

for The South Derbyshire Music Centre

Santa & The Village Band

Narrator & Wind Band / Concert Band / Harmonie /
Blasorchester / Fanfare

Andrew Robertson Mackereth

EMR 92093

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

- 2 1st Trombone $\text{tr} + \text{b}$
- 2 2nd 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 tr
- 1 String Bass (optional)
- 1 Timpani (optional)
- 1 Cymbals
- 1 Triangle / Wind Chimes / Sleigh Bells
- 1 Drums

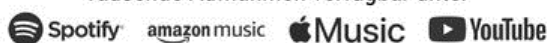
Special Parts

- 1 1st B $\flat$ Trombone tr
- 1 2nd 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

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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🎺🌲 **Santa & The Village Band** 🌲🎺

Andrew Robertson Mackereth

English:

This piece was written for The South Derbyshire Music Centre. It is intended as a light-hearted piece akin to Peter and the Wolf but with more comedy emanating from the band!

The piece features a narrator, who could be dressed as Father Christmas or something similar.

Opportunity has been provided to change the name of the village, the conductor and even the instruments to suit the performance context.

At Cue #3, it would be great if the band could provide wind effects and noises, if the tuba could let out a strangled tone on their cue and if the trombone could add a stifled glissando.

Whilst the narration can be delivered entirely by the narrator, Cue #4 would be particularly effective if it came from a member of the percussion section.

Whenever the narrator speaks, it is accompanied by the wind chime.

Please have fun and take liberties with the piece, I had great fun writing it and imagining all of the nonsense I'd want the performers to get up to.

Français:

Cette pièce a été écrite pour le South Derbyshire Music Centre. Elle se veut légère et amusante, dans l'esprit de Pierre et le Loup, mais avec une touche d'humour supplémentaire provenant de l'orchestre !

L'œuvre met en scène un narrateur, qui peut être déguisé en Père Noël ou dans un costume similaire.

Il est possible d'adapter certains éléments – comme le nom du village, celui du chef d'orchestre ou encore les instruments – afin de les adapter au contexte du concert.

Au repère n°3, il serait souhaitable que l'orchestre produise des effets de vent et divers bruits ; le tuba pourrait émettre un son étouffé à son entrée, et le trombone ajouter un glissando discret.

Bien que la narration puisse être assurée uniquement par le narrateur, le repère n°4 serait particulièrement amusant s'il était prononcé par un membre de la section de percussions.

Chaque intervention du narrateur doit être accompagnée par le carillon à vent (wind chime).

Amusez-vous, et n'hésitez pas à prendre des libertés avec la pièce ! J'ai pris énormément de plaisir à l'écrire et à imaginer toutes les petites folies que les musiciens pourraient s'autoriser sur scène.

Deutsch:

Dieses Stück wurde für das South Derbyshire Music Centre geschrieben. Es ist als heiteres, unterhaltsames Werk gedacht – ähnlich wie Peter und der Wolf, jedoch mit noch mehr Humor, der direkt aus der Bläsergruppe kommt!

Das Werk beinhaltet einen Erzähler, der sich beispielsweise als Weihnachtsmann oder in einem ähnlichen Kostüm verkleiden kann.

Es besteht die Möglichkeit, den Namen des Dorfes, des Dirigenten oder sogar der Instrumente zu ändern, um das Stück dem jeweiligen Aufführungskontext anzupassen.

Bei Einsatz Nr. 3 wäre es ideal, wenn das Ensemble Windgeräusche und andere Effekte erzeugt, die Tuba einen gepressten Ton erklingen lässt und die Posaune ein gedämpftes Glissando hinzufügt.

Obwohl der gesamte Text vom Erzähler gesprochen werden kann, wirkt Einsatz Nr. 4 besonders wirkungsvoll, wenn er von einem Mitglied der Schlagzeuggruppe übernommen wird.

Wann immer der Erzähler spricht, sollte dies vom Klang eines Windspiels begleitet werden.

Bitte habt Spaß und geht frei mit dem Stück um! Ich hatte große Freude dabei, es zu komponieren – und mir all den Unsinn vorzustellen, den die Musiker auf der Bühne treiben könnten.



