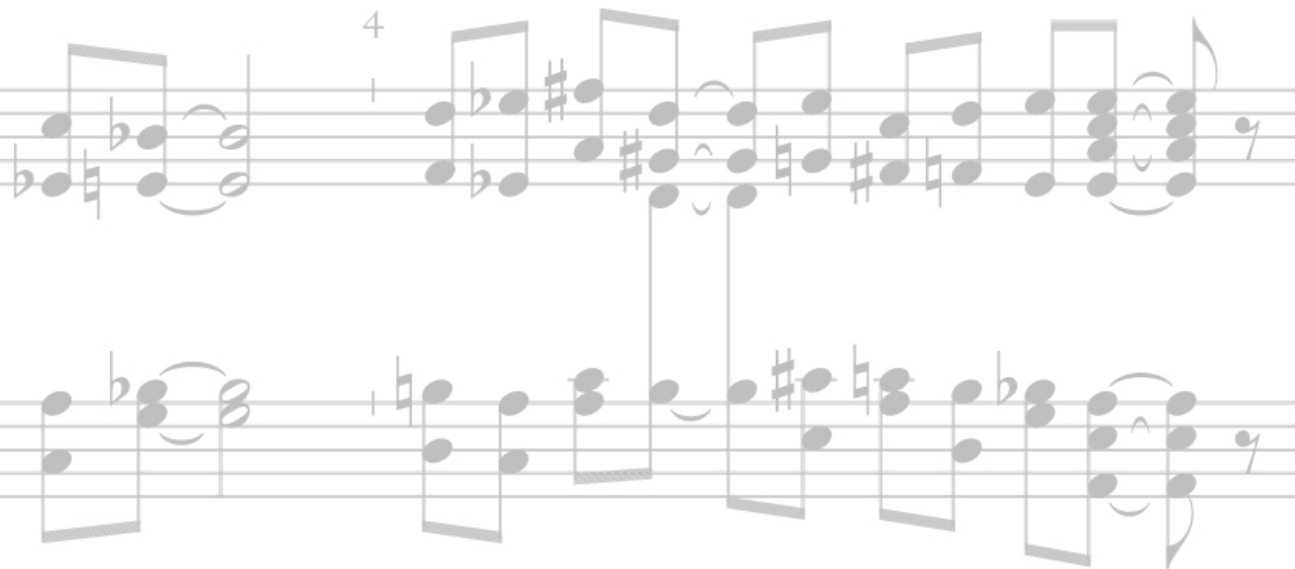


SOUNDKIOSK
EDITIONS

SHEET MUSIC
CATALOGUE 2012



Editors
Robert Orledge
Jamie Crofts

Music by

Erik Satie
Claude Debussy
Franz Liszt
Michael Parsons (selected piano music)
Jamie Crofts (piano music 1981 to 2011)

Music by Erik Satie and Claude Debussy
completed from the composers' notebooks
by Robert Orledge, James Nye, Jamie Crofts
and Jimmy Dove

Order at www.soundkiosk.com
or see last page of this catalogue

Highlights of the current catalogue include
1st editions of:

Satie's 4 Ogives as the composer intended them

The original 1913 version of **Satie's
Les pantins dansent**

Satie's Danses Gothiques as a continuous text,
with a second version with analysis and
performance directions by Robert Orledge

Debussy's Toomai des Elephants, the piano prelude
completed by French music expert Robert Orledge

A new transcription for solo piano of
Franz Liszt's Via Crucis by Jamie Crofts

This catalogue is in 5 parts:

- 1 Work for piano by **Erik Satie, Claude Debussy and Franz Liszt** including some work completed from the composers' notebooks by Robert Orledge, Jimmy Dove, Jamie Crofts and James Nye
- 2 **Recitations** with piano accompaniment by Franz Liszt, Felix Draeseke and Josef B. Foerster in new editions with English translations
- 3 **Michael Parsons** selected works for piano 1971 to 2006
- 4 **Jamie Crofts' 50th Birthday Piano Album** with work by Michael Parsons, Robert Orledge, James Nye, John White, Mark Lockett, Julian Haxby, Luke Stoneham and Jamie Crofts
- 5 **Jamie Crofts'** music for piano and for piano with electronics 1981 to 2011

SOUNDkiosk and Erik Satie

SOUNDkiosk editions have a special focus on the music of Erik Satie, seeking to develop the importance the composer attached to the 'exteriorisation' of his musical ideas in print. Thus special fonts and relevant illustrations are combined with imaginative layouts in the computer settings of Jamie Crofts, whose aim is to present the music in a striking, clear and uncluttered way, with the emphasis on beauty, simplicity and ease of performance.

