SOUNDkiosk Piano Edition

Sample pages and titles

Vol 5: Contemporary piano music

Music by Michael Parsons and Jamie Crofts edited by the composers

Jamie Crofts' 50th Birthday Piano album: Music by Michael Parsons, John White, Julian Haxby, Robert Orledge, Mark Lockett, Luke Stoneham, James Nye and Jamie Crofts

SOUNDkiosk Piano Edition

Michael Parsons
Selected works for piano 1971 to 2010

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

FIVE PIANO PIECES

Variations (1971)
Piano Piece 5 (1973)
Romanesca (1977)
October Dance (1983) original and Phrygian versions
Arctic Prelude (1990)

MICHAEL PARSONS

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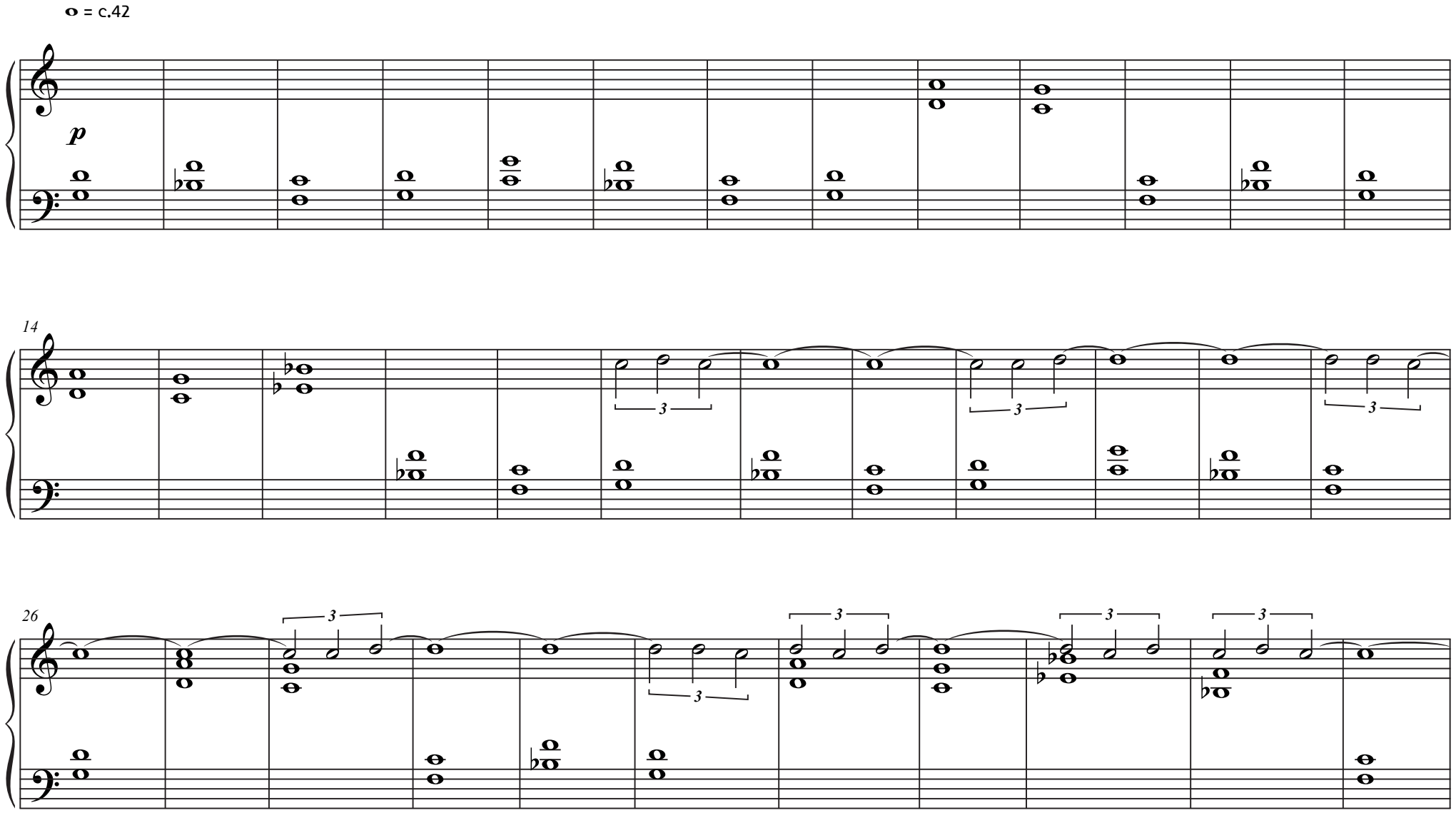
1111

VARIATIONS

(PIANO)

Michael Parsons



© Michael Parsons 1971/2006

END OF SAMPLE - FULL SCORE IS 3 PAGES

Piano Piece 5

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(1973)

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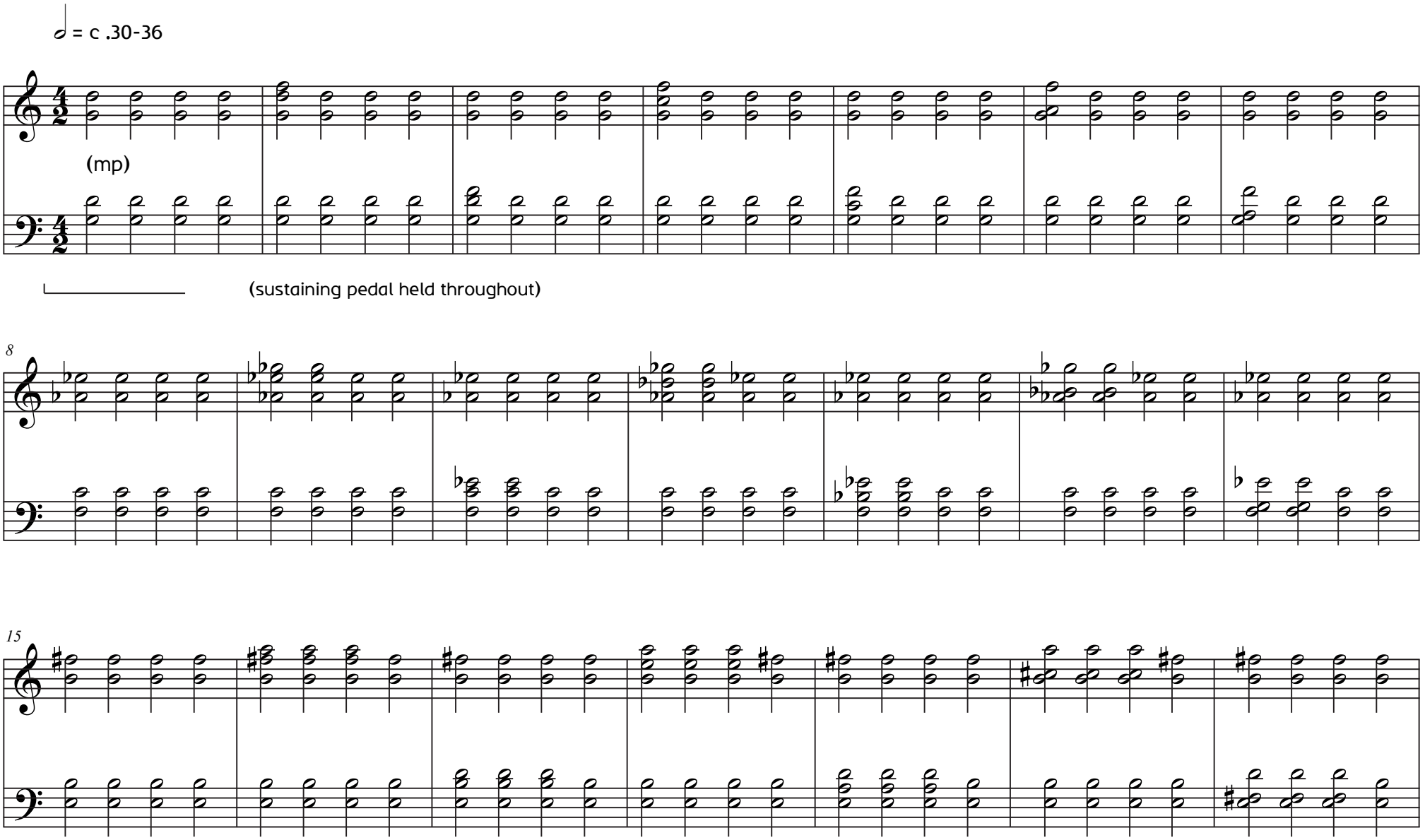

© 24 October 1973/2007 Michael Parsons

ROMANESCA

(TRADITIONAL RUMANIAN MELODY)

Arr. Michael Parsons

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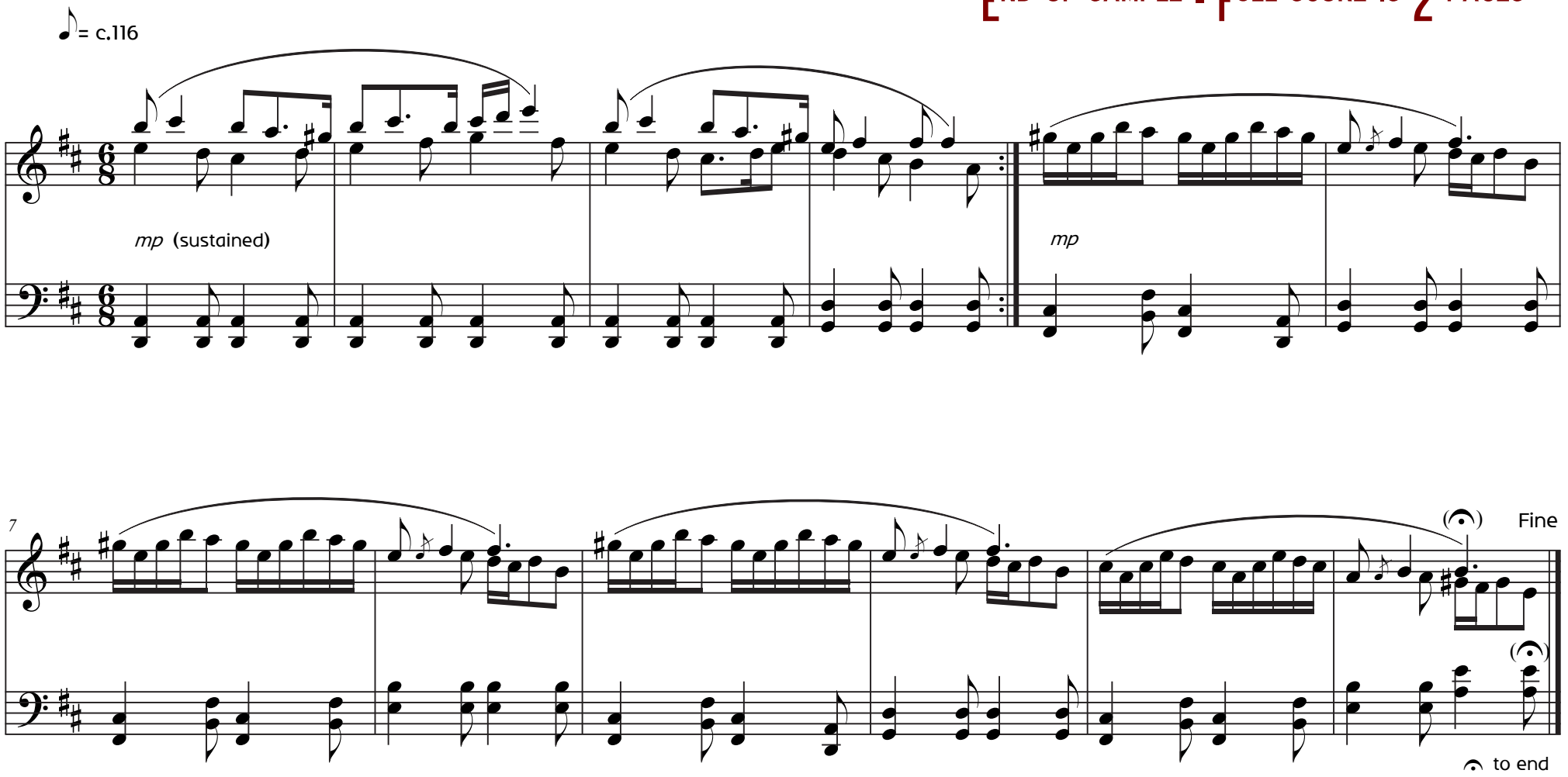

© Michael Parsons 1977/2006

for Howard Skempton

October Dance

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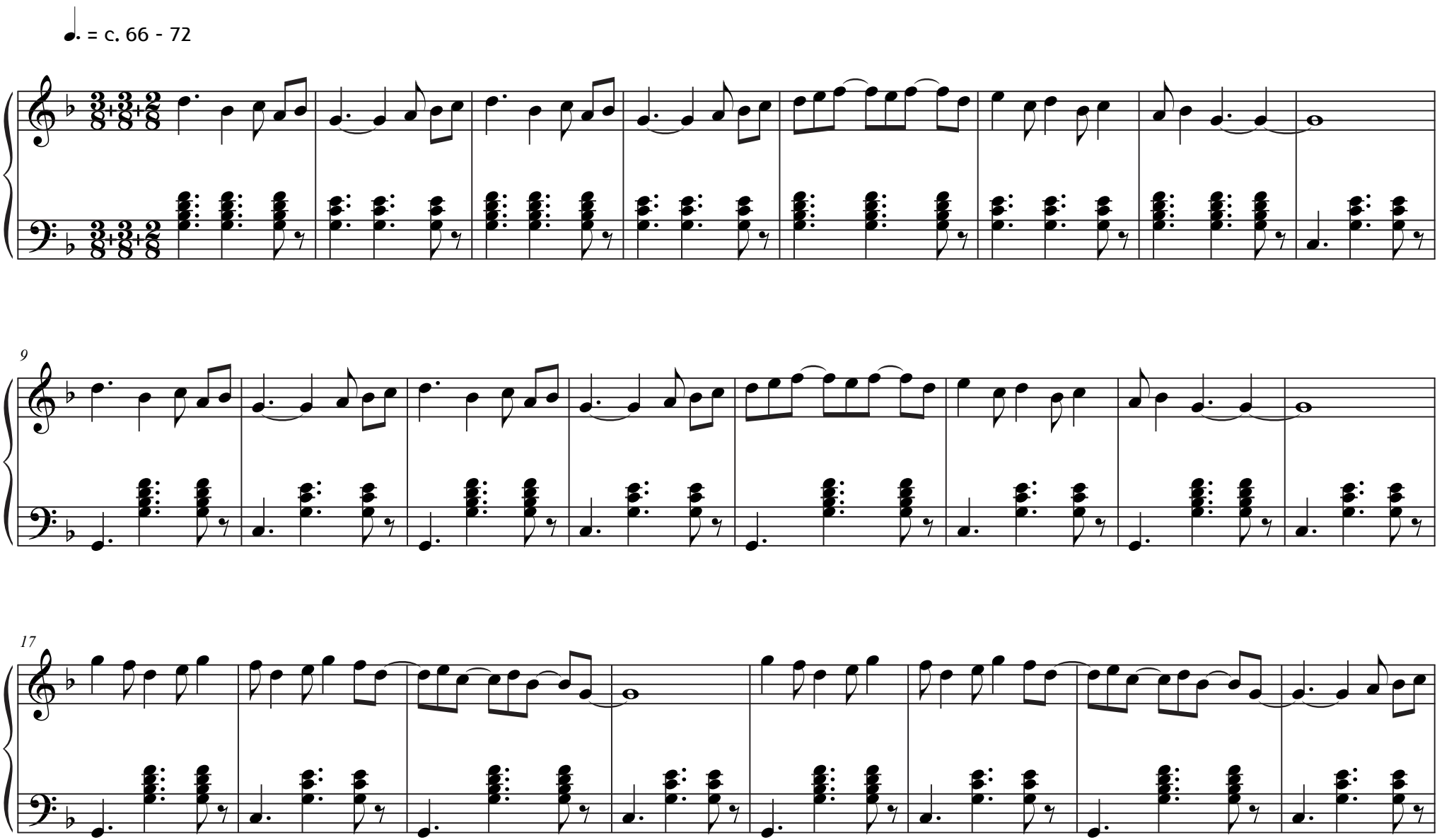
Michael Parsons



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October Dance

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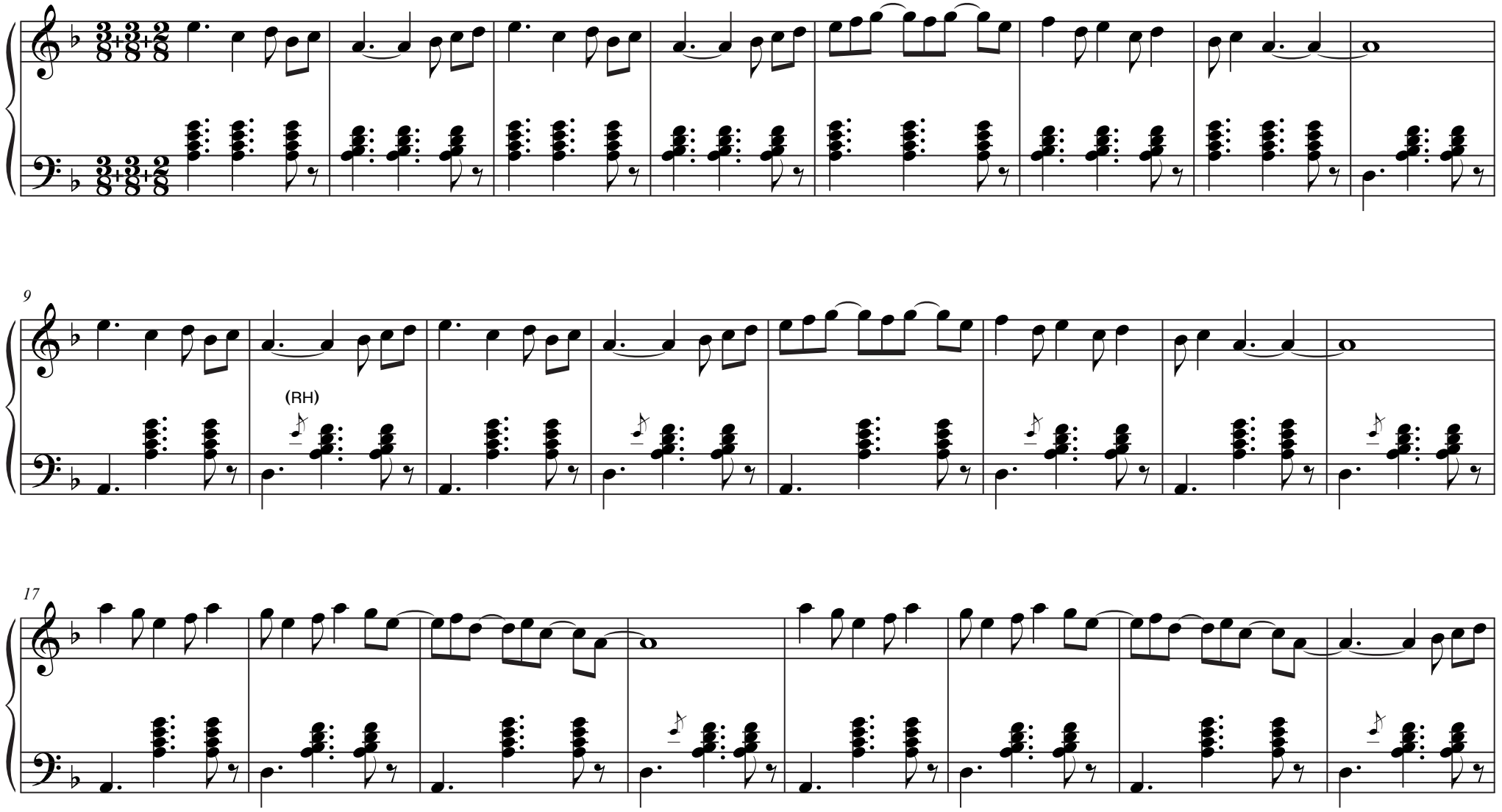
(PHRYGIAN VERSION)

Michael Parsons

♩. = c. 66 - 72



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Arctic Prelude

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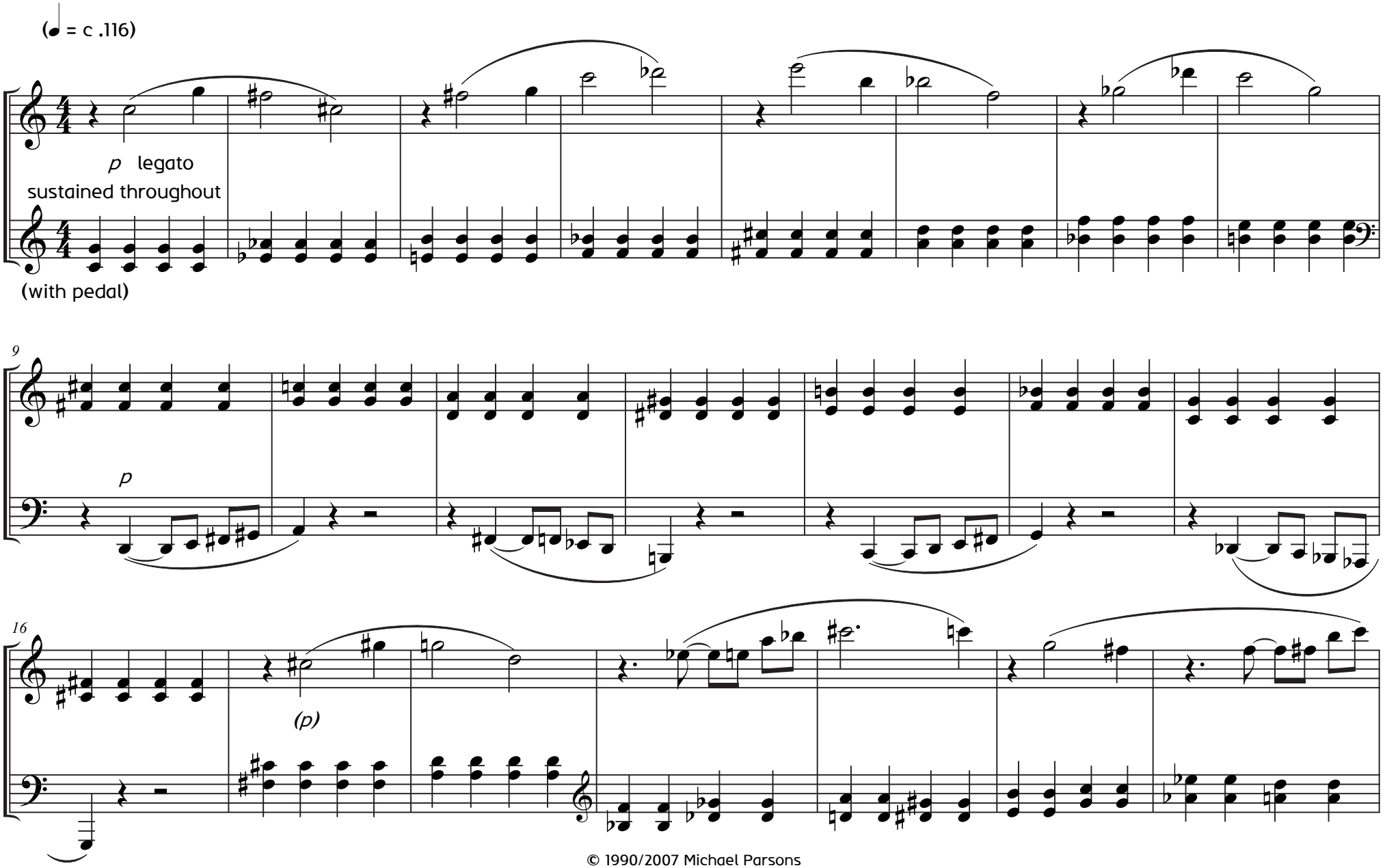
Michael Parsons



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FOURTHS AND FIFTHS

Fourths and Fifths (1977)
Fourths and Fifths (1982)

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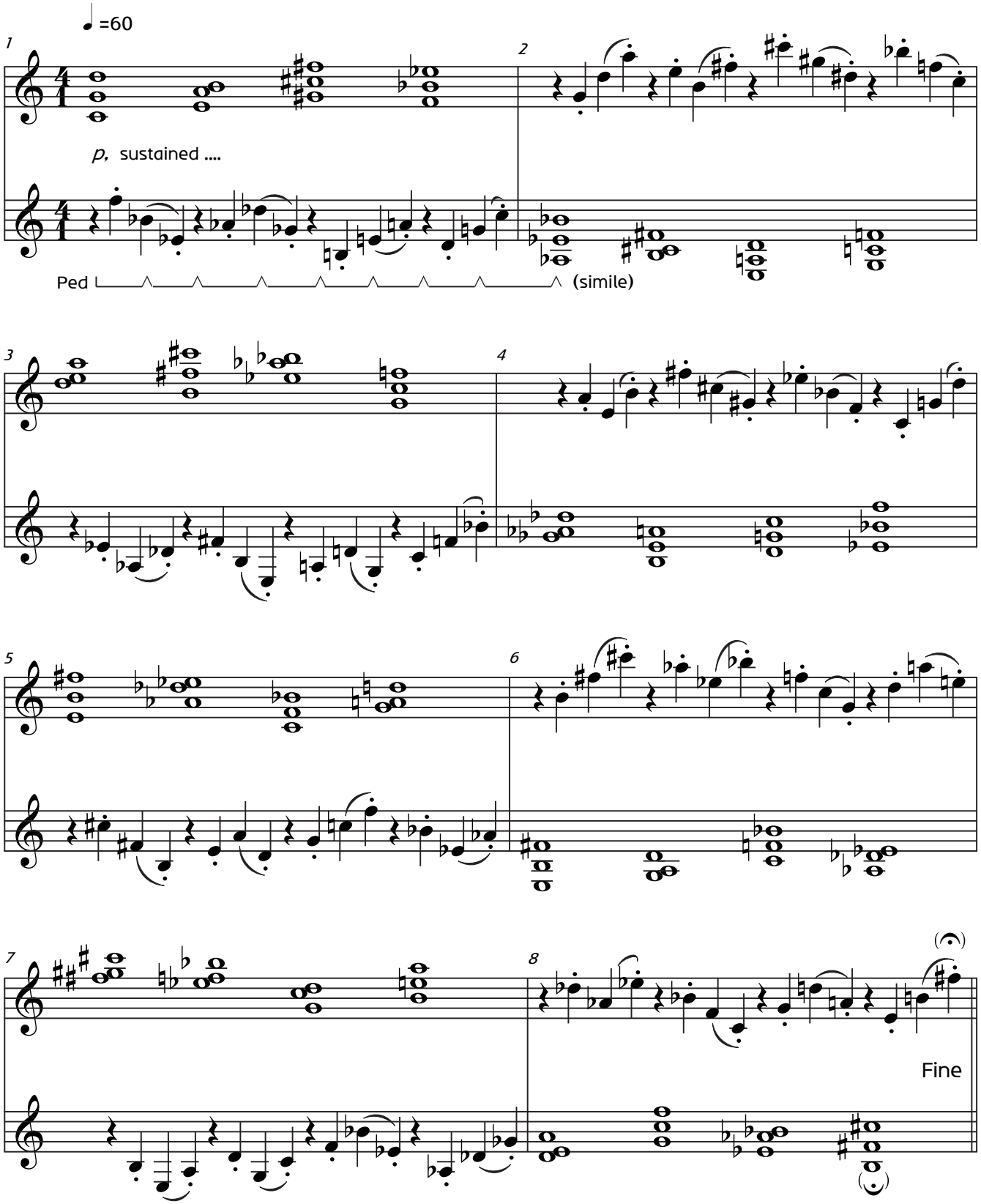
to Jeffrey Steele

Fourths and Fifths (1977)

Michael Parsons



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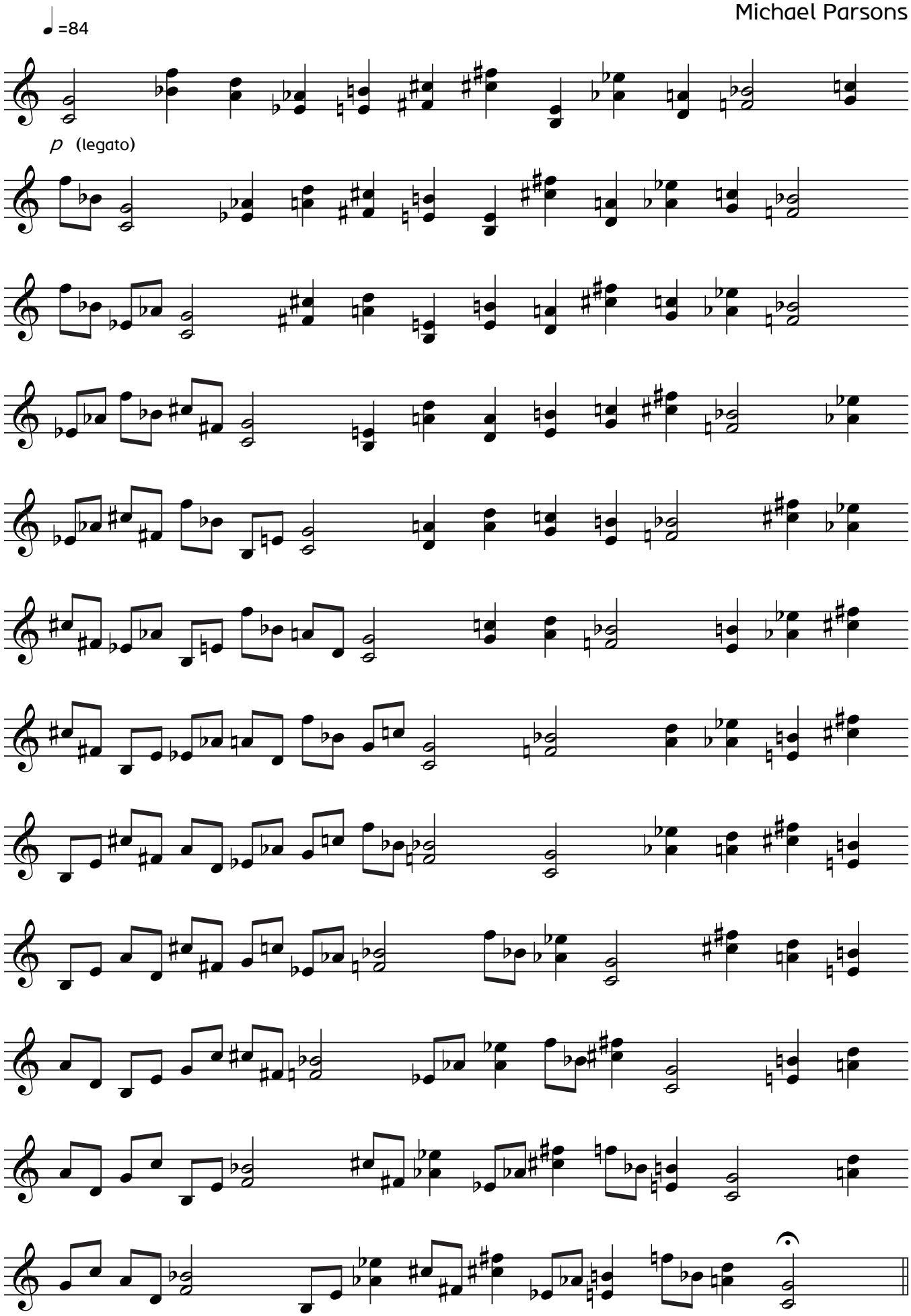
© 1977/2006

for John White

Fourths and Fifths (1982)

Michael Parsons



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Three Song Arrangements

Usk (1982)
Virginia (1982)
Luna (1986)

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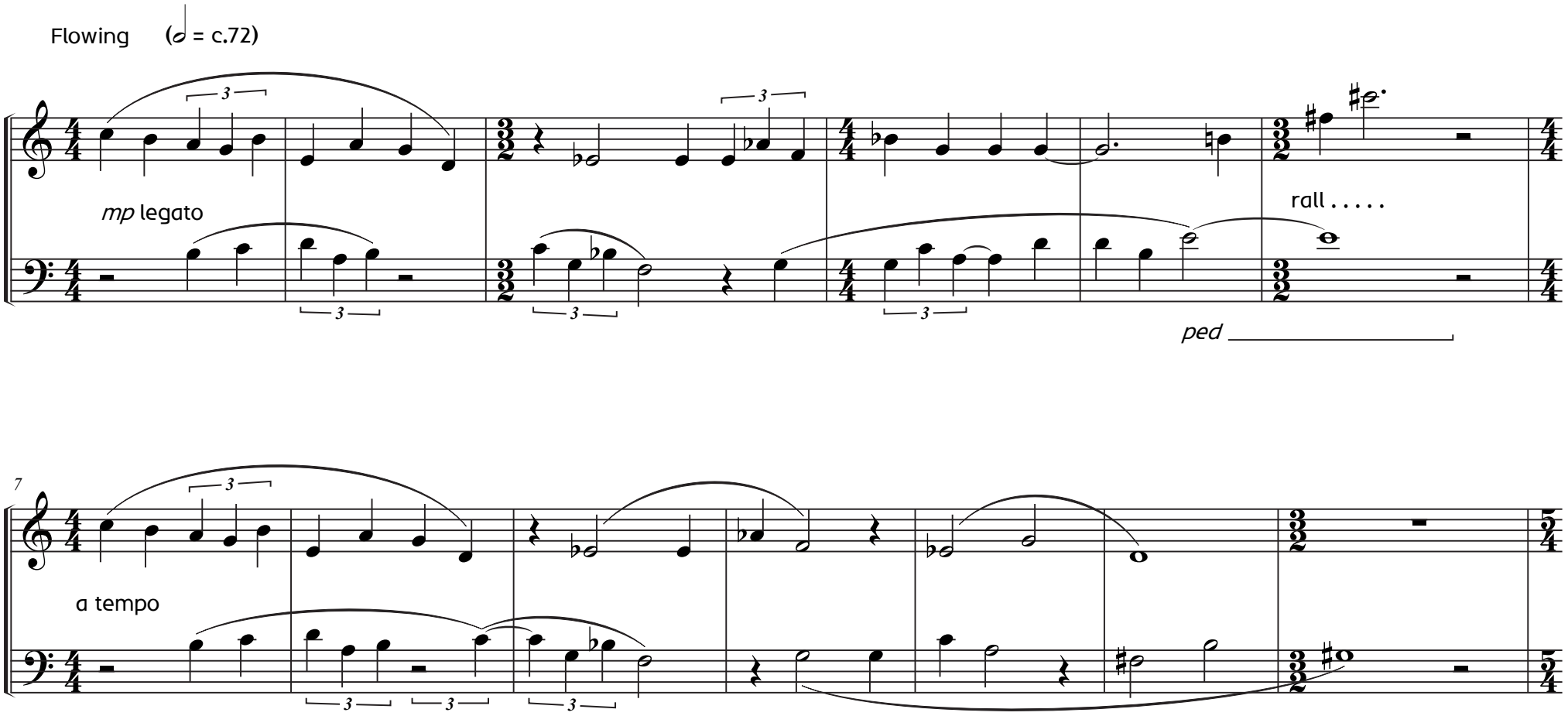
USK

Michael Parsons



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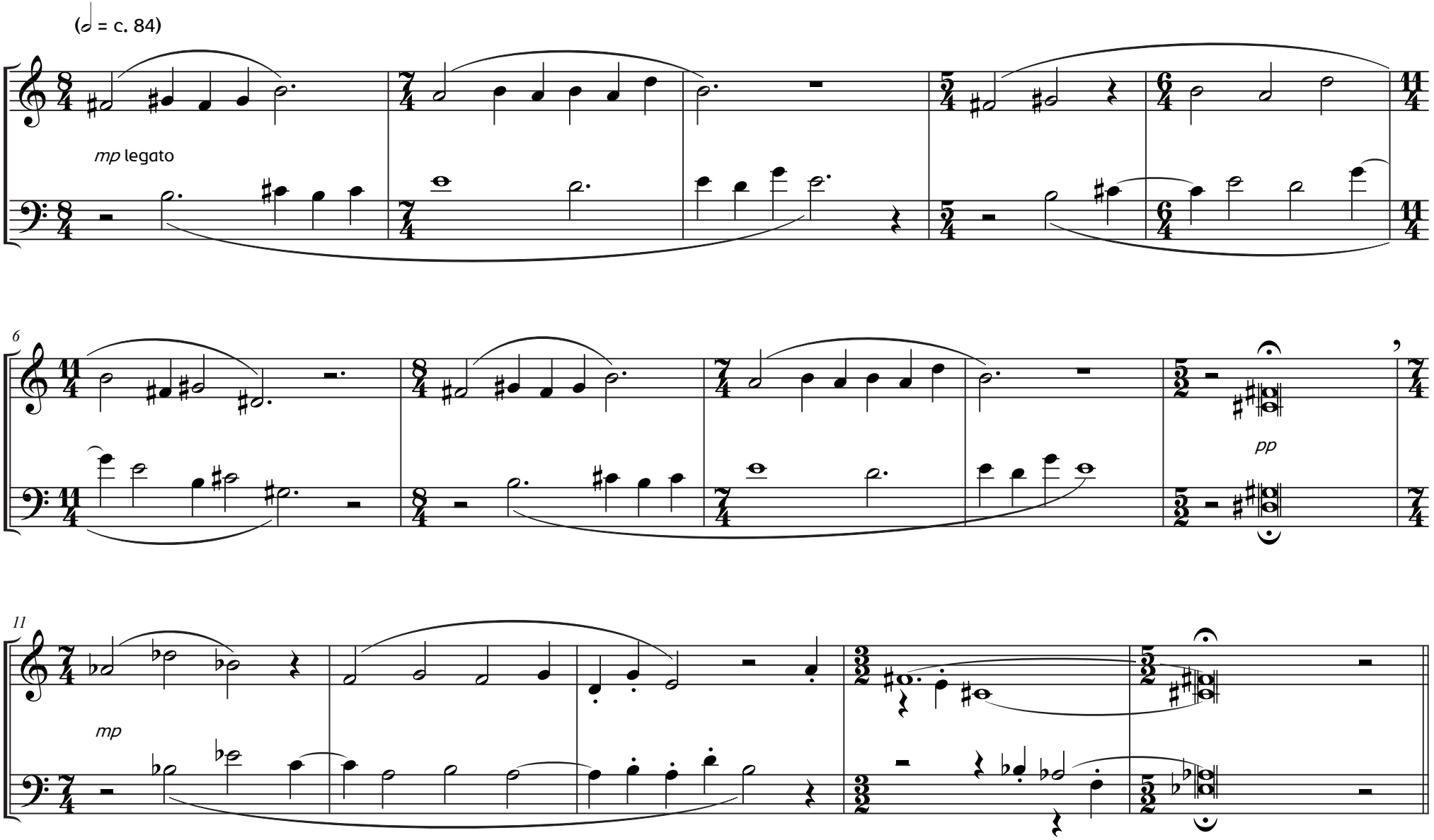
VIRGINIA

Michael Parsons (1982/2001)



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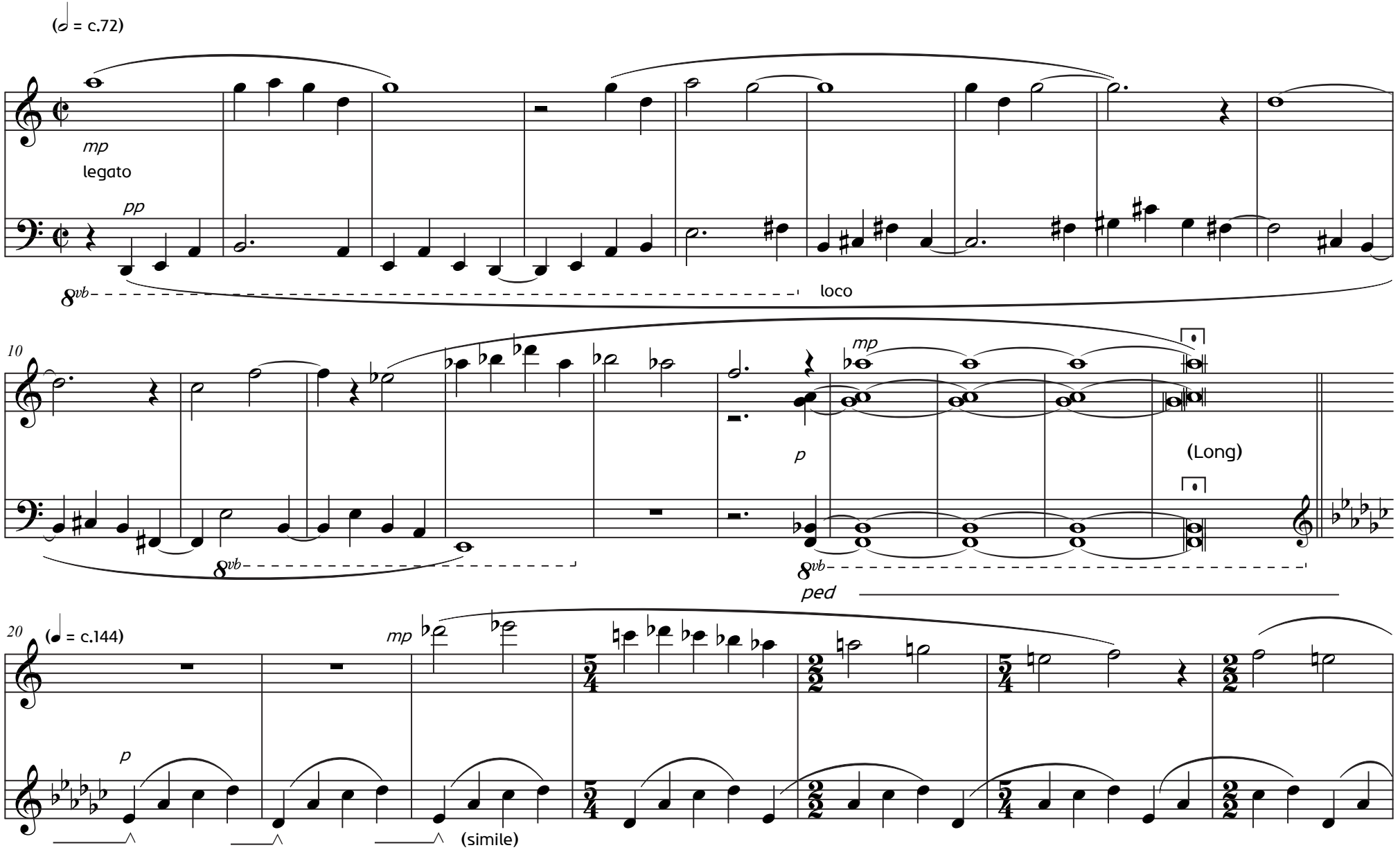
LUNA

Michael Parsons (1986)



© Michael Parsons 1986 / 2006

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Five Bagatelles

First Bagatelle (1983)
Second Bagatelle (1990)
Third Bagatelle (1991)
Fourth Bagatelle (1996)
Fifth Bagatelle (2010)

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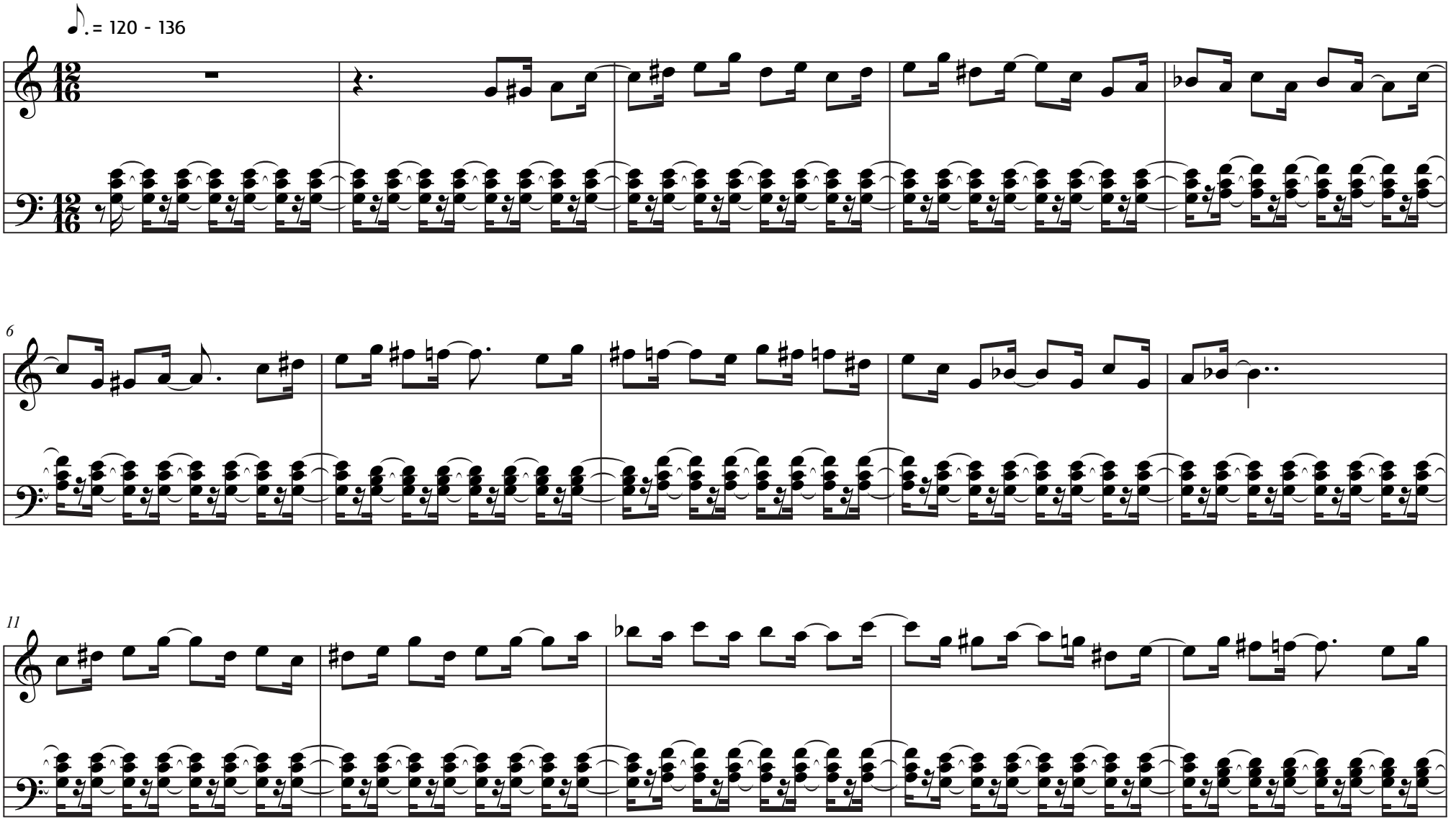
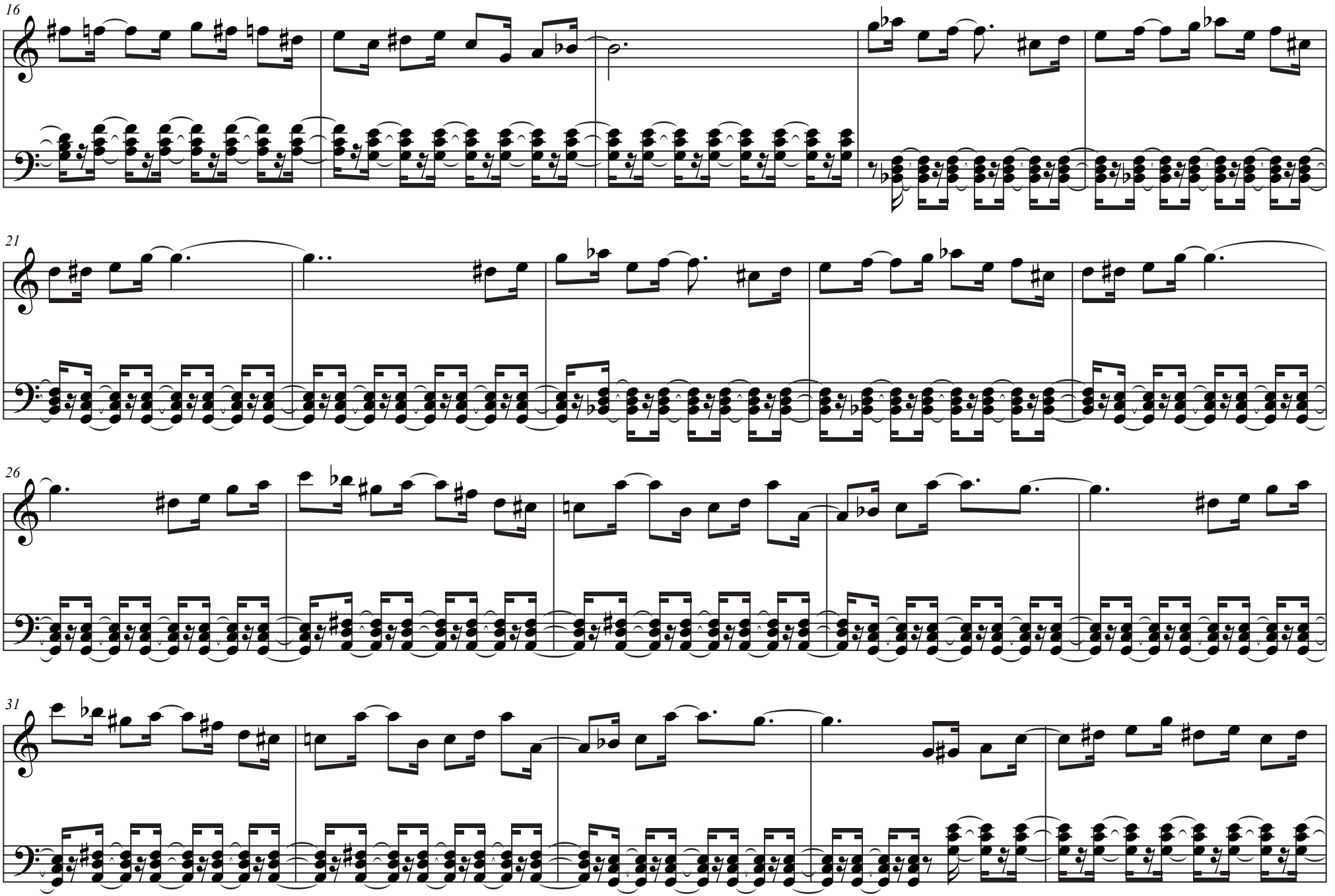
to Howard Skempton

First Bagatelle

Michael Parsons



© 1983/2006



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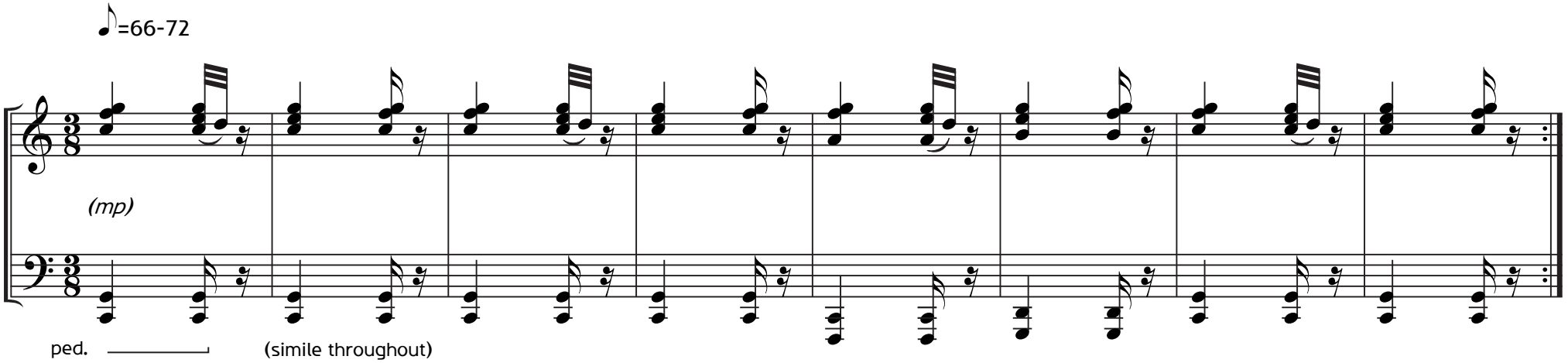
to Laurence Crane

Second Bagatelle

Michael Parsons (1990)



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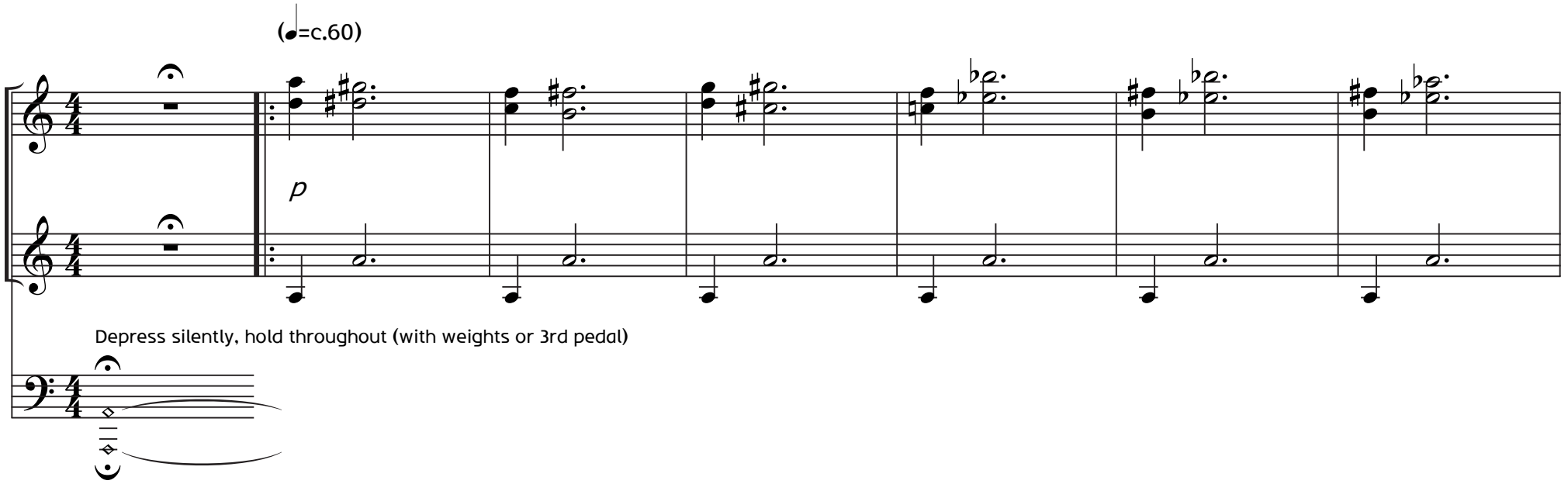
to Jamie Crofts

THIRD BAGATELLE

Michael Parsons



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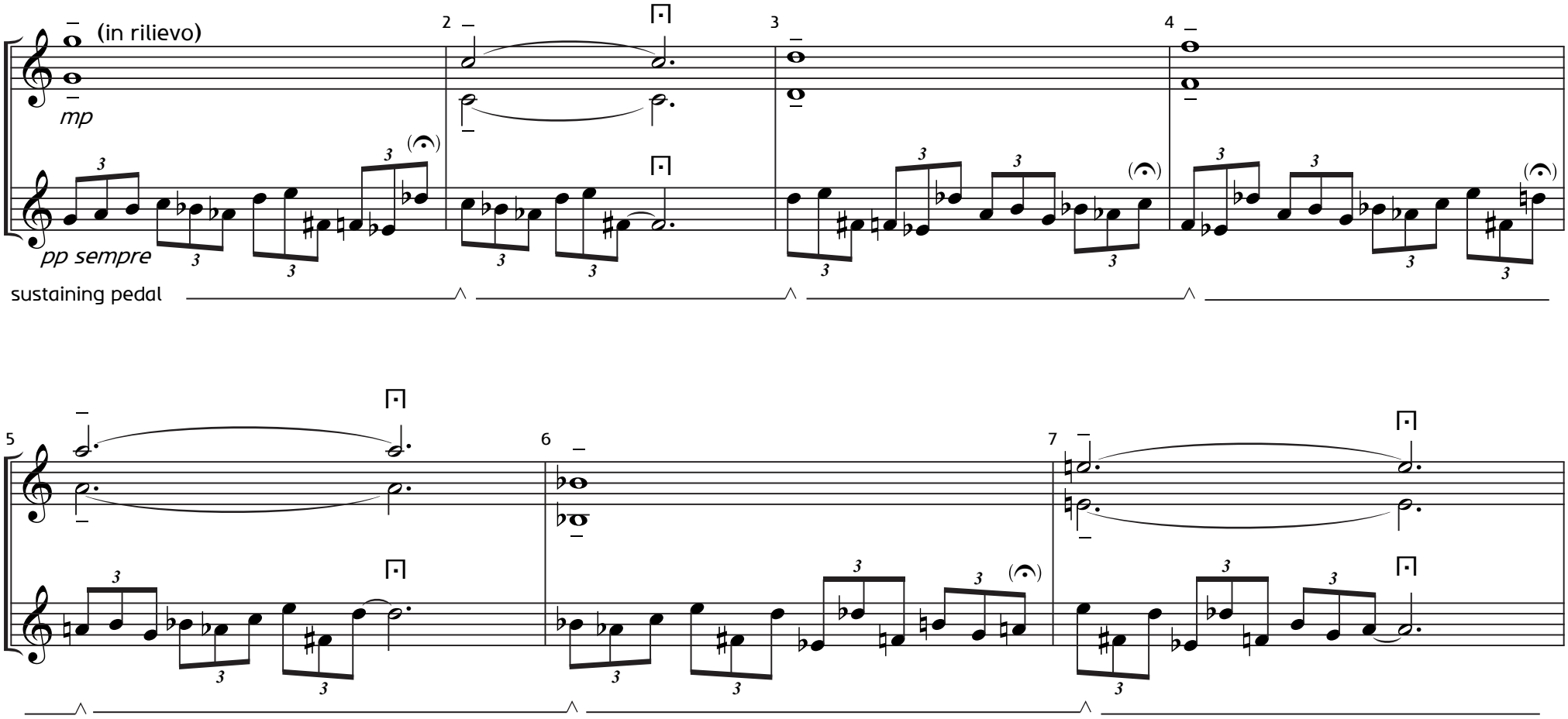
for John Tilbury

