SOUNDkiosk Piano Edition

Sample pages and titles

Vol 2: Piano music published in A4 format

Music by Erik Satie including completions from Satie's notebooks and some first editions and first correct editions

Editors: Robert Orledge and Jamie Crofts

SOUNDkiosk Editions

OGIVES

ERIK SATIE

?1888

SOLDBRIOSK PIANO EDITION

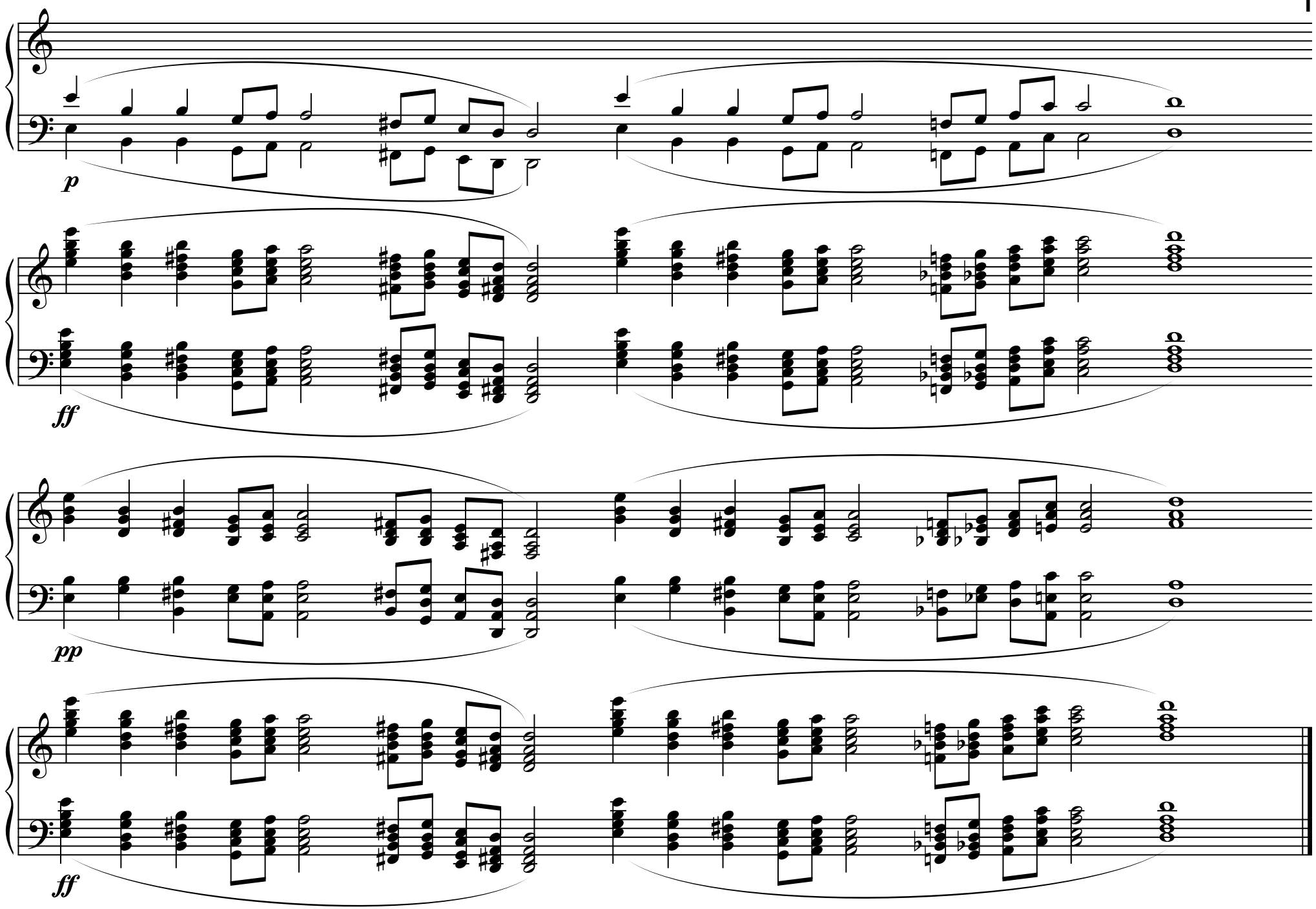
Order using catalogue number SKPE 01

Ogive I
à J. P. Contamine de Latour
Très lent

Ogive II
à Charles Levadé
Très lent

Ogive III
à Madame Clément le Breton
Très lent

Ogive IV
à Conrad Satie
Très lent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ff
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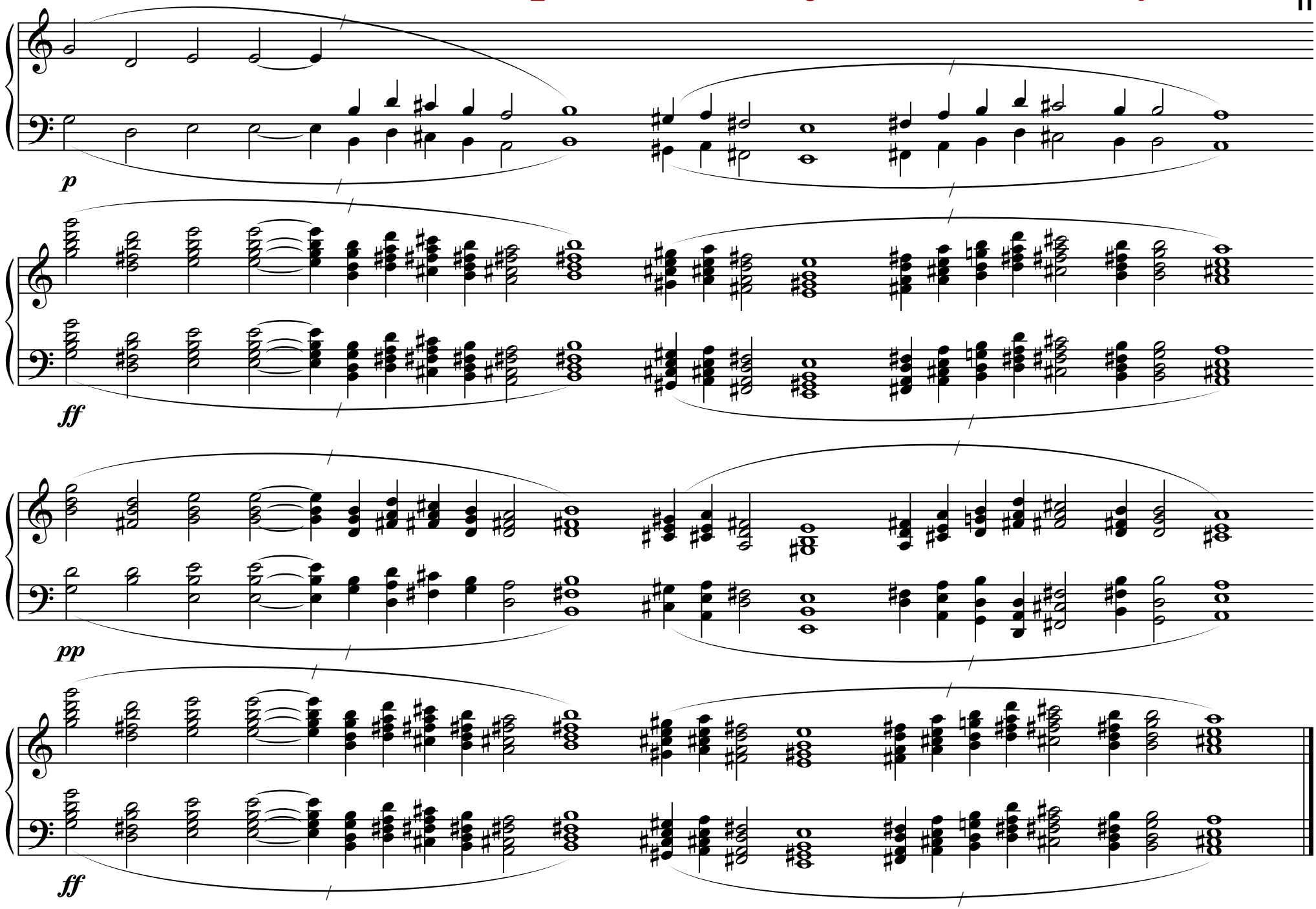
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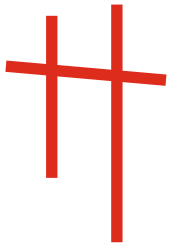
Verset Laïque & Somptueux

Erik Satie



Arcueil, Seine, 5 Aout 1900

Order using catalogue number SKPE 16

PREFACE

In 1900, the year of the great Universal Exhibition (Exposition Universelle), Charles Malherbe, the chief librarian at the Paris Opera, decided to put together a special collection of composers' manuscripts to represent the French achievements of the time. For his invited contribution, Satie made his final foray into the world of the 'Eglise Métropolitaine d'Art de Jésus Conducteur', signing his 'Verset laïque et somptueux' with his familiar red double cross of the 'Parcener et Maître de Chapelle' (and only member) on 5 August 1900. His manuscript facsimile duly appeared in the 'Autographes de Musiciens Contemporaines' on p. 255 of Vol. 8, a copy of which can still be found in the Paris Opera Library:

(1900 - 𝄞 - XIV (255))

