

VARÈSE: THE CHAMBER WORKS OF THE 1920's

by

P.W. CLAYTON

EXAMPLES VOLUME

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ABBREVIATIONS:

T	=	Tone
S	=	Semitone
SM	=	Sound Mass
WW	=	Woodwind
ORCH.	=	Orchestra
Picc.	=	Piccolo
Fl.	=	Flute
Ob.	=	Oboe
Cl.	=	Clarinet
Bsn.	=	Bassoon
Hrn.	=	Horn
Tpt.	=	Trumpet
Trmb.	=	Trombone
T.Trmb.	=	Tenor trombone
B.Trmb.	=	Bass trombone
C.B.Trmb.	=	Contra-Bass trombone
D.Bass	=	Double bass

CHAPTER ONE INTRODUCTION: VARESE'S STYLE.

Example 1.

Bar 13 14 15 16 17 18

Blue = Fl/C1 SM  
 Red = Hrns SM  
 Green = Tpts SM  
 Black = Trmbs SM

Horizontal Axis: 1 square = ♩

Vertical Axis: 1 square = 1 semitone

Short score version of Bars 13-18.

Tres calme

Fl. *consord* *f* *mp* *f*

Fl. C1 *f* *mp* *f*

Hrns. ouvert

Tpts.

Trmbs.

*atempo* *accel. molto* *tres agité* *animant*

*con. sord.* *ff con. sord.* *mp* *sf* *sf* *sf*

*senza sord.* *pp*

*7.* *7.* *7.* *7.* *7.*

Example 3.

BAR. 40 41 42 43

Example 4.

*Assez Lent*

Example 5.

*Moderato*

C B Bb A G# G F# F E Eb

Example 6.

*Lento*

F# G Ab A Bb

Example 7.

*Lento*

F, E C-C# Eb, D G-Ab

Line 1. = Picc/Cl. Sound Mass

Line 2. = Bsn/Hrn/D.Bass Sound Mass

Line 3. = Cl/Ob/Tpt. Sound Mass

Line 4. = Trmb. Sound Mass

Example 2.

BARS 17 - 35

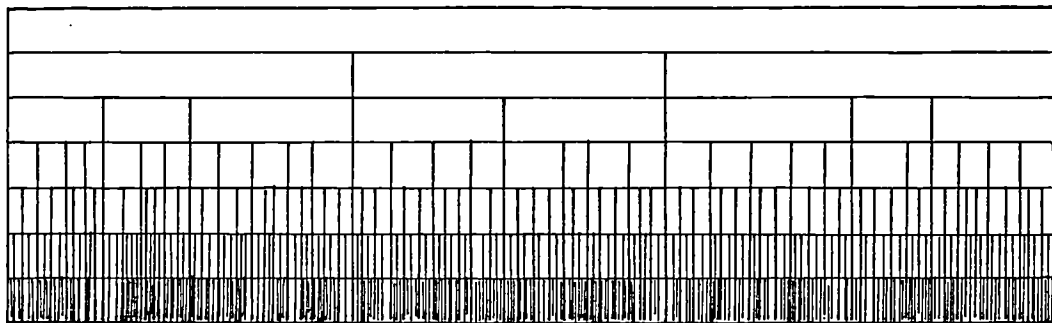
Tres Vif

Musical score for Example 2, Bars 17-35, Tres Vif. The score consists of four staves (1-4) showing sound mass notation. Staff 1 (Picc/Cl.) starts with *p*, has a *pp* section, a *morendo.* section, and ends with *mp*, *p*, and *mp*. Staff 2 (Bsn/Hrn/D.Bass) starts with *p*, has *mp=ff*, *p*, *p*, *mf*, *f*, and *p*. Staff 3 (Cl/Ob/Tpt.) has *mp* and *f*. Staff 4 (Trmb.) has *mp*, *f*, *Hrn.*, and *sf*. There are various articulation marks like accents and slurs throughout.

