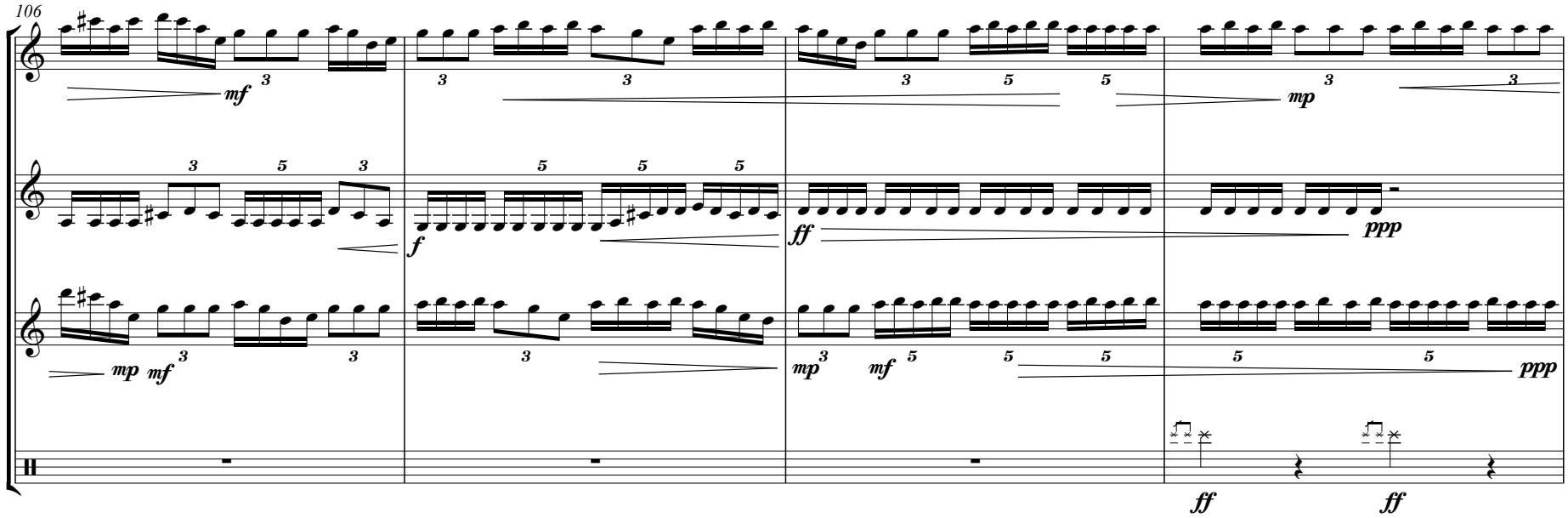

82
Vib.
Mar.
Xyl.
W. Bl./
C.B.

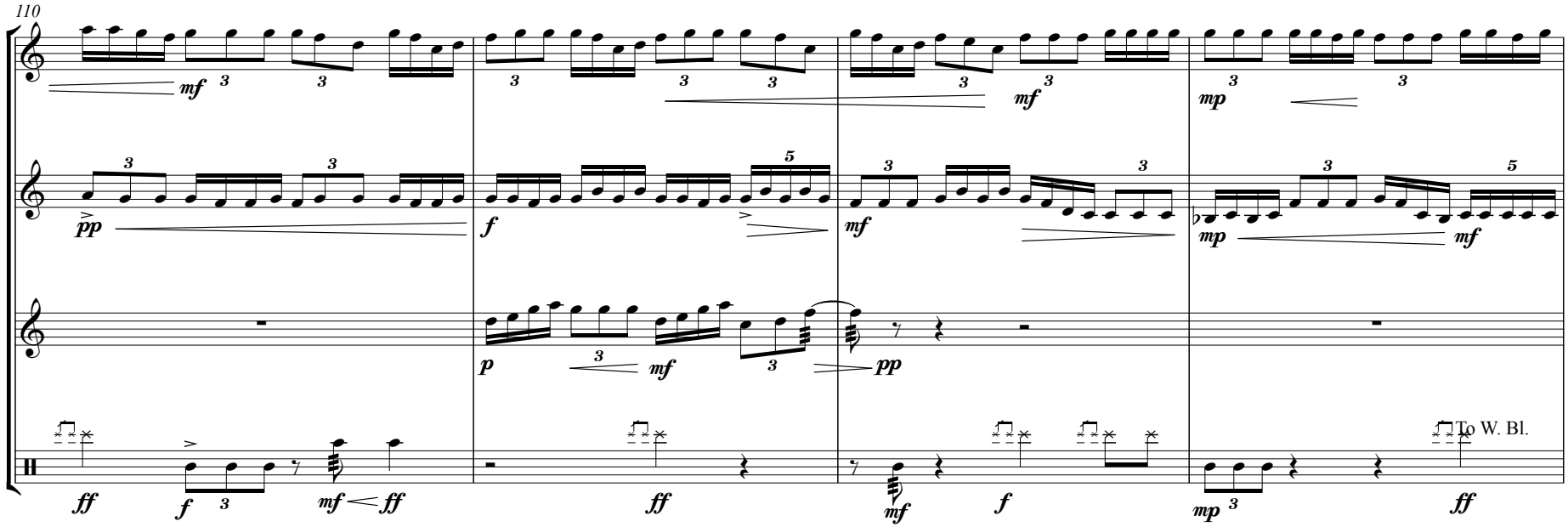

86
Vib.
Mar.
Xyl.
W. Bl./
C.B.

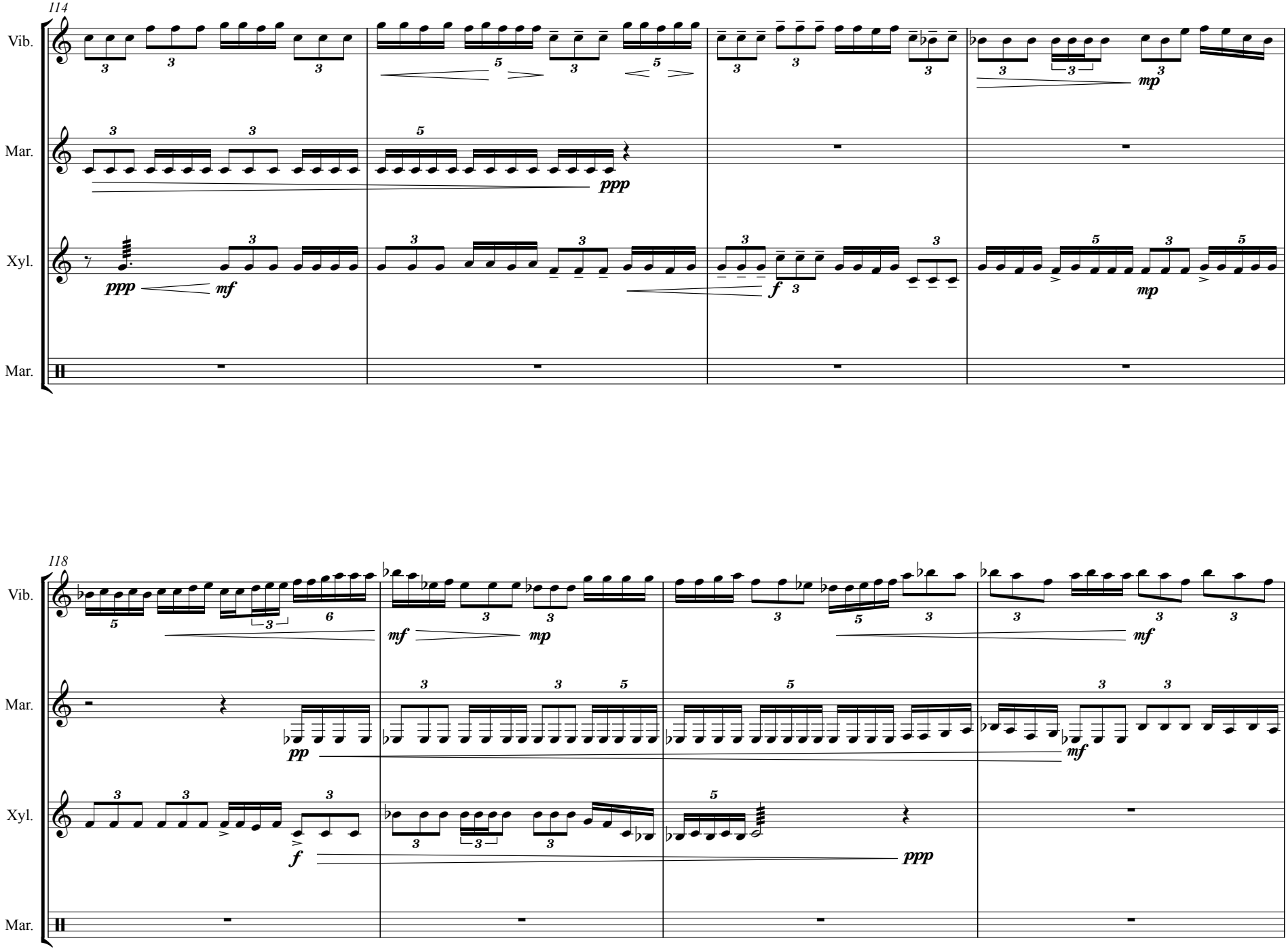

90
Vib.
Mar.
Xyl.
W. Bl./
