

SOUND^{KIOSK} PIANO EDITION

SAMPLE PAGES AND TITLES

Vol 1: Piano music published in A3 format

Music by Claude Debussy, Franz Liszt and Erik Satie including completions from Satie's notebooks and some first editions and first correct editions

Editors: Robert Orledge and Jamie Crofts



SOUNDkiosk Editions

DANSES GOTHIQUES

(1893)

ERIK SATIE †



SOUNDRIOSK PIANO EDITION
SKPE 17

DANSES GOTHIQUES

Cultifiements et Coadunations Choristiques

Neubaine pour le plus grand calme et la forte tranquillité de mon âme

1. À l'occasion d'une grande peine
2. Dans laquelle les Pères de la Très Véritable et Très Sainte Église sont invoqués
3. En faveur d'un malheureux
4. À propos de Saint Bernard et de Sainte Lucie
5. Pour les paubres trépassés
6. Où il est question du pardon des injures reçues
7. Par pitié pour les ibrognes, honteux, débauchés, imparfaits, désagréables, et faussaires en tous genres
8. En le haut honneur du vénéré Saint Michel, le gracieux Archange
9. Après avoir obtenu la remise des fautes

Dedicated:

'À la Transcendante, Solennelle et Représentative Extase de Saint Benoît,
réparatoire et Méthodique du Très Puissant Ordre des Bénédictins.

Le 21 mars de 93 à Paris, le Soleil étant sur la Terre'

Completed

'23 mars de 93. Paris, 6 rue Cortot [18e]'

Declared before the Société des Auteurs on 24 March 1893

Notes

On Saturday 14 January 1893 Satie began his only known affaire with the artist (and former trapeze artist) Suzanne Valadon, who lived a few doors away at 12 rue Cortot (now the Musée de Montmartre). By all accounts it was a tempestuous relationship, Satie apparently proposing to her on their first date, and on other occasions throwing her out of the window (as an acrobat she landed safely), or seeking police protection from her alleged harassment. His chilly, spartan little room with its trestle bed was hardly conducive to blossoming romance, though Satie seems to have been genuinely upset when they parted company on 20 June and Suzanne went on to marry the banker, Paul Mousis. Her famous artist son, Maurice, had been born ten years earlier during an affair with Miguel Utrillo, and it was through him that Erik and Suzanne must have met.

Although Satie wrote one of his only known love letters to Suzanne on 11 March 1893 and drew an Easter picture of her on 2 April accompanied by the song 'Bonjour, Biqui, Bonjour', the period between these seems to have been either particularly stormy, or just plain lonely. The letter, with its desperate attempts to arrange a rendezvous, without which 'there is only the icy solitude that...fills my heart with sorrow', led Satie to withdraw completely for three days (21-23 March), when he composed the *Danses Gothiques* to regain 'the greater calm and tranquillity of my soul'.

What emerged was a continuous flow of characteristic Rose+Croix progressions, some suitably angular, arranged from nine recurring motifs (some with variants) and two fanfares. Satie then split the music up into nine dances with elaborate quasi-religious and rather overblown titles. Here, they are restored to their original state, as Satie's divisions seem to have been arbitrary, with Dances 4 and 7-9 beginning in mid-motif, whilst some of the material can also be found in his strange 'Christian ballet' *uspud*, composed four months earlier. The mood overall is slow and hieratic: Gothic certainly, but not dance-like by any stretch of the imagination.

However, the longer Dances 1 and 5 form a balancing pair, and anyone looking for further detail on the divisions should read Gilbert Delor's excellent 2005 conference paper published in *L'Action restreinte* by the Musée des Beaux-Arts de Nantes in 2006 (pp. 46-63: ISBN 2-906211-44-3). He cites the *Danses Gothiques* as an important act of fragmentation preceding Mallarmé's *Coup des dès* of May 1897, linking them with the punctuation form found elsewhere in the Rose+Croix music, with its motifs as 'manipulated objects'. Besides offering an analysis of the music, Delor has also discovered that the number of beats in each dance suggests an interlinking system based on prime numbers, or multiple numbers of these. Thus: 1 = 152 (19 x 8); 2 = 37; 4 = 29; 5 = 121 (11 x 11); 6 = 38 (19 x 2); 8 = 29; 9 = 33 (11 x 3). Only Dances 3 and 7 are outside the pattern, though they are themselves connected by proportional means, with 12 and 24 beats respectively.

