

STRING EXPLORER SERIES

Fossils

From Carnival of the Animals

Camille Saint-Saëns

Arranged by Andrew H. Dabczynski

INSTRUMENTATION

Conductor Score.....	1
Violin I.....	8
Violin II.....	8
Violin III (Viola 	3
Viola.....	5
Cello.....	5
String Bass.....	5
Piano Accompaniment.....	1
Opt. Percussion (Woodblock, Triangle).....	1
Opt. Percussion (Xylophone).....	1

This very simplified arrangement allows students in their second year of study to perform a familiar, yet challenging classic favorite. Complete with special musical effects—including pizzicato, Bartok pizzicato, col legno, and optional percussion parts—*Fossils* will enliven any string orchestra concert program!

PROGRAM NOTES

French composer Camille Saint-Saëns wrote his *Carnival of the Animals* as a humorous entertainment for his friends in 1886. Not until 1922, following the composer's death, was the 14-movement work premiered in public, quickly becoming one of his most beloved pieces. In this version of the "Fossils" movement, listen for how vigorously plucked strings, use of the bow stick, and percussion instruments can conjure images of dancing skeletons. You might also hear a famous children's song amusingly rise from those brittle fossils!



NOTES TO THE CONDUCTOR

In a modified rondo form, this very simplified version of the “Fossils” movement provides students with an opportunity to explore and master a variety of string techniques and musical skills. Students capable of playing a one-octave C major scale can play this arrangement; minimal simple accidentals occur. Inclusion of the optional percussion and piano parts will greatly enhance the effect of the performance. A brisk tempo is suggested—the composer advised “ridiculously allegro,” but a metronome marking around $\text{♩} = 140$ will suffice. The main theme from “Fossils” (drawn from material Saint-Saëns used in his *Danse Macabre*) is presented in mm. 1–8. A contrasting-but-related theme is developed (mm. 17–24) and Mozart’s famous “Twinkle” theme is then humorously interjected. Another contrasting legato theme is then presented before a return to the original theme. The piece concludes with a brief “surprise ending” coda.

Fossils

From Carnival of the Animals

CONDUCTOR SCORE

Duration - 2:00

By Camille Saint-Saëns

Arranged by Andrew H. Dabczynski (ASCAP)

Allegro ridicolo (♩ = 140)

Violins

Violin I

Violin II

Viola (Violin III)

Cello

String Bass

Piano Accompaniment

Optional Percussion I
(Xylophone)

Optional Percussion II
(Woodblock, Triangle)

Woodblock

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1 2 3 4 5

*♩ = Bartok pizz. Allow plucked string to slap fingerboard.

This musical score is for the piece 'The Rose Tree'. It includes parts for the following instruments:

- Vlns. I & II:** Violins I and II, with dynamics *mp* and *mf*.
- Vla. (Vln. III):** Viola (Violin III), with dynamics *mf* and *col legno***.
- Cello:** Cello, with dynamics *mf* and *col legno***.
- Str. Bass:** String Bass, with dynamics *mf* and *col legno***.
- Pno. Accomp.:** Piano Accompaniment, with dynamics *p* and *mp*.
- Perc. I (Opt.):** Percussion I (Optional), with dynamics *mp*.
- Perc. II (Opt.):** Percussion II (Optional), with dynamics *mp*.

The score is marked with a large red watermark that reads 'NO PURCHASE' diagonally across the page. The page number '6' is visible at the bottom left, and the page number '10' is visible at the bottom right.

Vlns.
I
II

Vla.
(Vln. III)

Cello

Str. Bass

Pno. Accomp.

Perc. I (Opt.)

Perc. II (Opt.)

11 12 13 14 15 16

17

Vlns.
I *ord.* *mf*
II *ord.* *mf*

Vla.
(Vln. III) *ord.* *mf*

Cello *ord.* *mf*

Str. Bass *ord.* *mf*

Pno. Accomp. *legato* *mp*

Perc. I (Opt.)

Perc. II (Opt.) Triangle

17 18 19 20

Vlns.
I *f*
II *f*

Vla.
(Vln. III) *f*

Cello *f*

Str. Bass *f*

Pno. Accomp. *mf*

Perc. I (Opt.)

