

LEAP OF FAITH

(Fanfare)

Jack Wilds

Instrumentation

1 - Full Score	2 - Baritone T.C.
8 - Flute	4 - Tuba
2 - Oboe	1 - String Bass
2 - Bassoon	1 - Timpani
10 - B \flat Clarinet	2 - Bells
2 - B \flat Bass Clarinet	1 - Vibraphone
4 - E \flat Alto Saxophone	1 - Chimes
2 - B \flat Tenor Saxophone	2 - Percussion 1
2 - E \flat Baritone Saxophone	Concert Tom
8 - B \flat Trumpet	Bass Drum
4 - F Horn	3 - Percussion 2
4 - Trombone	Crash Cymbals
2 - Baritone /	Suspended Cymbal
Euphonium	Wind Chimes
	Triangle

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

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MUSIC
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I N C.

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The Composer

Jack Wild's music has been performed at music education conferences throughout the world, including the Midwest Clinic, the International Trombone Festival, and the Slider Asia Clinic. Many works he has written for concert band have been selected to the J.W. Pepper Editor's Choice List and the Bandworld Top 100 and appear on required festival lists across the country. He currently serves as the composer in residence for the Austin Children's Choir.

The chamber music Mr. Wilds has written has been performed by collegiate ensembles across the country, the Attacca Quartet, and by members of the New York Philharmonic and the Atlanta Symphony. His principal commissions have come from the University Interscholastic League, the Columbus State University Trombone Ensemble, and middle school and high school bands across the country. In addition to his career as a composer, Mr. Wilds is an active clinician and music educator. He accepts commissions in a wide variety of media.

About the Music

At times, we all are faced with difficult decisions, ones that make us hesitate. Perhaps we pause because we are afraid of the consequences of failure, or possibly we are anxious about making ourselves vulnerable to others. In these instances, it is often necessary to make a leap of faith by throwing ourselves into a new situation and trusting that things will work out. This piece is meant to commemorate these joyful acts of courage.

Rehearsal Suggestions

The main motive is stated for the first time in its entirety in the trumpet part in measure 11. This line should always be brought to the fore. Varied dynamics have been used throughout in order to give the director a sense of the piece's proper balance. All percussion dynamics should be exaggerated for maximum effect. The trombone glissando and woodwind trills should be brought out as much as possible in measures 36-37 and the stylist contrast in measures 42-25 should be accentuated. If necessary, Percussion 2 can be covered by one player if a mounted crash cymbal is used.

Thank you, and I hope you and your students enjoy *Leap of Faith!*

- Jack Wilds

Fl. *div.*

Ob.

Cl. *div.*

B. Cl.

A. Sax.

T. Sax.

B. Sax.

ff *mf*

ff *mf*

ff *mf*

ff *mf*

ff *mf*

ff *mf*

Tpt.

Hn.

Tbn. Bar. / Euph. Bsn.

Tuba

Timp.

Bells

Vibra.

Chms.

Perc. 1

Perc. 2

Sus. Cym.

mf *ff* *mf*

ff *mf*

ff *mf*

ff *mf*

mf *ff* *ff*

p *ff* *ff*

7 8 9 10 11

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpt.

Hn.

Tbn. Bar. / Euph. Bsn.

Tuba

Timp.

Bells

Vibra.

Chms.

Perc. 1

Perc. 2

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

19

Fl. *f* bring out!

Ob. *f* bring out!

Cl. *f* bring out!

B. Cl.

A. Sax. *f* bring out!

T. Sax.

B. Sax.

19

Tpt. *f*

Hn.

Tbn. Bar. / Euph. Bsn. div.

Tuba

Timp.

Bells

Vibra.

Chms.

