

PERCY ALDRIDGE GRAINGER

IN DAHOMEY
(“Cakewalk Smasher”)

Piano Solo

EDITED BY
RONALD STEVENSON

duration: ca. 6 minutes

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IN DAHOMEY

“Cakewalk Smasher”

Using tune from Darkie Comic Opera “In Dahomey” by Will Marion Cook
and tunes from Arthur Pryor’s “A coon band contest”*

dished up by
PERCY GRAINGER

For W.G. Rathbone
For you have always been so good to it

Any speed between
M.M. ♩ = 96 and M.M. ♩ = 126

RH
LH
flowingly *pp* *20.*

RH
LH
ossia: *flowingly* *pp*

in time *half short semi-stacc.*

in time *half short semi-stacc.*

The musical score is arranged in two systems. The first system consists of two staves: the upper staff is for the Right Hand (RH) in bass clef, and the lower staff is for the Left Hand (LH) in bass clef. The RH part begins with a rest, followed by a series of chords and eighth notes. The LH part starts with a '20.' marking, indicating a specific fingering or articulation. The second system also has two staves: the upper staff is for the RH in treble clef, and the lower staff is for the LH in treble clef. This system includes 'in time' markings and 'half short semi-stacc.' articulations. The score is written in a key with three sharps (F#, C#, G#) and a 4/4 time signature.

*see Editorial Note

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RH
ossia:

smooth

smooth

[no Red.]

Red.

3 5 2 3

6

5 4 3 2 1

Red.

5 1

Red.

1 3 5 3 3

8

Red.

8

or 8

8 freshly

*

10

Red.

11

sf

mf

sf

ossia:

12 *f* clatteringly

14 *ff* clatteringly *chippy*

ossia:

16 *mf* louden

18 *ff* RH accompanyingly

slide with fist on black keys

LH

clumsy and wildly

ossia:

slide on black keys with flat fingers

slide on black keys with flat fingers

20

Musical score for measures 20-21. The piece is in A major (three sharps). Measure 20 features a treble clef with a triplet of eighth notes and a bass clef with a triplet of eighth notes. Measure 21 continues with similar rhythmic patterns. An *ossia:* section follows, showing an alternative bass line for the end of the phrase.

22 *strumpy, banjolike*

Musical score for measures 22-23. Measure 22 is marked *sf* (sforzando) and has the instruction *strumpy, banjolike*. The treble clef contains a series of chords with a slanted line indicating a tremolo effect. The bass clef has a steady eighth-note accompaniment. Measure 23 continues with similar textures.

23

Musical score for measures 23-24. Measure 23 features a treble clef with a complex melodic line including a quintuplet (5) and a slur over notes 1, 2, 3, 1, 4, 1, 5. The bass clef has a simple accompaniment. Measure 24 continues with similar textures.

24

Musical score for measures 24-25. Measure 24 features a treble clef with a slur over notes 1, 2 and a quintuplet (5) over notes 1, 1, 1. The bass clef has a simple accompaniment. Measure 25 continues with similar textures.

26

28

smoothly

RH

LH

p

ossia: RH

LH

p

smoothly

LH

p

30

louden

louden

32

LH over

15

LH over

45

1234 *bunched*

8

1234 *sim*

123

1234

123

* This notation implies the choice of either sharp or natural.

33 *loco*

LH

LH over

ff

sf

Red.

34

ff

hammeringly

sf

sf

ossia:

ossia:

36

sf

sf

slide on white keys
(3rd finger)

ossia:

38 *Top note of piano (A or C)*

ff

Ped.

40 *half-short*

mp *p*

half-short

*

42 **[quasi gliss. a trombone]*

[quasi gliss. a trombone]

sf

RH *LH*

[7]

44 *or omit the D*

sf *sf*

or omit the D

[7]

[c]

* cf Widor's textbook of orchestration

46 5 1 3 5 3 2 5 1

sf [7] *p*

48 5 2 4 1

ossia:

50 8 5

ff *sharp, chippy, and dead rhythmic*

52 5

slide up and down on white keys

slide as before

sf *LH*

* [finger nails (back of hand) for slide up;
thumb nail for slide down (see footnote)]

Grainger's own note here is perhaps ambiguous. It reads:
'finger nails upwards (back of hand) thumb downwards.'