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Santa and the Village Band



Andrew Robertson Mackereth

2025

ENGLISH

Cue #1

In the snowy village of Pineberry, nestled between whispering pines and sparkling hills, Christmas was more than just a holiday—it was a symphony. Every year, the Pineberry Village Band, a jolly crew of musicians, drummers, and cornet players, prepared a grand concert to welcome Santa Claus on Christmas Eve.

Cue #2

But this year, disaster struck!

Cue #3

Three days before Christmas, a mighty snowstorm swept through the valley, burying roads and snapping branches on trees. The tenor horn was missing a valve, the trombone was frozen stiff, and worst of all—Maureen¹ the band conductor had caught a cold and could barely lift her baton.

Cue #4

"We can't cancel," moaned Tommy, the youngest drummer, his cheeks red from the cold. "Santa always comes when he hears our music!"

Cue #5

Word of the trouble travelled faster than reindeer in flight. And sure enough, in the middle of that frosty night, a deep Ho, Ho, Ho! echoed through the forest. Santa Claus himself stepped out of a swirl of snowflakes, brushing frost from his red coat.

"I hear my favourite band is in trouble," he said with a wink.

Cue #6

The villagers gathered, gaping as Santa pulled out—of all things—a golden trumpet². "I haven't played since the North Pole Jazz Festival of '82," he chuckled, "but I think I remember the notes."

Cue #7

The next day, Santa and the villagers worked together.

Cue #8

The elves fixed instruments with candy cane glue and peppermint polish.

Cue #9

Maureen, wrapped in scarves, conducted with a candy cane. And that night, under the shimmering lights of Pineberry's giant Christmas tree, the band played their hearts out—with Santa on trumpet³, grooving like it was the North Pole's hottest club.

Cue #10

As the final notes of "O Christmas Tree" soared into the sky, Santa's sleigh rose with them, trailing stardust. "Best concert yet!" he called. "Same time next year?"

Cue #11

And from then on, Pineberry's Christmas concerts were famous—not just for the music, but for the special guest who never missed a performance.



The end



¹ Or suitable alternative

² Or suitable alternative

³ Or suitable alternative

FRANÇAIS

Repère n°1

Dans le village enneigé de Pineberry, niché entre les pins murmurants et les collines scintillantes, Noël n'était pas qu'une fête — c'était une symphonie. Chaque année, le Pineberry Village Band, une joyeuse troupe de musiciens, de tambours et de cornets, préparait un grand concert pour accueillir le Père Noël la veille de Noël.

Repère n°2

Mais cette année-là, la catastrophe frappa !

Repère n°3

Trois jours avant Noël, une violente tempête de neige balaya la vallée, ensevelissant les routes et brisant les branches des arbres. Le bugle avait perdu une valve, le trombone était gelé, et pire encore — Maureen⁴, la cheffe d'orchestre du groupe, était enrhumée et à peine capable de lever sa baguette.

Repère n°4

« On ne peut pas annuler ! » gémit Tommy, le plus jeune batteur, les joues rougies par le froid. « Le Père Noël vient toujours quand il entend notre musique ! »

Repère n°5

La nouvelle du désastre se répandit plus vite qu'un traîneau tiré par des rennes. Et, au cœur de cette nuit glaciale, un profond Ho, Ho, Ho ! résonna dans la forêt. Le Père Noël en personne surgit d'un tourbillon de flocons, époussetant son manteau rouge couvert de givre.

« J'ai entendu dire que mon orchestre préféré avait des ennuis, » dit-il avec un clin d'œil.

Repère n°6

Les villageois se rassemblèrent, bouche bée, tandis que le Père Noël sortait — de toutes choses — une trompette dorée⁵ ! « Je n'ai pas joué depuis le North Pole Jazz Festival de 82, » plaisanta-t-il, « mais je crois que je me souviens encore des notes. »

Repère n°7

Le lendemain, le Père Noël et les villageois unissaient leurs forces.

Repère n°8

Les lutins réparaient les instruments avec de la colle de sucre d'orge et du cirage à la menthe poivrée.

Repère n°9

Maureen, emmitouflée dans ses écharpes, dirigeait avec un bâton de sucre d'orge. Et ce soir-là, sous les lumières scintillantes du grand sapin de Pineberry, l'orchestre joua de tout son cœur — avec le Père Noël à la trompette⁶, groovant comme s'il était au plus chaud club du Pôle Nord.