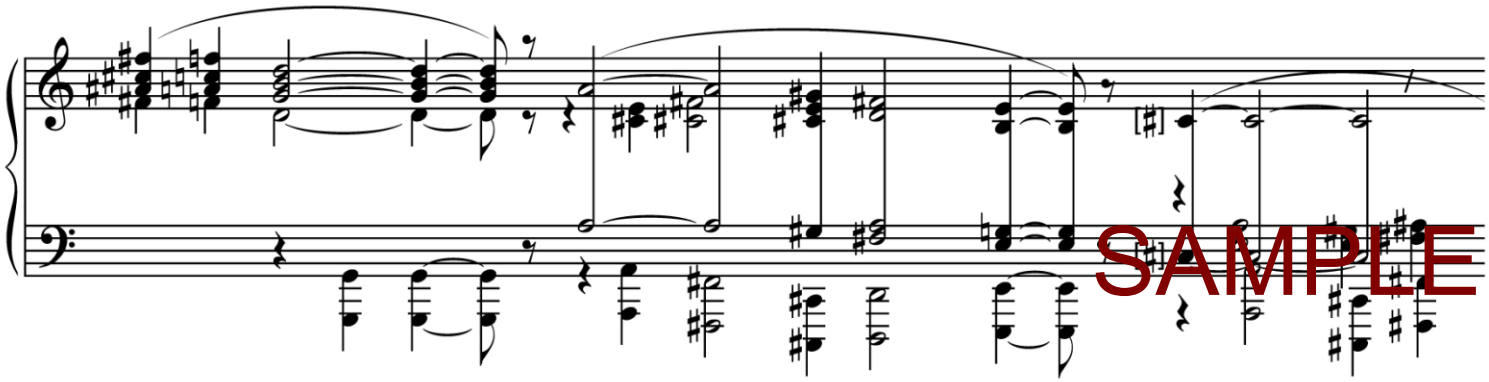
Satie's detached little 'Verse', which is religious rather than belonging with the laity, and reflective and personal rather than 'sumptuous' (note the directions for the pianist and the absence of dynamics), was the only piece in the Rose+Croix style of the 1890s that Satie wrote in his new home at the Maison des Quatre Cheminées in Arceuil. By 1900, he had moved on into the world of cabaret and popular songs, as well as seeking the greater rhythmic flexibility that can first be seen in his 'Pièces froides' of 1897. So, for him, this was perhaps a nostalgic reminiscence of his earlier life in Montmartre, or a genuine attempt to remind the world of what he had achieved as regards finding his own individual style.

But, as the title shows, this little vignette is not without his habitual irony. At the slow speed that characterises all of Satie's music from the Metropolitan Church, the Verset combines modal beauty, sonorous chordal spacing, and harmonic unpredictability, and on this occasion it is succinctly unified by transpositions of the three falling chords heard at the start, as well as containing an element of personal lyricism.

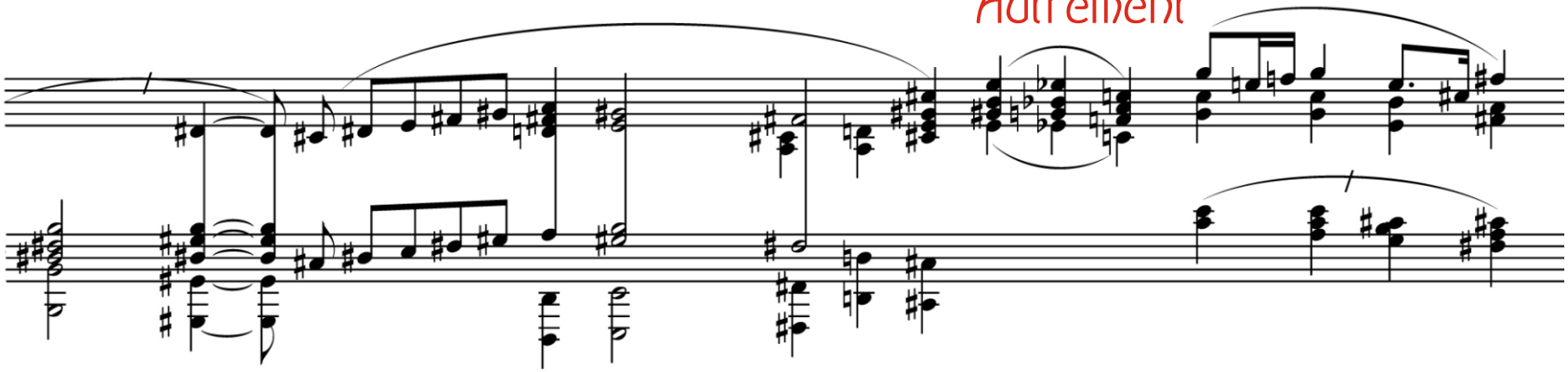
Robert Orledge, 2010

© Robert Orledge 2010

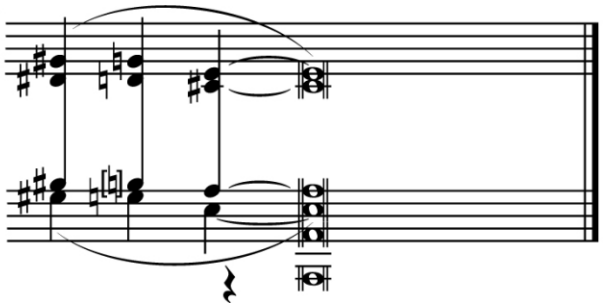
Réfléchir



Autrement



Soi-même



© 2010 Jamie Crofts

7e Nocturne

Erik Satie

Published here in three versions:
Completed from Satie's notebooks by Robert Orledge, James Nye and Jamie Crofts

SOUNDkiosk Piano Edition
Order using catalogue
number SKPE 03

7e Nocturne

Erik Satie (c.1919) completed from Satie's notes by Robert Orledge, James Nye and Jamie Crofts (2009/10)

Satie's sketchbooks of August–December 1919 show that he planned to write at least seven nocturnes in 1919.
He made many false starts, including this one which has been completed by three composers.
This is the only real candidate for the 7e Nocturne.
For this nocturne, Satie wrote a series of one-bar cells in BNF MS 9609(4), which he grouped according to their melodic characteristics.
With his unique sense of logic he then assembled twelve of these into the first section of a nocturne before abandoning the idea.

(Robert Orledge)

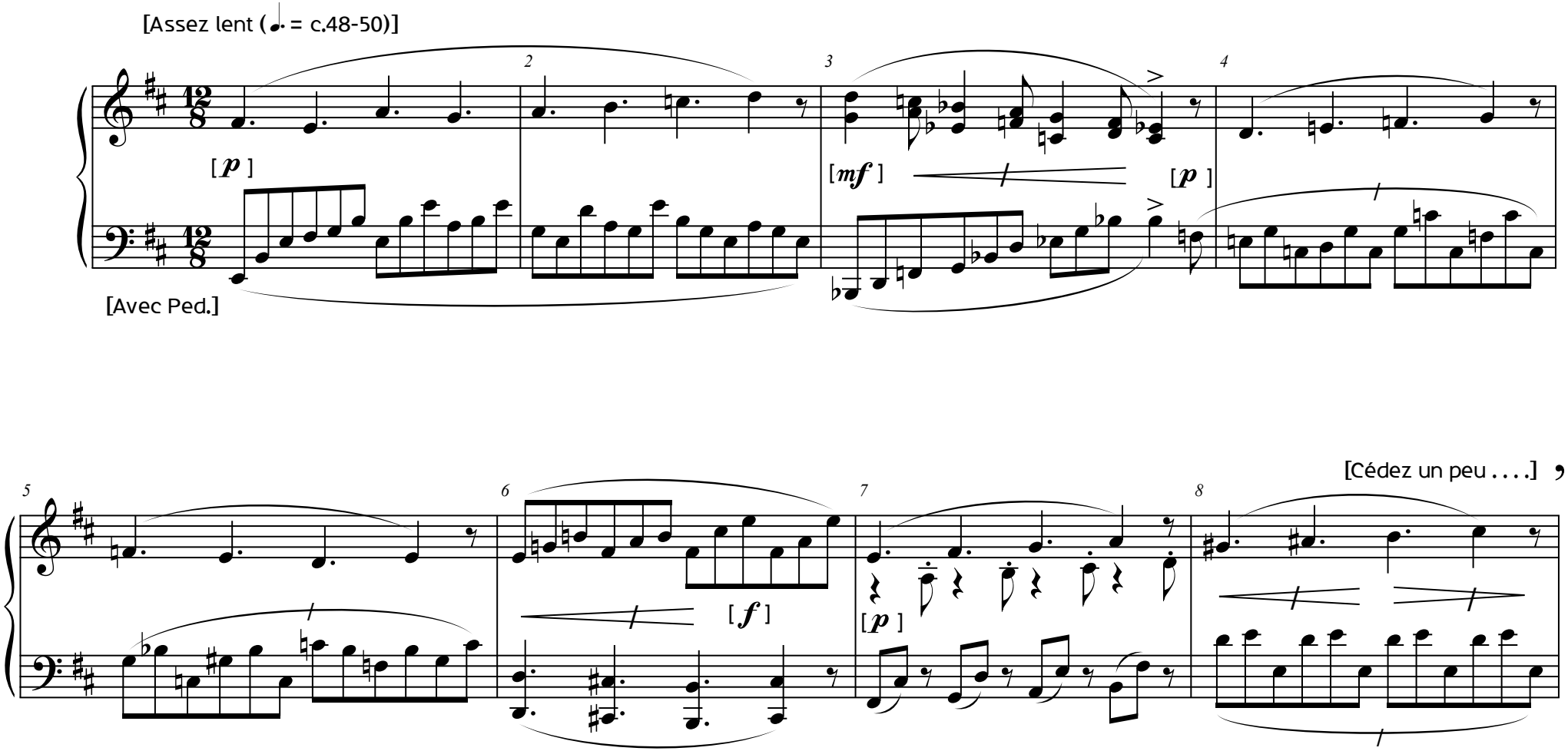
Source: BNF MS 9609(4)

