



## Mike Magatagan

United States (USA), SierraVista

### "Golliwog's Cake-Walk" for String Quartet (L. 113 No. 6) Debussy, Claude

#### About the artist

I'm a software engineer. Basically, I'm computer geek who loves to solve problems. I have been developing software for the last 25+ years but have recently rekindled my love of music.

Many of my scores are posted with individual parts and matching play-along however, this is not always practical. If you would like individual parts to any of my scores or other specific tailoring, please contact me directly and I will try to accommodate your specific needs.

**Artist page :** <https://www.free-scores.com/Download-PDF-Sheet-Music-magataganm.htm>

#### About the piece



**Title:** "Golliwog's Cake-Walk" for String Quartet [L. 113 No. 6]  
**Composer:** Debussy, Claude  
**Arranger:** Magatagan, Mike  
**Copyright:** Public Domain  
**Publisher:** Magatagan, Mike  
**Instrumentation:** String Quartet  
**Style:** Romantic  
**Comment:**

Children's Corner (L. 113) is a six-movement suite for solo piano by Claude Debussy. It was published by Durand in 1908, and was given its world première in Paris by Harold Bauer on December 18 of that year. In 1911, an orchestration of the work by Debussy's friend André Caplet received its première and was subsequently published. It is dedicated to Debussy's daughter, Claude-Emma (known as Chou-Chou), who was three years old at the time. The... (more online)

#### Mike Magatagan on [free-scores.com](https://www.free-scores.com)



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# "Golliwog's Cakewalk"

from *Children's Corner* (L. 113 No. 6)

Claude Debussy, 1906-08

Arranged for String Quartet by Mike Magatagan 2014

*Allegro giusto* (♩ = ca. 110 - 120)

Violin 1 *mf* *f*

Violin 2 *f*

Viola *mf* *f*

Cello *f*

6 *très net et très sec*

V1 *mf* *f*

V2 *mf*

Va *mf*

Vc *mf*

12 *mf* *f* *mf* *mf* *f* *mf*

19

Violin I (V1) and Violin II (V2) parts feature eighth-note patterns with various accidentals. The Viola (Va) and Violoncello (Vc) parts provide a rhythmic accompaniment with eighth notes and some sixteenth-note runs. The key signature is two flats (B-flat and E-flat).

26

In measures 26-31, the Violin parts continue with eighth-note patterns, while the Viola and Violoncello parts play a steady eighth-note accompaniment. Dynamic markings of *f* (forte) are present in measures 29 and 30. The key signature remains two flats.

32

Measures 32-35 show a change in dynamics. The Violin parts start with a *f* dynamic in measure 32, which then shifts to *mf* (mezzo-forte) in measure 33. The Viola and Violoncello parts maintain their accompaniment with *mf* dynamics. The key signature is still two flats.

37

Score for measures 37-40. The piece is in B-flat major (two flats) and 2/4 time. The instrumentation consists of Violin I (V1), Violin II (V2), Viola (Va), and Violoncello (Vc). Measures 37-40 show a rhythmic pattern of eighth notes in the strings. Dynamics include *f* (forte) in measures 38 and 40. A fermata is present over the first two notes of measure 38 in the V1 and V2 staves.

41 *un peu moins vite*

Score for measures 41-44. The tempo marking is *un peu moins vite*. The instrumentation remains the same. Measures 41-44 feature a more complex rhythmic pattern with eighth and sixteenth notes. Dynamics include *mf* (mezzo-forte) in measures 41 and 42, and *sfpp* (sforzando piano) in measures 42, 43, and 44. A fermata is present over the first two notes of measure 41 in the V1 and V2 staves.

45

Score for measures 45-48. The instrumentation remains the same. Measures 45-48 feature a more complex rhythmic pattern with eighth and sixteenth notes. Dynamics include *sfpp* (sforzando piano) in measures 45 and 46, and *sfz* (sforzando) in measures 47 and 48. A fermata is present over the first two notes of measure 45 in the V1 and V2 staves. A crescendo hairpin is visible in the V1 staff between measures 45 and 48.

Violin 1

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Musical notation for measures 1-7. The piece is in 2/4 time with a key signature of two flats (B-flat and E-flat). The first measure starts with a *mf* dynamic. The second measure has a *f* dynamic. The third measure is a whole rest. The fourth measure has a *f* dynamic. The fifth measure is a whole rest. The sixth and seventh measures are a repeat sign followed by eighth notes with a *mf* dynamic.

