

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

Slower

RH
LH *flowingly* *pp* *sed.*

ossia: **Slower**

RH
LH *flowingly* *pp*

in time

half short semi-stacc.

2

3 *5*

in time

half short semi-stacc.

*see Editorial Note

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4

RH
ssia:

smooth

smooth

[no Ped.]

Ped.

6

Ped.

8

8

8

freshly

Ped.

*

10

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
clumsy and wildly
LH

ossia:
slide on black keys with flat fingers
slide on black keys with flat fingers

20

Musical score for measures 20 and 21. The score is written for two staves, Treble and Bass clef. The key signature has three sharps (F#, C#, G#). Measure 20 features a complex rhythmic pattern with triplets and sixteenth notes. Measure 21 continues this pattern with a triplet of eighth notes. A dashed line indicates a first ending for measure 20. An *ossia:* (alternative) version is provided for the end of measure 21, consisting of a single eighth note followed by a quarter note.

22 *strumpy, banjolike*

Musical score for measures 22 and 23. The score is written for two staves, Treble and Bass clef. The key signature has three sharps. Measure 22 is marked *sf* (sforzando) and features a series of chords with a slanted line indicating a dynamic change. Measure 23 continues with similar chords and a slanted line. The music has a "strumpy, banjolike" character.

23

Musical score for measures 23 and 24. The score is written for two staves, Treble and Bass clef. The key signature has three sharps. Measure 23 features a complex rhythmic pattern with triplets and sixteenth notes. Measure 24 continues this pattern with a triplet of eighth notes. The music is highly technical and rhythmic.

24

Musical score for measures 24 and 25. The score is written for two staves, Treble and Bass clef. The key signature has three sharps. Measure 24 features a complex rhythmic pattern with triplets and sixteenth notes. Measure 25 continues this pattern with a triplet of eighth notes. The music is highly technical and rhythmic.

26

28

smoothly

RH

LH

p

ssia: RH

LH

p

smoothly

ssia: LH

p

30

louden

louden

32

LH over

15

LH over

16

1234 *bunched*

8

1234 *sim*

123

1234

123

* This notation implies the absence of other chords in the measure.

33 *loco*

LH over

ff

hammeringly

ff

Ped.

34

ff

hammeringly

sf

ia:

ossia:

36

sf

sf

slide on white keys
(3rd finger)

ossia:

38

Top note of piano (A or C)

Ped.

40

mp *p*

half-short

p

*

42

* [quasi gliss. a trombone]

sf [7] *sf*

RH LH

44

sf [7] *sf* [7]

or omit the D

[c] *sf*

* of Widor's textbook of orchestration

46

48

ossia:

50

sharp, chippy, and dead rhythmic

LH ff

52

slide up and down on white keys *

RH

LH

slide as before

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.

LH.

sf

wrench

56

sim.

LH.

sf

2 4

58

rollickingly

or omit the D

8

[5]

2 4

A (cut to AA if desired)

60

ff

like a brass band, explosive

ff

ff

[r]

Red.

[Red. III]

61

5 4 3 2 1
5 3 2 3 2

5 4 3 2 1
5 3 2 3 2

5 4 3 2 1
5 3 2 3 2

3

3

3

R. Ped.

[1234 bunched on each b]

[LH hammered]

62

[5]

1 2 3 5

1 2 3 5

[5]

[5] [or F]

8

3

8

3

wrench

63

8

3

8

3

[Ped. III]

Ped.

64

5 1 2 3 4 5
5 1 2 3 4 5

[6]

mf

mf

3

6

66

louden slightly

68

AA
half-short

p

69

sf

RH

LH

71

sf

[7]

sf

[7]

sf

ossia:

very smooth

73

[pedal in dabs]

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

sf

ossia:

p

75

[except soft pedal (una corda) till 77]

2 3 5 1

B (cut to BB if desired)

77

p [5] [5]

mp [pedal each 8th note]

[no pedal or pedal held] [tre corde]

ossia:

mp

mf juttingly

79

[6]

[no pedal]

3

6

f

mf

(8)

juttigly

LH

RH

7

1 3

5

1 LH

f

mf

81

[ped. each 8th note]

3

3

sf

(h)

5

3

3

sf

louden

[ped. each 8th note]

82

[6]

[no pedal]

3

6

mp

8

f

f

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 second accents are editorial.

