BOGUSLAW SCHAEFFER

VIOLIN CONCERTO No. 3

COLLSCH EDITION
SALZBURG

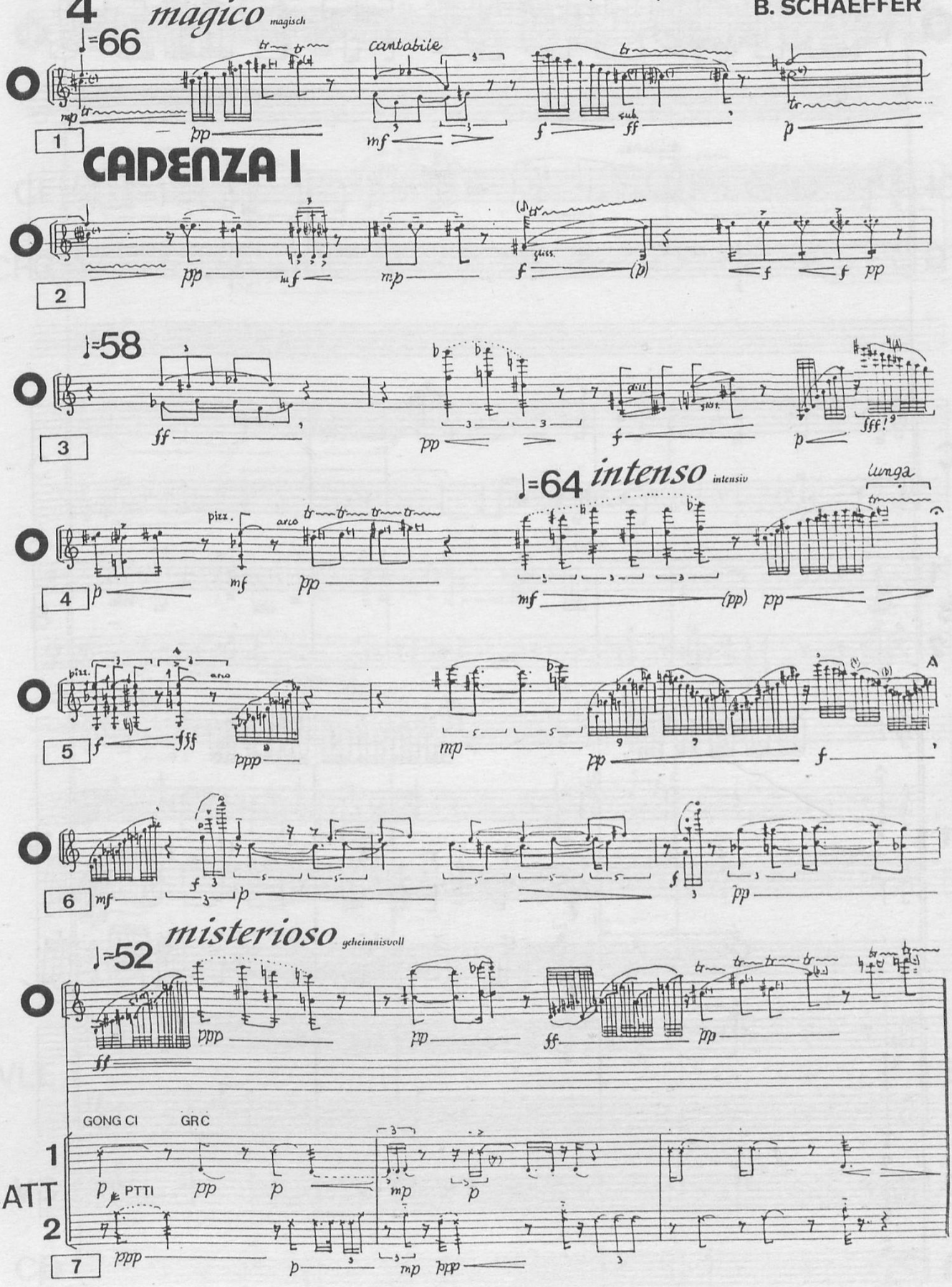
Boguslaw Schaeffer

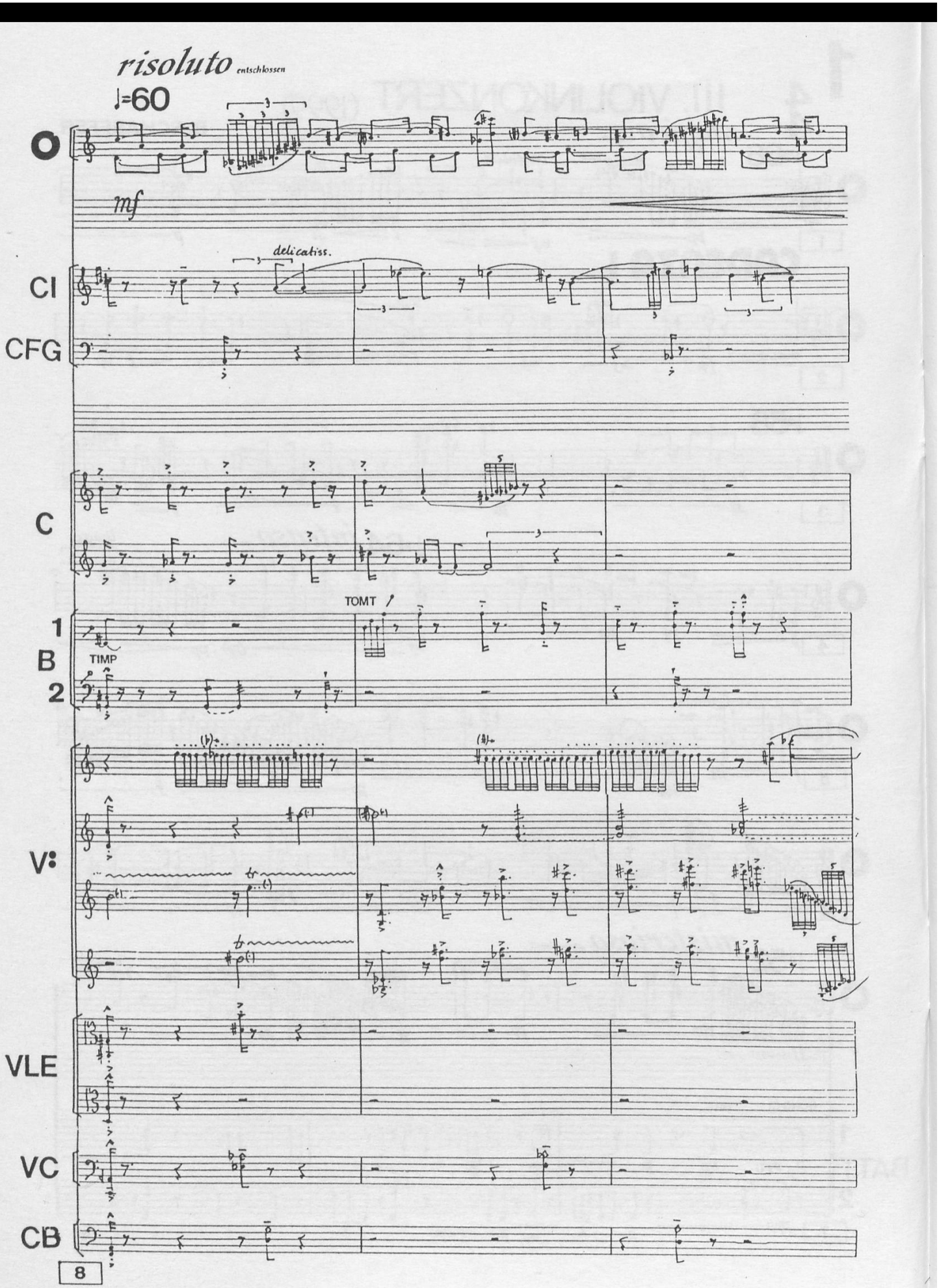
VIOLIN CONCERTO No. 3

COLLSCH EDITION
SALZBURG

III. VIOLINKONZERT (1999)

B. SCHAEFFER




risoluto entschlossen
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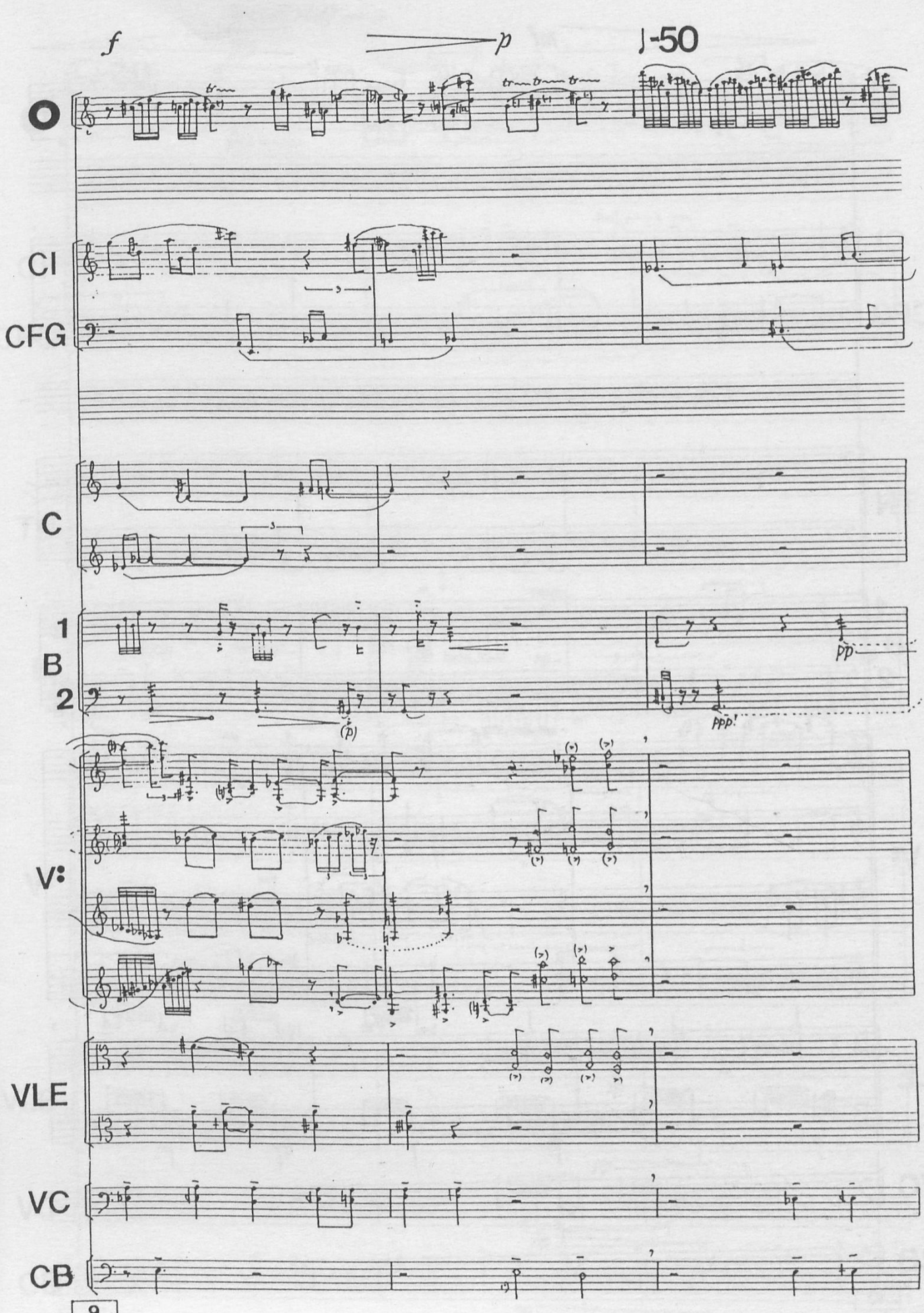
delicatiss.
Cl
CFG
C
TOMT
1
B
2
TIMP
V:
VLE
VC
CB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♩-50
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CFG
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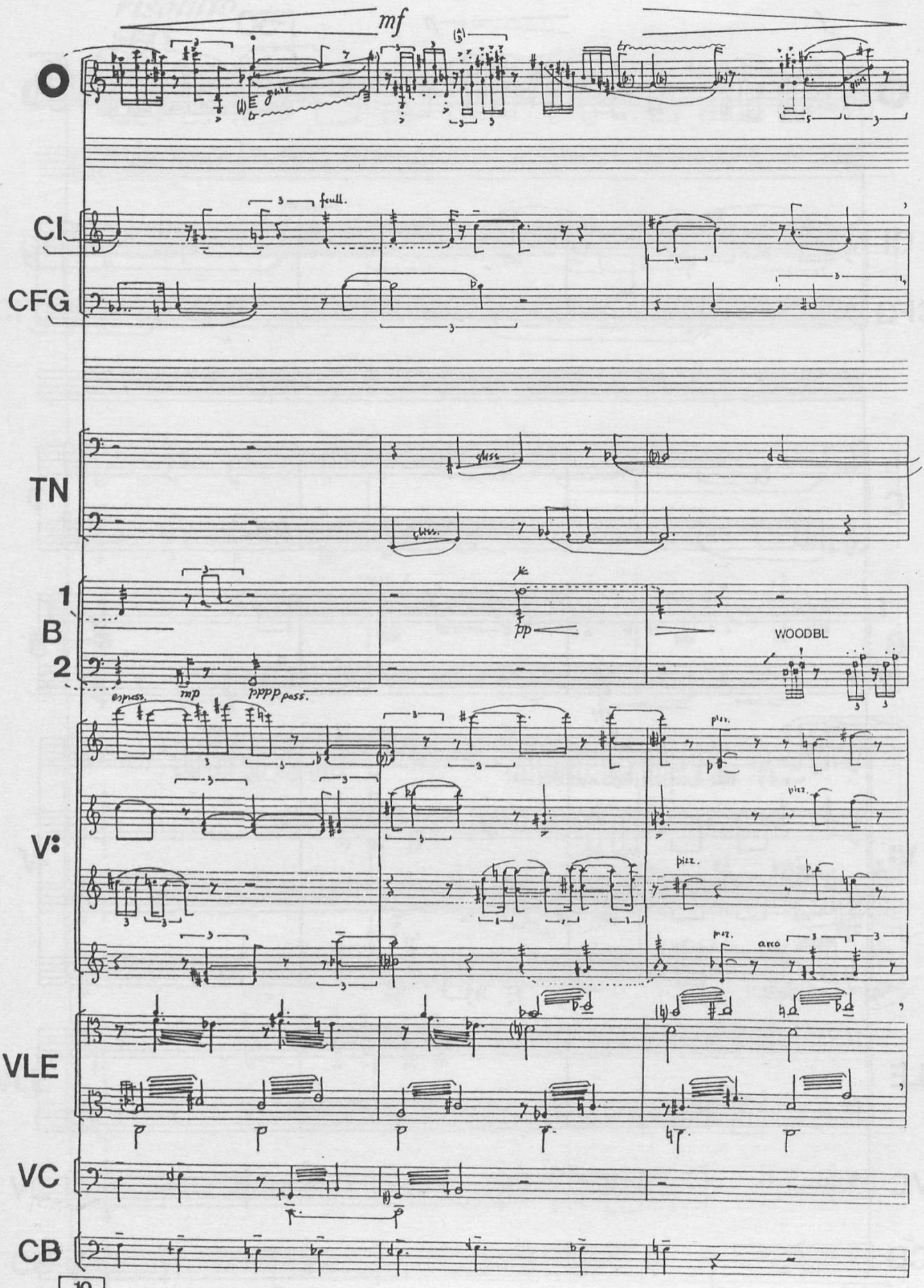
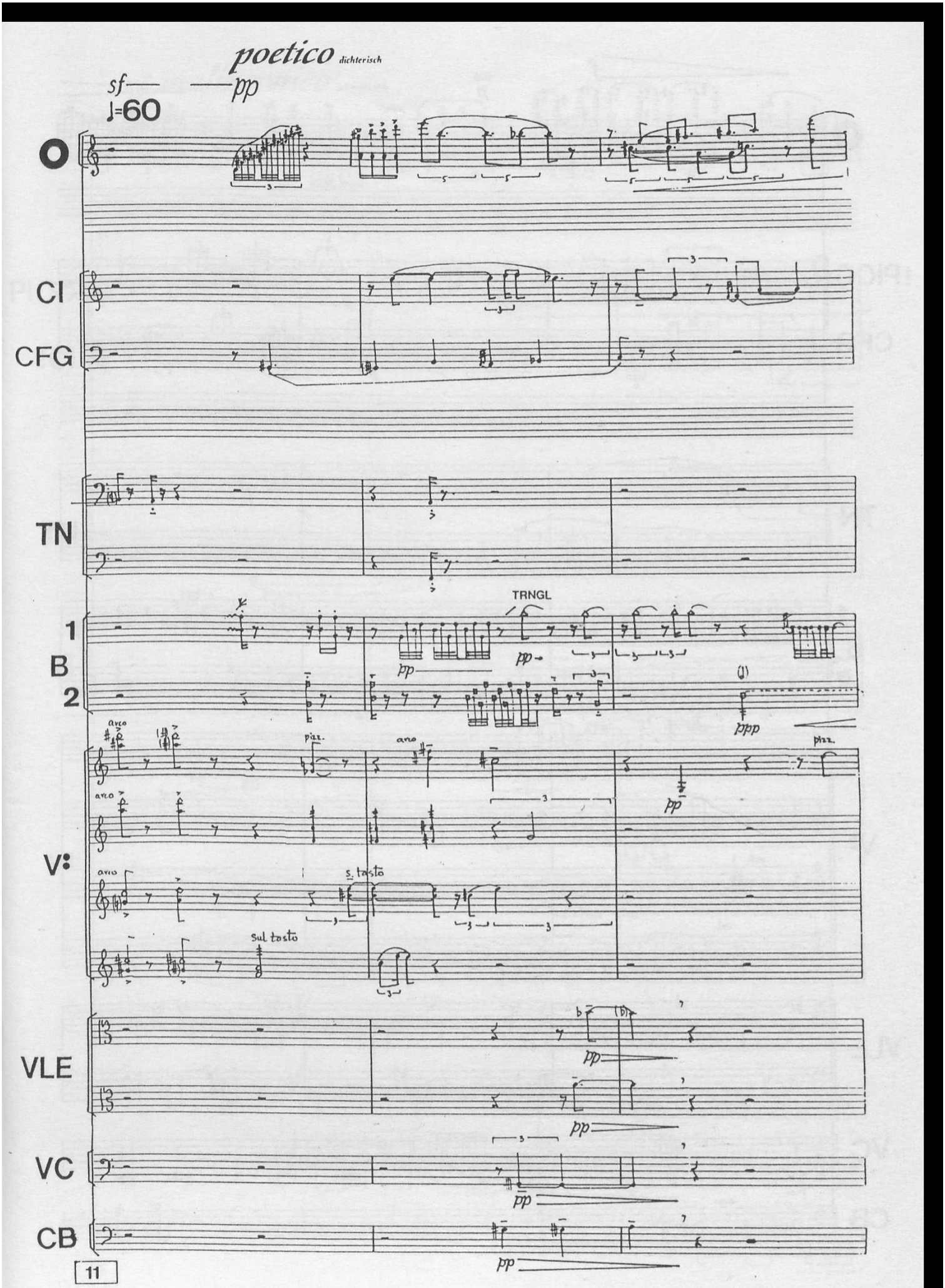
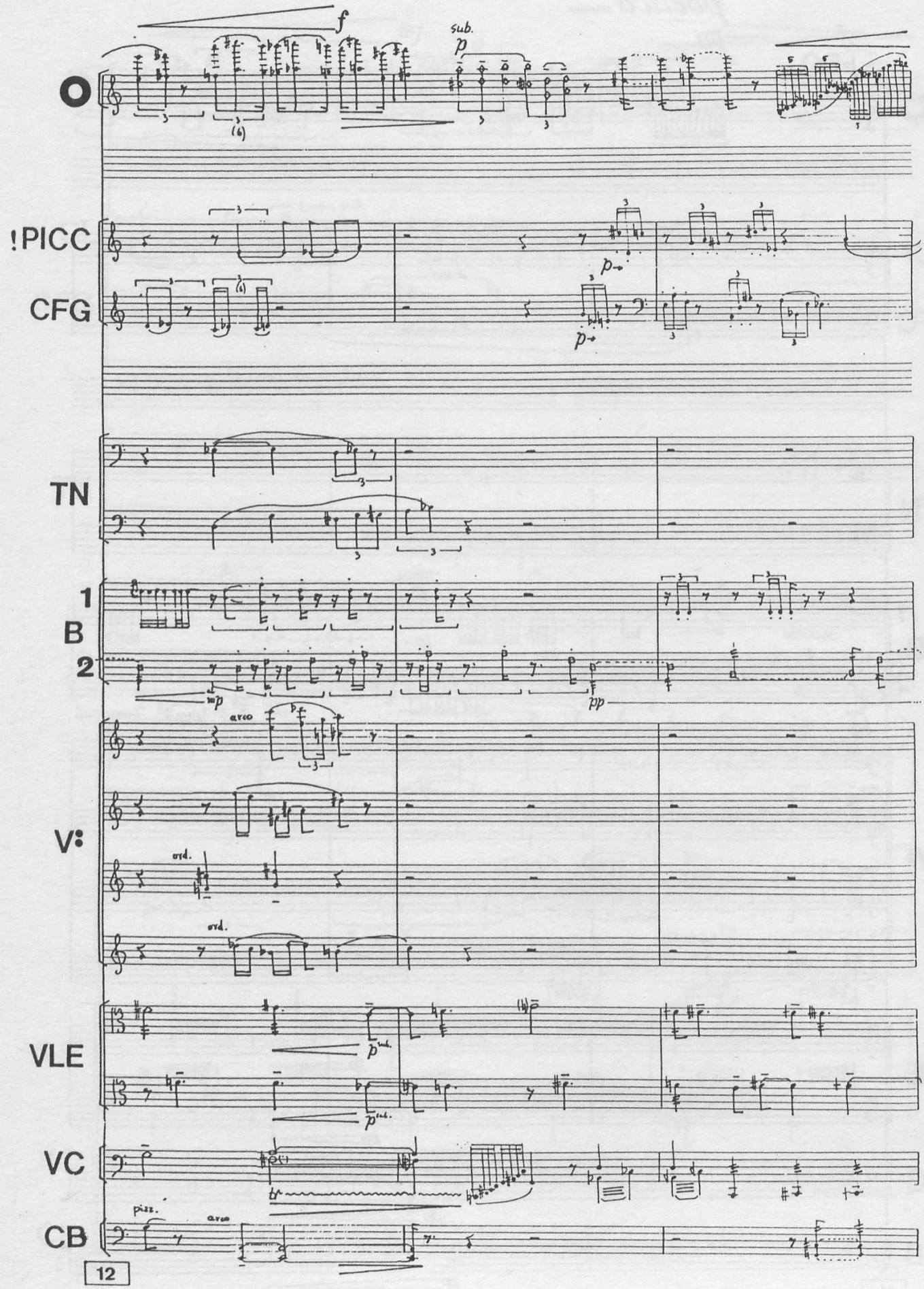
pp
ppp
V:
VLE
VC
CB


mf
Cl
full.
CFG
TN
gliss.
1
B
2
pp
WOODBL
espress.
mp
pppp pass.
V:
pizz.
arco
VLE
VC
CB


poetico dichterisch
sf
pp
♩=60
O
Cl
CFG
TN
1
B
2
TRNGL
pp
ppp
arco
pizz.
V:
s. tasto
sul tasto
VLE
VC
CB
11


