

DESTINY FANFARE

Mekel Rogers

Instrumentation

Usage Guidelines

Full Score

Adaptable Parts

(includes part 1, 2, and 3 for each instrument)

Flute

Oboe

B \flat Clarinet / Bass Clarinet

E \flat Alto Sax / Baritone Sax

B \flat Tenor Saxophone

B \flat Trumpet / Baritone T.C.

F Horn

Trombone / Euphonium /
Bassoon

Tuba

Alto Clef

Mallet Percussion

Alternate Parts

(more idiomatic ranges)

Alt. B \flat Tenor Saxophone

Alt. F Horn

Accompaniment

Piano / Guitar

Percussion

(in addition to

Mallet Percussion adaptable parts)

Percussion 1

Snare Drum

Bass Drum

Percussion 2

Crash Cymbals

Suspended Cymbal

Tambourine

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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About the Series

Originally designed to address the needs of small ensembles with exceptional instrumentation challenges, *The Reimagine Initiative* has grown into a series that not only offers great, functional music for ensembles of all sizes and instrumentation, but also includes a wealth of additional teaching opportunities that extend beyond performance. The following are just some examples of how this series can be used to deepen the musical understanding of students regardless of ability level.

Adaptable Parts

The primary goal of this series is to make sure every single musician has access to all the parts of a composition. Thus, if a piece is reimagined in 3 parts, a tuba player is able to practice all 3 parts just like a clarinetist can. This becomes particularly valuable if students are in sectionals but still want to be able to hear all the elements of a piece. If an ensemble does not have a low reed or low brass voice, directors can assign this part to another player with ease. All parts are transposed to fit the range of each instrument with appropriate octave adjustments made where necessary.

Alternate Parts

While the flexible parts are also available for Tenor Sax and F Horn, these parts often cause range issues and result in awkward voice leading. An alternate part is provided for these instruments, putting them in the perfect range and ensuring sound pedagogical writing.

Accompaniment

An easy piano part is included to provide additional support. Further, chords are written above the part where appropriate, allowing for a guitar player to play along as well. This part is also available as an mp3 download for students to practice with at home.

Percussion

While mallet percussionists also receive the same adaptable parts as wind players, separate percussion parts are included. This creates numerous options to involve as few, or as many, percussionists as desired.

Teaching Opportunities Far Beyond Performance

This series offers many opportunities to dive deeper into the musical decisions that are made in bringing each piece to life — from composition to orchestration and more. For example, students themselves can make decisions about orchestration during rehearsal. What happens if the low brass play part 1 and low reeds play part 3? Does it sound good? This will undoubtedly lead to wonderful discussions about orchestration and arranging, with students participating in the orchestration of a piece and discovering new, exciting combinations of instruments that give a piece an entirely new sound. Teachers may also choose to flip their band and have all low voices play part 1 while all high voices play the bass line. These situations make students increasingly aware of the various parts in a piece of music other than their own. Sight reading is yet another benefit, as ensembles can sight read a piece multiple times with members switching parts each time.

Reimagining Opportunities for Musicians

Born out of the need to address small ensembles with exceptional instrumentation challenges, *The Reimagine Initiative* also unlocks a wealth of opportunities for teaching music in both familiar and new ways. We hope you share the excitement for what this series has to offer, and how it can help you reimagine your rehearsals and your curriculum!

Recommended Part Assignments

While there are many options for students to participate in “orchestrating” these works (see above), the following are recommended “standard” part assignments and may be adapted as needed.

Three-Part Works:

Part 1: Flute, Oboe, Clarinet, Alto Sax, Trumpet, Violin, Mallet Percussion

Part 2: Clarinet, Alto Sax, Tenor Sax, Trumpet, Horn, Violin, Viola

Part 3: Bassoon, Bass Clarinet, Baritone Sax, Trombone, Euphonium, Tuba, Cello, Double Bass

* Alternate Tenor Sax and Horn parts may also be used

Four-Part Works:

Part 1: Flute, Oboe, Clarinet, Alto Sax, Trumpet, Violin, Mallet Percussion

Part 2: Clarinet, Alto Sax, Trumpet, Horn, Violin, Viola

Part 3: Clarinet, Bassoon, Alto Sax, Tenor Sax, Trombone, Horn, Euphonium, Viola, Cello

Part 4: Bassoon, Bass Clarinet, Baritone Sax, Trombone, Euphonium, Tuba, Cello, Double Bass

* Alternate Tenor Sax and Horn parts may also be used



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 parts 1 and 2 so that the alternating 8th notes are the same volume across the ensemble. The 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 counter melody.

