

# SOUNDKIOSK INSTRUMENTAL

## SAMPLE PAGES AND TITLES

Vol 3: Instrumental and vocal music (A3 and A4 formats)

Music by Claude Debussy 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

# Musique d'Ameublement (1920 set)

Erik Satie



SOUNDkiosk Piano Edition  
SKI 01

SCORE PRINTED ON **A3** PAPER

### **Musique d'ameublement (1920)**

In March 1918, when Satie was involved with the group of Nouveaux jeunes (which later became Les Six), he wrote an advertisement for 'furnishing music [that] replaces "waltzes" and "operatic fantasias" etc. Don't be confused! It's something else!!! No more "false music"...Furnishing music completes one's property;...It's new; it doesn't upset customs; it isn't tiring; it's French; it won't wear out; it isn't boring.' To some extent, it had its origins in his concept of theatre music as a 'scenic backcloth' and Matisse's comment that art was like a comfortable armchair. In March 1920 Satie had the opportunity to put his ideas into practice at the fashionable Galerie Barbazanges (in the Faubourg St-Honoré in Paris) in conjunction with an exhibition of children's pictures (Les Belles Promesses) and a comedy by Max Jacob called *Ruffian toujours, truand jamais*. Satie's music was to separate the three acts of the play and the commission came from his friend, Pierre Bertin, who played the part of Lucien in Jacob's play (whose text is now lost).

Satie duly wrote two entr'actes titled 'Chez un bistrot' and 'Un salon'. The first of these uses an as yet unidentified French popular song (which has some similarities with the student song 'Gaudeamus igitur'), and the second parodies first Mignon's romance "Connais-tu le pays, où fleurit l'orangier?" from Act 1 of Ambroise Thomas's opera *Mignon* (1866), and then Saint-Saëns's celebrated *Danse macabre* of 1874. Satie scored them for piano duet (played by Andrée Vaurabourg and Marcelle Meyer), three clarinets in different keys, and a trombone, each placed stereophonically in different corners of the room. But the more Satie exhorted the audience to walk about and ignore his background music, the more they listened to its continuous repetitions. So, in a sense, the experiment was a failure, though in it lay the seeds of multiple sound-sources and muzak.

This music for this famous event on 8 March 1920 remained unknown for a long time as the manuscript was conserved in the collection of Satie's heir, Joseph Lafosse-Satie. But he did allow a copy to be made for the Fondation Satie and it is from this that the present edition has been made (with grateful thanks to Ornella Volta). Silent bars have been left blank, as in Satie's manuscript.

Robert Orledge

# Musique d'Ameublement

1er Entr'acte (Chez un "bistrot")

Erik Satie

♩ Avec entrain

The musical score is arranged in five systems. The first system includes Clarinette Mi♭, Clarinette Si♭, and Clarinette La. The second system includes Trombone. The third and fourth systems are for the Piano (4 mains), with the top staff labeled 'Première' and the bottom staff labeled 'Seconde'. The score is in 2/4 time with a key signature of one sharp (F#). Dynamics include *f*, *ff*, *p*, and *ff*. The piano part features a prominent bass line with chords and a melodic line in the right hand. The woodwinds play rhythmic patterns, and the trombone has a few notes in the second system.

LAST PAGE OF SAMPLE - COMPLETE SCORE CONSISTS OF 2 PAGES

# Musique d'Ameublement

2d Entr'acte (Un salon)

Erik Satie

♩ Gaiement

Clarinettes (Mi♭, Sib, La) and Trombone parts are shown. The piano part is marked *p* and includes a *8va* marking. The clarinet parts are marked *f*.

