

THE HOOFBEAT

Concert March

Mekel Rogers

Instrumentation

1 - Full Score	2 - Baritone / Euphonium
8 - Flute	2 - Baritone T.C.
2 - Oboe	4 - Tuba
2 - Bassoon	1 - String Bass
5 - B \flat Clarinet 1	1 - Timpani
5 - B \flat Clarinet 2	2 - Bells
2 - B \flat Bass Clarinet	4 - Percussion 1 Snare Drum Bass Drum
4 - E \flat Alto Saxophone	3 - Percussion 2 Crash Cymbals 2 Wood Blocks Police Whistle Slapstick
2 - B \flat Tenor Saxophone	
2 - E \flat Baritone Saxophone	
4 - B \flat Trumpet 1	
4 - B \flat Trumpet 2	
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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Frank J. Hackinson

2525 Davie Road, Suite 360
Fort Lauderdale, Florida 33317-7424
www.fjhmusic.com



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

The Hoofbeat is a concert work composed in the style of a traditional circus march. As with all marches, special attention needs to be given to the large dynamic contrasts throughout the work, as well as the march style of detached quarter notes and short eighth notes. The lyrical melody beginning in measure 58 should be played with a more legato style, and tempo should remain constant through the various changes of dynamics, style, and key signature. To add a bit of theatre to the final strain, have the flutes and oboes stand for their feature the first time through measure 106, or even the entire band during the final *fortissimo*.

The Hoofbeat was composed for the Southeast Guilford Middle School Band in Greensboro, North Carolina and their director, Andrew Leib. The original mascot for the school was the Mustangs, and their yearbook was called *The Hoofbeat*. I thought that sounded like a marvelous title for a circus march. The result was this really fun and exciting composition.

I hope you and your students enjoy performing *The Hoofbeat*.

- Mekel Rogers

THE HOOFBEAT

Concert March

MEKEL ROGERS
(ASCAP)

Circus March Style (♩ = 144)

Flute

Oboe

Bassoon

1
B♭ Clarinets

2

B♭ Bass Clarinet

E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Circus March Style (♩ = 144)

1
B♭ Trumpets

2

F Horn

Trombone

Baritone / Euphonium

Tuba

Timpani
(F, B♭, E♭)

Bells

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

Percussion 2
(Crash Cymbals, 2 Wood Blocks, Police Whistle, Slapstick)
Cr. Cym.
Wood Blocks



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9

Fl. *mf*

Ob. *mf*

Bsn. *mf*

1 Cls. *mf*

2 Cls. *mf*

B. Cl. *mf*

A. Sax. *mf*

T. Sax. *mf*

B. Sax. *mf*

9

1 Tpts. *mf*

2 Tpts. *mf*

Hn. *mf*

Tbn. *mf*

Bar. / Euph. *mf*

Tuba *mf*

Timp. *mf*

Bells *mf*

Perc. 1 *mf*

Perc. 2 *mf*

17

The image displays a page of a musical score for a large ensemble. The score is organized into systems of staves. The instruments listed on the left are: Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), 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 (Tbn.), Baritone/Euphonium (Bar./Euph.), Tuba, Timpani (Timp.), Bells, Percussion 1 (Perc. 1), and Percussion 2 (Perc. 2). The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). A large, diagonal red watermark reading "Preview Only" is overlaid across the center of the page. A small box containing the number "17" is positioned above the first staff of the woodwind section and above the first staff of the brass section. The bottom of the page features a sequence of measure numbers: 13, 14, 15, 16, 17, 18, and 19.

Musical score for orchestra, measures 20-25. The score is for measures 20 through 25. The instruments are: Fl., Ob., Bsn., Cls. 1 & 2, B. Cl., A. Sax., T. Sax., B. Sax., Tpts. 1 & 2, Hn., Tbn., Bar./Euph., Tuba, Timp., Bells, Perc. 1, and Perc. 2. The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings. A large red watermark is overlaid diagonally across the page, reading "Preview Only Requires Purchase".