© Robert Orledge 2010

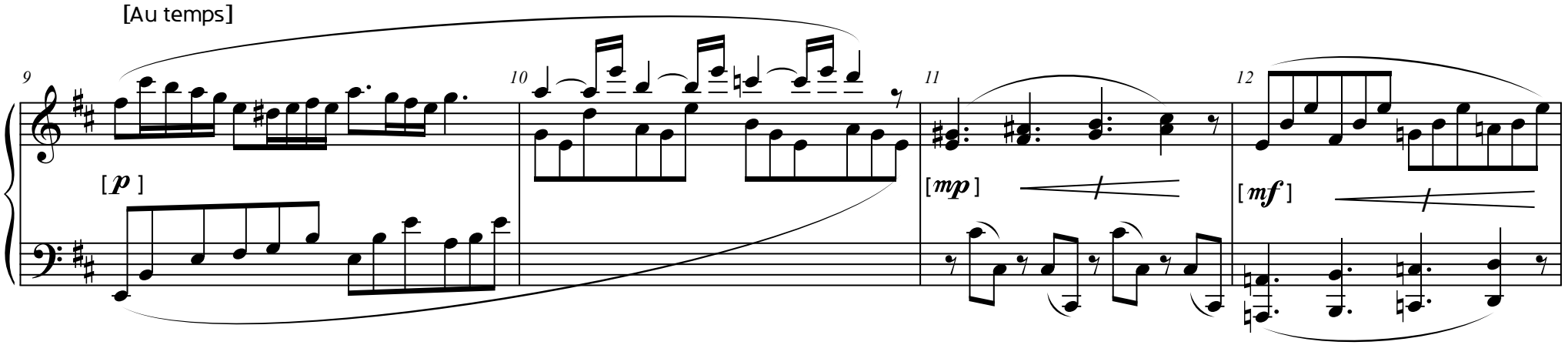
ERIK SATIE: 7e Nocturne

BNF MS 9609(4), pp 6-8

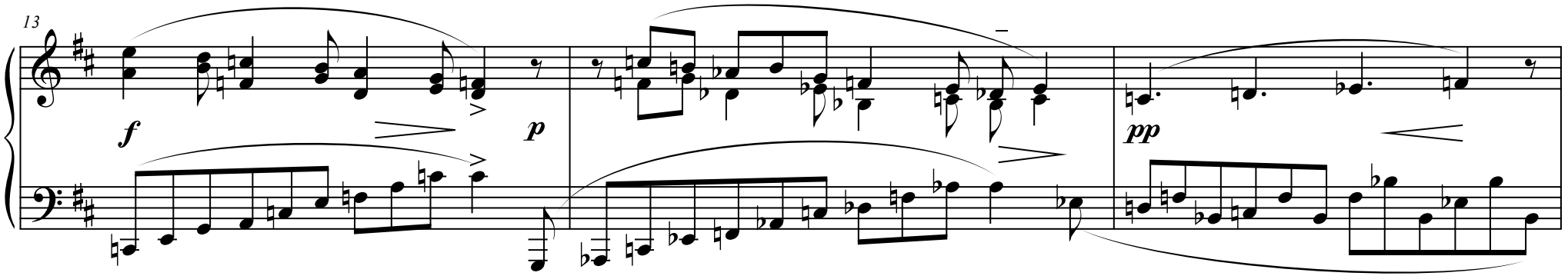
Robert Orledge
Bars 1-12 by Satie



EP 94 © Robert Orledge 2010



(Continuation by Robert Orledge 4 Jan 2010)



Nocturne '7'

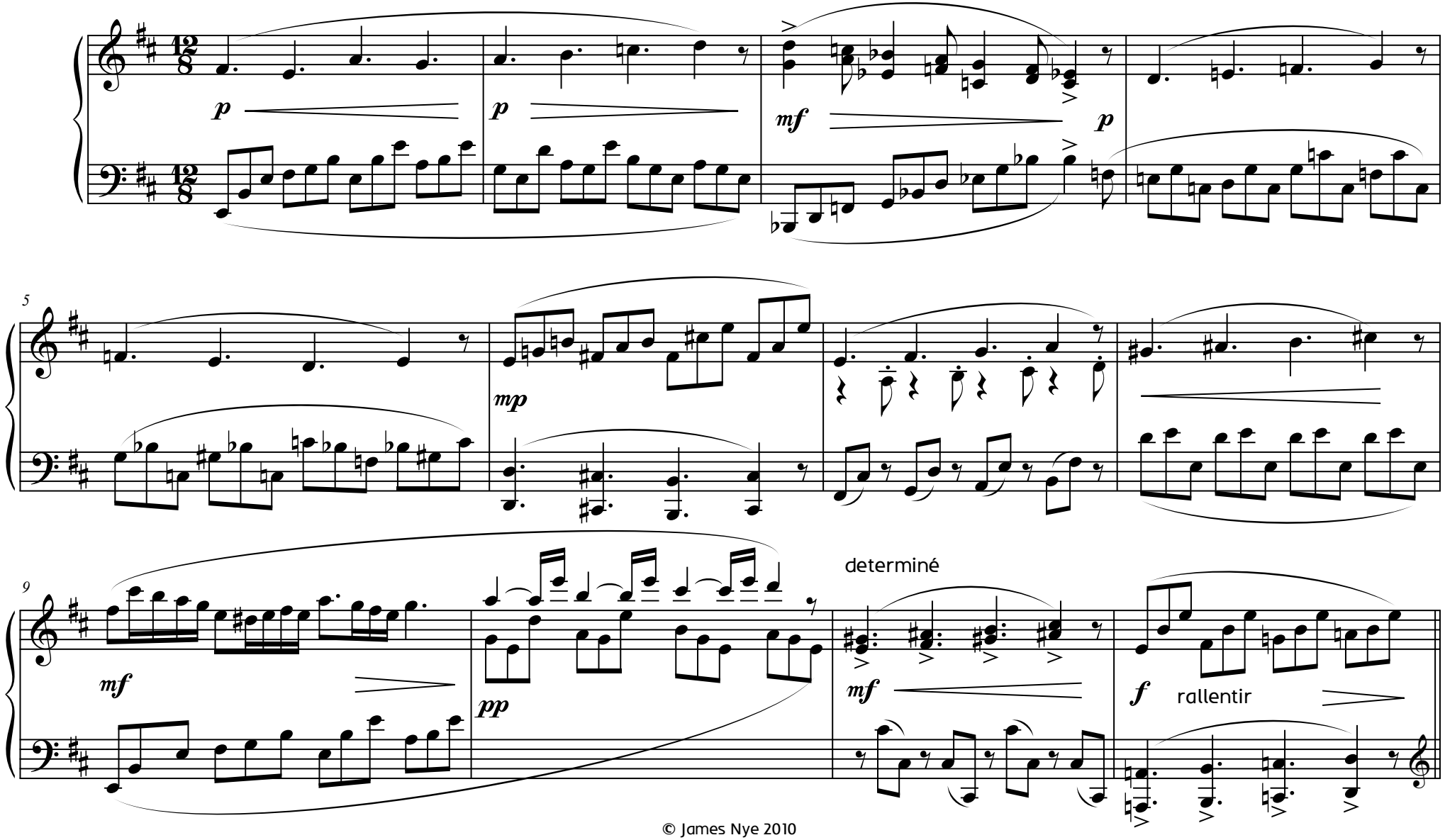
Erik Satie bars 1-12
BNF 9609 (4) 6-8
James Nye bars 13-33

♪ = 132-138 [♩. = 44-46]

