

# WHEN SUMMER'S IN THE MEADOW

Robert Longfield

## Instrumentation

1 - Conductor's Full Score	1 - F Horn 1
4 - Flute 1	1 - F Horn 2
4 - Flute 2	1 - F Horn 3
2 - Oboe	1 - F Horn 4
2 - Bassoon	2 - Trombone 1
4 - B $\flat$ Clarinet 1	2 - Trombone 2
4 - B $\flat$ Clarinet 2	2 - Trombone 3
4 - B $\flat$ Clarinet 3	2 - Baritone/ Euphonium
2 - B $\flat$ Bass Clarinet	2 - Baritone T.C.
2 - E $\flat$ Alto Saxophone 1	4 - Tuba
2 - E $\flat$ Alto Saxophone 2	1 - String Bass
2 - B $\flat$ Tenor Saxophone	2 - Mallet Percussion
1 - E $\flat$ Baritone Saxophone	Bells
3 - B $\flat$ Trumpet 1	Chimes
3 - B $\flat$ Trumpet 2	Bell Tree
3 - B $\flat$ Trumpet 3	1 - Timpani
	2 - Suspended Cymbal 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.

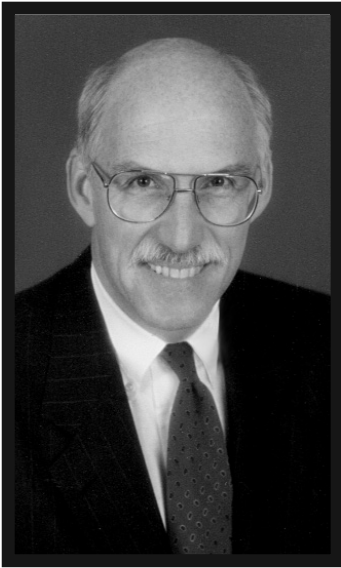
T H E  
F · J · H  
M U S I C  
C O M P A N Y  
I N C.  

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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 in Davison, Michigan. Since 1987 he has held a similar position at Miami Palmetto Senior High School in 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.

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## Performance Notes

*When Summer's in the Meadow* is a lyrical serenade for concert band. The ensemble should perform in a *legato* and *cantabile* style throughout the work. When the melody is presented in an inner voice—horns and alto saxophones at measure 16, and trumpets at measure 42 and measure 50—it should be allowed to come to the forefront without being overbalanced by the remaining voices. Careful attention to each dynamic change will also contribute to the overall expressiveness of the piece. A big *crescendo* should lead into the climax at measure 50. At measure 67, a solo clarinet and solo alto saxophone reprise the melody one last time. At measure 71, a brief climax precedes a final, soft conclusion.

Robert Longfield

to Julie

# WHEN SUMMER'S IN THE MEADOW

ROBERT LONGFIELD (ASCAP)

Adagio semplice (♩ = 60)

Flutes 1 2 *a2* *p* *mp* *mf* *p* *Soli a2* *mp cantabile*

Oboe *mp* *mf* *p*

Bassoon *p* *mp* *mf* *p*

Bb Clarinets 1 2 3 *two players* *div.* *p* *tutti* *mp* *mf* *p*

Bb Bass Clarinet *p* *mp* *mf* *p*

Eb Alto Saxophones 1 2 *Hn. 1* *Hn. 3* *p* *mf* *p*

Bb Tenor Saxophone *Hn. 2* *p* *mf* *p*

Eb Baritone Saxophone *Hn. 4* *p* *mf* *p*

Bb Trumpets 1 2 3 *Adagio semplice (♩ = 60)* *cup mute* *open* *p* *mp* *mf* *p*

F Horns 1 2 3 4 *a2* *p* *mp* *mf* *p*

Trombones 1 2 3

Baritone/Euphonium *Bsn.* *p* *one player* *mf* *p*

Tuba *p* *one player* *mf* *p*

String Bass *p* *pizz.*

Mallet Percussion (Bells, Chimes, Bell Tree) *Bell Tree (opt. Mark Tree)* *p*

Timpani (F, Ab, Bb, Eb) *medium soft mallets* *p* *mp* *p*

Suspended Cymbal/Triangle *Sus. Cym. w/ yarn mallets* *pp* *p*

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Fls. 1  
2

Ob.

Bsn.

Cl. 1  
2  
3

B. Cl.

A. Saxes  
1  
2

T. Sax.  
B. Sax.

Tpts.  
1  
2  
3

Hns.  
1  
2  
3  
4

Tbn. 1  
2  
3

Bar./  
Euph.

Tuba

St. Bass

Mt. Perc.

Timp.

Sus. Cym.  
Tri.

*mf*  
*mp*  
*p*  
*mp*  
*p*  
*mp*  
*p*  
*p*  
*p*  
*mp*  
*p*  
*mp*  
*p*  
*p*  
*mp*  
*p*  
*p*  
*mp*  
*p*  
*mp*  
*p*

two players

*p* *arco* *mp*  
*p* *mp*

7 8 9 10 11 12 13



Fls. 1 2 *mp* *a2*

Ob. *mp*

Bsn. *mf* *mp* *p*

Cls. 1 2 3 *mp* *mp* *mp*

B. Cl. *mf* *mp* *p*

A. Saxes 1 2 *mf* *mp* *p* *mp* *mp*

T. Sax. *mf*

B. Sax. *mf* Bsn. *mp* *p*

Tpts. 1 2 3 *cup mute*

Hns. 1 2 3 4 *a2* *mp* *a2* *mp* *p* *p*

Tbns. 1 2 3 *mf* *mp* *p* *p* *p*

Bar./ Euph. *mf* *mp* *p* *div.*

Tuba *mf* *mp* *p*

St. Bass *mf* *mp* *pizz.*

Mlt. Perc. Chimes Bells *mp* *mp*

Timp. *mp* *p*

Sus. Cym. Tri. *mp*

20 21 22 23 24 25



34

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

34

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Bar./Euph.

