

BOGUSŁAW SCHÄFFER

aSa

na klawikord solo
for clavichord solo
für klavichord solo

SERIA UTWORÓW
SOLISTYCZNYCH
SERIES OF SOLO
COMPOSITIONS

à Annette Sachs

BOGUSŁAW SCHÄFFER

aSa

na klawikord solo
for clavichord solo
für klavichord solo

1973

11'50"

1

SLOW
LANGSAM

FAST
SCHNELL

FREE:
FREI:

WOLNO

mf
(sempre)
SZYBKO

SWOBODNIE

quasi MECHANICAL, PRECISE
quasi MECHANISCH, PRÄZIS

NIEMAL
MECHANICZNIE,
PRECYZYJNIE

VERY FAST
SEHR SCHNELL

fff
sempre
BAROZO SZYBKO

50"

TRWANIE TAKTU NIEOKREŚLONE
MEASURE OF FREE DURATION
UNBESTIMMTE DAUER DES TAKTES

2

DAMPI
ABDÄMPFEN!

STĘMIĆ!

VERY SHORT!
SEHR KURZ!

"f" →

BARDZO KRÓTKO

BARELY AUDIBLE
KAUM HÖRBAR

ppp! →
LEDWIE SŁYSZALNIE

30"

3

ATTACK OTHER SOUNDS BEFORE EXTINCTION
WÄHREND DEM AUSKLINGEN ANDERE TÖNE HERVORBRINGEN

APPROXIMATIVE PITCHES
APPROXIMATIVE TONHÖHEN

(OPEN)
(OFFEN)
(OTWARTE)

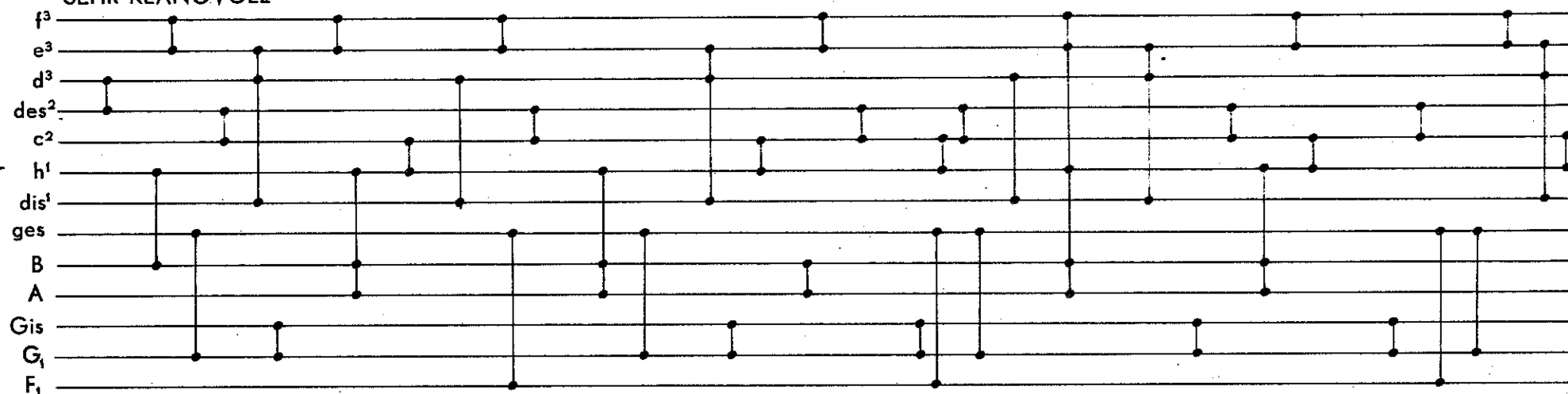
WYDOBYWAĆ DŹWIĘKI PRZED WYBRZMIENIEM POPRZEDNICH

mp

PRZYBLIŻONE WYSOKOŚCI TONU

VERY FULL-SOUNDING
SEHR KLANGVOLL

8"



mf
PEŁNYM DŹWIĘKIEM

COMPLETE SILENCE: 12"
ABSOLUTE STILLE: 12"

FEROCIOUSLY, WITH UTMOST STRENGTH
WILD, MIT ÄUSSERSTER KRAFT

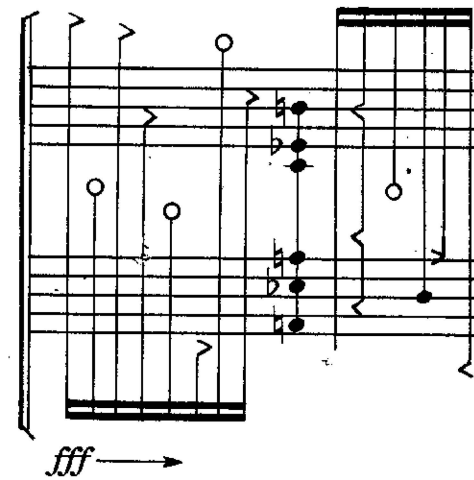
90"



