

RONDO IN BLUE

Robert Longfield

Instrumentation

1 - Conductor's Full Score

8 - Violin 1

8 - Violin 2

5 - Viola

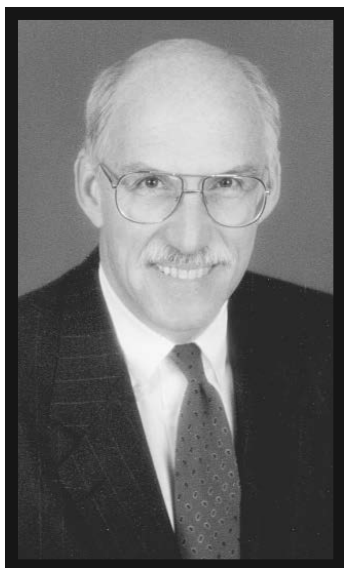
5 - Violoncello

5 - Double Bass

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 NARAS for outstanding contributions to music education.

A member of ASCAP, Mr. Longfield has received several commissions and has over sixty 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.

About the Music

Rondo in Blue is an exciting work for string orchestra that combines elements of the blues, a driving $\frac{7}{8}$ meter, and the classic rondo form. After a short introduction, the melody unfolds over an ostinato that utilizes the blues scale. As the meter shifts from $\frac{7}{8}$ to $\frac{4}{4}$ and back, the eighth notes should remain equal and even; the $\frac{7}{8}$ meter is always subdivided into groups of 2 + 2 + 3. Careful observance of dynamic and articulation markings will contribute much to the overall style and sound of the piece.

In the first contrasting section at measure 41, the violins and violas should play in a smooth, legato fashion while the cello and basses continue the more driving style of the previous section. When the first melody returns at measure 57, the upper and lower strings trade off playing the melody and ostinato. The second contrasting section, which begins at measure 73, should be played in a swing style with a triplet feel. At measure 93, the final section should drive the piece to its conclusion.

Robert Longfield

String Editing: Dr. Robert McCashin

RONDO IN BLUE

Allegro (♩ = 120)
(2+2+3, ♩ = ♩ throughout)

ROBERT LONGFIELD
(ASCAP)

Violin 1

Violin 2

Viola

Violoncello

Double Bass

2

3 *ff*

div.

4

5

6

7

9

8

9 *mf*

10

11

12

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ST6037

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

13 14 15 16

mf

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

17 18 19 20

f

arco

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

21 22 23 24

mf

pizz.

25

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vcl. *f*

D.B. *f*

25 26 27 28 29

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *f* *ff* *arco*

Vcl. *ff* *arco*

D.B. *ff*

30 31 32 33 *ff* 34

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

35 36 37 38

41

Vln. 1 *mf* *mp*

Vln. 2 *mf* *mp*

Vla. *mf* *mp*

Vcl. *pizz.* *mf* *p* *arco*

D.B. *pizz.* *mf* *p* *arco*

39 40 41 42

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

43 44 45 46 47

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

48 49 50 51 52

ST6037

57

53 54 55 56 57

Vln. 1 *pizz.* *mf*

Vln. 2 *pizz.* *mf*

Vla. *mf*

Vcl. *pizz.* *mf* *arco* *f*

D.B. *pizz.* *mf* *arco* *f*

58 59 60 61 62

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

63 64 65 66 67

Vln. 1 *arco* *div.* *f*

Vln. 2 *arco* *div.* *f*

Vla. *ff*

Vcl. *ff*

D.B. *f*

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

68

69

70

71

72

pizz.

mf

mf

f

f

mf

Swing feel

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

73

74

75

76

77

arco

f

mf

mf

mf

mf

pizz.

f

mf

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

78

79

80

81

82

Vln. 1
Vln. 2
Vla.
Vcl.
D.B.

83 *f* 84 85 86 87

Vln. 1
Vln. 2
Vla.
Vcl.
D.B.

88 89 90 91 92

straight *stacc*
straight *stacc*
pizz.

Vln. 1
Vln. 2
Vla.
Vcl.
D.B.

93 94 95 96 97

93

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

98 99 100 101 102

ff *ff* *f* *ff* *ff* *arco* *arco*

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

103 104 105 106

ff *ff* *ff* *ff* *ff* *arco* *arco*

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

107 108 109 110 111

mf *ff* *mf* *ff* *mf* *ff* *arco* *arco* *pizz.* *pizz.*