

# Final March

*from « Le Carnaval des Animaux »*

Brass Band

Arr.: Andrew Robertson Mackereth

**Camille Saint-Saëns**

EMR 82819

- |   |                                    |   |                                                 |
|---|------------------------------------|---|-------------------------------------------------|
| 1 | Full Score                         | 2 | 1 <sup>st</sup> Trombone $\text{tr} + \text{b}$ |
| 1 | E $\flat$ Cornet                   | 2 | 2 <sup>nd</sup> Trombone $\text{tr} + \text{b}$ |
| 5 | Solo B $\flat$ Cornet              | 1 | Bass Trombone $\text{tr} + \text{b}$            |
| 1 | Repiano B $\flat$ Cornet           | 2 | B $\flat$ Euphonium                             |
| 3 | 2 <sup>nd</sup> B $\flat$ Cornet   | 3 | E $\flat$ Bass                                  |
| 3 | 3 <sup>rd</sup> B $\flat$ Cornet   | 3 | B $\flat$ Bass                                  |
| 1 | B $\flat$ Flugelhorn               | 1 | Timpani                                         |
| 2 | Solo E $\flat$ Horn                | 1 | Glockenspiel                                    |
| 2 | 1 <sup>st</sup> E $\flat$ Horn     | 1 | Xylophone                                       |
| 2 | 2 <sup>nd</sup> E $\flat$ Horn     | 1 | Drums                                           |
| 2 | 1 <sup>st</sup> B $\flat$ Baritone |   |                                                 |
| 2 | 2 <sup>nd</sup> B $\flat$ Baritone |   |                                                 |

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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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# Final March

*From le Carnaval Des Animaux*

**Camille Saint-Saëns**

Brass Band

**Transcribed by Andrew Robertson Mackereth**  
**2026**

The Carnival of the Animals (French: Le Carnaval des Animaux) is a humorous musical suite of 14 movements, including "The Swan", by the French composer Camille Saint-Saëns.

When you consider the incredible range and depth of his compositional output, it is perhaps unsurprising that Saint-Saëns was upset that his little novelty was likely to be his most popular work!

About 25 minutes long, it was written for private performance by two pianos and chamber ensemble; Saint-Saëns prohibited public performance of the work during his lifetime, feeling that its frivolity would damage his standing as a serious composer. The suite was published in 1922, the year after his death. A public performance that year was greeted with great enthusiasm, and it has remained among his most popular works.

The final march is presented is reminiscent of a circus parade in the form of a march past with many of the earlier movements quoted, including the hee-haws from the donkeys!

Andrew Robertson Mackereth  
July 2026



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# Final March

from *Le Carnaval des Animaux*

Camille Saint-Saëns

Arr.: Andrew Robertson Mackereth

1 2 3 4 5 6 7 8 9 10 11  
Molto Allegro ♩ = 140

A

EMR 82819

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Eb Cnt. *tr*  
 Solo Cnt. *tr*  
 Rep. Cnt.  
 2nd Cnt. *p*  
 3rd Cnt. *p*  
 Flug. *p*  
 Solo Hn.  
 1st Hn.  
 2nd Hn.  
 1st Bar. *p*  
 2nd Bar. *p*  
 1st Tbn.  
 2nd Tbn.  
 B. Tbn.  
 Euph. *tr*  
 Eb Bass *p*  
 Bb Bass *p*  
 Timp.  
 Glock.  
 Xyl.  
 Dr.

Eb Cnt.  
 Solo Cnt.  
 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.  
 Glock.  
 Xyl.  
 Dr.

