

Little Tango

Brass Band

Andrew Robertson Mackereth

EMR 82796

This piece is a homage to the great, Astor Piazzolla.

I was fortunate enough to be invited to be a guest at two summer school programmes in Argentina. I was captivated by the sounds, smells, music and culture of the vast country. All of which left a lasting impact on me.

This is not the first tango piece I have written inspired by the great man, but this is the first I have written that tries to convey something of the raw energy of the dance form and the wheezing of the bandoneon – the instrument on which he was an unrivalled genius.

Andrew Robertson Mackereth - July 2026

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

3

4

5

6

A

7

Allegro ♩ = 160

Tap heels

Score for **Little Tango** by Andrew Robertson Mackereth. The score is in 4/4 time, marked **Allegro** (♩ = 160). The key signature is one sharp (F#). The score includes parts for the following instruments:

- 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
- Castanets
- Drums

The score is divided into measures 2 through 7, with a repeat sign at the end of measure 7. Dynamics include *cresc.*, *p*, *mp*, *mf*, and *mf - mp*. The score includes a section marked **A** at the end of measure 7.

EMR 82796

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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.
 Cast.
 Dr.

mp
 2 Muted - 2 Open
 mp
 pp
 pp
 pp
 pp
 One
 pp
 pp
 pp
 pp

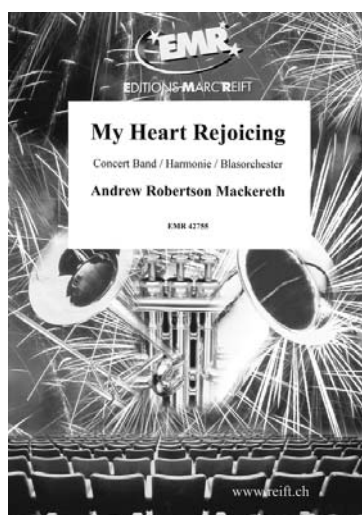
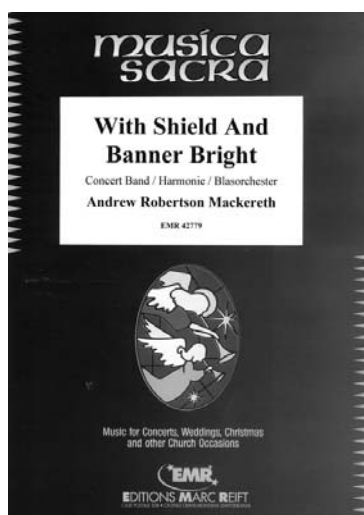
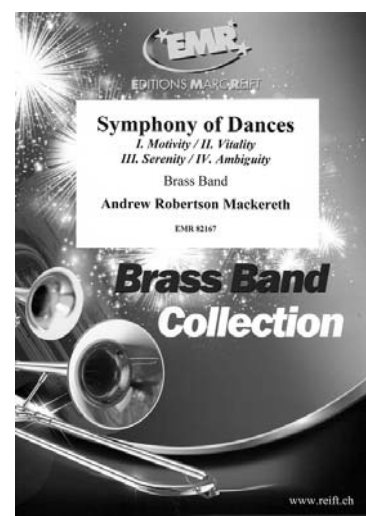
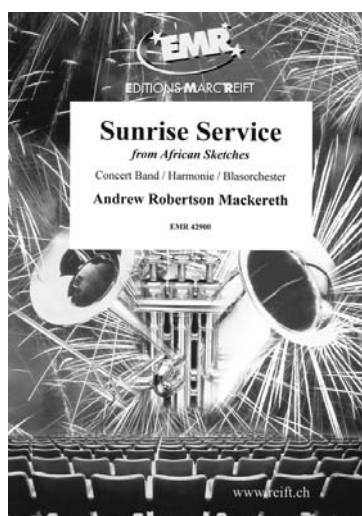
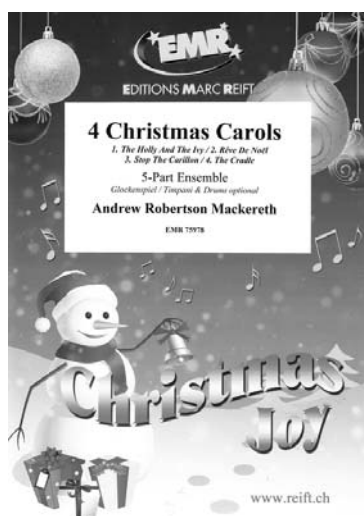
Eb Cnt.
 Solo Cnt.
 Rep. Cnt.
 2nd Cnt.
 3rd Cnt.
 Flug.
 Solo Hn.
 1st Hn.
 2nd Hn.
 1st Bar.
 2nd Bar.
 1st Tbn.
 2nd Tbn.
 B. Tbn.
 Euph.
 Eb Bass
 Bb Bass
 Timp.
 Cast.
 Dr.

Musical score for measures 16-23. 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., Cast., and Dr. The key signature is one sharp (F#). The score shows various musical notations including notes, rests, and dynamic markings like *mp*, *pp*, and *All*.

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

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