FOURTH BAGATELLE

Michael Parsons (1996)

Tempo fluctuating between ♩ = 84 + 112, molto rubato, delicate, hesitant: mobile/immobile



(𝄐) a slight pause (optional) 𝄐 a long pause

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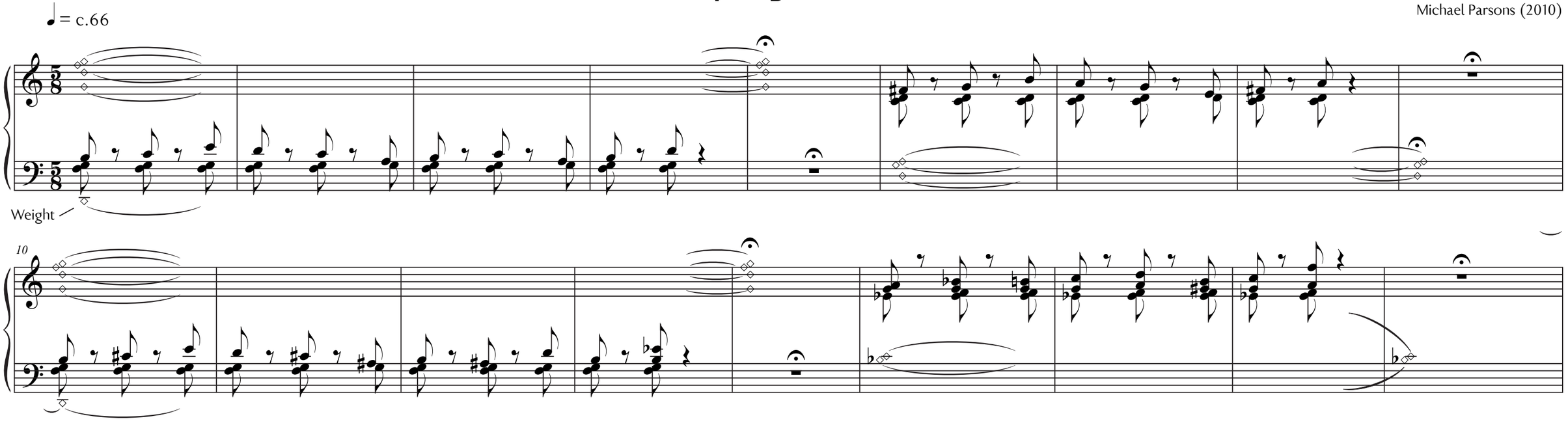
for Jamie Crofts

Fifth Bagatelle

Michael Parsons (2010)



End of sample - full score is 5 systems

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TRADITIONAL SCOTTISH MELODIES

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)

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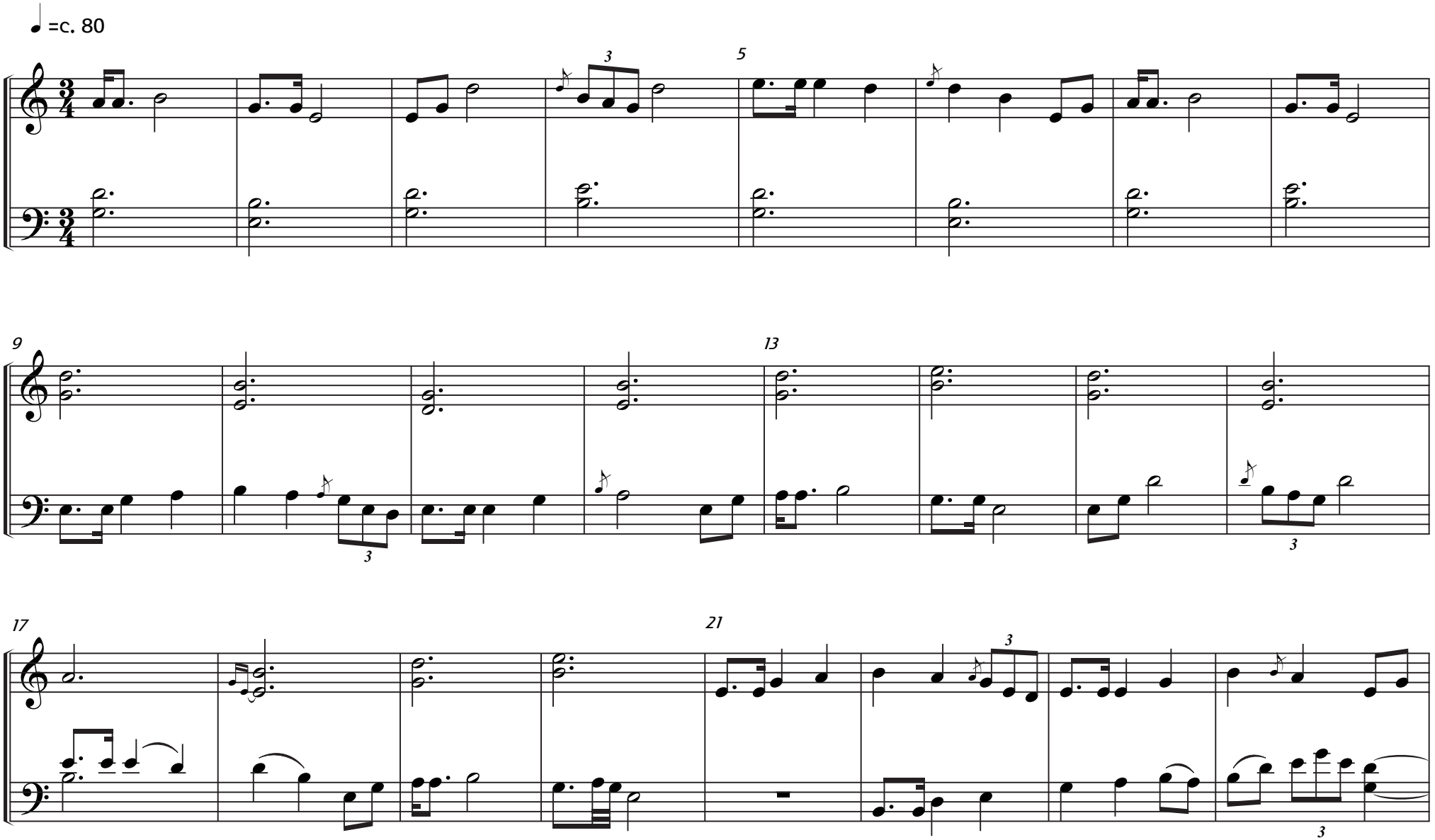
Oran Fogarraich - Song of Exile

TRADITIONAL SCOTTISH GAELIC MELODY

arr. Michael Parsons



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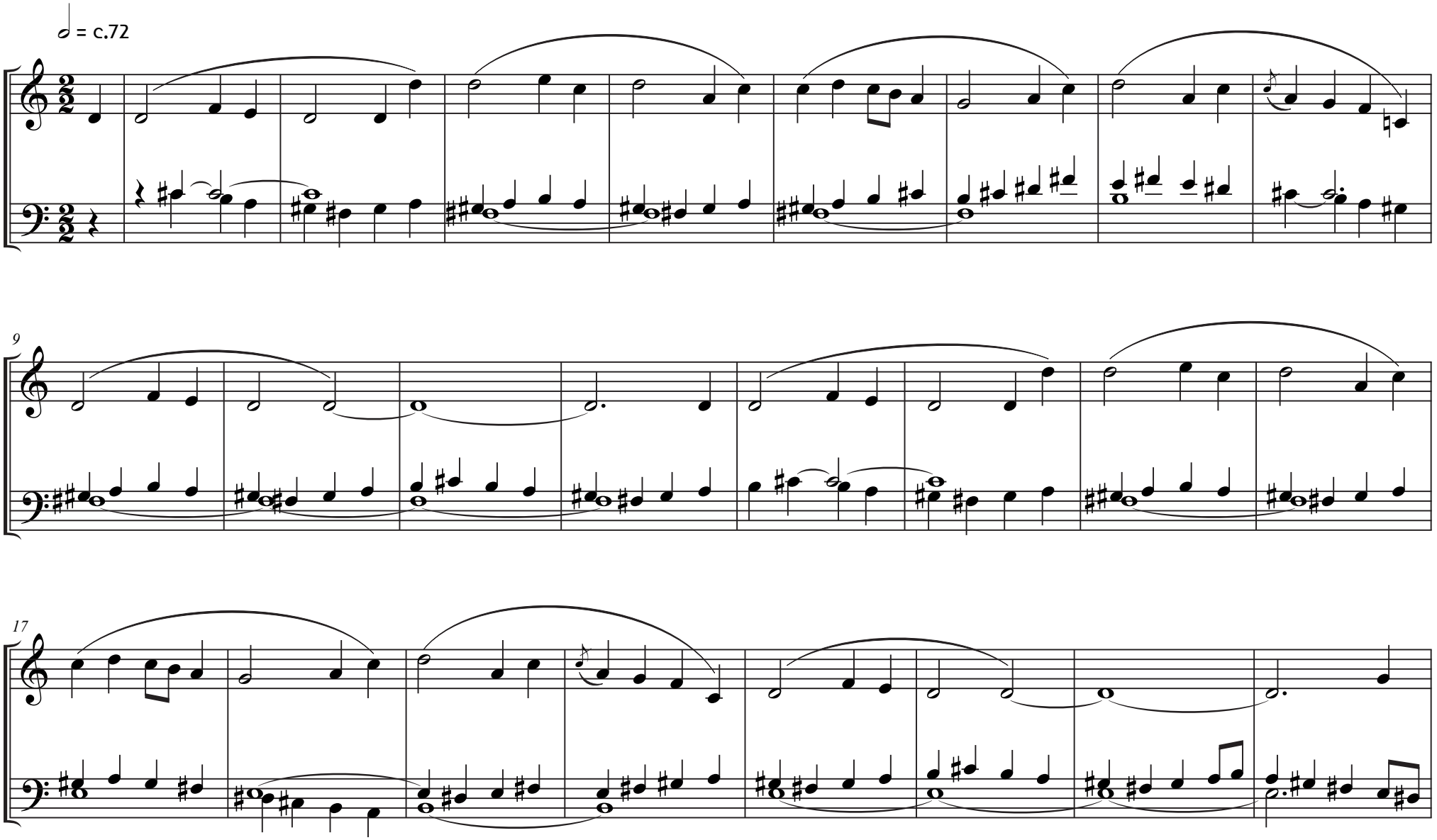
FAIL Ò RO MAR DH'FHÀG SINN

(TRADITIONAL GAELIC MELODY)

arr. Michael Parsons



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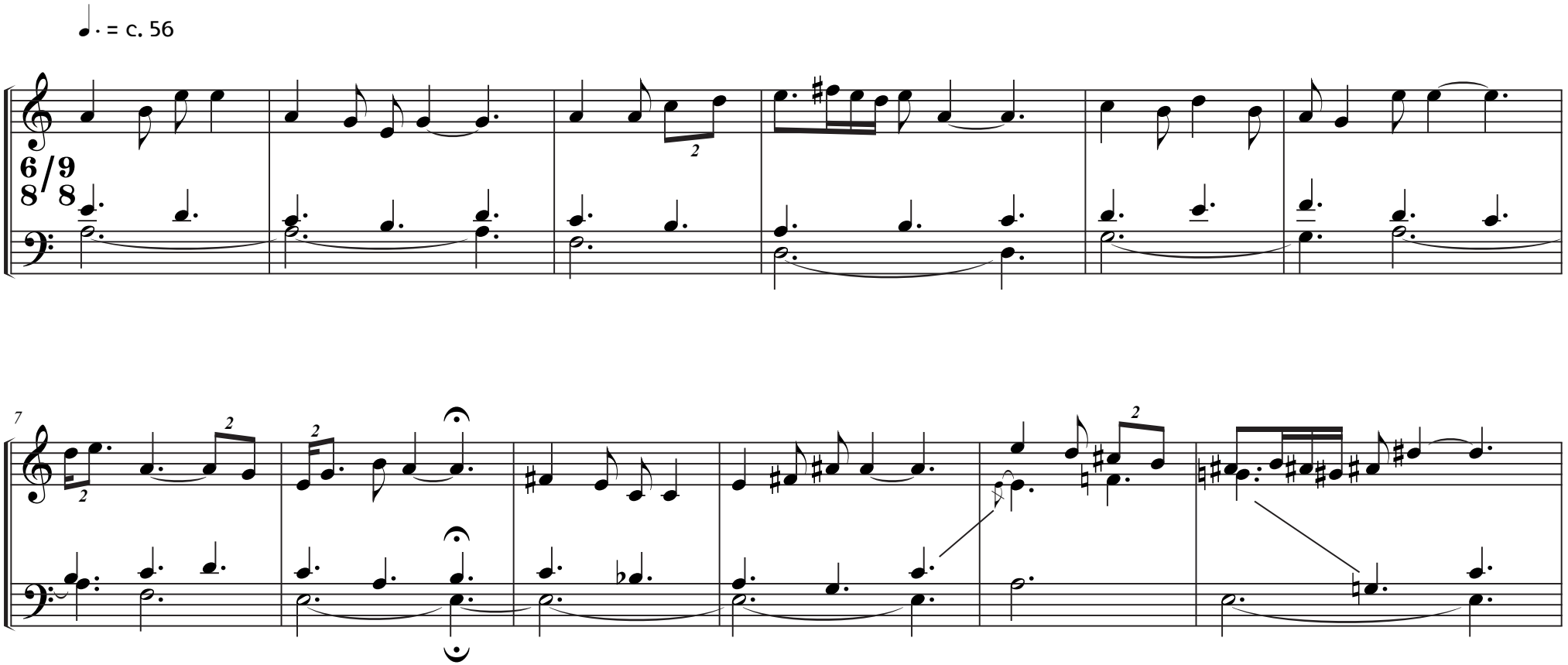
Moladh Uibhist

In Praise of Uist

Michael Parsons

TRADITIONAL SCOTTISH GAELIC MELODY



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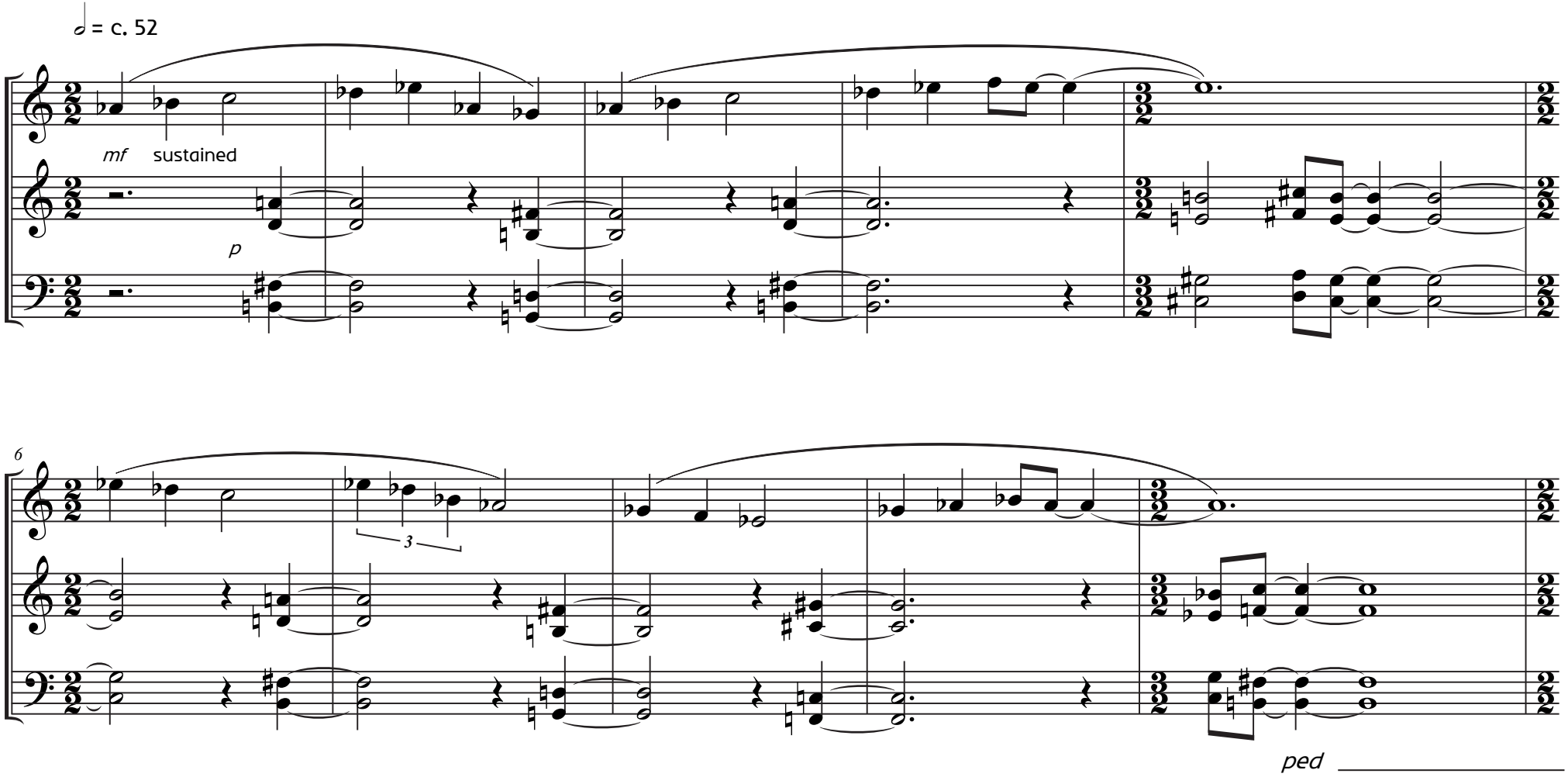
THA MO DHUIL

traditional Gaelic melody

arr. Michael Parsons



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TRADITIONAL JAMAICAN SONGS

Blackbird Come From Black Rock (1988)
Hossanna! (1990)
Fire Burn (1990)
Doktor Bud (2006)

MICHAEL PARSONS

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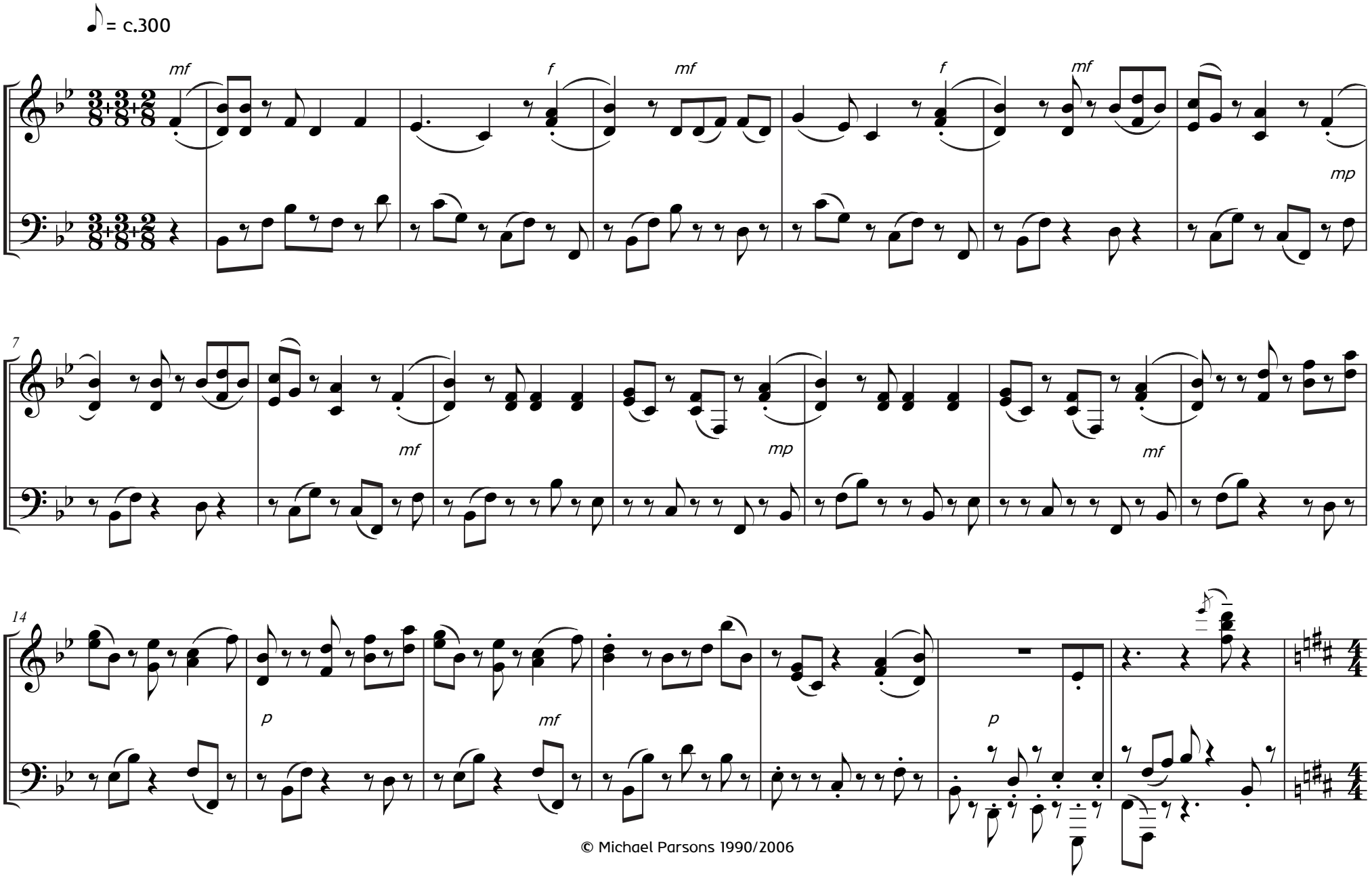
HOSSANNA!

TRADITIONAL JAMAICAN SONG

arr. Michael Parsons (1990)

END OF SAMPLE - FULL SCORE IS 4 PAGES



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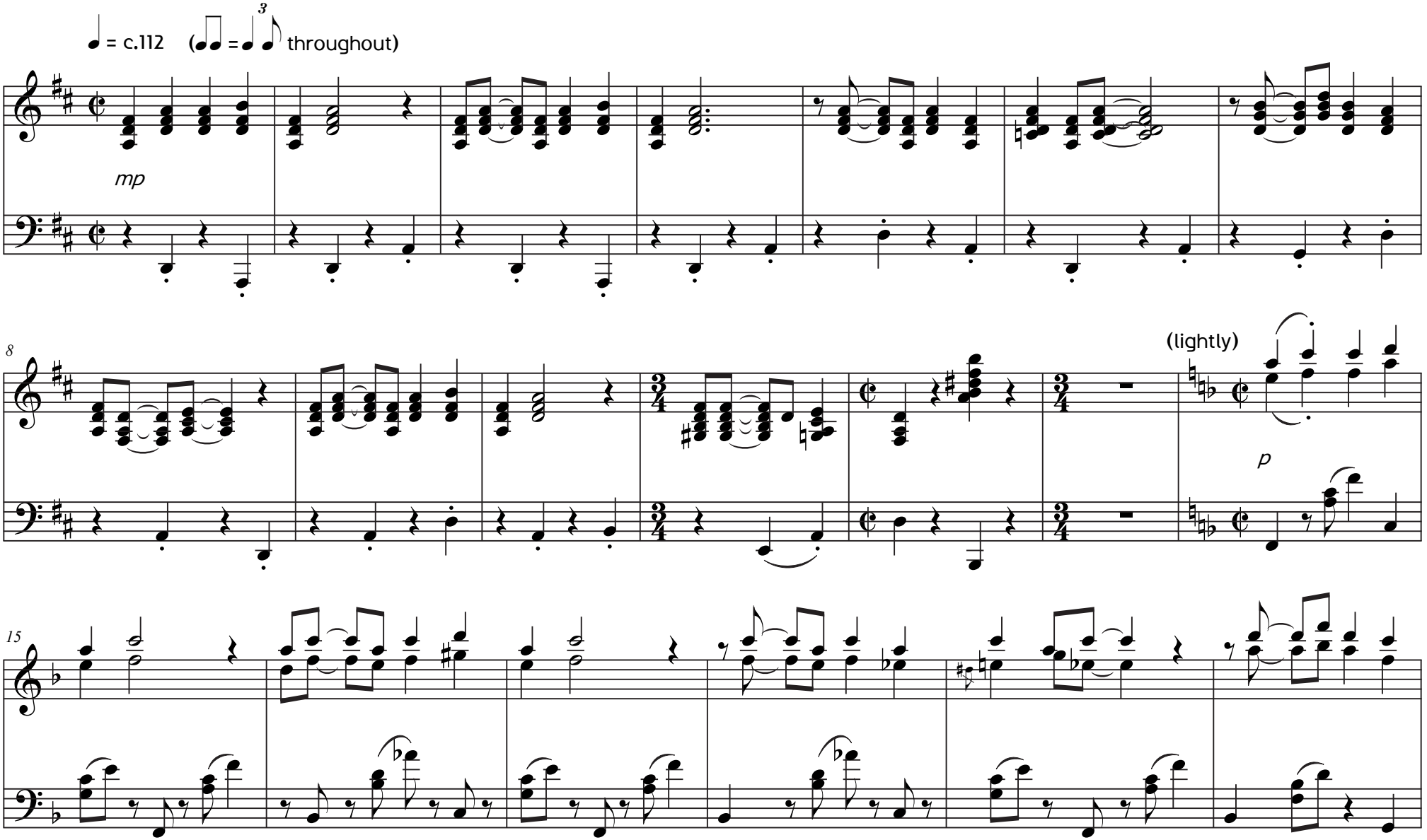
BLACKBIRD COME FROM BLACK ROCK

(TRADITIONAL JAMAICAN SONG)

arr. Michael Parsons



© 1988 Michael Parsons (this arrangement)

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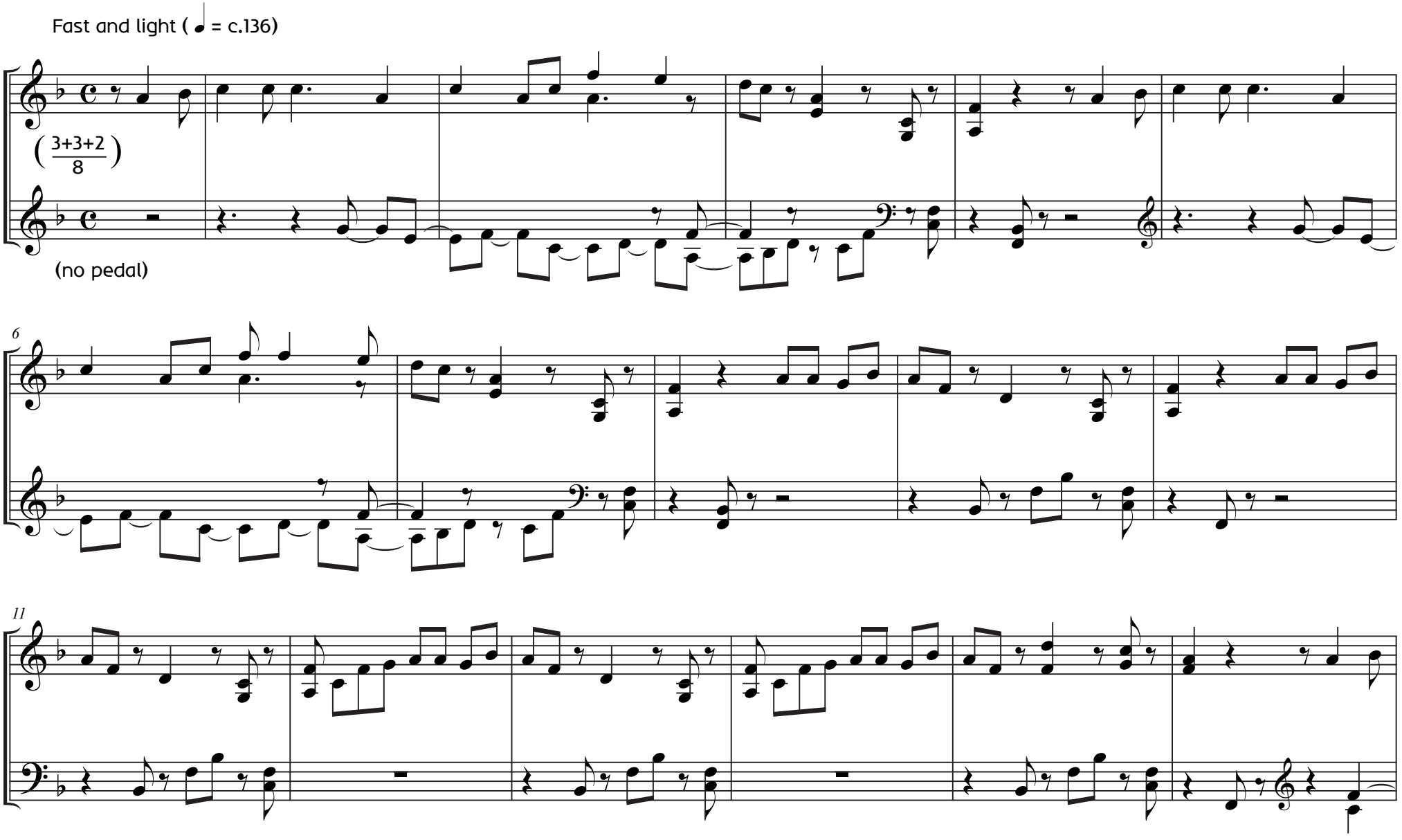
Fire Burn

TRADITIONAL JAMAICAN SONG

arr. Michael Parsons



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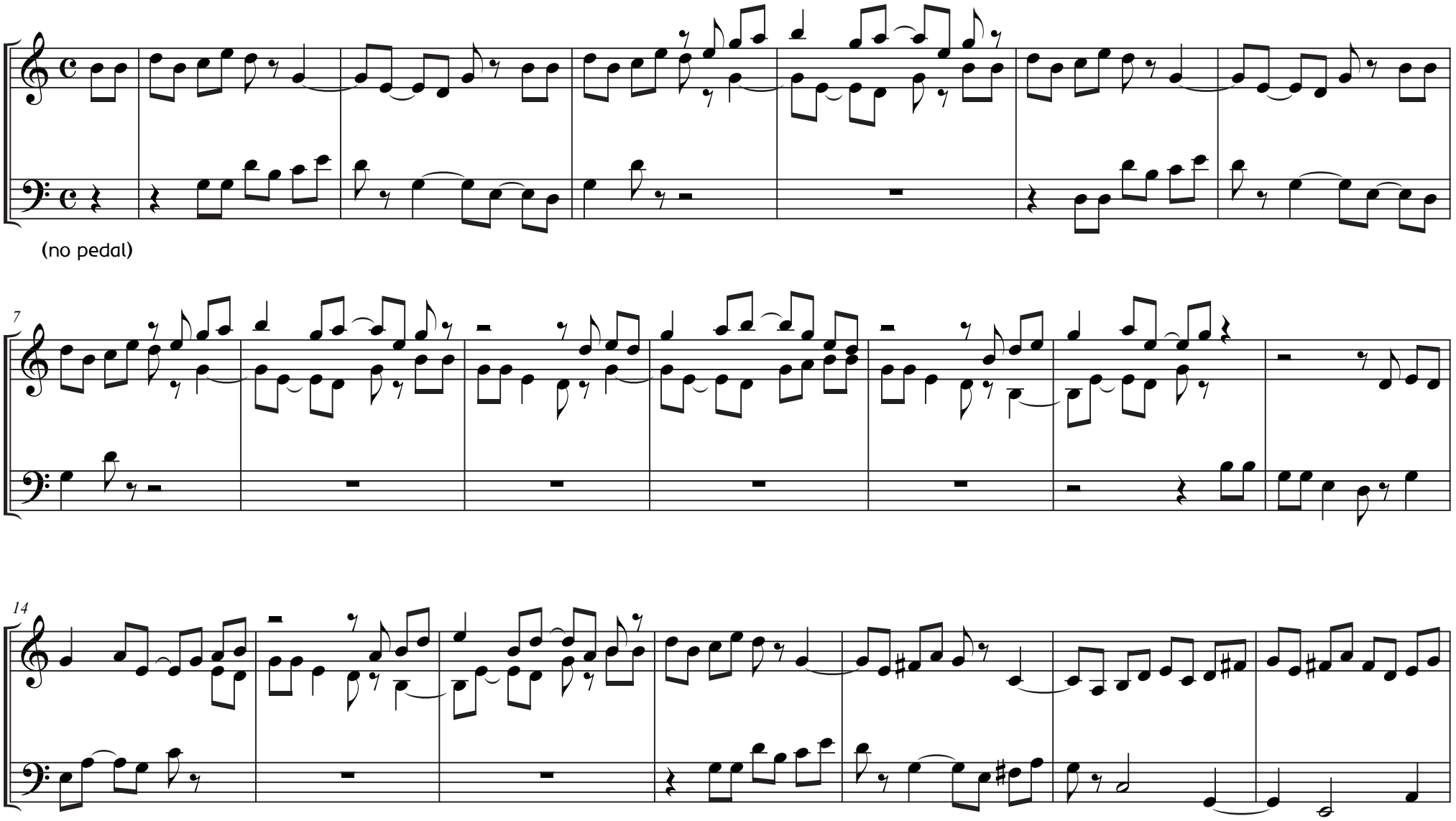
Doktor Bud

TRADITIONAL JAMAICAN SONG

arr. Michael Parsons

♩ = c. 132



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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).

Compositions from 2011 to the present will be included in later catalogues.

Jamie Crofts 2011

Piano Solos (Tempo Giusto)

Bacterio (1988)
Revival (1989)
Urban (1990)
Rural (1990)
Triangolo (1990)
Heston (1990)
Junction from Traffic (1991)
Lay-by from Traffic (1991)

Jamie Crofts

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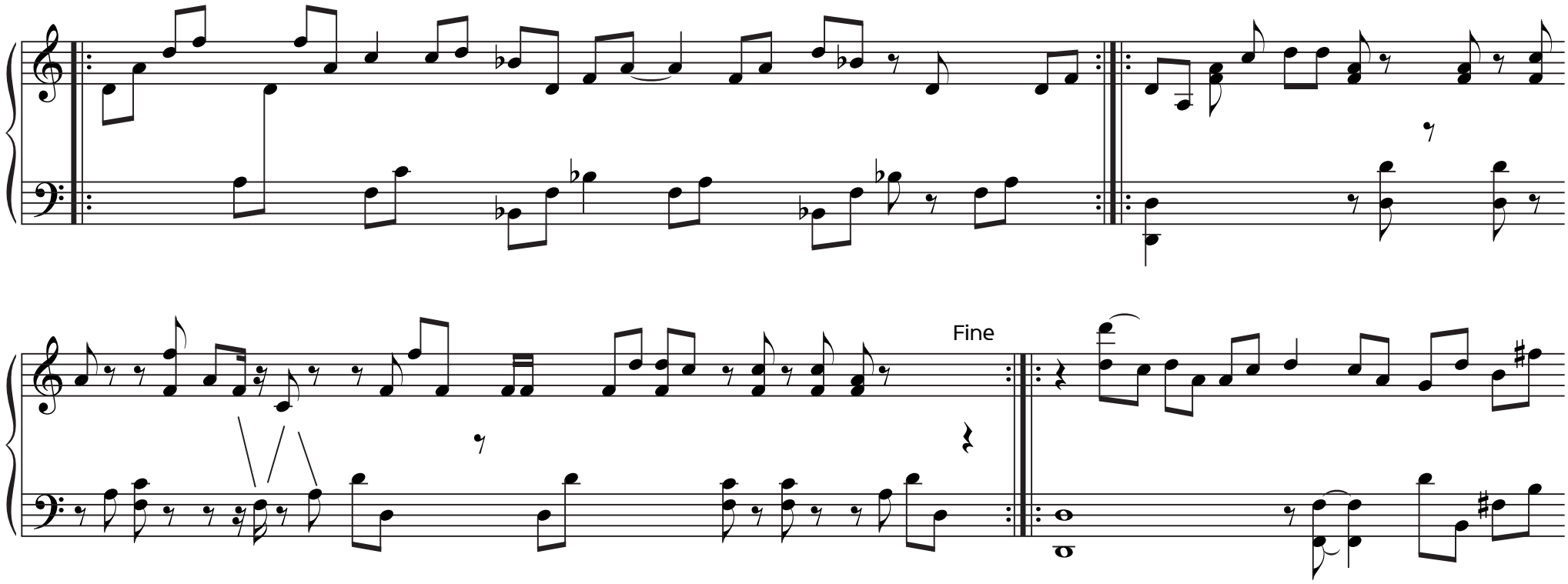
BACTERIO

Jamie Crofts 1988

tempo giusto



END OF SAMPLE - FULL SCORE IS 3 LINES

© Jamie Crofts 1988/2006

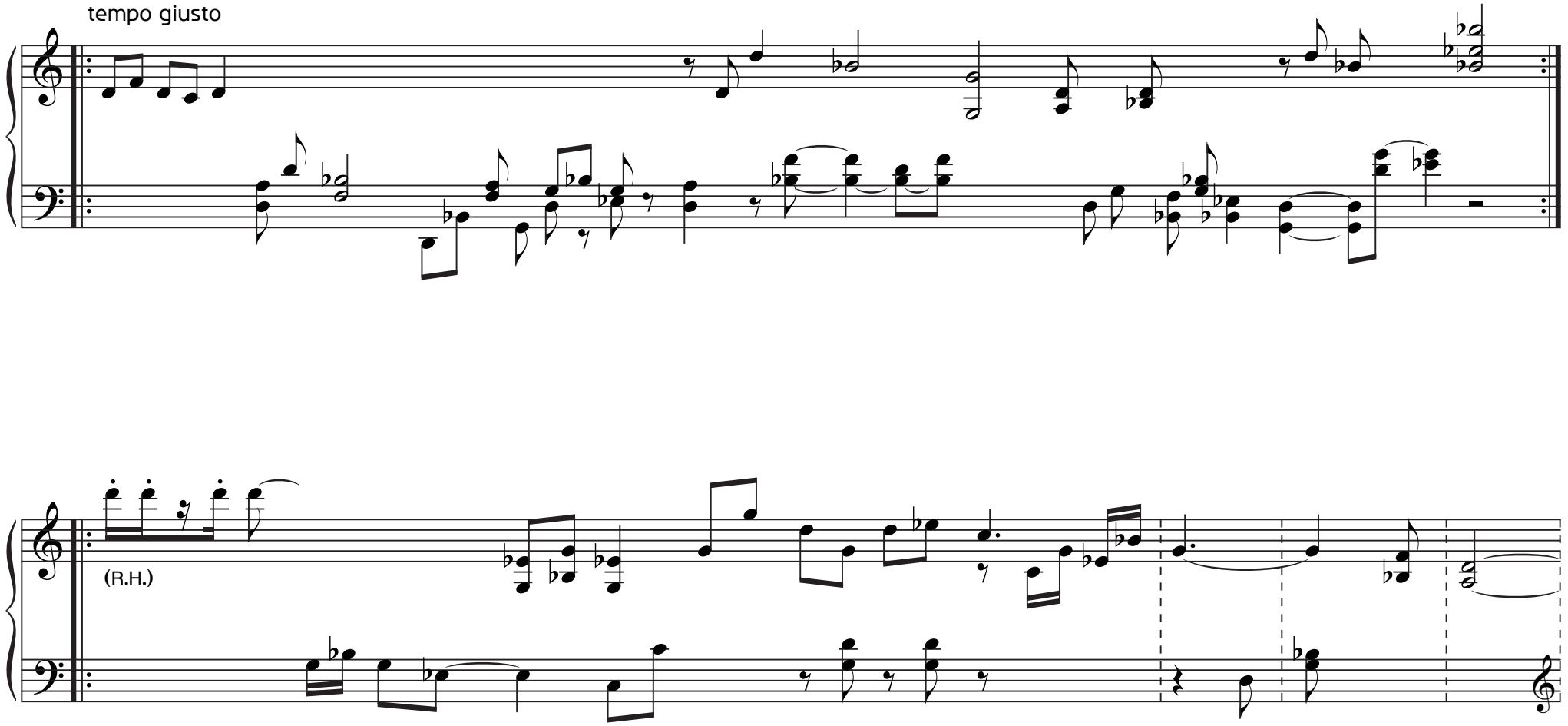
to GR0C

REVIVAL

Jamie Crofts

RH plays up stems
LH plays down stems
with exceptions

tempo giusto



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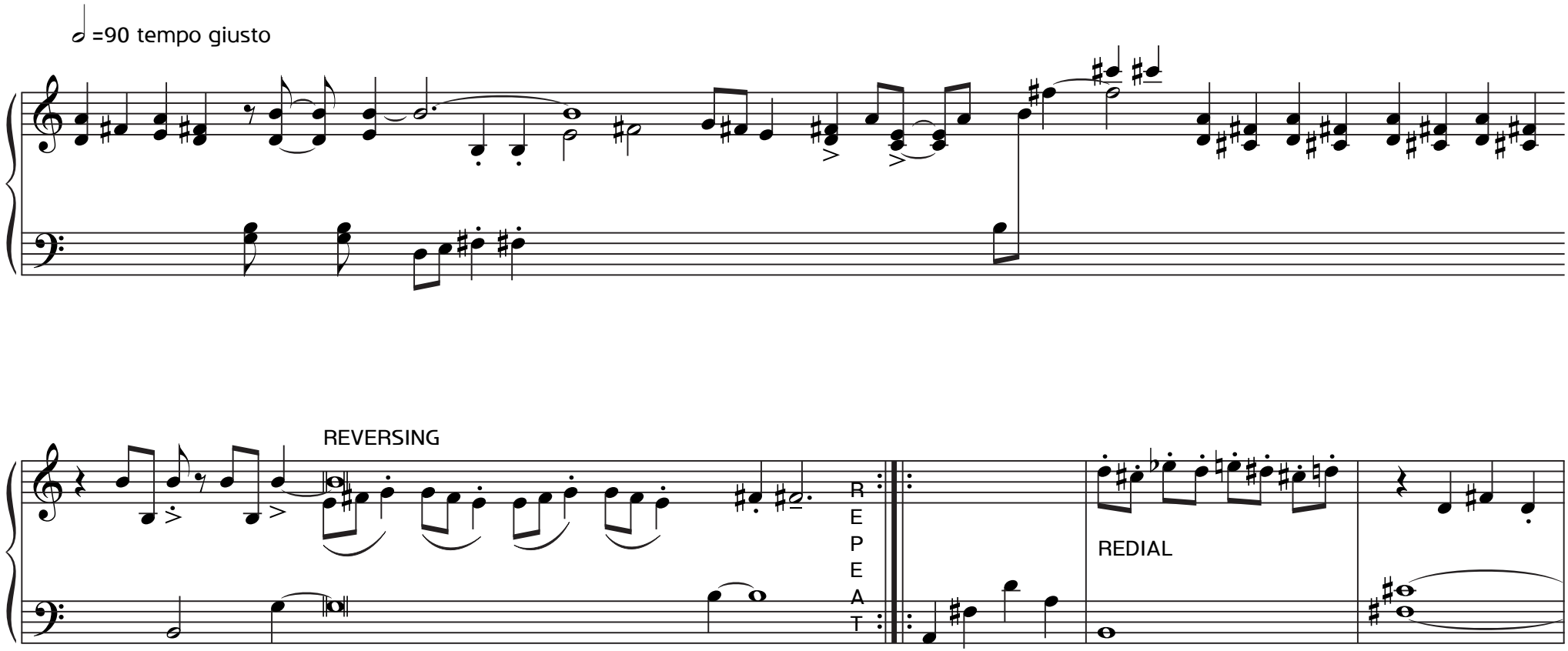
URBAN

Jamie Crofts



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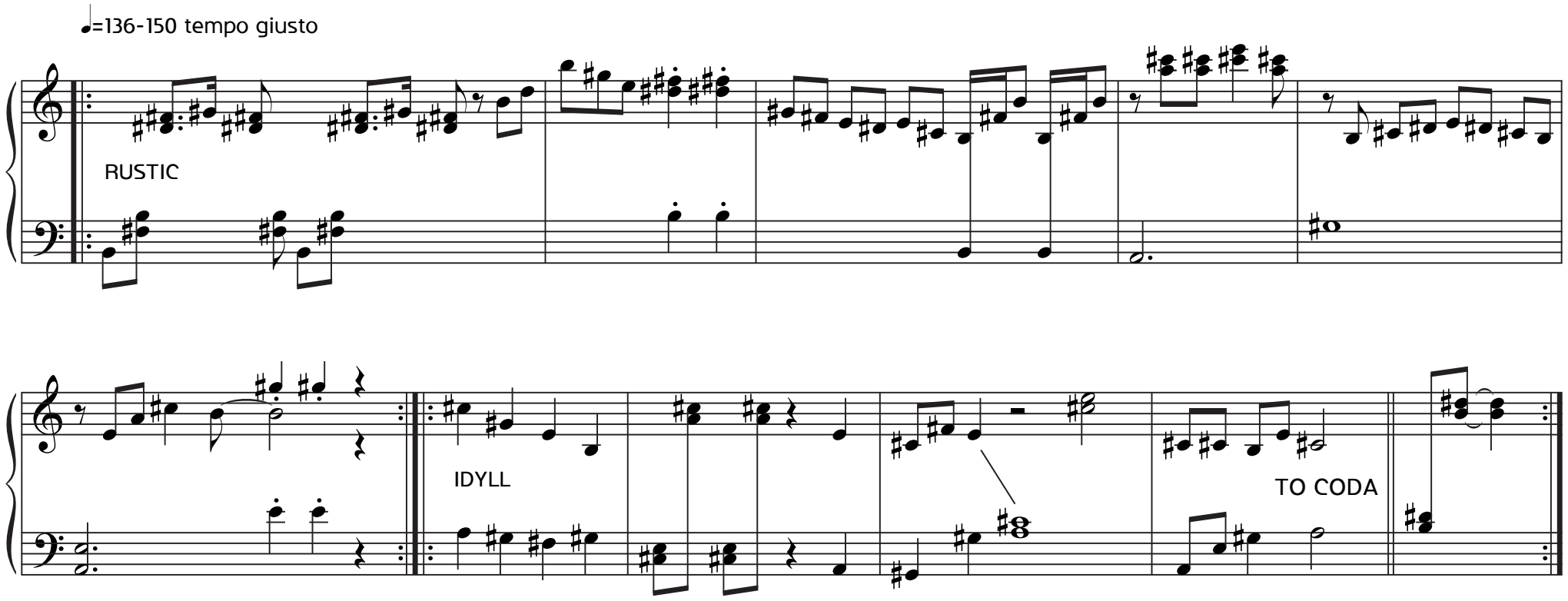
to Sam Harrison

RURAL

Jamie Crofts



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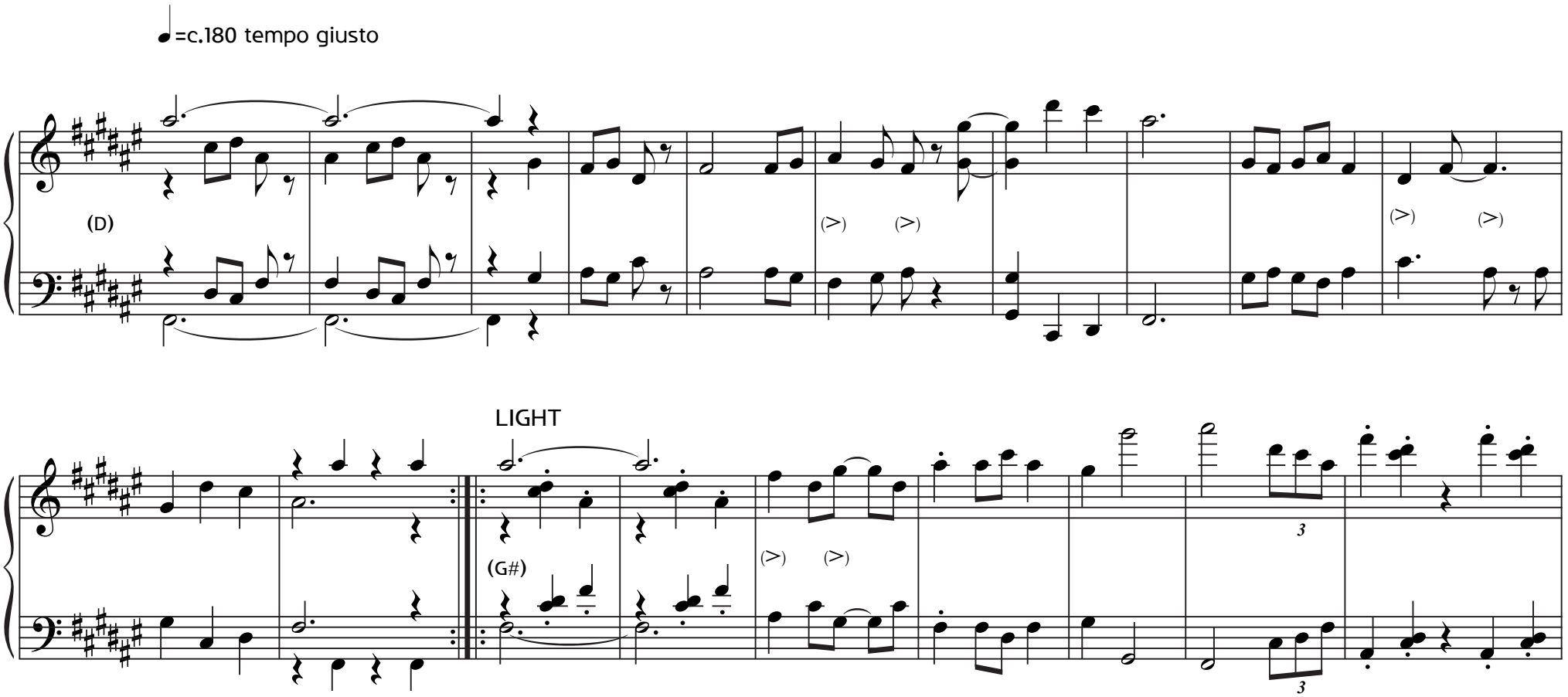
TRIANGOLO

Jamie Crofts



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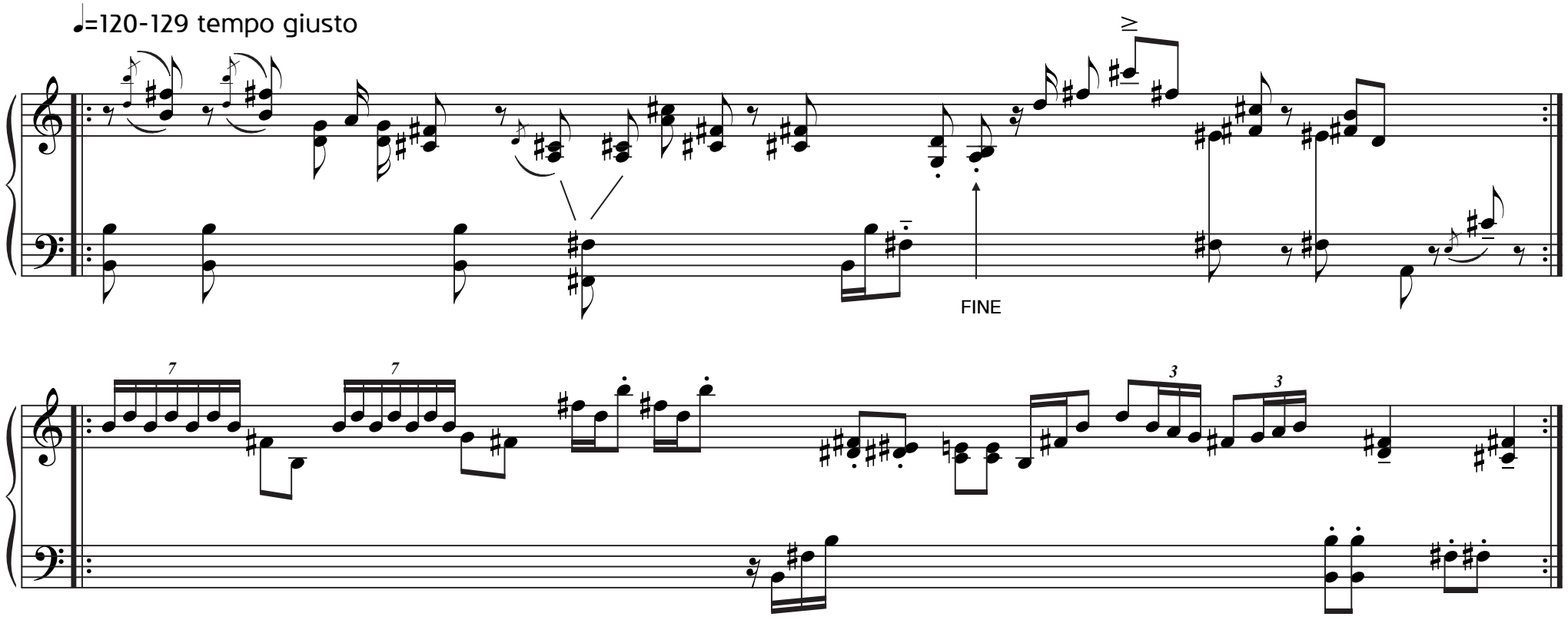
HESTON

Jamie Crofts
3rd October 1990



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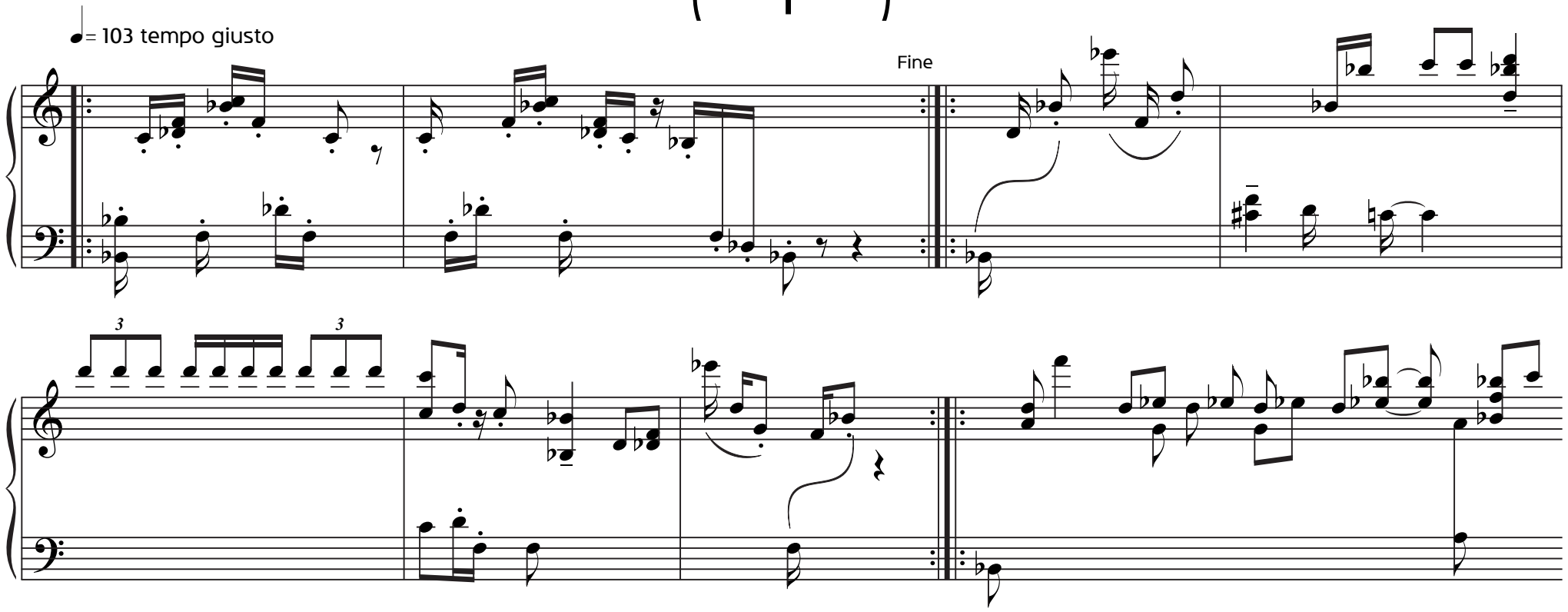
to Simon

JUNCTION

(FROM TRAFFIC)

Jamie Crofts



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LAY-BY

(FROM TRAFFIC)

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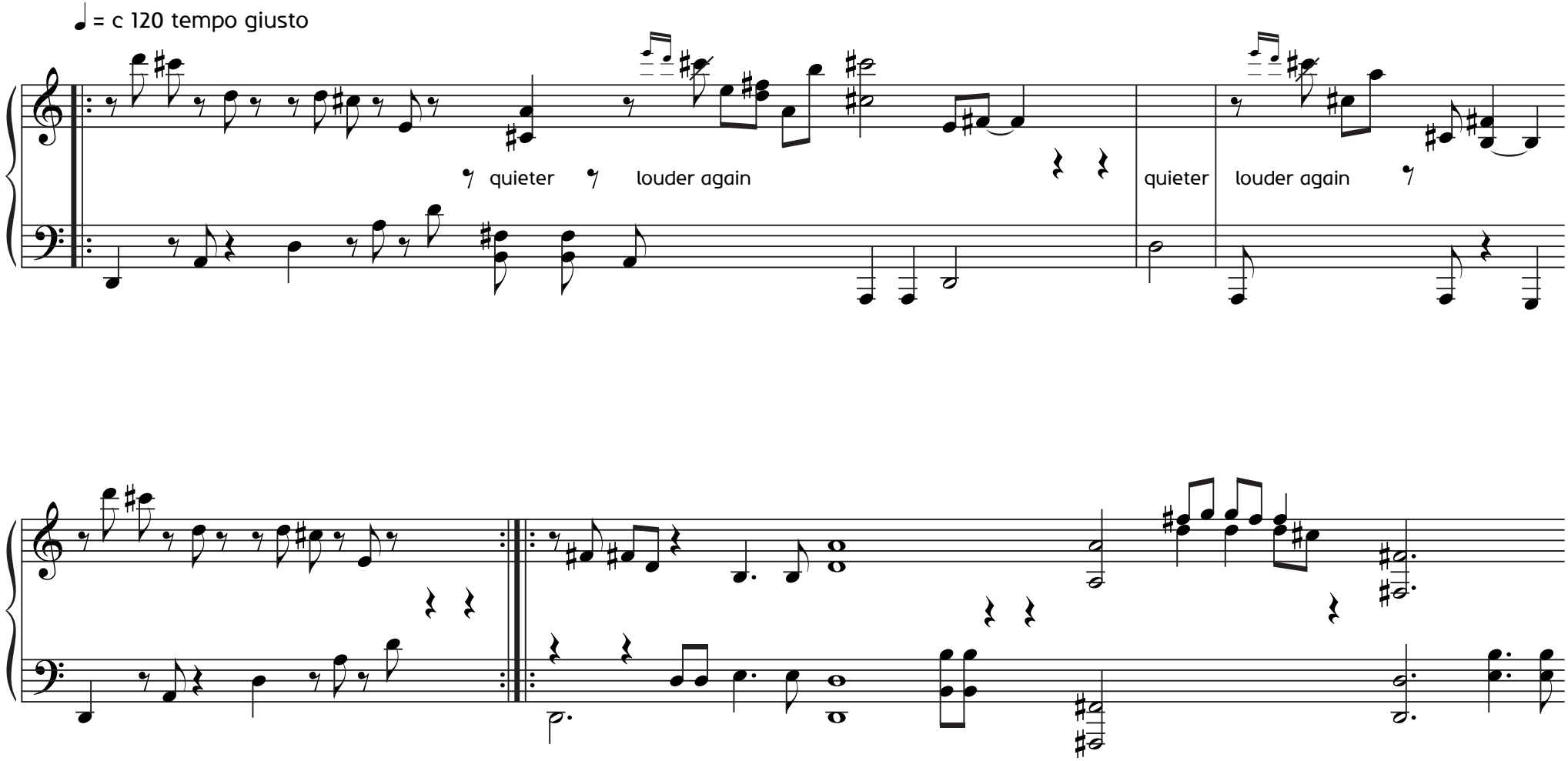

