

To Heights Above

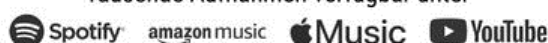
Brass Band

Andrew Robertson Mackereth

EMR 82812

- | | | | |
|---|------------------------------------|---|--|
| 1 | Full Score | 2 | 1 st Trombone $\text{tr} + \text{b}$ |
| 1 | E $\flat$ Cornet | 2 | 2 nd Trombone $\text{tr} + \text{b}$ |
| 3 | Solo B $\flat$ Cornet I | 1 | Bass Trombone $\text{tr} + \text{b}$ |
| 3 | Solo B $\flat$ Cornet II | 2 | B $\flat$ Euphonium |
| 1 | Repiano B $\flat$ Cornet | 3 | E $\flat$ Bass |
| 3 | 2 nd B $\flat$ Cornet | 3 | B $\flat$ Bass |
| 3 | 3 rd B $\flat$ Cornet | 1 | Timpani |
| 1 | B $\flat$ Flugelhorn | 1 | Percussion I (Glockenspiel / Triangle / Xylophone / Cymbals) |
| 2 | Solo E $\flat$ Horn | 1 | Percussion 2 (Susp. Cymbals / Bass Drum / Gong / Vibraphone / Tambourine / Triangle) |
| 2 | 1 st E $\flat$ Horn | 1 | Percussion 3 (Susp. Cymbals / Drums / Wind Chimes / Tambourine) |
| 2 | 2 nd E $\flat$ Horn | | |
| 2 | 1 st B $\flat$ Baritone | | |
| 2 | 2 nd B $\flat$ Baritone | | |

Des milliers d'enregistrements disponibles sur
Thousands of recordings available on
Tausende Aufnahmen verfügbar unter



TÉLÉCHARGEMENT : UN CLIC, UNE IMPRESSION – À VOUS DE JOUER !

Achetez, imprimez et jouez vos partitions en toute simplicité.

DOWNLOADING: ONE CLICK, ONE PRINT – AND YOU'RE READY TO PLAY!

Buy, print and play your sheet music with ease.

DOWNLOAD: EIN KLICK, EIN AUSDRUCK – UND SCHON KANN'S LOSGEHEN!

Kaufen, drucken und spielen Sie Ihre Noten ganz einfach.

WWW.REIFT.CH



EDITIONS MARC REIFT

Route du Golf 150 • CH-3963 Crans-Montana (Switzerland)

Tel. +41 (0) 27 483 12 00 • E-Mail : info@reift.ch • www.reift.ch

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.



Route du Golf 150 • CH-3963 Crans-Montana (Switzerland)
Tel. +41 (0) 27 483 12 00 • E-Mail : info@reift.ch • www.reift.ch

To Heights Above

Andrew Robertson Mackereth

2018

To Heights Above was written at the request of Dr Brett Baker for the University of Salford Brass Band. In many ways, writing for a university band was incredibly liberating and encouraged me return to a much freer compositional style from my unfettered music college days.

The piece was written at a particularly difficult time in my life and embodies some of the angst and frustration I was feeling at that time through the tonal ambiguity and harsh melodic intervals. I was inspired by the evocative words of the gospel song that accompany the melody upon which a sequence of rhapsodic variations is based. Whilst not overtly programmatic, the work does intentionally attempt to convey an outer-space, weightless, timeless atmosphere.

At the heart of the work is the promise that even amidst the most challenging of life circumstances, Jesus came in grace and mercy to lift us to heights above.

