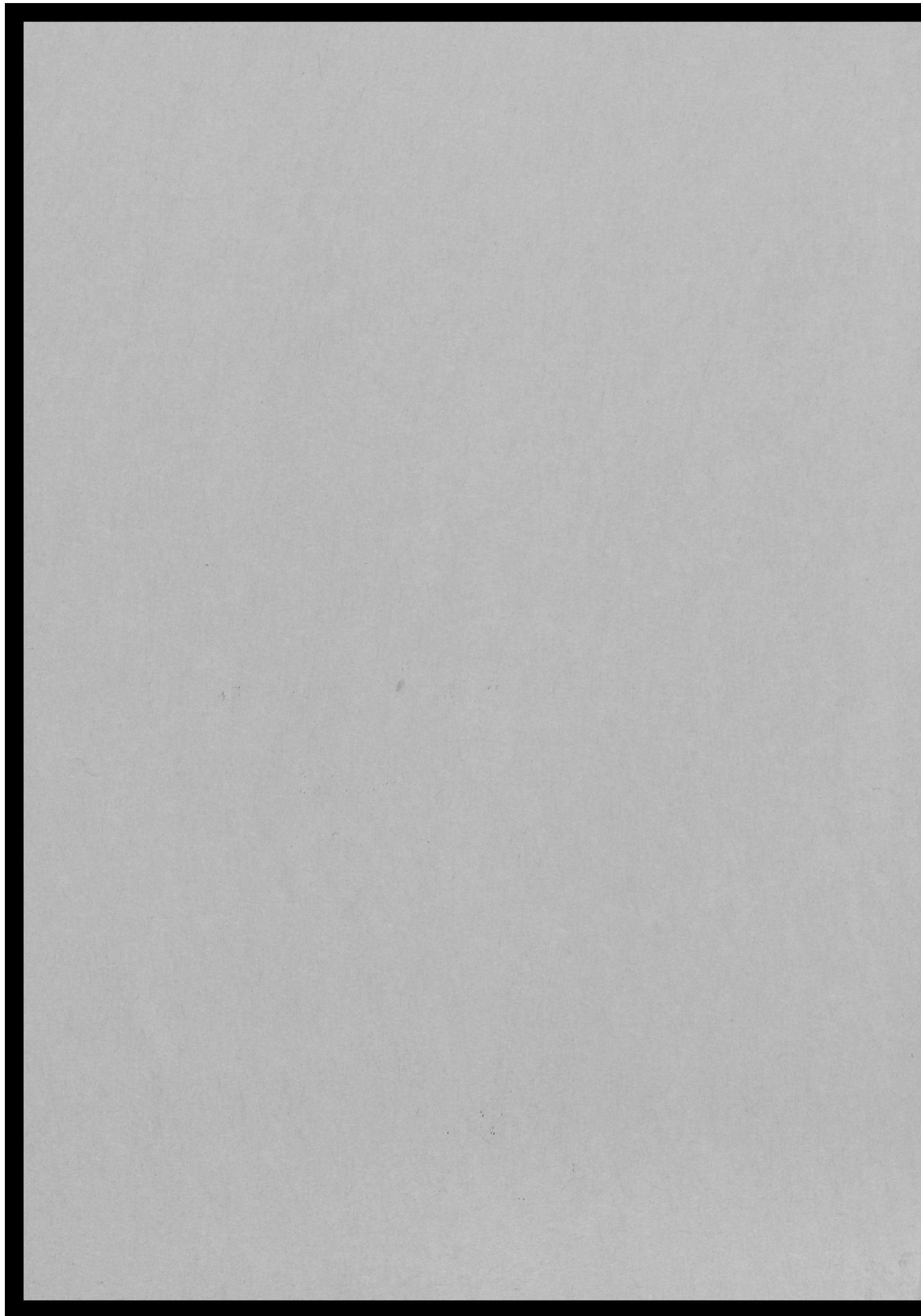


BOGUSLAW SCHAEFFER

CONCERTO

FOR TWO SAXOPHONISTS
AND ORCHESTRA

COLLSCH EDITION
SALZBURG



Boguslaw Schaeffer

CONCERTO

FOR TWO SAXOPHONISTS
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DISPOSIZIONE

1 flauto 1

2 flauto 2

3 flauto 3

4 flauto 4

5 oboe 1

6 oboe 2

7 oboe 3

8 oboe 4

9 corno 1

10 corno 2

11 tromba 1

12 tromba 2

13 trombone 1

14 trombone 2

15 batteria 1

triangolo * 2 piatti * 4 tom toms * 4 woodblocks *

tamburo c. corde * gran cassa * vibrafono

16 batteria 2

2 piatti * cow bells * crotales * tubi di bambu *

tamtam grave

17 violino 1

18 violino 2

19 violino 3

20 violino 4

21 violino 5

22 violino 6

23 violino 7

24 violino 8

25 viola 1

26 viola 2

27 viola 3

28 viola 4

29 contrabbasso 1

30 contrabbasso 2

31 contrabbasso 3

32 contrabbasso 4

2mf *risoluto*
4 SAT Bar

BOGUSLAW SCHAEFFER
KONZERT für zwei Saxophonisten und Orchester

ssopr

1

ssopr

SAT

c.sord. chiara

c.sord. wa-wa

con sord.

con sord.

c.sord.

c.sord.

< pont. (H)

Spont.

m. vibrato! *stop*

S

1

2

cor

1

2

tr

1

2

V

5

6

7

8

vle

1

2

3

4

cb

1

2

3

4

ord.

ord.

3. pont.

ord.

ff *enfasi*
frull.

3₃

1
S

2

1
fl

2

3

4

1
V

2

3

4

(s.sord.)

1
vle

2

3

4

1
ch

2

3

4

Handwritten musical score for a symphony orchestra, page 4. The score is written for the following instruments:

- S** (Saxophones): 1 and 2.
- ob** (Oboes): 1, 2, 3, and 4.
- V** (Violins): 5, 6, 7, and 8.
- vle** (Violas): 1, 2, 3, and 4.
- cb** (Cellos): 1, 2, 3, and 4.

The score includes various musical notations such as notes, rests, and dynamic markings. Key markings include:

- frull.* (flourish) above the first saxophone staff.
- sonza sord.* (without mutes) above the violin staves.
- pizz. p* (pizzicato piano) above the viola staves.
- acc.* (accelerando) above the cello staves.

