

JOSEPH SOWA

AFTER FURTHER REVIEW

for Grade 2 Concert Band



WINDHAM MUSIC PRESS

PERUSAL SCORE

J O S E P H S O W A

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for Grade 2 Concert Band

2021-2022

WINDHAM MUSIC PRESS

INSTRUMENTATION

Flute (*divisi*)

Oboe (*optional*)

Bassoon (*optional*)

Clarinet 1, 2

Bass Clarinet

Alto Saxophone 1, 2

Tenor Saxophone

Baritone Saxophone

Trumpet 1, 2

Horn (*optional*)

Trombone 1, 2

Euphonium (= *Trombone 1*)

Tuba

Percussion

Player 1: Timpani, Triangle, Hand Claps

Player 2: 2 Tom-toms, Suspended Cymbal, Ride Cymbal, Whistle

Player 3: Glockenspiel, Chimes, Hand Claps

Player 4: Snare Drum, Wood Block

Player 5: Bass Drum, Clash Cymbals, Shaker

PERFORMANCE NOTES

- Cued notes denote the *preferred* octave of a given passage. The given, alternate pitches (e.g., low brass, m. 45; Cl. 1, m. 78 *ff.*; etc.) may be substituted for ease of performance. Where only a single octave is cued (e.g., Cl. 2, m. 13 *ff.*), parts may NOT be transposed up/down an octave.
- The goal of bars 69–83 is to *get the audience clapping along*. Anyone who is resting in the whole band can (i.e., probably should) clap on beat 3. Percussion 1 and 3 don't have to follow the notated claps strictly, but may join (or leave) whenever convenient.

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PROGRAM NOTE

After Further Review is a theme and variations inspired by football instant replays. The theme (the initial “play”) is presented in a jumbled form in the opening 12 bars. These bars depict the snap count (bars 1–3), the play itself (bars 4–8), the dead ball whistle (bar 8), and the players and fans settling down (bars 9–12).

The subsequent variations examine the theme from different angles, as if instant replay and commentary:

- **Variation 1** (bars 13–32) presents a basic, non-jumbled version of the theme. Initially, this version of the theme is affirmed by the band (bars 20–27), until something about it prompts further consideration (bars 28–32).
- **Variation 2** (bars 33–49) starts off rising and graceful, like watching the receiver making a particularly balletic catch, but then gets loud and comes tumbling down, like the tackle. The loud section also resembles a fight song.
- **Variation 3** (bars 50–65) is all about scrutinizing the details, as if trying to figure out what *really* happened in the play. The clarinets and alto saxes begin the section by playing a rising variation on the theme. Then, at bar 58, the clarinet continues to play this new variation, while the alto saxes and trumpets simultaneously play the theme itself.
- The finale, **Variation 4** (bars 66–92), sets the record straight. In a rousing, rock anthem, the band confidently plays a final version of the theme: “The ruling on the field is confirmed: touchdown.”

COMMISSIONERS

After Further Review was commissioned by

- James Mobley, Brownstown Middle School (MI) — Consortium Lead
- Scott Crecelius, Larson Middle School (MI)
- Mary Day, Wilson Middle School (MI)
- Larry Johnson, Saint Joseph School (MO)
- Spiros Xydias, Baker Middle School (MI)

PERUSAL SCORE

After Further Review

JOSEPH SOWA
(ASCAP)

Fast ♩ = 136

Flute

Oboe

Bassoon

Clarinet in B♭ 1

Clarinet in B♭ 2

Bass Clarinet

Alto Saxophone 1, 2

Tenor Saxophone

Baritone Saxophone

Fast ♩ = 136

Trumpet in B♭ 1

Trumpet in B♭ 2

Horn in F

Trombone 1
Euphonium

Trombone 2

Tuba

Fast ♩ = 136

Timpani

Tom-toms

Glockenspiel

Snare Drum

Clash Cymbals
Bass Drum

1 2 3 4 5 6

FL. *mf* *f* *mp*

Ob. *mf* *f* *mp*

Bsn. *f* *mp*

Cl. in Bb 1 *f* *mp*

Cl. in Bb 2 *f* *mp*

B. Cl. *f* *mp*

A. Sax. 1, 2 *f* *mp*

T. Sax. *f* *mp*

Bar. Sax. *f* *mp*

Tpt in Bb 1 *f* *mp*

Tpt in Bb 2 *f* *mp*

Hn in F *f* *mp*

Tbn. 1 Euph. *f* *mp*

Tbn. 2 *f* *mp*

Tba. *f* *mp*

Timp. *f* *mp* [To Tri.]