LAST PAGE OF SAMPLE - COMPLETE SCORE CONSISTS OF 3 PAGES

Erik Satie . *Ludions* . Léon-Paul Fargue

Musique de

Erik Satie . **Ludions** . Poèmes de

(1923)

Léon-Paul Fargue

Robert Orledge – Editor

First SOUNDkiosk edition 2011 – limited edition of 50

Typeset by Jamie Crofts using Keith Bates' fonts Wanda and Gill New Antique  
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The editor would like to thank Ornella Volta and Sylvia Kahan for their help with the present edition

SOUNDkiosk Edition SKI 02

SCORE PRINTED ON **A3** PAPER

## Preface

As well as composing the recently rediscovered *Divertissement: La Statue retrouvée* (Salabert, 1997, EAS 19337p) as a finale to the grand costume ball organised by Comte Étienne de Beaumont on 30 May 1923, Satie also set five short whimsical poems from Léon-Paul Fargue's *Ludions* as a new song cycle for the occasion. Ludions translate as Bottle-Imps (or Cartesian Divers/Devils), being a 17th-century scientific toy named after the philosopher René Descartes (1596-1650). They are objects in water-filled glass containers: as the top of the container is pressed, they sink, and when it is released, they rise again to the surface. Ludions also have connotations with circus clowns in ancient Rome and with those who act in a disorderly and unpredictable way. Satie took his texts faithfully from Fargue's original versions, published in the March 1923 edition of Adrienne Monnier's house journal *Intentions* (2e année no. 13, pp. 1-5: À la Maison des Amis des Livres, 7 rue de l'Odéon, Paris 6e). However, he omitted the three poems on p. 4, and adjusted the order of the others, which was originally 'Chanson du Chat', 'Air du Rat blanc', 'La Grenouille Américaine', 'Spleen' and 'Air du Poète'.

Satie's orange-covered notebook for the *Ludions*, which is now in the Archives de France collection at the Abbaye d'Ardenne, near Caen in Normandy (SAT 2.2), shows that he completed his cycle on 15 May 1923. He had most trouble with the 'Air du Rat' (4 versions), and 'Spleen' originally began with a quaver accompaniment in invertible counterpoint, even if the other songs emerged more easily. This complete draft and Satie's parts for the original performers have been used to solve textual problems in the present edition, as the posthumous Rouart-Lerolle printing of 1926 (R.L. 11578 & Cie) contains quite a few errors and inconsistencies of articulation, and was obviously never approved by the composer. The present edition restores the third verse and coda of the 'Chanson du chat', which can be seen in Satie's notebook and the organ score (Bibliothèque Nationale de France MS 9606, pp. 2-9). If any singer wishes to perform the 1926 version of this final song, he/she should end the second verse with the higher vocal line provided for the third verse in this edition.

The organ part is also added in case anyone wishes to re-create the private première, where it was played by Germaine Tailleferre, the only female composer in Les Six. Satie's pianistic part has been transformed into standard organ notation for two manuals and pedals, with Tailleferre's distributions added in square brackets. Here G.O. means Grand Orgue (Great) and R. means Récitatif (Swell or other contrasting manual), but as every organ is different, nothing is compulsory except the use of 8ft and 16ft stops on the pedals. BNF MS 9609, p. 8 also shows that the introduction to the 'Air du Poète' was repeated at the end in the first performance.

My own quasi-Satiean settings of the three Fargue poems omitted by Satie are added at the end of the cycle as songs 6-8. If singers wish to interpolate them, the suggested order is 'Air de Julienne' and 'Lanterne' between songs 1 and 2, with 'Merdrigal' between songs 4 and 5, giving a logical extension of Satie's carefully arranged key scheme. Alternatively, they can be performed in the same order as a group after Satie's cycle. Also added is Satie's vocal setting of Fargue's 'Morale' at the end of the 'Chanson du chat', which Satie intended to include at an early stage in the composition of the cycle. His vocal line from BNF MS 9594, p. 5 has been transposed from G to Bb to match the key of the final version, and an accompaniment has been derived from the song itself in case anyone wishes to add it at the end of the cycle. Verse 4 of Fargue's 'Chanson' is also included, but again this is optional.

