



# Divine Odyssey

## Solo & Brass Band

E<sup>b</sup> Cornet, B<sup>b</sup> Cornet, E<sup>b</sup> Horn, Trombone, Euphonium  
Violin, Viola or Violoncello

## Andrew Robertson Mackereth

EMR 82391

- |   |                                       |   |   |
|---|---------------------------------------|---|---|
| 1 | Full Score                            | 2 | 1 <sup>st</sup> B <sup>b</sup> Baritone   |
| 9 | Solo Parts                            | 2 | 2 <sup>nd</sup> B <sup>b</sup> Baritone   |
| 1 | E <sup>b</sup> Cornet                 | 2 | 1 <sup>st</sup> Trombone   |
| 3 | Solo B <sup>b</sup> Cornet I          | 2 | 2 <sup>nd</sup> Trombone  |
| 3 | Solo B <sup>b</sup> Cornet II         | 1 | Bass Trombone            |
| 1 | Repiano B <sup>b</sup> Cornet         | 2 | B <sup>b</sup> Euphonium  |
| 3 | 2 <sup>nd</sup> B <sup>b</sup> Cornet | 3 | E <sup>b</sup> Bass   |
| 3 | 3 <sup>rd</sup> B <sup>b</sup> Cornet | 3 | B <sup>b</sup> Bass   |
| 1 | B <sup>b</sup> Flugelhorn             | 1 | Timpani   |
| 2 | Solo E <sup>b</sup> Horn              | 1 | Cymbales  |
| 2 | 1 <sup>st</sup> E <sup>b</sup> Horn   | 1 | Drums   |
| 2 | 2 <sup>nd</sup> E <sup>b</sup> 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 250 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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# Divine Odyssey

Trombone Solo & Brass Band

**Andrew Robertson Mackereth**  
*2024*

Divine Odyssey was the second piece I was commissioned to write for the renowned UK trombone soloist: Brett Baker. Brett requested a piece that subtly referenced some of his favourite solo items as indeed my previous commission from him had: the 1<sup>st</sup> Trombone Rhapsody, later renamed: [Song of Joy](#) (EMR 82079).

Indulgently, in this piece there are echoes of solos I used to play by Peter Graham, Leslie Condon and significantly; Ray Steadman-Allen. The structure and tonal language are purposely reminiscent of Eternal Quest. Nevertheless, I hope the piece stand on its own merits.

This edition is somewhat revised from the version that Brett recorded in 2014.

It is not programmatic in the strictest sense, but the music depicts something of a journey, or quest towards a higher goal. The soloist is the narrator of the story, and they guide us through a sequence of situations both good, and perilous. The final note of triumph being arrival at the ultimate destination. The title is a nod to John Bunyan's book: Pilgrims Progress and yet another link to Ray Steadman-Allen.

The main theme at Letter A had been in a sketch book of mine for several years waiting for a suitable opportunity to fledge into a piece.

## **Performance Note:**

The Pesante section at Letter J requires particularly good breath control, it is acceptable to omit some notes, provided the overall flow is not interrupted too much.

The music must offer some sharp contrast between the lyrical and sustained music of the central section and the brutalist exterior passages.



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# Divine Odyssey

Andrew Robertson Mackereth

2 3 4 5 6 7

Solemn ♩ = 78

Musical score for 'Divine Odyssey' by Andrew Robertson Mackereth. The score is for a full orchestra and includes parts for Solo in B♭, E♭ Cornet, Solo B♭ Cornet I and II, Repiano B♭ Cornet, 2nd and 3rd B♭ Cornet, B♭ Flugel Horn, Solo E♭ Horn, 1st and 2nd E♭ Horn, 1st and 2nd B♭ Baritone, 1st, 2nd, and Bass Trombone, Euphonium, E♭ Bass, B♭ Bass, Timpani, Cymbales (Suspended Cymbal), and Drums. The score is in 3/4 time and features dynamics such as *mf*, *mp*, and *f*. The music is divided into measures 2 through 7.

EMR 82391

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**molto rall.** . . .

Solo

E♭ Cnt.

Solo Cnt.I

Solo Cnt.II

Rep.Cnt.

2nd Cnt.

