

GOLLIWOGG'S CAKEWALK

CLAUDE DEBUSSY

*Arranged by***Andrew Balent****Instrumentation**

1 - Conductor's Full Score	3 - F Horn
8 - Flute	4 - Trombone
2 - Oboe	2 - Baritone/ Euphonium
1 - Bassoon	2 - Baritone T.C.
4 - B \flat Clarinet 1	3 - Tuba
4 - B \flat Clarinet 2	2 - Xylophone
2 - B \flat Bass Clarinet	1 - Timpani
3 - E \flat Alto Saxophone 1	2 - Snare Drum
3 - E \flat Alto Saxophone 2	Bass Drum
2 - B \flat Tenor Saxophone	2 - Wood Block
1 - E \flat Baritone Saxophone	Triangle
4 - B \flat Trumpet 1	
4 - B \flat Trumpet 2	

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As a result, all single page parts are collated before multiple page parts.

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The Arranger

Andrew Balent is a leading composer and arranger of educational music with over 500 published compositions and arrangements for band, orchestra, chorus, and instrumental ensembles. Having received over 20 ASCAP Special Awards for composition, his published works are written for all levels, but he has specialized in music for young musicians. Mr. Balent taught in the elementary through high school levels for 30 years in Michigan and received both his Bachelor of Music and Master of Music degrees from the University of Michigan. Mr. Balent has been a clinician and guest conductor in 45 states, as well as in Canada, Europe, and South America. He is currently on the Sudler Cup selection committee for the John Philip Sousa Foundation and has served two terms on the Board of Directors of the National Band Association. Mr. Balent holds memberships in MENC, MSBOA, WASBE, and Phi Mu Alpha.

The Composer

Claude Debussy, the great French composer, was born on August 22, 1862, and died on March 5, 1918, during a German bombardment of Paris, France. *Golliwogg's Cakewalk* is from his six-part *Children's Corner Suite* for piano composed during the years 1906–1908. It is dedicated to his daughter 'Chouchou who died at the age of 14 in 1902.



About the Music

Style is of prime importance for this ragtime-style piece. Tempo must not be too fast. The band should perform with rhythmic accuracy, and playing at a quick tempo will make this more difficult. Carefully observe articulation markings and ensemble balance.

Overview

by Deborah A. Sheldon

Golliwogg's Cakewalk is a work that uses a style of music that was prevalent in the late 1800s. The cakewalk is a dance that originated among African-American slaves in the United States. The music became popular across the country, and its style became intertwined with ragtime. Syncopation is a trademark.

Bars	Section	Comments
1–9	Introduction	The typical cakewalk syncopation  is stated strongly in unison from the beginning of the introduction. Help the ensemble to maintain an even tempo that is not too fast by avoiding excess gesture of subdivision. Give a good downbeat at bar 3 to invite an on-time performance of the sixteenth note pattern following the rest. Keep gesture small and crisp at 6 to reinforce light staccato playing. Dynamics at 6 move to <i>p</i> .
17–25	A	The melody is characterized by an 8-bar phrase and is first stated at a <i>mf</i> level in the upper woodwinds with all other voices playing light staccato eighths. Bass line is cross-cued for bass clarinet and baritone saxophone. Keep the spirit of this piece light. Students should give accents emphasis but not so much as to drag the tempo. Articulation is important to style. Caution players to be mindful of accidentals. Dynamics drop to <i>p</i> at 14 but move back to <i>f</i> at 16. The second statement of the theme begins at 18. Texture is thicker with more voices playing the theme while the rest of the ensemble accompanies. Even though the dynamics have moved to <i>f</i> , the piece should always retain a light quality. The trumpets pick up the melody in the second half of the theme at 22. Brass and percussion only play here. Full ensemble returns again at 24 after a 2-bar crescendo. Cue the entrance. Continue to emphasize attention to accidentals so harmonic movement is successful. A full sound is required at bar 25.
26–44	B	Saxophones, clarinets and snare state a very simple repeated eighth pattern to set up background for new melodic material in the trumpets at 28. Dissonance in this pattern gives way to resolution as saxophones move to a chord tone at 30. Punctuation in flutes, oboes, mallets and triangle should be given a light cue at 29. The melody and accompaniment figures remain soft throughout this section. Cue long tones at 34. The entrance must be soft, with confidence and good tone quality. The  fragment is heard at 34 in lower voices as it moves sequentially downward. Each iteration should get a bit softer. At 38 there is a return to material found previously at 28. A more aggressive section occurs at 42 with a return of material derived from the opening bars.
45–52	Conclusion	The light and subdued “boom-chick” sound heard previously returns at 45 in transparent scoring that provides stark contrast to the powerful ending at 50. Crisp articulation by all players will keep the section clean. Don't rush the final note.

GOLLIWOGG'S CAKEWALK

CLAUDE DEBUSSY

Arranged by

ANDREW BALENT

(ASCAP)

Allegro moderato (♩ = 96)

The musical score is arranged for a full orchestra and includes the following instruments and parts:

- Flute
- Oboe
- Bassoon
- B♭ Clarinets (1 and 2)
- B♭ Bass Clarinet
- E♭ Alto Saxophones (1 and 2)
- B♭ Tenor Saxophone
- E♭ Baritone Saxophone
- B♭ Trumpets (1 and 2)
- F Horn
- Trombone
- Baritone/Euphonium
- Tuba
- Xylophone
- Timpani (F, C)
- Snare Drum (S.D.)
- Bass Drum (B.D.)
- Wood Block
- Triangle

The score is in 2/4 time and features dynamic markings such as *f* (forte) and *ff* (fortissimo). A large red watermark reading "Preview Only - Legal Use Requires Purchase" is overlaid diagonally across the page.

