

Poverty Knock

Wind Band / Concert Band / Harmonie / Blasorchester / Fanfare

Andrew Robertson Mackereth

EMR 42973

- 1 Score
- 1 Piccolo
- 8 Flute
- 1 Oboe
- 1 Bassoon
- 1 E \flat Clarinet (*optional*)
- 5 1st B \flat Clarinet
- 4 2nd B \flat Clarinet
- 4 3rd B \flat Clarinet
- 1 B \flat Bass Clarinet
- 1 B \flat Soprano Saxophone (*optional*)
- 2 1st E \flat Alto Saxophone
- 2 2nd E \flat Alto Saxophone
- 2 B \flat Tenor Saxophone
- 1 E \flat Baritone Saxophone
- 1 E \flat Trumpet / Cornet (*optional*)
- 3 1st B \flat Trumpet / Cornet
- 3 2nd B \flat Trumpet / Cornet
- 3 3rd B \flat Trumpet / Cornet
- 2 1st F & E \flat Horn
- 2 2nd F & E \flat Horn
- 2 3rd F & E \flat Horn

- 2 1st Trombone $\text{tr} + \text{b}$
- 2 2nd Trombone $\text{tr} + \text{b}$
- 1 Bass Trombone $\text{tr} + \text{b}$
- 3 Baritone $\text{tr} + \text{b}$
- 2 E \flat Bass tr
- 2 B \flat Bass tr
- 2 Tuba tr
- 1 String Bass (*optional*)
- 1 Timpani (*optional*)
- 1 Tubular Bells
- 1 Drums

Special Parts

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

Fanfare Parts

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

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EDITIONS MARC REIFT

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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 500 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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2025

Poverty Knock is a factory-workers' song, written to be sung over the rhythm of the flying shuttles and clanking of mill machinery. Conditions of the English cloth mills of the 1890's, were hot, noisy, and dangerous. Injury and even death from the awkward and unsafe weaving machines was commonplace. And yet the continual knocking of the shuttle was at least a surety that you'd be able to eat: "guttle," in a time when unemployment still meant virtual starvation and misery.

The probable writer of Poverty Knock was Tom Daniel, a weaver from Batley. He was born around 1890 and left school at 11 working in various mills around West Yorkshire.

*'Poverty, poverty knock, ' my loom is a saying all day,
Poverty, poverty knock, gaffer's too skinny to pay,
Poverty, poverty knock, keeping one eye on the clock,
I know I can guttle when I hear my shuttle go, poverty, poverty knock.*

*Up every morning at five, I wonder that we keep alive,
Tired and yawning in the cold morning,
It's back to the dreary old drive.*

*Oh dear we're going to be late,
Gaffer is stood at the gate,
We're out of pockets, our wages they'll dock it,
We'll have to buy grub on the slate.*

*And when our wages they'll bring, we're often short of a string,
While we are fighting with gaffer for snatching,
We know to his breast he will cling.*

*Sometimes a shuttle flies out,
and gives some poor woman a clout,
There she lies bleeding but nobody's heeding,
Oh who's going to carry her out?*

Performance Note:

The music is a simple setting of this English folk song. The rhythm of the loom is an ever-present feature that can be enhanced in any way conductors deem appropriate. The Tubular Bell part can be substituted for any type of bell sound and is intended to reflect the clocking in, lunch break and clocking off signals. The ironic setting at Letter E is intended to represent an inspection visit from an unpopular manager, or foreman!



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Poverty Knock

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2 3 4 5 6 7 8

Energetically ♩ = 116

Score for Poverty Knock, featuring a full orchestra and percussion. The score is written for 8 measures, with a tempo of 116 beats per minute (♩ = 116). The key signature is one flat (B♭).

Instrumentation:

- 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 (optional)
- Tubular Bells
- Drums

The score is written for 8 measures. The tempo is 116 beats per minute (♩ = 116). The key signature is one flat (B♭). The score is written for 8 measures, with a tempo of 116 beats per minute (♩ = 116). The key signature is one flat (B♭).