The score is written in 4/4 time and features complex rhythmic patterns, including triplets and sixteenth notes. The page number 4 is visible in the top right corner.

allarg. - - - - -

1

mf

$\text{♩} = 54$ *lieto*

1 S

2

1

2

V

3

4

5

6

V

7

8

1

2

vle

3

4

1

2

ch

3

4

Detailed description of the musical score: The score is written for a string quartet and woodwinds. The first system features a vocal line (S) and two string staves (1, 2). The vocal line has a melodic line with some ornamentation. The string staves have a rhythmic pattern. The second system features four string staves (1, 2, 3, 4). The string staves have a rhythmic pattern. The third system features four woodwind staves (1, 2, 3, 4). The woodwind staves have a rhythmic pattern. The fourth system features four woodwind staves (1, 2, 3, 4). The woodwind staves have a rhythmic pattern. The tempo is marked as 54 beats per minute and the mood as 'lieto'. The dynamic is marked as 'mf'. The page number is 66.

f

7₇

1
S

2

1
fl

2

3

4

1
V

2

3

4

1
vle

2

3

4

1
cb

2

3

4

1
S

2

1
fl

2

3

4

1
V

2

3

4

1
vle

2

3

4

1
cb

2

3

4

The musical score is arranged in systems. The first system contains staves for strings (S) and flutes (fl). The second system contains staves for violins (V) and violas (vle). The third system contains staves for cellos (cb). The score includes various musical notations such as notes, rests, and dynamic markings. The string parts (S, V, cb) feature complex rhythmic patterns with many triplets and sixteenth notes. The woodwind parts (fl) have more melodic lines. The viola part (vle) includes specific performance instructions like 'pizz.' (pizzicato) and 'arco' (arco). The cello part (cb) has a more rhythmic, chordal texture. The page number 88 is in the top right corner.

pp accel.

9,

1
S
2

fl
1
2
3
4

V
1
2
3
4

vle
1
2
3
4

cb
1
2
3
4

mp
♩ = 64 *con rabbia*

The image shows a handwritten musical score for a symphony orchestra. The score is written on multiple staves, with the following instruments and parts labeled on the left:

- S** (Strings): Violins 1 and 2, and Violas.
- fl** (Flutes): Flute 1 and Flute 2.
- V** (Vibraphone): Vibraphone.
- vle** (Violoncello): Violoncello.
- ch** (Chamber): Chamber.

The score is written in a single system, with the tempo and mood indicated at the top: *mp* (mezzo-piano) and *con rabbia* (with passion). The time signature is 64, indicated by the note value $\text{♩} = 64$. The score features complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as *mp* and *f* (forte). The notation includes various musical symbols, such as accidentals, slurs, and articulation marks, indicating a highly detailed and expressive composition.

Handwritten musical score for a percussion ensemble. The score is organized into systems, each with multiple staves. The parts are labeled on the left:

- S**: Snare drum, starting with a mallet icon.
- tr**: Tom-toms.
- b**: Bass drum.
- v**: Vibraphone, with sub-labels *vibrafono* and *platti* (cymbals).
- vle**: Vele (gongs).

The notation includes various rhythmic patterns, rests, and dynamic markings such as *4p* (pianissimo) and *trab. e.c.* (trabecola e cymbal). The score is written in a single system across multiple staves, with some staves having multiple parts (e.g., 1, 2, 3, 4 for vle).

mf

12

1 S 2

c. sord. oscura

tn 1 2

mus. (scupn) susasord. oscura

b 1 2

(plati) t.g.c.

1 2 3 4

V 1 2 3 4

5 6

V 7 8

c. sord. f

c. sord. f

vle 1 2 3 4

1
S
2

fl
1
2
3
4

ob
1
2
3
4

cor
1
2

tr
1
2

tn
1
2

b
1
2

sub. **pp**

$\text{♩} = 48$ *trasognato*

1
S

2

ondulato

1

ondulato

2

ondulato

3

ondulato

4

fl

1

(phi)

2

(fisc.)

c. sord.

1

c. sord.

2

c. sord.

3

c. sord.

4

V

5

(c. s.)

6

(c. s.)

7

(c. s.)

8

(c. s.)

V

ppp

pppp

15
15

1 S 2

fl 1 2 3 4

tr 1 2

c. sord. oscura

b 1 2

delicatis.

condita!

V 1 2 3 4

pliz. delintri.

sul G!

pizz delicatiss.

sul arco

s. pont.

delicab.

ch 1 2 3 4

(pizz.)

delicab.

delic!

2

salto p^o espressivo

salto

8

4

fi

ob

Y

cb

2 **salto** **espressivo**

8

4

fl

ob

v

cb

pizz.

$\text{♩} = 54 \text{mp}$ 2₁₇

1
S
2

4
4

ob

1
2
3
4

1
2

C

1
2

b

1
2

con sord.
c. sord.
c. sord.
c. sord.
c. sord.

vle

1
2
3
4

1
2
3
4

cb

1
2
3
4

full.
full.

piatti
tamb. c. c.
piatti

tamb. grave
gr. cassa

Handwritten musical score for a 12-part ensemble. The score is organized into systems, with parts numbered 1 through 12 on the left margin. The notation includes various musical symbols such as notes, rests, and dynamic markings. Key performance instructions include:

- 1 S:** Soprano part, featuring complex rhythmic patterns and trills.
- 2 S:** Soprano part, featuring complex rhythmic patterns and trills.
- 1 C. sord.:** Cymbal part, featuring trills and complex rhythmic patterns.
- 2 C. sord.:** Cymbal part, featuring trills and complex rhythmic patterns.
- 3 C. sord.:** Cymbal part, featuring trills and complex rhythmic patterns.
- 4 Con sord.:** Conga part, featuring complex rhythmic patterns.
- 5 Con sord.:** Conga part, featuring complex rhythmic patterns.
- 6 C. sord.:** Cymbal part, featuring trills and complex rhythmic patterns.
- 7 C. sord.:** Cymbal part, featuring trills and complex rhythmic patterns.
- 8 C. sord.:** Cymbal part, featuring trills and complex rhythmic patterns.
- 9 C. sord.:** Cymbal part, featuring trills and complex rhythmic patterns.
- 10 C. sord.:** Cymbal part, featuring trills and complex rhythmic patterns.
- 11 C. sord.:** Cymbal part, featuring trills and complex rhythmic patterns.
- 12 C. sord.:** Cymbal part, featuring trills and complex rhythmic patterns.

The score is written in a single system, with parts 1 through 12. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a single system, with parts 1 through 12. The notation includes various musical symbols such as notes, rests, and dynamic markings.

This musical score page contains measures 318 and 319. The notation is as follows:

- Measures:** The page is divided into two systems, each containing measures 318 and 319. Measure numbers are placed at the beginning of each system.
- Staff 1 (S):** First staff, treble clef. Contains melodic lines with triplets and slurs.
- Staff 2 (S):** Second staff, treble clef. Continues the melodic line from the first staff.
- Staff 3 (V):** Third staff, treble clef. Labeled with a large 'V'. Contains a complex rhythmic pattern with many beamed sixteenth notes.
- Staff 4 (V):** Fourth staff, treble clef. Continues the complex rhythmic pattern.
- Staff 5 (V):** Fifth staff, treble clef. Continues the complex rhythmic pattern.
- Staff 6 (V):** Sixth staff, treble clef. Continues the complex rhythmic pattern.
- Staff 7 (V):** Seventh staff, treble clef. Continues the complex rhythmic pattern.
- Staff 8 (V):** Eighth staff, treble clef. Continues the complex rhythmic pattern.
- Staff 9 (vle):** Ninth staff, treble clef. Labeled with 'vle'. Contains a melodic line with slurs.
- Staff 10 (vle):** Tenth staff, treble clef. Continues the melodic line.
- Staff 11 (vle):** Eleventh staff, treble clef. Continues the melodic line.
- Staff 12 (vle):** Twelfth staff, treble clef. Continues the melodic line.
- Staff 13 (cb):** Thirteenth staff, bass clef. Labeled with 'cb'. Contains a melodic line with slurs.
- Staff 14 (cb):** Fourteenth staff, bass clef. Continues the melodic line.
- Staff 15 (cb):** Fifteenth staff, bass clef. Continues the melodic line.
- Staff 16 (cb):** Sixteenth staff, bass clef. Continues the melodic line.

