Gnossienne Tune

For Eb Alto Saxophone, Violin, and Piano

Transposed Score

SAMPLE SCORE FROM RONALDBONITATIBUS.COM

Ronald Bonitatibus

SAMPLE SCORE FROM RONALDBONITATIBUS.COM

Ronald Bonitatibus, 2020

Gnossienne Tune

Variations and Adaptations of Erik Satie's Gnossienne No. 1

For Eb Alto Saxophone, Violin, and Piano

Duration ~5:00

SAMPLE SCORE FROM RONALDBONITATIBUS.COM

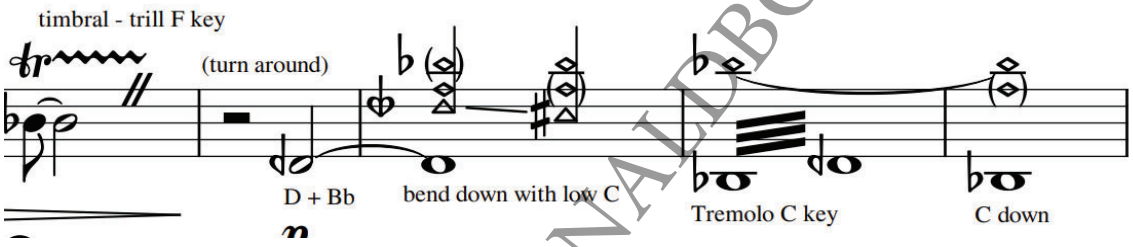
©2023 Ronald Bonitatibus (ASCAP) All Rights Reserved.
Contact: rboncomp@gmail.com
www.ronaldbonitatibus.com

Notes for Performers

All Instruments

- Allow a complete stop of sound before continuing after each caesura.
- Grace notes should be played in the manner of the original style of Satie's *Gnossienne No. 1*, placed mostly before the beat, but slightly lingering.
- Minimal vibrato on held notes if any.
- In movement II, m. 23 should be jarring both in its articulation and cutoff, and the repeated material made more eerie.
- Tempo changes are immediate.
- Saxophonist and Violinist should be sat in front of the piano, and the piano lid should be opened to maximize harmonic resonance.
- Allow the threshold of silence to determine when the second movement ends.

Saxophone



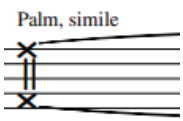
- These measures are very dense – the trill should be a bis Bb, adding the F key to achieve a B 3/4b. Turning away from the piano, fingering a D with the Bb key added, adjust voicing to produce at least the F overtone, and by voicing it slightly flat, an open-tube pitch that bends slightly flat when the C key is depressed, at which point the Bb partial should sound more clearly than the F. The following two measures, the C key is trilled, but voiced in tune such that no C# sound is produced, only the Bb and subtle F partials.
- Tap tonguing is similar to slap-tonguing, but with primarily air sound, producing a hollow tone by tapping the tongue against the reed very quickly.
- Various quarter tone fingerings are notated via text when they appear.

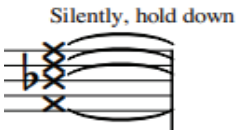
Violin

- All strings are tuned one quarter tone (50c) sharper than standard tuning.
- Avoid bowing changes in sync with piano.
- Embrace response issues with dynamic markings.

Piano

- Make pedal changes audible, allow for some resonance in strings as a result of the contact.





- These X note heads should not sound when depressed, only serving to enable resonance. The second figure is a chromatic cluster depressed using the palm

