

# Enter the 7th Dimension

Wind Band / Concert Band / Harmonie / Blasorchester

**Andrew Robertson Mackereth**

**EMR 92243**

- |   |                                                 |   |                                                |
|---|-------------------------------------------------|---|------------------------------------------------|
| 1 | Score                                           | 2 | 1 <sup>st</sup> Trombone $\text{♩} + \text{♩}$ |
| 1 | Piccolo                                         | 2 | 2 <sup>nd</sup> Trombone $\text{♩} + \text{♩}$ |
| 8 | Flute                                           | 1 | Bass Trombone $\text{♩} + \text{♩}$            |
| 1 | Oboe                                            | 3 | Baritone $\text{♩} + \text{♩}$                 |
| 1 | 1 <sup>st</sup> Bassoon                         | 2 | E $\flat$ Bass $\text{♩}$                      |
| 1 | 2 <sup>nd</sup> Bassoon ( <i>optional</i> )     | 2 | B $\flat$ Bass $\text{♩}$                      |
| 1 | E $\flat$ Clarinet ( <i>optional</i> )          | 2 | Tuba $\text{♩}$                                |
| 5 | 1 <sup>st</sup> B $\flat$ Clarinet              | 1 | String Bass ( <i>optional</i> )                |
| 4 | 2 <sup>nd</sup> B $\flat$ Clarinet              | 1 | Timpani ( <i>optional</i> )                    |
| 4 | 3 <sup>rd</sup> B $\flat$ Clarinet              | 1 | Glockenspiel                                   |
| 1 | B $\flat$ Bass Clarinet                         | 1 | Triangle                                       |
| 1 | B $\flat$ Soprano Saxophone ( <i>optional</i> ) | 1 | Drums                                          |
| 2 | 1 <sup>st</sup> E $\flat$ Alto Saxophone        |   |                                                |
| 2 | 2 <sup>nd</sup> E $\flat$ Alto Saxophone        |   |                                                |
| 2 | B $\flat$ Tenor Saxophone                       |   |                                                |
| 1 | E $\flat$ Baritone Saxophone                    |   |                                                |
| 1 | E $\flat$ Trumpet / Cornet ( <i>optional</i> )  |   |                                                |
| 3 | 1 <sup>st</sup> B $\flat$ Trumpet / Cornet      |   |                                                |
| 3 | 2 <sup>nd</sup> B $\flat$ Trumpet / Cornet      |   |                                                |
| 3 | 3 <sup>rd</sup> B $\flat$ Trumpet / Cornet      |   |                                                |
| 2 | 1 <sup>st</sup> F & E $\flat$ Horn              |   |                                                |
| 2 | 2 <sup>nd</sup> F & E $\flat$ Horn              |   |                                                |
| 2 | 3 <sup>rd</sup> F & E $\flat$ Horn              |   |                                                |

## Special Parts

- |   |                                               |
|---|-----------------------------------------------|
| 1 | 1 <sup>st</sup> B $\flat$ Trombone $\text{♩}$ |
| 1 | 2 <sup>nd</sup> B $\flat$ Trombone $\text{♩}$ |
| 1 | B $\flat$ Bass Trombone $\text{♩}$            |
| 1 | B $\flat$ Baritone $\text{♩}$                 |
| 1 | E $\flat$ Tuba $\text{♩}$                     |
| 1 | B $\flat$ Tuba $\text{♩}$                     |

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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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# Enter the 7<sup>th</sup> Dimension

*Andrew Robertson Mackereth*

**2026**

**English:** Upon turning 61, a close friend told me I was entering my 7<sup>th</sup> decade!

Whilst the shock of being the same age as old people has slowly faded; I thought it was time for a piece that celebrated the number: 7.

**Enter the 7<sup>th</sup> Dimension** uses a proliferation of 7<sup>th</sup> chords, 7 bar phrases and 7 note motifs. It is entirely original but is cast in the mould of a frontier march into the future. Equally, it could be the soundtrack to a blockbuster video game.