Additional markings include 'con sord.' above the fifth staff in measure 318 and various articulation marks like slurs and accents throughout the score.

Handwritten musical score for a 6/4 piece, marked "P dolce" and "46". The score is written on 18 staves, organized into four systems of four staves each. The first system is labeled "S" (Soprano) and "6/4". The second system is labeled "V" (Violoncello). The third system is labeled "vle" (Violoncello). The fourth system is labeled "cb" (Cello). The score includes various musical notations such as notes, rests, and dynamic markings like "P dolce" and "s. sord.".

mf

6₂₁

1
S
2

4
1
2
ob
3
4

1
2
V
3
4

1
2
vle
3
4

1
2
cb
3
4

S

1

2

ob

1

2

3

4

V

1

2

3

4

vle

1

2

3

4

cb

1

2

3

4

spont.

ord.

spont.

ord.

sub.
f ruvido
♩ = 60

8₂₃

1
S

2

1
ob

2

3

4

1
v

2

3

4

1
vle

2

3

4

1
ch

2

3

4

1 m

S

2

2

1

2

ob

3

4

1

2

V

3

4

5

6

V

7

8

1

2

vle

3

4

1
S
2
4

ob
1
2
3
4

V
1
2
3
4

vle
1
2
3
4

ch
1
2
3
4

s. pont.

s. pont.

s. pont.

s. pont.

♩ = 68 mf con furia

11²⁶

1
S
1
2

2
4
s.sord.

1
tn
1
2
s.sord.

1
b
1
2
tom tom
plati
fff!
(mf) cow bells
triglo

1
V
1
2
3
4

5
V
5
6
7
8
s. pot.
s. pot.
s. pot.
s. pot.

1
vle
1
2
3
4

Handwritten musical score for a string ensemble, featuring multiple staves and instruments. The score is organized into systems, with staves numbered 1 through 8.

Instrumentation:

- S:** Soprano (Staff 1)
- tr:** Trumpet (Staff 2)
- b:** Bass (Staff 3)
- V:** Violin (Staff 4)
- V:** Viola (Staff 5)
- vle:** Violoncello (Staff 6)

Key Annotations and Performance Instructions:

- c. sod. ch.* (c. sod. ch.)
- taub. s.c.* (taub. s.c.)
- ord.* (ord.)
- una legato!* (una legato!)
- una legato* (una legato)
- gliss.* (gliss.)
- tr.* (tr.)
- una legato!* (una legato!)
- una legato* (una legato)

The score includes various musical notations such as notes, rests, slurs, and dynamic markings, indicating a complex and expressive piece.

→ sbar

Handwritten musical score for multiple instruments, including strings (S), woodwinds (C, b), brass (V), and woodwinds (vle). The score is organized into systems, with measures numbered 1 through 8. The notation includes various musical symbols such as notes, rests, and dynamic markings.

S

1 2

C

1 2

b

1 2

V

1 2 3 4

5 6 7 8

vle

1 2 3 4

Handwritten annotations include "tautau wambi." and "c.sord." (crescendo sordano).

This image shows a page from a musical score, likely for a symphony orchestra. The score is written on multiple staves, each representing a different instrument or section. The notation includes various musical symbols such as notes, rests, and dynamic markings. The page is numbered 1 in the top left corner. The instruments listed on the left side of the page are S (Soprano), ob (oboe), V (Violin), and vle (viola). The score includes various musical notations such as notes, rests, and dynamic markings like 'm' and 'c.sord.'.

$\text{♩} = 58P$

15₃

1

S

2

no multiphy

molto!

3

3

ob

1

2

3

4

V

1

2

3

4

pliss.

gliss.

c. sord.

c. sord. m. vibr.

c. sord.

V

5

6

7

8

vle

1

2

3

4

gliss.

ppp

sbar

dell'antico

16₃₁

fl

V

V

vle

This is a handwritten musical score for a woodwind and string ensemble. The score is organized into systems, each containing multiple staves. The instruments are indicated by labels on the left: 'fl' (flute) for staves 1-4, 'V' (violin) for staves 5-8, and 'vle' (viola) for staves 9-12. The notation includes various musical symbols such as notes, rests, beams, and slurs. There are also dynamic markings like 'ppp' (pianissimo) and 'sbar' (sforzando). The score is written in a clear, legible hand, and the page number '16₃₁' is visible in the top right corner.

delicato

17₃₂

1 *delicato*

2 *sten*

1 *full.*

2 *full.*

3 *full.*

4 *full.*

fl

1

2

3

4

V

5

6

7

8

V

1

2

3

4

vle

ff

18₃₃

1
S
2

sten

ff

1
2
3
4

ob

1
2
3
4

V

1
2
3
4

vle

1
2
3
4

ff
sten
ff
ob
V
vle
s. sord. arco
s. sord.
s. sord.
s. sord. pizz.
s. sord. non legato
non legato
S. sord.
S. sord.
S. sord.
S. sord.

1
S
2
m. rdt.

1
2
3
4
fl

1
2
3
4
ob

1
2
3
4
V

1
2
3
4
vle

This page of a handwritten musical score contains staves for various instruments. The top section features a Saxophone (S) with two staves (1 and 2), where staff 1 has a 'm. rdt.' marking. Below this is a Flute (fl) section with four staves (1-4), including trills and triplets. The Oboe (ob) section follows with four staves (1-4). The Viola (V) section consists of four staves (1-4). The Violin (vle) section at the bottom has four staves (1-4). The notation includes various musical symbols such as notes, rests, trills, triplets, and dynamic markings.

1
S

2

fl

1

2

3

4

ob

1

2

3

4

V

1

2

3

4

5

6

V

7

8

S.sord.

S.sord.

S.sord.

S.sord.

1
S
2
4
4

ob
1
2
3
4

V
1
2
3
4

vle
1
2
3
4

cb
1
2
3
4

ord. pizz. ano. ord. ano. ord.

1 *tr*

2 *tr*

2

ob

1

2

3

4

V

1

2

3

4

V

5

6

7

8

vle

1

2

3

4

This musical score page features a variety of instruments. The string section (S) includes two staves (1 and 2). The woodwind section (fl) consists of four staves (1, 2, 3, 4). The brass section (V) is divided into two groups: a five-staff group (1-5) and an eight-staff group (6-8). The woodwind section (vle) at the bottom includes four staves (1, 2, 3, 4). The score is written in treble clef with a key signature of one sharp (F#). It contains numerous musical notations, including notes, rests, slurs, and dynamic markings. A vertical dashed line is positioned between the second and third measures of the score.

