

Raphaël Belfiore

**Edgar Varèse and the Jazzmen**

2021

duration: 10 min.

revised version for large amplified ensemble and fixed media

(fl, ob, cl, sax(a), bsn, hn, tp, tb, vn, va, vc, cb + el.)

*Edgar Varèse and the Jazzmen* is a piece for amplified ensemble and fixed media which is based on a found recording in which Edgar Varèse meets with notorious jazzmen such as Charles Mingus and Art Farmer. Despite its historical importance, the recording is of low informational value. It documents a transitional moment in which musicians experiment and have unintelligible discussions. My piece is a series of six variations taking this recording and its ambivalent state between information and noise as a basis. In each one, different parts of the recording are replaced with instrumental sounds, each time according to a different definition of the concept of noise.

#### Section 1: noise as unwanted information

The short recording is considered a musical composition in which the speech is undesired. It is thus censored with a "bleep", a 1000 Hz sinus wave typically used for sonic censorship on TV. The instruments double the bleeps in various ways. This process of sonic censorship will be the structural principle used in each variation.

#### Section 2: noise as unimportant sound

All the parts of the recording containing something more than noise are cut away and replaced by "instrumental" background noise. The loudspeaker also present an inverted version of the recording: the quietest sounds become the loudest and vice versa.

#### Section 3: noise as the result of aperiodic fluctuations

The noise of the recording is used to generate chords that replace the moments in which only noise can be heard.

#### Section 4: noise as necessary part of any recording

The parts in which only speech or noise are heard are replaced with computer generated re-orchestrations of themselves. The loudspeakers play the residual noise of a "noise reduction" effect during the instrumental moments of the recording.

#### Section 5: noise as redundant/useless information

The vocal and instrumental moments are respectively replaced by: 2'500 instances of the recording starting at different points and the (clipped) original recording with an amplitude multiplied by 10'000.

#### Section 6: noise as relative and general concept

Noise, speech and instrumental playing moments are processed by a computer program that orchestrates them as static sounds, disregarding any of their internal complexity.

## Performance Notes:

the conductor is performs with a click track

### instrumental techniques

— all verbal indications about instrumental techniques only apply when written except indicated otherwise —

#### flute:

↑ = slightly higher pitch

*whst tn* = whistle tone

#### oboe:

↑ = slightly higher pitch

(no reed) = take off reed for the whole section and blow directly into the instrument.

*key cl.* = play the indicated pitch making noise with the key.

#### clarinet:

↑ = slightly higher pitch

*key cl.* = play the indicated pitch making noise with the key.

#### saxophone:

↑ = slightly higher pitch

*key cl.* = pitch + key click.

#### bassoon:

(no reed) = take off reed for the whole section and blow directly into the instrument.

#### horn:

(inverted mouthpiece) = take of the mouthpiece and place it back on the instrument the other way around, thus blowing into the smallest end of the mouthpiece.

**p ⇌ mf** (ad. iii) = oscillate between **p** and **mf** in a chaotic manner. Combined with the effect of the inverted mouthpiece, it should also change the spectrum of the "white" noise.

#### trumpet:

↑ = slightly higher pitch

(inverted mouthpiece) = take of the mouthpiece and place it back on the instrument the other way around, thus blowing into the smallest end of the mouthpiece.

**p ⇌ mf** (ad. iii) = oscillate between **p** and **mf** in a chaotic manner. Combined with the effect of the inverted mouthpiece, it should also change the spectrum of the "white" noise.

#### trombone:

(inverted mouthpiece) = take of the mouthpiece and place it back on the instrument the other way around, thus blowing into the smallest end of the mouthpiece.

**p ⇌ mf** (ad. iii) = oscillate between **p** and **mf** in a chaotic manner. Combined with the effect of the inverted mouthpiece, it should also change the spectrum of the "white" noise.

#### violin:

↑ = slightly higher pitch

 = "fingerboard clef" : indicates the position of the fingers (no pitch)

"air sound"  
*str. II+III* = use multiple fingers to dampen the indicated strings, thus producing an airy sound with as less pitch as possible.

#### viola:

↑ = slightly higher pitch

 = "fingerboard clef" : indicates the position of the fingers (no pitch)

"air sound"  
*str. II+III* = use multiple fingers to dampen the indicated strings, thus producing an airy sound with as less pitch as possible.

## cello:

↑ = slightly higher pitch

◊ = bartok pizzicato

 = "fingerboard clef" : indicates the position of the fingers (no pitch)

"air sound"  
*str. II+III* = use multiple fingers to dampen the indicated strings, thus producing an airy sound with as less pitch as possible.

## double bass:

 = "fingerboard clef" : indicates the position of the fingers (no pitch)

"air sound"  
*str. II+III* = use multiple fingers to dampen the indicated strings, thus producing an airy sound with as less pitch as possible.

◊ = bartok pizzicato

## electronics:

█ = indicates the cue on the Max/MSP patch. The cue change happens automatically with the playing of the appropriate key (see instructions for the max patch).