Repère n°10

Lorsque les dernières notes de Mon beau sapin s'envolèrent dans le ciel, le traîneau du Père Noël s'éleva avec elles, traînant une traînée d'étoiles derrière lui.

« Meilleur concert de tous les temps ! » cria-t-il. « Même heure l'année prochaine ? »

Repère n°11

Et depuis ce jour, les concerts de Noël de Pineberry devinrent légendaires — non seulement pour leur musique, mais aussi pour leur invité spécial, qui ne manqua jamais une représentation.



⁴ ou alternative appropriée

⁵ ou alternative appropriée

⁶ ou alternative appropriée

DEUTSCH

Einsatz Nr. 1

Im verschneiten Dorf Pineberry, eingebettet zwischen flüsternden Kiefern und funkelnden Hügeln, war Weihnachten mehr als nur ein Fest – es war eine Symphonie. Jedes Jahr bereitete die Pineberry Village Band, eine fröhliche Truppe aus Musikern, Trommlern und Kornettspielern, ein großes Konzert vor, um den Weihnachtsmann am Heiligabend willkommen zu heißen.

Einsatz Nr. 2

Doch in diesem Jahr geschah ein Unglück!

Einsatz Nr. 3

Drei Tage vor Weihnachten fegte ein heftiger Schneesturm durch das Tal, begrub die Straßen unter Schnee und riss Äste von den Bäumen. Das Tenorhorn hatte ein Ventil verloren, die Posaune war völlig eingefroren, und das Schlimmste – Maureen⁷, die Dirigentin der Kapelle, war erkältet und konnte kaum noch den Taktstock heben.

Einsatz Nr. 4

„Wir dürfen nicht absagen!“, jammerte Tommy, der jüngste Trommler, mit roten Wangen vor Kälte. „Der Weihnachtsmann kommt immer, wenn er unsere Musik hört!“

Einsatz Nr. 5

Die Nachricht verbreitete sich schneller als fliegende Rentiere. Und tatsächlich – mitten in dieser frostigen Nacht ertönte ein tiefes Ho, Ho, Ho! durch den Wald. Der Weihnachtsmann selbst trat aus einem Wirbel aus Schneeflocken und klopfte den Reif von seinem roten Mantel.

„Ich habe gehört, meine Lieblingskapelle steckt in Schwierigkeiten“, sagte er mit einem Augenzwinkern.

Einsatz Nr. 6

Die Dorfbewohner staunten, als der Weihnachtsmann – man glaubt es kaum – eine goldene Trompete⁸ hervorholte. „Ich habe seit dem North Pole Jazz Festival '82 nicht mehr gespielt“, lachte er, „aber ich glaube, ich erinnere mich noch an die Töne.“

Einsatz Nr. 7

Am nächsten Tag arbeiteten der Weihnachtsmann und die Dorfbewohner Hand in Hand.

Einsatz Nr. 8

Die Elfen reparierten die Instrumente mit Zuckerstangenkleber und Pfefferminzpolitur.

Einsatz Nr. 9

Maureen, in Schals gehüllt, dirigierte mit einer Zuckerstange. Und an diesem Abend, unter den funkelnden Lichtern des riesigen Weihnachtsbaums von Pineberry, spielte die Kapelle aus vollem Herzen – mit dem Weihnachtsmann an der Trompete⁹, groovend wie in den heißesten Jazzclubs des Nordpols.

Einsatz Nr. 10

Als die letzten Töne von O Tannenbaum in den Himmel stiegen, erhob sich der Schlitten des Weihnachtsmanns mit ihnen und hinterließ eine Spur aus Sternenstaub.

„Das beste Konzert aller Zeiten!“, rief er. „Gleiche Zeit, nächstes Jahr?“

Einsatz Nr. 11

Und seitdem sind die Weihnachtskonzerte von Pineberry berühmt – nicht nur wegen der Musik, sondern auch wegen des besonderen Gastes, der keine einzige Aufführung verpasst.

