

Gnossienne Tune

For Eb Alto Saxophone, Violin, and Piano

Transposed Score



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

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Contact: rboncomp@gmail.com

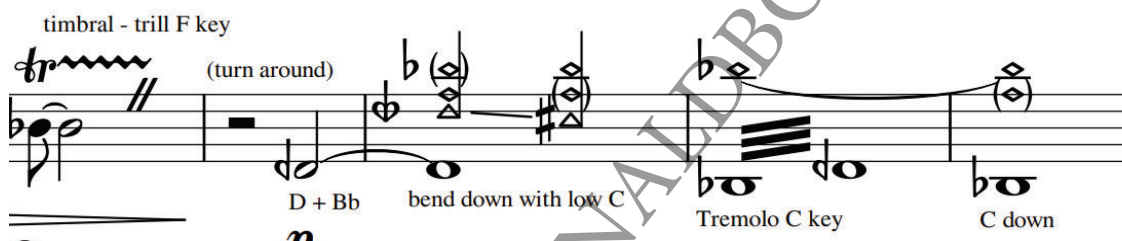
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Notes for Performers

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



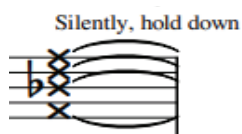
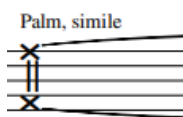
- These measures are very dense – the trill should be a bis Bb, adding the F key to achieve a B 3/4b. Turning away from the piano, fingering a D with the Bb key added, adjust voicing to produce at least the F overtone, and by voicing it slightly flat, an open-tube pitch that bends slightly flat when 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

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I

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Ethereal ♩ = 50

(into piano) *pp* (ad. lib) *mf* timbral - trill F key (turn around) *p* D + Bb bend with low C Tremolo C key C down

Alto Saxophone

Violin

Piano

ppp *pp* Silently, hold down *ff*

8 Air sound, tap tongue *f* Decrease air, keep tone *mf*

A. Sax.

Vln. *p* *pp*

Pno. Palm, simile Release *ff*

12 (Add low Bb) lift Bb *pp* *ppp* ord. sul pont. *pp*

A. Sax.

Vln. *ppp* *pp*

Pno. *ppp* *pp* *p* *pp*

18 RSK1 G+RSK1 3

A. Sax.

Vln.

Pno.

n *mp* ord.

n *mp*

mf

28

A. Sax.

Vln.

Pno.

30

A. Sax.

Vln.

Pno.

n

ff

ATTACCA

II

Washing ♩ = 100

Alto Saxophone

Violin

Piano

poco sul tasto

III

II

*ppp**mf**p**pp**ppp**f**f**p**mf*

Red.

Red.

11

A. Sax.

Vln.

Pno.

19

Uptight ♩ = 72

1x Tacet

A. Sax.

Vln.

Pno.

p

ord.

*pp**mp**pp**p*

22

A. Sax.

1. Play ***ff*** 2. ***p***

Vln.

1. molto sul pont. ***ff*** 2. poco sul tasto ***pp***

Pno.

1. ***ff*** 2. ***p***

27

A. Sax.

Vln.

Pno.

tr RSK1

n

34 **Somber** ♩ = 60

A. Sax.

Vln.

Pno.

pp *ppp*

sul tasto *pp*

Let ring *n*

n

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Alto Saxophone

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I

Ronald Bonitatibus

Ethereal ♩ = 50

(into piano)
(ad. lib)

timbral - trill F key

D + Bb bend with low C

(turn around)

Tremolo C key C down

pp *mf* *p*

8

Air sound, tap tongue

Decrease air, keep tone

f *mf*

11

(Add low Bb)

lift Bb

pp *ppp*

17

gliss

RSK1G+RSK1 3

n *mp*

23

ATTACCA

II

Washing ♩ = 100

Uptight ♩ = 72

18

1x Tacet

p

23

1. Play //

2.

+F, RSK1

ff *p* *>*

34

Somber ♩ = 60

3

pp *n*

Violin

Gnossienne Tune
For Eb Alto Saxophone, Violin, and Piano

7

I

Ronald Bonitatibus

Ethereal ♩ = 50

(ad. lib) sul tasto

14 ord. sul pont. ord.

