

Forward/Still

(2023)

Omar Thomas

Commissioned by the Oswego School District #308 Bednarcik, Murphy,
Plank, Thompson, and Traughber Junior High School Bands.

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INSTRUMENTATION

GRADE 3.5

2 Flutes
Oboe
Bassoon

3 Clarinets in Bb
Bass Clarinet

2 Alto Saxes
Tenor Sax
Baritone Sax

3 Trumpets in Bb
2 Horns in F
2 Trombones
Euphonium
Tuba

Timpani

Vibraphone/Glockenspiel/Marimba (medium mallets)

Percussion 1 – Ride Cymbal w/ sizzler, Snare w/ brushes, Hi-hat

Percussion 2 – Snare (12" splash on snare head eventually), Ride Cymbal,

Bass Drum (extremely dry, mute bottom head, chamois bass drum mallets), Clap Stack (if no
clap stack, use 2-3 stacked splash cymbals, preferably with hole cutouts), Chopper
Cymbal (use *Burton grip* to facilitate playing both the bass drum and chopper cymbal
(one chamois mallet and one regular drum stick for the chopper – section begins at m.
101)

Tam-Tam/Suspended Cymbal

Tambourine

**This piece can be played a few clicks below the marked tempo.*

PROGRAM NOTES

“The kind of tired sleep can't fix.”

There is an inherent dichotomy built into the title of this work; the first word, “*forward*,” implying motion while the second word, “*still*,” implies non-motion. Equally dichotomous is the notion that while we move forward in time, there are conflicts, prejudices, tribalist tendencies, and antiquated, non-inclusive ideas that prevent us from *truly* moving forward – that hold us still. The first half of this work presents a hymn – or a requiem? – that is saturated with weight and burden, reflecting a level of soul weariness that sleep simply cannot fix. Realizing that the only option we have is hope-made-action, the hymn gives way to a soaring effort, seeking to resume the fight towards progress, safety, and collective humanity. The piece eases into an ending with unsettling echoes of the original hymn and a return to the very first chord which should bring comfort and resolution yet leaves us with a feeling of uncertainty. This uncertainty is analogous to our current moment in time - one that humanity has faced at many inflection points throughout our story. If there is any lesson to be gleaned from our cyclical history of struggle and progress, however, it is that regardless how heavy, burdened, and hopeless we feel, we must move forward, still.

OPTIONAL SWING

You have the option to perform this piece as a jazz waltz, allowing for the swinging of the eighth notes in all places EXCEPT for the eighth notes in m. 87 and in the descending cascade in mm. 120-123. In those two places, the eighth notes should remain straight.

Forward/Still

Commissioned by the Oswego School District #308
Junior High School Bands, Rachel Maxwell, Project Coordinator

Omar Thomas

Heavy ♩ = 100-80

The score is divided into three systems, each starting with a tempo marking: **Heavy ♩ = 100-80**. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4.

- System 1 (Woodwinds):** Includes Flute 2, Oboe, Bassoon, B♭ Clarinet 1, B♭ Clarinet 2, Bass Clarinet, Alto Sax 1, Tenor Sax, and Baritone Sax. Dynamics range from *p molto legato* to *mf*.
- System 2 (Brass):** Includes B♭ Trumpet 1, B♭ Trumpet 2, Horn in F 1, Trombone 1, Euphonium, and Tuba. Dynamics range from *p molto legato* to *mf*.
- System 3 (Percussion):** Includes Mallet Percussion (Vibes/Glock/Marimba), Percussion 1 (Ride w/ Sizzle, Snare w/ brushes, Hi-hat), Percussion 2 (Snare - Ride Cymbal), Bass Drum/Clap Stack Chopper, Tam-Tam/Sus. Cym., and Tambourine. Specific techniques are noted in boxes: **RIDE W/ SIZZLE**, **BRUSHES ON SNARE**, **CROSS STICK + RIM**, **EXTREMELY DRY - MUTE BOTTOM HEAD - CHAMOIS BASS DRUM MALLETS**, **TAM-TAM**, and **FLAMMED RIM**.