  Ende  

⁷ oder geeignete Alternative

⁸ oder geeignete Alternative

⁹ oder geeignete Alternative

Santa & The Village Band

for SDMC

Andrew Robertson Mackereth

Allegro ♩ = 112 ³

4

5

6

7

8

A

9

10

The musical score is for a band piece titled "Santa & The Village Band" by Andrew Robertson Mackereth, arranged for SDMC. The tempo is Allegro at 112 beats per minute. The score is in 3/4 time and consists of 10 measures, with a section labeled 'A' starting at measure 8. The instrumentation includes Piccolo, 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), Cymbals, Triangle / Wind Chimes / Sleigh Bells, and Drums. The score includes various dynamic markings such as *f* (forte), *mp* (mezzo-piano), and *fp* (fortissimo-piano), as well as articulation marks like accents and slurs. The woodwinds and strings play sustained notes, while the brass and percussion provide rhythmic support and melodic lines.

EMR 92093

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B 15 16 17 18 19 20 21 22

Picc.

Fl.

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.

Cym.

Tri.

Dr.

Cue #1
In the snowy village of Pineberry, nestled between whispering pines and sparkling hills, Christmas was more than just a holiday—it was a symphony. Every year, the Pineberry Village Band, a jolly crew of musicians, drummers, and saxophone players, prepared a grand concert to welcome Santa Claus on Christmas Eve.

25

26

27

C **D**

Picc. *mf*

Fl. *mf*

Ob.

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 *mf*

Tpt./Cnt.2 *mf*

Tpt./Cnt.3 *mf*

Hn.1 *mf*

Hn.2 *mf*

Hn.3 *mf*

Tbn.1 *mf*

Tbn.2 *mf*

B.Tbn. *mf*

Bar. *mf*

Tba. *mf*

S.Bass *mf*

Timp. *fp* *mf*

Cym. *mf*

Tri. *fp* *mf* To W.Ch.

Dr. *fp* *mf*

34

35

36

E

37

F

38

39

Picc. *ff*

Fl. *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 *gliss.* *ff*

Tbn.2 *gliss.* *ff*

B.Tbn. *gliss.* *ff*

Bar. *ff*

Tba. *ff*

S.Bass *ff*

Timp.

Cym.

Tri. Wind Chimes *pp*

Dr. *ff*

Cue #3

Three days before Christmas, a mighty snowstorm swept through the valley, burying roads and snapping branches trees.
The French horn was missing a valve, the trombone was frozen stiff, and worst of all, Maureen the band conductor had caught a cold and could barely lift her baton.

9

G

40

41

42

43

44

45

(Repeat ad lib. Stop on cue)

Score for Cue #3, measures 40-45. The score includes parts for Piccolo, Flute, Oboe, Bassoon, Clarinet 1, Clarinet 2, Clarinet 3, Bass Clarinet, Alto Saxophone 1, Alto Saxophone 2, Tenor Saxophone, Baritone Saxophone, Trumpet/Cornet 1, Trumpet/Cornet 2, Trumpet/Cornet 3, Horn 1, Horn 2, Horn 3, Trombone 1, Trombone 2, Euphonium, Tuba, Bass, Timpani, Cymbal, Wood Chime, and Drums.

Measure 40: Piccolo, Flute, Oboe, Bassoon, Clarinet 1, Clarinet 2, Clarinet 3, Bass Clarinet, Alto Saxophone 1, Alto Saxophone 2, Tenor Saxophone, Baritone Saxophone, Trombone 1, Trombone 2, Euphonium, Tuba, Bass, and Drums play a melody. Horn 1, Horn 2, and Horn 3 are silent.

Measure 41: Piccolo, Flute, Oboe, Bassoon, Clarinet 1, Clarinet 2, Clarinet 3, Bass Clarinet, Alto Saxophone 1, Alto Saxophone 2, Tenor Saxophone, Baritone Saxophone, Trombone 1, Trombone 2, Euphonium, Tuba, Bass, and Drums play a melody. Horn 1, Horn 2, and Horn 3 are silent.

Measure 42: Piccolo, Flute, Oboe, Bassoon, Clarinet 1, Clarinet 2, Clarinet 3, Bass Clarinet, Alto Saxophone 1, Alto Saxophone 2, Tenor Saxophone, Baritone Saxophone, Trombone 1, Trombone 2, Euphonium, Tuba, Bass, and Drums play a melody. Horn 1, Horn 2, and Horn 3 are silent.

Measure 43: Piccolo, Flute, Oboe, Bassoon, Clarinet 1, Clarinet 2, Clarinet 3, Bass Clarinet, Alto Saxophone 1, Alto Saxophone 2, Tenor Saxophone, Baritone Saxophone, Trombone 1, Trombone 2, Euphonium, Tuba, Bass, and Drums play a melody. Horn 1, Horn 2, and Horn 3 are silent.

