

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

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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 drumset 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 drumset 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!

Fading Away

Drew Morris
(ASCAP)

Let ring unless otherwise instructed

Glockenspiel mp

Vibraphone mf *Red.*

Xylophone & Bowed Vibraphone *Bowed Vibraphone* ppp f ppp *All Bowed Vibraphone notes in piece are to be played in the highest available octave* ppp f ppp *To Xyl. Xylophone*

Marimba 1 mf

Marimba 2 mf

Xylophone with soft mallets (Marimba 3) mf

Vocal Samples *vocal samples something reflecting the title/theme of the piece. Exact words/sounds will be determined later.*
Fa - ding A - Way

Piano mp *Red.* *

Percussion 1 Snare mp *Snare Drum*

Percussion 2 Tom-toms

Percussion 3 "Multi-Bass-Drum" or Marching Bass turned horizontal mf *Bass Drum*

Percussion 4 Hi-Hat mf *Hi-Hat*

Percussion 5 Ride, Splash, & China Cymbals, Tambourine, Wood Blocks mp *Ride Cymbal Snare stick*

Percussion 6 Suspended Cymbal, Wind Chimes, Tambourine, Splash, & China Cymbal mp *Wind Chimes* *let ring*

Percussion 7 Triangle, Cow Bell, Wood Blocks, Tam-Tam, Tambourine mp *Triangle*

For Sample Score Purposes Only

2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18

Glock.

Vibes.

Xylo. *Xylophone* *mf* *To Bowed Vibe.*

Mar. 1

Mar. 2

Mar. 3

Samples

Pno.

Perc. 1 S.D.

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

Perc. 3 B.D.

Perc. 4 Hi-Hat

Perc. 5 Ride Cym. *Tambourine* *mp* *Thumb Roll*

Perc. 6 Sus. Cym. *Suspended Cymbal* *Yam Mallets* *ppp*

Perc. 7 Tri.

For Sample Score Purposes Only

mp

19 20 21 22 23 24 25 26 27 28 29 30 31 32

Glock. *p*

Vibes. *mp* *p* Pedal down to accommodate bowed vibe

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

Mar. 1 *ppp*

Mar. 2 *ppp* can be played 4 mallet or 2 mallet *mf* 1 3 2 4 ... *f*
l r l r

Mar. 3 *ppp* *mf* *f*
l r l r l r l r l r l

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

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

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

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

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

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

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

Perc. 6 Sus. Cym. let ring *mf* *f* Splash Cymbal *f* China Cymbal

Perc. 7 Tri. *f* *mf* *f*
If you can reach a cymbal to scrape in measure 34 instead of playing your triangle, do it *mf*
Triangle in 39 and 42 can be left out to allow transition to and from the woodblocks if necessary
Wood Blocks (Low/High)

33 34 35 36 37 38 39 40 41

For Sample Score Only

Glock. *p* *pp* *mp* *mf*

Vibes. *pp* *mp* *mf*

Xylo. *p* *pp* *mf*

Mar. 1 *pp* *mf*

Mar. 2 *mf* *mp* *mf*

Mar. 3 *pp* *mf*

Samples

Pno. *p* *pp* *mf* *subito mp*

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

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

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

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

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

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

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

42 43 44 45 46 47 48

For perusal purposes only

There are a handful of options for this part. 1. It could be slowed down.
 2. If one of the marimba parts can't play this part, they can play the first part (from measure 52 of the Marimba 2 part) on the low end of the keyboard.
 3. Another option is that the 'marimba 3' part is a simplified version of the first part as well as alongside the harder version. I can simplify further if needed.

For Sample Score Purposes Only

The musical score is arranged in a system with the following parts from top to bottom:

- 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.

Measure numbers 49, 50, 51, 52, 53, and 54 are indicated at the bottom of the score. Dynamic markings include *mf*, *p*, *f*, *mp*, and *pp*. Performance instructions include "let open hi-hats ring" and "let ring".

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.

Gliss from F to C over one beat and sustain the c

ah

f

rubato

mp

pp

mf

f

Splash Cymbal

China Cymbal

Choke!

Shaking back and forth and hitting with palm on accents

f

f

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.

mf

mf

mf

mp

mp

mp

mp

mp

pp

f

ppp

f

ppp

f

ppp

ppp

ppp

f

ppp

mp

pp

mp

mp

ppp

mp

in time

Let ring

1 3 2 4 ...

warmly

Bowed Vibraphone

Marimba 1 and 2 could switch parts right here if only one player wants to do the 4 mallet work

For perusal purposes only

76

81

Glock. *mf*

Vibes. *mf*

Xylo. To Xyl. *ppp < f > ppp*

Mar. 1 *pp*

Mar. 2 *pp*

Mar. 3 To Chim. *pp*

Samples *mf* fa-ding *p* a - ya - ay

Pno. *p* *f*

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

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

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

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

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

Perc. 6 Sus. Cym. Wind Chimes *mp* let ring Suspended Cymbal *ppp* let ring Tambourine *mp* *f* *mp < f*

Perc. 7 Tri. *p* *f*

Chimes *p* Side hammer down front of chimes. *pp* Let ring

ped. If you can put the Chime pedal down for entire piece, that would be best.