Continuation of musical score for Example 2, Bars 17-35, Tres Vif. The score consists of four staves (1-4) showing sound mass notation. Staff 1 has *pp*. Staff 2 has *p*, *sf*, *mp*, *f*, *ff*, and *ppp*. Staff 3 has *mf*, *fff*, *f*, *p=ff*, and *f*. Staff 4 has *f*. There are various articulation marks like accents and slurs throughout.

Example 8.

Whole work  
 Major Sections  
 Subsections  
 Phrases  
 Bars  
 Beats  
 Divisions of beat



Example 9.

a)

b)

Example 10.


CHAPTER TWO HYPERPRISM

Example 1.

Moderato

Bass Drum

2 Cymbals

Tam-Tam

( 4 3 )

Example 2.

Moderato poco Allegro

ff

Bar 5

gliss.

Bar 8

gliss.

ff

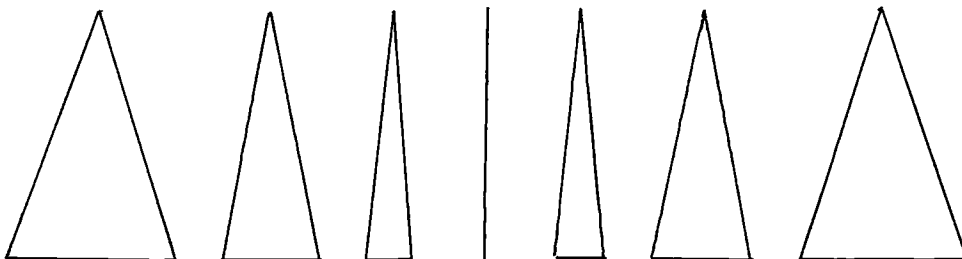
ppp

Example 3.

E - Ab

A - Eb

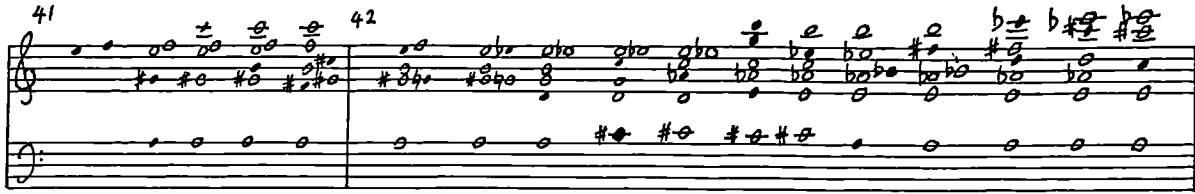
Example 4.





Example 5.

black notes = new notes



Example 6.

- Bar 60-61. String Drum, Rattle, Big Rattle, from bars 2-3.
- Bar 61. Slapstick from bar 4.
- Bar 62 Snare drum - reverse of bar 11 & bar 22.  
Sleigh bells from bar 4.
- Bar 63. Chinese blocks from bar 29.  
Indian drum from bar 8.
- Bar 64. Tambourine/2 Cymbals from bar 27.
- Bar 65 from bar 24-25.
- Bar 66. Indian drum from bar 25.
- Bar 67 as bar 65.
- Bar 68 Indian drum from bar 11.

Example 7.

BAR.	69-71	72	73
	C		
	B		
	B $\flat$		
		A	
			A $\flat$
			G
	G $\flat$		
	F		
		E	
		E $\flat$	

Octandre bars 1-6

Example 1.

Assez Lento.

Handwritten musical notation for 'Rite of Spring' Stravinsky, Bars 1-6. The score is on a single staff in 4/4 time, marked 'Assez Lento'. It features a complex rhythmic pattern with many triplets and sixteenth notes. Dynamics include mp, p, and sf. There are several accidentals (sharps and flats) and a large slur covering the first six bars.

