

# The Best Of Friends

Duet & Concert Band / Harmonie / Blasorchester / Fanfare

Euphonium & Tuba (E<sup>b</sup> Bass / B<sup>b</sup> Bass)  
or 2 Euphoniums (G + D)  
or 2 Tubas (E<sup>b</sup> Bass / B<sup>b</sup> Bass)

**Andrew Robertson Mackereth**

**EMR 42871**

1	Score	2	1 <sup>st</sup> Trombone G + D:
10	Solo Part	2	2 <sup>nd</sup> Trombone G + D:
1	Piccolo	1	Bass Trombone G + D:
8	Flute	2	Baritone G + D:
1	Oboe	2	E <sup>b</sup> Bass G
1	Bassoon	2	B <sup>b</sup> Bass G
1	E <sup>b</sup> Clarinet ( <i>optional</i> )	2	Tuba D:
5	1 <sup>st</sup> B <sup>b</sup> Clarinet ( <i>optional</i> )	1	String Bass ( <i>optional</i> )
4	2 <sup>nd</sup> B <sup>b</sup> Clarinet	1	Timpani
4	3 <sup>rd</sup> B <sup>b</sup> Clarinet	1	Xylophone
1	B <sup>b</sup> Bass Clarinet	1	Cymbals / Maracas
1	B <sup>b</sup> Soprano Saxophone ( <i>optional</i> )	1	Bass Drum
2	1 <sup>st</sup> E <sup>b</sup> Alto Saxophone		<b>Special Parts</b>
2	2 <sup>nd</sup> E <sup>b</sup> Alto Saxophone		<b>Fanfare Parts</b>
2	B <sup>b</sup> Tenor Saxophone	1	1 <sup>st</sup> B <sup>b</sup> Trombone D:
1	E <sup>b</sup> Baritone Saxophone	1	2 <sup>nd</sup> B <sup>b</sup> Trombone D:
1	E <sup>b</sup> Trumpet / Cornet ( <i>optional</i> )	1	B <sup>b</sup> Bass Trombone D:
3	1 <sup>st</sup> B <sup>b</sup> Trumpet / Cornet	1	B <sup>b</sup> Baritone D:
3	2 <sup>nd</sup> B <sup>b</sup> Trumpet / Cornet	1	E <sup>b</sup> Tuba D:
3	3 <sup>rd</sup> B <sup>b</sup> Trumpet / Cornet	1	B <sup>b</sup> Tuba D:
2	1 <sup>st</sup> F & E <sup>b</sup> Horn		
2	2 <sup>nd</sup> F & E <sup>b</sup> Horn		
2	3 <sup>rd</sup> F & E <sup>b</sup> Horn		

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# **Andrew Robertson Mackereth**



Andrew Mackereth was born in Gateshead, in the North-East of England in 1965. A fourth generation Salvationist, he first attended a meeting aged barely a week old. The son of officer parents, he has lived in many places including 4 years in Zambia and nine years in Kingston-upon-Hull. It was here that he began his earliest musical training.

In 1982, he returned to his native North-East to enrol on the Certificate in Brass Band Studies Course at Newcastle College of Arts & Technology, studying trombone, euphonium and tuba. In 1984, Andrew gained a place at the Birmingham School of Music to study Trombone and Composition, later studying Percussion and Conducting also. In his fourth year, he won the Bernhard Brown Memorial Composition Prize. At the completion of his studies, he entered the teaching profession first in Nuneaton before moving to Birmingham to become Head of Music in the largest UK school.

His first publication was the song “Ring the Bells of Heaven” in 1987, but it was 1996 before his first piece for brass band entered the repertoire. To date, more than 250 of his compositions; religious and secular are in print; many frequently feature on the concert programmes of Salvation Army Bands. In November of 2008 he was honoured by the New York Staff Band with a concert of his music entitled Profile 30. Andrew has led music programmes in Argentina, America, Germany and Netherlands and guest conducts brass bands in Germany and Sweden.

