

Divine Odyssey

Solo & Concert Band / Harmonie / Blasorchester / Fanfare

Piccolo - Flute - Oboe - Bassoon - Clarinet - Soprano, Alto or Tenor Saxophone
B \flat , C or E \flat Trumpet or Cornet - F or E \flat Horn - Alto Trombone - C or B \flat Trombone
B \flat or C Euphonium - Violin - Viola - Violoncello

Andrew Robertson Mackereth

EMR 42928

| | | | |
|----|--|---|---|
| 1 | Score | 2 | 1 st Trombone $\text{tr} + \text{b}$ |
| 21 | Solo Parts | 2 | 2 nd Trombone $\text{tr} + \text{b}$ |
| 1 | Piccolo | 1 | Bass Trombone $\text{tr} + \text{b}$ |
| 8 | Flute | 3 | Baritone $\text{tr} + \text{b}$ |
| 1 | Oboe | 2 | E \flat Bass tr |
| 1 | Bassoon (<i>optional</i>) | 2 | B \flat Bass tr |
| 1 | E \flat Clarinet (<i>optional</i>) | 2 | Tuba b |
| 5 | 1 st B \flat Clarinet | 1 | String Bass (<i>optional</i>) |
| 4 | 2 nd B \flat Clarinet | 1 | Timpani |
| 4 | 3 rd B \flat Clarinet | 1 | Cymbals / Triangle / Tambourine |
| 1 | B \flat Bass Clarinet (<i>optional</i>) | 1 | Drums |
| 1 | B \flat Soprano Saxophone (<i>optional</i>) | | |
| 2 | 1 st E \flat Alto Saxophone | | |
| 2 | 2 nd E \flat Alto Saxophone | | |
| 2 | B \flat Tenor Saxophone | | |
| 1 | E \flat Baritone Saxophone (<i>optional</i>) | | |
| 1 | E \flat Trumpet / Cornet (<i>optional</i>) | | |
| 3 | 1 st B \flat Trumpet / Cornet | | |
| 3 | 2 nd B \flat Trumpet / Cornet | | |
| 3 | 3 rd B \flat Trumpet / Cornet | | |
| 2 | 1 st F & E \flat Horn | | |
| 2 | 2 nd F & E \flat Horn | | |
| 2 | 3 rd F & E \flat Horn | | |

Special Parts

| | |
|---|---|
| 1 | 1 st B \flat Trombone b |
| 1 | 2 nd B \flat Trombone b |
| 1 | B \flat Bass Trombone b |
| 1 | B \flat Baritone b |
| 1 | E \flat Tuba b |
| 1 | B \flat Tuba b |

Fanfare Parts

| | |
|---|----------------------------|
| 2 | 1 st Flugelhorn |
| 2 | 2 nd Flugelhorn |
| 2 | 3 rd Flugelhorn |

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Divine Odyssey

Andrew Robertson Mackereth

2024

Divine Odyssey was the second piece I was commissioned to write for the renowned UK trombone soloist: Brett Baker. Brett requested a piece that subtly referenced some of his favourite solo items as indeed my previous commission from him had: the 1st Trombone Rhapsody, later renamed: Song of Joy (EMR 82079).

Indulgently, in this piece there are echoes of solos I used to play by Peter Graham, Leslie Condon and significantly; Ray Steadman-Allen. The structure and tonal language are purposely reminiscent of Eternal Quest. Nevertheless, I hope the piece stand on its own merits.

This edition is somewhat revised from the version that Brett recorded in 2014.

It is not programmatic in the strictest sense, but the music depicts something of a journey, or quest towards a higher goal. The soloist is the narrator of the story, and they guide us through a sequence of situations both good, and perilous. The final note of triumph being arrival at the ultimate destination. The title is a nod to John Bunyan's book: Pilgrims Progress and yet another link to Ray Steadman-Allen.

The main theme at Letter A had been in a sketch book of mine for several years waiting for a suitable opportunity to fledge into a piece.

Performance Note:

The Pesante section at Letter J requires particularly good breath control, it is acceptable to omit some notes, provided the overall flow is not interrupted too much.

The music must offer some sharp contrast between the lyrical and sustained music of the central section and the brutalist exterior passages.



