

THE HONOR ROLL

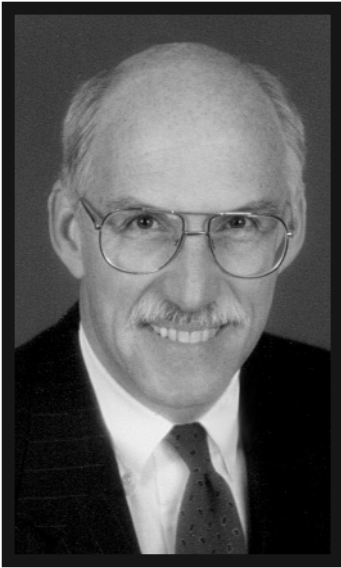
Robert Longfield

Instrumentation

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

Performance Notes

The Honor Roll is a processional march that can be performed at a concert, assembly, or festival—or any school, civic, or community ceremony.

All notes should be played with a rich and full sound, and with a slight separation before each attack. Beginning at measure 9, each *forte* dynamic level should be big and well sustained, and performed without harshness. At measure 17, the low brass and low woodwinds should articulate the repeated notes so they are clearly heard. In contrast at measure 19, the clarinets and alto saxophones play in a more legato style. At measure 35, the low brass and low woodwinds come to the forefront. The percussion section should strive for a good tone throughout. This will greatly benefit the overall sound of the band.

Robert Longfield

THE HONOR ROLL

ROBERT LONGFIELD
(ASCAP)

March tempo (♩ = 112)

The musical score is arranged in a standard orchestral format. It begins with a tempo marking of 'March tempo (♩ = 112)' and a dynamic marking of 'mf'. The score is written in 4/4 time. The instruments are listed on the left side of the page, and their corresponding staves are arranged vertically. The score is divided into four measures, with measure numbers 2, 3, and 4 indicated at the bottom. A large red watermark reading 'Preview Only' is overlaid diagonally across the entire score.

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Fl.
Ob.
Bsn.
1
Cls.
2
B. Cl.
A. Sax.
T. Sax.
B. Sax.
1
Tpts.
2
Hn.
Tbn.
Bar./
Euph.
Tuba
Bells
S.D.
B.D.
Cr. Cym.
Tri.

5 6 7 8

9

Fl. *f* *mf*

Ob. *f* *mf*

Bsn. *f*

1 Cls. *f* *mf*

2 Cls. *f* *mf*

B. Cl. *f*

A. Sax. *f* *mf*

T. Sax. *f*

B. Sax. *f*

9

1 Tpts. *f* *mf*

2 Tpts. *f* *mf*

Hn. *f*

Tbn. *f*

Bar./Euph. *f*

Tuba *f*

Bells *f* *mf*

S.D. *f*

B.D. *f*

Cr. Cym. *f*

Tri. *f*

9 10 11 12

Fl.
Ob.
Bsn.
mf

1
Cls.
2
B. Cl.
mf

A. Sax.
T. Sax.
B. Sax.
mf

1
Tpts.
2

Hn.
Tbn.
mf

Bar./
Euph.
mf

Tuba
mf

Bells

S.D.
B.D.
mf

Cr. Cym.
Tri.
mf

13 14 15 16

17

Fl.

Ob.

Bsn. *mp*

1
Cls. *mp*

2
Cls. *mp*

B. Cl. *mp*

A. Sax. *mp*

T. Sax.

B. Sax. *mp*

17

1
Tpts.

2
Tpts.

Hn.

Tbn. *mp*

Bar./Euph. *mp*

Tuba *mp*

Bells

S.D.
B.D.

Cr. Cym.
Tri. *mp*

17 *mp* 18 19 20 21

snare off

Triangle

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar./
Euph.

Tuba

Bells

S.D.
B.D.

Cr. Cym.
Tri.

22 23 24 25 26

mp

mp

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27

Fl. *mf*

Ob. *mf*

Bsn. *mf*

1 Cls. *mf*

2 Cls. *mf*

B. Cl. *mf*

A. Sax. *mf*

T. Sax. *mf*

B. Sax. *mf*

27

1 Tpts. *mf*

2 Tpts. *mf*

Hn. *mf*

Tbn. *mf*

Bar./Euph. *mf*

Tuba *mf*

Bells *mf*

S.D. *mf*

B.D. *mf*

Cr. Cym. *mf*

Tri. *mf*

27 28 29 30

Fl.
Ob.
Bsn.
1
Cls.
2
B. Cl.
A. Sax.
T. Sax.
B. Sax.
1
Tpts.
2
Hn.
Tbn.
Bar./
Euph.
Tuba
Bells
S.D.
B.D.
Cr. Cym.
Tri.

31 32 33 34

f

f

f

35

Fl. *f*

Ob. *f*

Bsn. *f*

1 Cls. *f*

2 Cls. *f*

B. Cl. *f*

A. Sax. *f*

T. Sax. *f*

B. Sax. *f*

35

1 Tpts.

2 Tpts.

Hn. *f*

Tbn. *f*

Bar./Euph. *f*

Tuba *f*

Bells

S.D. *f*

B.D. *f*

Cr. Cym. *f*

Tri. *f*

snare on

35 36 37 38

39

Fl. *mf*

Ob. *mf*

Bsn. *mf*

1 *mf*

Cl. 2 *mf*

B. Cl. *mf*

A. Sax. *mf*

T. Sax. *mf*

B. Sax. *mf*

39

1 *mf*

Tpts. 2 *mf*

Hn. *mf*

Tbn. *mf*

Bar./Euph. *mf*

Tuba *mf*

Bells *mf*

S.D. *mf*

B.D. *mf*

Cr. Cym. *mf*

Tri. *mf*

39 40 41 42

Fl.
Ob.
Bsn.
1
Cls.
2
B. Cl.
A. Sax.
T. Sax.
B. Sax.
1
Tpts.
2
Hn.
Tbn.
Bar./
Euph.
Tuba
Bells
S.D.
B.D.
Cr. Cym.
Tri.

43 44 45 46

47

Fl. *f*

Ob. *f*

Bsn. *f*

1 *f*

Cls. *f*

2 *f*

B. Cl. *f*

A. Sax. *f*

T. Sax. *f*

B. Sax. *f*

47

1 *f*

Tpts. *f*

2 *f*

Hn. *f*

Tbn. *f*

Bar./Euph. *f*

Tuba *f*

Bells *f*

S.D. *f*

B.D. *f*

Cr. Cym. *f*

Tri. *f*

47 48 49 50 51

Fl.
Ob.
Bsn.
1
Cls.
2
B. Cl.
A. Sax.
T. Sax.
B. Sax.
1
Tpts.
2
Hn.
Tbn.
Bar./
Euph.
Tuba
Bells
S.D.
B.D.
Cr. Cym.
Tri.

52

53

54

55

56