Commissioned by the Bolles Middle School Concert Band, Jacksonville, Florida, Ms. Margaret Vance, Director
In celebration of the live of Jonathan A. Soud, pianist and clarinetist

Sailing Onward Until Dawn

RALPH FORD (ASCAP)

INSTRUMENTATION

1 Conductor
8 Flute
2 Oboe
2 Bassoon
4 1st B♭ Clarinet
4 2nd B♭ Clarinet
2 B♭ Bass Clarinet
5 E♭ Alto Saxophone
2 B♭ Tenor Saxophone
2 E♭ Baritone Saxophone
4 1st B♭ Trumpet
4 2nd B♭ Trumpet
4 F Horn
4 Trombone
2 Baritone
2 Baritone Treble Clef
4 Tuba
3 Mallet Percussion
(Bells, Vibraphone/Xylophone)
1 Timpani
(Tune: F, G, B♭, C)
2 Percussion 1
(Snare Drum, Bass Drum)
3 Percussion 2
(Suspended Cymbal, Crash Cymbals/Triangle)
1 Percussion 3
(Wind Chimes)

WORLD PARTS
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Horn in E♭
Trombone in B♭ Bass Clef
Trombone in B♭ Treble Clef
Baritone in B♭ Bass Clef
Tuba in E♭ Bass Clef
Tuba in E♭ Treble Clef
Tuba in B♭ Bass Clef
Tuba in B♭ Treble Clef

PROGRAM NOTES

by Steve and Cathy Soud

Jonathan Soud, a student at The Bolles School in Jacksonville, Florida, was first diagnosed with leukemia on May 30, 2010. Although initially the prognosis was very good, it turned out that he had a strain of the disease that caused multiple neurological complications and proved highly resistant to treatment. After more than 100 consecutive days in Wolfson Children's Hospital, where the staff provided unsurpassed care, Jonathan passed away on September 18. He was just four days shy of his 13th birthday.

Everyone knew Jonathan's smile, which radiated warmth and kindness. He possessed a cheerful, upbeat personality that drew others to him. At the end of his 5th-grade year he was selected as "Most Likely to Win a Nobel Peace Prize." In 6th grade he was named to the Middle School Honor Council, and in the spring, even as (unbeknownst to all) he was exhibiting the preliminary symptoms of leukemia, he joined the Cross-Country team. Jonathan loved to travel and enjoyed foods from around the globe.

Music was an integral part of Jonathan's life. He began playing piano at age 7 and, shortly before his hospitalization, played a Beethoven sonata as part of the Youth Sunday worship service at his church. He earned Superiors at the local competition of the National Federation of Music Clubs, and was honored with the Student of the Year Award by his piano instructor. At the beginning of 6th grade he began learning clarinet, going on to earn the Beginning Band Award at the end of the year. He always enjoyed attending performances of the Jacksonville Symphony; among his favorite compositions were Holst's *The Planets* and Rachmaninov's *The Rock*. He is and will continue to be missed by all who knew him.

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Please note: Our band and orchestra music is now being collated by an automatic high-speed system.
The enclosed parts are now sorted by page count, rather than score order.

Belwin BAND
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NOTES TO THE CONDUCTOR

Please note the following when preparing this piece for performance:

1. Wind chimes are to be played *individually* at the beginning with the player approximating the suggested intervals. You may wish to mount four individual wind chimes on a separate rack with more distance between them to make this easier to perform.

2. Beginning up to the first climax point is to be played *molto expressive* at around 44 beats per minute. You may play it slightly faster, if necessary, but never more than 50 beats per minute.

3. At measure 12, the tempo becomes nearly twice as fast, but the style remains the same.

4. Pull the tempo way back at measure 19. Be sure the quasi-rubato at measure 22 is not too slow.

5. First statement of secondary theme at measure 29. You will recognize this as a musical quote of "Jupiter."

6. Take care to balance the woodwinds with the vibes at measure 34. The soloists should play with a "sense of wonder and discovery."

7. Very legato and flowing at measure 51. *Poco ritardando* at measure 68—not too much.

8. "Reflective" at measure 69, but with a strong sense of forward direction, particularly in the low brass. Make certain that the trombones are not too heavy at measure 73. Again, pull the tempo way back leading into measure 79 and relax through the conclusion of that phrase.

9. Light and zippy at measure 81. Encourage your snare drum to play very light at measure 85!

10. Big push into the concluding statement (first theme), played with the emotional intensity associated with great hope and faith, ever moving forward. The style should be sweeping and legato.

11. Accents on the coda build-up leading to the *molto ritard*. Be sure to play a full "symphonic" last note.

Special thanks to Margaret Vance for spearheading this commission project and selecting me to serve as the composer. It is my hope that you, your students, and your audiences will enjoy this work for young band.

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The Bolles Middle School Concert Band, Jacksonville, Florida, Ms. Margaret Vance, Director
In celebration of the life of Jonathan A. Soud, pianist and clarinetist

FULL SCORE
Approx. Duration - 5:00

Sailing Onward Until Dawn

By Ralph Ford (ASCAP)

Largo languido espressivo ♩ = 40-44

Flute
Oboe
Bassoon
B♭ Clarinets 1, 2
B♭ Bass Clarinet
E♭ Alto Saxophone
B♭ Tenor Saxophone
E♭ Baritone Saxophone

Largo languido espressivo ♩ = 40-44

B♭ Trumpets 1, 2
F Horn
Trombone
Baritone
Tuba
div.
Mallet Percussion (Bells, Vibraphone/Xylophone)
Tune: F, G, B♭, C
Timpani
Percussion 1 (Snare Drum, Bass Drum)
Suspended Cymbal (w/soft mlts.)
Percussion 2 (Suspended Cymbal, Crash Cymbals/Triangle)
Percussion 3 (Wind Chimes)
Wind Chimes

