



Festival Dance

(Gymnopédie No. 3)

ERIK SATIE (1866–1925)

Arranged by JERRY BRUBAKER (ASCAP)

INSTRUMENTATION

- | | |
|--------------------------------|--|
| 1 Conductor | 2 1st F Horn |
| 3 1st Flute | 2 2nd F Horn |
| 3 2nd Flute | 2 1st Trombone |
| 2 Oboe | 2 2nd Trombone |
| 2 Bassoon | 2 3rd Trombone |
| 3 1st B \flat Clarinet | 2 Euphonium |
| 3 2nd B \flat Clarinet | 1 Baritone Treble Clef |
| 3 3rd B \flat Clarinet | 4 Tuba |
| 2 B \flat Bass Clarinet | 1 Mallet Percussion
(Vibraphone) |
| 2 1st E \flat Alto Saxophone | 1 Timpani |
| 2 2nd E \flat Alto Saxophone | 3 Percussion 1
(Suspended Cymbal, Woodblock/
Cowbell) |
| 1 B \flat Tenor Saxophone | 4 Percussion 2
(Triangle/Vibraslap/Tom-Toms [3],
Tambourine) |
| 1 E \flat Baritone Saxophone | |
| 3 1st B \flat Trumpet | |
| 3 2nd B \flat Trumpet | |
| 3 3rd B \flat Trumpet | |

SUPPLEMENTAL AND WORLD PARTS

Available for download from
www.alfred.com/worldparts

- E \flat Alto Clarinet
- 1st Horn in E \flat
- 2nd Horn in E \flat
- 1st Trombone in B \flat Bass Clef
- 2nd Trombone in B \flat Bass Clef
- 3rd Trombone in B \flat Bass Clef
- 1st Trombone in B \flat Treble Clef
- 2nd Trombone in B \flat Treble Clef
- 3rd Trombone in B \flat Treble Clef
- Baritone in B \flat Bass Clef
- Tuba in E \flat Bass Clef
- Tuba in E \flat Treble Clef
- Tuba in B \flat Bass Clef
- Tuba in B \flat Treble Clef

PROGRAM NOTES

The "Gymnopédies," published in Paris starting in 1888, are three piano compositions written by French composer and pianist Erik Satie. The name refers to an ancient Greek festival and dance. This piece has a haunting quality to its very familiar melody. The harmonies are atmospheric and ethereal. It is easy to imagine the Ancient Greek dancers on stage moving stealthily and fluidly to the interesting harmony and haunting melodies.

NOTES TO THE CONDUCTOR

You will notice that the percussion parts in this piece seem unusually busy. This is to promote the dance-like nature of the piece. The percussion should never stand out, but rather support the unique harmonies and haunting melodies of the piece. If all the instruments called for are not available, a sensible substitution would be appropriate.

Also, because the piece would lend itself well to choreography, either for modern dance or ballet, the arranger suggests inviting a dance troupe to perform this piece with your band.

Enjoy!

Preview Only
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Fls. 1 2

Ob.

Bsn. *mf* *mp* *mf*

Cls. 1 *mf* *mp* *mf*
2 3 *mf* *mp* *mf*

B. Cl.

A. Saxes. 1 2 *a2* *p* *mf* *p* *mf* *p*

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 *p* *mf* *p* *mf* *p*
2 *p* *mf* *p* *mf* *p*

Tbn. 1 2 3

Euph.

Tuba *mf* *p* *mf*

Mlt. Perc. *mf* *p* *mf*

Timp.

Perc. 1

Perc. 2

13

Fls. 1 2

Ob.

Bsn. *mp*

Cls. 1 *mp*
2 3 *mp*

B. Cl. *mp*

A. Saxes. 1 2

T. Sax.

Bar. Sax.