'Rite of Spring' Stravinsky. Bars 1-6

Lento

Handwritten musical notation for 'Rite of Spring' Stravinsky, Bars 1-6. This is a more detailed version of the notation above, showing multiple staves with various dynamics (mp, p) and articulation marks. It includes many triplets and complex rhythmic figures.



Example 14.

Woodwind Chord

T-S	Eb	T-S	Brass Chord
	D		
	Db		
	Cb		
	Bb		
	A		

Example 15.

*Assez lent*

maj.7th.+      maj.7th.+      min.9th.+  
 min.2nd.      min.2nd.      maj.2nd.

Example 16.

Bar No.	10	11 12	13 14	15
Fl. Fig.		Bsn/Hrn SM.	Bsn/Tpt SM.	Full Chord.
Bar No.	15	16	17	18
Bsn.		Bsn/Hrn SM.	Fl/Ob SM.	Full Chord.

Example 17.

	<u>Bar 19</u>		<u>Bar 20</u>		
Trmb/Hrn	C#		B	} Woodwind	
	C		Bb		
			A		
Tpt/D. Bass	G		F	} Woodwind	
	F#		E		
			D#		

Example 18.

bar 20      bar 22

Example 19.

Example 20.

bar 10                      bar 25

Example 21.

Hrn. bar 26-27      Cl. bar 5

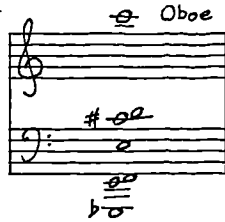
Example 22.

bar 19      bar 27/28

Example 23.

Bsn. bars 27/28      Ob. bars 7-8

Example 24.



OCTANDRE 2nd. Movement.

Example 25.

<u>Section One</u>	bars 1-35	{ 1-16	21.6 secs.
		{ 17-35	25.6 secs.
<u>Section Two</u>	bars 36-66	{ 36-49	20.25 secs.
		{ 50-66	22.5 secs.
<u>Section Three</u>	bars 67-81		21.6 secs.

Example 26.



Example 27.

Bar Nos..	1	2	3	4	5	6	7	8	9	10
Pause notes.			R		R		R		R-R	
Rhythmic type.		A		B	C	A		B		C

Example 28.

- 1) B }  
Bb }
- 2) Ab }  
G }
- 3) Eb }  
D }

Example 29.

Line 1. = Picc/Cl. Sound Mass

Line 2. = Bsn/Hrn/D.Bass Sound Mass

Line 3. = Cl/Ob/Tpt. Sound Mass

Line 4. = Trmb. Sound Mass

BARS 17-35

Tres Vif

Musical score for Example 29, bars 17-35, featuring four staves. The score includes various dynamics and markings:

- Staff 1: *p*, *pp*, *morendo.*, *mp*, *p*, *mp*
- Staff 2: *p*, *p*, *mp=ff*, *p*, *p*, *mf*, *f*, *p*
- Staff 3: *mp*, *f*
- Staff 4: *mp*, *f*, *Hrn.*, *f*, *sf*

Continuation of the musical score for Example 29, showing further dynamics and markings across four staves:

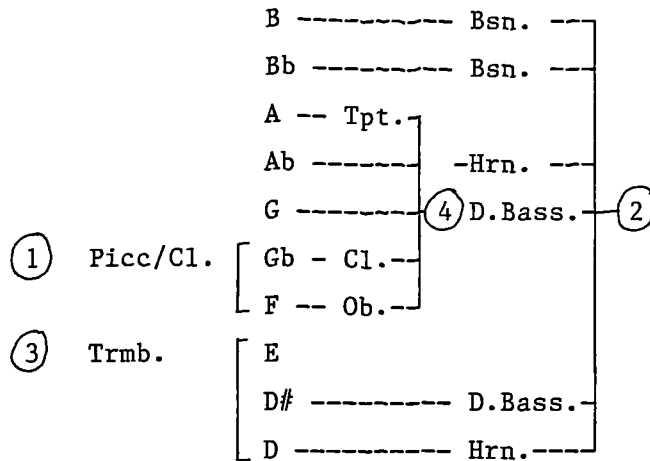
- Staff 1: *pp*
- Staff 2: *p*, *sf*, *mp*, *f*, *ff*, *ppp*
- Staff 3: *mf*, *fff*, *f*, *p=ff*, *f*
- Staff 4: *f*

Example 30.



