
Eighth Note Publications

Gnossienne #1

Erik Satie

Arranged by Philip Seguin

Crowned by some as “the champion of the musical miniature”, Satie found formality annoying, as is clearly evident in the manuscript for his quaint Gnossiennes. Appearing for the first time are humorous indications to the performer, in lieu of traditional Italian directives. Similarly, we find Satie introducing barless notation with neither key signatures nor time signatures-devices he was to employ so extensively in later years.

Phil Seguin

This work has been recorded by FOOTHILLS BRASS on SATURDAY NIGHT WALTZ and is available from their website or www.amazon.ca

PREVIEW ONLY

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Brass Quintet

www.enpmusic.com

as recorded by Foothills Brass on SATURDAY NIGHT WALTZ

GNOSSIENNE #1

E. Satie
(1866-1925)

Arranged by Philip Seguin

Lent

Musical score for measures 1-7. The score is for five brass instruments: B♭ Trumpet 1, B♭ Trumpet 2, F Horn, Trombone, and Tuba. The key signature is two flats (B♭ major/D minor) and the time signature is 4/4. The tempo is marked *Lent*. Measures 1-7 feature a melodic line in the trumpets and horns, starting with a *p* dynamic and ending with a *diminuendo* and a *to cup mute* instruction. The trombone and tuba parts provide a harmonic foundation with *p* dynamics and *diminuendo* markings.

Musical score for measures 8-14. The score continues for the five brass instruments. Measure 8 begins with a *f* dynamic. Measures 9-14 show a melodic line in the trumpets and horns, with a *cup mute* instruction in measure 10. The dynamics range from *f* to *p*. The trombone and tuba parts continue with *f* dynamics and *diminuendo* markings.

Musical score for measures 15-21. The score continues for the five brass instruments. Measure 15 begins with a *diminuendo* marking. Measure 19 is marked *Tres luisant* and *open fast*. The dynamics range from *f* to *diminuendo*. The trombone and tuba parts continue with *f* dynamics and *diminuendo* markings.

22 23 24 25 26 27 *Questionez* 28

29 30 31 32 33 34 35

36 37 38 39 40 41 42

Du bout de la pensee

Musical score for measures 43-49. The score is in 3/4 time with a key signature of two flats. It features five staves: four treble clefs and one bass clef. Dynamics include *f* (forte) and *mf* (mezzo-forte). A large watermark 'PREVIEW ONLY' is overlaid across the middle of the page.

Musical score for measures 50-56. The score continues with five staves. Dynamics include *mp* (mezzo-piano). A large watermark 'PREVIEW ONLY' is overlaid across the middle of the page.

Musical score for measures 57-63. The score continues with five staves. Dynamics include *p* (piano). Measure 63 includes the instruction "(postulez en vous-meme)". A large watermark 'PREVIEW ONLY' is overlaid across the middle of the page.

64 65 66 67 68 69

Musical score for measures 64-69. The score is written for five staves: two treble clefs and three bass clefs. The key signature has two flats. Measures 64-68 feature a melodic line in the top treble staff with various note values and rests. The bottom three staves provide harmonic support with chords and single notes. Dynamics include *p* (piano) and *mf* (mezzo-forte). A large watermark 'PREVIEW ONLY' is overlaid across the middle of the page.

70 71 72 73 74 75

Musical score for measures 70-75. The score continues with five staves. Measures 70-74 show the melodic line in the top treble staff. The bottom three staves continue the harmonic accompaniment. Dynamics include *f* (forte) and *mf* (mezzo-forte). A large watermark 'PREVIEW ONLY' is overlaid across the middle of the page.

76 77 78 79 Sur la langue 80 81

Musical score for measures 76-81. The score continues with five staves. Measure 79 is marked 'Sur la langue' (on the tongue). The melodic line in the top treble staff features a slur over measures 78 and 79. The bottom three staves continue the harmonic accompaniment. Dynamics include *mf* (mezzo-forte). A large watermark 'PREVIEW ONLY' is overlaid across the middle of the page.

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