

AMERICAN HERITAGE SUITE NO. 1

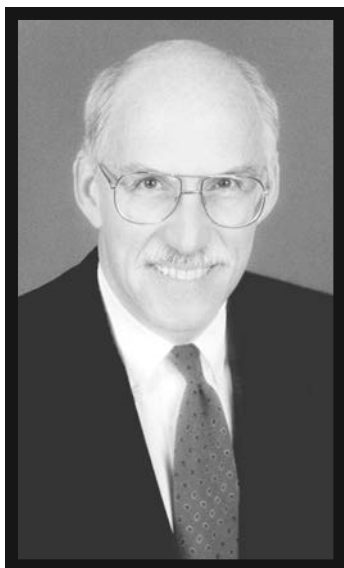
Arranged by
Robert Longfield

Instrumentation

1 - Conductor's Full Score
8 - Violin 1
8 - Violin 2
5 - Optional Violin 3
(Viola)
5 - Viola
5 - Violoncello
5 - Double Bass
1 - Rehearsal Piano

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





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 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

Three beautiful melodies from America's rich musical tradition are woven into this suite for string orchestra: *Polly Wolly Doodle*—a lad's return to the South to see his gal; *Long, Long Ago*—the celebration of the return of a long lost love; and *Listen to the Mocking Bird*—the remembrance of a loved one who has been laid to rest.

After a majestic introduction, the first melody should be played in a light style with cello taking the lead in measure 12. This style will change to a more lyrical, legato style during the middle section at measure 42. Beginning at measure 59, the style becomes increasingly energetic and lively as the work winds to its conclusion.

Each section of the orchestra performs the melody. Balance the orchestra so that the melody is always in the forefront, especially when played by the lower strings.

String Editing: Dr. Robert McCashin

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Polly Wolly Doodle • Long, Long Ago
Listen to the Mocking BirdArranged by
ROBERT LONGFIELD
(ASCAP)

Majestic (♩ = 80)

Violin 1

Violin 2

Opt. Violin 3
(Viola)

Viola

Violoncello

Double Bass

Rehearsal
Piano

1

2

3

Vln. 1

Vln. 2

Opt. Vln. 3
(Vla.)

Vla.

Vcl.

D.B.

Reh. Piano

4

5

6

7

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rit. Moderately fast (♩ = 96)

Vln. 1

Vln. 2

Opt. Vln. 3 (Vla.)

Vla.

Vcl.

D.B.

Reh. Piano

8 9 10 11

mf

pizz.

Soli

mf

R.H.

12 "Polly Wolly Doodle"

Vln. 1

Vln. 2

Opt. Vln. 3 (Vla.)

Vla.

Vcl.

D.B.

Reh. Piano

12 13 14 15

mf

mf

mf

mf

Score for measures 16-19. The score includes parts for Vln. 1, Vln. 2, Opt. Vln. 3 (Vla.), Vla., Vcl., D.B., and Reh. Piano. The key signature is one sharp (F#). The tempo is marked *mf* (mezzo-forte) and *f* (forte). The Reh. Piano part includes a *f* dynamic marking.

16 17 18 19

Score for measures 20-23. The score includes parts for Vln. 1, Vln. 2, Opt. Vln. 3 (Vla.), Vla., Vcl., D.B., and Reh. Piano. The key signature is one sharp (F#). The tempo is marked *f* (forte) and *mf* (mezzo-forte). The Reh. Piano part includes a *mf* dynamic marking and a *R.H.* (Right Hand) marking.

20 21 22 23

Score for measures 24-27. The score includes parts for Vln. 1, Vln. 2, Opt. Vln. 3 (Vla.), Vla., Vcl., D.B., and Reh. Piano. The key signature is one sharp (F#). The dynamics range from *mf* to *f*. The Vln. 1 part has a *mf* dynamic at measure 27 and a *f* dynamic at measure 28. The Vln. 2 part has a *mf* dynamic at measure 24 and a *f* dynamic at measure 28. The Opt. Vln. 3 (Vla.) part has a *mf* dynamic at measure 24. The Vla. part has a *mf* dynamic at measure 24. The Vcl. part has a *pizz.* dynamic at measure 24. The D.B. part has a *mf* dynamic at measure 24. The Reh. Piano part has a *f* dynamic at measure 27.



