

Boguslaw Schaeffer

K o n z e r t
für Orgel, Violine und Orchester
(B-A-C-H)

(1984-85)

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Besetzung:

- 1 FLAUTO solo
- 2 Oboe 1
- 3 Oboe 2
- 4 Oboe 3
- 5 Oboe 4
- 6 CORNO INGLESE solo
- 7 CLARINETTO PICCOLO solo
- 8 Contrafagotto 1
- 9 Contrafagotto 2

- 10 Tromba 1
- 11 Tromba 2
- 12 Tromba 3
- 13 Tromba 4
- 14 Trombone 1
- 15 Trombone 2
- 16 Trombone 3
- 17 Trombone 4
- 18 TUBA sola

- 19 SASSOFONO SOPRANO solo
- 20 SASSOFONO ALTO solo
- 21 SASSOFONO TENORE solo

- 22 Percussione 1
(Kleine Trommel, 3 Becken am Ständer, 4 Tempelblöcke, 2 Dobaci, Guiro, Vibraphon,
4 Autobreak-Drums, O-Daiko, 3 Long-Drums und 2 Pauken)
- 23 Percussione 2
(Mittlere Trommel, 2 Maracas, Röhrenglocken, Steinspiel, Rute, Steel-Drums und
2 Pauken)
- 24 Percussione 3
(Militärtrommel, Marimbaphon, 4 Tom-Toms, 4 Kastagnietten, 4 Holzblocktrommeln,
Wasambarassel, Sandbüchse, Singende Säge, Lotosflöte und 3 Becken am Ständer)
- 25 Percussione 4
(Rührtrommel - ohne Schnurrsaiten, 4 Röhrenholztrommeln, 6 Almglocken, Glocken-
spiel, Flexaton, Windmaschine, Xylorimba, Sirenenpfeife, große Trommel, Tamtam,
1 Pauke -hoch und 3 Pauken - tief)

- 26 CHITTARRA sola
- 27 ORGANO SOLO
- 28 VJOLJNO SOLO

- 29 VJOLJNO solo (2)
- 30 QUARTETTO D'ARCHJ 1: Violino 1
- 31 Violino 2
- 32 Viola
- 33 Violoncello
- 34 QUARTETTO D'ARCHJ 2: Violino 1
- 35 Violino 2
- 36 Viola
- 37 Violoncello
- 38 Violino scordato 1 cis' - d' - es'' - e'' (D-, D-, E- und E-Saite)
- 39 Violino scordato 2 g - as - a' - b' (G-, G-, A- und A-Saite)
- 40 Violino scordato 3 b' - a' - c' - h' (lauter A-Saiten)
- 41 Violino scordato 4 a' - c' - h' - b' (lauter A-Saiten)
- 42 Violino scordato 5 c' - h' - b' - a' (lauter A-Saiten)
- 43 Violino scordato 6 h' - b' - a' - c' (lauter A-Saiten)
- 44 Violino 1
- 45 Violino 2
- 46 Violino 3
- 47 Violino 4
- 48 Violino 5
- 49 Violino 6
- 50 Violino 7
- 51 Violino 8
- 52 Violino 9
- 53 Violino 10
- 54 Violino 11
- 55 Violino 12
- 56 Viola 1
- 57 Viola 2
- 58 Viola 3
- 59 Viola 4
- 60 VJOLONCELLO solo
- 61 Violoncello scordato 1 b - a - c' - h (lauter A-Saiten)
- 62 Violoncello scordato 2 a - c' - h - b (lauter A-Saiten)
- 63 Violoncello scordato 3 c' - h - b - a (lauter A-Saiten)
- 64 Violoncello scordato 4 h - b - a - c' (lauter A-Saiten)
- 65 Violoncella 1
- 66 Violoncello 2
- 67 Contrabbasso 1
- 68 Contrabbasso 2
- 69 Contrabbasso 3

con fuoco
A *ff* sempre

Konzert für Orgel und Orchester

1

BOGUSLAW SCHAEFFER

2 *d=138*
armonico

Fl. solo

Ob. 1-4

Cl. solo

Cl. solo

Cl. 1-2

Tr. 1-4

Tu. 1-4

Th. solo

Sax. a. solo

Sax. a. solo

Sax. L. solo

Per. 1 Kl. Trommel

Per. 2 Mdl. Trommel

Per. 3 Mdl. Tr.

Per. 4 Rhr. Trommel (ohne Schwarzschall)

Org. solo

V. sc. 1-6 non dir.

Val. 1-6 *ff* tutti m. vibr.

Val. 7-12 *ff* tutti m. vibr.

Vie. 1-4 *ff* tutti m. vibr.

V. sc. 1-4 non dir.

Vc. 1-2 *ff* tutti m. vibr.

Ch. 1-2 *ff* tutti m. vibr.

ff sempre

F Bläser und Schlagzeug, Bläser u. Blockflöten **Alto** Streicher (also «») 4 mal-

Fl. solo

Ob. 1-4

Cl. solo

Cl. p. solo

Clg. 1-2

Tr. 1-4

Ta. 1-4

Tb. solo

Sax. s. solo

Sax. a. solo

Sax. t. solo

Perc. 1 (KL Tr.)

Perc. 2 (MHL Tr.)

Perc. 3 (MHL Tr.)

Perc. 4 (KSL Tr.)

Org. solo

Vcl. 1-6

Vcl. 1-6

Vcl. 7-12

Vla. 1-4

Vcl. 1-4

Vcl. 1-2

Cb. 1-2

ff sempre

FL solo

Ob. 1-4

Cl. solo

Cl. p. solo

Cfg. 1-2

Tr. 1-4

Ta. 1-4

Tb. solo

Sass. & solo

Sass. & solo

Sass. I. solo

Perc. 1 (XL Tr.)

Perc. 2 (MHL Tr.)

Perc. 3 (MHL Tr.)

Perc. 4 (RSH Tr.)

Org. solo

57

V. sc. 1-6

Val 1-6

Val 7-12

Vio 1-4

Vcl. sc. 1-4

Vc. 1-2

Cb. 1-3

ff sempre

Vol. 2-3

Fl.

Ob. 1-4

Cl. solo

Cl. p. solo

Cl. p. 1-2

Tr. 1-4

Tn. 1-4

Tb. solo

Sax. s. solo

Sax. a. solo

Sax. b. solo

Perc. 1 (Cl. Tr.)

Perc. 2 (MHL Tr.)

Perc. 3 (MHL Tr.)

Perc. 4 (MHL Tr.)

Org. solo

Vcl. 1-6

Val 1-6

Val 7-12

Vla 1-4

Vasa 1-4

Vc. 1-2

Ch. 1-3

1. Violoncello
2-3. Viola - Flute
4. Viola - Sax.
5. Viola

Fl. solo

Ob. 1-4

Cl. solo

Cl. p. solo

Cl. 1-2

Tr. 1-4

Tn. 1-4

Tb. solo

Sax. 1. solo

Sax. 2. solo

Sax. 3. solo

Perc. 1 (OCL Tr.)

Perc. 2 (MML Tr.)

Perc. 3 (MML Tr.)

Perc. 4 (RSL Tr.)

Org. solo

V. sc. 1-6

Val 1-6

Val 7-12

Vla 1-4

V. sc. 1-4

Vc. 1-2

Ch. 1-3

109 110

PPP

FL solo

Ob. 1-4

Cl. solo

Cl. p. solo

Cl. p. 1-2

Tr. 1-4

Tn. 1-4

Tb. solo

Sax. s. solo

Sax. a. solo

Sax. b. solo

Perc. 1 (OL Tr.) watch p

Perc. 2 (MHL Tr.) watch p

Perc. 3 (MHL Tr.) ppp

Perc. 4 (Xdrb.) ppp

Org. solo

Vln. 1-4

Vln. 1-4 sf

Vln. 1-4 (4-2) (4-2) (4-2) (4-2) ppp

Vln. 7-12 sf

Vln. 7-12 (4-2) (4-2) (4-2) (4-2) ppp

Vla. 1-4 sf

Vcl. 1-4

Vcl. 1-2

Cb. 1-2

B tranquillo J-66

4 sempre p

117

120

Org.
solo

Vnpl
solo

Q. d'el

Org.
solo

Vnpl
solo

Q. d'el

Org.
solo

Vnpl
solo

Q. d'el

ppp (p/mf)

Org. solo

Viol solo

ppp dolcissimo.

ppp

ppp

ppp

ppp

Org. solo

Viol solo

mf

mf

mf

mf

mf

Org. solo

Viol solo

mf

mf

mf

mf

mf

[illegible]

C celere
f J-79

Ob. 1

C.L. solo

Cl. a. solo

Cl. b. solo

Soss. a. solo

Soss. a. solo

Soss. b. solo

Vibraphon

Per. 1

Röhrglocken

Per. 2

Marimbaphon

Per. 3

Glockenspiel

Per. 4

Chil. solo

Org. solo

1. m. vlt. non vlt.

