Musical Arrangement of Claude Debussy's *Children's Corner*

for Clarinet Choir and Percussion

by
Alayna Cate

A thesis presented to the Honors College of Middle Tennessee State University in partial fulfillment of the requirements for graduation from the University Honors College

Fall 2015

Musical Arrangement of Claude Debussy's *Children's Corner*

for Clarinet Choir and Percussion

by
Alayna Cate

APPROVED:

_____
Paul West Osterfield, Professor
School of Music

_____
Michael Parkinson, Director
School of Music

_____
Roger Heinrich, Professor
Electronic Media Communication
Honors Council Representative

_____
Dr. John R. Vile, Dean
University Honors College

Copyright 2015 © Alayna Cate

Abstract

I arranged Claude Debussy's *Children's Corner*, for solo piano, for an ensemble consisting of E-flat clarinet, B-flat clarinet, B-flat bass clarinet, E-flat contra-alto clarinet, and three percussionists. *Children's Corner for Clarinet Choir and Percussion* includes all six movements from the original score including the popular *VI. Golliwog's Cakewalk.* I spent the summer arranging each movement and consulting with Dr. Paul West-Osterfield who gave me critique, feedback, and editorial suggestions. As the fall semester began, I became responsible for rehearsing my arrangement with the MTSU Clarinet Choir, under usual direction of clarinet professor Dr. Todd Waldecker. The premier performance of my arrangement occurred on October 27th, 2015 and was very successful. I also plan on publishing the full arrangement in the future.

Table of Contents

I. Debussy and his *Children's Corner* 1

II. Interest and Involvement 5

III. Methodology 7

IV. References 9

V. Full Score – *Children's Corner for Clarinet Choir and Percussion* 11

I. Doctor Gradus ad Parnassum 15

II. Jimbo's Lullaby 39

III. Serenade for the Doll 54

IV. The Snow is Dancing 73

V. The Little Shepherd 95

VI. Golliwog's Cakewalk 103

I. Debussy and his *Children's Corner*

Achille-Claude Debussy was born in Saint-Germain-en-Laye, France in August of 1862. As early as nine years old, Debussy showed promise on the piano, and at ten he entered the Paris Conservatory where he studied piano and composition.[1] His music reflects originality in its structure and harmony which bridges the Romantic era of Richard Wagner and Frederic Chopin to the school of composition that Debussy fathered, Impressionism.[2] Though Debussy himself disliked the term, Impressionism relays the styles of contemporary French art and culture directly to the music of his time. Elements of Impressionist music include evoking the emotions and senses, creating new colors and timbres, utilizing unusual instrumentation, creating melodies and harmonies that are very non-traditional, and breaking away from standard harmonic progressions.[3]

In his childhood, Debussy faced hardship from living in the poverty-stricken suburbs of Paris, which arguably influenced his compositions later in life. His music, however, is most influenced by his trials and failures with women. His first love, Blanche Vasnier, the beautiful wife of an architect, inspired his early works. Later this inspiration came from other lovers including mistress Gabrielle Dupont and first wife Rosalie Texier. Debussy's greatest musical inspiration, however, was the notable Romantic composer Richard Wagner.[4] Wagner encouraged artists and other composers to reveal their inner emotions and dreams and realize these through their art. Debussy wrote one of

1. Lockspeiser, E.
2. Naxos
3. Gasser, N.
4. Lockspeiser, E.

his greatest masterpieces, *Prelude to Afternoon of a Faun*, in this spirit and continued to indulge the idea throughout his later years.[5]

In 1905, Debussy's first and only child, Claude-Emma "Chouchou," was born to mistress Emma Bardac. He then divorced Rosalie Texier to marry Emma Bardac. When Chouchou was three years old, Debussy wrote *Children's Corner,* dedicating in his original score, "To my dear little Chou-Chou with her father's tender apologies for what is to follow."[6] Debussy was incredibly fond of Chouchou. He wrote each of the movements to *Children's Corner* in the essence of one of her toys, dolls or other aspect of her childhood.

Movement I: *Doctor Gradus ad Parnassum* is a lively and technical movement written satirically in the style of Muzio Clementi's collection of instructional piano pieces, *Gradus ad Parnassum.*[7] Debussy's title presents Clementi as the "doctor for technical problems" in piano study. It was also meant to be played as a sort of technical exercise, with extreme clarity and evenness of notes.[8] This reflects Chouchou's engagement in piano lessons, as she was known to play rather well as a child.

The style of Movement II, *Jimbo's Lullaby,* contrasts with Movement I. It is slow, low in range, and full of flowing and mysterious melodies. The title represents a purposeful misspelling of the famous elephant, Jumbo, who became the world's first internationally famous circus animal. Following the popularity of Jumbo, several trinkets, clothing items, souvenirs, books, and toys were modeled after the elephant in a craze

5. Lockspeiser, E.
6. Cocke, B.
7. Wilson, S.
8. Cocke, B.

called *Jumbomania.*[9] Chouchou owned a stuffed Jumbo doll, and had possibly enjoyed the story of the giant creature, therefore inspiring the second movement of *Children's Corner*.

Movement III: *Serenade for the Doll* is a quicker, three-four time movement that brings to life the stillness of Chouchou's favorite porcelain doll.[10] There is some controversy over the title, though. It was originally published *Serenade for the Doll* in the table of contents, but above the score, *Serenade of the Doll.* A literal translation from French to English, however, would be *Serenade to the Doll,* which is what it was titled when Debussy published it separately in 1906.[11] I am using the English title of the original score, and because I believe that Debussy's intentions are for the *Doll* to be serenaded, I think this title fits the piece the best.

Movement IV: *The Snow is Dancing* is thought to be the most challenging by researchers and pianists for both emotional and technical considerations.[12] It depicts the gray winter's snowfall from the eyes of a child (Chouchou) dismally looking out the window.[13] *The Snow is Dancing* also plays on Debussy's ideas of dreams and the wonder of nature, evident in the melodies written throughout the movement.

Movement V: *The Little Shepherd* is the shortest of the six movements, but also the most emotionally demanding. The shepherd is the assumed doll or toy of Chouchou's represented in this movement, however Debussy never revealed what the shepherd truly was. Some say it is possibly a reference to the "design on the wallpaper in Chouchou's

---

9. Wilson, S.
10. Cocke, B.
11. Chen, Lin-Yu
12. Cocke, B.
13. Chen, Lin-Yu

bedroom"[14] whereas others say the title refers to "a picture, or perhaps a cardboard cutout for a nativity scene."[15]

Movement VI: *Golliwog's Cakewalk* is the final and most popular movement. This movement is very playful in nature and depicts the historical doll, the golliwog, which Debussy's daughter owned.[16] Florence Kate Upton published a children's book in 1895 with one character described as being a "horrid sight, the blackest gnome," and she named it the Golliwog.[17] The golliwog became very popular, characterized by its black face, wide eyes, unruly hair, red pants, and a blue coat. The only toy to surpass it in popularity at the turn of the 20th century was the Teddy Bear.[18] It is known for its racial controversy, as well, being commonly referenced in books and stories with much discrimination against blacks. The term *golliwog* and even derivatives of the word are viewed as racial slurs today. Next, a *Cakewalk* was a dance created by slaves in America before the Civil War. It was originally called the "prize" walk because the winners received a cake at its conclusion.[19] Debussy's influence of the African American culture of his time shows up greatly in the title, but also in the rhythmic patterns and ragtime ideas included in the music as well. The middle section of this movement mocks the very composer who influenced Debussy most, Richard Wagner, by inserting the theme to Wagner's famous *Tristan und Isolde* with a short, almost laughing musical idea interrupting its repetitions.[20]

---

14. Chen, Lin-Yu
15. Cocke, B.
16. Chen, Lin-Yu
17. Pilgrim, D.
18. Ghandi, L.
19. Pilgrim, D.
20. Cocke, B.

II. Interest and Involvement

My interest in this piece began with my interest in Debussy himself. As a child, I took piano lessons and was very familiar with Debussy's music, though it was typically too advanced for my skill level on the piano. I was determined, however, to learn his masterpiece *Clair de Lune,* a beautiful solo piano piece of which I have always been very fond. It is a magical and emotional piece with complex rhythmic, melodic, and technical aspects, but is really characterized by its dramatic harmonies, typical of Debussy's compositions and original harmonizing strategies. Once I purchased this sheet music, I spent hours practicing and finally felt comfortable playing it, though never for an audience. Thus began my love for Debussy.

I have since been very interested in Debussy's other works, particularly in college, studying *La cathédral engloutie* and *Prelude to the Afternoon of a Faun.* He is one of my favorite composers, if not my favorite composer. This caused me to seek a work of Debussy's that might work well in an arrangement for clarinet choir. I have played the clarinet for ten years and study Music Education with clarinet as my primary instrument, so I am very familiar with the range, tendencies, capabilities, and characteristics of the instrument. I have also participated in clarinet choirs at the high school level as well as at a symposium at the University of Tennessee, Knoxville and for four years at MTSU.

Though clarinet is my primary focus in the arrangement, I have also chosen to incorporate percussion instruments. I have performed in several percussion ensembles

and also taught a percussion ensemble at the high school level. This, and my knowledge gained from the Percussion Techniques and Orchestration and Arranging courses at MTSU inspired me to incorporate percussion into my arrangement. I am most comfortable and knowledgeable about clarinet and percussion instruments of all the instruments I have studied over the course of my education, and I also believe the two groups combine beautifully if they are balanced to each other. I kept this idea in mind as I developed my arrangement.

Combining my love for Debussy's music and my knowledge of the instrumentation I wanted to utilize, I continued to explore Debussy's music until I arrived at the *Children's Corner* suite. I was already familiar with the final movement, *Golliwog's Cakewalk,* but had not heard or studied the other five movements. So, I listened to them in order, several times, and from several different recordings before deciding this was the piece I would choose. I knew after just a few days that this piece would work quite well.

III. Methodology

I started the process of arranging *Children's Corner* by doing very basic research to see if I needed to obtain any copyrights, which I quickly discovered that I did not. *Children's Corner* is in the public domain, so I began intense listening and prepared to arrange it. To say that I had a standard or defined methodology behind arranging would not be totally accurate, however I developed my own method, flexible enough to fit both my and my advisor's schedules.

The process in which I created *Children's Corner for Clarinet Choir and Percussion* began with listening and score analysis. I used Spotify and YouTube to search for different versions and existing arrangements of the suite, and I listened to them daily. Around May I designed a schedule of movements, and I gave myself about a month to create each movement in this order: II, VI, III, IV, V and I. Project advisor Dr. Osterfield and I developed this order by glancing over the piano score and thinking about which might be easiest or most straight forward and starting those first. I became very familiar with the second movement by listening and studying the score before writing anything down. Once I felt ready, I started marking my score with notes and ideas like "feature bass clarinet here" and "percussion ostinato." I used Sibelius 7, a well known and widely used music notation software, to start inputting my ideas onto a score. After a first draft of the movement was complete, I sent a PDF of that score to Dr. Osterfield who then looked it over, made suggestions, and approved that I start another movement.

I copied this process for the remaining movements as well, constantly editing each draft as new ideas or errors appeared. One thing I learned during this process is that there will always be room for improvement. There will always be some small error, spacing issue, dynamic disagreement, or other problem. Dr. Osterfield testified to this in one of our many meetings by encouraging me that even the masterpieces have minute errors. I completed each movement and corrected necessary edits by September, when it was time to begin rehearsals.

Once the semester began, I consulted Dr. Waldecker, the MTSU Clarinet Professor, and he allowed me to direct the Clarinet Choir ensemble. Each Wednesday I created a very informal schedule for rehearsal and handed out parts to my work in progress. It was during one of these rehearsals that Dr. Waldecker suggested that I conduct my arrangement at the performance. I had previously taken two semesters of conducting at MTSU, so I was well-prepared to accept this suggestion. One of my only challenges was scheduling rehearsals to incorporate percussion, because the Clarinet Choir rehearses at the same time as MTSU Percussion Ensemble. Thus, most of the rehearsals were for clarinets only. I scheduled three rehearsals that included percussion, which felt like limited time. Ideally, we could have practiced together at each rehearsal, but timing was difficult. The scheduling of events, rehearsals, and gathering all of the members of the clarinet choir and percussionists was difficult, but the performance was extremely successful and I'm proud of the work we have done.

References

Cocke, B. *Children's Corner:* Claude Debussy. Brian Cocke, 2008. Web. http://briancocke.com/Musiced/R-Children.htm#_ftn9

Gasser, Nolan. *Period: Impressionist.* Classical Archives, 2015. Web. http://www.classicalarchives.com/period/8.html

Ghandi, L. *The Extraordinary Story Of Why A 'Cakewalk' Wasn't Always Easy.* NPR, 2013. Web. http://www.npr.org/sections/codeswitch/2013/12/23/256566647/the-extraordinary-story-of-why-a-cakewalk-wasnt-always-easy

Lin Yu-Chen, S. *Debussy's 'Children's Corner':* A Pedagogical Approach. Ben & Howell Information and Learning Co., 2001.

Lockspeiser, E. *Claude Debussy:* French Composer. Encyclopedia Britannica, Inc. 2015. Web. http://www.britannica.com/biography/Claude-Debussy

Naxos. *Claude Debussy (1862-1918).* Naxos Digital Services Ltd., 2015. Web. http://www.naxos.com/person/Claude_Debussy_27153/27153.htm

Pilgrim, D. *The Golliwog Caricature.* Ferris State University, 2000. Web. http://www.ferris.edu/jimcrow/golliwog/

Wilson, S. *An Elephant's Tale*. Tufts Online Magazine, Spring 2002. Web. http://www.tufts.edu/alumni/magazine/spring2002/jumbo.html

Claude Debussy's

Children's Corner

for Clarinet Choir
and Percussion

Arranged by Alayna Cate

Children's Corner

Instrumentation

Eb Clarinet

Bb Clarinet 1

Bb Clarinet 2

Bb Clarinet 3

Bb Bass Clarinet 1

Bb Bass Clarinet 2

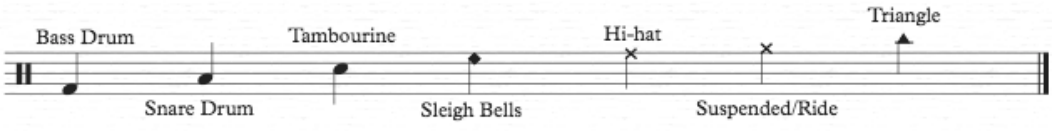
Eb Contra Alto Clarinet

Percussion 1
Marimba with Suspended Cymbal

Percussion 2
Vibraphone doubling on Bass Drum and
Suspended Cymbal

Percussion 3
Glockenspiel, Bass Drum, Snare Drum, Tambourine,
Sleigh Bells, Hi-hat, Suspended/Ride Cymbal, Triangle

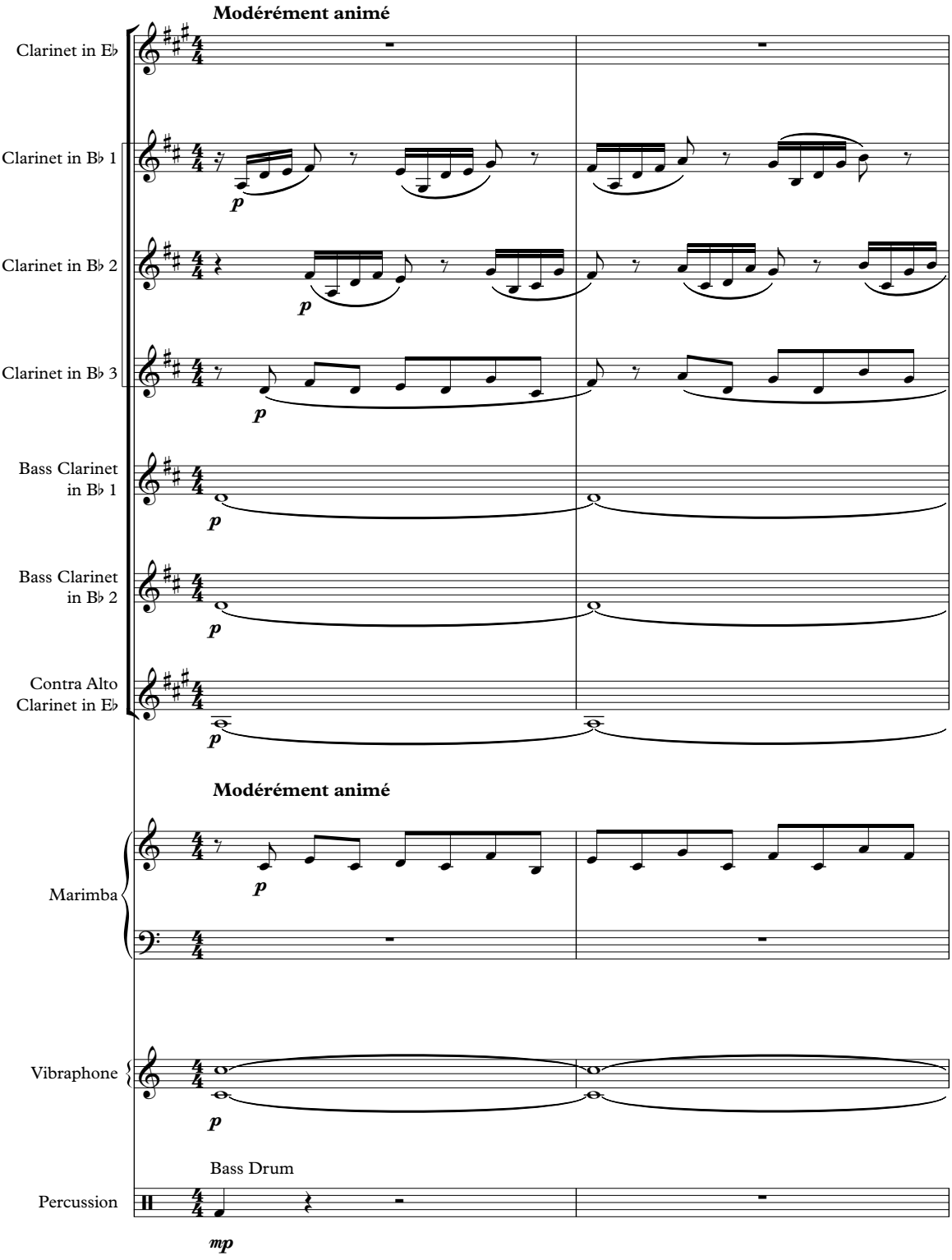
Auxiliary Percussion Key

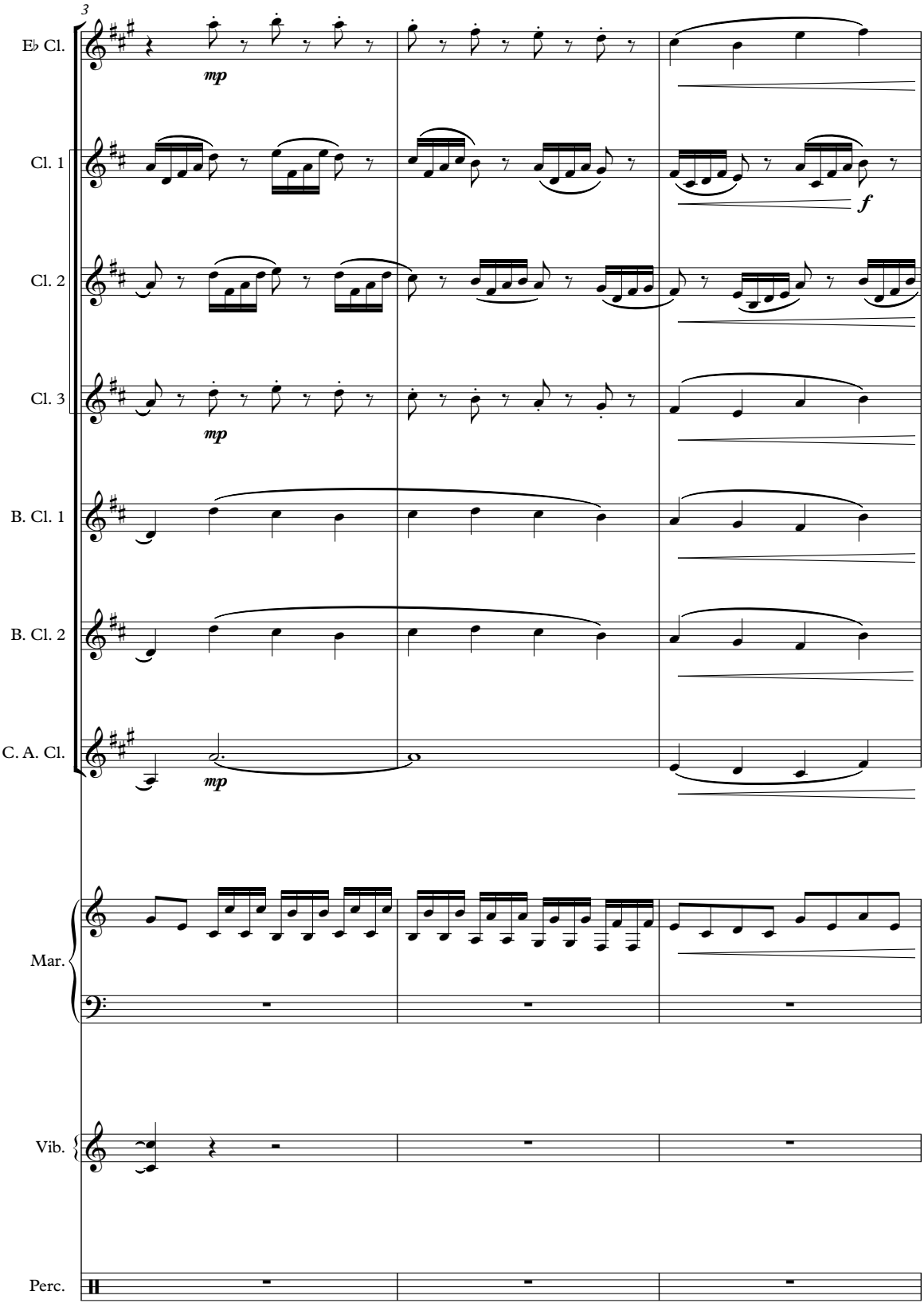


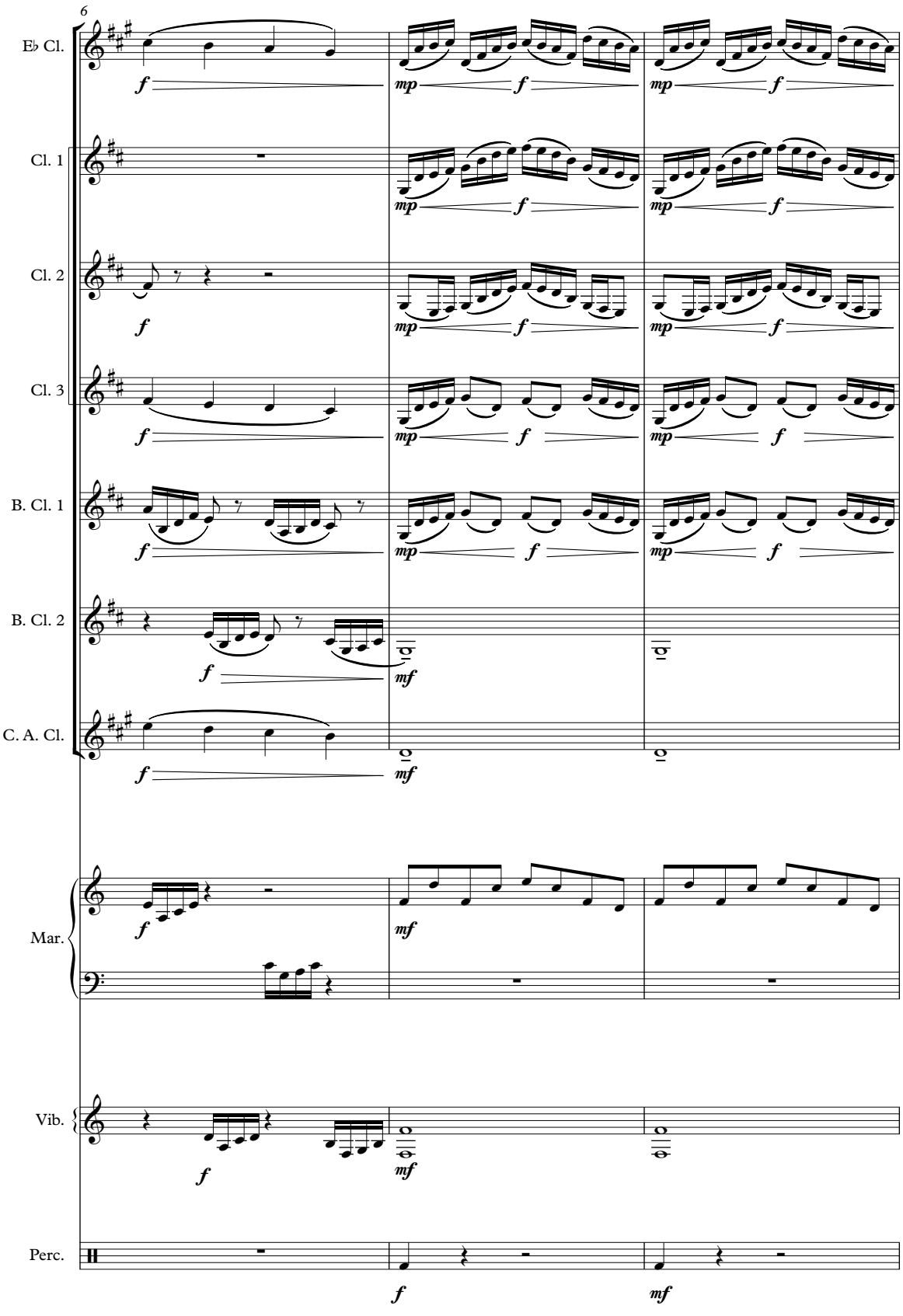
Children's Corner

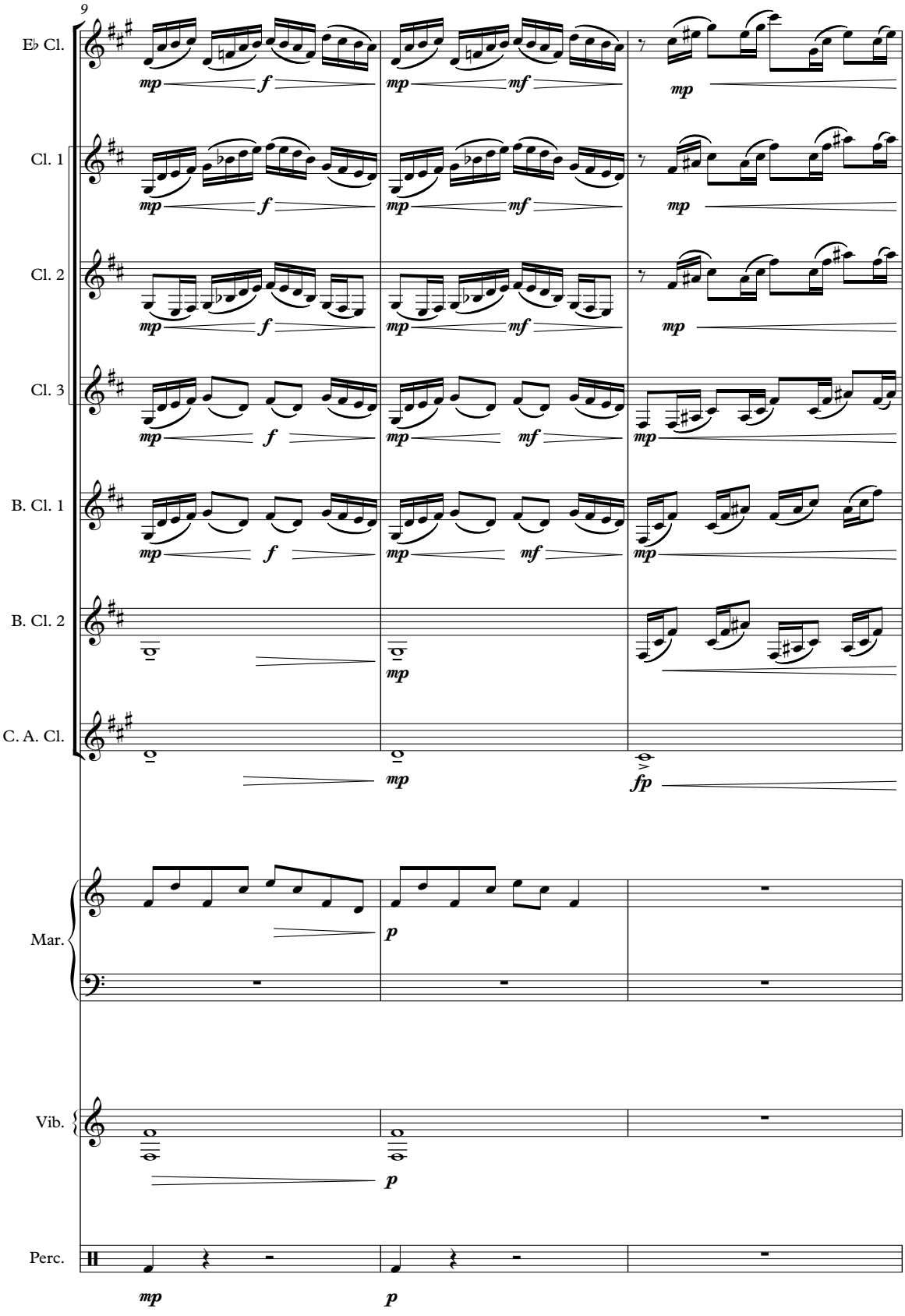
I. Doctor Gradus ad Parnassum

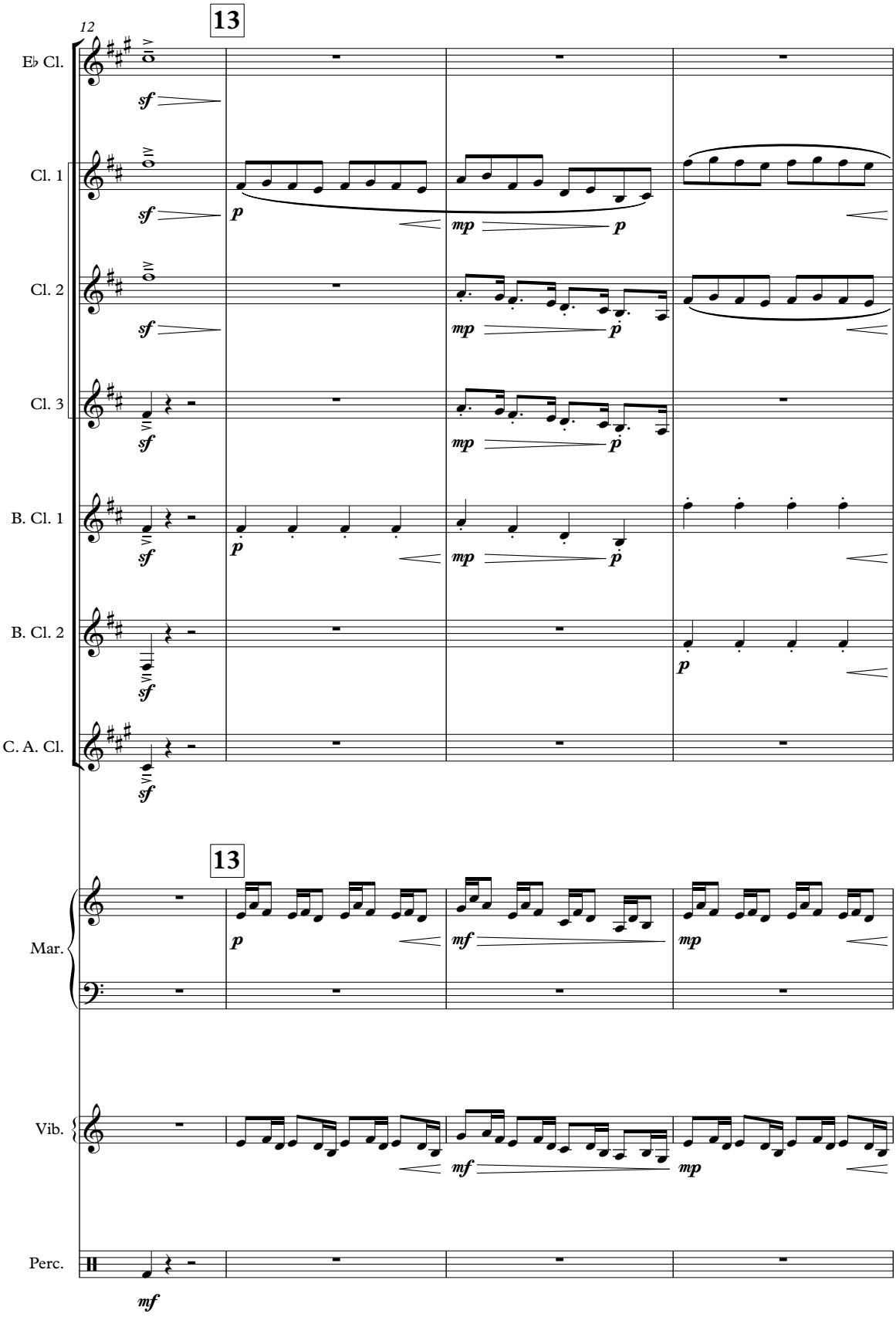
Claude Debussy
arr. Alayna Cate

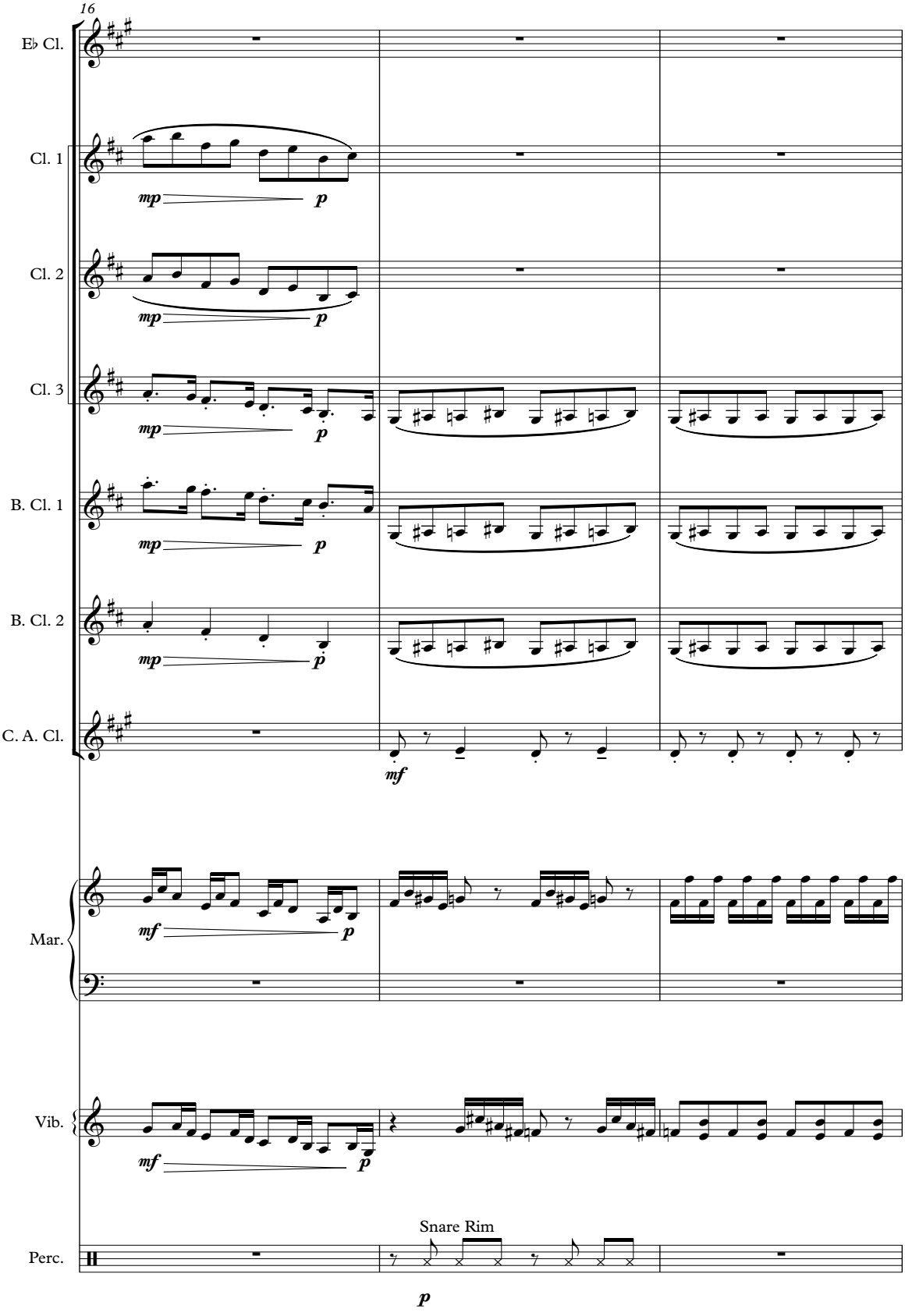


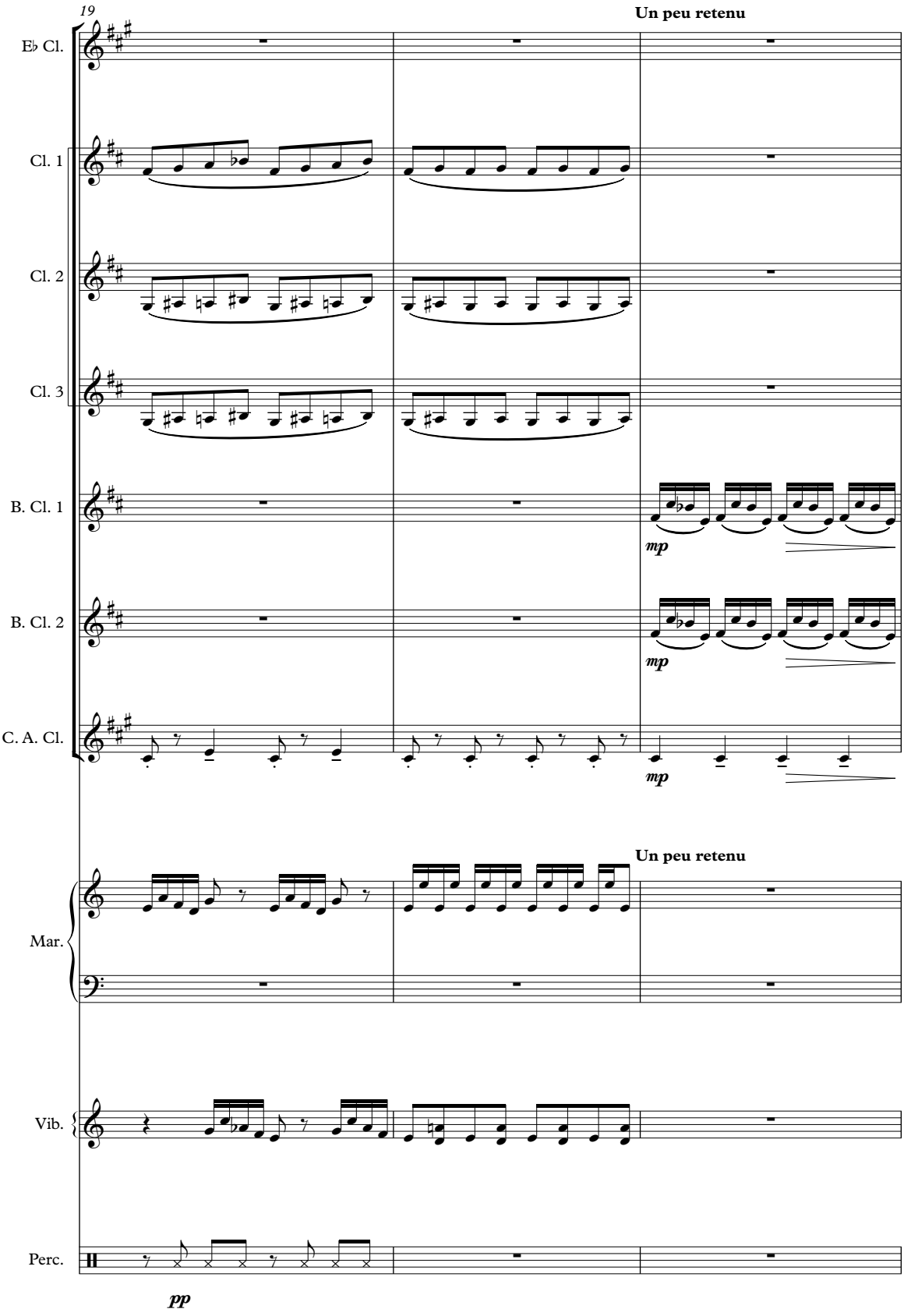

3
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl. 1
B. Cl. 2
C. A. Cl.
Mar.
Vib.
Perc.
mp
f
mp
mp

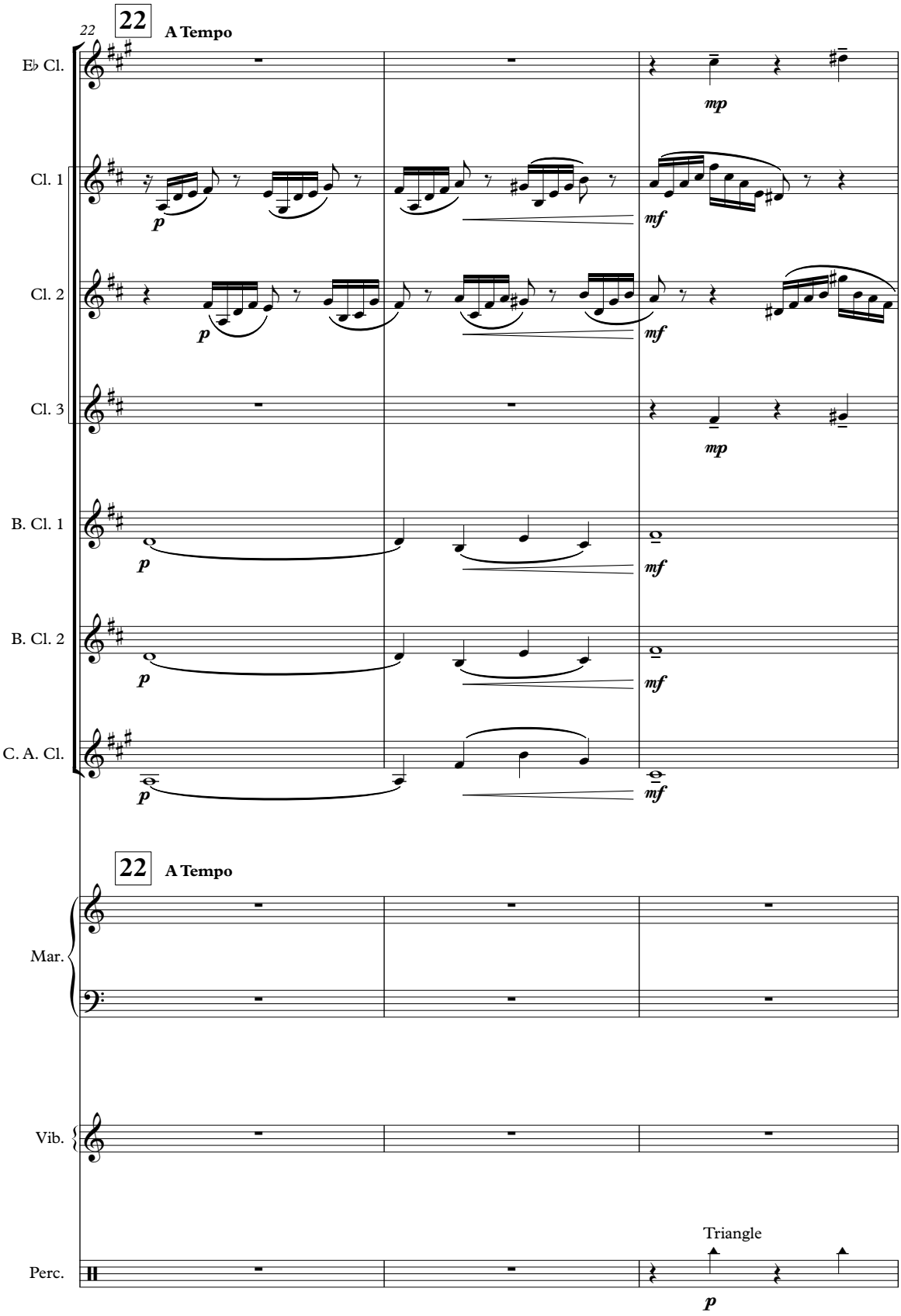

6
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl. 1
B. Cl. 2
C. A. Cl.
Mar.
Vib.
Perc.

