

# SOUND<sup>KIOSK</sup> 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

71888

SOUNDIOSK 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

First system of a musical score. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The music is written in a key with one sharp (F#) and a common time signature. The piece begins with a piano (*p*) dynamic. The melody in the treble staff is characterized by eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and moving lines. A large slur encompasses the first two measures of both staves.

Second system of the musical score. It continues with two staves (treble and bass clef). The dynamics shift to fortissimo (*ff*). The texture is more complex, featuring dense chordal structures and intricate rhythmic patterns in both hands. A large slur covers the first two measures.

Third system of the musical score. It consists of two staves (treble and bass clef). The dynamics are marked *pp* (pianissimo). The music features a more delicate texture with lighter chordal accompaniment and a more active treble line. A large slur covers the first two measures.

Fourth system of the musical score. It consists of two staves (treble and bass clef). The dynamics return to fortissimo (*ff*). The texture is dense and complex, similar to the second system, with intricate chordal and rhythmic details. A large slur covers the first two measures. The system concludes with a double bar line.

First system of musical notation, featuring a treble and bass clef. The music is marked with a piano (*p*) dynamic. It consists of a single melodic line in the treble clef and a more complex accompaniment in the bass clef, with various note values and rests.

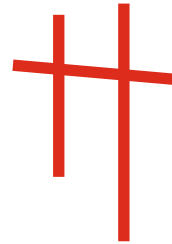
Second system of musical notation, featuring a treble and bass clef. The music is marked with a fortissimo (*ff*) dynamic. It consists of a single melodic line in the treble clef and a more complex accompaniment in the bass clef, with various note values and rests.

Third system of musical notation, featuring a treble and bass clef. The music is marked with a mezzo-piano (*mp*) dynamic. It consists of a single melodic line in the treble clef and a more complex accompaniment in the bass clef, with various note values and rests.

Fourth system of musical notation, featuring a treble and bass clef. The music is marked with a fortissimo (*ff*) dynamic. It consists of a single melodic line in the treble clef and a more complex accompaniment in the bass clef, with various note values and rests.

VERSET LAIQUE & SOMPTUEUX

ERIC SATIE



ARCEUIL, 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

# Réfléchir

Musical score for the first system, featuring a treble and bass clef. The music is in a key with three sharps (F#, C#, G#) and a common time signature. The score includes various musical notations such as notes, rests, and dynamic markings. A large red watermark reading "SAMPLE" is overlaid on the right side of the score.

# Autrement

Musical score for the second system, continuing the piece. It features a treble and bass clef and maintains the key signature of three sharps. The notation includes complex chordal structures and melodic lines. A red circle highlights a specific chordal passage in the upper right portion of the score.

# Soi-même

Musical score for the third system, concluding the piece. It features a treble and bass clef and maintains the key signature of three sharps. The notation includes various musical notations such as notes, rests, and dynamic markings.



# 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

[Assez lent (♩ = c.48-50)]

Musical score for bars 1-4 of Erik Satie's 7e Nocturne. The score is in G major and 12/8 time. The tempo is marked [Assez lent (♩ = c.48-50)]. The piece begins with a piano (*p*) dynamic. The right hand features a melodic line with a fermata over the first measure and a crescendo leading to a fortissimo (*mf*) dynamic in the third measure, followed by a decrescendo to piano (*p*) in the fourth measure. The left hand plays a steady eighth-note accompaniment. The instruction [Avec Ped.] is written below the first measure.

Musical score for bars 5-8 of Erik Satie's 7e Nocturne. The score continues from bar 4. The right hand has a fermata over bar 5 and a fortissimo (*f*) dynamic in bar 6, followed by a decrescendo to piano (*p*) in bar 7. The left hand continues with the eighth-note accompaniment. The instruction [Cédez un peu . . .] is written above bar 8, indicating a slight ritardando.