1 2 3 4 5

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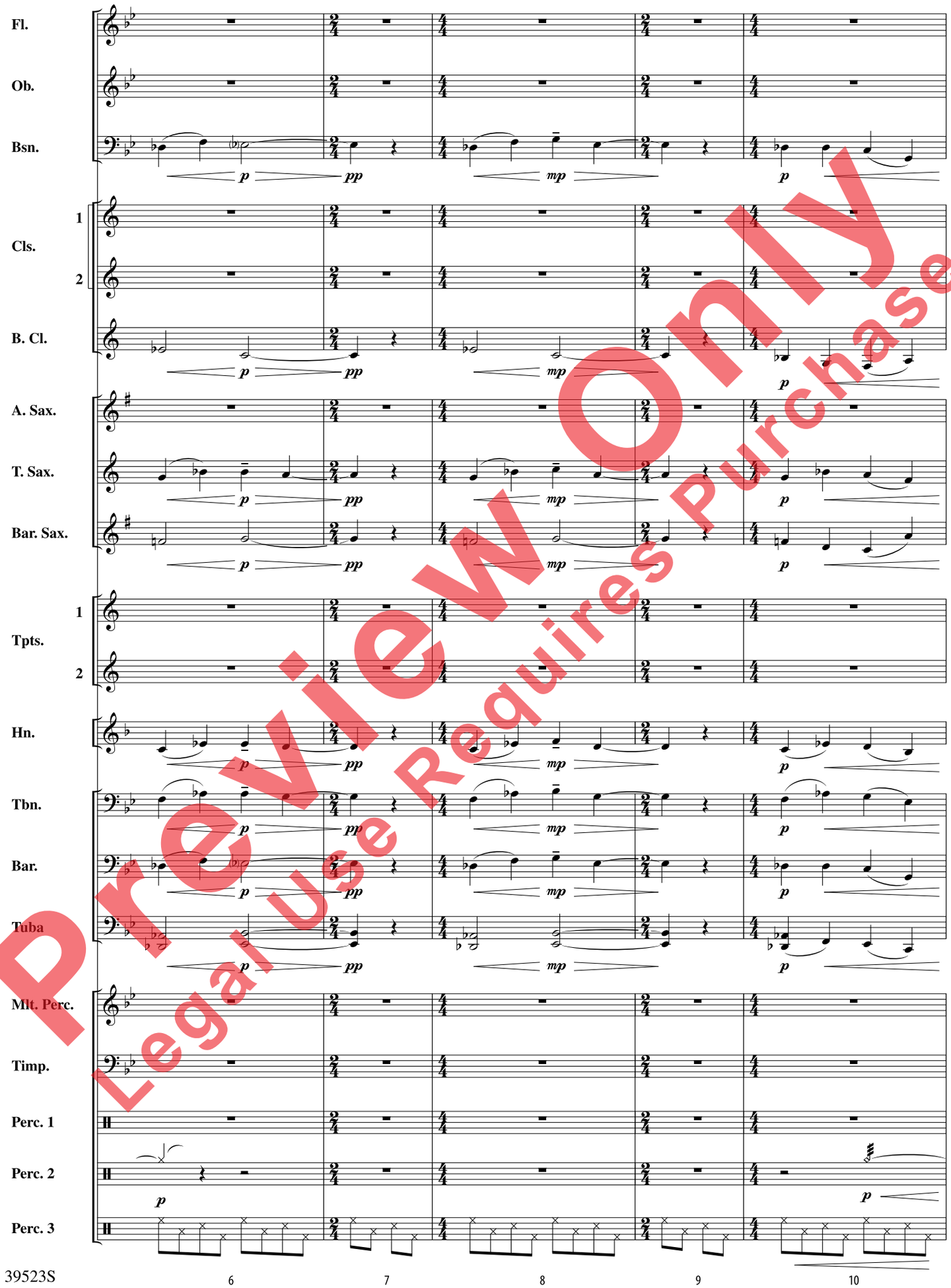

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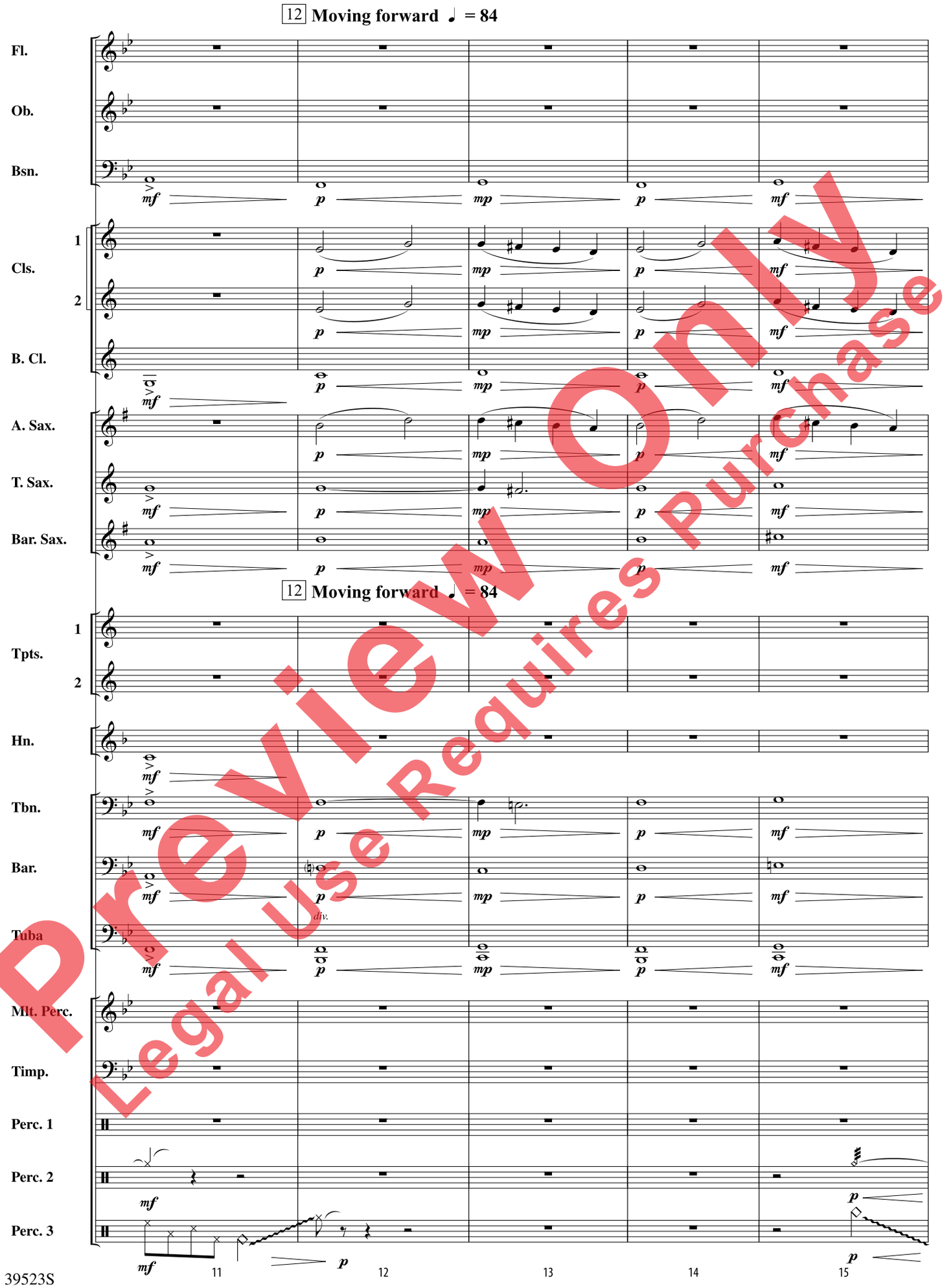

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molto rall. A tempo (in 4)

Fl. Ob. Bsn. Cls. 1 2 B. Cl. A. Sax. T. Sax. Bar. Sax. Tpts. 1 2 Hn. Tbn. Bar. Tuba Mlt. Perc. Timp. Perc. 1 Perc. 2 Perc. 3

Bells

B.D.
Crash Cymbals

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16 17 18 19 20

22 Quasi rubato ♩ = 72

Fl.
Ob.
Bsn.
Cls. 1 2
B. Cl.
A. Sax.
T. Sax.
Bar. Sax.
Tpts. 1 2
Hn.
Tbn.
Bar.
Tuba
Mlt. Perc.
Timp.
Perc. 1
Perc. 2
Perc. 3

div.
Solo
Triangle
Susp. Cym.