The electronic part can be achieved with any controller (even a laptop) as long as it allows to be as rhythmically precise as possible. There is either the possibility of using the Max/MSP patch or use the samples to build a comfortable and personal solution.

— sample 1:

original recording, found on UbuWeb

[https://ubu.com/media/sound/varese\\_edgard/jazz/](https://ubu.com/media/sound/varese_edgard/jazz/)

[Edgar Varese and the Jazzmen - 02 - Track 02.mp3](#)

— sample 2:

original recording processed with an inverted noise gate: Only what is at the level of the noise is heard at normal volume, the original recording is reduced to background noise.

— sample 3:

residual noise of the original recording after an aggressive noise reduction.

— sample 4:

2'500 simultaneous instances of the recording beginning at different points. The amplitude is proportioned to the number of instances to avoid saturation.

— sample 5:

The signal of the original recording multiplied by 10'000. The amplitude is clipped

## Amplification:

All instruments are amplified. The amplification should be adapted for each part as the instrumentation changes and the instrumental playing is very different from section to section. The changes between each section is not more precise than variations of amplification of entire instrumental sections (winds / brass / strings)

**Section I:** the instruments and the electronic sounds should mix together. Instruments should be in the background and "color" the sinus wave.

**Section II:** all instruments are more amplified in this section. The strings should not be predominant.

**Section III:** the instruments should blend together and not be louder than the fixed media.

**Section VI:** This section contains loud parts as very quiet ones. Ideally, the amplification should highlight the quiet ones without amplifying too much the

**Section V:** the electronic sounds should be relatively loud. Particularly for this section, a subwoofer would be welcome.

**Section VI:** the instruments are amplified at the limit of discernibility. The general volume should still be low but with as much sonic richness as possible.

## placement of loudspeakers:

All sounds should come from the same place as the ensemble, for example with loudspeakers placed just in front of the musicians or at least in front of each section. The mix between instrumental amplification and fixed media should be emitted by the same loudspeakers.

**Edgar Varèse and the Jazzmen (2021) - I**  
 revised version for large amplified ensemble and fixed media

Raphaël Belfiore

$\text{♩} = 120$  monolithic and inexpressive  
 play the notes until the end

Flute

Oboe

Clarinet in B $\flat$

Alto Sax

Bassoon

Horn in F

Trumpet in C

(harmon mute)

Trombone

Violin

Viola

Cello

Double Bass

Electronics

*sul tasto*

*p*

*p*

*mp*

**TACET**

**TACET**

*(harmon mute)*

**TACET**

*sul tasto*

*p*

*p*

*ord*

*mp*

**TACET**

**Max/MSP Patch:  
Section I**

**1000hz sinus wave**

**1**

**2**

**3**

8

Fl.

Ob.

*mp*

B♭ Cl.

A. Sx.

*mp*

C Tpt.

Vln.

*pizz.*

*mp*

Vla.

*p*

Vc.

El.

4

5

Fl. 15

Ob.

B. Cl.

A. Sx. tongue slap  $\sharp$  p pp

C Tpt.

Vln. arco ord. mp mf

Vla. mp molto sul tasto. pp

Vc. mp

El. 15 [6]

Edgar Varèse and the Jazzmen

Fl. - 5 16 - 3 8 - 2 4 - 3 16 - 3 8 - 5 4  
*mf*

Ob. - 5 16 - 3 8 - 2 4 - 3 16 - 3 8 - 5 4  
*mf*

B. Cl. - 5 16 - 3 8 - 2 4 - 3 16 - 3 8 - 5 4  
*mf*      *mp*  
 $\frac{1}{2}$  air

A. Sx. - 5 16 - 3 8 - 2 4 - 3 16 - 3 8 - 5 4  
*mf*  
 $\frac{1}{2}$  air

C Tpt. - 5 16 - 3 8 - 2 4 - 3 16 - 3 8 - 5 4  
*p*      *mfp*

Vln. - 5 16 - 3 8 - 2 4 - 3 16 - 3 8 - 5 4  
*mf*  
*gett.*

Vla. - 5 16 - 3 8 - 2 4 - 3 16 - 3 8 - 5 4  
*pizz.*  
*mf*

Vc. - 5 16 - 3 8 - 2 4 - 3 16 - 3 8 - 5 4  
*mf*

El. - 5 16 - 3 8 - 2 4 - 3 16 - 3 8 - 5 4  
7      8      9      10

29

Fl.

Ob.

B♭ Cl.

A. Sx.

C Tpt.

Vln.

Vla.

Vc.

El.

(no mute)

pizz.