The masked ball, which took place at the Comte de Beaumont's hotel at 2 rue Duroc, Paris 7e on 30 May 1923, was a grand, high society affair. It was titled 'Le bal baroque' and its theme was 'L'Antiquité sous Louis XIV'. Its other function was to feature the newly restored 18th-century organ in the Beaumonts' music-room (which Satie did in both his creations for the event). No expense was spared: Picasso, Cocteau and Massine (the original team for *Parade* in 1917) were brought together again for the *La Statue retrouvée*; Marcelle Meyer and Germaine Tailleferre accompanied Mme René Jacquemaire (later the Comtesse Marie-Blanche de Polignac) in the *Ludions*, and the entertainments were cast as a series of no fewer than seventeen *tableaux vivants* featuring the distinguished guests, with the tableaux containing the Ludions (No.9) being entitled 'Le Printemps' (Spring). The various artists were introduced by the Comte de Beaumont as Master of Ceremonies, but on the night he failed to acknowledge Fargue as the author of the poems. In his anger, the poet severed relations with the Count, and Satie, whom he mistakenly blamed for the omission.

In reality, Fargue's poems are as important for their sounds and word-play as they are for their literal meanings. 'The Rat's Song' praises a beloved white rat whose name is Tillibeet, as we can see from the last spoken call that appears both in Fargue's poem and Satie's draft, though not in the 1926 edition of the songs. The more down-to-earth 'Spleen' focuses on a sad, blond prostitute parked on a bench in an old square lamenting the passing and pointlessness of life. 'The Amewican fwog', with its Ragtime rhythms and delightful repetitions, is altogether more light-hearted, describing a mythical creature with huge eyes and golden glasses in what seems to be a sort of love scene. 'The Poet's Song' is set in Papua, New Guinea, so that Fargue can make plays on the word 'Papouasie', and 'The Cat's Song' is about a tiny, mischievous, fluffy little thing, who is as beloved as the white rat which opened the cycle. This song, incidentally, became a sort of signature tune for Fargue's group of 'Potassons' who met regularly at Adrienne Monnier's bookshop. The public première of the *Ludions* took place at the Salle des Agriculteurs at 8 rue d'Athènes, Paris 9e, on 21 December 1923, with Jane Bathori as soloist and Satie at the piano. Here, no organ was available, and it is in this simpler form that the cycle has been performed ever since.



# 2. Spleen

Erik Satie  
Léon-Paul Fargue

Modéré [ $\text{♩} = 63$ ]

Chant

Piano et Orgue

*f* *p* *mf*

Piano seul *p*

Dans un vieux squa - re, où l'o - cé - an Du mau - vais temps met son sé - ant

6

*mf* *f* *f* *ff*

Sur un banc triste aux yeux de plui - e C'est d'u - ne blon - de Ros - se et gi - ron - de Que tu t'en - nui - es Dans ce ca - ba - ret du Né - ant Qu'est no - tre vi - e?

# 3. La Grenouille Américaine

Erik Satie  
Léon-Paul Fargue

Mouv<sup>t</sup> de Marche [♩ = 84]

Chant

Piano et Orgue

*f* *p* *piano seul* *p*

La goué - nouille a - mé - oui - cai - ne Me re - gar - de par des -

12 sus Ses bé - si - cles de fu - tai - ne. Ses yeux sont des grogs mas-sus Dé-pour-vus de jo - li - tai - ne. Je pense à Ca-sa-de - sus Qui n'a pas fait de mu - si - que Sur cet-te scè - ne d'a-mour

27 *ralentir* *Moins vite* *pp* *Retenir de plus un plus* *p* *f* *ralentir*

Dont le par - fum nos-tal - gi - que Sort d'u-ne boî - te d'Ar - mour. Ar - gus de ta-ble, tu gar - des L'à - me du cra - paud Van-glor, O bouil - lon qui me re-gar-des A-vec tes lu - net-tes d'or...

*m.d.* *pp* *f*

# 4. Air du Poète

Erik Satie  
Léon-Paul Fargue

Grave [ $\text{♩} = 72$ ]

Chant

*p*

Au pa - ys de Pa - pou - a - si - - e J'ai ca - res - sé la Pou - a -

Piano et Orgue

*f*

Piano seul *p*

6

si - e.. La grâ - ce que je vous sou - hai - te C'est de n'ê - tre pas Pa - pou - è - te.