SAMPLE SCORE FROM DONALDBONITATIBUS.COM

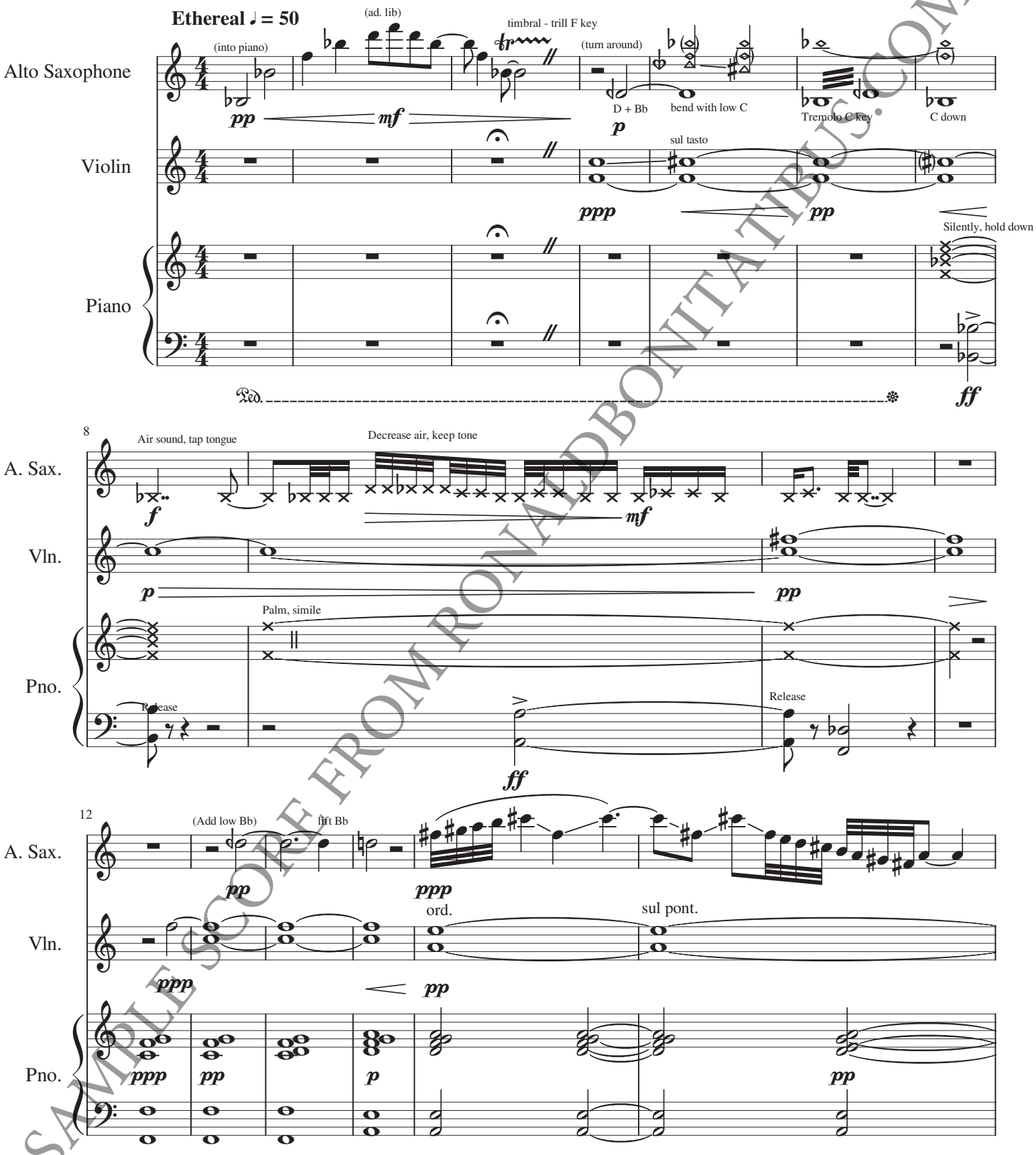
Gnossienne Tune

For Eb Alto Saxophone, Violin, and Piano

Transposed Score

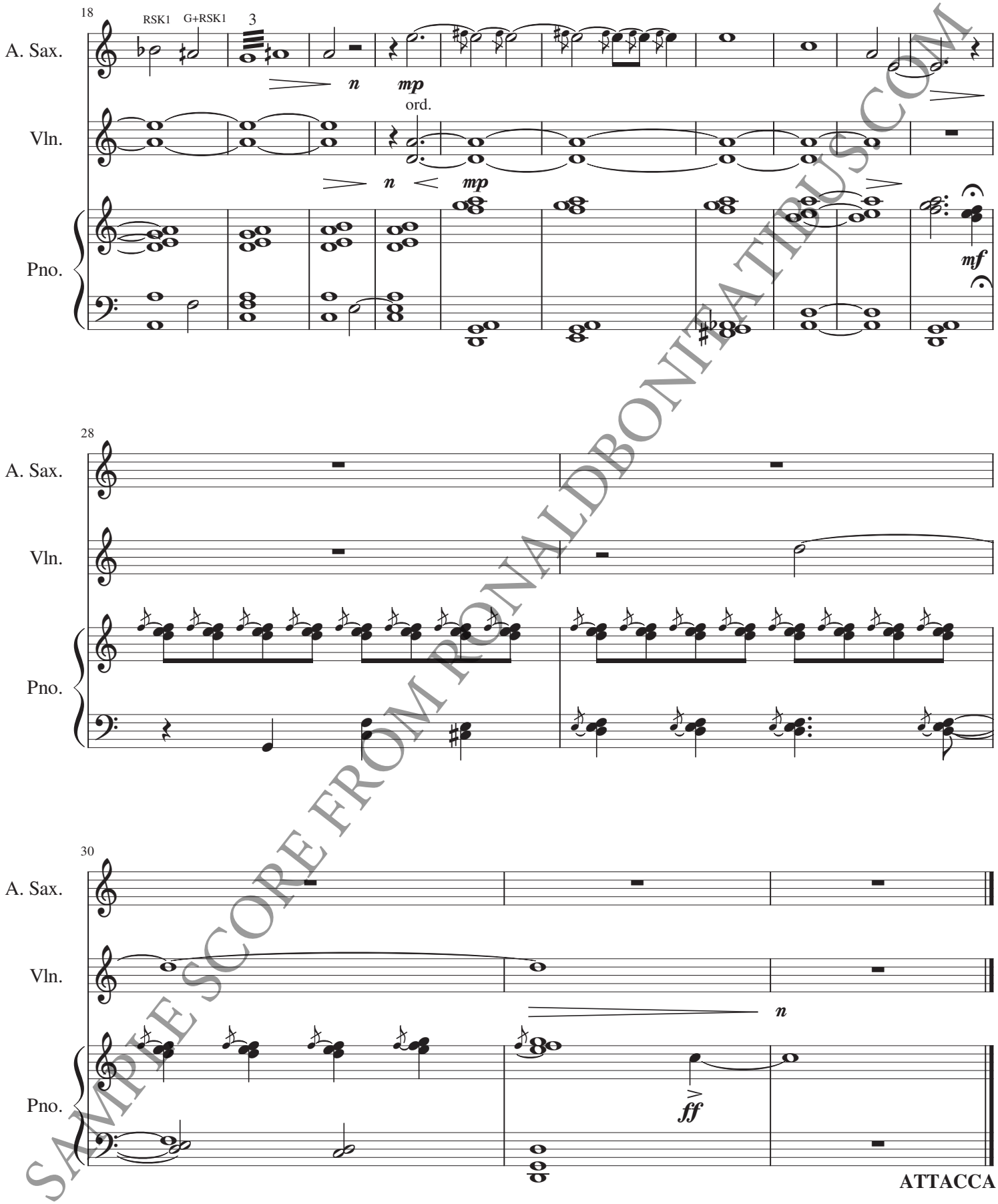
I