*mf*

*arco molto sul pont.*

*mp*

*mf*

[11]

36

Fl.  $\frac{5}{16}$  - 8 - 5 - 6 - 4  $\frac{3}{4}$   $\frac{5}{4}$  *mf*

Ob.  $\frac{5}{16}$  - 7 - 8 - 6 - 4  $\frac{3}{4}$   $\frac{5}{4}$  *p*

B♭ Cl.  $\frac{5}{16}$  - 7 - 8 - 6 - 4  $\frac{3}{4}$   $\frac{5}{4}$  *p*

A. Sx.  $\frac{5}{16}$  - 7 - 8 - 6 - 4  $\frac{3}{4}$   $\frac{5}{4}$  *mf*

C Tpt.  $\frac{5}{16}$  - 8 - 5 - 6 - 4  $\frac{3}{4}$   $\frac{5}{4}$  *mf*

36

Vln.  $\frac{5}{16}$  - 8 - 5 - 6 - 4

Vla.  $\frac{5}{16}$  - 7 - 8 - 6 - 4  $\frac{3}{4}$   $\frac{5}{4}$  *mf*

Vc.  $\frac{5}{16}$  - 7 - 8 - 6 - 4  $\frac{3}{4}$   $\frac{5}{4}$  *sfz*

El.  $\frac{5}{16}$   $\frac{6}{16}$   $\frac{5}{16}$   $\frac{6}{16}$   $\frac{3}{4}$   $\frac{5}{4}$  [12]

41

Fl.      Treble clef, 5/4 time. Measures 16-17:  $\frac{3}{16}$ ,  $\frac{3}{4}$ ,  $\frac{4}{4}$ . Measure 18:  $\frac{4}{4}$ .

Ob.      Treble clef, 5/4 time. Measures 16-17:  $\frac{3}{16}$ ,  $\frac{3}{4}$ ,  $\frac{4}{4}$ .

B♭ Cl.      Treble clef, 5/4 time. Measures 16-17:  $\frac{3}{16}$ ,  $\frac{3}{4}$ ,  $\frac{4}{4}$ . Measure 18:  $\frac{4}{4}$ .

A. Sx.      Treble clef, 5/4 time. Measures 16-17:  $\frac{3}{16}$ ,  $\frac{3}{4}$ ,  $\frac{4}{4}$ . Measure 18:  $\frac{4}{4}$ .

C Tpt.      Treble clef, 5/4 time. Measures 16-17:  $\frac{3}{16}$ ,  $\frac{3}{4}$ ,  $\frac{4}{4}$ . Measure 18:  $\frac{4}{4}$ .

Vln.      Treble clef, 5/4 time. Measures 16-17:  $\frac{3}{16}$ ,  $\frac{3}{4}$ ,  $\frac{4}{4}$ . Measure 18:  $\frac{4}{4}$ .

Vla.      Treble clef, 5/4 time. Measures 16-17:  $\frac{3}{16}$ ,  $\frac{3}{4}$ ,  $\frac{4}{4}$ . Measure 18:  $\frac{4}{4}$ .

Vc.      Bass clef, 5/4 time. Measures 16-17:  $\frac{3}{16}$ ,  $\frac{3}{4}$ ,  $\frac{4}{4}$ . Measure 18:  $\frac{4}{4}$ .

El.      Treble clef, 5/4 time. Measures 16-17:  $\frac{3}{16}$ ,  $\frac{3}{4}$ ,  $\frac{4}{4}$ . Measure 18:  $\frac{4}{4}$ .

*1/2 air*

*light vibr.*

*(harmon mute)*

*ord  
gett. → arco*

*pizz.*

*mp*

[13]

Fl. - 2 4 - 4 | 9 16 - 6 4 | 7 16 - 6 4 | -

Ob. - 2 4 - 4 | 9 16 - 6 4 | 7 16 - 6 4 | -

B♭ Cl. - 2 4 - 4 | 9 16 - 6 4 | 7 16 - 6 4 | -

A. Sx. - 2 4 - 4 | 9 16 - 6 4 | 7 16 - 6 4 | -

C Tpt. - 2 4 - 4 | 9 16 - 6 4 | 7 16 - 6 4 | -

Vln. - 2 4 - 4 | 9 16 - 6 4 | 7 16 - 6 4 | -

Vla. - 2 4 - 4 | 9 16 - 6 4 | 7 16 - 6 4 | -

Vc. - 2 4 - 4 | 9 16 - 6 4 | 7 16 - 6 4 | -

El. - 2 4 - 4 | 9 16 - 6 4 | 7 16 - 6 4 | -

48

*mp*

*1/2 air*

*vibr.* ~~~~~

*gett. → arco*

*ord*

*mp*

*p*

*mp*

*mp*

*mp*

*14*

*15*

Edgar Varèse and the Jazzmen (2021) - II  
revised version for large amplified ensemble and fixed media

Raphaël Belfiore

Flute      blow in instrument (air sound)  
*mf* (whole section)

Oboe      5/16      2/8      5/16      7/16      9/16      2/8      3/8      9/8  
*(no reed)*  
*mf* (whole section)

Clarinet in B♭      5/16      2/8      5/16      7/16      9/16      2/8      3/8      9/8  
*blow in instrument (air sound)*  
*mf* (whole section)

Alto Sax      5/16      2/8      5/16      7/16      9/16      2/8      3/8      9/8  
*blow in instrument (air sound)*  
*(no reed)*  
*sim.* (whole section)