C.B.

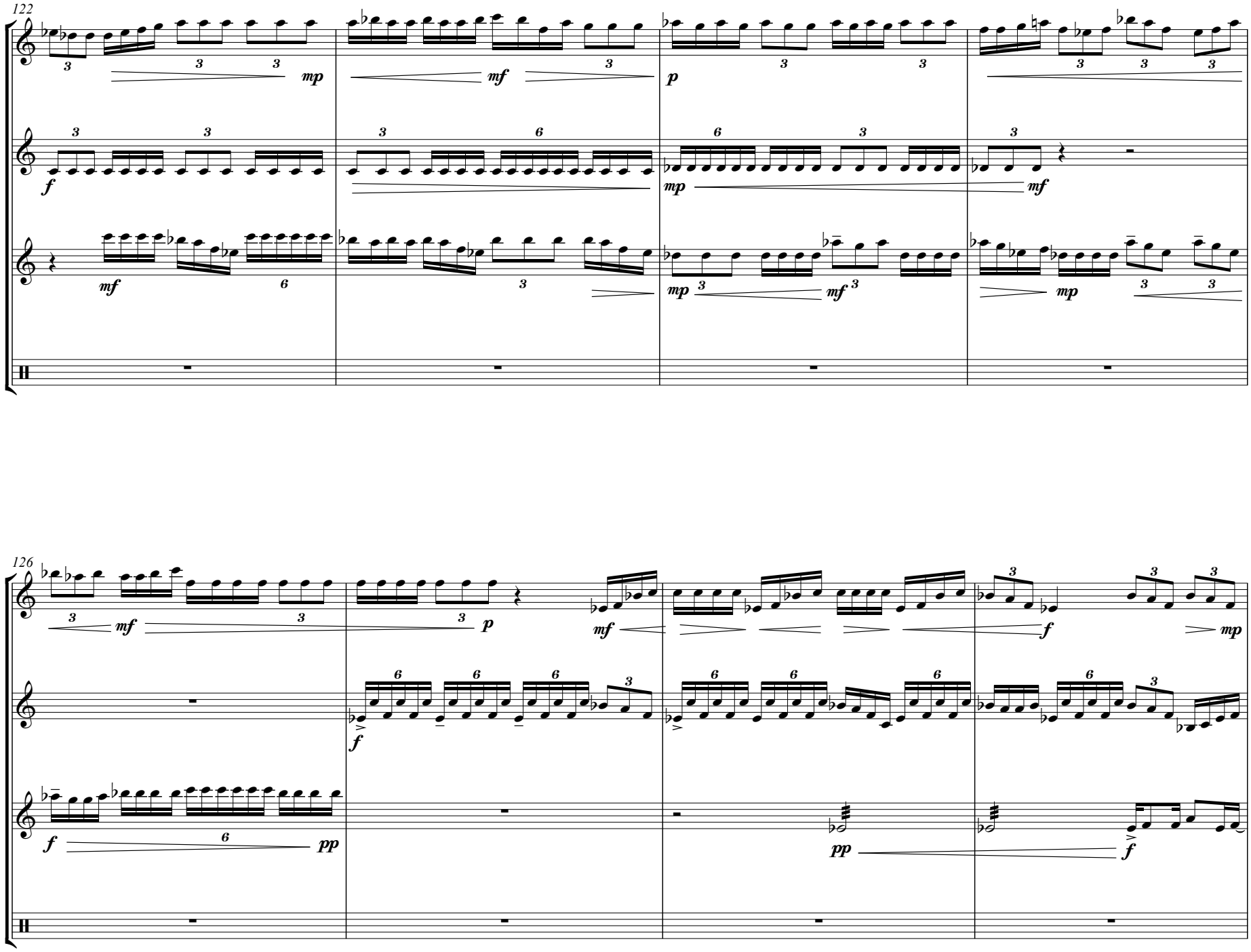

94
Vib.
Mar.
Xyl.
W. Bl./
C.B.
To W. Bl.

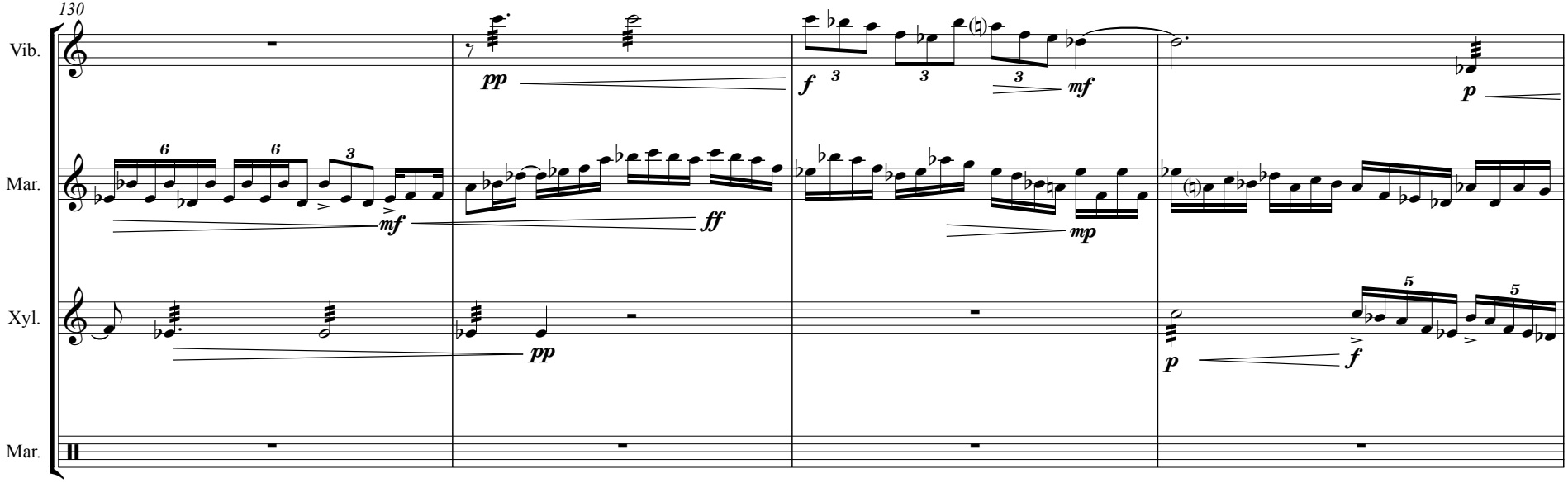

98
Vib.
Mar.
Xyl.
W. Bl./
C.B.
Wood Blocks
102
To Mar.
Marimba