Whist. *f* [Whistle]

Tom. *mf* [To Chim.] *p* *mf*

Glock. *f*

Sn. Dr. *f* *mf* *p* *mf*

Cl. Cym. B. Dr. [To Shak.]

7 8 9 10 11 12

13 L'istesso tempo

Fl. *p* *mp*

Ob. *p* *mp*

Bsn. *p*

Cl. in Bb 1 *mp* *mf* *p*

Cl. in Bb 2 *mp* *mf* *p*

B. Cl. *p*

A. Sax. 1, 2 *unis.* *p* *mp*

T. Sax. *p* *mp*

Bar. Sax. *p*

Tpt in Bb 1 *mp* *mf* *p*

Tpt in Bb 2 *mp* *mf* *p*

Hn in F

Tbn. 1 Euph. *p*

Tbn. 2

Tba. *p*

Tri. *p* *mf* *p* *mf* *p*

Tom.

Chim. *mf*

Sn. Dr.

Shak. *p*

13 14 15 16 17 18

WMP-171

WMP-171

33

Fl. *mf dolce*

Ob. *mf dolce*

Bsn. *p*

Cl. in Bb 1 *mp dolce* *mf dolce*

Cl. in Bb 2 *mp dolce* *mf dolce*

B. Cl. *mf dolce*

A. Sax. 1 2 *p* unis.

T. Sax. *mp dolce* *p*

Bar. Sax. *p dolce*

33

Tpt in Bb 1

Tpt in Bb 2

Hn in F *mp dolce*

Tbn. 1 Euph. *p dolce*

Tbn. 2 *p dolce*

Tba. *p dolce*

33

Tri. *p*

Tom. *p*

Glock.

Sn. Dr. *mp* snares off

Cl. Cym. B. Dr.

33 34 35 36 37 38 39

7

WMP-171

...a tempo

...a tempo

a tempo

50

WMP-171

WMP-171

66 Faster $\text{♩} = 152$ *div.*

Fl. *pp* *f* *mf*

Ob. *pp* *f* *mf*

Bsn. *pp* *f*

Cl. in Bb 1 *pp* *f* *mf*

Cl. in Bb 2 *pp* *f* *mf*

B. Cl. *pp* *f*

A. Sax. 1 *pp* *f* *mf*

A. Sax. 2 *pp* *f* *mf*

T. Sax. *pp* *f*

Bar. Sax. *pp* *f*

66 Faster $\text{♩} = 152$

Tpt in Bb 1 *pp* *f* *mf*

Tpt in Bb 2 *pp* *f* *mf*

Hn in F *pp* *f* *mf*

Tbn. 1 Euph. *pp* *f* *mf*

Tbn. 2 *pp* *f* *mf*

Tba *pp* *f* *mf*

66 Faster $\text{♩} = 152$

Timp. *pp* *f* *Claps*

Sus. Cym. *pp* *f* *p*

Glock. *pp* *f* *Claps*

Sn. Dr. *To Sn. Dr.* *Sn. Dr.* *R.S.* *R.S.* *R.S.* *2*

Cl. Cym. B. Dr. *2*

66 67 *f* 68 69 70 71 72 73

Fl. *unis.* *f* *mf* *f marcato* **80**

Ob. *f* *mf* *f marcato* *f marcato* *mf*

Bsn. *f* *mf* *f marcato* *f marcato* *mf*

Cl. in Bb 1 *f marcato*

Cl. in Bb 2 *f marcato*

B. Cl. *f marcato* *mf*

A. Sax. 1 *f marcato*

A. Sax. 2 *f marcato*

T. Sax. *f marcato*

Bar. Sax. *f marcato* *mf*

Tpt in Bb 1 *f marcato* *f marcato* *f marcato* **80**

Tpt in Bb 2 *f marcato* *f marcato* *f marcato*

Hn in F *f marcato*

Tbn. 1 Euph. *f marcato* *f marcato* *f marcato*

Tbn. 2 *f marcato* *f marcato* *f marcato*

Tba *f marcato* *f marcato* *f marcato*

Claps 1 *f* *mf* *f* **80**

Sus. Cym. *f* *mf* *f* **80**

Claps 2 *f* *mf* *f* **80**

Sn. Dr. *f* *mf* *f* **80**

Cl. Cym. B. Dr. *f* *mf* *f* **80**

To Chim.

