

ALAN JONES

Opus 17

BATTERED FISH

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Ops 17

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This piece was written as a homage to Schubert in his anniversary year. All the rhythms have been loosely derived from *The Trout*, either the song or the Quintet. The form is a highly condensed version of the quintet and the number 5 is highlighted within the structure, particularly by use of numerous five bar phrases. The percussion instruments used are divided into five groups. Except for the third group, which comprises marimba (used by both players) and mark tree only, each group comprises 5 instruments. The key of the outer movements follows the song rather than the quintet in order to exploit the resonant lower register of the modern marimba.

On the full score, each instrument has a separate line, although grouped by bar lines. The rehearsal marks are for practicality as well as reflecting musical phrases. They act as visual markers when the players are transferring to and from the marimba, which requires a separate music stand. A comma indicates the end of a phrase where a fraction of time could be taken to assist with a change of instrument or, if desired, a change of sticks. However it is envisaged that the whole piece could be played on one set of sticks. Although tuned drums are not expected, the use of a higher line implies the expectancy of a higher pitch.

Player 1

Group 1
3 Brake drums or 3 Metal tubes
Suspended cymbal
Chinese opera gong

Group 2
3 Congas
2 Bongos

Group 3
Mark tree
Marimba

Player 2

Group 3
Marimba

Group 4
3 Temple blocks
2 Wood blocks

Group 5
5 Tom-toms

BATTERED FISH

ALAN JONES
Op. 17
(Completed 1997
with minor revisions January 2008)

Allegro ♩ = 120

The score is written for a percussion ensemble and two marimba players. The tempo is marked 'Allegro' with a quarter note equal to 120 beats per minute. The time signature is 5/4. The key signature has three flats (B-flat, E-flat, A-flat).

3 Brake drums or 3 Metal tubes: A series of vertical tick marks indicating rhythmic patterns across the measures.

Suspended cymbal / Chinese opera gong: A single note on the first measure, marked *pp*.

3 Congas: A series of vertical tick marks indicating rhythmic patterns.

2 Bongos: A series of vertical tick marks indicating rhythmic patterns.

Mark tree: A melodic line starting with a note on the first measure, marked *p*, followed by a series of vertical tick marks.

Marimba Player 1: Two staves (treble and bass clef) with a series of vertical tick marks.

Marimba Player 2: Two staves (treble and bass clef). The bass staff contains a complex rhythmic pattern of chords and single notes, starting with *pp*. The treble staff has a melodic line that ends with a triplet of eighth notes in the final measure, marked *cresc.*

3 Temple Blocks: A series of vertical tick marks indicating rhythmic patterns.

2 Wood blocks: A series of vertical tick marks indicating rhythmic patterns.

5 Tom-toms: A series of vertical tick marks indicating rhythmic patterns.

10

3 Cngs.

2 Bngs.

Mar. 2

3 T. Bl.

2 Wd. Blks. n

A

mp *cresc.* *mf* *f*



16

3 Brk. drms.

Cbl. cngng.

3 Cngs.

Mar. 2

5 Tom-t.

B

p *f* *pp*

23 **C** **molto allargando Tempo ad libitum**

3 Brk. drms. *mp cresc.*

Cbl. cngng. *pp cresc.* *mp* *f* *ff*

3 Cngs. *ff*

2 Bngs. *ff*

3 T. Bl. *ff*

2 Wd. Blks. n *ff*

5 Tom-t. *ff* *fff* *6* *6*



29 **D** **A tempo**

Cbl. cngng. *pp*

3 Cngs. *f* *3* *dim. 3* *3* *p*

2 Bngs. *f* *3* *dim. 3* *3* *3* *3* *3* *p*

M. tree *p*

D **A tempo**

Mar. 2 *pp* *cresc.* *mp* *3*

5 Tom-t. *mf*

36 **E** **F**

Cbl. cngng.

3 Cngs. *mf* *cresc.* *f* *ff*

2 Bngs. *mf*

Mar. 2 **E** **F**

2 Wd. Blks. n *mf* *cresc.*

5 Tom-t. *f* *ff*



41 **G** Andante ♩ = 80

3 Cngs. *p*

2 Bngs. *p*

5 Tom-t. **G** Andante ♩ = 80 *mp*

45 **H** **I**

Cbl. cgng.