Ronald Bonitatibus



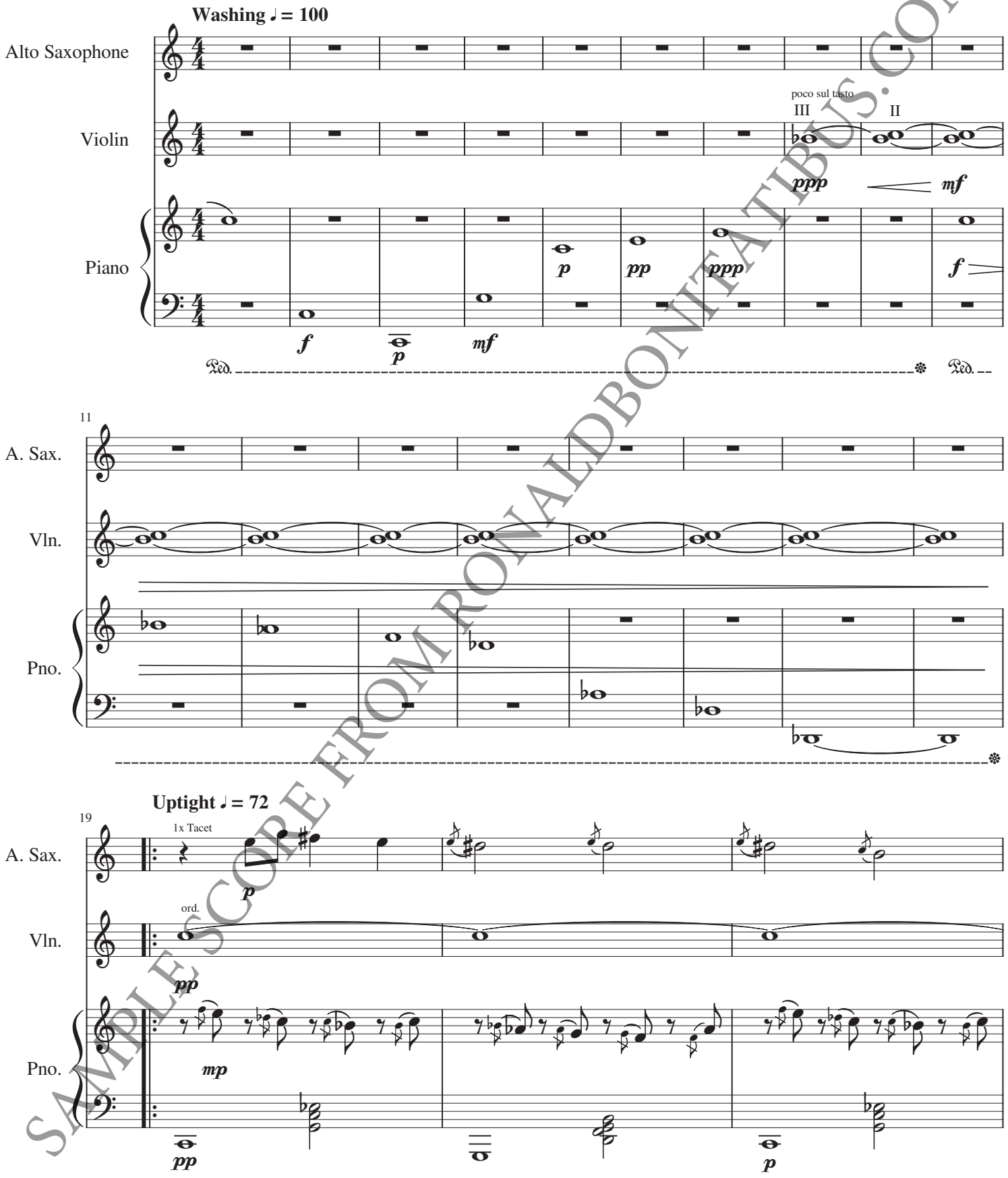
SAMPLE SCORE FROM RONALDBONITATIBUS.COM

©2023 Ronald Bonitatibus (ASCAP) All Rights Reserved.
Contact: rboncomp@gmail.com
www.ronaldbonitatibus.com

