

About Time

Brass Band

Andrew Robertson Mackereth

EMR 82797

- | | | | |
|---|----------------------------------|---|---|
| 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 | Egg Shaker / Congas / Triangle |
| 2 | 2 nd 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 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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2026

English: The title is a play on words in that it could be said to refer to the irregular time signature or the need for a hero to arrive just in time to avert a disaster. This short piece draws inspiration from the unmistakable tension and momentum associated with the iconic theme from Mission Impossible. Built around a driving, irregular rhythm and sharp instrumental punctuations, the piece captures a sense of urgency, intrigue, and calculated risk. The music unfolds in brief, tightly focused sections that alternate between stealth and action. A restless rhythmic motif propels the piece forward, suggesting covert movement and rising suspense, while sudden accents and dynamic contrasts evoke moments of danger and decisive action. Fragmented melodic ideas appear and disappear, as if hinting at hidden plans or coded messages.

Although the piece pays stylistic homage to the famous theme composed by Lalo Schifrin, it is not intended as imitation but rather as a playful exploration of the same dramatic language: bold rhythms, crisp articulation, and an atmosphere of cinematic suspense.

The result is a compact musical narrative tense, energetic, and slightly mischievous inviting the listener to imagine a secret mission unfolding in real time.

Français: Le titre est un jeu de mots, pouvant à la fois faire référence à la mesure irrégulière et à la nécessité pour un héros d'arriver juste à temps afin d'éviter une catastrophe. Cette courte pièce s'inspire de la tension et de l'élan immédiatement reconnaissables associés au thème emblématique de Mission Impossible. Construite autour d'un rythme irrégulier et entraînant ainsi que de ponctuations instrumentales incisives, l'œuvre évoque un sentiment d'urgence, d'intrigue et de risque calculé.

La musique se déploie en sections brèves et concentrées, alternant entre furtivité et action. Un motif rythmique agité propulse la pièce vers l'avant, suggérant des déplacements secrets et une tension croissante, tandis que des accents soudains et des contrastes dynamiques évoquent des moments de danger et d'action décisive. Des idées mélodiques fragmentées apparaissent puis disparaissent, comme pour suggérer des plans cachés ou des messages codés.

Bien que la pièce rende hommage, sur le plan stylistique, au célèbre thème composé par Lalo Schifrin, elle ne se veut pas une imitation, mais plutôt une exploration ludique du même langage dramatique : des rythmes affirmés, une articulation précise et une atmosphère de suspense cinématographique.

Le résultat est un récit musical compact tendu, énergique et légèrement espiègle invitant l'auditeur à imaginer une mission secrète se déroulant en temps réel.

Deutsch: Der Titel ist ein Wortspiel, da er sowohl auf den unregelmäßigen Takt als auch auf die Notwendigkeit eines Helden anspielen kann, der gerade noch rechtzeitig eintrifft, um eine Katastrophe zu verhindern. Dieses kurze Stück lässt sich von der unverkennbaren Spannung und Dynamik inspirieren, die mit dem ikonischen Thema aus *Mission Impossible* verbunden sind. Aufbauend auf einem treibenden, unregelmäßigen Rhythmus und prägnanten instrumentalen Akzenten vermittelt das Werk ein Gefühl von Dringlichkeit, Intrige und kalkulierte Risiko.

Die Musik entfaltet sich in kurzen, prägnanten Abschnitten, die zwischen Heimlichkeit und Aktion wechseln. Ein ruheloses rhythmische Motiv treibt das Stück voran und suggeriert verdeckte Bewegungen sowie zunehmende Spannung, während plötzliche Akzente und dynamische Kontraste Momente von Gefahr und entschlossenem Handeln hervorrufen. Fragmentierte melodische Ideen erscheinen und verschwinden wieder, als würden sie auf verborgene Pläne oder codierte Botschaften hindeuten.

Obwohl das Stück stilistisch eine Hommage an das berühmte Thema von Lalo Schifrin darstellt, ist es nicht als Nachahmung gedacht, sondern vielmehr als spielerische Erkundung derselben dramatischen Sprache: markante Rhythmen, klare Artikulation und eine Atmosphäre filmischer Spannung.

Das Ergebnis ist eine kompakte musikalische Erzählung angespannt, energiegelad und leicht schelmisch die den Zuhörer dazu einlädt, sich eine geheime Mission vorzustellen, die sich in Echtzeit entfaltet.