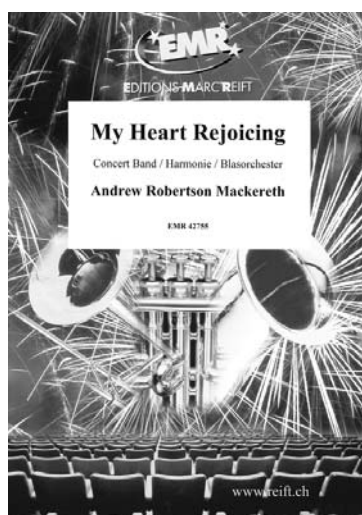
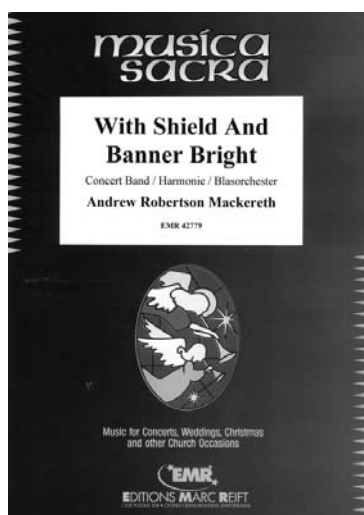
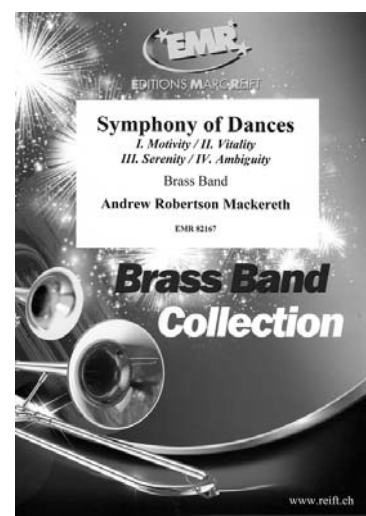
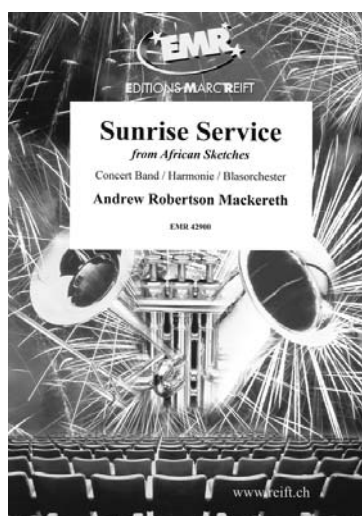
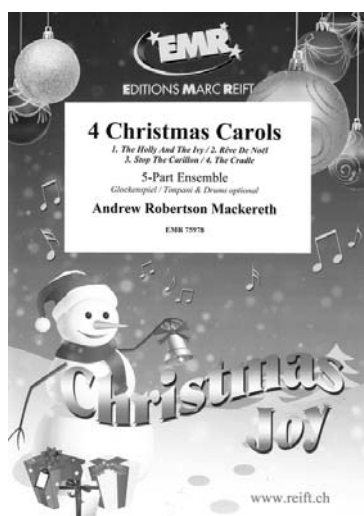
This musical score page contains measures 28 through 32 for a symphony orchestra and a vocal soloist. The score is written for the following instruments and voices:

- Vocal Soloist (Solo Cnt.):** Treble clef, key of D major. Measures 28-32 show a melodic line with various dynamics, including *f* (forte).
- Chorus (Eb Cnt., Solo Cnt., Rep. Cnt., 2nd Cnt., 3rd Cnt.):** Treble clef, key of D major. The chorus parts are written in a homophonic style, with the 3rd Cnt. part often having rests.
- Flute (Flug.):** Treble clef, key of D major. Measures 28-32 show a melodic line with various dynamics, including *f* (forte).
- Horn Soloist (Solo Hn.):** Treble clef, key of D major. Measures 28-32 show a melodic line with various dynamics, including *f* (forte).
- Horn 1st (1st Hn.):** Treble clef, key of D major. Measures 28-32 show a melodic line with various dynamics, including *f* (forte).
- Horn 2nd (2nd Hn.):** Treble clef, key of D major. Measures 28-32 show a melodic line with various dynamics, including *f* (forte).
- Baritone 1st (1st Bar.):** Treble clef, key of D major. Measures 28-32 show a melodic line with various dynamics, including *f* (forte).
- Baritone 2nd (2nd Bar.):** Treble clef, key of D major. Measures 28-32 show a melodic line with various dynamics, including *f* (forte).
- Trombone 1st (1st Tbn.):** Treble clef, key of D major. Measures 28-32 show a melodic line with various dynamics, including *f* (forte).
- Trombone 2nd (2nd Tbn.):** Treble clef, key of D major. Measures 28-32 show a melodic line with various dynamics, including *f* (forte).
- Trombone 3rd (B. Tbn.):** Bass clef, key of D major. Measures 28-32 show a melodic line with various dynamics, including *f* (forte).
- Euphonium (Euph.):** Bass clef, key of D major. Measures 28-32 show a melodic line with various dynamics, including *f* (forte).
- E♭ Bass:** Bass clef, key of D major. Measures 28-32 show a melodic line with various dynamics, including *f* (forte).
- B♭ Bass:** Bass clef, key of D major. Measures 28-32 show a melodic line with various dynamics, including *f* (forte).
- Timpani (Timp.):** Bass clef, key of D major. Measures 28-32 show a melodic line with various dynamics, including *f* (forte).
- Glockenspiel (Glock.):** Treble clef, key of D major. Measures 28-32 show a melodic line with various dynamics, including *f* (forte).
- Xylophone (Xyl.):** Treble clef, key of D major. Measures 28-32 show a melodic line with various dynamics, including *f* (forte).
- Drum (Dr.):** Bass clef, key of D major. Measures 28-32 show a melodic line with various dynamics, including *f* (forte).

Eb Cnt.  
 Solo Cnt.  
 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.  
 Glock.  
 Xyl.  
 Dr.

This musical score page contains measures 38 through 42 for a large ensemble. The instruments are arranged in the following order from top to bottom: Eb Cnt., Solo Cnt., 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., Glock., Xyl., and Dr. The score is written in G major (one sharp) and 4/4 time. Measures 38 and 39 feature complex woodwind and brass patterns, while measures 40 and 41 show a transition to more rhythmic, steady-state parts for many instruments. Measure 42 concludes the section with various rests and final notes. The percussion section, including Timp., Glock., Xyl., and Dr., provides a consistent rhythmic foundation throughout the measures.

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