Lent et doux - toujours lié

céder

Au temps



© James Nye 2010

♪= 84-88

Plus lent - avec une mélancolie sereine

13

p Le temps très libre et un peu langoureux

15

Au temps

17

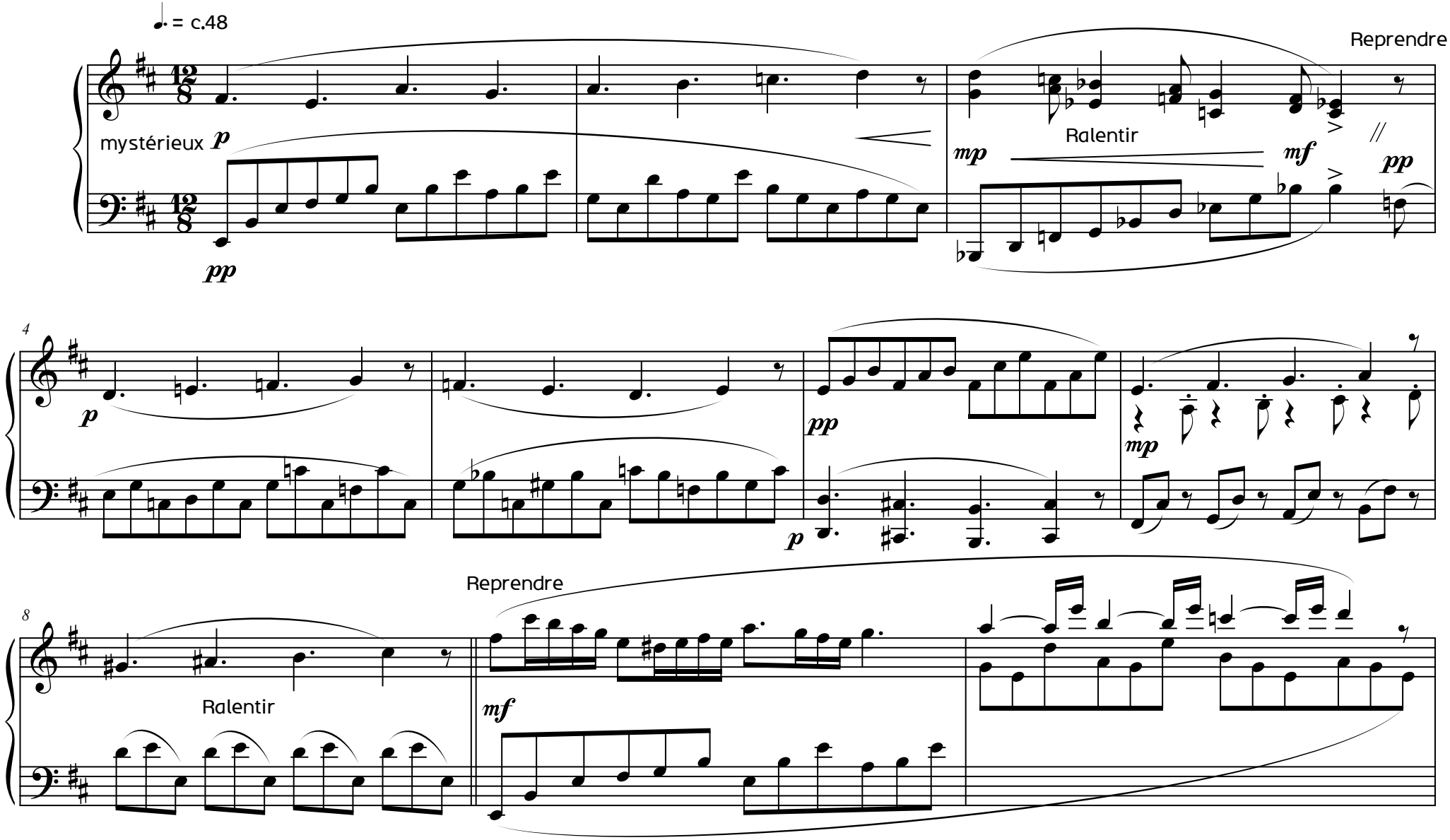
Céder et diminuer *p*

p

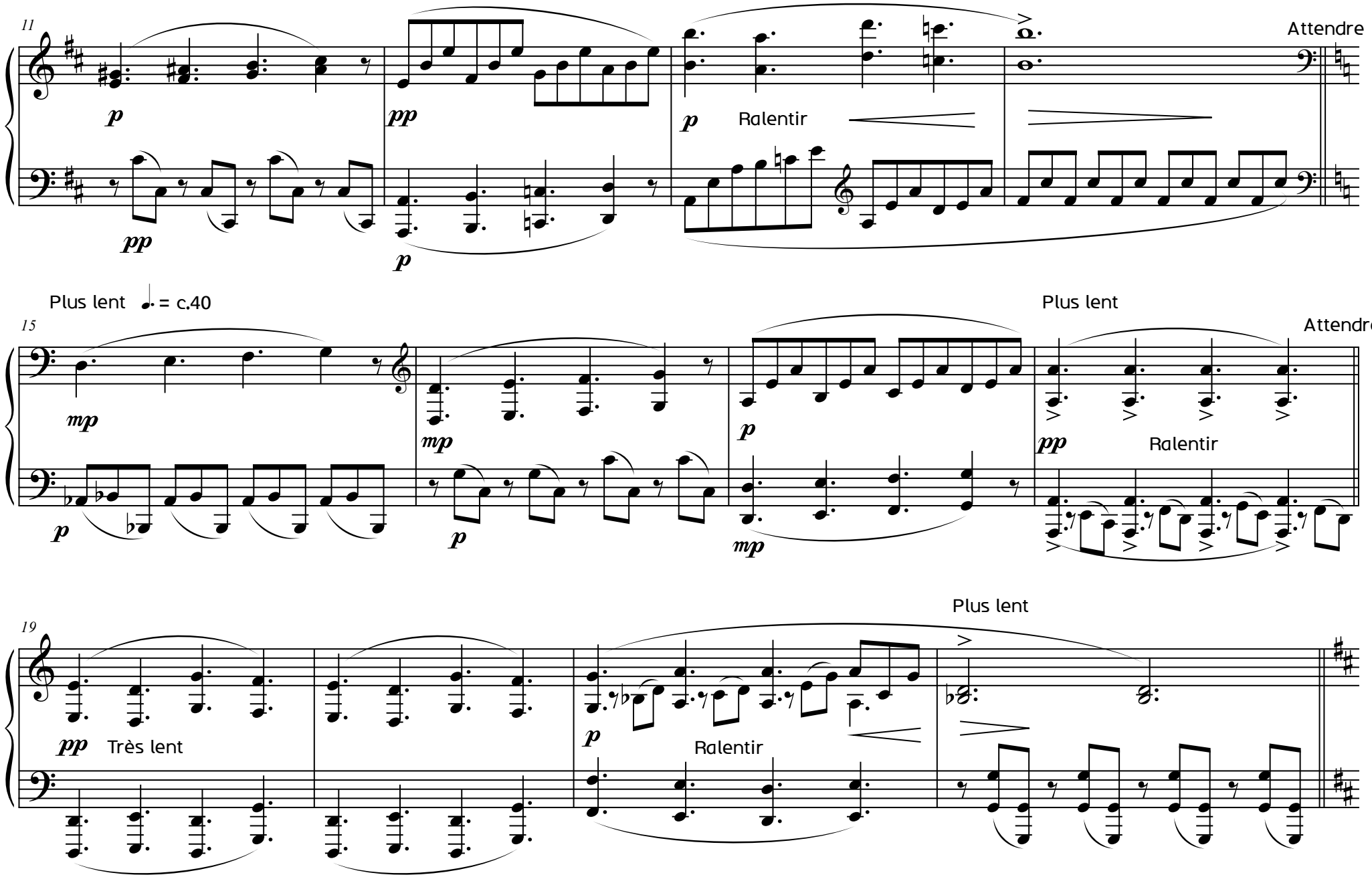
7e Nocturne

(both by and after Satie)

Erik Satie/Jamie Crofts



© Jamie Crofts 2010


11
p
pp
pp
p
p
Ralentir
Attendre
Plus lent ♩. = c.40
15
mp
p
mp
p
p
mp
Plus lent
Attendre
pp
Ralentir
19
pp
Très lent
p
Ralentir
Plus lent

La Mer

est pleine d'eau: c'est à n'y rien comprendre

Erik Satie (1915)
Completed by Robert Orledge (2009)

SOUNDkiosk Piano Edition
Order using catalogue
number SKPE 07

La Mer

est pleine d'eau: c'est à n'y rien comprendre

The Sea

is full of water: it's total nonsense

Erik Satie (c.1915) completed by Robert Orledge (2009)

Satie began this little piece as a composition for an orchestra consisting of two clarinets, cor anglais and a few strings. His famous remark after hearing the première of Debussy's La Mer in October 1905 immediately springs to mind, as cited by Hélène Jourdan-Morhange in Ravel et nous. Referring to the first movement 'From Dawn to Midday on the Sea', Satie cried out: "Ah! My old friend! There is above all a little moment between 10.30 and 10.45 that I found amazing!"

His own aquatic evocation is of gently lapping wavelets, miles distant from Debussy's often exuberant triptych, but I could not help thinking, as I completed the last 30 or so bars, that Satie might perhaps have put in one or two disguised thematic references to Debussy's masterpiece somewhere. Perhaps a few listeners may spot them in the piano version, which is here published for the first time.

(Robert Orledge)

Source: BNF MS 9625(2), 6-8 (bars 1-30) Ibid. 9 (melody of bars 33-41)