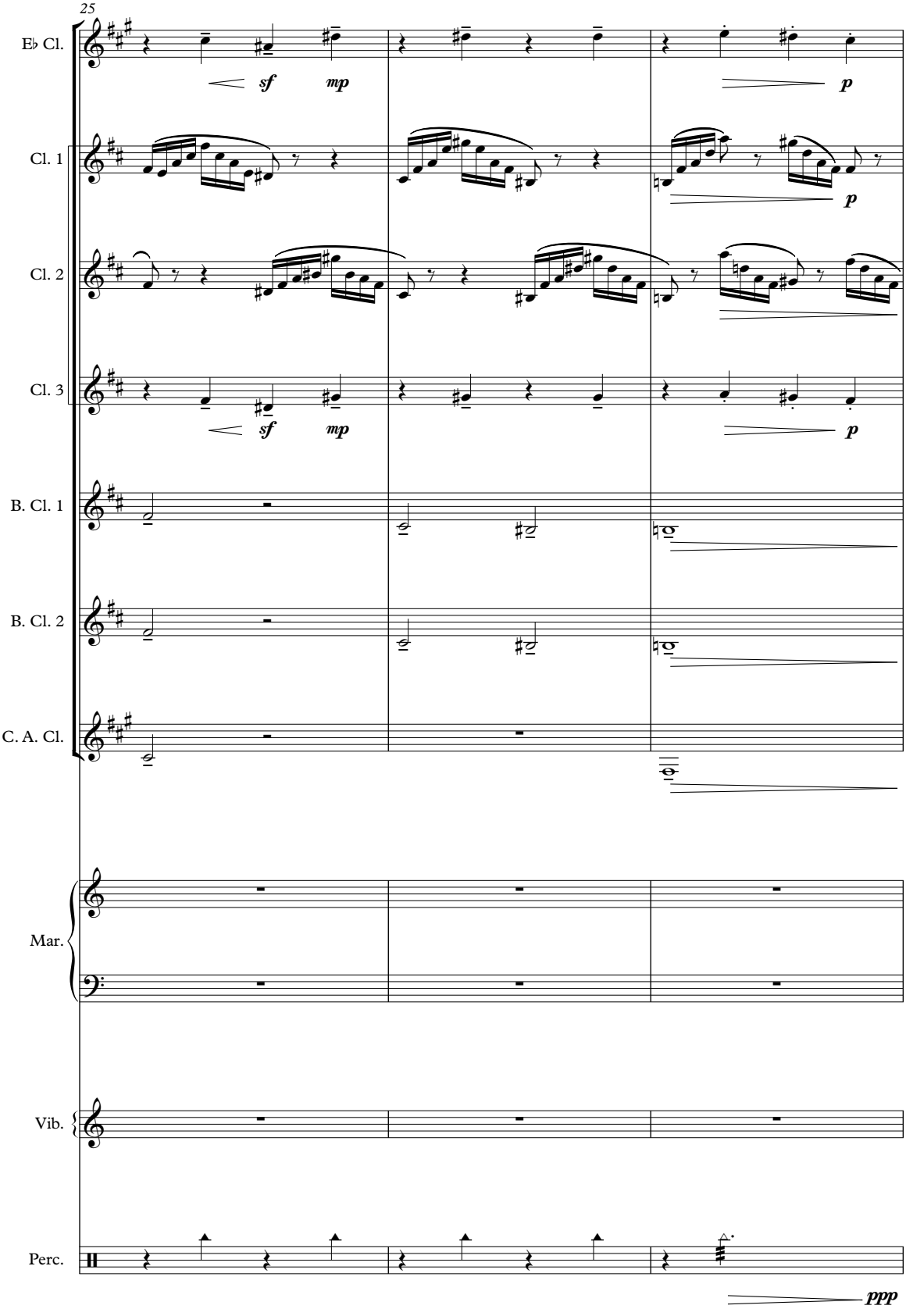

9
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl. 1
B. Cl. 2
C. A. Cl.
Mar.
Vib.
Perc.
mp
f
mf
fp
p

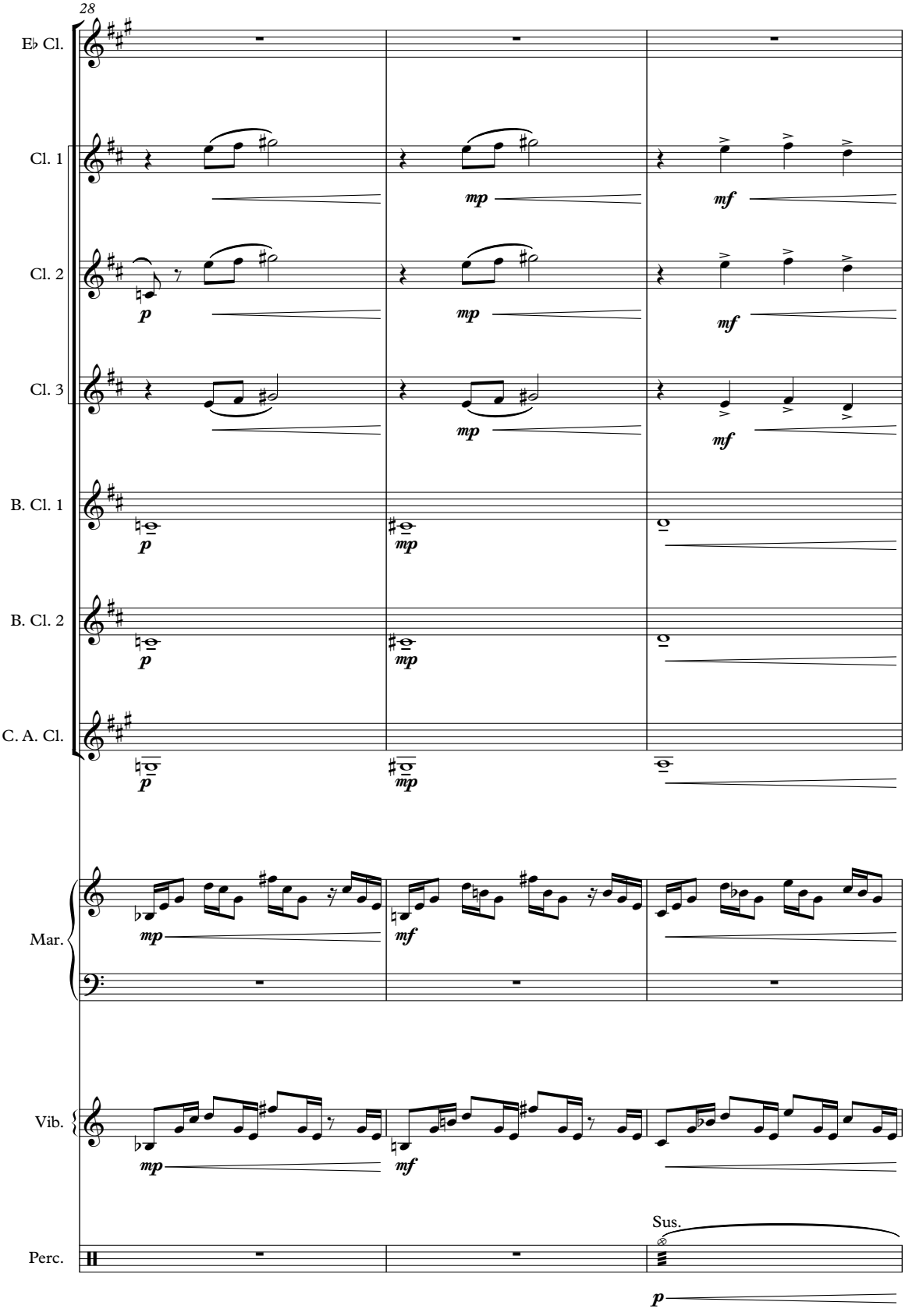

12
13
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl. 1
B. Cl. 2
C. A. Cl.
Mar.
Vib.
Perc.
sf
p
mp
mf

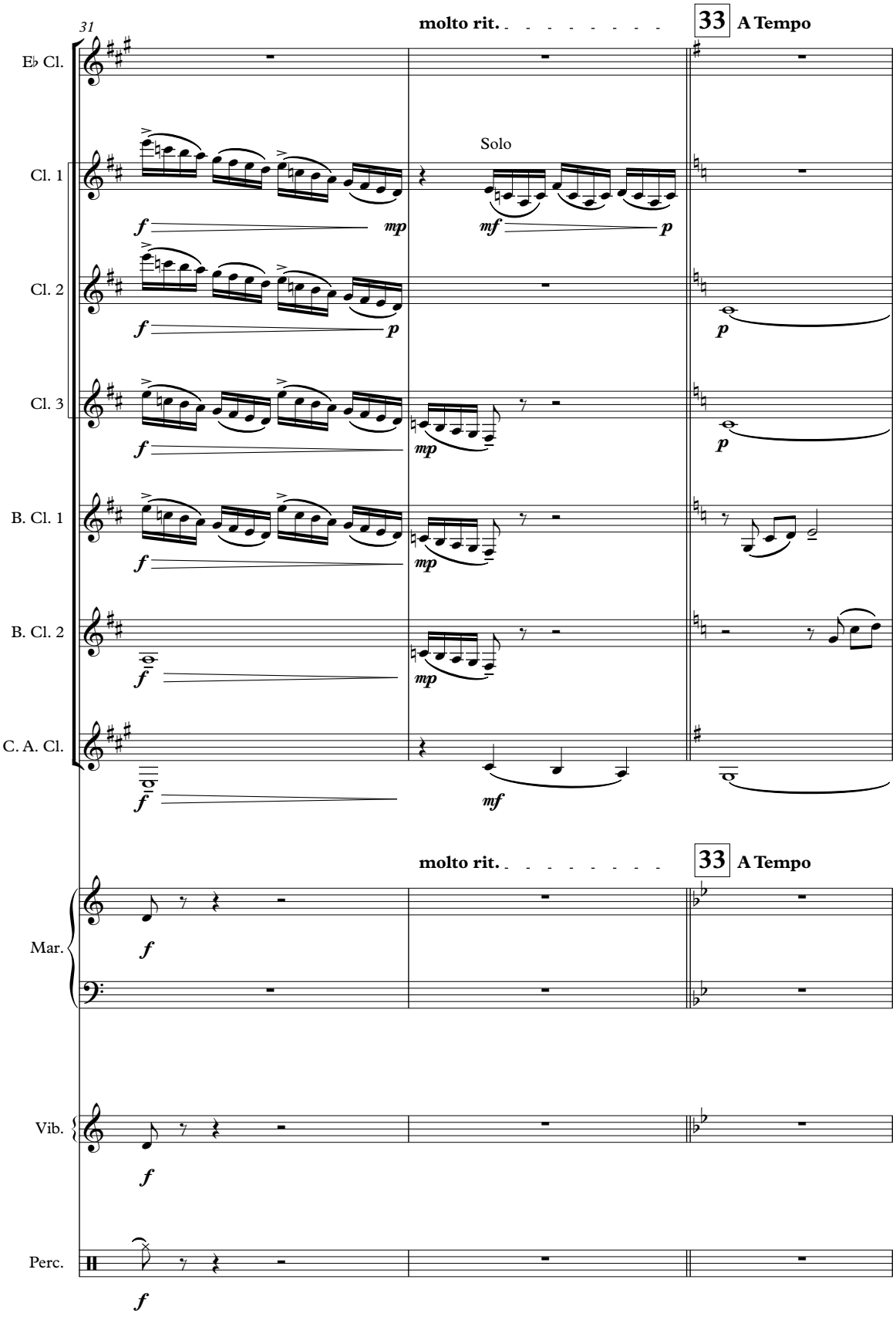

16
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl. 1
B. Cl. 2
C. A. Cl.
Mar.
Vib.
Perc.
Snare Rim
mp
p
mf

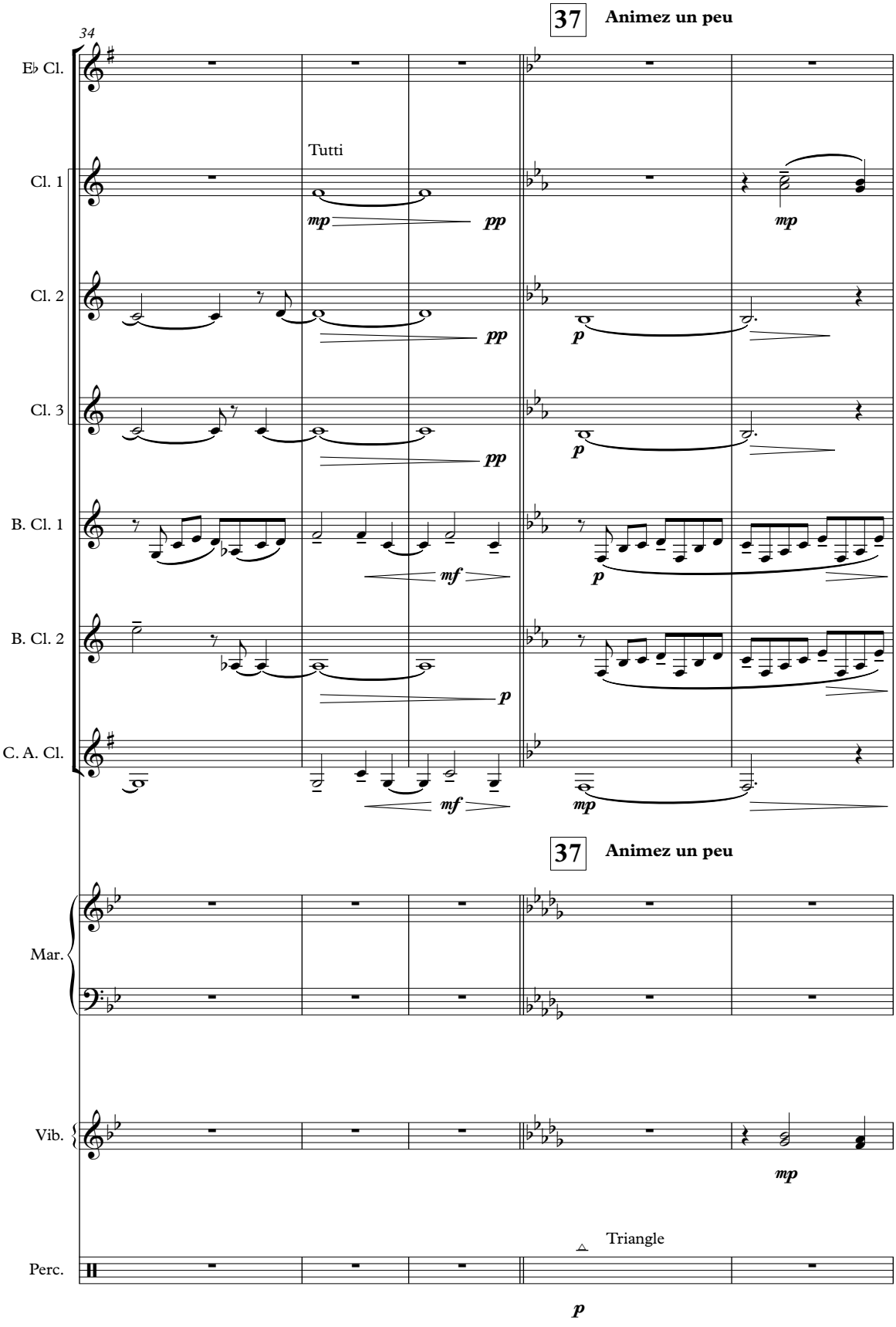

19
Un peu retenu
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl. 1
B. Cl. 2
C. A. Cl.
mp
mp
mp
Un peu retenu
Mar.
Vib.
Perc.
pp

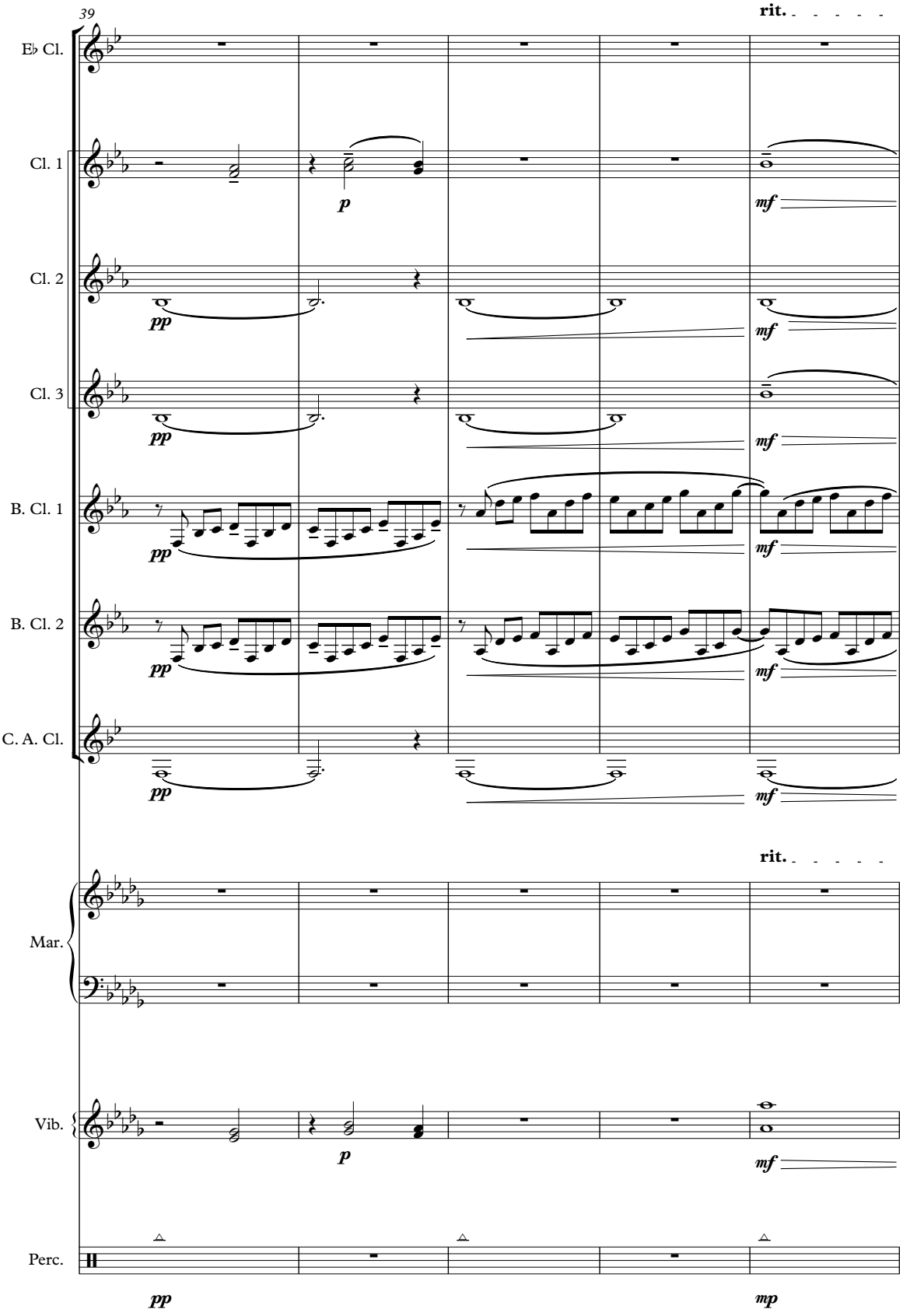

22
22
A Tempo
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl. 1
B. Cl. 2
C. A. Cl.
mp
p
mf
22
A Tempo
Mar.
Vib.
Perc.
Triangle
p

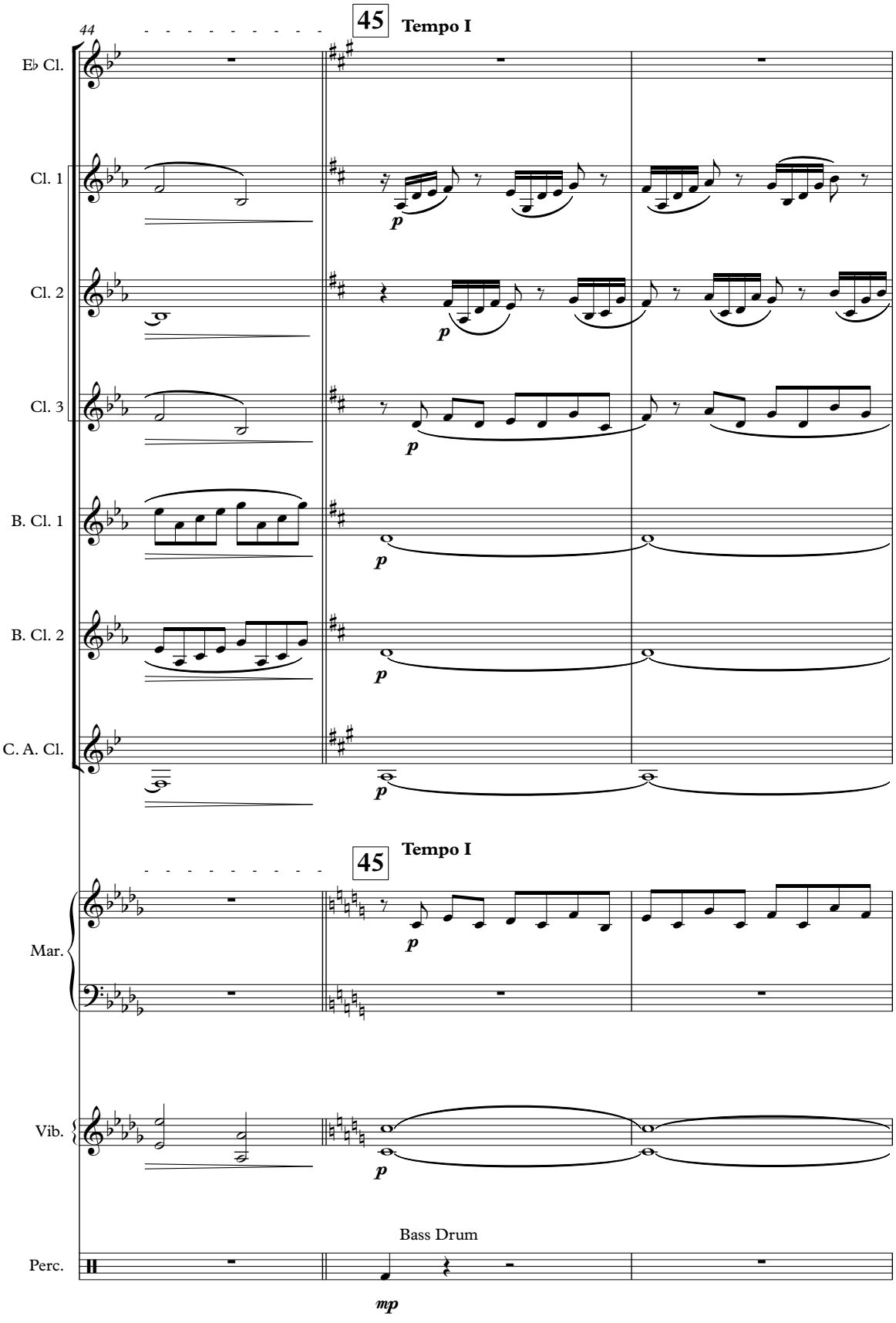

25
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl. 1
B. Cl. 2
C. A. Cl.
Mar.
Vib.
Perc.
sf
mp
p
ppp

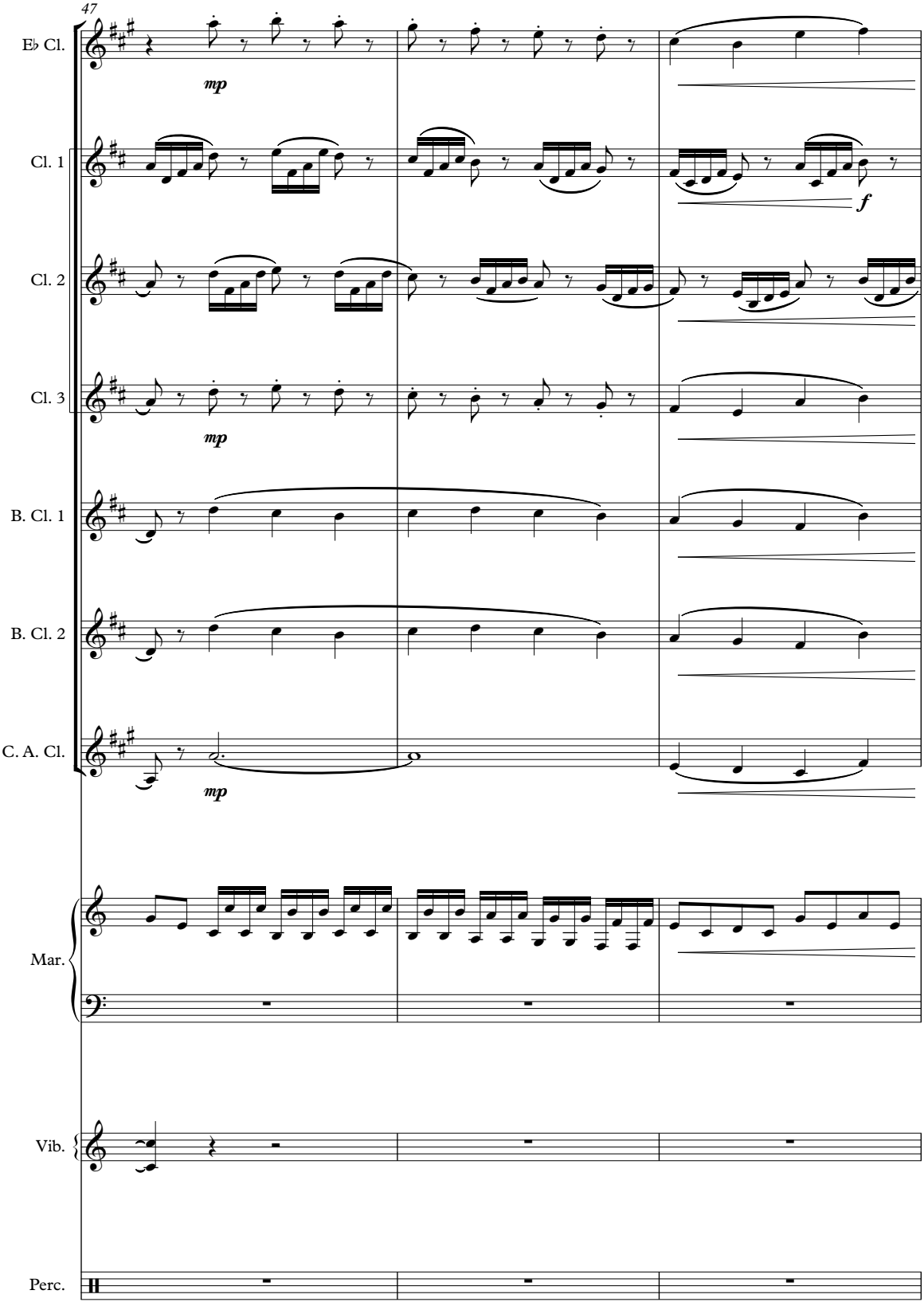

28
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl. 1
B. Cl. 2
C. A. Cl.
Mar.
Vib.
Perc.
Sus.
p
mp
mf

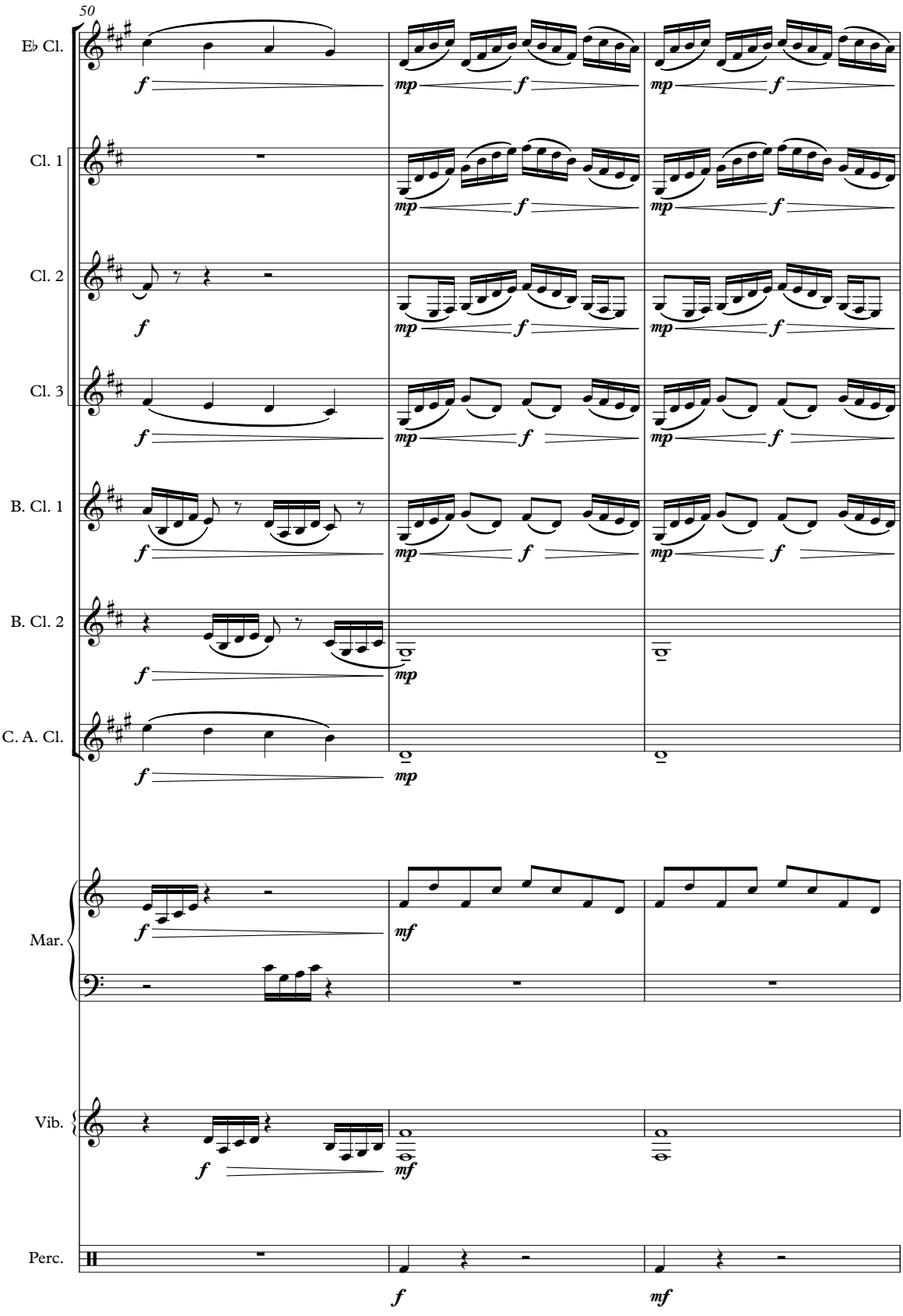

31
molto rit.
33
A Tempo
E♭ Cl.
Cl. 1
Solo
Cl. 2
Cl. 3
B. Cl. 1
B. Cl. 2
C. A. Cl.
molto rit.
33
A Tempo
Mar.
Vib.
Perc.

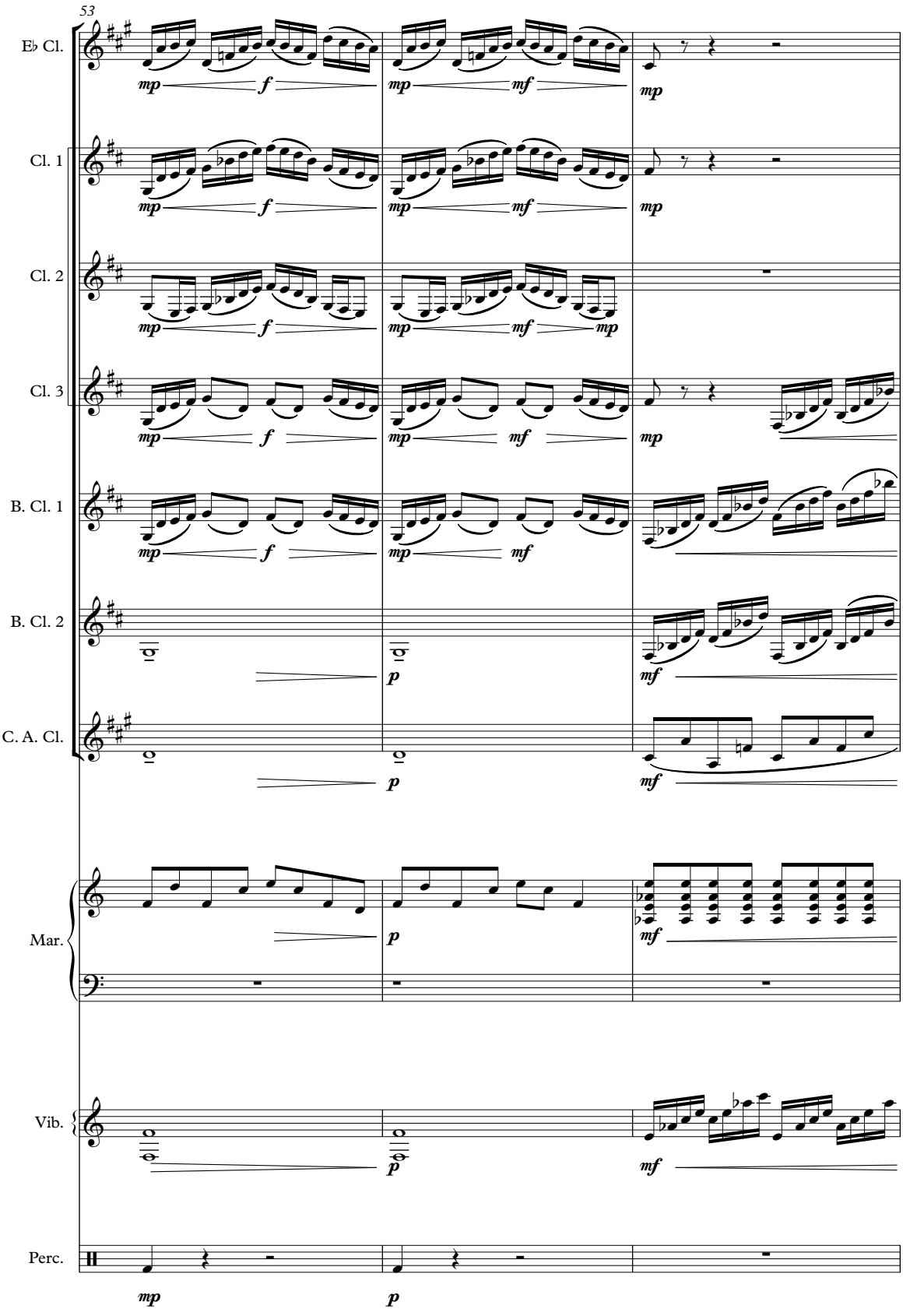

37
Animez un peu
34
E♭ Cl.
Tutti
Cl. 1
mp
pp
mp
Cl. 2
pp
p
Cl. 3
pp
p
B. Cl. 1
mf
p
B. Cl. 2
p
C. A. Cl.
mf
mp
37
Animez un peu
Mar.
Vib.
mp
Triangle
Perc.
p

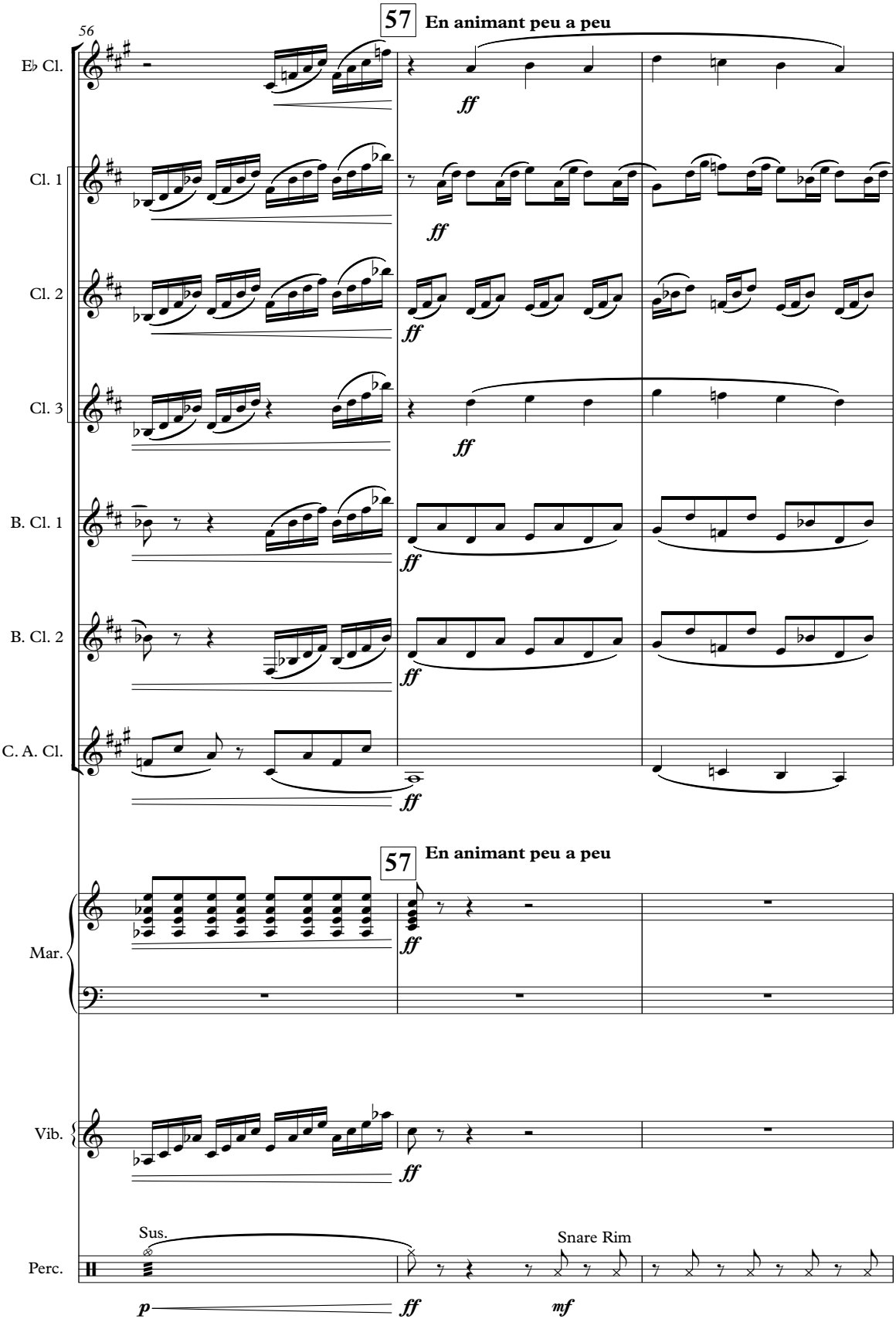

39
rit.
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl. 1
B. Cl. 2
C. A. Cl.
Mar.
Vib.
Perc.
p
mf
pp
mp

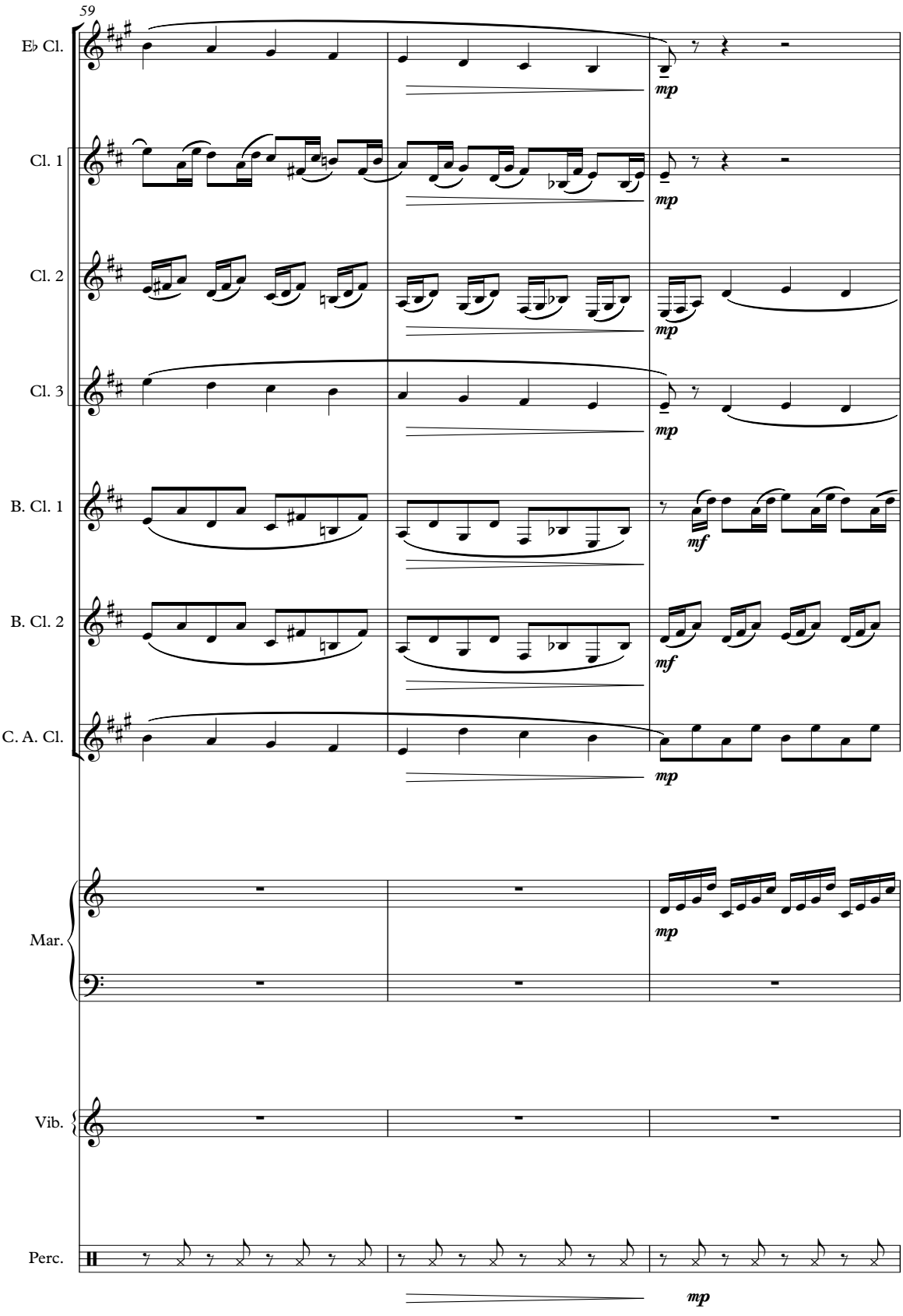

44
45
Tempo I
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl. 1
B. Cl. 2
C. A. Cl.
45
Tempo I
Mar.
Vib.
Bass Drum
Perc.
p
mp

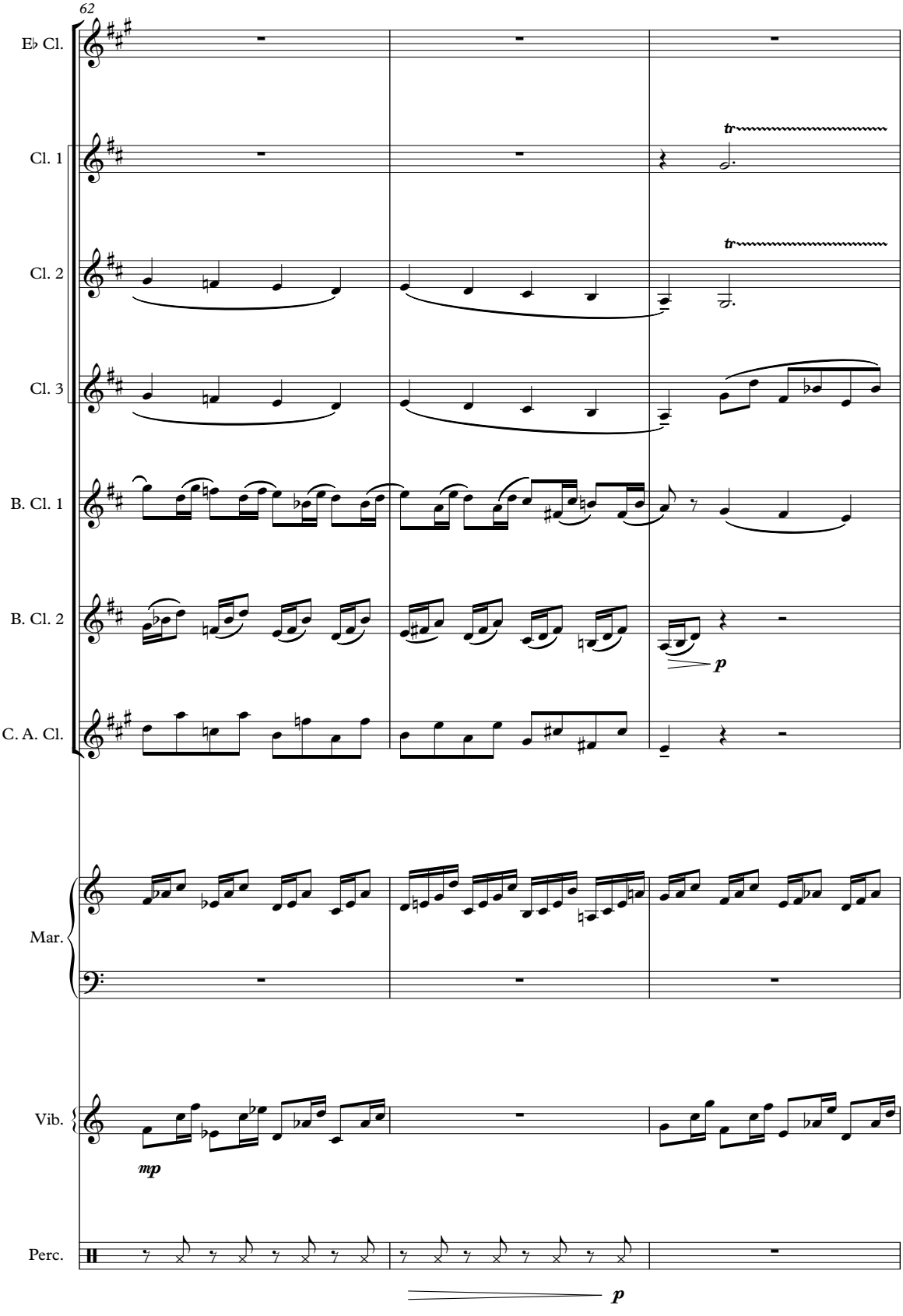

47
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl. 1
B. Cl. 2
C. A. Cl.
Mar.
Vib.
Perc.
mp
mp
mp
f

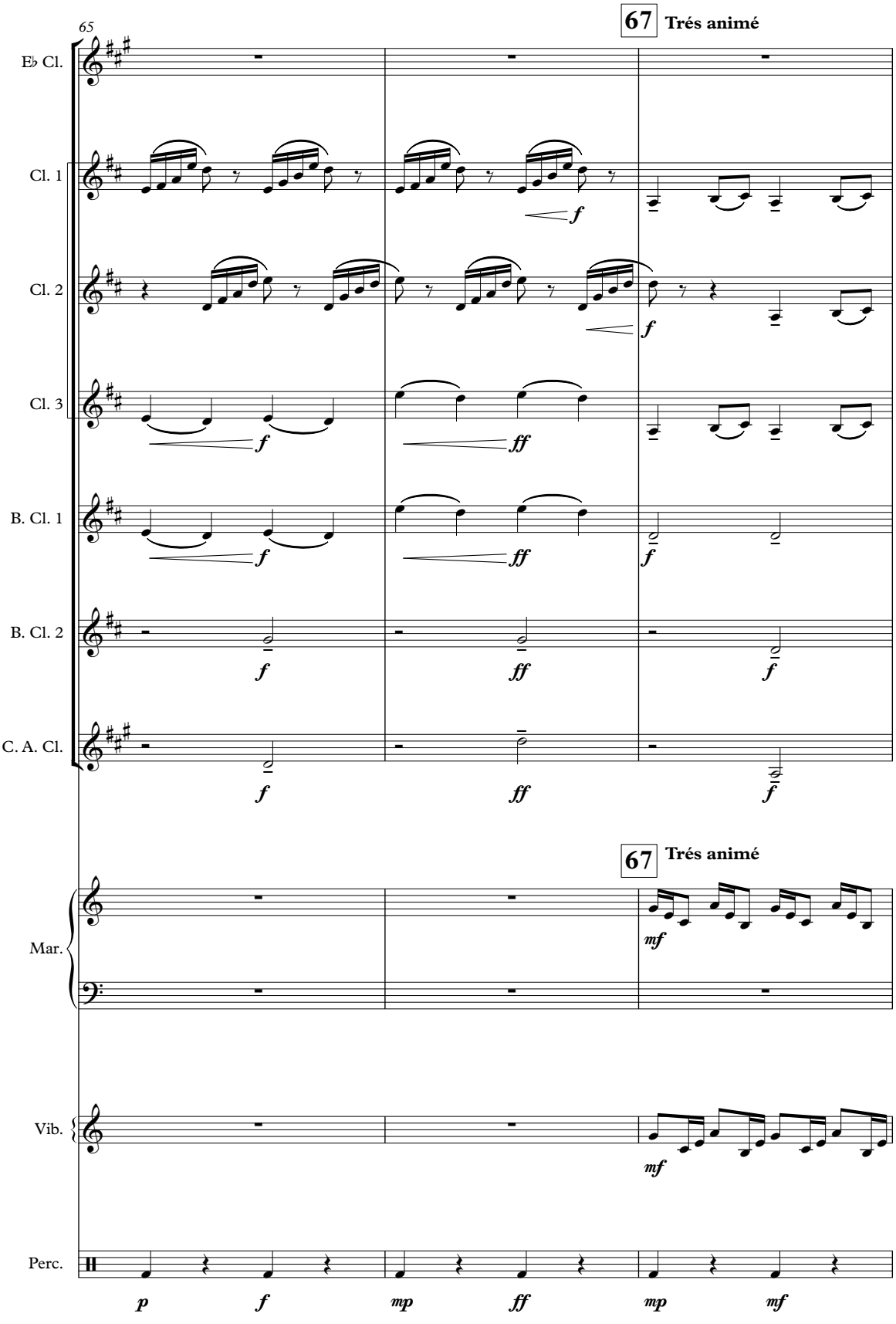

50
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl. 1
B. Cl. 2
C. A. Cl.
Mar.
Vib.
Perc.

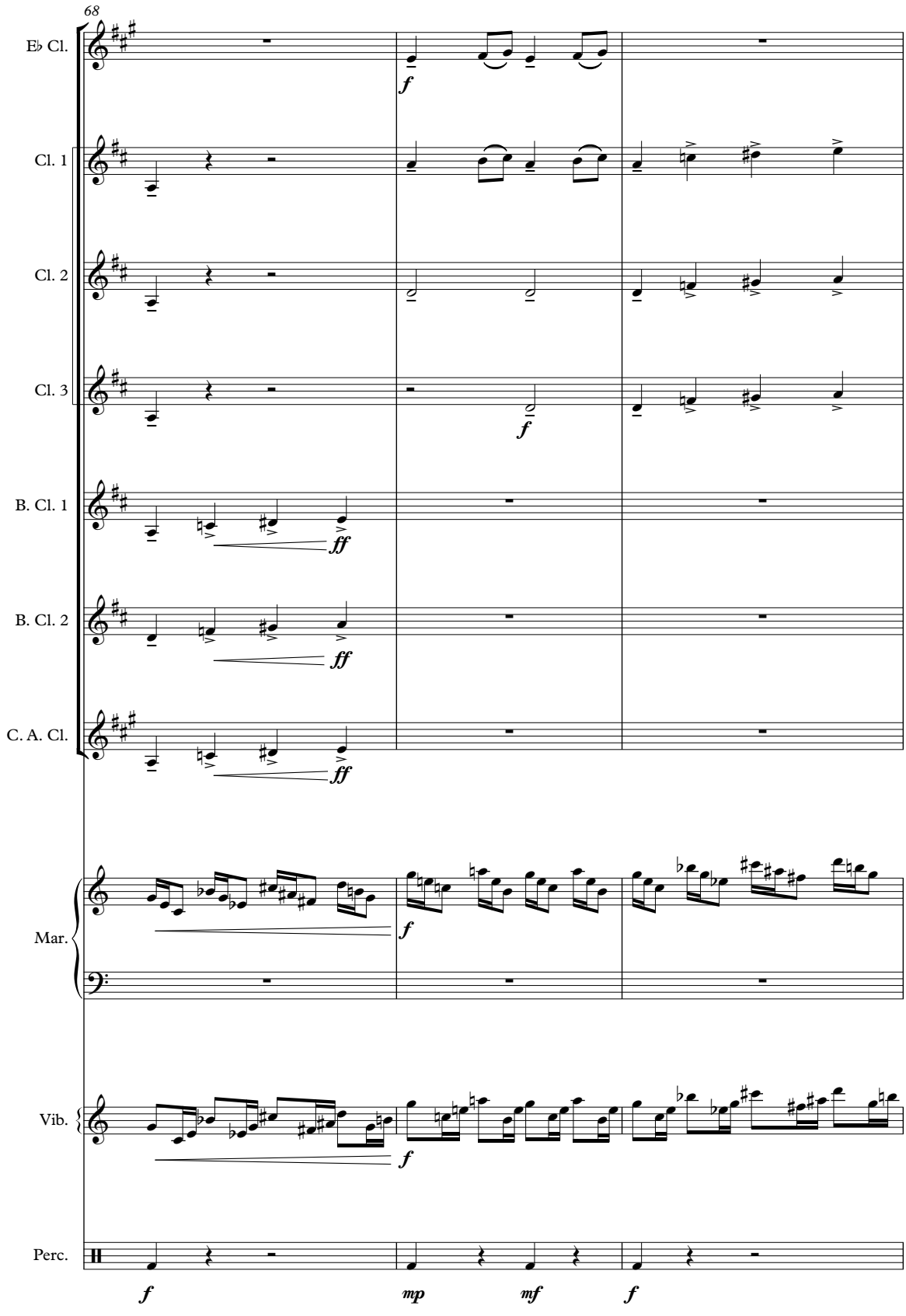

53
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl. 1
B. Cl. 2
C. A. Cl.
Mar.
Vib.
Perc.