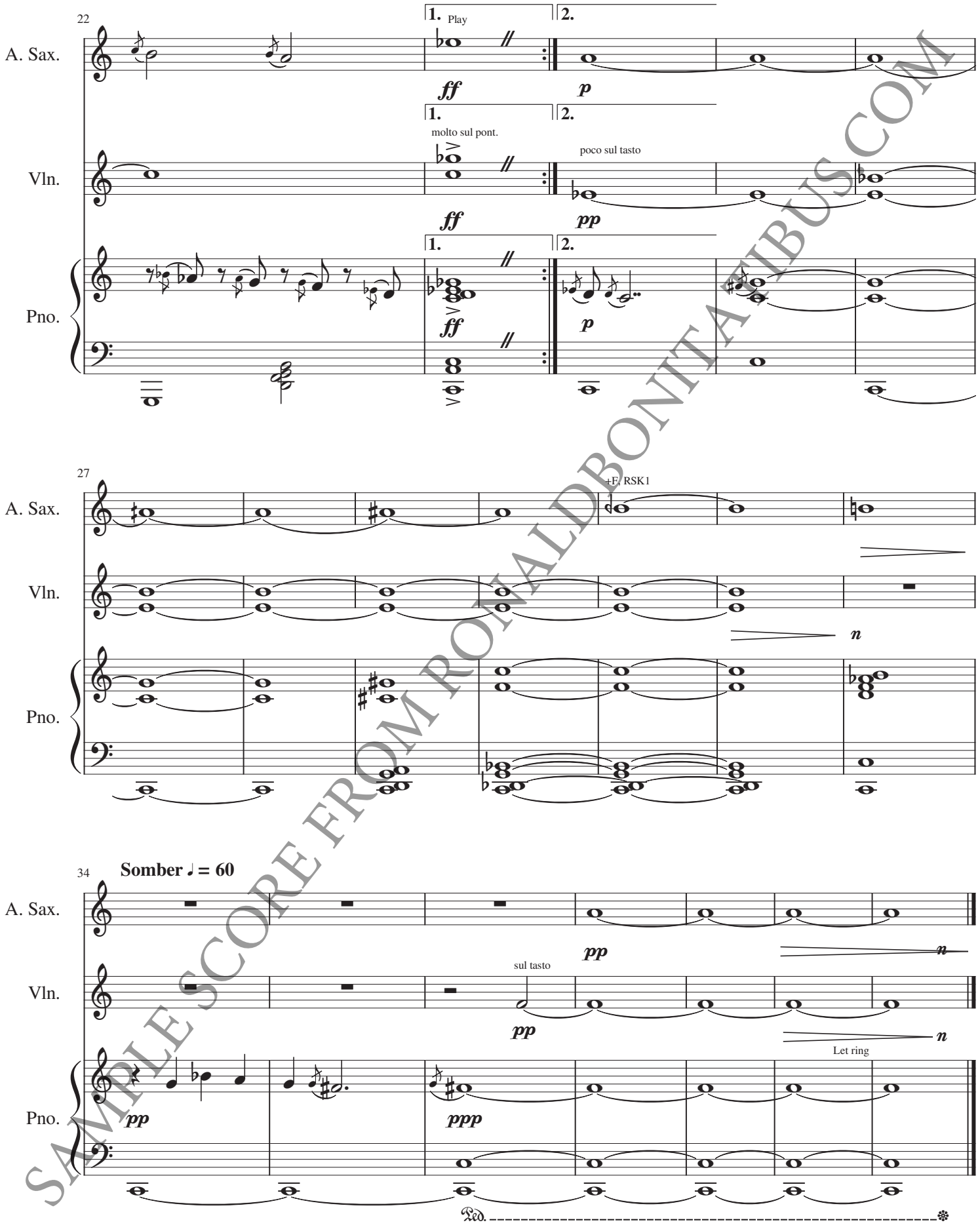


SAMPLE SCORE FROM RONALDBONITA.TIBUS.COM

II



SAMPLE SCORE FROM RONALDBONITATIBUS.COM



SAMPLE SCORE FROM RONALDBONITATIBUS.COM

SAMPLE SCORE FROM RONALDBONITATIBUS.COM

SAMPLE SCORE FROM RONALDBONITATIBUS.COM

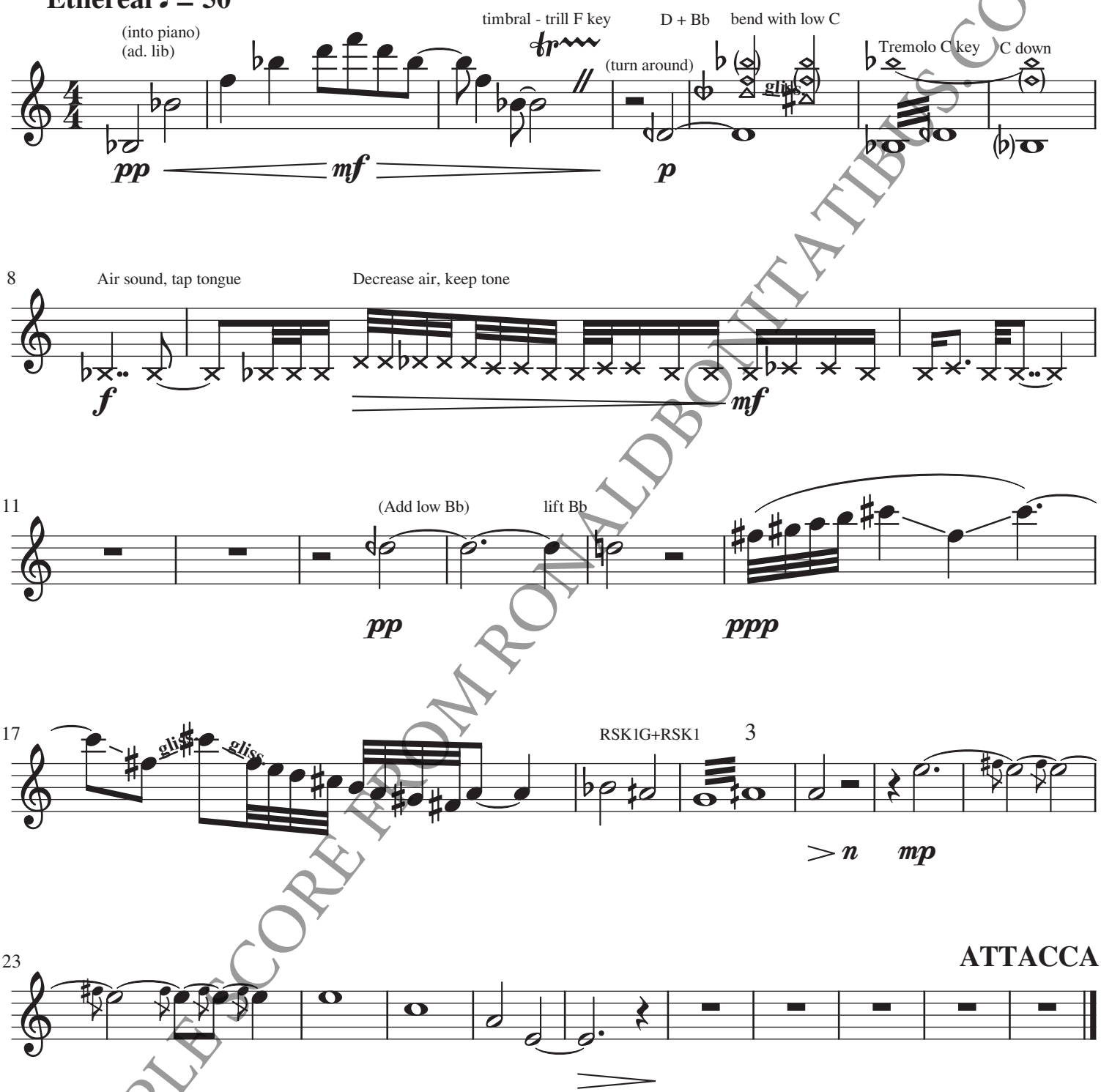