In Christian and Jewish traditions, 7 represents divine perfection, completion, and creation. According to the Book of Genesis, God created the world in six days and rested on the seventh, making 7 a symbol of holy rest and fulfilment. It also frequently appears throughout the Bible (e.g., seven days of creation, seven seals, seven spirits).

In music, the number 7 is considered angular and irregular. My challenge was to create a coherent musical whole, Enter the 7<sup>th</sup> Dimension is the result.

Andrew Robertson Mackereth, July 2026

**Français:** Lorsque j'ai eu 61 ans, un ami proche m'a fait remarquer que j'entrais dans ma septième décennie ! Une fois passé le premier choc de me retrouver soudain du même âge que les « personnes âgées », je me suis dit qu'il était temps d'écrire une œuvre célébrant le chiffre sept. Enter the 7<sup>th</sup> Dimension fait un large usage d'accords de septième, de phrases de sept mesures et de motifs de sept notes. Entièrement originale, l'œuvre s'inscrit néanmoins dans la tradition de la marche, évoquant un départ vers le futur, une avancée vers une nouvelle dimension. Elle pourrait tout aussi bien servir de bande sonore à un jeu vidéo à grand spectacle. Dans les traditions chrétienne et juive, le chiffre sept symbolise la perfection divine, l'accomplissement et la création. Selon le livre de la Genèse, Dieu créa le monde en six jours et se reposa le septième, faisant ainsi du sept un symbole de repos sacré et de plénitude. Ce nombre revient d'ailleurs fréquemment dans la Bible, notamment à travers les sept jours de la Création, les sept sceaux ou encore les sept esprits. En musique, le chiffre sept est souvent perçu comme anguleux et irrégulier. Mon défi consistait à transformer ces caractéristiques en un ensemble musical cohérent. Enter the 7<sup>th</sup> Dimension en est le résultat.

Andrew Robertson Mackereth, Juillet 2026

**Deutsch:** Als ich 61 Jahre alt wurde, sagte mir ein guter Freund, dass ich nun in mein siebtes Lebensjahrzehnt eintrete! Nachdem der erste Schock, plötzlich genauso alt zu sein wie die „alten Leute“, allmählich verflogen war, fand ich, dass es Zeit für ein Werk war, das die Zahl Sieben feiert. Enter the 7<sup>th</sup> Dimension verwendet in vielfältiger Weise Septakkorde, siebentaktige Phrasen und Motive aus sieben Tönen. Das Werk ist vollständig originell, steht jedoch stilistisch in der Tradition eines zukunftsweisenden Marsches – eines Aufbruchs in eine neue Dimension. Ebenso gut könnte es als Soundtrack zu einem Blockbuster-Videospiel dienen. In der christlichen und jüdischen Tradition steht die Zahl Sieben für göttliche Vollkommenheit, Vollendung und Schöpfung. Nach dem Buch Genesis erschuf Gott die Welt in sechs Tagen und ruhte am siebten Tag. Dadurch wurde die Sieben zum Symbol der heiligen Ruhe und der Erfüllung. Auch an vielen anderen Stellen der Bibel begegnet uns diese Zahl, etwa bei den sieben Schöpfungstagen, den sieben Siegeln oder den sieben Geistern. In der Musik gilt die Zahl Sieben häufig als kantig und unregelmäßig. Meine Herausforderung bestand darin, aus diesen Eigenschaften ein schlüssiges musikalisches Ganzes zu formen. Enter the 7<sup>th</sup> Dimension ist das Ergebnis.

