



# 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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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

This system contains measures 2 through 5. The handbell melody continues from the previous system. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with quarter notes in the left hand. Measure 5 includes a triplet in the right hand. Dynamics include *mp* at the start of measure 5, *p* and *ped.* in measure 2, and *simile* in measure 3.

6 7 8 9 10

3 3 3 3 3

3 3

*mf*

This system contains measures 6 through 10. The handbell melody continues. The piano accompaniment continues with the eighth-note pattern. Measures 6-10 feature triplets in the right hand. Dynamics include *mf* at the start of measure 10.

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

3 3 3 3 3

*p* 3 3

This system contains measures 11 through 15. The handbell melody continues. The piano accompaniment continues with the eighth-note pattern. Measures 11-15 feature triplets in the right hand. Dynamics include *dim.* at the start of measure 11, *mp* at the start of measure 13, and *p* at the start of measure 13.

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 and eighth notes. The grand staff accompaniment features chords in the right hand and single notes in the left hand.

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 first ending bracket above the treble staff. A second ending bracket labeled '2.' is placed above the grand staff starting at measure 40. The melody in the treble staff continues with quarter and eighth notes. The grand staff accompaniment features chords in the right hand and single notes in the left hand.

THIS IS A SAMPLE

Performance Suggestions:

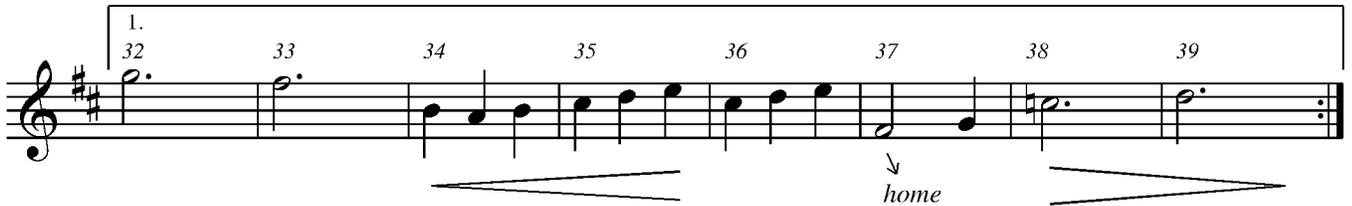
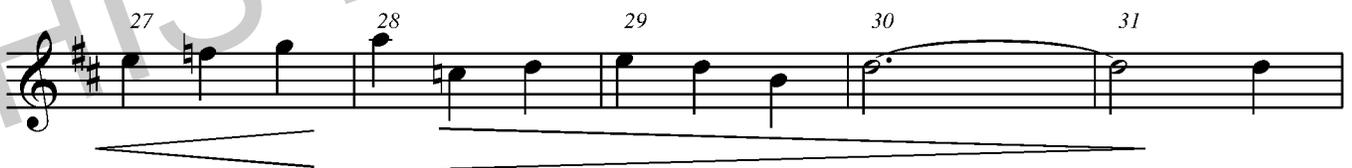
F5  
^  
D#6 F#6

# 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  
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# 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, 3, 5, and 7 contain whole rests. Measures 2, 4, 6, 8, 10, 12, 14, 16, 18, 19, 21, 23, 25, 27, 29, 31, 33, 35, 37, 39, 41, 43, 45, and 47 contain rhythmic patterns of eighth notes and quarter notes, some with 'x' marks above them. Measures 9, 11, 13, 15, 17, 20, 22, 24, 26, 28, 30, 32, 34, 36, 38, 40, 42, 44, and 46 contain whole rests. A first ending bracket covers measures 32-39, and a second ending bracket covers measures 40-47. The first ending is marked with a '1.' and the second with a '2.'. The first ending consists of two measures of whole rests, with measure numbers 32 and 38. The second ending consists of two measures of whole rests, with measure numbers 40 and 46. The piece concludes with a double bar line at the end of measure 47.

THIS IS A SAMPLE