Bassoon      5/16      2/8      5/16      7/16      9/16      2/8      3/8      9/8  
*mf* (whole section)

Horn in F      5/16      2/8      5/16      7/16      9/16      2/8      3/8      9/8  
*(inverted mouthpiece)*  
*p ⇌ mf* (ad. lib.)  
*sim.* (whole section)

Trumpet in C      5/16      2/8      5/16      7/16      9/16      2/8      3/8      9/8  
*(inverted mouthpiece)*  
*p ⇌ mf* (ad. lib.)  
*sim.* (whole section)

Trombone      5/16      2/8      5/16      7/16      9/16      2/8      3/8      9/8  
*(inverted mouthpiece)*  
*p ⇌ mf* (ad. lib.)  
*sim.* (whole section)

Violin      5/16      2/8      5/16      7/16      9/16      2/8      3/8      9/8  
*"air sound"* str. II+III  
*mf* (whole section)  
*"air sound"* str. II+III  
*sim.* (throughout the piece)

Viola      5/16      2/8      5/16      7/16      9/16      2/8      3/8      9/8  
*mf* (whole section)  
*"air sound"* str. II+III  
*sim.* (throughout the piece)

Cello      5/16      2/8      5/16      7/16      9/16      2/8      3/8      9/8  
*mf* (whole section)  
*"air sound"* str. II+III  
*sim.* (throughout the piece)

Double Bass      5/16      2/8      5/16      7/16      9/16      2/8      3/8      9/8  
*mf* (whole section)

Electronics      5/16      2/8      5/16      7/16      9/16      2/8      3/8      9/8  
*Max/MSP Patch:*  
*Section II*

Fl.

Ob.

B♭ Cl.

A. Sx.

Bsn.

Hn.

C Tpt.

Tbn.

Vln.

Vla.

Vc.

D.B.

El.

sim.  
(whole section)

4

5

6

15

Fl.

Ob.

B♭ Cl.

A. Sx.

Bsn.

Hn.

C Tpt.

Tbn.

Vln.

Vla.

Vc.

D.B.

El.

15

7

Edgar Varèse and the Jazzmen

29

Fl.

Ob.

Bb Cl.

A. Sx.

Bsn.

Hn.

C Tpt.

Tbn.

Vln.

Vla.

Vc.

D.B.

El.

29

11

12

36

Fl.      5 16 - 7 8 - 5 8 - 6 4 - 3 4 - 5 4

Ob.      5 16 - 7 8 - 5 8 - 6 4 - 3 4 - 5 4

B♭ Cl.      5 16 - 7 8 - 5 8 - 6 4 - 3 4 - 5 4

A. Sx.      5 16 - 7 8 - 5 8 - 6 4 - 3 4 - 5 4

Bsn.      5 16 - 7 8 - 5 8 - 6 4 - 3 4 - 5 4

  

Hn.      5 16 - 7 8 - 5 8 - 6 4 - 3 4 - 5 4

C Tpt.      5 16 - 7 8 - 5 8 - 6 4 - 3 4 - 5 4

Tbn.      5 16 - 7 8 - 5 8 - 6 4 - 3 4 - 5 4

  

Vln.      5 16 - 7 8 - 5 8 - 6 4 - 3 4 - 5 4

Vla.      5 16 - 7 8 - 5 8 - 6 4 - 3 4 - 5 4

Vc.      5 16 - 7 8 - 5 8 - 6 4 - 3 4 - 5 4

D.B.      5 16 - 7 8 - 5 8 - 6 4 - 3 4 - 5 4

  

El.      5 16 - 7 8 - 5 8 - 6 4 - 3 4 - 5 4

(13)                  (14)                  (15)

41

Fl.

Ob.

B♭ Cl.

A. Sx.

Bsn.

Hn.

C Tpt.

Tbn.

Vln.

Vla.

Vc.

D.B.

El.

16

48

Fl.

	2 4	-	4 4	-	9 16	-	6 4	•	7 16	-	6 4	-	-
Ob.	2 4	-	4 4	-	9 16	-	6 4	•	7 16	-	6 4	-	-
B♭ Cl.	2 4	-	4 4	-	9 16	-	6 4	•	7 16	-	6 4	-	-
A. Sx.	2 4	-	4 4	-	9 16	-	6 4	•	7 16	-	6 4	-	-
Bsn.	2 4	-	4 4	-	9 16	-	6 4	•	7 16	-	6 4	-	-

Hn.

	2 4	-	4 4	-	9 16	-	6 4	•	7 16	-	6 4	-	-
C Tpt.	2 4	-	4 4	-	9 16	-	6 4	•	7 16	-	6 4	-	-
Tbn.	2 4	-	4 4	-	9 16	-	6 4	•	7 16	-	6 4	-	-

Vln.

	2 4	•	4 4	•	9 16	-	6 4	•	7 16	-	6 4	-	-
Vla.	2 4	•	4 4	•	9 16	-	6 4	•	7 16	-	6 4	-	-
Vc.	2 4	•	4 4	•	9 16	-	6 4	•	7 16	-	6 4	-	-
D.B.	2 4	•	4 4	•	9 16	-	6 4	•	7 16	-	6 4	-	-

El.