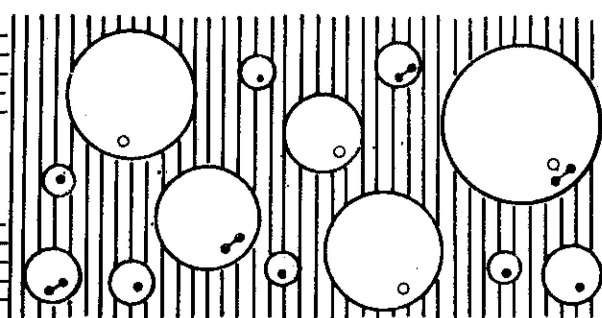
DZIKO, Z NAJWIEKSZĄ SIŁĄ

UNSPECIFIED SOUNDS
UNBESTIMMTE TÖNE
NIEOKRESŁONE DZWIĘKI

4



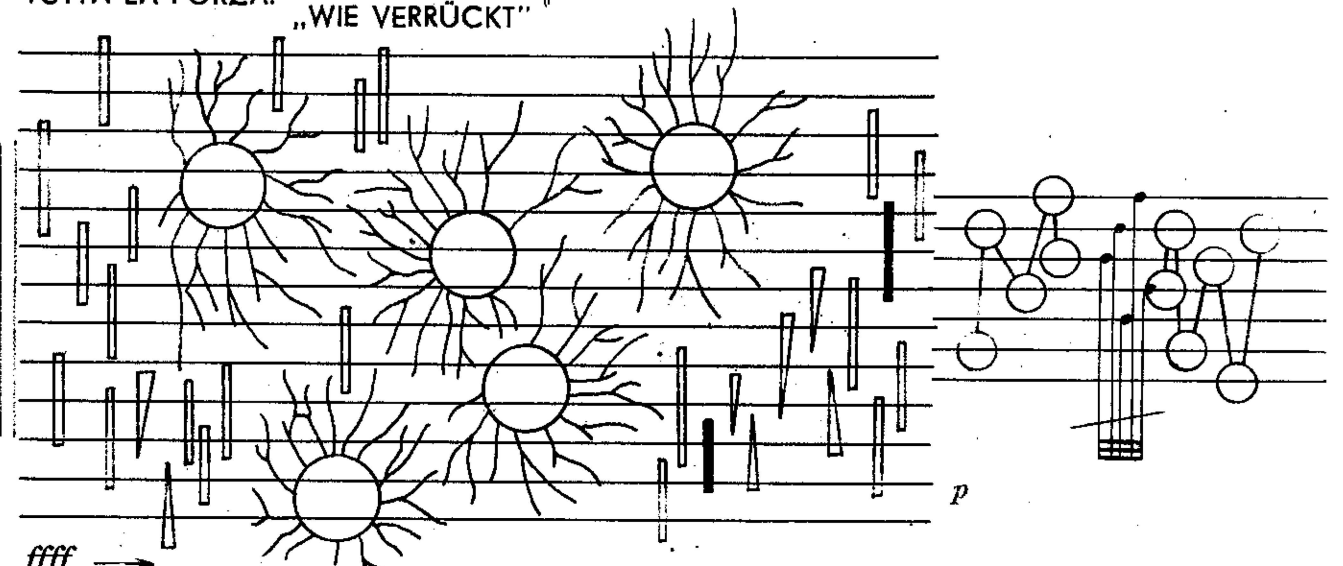
ON THE BODY OF THE INSTRUMENT
AM GEHÄUSE DES INSTRUMENTS



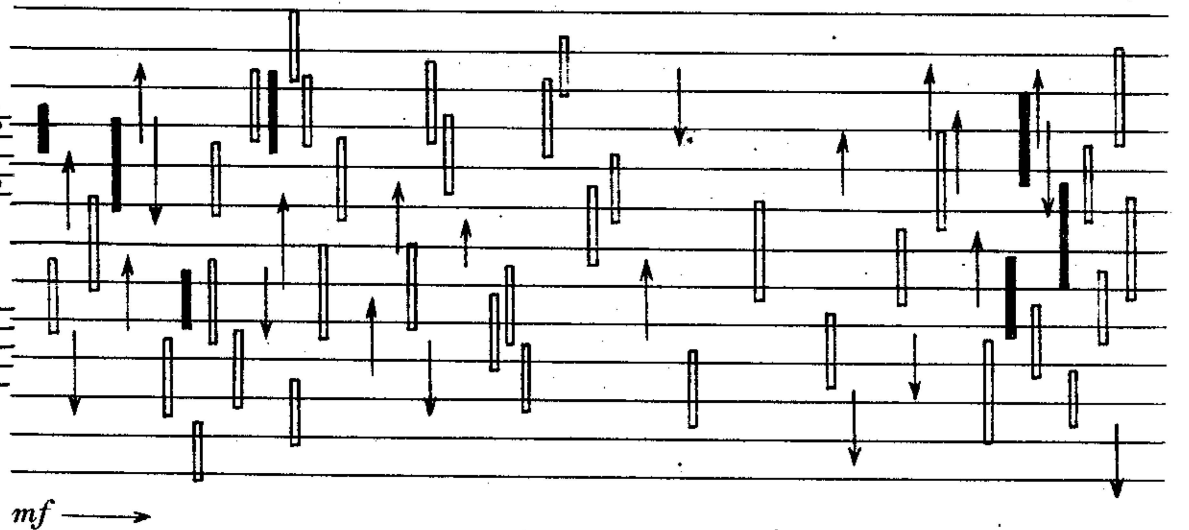
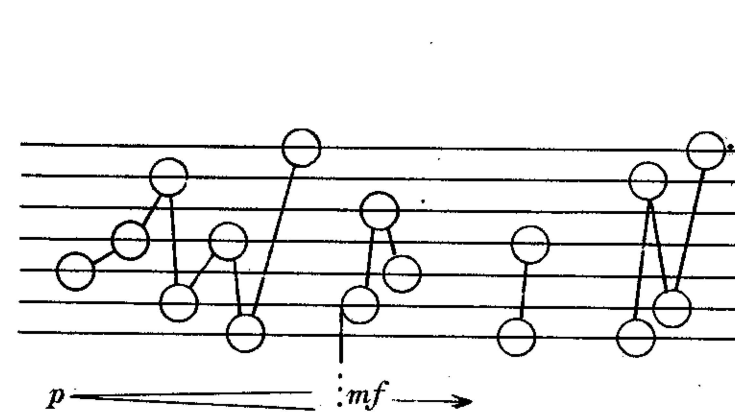
WITH FINGERTIP / FINGERKUPPE
WITH ALL THE FINGERTIPS / MIT ALLEN FINGERN

