



The Golden Dance

Michèle Sharik, Handbell Solo Artist

Performer, Teacher, Clinician, Composer, Arranger & Publisher

Gymnopédie No. 1

From *Trois Gymnopédies*

by Erik Satie

arranged by Michèle Sharik

for

Solo handbells and piano (or harp)
With optional suspended cymbal (or triangle)

Key: D Major

Bells Used: E5-A6

ASCAP Reference Number: 163612

ASCAP Title Code: 070054652

Included on the CD *Chimera*, featuring
Michèle Sharik, handbells; Kevin Holsinger, harp; and Gretchen Rauch, triangle

What is included in this PDF?

- a full score (showing both bells and keyboard parts);
- a "clean" copy (ie. no choreography) of the solo handbell part;
- a copy of the solo handbell part with suggested choreography written in;
- an optional part for suspended cymbal or triangle;
- program notes; and
- a copy of our License Terms.

If you have any questions or comments about this or any product or service from
The Golden Dance, please do not hesitate to contact Michèle!

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Why do you ask for my email address?

If you provide your email address, then if additions (ie. transpositions of instrumental parts, etc.) or corrections are made to the score, you will be contacted so you can update your copies! You will be given a URL (web address) at which you can download - for no extra charge, of course - a PDF of the updated score.

We ask that if you find any errors in the score or parts that you let us know at Michele@TheGoldenDance.com! That way, we can ensure that our music is as error-free as possible. Hey, we're human, so errors do happen from time to time. Help us eliminate them!

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PROGRAM NOTES

Erik Satie (1866-1925) was regarded as an iconoclast during his lifetime, someone who went against popular ideas and institutions. Typical of his musical output are outrageous titles such as *Chilled Pieces*, *Flabby Preludes (for a Dog)*, and *Dried up Embryos*. He also wrote a score actually in the shape of a pear because a critic said his work was "formless". He used instruments such as typewriter, steamship whistle, and air-raid siren. Written in 1888, the title *Gymnopédie* refers to ritual nude exercises performed by ancient Greek athletes (think yoga or tai chi) and, given his temperament, it's very possible that Satie meant the title to be humorously sarcastic - a reaction to all the pieces that his contemporaries were writing titled "Etude" which means "exercise" in the sense of a "study".

In 1896, **Claude Debussy** orchestrated two of Satie's *Gymnopédies*, and it is from that orchestration that this arrangement is adapted.

Note: This arrangement is compatible for performance with the score of the 1896 orchestration by Claude Debussy.

THIS IS A SAMPLE

Gymnopédie No. 1

Handbells used: 14



Erik Satie

adapted from the 1896 Debussy
orchestration by Michèle Sharik
(ASCAP)

2 3 4 5 *mp*

p *ped.* *ped.* *simile*

3

3

3

Detailed description: This system contains measures 2 through 5. The top staff is for handbells, with notes corresponding to the numbers 2, 3, 4, and 5 above the staff. The middle and bottom staves are for piano. Measure 2 has a piano (*p*) dynamic and a *ped.* marking. Measure 3 has a *ped.* marking. Measure 4 has a *simile* marking. Measure 5 has a mezzo-piano (*mp*) dynamic and a triplet of eighth notes in the right hand.

6 7 8 9 10

3 3 3 3 3

3 3 3 3 3

mf

Detailed description: This system contains measures 6 through 10. The top staff continues the handbell melody. The middle and bottom staves feature piano accompaniment with triplets of eighth notes in both hands. Measure 10 has a mezzo-forte (*mf*) dynamic.

11 *dim.* 12 13 *mp* 14 15

3 3 3 3 3

3 3 3 3 3

p *p* *p* *p*

Detailed description: This system contains measures 11 through 15. The top staff continues the handbell melody. The middle and bottom staves feature piano accompaniment with triplets of eighth notes in both hands. Measure 11 has a *dim.* (diminuendo) marking. Measure 13 has a mezzo-piano (*mp*) dynamic. Measures 14 and 15 have a piano (*p*) dynamic.

Musical score for measures 16-21. The score is in treble clef with a key signature of two sharps (F# and C#). Measures 16-18 feature a melodic line in the upper voice with dotted rhythms. Measures 19-21 feature a melodic line in the upper voice with a long note. The piano accompaniment consists of eighth-note triplets in the right hand and chords in the left hand.

Musical score for measures 22-27. The score is in treble clef with a key signature of two sharps (F# and C#). Measure 22 is marked *mf*. Measures 22-24 feature a melodic line in the upper voice with eighth notes. Measures 25-27 feature a melodic line in the upper voice with a long note. The piano accompaniment consists of eighth-note triplets in the right hand and chords in the left hand.