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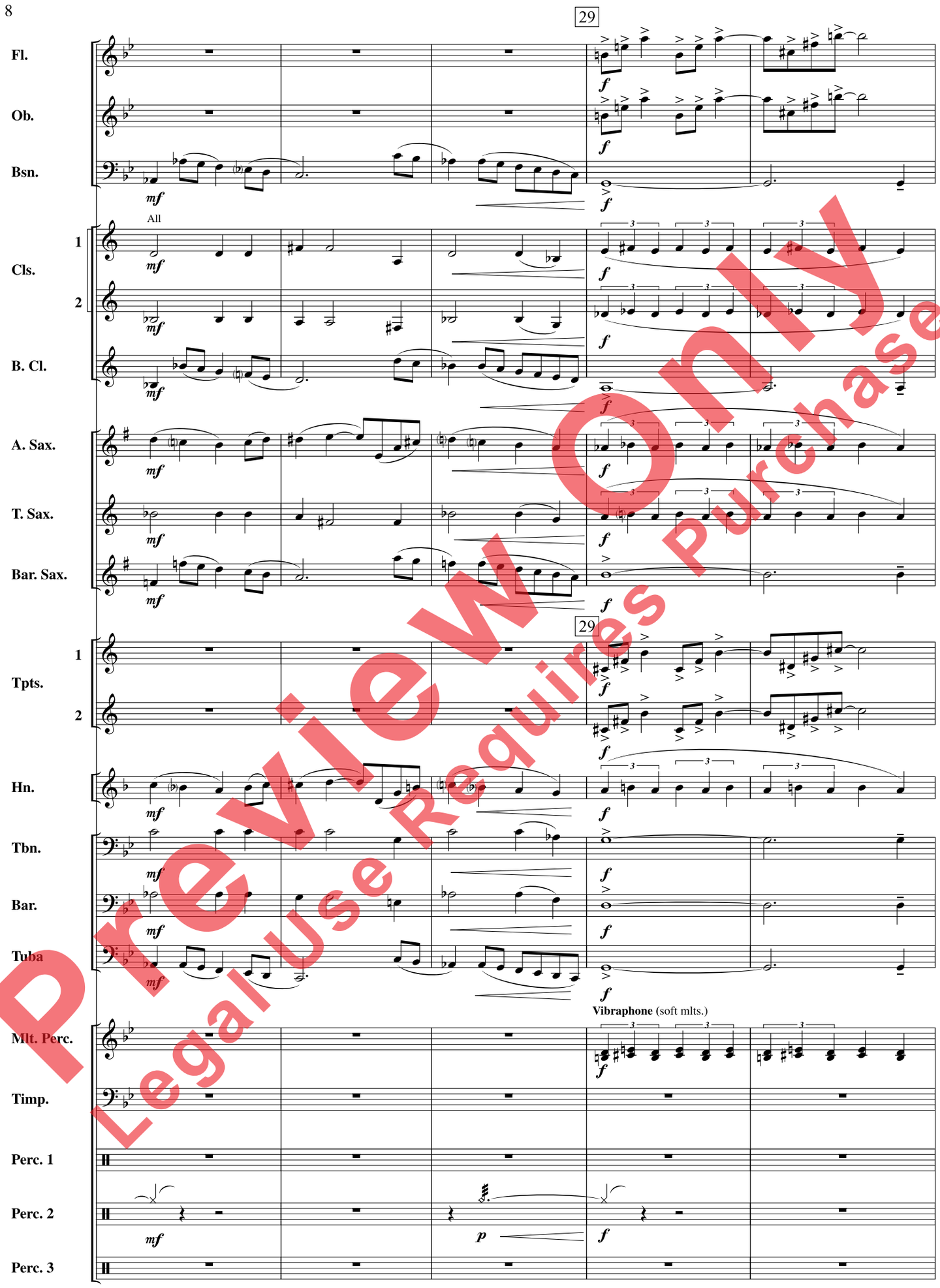

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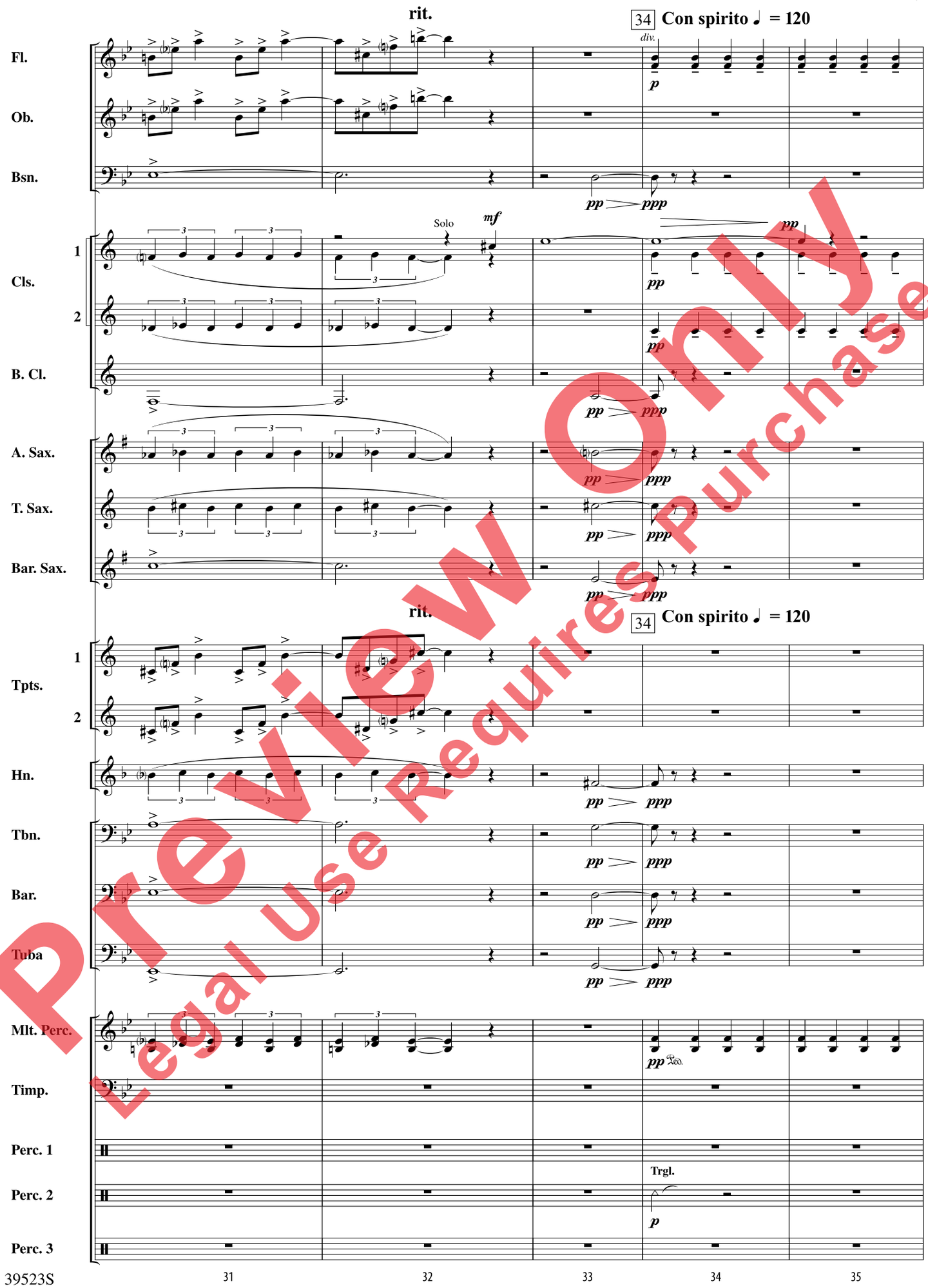