The present edition offers first an uncluttered, continuous performing edition using Satie's division of material between the staves. Here each note carries its own accidental, the only exception being when a note is altered chromatically at the same pitch from one chord to the next. Satie seems to have been working towards this in BNF Ms 10048 (11ff. music), though not always with complete consistency. There are therefore no precautionary accidentals, and if you see a D by itself, you play D natural, as at the end of the first phrase. The second version also suggests a dynamic plan (completely editorial), and a metronome marking, neither of which are mandatory. This version numbers the crotchet beats and also offers a motivic analysis above the staves to help pianists understand the construction of the dances, though again other interpretations are possible.

Whatever you choose to believe about the *Danses Gothiques* as a mind-cleansing, or brain-challenging creation, or as a deliberate attempt to mask serious thoughts with religious obfuscation and irony, the dances remain unique to Satie and far ahead of their time in concept. With only limited technical means at his disposal (as Satie admitted), he nonetheless created an extended, unified and hypnotic composition that still fascinates scholars and musicians well over a century later.

Danses Gothiques

LAST PAGE OF SAMPLE - COMPLETE SCORE CONSISTS OF 2 PAGES

Erik Satie

Très lent

The image displays a musical score for 'Danses Gothiques' by Erik Satie, marked 'Très lent'. The score is presented in four systems, each consisting of two staves (treble and bass clef). The music is characterized by dense, complex chordal textures and intricate melodic lines. The first system begins with a first ending bracket. The second system features a first ending bracket and a double bar line. The third system continues the dense harmonic structure. The fourth system concludes with a second ending bracket. The notation includes various rhythmic values, accidentals, and dynamic markings, typical of Satie's style.

Danses Gothiques

LAST PAGE OF SAMPLE - COMPLETE SCORE CONSISTS OF 2 PAGES

Erik Satie

Très lent [$\text{♩} = 52$]

The musical score is divided into sections as follows:

- Measures 1-5: Section A
- Measures 6-15: Section B
- Measures 16-25: Section A
- Measures 26-35: Section B¹
- Measures 36-45: Section C
- Measures 46-55: Section B
- Measures 56-65: Section A¹
- Measures 66-75: Fanfare 1
- Measures 76-85: Section A Unison
- Measures 86-95: Section B¹
- Measures 96-105: Section D
- Measures 106-115: Section D Unison
- Measures 116-125: Section C
- Measures 126-135: Section A
- Measures 136-145: Section B² (extended)
- Measures 146-155: Section A²
- Measures 156-165: Section D¹ Unison
- Measures 166-175: Section E Unison
- Measures 176-185: Section F
- Measures 186-195: Section A²
- Measures 196-205: Section D¹ (harmonised)
- Measures 206-215: Section E (harmonised)
- Measures 216-225: Section A²

Les Pantins dansent (1913)

Erik Satie



SOUNDkiosk Piano Edition
SKPE 10

Les Pantins dansent

Satie was always willing to try out new theatrical ideas and when he was approached by the Futurist poetess, Valentine de Saint-Point, in 1913 he proved eager to participate in her Metachoric Festival with a 'poème dansé' entitled Les Pantins dansent. As Valentine explained: 'In my Métachorie, music and dance are equal partners, both uniquely and similarly dependent on the Idea, that is to say the idea evoked in the poem or drama.' Both the composer and the dancer were to be separately inspired by a common poem with their creations combined on stage, which was, in theory, an advance on the free choreographic improvisations to well-known pieces by contemporary celebrities such as Isadora Duncan, Maud Allan and Loïe Fuller.