Numerous commissions include STANDARD BEARERS for the International Staff Band of The Salvation Army, HYMNUS for Wilhelmina Easterein (Netherlands) and EXALTATION for the Melbourne Staff Band. Other notable collaborations include North York Temple Band, Canadian Staff Band, Amsterdam Staff Band and Songsters. His bass trombone solo: Swing Low has been recorded by the renowned Bass Trombonist: Douglas Yeo and Tubist: Leslie Neish.

In addition to numerous guest conducting appearances, Andrew is the Bandmaster of the Nuneaton Salvation Army Band, The Salvation Army Symphonic Wind Ensemble and The Glebe Symphonic Wind Orchestra.



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# The Best Of Friends

Euphonium Duet or Tuba Duet or Euphonium & Tuba

**Andrew Robertson Mackereth**

**English:** I recently had the opportunity to be an adjudicator at a Grammar School music competition in the North-West of England. The standard of musicianship was very high, but there were two standout performers. One was a Euphonium player, the other a Tuba player.

I was told that they have a healthy rivalry, pushing each other to be the very best they can be. (I was also told they were the best of friends.)

The idea for the duet came later that evening and this piece is the result.

You may detect references to the children's teasing song: "I know something you don't know," this is incorporated to give life to their healthy rivalry and I assure listeners and performers that this tune is not a reference to the advertising campaign of a certain brand of confectionery!!

**Français:** J'ai récemment eu l'occasion de participer en tant que juge à un concours de musique organisé par une Grammar School dans le nord-ouest de l'Angleterre. Le niveau des musiciens était très élevé, mais deux d'entre eux se sont distingués. L'un était un joueur d'euphonium, l'autre un joueur de tuba.

On m'a dit qu'ils entretenaient une saine rivalité, se poussant mutuellement à donner le meilleur d'eux-mêmes. (On m'a également dit qu'ils étaient les meilleurs amis du monde).

L'idée du duo m'est venue plus tard dans la soirée et ce morceau en est le résultat.

Vous pourrez peut-être y déceler des références à la chanson de taquinerie pour enfants : "Je sais quelque chose que tu ne sais pas". Cette référence est incorporée pour donner vie à leur saine rivalité et j'assure les auditeurs et les interprètes que cet air n'est pas une référence à la campagne publicitaire d'une certaine marque de confiserie !!

**Deutsch:** Vor kurzem hatte ich die Gelegenheit, als Juror bei einem Musikwettbewerb für Gymnasien im Nordwesten Englands mitzuwirken. Das Niveau der musikalischen Leistungen war sehr hoch, aber es gab zwei herausragende Künstler. Der eine war ein Euphoniumspieler, der andere ein Tuba-Spieler.

Mir wurde gesagt, dass sie eine gesunde Rivalität haben und sich gegenseitig anspornen, das Beste zu geben, was sie können. (Man sagte mir auch, sie seien die besten Freunde.)

Die Idee für das Duett entstand später am Abend, und dieses Stück ist das Ergebnis.

Vielleicht erkennen Sie Anspielungen auf das Kinderhänseleien-Lied: "Ich weiß etwas, was du nicht weißt", um ihrer gesunden Rivalität Leben einzuhauen, und ich versichere den Zuhörern und Interpreten, dass diese Melodie keine Anspielung auf die Werbekampagne einer bestimmten Süßwarenmarke ist!!



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# The Best Of Friends

Andrew Robertson Mackereth

2 3 4 5 6 7 8 A 9 10 11 12

**Brightly** ♩ = 114

Euphonium Solo

Tuba Solo

Piccolo

Flute

Oboe

Bassoon

1st B♭ Clarinet

2nd B♭ Clarinet

3rd B♭ Clarinet

B♭ Bass Clarinet

1st E♭ Alto Saxophone

2nd E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

1st B♭ Trumpet / Cornet

2nd B♭ Trumpet / Cornet

3rd B♭ Trumpet / Cornet

1st F Horn

2nd F Horn

3rd F Horn

1st Trombone

2nd Trombone

Bass Trombone

Baritone

Tuba in C

String Bass (optional)

Timpani

Xylophone

Cymbals / Maracas

Bass Drum

EMR 42871

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Euph.