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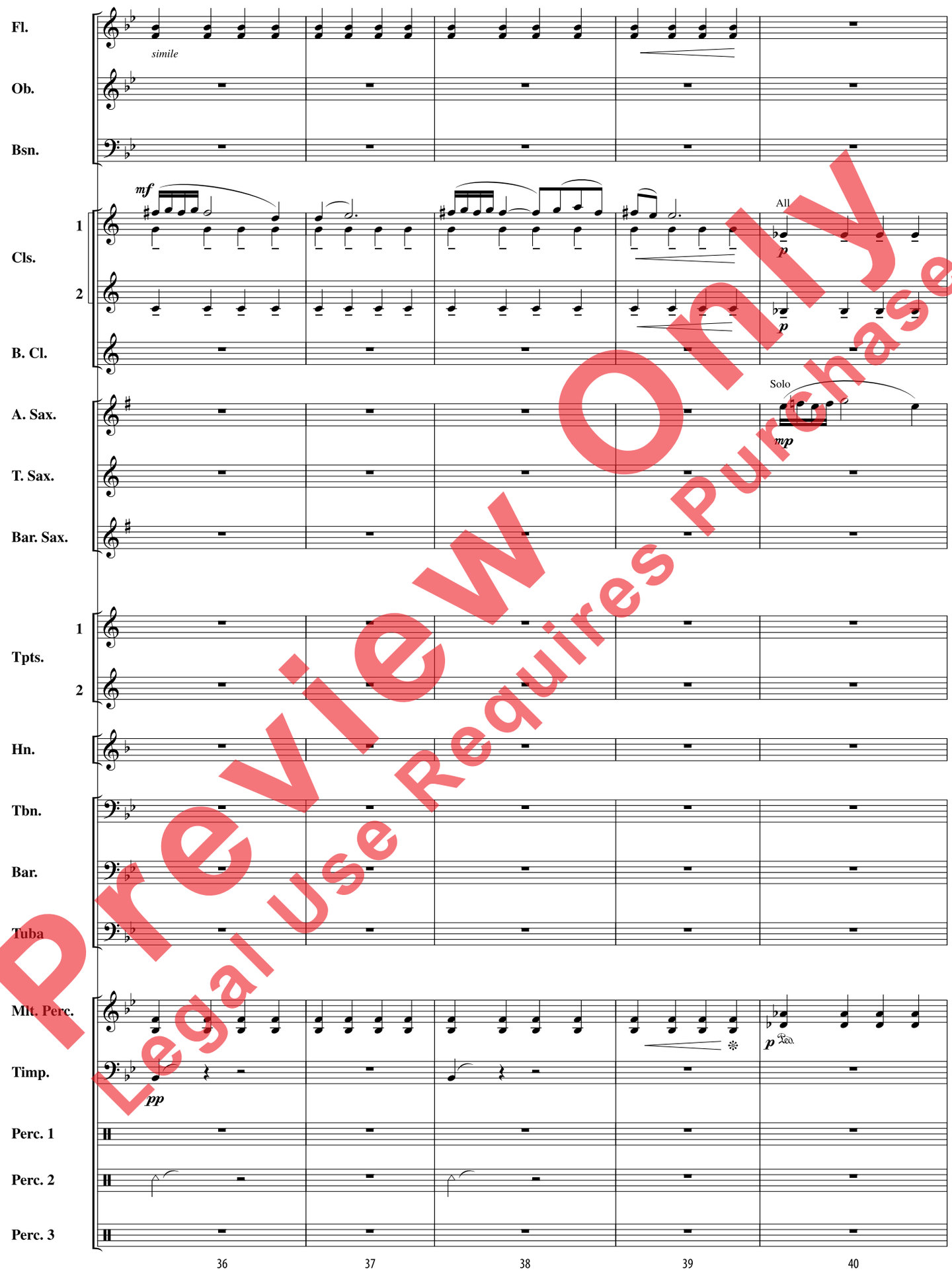

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44

Fl.
Solo
mp
div.
f

Ob.
f

Bsn.
p
f

Cls. 1
f

Cls. 2
f

B. Cl.
p
f

A. Sax.
All
f

T. Sax.
(B. Cl.)
p
Play
p
f

Bar. Sax.
(B. Cl.)
p
Play
p
f

44

Tpts. 1
f

Tpts. 2
f

Hn.
f

Tbn.
(Bsn.)
Play
p
f

Bar.
(Bsn.)
Play
p
f

Tuba
p
f

Mlt. Perc.
Bells (stems up)
f Vibes (cont.)

Timp.

Perc. 1

Perc. 2

Perc. 3

41 42 43 44 45

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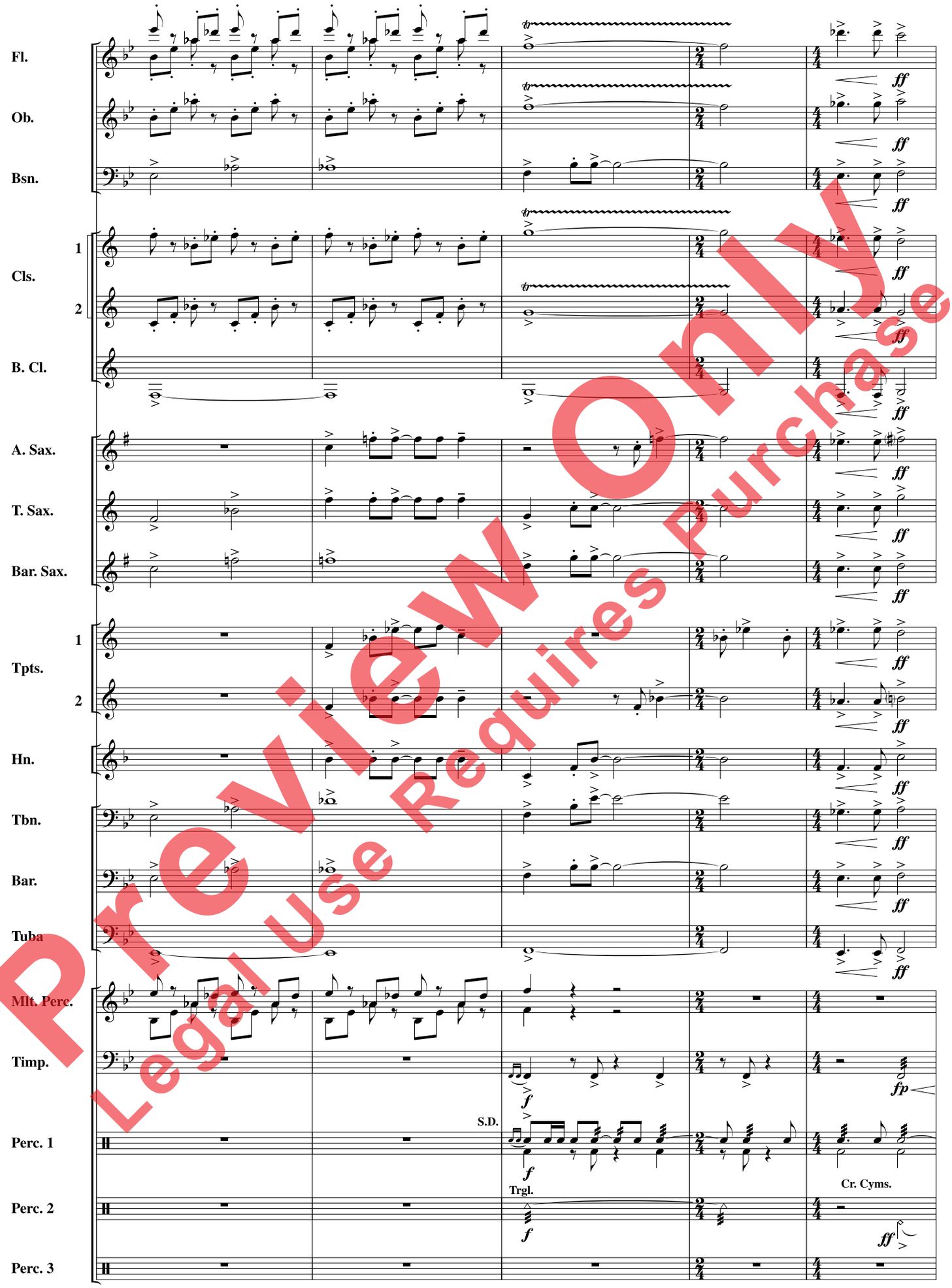