EMR 42973

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This image shows a page from a musical score, likely for a symphony or concert band. The score is written for a large ensemble, including woodwinds, brass, and percussion. The instruments listed on the left are: Picc. (Piccolo), Fl. (Flute), Ob. (Oboe), Bsn. (Bassoon), Cl.1 (Clarinet 1), Cl.2 (Clarinet 2), Cl.3 (Clarinet 3), B.Cl. (Bass Clarinet), A.Sax.1 (Alto Saxophone 1), A.Sax.2 (Alto Saxophone 2), T.Sax. (Tenor Saxophone), B.Sax. (Baritone Saxophone), Tpt./Cnt.1 (Trumpet/Contra 1), Tpt./Cnt.2 (Trumpet/Contra 2), Tpt./Cnt.3 (Trumpet/Contra 3), Hn.1 (Horn 1), Hn.2 (Horn 2), Hn.3 (Horn 3), Tbn.1 (Trombone 1), Tbn.2 (Trombone 2), B.Tbn. (Baritone Trombone), Bar. (Baritone), Tba. (Tuba), S.Bass (Soprano Bass), Timp. (Timpani), Tub.B. (Tub. Bass), and Dr. (Drum).

The score is written in 4/4 time and features various musical notations, including notes, rests, and dynamic markings. The key signature is one sharp (F#). The score is divided into two systems, with the first system containing staves 1 through 14 and the second system containing staves 15 through 28. The first system includes staves for 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., Tub.B., and Dr. The second system includes staves for 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., Tub.B., and Dr.

The score includes various musical notations, including notes, rests, and dynamic markings. The key signature is one sharp (F#). The score is divided into two systems, with the first system containing staves 1 through 14 and the second system containing staves 15 through 28. The first system includes staves for 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., Tub.B., and Dr. The second system includes staves for 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., Tub.B., and Dr.

A

17

18

19

20

21

22

23

24

Picc. *Solo*

Fl. *mf*

Ob.

Bsn. *mp*

Cl.1 *mp*

Cl.2 *mp*

Cl.3 *mp*

B.Cl.

A.Sax.1 *mp*

A.Sax.2 *mp*

T.Sax. *mp*

B.Sax. *mp*

Tpt./
Cnt.1

Tpt./
Cnt.2

Tpt./
Cnt.3

Hn.1 *mp*

Hn.2

Hn.3

Tbn.1

Tbn.2

B.Tbn.

Bar.

Bari. Sax

Tba. *mp*

S.Bass

Timp.

Tub.B. *mp*

Dr. *mp*

Picc. *All*

Fl. *mf*

Ob. *mf*

Bsn.

Cl.1

Cl.2

Cl.3

B.Cl.

A.Sax.1

A.Sax.2

T.Sax.

B.Sax.

Oboe

Tpt./Cnt.1 *mf*

Tpt./Cnt.2

Tpt./Cnt.3

Hn.1

Hn.2 *mp*

Hn.3 *mp*

Tbn.1 *mp*

Tbn.2 *mp*

B.Tbn.

Bar.

Tba.

S.Bass

Timp.

Tub.B.

Dr.

B

33

34

35

36

37

38

39

40

Picc. *mf*
 Fl. *mf*
 Ob. *mf*
 Bsn. *mf*
 Cl.1 *mf*
 Cl.2 *mf*
 Cl.3 *mf*
 B.Cl. *mf*
 A.Sax.1 *mf*
 A.Sax.2 *mf*
 T.Sax. *mf*
 B.Sax. *mf*
 Tpt./Cnt.1
 Tpt./Cnt.2
 Tpt./Cnt.3
 Hn.1 *mf*
 Hn.2 *mf*
 Hn.3 *mf*
 Tbn.1 *mf*
 Tbn.2 *mf*
 B.Tbn. *mf*
 Bar. *mf*
 Tba. *mf*
 S.Bass *mf*
 Timp. *mf*
 Tub.B.
 Dr. *mf*

Play

This musical score page contains measures 41 through 48 of a symphony. The instrumentation includes Piccolo, Flute, Oboe, Bassoon, Clarinets 1, 2, and 3, Bass Clarinet, Alto Saxophones 1 and 2, Tenor Saxophone, Baritone Saxophone, Trumpets 1, 2, and 3, Horns 1, 2, and 3, Trombones 1, 2, and 3, Baritone, Tuba, Euphonium, and Drums. The score is written in 4/4 time with a key signature of one sharp (F#). Measures 41-45 show active melodic and harmonic development across the woodwinds and strings, while measures 46-48 feature a more sustained texture with prominent brass and woodwind entries.