This is a handwritten musical score for a 12-part ensemble. The score is organized into four systems, each containing three staves. The parts are labeled as follows:

- Soprano (S):** The first system, consisting of two staves (1 and 2).
- Violins (V):** The second system, consisting of four staves (1, 2, 3, and 4).
- Viola (vle):** The third system, consisting of four staves (1, 2, 3, and 4).
- Cellos (ch):** The fourth system, consisting of four staves (1, 2, 3, and 4).

The notation includes various musical symbols such as notes, rests, beams, and slurs. There are also some handwritten annotations, including "gliss" and "sforz". The score is written on a single page with a vertical margin line on the left.

Handwritten musical score for a string quartet and woodwinds. The score is organized into systems, each containing staves for different instruments. The instruments are labeled on the left side of the page: **S** (Soprano), **V** (Violin), **vle** (Viola), and **cb** (Cello).

The score is divided into four systems, each containing four staves. The first system is for the Soprano (S) and Violin (V). The second system is for the Viola (V) and Cello (cb). The third system is for the Viola (vle) and Cello (cb). The fourth system is for the Cello (cb) and another Cello (cb).

The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The first system includes a treble clef and a key signature of one flat. The second system includes a treble clef and a key signature of one flat. The third system includes a treble clef and a key signature of one flat. The fourth system includes a bass clef and a key signature of one flat.

The score is written in a clear, legible hand, with many annotations and corrections. The page number 25₄₀ is written in the top right corner.

[illegible]

1
S
ssopr

2

1
fl

2

3

4

1
V

2

3

4

1
vle

2

3

4

1
cb

2

3

4

tutti forza (1) *s. tanto*

tutti forza (1) *s. tanto*

tutti forza (1) *s. tanto*

tutti forza (1) *s. tanto*

Handwritten musical score for a symphony, featuring staves for strings (S), flutes (fl), violins (V), violas (vle), and cellos/contrabass (ch). The score includes various musical notations, dynamics (e.g., ssopr, pp, dolce, delicatiss.), and performance instructions (e.g., "lunga", "cadenza", "key steps", "60 notes (highpitch) ca!").

$\text{♩} = 46$ **pp** tranquillo
sten

1
44

3

sten

2
4

fl

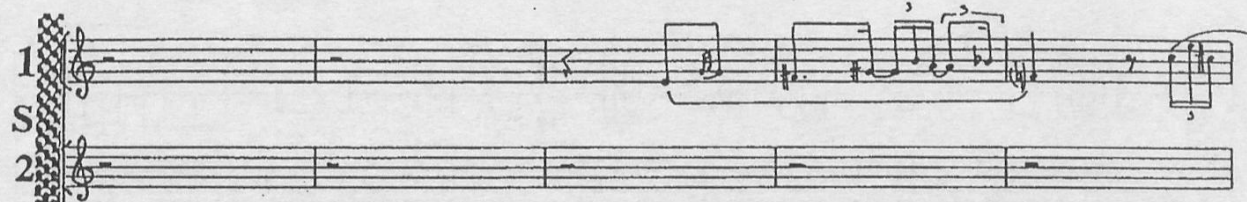
ob

V

vle

This musical score page contains staves for four flutes (fl), four oboes (ob), four violas (V), and four violins (vle). The woodwind staves (fl and ob) are marked with '1' and '2' at the beginning, indicating first and second endings or parts. The string staves (V and vle) are marked with '1', '2', '3', and '4'. The score includes various musical notations such as treble and bass clefs, time signatures, and dynamic markings like 'pp' (pianissimo) and 'f' (forte). There are also performance instructions like 'tranquillo' and 'sten' (staccato). The page is numbered '1' and '44' in the top right corner.

1 S



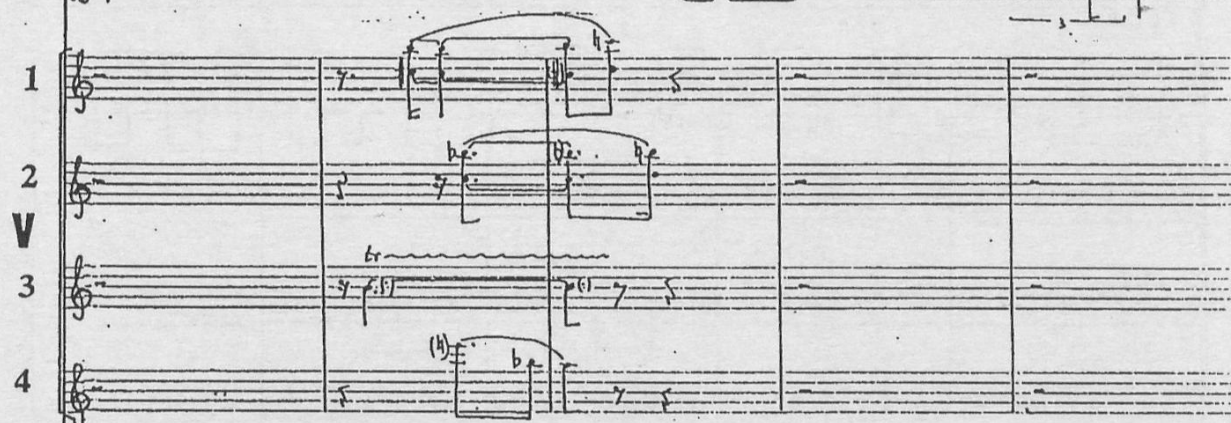
1 fl



1 ob



1 V



1 cb



1
S

2

1
fl

2

3

4

1
ob

2

3

4

1
V

2

3

4

1
ch

2

3

4

This musical score page, numbered 346, contains staves for various instruments and a choir. The woodwind section includes a Flute (fl) with four staves and an Oboe (ob) with four staves. The string section (V) consists of four staves. The choir (ch) is represented by four staves. The score includes complex musical notation such as triplets, sixteenth notes, and rests. A rehearsal mark 'ord.' is present above the choir staves. The page is marked with a large '1' at the top left and a '3' at the top right.

mp

1 S

1 2 3 4 V

5 6 7 8 V

1 2 3 4 vle

1 2 3 4 cb

Handwritten musical score for a large ensemble, page 548. The score is organized into systems, each containing multiple staves. The instruments are labeled on the left side of the page:

- S** (Saxophones): Staves 1 and 2.
- V** (Violins): Staves 3, 4, 5, and 6.
- V** (Violas): Staves 7 and 8.
- vle** (Violoncelles): Staves 9 and 10.
- cb** (Contrabasses): Staves 11 and 12.

The notation includes various musical symbols such as notes, rests, beams, and slurs. There are also some handwritten annotations and markings throughout the score, including "ord." (order) and "7" (possibly indicating a measure or a specific instruction).

