

# Fading Away

Percussion Ensemble for 14 Players

(2018)

Commissioned for the Pea Ridge High School Percussion Ensemble,

Kevin Hume & Matt McCool, Directors, Pea Ridge, Arkansas

Drew Morris

*In Fading Away, I attempted to use vocal samples and tapering of musical sections to give the feeling of fading in and out. It is a rather melancholy piece at times and very angular at other times.*

*One of the original title ideas was based around darkness or "The Hero's Journey", because it seemed to reflect those ideas pretty well. When Kevin asked me to write this piece, he asked if I might be able to feature a drum-set at some point, to highlight a student he had at the time.*

*You will notice that I didn't write out the drumset solo from 109-123 (or the lead up to the solo from 103), but instead wrote out a full ensemble simulated drum solo that would give the idea of a rock drum solo in case you don't have a drum-set player. If you do have someone playing that part, I encourage them to follow the basic feel of the simulated part, but improvise their way through it. If you opt for the drum solo, it will most certainly be a favorite moment for your audience (and performers too). The piece fades away, because I couldn't very well name it Fading Away without ending that way, but hopefully gives you a sense of calm at its conclusion, after the roller coaster of styles that came before it.*

### **Instrumentation**

Glockenspiel, Xylophone (\*2), Vibraphone, Marimba -4.3 octave (2 players), Chimes, Synthesizer, Sample Trigger Device, Drum Set, Snare Drum, Concert Toms (4), Drum Set or Marching Bass Drum (Horizontal), Suspended Cymbal, Ride Cymbal, Splash Cymbal, China Cymbal, Hi-hat, Tambourine, Wood Blocks (4), Cow Bell, Triangle, Wind Chimes, Tam-tam

\*The Marimba 3 part was originally played on a 2nd Xylophone, due to available instruments, but if you have a 2nd Marimba available, I would encourage you to use that!



Let ring unless otherwise instructed

Glock.

Vibes.

Xylo. Xylophone *mf* To Bowed Vibe.

Mar. 1

Mar. 2

Mar. 3

Samples

Pno.

Perc. 1 S.D. Snare Drum *mp*

Perc. 2 Tom-t. *mp* *mf*

Perc. 3 B.D.

Perc. 4 Hi-Hat

Perc. 5 Ride Cym. Ride Cymbal Snare stick *mp* Tambourine *mp*

Perc. 6 Sus. Cym.

Perc. 7 Tri. *mp*

18 19 20 21 22 23 24 25 26 27 28 29 30

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33 ♩=90

38

Glock. *(♩=♩)*

Vibes. *p* Pedal down to accommodate bowed vibe

Xylo. Bowed Vibraphone *ppp* *f* To Xyl. *ppp*

Mar. 1 *ppp*

Mar. 2 *ppp* *mf* 1 3 2 4 ...  
1 1

Mar. 3 *ppp*

Samples *f* Fa - ding A wa Sample slides down in pitch with effects, or you could gliss down to the bottom of your range and dissapear

Pno. *f* *mp*  
\* Use pedal as you feel necessary throughout

Perc. 1 S.D. *mp* *pp* *mf* *pp*

Perc. 2 Tom-t. *mp* *mf* *pp*

Perc. 3 B.D. *mf*

Perc. 4 Hi-Hat *mp* *mf*

Perc. 5 Ride Cym. *mp* *mf*

Perc. 6 Sus. Cym. *ppp* *mf* *p* *mf*

Perc. 7 Tri. *f* *mf* *mf*

If you can reach a cymbal to scrape in measure 34 instead of playing your triangle, do it

Triangle in 39 and 42 can be left out to allow transition to and from the wooblocks if necessary

31

32

33

34

35

36

37

38

39

Glock. *f* *p* *pp* *mp*

Vibes. *f* *pp* *mp*

Xylo. *mf* *f* *p* *pp*

Mar. 1 *mf* *f* *pp*

Mar. 2 *f* *f* *mp*

Mar. 3 *mf* *f* *pp*

Samples -y

Pno. *f* *p* *pp*

Perc. 1 S.D. *mf* *f* *mf* *pp* *mf* *f*

Perc. 2 Tom-t. *mf* *f* *mf* *mf* *f*

Perc. 3 B.D. *f* *mf* *let ring*

Perc. 4 Hi-Hat *f* *mf* *mp*

Perc. 5 Ride Cym. *f* *mf* *mp*

Perc. 6 Sus. Cym. *mf* *f*

Perc. 7 Tri. *f* *mf* *mp*

Splash Cymbal China Cymbal

Wood Blocks (Low/High)

