

# GYMNOPIÉDIE NO. I

ERIK SATIE

Arranged by JACK BULLOCK (ASCAP)

## INSTRUMENTATION

1	Conductor	2	Baritone Treble Clef (World Part Trombone in B $\flat$ Treble Clef)	<b>WORLD PARTS</b> Available for download from <a href="http://www.alfred.com/worldparts">www.alfred.com/worldparts</a>
10	Flute	4	Tuba	Horn in E $\flat$
2	Oboe	1	Optional Timpani (Tune: F, B $\flat$ )	Trombone/Baritone in B $\flat$ Bass Clef
10	B $\flat$ Clarinet	1	Mallet Percussion (Bells)	Tuba in E $\flat$ Bass Clef
2	B $\flat$ Bass Clarinet	2	Percussion I (Snare Drum, Bass Drum)	Tuba in E $\flat$ Treble Clef
6	E $\flat$ Alto Saxophone	1	Percussion 2 (Suspended Cymbal)	Tuba in B $\flat$ Bass Clef
4	B $\flat$ Tenor Saxophone			Tuba in B $\flat$ Treble Clef
2	E $\flat$ Baritone Saxophone			
8	B $\flat$ Trumpet			
4	F Horn			
6	Trombone/Baritone/Bassoon			

## PROGRAM NOTES

Erik Satie (1866–1925), French composer, pianist and writer, wrote short musical compositions mainly for the piano, but also composed music for ballet and incidental music for stage productions.

During his lifetime, he associated with other French composers such as Debussy, Ravel, Cocteau, Poulenc, Milhaud, and then later with the Russian composer, Stravinsky. After his death, he was described as a precursor of the avant-garde movements of early 20th Century music, including Impressionism, Neo Classicism, Atonalism and others.

His most famous compositions were a collection of short piano pieces written early in his life (1888) called *The Gymnopédies*.

## NOTES TO THE CONDUCTOR

The simplicity of the melody and the orchestration is contrasted with the complexity of the harmonic structure of the piece, typical of Satie. You may wish to introduce this harmonic structure to the students by describing the chord structure of the first two measures (both major seventh chords), the instruments that are playing the major seventh notes of the chord, and the overall sounds that are created with them. Although at first this will sound quite dissonant to the young students, the repetition of this harmonic structure for the first 16 measures will help the students to learn this “modern sound” which Satie used. Other examples throughout may be examined in the same manner.

Feel free to adjust the dynamic levels to balance your ensemble, but keep the overall sound at the levels indicated.

*Jack Bulluck*



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Fl. *mf*

Ob. *p mp*

Cl. *mp*

B. Cl. *mp*

A. Sax. *mp*

T. Sax. *mp*

Bar. Sax. *p mp*

Tpt. *mf*

Hn. *mp*

Tbn./Bar./Bsn. *mp*

Tuba *p mp*

Mlts.

Timp. *p mp*

Perc. 1 *mp*

Perc. 2 *mp mf*

7 8 9 10 11 12

13

Fl. *mp*

Ob. *mp*

Cl. *p*

B. Cl. *p*

A. Sax. *p*

T. Sax. *p*

Bar. Sax. *p* Play

13

Tpt. *mp*

Hn. *p*

Tbn./Bar./Bsn. *p*

Tuba *p* Play

Mlts. *mp*

Timp.

Perc. 1 *p*

Perc. 2

13 14 15 16 17 18

22

Fl. *mf* *mp*

Ob. *mf* *mp*

Cl. *mp* *mp*

B. Cl. *mp* *p*

A. Sax. *mp* *mp*

T. Sax. *mp* *p*

Bar. Sax. *mp* *p*

22

Tpt. *mf* *p*

Hn. *mp* *mp*

Tbn./Bar./Bsn. *mp* *p*

Tuba *mp* *mp*

Mlts. *mp*

Timp.

Perc. 1 *mp* *p*

Perc. 2 *mf*

19 20 21 22 23 24

27

Fl. *mf*

Ob. *mf*

Cl. *mf*

B. Cl. *mf*

A. Sax. *mf*

T. Sax. *mf*

Bar. Sax. *mf*

27

Tpt. *mf*

Hn. *mf*

Tbn./Bar./Bsn. *mf*

Tuba *mf*

Mlts. *mf*

Timp. *mp* *mf*

Perc. 1 *mf*

Perc. 2 *mp* *mf*

*mp* *mf* *mf* *mf* *mf*

25 26 27 28 29 30





*D.C. al Coda*

$\ominus$  *Coda*

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar./  
Bsn.

Tuba

Mlts.

Timp.

Perc. 1

Perc. 2

*D.C. al Coda*

$\ominus$  *Coda*

37

38

39

40

41

Fl. *rit.* *mf*

Ob. *mf*

Cl. *mf*

B. Cl. *mf*

A. Sax. *mf*

T. Sax. *mf*

Bar. Sax. *mf*

Tpt. *rit.* *mf*

Hn. *mf*

Tbn./Bar./Bsn. *mf*

Tuba *mf*

Mlts. *mf*

Timp. *mf*

Perc. 1 *mf*

Perc. 2 *mf*

42 43 44 45 46 47

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