

Songs from the New World

A Suite of Spirituals

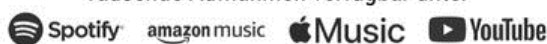
Wind Band / Concert Band / Harmonie / Blasorchester

Andrew Robertson Mackereth

EMR 92142

- | | | | |
|---|--|---|---|
| 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 | Bassoon (<i>optional</i>) | 2 | B $\flat$ Bass tr |
| 1 | E $\flat$ Clarinet (<i>optional</i>) | 2 | Tuba tr |
| 5 | 1 st B $\flat$ Clarinet | 1 | String Bass (<i>optional</i>) |
| 4 | 2 nd B $\flat$ Clarinet | 1 | Timpani (<i>optional</i>) |
| 4 | 3 rd B $\flat$ Clarinet | 1 | Glockenspiel (<i>optional</i>) |
| 1 | B $\flat$ Bass Clarinet (<i>optional</i>) | 1 | Tambourine / Cymbals |
| 1 | B $\flat$ Soprano Saxophone (<i>optional</i>) | 1 | Drums |
| 2 | 1 st E $\flat$ Alto Saxophone | | |
| 2 | 2 nd E $\flat$ Alto Saxophone | | Special Parts |
| 2 | B $\flat$ Tenor Saxophone | 1 | 1 st B $\flat$ Trombone tr |
| 1 | E $\flat$ Baritone Saxophone (<i>optional</i>) | 1 | 2 nd B $\flat$ Trombone tr |
| 1 | E $\flat$ Trumpet / Cornet (<i>optional</i>) | 1 | B $\flat$ Bass Trombone tr |
| 3 | 1 st B $\flat$ Trumpet / Cornet | 1 | B $\flat$ Baritone tr |
| 3 | 2 nd B $\flat$ Trumpet / Cornet | 1 | E $\flat$ Tuba tr |
| 3 | 3 rd B $\flat$ Trumpet / Cornet | 1 | B $\flat$ Tuba tr |
| 2 | 1 st F & E $\flat$ Horn | | |
| 2 | 2 nd F & E $\flat$ Horn | | |
| 2 | 3 rd F & E $\flat$ Horn | | |

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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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Songs From The New World

A Suite Of Spirituals

Andrew Robertson Mackereth (2026)

English:

This suite of spirituals was inspired by an in-depth study of the life and work of American composer and social activist; Margaret Bonds.

Spirituals are a genre of folksongs created by enslaved African Americans in the U.S. South, blending West African musical traditions with Christian hymns to express hardship, hope, faith, and longing for freedom, often containing coded messages about escape. It is the contrast of seemingly jovial content, darker significance that captured my attention.

Characterized by call-and-response, a cappella singing, and emotive vocal styles, they emerged in secret worship meetings and were crucial for cultural preservation, resistance, and later inspired Civil Rights Movement "freedom songs"

Incorporated, or hinted spiritual in this piece are:

Peace Like A River – Letter A

Sometimes I Feel Like a Motherless Child – Letter C

King Jesus, is a Listening – Bar 37

O Peter go Ring Dem Bells – Letter H

Français:

Cette suite de spirituals a été inspirée par une étude approfondie de la vie et de l'œuvre de la compositrice et militante sociale américaine Margaret Bonds.

Les spirituals constituent un genre de chants folkloriques créés par les Afro-Américains réduits en esclavage dans le sud des États-Unis. Ils mêlent des traditions musicales d'Afrique de l'Ouest à des cantiques chrétiens afin d'exprimer la souffrance, l'espoir, la foi et l'aspiration à la liberté, contenant souvent des messages codés liés à l'évasion. C'est le contraste entre un contenu en apparence joyeux et une signification plus sombre qui a retenu mon attention.

Caractérisés par le principe d'appel et de réponse, le chant a cappella et des styles vocaux très expressifs, ces chants sont nés lors de réunions de culte secrètes et ont joué un rôle essentiel dans la préservation culturelle et la résistance. Ils ont par la suite inspiré les « freedom songs » du mouvement des droits civiques.

Les spirituals intégrés, ou suggérés, dans cette œuvre sont :

Peace Like A River – Lettre A

Sometimes I Feel Like a Motherless Child – Lettre C

King Jesus, is a Listening – Mesure 37

O Peter go Ring Dem Bells – Lettre H



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A Suite of Spirituals

Andrew Robertson Mackereth

Solemn $\text{♩} = 50$

A **Peace Like A River**

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)

Glockenspiel (optional)

Tambourine / Cymbals

Drums

B

Picc. *mp* *mf* *mp*

Fl.1/2 *mp* *mf* *mp*

Ob. *mp* *mf* *mp*

Bsn. *mp* *mf* *mp*

Cl.1 *mp* *mf* *mp*

Cl.2 *mp* *mf* *mp*

Cl.3 *mp* *mf* *mp*

B.Cl. *mp* *mf* *mp*

A.Sax.1 *mp* *mf* *mp*

A.Sax.2 *mp* *mf* *mp*

T.Sax. *mp* *mf* *mp*

B.Sax. *mp* *mf* *mp*

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

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

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

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

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

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

Tbn.1 *mp* *mf* *mp*

Tbn.2 *mp* *mf* *mp*

B.Tbn. *mp* *mf* *mp*

Bar. *mp* *mf* *mp*

Tba. *mp* *mf* *mp*

S.Bass *mp* *mf* *mp*

Tim. *mp* *mf* *mp*

Glock. *mp* *mf* *mp*

Tamb. *mp* *mf* *mp*

Dr. *mp* *mf* *mp*

Muted (Harmon)

