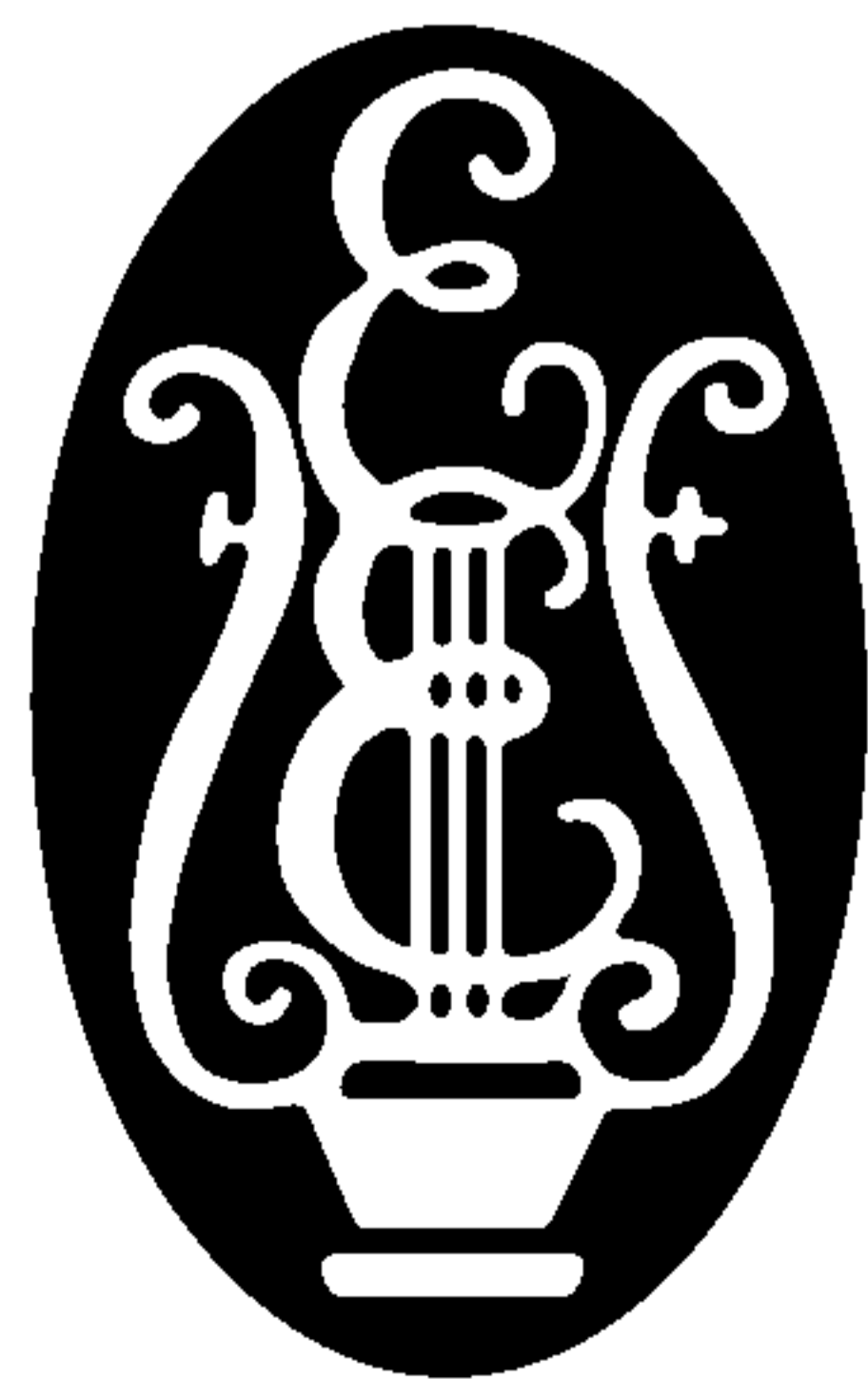

ERIK SATIE

3 GYMNOPÉDIES

No. 2 for Piano

Nos. 1 and 3 orchestrated by/Nr. 1 und 3 orchestriert von
Claude Debussy

Edited by/Herausgegeben von
Peter Dickinson



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Three Gymnopédies

III.	[1]	Lent et grave	1
I.	[2]	Lent et douloureux	7
II.		Lent et triste	18

GYMNOPIÉDIES

1

Erik Satie
1866 -1925
orch. Claude Debussy
1862 -1918

Lent et grave

2 Flauti
Oboe *Solo*
P doux et expressif

Corni (F) I, II, III, IV
sourdines
pp
sourdines
pp

Violino I
sourdines

Violino II
sourdines *div.*
pp

Viola
sourdines
pp

Violoncello
sourdines
pp

Contrabasso
pizz.
pp

Pianoforte
III à Charles Levadé
Lent et grave
p

This musical score page contains parts for Flute (Fl.), Oboe (Ob.), Cor. (F) (I, II, III, IV), VI. (I, II), Vla., Vc., Cb., and Piano (Pf.).

- Flute (Fl.):** Part I (I) has rests. Part II (II) plays a melody starting at measure 10 with a *pp* dynamic. A boxed letter 'A' is above measure 11. Measure 19 has a 'II' marking.
- Oboe (Ob.):** Plays a melody with slurs and a *pp* dynamic.
- Cor. (F):**
 - Part I (I): Rests.
 - Part II (II): Melody with a *pp* dynamic.
 - Part III (III): Rests.
 - Part IV (IV): Melody with a *pp* dynamic. A note in measure 11 is marked 'IV(Sourd.)'. Measure 19 has an 'IV' marking.
- VI. (I, II):** Part I (I) has rests. Part II (II) plays chords with a *pp* dynamic.
