

# Weird Fishes/Arpeggi

by Thomas Yorke, Colin Greenwood, Edward O'Brien, Philip Selway, and Jonathan Greenwood  
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Glockenspiel  
Xylophone  
Vibraphone 1  
Vibraphone 2  
Marimba 1  
Marimba 2  
Marimba 3  
Electric bass  
Drum set

\* Please see instrument stage setup on back cover

\* All mallet players should use at least medium hard mallets for clear, strong articulation. Medium rubber mallets for vibes are also a good option.

*Weird Fishes/Arpeggi* - The moment I heard the Radiohead original I knew it would translate perfectly to mallet instruments, and fit well stylistically into my existing body of works for mallet ensemble. I decided to up the intensity and attractiveness of the arrangement to high school and college players by adding electric bass and drum set. The result is an arrangement that is relevant, exhilarating, and fun to play. After all, who wouldn't have fun rockin' out to Radiohead!

My goal for this arrangement was not to interpret or water down the original recording, but rather preserve its integrity. When young players perform an arrangement of a "popular song" they want it to sound just like the original with authentic rhythms and grooves. Too often an arranger's interpretation or alterations made to such a song leave the students dissatisfied. For that reason, I mimicked Thomas Yorke's vocal phrasing from the *In Rainbows* recording in the vibes 1 and xylophone melody parts so as to avoid conflict with how those familiar with the song would naturally sing it. The guitar and keyboard parts, played here by the marimbas, glockenspiel, and vibes 2, are an amalgam of studio and live recording transcriptions in consultation with the official Alfred Publishing vocal/piano reduction sheet music. To be whimsical, I've even preserved the stereo panning of the three guitar parts from the *In Rainbows* recording in my instrument stage setup, detailed on the back cover of this score, by placing marimba 1 center, marimba 2 stage right, and marimba 3 stage left.

Performance instructions should be followed to the best of your ability. Those include stage setup, use of vibraphone vibrato and sustain, mallet selection, and rolling only those notes explicitly notated. Xylophone and vibes 1 should be evenly matched in volume whenever playing the melody together, and as the texture becomes increasingly dense by section 169, the xylophone should make every necessary alteration to mallet selection and dynamic to be heard above the ensemble. Bass and drum set should play with dynamic respect to the ensemble throughout so as not to obscure the mallet instruments at any point. I also recommend conducting as little as possible for this arrangement. Providing clear cues is crucial, but a strong drum set player will provide a solid groove more easily followed by the ensemble than that of a visual pattern from the conductor. The obvious exception is section 117 where the drums drop out. – David Schumacher

Many other works of various style, instrumentation, and level of difficulty are available from this composer. Commissions for new works, orders for existing works, and information about guest artist residencies should be directed to David Schumacher: [www.davidschumacher.com](http://www.davidschumacher.com)

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