

Night Moods

#1 Dream / #2 Night Manoeuvres / #3 Nightmare

Wind Band / Concert Band / Harmonie / Blasorchester

Andrew Robertson Mackereth

EMR 92001

- | | | | |
|---|---|---|---|
| 1 | Score | 2 | 1 st Trombone $\text{tr} + \text{b}$ |
| 1 | Piccolo | 2 | 2 nd Trombone $\text{tr} + \text{b}$ |
| 4 | 1 st Flute | 1 | Bass Trombone $\text{tr} + \text{b}$ |
| 4 | 2 nd Flute | 3 | Baritone $\text{tr} + \text{b}$ |
| 1 | Oboe | 2 | E \flat Bass tr |
| 1 | 1 st Bassoon | 2 | B \flat Bass tr |
| 1 | 2 nd Bassoon | 2 | Tuba tr |
| 1 | E \flat Clarinet (<i>optional</i>) | 1 | String Bass (<i>optional</i>) |
| 5 | 1 st B \flat Clarinet | 1 | Timpani (<i>optional</i>) |
| 4 | 2 nd B \flat Clarinet | 1 | Glockenspiel / Xylophone |
| 4 | 3 rd B \flat Clarinet | 1 | Drums |
| 1 | B \flat Bass Clarinet | | |
| 1 | B \flat Soprano Saxophone (<i>optional</i>) | | |
| 2 | 1 st E \flat Alto Saxophone | | |
| 2 | 2 nd E \flat Alto Saxophone | | |
| 2 | B \flat Tenor Saxophone | | |
| 1 | E \flat Baritone Saxophone | | |
| 1 | E \flat Trumpet / Cornet (<i>optional</i>) | | |
| 3 | 1 st B \flat Trumpet / Cornet | | |
| 3 | 2 nd B \flat Trumpet / Cornet | | |
| 3 | 3 rd B \flat Trumpet / Cornet | | |
| 2 | 1 st F & E \flat Horn | | |
| 2 | 2 nd F & E \flat Horn | | |
| 2 | 3 rd F & E \flat Horn | | |

Special Parts

- | | |
|---|--|
| 1 | 1 st B \flat Trombone tr |
| 1 | 2 nd B \flat Trombone tr |
| 1 | B \flat Bass Trombone tr |
| 1 | B \flat Baritone tr |
| 1 | E \flat Tuba tr |
| 1 | B \flat Tuba tr |

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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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#1 Dream / #2 Night Manoeuvres / # 3 Nightmare

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2025

“**Night Moods**” is a musical exploration of the essence of night.

The work is structured in a manner that each movement is self-sufficient and could be performed as a standalone piece. Nevertheless, the narrative progression ensures that the thematic elements remain consistent throughout the three movements, creating a cohesive whole when performed sequentially.

#1 Dream

As the title implies, this is expansive and tranquil music in which the protagonist finds solace. The music swells and undulates freely, incorporating moments of grandeur and nobility before returning to a state of tranquillity.

#2 Night Manoeuvres

This movement reflects an action dream in which the protagonist is a spy or military person, deep in hostile territory. The focus here is on drama and tension. The three-note motif from movement one is transformed into cascading descending fourths. This is heroic music, and intentional nods to action hero themes should be embraced and fully exploited.

#3 Nightmare

Inevitably, the dream and rest are interrupted by tense, angular phrases that represent anxious thoughts. Attempts to return to the realm of dreams are unsuccessful, and we descend into the full horror of a restless sleep plagued by sharks, screams, and bumps in the night.



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Night Moods

#1 Dream

Andrew Robertson Mackereth

2

3

4

5

6

7

8

With mystery ♩ = 60

Score for **Night Moods #1 Dream** by Andrew Robertson Mackereth. The score is for a full orchestra and includes the following instruments:

- Piccolo
- 1st & 2nd Flute
- Oboe
- 1st & 2nd Bassoon
- 1st B♭ Clarinet
- 2nd B♭ Clarinet
- 3rd B♭ Clarinet
- B♭ Bass Clarinet
- 1st E♭ Alto Saxophone
- 2nd E♭ Alto Saxophone
- B♭ Tenor Saxophone
- E♭ Baritone Saxophone
- 1st B♭ Trumpet / Cornet
- 2nd B♭ Trumpet / Cornet
- 3rd B♭ Trumpet / Cornet
- 1st F Horn
- 2nd F Horn
- 3rd F Horn
- 1st Trombone
- 2nd Trombone
- Bass Trombone
- Baritone
- Tuba in C
- String Bass (optional)
- Timpani (optional)
- Glockenspiel / Xylophone
- Drums

The score is in 4/4 time and begins with a tempo marking of ♩ = 60. The key signature is one flat (B♭). The score is marked with *pp* (pianissimo) throughout. The score is divided into measures 2 through 8, with measures 2 and 3 being the first two measures of the piece.