Play

Sometimes I Feel Like A Motherless Child

Picc. *mp* One *mp*

Fl.1/2 *mp*

Ob. *mp*

Bsn. *mp*

Cl.1 *mp*

Cl.2 *mp*

Cl.3 *mp*

B.Cl. *mp*

A.Sax.1 *mp*

A.Sax.2 *mp*

T.Sax. *mp*

B.Sax. *mp*

Tpt./Cnt.1 *mp* Open *mp*

Tpt./Cnt.2 *mp*

Tpt./Cnt.3 *mp*

Hn.1

Hn.2

Hn.3

Tbn.1 *mp*

Tbn.2 *mp*

B.Tbn. *mp* Bari. Sax. *mp*

Bar. *mp*

Tba. *mp*

S.Bass *mp*

Timp.

Glock.

Tamb.

Dr.

This image shows a page from a musical score, likely for a symphony orchestra. The score is written for various instruments, including Piccolo (Picc.), Flute 1/2 (Fl. 1/2), 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.), Tuba (Tba.), Subbass (S. Bass), Timpani (Timp.), Glockenspiel (Glock.), Tambourine (Tamb.), and Drums (Dr.).

The score is written in 4/4 time and features various musical notations, including notes, rests, and dynamic markings. The dynamics include *mp* (mezzo-piano) and *mf* (mezzo-forte). There are also articulation markings such as *All* (Allegro). The score is organized into systems, with each instrument or group of instruments represented by a staff. The page shows measures 1 through 10, with the final measure ending with a double bar line.

Brighter $\text{♩} = 68$

King Jesus Is A'Listening

Picc. p

Fl.1/2 p

Ob. p

Bsn. p

Cl.1 p

Cl.2 p

Cl.3 p

B.Cl. p

A.Sax.1

A.Sax.2

T.Sax. p

B.Sax.

Tpt./Cnt.1

Tpt./Cnt.2

Tpt./Cnt.3

Hn.1 mp

Hn.2 mp

Hn.3 mp

Tbn.1

Tbn.2

B.Tbn.

Bar.

Tba.

S.Bass

Timp. p

Glock.

Tamb. p

Dr. p

poco accel.

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

Tim.

Glock.

Tamb.

Dr.

mf

mf

p

p

mf

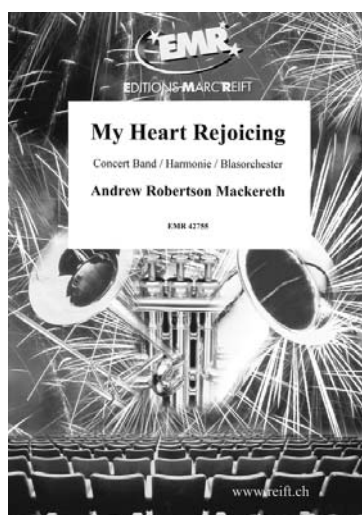
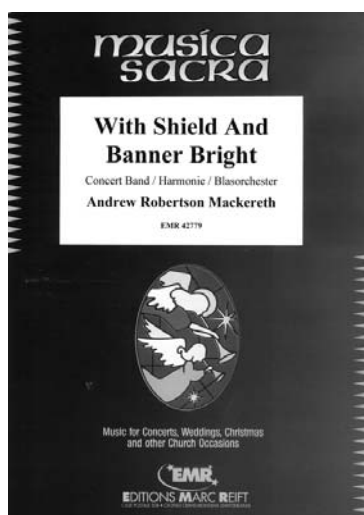
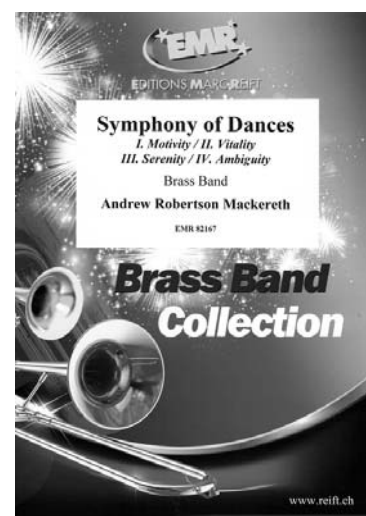
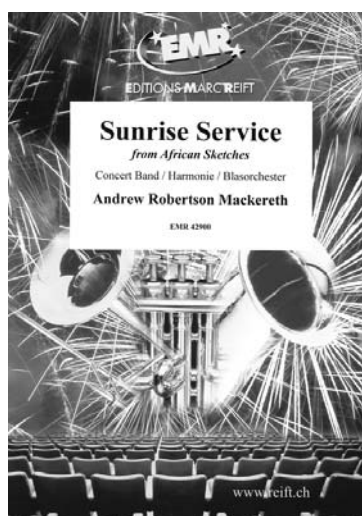
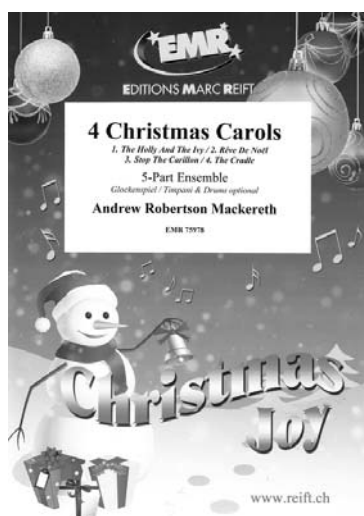
mf

mf

p

p

Collection Andrew Robertson Mackereth



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