



Belwin

## BEGINNING STRING ORCHESTRA

**GYMNOPIÉDIE NO. 1**

ERIK SATIE

Arranged by JACK BULLOCK (ASCAP)

**INSTRUMENTATION**

1	Conductor
8	1st Violin
8	2nd Violin
5	3rd Violin (Viola T.C.)
5	Viola
5	Cello
5	String Bass
1	Piano Accompaniment

**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*.

**NOTE FROM THE EDITOR**

All Belwin string parts have been carefully bowed and fingered appropriately by level. The Yellow Very Beginning series includes many bowings as well as reminder fingerings for first-time readers. The Red Beginning series includes frequent bowings to assist younger players. Fingerings for altered pitches are often marked. The Green Intermediate series includes appropriately placed bowings for middle-level students. Fingerings and positions are marked for notes beyond first position. The Blue Concert series includes bowings appropriate for the experienced high school player. Fingerings and position markings are indicated for difficult passages.

*Bob Phillips*  
Belwin/Pop String Editor



## 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.

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# Gymnopedie No. 1

CONDUCTOR SCORE

Duration - 3:15

Erik Satie

Arranged by Jack Bullock

**Gently** (♩ = 90)

**Violins**  
I *mf*  
II *mf*

**Viola (Violin III)**  
*mf*

**Cello**  
*mf*

**String Bass**  
*mf*

**Piano Accompaniment**  
*mf*

**Vlns.**  
I *mp*  
II *p*

**Vla. (Vln. III)**  
*p*

**Cello**  
*p*

**Str. Bass**  
*p*

**Piano Accomp.**  
*mp*

Hi 3

5 6 7 8 9

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Piano Accomp.

13

*mf*

*mp*

*p*

10 11 12 13 14

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Piano Accomp.

15 16 17 18 19

Hi 3

(V) 22 Lo 2 4

**Vlns.**  
I *mf* *mp* 3  
II *mp* V

**Vla. (Vln. III)**  
3 V

**Cello**  
2 V

**Str. Bass**  
V

**Piano Accomp.**  
*mf* *mp* 22

20 21 22 23 24

**Vlns.**  
I *p*  
II *p* V Lo 2

**Vla. (Vln. III)**  
V Lo 2 4

**Cello**  
2 *mf* V 4

**Str. Bass**  
*mf*

**Piano Accomp.**  
*mf*

25 26 27 28 29

To Coda  $\oplus$  32

Vlns. I  
Vlns. II  
Vla. (Vln. III)  
Cello  
Str. Bass  
Piano Accomp.

rit.  
Lo 2

D.C. al Coda

Vlns. I  
Vlns. II  
Vla. (Vln. III)  
Cello  
Str. Bass  
Piano Accomp.

**Coda**

**Vlns. I** *mf* Lo 1 V 0 4 Lo 2 V

**Vlns. II** *mf* Lo 2 V

**Vla. (Vln. III)** *mf* Lo 2 V

**Cello** *mf* 2 V

**Str. Bass** *mf*

**Piano Accomp.** *mf*

40 41 42 43 44 45 46

**Vlns. I** *rit.* **47** *morendo* *mp*

**Vlns. II** *mp*

**Vla. (Vln. III)** *mp*

**Cello** *mp*

**Str. Bass** *mp*

**Piano Accomp.** *mp*

**47** *rit.* *morendo*

47 48 49 50 51 52 53

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