Alto Saxophone

Gnossienne Tune

For Eb Alto Saxophone, Violin, and Piano

I

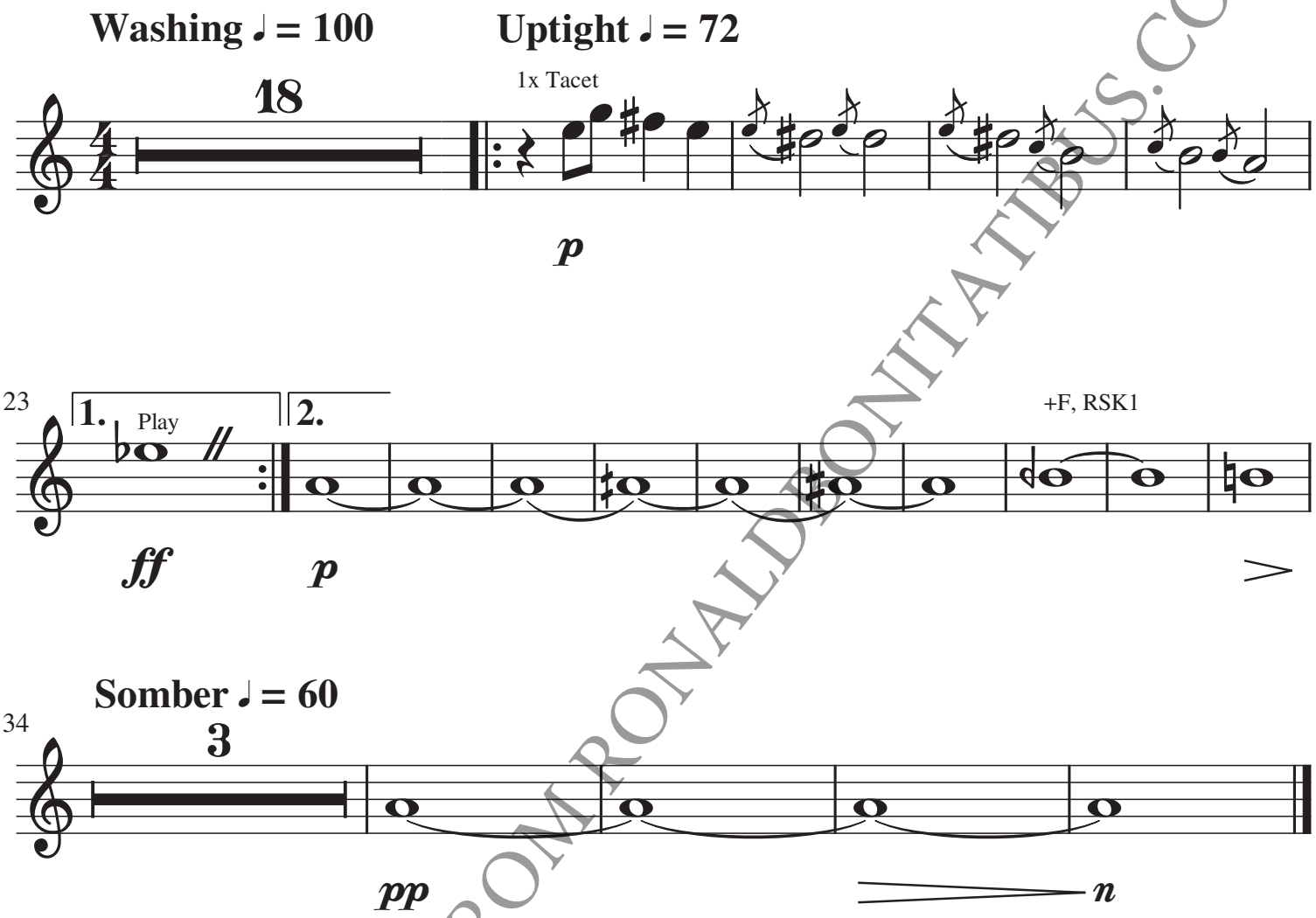
Ronald Bonitatibus



SAMPLE SCORE FROM RONALDBONITATIBUS.COM

©2023 Ronald Bonitatibus (ASCAP) All Rights Reserved.
Contact: rboncomp@gmail.com
www.ronaldbonitatibus.com