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2

3

4

Solemn $\text{♩} = 78$

Solo in C

Piccolo *mf*

Flute *mf* *mp* *mf*

Oboe *mf* *mf*

Bassoon *mp*

1st B♭ Clarinet *mf* *mp* *mf*

2nd B♭ Clarinet *mf* *mp* *mf*

3rd B♭ Clarinet *mf* *mf*

B♭ Bass Clarinet *mp*

1st E♭ Alto Saxophone *mp* *mp*

2nd E♭ Alto Saxophone *mp* *mp*

Tenor Saxophone *mp*

E♭ Baritone Saxophone *mp*

1st B♭ Trumpet / Cornet *mf* *mp* *mf*

2nd B♭ Trumpet / Cornet *mf* *mf*

3rd B♭ Trumpet / Cornet *mf* *mf*

1st F Horn *mp* *mp*

2nd F Horn *mp* *mp*

3rd F Horn *mp* *mp*

1st Trombone *mf*

2nd Trombone *mf*

Bass Trombone

Baritone *mp*

Tuba in C *mp*

String Bass (optional) *mp*

Timpani

Cymbals / Triangle / Tambourine *mp*

Drums *mp*

Solo

Picc. *f*

Fl. *f*

Ob. *f*

Bsn. *f*

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.

Cymb.

Dr. *f*

molto rall.

Solo

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.

Cymb.

Dr.

Cadenza

rit.

accel. Freely

rit.

Solo *f* *cresc.* *mp* *mf*

Picc. *mf*

Fl. *mf*

Ob. *mf*

Bsn. *mf* *pp*

Cl.1 *mf*

Cl.2 *mf*

Cl.3 *mf*

B.Cl. *mf* *pp*

A.Sax.1 *mf*

A.Sax.2 *mf* *pp*

T.Sax. *mf* *pp*

B.Sax. *mf* *pp*

Tpt./Cnt.1 *mf*

Tpt./Cnt.2 *mf*

Tpt./Cnt.3 *mf*

Hn.1 *mf* *pp*

Hn.2 *mf* *pp*

Hn.3 *mf* *pp*

Tbn.1 *mf* *pp*

Tbn.2 *mf* *pp*

B.Tbn. *mf* *pp*

Bar. *mf* *pp*

Tba. *mf* *pp*

S.Bass *mf* *pp*

Timp.

Cymb.

Dr.

A

19

20

21

22

23

24

♩ = 70

Solo

Picc.

Fl.

Ob.

Bsn. *mp*

Cl.1

Cl.2

Cl.3

B.Cl. *mp*

A.Sax.1

A.Sax.2

T.Sax.

B.Sax. (Tuba 2) *mp*

Tpt./Cnt.1

Tpt./Cnt.2

Tpt./Cnt.3

Hn.1 *mp*

Hn.2 *mp*

Hn.3

Tbn.1

Tbn.2

B.Tbn.

Bar. *mp*

Tba. *mp*

S.Bass *mp*

Timp.

Cymb.

Dr.

Solo

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.

Cymb.

Dr.

f

mp

Muted

Play (Tuba 2)

Soft mallets

This musical score page covers measures 29 through 34. The Solo part begins in measure 29 with a melodic line. The woodwinds (Piccolo, Flute, Oboe, Bassoon, Clarinets) and strings (Bassoon, Clarinets, Saxophones, Trumpets, Horns, Trombones, Baritone, Tuba, Bass) have various parts, with many instruments playing sustained notes or chords. The Soloist's part features a melodic line with dynamics like *mf* and *mp*. The percussion section (Timpani, Cymbals, Drums) is mostly silent, with a cymbal roll starting in measure 34. The score is written for a full orchestra and soloist, with parts for Piccolo, Flute, Oboe, Bassoon, Clarinets (1, 2, 3), Saxophones (Alto, Tenor, Bass), Trumpets (1, 2, 3), Horns (1, 2, 3), Trombones (1, 2, Bass), Baritone, Tuba, Bass, Timpani, Cymbals, and Drums. Dynamics such as *mf* and *mp* are indicated throughout.

Solo

Picc. *f*

Fl. *f*

Ob. *f*

Bsn. *f*

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* Open

Tpt./Cnt.3 *f*

Hn.1 *f*

Hn.2 *f*

Hn.3 *f*

Tbn.1 *f* Open

Tbn.2 *f* Open

B.Tbn. *f* Play

Bar. *f*

Tba. *f*

S.Bass *f*

Timp.

Cymb.

Dr. *f*

Solo *mf*

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.

Cymb.

Dr.