Musical notation for measures 8-17. Measure 8 starts with a *f* dynamic. Measures 9-10 have the instruction *très net et très sec*. Measure 11 has a *f* dynamic. Measure 12 has a *f* dynamic. Measure 13 has a *f* dynamic. Measure 14 has a *f* dynamic. Measure 15 has a *f* dynamic. Measure 16 has a *f* dynamic. Measure 17 is a whole rest with a **4** above it.

Musical notation for measures 18-24. Measure 18 starts with a *mf* dynamic. Measure 19 has a *mf* dynamic. Measure 20 has a *mf* dynamic. Measure 21 has a *mf* dynamic. Measure 22 has a *mf* dynamic. Measure 23 has a *mf* dynamic. Measure 24 has a *mf* dynamic.

Musical notation for measures 25-33. Measure 25 starts with a *mf* dynamic. Measure 26 has a *mf* dynamic. Measure 27 has a *mf* dynamic. Measure 28 has a *mf* dynamic. Measure 29 has a *mf* dynamic. Measure 30 has a *mf* dynamic. Measure 31 has a *mf* dynamic. Measure 32 has a *mf* dynamic. Measure 33 has a *f* dynamic.

Musical notation for measures 34-40. Measure 34 starts with a *mf* dynamic. Measure 35 has a *mf* dynamic. Measure 36 has a *mf* dynamic. Measure 37 has a *mf* dynamic. Measure 38 has a *mf* dynamic. Measure 39 has a *f* dynamic. Measure 40 has a *f* dynamic.

Musical notation for measures 41-48. Measure 41 starts with a *mf* dynamic. Measure 42 has a *mf* dynamic. Measure 43 has a *mf* dynamic. Measure 44 has a *mf* dynamic. Measure 45 has a *mf* dynamic. Measure 46 has a *mf* dynamic. Measure 47 has a *mf* dynamic. Measure 48 has a *mf* dynamic.

Violin 2

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Musical notation for measures 1-8. Measure 1 has a fermata with a '2' above it. Measures 2-4 contain eighth notes with a forte (*f*) dynamic. Measures 5-8 contain eighth notes with a mezzo-forte (*mf*) dynamic.

Musical notation for measures 9-16. Measures 9-12 contain eighth notes with a mezzo-forte (*mf*) dynamic. Measures 13-16 contain eighth notes with a forte (*f*) dynamic.

Musical notation for measures 17-24. Measures 17-20 contain eighth notes with a mezzo-forte (*mf*) dynamic. Measures 21-24 contain eighth notes with a forte (*f*) dynamic.

Musical notation for measures 25-33. Measures 25-32 contain eighth notes with a mezzo-forte (*mf*) dynamic. Measure 33 contains eighth notes with a forte (*f*) dynamic.

Musical notation for measures 34-42. Measures 34-37 contain eighth notes with a mezzo-forte (*mf*) dynamic. Measures 38-40 contain eighth notes with a forte (*f*) dynamic. Measure 41 contains eighth notes with a mezzo-forte (*mf*) dynamic. Measure 42 contains eighth notes with a forte (*f*) dynamic.

Musical notation for measures 43-46. Measures 43-44 contain eighth notes with a mezzo-forte (*mf*) dynamic. Measures 45-46 contain eighth notes with a forte (*f*) dynamic.

Viola

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Musical notation for measures 1-9. The piece is in 2/4 time with a key signature of two flats (B-flat and E-flat). The first measure starts with a *mf* dynamic. The second measure has a *f* dynamic. The third measure has a *mf* dynamic. The notation includes eighth and sixteenth notes, rests, and a repeat sign.

10

Musical notation for measures 10-18. The notation includes eighth and sixteenth notes, rests, and a *f* dynamic in measure 16. The piece ends with a *mf* dynamic in measure 18.

19

Musical notation for measures 19-26. The notation includes eighth and sixteenth notes, rests, and a *f* dynamic in measure 24. The piece ends with a *mf* dynamic in measure 26.

27

Musical notation for measures 27-33. The notation includes eighth and sixteenth notes, rests, and a *f* dynamic in measure 29. The piece ends with a *mf* dynamic in measure 33.

34

Musical notation for measures 34-40. The notation includes eighth and sixteenth notes, rests, and a *f* dynamic in measure 38. The piece ends with a *f* dynamic in measure 40.

41

Musical notation for measures 41-47. The notation includes eighth and sixteenth notes, rests, and dynamics of *mf*, *sfpp*, *sfpp*, *sfpp*, and *sfz* in measures 41, 42, 43, 44, and 47 respectively. The piece ends with a *sfz* dynamic in measure 47.

Cello

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2

*f* *mf*

9

*f* *mf*

16

*f* *mf*

23

*f* *mf*

30

*f* *mf*

38

*f* *mf* *sfpp* *sfpp* *sfpp* *sfz*