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Vertical and Oblique (24 pieces)

Sample pages from
Vertical (1992)
(12 pieces in major modes)

and Oblique (1994)
(12 pieces in minor modes)

dur. c.30'

Jamie Crofts

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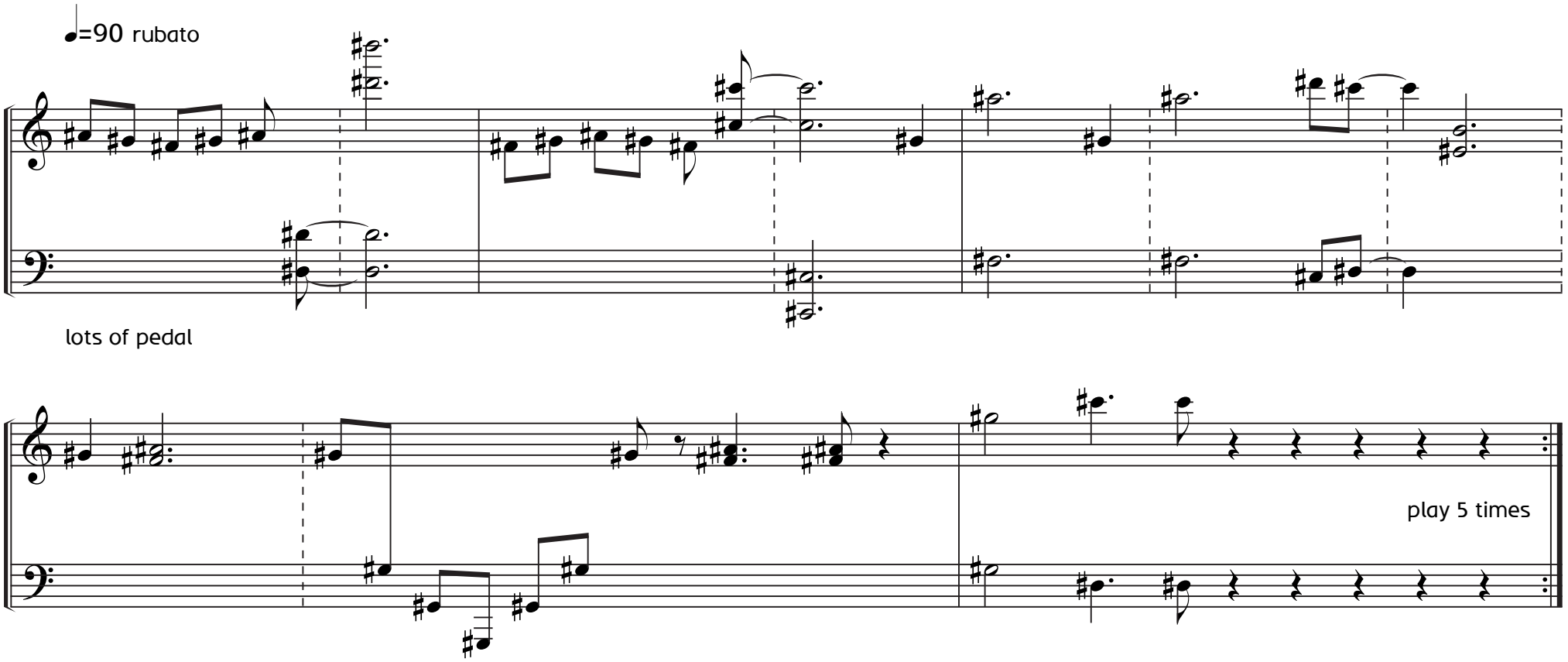
VERTICAL F♯

Jamie Crofts



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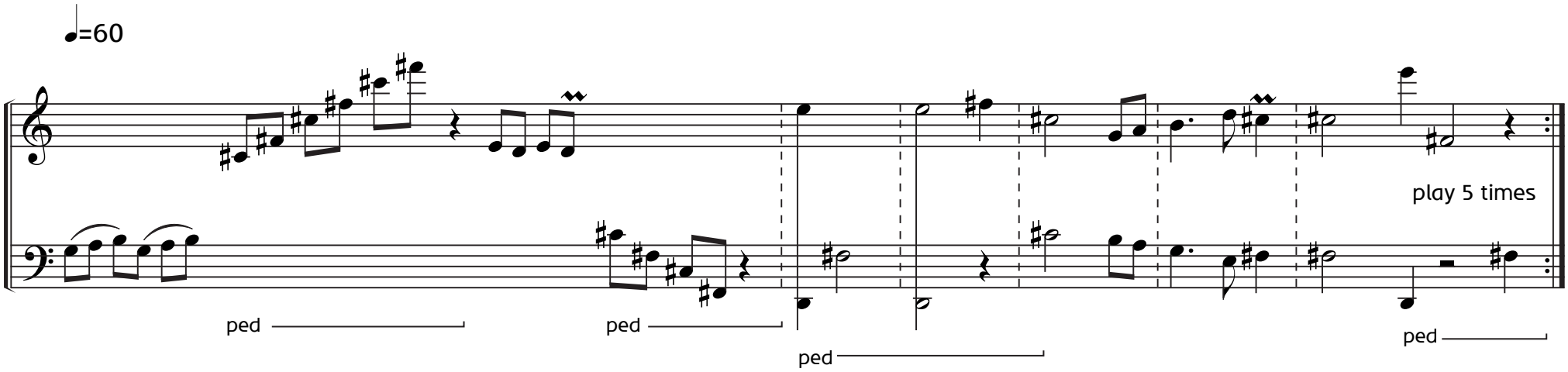
VERTICAL D

Jamie Crofts



ornaments: optional or occasional

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VERTICAL A

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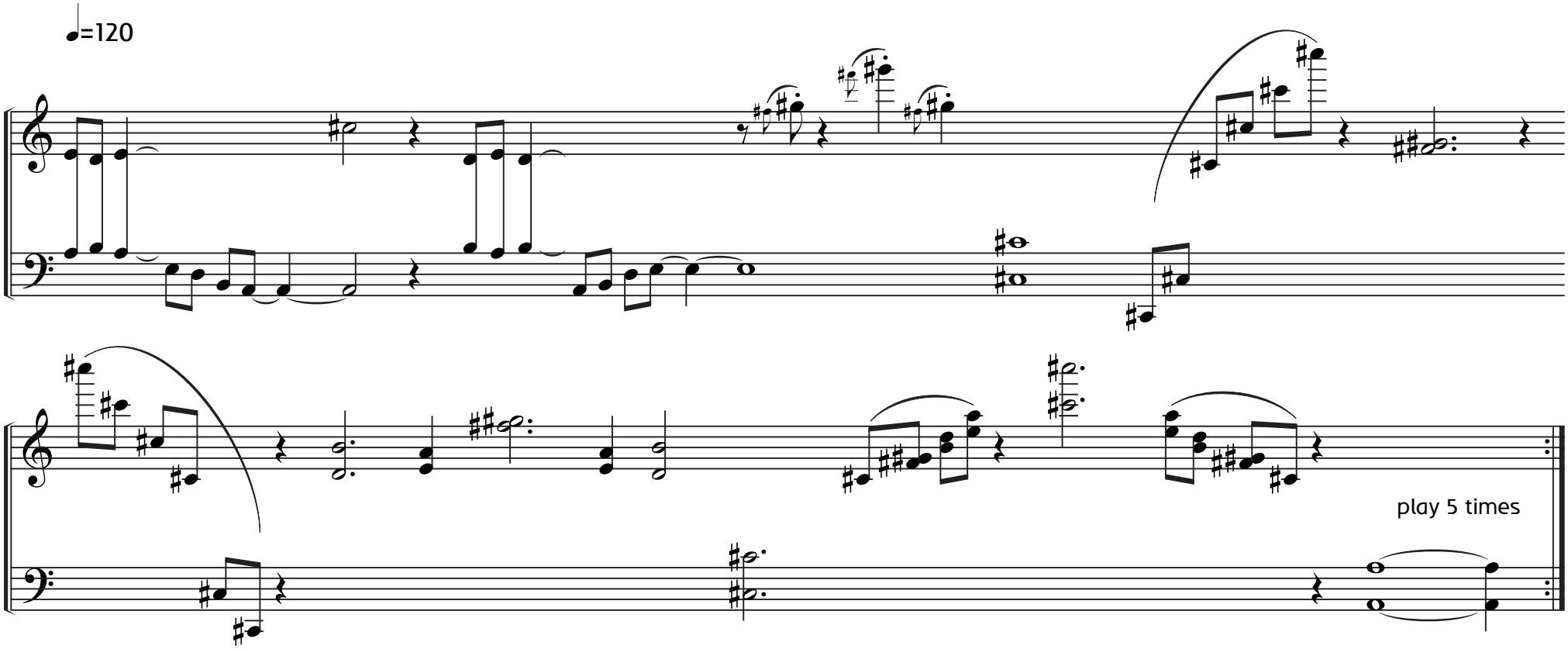

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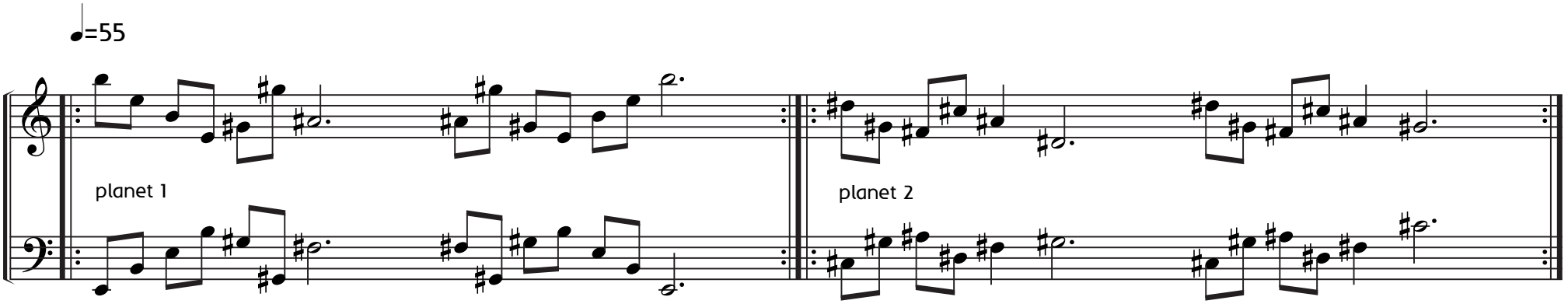
OBLIQUE G#

Jamie Crofts



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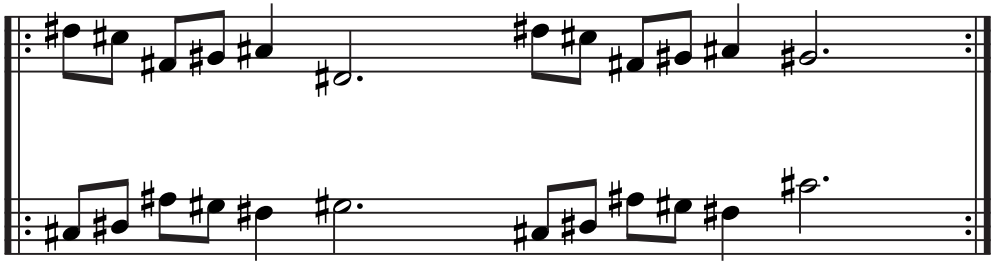

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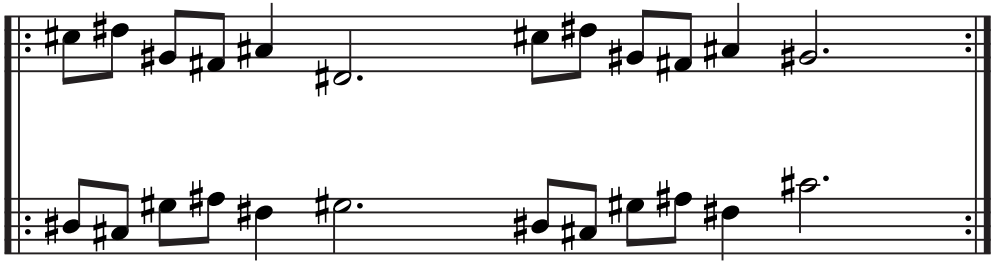

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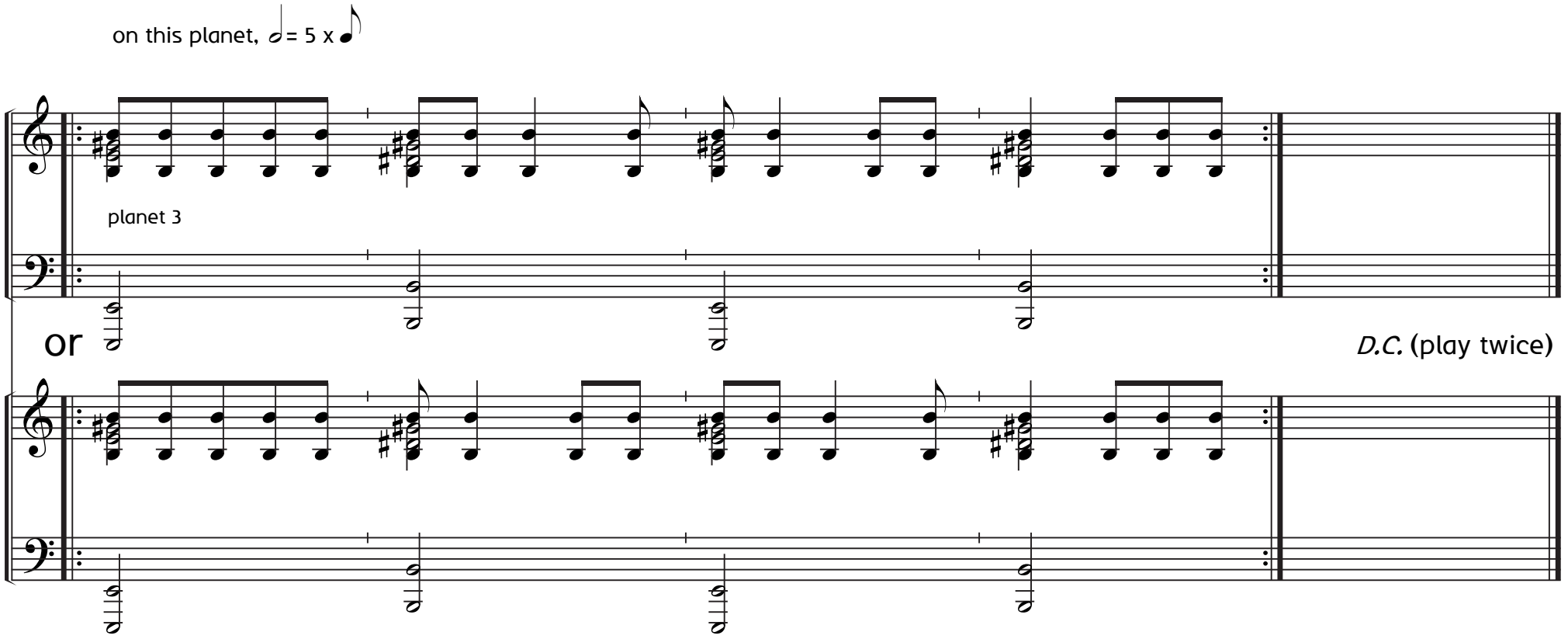
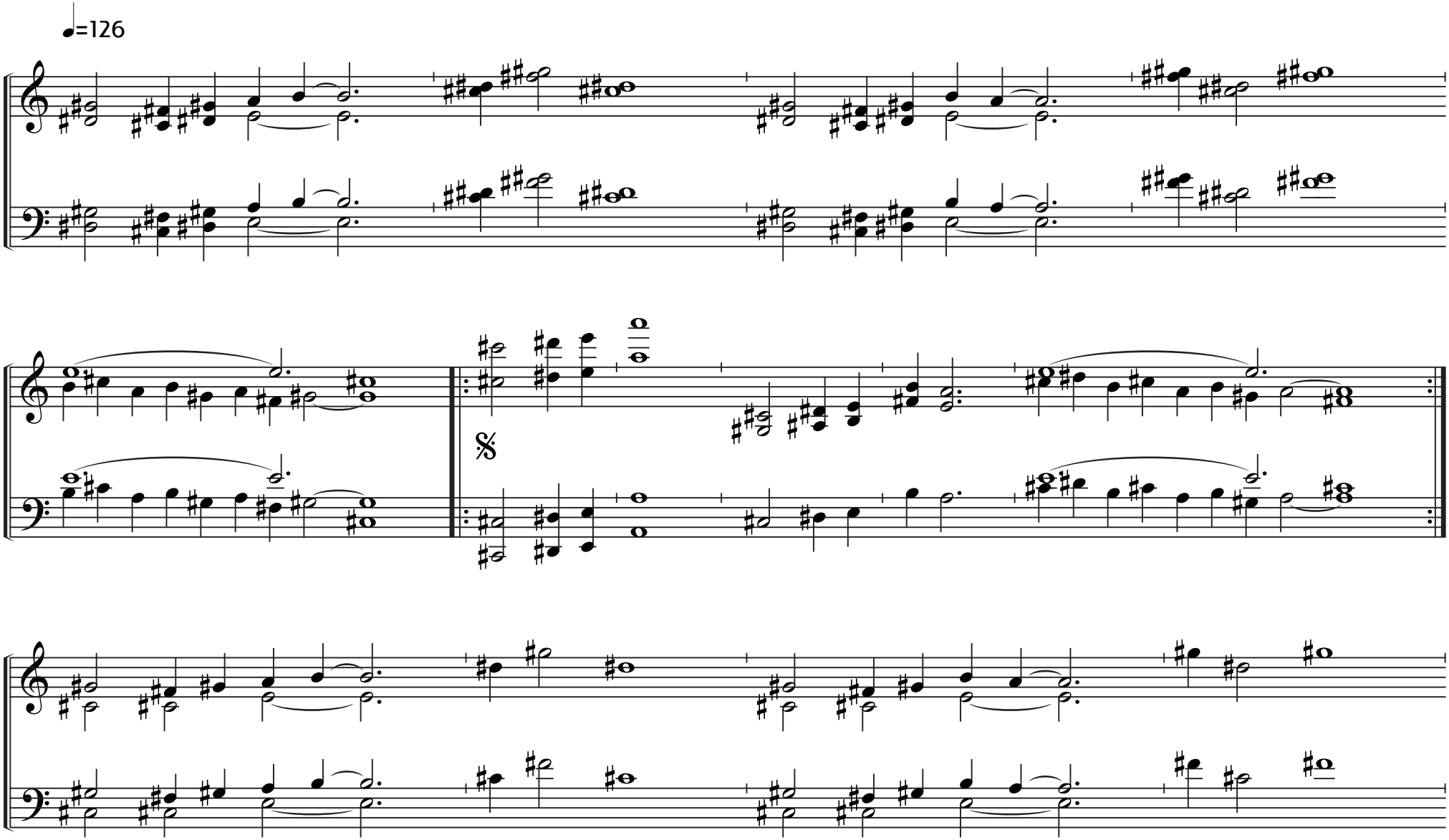


OBLIQUE G# 1993

OBLIQUE C#

Jamie Crofts



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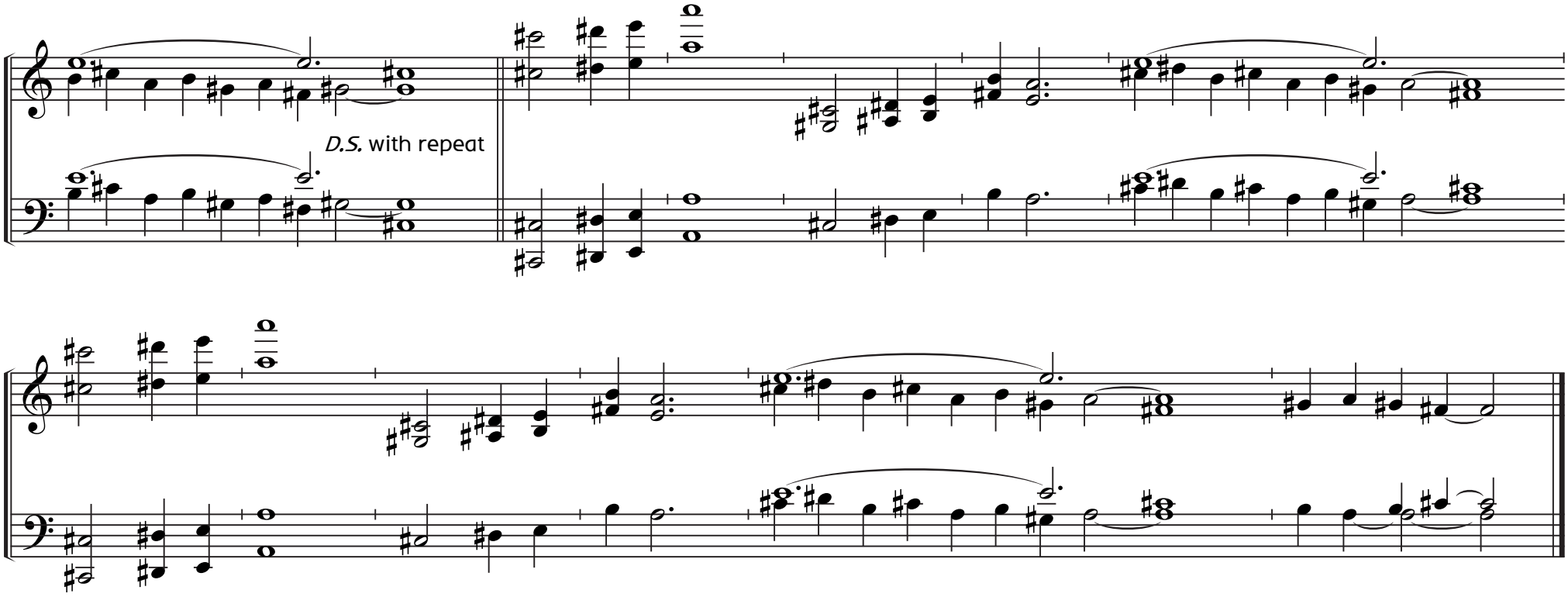
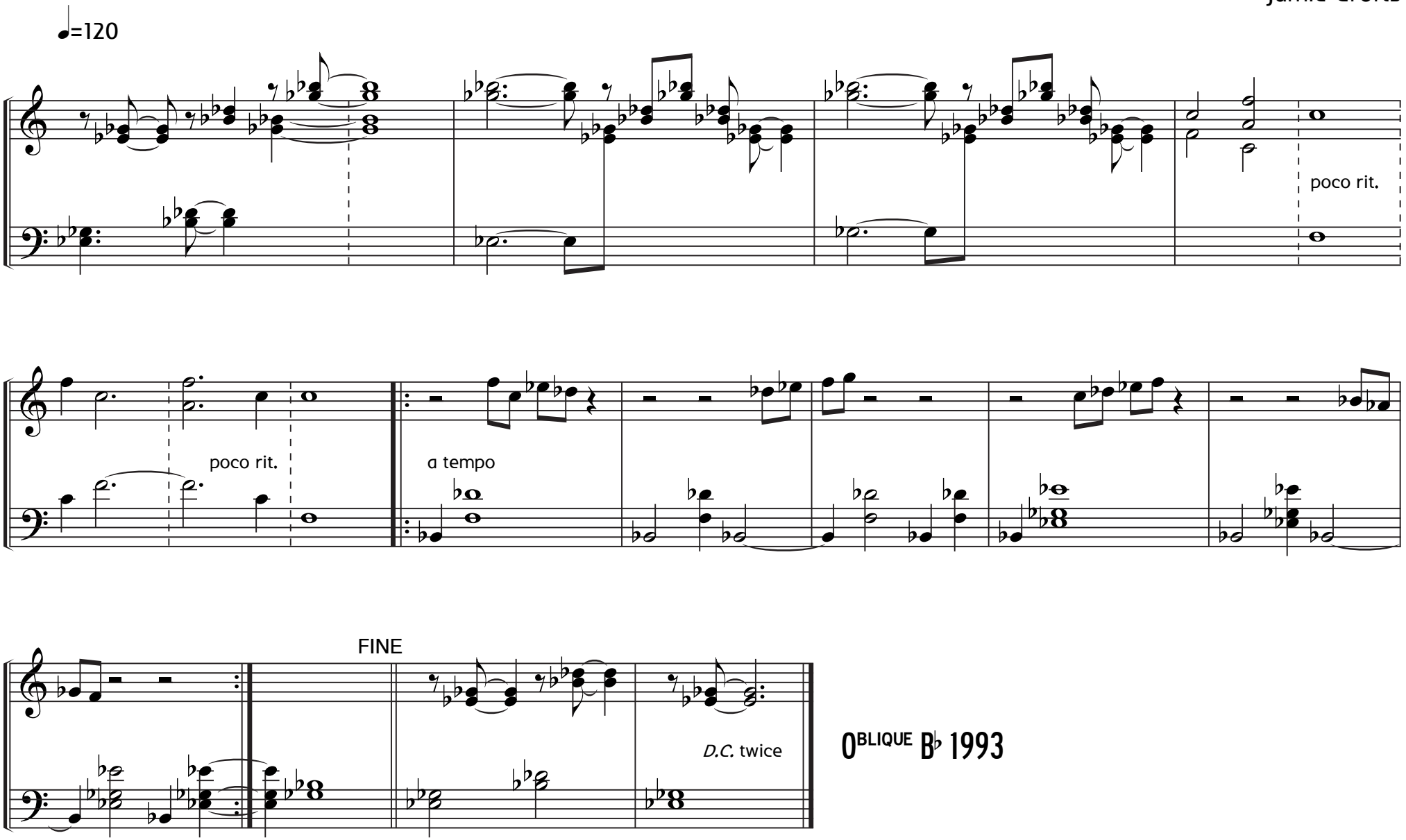


OBLIQUE C# 1993

OBLIQUE B♭

Jamie Crofts



OBLIQUE B♭ 1993

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2 VERY SHORT PIECES

Occasion (1994)
Loch (2007)

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OCCASION

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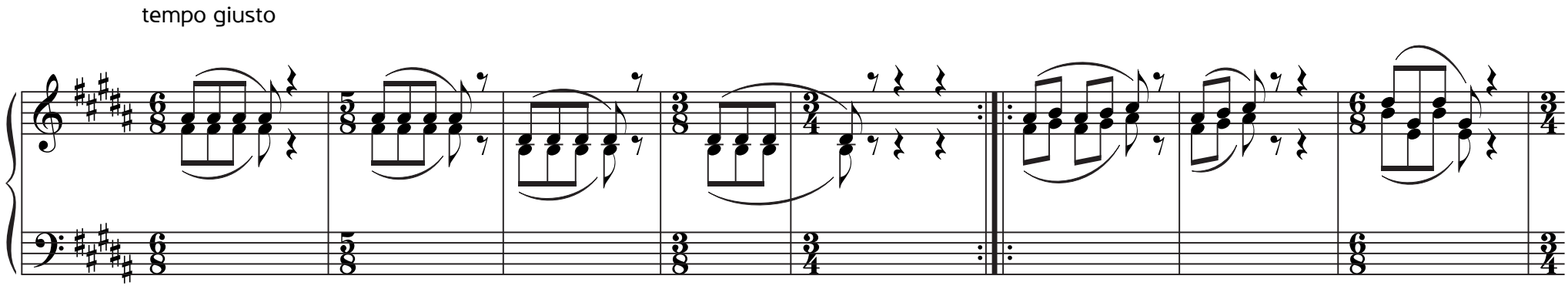

END OF SAMPLE - FULL SCORE IS 2 LINES

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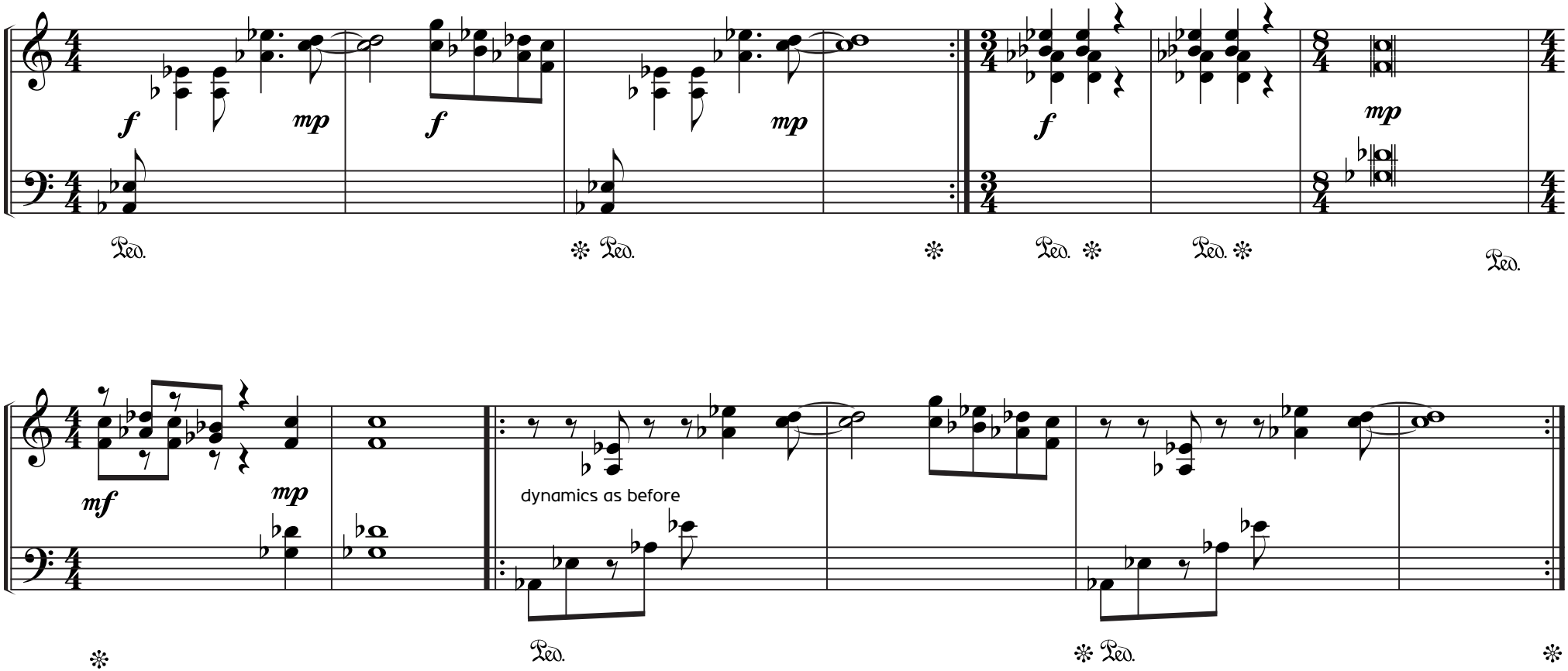
Loch

(After the painting "Across the Loch" by Shirley Trevena)

Jamie Crofts

Tempo Giusto ♩ = c .130 Dynamics are relative - never very loud



End of sample - Full score is 2 pages

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Regeneration Game

Regeneration Game (1993)
(100 one bar variations on a C major scale)

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Regeneration Game

(100 one bar variations on a C major scale)

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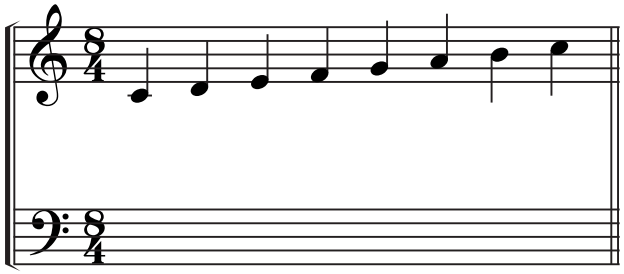

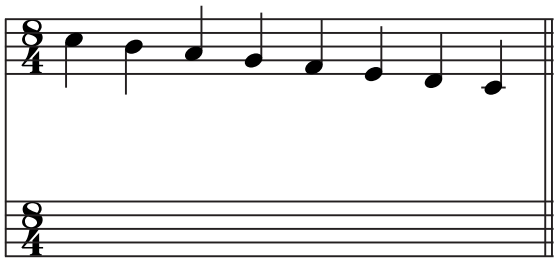

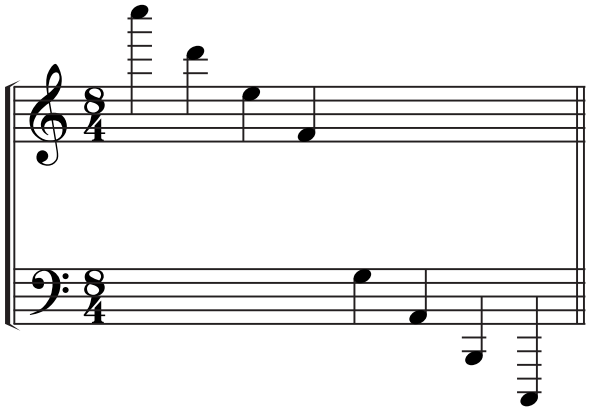

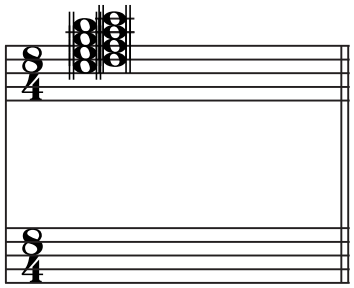

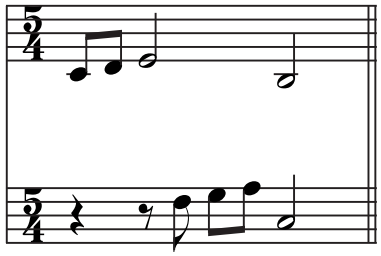

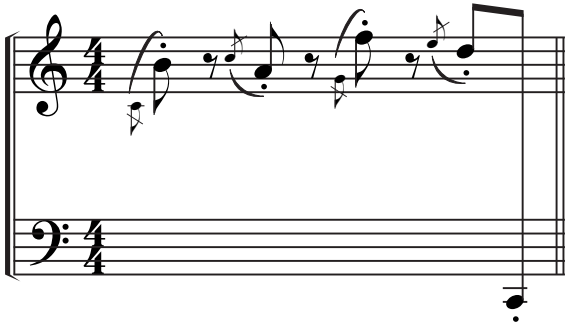

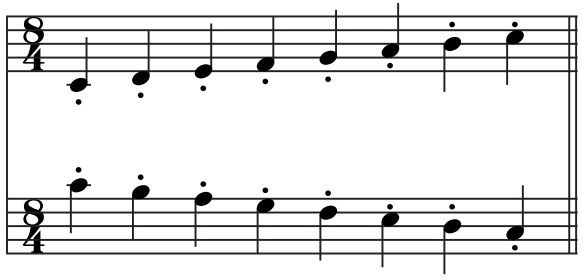

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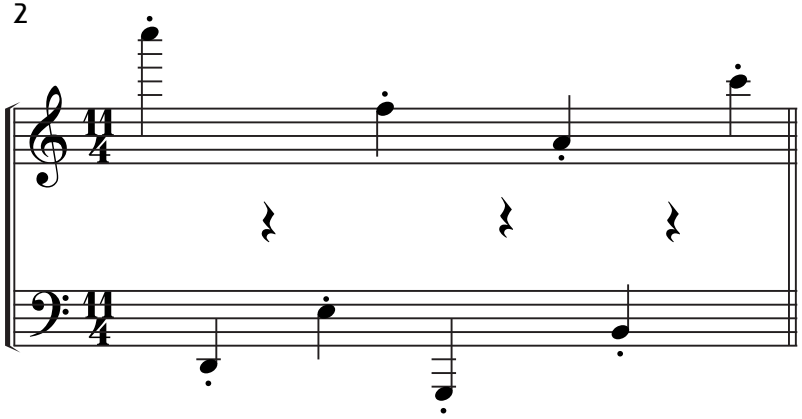

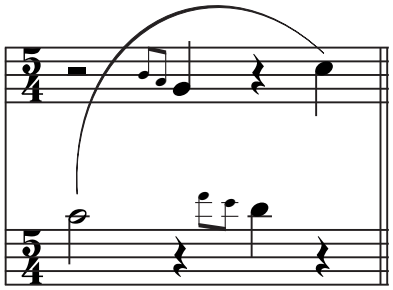

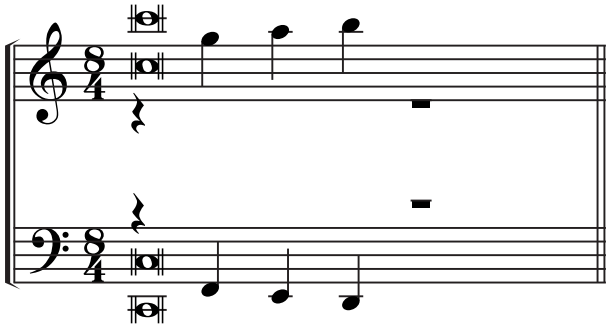

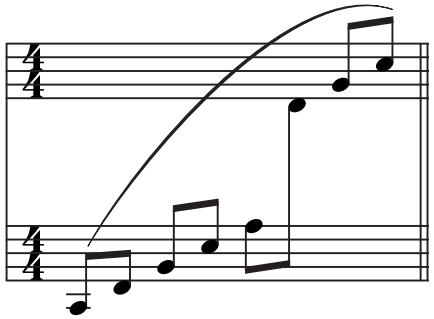

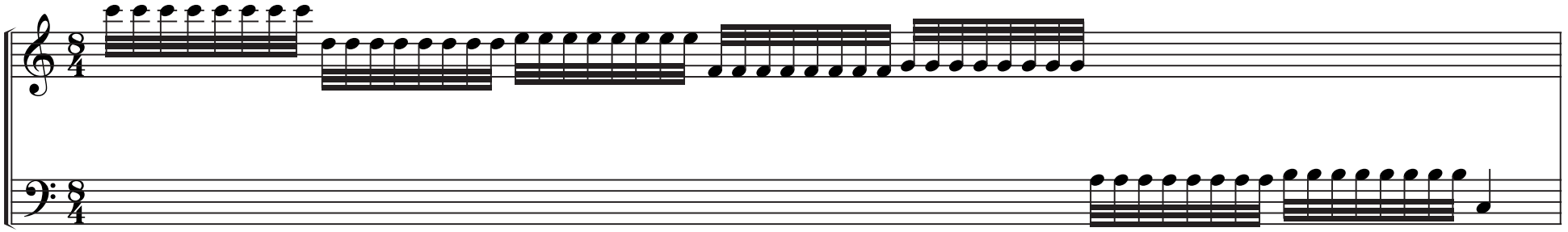

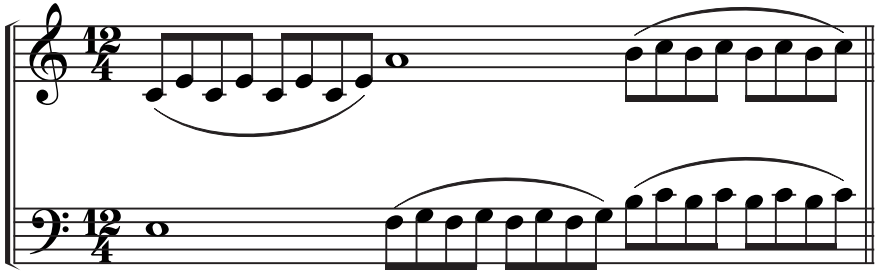

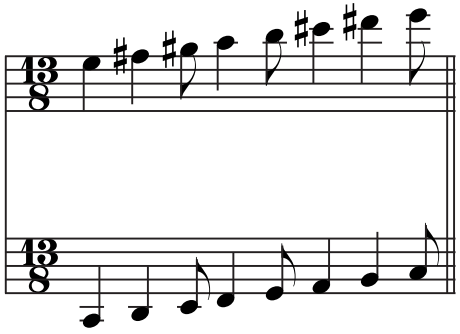

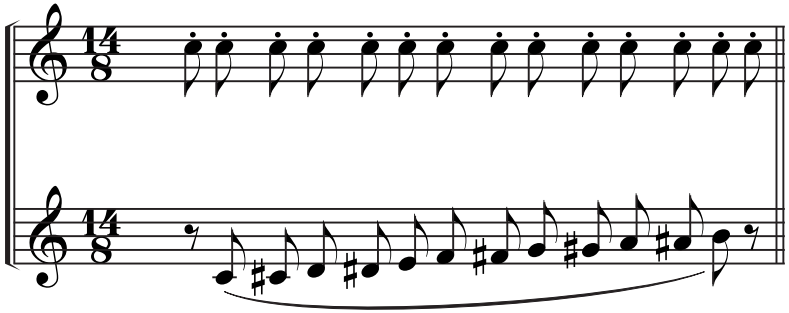

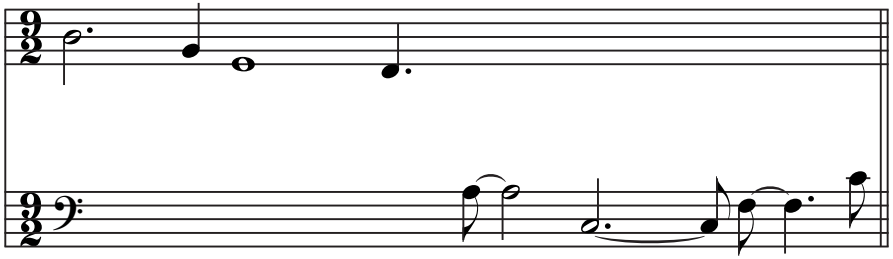

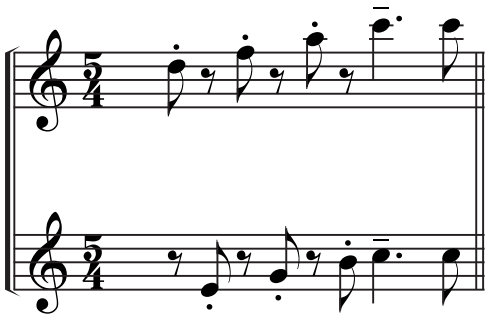

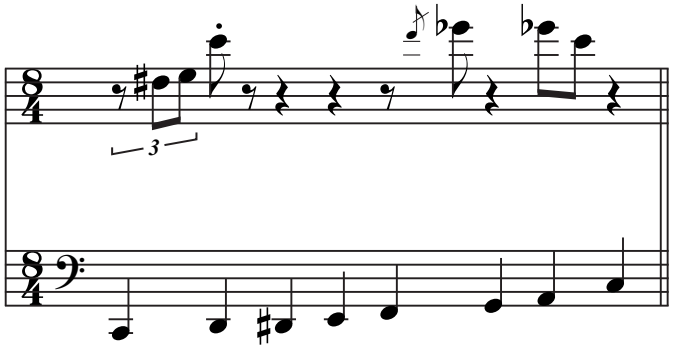
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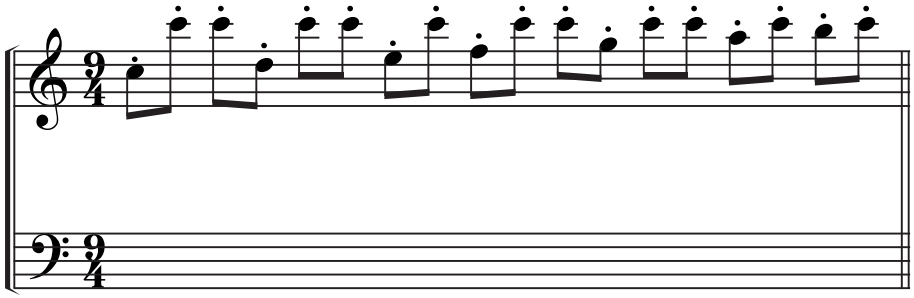

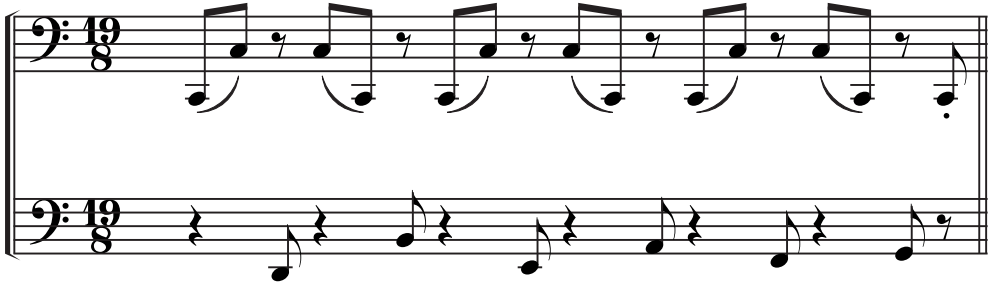

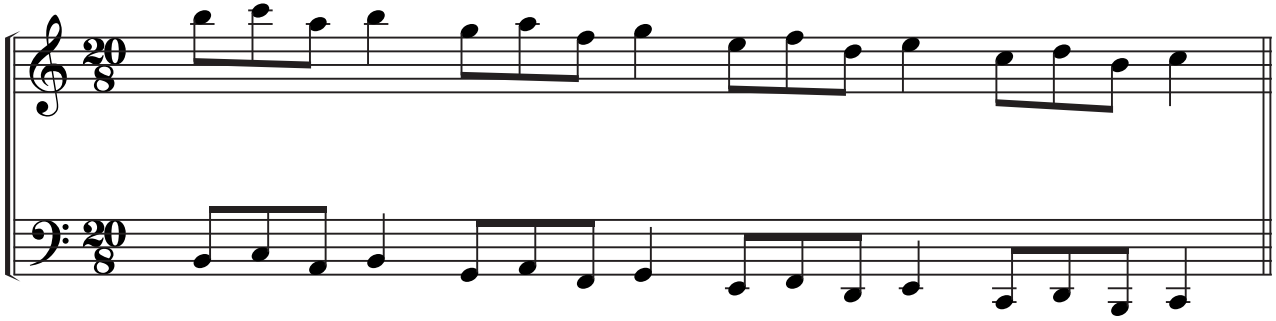

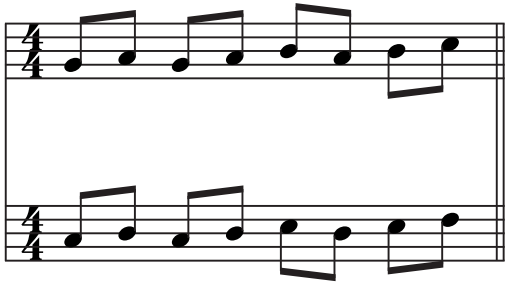

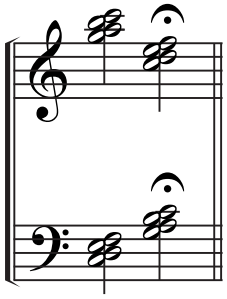

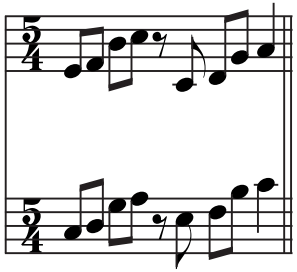

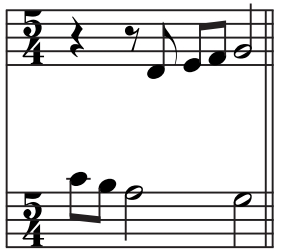

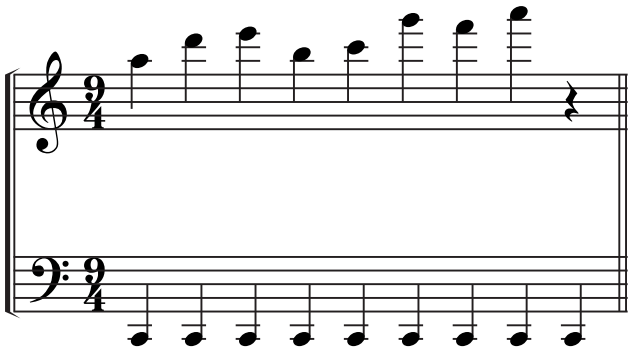

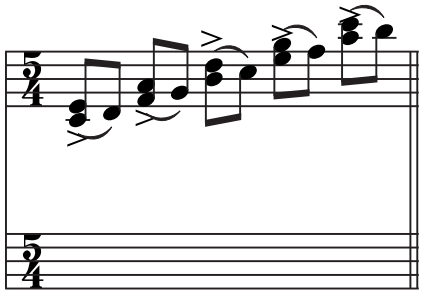

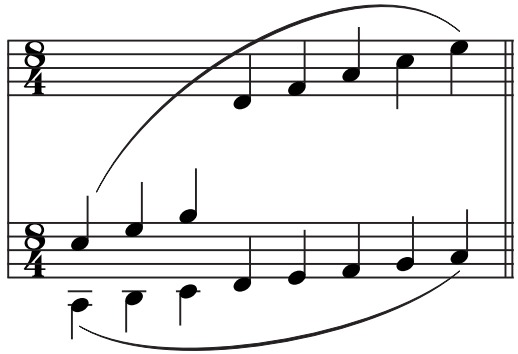

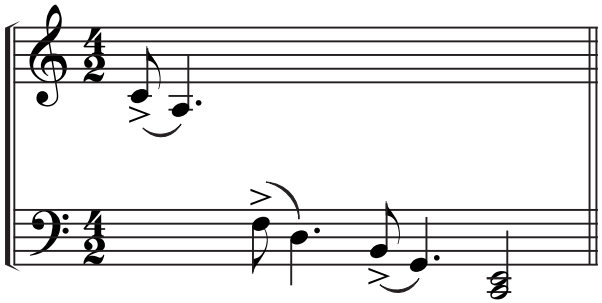

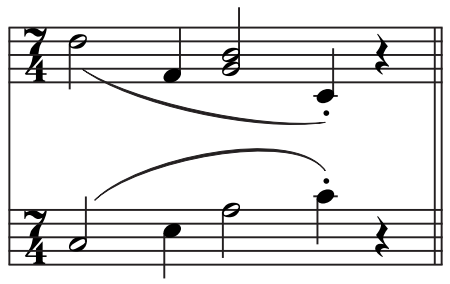

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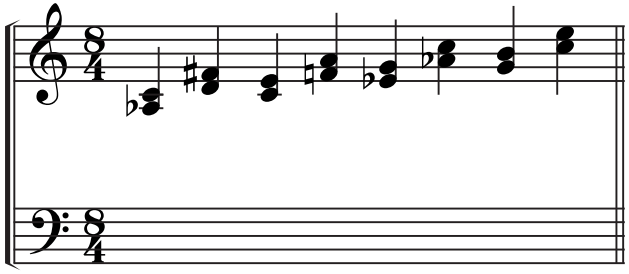
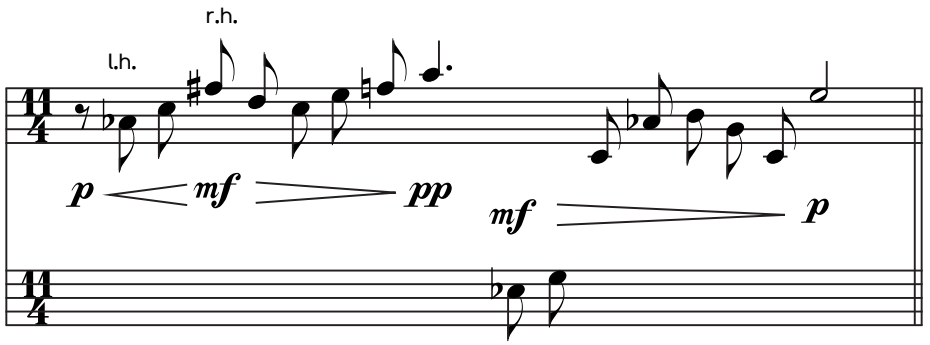
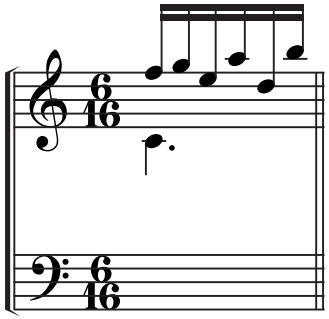
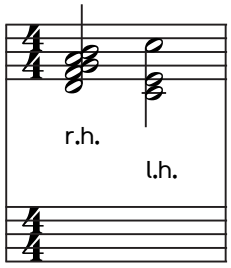
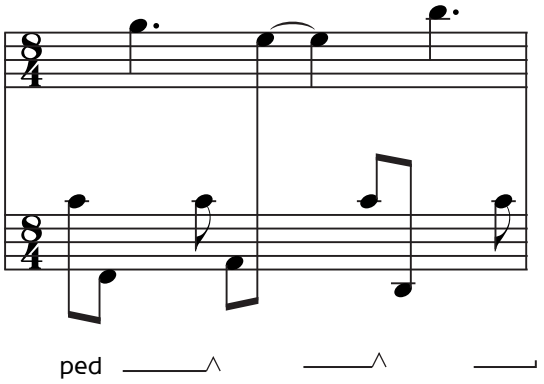
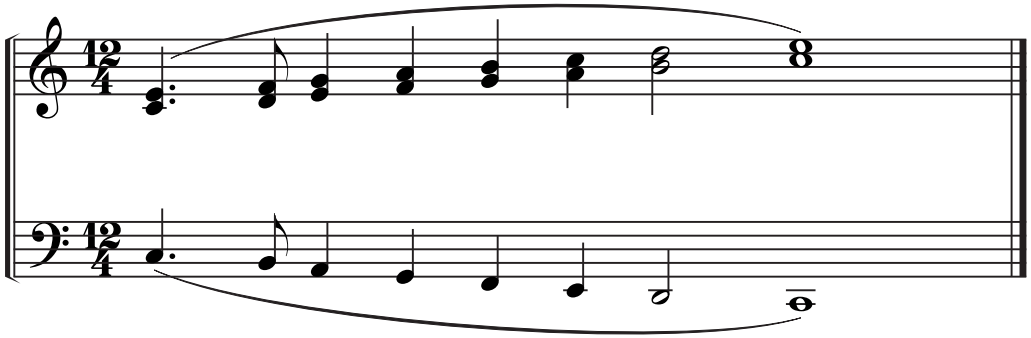












JAMIE CROFTS BEDFORD GARDENS 1993

3 Games

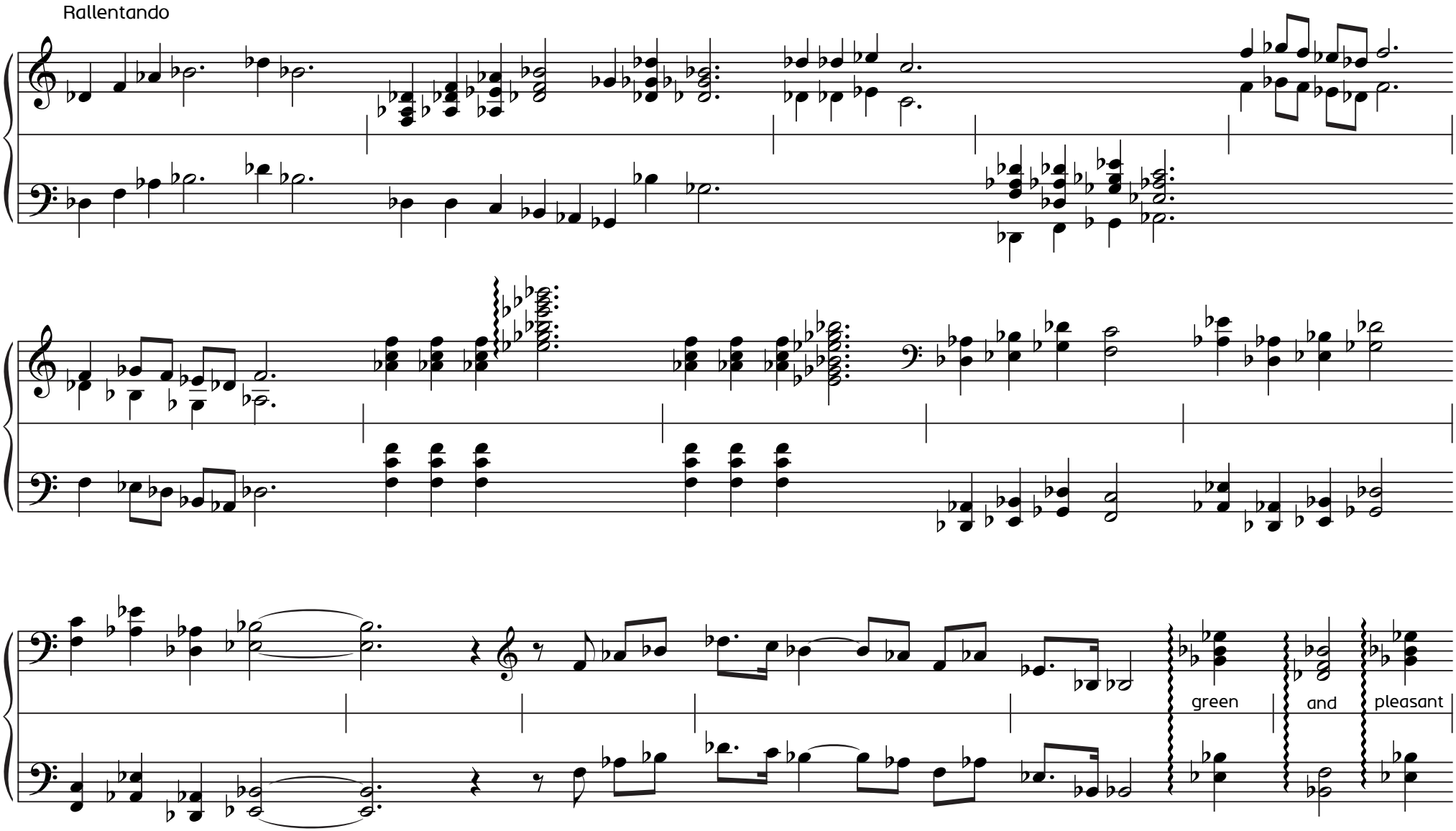
Patriot Game (1994)
Ball Game (1995)
Team Game (1995)

