

**Walter Mertens**

# **Song of the Open Road**

for Maxim

Vibraphone & Orchestra

duration 10'

based on a poem of Walt Whitman (1819 -1892)

## **Song of the Open Road**

Afoot and light-hearted I take to the open road,

    Healthy, free, the world before me,

The long brown path before me leading wherever I choose.

.....

**I. floating on the way to .....**

**II. Circling around .....**

**III. The way to ...**

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## Score

<b>Vibraphone solo</b>	<b>Timpani</b>
	<b>Mallets</b>
<b>Flute I, II</b>	<b>(Tubular Bells, Xylophone, Glockenspiel)</b>
<b>Oboe</b>	<b>Percussion I</b>
<b>English Horn</b>	<b>(Susp. Cymbals, Snaredrum, Surdo or small Bsdr., Tamtam)</b>
<b>Clarinet Bb I,II</b>	<b>Percussion II</b>
<b>Bassoon</b>	<b>(Barchimes, Triangle, 2 woodblocs)</b>
<b>Horn in F</b>	<b>Harpa</b>
<b>Trumpet Bb</b>	<b>Violin I</b>
<b>Trombone</b>	<b>Violin II</b>
	<b>Viola</b>
	<b>Violincello</b>
	<b>Double Bass</b>

**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.

# Song of the Open Road

Vibraphone &amp; Orchestra

for Maxim

Walter Mertens

1965

## I. floating on the way to .....

 $\text{♩} = 84$ 

Vibraphone Solo

Piano

6

11                    poco rit.

12                    a tempo

legato

$m\ddot{f}$

## Song of the Open Road

16

Musical score for piano, page 4, measures 16-20. The score consists of two staves. The top staff uses treble clef and has a key signature of two sharps. The bottom staff uses bass clef. Measure 16 starts with a rest followed by eighth-note chords. Measure 17 begins with eighth-note chords. Measure 18 features sixteenth-note patterns. Measure 19 continues with sixteenth-note patterns. Measure 20 concludes with sixteenth-note patterns and dynamic markings: **f** (fortissimo) and **mp** (mezzo-forte).

21

Musical score for piano, page 4, measures 21-25. The score consists of two staves. The top staff uses treble clef and has a key signature of two sharps. The bottom staff uses bass clef. Measures 21-24 show continuous sixteenth-note patterns. Measure 25 begins with a sixteenth-note pattern, followed by a measure in common time (indicated by a '3' over a '4') with eighth-note chords, and ends with a final section in common time (indicated by a '5' over a '4').

25

Musical score for piano, page 4, measures 25-28. The score consists of two staves. The top staff uses treble clef and has a key signature of two sharps. The bottom staff uses bass clef. Measures 25-27 continue the sixteenth-note patterns. Measure 28 begins with a sixteenth-note pattern, followed by a measure in common time (indicated by a '3' over a '4') with eighth-note chords, and ends with a final section in common time (indicated by a '5' over a '4').

28

Musical score for piano, page 4, measures 28-31. The score consists of two staves. The top staff uses treble clef and has a key signature of two sharps. The bottom staff uses bass clef. Measures 28-30 continue the sixteenth-note patterns. Measure 31 begins with a sixteenth-note pattern, followed by a measure in common time (indicated by a '3' over a '4') with eighth-note chords.

## Song of the Open Road

5

30

*f*

*f* 8va

(8va)

33

(8va)

36

*mf*

*mp*

*p*

(8va)

40

41

*f*

*mp*

*f*

*mp*

*mf*

*p*

*mf*

## Song of the Open Road

44

49

*p* cresc.

ff

*f*

52

*non ritenuto*

54

*l'istesso tempo  
ben marcato e ritmico*

55

*legato*

sim.

## Song of the Open Road

7

59

60

61

62

63

64

65

66

67

68

69

70

O.C.

O.C. : on cord

mf

## Song of the Open Road

73 + death stroke      poco rit.      77 a tempo       $\text{♩} = 84$

73      77

78

78

84

85

$f$        $mf$

88

$f$

## Song of the Open Road

9

Musical score for "Song of the Open Road" featuring four staves of music. The score includes dynamic markings such as *f*, *mp*, *p*, *ff*, and *ff*. Measure numbers 92, 93, 96, 100, and 102 are indicated above the staves. The music consists of two treble staves and two bass staves, primarily in 3/4 time, with some changes in key signature and time signature.

92

93

96

100

102

104

## Song of the Open Road

107

111

poco a poco rit.

pp

p

p

p

114

f

mf

//

This image shows three staves of musical notation for a piano piece. The top staff consists of two treble clef staves, likely for the right hand. The middle staff is a bass clef staff, and the bottom staff is another bass clef staff, likely for the left hand. Measure 107 begins with sixteenth-note patterns in the treble staves, transitioning to eighth-note patterns in measure 111. Measure 111 includes dynamic markings *mf*, *pp*, and *p*. Measure 114 starts with a dynamic *poco a poco rit.* and includes dynamic markings *pp*, *p*, *p*, and *p*. The score concludes with a double bar line and repeat dots at the end of measure 114.

**II. Circling around .....**  
**Misterioso e cadenza**

119       $\text{♩} = 60$       RH. ↓

motor on      *mp*      LH. ♩

*legato*

123      *poco string.*      *a tempo*      *mf*

*p*

127      *f*

128      *f*

## Song of the Open Road

131                                  motor off

Candensa  
motor off  
ad libitum cadenza

134

136                                  *poco rit*

141                                  *tempo primo e rubato*  
*Play*  
*pp*                                  *mf*                                  *f*                                  *f*                                  *p*

142                                  *poco rit*  
*mf*

144                                  *a tempo*  
*allarg*  
*mf*                                  *f*                                  *mp*                                  *p*

## III. The way to ...

Maestoso      $\text{♩} = 74$

147

*legato*

*f*

## Song of the Open Road

13

153

155 *legato*

*f*

*mf*

158 *f*

*mf*

*mp*

162

166

167 *f*

*ff*

This musical score page contains six staves of music for two voices. The top staff uses a treble clef, and the bottom staff uses a bass clef. Measure 153 starts with a rest followed by a melodic line. Measure 154 features eighth-note chords in the bass and eighth-note patterns in the treble. Measure 155 is a melodic line with a dynamic of *f*. Measure 156 shows eighth-note chords. Measure 157 is a melodic line with a dynamic of *mf*. Measure 158 begins with a forte dynamic *f*, followed by eighth-note chords. Measure 159 is a melodic line with a dynamic of *mf*. Measure 160 consists of eighth-note chords. Measure 161 is a melodic line with a dynamic of *mp*. Measure 162 is a melodic line with a dynamic of *f*. Measure 163 consists of eighth-note chords. Measure 164 is a melodic line with a dynamic of *f*. Measure 165 consists of eighth-note chords. Measure 166 is a melodic line with a dynamic of *f*. Measure 167 continues the melodic line with a dynamic of *f*, followed by a melodic line with a dynamic of *ff*. Measure 168 concludes with a double bar line.

## Song of the Open Road

171

ff

rit.

**178**

Lento

$\text{♩} = 44$

p

179

180

pp

ppp

||Φ||