However, what Satie was presented with was a rather maudlin, negative, self-indulgent and repetitive poem, which Mlle Saint-Point later published as the second of her Poèmes ironiques at the time of her first Metachoric Festival in America in April 1917. Its six verses run as follows (and I am grateful to Ornella Volta to supplying me with this text):

'Je mourrai, un jour de fête,
Alors que les pantins dansent.
Je n'entre pas dans leur danse,
Je ne fête pas leurs fêtes.
Je mourrai, un jour de fête,
Alors que les pantins dansent.

Alors qu'ils crient et qu'ils hurlent
Tous, une gaieté prescrite,
Rien je ne crie ni ne hurle,
Même une vertu prescrite.

Et leur vacarme est si faux
Que je ne puis m'écouter.
Dans un factice, si faux,
Vie ne se peut écouter.

Mon silence, mort au bruit,
Silence pour quoi je vis,
Cela seul par quoi je vis,
Mon silence, mort au bruit.

Ma solitude est si lourde,
Amertume inguérissable;
Solitude riche et lourde,
Solitude inguérissable!

Je mourrai.... Les pantins dansent.' [repeat of verse 1]

[Prose translation: 'I shall die during a fête when the puppets are dancing. I do not join in their dance, I do not celebrate their festivities. When they all shout and scream with prescribed gaiety, I say nothing, not even a banished virtue. Their uproar is so false I cannot listen. In so false and artificial a situation, life cannot hear itself. My silence, dead to the noise, the silence that is my goal, the only thing I seek. My solitude is so oppressive, an incurable bitterness; a precious and burdensome solitude, an incurable loneliness! I shall die during a fête when the puppets are dancing.']

Satie's first version may well have been a joke at Valentine's expense. After all, she was diverging somewhat from her Metachoric ideals in writing the poem as well as dancing its interpretation. What resulted in November 1913 was a strikingly dissonant introduction followed by a jaunty little piece somewhat reminiscent of 'Cherry Ripe'. And it was far too short for the poem, which was to be read by the portentous actor Edouard de Max at the premiere in the Salle Léon-Poirier in Paris on 18 December 1913. However, Satie even drafted the orchestration of this version, featuring his only known harp solo, and either he thought better of making a travesty of the festival, or Valentine cheated again, looked at it, and told him it would have to be rewritten.

Whatever the reason, Satie (probably to keep his commission) then composed the strange, disembodied piece we know as Les Pantins dansent, which was subsequently conducted by Maurice Droeghmans at the Festival de la Métachorie. But it was no longer than the first and had a similar vanishing ending, so Satie must have had a definite plan in mind, even if he was notorious in his early career for creating ballets like "uspud" whose music was utterly divorced from the stage spectacles they were meant to accompany. As there is no surviving review that tells us exactly what happened on that auspicious evening, it must be assumed that de Max read the poem separately, as Satie's music only lasts about 90 seconds. Whichever way you look at it, it cannot have been quite the artistic triumph that Valentine originally envisaged.

However, an extract from the orchestral score appeared in the Futurist journal Montjoie! at the time of the premiere, and the complete piano version appeared in the next edition in January-February 1914. These sources have been consulted in the present edition and some inconsistencies in articulation have been tacitly corrected. The first version is taken from Satie's sketchbook in the Bibliothèque Nationale de France (BNF MS 9604, pp. 18-23) and the dynamics have been added editorially (the only ones by Satie coming in bar 32).

Robert Orledge

Les Pantins dansent

1st version, early November 1913

Erik Satie

Modéré (♩ = 104)

Piano solo

f

p

f

p

pp

Les Pantins dansent

Final version, 16th November 1913

Erik Satie

Lentement (sans trop) – presque modéré: une sorte de lent avec mouvement (♩ = 104)

Piano solo

pp

pp

p

pp

p

p

pp

p

pp

p

4 Gothiques (2010)

Jimmy Dove



SOUNDkiosk Piano Edition
SKPE 13

4 Gothiques

Jimmy Dove

Système Miroir*

Erik Satie (1917)
Extended by Jamie Crofts for composing 4 Gothiques as Jimmy Dove (2010)
Many thanks to Professor Robert Orledge
* the title is not that of Erik Satie

The "4 Goths" were written on 18th September 2010.

