

Indian Rhapsody

Based on Raga Malkosh

Wind Band / Concert Band / Harmonie / Blasorchester / Fanfare

Andrew Robertson Mackereth

EMR 92063

1	Score	2	1 st Trombone $\text{♩} + \text{♭}$
1	Piccolo	2	2 nd Trombone $\text{♩} + \text{♭}$
8	Flute	1	Bass Trombone $\text{♩} + \text{♭}$
1	Oboe	3	Baritone $\text{♩} + \text{♭}$
1	Bassoon	2	E ^b Bass ♩
1	E ^b Clarinet (<i>optional</i>)	2	B ^b Bass ♩
5	1 st B ^b Clarinet	2	Tuba ♩
4	2 nd B ^b Clarinet	1	String Bass (<i>optional</i>)
4	3 rd B ^b Clarinet	1	Timpani (<i>optional</i>)
1	B ^b Bass Clarinet	1	Glockenspiel (<i>optional</i> Indian Bell)
1	B ^b Soprano Saxophone (<i>optional</i>)	1	Percussion (Suspended Cymbal / Gong / Bass Drum Hand-Held Cymbals / Tom-Toms)
2	1 st E ^b Alto Saxophone		
2	2 nd E ^b Alto Saxophone		
2	B ^b Tenor Saxophone		
1	E ^b Baritone Saxophone		
1	E ^b Trumpet / Cornet (<i>optional</i>)		
3	1 st B ^b Trumpet / Cornet		
3	2 nd B ^b Trumpet / Cornet		
3	3 rd B ^b Trumpet / Cornet		
2	1 st F & E ^b Horn		
2	2 nd F & E ^b Horn		
2	3 rd F & E ^b Horn		

Special Parts

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

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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Indian Rhapsody

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1995

This instrumental piece was written for my school band in 1995 but never completed. When I discovered it in a pile of old papers early in 2025, I took on challenge of finishing it.

The melody is based on the Indian Raga: Malkosh and was a popular resource for teaching the rules of Indian Classical music. It is one of the oldest ragas of Indian classical music.

According to Indian classical tradition, Malkosh is a raga that is "sung during small hours of the morning, just after midnight" and should evoke a soothing and intoxicating effect. This setting is intended to invoke a period before sunrise. The sunrise arrives in the final bars consequently, as we get nearer, the drone D-A speeds up.

The notes in Raga Malkosh are Sa, komal Ga, shuddh Ma, komal Dha, and komal Ni. In Western classical notation, this translates to tonic, minor third, perfect fourth, minor sixth, and minor seventh. (D, F, G, A, C)

In essence, Malkosh is a pentatonic raga, creating its characteristic melancholic and introspective mood.

Performance note:

The percussion parts lend themselves to further elaboration including the addition of wind chimes, bell trees etc. All the gong parts can be played on a suspended cymbal. The 2nd Bassoon part and 2nd Tuba part are entirely optional and cross-cued.

Andrew R. Mackereth
July 2025



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Picc.

Fl.

Ob.

Bsns.

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.

Glock.

Perc.

mp

p

pp

Muted (cup)

p Muted (cup)

p Muted (cup)

p

Bsns.

p

pp

Picc. *mf* *mf* *mf* *mp*
 Fl. *mf* *mf* *mf* *mp*
 Ob. *mf* *mf* *mf* *mp*
 Bsns. *mp* *mf*
 Cl.1 *mf* *mp* *mf*
 Cl.2 *mf* *mp* *mf*
 Cl.3 *mf* *mp* *mf*
 B.Cl. *mf* *mp* *mf*
 A.Sax.1 *mf* *mp* *mf*
 A.Sax.2 *ppp* *mf* *mp* *mf*
 T.Sax. *mf* *mp* *mf*
 B.Sax. *mf*
 Tpt./Cnt.1 *mf* Straight mute
 Tpt./Cnt.2 *mf* Straight mute
 Tpt./Cnt.3 *mf* Straight mute
 Hn.1 *mf*
 Hn.2 *mf*
 Hn.3 *mf*
 Tbn.1 *mf* Open *mp* *mf*
 Tbn.2 *mf* Open *mp* *mf*
 B.Tbn. *mf* Open *mp* *mf*
 Bar. *mp* *mf*
 Tba. *p* *mf* *mp* *mf*
 S.Bass *p* *mf* *mp* *mf*
 Timp. *p* *mf* *mf*
 Glock. *mf* Glock
 Perc. (Snare stick) *mf* Gong

