

Variations On Vexilla Regis

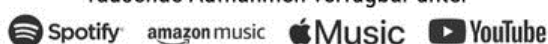
Brass Band

Andrew Robertson Mackereth

EMR 82684

- | | | | |
|---|----------------------------------|---|---|
| 1 | Full Score | 2 | 1 st B $\flat$ Baritone |
| 1 | E $\flat$ Cornet | 2 | 2 nd B $\flat$ Baritone |
| 3 | Solo B $\flat$ Cornet I | 2 | 1 st Trombone $\text{tr} + \text{b}$ |
| 3 | Solo B $\flat$ Cornet II | 2 | 2 nd Trombone $\text{tr} + \text{b}$ |
| 1 | Repiano B $\flat$ Cornet | 1 | Bass Trombone $\text{tr} + \text{b}$ |
| 3 | 2 nd B $\flat$ Cornet | 2 | B $\flat$ Euphonium |
| 3 | 3 rd B $\flat$ Cornet | 3 | E $\flat$ Bass |
| 1 | B $\flat$ Flugelhorn | 3 | B $\flat$ Bass |
| 2 | Solo E $\flat$ Horn | 1 | Timpani |
| 2 | 1 st E $\flat$ Horn | 1 | Tambourine / Hand Held Cymbals |
| 2 | 2 nd E $\flat$ Horn | 1 | Drums / Finger Cymbals |

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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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Variations on Vexilla Regis

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2026

Vexilla Regis (The Banners of the King) is a famous early Christian Latin hymn, written by Saint Venantius Fortunatus around 569 AD to celebrate the arrival of a relic of the True Cross in Poitiers, France, known for its powerful imagery of the Cross as a victorious banner, used liturgically for centuries, especially during Lent and Holy Week. In modern English usage, it is sung to a variety of tunes, although the original plainsong melody is the most common variant.

The hymn is traditionally sung at Vespers (evening prayer) from Passion Sunday to Maundy Thursday in the Roman Breviary, and for the Feast of the Exaltation of the Holy Cross (September 14). It is also used on Good Friday when the Blessed Sacrament is processed from the Repository to the High Altar.

This is a suite of free-form variations that is to be presented a standalone musical work, and not a descriptive piece, or tone poem.

The melody has been subject to change over the centuries, and I have leant into that in using it as a basis to create new tunes in the character and spirit of the original.

Performance Note:

- ◆ Cornet mutes should straight mutes
- ◆ The Euphonium part is high in places; the lower octave is provided as an alternative. It can be doubled at the octave and the conductor's discretion
- ◆ If there is only one Euphonium player, they are to take the upper line
- ◆ The low F's in the Bb Bass are there for colour and can be played at the octave above
- ◆ The piece can be performed with a single suspended cymbal, but the part encourages the player to explore different cymbal sound and tones
- ◆ The tambourine part is significant to the piece as a whole and should not be omitted if possible
- ◆ Rhythmical accents are used sparingly and should be a standout feature of the music when they appear
- ◆ Tempi provided are there for guidance and conductors are encouraged to seek out their own interpretation to heighten the emotional intensity and musical impact

Programme Note

Vexilla Regis is an early Christian hymn by Saint Venantius Fortunatus (c. 569 AD), celebrating the arrival of the True Cross relic in Poitiers, France. Its powerful imagery of the Cross as a victorious banner has inspired centuries of liturgical use, especially during Lent, Holy Week, and the Feast of the Exaltation of the Holy Cross. This suite presents free-form musical variations, drawing on the evolving melody to capture the spirit of the original hymn. The work stands alone, inviting performers and listeners to experience its timeless character anew.

Andrew R. Mackereth
January 2026

Andrew Robertson Mackereth

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Allegretto ♩ = 104

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E♭ 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.

E♭ Bass

B♭ Bass

Timp.

Tamb.

Dr.

Closed Hi-Hat

Eb Cnt. *mf* *f* *mf*
 Solo Cnt. I *f* *mf*
 Solo Cnt. II *f* *mf*
 Rep. Cnt. *f* *mf*
 2nd Cnt. *mf* *f*
 3rd Cnt. *mf* *f*
 Flug. *mf* *f* *mf*
 Solo Hn. *mf* *f* *mf*
 1st Hn. *mf* *f* *mf*
 2nd Hn. *mf* *f* *mf*
 1st Bar. *mf* *f* *mf*
 2nd Bar. *mf* *f* *mf*
 1st Tbn. *mf* *f* *mf*
 2nd Tbn. *mf* *f* *mf*
 B. Tbn. *mf* *f* *mf*
 Euph. *mf* *f* *mf*
 Eb Bass *mf* *f* *mf*
 Bb Bass *mf* *f* *mf*
 Timp. *mf* *f* *mf*
 Tamb. *mf* *f* *mf*
 Dr. *mf* *f* *mf* Closed Hi-Hat

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.
 Tamb.
 Dr.

Measures 33-38. Dynamics: *f*, *ff*, *mf*.