Andrew Robertson Mackereth, Juli 2026



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# Enter the 7th Dimension

Andrew Robertson Mackereth

2 3 4 5 6 7 8

**Presto** ♩ = 118

Piccolo  
 Flute  
 Oboe  
 Bassoons  
 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  
 Triangle  
 Drums

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9 10 11 12 13 14 15 16

**A** **B**

Picc. *mf* *f* *ff*

Fl. *mf* *f* *ff*

Ob. *mf* *f* *ff*

Bsns. *mf* *f* *ff*

Cl.1 *mf* *f* *ff*

Cl.2 *mf* *f* *ff*

Cl.3 *mf* *f* *ff*

B.Cl. *mf* *f* *ff*

A.Sax.1 *mf* *f* *ff*

A.Sax.2 *mf* *f* *ff*

T.Sax. *mf* *f* *ff*

B.Sax. *mf* *f* *ff*

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

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

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

Hn.1 *mf* *f* *ff*

Hn.2 *mf* *f* *ff*

Hn.3 *mf* *f* *ff*

Tbn.1 *mf* *f* *ff*

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

B.Tbn. *mf* *f* *ff*

Bar. *mf* *f* *ff*

Tba. *mf* *f* *ff*

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

Timp. *mf* *f* *ff*

Glock. *mf* *f* *ff*

Tri. *mf* *f* *ff*

Dr. *mf* *f* *ff*

17 18 19 20 21 22 23 24 25 26 27 28

**C**

Picc. *mp*

Fl. *mp*

Ob.

Bsns. *pp* Bass Clar.

Cl.1 *pp*

Cl.2 *pp*

Cl.3 *pp*

B.Cl. *pp*

A.Sax.1 *ppp*

A.Sax.2 *ppp*

T.Sax. *ppp*

B.Sax. *ppp*

Tpt./Cnt.1 *ppp* Muted

Tpt./Cnt.2 *ppp* Muted

Tpt./Cnt.3 *ppp*

Hn.1

Hn.2 *mp*

Hn.3

Tbn.1 *mp*

Tbn.2 *ppp* Muted

B.Tbn. *ppp*

Bar.

Tba.

S.Bass *p* *ppp*

Timp. *p* *ppp*

Glock.

Tri. *ff*

Dr. *p* *ppp*

**D**

This page of a musical score is for a large orchestra. It contains 24 staves, each representing a different instrument or section. The instruments are listed on the left: Picc., Fl., Ob., Bsns., 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., Tri., and Dr. The score is written in 4/4 time and features a variety of musical notations, including notes, rests, dynamics (p, mp), and articulation marks. The key signature is one flat (B-flat major or D minor). The score is divided into measures by vertical bar lines, and some measures contain multiple notes or rests. The dynamics are indicated by 'p' (piano) and 'mp' (mezzo-piano). The articulation marks include slurs, accents, and staccato marks. The score is a page from a larger manuscript, as indicated by the page number '1' in the top right corner.

**E**

Picc.

Fl.

Ob.

Bsns.

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.

Tri.

Dr.

10



**F**

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**G**

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Musical score for orchestra and woodwinds, measures 84-98. The score is written for the following instruments:

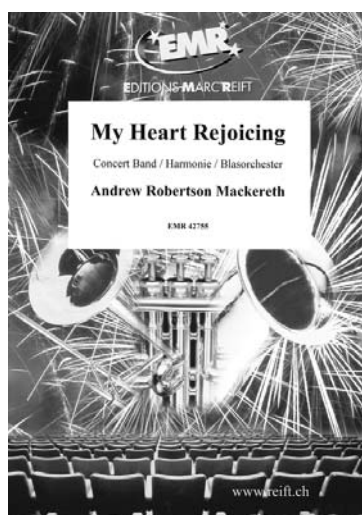
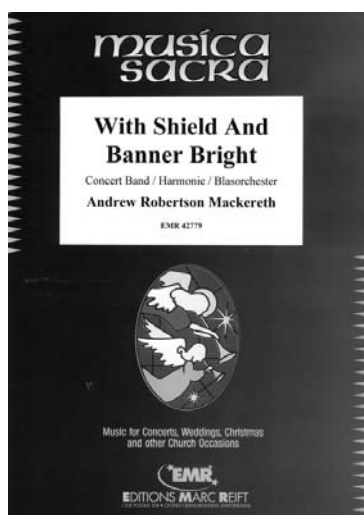
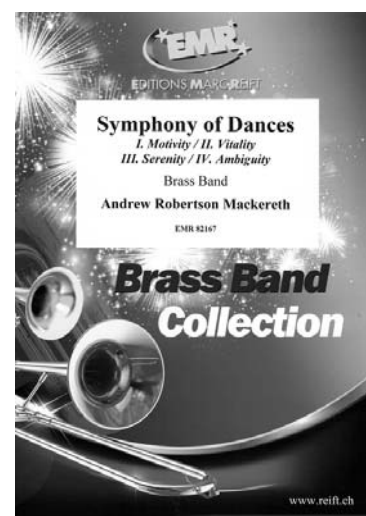
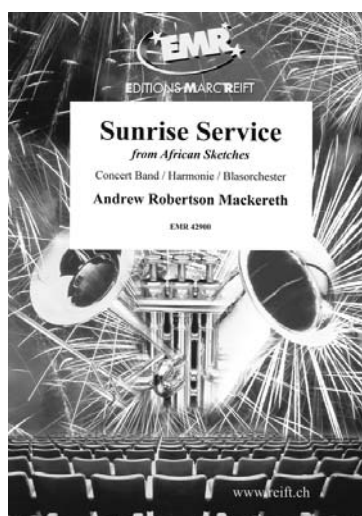
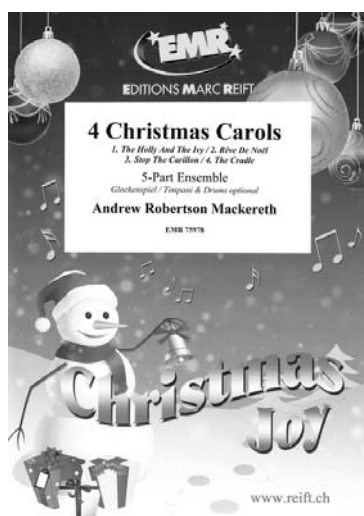
- Picc.
- Fl.
- Ob.
- Bsns.
- Cl.1
- Cl.2
- Cl.3
- B.Cl.
- A.Sax.1
- A.Sax.2
- T.Sax.
- B.Sax.
- Tpt./Cnt.1
- Tpt./Cnt.2
- Tpt./Cnt.3
- Hn.1
- Hn.2
- Hn.3
- Tbn.1
- Tbn.2
- B.Tbn.
- Bar.
- Tba.
- S.Bass
- Timp.
- Glock.
- Tri.
- Dr.

The score is in 4/4 time and features a variety of dynamics including *pp*, *p*, and *mp*. The woodwinds and strings play a melodic line, while the brass and percussion provide harmonic support. The percussion section includes Timp., Glock., Tri., and Dr.

Picc. *mp* *mf*  
 Fl. *mp* *mf*  
 Ob. *mp* *mf*  
 Bsns. *mp* *mf*  
 Cl.1 *mp* *mf*  
 Cl.2 *mp* *mf*  
 Cl.3 *mp* *mf*  
 B.Cl. *mp* *mf*  
 A.Sax.1 *mp* *mf*  
 A.Sax.2 *mp* *mf*  
 T.Sax. *mp* *mf*  
 B.Sax. *mp* *mf*  
 Tpt./Cnt.1 *mf* *p* *mp*  
 Tpt./Cnt.2 *mf* *p* *mp*  
 Tpt./Cnt.3 *mf* *p* *mp*  
 Hn.1 *mp* *mf*  
 Hn.2 *mp* *mf*  
 Hn.3 *mp* *mf*  
 Tbn.1 *mp* *mf* *pp* *p*  
 Tbn.2 *mp* *mf* *pp* *p*  
 B.Tbn. *mp* *mf* *pp* *p*  
 Bar. *mp* *mf*  
 Tba. *mp* *mf* *p*  
 S.Bass *mp* *mf* *p*  
 Timp. *mf* *p*  
 Glock. *f*  
 Tri. *f*  
 Dr. *f*

*f*  $\leq$  *f*  $\leq$  *f*  $\leq$  *f*  $\leq$  *f*  $\leq$  *f*  $\leq$  *mf*  $\leq$  *p*

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