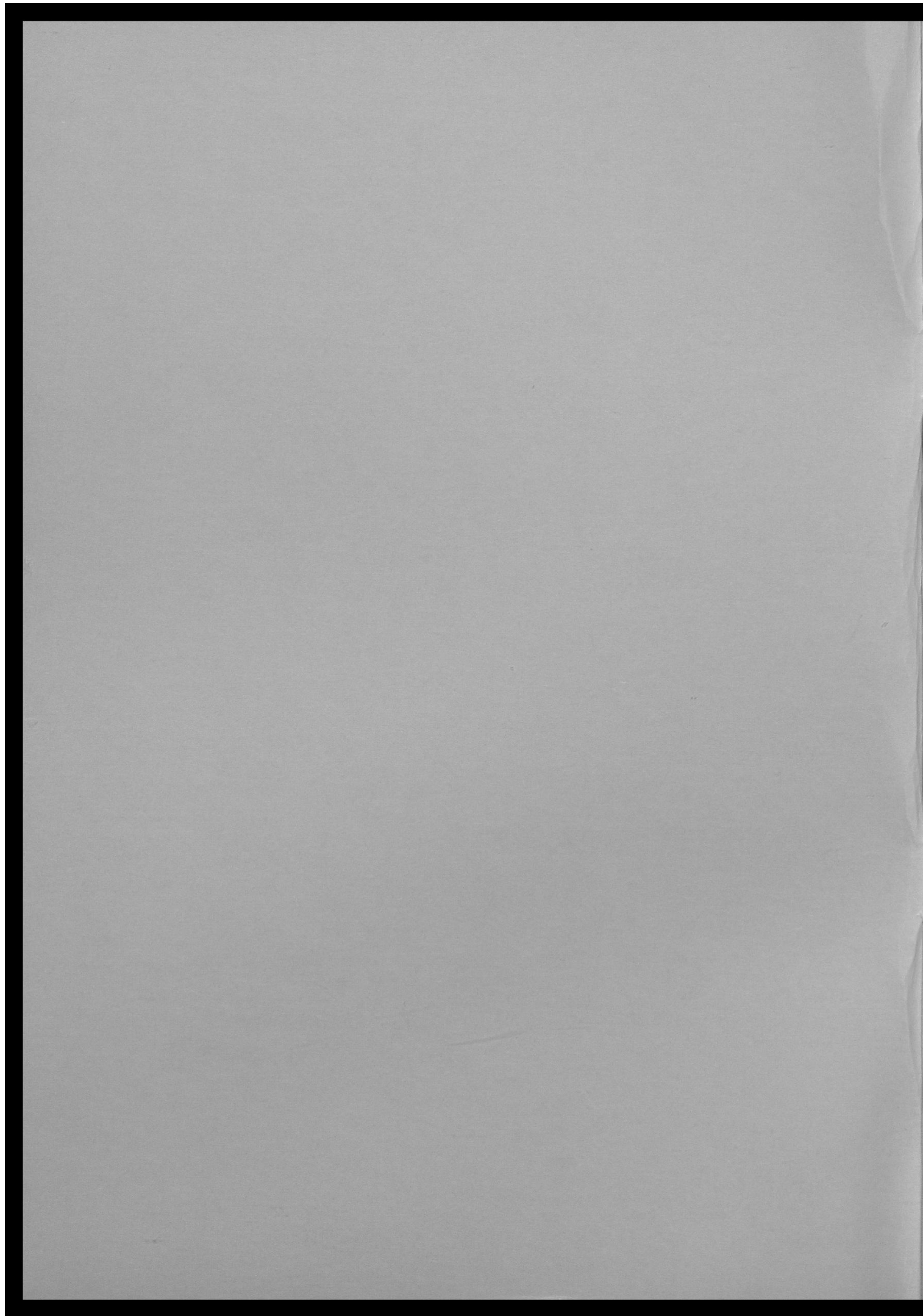


BOGUSLAW SCHAEFFER

confrontations
for piano, electr. media
and orchestra

COLLSCH EDITION
SALZBURG



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SALZBURG

DISPOSIZIONE

1	flauto 1	17	violine 1	34	viola 1
2	flauto 2	18	violine 2	35	viola 2
3	oboe 1	19	violine 3	36	viola 3
4	oboe 2	20	violine 4	37	viola 4
5	clarinetto (in b) 1	21	violine 5	38	viola 5
6	clarinetto (in b) 2	22	violine 6	39	violoncello 1
7	fagotto 1	23	violine 7	40	violoncello 2
8	fagotto 2	24	violine 8	41	violoncello 3
9	corno (in f)	25	violine 9	42	violoncello 4
10	tromba (in c) 1	26	violine 10	43	contrabbasso 1
11	tromba (in c) 2	27	violine 11	44	contrabbasso 2
12	trombone 1	28	violine 12		
13	trombone 2	29	violine 13		
14	percussione 1	30	violine 14		
15	percussione 2	31	violine 15		
16	percussione 3	32	violine 16		
		33	violine 17		