Perc. II (Opt.)

mf

21 22 23 24

This musical score is for measures 25 through 30 of the piece 'The Rose Tree'. The score is arranged for a full orchestra and piano accompaniment. The instruments and their parts are as follows:

- Vlns. I & II:** Violins I and II. Both parts start at measure 25 with a *mp* (mezzo-piano) dynamic. They play a melodic line with a *legato* (smooth) articulation. The dynamics increase to *mf* (mezzo-forte) by measure 29.
- Vla. (Vln. III):** Viola (Violin III). This part also starts at measure 25 with a *mp* dynamic and plays a melodic line with a *legato* articulation. The dynamics increase to *mf* by measure 29.
- Cello:** Cello. This part starts at measure 25 with a *mp* dynamic and plays a melodic line with a *legato* articulation. The dynamics increase to *mf* by measure 29.
- Str. Bass:** String Bass. This part starts at measure 25 with a *mp* dynamic and plays a melodic line with a *legato* articulation. The dynamics increase to *mf* by measure 29.
- Pno. Accomp.:** Piano Accompaniment. This part starts at measure 25 with a *p* (piano) dynamic and plays a harmonic accompaniment. The dynamics increase to *mp* by measure 29.
- Perc. I (Opt.):** Percussion I (Optional). This part starts at measure 25 with a *mp* dynamic and plays a rhythmic accompaniment. The dynamics increase to *mf* by measure 29.
- Perc. II (Opt.):** Percussion II (Optional). This part starts at measure 25 with a *mp* dynamic and plays a rhythmic accompaniment. The dynamics increase to *mf* by measure 29.

The score includes various musical notations such as dynamics (*mp*, *mf*, *p*), articulation (*legato*), and performance instructions (e.g., *3rd Pos.* for the Cello). The measures are numbered 25 through 30 at the bottom of the page.

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31 32 33 34 35

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Pno. Accomp.

Perc. I (Opt.)

Perc. II (Opt.)

Woodblock

mf

mf

pizz.

mf

Vlns.
I
II

Vla.
(Vln. III)

Cello

Str. Bass

Pno. Accomp.

Perc. I (Opt.)

Perc. II (Opt.)

36 37 38 39 40

(ord. pizz) *arco* *mf* *p* *f* *pp* *p*

Vlns.
I
II

Vla.
(Vln. III)

Cello

Str. Bass

Pno. Accomp.

Perc. I (Opt.)

Perc. II (Opt.)

41 42 43 44 45

f *mf* *sim.* *sim.* *sim.* *2nd Pos. -1* *4* *1st Pos. -1* *2nd Pos. -4* *b1* *mf* *legato* *mp* *Triangle* *mp* *L*

legato

Vlns.
I
II

Vla.
(Vln. III)

Cello

Str. Bass

Pno. Accomp.

Perc. I (Opt.)
R L

Perc. II (Opt.)

sim.

1st Pos.
-2

2nd Pos.
-4

1st Pos.
0

p

pp

p

legato

46 47 48 49 50

Vlns.
I
II

Vla.
(Vln. III)

Cello

Str. Bass

Pno. Accomp.

Perc. I (Opt.)

Perc. II (Opt.)

legato

legato

2nd Pos.
-1

1st Pos.
-1

mf

51 52 53 54 55

56 *non-legato* 60

Vlns. I *f* *non-legato* *mp*

Vlns. II *f* *non-legato* *mp*

Vla. (Vln. III) *f* *non-legato* *mp*

Cello *f* *non-legato* *mp* *2nd Pos.*

Str. Bass *f* *non-legato* *mp*

Pno. Accomp. *mf* *p*

Perc. I (Opt.) *f* *Woodblock* *mp*

Perc. II (Opt.) *mf* 56 57 58 59 60

Vlns. I *cresc.* *f* *pizz.* *pp* *f*

Vlns. II *cresc.* *f* *pizz.* *pp* *f*

Vla. (Vln. III) *cresc.* *f* *pizz.* *pp* *f*

Cello *cresc.* *f* *pizz.* *pp* *f*

Str. Bass *cresc.* *f* *pizz.* *pp* *f*

Pno. Accomp. *cresc.* *mf* *pp* *f*

Perc. I (Opt.) *cresc.* *f* *pp* *f*

Perc. II (Opt.) *cresc.* *f* *Triangle* *f*

61 62 63 64 65

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