- Vla. (Violoncello):** Plays chords with a *pp* dynamic.
- Vc. (Violino):** Plays a melody with slurs.
- Cb. (Contrabasso):** Plays a rhythmic accompaniment.
- Pf. (Piano):** Plays chords with a *p.* dynamic.

The score spans measures 10 to 19. Dynamics include *pp* and *p.*. A boxed 'A' is above measure 11.

20 *p* doux et expressif

Fl. I

Ob. *pp*

Cor. (F) I II III IV *pp*

VI. I *pp* *sourdines* *div.*

Vla.

Vc. *pp*

Cb.

Pf. *pp*

30 **B** a2

Fl.

Ob.

Cor
(F)
I
II
III
IV

VI. Solo
sans sourdine

VI. I
8

VI. II
pizz.

Vla.
pp

Vc.
Solo
pp
doux et expressif

Cb.

Pf.

40 C

Fl. *pp*

Ob.

Cor. (F) I *a2* I *p*
 II
 III
 IV

Vl. Solo

Vl. I *pp*
pp

Vl. II

Vla. *div.*

Vc.

Cb.

Pf. *pp*

50

Fl.

Ob.

Cor. (F)
I
II
III
IV

Vi. I

Vi. II

Vla.

Vc.

Cb.

Pf.

p

pp

ppp

pizz.

arco

Lent et douloureux

2 Flauti

Oboe

Corni (F)
I
II
III
IV

Piatti
frappez avec une baguette de timbale
p

Arpa I
p

Arpa II
p

Violino I
p div. 8

Violino II

Viola

Violoncello

Contrabasso
pizz.
pp

Pianoforte
pp

I à Mademoiselle Jeanne de Bret
Lent et douloureux

8

Fl.

Ob.

Cor. (F)
I
II
III
IV

Piatti

Arpa I

Arpa II

Vl. I
II

Vla.

Vc.

Cb.

Pf.

f II bouché

f

p

f

p

p

f

pp

*f**

p

p

p

p

p

* See Foreword

14

Fl.

Ob.

Cor. (F)
I
II
III
IV

Piatti

Arpa I

Arpa II

VI.
I
II

Vla.

Vc.

Cb.

Pf.

f > IV bouché

p.

f

p.

p.

p.

p.

p.

20 A

Fl.

Ob.