confrontations

I B. SCHAEFFER for piano and orchestra

4/4 *mf* -46

1
2
3
4
5
6
7
8
vni 9
1-17
10
11
12
13
14
15
16
17

pp

accel. -----

Handwritten musical score for 17 violins, numbered 1 through 17. The score is written in treble clef with a 3/4 time signature. It begins with a piano (*pp*) dynamic marking and an acceleration (*accel.*) marking. The music is highly rhythmic and complex, featuring numerous triplets, sixteenth notes, and slurs. Performance instructions such as *loco* and *tr* are present throughout. The score is organized into systems, with the first system containing staves 1 through 8, and subsequent systems containing staves 9 through 17. The notation is dense and detailed, typical of a professional manuscript.

vni
1-17

This page contains a musical score for measures 1 through 17. The score is written for a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass) and woodwinds (Flute, Clarinet, Bassoon, and Saxophone). The music is in a key with one sharp (F#) and a 4/4 time signature. The dynamic marking is fortissimo (ff). The score includes various musical notations such as slurs, ties, and articulation marks. A rehearsal mark '7.' is present at the end of measure 1. A section for 'vni 1-17' is indicated on the left side of the score. A large number '3' is written at the bottom of the page, likely indicating a measure number or a section marker.

ppp

Handwritten musical score for 17 violins, measures 1-17. The score is written in treble clef with a key signature of one sharp (F#). The dynamic marking is *ppp* (pianissimo). The score includes various performance instructions and markings:

- p sempre* (piano sempre) is written above many of the staves.
- sul G. vibr.* (sul G string vibrato) is indicated for several staves.
- loco* (loco) is used to indicate passages where the hand is free to move.
- tr. pizz.* (trill pizzicato) is marked in measures 12 and 14.
- Triplets and slurs are used extensively throughout the piece.
- Accents and slurs are used to indicate phrasing.

The score is numbered 1 through 17 on the left side, corresponding to the 17 violin staves. A large number 4 is written at the bottom center of the page.

mp

Handwritten musical score for 17 violins, numbered 1-17. The score includes a conductor's part at the top and individual staves for each violin. The music is in 4/4 time and features complex rhythmic patterns, including triplets and sixteenth notes. Performance markings such as *mp*, *vibr.*, *tr.*, and *pizz.* are present throughout. A **5** is written at the bottom of the 17th staff.

vni
1-17

This image shows a page of handwritten musical notation for a string ensemble, specifically 17 violins. The score is organized into 17 numbered staves, with the conductor's part at the top. The notation includes various musical symbols such as notes, rests, beams, and slurs, indicating complex rhythmic patterns and melodic lines. The key signature is one sharp (F#), and the time signature is 4/4. The score is densely packed with musical information, including dynamic markings like *mf* and *all.* (allegro), and articulation marks like accents and slurs. The overall appearance is that of a professional manuscript or a highly skilled student's work.

vni
1-17

fff →

1
2
3
4
5
6
7
8
9
10
11
12
13
14
15
16
17

p sempre
p sempre
p sempre
p sempre
p sempre
p sempre
p sempre
p sempre
p sempre
p sempre
p sempre
p sempre
p sempre
p sempre
p sempre
p sempre
p sempre

7

vni
1-17

Handwritten musical score for 17 violins, numbered 1-17. The score is written on 17 staves, each with a violin number on the left. The notation includes treble clefs, a key signature of one flat, and a 4/4 time signature. The music features complex rhythmic patterns, including triplets and sixteenth-note runs. The word "largo" is written above the first few notes of each staff. A large number "8" is written at the bottom center of the page.

ppp

1
2
3
4
5
6
7
8
vni 9
1-17
10
11
12
13
14
15
16
17

9

mp → **m.**

1
2
3
4
5
6
7
8
vni 9
1-17
10
11
12
13
14
15
16
17

10

fff

ppp

1
2
3
4
5
6
7
8
vni 9
1-17
10
11
12
13
14
15
16
17

mf

$\text{♩} = 49$ pp → al fine

Musical score for strings and woodwinds, measures 1-17. The score is written in treble clef with a key signature of one sharp (F#). The tempo is marked $\text{♩} = 49$. The dynamics range from *mf* to *pp*, ending with *al fine*. The score includes a first ending bracket in measure 7. The instruments are numbered 1 through 17, with the last five staves labeled 'vni 1-17'. The notation includes various rhythmic values, slurs, trills, and triplets.

