

# 2001: A Funk Odyssey

Brass Band

**Andrew Robertson Mackereth**

EMR 82458

1	Full Score	2	1 <sup>st</sup> B $\flat$ Baritone
1	E $\flat$ Cornet	2	2 <sup>nd</sup> B $\flat$ Baritone
3	Solo B $\flat$ Cornet I	2	1 <sup>st</sup> Trombone $\text{tr} + \text{b}$
3	Solo B $\flat$ Cornet II	2	2 <sup>nd</sup> Trombone $\text{tr} + \text{b}$
1	Repiano B $\flat$ Cornet	1	Bass Trombone $\text{tr} + \text{b}$
3	2 <sup>nd</sup> B $\flat$ Cornet	2	B $\flat$ Euphonium
3	3 <sup>rd</sup> B $\flat$ Cornet	3	E $\flat$ Bass
1	B $\flat$ Flugelhorn	3	B $\flat$ Bass
2	Solo E $\flat$ Horn	1	Timpani
2	1 <sup>st</sup> E $\flat$ Horn	1	Cymbals / Congas
2	2 <sup>nd</sup> E $\flat$ Horn	1	Drums

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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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*2024*

Back in 2001, I wrote a song – it is quoted exactly at Bar 38. As with pretty much all my music at that time, it was intended for use in a religious setting. Anyway, I wasn't happy with the words I wrote so it went nowhere. Plus, I knew it was far too progressive for my church!

At that time, I was really into Jamiroquai, Weather Report and had recently seen Incognito at Ronnie Scott's in Birmingham and you can tell. Their collective harmonic and rhythmic language permeate every bar.

I hooked into the date of my original melody: 2001 and the piece seemed to write itself.

Thanks to Arthur C. Clark and Richard Strauss for their unwitting contributions to this project.

## **Performance Note:**

The percussion part is fairly repetitive and functional, but performers are encouraged to be very flamboyant in their patterns and fills.



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# 2001: A Funk Odyssey

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2 3 4 5 6 7 8 9 10  
Slowly ♩ = 68

The musical score is arranged in a standard orchestral format with 18 staves. The instruments and their parts are as follows:

- E♭ Cornet:** Rests until measure 6, then plays a melodic line with dynamics *f* and *f*.
- Solo B♭ Cornet I & II:** Similar to the E♭ Cornet, with dynamics *p*, *f*, *p*, *f*, *mf*, and *f*.
- Repiano B♭ Cornet:** Rests until measure 6, then plays with dynamics *f* and *f*.
- 2nd B♭ Cornet & 3rd B♭ Cornet:** Rests until measure 6, then plays with dynamics *f* and *f*.
- B♭ Flugelhorn:** Rests until measure 6, then plays with dynamics *f* and *f*.
- Solo E♭ Horn & 1st E♭ Horn:** Rests until measure 6, then plays with dynamics *f* and *f*.
- 2nd E♭ Horn:** Rests until measure 6, then plays with dynamics *f* and *f*.
- 1st B♭ Baritone & 2nd B♭ Baritone:** Rests until measure 6, then plays with dynamics *f* and *f*.
- 1st B♭ Trombone & 2nd B♭ Trombone:** Rests until measure 6, then plays with dynamics *f* and *f*.
- Bass Trombone:** Rests until measure 6, then plays with dynamics *f* and *f*.
- Euphonium:** Rests until measure 6, then plays with dynamics *f* and *f*.
- E♭ Bass & B♭ Bass:** Play a sustained bass line starting in measure 1 with dynamics *pp*.
- Timpani:** Play a rhythmic pattern starting in measure 1 with dynamics *pp* and *p < f*.
- Cymbals / Congas & Drums:** Play a rhythmic pattern starting in measure 1 with dynamics *f* and *pp*.

EMR 82458

**A**

11

12

13

14

15

16

17

18

**B**

19

With energy ♩ = 126

Score for Eb Cnt., Solo Cnt. I, Solo Cnt. II, Rep. Cnt., 2nd Cnt., 3rd Cnt., Flug., Solo Hn., 1st Hn., 2nd Hn., 1st Bar., 2nd Bar., 1st Tbn., 2nd Tbn., B. Tbn., Euph., Eb Bass, Bb Bass, Timp., Cym., and Dr.

Dynamic markings: *p*, *f*, *mf*, *ff*, *p < f*, *mf < ff*.

Performance instructions: *To Congas* (starting at measure 19).

