

RWS CONCERT BAND SERIES

Grade: 3

Conductor Score: RWS-2546-01

Shades Of Satie

(Gymnopédie No. 1 from Trois Gymnopédies)

Erik Satie

Arranged by

Peter Sciaino

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INSTRUMENTATION

Conductor Score	1	B♭ Trumpet 1	5
Piccolo	1	B♭ Trumpet 2	5
Flute 1-2	10	F Horn 1-2	4
Oboe	2	Trombone 1	3
B♭ Clarinet 1	6	Trombone 2	3
B♭ Clarinet 2	6	Euphonium B.C.	2
B♭ Bass Clarinet	2	Euphonium T.C.	2
Bassoon	2	Tuba	4
E♭ Alto Saxophone 1	3	Mallet Percussion: Bells, Vibraphone	2
E♭ Alto Saxophone 2	3	Timpani	1
B♭ Tenor Saxophone	2	Percussion: Crash Cymbals, Suspended Cymbal, Triangle	2
E♭ Baritone Saxophone	2		

PROGRAM NOTE

In 1888, the eccentric French composer Erik Satie (1866–1925) published three short, atmospheric piano solos known as *Gymnopédies*. The first, marked *Lent et douloureux* ("slowly with pain/grief"), is perhaps one of the most famous Piano pieces of the late Romantic era. Its simplicity is intentional, and there is profound beauty in this intention. The melody, a single, flowing line of quarter notes, rises and falls like ocean waves. The rhythms are long and sustained, creating a sense of floating through time. The piece has been arranged for various ensembles, most famously by Claude Debussy for full orchestra.

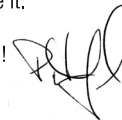
Arranger Peter Sciaino writes - "In this arrangement of *Gymnopédie No. 1*, I sought to bring something new to this well-known work, conveying a more personal experience. During the isolation of the COVID-19 pandemic in 2020, the piece came up repeatedly in a playlist. I let the strange glitch run its course for quite a while, and as the haunting music repeated, I found myself losing track of time. Through multiple listens, I began to hear anger and fear in music I had once considered simply beautiful. This shift in perspective inspired me to create an arrangement that kept the original form and melodic content intact—especially early on—but gradually developed more complex colors to reflect how interpretation can change over time. My interpretation not only diverges from Satie's original intentions but also from my own prior understanding of the piece. I also found a healing in reimagining a solo piano work for a larger ensemble. As I worked on the arrangement, I imagined sharing it with friends and students once we could congregate again."

NOTES TO CONDUCTOR

It is essential to maintain the delicate, floating quality of the original, especially in the opening phrases. While the piece begins with a simple, lyrical melody, allow the harmonies to breathe and unfold slowly, creating space for the emotional shifts to emerge. As the arrangement develops, focus on the contrast between the more straightforward, serene passages and the sections where complexity and intensity build. These moments should feel organic, as if the music is gradually evolving in response to changing emotions.

Please pay attention to the dynamic range and subtle changes in articulation, as they are key to expressing the piece's evolving narrative. Additionally, in rehearsal, take time to explore the flow of the piece—don't rush the transitions, but allow each section to grow naturally from the one before it.

I hope you and your ensemble enjoy working on this piece. Please visit my composer page at rwsmusic.com to connect!



ABOUT THE ARRANGER



Peter Sciaino (b.1975) is a passionate music educator, author and composer of band and orchestra music for all levels. The creator of the United System for Winds and Percussion, he is primarily published with Excelcia Music Publishing, RWS Music Company and Wingert-Jones Publications and has also been published with Alfred Music, C.L. Barnhouse Company, C. Alan Publications, Carl Fischer Music and Hafabra Music. Additionally, Peter has had music selected to Bandworld Magazine's Top 100, J.W. Pepper's Editors' Choice and various state assessment lists.

Peter holds a BM from Syracuse University in Music Education and an MA from New York University in Music Composition. An instrumental music teacher at Whippany Park High School (NJ) for over 25 years, he directs both the concert band and jazz ensemble while co-directing the marching band and teaching AP Music Theory.

Peter writes and arranges music for marching bands, jazz ensembles, and chamber ensembles in addition to his work with symphonic groups. He also serves as a clinician and guest conductor and accepts commissions for original work.

His professional affiliations include ASCAP, NAfME, and NJMEA. Peter resides in New Jersey with his wife and two children. In his spare time, Peter listens to and collects jazz on vinyl while obsessing over small-batch, independent coffee roasters.