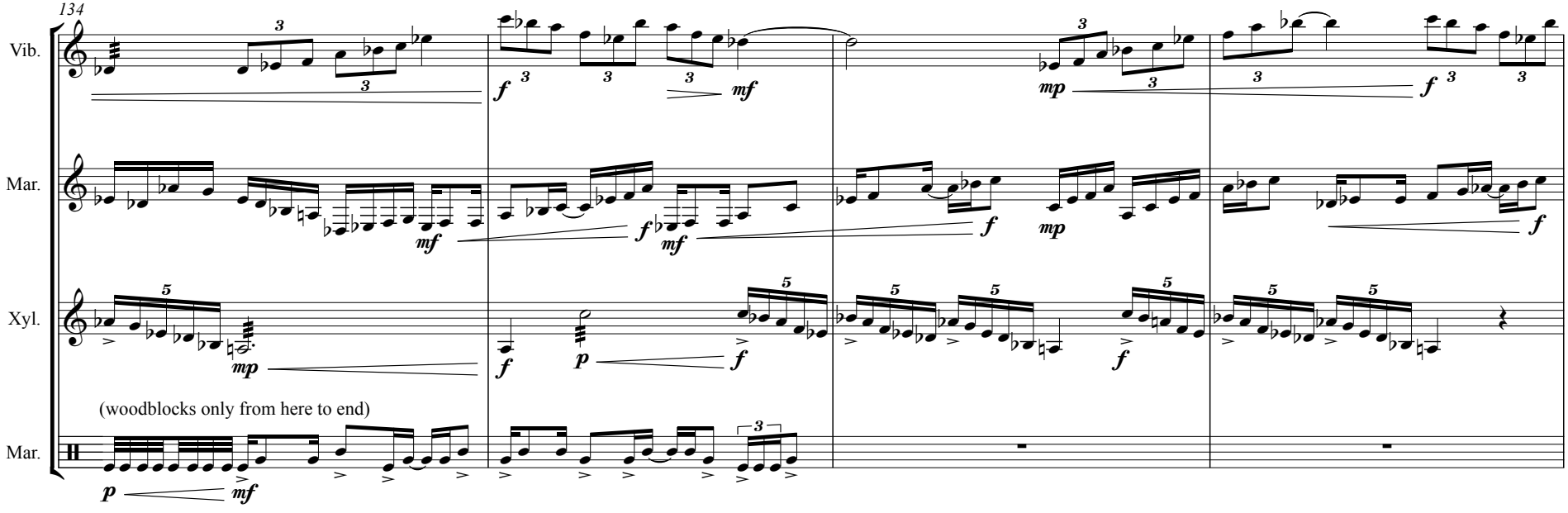

106
Vib.
Mar.
Xyl.
Mar.

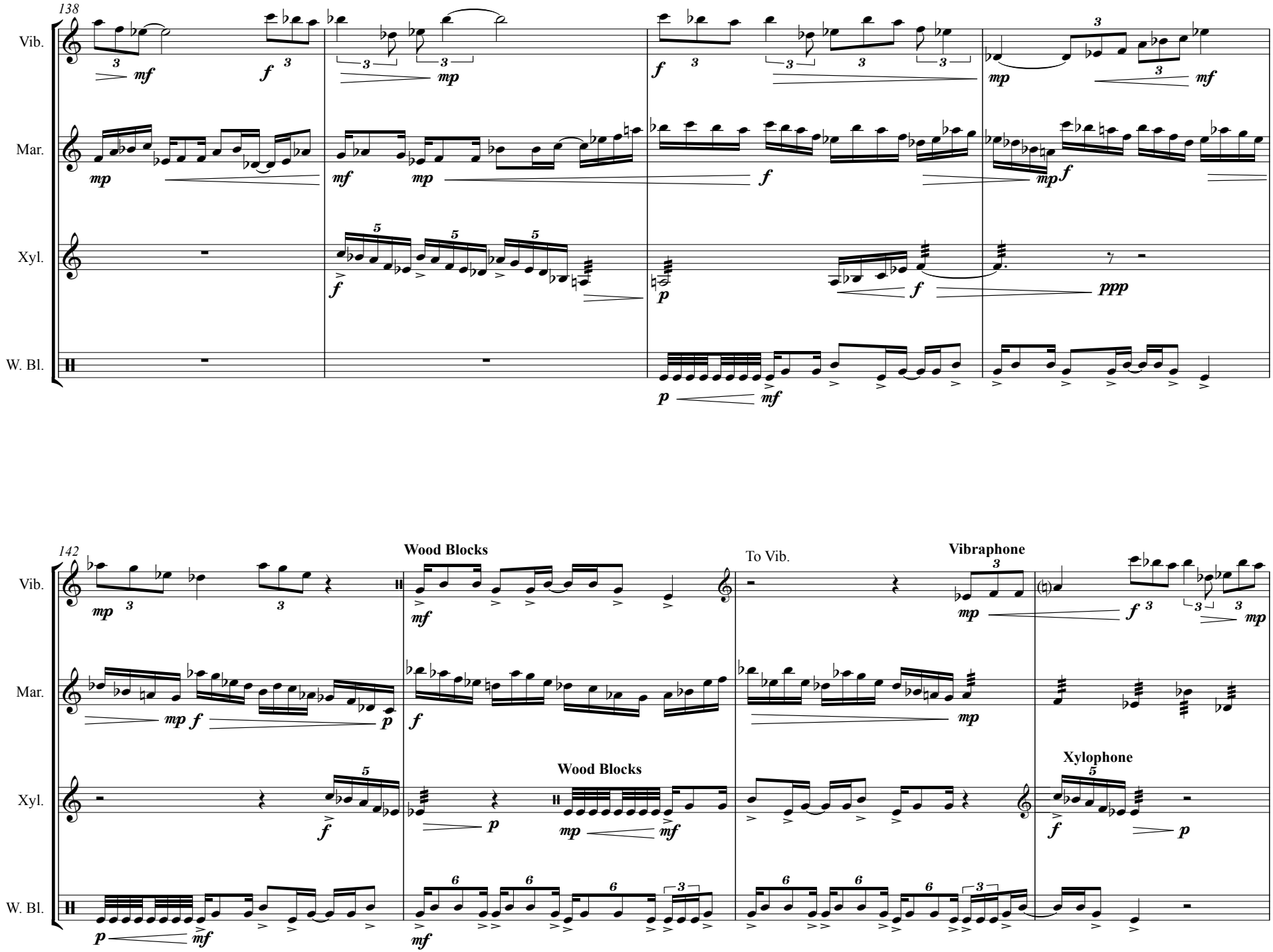

110
Vib.
Mar.
Xyl.
Mar.
To W. Bl.

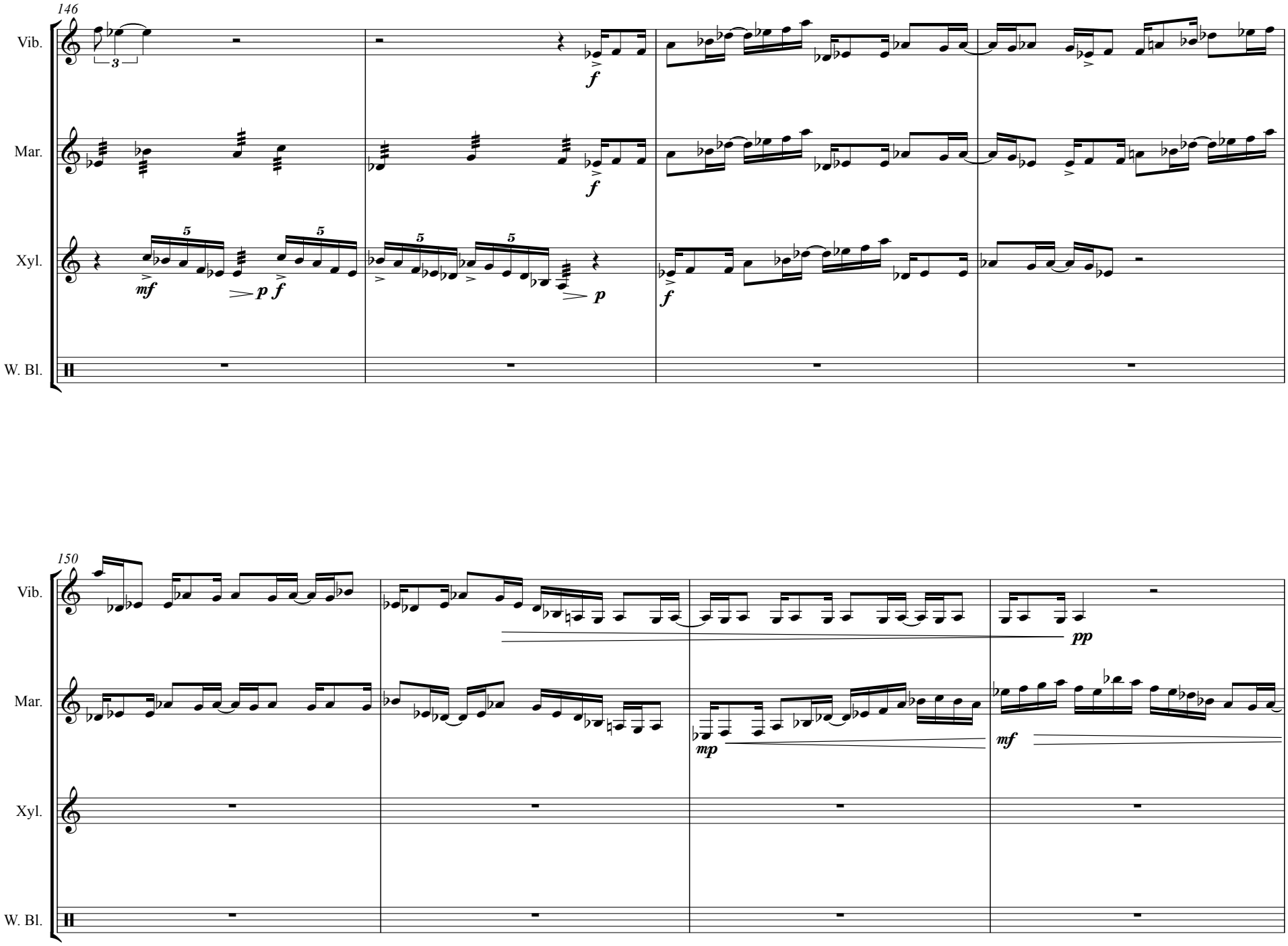

114
Vib.
Mar.
Xyl.
Mar.
118
Vib.
Mar.
Xyl.
Mar.