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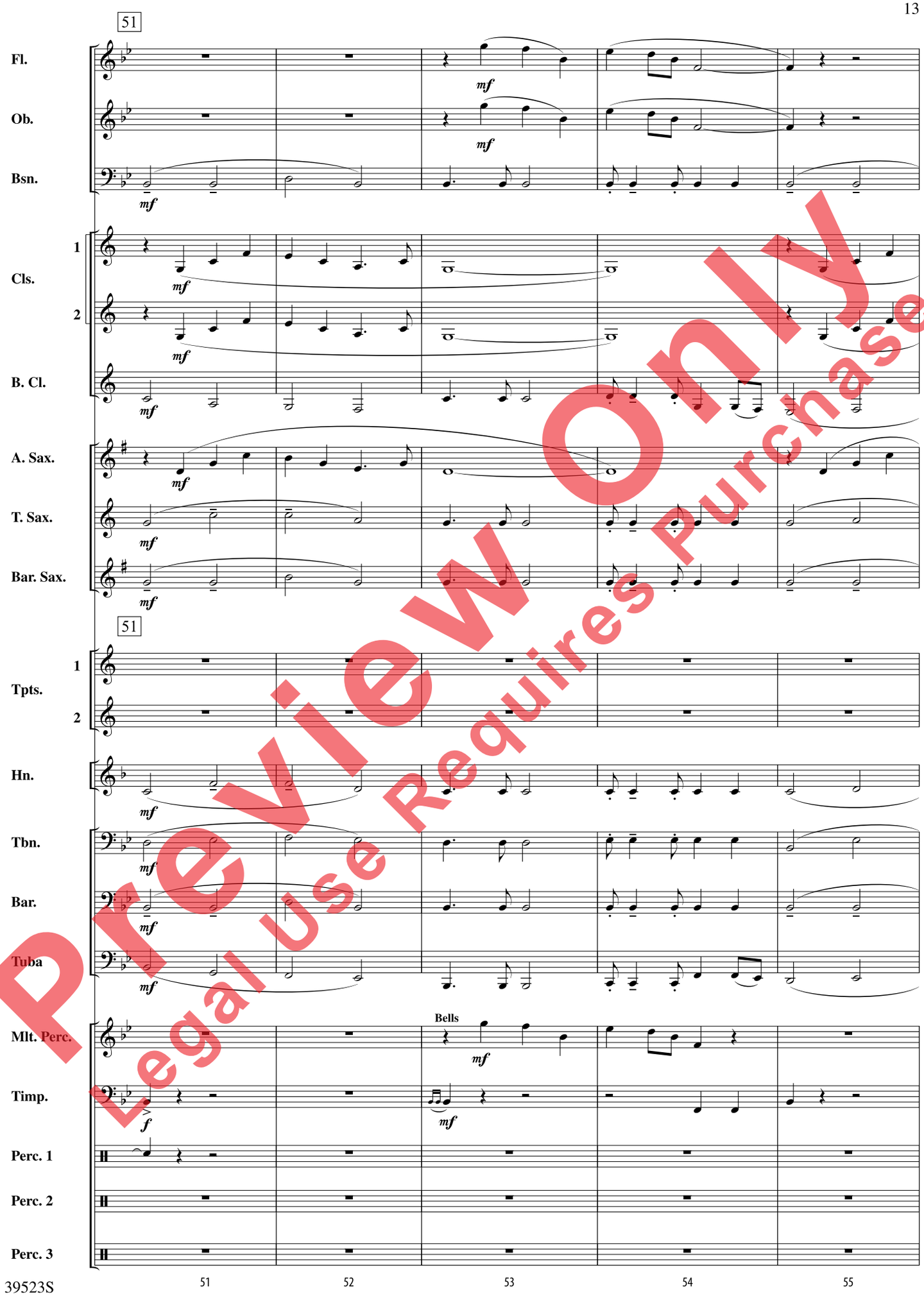

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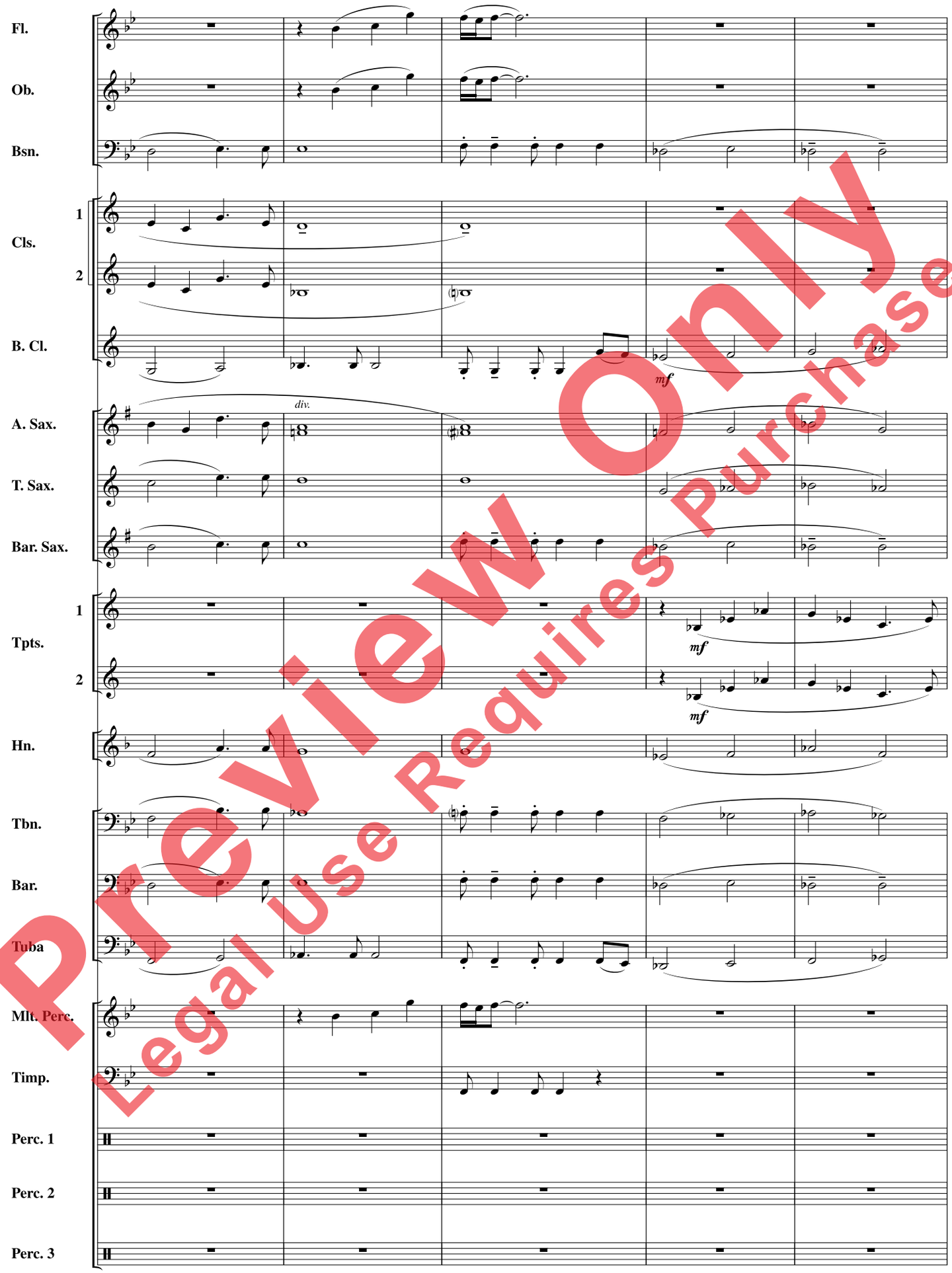