3 Cngs.

2 Bngs.

Mar. 1

Mar. 2

3 T. Bl.

2 Wd. Blks. n

5 Tom-t.

mf *f*

mp *cresc.* *ff*

mp *cresc.*

mp *cresc.*

mf *cresc.*

f *cresc.* *ff* *p*

51 **J** **K**

3 Brk. drms.

3 Cngs.

2 Bngs.

Mar. 1

Mar. 2

3 T. Bl.

5 Tom-t.

p

mf *p* *dim.* *pp*

mf *mf*

mf *dim.* *pp*

f *dim.* *p*

p

61 **L** poco rit.

3 Brk. drms.

Cbl. cngng.

3 Cngs.

2 Bngs.

3 T. Bl.

2 Wd. Blks. n

5 Tom-t.

66 **M** A tempo **N** **O**

Cbl. cngng.

3 Cngs.

2 Bngs.

Mar. 1

Mar. 2

3 T. Bl.

2 Wd. Blks. n

5 Tom-t.

76 **P** **Q**

3 Cngs. *mf*

2 Bngs. *mf*

Mar. 1 *mf* *p* *dim.*

Mar. 2 **P** **Q** *mf* *dim.* *pp*



83 **R** **R**

3 Brk. drms. *p*

Cbl. cngng. *mf* *p*

3 Cngs. *mp* *cresc.*

2 Bngs. *f* *mp* *cresc.* *p*

3 T. Bl. **R** *f* *dim.* *p*

2 Wd. Blks. n *f* *dim.* *p*

5 Tom-t. *p* *p*

91 **S** Scherzando ♩ = 72 **T** **U**

3 Cngs. *p* *p* *f* *p*

2 Bngs. *p* *f* *p*

Mar. 1

3 T. Bl. *p* *p* *p*

2 Wd. Blks. n

5 Tom-t. *f* *p*

113 **V** **W** **X** **V** **W** **X**

3 Brk. drms. *pp* *p*

3 Cngs. *f* *p* *pp*

2 Bngs. *f*

Mar. 2 *f* *p* *pp*

3 T. Bl. *pp*

2 Wd. Blks. n *p*

5 Tom-t. *pp*

133 **Y** **Z**

3 Cngs. *p*

2 Bngs. *f* *p*

Mar. 2 *pp* **Y** **Z**

3 T. Bl. *p*

2 Wd. Blks. n *p*

5 Tom-t. *f* *f* *p* *ff*

AA Andante cantabile ♩ = 80

151 *mp*

5 Tom-t. *p*

BB

159 *mf* *f*

3 T. Bl. *mf*

2 Wd. Blks. n *f*

CC

167 *mp* *mp*

3 Cngs. *mp*

2 Bngs. *mp*

DD

175 *ff* *ff*

3 Brk. drms. *ff*

Cbl. cngng. *ff*

183 **EE** *pp*

Mar. 1

183 **EE** *pp*

Mar. 2

191 **FF** *mf* **GG** *f*

Cbl. cgng.

3 Cngs. *p* *f*

2 Bngs. *p*

Mar. 1

FF *fp* *pp* *p* **GG**

Mar. 2

3 T. Bl. *mp*

2 Wd. Blks. n *mp*

5 Tom-t. *f* *mp*

Allegro giusto ♩ = 360

204 **HH** *mf* **HH** *mf*

3 Cngs. *mf*

2 Bngs. *mf*

3 T. Bl. *mf*

2 Wd. Blks. n *mf*

5 Tom-t. *mf*

216

II **JJ**

Cbl. cgng.

3 Cngs.

3 T. Bl.

2 Wd. Blks. n

5 Tom-t.

ff *ff* *ff* *ff* *mp* *mp*

ff *ff* *ff* *ff* *mp* *mp*

mp *mp*

ff *ff* *ff* *ff* *mp* *mp*

mp *mp*



226

KK **LL** **MM** **NN**

Cbl. cgng.

3 Cngs.

2 Bngs.

Mar. 1

Mar. 2

3 T. Bl.

2 Wd. Blks. n

5 Tom-t.

mf *f* *mf* *mf*

pp *f* *mp* *mf*

pp *mp* *mf*

p *f* *pp*

fp *pp*

f *f* *mp* *mp*

f *f* *mp* *mp*

mf *mf*

f *f* *mp* *mp*

mf *mf*

243

Cbl. cgng.

3 Cngs.

2 Bngs.

3 T. Bl.

2 Wd. Blks. n

5 Tom-t.

OO **PP**

ff *ff*³ *mf* *ff*³



253

Cbl. cgng.

3 Cngs.

M. tree

Mar. 1

Mar. 2

5 Tom-t.

QQ **RR** **QQ** **RR**

ff *pp* *fff* *fff* *p* *pp* *ff* *fff*