WITH THE OPEN HAND / OFFENE HAND

TUTTA LA FORZA: „LIKE CRAZY” „OBŁĘDNIE”
„WIE VERRÜCKT”



SZYBKIE, NIEREGULARNE AKORDOWE SEKWENCJE (NIEKTÓRE ARPEGGIATO)
FAST, IRREGULAR CHORD PROGRESSIONS (OCCASIONALLY ARPEGGIATO)
SCHNELLE, UNREGELMÄSSIGE AKKORDFOLGEN (AB UND ZU ARPEGGIATO)

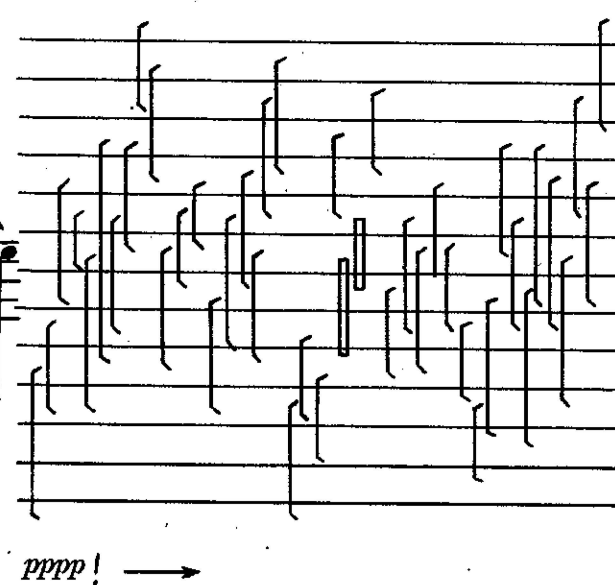


tape →
1

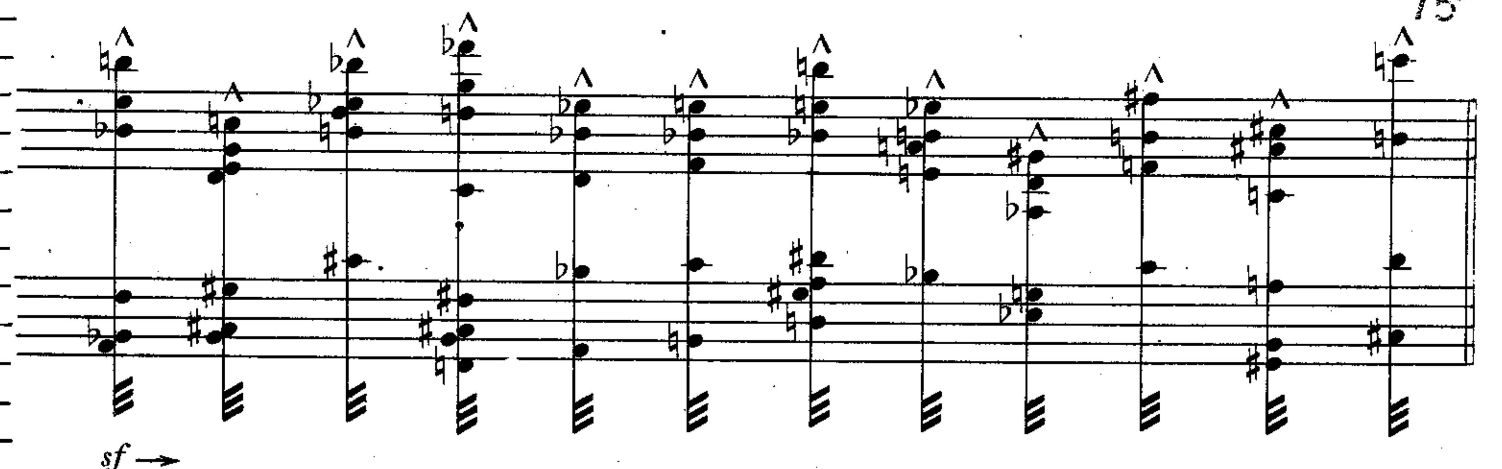
RIGHT HAND:
RECHTE HAND:



PR. R.:



ALLOW AN INTERVAL OF 3 SECONDS BETWEEN EACH ATTACK
ZEITINTERVALL VON 3 SEKUNDEN ZWISCHEN JEDEM ANSCHLAG



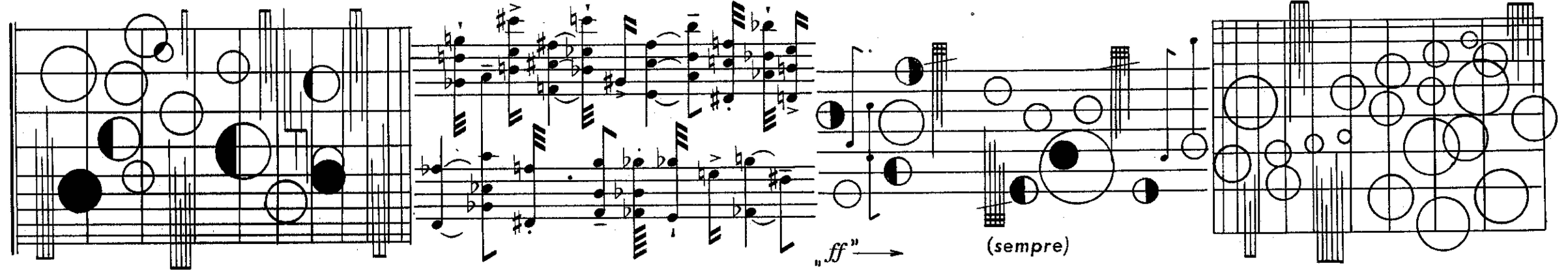
W ODSŁĘPIACH 3 SEKUND

75"

IMPROVISE WITH DIFFERENTIATED FORMS
OF ATTACK AND ARTICULATION
IMPROVISATION MIT VERSCHIEDENEN ANSCHLAGS-
UND ARTIKULATIONSFORMEN

5

DAMP!
ABDÄMPFEN!
STĘMIĆ!