SM. 2 SM. 4

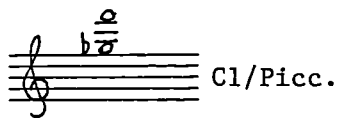
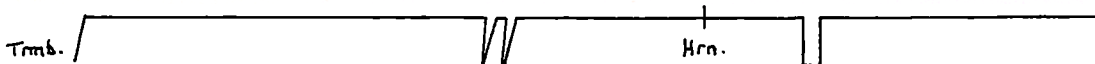
Example 31.



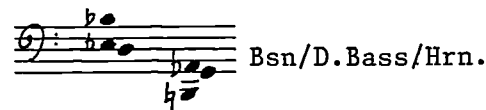
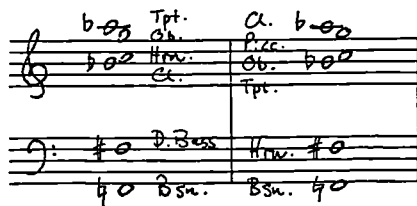
Example 32.

Bar No.

17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35



Example 33.



Example 34.

Bar Nos.

36	37	38	39
C			
		B	
Bb			
			A
Ab			
G			
F#			
F			
E			
Eb			
D			
		C#	



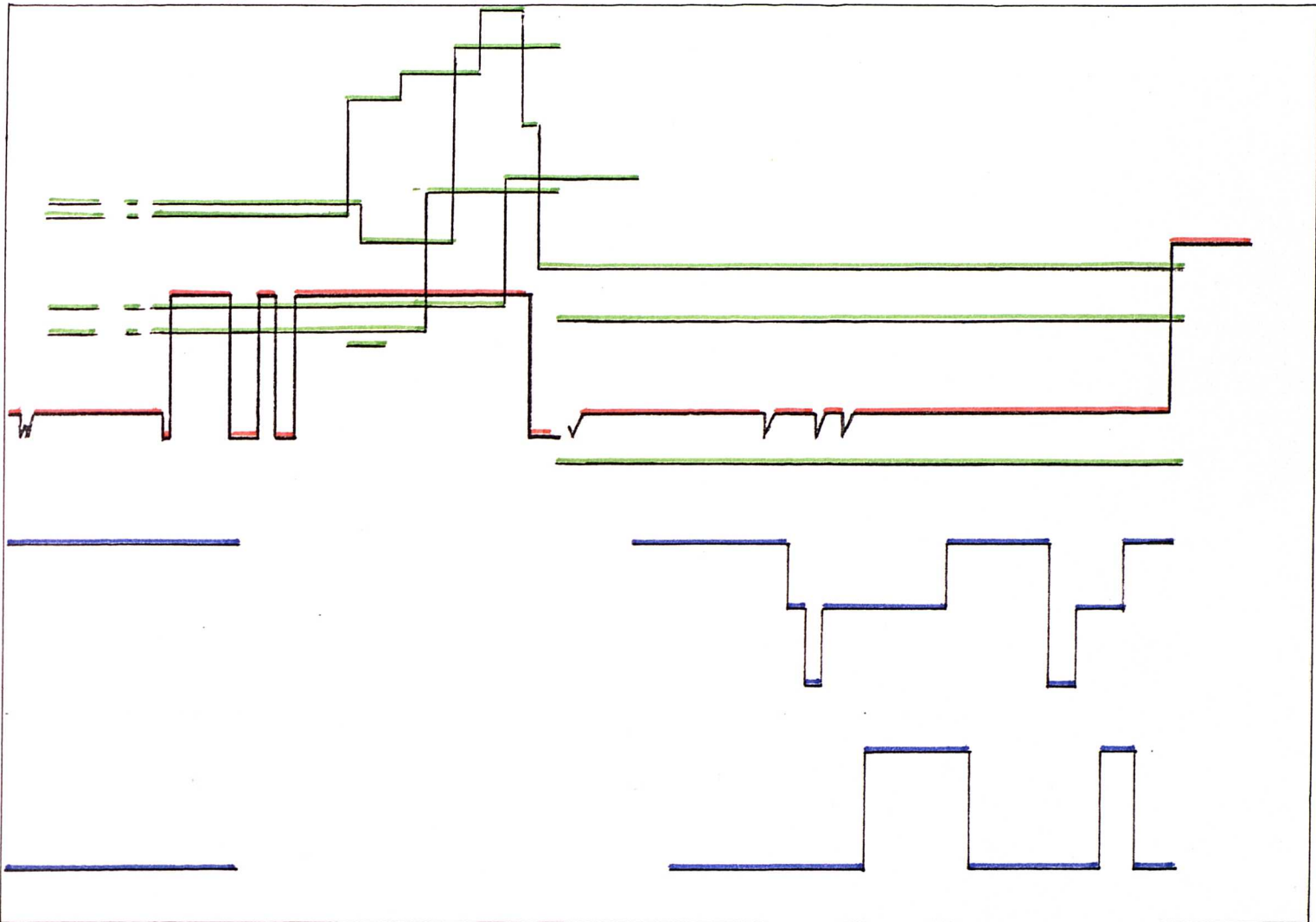
Example 35.