*Now on a higher plane I dwell,
And with my soul I know 'tis well,
Yet how or why, I cannot tell,
He should have lifted me.*

Words: Charlotte G. Homer Music: Charles H. Gabriel

Performance note:

- The piece includes passages for muted horns and tubas. This is desirable not essential.
- The music at M includes a note to play with random crescendos/diminuendos. It is envisaged that this will be in the range **pp-mp**
- The music is intended to have an improvisatory nature



EDITIONS MARC REIFT

Route du Golf 150 • CH-3963 Crans-Montana (Switzerland)

Tel. +41 (0) 27 483 12 00 • E-Mail : info@reift.ch • www.reift.ch



To Heights Above

Andrew Robertson Mackereth

2

3

4

5

Vivo ♩ = 136

E♭ Cornet *ff*
 Solo B♭ Cornet I *ff*
 Solo B♭ Cornet II *ff*
 Repiano B♭ Cornet *ff*
 2nd B♭ Cornet *ff*
 3rd B♭ Cornet *ff*
 B♭ Flugel Horn *ff*
 Solo E♭ Horn *ff*
 1st E♭ Horn *ff*
 2nd E♭ Horn *ff*
 1st B♭ Baritone *ff*
 2nd B♭ Baritone *ff*
 1st B♭ Trombone *ff*
 2nd B♭ Trombone *ff*
 Bass Trombone *ff*
 B♭ Euphonium *ff*
 E♭ Bass *ff*
 B♭ Bass *ff*
 Timpani *ff*
 Percussion 1 (Glockenspiel / Triangle / Xylophone / Cymbals) *ff*
 Percussion 2 (Susp. Cymbals / Bass Drum / Gong / Vibraphone / Tambourine / Triangle) *ff* Sus. Cym. B.D. *ff*
 Percussion 3 (Susp. Cymbals / Drums / Wind Chimes / Tambourine) *ff* H.H. Cym. Sus. Cym. *ff*

EMR 82812

© COPYRIGHT BY EDITIONS MARC REIFT CH-3963 CRANS-MONTANA (SWITZERLAND)
ALL RIGHTS RESERVED - INTERNATIONAL COPYRIGHT SECURED

www.reift.ch

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.
 B.D.
 Dr.

Musical score for a large ensemble, including woodwinds, brass, percussion, and strings. The score is divided into measures 6, 7, 8, and 9. The key signature is B-flat major (two flats). The time signature is 7/8. The score includes various dynamics such as *mf*, *f*, *ff*, and *fp*. The percussion section includes a snare drum (Dr.), cymbals (Cym.), and toms (Toms). The woodwind section includes flutes (Flug.), oboes (Solo Hn., 1st Hn., 2nd Hn.), and bassoons (1st Bar., 2nd Bar.). The brass section includes trumpets (1st Tbn., 2nd Tbn., B.Tbn.) and tubas (Eb Bass, Bb Bass). The string section includes a timpani (Timp.). The score is written for a large ensemble, with multiple staves for each instrument.

10 11 12 13 14

A

E♭ Cnt. *ff* (no dim.)

Solo Cnt.I *ff* (no dim.)

Solo Cnt.II *ff* (no dim.)

Rep.Cnt. *ff* (no dim.)

2nd Cnt. *ff* (no dim.)

3rd Cnt. *ff* (no dim.)

Flug. *ff*

Solo Hn. *ff*

1st Hn. *ff*

2nd Hn. *ff*

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

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

1st Tbn. *ff*

2nd Tbn. *ff*

B.Tbn. *ff*

Euph. *ff* *f* *ff*

E♭ Bass *ff* *f* *ff*

B♭ Bass *ff* *f* *ff*

Timp. *ff* *f* *ff*

Glock. *ff* (no dim.)

B. D. *ff* *f* *ff*

Dr. *ff* *f* *ff*

Sus. Cym.