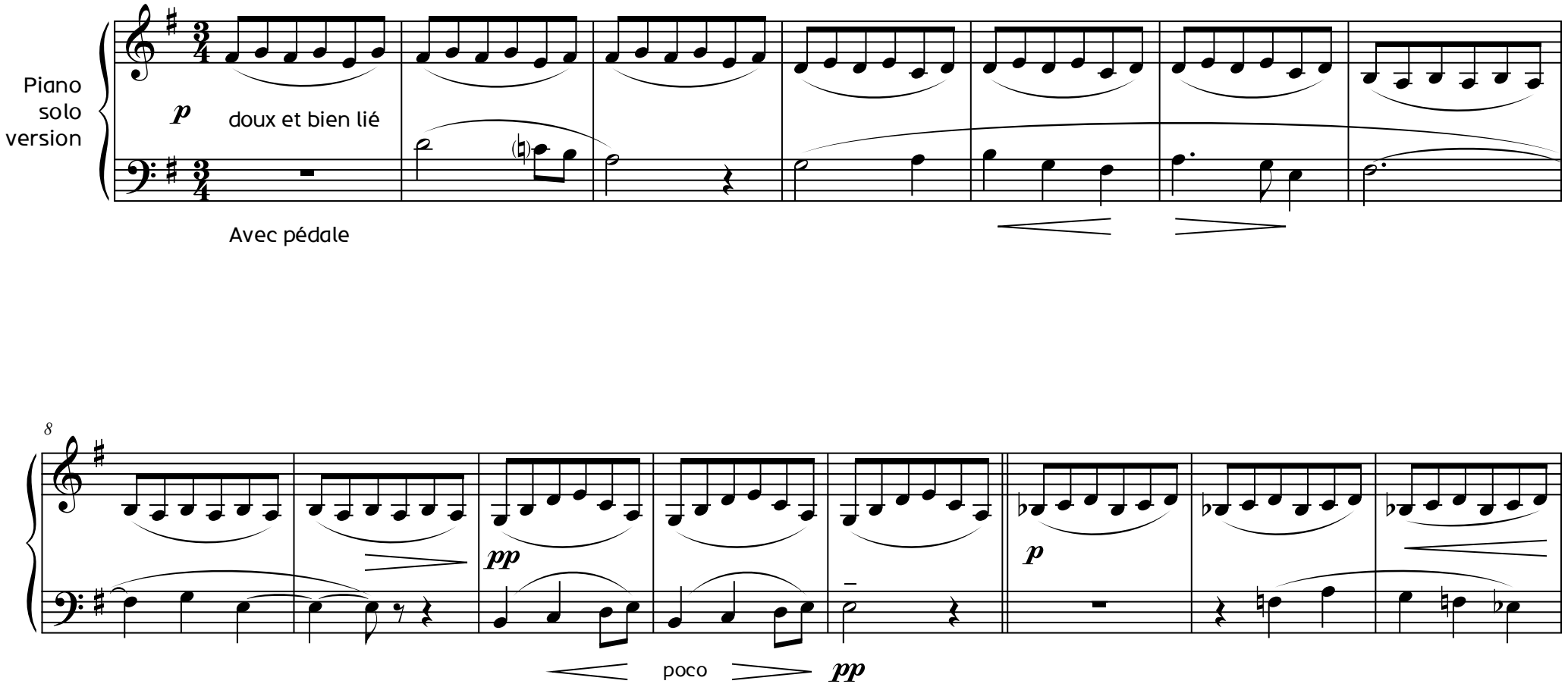
© Robert Orledge 2010

La Mer

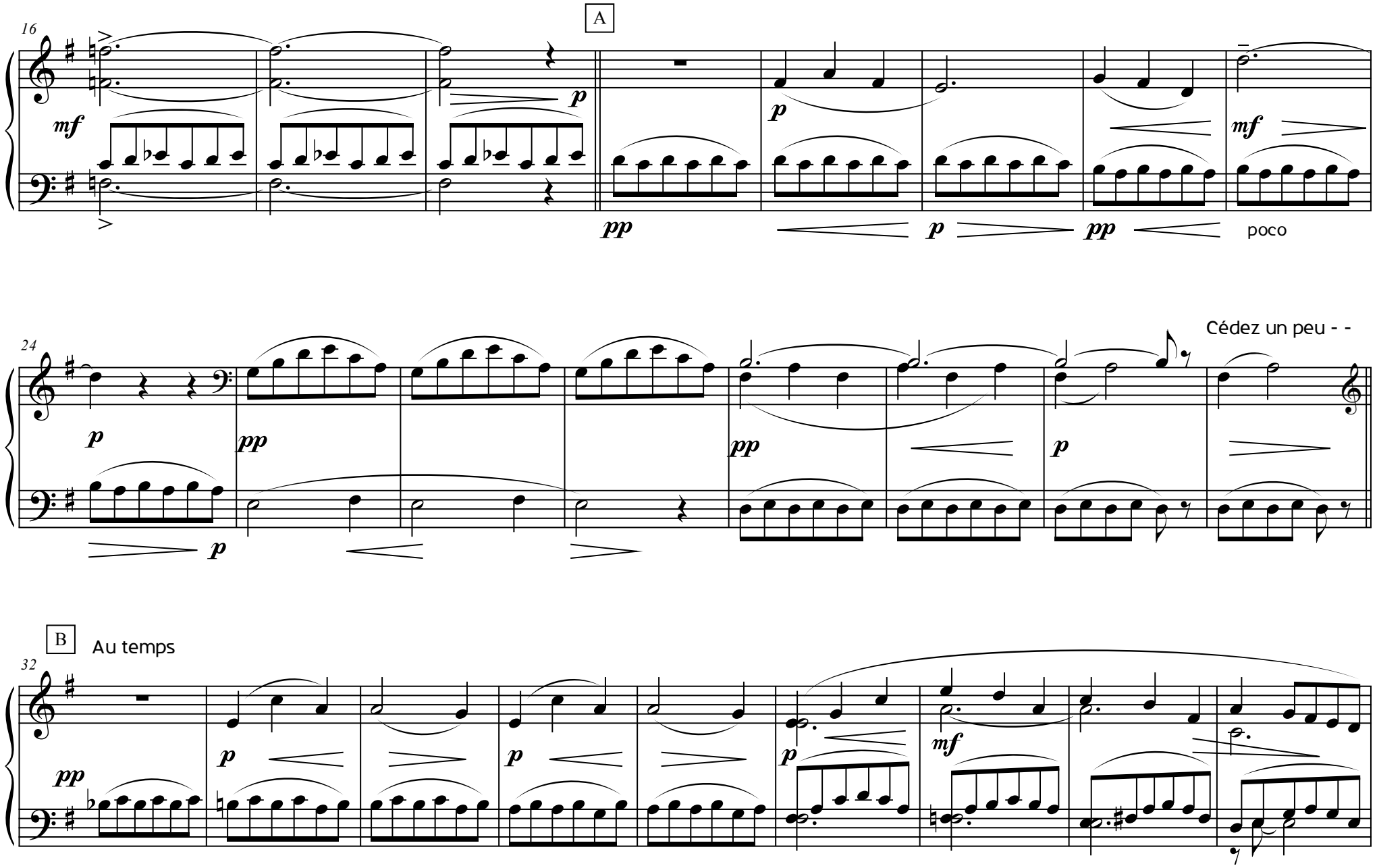
est pleine d'eau: c'est à n'y rien comprendre

Erik Satie (1915)
Completed by Robert Orledge (2009)

Andantino (♩ = 96)



EP 92(a) © 2009 Robert Orledge


A
16
mf
p
pp
p
p
pp
mf
poco
24
Cédez un peu - -
p
pp
p
pp
p
B
Au temps
32
pp
p
p
p
mf

Nocturne

d'un sorcier de sous-sol

Erik Satie

Completed from Satie's notebooks by Robert Orledge

SOUNDkiosk Piano Edition
Order using catalogue
number SKPE 08

Nocturne

d'un sorcier de sous-sol

Bars 1-4 Erik Satie (1919) completed by Robert Orledge (2009)

Nocturne d'un sorcier de sous-sol (Nocturne of a sorcerer from the basement) was composed in late 2009 and uses a mysterious, chromatic start by Satie from BNF MS 9609(4). It attempts to reconcile a sort of D major with an ending in F# minor, the key of Satie's 4e Nocturne.

Satie's numerous drawings show that he was fascinated by sorcerers and their practices: the 'sous-sol' of the title is both meant to alliterate with 'sorcier' and to refer to the notepaper Satie had printed in 1912 (but never used) headed 'Disunion of musicians from the floor below (of low origins)' (Désunion des musiciens de bas-étage).
The sorcerer here seems to have a few malevolent incantations up his sleeve, but everything resolves itself in the end.

(Robert Orledge)

