Robert Longfield

FREEDOM, JUSTICE, HONOR

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Instrumentation

1 - Conductor's Full Score
8 - Flute
2 - Oboe
2 - Bassoon
6 - B♭ Clarinet 1
6 - B♭ Clarinet 2
2 - B♭ Bass Clarinet
2 - E♭ Alto Saxophone 1
2 - E♭ Alto Saxophone 2
2 - B♭ Tenor Saxophone
1 - E♭ Baritone Saxophone
4 - B♭ Trumpet 1
4 - B♭ Trumpet 2
4 - F Horn
3 - Trombone 1
3 - Trombone 2
2 - Baritone/
Euphonium
2 - Baritone T.C.
4 - Tuba
1 - Timpani
2 - Bells
2 - Crash Cymbals
Suspended Cymbal
2 - Snare Drum
Bass Drum

THE F·J·H MUSIC COMPANY INC.

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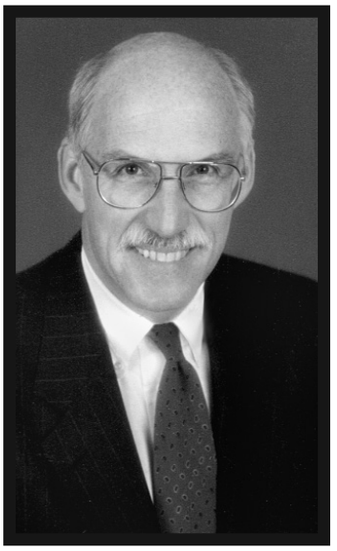

The Composer

Robert Longfield is an award-winning composer, arranger, and educator. Born and raised in Grand Rapids, Michigan, he graduated with honors from the University of Michigan where he studied with Jerry Bilik and Paul Boylan and was a member of the band under William D. Revelli and George Cavender. He also earned a degree from the University of Miami where he was a student of Alfred Reed.

For fifteen years Mr. Longfield was the band and orchestra director at Davison High School, Davison, Michigan. Since 1987 he has held a similar position at Miami Palmetto Senior High School, Miami, Florida.

Mr. Longfield was the recipient of the "Teacher of the Year" award by the Michigan School Band and Orchestra Association. In 1996 he received the "Mr. Holland Award" from the National Academy of Recording Arts and Sciences for outstanding contributions to music education.

A member of ASCAP, Mr. Longfield has received several commissions and has over forty publications to his credit. His compositions and arrangements have been played and recorded by bands throughout the United States as well as in Canada, Europe, and Japan.

Performance Notes

Freedom, Justice, Honor is an overture for concert band in three-part (ABA) form. The piece opens with a dramatic, stately fanfare, that foreshadows the principle theme and returns at various points in the composition.

The tempo turns fast and energetic at measure 8. Accents that occur on the upbeats must be cleanly played by the woodwinds, baritones, tubas and percussion. The clarinets have the principle theme at measure 12. All of the accompanying parts, especially the snare drum and bass drum, should be played softly and lightly. At measure 28, the style changes to *legato*, where the percussion parts should also be played lightly.

The opening fanfare returns at measure 53 and acts as a tradition to the middle section of the piece. The flowing, lyrical melodies of this section should be played expressively, with a singing style. Measures 83–102 have a feeling of two beats to a measure and may be conducted in two (𝅗𝅥 = 60) or in four (♩ = 120). All of the instruments should play in a very sustained style at this point except for the trumpets which should play with a clean articulation. A climax occurs at measure 92 and then a short restatement of the fanfare leads to a return of the lively opening section. At the coda, a final *maestoso* statement of the opening fanfare material brings the piece to a close.

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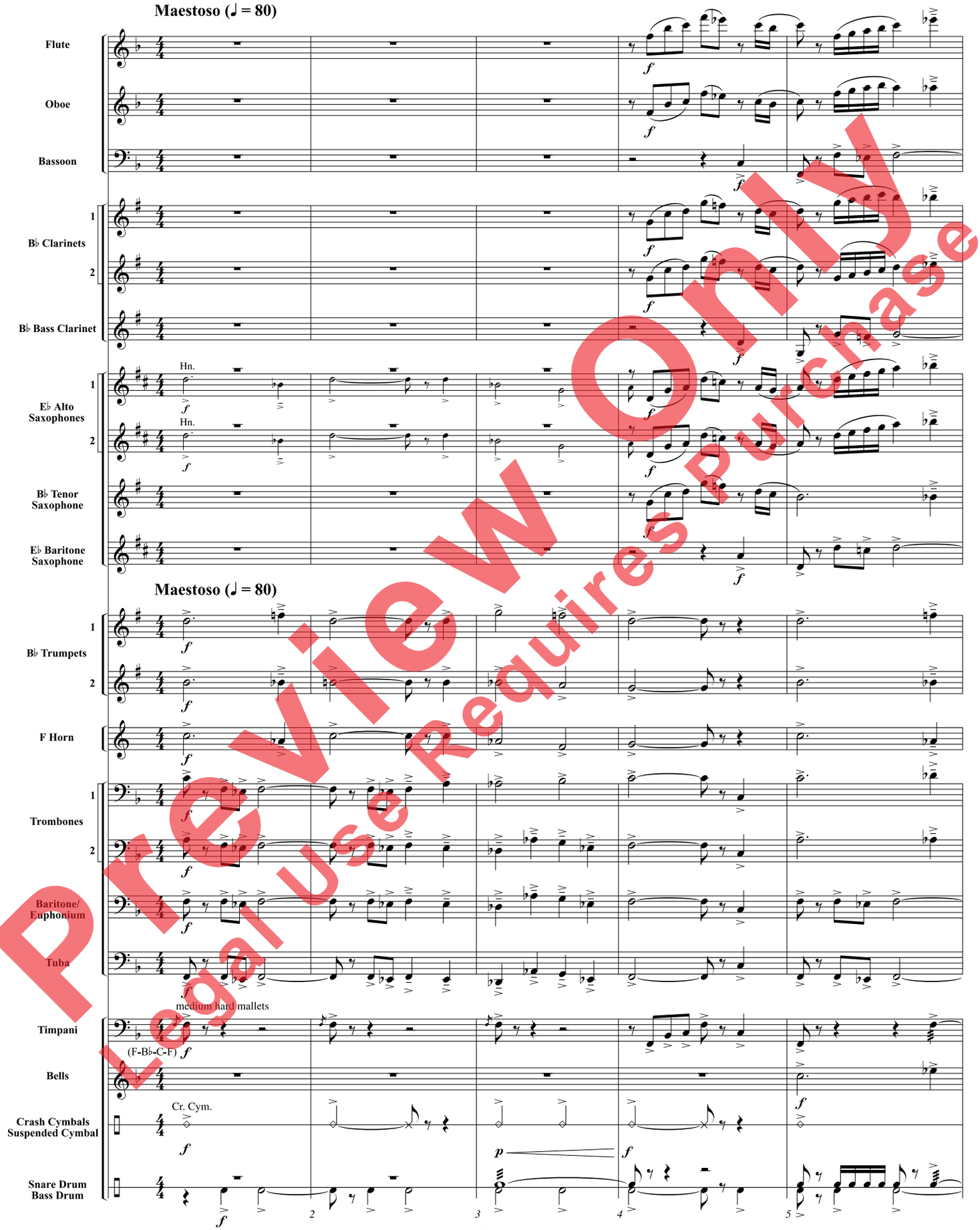
CONDUCTOR'S FULL SCORE

Approx. Performance Time = 6:00

FREEDOM, JUSTICE, HONOR

ROBERT LONGFIELD
(ASCAP)



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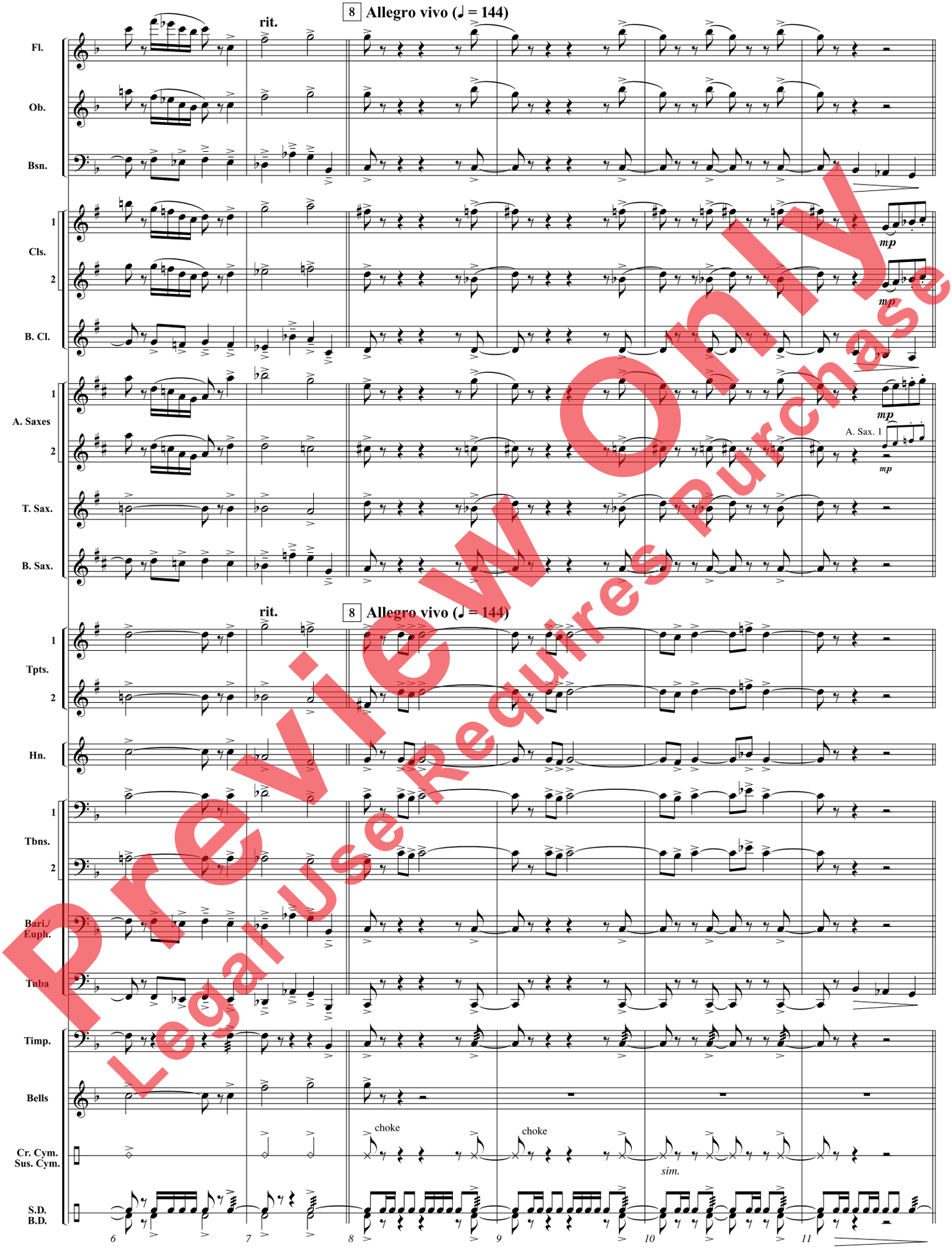