2. m. vlt. non vlt.

3. m. vlt. non vlt.

4. m. vlt. non vlt.

Q. d'el

1. f. sord. m. vlt. non vlt.

2. f. sord. m. vlt. non vlt.

3. f. sord. m. vlt. non vlt.

4. f. sord. m. vlt. non vlt.

Q. d'a2

1. f. sord. m. vlt. non vlt.

2. f. sord. m. vlt. non vlt.

3. f. sord. m. vlt. non vlt.

4. f. sord. m. vlt. non vlt.

quasi p _____ f

Ob. 1

Cl. solo

Cl. p. solo

Cl. b. solo

Sass. a. solo

Sass. a. solo

Sass. b. solo

Per. 1 (Vibr.)

Per. 2 (Rhyth.)

Per. 3 (Mar.)

Per. 4 (Glu.)

Chil. solo

Org. solo

1

2

O. d'el

1

2

O. d'e2

Ob. 1 *mp*

Cl. solo *mp*

Cl. p. solo *mp*

Cl. b. solo *mp*

Sax. A. solo *p*

Sax. B. solo *p*

Sax. A. solo *p*

Per. 1 (Vln.) *mf*

Per. 2 (Vln.) *mf*

Per. 3 (Vln.) *mf*

Per. 4 (Vln.) *pp*

Cyl. solo *mp*

Org. solo

1 *f* *decresc.*

2 *f* *decresc.*

Q. d'el *f* *decresc.*

Q. d'a2 *f* *decresc.*

1 *f* *decresc.*

2 *f* *decresc.*

Q. d'el *f* *decresc.*

Q. d'a2 *f* *decresc.*

Die ganzen 15 Takte:
vom pp

5x

mf

D₂ J-178
marziale

Ob. 1

Ob. 2

Ob. 3

Ob. 4

Tr. 1

Tr. 2

Tr. 3

Tr. 4

Tn. 1

Tn. 2

Tn. 3

Tn. 4

Tb. solo

Sass. solo

Sass. solo

Sass. solo

Parc. 1 (Vibraphon)

Die unteren Noten stärker als die oberen

Parc. 2 Eule

Parc. 3 (Marimbaphon)

Parc. 4 Grosse Trommel

Org. solo

171
172
173
174
175

pp

mf

molto

Ob. 1

Ob. 2

Ob. 3

Ob. 4

Tr. 1

Tr. 2

Tr. 3

Tr. 4

Tn. 1

Tn. 2

Tn. 3

Tn. 4

Tp. solo

Sax. L. solo

Sax. L. solo

Sax. L. solo

(Vib.)

Perc. 1

Perc. 2 (Roto) (swish) end

(Marimba)

Perc. 3

Gr. Tr.

Perc. 4

Org. solo

180

183

quasi

pp ECHO

P J-88-92

P J-88-92

P J-88-92
 m. 1
 Clar. 1
 Clar. 2
 Tr. 1
 Tr. 2
 Tr. 3
 Tr. 4
 Sax. solo
 Sax. solo
 Perc. 1
 Perc. 2
 Perc. 3
 Perc. 4
 Org. solo
 Via 1
 Via 2
 Via 3
 Via 4
 Vc. 1
 Vc. 2
 Vc. 3
 Vc. 4
 Cb. 1
 Cb. 2
 Cb. 3

crescendo

This is a page from a musical score, likely for a symphony. The score is written for a large ensemble of instruments, including woodwinds, strings, and percussion. The instruments listed on the left side of the page are:

- Fl. 1
- Fl. 2
- Ob. 1
- Ob. 2
- Cl. 1
- Cl. 2
- Bs. 1
- Bs. 2
- Vcl. 1
- Vcl. 2
- Vla. 1
- Vla. 2
- Vcllo 1
- Vcllo 2
- Bass 1
- Bass 2
- Piccolo
- Fl. 3
- Ob. 3
- Cl. 3
- Bs. 3
- Vcl. 3
- Vcl. 4
- Vla. 3
- Vla. 4
- Vcllo 3
- Vcllo 4
- Bass 3
- Bass 4
- Perc. 1
- Perc. 2
- Perc. 3
- Perc. 4
- Perc. 5
- Perc. 6
- Perc. 7
- Perc. 8
- Perc. 9
- Perc. 10
- Perc. 11
- Perc. 12
- Perc. 13
- Perc. 14
- Perc. 15
- Perc. 16
- Perc. 17
- Perc. 18
- Perc. 19
- Perc. 20
- Perc. 21
- Perc. 22
- Perc. 23
- Perc. 24
- Perc. 25
- Perc. 26
- Perc. 27
- Perc. 28
- Perc. 29
- Perc. 30
- Perc. 31
- Perc. 32
- Perc. 33
- Perc. 34
- Perc. 35
- Perc. 36
- Perc. 37
- Perc. 38
- Perc. 39
- Perc. 40
- Perc. 41
- Perc. 42
- Perc. 43
- Perc. 44
- Perc. 45
- Perc. 46
- Perc. 47
- Perc. 48
- Perc. 49
- Perc. 50
- Perc. 51
- Perc. 52
- Perc. 53
- Perc. 54
- Perc. 55
- Perc. 56
- Perc. 57
- Perc. 58
- Perc. 59
- Perc. 60
- Perc. 61
- Perc. 62
- Perc. 63
- Perc. 64
- Perc. 65
- Perc. 66
- Perc. 67
- Perc. 68
- Perc. 69
- Perc. 70
- Perc. 71
- Perc. 72
- Perc. 73
- Perc. 74
- Perc. 75
- Perc. 76
- Perc. 77
- Perc. 78
- Perc. 79
- Perc. 80
- Perc. 81
- Perc. 82
- Perc. 83
- Perc. 84
- Perc. 85
- Perc. 86
- Perc. 87
- Perc. 88
- Perc. 89
- Perc. 90
- Perc. 91
- Perc. 92
- Perc. 93
- Perc. 94
- Perc. 95
- Perc. 96
- Perc. 97
- Perc. 98
- Perc. 99
- Perc. 100

The score is written in a complex, multi-measure format with many notes, rests, and dynamic markings. The music is written in a key of G major and a 4/4 time signature. The tempo is marked "Allegro". The score is written in a standard musical notation with a staff for each instrument. The instruments are arranged in a traditional orchestral layout, with the woodwinds in the front, the strings in the middle, and the percussion in the back. The score is written in a clear, legible font, and the notation is precise and detailed. The overall style of the score is that of a professional musical manuscript, with a focus on clarity and accuracy.

ff

Clg. 1

Clg. 2

Ta. 1

Ta. 2

Ta. 3

Ta. 4

Sass. a. solo

Sass. b. solo

(4 Versch.) Aufbreak - Drums

Perc. 1

Perc. 2 (Rute) (- Rhyth.)

Martinsophon

Perc. 3

(Gr. Tr.)

Perc. 4

Org. solo

Improvisationsstück

Vla. 1 m. vibrato sim.

Vla. 2 m. vibrato sim.

Vla. 3 m. vibrato sim.

Vla. 4 m. vibrato

Vc. sc. 1

Vc. sc. 2

Vc. sc. 3

Vc. sc. 4

Vc. 1 (Do) auf G

Vc. 2

Ch. 1

Ch. 2

Ch. 3

gliss. cromático

The image shows a page of a musical score, measures 193 to 198. The score is written for a large ensemble, including woodwinds, brass, percussion, and strings. The key signature has one flat (B-flat), and the time signature is 4/4. The dynamics range from *pp* (pianissimo) to *pppp* (pianississimo). The tempo/mood marking is *morendo*. The score includes various musical notations such as slurs, ties, and articulation marks. There are also handwritten annotations in German, including "Bogenwechsel" (bow change) and "Bogenwechsel umschalten" (bow change and switch). The page number 193 is visible at the top left, and 194 is visible at the top right.

Fl. solo
 C.L. solo
 Sax. A. solo
 Cnl. solo
 Org. solo
 Vcl. solo
 Vcl. II solo
 1
 2
 3
 4 (pizz.)
 5
 6
 7
 8
 9
 10 pizz.
 11
 12
 Vc. solo
 1
 2
 3
 1
 2
 3
 Ch. 2
 1
 2
 3

Musical score page showing multiple staves for various instruments and voices. The notation includes notes, rests, and dynamic markings such as *p* (piano) and *arco*. The staves are numbered 1 through 12, and there are additional staves for Vc. solo, Vcl. II solo, and Ch. 2. The page is numbered 20 at the bottom.

FL solo

CL solo

Sax. solo

Chil. solo

Org. solo

Vn. I solo (Andantino)

Vn. II solo

1. mf cantabile

2. a. post.