54 *sim.*
wrench it
LH.
sf

56 *sim.*
LH.
sf

58 *rollickingly*
or omit the D
[5] *[5]* *8*

A (cut to AA if desired)

60 *ff*
like a brass band, explosive

Red.
[Red. III]

61

R. Ped. [1234 bunched on each b]
[LH hammered]

62

wrench

63

[Ped. III]...
Ped. —

64

mf

66

louden slightly

68

AA
half-short
p

69

sf **RH** **LH**

71

sf **RH** **LH**

Ed. ossia:

very smooth

73

[pedal in dabs]

sf [7] *p* [no ped.]

ossia:

p

75

[except soft pedal (una corda) till 77]

2 3 5 1

77

B (cut to BB if desired)

p [5] *mp* [pedal each 8th note]

[no pedal or pedal held] [tre corde]

ossia:

mp

mf juttingly

79

[6] *f* *mf*

[no pedal] 3 6

juttingly LH RH 7 1 3 5 1 LH

(8)

81 [ped. each 8th note] *sf*

louden [ped. each 8th note]

82 [6] *mp*

[no pedal] 3 6

8 *f* *mp*

slide on thumb nail white keys all the way

slide on thumb nail white keys all the way

* Grainger's MS footnote about the right hand chord: 'this chord should be slightly harped downwards.' The arrowed arpeggi are editorial.

84

louden lots

ff

(b)

Detailed description: This system contains measures 84 and 85. The music is in a minor key with a 7/8 time signature. The right hand features a complex rhythmic pattern with many sixteenth notes and rests, marked with accents and slurs. The left hand has a simpler bass line with some chords. Dynamics include 'louden lots' and 'ff'. A measure rest is indicated by '(b)' in measure 85.

86

BB

smooth and veiled

fff

pp

[ped. held]

[una corda]

ossia:

smooth and veiled

pp

[ped. held]

[una corda]

Detailed description: This system contains measures 86 and 87. It features two systems of music. The first system (measures 86-87) has a right hand with a descending eighth-note scale and a left hand with triplets of eighth notes. The second system (measures 86-87) is an 'ossia' version with a different right hand melody. Dynamics include 'fff' and 'pp'. Performance instructions include '[ped. held]' and '[una corda]'. A section marker 'BB' is present at the start of the first system.

ossia:

87

[7]

[7]

Detailed description: This system contains measures 87 and 88. It features two systems of music. The first system (measures 87-88) has a right hand with a descending eighth-note scale and a left hand with a bass line. The second system (measures 87-88) is an 'ossia' version with a different right hand melody. Dynamics include 'pp'. Performance instructions include '[ped. held]' and '[una corda]'. A section marker 'BB' is present at the start of the first system.

89
ossia:

(pp) (pp)

91

[tre corde] mp sf

93 ; very calm and smooth

louden slightly pp [una corda]

95

97
 ossia:

gradually louden lots

[t.c.]

99

mf

101

slide with fist on black keys

As fast as poss. right to the end

ff *violently* *[fist]* *sf*

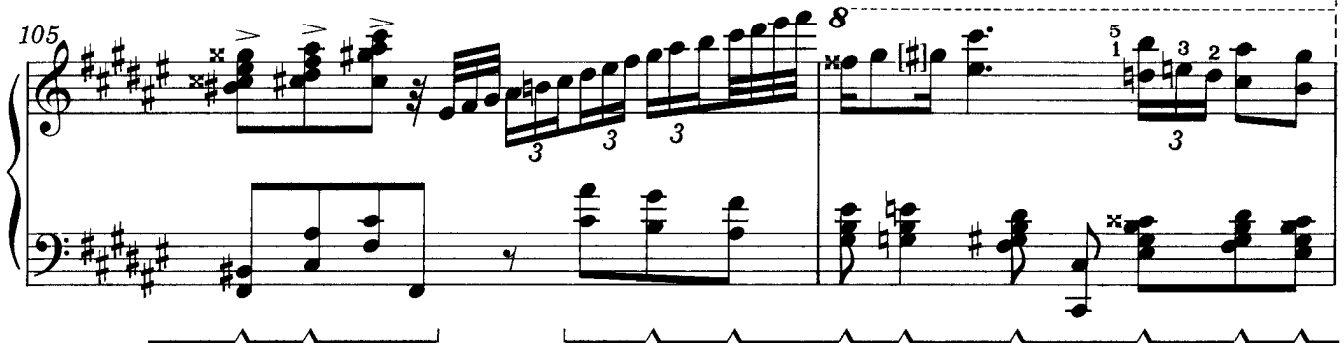
Red.

