

Raphaël Belfiore

EDGAR VARÈSE AND THE JAZZMEN

for amplified ensemble
(fl, e-gtr, vc, perc, synth)

written for ICTUS ensemble
2021

INSTRUMENTATION

flute + bass flute

e-guitar

cello

percussion (vibraphone + floor tom)

synth

+ conductor

AMPLIFICATION

All instruments are amplified. Ideally, the voice of each performer is also amplified for section VI of the piece. If possible, the amplification of the instruments should be adapted for each section of the piece.

CLICK TRACK

The conductor and the synth player are equipped with earphones and a click track. In the score, the synth player is responsible for starting it. Arrangements that might make the installation easier are welcome.

SCORES AND PARTS

The first four sections are divided in individual parts for the musicians.

The fifth section is a solo for the synthesizer

The sixth section is not divided in parts.

PERFORMANCE NOTES:

— flute

section I

↑ = slightly higher pitch than notated

section II

 = aeolian sound (very little tone)


section IV

fltz = flutter tongue

w.t. = whistle tone

— guitar

[*effect box* → *volume pedal* → *amplifier*]

fx 1: simple amplification, no additional effects

fx 2: extreme distortion of the signal + hipass filter (The fundamental note of the sound should disappear.)

fx 3: very long sustain effect, either already constituted or with the help of delay, reverbs, compressors, etc... The sustain effect should be reset before every new sound.

section I

↑ = slightly higher pitch than notated

l.r. = let ring

e-bow indications only apply where they are written

section IV

[VI] = string number

!pizz. are notated each time they are required!

— cello

section I

↑ = slightly higher pitch than notated

section II

 = Air sound: Use three or more fingers to dampen the strings. A little bit of the pitch of the highest note should be heard.

section IV

s.p. = *sul ponticello*

s.t. = *sul tasto*

l.b. = *legno battuto*

!pizz. are notated each time they are required!

— percussion

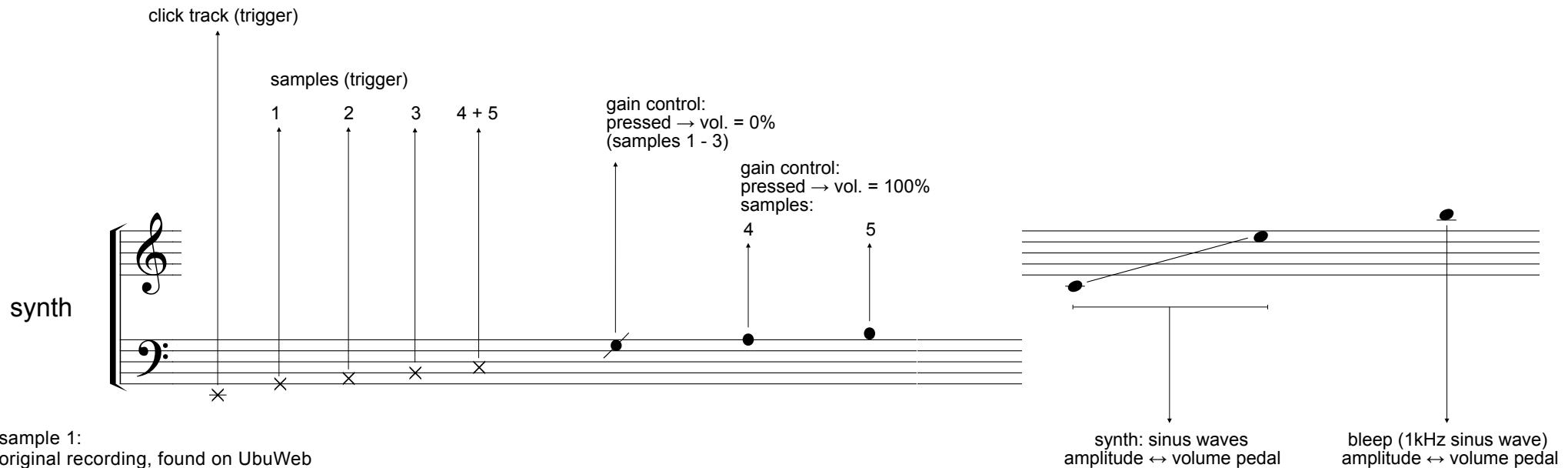
section II

The floor toom is slightly prepared with a taped tinfoil covering partly the drum where it is not hit (some space should be free in the center and on the outer edge).