Bar No.	39				40			41				42	
												E <sub>b</sub>	E <sub>b</sub>
									D	D	D	D	D
	C#	C#	C#	C#	C#	C#	C#	C#	C#	C#			
	C	C	C	C	C	C	C	C					C
	B	B	B	B				B	B				B
	B <sub>b</sub>	B <sub>b</sub>	B <sub>b</sub>	B <sub>b</sub>	B <sub>b</sub>				B <sub>b</sub>	B <sub>b</sub>	B <sub>b</sub>	B <sub>b</sub>	B <sub>b</sub>
		A	A			A	A	A	A	A	A	A	A
	A <sub>b</sub>	A <sub>b</sub>					A <sub>b</sub>	A <sub>b</sub>	A <sub>b</sub>	A <sub>b</sub>	A <sub>b</sub>	A <sub>b</sub>	A <sub>b</sub>
	G												
					F#	F#	F#						
		F	F		F	F							
	E	E	E										

Example 36.

Bar no.

37 38 39 40 41 42 43 44 45 46 47 48 49

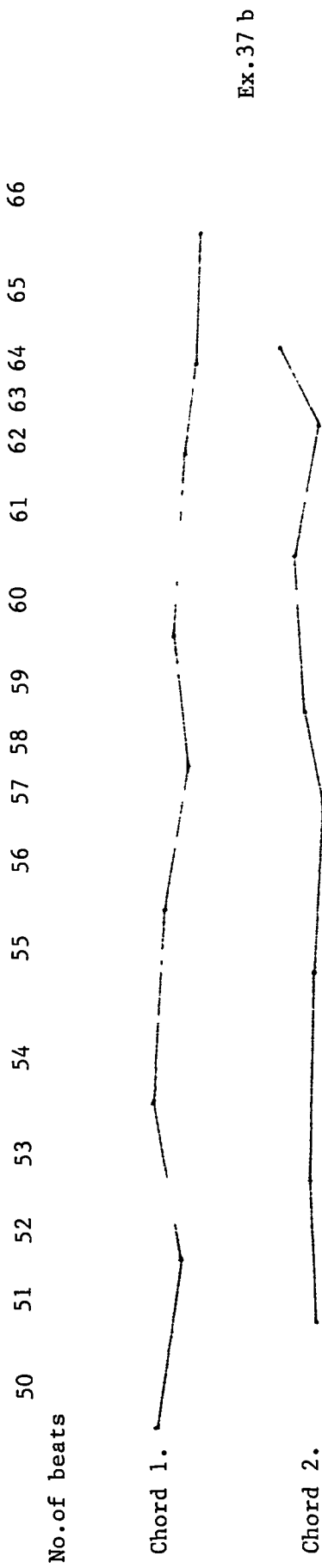
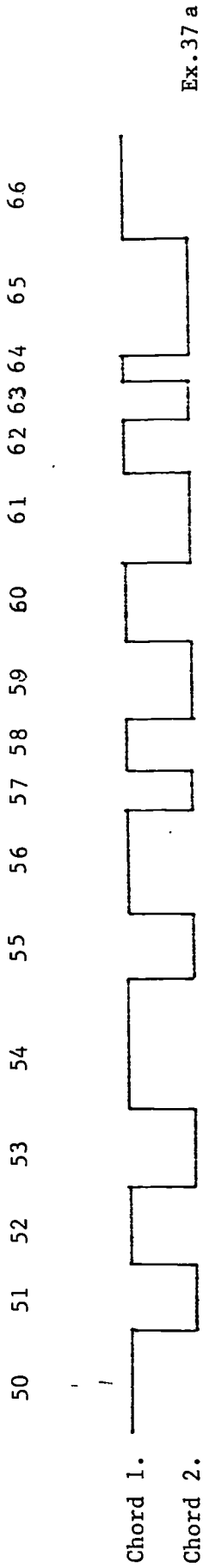


Red = Solo E played by Trmb. & Tpt.

Blue = F# - F pedal point.

Green = Upper W.W. Sound Mass.

Example 37a & 37b.



Example 38.

Brass	C1/Ob.
F	
	E
Eb	
D	
Db	
C	
	B
	Bb
	A
Ab	

Example 39.

Musical notation for Example 39 showing notes Eb, D, Db, C, Ab, and F on a staff.

Example 40.