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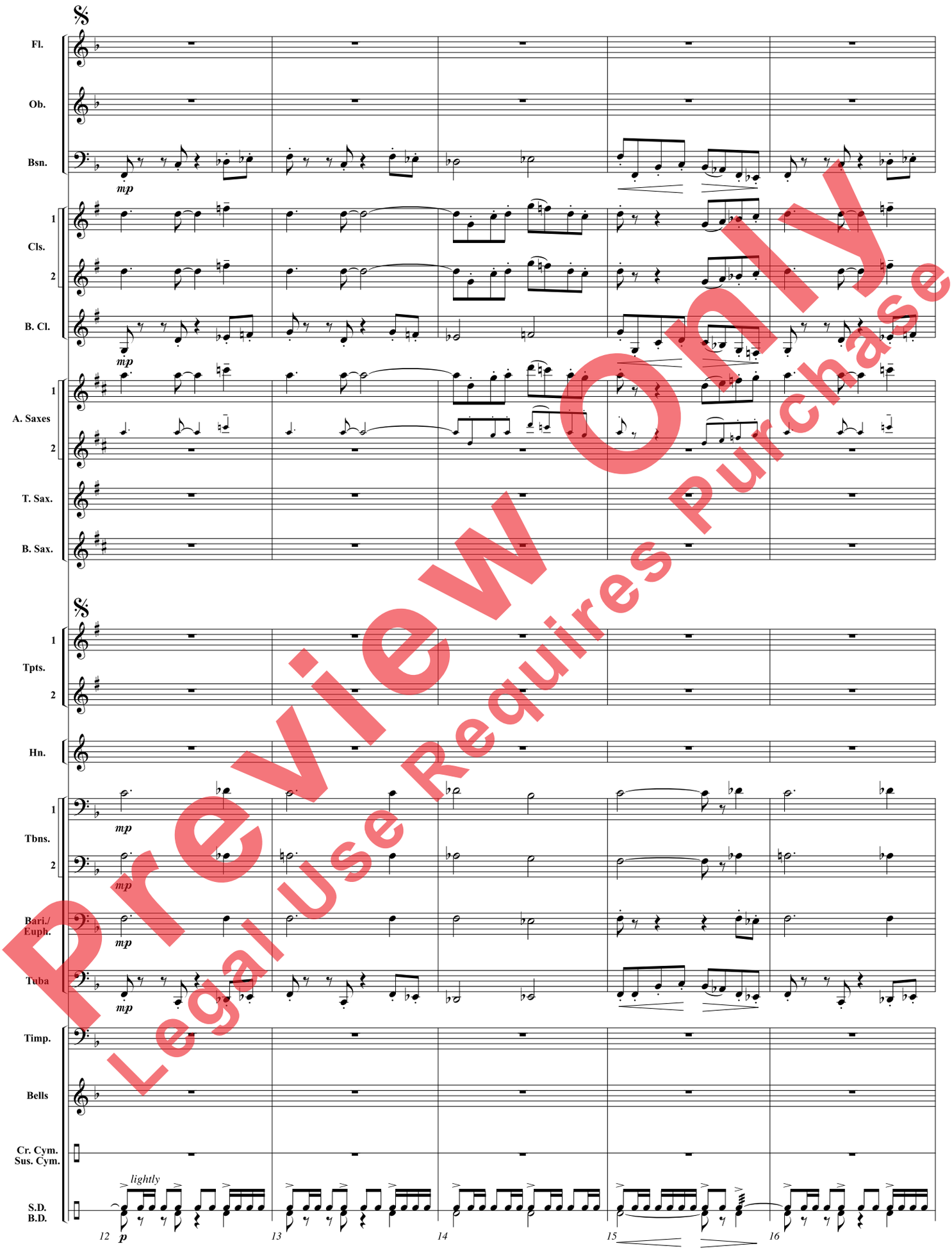

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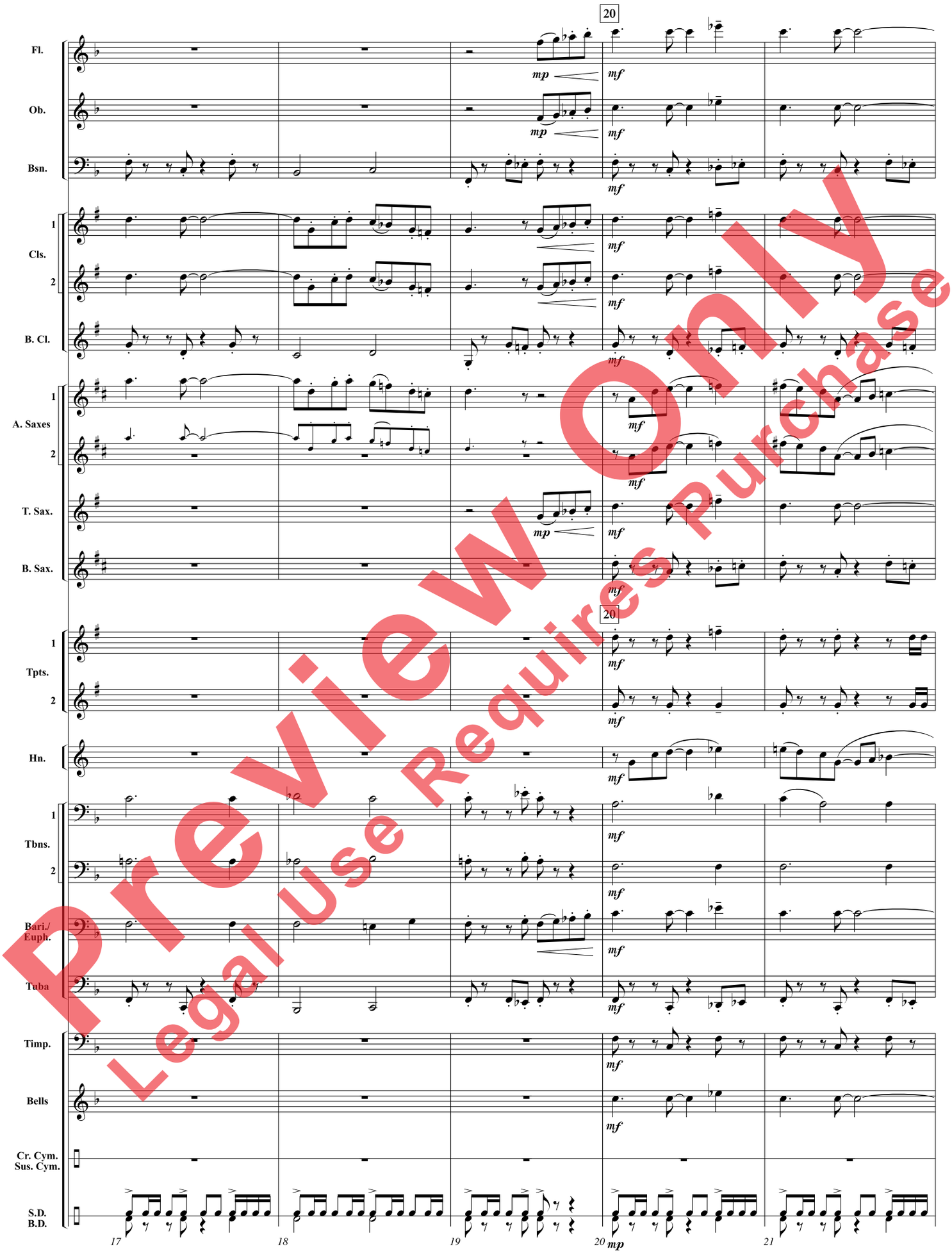

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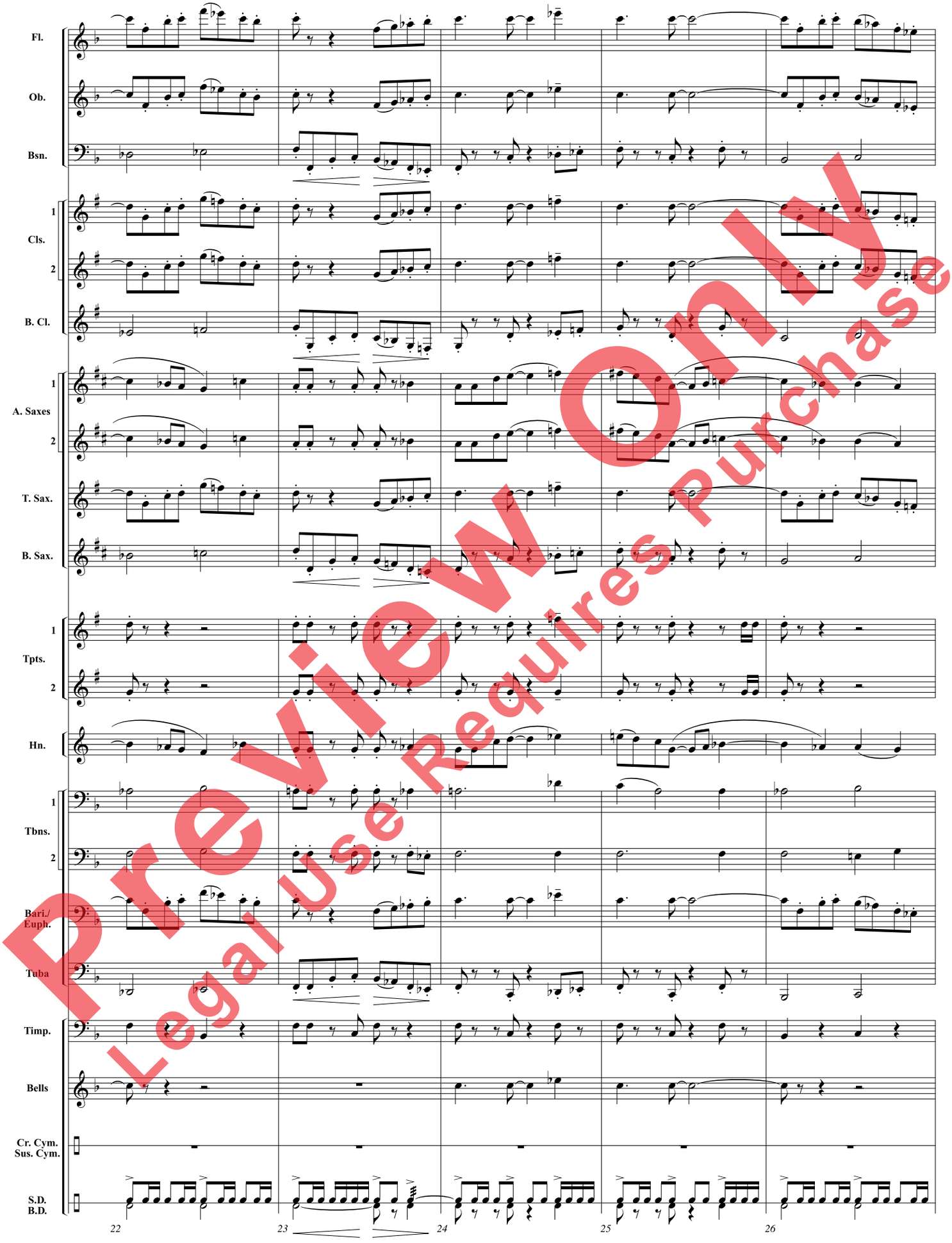