B

[illegible]

Eb Cnt. *mf* *p* *p* *p*
 Solo Cnt.I Cup mute *p* *mp* *pp* *mp*
 Solo Cnt.II Cup mute *p* *mp* *pp* *mp*
 Rep. Cnt. Straight mute *mf* *p* *pp* *mp*
 2nd Cnt. Straight mute *mf* *p* *pp* *mp*
 3rd Cnt. Straight mute *mf* *p* *pp* *mp*
 Flug. *mf* *p*
 Solo Hn. *p*
 1st Hn. *p* *pp*
 2nd Hn. *p* *pp*
 1st Bar. *p* *p*
 2nd Bar. *p* *p*
 1st Tbn. *p* *pp* *mp* Cup mute *mp*
 2nd Tbn. *p* *pp* *mp* Cup mute *mp*
 B. Tbn. *p* *pp* *mp* Cup mute *mp*
 Euph. Solo *p*
 Eb Bass Solo *p*
 Bb Bass Solo All *p*
 Timp. *p* Slow gliss. *pp* *mp* *pp* *mp* *pp*
 Glock. *p* *pp* *p* *pp*
 Cym. Gong with snare stick *p* *mf* (Snare sticks) *pp* random crescendos / diminuendos
 Dr. Rim *p* With snare sticks *pp* Wind Chimes *p*

Instrumentation: 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., Gong, Cym.

Key Performance Instructions:

- Solo Cnt. I & II:** (Cup) *pp*, *mp*, *pp*, *mp*, *pp*, *mp*, *pp*, *mp*. Straight mute, All.
- Flug.:** *p*, *mf*, *p*, *p*, *p*, *p*, *mf*, *p*.
- Solo Hn.:** *p*, *mf*, *p*, *p*, *p*, *p*, *mf*, *p*.
- 1st Hn. & 2nd Hn.:** Muted, Open, *pp*.
- 1st Bar. & 2nd Bar.:** *p*.
- Euph.:** All Muted (if poss.), *pp*.
- Eb Bass & Bb Bass:** Muted (if poss.) All, *p*.
- Gong:** To Vib.

D

[illegible]

Score for measures 43-47, featuring various instruments and dynamics.

Instruments listed on the left:

- 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.
- Vib.
- Cym.

Key musical elements and dynamics:

