

# AMERICA

SAMUEL F. SMITH

*Arranged by*

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
6 - B $\flat$ Clarinet 1	2 - Baritone/ Euphonium
6 - B $\flat$ Clarinet 2	2 - Baritone T.C.
2 - B $\flat$ Bass Clarinet	3 - Tuba
3 - E $\flat$ Alto Saxophone 1	2 - Bells
3 - E $\flat$ Alto Saxophone 2	8 - Snare Drum
2 - B $\flat$ Tenor Saxophone	Bass Drum
1 - E $\flat$ Baritone Saxophone	2 - Crash Cymbals
	Suspended Cymbal

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

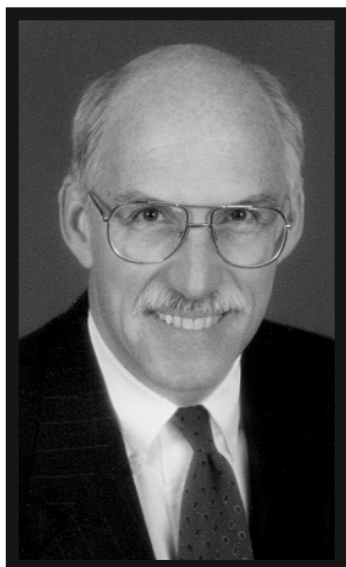
T H E  
F · J · H  
M U S I C  
C O M P A N Y  
I N C.  

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## The Arranger

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 NARAS 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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## About the Music

After a dynamic, fanfarelike introduction, the familiar, patriotic tune is presented in a simple setting by the woodwinds. As the arrangement builds in intensity, the low brass take over the melody before joining the entire band in a dramatic ending.

The introduction should be played in a *marcato* march style. The performance of measures 8–20, however, should be *legato* and lyrical. Measures 21–24 are similar to the introduction. In measures 25–30, the low brass should be prominent and should play in the previous, *marcato* style. Measures 31–38 are played lyrically once again before the opening, *marcato* style returns at measure 39, continuing to the end. Careful attention to the rise and fall of the various dynamic levels will greatly add to the effectiveness of this arrangement.

Robert Longfield

# AMERICA

SAMUEL F. SMITH  
Arranged by  
ROBERT LONGFIELD  
(ASCAP)

Stately (♩ = 92)

The score is for a full orchestra and includes the following parts:

- Flute
- Oboe
- Bassoon
- B♭ Clarinets (1 and 2)
- B♭ Bass Clarinet
- E♭ Alto Saxophones (1 and 2)
- B♭ Tenor Saxophone
- E♭ Baritone Saxophone
- B♭ Trumpets (1 and 2)
- F Horn
- Trombone
- Baritone/Euphonium
- Tuba
- Bells
- Snare Drum (S.D.) and Bass Drum (B.D.)
- Crash Cymbals and Suspended Cymbal (Cr. Cym.)

The score is in 4/4 time with a tempo of 92 beats per minute. It features a dynamic marking of *f* (forte) throughout. A large red watermark "Preview Only - Legal Use Requires Purchase" is overlaid on the score.

2

3

4

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Fl.

Ob.

Bsn.

1  
Cls.

2

B. Cl.

1  
A. Saxes

2

T. Sax.

B. Sax.

1  
Tpts.

2

Hn.

Tbn.

Bar./  
Euph.

Tuba

Bells

S.D.  
B.D.

Cr. Cym.  
Sus. Cym.

8

8

5 6 7 8



14

Fl.

Ob.

Bsn.

1  
Cls.

2

B. Cl.

A. Saxes 1  
2

T. Sax.

B. Sax.

1  
Tpts.

2

Hn.

Tbn.

Bar./  
Euph.

Tuba

Bells

S.D.  
B.D.

Cr. Cym.  
Sus. Cym.

17 18 *p* 19 *mf* 20

21

Fl. *f*

Ob. *f*

Bsn. *f*

1  
Cls. *f*

2  
Cls. *f*

B. Cl. *f*

1  
A. Saxes *f* a2

2  
A. Saxes *f*

T. Sax. *f*

B. Sax. *f*

21

1  
Tpts. *f*

2  
Tpts. *f*

Hn. *f*

Tbn. *f*

Bar./  
Euph. *f*

Tuba *f*

Bells *f*

S.D.  
B.D. *f*

Cr. Cym.  
Sus. Cym. *f*

21

22

23

24



25

Fl.

Ob.

Bsn. *marcato*

1  
Cls.

2

B. Cl. *marcato*

A. Saxes 1  
2

T. Sax.

B. Sax. *marcato*

25

1  
Tpts.

2

Hn.

Tbn. *marcato*

Bar./  
Euph. *marcato*

Tuba *marcato*

Bells

S.D.  
B.D. *mf*

Cr. Cym.  
Sus. Cym.

25

26

27

28

29

31

Fl. *mp legato*

Ob. *mp legato*

Bsn. *mp*

1 *mp*

2 *mp*

B. Cl. *mp*

A. Saxes 1 *mp legato*

2 *mp legato*

T. Sax. *mp*

B. Sax. *mp*

31

1 *mp legato*

2 *mp legato*

Hn. *mp*

Tbn. *mp*

Bar./Euph. *mp*

Tuba *mp*

Bells

S.D. *mp*

B.D. *p*

Cr. Cym. *mp*

Sus. Cym. *p*

30 *p* 31 *mp* 32 33 34

Fl.

Ob.

Bsn.

1  
Cls.

2

B. Cl.

1  
A. Saxes

2

T. Sax.

B. Sax.

1  
Tpts.

2

Hn.

Tbn.

Bar./  
Euph.

Tuba

Bells

S.D.  
B.D.

Cr. Cym.  
Sus. Cym.

*mp*

*mf*

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39

Fl. *f*

Ob. *f*

Bsn. *f*

1 Cls. *f*

2 Cls. *f*

B. Cl. *f*

1 A. Saxes *f*

2 A. Saxes *f*

T. Sax. *f*

B. Sax. *f*

39

1 Tpts. *f*

2 Tpts. *f*

Hn. *f*

Tbn. *f*

Bar./Euph. *f*

Tuba *f*

Bells *f*

S.D. *f*

B.D. *f*

Cr. Cym. *f*

Sus. Cym. *f*

39 40 41 42

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

Fl.

Ob.

Bsn.

1  
Cls.

2

B. Cl.

1  
A. Saxes

2

T. Sax.

B. Sax.

1  
Tpts.

2

Hn.

Tbn.

Bar./  
Euph.

Tuba

Bells

S.D.  
B.D.

Cr. Cym.  
Sus. Cym.

47 48 49 50