Musical notation for Example 40 showing a sequence of notes with brackets labeled Unit 1, 2, and 3.

Example 41.

Musical notation for Example 41 showing measures 72, 73, 74, and 75 with triplets.

Example 42.

Musical notation for Example 42 showing Unit 1 and its variations 1a, 1b, and 1c.



Example 44.

OCTANDRE 2nd.Movement.

Example 45.

Example 46

Example 47.

4	4	3	4	4	3	4	4	3
OBOE SUBJECT			OBOE COUNTERSUBJECT					
			BASSOON SUBJECT			BASSOON COUNTERSUBJECT		
						CLARINET SUBJECT		

Example 48.

Example 49.

*Animé et Jubilatoire*

Example 50.

*Animé et Jubilatoire*

Ob/Bsn.

*Animé et Jubilatoire*

Cl.

*Animé et Jubilatoire*

D. Bass

Example 51.

BAR	19	20	21	22	23
	E				E
	D#		Eb		Eb
		D			D
				Db	
				C	C
		B	B		B
		Bb	Bb		Bb
	A				
	G#				
	G			G	
	F#				

Example 52.

bar 69 2nd.Movement.

bar 42 3rd.Movement

Example 53.

"Fugue"subject.

Tpt. bars 46-47

*Animé et Jubilatoire*

*Animé et Jubilatoire*

Example 54.

C1/Ob

[	D	
	C#	] Brass
	C	
	B	
	Bb	
	A	
	G#	
	G	] • Picc/Bsn/D. Bass
	F#	
	F	
	E	



CHAPTER FOUR   INTÉGRALES

Example 1.

