WHEN THE PARTY'S OVER

an Arrangement for Front Ensemble and Battery Percussion

Written & Arranged by

HUNTER W. DAVIS

featuring the Original Words and Music of:

BILLIE EILISH AND FINNEAS BAIRD O'CONNELL

when the party's over by Billie Eilish & Finneas Baird O'Connell, arranged by Hunter W. Davis
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OVERVIEW

PERFORMANCE NOTES

This arrangement of “when the party’s over” serves as a lyrical etude to conclude the warm-up process, following the original song’s flow while remaining in 3/4 time and within its key signature. The writing emphasizes timbre above all, using layers of sound to capture the fragility and gradual intensity of the source material.

The opening presents a hushed, transparent texture, with soft mallets and sustained tones creating an almost suspended atmosphere. As the piece develops, timbral layers are carefully stacked — resonant metallic colors glint against warmer wooden textures, while subtle rolls and delicate attacks expand the sound without overpowering it.

Moments of contrast and release are shaped through dynamic swells and shifts in color: airy, almost fragile sonorities give way to fuller, darker textures that bloom and then recede. This ebb and flow mirrors the emotional arc of the song, where stillness and weight coexist.

By the end, the ensemble achieves a sense of cathartic closure, blending power with restraint. More than just a transcription, the arrangement becomes an exploration of color, resonance, and blend, encouraging performers to listen deeply and shape phrases through the nuance of sound itself.

Opening: Begin extremely soft with a light touch and soft mallets. Think of the sound as suspended in the air — the goal is blend and transparency, not volume. Encourage players to listen across the ensemble for balance.

Dynamics: Treat crescendos and decrescendos like breathing (smooth and gradual). Avoid sudden changes unless specifically marked. These swells should feel organic, almost like waves rising and falling.

Layered Timbres: When wooden instruments are carrying harmony and metallic instruments are adding sparkle, keep the metallics lighter and more coloristic. The wood sounds should be the foundation; the metals act more like highlights.

Battery Percussion: The early battery phrases are meant to support, not dominate. Focus on touch and precision with rim sounds and delicate stickings. Save the fuller strokes and accents for later in the piece, where the energy opens up.

Release: In the middle sections where the texture thickens, lean into the resonance and let the ensemble grow together. These are the emotional peaks of the arrangement — balance the power so it feels expansive without becoming harsh.

Metallic Accents: Use auxiliary sounds (tam-tam, wind chimes, sizzle cymbal, etc.) as “color brushes”. They should enhance transitions and add shimmer, not draw focus away. Think of them as atmosphere rather than focal points.

Closing: The ending should bloom to full intensity (ff), but then quickly dissolve into restraint. This contrast is crucial to the final resolution. Encourage players to taper their sound all the way down to silence, leaving space in the air (where applicable)

OVERVIEW

INSTRUMENTATION

FRONT ENSEMBLE PERCUSSION

- **4 Marimbas (Two 5-Octave & Two 4.3-Octave)**
  Four soft and medium-hard mallets
- **1 Xylophone (3.5-Octave)**
  Four rubber and medium-dark mallets
- **3 Vibraphones (3-Octave)**
  Four soft and medium-hard mallets
- **1 Glockenspiel (3-Octave) & Crotales (2-Octave)**
  Three to four medium-plastic mallets
- **1 Piano/Keys**
  via MainStage/live playback, or acoustic grand piano
- **1 Bass Guitar (Notation & Tablature)**
  Four-string, tuning: C-G-C-F
- **4 Timpani (Optional)**
  with Optional fifth drum
- **1 Drumset**
  Recommended: six-piece kit, or optional four/five-piece drum kit with three to four cymbals & hi-hat
- **1 Auxiliary Percussion**
  Wind chimes, tam-tam/gong, swish knocker/sizzle cymbal, concert bass drum, suspended cymbal(s), zil-bell(s), concert tom-toms (w/ mallets), splash cymbal(s)

BATTERY PERCUSSION

- **3-9 Marching Snare Drums**
- **2-4 Marching Tenor Drums**
  Two rubber/puffy mallets and sticks
- **5 Marching Bass Drums**
  Two puffy and standard mallets
- **2-3 Marching Cymbals**
  Recommended: three cymbal players to cover occasional split parts