♩=66 *f* vivace

S
1
2

ob
1
2
3
4

C
1
2

tr
1
2

C. Sord. osc.
C. sord. os.

tn
1
2

2. sord.
3. sord.

b
1
2

wood cl.
cow bells
plaki
tambac

cb
1
2
3
4

ssopr

1 2

fl

1 2 3 4

ob

1 2 3 4

tr

1 2

b

1 2

cb

1 2 3 4

cow bells

tam tam

tam tam grave

woodl

piatti

Handwritten musical score for a 12-piece band. The score is organized into systems, each containing staves for different instruments. The instruments are labeled on the left side of the staves: S (Saxophone), ob (Oboe), C (Clarinet), tr (Trumpet), b (Baritone), v (Violoncello), and ch (Chorus). The score includes various musical notations such as notes, rests, and dynamic markings. Performance instructions are written above the staves, including "tr" (trill), "pialti" (pizzicato), "tamb.s.c." (tambourine), "suc." (suscitato), and "b." (basso). The score is written in a single system, with the instruments grouped together. The notation is in a single system, with the instruments grouped together. The notation is in a single system, with the instruments grouped together.

sopr

salto

fl

c

b

v

cb

Handwritten musical score for a large ensemble, page 952. The score is divided into systems for Soprano, Flute, Clarinet, Bassoon, Violin, and Cello/Bass. Each system has multiple staves (1-4). The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. Handwritten annotations in Italian are present throughout the score.

Annotations in the score include:

- Song ch.* (Song chorus)
- woodw* (woodwinds)
- piatti* (cymbals)
- trun trun gava* (trun trun gava)
- cow bells* (cow bells)
- trunb s corda* (trunb s corda)
- m. vibrato* (moderate vibrato)
- sol G* (sol G)