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2

3

4

5

6

Driving ♩ = 160

Eb Cornet
 Solo B♭ Cornet I
 Solo B♭ Cornet II
 Repiano B♭ Cornet
 2nd B♭ Cornet
 3rd B♭ Cornet
 B♭ Flugel Horn
 Solo Eb Horn
 1st Eb Horn
 2nd Eb Horn
 1st B♭ Baritone
 2nd B♭ Baritone
 1st B♭ Trombone
 2nd B♭ Trombone
 Bass Trombone
 B♭ Euphonium
 Eb Bass
 B♭ Bass
 Timpani
 Egg Shaker /
Congas /
Triangle
 Drums

EMR 82797

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A

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

Muted *mf*
 Muted *mf*

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.
 Egg. Sh.
 Dr.

mf
p
f
p
f
p
f

B

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

25 26 27 28 29 30

C **D**

E♭ Cnt. *ff* *mf*

Solo Cnt.I *ff* Open *mf* Solo (Wa-wa mute) *mp* Em 3

Solo Cnt.II *ff* Open *mf*

Rep.Cnt. *ff* *mf*

2nd Cnt. *ff* *mf*

3rd Cnt. *ff* *mf*

Flug. *ff* *mf* *f* *f*

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

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

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

1st Bar. *ff* *mf*

2nd Bar. *ff* *mf*

1st Tbn. *ff* *mf*

2nd Tbn. *ff* *mf*

B. Tbn. *ff* *mf*

Euph. *ff* *mf*

E♭ Bass *ff* *mf* *pp* B♭ Bass

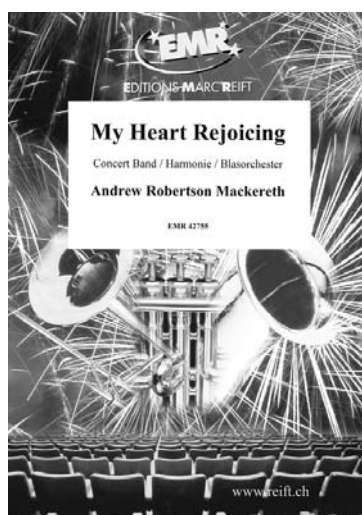
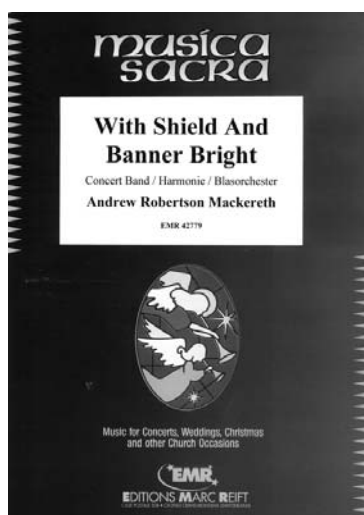
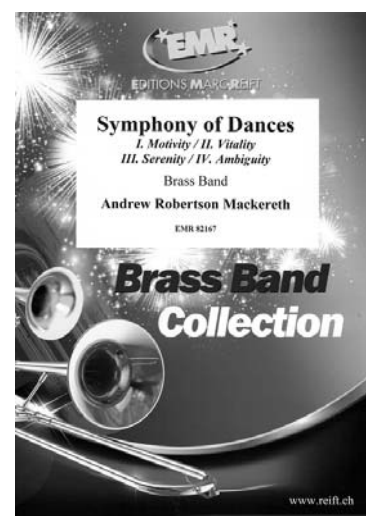
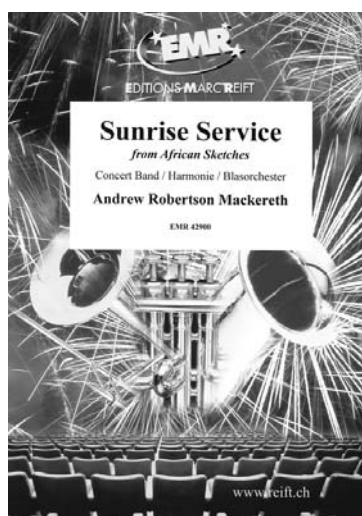
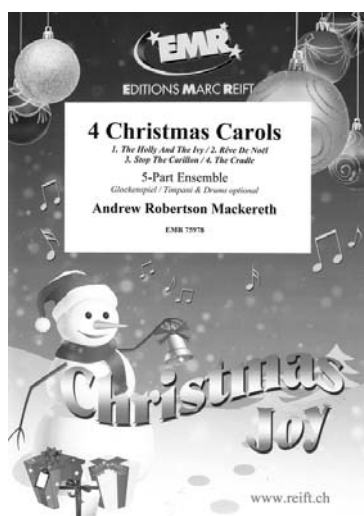
B♭ Bass *ff* *mf*

Timp. *ff* *mf*

Egg. Sh. *mf*

Dr. *ff* *mf*

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