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Picc. *mp* *mp* *f*
 Fl. 1/2 *mp* *mp* *f*
 Ob. *mp* *mp* *f*
 Bsn. 1/2 *p* *mp* *p* *mp* *f*
 Cl. 1 *p* *mp* *p* *mp* *f*
 Cl. 2 *p* *mp* *p* *mp* *f*
 Cl. 3 *p* *mp* *p* *mp* *f*
 B.Cl. *p* *mp* *p* *mp* *f*
 A.Sax. 1 *p* *mp* *p* *mp* *f* *dim.*
 A.Sax. 2 *p* *mp* *p* *mp* *f* *dim.*
 T.Sax. *p* *mp* *p* *mp* *f* *dim.*
 B.Sax. *p* *mp* *p* *mp* *f* *dim.*
 Tpt./Cnt. 1 *p* *mp* *p* *mp* *f* *dim.*
 Tpt./Cnt. 2 *p* *mp* *p* *mp* *f* *dim.*
 Tpt./Cnt. 3 *p* *mp* *p* *mp* *f* *dim.*
 Hn. 1 *p* *mp* *p* *mp* *f* *dim.*
 Hn. 2 *p* *mp* *p* *mp* *f* *dim.*
 Hn. 3 *p* *mp* *p* *mp* *f* *dim.*
 Tbn. 1 *p* *mp* *p* *mp* *f* *dim.*
 Tbn. 2 *p* *mp* *p* *mp* *f* *dim.*
 B.Tbn. *p* *mp* *p* *mp* *f* *dim.*
 Bar. *p* *mp* *p* *mp* *f* *dim.*
 Tba. *p* *mp* *p* *mp* *f* *dim.*
 S.Bass *p* *mp* *p* *mp* *f*
 Timp. *p* *mp* *p* *mp* *f* *dim.*
 Glock. *mp* *p*
 Dr. *p* *mp* *p* *mp*

poco rit.

Picc. *f* *mf* *ppp*
 Fl. 1/2 *f* *mf* *ppp*
 Ob. *f* *mf* *ppp*
 Bsn. 1/2 *f* *mf* *ppp*
 Cl. 1 *f* *mf* *ppp*
 Cl. 2 *f* *mf* *ppp*
 Cl. 3 *f* *mf* *ppp*
 B.Cl. *f* *mf* *ppp*
 A.Sax. 1 *f* *mf* *ppp*
 A.Sax. 2 *f* *mf* *ppp*
 T.Sax. *f* *mf* *ppp*
 B.Sax. *f* *mf* *ppp*
 Tpt./Cnt. 1 *f* *mf* *ppp*
 Tpt./Cnt. 2 *f* *mf* *ppp*
 Tpt./Cnt. 3 *f* *mf* *ppp*
 Hn. 1 *f* *mf* *ppp*
 Hn. 2 *f* *mf* *ppp*
 Hn. 3 *f* *mf* *ppp*
 Tbn. 1 *f* *mf* *ppp*
 Tbn. 2 *f* *mf* *ppp*
 B.Tbn. *f* *mf*
 Bar. *f* *mf*
 Tba. *f* *mf*
 S.Bass *f* *mf*
 Timp. *f*
 Glock. *mf*
 Dr. *f* *mf*

#2 Night Manoeuvres

1

2

3

4

5

6

Frantic $\text{♩} = 132$

Piccolo
 1st & 2nd Flute
 Oboe
 1st & 2nd Bassoon
 1st B♭ Clarinet
 2nd B♭ Clarinet
 3rd B♭ Clarinet
 B♭ Bass Clarinet
 1st E♭ Alto Saxophone
 2nd E♭ Alto Saxophone
 B♭ Tenor Saxophone
 E♭ Baritone Saxophone
 1st B♭ Trumpet / Cornet (Muted)
 2nd B♭ Trumpet / Cornet (Muted)
 3rd B♭ Trumpet / Cornet (Muted)
 1st F Horn
 2nd F Horn
 3rd F Horn
 1st Trombone
 2nd Trombone
 Bass Trombone
 Baritone
 Tuba in C
 String Bass (optional)
 Timpani (optional)
 Glockenspiel / Xylophone
 Drums

