

dedicated to 4Pk

The Kansalla Story

for
Percussion Quartet

Walter Mertens

dur. ca 6'45

Setup:

player 1: snare drums (concert & high tension)

player 2: cajon

player 3: darbuka & tambourine (with foot)

player 4: frame drum, tambourine, talking drum

Instrumentation

The instrumentation notation is organized into four horizontal staves, each representing a different instrument. The notation is divided into two main sections by a vertical line. The first section contains five measures, and the second section contains four measures. Various musical symbols and text labels are used to denote specific playing techniques for each instrument.

- Snaredrum:**
 - Measure 1: snare
 - Measure 2: rimclick
 - Measure 3: on rim
 - Measure 4: double stroke roll
 - Measure 5: buzz roll
- Cajon:**
 - Measure 1: bass
 - Measure 2: open
 - Measure 3: slap
 - Measure 4: tip
 - Measure 5: brush
- Darbuka:**
 - Measure 1: bass
 - Measure 2: open
 - Measure 3: slap
 - Measure 4: finger
 - Measure 5: tambourine with foot
- Frame Drum / Tambourine:**
 - Measure 1: bass
 - Measure 2: slap
 - Measure 3: open
 - Measure 4: thumb
 - Measure 5: centre open
 - Measure 6: thumb roll
 - Measure 7: open
 - Measure 8: centre with hand
 - Measure 9: knee

Additional details in the notation include a list of fingerings for the Darbuka section: "1 index finger", "2 middle finger", "3 ring finger".

Walter Mertens is geboren op 30 april 1965 te Mol, 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 Cauberghe 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 Jazz & lichte muziek aan de Gemeentelijke academie voor muziek en woord te Schoten. Samen met drie andere professionele percussionisten vormt Walter '4Pk'. Dit gerenommeerde kwartet verzorgt concerten in binnen- en buitenland en Cd-opnamen met het betere slagwerkrepertoire. Naast actief musiceren en dirigeren, staat het componeren ook op de agenda. Het grootste deel hiervan zijn werken voor pedagogische doeleinden, maar tevens ook voor slagwerk solo, duo, percussie ensemble, kleine symfonische bezettingen, musical, blaasinstrumenten, jazzcombo, piano, kamermuziek en koor. Zijn composities worden regelmatig uitgevoerd zowel in België als ver daarbuiten. Sommige verschenen reeds op CD.

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Walter Mertens is born on April 30th 1965 in Mol (Belgium).

He started his musical education at the local music academy in Mol. Later on he went to the Royal Flemish Academy of Music in Antwerp; there he received the first prize in percussion instruments with Mr Louis Cauberghe as an instructor. At the same institution he passed a Master's Degree in percussion and chamber music under Mr Leo Ouderits. At the Lemmensinstitute in Leuven he received a Superior Degree again with Mr Ouderits as instructor. At the moment he's teaching percussion, various ensembles and jazz/popular music at the music academy of Schoten. Walter is part of '4Pk', together with three professional percussion players. This renowned percussion quartet has been performing in Belgium and abroad. During the years they've also recorded some CDs and recordings for radio and television, playing the better percussion repertoire. Besides his activities as a musician and a conductor Walter is also a composer. Most of his work is to be situated within a pedagogical environment, methods and solo pieces for percussion, but he's also written a musical, chamber music and choir music, music for percussion ensemble, jazz combo and many more styles and genres. His oeuvre is regularly played in Belgium as well as in a variety of other countries. Some of his work can be found on CD.

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Part I deciso

$\downarrow = + - 120$

R L R L R L L₁ R L R L R L L R L R L R L L₁ R L R L R L L R L R L R L L₁ R L R L R L L R L R L R L L₁ R L R L R L L

Sd. $\frac{12}{8}$ *mp*

Cjn. $\frac{12}{8}$

Db. $\frac{12}{8}$

Fr.dr. $\frac{12}{8}$

(1A)

8 R₁ L R L L₁ R L R L R L R L R L R L R L L₁ R L L₁ R L R L L₁ R L R L L₁ R L R L R L L₁ R L R L R L L₁ R L R L R L L₁ R L R L R L L

Sd. *mp*

Cjn. *mf*

Db.

Fr.dr.

13 R L R L R L L₁ R L R L R L L R L R L R L L₁ R L R L R L L₁ R L R L R L L R L R L R L L₁ R L R L R L L R L R L R L L₁ R L R L R L L

Sd.

Cjn. L

Db.

Fr.dr.

1 B

18 **Sd.** RLRLRLRLRLRLRL RLRLRLRLRLRLRL RLRLRLRLRLRLRL RLRLRLRLRLRLRL
Cjn. RLRLRLRLRLRLRL RLRLRLRLRLRLRL RLRLRLRLRLRLRL RLRLRLRLRLRLRL
Db. LRLRLRL R LRLRLRL R LRLRLRL R LRLRLRL R LRLRLRL R LRLRLRL R LRLRLRL R
Fr.dr. frame drum *f*

1 C

23 **Sd.** RLRLRLRLRLRLRL RLRLRLRLRLRLRL RLRLRLRLRLRLRL RLRLRLRLRLRLRL RLRLRLRLRLRLRL
Cjn. LRLRLRL R LRLRLRL R LRLRLRL R LRLRLRL R LRLRLRL R LRLRLRL R LRLRLRL R
Db. LRLRLRL R LRLRLRL R LRLRLRL R LRLRLRL R LRLRLRL R LRLRLRL R LRLRLRL R
Fr.dr. *mf*
 LRLRLRLRLRLRLRL
f
 RLRLRL
piu f
piu f