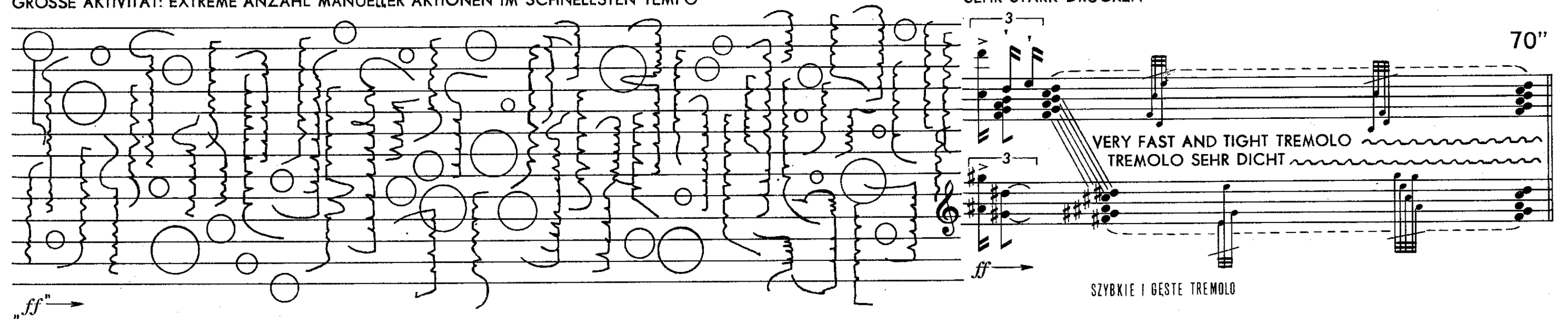
2
tape

NA PUDLE INSTRUMENTU
ON THE BODY OF THE INSTRUMENT
AM GEHÄUSE DES INSTRUMENTS



WIELKA AKTYWNOŚĆ: DUŻA ILOŚĆ RĘCZNYCH CZYNNOŚCI — GRAŃE BARDZO SZYBKO
GREAT ACTIVITY: A LARGE NUMBER OF MANUAL ACTIONS PLAYED AS FAST AS POSSIBLE
GROSSE AKTIVITÄT: EXTREME ANZAHL MANUELLER AKTIONEN IM SCHNELLSTEN TEMPO

BARDZO SILNIE NACISKAĆ
VERY STRONG PRESSURE
SEHR STARK DRÜCKEN

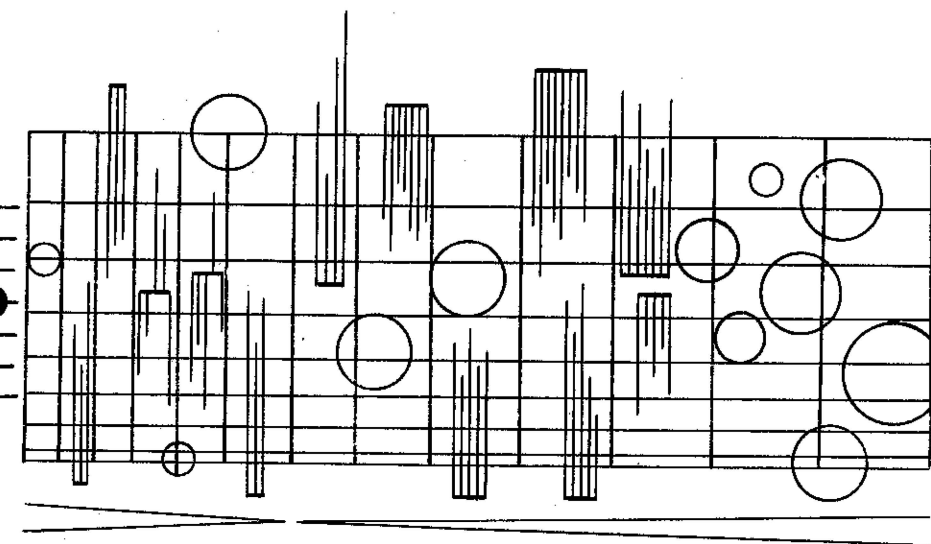


JAK NAJGŁOŚNIEJ
AS LOUD AS POSSIBLE
MÖGLICHST LAUT

6

(OPEN)
(OFFEN)
(OTWARTE)

