








Take Your Chances

Wind Band / Concert Band / Harmonie / Blasorchester / Fanfare







Andrew Robertson Mackereth

EMR 92044

- 1 Score
- 1 Piccolo
- 4 1st Flute
- 4 2nd Flute (*optional*)
- 1 Oboe
- 2 Bassoon
- 1 E^b Clarinet (*optional*)
- 5 1st B^b Clarinet
- 4 2nd B^b Clarinet
- 4 3rd B^b Clarinet
- 1 B^b Bass Clarinet
- 1 B^b Soprano Saxophone (*optional*)
- 2 1st E^b Alto Saxophone
- 2 2nd E^b Alto Saxophone
- 2 B^b Tenor Saxophone
- 1 E^b Baritone Saxophone
- 1 E^b Trumpet / Cornet (*optional*)
- 3 1st B^b Trumpet / Cornet
- 3 2nd B^b Trumpet / Cornet
- 3 3rd B^b Trumpet / Cornet
- 2 1st F & E^b Horn
- 2 2nd F & E^b Horn
- 2 3rd F & E^b Horn

- 2 1st Trombone 
- 2 2nd Trombone 
- 1 Bass Trombone 
- 3 Baritone 
- 2 E^b Bass 
- 2 B^b Bass 
- 2 Tuba 
- 1 String Bass (*optional*)
- 1 Timpani (*optional*)
- 1 Tambourine
- 1 Drums

Special Parts

- 1 1st B^b Trombone 
- 1 2nd B^b Trombone 
- 1 B^b Bass Trombone 
- 1 B^b Baritone 
- 1 E^b Tuba 
- 1 B^b Tuba 

Fanfare Parts

- 2 1st Flugelhorn
- 2 2nd Flugelhorn
- 2 3rd 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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Take Your Chances

Wind Band / Concert Band / Harmonie / Blasorchester

Andrew Robertson Mackereth

2025

When you "take your chances" with something, you take a risk that it might not go well. Take Your Chances is a high-energy, suspenseful work built on driving rhythms and sudden contrasts. It reflects the spirit of risk-taking — the thrill of opportunity, the weight of consequence, and the moment of decision. Encourage bold playing, precise articulation, and dynamic shaping to bring out the narrative tension.

Instrumentation Highlights:

- **Woodwind:** Flutes and clarinets should handle lyrical moments with fluidity and warmth, while saxophones often carry rhythmic motifs — keep these crisp and prominent.
- **Brass:** Trumpets and horns should project confidently in fanfare-like passages. Trombones and tubas provide essential rhythmic and harmonic support — clarity in articulation is key.
- **Percussion:** Drives the pacing. Snare drum, bass drum, cymbals, and tambourine are central. All rhythms must be tight, clean, and dynamic.

Performance Considerations:

- **Rhythmic Precision:** Syncopated figures and accents are frequent. Subdivide carefully and lock in across sections.
- **Dynamics:** This piece thrives on extremes. Exploit contrasts to create tension and release — pianissimo sections should feel suspenseful, fortissimo sections fearless.
- **Transitions:** There are sudden key shifts and meter changes in transitional phrases — conductors should cue firmly, and players must stay alert.
- **Melodic Phrasing:** When melodies pass through the ensemble (often between high woodwinds and upper brass), aim for seamless hand-offs and balanced voicing.

Interpretive Imagery (For Ensemble Inspiration):

- Standing at the edge of a decision that can't be undone
- A race against time, where every second counts
- The silent moment before the winner is revealed

Conductor's Note:

Lean into the cinematic feel. Shape the arc of the piece as if scoring an action sequence — highs, lows, false endings, and bursts of energy. Keep the ensemble unified and always pushing forward.



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Take Your Chances

Andrew Robertson Mackereth

2

3

4

5

6

Presto ♩ = 132

Piccolo
 1st / 2nd Flute
 Oboe
 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)
 Tambourine
 Drums

EMR 92044

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

This page of a musical score is for a symphony orchestra. It contains 24 staves, each representing a different instrument or section. The instruments listed on the left are: Picc., Fl.1/2, Ob., Bsn., 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., Tamb., and Dr.

The score is written in 4/4 time and features a variety of musical notations, including notes, rests, and dynamic markings. Dynamics such as *pp* (pianissimo) and *mp* (mezzo-piano) are used throughout. Performance instructions like "Muted" are also present, particularly for the Trombone section in the later measures. The notation includes many slurs and ties, indicating sustained or connected passages. The bottom of the page shows the beginning of a new section, marked by a double bar line and a key signature change to one sharp (F#).

Score for measures 18-23, featuring various instruments and dynamics.