Rim-Shot tick-shot Rim-click

Glock. *mf*

Vibes. *mf*

Xylo. *mf*

Mar. 1 *mf*

Mar. 2 *mf*

Mar. 3 *mf*

Samples

Pno. *mf* *subito mp*

Perc. 1 S.D. *p < f* *mf* *p*

Perc. 2 Tom-t. *mf* *p*

Perc. 3 B.D. *mf* *p*

Perc. 4 Hi-Hat *f* *mf* *p*

Perc. 5 Ride Cym. *f* *mf* *mf* *p*

Perc. 6 Sus. Cym. *f* *let ring* *let ring* *p*

Perc. 7 Tri. *f* *mp < f* *mf* *mp <*

Wood Blocks

Ride Cymbal with Snare Sticks

Tambourine

46 47 48 49 50 51

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54

There are a handful of options for this part. 1. It could be slowed down a little.  
 2. If one of the marimba parts can't play this part, they can play the 'g b-flat d c-sharp' sixteenth lick (from measure 52 of the Marimba 2 part) on the low end of the keyboard from measure 38 to 43 instead.  
 3. Another option is that the 'marimba 3' part is a simplified version that can be played in place of as well as alongside the harder version. I can simplify further if necessary.

The musical score consists of the following parts and instruments:

- Glock.**: Glockenspiel part, starting in measure 54.
- Vibes.**: Vibraphone part, starting in measure 54.
- Xylo.**: Xylophone part, starting in measure 54.
- Mar. 1**, **Mar. 2**, **Mar. 3**: Marimba parts, starting in measure 54.
- Samples**: Sample-based percussion part, starting in measure 54.
- Pno.**: Piano accompaniment, starting in measure 52.
- Perc. 1 S.D.**: Snare Drum part, starting in measure 52.
- Perc. 2 Tom-t.**: Tom-tom part, starting in measure 52.
- Perc. 3 B.D.**: Bass Drum part, starting in measure 52.
- Perc. 4 Hi-Hat**: Hi-hat part, starting in measure 52.
- Perc. 5 Ride Cym.**: Ride Cymbal part, starting in measure 52.
- Perc. 6 Sus. Cym.**: Suspended Cymbal part, starting in measure 52.
- Perc. 7 Tri.**: Triangle part, starting in measure 52.

Dynamic markings include *mf*, *f*, *pp*, and *mp*. Performance instructions include "let ring" and "let open hi-hats ring".

60

64

Glock.

Vibes.

Xylo.

Mar. 1

Mar. 2

Mar. 3

Samples

Pno.

Perc. 1 S.D.

Perc. 2 Tom-t.

Perc. 3 B.D.

Perc. 4 Hi-Hat

Perc. 5 Ride Cym.

Perc. 6 Sus. Cym.

Perc. 7 Tri.

To Bowed Vibe.

Bowed Vibraphone

Gliss from F to cover one beat and sustain the c

al. *f* rubato *pp* *mp* *pp* *mp* *pp* *mp* in time

*mf* *mf* *ppp* *f* *ppp*

*mp* *mp* *mp* *mp* *mp* *mp* *mp*

3 2 ...

warmly

Shaking back and forth and hitting with palm on accents

let ring

*f* *ppp* *mp*

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X -Mute A<sub>3</sub> with mallet when you play the A<sub>3</sub>  
though if dissonance isn't terrible, this could be left out.

Glock.

Vibes.

Xylo.

Mar. 1

Mar. 2

Mar. 3

Samples

Pno.

Perc. 1 S.D.

Perc. 2 Tom-t.

Perc. 3 B.D.

Perc. 4 Hi-Hat

Perc. 5 Ride Cym.

Perc. 6 Sus. Cym.

Perc. 7 Tri.

*ppp* *f* *ppp* *ppp* *f* *ppp* *ppp* *f* *ppp* *Exp < f > ppp*

*mf*

*mf*

To Xyl.