O
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CFG
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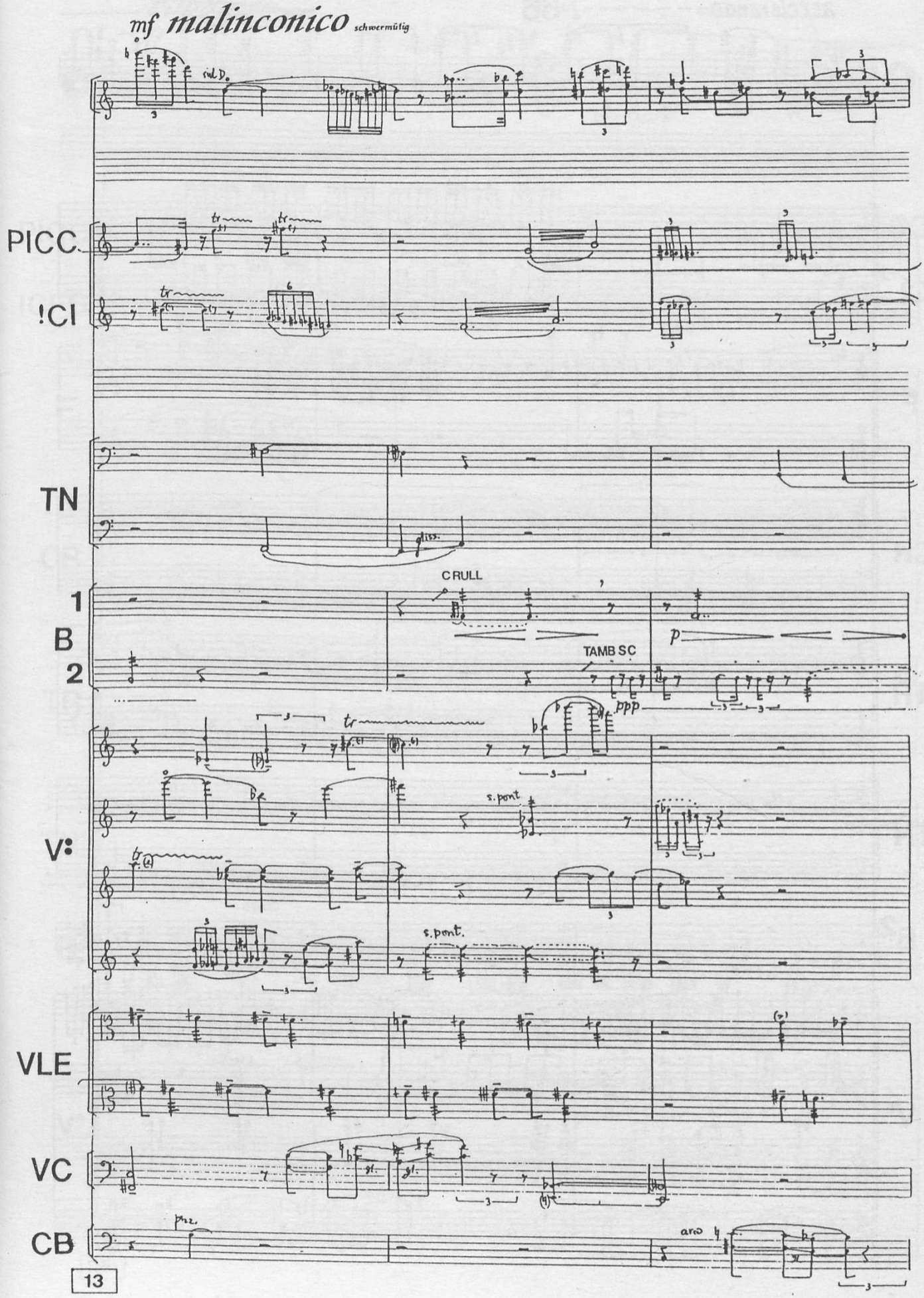
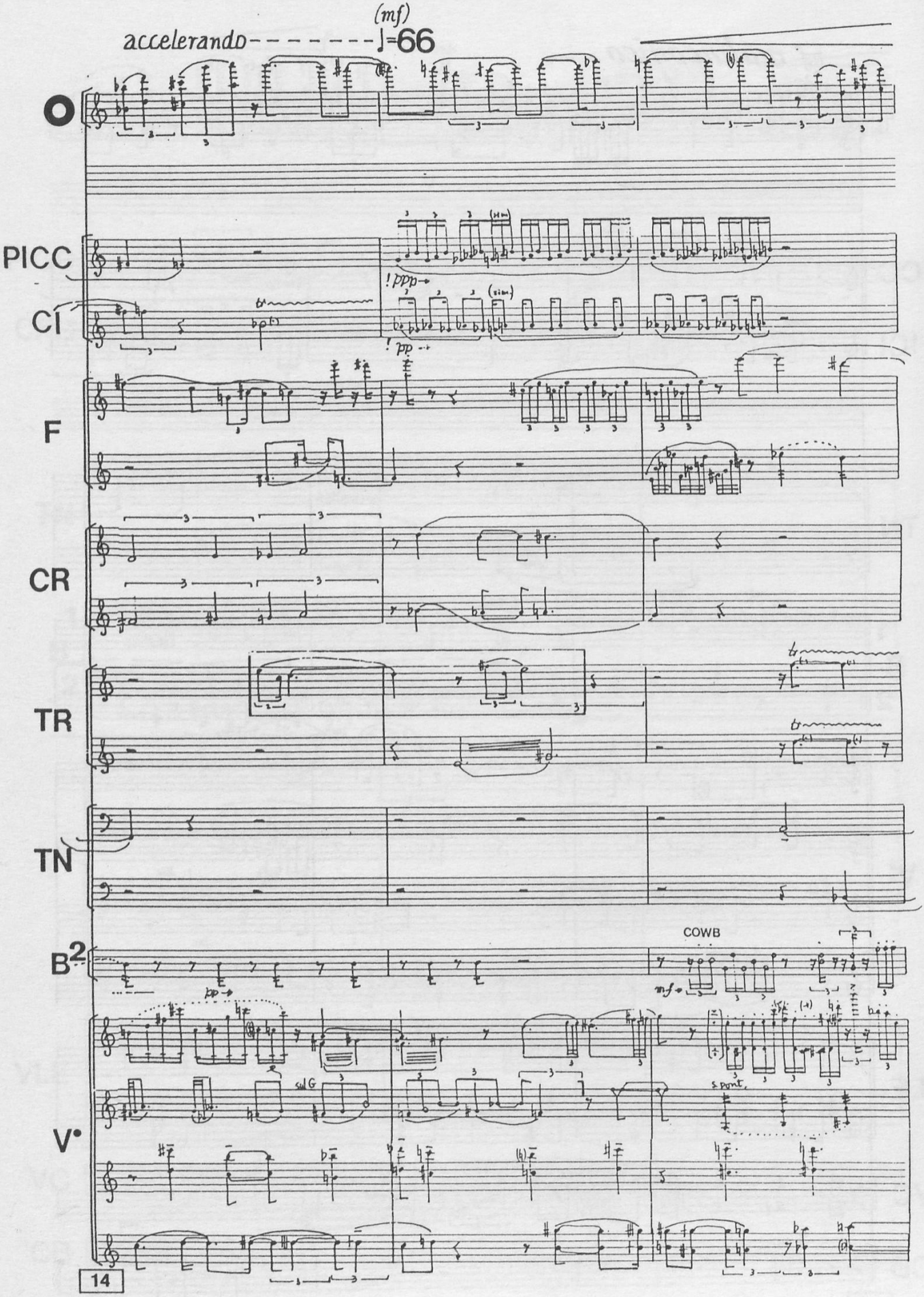
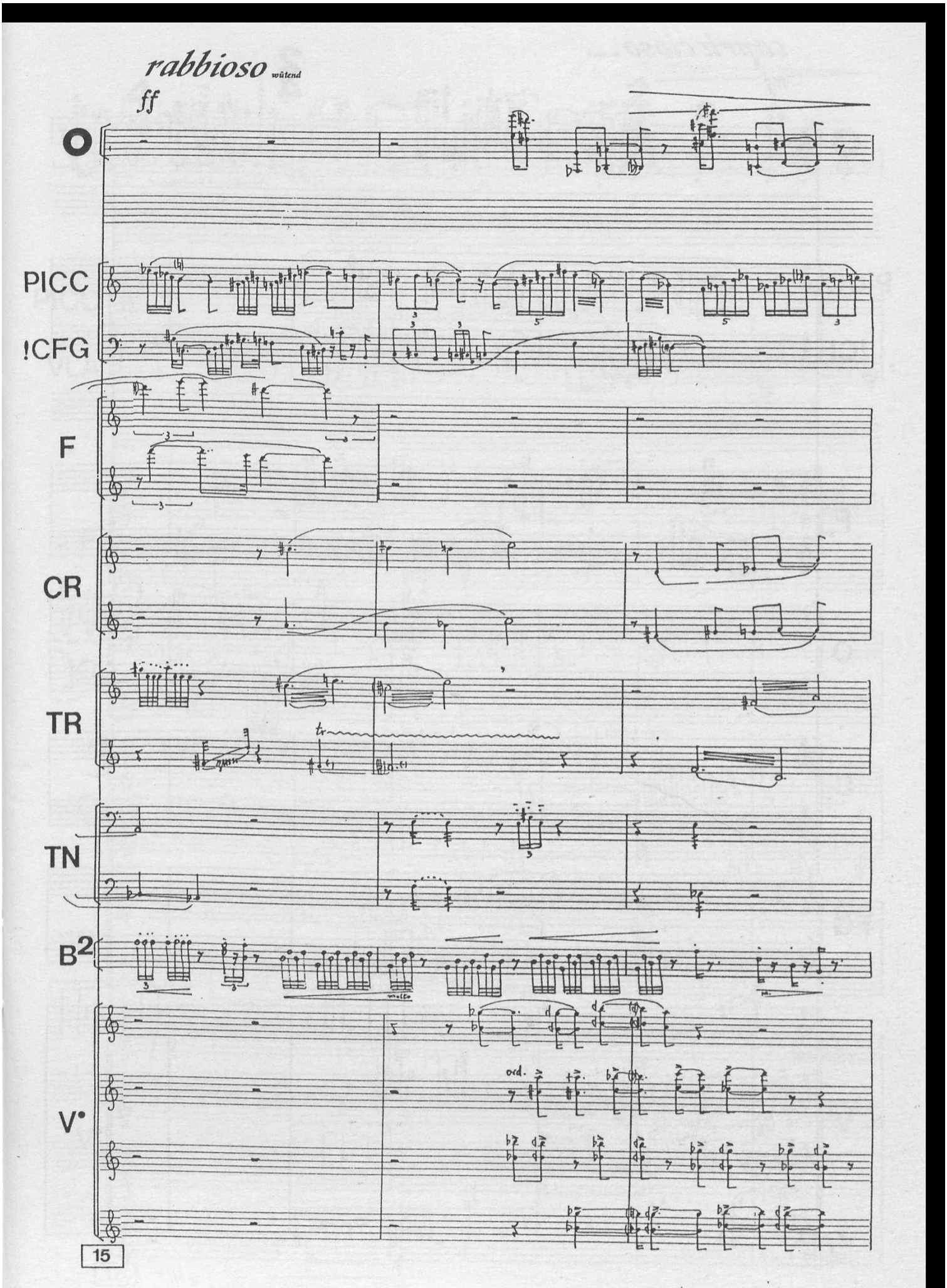
1
B
2
V:
VLE
VC
CB
f
sub.
p
arco
ord.
pizz.
12


mf malinconico schwermütig
PICC.
!Cl
TN
1
B
2
CRULL
TAMB SC
p
ppp
V:
s.pont
s.pont.
VLE
VC
CB
pizz.
arco
13


accelerando
(mf)
♩=66
O
PICC
CI
F
CR
TR
TN
B2
COWB
V•
sul G
s. pont.


rabbioso wütend
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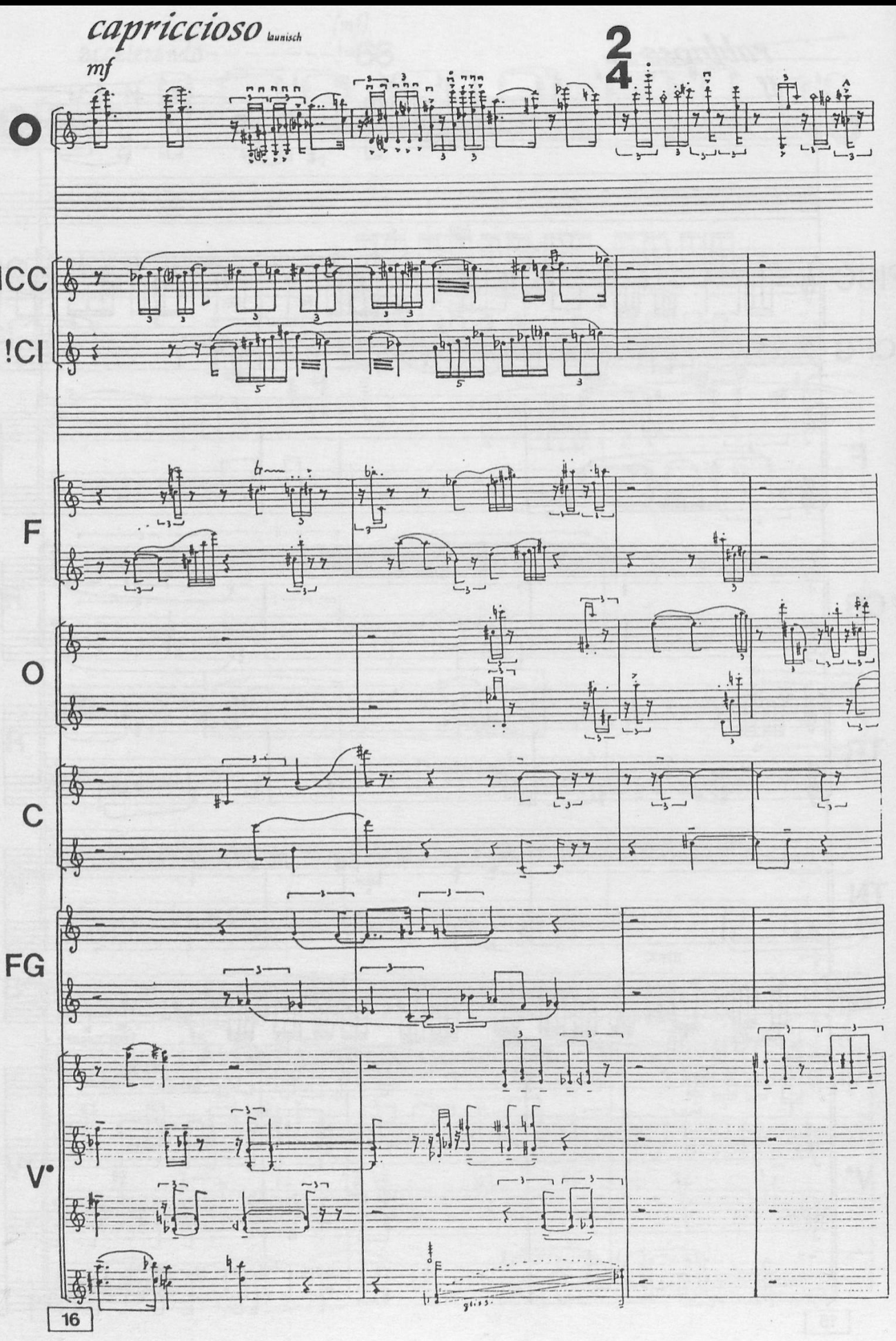
PICC
!CFG
F
CR
TR
TN
B2
V•
ord.
15


capriccioso launisch
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O
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!Cl
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O
C
FG
V•
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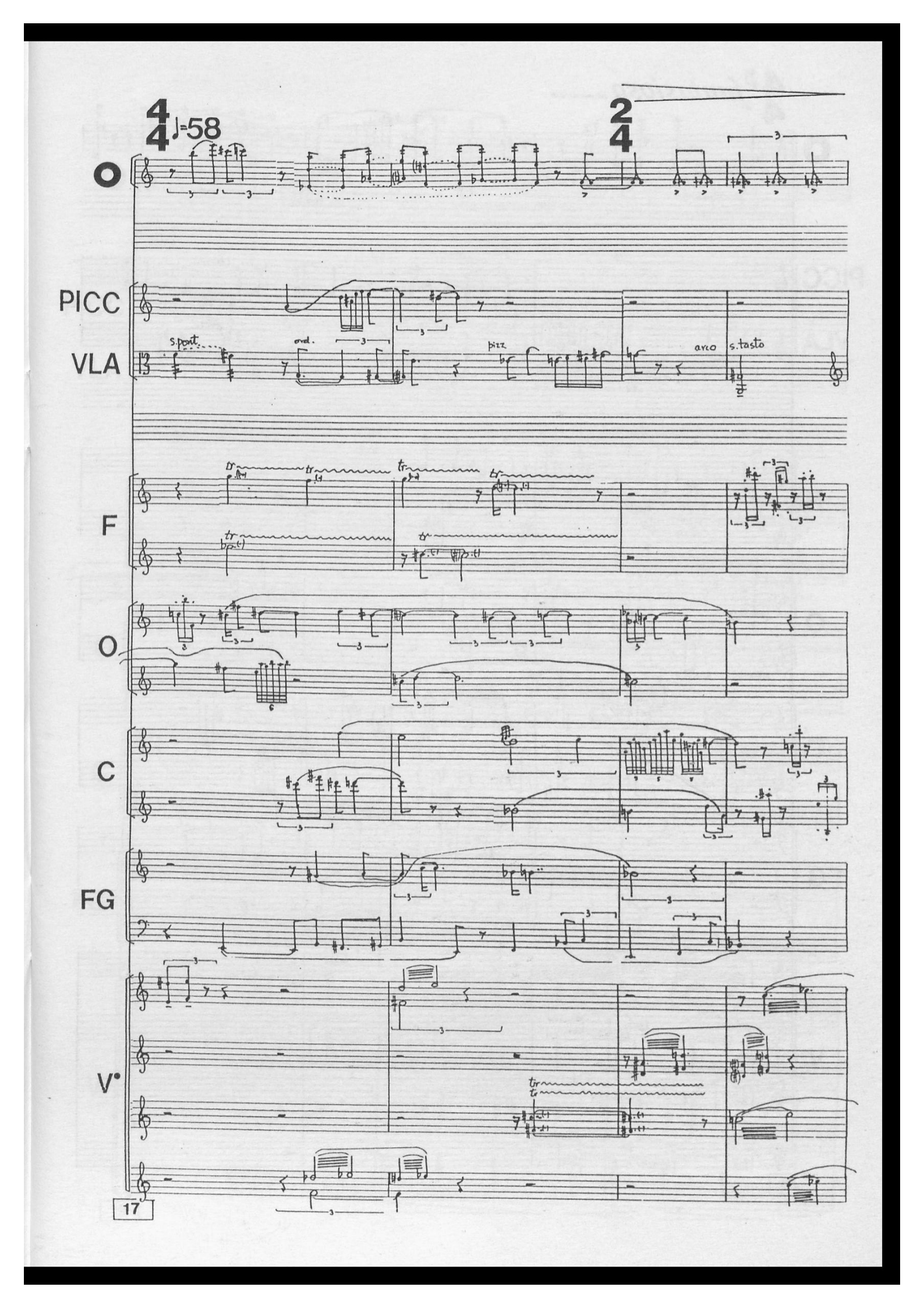
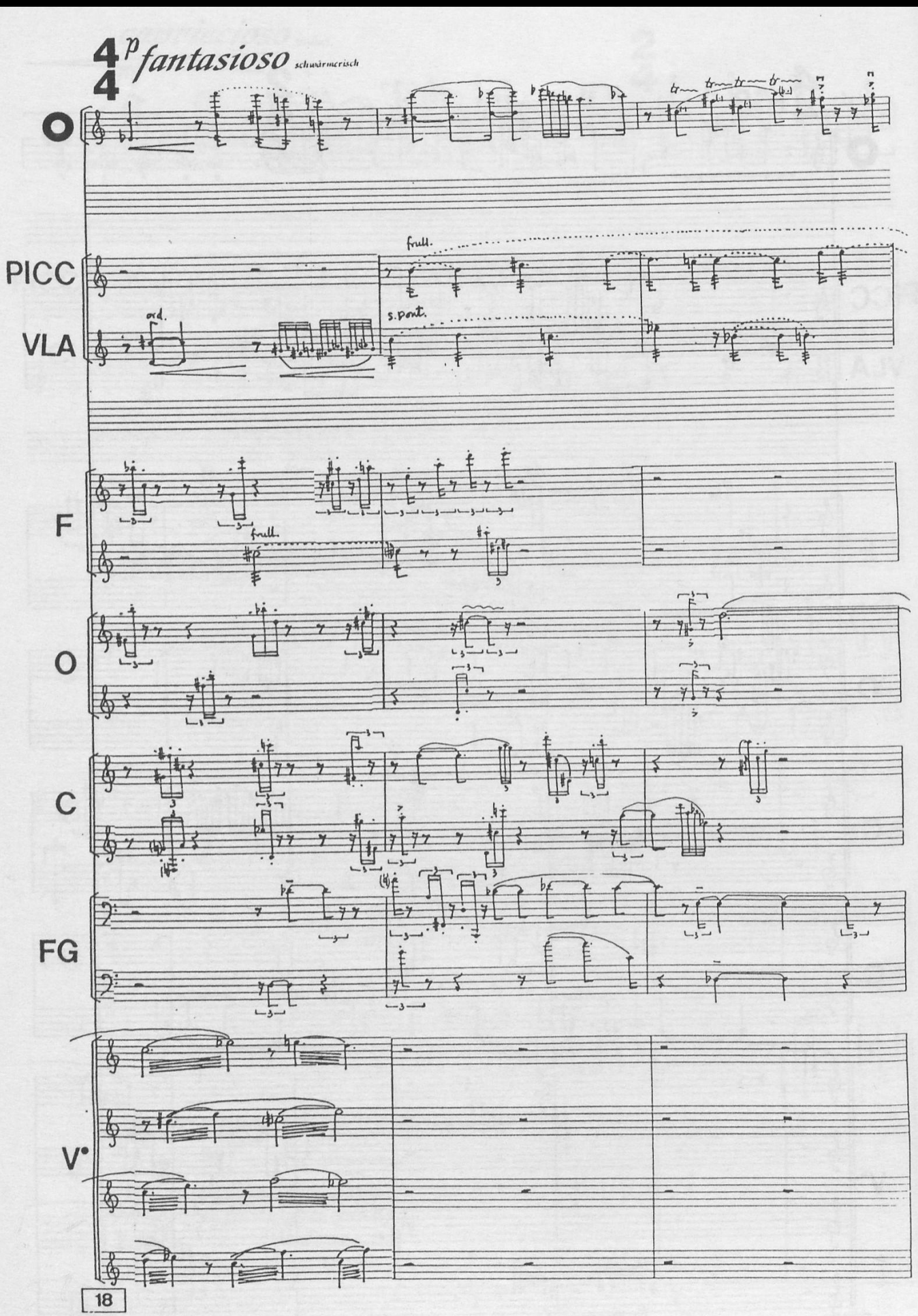

4/4 ♩=58
2/4
O
PICC
VLA
s.port.
ord.
pizz
arco
s.tasto
F
O
C
FG
V•
17


4/4
p
fantasioso
schwärmerisch
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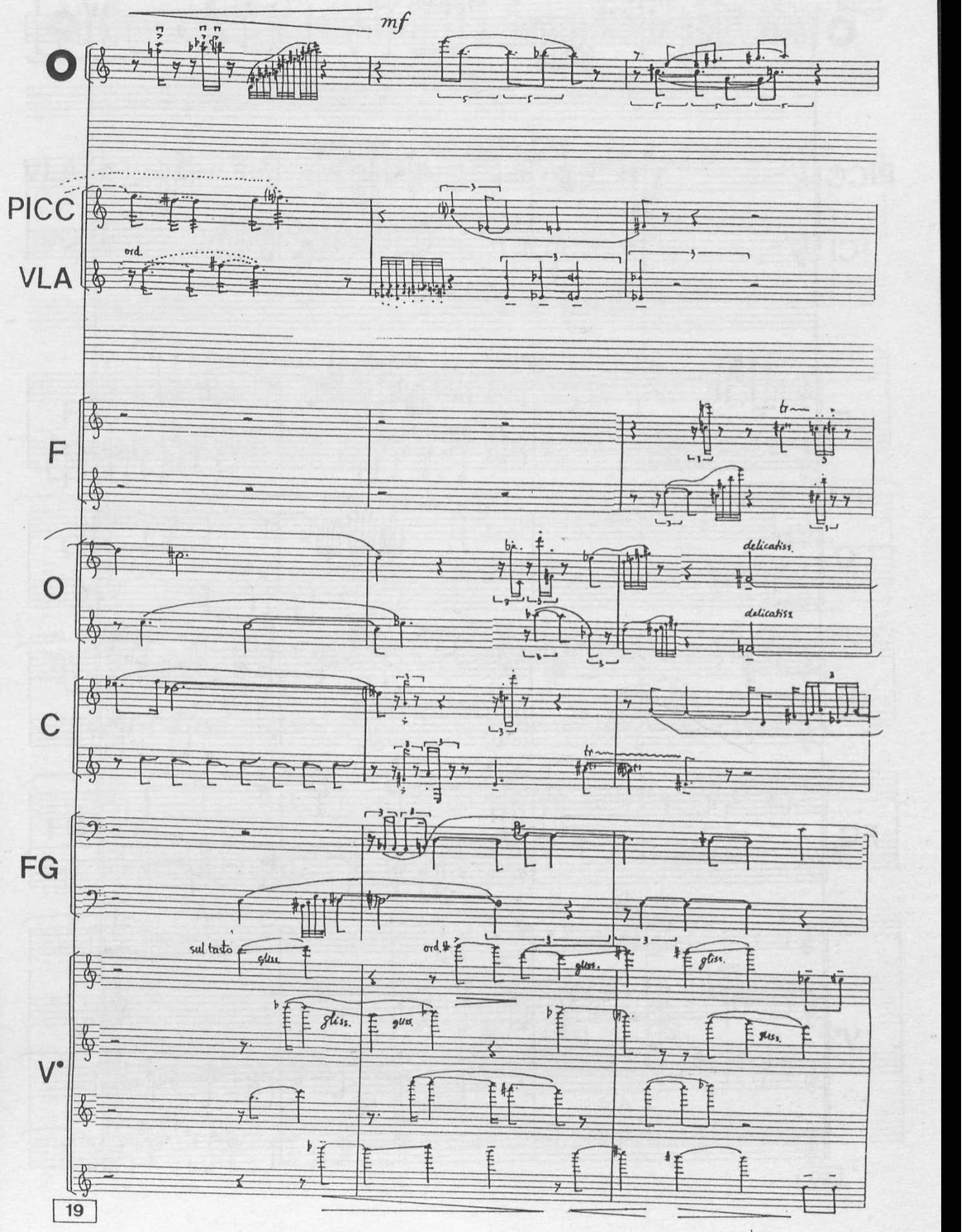
PICC
frull.
ord.
VLA
s.pont.
F
frull.
O
C
FG
V°


mf
PICC
VLA
ord.
F
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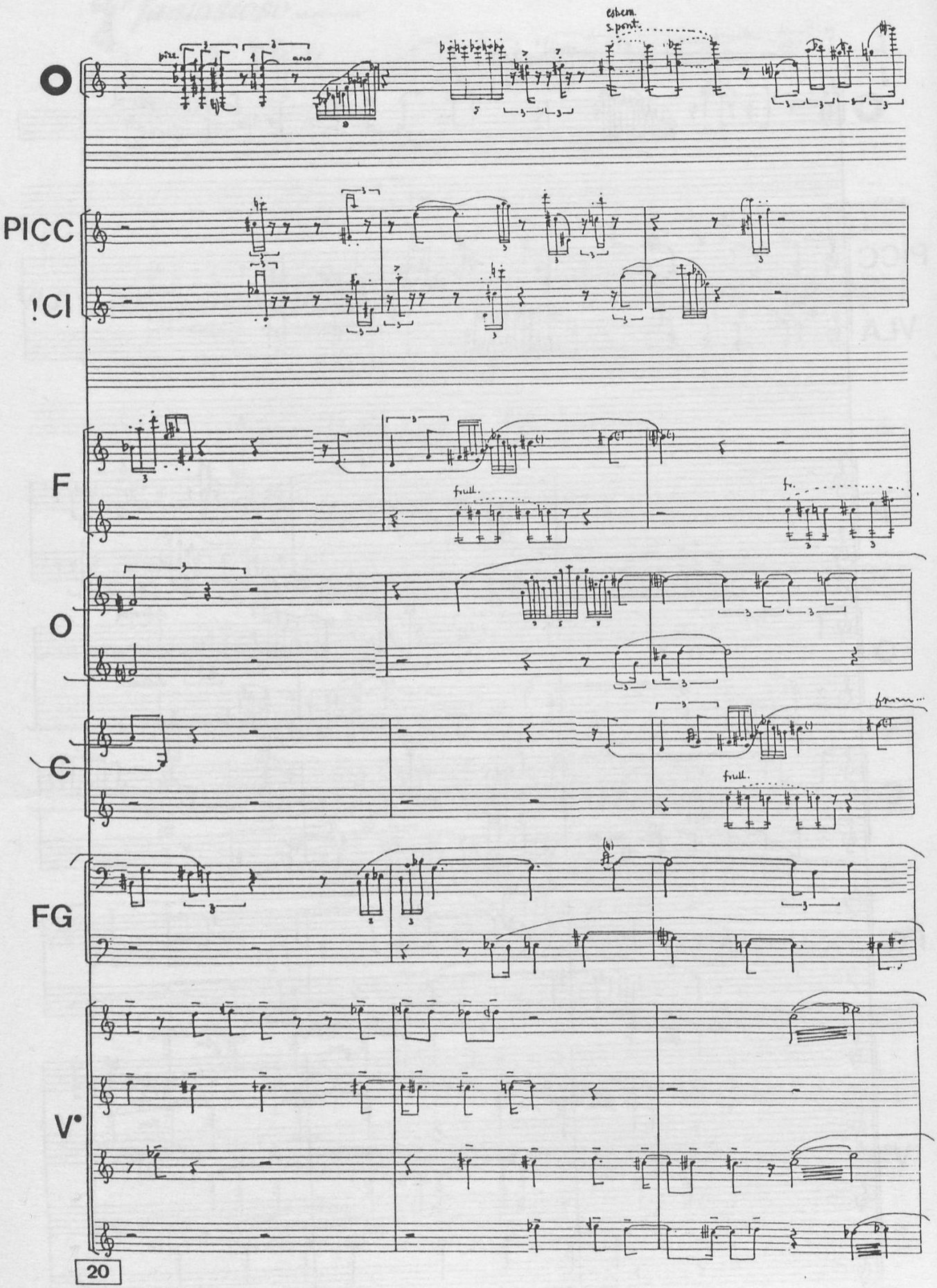
FG
V°
delicatiss.
delicatiss
sul tasto
gliss.
ord.