SHADES OF SATIE

Conductor Score
RWS-2546-00

(Gymnédie No. 1 from Trois Gymnédies)

Erik Satie
Arr. by Peter Sciaino (ASCAP)

Lent et douloureux $\text{♩} = 98$

Piccolo

Flute 1-2

Oboe

B♭ Clarinet 1

B♭ Clarinet 2

B♭ Bass Clarinet

Bassoon

E♭ Alto Saxophone 1-2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Lent et douloureux $\text{♩} = 98$

B♭ Trumpet 1

B♭ Trumpet 2

F Horn 1-2

Trombone 1

Trombone 2

Euphonium B.C.

Tuba

Mallet Percussion
Bells
Vibraphone

Timpani
E♭, A♭, C

Percussion
Suspended Cymbal
Crash Cymbals
Triangle

7 2 3 4 5 6 7 8 9 10

- 4 -

- 5 -

rit.

Pc.
 Fl. 1-2
 Ob.
 Clar. 1
 Clar. 2
 B. Cl.
 Bsn.
 A. Sax 1-2
 T. Sax
 B. Sax
 32
 Trpt. 1
 Trpt. 2
 F Hn. 1-2
 Tbn. 1
 Tbn. 2
 Euph. B.C.
 Tuba
 Mlt.
 Timp.
 Perc.
 Sus. Cym.
 C to B $\flat$

40 ***a tempo***
Cup Mute

Trpt. 1
p

Trpt. 2
Cup Mute
p

F Hn. 1-2
mf

Tbn. 1

Tbn. 2

Euph. B.C.
mf

Tuba

Mlt.
mf

Timp.
pp

Perc.
pp

1 Player (Cup Mute)

40 41 42 43 44 45 46 47 48 49 50

52

Pe. *mp* Solo

Fl. 1-2 *p* *mp* Cue: Ob. Solo *mp* Play

Ob. *p* *mp* Solo Tutti

Clar. 1 *p*

Clar. 2 *p*

B. Cl. *p*

Bsn. *p*

A. Sax 1-2 *p* *mp*

T. Sax *p* *mp* Solo Tutti

B. Sax *p*

Trpt. 1 *p* *mp* Cue: Pice. Tutti *mp*

Trpt. 2 *open* *mp*

F Hn. 1-2 *p* *mp*

Tbn. 1 *p*

Tbn. 2 *p*

Euph. B.C. *p*

Tuba *p*

Mlt. *mp*

Timp. *p*

Perc. *p*

51 52 53 54 55 56 57 58 59 60 61 *p*

62 con moto ♩ = 82

molto rall.

Pe. *mf* *f* *ff*

Fl. 1-2 *mf* *f* *ff*

Ob. *mf* *f* *ff*

Clar. 1 *mf* *f* *ff*

Clar. 2 *mf* *f* *ff*

B. Cl. *mf* *f* *ff*

Bsn. *mf* *f* *ff*

A. Sax 1-2 *mf* *f* *ff*

T. Sax *mf* *pp* *mf* *f* *ff*

B. Sax *mf* *pp* *mf* *f* *ff*

62 con moto ♩ = 82

Trpt. 1 *mf* *pp* *f* *ff*

Trpt. 2 *mf* *pp* *mf* *f* *ff*

F Hn. 1-2 *mf* *pp* *mf* *f* *ff*

Tbn. 1 *mf* *f* *ff*

Tbn. 2 *mf* *f* *ff*

Euph. B.C. *mf* *f* *ff* div.

Tuba *mf* *f* *ff* div.

Mlt.

Timp. *mf* *f*

Perc. *f* *p*

62 63 64 65 66 67 68 69 70 71

72 Adagio $\text{♩} = 66$ *molto rall.*

Pe. p mp

Fl. 1-2 p mf mp

Ob. mf mp

Clar. 1 p mf mp p pp

Clar. 2 mf mp p pp

B. Cl. mf p pp

Bsn. p p pp

A. Sax 1-2 mf mp p pp

T. Sax mf mp p pp

B. Sax p p pp

72 Adagio $\text{♩} = 66$ *molto rall.*

Trpt. 1 p

Trpt. 2 p

F Hn. 1-2 mf p pp

Tbn. 1 mf p pp

Tbn. 2 p p pp

Euph. B.C. p mp p pp

Tuba p $a2$ p pp

Mlt. mf mp

Timp. ff p

Perc. ff

Cr. Cym.

72 73 74 75 76 77 78 79