3. piz. f. (arco)

4. piz.

5.

6. Val.

7. out D

8. non legato

9. legatissimo

10.

11.

12.

Vc. solo

1. Vc.

2.

3.

Ob. 2

3.

FL
solo

C.L.
solo

Sass. a.
solo

Chil.
solo

Org.
solo

Vno I
solo

Vno II
solo

1

2

3

4

5

6

7

8

9

10

11

12

Vcl.
solo

1

2

1

Ch. 2

3

30

III

34

ma che vlt.

G wie aus der Forme (wieder)
pp (Jv 60)

[illegible]

Org. solo

Vcl. I solo

Vcl. II solo

1 *pp*

2 *pp*

3 *pp*

4 *pp*

5

6

Val

7

8

9

10

11

12

1 *pp* *delicatus.*

2 *pp* *delicatus.*

3 *pp* *delicatus.*

4 *pp*

Vcl. solo (wie vorher)

Vcl.

1

2

Ch.

1

2

3

die heilige Note
stets stärker

42 *molto rall.* 43

Org. solo

Vna I solo

Vna II solo

1

2

3

4

5

6

Vai

7

8

9

10

11

12

1

2

3

4

Vio

1

2

3

4

Vc solo

roll.

1

2

1

2

3

Ch. 2

1

2

3

H in tempo. J. 40

3/4 mp

Orchestra score system 1. The system includes a single staff for the Oboe (labeled 'Oboe') and a grand staff for the strings (Violins and Violas). The Oboe part begins with a melodic line marked *p cresc.* and *mp*. The string part provides harmonic support with sustained notes.

Orchestra score system 2. This system continues the Oboe and string parts. The Oboe part features a melodic line with a crescendo leading to a *mp* dynamic. The string part remains in the background with sustained notes.

Orchestra score system 3. The Oboe part continues with a melodic line, and the string part provides harmonic support. The Oboe part is marked *mp*.

Orchestra score system 4. This system continues the Oboe and string parts. The Oboe part features a melodic line with a crescendo leading to a *mp* dynamic. The string part remains in the background with sustained notes.

Orchestra score system 5. The system includes a single staff for the Oboe (labeled 'Oboe') and a grand staff for the strings (Violins and Violas). The Oboe part begins with a melodic line marked *pp* and *cresc.*. The string part provides harmonic support with sustained notes.

Orchestra score system 6. This system continues the Oboe and string parts. The Oboe part features a melodic line with a crescendo leading to a *pp* dynamic. The string part remains in the background with sustained notes.

Orchestra score system 7. The system includes a single staff for the Oboe (labeled 'Oboe') and a grand staff for the strings (Violins and Violas). The Oboe part begins with a melodic line marked *pp* and *cresc.*. The string part provides harmonic support with sustained notes.

Orchestra score system 8. This system continues the Oboe and string parts. The Oboe part features a melodic line with a crescendo leading to a *pp* dynamic. The string part remains in the background with sustained notes.

Org solo

Org solo

Org solo

Org solo

Org solo

Org solo

Org solo

Org solo

1 J-60-66
3 PPP

Fl. solo

Ob. I

Cl. I solo

Cl. II solo

Tr. I

Th. solo

Sax. I solo

Sax. II solo

Sax. III solo

Perc. I

Chil. solo

Org. solo

Vcl. I solo

Vcl. II solo

O. d. 1

O. d. 2

1

2

3

4

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6

7

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molto

Fl. solo *ppp*

Ob. 1

Cl. solo *Multiphonisch* *[f]*

Cl. p. solo *Multiphonisch* *[f]* *pp*

Cl. b. solo *f*

Tc. 1

Tr. solo *f*

Sax. s. solo *M* *pp*

Sax. a. solo *Multiphonisch* *[f]*

Sax. t. solo *Multiphonisch* *[f]*

Perc. 1 *pp*

Ch. solo (VIII)

Org. solo *80* *II (b)* *I* *III*

Vap. I solo *mf*

Vap. II solo *ppp* *mf* *sub. f*

O. d'a1 *ppp* *molto sul A* *f* *(W) f (D) (W)*

O. d'a2 *ppp* *crac.* *crac.* *crac.* *m. vibrato* *plex.*

♩ 72
6 mp sempre

Org. solo

Vna I solo
mp ma molto espressivo

Vna II solo
mp ma molto espressivo

Q. d'el

Q. d'a2

Org. solo

Vna I solo

Vna II solo

Q. d'el

Q. d'a2

Orp. solo

Vno I solo

Vno II solo

O. d'e1

O. d'e2

Orp. solo

Vno I solo

Vno II solo

O. d'e1

O. d'e2

f e m. espress.

quasi

pizz.

pizz. gliss.

This page of a musical score is for a symphony, featuring various instruments. The score includes dynamic markings like 'mf' and 'f', and tempo markings like 'f=72'. The instruments listed on the left are: Fl. solo, Ob. I, Fl. solo, Cl. I, Sax. solo, Vibraphon, Perc. II, Org. solo, Viol. solo, Viol. II, V. & C., O. & B., Viol. I, Vc. solo, Vc. & B., Vc., Ch. I, and Ch. II. The score is written in a standard musical notation with staves and notes.

FL solo

Ob. I

Cl. solo

Tr. I

Sax. I solo

Per. I (Vibraph.)

Org. solo

Vcl. I solo

Vcl. II solo

Vcl. III solo

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ff

Org. solo

ff mit - (Allegro)

Vcl. I solo

Vcl. II solo

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Vcl.

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Vcl. I -

Vcl. solo

Org. solo

(118)

2a volta 130

Vn^{II} solo

Vn^I solo

1

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Vcl

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Vla 1-4

Vc

M affetuoso J-72

5 *p*

Fl. solo

Cl. p. solo

Sopr. solo

Parc. 2 *Eckenglocken*
Waldglockenartige Hämmer

Parc. 3 *Mattenbecken*

Org. solo *Shore*

Vn. I solo *molto cresc.*

Vn. II solo *molto cresc.*

Fl. solo

Cl. p. solo

Sopr. solo

Parc. 2 *(Eckring)*

Parc. 3 *(Mar.)*

Org. solo

Vn. I solo

Vn. II solo

Fl. solo *mp*

Clp. solo

Sax. solo *mp*

Parc. 2 (Ritard.)

Parc. 3 (Mar.)

Org. solo *140*

Vcl. solo *mp e cresc. ff*

Vcl. II solo *mp e cresc. ff*

Fl. solo

Clp. solo

Sax. solo *p ma m. espress. espressivo esp.*

Parc. 2 (Ritard.)

Parc. 3 (Mar.) *libero* *113*

Org. solo *145* *libero*

Vcl. I solo

Vcl. II solo *f*

Handwritten musical score for "The Song of the Lark" by Maurice Strakosky. The score is for a full orchestra and includes parts for Flute, Clarinet, Soprano, Percussion, Organ, Violin, and Viola. The tempo is marked "Allegretto" and the mood is "ruhig" (calm). The score is written on ten staves. The first staff is for Flute (Fl.) solo, marked "quasi pp". The second staff is for Clarinet (Cl.) solo, marked "quasi pp". The third staff is for Soprano (Sopr.) solo, marked "quasi pp". The fourth staff is for Percussion (Perc.) 2, marked "(Rhyth.)" and "3". The fifth staff is for Percussion (Perc.) 3, marked "(Mar.)". The sixth staff is for Organ (Org.) solo, marked "II" and "sustained". The seventh staff is for Violin (Viol.) solo, marked "ruhig" and "p". The eighth staff is for Viola (Vio II) solo, marked "ruhig" and "p". The score is written in a handwritten style with various musical notations including notes, rests, and dynamic markings.

Tr. I *p*

Tn. I

Sass. I solo

Chil. solo

sehr sanft, wie aus der Ferne

Org. solo

Vcll. solo *p, ma depresso.*

Tr. I

Tn. I

Sass. solo

Chil. solo

Org. solo

Vcll. solo

Tr. I

Tn. I

Sass. solo

Chil. solo

Org. solo

Vcll. solo

Tr. 1 *f*

Tr. 1

Sax. a. solo

Cl. solo (I)

Org. solo

Vcl. solo

Tr. 1 *Allegro* *rall.*

Tr. 1 *ad lib. start. Vcl. solo.*

Sax. a. solo *X Ten II*

Cl. solo

Org. solo *m*

Vcl. solo *ff* *crac.*

Tr. 1 *ff* *rhythmisch*

Tr. 1 *ff*

Sax. a. solo *ff*

Cl. solo *quasi ff* (II) (III)

Org. solo *178*

Vcl. solo *f*

O energico

ff $\text{J} = 80$
1-4-8-12

Fl. solo ff

C.E. solo ff

Sax. A solo ff

Chil. solo ff

Org. solo ff

Vnol solo ff

Vnol II solo ff

1 ff

2 ff

3 ff

4 ff

5 ff

6 ff

Vnl 7 ff

8 ff

9 ff

10 ff

11 ff

12 ff

Vc. solo ff

Vc. 1 ff

Vc. 2 ff

Ch. 2 ff

3 ff

Fl. solo

C. L. solo

Sax. solo

Cl. solo

Org. solo

Vno I solo

Vno II solo

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Vcl. solo

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999

1000

2 Pauken

Parc. 1

Stoßspiel

Parc. 2

Singende Säge

Parc. 3

Windmaschine

Parc. 4

Org. solo

mit Luftdruck und Glissando (bis zum Ende dieses Takte)

Vnol solo

2

3

V. sc. 4

5

6

(2 Pauken)

Parc. 1

(Stoßsp.)