Claps

wood sticks

80

74 75 76 77 78 79 **80** 81

This page of the musical score covers measures 82 through 92. The instruments and their parts are as follows:

- Fl.** (Flute): Measures 82-83 have a melodic line. Measures 84-85 have a sustained note. Measures 86-87 have a melodic line. Measures 88-92 have a sustained note.
- Ob.** (Oboe): Measures 82-83 have a melodic line. Measures 84-85 have a sustained note. Measures 86-87 have a melodic line. Measures 88-92 have a sustained note.
- Bsn.** (Bassoon): Measures 82-83 have a melodic line. Measures 84-85 have a sustained note. Measures 86-87 have a melodic line. Measures 88-92 have a sustained note.
- Cl. in Bb 1** (Clarinet in Bb 1): Measures 82-83 have a melodic line. Measures 84-85 have a sustained note. Measures 86-87 have a melodic line. Measures 88-92 have a sustained note.
- Cl. in Bb 2** (Clarinet in Bb 2): Measures 82-83 have a melodic line. Measures 84-85 have a sustained note. Measures 86-87 have a melodic line. Measures 88-92 have a sustained note.
- B. Cl.** (Bass Clarinet): Measures 82-83 have a melodic line. Measures 84-85 have a sustained note. Measures 86-87 have a melodic line. Measures 88-92 have a sustained note.
- A. Sax. 1** (Alto Saxophone 1): Measures 82-83 have a melodic line. Measures 84-85 have a sustained note. Measures 86-87 have a melodic line. Measures 88-92 have a sustained note.
- A. Sax. 2** (Alto Saxophone 2): Measures 82-83 have a melodic line. Measures 84-85 have a sustained note. Measures 86-87 have a melodic line. Measures 88-92 have a sustained note.
- T. Sax.** (Tenor Saxophone): Measures 82-83 have a melodic line. Measures 84-85 have a sustained note. Measures 86-87 have a melodic line. Measures 88-92 have a sustained note.
- Bar. Sax.** (Baritone Saxophone): Measures 82-83 have a melodic line. Measures 84-85 have a sustained note. Measures 86-87 have a melodic line. Measures 88-92 have a sustained note.
- Tpt in Bb 1** (Trumpet in Bb 1): Measures 82-83 have a melodic line. Measures 84-85 have a sustained note. Measures 86-87 have a melodic line. Measures 88-92 have a sustained note.
- Tpt in Bb 2** (Trumpet in Bb 2): Measures 82-83 have a melodic line. Measures 84-85 have a sustained note. Measures 86-87 have a melodic line. Measures 88-92 have a sustained note.
- Hn in F** (Horn in F): Measures 82-83 have a melodic line. Measures 84-85 have a sustained note. Measures 86-87 have a melodic line. Measures 88-92 have a sustained note.
- Tbn. 1 Euph.** (Trombone 1 Euphonium): Measures 82-83 have a melodic line. Measures 84-85 have a sustained note. Measures 86-87 have a melodic line. Measures 88-92 have a sustained note.
- Tbn. 2** (Trombone 2): Measures 82-83 have a melodic line. Measures 84-85 have a sustained note. Measures 86-87 have a melodic line. Measures 88-92 have a sustained note.
- Tba** (Tuba): Measures 82-83 have a melodic line. Measures 84-85 have a sustained note. Measures 86-87 have a melodic line. Measures 88-92 have a sustained note.
- Claps 1** (Claps 1): Measures 82-83 have a melodic line. Measures 84-85 have a sustained note. Measures 86-87 have a melodic line. Measures 88-92 have a sustained note.
- Sus. Cym.** (Suspended Cymbal): Measures 82-83 have a melodic line. Measures 84-85 have a sustained note. Measures 86-87 have a melodic line. Measures 88-92 have a sustained note.
- Claps 2** (Claps 2): Measures 82-83 have a melodic line. Measures 84-85 have a sustained note. Measures 86-87 have a melodic line. Measures 88-92 have a sustained note.
- Sn. Dr.** (Snare Drum): Measures 82-83 have a melodic line. Measures 84-85 have a sustained note. Measures 86-87 have a melodic line. Measures 88-92 have a sustained note.
- Cl. Cym. B. Dr.** (Cl. Cym. B. Dr.): Measures 82-83 have a melodic line. Measures 84-85 have a sustained note. Measures 86-87 have a melodic line. Measures 88-92 have a sustained note.

The score includes various dynamics such as *mp* (mezzo-piano), *ff* (fortissimo), *p* (piano), and *f* (forte). There are also markings for *8va ossia.* and *ord.* (ordinario). A large 'PREVIEW' watermark is visible across the center of the page.