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6

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

1
A. Saxes

2

T. Sax.

B. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar./
Euph.

Tuba

Xylo.

Timp.

S.D.
B.D.

W.B.
Tri.

p

p

p

p

p

p

p

p

p

p

p

pp

div.

6

5

6

7

8

10

Fl. *mf*

Ob. *mf*

Bsn.

1
Cls. *mf*
2 *play*

B. Cl. *mf*

A. Saxes 1 *a2*
2

T. Sax.

B. Sax.

10

1
Tpts.

2

Hn.

Tbn.

Bar./
Euph.

Tuba

Xylo.

Timp. *p*

S.D.
B.D.

W.B.
Tri.

9 10 11 12

Fl.
Ob.
Bsn.
1 Cls.
2 Cls.
B. Cl.
1 A. Sax.
2 A. Sax.
T. Sax.
B. Sax.
1 Tpts.
2 Tpts.
Hn.
Tbn.
Bar./Euph.
Tuba
Xylo.
Timp.
S.D.
B.D.
W.B. Tri.

18

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

1
A. Saxes

2

T. Sax.

B. Sax.

18

1
Tpts.

2

Hn.

div.

Tbn.

Bar./
Euph.

Tuba

Xylo.

Timp.

S.D.
B.D.

W.B.
Tri.

mf

17 18 19 20

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl. Bar./Euph. *p* *f* play

1
A. Saxes 2

T. Sax. Hn. *p* play *f*

B. Sax. Tuba *p* *f* play

1
Tpts. 2 *p* *f*

Hn. *p* *f*

Tbn. *p* *f*

Bar./Euph. *p* *f*

Tuba *p* *f*

Xylo. *f*

Timp.

S.D. B.D. *p* *f*

W.B. Tri.

26

Fl. *ff* *mp*

Ob. *ff* *mp*

Bsn.

1 *ff* *p*

Cl. 2

B. Cl. *ff*

1 *ff* *p*

A. Saxes 2

T. Sax. *ff*

B. Sax. *ff*

1 *ff* *p*

Tpts. 2

Hn. *ff*

Tbn. *ff*

Bar./Euph. *ff*

Tuba *ff*

Xylo. *ff* *mp*

Timp. *ff*

S.D. *p*

B.D. *ff*

W.B. *ff*

Tri. *mp*

25 26 27 28 29

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

1
A. Saxes
2

T. Sax.

B. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar./
Euph.

Tuba

Xylo.

Timp.

S.D.
B.D.

W.B.
Tri.

mp

p

f

play

p

f

f

p

f

f

f

f

p

p

f

f

38

35

36

37

38

Fl. *mp* *f*

Ob. *mp* *f*

Bsn.

1 Cls. *f*

2 Cls. *f*

B. Cl.

1 A. Saxes *f*

2 A. Saxes *f*

T. Sax. *f*

B. Sax.

1 Tpts. *f*

2 Tpts. *f*

Hn.

Tbn.

Bar./Euph. *f*

Tuba

Xylo. *mp* *f*

Timp.

S.D. *mf* *f*

B.D.

W.B. Tri.

39 *mp* 40 41 42

Fl.

Ob.

Bsn. *f* *p* one player

1 Cls. *p* one player

2 Cls. *p* one player

B. Cl. Bar./Euph. *p*

1 A. Saxes *p* one player

2 A. Saxes *p* one player

T. Sax. *p* one player

B. Sax. *f* Tuba *p*

1 Tpts. *p* one player

2 Tpts.

Hn. *p* one player

Tbn. *f* *p* one player

Bar./Euph. *p* one player

Tuba *f* *p* one player

Xylo.

Timp. *f* *p*

S.D. *pp*

B.D. *pp*

W.B. *f*

Tri.

43 44 45 46 47

The musical score is for a full orchestra and includes the following parts and markings:

- Fl.:** *ff* (measures 50-52)
- Ob.:** *ff* (measures 50-52)
- Bsn.:** *tutti*, *f*, *ff* (measures 50-52)
- Cls. 1 & 2:** *tutti*, *f*, *ff* (measures 50-52)
- B. Cl.:** *f*, *ff* (measures 50-52)
- A. Saxes 1 & 2:** *tutti*, *f*, *ff* (measures 50-52)
- T. Sax.:** *f*, *ff* (measures 50-52)
- B. Sax.:** *f*, *ff* (measures 50-52)
- Tpts. 1 & 2:** *f*, *ff* (measures 50-52)
- Hn.:** *f*, *ff* (measures 50-52)
- Tbn.:** *tutti*, *f*, *ff* (measures 50-52)
- Bar./Euph.:** *tutti*, *f*, *ff* (measures 50-52)
- Tuba:** *f*, *ff* (measures 50-52)
- Xylo.:** *ff* (measures 50-52)
- Timp.:** *ff* (measures 50-52)
- S.D. B.D.:** *ff* (measures 50-52)
- W.B. Tri.:** *ff* (measures 50-52)