

Score

Second Thoughts

for Grade 2 concert band

James M. Stephenson



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Notes from the composer:

"Second Thoughts" is an exercise in three parts:

- 1) Understanding that seconds aren't necessarily dissonant, and should be played confidently, and with care toward intonation, to achieve the desired effect.
- 2) There are two main themes. Oftentimes, the first theme is accompanied by the second theme, or snippets thereof. It would be an interesting exercise for the instructor to challenge the students to discover how these themes are put together.
- 3) "Second Thoughts" is mainly a lyrical and reflective piece, as if the author (not this author) is looking back and perhaps having second thoughts about something from their past. Therefore, many of the dynamics are of the softer nature. Playing softly is one of the most often neglected aspects of performance practice (from my observation), and so I would encourage strong emphasis on reading the dynamics.

Instrumentation:

Flute 1-2, Oboe (cross-cued), Bassoon (cross-cued), B \flat Clarinet 1-3, B \flat Bass Clarinet, E \flat Alto Sax. 1-2, B \flat Tenor Sax, E \flat Baritone Sax
B \flat Trumpet 1-3, F Horns 1-2 (cross-cued), Trombone 1-3, Baritone (cross-cued), Tuba,
Timpani, Mallets (Bells), Percussion: Triangle, Sus. Cymbal, Snare Drum

Many thanks to Rich Paluch and the Mannheim Middle School Educational Foundation for the commission of this work. I am always so very thankful to those who believe in the continuing of new music by supporting living composers, especially when it is music to be played by young musicians.

--- James M. Stephenson; 2-4-2014 (coincidentally, my 45th birthday)

Score

Second Thoughts

James M. Stephenson, ASCAP

Moderato ♩ = 96

Flute 1-2

Oboe

Bassoon

B♭ Clarinet 1

B♭ Clarinet 2

B♭ Clarinet 3

Bass Clarinet

Alto Sax 1

Alto Sax 2

Tenor Sax

Baritone Sax

Moderato ♩ = 96

B♭ Trumpet 1

B♭ Trumpet 2

B♭ Trumpet 3

Horn 1-2 in F

Trombone 1

Trombone 2-3

Baritone (B.C.)

Tuba

Timpani

Mallets

Percussion

Second Thoughts

The musical score is arranged in a standard orchestral format. The instruments listed on the left are: Fl. 1-2, Ob., Bsn., Cl. 1, Cl. 2, Cl. 3, B. Cl., A. Sx. 1, A. Sx. 2, T. Sx., B. Sx., Tpt. 1, Tpt. 2, Tpt. 3, Hn. 1-2, Tbn. 1, Tbn. 2-3, Bar., Tuba, Timp., Mal., and Perc. The score spans measures 10 to 18. Dynamic markings include *p*, *mf*, and *pp*. A large blue watermark for 'Stephenson Music' is overlaid on the score. A rehearsal mark 'A' is present at the beginning of the section. The percussion part includes a 'Sus. Cymb.' (Suspended Cymbal) in measure 14.

Fl. 1-2 *p* *One plyr.*

Ob. *p* *tutti* *p* *mp*

Bsn. *pp*

Cl. 1 *p* *mp*

Cl. 2 *pp* *mp*

Cl. 3 *pp* *p* *mp*

B. Cl. *p*

A. Sx. 1 *pp* *p* *mp*

A. Sx. 2

T. Sx. *Bsn. pp* *p* *mp*

B. Sx.

Tpt. 1 *p*

Tpt. 2 *p*

Tpt. 3

Hn. 1-2 *p* *Hn.* *p*

Tbn. 1 *Hn.* *p*

Tbn. 2-3 *p*

Bar.

Tuba *pp* *pp* *pp* *pp*

Timp. *pp* *pp* *pp* *p*

Mal.

Perc.