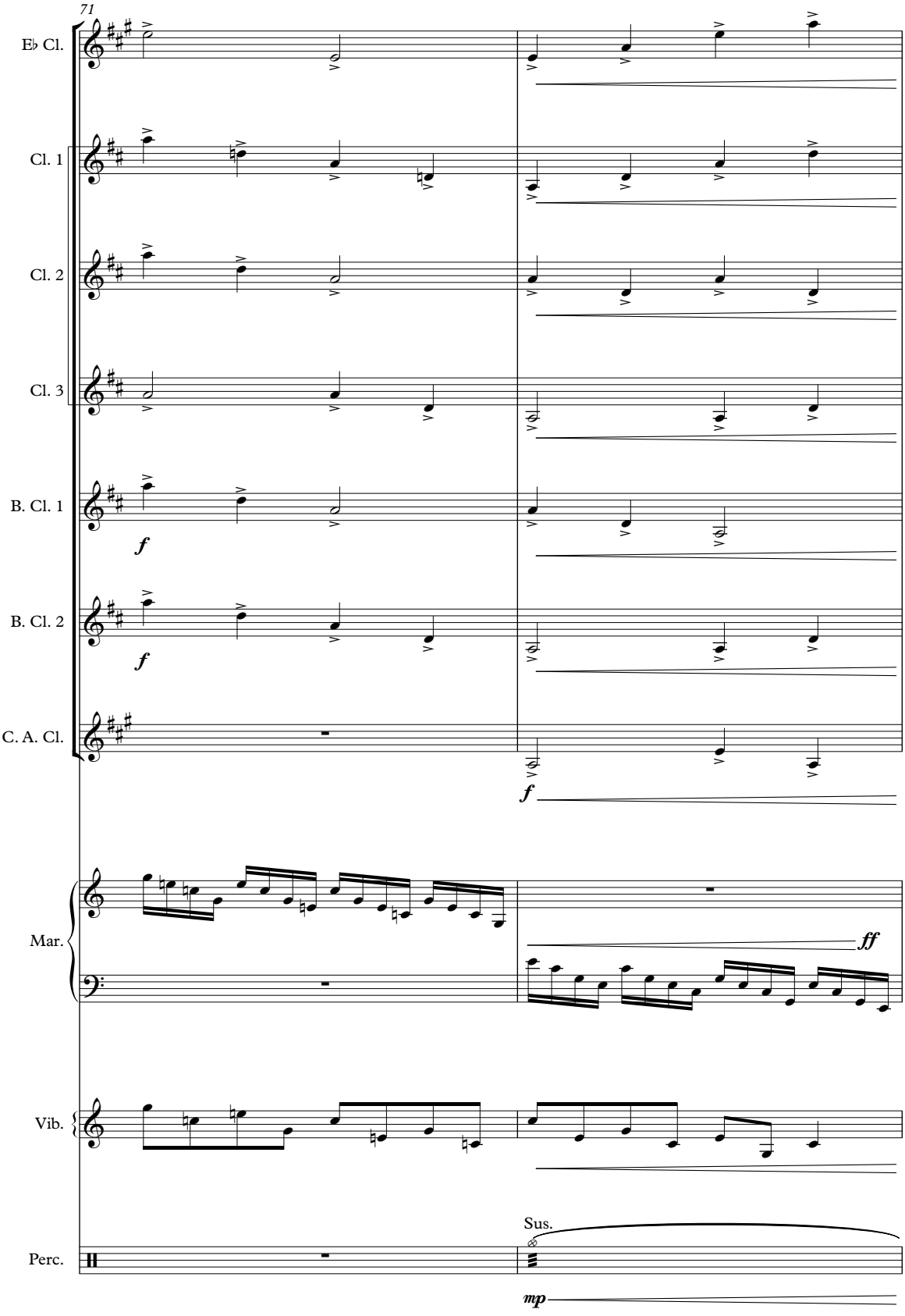

56
57
En animant peu a peu
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl. 1
B. Cl. 2
C. A. Cl.
ff
57
En animant peu a peu
Mar.
Vib.
Sus.
Snare Rim
Perc.
p
ff
mf

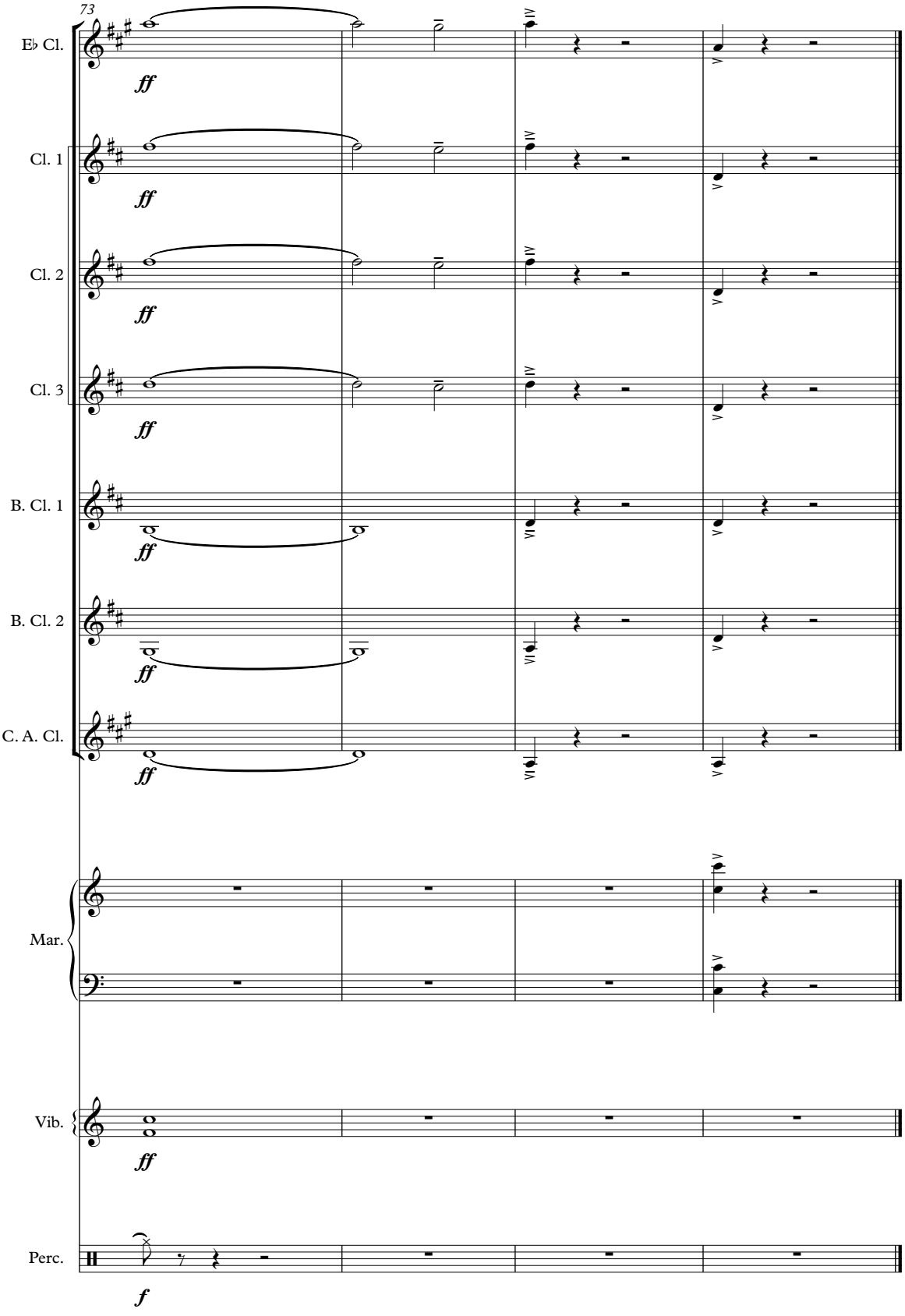

59
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl. 1
B. Cl. 2
C. A. Cl.
Mar.
Vib.
Perc.
mp
mf


62
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl. 1
B. Cl. 2
C. A. Cl.
Mar.
Vib.
Perc.
tr
tr
p
mp
p

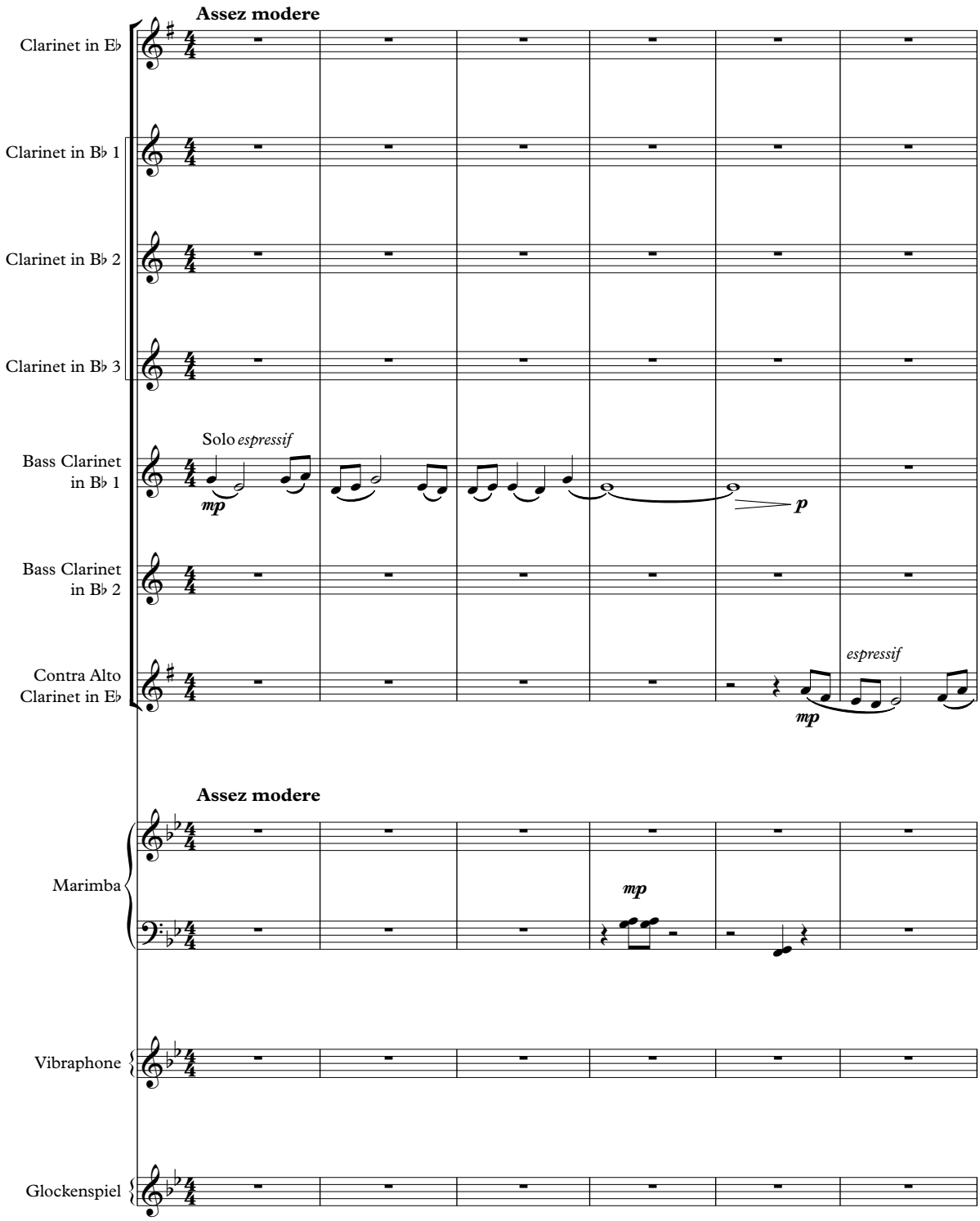

65
67 Trés animé
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl. 1
B. Cl. 2
C. A. Cl.
Mar.
Vib.
Perc.
f
ff
mf
mp
p

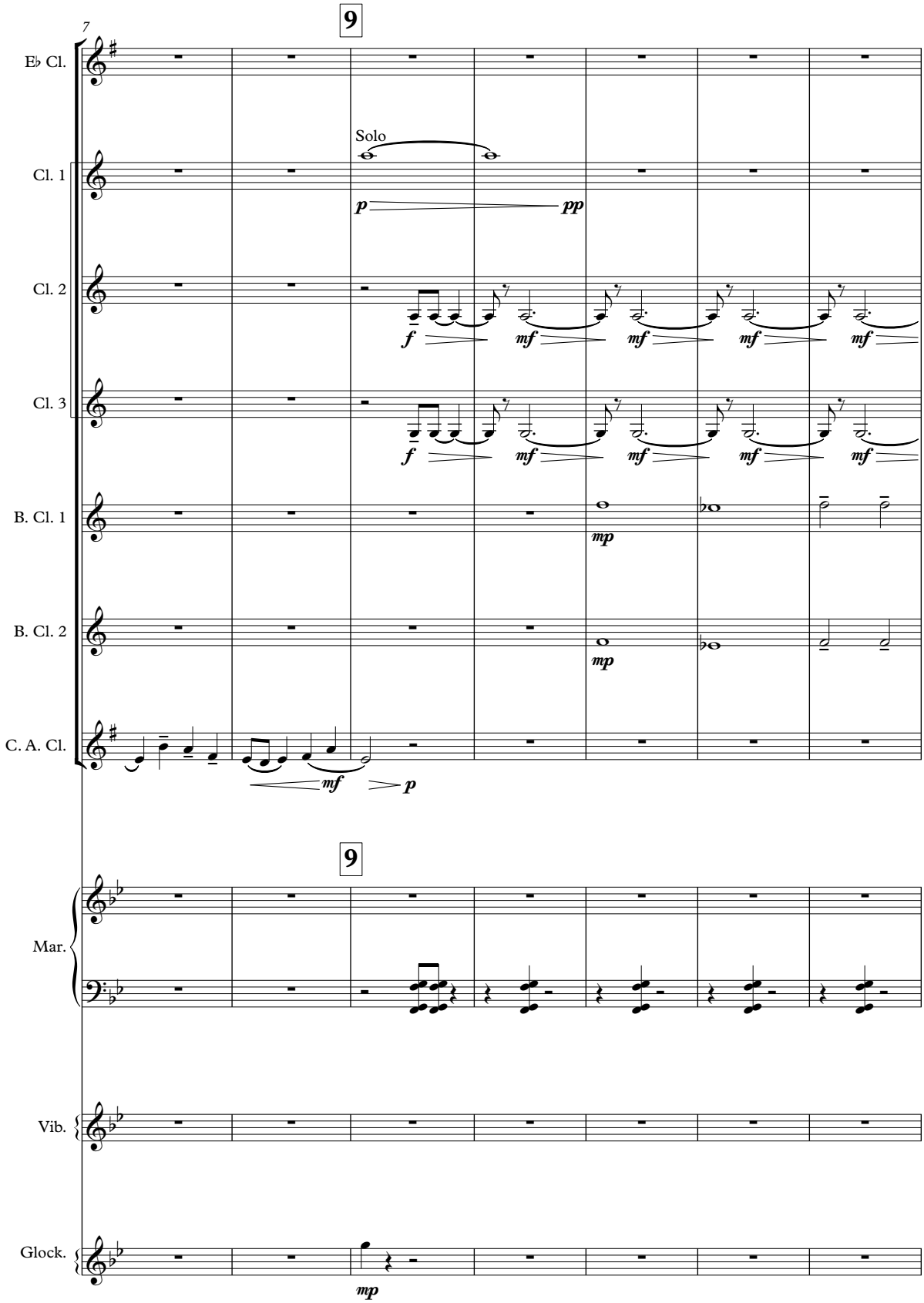

68
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl. 1
B. Cl. 2
C. A. Cl.
Mar.
Vib.
Perc.
f
ff
mp
mf

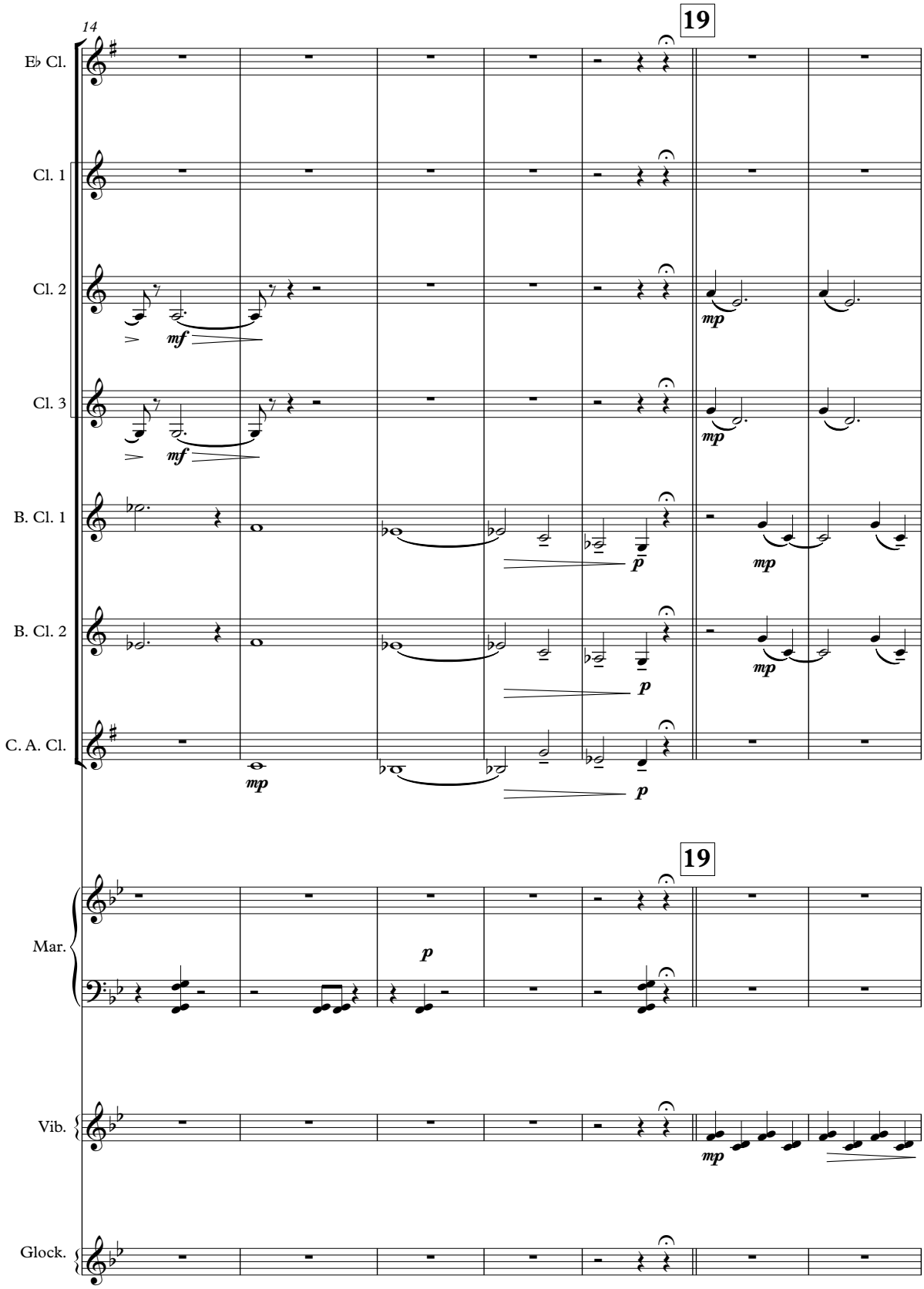

71
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl. 1
B. Cl. 2
C. A. Cl.
Mar.
Vib.
Perc.
f
f
f
ff
Sus.
mp

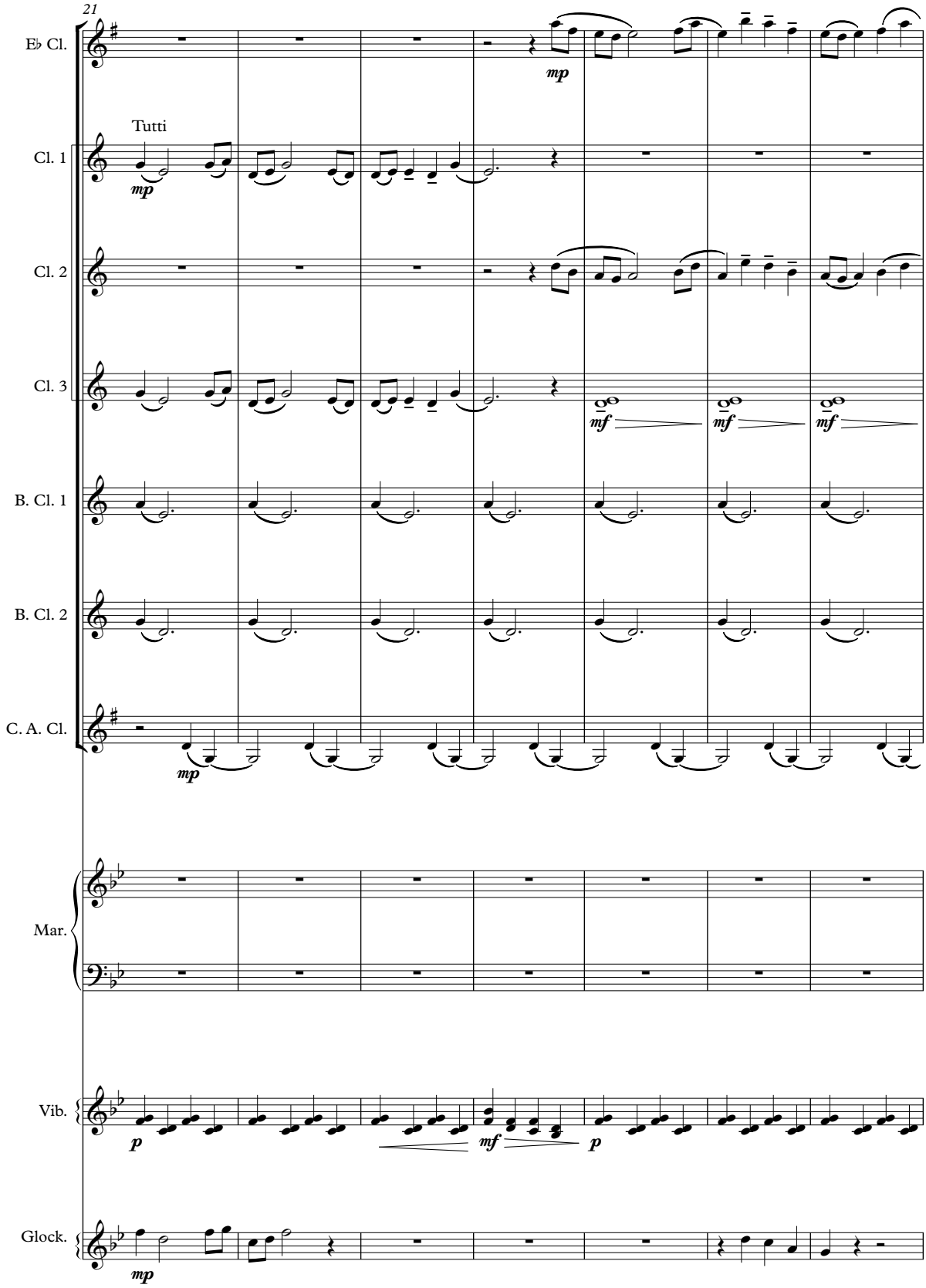

73
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl. 1
B. Cl. 2
C. A. Cl.
Mar.
Vib.
Perc.
ff
f

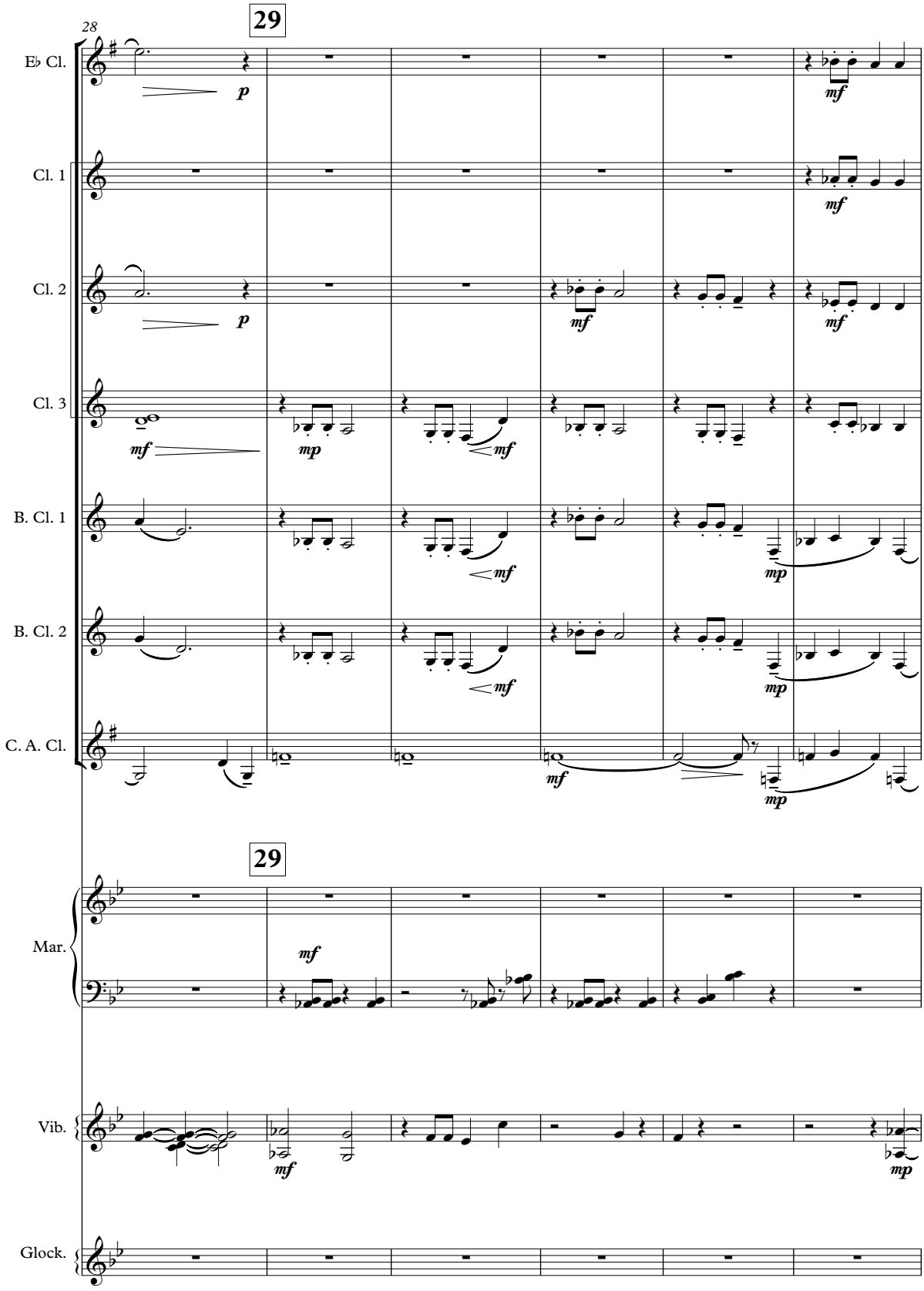
II. Jimbo's Lullaby

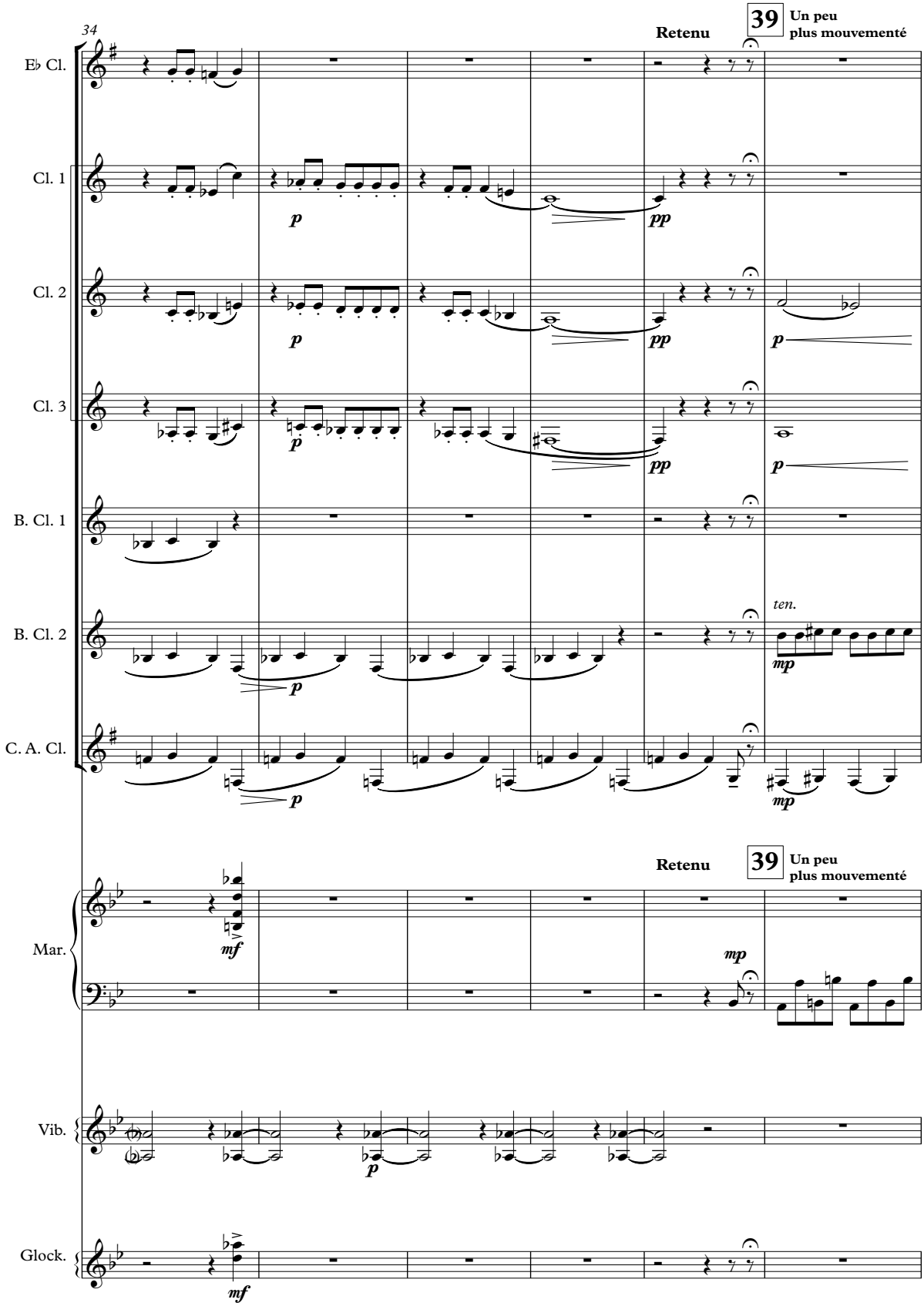


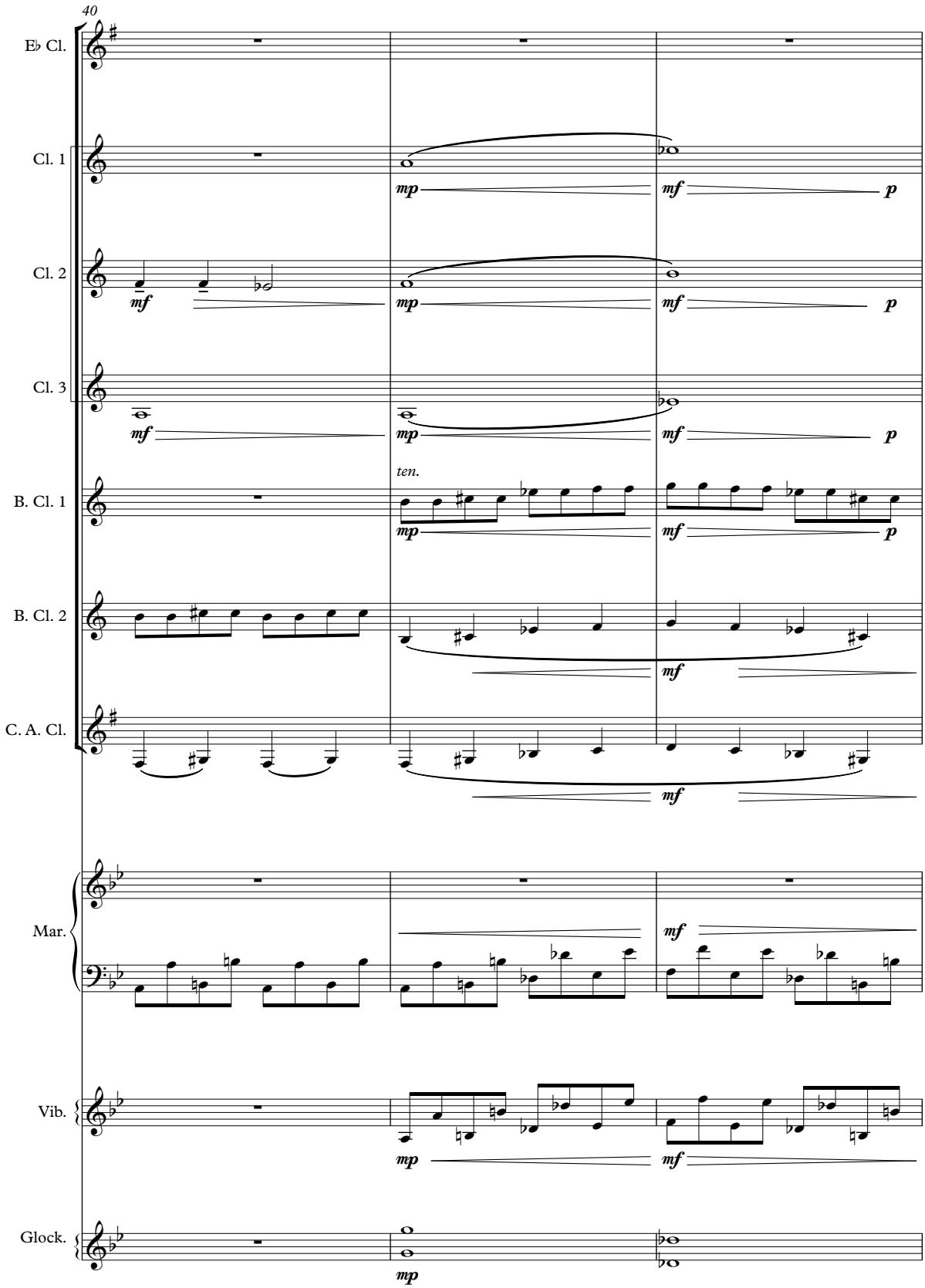

9
7
E♭ Cl.
Solo
Cl. 1
p
pp
Cl. 2
f
mf
Cl. 3
B. Cl. 1
mp
B. Cl. 2
C. A. Cl.
mf
p
9
Mar.
Vib.
Glock.
mp

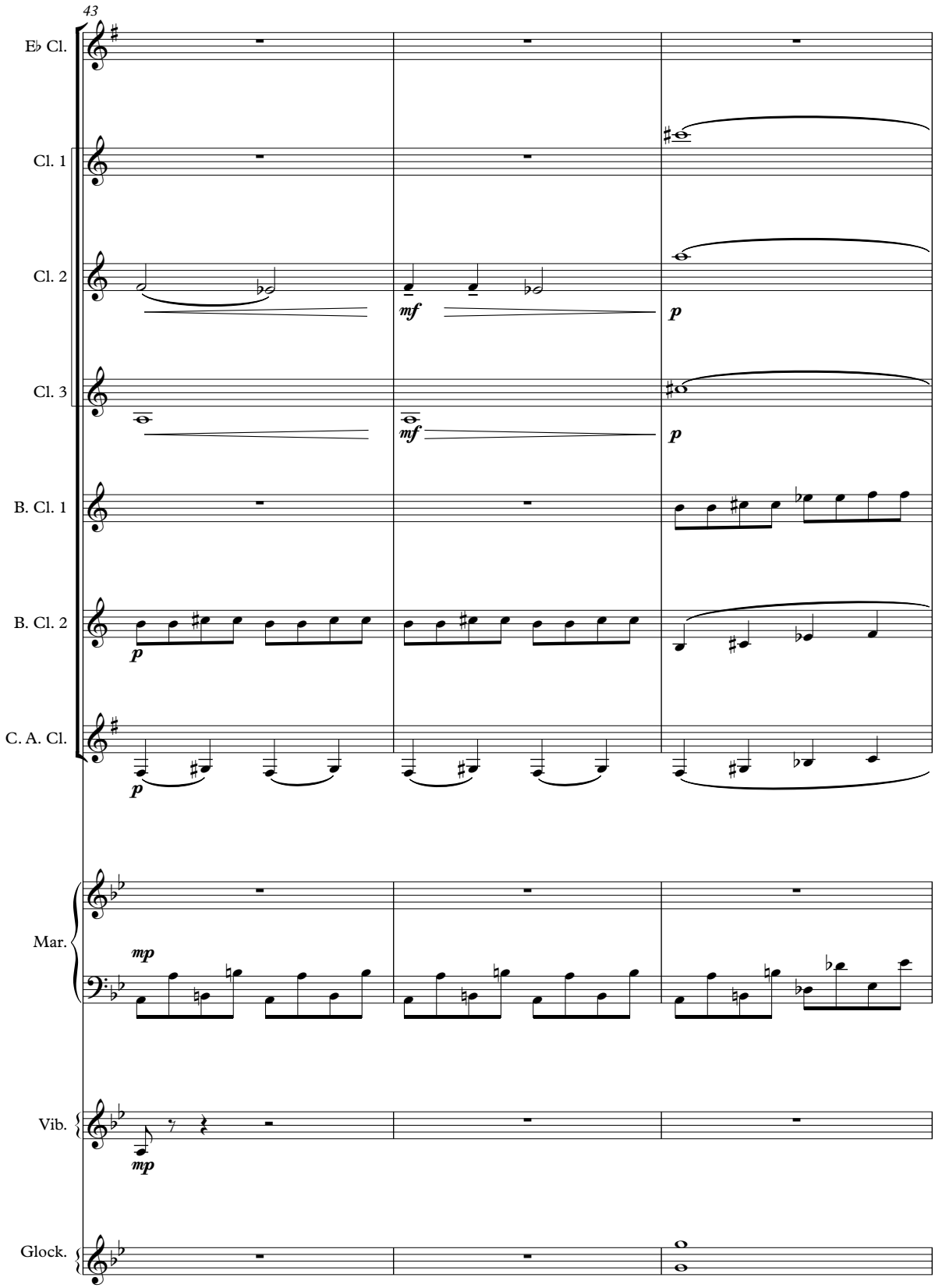

14
19
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl. 1
B. Cl. 2
C. A. Cl.
Mar.
Vib.
Glock.
mf
mp
p

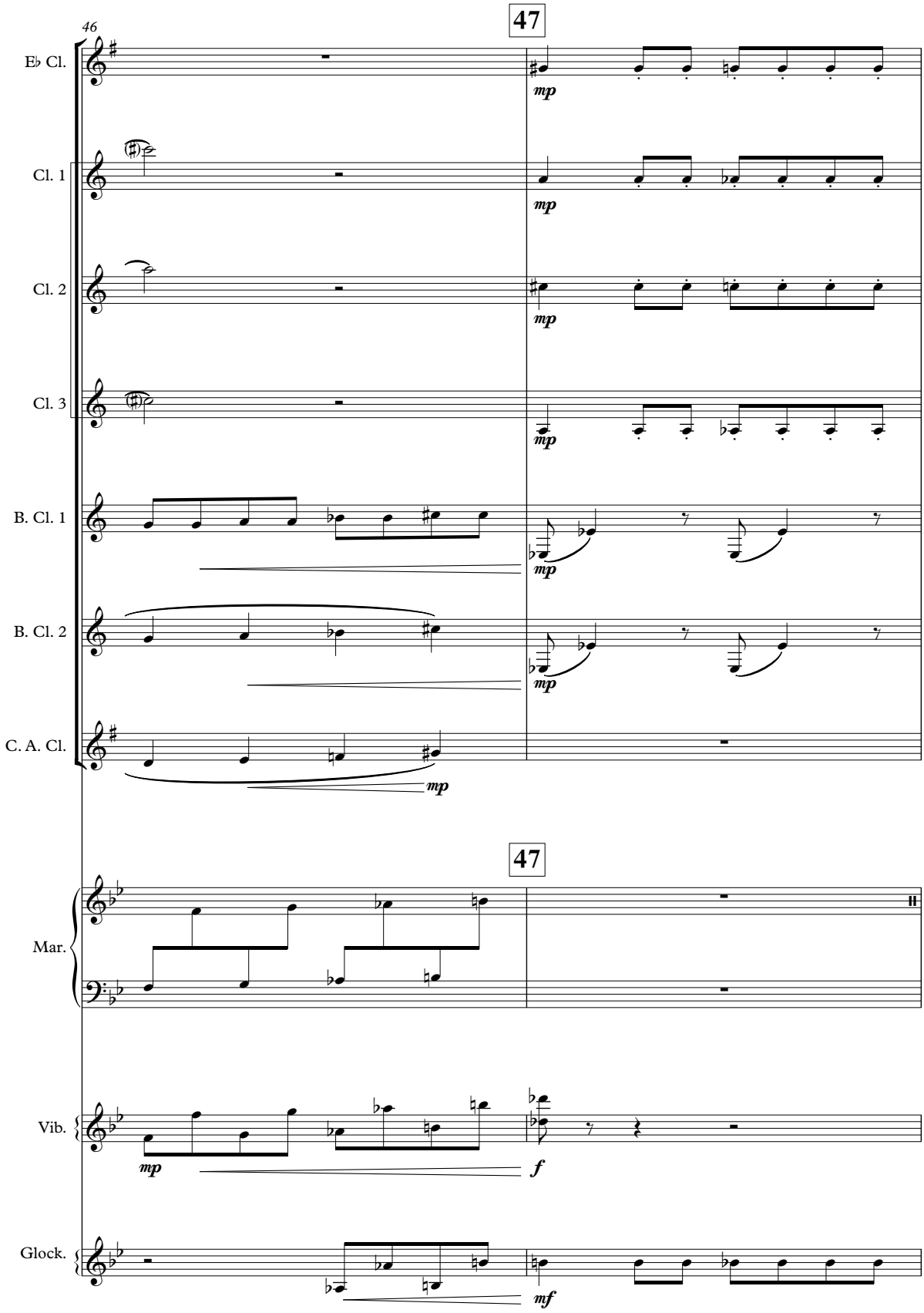

21
E♭ Cl.
Tutti
Cl. 1
Cl. 2
Cl. 3
B. Cl. 1
B. Cl. 2
C. A. Cl.
Mar.
Vib.
Glock.
mp
mf
p

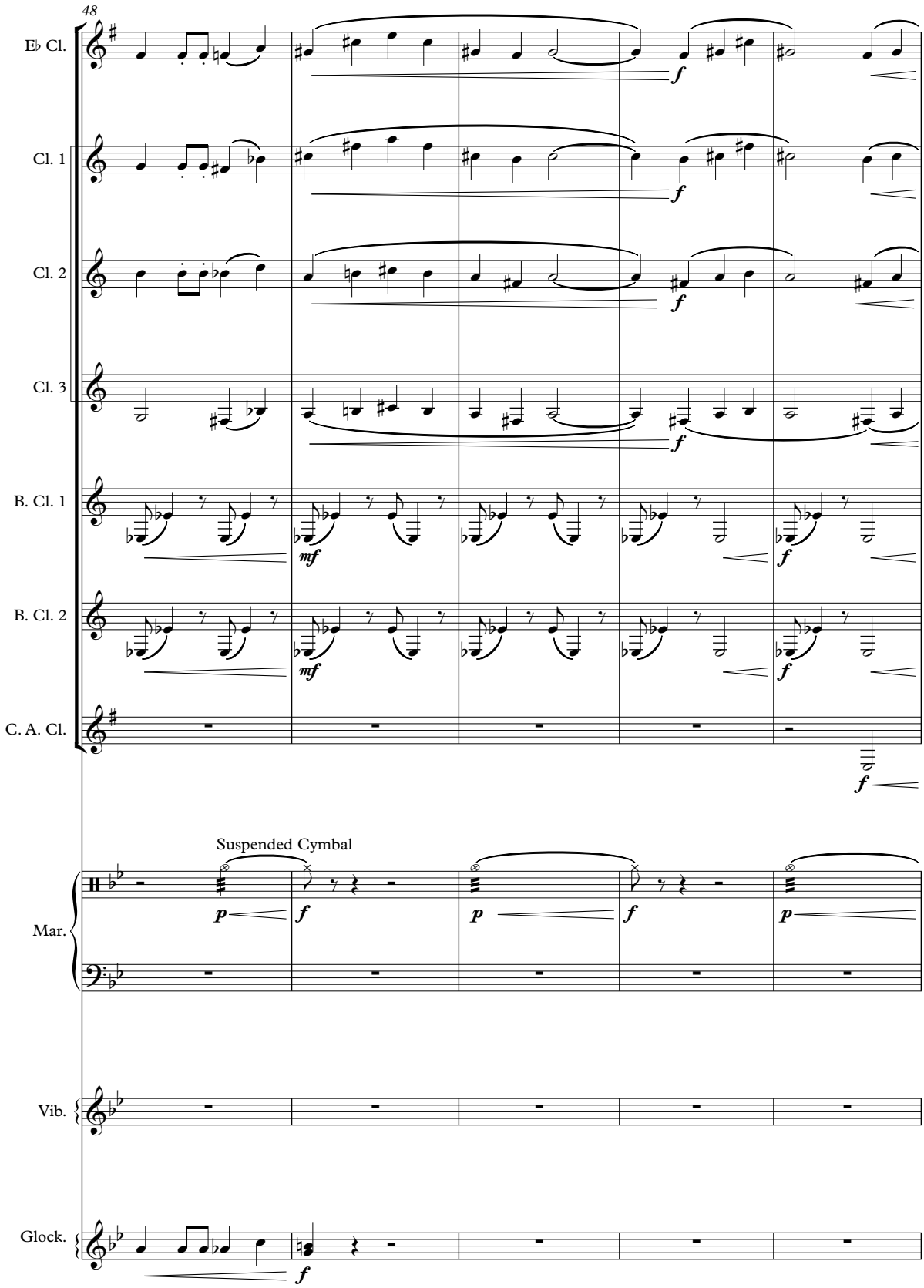

28
29
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl. 1
B. Cl. 2
C. A. Cl.
29
Mar.
Vib.
Glock.

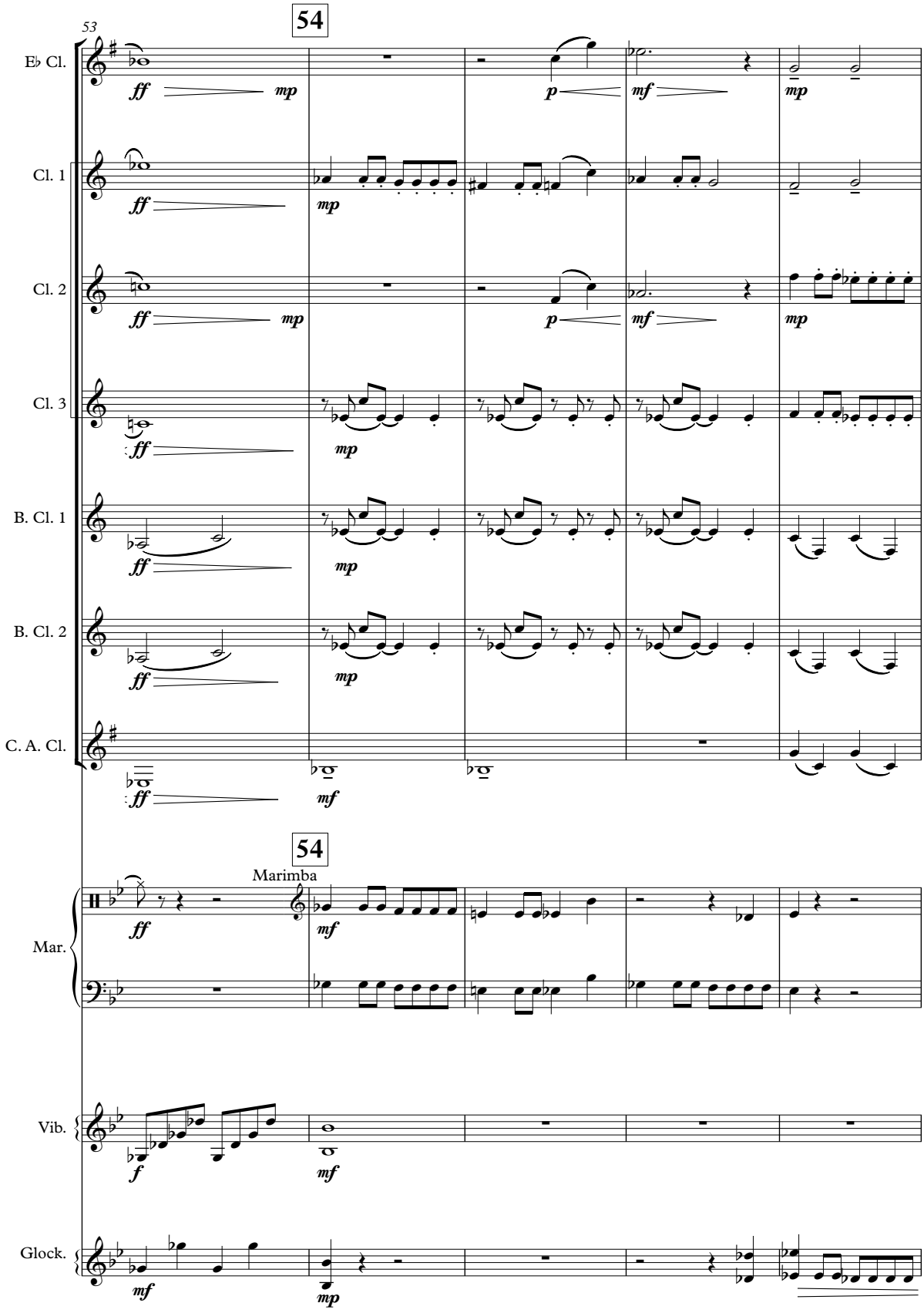

34
Retenu
39
Un peu
plus mouvementé
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl. 1
B. Cl. 2
C. A. Cl.
Mar.
Vib.
Glock.
ten.
p
pp
mp
mf

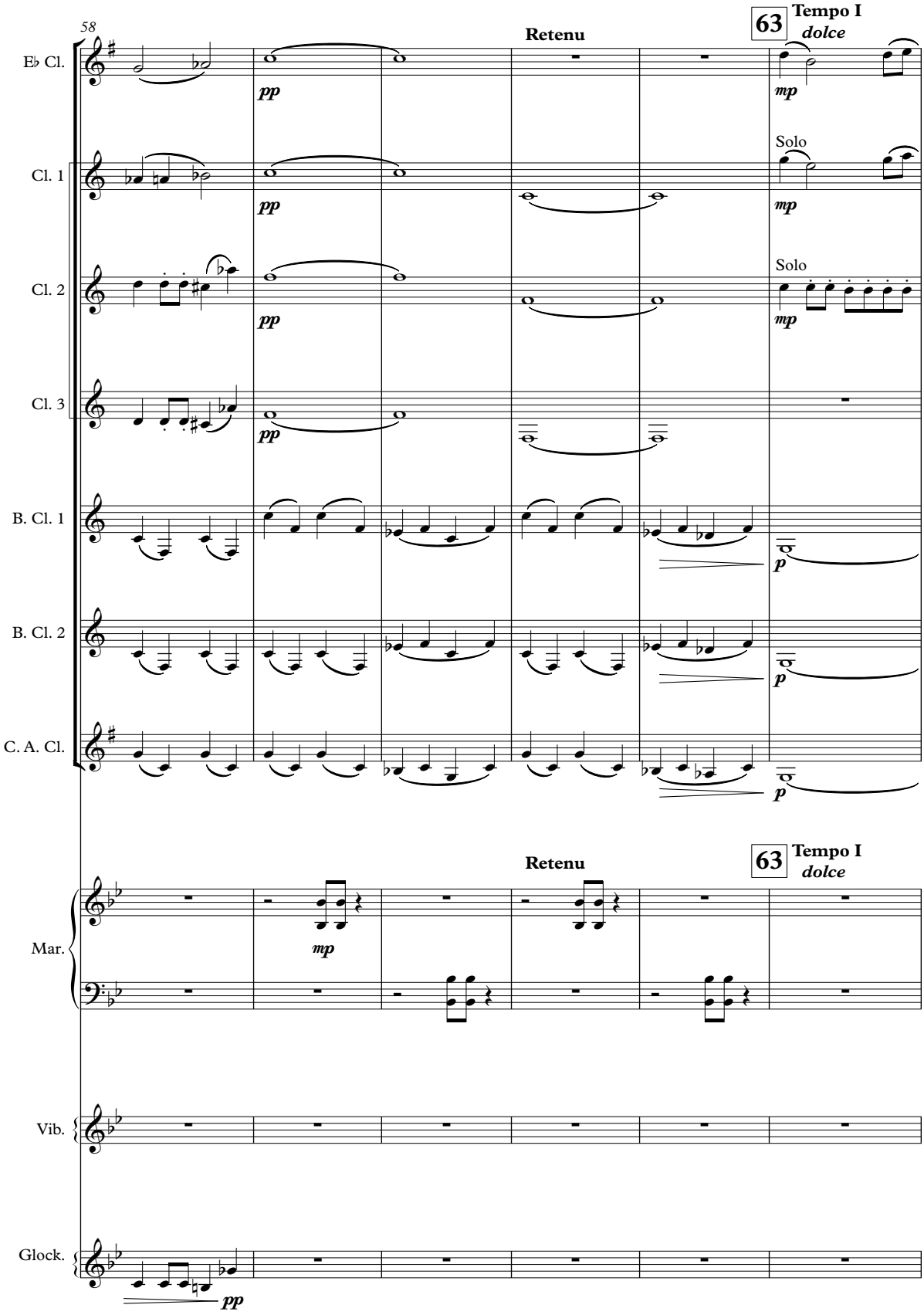

40
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl. 1
B. Cl. 2
C. A. Cl.
Mar.
Vib.
Glock.
ten.
mp
mf
p

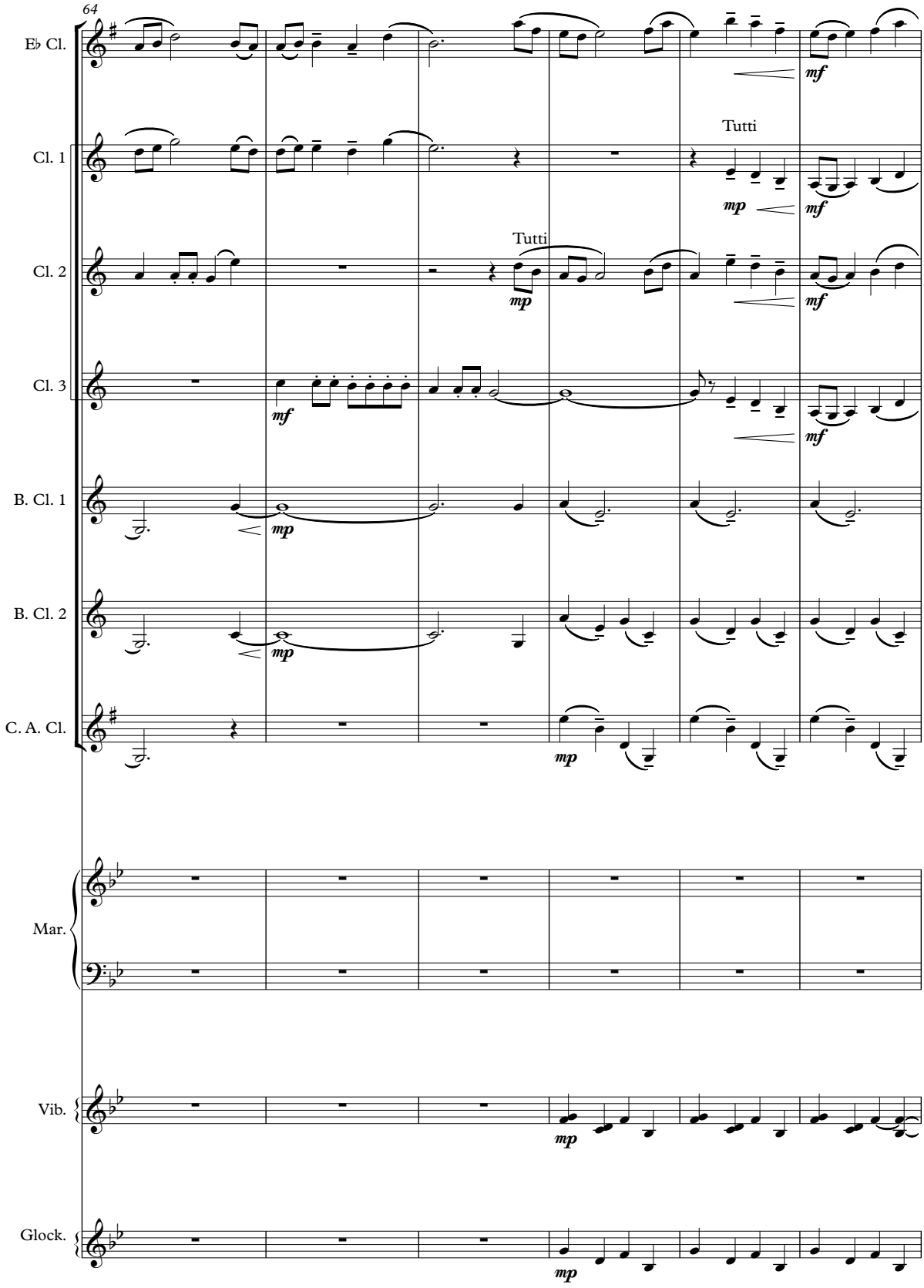

43
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl. 1
B. Cl. 2
C. A. Cl.
Mar.
Vib.
Glock.
mf
p
mf
p
p
p
mp
mp