They borrow elements from the work of Erik Satie:

The form bears a resemblance to Erik Satie's Ogives of c.1888.
The content is derived from a sketch Satie wrote in c.1917
(BNF* MS 9625 p.3).
Details of how this sketch was used to compose the Goths are printed on the next page. The composer feels that these details qualify the Goths as the pieces of Satie which Messiaen forgot to write.

Play at MM=76

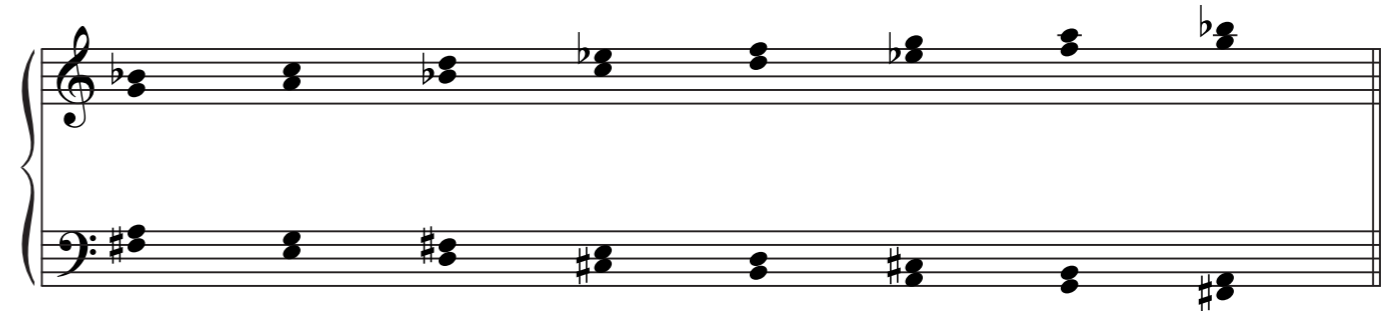
Composers Jimmy Dove and Jamie Crofts are the same person.

*Bibliothèque Nationale de France. Many thanks to Robert Orledge who gave me a copy of Satie's system.

Jimmy Dove 2010

Wanda font is by Keith Bates www.k-type.com

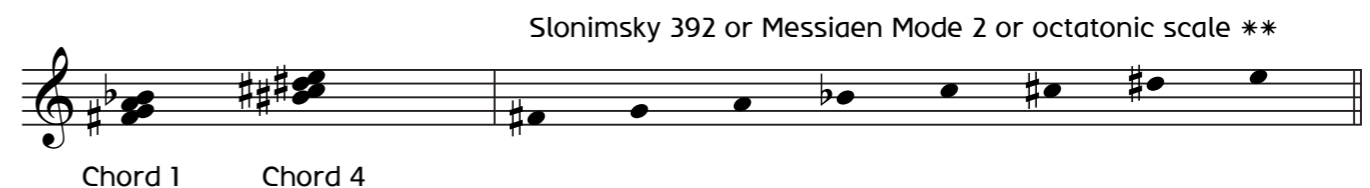
From Erik Satie's notebook: Bibliothèque nationale de France ms 9625 p.3 (1917)
Exactly symetrical around middle D on a piano keyboard



Both lines crossing around the middle of the piano
I used this to create the content of lines 2 and 4 of each Goth



Chords one and four creating a scale of alternating minor/major 2nds
I used this to create the content of lines 1 and 3 of each Goth



** Nicolas Slonimsky Thesaurus of Scales and Melodic Patterns (AMSCO 1947/1975)
Olivier Messiaen The Technique of my Musical Language (Alphonse Leduc 1966)

Also from Erik Satie's notebook: BNF ms 9625 p.3 (1917)



Goth I

Jimmy Dove

mf

The first system of music consists of two staves. The bass clef staff contains a melodic line starting on G2, moving through A2, B2, C3, D3, E3, F3, G3, and ending on a whole note G3. The treble clef staff contains a sustained chord of G3, B3, and D4. The dynamic marking *mf* is placed at the beginning of the system.

