

DESTINY FANFARE

Mekel Rogers

Instrumentation

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

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.
Frank J. Hackinson

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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. Mekel is also active as a frequent guest clinician and adjudicator for both concert band and marching band events.

The compositions for concert band that Mekel has written for The FJH Music Company Inc. have received several Editor's Choice Awards from the J. W. Pepper Music Company. In addition, works written by Mekel have been performed nationwide at various district and state honor band events, music educator association conferences, adjudicated festivals, and the Midwest Clinic in Chicago. International performances include concert band festivals in Canada and Australia as well as world premieres in London, England and Paris, France.

Mekel was inducted into the American School Band Directors Association (ASBDA) in 2008 and is a member of the American Society of Composers, Authors, and Publishers (ASCAP). He lives in North Carolina with his wife and daughter and performs occasionally with the Quintessence Wind Quintet.

About the Music

Destiny Fanfare is a festive composition designed to be the perfect concert opener or an excellent choice for adjudicated events, honor band clinics, and special celebrations. In the first 7 measures be sure to balance the woodwind parts so that the alternating 8th notes are the same volume across the ensemble. The brass entrance in measure 3 should be strong and marcato without losing proper tone quality. The main theme enters at measure 14 and is developed at measure 22 with the addition of a woodwind countermelody.

The second contrasting theme begins at measure 31 and should be played in a more legato style. Be sure not to cover the low voices at measure 47 when the main theme returns. Measure 55 begins the final section which resembles the opening bars of the piece. Pay close attention to the accidentals in measure 62 and make sure the last note has enough length to produce a definite chord.

Destiny Fanfare is a very special composition for me in that it was a commission from the Union County Bandmasters Association from Union County, North Carolina where I have taught middle school band since 1995. Through the years the band directors in Union County, both past and present, have been some of my closest lifelong friends. I dedicate this work to them and the students they teach.

I hope you and your students enjoy performing *Destiny Fanfare*.

- Meke Rogers

DESTINY FANFARE

MEKEL ROGERS
(ASCAP)

Allegro (♩ = 138)

Flute *f*

Oboe *f*

Bassoon *f*

B♭ Clarinets 1 *f*

B♭ Clarinets 2 *f*

B♭ Bass Clarinet *f*

E♭ Alto Saxophone *f*

B♭ Tenor Saxophone *f*

E♭ Baritone Saxophone *f*

B♭ Trumpets 1 *f*

B♭ Trumpets 2 *f*

F Horn *f*

Trombone *f*

Baritone / Euphonium *f*

Tuba *f*

Timpani (B♭, E♭) *f*

Bells *f*

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

Percussion 2 (Crash Cymbals, Suspended Cymbal) *f*

Percussion 3 (Triangle, Tom-tom, Tambourine) *f*
Tri.
Tom-tom 2 3 4



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Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar./
Euph.

Tuba

Timp.

Bells

Perc. 1

Perc. 2

Perc. 3

mf *f*

mf *f*

mf *f*

mf *f*

mf *f*

mf *f*

Sus. Cym. *p*

5 6 7 8 9

Fl. *mp*

Ob. *mp*

Bsn. *mp*

1
Cls. *mf*

2 *mf*

B. Cl. *mp*

A. Sax. *mf*

T. Sax. *mp*

B. Sax. *mp*

1
Tpts. *mf*

2

Hn. *mf*

Tbn. *mp*

Bar. /
Euph. *mp*

Tuba *mp*

Timp. *mp*

Bells *mp*

Perc. 1 *mp*

Perc. 2 *f*

Perc. 3

10 11 12 13 14

Fl. *mf*

Ob. *mf*

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar. /
Euph.

Tuba

Timp.

Bells *mf*

Perc. 1

Perc. 2

Perc. 3 *mf*

15 16 17 18 19 *mf*

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar./
Euph.

Tuba

Timp.

Bells

Perc. 1

Perc. 2

Perc. 3

25 26 27 28 29 30

31

Fl. *mp*

Ob. *mp*

Bsn. *mp*

1 Cls. *mp*

2 Cls. *mp*

B. Cl. *mp*

A. Sax. *mp*

T. Sax. *mp*

B. Sax. *mp*

31

1 Tpts. *mp*

2 Tpts. *mp*

Hn. *mp*

Tbn. *mp*

Bar. / Euph. *mp*

Tuba *mp*

Timp.

Bells *mp*

Perc. 1

Perc. 2 w/ stick *mp*

Perc. 3

Tamb. *mp*

31 32 33 34 35 36

B1727

39

Fl.
Ob.
Bsn.
1
Cls.
2
B. Cl.
A. Sax.
T. Sax.
B. Sax.
1
Tpts.
2
Hn.
Tbn.
Bar./
Euph.
Tuba
Timp.
Bells
Perc. 1
Perc. 2
Perc. 3

mp
mp
mp
mf

37

38

39

40

41

42

55

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

55

1
Tpts.

2

Hn.

Tbn.

Bar. /
Euph.

Tuba

Timp.

Bells

Perc. 1

Perc. 2

Perc. 3

54 *f* 55 *f* 56 57 58

Fl. *tr* *ff*

Ob. *tr* *ff*

Bsn. *ff*

1 Cls. *tr* *ff*

2 Cls. *tr* *ff*

B. Cl. *ff*

A. Sax. *tr* *ff*

T. Sax. *ff*

B. Sax. *ff*

1 Tpts. *ff*

2 Tpts. *ff*

Hn. *ff*

Tbn. *ff*

Bar./Euph. *ff*

Tuba *ff*

Timp. *ff*

Bells *ff*

Perc. 1 *ff* choke

Perc. 2 *f* *p* *ff*

Perc. 3 *ff*

59 60 61 62 64