II



SAMPLE SCORE FROM RONALDBONITATIBUS.COM

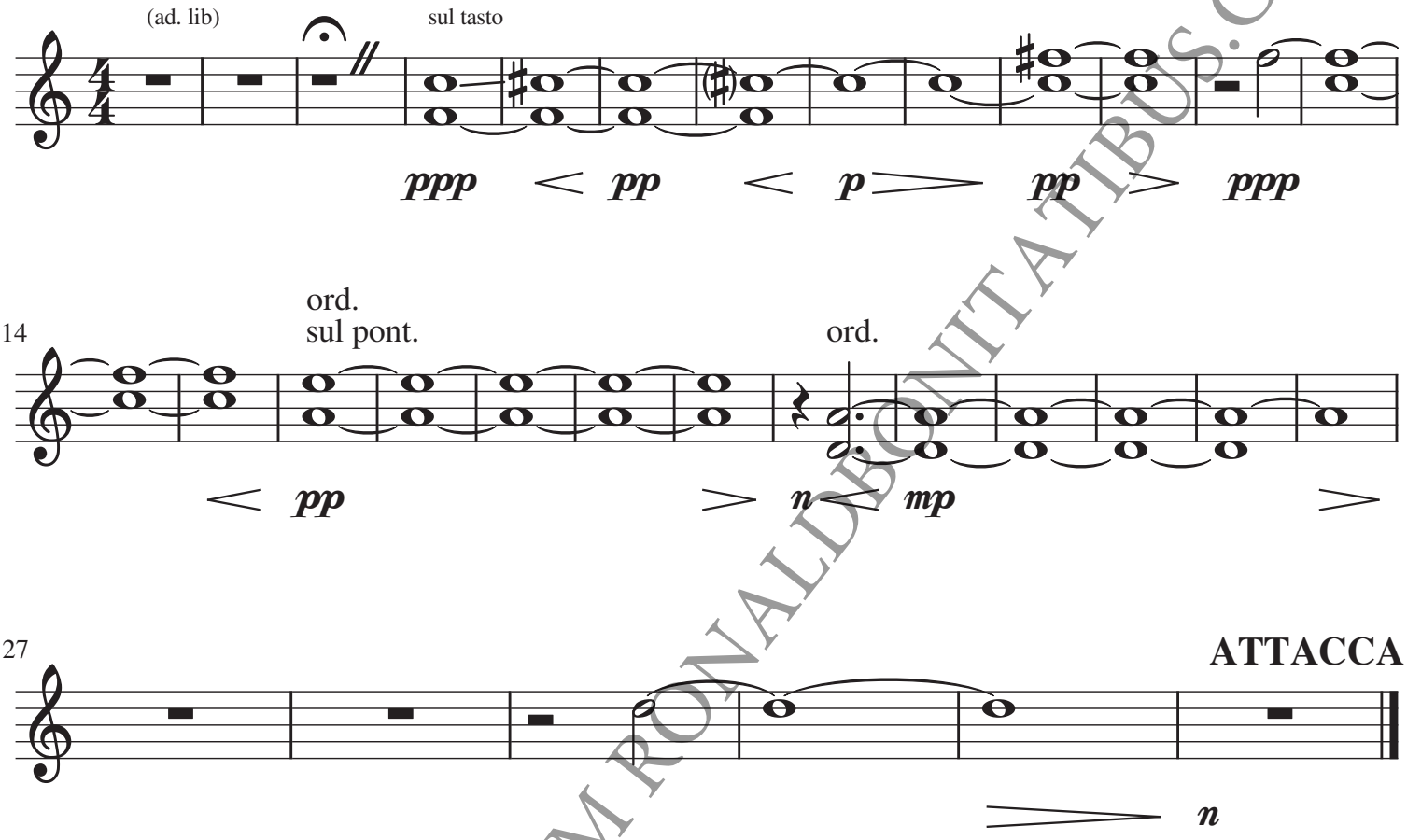
Gnossienne Tune

For Eb Alto Saxophone, Violin, and Piano

I

Ronald Bonitatibus

Ethereal ♩ = 50



SAMPLE SCORE FROM RONALDBONITATIBUS.COM

©2023 Ronald Bonitatibus (ASCAP) All Rights Reserved.
Contact: rboncomp@gmail.com
www.ronaldbonitatibus.com