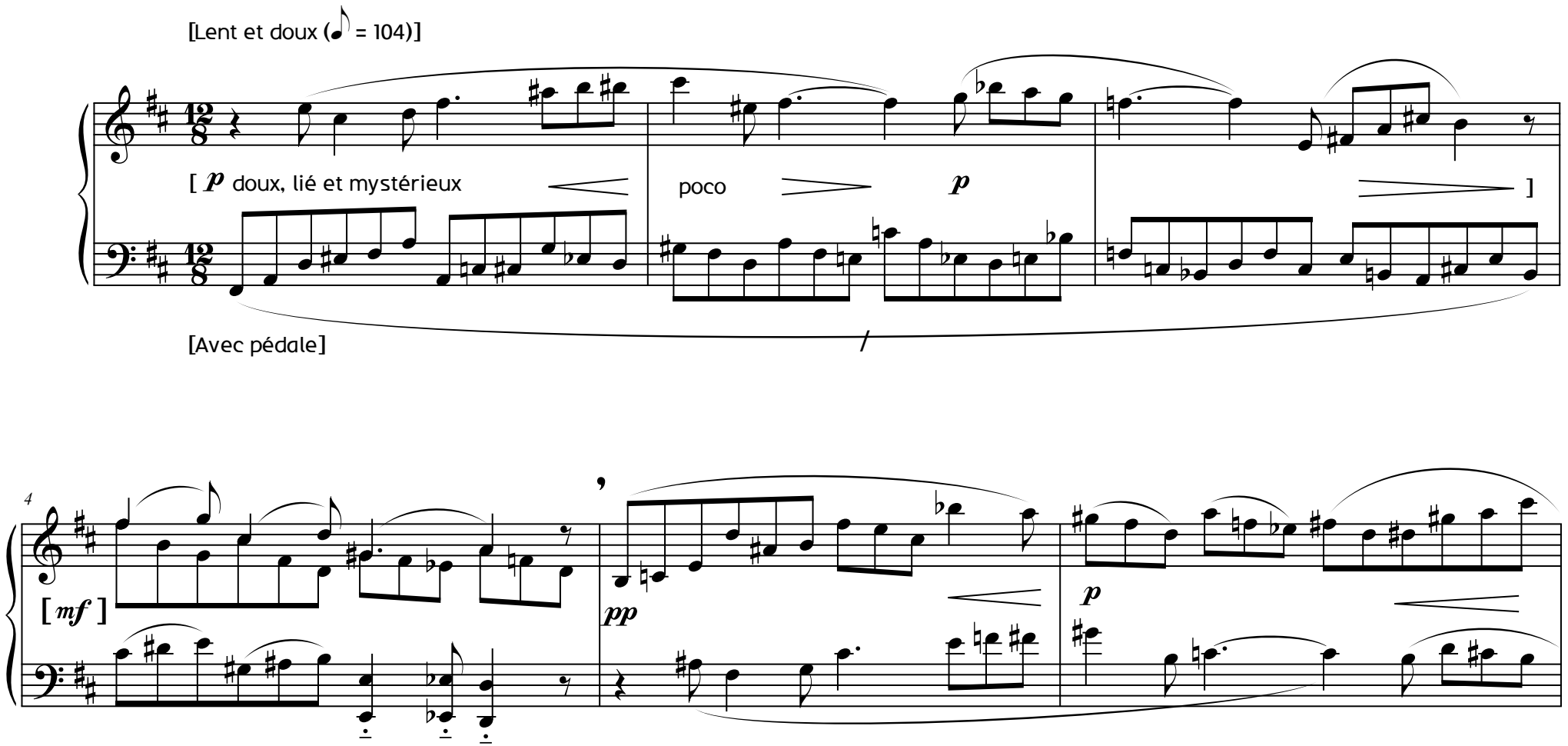
Source: BNF MS 9609(4), 13

© Robert Orledge 2009

Nocturne

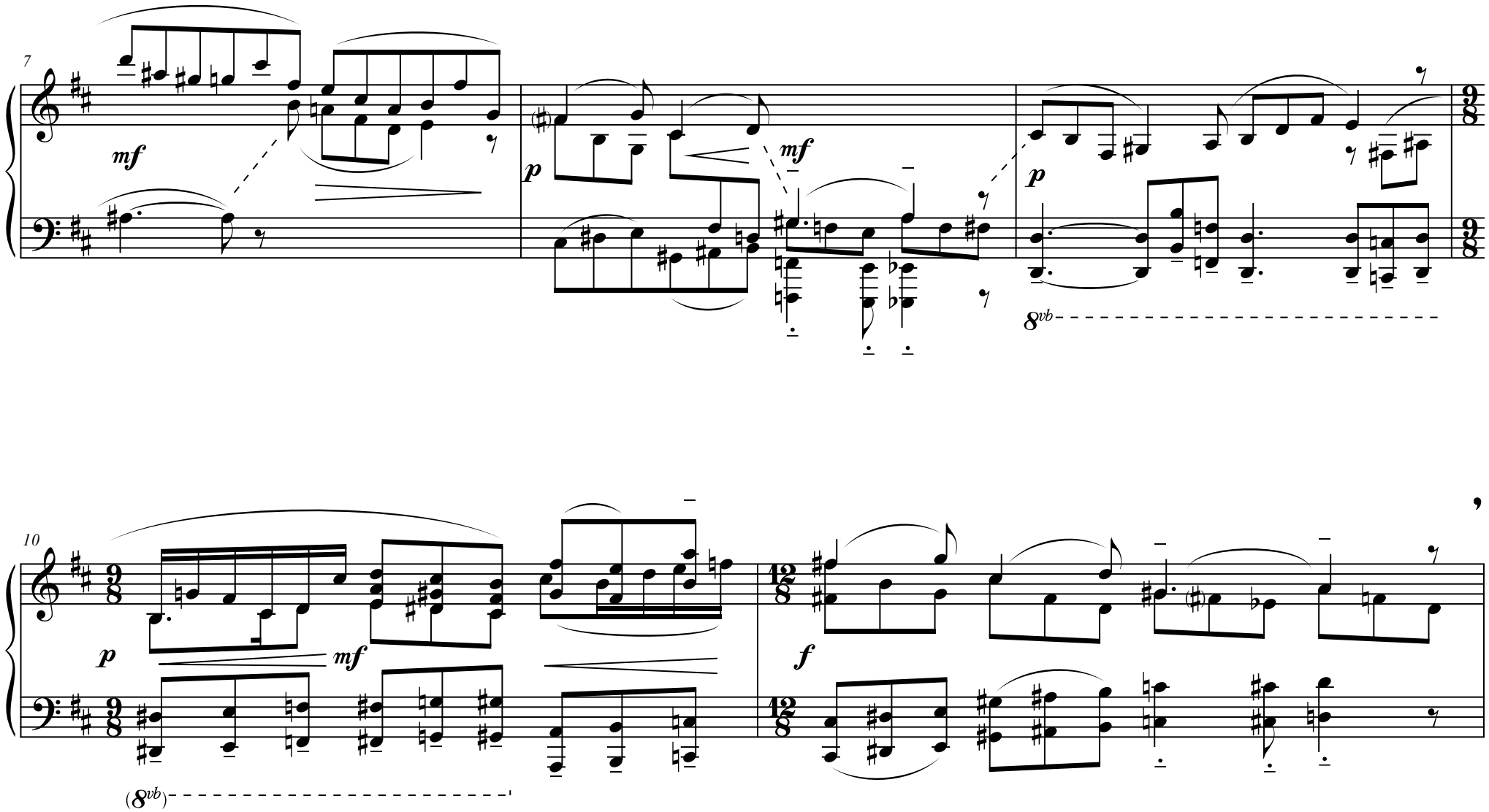
d'un sorcier de sous-sol

Bars 1-4 by Erik Satie, 1919
(BNF ms9609(4),13)
Completion by Robert Orledge



SOUNDkiosk SKPE08 © 2009 Robert Orledge (EP 91)

LAST PAGE OF SAMPLE - COMPLETE SCORE CONSISTS OF 4 PAGES



Nocturne

(style of Erik Satie)

Robert Orledge (2002)

SOUNDkiosk Piano Edition
Order using catalogue
number SKPE 09

Nocturne

(style of Erik Satie)

Robert Orledge (2002)

Nocturne (2002), a tribute to the nocturne style of Satie, was composed while on holiday at Cruz de Tejeda in Gran Canaria in July 2002, and recently revised for the present edition. It is an attempt to reconcile the F major of Satie's 5e Nocturne with the prevailing D major of Nocturnes 1–3 and 6. Its central section also refers to the running parallel fourths of the 2e Nocturne, and it ends with an extreme example of the extended cadence that resolves at the last possible moment, which Satie especially favoured in the 1920s.

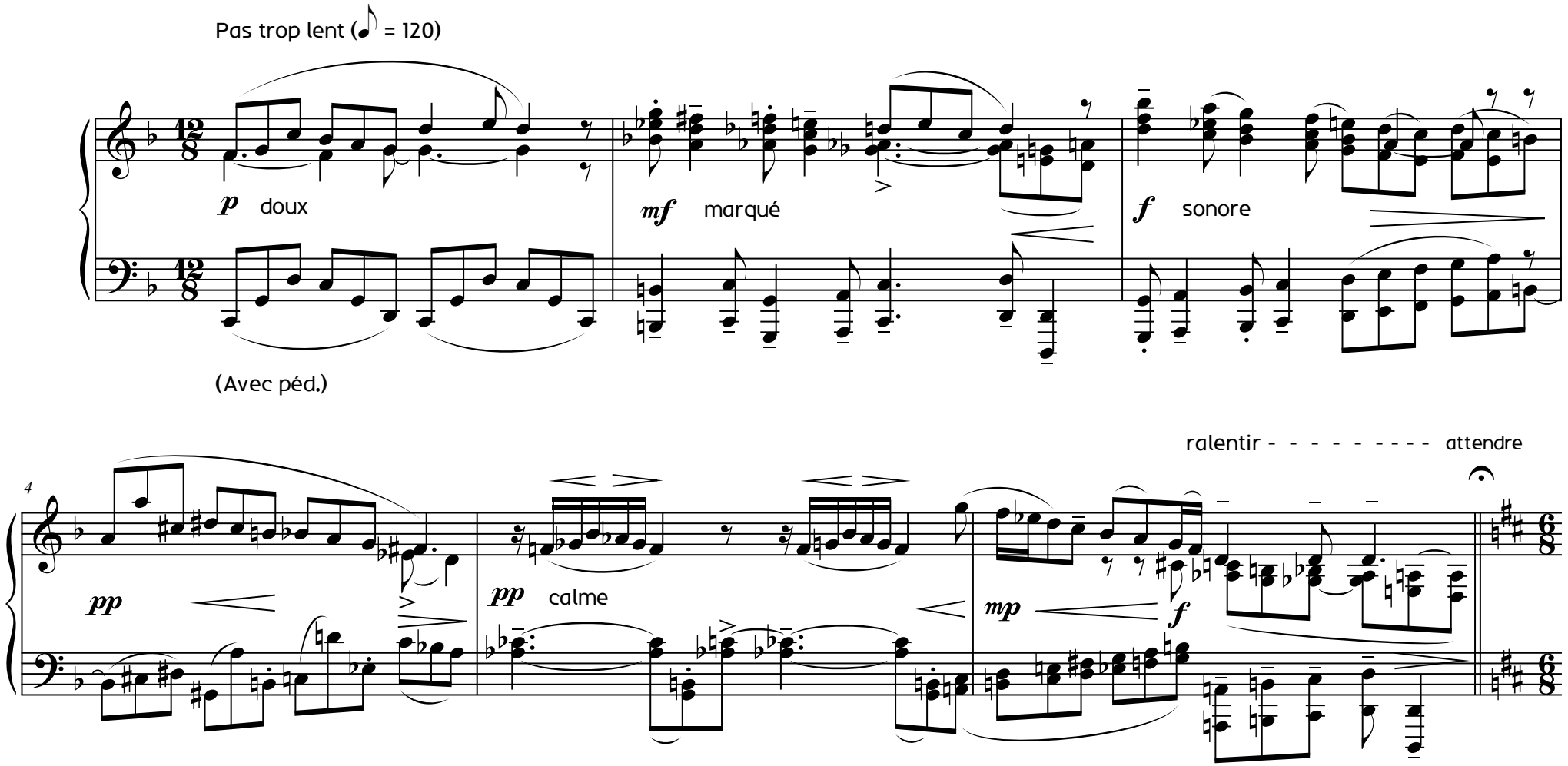
(Robert Orledge)

© Robert Orledge 2010

Nocturne

(style of Erik Satie)

Robert Orledge
2002 (rev. 2009/10)



SOUNDkiosk SKPE09 © 2009 Robert Orledge (EP 35)

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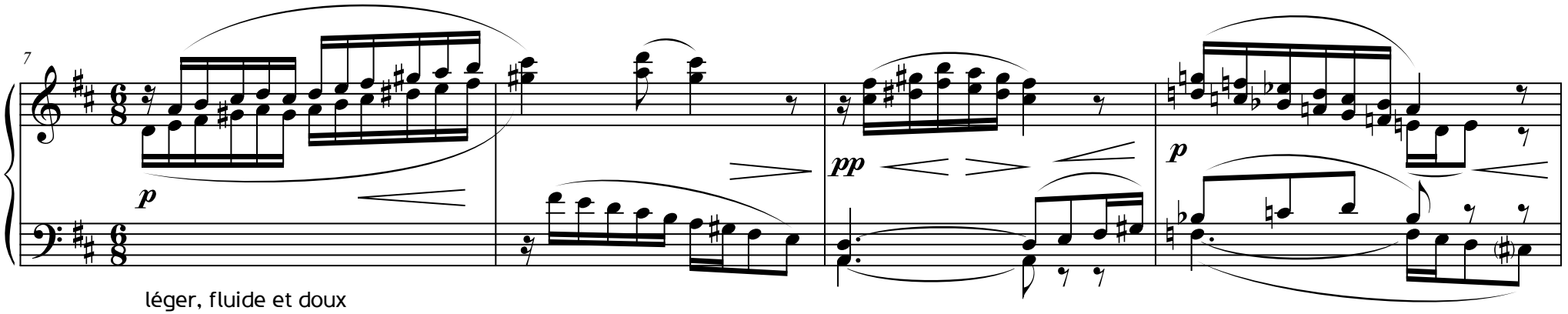
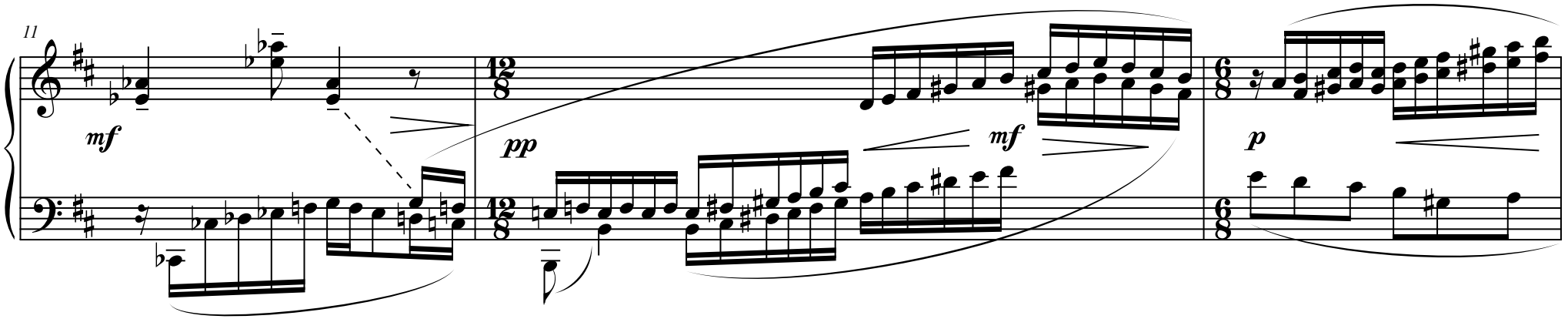
Reprendre



léger, fluide et doux



Trois Observations

(1915/1917) Erik Satie – Jimmy Dove (2010)