II *f* $\text{♩} = 84$

DIN. TOTALE

6x

fff

The musical score is divided into two systems. The first system includes:

- cor** (Cor Anglais): Treble clef, 2/4 time, starting with a quarter rest followed by a quarter note.
- tr** (Trumpet): Two staves, Treble clef, 2/4 time, marked *SS* (Sordano/Sordano).
- trn** (Trumpet): Two staves, Treble clef, 2/4 time, marked *SS* and *frull.* (frullato).
- perc** (Percussion): Three staves with various instruments:
 - 1: **M** (Maracas), **TMB** (Tom Tom), **CCR** (Caja Ritmo), **CRULL** (Caja Ritmo).
 - 2: **4TOM-T** (4 Tom Tom).
 - 3: **GRC/PTTI** (Gong/Plate).
- vle** (Violin): Five staves, Treble clef, 2/4 time, marked *estrem. s. pont.* (extremamente sul ponticello).
- cb** (Cello): Two staves, Bass clef, 2/4 time, marked *estrem. s. pont.*

The second system includes:

- trn** (Trumpet): Two staves, Treble clef, 2/4 time, marked *non frull.* (non frullato).
- perc** (Percussion): Three staves, continuing the rhythmic patterns.
- vle** (Violin): Five staves, continuing the *estrem. s. pont.* part.
- cb** (Cello): Two staves, continuing the *estrem. s. pont.* part.

The score concludes with a large number **13** at the bottom center.

D.T. **4x** **pp**

cor

tr
1 (only 1-2-3 time)
2 *frull.*

trn
1
2

perc
1
2
3

vle
1
2
3
4
5

cb
1
2

pp mf

fl 1

ob 1

cl 1

fg 1

cor

tr 1

tr 2

trn 1

perc 2

VC

1

2

3

4

cb

1

2

15

fl 1

ob 1

cl 1

fg 1

cor

tr 1

tr 2

trn 1

esallo:

perc 2

1

2

VC

3

4

cb

1

2

16

fl 1

ob 1

cl 1

fg 1

cor

tr 1

trn 1

perc. 2

VC 1

VC 2

VC 3

VC 4

cb 1

cb 2

7:14

CS

ppp!

f

arco

pizz.

p ♩ = 57

This musical score page includes the following parts:

- fl 1**: Flute 1 part with various dynamics and articulations.
- ob 1**: Oboe 1 part with trills and slurs.
- tr 1**: Trumpet 1 part.
- trn 1**: Trombone 1 part.
- perc**: Percussion part with three staves (1, 2, 3).
- vle**: Viola part with five staves (1, 2, 3, 4, 5).
- cb**: Cello part with two staves (1, 2).

The score features a variety of musical notations including slurs, trills, and dynamic markings. The percussion part includes rhythmic patterns and rests. The string parts (viola and cello) provide harmonic support with sustained notes and rhythmic patterns.

submf

accel.

fl 1

ob 1

tr 1

trn 1

○

1

perc 2

3

1

2

vle 3

4

5

cb

1

2

C. RULL

84 **ff** **8x**

cor

tr
1
2 *SS* *frull.*

trn
1
2 *SS* *frull.*

perc
1
2
3

vle
1
2
3
4
5

cb
1 *arco sul A*
2 *arco sul b*

20

P 2346

6x

cor

1

tr

2

1

trn

2

145

456

frull.

frull.

frull.

frull.

o

1

perc 2

3

1

vle

2

3

4

5

s. marc.

c. suol. and.

s. marc.

s. marc.

cb

1

2

piu.

piu.

arco

arco

21

fff

7 sff

cor



tr

1

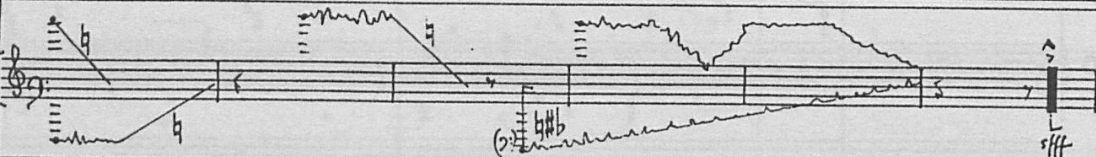
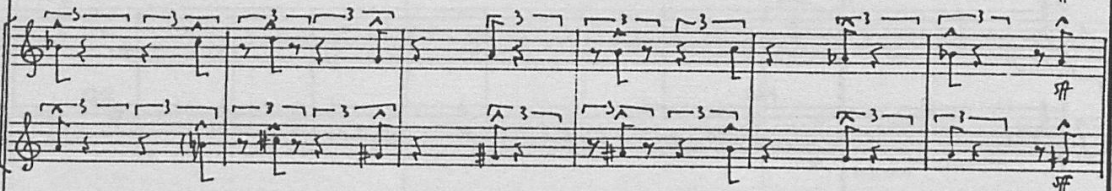
2