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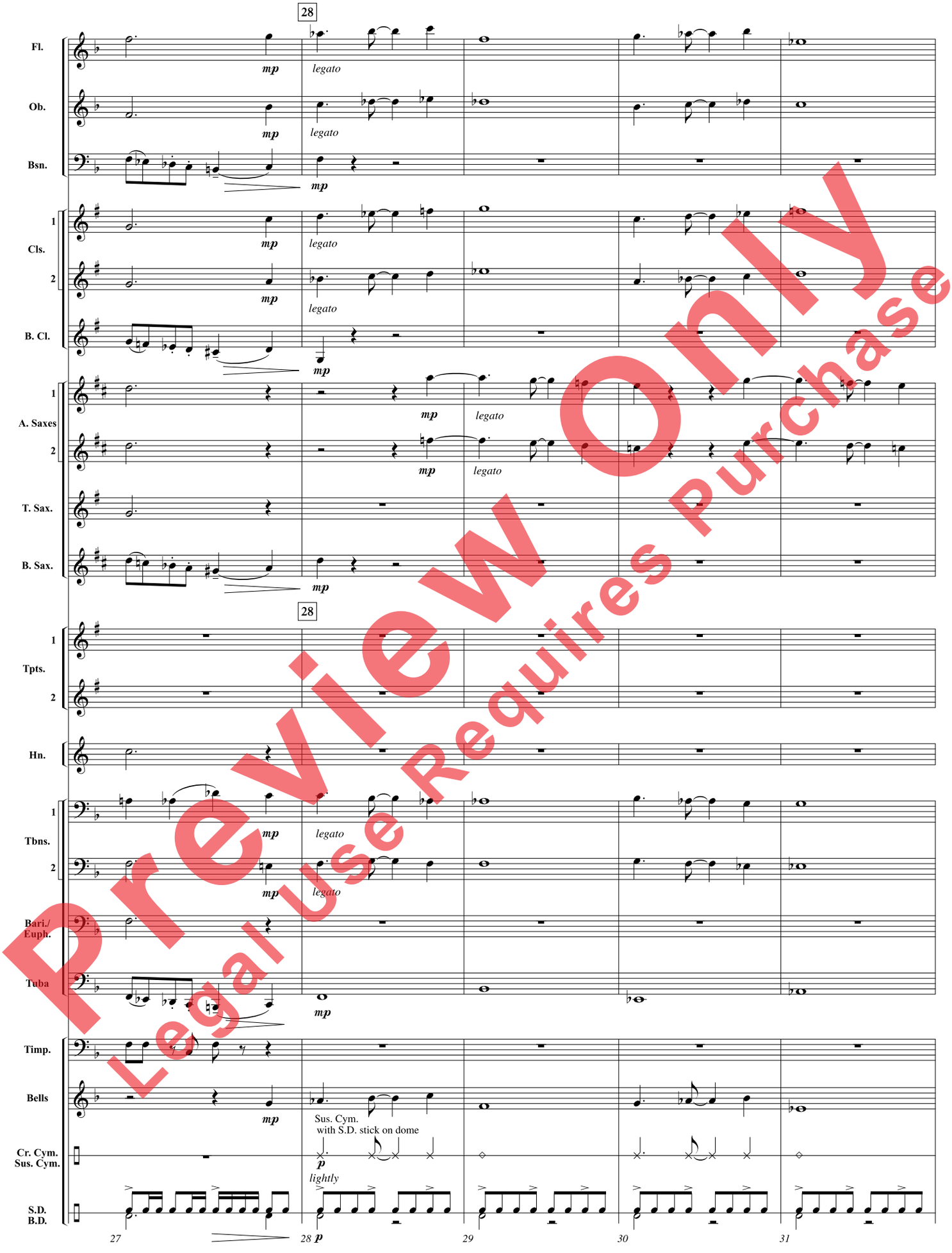

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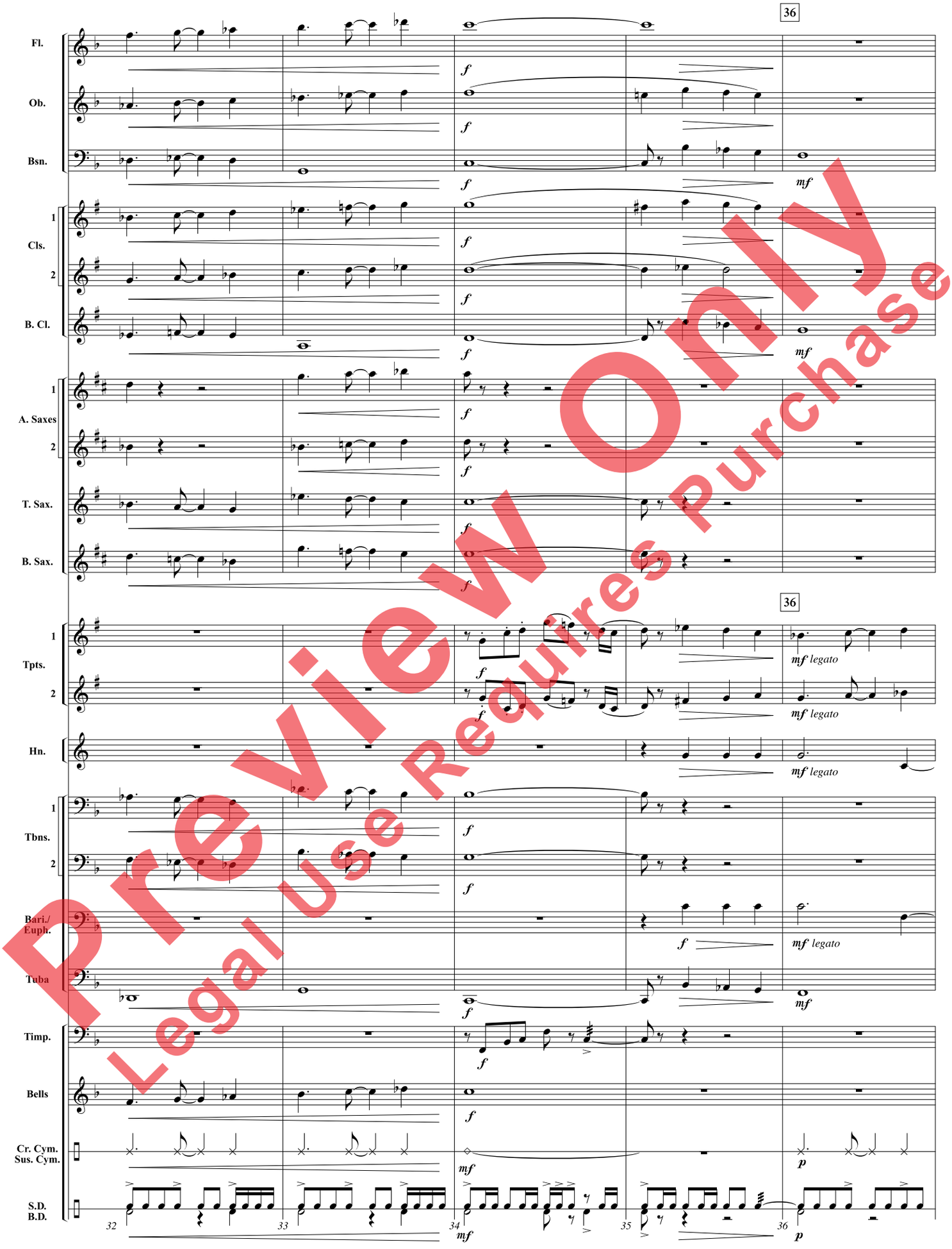