Musical score for orchestra and soloist, measures 43-53. The score includes parts for Solo, 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., Cymb., and Dr. The score is in 7/8 time and features various dynamics such as *mp* and *f*. The Solo part begins with a melodic line in measure 43, while the rest of the orchestra provides harmonic support. The woodwinds and strings play sustained notes, and the brass instruments provide a rhythmic foundation. The score concludes in measure 53 with a final chord.

D

54

55

56

57

E

58

59

60

61

Vivo ♩ = 150

Solo *ff* *mf*

Picc. *mp*

Fl. *mp*

Ob.

Bsn. *ff*

Cl.1

Cl.2

Cl.3

B.Cl. *ff* *mp*

A.Sax.1 *mp*

A.Sax.2 *mp*

T.Sax. *mp*

B.Sax. *mp*

Tpt./Cnt.1 Muted *mp*

Tpt./Cnt.2 Muted *mp*

Tpt./Cnt.3

Hn.1

Hn.2

Hn.3

Tbn.1

Tbn.2

B.Tbn.

Bar. *ff*

Tba. *ff* *mp*

S.Bass *ff* *mp*

Timp. *ff*

Cymb. Tambourine *mp*

Dr.

This page contains the musical score for measures 62 through 69. The score is written for a large ensemble, including woodwinds, brass, saxophones, and percussion. The Solo part is the primary melodic line, featuring trills and slurs. The woodwind section (Cl.1-3, B.Cl., A.Sax.1-2, T.Sax., B.Sax.) provides harmonic support with various textures. The brass section (Tpt./Cnt.1-3, Hn.1-3, Tbn.1-3, Bar., Tba.) plays sustained chords and rhythmic patterns. The percussion section (S.Bass, Timp., Tamb., Dr.) provides a steady rhythmic accompaniment. Dynamics such as *mf* and *mp* are indicated throughout the score.

Solo *mf*

Picc. *ff*

Fl. *ff*

Ob. *ff* *mp*

Bsn. *ff*

Cl.1 *ff*

Cl.2 *ff*

Cl.3 *ff*

B.Cl. *ff*

A.Sax.1

A.Sax.2 *ff*

T.Sax. *ff*

B.Sax. *ff*

Tpt./Cnt.1 *ff*

Tpt./Cnt.2 *ff*

Tpt./Cnt.3 *ff*

Hn.1 *mp*

Hn.2 *mp*

Hn.3 *mp*

Tbn.1 *ff*

Tbn.2 *ff*

B.Tbn.

Bar. *ff*

Tba. *ff* *mp*

S.Bass *ff* *mp*

Timp. *ff*

Tamb. *mp*

Dr. *ff*

Solo *f* *Opt*

Picc. *f*

Fl. *mf* *f*

Ob. *f*

Bsn. *f*

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 *mf* *f*

Tpt./Cnt.2 *mf* *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.

Tamb. *f* To Tr.

Dr.

H

82

83

84

85

86

87

$\text{♩} = 68$

Optional

8^{measures}

Solo *mp*

Picc. *p*

Fl. *p*

Ob. *p*

Bsn. *p*

Cl.1 *p*

Cl.2 *p*

Cl.3 *p*

B.Cl. *p*

A.Sax.1 *p*

A.Sax.2 *p*

T.Sax. *p*

B.Sax. *p*

Tpt./Cnt.1 *p* Open

Tpt./Cnt.2 *p* Open

Tpt./Cnt.3 *p*

Hn.1 *p*

Hn.2 *p*

Hn.3 *p*

Tbn.1 *p*

Tbn.2 *p*

B.Tbn. *p*

Bar. *p*

Tba. *p*

S.Bass *p*

Timp. *p*

Tamb. *p*

Dr. *p*

Detailed description: This page of a musical score covers measures 82 through 87. It features a solo part at the top, followed by woodwinds (Piccolo, Flute, Oboe, Bassoon, Clarinets 1-3, Bass Clarinet) and saxophones (Alto Saxophones 1-2, Tenor Saxophone, Baritone Saxophone). The brass section includes three Trumpets/Cornetts (with 'Open' markings for the first two), three Horns, two Trombones, Baritone, and Tuba. The percussion section includes Timpani, Tambourine, and Drums. The score is in 3/4 time with a tempo of quarter note = 68. Dynamics range from piano (p) to mezzo-piano (mp). Measure 83 is marked as 'Optional' and contains a 3-measure rest for the Solo part. Measure 87 contains an 8-measure rest for the Solo part.