Dynamics: *mp*, *pp*, *(Muted)*
 Time Signature: $\frac{12}{8}$
 Tempo: Frantic $\text{♩} = 132$

This page of the musical score contains the following staves and parts:

- Picc.
- Fl. 1/2
- Ob.
- Bsn. 1/2
- Cl. 1
- Cl. 2
- Cl. 3
- B. Cl.
- A. Sax. 1
- A. Sax. 2
- T. Sax.
- B. Sax.
- Tpt./Cnt. 1
- Tpt./Cnt. 2
- Tpt./Cnt. 3
- Hn. 1
- Hn. 2
- Hn. 3
- Tbn. 1
- Tbn. 2
- B. Tbn.
- Bar.
- Tba.
- S. Bass
- Timp.
- Xyl.
- Dr.

The score includes various musical notations such as notes, rests, and dynamic markings like *mp* and *pp*.

Picc. *mf* *p*
 Fl. 1/2 *p*
 Ob. *p*
 Bsn. 1/2 *mf*
 Cl. 1 *mf*
 Cl. 2 *mf*
 Cl. 3 *mf*
 B.Cl. *mf*
 A.Sax. 1 *mf*
 A.Sax. 2 *mf*
 T.Sax. *mf* *mp*
 B.Sax. *mf* *mp*
 Tpt./Cnt. 1 *mf* *pp* *mp*
 Tpt./Cnt. 2 *mf* *pp* *mp*
 Tpt./Cnt. 3 *mf* *pp* *mp*
 Hn. 1 *mf*
 Hn. 2 *mf*
 Hn. 3 *mf*
 Tbn. 1 *pp* *Open*
 Tbn. 2 *pp* *Open*
 B.Tbn. *pp* *Open*
 Bar. *mp* *Play*
 Tba. *mf* *pp*
 S.Bass *mf* *pp* *Arco*
 Timp. *mf* *pp*
 Xyl. *pp*
 Dr. *pp*

#3 Nightmare

27

2

3

4

5

S

6

Fiery ♩ = 144

Piccolo

1st & 2nd Flute

Oboe

1st & 2nd Bassoon

1st B♭ Clarinet

2nd B♭ Clarinet

3rd B♭ Clarinet

B♭ Bass Clarinet

1st E♭ Alto Saxophone

2nd E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

1st B♭ Trumpet / Cornet

2nd B♭ Trumpet / Cornet

3rd B♭ Trumpet / Cornet

1st F Horn

2nd F Horn

3rd F Horn

1st Trombone

2nd Trombone

Bass Trombone

Baritone

Tuba in C

String Bass (optional)

Timpani (optional)