*pp*

*pp*

To Chim.

*pp*

fa-ding *mf* a-

*mp*

*p*

Wind Chimes *p*

*mp*

*p*

Glock. *mf*

Vibes. *mf*

Xylo. *mf*

Mar. 1 *mf*

Mar. 2 *mf*

Mar. 3 *mf*

Chimes *ped* Slide hammer down front of chimes  
*p* *f* Let ring  
*ped* if you can put the Chime pedal down for entire piece, that would be best.

Samples *p*

wa - ay

"Tone Cluster"  
 Use full left hand, turned sideways to play all notes (naturals/flats/sharps) from the Low C to the B above it on the piano. Make sure to hold pedal down to allow it to ring for the entire duration notated.

Pno. *f* *mf*

Perc. 1 S.D. *mp* *pp* *mf* *f* *mp* *f*

Perc. 2 Tom-t. *mp* *mf* *mf* *f*

Perc. 3 B.D. *mf* *f* *mf* *f*

Perc. 4 Hi-Hat *p* *ppp* *f* *f* *f*

Perc. 5 Ride Cym. *f* *f*

Perc. 6 Sus. Cym. *let ring* *ppp* *mp* *f* *mp* *f*

Perc. 7 Tri. *f* *f*

Splash Cymbal Choke

Tambourine

Cow Bell

79 80 81 82 83 84 85 86



Glock. *mp*

Vibes. *mp*  
Ped.

Xylo.

Mar. 1 *mp*

Mar. 2 *mf*

Mar. 3 Marimba *mp*  
\*

Samples  
fa - ding a - way fa - ding way fa - ding a - wa

Pno. *mp*  
\* use pedal as you feel necessary  
*mf*

Perc. 1 S.D.

Perc. 2 Tom-t.

Perc. 3 B.D.

Perc. 4 Hi-Hat

Perc. 5 Ride Cym. *mp*

Perc. 6 Sus. Cym. *f*

Perc. 7 Tri.



Glock.

Vibes.

Xylo.

Mar. 1

Mar. 2

Mar. 3

Samples

Pno.

Perc. 1 S.D.

Perc. 2 Tom-t.

Perc. 3 B.D.

Perc. 4 Hi-Hat

Perc. 5 Ride Cym.

Perc. 6 Sus. Cym.

Perc. 7 Tri.

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**Drum solo moment**  
 Simulated idea for drum solo. This part would require 4 or 5 hands, but it is just a sketch of an idea to work towards.  
 These parts could be played in place of drum solo if necessary.

*f* *mp*

*f*

*f*

*f*

*f*

*f*

*mf*

*f*

Choke!

Shaking back and forth and hitting with palm on accents

1st Ledger Line  
 "Crash" on Ride with snare sticks

106 107 108 109 110 111 112

Glock. *mf*

Vibes. *mf* *Red.*

Xylo. *mf*

Mar. 1 *mf*

Mar. 2 *mf*

Mar. 3 *mf*

Samples

Pno. *mf*

Perc. 1 S.D. *p* *f* *mp < mf* *mp < mf*

Perc. 2 Tom-t. *f*

Perc. 3 B.D. *mf* *f*

Perc. 4 Hi-Hat *mp* *f*

Perc. 5 Ride Cym. *f*

Perc. 6 Sus. Cym. *f*

Perc. 7 Tri. *f* *mp < f*

Tambourine

113 114 115 116 117 118 119 120

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Glock. *p*

Vibes. *p*  
pedal down to the end.

Xylo. *pp* *ppp* *f* *pppp*  
Rowed Vibraphone

Mar. 1 *pp* *mf* *mp*

Mar. 2 *pp* *pppp*

Mar. 3 *pp* *pppp*

Samples *mf* *p*  
Fa - ding a - way fa - ding a wa a - a - a - y  
just slide down slowly to the bottom of your range in given time  
*gliss.* *gliss.*

Pno. *mp* *mf*  
use pedal as you feel necessary

Perc. 1 S.D.

Perc. 2 Tom-t.

Perc. 3 B.D.

Perc. 4 Hi-Hat

Perc. 5 Ride Cym.

Perc. 6 Sus. Cym. *ppp* *mp*  
let ring

Perc. 7 Tri. *mp*