[Au temps]

9 10 11 12

[p] [mp] [mf]

This musical system covers measures 9 through 12. It is written for piano in a key with two sharps (D major). The tempo is marked "[Au temps]". Measure 9 begins with a piano (*p*) dynamic. The right hand features a complex melodic line with many sixteenth notes, while the left hand plays a steady eighth-note accompaniment. Measure 10 continues this texture. Measure 11 shows a change in dynamics to mezzo-piano (*mp*) and features a more rhythmic, block-like texture in the right hand. Measure 12 increases the dynamics to mezzo-forte (*mf*) and returns to a more melodic right hand. The system concludes with a fermata over the final notes of both hands.

(Continuation by Robert Orledge 4 Jan 2010)

13

*f* *p* *pp*

This musical system covers measures 13 through 15. It continues the piano piece in the same key. Measure 13 starts with a forte (*f*) dynamic. The right hand has a more active, melodic line, and the left hand continues with eighth-note accompaniment. Measure 14 shows a dynamic shift to piano (*p*) and features a more complex, rhythmic texture in the right hand. Measure 15 concludes with a piano-piano (*pp*) dynamic and a final melodic flourish in the right hand, ending with a fermata.

# 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

*p* *p* *mf* *p*

5

*mp*

9

*mf* *pp* *mf* *f* rallentir

determiné

♩ = 84-88

Plus lent - avec une mélancolie sereine

13

*p* Le temps très libre et un peu langoureux

Musical notation for measures 13 and 14. The right hand features a melodic line with a long slur across both measures. The left hand provides a harmonic accompaniment with a similar slur. The tempo is marked 'Plus lent' and the mood is 'avec une mélancolie sereine'. The dynamic is *p* (piano).

15

Musical notation for measures 15 and 16. The right hand continues the melodic line with a slur. The left hand accompaniment also has a slur. The tempo remains 'Plus lent'.

Au temps

17

Céder et diminuer *p*

Musical notation for measures 17 and 18. The tempo changes to 'Au temps'. The right hand melodic line is marked with a hairpin indicating a decrescendo ('Céder et diminuer') leading to a *p* (piano) dynamic. The left hand accompaniment also shows a decrescendo hairpin.

# 7e Nocturne

(both by and after Satie)

Erik Satie/Jamie Crofts

♩ = c.48

Reprendre

The first system of the score consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 12/8. It begins with a half note followed by quarter notes, then a half note with a fermata. The lower staff is in bass clef with the same key signature and time signature, featuring a steady eighth-note accompaniment. Dynamics include *mystérieux p* in the upper staff and *pp* in the lower staff. A hairpin crescendo is shown between the staves. The system concludes with a *Reprendre* instruction, a *mp* dynamic, a *Ralentir* marking, and a *mf* dynamic. The final measure is marked with a double bar line and *pp*.

The second system continues the piece. The upper staff features a half note with a fermata, followed by quarter notes and a half note with a fermata. The lower staff continues with eighth-note accompaniment. Dynamics include *p* in the upper staff and *pp* in the lower staff. A hairpin crescendo is shown between the staves. The system concludes with a *mp* dynamic and a fermata over the final measure.

The third system continues the piece. The upper staff features a half note with a fermata, followed by quarter notes and a half note with a fermata. The lower staff continues with eighth-note accompaniment. Dynamics include *mp* in the upper staff and *mf* in the lower staff. A hairpin crescendo is shown between the staves. The system concludes with a *Reprendre* instruction and a fermata over the final measure.

11

*p* *pp* *p* *Ralentir* *Attendre*

Detailed description: This system contains measures 11 through 14. The music is in treble and bass clefs. Measure 11 starts with a piano (*p*) dynamic and a half note chord. Measure 12 features a pianissimo (*pp*) dynamic with a sixteenth-note arpeggiated pattern in the bass. Measure 13 returns to piano (*p*) with a half note chord and a *Ralentir* marking. Measure 14 concludes with a half note chord, a *Attendre* marking, and a fermata.