The musical score is arranged in a system of staves. The vocal parts (Eb Cnt., Solo Cnt. I, Solo Cnt. II) are at the top, followed by the woodwinds (Rep. Cnt., 2nd Cnt., 3rd Cnt., Flug., Solo Hn., 1st Hn., 2nd Hn.), brass (1st Bar., 2nd Bar., 1st Tbn., 2nd Tbn., B. Tbn.), and percussion (Euph., Eb Bass, Bb Bass, Timp., Cym., Dr.). The score spans five measures, with dynamics like *mf* and *fp* clearly marked. The key signature is one sharp (F#) and the time signature is 4/4.

Score for measures 25-29, featuring parts for Eb Clarinet, Solo Clarinet I and II, Repetitive Clarinet, 2nd and 3rd Clarinets, Flute, Solo Horn, 1st and 2nd Horns, 1st and 2nd Baritone, 1st and 2nd Trombone, Bass Trombone, Euphonium, Eb Bass, Bb Bass, Timpani, Cymbals, and Drums. The music includes dynamic markings (mf, fp, f) and complex rhythmic patterns (sixteenth notes, sixteenth-note chords).

This musical score is for a concert band, spanning measures 30 to 34. The key signature is one sharp (F#) and the time signature is 4/4. The instruments and their parts are as follows:

- E♭ Cnt.:** Melodic line starting in measure 30 with a *mf* dynamic.
- Solo Cnt. I & II:** Solo parts that enter in measure 34 with a *mf* dynamic.
- Rep. Cnt.:** Repetitive melodic line.
- 2nd Cnt. & 3rd Cnt.:** Resting parts.
- Flug.:** Flute part entering in measure 34 with a *mf* dynamic.
- Solo Hn., 1st Hn., 2nd Hn., 1st Bar.:** Horn and Baritone saxophone parts with long, sustained notes, marked *mp*.
- 2nd Bar.:** Baritone saxophone part with a *mp* dynamic.
- 1st Tbn., 2nd Tbn., B. Tbn.:** Trumpet and Baritone saxophone parts, mostly resting.
- Euph.:** Euphonium part, mostly resting.
- E♭ Bass & B♭ Bass:** Bass parts with rhythmic patterns, marked *mp*.
- Timp.:** Timpani part with a steady rhythmic pattern, marked *mp*.
- Cym.:** Cymbal part, mostly resting.
- Dr.:** Drum part with a steady rhythmic pattern, marked *mp*.



Punchy

Eb Cnt.  
 Solo Cnt.I  
 Solo Cnt.II  
 Rep. Cnt.  
 2nd Cnt.  
 3rd Cnt.  
 Flug.  
 Solo Hn.  
 1st Hn.  
 2nd Hn.  
 1st Bar.  
 2nd Bar.  
 1st Tbn.  
 2nd Tbn.  
 B. Tbn.  
 Euph.  
 Eb Bass  
 Bb Bass  
 Timp.  
 Cym.  
 Dr.

Eb Cnt.   
 Solo Cnt.I   
 Solo Cnt.II   
 Rep.Cnt.   
 2nd Cnt.   
 3rd Cnt.   
 Flug.   
 Solo Hn.   
 1st Hn.   
 2nd Hn.   
 1st Bar.   
 2nd Bar.   
 1st Tbn.   
 2nd Tbn.   
 B.Tbn.   
 Euph.   
 Eb Bass   
 Bb Bass   
 Timp.   
 Congas   
 Dr.

Score for measures 45-48. The score includes parts for Eb Cnt., Solo Cnt. I, Solo Cnt. II, Rep. Cnt., 2nd Cnt., 3rd Cnt., Flug., Solo Hn., 1st Hn., 2nd Hn., 1st Bar., 2nd Bar., 1st Tbn., 2nd Tbn., B. Tbn., Euph., Eb Bass, Bb Bass, Timp., Congas, and Dr. The score features various musical notations such as triplets, dynamics (mf, mp), and articulation marks.