PICC
!Cl
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C
FG
V•
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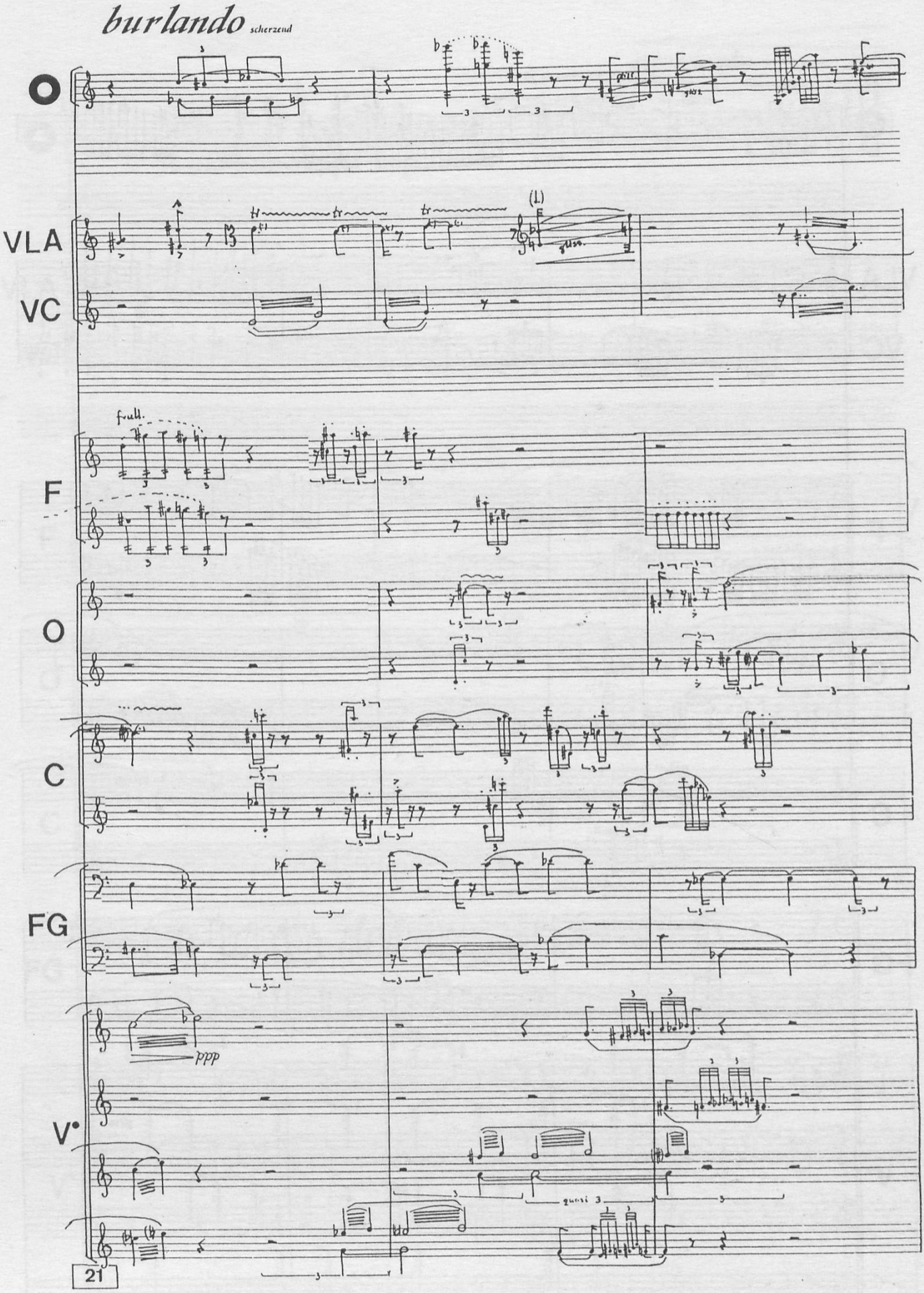
burlando scherzend
O
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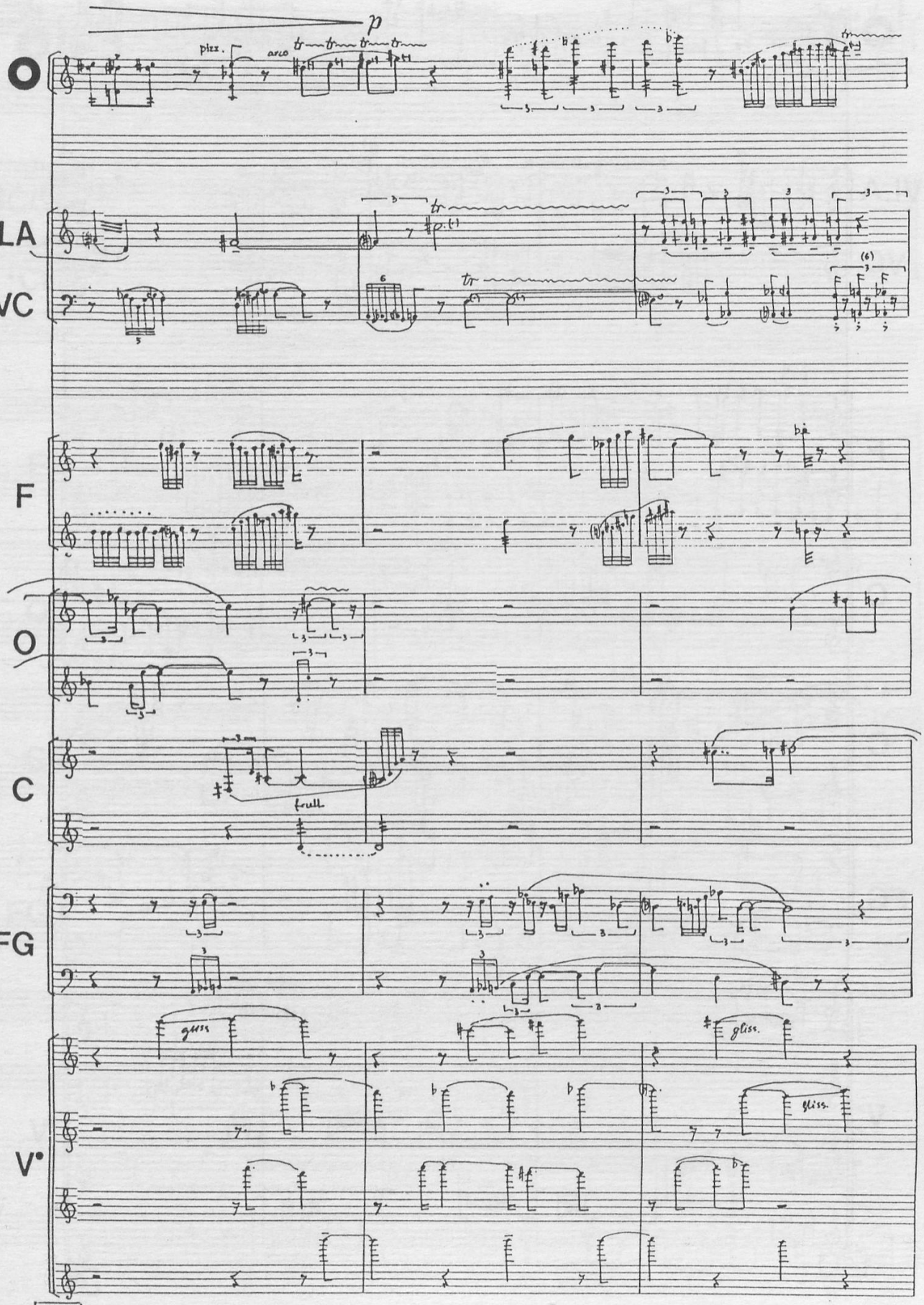
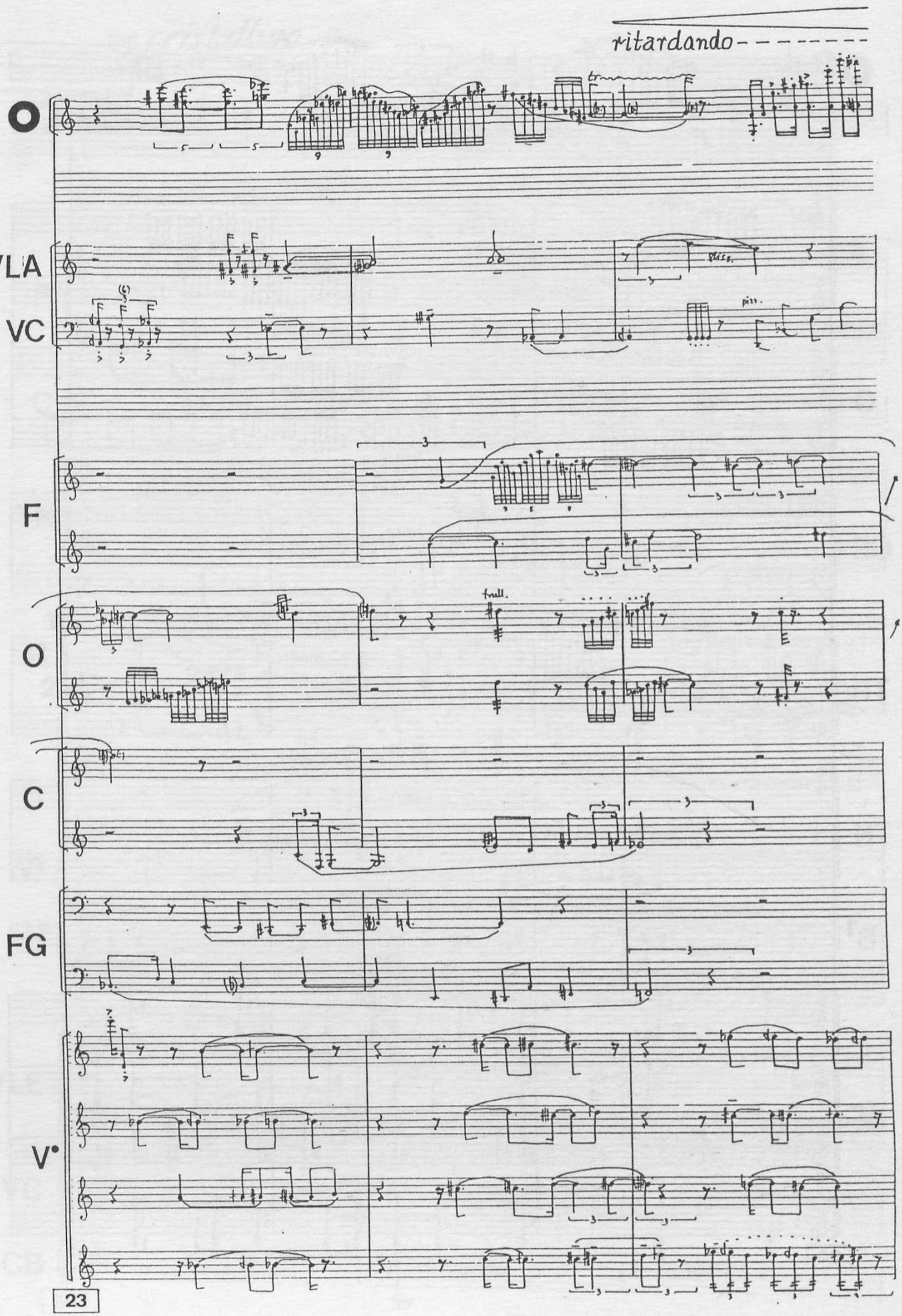
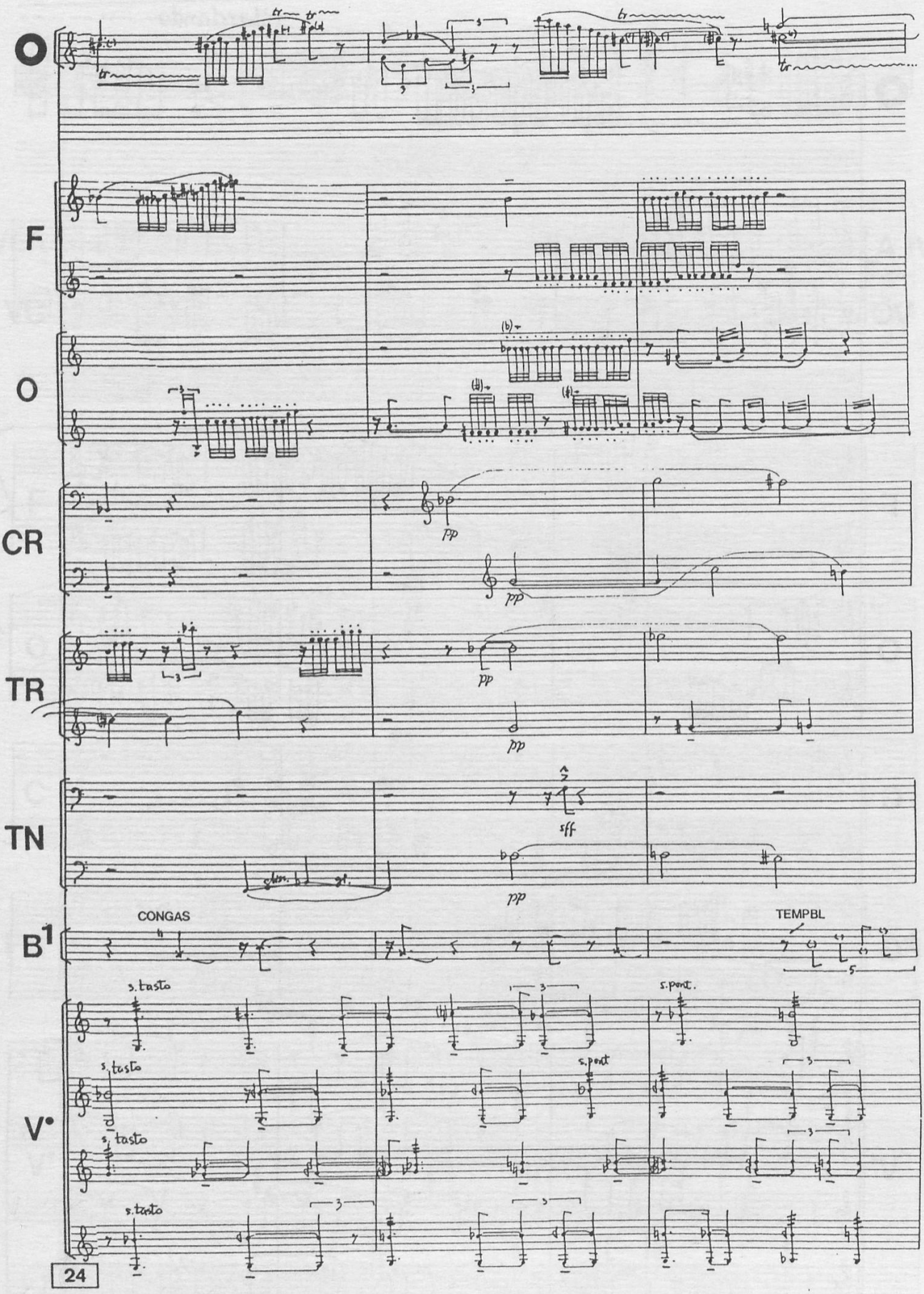
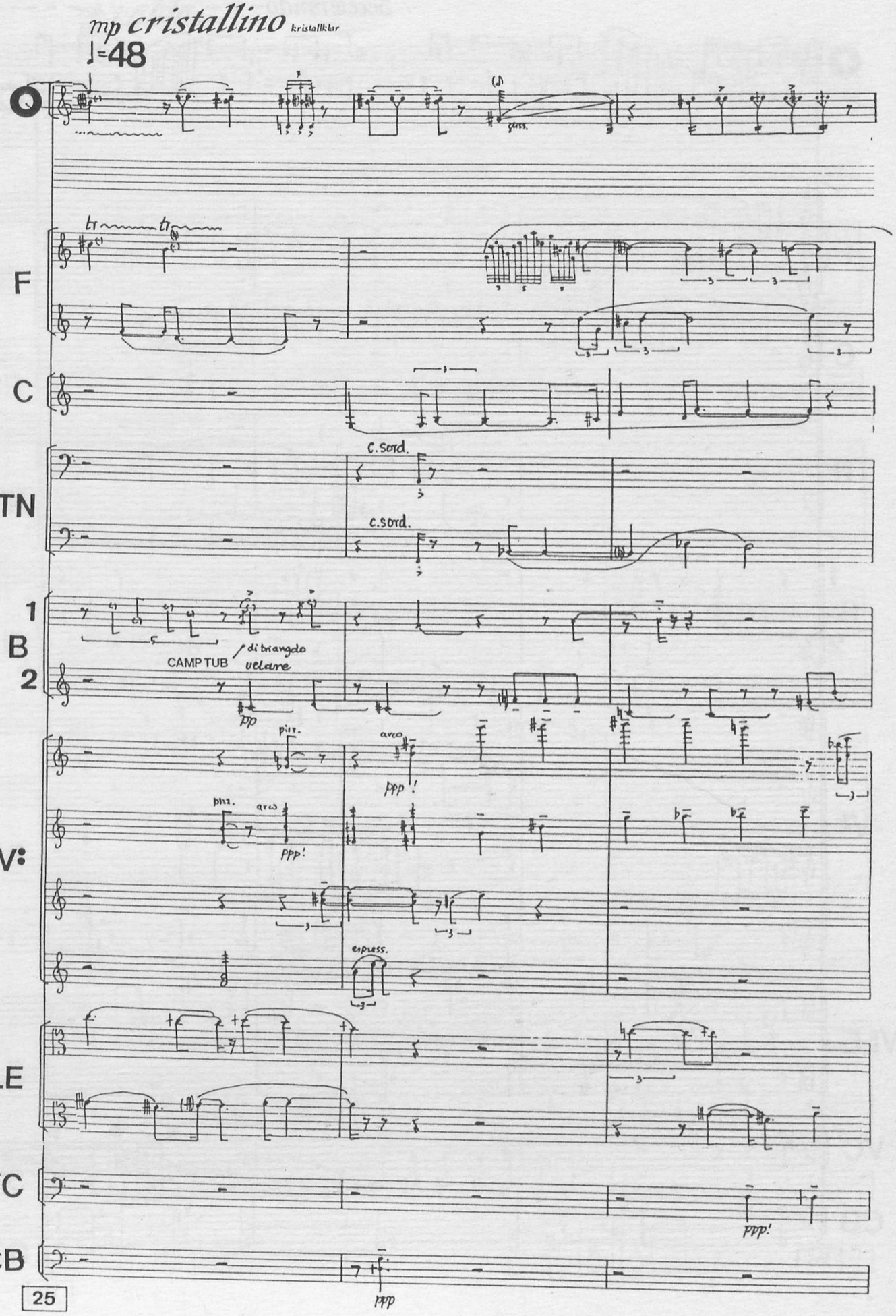
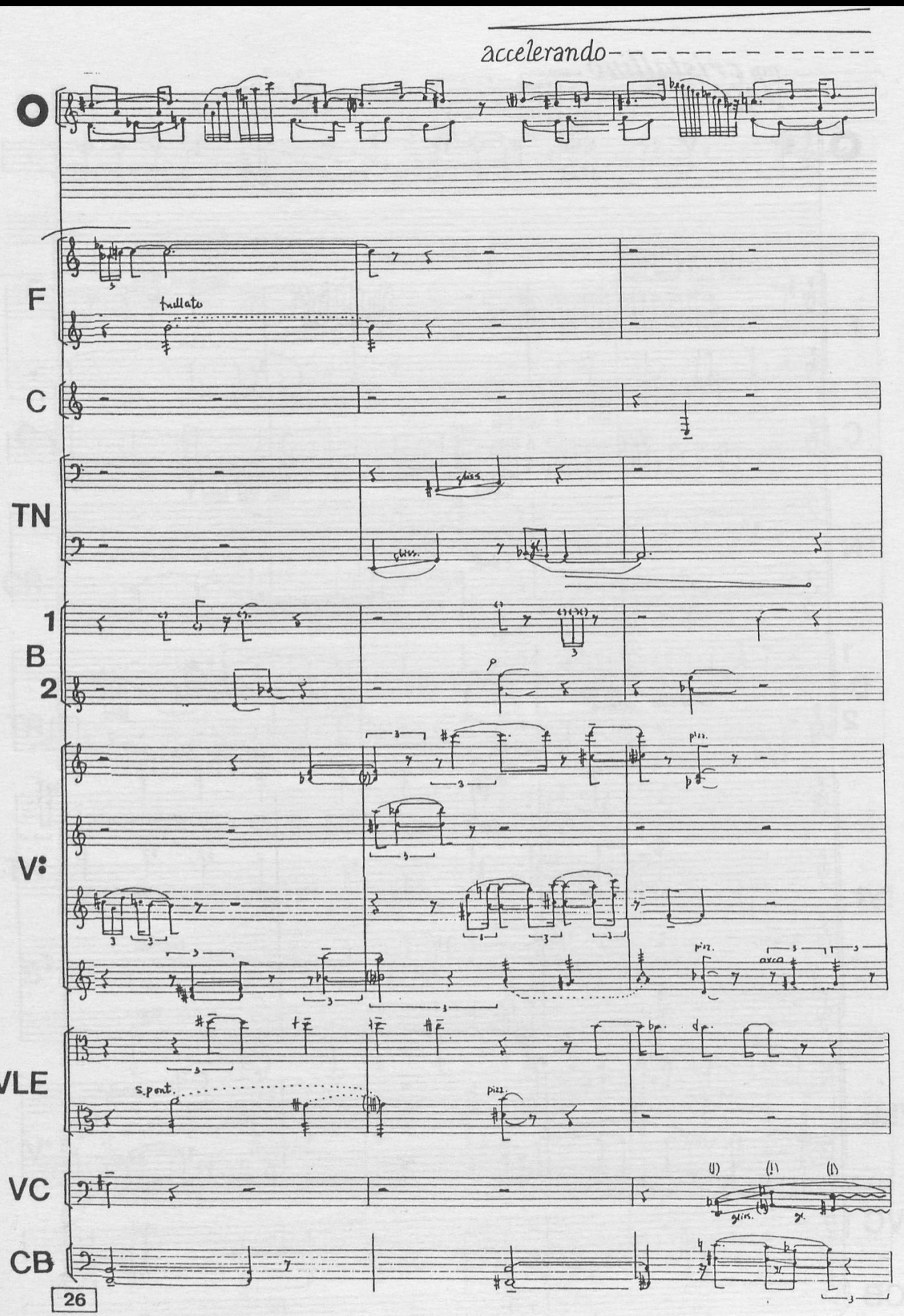
VC
F
O
C
FG
V°
ppp
quasi 3

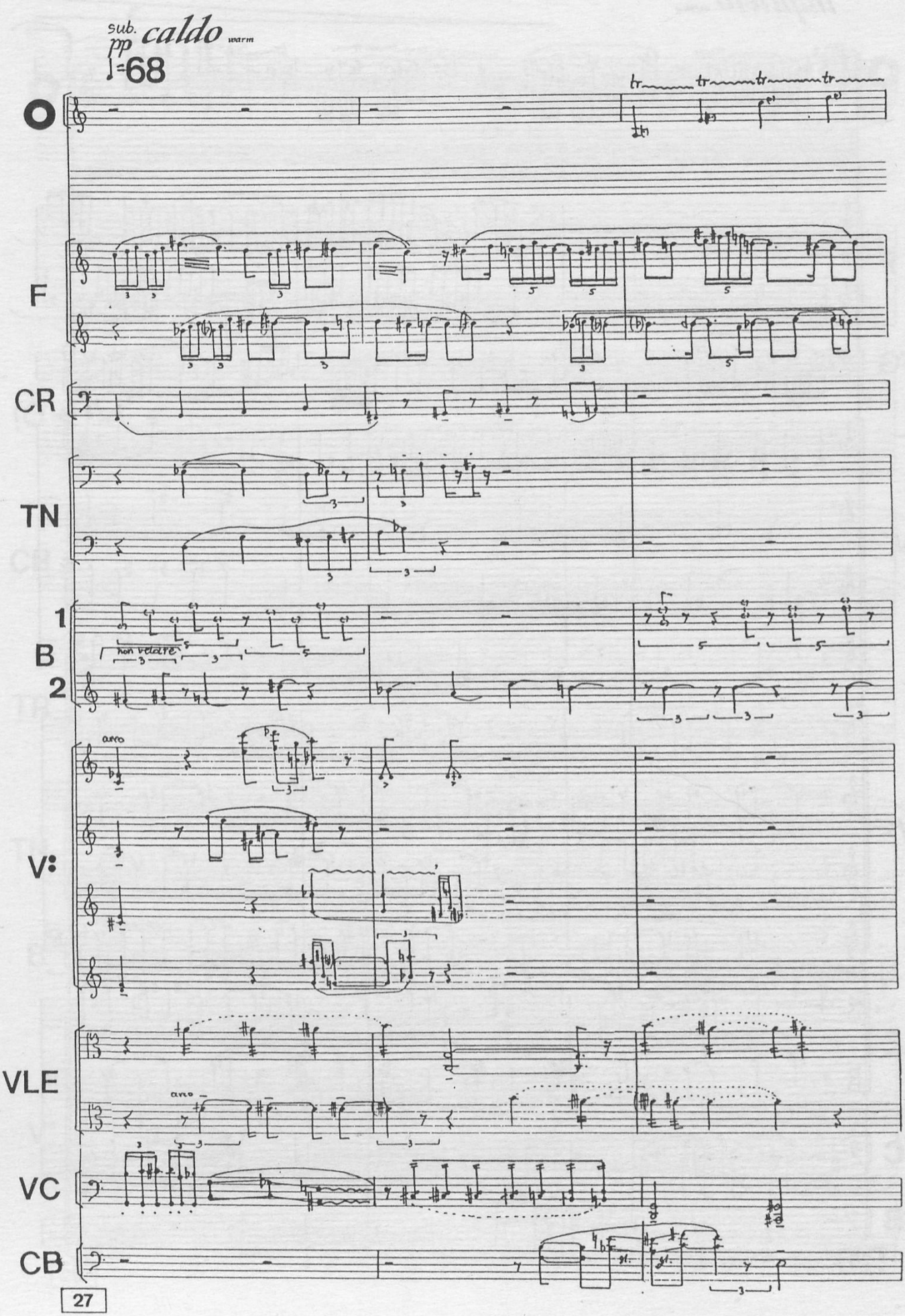

p
pizz.
arco
O
VLA
VC
F
O
C
FG
V
gliss.
gliss.
gliss.