27

ATTACCA

ppp *pp* *p* *pp* *ppp*

pp *n* *mp*

n

II

Washing ♩ = 100

poco sul tasto

III

II

*ppp**mf*

13

Uptight ♩ = 72

ord.

1.

2.

molto sul pont.

poco sul tasto

*pp**ff**pp*

26

Somber ♩ = 60

sul tasto

34

*pp**n**n*

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I

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Ethereal $\text{♩} = 50$
(ad. lib)

First system of music (measures 1-8). The piano part features a long, sustained chord in the right hand and a single note in the left hand, both marked *ff*. The saxophone part has a long, sustained note marked *ff* and *Release*. The violin part has a long, sustained note marked *ff* and *Release*. The tempo is marked *Ethereal* with a quarter note equal to 50 beats per minute, and the performance is *ad. lib* (ad libitum).

Second system of music (measures 9-13). The piano part features a long, sustained chord in the right hand and a single note in the left hand, both marked *ff*. The saxophone part has a long, sustained note marked *ff* and *Release*. The violin part has a long, sustained note marked *ff* and *Release*. The tempo is marked *Ethereal* with a quarter note equal to 50 beats per minute, and the performance is *ad. lib* (ad libitum).

Third system of music (measures 14-25). The piano part features a long, sustained chord in the right hand and a single note in the left hand, both marked *ff*. The saxophone part has a long, sustained note marked *ff* and *Release*. The violin part has a long, sustained note marked *ff* and *Release*. The tempo is marked *Ethereal* with a quarter note equal to 50 beats per minute, and the performance is *ad. lib* (ad libitum).

Fourth system of music (measures 26-28). The piano part features a long, sustained chord in the right hand and a single note in the left hand, both marked *ff*. The saxophone part has a long, sustained note marked *ff* and *Release*. The violin part has a long, sustained note marked *ff* and *Release*. The tempo is marked *Ethereal* with a quarter note equal to 50 beats per minute, and the performance is *ad. lib* (ad libitum).

Fifth system of music (measures 29-32). The piano part features a long, sustained chord in the right hand and a single note in the left hand, both marked *ff*. The saxophone part has a long, sustained note marked *ff* and *Release*. The violin part has a long, sustained note marked *ff* and *Release*. The tempo is marked *Ethereal* with a quarter note equal to 50 beats per minute, and the performance is *ad. lib* (ad libitum).

ATTACCA

II

Washing ♩ = 100

Musical score for 'Washing' in 4/4 time, tempo 100. The score consists of two systems. The first system has a treble staff with a whole note chord (F4, A4, C5) and a bass staff with a whole note chord (F2, A2, C3). The second system has a treble staff with a whole note chord (F4, A4, C5) and a bass staff with a whole note chord (F2, A2, C3). The score includes dynamic markings: *p*, *f*, *mp*, *ff*, *fff*, and *p*. There are also articulation marks like staccato and accents.

19

Uptight ♩ = 72

Musical score for 'Uptight' in 4/4 time, tempo 72. The score consists of two systems. The first system has a treble staff with a half note chord (F4, A4, C5) and a bass staff with a half note chord (F2, A2, C3). The second system has a treble staff with a half note chord (F4, A4, C5) and a bass staff with a half note chord (F2, A2, C3). The score includes dynamic markings: *mf*, *ff*, and *f*.

22

Musical score for 'Uptight' continuation. The score consists of two systems. The first system has a treble staff with a half note chord (F4, A4, C5) and a bass staff with a half note chord (F2, A2, C3). The second system has a treble staff with a half note chord (F4, A4, C5) and a bass staff with a half note chord (F2, A2, C3). The score includes dynamic markings: *mp*, *f*, and *ff*.

31

Somber ♩ = 60

Let ring

Musical score for 'Somber' in 4/4 time, tempo 60. The score consists of two systems. The first system has a treble staff with a half note chord (F4, A4, C5) and a bass staff with a half note chord (F2, A2, C3). The second system has a treble staff with a half note chord (F4, A4, C5) and a bass staff with a half note chord (F2, A2, C3). The score includes dynamic markings: *ff*, *fff*, and *ff*. There are also articulation marks like staccato and accents.

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