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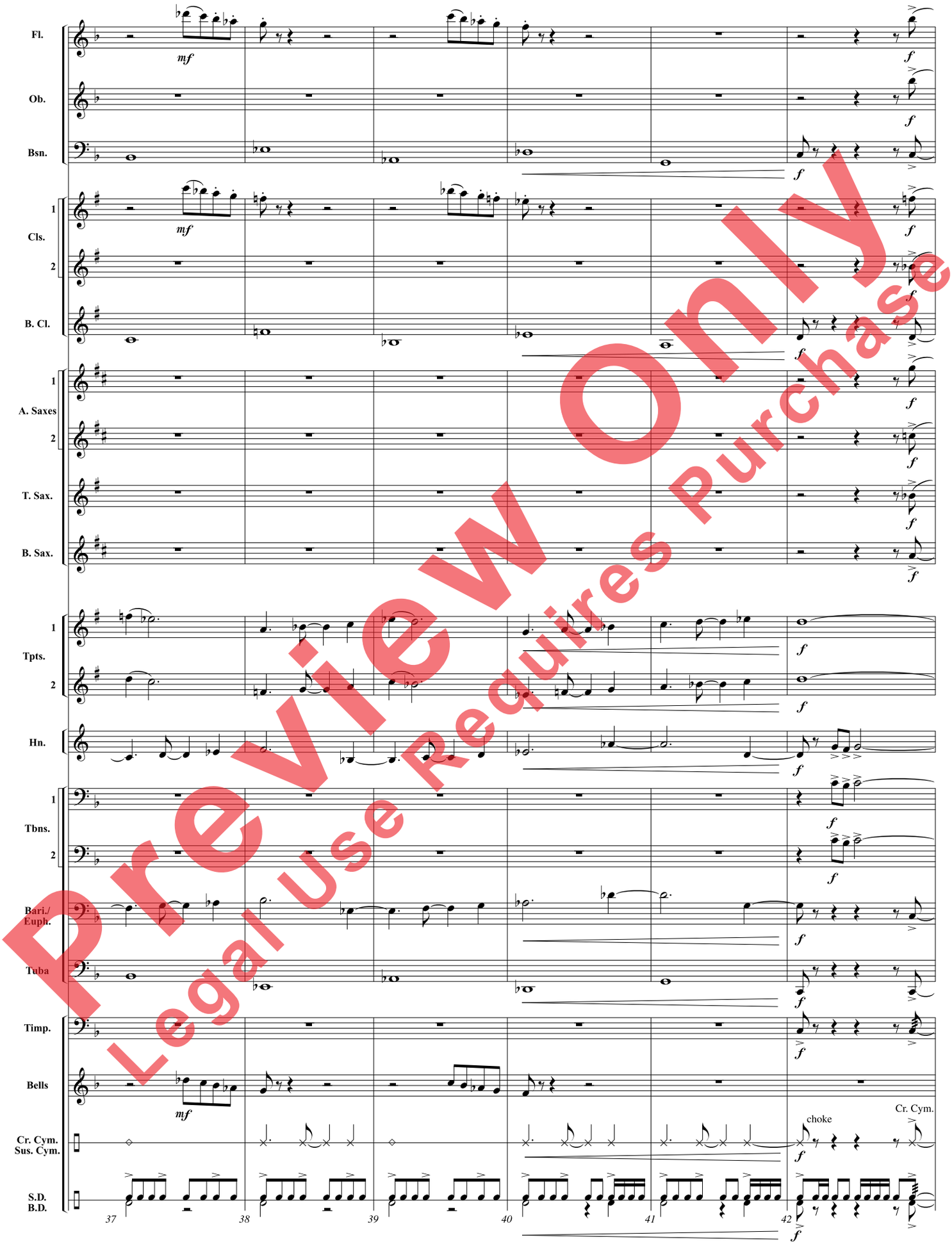

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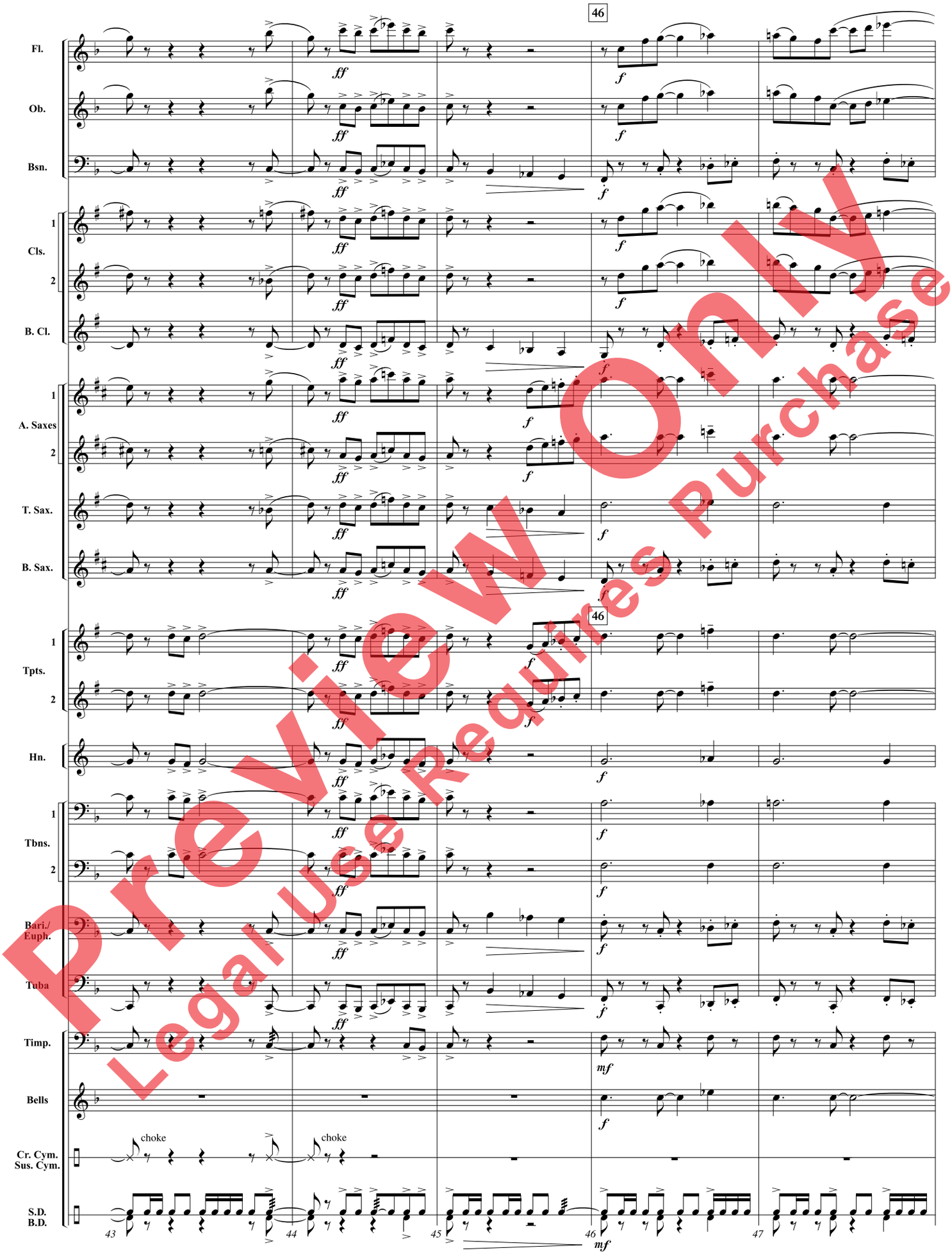

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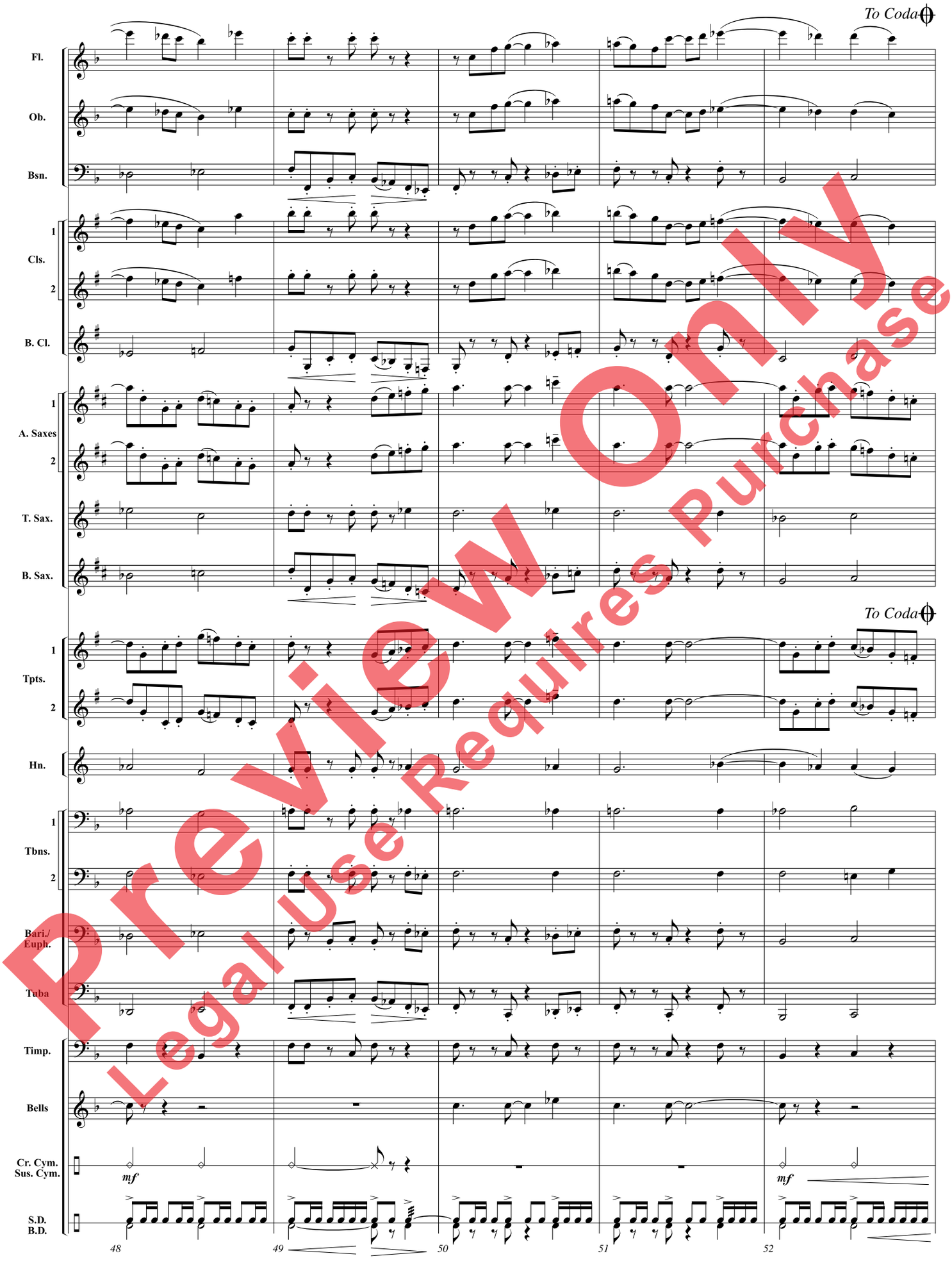