3rd Cnt.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Timp.

Cymb.

Dr.

Cadenza

rit.

accel. Freely

rit.

Solo *f* *cresc.* *mp* *mf*

E♭ Cnt. *mf*

Solo Cnt.I *mf*

Solo Cnt.II *mf*

Rep.Cnt. *mf*

2nd Cnt. *mf*

3rd Cnt. *mf*

Flug. *mf*

Solo Hn. *mf* *pp*

1st Hn. *mf* *pp*

2nd Hn. *mf* *pp*

1st Bar. *mf* *pp*

2nd Bar. *mf* *pp*

1st Tbn. *mf* *pp*

2nd Tbn. *mf* *pp*

B. Tbn. *mf* *pp*

Euph. *mf* *pp*

E♭ Bass *mf* *pp*

B♭ Bass *mf* *pp*

Timp.

Cymb.

Dr.

**A**

19

20

21

22

23

24

25

26

$\text{♩} = 70$

This musical score page contains the following parts and markings:

- Solo:** Melodic line starting at measure 19, featuring eighth and sixteenth notes.
- E♭ Cnt.:** Remains silent until measure 25, where it plays a short phrase marked *f*.
- Solo Cnt. I & II:** Remain silent until measure 25, where they play short phrases marked *f* and *Muted*.
- Rep. Cnt.:** Remains silent until measure 25, where it plays a short phrase marked *f* and *Muted*.
- 2nd Cnt.:** Remains silent until measure 25, where it plays a short phrase marked *f* and *Muted*.
- 3rd Cnt.:** Remains silent throughout.
- Flug.:** Remains silent until measure 25, where it plays a short phrase marked *f*.
- Solo Hn.:** Plays a melodic line starting at measure 19, marked *mp*. It has a *f* dynamic at measure 25.
- 1st Hn.:** Remains silent until measure 25, where it plays a short phrase marked *f*.
- 2nd Hn.:** Remains silent until measure 25, where it plays a short phrase marked *f*.
- 1st Bar.:** Plays a rhythmic pattern starting at measure 19, marked *mp*.
- 2nd Bar.:** Remains silent throughout.
- 1st Tbn.:** Remains silent until measure 25, where it plays a short phrase marked *f* and *Muted*.
- 2nd Tbn.:** Remains silent until measure 25, where it plays a short phrase marked *f* and *Muted*.
- B. Tbn.:** Remains silent throughout.
- Euph.:** Plays a melodic line starting at measure 19, marked *mp*.
- E♭ Bass:** Plays a bass line starting at measure 19, marked *f* and *mp*.
- B♭ Bass:** Plays a bass line starting at measure 19, marked *mp*.
- Timp.:** Remains silent throughout.
- Cymb.:** Remains silent until measure 25, where it plays a short phrase marked *f* and *Soft mallets*.
- Dr.:** Remains silent throughout.

Musical score for a concert band, measures 27-34. The score includes parts for Solo, Eb Cnt., Solo Cnt. I, Solo Cnt. II, Rep. Cnt., 2nd Cnt., 3rd Cnt., Flug., Solo Hn., 1st Hn., 2nd Hn., 1st Bar., 2nd Bar., 1st Tbn., 2nd Tbn., B. Tbn., Euph., Eb Bass, Bb Bass, Timp., Cymb., and Dr. The Solo part features a melodic line with a trill and a fermata. The Solo Hn. part has a melodic line with a trill and a fermata. The Solo Cnt. I, II, Rep. Cnt., and Flug. parts have a 'mf' dynamic and an 'Open' instruction. The 1st Bar. part has a 'mp' dynamic. The 2nd Bar. part has a 'mp' dynamic. The Euph. part has a 'mf' dynamic. The Eb Bass and Bb Bass parts have a 'p' dynamic. The Cymb. part has a 'mp' dynamic.



Solo *mf*

E♭ Cnt. *f*

Solo Cnt.I *f*

Solo Cnt.II *f*

Rep.Cnt. *f*

2nd Cnt. *f* Open

3rd Cnt. *f*

Flug. *f*

Solo Hn. *f*

1st Hn. *f*

2nd Hn. *f*

1st Bar. *f*

2nd Bar. *f*

1st Tbn. *f* Open

2nd Tbn. *f* Open

B. Tbn. *f*

Euph. *f*

E♭ Bass *f*

B♭ Bass *f*

Timp. *f*

Cymb. *f* Vers Tamb.

