

ROYAL MARCH OF THE LION

From **CARNIVAL OF THE ANIMALS**

CAMILLE SAINT-SAËNS

Arranged by **CARRIE LANE GRUSELLE**

INSTRUMENTATION

- 1 Conductor Score
- 8 Violin 1
- 8 Violin 2
- 5 Violin 3 (Viola T.C.)
- 5 Viola
- 5 Violoncello
- 5 Double Bass
- 1 Piano (opt.)



Please note: Our band and orchestra music is collated by an automatic high-speed system.
The enclosed parts are now sorted by page count, rather than score order.



THE ARRANGER

Carrie Lane Gruselle coaches chamber music for young musicians at the Lawrence Community Music School in Appleton, Wisconsin. She is a past president of the Wisconsin Chapter of the American String Teachers Association and former lead teacher for the Lawrence University String Project, a teacher training program for college students. She is co-author of the method series *Measures of Success® for Strings* as well as *Superior Strings in Sixteen Weeks*. Her arrangements and compositions are studied and performed regularly worldwide.

Carrie is retired from teaching strings for the Appleton Area School District. She previously taught with Northeast Wisconsin Talent Education, a Suzuki emphasis school in Green Bay. Her performing experience includes the Green Bay Symphony and the Fox Valley Symphony.

She holds a Bachelor of Music Education degree from UW-Eau Claire and a Masters of Music Education with Suzuki Emphasis from UW-Stevens Point.

ABOUT THE MUSIC

The beloved and light-hearted *Carnival of the Animals* was written in February of 1886. Perhaps the most famous movement is "The Swan," which is a cello feature. Or perhaps it is "The Elephant," featuring (not surprisingly) the double bass. Other movements are "Hens and Roosters," "Swift Animals," "Tortoises," "Kangaroos," "Aquarium," "Characters with Long Ears," "The Cuckoo in the Depth of the Woods," "Aviary," "Pianists," "Fossils," and of course the introduction to the entire work, which includes *Royal March of the Lion*.

Fearing that the collection could diminish his standing as a serious composer, Saint-Saëns specified that it not be published until his death, after which it was received enthusiastically. The collection was destined to be a favorite for all ages, but not surprisingly it is used ubiquitously by music teachers for exploration with elementary school students.

PERFORMANCE NOTES

Use a strong, separated bowing (martele) throughout, with a dignified tempo. We shouldn't rush the King of the Forest!

The dotted rhythm in measure 6 may be taught by rote if necessary. Otherwise, students can subdivide thus: "quar-ter-dot-eighth". Use a slow down-bow on the dotted quarter, and then a fast up-bow on the eighth note to recover the distance. In measure 14, aligning the lone eighth in the violins with the second eighth in the lower strings will ensure accurate rhythm.

Low 2nd finger is used rarely and only in violin 1, and finger 4 for upper strings is suggested only in violin 1. There is a bit of G string for violin 2/viola/cello and A string for the basses.

All students other than bass have an opportunity for basic double stops. Violin 2, viola, and cello have open string double stops at the beginning, and violin 1 uses a fingered double stop in measure 20 (or divide the section if you prefer).

Beginning in measure 21, students imitate the lion's growl with a portamento from E to G and back again. This is not intended as an introduction to 3rd position, but rather an exercise in gliding freely up and down the fingerboard to keep the left hand/arm relaxed and not bearing the weight of the instrument. Upper strings need to be holding their instruments securely between shoulder and jawline with a proper shoulder rest. Land together on the E and G (bring a relaxed thumb along!). Be sure the half note growls are secure but relaxed before attempting the quarter note growls (measures 40 and 44).

—Carrie Lane Gruselle

ROYAL MARCH OF THE LION

From CARNIVAL OF THE ANIMALS

CAMILLE SAINT-SAËNS

Arranged by
CARRIE LANE GRUSELLE
(ASCAP)

Allegro non troppo (♩ = 112)

Violin 1

Violin 2

Viola
(Violin 3)

Violoncello

Double Bass

Piano

5

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Pno.

5 6 7 8 9



13

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Pno.

10 11 12 13 14 15

21

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Pno.

16 17 18 19 20 21

Sheet music for measures 22 through 27, featuring Violins 1 and 2, Viola, Violoncello, Double Bass, and Piano.

Measures 22-27 show the following instrumentation and dynamics:

- Vln. 1:** Measures 22-23: *f* (forte). Measures 24-25: *f*. Measures 26-27: *f*.
- Vln. 2:** Measures 22-23: *f*. Measures 24-25: *f*. Measures 26-27: *f*.
- Vla.:** Measures 22-23: *v* (vibrato), *-1* (first finger). Measures 24-25: *pizz.* (pizzicato). Measures 26-27: *arco* (arco).
- Vcl.:** Measures 22-23: *v*, *-1*. Measures 24-25: *pizz.*. Measures 26-27: *arco*.
- D.B.:** Measures 22-23: *v*, *-1*. Measures 24-25: *pizz.*. Measures 26-27: *arco*.
- Pno.:** Measures 22-23: *f*. Measures 24-25: *f*. Measures 26-27: *f*.

Measures 22-27 are marked with measure numbers 22, 23, 24, 25, 26, and 27.

Sheet music for measures 28 through 33, featuring Violins 1 and 2, Viola, Violoncello, Double Bass, and Piano.

Measures 28-33 show the following instrumentation and dynamics:

- Vln. 1:** Measures 28-29: *f*. Measures 30-31: *f*. Measures 32-33: *f*.
- Vln. 2:** Measures 28-29: *f*. Measures 30-31: *f*. Measures 32-33: *f*.
- Vla.:** Measures 28-29: *pizz.*. Measures 30-31: *arco*. Measures 32-33: *arco*.
- Vcl.:** Measures 28-29: *pizz.*. Measures 30-31: *arco*. Measures 32-33: *arco*.
- D.B.:** Measures 28-29: *pizz.*. Measures 30-31: *arco*. Measures 32-33: *arco*.
- Pno.:** Measures 28-29: *f*. Measures 30-31: *f*. Measures 32-33: *f*.

Measures 28-33 are marked with measure numbers 28, 29, 30, 31, 32, and 33.

37

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Pno.

mf

mf

mf

mf

mf

34 35 36 37 38 39

45

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Pno.

pizz.

arco

pizz.

arco

L2

40 41 42 43 44 45

49

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Pno.

46 47 48 49 50 51

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Pno.

52 53 54 55 56