Xylophone

Glockenspiel / Xylophone

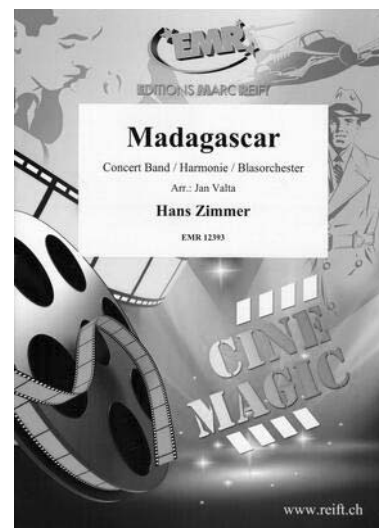
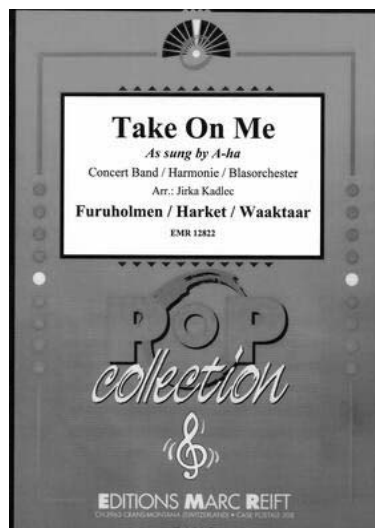
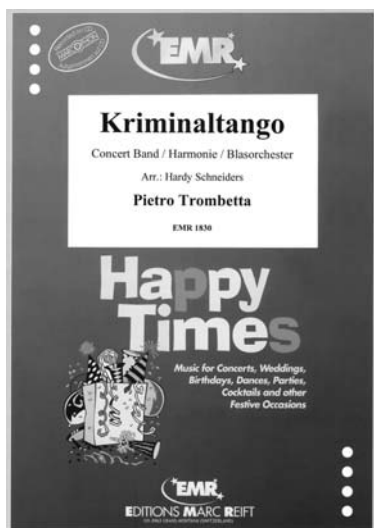
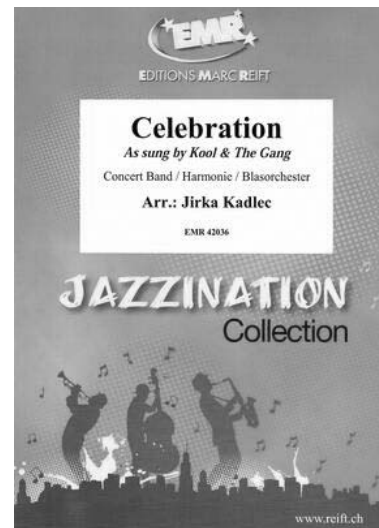
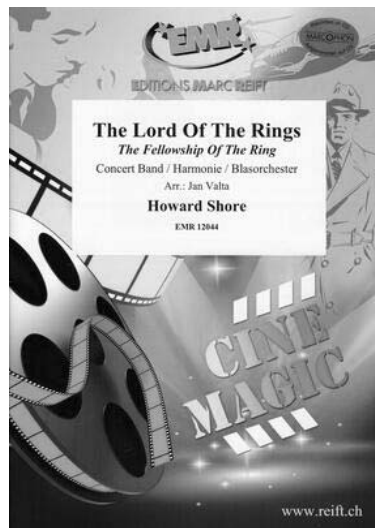
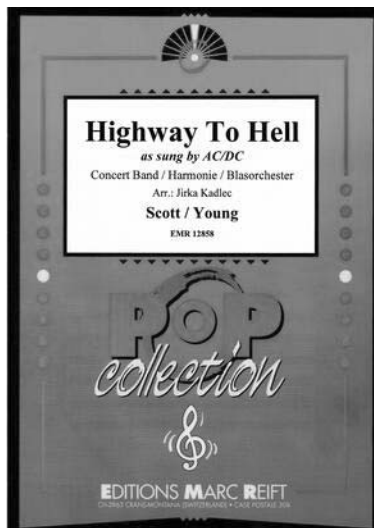
Drums

Picc.
 Fl. 1/2
 Ob.
 Bsn. 1/2
 Cl. 1
 Cl. 2
 Cl. 3
 B. Cl.
 A. Sax. 1
 A. Sax. 2
 T. Sax.
 B. Sax.
 Tpt./Cnt. 1
 Tpt./Cnt. 2
 Tpt./Cnt. 3
 Hn. 1
 Hn. 2
 Hn. 3
 Tbn. 1
 Tbn. 2
 B. Tbn.
 Bar.
 Tba.
 S. Bass
 Timp.
 Xyl.
 Dr.

Dynamics: *mp*, *f*, *sfz*, *pp*, *ff*, *p*, *mf*.
 Articulations: *sfz*, *pp*, *mf*.
 Performance instructions: *Tom-Toms*.

Picc. *mf*
 Fl. 1/2 *mf*
 Ob. *mf*
 Bsn. 1/2 *mf*
 Cl. 1 *mf*
 Cl. 2 *mf*
 Cl. 3 *mf*
 B. Cl. *mp*
 A. Sax. 1 *mp*
 A. Sax. 2 *mp*
 T. Sax. *mp*
 B. Sax. *mp*
 Tpt./Cnt. 1 *f* Muted
 Tpt./Cnt. 2 *f* Muted
 Tpt./Cnt. 3 *f* Muted
 Hn. 1 *f*
 Hn. 2 *f*
 Hn. 3 *f*
 Tbn. 1
 Tbn. 2
 B. Tbn.
 Bar. *p*
 Tba. *p*
 S. Bass *p*
 Timp.
 Xyl.
 Dr. *mp*

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