Instrument	Measure 20	Measure 21	Measure 22	Measure 23	Measure 24	Measure 25
Fl.	Whole note	Quarter note, Quarter note	Quarter note, Quarter note	Quarter note, Quarter note	Quarter note, Quarter note	Quarter note, Quarter note
Ob.	Whole note	Quarter note, Quarter note	Quarter note, Quarter note	Quarter note, Quarter note	Quarter note, Quarter note	Quarter note, Quarter note
Bsn.	Whole note	Quarter note, Quarter note	Quarter note, Quarter note	Quarter note, Quarter note	Quarter note, Quarter note	Quarter note, Quarter note
Cls. 1	Whole note	Quarter note, Quarter note	Quarter note, Quarter note	Quarter note, Quarter note	Quarter note, Quarter note	Quarter note, Quarter note
Cls. 2	Whole note	Quarter note, Quarter note	Quarter note, Quarter note	Quarter note, Quarter note	Quarter note, Quarter note	Quarter note, Quarter note
B. Cl.	Whole note	Quarter note, Quarter note	Quarter note, Quarter note	Quarter note, Quarter note	Quarter note, Quarter note	Quarter note, Quarter note
A. Sax.	Whole note	Quarter note, Quarter note	Quarter note, Quarter note	Quarter note, Quarter note	Quarter note, Quarter note	Quarter note, Quarter note
T. Sax.	Whole note	Quarter note, Quarter note	Quarter note, Quarter note	Quarter note, Quarter note	Quarter note, Quarter note	Quarter note, Quarter note
B. Sax.	Whole note	Quarter note, Quarter note	Quarter note, Quarter note	Quarter note, Quarter note	Quarter note, Quarter note	Quarter note, Quarter note
Tpts. 1	Whole note	Quarter note, Quarter note	Quarter note, Quarter note	Quarter note, Quarter note	Quarter note, Quarter note	Quarter note, Quarter note
Tpts. 2	Whole note	Quarter note, Quarter note	Quarter note, Quarter note	Quarter note, Quarter note	Quarter note, Quarter note	Quarter note, Quarter note
Hn.	Whole note	Quarter note, Quarter note	Quarter note, Quarter note	Quarter note, Quarter note	Quarter note, Quarter note	Quarter note, Quarter note
Tbn.	Whole note	Quarter note, Quarter note	Quarter note, Quarter note	Quarter note, Quarter note	Quarter note, Quarter note	Quarter note, Quarter note
Bar./Euph.	Whole note	Quarter note, Quarter note	Quarter note, Quarter note	Quarter note, Quarter note	Quarter note, Quarter note	Quarter note, Quarter note
Tuba	Whole note	Quarter note, Quarter note	Quarter note, Quarter note	Quarter note, Quarter note	Quarter note, Quarter note	Quarter note, Quarter note
Timp.	Whole note	Quarter note, Quarter note	Quarter note, Quarter note	Quarter note, Quarter note	Quarter note, Quarter note	Quarter note, Quarter note
Bells	Whole note	Quarter note, Quarter note	Quarter note, Quarter note	Quarter note, Quarter note	Quarter note, Quarter note	Quarter note, Quarter note
Perc. 1	Quarter note, Quarter note	Quarter note, Quarter note	Quarter note, Quarter note	Quarter note, Quarter note	Quarter note, Quarter note	Quarter note, Quarter note
Perc. 2	Quarter note, Quarter note	Quarter note, Quarter note	Quarter note, Quarter note	Quarter note, Quarter note	Quarter note, Quarter note	Quarter note, Quarter note

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

33

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

33

1
Tpts.

2

Hn.

Tbn.

Bar. /
Euph.

Tuba

Timp.

Bells

Perc. 1

Perc. 2

Police Whistle

41

Fl. *mp* *f* *p*

Ob. *mp* *f* *p*

Bsn. *mp* *f* *p*

1 Cls. *mp* *f* *p*

2 Cls. *mp* *f* *p*

B. Cl. *mp* *f* *p*

A. Sax. *mp* *f* *p*

T. Sax. *mp* *f* *p*

B. Sax. *mp* *f* *p*

41

1 Tpts. *mp* *f*

2 Tpts. *mp* *f*

Hn. *mp* *f* *p*

Tbn. *mp* *f* *p*

Bar. / Euph. *mp* *f* *p*

Tuba *mp* *f* *p*

Timp. *mp* *f*

Bells *mp* *f* *p*

Perc. 1 *ff* *mp* *f* *p*

Perc. 2 *mp* *f*

Slapstick

40 41 42 43 44 45

49

49

Musical score for various instruments including Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinets (Cls. 1 and 2), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Bass Saxophone (B. Sax.), Trumpets (Tpts. 1 and 2), Horns (Hn.), Tuba, Baritone/Euphonium (Bar. / Euph.), Timp. (Tympani), Bells, Perc. 1, and Perc. 2. The score includes dynamic markings such as *f* (forte) and *mp* (mezzo-piano). A large red watermark is overlaid across the score.

Fl. *mp*

Ob. *mp*

Bsn.

1 *mp*

2 *mp*

B. Cl.

A. Sax. *mp*

T. Sax. *mp*

B. Sax.

1 *mp*

2 *mp*

Hn. *mp*

Tbn.

Bar./Euph.