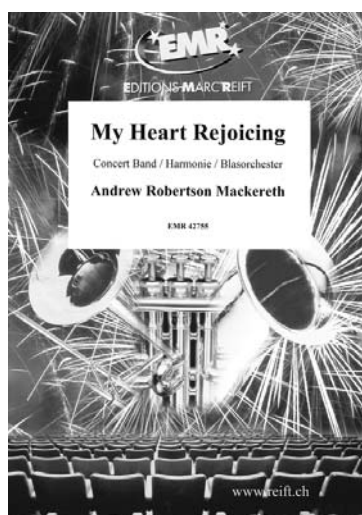
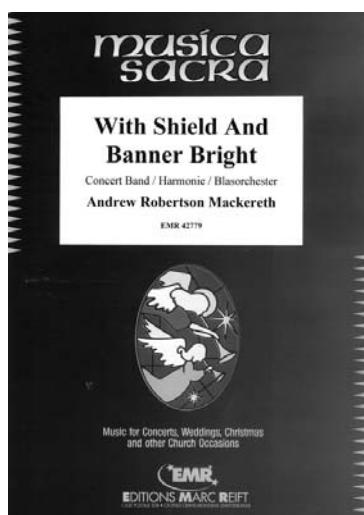
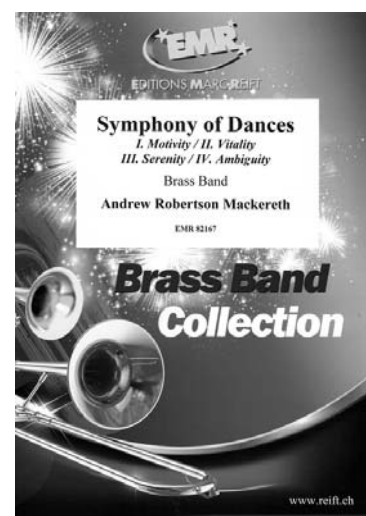
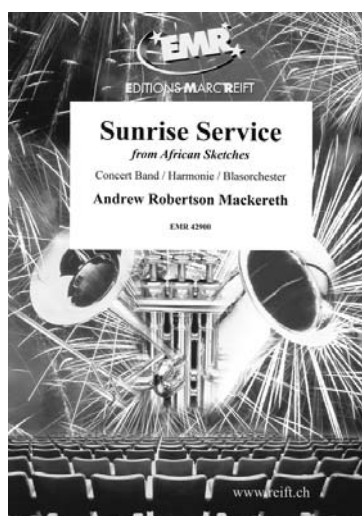
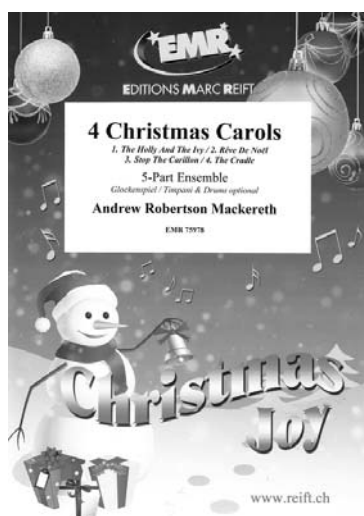
- Measures 43-44:** Many instruments have rests. Dynamics include *pp* (pianissimo) and *p* (piano).
- Measure 45:** 1st Tbn. and 2nd Tbn. play a melodic line with accents. 1st Tbn. has a *pp* dynamic. 2nd Tbn. has a *p* dynamic. B. Tbn. has a *p* dynamic. Euph. has a *p* dynamic. Eb Bass and Bb Bass have a *p* dynamic. Timp. has a *p* dynamic. Glock. has a *p* dynamic. Vib. has a *mp* (mezzo-piano) dynamic.
- Measure 46:** 1st Tbn. and 2nd Tbn. play a melodic line with accents. 1st Tbn. has a *pp* dynamic. 2nd Tbn. has a *pp* dynamic. B. Tbn. has a *pp* dynamic. Euph. has a *p* dynamic. Eb Bass and Bb Bass have a *p* dynamic. Timp. has a *p* dynamic. Glock. has a *p* dynamic. Vib. has a *mp* dynamic.
- Measure 47:** 1st Tbn. and 2nd Tbn. play a melodic line with accents. 1st Tbn. has a *pp* dynamic. 2nd Tbn. has a *pp* dynamic. B. Tbn. has a *pp* dynamic. Euph. has a *p* dynamic. Eb Bass and Bb Bass have a *p* dynamic. Timp. has a *p* dynamic. Glock. has a *p* dynamic. Vib. has a *mp* dynamic.
- Measure 48:** Vib. has a *mf* (mezzo-forte) dynamic. Wind Chimes are indicated.

E

Eb Cnt. *pp*
 Solo Cnt. I *ff* Open
 Solo Cnt. II *ff* Open
 Rep. Cnt. *ff* Open
 2nd Cnt. *ff* Open
 3rd Cnt. *ff* Open
 Flug. *pp*
 Solo Hn. *pp*
 1st Hn. *pp*
 2nd Hn. *pp*
 1st Bar. *pp*
 2nd Bar. *pp*
 1st Tbn. *mf*
 2nd Tbn. *mf*
 B. Tbn. *mf*
 Euph. *mf* Mute out
 Eb Bass *mf* Mute out
 Bb Bass *mf* Mute out
 Timp. *mf*
 Glock. *mf* To Tri.
 Vib. *mf* To Dr.
 W. Ch. *mf* To Dr.

Eb Cnt. *mf* *f* *ff*
 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.
 Dr.
 Dr.
 Dr. *ff*

Collection Andrew Robertson Mackereth



All compositions and arrangements by Andrew Robertson Mackereth
Alle Kompositionen und Arrangements von Andrew Robertson Mackereth
Toutes les compositions et arrangements de Andrew Robertson Mackereth

**SCAN
ME >**



Use the filters to refine your search and find the instrument of your choice!

Nutzen Sie die Filter, um Ihre Suche zu verfeinern und finden Sie das Instrument Ihrer Wahl!

Utilisez les filtres pour affiner votre recherche et trouver l'instrument ou la formation de votre choix !