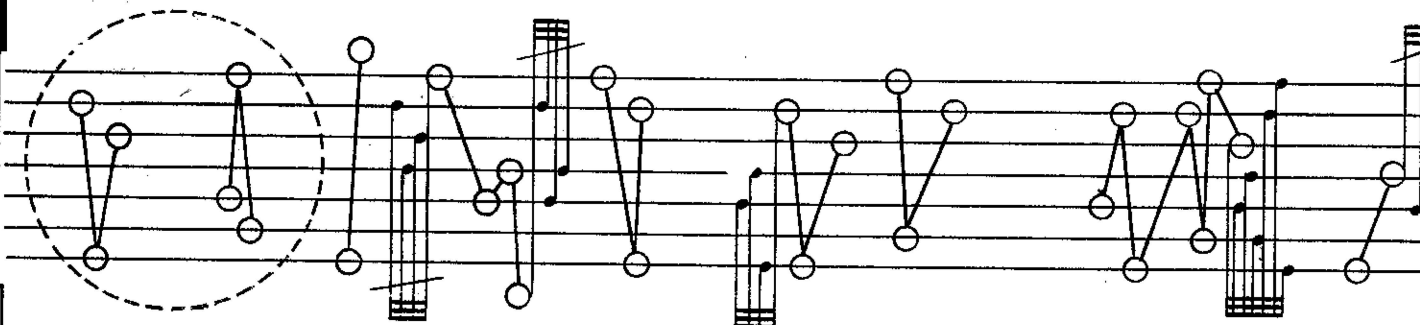
DYN. ↑



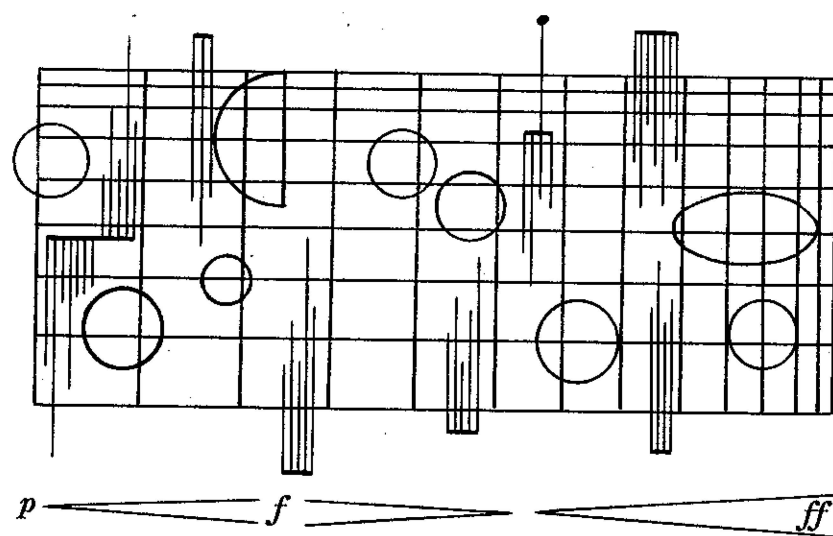
JAK NAJSZYBCIEJ
AS RAPIDLY AS POSSIBLE
SO SCHNELL WIE MÖGLICH



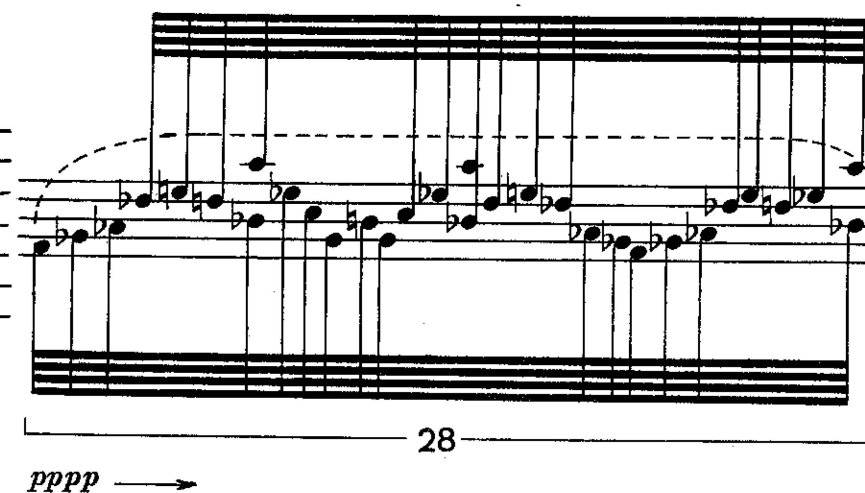
quasi
ppp! →



45"



quasi
ppp! →



pppp →

28

DYNAMICS FREE
LAUTSTÄRKE AD LIBITUM
DOWOLNA DYNAMIKA

1

ppp—ff→

quasi pp→

DYNAMICS FREE
LAUTSTÄRKE AD LIBITUM

ppp—ff→

pp→

4

ON THE BODY OF THE INSTRUMENT
AM GEHÄUSE DES INSTRUMENTS

FINGERTIPS & OPEN HANDS
ALLE FINGER & OFFENE HÄNDE

„f ZUBKAMI PALCÓW

SHAKE OR SCRATCH AT THE MICROPHONE:
AM MIKROFON REIBEN ODER KRATZEN:

„mf”→

TRZĘĆ LUB DRAPĄĆ PRZY MIKROFONIE

pp

VERY IRREGULAR TREMOLO
TREMOLO SEHR UNREGELMÄSSIG

sff pp ff

BARDZO NIEREGULARNE TREMOLO

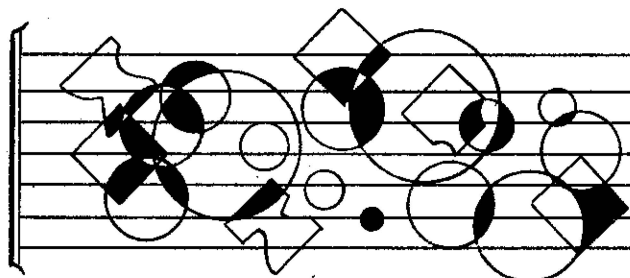
85”

8

DAMP!
ABDÄMPFEN!

STĘMIĆ!

HARD, SHORT, BRUTAL
HART, KURZ, BRUTAL



„ffff”
TWARD, KRÓTKO, BRUTALNIE

3"

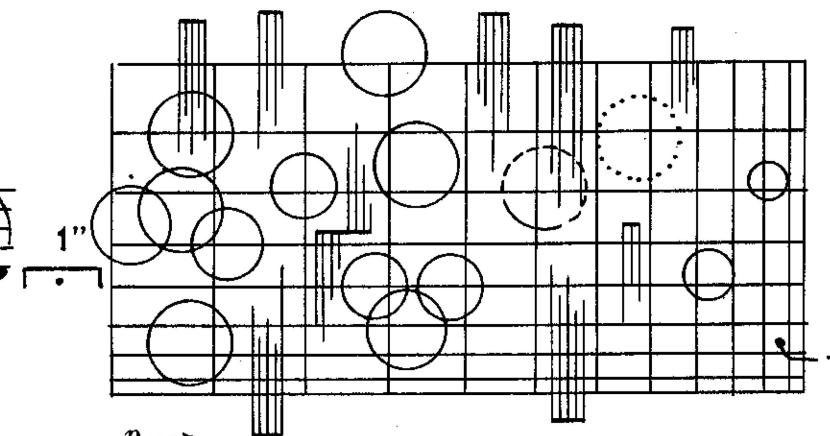
RIGHT HAND:
RECHTE HAND:



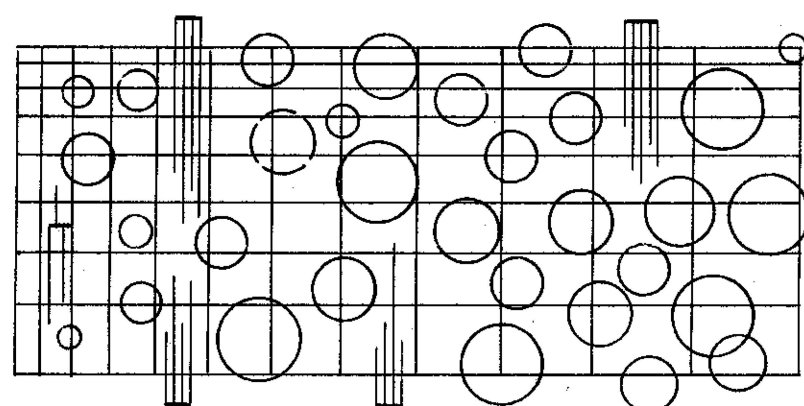
f

PR. R.

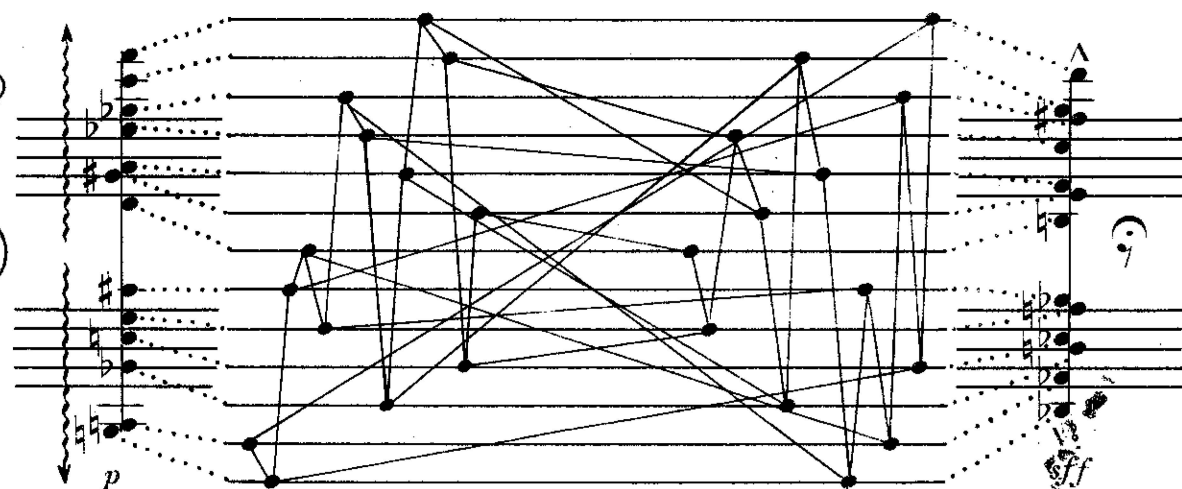
5



p

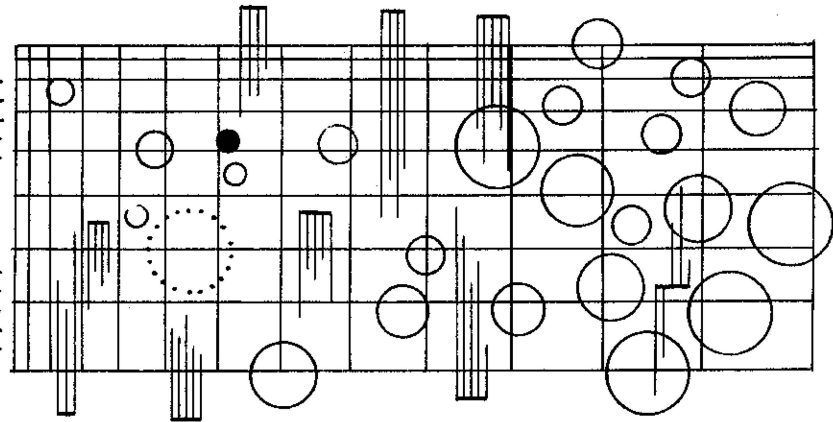


(p→)



