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

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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.

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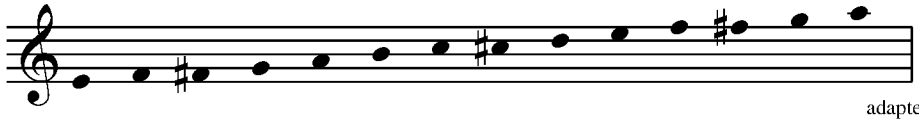
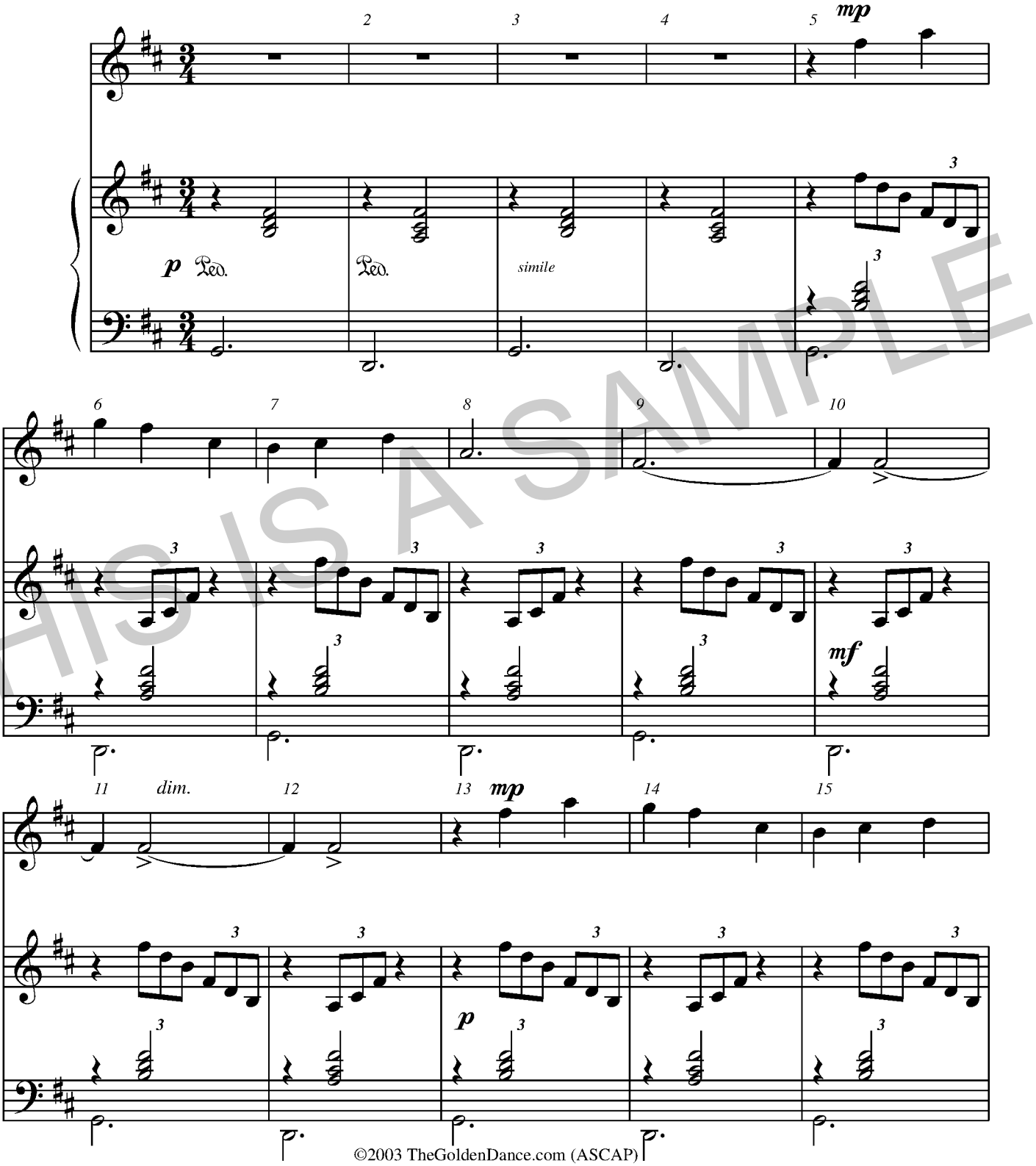
Gymnopédie No. 1

