



# Festival Dance

(Gymnopédie No. 3)

ERIK SATIE (1866–1925)

Arranged by JERRY BRUBAKER (ASCAP)

## INSTRUMENTATION

- |                                |  |
|--------------------------------|--|
| 1 Conductor                    | 2 1st F Horn   |
| 3 1st Flute                    | 2 2nd F Horn   |
| 3 2nd Flute                    | 2 1st Trombone   |
| 2 Oboe                         | 2 2nd Trombone   |
| 2 Bassoon                      | 2 3rd Trombone   |
| 3 1st B $\flat$ Clarinet       | 2 Euphonium  |
| 3 2nd B $\flat$ Clarinet       | 1 Baritone Treble Clef   |
| 3 3rd B $\flat$ Clarinet       | 4 Tuba   |
| 2 B $\flat$ Bass Clarinet      | 1 Mallet Percussion<br>(Vibraphone)                                |
| 2 1st E $\flat$ Alto Saxophone | 1 Timpani  |
| 2 2nd E $\flat$ Alto Saxophone | 3 Percussion 1<br>(Suspended Cymbal, Woodblock/<br>Cowbell)        |
| 1 B $\flat$ Tenor Saxophone    | 4 Percussion 2<br>(Triangle/Vibraslap/Tom-Toms [3],<br>Tambourine) |
| 1 E $\flat$ Baritone Saxophone |  |
| 3 1st B $\flat$ Trumpet        |  |
| 3 2nd B $\flat$ Trumpet        |  |
| 3 3rd B $\flat$ Trumpet        |  |

## SUPPLEMENTAL AND WORLD PARTS

Available for download from  
[www.alfred.com/worldparts](http://www.alfred.com/worldparts)

- E $\flat$  Alto Clarinet
- 1st Horn in E $\flat$
- 2nd Horn in E $\flat$
- 1st Trombone in B $\flat$  Bass Clef
- 2nd Trombone in B $\flat$  Bass Clef
- 3rd Trombone in B $\flat$  Bass Clef
- 1st Trombone in B $\flat$  Treble Clef
- 2nd Trombone in B $\flat$  Treble Clef
- 3rd Trombone in B $\flat$  Treble Clef
- Baritone in B $\flat$  Bass Clef
- Tuba in E $\flat$  Bass Clef
- Tuba in E $\flat$  Treble Clef
- Tuba in B $\flat$  Bass Clef
- Tuba in B $\flat$  Treble Clef

## PROGRAM NOTES

The "Gymnopédies," published in Paris starting in 1888, are three piano compositions written by French composer and pianist Erik Satie. The name refers to an ancient Greek festival and dance. This piece has a haunting quality to its very familiar melody. The harmonies are atmospheric and ethereal. It is easy to imagine the Ancient Greek dancers on stage moving stealthily and fluidly to the interesting harmony and haunting melodies.

## NOTES TO THE CONDUCTOR

You will notice that the percussion parts in this piece seem unusually busy. This is to promote the dance-like nature of the piece. The percussion should never stand out, but rather support the unique harmonies and haunting melodies of the piece. If all the instruments called for are not available, a sensible substitution would be appropriate.

Also, because the piece would lend itself well to choreography, either for modern dance or ballet, the arranger suggests inviting a dance troupe to perform this piece with your band.

Enjoy!

**Preview Only**  
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Fls. 1 2

Ob.

Bsn. *mf mp mf*

Cls. 1 *mf mp mf*

2 3 *mf mp mf*

B. Cl.

A. Saxes. 1 2 *a2 p mf p mf p*

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 *p mf p mf p*

2 *p mf p mf p*

Tbns. 1 2 3

Euph.

Tuba *mf p mf*

Mlt. Perc. *3 3*

Timp.

Perc. 1 *2 2*

Perc. 2

13

Fls. 1 2

Ob.

Bsn. *mp*

Cls. 1 *mp*

2 3 *mp*

B. Cl. *mp*

A. Saxes. 1 2

T. Sax.

Bar. Sax.

13

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph. *mp*

Tuba *mp*

Mlt. Perc. 3

Timp. Change: A $\flat$  to G

Perc. 1

Perc. 2

Fls. 1 2

Ob. Solo *mf* *p*

Bsn. *mf* *p*

Cls. 1 *mf* *p*  
2 3 *mf* *p*

B. Cl. *mf* *p*

A. Saxes. 1 2 *mf* *p*

T. Sax.

Bar. Sax.

Tpts. 1 *mf* (Ob.) Solo  
2 3

Hns. 1 *mf* *p*  
2 *mf* *p*

Tbns. 1 2  
3

Euph. *mf* *p*

Tuba *mf* *mp*

Mlt. Perc. *mf* *mp*  
Change: C to B $\flat$

Timp.

Perc. 1

Perc. 2

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

32

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

32

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc.

Timp.

Change: G to Ab

Perc. 1

Perc. 2



Fls. 1 2

Ob.

Bsn. *mp*

Cls. 1 *mp*  
2 3 *mp*

B. Cl. *mp*

A. Saxes. 1 2 *mp*  
T. Sax. *mp*  
Bar. Sax. *mp*

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3 *mp*

Euph. *mp*

Tuba *mp*

Mlt. Perc. *mp*

Timp. *mp*

Perc. 1  
Tambourine  
Cowbell *p*

Perc. 2  
Vibraslap *f*





Fls. 1 2 *a2*

Ob.

Bsn. *mf mp mf mp*

Cls. 1 *mf mp mf mp*

2 3 *mf mp mf mp*

B. Cl.

A. Saxes. 1 2 *mf p mf mp*

T. Sax. *mf mp mf mp*

Bar. Sax. *mf mp mf mp*

Tpts. 1 *mf mp mf mf*

2 3 *mf mp mf*

Hns. 1 *mf mp mf mp*

2 *mf mp mf mp*

Tbns. 1 2 *mf mp mf mp*

3 *mf mp mf mp*

Euph. *mf mp mf mf*

Tuba *mf mp mf mp*

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Fls. 1 2

Ob.

Bsn. *mf*

Cls. 1 *mf*

2 3 *mf*

B. Cl. *mf*

A. Saxes. 1 2 *mf*

T. Sax. *mf*

Bar. Sax. *mf*

Tpts. 1 *mp* *mf*

2 3 *mp* *mf*

Hns. 1 *mf* *mp* *mf*

2 *mf*

Tbns. 1 2 *mf*

3 *mf*

Euph. *mf* *mp* *mf*

Tuba *mf*

Mlt. Perc. *mf*

Timp. *mf* Change: A $\flat$  to G Change: C to B $\flat$

Perc. 1

Perc. 2

61

Fls. 1 2

Ob. All

Bsn. *mp*

Cls. 1 *mp*  
2 3 *mp*

B. Cl. *mp*

A. Saxes. 1 2 *mf*

T. Sax. *mp*

Bar. Sax. *mp*

Tpts. 1 *mf*  
2 3 *p*

Hns. 1 *p*  
2 *p*

Tbns. 1 2 *p*  
3 *p*

Euph. *p*

Tuba *mp*

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

61

62

63

64

65

66



