

Praise Prelude & Fugue

Psalm 150:6

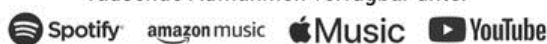
Wind Band / Concert Band / Harmonie / Blasorchester

Andrew Robertson Mackereth

EMR 92078

- | | | | |
|---|--|---|--|
| 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 (<i>optional</i>) | 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 (<i>optional</i>) | 1 | Glockenspiel |
| 1 | B $\flat$ Soprano Saxophone (<i>optional</i>) | 1 | Drum Set / Woodblock / Triangle |
| 2 | 1 st E $\flat$ Alto Saxophone | | <i>Optional Tambourine</i>) |
| 2 | 2 nd E $\flat$ Alto Saxophone | | |
| 2 | B $\flat$ Tenor Saxophone | | Special Parts |
| 1 | E $\flat$ Baritone Saxophone (<i>optional</i>) | 1 | 1 st B $\flat$ Trombone ♩ |
| 1 | E $\flat$ Trumpet / Cornet (<i>optional</i>) | 1 | 2 nd B $\flat$ Trombone ♩ |
| 3 | 1 st B $\flat$ Trumpet / Cornet | 1 | B $\flat$ Bass Trombone ♩ |
| 3 | 2 nd B $\flat$ Trumpet / Cornet | 1 | B $\flat$ Baritone ♩ |
| 3 | 3 rd B $\flat$ Trumpet / Cornet | 1 | E $\flat$ Tuba ♩ |
| 2 | 1 st F & E $\flat$ Horn | 1 | B $\flat$ Tuba ♩ |
| 2 | 2 nd F & E $\flat$ Horn | | |
| 2 | 3 rd F & E $\flat$ 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 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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Praise Prelude & Fugue

Andrew Robertson Mackereth
2025

This piece was written for The Salvation Army Wind Ensemble and features four melodies that include the word: Praise.

Letter A

Hallelu! Hallelu! Hallelu! Hallelujah!
Praise ye the Lord!
Hallelu! Hallelu! Hallelu! Hallelujah!
Praise ye the Lord!
Praise ye the Lord! Hallelujah!
Praise ye the Lord! Hallelujah!
Praise ye the Lord! Hallelujah!
Praise ye the Lord!

Letter C

The birds upon the treetops sing their song;
The angels chant their chorus all day long;
The flowers in the garden blend their hue,
So why shouldn't I, why shouldn't you praise Him too?

Letter F

Praise God, I'm saved!
Praise God, I'm saved!
All's well, all's well,
He sets me free!

Letter M

Praise, my soul, the King of heaven;
to his feet your tribute bring.
Ransomed, healed, restored, forgiven,
evermore his praises sing.
Alleluia, alleluia!
Praise the everlasting King!

The presentation of musical ideas is design to mimic the famous, Young Person's Guide to the Orchestra and therefore features each section of the band in turn. There are also references to: Musical Joke by Mozart, and William Tell by Rossini. Whilst they are rhythmically like the featured hymn tunes, they are included for comic effect, suggesting that the band have taken over and turned the piece into a competition! It is hoped that some bands will opt to stand up to present their sectional features.

The Euphonium/Tuba quartet section can be covered with fewer players by using the cues provided.

Andrew R. Mackereth, September 2025



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Praise Prelude & Fugue

Psalm 150:6

Andrew Robertson Mackereth

2

3

4

5

6

Presto ♩ = 132

Piccolo
 Flutes
 Oboe
 Bassoon
 1st Bb Clarinet
 2nd Bb Clarinet
 3rd Bb Clarinet
 Bb Bass Clarinet
 1st Eb Alto Saxophone
 2nd Eb Alto Saxophone
 Bb Tenor Saxophone
 Eb Baritone Saxophone
 1st Bb Trumpet / Cornet
 2nd Bb Trumpet / Cornet
 3rd Bb 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
 Drum Set / Woodblock / Triangle (Opt. Tambourine)