SOUNDkiosk editions are also meticulously faithful to Satie's original intentions, with manuscript sources being of greater importance than existing editions, especially those that appeared after the composer's death in 1925. This aspect is the responsibility of Professor Robert Orledge, a leading Satie scholar and author of *Satie the Composer* and *Satie Remembered*, who has specialised in bringing his lost compositions to the repertoire since the 1980s.

SOUNDkiosk editions are high quality publications printed in pigment inks on high quality paper. Many are published on A3 paper to avoid frequent page turns. Some are also de luxe limited editions that any library, performer, scholar or collector would be proud to own.

Jamie Crofts and Robert Orledge
Brighton, 2011



Erik Satie
(piano solo)

*** 4 Ogives ?1888**
SKPE 01 £10

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.

*** Danses Gothiques 1893**
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.

*** Verset Laïque & Somptueux 1900**
SKPE 16 £10

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.

*** Les Pantins dansent 1913**
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).

*** 1st edition, signed**

Erik Satie / Robert Orledge / James Nye / Jamie Crofts
(piano solo)

7^e Nocturne *
SKPE 03 £10

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.

Erik Satie / Robert Orledge
(piano solo)

**La Mer est pleine d'eau:
c'est à n'y rien comprendre**
**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
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)

*** 1st edition, signed**

Robert Orledge
(piano solo)

* **Nocturne 2002 (style of Erik Satie)**
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.)

Erik Satie / Jimmy Dove
(piano solo)

* **Trois Observations**
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

* **4 Gothiques**
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 Gothics could be seen to resemble a set of *Ogives* written in Satie's language of some 25 years later.

* **1st edition, signed**

Claude Debussy / Robert Orledge
(piano solo)

* **Petite Valse ?1915** *
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)

* **Toomai des Éléphants** *
SKPE 14 £10

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)**

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.

Erik Satie (ensemble)

Musique d'Ameublement (1920 set)

SKI 01

Score (A3) and parts £30

Study score (A4) £10

Satie's second set of "furnishing music" from 1920.
1st edition.

Complete Music for Two Trumpets (1920 set)

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.

Erik Satie (voice and piano)

* Ludions (fine art edition)

SKI 02 £75

* Ludions (fine art edition)

SKI 04 £20

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.

The SOUNDkiosk edition of Ludions is published in two new editions: The fine art edition is a folio edition printed in light fast inks Somerset fine art paper with illustrations. All are signed and numbered.

The standard edition still uses high quality paper and is printed in pigment inks as are all SOUNDkiosk publications, but is a bound edition.

* 1st edition. Limited Edition of 10, signed and numbered

* 1st edition, signed

♫ 4 times

Recitations with piano accompaniment

This year SOUNDkiosk launches new editions by Jamie Crofts of a number of recitations with piano accompaniment. These "melodramas" are available here with poetic prose translations by Jim Simm.

Franz Liszt

The Monk in Sorrow (1860)

SKPE 02 £8

(text by Nicolaus Lenau)

An unsuspecting rider finds himself in a terrible storm. Taking cover in an old tower he and his horse encounter and fall victim to the ghost of a monk.

An encounter which spells their doom as the mere sight of this monk causes anyone to seek their own death.

Lenora (1858/1860)

SKPE 05 £10

(text by Gottfried August Bürger)

For more than 100 years Bürger's Lenore (often named in English translations as Lenora) was Europe's most popular poem. Lenora's lover Wilhelm (Vilhelm) has not returned from war. The ultimate gothic horror story tells of her appeal for his return. Her appeal by prayer leads to her rejection of God as her prayers go unanswered. At this point he does return, on horseback, and takes her to the "bridal bed". A ride which takes her to the grave.