Handbells used: 14



Erik Satie

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



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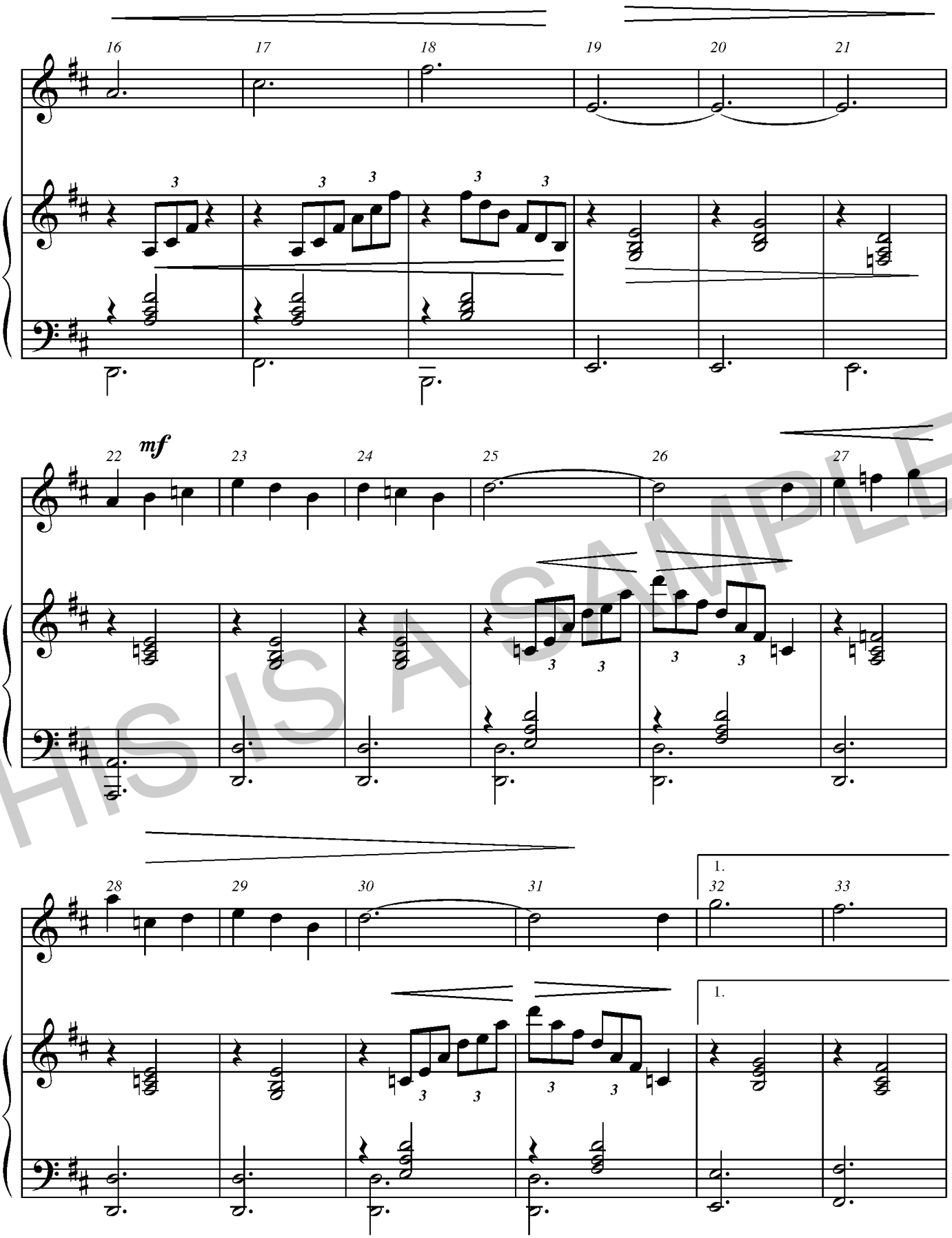

