

Dedicated to my Grandma: Edith Mackereth, the true Angel of the North

Angel Of The North

Wind Band / Concert Band / Harmonie / Blasorchester

Andrew Robertson Mackereth

EMR 92176

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 \flat Bass ♩
1	E \flat Clarinet (<i>optional</i>)	2	B \flat Bass ♩
5	1 st B \flat Clarinet	2	Tuba ♩
4	2 nd B \flat Clarinet	1	String Bass (<i>optional</i>)
4	3 rd B \flat Clarinet	1	Timpani (<i>optional</i>)
1	B \flat Bass Clarinet	1	Glockenspiel / Xylophone / Tubular Bell
1	B \flat Soprano Saxophone (<i>optional</i>)	1	Drums / Cymbals / Tambourine / Triangle
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		

Special Parts

1	1 st B \flat Trombone ♩
1	2 nd B \flat Trombone ♩
1	B \flat Bass Trombone ♩
1	B \flat Baritone ♩
1	E \flat Tuba ♩
1	B \flat Tuba ♩

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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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Angel Of The North

Andrew Robertson Mackereth

2010

Angel Of The North was written as a tribute to my beloved Grandma, Edith Mackereth (1916-2010).

It consists of three short movements, each having a subtitle:

Symbol of Strength

Symbol of Hope

Symbol of Joy

The subtitles were chosen because they have a resonance with my Gran and the famous Antony Gormley landmark.

The first movement represents the awesome power and majesty of the statue. The frenetic movement of letter D representing the frenzy of activity on the A1 dual carriageway below.

The second movement is based on a two-note motive which when written in concert pitch are E, D. This is the name by which most people knew my Gran, Edie.

The third movement is a frolic based on 'When the Boat comes in' for ever synonymous with my beloved Tyneside.

The first sketches of the piece Angel of the North were begun in 2005. For one reason or another, it never progressed beyond the opening 16 bars of each of the three movements. As Gran's health began to fail, I found the time and stimulus to finish the piece in time for a play through at the Belfast temple Music School in the Summer of 2010. The piece was also read through by the Downshire Band of Belfast during September of 2010 when I had the opportunity to be their guest at rehearsal.

The world premiere was given at the Gateshead Town Hall on 9th April 2011 by the Felling Band, conducted by Steve Malcolm.

Conductors Note:

The piece opens and closes with the representation of an awesome, brutalist steel structure. For added dramatic impact, the opening Glockenspiel passage and the final Tubular Bell passage can be replaced with industrial, scaffold pipes of indeterminate pitch.



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Andrew Robertson Mackereth

2 3 4 **A** 5 6 7 8 9

I - Symbol of Strength ♩ = 50

♩ = 72

accel. ♩ = 80

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- 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 (with Straight Mute and Open markings)
- 2nd Trombone (with Straight Mute and Open markings)
- Bass Trombone
- Baritone
- Tuba in C
- String Bass (optional)
- Timpani (optional)
- Glockenspiel / Xylophone / Tubular Bell* (with Clashed Cymbals marking)
- Drums / Cymbals / Tambourine / Triangle

The score includes various dynamics such as *fff*, *ff*, *f*, and *pp*, along with performance instructions like 'Straight Mute' and 'Open' for the trombones. The tempo markings are 50, 72, and 80 beats per minute.

*All of the Tubular Bell passages in this piece can be played on metal pipes of varying lengths, pitch is not important.

EMR 92176

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accel.

Picc. *f*
 Fl. *f*
 Ob. *f*
 Bsn. *f* Euph. *f* Play
 Cl.1 *f*
 Cl.2 *f*
 Cl.3 *f*
 B.Cl. *ff* *mp* *f*
 A.Sax.1 *f*
 A.Sax.2 *f*
 T.Sax. *mp*
 B.Sax. *ff* *mp*
 Tpt./Cnt.1 *f*
 Tpt./Cnt.2 *f*
 Tpt./Cnt.3 *f*
 Hn.1 *f* Solo
 Hn.2 *mp*
 Hn.3 *mp*
 Tbn.1 *f*
 Tbn.2 *mp* *f*
 B.Tbn. *mp* *f*
 Bar. *f* Solob *f* All *f*
 Tba. *ff* *mp* *f*
 S.Bass *ff* *mp* *f*
 Timp.
 Glock.
 Dr. Suspended Cymbal
mp cresc.