p

The second system of music consists of two staves. The bass clef staff contains a melodic line starting on G2, moving through A2, B2, C3, D3, E3, F3, G3, and ending on a whole note G3. The treble clef staff contains a sustained chord of G3, B3, and D4. The dynamic marking *p* is placed at the beginning of the system.

pp

The third system of music consists of two staves. The bass clef staff contains a melodic line starting on G2, moving through A2, B2, C3, D3, E3, F3, G3, and ending on a whole note G3. The treble clef staff contains a sustained chord of G3, B3, and D4. The dynamic marking *pp* is placed at the beginning of the system.

p

The fourth system of music consists of two staves. The bass clef staff contains a melodic line starting on G2, moving through A2, B2, C3, D3, E3, F3, G3, and ending on a whole note G3. The treble clef staff contains a sustained chord of G3, B3, and D4. The dynamic marking *p* is placed at the beginning of the system.

Goth II

Jimmy Dove

mf

p

pp

p

Petite Valse (?1915)

Claude Debussy



SOUNDkiosk Piano Edition
SKPE 11

Petite Valse (?1915)

Claude Debussy

INTRODUCTION

Together with other manuscript sketches from Debussy's last productive summer of 1915, the Hotel Drouot sale in Paris on 7 December 2004 included the start of a piano piece as Lot 64 (Catalogue p. 28). The 18-bar outline suggested a 'Little Waltz' ('Petite Valse') in the accessible style of Debussy's 'La Plus que lente' of 1910, to which astute pianists will recognise passing allusions in bars 24–6 and at the end of my completion. The waltz is simply meant to be enjoyed by pianists seeking what might be termed a novelty by a great composer, as well as by audiences, and it proved a success when I tried it out in public at the Zwischen Zeit Gallery in Basle on 12 May 2006.

Robert Orledge

(Petite Valse)

sample only

Claude Debussy

[Modéré (♩=112-120)]

Piano

Avec pedale

un peu marqué

cédez un peu // Au temps

15

pp

pp

p

mp

pp

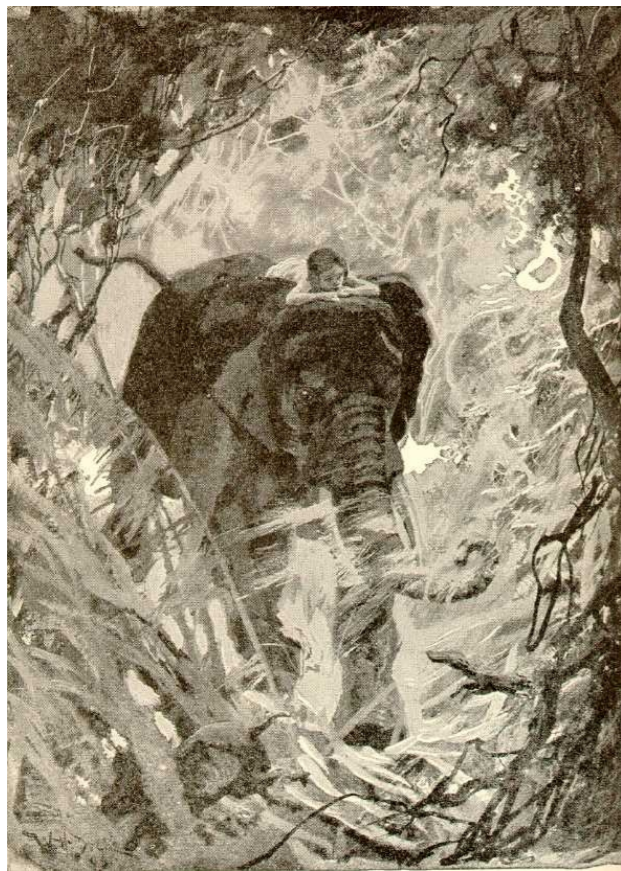
mf

p

The score continues for two more systems (56 bars, one page in all)