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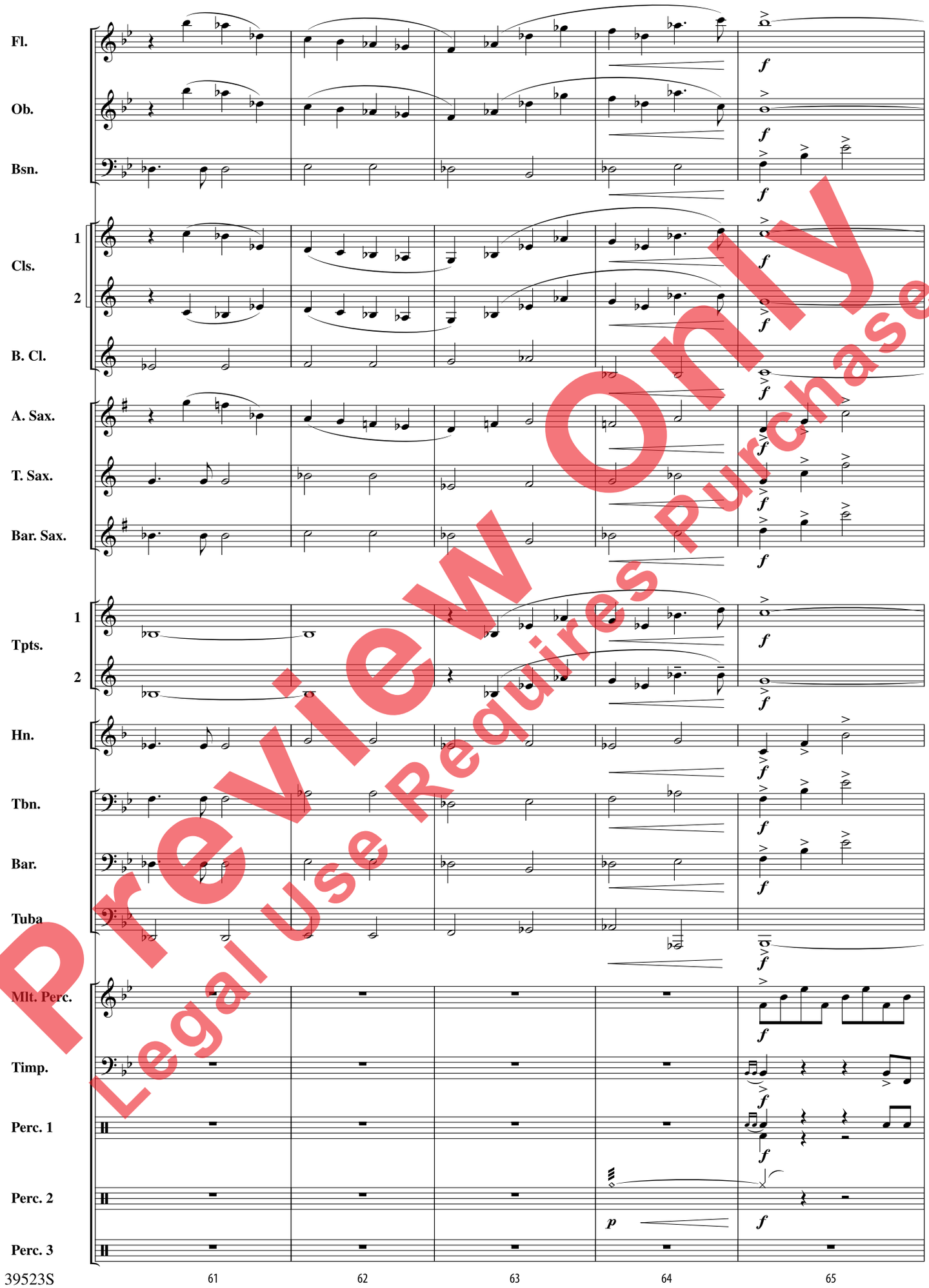

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poco rall.

69 Reflective ♩ = 104

Fl.

Ob.

Bsn.

Cls. 1 2

B. Cl.

A. Sax.

T. Sax.

(Bsn.)

Bar. Sax.

poco rall.

69 Reflective ♩ = 104

Tpts. 1 2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Trgl.

Perc. 3

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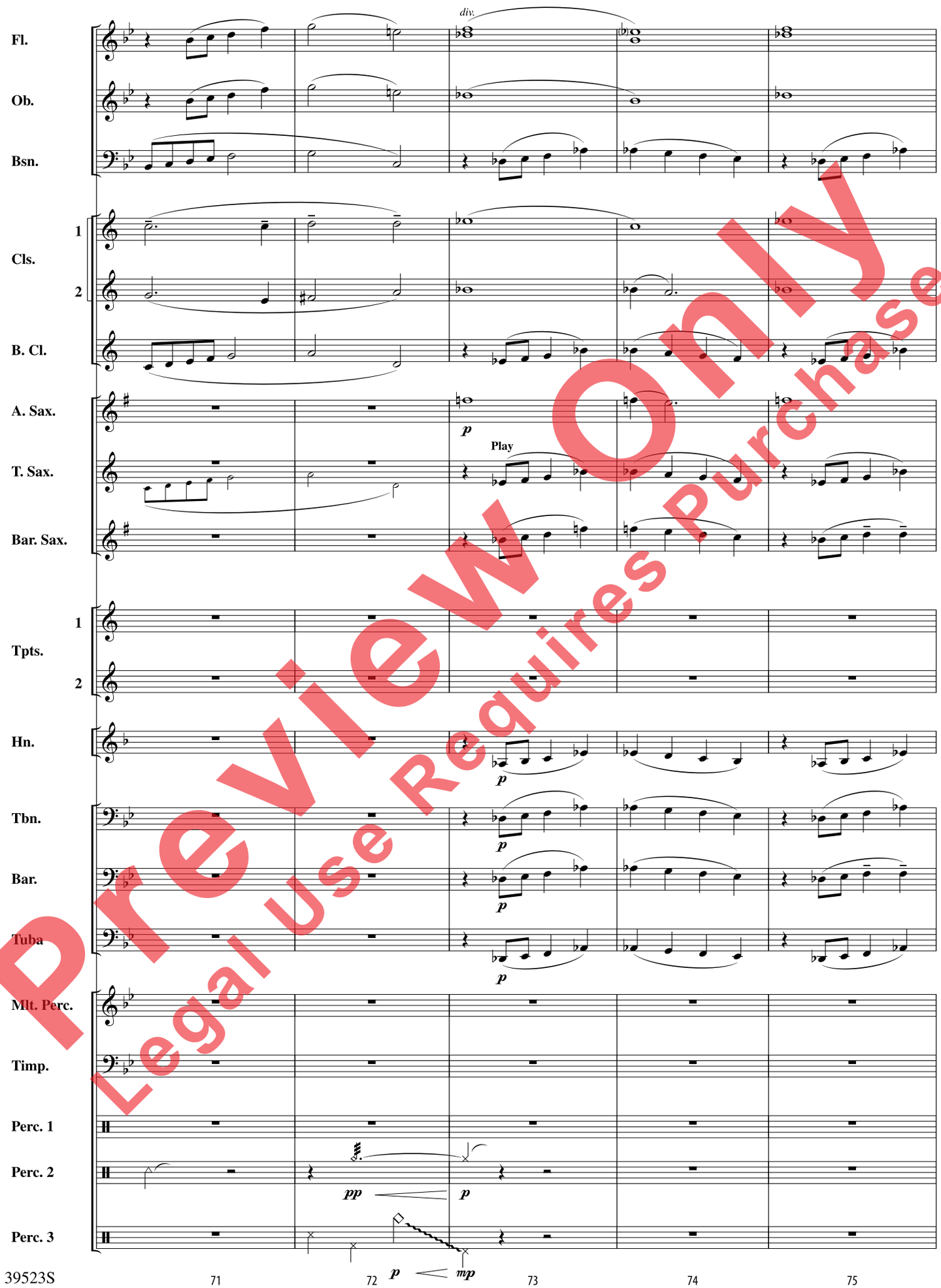
66 67 68 69 70



