

There Is Room

Brass Band

Andrew Robertson Mackereth

EMR 82513

1	Full Score	2	1 st Trombone $\text{tr} + \text{b}$
1	E \flat Cornet	2	2 nd Trombone $\text{tr} + \text{b}$
5	Solo B \flat Cornet	1	Bass Trombone $\text{tr} + \text{b}$
1	Repiano B \flat Cornet	2	B \flat Euphonium
3	2 nd B \flat Cornet	3	E \flat Bass
3	3 rd B \flat Cornet	3	B \flat Bass
1	B \flat Flugelhorn	1	Timpani
2	Solo E \flat Horn	1	Glockenspiel
2	1 st E \flat Horn	1	Drums
2	2 nd E \flat Horn		
2	1 st B \flat Baritone		
2	2 nd B \flat Baritone		

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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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There Is Room

Wind Band / Concert Band / Harmonie / Blasorchester

Andrew Robertson Mackereth

2019

The words to this hymn were written by Emily E. Elliott in 1864 and was first used at St. Mark's Church, Brighton, England where her father was rector. In 1870, it appeared in the Church Missionary Juvenile Instructor, which Elliott edited. The melody is given the name: Margaret and was added by Timothy R. Matthews in 1876.

Thou didst leave Thy throne And Thy kingly crown,
When Thou camest to earth for me;
But in Bethlehem's home Was there found no room
For Thy holy nativity.

Refrain

*O come to my heart, Lord Jesus,
There is room in my heart for Thee.*

Heaven's arches rang When the angels sang,
Proclaiming Thy royal degree;
But of lowly birth didst Thou come to earth,
And in great humility.

Thou camest, O Lord, With the living Word,
That should set Thy people free;
But with mocking scorn And with crown of thorn,
They bore Thee to Calvary.

When the heavens shall ring, And the angels sing,
At Thy coming to victory,
Let Thy voice call me home,
Saying "Yet there is room,
There is room at My side for thee."

*My heart shall rejoice, Lord Jesus,
When Thou comest
And callest for me.*

Emily E. Elliott



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There Is Room

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1 2 3 4 5 6

With reverence ♩ = 68



E♭ Cornet

Solo B♭ Cornet

Repiano B♭ Cornet

2nd B♭ Cornet

3rd B♭ Cornet

B♭ Flugel Horn

Solo E♭ Horn

1st E♭ Horn

2nd E♭ Horn

1st B♭ Baritone

2nd B♭ Baritone

1st B♭ Trombone

2nd B♭ Trombone

Bass Trombone

B♭ Euphonium

E♭ Bass

B♭ Bass

Timpani

Glockenspiel

Drums

EMR 82513

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Score for a concert band, measures 7 through 14. The score includes parts for Eb Cnt., Solo Cnt., 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., Glock., and Dr.

Measure 7: Eb Cnt. (pp), Solo Cnt. (mp, One), Rep. Cnt. (pp), 2nd Cnt. (pp), 3rd Cnt. (pp), Flug. (pp), Solo Hn. (cresc.), 1st Hn. (pp), 2nd Hn. (pp), 1st Bar. (mp), 2nd Bar. (pp), 1st Tbn. (pp), 2nd Tbn. (mp), B. Tbn. (pp), Euph. (mp), Eb Bass (pp), Bb Bass (pp), Timp. (pp), Glock. (pp), Dr. (pp).

Measure 8: Eb Cnt. (pp), Solo Cnt. (mp, One), Rep. Cnt. (pp), 2nd Cnt. (pp), 3rd Cnt. (pp), Flug. (pp), Solo Hn. (cresc.), 1st Hn. (pp), 2nd Hn. (pp), 1st Bar. (mp), 2nd Bar. (pp), 1st Tbn. (pp), 2nd Tbn. (mp), B. Tbn. (pp), Euph. (mp), Eb Bass (pp), Bb Bass (pp), Timp. (pp), Glock. (pp), Dr. (pp).