— synthesizer

The synthesizer is set up according to the following chart. A ready for use Max/MSP patch is available. Any other/better functioning ways of setting up the synthesizer are welcome.

The volume of the samples is not definitive and will be adapted during the rehearsals.



— all instruments

section IV

= a sustained vocal tone that is not exactly sung. Think of what you would do when you are asked by a doctor to make a sound. These actions should avoid theatricality as much as possible. The sound must not be the same each time. Its "pitch" shouldn't be consciously decided.

[ə] = schwa : "an unstressed mid-central vowel (such as the usual sound of the first and last vowels of the English word America)" (Merriam-Webster)

Edgar Varèse and the Jazzmen, I (fl, e-gtr, vc, perc, synth)

 = 120 as rhythmically precise as possible

fl.

e-gtr *fx 1*

vc

perc **vibraphone + soft mallets**

synth *(1000 hz sample)* *sample 1 and click track start precisely together*

(cuts the original recording)

Fl.

E.Gtr.

Vc.

perc

synth *(always non vib.)* *p*



Edgar Varèse and the Jazzmen

15

Fl. E.Gtr. Vc. perc synth

15 15 15 15 15

Fl. E.Gtr. Vc. perc synth

p *mf* *mp*

mf

pizz.

mf

ped. *mf*

p *ped.* *mp*

pp

pp

pp

21

Fl. E.Gtr. Vc. perc synth

21 21 21 21 21

Fl. E.Gtr. Vc. perc synth

e-bow

mf

pizz.

mp

p

Edgar Varèse and the Jazzmen

29

Fl.

E.Gtr.

Vc.

perc

synth

29

2 4

4 4

mf

29

2 4

4 4

ped.
mp

29

2 4

4 4

mf *mp*

37

attaca

Fl.

E.Gtr.

Vc.

perc

synth

37

2 4

4 4

mf
pizz.

37

2 4

4 4

mf

37

2 4

4 4

ped.
mf

37

2 4

4 4

mf

Edgar Varèse and the Jazzmen, II (fl, e-gtr, vc, perc, synth-lh only)

$\text{♩} = 120$ as rhythmically precise as possible

bass flute (then flute)

aeolian sound (as little tone as possible)

b fl

Flute and cello should mix as much as possible.
The result in this section must sound like almost unperceivable variations of noise

vc

air noise:
♩ sul tasto + damp with multiple fingers
very little tone

e-gtr

fx 2 / finger on the jack cable

perc

prepared floor tom +
drumsticks
center of the drum

synth

sample 2 and click track start precisely together

Edgar Varèse and the Jazzmen

5

b fl

vc

e-gtr

perc

synth

II

b fl

vc

e-gtr

perc

synth

18

This section of the score spans measures 18 through 24. The instrumentation includes bassoon (b fl), cello (vc), electric guitar (e-gtr), percussion (perc), and synthesizer (synth). The music features complex rhythmic patterns with various time signatures (5/8, 3/8, 5/4, 3/8, 4/4) and dynamic markings (pp, mp). The bassoon and cello play eighth-note patterns, while the electric guitar and synthesizer provide harmonic support. The percussion part consists of sustained notes and eighth-note patterns.

25

This section of the score spans measures 25 through 31. The instrumentation remains the same: bassoon (b fl), cello (vc), electric guitar (e-gtr), percussion (perc), and synthesizer (synth). The music continues with complex rhythmic patterns and time signatures. The bassoon and cello play eighth-note patterns, while the electric guitar and synthesizer provide harmonic support. The percussion part consists of sustained notes and eighth-note patterns.