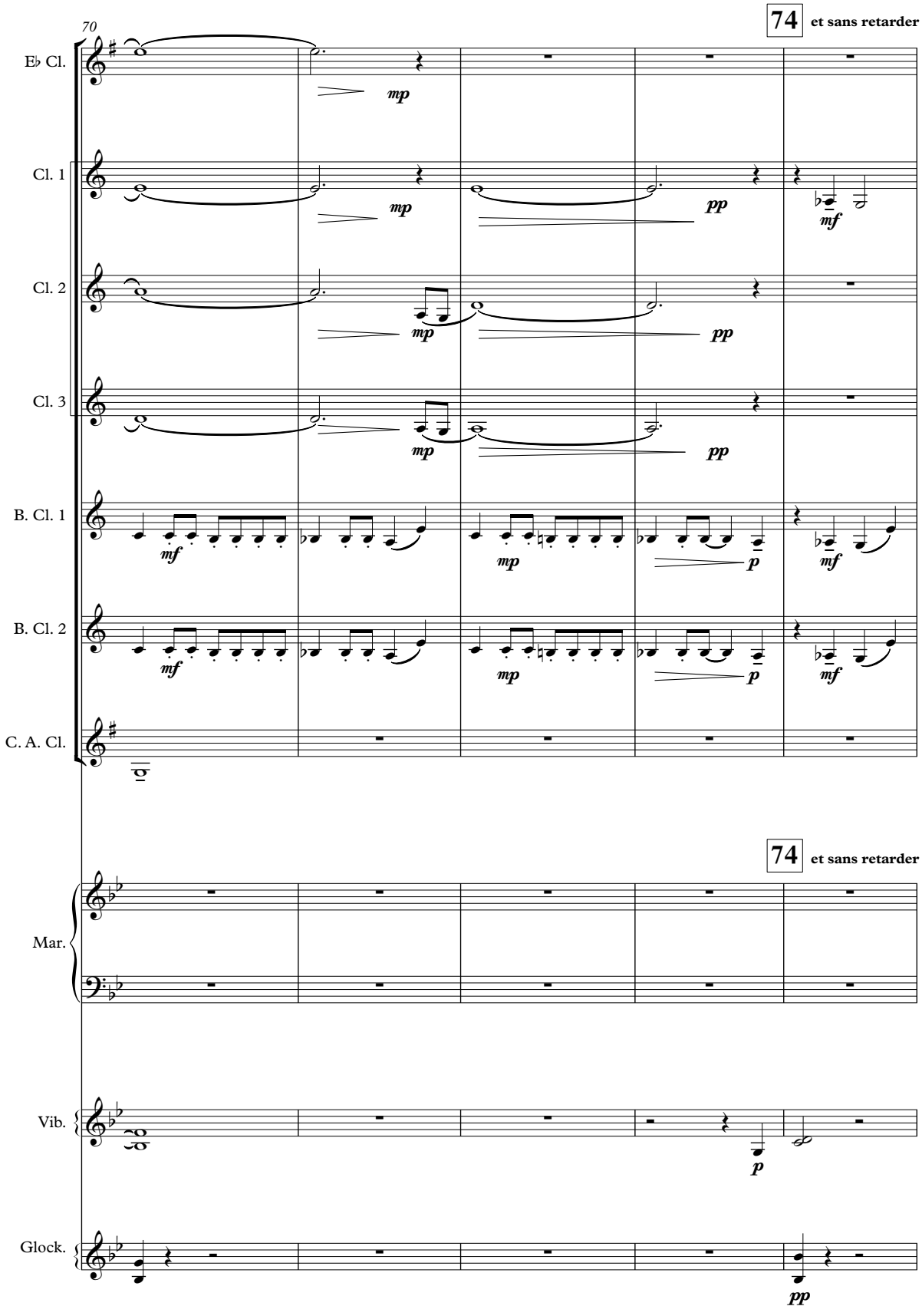

46
47
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl. 1
B. Cl. 2
C. A. Cl.
mp
47
Mar.
Vib.
Glock.
mp
f
mf

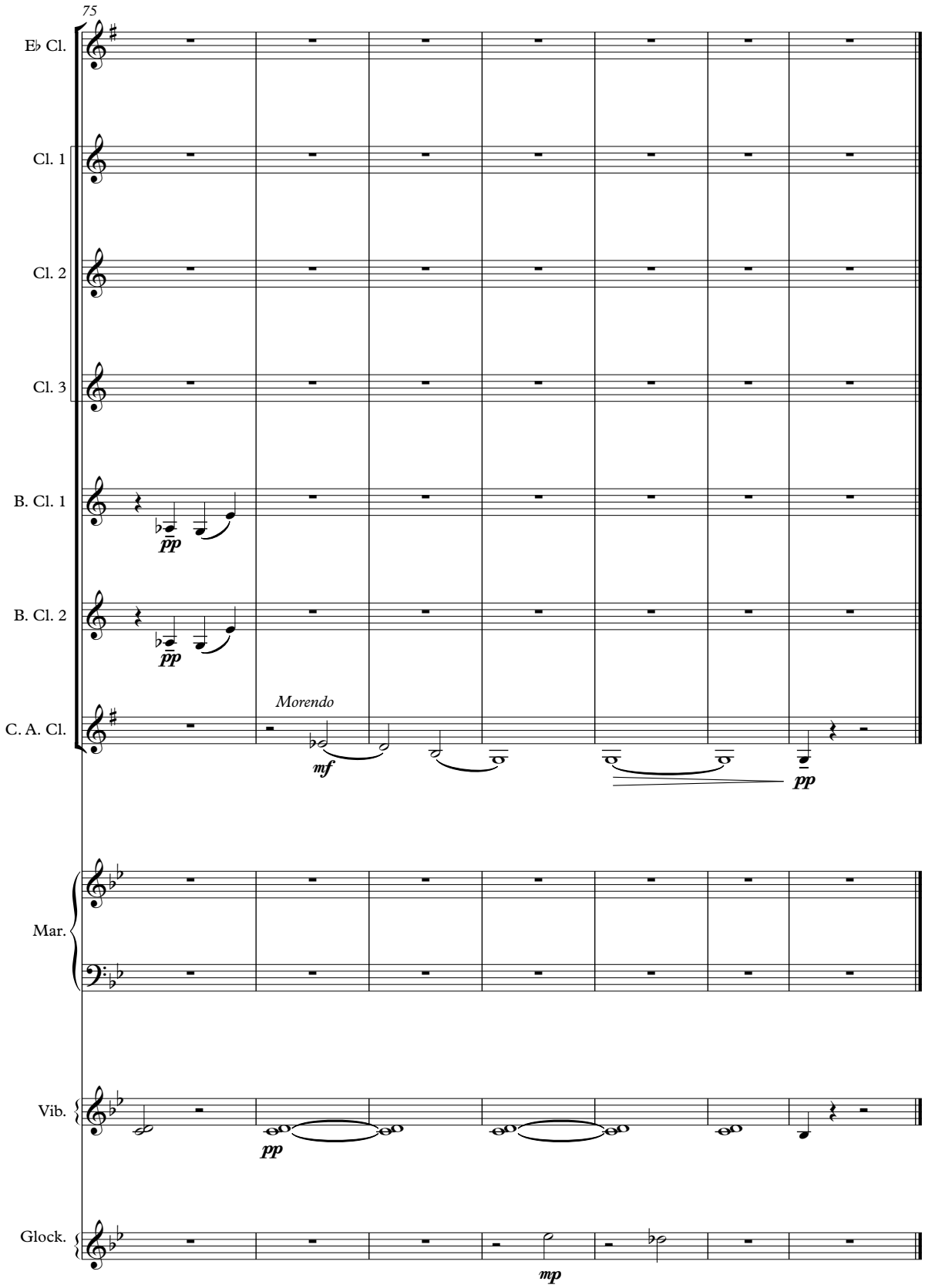

48
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl. 1
B. Cl. 2
C. A. Cl.
Suspended Cymbal
Mar.
Vib.
Glock.


53
54
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl. 1
B. Cl. 2
C. A. Cl.
54
Marimba
Mar.
Vib.
Glock.

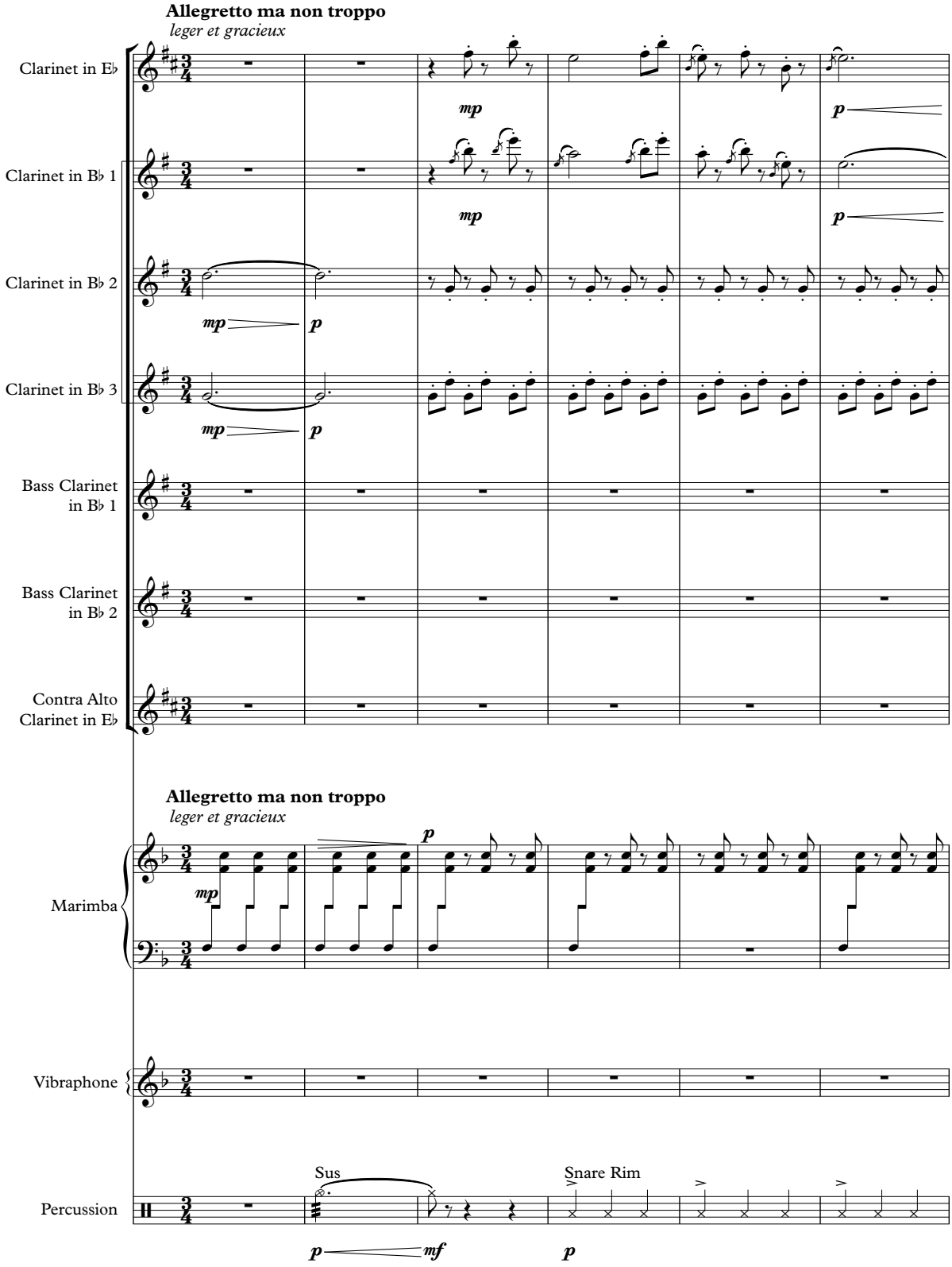

58
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl. 1
B. Cl. 2
C. A. Cl.
Mar.
Vib.
Glock.
Retenu
63
Tempo I
dolce
Solo
pp
mp
p

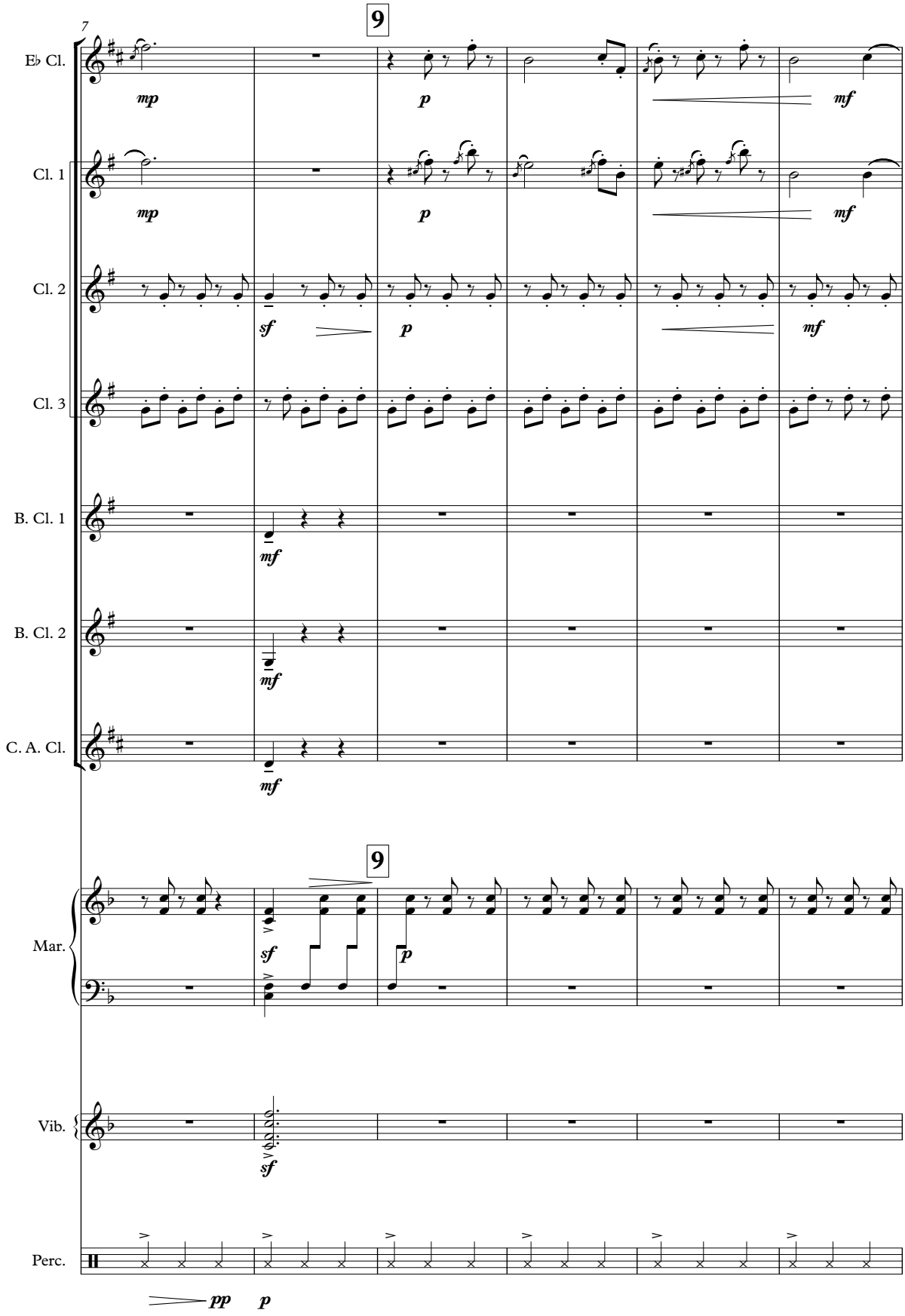

64
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl. 1
B. Cl. 2
C. A. Cl.
Mar.
Vib.
Glock.
Tutti
Tutti
mf
mp

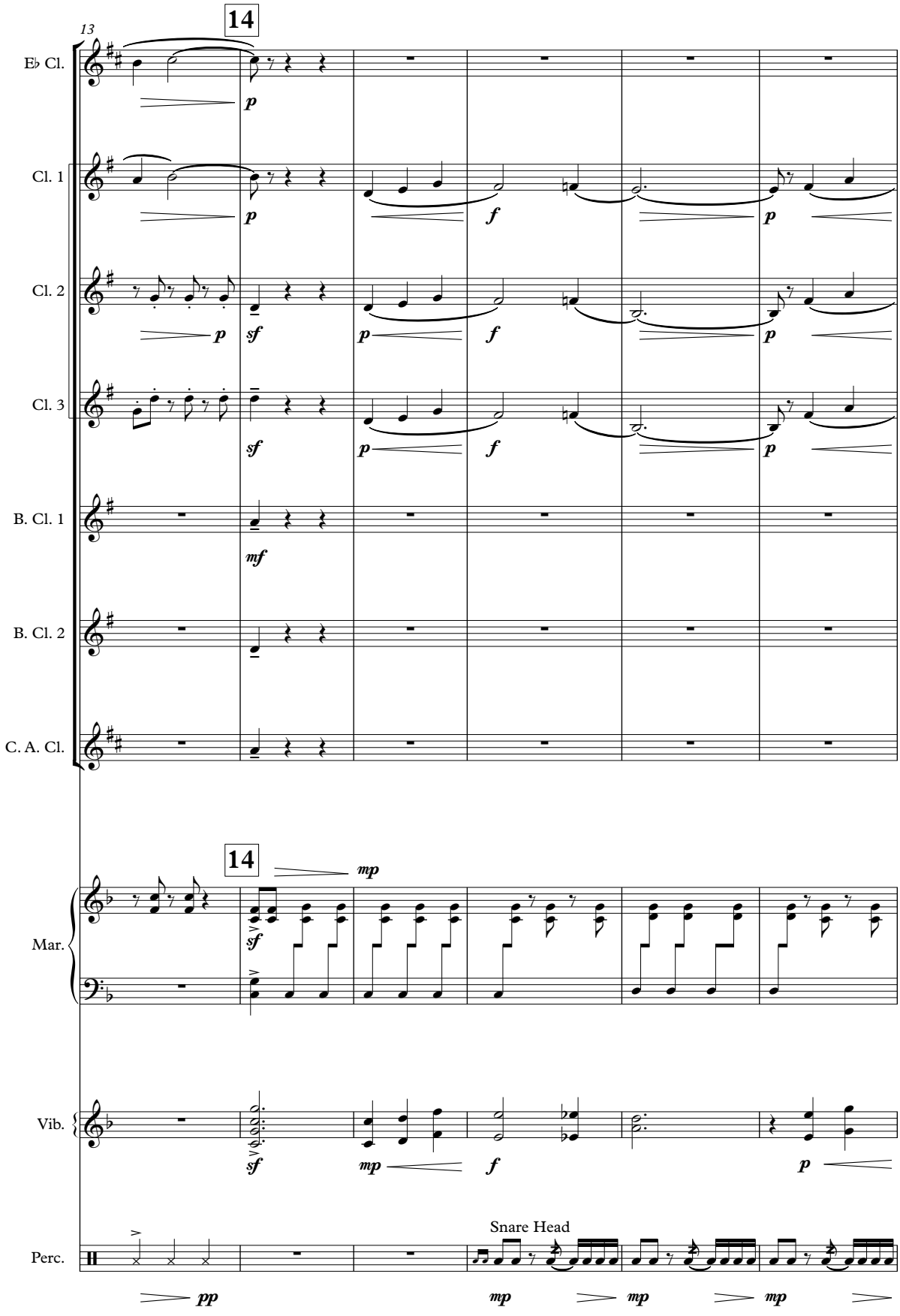

70
74 et sans retarder
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl. 1
B. Cl. 2
C. A. Cl.
74 et sans retarder
Mar.
Vib.
Glock.
mp
mf
pp
p

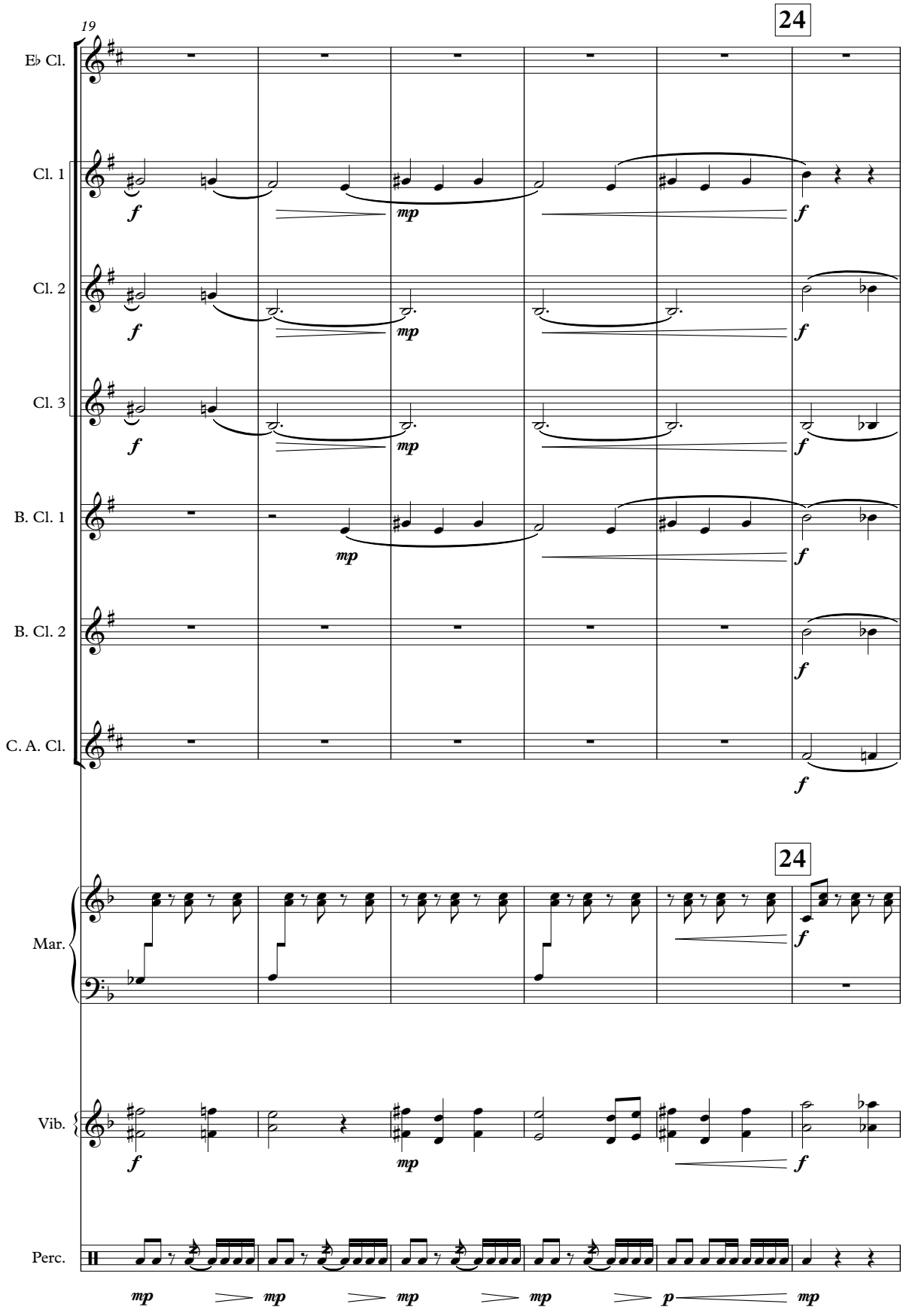

75
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl. 1
B. Cl. 2
C. A. Cl.
Morendo
Mar.
Vib.
Glock.

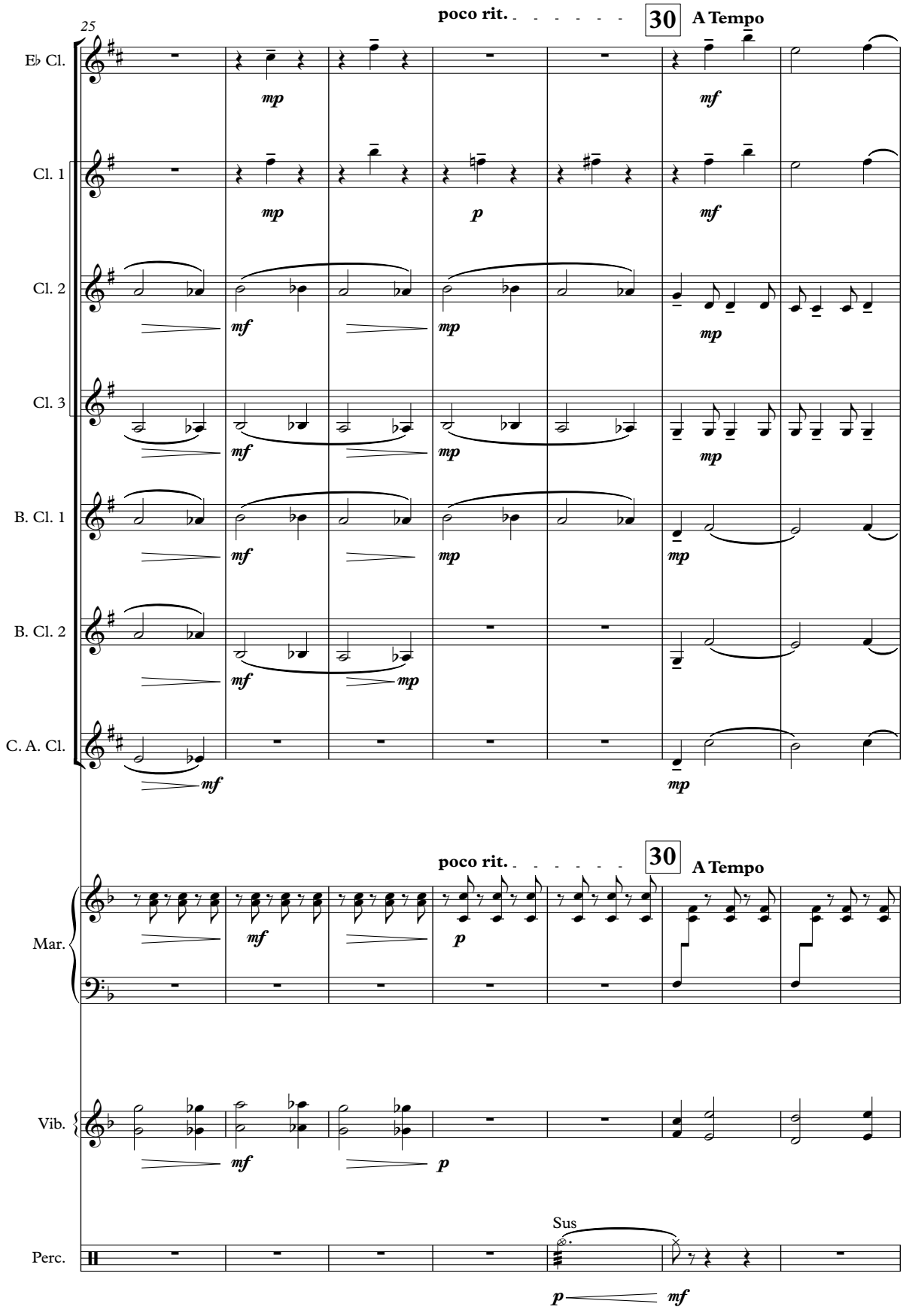
III. Serenade for the Doll

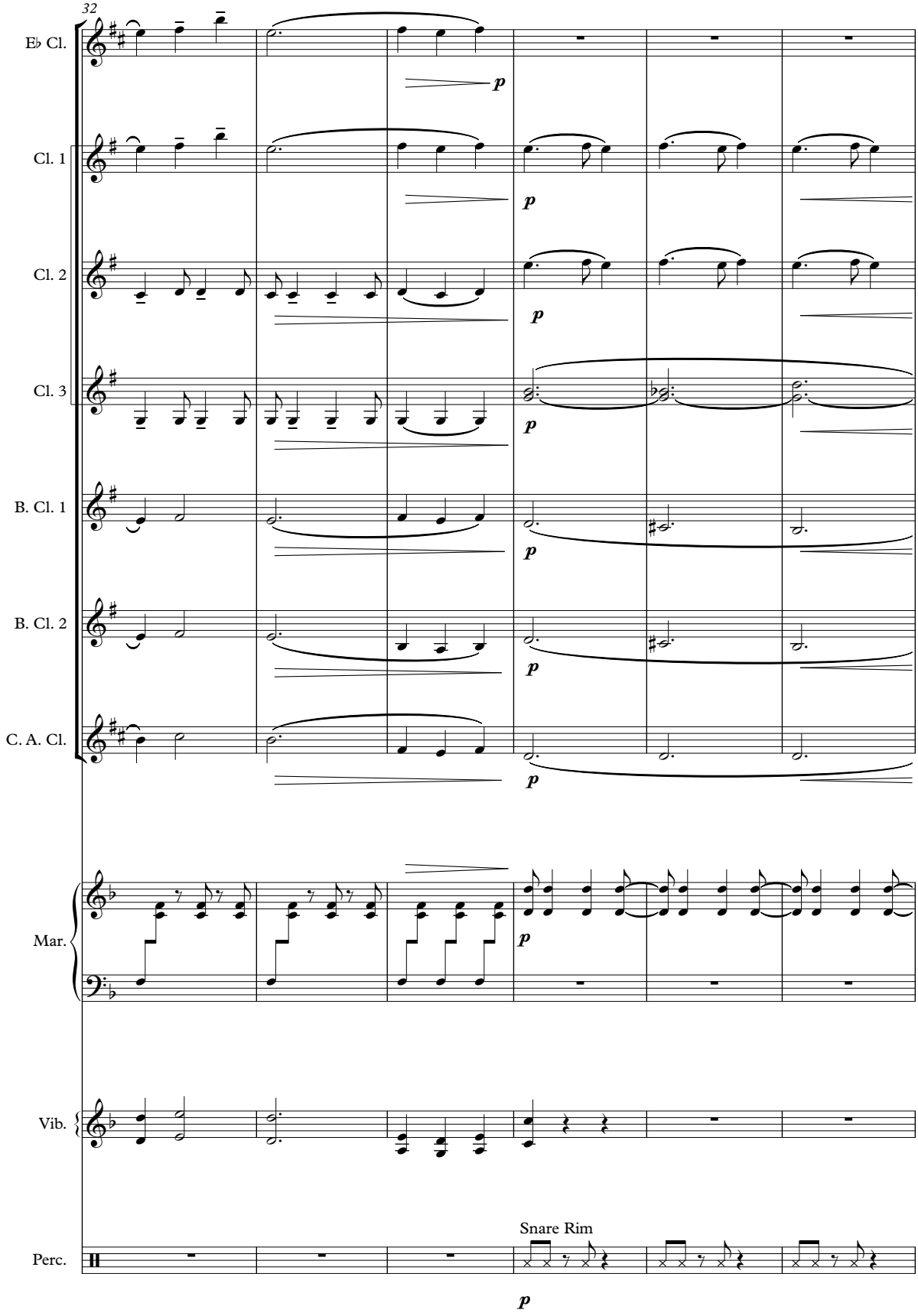


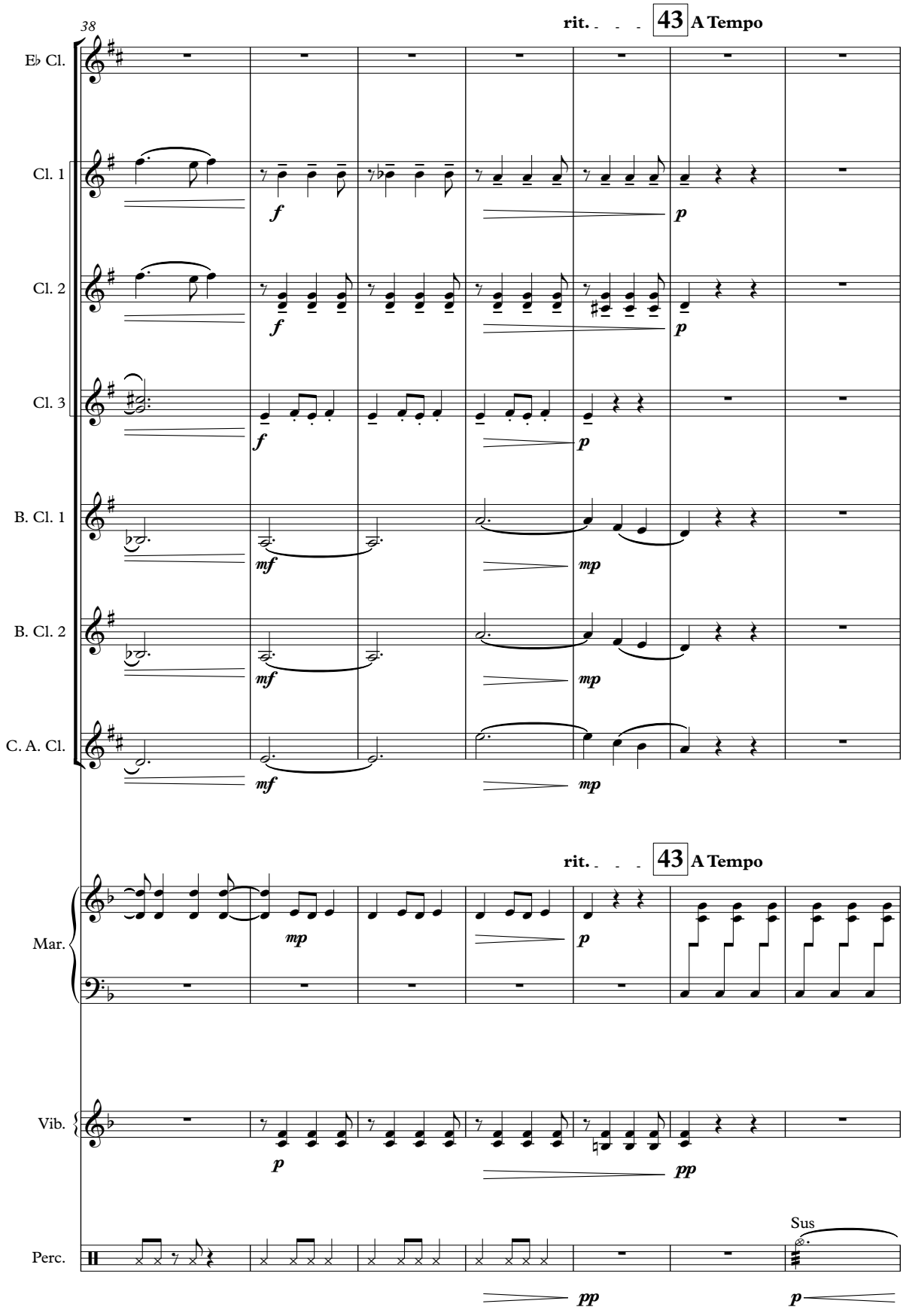

7
9
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl. 1
B. Cl. 2
C. A. Cl.
Mar.
Vib.
Perc.
mp
p
mf
sf
pp

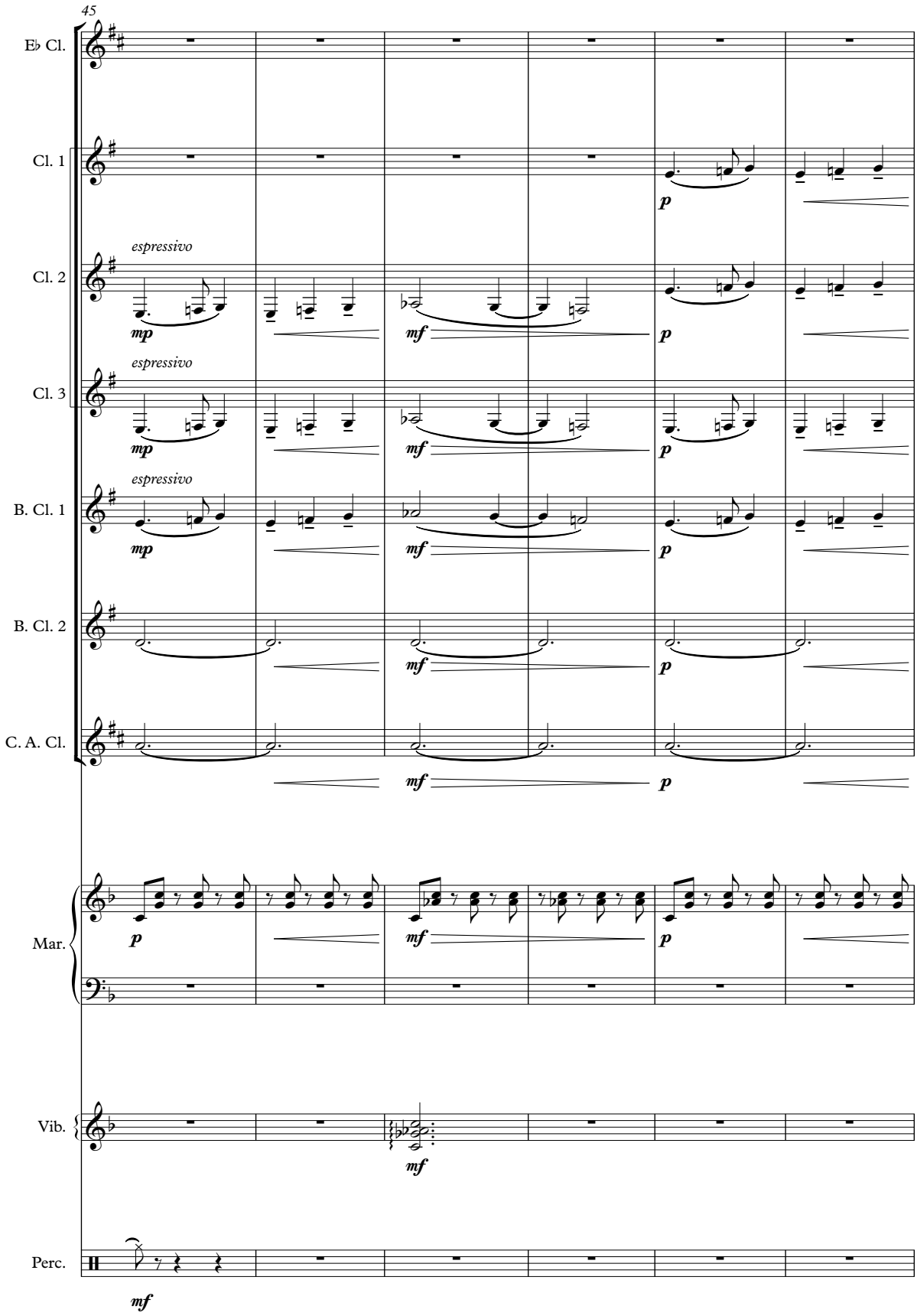

13
14
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl. 1
B. Cl. 2
C. A. Cl.
Mar.
Vib.
Perc.
Snare Head

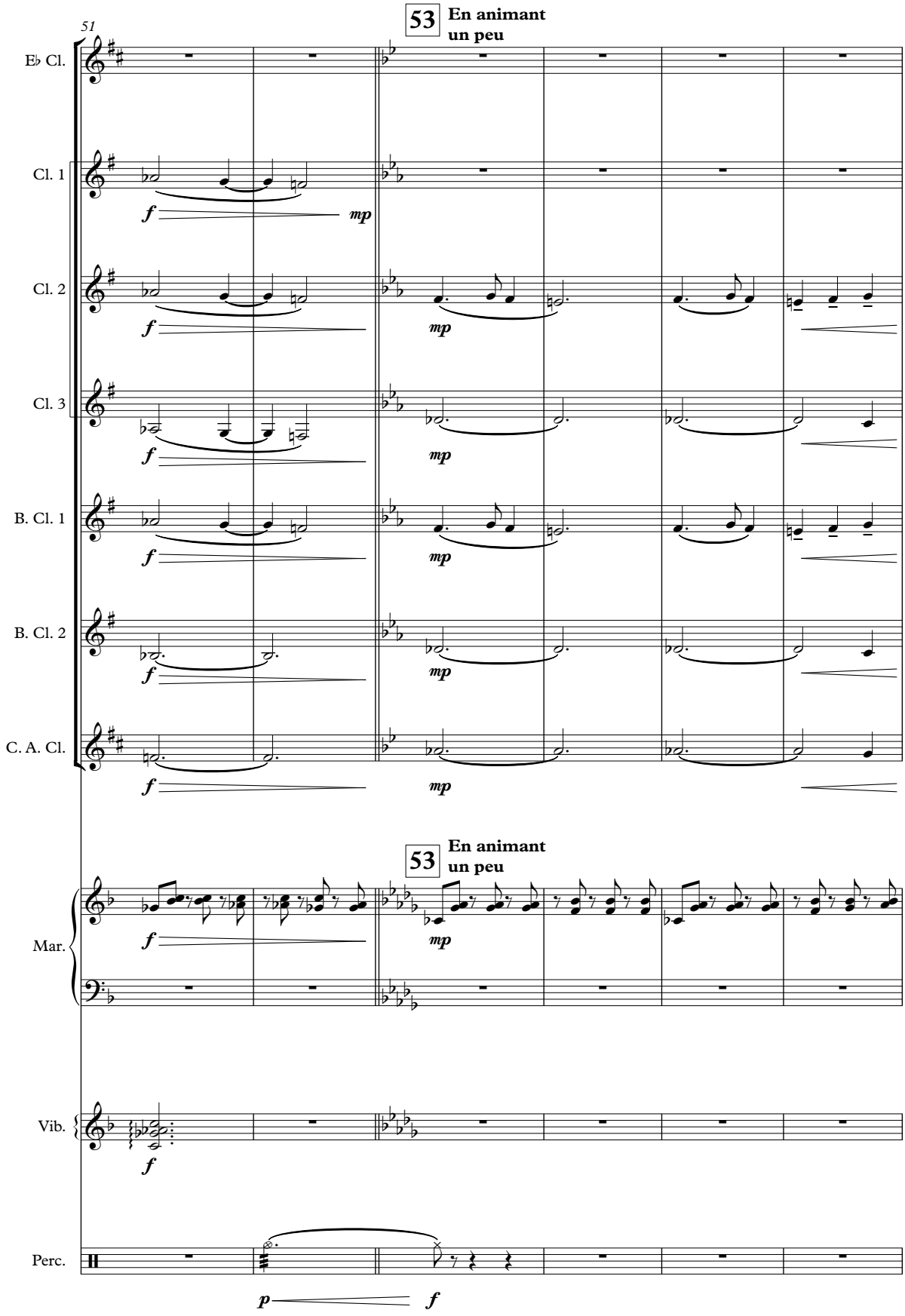

19
24
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl. 1
B. Cl. 2
C. A. Cl.
24
Mar.
Vib.
Perc.
f
mp
p

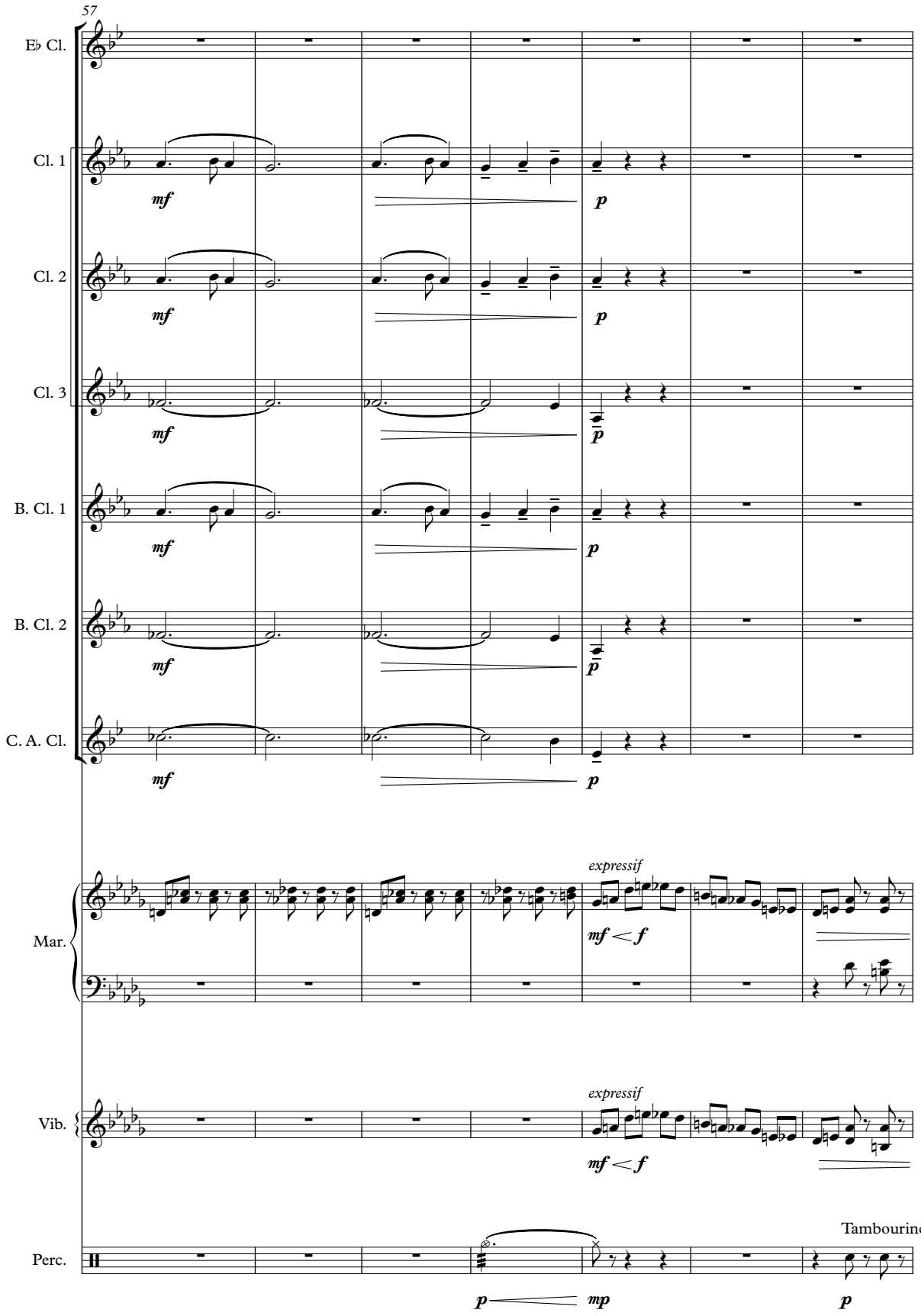

25
poco rit.
30
A Tempo
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl. 1
B. Cl. 2
C. A. Cl.
Mar.
Vib.
Perc.
Sus
mp
mf
p

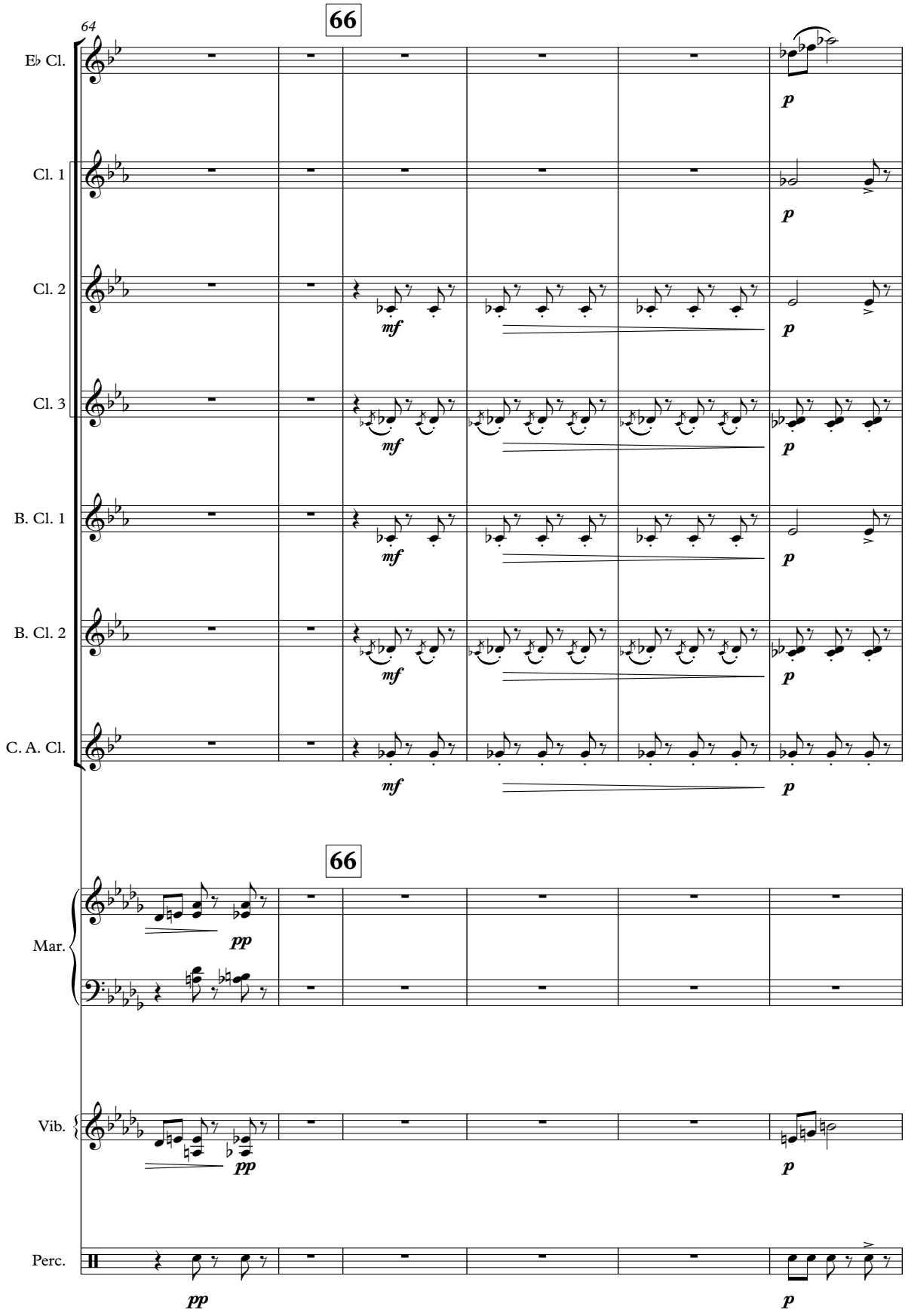

32
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl. 1
B. Cl. 2
C. A. Cl.
Mar.
Vib.
Perc.
Snare Rim
p