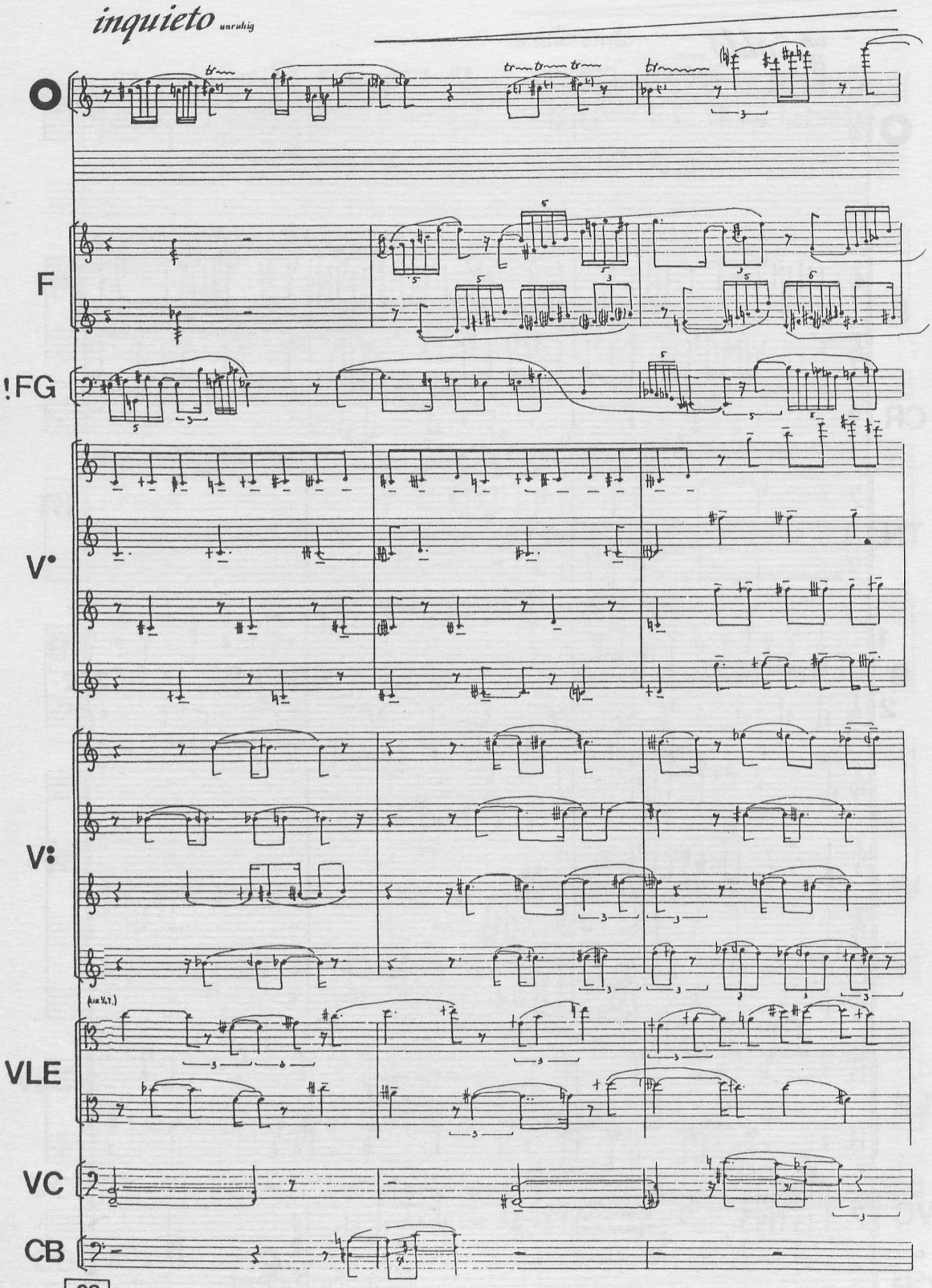

ritardando
O
VLA
VC
F
O
C
FG
V°
23

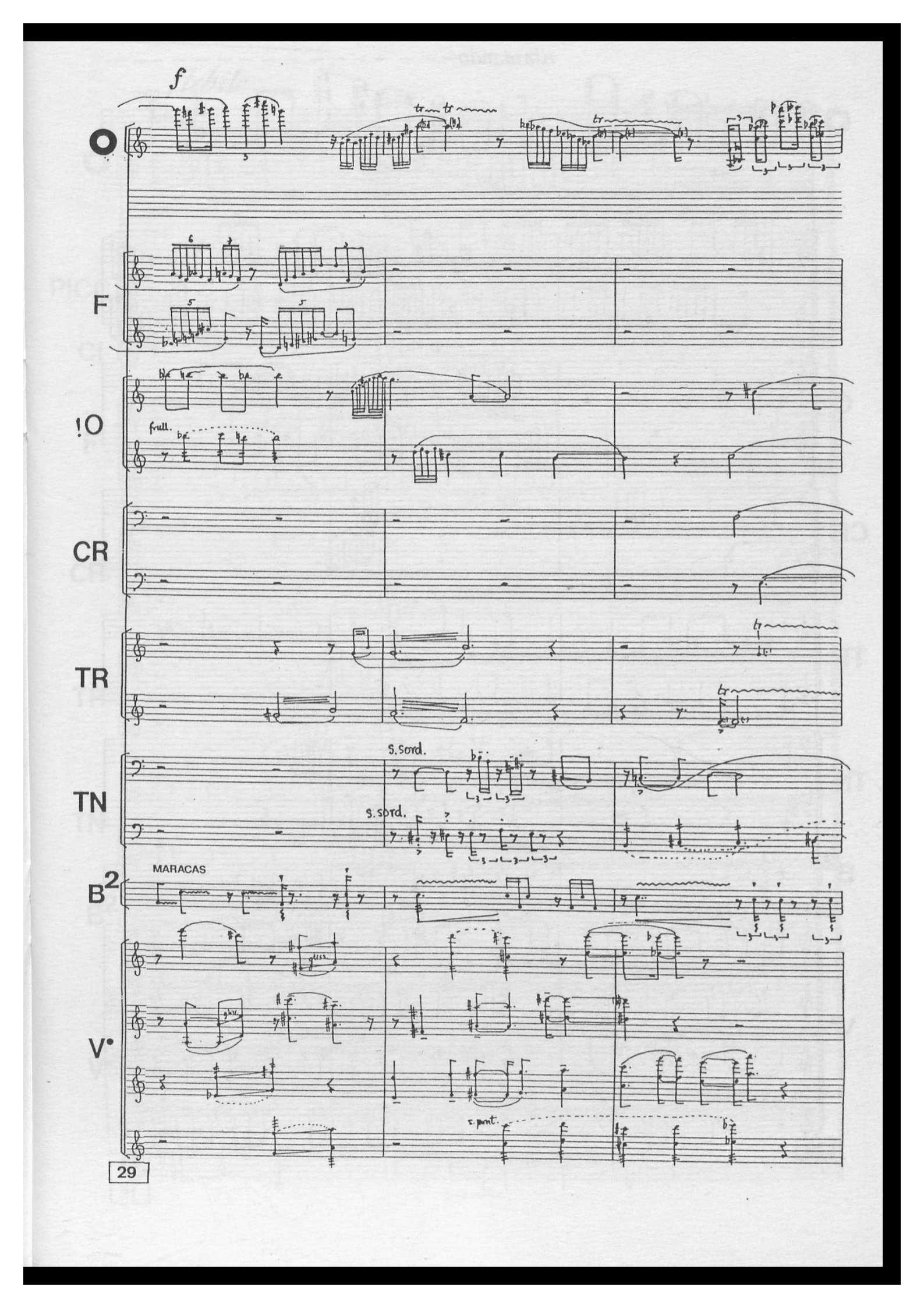

O
F
O
CR
TR
TN
B1
CONGAS
TEMPBL
V
s. tasto
s. pont.
pp
sff

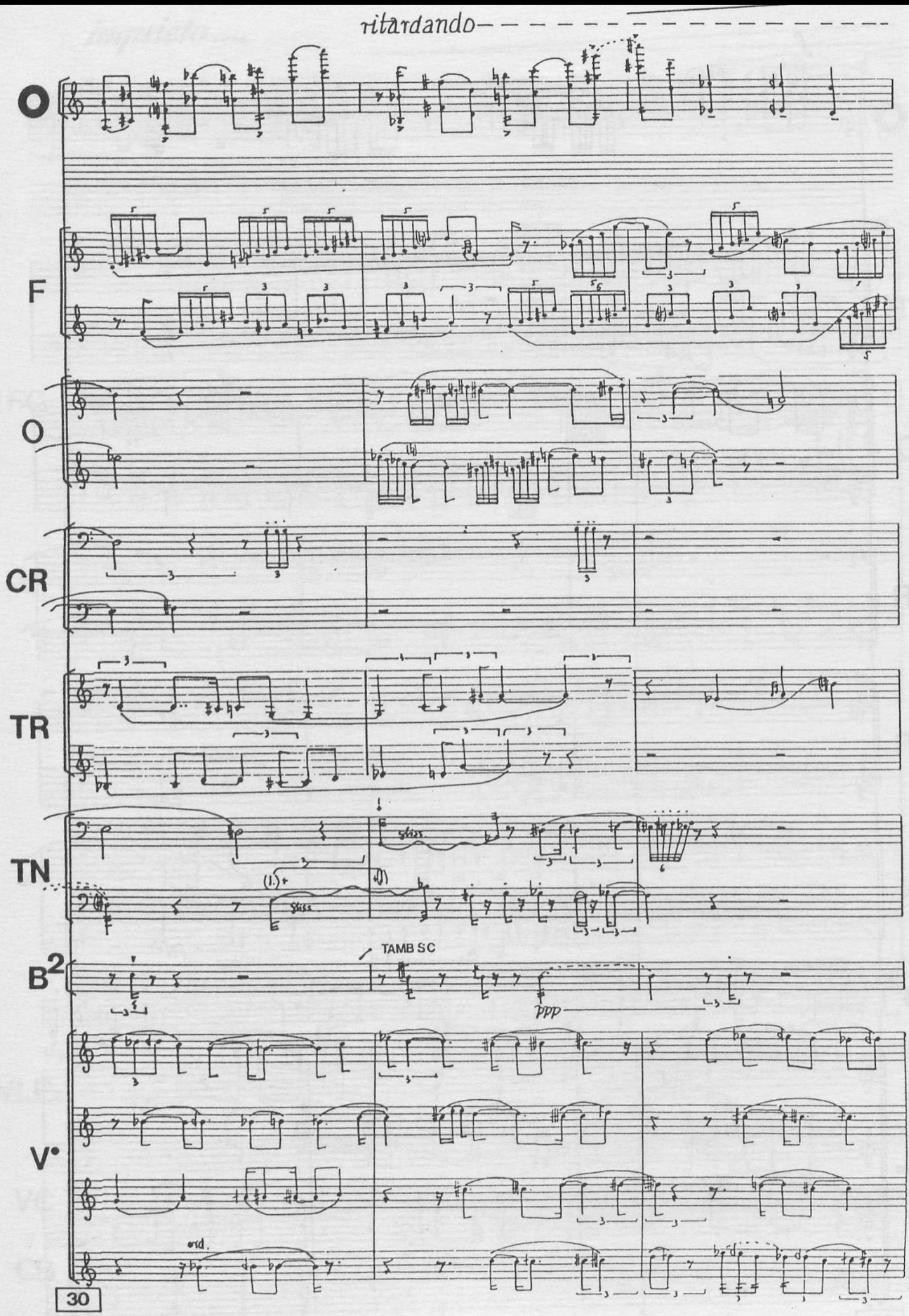

mp cristallino kristallklar
♩=48
F
C
TN
1
B
2
!V:
VLE
VC
CB
c.sord.
c.sord.
CAMP TUB
di triangolo
velare
pizz.
arco
pizz.
arco
espress.
25

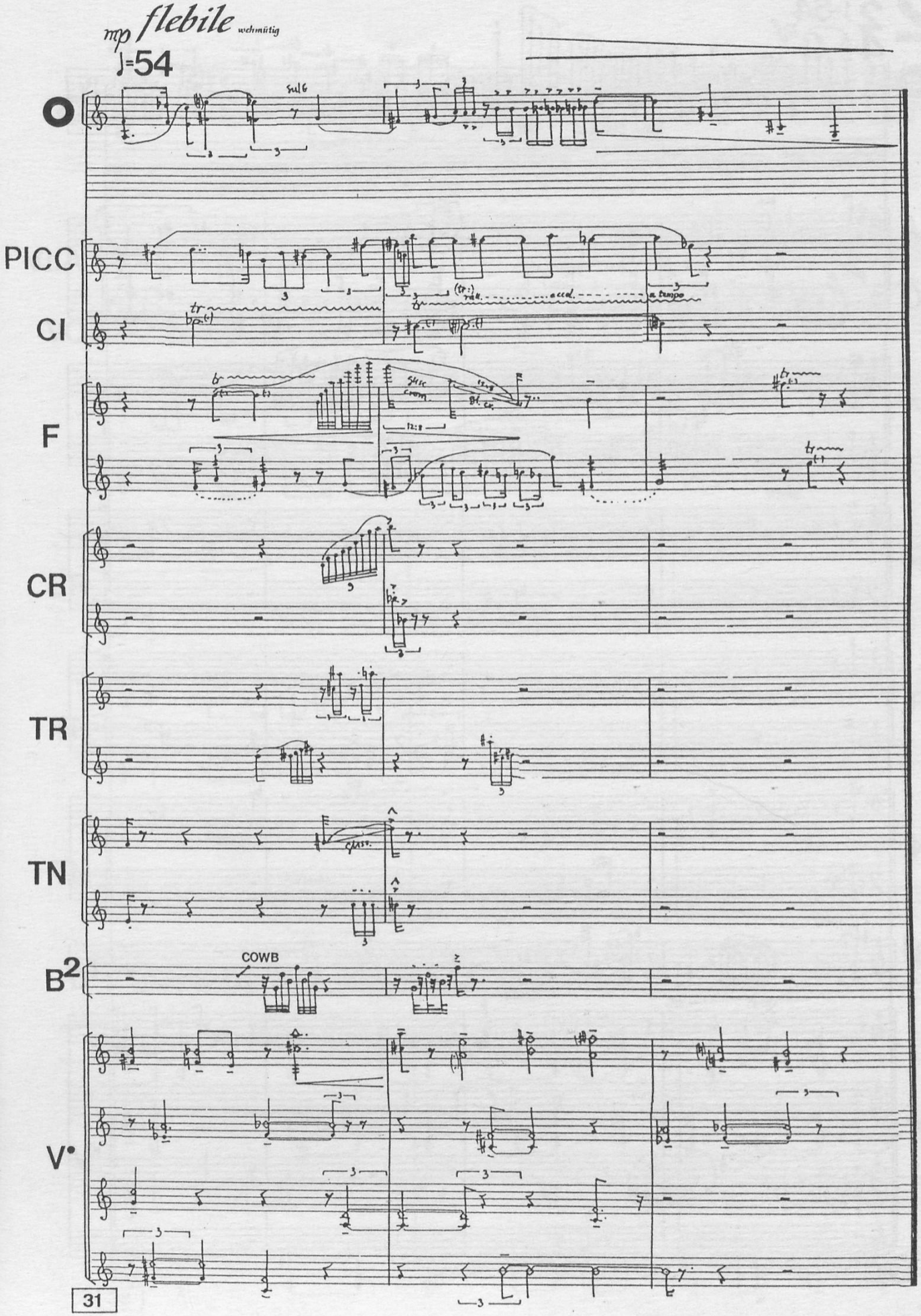

accelerando
O
F
frullato
C
TN
gliss.
gliss.
1
B
2
p
V:
pizz.
pizz.
arco
VLE
s.pont.
pizz.
VC
gliss.
CB

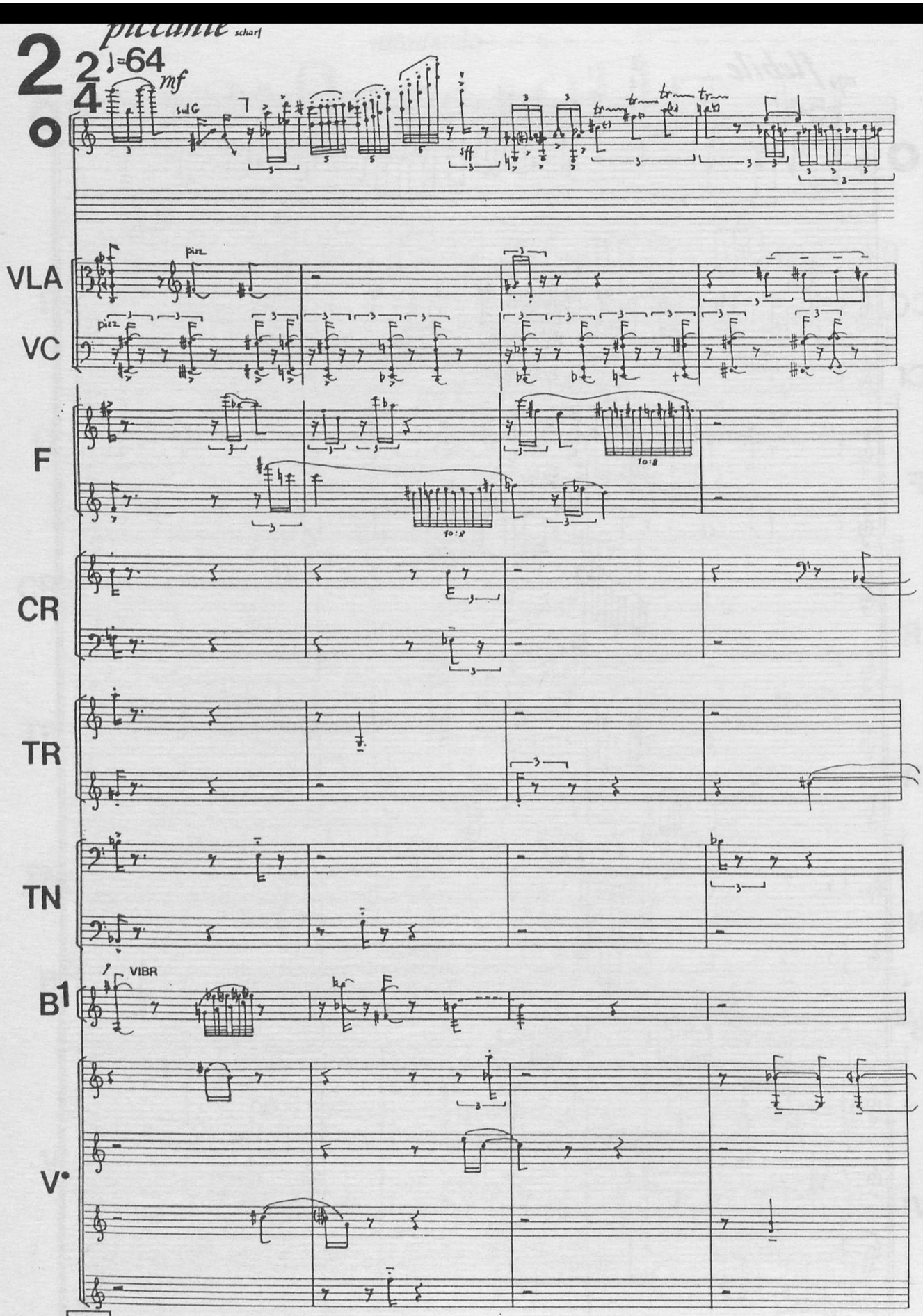

sub. caldo warm
pp
♩=68
tr
F
CR
TN
1
B
2
non velare
arco
V:
VLE
arco
VC
CB

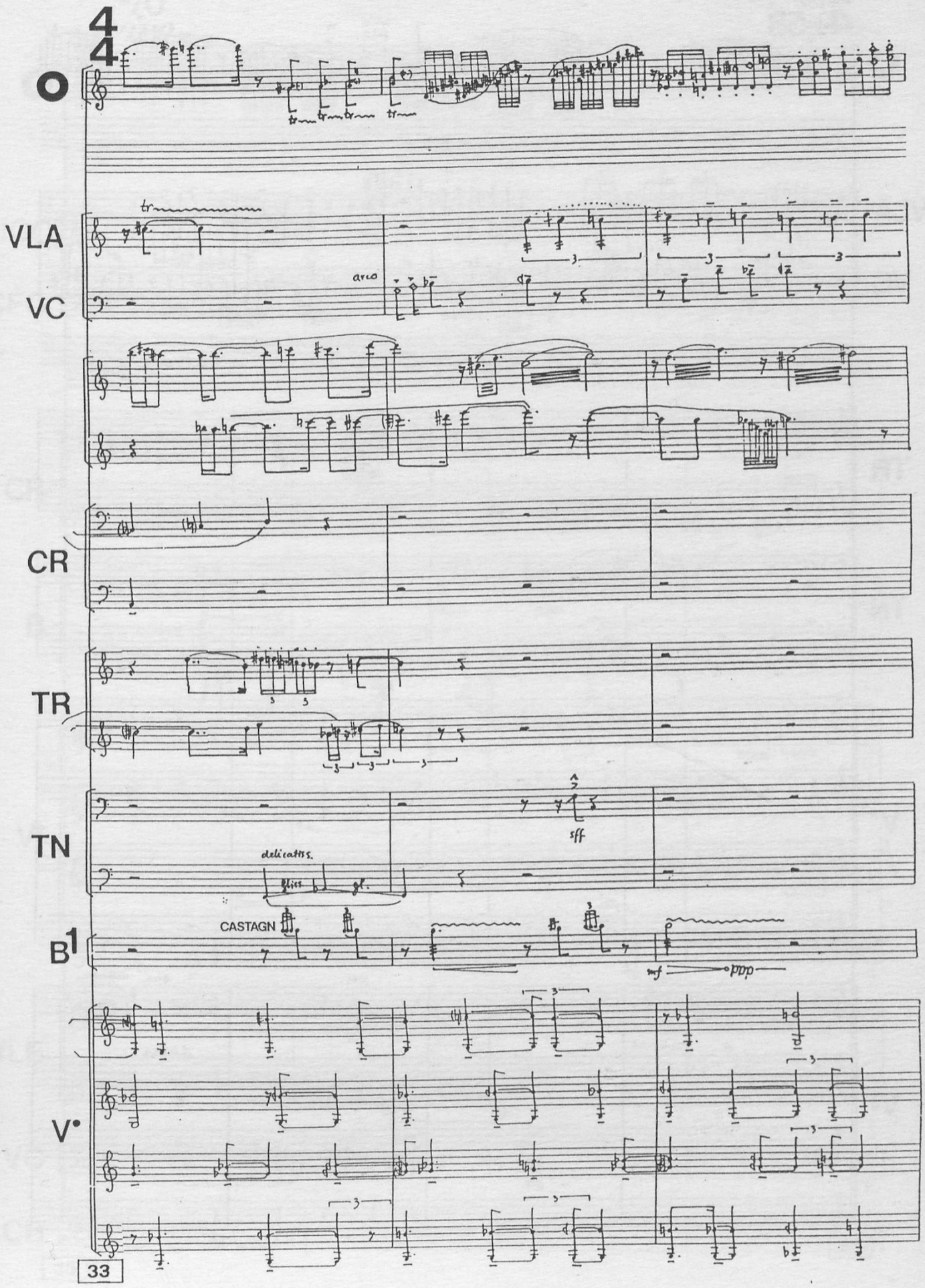

inquieto unruhig
O
F
!FG
V•
V:
VLE
VC
CB


f
O
F
!O
full.
CR
TR
TN
S.sord.
S.sord.
B2
MARACAS
V•
s.pont.
29


ritardando
O
F
O
CR
TR
TN
B2
TAMB SC
ppp
V•
ord.
30


mp flebile wehmütig
♩=54
O
PICC
CI
F
CR
TR
TN
B2
COWB
V•
sul G
rall.
accel.
a tempo
12:8


piccante scharf
2
2/4 ♩=64
mf
sul G
sff
VLA
pizz
VC
pizz
F
10:8
CR
TR
TN
B1
VIBR
V•


