

SOJOURN

Ryan Fraley

Instrumentation

1 - Conductor's Full Score	2 - Trombone 1
8 - Flute	2 - Trombone 2
2 - Oboe	2 - Baritone/ Euphonium
2 - Bassoon	2 - Baritone T.C.
5 - B \flat Clarinet 1	4 - Tuba
5 - B \flat Clarinet 2	1 - Piano
2 - B \flat Bass Clarinet	1 - Bells
2 - E \flat Alto Saxophone 1	1 - Vibraphone
2 - E \flat Alto Saxophone 2	1 - Timpani
2 - B \flat Tenor Saxophone	4 - Percussion
2 - E \flat Baritone Saxophone	Wind Chimes
4 - B \flat Trumpet 1	Suspended Cymbal
4 - B \flat Trumpet 2	Triangle
4 - F Horn	Gong
	Snare Drum

FJH is now using a high-speed sorting system for parts.
As a result, all single page parts are collated before multiple page parts.

T H E
F · J · H
M U S I C
C O M P A N Y
I N C.

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The Composer

Ryan Fraley received a master's degree in composition from State University of New York in Potsdam, and a bachelor's degree in music theory and composition from Ball State University in Muncie, Indiana. He serves as a composer, Web-site administrator, and engraver for The FJH Music Company Inc.

In addition to maintaining an active schedule as a composer and trombonist, Ryan has developed Web sites for the Yamaha Corporation of America Band and Orchestral Division, and has worked closely with Yamaha's innovative Music in Education program. He has taught courses in music performance, composition, and computer music notation at high school and college levels, and is a contributor for *Online Trombone Journal*, a scholarly internet resource for trombonists. Ryan is a recipient of the ASCAPlus award, given to writers whose works receive frequent concert performances or whose catalogs have a unique prestige value.

About the Music

A sojourn is a temporary stay in one location. In literature and popular usage, it has come to mean an intellectual, emotional, or spiritual journey. This work portrays the sense of wonder such journeys can evoke in an individual.

Featuring delicate and expressive passages, *Sojourn* remains approachable to younger ensembles. Students are given the opportunity for effective, musical expression within the limited range and rhythmic demands.

Care should be taken not to rush through the brief, unmetred episodes at measures 16, 20, and 25. Piano and mallets will better convey a sense of ethereal expression if the given series of pitches is played delicately and thoughtfully. Each of these three episodes will occupy approximately 10 seconds. If possible, the final episode at measure 105 may be longer than 10 seconds, allowing for the resolution to settle firmly before the cutoff.

Much of the drama of this work is contained within the transitions. Careful rehearsal of tempo changes at each section will be rewarded in performance.

SOJOURN

Misterioso (♩ = 72)

RYAN FRALEY
(ASCAP)

The score is for a symphonic band and includes the following parts:

- Flute
- Oboe
- Bassoon
- B♭ Clarinets (1 and 2)
- B♭ Bass Clarinet
- E♭ Alto Saxophones (1 and 2)
- B♭ Tenor Saxophone
- E♭ Baritone Saxophone
- B♭ Trumpets (1 and 2)
- F Horn
- Trombones (1 and 2)
- Baritone/Euphonium
- Tuba
- Piano (8va, mp)
- Bells (mp)
- Vibraphone (mp)
- Timpani (F, C, p)
- Percussion (Wind Chimes, Suspended Cymbal, Triangle, Gong, Snare Drum)

The score is marked with a large red watermark: "PREVIEW Only Use Requires Purchase".

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Fl. *mf* div. (b) *mf*

Ob. *mf*

Bsn. *p*

1 Cls. *p*

2 Cls. *p*

B. Cl. *p*

A. Saxes 1 *p*

2 *p*

T. Sax. *p*

B. Sax. *p*

1 Tpts. *p* st. mute

2 Tpts. *p* st. mute

Hn. *p*

1 Tbns. *p*

2 *p*

Bar./ Euph. *p*

Tuba *p*

Piano *mf*

Bells *mf*

Vibr. *mf*

Timp. *mf*

Perc. Sus. Cym. *pp*

12

12

7 8 9 10 11 12

26 **A tempo** **accel.** **Più mosso (♩ = 84)**

Fl. *p cresc.* *f*

Ob. *p cresc.* *f*

Bsn. *p cresc.* *f*

1 Cls. *p cresc.* *f*

2 Cls. *p cresc.* *f*

B. Cl. *p cresc.* *f*

A. Sax. 1 *p cresc.* *f*

2 *p cresc.* *f*

T. Sax. *p cresc.* *f*

B. Sax. *p cresc.* *f*

26 **A tempo** **accel.** **Più mosso (♩ = 84)**

1 Tpts. *f* open

2 Tpts. *f* open

Hn. *p cresc.* *f*

1 Tbn. *p cresc.* *f* a2

2 Tbn. *p cresc.* *f*

Bar./Euph. *p cresc.* *f*

Tuba *p cresc.* *f*

Piano

Bells

Vibr.

Timp. *p cresc.* *f*

Perc. Sus. Cym.