Eb Cnt. *Muted* *mp*
 Solo Cnt. I *f* *Muted* *mp*
 Solo Cnt. II *f* *Muted* *mp*
 Rep. Cnt. *Muted* *mp*
 2nd Cnt. *Muted* *mp*
 3rd Cnt. *Muted* *mp*
 Flug. *mp*
 Solo Hn. *f* *mf*
 1st Hn. *f* *mf*
 2nd Hn. *f* *mf*
 1st Bar. *mp*
 2nd Bar. *mp*
 1st Tbn. *f* *mp*
 2nd Tbn. *f* *mp*
 B. Tbn. *f* *mp*
 Euph. *f* *mf*
 Eb Bass *f* *mp*
 Bb Bass *f* *mp*
 Timp. *mp*
 Tamb. *f* *mp*
 Dr. (Vary Cyms) *mp*

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.
 Tamb.
 Dr.

Dynamics: *mp*, *mf*, *p*
 Articulation: *acc.*, *stacc.*, *leg.*, *marcato*

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

Open **molto rall.**

E♭ Cnt. *mf* *f* *ff*

Solo Cnt. I *mf* *f* *ff*

Solo Cnt. II *mf* *f* *ff*

Rep. Cnt. *mf* *f* *ff*

2nd Cnt. *mf* *f* *ff*

3rd Cnt. *mf* *f* *ff*

Flug. *mf* *f* *ff*

Solo Hn. *mf* *f* *ff*

1st Hn. *mf* *f* *ff*

2nd Hn. *mf* *f* *ff*

1st Bar. *mf* *f* *ff*

2nd Bar. *mf* *f* *ff*

1st Tbn. *mf* *f* *ff*

2nd Tbn. *mf* *f* *ff*

B. Tbn. *mf* *f* *ff*

Euph. *mf* *f* *ff*

E♭ Bass *mf* *f* *ff*

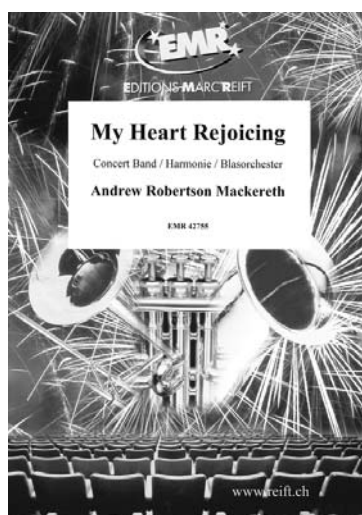
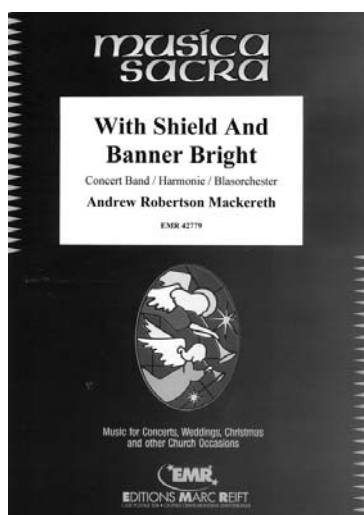
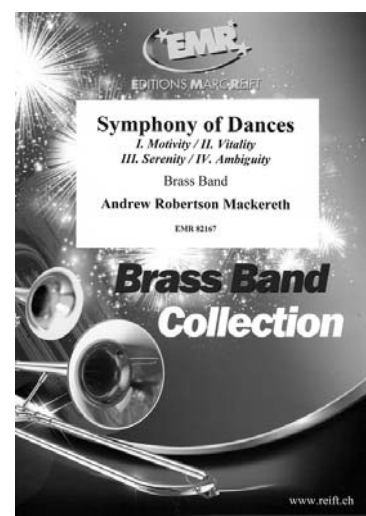
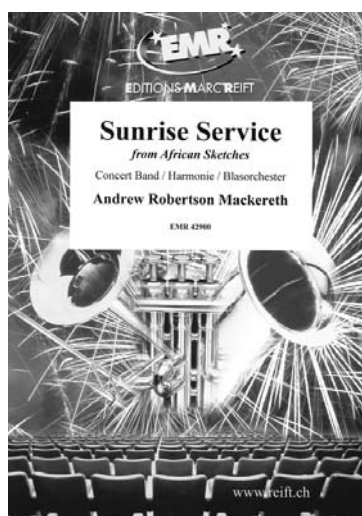
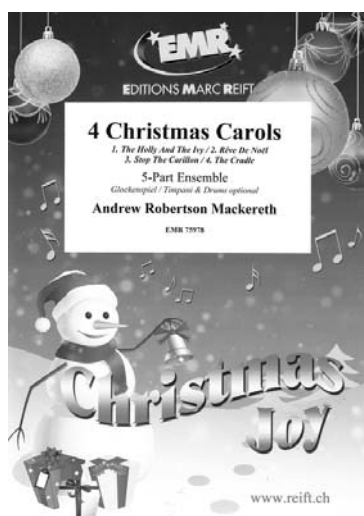
B♭ Bass *mf* *f* *ff*

Timp. *mf* *f* *ff*

Tamb. *mf* *f* *ff*

Dr. *mf* *f* *ff*

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