Tba.

Picc.

Fl.

Ob.

Bsn.

Cl.1

Cl.2

Cl.3

B.Cl.

A.Sax.1

A.Sax.2

T.Sax.

B.Sax.

Tpt.

Cnt.1

Tpt./Cnt.2

Tpt./Cnt.3

Hn.1

Hn.2

Hn.3

Tbn.1

Tbn.2

B.Tbn.

Bar.

Tba.

S.Bass

Timp.

Xyl.

Cym.

B.D.

C

27

28

29

30

31

32

33

34

35

Instrumentation: Euph., Tba., Picc., Fl., Ob., Bsn., Cl.1, Cl.2, Cl.3, B.Cl., A.Sax.1, A.Sax.2, T.Sax., B.Sax., Tpt./Cnt.1, Tpt./Cnt.2, Tpt./Cnt.3, Hn.1, Hn.2, Hn.3, Tbn.1, Tbn.2, B.Tbn., Bar., Tba., S.Bass., Timp., Xyl., Cym., B.D.

Musical score for orchestra, page 5. The score is divided into measures 27 through 35. Measures 27-34 are grouped under section C, and measure 35 is shown separately. The score includes parts for various woodwind, brass, and percussion instruments. Measure 27: Picc. f, Fl. f, Ob. f, Bsn. f. Measure 28: Picc. f, Fl. f, Ob. f, Bsn. f. Measure 29: Picc. f, Fl. f, Ob. f, Bsn. f. Measure 30: Picc. f, Fl. f, Ob. f, Bsn. f. Measure 31: Picc. f, Fl. f, Ob. f, Bsn. f. Measure 32: Picc. f, Fl. f, Ob. f, Bsn. f. Measure 33: Picc. f, Fl. f, Ob. f, Bsn. f. Measure 34: Picc. f, Fl. f, Ob. f, Bsn. f. Measure 35: Picc. f, Fl. f, Ob. f, Bsn. f. Measures 27-34: Euph. rests, Tba. rests, Cl.1 f, Cl.2 f, Cl.3 f, B.Cl. f, A.Sax.1 f, A.Sax.2 f, T.Sax. f, B.Sax. f, Tpt./Cnt.1 f, Tpt./Cnt.2 f, Tpt./Cnt.3 f, Hn.1 f, Hn.2 f, Hn.3 f, Tbn.1 f, Tbn.2 f, B.Tbn. f, Bar. f, Tba. f, S.Bass. f, Timp. f, Xyl. f, Cym. f, B.D. f. Measure 35: Euph. rests, Tba. rests, Cl.1 f, Cl.2 f, Cl.3 f, B.Cl. f, A.Sax.1 f, A.Sax.2 f, T.Sax. f, B.Sax. f, Tpt./Cnt.1 f, Tpt./Cnt.2 f, Tpt./Cnt.3 f, Hn.1 f, Hn.2 f, Hn.3 f, Tbn.1 f, Tbn.2 f, B.Tbn. f, Bar. f, Tba. f, S.Bass. f, Timp. f, Xyl. f, Cym. f, B.D. f.

**D**

36

37

38

39

40

41

42

43

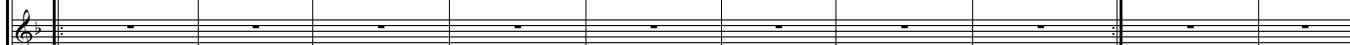
44

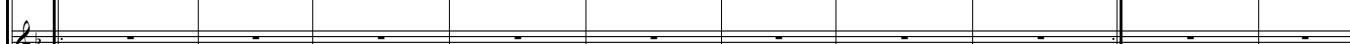
45

Euph. 

Tba. 

Picc. 

Fl. 