Parc. 2

(Sing. Säge)

Parc. 3

nur zum 2. mal spielen

(Windm.)

Parc. 4

Org. solo

II (219) 203

I (305)

Vnol solo

2

3

V. sc. 4

5

6

Perc. 1 (Pavane)
 Perc. 2 (Stalmap)
 Perc. 3 (Sing. Söge)
 Perc. 4 (Windm.)

Four percussion staves. Perc. 1 has a melody of eighth notes. Perc. 2 has a melody of eighth notes. Perc. 3 has a melody of eighth notes. Perc. 4 has a melody of eighth notes.

Org. solo

Organ solo staff with a melody of eighth notes and a long sustain.

Vnol solo

Violin solo staff with a melody of eighth notes and a long sustain.

V. sc. 1, 2, 3, 4, 5

Violin section staves 1-5. Each staff has a melody of eighth notes and a long sustain.

Perc. 1 (Pavane)
 Perc. 2 (Stalmap)
 Perc. 3 (Sing. Söge)
 Perc. 4 (Windm.)

Four percussion staves. Perc. 1 has a melody of eighth notes. Perc. 2 has a melody of eighth notes. Perc. 3 has a melody of eighth notes. Perc. 4 has a melody of eighth notes.

Org. solo

Organ solo staff with a melody of eighth notes and a long sustain. Measure numbers 225, 240, and 243 are indicated.

Vnol solo

Violin solo staff with a melody of eighth notes and a long sustain. Measure numbers 225, 240, and 243 are indicated.

V. sc. 1, 2, 3, 4, 5, 6

Violin section staves 1-6. Each staff has a melody of eighth notes and a long sustain. Measure numbers 225, 240, and 243 are indicated.

III ♯ 90-87
Q intimo
12 8 p

Fl. solo *fff*

Ob. 1 *fff*

C. 1. solo *fff*

Cl. p. solo *fff*

Tr. 1 *asord. ch.* *ff*

Tb. solo *fff*

Sax. a. solo *fff*

Sax. b. solo *fff pom.*

Per. 4 *Glockenspiel*

Chil. solo *(III) (I) (IV) VII*
mp deutlich

Org. solo *fff (seem hörbar)*

Vn. I solo *mp, ma molto cantabile ed espressivo cresc. sf*

Vn. II solo *sf*

V. sc. 1 *fff*

V. sc. 2 *fff*

V. sc. 3 *fff*

V. sc. 4 *ff*

V. sc. 5 *fff*

V. sc. 6 *fff*

Vc. sc. 1 *fff*

Vc. sc. 2 *fff*

Vc. sc. 3 *fff*

Vc. sc. 4 *fff*

Ch. 1 *fff*

Fl. solo *trillato* *ppp*

Ob. 1 *ppp*

Cl. 1 solo *pp (pizz.)*

Cl. 2 solo *pp*

Tr. 1 *ppp*

Tb. solo *ppp*

Sass. A. solo *ppp*

Sass. B. solo *ppp*

Parc. 4 (Glocksp.)

Org. solo *ppp* *large arpeggio*

Vno I solo *mf*

Vno II solo *mf* *mp espress.*

1 *pp* *p*

2 *pp* *p*

3 *pp* *p* (W)

4 *pp* *p*

5 *pp*

6 *pp*

1 *pp*

2 *pp*

3 *pp*

4 *pp*

Ch. 1 *pp*

8 (c)

Tr. 1 (ca) ppp

Tr. 2 (caah) ppp

Tr. 3 (caah) ppp

Tr. 4 (caah) ppp

Ta. 1 ppp

Ta. 2 ppp

Ta. 3 ppp

Ta. 4 ppp

Tb. solo ppp

Soss. solo ppp

Soss. solo ppp

Org. solo *quel una chitarra* pp

Vn. I solo pp a cresc.

Vn. II solo pp a cresc.

V. sc. 1 pp

V. sc. 2 pp

V. sc. 3 pp

V. sc. 4 pp

V. sc. 5 pp

V. sc. 6 pp

Vc. solo *langsam* *schnell* *estrem. ap. ant.* *ord.* *qual f* *f*

V. sc. 1 pp

V. sc. 2 pp

V. sc. 3 pp

V. sc. 4 pp

Tr. 1

Tr. 2

Tr. 3

Tr. 4

Tn. 1

Tn. 2

Tn. 3

Tn. 4

Th. solo

Sax. A solo

Sax. B solo

Org. solo

Vap. I solo

Vap. II solo

1

2

3

4

5

6

V. sc.

Vc. solo

1

2

3

4

Vc. sc.

S

12 ♩ -90
8 f

C.I. solo
 Tr. 1
 Perc. 4 (Tam Tam)
 Org. solo
 Vno I solo
 Vno II solo
 V. sc. 6
 Vla I
 Vc. solo
 Vc. I
 C.I. solo
 Tr. 1
 Perc. 4 (Tam Tam)
 Org. solo
 Vno I solo
 Vno II solo
 V. sc. 6
 Vla I
 Vc. solo
 Vc. I

mf
trill
pp falso
ostrom, s.pont.
II I II

10
 11

49

C.L. solo

Tr. I

Perc. 4 (Tom Tom)

16

Org. solo

Vno I solo

Vno II solo

V. sc. 6

Vla I

Vc. solo

Vc. I

C.L. solo

Tr. I

Perc. 4 (Tom Tom)

20

Org. solo

Vno I solo

Vno II solo

V. sc. 6

Vla I

Vc. solo

Vc. I

50

The musical score is written for a symphony orchestra. It consists of two systems of staves. The first system (measures 16-19) includes staves for C.L. solo, Tr. I, Perc. 4 (Tom Tom), Org. solo, Vno I solo, Vno II solo, V. sc. 6, Vla I, Vc. solo, and Vc. I. The second system (measures 20-23) includes staves for C.L. solo, Tr. I, Perc. 4 (Tom Tom), Org. solo, Vno I solo, Vno II solo, V. sc. 6, Vla I, Vc. solo, and Vc. I. The score includes various musical notations such as notes, rests, and dynamics.

4 J-60 64
pp

51

Ta. 1
 Ta. 2
 Ta. 3
 Ta. 4
 Org. solo
 Viol. I solo
 Viol. II solo
 1
 2
 3
 4
 5
 6
 Viol.
 7
 8
 9
 10
 11
 12
 Vcl. solo

quasi staccato
in vibr.
 rasche Hand: schnell
 l. Hand: langsam

J-60-68

ms

Fl. solo

Tn. 1

Sax. solo

Marimbaphone

Perc. 3

Org. solo

Viol. solo

V. sc. 2

V. sc. 5

Oboe 1

Oboe 2

Viola

Vc. sc. 1

Vc. sc. 3

Vc. 1

52

Fl. solo *ff*
 Ta. 1 *f gtr.*
 Sax. 3 solo
 Perc. 3 (Marimba) *ff*
 Org. solo *ff*
 Vno 1 solo *ff*
 V. sc. 2
 V. sc. 3
 O. fl. 1
 O. fl. 2
 Vni
 Vc. sc. 1 *spont.*
 Vc. sc. 3 *spont.*
 Vc. 1 *f gtr.*

54

V J=120-148
deciso

Ob. 1-2
Ob. 3-4
Clp. 1-2
Tr. 1-2
Tr. 3-4
Tn. 1-2
Tn. 3-4
Tb. solo
Sass. a. solo
Sass. a. solo
Sass. L. solo
O-Duke
Perc. 1
Steel-Drums
Perc. 2
4 Tom Toms
Perc. 3
Stronpfeife (181)
Perc. 4
Org. solo
V. sc. 1-2
V. sc. 3-6
Vai 1-4
Vai 5-8
Vai 9-12
Vle 1-4
Vc. sc. 1-4
Vc. 1-2
Cb. 1-3

J.S. Bach Choral „Wer im des Schutze des Höchsten“

wie zur Probe

Ob. 1-2

Ob. 3-4

Clg. 1-2

Tr. 1-2

Tr. 3-4

Ta. 1-2

Ta. 3-4

Tb. solo

Sax. A. solo

Sax. B. solo

Sax. C. solo

Perc. 1 (O-Dulcis)

Perc. 2 (Steel-Dr.)