103

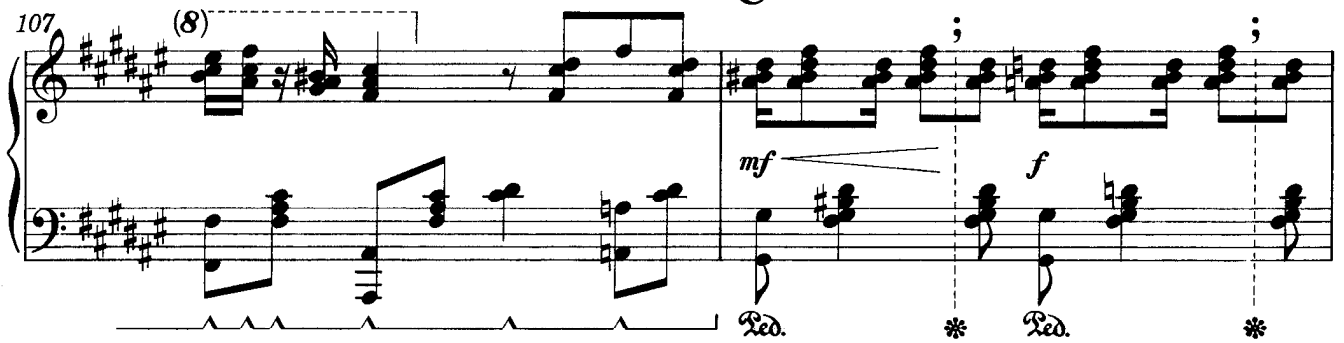
(8)

sf *sf*

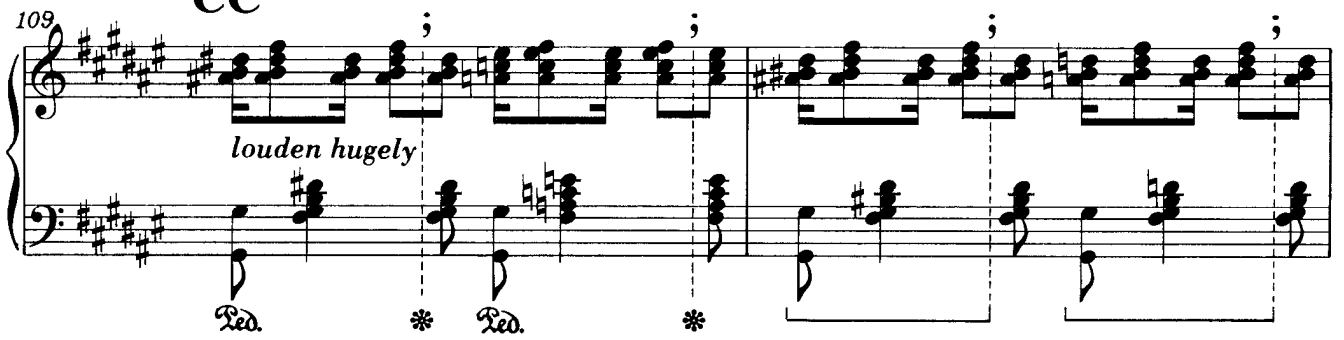
ossia: 

105 

C (cut to CC if desired)

107 

CC

109 

Slow

in time

111 