II

Washing ♩ = 100

poco sul tasto

7

III II

ppp *mf*

13

Uptight ♩ = 72

1. **2.**

19

ord. molto sul pont. poco sul tasto

pp *ff* *pp*

26

n

Somber ♩ = 60

34

2

sul tasto

pp *n*

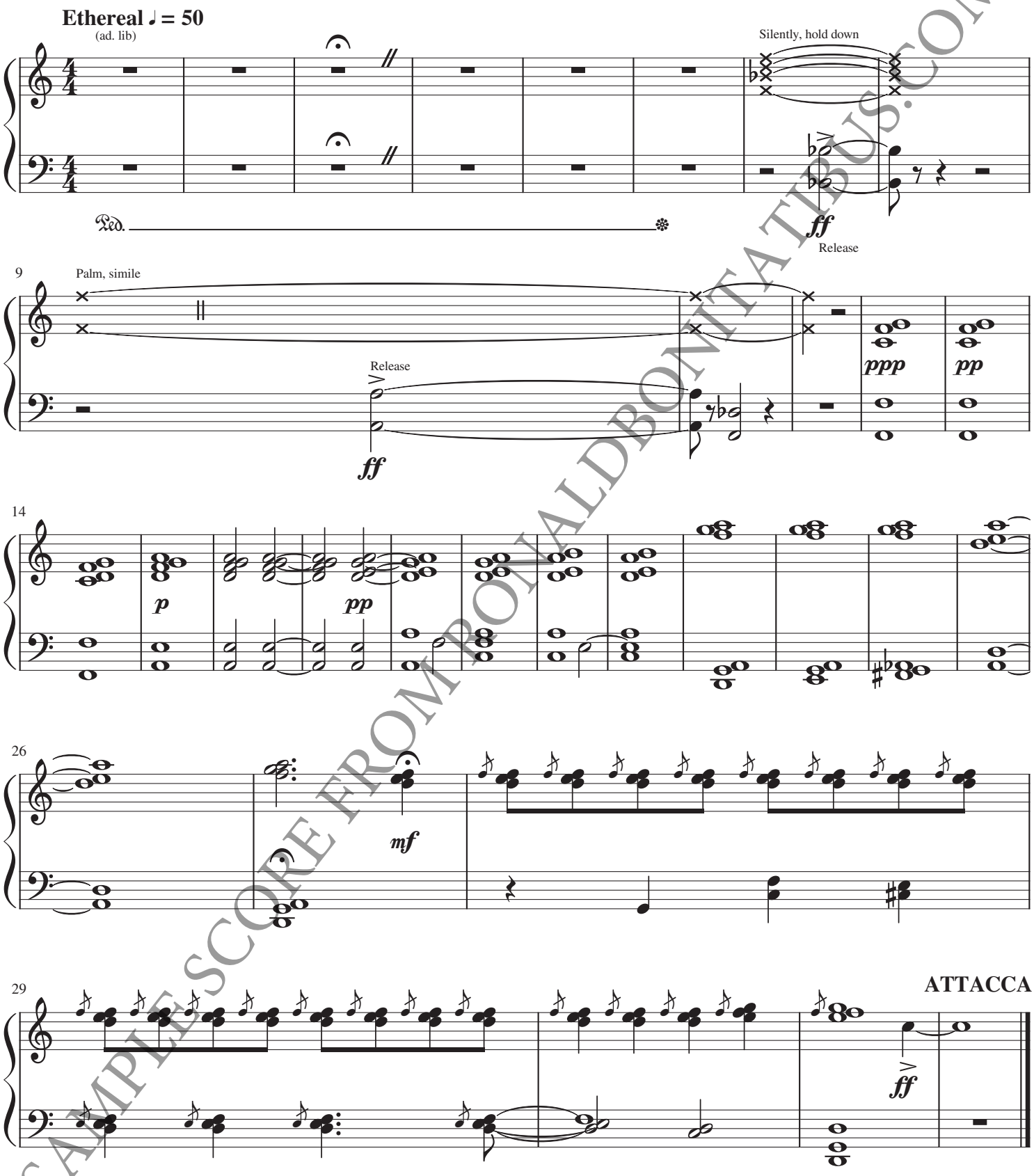
SAMPLE SCORE FROM RONALDBONITATIBUS.COM

Gnossienne Tune

For Eb Alto Saxophone, Violin, and Piano

I