This page of a musical score, titled "Second Thoughts", page 6, features a large, stylized blue watermark for "Stephenson Music" centered over the score. The score is arranged in a standard orchestral layout with the following parts and staves from top to bottom:

- Fl. 1-2: Flute parts, starting with a *p* dynamic and transitioning to *mf* and *p*.
- Ob.: Oboe part, starting with a *p* dynamic.
- Bsn.: Bassoon part, starting with a *p* dynamic.
- Cl. 1, 2, 3: Clarinet parts, starting with a *p* dynamic and transitioning to *mf* and *p*.
- B. Cl.: Bass Clarinet part, starting with a *p* dynamic and transitioning to *mf* and *p*.
- A. Sx. 1, 2: Alto Saxophone parts, starting with a *pp* dynamic and transitioning to *p*, *mf*, and *p*.
- T. Sx.: Tenor Saxophone part, starting with a *p* dynamic and transitioning to *mf* and *p*.
- B. Sx.: Baritone Saxophone part, starting with a *p* dynamic and transitioning to *mf* and *pp*.
- Tpt. 1, 2, 3: Trumpet parts, mostly silent.
- Hn. 1-2: Horn parts, starting with a *p* dynamic and transitioning to *mf* and *p*.
- Tbn. 1, 2-3: Trombone parts, starting with a *pp* dynamic and transitioning to *p* and *mf*.
- Bar.: Baritone part, starting with a *p* dynamic and transitioning to *mf* and *p*.
- Tuba: Tuba part, starting with a *pp* dynamic and transitioning to *pp*.
- Timp.: Timpani part, starting with a *pp* dynamic and transitioning to *mf* and *p*.
- Mal.: Mallet part, mostly silent.
- Perc.: Percussion part, mostly silent.

The score includes dynamic markings such as *pp*, *p*, *mf*, and *pp* throughout. A rehearsal mark "C" is present at the beginning of the first staff. The page number "6" is in the top left, and the title "Second Thoughts" is at the top center.

Fl. 1-2 *pp* *p* *pp* *p* *mf* *p* *mf*

Ob. *pp*

Bsn. *mf* *f* *mf* *p*

Cl. 1 *pp* *p* *p* *mf*

Cl. 2 *pp* *p* *p* *mf* *p*

Cl. 3 *p* *pp* *p*

B. Cl. *p* *p*

A. Sx. 1 *p* *pp* *p* *p* *mf* *p* *mf*

A. Sx. 2 *p* *pp* *p* *mf* *p* *mf*

T. Sx. *pp* *mf* *f* *mf*

B. Sx. *p*

Tpt. 1 *p* *mf* *p* *mf*

Tpt. 2

Tpt. 3

Hn. 1-2 *pp* *p*

Tbn. 1 *mf* *f* *mf*

Tbn. 2-3 *pp* *p* *p* *mf* *p*

Bar. *p*

Tuba *mf* *p* *p*

Timp. *pp*

Mal. *p* *p* *mf* *p*

Perc. *p* *mf* *p*

36 37 *p* 38 39 40 41 *mf* 42 43 *p* 44 45 46 47

Stephenson Music

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Fl. 1-2
- Ob.
- Bsn.
- Cl. 1
- Cl. 2
- Cl. 3
- B. Cl.
- A. Sx. 1
- A. Sx. 2
- T. Sx.
- B. Sx.
- Tpt. 1
- Tpt. 2
- Tpt. 3
- Hn. 1-2
- Tbn. 1
- Tbn. 2-3
- Bar.
- Tuba
- Timp.
- Mal.
- Perc.

The score includes dynamic markings such as *mf*, *f*, *p*, and *mf*. A large blue watermark for "Stephenson Music" is overlaid on the score. The page number "8" is in the top left, and the title "Second Thoughts" is at the top center. The bottom of the page shows measure numbers 48 through 55.

accel.

F **Marziale** ♩ = 120

The musical score is arranged in a standard orchestral layout. The instruments are listed on the left side of the page, including Flute 1 and 2, Oboe, Bassoon, Clarinet 1, 2, and 3, Bass Clarinet, Saxophones (Alto 1 and 2, Tenor, Bass), Trumpets 1, 2, and 3, Horns 1 and 2, Trombones 1, 2, and 3, Baritone, Tuba, Timpani, Mallets, and Percussion. The score spans measures 56 to 63. Dynamics such as *p*, *mf*, and *f* are indicated throughout. Performance instructions include *accel.* and **F** (Fortissimo). A large, semi-transparent watermark for "Stephenson Music" is overlaid across the center of the page. The percussion part includes specific notation for Bells and Triangle.