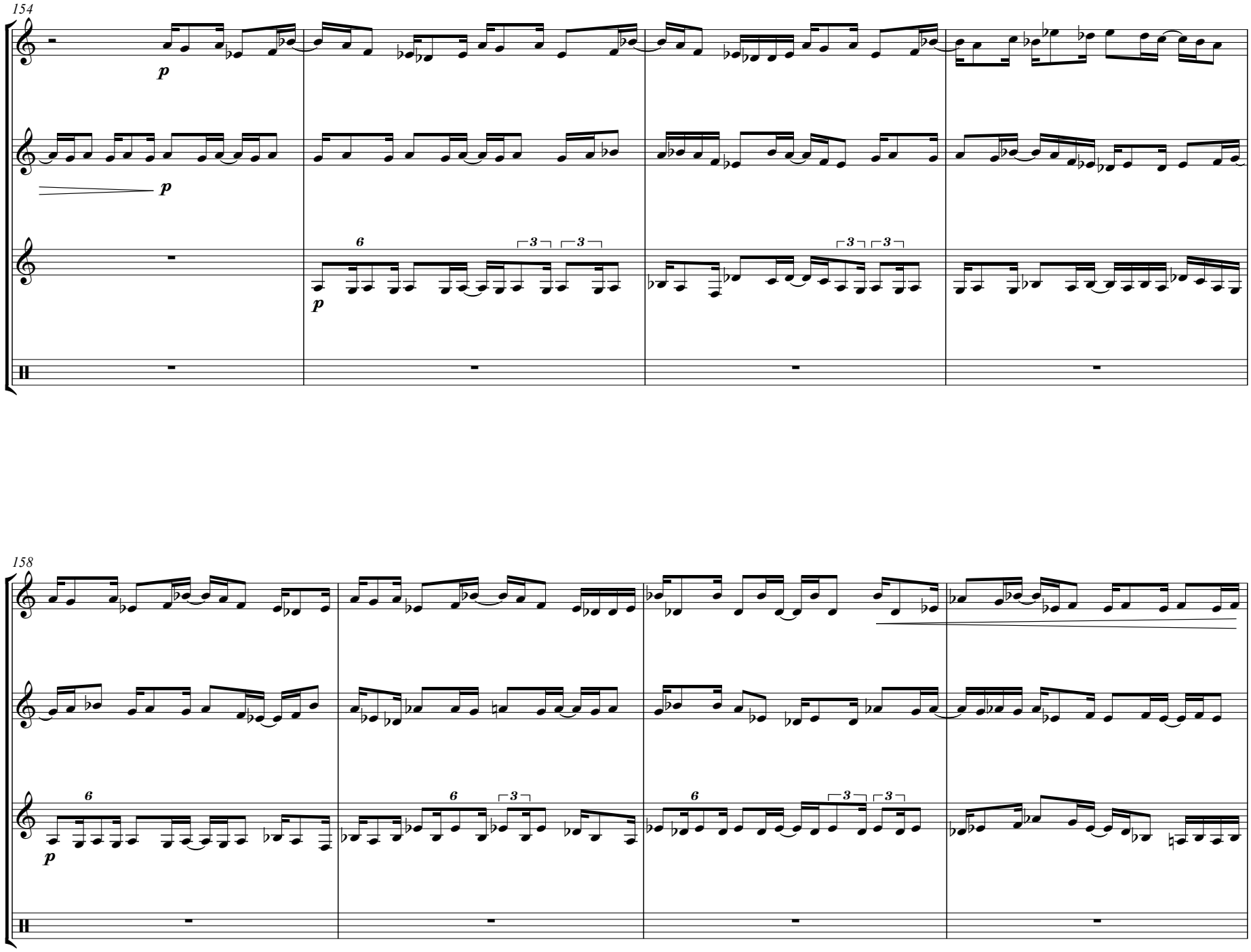

122
Vib.
Mar.
Xyl.
Mar.
126
Vib.
Mar.
Xyl.
Mar.

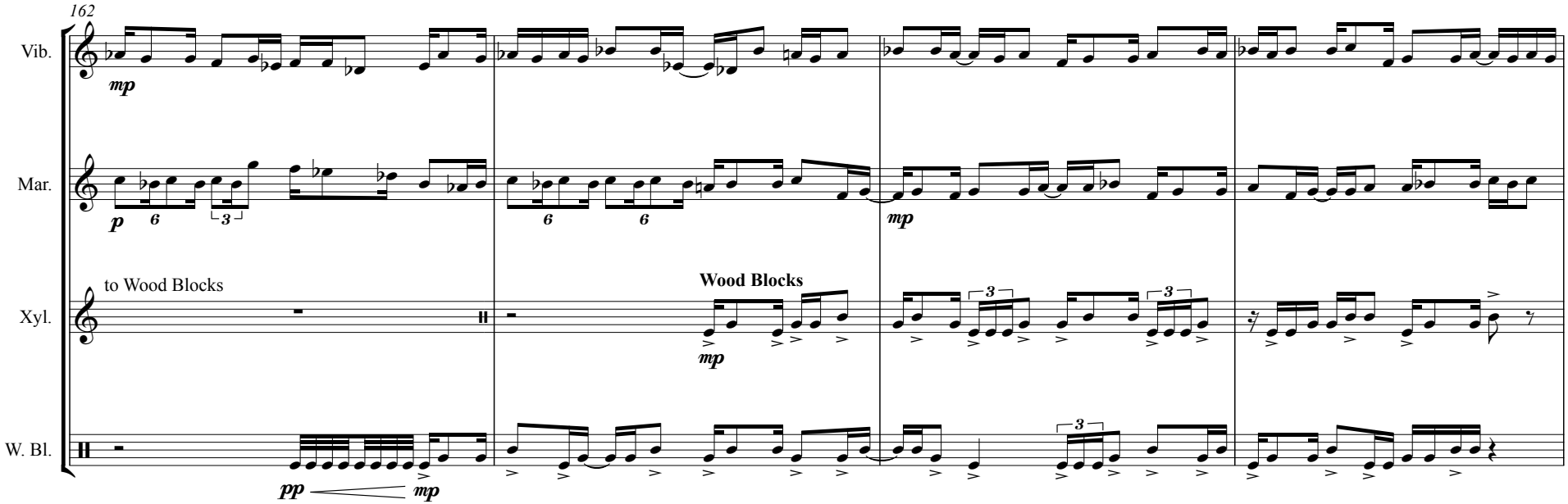

130
Vib.
Mar.
Xyl.
Mar.

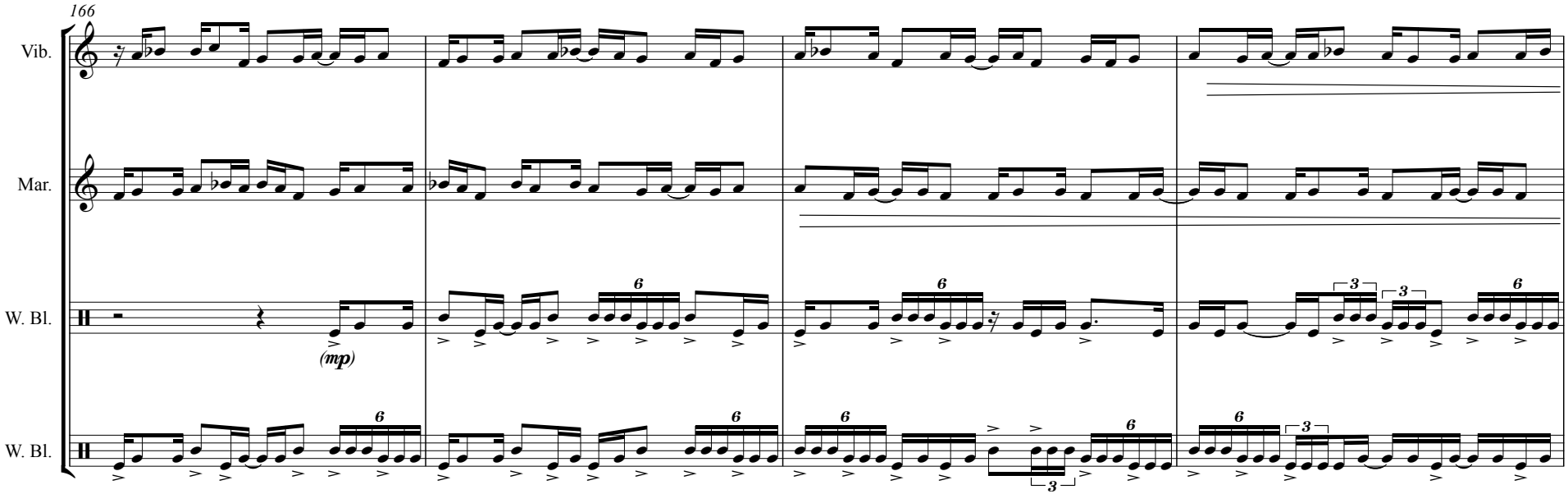

134
Vib.
Mar.