Plus lent ♩ = c.40

15

*mp* *mp* *p* *pp* *Ralentir* *Attendre*

Detailed description: This system contains measures 15 through 18. Measure 15 begins with a mezzo-piano (*mp*) dynamic and a half note chord, marked *Plus lent* with a tempo of approximately 40 beats per minute. Measure 16 continues with *mp* and a half note chord. Measure 17 features a piano (*p*) dynamic and a half note chord. Measure 18 ends with a pianissimo (*pp*) dynamic, a *Ralentir* marking, and a *Attendre* marking with a fermata.

19

*pp* *Très lent* *p* *Ralentir* *Plus lent*

Detailed description: This system contains measures 19 through 22. Measure 19 starts with a pianissimo (*pp*) dynamic and a half note chord, marked *Très lent*. Measure 20 continues with *pp* and a half note chord. Measure 21 features a piano (*p*) dynamic and a half note chord, marked *Ralentir*. Measure 22 concludes with a half note chord, a *Plus lent* marking, and a fermata.



# 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)

# La Mer

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

Erik Satie (1915)

Completed by Robert Orledge (2009)

Andantino (♩ = 96)

Piano solo version

*p* doux et bien lié

Avec pédale

This system contains the first seven measures of the piece. The right hand plays a continuous eighth-note melody with slurs. The left hand provides a harmonic accompaniment with longer note values. A piano dynamic (*p*) is indicated. The instruction 'doux et bien lié' (soft and well-connected) is written above the first measure. A large brace under the bass line indicates the use of the sustain pedal.

8

*pp*

*p*

poco *pp*

This system contains measures 8 through 14. The right hand continues the eighth-note melody. The left hand accompaniment features a change in dynamics to *pp* (pianissimo) in measure 9. A dynamic marking of *p* (piano) appears in measure 11. A 'poco' (poco) marking is placed above the bass line in measure 13, followed by a *pp* marking in measure 14. A large brace under the bass line indicates the use of the sustain pedal.

16 A

*mf* *p* *pp* *p* *pp* *poco*

24

Cédez un peu - -

*p* *pp* *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

# Nocturne

d'un sorcier de sous-sol

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

Completion by Robert Orledge

[Lent et doux (♩ = 104)]

[ *p* doux, lié et mystérieux ] *poco* *p* ]

[Avec pédale]

[ *mf* ] *pp* *p*

LAST PAGE OF SAMPLE - COMPLETE SCORE CONSISTS OF 4 PAGES

Musical score for measures 7-9. The score is written for piano in G major (one sharp). Measure 7 starts with a treble clef and a dynamic marking of *mf*. The bass clef part begins with a dynamic marking of *p*. Measure 8 features a dynamic marking of *mf*. Measure 9 ends with a dynamic marking of *p*. A dashed line labeled *8vb* indicates an octave transposition for the bass clef part in measure 9. The notation includes various note values, slurs, and dynamic markings.

Musical score for measures 10-12. The score is written for piano in G major (one sharp). Measure 10 starts with a treble clef and a dynamic marking of *p*. The bass clef part begins with a dynamic marking of *mf*. Measure 11 features a dynamic marking of *f*. Measure 12 ends with a dynamic marking of *f*. A dashed line labeled *(8vb)* indicates an octave transposition for the bass clef part in measure 10. The notation includes various note values, slurs, and dynamic markings.



# Nocturne

(style of Erik Satie)

Robert Orledge (2002)



SOUNDkiosk Piano Edition  
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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)

# Nocturne

(style of Erik Satie)

Robert Orledge  
2002 (rev. 2009/10)

Pas trop lent (♩ = 120)

The first system of the musical score consists of two staves, treble and bass clef. The time signature is 12/8. The music is written in a key with one flat (B-flat). The first measure is marked *p* doux. The second measure is marked *mf* marqué. The third measure is marked *f* sonore. The music features a mix of eighth and sixteenth notes, with some chords and rests. There are dynamic markings and hairpins throughout the system.

(Avec péd.)