This page contains the musical score for measures 64 through 71 of the piece "Second Thoughts". The score is arranged for a full orchestra and includes the following parts: Flute 1 & 2 (Fl. 1-2), Oboe (Ob.), Bassoon (Bsn.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Clarinet 3 (Cl. 3), Bass Clarinet (B. Cl.), Saxophone 1 (A. Sx. 1), Saxophone 2 (A. Sx. 2), Tenor Saxophone (T. Sx.), Bass Saxophone (B. Sx.), Trumpet 1 (Tpt. 1), Trumpet 2 (Tpt. 2), Trumpet 3 (Tpt. 3), Horn 1 & 2 (Hn. 1-2), Trombone 1 (Tbn. 1), Trombone 2 & 3 (Tbn. 2-3), Baritone (Bar.), Tuba, Timpani (Timp.), Mallet Percussion (Mal.), and Percussion (Perc.). The score features various dynamics such as *f* (forte), *mf* (mezzo-forte), and *sfz* (sforzando). A large blue watermark for "Stephenson Music" is overlaid on the score. Measure 70 includes a "Sus. Cymb." (suspended cymbal) instruction. The page number "10" is located at the top left, and the title "Second Thoughts" is at the top center.

The image displays a page of a musical score for the piece "Second Thoughts", page 11. The score is arranged in a standard orchestral format with multiple staves. The instruments listed on the left are: Fl. 1-2, Ob., Bsn., Cl. 1, Cl. 2, Cl. 3, B. Cl., A. Sx. 1, A. Sx. 2, T. Sx., B. Sx., Tpt. 1, Tpt. 2, Tpt. 3, Hn. 1-2, Tbn. 1, Tbn. 2-3, Bar., Tuba, Timp., Mal., and Perc. The music is written in a key signature of two flats (B-flat and E-flat) and a common time signature. The score includes various musical notations such as notes, rests, and dynamic markings. A large, semi-transparent watermark for "Stephenson Music" is overlaid on the center of the page. The page number "11" is located in the top right corner. At the bottom of the page, there are measure numbers 72 through 79, with a dynamic marking of *mf* positioned above measure 78.

Second Thoughts

12

rit.

□ Come primo, but slower, reflective; ♩ = 80

Fl. 1-2
 Ob.
 Bsn.
 Cl. 1
 Cl. 2
 Cl. 3
 B. Cl.
 A. Sx. 1
 A. Sx. 2
 T. Sx.
 B. Sx.



rit.

□ Come primo, but slower, reflective; ♩ = 80

Tpt. 1
 Tpt. 2
 Tpt. 3
 Hn. 1-2
 Tbn. 1
 Tbn. 2-3
 Bar.
 Tuba
 Timp.
 Mal.
 Perc.

80

81

82

83

84

85

86

87

The musical score is arranged in a standard orchestral format with the following parts:

- Fl. 1-2
- Ob.
- Bsn.
- Cl. 1
- Cl. 2
- Cl. 3
- B. Cl.
- A. Sx. 1
- A. Sx. 2
- T. Sx.
- B. Sx.
- Tpt. 1
- Tpt. 2
- Tpt. 3
- Hn. 1-2
- Tbn. 1
- Tbn. 2-3
- Bar.
- Tuba
- Timp.
- Mal.
- Perc.

Key performance markings include dynamics such as *p*, *pp*, and *ppp*, as well as articulation like *One plyt.* and *Bsn. pp*. A first ending bracket labeled 'I' is present above the Flute part at the beginning of measure 91.



rit. al Fine

Musical score for 'Second Thoughts', page 14. The score is for a full orchestra and includes parts for Flute 1 & 2, Oboe, Bassoon, Clarinet 1, 2, & 3, Bass Clarinet, Saxophones (Alto and Tenor), Trumpets 1, 2, & 3, Horns 1 & 2, Trombones 1, 2 & 3, Baritone, Tuba, Timpani, Mallets, and Percussion. The score is in 2/4 time with a key signature of one flat (B-flat). The tempo is marked *rit. al Fine*. The score includes various dynamics such as *tutti*, *p*, *mp*, and *pp*. A large blue watermark for 'Stephenson Music' is overlaid on the score.