Perc. 3 (4 Tom Toms)

Perc. 4 (Str. Pl.)

Org. solo

V. sc. 1-2 (Sofia)

V. sc. 3-4

Vni 1-4 (wie vorher)

Vni 5-8

Vni 9-12

Vla 1-4

Vc. sc. 1-4

Vc. 1-2

Ck. 1-3

letzt sicherer

Ob. 1-2

Ob. 3-4

Clg. 1-2

Tr. 1-2

Tr. 3-4

Tn. 1-2

Tn. 3-4

Tb. solo

Sass. a. solo

Sass. a. solo

Sass. l. solo

Perc. 1 (O-Dulcis)

Perc. 2 (Steel-Dr.)

Perc. 3 (4 Tom Toms)

Perc. 4 (Sir. PL)

Org. solo

45

estremamente sul pont.

V. sc. 1-2

V. sc. 3-6

Vni 1-4

Vni 5-8

Vni 9-12

Vle 1-4

Vc. sc. 1-4

Vc. 1-2

Cb. 1-3

Ob. 1-2

Ob. 3-4

Clg. 1-2

Tr. 1-2

Tr. 3-4

Tn. 1-2

Tn. 3-4

Th. solo

Seila. solo

Seila. solo

Seila. solo

Perc. 1 (O-Dolls)

Perc. 2 (Steel-Dr.) *cheetisch* *(wie vorher)*

Perc. 3 (4 Tom Toms)

Perc. 4 *Str./Pl. (wie Echo)* *mp* *decreas. früher als Orgel*

Org. solo

Vic. 1-2

Vic. 3-4

Vni 1-4

Vni 5-8

Vni 9-12

Vla 1-4

Vc. 1-4

Vc. 1-2

Ch. 1-3

so *flor.* *ganz möglich* *bis zum völligen Verlöschen* *II vollkommen andere Farbe* *(oder: früher als)*

W J-81-83
agevole

pp

Org. solo

1. cord.

2. c.a.

3. c.a.

4. c.a.

5. c.a.

6. c.a.

7. c.a.

8. c.a.

9. c.a.

10. c.a.

Vcl

fff

fff

fff

fff

fff

fff

fff

fff

fff

fff

Org. solo

alle Klänge
parallel

60

1.

2.

3.

4.

5.

6.

7.

8.

9.

10.

Vcl

f

f

f

f

f

f

f

f

f

f

Org. solo

First system of musical notation. The top staff is an Organ solo, featuring a melodic line with a trill and a triplet. Below it are five string staves (Violins I, Violins II, Violas, Cellos, and Double Basses). The strings play a rhythmic accompaniment with eighth and sixteenth notes. The system concludes with a double bar line.

Viol

Violin and Viola staves for the first system. The Violins (staves 1-5) play a melodic line with a trill and a triplet. The Violas (staves 6-10) play a rhythmic accompaniment with eighth and sixteenth notes. The system concludes with a double bar line.

Org. solo

Second system of musical notation. The top staff is an Organ solo, featuring a melodic line with a trill and a triplet. Below it are five string staves (Violins I, Violins II, Violas, Cellos, and Double Basses). The strings play a rhythmic accompaniment with eighth and sixteenth notes. The system concludes with a double bar line.

Viol

Violin and Viola staves for the second system. The Violins (staves 1-5) play a melodic line with a trill and a triplet. The Violas (staves 6-10) play a rhythmic accompaniment with eighth and sixteenth notes. The system concludes with a double bar line.

$J = 76-73$ 70

Org. solo

1

2

3

4

5

6

Vcl

7

8

9

10

11

12

1

2

3

4

Vio

Vc. solo

f o molto cantabile

1

2

Vc.

1

2

3

Ch. 2

3

ed D - m. var.

75

1

Org. solo

Hermanne immer mehr
unverfänglich

1

2

3

4

5

6

7

8

9

10

11

12

Viol

1

2

3

4

Vla

Vc. solo

HT

1

2

Vc.

1

2

3

Ca. 2

Y

bizarro

♩ = 90

Ob. 1

Ob. 2

Ob. 3

Ob. 4

Cl. b. solo

Cl. 1

Cl. 2

Org. solo

V. sc. 1

V. sc. 2

V. sc. 3

V. sc. 4

V. sc. 5

V. sc. 6

Vc. sc. 1

Vc. sc. 2

Vc. sc. 3

Vc. sc. 4

The musical score is for a piece titled "bizarro" by Y. It features a tempo of 90 beats per minute. The score is divided into three systems. The first system includes four Oboes (Ob. 1-4), two Clarinets (Cl. 1-2), a Bass Clarinet (Cl. b. solo), an Organ (Org. solo), and a Percussion section (V. sc. 1-6). The second system includes six Violins (V. sc. 1-6). The third system includes four Violas (Vc. sc. 1-4). The score is written in 2/4 time and includes various musical notations such as notes, rests, and dynamic markings.

Ob. 1

Ob. 2

Ob. 3

Ob. 4

Cl. b. solo

Cl. 1

Cl. 2

Ob. solo

1

2

3

4

5

6

V. sc.

1

2

3

4

V. sc.

Z

IV

J-60/64

freddo

p

Multiph

Ob. 1

Ob. 2

Ob. 3

Ob. 4

Cl. p. solo

Cl. g. 1

Cl. g. 2

Tr. 1

Tr. 2

Tr. 3

Tr. 4

Tn. 1

Tn. 2

Tn. 3

Tn. 4

Tb. solo

Sax. s. solo

Sax. a. solo

Sax. b. solo

Perc. 1
Vibraphon

Perc. 2
3 Becken (am Ständer)

Perc. 3
Singende Säge

Perc. 4
Xylorimba

Org. solo

II

pp

oo

Ob. 1

Ob. 2

Ob. 3

Ob. 4

Cl. p solo

Cl. 1

Cl. 2

Tr. 1

Tr. 2

Tr. 3

Tr. 4

Tn. 1

Tn. 2

Tn. 3

Tn. 4

Th solo

Soss.L. solo

Soss.A. solo

Soss.L. solo

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Org. solo

welch
absetzen:
pp

welch
pp

welch
pp

Fletters.

m. vibr. - non vibr. - m. vibr. - non vibr. - mehr vibr. - non vibr. - m. vibr.

non vibr. - m. vibr. - non vibr. - m. vibr. - non vibr. - m. vibr.

M

(A) = (B)

Tritolunga

Fl. solo

Ob. 1

Cl. solo

Cl. p. solo

Cl. b. solo

Tr. 1

Tr. 2

Sass. I. solo

Sass. a. solo

Sass. L. solo

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Chil. solo

Org. solo

V. sc.

Vc. sc.

67

J-70

2

4 p

Cl. 1

Cl. 2

Tr. 1

Tr. 2

Tr. 3

Tr. 4

Ta. 1

Ta. 2

Ta. 3

Ta. 4

Tb. solo

Perc. 4

Cl. solo

Org. solo

Vc.

2

1

2

3

C¹ J. 160
veemente

sub. f

Fl. solo

Ob. 1

Ob. 2

Ob. 3

Ob. 4

Cl. solo

Cl. p. solo

Cl. b. solo

Clg. 1

Clg. 2

Org. solo

1

2

3

4

5

6

V. sc.

1

2

3

4

Vie

1

2

3

4

Vc. solo

1

2

3

4

ostrom. a. ped.

1

2

3

4

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100

D¹ J-160

5

Org. solo

V. sc.

Vc. sc.

Org. solo

V. sc.

Vc. sc.

пр

(Aurora 1. T. gliss.) (mf)

FL
solo

Sax. s.
solo

Org.
solo

Vnol
solo

Vnol
solo

Vc.
solo

Org. solo *mf* *ad*
 II *harbord*
 I *f*

O.F. 1
 1 *f*
 2 *f*
 3 *f*
 4 *f*
 5 *f*
 6 *f*
 7 *f*
 8 *f*
 9 *f*
 10 *f*
 11 *f*
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 883 *f*

G'

J-79

Tr. 1

Tr. 2

Tr. 3

Tr. 4

Tr. solo

Sax. a. solo

Sax. E.L. solo

Org. solo

O. fl. 1

O. fl. 2

Vncl

Vc

Ch. 2

Perc. 1

Perc. 2 (2) Maracas mit Akzenten (gegen die L. Hand schlagen)

Perc. 3 (4) Holzblocktrammel

Perc. 4 (6) Abmglocken & Flacaton¹ Abmg.

Org. solo

Vuo I solo

Vuo II solo

Perc. 1 (Tempobloß) Shora immer mehr hysterisch

Perc. 2 (Mar.)