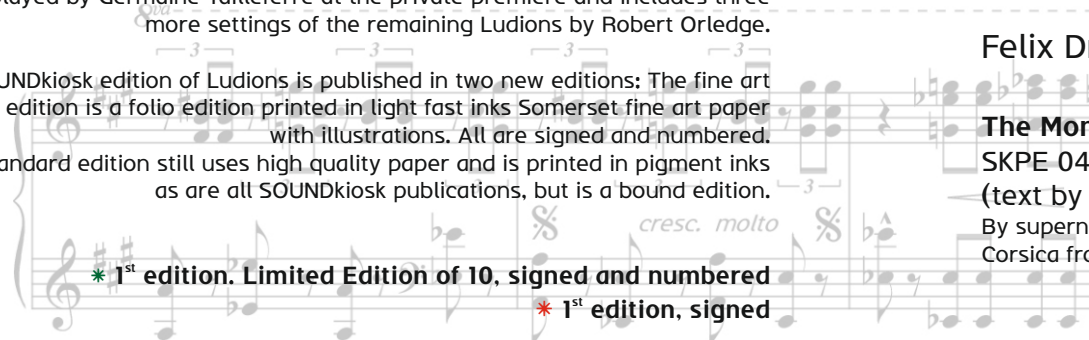
Felix Draeseke

The Monk of Bonifacio (1901)

SKPE 04 £10

(text by Conrad Ferdinand Meyer)

By supernatural means, a monk saves the town of Bonifacio on the southern tip of Corsica from the threat of invasion.



Recitations continued:

Josef B. Foerster

Amarus (1897)

SKPE 06 £10

(text by Jaroslav Vrchlichký)

Amarus was abandoned in a monastery at birth. As he approaches adulthood he prays to know the time of his death. An angel tells him that this will be the day when he forgets to fill the altar lamp with oil.

One day he encounters two lovers in the church and follows them to the cemetery. His preoccupation leads him to forget the lamp. He expires, quite beautifully, on a grave. A beautiful irony - it is the grave of his mother.

Michael Parsons

Selected works for piano 1971 to 2006



These pieces represent a continuing interest in writing piano music, much of it fairly easy or of moderate technical difficulty, which has developed along with more experimental and indeterminate activities since the 1970s.

These pieces reflect diverse approaches, particularly to the transcription and arrangement of traditional melodies from different parts of the world.

Transcription for the piano often involves a degree of alteration, distortion or loss of flexibility of the original melodies. The harmonic and textural resources of the instrument can to some extent make up for this loss. The effect of transcription is to transform the original material, even when the modal character of the melody is respected (as in Oran Fogarraich, which is entirely pentatonic). Sometimes the melodic material is treated freely, chromatically altered or set against an alien harmonic landscape (eg. Tha Mo Dhuil), as if to emphasise the distance from its former context.

Variations, Piano Piece 5, Fourths and Fifths are concerned with the systematic ordering and permutation of more abstract pitch material. Fourths and Fifths (1982) is based on a strict change-ringing sequence of 12 fixed elements.

Some pieces are dedicated to musical colleagues, one to a visual artist (Jeffrey Steele) with whom I have worked closely. October Dance was originally written as an accordion piece for Howard Skempton. Usk, Virginia and Luna are based on the vocal lines of songs written for Janet Sherbourne.

Michael Parsons 2011

Michael Parsons
(piano solo)

Five Piano Pieces
SKPE 1111 £15

Variations (1971)

Piano Piece 5 (1973)
(from Six Piano Pieces)

Romanesca (1977)

October Dance (1983)
(original and Phrygian versions)

Arctic Prelude (1990)

Fourths and Fifths
SKPE 1211 £10

Fourths and Fifths (1977)
(to Jeffrey Steele)

Fourths and Fifths (1982)
(for John White)

Three Song Arrangements
SKPE 1311 £10

Usk (1982)

Virginia (1982)

Luna (1986)

Five Bagatelles
SKPE 1411 £15

First Bagatelle (1983)
(for Howard Skempton)

Second Bagatelle (1990)
(to Laurence Crane)

Third Bagatelle (1991)
(to Jamie Crofts)