♩ = 90

Picc. *ff* *ff*

Fl. *ff* *ff*

Ob. *ff* *ff*

Bsn. *ff* *ff* *mp* Solo 1 *mf* 3

Cl.1 *ff* *ff* *mp* Solo 1 *mf* 3

Cl.2 *ff* *ff*

Cl.3 *ff* *ff*

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

A.Sax.1 *ff* *ff*

A.Sax.2 *ff* *ff*

T.Sax. *pp* *pp*

B.Sax. *pp* *pp*

Tpt./Cnt.1 *ff* *ff*

Tpt./Cnt.2 *ff* *ff*

Tpt./Cnt.3 *ff* *ff*

Hn.1 *pp* *pp* *mp* 3

Hn.2 *pp* *pp* *mp* 3

Hn.3 *pp* *pp*

Tbn.1 *ff* *ff*

Tbn.2 *ff* *ff*

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

Bar. *ff* *ff* *mp* Play

Tba. *ff* *ff* *mp* *mp*

S.Bass *ff* *ff* *mp*

Timp. *ff* *ff* *mp*

Glock.

Dr. *ff*

Musical score for orchestra and woodwinds, measures 28-35. The score includes parts for Piccolo, Flute, Oboe, Bassoon, Clarinet 1 (Solo 2), Clarinet 2 (Solo), Clarinet 3, Bass Clarinet, Alto Saxophone 1 and 2, Tenor Saxophone, Bass Saxophone, Trumpet/Cornet 1, 2, and 3, Horn 1, 2, and 3, Trombone 1 and 2, Bass Trombone, Baritone, Tuba, Bassoon, Snare Drum, and Cymbal. The score features various dynamics such as *mf*, *ff*, *pp*, and *ppp*, and includes performance instructions like *Solo* and *Tutti*. The key signature has one flat, and the time signature is 4/4. The score is divided into measures 28-32 and 33-35, with a double bar line between 32 and 33.

Brightly ♩ = 160

Picc. *mp*

Fl. *mp*

Ob. *pp* *mp*

Bsn. *pp*

Cl.1 *pp* *mp*

Cl.2 *mp*

Cl.3 *mp*

B.Cl. *pp* *mf*

A.Sax.1 *pp* *mf*

A.Sax.2 *pp* *mf*

T.Sax. *pp* *mf*

B.Sax. *pp* *mf*

Tpt./Cnt.1 *mp*

Tpt./Cnt.2 *mp*

Tpt./Cnt.3 *mp*

Hn.1 *pp* *mf*

Hn.2 *pp* *mf*

Hn.3 *pp* *mf*

Tbn.1 *p* *mp* Muted Open

Tbn.2 *pp* *mp*

B.Tbn. *mp*

Bar. *pp*

Tba. *pp* Timp Play *mf* *mf*

S.Bass *pp* *mf* *mf*

Timp. *mf*

Glock.

Dr. *p* *mf* S.C.

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.

Glock.

Dr.

f

mf

Stagger breathing

Picc. *mf* *ff*

Fl. *mf*

Ob. *mf cresc.*

Bsn. *mf cresc.*

Cl.1 *mf cresc.*

Cl.2 *mf cresc.*

Cl.3 *mf cresc.*

B.Cl. *cresc.*

A.Sax.1 *cresc.*

A.Sax.2 *cresc.*

T.Sax. *cresc.*

B.Sax. *cresc.*

Tpt./Cnt.1 *mf cresc.*

Tpt./Cnt.2 *mf cresc.*

Tpt./Cnt.3 *mf cresc.*

Hn.1 *cresc.*

Hn.2 *cresc.*

Hn.3 *cresc.*

Tbn.1 *mf cresc.*

Tbn.2 *mf cresc.*

B.Tbn. *mf cresc.*

Bar. *cresc.*

Tba. *cresc.*

S.Bass *cresc.*

Timp. *cresc.*

Glock.