26 *p cresc.* 27 28 29 30 *f* 31 32 33

38

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

1
Tpts.

2

Hn.

1
Tbns.

2

Bar./
Euph.

Tuba

Piano

Bells

Vibr.

Timp.

Perc.

34 35 36 37 38 39 40 41

rit. Tempo I (♩ = 72)

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

rit. Tempo I (♩ = 72)

1
Tpts.

2

Hn.

1
Tbns.

2

Bar./
Euph.

Tuba

Piano

Bells

Vibr.

Timp.

Perc.

mp

8va

dampen

p

42 43 44 45 46 47 48 49

50 Più mosso (♩ = 84)

Fl. *mp* *mf*

Ob. *mp* *mf*

Bsn. *mp*

1 *mp*

2 *mp*

B. Cl. *mp*

A. Sax. 1 *p*

2 *p*

T. Sax. *p*

B. Sax. *mp*

50 Più mosso (♩ = 84)

1 *mp* st. mute

2 *mp* st. mute

Hn. *p*

Tbns. 1 *p*

2 *p*

Bar./ Euph. *p*

Tuba *mp*

Piano

Bells

Vibr.

Timp. *mf*

Perc. *mf* Gong

Fl. *mf* *p*

Ob. *mf* *p*

Bsn. *p*

1 Cls. *p*

2 Cls. *p*

B. Cl. *p*

1 A. Saxes *p*

2 A. Saxes *p*

T. Sax. *p*

B. Sax. *p*

1 Tpts. *mf* *p*

2 Tpts. *mf* *p*

Hn. *p*

1 Tbns. *p*

2 Tbns. *p*

Bar./ Euph. *p*

Tuba *p*

Piano *loco* *p*

Bells *p*

Vibr. *p*

Timp. *p*

Perc. W. Ch. Triangle *p*

55 *mf* 56 57 58 59 60 *p*

67 Allegretto (♩ = 104)

Fl. *mf*

Ob. *mf*

Bsn. *mf*

1 Cls. *mf*

2 Cls. *mf*

B. Cl. *mf*

1 A. Sax. *mf*

2 A. Sax. *mf*

T. Sax. *mf*

B. Sax. *mf*

67 Allegretto (♩ = 104)

1 Tpts. *mf*

2 Tpts. *mf*

Hn. *mf*

1 Tbn. *mf*

2 Tbn. *mf*

Bar./Euph. *mf*

Tuba *mf*

Piano

Bells *mf*

Vibr. *mf*

Timp. *f*

Perc. S.D. *f*

86 Drammatico (♩ = 84)

Fl. *f*

Ob. *f*

Bsn. *f*

1 Cls. *f*

2 Cls. *f*

B. Cl. *f*

A. Sax. 1 *f*

2 *f*

T. Sax. *f*

B. Sax. *f*

86 Drammatico (♩ = 84)

1 Tpts. *f*

2 Tpts. *f*

Hn. *f*

1 Tbns. *f*

2 *f*

Bar./Euph. *f*

Tuba *f*

Piano

Bells *f*

Vibr. *f*

Timp. *ff* *f*

Perc. *ff*

86 *ff* 87 88 89 90 91 92

molto rit.

97 Maestoso (♩ = 72)

Fl. *cresc.* *ff* *tr*

Ob. *cresc.* *ff* *tr*

Bsn. *cresc.* *ff* *tr*

1 Cls. *cresc.* *ff* *tr*

2 Cls. *cresc.* *ff* *tr*

B. Cl. *cresc.* *ff*

A. Sax. 1 *cresc.* *ff*

2 *cresc.* *ff*

T. Sax. *cresc.* *ff*

B. Sax. *cresc.* *ff*

1 Tpts. *cresc.* *ff*

2 *cresc.* *ff*

Hn. *cresc.* *ff*

1 Tbns. *cresc.* *ff*

2 *cresc.* *ff*

Bar./Euph. *cresc.* *ff*

Tuba *cresc.* *ff*

Piano

Bells *cresc.* *ff*

Vibr. *cresc.* *ff*

Timp. *ff* *fff*

Perc. Sus. Cym. *ff* *fff*

93 94 *mf cresc.* 95 96 97 *ff* 98 99

Free time

c.a. 12 seconds

div.

8

Fl. *p*

Ob. *mp*

Bsn. *mp*

1 Cls. *mp*

2 Cls. *mp*

B. Cl. *mp*

A. Saxes 1 *mp*

2 *mp*

T. Sax. *mp*

B. Sax. *mp*

1 Tpts. *mp*

2 *mp*

Hn. *mp*

1 Tbns. *mp*

2 *mp*

Bar./ Euph. *mp*

Tuba *mp*

Piano *mp* *8va*

Bells *mp*

Vibr. *mp*

Timp. *Gong*

Perc. *W. Ch.*

100 *mf* 101 102 103 104 105 *p*

first note on downbeat, the rest at a free tempo

first note on downbeat, the rest at a free tempo

first note on downbeat, the rest at a free tempo