Tuba

Timp. *mp*

Bells *mp*

Perc. 1 *mp*

Perc. 2

1. *mp*

2. *p*

52 53 54 55 56 57

58

Fl.

Ob.

Bsn. *p*

1
Cls.

2

B. Cl. *p*

A. Sax. *p*

T. Sax. *p*

B. Sax. *p*

58

1
Tpts.

2

Hn. *p*

Tbn. *p*

Bar. /
Euph. *p*

Tuba *p*

Timp.

Bells

Perc. 1
W. Blks. (rim) *p*

Perc. 2
W. Blks. *p*

58 *p* 59 60 61 62 63 64

66

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

66

1
Tpts.

2

Hn.

Tbn.

Bar. /
Euph.

Tuba

Timp.

Bells

Perc. 1

Perc. 2

65 66 67 68 69 70 71

74

Fl.

Ob.

Bsn.

1

2

Cls.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

74

1

2

Tpts.

Hn.

Tbn.

Bar. / Euph.

Tuba

Timp.

Bells

Perc. 1

Perc. 2

72 73 74 75 76 77 78

82

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

82

1
Tpts.

2

Hn.

Tbn.

Bar. / Euph.

Tuba

Timp.

Bells

Perc. 1

Perc. 2

79 80 81 82 83 84 85

90

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

90

1
Tpts.

2

Hn.

Tbn.

Bar./
Euph.

Tuba

Timp.

Bells

Perc. 1

Perc. 2

play

(head)

Cr. Cym.

98

Fl.

Ob.

Bsn.

1
Cis.

2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

98

1
Tpts.

2

Hn.

Tbn.

Bar. / Euph.

Tuba

Timp.

Bells

Perc. 1

Perc. 2

106 A little faster (♩=152) (2nd time only)

Fl. *tr* *p-ff*

Ob. *tr* *p-ff*

Bsn. *p-ff*

1 Cls. *tr* *p-ff*

2 Cls. *p-ff*

B. Cl. *p-ff*

A. Sax. *p-ff* 2nd time only

T. Sax. *ff*

B. Sax. *p-ff*

106 A little faster (♩=152) (2nd time only)

1 Tpts. *ff* 2nd time only

2 Tpts. *ff* 2nd time only

Hn. *ff* 2nd time only

Tbn. *ff* 2nd time only

Bar./Euph. *ff* 2nd time only

Tuba *ff* 2nd time only

Timp. *ff*

Bells *p-ff*

Perc. 1 *p-ff*

Perc. 2 Cr. Cym. 2nd time only

114

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

109 110 111 112 113 114 115 116

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122

Fl.

Ob.

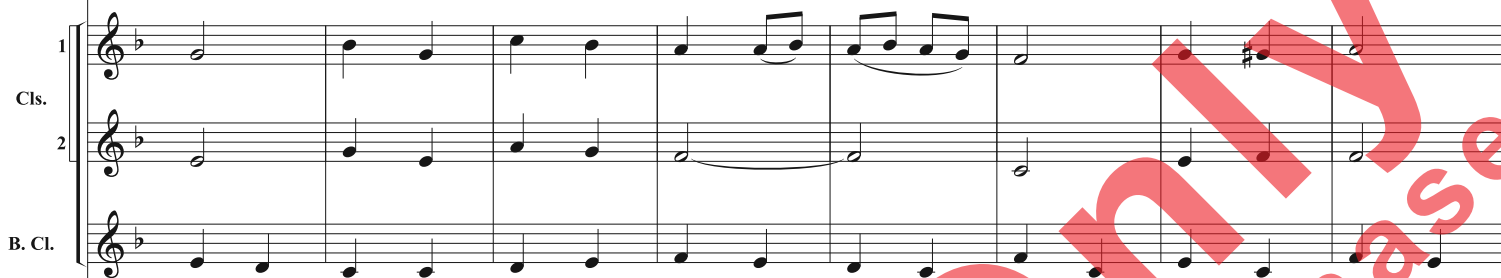
Bsn.



1
Cls.

2

B. Cl.



A. Sax.

T. Sax.

B. Sax.



122

1
Tpts.

2

Hn.

Tbn.

Bar. /
Euph.

Tuba



Timp.

Bells

Perc. 1

Perc. 2



117 118 119 120 121 122 123 124

130

Fl. *tr*

Ob. *tr*

Bsn.

1 Cls.

2 Cls.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

130

1 Tpts.

2 Tpts.

Hn.

Tbn. *ov*

Bar. / Euph.

Tuba

Timp.

Bells

Perc. 1

Perc. 2

125 126 127 128 129 130 131

1. 2.

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

132 133 134 135 136 137 138