

David Reeves

Until Morning Sings

for percussion ensemble and rhythm section



Until Morning Sings by David Reeves
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Composer Notes

First, I highly recommend using a conductor. Much of the piece is groove and pattern-oriented, and the players can simply listen to the drummer and each other to stay together. There are, however, a few spots where the individual parts do little to suggest steady time (e.g., letter E - *Begin the Night*), and some simple “beat guidance” will be helpful. Movement 2, *Quiet Conversations*, is in an odd meter and a slow tempo, and here again a conductor will prove useful.

As with any nonpitched percussion music, there are inevitably variations in the notations used. Instead of including a separate and cumbersome notation key, I have simply indicated a few helpful hints in the individual part as to the desired sounds and techniques where they appear. These are usually indicated the first time they are seen in the music.

Concerning the bass instruments: Ideally the first and third movements should be played with an acoustic string bass, while the second movement should be played with either an electric 5-string (to accommodate the low D) or with an electric 4-string with the E string tuned down a whole step. This is a “perfect world” scenario. It will still sound fine with either instrument, but if a choice has to be made, I’d lean toward the electric instrument. Note that if an acoustic bass is used, it should always be played pizzicato. Longer note values simply dictate the amount of sustain.

I. Begin the Night

The intro is all about the atmosphere and setting the mood. Vibe 1 leads bars 1–5. Vibe 2 quietly echoes and then takes over the lead line at measure 6 while the chimes and crotales “tinkle” in the distance. Bars 10–11 are worth special mention: Though the rhythms are clearly written, neither of these figures should sound rigid or metronomic. Artistic expression and performer discretion is encouraged.

Letter A to C is straightforward melody/accompaniment/groove, starting with the simple statement of the melody and building to bar 44 where brilliance and color bring the music to new heights of intensity. There are a few moments (e.g., bar 37) that call for timbale or conga licks. These should remain tasty and appropriate and never take over the ensemble from a content or volume standpoint.

All single grace notes in the vibraphone voices should be “dry” (dead strokes), and the rhythmic interpretation should err on the “wide” side.

Letter C opens the form for solos between the drumset and congas. The length of each solo is up to the performer. The score shows one example of how these solos can be structured in a way where the two players will come together for the final unison lick/cue (bar 87) and bring the ensemble back in, arriving at letter D.

Similar to the opening section, letter E should sound improvisatory. No single player or part is the designated “time keeper,” so the conductor will be crucial in keeping the ensemble together.

II. Quiet Conversations

The greatest challenge in this movement is achieving a perfect balance between the lead line (always heard) and the counter lines (always appreciated). Mallet selection and touch on the instrument is key here. It would be an oversimplification to try and dictate the musical focus solely through dynamic hierarchy, but it is at least worth providing a rough outline of how to prioritize:

- Letter A to bar 12: Vibraphone 2
- Bar 12 to letter B: A warm mixture of all mallet voices (*Note: The xylophone player should always use hard mallets.*)
- Letter B to bar 27: Bass solo (*Note: It is not indicated in the score, but I could easily hear and welcome an extended bass solo/improvisation following measure 25 and then returning to measure 26 to signal the end of the solo.*)
- Bars 28–29: Vibe 1 and Glock
- Bars 30–31: Vibe 2 and Bass
- Bars 33–35: Crotales/Glock and Vibe 1
- Letter D to the end: Vibraphones and Bass

III. Until Morning Sings the Night to Sleep

Although some of the rhythms in the solo sections might look intimidating (e.g., offbeat triplets and quintuplets), this was simply to highlight the improvisational quality of the lines. When learning these solos, I recommend first figuring out where the accents fall (e.g., bar 30—beat 1, the “and” of 2, and the “and” of 4) and then filling in the other notes accordingly.

Similarly, the percussion soli at letter E looks much harder than it actually is. It doesn’t have to be played verbatim. Use it as a guide and make it your own!

Also, in keeping with the style of many salsa charts, the final two eighth notes in the piece should be “opened up.”

If available, I suggest using a second set of timbales and the needed bells and blocks for the third movement. There is no drumset part in this movement, and it might be easier to get around the timbales if they were situated away from the drumset with the player standing. Alternatively, the timbales could simply be moved away from the kit after the second movement concludes.

Lastly, remember that this is *salsa*...it should be a party!