Measure 44: Piccolo, Flute, Oboe, Bassoon, Clarinet 1, Clarinet 2, Clarinet 3, Bass Clarinet, Alto Saxophone 1, Alto Saxophone 2, Tenor Saxophone, Baritone Saxophone, Trombone 1, Trombone 2, Euphonium, Tuba, Bass, and Drums play a melody. Horn 1, Horn 2, and Horn 3 are silent.

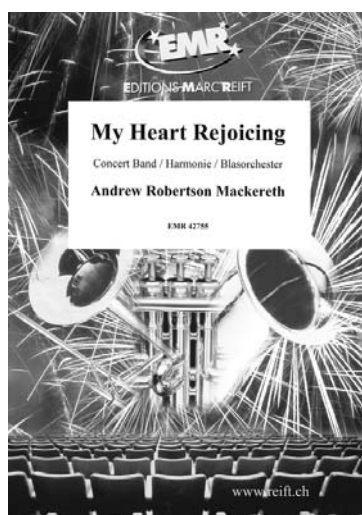
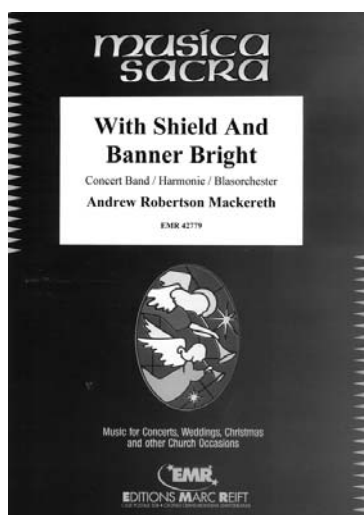
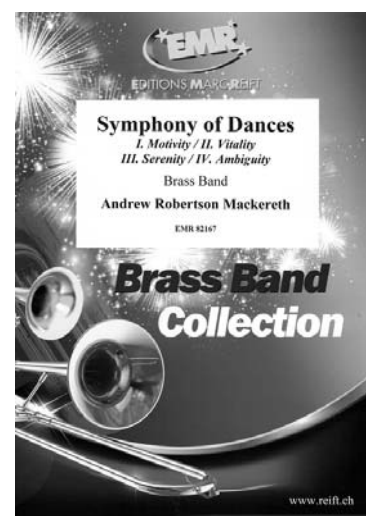
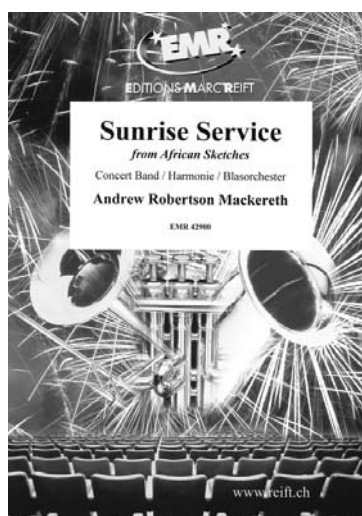
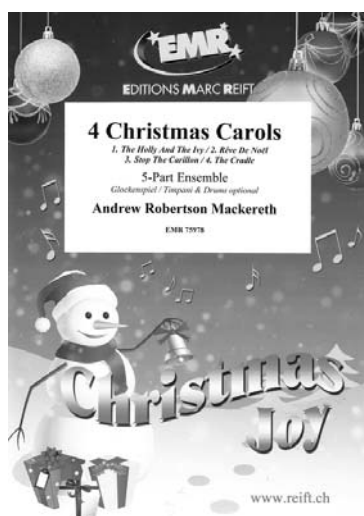
Measure 45: Piccolo, Flute, Oboe, Bassoon, Clarinet 1, Clarinet 2, Clarinet 3, Bass Clarinet, Alto Saxophone 1, Alto Saxophone 2, Tenor Saxophone, Baritone Saxophone, Trombone 1, Trombone 2, Euphonium, Tuba, Bass, and Drums play a melody. Horn 1, Horn 2, and Horn 3 are silent.

Dynamic markings: *p* (piano), *mp* (mezzo-piano), *pp* (pianissimo).

Performance instructions: Solo, Repeat ad lib. Stop on cue.

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