EMR 92078

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Picc. *f* *mf* *f*
 Fls. *f* *mf* *f*
 Ob. *f* *mf* *f*
 Bsn. *f* *mf* *f*
 Cl.1 *f* *mf* *f*
 Cl.2 *f* *mf* *f*
 Cl.3 *f* *mf* *f*
 B.Cl. *f* *mf* *f*
 A.Sax.1 *f* *mf* *f*
 A.Sax.2 *f* *mf* *f*
 T.Sax. *f* *mf* *f*
 B.Sax. *f* *mf* *f*
 Tpt./Cnt.1 *f* *mf* *f*
 Tpt./Cnt.2 *f* *mf* *f*
 Tpt./Cnt.3 *f* *mf* *f*
 Hn.1 *f* *mf* *f*
 Hn.2 *f* *mf* *f*
 Hn.3 *f* *mf* *f*
 Tbn.1 *f* *mf* *f*
 Tbn.2 *f* *mf* *f*
 B.Tbn. *f* *mf* *f*
 Bar. *f* *f*
 Tba. *f* *mf* *f*
 S.Bass *f* *mf* *f*
 Timp. *f* *mf* *f*
 Glock. *f* *f*
 Dr. *f* *mf* *f*

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.

Dr.

mp

p

pp

mp

p

pp

mp

p

p

Picc. *ff* *mf*
 Fls. *ff* *mf*
 Ob. *ff* *mf*
 Bsn. *ff*
 Cl.1 *pp* *ff* *mf*
 Cl.2 *pp* *ff* *mf*
 Cl.3 *pp* *ff*
 B.Cl. *ff*
 A.Sax.1
 A.Sax.2
 T.Sax.
 B.Sax.
 Tpt./Cnt.1 *mp*
 Tpt./Cnt.2 *mp*
 Tpt./Cnt.3 *mp*
 Hn.1
 Hn.2
 Hn.3
 Tbn.1 *pp*
 Tbn.2 *pp*
 B.Tbn.
 Bar. *pp* *3rd Tpt.* *ff* *Bassoon*
 Tba.
 S.Bass
 Timp.
 Glock.
 Dr. *pp* *f* *Wood Block*

Picc. *mf*

Fls.

Ob.

Bsn. *mf*

Cl.1

Cl.2

Cl.3 *mf*

B.Cl. *mf*

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. *mf*

Tba. *mf*
Bass Clar.

S.Bass

Temp.

Glock.

Dr. *mp*
Triangle

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.
 Dr.

Dynamics: *f*, *ff*, *mf*, *Play*

This musical score page contains measures 48 through 55. It is written for a large orchestra, including woodwinds, brass, strings, and percussion. The score is divided into two systems, E and F, with a key signature change from E major to F major between measures 51 and 52. The notation includes various dynamics such as *ff* (fortissimo), *mf* (mezzo-forte), and *f* (forte), as well as articulation marks like accents and slurs. The percussion section includes parts for Baritone (Bar.), Tuba (Tba.), Snare Bass (S. Bass), Timpani (Timp.), Glockenspiel (Glock.), and Drums (Dr.). The woodwind section includes Piccolo (Picc.), Flutes (Fls.), Oboe (Ob.), Bassoon (Bsn.), Clarinets 1, 2, and 3 (Cl.1, Cl.2, Cl.3), Bass Clarinet (B.Cl.), Alto Saxophones 1 and 2 (A.Sax.1, A.Sax.2), Tenor Saxophone (T.Sax.), and Baritone Saxophone (B.Sax.). The brass section includes Trumpets 1, 2, and 3 (Tpt./Cnt.1, Tpt./Cnt.2, Tpt./Cnt.3), Horns 1, 2, and 3 (Hn.1, Hn.2, Hn.3), Trombones 1, 2, and 3 (Tbn.1, Tbn.2, B.Tbn.), and Tuba (Tuba (1), Tuba (2)). The string section includes Violins 1 and 2 (Vln.1, Vln.2), Viola (Vla.), Cello (Vcl.), and Double Bass (Cb.). The score is written in a standard musical notation with a common time signature (C) and a key signature of one sharp (F#) for measures 48-51 and two sharps (F# and C#) for measures 52-55.

