

Heavy Metal

Wind Band / Concert Band / Harmonie / Blasorchester / Fanfare

Andrew Robertson Mackereth

EMR 92201

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	Tambourine
1	B \flat Soprano Saxophone (<i>optional</i>)	1	Xylophone
2	1 st E \flat Alto Saxophone	1	Drums
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 ♩

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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Heavy Metal

Andrew Robertson Mackereth

2026

English: *Heavy Metal* by Andrew Robertson Mackereth is conceived as a powerful and energetic concert march. Its title refers not only to the musical style of heavy metal, but also to the sheer sonic strength of the instruments that bring it to life. The work is built on a simple structure, drawing inspiration from the characteristic conventions of the genre. Repetitive chord progressions, power chords, and striking solos in parallel fourths all contribute to its distinctive musical language.

While it does not directly quote any existing works, the piece subtly alludes to the sound world of iconic bands such as Led Zeppelin and Black Sabbath. These influences are reflected in its strong rhythmic drive and sustained intensity. The result is a work that radiates raw energy and excitement, blending tradition with a modern edge. *Heavy Metal* captivates audiences through its directness, effectiveness, and its tribute to a truly iconic musical style.

Français: *Heavy Metal* de Andrew Robertson Mackereth est conçu comme une marche de concert puissante et énergique. Son titre fait référence non seulement au style musical du heavy metal, mais aussi à la puissance sonore brute des instruments qui lui donnent vie. L'œuvre repose sur une structure simple, s'inspirant des conventions caractéristiques du genre. Des progressions d'accords répétitives, des power chords et des solos marquants en quarts parallèles contribuent à son langage musical distinctif.

Bien qu'elle ne cite directement aucune œuvre existante, la pièce évoque subtilement l'univers sonore de groupes emblématiques tels que Led Zeppelin et Black Sabbath. Ces influences se reflètent dans sa forte impulsion rythmique et son intensité soutenue. Le résultat est une œuvre qui rayonne d'énergie brute et d'enthousiasme, mêlant tradition et modernité. *Heavy Metal* captive le public par sa franchise, son efficacité et son hommage à un style musical véritablement emblématique.

Deutsch: *Heavy Metal* von Andrew Robertson Mackereth ist als kraftvoller und energiegeladener Konzertmarsch konzipiert. Der Titel bezieht sich nicht nur auf den Musikstil des Heavy Metal, sondern auch auf die enorme klangliche Kraft der Instrumente, die das Werk zum Leben erwecken. Das Stück basiert auf einer einfachen Struktur und orientiert sich an den charakteristischen Konventionen dieses Genres. Wiederholte Akkordfolgen, Powerchords sowie markante Soli in parallelen Quarten prägen seine unverwechselbare musikalische Sprache. Obwohl keine bestehenden Werke direkt zitiert werden, verweist das Stück subtil auf die Klangwelt ikonischer Bands wie Led Zeppelin und Black Sabbath. Diese Einflüsse zeigen sich in seinem starken rhythmischen Antrieb und der anhaltenden Intensität. Das Ergebnis ist ein Werk voller roher Energie und Spannung, das Tradition mit einem modernen Ansatz verbindet. *Heavy Metal* fesselt das Publikum durch seine Direktheit, Wirksamkeit und als Hommage an einen wahrhaft ikonischen Musikstil.



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2

3

4

5

6

Vivo ♩ = 136

The musical score is arranged in a standard orchestral format with 24 staves. The instruments listed on the left are: 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), Tambourine, Xylophone, and Drums. The score is in 4/8 time with a key signature of two flats (B♭ and E♭). It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics such as *f* (forte) are indicated throughout. The score is divided into six measures, with measure numbers 2 through 6 shown at the top.

EMR 92201

Picc. *mf*

Fl. *mf*

Ob. *mf*

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. *mf*

Tamb. *mf*

Xyl. *mf*

Dr. *mf*

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.

Tamb.

Xyl.

Dr.

mp

mf

Picc. *mf* *f*

Fl. *mf* *f*

Ob. *mf* *f*

Bsn. *f*

Cl.1 *mf* *f*

Cl.2 *mf* *f*

Cl.3 *mf* *f*

B.Cl. *f*

A.Sax.1 *f*

A.Sax.2 *f*

T.Sax. *f*

B.Sax. *f*

Tpt./Cnt.1 *mf* *f*

Tpt./Cnt.2 *mf* *f*

Tpt./Cnt.3 *mf* *f*

Hn.1 *mf* *f*

Hn.2 *mf* *f*

Hn.3 *mf* *f*

Tbn.1 *f*

Tbn.2 *f*

B.Tbn. *f*

Bar. *f*

Tba. *f*

S.Bass *f*

Timp. *f*

Tamb. *f*

Xyl. *mf* *f*

Dr. *f*

Picc. *mf*

Fl. *mf*

Ob. *mp*

Bsn. *mp*

Cl.1 *mp*

Cl.2 *mp*

Cl.3 *mf*

B.Cl. *mp*

A.Sax.1 *mf*

A.Sax.2 *mp*

T.Sax. *mp*

B.Sax. *mp*

Tpt./Cnt.1 *mf*

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*

Tamb.

