

ELEGY FOR THE WALL'S UNNAMED

for

Wind Ensemble

composed by

Kevin M. Walczyk

I N S T R U M E N T A T I O N C S U P P L I E D P A R T S

Full Score	Bb Tenor Saxophone (2)	Percussion 1 (2)
Piccolo (2)	Eb Baritone Saxophone (2)	vibraphone - 2 medium rubber mallets; 4 hard rubber mallets; 4 medium wound mallets; 2 acrylic mallets; 2 plastic stick backs; & 2 small triangle beaters
Flute 1 (2)	F Horn 1 (2)	castanets (table/machine type) - 2 medium yarn mallets
Flute 2 (2)	F Horn 2 (2)	small tam-tam (or gong) shared with percussion 2 - 2 felt timpani sticks
Oboe 1 (2)	F Horn 3 (2)	chimes - 2 soft chime mallets; & 2 hard chime mallets
Oboe 2 (2)	F Horn 4 (2)	small tam-tam (or gong) shared with percussion 1 - 2 felt timpani sticks; & superball mallet
Eb Sopranino Clarinet (1)	Bb Trumpet 1/Flugel Horn (2)	field drum - wood snare sticks; & wire brushes
Bb Clarinet 1 (3)	Bb Trumpet 2/Flugel Horn (2)	güiro - wood güiro scraper
Bb Clarinet 2 (3)	Bb Trumpet 3 (2)	suspended cymbal - 2 hard wound mallets
Bb Clarinet 3 (3)	Bb Trumpet 4 (2)	
Bb Bass Clarinet (2)	Trombone 1 (2)	
Eb Contra-alto/ Bb Contrabass Clarinet (2)	Trombone 2 (2)	Percussion 3 (2)
Bassoon 1 (2)	Trombone 3 - bass (2)	crotale (2 octaves) glockenspiel can be used as a substitute - 2 acrylic (or "aluminum") mallets; 2 wire brushes; & 2 small triangle beaters
Bassoon 2 (2)	Euphonium T.C. (2)	large woodblock - 2 medium wound mallets
Eb Alto Saxophone 1 (2)	Euphonium B.C. (2)	medium tam-tam (or gong) shared with percussion 4 - 2 felt timpani sticks
Eb Alto Saxophone 2 (2)	Tuba (2)	
	Piano (1)	Percussion 4 (2)
		medium tam-tam (or gong) shared with percussion 3 - wire brushes; 2 felt timpani sticks; & superball mallet
		sizzle cymbal - wire brushes; snare stick backs; & 2 medium unwound mallets
		tambourine (mounted near snare drum) - wood snare sticks
		Percussion 5 (2)
		sizzle cymbal - wire brushes; triangle beater; & 2 medium wound mallets
		medium suspended triangle - triangle beater
		large tam-tam - wire brushes; superball mallet; & 2 medium gong beaters
		bass drum - 2 wood bass drum beaters
		suspended cymbal - 2 medium wound mallets
		sandblocks
		Percussion 6 (2)
		timpani (4 drums) - 2 medium wound mallets
		orchestral sleigh bells
		String Bass (1)

in memoriam

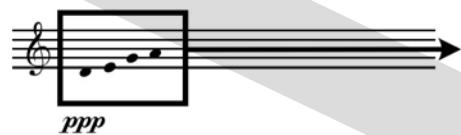
• EDGAR PAUL DUKER •



ELEGY FOR THE WALL'S UNNAMED was commissioned by
Paul Duker's wife, Suzanne, and their two sons, Doug and Mark.

*The composer gratefully acknowledges the Dukers - Suzanne,
Doug and Mark, for initiating this commissioning project, and for
their steadfast support, wisdom, input and encouragement during
the compositional process.*

PERFORMANCE NOTES



IMPROVISATION BOXES provide specific instructions for the free, repeated performance of specified events. The duration of each event is marked by a horizontal line that ends (indicated by an arrowhead or vertical end line) when the performer is to conclude the event. These improvisation boxes occur during metered sections of the work in the percussion 2, 4, & 5 parts (mm. 82-87) and the percussion 1, 3, and piano parts (mm. 198-202). These performers must not attempt to synchronize their event with other performers nor establish a recurring tempo. Pitch order is to be observed for the first play through only. Performers may vary pitch order on subsequent repetitions.



TEMPORAL MODULATIONS are notated in the 'new' style in which the first rhythm indicated belongs to the old tempo and provides the common beat relationship with that of the second rhythm indicated, which belongs to the new tempo. The single temporal modulation (ms. 101) is notated in all parts.

VIETNAMESE TIMBRES are abstractly emulated in the percussion section, including the use of acrylic mallets on the vibraphone and crotalles to emulate the stone lithophone (refer to mm. 184-186); the grouping of bass drum, field drum, and snare drum (snares off) to emulate a "rice" drum (refer to mm. 45-50 & 115-122); and the grouping of castanets, tambourine, güiro, sandblocks, and woodblock to emulate the *sênh tiên* or "coin clapper". With this latter grouping, it is imperative 1] that equal balance is obtained throughout the percussion section and that no single instrument is more present than any other, and 2] that these sections (mm. 93-106 & 144-154) be performed as background accompaniment.