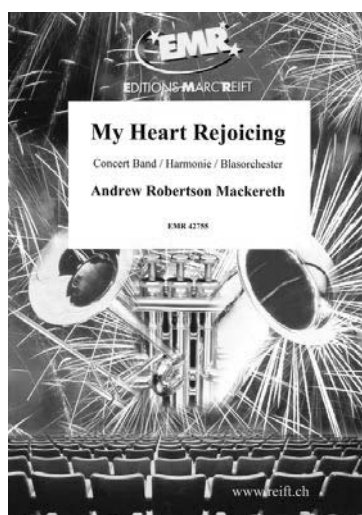
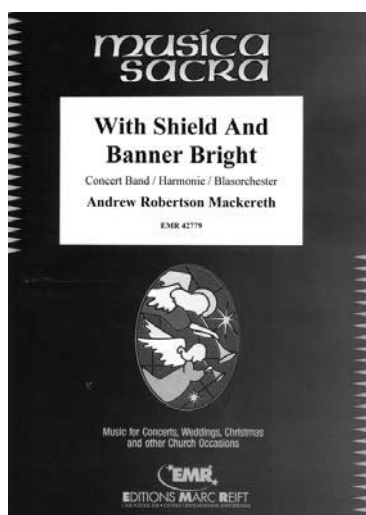
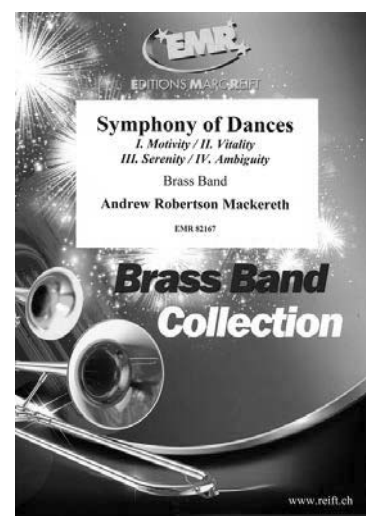
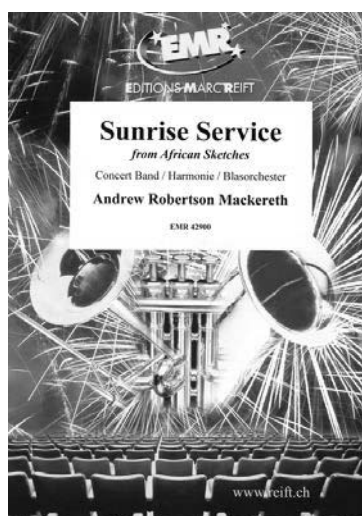
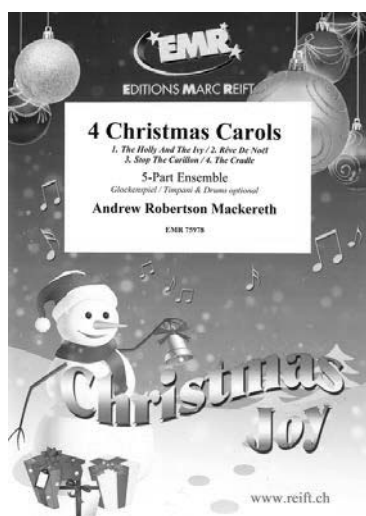
Eb Cnt. *mf*  
 Solo Cnt. I  
 Solo Cnt. II  
 Rep. Cnt.  
 2nd Cnt.  
 3rd Cnt.  
 Flug. *mf*  
 Solo Hn. *mp*  
 1st Hn. *mp*  
 2nd Hn. *mp*  
 1st Bar. *mp*  
 2nd Bar. *mp*  
 1st Tbn.  
 2nd Tbn.  
 B. Tbn.  
 Euph.  
 Eb Bass *mp*  
 Bb Bass *mp*  
 Timp.  
 Congas *mp*  
 Dr. *mp*

This page contains a musical score for measures 54 through 58. The score is arranged in a system with 18 staves. The instruments and parts are as follows:

- Vocalists:** Eb Cnt., Solo Cnt. I, Solo Cnt. II, Rep. Cnt., 2nd Cnt., 3rd Cnt.
- Woodwinds:** Flug., Solo Hn., 1st Hn., 2nd Hn., 1st Bar., 2nd Bar., 1st Tbn., 2nd Tbn., B. Tbn., Euph.
- Low Brass:** Eb Bass, Bb Bass
- Drum Kit:** Timp., Congas, Dr.

The score begins at measure 54. Measures 55 and 56 are marked with a dynamic of *f* (forte). Measure 57 is marked with *f* and includes the instruction "All". Measure 58 is marked with *f*. The Solo Cnt. I and II parts have a dynamic of *f* starting in measure 55. The Solo Hn., 1st Hn., and 2nd Hn. parts have a dynamic of *mp* (mezzo-piano) in measure 54. The 1st Bar., 2nd Bar., 1st Tbn., 2nd Tbn., B. Tbn., Euph., Eb Bass, and Bb Bass parts have a dynamic of *mp* in measure 54. The Timp., Congas, and Dr. parts have a dynamic of *mp* in measure 54. The score concludes at measure 58.

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