

Enter the 7th Dimension

Brass Band

Andrew Robertson Mackereth

EMR 82798

- | | | | |
|---|----------------------------------|---|---|
| 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 | Glockenspiel |
| 2 | 2 nd E $\flat$ Horn | 1 | Triangle |
| | | 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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Andrew Robertson Mackereth

2026

English: Upon turning 61, a close friend told me I was entering my 7th decade!

Whilst the shock of being the same age as old people has slowly faded; I thought it was time for a piece that celebrated the number: 7.

Enter the 7th Dimension uses a proliferation of 7th chords, 7 bar phrases and 7 note motifs. It is entirely original but is cast in the mould of a frontier march into the future. Equally, it could be the soundtrack to a blockbuster video game.

In Christian and Jewish traditions, 7 represents divine perfection, completion, and creation. According to the Book of Genesis, God created the world in six days and rested on the seventh, making 7 a symbol of holy rest and fulfilment. It also frequently appears throughout the Bible (e.g., seven days of creation, seven seals, seven spirits).

In music, the number 7 is considered angular and irregular. My challenge was to create a coherent musical whole, Enter the 7th Dimension is the result.

Andrew Robertson Mackereth, July 2026

Français: Lorsque j'ai eu 61 ans, un ami proche m'a fait remarquer que j'entrais dans ma septième décennie ! Une fois passé le premier choc de me retrouver soudain du même âge que les « personnes âgées », je me suis dit qu'il était temps d'écrire une œuvre célébrant le chiffre sept. Enter the 7th Dimension fait un large usage d'accords de septième, de phrases de sept mesures et de motifs de sept notes. Entièrement originale, l'œuvre s'inscrit néanmoins dans la tradition de la marche, évoquant un départ vers le futur, une avancée vers une nouvelle dimension. Elle pourrait tout aussi bien servir de bande sonore à un jeu vidéo à grand spectacle. Dans les traditions chrétienne et juive, le chiffre sept symbolise la perfection divine, l'accomplissement et la création. Selon le livre de la Genèse, Dieu créa le monde en six jours et se reposa le septième, faisant ainsi du sept un symbole de repos sacré et de plénitude. Ce nombre revient d'ailleurs fréquemment dans la Bible, notamment à travers les sept jours de la Création, les sept sceaux ou encore les sept esprits. En musique, le chiffre sept est souvent perçu comme anguleux et irrégulier. Mon défi consistait à transformer ces caractéristiques en un ensemble musical cohérent. Enter the 7th Dimension en est le résultat.

Andrew Robertson Mackereth, Juillet 2026

Deutsch: Als ich 61 Jahre alt wurde, sagte mir ein guter Freund, dass ich nun in mein siebtes Lebensjahrzehnt eintrete! Nachdem der erste Schock, plötzlich genauso alt zu sein wie die „alten Leute“, allmählich verflogen war, fand ich, dass es Zeit für ein Werk war, das die Zahl Sieben feiert. Enter the 7th Dimension verwendet in vielfältiger Weise Septakkorde, siebentaktige Phrasen und Motive aus sieben Tönen. Das Werk ist vollständig originell, steht jedoch stilistisch in der Tradition eines zukunftsweisenden Marsches – eines Aufbruchs in eine neue Dimension. Ebenso gut könnte es als Soundtrack zu einem Blockbuster-Videospiel dienen. In der christlichen und jüdischen Tradition steht die Zahl Sieben für göttliche Vollkommenheit, Vollendung und Schöpfung. Nach dem Buch Genesis erschuf Gott die Welt in sechs Tagen und ruhte am siebten Tag. Dadurch wurde die Sieben zum Symbol der heiligen Ruhe und der Erfüllung. Auch an vielen anderen Stellen der Bibel begegnet uns diese Zahl, etwa bei den sieben Schöpfungstagen, den sieben Siegeln oder den sieben Geistern. In der Musik gilt die Zahl Sieben häufig als kantig und unregelmäßig. Meine Herausforderung bestand darin, aus diesen Eigenschaften ein schlüssiges musikalisches Ganzes zu formen. Enter the 7th Dimension ist das Ergebnis.

Andrew Robertson Mackereth, Juli 2026



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Enter the 7th Dimension

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2 3 4 5 6 7 8

Presto ♩ = 118

Eb Cornet
 Solo Bb Cornet I
 Solo Bb Cornet II
 Repiano Bb Cornet
 2nd Bb Cornet
 3rd Bb Cornet
 Bb Flugel Horn
 Solo Eb Horn
 1st Eb Horn
 2nd Eb Horn
 1st Bb Baritone
 2nd Bb Baritone
 1st Bb Trombone
 2nd Bb Trombone
 Bass Trombone
 Bb Euphonium
 Eb Bass
 Bb Bass
 Timpani
 Glockenspiel
 Triangle
 Drums

EMR 82798

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A**B**

Eb Cnt. *mf* *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*
 Eb Bass *mf* *f* *ff*
 Bb Bass *mf* *f* *ff*
 Timp. *mf* *f* *ff*
 Glock.
 Ai. *mf* *f*
 Dr. *mf* *f* *ff*

17 18 19 20 21 22 23 24 25 26 27

C

E♭ Cnt. *mp*

Solo Cnt. I

Solo Cnt. II

Rep. Cnt.