Dr. *f*

Musical score for measures 43-53. The score includes parts for Solo, Eb Cnt., Solo Cnt. I, Solo Cnt. II, Rep. Cnt., 2nd Cnt., 3rd Cnt., Flug., Solo Hn., 1st Hn., 2nd Hn., 1st Bar., 2nd Bar., 1st Tbn., 2nd Tbn., B. Tbn., Euph., Eb Bass, Bb Bass, Timp., Cymb., and Dr. The Solo part features a melodic line with dynamics ranging from *mp* to *f*. The woodwinds and strings provide harmonic support with various textures and dynamics.

**D**

54

55

56

57

**E**

58

59

60

61

Vivo ♩ = 300

Solo *ff* *mf*

E♭ Cnt.

Solo Cnt.I *Muted mp*

Solo Cnt.II *Muted mp*

Rep.Cnt.

2nd Cnt.

3rd Cnt.

Flug. *mp*

Solo Hn. *mp*

1st Hn. *mp*

2nd Hn. *mp*

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph. *ff*

E♭ Bass *ff*

B♭ Bass *ff* *mp* One

Timp. *ff*

Cymb. *Tambourin mp*

Dr.



**F**

70

71

72

73

74

75

76

Solo *mf* *3* *3*

E♭ Cnt. *ff*

Solo Cnt.I *ff*

Solo Cnt.II *ff*

Rep.Cnt. *ff*

2nd Cnt. *ff*

3rd Cnt. *ff*

Flug. *mp*

Solo Hn. *mp*

1st Hn. *mp*

2nd Hn. *mp*

1st Bar. *ff*

2nd Bar. *ff*

1st Tbn. *ff*

2nd Tbn. *ff*

B. Tbn.

Euph. *ff*

E♭ Bass *ff*

B♭ Bass *All* *ff* *One* *mp*

Timp. *ff*

Tamb. *mp*

Dr. *ff*

Slower (Quasi Cadenza) molto rit.

Musical score for various instruments including Solo, Eb Cnt., Solo Cnt.I, Solo Cnt.II, Rep.Cnt., 2nd Cnt., 3rd Cnt., Flug., Solo Hn., 1st Hn., 2nd Hn., 1st Bar., 2nd Bar., 1st Tbn., 2nd Tbn., B. Tbn., Euph., Eb Bass, Bb Bass, Timp., Tamb., and Dr.

Dynamic markings include *f*, *mf*, and *All*. Performance instructions include *Opt*, *Slower (Quasi Cadenza)*, and *molto rit.*

Tempo markings include *To Tri.*



82

83

84

85

86

87

$\text{♩} = 68$

Optional

Solo *mp*

E♭ Cnt. *p*

Solo Cnt.I *p*

Solo Cnt.II *p*

Rep.Cnt. *p*

2nd Cnt. *p*

3rd Cnt. *p*

Flug. *p*

Solo Hn. *p*

1st Hn. *p*

2nd Hn. *p*

1st Bar. *p*

2nd Bar. *p*

1st Tbn. *p*

2nd Tbn. *p*

B. Tbn. *p*

Euph. *p*

E♭ Bass *p*

B♭ Bass *p*

Timp. *p*

Tamb.

Dr.

I

88

89

90

91

92

*molto rit.*

Solo *cresc.*

E♭ Cnt.

Solo Cnt.I

Solo Cnt.II

Rep.Cnt

2nd Cnt.

3rd Cnt.

Flug.

Solo Hn.

1st Hn. *p*

2nd Hn.

1st Bar.

2nd Bar. *p*

1st Tbn.

2nd Tbn.

B. Tbn.

Euph. *p*

E♭ Bass *p*

B♭ Bass

Timp.

Ai. Triangle *mp* Vers Cymb.

Dr.



**J**

93

94

95

96

97

98

99

**Pesante** ♩ = 140

Solo *mf* *f*

E♭ Cnt.