ELEGY FOR THE WALL'S UNNAMED

Kevin M. Walczyk

mysterious ♩ = 69

3 Flutes (3rd doubles Piccolo)

Oboes

E Soprano

B Bassoon

B Bass

E Contra-alto

Bassoons

alto

Tenor

Baritone

4 Horns in F

4 Trumpets in B

3 Trombones (3rd is bass)

Euphonium

Tuba

Percussion

Piano

String Bass

1

2

3

4

5

6

7

8

9

10

11

12

3 fl.

1 ob.

sop.

C L A R I N E T S

1
2
3

bsn.

ca.

1 bsn.
2

S A X O P H O N E S

1
2

ten.

bari

T R U M P E T S

hn.

trb.

euph.

tuba

P E R C U S S I O N

1
2
3
4
5
6

tri. beater

bs. dr. wood beater

temp. 2 felt timpani sticks

6. sym. & sus. tri. 2 triangle beaters

pizz.

arcò

pn.

bass

12

13

14

15

16

17

18

19

20

21

22

23

24 **solemn, noble** $\text{♩} = 92$

35

accel. -----

3 fl.
1 ob.
2
sop.
C L A R I N E T S
1
2
3
bs.
ca.
1
bsn.
2
S A X O P H O N E S
1
2
ten.
bari

hn.
T R U M P E T S
trb.
euph.
tuba
P E R C U S S I O N
1
2
3
4
5
6
pn.
bass

24 **25** **26** **27** **28** **29** **30** **31** **32** **33** **34** **35** **36** **37** **38** **39** **40** **41** **42** **43** **44**

45 flowing $\text{♩} = 120$

3 fl.

1 ob.

2 sop.

CLARINETS

bs.

ca.

1 bsn.

2 bsn.

S A alto

X OPHONES

ten.

bari

hn.

TRUMPETS

trb.

euph.

tuba

PERCUSSION

1

2

3

4

5

6

pno.

bass

51

3 pic.

p

3

4

5

6

7

8

9

10

11

12

13

14

15

16

17

18

19

20

21

22

23

24

25

26

27

28

29

30

31

32

33

34

35

36

37

38

39

40

41

42

43

44

45

46

47

48

49

50

51

52

53

54

68

CLARINETS

S A X O P H O N E S

PERCUSSION

TRUMPETS

WOODWINDS

BRASS

55 56 57 58 59 60 61 62 63 64 65 66 67 68 69

rit. - - - 76 mysterious ♩ = 80

CLARINETS

S A X O P H O N E S

TRUMPETS

PERCUSION

3 fl.

1 ob.

2

sop.

1

2

3

bs.

ca.

1

2

bsn.

1

2

1

2

1

2

ten.

bass.

hn.

trb.

euph.

tuba

1

2

3

4

5

6

pn.

bass

70

71

72

73

74

75

76

77

78

79

80

81

ELEGY FOR THE WALL'S UNNAMED

accel. - - - - - $\text{♩} = 136$ *accel.* - - - - -

CLARINETS

3 fl. 1 ob. 2 ob.
sop. 1 sopr. 2 sopr.
2 clar. 3 clar. bsn.
bsn. ca. 1 bsn.
2 bsn. 1 ten. 2 ten.
sop. 1 alto bari
2 alto 1 tenor bari

TRUMPETS

hn. 2 st. mute 3, 4. st. mute
trb. 1 2 3, 4. open
euph. 2, 3. open 4. open
tuba 1, 2. open 3, open
 tuffi mute fpp
 (2) ff ff

PERCUSSION

1 2 3 4 5 6 pn. bass

sm. tom superball mallet
mf rub to produce ghostly, indeterminate tones
med. tom superball mallet
mf rub to produce ghostly, indeterminate tones
superball mallet
mf rub to produce ghostly, indeterminate tones
2 felt tip stick backs
mf pp mp 3 mp f
stick fronts
f p jff
dampen
pizz.
f

82 83 84 85 86 87 88 89 90 91 92

93 **urgent** ♩ = 160

3 fl.

1 ob.

2 ob.

sop.

C L A R I N E T S

1 cl.

2 cl.

3 cl.

bs.

ca.

1 bsn.

2 bsn.

S A X O P H O N E S

1 alto

2 alto

ten.

bari

101 ← [♩ = ♪] → ♩ = 112

hn.

T R U M P E T S

trb.

euph.

tuba

P E R C U S S I O N

1 castanets 2 med. wood mallets

2

3

4

5

6

pn.

bass

93**94****95****96****97****98****99****100****101****102****103****104**

107 playful, relaxed ($\text{♩} = 112$)

CLARINETS

3 fl.
1 ob.
2 sop.
1 cl.
2 cl.
3 cl.
bs.
ca.
1 bsn.
2 bsn.
1 alto
2 soprano
ten.
bari

TROMBONES

hn.
trb.
euph.
tuba

PERCUSSION

1
2
3
4
5
6

pn.
bass

105

106

107

108

109

110

111

112

115

1.2. tutti
mf
3. pic.
mf

CLARINETES
bs.
ca.
1 bsn.
2
SA alto
X OPHONES
ten.
bari

tutti
mf
p — mf
p —

mf
p — mf
p — mf
mf
p — mf

hn.