Dr. *cresc.*

F

56

57

58

59

G

60

61

Picc. *ff* *mf*

Fl. *ff* *mf*

Ob. *ff* *mf*

Bsn. *ff* *mf*

Cl.1 *ff* *mp* Stagger breathing

Cl.2 *ff* *mp*

Cl.3 *ff* *mp*

B.Cl. *ff* *mp*

A.Sax.1 *ff* *mp*

A.Sax.2 *ff* *sub. mp*

T.Sax. *ff* *mf*

B.Sax. *ff* *mf*

Tpt./Cnt.1 *ff*

Tpt./Cnt.2 *ff*

Tpt./Cnt.3 *ff*

Hn.1 *ff* *sub. mp*

Hn.2 *ff* *sub. mp*

Hn.3 *ff* *sub. mp*

Tbn.1 *ff* *sub. mp*

Tbn.2 *ff* *sub. mp*

B.Tbn. *ff* *sub. mp*

Bar. *ff* *mp* *mf*

Tba. *ff* *mp*

S.Bass *ff* *mp*

Timp. *ff* *mp*

Glock. *ff*

Dr. *ff* *mp*

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.

Glock.

Dr.

♩ = 60

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 *ff*

Tbn.2 *ff*

B.Tbn. *ff*

Bar. *ff*

Tba. *ff*

S.Bass *ff*

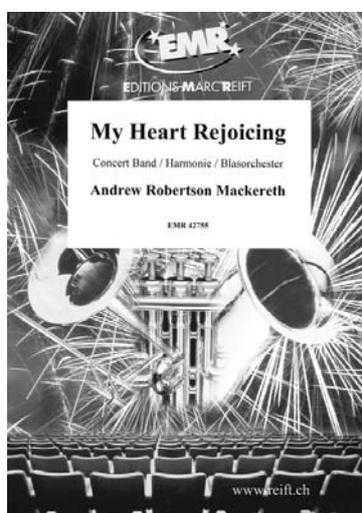
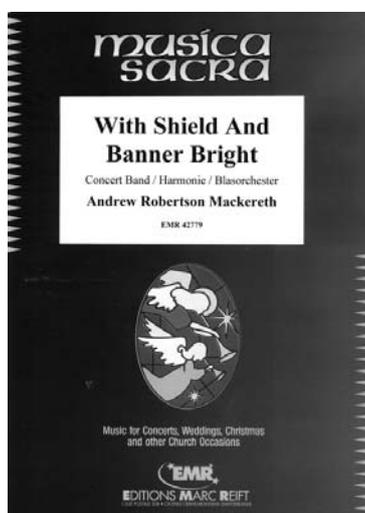
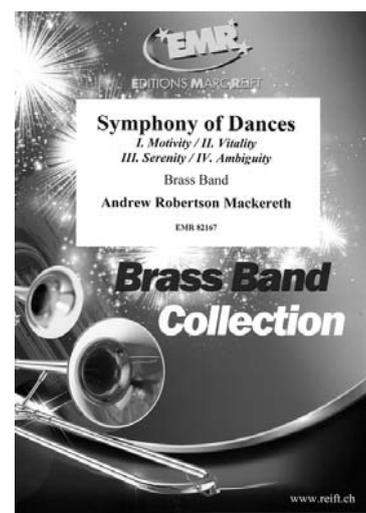
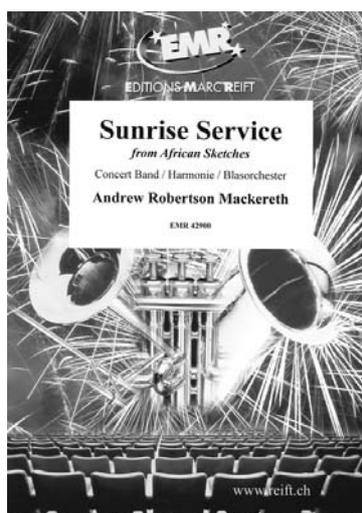
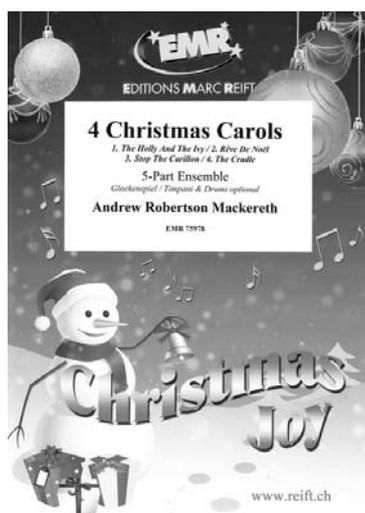
Timp. *ff*

Xyl. *ff*

Dr. *ff*

mp

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