

Walter Mertens 30 april 1965, België.

Hij begon zijn muziekstudies aan de Gemeentelijke academie voor muziek en woord te Mol. Walter behaalde een eerste prijs slaginstrumenten aan het Vlaams muziekconservatorium te Antwerpen bij de heer Louis Caubergs en het Hoger diploma aan het Lemmensinstituut te Leuven bij de heer Leo Ouderits. Het Meestergraadsdiploma behaalde hij eveneens bij de heer Leo Ouderits aan het Vlaams muziekconservatorium te Antwerpen. Momenteel doceert hij slagwerk, samenspel, instrumentaal ensemble en is hij coördinator aan de Gemeentelijke academie voor muziek en woord te Schoten.



Naast het lesgeven in het DKO fungeert hij regelmatig als lesgever voor workshops, artistieke ondersteuning en als jurylid bij wedstrijden voor solisten en ensembles in binnen- en buitenland o.a. Vlamo; Belgian Percussion Days 2011, 2012; Perculliria (Spanje); Bumfest (Slovenië); Waubonsie Valley High School (Chicago US). Samen met drie andere professionele percussionisten vormt Walter '4Pk'. Dit gerenommeerde kwartet groeide uit het Mol Percussion Orchestra en verzorgt concerten in binnen- en buitenland met eigen composities. Ook het componeren staat steeds op de agenda. Het grootste deel hiervan zijn werken voor pedagogische doeleinden, maar tevens ook voor slagwerk solo, duo, percussie ensemble, symfonische bezettingen, musical, blaasinstrumenten, jazzcombo, piano, kamermuziek en koor. Meerdere composities behaalden prijzen in wedstrijden of waren opdrachten voor nationale en internationale wedstrijden/manifestaties o.a. voor WMC in Kerkrade (NL); Temsig-Slovenian Music Competition for Youth (SLO); EMJ Neerpelt (B); Vlamo (B). Zijn composities zijn door de jaren ver buiten onze landsgrenzen bekend geraakt en kan je terugvinden in gans Europa, Amerika en Azië.

Walter Mertens, born 30 April 1965, began his musical studies at the Academy for Music in Mol. He won a First Prize Percussion at the Royal Conservatory in Antwerp. Mr. Louis Caubergs was his teacher. He obtained the Higher Degree at the Lemmens Institute in Leuven with Mr. Leo Ouderits as his tutor and mentor. To complete his musical studies, Walter Mertens obtained a Master Degree at the Royal Conservatory in Antwerp, also guided by Mr. Leo Ouderits. Nowadays Walter Mertens teaches percussion, ensemble and instrumental ensemble. He is also coordinator at the Academy for Music in Schoten. Besides his teaching Walter often participates in workshops, he offers artistic support and is frequently asked as a member of the jury for contests for soloists and ensembles in Belgium and abroad e.g. Vlamo, Belgian Percussion Days 2011, 2012, Perculliria (Spain), Bumfest (Slovenia), Waubonsie Valley High School (Chicago US). Together with three other professional percussionists, Walter Mertens forms the group '4Pk'. This renowned quartet arose from the former Mol Percussion Orchestra and plays its own creations at home and abroad. As a composer, Walter Mertens focuses on teaching methods as well as compositions for percussion solo, duo, ensemble, symphonic orchestra, musical, wind instruments, jazz combo, piano, chamber music and choir. Several compositions won prizes in different competitions or were assignments in national and international contests or manifestations such as WVMC in Kerkrade (NL), Temsig-Slovenian Music Competition for youth (SLO), EMJ Neerpelt (B), Vlamo (B). The oeuvre of Walter Mertens is well-known far beyond our boundaries and one can find it in Europe, America and Asia.