Forward/Still

This musical score is for the piece "Forward/Still" and is page 5 of the score. It features a variety of instruments and includes dynamic markings such as *mf* and *f*. The score is divided into two systems of staves. The first system includes Flute 1, Oboe, Bassoon, Clarinet in Bb 1 and 2, Clarinet in Bb, Alto Saxophone 1 and 2, Tenor Saxophone, Bass Saxophone, Trumpet in Bb 1 and 2, Horn in F 1 and 2, Tuba, Euphonium, and Mallets. The second system includes Percussion 1 and 2, Bass Drum/Clap/Chimpanzee, Tambores/Suspended Cymbals, and Tambourine. The score includes various musical notations such as triplets, slurs, and dynamic markings. A rehearsal mark [33] is present at the beginning of the first system. A "VIBES" section is marked above the Mallets staff. A "Ped." marking is present below the Mallets staff. The score is written in a key signature of two flats and a common time signature.

Forward/Still

49

Fl. 1 *p*

Ob.

Bsn.

B♭ Cl. 1

B♭ Cl. 2/3

B. Cl.

A. Sx. 1/2

T. Sx.

B. Sx.

49

B♭ Tpt. 1

B♭ Tpt. 2/3

Hn. 1/2

Tbn. 1/2

Euph. *pp*

Tuba *pp*

49

Mlts. *p* GLOCK

Perc. 1

Perc. 2 *mp*

B. Dr./Clp/Chp *p*

Tam/Sus. Cym. *p*

Tamb.

49 50 51 52 53 54 55 56 57 58

59

Fl. 1/2
Ob.
Bsn.

B♭ Cl. 1
B♭ Cl. 2/3
B. Cl.

A. Sx. 2
T. Sx.
B. Sx.

59

B♭ Tpt. 1
B♭ Tpt. 2/3
Hn. 2
Tbn. 1/2
Euph.
Tuba

59

Glk.
Perc. 1
Perc. 2
B. Dr./Clp/Chp
Tam/Sus. Cym.
Tamb.

This musical score is for the piece "Forward/Still" and spans measures 85 to 88. The instrumentation includes:

- Flute 1 (Fl. 1)
- Oboe (Ob.)
- Bassoon (Bsn.)
- B♭ Clarinet 1 (B♭ Cl. 1)
- B♭ Clarinet 2 (B♭ Cl. 2)
- Bass Clarinet (B. Cl.)
- Alto Saxophone 1 (A. Sx. 1)
- Tenor Saxophone (T. Sx.)
- Bass Saxophone (B. Sx.)
- B♭ Trumpet 1 (B♭ Tpt. 1)
- B♭ Trumpet 2 (B♭ Tpt. 2)
- Horn 1 (Hn. 1)
- Trombone 1 (Tbn. 1)
- Euphonium (Euph.)
- Tuba
- Mridangam (Mrb.)
- Percussion 1 (Perc. 1)
- Percussion 2 (Perc. 2)
- Bass Drum/Cymbal/Chapman Stick (B. Dr./Ctp/Chp)
- Tam-tam/Suspended Cymbal (Tam/Sus. Cym.)
- Tambourine (Tamb.)

The score features a variety of musical textures, including sustained chords, melodic lines, and rhythmic patterns. Dynamic markings such as *f* (forte) and *ff* (fortissimo) are used throughout. The percussion parts are highly rhythmic, with many notes marked with 'x' to indicate specific sounds or techniques. The woodwind and brass sections often play in unison or with similar rhythmic patterns, while the strings (not explicitly shown but implied by the context) provide a steady accompaniment.