Perc. 3 (Holzblocktr.)

Perc. 4 (Abmg. & Flacat.)

Org. solo

Vuo I solo

Vuo II solo immer mehr hysterisch

Perc. 1 (Tempobloß)

Perc. 2 (Mar.)

Perc. 3 (Holzblocktr.)

Perc. 4 Flacaton. Tachidlog unpolte

Org. solo

Vuo I solo

Vuo II solo

11

$\text{♩} = 130$

Fl. solo

Ob. 1-2

Ob. 3-4

C.L. solo

Cl. p. solo

Org. 1-2

Tr. 1-2

Tr. 3-4

Tn. 1-2

Tn. 3-4

Tb. solo

Saxpt. solo

Saxpt. solo

Saxpt. solo

Parc. 1 (Tampelbl.)

Parc. 2 (Mar.)

Parc. 3 (Holzblockfl.)

Parc. 4 Flöten

Org. solo

Vic. 1-6

Vni 1-12 (1/16-1/8)

Vio 1-4

Vc. 1-4

Vc. 1-2

Cb. 1-3

Org.
solo

1

2

O. & 1

1

2

O. & 2

1

2

3

4

5

6

Val

7

8

9

10

11

12

K'

♩ = 130-122

FL solo *p*

Ob. 1 *pp poss.*

Ob. 2 *pp poss.*

Clg. 1

Tr. 1 *p*

Tr. 2 *p*

Tr. 3 *p* *via sord.*

Tr. 4 *p* *via sord.*

Tn. 1

Tn. 2

Tb. solo

Sax. 1 solo

(2) Dobacsi (A Guba)

Perc. 1 *pp*

Siklopiot

Perc. 2 *p*

Tam-Tam

Perc. 4 *pp*

Chil. solo

Org. solo *pp* *unmöglich heiss (heiss)*

sc. 1 *pp*

sc. 3 *pp*

sc. 4 *pp*

Vla. 1 *estrem. sul pont.* *mp*

Vla. 2 *estrem. sul pont.* *mp*

sc. 4 *pizz. gliss.* *pp*

Fl. solo

Ob. 1

Ob. 2

Clp. 1

Tr. 1

Tr. 2

Tr. 3

Tr. 4

Ta. 1

Ta. 2

Th. solo

Sax. solo

Per. 1 (Dobro)

Per. 2 (Sitar)

Per. 4 (Tam-Tam)

Chil. solo

Org. solo

V. sc. 1

V. sc. 3

V. sc. 4

Vie 1

Vie 2

Vc. sc. 4

78

L'

J=130-144

burlesco

Clg. 1

Clg. 2

Tp. solo

Kleine Trommel

Perc. 1

(X) Log-Drums (Tambhorung ungefähr)

Perc. 2

Wasambaramel (apfeler Sandböchen)

Wri

Perc. 3

Gr. Pauken (Hof)

abgestimmt

Perc. 4

Chil. solo

100

III

Org. solo

105

1

2

3

4

5

6

V.sc.

1

2

3

4

Vc.sc.

1

2

3

Ch. 2

roll. (molto) -----

Cig. 1

Cig. 2

Tr.
solo

Perc. 1
(Cl. Tr.)

Perc. 2
(Log-Dr.)

Perc. 3
Sondblech

Perc. 4
(Cl) Panton

Chil.
solo

Org.
solo

1

2

3

V.sc.

4

5

6

1

2

3

4

V.sc.

1

Cl. 2

3

M1 $\text{♩} = 29-31$

dolce

pp

(Hes.)

FL solo *pp* *pp poco* *mp*

Sassa solo *p* *pp* *pp*

Org. solo *I mp* *III* *III* *III* *I* *glacé* *II*

O. d'a1 *ppp* *ppp* *ppp* *pp* *pizz. non arpegg.* *arpegg.*

O. d'a2 *allegro* *espress.* *espress.*

FL solo *f* *pp* *pp* *pp*

Sassa solo

Org. solo *130* *violon T.116*

O. d'a1 *p* *pp* *pp* *pp* *pizz.* *Tonkthaus: sauber*

O. d'a2 *p* *p* *p* *p* *p* *p*

acuto

Parc. 1 2 Pauken

Parc. 2 2 Pauken

Parc. 3 Laterale

Parc. 4 Pauke (hoch)

Org. solo

124

Parc. 1 2 Pauken

Parc. 2 2 Pauken

Parc. 3 Laterale

Parc. 4 Pauke (hoch)

Org. solo

125

Parc. 1 2 Pauken

Parc. 2 2 Pauken

Parc. 3 Laterale

Parc. 4 Pauke (hoch)

Org. solo

126

Parc. 1 2 Pauken

Parc. 2 2 Pauken

Parc. 3 Laterale

Parc. 4 Pauke (hoch)

Org. solo

Handwritten musical score for "Die Schöne" by Franz Schubert. The score is for a vocal solo and an orchestra. The vocal part is in G major, 3/4 time. The orchestration includes Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, and Cymbal. The score is in German and includes the title "Die Schöne" and the composer's name "Franz Schubert". The score is handwritten and shows the first system of the piece. The vocal part begins with the lyrics "Ich hab' dich lieb" and the orchestral introduction features a prominent horn melody.

This musical score is for the piece "The Rose Tree" from the opera "The Merry Widow". It is a full orchestral score with the following parts:

- Fl. solo**: Flute solo part, starting with a melodic line and a trill.
- Org. solo**: Organ solo part, featuring a complex, rapid melodic line.
- Vn. I solo**: Violin I solo part, playing a melodic line.
- Vn. II solo**: Violin II solo part, playing a melodic line.
- V. 1-6**: Violins 1 through 6, playing a melodic line with various ornaments and trills.
- C. 1-3**: Cellos 1 through 3, playing a melodic line with various ornaments and trills.

The score is written in 2/4 time and includes various musical notations such as trills, ornaments, and dynamic markings. The piece is in the key of A major and has a tempo of "Allegretto".

P^o J-96
flebile

Tr. 1

Tr. 2

Tr. 3

Tr. 4

Tb. solo

Org. solo

1

2

3

4

Vla

Vc. solo

1

2

3

4

Vcel.

1

2

Vc.

1

2

3

Ch. 2

The musical score is written for a large ensemble. It consists of several systems of staves. The first system includes Tr. 1, Tr. 2, Tr. 3, Tr. 4, and Tb. solo. The second system includes Org. solo and a string section (Vla, Vc. solo, Vcel., Vc.). The third system includes Tr. 1, Tr. 2, Tr. 3, and Tr. 4. The fourth system includes Vc. solo, Vcel., and Vc. The fifth system includes Tr. 1, Tr. 2, and Tr. 3. The sixth system includes Ch. 2. The score is marked with various musical notations, including notes, rests, and dynamic markings. Some parts are marked 'solo' and 'welch'.

Q' $J=192(J=96)$
8 8 pp

m. cresc.

[illegible]

Rⁱ

(J-96)

fff *decresc.*
molto

Ob. 1-4

Clg. 1-2

Tr. 1-3

Tr. 3-4

Tn. 1-2

Tn. 3-4

Tb. solo

Sax. A. solo

Sax. A. solo

Sax. A. solo

Perc. 1 Kleine Trommel

Perc. 2 Rote

Perc. 3 (4) Kastanletten (mit Halboverrichtung)

Perc. 4 (2) Böhrenholztrommel

Org. solo

Vac. 1-2

Vac. 3-4

Vac. 5-6

Vc. solo

Vc. 1-2

Vc. 3-4

Vc. 1-2

Cb. 1-3

S'

J-80

facile

mp

Fl. solo

Ob. 1

Ob. 2

Ob. 3

Ob. 4

Cl. 1

Cl. 2

Org. solo

1

2

3

4

5

6

7

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10

11

12

Val

The musical score is written for Soprano (S') and a large ensemble. The Soprano part begins with a melodic line marked 'facile' and 'mp'. The instrumental parts include Flute (solo), four Oboes, two Clarinets, Organ (solo), and a Violin section (labeled 'Val' for Violins, numbered 1 through 12). The score is organized into systems, with the Soprano part at the top, followed by the woodwinds, organ, and strings. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Org. solo

Vla

Vc

==

Org. solo

Vla

Vc

U'

J-70166
VTE 11

FL. solo

Ob. 1

Cl. p. solo

Cl. b. solo

Cl. 1

Tr. 1

Tr. 1

Tb. solo

Sax. s. solo

Sax. a. solo

Sax. b. solo

Vibraphon

Perc. 1

Röhrglocken

Perc. 2

Marimbaphon

Perc. 3

Xylomarinba

Perc. 4

Chil. solo

Org. solo

Vnol solo

Vla 1

Vc. solo

Ch. 1

134

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140

141

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Fl. solo

Ob. 1

Cl. p. solo

Cl. b. solo

Clg. 1

Tr. 1

Tr. 1

Tb. solo

Soss. A. solo

Soss. A. solo

Soss. J. solo

(Vibraphon)