trn

1

2

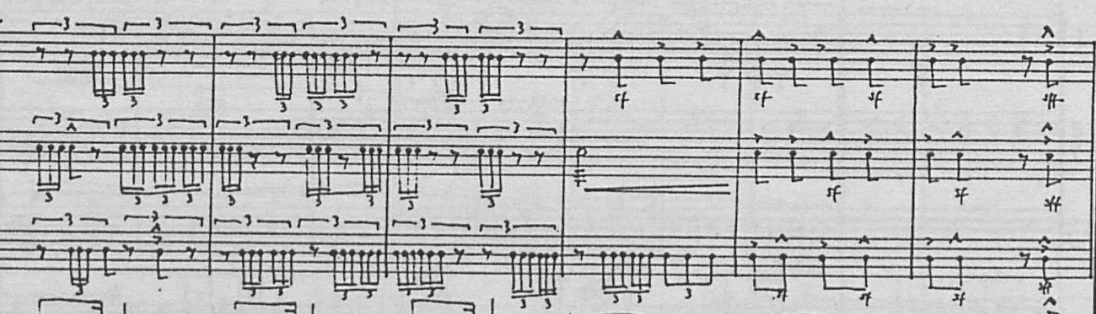


perc

1

2

3



vle

1

2

3

4

5

very down!

pliss.

f down!

pliss.

f down!

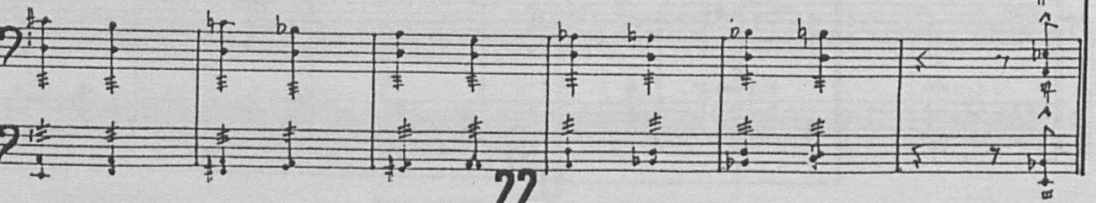
pliss.



cb

1

2



III pp $\text{♩} = 30$

fl 1 *pp, ma espressivo*

ob 1 *ppp*

perc 1 *VBF*

vni 1 *ppp*

vni 2 *pppp*

vni 3 *pppp*

vni 4 *pppp*

vni 5 *pppp*

vni 6 *pppp*

vni 7 *pppp*

vni 8 *pppp*

vni 9 *pppp*

VC 1 *mp*

VC 2 *mp*

VC 3 *mp*

VC 4 *mp*

mp

The musical score is arranged in a standard orchestral format. The top staves are for Flute 1 (fl 1) and Oboe 1 (ob 1). Below them is the Percussion 1 (perc. 1) staff, which includes three distinct parts labeled 'a', 'b', and 'c'. The string section consists of Violins 1-9 (vni 1-9) and Violas 1-4 (vcl 1-4). The Violoncello and Double Bass (VC) section has four staves, with the first two labeled 'behind the bridge' and the last two labeled 'in front'. The score is marked with a mezzo-piano (mp) dynamic. It features a variety of rhythmic patterns, including triplets and sixteenth-note runs. There are several fermatas and slurs throughout the piece. The page number '24' is printed at the bottom center.