O
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VC
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CR
TR
TN
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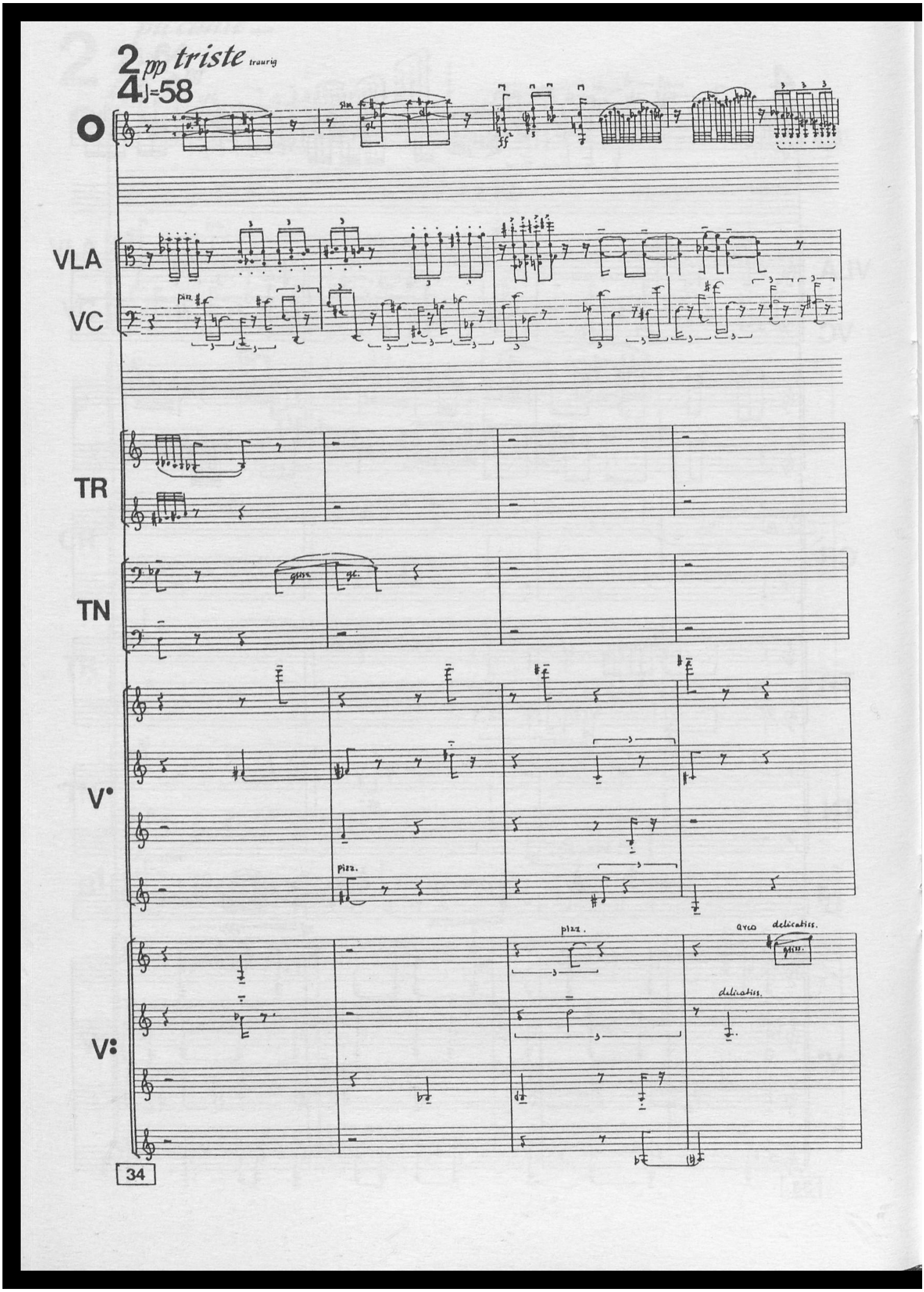
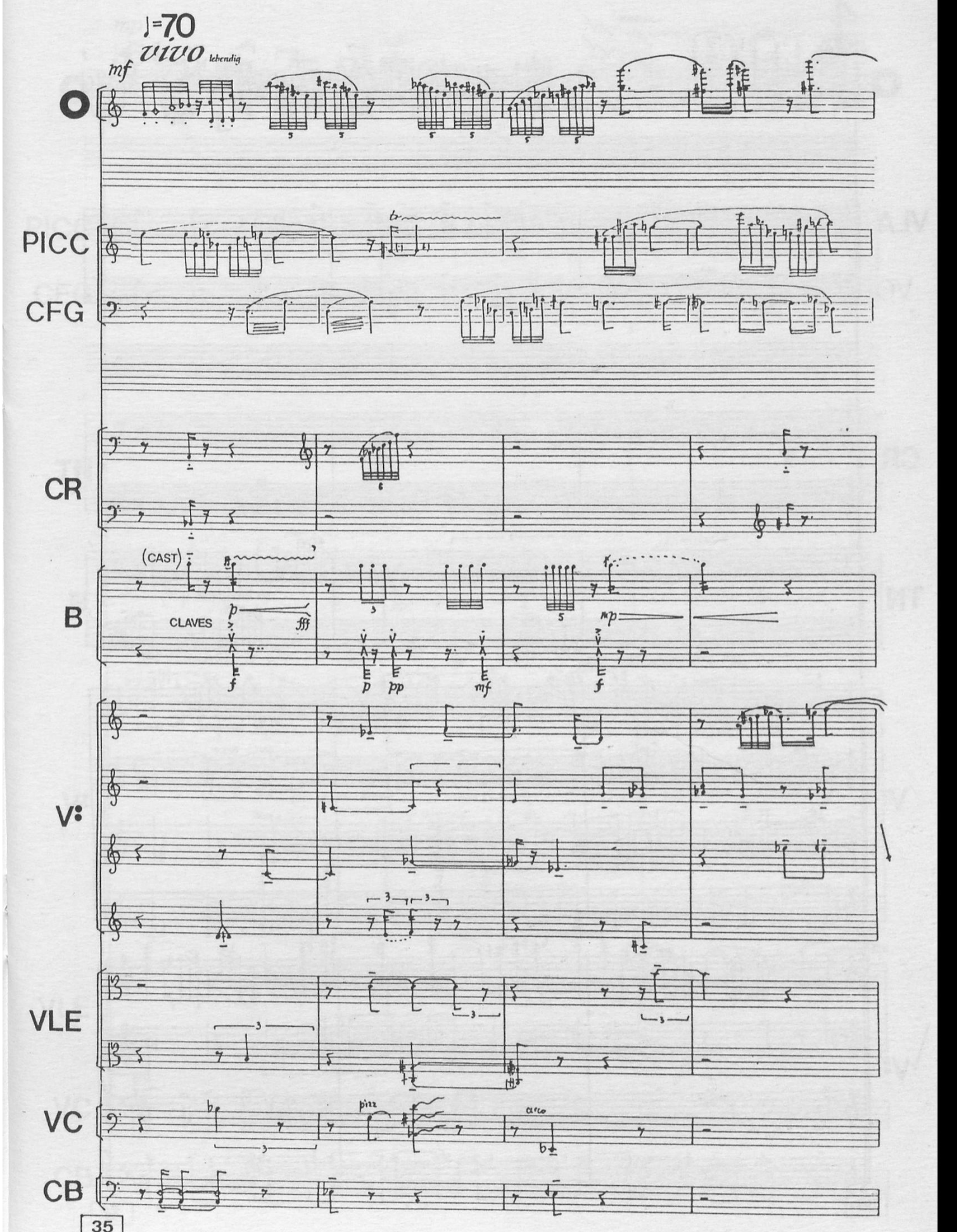
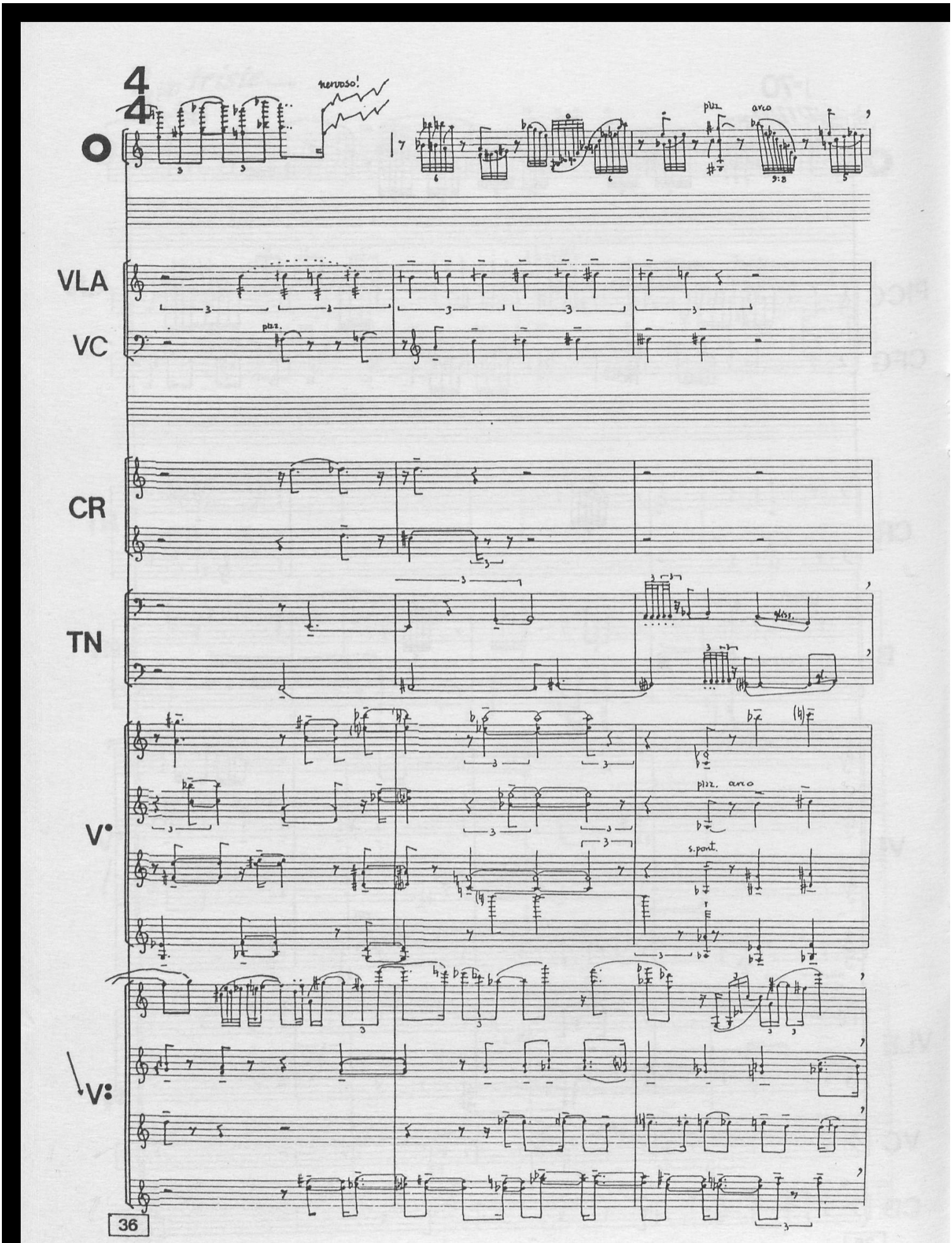
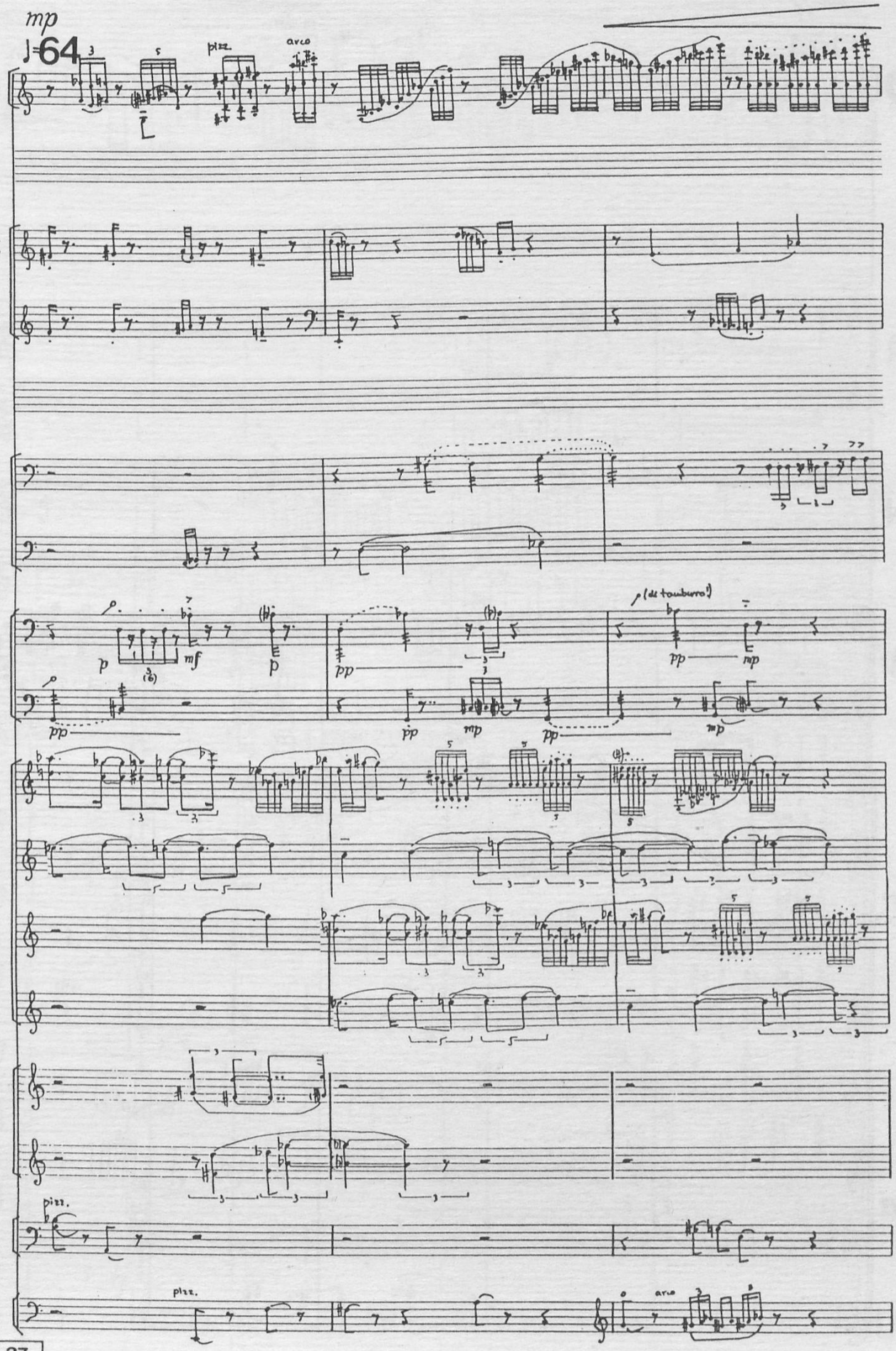
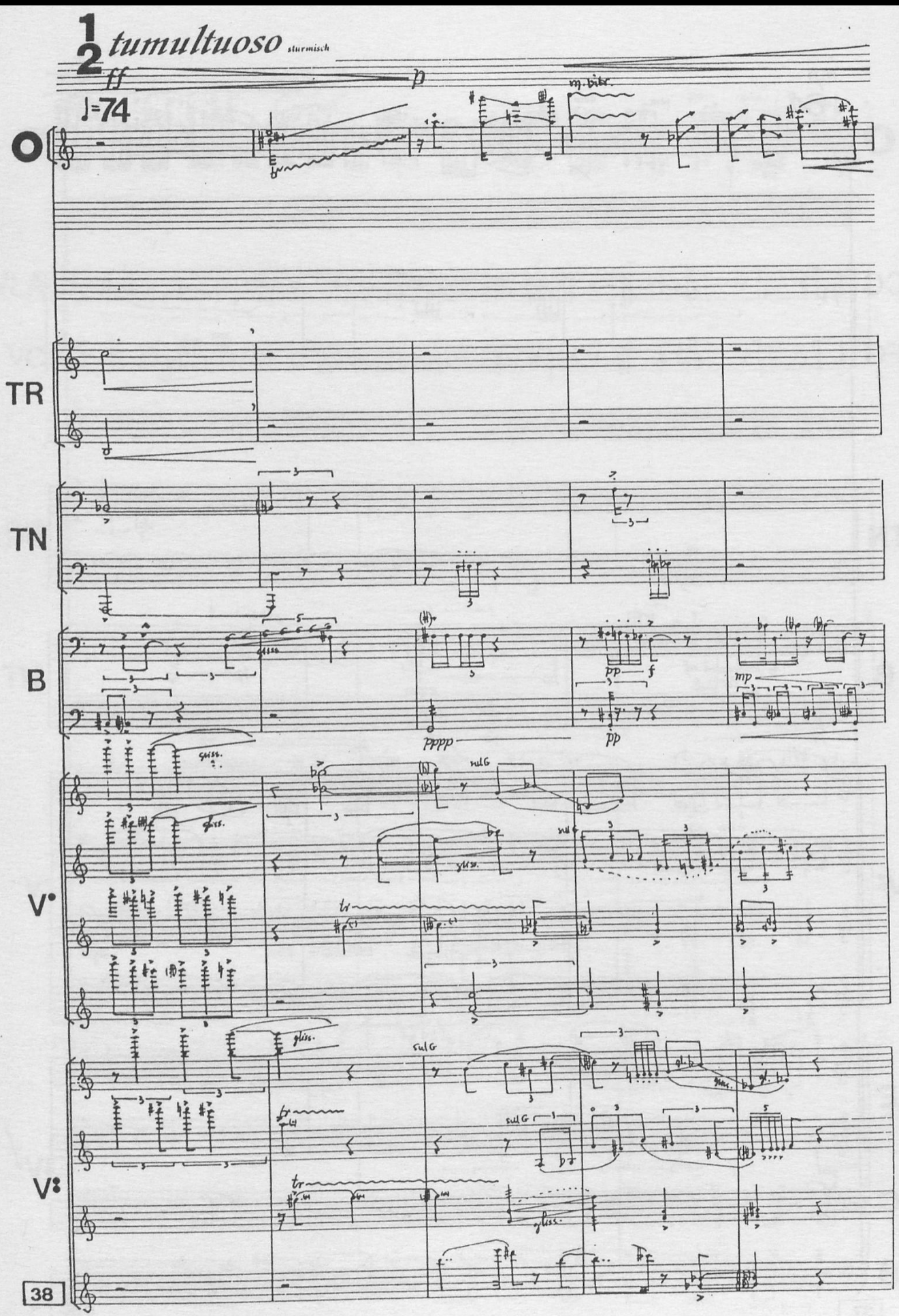
sff
CASTAGN
B1
mf
ppp
V•

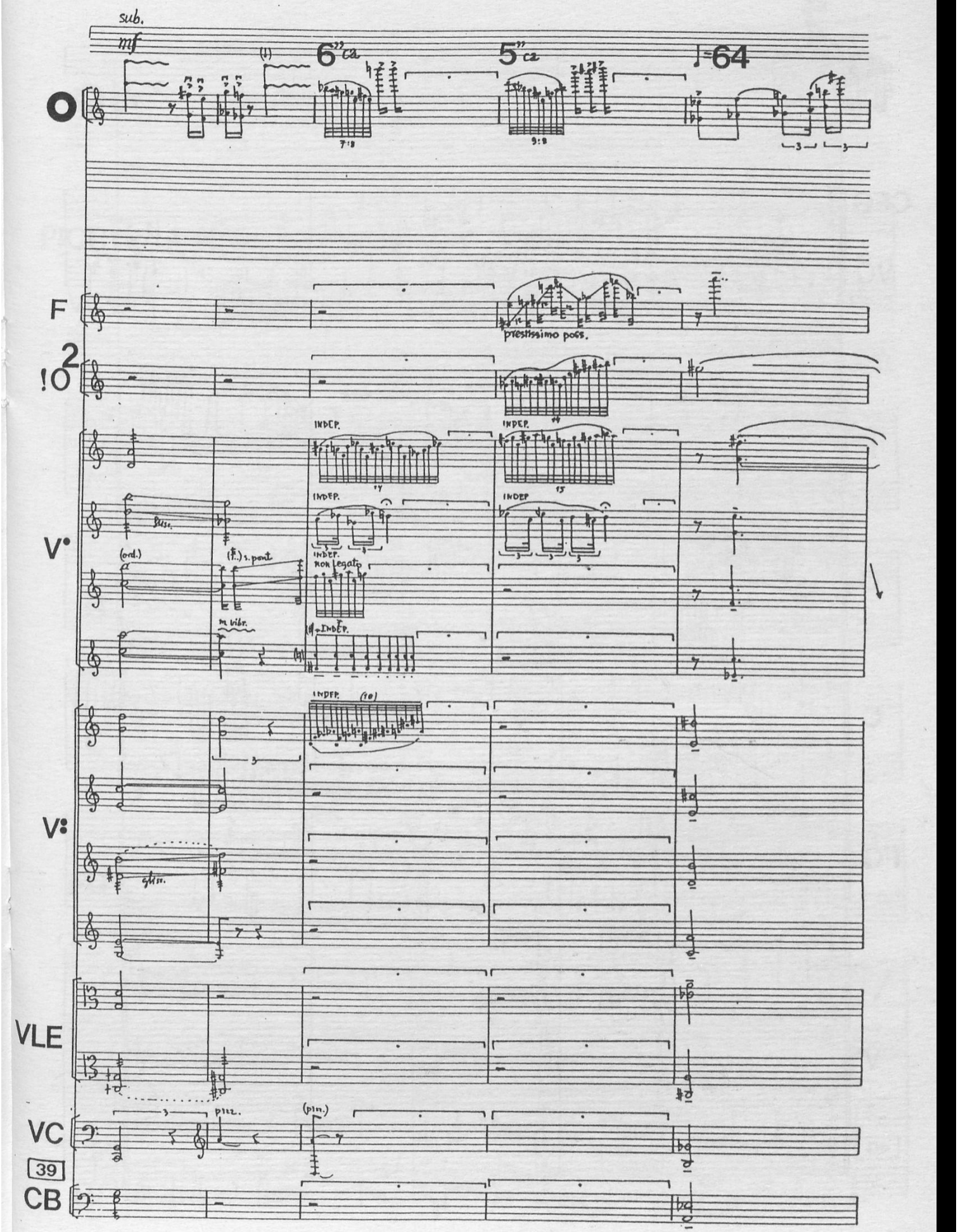

2 pp triste traurig
4 ♩=58
VLA
VC
TR
TN
V•
V:
pizz.
gliss.
gt.
arco
delicatiss.
34

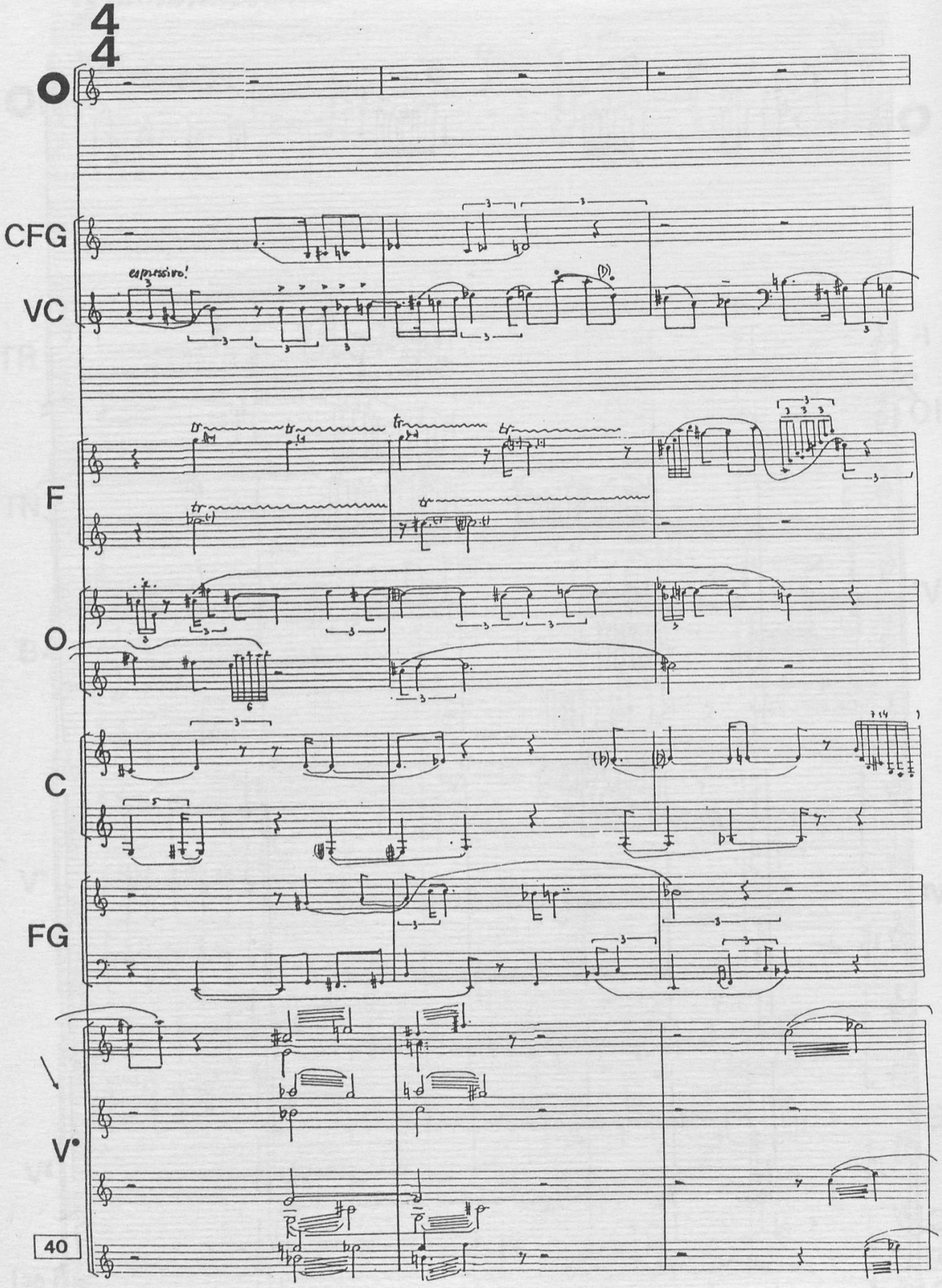

♩=70
vivo lebendig
mf
O
PICC
CFG
CR
(CAST)
B
CLAVES
p
fff
f
p
pp
mf
mp
f
V:
VLE
VC
pizz
arco
CB

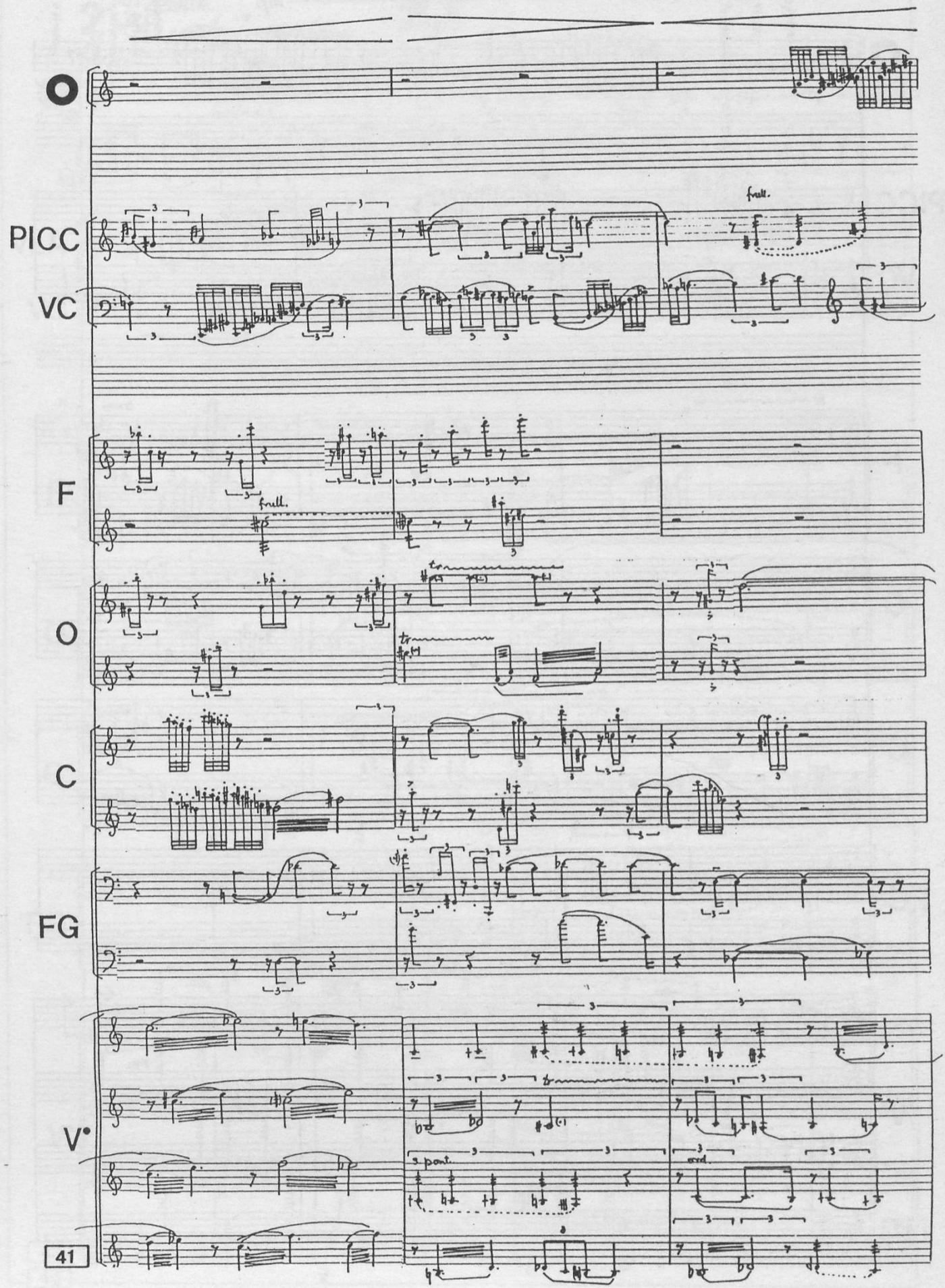

nervoso!
pizz.
arco
VLA
VC
pizz.
CR
TN
V•
pizz. arco
s.pont.
V:

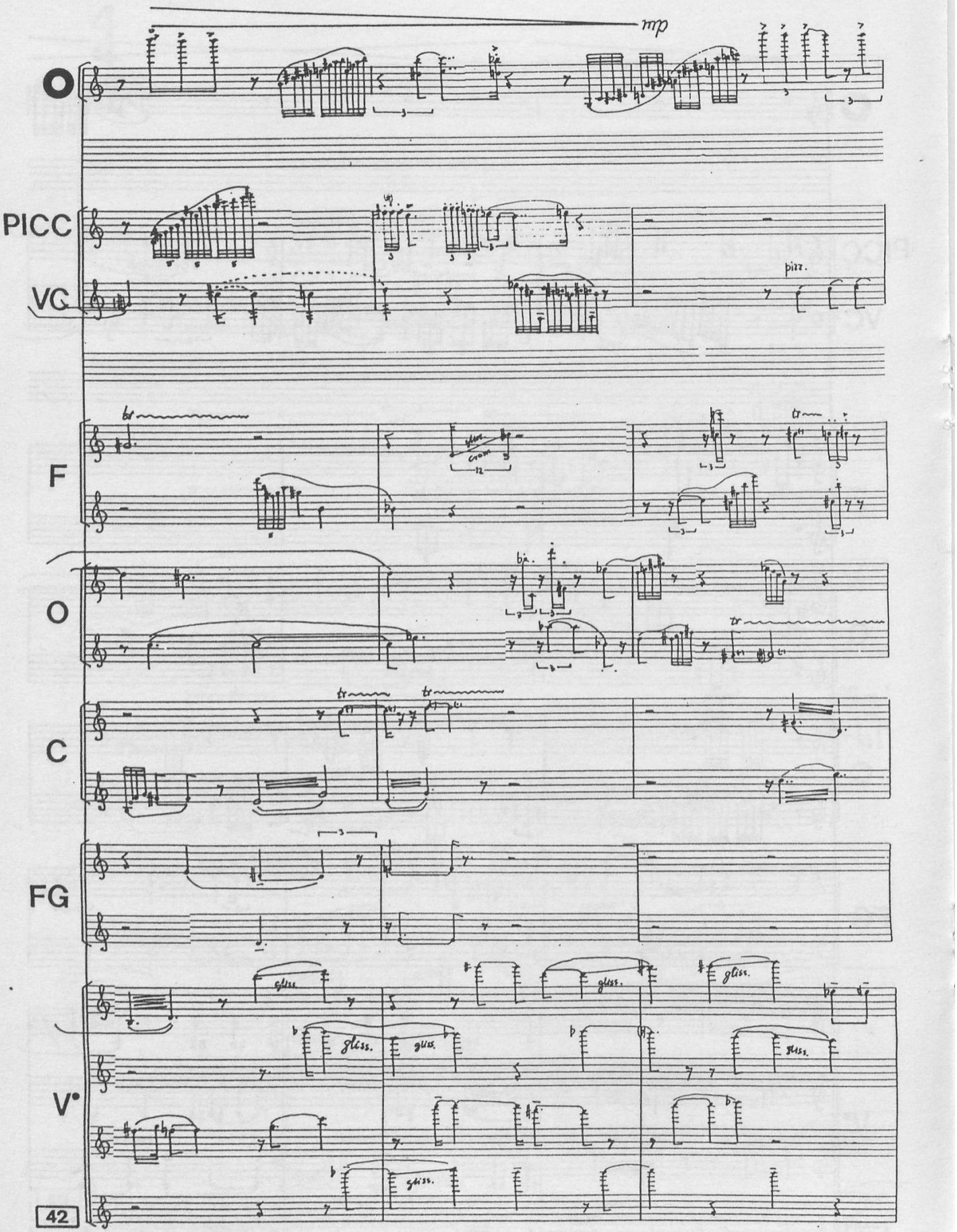

mp
♩=64
pizz.
arco
PICC
CFG
TN
B
(di tamburro)
V:
VLE
VC
pizz.
CB
pizz.
arco

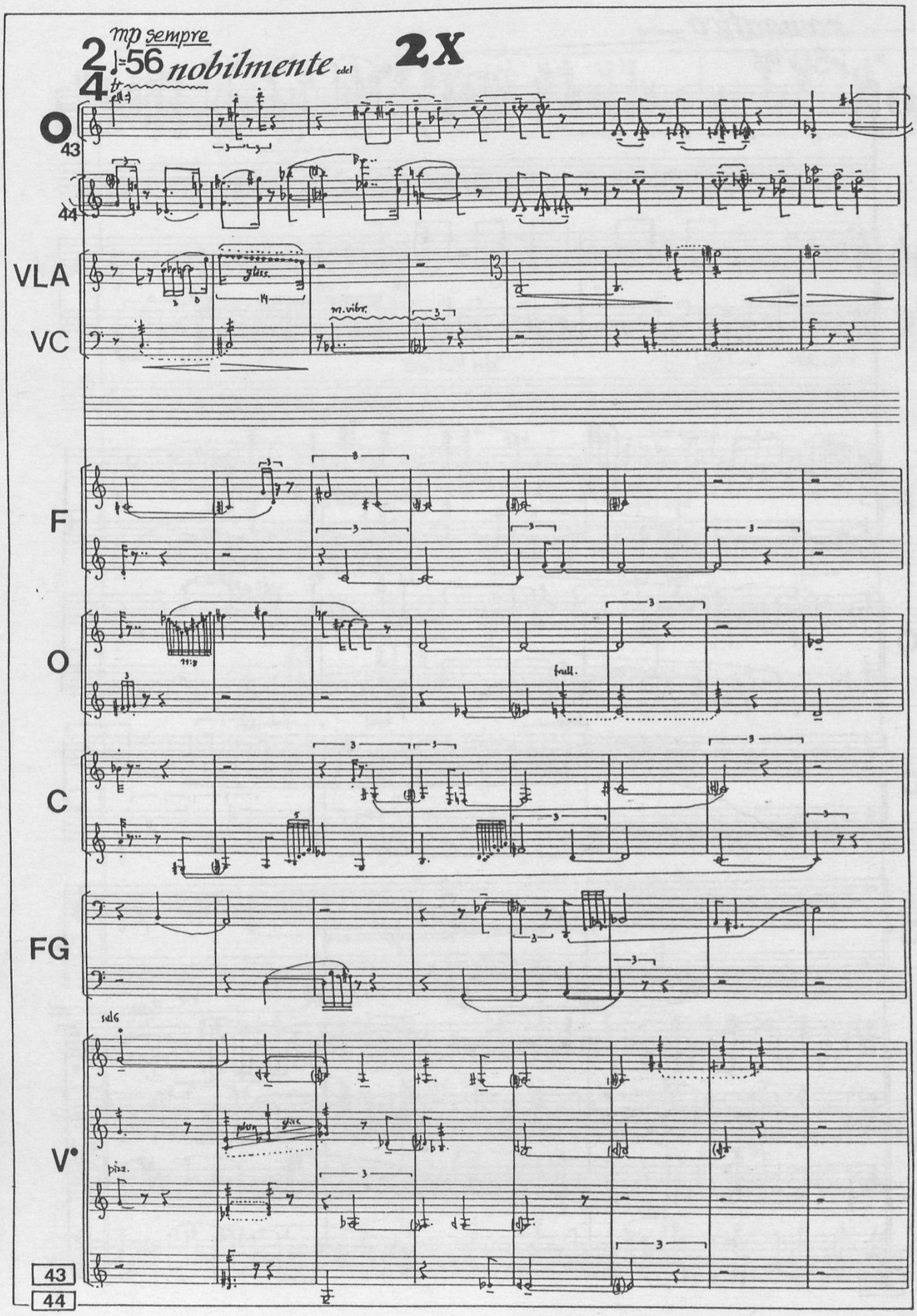

1
2
tumultuoso
sturmisch
ff
p
♩=74
O
m. vibr.
TR
TN
B
pp
f
mp
pppp
pp
gliss.
sul G
V°
tr
V:
gliss.

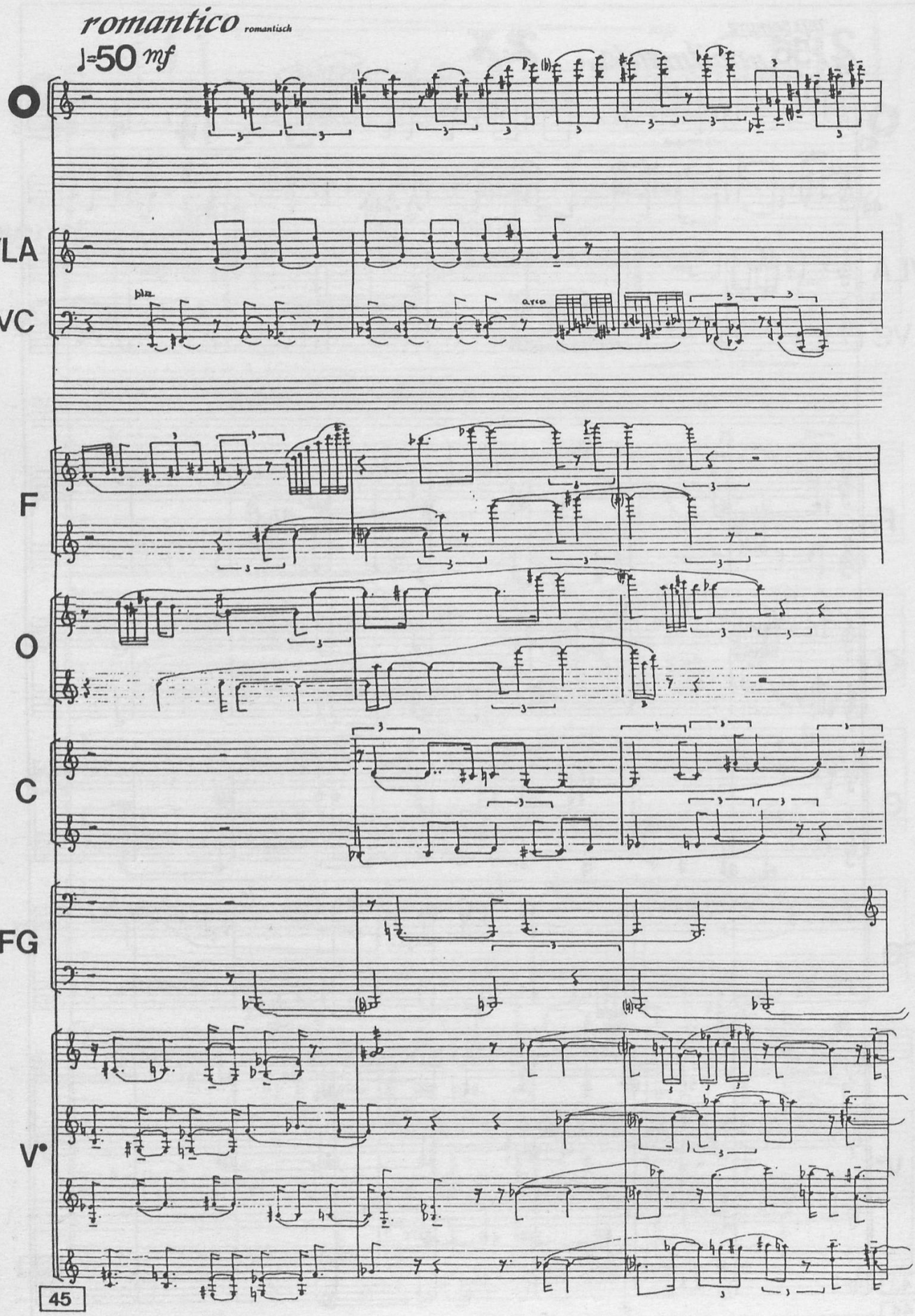

sub.
mf
6" ca
5" ca
♩=64
O
F
prestissimo poss.
!O 2
INDEP.
V•
(ord.)
s. pont
non legato
m. vibr.
V:
gliss.
VLE
VC
pizz.
(pizz.)
39
CB

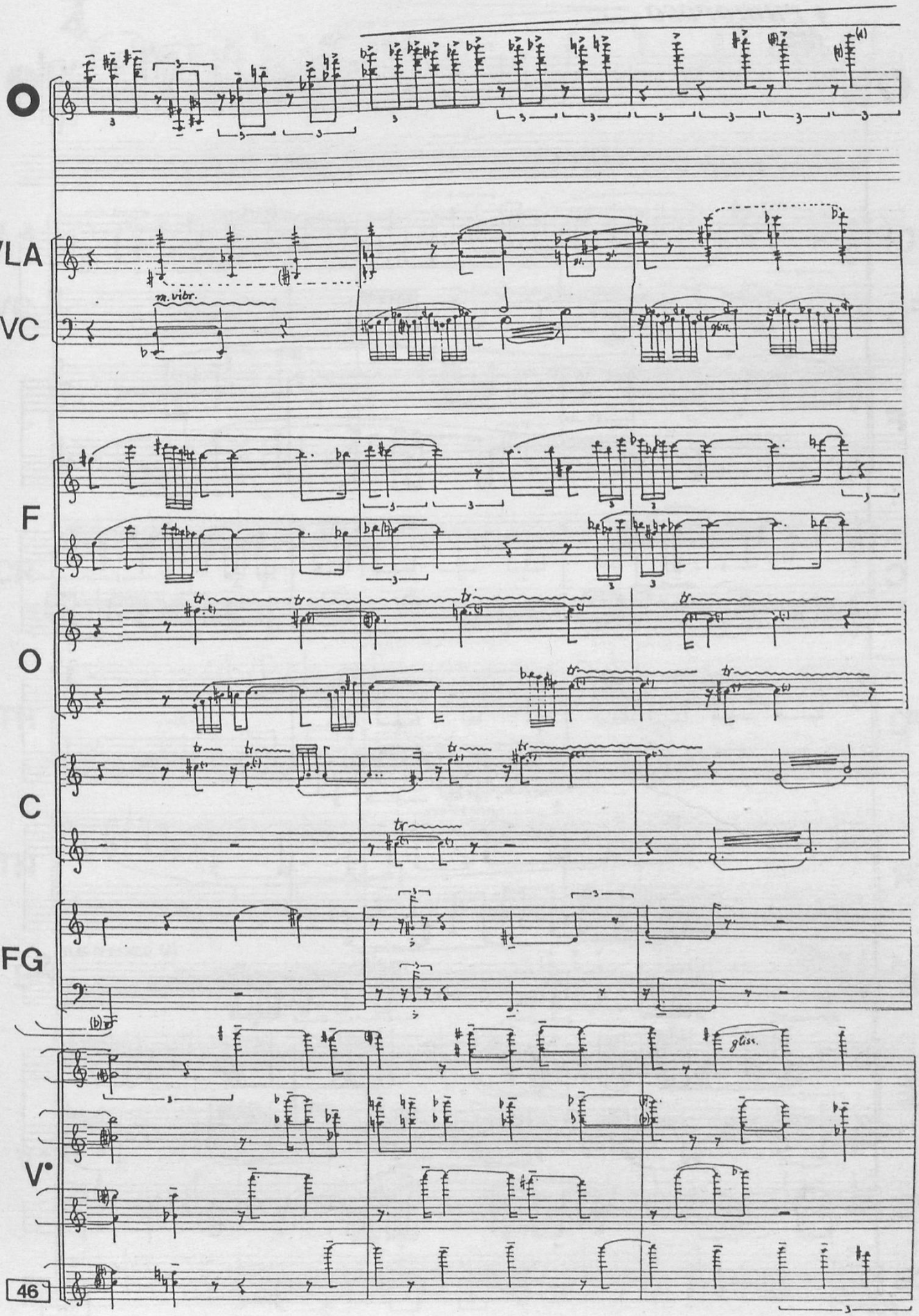

4
4
O
CFG
espressivo!
VC
F
O
C
FG
V•
40

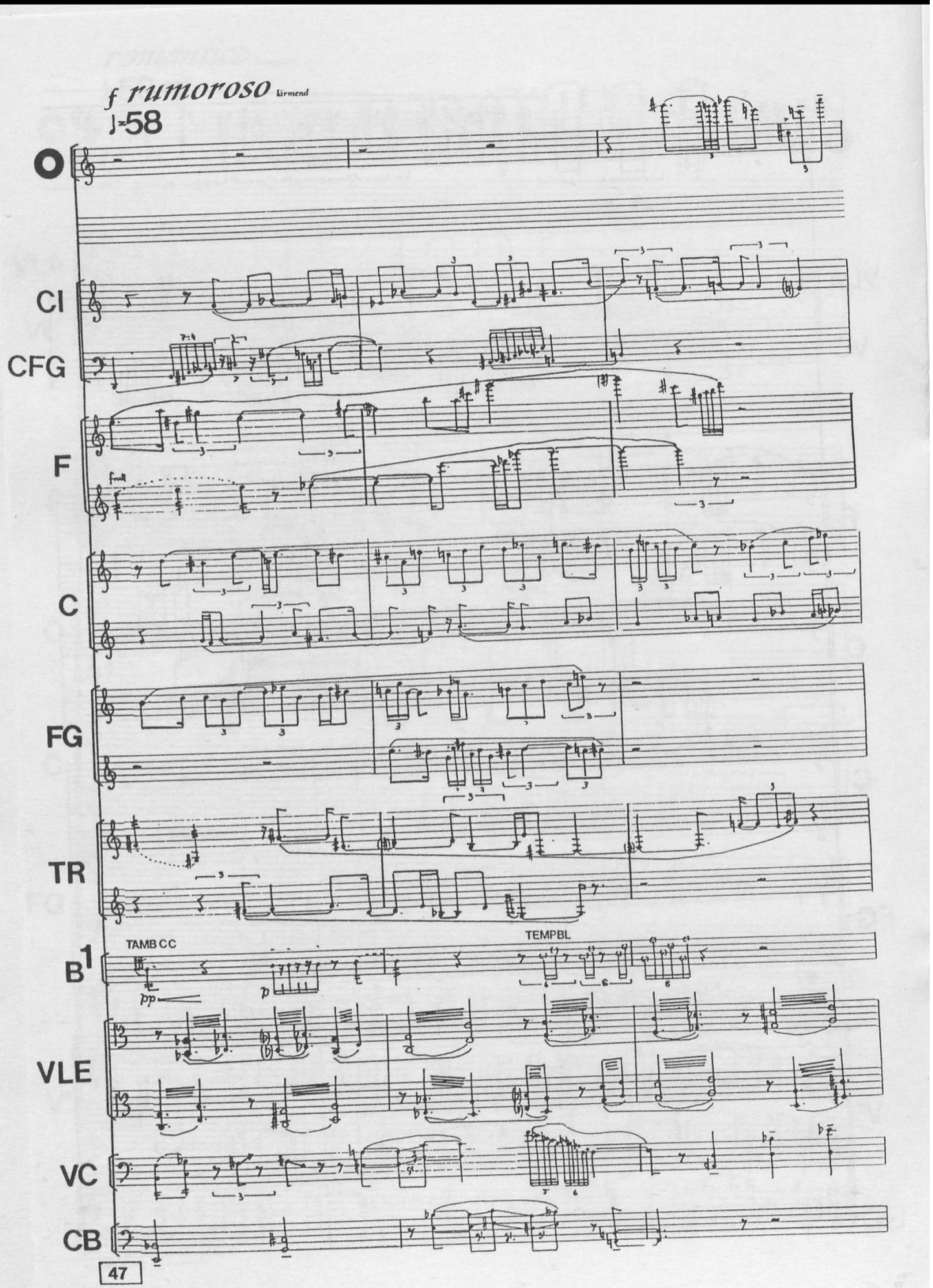

PICC
VC
F
O
C
FG
V•
full.
full.
s.pont.
ord.
41

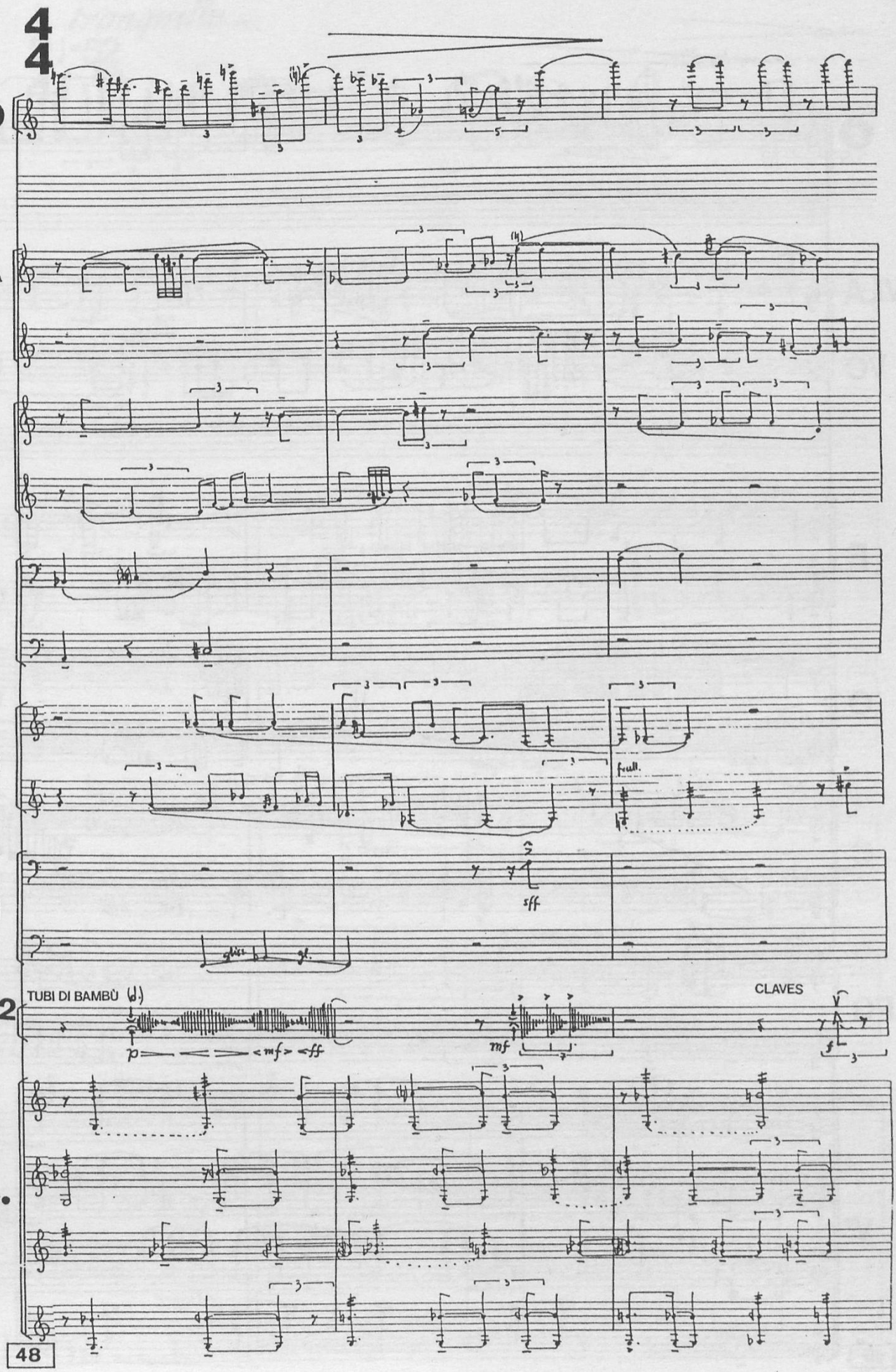

mp
PICC
VG
pizz.
F
O
C
FG
V°
gliss.
42

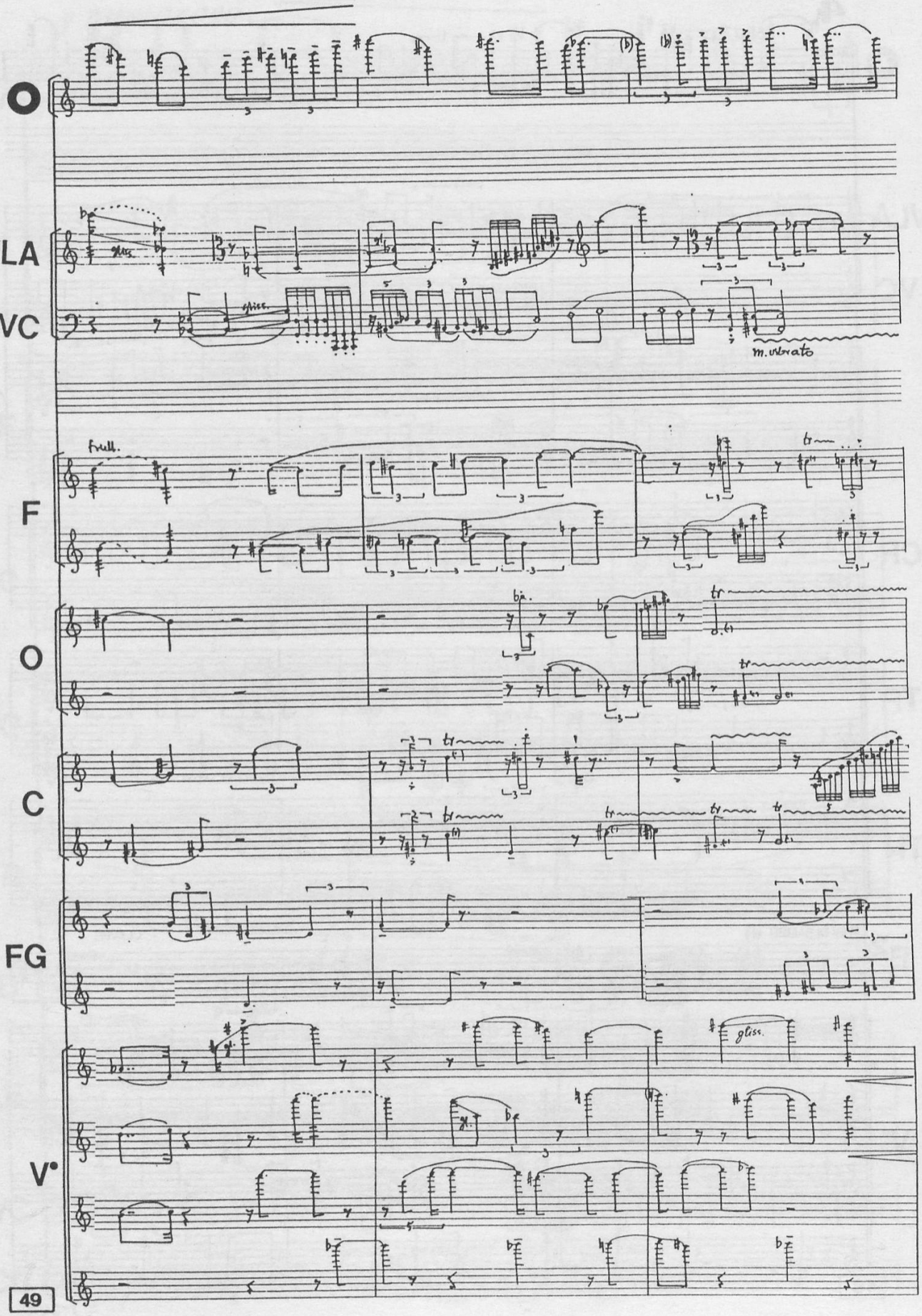

mp sempre
2/4 ♩=56 nobilmente edel
2X
O
43
44
VLA
VC
gliss.
m.vibr.
F
O
full.
C
FG
sul G
V°
pizz.
gliss.
43
44