Cor. (F) I II III IV

Piatti

Arpa I

Arpa II

Vi. I II

Vla.

Vc.

Cb.

Pf.

p

pp

soutenu mais sans lourdeur

27

Fl.

Ob.

Cor. (F)
I
II
III
IV

Piatti

Arpa I

Arpa II

Vi.
I
II

Vla.

Vc.

Cb.

Pf.

pp

p.

div. 8

Detailed description: This is a page of a musical score, page 27. It features ten staves of music. The instruments are: Flute (Fl.), Oboe (Ob.), Cor Anglais (Cor. (F)) with four parts (I, II, III, IV), Piatti (trumpets), Arpa I (harp), Arpa II (harp), Viola (Vi.), Violoncello (Vc.), Contrabbasso (Cb.), and Piano (Pf.). The key signature has two sharps (F# and C#). The Flute part is mostly rests. The Oboe part has a melodic line with a long slur. The Cor Anglais parts have some notes, with a *pp* dynamic marking. The Piatti part is mostly rests. Arpa I has a melodic line with a slur. Arpa II has a steady accompaniment of dotted notes. The Viola part has a melodic line with a slur and a *div. 8* marking. The Violoncello part has a steady accompaniment of dotted notes. The Contrabbasso part has a steady accompaniment of dotted notes. The Piano part has a steady accompaniment of dotted notes with a *p.* dynamic marking.

34

Fl. *a2* B

Ob. *p*

Cor. (F) I *p* II *pp* III *pp* IV

Piatti *pp*

Arpa I

Arpa II *pp*

Vi. I *pp* II *pp*

Vla. *pp* div.

Vc. *pp*

Cb. *pp*

Pf. *p* *pp*

42

Fl.

Ob.

Cor. (F) I

Cor. (F) II

Cor. (F) III

Cor. (F) IV

Piatti

Arpa I

Arpa II

VI. I

VI. II

Vla.

Vc.

Cb.

Pf.

* See Foreword

49

Fl.

Ob.

Cor. (F)
I
II
III
IV

Piatti

Arpa I

Arpa II

VI.
I
II

Vla.

Vc.

Cb.

Pf.

p

a2

pp

8

56 C

Fl.

Ob.

Cor. (F) I II III IV

Piatti

Arpa I

Arpa II

VI I II

Vla.

Vc.

Cb.

Pf.

f *pp* *p* *pp* *p* *p* *p* *p*

8

div. *p* *pp*

64 D

Fl.

Ob.

Cor. (F)
I
II
III
IV

Piatti

Arpa I

Arpa II

VI.
I
II

Vla.

Vc.

Cb.

Pf.

p.

71

Fl.

Ob.

Cor. (F)
I
II
III
IV

Piatti

Arpa I

Arpa II

VI.
I
II

Vla.

Vc.

Cb.

Pf.

p *pp* *ppp*

II à Conrad Satie
Lent et triste

The musical score is written for piano in 3/4 time. It consists of five systems of two staves each (treble and bass clef). The tempo and mood are indicated as 'Lent et triste'. The score begins with a *pp* (pianissimo) dynamic. The first system (measures 1-5) features a sparse accompaniment in the bass with dotted half notes and a melody in the treble. The second system (measures 6-11) shows a more active treble line with eighth notes and a steady bass accompaniment. The third system (measures 12-17) includes a dynamic shift to *f* (forte) in measure 14. The fourth system (measures 18-23) continues with a mix of dynamics, including *p* and *f*. The fifth system (measures 24-29) concludes with a *pp* dynamic in the bass and a final melodic phrase in the treble.

Musical score for piano, measures 30-60. The score is written in treble and bass clefs. The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The score is divided into six systems, each containing two staves (treble and bass). The measures are numbered 30, 36, 42, 48, 54, and 60. The score includes various musical notations such as notes, rests, and chords. Dynamics markings include *dim.*, *p.*, *pp*, and *f*. The score concludes with a double bar line at measure 60.

30

36

42

48

54

60

dim.

p.

pp

f