2nd Cnt.

3rd Cnt.

Flug. *pp*

Solo Hn. *pp*

1st Hn. *pp*

2nd Hn. *pp*

1st Bar. *pp*

2nd Bar. *pp*

1st Tbn. *mp*

2nd Tbn. *mp*

B. Tbn.

Euph.

E♭ Bass *p*

B♭ Bass *p*

Timp. *p*

Glock.

Ai. *ff*

Dr. *p*

B♭ Bass

This musical score is for the piece "The Rose Tree" and includes the following parts and instruments:

- Vocal Parts:**
 - E♭ Cnt. (E-flat Contralto)
 - Solo Cnt.I (Solo Contralto I)
 - Solo Cnt.II (Solo Contralto II)
 - Rep.Cnt. (Repeat Contralto)
 - 2nd Cnt. (Second Contralto)
 - 3rd Cnt. (Third Contralto)
- Instrumental Parts:**
 - Flug. (Flugelhorn)
 - Solo Hn. (Solo Horn)
 - 1st Hn. (First Horn)
 - 2nd Hn. (Second Horn)
 - 1st Bar. (First Baritone)
 - 2nd Bar. (Second Baritone)
 - 1st Tbn. (First Trombone)
 - 2nd Tbn. (Second Trombone)
 - B. Tbn. (Bass Trombone)
 - Euph. (Euphonium)
 - E♭ Bass (E-flat Bass)
 - B♭ Bass (B-flat Bass)
 - Timp. (Timpani)
 - Glock. (Glockenspiel)
 - Ai. (Anvil)
 - Dr. (Drum)

The score is written in 2/4 time and features a variety of musical notations, including dynamics (e.g., *ppp*, *mp*, *p*), articulation (e.g., *Muted*, *Open*), and phrasing (e.g., slurs, ties). The key signature is one sharp (F#).

E

Score for measures 38 through 47, featuring various instruments and dynamics.

Instruments and parts shown:

- 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.
- Glock.
- Ai.
- Dr.

Dynamics and markings:

- mp* (mezzo-piano) is indicated for many parts.
- Open (for Tbn.)
- Play (for E♭ Bass)

The score includes musical notation for each instrument, with measures 38 through 47. The key signature is one sharp (F#).

Woodwinds: 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.

Brass: Eb Bass, Bb Bass

Percussion: Timp., Glock., Ai., Dr.

Measures 48-57. Dynamics: *mp*, accents.

F

Score for measures 58 through 70, featuring various instruments and vocal parts. The score includes a key signature of one sharp (F#) and a common time signature (C).

Vocal Parts:

- E♭ Cnt. (Measures 61-70): *mp* (mezzo-piano), starting with a "One" cue.
- Solo Cnt. I (Measures 61-70): *mp* (mezzo-piano), starting with a "One" cue.
- Solo Cnt. II (Measures 61-70): *mp* (mezzo-piano), starting with a "One" cue.
- Rep. Cnt. (Measures 61-70): *mp* (mezzo-piano).
- 2nd Cnt. (Measures 61-70): *mp* (mezzo-piano).
- 3rd Cnt. (Measures 61-70): *mp* (mezzo-piano).

Instrumental Parts:

- Flug. (Measures 58-60): *mp* (mezzo-piano).
- Solo Hn. (Measures 58-60): *mp* (mezzo-piano).
- 1st Hn. (Measures 58-60): *mp* (mezzo-piano).
- 2nd Hn. (Measures 58-60): *mp* (mezzo-piano).
- 1st Bar. (Measures 61-70): *mp* (mezzo-piano).
- 2nd Bar. (Measures 61-70): *mp* (mezzo-piano).
- 1st Tbn. (Measures 58-60): *mp* (mezzo-piano).
- 2nd Tbn. (Measures 58-60): *mp* (mezzo-piano).
- B. Tbn. (Measures 58-60): *mp* (mezzo-piano).
- Euph. (Measures 61-70): *mp* (mezzo-piano), starting with a "One" cue.
- E♭ Bass (Measures 61-70): *mp* (mezzo-piano), starting with a "One" cue.
- B♭ Bass (Measures 61-70): *mp* (mezzo-piano).
- Timp. (Measures 61-70): *mp* (mezzo-piano).
- Glock. (Measures 61-70): *mp* (mezzo-piano).
- Ai. (Measures 61-70): *pp* (pianissimo).
- Dr. (Measures 61-70): *pp* (pianissimo).

G

Score for rehearsal mark G, measures 71-86. 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., Glock., Ai., and Dr.