32

b fl vc e-gtr perc synth

switch to flute

37

38

b fl vc e-gtr perc synth

attaca

outer edge of the drum

43

Edgar Varèse and the Jazzmen, III (fl, e-gtr, vc, perc, synth)

♩ = 120 *inexpressive and monolithic sounds as rhythmically precise as possible*

non vibr.

mf (the whole section)

fx 3

8^a

mf (the whole section)

*sul tasto
non vibr.*

mf (the whole section)

**vibraphone
+ soft mallets**

ped.

mf (the whole section)

rh: sinus waves

mf (the whole section)

*sample 1 and click track
start precisely together*

5

fl

e-gtr

vc

perc

synth

13

fl

e-gtr

vc

perc

synth

19

fl

e-gtr

vc

perc

synth

26

fl

e-gtr

vc

perc

synth

Musical score for Edgar Varèse's "The Jazzmen". The score consists of two staves of music.

Staff 1 (Measures 33-39):

- Flute (fl):** Rests throughout the staff.
- Electric Guitar (e-gtr):** Measures 33-35: Rests. Measure 36: Slurs over strings. Measure 37: Slurs over strings. Measures 38-39: Slurs over strings.
- Double Bass (vc):** Measures 33-35: Rests. Measures 36-39: Slurs over strings.
- Percussion (perc):** Measures 33-35: Rests. Measures 36-39: Slurs over strings.
- Synthesizer (synth):** Measures 33-35: Rests. Measures 36-39: Slurs over strings.

Staff 2 (Measures 40-46):

- Flute (fl):** Measures 40-41: Rests. Measures 42-46: Slurs over strings.
- Electric Guitar (e-gtr):** Measures 40-41: Rests. Measures 42-46: Slurs over strings.
- Double Bass (vc):** Measures 40-41: Rests. Measures 42-46: Slurs over strings.
- Percussion (perc):** Measures 40-41: Rests. Measures 42-46: Slurs over strings.
- Synthesizer (synth):** Measures 40-41: Rests. Measures 42-46: Slurs over strings.

Performance instructions:

- Measure 33: Dynamic 33.
- Measure 36: Dynamic 8^a.
- Measure 38: Dynamic 8.
- Measure 39: Dynamic 8.
- Measure 40: Dynamic 40.
- Measure 46: Dynamic attacca.
- Measure 42: Dynamic 8^a.
- Measure 44: Dynamic 8.
- Measure 45: Dynamic 8.
- Measure 46: Dynamic 8.
- Measure 42: Pedal (ped.).
- Measure 44: Pedal (ped.).

Edgar Varèse and the Jazzmen, IV (fl, e-gtr, vc, synth-lh only)

$\bullet = 120$ as rhythmically precise as possible

fl.

e-gtr

vc

synth

sample 3 and click track start precisely together

fl

e-gtr

vc

synth

1/2 air sound fltz fltz 1/2 air sound fltz 1/2 air sound fltz

fx 1 (when no fx3) [VI] p mf [VI] p mf [VI] p mf

s.p. ord. s.p. ff ff ff

w. t. fltz aeol.

ff ff pp ff ff pp ff ff

Edgar Varèse and the Jazzmen

13

fl fltz
mf ff mf sfz ff mf

e-gtr [VI] s.p. ord.
p mf p fx 3 mf

vc s.p. ord. pizz. s.t. pizz.
mf ff mf ff mf s.p. pizz. s.p.
8^a- pizz. pizz. 8^a- pizz. s.p.

synth

19

fl 1/2 air 1/2 sound fltz ff mf mf fp mf fltz 1/2 air 1/2 sound fltz

e-gtr s.p. 8^a- [VI] p fx 3 [VI] 8^a- ord. s.p. ord. s.p.

vc s.p. 8^a- s.t. s.p. 5 - 3 8 mf pp mf ord. legno tr. ord. l.b. ord.