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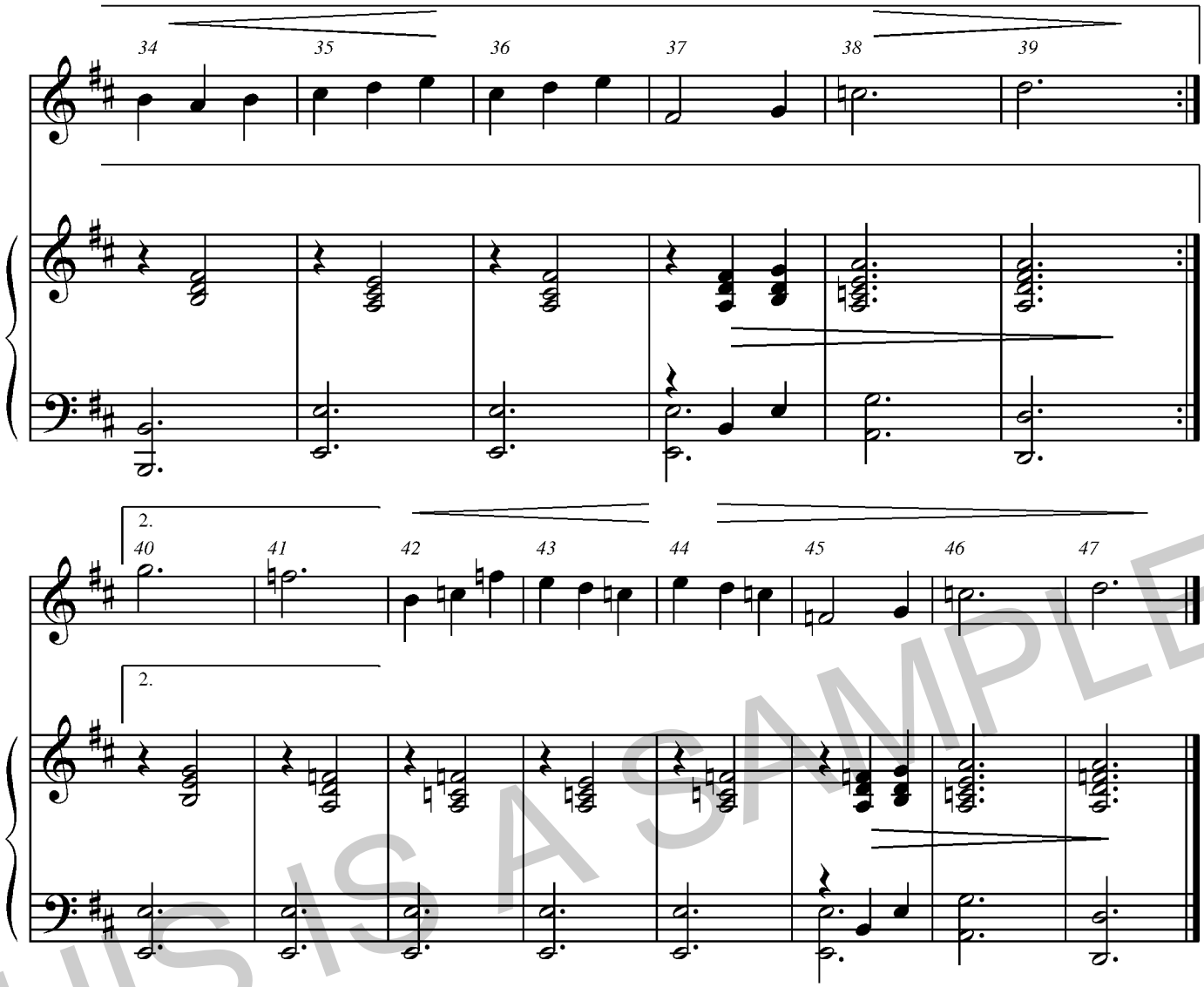