84

louden lots

ff

86

BB

smooth and veiled

fff

pp

[ped. held]

[una corda]

smooth and veiled

pp

[ped. held]

[una corda]

ossia:

87

ossia:

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

V

As fast as poss.
right to the end

ossia:

slide with fist
on black keys

fff

violently

ff

[fist]

ff

ff


103

(8)

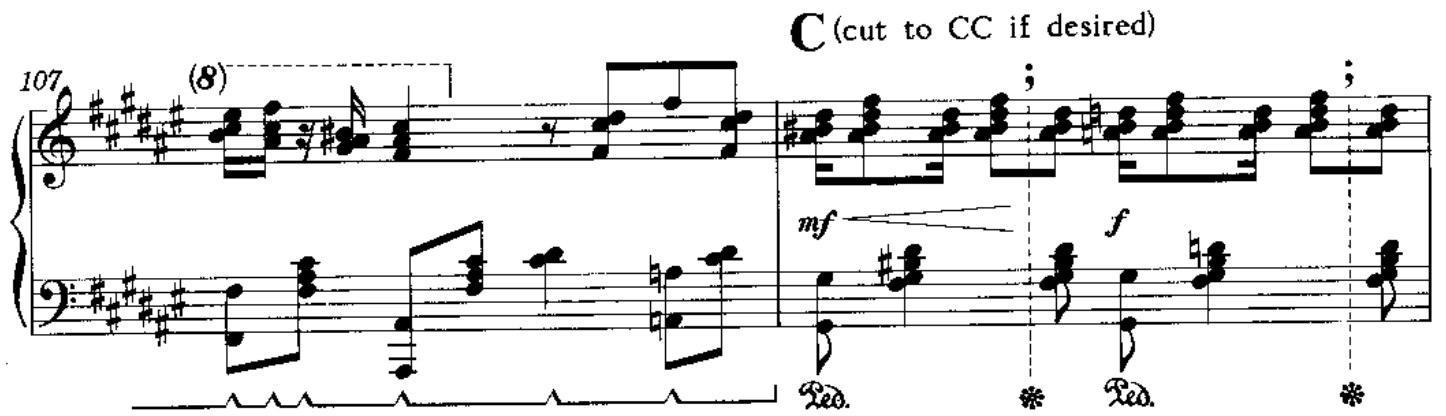
sf

sf

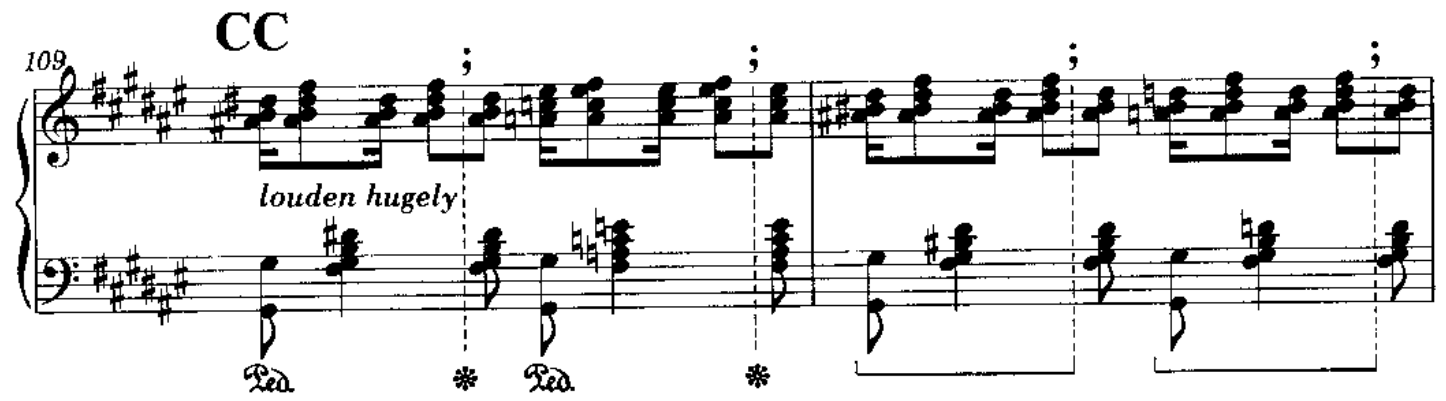
ossia: 

105 

C (cut to CC if desired)

107 

CC

109 

111 