	2 4	-	4 4	-	9 16	•	6 4	-	7 16	•	6 4	•	-
						[17]				[18]			

Edgar Varèse and the Jazzmen (2021) - III  
revised version for large amplified ensemble and fixed media

Raphaël Belfiore

$\text{♩} = 120$

Flute      *non vibr.*       $\frac{5}{16}$        $\frac{8}{16}$        $\frac{5}{16}$        $\frac{7}{16} \# \bullet$        $\text{♩.}$        $\frac{9}{16}$

Oboe      *non vibr.*       $\frac{5}{16}$        $\frac{8}{16}$        $\frac{5}{16}$        $\frac{7}{16} \bullet$        $\text{♩.}$        $\frac{9}{16}$

Clarinet in B $\flat$       *non vibr.*       $\frac{5}{16}$        $\frac{8}{16} \text{ ♫ }$        $\frac{5}{16}$        $\frac{7}{16} \# \bullet$        $\text{♩.}$        $\frac{9}{16}$

Alto Sax      *non vibr.*       $\frac{5}{16}$        $\frac{8}{16} \# \bullet$        $\frac{5}{16}$        $\frac{7}{16} \bullet$        $\text{♩.}$        $\frac{9}{16}$

Bassoon      *non vibr.*       $\frac{5}{16}$        $\frac{8}{16} \# \bullet$        $\frac{5}{16}$        $\frac{7}{16} \bullet$        $\text{♩.}$        $\frac{9}{16}$

Horn in F      *non vibr.*       $\frac{5}{16}$        $\frac{8}{16} \bullet$        $\frac{5}{16}$        $\frac{7}{16} \bullet$        $\text{♩.}$        $\frac{9}{16}$

Trumpet in C      *non vibr.*       $\frac{5}{16}$        $\frac{8}{16} \text{ ♫ }$        $\frac{5}{16}$        $\frac{7}{16} \# \bullet$        $\text{♩.}$        $\frac{9}{16}$

Trombone      *non vibr.*       $\frac{5}{16}$        $\frac{8}{16} \bullet$        $\frac{5}{16}$        $\frac{7}{16} \# \bullet$        $\text{♩.}$        $\frac{9}{16}$

*Max/MSP Patch:  
Section III*

Electronics       $\frac{5}{16} \text{ ♫ }$        $\frac{8}{16} \text{ ♫ }$        $\frac{5}{16} \text{ ♫ }$        $\frac{7}{16} \text{ ♫ }$        $\frac{9}{16}$

## Edgar Varèse and the Jazzmen

5

Fl.

Ob.

B♭ Cl.

A. Sx.

Bsn.

Hn.

C Tpt.

Tbn.

El.

12

Fl.

Ob.

B♭ Cl.

A. Sx.

Bsn.

Hn.

C Tpt.

Tbn.

El.

3      4      5      6

7      8

22

Fl.

Ob.

B♭ Cl.

A. Sx.

Bsn.

Hn.

C Tpt.

Tbn.

El.

22

9 10 11 12 13

32

Fl.

Ob.

B♭ Cl.

A. Sx.

Bsn.

Hn.

C Tpt.

Tbn.

El.

32

14 15

40

Fl. Ob. B♭ Cl. A. Sx. Bsn.

Hn. C Tpt. Tbn. El.

El.

46

Fl. Ob. B♭ Cl. A. Sx. Bsn.

Hn. C Tpt. Tbn. El.

El.

16 17 18 19

## **Edgar Varèse and the Jazzmen (2021) - IV** revised version for large amplified ensemble and fixed media

Raphaël Belfiore

## Edgar Varèse and the Jazzmen

Fl.       $\frac{1}{2}$  air      *whist tn*       $\frac{1}{2}$  air

Ob.      *pp*

B♭ Cl.      *key cl.*

A. Sx.      *key cl.*

Bsn.      *pp*

Hn.      *slap*

C Tpt.      *flitz.*

Tbn.      *p*

Vln.      *fp*      *mf*      *pp*

Vla.      *mf*      *pp*

Vc.      *pizz.*

D.B.      *arco sul pont.*

El.      *sul tasto*

[2]