Toomai des Éléphants (1913)

Claude Debussy



SOUNDkiosk Piano Edition
SKPE 14

Toomai des Éléphants (1913) Claude Debussy

INTRODUCTION

At the start of 1913, Debussy was busy completing his Second Book of Préludes in Paris, and he told his publisher Jacques Durand on 7 January that he was 'persisting' with 'Tomai (sic) des éléphants', inspired by the story in Rudyard Kipling's first volume of 'Jungle Book' stories (1894), as translated by Louis Fabulet and Robert d'Humières (Paris, Société du Mercure de France, 1899). This was probably because his beloved daughter Chouchou (aged 7) was fascinated by elephants, and Debussy had already dedicated his 'Children's Corner' suite to her in 1908, which included 'Jimbo's Lullaby (Berceuse des éléphants)' as its second movement. However, things did not go according to plan with 'Toomai' and Debussy eventually replaced it as the 11th Prelude with the Stravinskian study 'Les tierces alternées' ('Alternating thirds'), even though this is the 'odd man out' in the collection, being more of a technical 'Study'.

However, Debussy must have written quite a few sketches for 'Toomai' which almost certainly found their way into 'La Boîte à joujoux' in the summer of 1913 (see bars 91–102, 130–46, piano reduction pp. 5–8). This features a 'Pas de l'éléphant' and an 'old Hindu chant which is still used to train elephants (in India). It is constructed on the scale of "5 o'clock in the morning", which means it must be in 5/4 time.' The present reconstruction of Debussy's lost prelude is based around this material, which evokes a day in the life of Toomai, the young mahout, and his faithful elephant Kala Nag from one dawn to the next, incorporating the legendary 'Elephant's Dance' which only Toomai was ever privileged to witness.

Robert Orledge

'Toomai des éléphants' was completed in May 2006 and revised for publication in 2010. An orchestral version is also available from Robert Orledge, 6 Dorset Gardens, Brighton BN2 1RL (01273-698384; robertorledge@gmail.com).

Cover illustration by W.H. Drake, 1893, made for the original printing of Kipling's 'Jungle Book' stories in 1894. Here it is titled 'Little Toomai laid himself down close to the great neck lest a swinging bough should sweep him to the ground.'

Fonts used in SOUNDkiosk publications are by Keith Bates www.k-type.com

for Jamie Crofts

Toomai des Éléphants

Claude Debussy (1913)
Robert Orledge (2006/10)

Très lent, sans rigueur de rythme (♩ = 52)

[L'aube]

Piano

pp clair *poco*

pp *poco*

ppp *pp* *p* *pp*

clair

2 Leo. * Leo. * Leo. * T.C. *

Pressez peu à peu

Encore pressez

à

Plus animé (♩ = 120) [Joie de Toomai]

pp ironique *sfz p* *mf* *pp* mystérieux

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

(♩ = ♩)

p *pp* *p* *f* *p* *mp* *mf*

14 *f* *ff* solide *f* *sfz* *f* *p* *pp* (♩ = ♩) retenu

20 Très modéré (♩ = 60) [Kala Nag] *f* *f* *mf* *p* rude *mf* *f* *mf* *p* *f* rude

26 *mf* *p* *pp* m.d. *p* *pp* *ppp* *p* *mp* *p* *3* *p*

2 Red. * Red. * T.C.

3 Liszt Transcriptions (2010)

Jimmy Dove



SOUNDkiosk Piano Edition
SKPE 15

3 Liszt Transcriptions (2010)

Jimmy Dove

A significant inspiration for me in deciding to spend time on these piano transcriptions of late songs by Liszt is his collection of transcriptions of his own song *Die Zelle in Nonnenwerth* (or simply *Nonnenwerth*). It's a work he returned to throughout his life and the later transcription for piano which most inspires me is not only remarkable in a number of ways, but, for me, can stand alone in representing his late style for piano solo. *

Und wir dachten der Toten (?1880)

(text: the final verse of the poem "Die Trompete von Vionville" (1870) by Ferdinand Freiligrath)

Although a short composition, the form of this song is of a grand Romantic design. It builds up to a climax and dies away, beginning and ending with a funereal three note toll on the note *g*. The climax arrives at almost exactly the golden section. I've chosen to fully notate the tremolos in bars 12 to 15; a style of accompaniment not unfamiliar to Liszt. Apart from a few details, the arrangement stays close to the original song.