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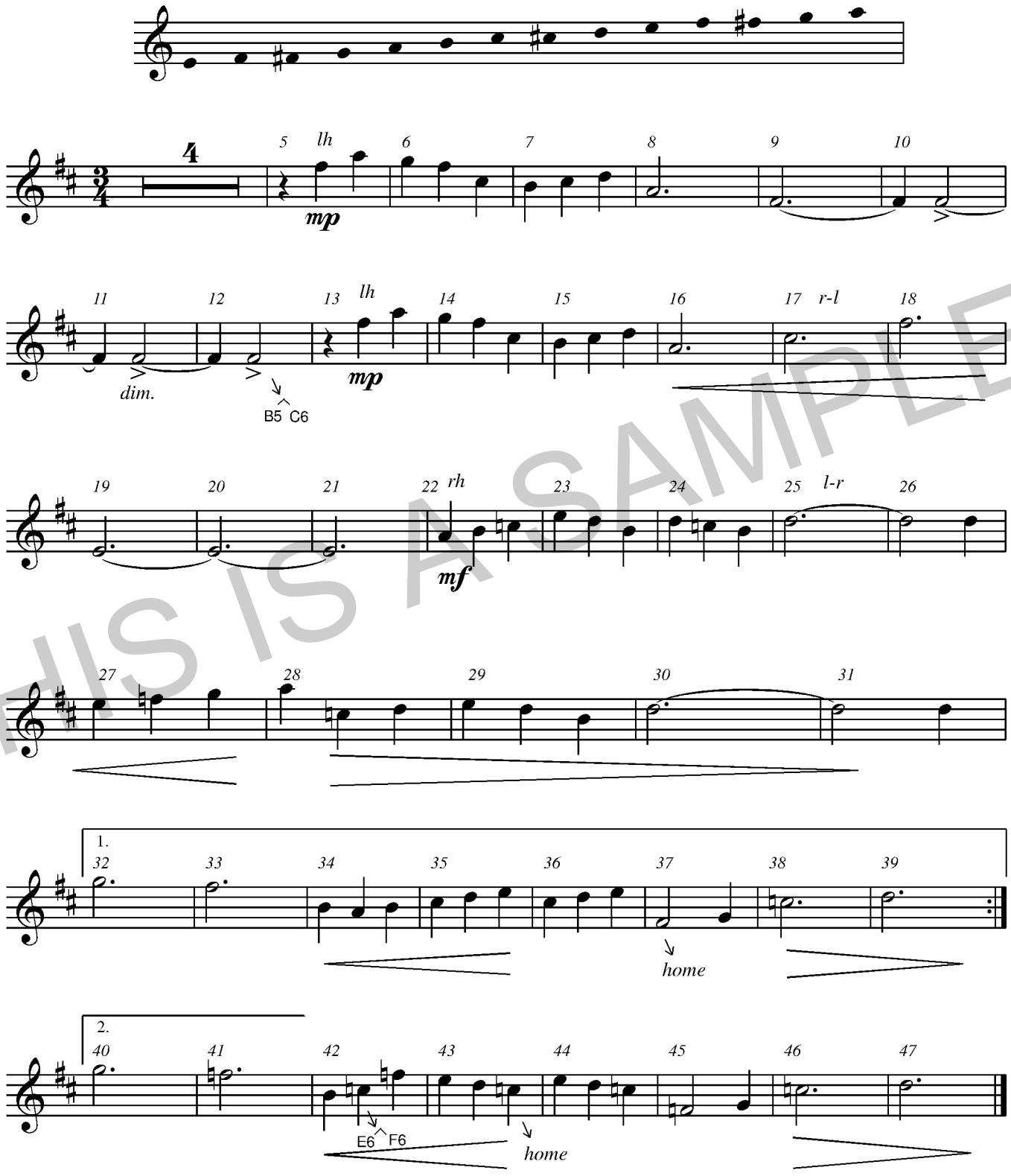
Performance Suggestions:
F5
^
D#6 F#6