93

Fl. 1 2
 Ob.
 Bsn.

f *mf*

f *mf*

f quasi bell tones

B♭ Cl. 1
 B♭ Cl. 2/3
 B. Cl.
 A. Sx. 1/2
 T. Sx.
 B. Sx.

f *mf*

f *mf*

f

f *mf*

f quasi bell tones

93

B♭ Tpt. 1
 B♭ Tpt. 2/3
 Hn. 1/2
 Tbn. 1/2
 Euph.
 Tuba

f quasi bell tones

f quasi bell tones

lightly on this figure!

f *mf*

f quasi bell tones

f

93

Mrb.
 Perc. 1
 Perc. 2
 B. Dr./Clp/Chp
 Tam/Sus. Cym.
 Tamb.

f

VERY SLIGHTLY OPEN HI-HAT

CHOPPER CYMBAL

ff *ff*

f

This musical score is for the piece "Forward/Still" and spans measures 97 to 100. The instrumentation includes:

- Flute 1 & 2 (Fl. 1, 2)
- Oboe (Ob.)
- Bassoon (Bsn.)
- B♭ Clarinet 1 (B♭ Cl. 1)
- B♭ Clarinet 2 & 3 (B♭ Cl. 2/3)
- Bass Clarinet (B. Cl.)
- Alto Saxophone 1 & 2 (A. Sx. 1, 2)
- Tenor Saxophone (T. Sx.)
- Bass Saxophone (B. Sx.)
- B♭ Trumpet 1 (B♭ Tpt. 1)
- B♭ Trumpet 2 & 3 (B♭ Tpt. 2/3)
- Horn 1 & 2 (Hn. 1, 2)
- Trombone 1 & 2 (Tbn. 1, 2)
- Euphonium (Euph.)
- Tuba
- Mallets (Mrb.)
- Percussion 1 & 2 (Perc. 1, 2)
- Bass Drum/Cymbal/Chimpanzee (B. Dr./Ctp/Chp)
- Tam-tam/Suspended Cymbal (Tam/Sus. Cym.)
- Tambourine (Tamb.)

The score features a variety of musical techniques, including triplets, slurs, and dynamic markings such as *mf* and *p*. The percussion parts include patterns of 'x' marks representing mallet strikes. The woodwinds and strings play complex rhythmic patterns, often with triplets. The brass section provides harmonic support and melodic lines. The score concludes with a "to full open" instruction for the percussion.

101

Fl. 1 & 2: *ff* (Slightly open again) *ff* (1st palm strike)

Ob.: *ff* (1st palm strike)

Bsn.: *ff* (1st palm strike)

B♭ Cl. 1 & 2: *ff* (Slightly open again) *ff* (1st palm strike)

B. Cl.: *ff* (Slightly open again) *ff* (1st palm strike)

A. Sx. 1 & 2: *ff* (Slightly open again) *ff* (1st palm strike)

T. Sx.: *ff* (Slightly open again) *ff* (1st palm strike)

B. Sx.: *ff* (Slightly open again) *ff* (1st palm strike)

101

B♭ Tpt. 1 & 2: *ff* (Slightly open again) *ff* (1st palm strike)

Hn. 1 & 2: *ff* (Slightly open again) *ff* (1st palm strike)

Tbn. 1 & 2: *ff* (Slightly open again) *ff* (1st palm strike)

Euph.: *ff* (Slightly open again) *ff* (1st palm strike)

Tuba: *ff* (Slightly open again) *ff* (1st palm strike)

101

Mrb.: *ff* (Slightly open again) *ff* (1st palm strike)

Perc. 1: (SLIGHTLY OPEN AGAIN) *ff* (1st palm strike)

Perc. 2: *ff* (1st palm strike)

B. Dr./Clp/Chp: *ff* (1st palm strike)

Tam/Sus. Cym.: *ff* (1st palm strike)

Tamb.: *ff* (1st palm strike)

This page contains the musical score for measures 105 through 109 of the piece "Forward/Still". The score is arranged in a standard orchestral format with multiple staves for each instrument family. The key signature is B-flat major (two flats) and the time signature is 3/4. The instruments included are:

- Flute 1 & 2 (Fl. 1, 2)
- Oboe (Ob.)
- Bassoon (Bsn.)
- B-flat Clarinet 1 & 2 (B♭ Cl. 1, 2)
- Bass Clarinet (B. Cl.)
- Alto Saxophone 1 & 2 (A. Sax. 1, 2)
- Tenor Saxophone (T. Sax.)
- Bass Saxophone (B. Sax.)
- B-flat Trumpet 1 & 2 (B♭ Tpt. 1, 2)
- Horn 1 & 2 (Hn. 1, 2)
- Trombone 1 & 2 (Tbn. 1, 2)
- Euphonium (Euph.)
- Tuba
- Mridangam (Mrb.)
- Percussion 1 & 2 (Perc. 1, 2)
- Bass Drum/Cymbal/Chimpanzee (B. Dr./Cyp/Chp)
- Tam/Tambourine/Suspension Cymbal (Tam/Sus. Cym.)
- Tambourine (Tamb.)