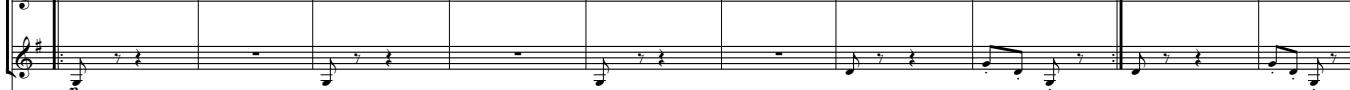
Ob. 

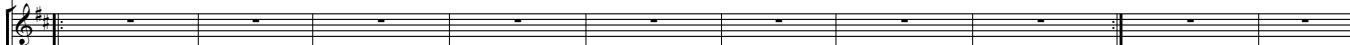
Bsn. 

Cl.1 

Cl.2 

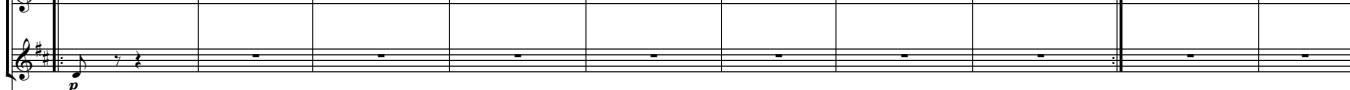
Cl.3 

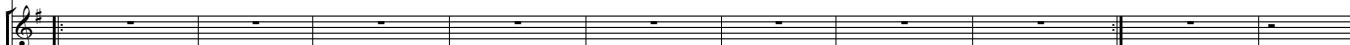
B.Cl. 

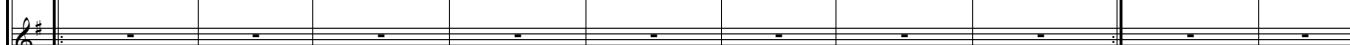
A.Sax.1 

A.Sax.2 

T.Sax. 

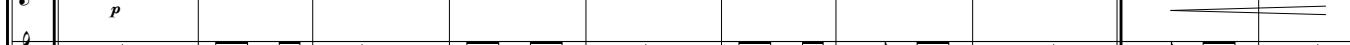
B.Sax. 

Tpt./Cntr.1 

Tpt./Cntr.2 

Tpt./Cntr.3 

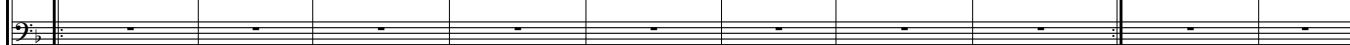
Hn.1 

Hn.2 

Hn.3 

Tbn.1 

Tbn.2 

B.Tbn. 

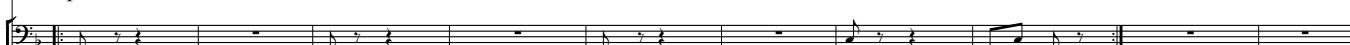
Bar. 

Tba. 

S.Bass. 

Timp. 

Xyl. 

Cym. 

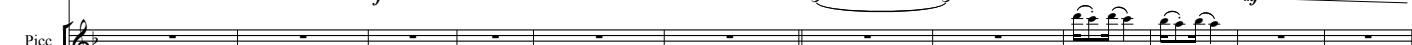
B.D. 

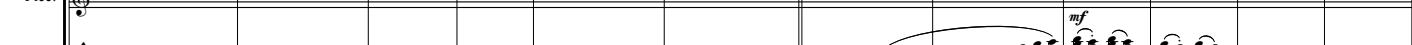
Euph.  
 Tba.  
 Picc.  
 Fl.  
 Ob.  
 Bsn.  
 Cl.1  
 Cl.2  
 Cl.3  
 B.Cl.  
 A.Sax.1  
 A.Sax.2  
 T.Sax.  
 B.Sax.  
 Tpt./Cnt.1  
 Tpt./Cnt.2  
 Tpt./Cnt.3  
 Hn.1  
 Hn.2  
 Hn.3  
 Tbn.1  
 Tbn.2  
 B.Tbn.  
 Bar.  
 Tba.  
 S.Bass.  
 Timp.  
 Xyl.  
 Cym.  
 B.D.