Perc. 1

(Edtrangel)

Perc. 2

(Marimba)

Perc. 3

(Xylomarimba)

Perc. 4

Chil. solo

Org. solo

Vnol solo

Vla 1

Vc. solo

Cl. 1

Vⁱ J-76
9 cantabile

FL solo

SOSSA solo

Org. solo

Vcl solo

Vcl II solo

Vcl I solo

Multiphonisch

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W¹ J-72
religioso

V

Org. solo

mf

m¹ m⁶ m¹ m⁶

*m = improvisatorische Mutation des Achtkluges
Die Zahlen 1, 4, 5 u. 6 deuten auf die Präferenz der entsprechenden Intervalle (kl. Sekund., 9te, 10te, usw.)*

VapI solo

mf

VapII solo

mf

1

2

3

4

5

6

7

8

9

10

11

12

B A C H

1

2

3

4

Via

Vc

Org. solo

m¹ m¹ m¹ m¹

Vn I solo

Vn II solo

1

2

3

4

5

6

7

8

9

10

11

12

1

2

3

4

Vc solo

10

Org.
solo

Vno I
solo

Vno II
solo

1

2

3

4

5

6

Vcl

7

8

9

10

11

12

1

2

3

4

Vc

Detailed description: This is a page of a musical score, numbered 95 at the bottom. The score is written for multiple instruments. At the top, there are staves for Organ (labeled 'Org. solo'), Violin I (labeled 'Vno I solo'), and Violin II (labeled 'Vno II solo'). Below these are twelve staves numbered 1 through 12, which likely represent a string ensemble. At the bottom, there are four more staves numbered 1 through 4, and a final staff labeled 'Vc' (Violoncello). The Organ part consists of four measures, each containing a single note with a fermata, labeled m^s, m^t, m^t, and m^t respectively. The Violin I and Violin II parts also have solo markings and specific musical notation. The string ensemble (staves 1-12) and the lower sections (staves 1-4 and Vc) contain more complex musical notation, including various note values, rests, and articulation marks. The page number '95' is centered at the bottom.

Org. solo

Staccato, marcato

Vno I solo

m. vibr.

Vno II solo

m. vibr.
legatissimo

1

2

3

4

5

6

Vcl

7

8

9

10

11

12

pp, *mb. ff*

1

2

3

4

Vla

a. forte

Vc. solo

J. 164

16 ardito

Fl. solo

Sass. solo

Kleine Trommel

Perc. 1

2 Pauken

Perc. 2

(4) Tam-Tam

Perc. 3

Org. solo

1

2

3

4

5

6

7

8

9

10

11

12

Vai

(J. 82)

Fl. solo

Sax. solo

Per. 1 (Cl. Tromm.)

Per. 2 (2 Pauken)

Per. 3 (4 Tom-Toms)

Org. solo

(wenn möglich)

1

2

3

4

5 m. vibr.

6

Vni

7 s. Jasto

8 s. Jasto

9 s. Jasto

10 s. Jasto

11 s. Jasto ord.

12

FL solo

Sax. L. solo

Perc. 1 (XL T.)

Perc. 2 (Pnd.) *plac.* (immer wieder)

Perc. 3 (Tom-Toms)

Org. solo

1

2

3

4

5

6

Vni

7

8

9

10

11

12

30

plac.

plac.

plac.

plac.

plac. 3^{te} b.

plac.

Fl. solo

Sass. solo

Perc. 1 (Cl. Tr.)

Perc. 2 (Folk.)

Perc. 3 (Tam-Tam)

Org. solo

1

2

3

4

5

6

7

8

9

10

11

12

Vcl

quasi

pizz.

arco

101

FL solo

SOLA solo

Perc. 1 (XLT.)

Perc. 2 (Punk.)

Perc. 3 (Tom-Toms)

Org. solo

1

2

3

4

5

6

7

8

9

10

11

12

Vcl

Fl. solo

Sax. solo

Perc. 1 (Xl.Tr.)

Perc. 2 (Pauk.)

Perc. 3 (Tom-Tom)

Org. solo

SACH

1

2

3

4

5

6

Vni

7

8 pizz. v

9 pizz. v

10 solo

11

12

23

Y⁴ J-44-73
 semplice

Org. solo

mp

mit besserer Einfachheit

O. d. a. l

mp, org.

Org. solo

O. d. a. l

Org. solo

O. d. a. l

Org. solo

1 deutlich (wie Calista)

O. d. a. l

Org. solo

O. d'c 1

This system contains the first system of music. It features an organ solo part on a single staff and a four-part vocal setting (Soprano, Alto, Tenor, Bass) on four staves. The organ part begins with a melodic line in the right hand and a supporting bass line in the left hand. The vocal parts enter with a similar melodic theme. Measure numbers 11, 12, 13, and 14 are indicated above the organ staff.

Org. solo

O. d'c 1

This system contains the second system of music. The organ solo part continues with more complex melodic and harmonic textures. The vocal parts provide a steady harmonic accompaniment. Measure numbers 15, 16, 17, and 18 are indicated above the organ staff.

Org. solo

O. d'c 1

This system contains the third system of music. The organ solo part features a prominent melodic line. The vocal parts continue their accompaniment. Measure numbers 19, 20, 21, and 22 are indicated above the organ staff.

Org. solo

O. d'c 1

This system contains the fourth system of music. The organ solo part concludes with a final melodic flourish. The vocal parts end on a sustained chord. Measure numbers 23, 24, 25, and 26 are indicated above the organ staff.

Z' J-60

[illegible]

The musical score for "The Rose Tree" is presented in a system of five staves. The first staff is for the Organ, marked "Org. solo", and features a melodic line with a trill on the first measure and a series of eighth notes. The second staff is for the Violin, marked "Viol. solo", and features a melodic line with a trill on the first measure and a series of eighth notes. The third staff is for the First Violoncello, marked "1. Viol.", and features a melodic line with a trill on the first measure and a series of eighth notes. The fourth staff is for the Second Violoncello, marked "2. Viol.", and features a melodic line with a trill on the first measure and a series of eighth notes. The fifth staff is for the Double Bass, marked "O. Bass", and features a melodic line with a trill on the first measure and a series of eighth notes. The score is in 2/4 time and includes a key signature of one flat (B-flat).

Handwritten musical score for "The Rose Tree" (No. 100). The score is written on three systems of staves, each with a different instrument.

- System 1:**
 - Org. solo:** Organ solo part, featuring a treble and bass staff. The treble staff has a key signature of one flat (B-flat) and a 2/4 time signature. The bass staff has a key signature of one flat (B-flat) and a 2/4 time signature. The organ part includes a melodic line in the treble and a bass line in the bass.
 - Viol. solo:** Violin solo part, featuring a single staff with a key signature of one flat (B-flat) and a 2/4 time signature. The violin part includes a melodic line with various ornaments and a bass line.
- System 2:**
 - Oboe I:** Oboe I part, featuring a single staff with a key signature of one flat (B-flat) and a 2/4 time signature. The oboe part includes a melodic line with various ornaments and a bass line.
- System 3:**
 - Oboe I:** Oboe I part, featuring a single staff with a key signature of one flat (B-flat) and a 2/4 time signature. The oboe part includes a melodic line with various ornaments and a bass line.

The score includes various musical notations such as notes, rests, and ornaments. The organ part includes a key signature change from one flat to two flats (B-flat and E-flat) in the second system. The violin and oboe parts include various ornaments and a key signature change from one flat to two flats (B-flat and E-flat) in the second system.

Org. solo

Vnol solo

O. d'el

Org. solo

Vnol solo

O. d'el

trai in Elysmum

II (open Trom.)

m. vibr. non vibr.

Org. solo

Vnol solo

O. d'el

libero (volante Taster)

BACH:

U D U

plac.

m. vibr.

The image shows a page from a musical score for 'The Song of the Shrike' by Charles Ives. The score is for a full orchestra and includes parts for three Tenors (Ta. 1, 2, 3), Soprano Solo (Sopr. solo), Organ Solo (Org. solo), Violin I Solo (Vn. I solo), Violin II Solo (Vn. II solo), and Oboe 1 (O. 1st). The score is in 4/4 time and features complex rhythmic patterns and dynamic markings such as p, f, and mp. The notation includes various musical symbols like notes, rests, and slurs, as well as performance instructions like 'c.a.' and 'gliss.'.