SOUNDkiosk Piano Edition
Order using catalogue
number SKPE 12

Trois Observations

My Trois Observations are based on the following extracts from Erik Satie's notebooks:
1.Untitled sketch from the notebook BNF MS 9626 pp.8-9 (c.1915)
2.Untitled sketch from the notebook BNF* MS 9625(1) pp.8-9 (c.1915)
3.“Système sur-atonal” BNF MS 9624 p.4 (1917)

*BNF - Bibliothèque nationale de France

They were completed from Satie's notes in 2010.
Only the pitch content is taken from Satie; all phrasing, dynamics and other performance indications are mine.

The Trois Observations bear the following titles:
Une Observation de Moi-même (An Observation of Myself)
Une Autre Observation de Moi-même (Another Observation of Myself)
and
Encore Une Autre Observation to Moi-même (Yet Another Observation of myself)

The titles are derived from a note Satie wrote in the margin of the manuscript of his Avant-Dernières Pensées (1915): “Sont des observations de moi-même”*. 1915 is also the probable date of the first two extracts from Satie's notebooks.

* A Mammal's Notebook, ed. Ornella Volta (Atlas Press 1996). p.196.

The source material for the first two Observations is a pair of bitonal sketches. For the sketch, which lasts 10 bars and one beat, I've chosen to stick mainly to Satie's opening keys of D and A flat (with visits to closely related keys). The second sketch, consisting of 5 bars, is in the keys of A and E flat. The pitch relationships in both are then a tritone; exactly half an octave. This offers interesting possibilities; for example, it's possible simply to swap keys and the pitch relationships will be the same (compare bars 5-6 with bars 29-30 in the first Observation).

The source material for the 3rd Observation is Satie's rather cryptic “Système sur-atonal”* from a 1917 notebook. The Système consists of a series of 4 scales creating seven four-note chords. The chords consist of only three intervals: Major 3rds, 4ths and diminished 5ths (and their enharmonics). Although all of the content of the 3rd Observation is derived from the Système, in the outer sections I've used melodic lines in free counterpoint taken from the scales (horizontal) and, in the middle section, I've used the Système's harmonic content (the vertical).

* Satie the Composer, Robert Orledge (Cambridge University Press 1990). p.199

Notes continued overleaf

Note on the 1st Observation: On page three you'll find the words “Les cinq doigts de M. Stravinsky”. This is a reference to Stravinsky's piano composition Les Cinq Doigts (1921) in which one hand is set to a five finger hand position. It is also worth looking at Stravinsky's Three Easy Pieces from 1915, the second of which is dedicated to Satie. There was considerable, mutual, admiration between the two composers. After hearing Satie's Socrate in 1919 Stravinsky said: 'There is Bizet, Chabrier, and Satie.'***

Note on the 2nd Observation: Bouton-pression (press stud).**

Note on the 3rd Observation: “Une autre vision de M. Alkan” is a reference to Charles Valentin Alkan's “La Vision” from the Esquisses op.63 no.1 (1861). I have borrowed the office worker from Satie's Sonatine Bureaucratique and after experiencing a different type of “vision” from that of Alkan, it results in our character being “Giddy with the power of the Lord” for two bars.

** Satie the Composer, Robert Orledge (Cambridge University Press 1990). p.253

*** Listen: Accessories from The Cutting Edge, Jamie Crofts (President 1997). Still available from Amazon on CD or for download.

Many thanks to Professor Robert Orledge who gave me the copies of Satie's sketches, and who gave invaluable support with comments and suggestions.

Many thanks to Chris Pearcy for proof reading and support.

Composers Jimmy Dove and Jamie Crofts are the same person.