	1-29	Section 1		Cl. Bb pedal point.
	29-31			Perc. transition.
<u>PART I</u> (3:50.4 secs)	32-52	Sect. 2		Hrn. G pedal point
	53-78	Sect. 3		"Coda"
	79-92			"A"
	93-100			"B"
	101-121			"C"
<u>PART II</u> (1:54.0 secs)	121-126			"D" (Centre of work)
	127-130			Perc. transition
	131-134			"B <sub>1</sub> "
	135-143			"A <sub>1</sub> "
	144-154			"C <sub>1</sub> "
	155-160	Section 1		Perc. transition
	161-173	Sect. 2	108.5 secs.	Oboe solo
	174-190			Recapitulation
	191-194	Sect. 3	42.8 secs.	Oboe solo
<u>PART III</u> (3:55.1 secs)	195-200			Climax of work
	201-205	Sect. 4	64.8 secs.	Oboe solo
	206-224			Recapitulation

Example 2.

Cl.	W.W.	Brass
		E
	E $\flat$	
D		
		C $\sharp$
		C
B $\flat$	B	
	A	
A $\flat$		

Example 3.

Ob. *ff* 1. 2. 3. 3. 3. 3. 2.

Cl. *f* 1. 3. 3. *ff* 3. 3. 2.

Example 4.

*Andantino*

D.Tpt - bar 18 *f* 3. 3. 3. 3. 3. 3. 3. 3.

C.Tpt - bar 10 *ff* 3. 3. 3. 3. 3. 3. 3. 3.

Example 5.

*Andantino*

Bar 21 Gong *f* 7 7 L.V.

Tam-Tam *mf* L.V.

Bars 4-5 Gong *mf* L.V. 6 *morendo*

Tam-Tam *mp* L.V.

Example 6.

Handwritten musical score for Example 6. The score lists the following instruments and their parts:

- #0 Picc. — C#
- Picc. — G
- 2bo ob./Cl. — D/D#
- C. — F#
- Tpt. — E
- Hrn. — Eb
- 1. Trub. — B
- 2. Trub. — Bb
- C.B. Trub. — A

A bracket on the right side groups the parts from Picc. (G) to C.B. Trub. (A) as the "F#-B Note group".

Example 7.

Handwritten musical score for Example 7. The first staff is labeled "Andantino" and "bar 7", featuring a melody with a forte (*f*) dynamic and triplet markings. The second staff is labeled "Moderato" and "bars 32-33", featuring a bass line with a forte (*ff*) dynamic and a piano (*p*) dynamic.

Example 8.

Handwritten musical score for Example 8. The top staff is labeled "Moderato" and "Hrn. bar 44-45", featuring a horn line with a forte (*ff*) dynamic and a piano (*p*) dynamic. The bottom staff is labeled "C Tpt. bar 10" and features a trumpet line with a forte (*ff*) dynamic.

Example 9.

BAR NO.	36	38	40	43	44-45	46	48	50	52
CHORD TYPE.	1	2	3	1	HORN VARIATION	3	1	1	1

1/2-WAY POINT

Example 10.

Bars	53-62	63-69	71 — 78
	10.8 secs.	10.8 secs.	21.6 secs.

Example 11.

Hrn. Trumps.	Clis/Tpts
C	
B	
	B $\flat$
	A
	G $\sharp$
F $\sharp$	
F	
	E
	D $\sharp$

Example 12.

bars 54-62. bar 62.

Example 13.

