

LATERal peRspecTives

for
Wind Ensemble

by
Kevin M. Walczyk

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

Full Score	Bb Tenor Saxophone (2)	Timpani (1)
Flute 1 (2)	Eb Baritone Saxophone (2)	Percussion 1 (2) 3 concert toms - 2 wood sticks snare drum (snares off) - snare sticks 2 timpani - snare sticks cow bell - wood stick sizzle cymbal - 2 snare sticks & 2 soft mallets glockenspiel - 2 metal glock. mallets
Flute 2 (2)	F Horn 1 & 3 (2)	
Flute 3/Piccolo (1)	F Horn 2 & 4 (2)	
Oboe 1 (2)	Bb Trumpet 1 (2)	Percussion 2 (2) xylophone - 2 hard mallets; 3 med. hard mallets; 4 medium mallets; & 2 soft mallets vibraphone - 4 medium vibe mallets
Eb Sop. Clarinet (1)	Bb Trumpet 2 (2)	
Bb Clarinet 1 (3)	Bb Trumpet 3 (2)	Percussion 3 (2) triangle - triangle beater & hand dampening suspended cymbal - 2 soft mallets & wood stick bass drum - 2 felt timpani sticks crash cymbals chimes - 2 chime mallets
Bb Clarinet 2 (3)	Trombone 1 (2)	
Bb Clarinet 3 (3)	Trombone 2 (2)	Percussion 4 (2) bass drum - 2 felt timpani sticks shaker marimba - 2 med. hard mallets; & 4 soft mallets suspended cymbal - 2 med. hard marimba mallets crash cymbals
Bb Bass Clarinet (2)	Trombone 3 (2)	
Bb Contrabass Clarinet (1)	Euphonium B.C. (2)	
Bassoon (2)	Euphonium T.C. (2)	
Eb Alto Saxophone 1 (2)	Tuba (2)	
Eb Alto Saxophone 2 (2)		Piano (1)
		String Bass (1)



PROGRAM NOTES

LATERal peRspectiveS was commissioned by the Lakeridge High School Wind Ensemble (Lake Oswego, Oregon) for director Rick Tippets on the occasion of his 31st and final season as director of bands. In honor of his retirement, **LATERal peRspectiveS** obtains its pitch materials almost exclusively from words and phrases associated with the band director, including his name and the name of the high school. The work's arch form - A B C B A - features stylistic underpinnings of jazz and fusion, a lyrical, harmonically dense ballad, and a lively pentatonic dance - all a reflection of Rick's vibrant musical personality. It should be noted here that the composer was a freshman at Lakeridge High School during Rick's "freshman" year 31 years ago!



ANALYSIS & REHEARSAL NOTES

LATERal peRspectiveS uses a process that transforms alpha information (letters and words) to pitch material. This allows the piece to incorporate words and names associated with the commissioning organization, including "Rick Tippets" (retiring director of bands that commissioned this work), "Colleen" (Rick's wife), and "Lakeridge" (the name of the commissioning high school). The capitalized letters in the work's title spells "LATER, RT", which was a common farewell signature used by Rick and serves to underscore his retirement farewell. Therefore, "Later" is also transformed into pitch material. There are two different systems by which letters are transformed to pitches, hence two different melodic (and harmonic) possibilities for each given word (referred to as either alpha (α) or beta (β) in this analysis).

INTRODUCTION

The introduction (mm. 1-8) uses LAKERIDGE (α) for its main harmonic material (refer to mm. 2-4 of the tuba part). In measure 3 the RICK (α) motive is introduced in the upper winds.

A SECTION

The LAKERIDGE (α) motive forms the groove that begins the 'A' section (beginning at measure 9) by using a root progression that musically spells the word "Lakeridge". Pitch class Ab (ms. 9) represents the "L", A-natural (ms. 11) represents the "A", G-natural (ms. 13) represents the "K", and the remaining letters (...ERIDGE) are spelled out in measure 15. The LAKERIDGE (α) motive is found in measures 9-14 of the 1st Alto Saxophone part. The upper winds state the LATER (α) motive in measure 10, which is extended in measures 12-14 by adding the RICK (β) motive, followed by the RICK (α) motive, and finally the TIPPETS (β) motive. The entire ensemble performs the remainder of the LAKERIDGE (α) motive in measure 15 in quartal/quintal harmonies. The melody line in the upper winds (beginning in measure 16) is comprised of the RICK (α) motive (first 4 pitches), the TIPPETS (β) motive (subsequent 7 pitches), and the LATER (α) motive (subsequent 5 pitches). The root progression of the groove, which is completed in measure 23, stems from the LAKERIDGE (α) motive.

The quarter notes in the percussion and piano parts represent the TIPPETS (β) motive (mm. 24-35). This motive is repeated a whole step higher in measures 26-27. With reinforcement by the upper winds, the melody is comprised of multiple LATER (α) motives (ms. 28, 30, and 31) and the LATER (β) motive (ms. 29). Measure 32 is similar to measure 16 with a return of the RICK (α) motive, the TIPPETS (β) motive, and four LATER (α) motives (mm. 36-39). The transition (mm. 40-47) is a harmonization of the complete LAKERIDGE (α) motive in the brass with fragments of that motive appearing later. The reprise of the introduction and 'A' section begins at measure 162.