pp

accel. -----

fl 1

ob 1

perc. 1

vni 1-9

VC 1-4

mf $\text{♩} = 71$

fl 1

ob 1

b a d

perc. 2 XLMB

1

2

3 *s. p. antic.*

4

vni 5 *pic.*

6 *pic.*

7 *s. p. antic.*

8

9

1

2

VC 3

4

f

fl 1

ob 1

cor

perc. 2

1

2

3

4

vni 5

6

7

8

9

VC

1

2

3

4

27

ff

fl 1

ob 1

COT

perc. 3

M SC

e b d d c

1

2

3

4

vni 5

6

7

8

9

1

2

VC 3

4

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

- Flute 1 (fl 1):** Treble clef, starting with a fortissimo (**ff**) dynamic. The notation includes various ornaments and slurs.
- Oboe 1 (ob 1):** Treble clef, featuring complex rhythmic patterns and slurs.
- Clarinet in C (COT):** Treble clef, with frequent triplets and slurs.
- Percussion 3 (perc. 3):** Treble clef, with a dynamic marking of **f**. Above the staff, the letters **M SC** are written.
- Violins (vni):** A section of nine staves (numbered 1-9) in treble clef, with various dynamics and slurs.
- Violas (VC):** A section of four staves (numbered 1-4) in treble clef, with various dynamics and slurs.

At the bottom center of the page, the number **28** is printed.

pp

fl 1

ob 1

CMP TUB

perc. 3

1

2

3

4

vni 5

6

7

8

9

VC

1

2

3

4

The image shows a page of handwritten musical notation for a symphony. The score is arranged in systems. The top system includes a flute (fl 1) and an oboe (ob 1), both marked **pp**. Below them are staves for a tuba (CMP TUB) and a percussionist (perc. 3). The next system contains four percussion parts (1, 2, 3, 4), each marked **pppp**. This is followed by a system for nine violins (vni 5-9) and nine violas (VC 1-4), all marked **pppp**. The bottom system contains four violoncellos (VC 1-4) marked **mp**. The page number **29** is centered at the bottom.

m. ritard.

ppp $\text{♩} = 30$
p

The musical score is arranged in a standard orchestral format. At the top, the flute (fl 1) and oboe (ob 1) parts are written in treble clef. Below them is a grand staff for piano, with the right hand in treble clef and the left hand in bass clef. The piano part includes a section marked 'X' and a variation marked 'X var.'. The percussion section (perc 3) is in treble clef. The violin section (vni) consists of five staves numbered 1 through 5. The viola section (VC) consists of four staves numbered 1 through 4. The score is divided into three measures. The first measure contains the initial musical notation for all instruments. The second measure shows a continuation of the music with some instruments resting. The third measure concludes the section. The page number '30' is centered at the bottom.

IV f $\text{♩} = 50$

cor

tr
1
2

trn
1
2

perc
1 VBF
2 XLMB
3 CMP TUB off-sh

vle
1
2
3
4
5

cb
1
2

31

p **mf** **4x**

cor

tr

trn

CS 4 12 23 3 4

CS 23 13 34

gliss

INTERVS:

156 246 136 346

perc

vle

cb

lay= batt. (rim.)

lay= batt. (rim.)

32

subf

fl 1
fl 2

Two staves for flutes. The first staff (fl 1) contains complex melodic lines with many slurs and ties. The second staff (fl 2) contains more rhythmic and harmonic accompaniment.

ob 1
ob 2

Two staves for oboes. The first staff (ob 1) has melodic lines with slurs and ties. The second staff (ob 2) has more rhythmic accompaniment. Performance markings include 'frull.', '(rab)', and 'ondul (lento!)'.

cl 1
cl 2

Two staves for clarinets. The first staff (cl 1) has melodic lines with slurs and ties. The second staff (cl 2) has more rhythmic accompaniment. Performance markings include 'frull.', 'b \flat ', and 'b \flat p'.

tr 1
tr 2

Two staves for trumpets. The first staff (tr 1) has melodic lines with slurs and ties. The second staff (tr 2) has more rhythmic accompaniment. Performance marking includes 'frull.'.

perc 1

One staff for percussion, marked 'perc 1'. It contains rhythmic patterns and dynamics.

vni 1

One staff for violin, marked 'vni 1'. It contains melodic lines with slurs and ties.

vni 2

One staff for violin, marked 'vni 2'. It contains melodic lines with slurs and ties.

vni 3

One staff for violin, marked 'vni 3'. It contains melodic lines with slurs and ties.

vni 4

One staff for violin, marked 'vni 4'. It contains melodic lines with slurs and ties.

vni 5

One staff for violin, marked 'vni 5'. It contains melodic lines with slurs and ties.

vni 6

One staff for violin, marked 'vni 6'. It contains melodic lines with slurs and ties.

vc 1

One staff for violoncello, marked 'vc 1'. It contains melodic lines with slurs and ties.

sub. **pp** **f** sub. **pp** **f** sub. **pp** **f**

tr 1

tr 2

trn 1

trn 2

perc 1

perc 2

perc 3

vni 1

vni 2

vc 1

vc 2

vc 3

vc 4

cb 1

sub.p $\text{♩} = 60$

3X

fl 1
fl 2
ob 1
ob 2
cl 1
cl 2
cor
trn 1
perc 1
perc 2 (XLMB)
vno 1
vno 2
vla 1
vla 2
vc 1
vc 2
cb 1

Full.
ppp
pizz.
pizz.
pizz.