Score for measures 28-31. The score includes parts for Vln. 1, Vln. 2, Opt. Vln. 3 (Vla.), Vla., Vcl., D.B., and Reh. Piano. The key signature is one sharp (F#). The dynamics range from *f* to *arco*. The Vln. 1 part has a *f* dynamic at measure 28. The Vln. 2 part has a *f* dynamic at measure 28. The Opt. Vln. 3 (Vla.) part has a *f* dynamic at measure 28. The Vla. part has a *f* dynamic at measure 28. The Vcl. part has a *f* dynamic at measure 28 and an *arco* dynamic at measure 29. The D.B. part has a *f* dynamic at measure 28. The Reh. Piano part has a *f* dynamic at measure 28.



Vln. 1

Vln. 2

Opt. Vln. 3 (Vla.)

Vla.

Vcl.

D.B.

Reh. Piano

32 33 34 35

Vln. 1

Vln. 2

Opt. Vln. 3 (Vla.)

Vla.

Vcl.

D.B.

Reh. Piano

36 37 38 39

Slower

mp

mp

mp

mp

mp

mp

stagger bowings

stagger bowings

rit.

42 Slowly, with expression (♩ = 60)

"Long, Long Ago"

Score for measures 40-43, featuring Vln. 1, Vln. 2, Opt. Vln. 3 (Vla.), Vla., Vcl., D.B., and Reh. Piano. The tempo is marked "Slowly, with expression (♩ = 60)". The key signature is one sharp (F#). The score includes dynamic markings (*mf*, *p*) and a rehearsal mark (rit.).

Score for measures 44-47, featuring Vln. 1, Vln. 2, Opt. Vln. 3 (Vla.), Vla., Vcl., D.B., and Reh. Piano. The tempo is marked "Slowly, with expression (♩ = 60)". The key signature is one sharp (F#). The score includes dynamic markings (*mp*, *mf*) and a rehearsal mark (rit.).

Violin 1

Violin 2

Opt. Violin 3 (Vla.)

Viola

Violoncello

Double Bass

Reh. Piano

52

54

55

f

arco

f

f

rit.

Vln. 1

Vln. 2

Opt. Vln. 3 (Vla.)

Vla.

Vcl.

D.B.

Reh. Piano

at the tip

p

mp

p

p

p

p

mp

p

mp

56 57 58 59

ONLY Purchase

Vln. 1
 Vln. 2
 Opt. Vln. 3 (Vla.)
 Vla.
 Vcl.
 D.B.
 Reh. Piano

Musical score for Violins 1 and 2, Opt. Violin 3, Viola, Violoncello, Double Bass, and Reh. Piano. The score is in G major (one sharp) and 4/4 time. The measures shown are 60, 61, 62, and 63. The Violoncello and Double Bass parts are marked *mp* (mezzo-piano) in measures 60 and 61, and *p* (piano) in measures 62 and 63. The Reh. Piano part is marked *p* in measures 62 and 63. The Viola part is marked *pizz.* (pizzicato) in measures 62 and 63. The Violin 1 part has a *mf* (mezzo-forte) marking in measure 60.

Violin 1

Violin 2

Opt. Violin 3 (Vla.)

Viola

Violoncello

Double Bass

Rehearsal Piano

68 69 70 71

R.H.

75

Vln. 1

Vln. 2

Opt. Vln. 3 (Vla.)

Vla.

Vcl.

D.B.

Reh. Piano

72 73 74 75

f

Soli

f

div.

Vln. 1

mf

Vln. 2

Opt. Vln. 3 (Vla.)

Vla.

Vcl.

D.B.

Reh. Piano

76 77 78 79

f

f

f

83

Vln. 1

Vln. 2

Opt. Vln. 3 (Vla.)

Vla.

Vcl.

D.B.

Reh. Piano

80 81 82 83

Vln. 1

Vln. 2

Opt. Vln. 3 (Vla.)

Vla.

Vcl.

D.B.

Reh. Piano

84 85 86 87

Vln. 1

Vln. 2

Opt. Vln. 3 (Vla.)

Vla.

Vcl.

D.B.

Reh. Piano

88 89 90 91

Vln. 1

Vln. 2

Opt. Vln. 3 (Vla.)

Vla.

Vcl.

D.B.

Reh. Piano

92 93 94 95