13

Fl. 5 16 5 16 5 16 4 3 16  
*flz.* *1/2 air*  
*ff*

Ob. 5 16 5 16 5 16 4 3 16  
*mf*

B♭ Cl. 5 16 5 16 5 16 4 3 16  
*slap* *ff*

A. Sx. 5 16 5 16 5 16 4 3 16  
*f* *flz.*

Bsn. 5 16 5 16 5 16 4 3 16  
*pp* *ff* *mf*

Hn. 5 16 5 16 5 16 4 3 16  
*flz.* *pp* *ff* *mf*

C Tpt. 5 16 5 16 5 16 4 3 16  
*flz.* *ff* *fp*

Tbn. 5 16 5 16 5 16 4 3 16  
*p* *ff* *mf*

Vln. 5 16 5 16 5 16 4 3 16  
*arco* *ff* *arco*

Vla. 5 16 5 16 5 16 4 3 16  
*ff* *mf* *pp*

Vc. 5 16 5 16 5 16 4 3 16  
*pizz.* *arco* *mf*

D.B. 5 16 5 16 5 16 4 3 16  
*pizz.* *arco* *ff*

El. 5 16 5 16 5 16 4 3 16  
*3*

Edgar Varèse and the Jazzmen

19

Fl.      5 16 - 2 4 - 5 16 - 7 16 b<sup>7</sup> :> *ff fp*

Ob.      key cl. 5 16 - 2 4 - 5 16 - 7 16 -

B♭ Cl.      key cl. 5 16 - 2 4 - 5 16 - 7 16 b<sup>7</sup> :> *mf ff*

A. Sx.      ½ air 5 16 - 2 4 - 5 16 - 7 16 *slap* key cl. *mf p*

Bsn.      pp 5 16 - 2 4 - 5 16 - 7 16 *ff*

Hn.      19 5 16 - 2 4 - 5 16 - 7 16 *fitz.* > *fitz.*

C Tpt.      p 5 16 - 2 4 - 5 16 - 7 16 -

Tbn.      fitz. 5 16 - 2 4 - 5 16 - 7 16 *fitz.*

Vln.      pizz. 5 16 - 2 4 - 5 16 - 7 16 *mf*

Vla.      5 16 - 2 4 - 5 16 - 7 16 *arco* *mf*

Vc.      pizz. 5 16 - 2 4 - 5 16 - 7 16 *pizz.* *ff*

D.B.      pizz. arco 5 16 - 2 4 - 5 16 - 7 16 *ff mf ff*

El.      5 16 - 2 4 - 5 16 - 7 16 -



## Edgar Varèse and the Jazzmen

31 *fltz.*

Fl.  $\begin{array}{ccccccc} \text{ff} & \text{mf} & \text{pp} & \text{ff} & \text{p} & \end{array}$

Ob.  $\begin{array}{ccccccc} \text{3} & \text{16} & \text{6} & \text{4} & \text{4} & \text{3} & \text{16} & \text{7} \\ \text{8} & & \text{8} & & \text{8} & & \text{8} & \end{array}$

B♭ Cl.  $\begin{array}{ccccccc} \text{fp} & \text{ff} & \text{p} & \text{pp} & \end{array}$

A. Sx.  $\begin{array}{ccccccc} \text{slap} & \text{p} & \text{3} & \text{16} & \text{6} & \text{4} & \text{4} & \text{3} & \text{16} & \text{5} & \text{7} \\ \text{8} & & \end{array}$

Bsn.  $\begin{array}{ccccccc} \text{3} & \text{16} & \text{6} & \text{4} & \text{4} & \text{3} & \text{16} & \text{5} & \text{7} \\ \text{8} & & \end{array}$

Hn.  $\begin{array}{ccccccc} \text{3} & \text{16} & \text{6} & \text{4} & \text{4} & \text{3} & \text{16} & \text{5} & \text{7} \\ \text{8} & & \end{array}$

C Tpt.  $\begin{array}{ccccccc} \text{mf} & \text{3} & \text{16} & \text{6} & \text{4} & \text{4} & \text{3} & \text{16} & \text{5} & \text{7} \\ \text{8} & & \end{array}$

Tbn.  $\begin{array}{ccccccc} \text{3} & \text{16} & \text{6} & \text{4} & \text{4} & \text{3} & \text{16} & \text{5} & \text{7} \\ \text{8} & & \end{array}$

Vln.  $\begin{array}{ccccccc} \text{arco} & \text{ff} & \text{mf ff} & \text{pp} & \end{array}$   
*molto sul pont. arco*

Vla.  $\begin{array}{ccccccc} \text{ff pp ff} & \text{pp} & \end{array}$

Vc.  $\begin{array}{ccccccc} \text{pp} & \text{3} & \text{16} & \text{6} & \text{4} & \text{4} & \text{3} & \text{16} & \text{5} & \text{7} \\ \text{8} & & \end{array}$

D.B.  $\begin{array}{ccccccc} \text{pp} & \text{3} & \text{16} & \text{6} & \text{4} & \text{4} & \text{3} & \text{16} & \text{5} & \text{7} \\ \text{8} & & \end{array}$

El.  $\begin{array}{ccccccc} \text{3} & \text{16} & \text{6} & \text{4} & \text{4} & \text{3} & \text{16} & \text{5} & \text{7} \\ \text{8} & & \end{array}$

[6]

37

Fl.      Ob.      Bsn.      A. Sx.      Hn.      C Tpt.      Tbn.      Vln.      Vla.      Vc.      D.B.

El.