The second system of the musical score continues from the first. It starts with a measure number '4' in the top left. The time signature changes to 6/8. The music is written in a key with two sharps (D major). The first measure is marked *pp*. The second measure is marked *pp* calme. The third measure is marked *mp*. The fourth measure is marked *f*. The music features a mix of eighth and sixteenth notes, with some chords and rests. There are dynamic markings and hairpins throughout the system. Above the staff, the instruction 'ralentir - - - - - attendre' is written.

Reprendre

Musical score for measures 7-10. The piece is in 6/8 time with a key signature of two sharps (F# and C#). Measure 7 starts with a piano (*p*) dynamic. The score features a complex texture with multiple voices in both hands, including sixteenth-note runs and chords. Dynamic markings include *pp* (pianissimo) and *p* (piano). The instruction "léger, fluide et doux" (light, fluid, and soft) is written below the first staff.

léger, fluide et doux

Musical score for measures 11-14. Measure 11 begins with a mezzo-forte (*mf*) dynamic. The score continues with intricate textures, including a change to 12/8 time at measure 12. Dynamic markings include *pp* (pianissimo) and *mf* (mezzo-forte). The piece concludes in measure 14 with a piano (*p*) dynamic.

# 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 Percy for proof reading and support.

Composers Jimmy Dove and Jamie Crofts are the same person.

Jimmy Dove 2010

**EACH OBSERVATION CONSISTS OF 3 PAGES**

for Robert Orledge

# Une Observation de Moi-même

Erik Satie bar 1 to 1st crochet of bar 11

Completion Jimmy Dove

[ Modérément animé (♩ = c.104) ]

Musical score for the first system, measures 1-10. The piece is in 2/4 time. The upper staff (treble clef) features a melodic line with slurs and accents, starting with a mezzo-piano (*mp*) dynamic and increasing to mezzo-forte (*mf*) by measure 10. The lower staff (bass clef) provides a rhythmic accompaniment with slurs and accents. The key signature has one sharp (F#).

Musical score for the second system, measures 11-22. The upper staff continues the melodic line with slurs and accents, with dynamics ranging from piano (*p*) to mezzo-forte (*mf*). The lower staff features a more complex accompaniment with slurs and accents, including a crescendo leading to mezzo-forte (*mf*) by measure 22. The key signature has one sharp (F#).

Musical score for the third system, measures 23-30. The piece changes to 4/4 time. The upper staff begins with a 'Ralentir' instruction and a tempo marking of 'Plus lent (♩ = c. 88)'. The dynamics are piano-piano (*pp*). The lower staff features a simple accompaniment with slurs and accents. The key signature has one sharp (F#). The tempo gradually increases, indicated by the instruction 'plus animé peu à peu'.



for Michael Parsons

# Une Autre Observation de Moi-même

Erik Satie bars 1 to 5  
Completion Jimmy Dove

[Pas vite (♩ = 76)]

[mp]

[p]

6

*mf*

*mp*

*p*

12

*p*

*mf*

for John White

# Encore Une Autre Observation de Moi-même

Jimmy Dove

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

Gaiement (♩ = 66)

Musical score for measures 1-7. The piece is in 6/8 time. The first system consists of two staves (treble and bass clef). Dynamics include *mp*, *mf*, and *p*. The music features a complex, atonal harmonic language with various intervals and accidentals.

Musical score for measures 8-14. The second system continues the piece. Dynamics include *f*, *mp*, *mf*, and *p*. The notation includes slurs, accents, and various accidentals.

Musical score for measures 15-20. The third system begins with measure 15. A tempo change is indicated by (♩ = 76). The time signature changes to 2/4. Dynamics include *f* and *p*. The text "Une autre vision de M. Alkan" is written in the bass staff. The score concludes with a final cadence in the bass staff.

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 Laique & Somptueux 1900 - Erik Satie  
SKPE 16 £6

A fine art edition of the Verset following the layout of Satie's original 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) (1<sup>st</sup> edition)

TITLES WITH NOTES  
CATALOGUE NUMBERS AND  
PRICES

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

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