28 1 2 3 4 5 6
Sd. / / / / / /
Cjn. / / / / / /
Db. RLRLRL RLRLRLRLRLRLRL RLRLRLRLRLRLRLRLRLRLRLRL RLRLRLRL RLRLRLRL RLRLRLRL
Fr.dr. / / / / / /

1 D

34 7 1 2 3 4
Sd. / *pp* RLRLRLRLRLRLRL / / / /
Cjn. / *p* RLRLRLRLRLRLRL / / / /
Db. RLRLRLRLRLRLRL RLRLRLRLRLRLRL / / / /
Fr.dr. / *p* / / / / *ff*

40 5 6 7 **1E**

Sd. *R L R L R L L R L R L R L R L R L R L R L R L R L R L R L*

Cjn. *f* *R L R L R L R L R L R L R L R L R L R L R L R L R L R L R L*

Db. *p*

Fr.dr. *p*

45 **1F**

Sd. *f* *R L R L R L L R L R L R L R L R L R L R L R L R L R L R L*

Cjn. *f* *R L R L R L R L R L R L R L R L R L R L R L R L R L R L R L*

Db.

Fr.dr.

50 **1G** *attaca*

Sd. *ff* *R L R L R L R L R L R L R L R L R L R L R L R L R L R L R L*

Cjn. *ff* *R L R L R L R L R L R L R L R L R L R L R L R L R L R L R L*

Db.

Fr.dr. *ff*

Part II poco meno mosso

(♩. = ♩) ♩ = 108

2A

Sd.

Cjn. take brush

Db. *pp* *1 2 3 L R L R L R L*

Fr.dr. change to tamb. *f* tamb.

62 **2 B** fade in and start crescendo only with rimclick sim.

R L L R L L R L L R L L R L L R L L

Sd. *ppp* *f*

Cjn. *mp* / / / /

Db. *mp* / / / /

Fr.dr. *mp*

67

Sd. *ff* *pppp* *ppp*

Cjn. / / / / / /

Db. / / / / / /

Fr.dr.

73 **2 C**

Sd. *<ff* *ppp*

Cjn. / / / / / /

Db. / / / / / /

Fr.dr. *mf*

79

Sd. *f* *ff* *pppp* *ppp*

Cjn. / / / / / /

Db. / / / / / /

Fr.dr. *ff* *mf*

85

Sd. *ff* *f*

Cjn. /

Db. /

Fr.dr. *ff*

91

2 D

2 E

Sd. *ff* *pp*

Cjn. *ff*

Db. *ff*

Fr.dr. *ff*

99

2 F

Sd. *mp* *f*

Cjn. *ff*

Db. *ff*

Fr.dr. *f*

107

2 G

2 H

Sd. *f* *f*

Cjn. *f* *f*

Db. *f*

Fr.dr. *f*

diminuendo quasi niente ma non ritenuto

SOLO non diminuendo

diminuendo quasi niente ma non ritenuto

diminuendo quasi niente ma non ritenuto

110

Sd.

Cjn.

Db.

Fr.dr.

attacca

Part III

accelerando to ♩ = 132 ----- ♩ = 132

Sd.

change to high tension snare

put away brush

ff

pppp

ppp

edge to centre (brass sound)

ppp

change to talking drum

Fr.dr.

121

3 A

Sd.

f

RL RL RL RL

mf

RL RL RL RL RL RL RL RL RL RL RL RL RL RL RL RL RL

rim to open sound

pp

mf

mf talking drum

126

Sd.

Cjn.

Db.

Fr.dr.

131

3 B

Sd. *f*

Cjn. *f*

Db. *f*

Fr.dr. *f*

2

3 C

f

137

Sd.

Cjn.

Db.

Fr.dr.

2

3 D

141

3 E

non crescendo

Sd. *sfz sub ppp*

Cjn. *sfz sub ppp*

Db. *sfz sub ppp*

Fr.dr. *sfz sub ppp*

sfz sub ppp

$\frac{3}{4}$

149

Sd. *ff*

Cjn. *ff*

Db. *ff*

Fr.dr. *ff*

$\frac{3}{4}$

$\frac{12}{8}$

Tempo 1°
♩ = +- 120
diminuendo e rallantando al fine

repeat ad lib.

on cue repeat ad lib.

Musical score for measures 128-132. The score is for four parts: Sd., Cjn., Dba., and Fr.dr. The time signature is 12/8. The Sd. part has rests. The Cjn. part has a rhythmic pattern of eighth notes with fingerings R L R L R L R L R L R L. The Dba. part has rests. The Fr.dr. part has rests. Dynamics include *mf* and *mp*. There are repeat signs and a cue repeat sign.

159

Fine

Musical score for measures 159-162. The score is for four parts: Sd., Cjn., Dba., and Fr.dr. The time signature is 12/8. The Sd. part has rests. The Cjn. part has a rhythmic pattern of eighth notes with fingerings R L R L R L R L R L. The Dba. part has a rhythmic pattern of eighth notes with fingerings R L R L R L R L. The Fr.dr. part has rests. Dynamics include *pp*. There are repeat signs and a final double bar line.

Aug. 2012