synth

24

fl

e-gtr [VI] *p* *fx 3*

vc s.p. *mf*

synth

24

25

26

27

28

31

fl *fltz* *mf*

e-gtr [VI] *ord.* *[VI]* *s.p.* *mf* *p* *fx 3*

vc *s.p.* *mf* *ff* *mf* *ff* *ord.* *aeol.* *mf* *p* *fx 3* *s.p.* *mf*

synth

31

32

33

34

Edgar Varèse and the Jazzmen

35 fl
e-gtr
vc
synth

1/2 air
1/2 sound
aeol. key cl. 1/2 air
ord. s.p. p f mf
mf
8^a pizz. s.p. ord. s.p.
mf pp mf

fl
e-gtr
vc
synth

42 fltz
mf pp fp
1/2 air ord. 1/2 air fitz
ord. fitz
attacca
[VI]
[VI]
s.p. pizz. l.b. pizz. l.b. s.p.
mf pp mf pp mf
8^a pizz. s.p.
mf

Edgar Varèse and the Jazzmen, V (synth solo)

8

synth

2

Musical score for the 'synth' part, starting at measure 14. The score consists of two staves. The top staff uses a treble clef and a 2/4 time signature. The bottom staff uses a bass clef and a 2/4 time signature. The score includes various rhythmic patterns such as eighth notes, sixteenth notes, and rests, separated by bar lines. Measure 14 starts with a single eighth note on the first line of the treble staff. Measures 15-16 show a pattern of eighth notes and rests. Measure 17 begins with a sixteenth note followed by a sustained note across the bar. Measures 18-19 show a pattern of eighth notes and rests. Measure 20 begins with a sixteenth note followed by a sustained note across the bar. Measures 21-22 show a pattern of eighth notes and rests.

The musical score consists of four staves of music for 'synth'. The staves are arranged vertically, each with a treble clef and a bass clef. Measure numbers 19, 26, 33, and 40 are indicated above the staves.

Staff 1 (Top): Treble clef. Measure 19 starts with a 3/8 time signature, followed by a 5/4 section with a sustained note and a grace note. The time signature then changes to 3/8, 4/4, 3/4, and 4/4. Measure 26 begins with a 4/4 section, followed by a 2/4 section with eighth-note pairs. Measure 33 continues with a 4/4 section. Measure 40 begins with a 2/4 section.

Staff 2: Bass clef. Measures 19 and 26 feature sustained notes with grace notes. Measures 33 and 40 feature sustained notes with grace notes.

Staff 3: Treble clef. Measures 19 and 26 feature sustained notes with grace notes. Measures 33 and 40 feature sustained notes with grace notes.

Staff 4 (Bottom): Bass clef. Measures 19 and 26 feature sustained notes with grace notes. Measures 33 and 40 feature sustained notes with grace notes.

Measure 40 concludes with the instruction "attacca".

Edgar Varèse and the Jazzmen, VI (fl, e-gtr, vc, perc, synth)

* choose (spontaneously or not) an instrumental sound to be played each time a note appears on the system. Duration can be shorter than indicated but not longer. The selection of sound should be made individually and without concertation with the other musicians. The sound remains the same during the section but changes for each publicly presented version of the piece.

** choose (spontaneously or not) an instrumental music piece or excerpt of piece to be played for exactly the duration indicated. The selection of piece should be made individually and without concertation with the other musicians. The music changes for each publicly presented version of the piece.

[any sound]*

fl / vc /
perc /
synth rh

tutti

synth

e-gtr

(sonic palette not limited to the sounds provided for the piece)

click track starts

fx 2 / finger on the jack cable

==

fl / vc /
perc /
synth rh

tutti

e-gtr

8

fl / vc /
perc /
synth rh

tutti

e-gtr

14

fl / vc /
perc /
synth rh

tutti

e-gtr

19

fl / vc /
perc /
synth rh

tutti

e-gtr

26

fl / vc /
perc /
synth rh

tutti

e-gtr

33

fl / vc /
perc /
synth rh

tutti

e-gtr

[any music]**

40

fl / vc /
perc /
synth rh

tutti

e-gtr