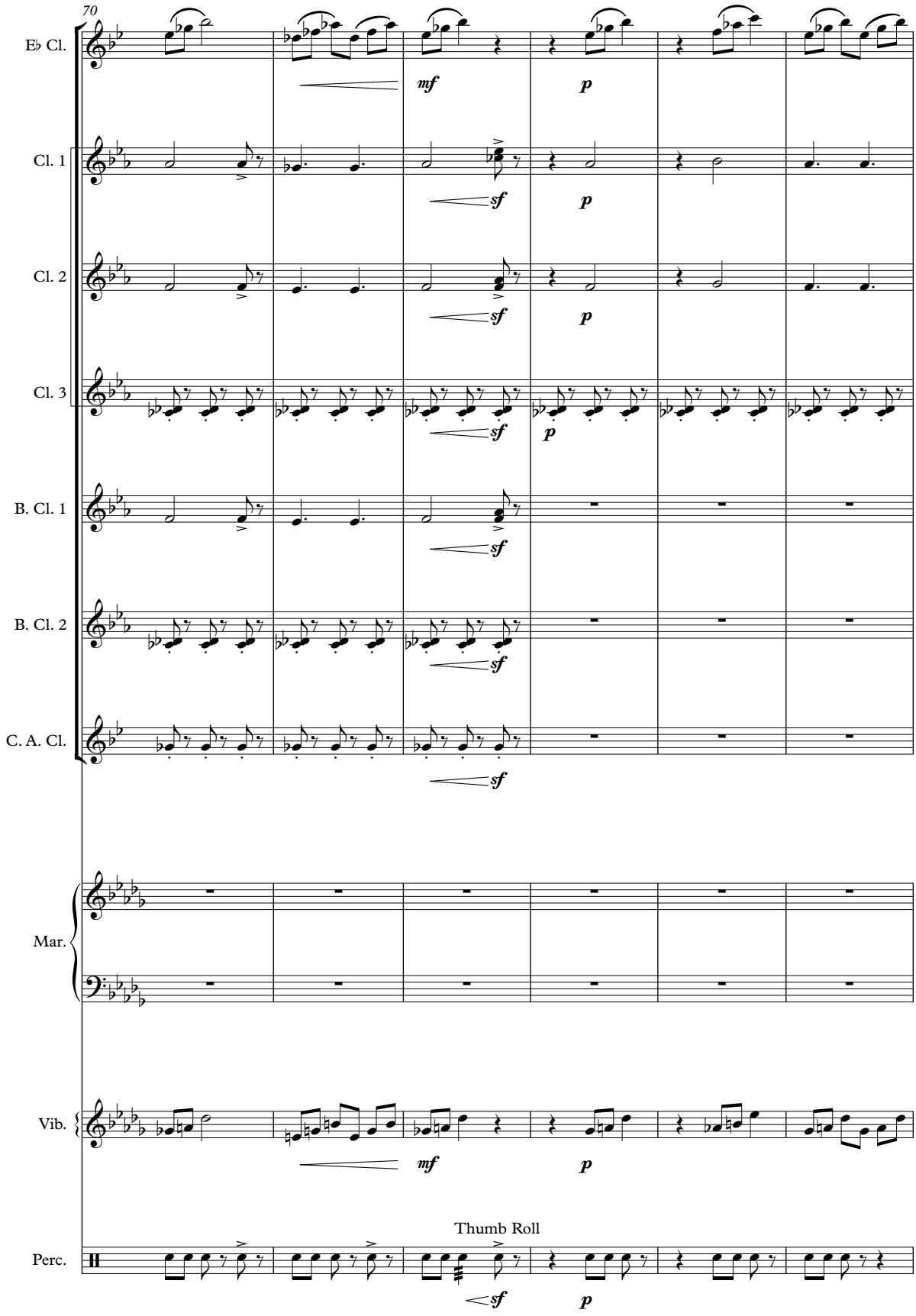

38
rit.
43
A Tempo
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl. 1
B. Cl. 2
C. A. Cl.
Mar.
Vib.
Perc.
Sus

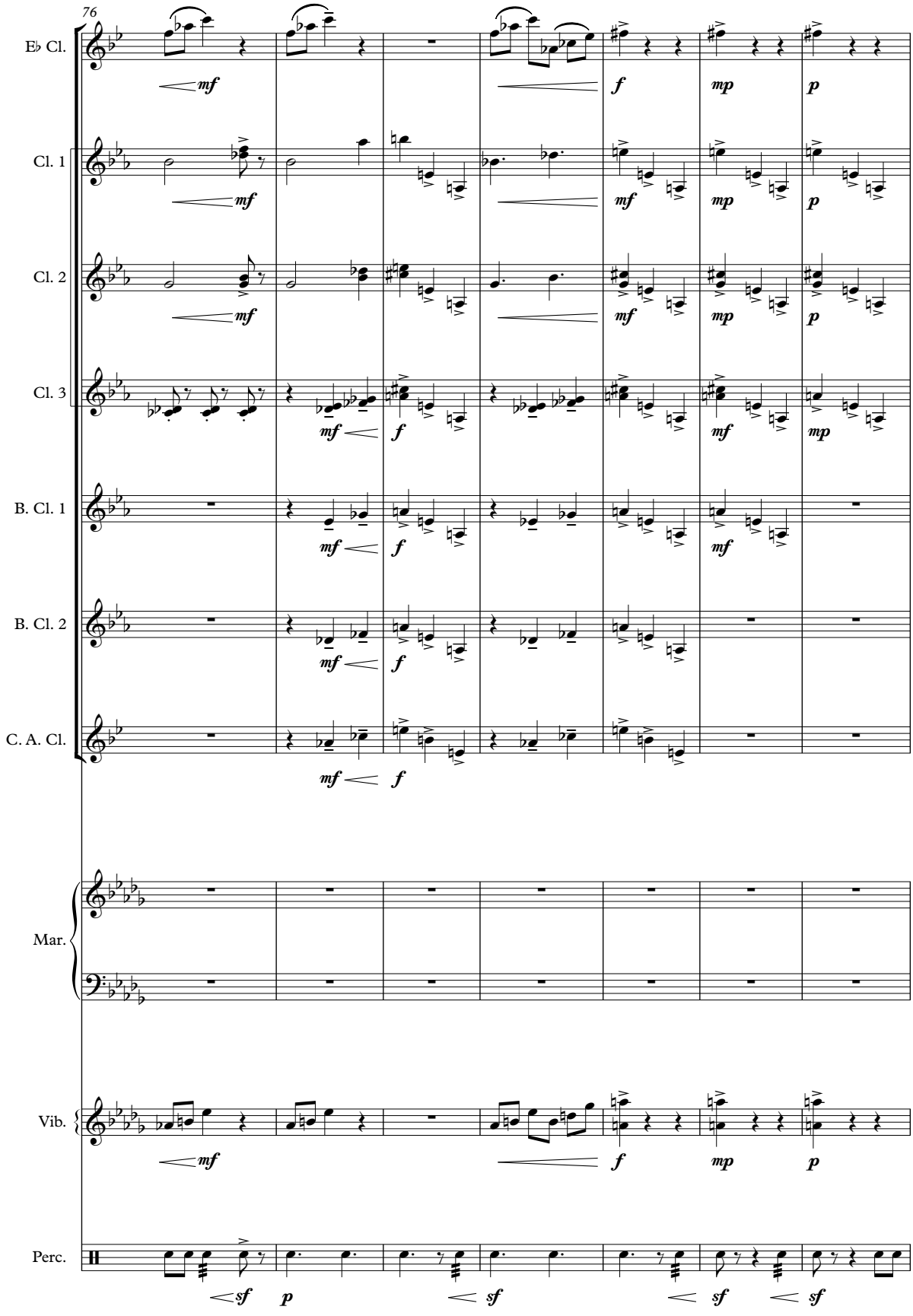

45
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl. 1
B. Cl. 2
C. A. Cl.
Mar.
Vib.
Perc.
espressivo
mp
mf
p

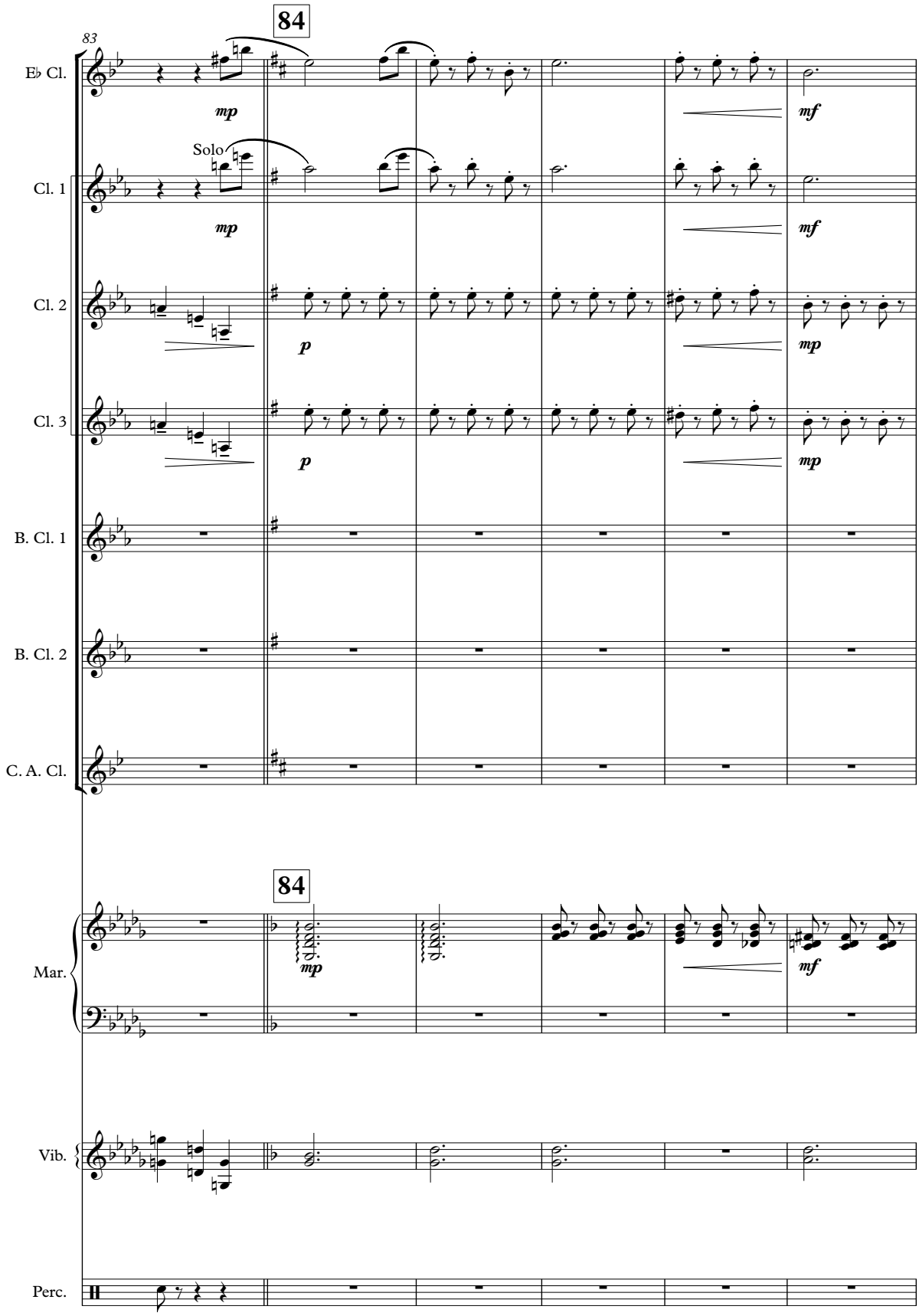

51
53 En animant un peu
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl. 1
B. Cl. 2
C. A. Cl.
f
mp
53 En animant un peu
Mar.
Vib.
Perc.
p
f

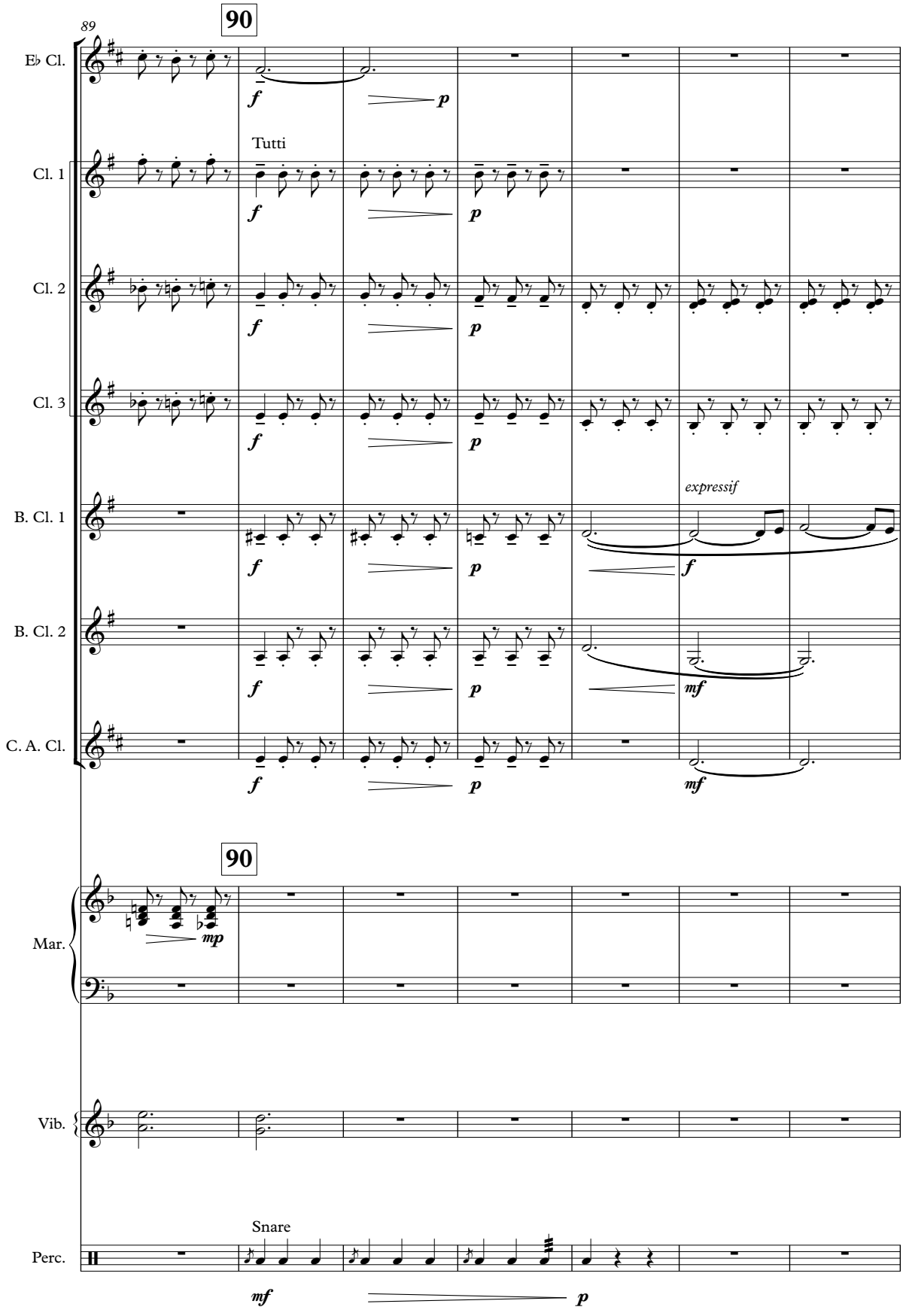

57
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl. 1
B. Cl. 2
C. A. Cl.
Mar.
Vib.
Perc.
mf
p
mp
expressif
mf < f
Tambourine

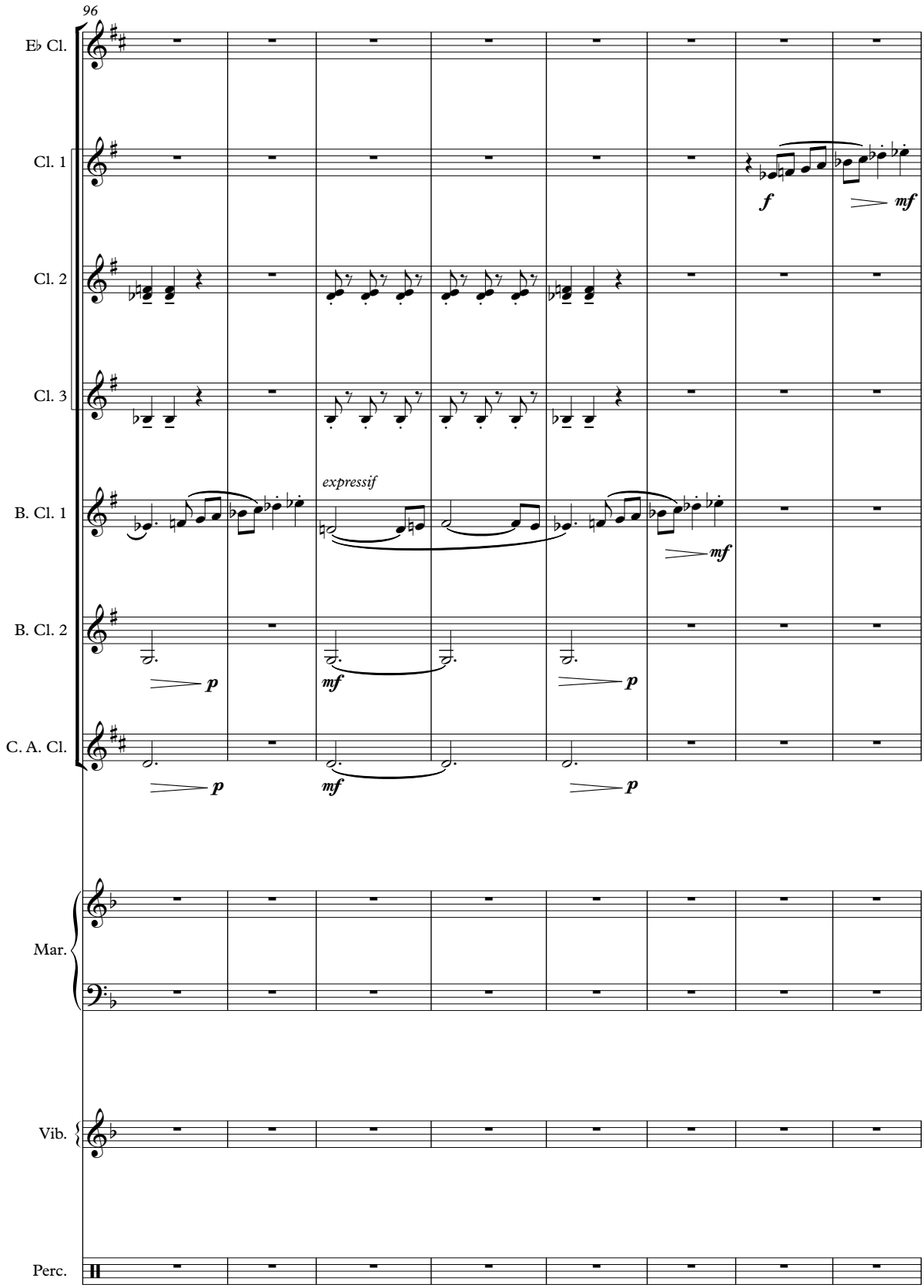

66
64
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl. 1
B. Cl. 2
C. A. Cl.
mf
p
66
Mar.
pp
Vib.
pp
p
Perc.
pp
p

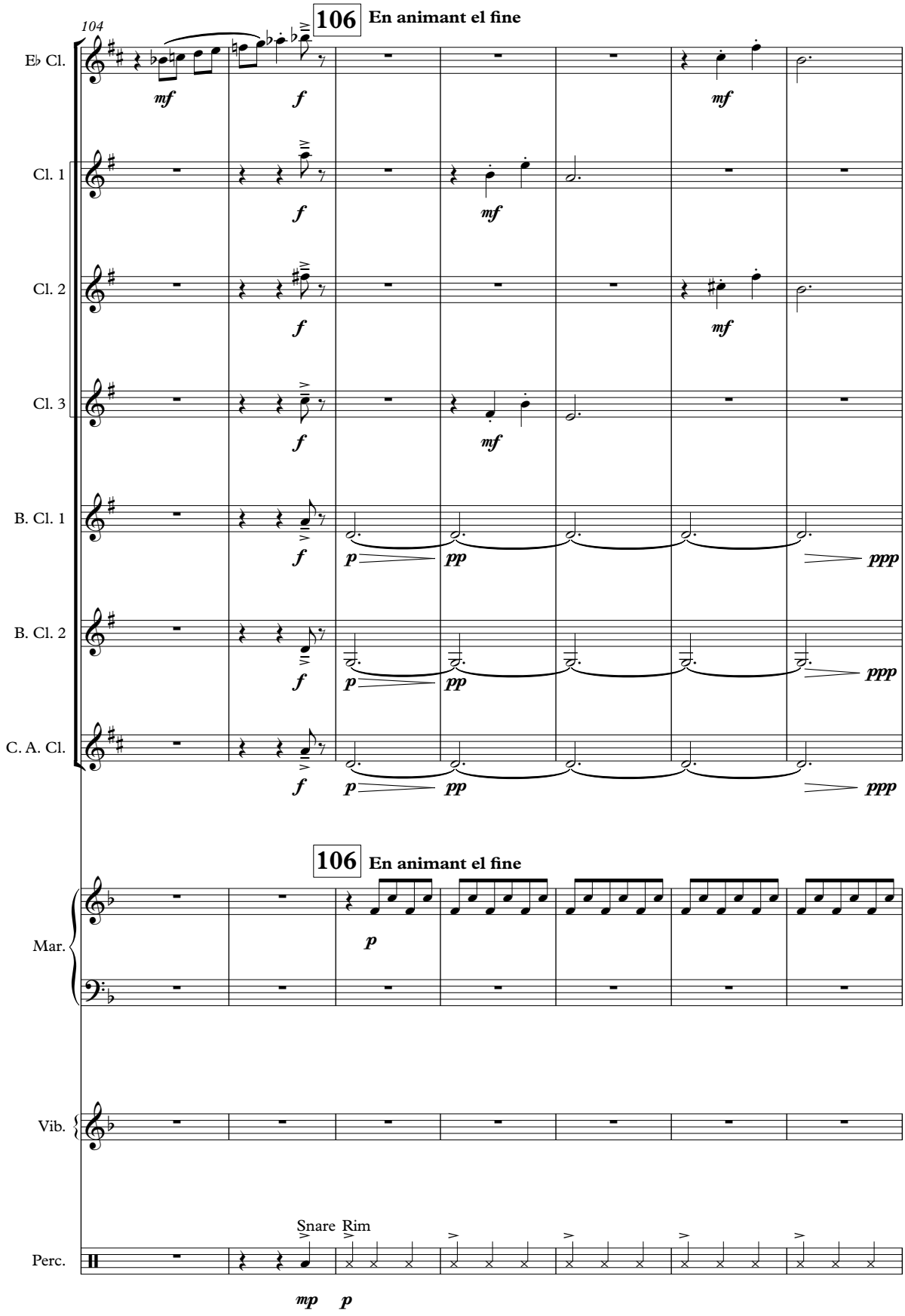

70
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl. 1
B. Cl. 2
C. A. Cl.
Mar.
Vib.
Perc.
Thumb Roll
mf
p
sf

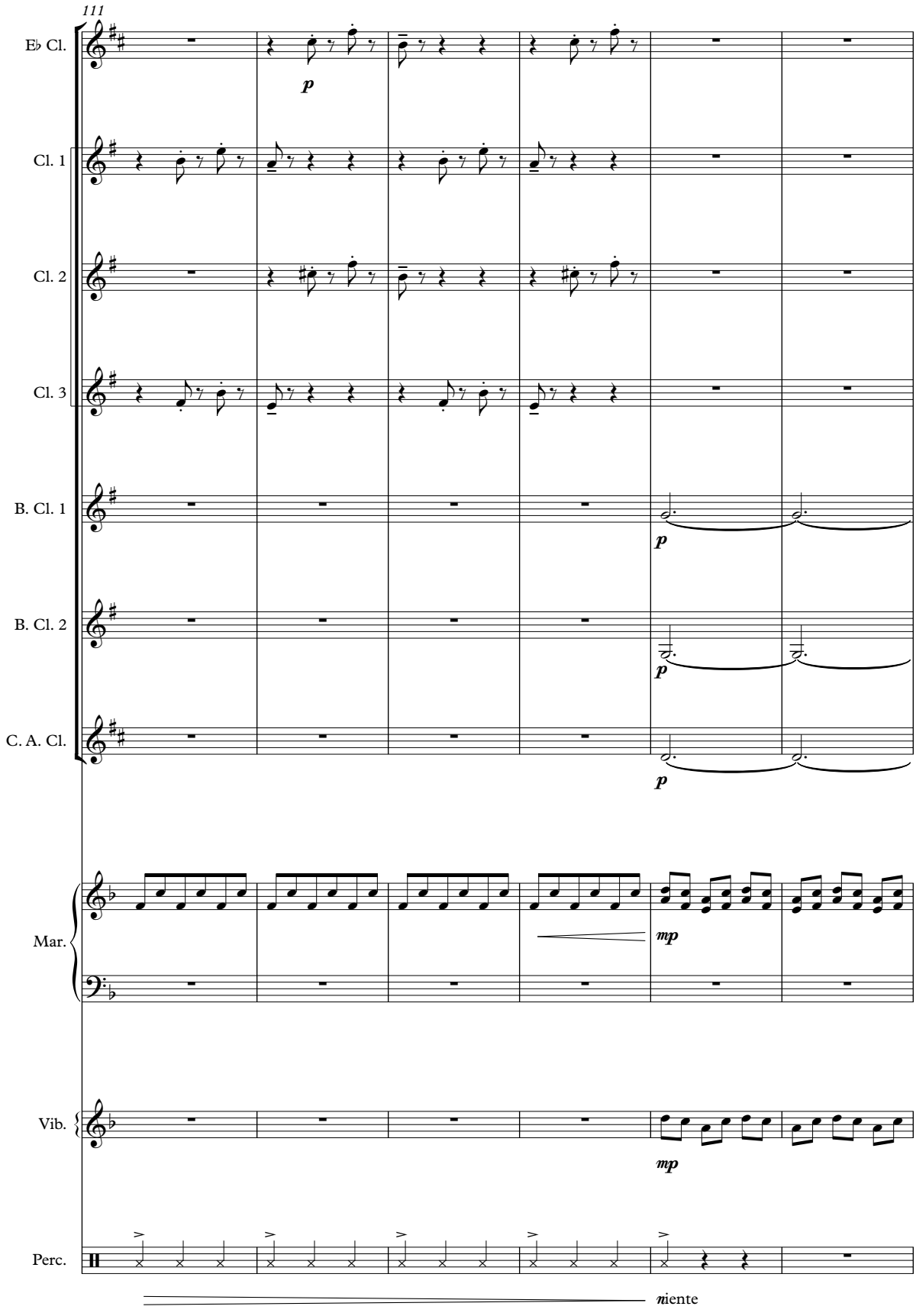

76
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl. 1
B. Cl. 2
C. A. Cl.
Mar.
Vib.
Perc.

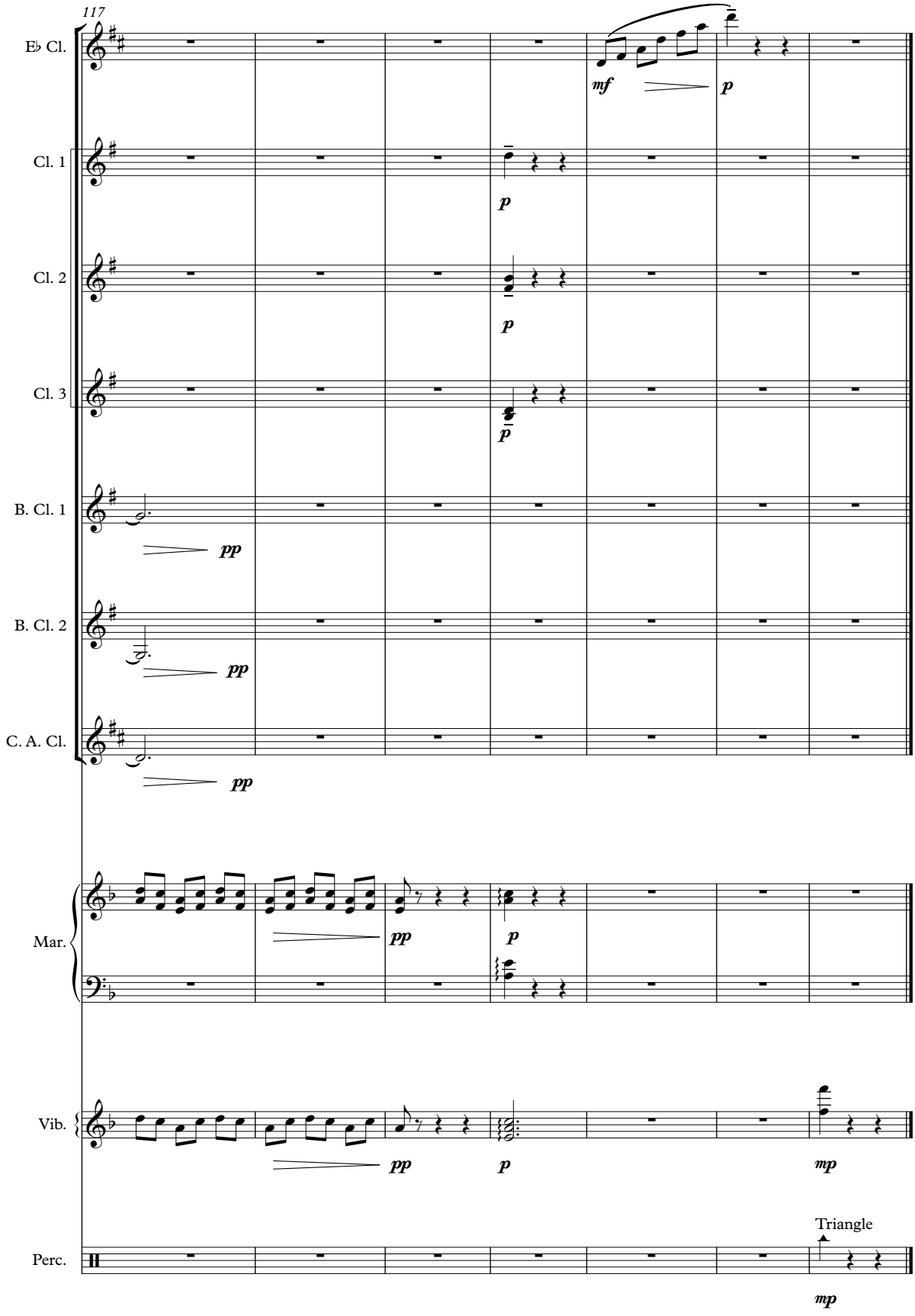

83
84
E♭ Cl.
Solo
Cl. 1
Cl. 2
Cl. 3
B. Cl. 1
B. Cl. 2
C. A. Cl.
84
Mar.
Vib.
Perc.
mp
mf
p


89
90
E♭ Cl.
Tutti
Cl. 1
Cl. 2
Cl. 3
expressif
B. Cl. 1
B. Cl. 2
C. A. Cl.
90
Mar.
Vib.
Snare
Perc.

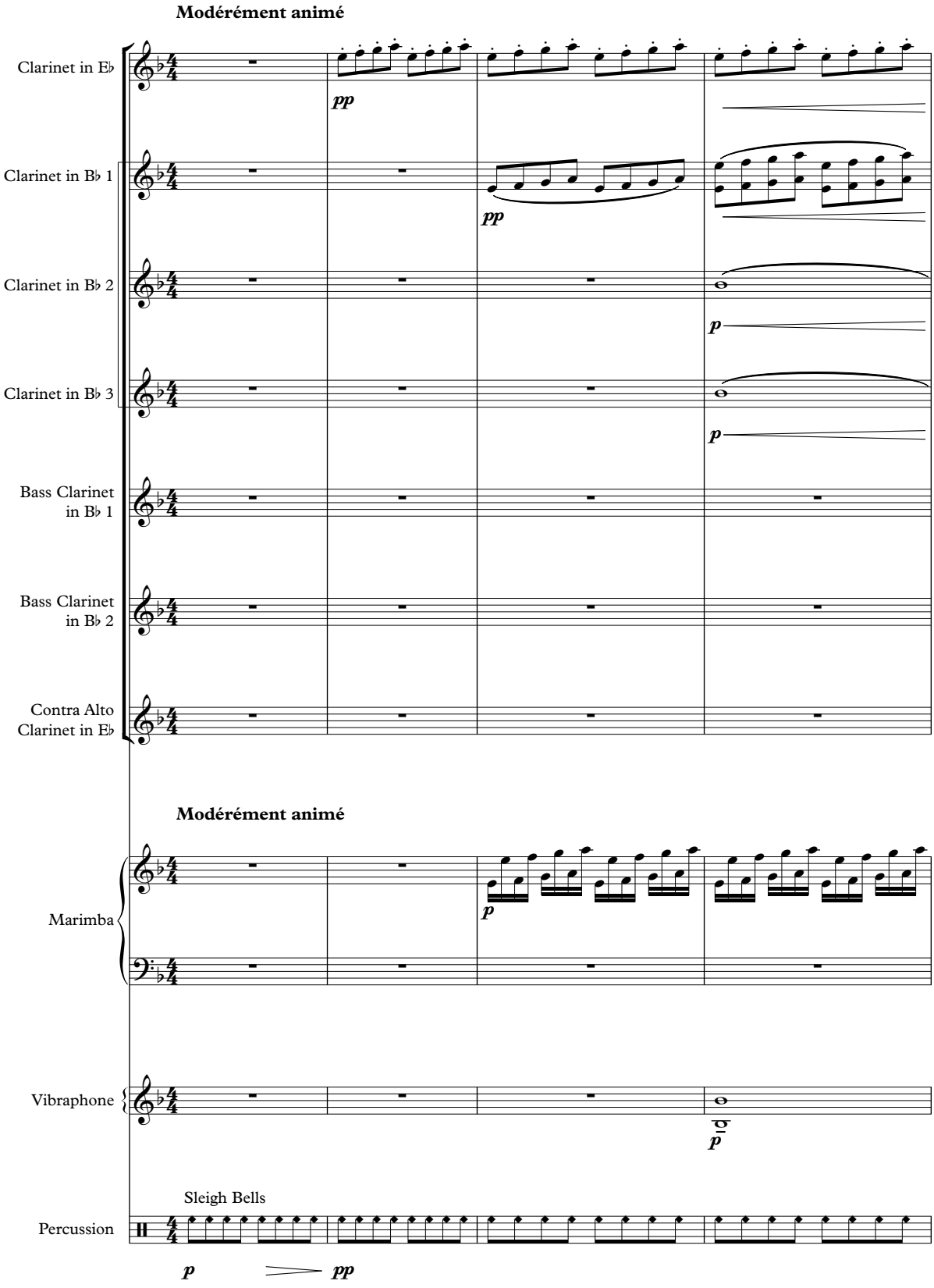

96
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl. 1
B. Cl. 2
C. A. Cl.
Mar.
Vib.
Perc.
expressif
f
mf
p
mf
p
mf
p

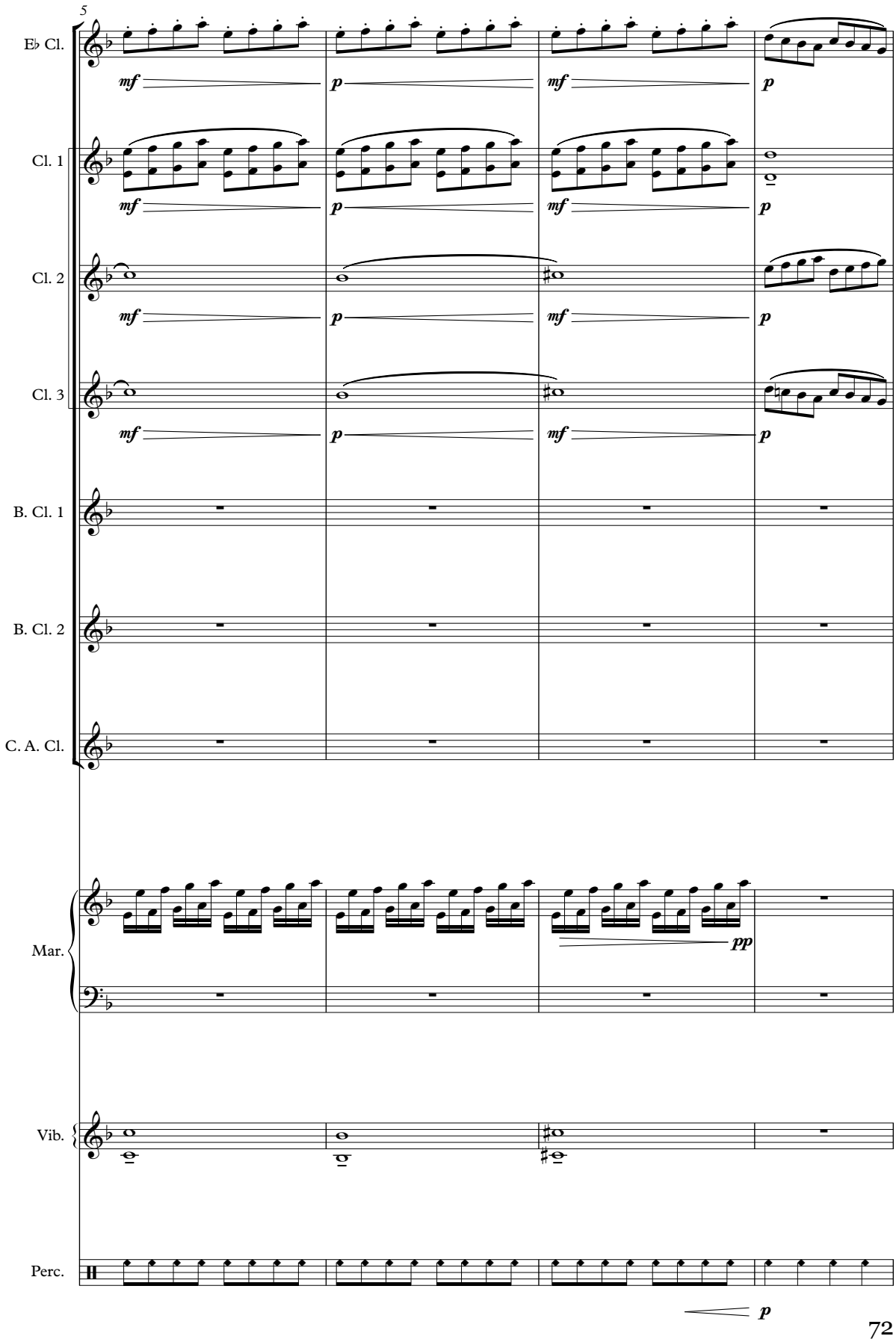

104
106
En animant el fine
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl. 1
B. Cl. 2
C. A. Cl.
106
En animant el fine
Mar.
Vib.
Snare
Rim
Perc.

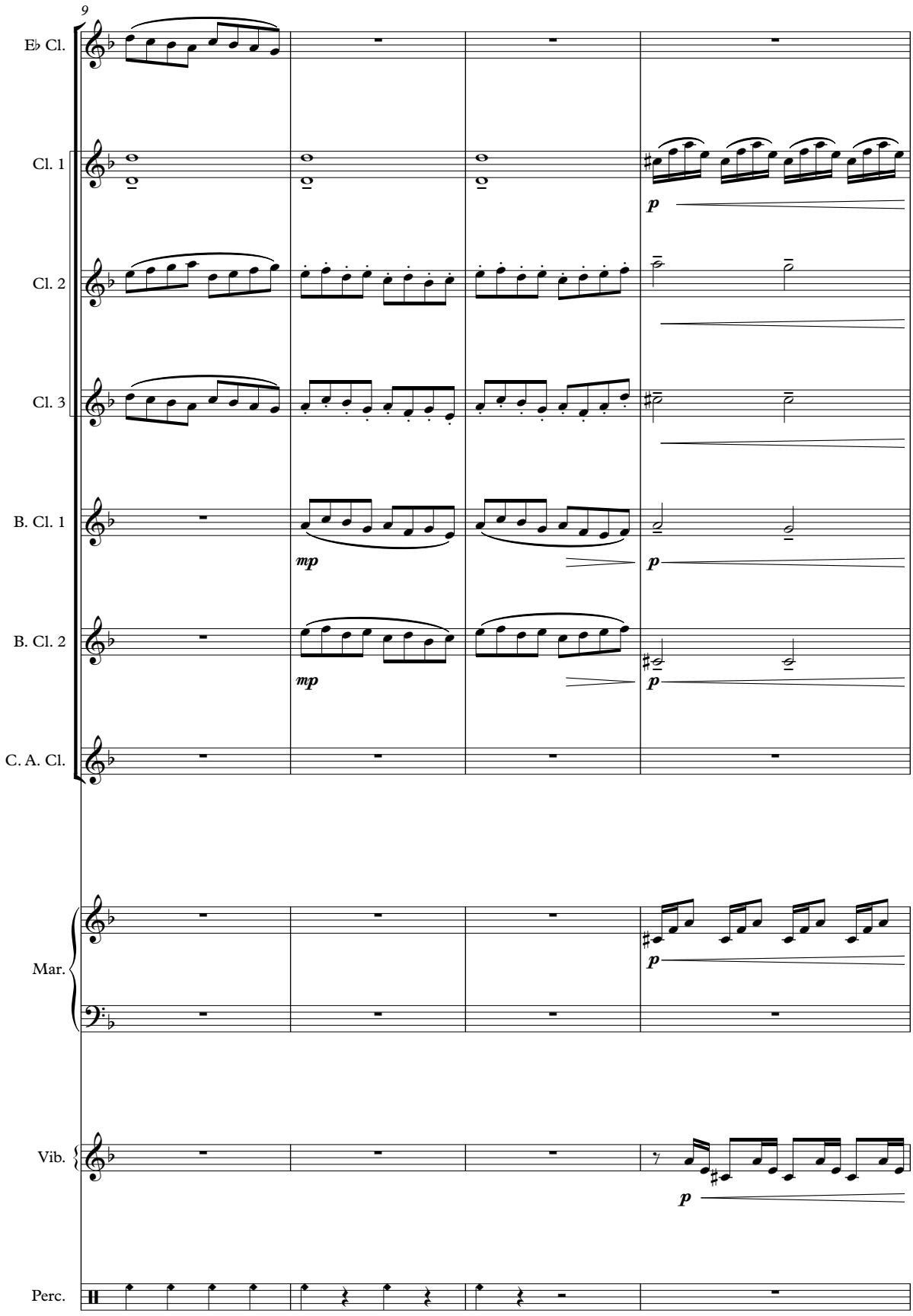

111
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl. 1
B. Cl. 2
C. A. Cl.
Mar.
Vib.
Perc.
p
mp
niente

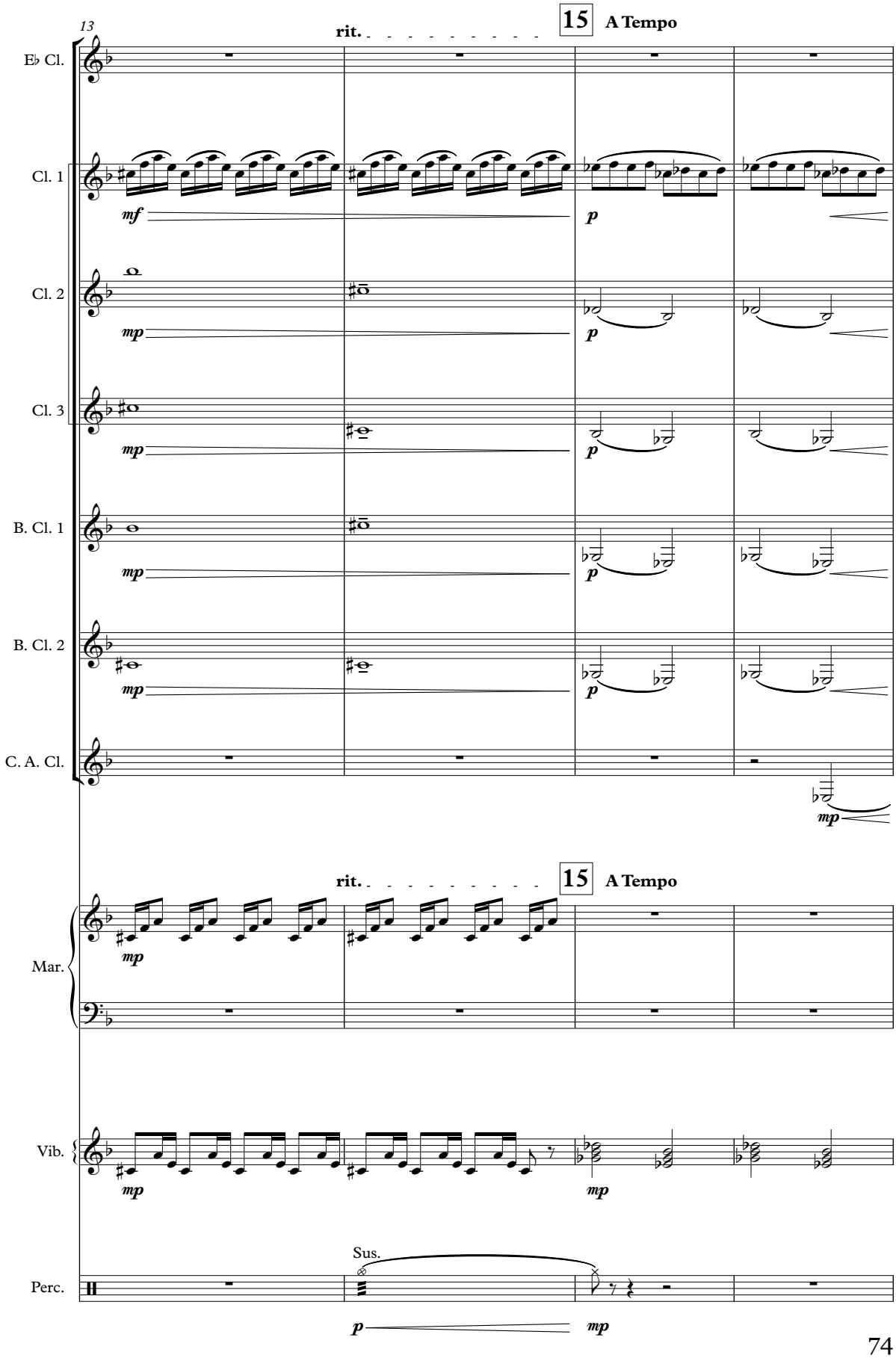

117
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl. 1
B. Cl. 2
C. A. Cl.
Mar.
Vib.
Perc.
mf
p
pp
mp
Triangle

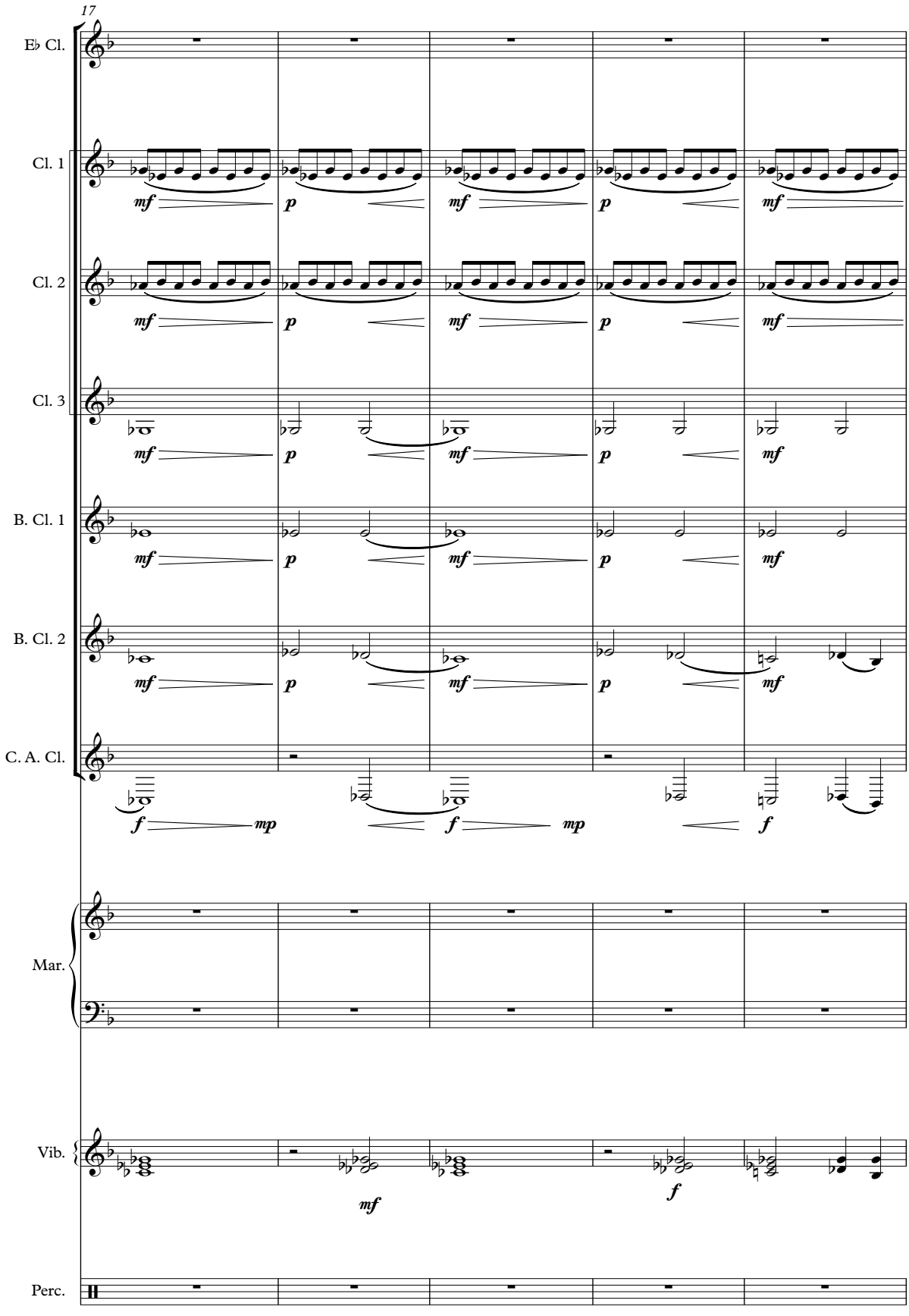
IV. The Snow is Dancing

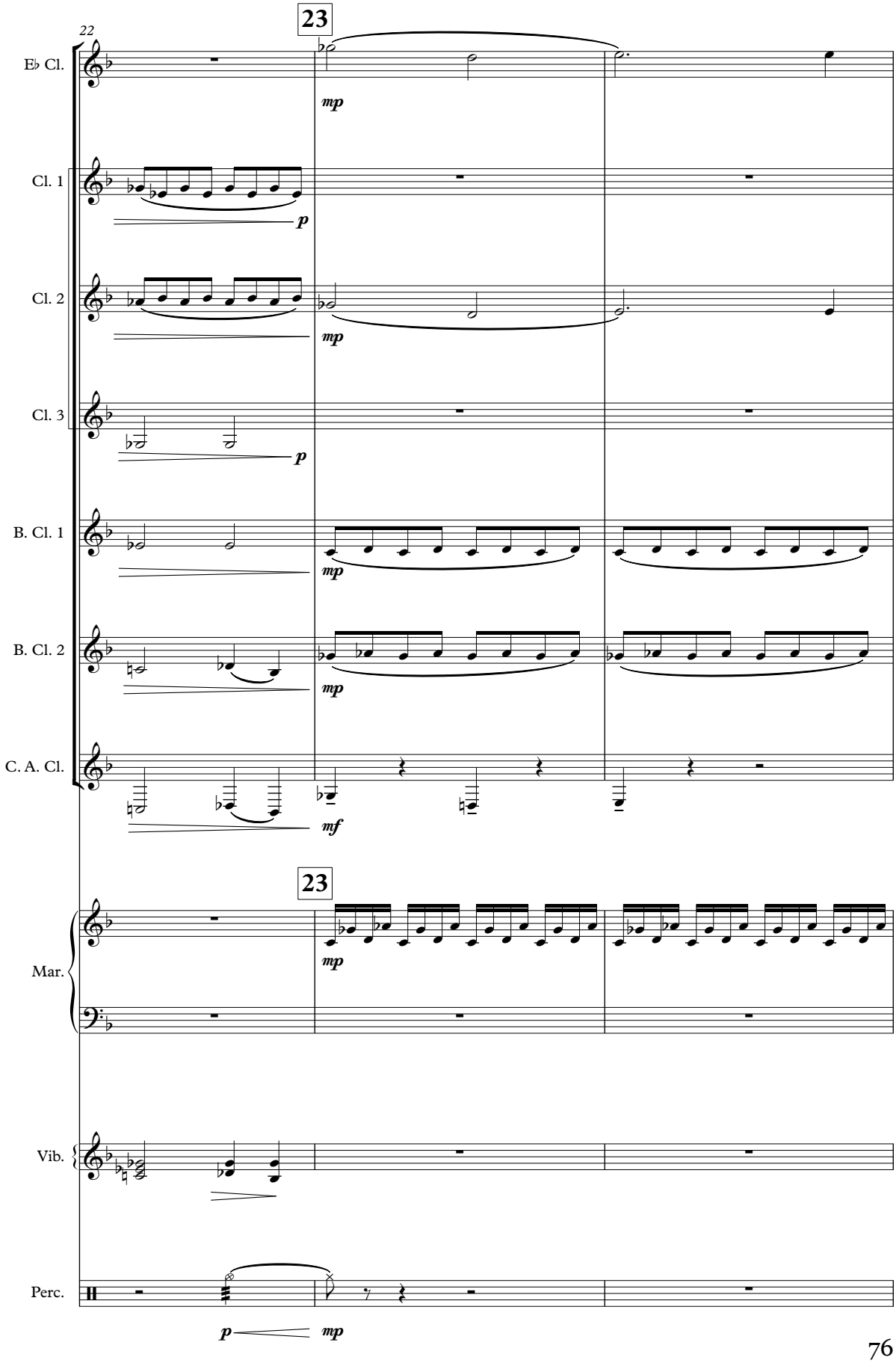


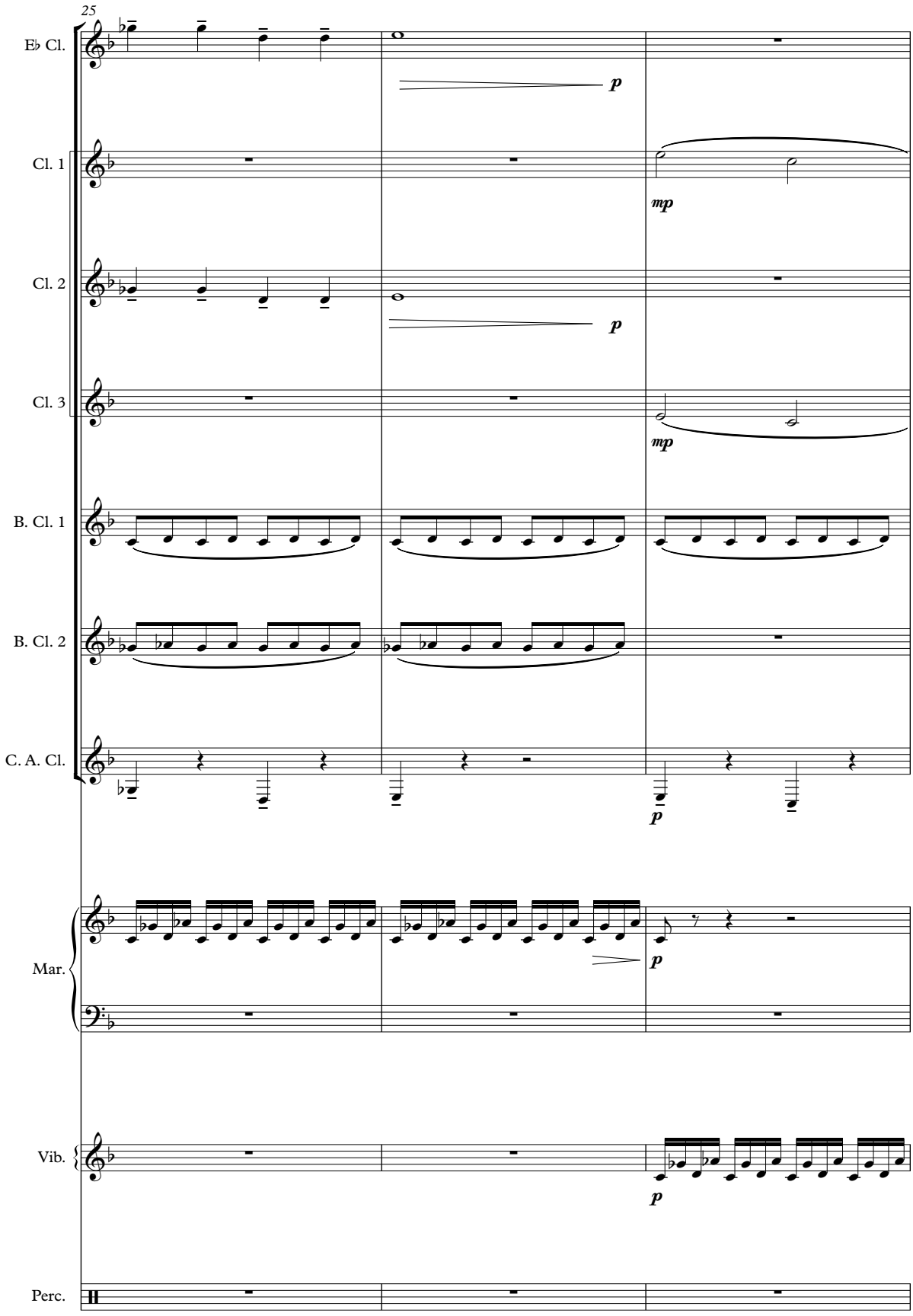

5
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl. 1
B. Cl. 2
C. A. Cl.
Mar.
Vib.
Perc.
mf
p
pp