Dynamics and performance instructions from the score:
 

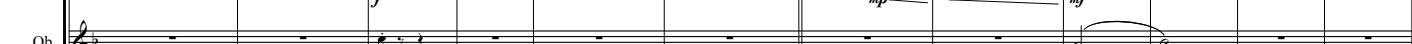
- Measures 46-53: Various dynamics including **ff**, **p**, **mf**, **f**, **p**.
- Measure 54: **f**
- Measure 55: **p**
- Measure 56: **f**
- Measure 57: **p**
- Measure 58: **p**
- Measure 59: **p**

Euph. 

Tba. 

Picc. 

Fl. 

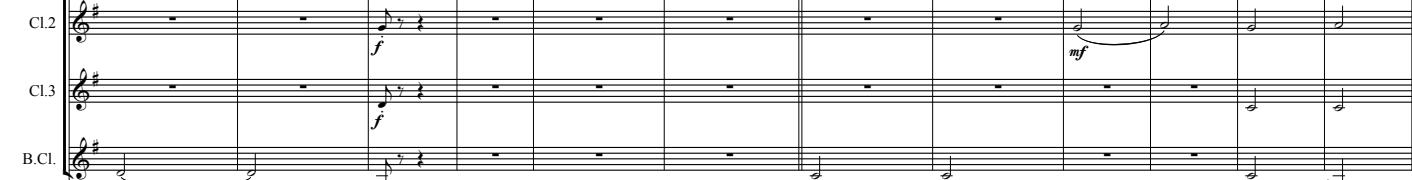
Ob. 

Bsn. 

Cl.1 

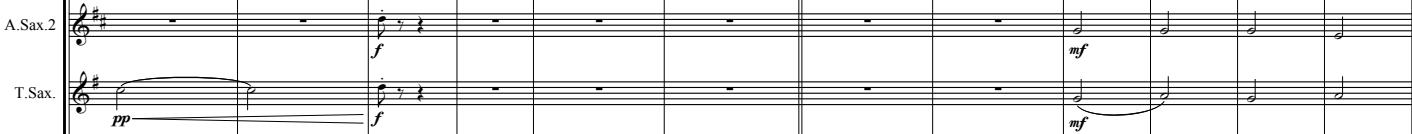
Cl.2 

Cl.3 

B.Cl. 

A.Sax.1 

A.Sax.2 

T.Sax. 

B.Sax. 

Tpt. Cnt.1 

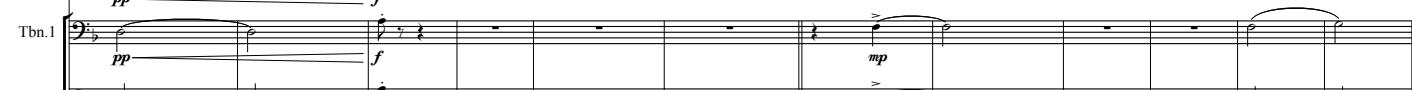
Tpt./Cnt.2 

Tpt./Cnt.3 

Hn.1 

Hn.2 

Hn.3 

Tbn.1 

Tbn.2 

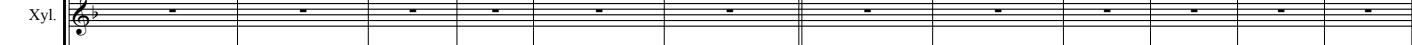
B.Tbn. 

Bar. 

Tba. 

S.Bass. 

Timp. 

Xyl. 

Cym. 

B.D. 

72 73 74 75 76 77 H 78 79 80 81 82 83 84 85 86 87

Euph. Tba. Picc. Fl. Ob. Bsn. Cl.1 Cl.2 Cl.3 B.Cl. A.Sax.1 A.Sax.2 T.Sax. B.Sax. Tpt./Cnt.1 Tpt./Cnt.2 Tpt./Cnt.3 Hn.1 Hn.2 Hn.3 Tbn.1 Tbn.2 B.Tbn. Bar. Tba. S.Bass. Timp. Xyl. Cym. B.D.

*cresc.*

*f* *mp* *f* *mp* *f*