35

p

fl 1

ob 1

tr 1

trn 1

perc 1

perc 2

perc 3

vle 1

vle 2

vle 3

vle 4

vle 5

cb 1

cb 2

This page of a handwritten musical score, numbered 37, contains parts for various instruments. At the top left, a dynamic marking 'p' (piano) is written above a long horizontal line. The score is organized into several systems. The first system includes parts for flute 1 (fl 1), oboe 1 (ob 1), trumpet 1 (tr 1), and trombone 1 (trn 1). The second system features a percussion section with three staves (perc 1, 2, 3) and a string section with five staves (vle 1, 2, 3, 4, 5). The third system includes a cymbal part (cb) with two staves (cb 1, 2). The notation is dense, with many notes, rests, and articulation marks. There are several trills (tr) and accents (^) throughout. The percussion parts use various rhythmic symbols and patterns. The string parts show complex rhythmic figures and some trills. The cymbal part has a few notes with trills and accents. The page number '37' is written in a large, bold font at the bottom center.

V mp $\text{♩} = 50$

tr
1
2
trn
1
2

○ $\frac{4}{4}$

VNO 1 SOLO *sul G*

1
2
vle 3
4
5
1
2
VC
3
4

molto intenso!

mf

tr

trn

independently *in.*

vno 1

Emerging
in the
space

cis

1

2

vle 3

4

5

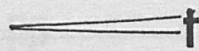
VC

1

2

3

4



tr 1 SS

tr 2 SS

trn 1 SS

trn 2 SS

perc. 2 4 TOM-T/3 PTTI/2 TRNGL/4 WOODBL

vno 1

vle 1

vle 2

vle 3

vle 4

vle 5

vc 1

vc 2

vc 3

vc 4

tr
1
2

trn
1
2

perc.2

vno 1

vle
1
2
3
4
5

vc
1
2
3
4

f

full.

flus.

Aut. G!

(sim.)

42

pp

tr 1 CS 3

tr 2 CS 3

trn 1 CS

trn 2 CS 3

perc.2 *legatiss.* *sliss.*

vno 1

fis

vle 1

vle 2

vle 3

vle 4

vle 5

VC 1

VC 2

VC 3

VC 4

43

f

tr
1
2

trn
1
2

perc.

vno 1

C

vle 3
4
5

VC
1
2
3
4

tr 1
tr 2
trn 1
trn 2
perc 2
vno 1

pp!
pp!

trapeze out C!
m. vibrato

a

vle 1
vle 2
vle 3
vle 4
vle 5
vc 1
vc 2
vc 3
vc 4

(kt)

p→

cl 1
cl 2
trn 1
trn 2
perc 1
vno 1

This section of the score includes parts for two clarinets (cl 1 and cl 2), two trumpets (trn 1 and trn 2), a vibraphone (VBF), a snare drum (perc 1), and a violin (vno 1). The woodwinds and violin play melodic lines with various articulations and slurs. The trumpets play a rhythmic accompaniment with sustained notes. The percussion part features a complex rhythmic pattern with accents and slurs.

as

vle 3
vle 4
vle 5
vc 1
vc 2
vc 3
vc 4

This section of the score includes parts for three violas (vle 3, vle 4, vle 5) and four violas da gamba (vc 1, vc 2, vc 3, vc 4). The violas play a rhythmic accompaniment with sustained notes and slurs. The violas da gamba play a rhythmic accompaniment with sustained notes and slurs.



cl 1
cl 2

trn 1
trn 2

perc 1

vno 1

vle 3
4
5

vc 1
2
3
4

48

Detailed description: This page of a musical score contains staves for Clarinet (cl), Trumpet (trn), Percussion (perc), Violin (vle), and Viola (vc). The Clarinet part has two staves with various notes and dynamics like 'dp' and 'full'. The Trumpet part has two staves with notes and dynamics like 'sim'. The Percussion part has one staff with a drum set icon and notes. The Violin part has three staves with complex rhythmic patterns and triplets. The Viola part has four staves with similar rhythmic patterns. The page number '48' is at the bottom center.