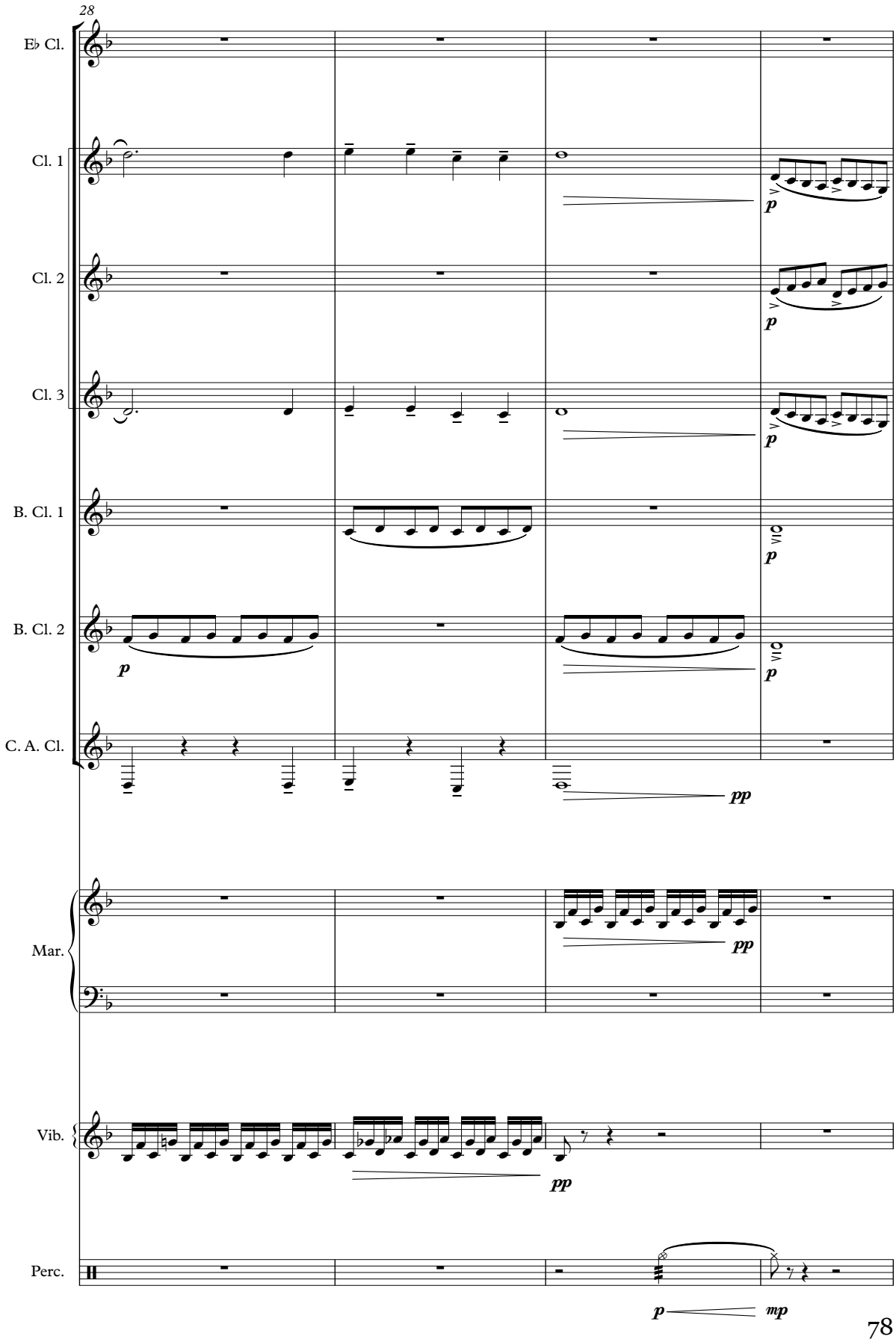

9
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl. 1
B. Cl. 2
C. A. Cl.
Mar.
Vib.
Perc.
p
mp
p
mp
p
p
p

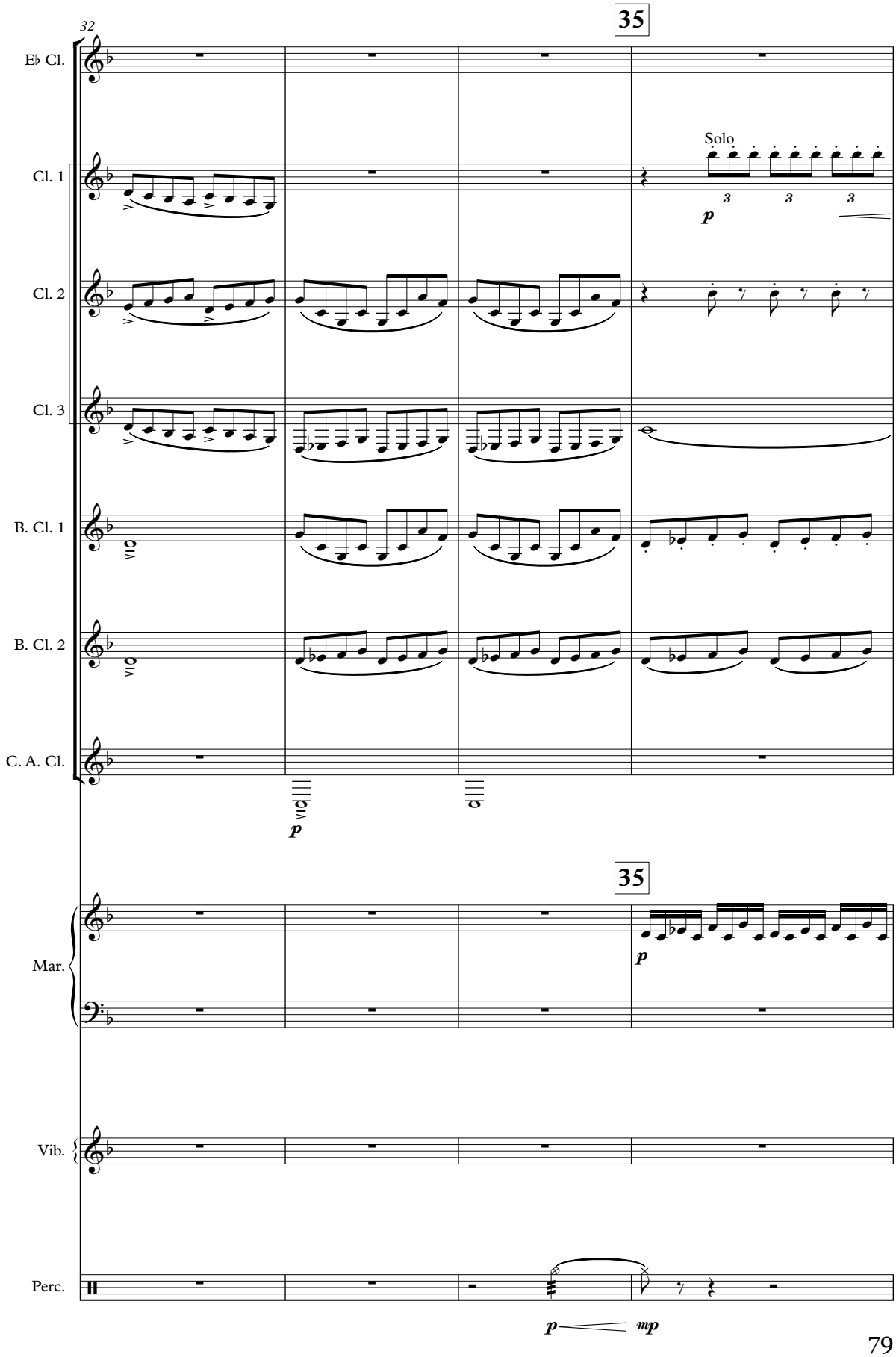

13
rit.
15
A Tempo
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl. 1
B. Cl. 2
C. A. Cl.
Mar.
Vib.
Perc.
Sus.
mf
mp
p

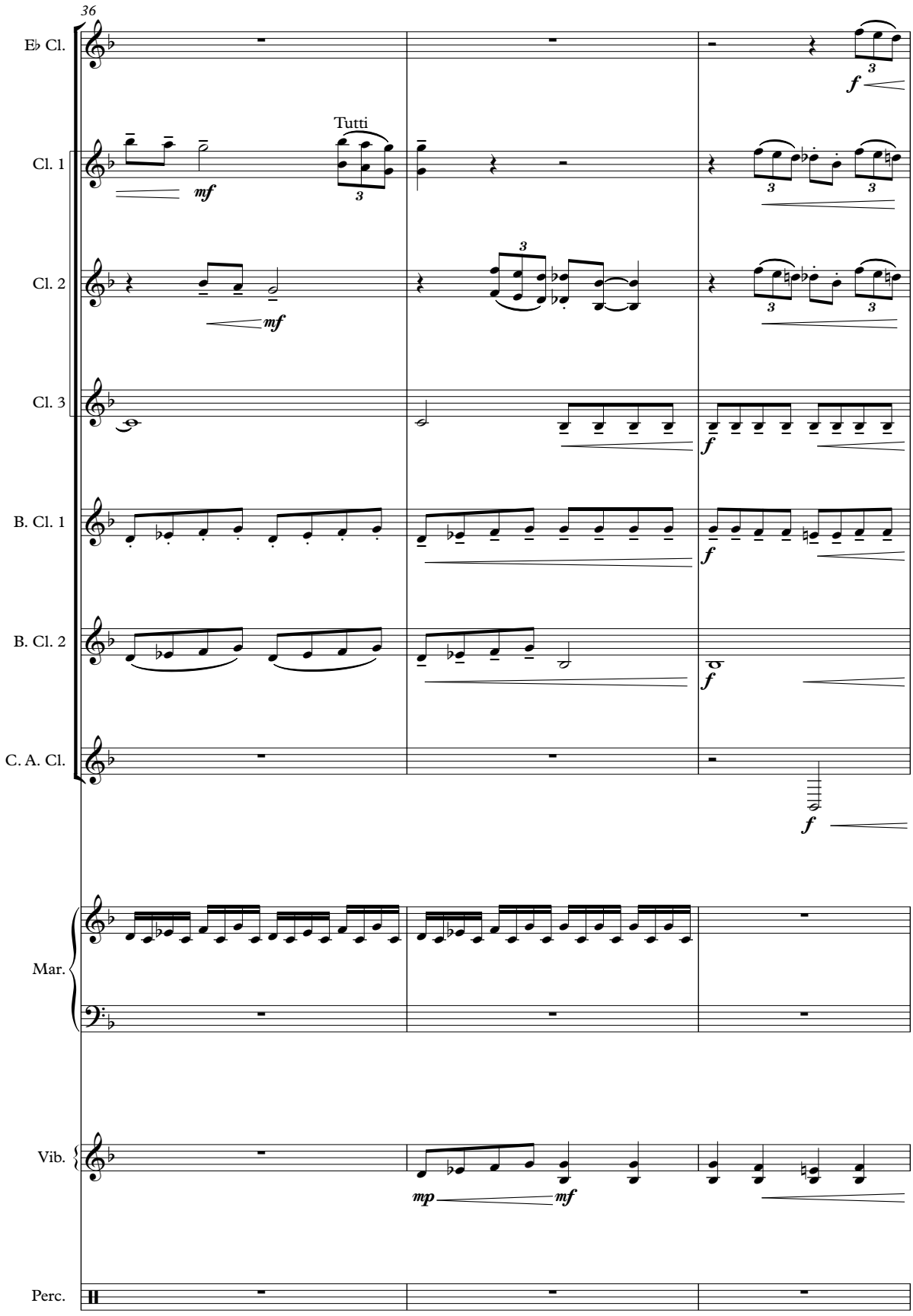

17
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl. 1
B. Cl. 2
C. A. Cl.
Mar.
Vib.
Perc.
mf
p
f
mp

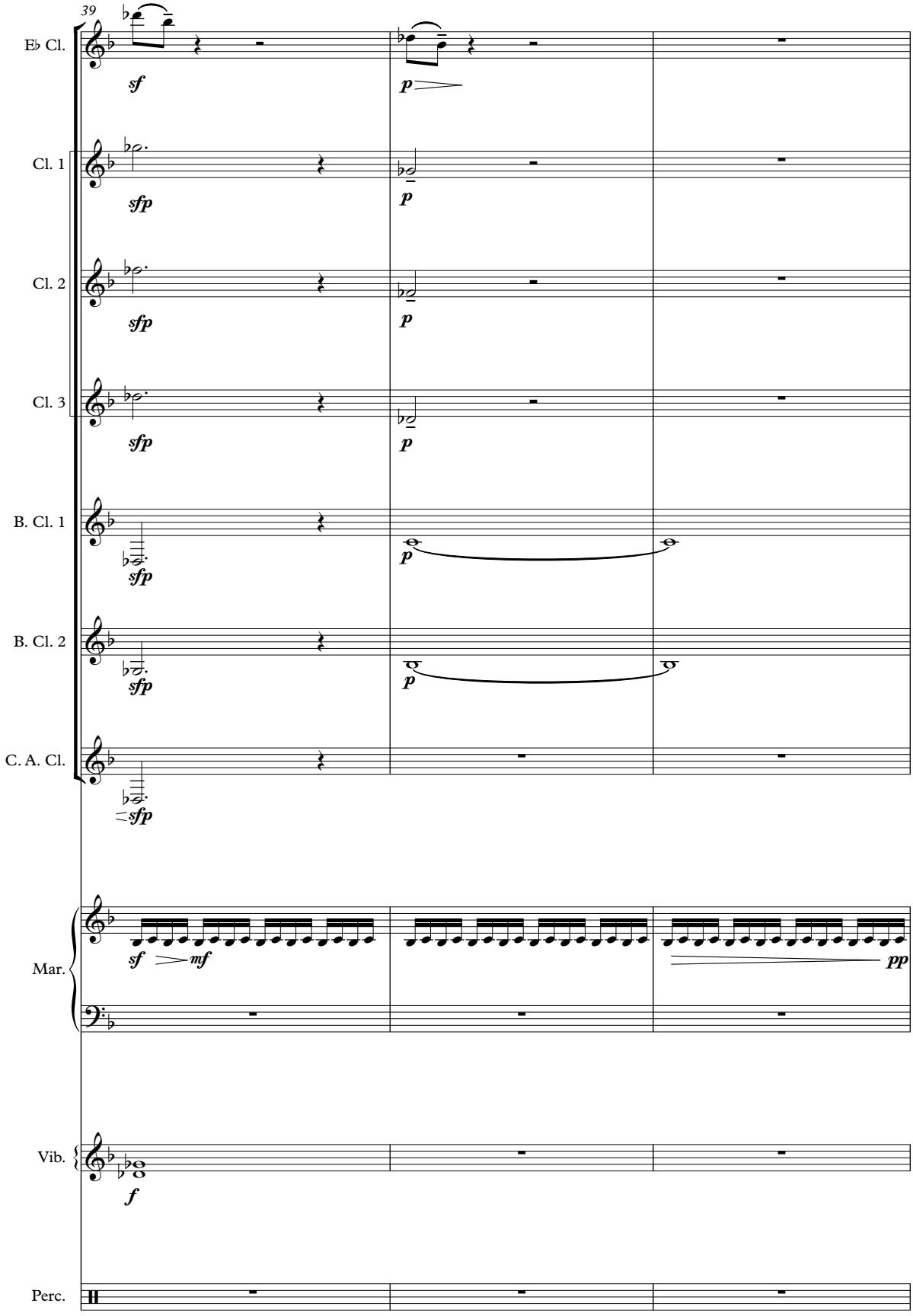

22
23
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl. 1
B. Cl. 2
C. A. Cl.
Mar.
Vib.
Perc.
mp
p
mf

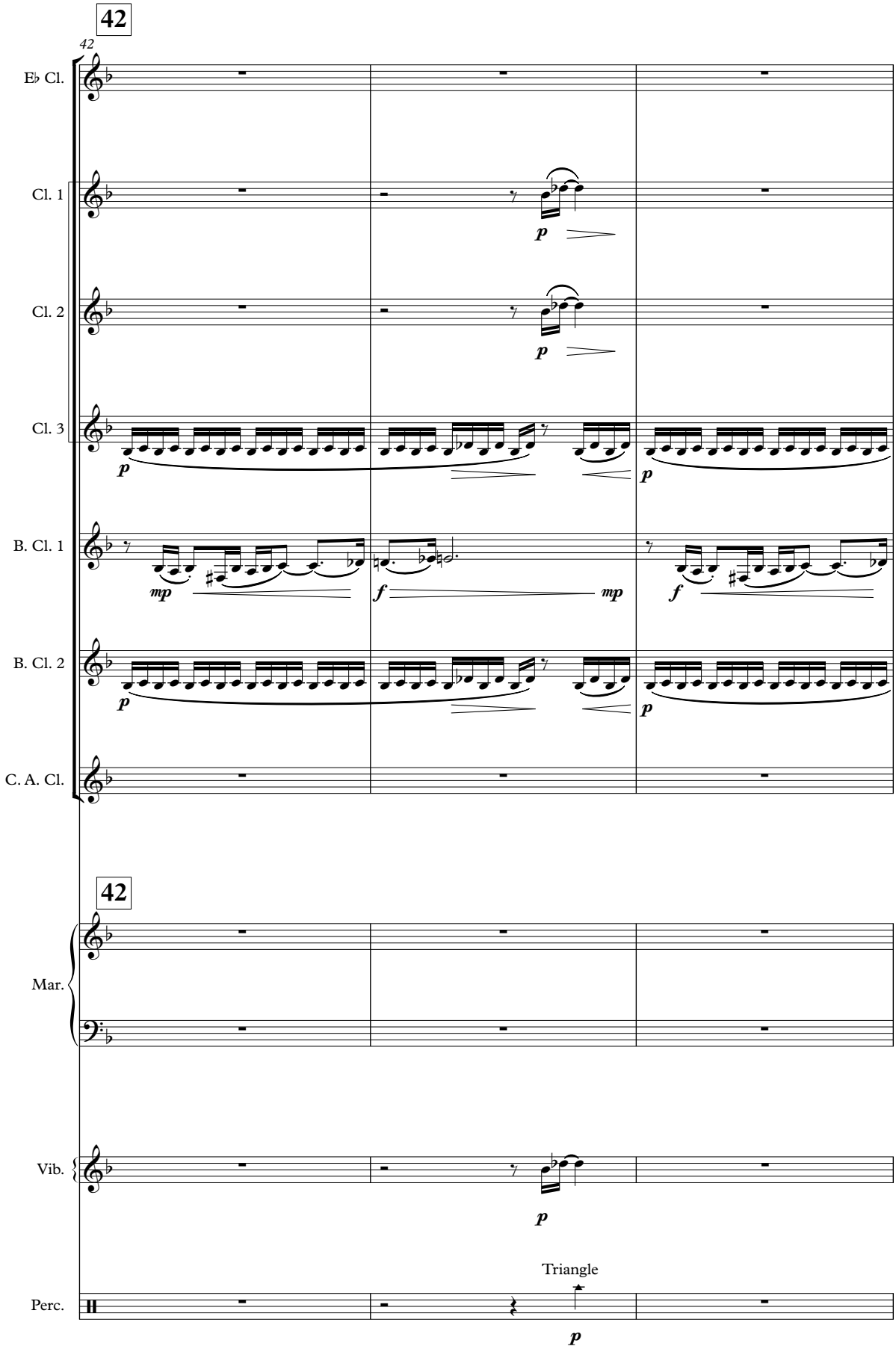

25
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl. 1
B. Cl. 2
C. A. Cl.
Mar.
Vib.
Perc.
p
mp
p
mp
p
p
p

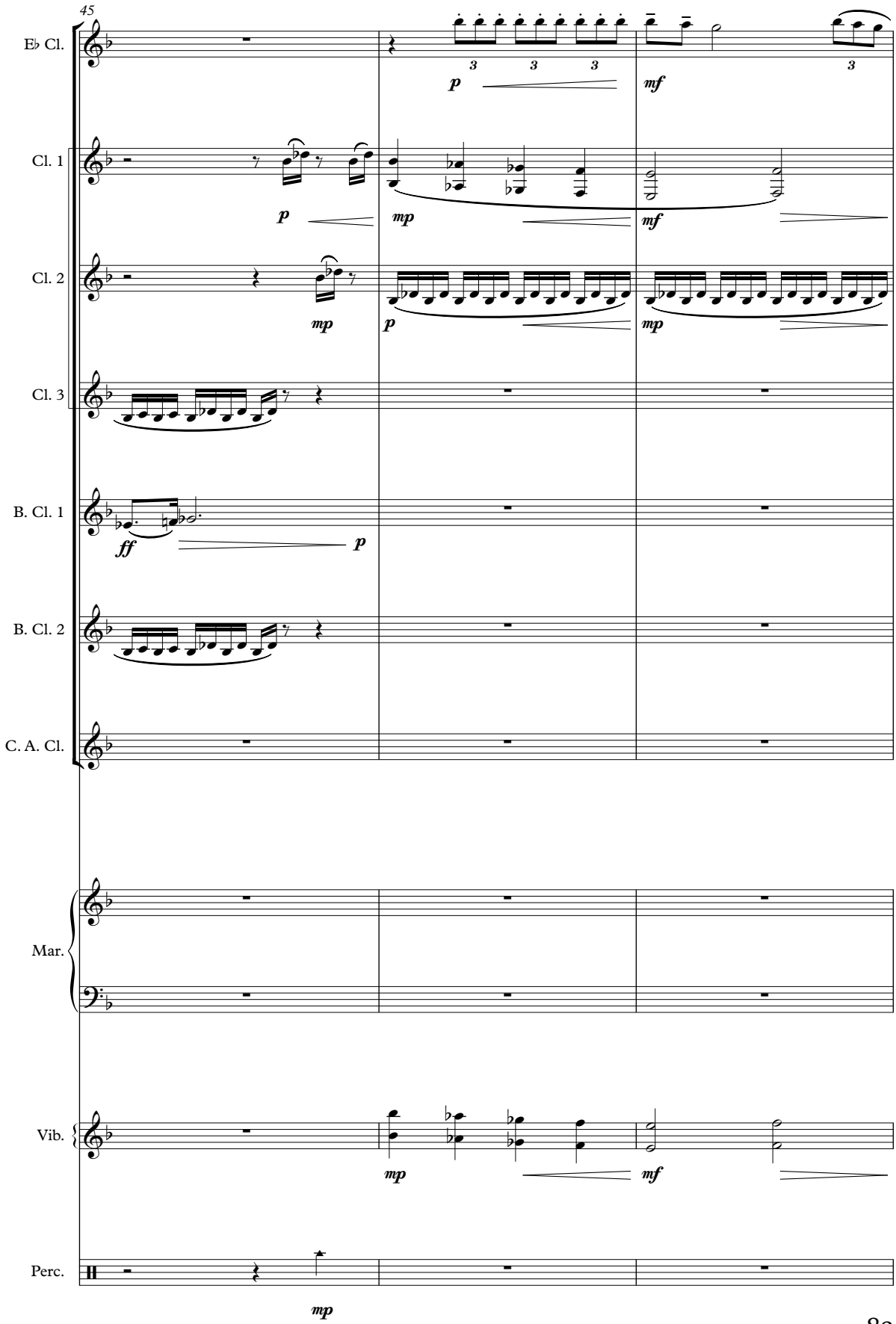

28
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl. 1
B. Cl. 2
C. A. Cl.
Mar.
Vib.
Perc.
p
pp
mp
VIO

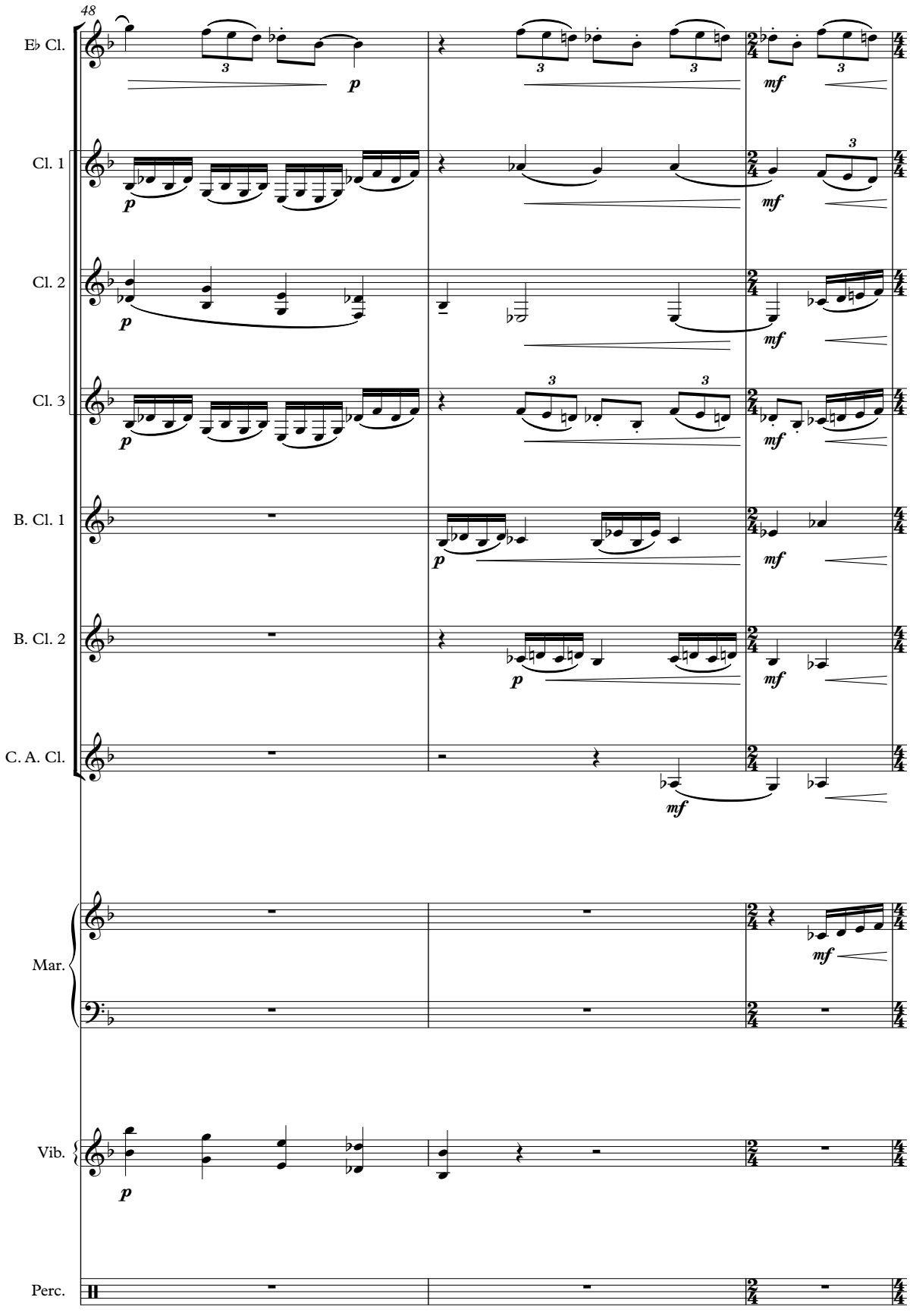

32
35
E♭ Cl.
Cl. 1
Solo
Cl. 2
Cl. 3
B. Cl. 1
B. Cl. 2
C. A. Cl.
35
Mar.
Vib.
Perc.

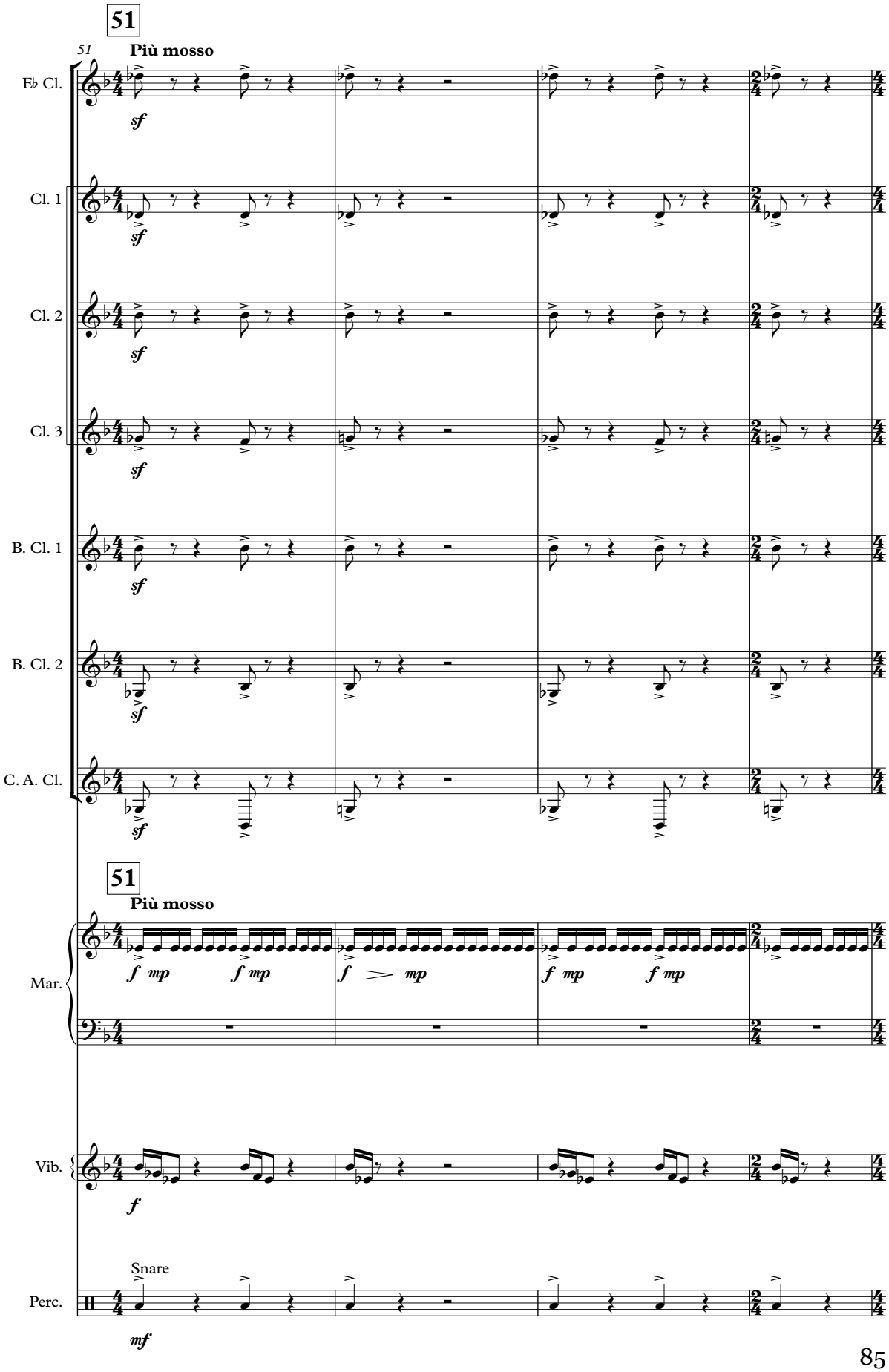

36
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl. 1
B. Cl. 2
C. A. Cl.
Mar.
Vib.
Perc.
Tutti
mf
f
mp

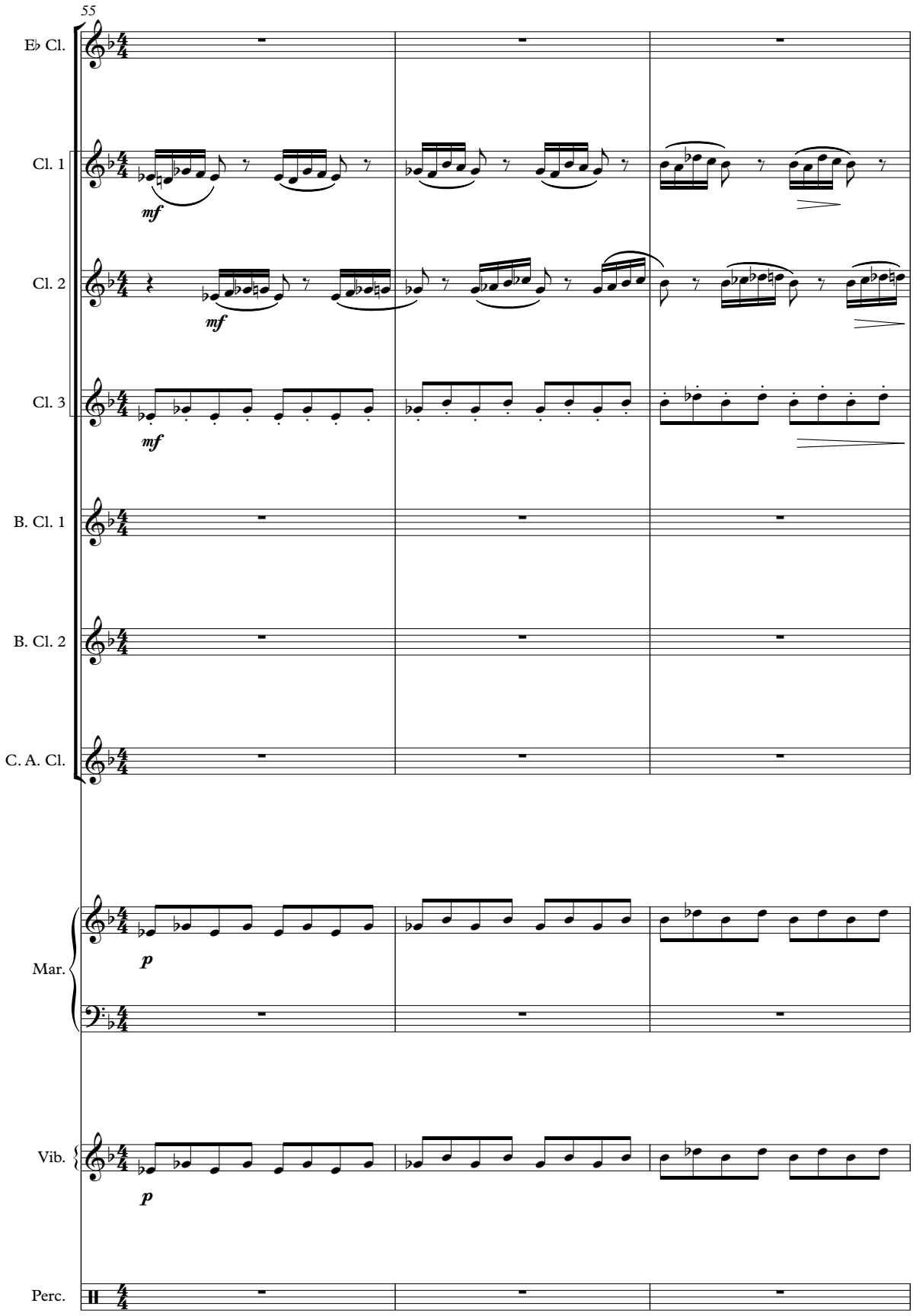

39
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl. 1
B. Cl. 2
C. A. Cl.
Mar.
Vib.
Perc.
sf
p
sfp
mf
pp
f

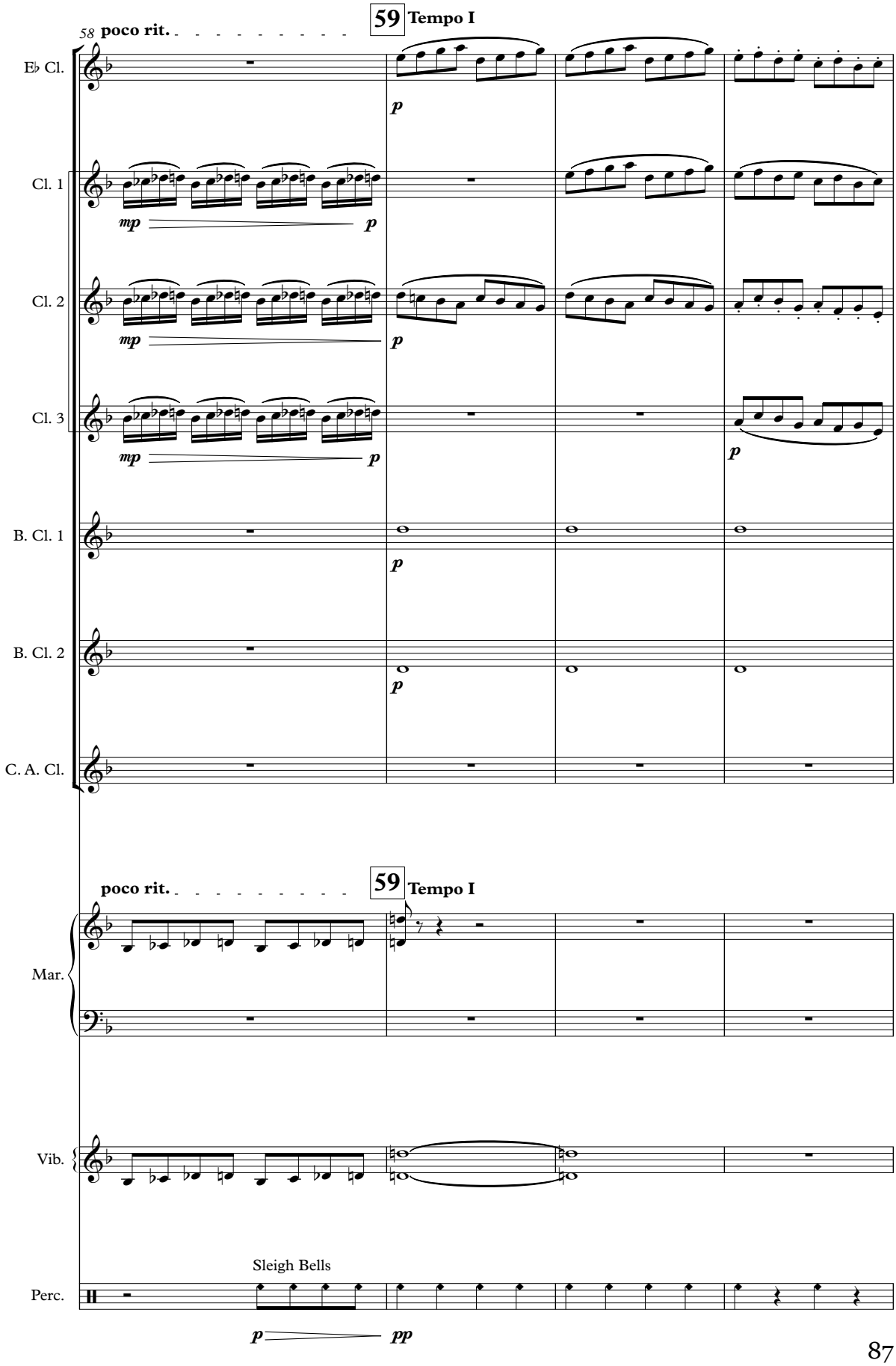

42
42
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl. 1
B. Cl. 2
C. A. Cl.
Mar.
Vib.
Perc.
Triangle
p
mp
f

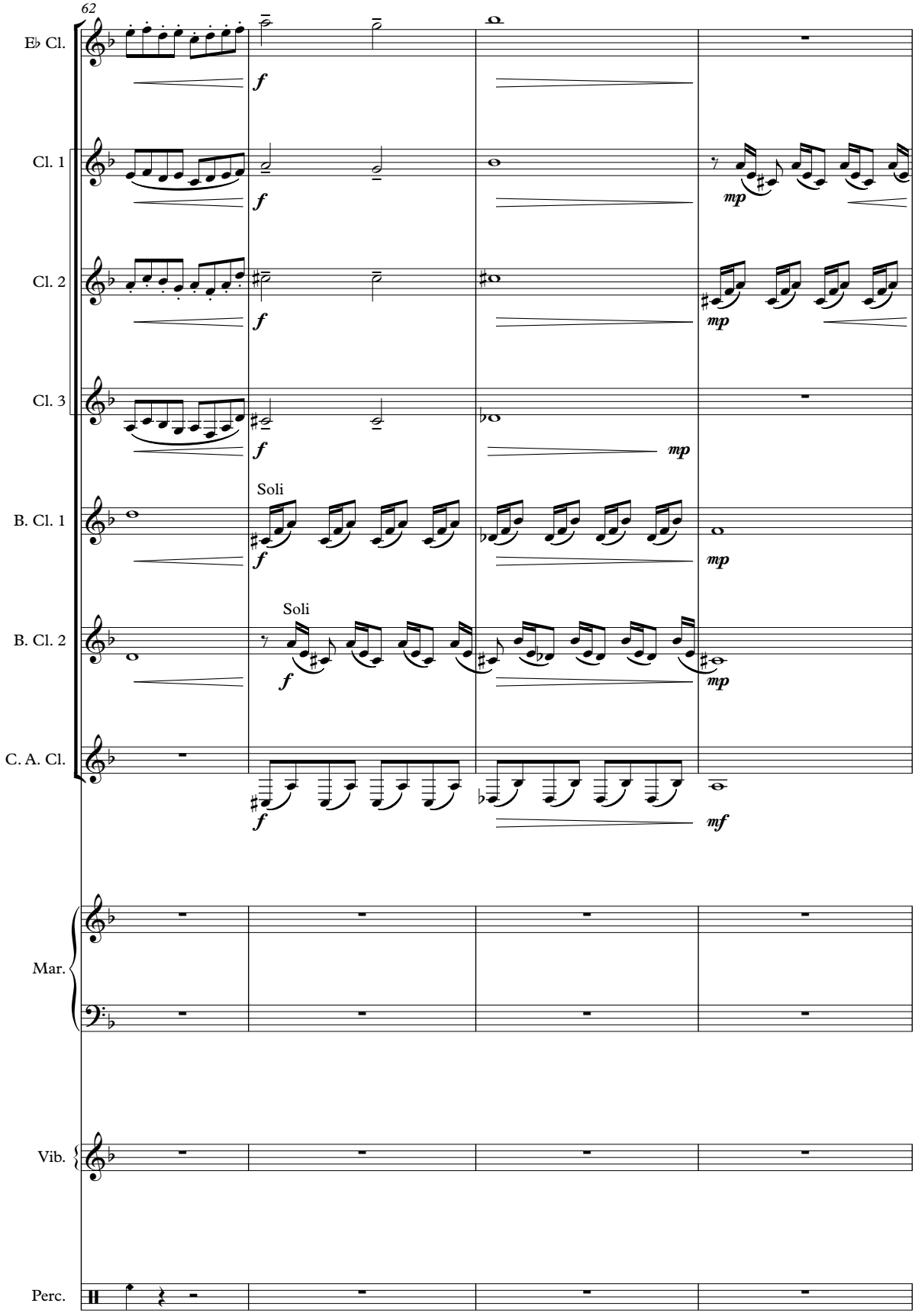

45
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl. 1
B. Cl. 2
C. A. Cl.
Mar.
Vib.
Perc.
p
mf
mp
ff

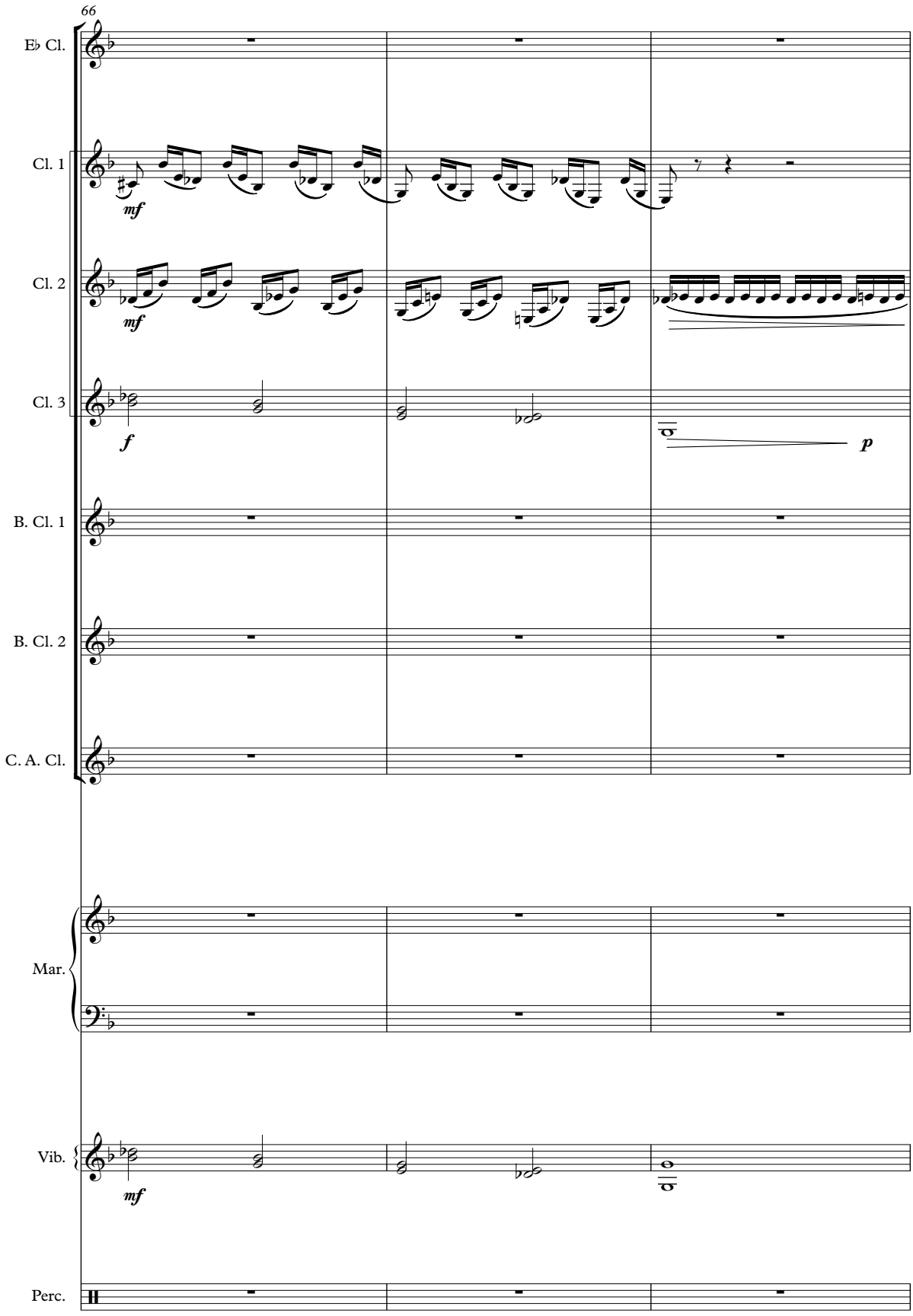

48
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl. 1
B. Cl. 2
C. A. Cl.
Mar.
Vib.
Perc.
p
mf
3