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molto rall. Exuberant ♩ = 52

Fl.
Ob.
Bsn.
Cls. 1 2
B. Cl.
A. Sax.
T. Sax.
Bar. Sax.

molto rall. Exuberant ♩ = 52

Tpts. 1 2
Hn.
Tbn.
Bar.
Tuba
Mlt. Perc.
Timp.
Perc. 1
Perc. 2
Perc. 3

(w/stick)
Cr. Cyms.

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76 77 78 79 80

81 **Brightly** ♩ = 132

Fl. — div. — mp — mf

Ob. — mf

Bsn. — mf

Cls. 1 — mp — mf

Cls. 2 — mp — mf

B. Cl. — mf

A. Sax. — mf

T. Sax. — mf

Bar. Sax. — mf

81 **Brightly** ♩ = 132

Tpts. 1

Tpts. 2

Hn.

Tbn. — mf

Bar. — mf

Tuba — mf

Mlt. Perc. — Xylophone — mp — mf

Timp. — mf

Perc. 1 — p — mf

Perc. 2 — Trgl. — mp — mf

Perc. 3 — p

81 82 83 84 85

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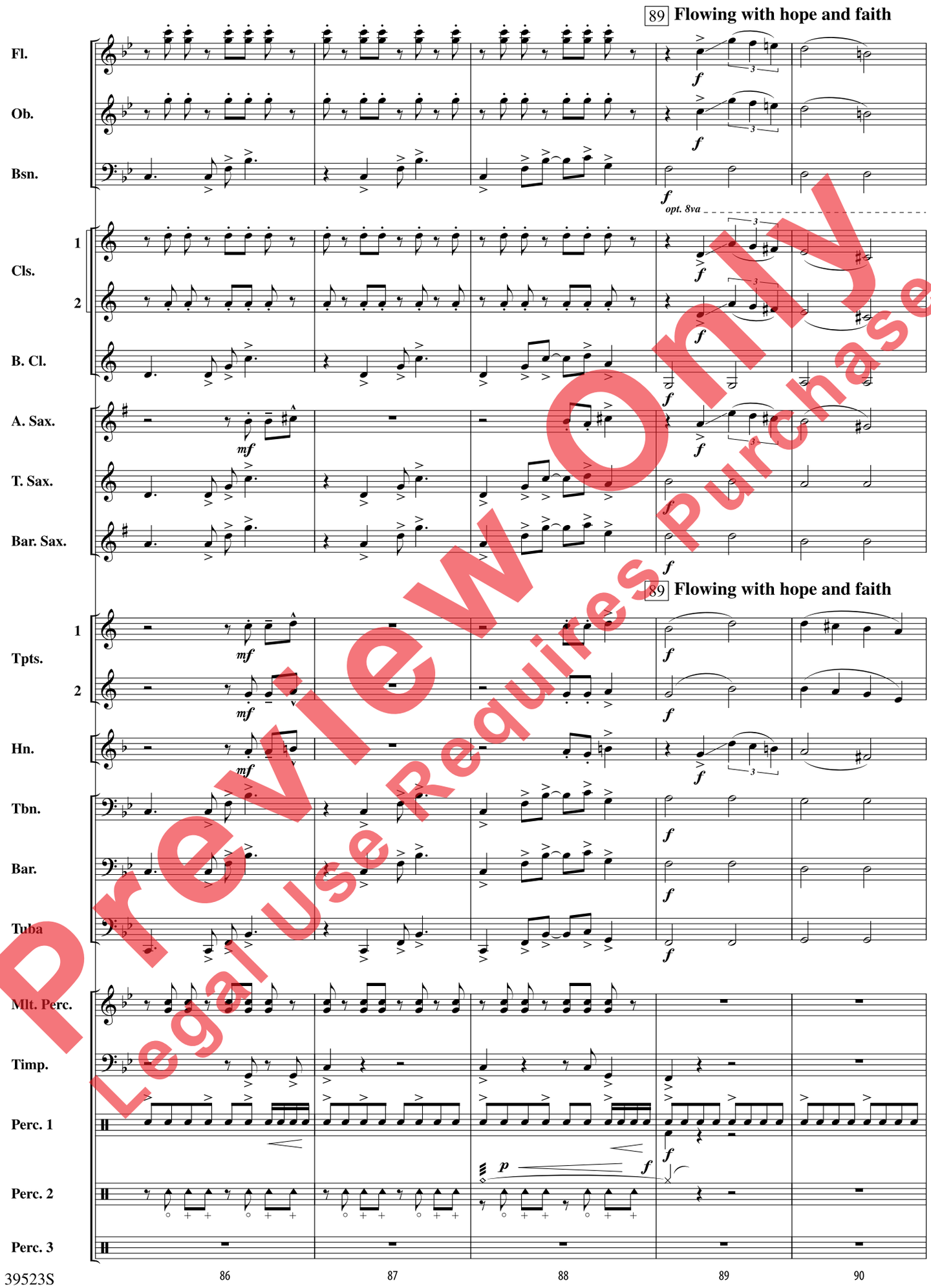