# 8. Merdrigal

- sans dédicasse

Robert Orledge  
Léon-Paul Fargue

Modéré (♩ = 80)

Chant

*p*

Dans mon cœur en ta pré - sen - ce      Fleur - is - sent des ha - rens saurs, — Ma san - té, —

Piano

*p* *p*

7

*f* *p*

— c'est ton ab - sen - ce!!! Et quand tu pa - rais, — je sors.

*f* *p* *pp* *sfz*

# Sérénade (1890s)

for violin and piano

Claude Debussy

completed Robert Orledge (2010)



SOUNDkiosk Instrumental  
SKI 05

# Sérénade (1890s) Claude Debussy

## PREFACE

In the early 1890s, Debussy composed the opening of a lyrical piece in E major for violin and piano, perhaps as a shorter companion piece for the violin Nocturne he was planning for the Belgian violinist Eugène Ysaÿe. After Debussy's death in 1918, his second wife Emma often gave away sketch pages to performers or composers as memorials to her beloved husband, and this particular page was given to the Cuban born pianist and composer Joaquín Nin (1879–1949) around 1930. It came up for sale in the catalogue of the British antiquarian dealer Lisa Cox in 2010, and although it might possibly be an early song for contralto and piano, the more dynamic idea in bar 12 strongly suggests the violin, especially as it begins on an open D string. Moreover, there is no text and, in a passage of this length, Debussy usually wrote at least one word in, if only to remind himself where he had got to in any song setting.

So my starting point was a complete 12-bar melody, gently undulating in the violin's lowest register over a sensuous accompaniment, rising to a climax in bar 12 and giving me a contrasting idea that I could use as a link between sections and in the optional cadenza. As the B section (bars 14–26) derives directly from Debussy's opening theme by metamorphosis, my own additions were restricted to the central section (bars 27–57) – comprising a new scherzando idea (C) and the more lyrical D (bars 36–46). C returns at bar 47, followed by the opening sections in reverse order, so that the Sérénade begins and ends with Debussy material and is cast in arch form (ABCDCBA).

After completing this five-minute piece, I also made a version with orchestra that was first performed by Edmond Agopian and the Calgary Youth Orchestra (dir. Gareth Jones) as part of the Happening Festival at the University of Calgary in Canada on 28 January 2011. There is also a version with chamber orchestra (17 players) that was first performed by Frédéric Moisan with Orchestre 21 (dir. Paolo Bellomio) as part of the Montreal Debussy Conference on 2 March 2012. Material for these versions is available for hire from [robertorledge@gmail.com](mailto:robertorledge@gmail.com) or by writing to 6 Dorset Gardens, Brighton BN2 1RL (01273-698384). Meanwhile, the present format is what Debussy originally intended, even if he never gave it a title. If performers think a cadenza feels out of place in a piece of this intimacy, they should omit it.

Robert Orledge

# Sérénade

pour violon et piano

Claude Debussy (1890s?)  
completed by Robert Orledge 2010

Modéré, mais sans lenteur (♩=96)

Violon *pp* doux et tendre *pp* *pp*

Piano *pp* très doux *pp* *pp*

Avec pédale (una corda)

Violon *p* *pp* *p*

Piano *p* *pp* *p*

(tre corde)

pressez un peu sul G 3 3 ralentir 1 Au temps (♩=96)

Violon *p* *mf* *sfz* *p* *mf* *p* *mp*

Piano *p* *mp* *mf* *sfz* *pp* *tendre* *poco* *poco*

Red. \* Red. \*

16

*p* *mf* *pp*

*pp* *poco* *poco* *sfz* *mf* *pp*

22

pressez ----- ralentir ----- 2 Scherzando (mais ♩=96)