-David Reeves, 2013

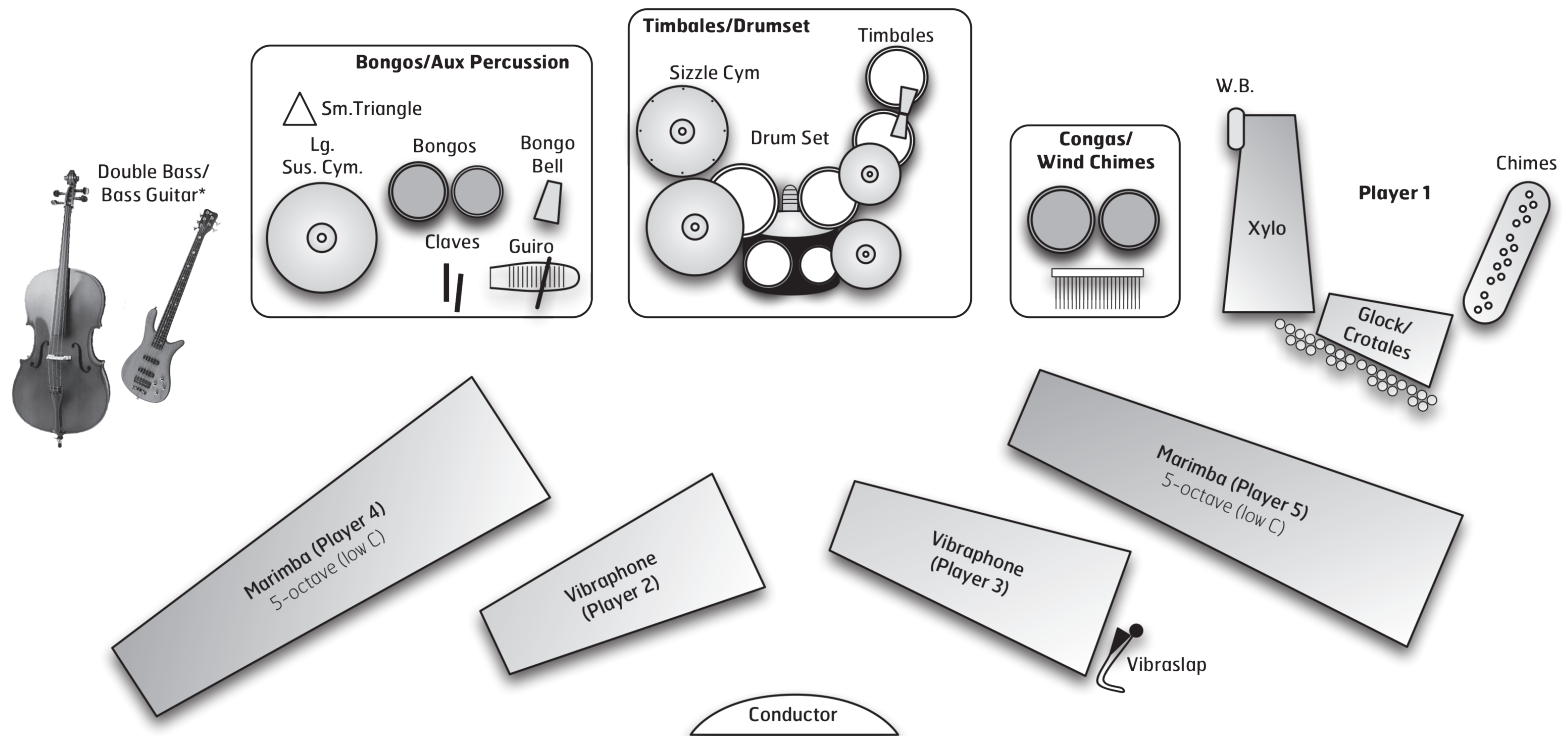
Players and Instrumentation

Until Morning Sings requires **9 players** with the following instrumentation:

- Player 1)** Xylophone, Chimes, Glockenspiel, Crotales (2 octaves), Woodblock
- Player 2)** Vibraphone
- Player 3)** Vibraphone, Vibraslap
- Player 4)** Marimba (5.0-octave, low C)
- Player 5)** Marimba (5.0-octave, low C)
- Player 6)** Double Bass (and/or bass guitar)*
- Player 7)** Timbales, Drumset (incl. 5-piece kit, 2 timbales, mambo bell, cha bell, woodblock, sizzle cymbal, splash, crash, HH, and ride)
- Player 8)** Congas and Wind Chimes
- Player 9)** Bongos and Auxiliary Percussion (incl. large suspended cymbal, small triangle, guiro, bongo bell, and claves)

*See Composer Notes.