Und sprich (after 1874)

(text: poem by Freiherr Rüdiger von Biegeleben)

I find that Liszt's setting of this poem gives it every opportunity to breathe. My piano transcription makes full use of the isolated (unaccompanied) melodic line; a technique much used by Liszt in his later years. I have, however, extended the melodic material into different octaves to create a texture more redolent of Debussy. I have notated some rubato by the addition of an eighth-note (quaver) at the beginning of some bars. In performance these notes don't need to be a specific length.

* *Die Zelle in Nonnenwerth* (S. 534) Liszt Society Publications, volume seven: Unfamiliar Piano Pieces. Schott and Co. Ltd. 1978 (Edition 11298) p.48

Und sprich (1874)
Und wir dachten der Toten (?1880)
Écrit au bas d'un crucifix (1884)

Franz Liszt

Écrit au bas d'un crucifix (1884)

(text: Victor Hugo: *Écrit au bas d'un crucifix* from *Les Contemplations* (1856))

*Vous qui pleurez, venez à ce Dieu, car il pleure.
Vous qui souffrez, venez à lui, car il guérit.
Vous qui tremblez, venez à lui, car il sourit.
Vous qui passez, venez à lui, car il demeure.*

Liszt sets the same poem three times. The emphasis here is on simplicity and I believe the settings are devotional (well they are certainly contemplative). I have changed the title back to that of the original Hugo poem: Liszt's title was simply *Le Crucifix*.

I fear the school of Liszt, if there is such a thing, as I know that there are strongly held opinions and tastes strongly argued. I only offer my own opinions and my own tastes and claim no higher authority. And yet it has surprised me that I approached these transcriptions in the last week with some awe but little fear. I don't understand the "great virtuoso" Liszt, but I feel I have always known the late Liszt.

This set of transcriptions was written for a forthcoming concert in the Brighton Festival of late Liszt and early Satie (the 1870s to 1890s) 21st May 2011.

Jamie Crofts 6th November 2010

(writing as Jimmy Dove)

for myself alone

Und wir dachten der Toten

Franz Liszt ?1880
arr. Jimmy Dove 31.10.2010

... and we thought of the dead

Slow (long) (long)

Piano

pp *p* *p*

9

p *pp* *cresc.* *3* *6* *6* *3*

14

(cresc.) *3* *6* *6* *3* *3* *6* *3* *6* *ff* *ritenuto* *p* *ff* *ff* *a tempo*

20

pppp *pp* *ritenuto* *3* *3*

Based on the song by Franz Liszt c.1880 set to the last verse from Die Trompete von Vionville (1870) by Ferdinand Freiligrath

And then came the night, and we rode on then,
around the watch-fires blazed;
The horses snorted, and the rain poured on –
and we thought of the dead, the dead!

for Susan and Robert Daines

LAST PAGE OF SAMPLE - COMPLETE SCORE CONSISTS OF 2 PAGES

Und sprich

Franz Liszt 1874
arr. Jimmy Dove 3.11.2010

... and speak

Slow

Piano

p

p

p

p

Red. *

10

p

m.d. en dehors

mf

p

mf

mf

3

3

m.g. en dehors

Red. *

19

mf

p

mf

f

f

for Terry Byrne

Écrit au bas d'un crucifix

Franz Liszt 1884
arr. Jimmy Dove 3.11.2010

Very Slow

... written at the foot of a crucifix

I

The first system of the musical score consists of three staves. The top staff is a treble clef with a whole rest. The middle staff is a treble clef with a 4/4 time signature, containing a melodic line with a long slur. The bottom staff is a bass clef with a 4/4 time signature, containing a bass line with a long slur. Dynamics include *pp* (pianissimo) and *p* (piano).

