

Erik Satie

Gymnopédies

Nr. 1

bearbeitet für Kontrabass und Klavier
von Michinori Bunya

*arranged for double bass and piano
by Michinori Bunya*



Friedrich Hofmeister Musikverlag
Leipzig

Gymnopédies (1888)

Nr. 1

Kontrabass / Double Bass

Erik Satie (1866-1925)

(Michinori Bunya)

Lent et douloureux

4

p

12

p

20

28

36

2 pizz.

pp

46

arco

Flag.

pp

(I)

(Flag.)

55

p

63

71

ERIK SATIE (*1866 in Honfleur, † 1925 in Paris) lebte abgeschieden von der Öffentlichkeit bis er bereits Mitte vierzig war. *Gymnopédies* war eines der wenigen bis dahin veröffentlichten Werke. Der Begriff "Gymnopédies" ist auf Tänze zurückzuführen, welche im antiken Sparta zu einem alljährlichen Fest von Jünglingen zu Ehren Dianas und Apollos aufgeführt wurden.

Satie komponierte seine *Gymnopédies* ursprünglich für Klavier solo. Heute werden sie auf nahezu allen Instrumenten aufgeführt. Besonders die Bearbeitung für großes Orchester von Claude Debussy (1896) ist sehr bekannt. Bis jetzt lag jedoch keine Bearbeitung für Kontrabass vor. Meine Frau, Katrin Triguart, hat sich schon sehr lange gewünscht, *Gymnopédies* selber auf dem Kontrabass zu spielen. So habe ich Ihr meine vorliegende Bearbeitung des ersten Tanzes zum Geburtstag geschenkt.

Michinori Bunya, im Februar 2006

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ERIK SATIE (*1866 in Honfleur, † 1925 in Paris) lived isolated from public until he was already in his mid-forties. At that time *Gymnopédies* was one of the few published works. The term "Gymnopédies" goes back to a yearly celebration in ancient Sparta, where young boys performed dances dedicated to Diana and Apollo.

Gymnopédies has originally been composed for piano solo and is today played on nearly each instrument. Claude Debussy's arrangement for full orchestra (1896) is possibly the most famous version of that piece. To the present day there is no arrangement of *Gymnopédies* for double bass. My wife, Katrin Triguart, has wished for a very long time to play it on double bass herself. So I gave her my arrangement of the first dance as a birthday present.

Michinori Bunya, February 2006

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Lent et douloureux

Kontrabass /
Double Bass

Klavier /
Piano

The first system of the score consists of two staves. The upper staff is for the Double Bass, written in bass clef with a key signature of one sharp (F#) and a 3/4 time signature. It begins with a whole rest for the first six measures, followed by a melodic line starting in measure 7 with a piano (*p*) dynamic. The lower staff is for the Piano, written in treble and bass clefs with the same key signature and time signature. It features a steady accompaniment of chords in the bass register, starting with a pianissimo (*pp*) dynamic.

The second system continues the piece. The Double Bass staff (top) has a melodic line that spans across measures 7 to 13, marked with a long slur. The Piano staff (bottom) continues its accompaniment, with a dynamic shift to forte (*f*) in measure 9 and back to pianissimo (*pp*) in measure 13.

The third system continues the piece. The Double Bass staff (top) has a melodic line that spans across measures 14 to 20, marked with a long slur. The Piano staff (bottom) continues its accompaniment, with a dynamic shift to piano (*p*) in measure 17 and back to pianissimo (*pp*) in measure 20.

21

28

35

pizz.

pp

43

arco

pp

f

50

Flag. -----

pp

(Flag.) -----

57

p

64

p

71

dim.