"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.

might need to be very soft snare if the clicks aren't effective

For perusal purposes only

Glock. mf f

Vibes. mf f

Xylophone
Xylo. mf f

Mar. 1 mf f

Mar. 2 mf f

Mar. 3 (Same as before) p f To Mar. Let ring

Samples

Pno. mf f

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

Perc. 2 Tom-t. mf f mp f mp < f subito p

Perc. 3 B.D. mf f mp f ff mp < f subito p

Perc. 4 Hi-Hat f f f China Cymbal f f subito p

Perc. 5 Ride Cym. f mp mf < ff f

Perc. 6 Sus. Cym. f mp < f f

Perc. 7 Tri. Cow Bell f mp f

FOR SAMPLE PURPOSES ONLY

Glock. *mp*

Vibes. *mp*

Xylo.

Mar. 1 *mp*

Mar. 2 *mf*

Mar. 3 *mp*
* Marimba

Samples *mp*
fa - ding a - way fa - ding a - way

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

Perc. 1 S.D.
Make sure accents and diddles pop out quite a bit

Perc. 2 Tom-t.

Perc. 3 B.D.

Perc. 4 Hi-Hat

Perc. 5 Ride Cym.

Perc. 6 Sus. Cym.

Perc. 7 Tri.

For Perusal Purposes Only

Glock. *mf*

Vibes. *mf*

Xylo. *mp* *mf*

Mar. 1 *mf*

Mar. 2 *mp* *mf*

Mar. 3 *mf*

Samples
fa - ding a - wa fade *pp*

Pno.

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

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

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

Perc. 4 Hi-Hat *f* *mf*
(let open hi-hats ring)

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

Perc. 6 Sus. Cym. *f* *ff* *pp* *f*

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

Drumset begins here with subtle fills, but don't cover up the mallet feature.

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.

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.

Drum solo moment

f *mp*

f

f

mf

f

Chokel

1st Ledger Line

"Crash" on Ride with snare sticks

Shaking back and forth and hitting with palm on accents

f

For perusal purposes only

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.

mf

mf

mf

mf

mf

mf

mf

p

f

mp < mf

f

f

f

f

f

f

Tambourine

f

mp < f

Glock. *f mp*

Vibes. *f mp*

Xylo. *f mp*

Mar. 1 *f mp mf*

Mar. 2 *f mp mf*

Mar. 3 *f mp mf*

Samples

Pno. *f mp*

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

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

Perc. 3 B.D. *ff p f*

Perc. 4 Hi-Hat *ff mf f*

Perc. 5 Ride Cym. *ff p*

Perc. 6 Sus. Cym.

Perc. 7 Tri. *ff > mp*

and drum solo

120 121 122 123 124 125 126 127

For Perusal Purposes Only

Glock. *mf* 4 *fff*

Vibes. *mf* 4 *fff*

Xylo. *mf* 4 *fff*

Mar. 1 *fff*

Mar. 2 *fff*

Mar. 3 *fff* To Chim. Chimes (Same as before) To Mar. *fff* let ring until it naturally stops

Samples

Pno. *fff*

Perc. 1 S.D. *fff* *f* *ff* *f* *mf* *mp* *p* *pp*

Perc. 2 Tom-t. *fff* *f* *ff* *f* *mf* *mp* *p* *pp*

Perc. 3 B.D. *fff* *ff* *f* *mf* *mp* *p* *pp*

Perc. 4 Hi-Hat *fff* *ff* *f* *mf* *mp* *p* *pp*

Perc. 5 Ride Cym. *fff* let ring until it naturally stops

Perc. 6 Sus. Cym. *ppp* Suspended Cymbal Yarn Mallets *ff* let ring until it naturally stops

Perc. 7 Tri. *ppp* Tam-tam *ff* let ring until it naturally stops

In case you cant make out the clusters, the notes are:
 eb + eb eb + eb + fi eb + eb + fi + fi

For Percussion Purposes Only

Glock. *p*

Vibes. *p*
Ped. *pedal down to the end.*

Xylo. *pppp* Bowed Vibraphone *f*

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

Mar. 2 *pp* *pppp*

Mar. 3 *pp* *pppp*

Samples *mf* *gliss.* *gliss.* *gliss.* *p*
Fa - ding a - way fa - ding a wa - a - a - a - a - y

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*

For perusal purposes only