



# 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.



**EDITIONS MARC REIFT**

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# Get On Board!

*Andrew Robertson Mackereth*

*2021*

*This is a train piece!*

*Helping with the journey are a series of action songs that mention trains, or movement. The band are invited to join in by making air sounds, clapping and stamping.*

*COVID 19 decimated the education system in England and meant that the Warwickshire County Wind Band had to disband. Until that time, my wife and I had been the directors of the group and by the time restrictions were lifted sufficiently to return to playing in large groups again, all of the young people had left to go to university. An idea was born to put the band back together and an inaugural rehearsal was held in June 2024, and a concert alter that evening. Get on Board! Was written for that event.*

*Incorporated, spirituals in this piece are:*

<i>The Gospel Train</i>	<i>Letter B</i>
<i>This Train is Bound for Glory</i>	<i>Letter F</i>
<i>Swing Low</i>	<i>Letter G</i>
<i>The Happy Day Express</i>	<i>Letter H</i>
<i>Oh, When the Saints</i>	<i>Letter N</i>
<i>I'm Gonna sing, sing, sing</i>	<i>Letter N</i>
<i>Praise God, I'm Saved</i>	<i>Letter N</i>

## **Conductors Note:**

*Some of the parts include optional doubled notes. These are entirely optional and, in all cases, the upper note is the most important. Where you have larger sections, the divisi passages are provided to expand the musical impact.*

- The percussion part is merely a guide. Go wild.*
- The percussion battery does incorporate a passage for metal tube. This can be of any length, or pitch.*
- Bars 1-2 require the players to blow air through their instruments*
- Bar 139'3 requires the players to make a sharp escape of air sound with their mouths*
- The portamenti in Bars 61 and 138 should provide an element of fun and have no pitches or durations specified.*



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A

9

10

11

12

13

14

B

15

16

17

18

19

♩ = 144

Stamp

Picc. *p* *mf* *mf*

Fls. *p* *mf* *mf*

Ob. *p* *mf* *mf*

Bsn. *p* *mf* *mp*

Cl.1 *p* *mf* *mf* Pat knees

Cl.2 *p* *mf* *mf* Pat knees

Cl.3 *p* *mf* *mf* Pat knees

B.Cl. *p* *mf* *mf* Pat knees

A.Sax.1 *p* *mf* *mf* Hns

A.Sax.2 *p* *mf* *mf* Hns

T.Sax. *p* *mf* *mf* Hns

B.Sax. *p* *mf* *mf*

Tpt./Cnt.1 *p* *mf* *mf* Muted

Tpt./Cnt.2 *p* *mf* *mf* Muted

Tpt./Cnt.3 *p* *mf* *mf* Muted

Hn.1 *p* *mf* *mf*

Hn.2 *p* *mf* *mf*

Hn.3 *p* *mf* *mf*

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

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

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

Bar. *p* *mf* *mp*

Tba. *p* *mf* *mp*

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

Timp. *p* *mp*

Glock.

Shk. Stamp Vers Shk. Shaker *p* *mf*

Dr. *p* *mf* *mp*

Picc. *mp*

Fls. *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* Play

B.Sax. *mp*

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

Tpt./Cnt.2 *f* *mp* Open

Tpt./Cnt.3 *f* *mp* Open

Hn.1 *mp*

Hn.2 *mp*

Hn.3 *mp*

Tbn.1 *mp*

Tbn.2 *mp*

B.Tbn. *mp*

Bar. *mp*

Tba. *mp*

S.Bass

Timp. *mp*

Glock.

Shk. *mp*

Dr. *mp*



Picc. *f* *mp* *f*

Fls. *f* *mp* *f*

Ob. *f* *mp* *f*

Bsn. *f* *mp* *f*

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

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

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

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

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

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

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

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

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

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

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

Hn.1 *mp* *ff*

Hn.2 *mp* *ff*

Hn.3 *mp* *ff*

Tbn.1 *f* *f* *f* *f* *f*

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

B.Tbn. *f* *f* *f* *f* *f* *mp*

Bar. *f* *f* *f* *f* *f* *mp* *ff*

Tba. *f* *mp* *f* *f* *f* *mf*

S.Bass *f* *f* *f* *f* *f* *mf*

Timp. *f* *f* *f* *f* *f*

Glock. *f* *f* *f* *f* *f*

Shk. *f* *mp* *f* *f* *f* *f*

Dr. *f* *mp* *f* *f* *f* *mp*

Picc. *ff* Clap  
 Fls. *ff* Clap  
 Ob. *ff* Clap  
 Bsn. *ff* Clap  
 Cl.1 *ff* Clap  
 Cl.2 *ff* Clap  
 Cl.3 *ff* Clap  
 B.Cl. *ff*  
 A.Sax.1 *f*  
 A.Sax.2 *f*  
 T.Sax. *f*  
 B.Sax. *f*  
 Tpt./Cnt.1 *f*  
 Tpt./Cnt.2 *f*  
 Tpt./Cnt.3 *f*  
 Hn.1  
 Hn.2  
 Hn.3  
 Tbn.1 *ff*  
 Tbn.2 *ff*  
 B.Tbn. *ff*  
 Bar. *ff*  
 Tba. *ff*  
 S.Bass *ff*  
 Timp.  
 Glock.  
 Bar. *Vers Bar.* *f* Metal bar with hard sticks  
 Dr. *ff*