Perc. 1 *mf*

Perc. 2

Fl. *p*

Ob. *p*

Cl. *p*

B. Cl. *p*

A. Sax. *p*

T. Sax. *p*

B. Sax. *p*

Tpt. *p*

Hn. *p*

Tbn. Bar./ Euph. Bsn. *p*

Tuba *p*

Timp. *mf* *p*

Bells *p*

Vibra. *p*

Chms. *p*

Perc. 1 *p*

Perc. 2 *p*

23 24 25 26 27

Fl. *ff*

Ob. *ff*

Cl. Hn. *ff*

B. Cl. *ff*

A. Sax. *ff*

T. Sax. *ff*

B. Sax. *ff*

Tpt. *ff*

Hn. *ff*

Tbn. Bar. / Euph. Bsn. *ff*

Tuba *ff*

Timp. *ff*

Bells *ff*

Vibra. *ff*

Chms. *ff*

Perc. 1 *ff*

Perc. 2 *ff*

Wind Chimes *f* *mf*

28 *ff* 29 30 *ff* 31 32 33 *mf*



Fl. *tr* *mp* *f* *p*

Ob.

Cl. *play tr* *mp* *f* *p*

B. Cl. *p* *mf*

A. Sax. *mf*

T. Sax. *mf*

B. Sax. *p* *mf*

Tpt. *Hn.* *mf* *play* *mf*

Hn. *mf*

Tbn. Bar./Euph. Bsn. *6. slow glissando* *p* *mf*

Tuba *p* *mf*

Timp. *p*

Bells *mf*

Vibra. *mf*

Chms. *mf*

Perc. 1

Perc. 2 *Triangle* *mf*

42

Fl. *mf* *f* *p*

Ob. *mf* *f* *p*

Cl. *mf* *f* *p*

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

A. Sax. *f* *p*

T. Sax. *p*

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

Tpt. *f* *p*

Hn. *p*

Tbn. Bar./Euph. Bsn. *p* *f* *p*

Tuba *p* *f* *p*

Timp. *pp*

Bells *p*

Vibra. *p*

Chms. *p*

Perc. 1 *p* *f* *p*

Perc. 2 *pp*

40 41 42 43 44 45

40

41

42

43

44

45



46

Fl. *f* *tr*

Ob. *f* *tr*

Cl. *f*

B. Cl. *f*

A. Sax. *f*

T. Sax. *f*

B. Sax. *f*

46

Tpt. *f* play

Hn. *f*

Tbn. Bar./ Euph. Bsn. *f*

Tuba *f*

Timp. *f*

Bells *f*

Vibra. *f*

Chms. *f*

Perc. 1 *f*

Perc. 2 *f*

46 47 48 49 50 51

54

div.

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

ff

ff

ff Hn.

ff

ff

ff

54

Tpt.

Hn.

Tbn.
Bar.
Euph.
Bsn.

Tuba

ff

ff

ff

ff

Timp.

Bells

Vibra.

Chms.

Perc. 1

Perc. 2

mf

ff

ff

ff

mf

ff

52 *p* 53 54 *ff* 55 56 57

Musical Jump Start

SUPPLEMENTARY MATERIAL

No. 1: Optimal Ostinato

FL.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

No. 1: Optimal Ostinato

Tpt.

Hn.

Tbn.
Bar./
Euph.
Bsn.

Tuba

Timp.
(Eb)

Bells

Vibra.

Chms.

Perc. 1
Tom
B.D.
Tri.

Perc. 2

No. 2: Articulation Artistry

Fl. *f p f ff*

Ob. *f p f ff*

Cl. *f p f ff*

B. Cl. *f p f ff*

A. Sax. *f p f ff*

T. Sax. *f p f ff*

B. Sax. *f p f ff*

No. 2: Articulation Artistry

Tpt. *f p f ff*

Hn. *f p f ff*

Tbn. Bar./ Euph. Bsn. *f p f ff*

Tuba *f p f ff*

Timp. (Bb, Eb) *f mf ff*

Bells *f p f ff*

Vibra. *f p f ff*

Chms. *f p f ff*

Perc. 1 Tom B.D. *f p f mf ff*

Perc. 2 Sus. Cym. *f mf ff*

2 3 4 5 6 7