Jamie Crofts

SOUNDkiosk Piano Edition
513

Patriot Game

Jamie Crofts



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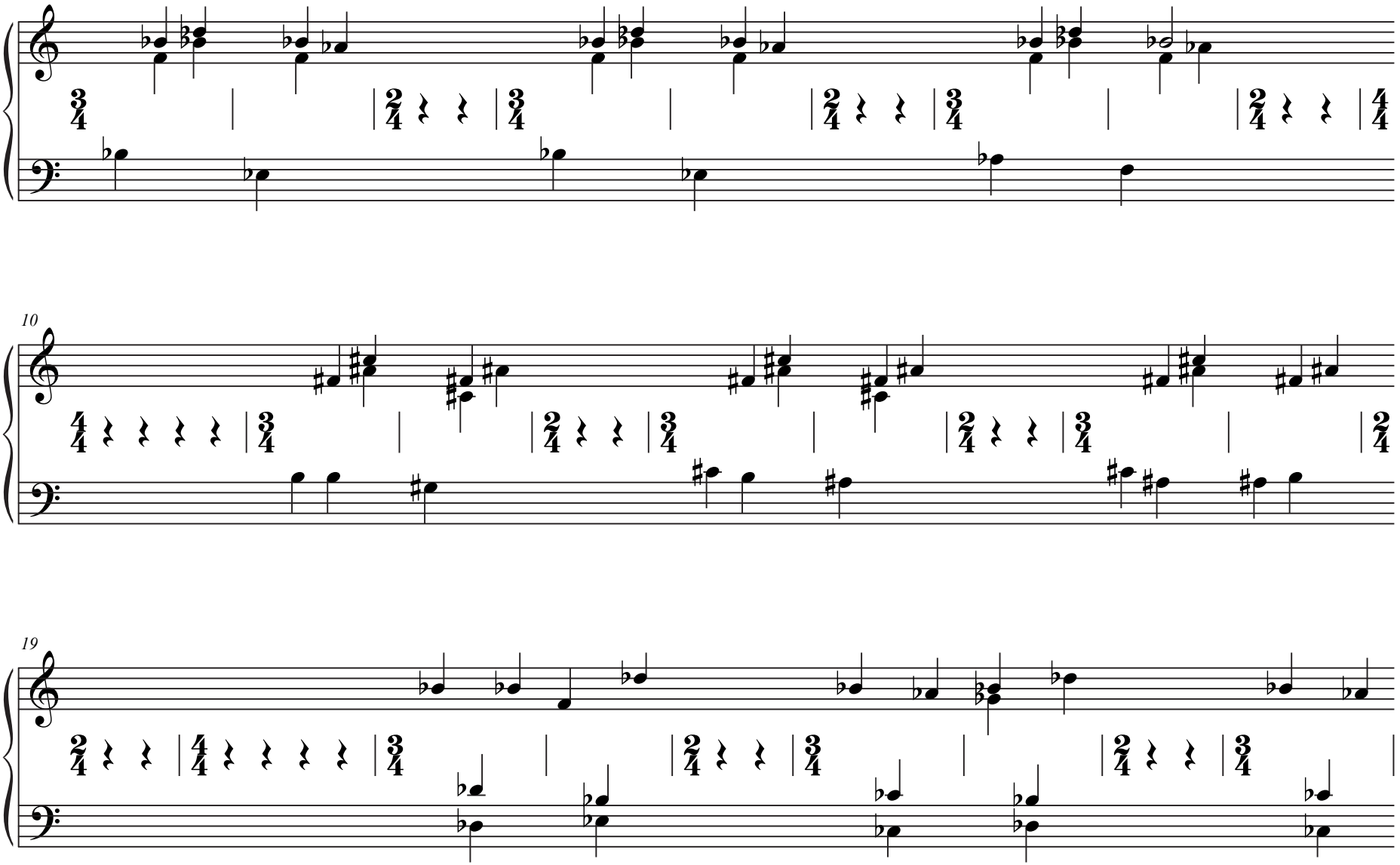
END OF SAMPLE - FULL SCORE IS 3 PAGES

to Alice and John

Ball Game

Jamie Crofts

tempo rubato



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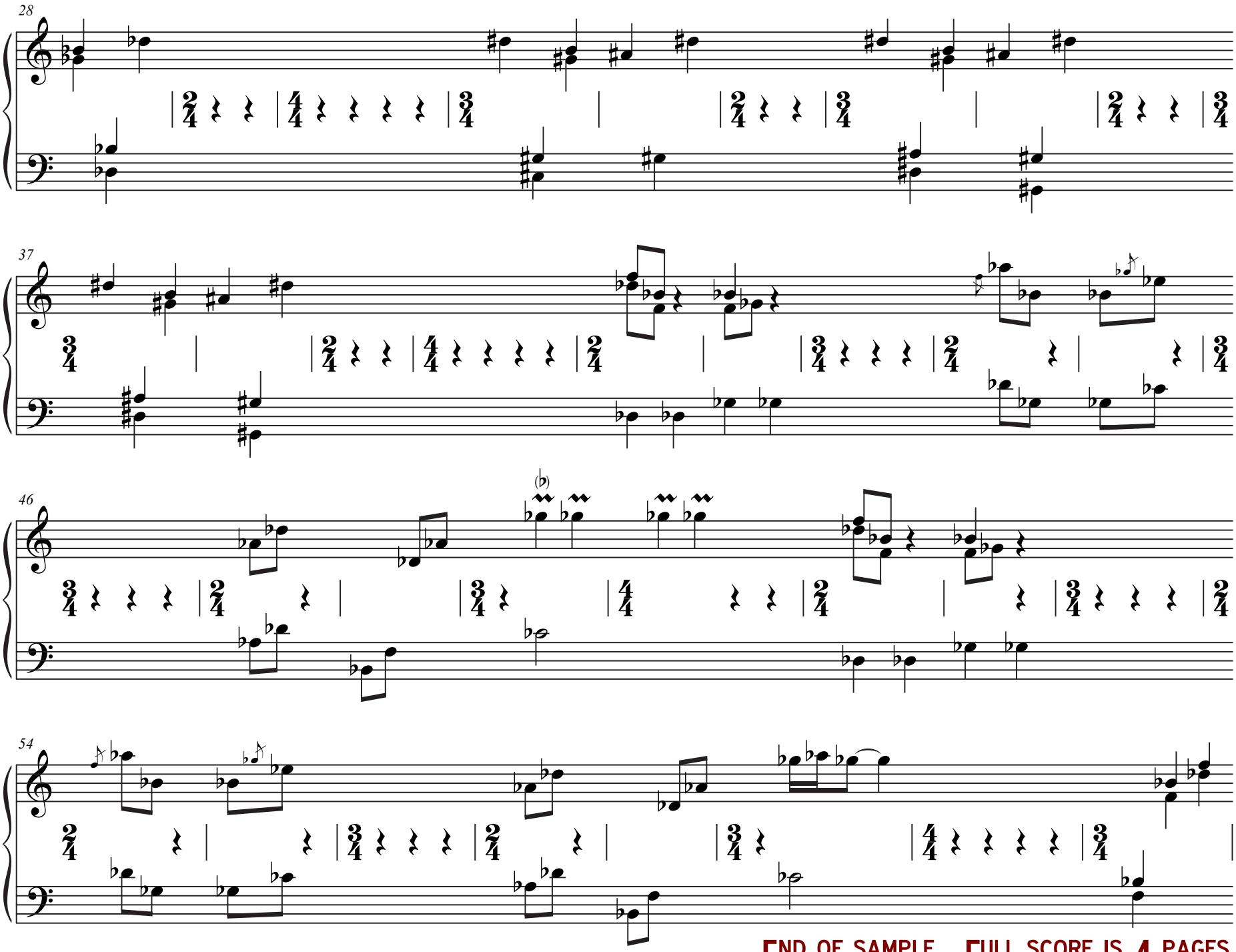
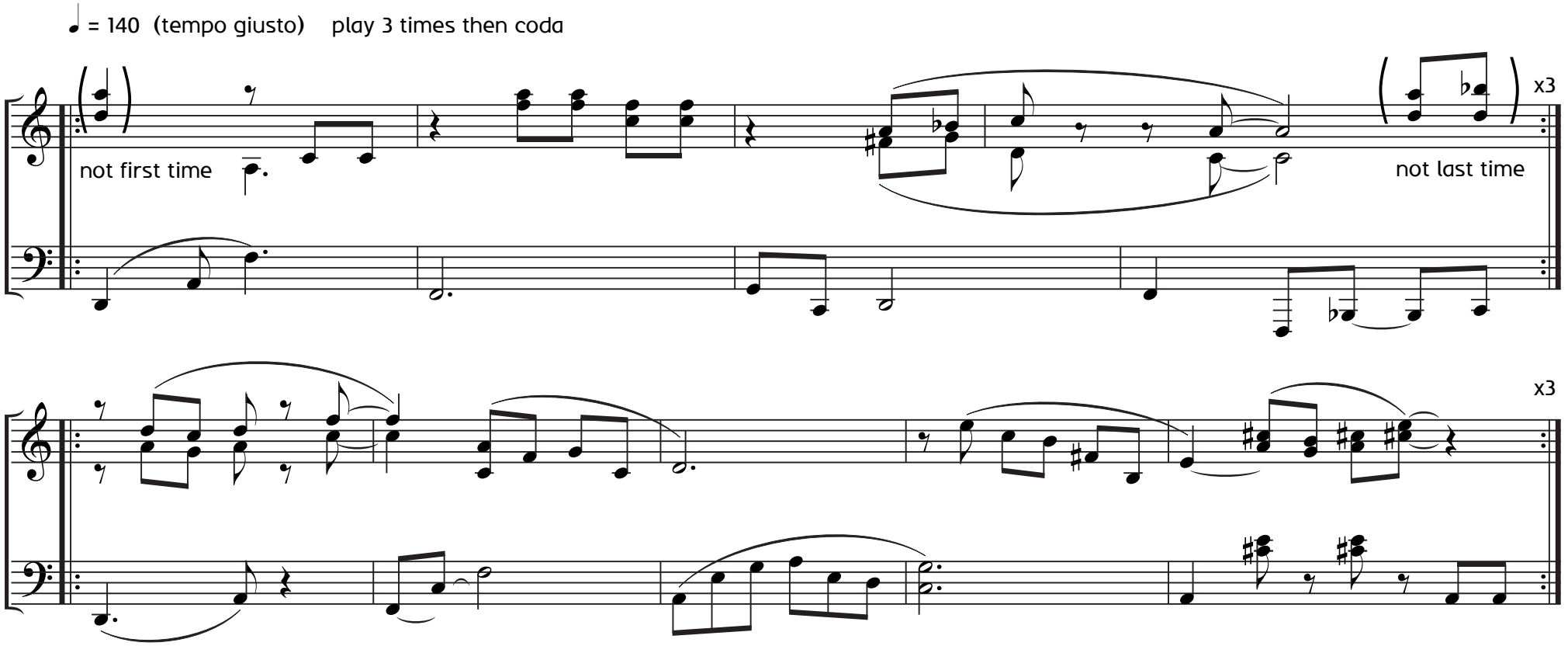


END OF SAMPLE - FULL SCORE IS 4 PAGES

for Julian

Team Game

Jamie Crofts



End of sample - full score is 2 pages

Game No.7

Game No.7 (1996)

Jamie Crofts

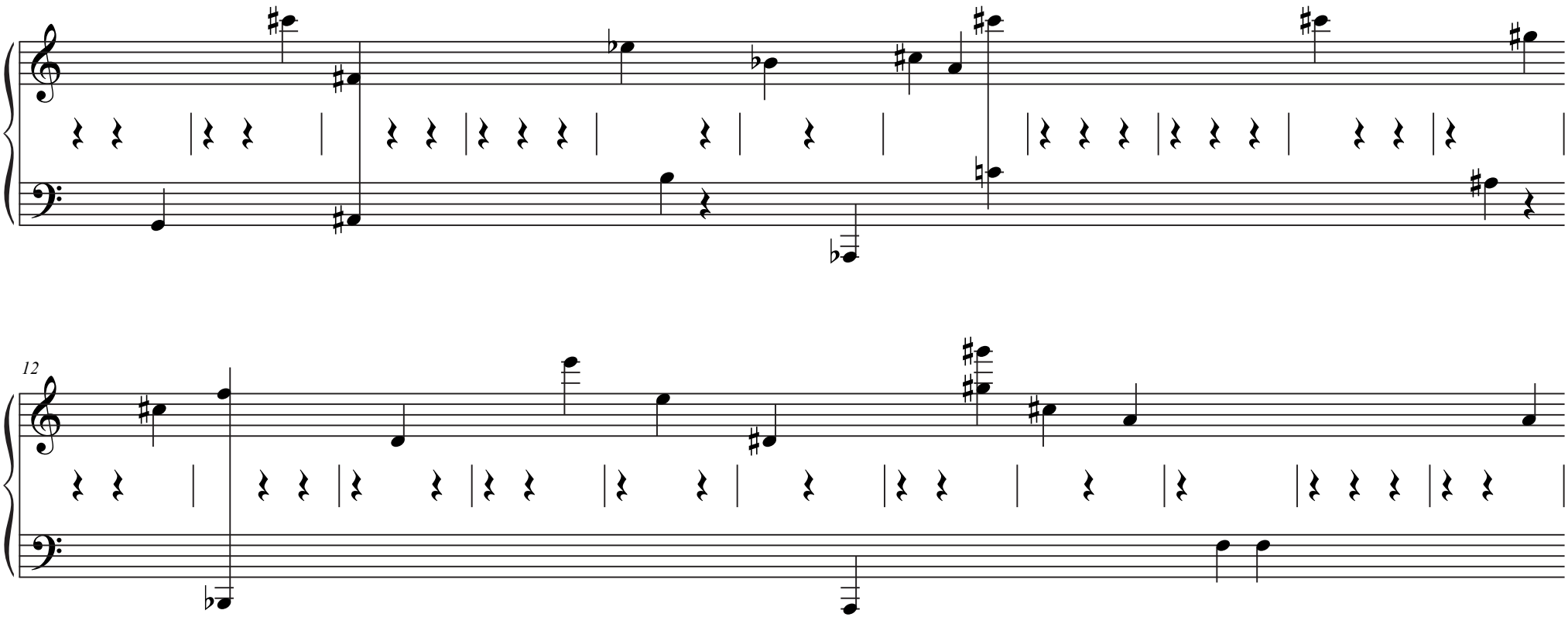
SOUNDkiosk Piano Edition
518

to Julian Haxby

Game No.7

(being 375 bars for piano)

Jamie Crofts



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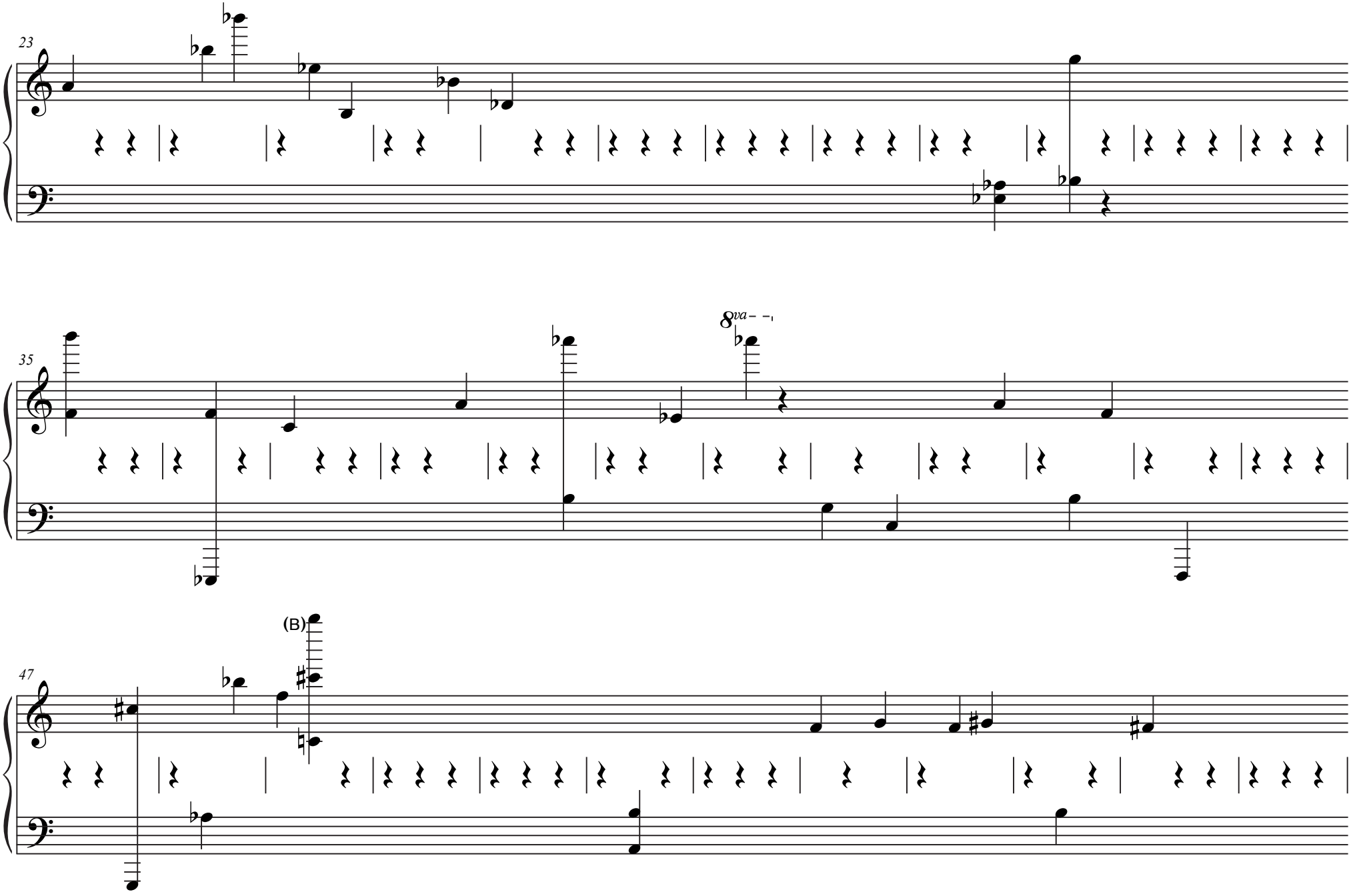
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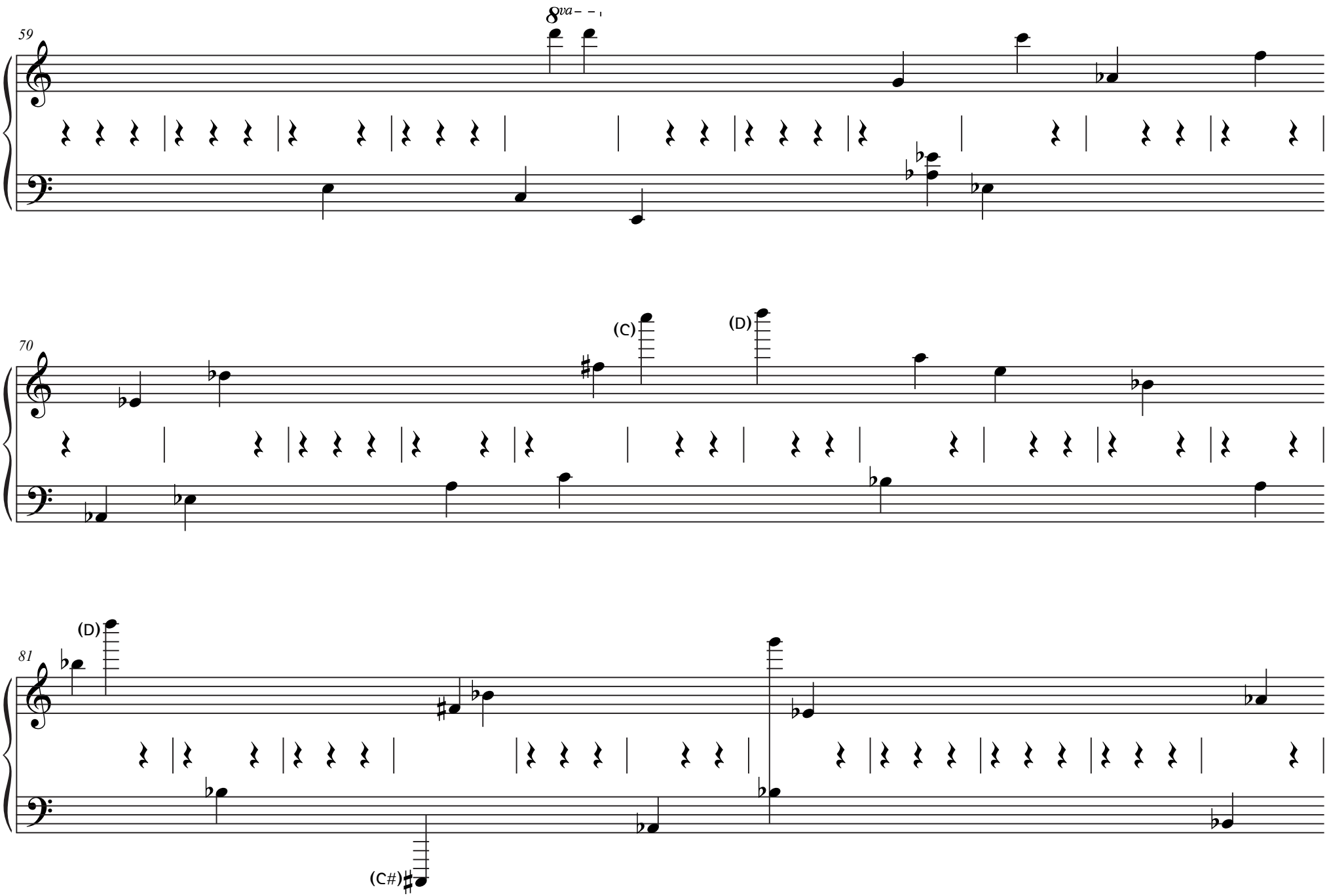
35
8va
(B)
47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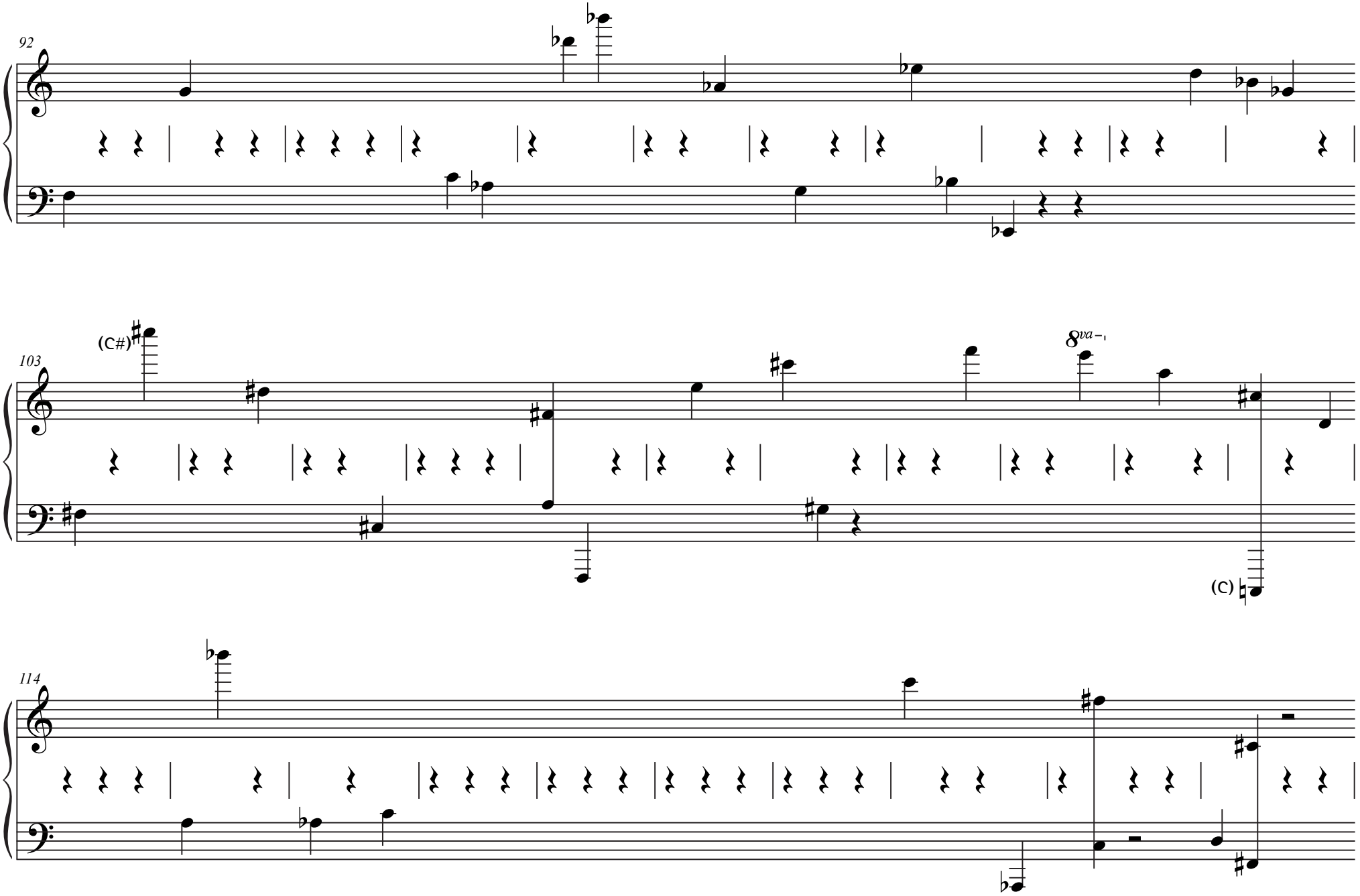
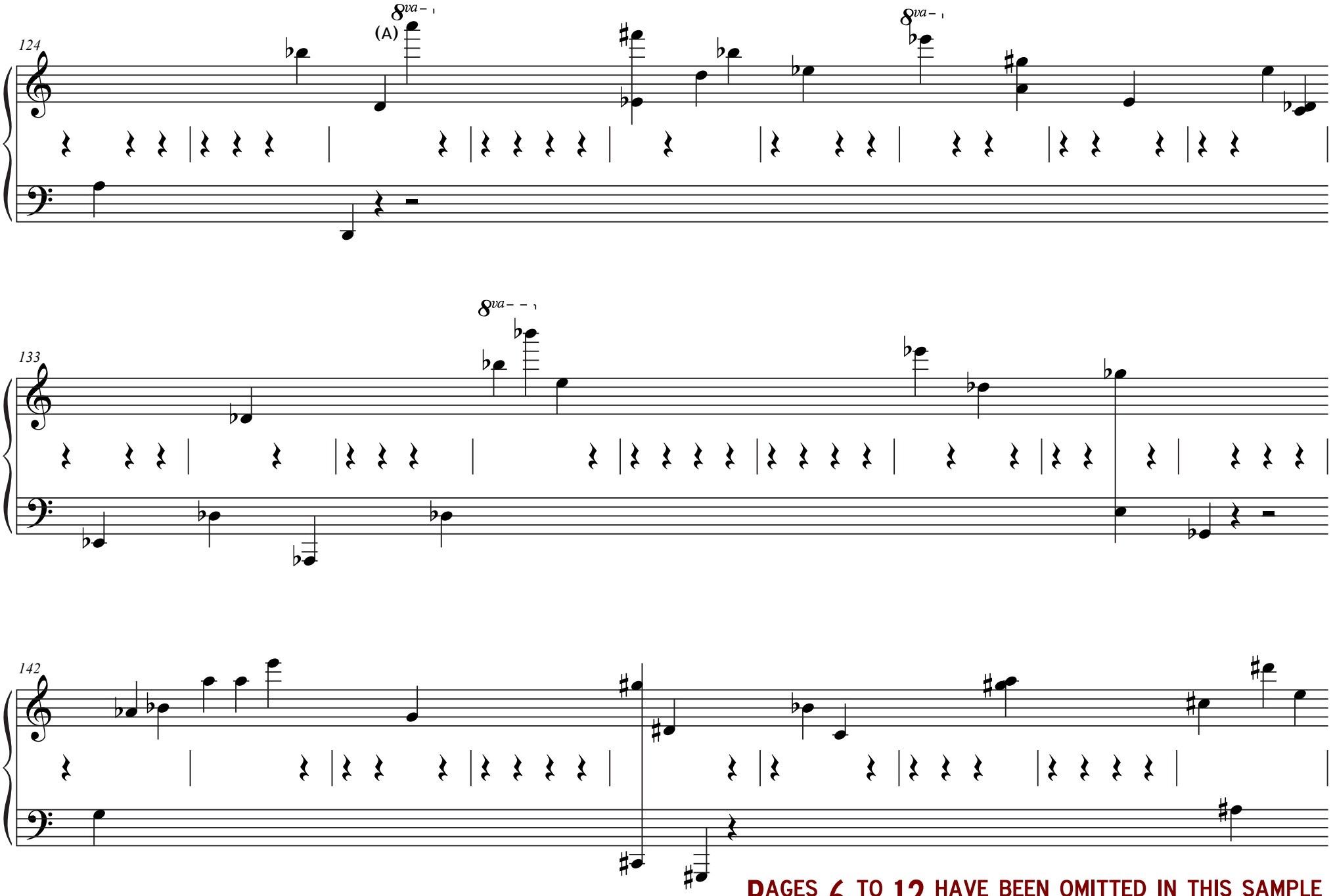
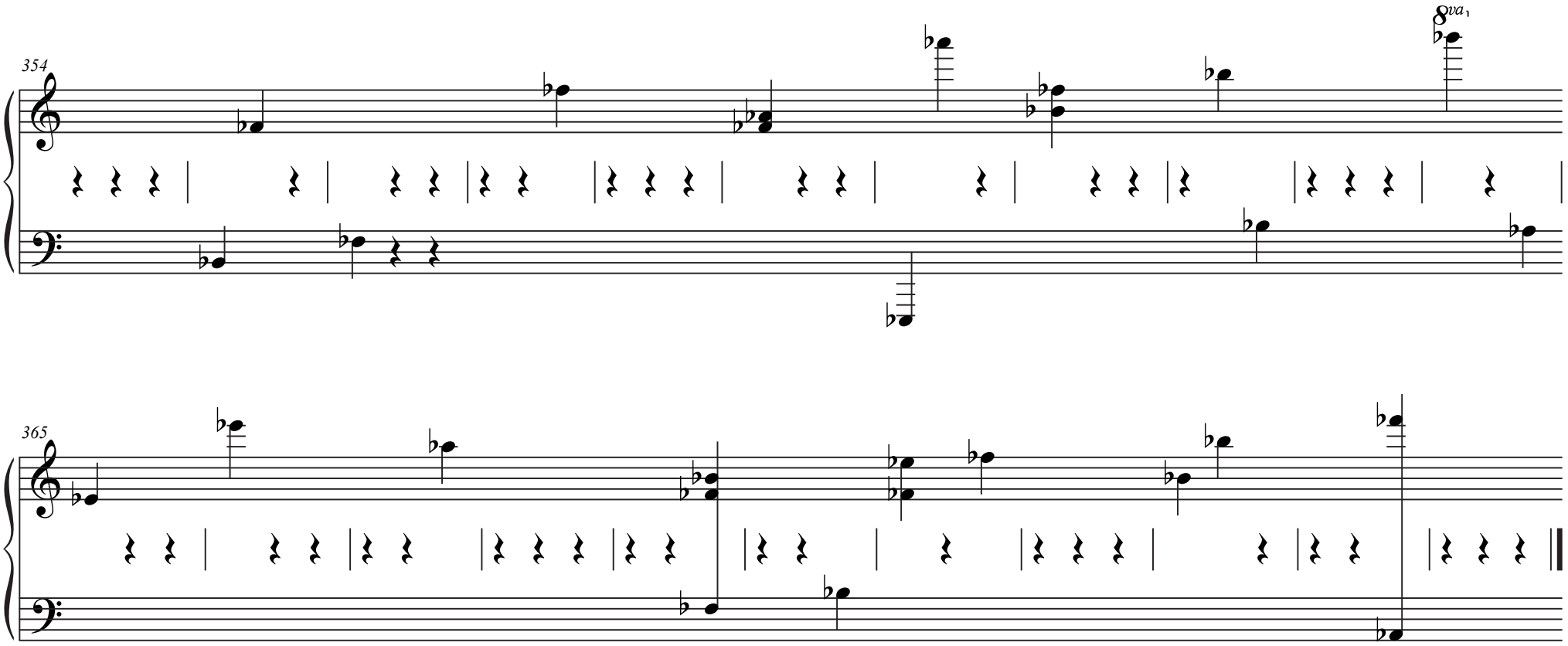
59
70
(C)
(D)
(D)
81
(C#)


92
103
(C#)
8va
(C)
114



PAGES 6 TO 12 HAVE BEEN OMITTED IN THIS SAMPLE



1) Extend the duration of any note or notes either manually or with the pedal. Connect notes into "phrases".
By this I mean groups of notes which work together melodically, harmonically or texturally.
2) Notes may also be shortened and the articulation varied freely.
3) Employ direction 2 less often than direction 1.
4) Game No.7 may be played at any speed. I prefer speeds of 60-65, 120-130 or "as fast as possible", also combinations of these. When I played it in August 2004 the duration was 9'12".
5) Employ rubato, strategically.
6) Make use of pauses (fermata).
7) Julian Haxby's first performance at Kettle's Yard, Cambridge was a definitive performance.
Jamie Crofts 1996/2006

Piano Duet Album

Concerto (1991)
Española (1998)
OK (1998)
Song Without Worth (1998)

Bonus pieces
For John B. for 3 pianos
Chord for 88 players on 1 to 88 pianos

Jamie Crofts

SOUNDkiosk Piano Edition
219

to Clifford Meyer

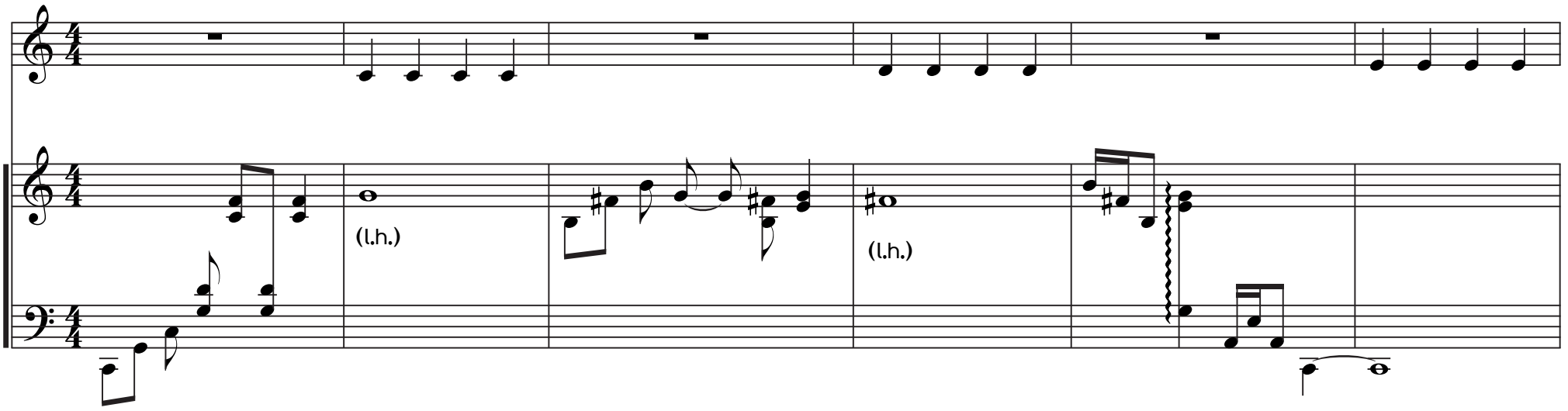
CONCERTO

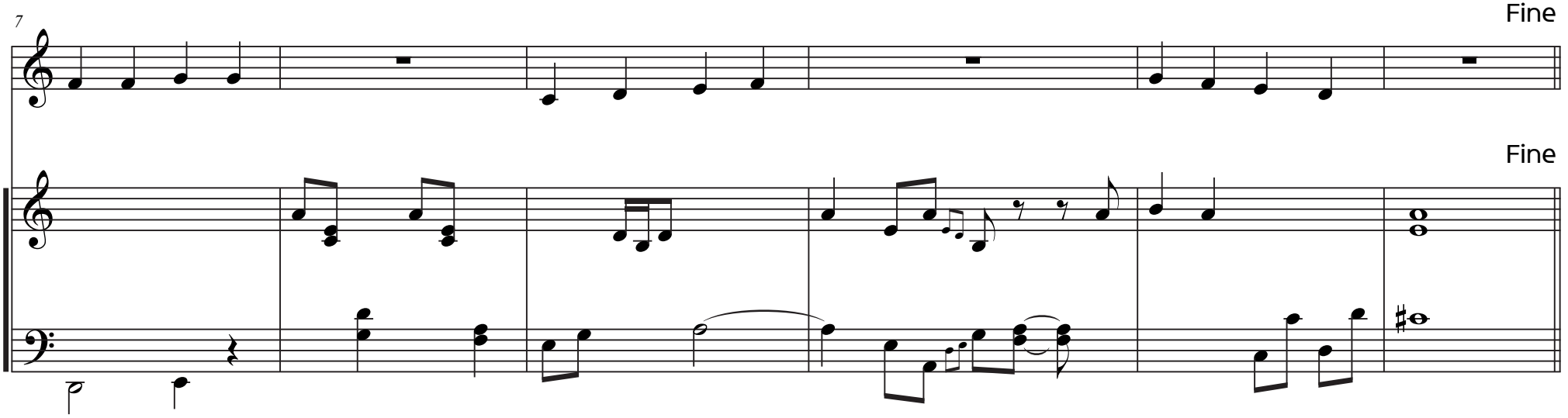
(FOR PIANO DUET)

END OF SAMPLE - FULL SCORE IS 2 PAGES

Jamie Crofts

tempo giusto





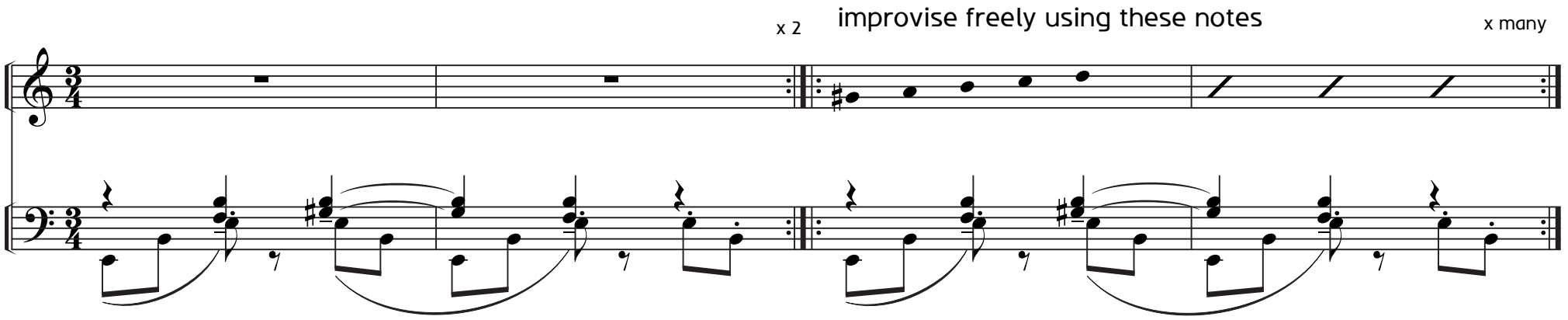
© Jamie Crofts 1991/2006

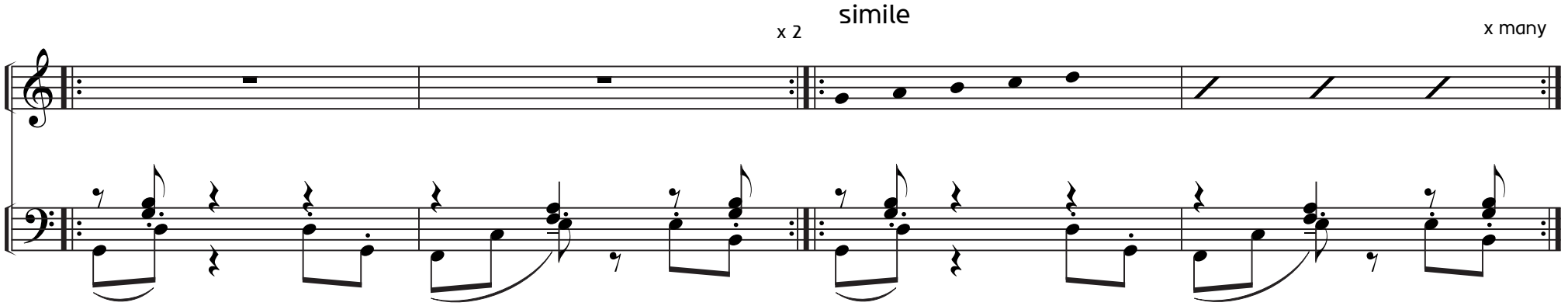
ESPAÑOLA

(PIANO DUET)