♩=52^p pensando

10⁵³

S

1 2

fl

1 2 3 4

V

1 2 3 4

vle

1 2 3 4

ch

1 2 3 4

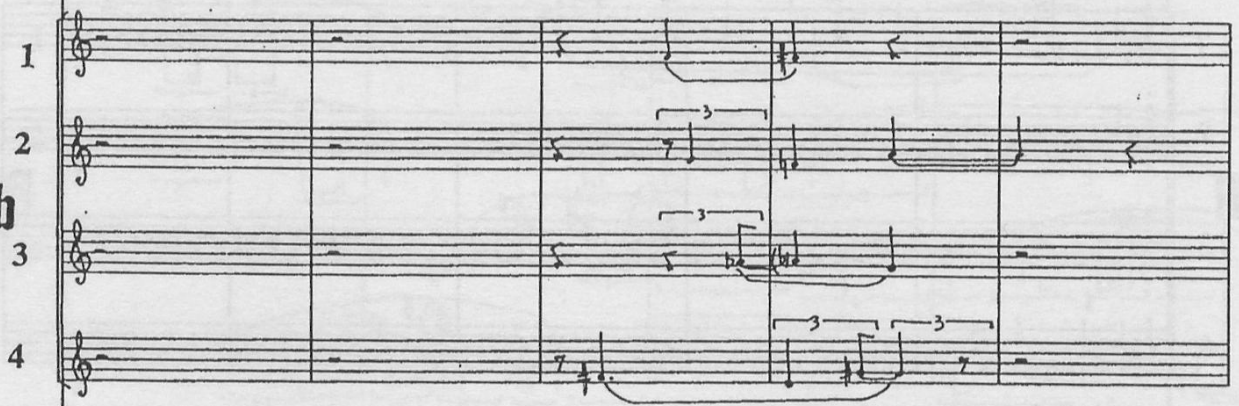
1 2

salto



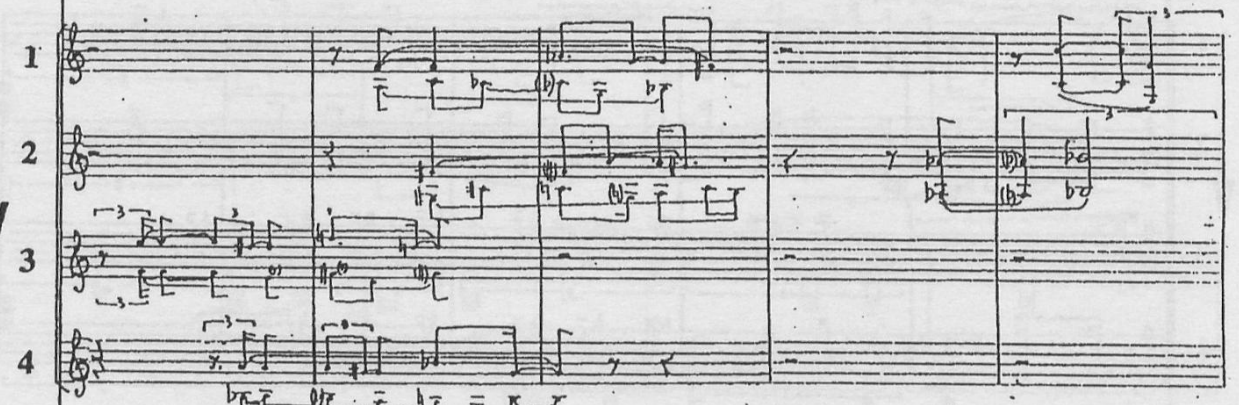
ob

1 2 3 4



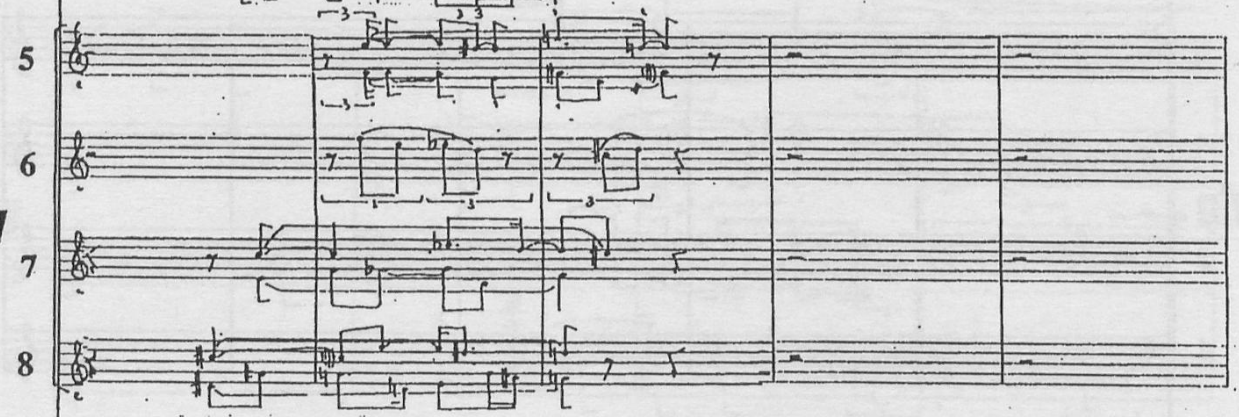
V

1 2 3 4



V

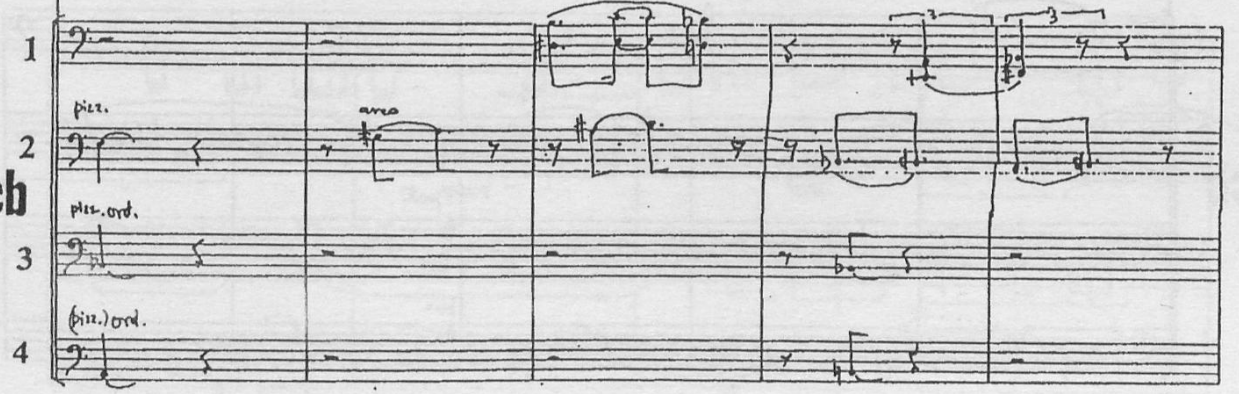
5 6 7 8



cb

1 2 3 4

pizz.
arco
pizz. ord.
(pizz.) ord.



1
S
2

1
2
3
4
5
6
7
8

V
V

1
2
3
4

vle

1
2
3
4

ch

The musical score is written for a string quartet and woodwinds. It consists of four systems of staves. The first system shows strings 1 and 2. The second system shows strings 1-4 and woodwinds (V). The third system shows strings 5-8 and woodwinds (V). The fourth system shows woodwinds (vle) and woodwinds (ch). The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like 'pizz.' and 'pizz.'.

♩ = 62mf con tristezza

13₅₆

1 S

2

1 fl

2

3

4

1 ob

2

3

4

1 V

2

3

4

5 V

6

7

8

1 S

fl

1 2 3 4

ob

1 2 3 4

V

1 2 3 4

cb

1 2 3 4

Handwritten musical score for a symphony, featuring staves for strings (S), woodwinds (fl, ob), brass (tn, b), and violas (V). The score includes various musical notations such as notes, rests, and dynamic markings like 'sf' and 'f'.

$\text{♩} = 42$ ppp sognando

159

4

salto

ssopr

4

4

fl

ob

V

V

The musical score for page 159, measures 1-4, is written for a large ensemble. The tempo is marked $\text{♩} = 42$ and the dynamics are *ppp* (pianissimo). The time signature is 4/4. The score includes staves for Soprano (ssopr), Flute (fl), Oboe (ob), and Violins (V). The Soprano part begins with a *salto* (leap) and is marked *ssopr*. The Flute part features a melodic line with triplets and slurs. The Oboe part has a more rhythmic, staccato-like texture. The Violin parts are divided into four staves, with the first four staves (V1-V4) and the last four staves (V5-V8) each containing a melodic line with triplets and slurs. Dynamic markings include *c. sord.* (crescendo sordido) and *con sord.* (con sordido). The score is marked with a large '4' on the left side, indicating the measure number.

1
S
2

1
2
3
4

fl

1
2
3
4

ob

1
2

tn

1
2

b

1
2

vle

1
2
3
4

c. sord. oscura
gliss.
c. sord. oscura
gliss.

triangolo
diabli
gr. cassa
c. rull.
tomb. c.c.
tonitru

crot.
canbels
tam tam grave
tubi di bambù

c. sord.
c. sord.
c. sord.
c. sord.

acc.

m.

3₆₁

1 S

2

1 fl

2

3

4

1 ob

2

3

4

1 tr

2

1 tn

2

1 cb

2

3

4

66ff gaio

4₆₂

1
S

2

1
2
3
4

ob

1
2

C

1
2

tn

1
2

1
2
3
4

vle

1
2
3
4

Senza sord.

s.sord.

s.sord.

s.sord.

s.sord.

Handwritten musical score for a 12-piece band. The score is organized into systems, each containing staves for different instruments. The instruments are labeled on the left side of the staves: S (Saxophone), fl (Flute), ob (Oboe), tr (Trumpet), b (Baritone), and cb (Cello/Double Bass). The score includes various musical notations such as notes, rests, and dynamic markings. The first system shows the S and fl parts. The second system shows the fl, ob, and tr parts. The third system shows the tr, b, and cb parts. The fourth system shows the b and cb parts. The score is written in a clear, legible hand, with some corrections and annotations visible.

This musical score page, numbered 664, contains staves for various instruments. The woodwind section includes two staves for Flute (fl) and two for Oboe (ob). The string section consists of two staves for Violin (vle) and two for Viola (vle). The percussion section includes two staves for Timpani (tn). The score is written in a key with one sharp (F#) and a 2/4 time signature. It features complex rhythmic patterns, including sixteenth and thirty-second notes, and various articulations such as trills (tr) and slurs. The woodwinds play melodic lines with frequent grace notes and slurs. The strings provide a rhythmic foundation with patterns of eighth and sixteenth notes. The percussion part includes complex rhythmic figures with many grace notes. The score is divided into measures by vertical bar lines, with some measures containing multiple beams for sixteenth or thirty-second notes.

1
S
2

1
2

fl
3
4

ob
1
2

C
1
2

tn
1
2

vle
1
2
3
4

Handwritten musical score for a guitar ensemble, featuring multiple staves with various musical notations, including chords, scales, and articulations. The score is divided into sections labeled 'S', 'ob', 'tr', 'tn', 'v', and 'V'. The notation includes treble and bass clefs, key signatures, time signatures, and various musical symbols such as notes, rests, and dynamic markings.

This musical score page, numbered 866, contains staves for various instruments. The top section features two staves for a woodwind instrument, likely a saxophone, with a 'S' marking. Below these are four staves for a string quartet, with a 'full.' marking above the first two. The middle section consists of four staves for a woodwind instrument, likely an oboe, with an 'ob' marking. The bottom section consists of four staves for a string quartet, with a 'v' marking above the first two and a 'vle' marking to the left of the first two. The score includes various musical notations such as notes, rests, and dynamic markings.