49

50

51

52

53

54

55

56

Picc. *mp*

Fl. *mp*

Ob. *mp*

Bsn. *mf*

Cl.1 *mp*

Cl.2 *mp*

Cl.3 *mp*

B.Cl. *mp*

A.Sax.1 *mp*

A.Sax.2 *mp*

T.Sax. *mf*

B.Sax. *mp*
Open

Tpt./Cnt.1 *mf*
Open

Tpt./Cnt.2 *mf*
Open

Tpt./Cnt.3 *mf*
Open

Hn.1 *mf*

Hn.2 *mf*

Hn.3 *mf*

Tbn.1 *mp*

Tbn.2 *mp*

B.Tbn. *mp*

Bar. *mf*

Tba. *mp*

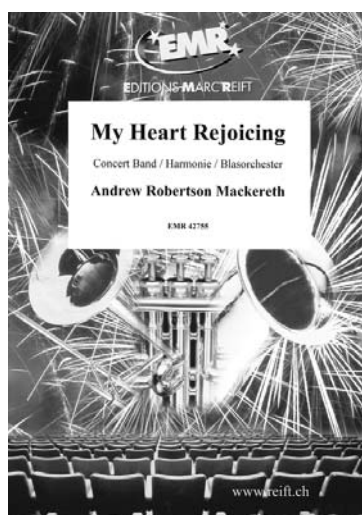
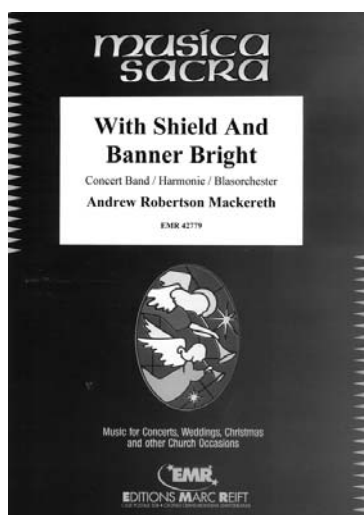
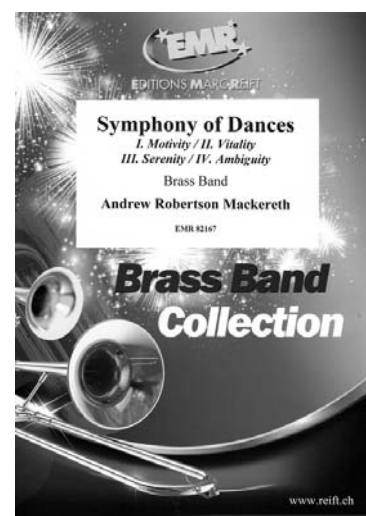
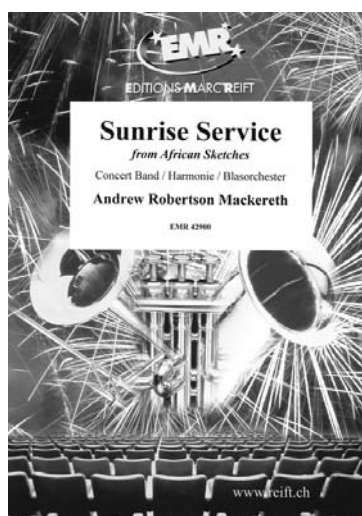
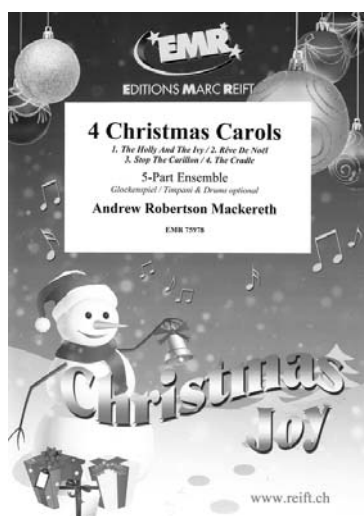
S.Bass *mp*

Timp. *mp*

Tub.B.

Dr. *mp*

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