END OF SAMPLE - FULL SCORE IS 2 PAGES

Jamie Crofts



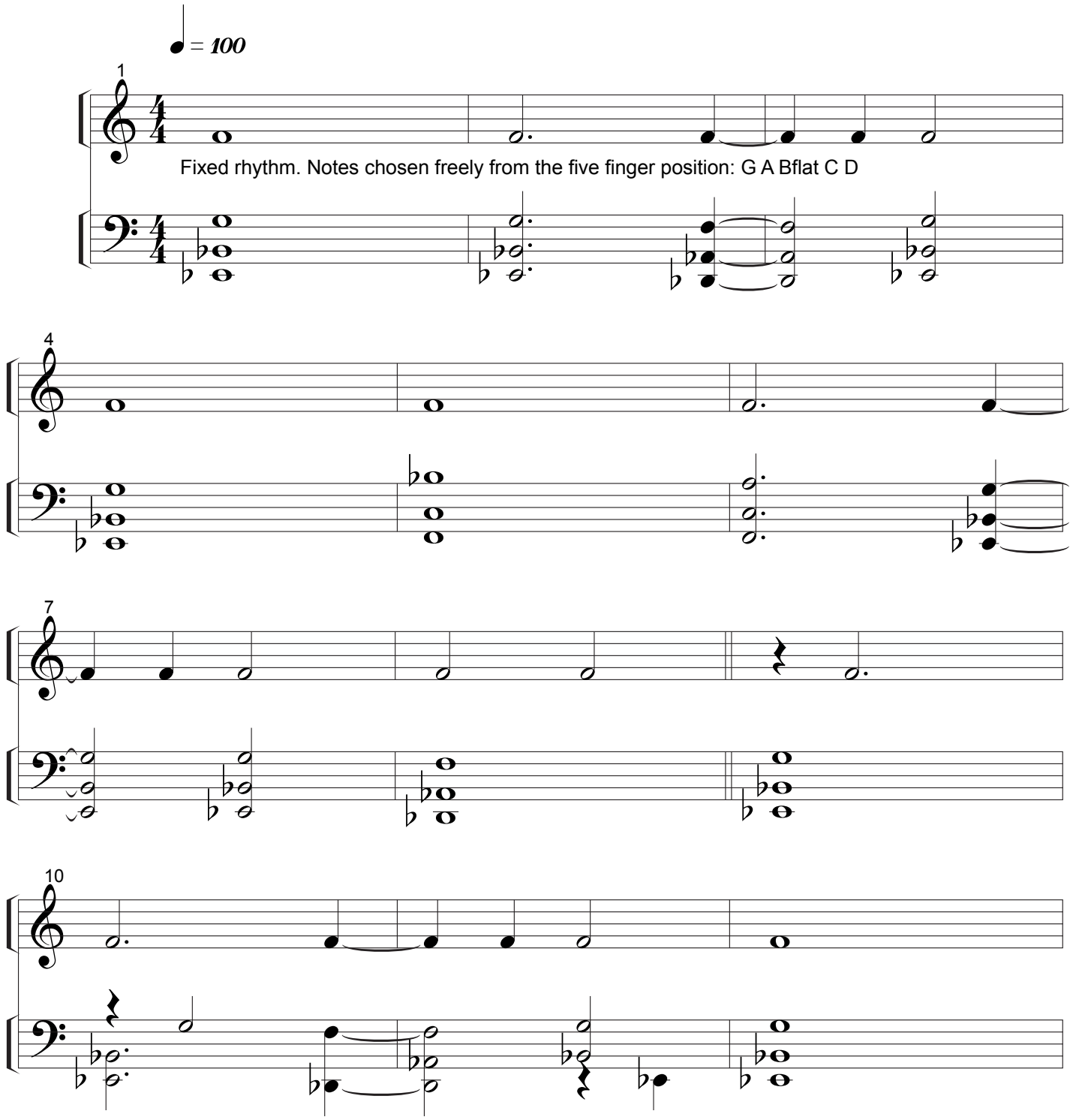


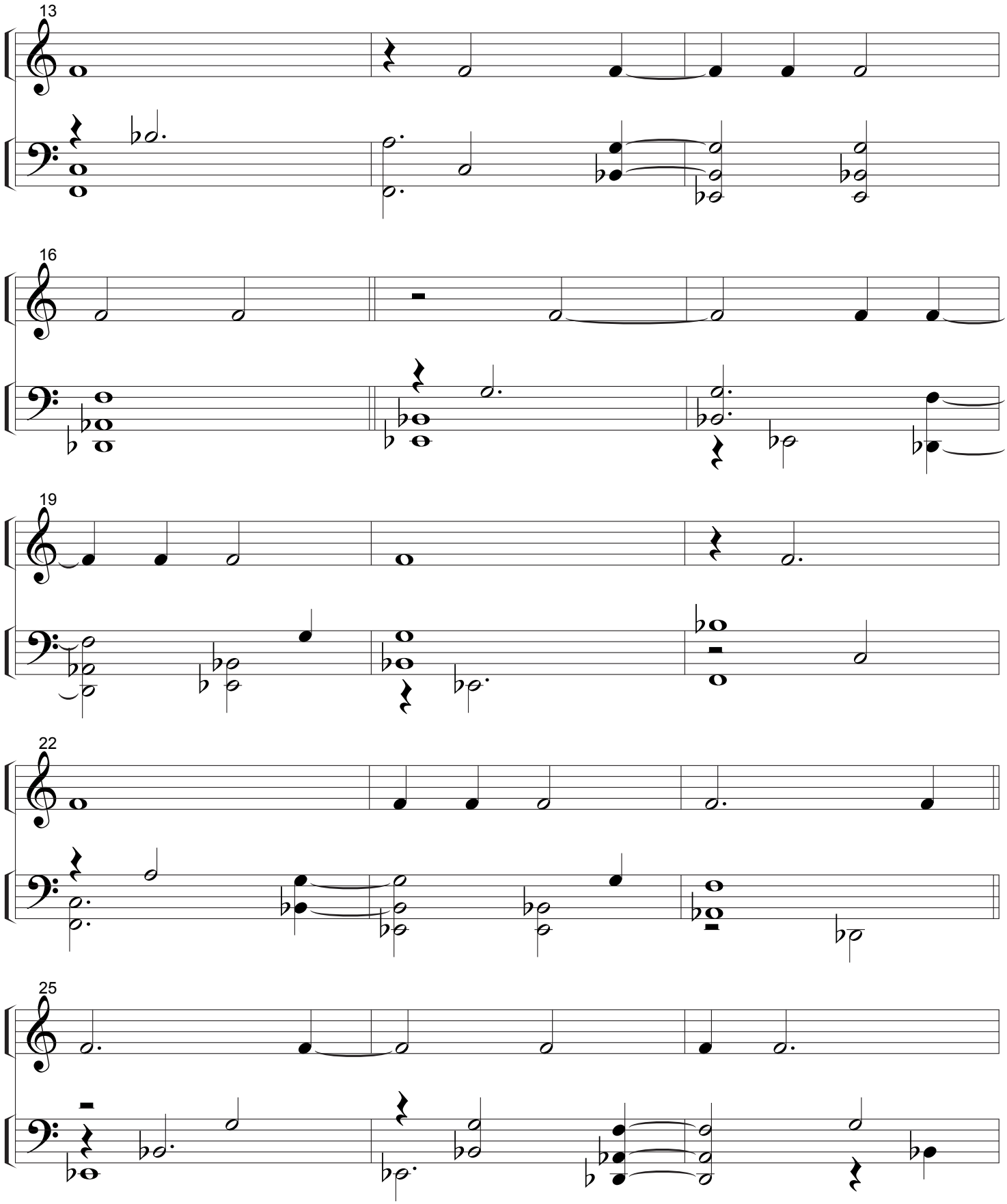
© Jamie Crofts 1998/2006

OK

Piano duet

Jamie Crofts 1998



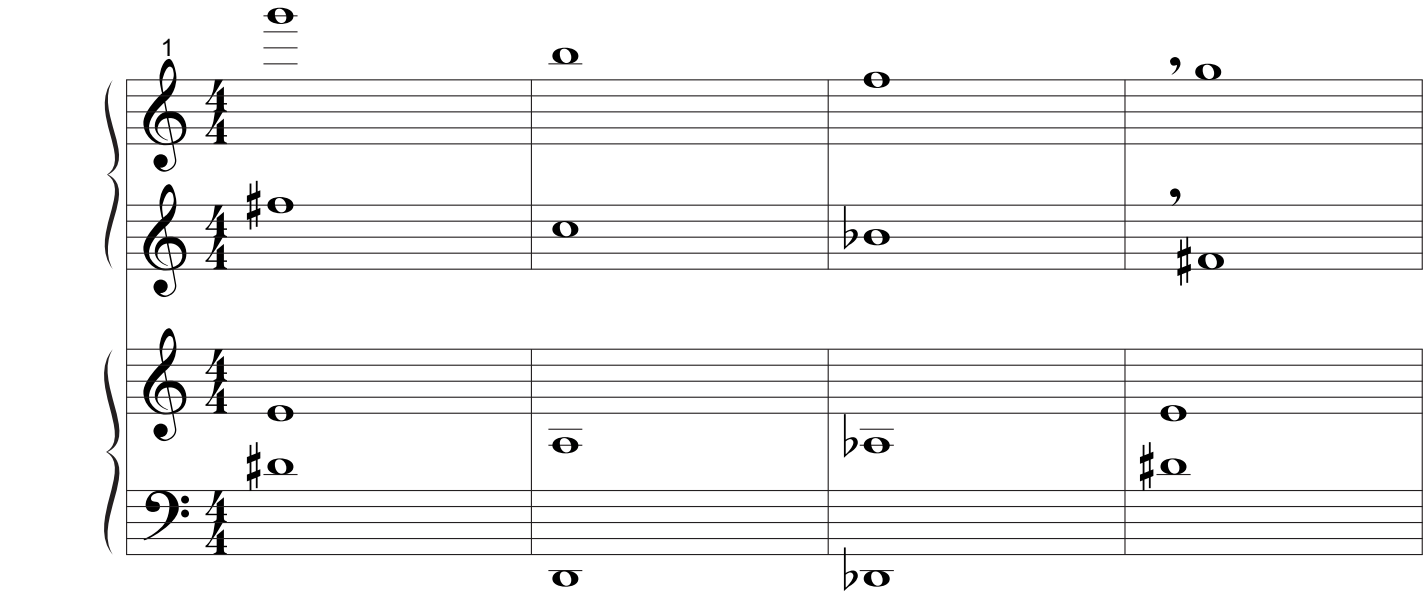


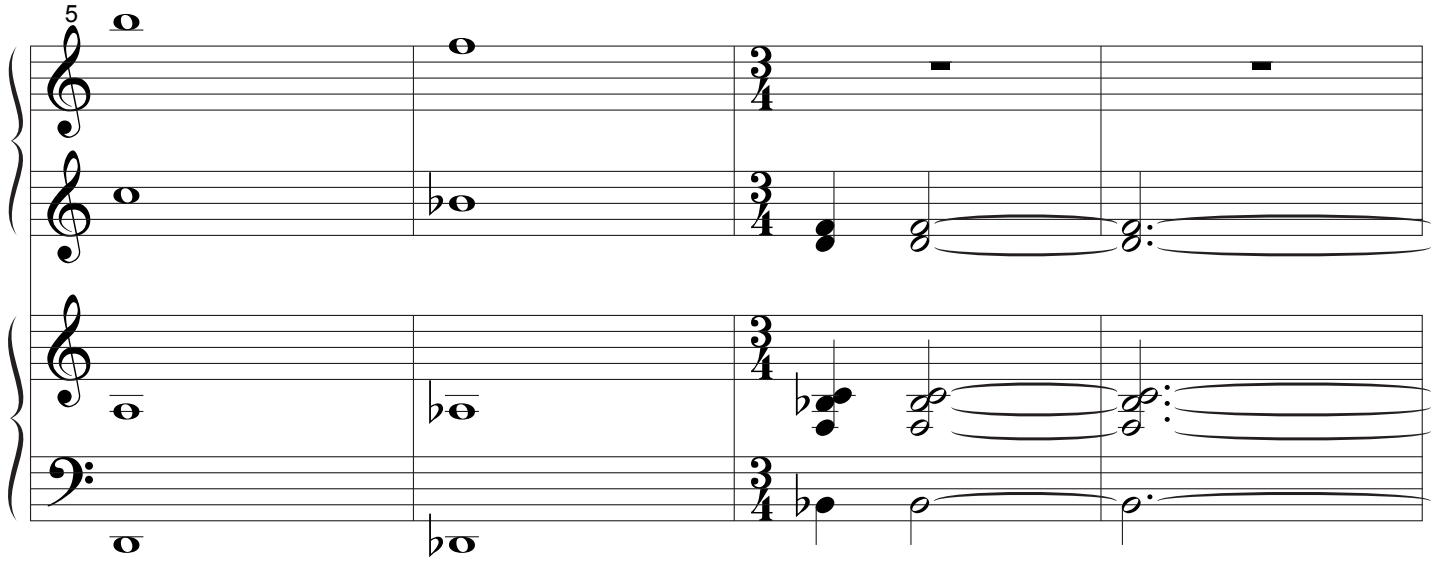
END OF SAMPLE - FULL SCORE IS 3 PAGES

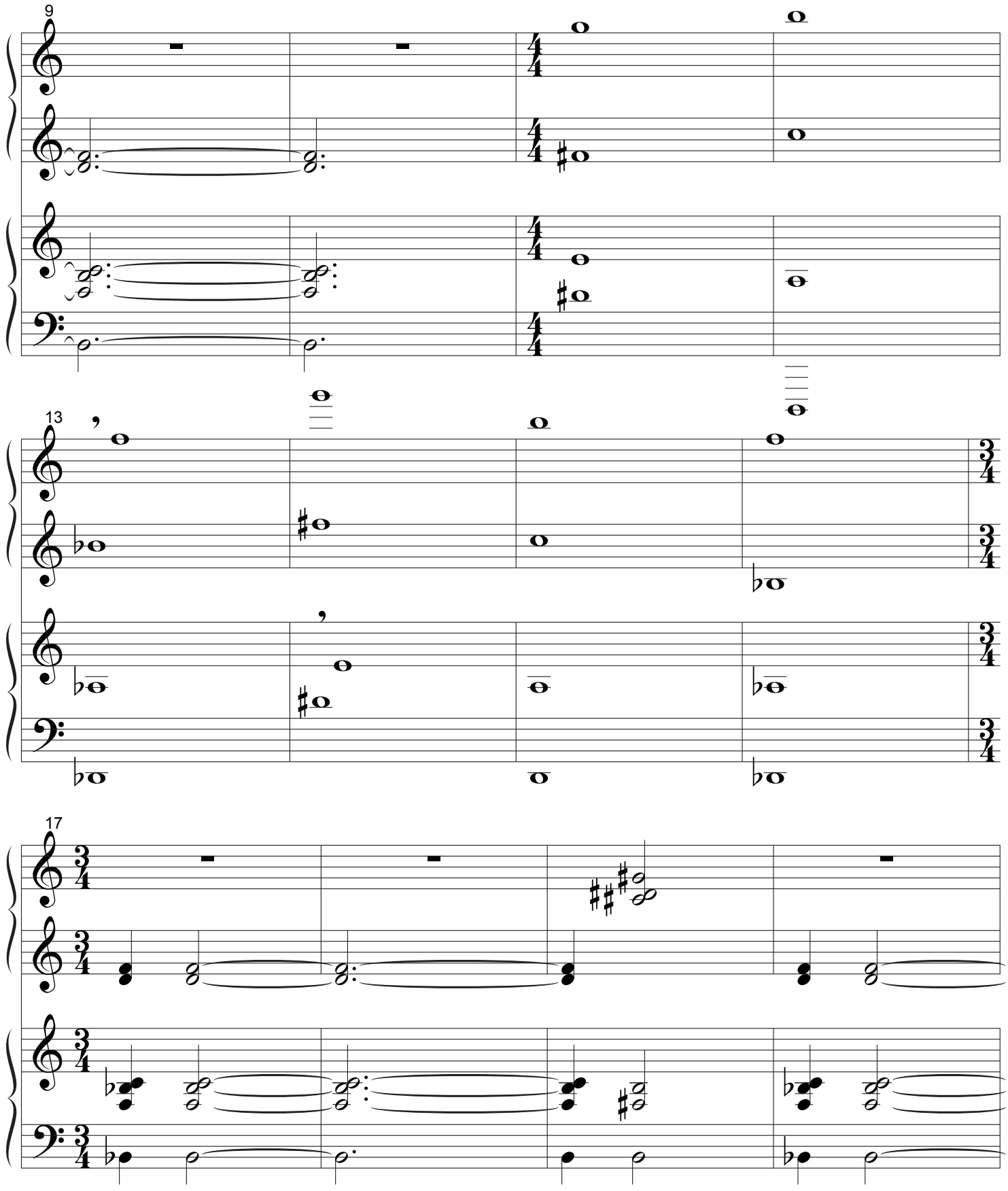
for John White and Sarah Walker

Song Without Worth

Jamie Crofts 1998



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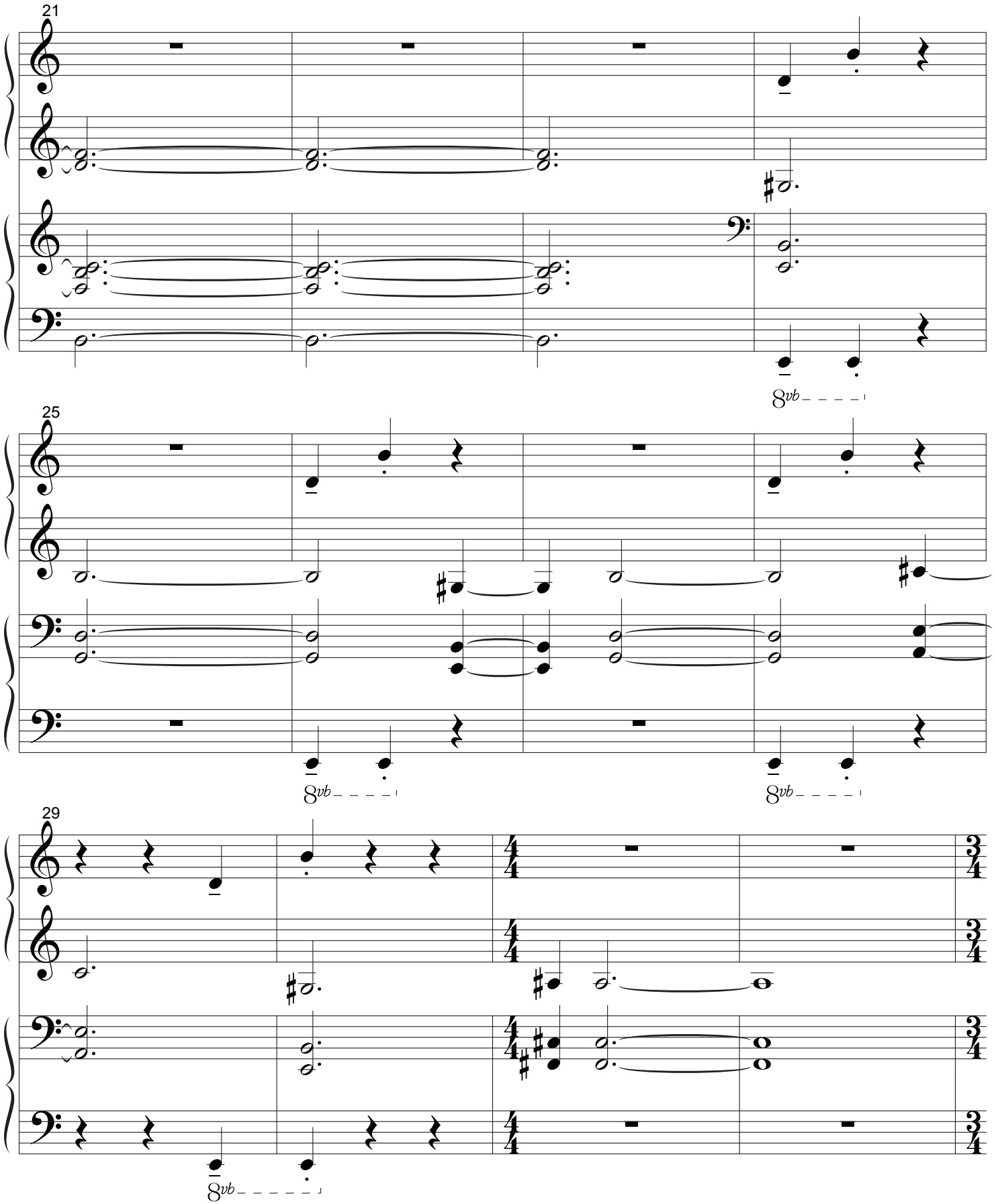
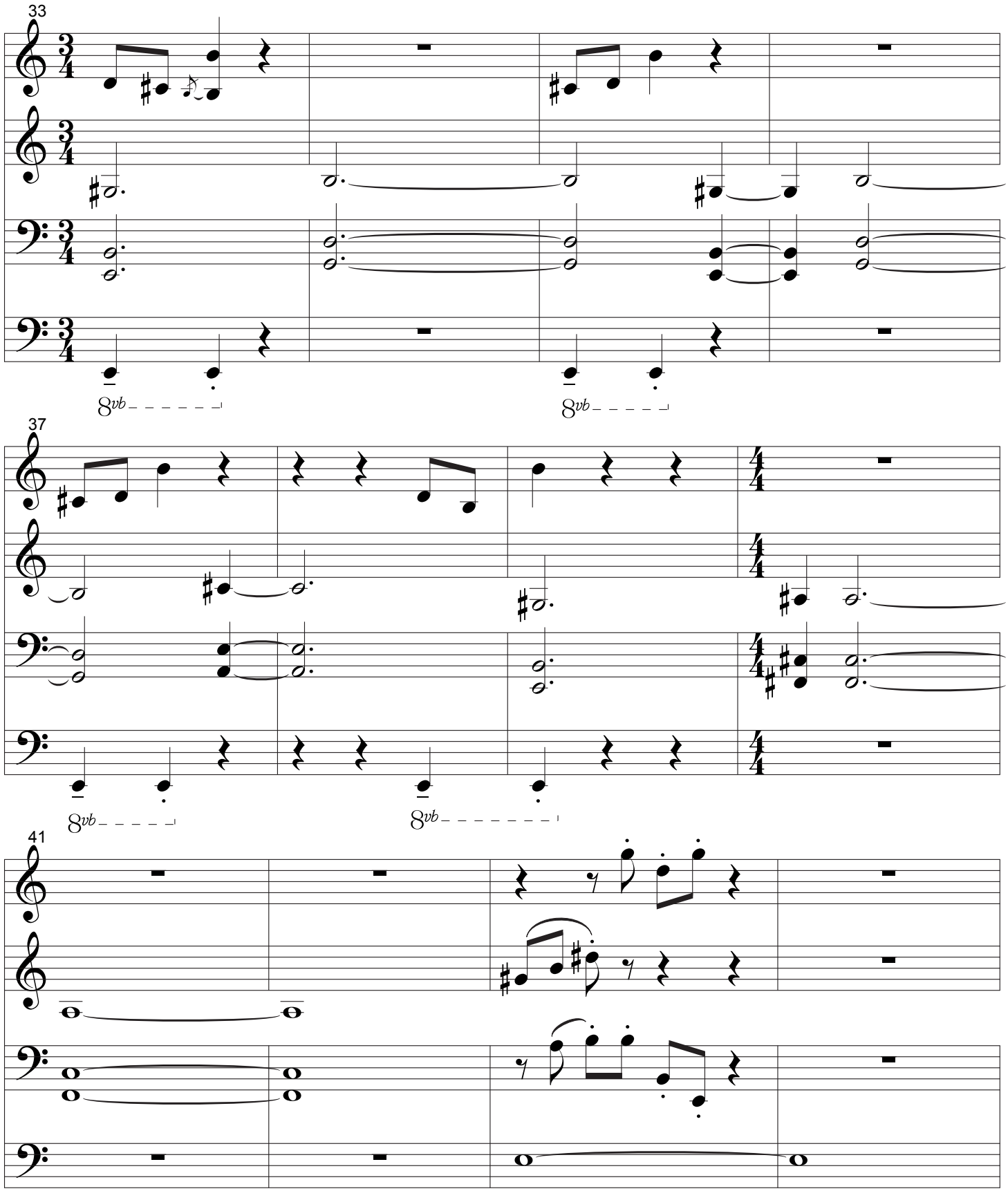
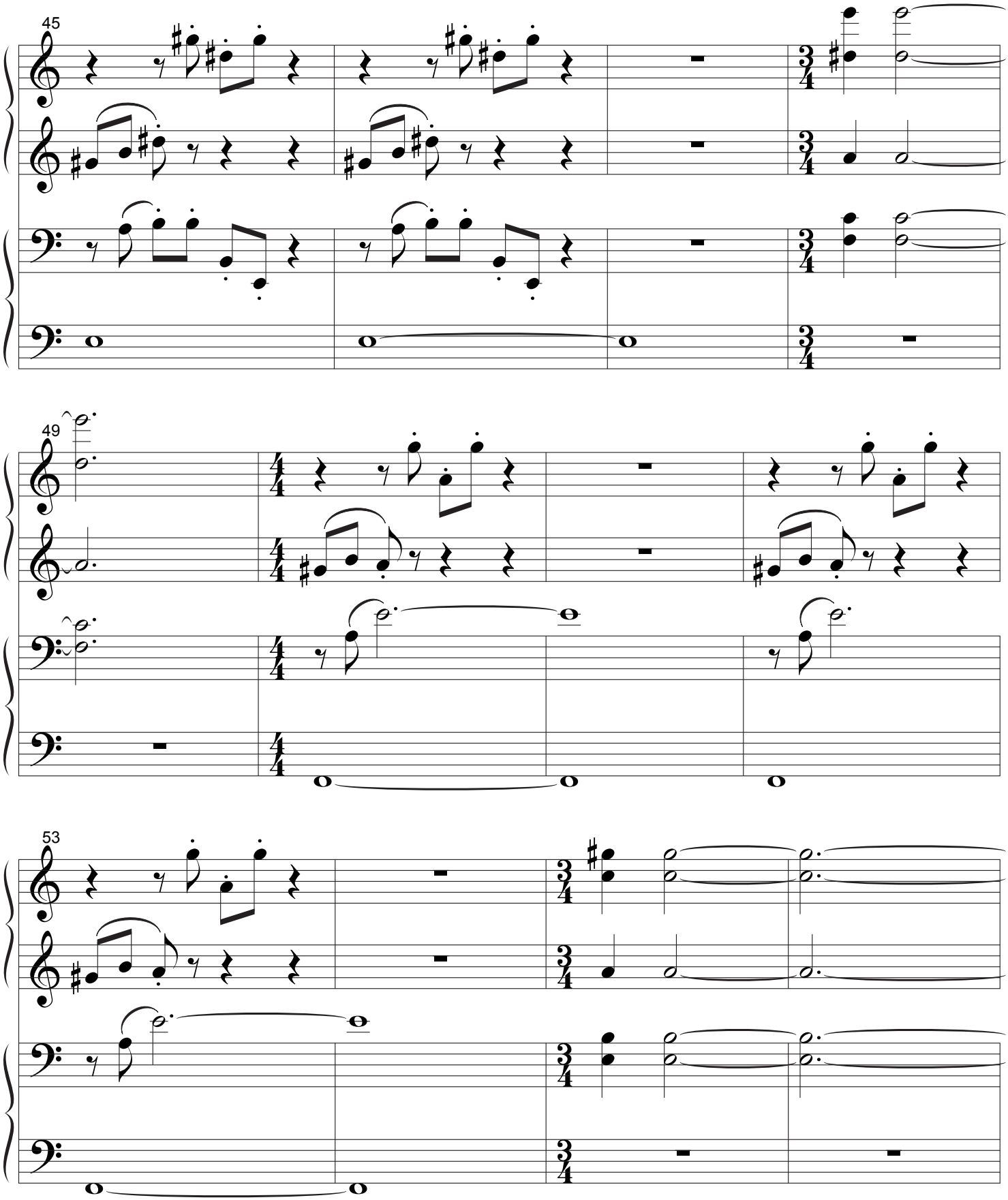
13
17


21
8vb
25
8vb
8vb
29
8vb


33
8vb
8vb
37
8vb
8vb
41



END OF SAMPLE - FULL SCORE IS 9 PAGES

Sonata 1986
(Destroying Angels)

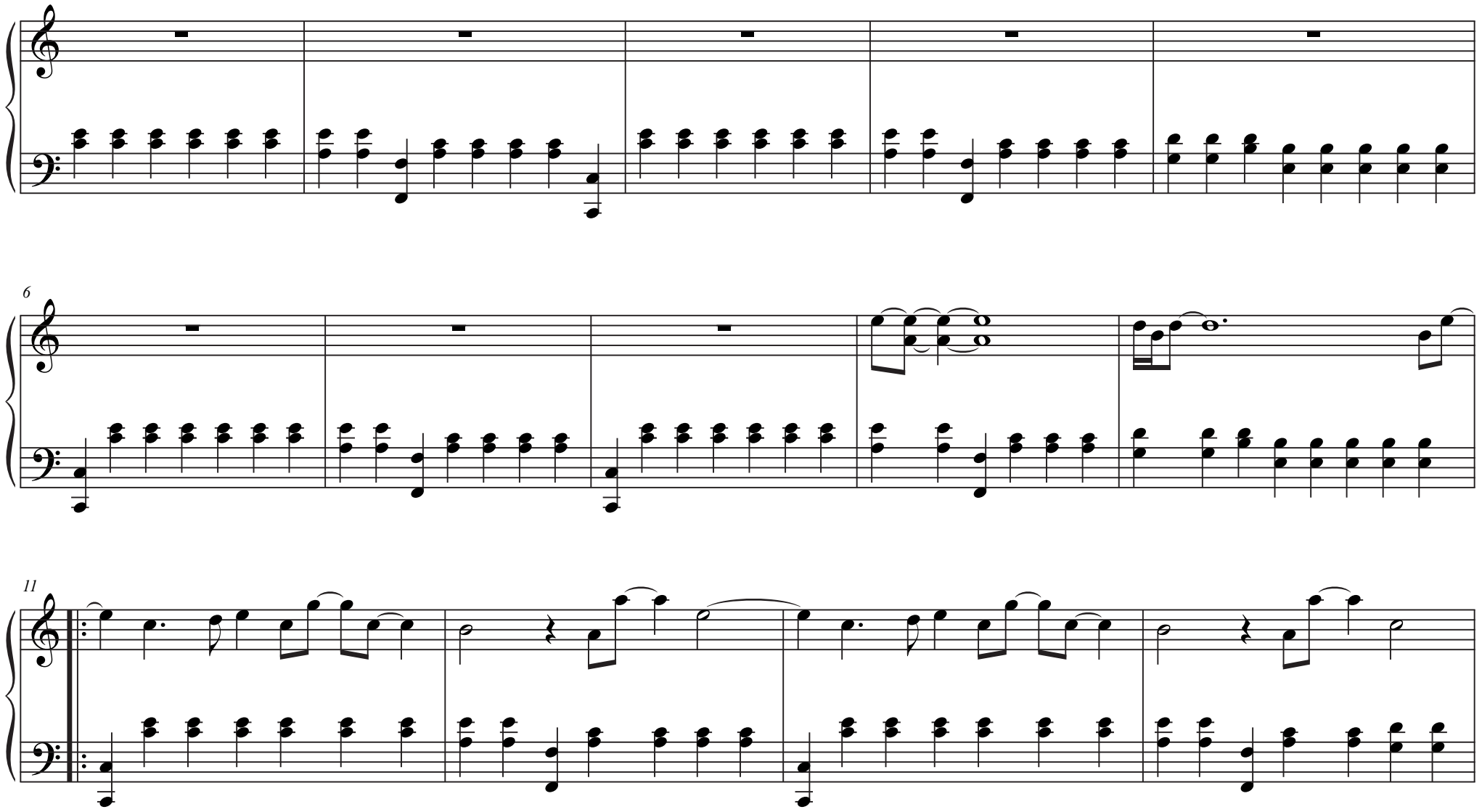
Jamie Crofts

SOUNDkiosk Piano Edition
119

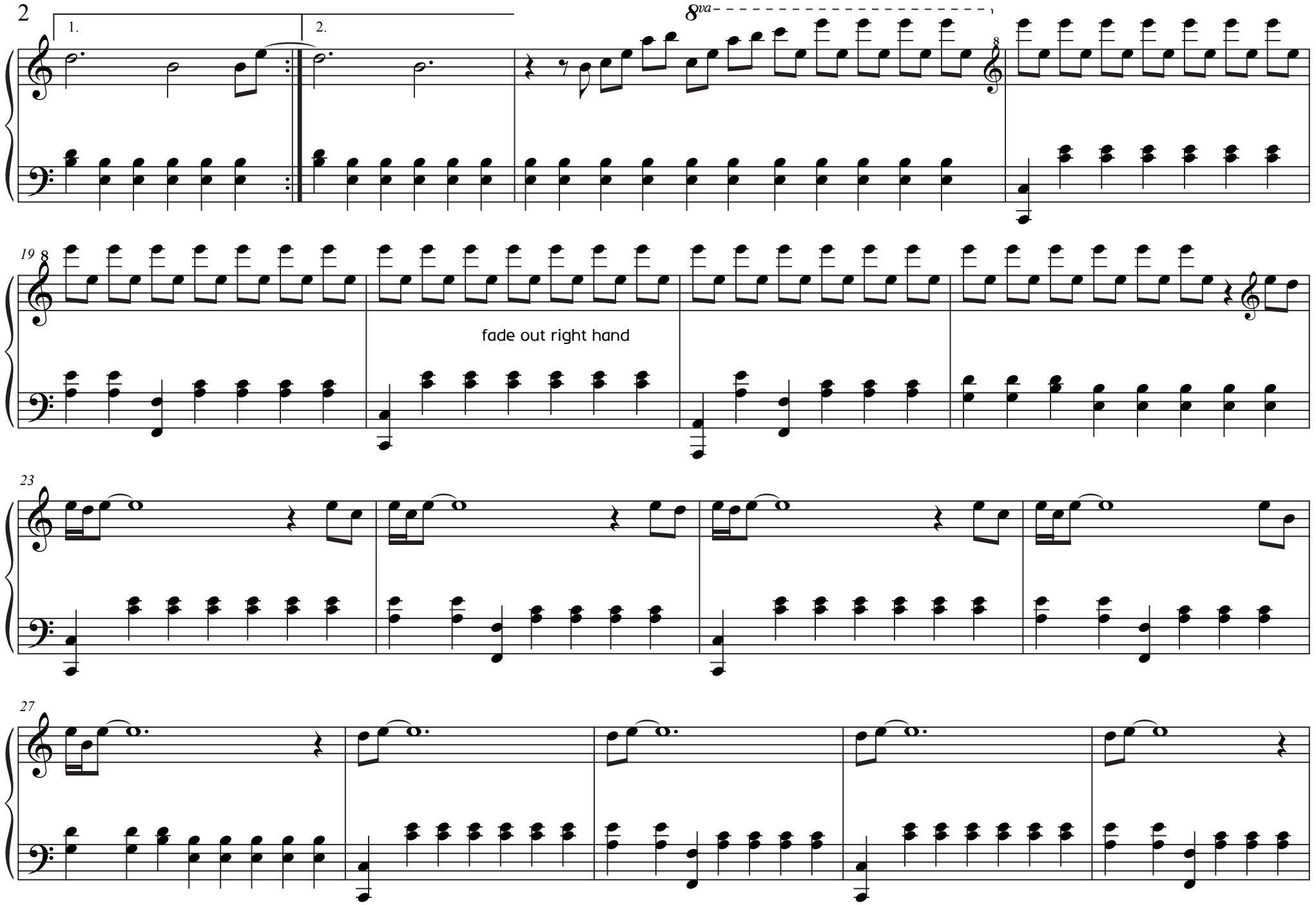
to Carl Johnson

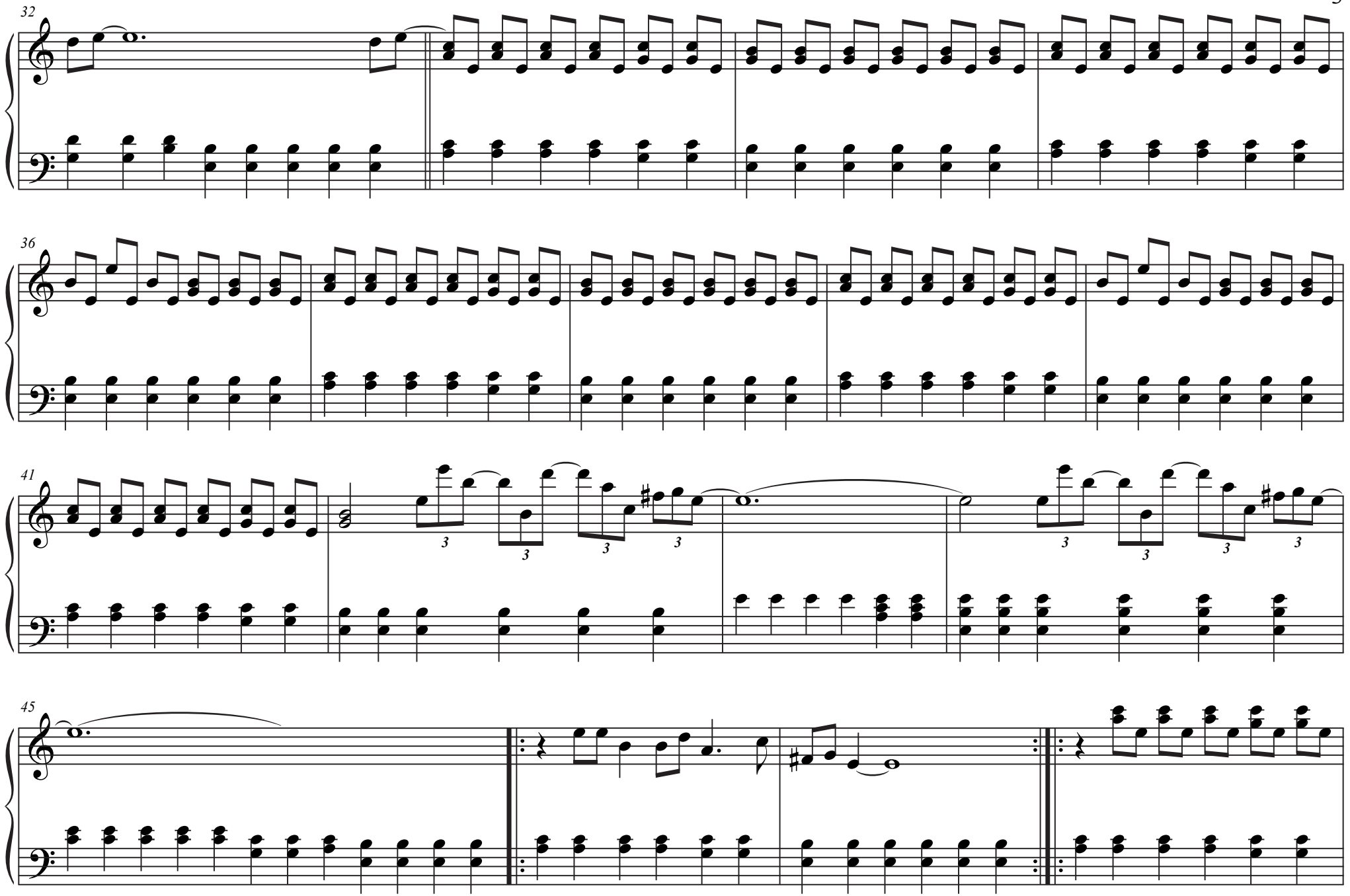
Sonata 1986

Jamie Crofts



© Jamie Crofts 1987/2006


1.
2.
8va
19
fade out right hand
23
27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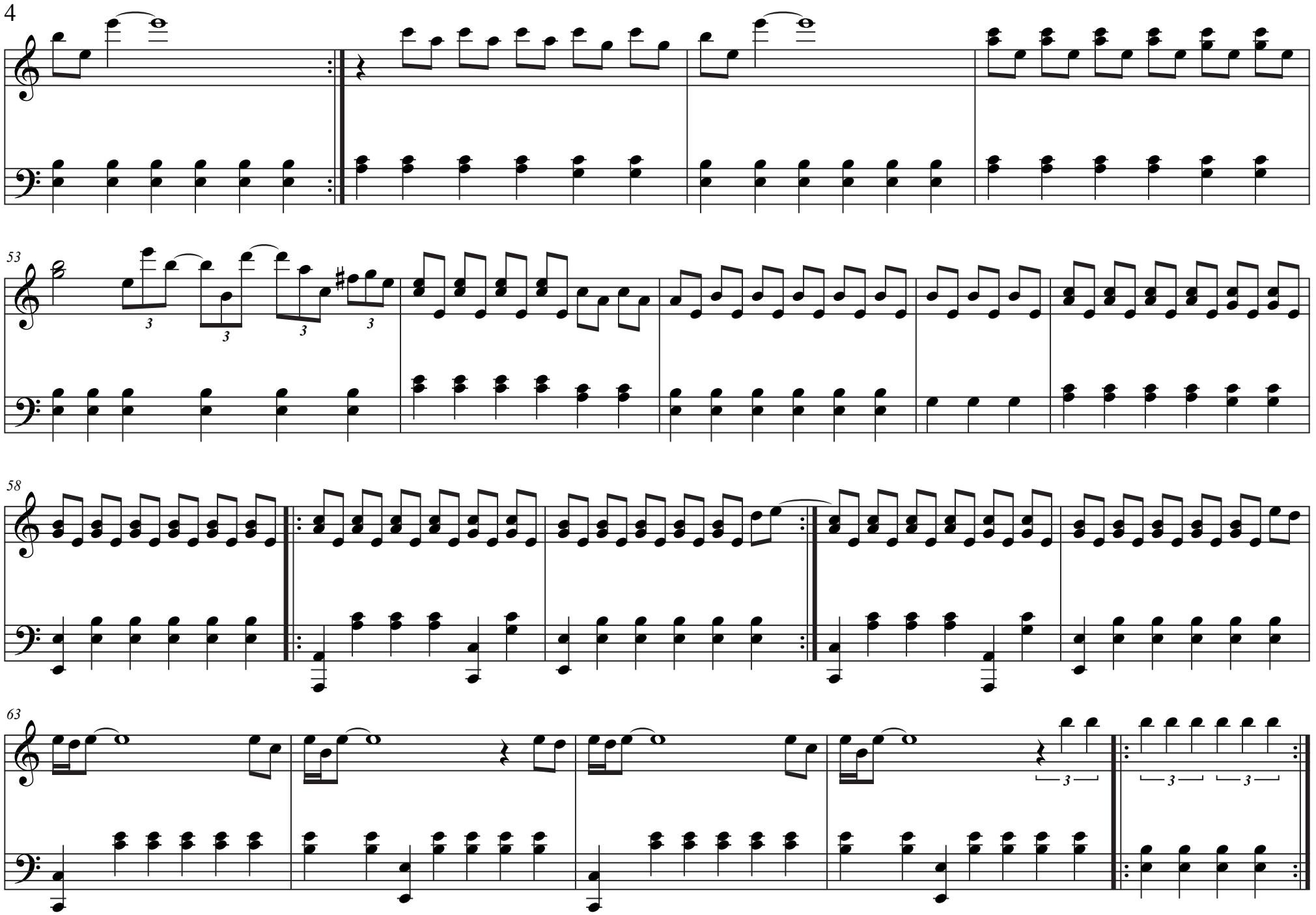
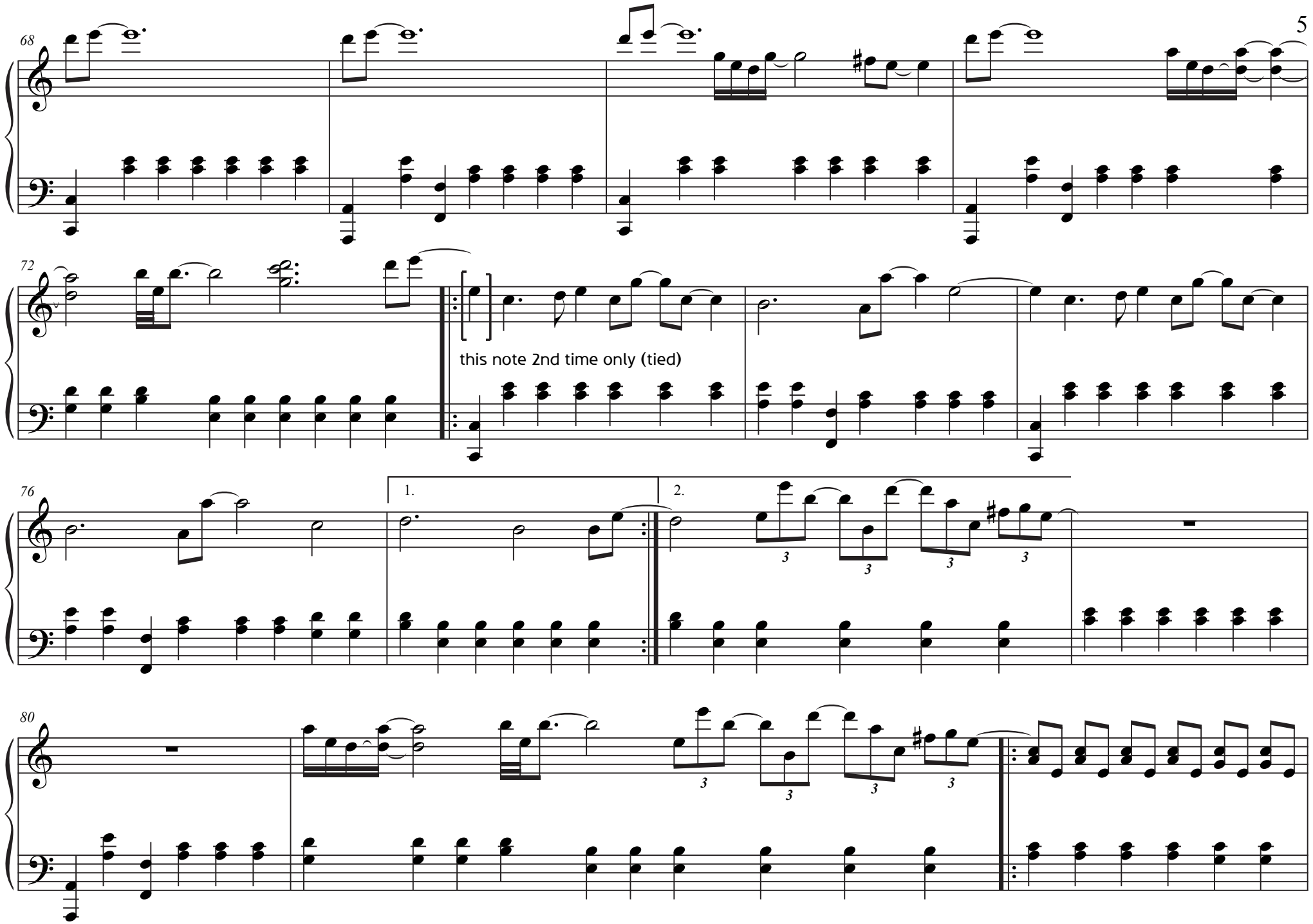
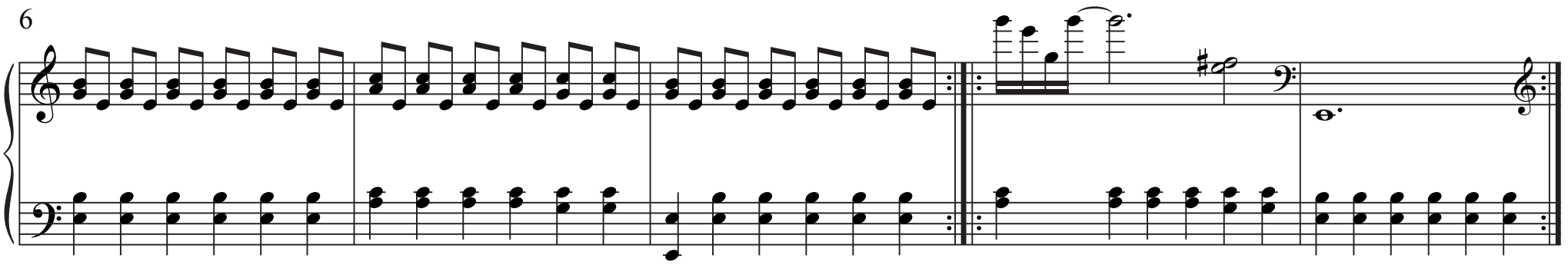
36
41
45


53
58
63


68
72
this note 2nd time only (tied)
76
1.
2.
80



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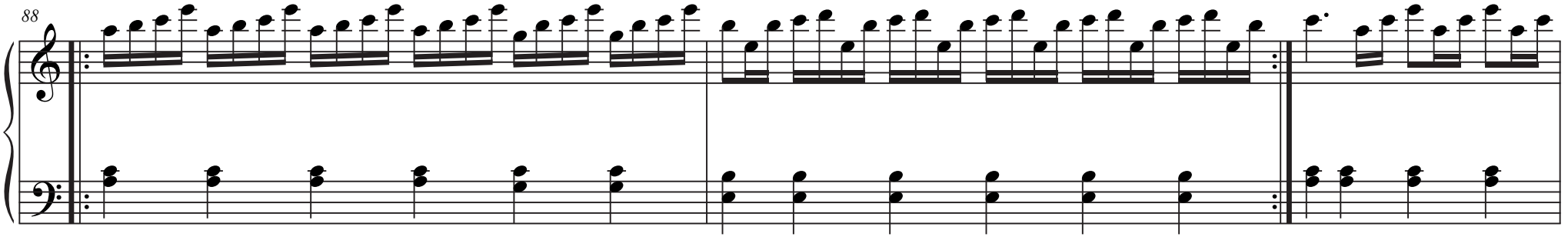

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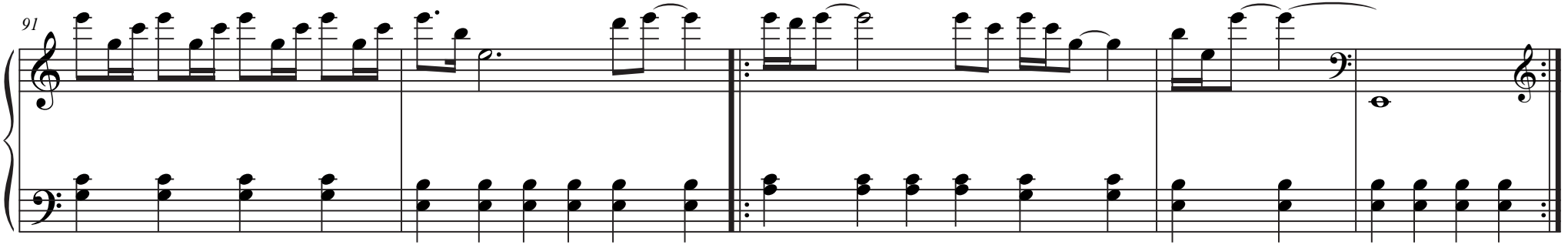

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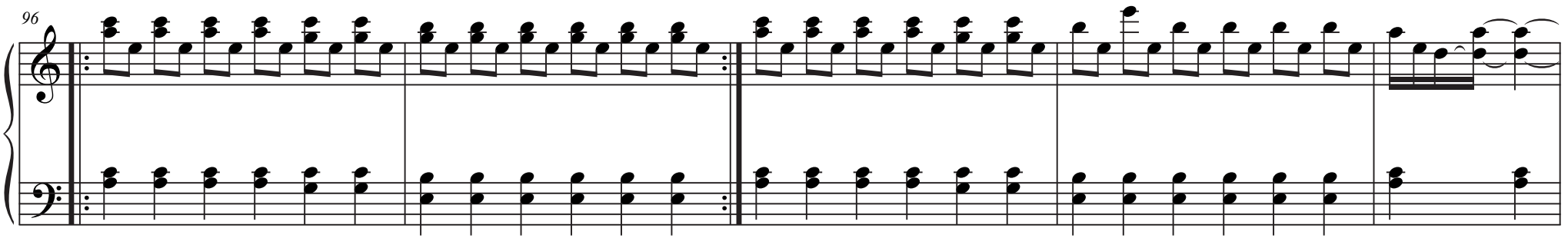


END OF SAMPLE - FULL SCORE IS 11 PAGES

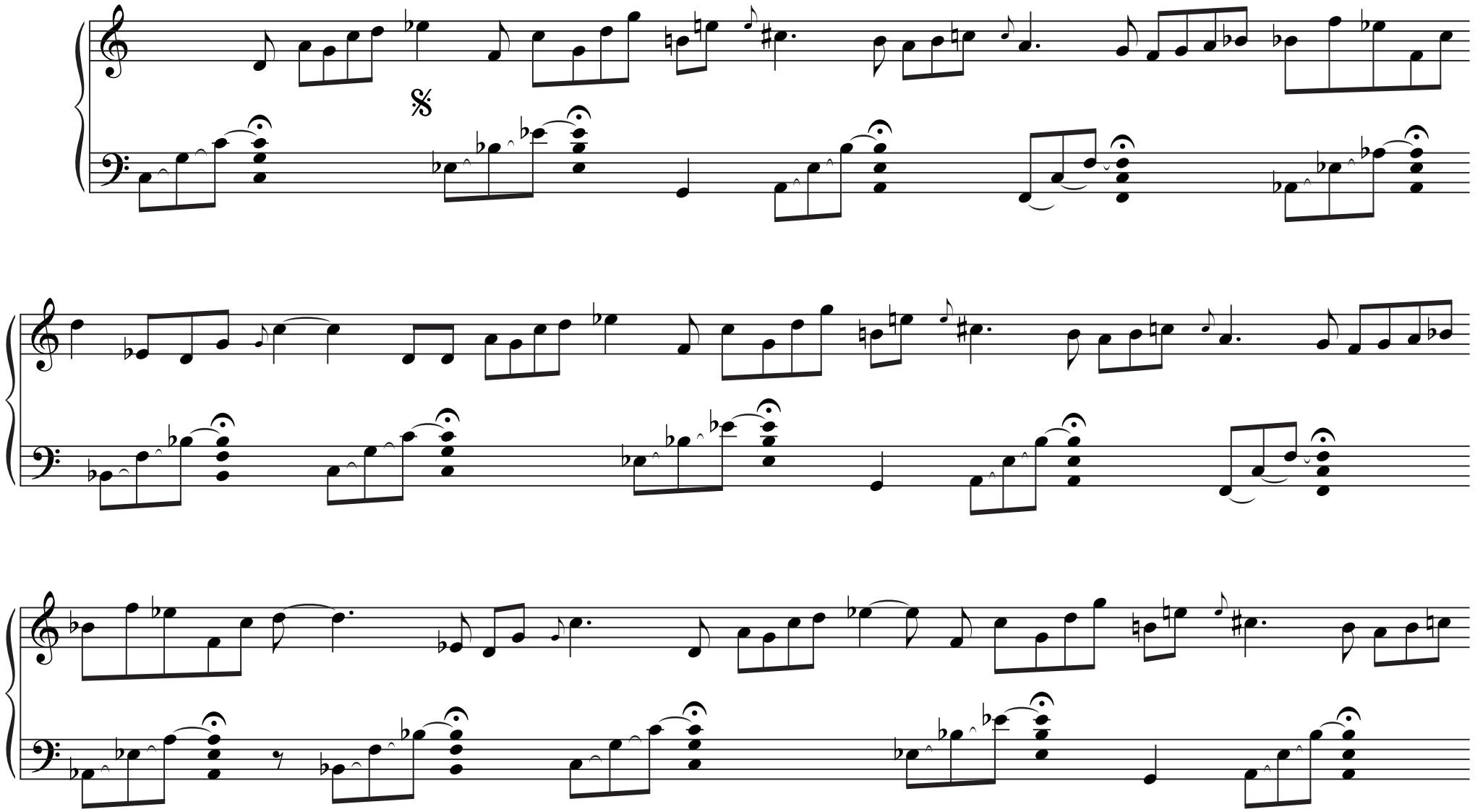
Sonata 1987
(Compromised Immunity)

Jamie Crofts

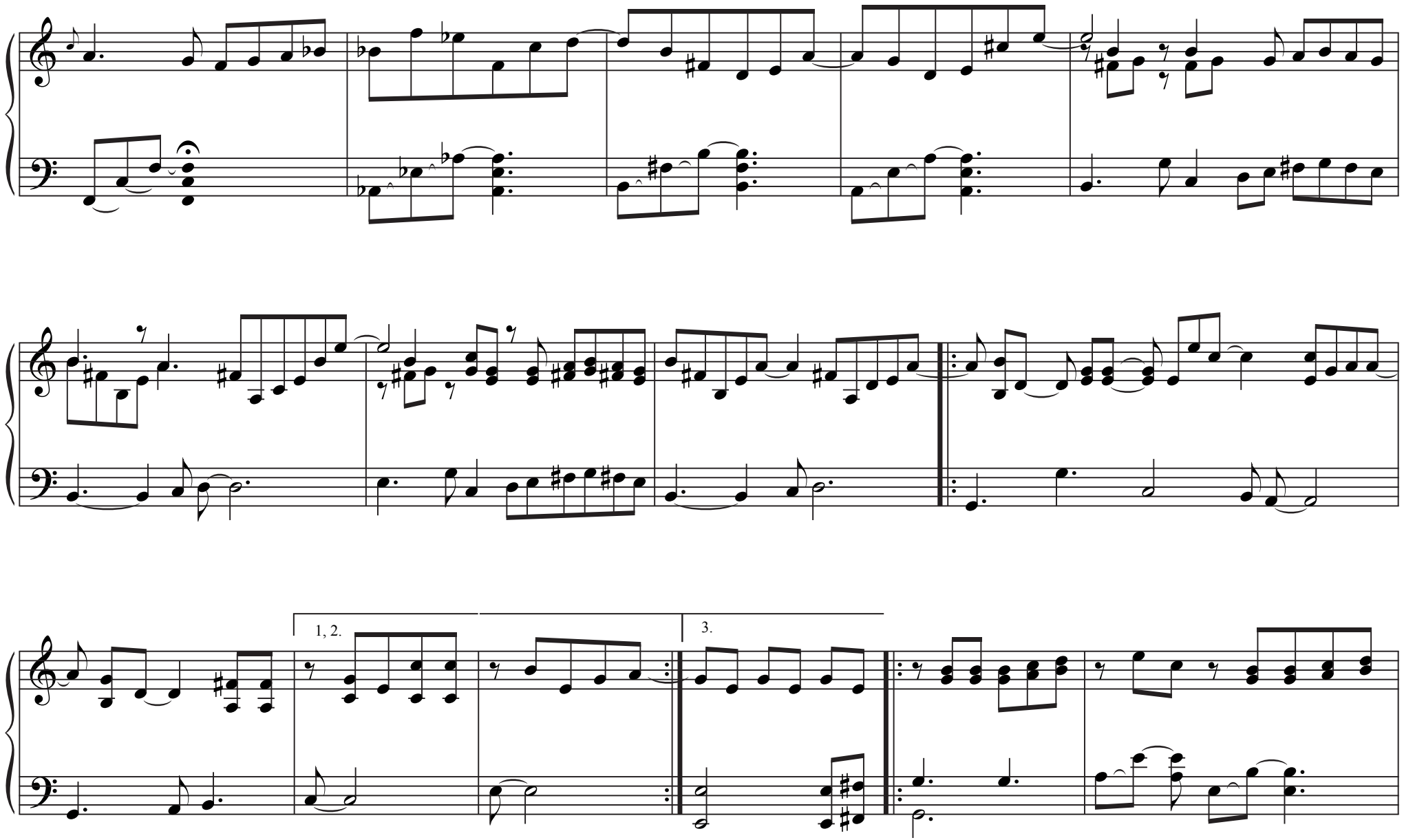
SOUNDkiosk Piano Edition
121

Compromised Immunity

Jamie Crofts



© 1987



END OF SAMPLE - FULL SCORE IS 6 PAGES

Sonata 1997
(for Julian Haxby)

Jamie Crofts

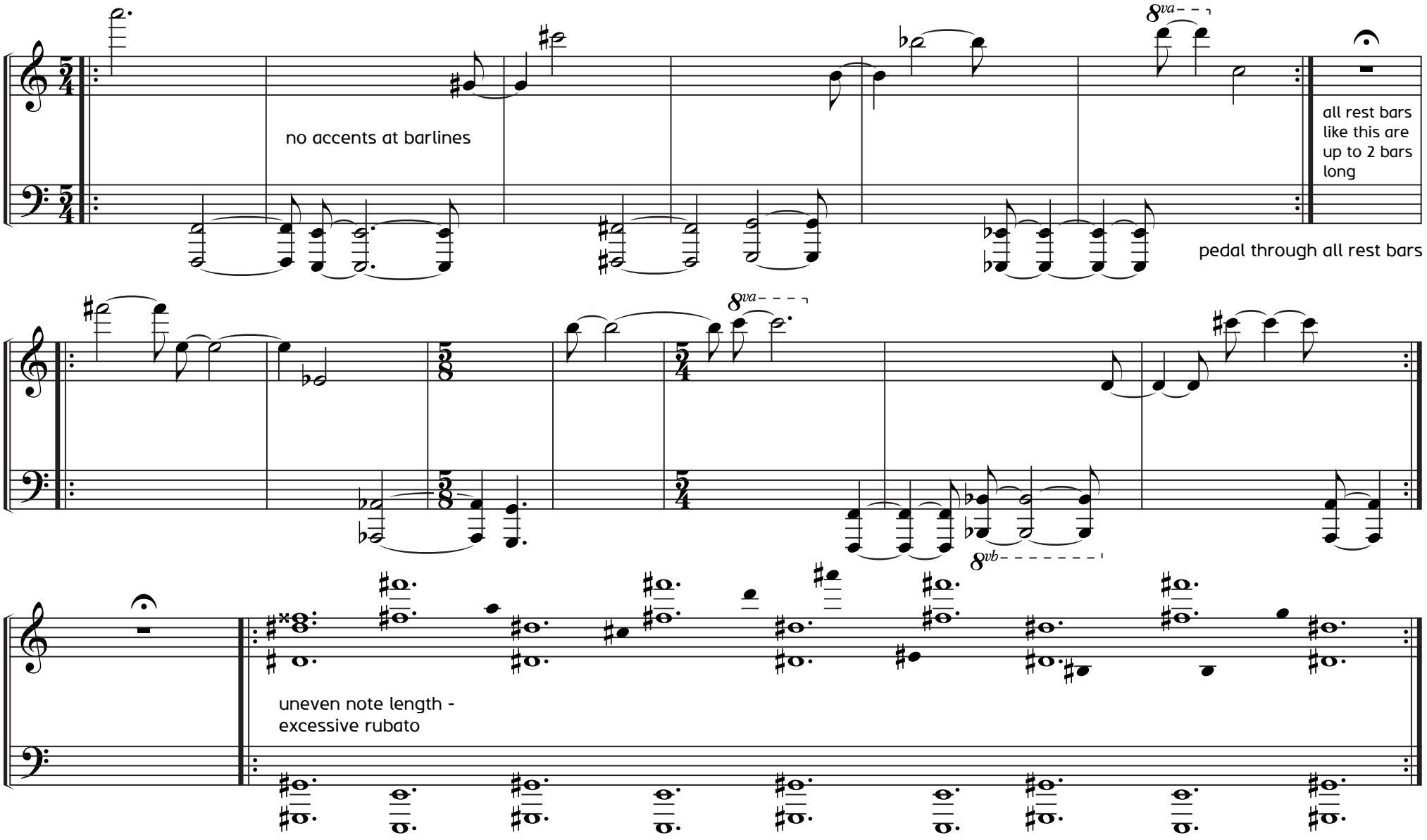
SOUNDkiosk Piano Edition
611

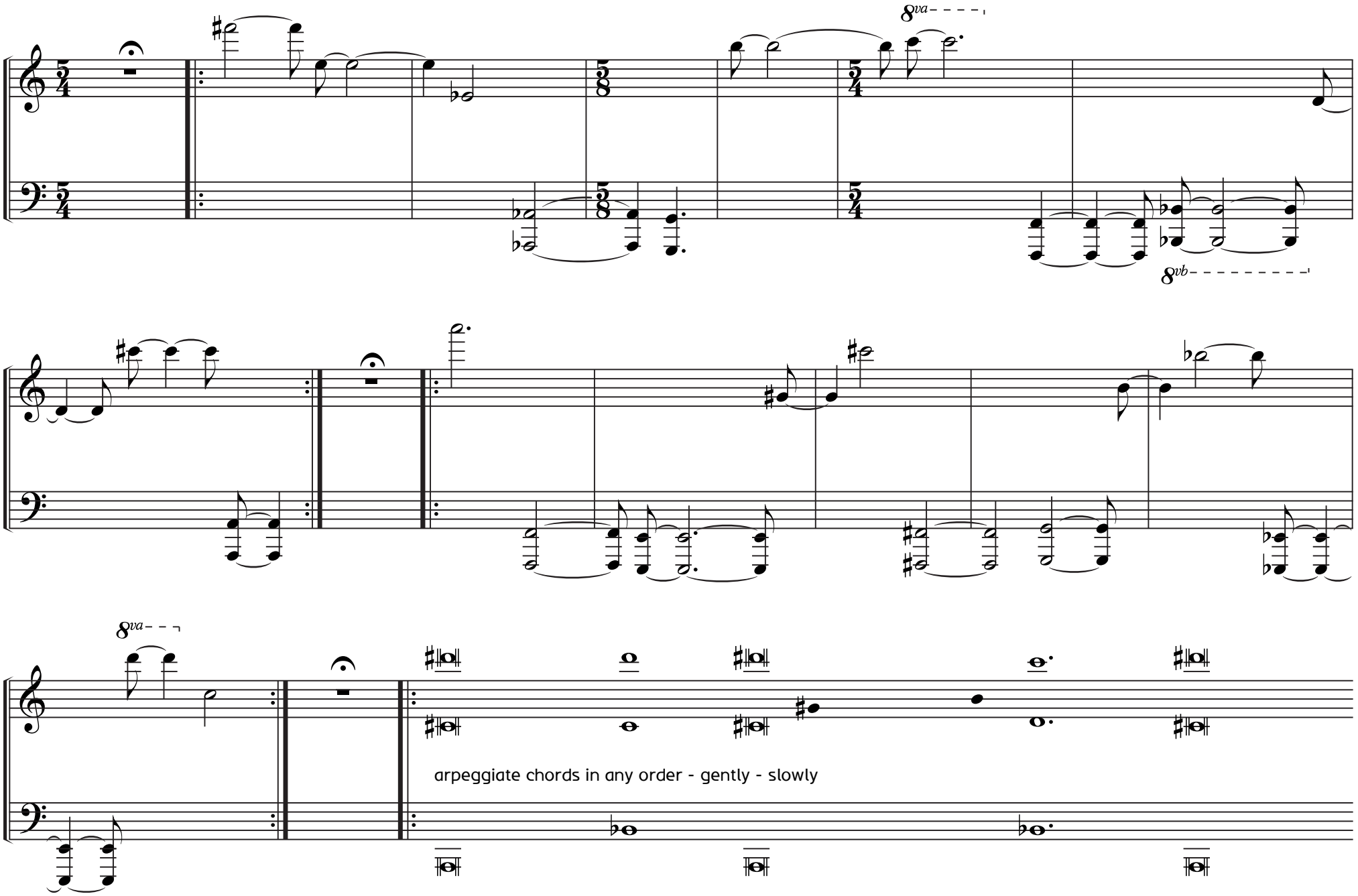
for Julian Haxby

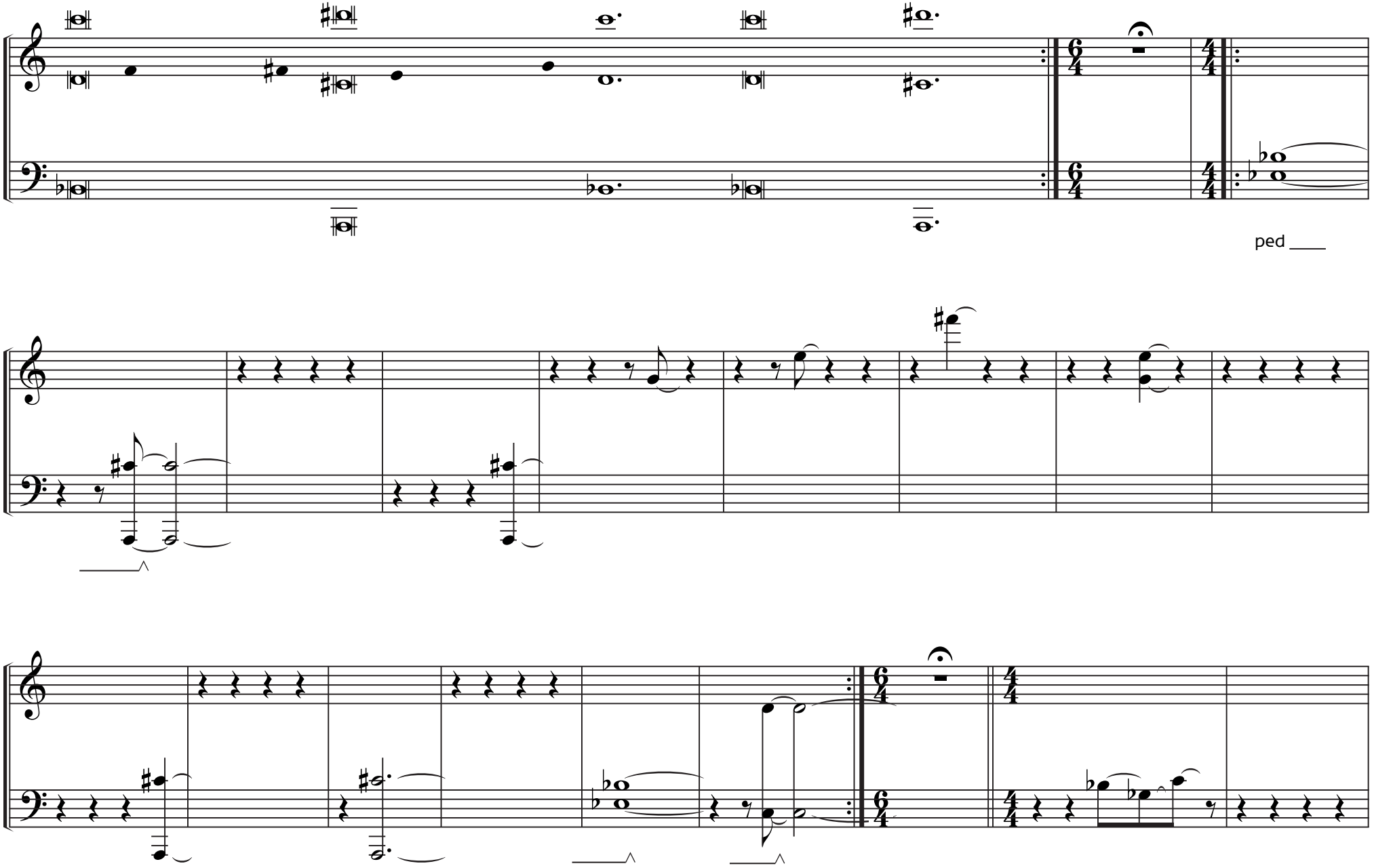
SONATA 1997

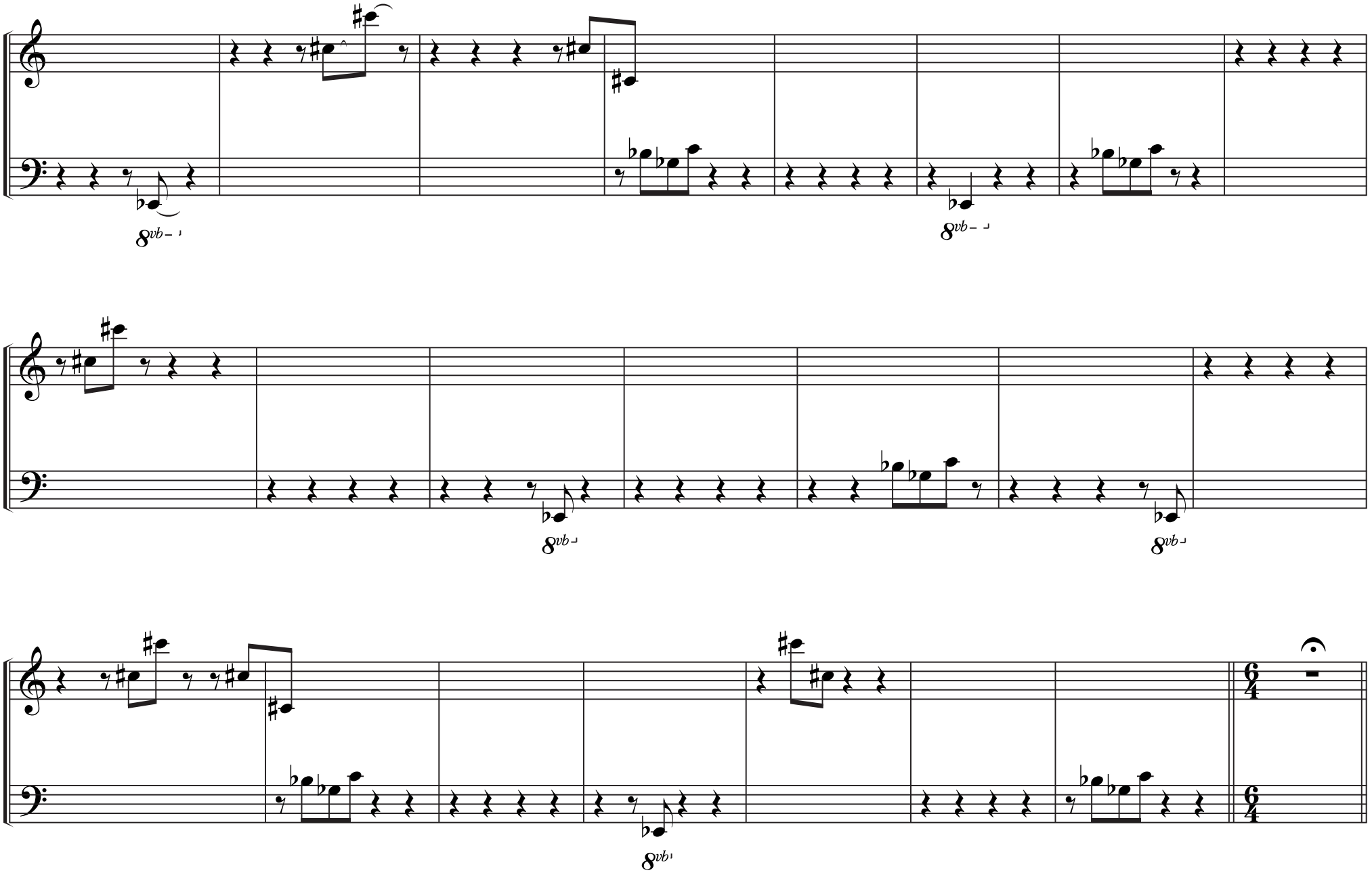
Jamie Crofts

soft edged, relaxed beats
harmonic pedalling
accidentals - one note only

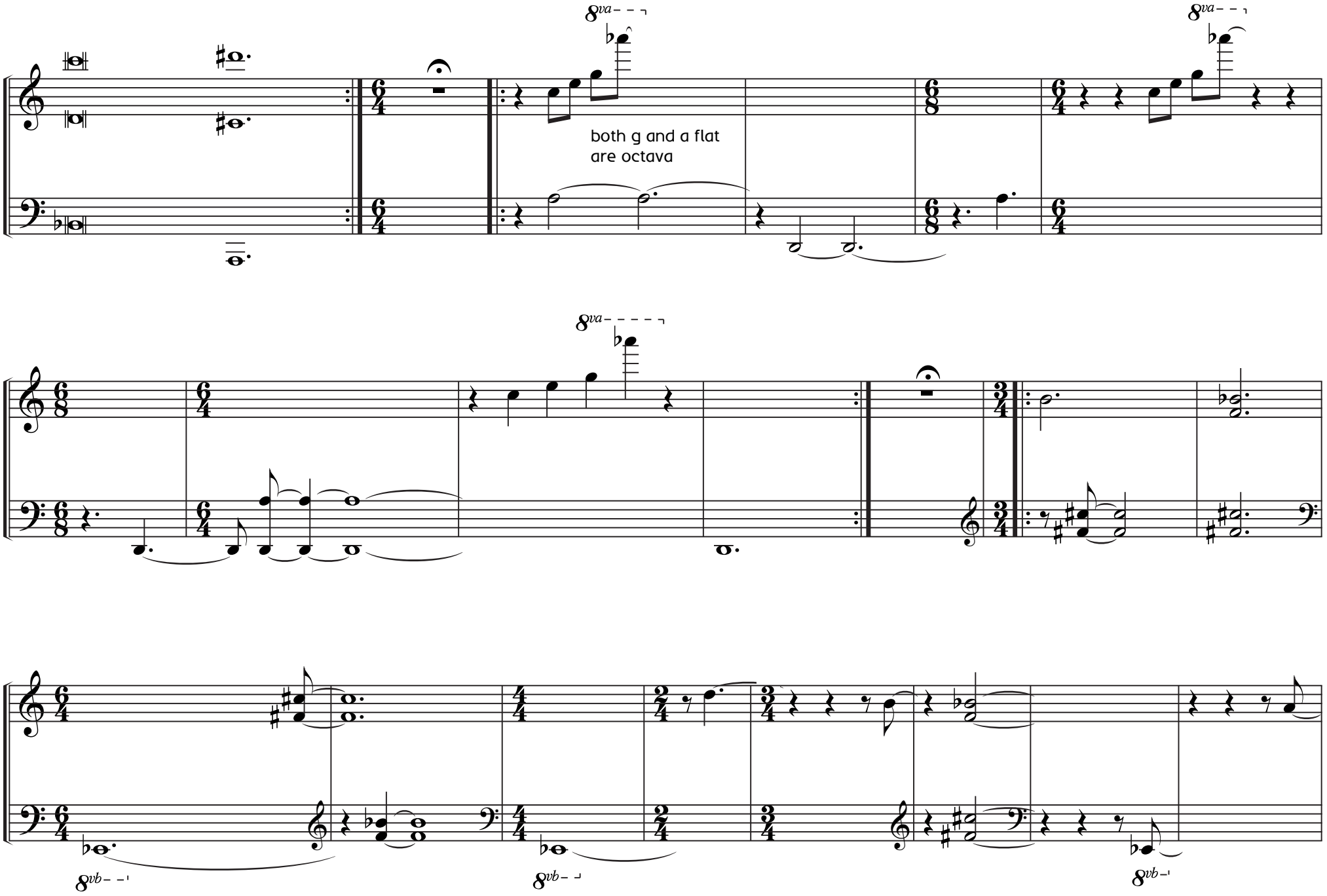



8va
8vb
8va
arpeggiate chords in any order - gently - slowly

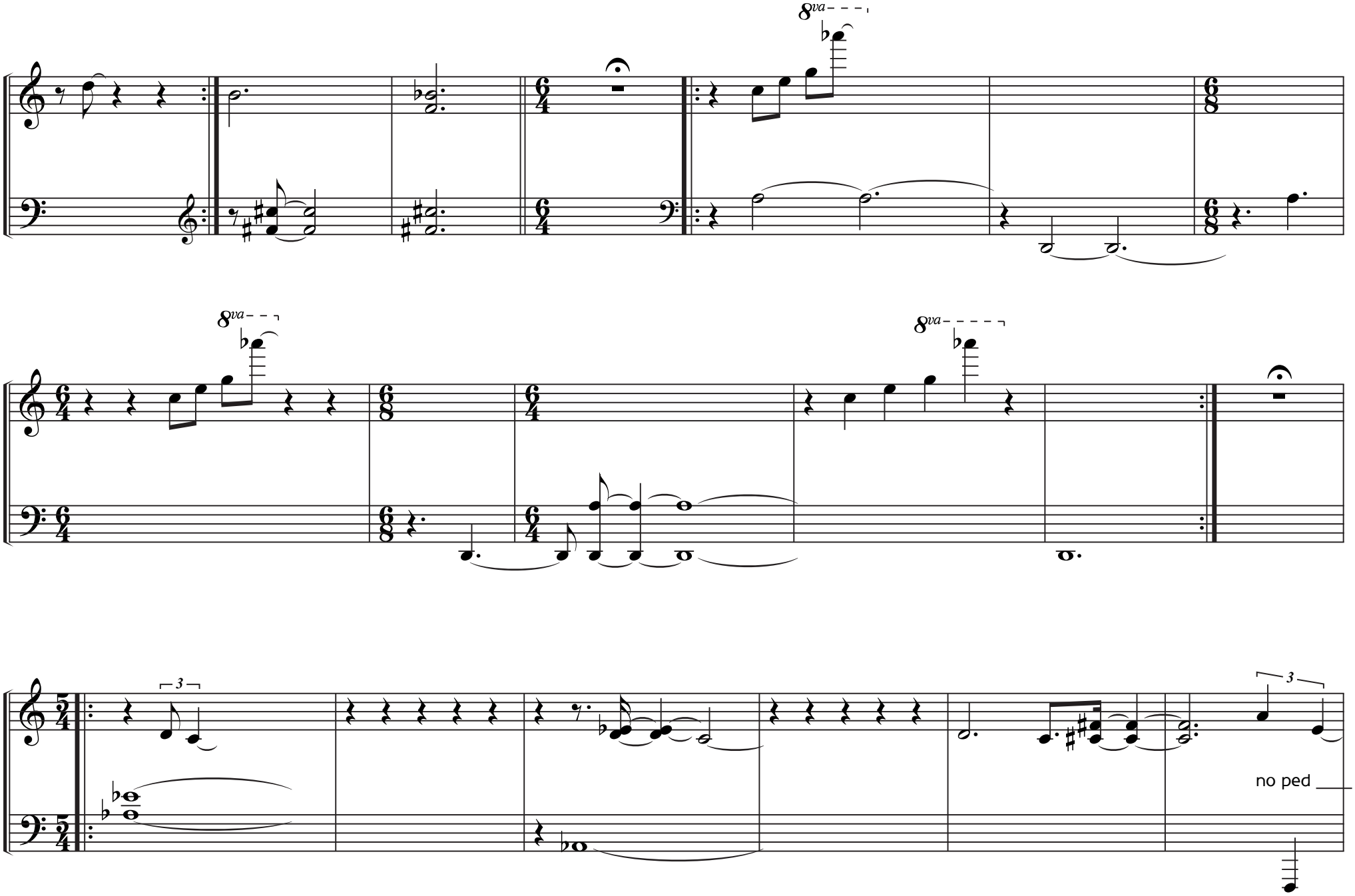

ped


8vb
8vb
8vb
8vb
8vb
6/4
6/4

as before


8va
both g and a flat
are octava
8va
8va
8vb
8vb
8vb

8vb
8vb
8vb



END OF SAMPLE - FULL SCORE IS 30 PAGES

Sonata (Material World)
(1999/2000)