Fourth Bagatelle (1996)
(for John Tilbury)

Fifth Bagatelle (2010)
(for Jamie Crofts)

Traditional Scottish Melodies
SKPE 1511 £10

Oran Fogarraich (Song of Exile) (1992)

Fail ò ro mar dh'fhàg Sinn (1993)

Moladh Uibhist (In Praise of Uist) (2004)

Tha mo Dhuil (1993)

Traditional Jamaican Songs
SKPE 1611 £10

Blackbird Come From Black Rock (1988)

Hossanna! (1990)

Fire Burn (1990)

Doktor Bud (2006)

Jamie Crofts

Jamie Crofts' 50th Birthday Piano Album
SKPE 20 £25

Michael Parsons – Fifth Bagatelle (2010)*

John White – Sonata 120 (1991)*

Julian Haxby – A Birthday Lullaby for Jamie Crofts (2011)*

Robert Orledge/Claude Debussy – Toomai des Eléphants (2011)*

Mark Lockett – What is this Cameron-Clegg Alliance? (2011)*

Pölsa – Time to go-only: track 8 piano (2010)

James Nye – Nocturne in Black and Gold (2011)*

Jamie Crofts – Construction 2009 (1302)(0203)(2404)

Jamie Crofts – Construction 2009 (0102)(3101)(2804)

This collection, brought together to celebrate my 50th, includes a very diverse collection of music. Most of these pieces were performed at my birthday concert held at Friends' Meeting House, Brighton in May 2011. The music of Pölsa is composed by Luke Stoneham.

*dedicated to Jamie Crofts

Jamie Crofts Works for piano 1981 to 2011

The following catalogue includes almost all of my music involving piano from 1981 to 2011. Only a few pieces have been withdrawn.

In one way it's a story of experiment; unapologetically so.

Between 1982 and 87 most of the music was written with the unwritten subtitle of "Incidental Music". Although some of the music was written for film, this is an idea of a music which is incidental to life, not specifically to a dramatic form.

Influenced strongly by quantized computer music (I bought an Atari ST in 1988) a number of pieces were written between 1988 and 1993 with strong dynamic step-time (giusto) character. All of these are easy to spot as they all have one word titles.

Bringing the word "game" into my titles, I gave myself permission to experiment more broadly than I had before. Beginning with Boy Game in 1993 (the reference to the Nintendo Game Boy is deliberate) I wrote 10 pieces in this series.

In hindsight the most significant piece in this series was the most abstract - Game No. 7. First performed by Julian Haxby in 1996 this piece set a course which would come to fruition 10 years later in my Constructions of 2007 and 2009 and my (to date) 81 pieces with the title Chromatic Field (2006 to present).

The catalogue also includes work for piano duet, work for piano with pre-recorded electronic backing and a series of Diurnes for piano and spoken voice (one performer).



Jamie Crofts (piano solo)

Piano Solos (tempo giusto)

211 £12

Bacterio (1988)

Dur: 2'

Revival (1989)

Dur: 4'30"

Urban (1990)

Dur: 2'30"

Rural (1990)

Dur: 3'

Triangolo (1990)

Dur: 2'

Heston (1990)

Dur: 2'

Junction (1991)

from Traffic Dur: 2'

Lay-by (1991)

from Traffic Dur: 3'40"

Vertical and Oblique (24 pieces)

221 £25

Vertical (1992)

(12 pieces in major modes) Dur: 30'

Oblique (1994)

(12 pieces in minor modes) Dur: 30'

Two Very Short Pieces

223 £5

Occasion (1994)

Dur: 35"

Loch (2007)

Dur: 1'10"

2 Games

511 £10

Boy Game (1993)

Dur: 2'

Girl Game (1995)

Dur: 3'30"

(piano solo contd.)

Regeneration Game

512 £12

Regeneration Game (1993)
(100 one bar variations on a C Major scale)
Dur: c.12'

3 Games

513 £12

Patriot Game (1994)
Dur: 4'
Ball Game (1995)
Dur: 2'40"
Team Game (1995)
Dur: 2'40"

Game No.7

518 £15

Game No. 7 (1996)
Dur: c.25'

Jamie Crofts

(piano with electronics)

All of these publications come with mp3 or CD of electronic part.
Please specify which format you need when placing your order.

