

# CELTIC RITUAL AND DANCE

Mekel Rogers

## Instrumentation

1 - Full Score	
8 - Flute	2 - Baritone / Euphonium
2 - Oboe	2 - Baritone T.C.
2 - Bassoon	4 - Tuba
10 - B $\flat$ Clarinet	1 - String Bass
2 - B $\flat$ Bass Clarinet	1 - Timpani
4 - E $\flat$ Alto Saxophone	2 - Chimes (opt. Bells)
2 - B $\flat$ Tenor Saxophone	4 - Snare Drum
2 - E $\flat$ Baritone Saxophone	Bass Drum
8 - B $\flat$ Trumpet	2 - Triangle
4 - F Horn	Suspended Cymbal
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.

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.

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## About the Music

The Druids were the high-ranking religious leaders and political advisors of the ancient Celtic cultures dating back to at least the 3rd century BCE. *Celtic Ritual and Dance* is a musical depiction of the Druids in two short sections.

The opening eight measures should be played in a processional style with a sense of mystical reverence. Hold notes for full value and stagger breathe to avoid gaps in the sound. Pay attention to the full band cutoff of the sustained note in measures two and three to insure a clean release.

Measure nine begins the second section of the work. Although the dance is faster in tempo, the dignified ceremonial feel from the first section should be maintained. The second theme beginning in measure 20 should be played in a softer and more lyrical style to contrast with the first theme.

I enjoy composing music of substance for very young bands and hope that your students will enjoy performing *Celtic Ritual and Dance*.

- Mekel Rogers

# CELTIC RITUAL AND DANCE

MEKEL ROGERS  
(ASCAP)

Andante (♩ = c. 92)

Flute *mp*

Oboe *mp*

B♭ Clarinet *mp*

B♭ Bass Clarinet *p*

E♭ Alto Saxophone *p*

B♭ Tenor Saxophone *p*

E♭ Baritone Saxophone *p*

B♭ Trumpet *mp*

F Horn *p*

Trombone Baritone / Euphonium Bassoon *p* div.

Tuba *p*

Timpani (B♭, C) *mp*

Chimes (opt. Bells) *mp*

Snare Drum Bass Drum S.D. B.D. *p*

Triangle Suspended Cymbal Tri. *mp*

2 3 4 5



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rall.

9 Allegro (♩ = c. 132)

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

rall.

9 Allegro (♩ = c. 132)

Tpt.

Hn.

Tbn. Bar. / Euph. Bsn.

Tuba

Timp.

Ch.

S.D. B.D.

Tri. Sus. Cym.

Sus. Cym. w/ mallet *f*

15

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* div.

Tuba *mf*

Timp. *mf*

Ch. *mf*

S.D. B.D. *mf*

Tri. Sus. Cym. *mf*

11 12 13 14 15 16



20

This musical score page features 14 staves for various instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), and Bass Saxophone (B. Sax.). The brass section includes Trumpet (Tpt.), Horn (Hn.), Trombone/Euphonium/Bassoon (Tbn. Bar. / Euph. Bsn.), and Tuba. The percussion section includes Timpani (Timp.), Chimes (Ch.), Snare Drum/Bass Drum (S.D. B.D.), and Triangle/Suspended Cymbal (Tri. Sus. Cym.). The score is written in a key signature of two flats and a common time signature. A large red watermark reading 'Preview Only' is overlaid diagonally across the page. The dynamic marking 'mp' (mezzo-piano) is used throughout. A box containing the number '20' is positioned above the first staff at the beginning of the section.

17 18 19 20 21 22

28

Fl. *f*

Ob. *f*

Cl. *f*

B. Cl. *f*

A. Sax. *f*

T. Sax. *f*

B. Sax. *f*

28

Tpt. *f*

Hn. *f*

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

Tuba *f*

Timp. *f*

Ch. *f*

S.D. B.D. *f*

Tri. Sus. Cym. *f*

Preview Only  
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Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpt.

Hn.

Tbn.  
Bar.  
Euph.  
Bsn.

Tuba

Timp.

Ch.

S.D.  
B.D.

Tri.  
Sus. Cym.





# Musical Jump Start

SUPPLEMENTARY MATERIAL

## No. 1: Staccato Style

This musical score is for a piece titled "No. 1: Staccato Style". It is arranged for a full orchestra and is written in 4/4 time with a key signature of two flats (B-flat and E-flat). The score is divided into two systems of staves. The first system includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), and Bass Saxophone (B. Sax.). The second system includes Trumpet (Tpt.), Horn (Hn.), Trombone/Euphonium/Bassoon (Tbn. Bar./Euph. Bsn.), Tuba, Timpani (Timp.), Chimes (Ch.), Snare Drum (S.D.) and Bass Drum (B.D.), and Triangle/Suspended Cymbal (Tri. Sus. Cym.). The dynamic marking *mf* (mezzo-forte) is indicated at the beginning of each staff. The music consists of rhythmic patterns of eighth and sixteenth notes, characteristic of a staccato style. A large red watermark reading "Preview Only" is overlaid diagonally across the entire page.

No. 2: Modal Chords

Fl. *mp* *f*

Ob. *mp* *f*

Cl. *mp* *f*

B. Cl. *mp* *f*

A. Sax. *mp* *f*

T. Sax. *mp* *f*

B. Sax. *mp* *f*

No. 2: Modal Chords

Tpt. *mp* *f*

Hn. *mp* *f*

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

Tuba *mp* *f*

Timp. *mp* *f*

Ch. *mp* *f*

S.D. *mp* *f*

B.D. *mp* *f*

Tri. *mp* *f*

Sus. Cym. *mp* *f*