Measures 18-23:

- Picc.**: Measures 20-21, *mp*.
- Fl. 1/2**: Measures 19-20, *mp*.
- Ob.**: Measures 20-21, *mp*.
- Bsn.**: Measures 18-23, *mp*.
- Cl. 1**: Measures 18-23, *mp*.
- Cl. 2**: Measures 18-23, *mp*.
- Cl. 3**: Measures 18-23, *mp*.
- B. Cl.**: Measures 18-23, *mp*.
- A. Sax. 1**: Measures 20-21, *mp*.
- A. Sax. 2**: Measures 18-23, *mp*.
- T. Sax.**: Measures 18-23, *mp*.
- B. Sax.**: Measures 18-23, *mp*.
- Tpt./Cnt. 1**: Measures 18-23, *mp*.
- Tpt./Cnt. 2**: Measures 18-23, *mp*.
- Tpt./Cnt. 3**: Measures 18-23, *mp*.
- Hn. 1**: Measures 19-20, *pp*.
- Hn. 2**: Measures 19-20, *pp*.
- Hn. 3**: Measures 19-20, *pp*.
- Tbn. 1**: Measures 20-21, *pp*.
- Tbn. 2**: Measures 20-21, *pp*.
- B. Tbn.**: Measures 20-21, *pp*.
- Bar.**: Measures 18-23, *mp*.
- Tba.**: Measures 18-23, *mp*.
- S. Bass**: Measures 18-23, *mp*.
- Timp.**: Measures 18-23, *mp*.
- Tamb.**: Measures 18-23, *mp*.
- Dr.**: Measures 18-23, *mp*.

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

Picc.

Fl.1/2

Ob.

Bsn.

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.

Tamb.

Dr.

cresc.

mf

mp

gliss.

Picc. *f* *ff* *mp*

Fl. 1/2 *f* *ff* *mp*

Ob. *f* *ff* *mp*

Bsn. *f* *ff* *mp*

Cl. 1 *f* *ff* *mp*

Cl. 2 *f* *ff* *mp*

Cl. 3 *f* *ff* *mp*

B.Cl. *f* *ff* *mp*

A.Sax. 1 *f* *ff* *mp*

A.Sax. 2 *f* *ff* *mp*

T.Sax. *f* *ff* *mp*

B.Sax. *f* *ff* *mp*

Tpt./Cnt. 1 *mf* *f* *mf* *ff* *mp*

Tpt./Cnt. 2 *mf* *f* *mf* *ff* *mp*

Tpt./Cnt. 3 *mf* *f* *mf* *ff* *mp*

Hn. 1 *mf* *ff* *mp*

Hn. 2 *mf* *ff* *mp*

Hn. 3 *mf* *ff* *mp*

Tbn. 1 *Open* *gliss.* *ff* *mp*

Tbn. 2 *Open* *gliss.* *ff* *mp*

B.Tbn. *Open* *ff* *mp*

Bar. *ff* *mp*

Tba. *ff* *mp*

S.Bass *ff* *mp*

Timp. *ff* *mp*

Tamb. *ff*

Dr. *mp*

Picc. *cresc.* *f* *pp* *cresc.* *ff*
 Fl. 1/2 *cresc.* *f* *pp* *cresc.* *ff*
 Ob. *cresc.* *f* *pp* *cresc.* *ff*
 Bsn. *cresc.* *f* *pp* *cresc.* *ff*
 Cl. 1 *cresc.* *f* *pp* *cresc.* *ff*
 Cl. 2 *cresc.* *f* *pp* *cresc.* *ff*
 Cl. 3 *cresc.* *f* *pp* *cresc.* *ff*
 B.Cl. *cresc.* *f* *pp* *cresc.*
 A.Sax. 1 *cresc.* *f* *pp* *cresc.* *ff*
 A.Sax. 2 *cresc.* *f* *pp* *cresc.* *ff*
 T.Sax. *cresc.* *f* *pp* *cresc.* *ff*
 B.Sax. *cresc.* *f* *pp* *cresc.* *ff*
 Tpt./Cnt. 1 *cresc.* *pp* *f* *ff*
 Tpt./Cnt. 2 *cresc.* *pp* *f* *ff*
 Tpt./Cnt. 3 *cresc.* *pp* *f* *ff*
 Hn. 1 *cresc.* *f* *pp* *cresc.*
 Hn. 2 *cresc.* *f* *pp* *cresc.*
 Hn. 3 *cresc.* *f* *pp* *cresc.*
 Tbn. 1 *cresc.* *f* *pp* *cresc.*
 Tbn. 2 *cresc.* *f* *pp* *cresc.*
 B.Tbn. *cresc.* *f* *pp* *cresc.*
 Bar. *cresc.* *f* *pp* *cresc.*
 Tba. *cresc.* *f* *pp* *cresc.*
 S.Bass *cresc.* *f* *pp* *cresc.*
 Timp. *cresc.* *f* *pp* *cresc.* *mp*
 Tamb. *Fill*
 Dr. *cresc.* *f* *pp* *cresc.* *mp*