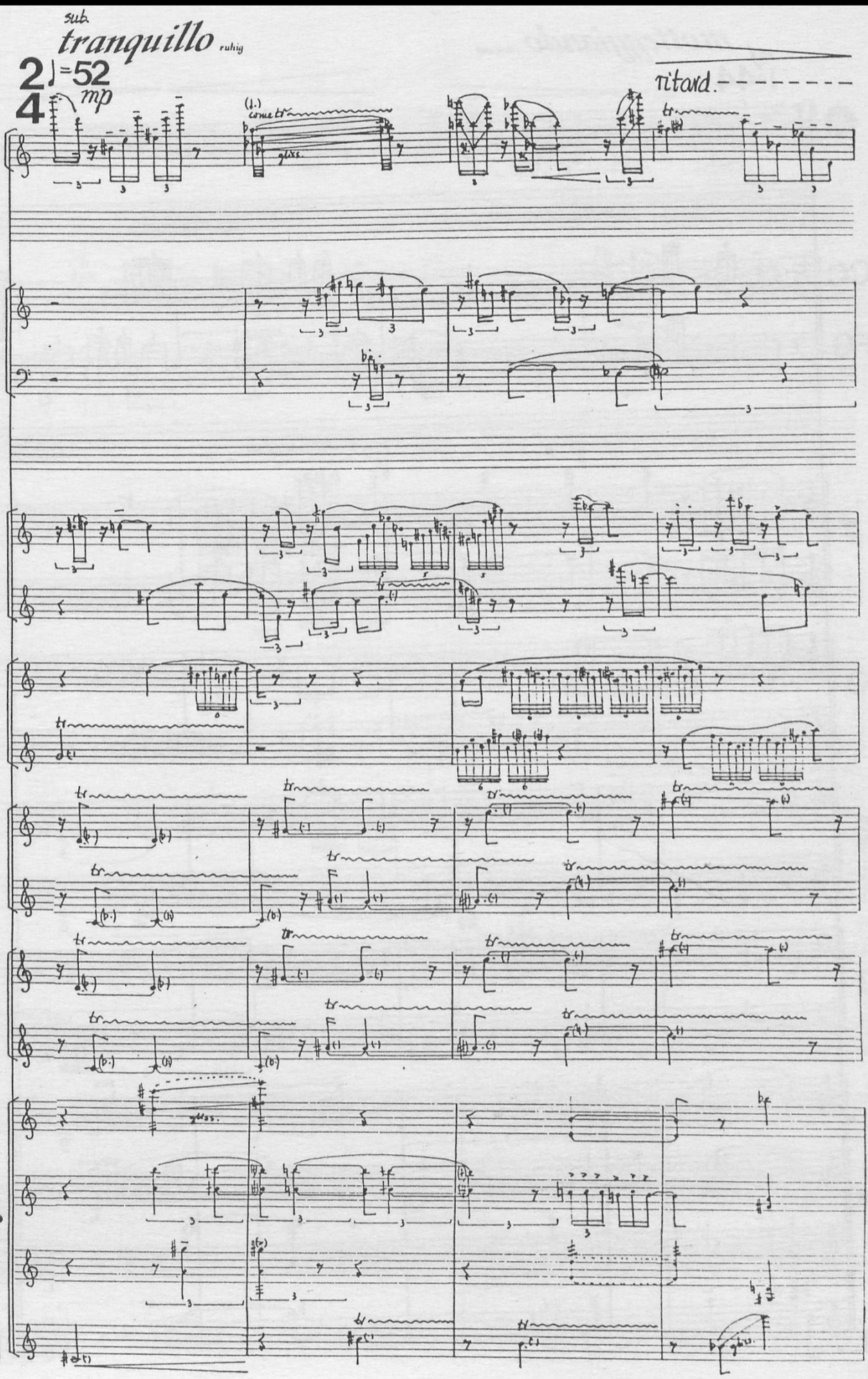

romantico romantisch
♩=50 mf
O
VLA
VC
F
O
C
FG
V
45

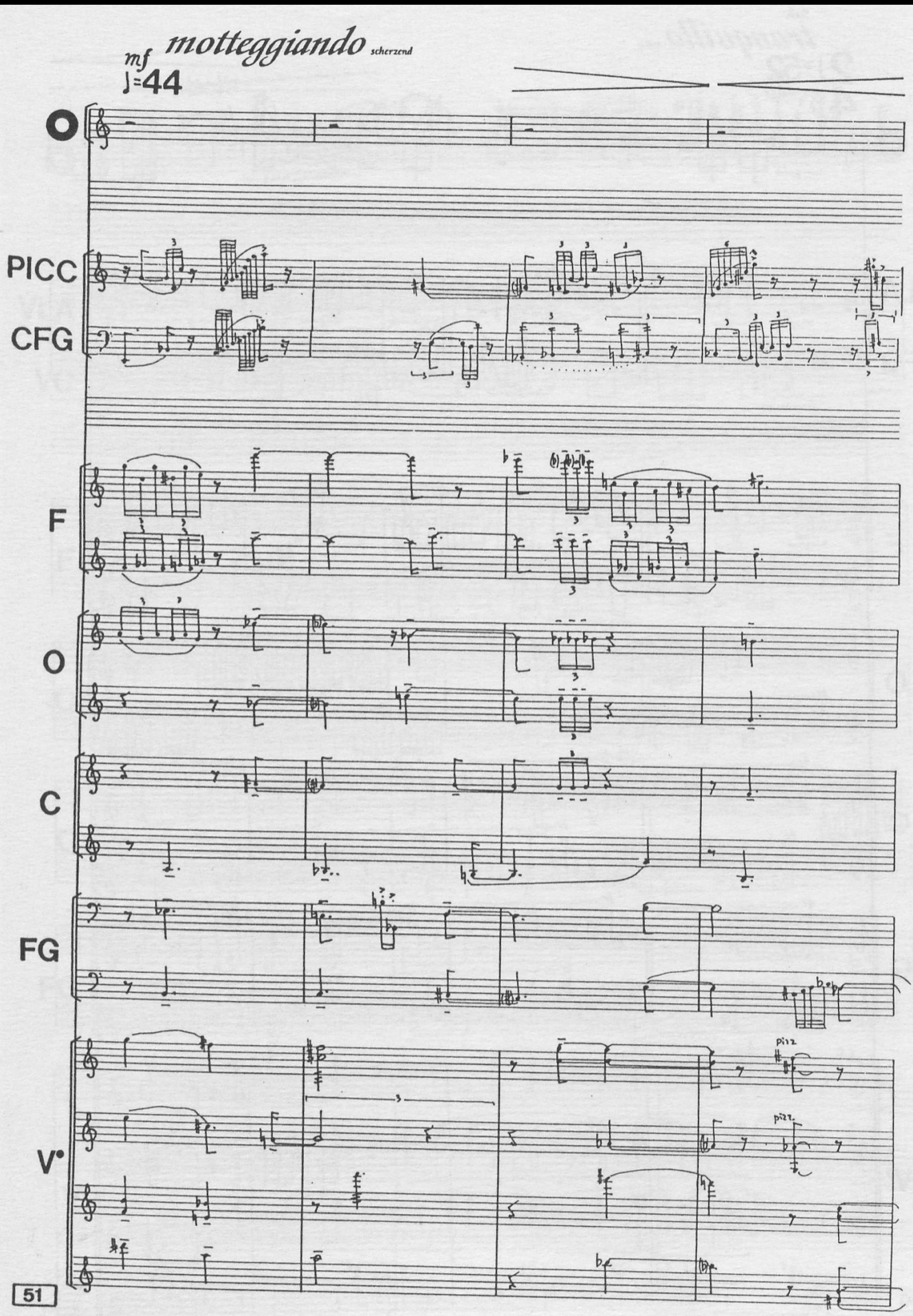

O
VLA
VC
m. vibr.
F
O
C
FG
V
gliss.

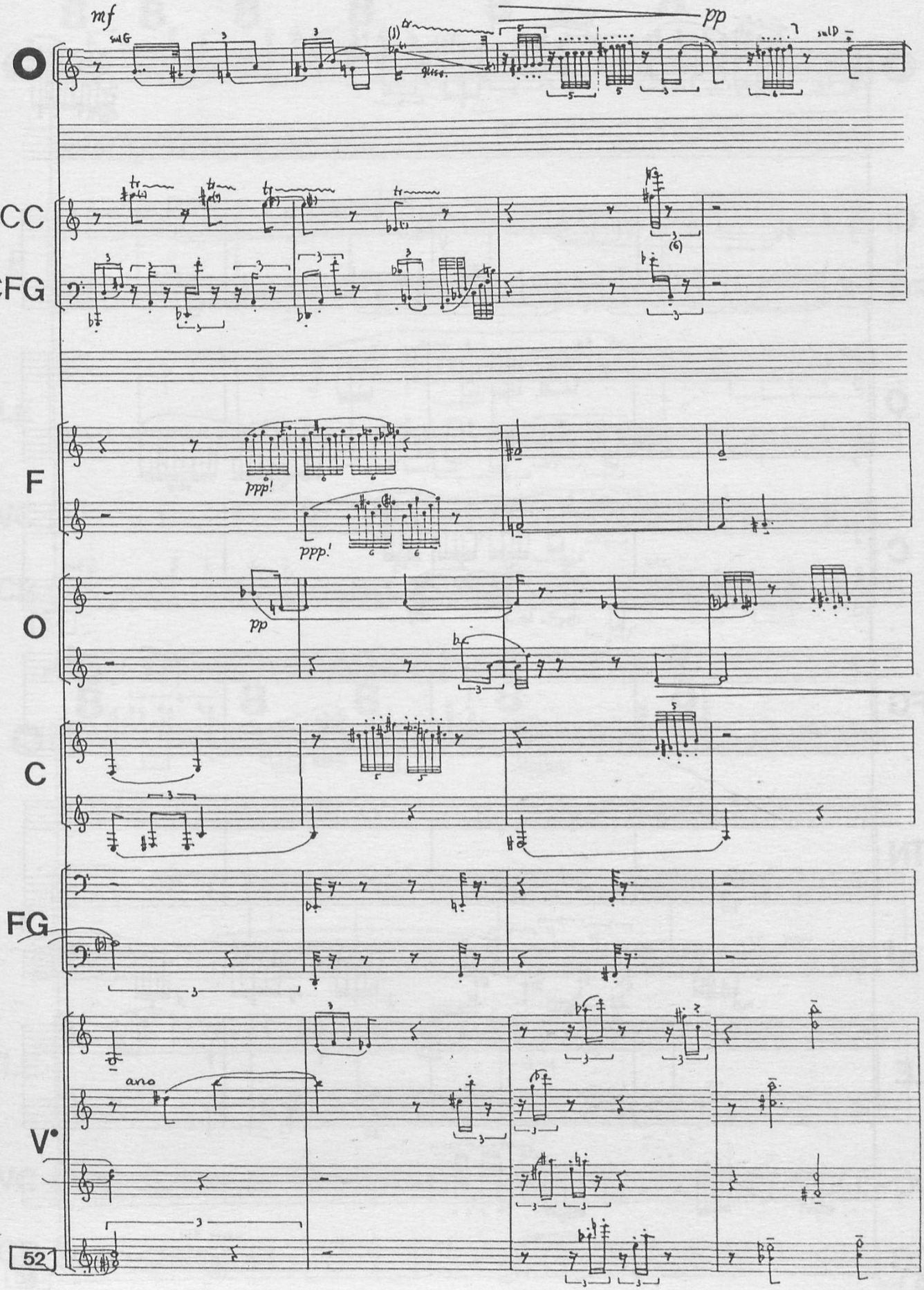

f rumoroso klirrend
♩=58
O
Cl
CFG
F
C
FG
TR
B1
TAMB CC
pp
p
TEMPBL
VLE
VC
CB

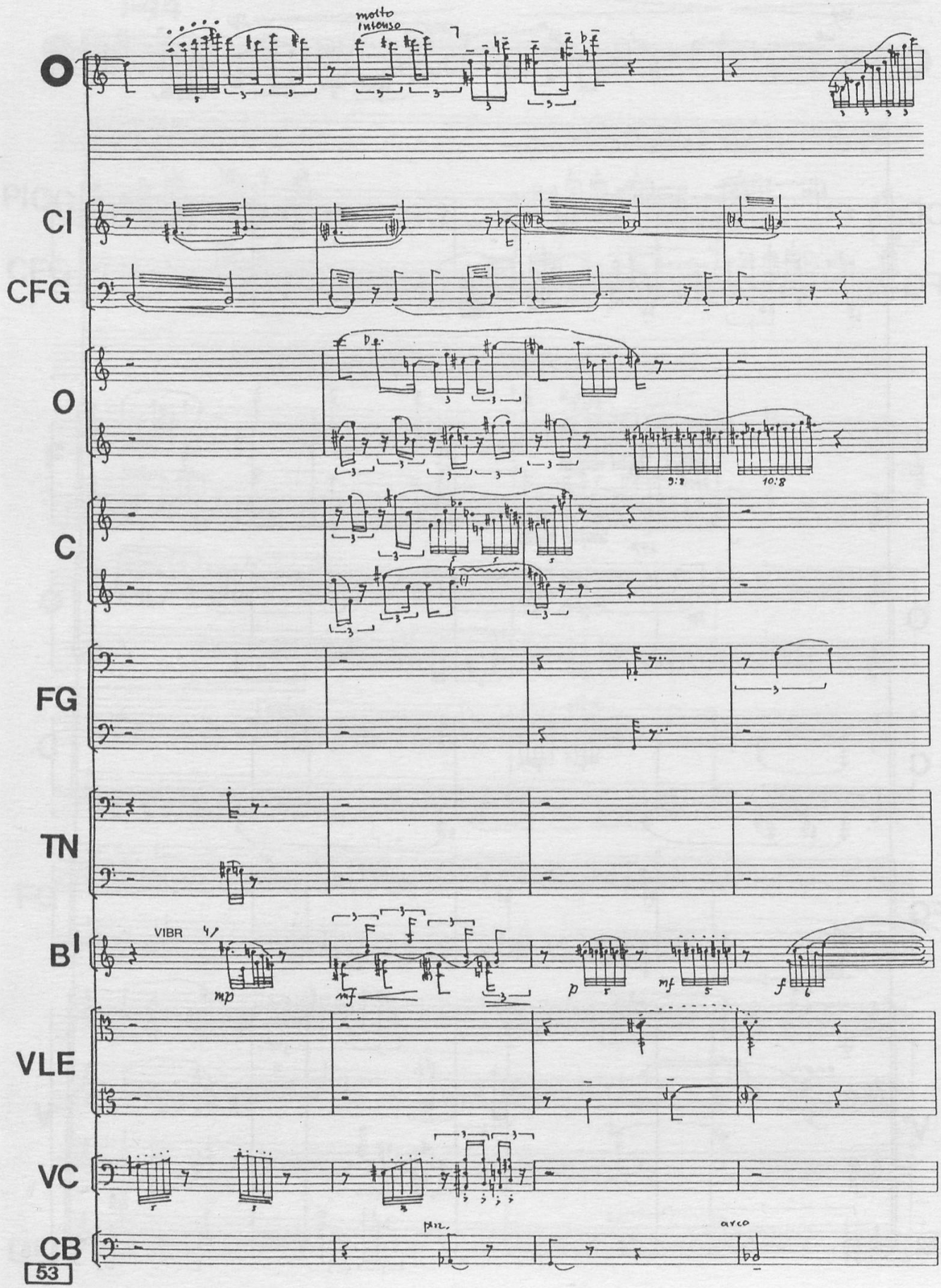

O
VLA
VC
CR
TR
TN
B2
V•
TUBI DI BAMBÙ
CLAVES
sff
mf
p
mf
ff
f

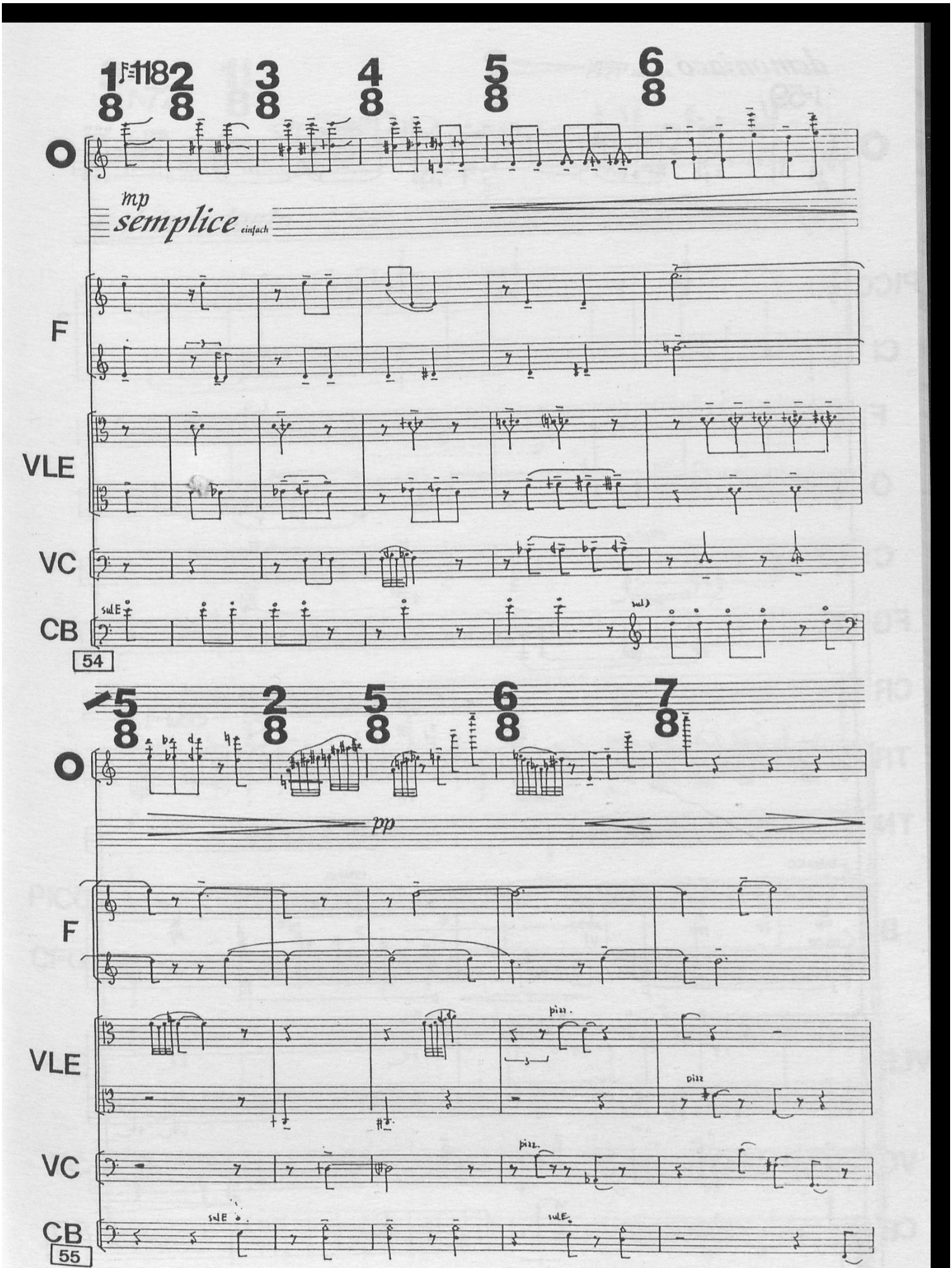

O
VLA
VC
F
O
C
FG
V
gliss.
m. vibrato
frull.
gliss.