*p* *mf* *f* *mf* *p* *mf* *p* *mp* *pizz.* *p*

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

Red. \* Red. \*

29

*mp* *arco* *mf* *p* *mf* *f* *p* *léger* *f*

*p* *fluide* *mf* *p* *p* *mf* *f* *p* *léger* *sfz* *f*

Red. \* Red. \*



# Complete Music for Two Trumpets

Erik Satie

edited by  
Robert Orledge



SOUNDkiosk

SOUNDkiosk Instrumental  
SKI 03

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SCORE PRINTED ON **A4** PAPER

# Complete Music for 2 Trumpets

## Erik Satie (1919 and 1921)

### Introduction

Satie's interest in the trumpet dates from his late post-war period and seems to have been stimulated by commissions from avant-garde ephemeral journals. Thus the tiny *Marche de Cocagne* of November 1919 appeared as a frontispiece for Bertrand Guégan's *Almanach de Cocagne pour l'An 1920* (on page 7 beneath a woodcut by Raoul Dufy), and the *Sonnerie pour réveiller le bon gros Roi des Singes (lequel qui ne dort toujours que d'un oeil)* appeared in the first number of Leigh Henry's journal *Fanfare* on 1 October 1921, alongside three others by Granville Bantock, Manuel de Falla and Eugène Goossens on pages 10-11. Joseph Holbrooke, Poulenc, Prokofiev and Sir Arthur Bliss contributed fanfares to issue No. 2, and a selection of these (including Satie's) were performed at the opening of Goossens' orchestral concert at the Queen's Hall, London on 27 October 1921.

One interesting sideline is that Guégan originally sent Satie a poem to set for his Almanach, and it was only because Satie felt he needed more than a few weeks to do this properly, that he substituted his little *Marche de Cocagne*, which had originally been written for the group of artists who met at Adrienne Monnier's Latin Quarter bookshop '*La Maison des Amis des Livres*' who were dubbed the '*Potassons*' after the poet Léon-Paul Fargue's fat cat, whose exploits Satie also celebrated in the last of his *Ludions* song cycle in 1923. He then used his extrovert, chromatic march to form the outer sections of the second of his *Trois Petites Pièces montées* whose orchestration he completed in late January 1920.

(continued)

The lengthy title *Fanfare for the good old King of the Monkeys (who only ever sleeps with one eye)* might seem both bizarre and disproportionate for such a tiny piece, unless we know that Satie was fascinated by eyes and their power and especially by the concept of the single eye. The plot of his surrealist play *Le Piège de Méduse* (1913) revolves around Astolfo's ability to 'dance with one eye' and Satie reported in his article '*The Musician's Day*' that 'My sleep is deep, but I keep one eye open'. While many of his single eye references appear humorous or whimsical on the surface, some have more sinister associations with the evil eye of the devil or the all-seeing eye of ancient Egyptian mythology. In the text of 'Méditation', the last of the *Avant-dernières pensées* of 1915, the devil is mistaken for the wind of genius passing by, who gazes on the poet/creator 'with an evil eye: a glass eye'. Satie, who believed himself haunted by the devil, was the poet in question. So, this little *Sonnerie* is a deeper and more personal piece than one might expect, and it is also a rare example of a Satie piece that survived in its original contrapuntal conception (including a canon at the third by inversion which is suddenly left high and dry in bar 8, followed by invertible counterpoint in bars 9-12). Satie had learned his craft at the Schola Cantorum well, but his natural sense of proportion and occasion told him to make his last four bars more straightforward and climactic, though sufficiently quirky in harmonic terms to identify him unmistakably as their author. Who would ever imagine that the *Sonnerie* was originally written in D major and gained its brightness and essential character through a last-minute upward transposition - a stroke of genius?

Robert Orledge 2011

Introduction is ©2011 Robert Orledge.

Complete score is © 2011 Robert Orledge and Jamie Crofts

Enquiries to [info@soundkiosk.com](mailto:info@soundkiosk.com)

Website [www.soundkiosk.com](http://www.soundkiosk.com)

Fonts in this edition are Wanda and Gill New Antique by Keith Bates and are available for download at [www.k-type.com](http://www.k-type.com)

# Marche de Cocagne

♩ = 144

2 Trompettes  
en UT

The musical score is written for two trumpets in C (Trompettes en UT) in common time (C). The tempo is marked as quarter note = 144. The score consists of three staves of music. The first staff begins with a dynamic of *f* (forte) and features a series of eighth and sixteenth notes with accents. It includes dynamic markings of *f*, *p* (piano), and *f*. The second staff continues the melodic line with similar rhythmic patterns and dynamic markings of *f*, *p*, and *f*. The third staff concludes the piece with a final *ff* (fortissimo) dynamic marking. The music is characterized by its rhythmic precision and dynamic contrast.

