

Gnossienne nr. 1

à Roland Manuel

Erik Satie

*arranged by Paul De Bra for
accordion quartet (and quintet)*

Erik Satie composed a series of three “Gnossiennes” (published in 1893), of which this is the first one. This work is originally for piano solo. In the arrangement different registers and combinations of registers in different voices are used to make the sound more diverse than when played on just a piano. There are just a few melodies that repeat over and over. Some people recorded versions that last for hours... Originally this piece has no time signature, and thus also no bars separating measures. In the arrangement the time signature of C (4/4) has been added, which fits well and makes the score easier to read. This work (the original and the arrangement) is quite easy to play, but with special attention to the grace notes. There are two versions of the arrangement: one for quintet and one for quartet. The version for quintet contains no fast register switches, but the quartet version does.

A (quintet) recording by Professor P is available on YouTube.

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Erik Satie
arr. Paul De Bra

♩ = ca. 80
Lent (lento)

The original has no time signature. Therefore the first beat of every measure should **not** be stressed.

Acc. 1 *mp* with very subtle tremolo

Acc. 2

Acc. 3 *pizz.* with long decay

Bass *p* *pizz.* with long decay

8

I *f*

II *mp*

III *mf* *p*

B *mf* *p*

16

I *pp* lointain (distant)

II *f* *mp* *pp* très luisant (brilliant)

III *mf* *p* *pp*

B *mf* *p* *pp*

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25 Questionnez

I
II
III
B

33

I
II
III
B

très luisant (brilliant)

41

I
II
III
B

lointain (distant)

Du bout de la pensée (from the depth of thought)

50

I
II
III
B

Postulez en vous même (own interpretation)

58

First system of music (measures 58-65). It consists of four staves: I (treble clef), II (treble clef), III (treble clef), and B (bass clef). The key signature has three flats. Staff I has a melodic line starting at measure 58 with a *p* dynamic, followed by a *mp* section starting at measure 62. Staff II has a melodic line starting at measure 58 with a *p* dynamic. Staff III has a series of chords. Staff B has a bass line with whole notes.

66

Second system of music (measures 66-73). It consists of four staves: I, II, III, and B. Staff I has a melodic line starting at measure 66 with a *p* dynamic, followed by a section labeled "Pas a pas (step by step)" starting at measure 70. Staff II has a melodic line starting at measure 66 with a *p* dynamic, followed by a section labeled "loco on small accordions" starting at measure 70. Staff III has a series of chords. Staff B has a bass line with whole notes.

74

Third system of music (measures 74-81). It consists of four staves: I, II, III, and B. Staff I has a melodic line starting at measure 74 with a *p* dynamic, followed by a section labeled "Sur la langue (on the tongue)" starting at measure 77. Staff II has a melodic line starting at measure 74 with a *mp* dynamic, followed by a section labeled "Sur la langue (on the tongue)" starting at measure 77. Staff III has a series of chords. Staff B has a bass line with whole notes.

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