This composition uses notation as used by
Cornelius Cardew in his Material for harmony instruments

instructions and 3 sample pages

Jamie Crofts

SOUNDkiosk Piano Edition
612

The following rules in black, written by Cornelius Cardew for Material (for any ensemble of harmony instruments) have been modified. Any reference to multiple players has been removed since Sonata (Material World) is a solo piece.
There are no clusters in Sonata (Material World) so any reference to them in the rules has been removed. Dots appear after each dotted quaver note rather than near the tail of the note as described in Cornelius' point 5. The section relating to this has also been removed.

1. Progress among the sections in any way. Sections may be repeated several times.

Material World variations:
1. Actually organize the material in advance. Plan a Form-scheme and stick to it.

2. Any complete section [A-S] may be transposed if this helps the feeling of continuity from one section to another. If a section is transposed it stays transposed until the next section.

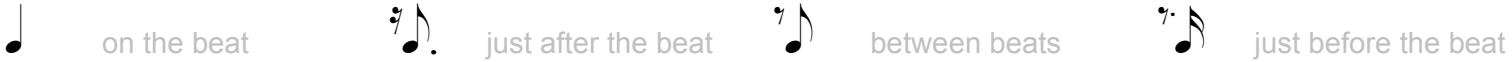
3. Although sections may be repeated or revisited freely, any scored repeats should be observed. Extra repeats may be added anywhere.

2. The crochet beat is variable. Excessive rubato may also be used within each beat (as described in point 4)

Material World addition:
And when beats are written next to each other this does not necessarily mean that they are consecutive. Crochet beats indicate a rhythmic break of any length.

3. Play a section of the written notes; any of the written notes may be omitted. Large chords may be spread or broken.

4. There are four rhythmic entrances of positions in the bar:



5. Dynamics are at the discretion of the player.
An accidental applies only to the note it decorates.

Sonata 01 01 00 (Material World) Jamie Crofts 2000

When the words "Cornelius Rules" appear in the score then all rules printed above in red should be ignored.

The following rules in black, written by Cornelius Cardew for Material (for any ensemble of harmony instruments) have been modified. Any reference to multiple players has been removed since Sonata (Material World) is a solo piece.
There are no clusters in Sonata (Material World) so any reference to them in the rules has been removed. Dots appear after each dotted quaver note rather than near the tail of the note as described in Cornelius' point 5. The section relating to this has also been removed.

1. Progress among the sections in any way. Sections may be repeated several times.

Material World variations:
1. Actually organize the material in advance. Plan a Form-scheme and stick to it.

2. Any complete section [A-S] may be transposed if this helps the feeling of continuity from one section to another. If a section is transposed it stays transposed until the next section.

3. Although sections may be repeated or revisited freely, any scored repeats should be observed. Extra repeats may be added anywhere.

2. The crochet beat is variable. Excessive rubato may also be used within each beat (as described in point 4)

Material World addition:
And when beats are written next to each other this does not necessarily mean that they are consecutive. Crochet beats indicate a rhythmic break of any length.

3. Play a section of the written notes; any of the written notes may be omitted. Large chords may be spread or broken.

4. There are four rhythmic entrances of positions in the bar:

on the beat just after the beat between beats just before the beat

5. Dynamics are at the discretion of the player.
An accidental applies only to the note it decorates.

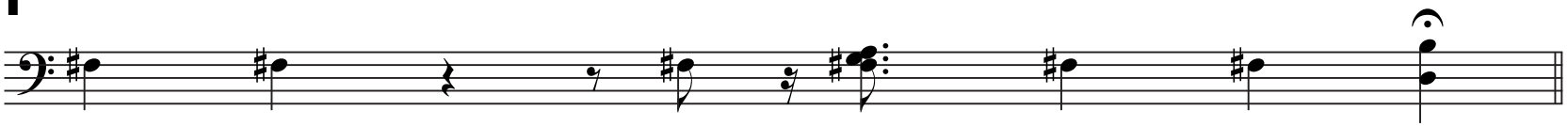
When the words "Cornelius Rules" appear in the score then all rules printed above in red should be ignored.

Sonata

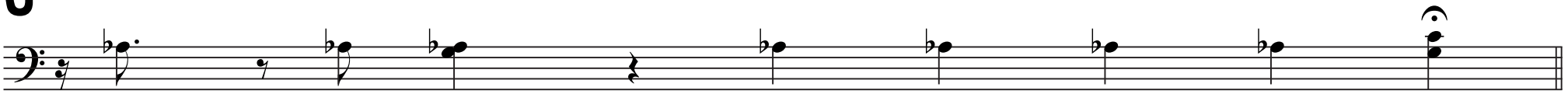
(material world)

Jamie Crofts 01 01 00

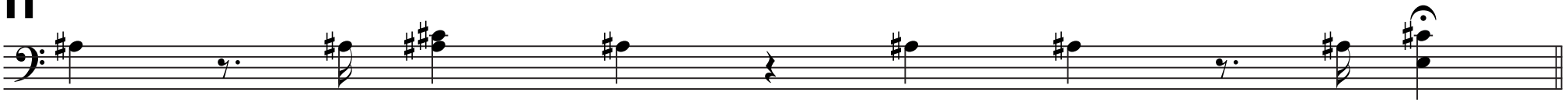
F



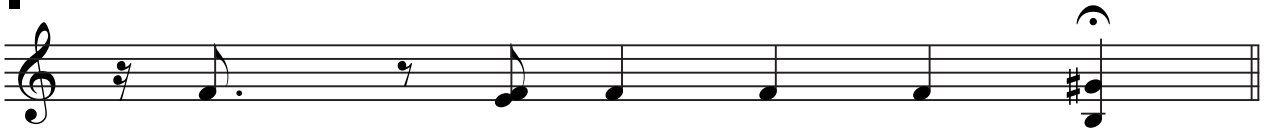
G



H



I



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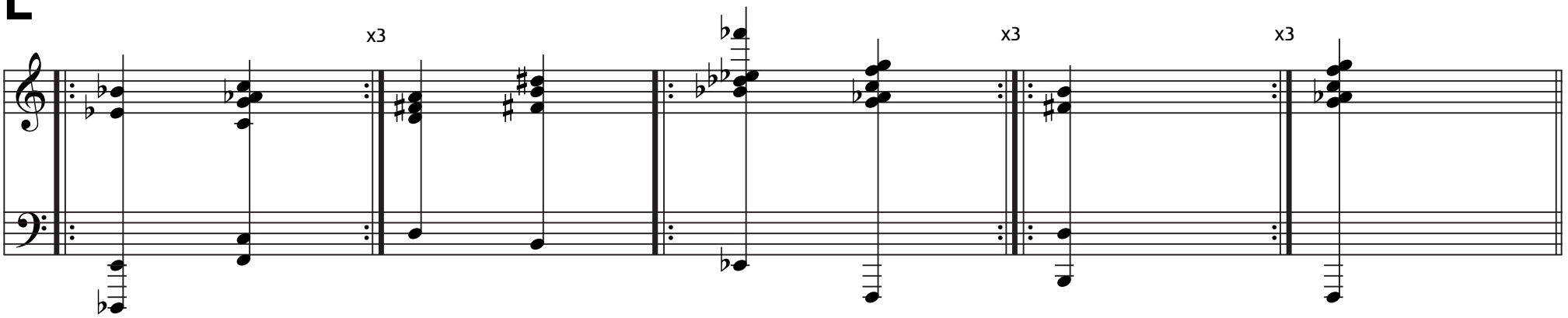
Sonata

(material world)

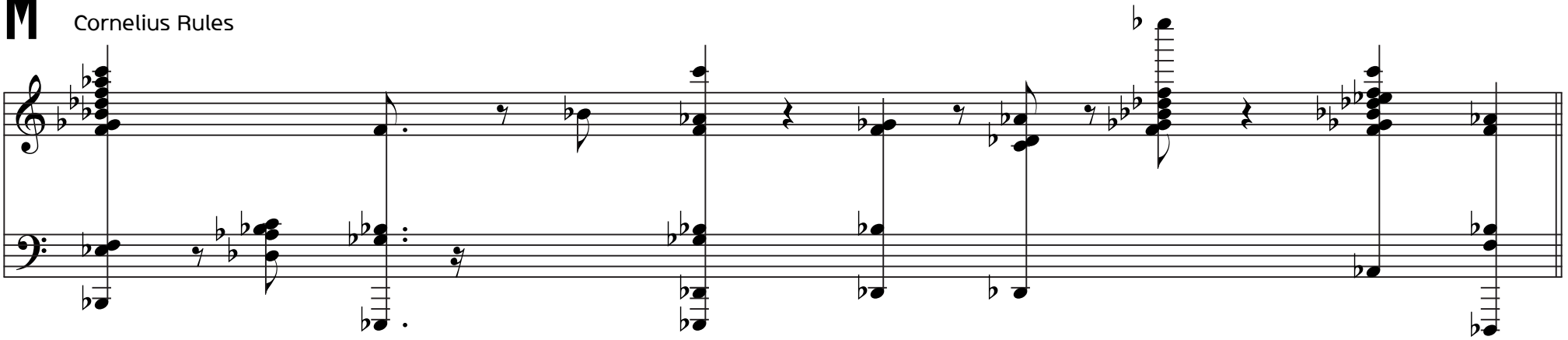
Jamie Crofts 01 01 00

L



M

Cornelius Rules



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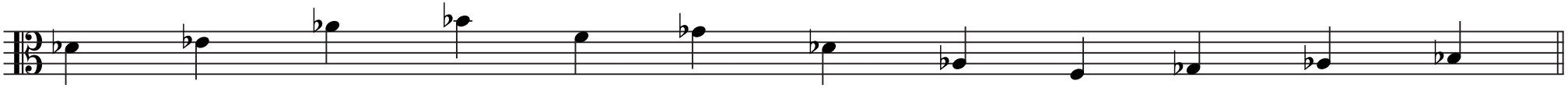
Sonata

(material world)

Jamie Crofts 01 01 00

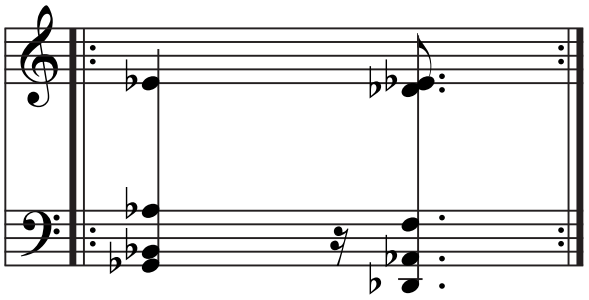
Q

no rules



R

x25



many variations, don't you think?

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Sonata 2005

Jamie Crofts

SOUNDkiosk Piano Edition
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SONATA (2005)

Sonata for piano in 8 sections

The 8 sections also form the piano part for the opera A Complete Story of Numbers

Each section should be repeated at least once (played at least twice)
Black (closed) notes are relatively short: White (open) notes are relatively long
Use rubato – note lengths are not necessarily even

Section 3 is an exception, is played only once, and is conventionally notated with no rubato

Accidentals apply only to one note

Arpeggiated or split chords are in any order (letter a - any), or in ascending order (letter u – up), or in descending order (letter d – down)
Most arpeggios are pretty slow

In section 7 the high note e is optional in every chord, in fact, I only play very few

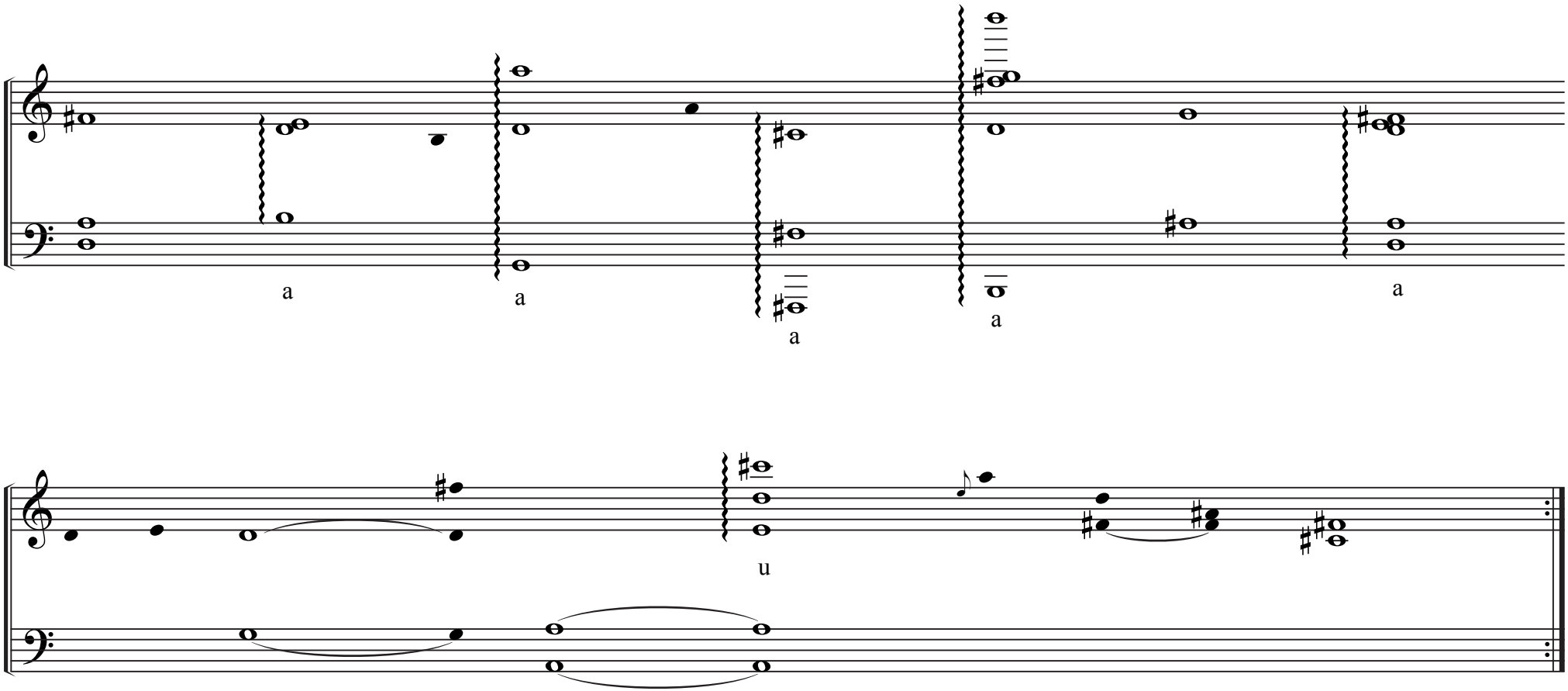
Jamie Crofts July 2005 SOUNDkiosk Piano Edition 242 Imprint of the Author's Studio (please respect copyright)

Rogue Notes:

With the exception of Section 3, each section has one rogue note which may be played anywhere, a few times in each repeat, in addition to the written notes.
They are:
Section 1 – F sharp, augmented 4th above Middle C
Section 2 – B flat, a major 2nd below Middle C
Section 4 – Middle C
Section 5 – B, a minor 2nd below Middle C
Section 6 – A, a 6th above Middle C
Section 7 – E, a major 10th above Middle C
Section 8 – C sharp, a minor second above Middle C

I always play the rogue note in Section 7, hence the special note on the title page.
With this exception, rogue notes are entirely optional.

Section 1



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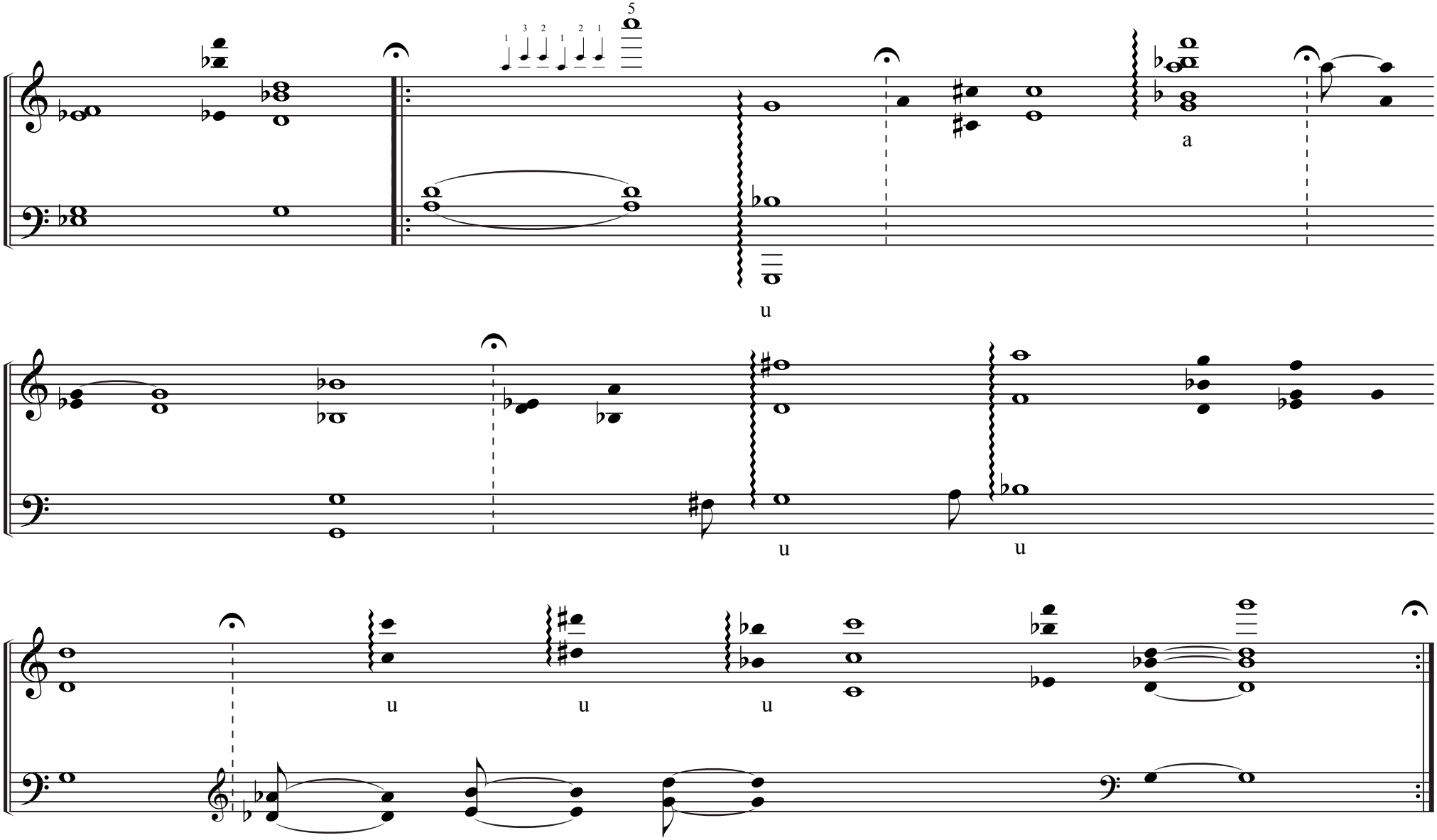
Section 2



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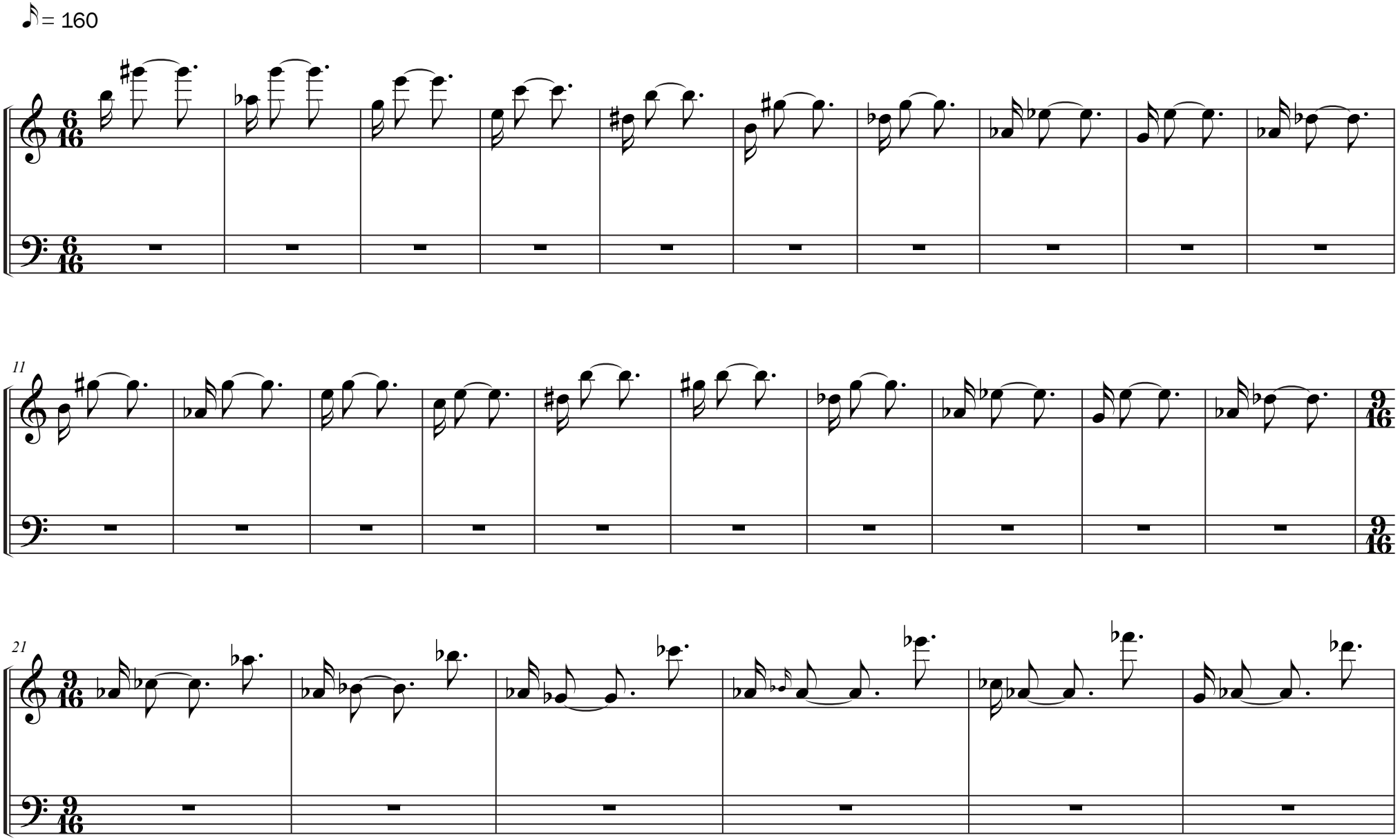
SECTION 3



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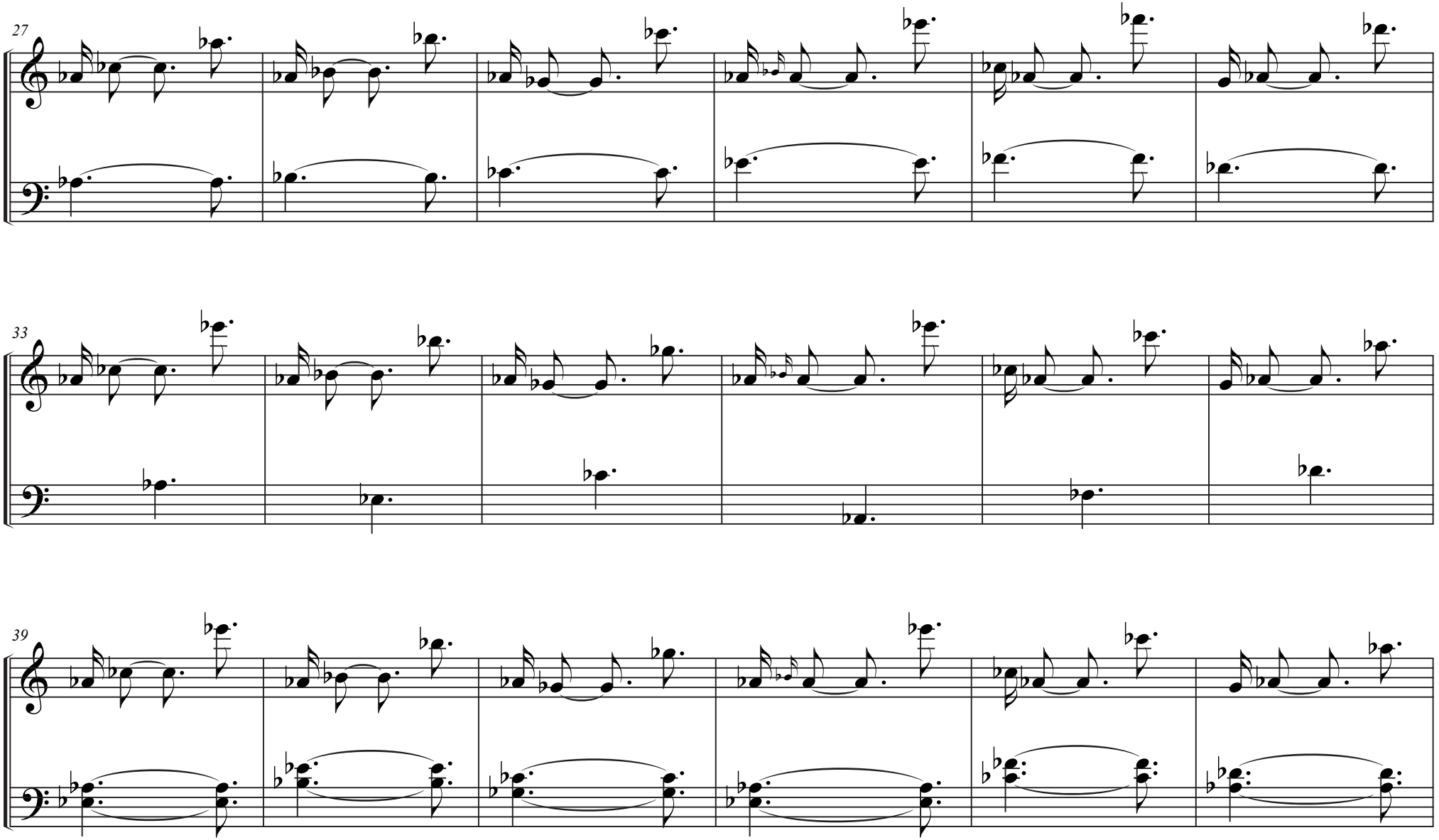
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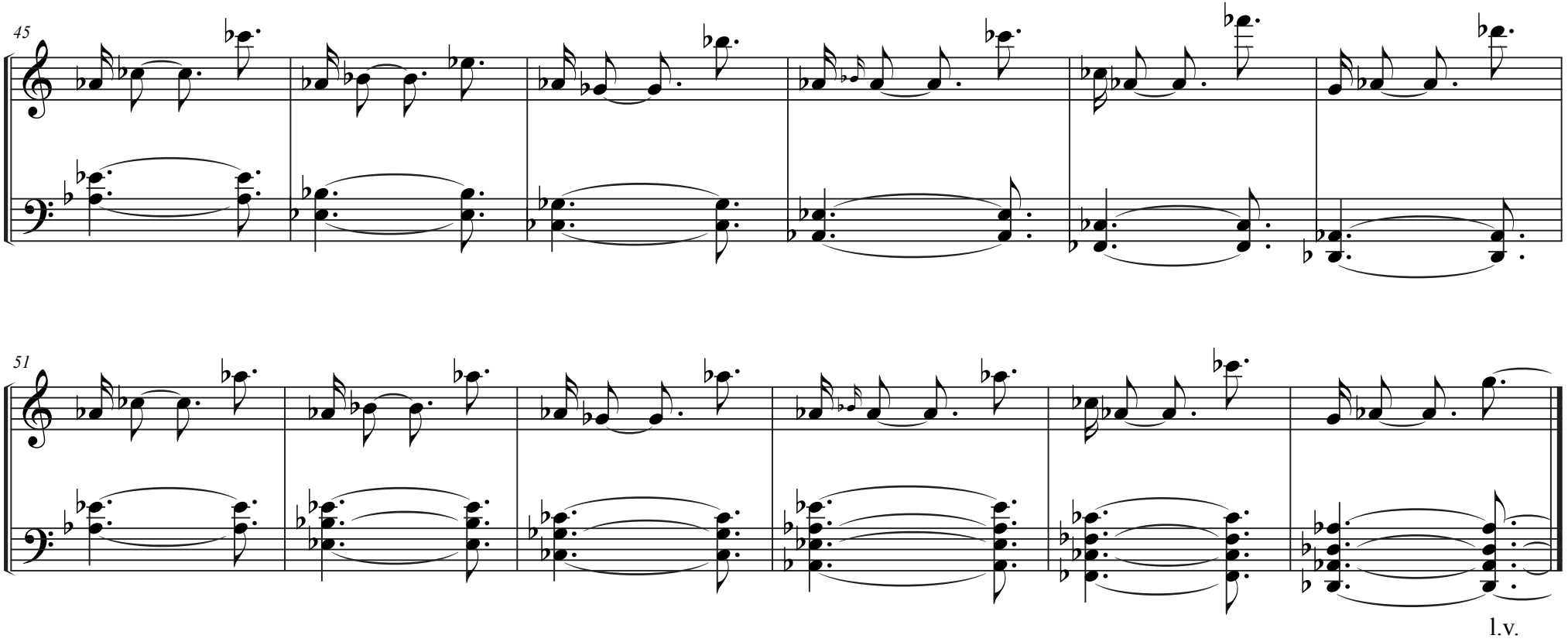


END OF SAMPLE - FULL SCORE HAS 8 SECTIONS OF SIMILAR LENGTH

Sonata 2011
"Le Grand Écart"

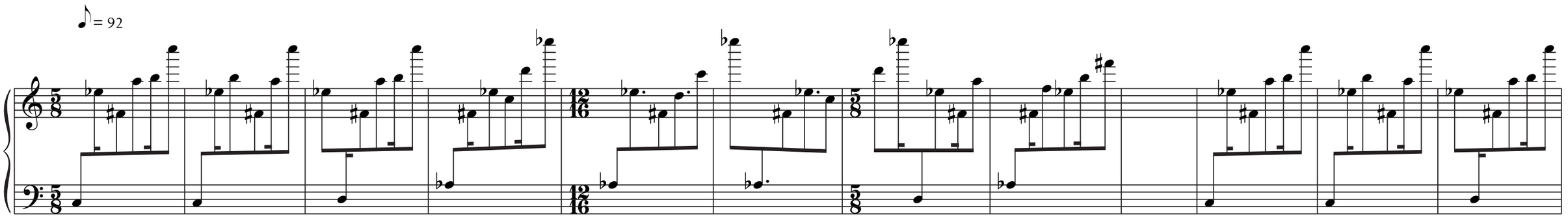
Jamie Crofts

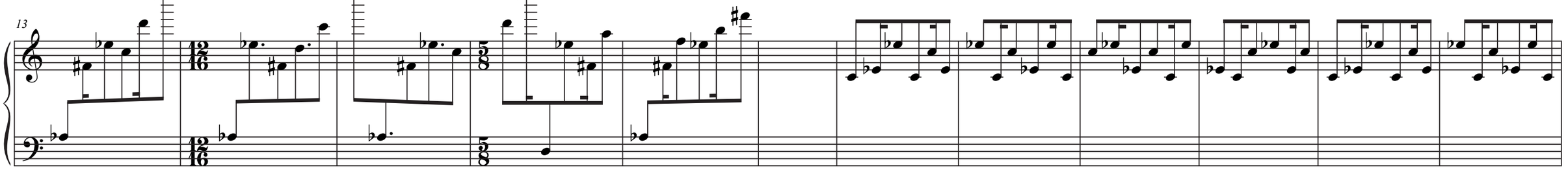
SOUNDkiosk Piano Edition
614

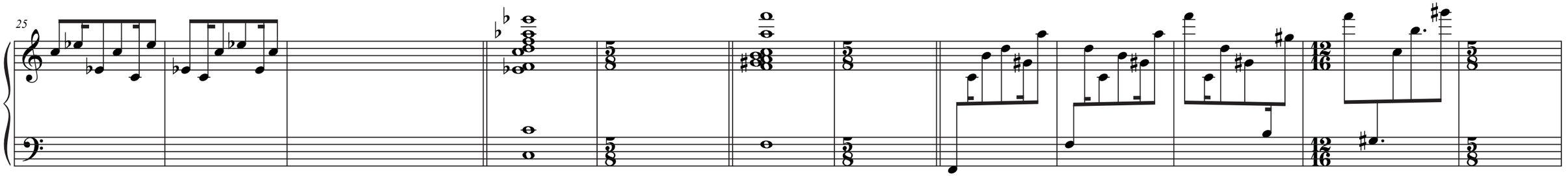
for Julian Haxby at 60

Sonata 2011
"Le Grand Écart"

Jamie Crofts







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37

49

61

73

86

98

110

122

a d a d a d a a d a d a d a

END OF SAMPLE - FULL SCORE IS 7 PAGES

CONSTRUCTION (2007)

3 pages chosen from a possible 25, in any order
4 pages shown here

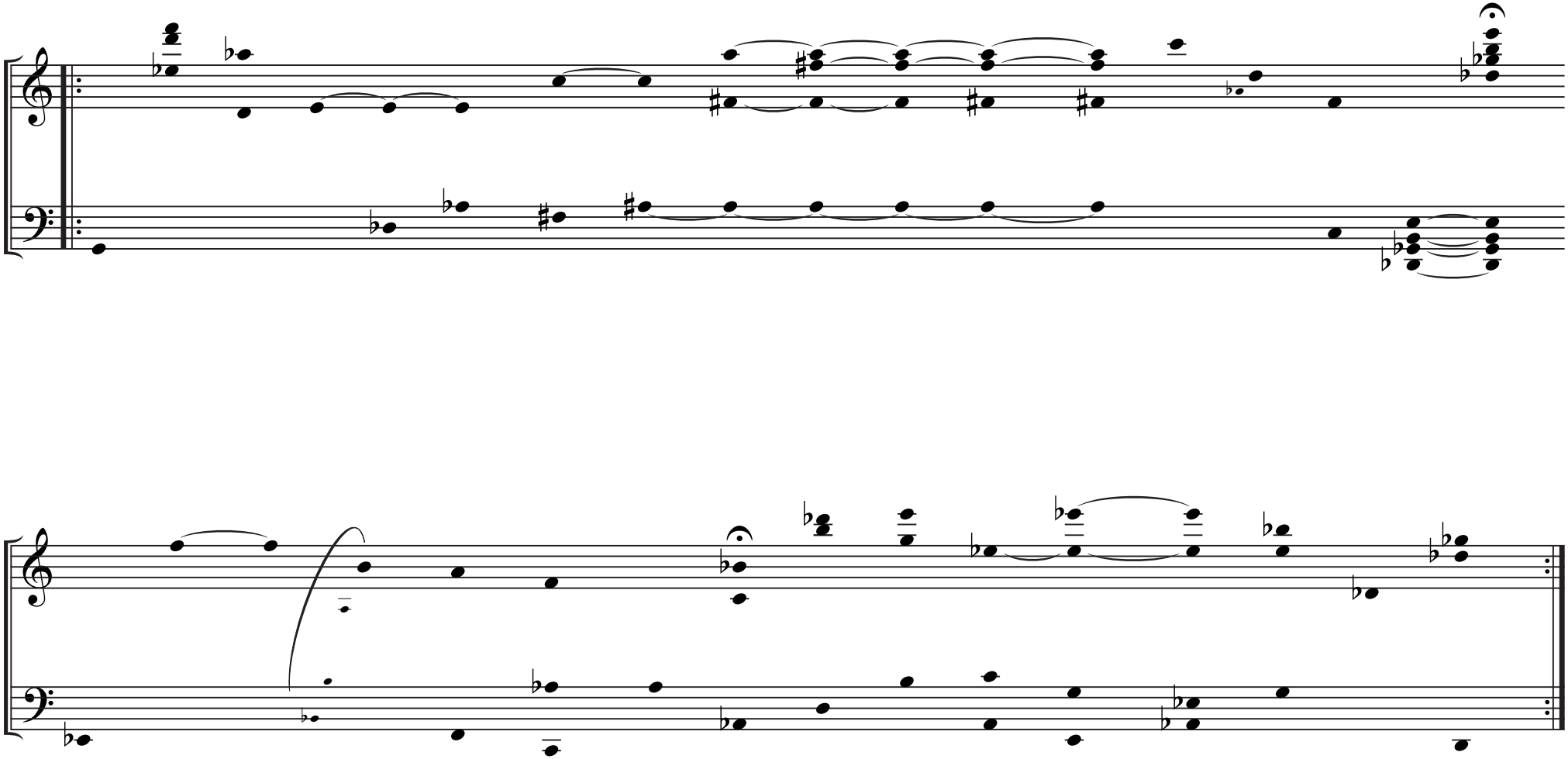
JAMIE CROFTS

SOUNDkiosk Piano Edition
715

CONSTRUCTION

(06072007)

Jamie Crofts



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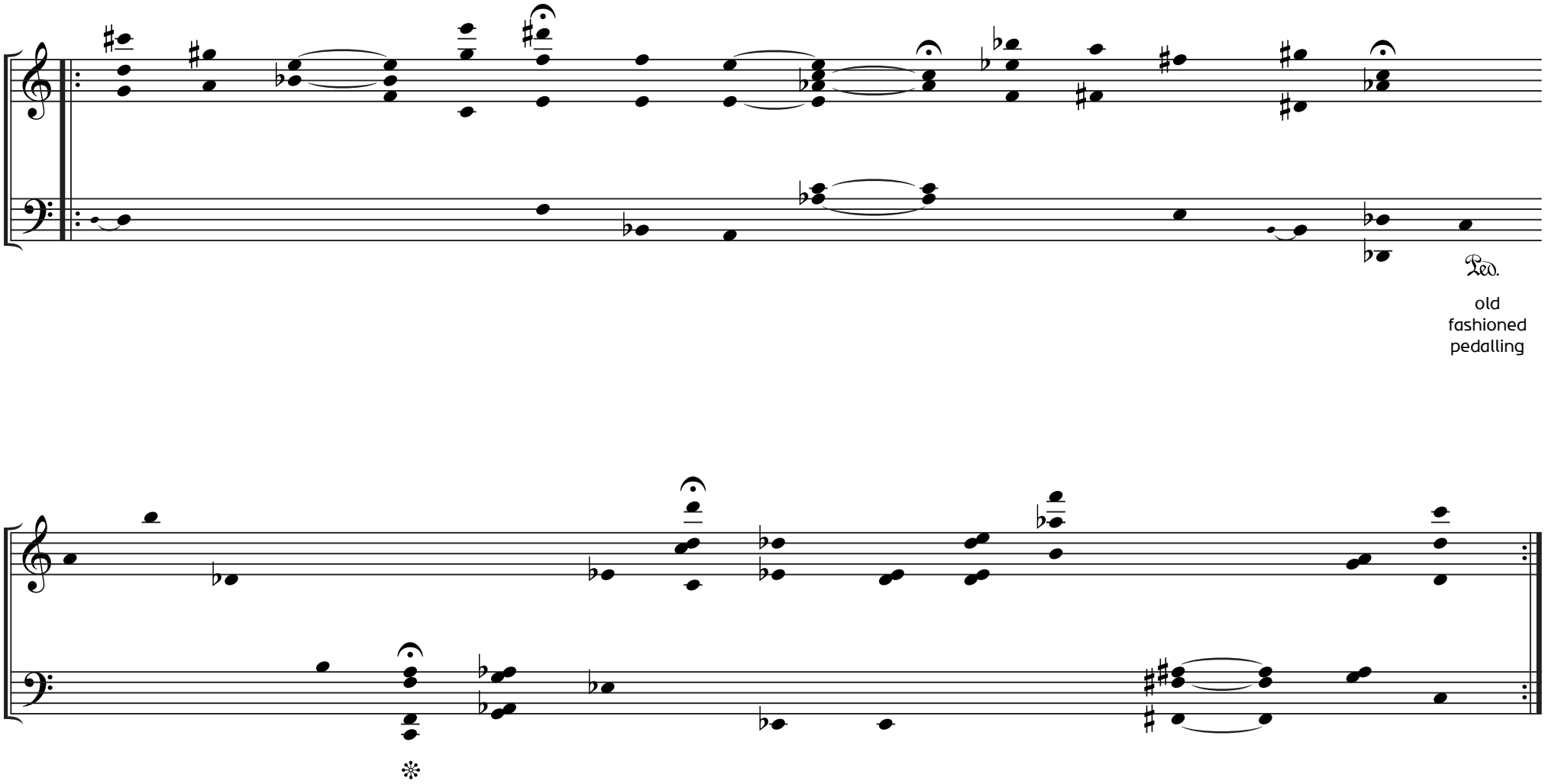

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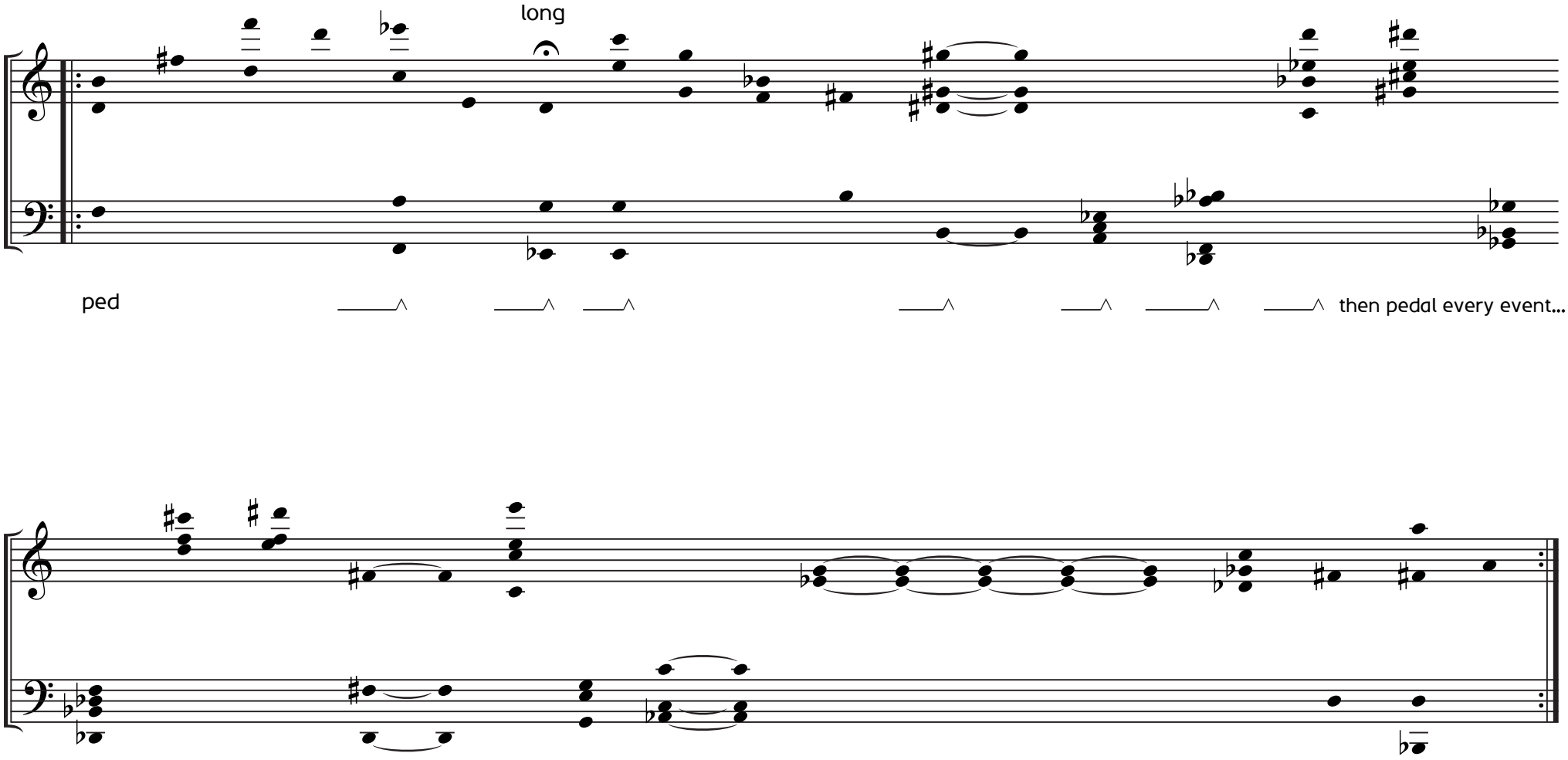

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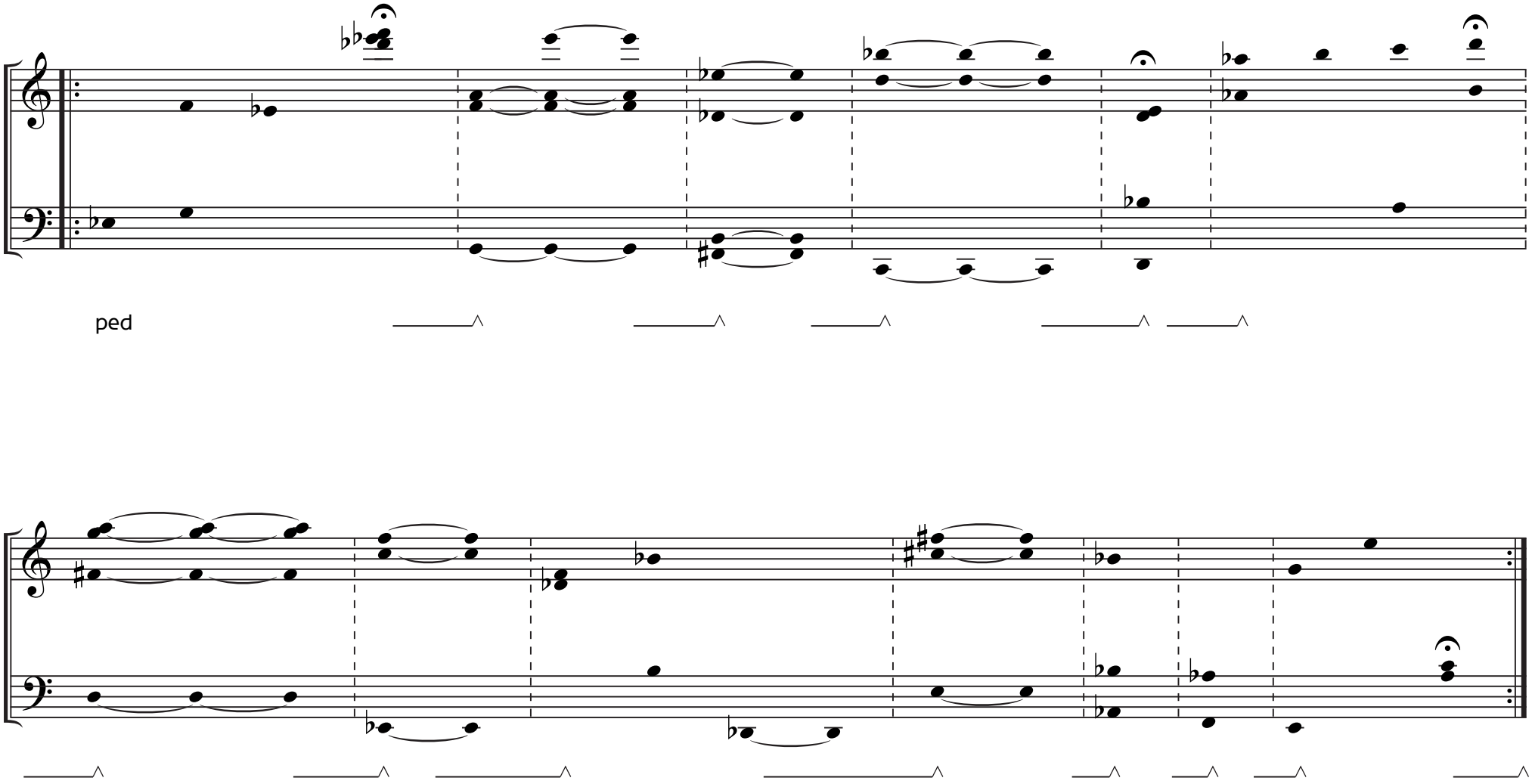

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CONSTRUCTION (2009)