Measure 9: Eb Cnt. (pp), Solo Cnt. (mp, One), Rep. Cnt. (pp), 2nd Cnt. (pp), 3rd Cnt. (pp), Flug. (pp), Solo Hn. (cresc.), 1st Hn. (pp), 2nd Hn. (pp), 1st Bar. (mp), 2nd Bar. (pp), 1st Tbn. (pp), 2nd Tbn. (mp), B. Tbn. (pp), Euph. (mp), Eb Bass (pp), Bb Bass (pp), Timp. (pp), Glock. (pp), Dr. (pp).

Measure 10: Eb Cnt. (pp), Solo Cnt. (mp, One), Rep. Cnt. (pp), 2nd Cnt. (pp), 3rd Cnt. (pp), Flug. (pp), Solo Hn. (cresc.), 1st Hn. (pp), 2nd Hn. (pp), 1st Bar. (mp), 2nd Bar. (pp), 1st Tbn. (pp), 2nd Tbn. (mp), B. Tbn. (pp), Euph. (mp), Eb Bass (pp), Bb Bass (pp), Timp. (pp), Glock. (pp), Dr. (pp).

Measure 11: Eb Cnt. (pp), Solo Cnt. (mp, One), Rep. Cnt. (pp), 2nd Cnt. (pp), 3rd Cnt. (pp), Flug. (pp), Solo Hn. (cresc.), 1st Hn. (pp), 2nd Hn. (pp), 1st Bar. (mp), 2nd Bar. (pp), 1st Tbn. (pp), 2nd Tbn. (mp), B. Tbn. (pp), Euph. (mp), Eb Bass (pp), Bb Bass (pp), Timp. (pp), Glock. (pp), Dr. (pp).

Measure 12: Eb Cnt. (pp), Solo Cnt. (mp, One), Rep. Cnt. (pp), 2nd Cnt. (pp), 3rd Cnt. (pp), Flug. (pp), Solo Hn. (cresc.), 1st Hn. (pp), 2nd Hn. (pp), 1st Bar. (mp), 2nd Bar. (pp), 1st Tbn. (pp), 2nd Tbn. (mp), B. Tbn. (pp), Euph. (mp), Eb Bass (pp), Bb Bass (pp), Timp. (pp), Glock. (pp), Dr. (pp).

Measure 13: Eb Cnt. (pp), Solo Cnt. (mp, One), Rep. Cnt. (pp), 2nd Cnt. (pp), 3rd Cnt. (pp), Flug. (pp), Solo Hn. (cresc.), 1st Hn. (pp), 2nd Hn. (pp), 1st Bar. (mp), 2nd Bar. (pp), 1st Tbn. (pp), 2nd Tbn. (mp), B. Tbn. (pp), Euph. (mp), Eb Bass (pp), Bb Bass (pp), Timp. (pp), Glock. (pp), Dr. (pp).