B SECTION

The COLLEEN (α & β) motives, introduced in this section, and the RICK (β) motive provide the main pitch materials for the lyrical 'B' section. The COLLEEN (β) motive, which often finds itself elided with the RICK (β) motive, first appears in the solo trumpet at measure 51. The TIPPETS (β) motive is also used in the 'B' section since its contour is somewhat similar to the COLLEEN (α & β) motives. The improvisation boxes in the percussion and piano parts (beginning at measure 66) represent a conglomeration of RICK (α), TIPPETS (β), COLLEEN (α & β), and LATER (α & β) motives. The clarinet section (mm. 70-75) performs the LATER (α & β) motives with the lower duet in inversion to the upper duet. Measures 79-84 use the COLLEEN (α & β) motives, and the RICK (β) motive in counterpoint. An instance of the LATER (α) motive is found in the 1st flute in measure 82. These motives are found in a truncated reprise of the 'B' section in measures 147-161.

C SECTION

The pitch content of the LAKERIDGE (β) motive, introduced in this section, forms a G-major pentatonic scale. The dance-like melody (piccolo, ms. 85) does not spell out "LAKERIDGE" but is created from the pentatonic pitch content of LAKERIDGE (β). The LATER (β) motive shares the same pitch material as LAKERIDGE (β) and adds pitch class F-sharp to the overall pitch content. A recurring pattern, initiated by the flutes in measures 98-99, is formed from the LATER (α) motive and serves as the source for the running sixteenth-note patterns beginning in measure 138.

The 'C' section also employs unordered presentations of the RICK (α) motive, including the quarter notes in measure 113, and the sustained notes in measures 103-108 of the horn parts. The TIPPETS (α) motive serves as the source for the accented brass 'stabs' beginning in measure 114.

The section beginning at measure 128 starts a brief 6-measure triple fugue that is comprised of the pentatonic dance with statements in the original, inversion, retrograde, and retrograde inversion. The pentatonic dance theme and the LATER (α) motive close this section.

LATERal peRspecTives

Kevin M. Walczyk

assertive, bold $\text{J} = 120$

9

3 Flutes (3rd doubling Piccolo)

Oboe

E-Sop.

B-1

B-2

B-3

B-Bass

B-Contrabass

Bassoon

Alto 1

Alto 2

Tenor

Bari

4 Horns in F

3 Trumpets in B-

3 Trombones

Euphonium

Tuba

Timpani

1

2

3

4

5

6

7

8

9

Piano

Contrabass

assertive, bold $\text{J} = 120$

9

1 **2** **3** **4** **5** **6** **7** **8** **9**

3 fl.

ob.

sop.

1

2

3

bs. cl.

cb. cl.

bsn.

alto 1

alto 2

ten.

bari

hn.

trp.

trb.

euph.

tuba

tmp.

1

2

3

4

pn.

cb.

32

3 fl. *mf*

ob. *mf*

sop.

1 *mf*

2 *mf*

3 *mf*

bs. cl. *mf*

cb. cl.

bsn. *mf*

mf

alto 1 *mf*

alto 2 *mf*

ten. *mf*

bari. *mf*

hn. *mp sub*

a2

mf

trp. *mp sub*

mp sub

l.

trb. *mp sub*

2

mf

3.mf

euph. *mf*

tuba

mf

tmp. *mp sub*
cow bell wood stick

1 *mp*

2 *f choke*

mf

3

4 *f*

percussions 1-4

pn.

cb. *mf sub*

ero

fp

32 33 34 35 36 37 38

solo 1 player only
 3 fl.
 ob.
 sop.
 1
1 player only
 2
div. 1 player each
 3
 bs. cl.
 cb. cl.
 bsn.
 alto 1
 alto 2
 ten.
 bari.
 hn.
solo 1 player only
 trp.
mp gentle
 pp
 mp
 trb.
 euph.
 tuba
 tmb.
 perc.
 vibes 3 med. vib. mallets
 Ped.
 perc.
 sus. cym. 2 soft mallets
 Ped.
 pp
 mp
 mp
 pn.
 cb.

65

3 fl. *mp* 3
ob.
sop.
1
2
3
bs. cl.
cb. cl.
bsn.
alto 1 *mp* 3
alto 2
ten.
bari

74

hn.
trp. *mp* 3
trb.
euph.
tuba
tmp.
Percussion 1
Percussion 2 Ped.
Percussion 3 *mp*
Percussion 4
pn. *mp* Ped.
cb.

