

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

Sailing Onward Until Dawn

RALPH FORD (ASCAP)

INSTRUMENTATION

1 Conductor	4 Trombone	WORLD PARTS Available for download from www.alfred.com/worldparts
8 Flute	2 Baritone	
2 Oboe	2 Baritone Treble Clef	
2 Bassoon	4 Tuba	
4 1st B \flat Clarinet	3 Mallet Percussion (Bells, Vibraphone/Xylophone)	
4 2nd B \flat Clarinet	1 Timpani (Tune: F, G, B \flat , C)	
2 B \flat Bass Clarinet	2 Percussion 1 (Snare Drum, Bass Drum)	
5 E \flat Alto Saxophone	3 Percussion 2 (Suspended Cymbal, Crash Cymbals/Triangle)	
2 B \flat Tenor Saxophone	1 Percussion 3 (Wind Chimes)	
2 E \flat Baritone Saxophone		
4 1st B \flat Trumpet		
4 2nd B \flat Trumpet		
4 F Horn		Horn in E \flat Trombone in B \flat Bass Clef Trombone in B \flat Treble Clef Baritone in B \flat Bass Clef Tuba in E \flat Bass Clef Tuba in E \flat Treble Clef Tuba in B \flat Bass Clef Tuba in B \flat 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.

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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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

The musical score is arranged in a standard concert band format. It includes staves for Flute, Oboe, Bassoon, B♭ Clarinets (1 and 2), B♭ Bass Clarinet, E♭ Alto Saxophone, B♭ Tenor Saxophone, E♭ Baritone Saxophone, B♭ Trumpets (1 and 2), F Horn, Trombone, Baritone, and Tuba. The percussion section includes Mallet Percussion (Bells, Vibraphone, Xylophone), Timpani, Percussion 1 (Snare Drum, Bass Drum), Percussion 2 (Suspended Cymbal, Crash Cymbals/Triangle), and Percussion 3 (Wind Chimes). The score is in 4/4 time and features dynamics such as pp, p, mp, and pp. A large red watermark 'Preview Only' is overlaid diagonally across the score. The tempo is marked 'Largo languido espressivo' with a metronome marking of ♩ = 40-44. The score is divided into five measures, numbered 1 through 5 at the bottom.

Preview Only
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FL.

Ob.

Bsn.

1

2

Cls.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1

2

Tpts.

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

p *pp* *mp* *p*

p *pp* *mp* *p*

p *pp* *mp* *p*

p *pp* *mp* *p*

p *pp* *mp* *p*

p *pp* *mp* *p*

p *pp* *mp* *p*

p *pp* *mp* *p*

p *pp* *mp* *p*

p *pp* *mp* *p*

12 Moving forward ♩ = 84

The musical score is arranged in a standard orchestral format. The woodwind section includes Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinet 1 (Cls. 1), Clarinet 2 (Cls. 2), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), and Baritone Saxophone (Bar. Sax.). The brass section includes Trumpets 1 and 2 (Tpts. 1, 2), Horn (Hn.), Trombone (Tbn.), Baritone (Bar.), and Tuba. The percussion section includes Mallet Percussion (Mlt. Perc.), Timpani (Timp.), and three different Percussion parts (Perc. 1, 2, 3). The score shows dynamics such as *mf*, *p*, and *mp* across various parts. A large red watermark is present across the entire score.

molto rall.

A tempo (in 4)

Fl. *mp* *f* *sfp* *ff*

Ob. *mp* *f* *sfp* *ff*

Bsn. *mp* *f* *sfp* *ff*

1 Cls. *mp* *f* *sfp* *ff*

2 Cls. *mp* *f* *sfp* *ff*

B. Cl. *mp* *f* *sfp* *ff*

A. Sax. *mp* *f* *sfp* *ff*

T. Sax. *mp* *f* *sfp* *ff*

Bar. Sax. *mp* *f* *sfp* *ff*

1 Tpts. *mp* *f* *sfp* *ff*

2 Tpts. *mp* *f* *sfp* *ff*

Hn. *mp* *f* *f* *ff*

Tbn. *mp* *f* *sfp* *ff*

Bar. *mp* *f* *sfp* *ff*

Tuba *mp* *f* *sfp* *ff*

Mlt. Perc. *f* *ff*

Timp. *sfp* *ff*

Perc. 1

Perc. 2 *mf* *p* *f* B.D. Crash Cymbals *ff*

Perc. 3 *mf* *ff*

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22 Quasi rubato ♩ = 72

div.

Fl. *p* *mp*

Ob. *p* *mp*

Bsn. *mp*

1 Cls. *p* *mp* Solo *mf*

2 Cls. *p* *mp*

B. Cl. *mp*

A. Sax. *p* *mp*

T. Sax. *p*

Bar. Sax. *p*

22 Quasi rubato ♩ = 72

1 Tpts. *p*

2 Tpts. *p*

Hn. *p* *mp*

Tbn. *p*

Bar. *p*

Tuba *p*

Mlt. Perc. *p*

Timp. *p*

Perc. 1

Perc. 2 Triangle *mp* Susp. Cym. *p*

Perc. 3 *mp* *p*

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

mf
All

mf

mf

mf

mf

mf

mf

mf

mf

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

Vibraphone (soft mlts.)