The score features various musical notations including triplets, slurs, accents, and dynamic markings such as *mf*, *ff*, *mp*, and *p*. A "RIDE" box is present in the Percussion 2 staff at measure 108. The page is numbered 105, 106, 107, 108, and 109 at the bottom of each measure.

This musical score is for the piece "Forward/Still" and spans measures 110 to 114. It features a large ensemble of instruments. The woodwinds (Flute, Oboe, Bassoon, Clarinets, Saxophones) and brass (Trumpets, Horns, Trombones, Euphonium, Tuba) sections play sustained melodic lines with dynamic markings such as *mf*, *sfz*, and *f*. The percussion section includes Mridangam, Percussion 1 and 2, B. Dr./Clp/Chp, Tam/Sus. Cym., and Tamb. The Mridangam part features complex rhythmic patterns with triplets and dynamic markings like *ff* and *f*. Percussion 1 has a section marked "(CLOSED)" and another marked "(gradual open)". The B. Dr./Clp/Chp part has a dynamic marking of *f*. The Tam/Sus. Cym. part starts with *ff* and then *p*. The Tamb. part includes a "(palm slap)" instruction. The score is written in a key signature of two flats and a 3/4 time signature.

129

Fl. 1/2
Ob.
Bsn. *pp*

B \flat Cl. 1
B \flat Cl. 2/3
B. Cl. *pp*

A. Sx. 1/2
T. Sx. *pp*
B. Sx. *pp*

129

B \flat Tpt. 1 *mp* str. mute
B \flat Tpt. 2/3 *mp* str. mute

Hn. 1/2
Tbn. 1/2
Euph. *pp*
Tuba *pp*

129

Mrb. *p* GLOCK

Perc. 1 (brushes)
Perc. 2
B. Dr./Clp/Chp
Tam/Sus. Cym.
Tamb.

Fl. 1/2
Ob.
Bsn.
Bb Cl. 1
Bb Cl. 2/3
B. Cl.
A. Sx. 1/2
T. Sx.
B. Sx.
Bb Tpt. 1
Bb Tpt. 2/3
Hn. 1/2
Tbn. 1/2
Euph.
Tuba
Glk.
Perc. 1
Perc. 2
B. Dr./Clp/Chp
Tam/Sus. Cym.
Tamb.

pp
p
p
pp

142

Fl. 1/2
 Ob.
 Bsn. (stagger breathe) *pppp*

B♭ Cl. 1 (stagger breathe) *pppp*
 B♭ Cl. 2/3 (stagger breathe) *pppp*
 B. Cl. (stagger breathe) *pppp*

A. Sx. 1/2
 T. Sx. (stagger breathe) *pppp*
 B. Sx. (stagger breathe) *pppp*

142

B♭ Tpt. 1
 B♭ Tpt. 2/3
 Hn. 1/2
 Tbn. 1/2
 Euph. (stagger breathe) *pppp*
 Tuba (stagger breathe) *pppp*

142

Glk.
 Perc. 1
 Perc. 2 *mp* CROSS STICK + RIM
 B. Dr./Clp/Chp *mp* FLAMMED RIM *p* *mp* *p*
 Tam/Sus. Cym. *mp*
 Tamb.

150

Fl. 1/2
Ob.
Bsn.

B \flat Cl. 1
B \flat Cl. 2/3
B. Cl.

A. Sx. 1/2
T. Sx.
B. Sx.

150

B \flat Tpt. 1
B \flat Tpt. 2/3
Hn. 1/2
Tbn. 1/2
Euph.
Tuba

150

Glk.
Perc. 1
Perc. 2
B. Dr./Clp/Chp
Tam/Sus. Cym.
Tamb.