Gymnopédie No. 1

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

Handbells used: 14



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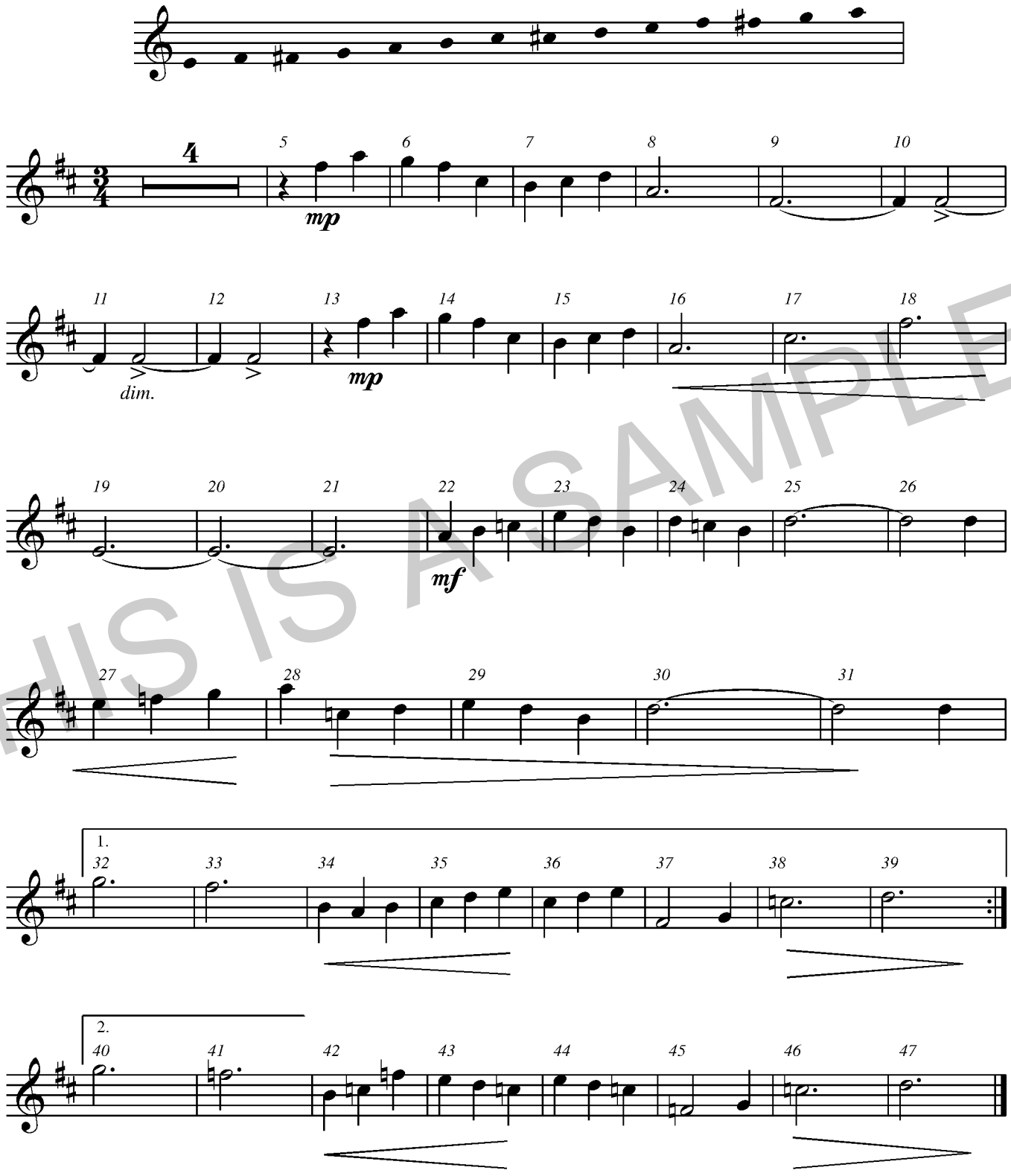
Erik Satie
adapted from the 1896 Debussy orchestration by Michèle Sharik (ASCAP)