Xyl.
(woodblocks only from here to end)
Mar.

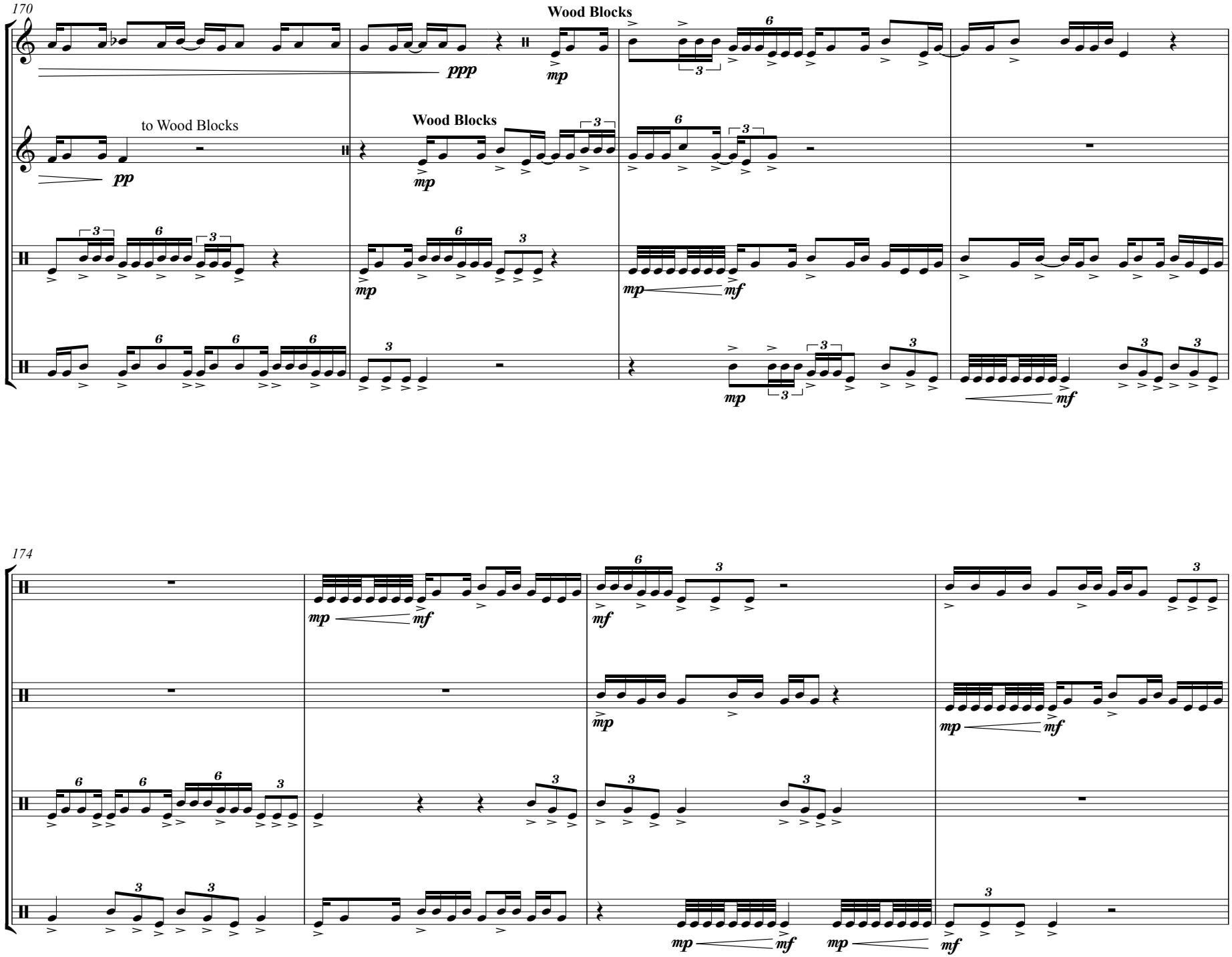

138
Vib.
Mar.
Xyl.
W. Bl.
142
Wood Blocks
To Vib.
Vibraphone
Xylophone
Wood Blocks

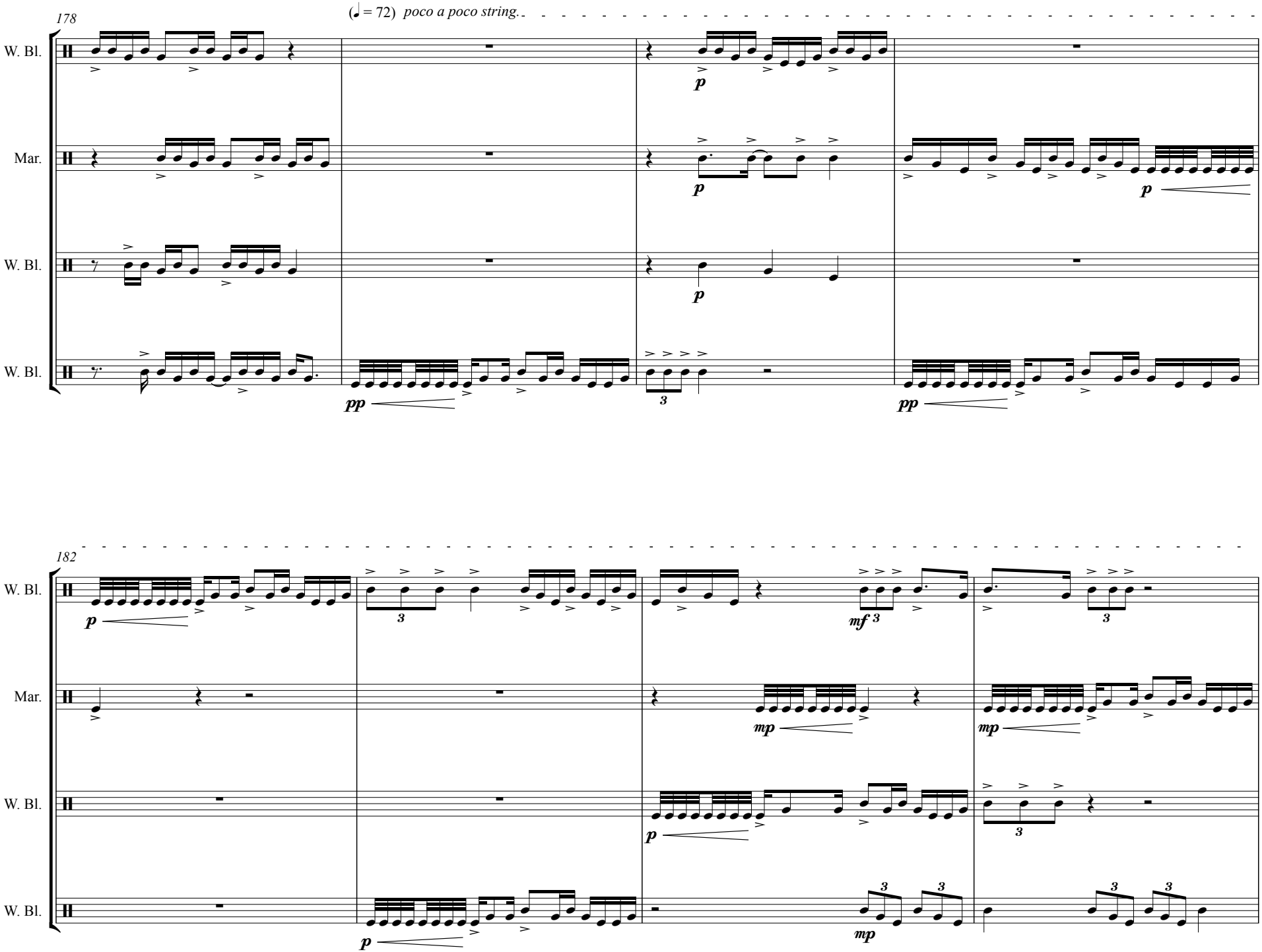

146