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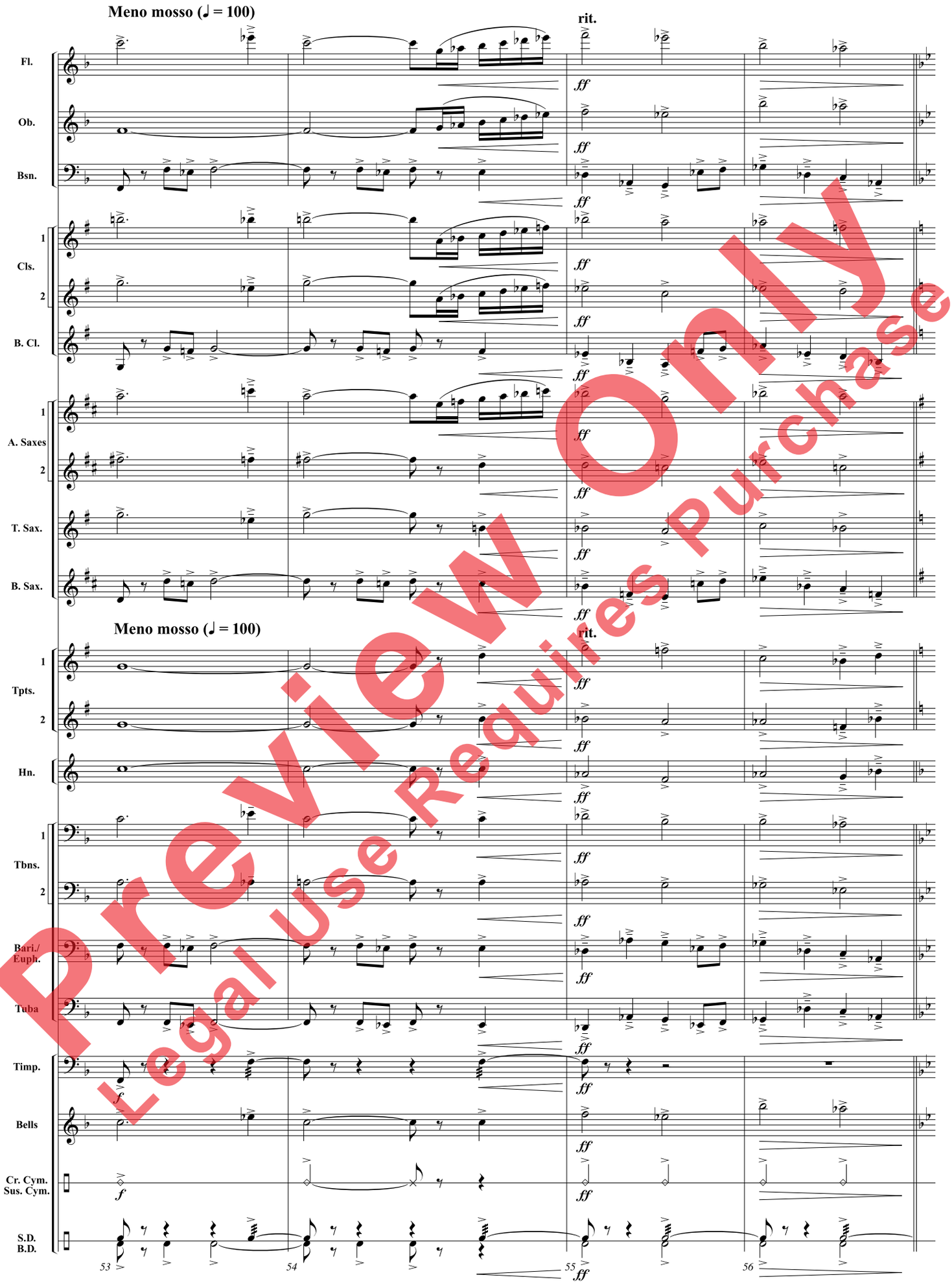

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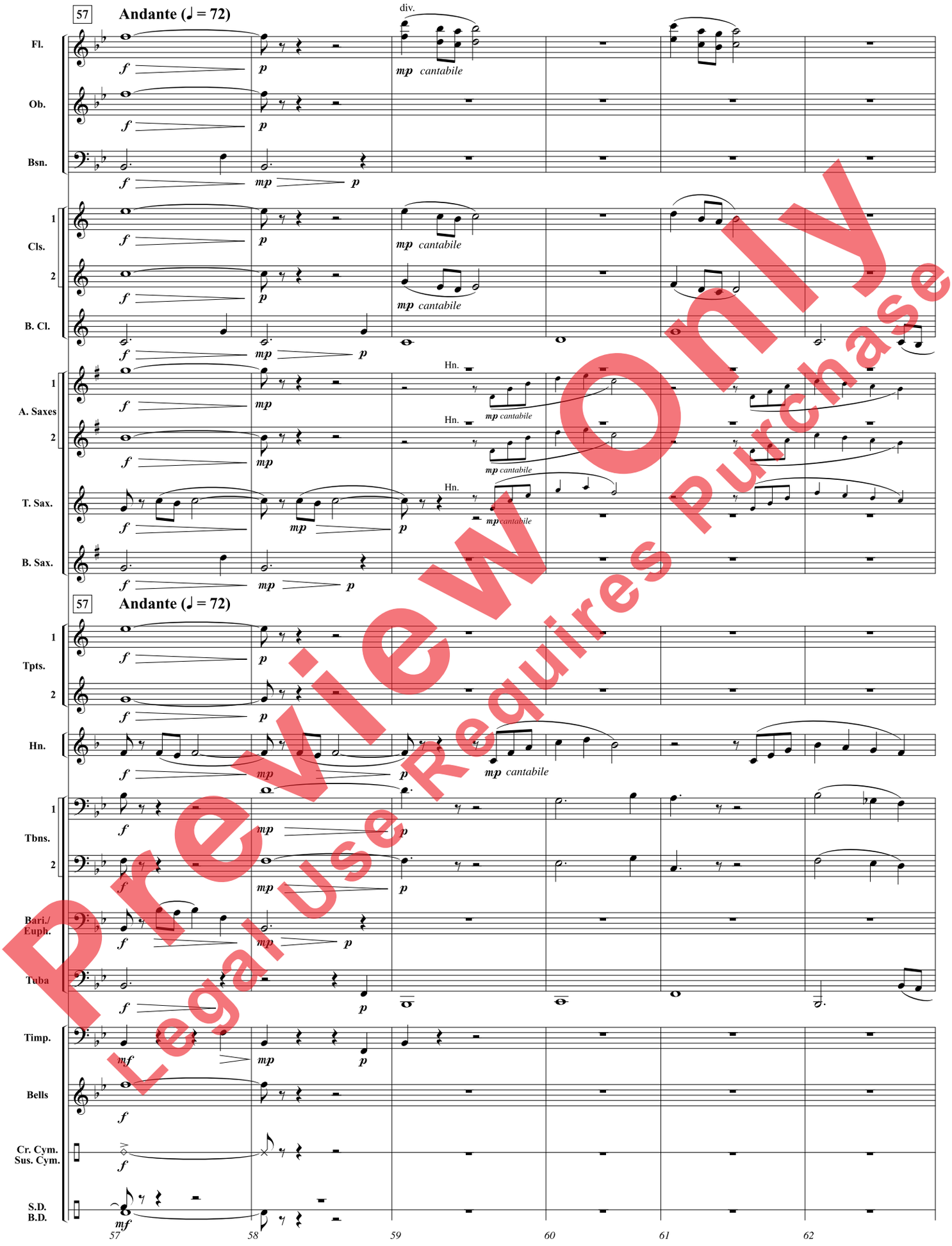

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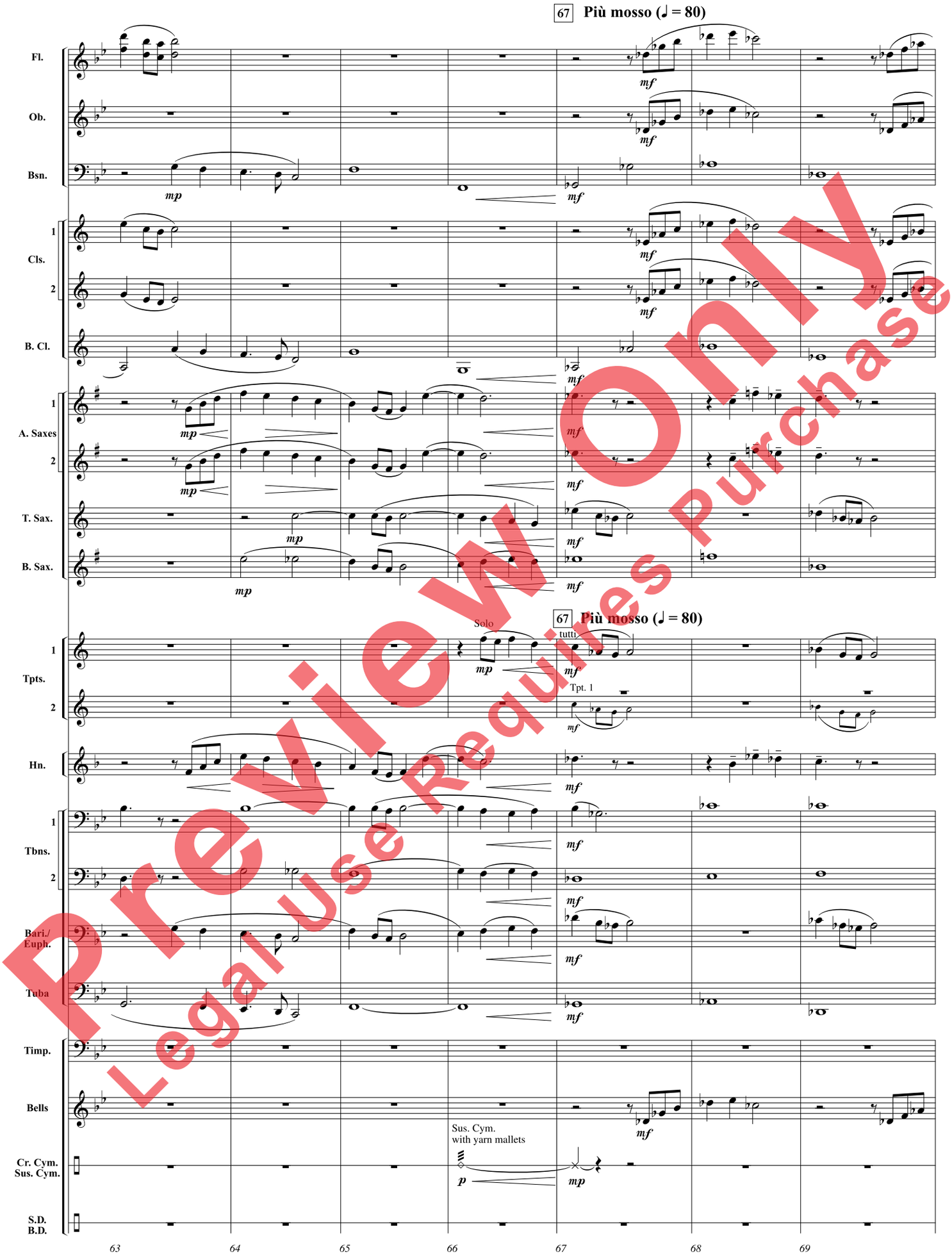