37

*key cl.*

*pp*

*fitz.*

*ff*

*key cl.*

*pp*

*ff*

*fitz.*

*mf*

*key cl.*

*p*

*fitz.*

*mf*

*pp*

*ff*

*fitz.*

*fitz.*

*f mf*

*pp*

*mf*

*fitz.*

*pp*

*mf*

*mf*

*pp*

*fitz.*

*pp*

*mf*

*mf*

*pp*

*fitz.*

*pp*

*mf*

*pp*

*fitz.*

*pp*

*mf*

*pp*

*fitz.*

*pp*

*mf*

*pp*

*pizz.*

*pp*

*mf*

*pp*

*pizz.*

*pp*

*arco*

*pizz.*

*pp*

*arco*

*pizz.*

*pp*

*mf*

*pp*

*ff*

*mf pp*

*mf*

*sul pont.*

*ord*

*arco*

*sul pont.*

*pp*

*pp*

*ff*

*mf*

*pp*

*pp*

*7*

Edgar Varèse and the Jazzmen

51

Fl.      fltz.      ff      mf      ff      1/16 air      p  
Ob.      6      key cl.  
B♭ Cl.      6      1/16      pp  
A. Sx.      6      1/16      key cl.  
Bsn.      6      1/16      pp  
Hn.      fltz.      ff      mf      1/16      pp  
C Tpt.      fltz.      6      1/16      pp  
Tbn.      6      ff      mf      1/16      p  
Vln.      8va arco      pizz.      arco      1/16      pp  
Vla.      6      pp      ff      mf      1/16      pp  
Vc.      6      arco      pizz.      arco      1/16      pp  
D.B.      6      pp      ff      mf      ff      1/16      pp  
El.      6      1/16      6      1/16      6      1/16

Edgar Varèse and the Jazzmen (2021) - V  
revised version for large amplified ensemble and fixed media

Raphaël Belfiore

Max/MSP Patch:  
Section V

opens gain for sample 4  
0

opens gain for sample 5

Electronics

El.

## **Edgar Varèse and the Jazzmen (2021) - VI**

revised version for large amplified ensemble and fixed media

Raphaël Belfiore

Flute      *fifz.*      *pp*

Oboe      *key cl.*      *ord.*      *key cl.*

Clarinet in B♭      *fifz.*      *pp*

Alto Sax      *aeol*      *slap*      *aeol.*

Bassoon      *pp*      *p*      *pp*

Horn in F      *fifz.*      *pp*

Trumpet in C      *p*      *pp*

Trombone      *p*

Violin      *pizz.*      *pp*

Viola      *pizz.*      *arco*      *pizz.*

Cello      *pizz.*      *arco*      *pizz.*

Double Bass      *pizz.*      *arco*      *ord.*

Electronics      *TACET*

## Edgar Varèse and the Jazzmen

7

Fl.      *aeol.*      *p*      *ord. fitz.*      *pp*

Ob.      *3*      *8*      *8*      *3*      *4*      *4*      *3*      *4*      *3*

B♭ Cl.      *½ air*      *fitz.*      *key cl.*

A. Sx.      *slap*      *aeol.*      *p*      *ord.*      *pp*

Bsn.      *3*      *8*      *8*      *3*      *4*      *4*      *3*      *4*      *3*

Hn.      *3*      *8*      *8*      *3*      *4*      *4*      *3*      *4*      *3*

C Tpt.      *3*      *8*      *8*      *3*      *4*      *4*      *3*      *4*      *3*

Tbn.      *3*      *8*      *8*      *>*      *3*      *4*      *4*      *3*      *4*      *3*

Vln.      *3*      *8*      *8*      *3*      *4*      *4*      *3*      *4*      *3*

Vla.      *3*      *8*      *8*      *3*      *4*      *4*      *3*      *4*      *3*

Vc.      *3*      *8*      *8*      *3*      *4*      *4*      *3*      *4*      *3*

D.B.      *3*      *8*      *8*      *3*      *4*      *4*      *3*      *4*      *3*

*pizz.*

*arco*

*pizz.*

*pizz.*

*pizz.*

13

Fl.      aeol.      ord.

Ob.      5 16 8 5 16 4 3 16

B♭ Cl.      ½ air      ord.

A. Sx.      aeol.      5 16 8 5 16 4 3 16

Bsn.      5 16 8 5 16 4 3 16

Hn.      5 16 8 5 16 4 3 16

C Tpt.      fitz.      pp

Tbn.      5 16 8 5 16 4 3 16

Vln.      arco

Vla.      5 16 8 5 16 4 3 16

Vc.      arco

D.B.      pizz.

## Edgar Varèse and the Jazzmen

19

Fl.      Ob.      B♭ Cl.      A. Sx.      Bsn.

Hn.      C Tpt.      Tbn.

Vln.      Vla.      Vc.      D.B.