Jimmy Dove 2010

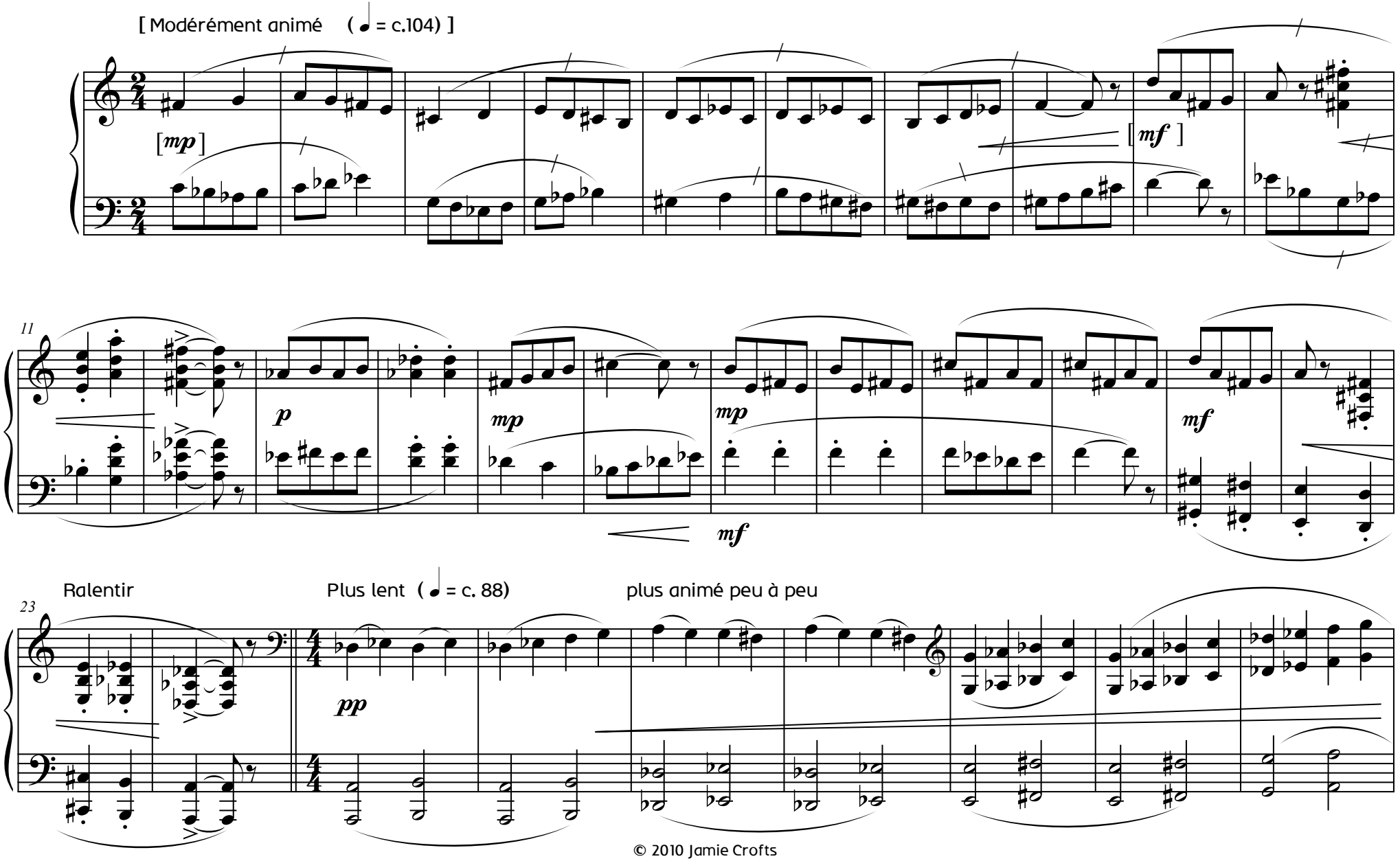
EACH OBSERVATION CONSISTS OF 3 PAGES

The font Wanda is by Keith Bates and is available for download at www.k-type.com

for Robert Orledge

Une Observation de Moi-même

Erik Satie bar 1 to 1st crochet of bar 11
Completion Jimmy Dove



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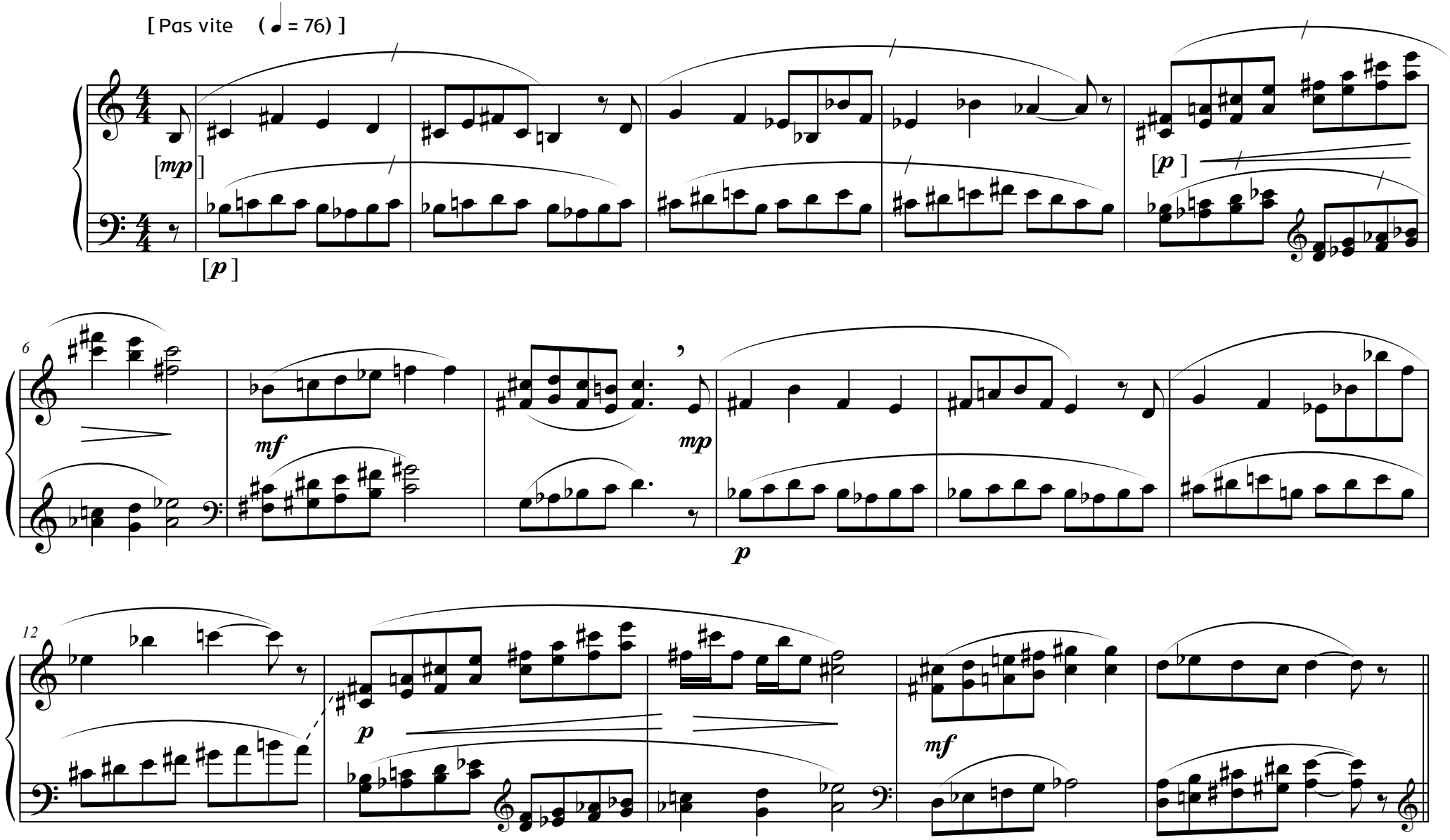
for Michael Parsons

Une Autre Observation de Moi-même

Erik Satie bars 1 to 5
Completion Jimmy Dove



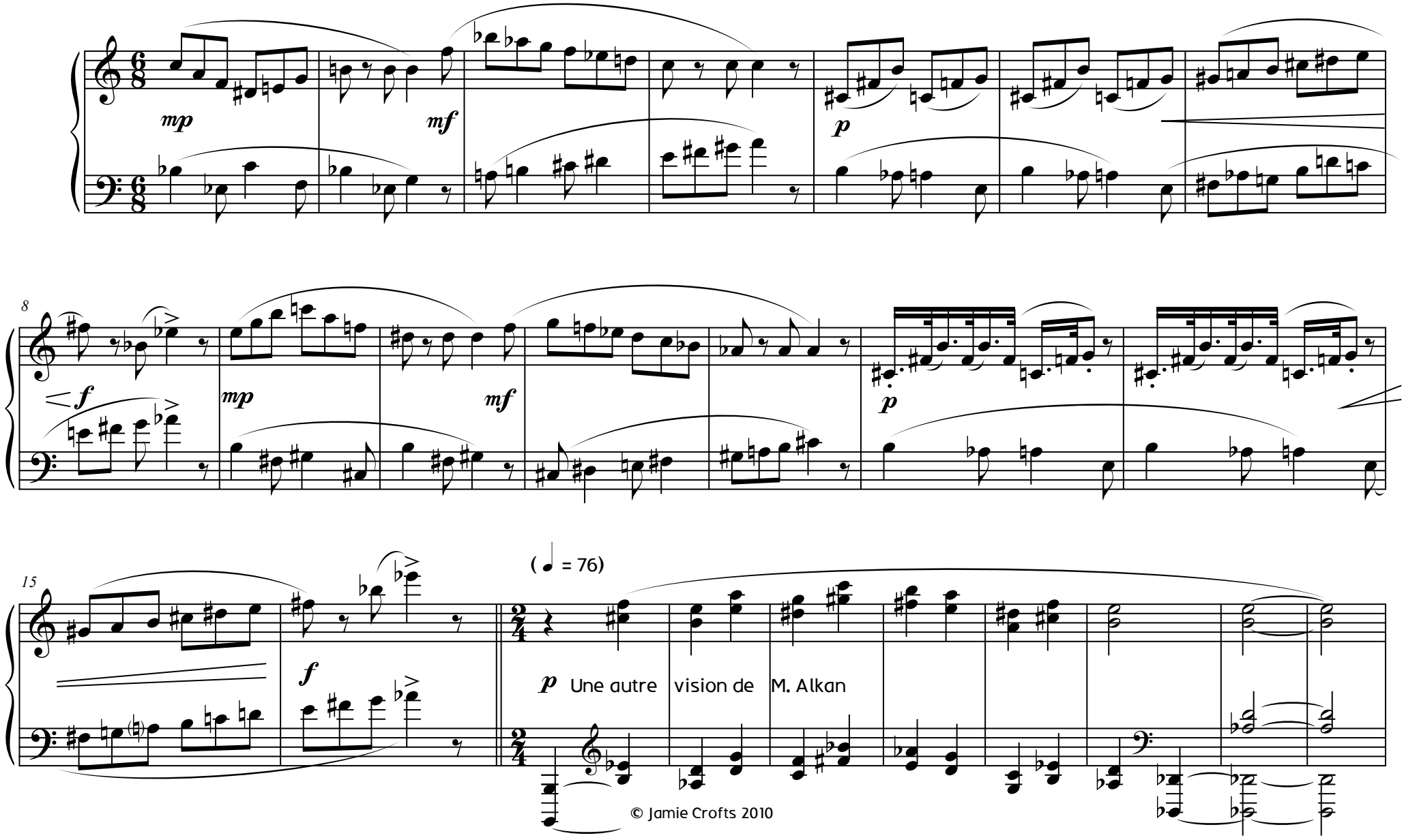
© 2010 Jamie Crofts

for John White

Encore Une Autre Observation de Moi-même

Jimmy Dove
based on Erik Satie's Système sur-atonal (1917)

Gaiement (♩. = 66)



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TITLES WITH NOTES

CATALOGUE NUMBERS AND

PRICES

4 Ogives ?1888 - Erik Satie
SKPE 01 £12

This corrected edition of Erik Satie's Ogives has been checked and approved by Professor Robert Orledge. In addition to this, an important source for preparing the SOUNDkiosk edition was the 1889 edition with autograph corrections in red ink by Satie in the collection of Robert Orledge, and as Satie's autograph manuscript has never come to light, we believe that the present edition has a good claim to being the most authoritative currently available.
Edited by Jamie Crofts

Verset Laïque & Somptueux 1900 - Erik Satie
SKPE 16 £6

A fine art edition of the Verset following the layout of Satie's orginal score as published in Musiciens Contemporains as part of the 1900 World's Fair.
The first truly correct edition printed on high quality Bockingford paper.

7e Nocturne - Erik Satie / Orledge / Nye / Crofts
SKPE 03 £12

Satie's sketchbooks of August-December 1919 show that he planned to write at least seven nocturnes in that year. He made many false starts, including this one which has been completed in three versions by three composers:
Robert Orledge, James Nye and Jamie Crofts.
Satie wrote extended notes for this Nocturne and we believe this is the only real candidate for the 7e Nocturne.

La Mer est pleine d'eau: c'est à n'y rien comprendre - Erik Satie / Robert Orledge
The Sea is full of water: it's total nonsense
SKPE 07 £10

"Satie's aquatic evocation is of gently lapping wavelets, miles distant from Debussy's often exuberant triptych La Mer. But I could not help thinking, as I completed the last 30 or so bars, that Satie might perhaps have put in one or two disguised thematic references to Debussy's masterpiece somewhere. Perhaps a few listeners may spot them in this piano piece, which is here published for the first time." (R.O.)
Erik Satie (c.1915) completed by Robert Orledge (2009) (1st edition)

Nocturne d'un sorcier de sous-sol - Erik Satie
Nocturne of a sorcerer from the basement ✳
SKPE 08 £10

Nocturne d'un sorcier de sous-sol was composed in late 2009 and uses a mysterious, chromatic start by Satie from the notebook: BNF✳ MS 9609(4). It attempts to reconcile a sort of D major with an ending in F# minor, the key of Satie's 4e Nocturne.
✳BNF: Bibliothèque Nationale de France
Bars 1-4 Erik Satie (1919) completed by Robert Orledge (2009)

Nocturne 2002 (style of Erik Satie) - Robert Orledge
SKPE 09 £10

“This tribute to the nocturne style of Satie, was composed in July 2002.
It is an attempt to reconcile the F major of Satie's 5e Nocturne with the prevailing D major of Nocturnes 1-3 and 6. Its central section also refers to the running parallel fourths of the 2e Nocturne, and it ends with an extreme example of the extended cadence that resolves at the last possible moment, which Satie especially favoured in the 1920s.“ (R.O.)

Trois Observations - Erik Satie / Jimmy Dove
SKPE 12 £10

These 3 short pieces are continuations of sketches from Satie's notebooks.
The source material for the 1st two Observations is a pair of bitonal sketches from 1915 (BNF MS 9625(1) and 9626).
The 3rd is composed using Satie's "Système sur-atonal" (BNF MS 9624) from 1917.
This music nods towards the Satie of Sonatine Bureaucratique: Largely light, bright and witty.
BNF: Bibliothèque Nationale de France

Contact Jamie Crofts:
jamie@soundkiosk.com