A dedicated Sampler Trigger Cues part is included in this arrangement.
We recommend assigning this responsibility to the Piano/Keys player, the Auxiliary Percussion player, a standalone performer, or whichever individual is determined to be the most appropriate fit for the ensemble

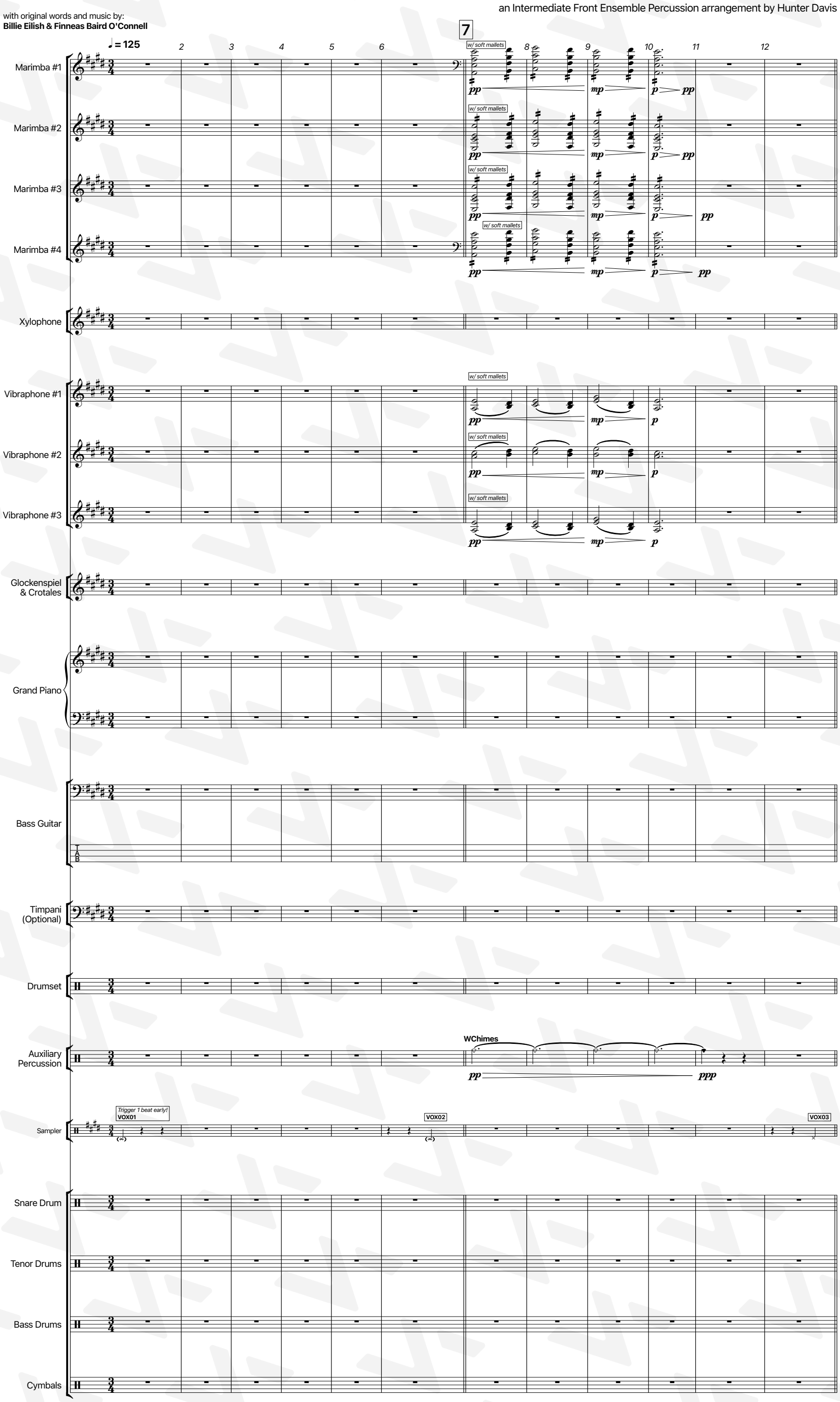
Full Score

with original words and music by:
Billie Eilish & Finneas Baird O'Connell

from Billie Eilish's "WHEN WE ALL FALL ASLEEP, WHERE DO WE GO?"