Xyl. *mp*

Dr. *mp*

Picc. *cresc.* *f*

Fl. *cresc.* *f*

Ob. *cresc.* *f*

Bsn. *cresc.* *f*

Cl.1 *cresc.* *f*

Cl.2 *cresc.* *f*

Cl.3 *cresc.* *f*

B.Cl. *cresc.* *f* *mf*

A.Sax.1 *cresc.* *f*

A.Sax.2 *cresc.* *f*

T.Sax. *cresc.* *f* Solo *f*

B.Sax. *cresc.* *f*

Tpt./Cnt.1 *cresc.* *f*

Tpt./Cnt.2 *cresc.* *f*

Tpt./Cnt.3 *cresc.* *f*

Hn.1 *cresc.* *f*

Hn.2 *cresc.* *f*

Hn.3 *cresc.* *f*

Tbn.1 *cresc.* *f* *mf*

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

B.Tbn. *cresc.* *f* *mf*

Bar. *cresc.* *f* Ten. Sax. Solo *f*

Tba. *cresc.* *f* *mf*

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

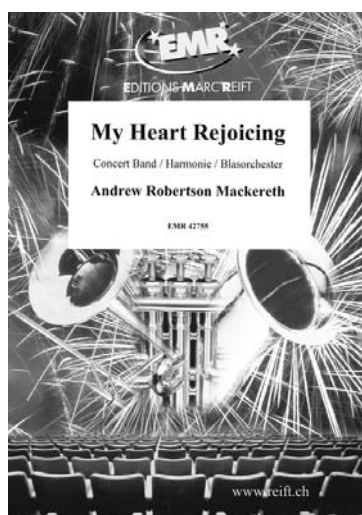
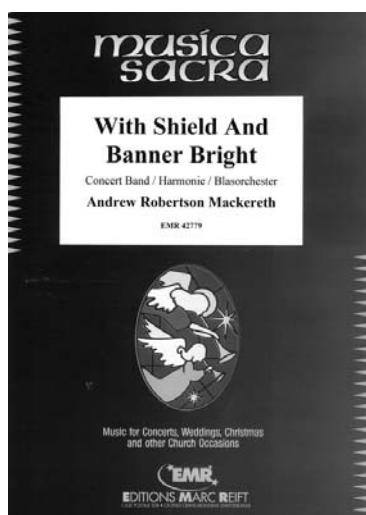
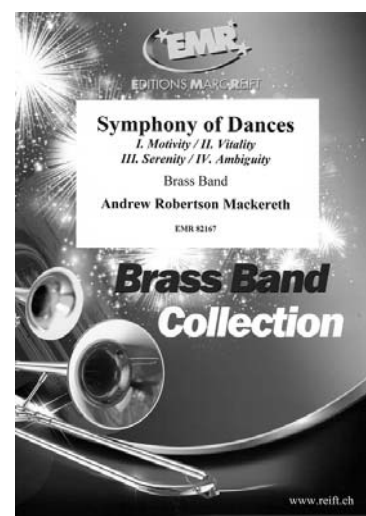
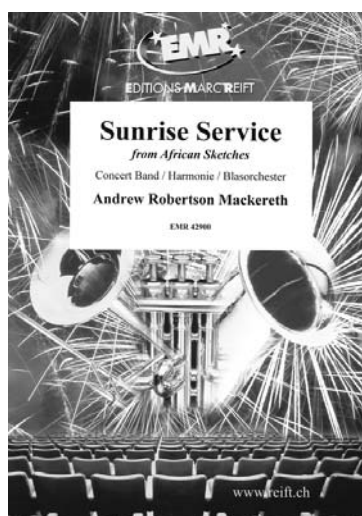
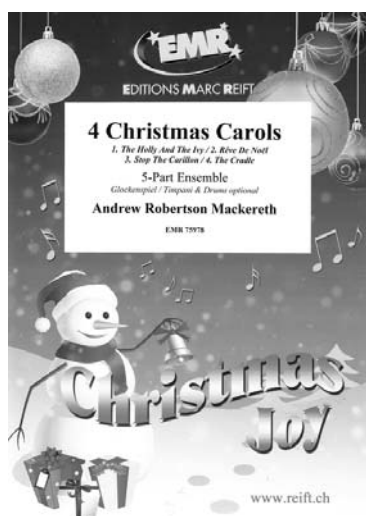
Timp. *cresc.* *f*

Tamb. *cresc.* *f*

Xyl. *cresc.* *f*

Dr. *cresc.* *f* *mf*

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