The second system of the musical score consists of three staves. The top staff is a treble clef with a whole rest. The middle staff is a treble clef with a 4/4 time signature, containing a melodic line with a long slur. The bottom staff is a bass clef with a 4/4 time signature, containing a bass line with a long slur. Dynamics include *pp* (pianissimo) and *p* (piano).

The third system of the musical score consists of three staves. The top staff is a treble clef with a melodic line. The middle staff is a treble clef with a 4/4 time signature, containing a bass line with a long slur. The bottom staff is a bass clef with a 4/4 time signature, containing a bass line with a long slur. Dynamics include *pp* (pianissimo) and *p* (piano).

Leg.

*

24

p * *pp* *

II

Slow

pp *p*

10

pp *p*

III

The first system of the musical score for 'III' is written in 3/4 time with a key signature of three sharps (F#, C#, G#). It consists of three staves: a treble staff with whole rests, a middle staff with a piano (*pp*) dynamic and a bass staff with a piano (*p*) dynamic. The middle and bass staves feature a series of chords and melodic lines, with some notes tied across measures.

The second system of the musical score for 'III' begins at measure 16. It features a treble staff with a piano (*p*) dynamic and a bass staff with a piano (*p*) dynamic. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides harmonic support with chords and moving lines.

The third system of the musical score for 'III' begins at measure 34. It continues the melodic and harmonic development from the previous systems, with a treble staff and a bass staff. The piece concludes with a final cadence in the bass staff.

Danses Gothiques 1893 - Erik Satie
SKPE 17 £12

Published here in two new editions:

The first edition restores the composition to its original form as one continuous text. The second edition includes an analysis exposing the structure of the piece, and performance directions by Robert Orledge.

Both are included in this SOUNDkiosk publication

Les Pantins dansent 1913 - Erik Satie
SKPE 10 £10

“Satie was always willing to try out new theatrical ideas and when he was approached by the Futurist poetess, Valentine de Saint-Point, in 1913 he proved eager to participate in her Metachoric Festival with a 'poème dansé' entitled Les Pantins dansent.”

(from the notes to the current edition by Robert Orledge)

The SOUNDkiosk edition includes two versions:

The original version of the piece (previously unpublished)

and Satie's final version (new edition of previously published piece)

4 Gothiques - Erik Satie / Jimmy Dove
SKPE 13 £10

These 4 pieces follow the four line form of Satie's Ogives. They are based on a system from a Satie notebook of c.1917. This "Système Miroir" (my title) consists of 4 scales, two ascending, two descending. When read harmonically these create a set of 7 four note chords. The 4 Goths could be seen to resemble a set of Ogives written in Satie's language of some 25 years later.

Petite Valse ?1915 - Claude Debussy / Orledge
SKPE 11 £6

“Together with other manuscript sketches from Debussy's last productive summer of 1915, the Hotel Drouot sale in Paris on 7 December 2004 included the start of a piano piece as Lot 64 (Catalogue p. 28). The 18-bar outline suggested a 'Little Waltz' in the accessible style of Debussy's 'La Plus que lente' of 1910". (R.O.)

Claude Debussy (c.1915) completed Robert Orledge (2006)

TITLES WITH NOTES
CATALOGUE NUMBERS AND
PRICES

Toomai des Éléphants - Claude Debussy / Orledge
SKPE 14 £12

This composition, based on a story from Kipling's Jungle Book, was originally intended for Debussy's Preludes Book 2 no. 11, but was replaced by the more Stravinskian 'Les tierces alternées'. Completed by Robert Orledge in 2010 using the material Debussy wrote, and left, for this prelude in 1913.

Three Liszt Transcriptions (2010) - Franz Liszt / Jimmy Dove
SKPE 15 £12

Transcriptions in the spirit of Liszt of three of his songs:

Und wir dachten der Toten,

Und sprich and

Écrit au bas d'un crucifix.

Unbound edition: Loose pages to enable playing without page turns.