Suggested Setup



Level: Advanced
Approx. playing time: 9'20"

Until Morning Sings

I. Begin the Night

David Reeves

$\text{♩} = 48 \text{ misterioso}$

Xylo/Chimes
Glock/Crotales

Vibraphone 1

hard cord

mf

3

Slur markings indicate pedaling

+ = deadstroke

Vibraphone 2

medium cord

mf

3

3

3

3

Slur markings indicate pedaling

pp

Marimba 1

very soft yarn

mp

p

niente

Marimba 2

very soft yarn

p

niente

Timpani/Drumset

Cornet

Sample Image

pp

Sample Image

acc.

♩ = 48 a tempo

Crotales *l.v.*

A *♩ = 92*

X/Ch
G/Cr

p

V1

mf

V2

mp

M1

f

p

mf

mf

mf

mp

w/fingers *l.v.*

mp

p < mp

Sample
Image

I. Begin the Night – Reeves

19

X/Ch
G/Cr

V1

V2

M1

M2

Bs

TB
DS

C

B

mf

mf

mf

mp

Triangle

slap

muted strokes

Sample
Image

I. Begin the Night – Reeves

36

X/Ch
G/Cr

Crotales

Xylo

mp

mf

fp

3

3

V1

mp

mf

mp

mf

f

V2

ard cord

f

fp

3

3

M1

mf

mf

M2

1 soft, 2-4 me m ha

Bs

secco

mp

mf

TB
DS

C

conga lick

B

l.v.

Sample
Image

44

X/Ch
G/Cr

Glock.

L.v.

B

p *mf*

VI

p *f*

V2

p *f*

M1

p *f*

mf *mf*

p *sempre*

f *mf*

f *mf*

mambo bell

Cr. L.v.

ride bell

conga lick

Sample
Image

I. Begin the Night – Reeves

51

X/Ch
G/Cr

f *mf* *p* *f*

Crotales

Glock.

V1

f *p* *f*

V2

f *p* *f*

M1

mf *f* *mf* *p* *sempre*

M2

mf *mf*

Bs

mf

TB
DS

C

B

Sample
Image

59

X/Ch
G/Cr

I.v.

Crotales

I.v.

Glock.

p

V1

p *f*

V2

p *f*

M1

mf *mf* *p* *f*

mf *mf* *p* *f*

mf *mf* *p* *f*

mf *mf* *p* *f*

mf *mf* *p* *f*

f *mp* *f*

timbale lick

W.C.

Bongo Bell

f *p* *f* *mp*

Sample
Image

I. Begin the Night – Reeves

66

X/Ch
G/Cr

l.v.

Crotales

l.v.

p

V1

mp

p

V2

mp

p

M1

p sempre

mp

mf

M2

p sempre

mp

mf

Bs

mp

TB
DS

Spl.  w/fingers

l.v.

C

B

mp



Sample
Image

73 **C** open solo section (drums & congas)

X/Ch
G/Cr

V1

V2

M1

mf

f

solo

Sample Image

82

X/Ch
G/Cr

V1

V2

M1

M2

Bs

TB
DS

C

B

D Crotales

f

f

f

f

p

solo

solo

t

Sample
Image

[illegible]

94

X/Ch
G/Cr

E

p

V1

mp

solo

p *mf*

V2

mp

M1

mp

M2

mp

Bs

mp

improvise behind vib
mostly light cymbal

TB
DS

p

l.v. *l.v.* cross-stick

C

mp

B

p

Sample
Image

102

X/Ch
G/Cr

V1

V2

M1

p *mf* *mf*

l.v. continue improvisation slightly busier/more aggressive (4)

Sample Image

113

X/Ch
G/Cr

F

Crotales

p

(end solo)

mf

f

mp

medium cord

mp

M1

soft yarn

mf

mp

mp

M2

f

Bs

TB
DS

* l.v.

C

B

Sample
Image

123

X/Ch
G/Cr

rit.