Picc. *f*

Fls. *f*

Ob. *f*

Bsn. *f*

Cl.1 *f*

Cl.2 *f*

Cl.3 *f*

B.Cl. *f*

A.Sax.1 *f*

A.Sax.2 *f*

T.Sax. *f*

B.Sax. *f*

Tpt./Cnt.1 *f*

Tpt./Cnt.2 *f*

Tpt./Cnt.3 *f*

Hn.1

Hn.2

Hn.3

Tbn.1

Tbn.2

B.Tbn. *f*

Bar. *f*

Tba. *f*

S.Bass *f*

Timp.

Glock.

Bar.

Dr. *f*

Picc.

Fls. Play

Ob.

Bsn. *mf sub*

Cl.1 *gliss.*

Cl.2 *gliss.*

Cl.3 *gliss.*

B.Cl.

A.Sax.1 *mf sub*

A.Sax.2 *mf sub*

T.Sax. *mf sub*

B.Sax. *mf sub*

Tpt./Cnt.1 *mf*

Tpt./Cnt.2 *mf*

Tpt./Cnt.3 *mf*

Hn.1 *ff* *mf*

Hn.2 *ff* *mf*

Hn.3 *ff* *mf*

Tbn.1

Tbn.2

B.Tbn.

Bar. *mf sub*

Tba. *mf sub*

S.Bass *mf sub*

Timp.

Glock. *f* *fff*

Bar. *f* *fff*

Dr. *f* *fff* *mf sub*

Picc.

Fls.

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

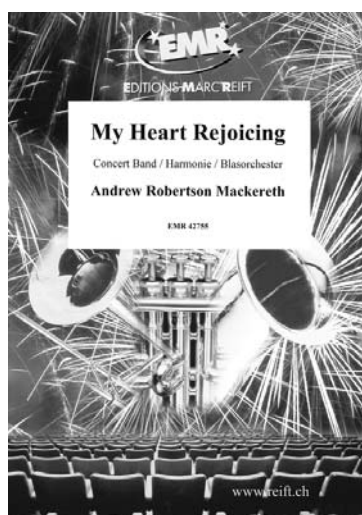
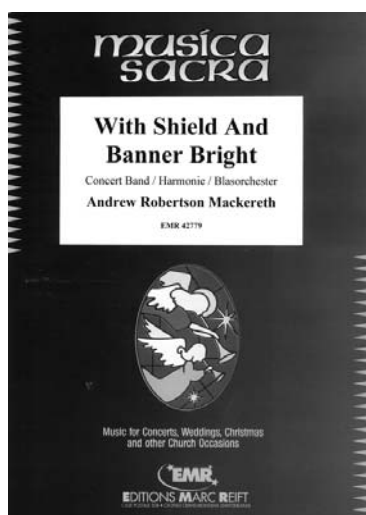
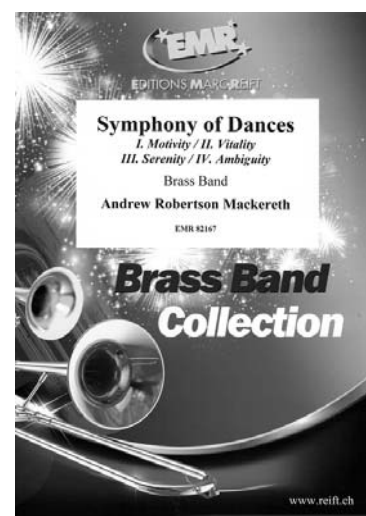
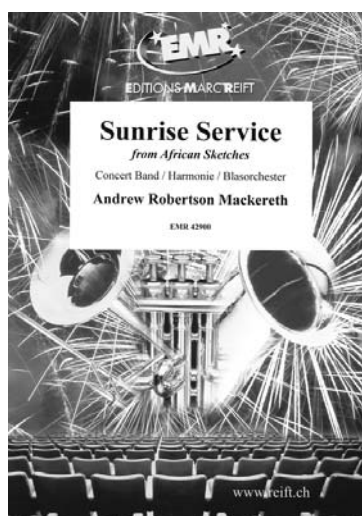
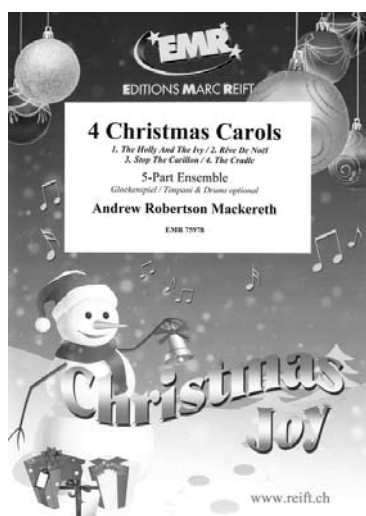
Timp.

Glock.

Bar.

Dr.

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