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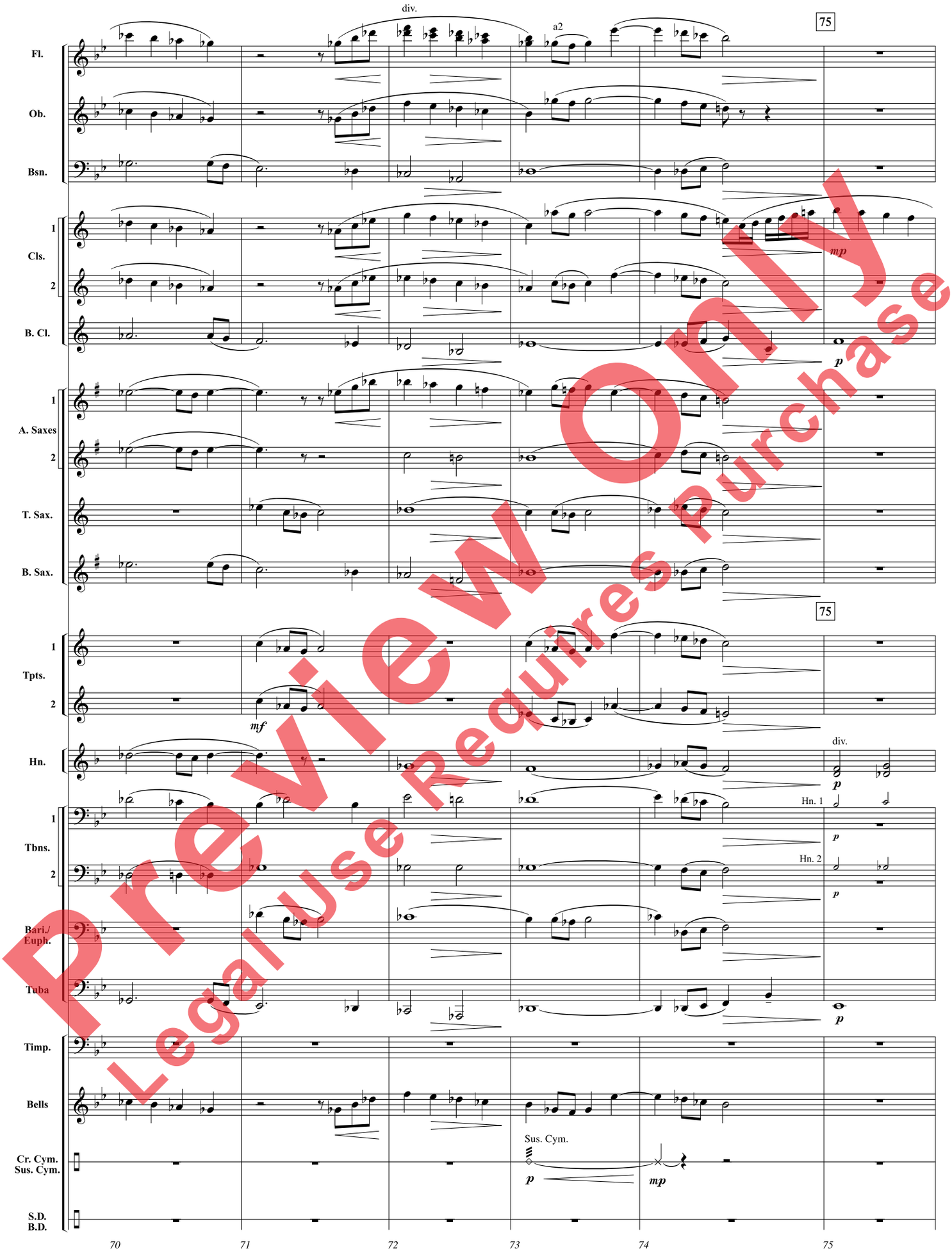

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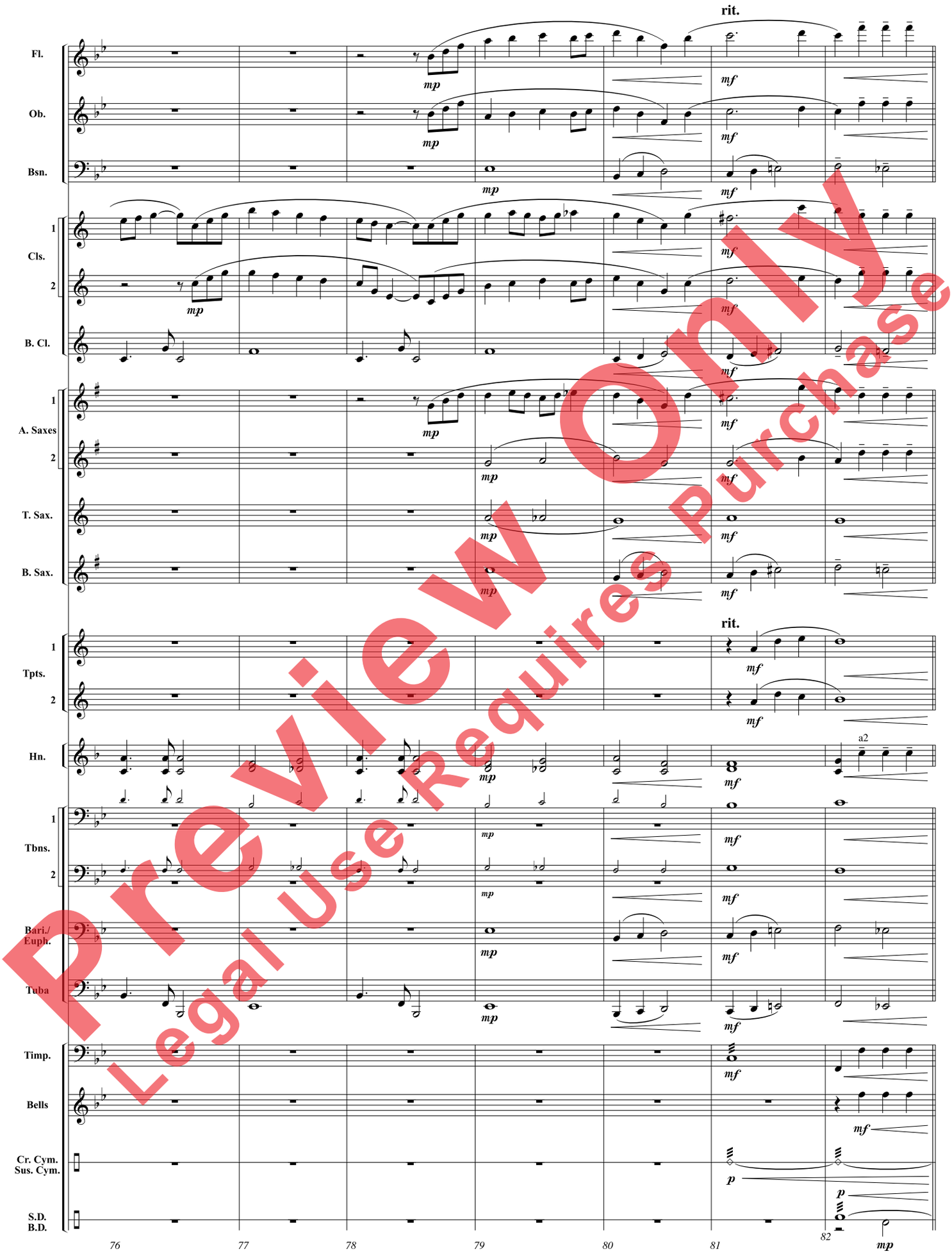

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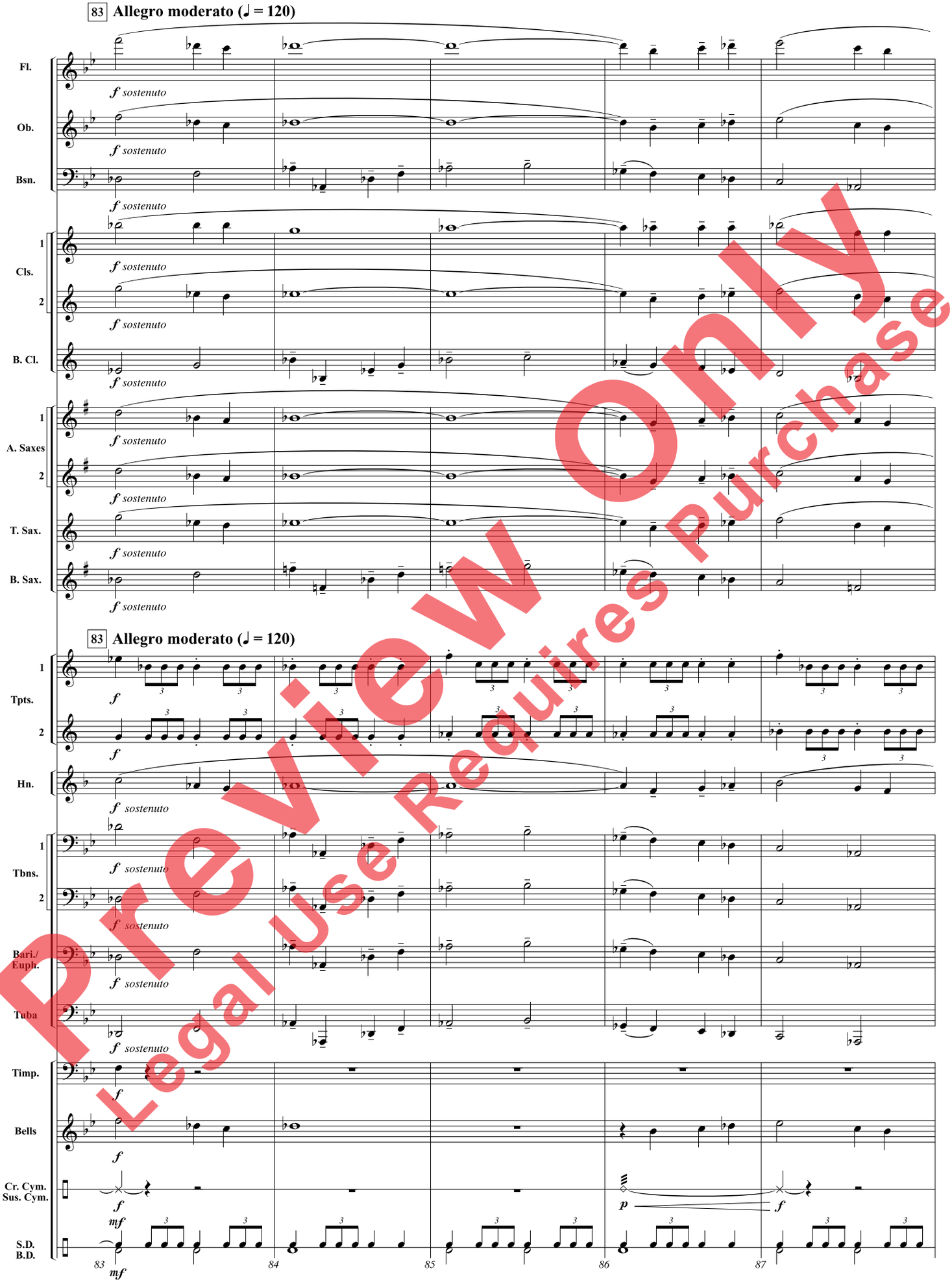