13

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph. *mp*

Tuba *mp*

Mlt. Perc. *mp*

Timp. *mp* Change: A \flat to G

Perc. 1

Perc. 2

The musical score is for rehearsal mark 13, starting on page 5. It features a variety of instruments. The Flute part (1 and 2) has a melodic line with a slur over measures 13-15. The Bassoon part (Bsn.) plays a rhythmic pattern of eighth notes with a *mp* dynamic. The Clarinet parts (Cls. 1, 2, 3) play a similar rhythmic pattern. The Bass Clarinet (B. Cl.) plays a single note. The Mallet Percussion (Mlt. Perc.) part has a rhythmic pattern with triplets. The Timpani (Timp.) part has a rhythmic pattern with a *mp* dynamic and a change from A \flat to G in measure 16. The Percussion 1 (Perc. 1) and Percussion 2 (Perc. 2) parts have rhythmic patterns with *mp* dynamics. The Euphonium (Euph.) and Tuba parts have a rhythmic pattern with a *mp* dynamic. The Trumpet (Tpts.), Horn (Hns.), and Trombone (Tbns.) parts are mostly silent. The Saxophone parts (A. Saxes., T. Sax., Bar. Sax.) are also mostly silent.

Fls. 1 2

Ob. Solo *mf* *p*

Bsn. *mf* *p*

Cls. 1 *mf* *p*
2 3 *mf* *p*

B. Cl. *mf* *p*

A. Saxes. 1 2 *mf* *p*

T. Sax.

Bar. Sax.

Tpts. 1 *mf* (Ob.) Solo
2 3

Hns. 1 *mf* *p*
2 *mf* *p*

Tbns. 1 2
3

Euph. *mf* *p*

Tuba *mf* *mp*

Mlt. Perc. *mf* *mp*
Change: C to B \flat

Timp.

Perc. 1

Perc. 2

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbn. 1 2 3

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

25

26

27

28

29

30

32

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

32

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc.

Timp.

Change: G to Ab

Perc. 1

Perc. 2



Fls. 1 2

Ob.

Bsn. *mp*

Cls. 1 *mp*
2 3 *mp*

B. Cl. *mp*

A. Saxes. 1 2 *mp*
T. Sax. *mp*
Bar. Sax. *mp*

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3 *mp*

Euph. *mp*

Tuba *mp*

Mlt. Perc. *mp*

Timp. *mp*

Perc. 1
Tambourine
Cowbell *p*

Perc. 2
Vibraslap *f*

a2

a2

Fls. 1 2 *a2*

Ob.

Bsn. *mf mp mf mp*

Cls. 1 *mf mp mf mp*

2 3 *mf mp mf mp*

B. Cl.

A. Saxes. 1 2 *mf p mf mp*

T. Sax. *mf mp mf mp*

Bar. Sax. *mf mp mf mp*

Tpts. 1 *mf mp mf mf*

2 3 *mf mp mf*

Hns. 1 *mf mp mf mp*

2 *mf mp mf mp*

Tbns. 1 2 *mf mp mf mp*

3 *mf mp mf mp*

Euph. *mf mp mf mf*

Tuba *mf mp mf mp*

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Fls. 1 2

Ob.

Bsn. *mf*

Cls. 1 *mf*

2 3 *mf*

B. Cl. *mf*

A. Saxes. 1 2 *mf*

T. Sax. *mf*

Bar. Sax. *mf*

Tpts. 1 *mp* *mf* *a2*

2 3 *mp* *mf*

Hns. 1 *mf* *mp* *mf*

2 *mf*

Tbns. 1 2 *mf*

3 *mf*

Euph. *mf* *mp* *mf*

Tuba *mf*

Mlt. Perc. *mf*

Timp. *mf* Change: A \flat to G Change: C to B \flat

Perc. 1 *mf*

Perc. 2 *mf*



61

Fls. 1 2

Ob. All

Bsn. *mp*

Cls. 1 *mp*
2 3 *mp*

B. Cl. *mp*

A. Saxes. 1 2 *mf*

T. Sax. *mp*

Bar. Sax. *mp*

Tpts. 1 *mf*
2 3 *p*

Hns. 1 *p*
2 *p*

Tbns. 1 2 *p*
3 *p*

Euph. *p*

Tuba *mp*

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

61

62

63

64

65

66