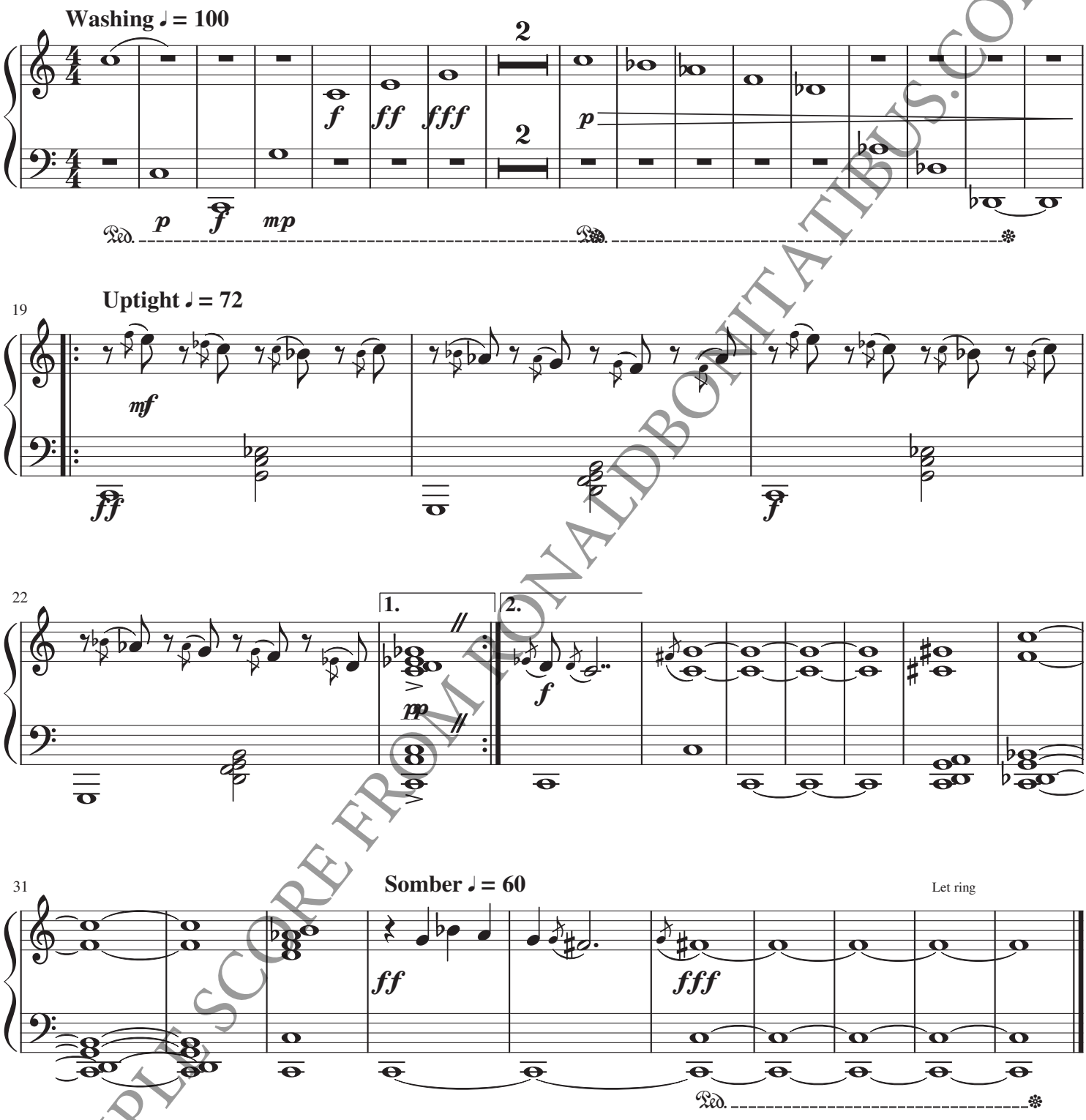
Ronald Bonitatibus



SAMPLE SCORE FROM RONALDBONITATIBUS.COM

©2023 Ronald Bonitatibus (ASCAP) All Rights Reserved.
Contact: rboncomp@gmail.com
www.ronaldbonitatibus.com

II



SAMPLE SCORE FROM RONALDBOMITATIBUS.COM

SAMPLE SCORE FROM RONALDBONITATIBUS.COM

SAMPLE SCORE FROM RONALDBONITATIBUS.COM