*pizz.*

*ord.*

*fitz.*

*key cl.*

*pizz.*

*arco*

*pizz.*

*arco*

*pizz.*

*pp*

25      *ord.*       $\frac{3}{16}$  -  $\frac{3}{8}$  -  $\frac{3}{8}$  -  $\frac{5}{4}$   $\text{b}^{\circ}$   $\frac{3}{16}$  -  $\frac{3}{4}$

*aeol.*      *p*      *fitz.*  $\frac{3}{16}$  -  $\frac{3}{8}$  -  $\frac{3}{8}$  -  $\frac{5}{4}$   $\text{b}^{\circ}$   $\frac{3}{16}$  -  $\frac{3}{4}$

*ord.*      *key cl.*      *ord.*  $\frac{3}{16}$  -  $\frac{3}{8}$   $\sharp$   $\frac{3}{8}$  -  $\frac{3}{8}$  -  $\frac{5}{4}$   $\text{o}$   $\frac{3}{16}$  -  $\frac{3}{4}$

*ord.*      *key cl.*      *ord.*  $\frac{3}{16}$  -  $\frac{3}{8}$   $\sharp$   $\frac{3}{8}$  -  $\frac{3}{8}$  -  $\frac{5}{4}$   $\text{o}$   $\frac{3}{16}$  -  $\frac{3}{4}$

*pp*      *p*      *pp*  $\frac{3}{16}$  -  $\frac{3}{8}$  -  $\frac{3}{8}$  -  $\frac{5}{4}$   $\text{o}$   $\frac{3}{16}$  -  $\frac{3}{4}$

*Bsn.*  $\frac{3}{16}$  -  $\frac{3}{8}$  -  $\frac{3}{8}$  -  $\frac{5}{4}$   $\text{o}$   $\frac{3}{16}$  -  $\frac{3}{4}$

*Hn.*  $\frac{3}{16}$  -  $\frac{3}{8}$   $\sharp$   $\frac{3}{8}$  -  $\frac{3}{8}$  -  $\frac{5}{4}$   $\text{o}$   $\frac{3}{16}$  -  $\frac{3}{4}$

*C Tpt.*  $\frac{3}{16}$  -  $\frac{3}{8}$  -  $\frac{3}{8}$  -  $\frac{5}{4}$   $\text{o}$   $\frac{3}{16}$  -  $\frac{3}{4}$  *fitz.*  $\frac{3}{16}$  -  $\frac{3}{4}$

*Tbn.*  $\frac{3}{16}$  -  $\frac{3}{8}$   $\sharp$   $\frac{3}{8}$  -  $\frac{3}{8}$  -  $\frac{5}{4}$   $\text{o}$   $\frac{3}{16}$  -  $\frac{3}{4}$  *pp*  $\frac{3}{16}$  -  $\frac{3}{4}$  *p*

*Vln.* *arco*  $\frac{3}{16}$  -  $\frac{3}{8}$  -  $\frac{3}{8}$  -  $\frac{5}{4}$   $\text{b}^{\circ}$  *pizz.*  $\frac{3}{16}$  -  $\frac{3}{4}$

*Vla.* *arco*  $\frac{3}{16}$  -  $\frac{3}{8}$  -  $\frac{3}{8}$  -  $\frac{5}{4}$   $\text{b}^{\circ}$  *pizz.*  $\frac{3}{16}$  -  $\frac{3}{4}$

*Vc.*  $\frac{3}{16}$  -  $\frac{3}{8}$   $\sharp$   $\frac{3}{8}$  -  $\frac{3}{8}$  -  $\frac{5}{4}$   $\text{b}^{\circ}$  *pizz.*  $\frac{3}{16}$  -  $\frac{3}{4}$  *arco*

*D.B.*  $\frac{3}{16}$  -  $\frac{3}{8}$  -  $\frac{3}{8}$  -  $\frac{5}{4}$   $\text{b}^{\circ}$  *pizz.*  $\frac{3}{16}$  -  $\frac{3}{4}$

31

Fl.

Ob.

Bb Cl.

A. Sx.

Bsn.

Hn.

C Tpt.

Tbn.

Vln.

Vla.

Vc.

D.B.

*pp*

*fitz.*

*key cl.*

*aeol*

*p*

*fitz.*

*p*

*pp*

*arco*

*pizz.*

*arco*

*pizz.*

37

Fl. aeol. 1/2 air fltz. fltz. aeol.

Ob.

B♭ Cl. ord. fltz. key cl.

A. Sx. slap ord. key cl.

Bsn.

Hn.

C Tpt.

Tbn. ord.

Vln.

Vla. arco pizz. arco pizz.

Vc. arco

D.B.

## Edgar Varèse and the Jazzmen

43

Fl. *½ air*  
*pp*

Ob. *ord.*

B♭ Cl. *key cl.*

A. Sx. *aeol.*  
*p*

Bsn. *9* *16*

Hn. *ord.*

C Tpt. *filtz.*  
*pp*

Tbn. *9* *16*  
*p*

Vln. *pizz.*

Vla. *arco*

Vc. *pizz.*

D.B. *9* *16*

51

Fl.

Ob.

B♭ Cl.

A. Sx.

Bsn.

Hn.

C Tpt.

Tbn.

Vln. pizz.

Vla.

Vc. arco

D.B.

