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# FJH STARTER SERIES

Grade 1/2

## FULL CIRCLE

(FANFARE FOR BAND)

Mekel Rogers

### Instrumentation

- |                                  |   |
|----------------------------------|---|
| 1 - Conductor's Full Score       | 2 - Baritone/<br>Euphonium                                  |
| 8 - Flute                        | 2 - Baritone T.C.   |
| 2 - Oboe                         | 4 - Tuba  |
| 2 - Bassoon                      | 1 - Timpani (opt.)  |
| 10 - B $\flat$ Clarinet          | 2 - Bells   |
| 2 - B $\flat$ Bass Clarinet      | 4 - Percussion 1<br>Snare Drum<br>Bass Drum                 |
| 4 - E $\flat$ Alto Saxophone     | 3 - Percussion 2<br>Triangle<br>Crash Cymbals<br>Tambourine |
| 2 - B $\flat$ Tenor Saxophone    |   |
| 2 - E $\flat$ Baritone Saxophone |   |
| 8 - B $\flat$ Trumpet            |   |
| 4 - F Horn                       |   |
| 4 - Trombone                     |   |

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

Mekel Rogers has been involved in music education as a middle school band director since 1995. He is a *summa cum laude* graduate of Appalachian State University, a charter member of the Carolina Crown Drum and Bugle Corps, and the founding conductor of the Union Symphony Youth Orchestra. He currently serves as the director of bands for Weddington Middle School in Union County, North Carolina. Mekel was inducted into the American School Band Directors Association in 2008.

Mekel frequently serves as a guest clinician at various honor band clinics and university invitationals. He is also a respected adjudicator for many concert band and marching band events. His compositions have been performed at the Midwest Clinic in Chicago, and at various concert band festivals, honor band clinics, and other music educator conferences throughout the United States. Mekel resides in North Carolina with his wife and daughter.

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## About the Music

*Full Circle* is a fanfare style work for beginning bands. The opening ostinato should be big and full but not cover up the main melody in the trumpets. Pay careful attention to articulations, especially the staccato notes in measures 8 and 9. The second melody beginning in measure 12 should be more legato while the staccato eighth notes in other parts provide a contrast in style. The fanfare style returns from measure 26 to the end, essentially bringing the piece full circle.

Composing quality music for beginners is a challenge that I enjoy. I hope you and your band students have a great time playing *Full Circle*.

R. Mekel Rogers

# FULL CIRCLE

(Fanfare for Band)

MEKEL ROGERS  
(ASCAP)

Allegro (♩ = 132)

Flute *f*

Oboe *f*

B♭ Clarinet *f*

B♭ Bass Clarinet *f*

E♭ Alto Saxophone *f*

B♭ Tenor Saxophone *f*

E♭ Baritone Saxophone *f*

B♭ Trumpet *f*

F Horn *f*

Trombone  
Baritone/  
Euphonium  
Bassoon *f*

Tuba *f*

Timpani (opt.)  
(B♭, E♭) *f*

Bells *f*

Percussion 1  
(Snare Drum,  
Bass Drum) S.D. B.D. *f*

Percussion 2  
(Triangle,  
Crash Cymbals,  
Tambourine) Triangle Cr. Cym. *f*

3 4



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6

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

6

Tpt.

Hn.

Tbn.  
Bar./  
Euph.  
Bsn.

Tuba

Timp.

Bells

Perc. 1

Perc. 2

5 6 7 8 9

12

Fl. *mf*

Ob. *mf*

Cl. *mf*

B. Cl. *mf*

A. Sax. *mf*

T. Sax. *mf*

B. Sax. *mf*

Tpt. *mf*

Hn. *mf*

Tbn. Bar./ Euph. Bsn. *mf*

Tuba *mf*

Timp. *mf*

Bells *mf*

Perc. 1 *mf*

Perc. 2 *mf* Tambourine

10 *f* 11 *mf* 13 14

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Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpt.

Hn.

Tbn.  
Bar./  
Euph.  
Bsn.

Tuba

Timp.

Bells

Perc. 1

Perc. 2

*mf*

15 16 17 18 19

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpt.

Hn.

Tbn.  
Bar./  
Euph.  
Bsn.

Tuba

Timp.

Bells

Perc. 1

Perc. 2

20 21 22 23 24

26

Fl. *p* *f*

Ob. *p* *f*

Cl. *f*

B. Cl. *f*

A. Sax. *f*

T. Sax. *f*

B. Sax. *f*

Tpt. *f*

Hn. *f*

Tbn. Bar./ Euph. Bsn. *f*

Tuba *f*

Timp. *f*

Bells *p* *f*

Perc. 1 *f*

Perc. 2

25 *f* 27 28 29

Preview Only  
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31

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

31

Tpt.

Hn.

Tbn.  
Bar./  
Euph.  
Bsn.

Tuba

Timp.

Bells

Perc. 1

Perc. 2

30 31 32 33

# Musical Jump Start

SUPPLEMENTARY MATERIAL

## No. 1 Staccato Style

FL.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

## No. 1 Staccato Style

Tpt.

Hn.

Tbn.  
Bar/  
Euph.  
Bsn.

Tuba

Timp.  
(Bb, Eb)

Bells

Perc. 1  
S.D.  
B.D.

Perc. 2  
Tri.  
Tamb.

No. 2 Balance and Blend

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

No. 2 Balance and Blend

Tpt.

Hn.

Tbn.  
Bar./  
Euph.  
Bsn.

Tuba

Timp.  
(Bb, Eb)

Bells

Perc. 1  
S.D.  
B.D.

Perc. 2  
Tri.  
Tamb.

2 3 4

No. 3 Fanfare Flourish

Fl. *mf* *f*

Ob. *mf* *f*

Cl. *mf* *f*

B. Cl. *mf* *f*

A. Sax. *mf* *f*

T. Sax. *mf* *f*

B. Sax. *mf* *f*

No. 3 Fanfare Flourish

Tpt. *mf* *f*

Hn. *mf* *f*

Tbn. Bar./ Euph. Bsn. *mf* *f*

Tuba *mf* *f*

Timp. (Bb, Eb) *mf* *f*

Bells *mf* *f*

Perc. 1 S.D. *mf* *f*  
B.D.

Perc. 2 Tri. *mf* *f*  
Cr. Cym.

2 3 4 6