

My Lord, What A Morning!

Wind Band / Concert Band / Harmonie / Blasorchester / Fanfare

Andrew Robertson Mackereth

EMR 92019

- | | |
|---|---|
| 1 | Score |
| 1 | Piccolo |
| 8 | Flute |
| 1 | Oboe |
| 1 | Bassoon |
| 1 | E \flat Clarinet (<i>optional</i>) |
| 5 | 1 st B \flat Clarinet |
| 4 | 2 nd B \flat Clarinet |
| 4 | 3 rd B \flat Clarinet |
| 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 |

- | | |
|---|---|
| 2 | 1 st Trombone $\text{tr} + \text{b}$ |
| 2 | 2 nd Trombone $\text{tr} + \text{b}$ |
| 1 | Bass Trombone $\text{tr} + \text{b}$ |
| 3 | Baritone $\text{tr} + \text{b}$ |
| 2 | E \flat Bass tr |
| 2 | B \flat Bass tr |
| 2 | Tuba b |
| 1 | String Bass (<i>optional</i>) |
| 1 | Timpani (<i>optional</i>) |
| 1 | Glockenspiel |
| 1 | Drums |

Special Parts

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

Fanfare Parts

- | | |
|---|----------------------------|
| 2 | 1 st Flugelhorn |
| 2 | 2 nd Flugelhorn |
| 2 | 3 rd Flugelhorn |

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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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2025

“My Lord, What a Morning” is a spiritual with a call-and-response, verse-refrain structure. As with many spirituals, the text does not have a single author or composer but was probably written collectively. Many spirituals were written by enslaved people, but “My Lord, What a Morning” was more likely written by free Black people in a north American city.

An early version was published in Philadelphia in 1801 by Richard Allen. The text of the spiritual refers to multiple passages in scripture, from falling stars in Revelation and Matthew to the trumpet blasts in 1 Corinthians and 1 Thessalonians.

*My Lord, what a morning;
my Lord, what a morning;
Oh, my Lord, what a morning,
when the stars begin to fall.*

*You'll hear the trumpet sound,
to wake the nations underground,
looking to my God's right hand,
when the stars begin to fall.*



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My Lord, What A Morning!

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2

3

4

A

5

6

Freely ♩ = 66

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

Dynamics: *mf*, *p*, *mp*
 Performance instructions: *Play*

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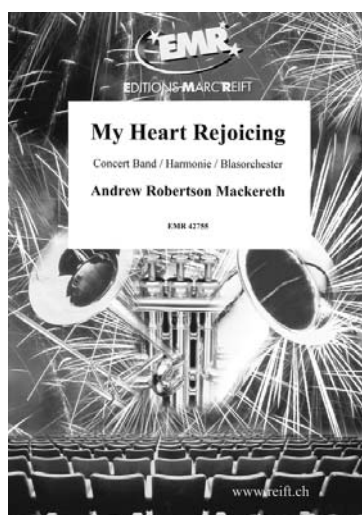
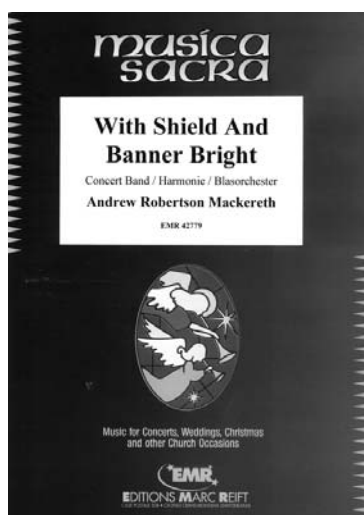
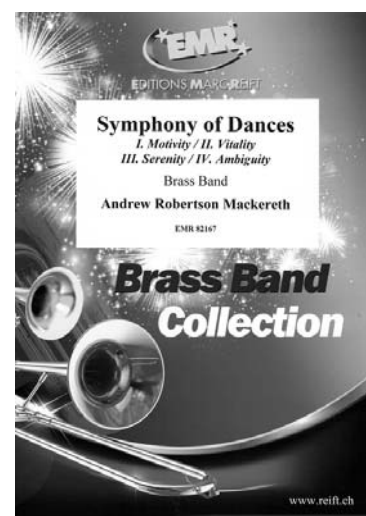
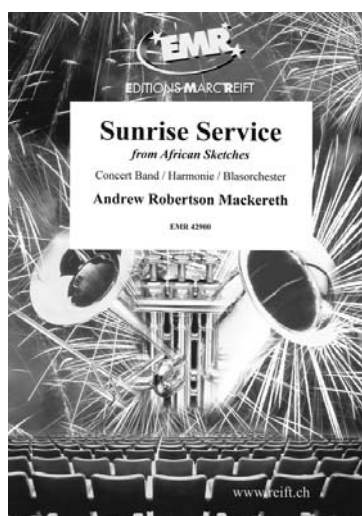
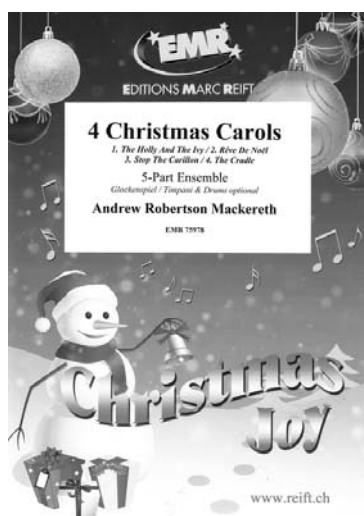
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Score for measures 7 through 12. The score includes parts for Piccolo, Flute, Oboe, Bassoon, Clarinets 1-3, Bass Clarinet, Alto Saxophones 1-2, Tenor Saxophone, Bass Saxophone, Trumpets 1-3, Horns 1-3, Trombones 1-3, Baritone, Tuba, String Bass, Timpani, Glockenspiel, and Drums. Dynamics include *mf*, *mp*, *f*, and *Muted*. The key signature is B-flat major (two flats).

Measures 7-12 show a complex orchestral texture. The woodwinds and strings play melodic lines, while the brass instruments provide harmonic support. The score includes various dynamic markings and articulations.

This page of the musical score is for a large orchestra. It contains staves for the following instruments: Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinet 1 (Cl.1), Clarinet 2 (Cl.2), Clarinet 3 (Cl.3), Bass Clarinet (B.Cl.), Alto Saxophone 1 (A.Sax.1), Alto Saxophone 2 (A.Sax.2), Tenor Saxophone (T.Sax.), Bass Saxophone (B.Sax.), Trumpet 1/Cornet 1 (Tpt./Cnt.1), Trumpet 2/Cornet 2 (Tpt./Cnt.2), Trumpet 3/Cornet 3 (Tpt./Cnt.3), Horn 1 (Hn.1), Horn 2 (Hn.2), Horn 3 (Hn.3), Trombone 1 (Tbn.1), Trombone 2 (Tbn.2), Bass Trombone (B.Tbn.), Baritone (Bar.), Bass Trombone (Bass Trb.), Tuba (Tba.), Subbass (S.Bass), Timpani (Timp.), Glockenspiel (Glock.), and Drums (Dr.). The score includes various dynamic markings such as *mp* (mezzo-piano), *mf* (mezzo-forte), *f* (forte), and *pp* (pianissimo), as well as articulation marks like accents and slurs. The key signature is B-flat major (two flats) and the time signature is 4/4.

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