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FJH DEVELOPING BAND

Grade 1.5

MUSIC FOR THE QUEEN'S COURT

Mekel Rogers

Instrumentation

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

About the Music

Queen Elizabeth I was one of England's most iconic monarchs. Her long reign and general popularity provided a sense of political stability in England and allowed the Renaissance to flourish. Elizabeth I was very enthusiastic about the arts and held many court banquets in which guests would be entertained with poetry, dancing, and music.

Music for the Queen's Court is a pairing of two very popular dance pieces that would have been performed in the court of Queen Elizabeth I during feasts, banquets, or celebrations.

Pastime with Good Company was composed in the early 1500s by King Henry VIII of England. The music was hugely popular both at court and with the general public. The song's lyrics describe a desire for a carefree lifestyle of pleasure and enjoyment. It was thought to have been a favorite of Queen Elizabeth I, who was Henry VIII's daughter.

Les Quatre Branles was written by Tielman Susato in the 1570s. Susato lived as a composer and publisher in Belgium rather than England. However, he was a contemporary of Elizabeth I and his widely known dance music would have been performed at court in England.

I hope you enjoy this charming music from Renaissance England. Huzzah!

Music for the Queen's Court was commissioned and premiered in 2016 for the Burke County Middle School Honors Band in North Carolina through the joint efforts of the following Burke County Schools and their directors.

Carla Draughn - East Burke MS
 Erin France - Walter Johnson MS
 Dustin Hoke - Liberty MS
 Aaron Poteat - Heritage MS
 Trey Simpson - Table Rock MS

R. Mekel Rogers

MUSIC FOR THE QUEEN'S COURT

MEKEL ROGERS
(ASCAP)

Allegro (♩ = c.120)

Flute

Oboe

1 B♭ Clarinets

2 B♭ Clarinets

B♭ Bass Clarinet

E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Allegro (♩ = c.120)

1 B♭ Trumpets

2 B♭ Trumpets

F Horn

Trombone Baritone/
Euphonium
Bassoon

Tuba

Timpani
(G, D)

Bells

Percussion 1
(Snare Drum,
Bass Drum)

Percussion 2
(Crash Cymbals,
Floor Tom)

Percussion 3
(Tambourine,
Triangle)



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9

Fl.

Ob.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

9

1
Tpts.

2

Hn.

Tbn.
Bar.
Euph.
Bsn.

Tuba

Timp.

Bells

Perc. 1

Perc. 2

Perc. 3

7 8 9 10 11 12

This musical score page contains parts for the following instruments:

- Fl. (Flute) - *mf*
- Ob. (Oboe) - *mf*
- Cls. 1 & 2 (Clarinets)
- B. Cl. (Bass Clarinet) - *mf*
- A. Sax. (Alto Saxophone)
- T. Sax. (Tenor Saxophone) - *mf*
- B. Sax. (Bass Saxophone)
- Tpts. 1 & 2 (Trumpets) - *mf*
- Hn. (Horn)
- Tbn. Bar./Euph./Bsn. (Trumpet, Euphonium, Trombone) - *mf*
- Tuba
- Timp. (Timpani)
- Bells
- Perc. 1, 2, 3 (Percussion)

The score is marked with rehearsal numbers 13 and 17. A large red watermark reading "Preview Only" and "Legal Use Requires Purchase" is overlaid diagonally across the page. The bottom of the page shows measure numbers 13 through 18, with a *mf* dynamic marking at the end of measure 17.

24

Fl.

Ob.

1
Cis.

2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

1
Tpts.

2

Hn.

Tbn.
Bar./
Euph.
Bsn.

Tuba

Timp.

Bells

Perc. 1

Perc. 2

Perc. 3

mf

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

play

play

19 20 21 22 23 24

Fl.

Ob.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

1
Tpts.

2

Hn.

Tbn.
Bar.
Euph.
Bsn.

Tuba

Timp.

Bells

Perc. 1

Perc. 2

Perc. 3

25 26 27 28 29 30

This page contains a musical score for measures 25 through 30. The score is arranged in a standard orchestral format with multiple staves for each instrument. The instruments listed on the left are: Flute (Fl.), Oboe (Ob.), Clarinet 1 (Cls. 1), Clarinet 2 (Cls. 2), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Bass Saxophone (B. Sax.), Trumpet 1 (Tpts. 1), Trumpet 2 (Tpts. 2), Horn (Hn.), Trombone/Euphonium/Bassoon (Tbn. Bar. Euph. Bsn.), Tuba, Timpani (Timp.), Bells, Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), and Percussion 3 (Perc. 3). The music is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests. A large, diagonal watermark reading 'PREVIEW Only' is overlaid across the center of the page, and 'Legal User Requires Purchase' is written below it.

32

Fl. *mp* *f*

Ob. *mp* *f*

1 Cls. *mp* *f*

2 Cls. *mp* *f*

B. Cl. *mp* *f*

A. Sax. *mp* *f*

T. Sax. *mp* *f*

B. Sax. *mp* *f*

32

1 Tpts. *f*

2 Tpts. *f*

Hn. *f*

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

Tuba *f*

Timp.

Bsn. only - cued in Tbn. + Bar.

Bells *mp* *f*

Perc. 1 *f*

Perc. 2 *f*

Perc. 3 *Tri.* *f*

mp

40

Fl.

Ob.

1

Cls.

2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

40

1

Tpts.

2

Hn.

Tbn.
Bar./
Euph.
Bsn.

Tuba

Timp.

Bells

Perc. 1

Perc. 2

Perc. 3

37

38

39

f

41

42

Fl. *p* *mf*

Ob. *p* *mf*

1 Cls. *p* *mf*

2 Cls. *p* *mf*

B. Cl. *p* *mf*

A. Sax. *p* *mf*

T. Sax. *p* *mf*

B. Sax. *p* *mf*

1 Tpts. *mf*

2 Tpts. *mf*

Hn. *mf*

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

Tuba *mf*

Timp.

Bells *p* *mf*

Perc. 1 *mf*

Perc. 2 *mf*

Perc. 3 *p* *mf*

43 44 45 46 47 48

50 54

Fl. *f* *mp*

Ob. *f* *mp*

1 Cls. *f* *mp*

2 Cls. *f* *mp*

B. Cl. *f* *mp*

A. Sax. *f* *mp*

T. Sax. *f* *mp*

B. Sax. *f* *mp*

50 54

1 Tpts. *f*

2 Tpts. *f*

Hn. *f*

Tbn. Bar./ Euph. Bsn. *f* *mp* Bsn. only – cued in Tbn. + Bar.

Tuba *f*

Timp. *f*

Bells *f* *mp* rim

Perc. 1 *f* *mp*

Perc. 2 *f*

Perc. 3

49 50 *f* 51 52 53 54

57

Fl. *f* *ff*

Ob. *f* *ff*

1 Cls. *f* *ff*

2 Cls. *f* *ff*

B. Cl. *f* *ff*

A. Sax. *f* *ff*

T. Sax. *f* *ff*

B. Sax. *f* *ff*

57

1 Tpts. *f* *ff*

2 Tpts. *f* *ff*

Hn. *f* *ff*

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

Tuba *f* *ff*

Timp. *ff*

Bells *f* *ff*

Perc. 1 *f* *ff*

Perc. 2 *f* *ff*

Perc. 3 *f* *ff*

55 56 57 *f* 58 59 *ff* 60