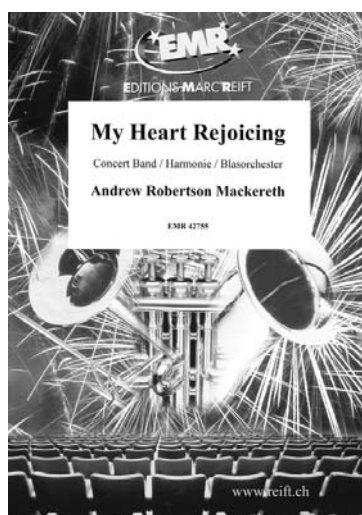
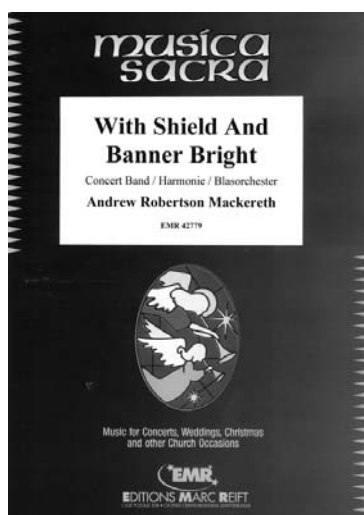
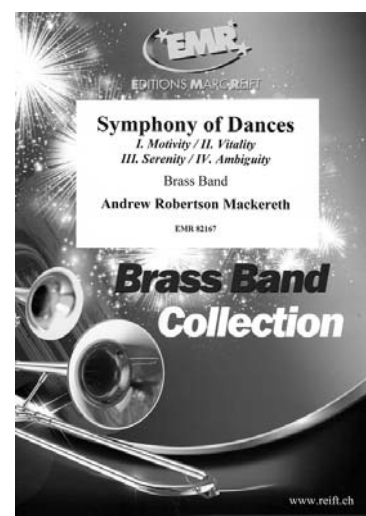
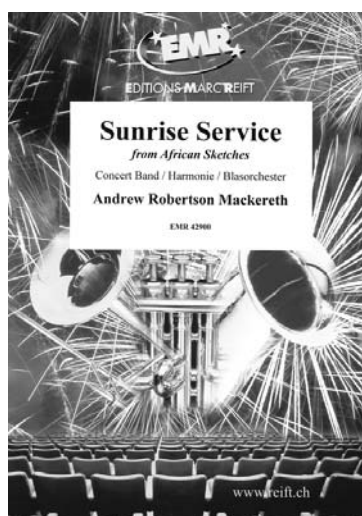
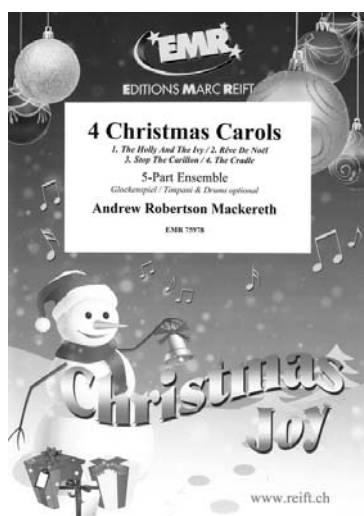
Measure 14: Eb Cnt. (pp), Solo Cnt. (mp, One), Rep. Cnt. (pp), 2nd Cnt. (pp), 3rd Cnt. (pp), Flug. (pp), Solo Hn. (cresc.), 1st Hn. (pp), 2nd Hn. (pp), 1st Bar. (mp), 2nd Bar. (pp), 1st Tbn. (pp), 2nd Tbn. (mp), B. Tbn. (pp), Euph. (mp), Eb Bass (pp), Bb Bass (pp), Timp. (pp), Glock. (pp), Dr. (pp).

Eb Cnt. *cresc.* *p*
 Solo Cnt. *cresc.* *mp sub* *pp* *mp* *p*
 Rep. Cnt. *cresc.* *mp* *p*
 2nd Cnt. *cresc.* *mp* *p*
 3rd Cnt. *cresc.* *mp* *p*
 Flug. *cresc.* *mp* *p*
 Solo Hn. *cresc.* *mp sub* *pp* *mp* *p*
 1st Hn. *cresc.* *p*
 2nd Hn. *cresc.* *p*
 1st Bar. *cresc.* *mp sub* *pp* *mp* *p*
 2nd Bar. *cresc.* *p*
 1st Tbn. *cresc.* *mp sub* *pp* *mp* *p*
 2nd Tbn. *cresc.* *mp sub* *pp*
 B. Tbn. *cresc.* *mp sub* *pp*
 Euph. *cresc.* *mp*
 Eb Bass *cresc.* *mp sub* *pp* *mp* *p*
 Bb Bass *cresc.* *mp* *p*
 Timp.
 Glock.
 Dr. *mp* *pp* *mp*

Eb Cnt.
 Solo Cnt.
 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.
 Glock.
 Dr.

Musical score for measures 23 through 30. The score includes parts for various instruments: Eb Cornet, Solo Cornet, Repetition Cornet, 2nd Cornet, 3rd Cornet, Flugel, Solo Horn, 1st Horn, 2nd Horn, 1st Baritone, 2nd Baritone, 1st Trombone, 2nd Trombone, Bass Trombone, Euphonium, Eb Bass, Bb Bass, Snare Drum, and Cymbal. The key signature changes from Bb major to C major at measure 27. Dynamics include *p*, *mf*, and *f*.

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