

Walk Through Walls

Stephen Hatfield

♩ = 84 *laid-back and funky, with a bounce to the groove*

mf
accented throughout

The piano introduction consists of two staves. The right hand features a rhythmic pattern of eighth and sixteenth notes with accents, while the left hand provides a steady bass line with eighth notes.

4 *mf* **A**
all women I'm gon-na walk thru' all, I'm gon-na
all men I'm gon-na walk I'm gon-na

The vocal entry begins at measure 4. The vocal line is written in a single staff with lyrics. The piano accompaniment continues with the same rhythmic pattern as the introduction.

dim. *si* **A**

The piano accompaniment continues under the vocal line. It includes dynamic markings like *dim.* and *si* (sustained). The right hand has a complex rhythmic texture with many accents.

7 *mp*
raise you ne... Be look-in' fine when the phone calls, I'm a-
your game... Be look-in' fine when the phone calls, phone calls. I'm

The second vocal entry starts at measure 7. The vocal line includes lyrics and rests. The piano accompaniment features triplets and dynamic markings like *mp*.

The piano accompaniment continues with triplets and various rhythmic patterns. It includes dynamic markings like *mp* and *mf*.

PERUSAL SCORE ONLY - PLEASE DO NOT COPY

11 *mf* gon-na make my-self a name. I'm surf- in' back thru' my his - t'ry, keep - in'

mf gon-na make my-self a name. I'm surf- in' back thru' my his - t'ry, ry.

f

15 *mf* track of all my dues. so don't you get too per-plexed if I don't

Track ay dues. ...get too per-plexed,

mf *cresc...*

18 *mp* *mf* fi' ext, 'cause I'm the next one mak-in' the news. I'm gon-na

f *mp* *mf* in your text, 'cause I'm the next one mak-in' the news, snooze you lose. Gon-na

f

PERUSAL SCORE ONLY - PLEASE DO NOT COPY

21 **B**

walk thru' wah - oo-walls. Walk thru' wah - oo-walls.

walk thru' walls. Walk thru' w

B

mf

24

f

27 **C**

unison

Check out the big black book, 'cause I'm the

mf

Check out the big black book, 'cause I'm the

C

ff

mf

PERUSAL SCORE ONLY - PLEASE DO NOT COPY

fresh name there. Take your din-ner out to cook;

fresh name there. Take your din-r cook

there's my ros-es in your frig - i n hold-ing out for the mys - t'ry...

and look, my ros-es in v - daire. I'm hold-ing out for the mys - t'ry...

mp *mf* *f*

I'm un - rav - el - ling the clues. Just when you

that's me! Un - rav - el - ling the clues.

mf *mf*

PERUSAL SCORE ONLY - PLEASE DO NOT COPY

40 *f*

think that you've found the place my feet touch the ground, check out the jet-pack strapped to my shoes.

...think that you've found ...feet touch the ground, check out the jet- d to my shoes.

cresc...

43 *mf* **D**

I'm gon-na walk thro' j - walls, I'm walk-in'

Take the cruise. *mf* walk thru' wah - oo - walls,

D

46 **E**

u' the wah-oo-walls. We're go-in'

the wah-oo-walls. We're go-in'

E

49

deces. poco a poco

right thru_ the walls. We're go - in' right thru_ the walls.

right thru_ the walls. We're go - in' right thru'

deces. poco a poco

52

Right thru_ the walls. Right thru_ the walls. Right thru_ the walls. We're thru.

Right thru_ the walls. Right thru_ the walls. Right thru_ the walls. We're thru.

p

p

p

notes from thr

"Walk Thru' the Fire" is one of my most optimistic pieces, summons up those golden moments when you feel in the zone and on your feet. The obstacle becomes an agreeable challenge, and the open road welcomes you with open arms. I wanted a piece that would be a graduation ceremony or a touring bus singalong.

I'd like the music to be both solid and bouyant: full of energy, and yet laid-back and relaxed, even when, especially when, the music is forte. The big challenge is to keep the tempo steady with a big, unhurried backbeat, and room for every musician to pulse in the measure to "plant its feet" on the floor, firm and round. For every action there is an equal and opposite reaction: the more firmly the musicians plant their feet and the beat on the floor, the more upward spring they'll have in every note,

The vocal tone full of excitement during the final decrescendo (m. 48 al Fine), with a sense that, though the song may seem to be coming to an end, the adventure has just begun. When you break through the song's initial key signature at rehearsal letter E for "Escape", that's just the first wall you've walked through. The decrescendo isn't because the song is coming to an end, but that the singers are vanishing into their own future. S.H.

PERUSAL SCORE ONLY - PLEASE DO NOT COPY