2nd Piano Concerto (1990)

312 £15

(piano and electronics) Dur: 8'

3rd Piano Concerto (1995)

313 £25

(piano and electronics) Dur: 30'

Duet for Piano and Jigger (2006)

314 £5

(piano with pre recorded two-tone metal jigger)
Dur: 1'

Jamie Crofts

(piano duet)

Piano Duet Album

219 £12

Concerto (1991)
(piano duet) Dur: 1'40"
Española (1998)
(piano duet) Dur: flexible/short
OK (1998)
(piano duet) Dur: 1'40"
Song Without Worth (1998)
(piano duet)

This volume includes bonus pieces:

For John B. (1981)
(3 pianos) Dur: c.25'
Chord (2005)
(for 88 players on 1 to 88 pianos)
Dur: flexible/short

Jamie Crofts

(Sonatas for piano solo 1986-2011)

Sonata 1986 (Destroying Angels)

119 £12 Dur: 17'30"

Sonata 1987 (Compromised Immunity)

121 £12 Dur: 5'40"

(Sonatas for piano solo contd.)**Sonata 1997 (for Julian Haxby)**

611 £25 Dur: 40'

Sonata (Material World) (1999/2000)

This composition uses notation as used by
Cornelius Cardew in his Material for harmony instruments
612 £15 Dur: flexible/long

Sonata 2005

613 £12 Dur: 16'

Sonata 2011 "Le Grand Écart"

614 £20 Dur: 30'

Constructions for Piano Solo**Construction (2007)**

715 £15 Duration: Flexible/short
3 pages chosen from a possible 25, in any order

Construction (2009)

716 £15 Duration: Flexible/short
3 pages chosen from a possible 20, in any order

Nocturnes and Diurnes**Four Nocturnes (2006)**

712 £12 Dur: Flexible/Short

Four Diurnes (2006)

713 £12 Dur: Flexible/Short
piano and spoken voice (one performer)

Four Nocturnes (2009)

714 £10 Dur: Flexible/Short

These pieces are published in two versions.

The first with fixed rhythm and the other determined by the performer

Chromatic Fields for piano solo (and for viola and piano)**Chromatic Fields (first set)**

718 £12 each Field dur: c. 2'

Includes Chromatic Fields 11, 15, 22, 23, 25, 28 and 37

Chromatic Fields 41 to 50

719 £10 Dur: 8'

Chromatic Fields 51 to 59 and**Chromatic Field 60**

Dur: 51 to 59 are 2' each. 60 is 55' 720 £20

This set of compositions forms part of a collaborative project with artist Duncan Bullen.
There is a complete section on the SOUNDkiosk website about this project.

Chromatic Fields 61 to 70

721 £10 Dur: c.8'

Chromatic Fields 71 to 80**Viola (or synthesizer) and Piano**

722 £15 Dur: c.24'

This set of pieces is available to download free of charge from the
SOUNDkiosk website www.soundkiosk.com

Chromatic Field 75 is for piano solo.

This printed version is available on A3 paper which includes 2 copies,
one for each performer.

Thank you for taking a look at the 2012 SOUNDkiosk catalogue

To place an order, the easiest way is via the SOUNDkiosk website at www.soundkiosk.com
On the website it's possible to place an order worldwide using almost any debit/credit card

SOUNDkiosk is registered with Paypal which means that we can handle orders easily, safely and promptly
(You don't need a Paypal account yourself)

Please note that SOUNDkiosk is a print on demand service
Your order will be printed and sent to you within two working days

You may also place an order by email: orders@soundkiosk.com
of by phone +44 (0)1273 204 890
(UK call 01273 204 890)

For general enquiries about SOUNDkiosk please email info@soundkiosk.com

The image shows a musical score for piano, consisting of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in a lower register. The music is in 4/4 time and features various dynamics including *p* (piano) and *pp* (pianissimo). There are several triplets and a septuplet marked with '7'. A performance instruction 'clair' is written below the middle staff. The score concludes with 'T.C.' (Tutti Chiuso) and decorative asterisks. The bottom staff has a 'Led.' (Led) instruction with asterisks.