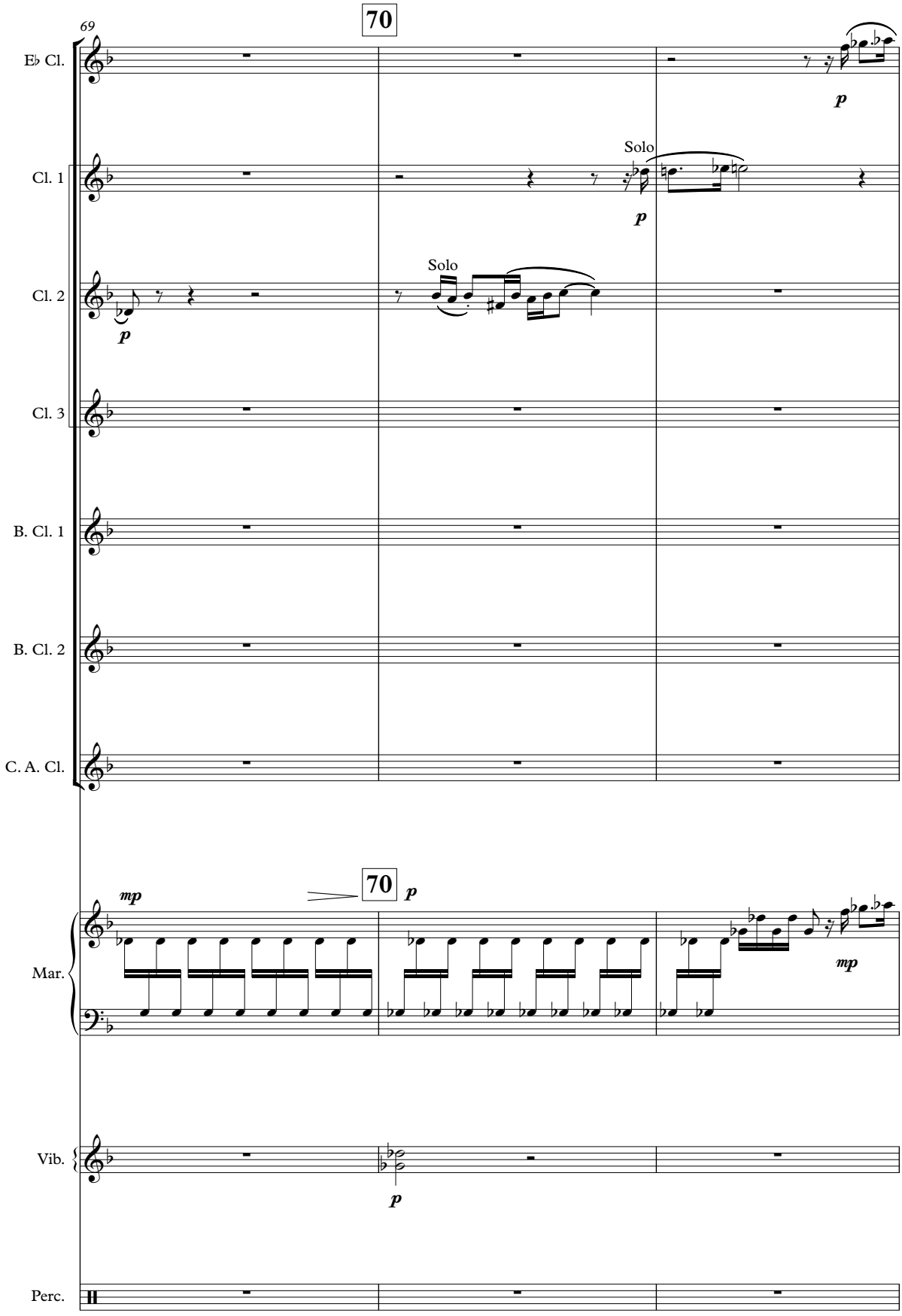

51
Più mosso
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl. 1
B. Cl. 2
C. A. Cl.
sf
51
Più mosso
Mar.
f mp
f mp
f
mp
f mp
f mp
Vib.
f
Snare
Perc.
mf

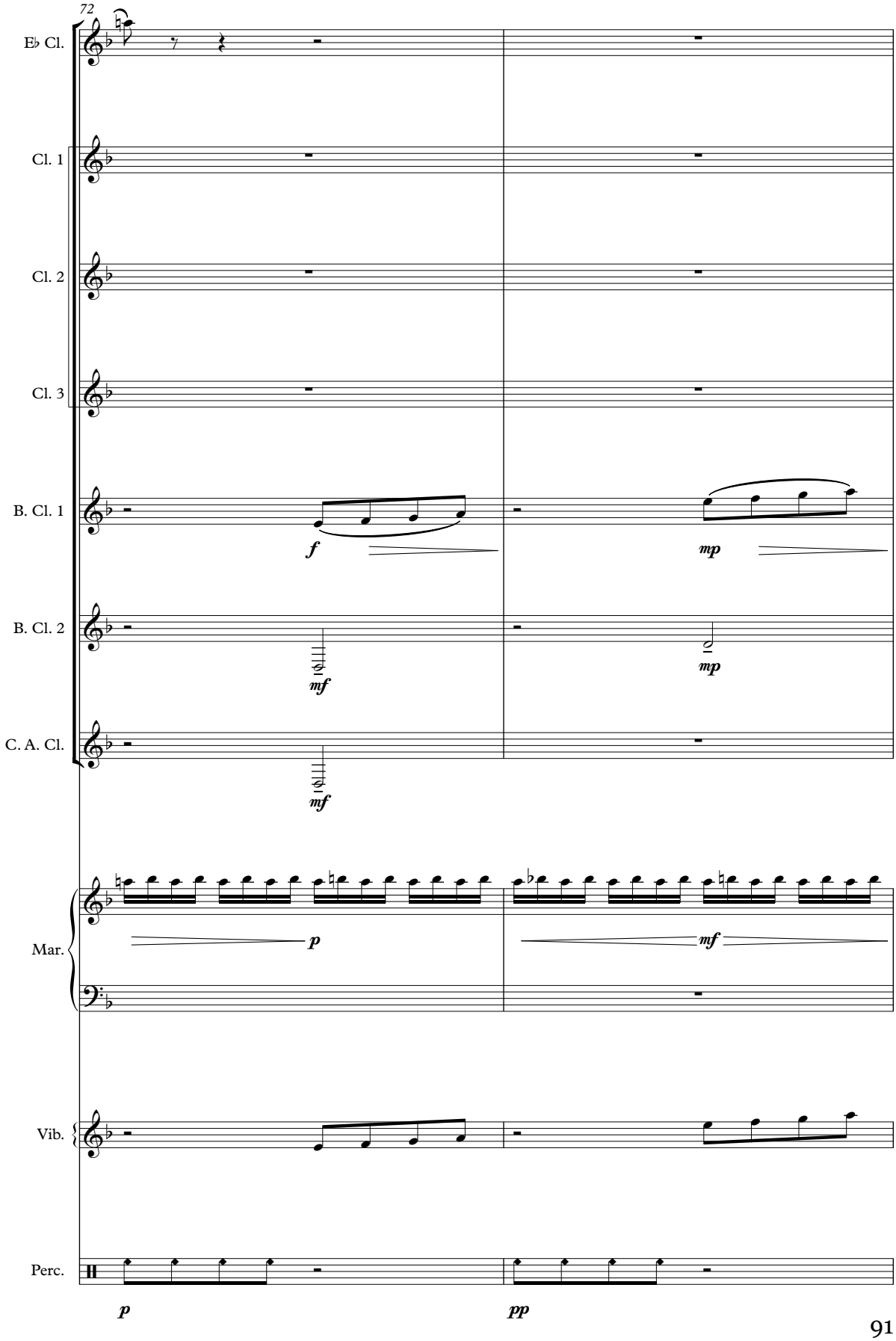

55
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl. 1
B. Cl. 2
C. A. Cl.
Mar.
Vib.
Perc.
mf
mf
mf
p
p

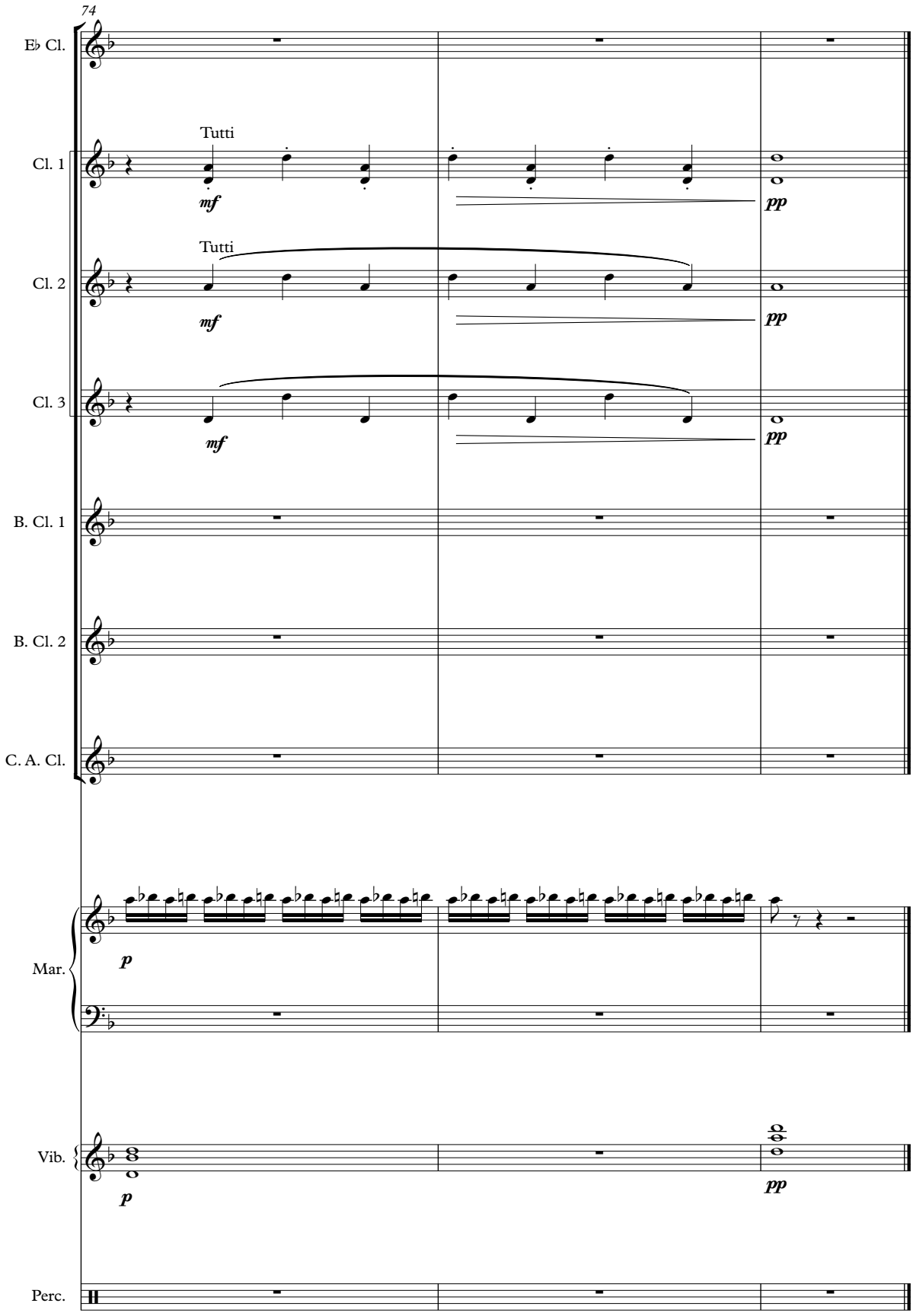

58 poco rit.
59 Tempo I
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl. 1
B. Cl. 2
C. A. Cl.
poco rit.
59 Tempo I
Mar.
Vib.
Sleigh Bells
Perc.
mp
p
pp


62
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl. 1
B. Cl. 2
C. A. Cl.
Soli
Soli
Mar.
Vib.
Perc.
f
mp
mf


66
E♭ Cl.
Cl. 1
mf
Cl. 2
mf
Cl. 3
f
p
B. Cl. 1
B. Cl. 2
C. A. Cl.
Mar.
Vib.
mf
Perc.

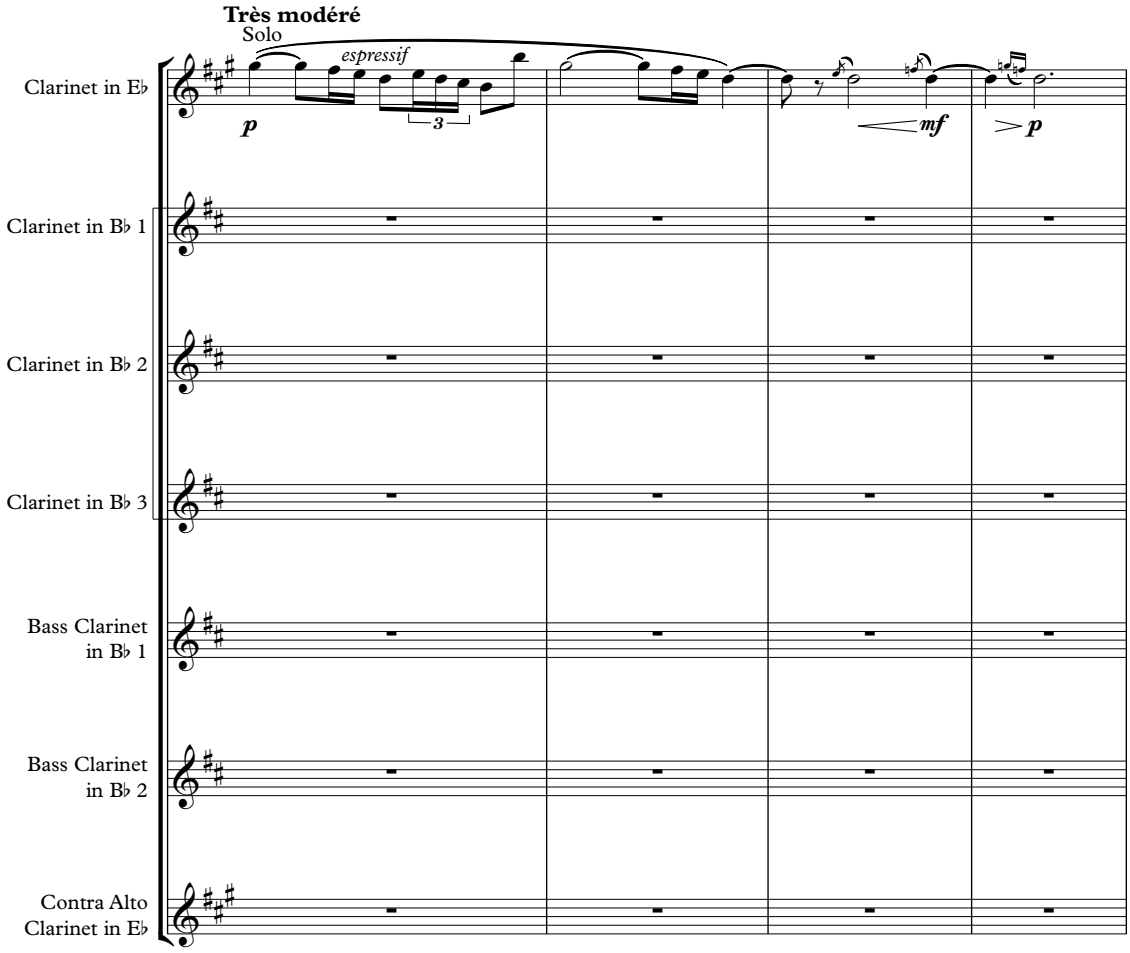

69
70
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl. 1
B. Cl. 2
C. A. Cl.
Solo
Solo
p
p
p
mp
mp
70
p
Mar.
Vib.
Perc.

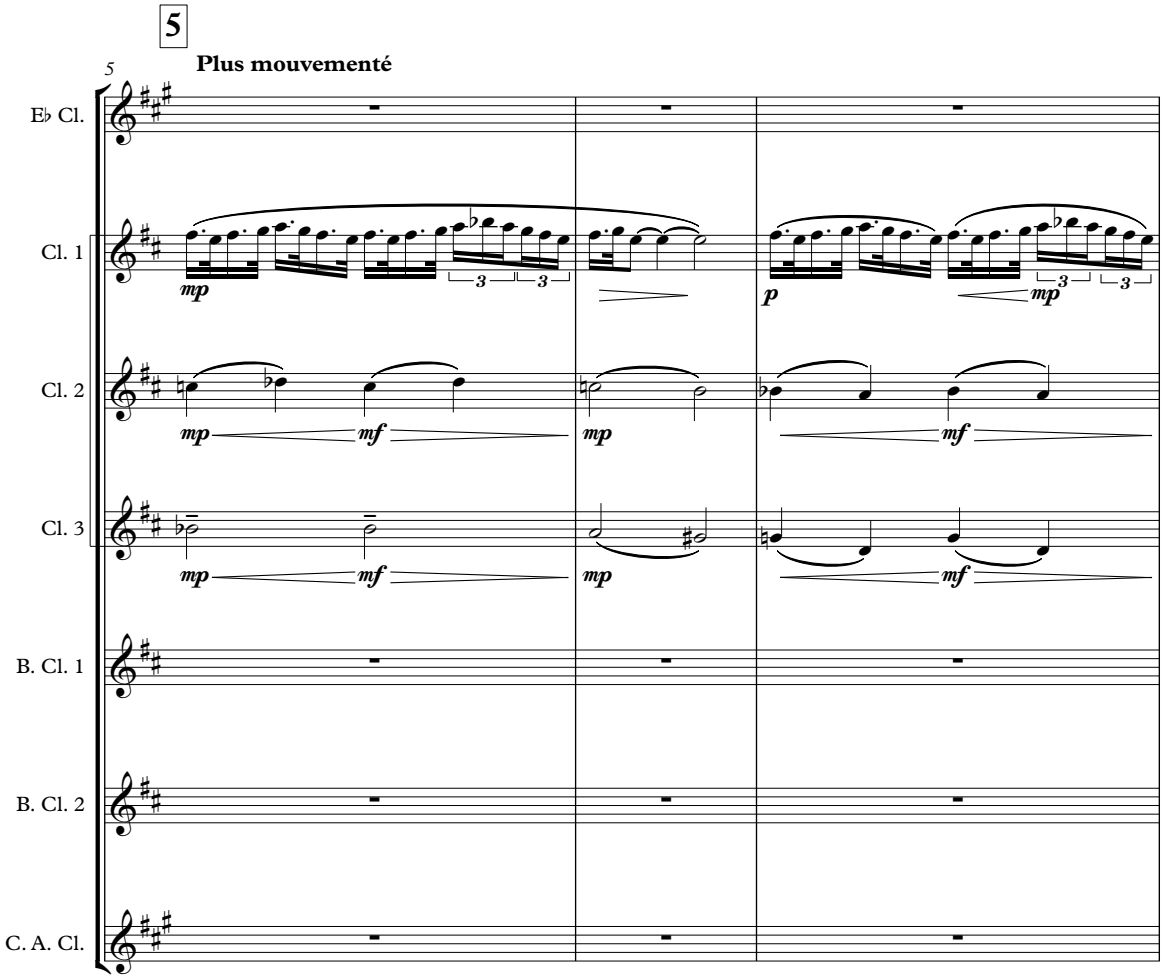

72
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl. 1
B. Cl. 2
C. A. Cl.
Mar.
Vib.
Perc.
f
mp
mf
mp
mf
p
mf
p
pp

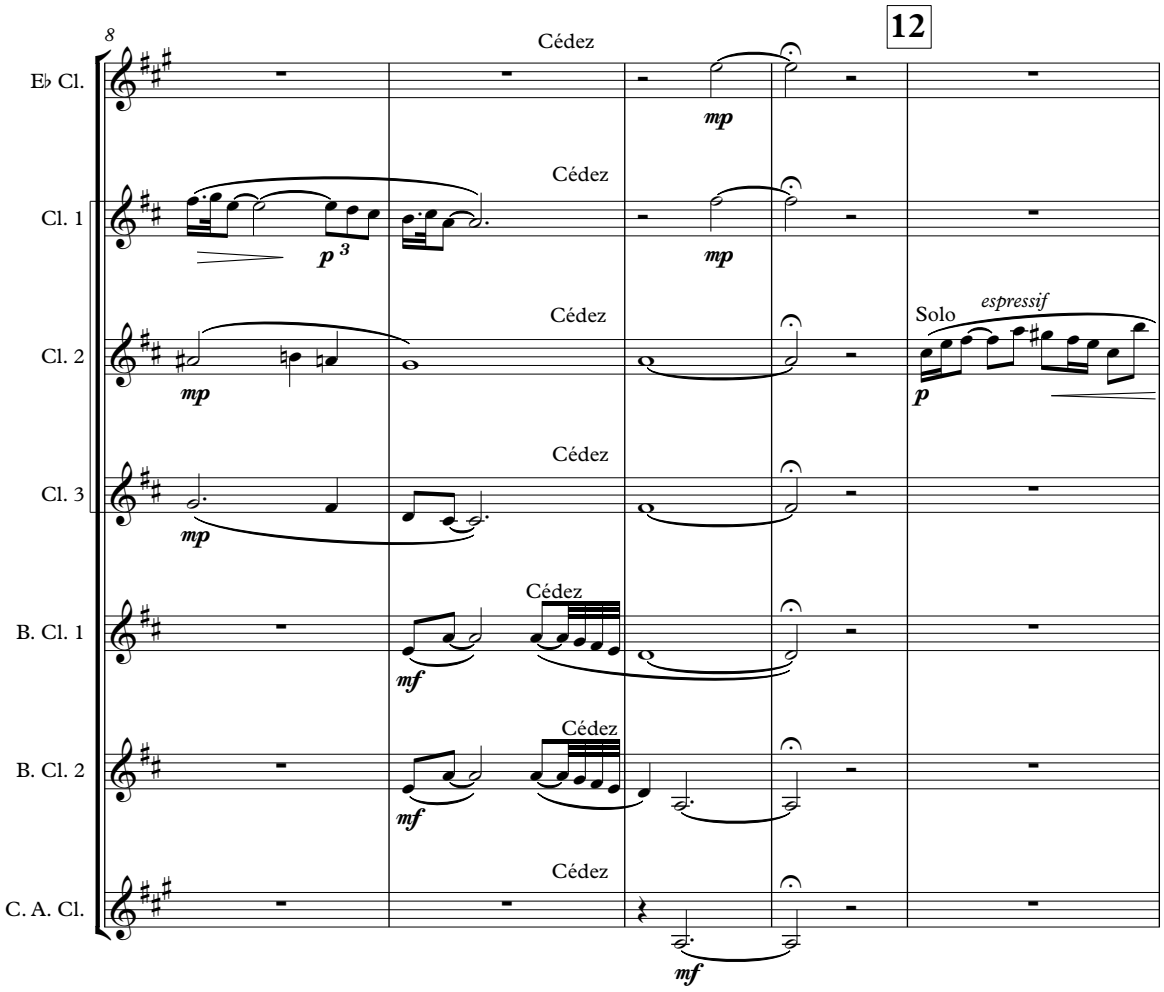

74
E♭ Cl.
Cl. 1
Tutti
mf
pp
Cl. 2
Tutti
mf
pp
Cl. 3
mf
pp
B. Cl. 1
B. Cl. 2
C. A. Cl.
Mar.
p
Vib.
p
pp
Perc.

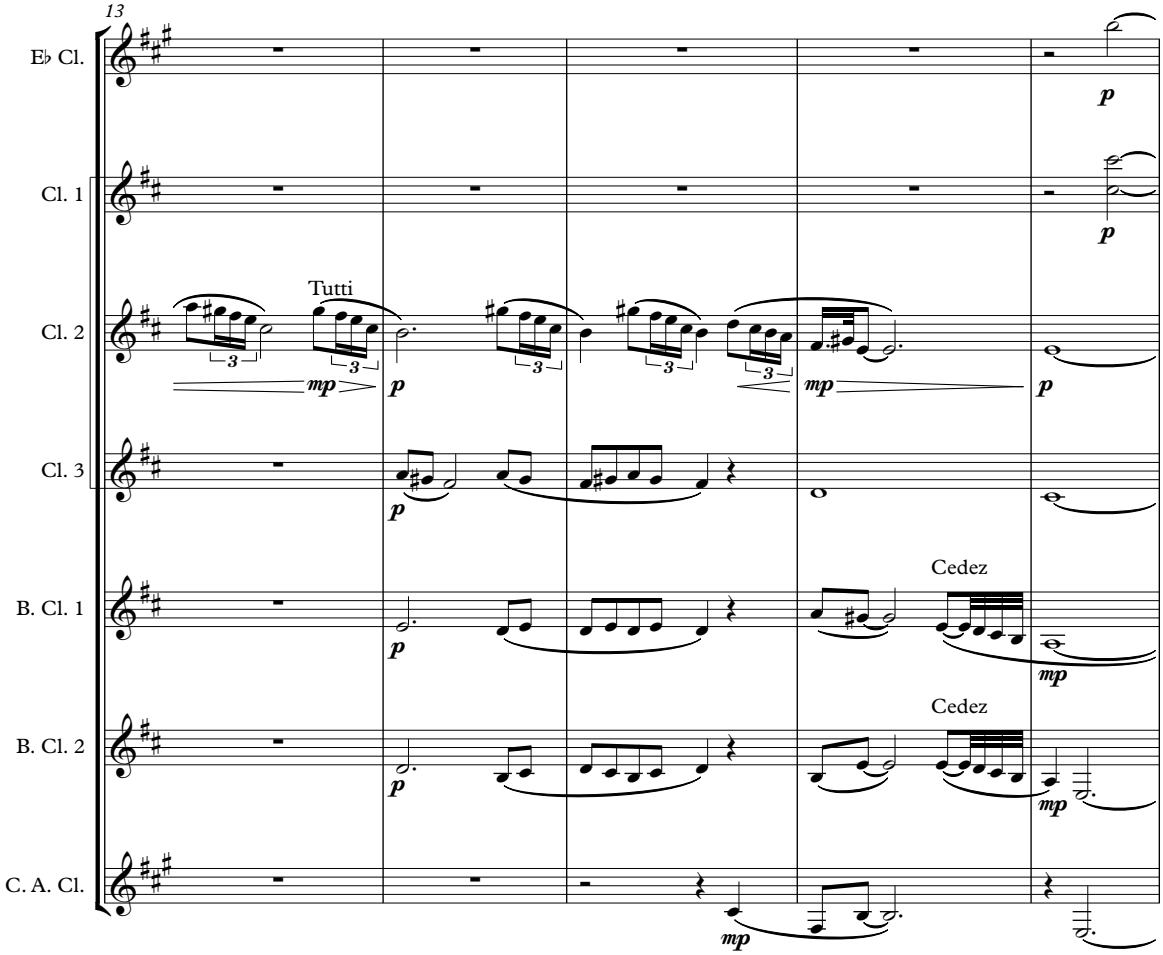
V. The Little Shepherd

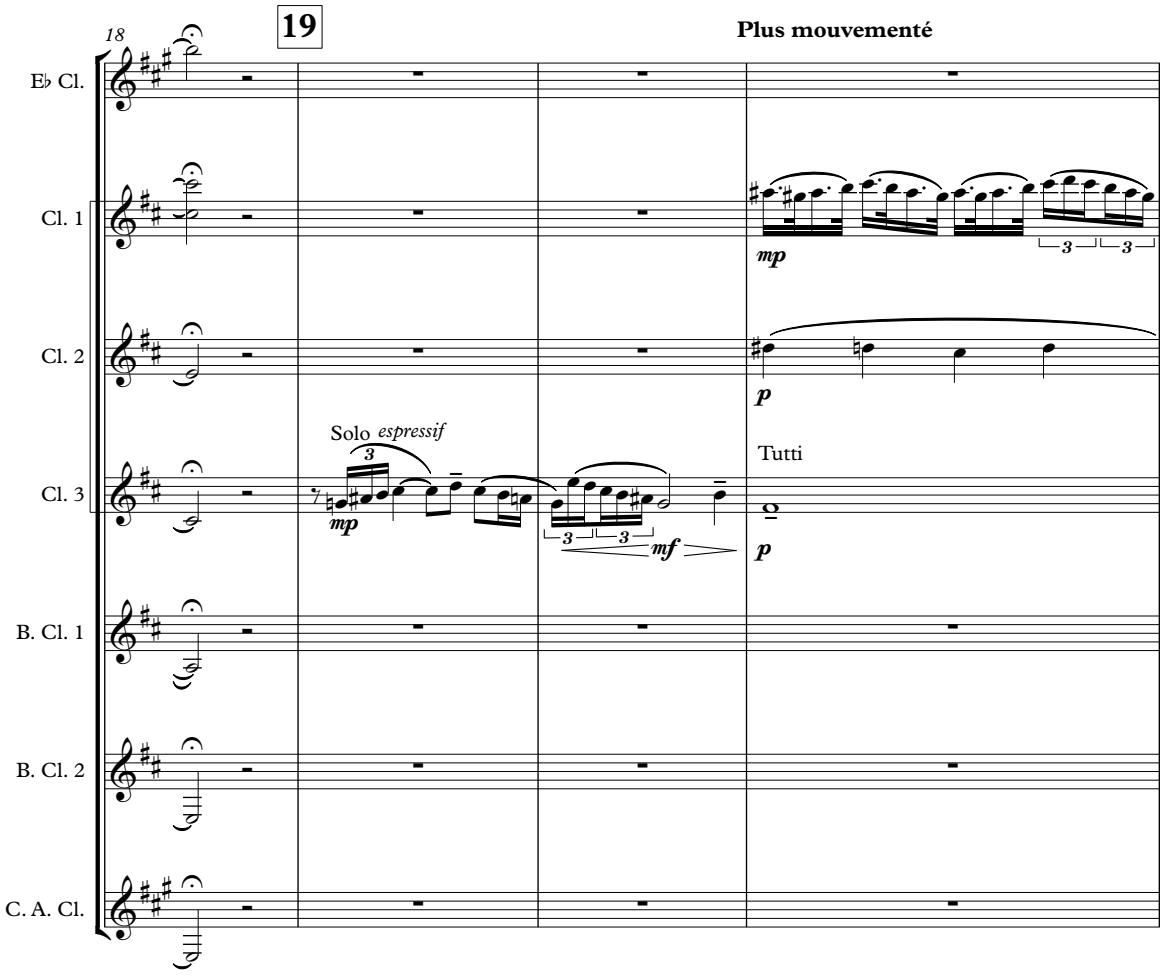
[Percussion TACET]

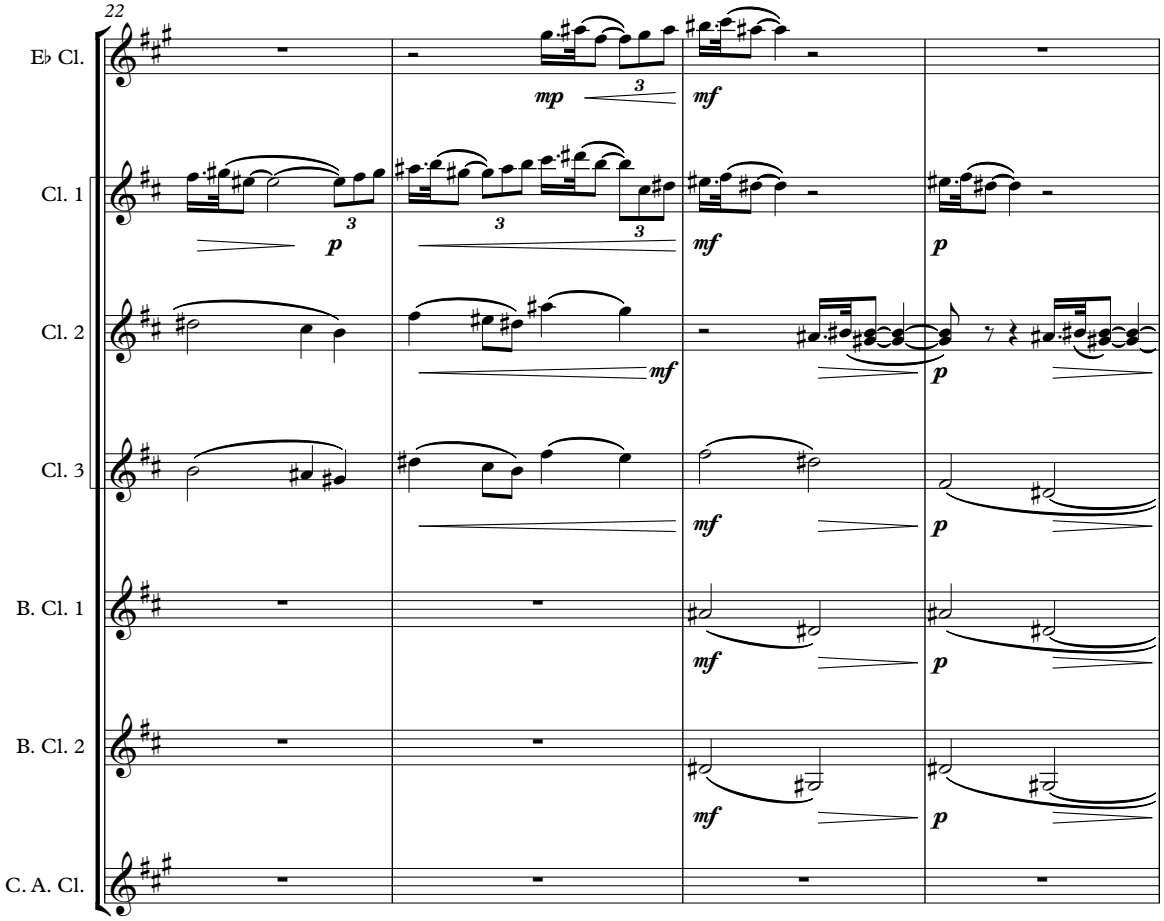


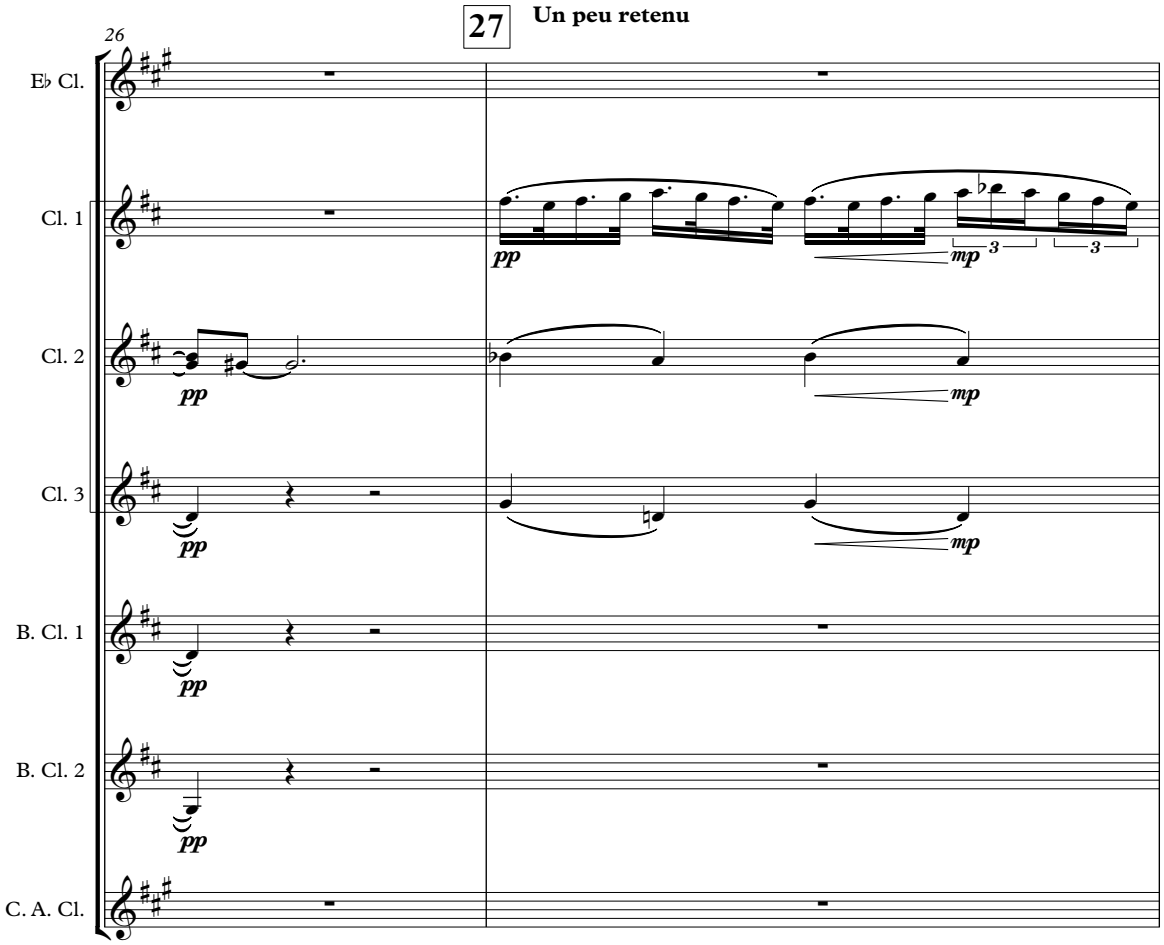

5
Plus mouvementé
5
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl. 1
B. Cl. 2
C. A. Cl.
mp
mf
p
3

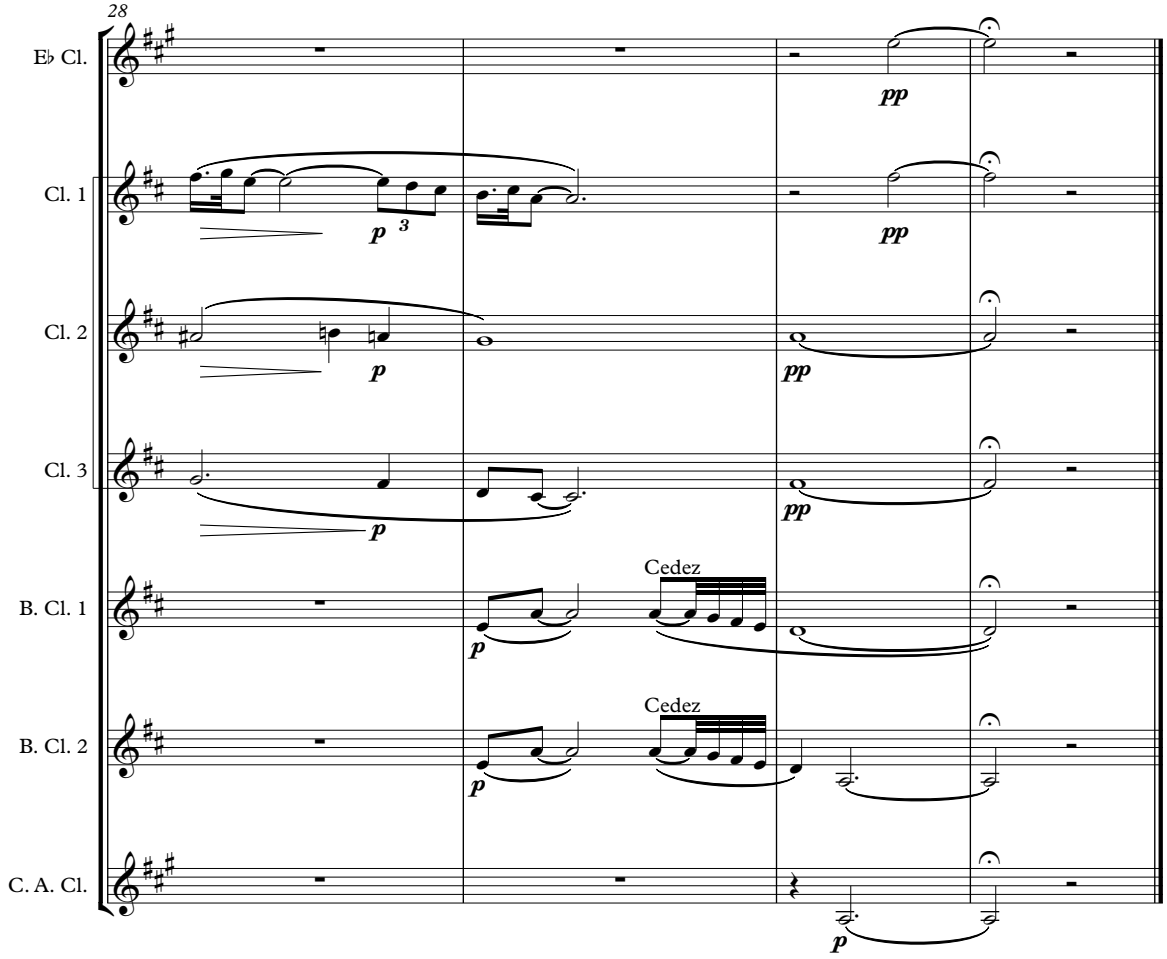

12
8
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl. 1
B. Cl. 2
C. A. Cl.
Cédez
mp
p 3
Solo
espressif
p
mf


13
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl. 1
B. Cl. 2
C. A. Cl.
Tutti
Cedez
Cedez

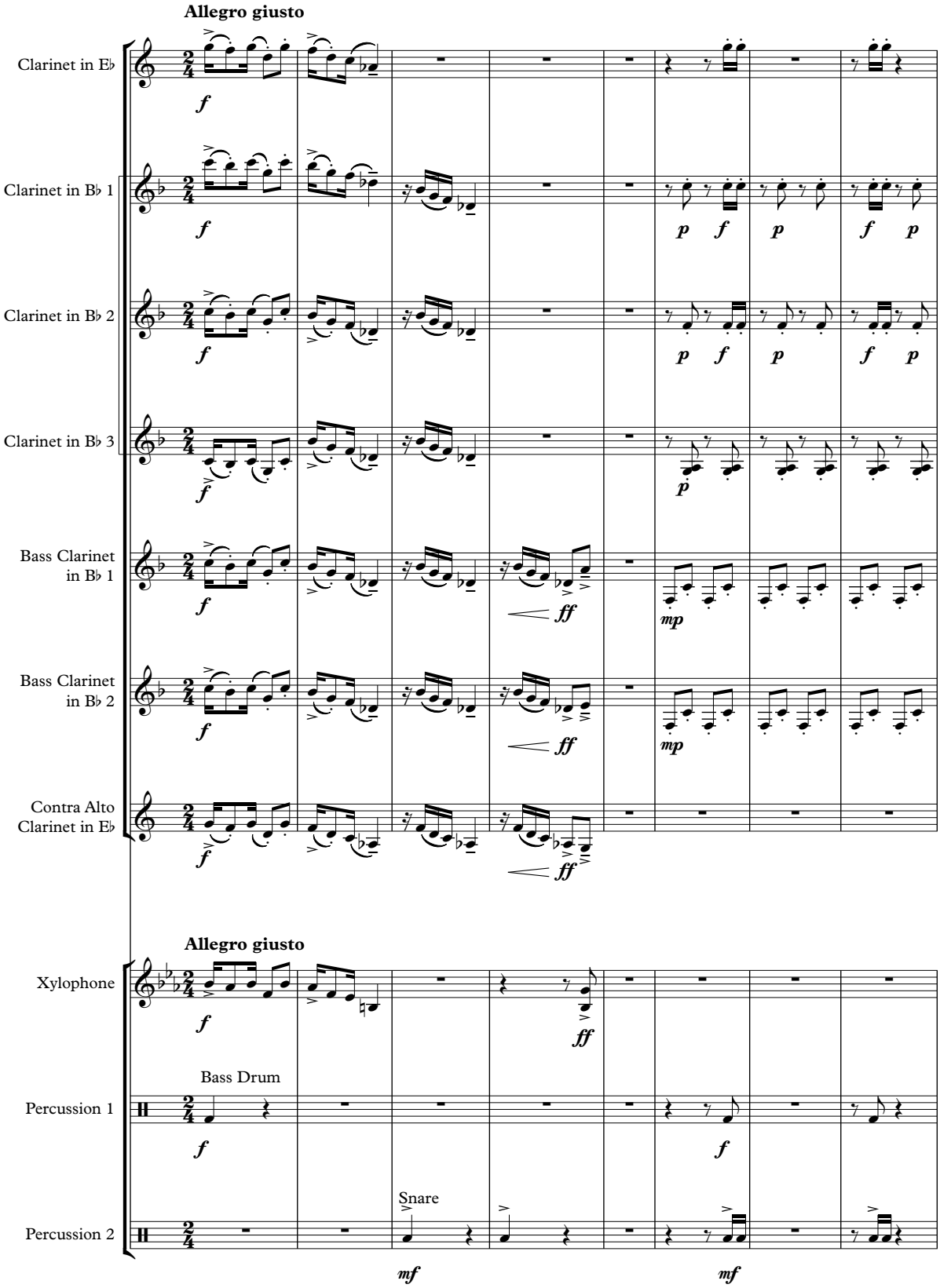

18
19
Plus mouvementé
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl. 1
B. Cl. 2
C. A. Cl.
mp
p
Solo espressif
Tutti
mf
p

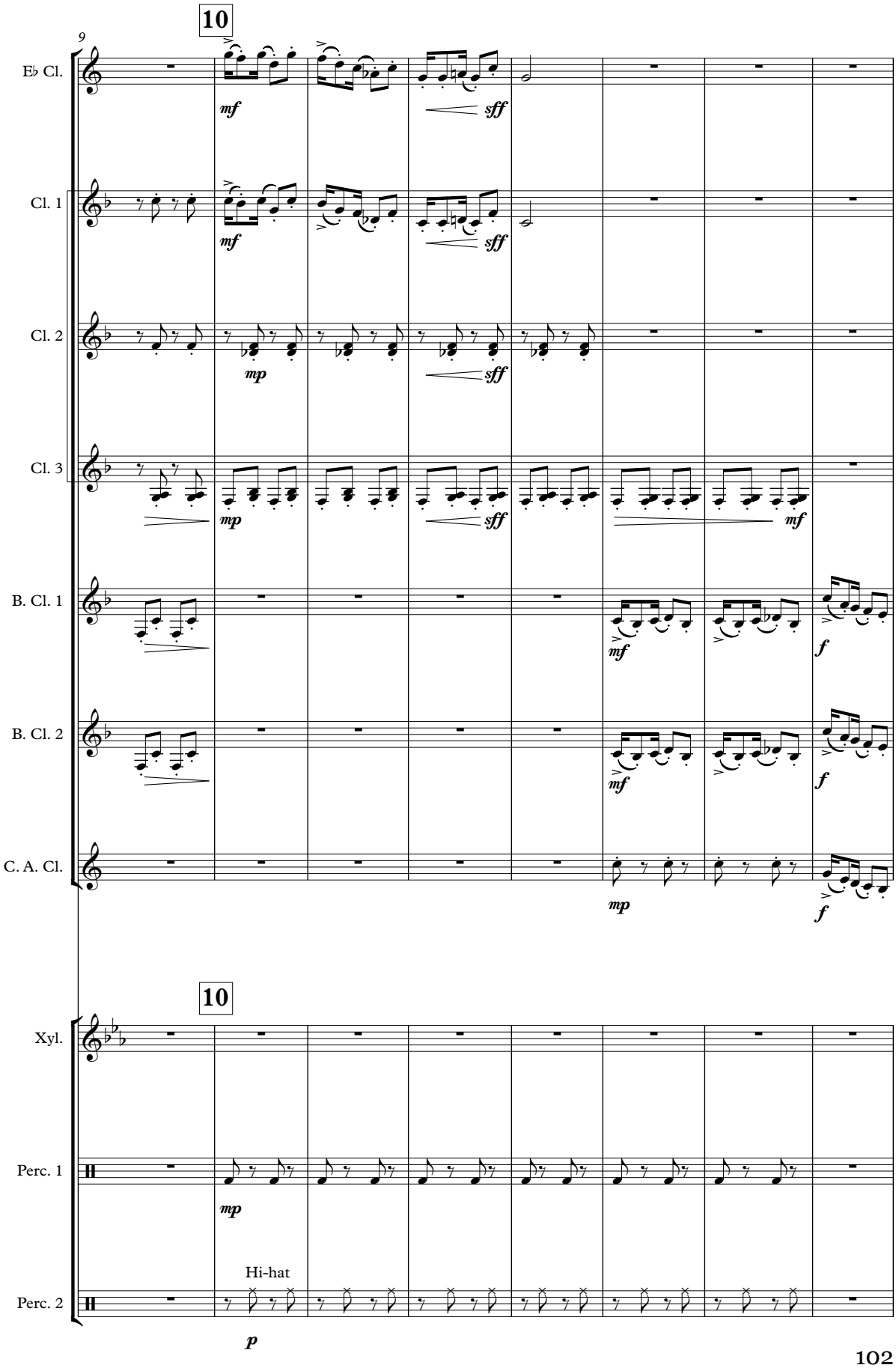

22
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl. 1
B. Cl. 2
C. A. Cl.
mp
mf
p