p

ppp! →



p

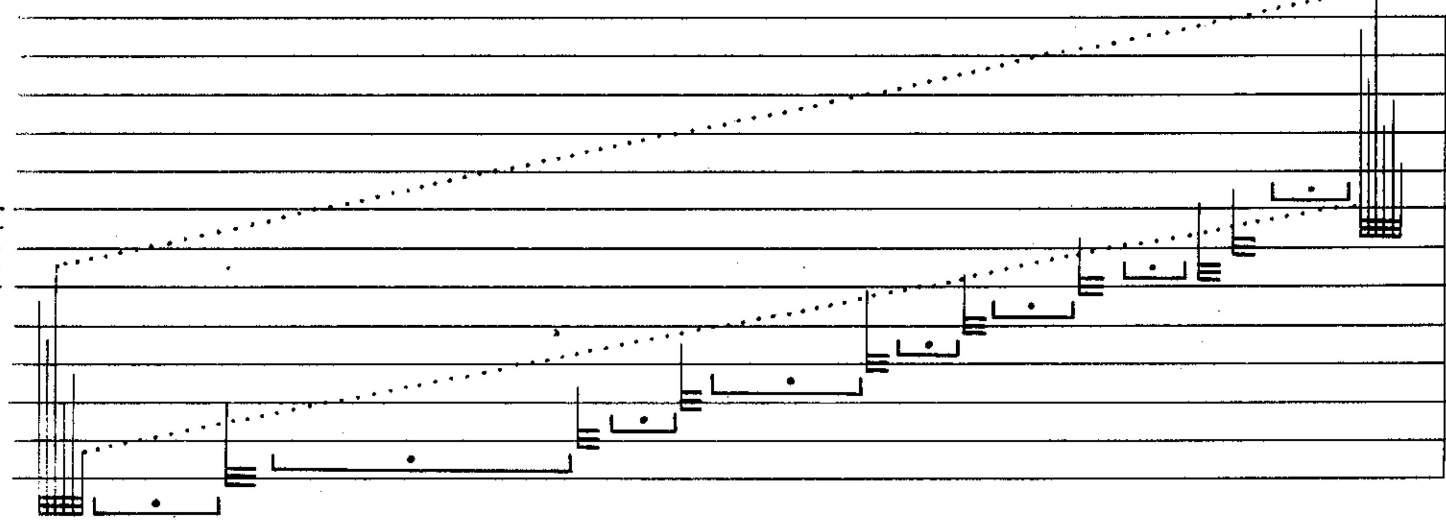
LEFT HAND:
LINKE HAND:



„ff”

L. R.

STACCATO: AS SHORT AS POSSIBLE
STACCATO: SO KURZ WIE MÖGLICH



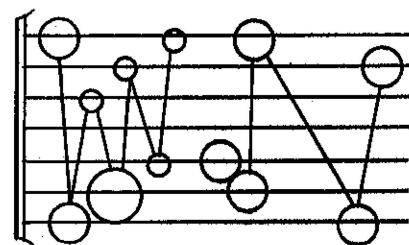
60''

mp → JAK NAJKRÓCJ

9

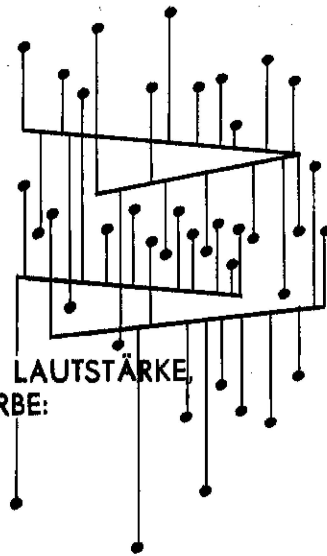
(OPEN)
(OFFEN)
[OTWARTE]

MAXIMUM CHANGE IN DYNAMIC,
ATTACK AND TIMBRE:

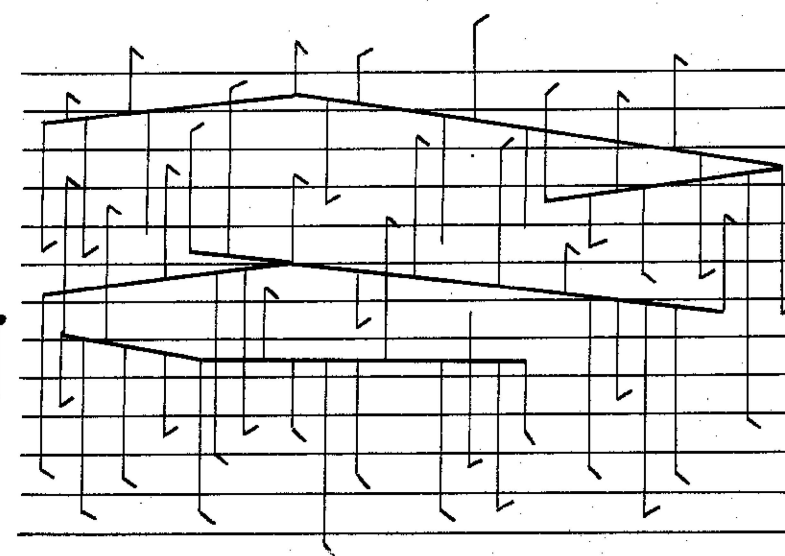


MAXIMALE ÄNDERUNG VON LAUTSTÄRKE,
ANSCHLAG UND KLANGFARBE:

[*pppp* — *fff* —>]

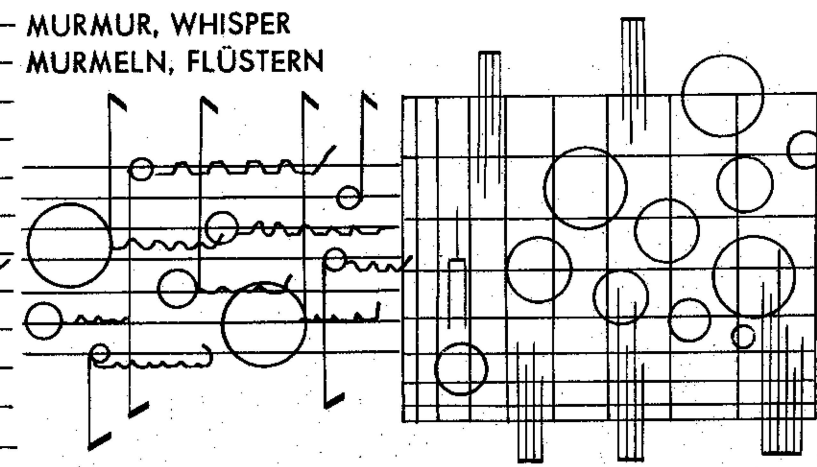


6



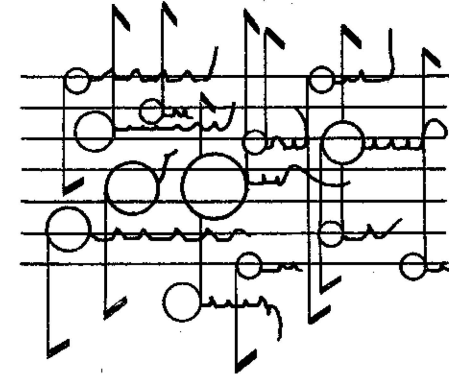
AD LIBITUM:
MURMUR, WHISPER
MURMELN, FLÜSTERN

MRUCZEĆ, SZEPTAĆ



AD LIBITUM:

MURMUR, WHISPER
MURMELN, FLÜSTERN



MRUCZEĆ, SZEPTAĆ

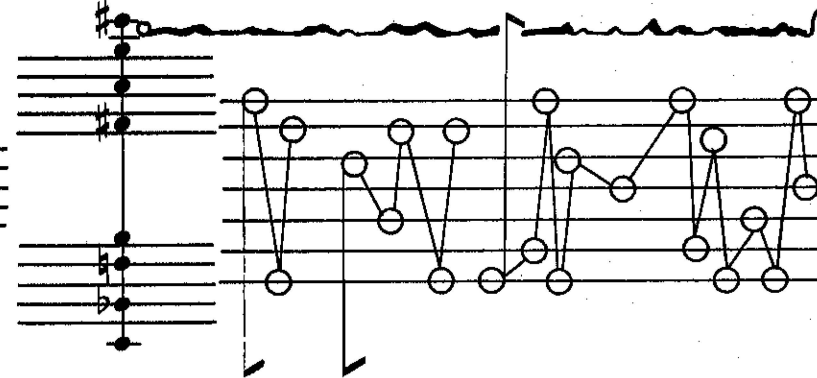
MAKSIMALNE ZMIANY DYNAMIKI, UDERZENIA
I BARWY

LEFT HAND:
LINKE HAND:



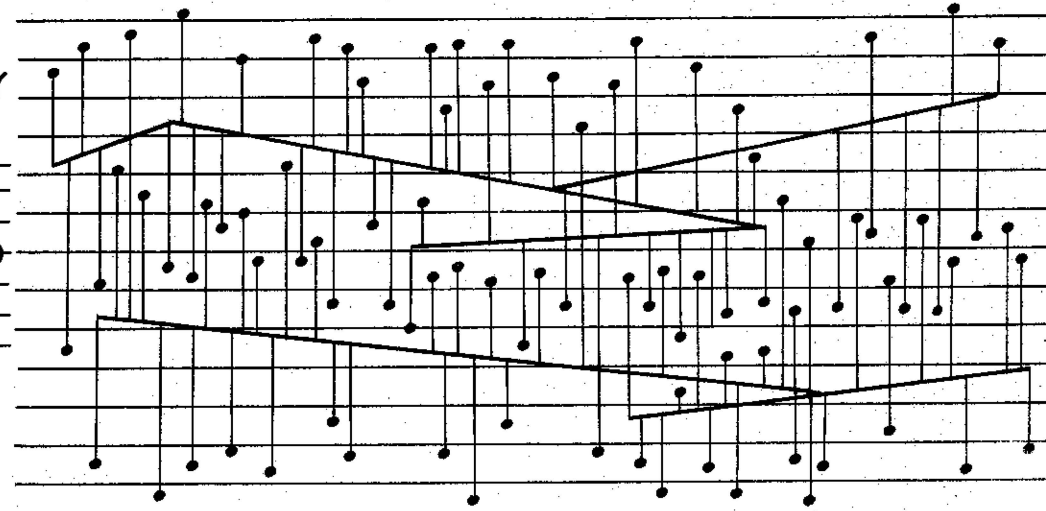
L. R.:

VERY HIGH SCREAMS
SEHR HOCH SCHREIEN



KRZYK — B. WYSOKI

VERY FULL-SOUNDING
SEHR KLANGVOLL



PEŁNYM DŹWIĘKIEM

AD LIBITUM:
SPEAK
SPRECHEN

RIGHT HAND:
RECHTE HAND:



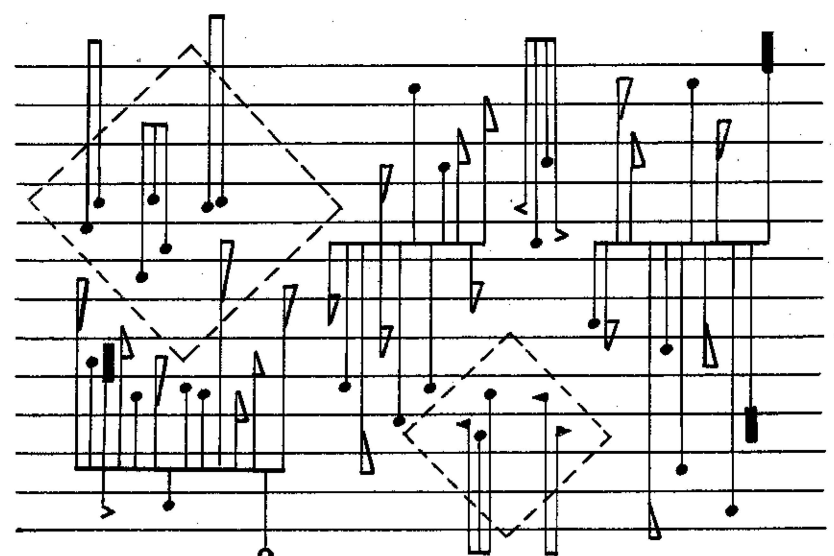
95"

COMPLETE SILENCE
ABSOLUTE STILLE

15"

CISZA ZUPEŁNA

7



MÓWIĆ

PR. R.:

10

SLOW
LANGSAM

WOLNO

f

p!

pppp

sf

ppp

ppp

mf

ppp

sf

[8]

110"

f³

p

pp

ff

mf

p!

ff

[8]

tape