Gymnopédie No. 1

Handbells used: 14



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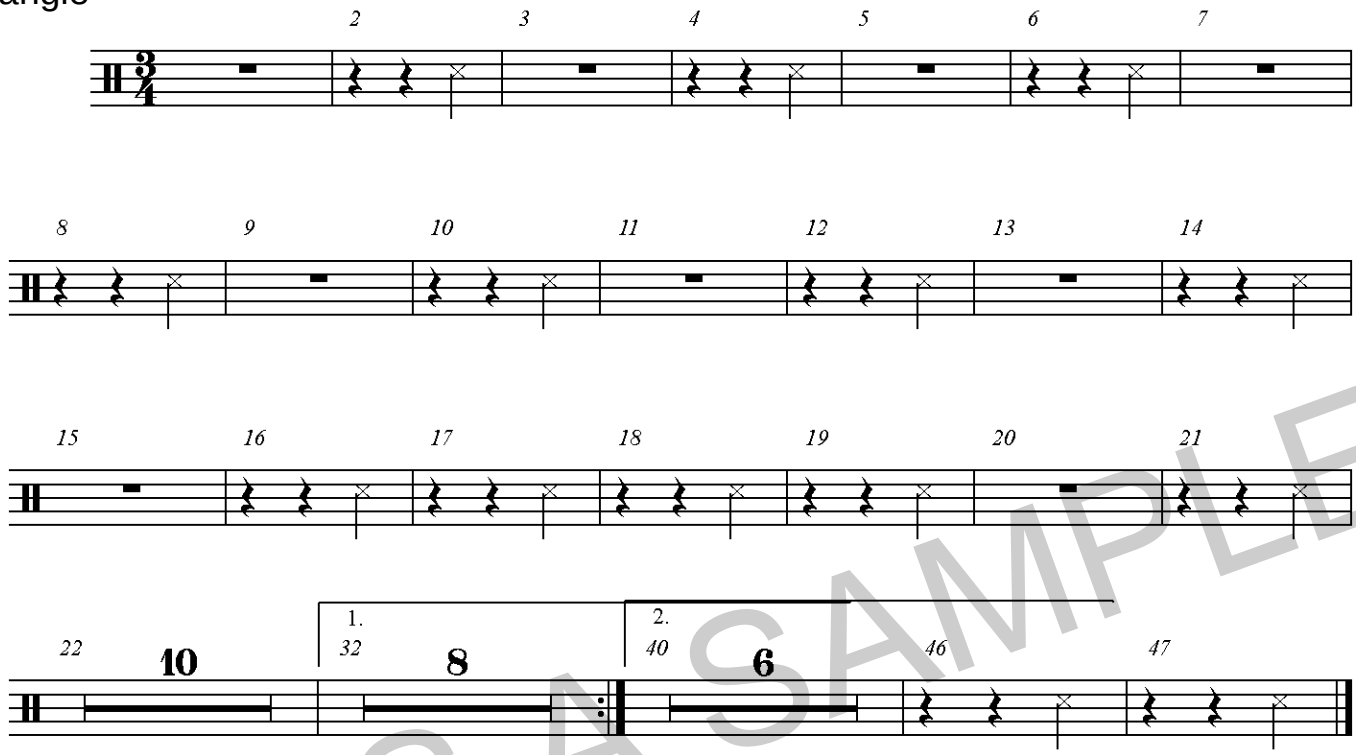
Gymnopédie No. 1

Erik Satie

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

Suspended cymbal
(strike with timpani mallet)
or Triangle



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