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PASSAGES

With a smooth drive

for solo vibraphone

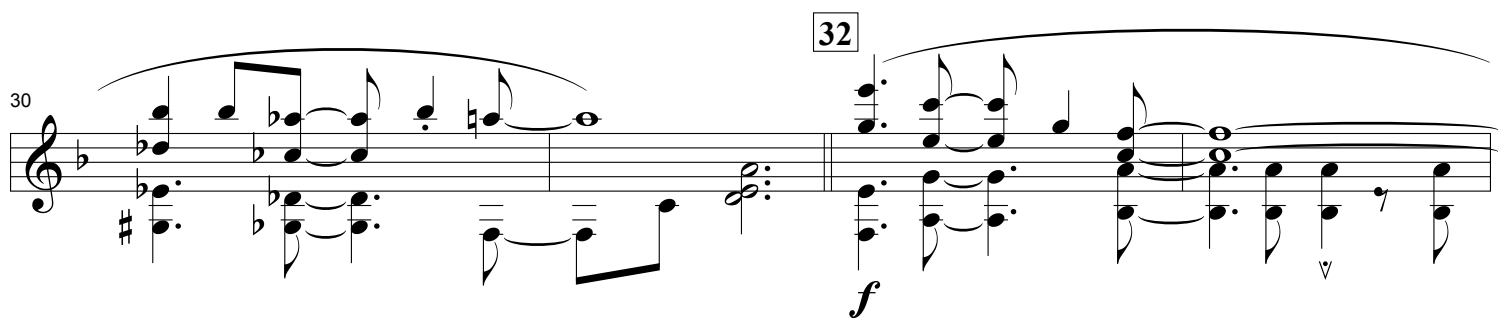
Walter Mertens

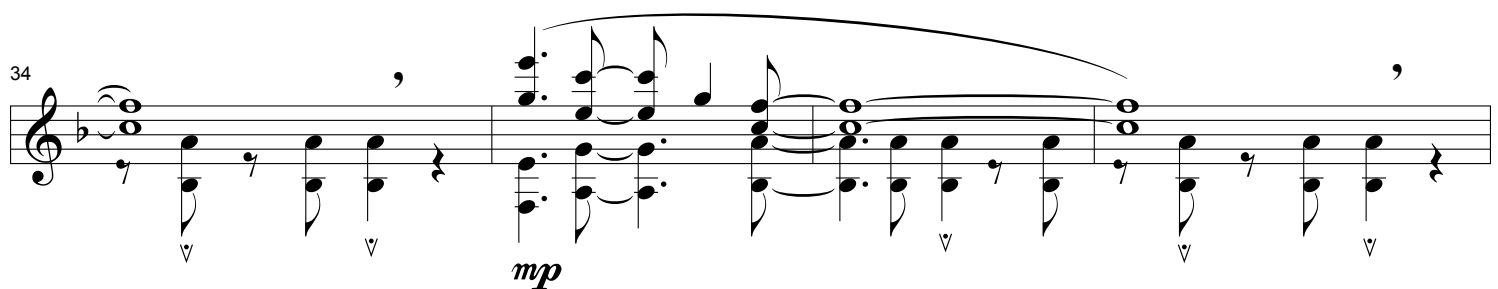
$\text{♩} = \pm 76-80$

The musical score consists of five staves of music, all in a single system. The key signature has one flat (B-flat), and the time signature is common time (C). The score begins with a first ending bracket labeled '1' at the start of the first staff. The first staff starts with a dynamic marking of *f* (forte). The second staff contains a triplet of eighth notes. The third staff shows a change in meter to 6/8. The fourth staff has a dynamic marking of *mp* (mezzo-piano) and a hairpin crescendo leading to it. The fifth staff continues the melodic and harmonic development. The score includes various musical notations such as slurs, ties, and articulation marks.