66					67					68					69
	C		C	C	C										
					B	B									
						B $\flat$	B $\flat$	B $\flat$	B $\flat$	B $\flat$	B $\flat$	B $\flat$	B $\flat$	B $\flat$	B $\flat$
A	A		A	A	A	A	A	A	A	A	A	A	A	A	A
G $\sharp$	G $\sharp$	G $\sharp$	G $\sharp$	G $\sharp$	G $\sharp$	G $\sharp$	G $\sharp$	G $\sharp$	G $\sharp$	G $\sharp$	G $\sharp$	G $\sharp$	G $\sharp$	G $\sharp$	G $\sharp$
G	G	G	G	G											G
											F $\sharp$	F $\sharp$	F $\sharp$	F $\sharp$	F $\sharp$
									F			F	F	F	F
										E		E			
D $\sharp$	D $\sharp$	D $\sharp$	D $\sharp$	D $\sharp$	D $\sharp$	D $\sharp$	D $\sharp$	D $\sharp$	D $\sharp$	D $\sharp$	D $\sharp$	D $\sharp$			D $\sharp$
D	D	D	D	D	D	D	D	D	D	D	D	D	D		
C $\sharp$	C $\sharp$	C $\sharp$	C $\sharp$												C $\sharp$

Example 14.

b.76.

] B $\flat$ -D $\flat$	Pices/Clis	Tpts/Hrn.
] G-A	B $\flat$ - D $\flat$	G - A
] D-F	D - F	
	T + B Trmb.	

Example 15.

Example 16.

bars 79-85                      bars 86-92

2	3	4	$\frac{3}{8}$	3	$\frac{5}{8}$	4		2	3	4	$\frac{3}{8}$	3	$\frac{5}{8}$	4
Trmbs.							Trmbs.							

Example 17.

S.M.s 1+2		S.M. 3	
Hrns/Tpts	Cls.	Trmbs.	
Bb	B	F#	F
A	A	E	E
G#		Eb	D
		CHORD 1.	CHORD 2.
G#-B Note Grp.		D-F# Note Grp.	

Example 18.

CHORD	MELODY
	F#
	E
Eb	D
Db	C
	B
	A
Ab	

Example 19.

Example 20.

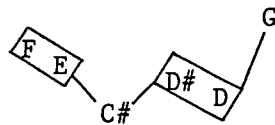
Example 21.

Example 22.

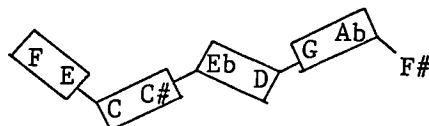
Example 23.

<u>PART I</u>	<u>PART III</u>
A ]	Section 2 = 108.5 secs.
B ] = 61.1 secs.	Section 3 = 42.8 secs.
C ]	Section 4 = 64.8 secs.
D = 18.8 secs.	
B <sub>1</sub> ]	
A <sub>1</sub> ] = 32.2 secs.	
C <sub>1</sub> ]	

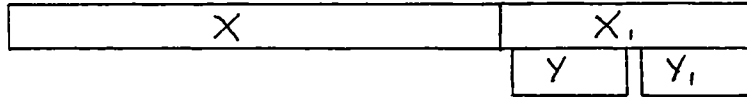
Example 24.



Example 25.



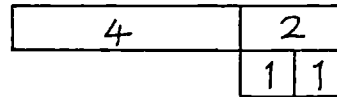
Example 26.



X = 12.4 secs.  
 X<sub>1</sub> = 5.7 secs.  
 Y = 1.3 secs.  
 Y<sub>1</sub> = 1.3 secs.

Example 27.

X = 4, X<sub>1</sub> = 2,  
 Y = 1, Y<sub>1</sub> = 1 =



Example 28.

B♭ Cl.	Picc/ob.	Tpts/Hrn	Trmb.
	G#		
C			
F#			
		F	
	E		
E♭			
D			
		C#	
			C
		B	[B]
			A#
	A		[A]

Example 29.

Example 30.

	WIND.	PERCUSSION.
Sound Mass 1	Picc 1 / T. TRMB.	
Sound Mass 2	Picc 2 / B♭ Cl. / C TPT.	
Sound Mass 3	OB / E♭ Cl.	CHINESE BLOCKS
Sound Mass 4	HORN	
Sound Mass 5	B. TRMB. C. B. TRMB.	BASS DRUM