Handwritten musical score for a symphony orchestra, page 50. The score includes parts for Clarinet (cl), Trumpet (trn), Percussion (perc 1), Violin (vno 1), Viola (vle 3), and Violoncello (vc). The music is in 7/8 time and features complex rhythmic patterns, including triplets and sixteenth notes. A large 'b' dynamic marking is present in the center of the page.

cl
1
2

trn
1
2

perc 1
(VB)

vno 1

b

vle 3
1
2
3
4
5

vc
1
2
3
4

50

pp

cl

1

2

trn

1

2

perc 1

vno 1

h

vle 1

2

3

4

5

VC

1

2

3

4

ppp al fine

Handwritten musical score for a symphony orchestra, page 52. The score includes parts for Clarinet (Cl), Trumpet (trn), Percussion (perc 1), Violin (vno 1), Viola (vle 3), and Violoncello (vc). The music is in 3/4 time and features complex rhythmic patterns, including triplets and sixteenth notes. Dynamics range from pppp to ppp. A large 'e' is written in the center of the page.

VI ^{mf} ♩ = 60

vic, co, perc

fl, cl

frull.

frull.

fl

ob

cl

fg

perc 3

vle

cb

Musical score for woodwinds and strings. The woodwind section includes Flute (fl), Oboe (ob), Clarinet (cl), and Bassoon (fg). The string section includes Violin (vle) and Cello (cb). The score is in 4/4 time and features various musical notations such as rests, notes, and dynamic markings.

Percussion part of the score, labeled 'perc 3'. It includes a snare drum (sn) and a tom-tom (tomb). The notation shows rhythmic patterns with stems and flags, and includes the marking 'M TMBSC'.

Violin (vle) and Viola parts of the score. The Violin part includes dynamic markings such as 'f' and 'p'. The Viola part includes dynamic markings such as 'p' and 'f'. Both parts feature complex rhythmic patterns and melodic lines.

Cello (cb) and Double Bass parts of the score. The Cello part includes dynamic markings such as 'p' and 'f'. The Double Bass part includes dynamic markings such as 'p' and 'f'. Both parts feature complex rhythmic patterns and melodic lines.

ppp

vni 1-17

54

mp

1
2
3
4
5
6
7
8
9
10
11
12
13
14
15
16
17

vni
1-17

f

tr

1

2

3

4

5

6

7

8

vni 9
1-17

10

11

12

13

14

15

16

17

56

Detailed description: This is a page of a musical score for a large ensemble. It features 17 numbered staves. The top staff is for a woodwind instrument, likely a flute, and includes a trill (tr) and a tremolo (tr) marking. The remaining staves (1-8) are for strings, and staves 9-17 are for woodwinds, with the label 'vni 1-17' indicating they are for various woodwind instruments. The music is written in a complex, rhythmic style with many triplets and sixteenth notes. A dynamic marking of 'f' (forte) is present at the top left. The page number '56' is centered at the bottom.

pp

1
fl

2

1
ob

2

1
cl

2

1
fg

2

cor

perc.3
CMPTUB

1
vle

2

3

4

5

cb

17/16T.

7:4

7:4

pp

ppp

ppp

pp

p

sf

57

Detailed description: This page of a musical score, numbered 57, features a complex orchestration. The woodwind section includes two parts each for flute (fl), oboe (ob), and clarinet (cl). The string section consists of two parts for first and second violins (vle) and two parts for first and second violas (vle). The percussion section includes three parts (perc.3) and a cimbalom (CMPTUB). The score begins with a piano (pp) dynamic. The flute part has a trill (17/16T.) and a wavy line indicating a tremolo. The percussion part features various dynamics including pp, ppp, pp, and p, along with a sf (sforzando) marking. The score is filled with intricate rhythmic patterns, including triplets and sixteenth-note runs. The page number 57 is centered at the bottom.

mp

Musical score for strings and woodwinds, measures 58-75. The score is written for 17 instruments: Violin I (1), Violin II (2), Violin III (3), Violin IV (4), Viola (5), Violoncello (6), Double Bass (7), Flute (8), Flute I (9), Flute II (10), Clarinet (11), Clarinet (12), Clarinet (13), Clarinet (14), Clarinet (15), Clarinet (16), and Clarinet (17). The music is in 4/4 time and features complex rhythmic patterns, including triplets and sixteenth-note runs. The dynamic marking is mezzo-piano (mp). The score is divided into measures 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, and 75. The woodwind parts (9-17) are grouped together and labeled 'vni 1-17'.

p *delicatiss.*

Handwritten musical score for 17 violins, numbered 1-17. The score is written in treble clef with a key signature of one sharp (F#). It features complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as 'p' and 'delicatiss.'. The notation includes stems, beams, and various accidentals. A large bracket at the top right indicates a section of the score.