This page of a musical score contains the following staves and markings:

- Tn. 1**: First staff, featuring a melodic line with a *brill* (brilliant) marking.
- Tn. 2**: Second staff, featuring a melodic line with a *pp* (pianissimo) marking.
- Tn. 3**: Third staff, featuring a melodic line with a *pp* marking.
- Sax. solo**: Solo Saxophone part, featuring a melodic line with a *brill* marking.
- Sax. cl. solo**: Solo Clarinet part, featuring a melodic line with a *brill* marking.
- Org. solo**: Organ part, featuring a melodic line with a *brill* marking.
- Vn. I solo**: Violin I part, featuring a melodic line with a *brill* marking.
- Vn. II solo**: Violin II part, featuring a melodic line with a *brill* marking.
- O. d'ob.**: Oboe and Bassoon parts, featuring melodic lines with a *brill* marking.

The score includes various musical notations such as notes, rests, and dynamic markings like *brill* and *pp*.

Tr. 1
 Tr. 2
 Tr. 3
 Sax. A. solo
 Sax. L. solo
 Org. solo
 Vnpl solo
 Vnpl II solo
 O. & C. 1
 O. & C. 2
 O. & C. 3
 O. & C. 4

Tr. 1
 Tr. 2
 Tr. 3
 Sax. A. solo
 Sax. L. solo
 Org. solo
 Vnpl solo
 Vnpl II solo
 O. & C. 1
 O. & C. 2
 O. & C. 3
 O. & C. 4

B^m J=74

mp

transferred

Org. solo

The organ solo staff features a melodic line with a 'transferred' marking and a 'mp' dynamic. It includes a large slur over several measures and a '3' marking below the staff.

Vno I solo

The violin I solo staff contains a melodic line with a 'mp' dynamic and a slur.

1

The first violin staff has a melodic line with a 'mp' dynamic and a slur.

2

The second violin staff has a melodic line with a 'mp' dynamic and a slur.

O. d'el

The oboe d'el staff has a melodic line with a 'mp' dynamic and a slur.

3

The third staff has a melodic line with a 'mp' dynamic and a slur.

Org. solo

The organ solo staff starts at measure 120 and includes a 'II' marking. It features a melodic line with a slur.

Vno I solo

The violin I solo staff contains a melodic line with a slur.

1

The first violin staff has a melodic line with a slur.

2

The second violin staff has a melodic line with a slur.

O. d'el

The oboe d'el staff has a melodic line with a slur.

3

The third staff has a melodic line with a slur.

Org. solo

The organ solo staff includes a 'libero' marking and a melodic line with a slur.

Vno I solo

The violin I solo staff contains a melodic line with a slur.

1

The first violin staff has a melodic line with a slur.

2

The second violin staff has a melodic line with a slur.

O. d'el

The oboe d'el staff has a melodic line with a slur.

3

The third staff has a melodic line with a slur.

The musical score for "The Rose Tree" is presented in a three-system format. The first system includes an Organ Solo, Violin I Solo, and Organ Solo. The second system continues the Organ Solo and Violin I Solo. The third system includes the Organ Solo and Violin I Solo. The score is written for a solo organ and a solo violin. The organ part is in the right hand, and the violin part is in the left hand. The organ part features a variety of musical notations, including eighth notes, sixteenth notes, and chords. The violin part features a variety of musical notations, including eighth notes, sixteenth notes, and chords. The score is written in a key of one sharp (F#) and a 2/4 time signature. The tempo is marked "Allegretto". The score is written in a style that is typical of early 20th-century musical notation.

III II I II III

Org. solo

Vno I solo

quasi-morol. pizz.

Finger 1 die Breite des Intervalles:
ab kl. Seil bis Duodezime (oder mehr)

1 2

O. d'ar

[illegible]

ff *K₁ Ton*

Fl. solo

Ob. 1-2

Ob. 3-4

Cl. solo

Cl. p. solo

Cl. b. solo

Clg. 1-2

Tr. 1-2

Tr. 3-4

Tn. 1-2

Tn. 3-4

Tb. solo

Sax. A. solo

Sax. A. solo

Sax. A. solo

Perc. 1 *Kleine Trommel*

Perc. 2 *Mittlere Trommel*

Perc. 3 *MHR. Tr. & 4 Tom-Toms & 3 Becken*

Perc. 4 *Gr. Trommel & hohe Pauke & Tom-Tom*

Org. solo

129

ad (non dir.)

Vac. 1-6

Vni 1-12 *1/4 Ton Tr.*

Vio 1-4 *fiss.*

Vcl. 1-4

Vc. 1-2 *(doppio aorta)*

Ch. 1-3 *ad (doppio -)*

Alle möglichen Töne haben

Fl. solo

Ob. 1-2

Ob. 3-4

Cl. C. solo

Cl. B. solo

Clg. 1-2

Tr. 1-2

Tr. 3-4

Tn. 1-2

Tn. 3-4

Tb. solo

Sopr. solo

Sopr. solo

Sopr. solo

Perc. 1 (Cyl. Tr.)

Perc. 2 (MHL Tr.)

Perc. 3 (MHL Tr.)

Perc. 4 (Gr. Tr.)

Org. solo

V. sc. 1-6

Vnl. 1-12

Vla. 1-4

Vlc. 1-4

Vc. 1-2

Cb. 1-3

Fl. solo

Ob. 1-2

Ob. 3-4

Cl. solo

Cl. p. solo

Cl. b. solo

Cf. 1-2

Tr. 1-2

Tr. 3-4

Ta. 1-2

Ta. 3-4

Tb. solo

Sax. solo

Sax. solo

Sop. solo

Per. 1 (CL Tr.) Rim-shot (norm.)

Per. 2 (H.M. Tr.) Rim-shot (norm.)

Per. 3 (H.M. Tr.) Rim-shot (norm.)

Per. 4 (Gr. Tr.)

(Wer in dem Schutz des Höchsten)

Org. solo

(Falsch)

V. sc. 1-6

Val 1-12

Vla. 1-4

Vcl. 1-4

Vc. 1-2

Cb. 1-3

FL solo

Ob. 1-2

Ob. 3-4

Cl. solo

Cl. p. solo

Cl. b. solo

Cfg. 1-2

Tr. 1-2

Tr. 3-4

Tn. 1-2

Tn. 3-4

Tb. solo

Sass. solo

Sass. a. solo

Sass. L. solo

Perc. 1 (Cl. Tr.)

Perc. 2 (MHL Tr.)

Perc. 3 (MHL Tr.)

Perc. 4 Gr. Tr. → Pausa (doch)

Org. solo *legatissimo*

V. sc. 1-6

Vni 1-12

Vle 1-4 *ed O sempre (1/2 Ton)*

Vc. sc. 1-2

Vc. 1-2 *(non dir.)*

Cb. 1-3

Fl. solo

Ob. 1-2

Ob. 3-4

Cl. solo

Cl. p. solo

Cl. b. solo

Clg. 1-2

Tr. 1-2

Tr. 3-4

Tn. 1-2

Tn. 3-4

Tb. solo

Sax. A. solo

Sax. A. solo

Sax. A. solo

Perc. 1 (CL. Tr.)

Perc. 2 (MHL. Tr.)

Perc. 3 (MHL. Tr.) Beckon

Perc. 4 (Pauke) Pauke (MHL. Tr.) Tam-Tam

Org. solo

V. sc. 1-6 (non dir.)

Vai 1-12

Vla 1-4

Vc. sc. 1-4

Vc. 1-2

Ch. 1-3

Fl. 1 solo

Ob. 1-2

Ob. 3-4

Cl. 1 solo

Cl. 2 solo

Cl. 3 solo

Bsn. 1-2

Bsn. 3-4

Tr. 1-2

Tr. 3-4

Tb. solo

Sax. 1 solo

Sax. 2 solo

Sax. 3 solo

Perc. 1 (Xylo.)

Perc. 2 (Mim. Tr.)

Perc. 3 (3 Becken) 3 Becken 4 Tom-Toms

Perc. 4 (Tam-Tam) Tam-Tam

Org. solo

Viol. 1-6 non div.

Viola 1-2 alla Thyra Solo Tr.

Violoncello 1-2 d. corde

Double Bass 1-3 div.

fffff All instruments strong on engorged Rhythms

Fl. solo

Ob. 4-6

Ob. 3-4

Cl. solo

Cl. p. solo

Cl. b. solo

Clg. 1-8

Tr. 1-2

Tr. 3-4

Ta. 1-2

Tr. 3-4

Tb. solo

Soss. A. solo

Soss. A. solo

Soss. B. solo

Forc. 1 (Xl. Tr.)

Forc. 2 (Xl. Tr.)

Forc. 3 (4 Tam-Tam)

Forc. 4 (Tam-Tam)

Org. solo

V. sc. 1-6

Val. 1-12

Vlg. 1-4

Vc. sc. 1-4

Vc. 1-8

Ch. 1-3

new zur Ausgabe 1992



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 Zdzisław 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 Zdzisław 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 Klangraffinesse. 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 Musikschriftsteller 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.