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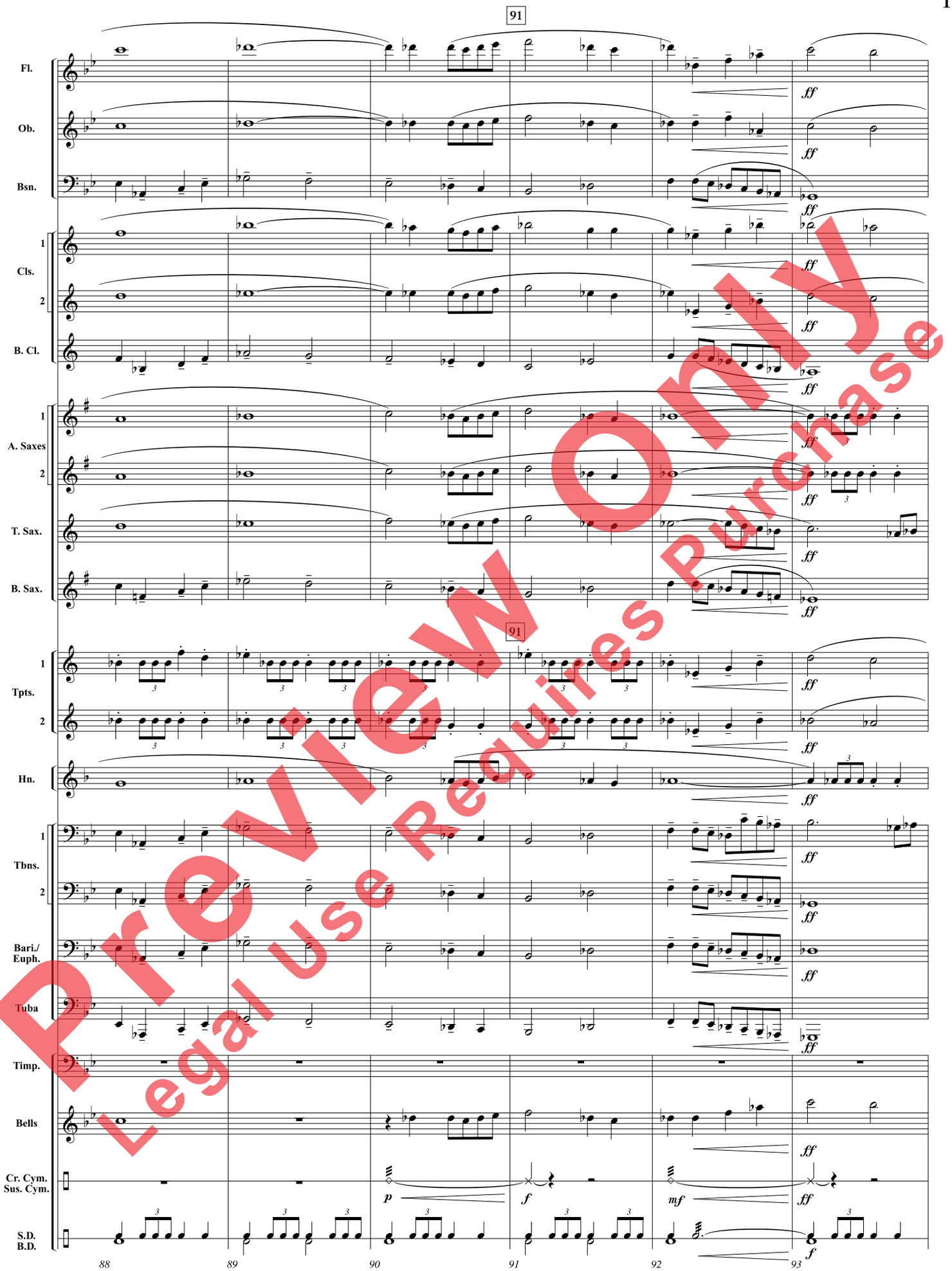

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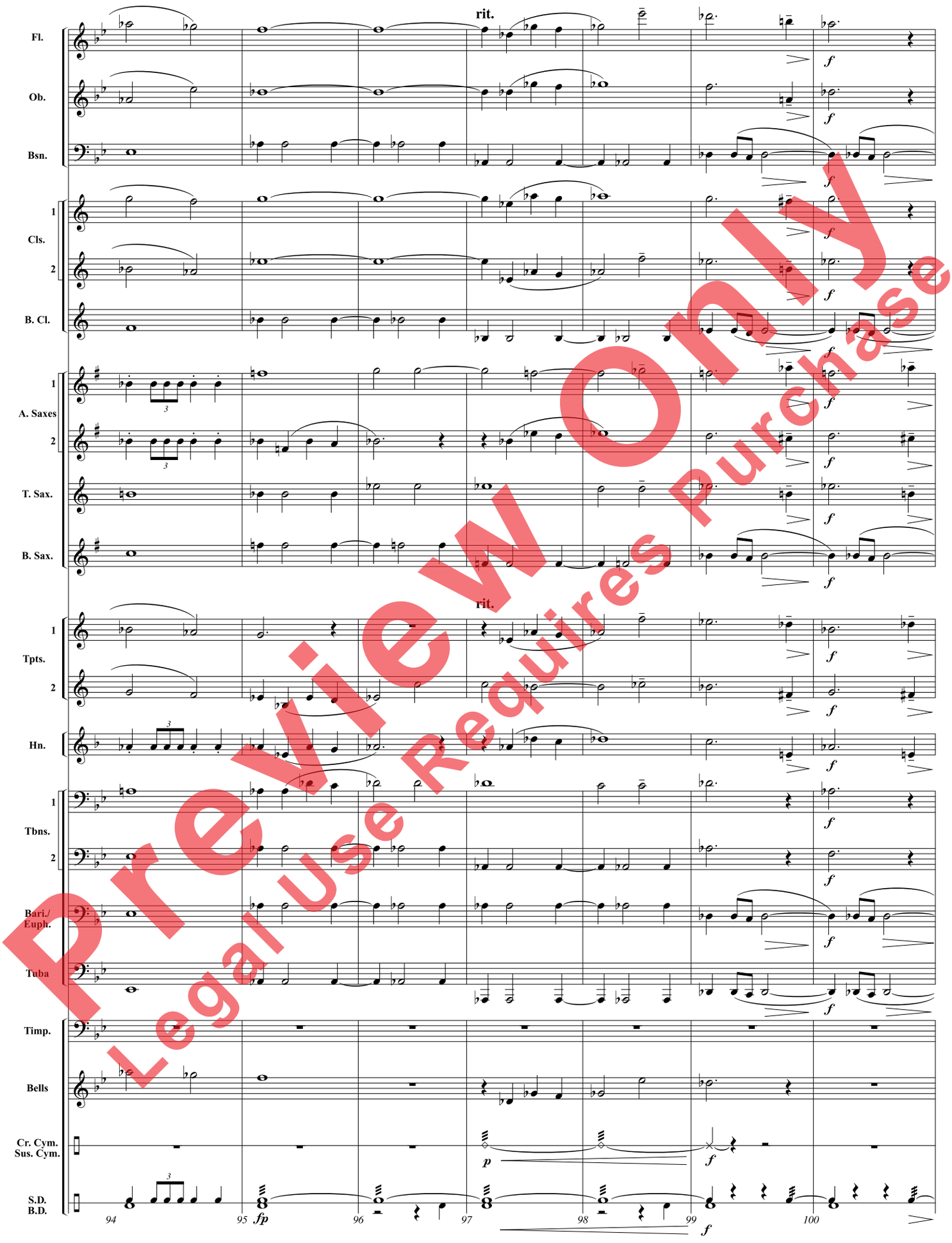