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JAMIE CROFTS

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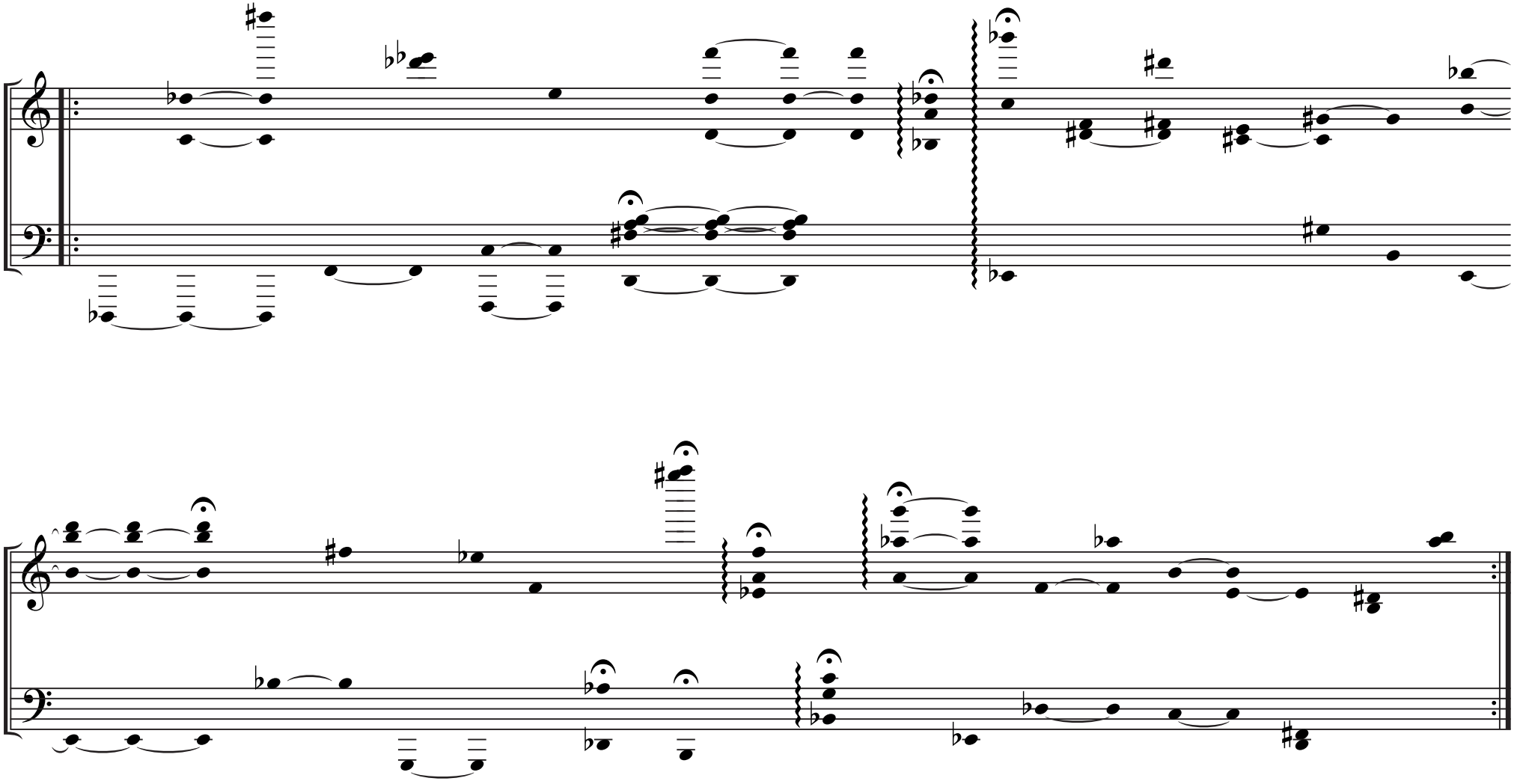
CONSTRUCTION 2009

(31012009)

Jamie Crofts



Use pedal_ _ _ _ _ _ _ _ _ _ _ _

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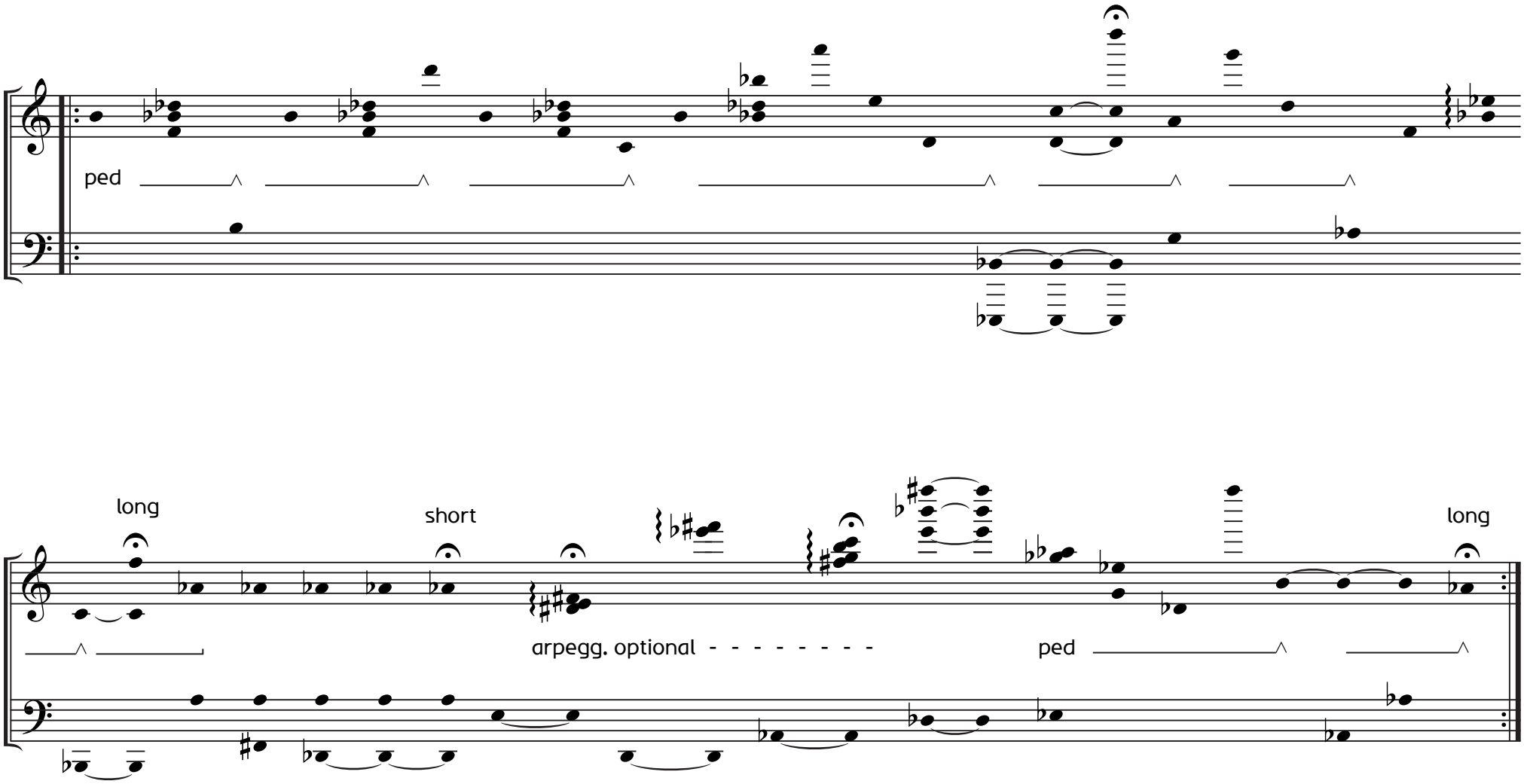
CONSTRUCTION 2009

(03022009)

Jamie Crofts



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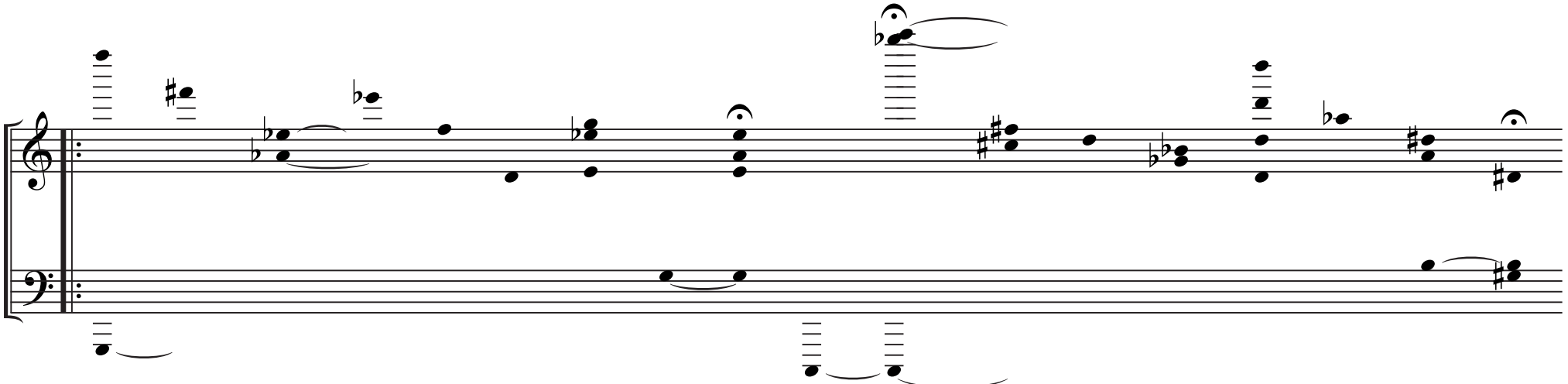
CONSTRUCTION 2009

(10022009) NO.2

Jamie Crofts



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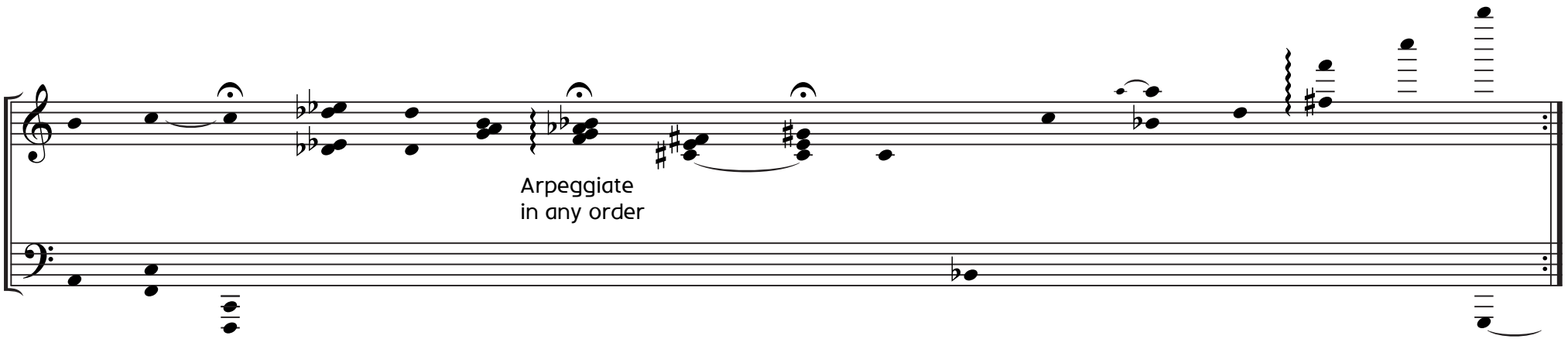

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1st time only)

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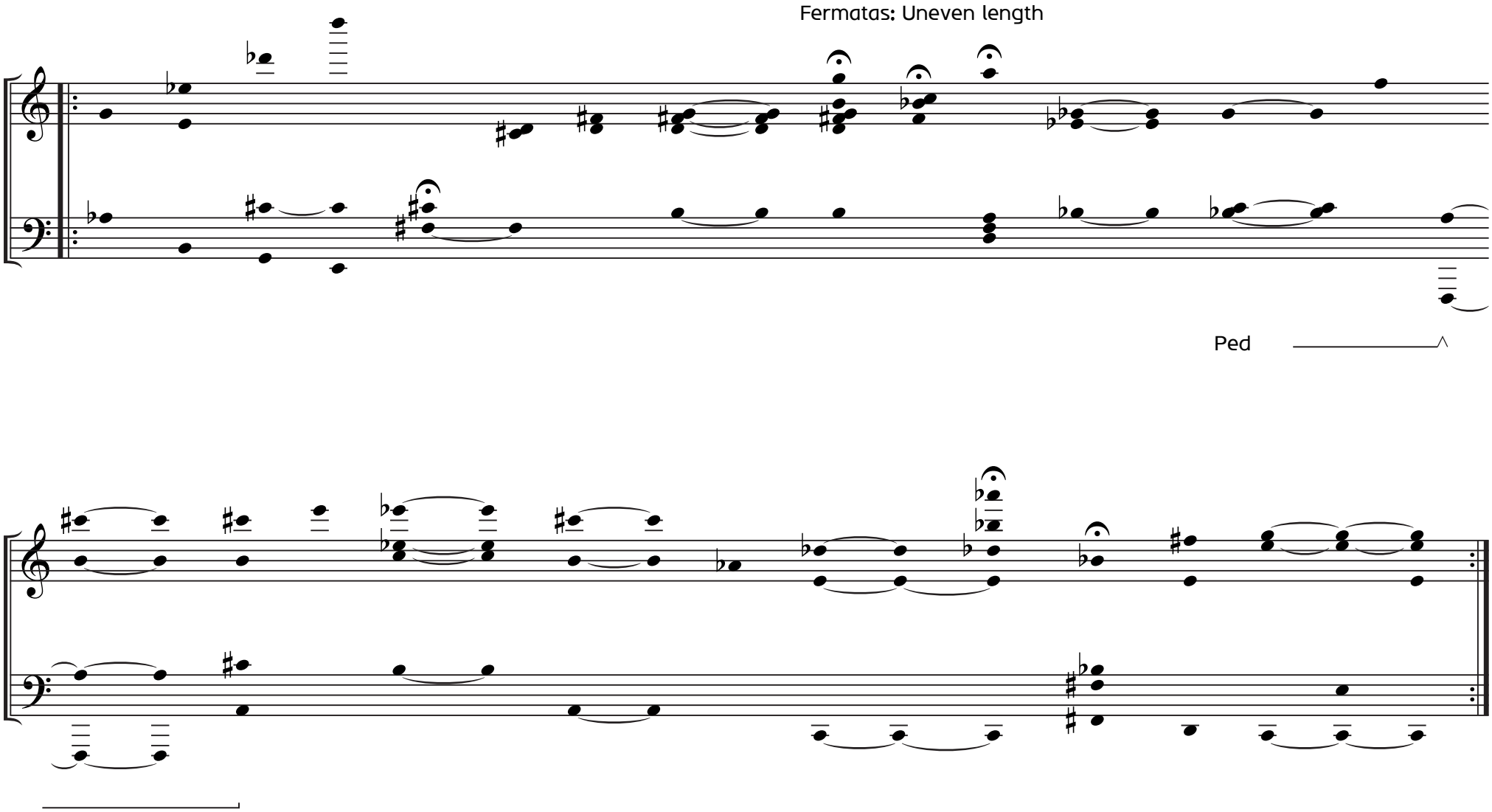

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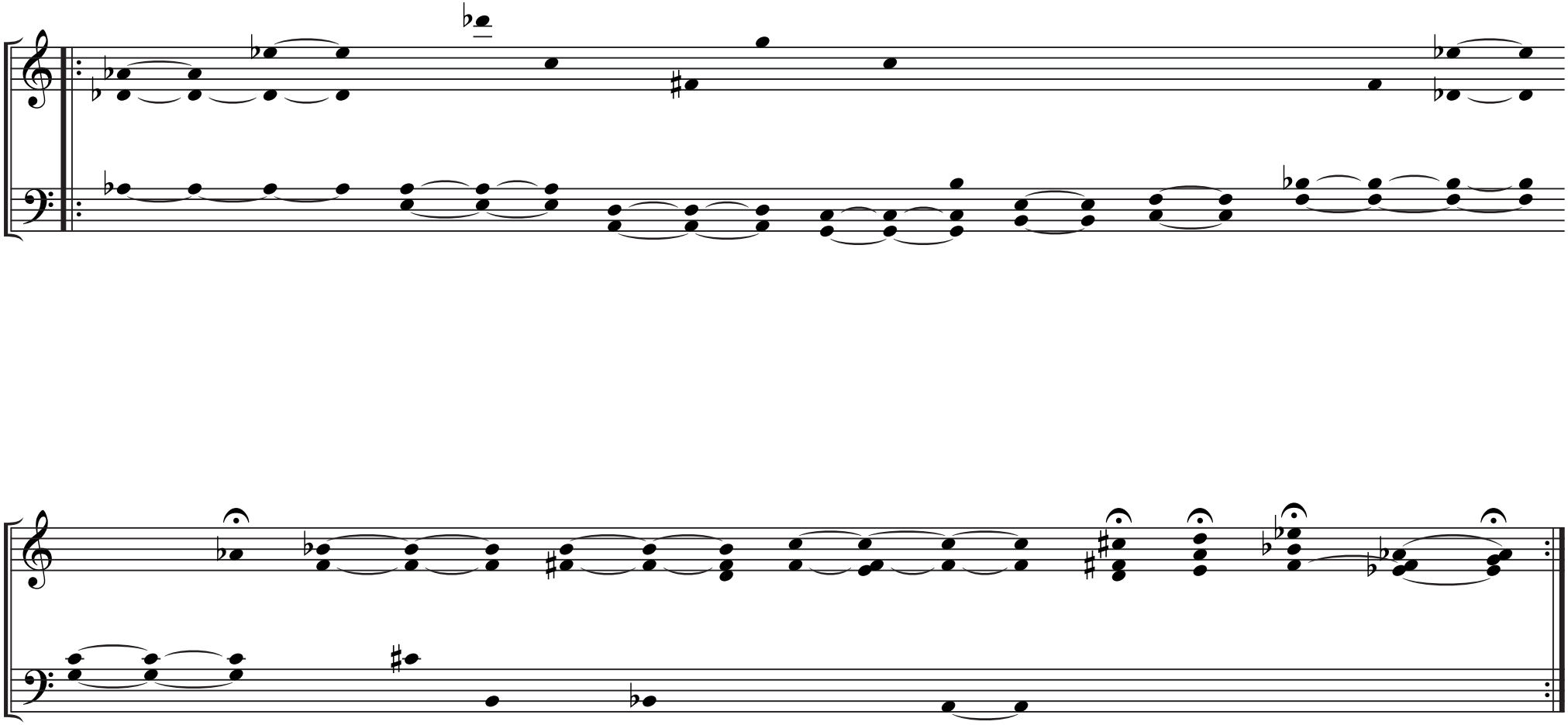

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Four Nocturnes (2006)

Jamie Crofts

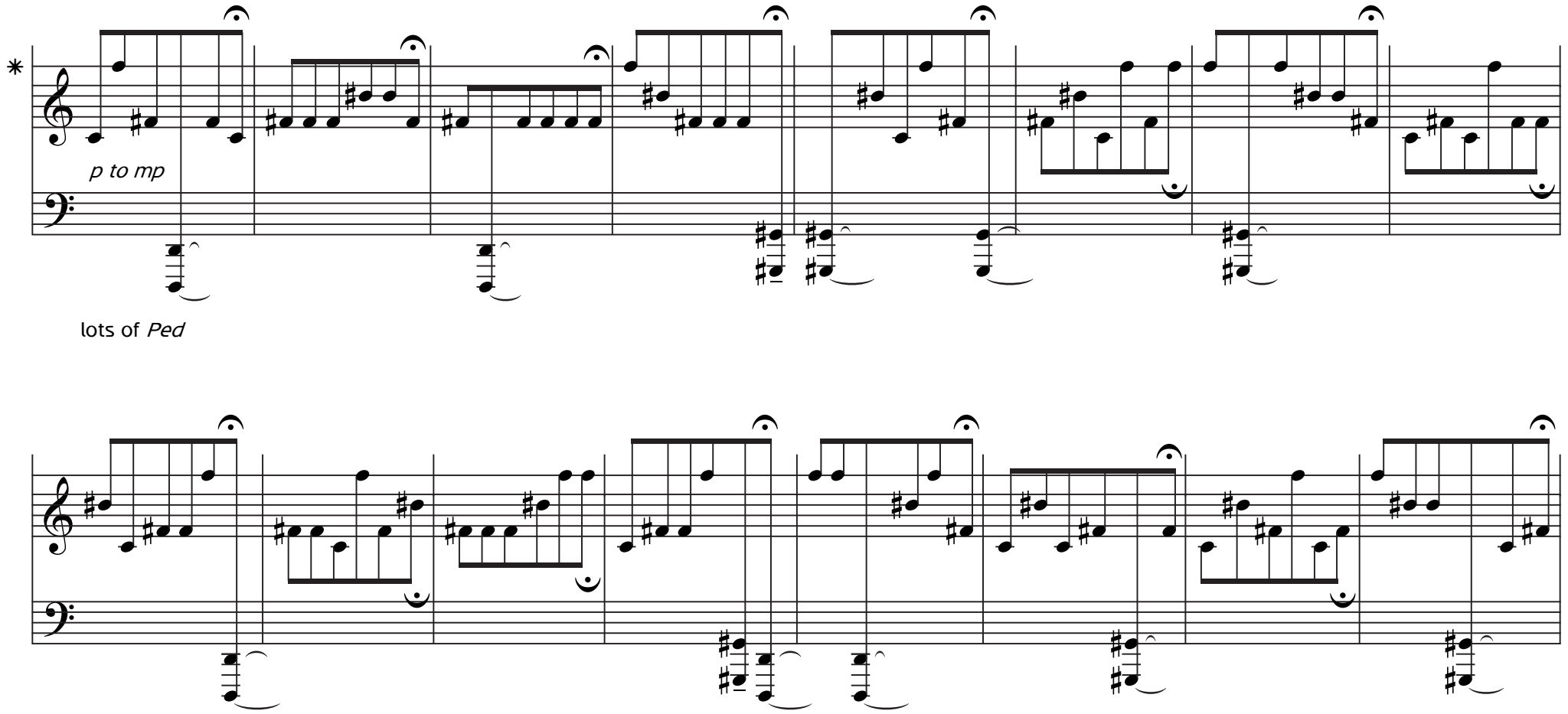
SOUNDkiosk Piano Edition
712

Nocturne No.1

20112006

Jamie Crofts

Slow - Molto Rubato

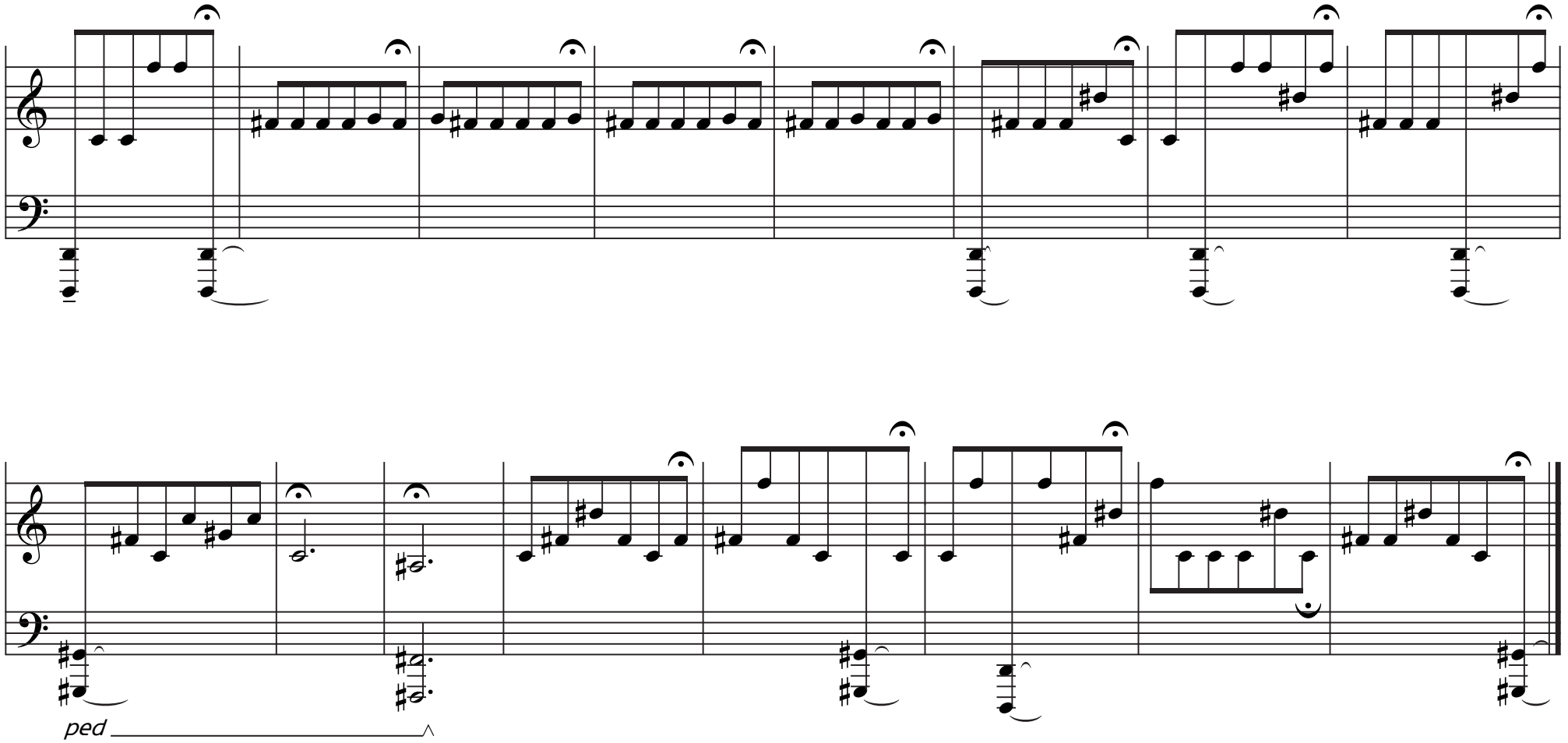


© Jamie Crofts 2006

accidentals apply to a full bar:
tenuto marks are held, not accented::
all pause (fermata) marks are long:::

20112006

* Single line notes are Any Note above F#4 where C4 is Middle C

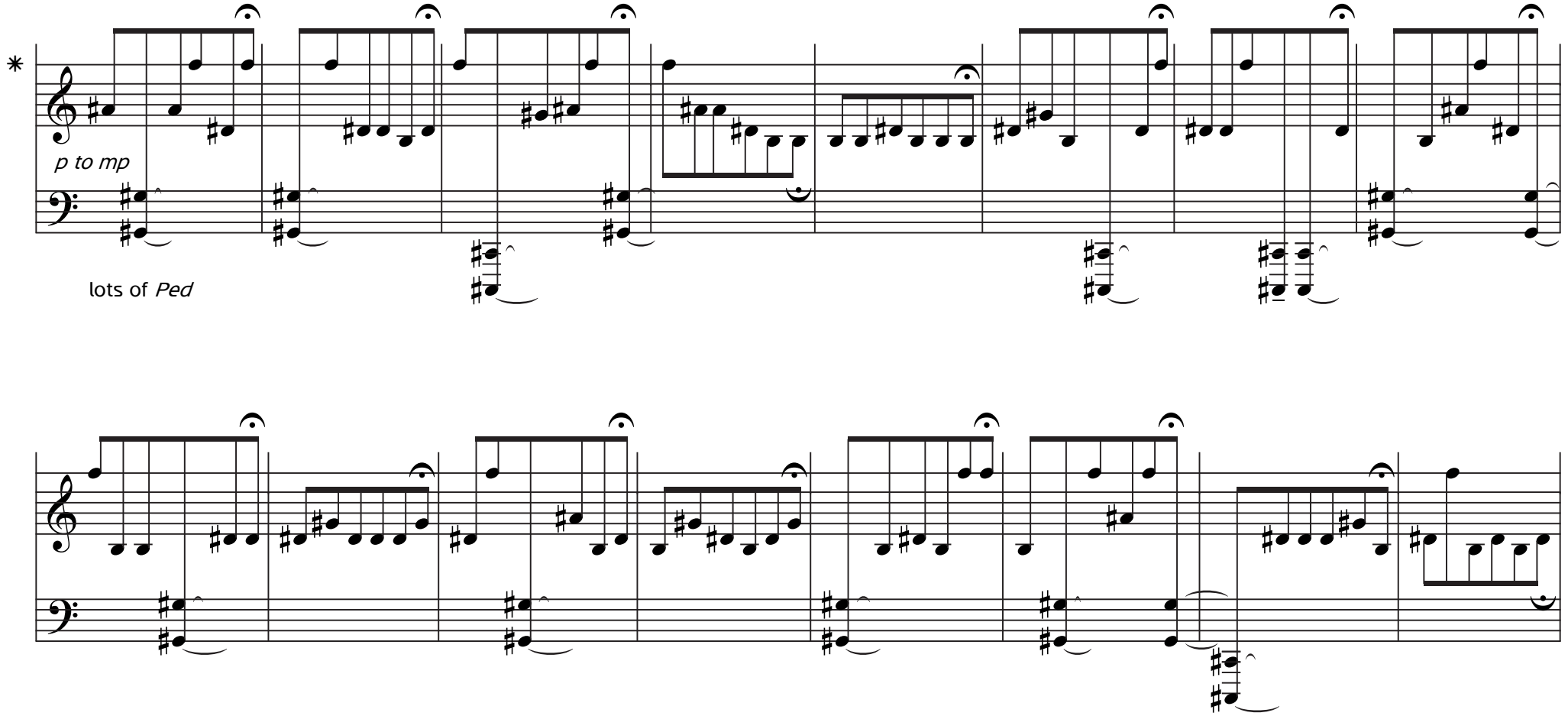


Nocturne No.2

23112006

Jamie Crofts

Slow - Molto Rubato



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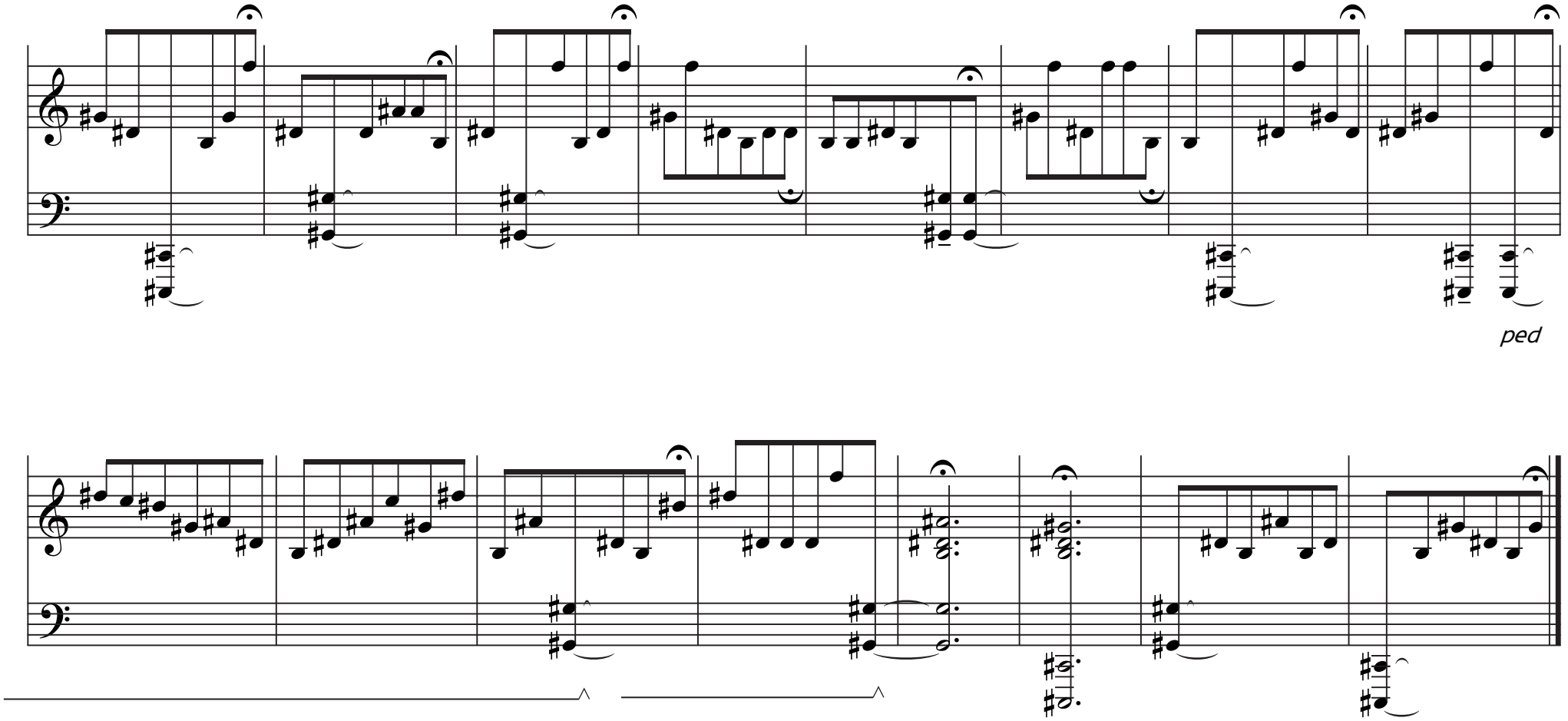
accidentals apply to a full bar:
tenuto marks are held, not accented::
all pause (fermata) marks are long:::

* Single line notes are Any Note above D#4 where C4 is Middle C



Four Diurnes (2006)

Jamie Crofts

SOUNDkiosk Piano Edition
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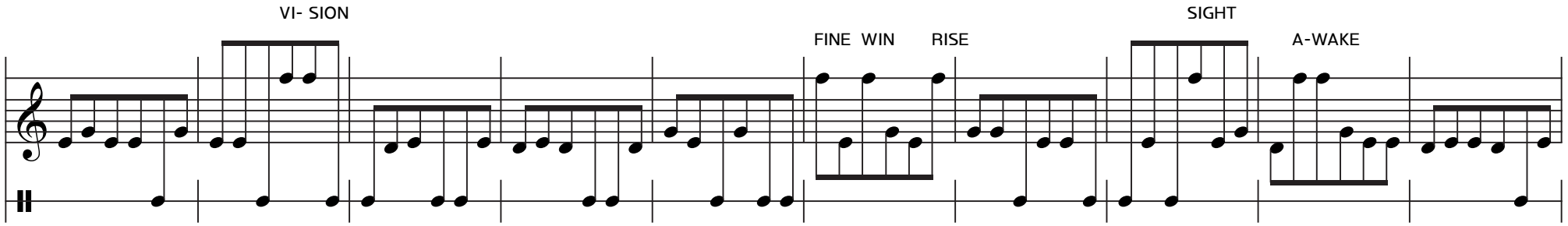
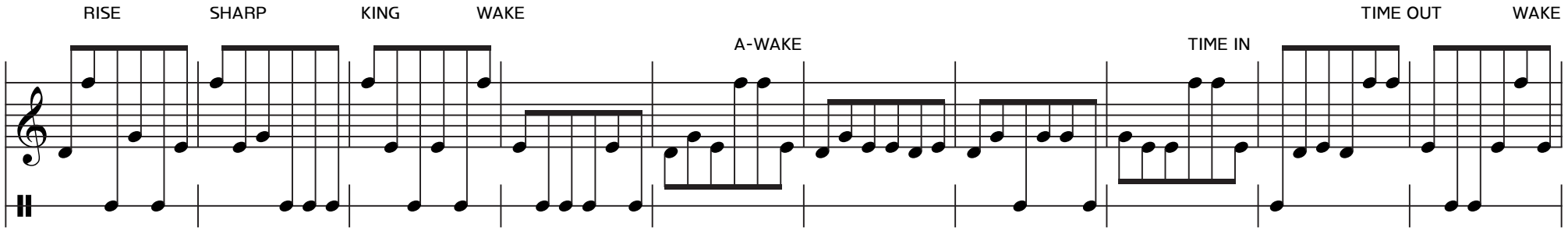
DIURNE NO.1

05112006

Jamie Crofts

Slow





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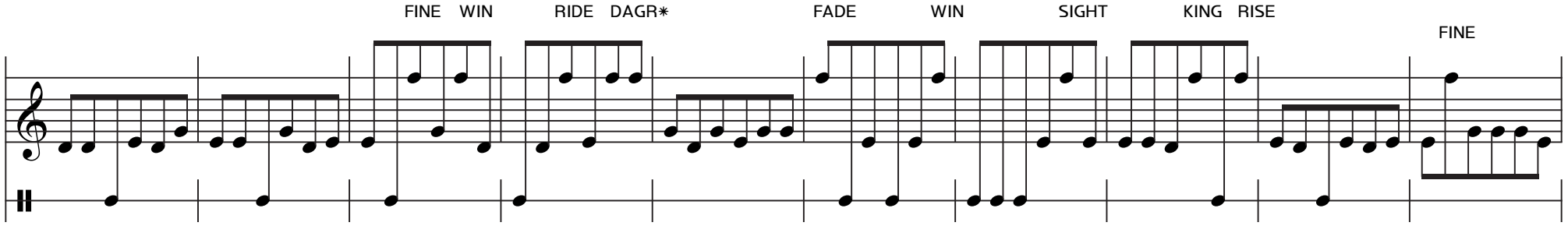
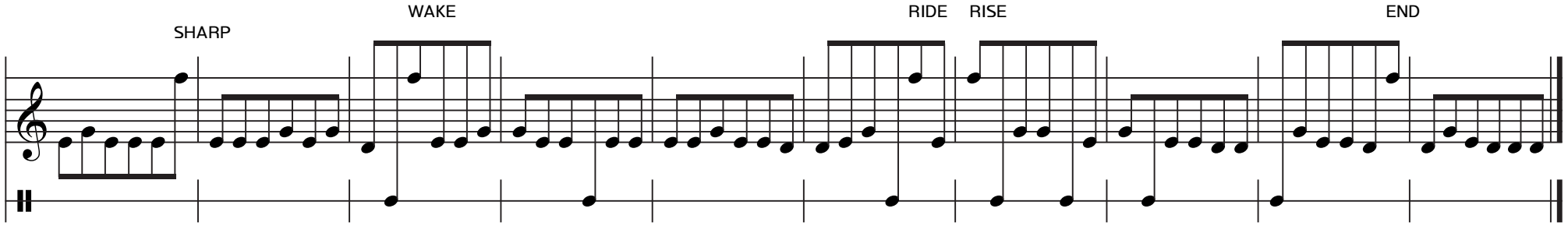
Treble clef stave played on piano as written (lots of pedal):
Upper single line staff is spoken voice (close to natural speech, not over projected, pronunciation as citation form, English RP)
Lower single line staff is "other sound"
(This may be anything, eg. single tone percussion, low piano note or sample)::

All six note bars are played as isolated phrases, possibly with fermata on or after 6th event - occasionally but not often linked into longer phrases:
Lots of rubato - flexible pulse::



*Dagr or Dagur - god of daytime



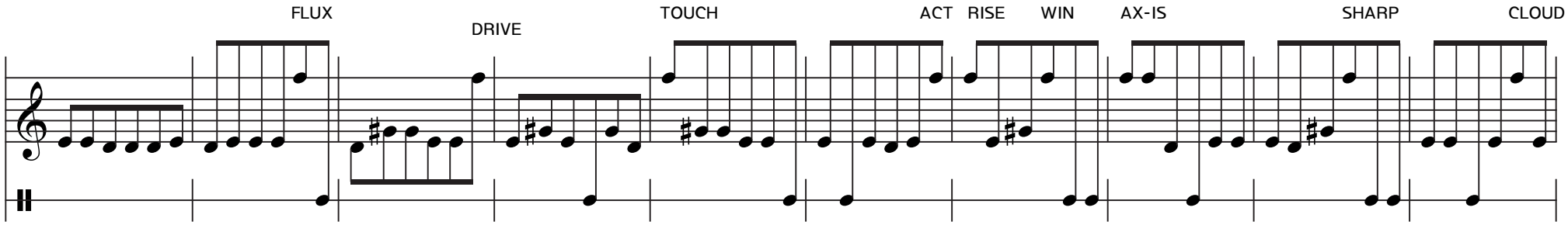
05112006

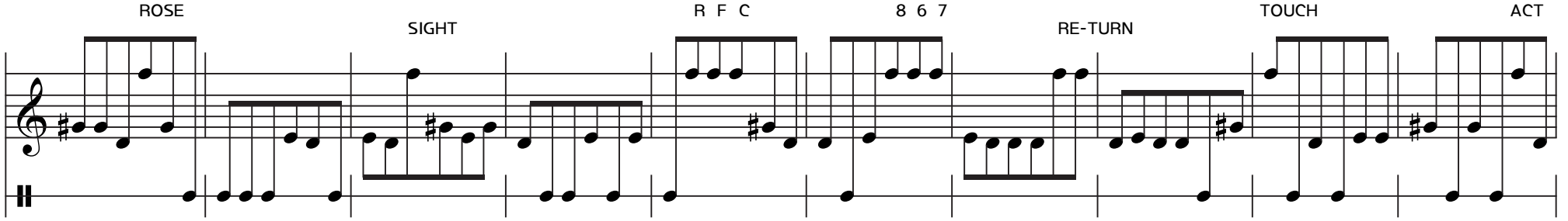
Diurne No.2

19112006

Jamie Crofts

Slow





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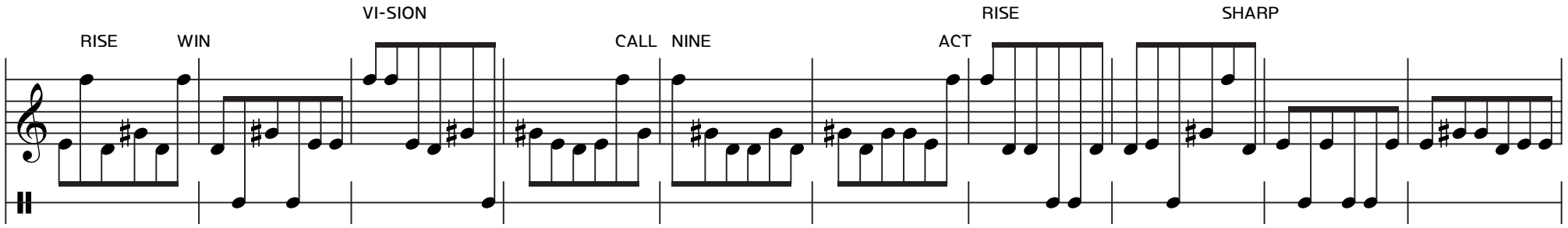
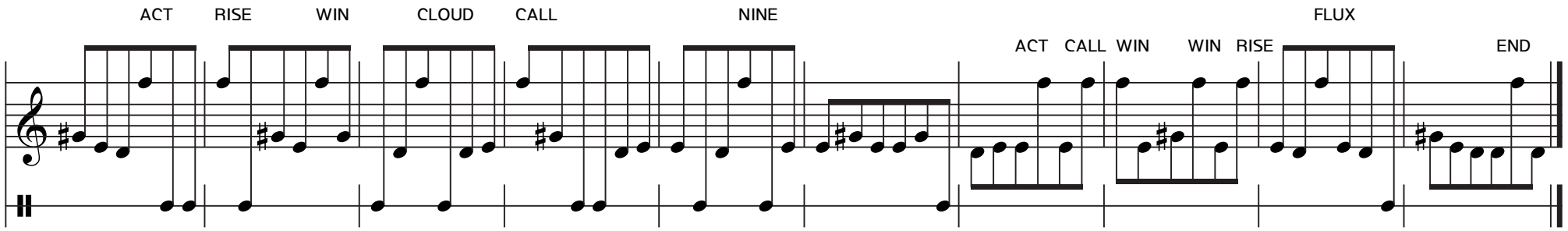
Treble clef stave played on piano as written (lots of pedal):
Upper single line staff is spoken voice (close to natural speech, not over projected, pronunciation as citation form, English RP)
Lower single line staff is "other sound"
(This may be anything, eg. single tone percussion, low piano note or sample)::

All six note bars are played as isolated phrases, possibly with fermata on or after 6th event - occasionally but not often linked into longer phrases:
Lots of rubato - flexible pulse::





19112006

Four Nocturnes (2009)

These pieces are published in two versions.
The first with fixed rhythms and the other determined by the performer

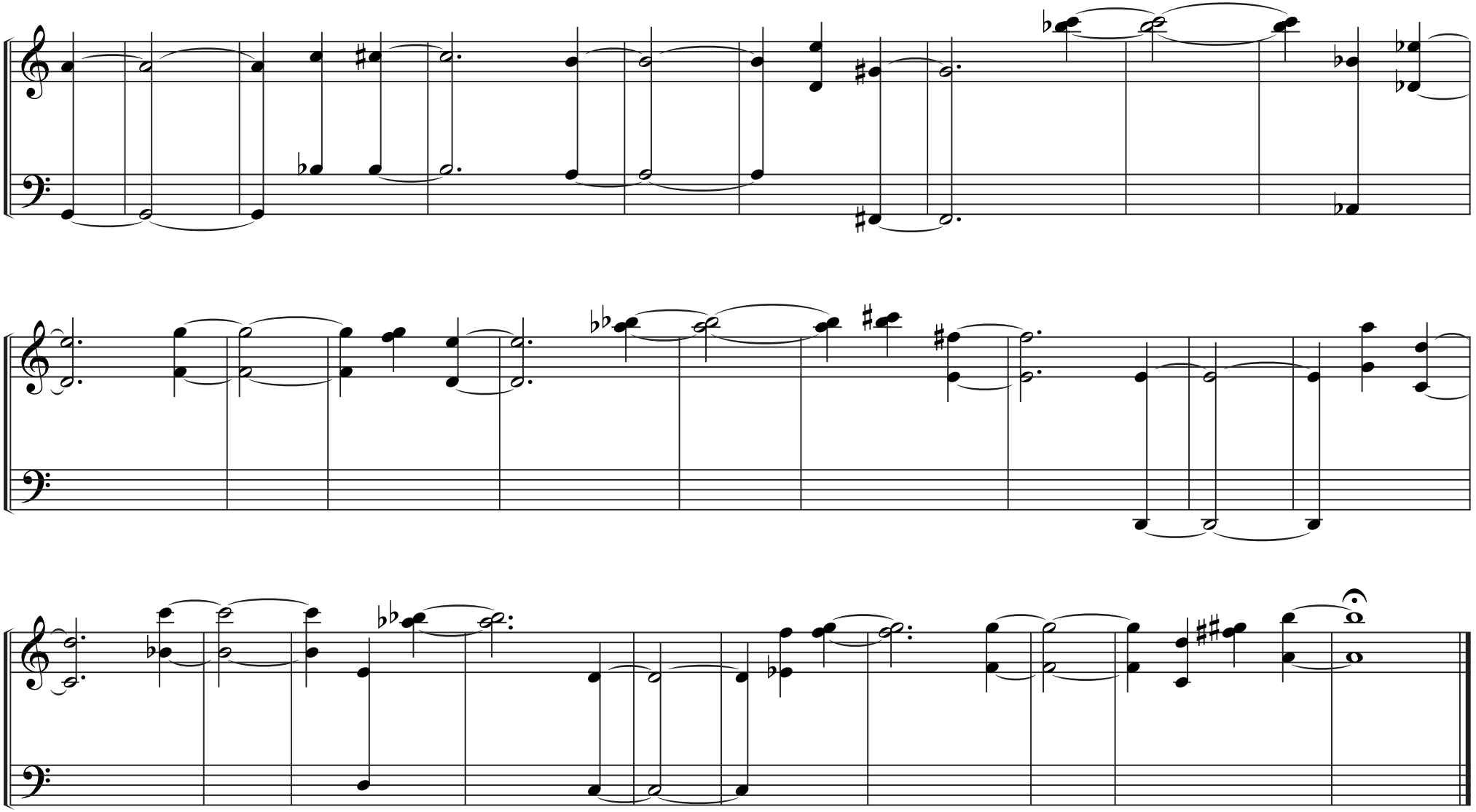
Jamie Crofts

SOUNDkiosk Piano Edition
714

Nocturne 1 (2009)

Tempo Giusto - Slow: Soft, Fluid, Gentle

Jamie Crofts



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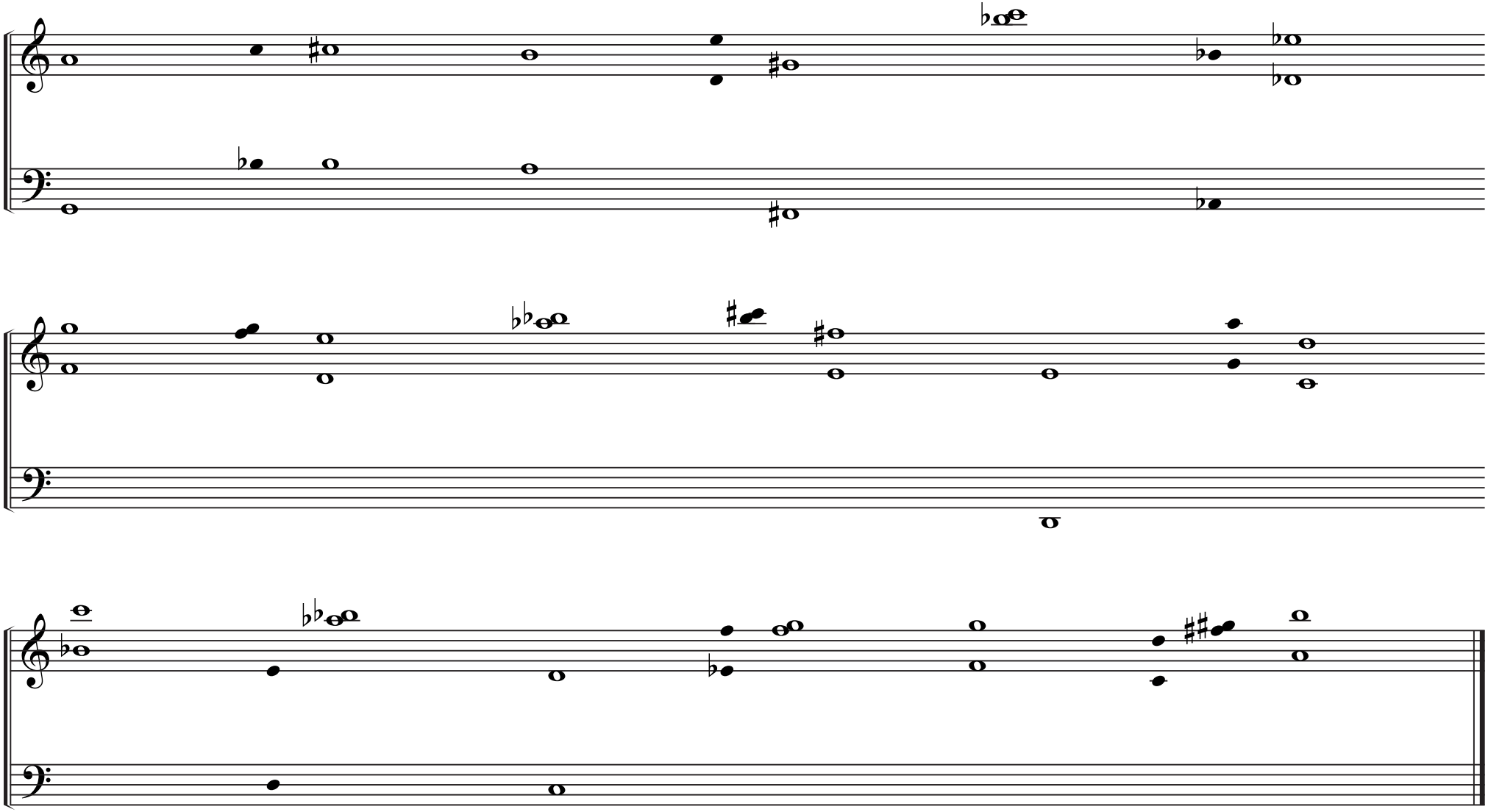
NOCTURNE 1 (2009)

Tempo Rubato

relatively long

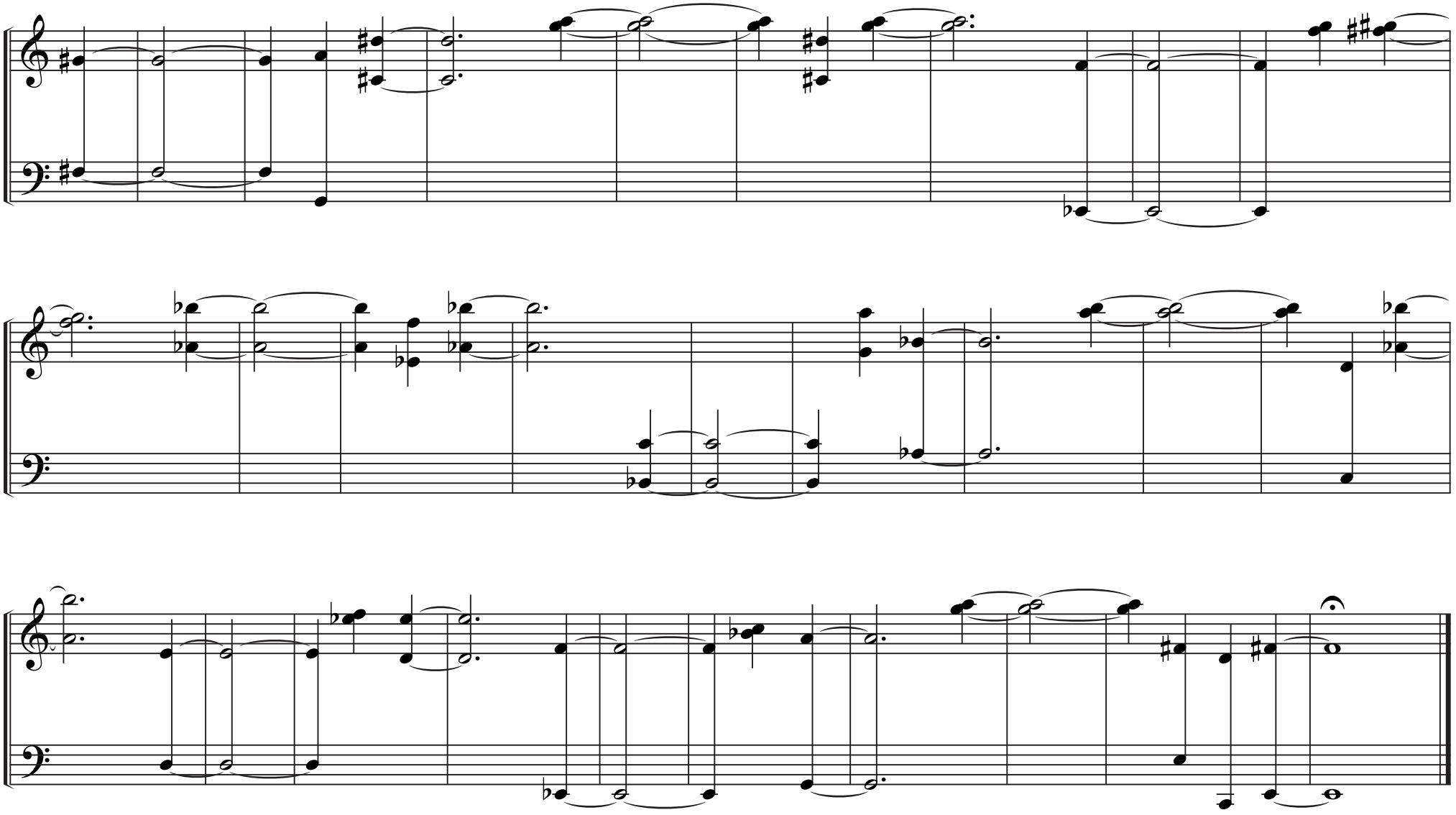
relatively short



Nocturne 2 (2009)

Tempo Giusto - Slow: Soft, Fluid, Gentle

Jamie Crofts



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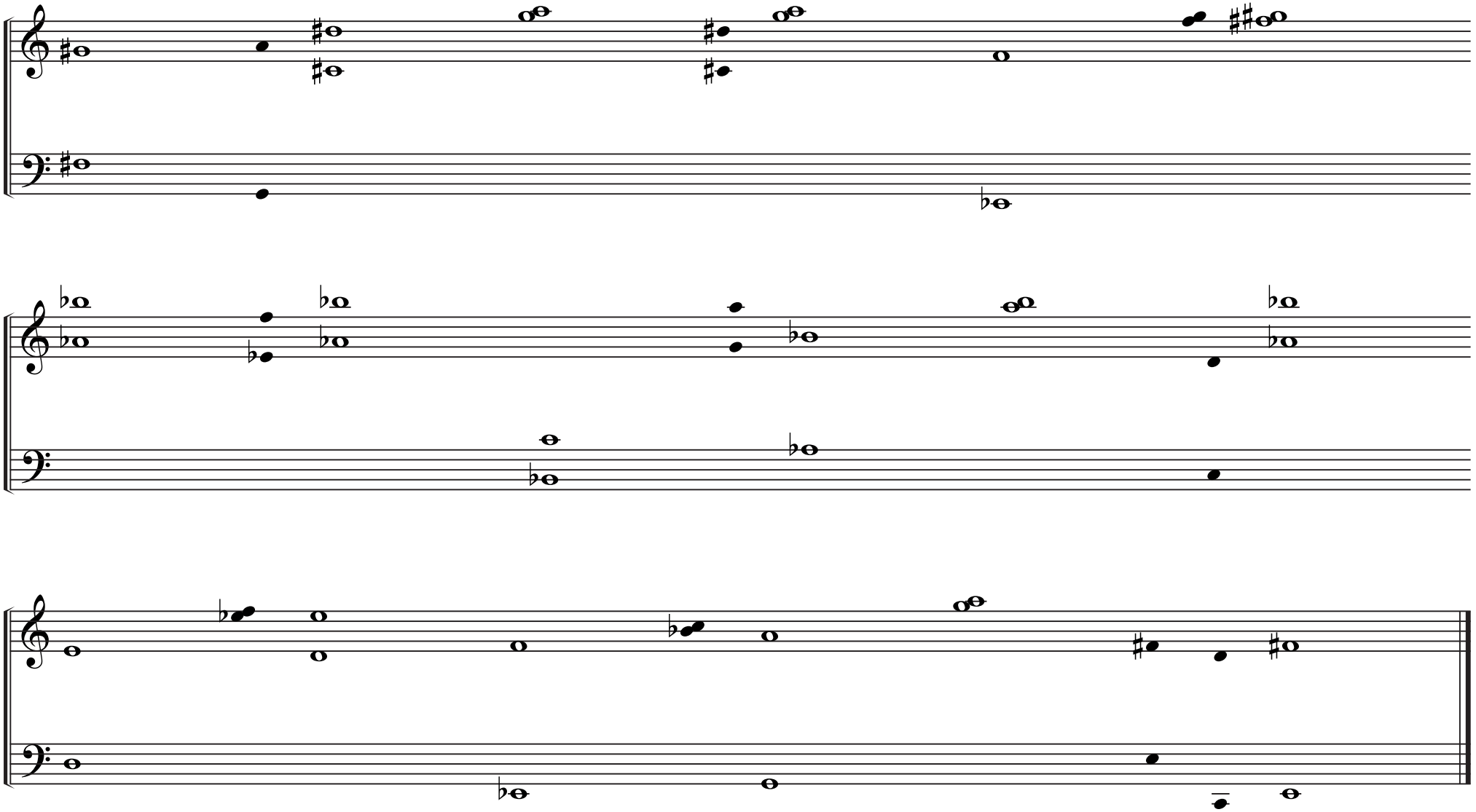
NOCTURNE 2 (2009)

Tempo Rubato

relatively long

relatively short



Chromatic Fields (1st set)

The majority of Jamie Crofts' Chromatic Fields are composed of all 88 piano notes represented just once.
The difference between these Chromatic Fields is in the order of the notes.
Chromatic Field 12a describes this idea in full and is available free on request.