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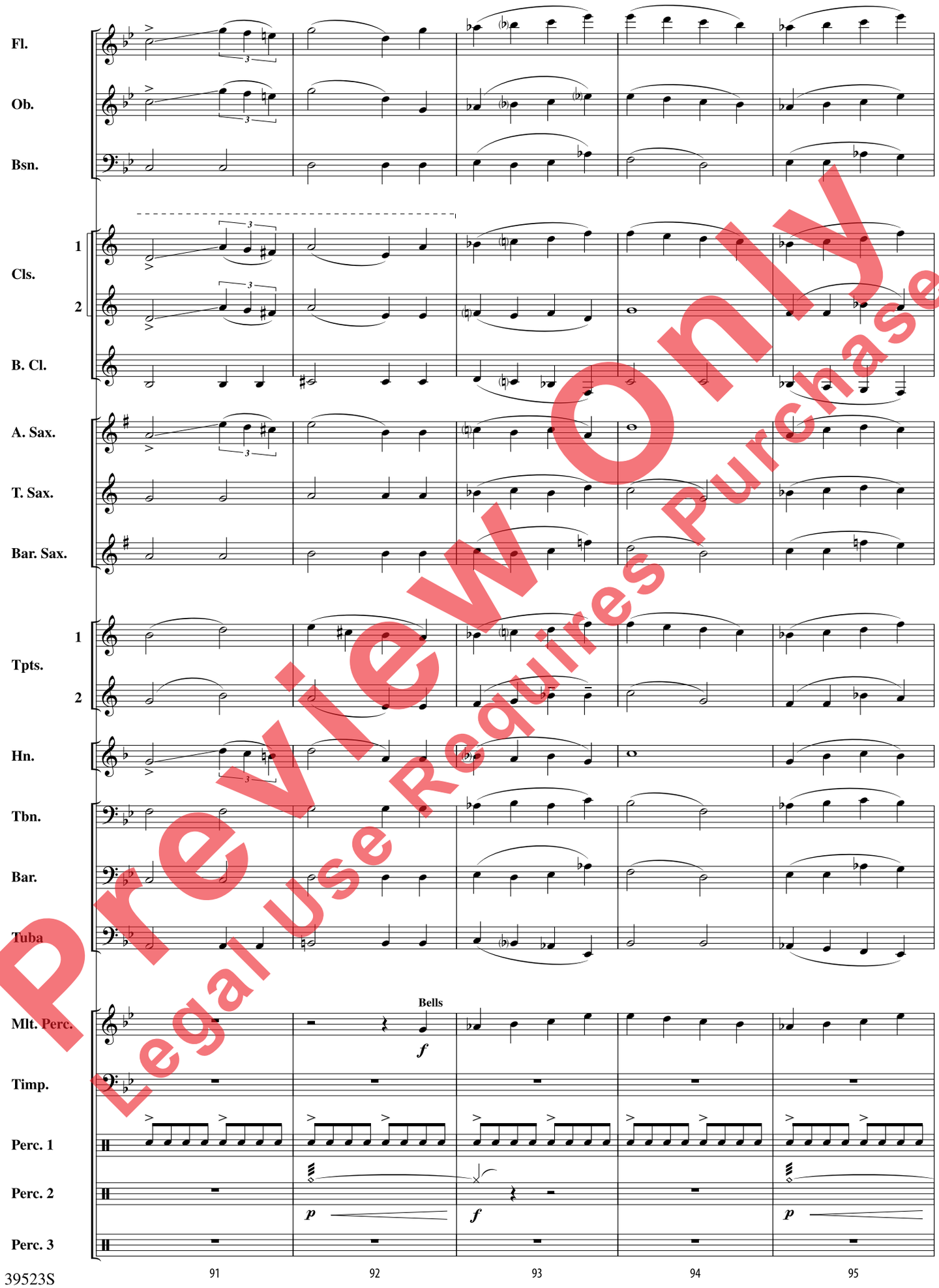

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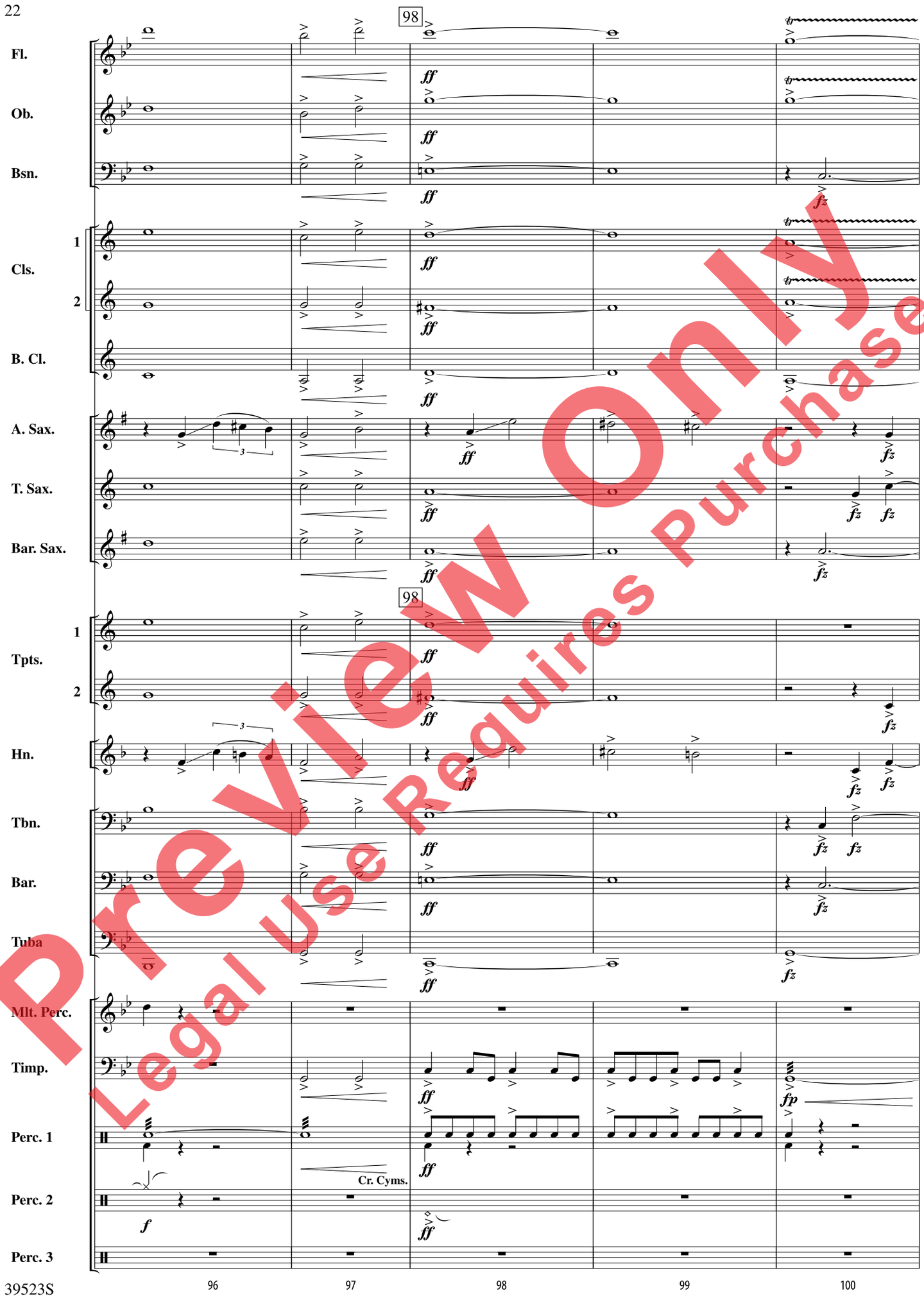

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molto rall.

Fl.
Ob.
Bsn.
Cls. 1 2
B. Cl.
A. Sax.
T. Sax.
Bar. Sax.
Tpts. 1 2
Hn.
Tbn.
Bar.
Tuba
Mlt. Perc.
Timp.
Perc. 1
Perc. 2
Perc. 3

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101 102 103 104 105

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