Detailed description: This is a page from a musical score, specifically rehearsal mark 29. The page contains staves for various instruments: Flute, Oboe, Bassoon, Clarinet (1 and 2), Bass Clarinet, Alto Saxophone, Tenor Saxophone, Baritone Saxophone, Trumpets (1 and 2), Horns, Trombones, Baritone, Tuba, Mallet Percussion, Timpani, and three Percussion parts. The score begins at measure 26 and ends at measure 30. Dynamics are marked from *mf* to *f*. A large red watermark 'Preview Only - Legal Use Requires Purchase' is overlaid diagonally across the page. The page number '8' is at the top left, and the rehearsal mark '29' appears in a box at the top center and above the Tpts. 1 staff.

rit.

34 Con spirito ♩ = 120

div.

p

pp > *ppp*

Solo *mf*

pp

pp

pp > *ppp*

pp > *ppp*

pp > *ppp*

pp > *ppp*

rit.

34 Con spirito ♩ = 120

pp > *ppp*

pp > *ppp*

pp > *ppp*

pp > *ppp*

pp ^{sc}

Trgl.

p

Fl.

Ob.

Bsn.

1

2

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1

2

Tpts.

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

Fl. *simile*

Ob.

Bsn.

1 *mf*

Cls. 2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1

Tpts. 2

Hn.

Tbn.

Bar.

Tuba

Mit. Perc.

Timp. *pp*

Perc. 1

Perc. 2

Perc. 3

All *p*

Solo *mp*

p *Rea*

Fl. *Solo* *mp* *div.* *f*

Ob. *f*

Bsn. *p* *f*

1 Cls. *f*

2 Cls. *f*

B. Cl. *p* *f*

A. Sax. *f* *All*

T. Sax. *Play* *p* *f*

(B. Cl.) *p* *Play* *p*

Bar. Sax. *p*

1 Tpts. *f*

2 Tpts. *f*

Hn. *f*

Tbn. *(Bsn.)* *Play* *p* *f*

Bar. *Play* *p* *f*

Tuba *p* *f*

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

Timp.

Perc. 1

Perc. 2

Perc. 3

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51

Fl.

Ob.

Bsn.

1

Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

51

1

Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Bells

Timp.

Perc. 1

Perc. 2

Perc. 3

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

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Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

poco rall.

69 Reflective ♩ = 104

Fl.

Ob.

Bsn.

1

Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

p

p

p

p

p

p

(Bsn.)

poco rall.

69 Reflective ♩ = 104

1

Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

p

p

p

Trgl.

p

f

mp *p*

Fl. *div.*

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax. *p* Play

Bar. Sax.

1
Tpts.

2

Hn. *p*

Tbn. *p*

Bar. *p*

Tuba *p*

Mlt. Perc.

Timp.

Perc. 1

Perc. 2 *pp* *p*

Perc. 3 *p* *mp*

molto rall. Exuberant ♩ = 52

Fl. *mf* *f*

Ob. *mf* *f*

Bsn. *mf* *f*

1 Cls. *mf* *f*

2 Cls. *mf* *f*

B. Cl. *mf* *mp*

A. Sax. *mf* *f* *mp*

T. Sax. *mf* *f* *mp*

Bar. Sax. *mf* *f* *mp*

1 Tpts. *mf* *mp*

2 Tpts. *mf* *f* *mp*

Hn. *mf* *f* *mp*

Tbn. *mf* *f* *mp*

Bar. *mf* *f* *mp*

Tuba *mf* *f* *mp*

Mlt. Perc. *p* *f* *pp*

Timp. *p* *mf* *p* *f* Cr. Cyms.

Perc. 1 *p* *mf* *p* *f* *pp*

Perc. 2 (w/stick) *p* *mf* *p* *f* *pp*

Perc. 3 *mf*



81 Brightly ♩ = 132

Fl. *div.* *mp* *mf*

Ob. *mf*

Bsn.

1 *mp* *mf*

2 *mp* *mf*

B. Cl. *mf*

A. Sax.

T. Sax.

Bar. Sax. *mf*

81 Brightly ♩ = 132

1

2

Tpts.

Hn.

Tbn. *mf*

Bar. *mf*

Tuba *mf*

Xylophone

Mlt. Perc. *mp* *mf*

Timp. *mf*

Perc. 1

Perc. 2 *Trgl.* *p* *mf*

Perc. 3 *mf*

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Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Bells

f

Timp.

Perc. 1

Perc. 2

p *f*

Perc. 3

p *f* *p*