Key dynamics and markings include:

- mf** (mezzo-forte) in measures 71-76 for Eb Cnt., Solo Cnt. I, Solo Cnt. II, Rep. Cnt., 2nd Cnt., 3rd Cnt., Flug., 1st Bar., and 2nd Bar.
- pp** (pianissimo) in measures 77-78 for Solo Cnt. I, Solo Cnt. II, Rep. Cnt., 2nd Cnt., 3rd Cnt., Flug., Solo Hn., 1st Hn., 2nd Hn., 1st Tbn., 2nd Tbn., B. Tbn., Eb Bass, Bb Bass, and Timp.
- f** (forte) in measures 79-80 for Solo Cnt. I, Solo Cnt. II, Rep. Cnt., 2nd Cnt., 3rd Cnt., Flug., Solo Hn., 1st Hn., 2nd Hn., 1st Tbn., 2nd Tbn., B. Tbn., Eb Bass, Bb Bass, and Timp.
- mp** (mezzo-piano) in measures 81-86 for Solo Cnt. I, Solo Cnt. II, Rep. Cnt., 2nd Cnt., 3rd Cnt., Flug., Solo Hn., 1st Hn., 2nd Hn., 1st Tbn., 2nd Tbn., B. Tbn., Eb Bass, Bb Bass, and Timp.

Other markings include **All** (Allegro) in measures 79-80 and **f** (forte) in measures 81-86 for Ai. and Dr.

87 88 89 90 91 92 93 94 95 96 97 98 99

H

E♭ Cnt. *pp*

Solo Cnt. I *p* *mf*

Solo Cnt. II *p* *mf*

Rep. Cnt. *p* *mf*

2nd Cnt. *p* *mf*

3rd Cnt. *p* *pp* *mf*

Flug. *p* *pp* *mp*

Solo Hn. *p* *pp* *mp*

1st Hn. *p* *pp* *mp*

2nd Hn. *p* *pp* *mp*

1st Bar. *pp* *mp*

2nd Bar. *pp* *mp*

1st Tbn. *pp* *mp*

2nd Tbn. *pp* *mp*

B. Tbn. *pp* *mp*

Euph. *pp* *mp*

E♭ Bass *pp* *mp*

B♭ Bass *pp*

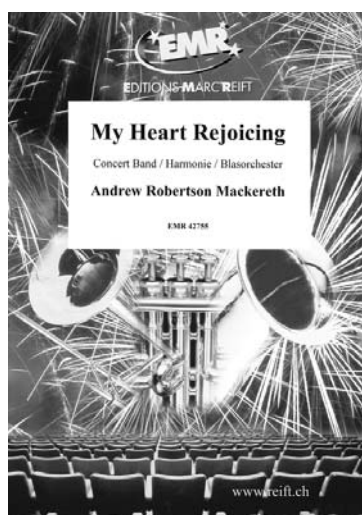
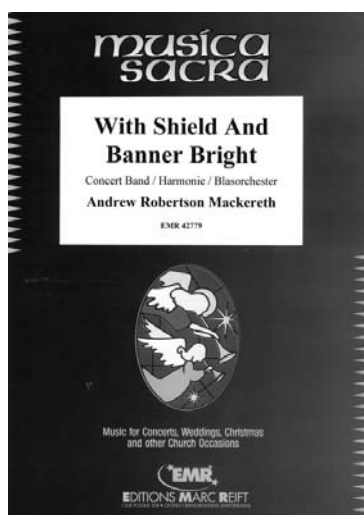
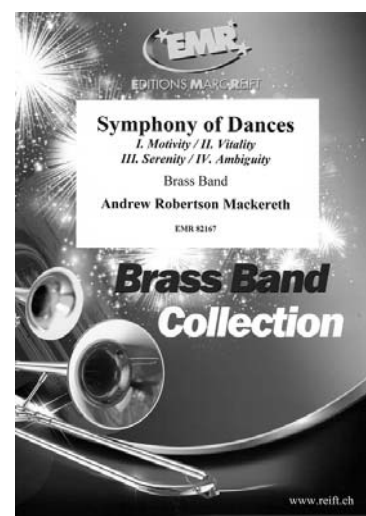
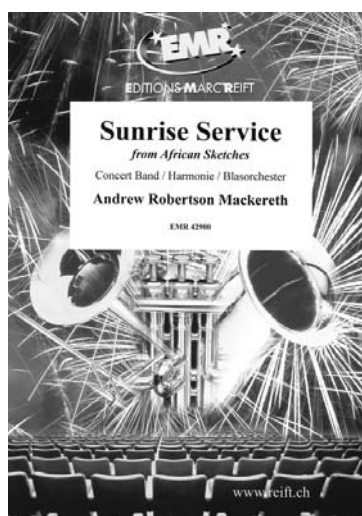
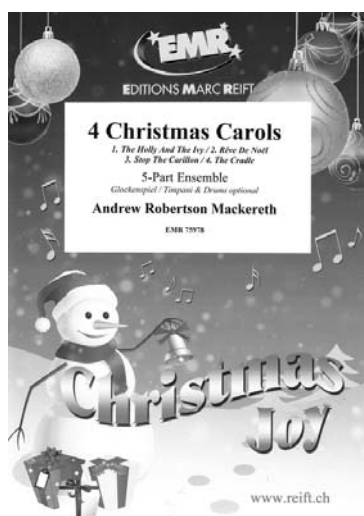
Timp. *p*

Glock. *p*

Ai.

Dr.

Collection Andrew Robertson Mackereth



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