IMPROVISATION BOX
Players are to perform each phrase (marked by slurs) in order and out of time with the conductor's initiation of each phrase, approximately 2 to 5 bars [performer changes] with only a brief pause between phrases. Players must not attempt to rhythmically synchronize their phrases with other performers. Continue to repeat these phrases for the duration of the continuation line. The dashed line indicates when the performer must finish the current phrase being performed. The overall effect is a random wash of sound. Though there is no sense of time per se, these players must count carefully so as to end their improvisation event when notated (end of the dashed line).

IMPROVISATION BOX
Players are to perform each phrase (marked by slurs) in order and out of time with the conductor. Duration of each phrase is approximately **1 to 2 seconds** (performers choice) with only a brief pause between phrases. Players must not play except in rhythmic patterns indicated by the conductor's hand. Continue to play these phrases for the duration of the continuation line. The dashed line indicates when the performer must finish the continuation phrase being performed. The overall effect is a random wash of sound. Though there is no sense of time per se, these players must count carefully so as to end their phrases at the same time.

$\leftarrow \boxed{= \Rightarrow} \rightarrow$

85 lightly, energetic ♪ = 144

94

3 fl.

ob.

sop.

1

2

3

bs. cl.

cb. cl.

bsn.

alto 1

alto 2

ten.

bari

hn.

trp.

trb.

euph.

tuba

tmp.

1

2

3

4

xylo. 2 med. mallets

mar. 2 med. mallets

8va. -

pn.

cb.

114

3 fl. fp f l.2 f — p mp

ob. fp f f — p mp

sop. mp

1 fp f — p mp

2 fp f — p mp

3 fp f — p mp

bs. cl. mf — f — p mp

cb. cl. f — p mp

bsn. mf — f — mp legato

alto 1 mf — f — p

alto 2 mf — f — p mp

ten. mf — fp — f — p — mp pp — p

bari. mf — fp — f — p — mp

hn. fp — f — ff — mp

trp. fp — mf — 2.3 — 2 — mp — mf — f — ff — mp — 1,2 — 2 — mp

trb. mp — 3 mp — fp — 2 — f — mp — 3 — mp

euph. mf — f — mp legato

tuba f — mp legato

tmp.

percussion

1 4 med. hard mallets 2 med. hard mallets

2 f — 3. cym. strike with wood stick — choke — p

3 4 med. hard mallets 2 med. hard mallets

4 f — choke — mf — p

pn. mp

cb. mp legato

128

3 fl.

ob.

sop.

1

2

3

bs. cl.

cb. cl.

bsn.

alto 1

alto 2

ten.

bari

hn.

trp.

trb.

euph.

tuba

tmp.

1

2

3

4

pn.

cb.

128

129

130

131

132

133

134

135

136

138

A detailed musical score page for orchestra and percussion, numbered 138. The page is filled with complex musical notation across numerous staves. Key elements include:

- Woodwinds:** Flute (3rd picc.), Oboe, Soprano, Bassoon, Bassoon II, Bassoon III.
- Brass:** Horn, Trumpet (trp.), Trombone (trb.), Tuba.
- Percussion:** Timpani (tmp.), Glockenspiel (glock.), Crash Cymbal (crash cym.), Soft Mallets (soft mallets).
- Strings:** Violin 1, Violin 2, Cello.
- Performance Instructions:** Includes dynamics (ff, f, p, fp, pp), articulations (staccato dots, slurs), and specific effects like "soft mallets", "crash cym.", "glock.", "dampen", "mf", "pp", "pizz.", and "arco".
- Page Number:** 138 is printed at the top left.

147 lyrical $\text{J}=72$

3 fl. f p sub

ob. f p sub

sopr. f

1 f p sub 3 3 3 f

2 f p sub 3 3 3 mf

3 f p sub 3 3 3 (mf) f

bs. cl. fp

cb. cl. fp

bsn. f p sub

alto 1 f p sub mf mf f

alto 2 f p sub mf mf f

ten. fp mf mf f

bass. fp mf f

bari. fp

hn. fp f f f

trp. fp f f f fp

trom. fp f f f

euph. fp f f f

tuba fp

tmp. fp sizzle cym. mf

1 f f

2 f p chimes 2 chime mallets

3 f Ped.

4 f

pno. f

cb. arco fp mf f pizz.

144

145

146

147

148

149

150

151

152

153

162 assertive, bold J=120

177

3 fl.

ob.

sop.

1

2

3

bs. cl.

cb. cl.

bsn.

alto 1

alto 2

ten.

bari.

hn.

trp.

trb.

euph.

tuba

tmp.

1

2

3

4

sn. dr. (snare off) & 2 timpani
snare sticks

Ped.

pizz.

mf

174

175

176

177

178

179

180

185

3 fl. *mf*

ob. *mf*

sop. *mf*

1
2
3

bs. cl.

cb. cl. *mf*

bsn. *mf*

alto 1 *fp* *mf*

alto 2 *fp* *mf*

ten. *fp* *mf*

bari. *fp* *mf*

hn. *fp* *mf*

trp. *mf*

trb. *fp* *mf*

euph. *fp* *mf*

tuba *fp* *mf*

tmp. *mf*

1
2
3
4

(Sax.)

pn.

cb.

fine

210

211

212