Solo Cnt.I

Solo Cnt.II

Rep.Cnt.

2nd Cnt.

3rd Cnt.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn. *Muted* *f*

2nd Tbn. *Muted* *f*

B. Tbn. *Muted* *f*

Euph. *f*

E♭ Bass *f*

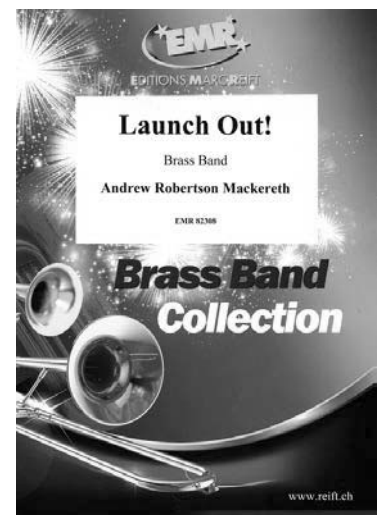
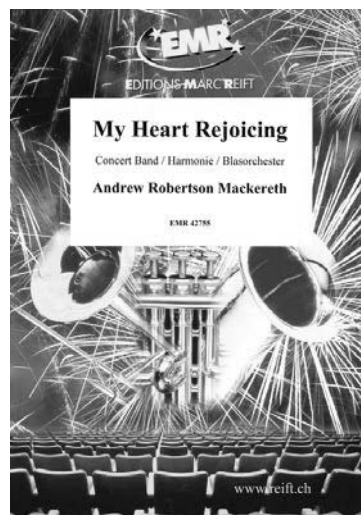
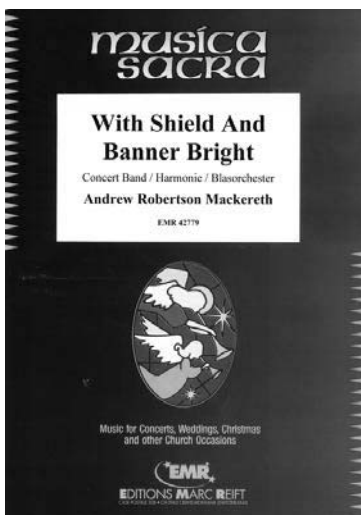
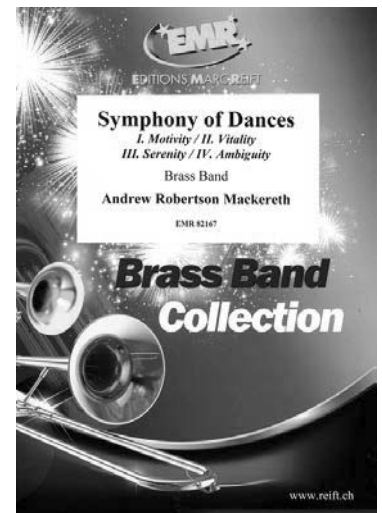
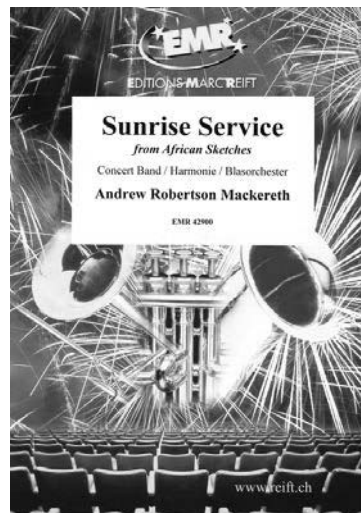
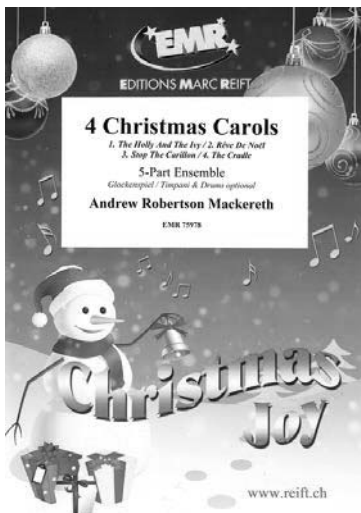
B♭ Bass *f*

Timp.

Tamb.

Dr.

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