S

full.

ob

v

vle

sub. pp
⇒ ssopr
♩ = 30

fl

ob

V

vle

This musical score page, numbered 967, contains staves for various instruments and vocal parts. At the top left, a tempo marking indicates a quarter note equals 30 beats (♩ = 30). Above the first staff, the dynamics 'sub. pp' and '⇒ ssopr' are written. The staves are organized into systems. The first system includes a vocal part (Soprano) and a woodwind part (Flute 1 and 2). The second system includes Flute 3 and 4, Oboe 1 and 2, and Violins 1 and 2. The third system includes Violins 3 and 4, Violas 1 and 2, and Cellos and Double Basses. The fourth system includes a vocal part (Soprano) and a woodwind part (Flute 1 and 2). The fifth system includes Flute 3 and 4, Oboe 1 and 2, and Violins 1 and 2. The sixth system includes Violins 3 and 4, Violas 1 and 2, and Cellos and Double Basses. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like 'flag.' and 'pp'.

sub. ff
sopr
con ira

10₆₈

This musical score page contains staves for various instruments. At the top, the tempo is marked as **sub. ff** (subito fortissimo) and the mood as **con ira** (with anger). The tempo is also indicated as **♩ = 66**. The score includes staves for:

- Soprano** (Soprano voice part)
- Flutes** (Flute 1 and Flute 2, marked **fl**)
- Violas** (Viola 1 and Viola 2, marked **v**)
- Violins** (Violin 1, 2, 3, and 4, marked **vle**)

The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings like **m** (mezzo) and **ff** (fortissimo). The page number **10₆₈** is located in the top right corner.

Handwritten musical score for a string quartet and woodwinds. The score is written on 18 staves, organized into four systems of four staves each. The instruments are indicated by labels on the left: S (Soprano), fl (Flute), V (Violin), V (Viola), and vle (Violoncello). The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like *mf* and *mp*. The score is written in a single system, with measures grouped by bar lines. The handwriting is in ink on aged paper.

S

fl

V

V

vle

Handwritten musical score for a string quartet, featuring staves for Violin I, Violin II, Viola, and Cello/Double Bass. The score includes various musical notations such as notes, rests, and dynamic markings like 'pizz.' and 'arco'.

1 S

2

1 V

2

3

4

arco

(sul. p.)

5

6

7

8

plac.

plac.

1 vle

2

3

4

1 cb

2

3

4

arco

This page contains a musical score for measures 14 through 17. The instruments are arranged in three systems. The first system includes a Saxophone (S) and Flutes (fl). The second system includes Oboes (ob). The third system includes Violins (V) and Cellos/Double Basses (cb). Each instrument has four staves, numbered 1 to 4. The score is written in treble clef for flutes, oboes, and violins, and bass clef for cellos and double basses. The key signature has one sharp (F#). The time signature is 4/4. The music features various melodic lines, some with triplets and slurs. Dynamics markings include *and*, *pp*, *f*, and *gust.* (gustato).

S

fl

ob

V

cb

$\text{♩} = 42p$

15₇₃

1
S
2

Musical staff for strings (S) with notes and rests.

1
tr
2

Musical staff for triangle (tr) with notes and rests. Annotations: *c. sord. chiara full.*, *c. sord. oscura*, *3:2*, *10:8*.

1
tn
2

Musical staff for tom-tom (tn) with notes and rests. Annotations: *s. sord.!*, *s. sord.!*.

V

Musical staff for Violins (V) with notes and rests.

V

Musical staff for Violins (V) with notes and rests.

vle

Musical staff for Violoncello (vle) with notes and rests.

1
S

2

tr

1

2

tn

1

2

V

1

2

3

4

5

6

V

7

8

vle

1

2

3

4

A handwritten musical score for a string quartet and woodwinds. The score is written on ten staves. The first two staves are for Soprano (S) and Alto (A), both in treble clef. The next four staves are for Violin I (V1), Violin II (V2), Viola (V), and Violoncello (Vle), all in treble clef. The last two staves are for Double Bass (B) and Contrabass (Cb), both in bass clef. The music is in G major, indicated by one sharp (F#). The time signature is 7/8. The score includes various musical notations such as notes, rests, beams, slurs, and dynamic markings like 'p' (piano) and 'f' (forte). There are also some performance instructions in Italian, such as 'tr.' for trills and 'gliss.' for glissandos. The handwriting is in black ink on aged paper.

$\text{♩} = 68$ **mp** con fantasia

18₇₆

1
S

2

1
2
3
4
fl

1
2
3
4
ob

1
2
3
4
V

1
2
3
4
cb

1
S
2

1
2
3
4
fl

1
2
3
4
ob

1
2
3
4
V

1
2
3
4
cb

The musical score is written for a large ensemble. The first system shows two flutes (1 and 2) with melodic lines. The second system shows four flutes (1, 2, 3, 4) with more complex, often tripled, passages. The third system shows four oboes (1, 2, 3, 4) with dense, textured playing. The fourth system shows four violins (1, 2, 3, 4) with rhythmic and melodic patterns. The fifth system shows four cellos (1, 2, 3, 4) with a similar rhythmic and melodic texture to the violins. The page number 19 is in the top right corner, with a small 77 below it.

This musical score page contains five systems of staves, each with four parts. The instruments are labeled on the left side of the page: **S** (Strings), **fl** (Flutes), **ob** (Oboes), **V** (Violas), and **cb** (Cello/Contrabasso). Each system is numbered 1 through 4 on the left. The notation includes various musical symbols such as notes, rests, beams, and slurs. The first system (S) features a treble clef and a key signature of one flat. The second system (fl) features a treble clef and a key signature of one flat. The third system (ob) features a treble clef and a key signature of one flat. The fourth system (V) features a treble clef and a key signature of one flat. The fifth system (cb) features a bass clef and a key signature of one flat. The score is written in a standard musical notation style, with notes and rests clearly visible on the staves.

This page of a musical score features woodwind and string parts. The woodwind section includes two staves for Saxophones (S), four staves for Flutes (fl), four staves for Oboes (ob), and four staves for Violins (V). The string section consists of four staves for Cellos (ch). The score is written in treble and bass clefs with various musical notations including notes, rests, and dynamic markings. The woodwind parts are characterized by rapid sixteenth-note passages and triplets. The string parts provide a rhythmic foundation with sustained notes and moving lines. The page is numbered 21 in the top right corner, with a subscript 79.

S

1

2

fl

1

2

3

4

ob

1

2

3

4

V

1

2

3

4

ch

1

2

3

4

non legato!

non legato!

non legato!

salto

S

1

2

fl

1

2

3

4

ob

1

2

3

4

C

1

2

tn

1

2

ch

1

2

3

(mp)

23
81

1

S

2

1

2

3

4

fl

1

2

3

4

ob

1

2

3

4

V

1

2

3

4

5

6

7

8

v

1-40 ppp

3 *molto espressivo*

4

**salto
cadenza**

ob

v

vle

ch

ch

slur

6 5

ppp

25
83

1 S



ob



V



vle



ch



p

ppp 26₈₄

1
S

2

1

2

ob

3

4

1

2

V

3

4

1

2

vle

3

4

1

2

cb

3

4

ana

pizz.