V1

V2

M1

mp

mf *dim*

p

mp

mp

p

w/fingers

p

pp *< mp*

1.v.

Sample
Image

II. Quiet Conversations

$\text{♩} = 112$

Xylo/Chimes
Glock/Crotales

Vibraphone 1

Vibraphone 2

Marimba 1

Marimba 2

Electric Bass

Drumset

Congas
(+ Windchimes)

Bongos
(+ Aux Perc)

soft cord

mp

medium cord

mp

Glock.

A

Crotales

p

5-string/4-string electric bass:
tune the E down to a D

Sample
Image

8

X/Ch
G/Cr

VI

V2

MI

soft yarn

medium yarn

Crotales

p no cresc.

p *f* *p*

p *f* *mp*

p

mf

p

Sample
Image

14

X/Ch
G/Cr

Xylo.

p 3

B

Xylo

p 3

8va

Glock.

V1

mf 3

p 3

V2

mf 3

mf *p* 3

M1

mf *p* *mf* *p* 3

M2

mf 3 *p* 3

EB

mf solo

DS

hats - splash with foot

pp *mp* *p*

'z' = long, one-handed buzzes

C

muted

pp *mp*

B

mp l.v.

(Optional: lightly in)

Sample
Image

22

X/Ch
G/Cr

Crotales

Glock.

Crotales

Glock.

l.v.

p *pp* *ppp* *p* *ppp* *p* *p*

VI

soft cord

V2

p *mf*

M1

(if available)

(end solo)

p *mf*

2

(8)

(12)

Sample
Image

Sample Image

Sample Image

III. Until Morning Sings the Night to Sleep

Salsa! ♩ = 104

Xylo/Chimes
Glock/Crotales

Vibraphone 1

Vibraphone 2

Marimba 1
medium hard yarn
f

Marimba 2
hard yarn
8va
f

Acoustic Bass
(or E. Bass)
(standard tuning)

Timbales
W.B.
f

Congas
(+ Windchimes)

Bongos
(+ Aux Perc)



Sample
Image

9 Glock.

X/Ch
G/Cr

f *mp* *f* *L.v.*

VI *hard cord* *f* *f* 3

V2 *hard cord* *f* *f* 3

MI *f* *mp* *f* 3

mp *f* 3

f

(4)

2

2

f *f* *f*

Sample
Image

Sample Image

25 **A**

X/Ch
G/Cr

VI

solo

V2

MI

mp

Sample Image

2

(4)

(4)

(8)

33

X/Ch
G/Cr

V1

V2

M1

M2

Bs

T

C

B

vibes soli

vibes soli

2

(4)



Sample
Image

41 **B**

X/Ch
G/Cr

mp

f

f

mf

2

2

2

(4)

(4)

(4)

(4)

(4)

(4)

Sample
Image

49

X/Ch
G/Cr

V1

V2

M1

M2

Bs

T

C

B

(8)

(12)

f

Sample
Image

57 **C**

X/Ch
G/Cr

Xylo.

mp *f* *p*

end soli
p *f* *p*

end soli
p *f* *p*

M1
p *f* *p*

p *f* *p*

mf

f *p*

f *p*

Bongo Cowbell
p *f*

Sample
Image

65 **D**

X/Ch
G/Cr

f

V1

f

V2

f

M1

f *mp*

M2

f *mp*

Bs

f

T

mp

2 2 2

C

B

Sample
Image

79

X/Ch
G/Cr

VI

V2

MI

marimba soli

f *p* *mf*

f *p* *mf*

p *mf*

scrape down

sim.

(4)

(4)

Sample
Image

87

X/Ch
G/Cr

V1

V2

M1

M2

Bs

T

C

B

f *p* *cresc.*

f *p* *cresc.*

p *cresc.*

p *cresc.*

p *cresc.*

p *cresc.*

Sample
Image

105

X/Ch
G/Cr

2

2

Xylo.

mf

V1

f

V2

f

M1

M2

Bs

T

C

B

Sample Image

114 Glock.

X/Ch G/Cr

V1

V2

M1

M2

(4)

Sample Image

Sample Image

129

X/Ch
G/Cr

Xylo.

p *f*

V1

p *f*

V2

p *f*

M1

p *f*

f

f

Bongos

f

open up last two 8th notes

Sample Image



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