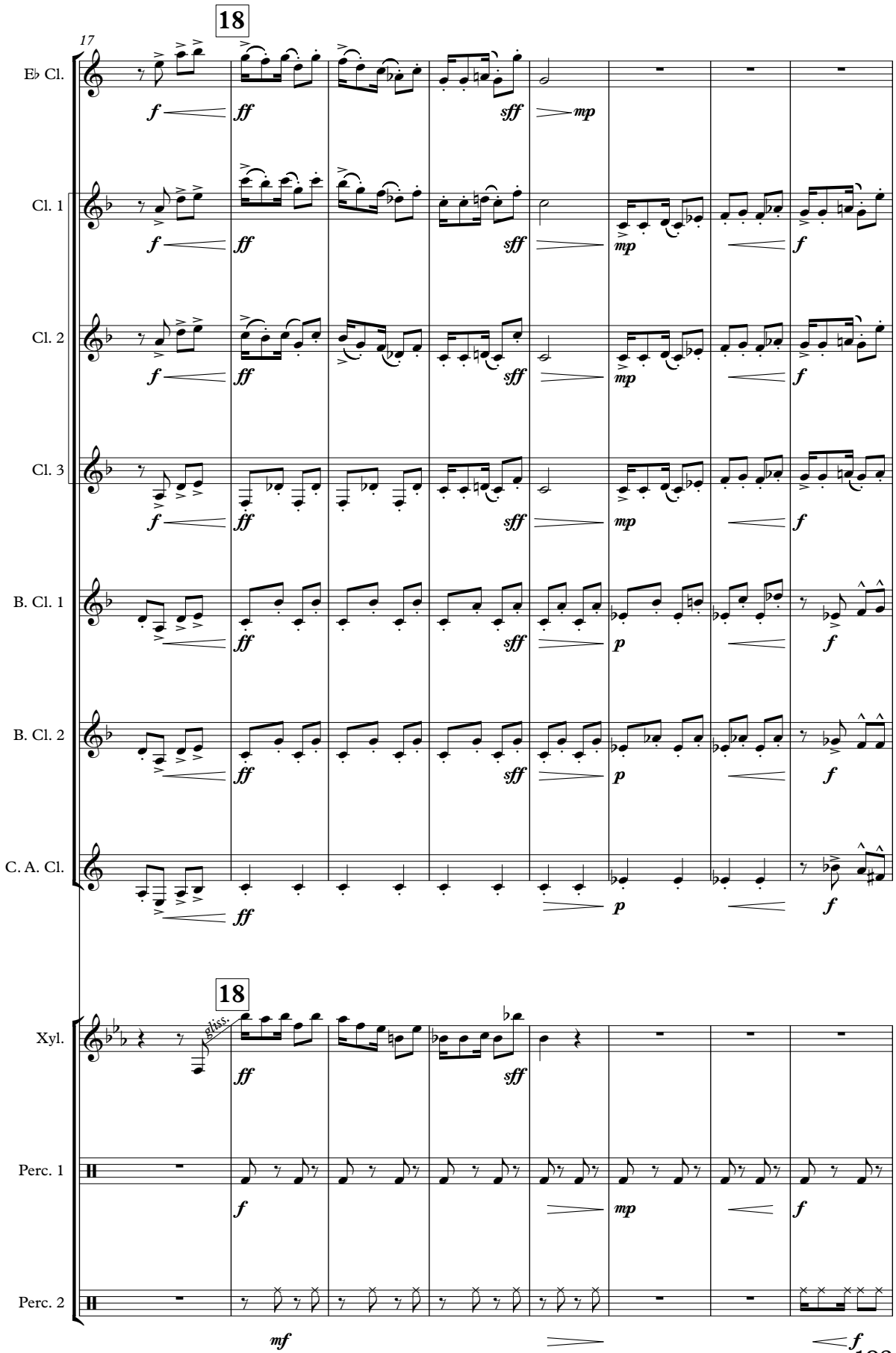

27
Un peu retenu
26
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl. 1
B. Cl. 2
C. A. Cl.
pp
mp
3

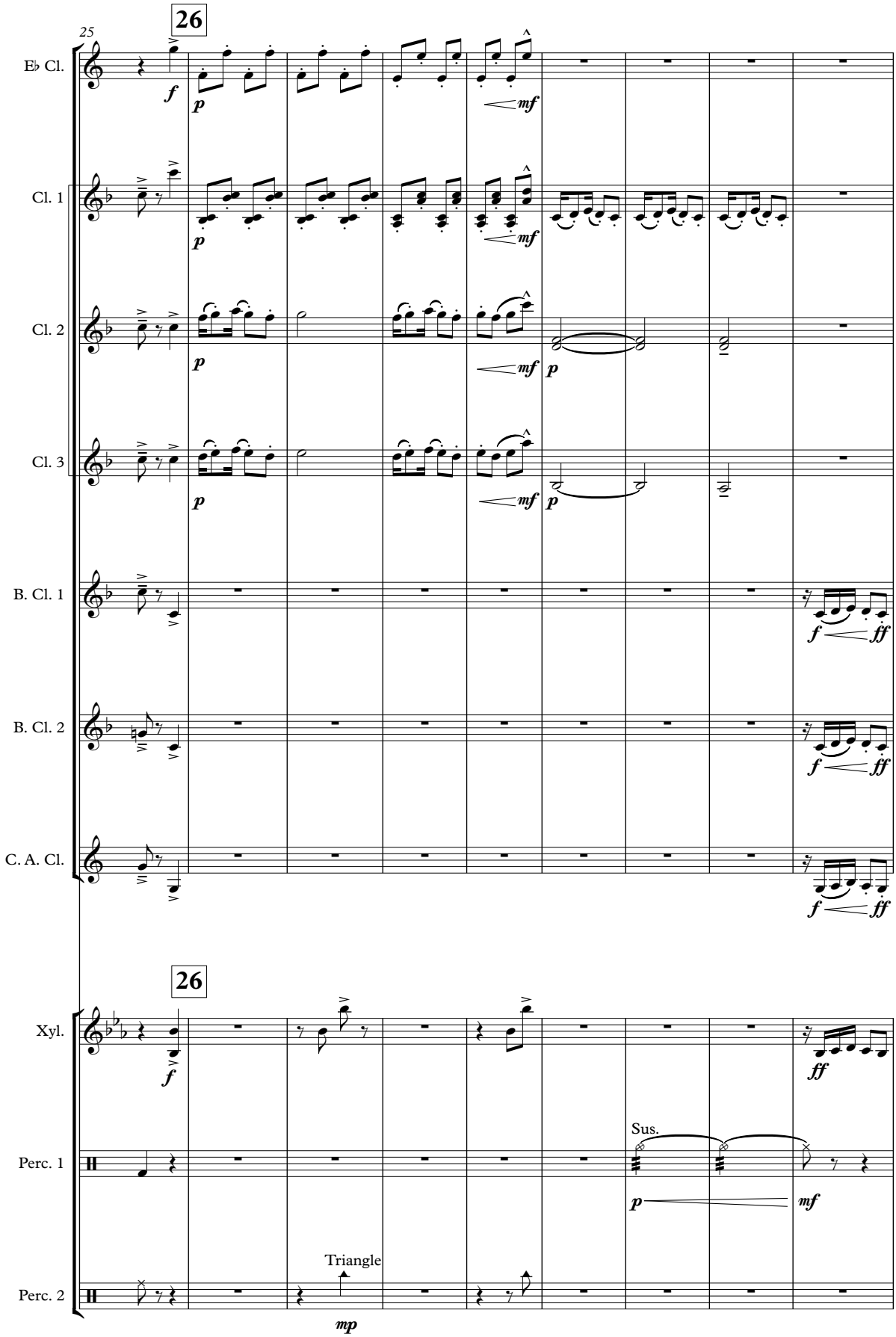

28
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl. 1
B. Cl. 2
C. A. Cl.
Cedez
Cedez

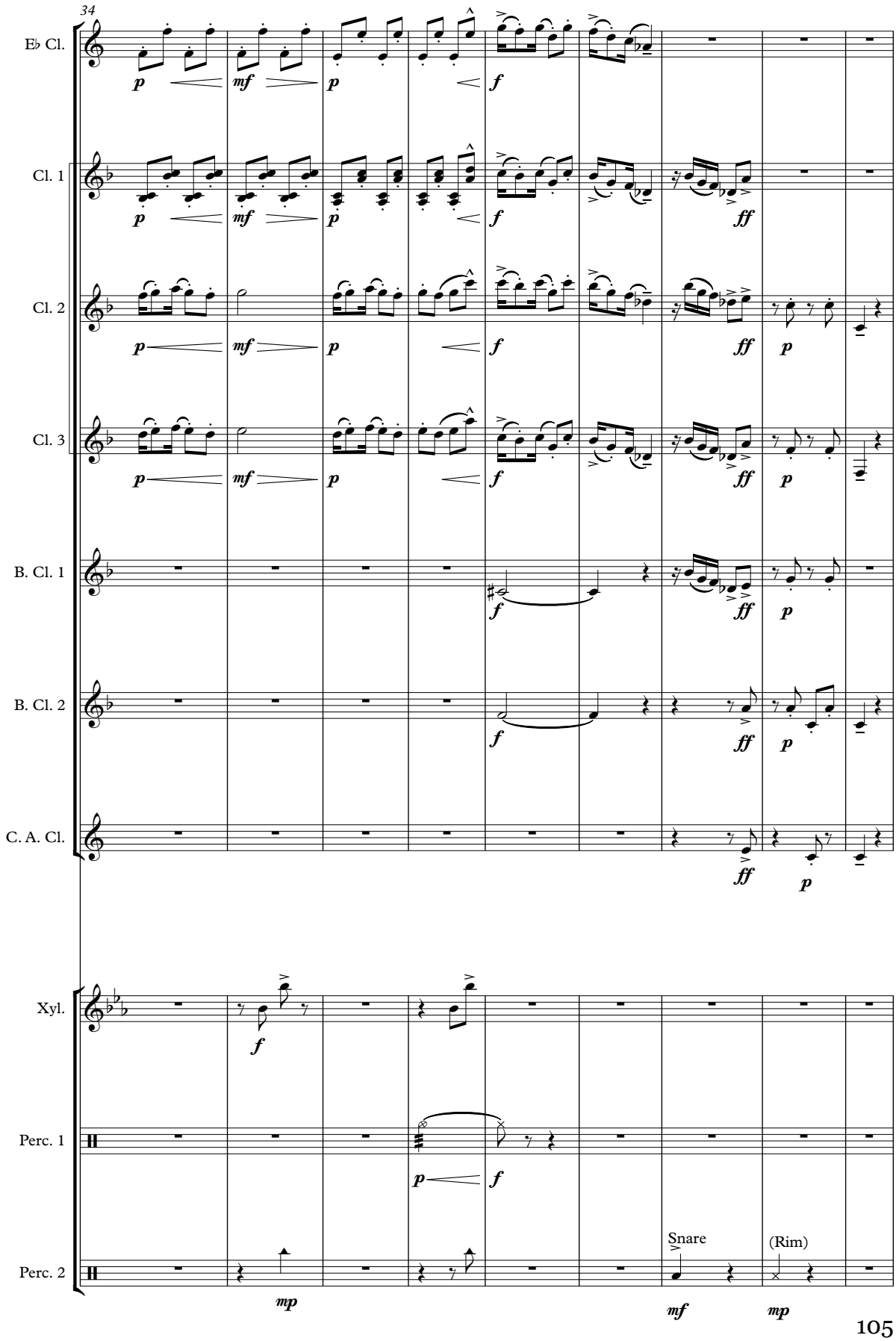
VI. Golliwog's Cakewalk

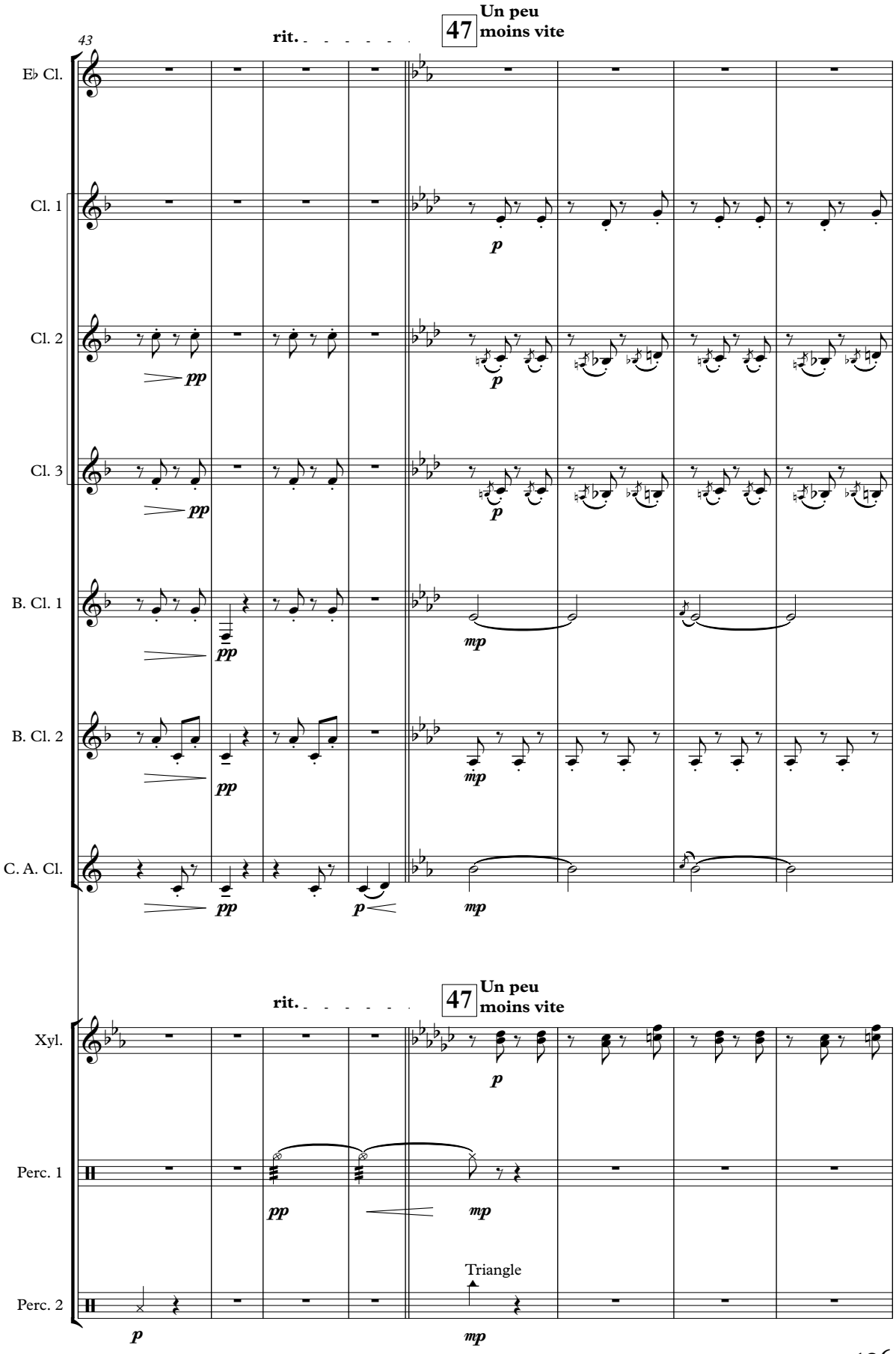


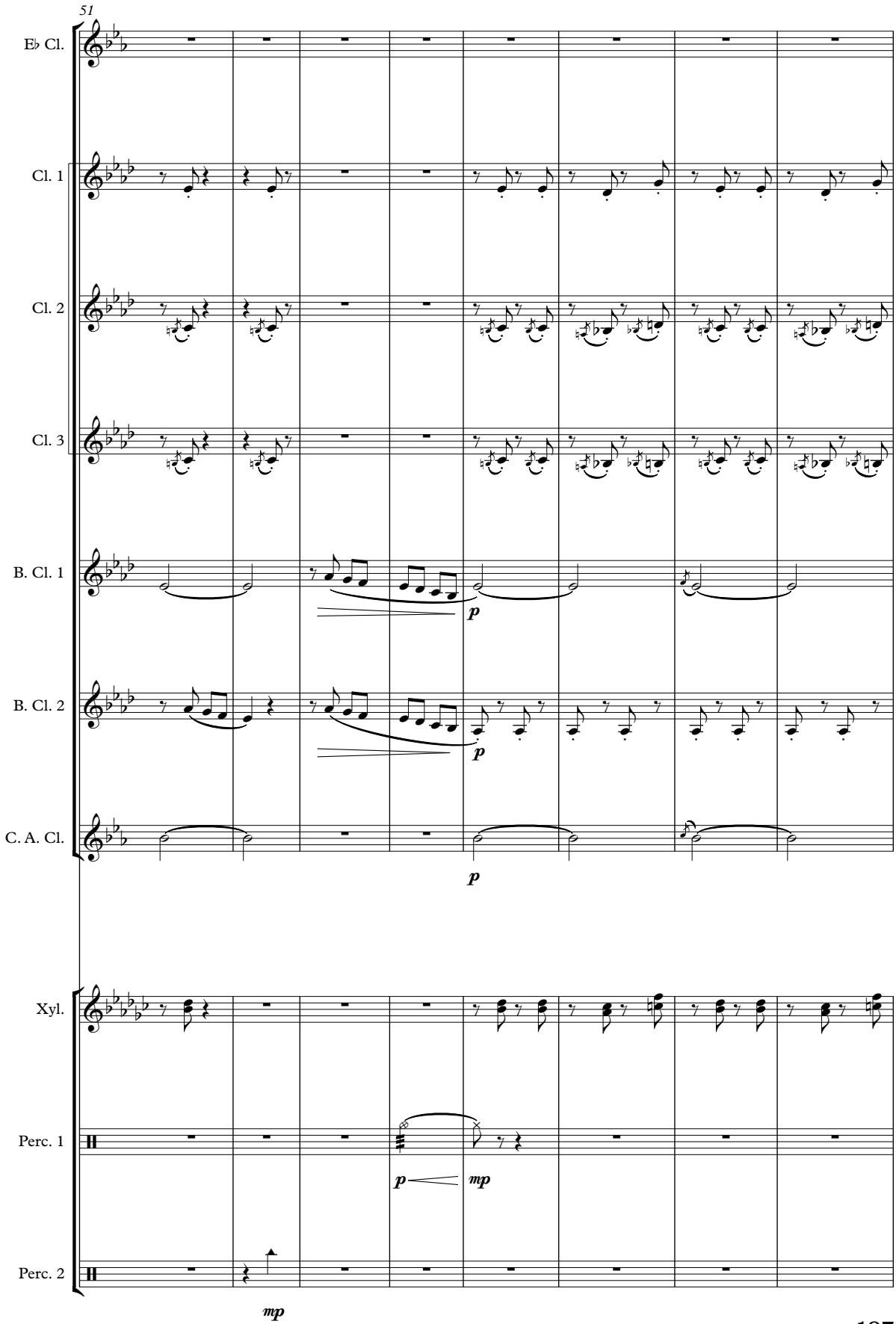

10
9
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl. 1
B. Cl. 2
C. A. Cl.
mf
sff
mp
mf
f
10
Xyl.
Perc. 1
Perc. 2
Hi-hat
p

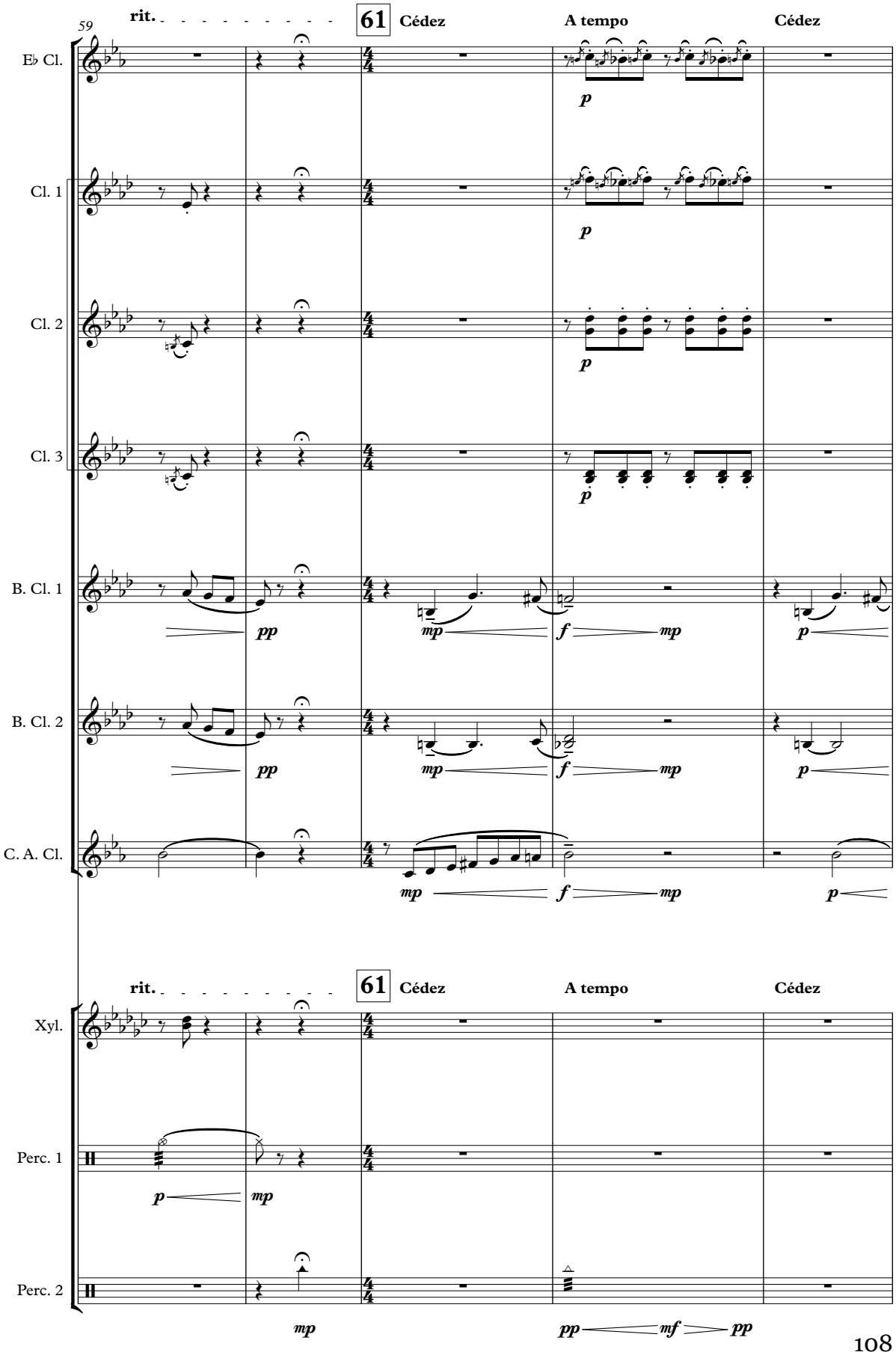

18
17
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl. 1
B. Cl. 2
C. A. Cl.
18
Xyl.
gliss.
Perc. 1
Perc. 2

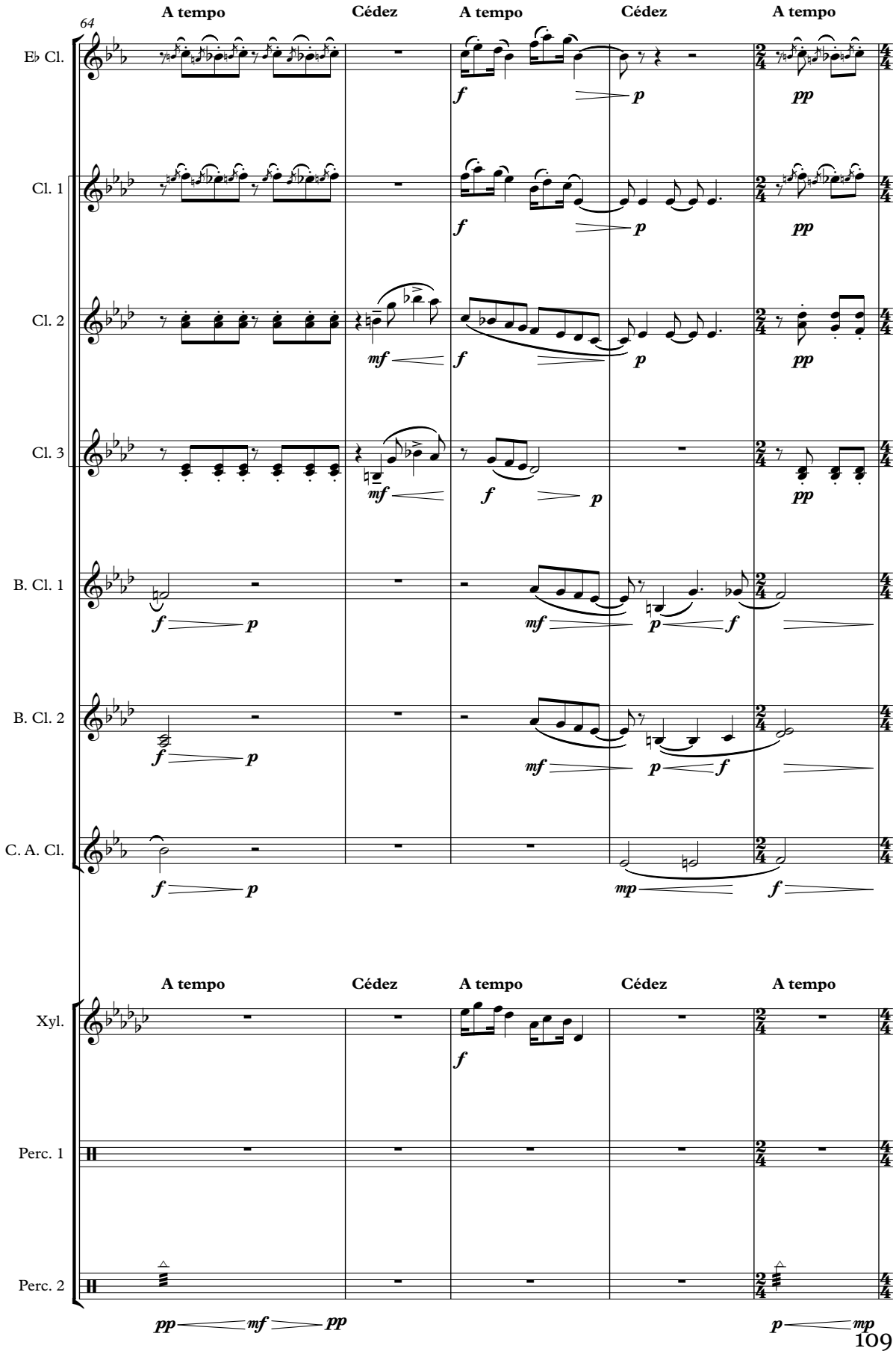

25
26
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl. 1
B. Cl. 2
C. A. Cl.
26
Xyl.
Perc. 1
Perc. 2
Sus.
Triangle

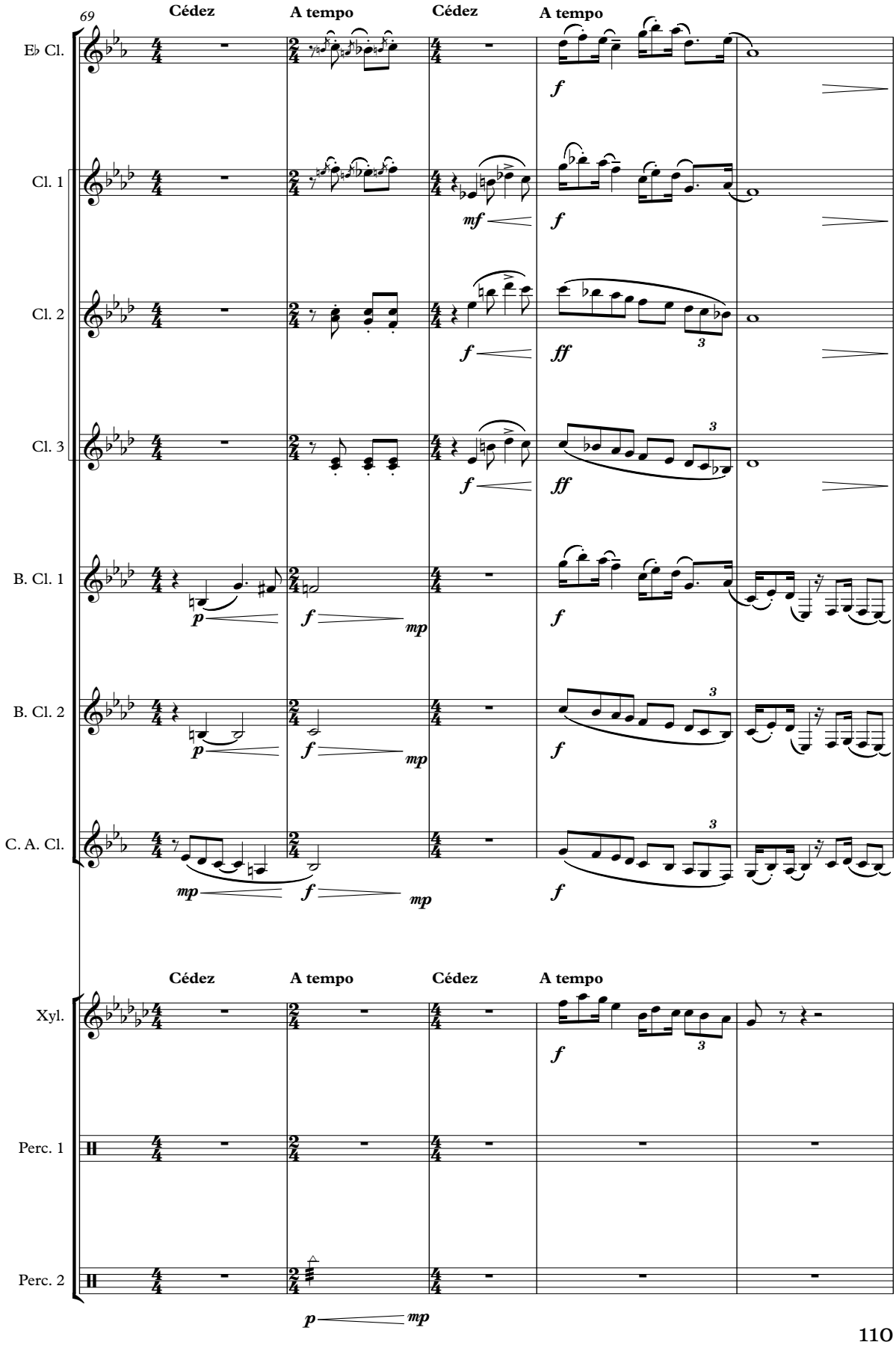

34
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl. 1
B. Cl. 2
C. A. Cl.
Xyl.
Perc. 1
Perc. 2
Snare
(Rim)

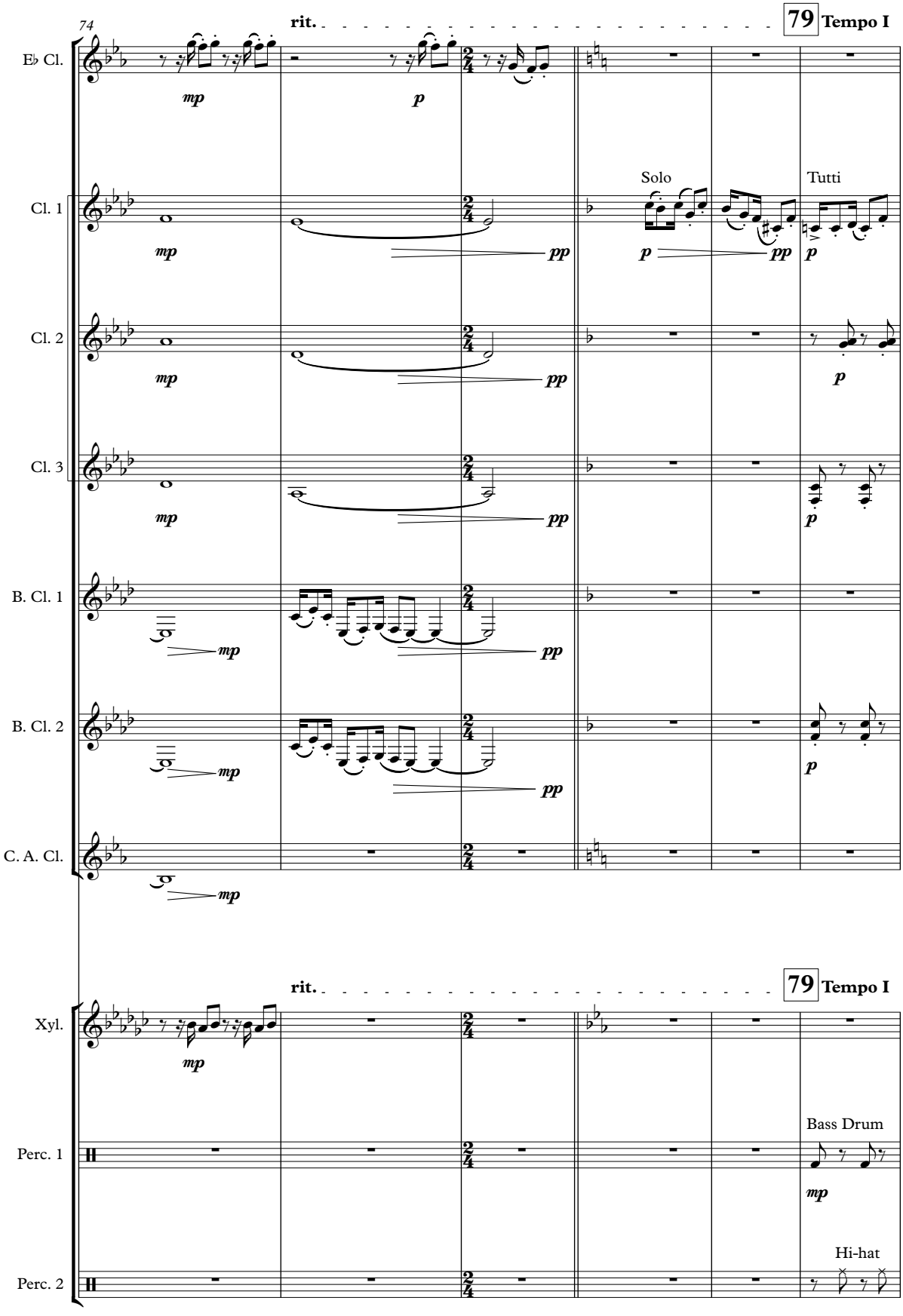

43
rit.
47
Un peu
moins vite
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl. 1
B. Cl. 2
C. A. Cl.
Xyl.
Perc. 1
Perc. 2
Triangle

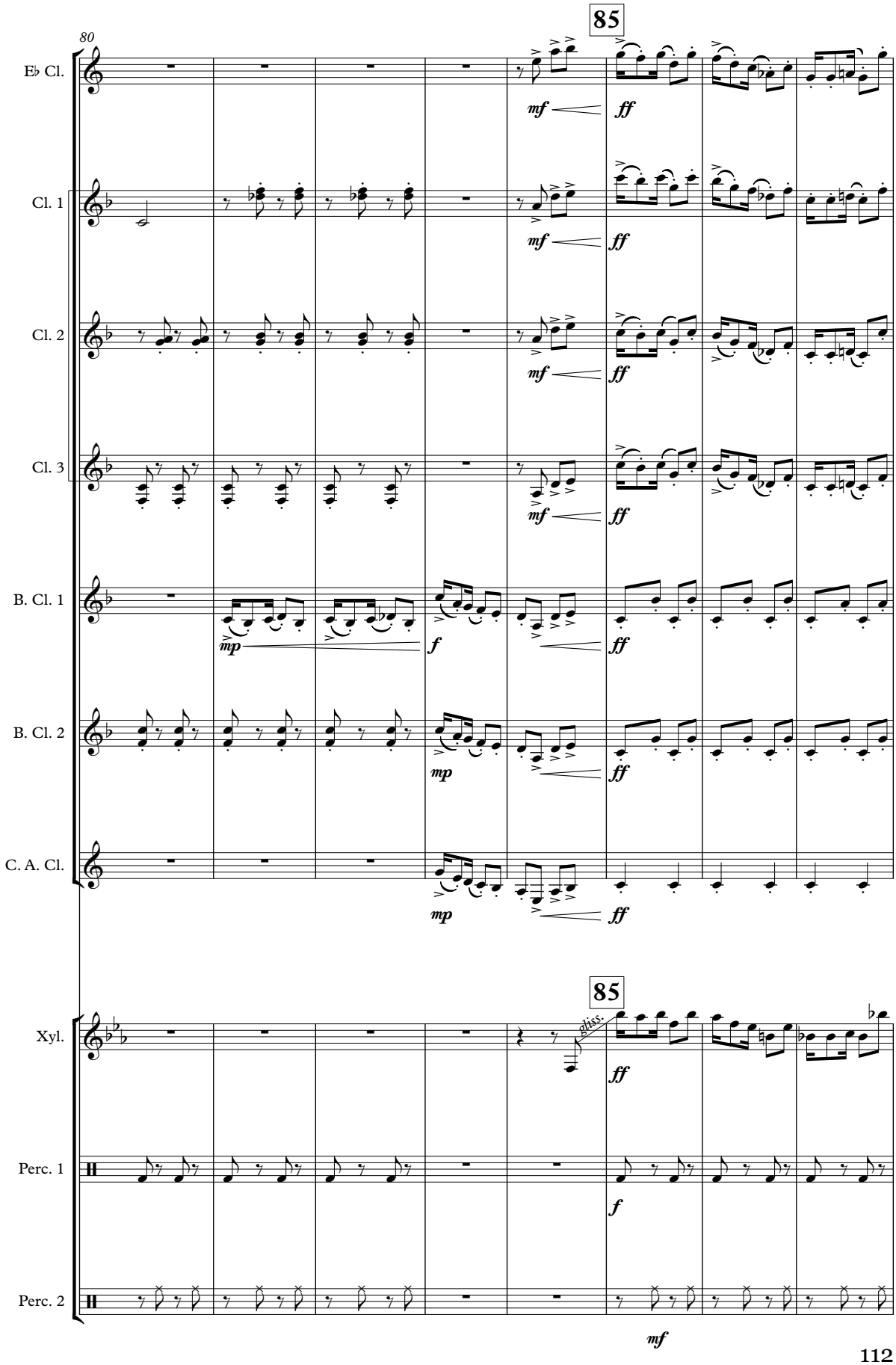

51
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl. 1
B. Cl. 2
C. A. Cl.
Xyl.
Perc. 1
Perc. 2
p
p
p
p
mp
mp

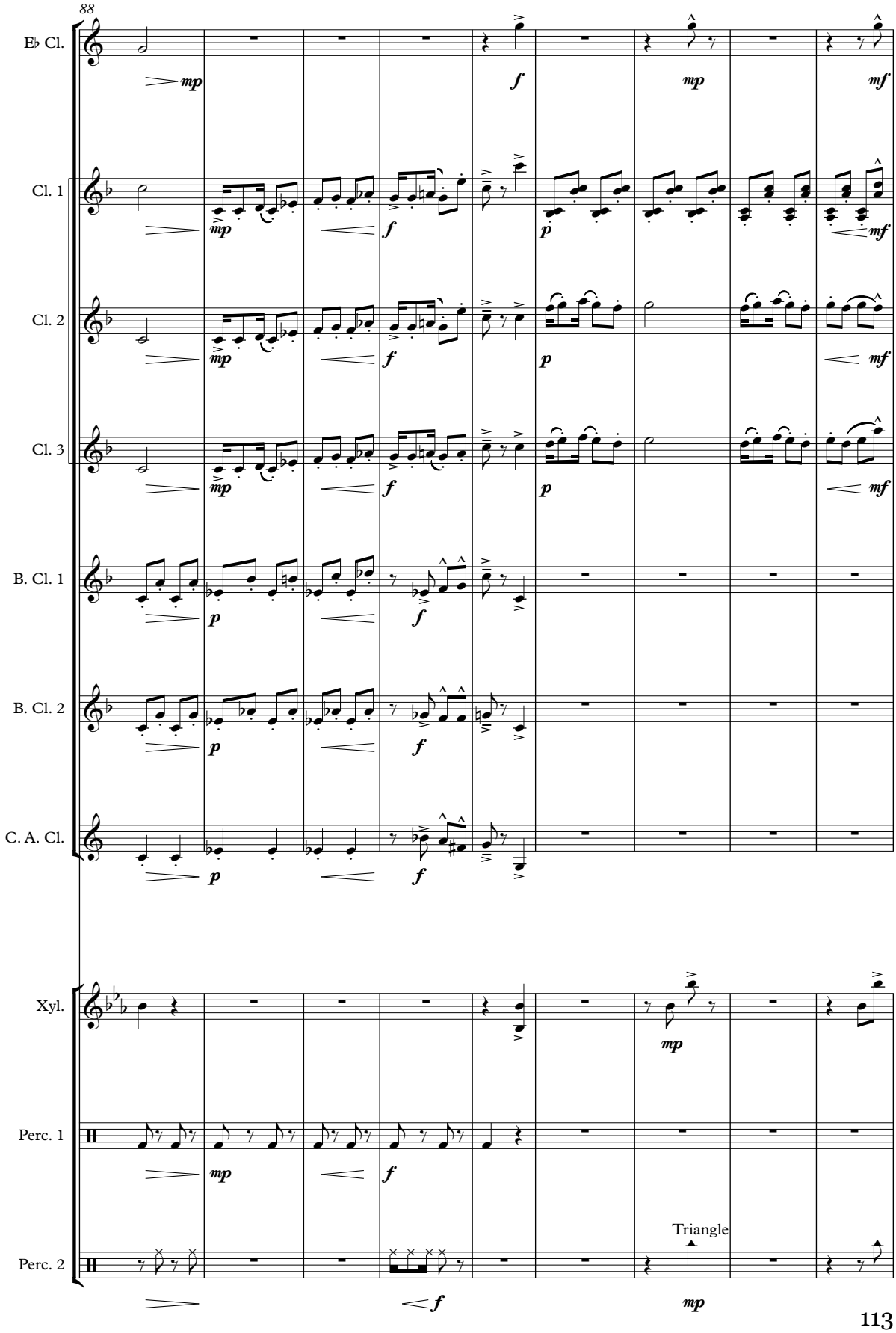

59
rit.
61
Cédez
A tempo
Cédez
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl. 1
B. Cl. 2
C. A. Cl.
Xyl.
Perc. 1
Perc. 2
p
pp
mp
f
mf

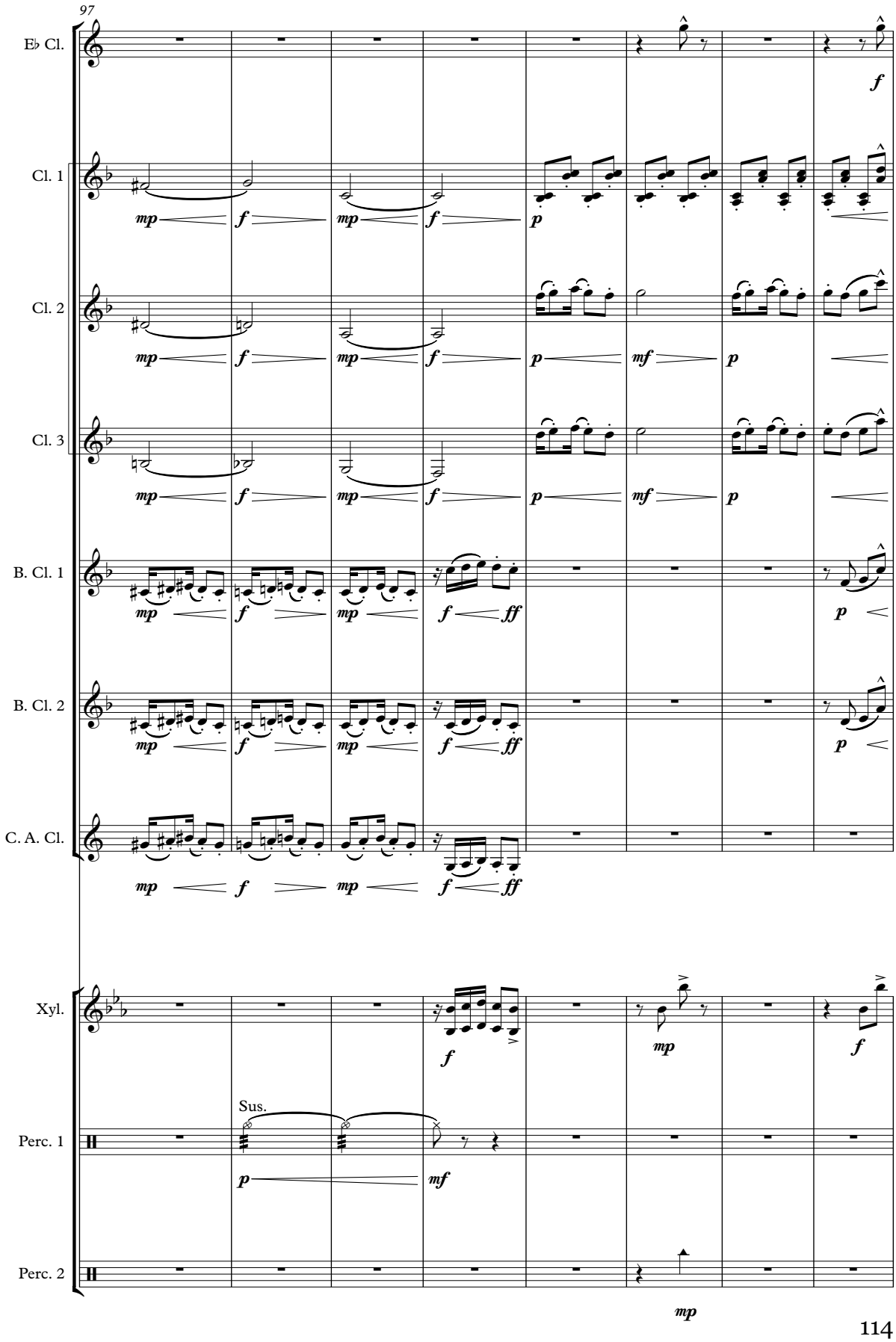

64
A tempo
Cédez
A tempo
Cédez
A tempo
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl. 1
B. Cl. 2
C. A. Cl.
Xyl.
Perc. 1
Perc. 2

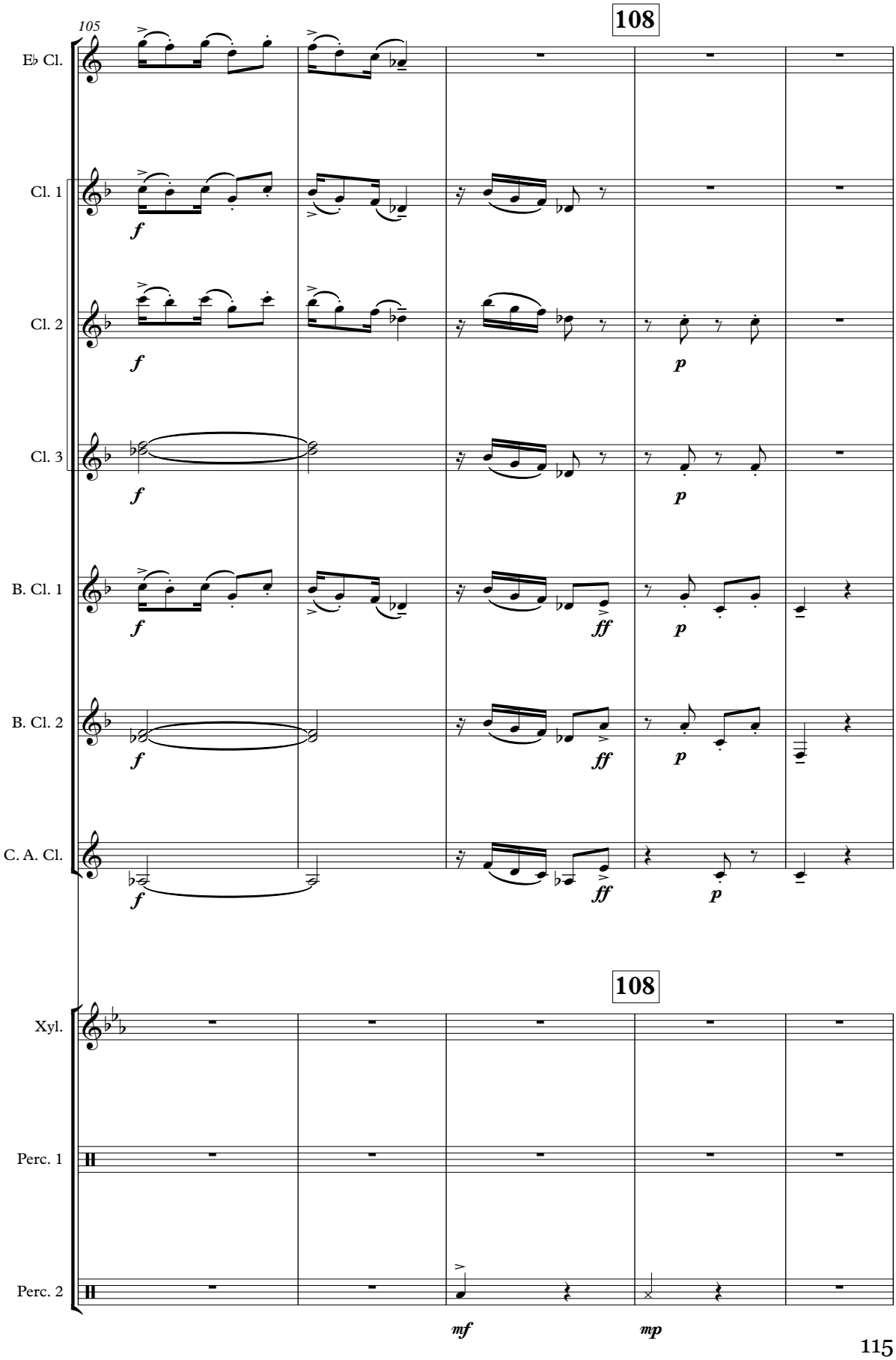

69
Cédez
A tempo
Cédez
A tempo
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl. 1
B. Cl. 2
C. A. Cl.
Xyl.
Perc. 1
Perc. 2

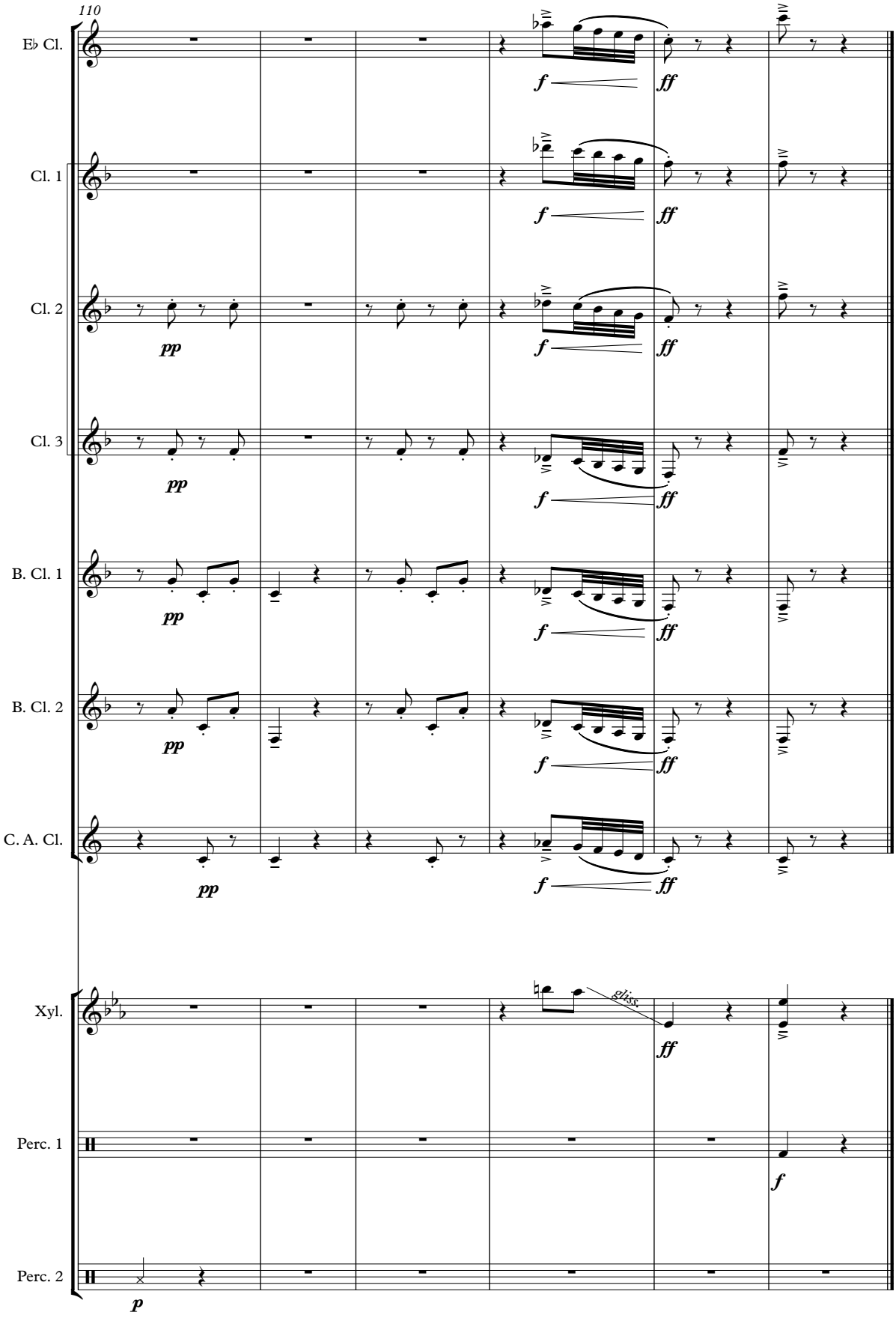

74
rit.
79
Tempo I
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl. 1
B. Cl. 2
C. A. Cl.
Solo
Tutti
Xyl.
Perc. 1
Perc. 2
Bass Drum
Hi-hat
mp
p
pp


80
85
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl. 1
B. Cl. 2
C. A. Cl.
mf
ff
mp
f
85
Xyl.
Perc. 1
Perc. 2
gliss.
ff
f
mf


88
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl. 1
B. Cl. 2
C. A. Cl.
Xyl.
Perc. 1
Perc. 2
Triangle


97
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl. 1
B. Cl. 2
C. A. Cl.
Xyl.
Sus.
Perc. 1
Perc. 2


105
108
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl. 1
B. Cl. 2
C. A. Cl.
f
p
ff
108
Xyl.
Perc. 1
Perc. 2
mf
mp


110
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl. 1
B. Cl. 2
C. A. Cl.
Xyl.
Perc. 1
Perc. 2
pp
f
ff
p
gliss.