TRUMPETS
trb.
euph.
tuba

2
mf
3, 4 open
mf
1, 3.
trb.
trb.
mf
tutti
mf
dynamics: p — mf — p — mf — p — mf
sm. tam 2 hard rubber mallets

PERCUSSION
1
2
3
4
4 (bs. dr. 2 wood beaters)
5
6

field dr.
wood sticks
p —
mf p < mf
p — mf p < mf p < mf p —
mf 6 p — mf p — mf p — mf
p — mf p — mf p — mf
p — mf p — mf p — mf

pn.
bass

m.m.
mort.
mf
p — mf
p —

113**114****115****116****117****118****119****120**

rit. ----- 126 flowing, expressive $\text{J}=112$

3 fl.
1 ob.
2 ob.
sop.
CLARINETS
bs.
ca.
1 bsn.
2 bsn.
S A X O P H O N E S
ten.
bari

TRUMPETS
trb.
euph.
tuba

PERCUSSION
1
2
3
4
5
6

pn.
bass

121

122

123

124

125

126

127

128

129

130

rit.

Woodwinds:

- 3 fl.
- 1 ob.
- 2 ob.
- sop.
- 1 CLARINET
- 2 CLARINET
- 3 CLARINET
- bs.
- ca.
- 1 bsn.
- 2 bsn.
- SAXOPHONES
- 1 alto
- 2 alto
- ten.
- bari

Brass:

- hn.
- TRUMPETS
- trb.
- euph.
- tuba

Percussion:

- 1
- 2
- 3
- 4
- 5
- 6
- PERCUSSION
- pn.
- bass

Instructions:

- field dr. wood sticks
- med. tam 2 felt temp. sticks
- pp sn. dr. snare on wood sticks
- pp siz. cym. 2 med. wound mallets
- bs. dr. 2 wood beaters
- chimes chime mallet
- crotolas 2 acrylic mallets
- tri. tri. beater
- Sforzando (Sforz.)

144 **precise** ♩ = 144-152

3 fl.

1 ob.

2 ob.

sop.

CLARINETS
1 uns.
2
3

bs.

ca.

1 bsn.
2

S A alto
X OPHONES
ten.
bari

TRUMPETS

hn.

trb.

euph.

tuba

PERCUSSION

1
2
3
4
5
6

pn.

bass

144

145

146

147

148

149

150

151

152

153

154

155

poco a poco rit.

164 reflective ♩ = 84

3 fl. f mp

1 ob. f mf mp

2 sop. f mp

C L A R I N E T S

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171

bsn. 1 2

S A X O P H O N E S

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105 106 107 108 109 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171

bari fp f

HORN

hn. a2 mp ff a2 mp pp

T R U M P E T S

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105 106 107 108 109 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171

trb. mp ff mp pp

euph. mp ff mp pp

tuba mp ff mp pp

vibes 2 hard rubber mallets mp ff 4 med. wound mallets

P E R C U S S I O N

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105 106 107 108 109 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171

pn. bass

rit. - **175** majestic $\text{♩} = 76$ *rit.* $\text{♩} = 84$ *rit.* $\text{♩} = 76$ *rit.* **184** with honor $\text{♩} = 84$
accel. $\text{♩} = 96$

3 fl.
 1 ob.
 2
 sop.
 CLARINETES
 1
 2
 3
 bs.
 ca.
 1
 bsn.
 2
 S A XOPHONES
 1
 2
 ten.
 bari

hn.
 TRUMPETS
 1
 2
 3
 4
 trb.
 euph.
 tuba

PERCUSSION
 1
 2
 3
 4
 5
 6
 pn.
 bass

172 **173** **174** **175** **176** **177** **178** **179** **180** **181** **182** **183** **184** **185** **186** **187** **188**

accel. - - - - - $\text{♩} = 108$ *rit.* - - - - - **196** mysterious $\text{♩} = 69$

3 fl. *1 ob.* *2 ob.* *sop.* *1 cl.* *2 cl.* *3 cl.* *bs.* *ca.* *1 bsn.* *2 bsn.* *1 alto* *2 alto* *xophones* *ten.* *bari.*

CLARINETS

hn. *trb.* *euph.* *tuba*

TRUMPETS

PERCUSSION

fine

1.3. *2.3.* *3.3.* *4.3.* *5.3.* *6.3.*

4 hard rubber mallets *(choke)* *ff Ped.* *field dry wood sticks* *(ts.)* *(ts.)* *Ped. p*

2 small tri. beaters *very speed; do not synchronize with other players* *2.3"*

2 small tri. beaters *very speed; do not synchronize with other players* *2.3"*

siz. cym. 2 wire brushes *mp p mp*

tri. tri. beater *mp p mp*

pp

2.3" *do not synchronize with other players or left hand with right hand*

2.3" *Ped. I & II p*

mf *ff* *Ped.*

pn. *bass*

189

190

191

192

193

194

195

196

197

198

199

200

201

202

203