Vib.
Mar.
Xyl.
W. Bl.
150
Vib.
Mar.
Xyl.
W. Bl.

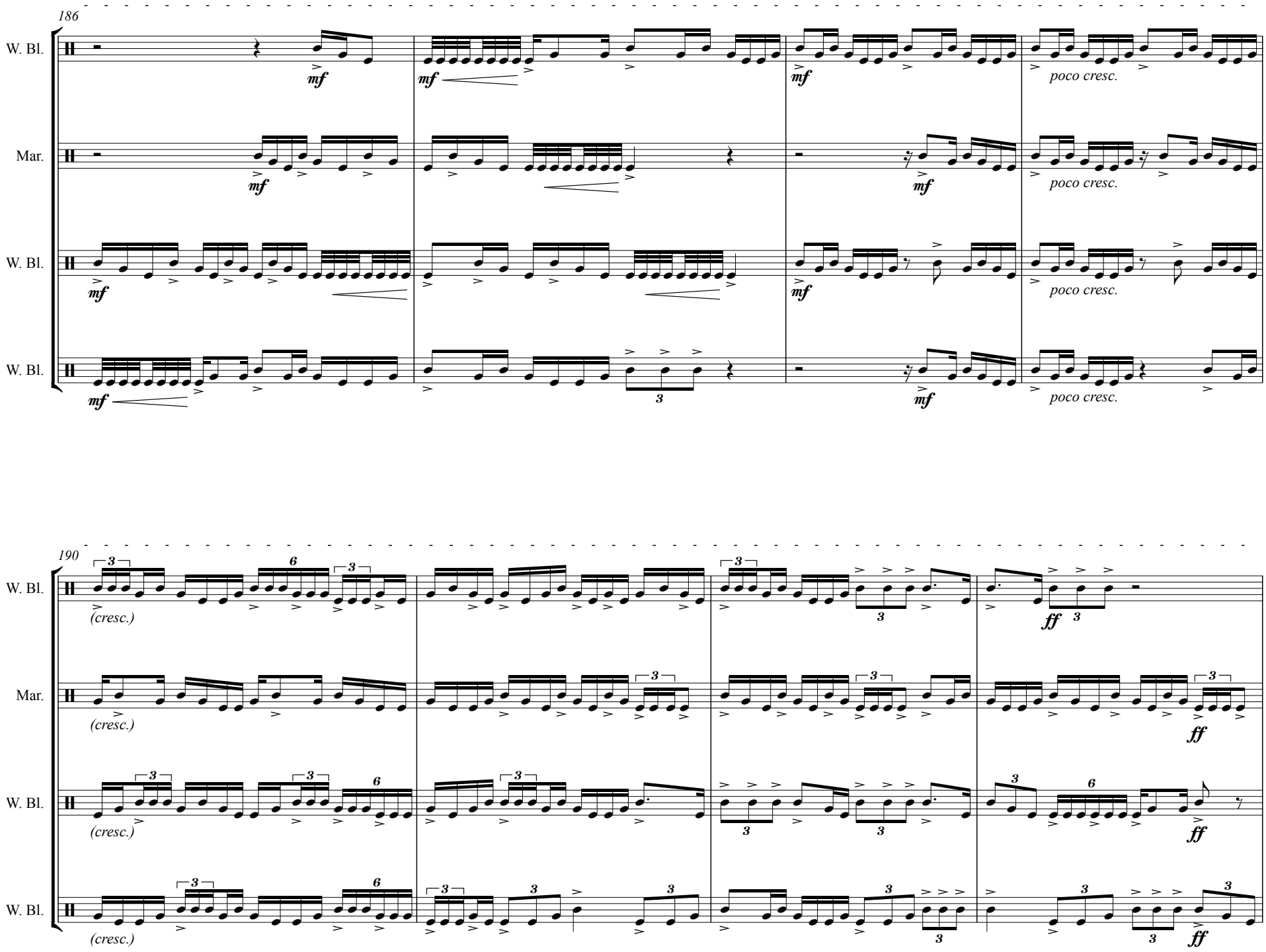

154
Vib.
Mar.
Xyl.
W. Bl.
158
Vib.
Mar.
Xyl.
W. Bl.

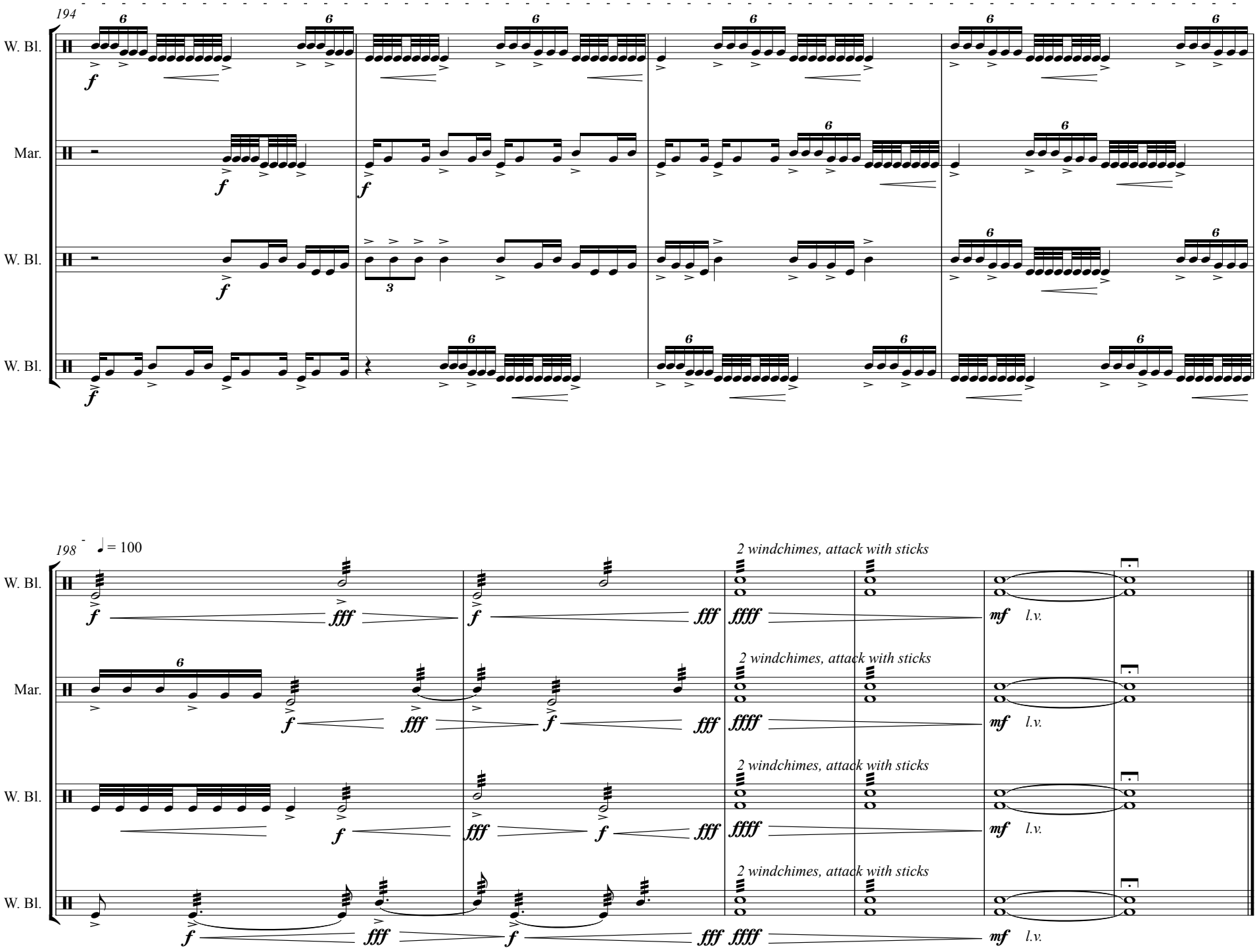

162
Vib.
mp
Mar.
p
6
3
6
6
mp
to Wood Blocks
Wood Blocks
Xyl.
mp
W. Bl.
pp
mp
3
3
3


166
Vib.
Mar.
W. Bl.
(mp)
6
6
6
3
3
6
W. Bl.
6
6
6
6
3
3


170
Vib.
Mar.
W. Bl.
W. Bl.
Wood Blocks
to Wood Blocks
Wood Blocks
174
W. Bl.
Mar.
W. Bl.
W. Bl.


178
(♩ = 72) poco a poco string.
W. Bl.
Mar.
W. Bl.
W. Bl.
p
pp
182
mf
mp


186
W. Bl.
Mar.
W. Bl.
W. Bl.
mf
poco cresc.
190
(cresc.)
ff


194
W. Bl.
Mar.
W. Bl.
W. Bl.
198
♩ = 100
2 windchimes, attack with sticks
l.v.