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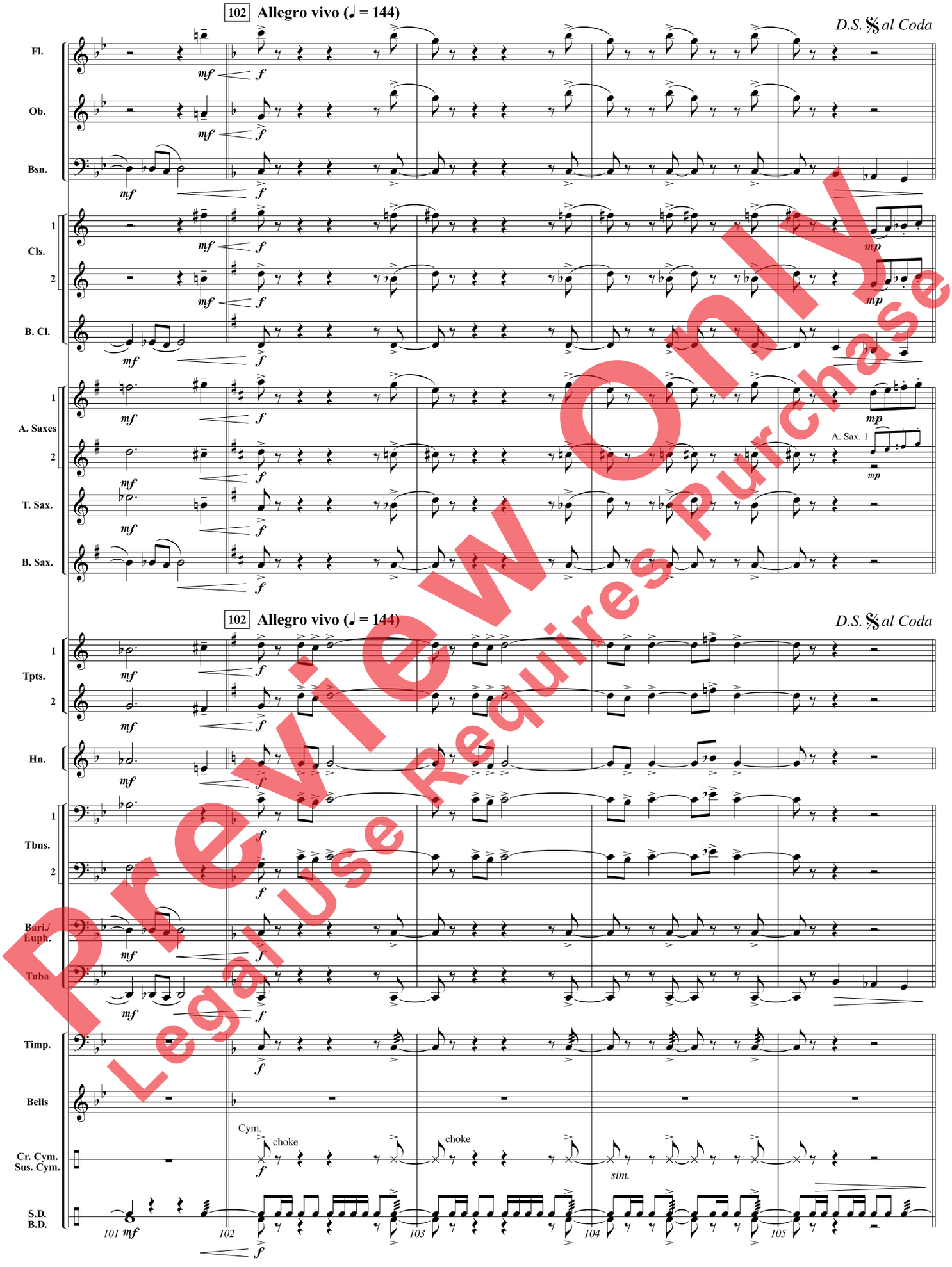

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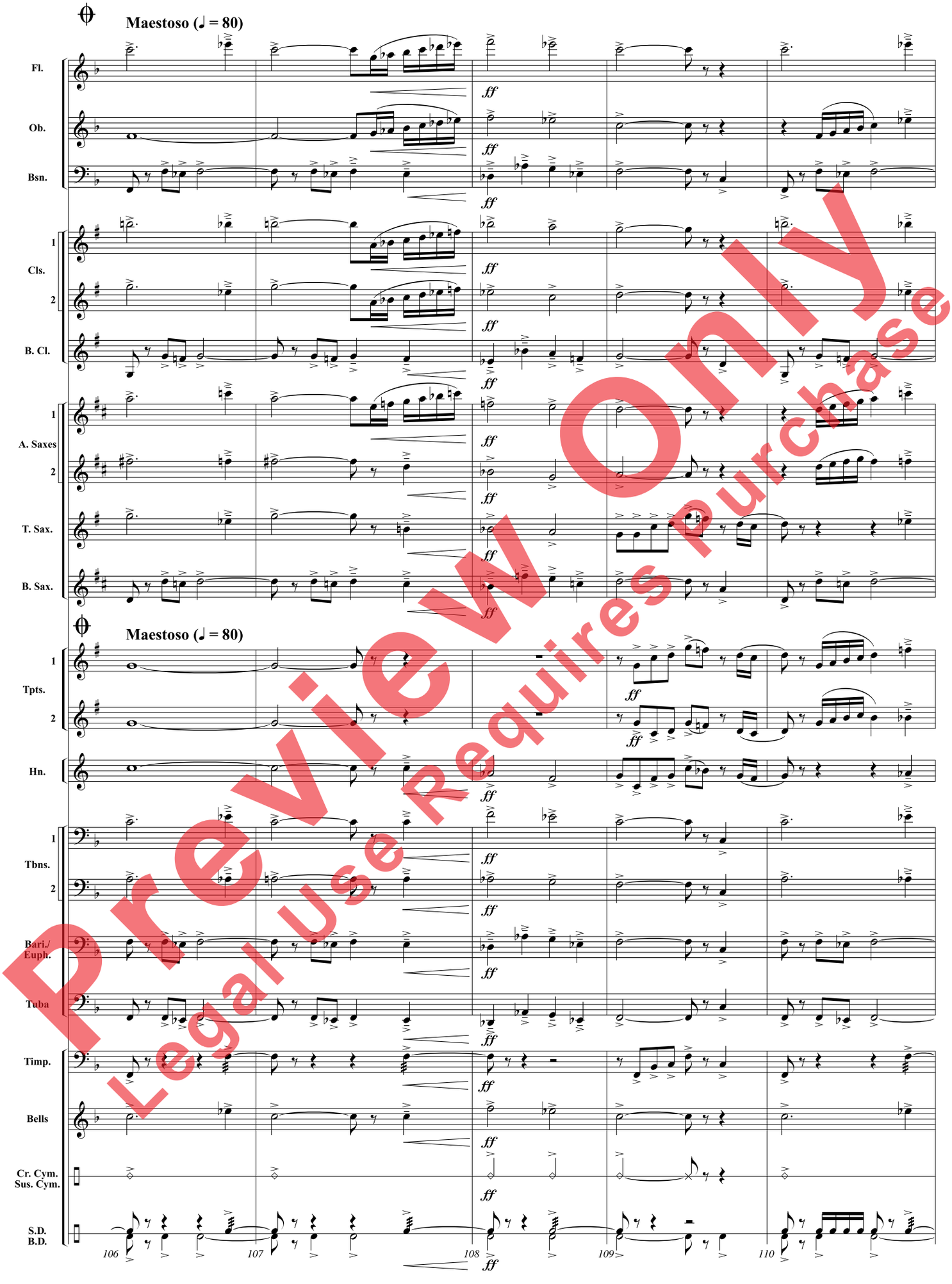

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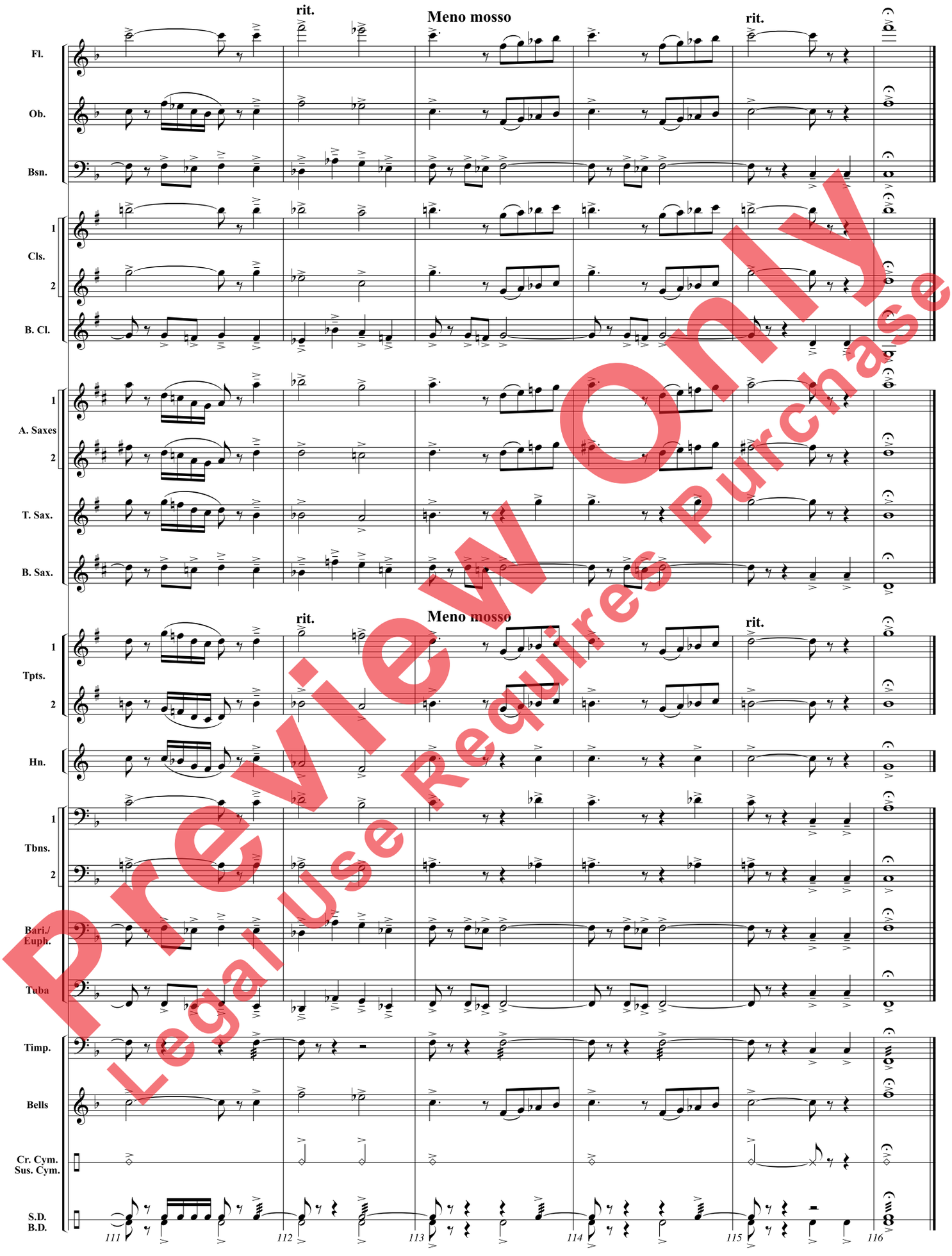

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