Picc. *mf*

Fls. *mf*

Ob. *mf* Play

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* Play

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

B.Tbn.

Bar. *mf*

Tba. *mf*

S.Bass

Timp.

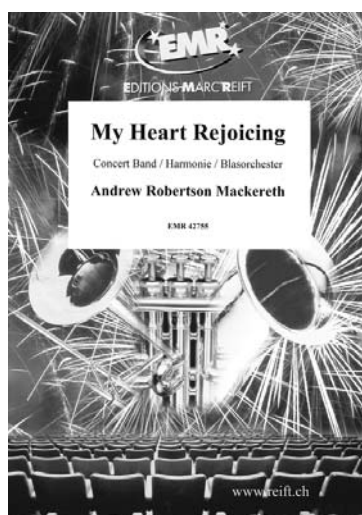
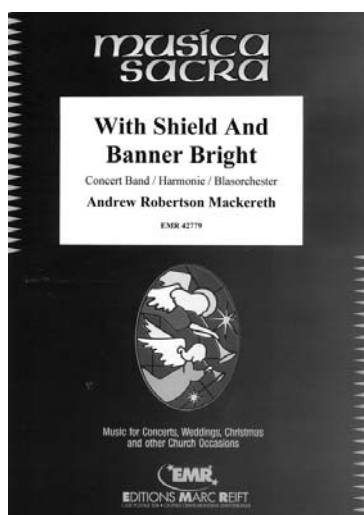
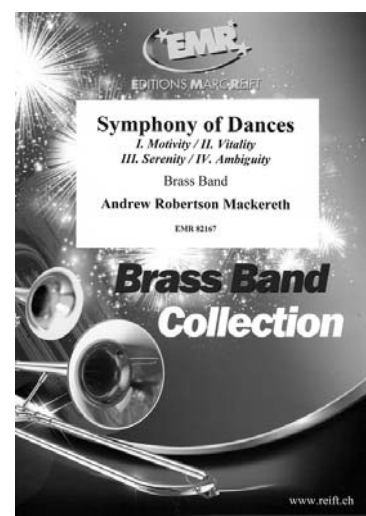
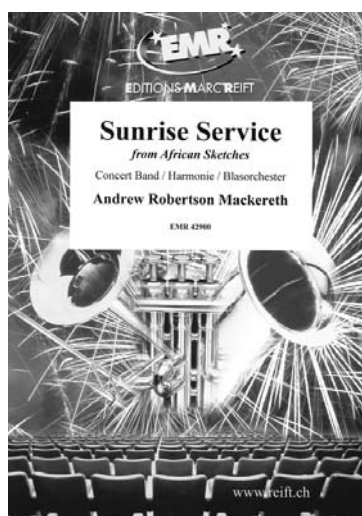
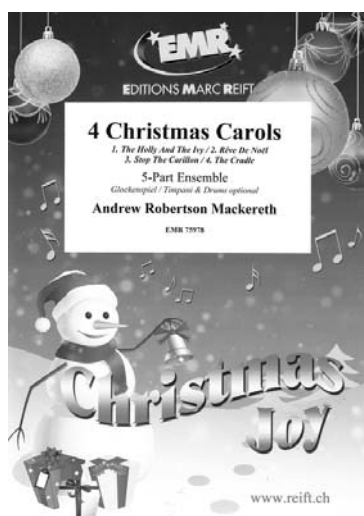
Glock.

Dr.

This image shows a page from a musical score, likely for a symphony or concert band. The score is written for a large ensemble, including woodwinds, brass, and percussion. The instruments listed on the left are: 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., and Dr.

The score is written in 4/4 time, with a key signature of one sharp (F#). The music is divided into measures by vertical bar lines. Various musical notations are used, including notes, rests, and dynamic markings such as *mp* (mezzo-piano) and *mf* (mezzo-forte). The percussion section includes staves for Timpani, Glockenspiel, and Drums.

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