Vni
1-17

ppp f p

sf. pp

ppp

fl

ob

cl

fg

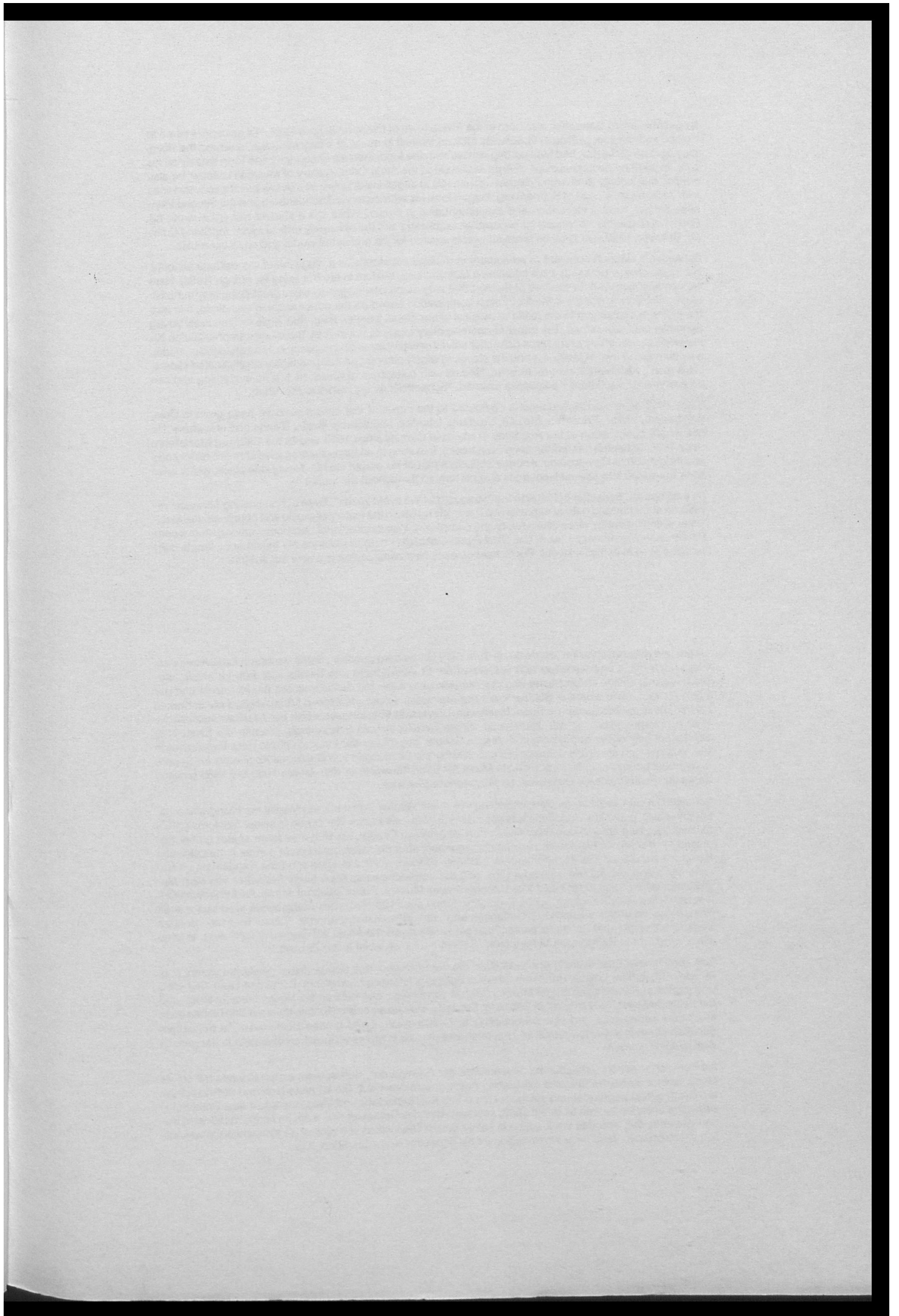
cor

perc 1

vle

cb

The musical score consists of three measures. The first measure has dynamics *ppp*, *f*, and *p*. The second measure has dynamics *sf.* and *pp*. The third measure has dynamics *ppp*. The instruments are: fl (flute), ob (oboe), cl (clarinet), fg (bassoon), cor (cor Anglais), perc 1 (percussion 1), vle (violin), and cb (cello). The percussion part includes a timpani (TIMP) section with notes and rests, and a section marked "estrem. s. part." (extreme soft part). The cellos and basses part has a large number "60" at the end of the page.



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 400 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 forty-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 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 400 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 41 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.