Picc. *f*

Fl. *f*

Ob. *f*

Bsns. *mp*

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 *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. *mp*

Tba. *mp*

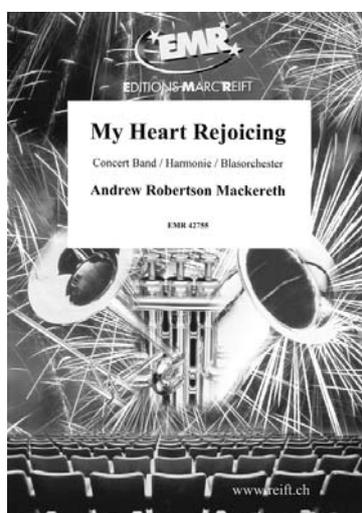
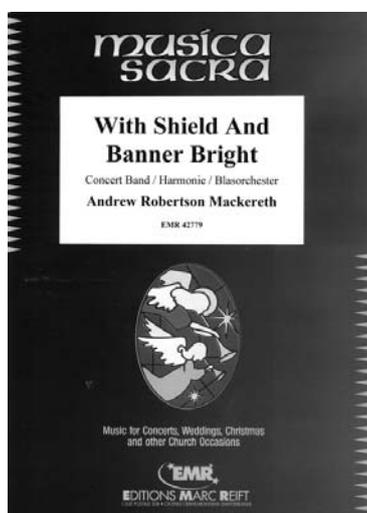
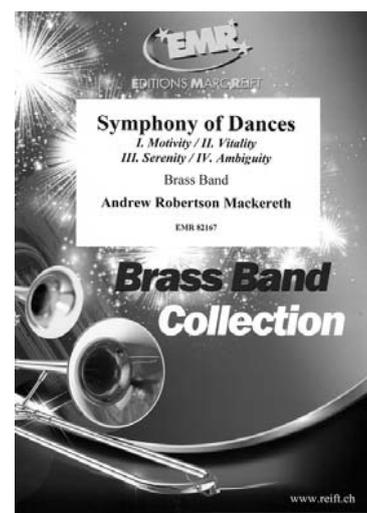
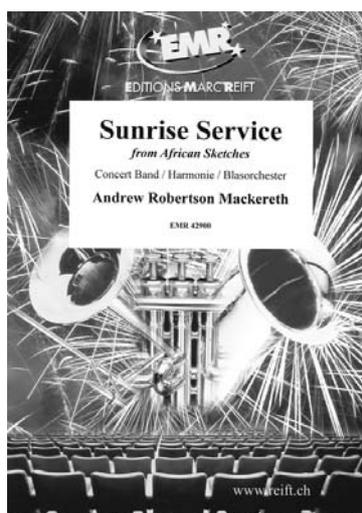
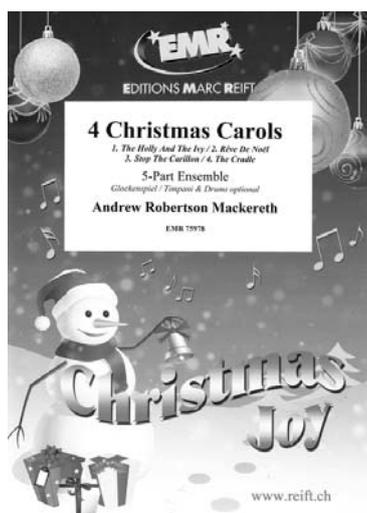
S.Bass *mp*

Timp. *mp*

Glock. *f*

Gong *mp*

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