The 1st set includes Chromatic Fields 11, 15, 22, 23, 25, 28 and 37

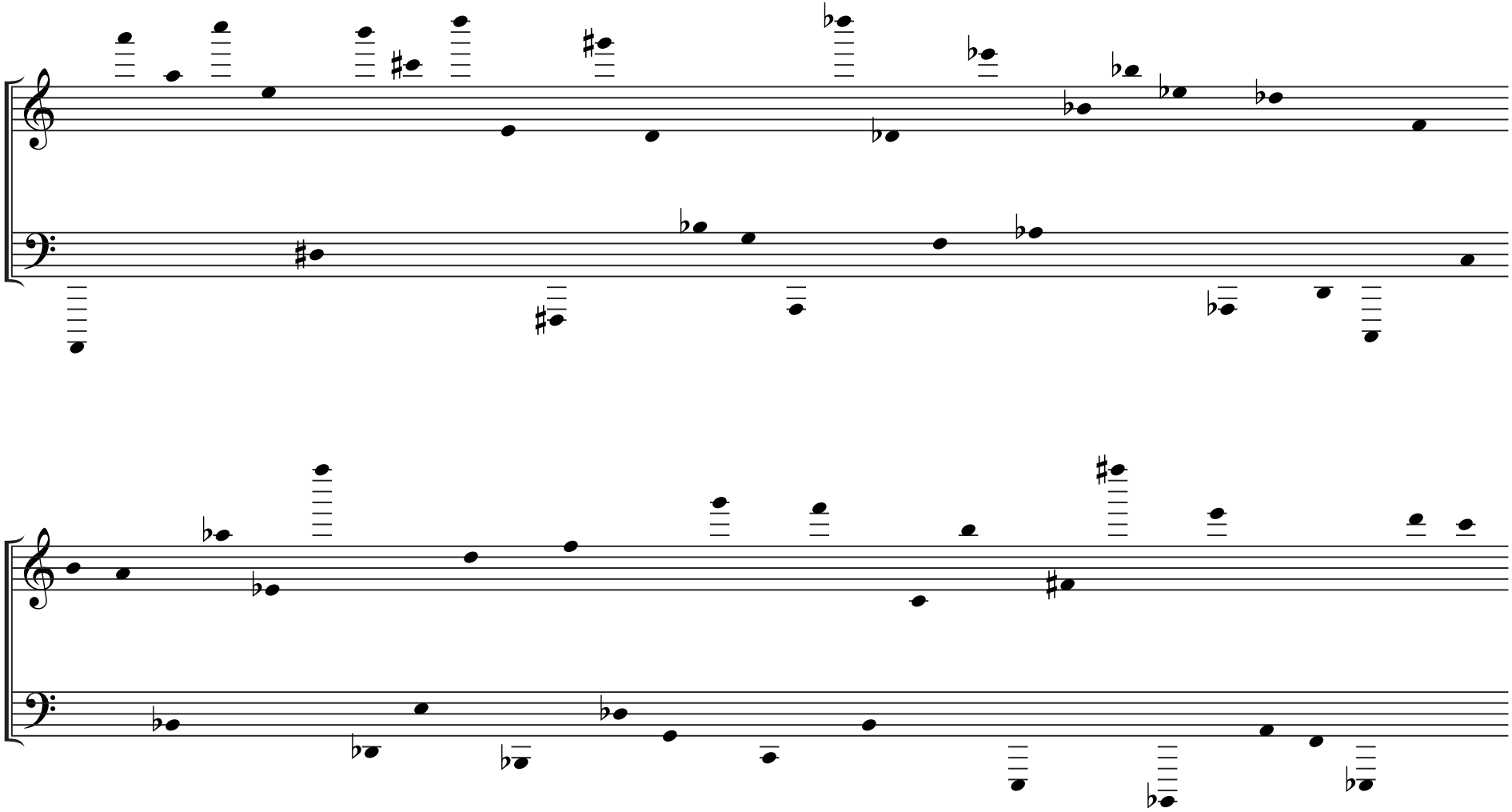
Jamie Crofts

SOUNDkiosk Piano Edition
718

Chromatic Field 11

10112006 (5)

Jamie Crofts



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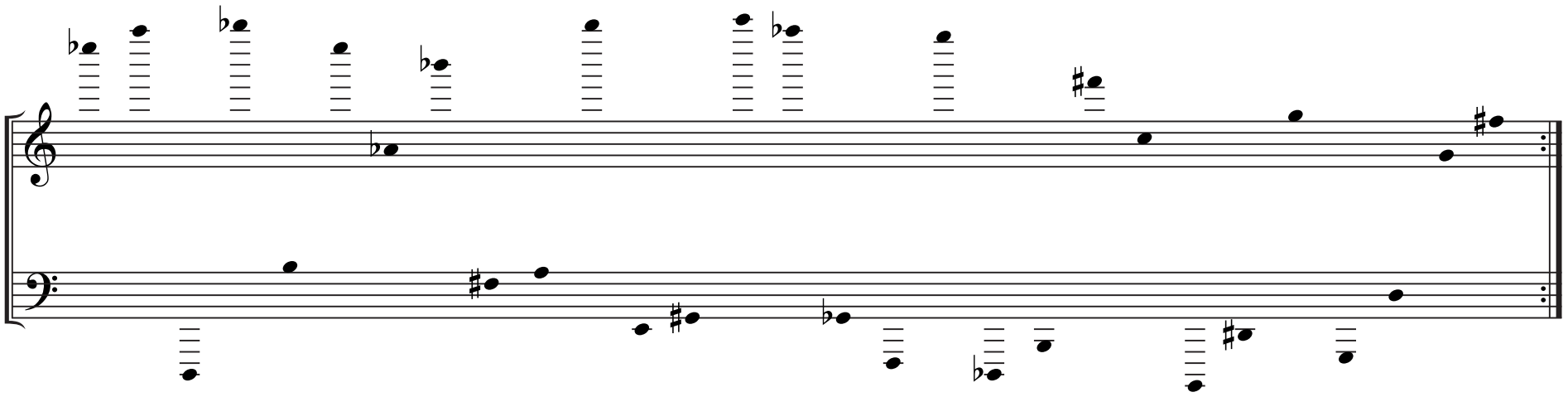
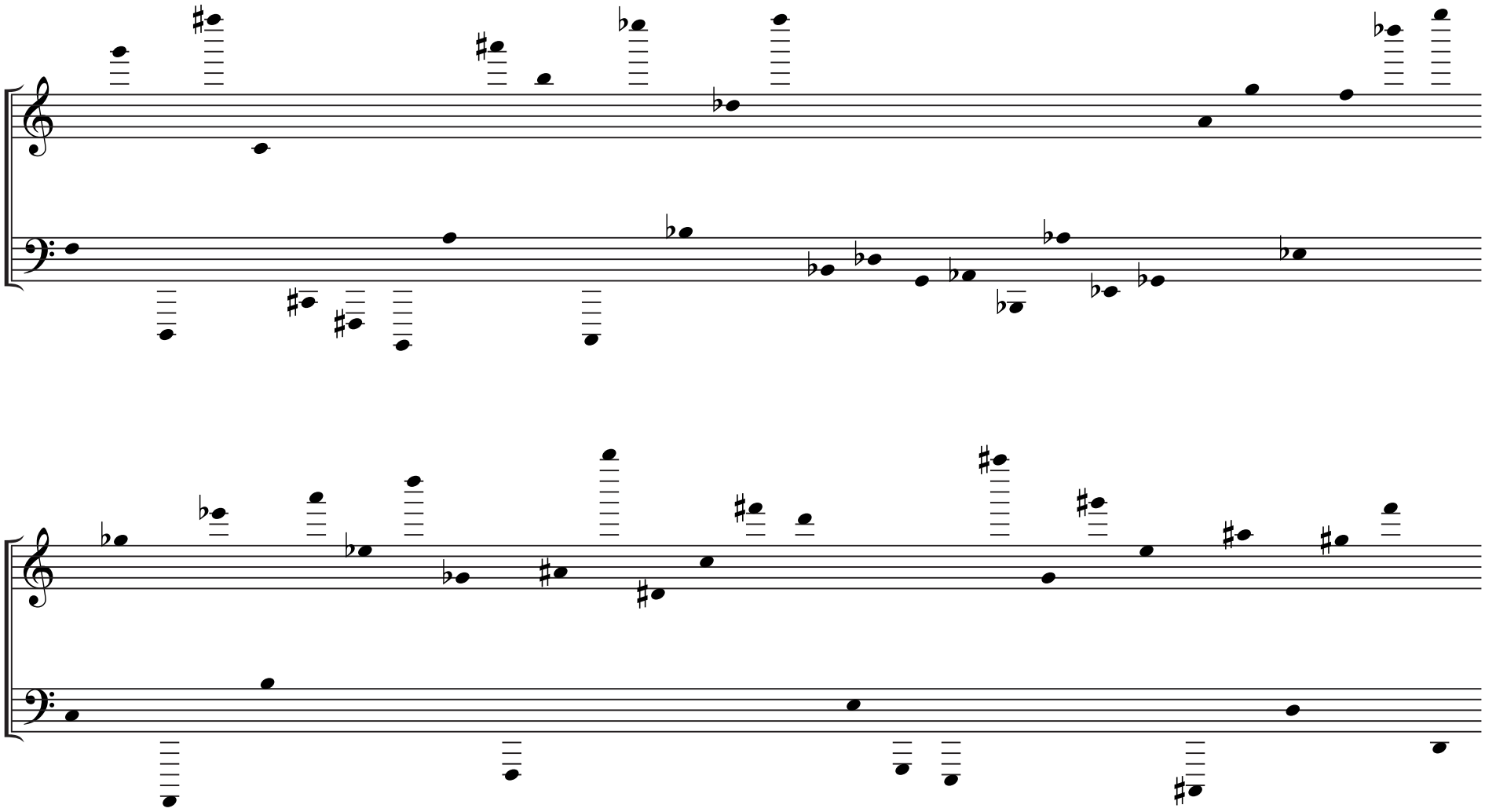


CHROMATIC FIELD 11 10112006 (5)

Chromatic Field 25

25112006 (3)

Jamie Crofts



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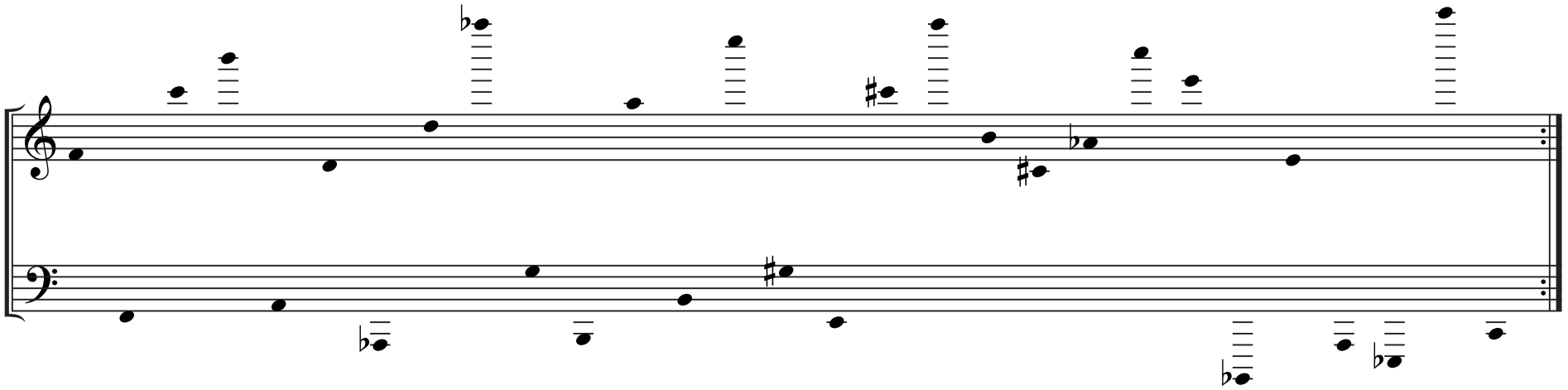

CHROMATIC FIELD 25 25112006 (3)

Chromatic Fields 41 to 50

This set of Chromatic Fields is composed with 60 note pitch set.
The pieces are simpler than Chromatic Fields 1 to 40

Jamie Crofts

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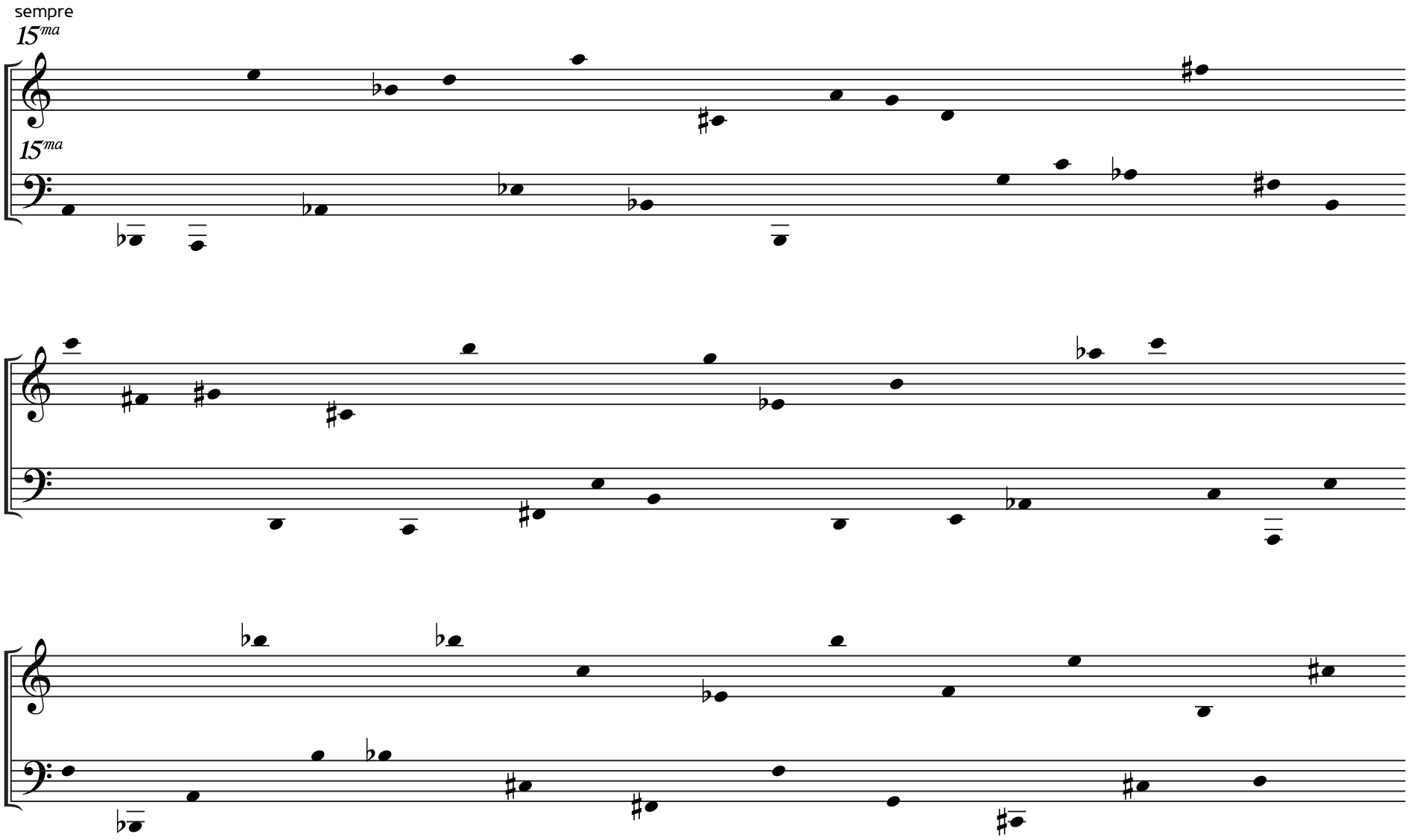
719

Chromatic Field 41

Jamie Crofts



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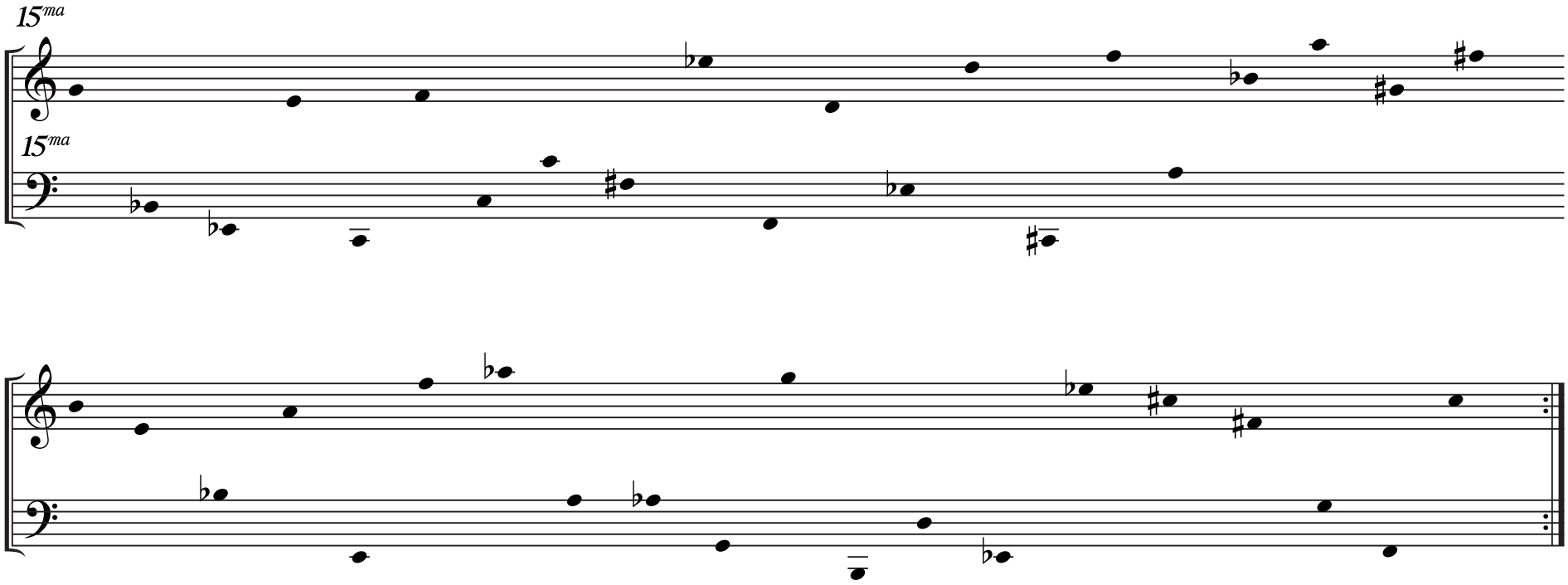
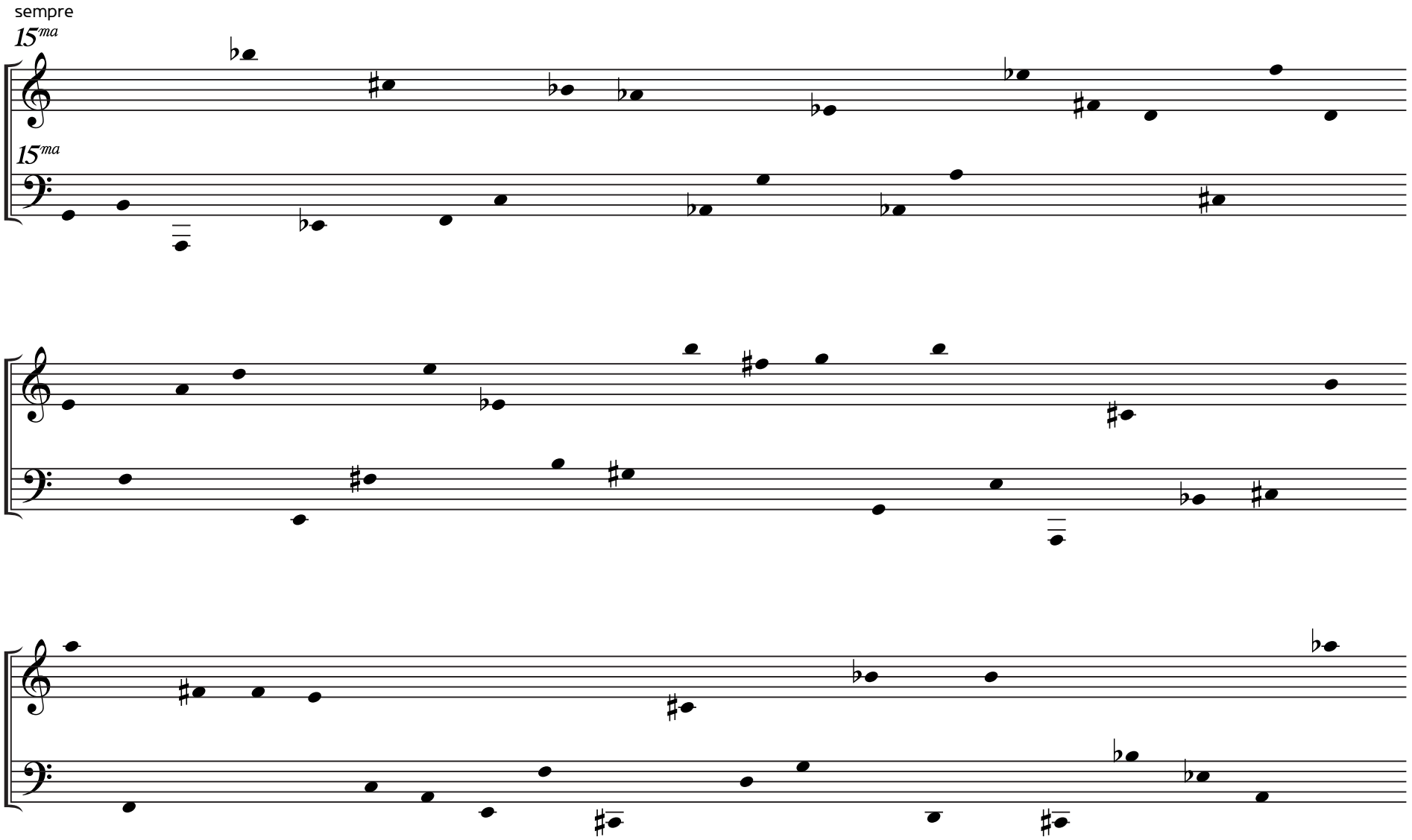
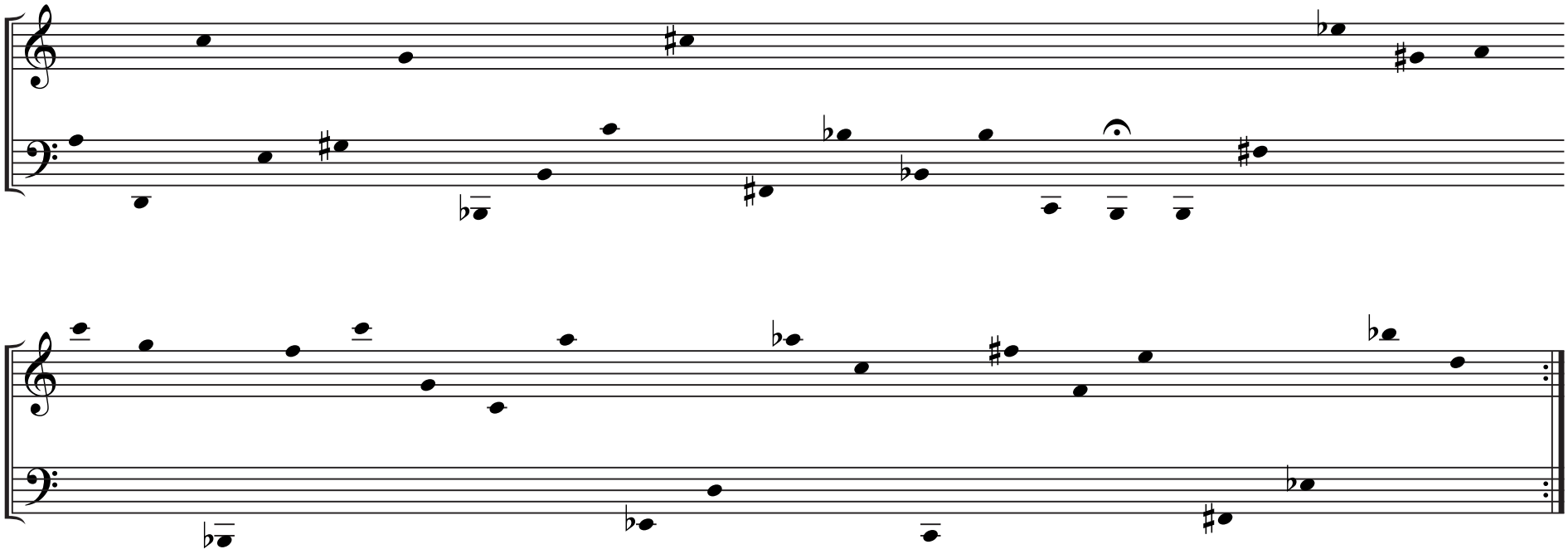

15ma
15ma

Chromatic Field 46

Jamie Crofts



© Jamie Crofts 2009



Chromatic Fields 51 to 59

AND

Chromatic Field 60

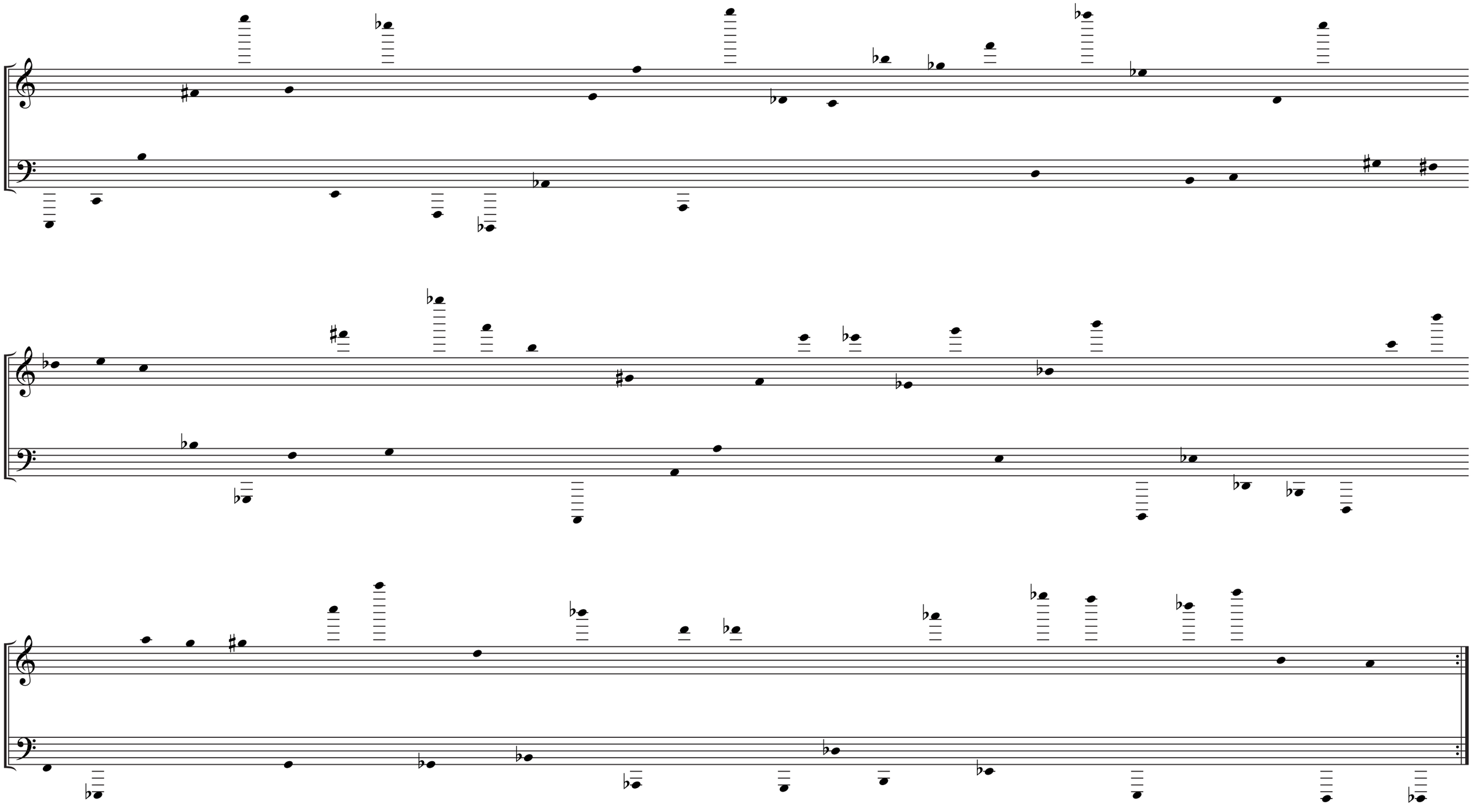
Durations: 51 to 59 are c.2 minutes, 60 is c. 55 minutes.
This set of compositions forms part of a collaborative project
between Jamie Crofts and artist Duncan Bullen.
There is a complete section on the SOUNDkiosk website about this project
www.soundkiosk.com

Jamie Crofts

SOUNDkiosk Piano Edition
720

Chromatic Field 51

Jamie Crofts



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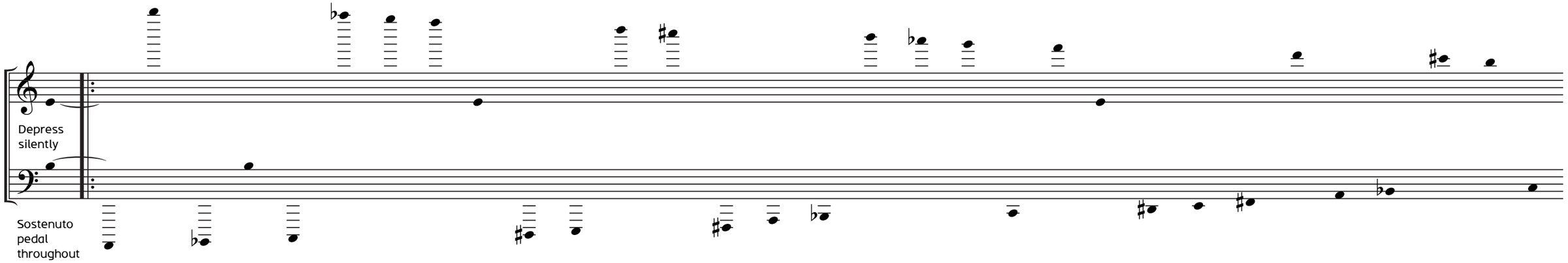
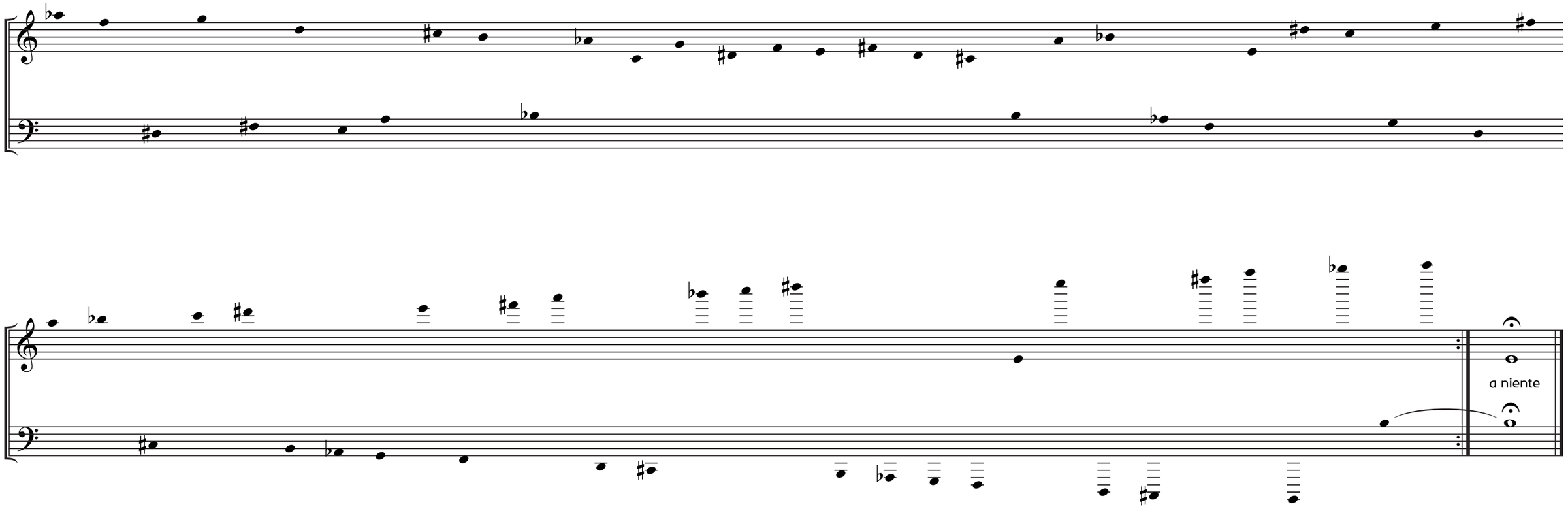
Chromatic Field 59

Jamie Crofts





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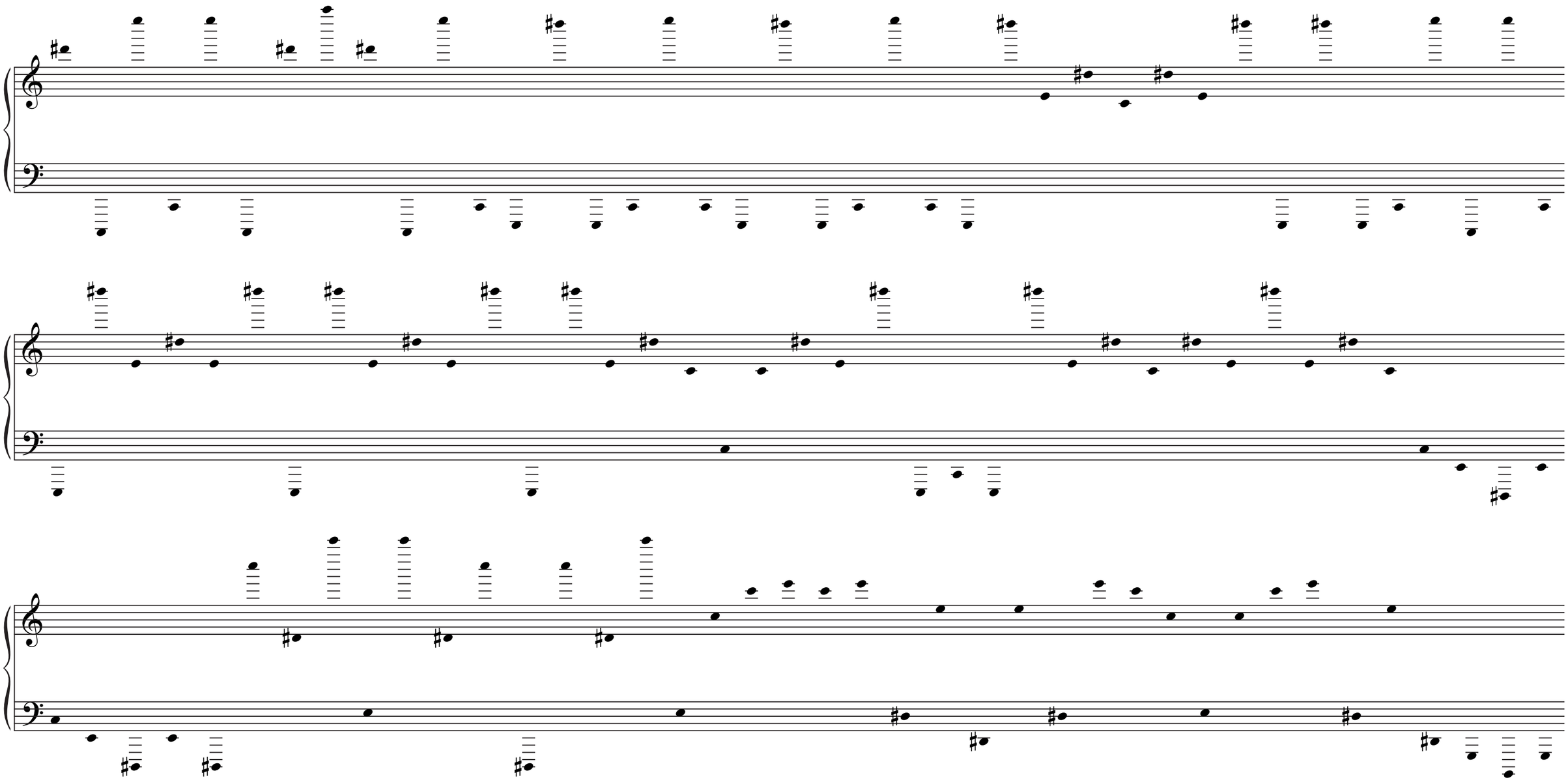
Chromatic Field 60

Jamie Crofts
(2010)

♩ = c. 60

dynamics *pp* to *mp*

See title pages for full performance directions



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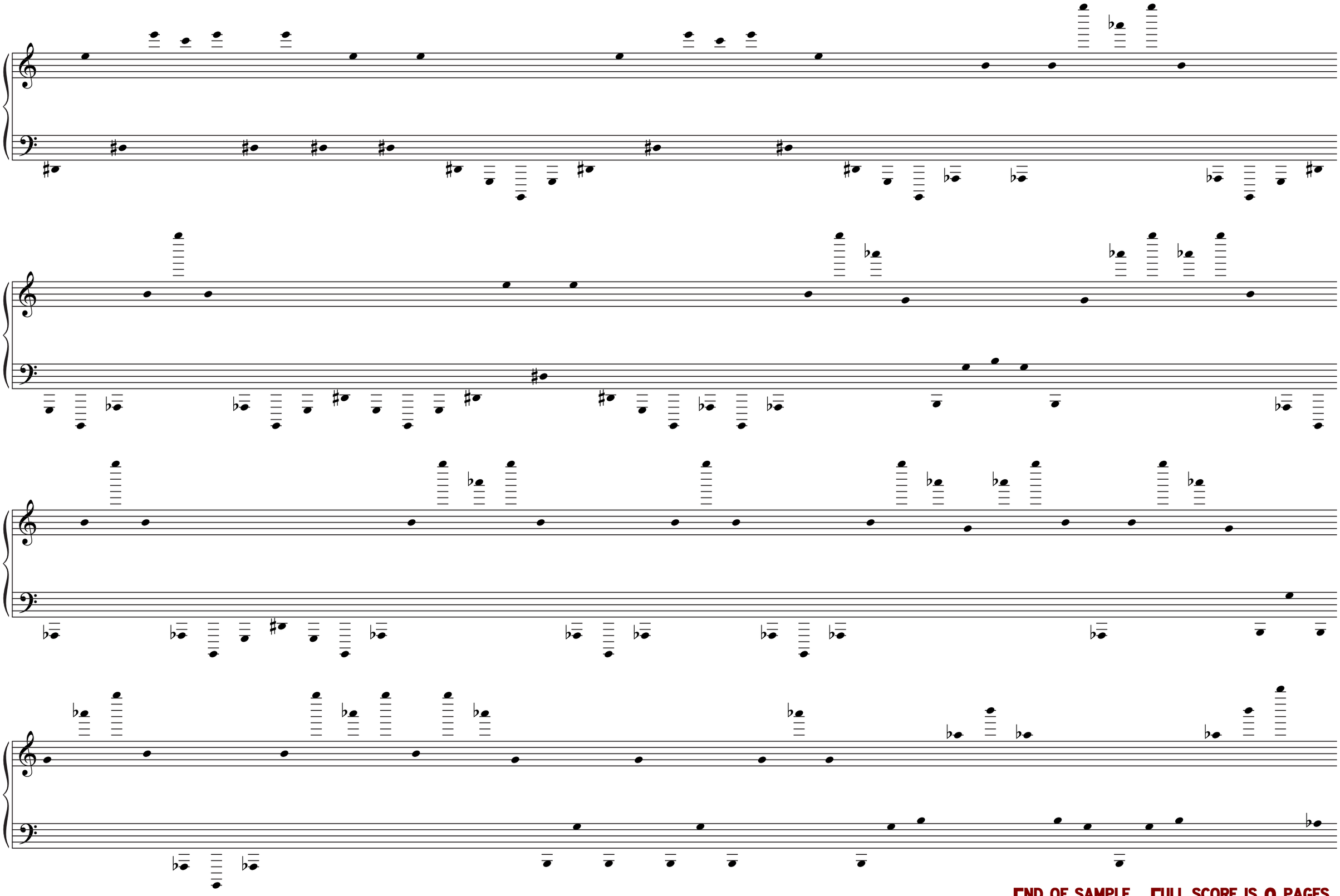


END OF SAMPLE - FULL SCORE IS 9 PAGES

Chromatic Fields 61 to 70

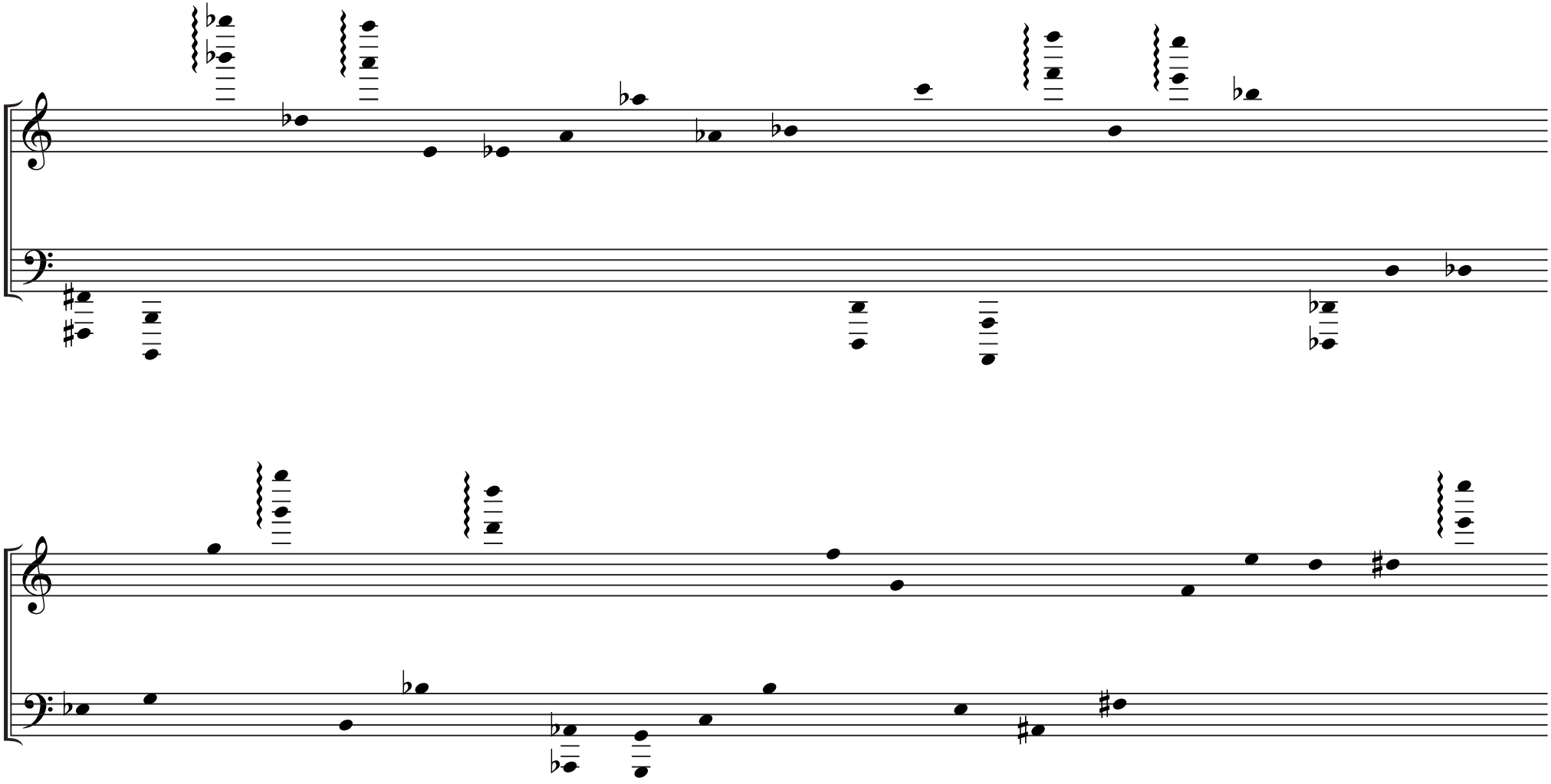
Jamie Crofts

SOUNDkiosk Piano Edition
721

Chromatic Field 61

(Terrain 1)

Jamie Crofts



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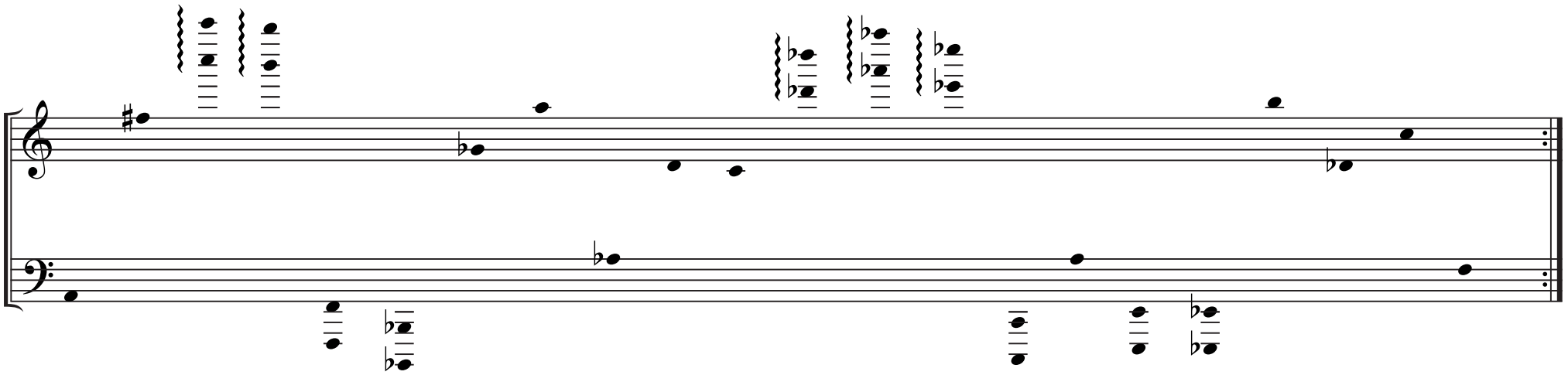
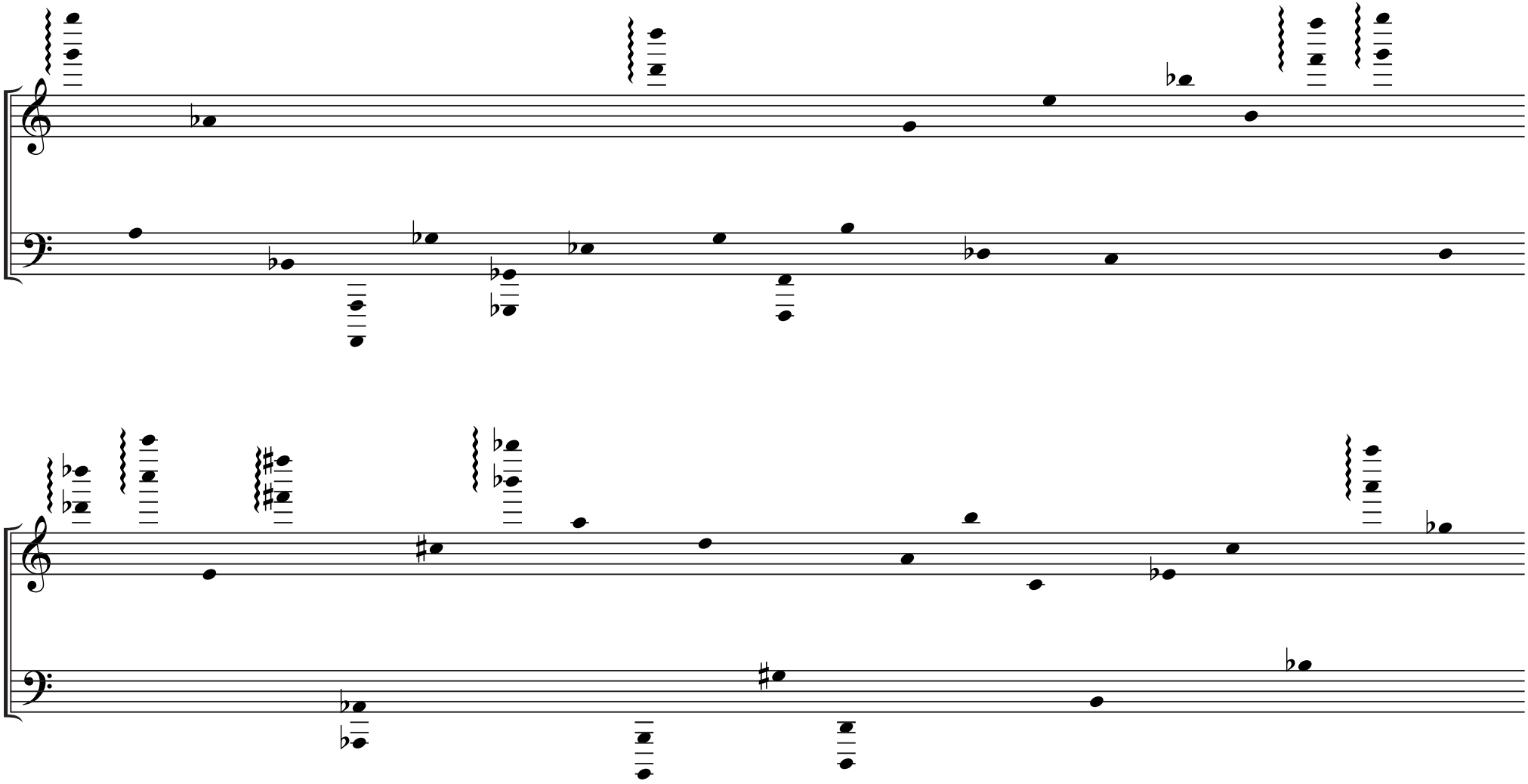


Chromatic Field 62

(Terrain 2)

Jamie Crofts



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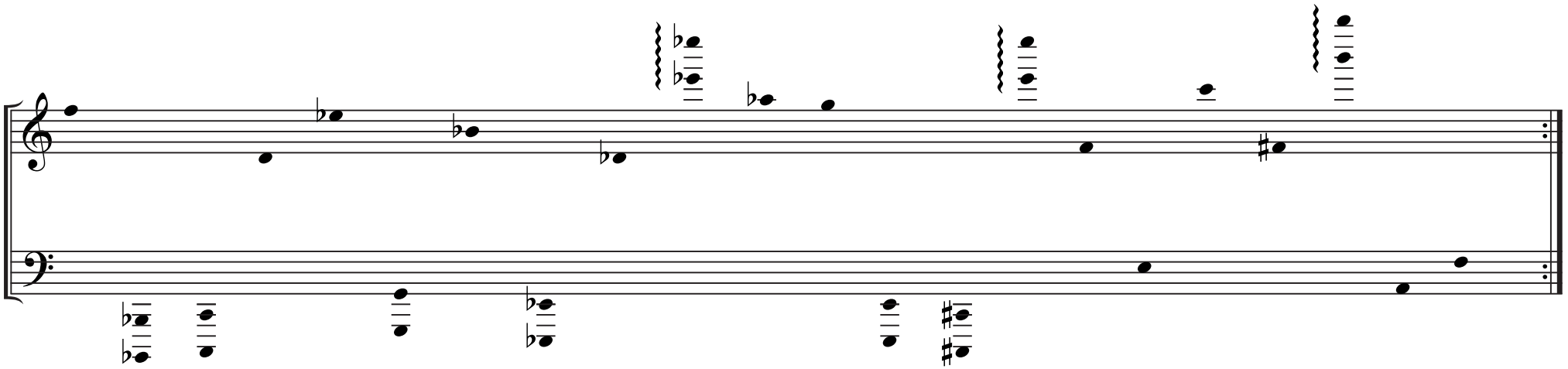

CHROMATIC FIELD 62 TERRAIN 2

Chromatic Fields 71 to 80

for viola (or synthesizer) and piano

Chromatic Fields 71 to 74 and 76 to 80 are for viola (or synthesizer) and piano
Chromatic Field 75 is for solo piano
The printed edition of the set is printed on A3 paper with two copies; one for each performer

Jamie Crofts

SOUNDkiosk Piano Edition
722

(i) Chromatic Fields 71 to 80

Jamie Crofts 2011

10

19

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(iii) Chromatic Fields 71 to 80

Jamie Crofts 2011

10

18

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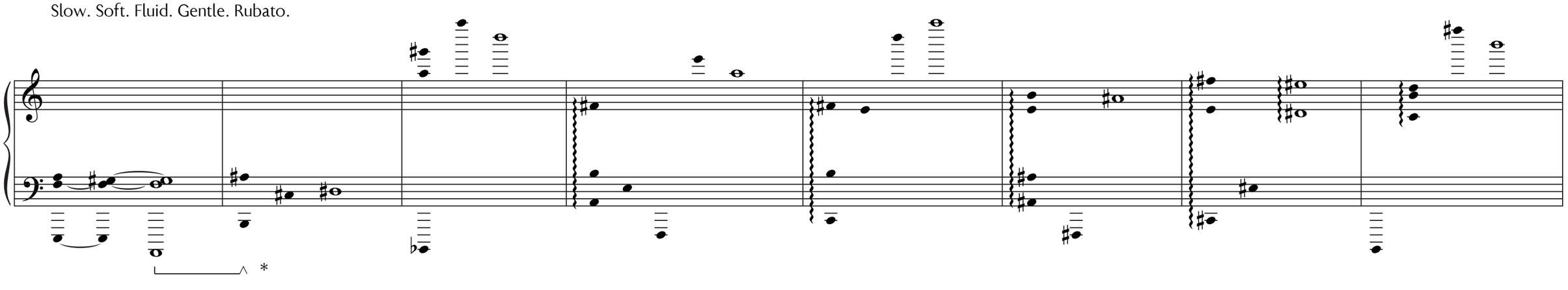
for Peter Neal

Chromatic Field 75

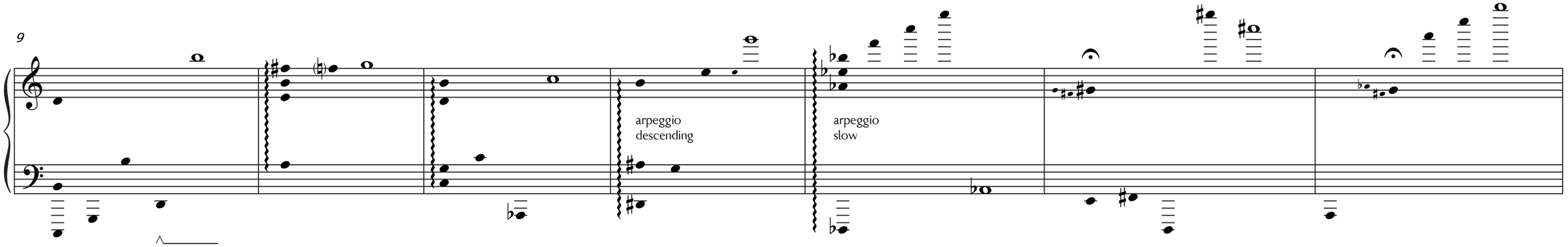
Jamie Crofts

* Pedal change at beginning of every bar
and additionally at chevron pedal marks

Slow. Soft. Fluid. Gentle. Rubato.



9



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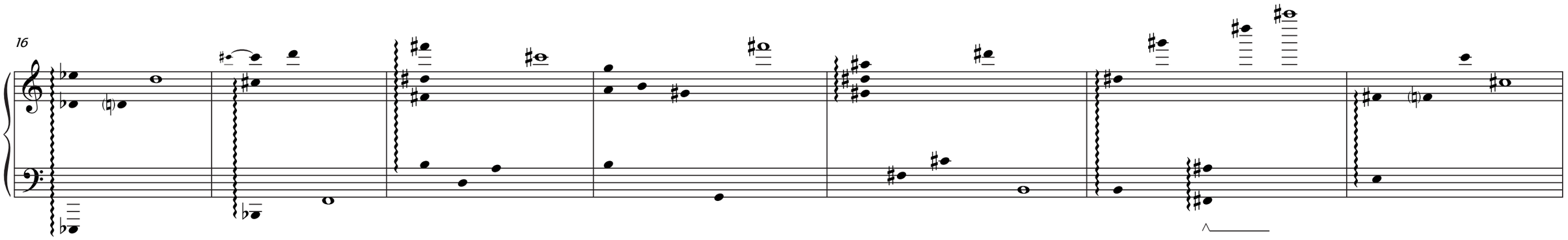

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23

3

31

arpeggio
descending

38

arpeggio
descending

5

arpeggio
slow

44

3

Michael Parsons

Five Piano Pieces
SKPE 1111 £12

Variations (1971)
Piano Piece 5 (1973)
(from Six Piano Pieces)
Romanesca (1977)
October Dance (1983)
(original and Phyrgian 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)

TITLES WITH NOTES
CATALOGUE NUMBERS AND
PRICES

Jamie Crofts

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 £20
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"

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'

Piano Duet Album
219 £20
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 also 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

Sonata 1986 (Destroying Angels)
119 £12 Dur: 17'30"

Sonata 1987 (Compromised Immunity)
121 £12 Dur: 5'40

TITLES WITH NOTES

CATALOGUE NUMBERS AND

PRICES

TITLES WITH NOTES

CATALOGUE NUMBERS AND

PRICES

Jamie Crofts

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'

Construction (2007)
715 £20 Duration: Flexible/short
3 pages chosen from a possible 25, in any order

Construction (2009)
716 £20 Duration: Flexible/short
3 pages chosen from a possible 20, in any order

Four Nocturnes (2006)
712 £10 Dur: Flexible/Short

Four Diurnes (2006)
713 £10 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 £12 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 £12 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.