88

89

90

91

92

molto rit.

Solo *cresc.*

Picc.

Fl.

Ob.

Bsn.

Cl.1

Cl.2

Cl.3

B.Cl.

A.Sax.1

A.Sax.2

T.Sax. *Hn.3* *p*

B.Sax.

Tpt./Cnt.1

Tpt./Cnt.2

Tpt./Cnt.3

Hn.1 *p*

Hn.2 *p*

Hn.3 *p*

Tbn.1

Tbn.2

B.Tbn.

Bar.

Tba. *p*

S.Bass

Timp.

Tgl. *Triangle* *mp*

Dr.

Pesante ♩ = 140

Solo *mf* *f*

Picc.

Fl.

Ob.

Bsn. *f*

Cl.1

Cl.2

Cl.3

B.Cl. *f*

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 *f* Muted

Tbn.2 *f* Muted

B.Tbn. *f* Muted

Bar. *f*

Tba. *f*

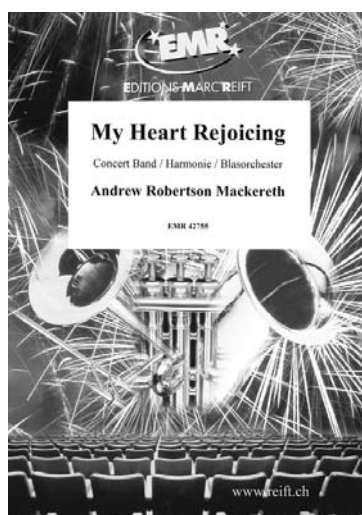
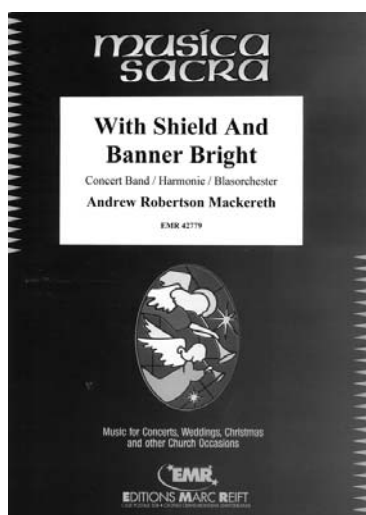
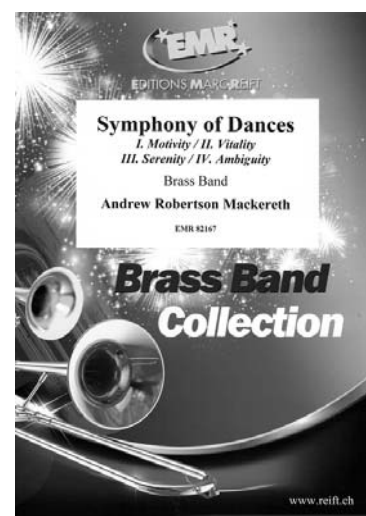
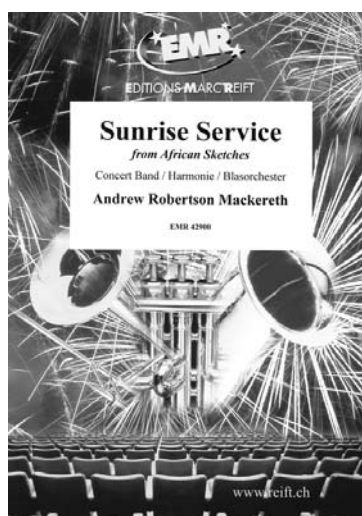
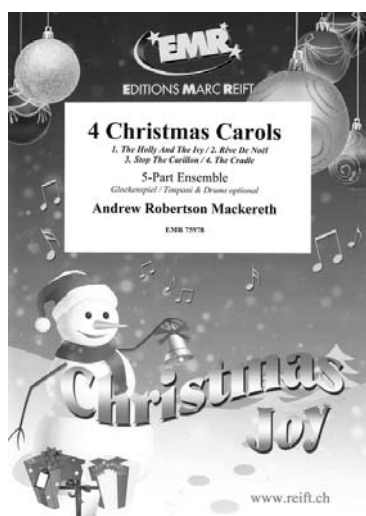
S.Bass *f*

Timp.

Tamb.

Dr.

Collection Andrew Robertson Mackereth



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