WHEN THE PARTY'S OVER

an Intermediate Front Ensemble Percussion arrangement by Hunter Davis



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21 22 23 24 **25** 26 27

Mar. #1
Mar. #2
Mar. #3
Mar. #4
Xylo.
Vibes #1
Vibes #2
Vibes #3
Glock. & Crot.
Piano
Bass
Timp.
Drums
Aux. Perc.
Samp.
Snare
Tenors
Basses
Cym.

w/ medium-hard mallets
w/ medium-dark mallets
Concert Bass Drum
VOX05
w/ snares OFF
edge
to center
throwoff ON
center
sizzle
hi-hat
tap-choke

34 35 36 **37** 38 39 40 41 **42**

Mar. #1
Mar. #2
Mar. #3
Mar. #4
Xylo.
Vibes #1
Vibes #2
Vibes #3
Glock. & Crot.
Piano
Bass
Timp.
Drums
Aux. Perc.
Samp.
Snare
Tenors
Basses
Cym.

WChimes
BD and Tam Tam
VOX07
VOX08
to center
hi-hat
circular roll
tap-choke
hi-hat
full crash
tap-choke

49 50 51 52 53 54 55

Mar. #1
Mar. #2
Mar. #3
Mar. #4
Xylo.
Vibes #1
Vibes #2
Vibes #3
Glock. & Crot.
Piano
Bass
Timp.
Drums
Aux. Perc.
Samp.
Snare
Tenors
Basses
Cym.

SusCym
soft

VOX10

full crash

63 64 65 66 67 68 69

Mar. #1
Mar. #2
Mar. #3
Mar. #4
Xylo.
Vibes #1
Vibes #2
Vibes #3
Glock. & Crot.
Piano
Bass
Timp.
Drums
Aux. Perc.
Samp.
Snare
Tenors
Basses
Cym.

Tam Tam
Concert Bass Drum
VOX12
throwoff OFF
center to edge
sizzle
hi-hat
flat roll
tap-choke

78 79 80 81 82 83 84

Mar. #1
Mar. #2
Mar. #3
Mar. #4
Xylo.
Vibes #1
Vibes #2
Vibes #3
Glock. & Crot.
Glockenspiel
Piano
Bass
Timp.
Drums
Aux. Perc.
SusCym
soft
Concert Bass Drum
BD and Tam Tam
Samp.
VOX16
Snare
Tenors
Basses
Cym.
edge
to center
sizzle
hi-hat
full crash
crash-choke

90 91 92 93 94 95 96

Mar. #1
Mar. #2
Mar. #3
Mar. #4
Xylo.
Vibes #1
Vibes #2
Vibes #3
Glock. & Crot.
Piano
Bass
Timp.
Drums
Aux. Perc.
Samp.
Snare
Tenors
Basses
Cym.

roll (un-measured)
pp
ff
5 6 7
mf
Ped.
8vb
Swish Knockers
Concert Bass Drum
edge to center
5:6
R L L R R L R R L L R L L
p
f
pp
full crash

104 105 106 107 108 109

rit.

Mar. #1
Mar. #2
Mar. #3
Mar. #4
Xylo.
Vibes #1
Vibes #2
Vibes #3
Glock. & Crot.
Piano
Bass
Timp.
Drums
Aux. Perc.
Samp.
Snare
Tenors
Basses
Cym.

pp mf

Ped.

(8)

BD and Tam Tam

SusCym
soft

VOX20

Fade out players...

full crash
crash-choke
full crash
sizzle

rit. ♩ = 101

119 120 121 122 123 124 125 126 127 128

Mar. #1
Mar. #2
Mar. #3
Mar. #4
Xylo.
Vibes #1
Vibes #2
Vibes #3
Glock. & Crot.
Piano
Bass
Timp.
Drums
Aux. Perc.
Samp.
Snare
Tenors
Basses
Cym.

WChimes
Sizzle Cymbal
VOX22
VOX23

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