Erik Satie  
Nov. 1919

# Sonnerie

pour réveiller le bon gros Roi des Singes  
(lequel ne dort toujours que d'un œil)

**M**ouvement de Marche (sur les pieds)

Assez Alerté [♩ = 76]

2 Trompettes  
en UT

1° *f.*

2° *f.*

*f.*

*ff.*

*p*

*mf*

*f.*

*f.*

*ff.*

*p*

*f.*

*ff.*

SOUNDkiosk Piano Edition:

- SKPE 01 Erik Satie Ogives (1<sup>st</sup> correct edition 2010)
- SKPE 03 Erik Satie 7e Nocturne (3 versions completed from Satie's notes by Robert Orledge, James Nye and Jamie Crofts) (1<sup>st</sup> Edition)
- SKPE 07 Erik Satie/Robert Orledge La Mer est pleine d'eau (1<sup>st</sup> edition)
- SKPE 08 Erik Satie/Robert Orledge Nocturne d'un sorcier de sous-sol (1<sup>st</sup> edition)
- SKPE 09 Robert Orledge Nocturne (style of Erik Satie) 2002 (1<sup>st</sup> edition)
- SKPE 10 Les Pantins Dansent (1<sup>st</sup> edition of first version, 1913)
- SKPE 11 Claude Debussy Petite Valse (?1915)
- SKPE 14 Claude Debussy Toomai des éléphants
  
- SKPE 12 Erik Satie/Jimmy Dove 3 Observations
- SKPE 13 Erik Satie/Jimmy Dove 4 Gothiques

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- SKI 01 Erik Satie: Musique d'Ameublement (score and parts)
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- SKI 03 Erik Satie: Complete Music for Two Trumpets

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## Complete Music for Two Trumpets Erik Satie (1919/1921)



SOUNDkiosk Instrumental  
SKI 03  
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The cover image is *Object of Destruction (Copy)* by Jimmy Dove. It depicts a copy of a work by Man Ray. Originally the work was made (early 1920s) as *Object to be Destroyed*. This original work was, in fact, destroyed in 1957 by a group calling itself the *Jarivistes* who took it from a gallery into the street and shot it with a pistol. Man Ray subsequently made 100 copies and gave the new work the name *Indestructible Object*. Less well known perhaps is a “conceptual” version from 1932 called *Object of Destruction* from the journal *The Quarter* edited by André Breton. This version consists of a drawing and instructions on how to make it. Satie was a friend of Man Ray and admired his work. He helped him make his first Parisian 'ready-made', called *Cadeau* (a flat-iron with nails glued to the base) on 3 December 1921.

Musique d'Ameublement (1920 set) - Erik Satie

SKI 01

ensemble

Score (A3) and parts £30

Study score (A4) £12

Satie's second set of "furnishing music" from 1920.

1st edition

Ludions

SKI 04 £20

voice and piano or organ

The new edition solves textual problems, irons out inconsistencies, and corrects errors found in existing editions. It restores the part for organ as played by Germaine Tailleferre at the private premiere and includes three more settings of the remaining Ludions by Robert Orledge.

Complete Music for Two Trumpets (1920 set) - Erik Satie

SKI 03 £6

(Both trumpets play from one score)

Two works for two trumpets: Marche de Cocagne (1919) and Sonnerie pour réveiller le bon gros Roi des Singes (lequel ne dort toujours que d'un oeil).

With a particularly fascinating introduction by Robert Orledge.

Sérénade - Claude Debussy

SKI 05

violin and piano

Available from August 2013

Price and details to be announced

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