Tuba

St. Bass

Mlt. Perc.

Timp.

Sus. Cym. Tri.

*f* *mf* *mp* *f* *mp*

32 33 34 35 36 37





This page contains a musical score for a large ensemble, including woodwinds, brass, and percussion. The score is divided into systems for various instruments: Flutes (Fls.), Oboe (Ob.), Bassoon (Bsn.), Clarinets (Cls. 1, 2, 3), Bass Clarinet (B. Cl.), Saxophones (A. Saxes, T. Sax., B. Sax.), Trumpets (Tpts. 1, 2, 3), Horns (Hns. 1, 2, 3, 4), Trombones (Tbns. 1, 2, 3), Baritone/Euphonium (Bar./Euph.), Tuba, St. Bass, Milt. Perc. (Milt. Perc.), Timp., and Sus. Cym. Tri. The score is written in 2/4 time and features dynamic markings such as *f*, *mf*, and *mfz*. A large red watermark reading "Preview Use Requires Purchase" is overlaid diagonally across the entire page. The page number "10" is located in the top left corner. At the bottom of the page, the instrument parts are numbered 44, 45, 46, 47, and 48.

50

1 2  
Fls.

Ob.  
*ff*

Bsn.  
*ff*

1 2 3  
Cls.

B. Cl.  
*ff*

1 2  
A. Saxes

T. Sax.  
*ff* *sost.*

B. Sax.  
*ff*

34  
Tpts.

1 2  
Hns.

1 2 3  
Tbns.

Bar./ Euph.  
*ff* *sost.*

Tuba  
*ff*

St. Bass  
*ff*

Mlt. Perc.

Timp.  
*mf* *f*

Sus. Cym.  
*mf* *f*

Tri.  
*p* *ff* *mf* *ff*

49

50

51

52

This page of the musical score contains the following instruments and parts:

- Fls.** (Flutes): Staves 1 and 2
- Ob.** (Oboe): Staff 1
- Bsn.** (Bassoon): Staff 1
- Cls.** (Clarinets): Staves 1, 2, and 3
- B. Cl.** (Bass Clarinet): Staff 1
- A. Saxes** (Alto Saxophones): Staves 1 and 2
- T. Sax.** (Tenor Saxophone): Staff 1
- B. Sax.** (Baritone Saxophone): Staff 1
- Tpts.** (Trumpets): Staves 1, 2, and 3
- Hns.** (Horns): Staves 1, 2, 3, and 4
- Tbns.** (Trombones): Staves 1, 2, and 3
- Bar./Euph.** (Baritone/Euphonium): Staff 1
- Tuba**: Staff 1
- St. Bass** (Soprano Bass): Staff 1
- Mlt. Perc.** (Multiple Percussion): Staff 1
- Timp.** (Timpani): Staff 1
- Sus. Cym. Tri.** (Suspended Cymbal and Triangle): Staff 1

Key features and markings on the page include:

- A large red watermark: "DRUMMERS Legal Use Requires Purchase"
- Dynamic markings: *mf* (mezzo-forte) and *ff* (fortissimo)
- Performance instruction: "cup mute" for the trumpets
- Rehearsal marks and bar numbers: 53, 54, 55, 56

61

Fls. 1 a2  
2 mp mf p mf p

Ob.  
p mf

Bsn. p mf

Cls. 1 mp p mf  
2 mp p mf p  
3 mp p mf p

B. Cl. p mf

A. Saxes 1 p p mf p  
2 mp p mf

T. Sax. p mf Hn. 1  
B. Sax. p mf

Tpts. cup mute p

Hns. 1. p  
2. mf  
3. p  
4. mf

Tbns. 1 p  
2 p  
3 p

Bar./ Euph. one player p mf p

Tuba one player p pizz. mf p

St. Bass p

Mlt. Perc.  
Timp. medium soft mallets p mp

Sus. Cym. Tri. p mp

57

58

59

60

61

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Bar./Euph.

Tuba

St. Bass

Mlt. Perc.

Timp.

Sus. Cym. Tri.

two players div. p

tutti p

a2 mp mf p

mp mf p Solo

mp mf p *espressivo*

mp mf p Solo

mp *espressivo*

cup mute open

cup mute a2 open

a2 p mp mf p

a2 p mp mf p

p

one player p

one player p

pizz. p

Bell Tree p

p mp p

62 63 64 65 66 67



rit. poco a poco

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Bar./Euph.

Tuba

St. Bass

Mlt. Perc.

Timp.

Sus. Cym. Tri.

mf mp p pp

cup mute

sfp

Solo

div.

Chimes

Bells Solo

scrape Cym. w/ Triangle beater

dampen

73 74 75 76 77 78 79