The second contrasting theme begins at measure 31 and should be played in a more legato style. 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*.

- Mekel Rogers

Duration: 2:00

3-PART FULLY ADAPTABLE

Parts 1-3 are transposed for every instrument with octave adjustments made as necessary

DESTINY FANFARE

MEKEL ROGERS
(ASCAP)

Allegro (♩ = c. 138)

The musical score is arranged in two systems. The first system includes:

- Parts 1, 2, 3:** Three staves for woodwinds, each starting with a dynamic marking of *f*.
- Alt. Horn in F / Alt. T. Sax.:** A staff with a key signature change to E \flat and a dynamic marking of *f*.
- Piano (Guitar):** A grand staff with a key signature change to A \flat and a dynamic marking of *f*.
- Percussion 1:** A staff for Snare Drum (S.D.), Bass Drum (B.D.), and Crash Cymbal (Cr. Cym.) with a dynamic marking of *f*.
- Percussion 2:** A staff for Crash Cymbals, Suspended Cymbal, and Tambourine with a dynamic marking of *f*.

Measures 1-4 are shown. The second system includes:

- Parts 1, 2, 3:** Continuation of the woodwind parts.
- Alt. Hn. / T. Sax.:** Continuation of the horn/saxophone part with key signature changes to E \flat and A \flat .
- Pno. (Gtr.):** Continuation of the piano/guitar part.
- Perc. 1:** Continuation of the first percussion part.
- Perc. 2:** Continuation of the second percussion part.

Measures 5-8 are shown. A large red watermark 'Preview Only - Legal Use Requires Purchase' is overlaid diagonally across the score.

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1
2
3
Alt. Hn.
T. Sax.
Pno.
(Gtr.)
Perc. 1
Perc. 2
Sus. Cym.
9 *p* ————— *f* 11 12

E \flat /B \flat *B \flat* *E \flat*

mp *mp* *mp*

14
1
2
3
Alt. Hn.
T. Sax.
Pno.
(Gtr.)
Perc. 1
Perc. 2
13 14 15 16

mf *mf* *mf*

D \flat *E \flat*

1
2
3
Alt. Hn.
T. Sax.
Pno.
(Gtr.)
Perc. 1
Perc. 2

B \flat E \flat A \flat Cm C

17 18 19 20

22
1
2
3
Alt. Hn.
T. Sax.
Pno.
(Gtr.)
Perc. 1
Perc. 2

Fm Eb/B \flat B \flat E \flat D \flat E \flat

21 *p* 23 24

1
2
3
Alt. Hn.
T. Sax.
Pno.
(Gtr.)
Perc. 1
Perc. 2

B \flat E \flat D \flat B \flat sus B \flat

25 26 27 28 *p*

31
1
2
3
Alt. Hn.
T. Sax.
Pno.
(Gtr.)
Perc. 1
Perc. 2

E \flat Fm B \flat E \flat

29 *f* 30 31 *mp* 32 Tamb. 33

Sus. Cym. w/ stick

1

2

3

Alt. Hn.
T. Sax.

Pno.
(Gtr.)

Perc. 1

Perc. 2

Cm Fm B \flat E \flat

34 35 36 37 38

mp

39

1

2

3

Alt. Hn.
T. Sax.

Pno.
(Gtr.)

Perc. 1

Perc. 2

A \flat B \flat E \flat Cm B \flat

39 40 41 42 43

mf

47

1

2

3

Alt. Hn.
T. Sax.

Pno.
(Gtr.)

B \flat sus B \flat E \flat A \flat

Perc. 1

Perc. 2

44 45 *p* *f* 48

1

2

3

Alt. Hn.
T. Sax.

Pno.
(Gtr.)

E \flat B \flat C \flat F \flat A \flat

Perc. 1

Perc. 2

49 *p* *mf* 52 53

1

2

3

Alt. Hn.
T. Sax.

Pno.
(Gtr.)

Perc. 1

Perc. 2

54 *p* *f* 56 57 *p*

Bbsus B \flat E \flat A \flat Fm E \flat /B \flat B \flat

1

2

3

Alt. Hn.
T. Sax.

Pno.
(Gtr.)

Perc. 1

Perc. 2

59 *f* 60 61 *p* *ff* 64

opt. tr

E \flat A E E \flat A