

# GOLLIWOGG'S CAKEWALK

Claude Debussy  
Arranged by Bud Caputo

## INSTRUMENTATION

Conductor Score	1
Violin I	8
Violin II	8
Viola	5
Cello	5
String Bass	5



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

### PROGRAM NOTES

In the year of this publication, we will be celebrating the 150th birthday of Claude-Achille Debussy (1862–1918). His negative reactions to German Romantic music, in particular Wagner, brought about the impressionistic school of musical composition with its use of non-Western scales and rhythms. He brought about a refreshing direction to musical composition that mirrors the spirit of the French impressionistic painters. This arrangement is derived from the sixth movement of an extended composition for piano, *The Children's Corner*. It is a lively, ragtime-inspired piece.

### NOTES TO THE CONDUCTOR

Inspired by ragtime, this arrangement celebrates Debussy's 150th birthday. Lively and fun to play, this piece offers the chance to explore various dynamic changes and accented playing. The conductor should adhere to the tempo markings and pay close attention to the extreme, and often sudden, dynamic changes. Also, note the varying articulations on the sixteenth-eighth-sixteenth note melodic motive in measures 10–11, compared to measure 12. This reoccurs throughout the piece as the melodic material returns. The performance of the accents is critical to preserving the ragtime feel. However, unlike the ragtime steady left-hand stride piano compositions of the more familiar ragtime composer, Scott Joplin, Debussy reveals a more Romantic approach. One old piano roll recording of this can be heard by searching "Debussy plays Golliwogg's Cakewalk" on YouTube. The Debussy performance contains many variations to the tempo within the musical phrases. These tempo alterations are not notated in the arrangement. It would be very valuable for students to hear the recording in order to enhance their understanding of the composer's interpretation of this work. There may be other recordings that students will find to compare and contrast.

# Golliwogg's Cakewalk

CONDUCTOR SCORE  
Duration - 3:00

Allegro giusto (♩ = 90)

Claude Debussy  
Arranged by Bud Caputo

Violins I

Violins II

Viola

Cello

String Bass

1 2 3 4 5

*f* *f* *f* *f* *sfz* *sfz* *sfz* *sfz*

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

6 7 8 9 10 11

*mf* *mf* *mf* *mf* *mf* *mf*

*pizz.* *pizz.* *pizz.* *pizz.* *pizz.* *pizz.*

*p* *p* *p* *p* *p* *p*

*mf* *mf* *mf* *mf* *mf* *mf*

*arco* *div.*

I  
Vlns.

II

Vla.

Cello

Str. Bass

12 13 14 15 16 17

18

I  
Vlns.

II

Vla.

Cello

Str. Bass

18 19 20 21 22 23

26

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

arco

*ff* *mf*

*ff* *mp*

*ff* *mp*

*ff*

*ff*

24 25 26 27 28 29

34

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

*p* *f* *mp*

*p* *f* *mp*

*p* *f* *mf*

arco *mf* *f* *mf*

arco *mf* *f* *mf*

*mf* *f* *mf*

30 31 32 33 34

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

35 36 37 38 39

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

40 41 42 43 44 45

47 Poco meno mosso (♩ = 86)

arco

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

*mp*

*p*

*p*

*p*

46 47 48 49 50

*pp*

*p*

*pp*

*pp*

*mf*

*pp*

*mf*

*pp*

51 52 53 54 55 56

div. (opt.)

55

61 rit.

Vlns.

Musical score for measures 57-62. The score is for five instruments: Violins I and II, Viola, Cello, and String Bass. The key signature is one flat (B-flat). The tempo marking is 'rit.' (ritardando) starting at measure 61. The dynamics are marked 'pp' (pianissimo) for measures 61 and 62. The measures are numbered 57, 58, 59, 60, 61, and 62 at the bottom of the staves.

A tempo

rit.

A tempo

rit.

Vlns.

Musical score for measures 63-69. The score is for five instruments: Violins I and II, Viola, Cello, and String Bass. The key signature is one flat (B-flat). The tempo markings are 'A tempo' and 'rit.' (ritardando) alternating. The dynamics are marked 'mf' (mezzo-forte) and 'mp' (mezzo-piano). The measures are numbered 63, 64, 65, 66, 67, 68, and 69 at the bottom of the staves.

Str. Bass



70 **A tempo** **rit.** **A tempo**

Vlns. I *f* *mp*

Vlns. II *f* *p*

Vla. *f* *p*

Cello *f* *p*

Str. Bass *f* *p*

70 71 72 73 74 75

**rit.** **A tempo** **rit.** 81 **A tempo**

Vlns. I *mp* *f*

Vlns. II *f*

Vla. *f*

Cello *f*

Str. Bass *f*

76 77 78 79 80 81 82

I Vlns. *f* rit.

II Vlns. *dim.* *p*

Vla. *dim.* *p*

Cello *dim.* *p*

Str. Bass *dim.* *p*

83 84 85 86 87 88

I Vlns. *arco* *pp* still held back *mf*

II Vlns. *pp* still held back *mf*

Vla. *pizz.* *mf*

Cello *pizz.* *mf*

Str. Bass *pizz.* *mf*

92 Tempo I (♩ = 90)

89 90 91 92 93

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

94 95 96 97 98 99

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

100 101 102 103 104 105

*p* *pizz.* *mp* *f*

*pizz.* *f*

*mp* *f*

*mp* *f*

*mp* *f*

106

arco

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

*p* arco

*p* arco

*p*

*mp* arco

106 107 108 109 *mp* 110 111

114

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

*f*  $\longleftarrow$  *ff* *p*

*f*  $\longleftarrow$  *ff* *p*

*f*  $\longleftarrow$  *ff* *mp*

*f*  $\longleftarrow$  *ff* *mp*

*f*  $\longleftarrow$  *ff* *mp*

112 113 114 115 116

Vlns. I  
Vlns. II  
Vla.  
Cello  
Str. Bass

117 118 119 120 121 122

*f* *mp* *pizz.* *f* *mp* *pizz.*

*mf* *f* *mp* *pizz.* *mp* *pizz.*

*mf* *f* *mp* *pizz.* *mp* *pizz.*

*mf* *f* *mp* *pizz.* *mp* *pizz.*

*mf* *f* *mp* *pizz.* *mp* *pizz.*

Vlns. I  
Vlns. II  
Vla.  
Cello  
Str. Bass

123 124 125 126 127 128

*p* *pp* *f* *ff* *fff* *pizz.*

*p* *pp* *f* *ff* *fff* *pizz.*

*p* *pp* *f* *ff* *fff* *pizz.*

*p* *pp* *f* *ff* *fff* *pizz.*

*p* *pp* *f* *ff* *fff* *pizz.*

**Preview Only**  
Legal Use Requires Purchase

**Preview Only**  
Legal Use Requires Purchase

**Preview Only**  
Legal Use Requires Purchase