The first of these is the fact that the
the second is the fact that the
the third is the fact that the

the fourth is the fact that the
the fifth is the fact that the
the sixth is the fact that the

the seventh is the fact that the
the eighth is the fact that the
the ninth is the fact that the

the tenth is the fact that the
the eleventh is the fact that the
the twelfth is the fact that the

the thirteenth is the fact that the
the fourteenth is the fact that the
the fifteenth is the fact that the

the sixteenth is the fact that the
the seventeenth is the fact that the
the eighteenth is the fact that the

the nineteenth is the fact that the
the twentieth is the fact that the
the twenty-first is the fact that the

the twenty-second is the fact that the
the twenty-third is the fact that the
the twenty-fourth is the fact that the

Boguslaw Julien Schaeffer was born in the Polish town of Lwów on 6 June 1929. His ancestors came to Poland from Alsace, settling in Galicia. He took an interest in music at a very early age, studying the violin, playing in an orchestra, and familiarizing himself with the fundamentals of harmony and form entirely on his own. In 1949 he became a pupil of Artur Malawski at the State Conservatory of Music in Cracow; he also studied musicology there with Zdzislaw Jachimecki at Jagellonska University. (A few private conversations with Jachimecki, a pupil of Schoenberg, helped form his attitude toward Schoenberg and the Second Viennese School, toward innovation and experimentation in music.) While still a student Schaeffer wrote his *Poems of Guillaume Apollinaire* for soprano and orchestra and the extremely radical *Music for String Quartet*. Between 1959 and 1966 he received twelve awards for his orchestral works and chamber music.

Schaeffer, a staunch adherent of refinement in musical substance, is a magician of the delicate sonority. His music always proceeds from intuition, a factor already evident in his *Nocturne* for strings (1953). Here we can hear twelve-note clusters of the sort that only much later began to enjoy great popularity in Polish music. Not only is *Nocturne* the first Polish composition based on the dodecaphonic technique, it is also the first true experiment in the realm of musical idiom. Small wonder, then, that while still relatively young Schaeffer was proclaimed "the father of contemporary music in Poland" by the musicographer Stefan Kisielewski. In practically every piece Schaeffer solves new problems of composition. His catalogue of works, now numbering over 300 items, contains pieces in widely different genres and highly sophisticated idioms. "This man", Kisielewski went on to write, "fills us with metaphysical dread: he knows everything and can do everything." As Erhard Karkoschka claimed, "Schaeffer's music points to the future."

Since 1969 more than sixty concerts dedicated to the music of this composer have been given in Oslo, Amsterdam, Shiraz, Princeton, Mexico, Salzburg, Istanbul, Middleburg, Berlin, Vienna and elsewhere. He has taught composition at the Academy of Music in Cracow since 1963 and at the Salzburg Mozarteum since 1986. Schaeffer has written seventeen books, including three large-scale studies of music history and an *Introduction to Composition*. Another important part of his output are his twenty-one plays, which have been translated into several languages and performed throughout the world.

As a composer, Schaeffer belongs to the "vanguard of the avant-garde". Even at first hearing his music reveals an authentic and natural expressivity. It is firmly rooted in the history of music and compositional technique, standing out by virtue of its variety and complexity. Precompositional decisions - among them a constantly changing orchestra, as in the *Third Piano Concerto* - help to distance his music from simple conventions even in its basic layout. For Schaeffer, each new composition is a new adventure.

Boguslaw Julien Schaeffer wurde am 6. Juni 1929 in Lemberg geboren. Seine Vorfahren kamen aus dem Elsaß nach Polen und siedelten sich in Galizien an. Er interessierte sich bereits sehr früh für Musik, studierte Violine, spielte im Orchester und machte sich ganz allein mit den Elementen der Harmonie und der Form vertraut. 1949 wurde er Schüler von Artur Malawski an der Staatlichen Musikhochschule in Krakau und studierte zudem an der dortigen Jagellonen-Universität Musikwissenschaft bei Zdzislaw Jachimecki. (Einige private Gespräche mit Jachimecki, einem Schüler Arnold Schönbergs, prägten die Einstellung Schaeffers gegenüber Schönberg und dessen Schule, gegenüber der Innovation und dem Experiment in der Musik). Noch als Student komponierte Schaeffer die *Dichtungen von Guillaume Apollinaire* für Sopran und Orchester und eine äußerst radikale *Musik für Streichquartett*. In den Jahren 1959 bis 1966 gewann Schaeffer zwölf Preise für Orchester- und Kammermusikwerke.

Schaeffer ist ein Fanatiker der Differenzierung von musikalischer Substanz, ein Magier der Klanggraffinesse. Er richtet sich in seinem Schaffen stets nach der Intuition - ein Faktor, der schon in seiner *Nocturne* (1953) für Streicher zum Tragen kam. Hier finden sich zwölftönige Cluster, die sich erst Jahre später großer Popularität in der polnischen Musik zu erfreuen begannen; aber die *Nocturne* ist nicht nur die erste polnische Komposition, die auf der Zwölftontechnik basierte, sondern auch das erste wirkliche Experiment im Bereich der Klangsprache. Kein Wunder also, daß der vergleichsweise noch junge Schaeffer von dem Musikschritsteller Stefan Kisielewski "der Vater der Neuen Musik in Polen" genannt wurde. Fast in jedem Werk löst Schaeffer neue kompositorische Probleme. Seine über 300 Nummern umfassende Werkliste enthält Kompositionen unterschiedlichster Gattungen und stark differenzierter Idiome. "Dieser Mensch", schrieb Stefan Kisielewski über Schaeffer weiter, "läßt eine metaphysische Angst aufsteigen: er weiß alles, er kann alles." Und Erhard Karkoschka behauptete: "Schaeffers Musik weist in die Zukunft."

Seit 1969 fanden über sechzig Konzerte statt, die dem Schaffen des Komponisten gewidmet waren, u. a. in Oslo, Amsterdam, Shiraz, Princeton, Mexiko, Salzburg, Istanbul, Middelburg, Berlin und Wien. Seit 1963 unterrichtet er Komposition an der Musikakademie von Krakau, seit 1986 an der Hochschule für Musik und darstellende Kunst "Mozarteum" in Salzburg. Schaeffer schrieb siebzehn Bücher, darunter drei umfassende Musikgeschichtswerke und eine *Introduction to Composition*. Einen großen Stellenwert in Schaeffers Schaffen nehmen außerdem seine 21 Theaterstücke ein, die in mehrere Sprachen übersetzt in der ganzen Welt gespielt werden.

Als Komponist gehört Schaeffer zur "Avantgarde der Avantgarde". Schon beim ersten Kontakt mit seiner Musik fällt ihr authentisches und natürliches Aussagevermögen auf. Sie ist historisch und entwicklungs-technisch genau begründet und zeichnet sich durch Kompliziertheit und Vielgestaltigkeit aus. Präkompositorische Entscheidungen (z. B. ein stetig sich wechselndes Orchester, wie auch im *III. Klavierkonzert*) tragen dazu bei, daß sich das Werk schon in seiner ersten Disposition von einfachen Konventionen wesentlich unterscheidet. Jede neue Komposition ist für Schaeffer ein neues Abenteuer.