Picc. *f* *mf*

Fl.1/2 *f* *mf*

Ob. *f* *mf*

Bsn. *f*

Cl.1 *mf* *mf*

Cl.2 *mf* *mf*

Cl.3 *mf* *mf*

B.Cl. *f*

A.Sax.1 *mf* *f* *fp*

A.Sax.2 *mf* *f* *fp*

T.Sax. *mf* *f* *fp*

B.Sax. *f*

Tpt./Cnt.1 *mf* *f* *fp*

Tpt./Cnt.2 *mf* *f* *fp*

Tpt./Cnt.3 *mf* *f* *fp*

Hn.1 *mf* *f* *fp*

Hn.2 *mf* *f* *fp*

Hn.3 *mf* *f* *fp*

Tbn.1 *mf* *f* *fp*

Tbn.2 *mf* *f* *fp*

B.Tbn. *mf* *f* *fp*

Bar. *mf* *f* *mf*

Tba. *mf* *f*

S.Bass *mf* *f*

Timp. *mf* *f*

Tamb.

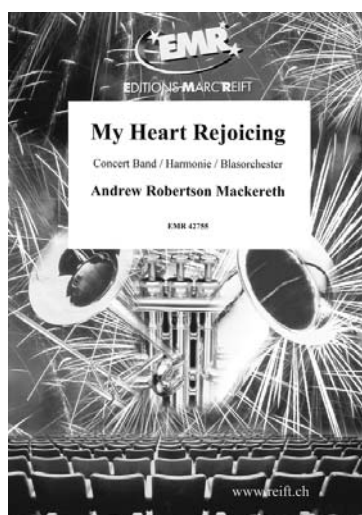
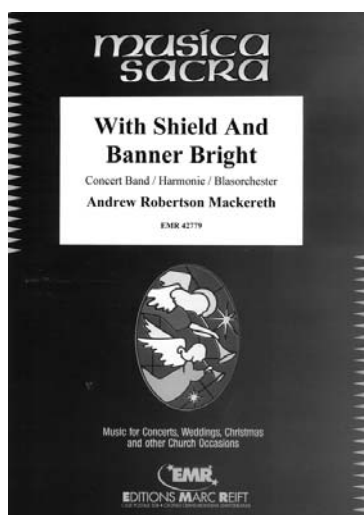
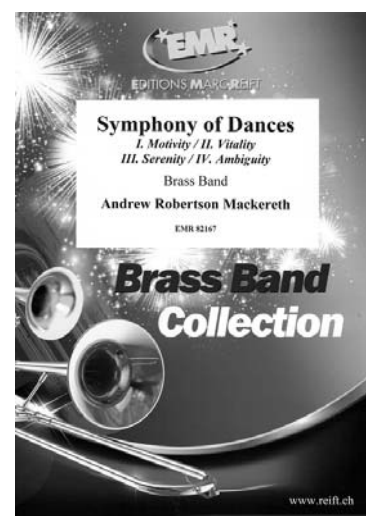
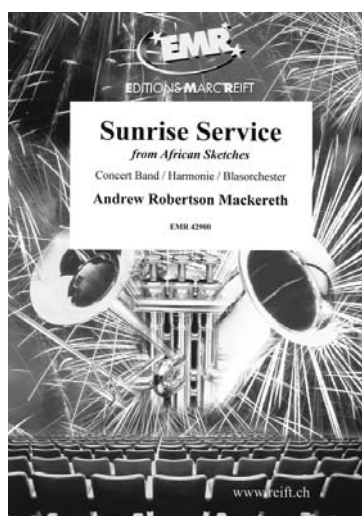
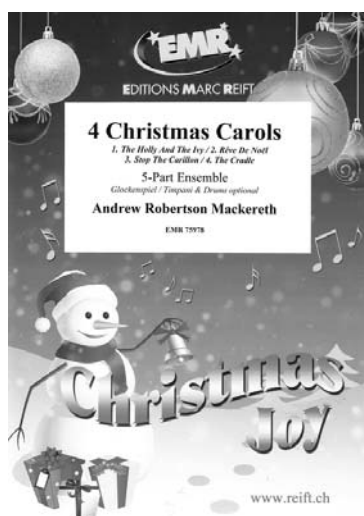
Dr. *mf* *f*

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

Measures 47-50: *ff*
 Measures 51-54: *mp*

Bari. Sax. *mp*
 Tbn. 1 *mp*
 Tbn. 2 *mp*
 B.Tbn. *mp*
 Bar. *mp*
 Tba. *mp*
 S.Bass *mp*
 Timp. *mp*
 Tamb. *mp*
 Dr. *mp*

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