Musical score for measures 28-33. The score is in treble clef with a key signature of two sharps (F# and C#). Measures 28-31 feature a melodic line in the upper voice with eighth notes. Measures 32-33 feature a melodic line in the upper voice with a long note. The piano accompaniment consists of eighth-note triplets in the right hand and chords in the left hand. A first ending bracket is present over measures 32-33.

Musical score for measures 34-39. The system consists of a single treble clef staff and a grand staff (treble and bass clefs). The key signature is two sharps (F# and C#). Measures 34-39 are marked with a first ending bracket above the treble staff. The melody in the treble staff consists of quarter notes and half notes. The piano accompaniment in the grand staff features chords and single notes in both hands.

Musical score for measures 40-47. The system consists of a single treble clef staff and a grand staff (treble and bass clefs). The key signature is two sharps (F# and C#). Measures 40-47 are marked with a second ending bracket above the treble staff. The melody in the treble staff consists of quarter notes and half notes. The piano accompaniment in the grand staff features chords and single notes in both hands.

THIS IS A SAMPLE

Performance Suggestions:

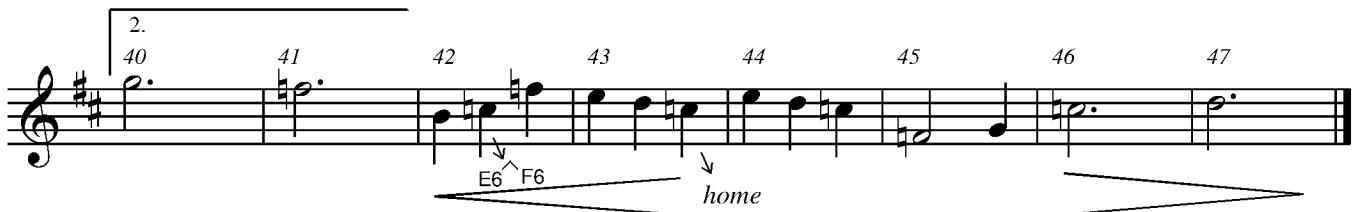
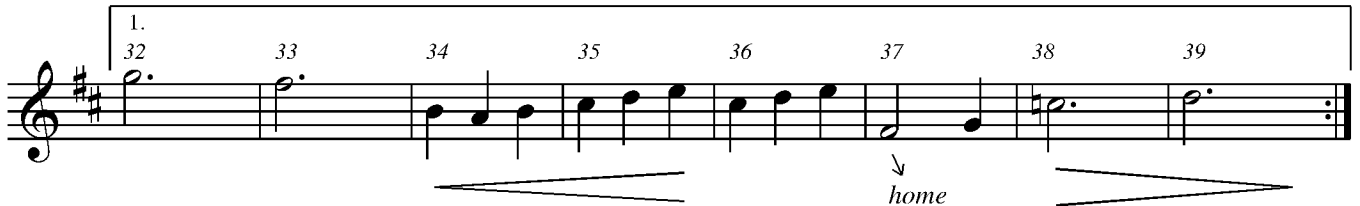
F5
^
D#6 F#6

Gymnopédie No. 1

Erik Satie

adapted from the 1896 Debussy orchestration by Michèle Sharik (ASCAP)

Handbells used: 14



Erik Satie

adapted from the 1896 Debussy
orchestration by Michèle Sharik
(ASCAP)

Gymnopédie No. 1

Handbells used: 14

4 5 6 7 8 9 10

mp

11 12 13 14 15 16 17 18

dim. *mp*

19 20 21 22 23 24 25 26

mf

27 28 29 30 31

1. 32 33 34 35 36 37 38 39

2. 40 41 42 43 44 45 46 47

Gymnopédie No. 1

Erik Satie

Suspended cymbal
(strike with timpani mallet)
or Triangle

adapted from the 1896 Debussy
orchestration by Michèle Sharik
(ASCAP)

The musical score is written on a single staff with a treble clef and a 3/4 time signature. It consists of 47 measures. Measures 1, 5, 9, 13, 17, 21, 25, 29, and 33 contain whole rests. Measures 2, 3, 4, 6, 7, 8, 10, 11, 12, 14, 15, 16, 18, 19, 20, 22, 23, 24, 26, 27, 28, 30, 31, 32, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, and 47 contain rhythmic patterns of eighth notes and quarter notes, often with an 'x' symbol above the notehead. A repeat sign is placed at the beginning of measure 22. The first ending (1.) spans measures 22 to 32, and the second ending (2.) spans measures 32 to 40. The score concludes with a double bar line at the end of measure 47.

THIS IS A SAMPLE