21 

25 

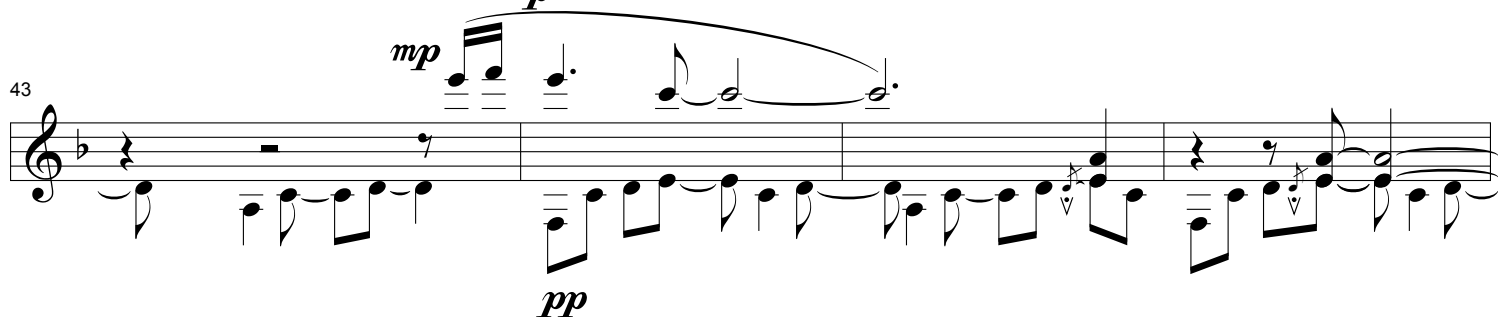
30 

34 

slower and ritenuto

40 With a mellow tone
♩ = +/- 60

38 

43 

∇ = deadstroke

47

Musical notation for measures 47-50. Measure 47 has a treble clef, a key signature of one flat, and a 4/4 time signature. It features a melodic line in the treble clef and a bass line in the bass clef. A slur covers the first two notes of the treble line. Measure 48 continues the melodic line. Measure 49 has a treble rest and a bass line. Measure 50 has a treble rest and a bass line with a fermata over the final note.

51

mf

Musical notation for measures 51-54. Measure 51 has a treble clef, a key signature of one flat, and a 4/4 time signature. It features a melodic line in the treble clef and a bass line in the bass clef. A slur covers the first two notes of the treble line. Measure 52 continues the melodic line. Measure 53 has a treble rest and a bass line. Measure 54 has a treble rest and a bass line with a fermata over the final note. A dynamic marking of *mf* is above measure 51. A hairpin symbol indicates a crescendo from measure 51 to 54, with a dynamic marking of *p* below measure 54.

55

mp

Musical notation for measures 55-58. Measure 55 has a treble clef, a key signature of one flat, and a 4/4 time signature. It features a melodic line in the treble clef and a bass line in the bass clef. A slur covers the first two notes of the treble line. Measure 56 continues the melodic line. Measure 57 has a treble rest and a bass line. Measure 58 has a treble rest and a bass line with a fermata over the final note. A dynamic marking of *mp* is above measure 55. A hairpin symbol indicates a crescendo from measure 55 to 58, with a dynamic marking of *pp* below measure 58. A dynamic marking of *p* is below measure 58.

59

Musical notation for measures 59-62. Measure 59 has a treble clef, a key signature of one flat, and a 4/4 time signature. It features a melodic line in the treble clef and a bass line in the bass clef. A slur covers the first two notes of the treble line. Measure 60 continues the melodic line. Measure 61 has a treble rest and a bass line. Measure 62 has a treble rest and a bass line with a fermata over the final note.

63

Musical notation for measures 63-66. Measure 63 has a treble clef, a key signature of one flat, and a 4/4 time signature. It features a melodic line in the treble clef and a bass line in the bass clef. A slur covers the first two notes of the treble line. Measure 64 continues the melodic line. Measure 65 has a treble rest and a bass line. Measure 66 has a treble rest and a bass line with a fermata over the final note. A hairpin symbol indicates a crescendo from measure 63 to 66.

67

mf

Musical notation for measures 67-70. Measure 67 has a treble clef, a key signature of one flat, and a 4/4 time signature. It features a melodic line in the treble clef and a bass line in the bass clef. A slur covers the first two notes of the treble line. Measure 68 continues the melodic line. Measure 69 has a treble rest and a bass line. Measure 70 has a treble rest and a bass line with a fermata over the final note. A dynamic marking of *mf* is below measure 67. A hairpin symbol indicates a crescendo from measure 67 to 70.

Quasi Cadensa

72

slower

70

p *cresc. e stringendo*

73

rit. *a tempo* *p*

76

mp **79** *p*

80

84

88

f *mp*

92 93 slower *mp* Lunga

mf *poco rit.* *f*

97 Cadensa rubato *pp* poco stringendo

pp *poco stringendo*

98 very slow *f* cresc. e stringendo molto *molto rit.*

f *cresc. e stringendo molto* *molto rit.*

99 a tempo *p*

p

103 *accel.*

accel.

107 With a smooth drive Tempo 1° *f*

f

111

3

115

119

122

mp

123

127

poco meno mosso e poco a poco stringendo

131

134

p

135

139

Tempo 1°

143

147

151

153 *molto ritenuto e diminuendo*

155

159

very slow