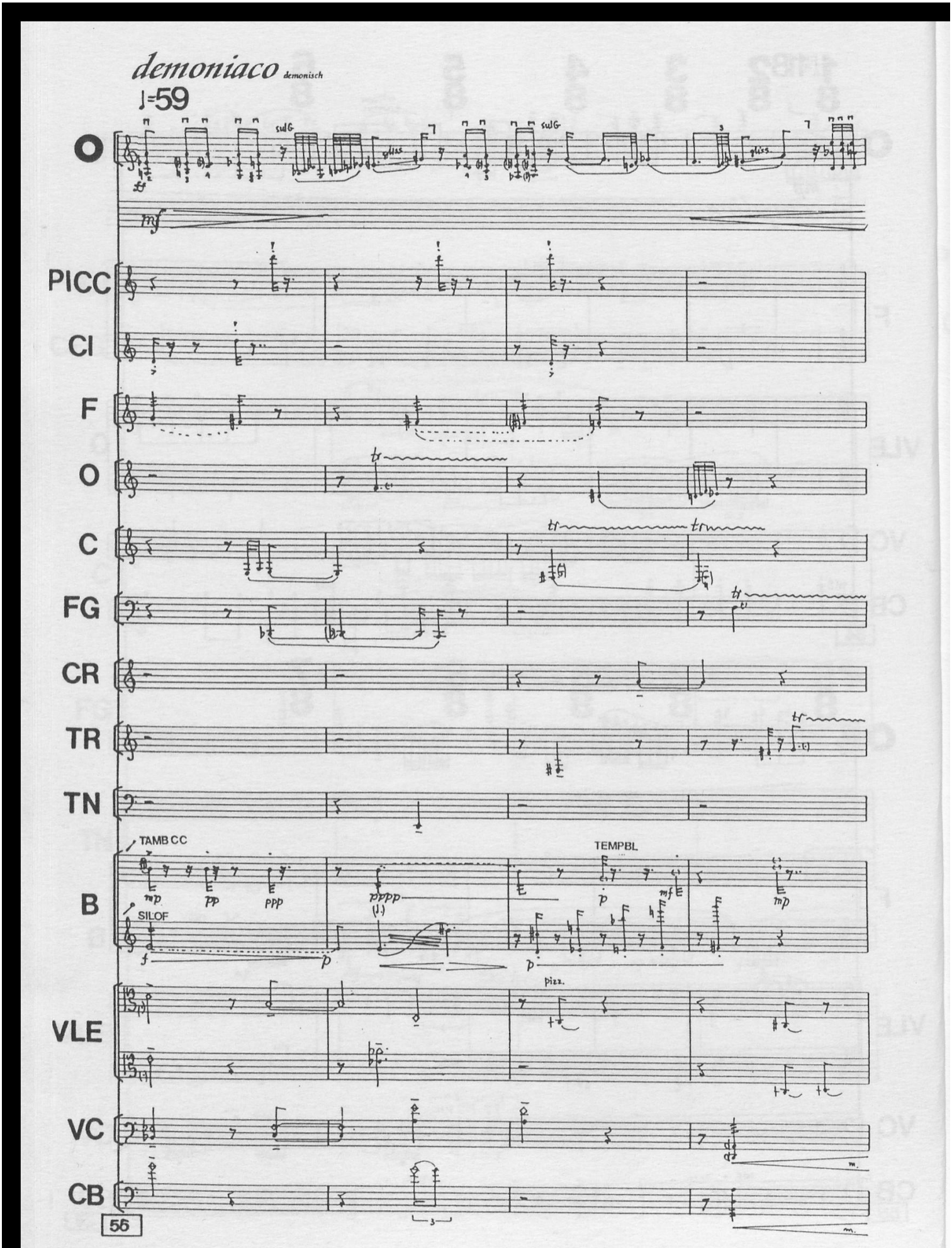

sub.
tranquillo ruhig
2/4 ♩=52
mp
ritard.
O
VLA
CFG
F
O
C
FG
V
50

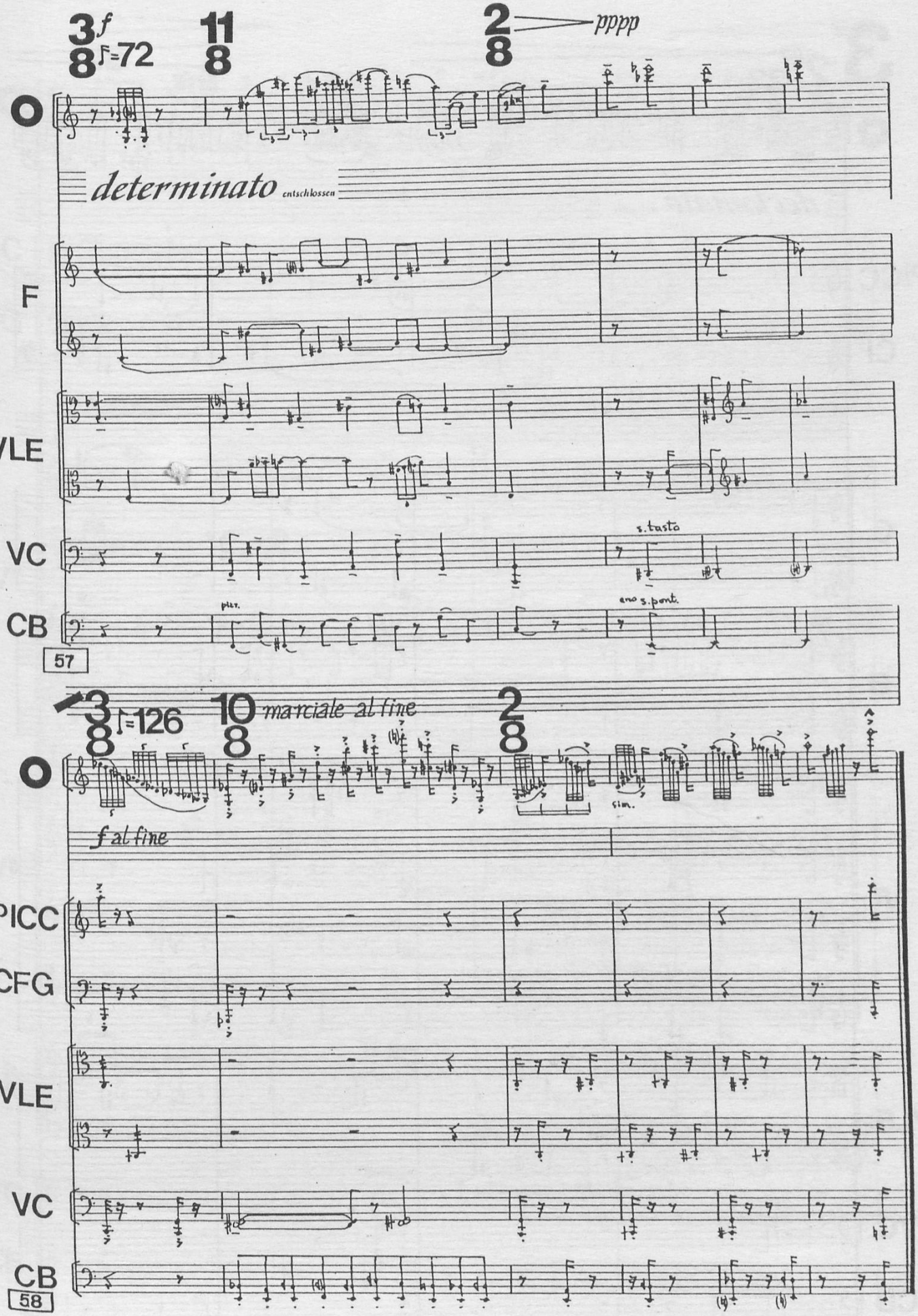

mf motteggiando scherzend
♩=44
PICC
CFG
F
O
C
FG
V°
pizz.
pizz.
51

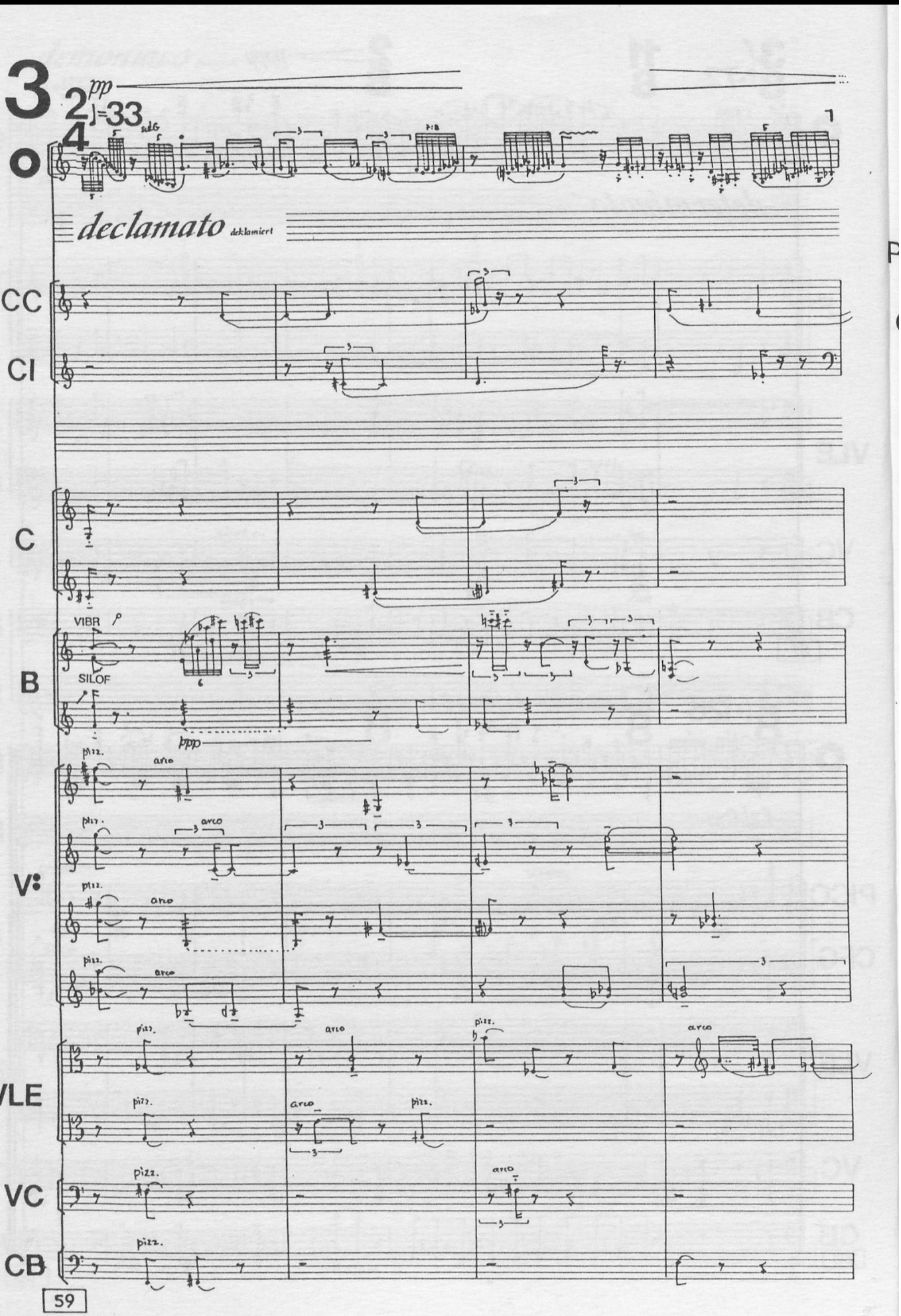

mf
pp
PICC
CFG
F
ppp!
ppp!
O
pp
C
FG
V.
ano
52

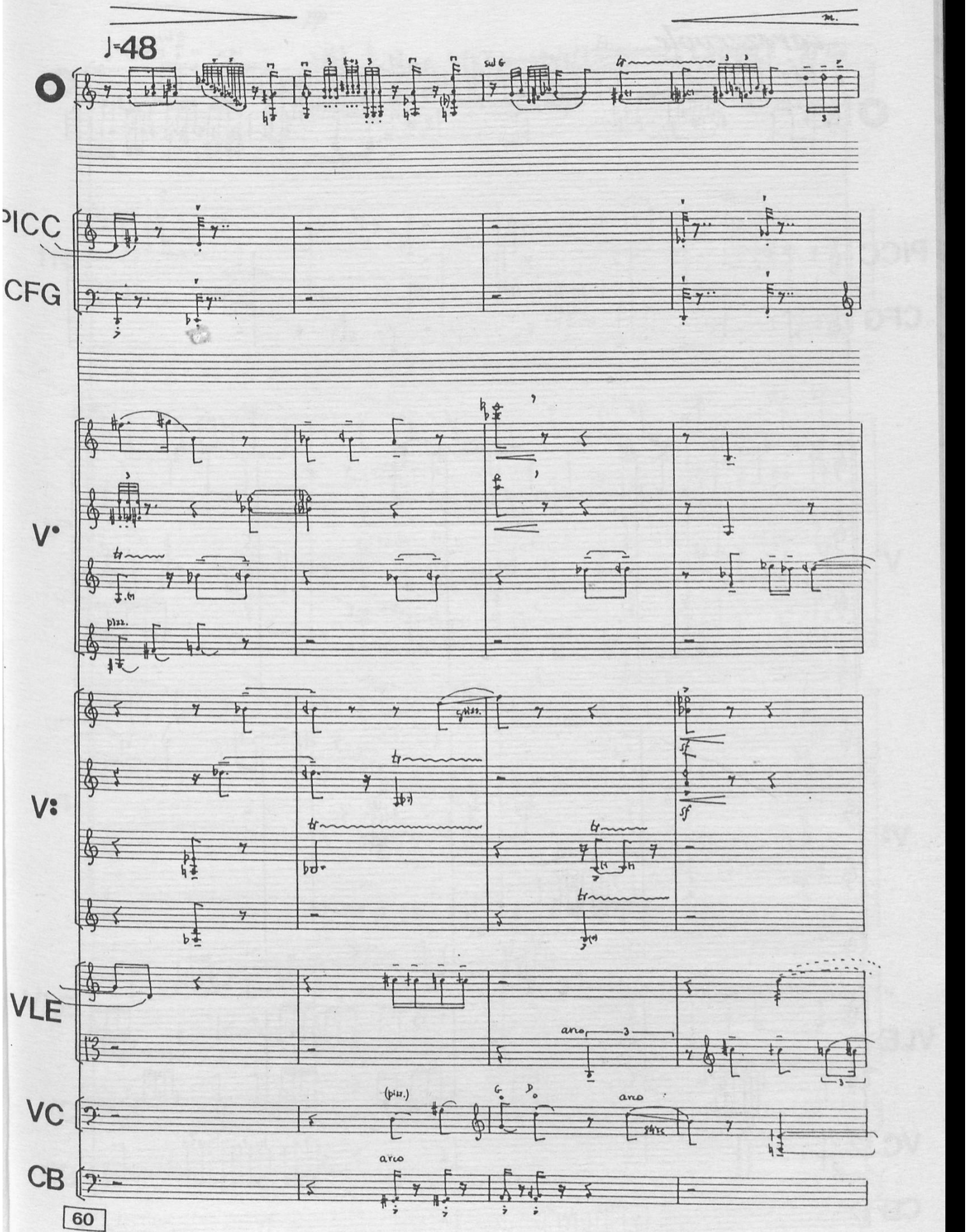

molto intenso
Cl
CFG
O
C
FG
TN
B♭
VLE
VC
CB
VIBR
mp
mf
p
mf
f
pizz.
arco

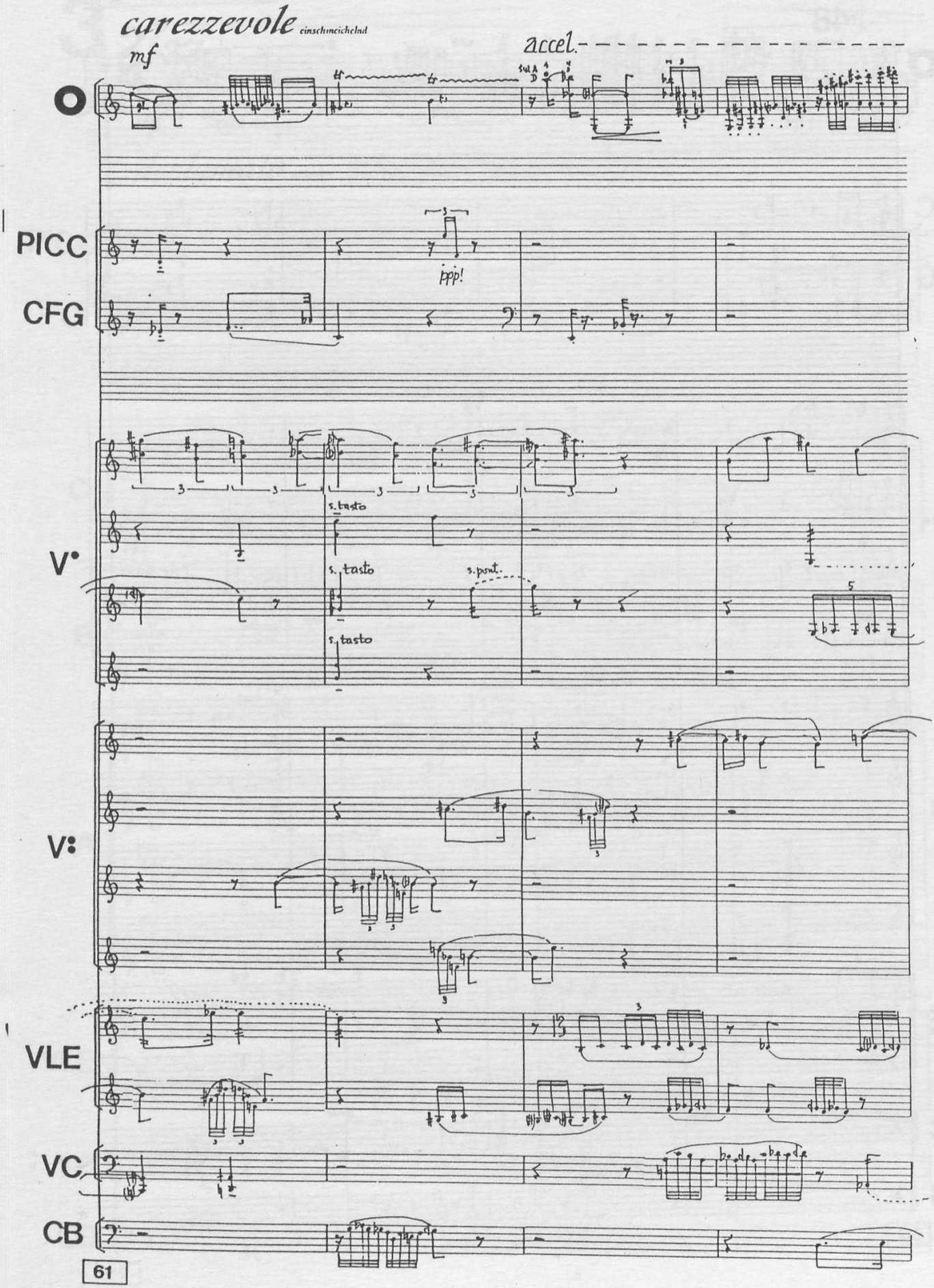

1 2 3 4 5 6
8 8 8 8 8 8
mp
semplice einfach
F
VLE
VC
CB
sulE
sul)
54
5 2 5 6 7
8 8 8 8 8
pp
F
VLE
VC
CB
pizz.
pizz
pizz.
sulE
sulE.
55

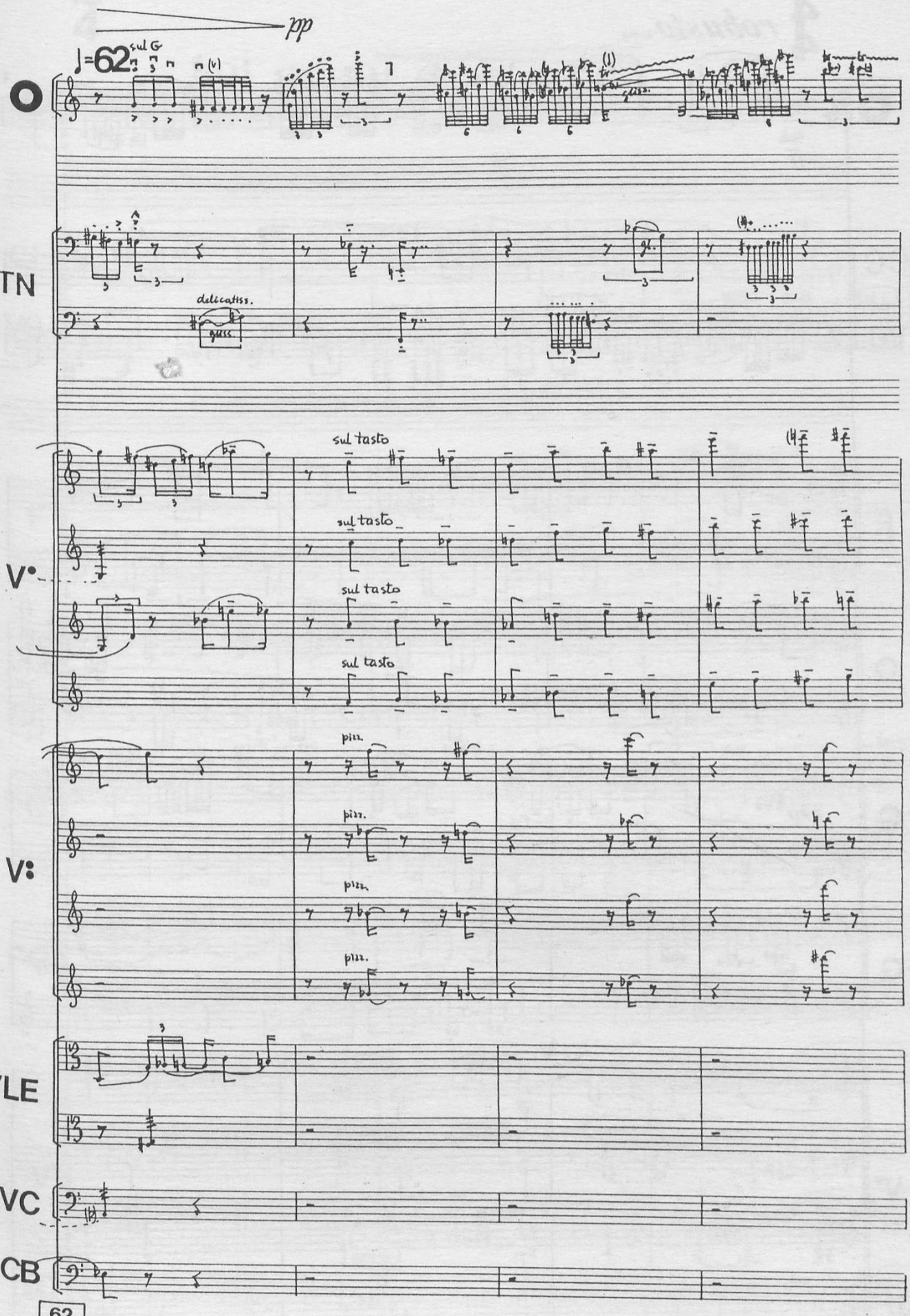

demoniaco demonisch
♩=59
O
PICC
Cl
F
O
C
FG
CR
TR
TN
B
VLE
VC
CB
TAMB CC
SILOF
TEMPBL
pizz.
56

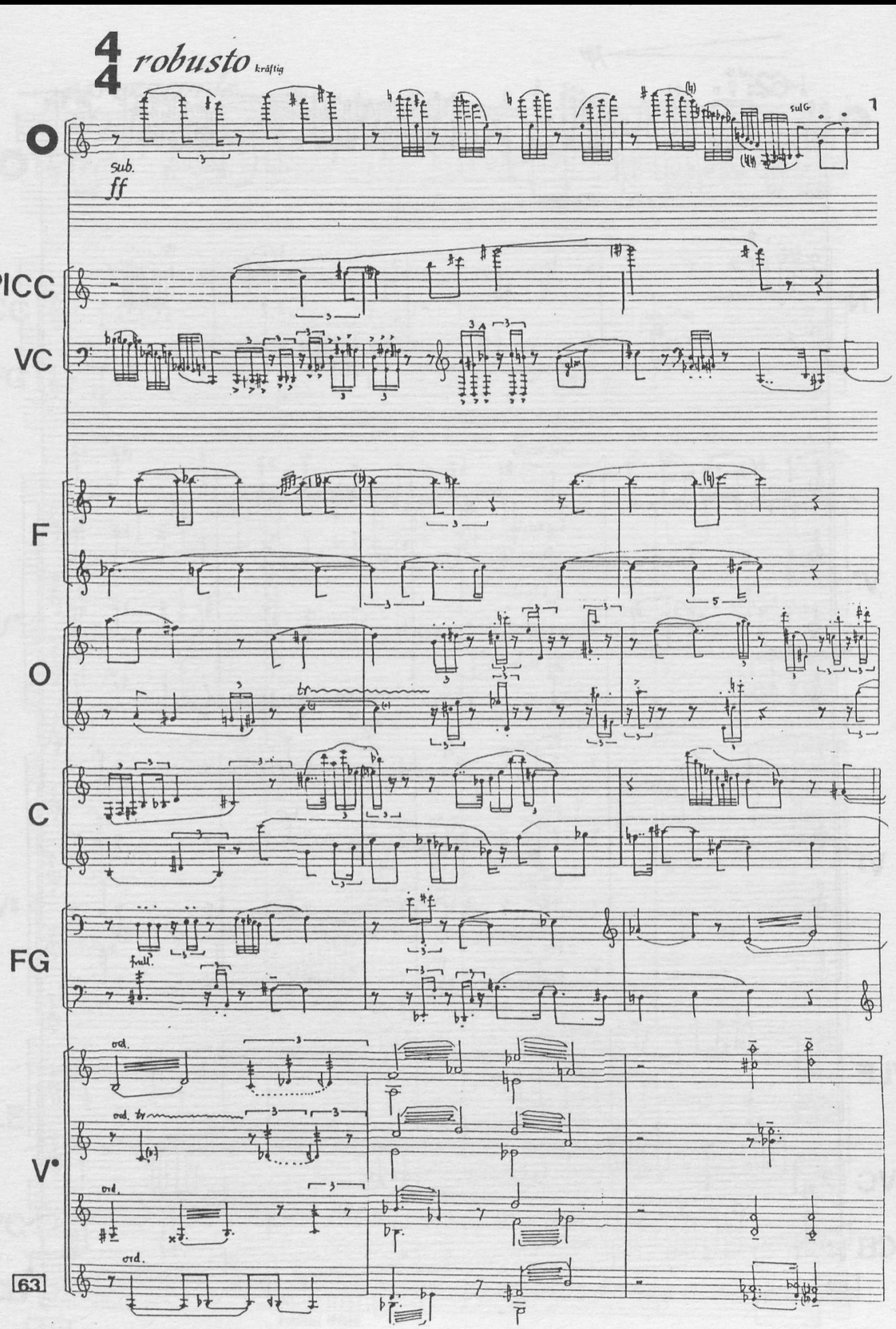

3/8 f ♪=72
11/8
2/8 pppp
determinato entschlossen
F
VLE
VC
s.tasto
CB
pizz.
arco s.pont.
57
3/8 ♩=126
10/8 marciale al fine
2/8
sim.
f al fine
PICC
CFG
VLE
VC
CB
58

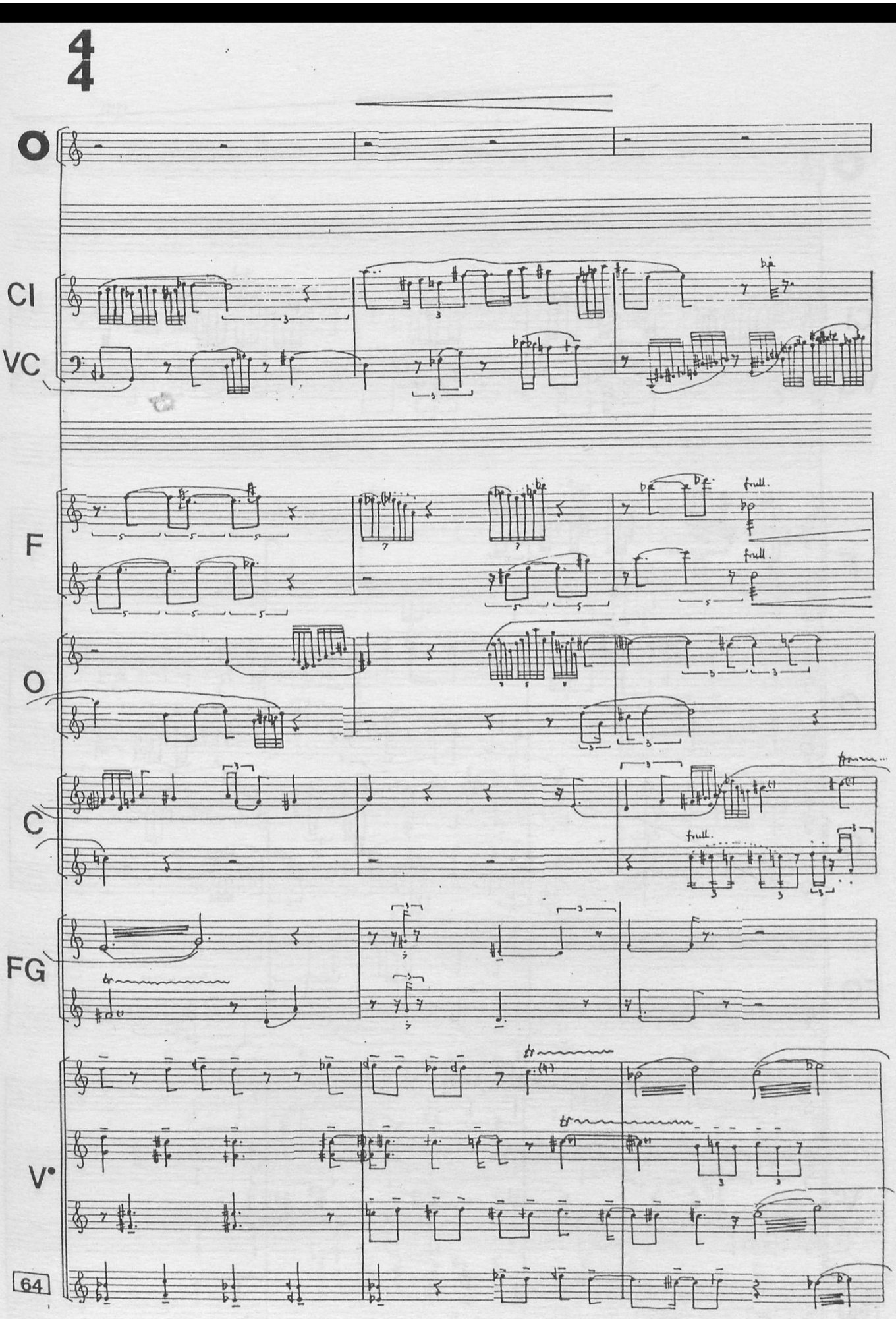

pp
♩=33
declamato
deklamiert
PICC
CL
C
VIBR
SILOF
B
ppp
pizz.
arco
V:
VLE
VC
CB

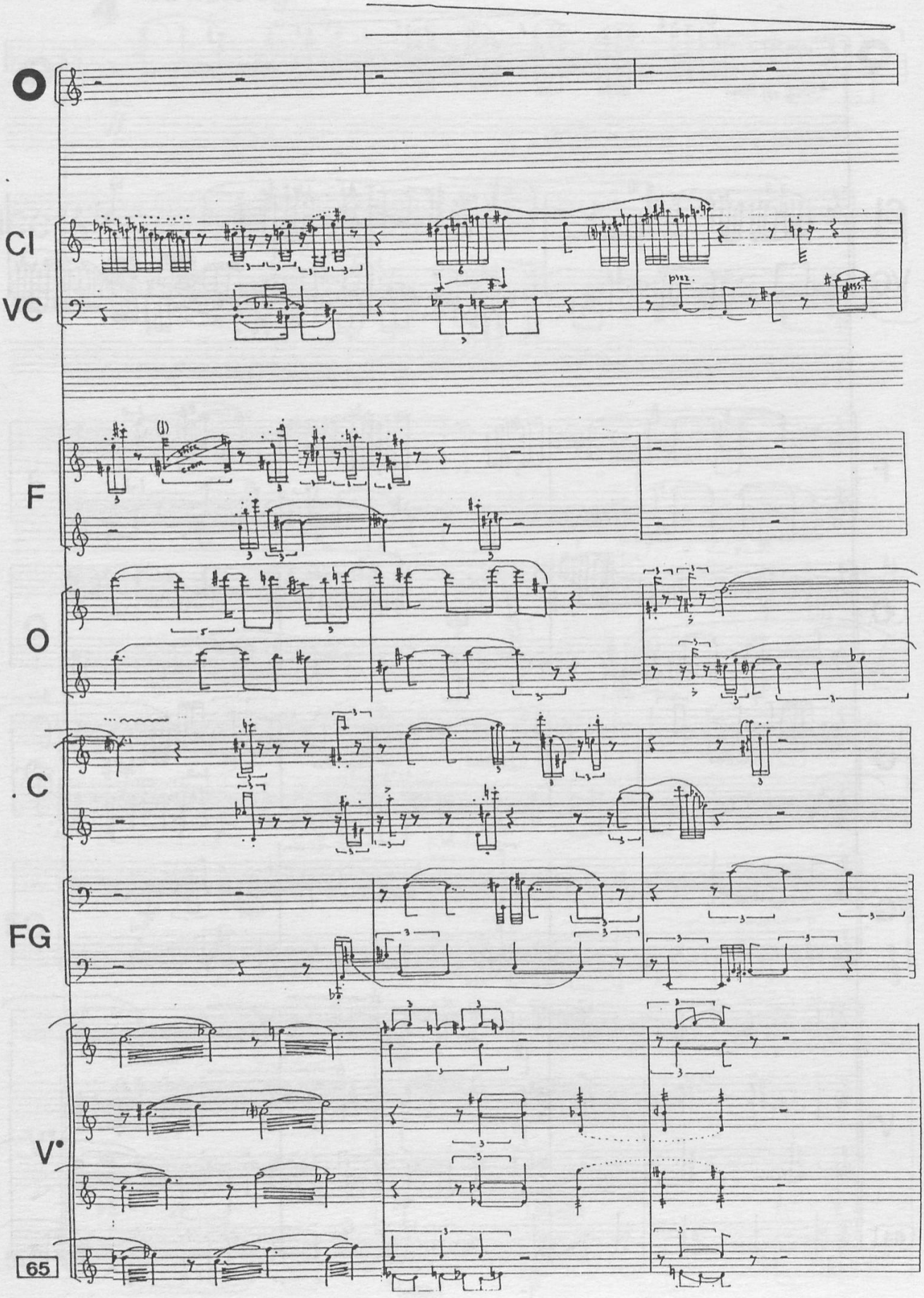

♩=48
PICC
CFG
V•
V:
VLE
VC
CB
arco
(pizz.)
arco
60

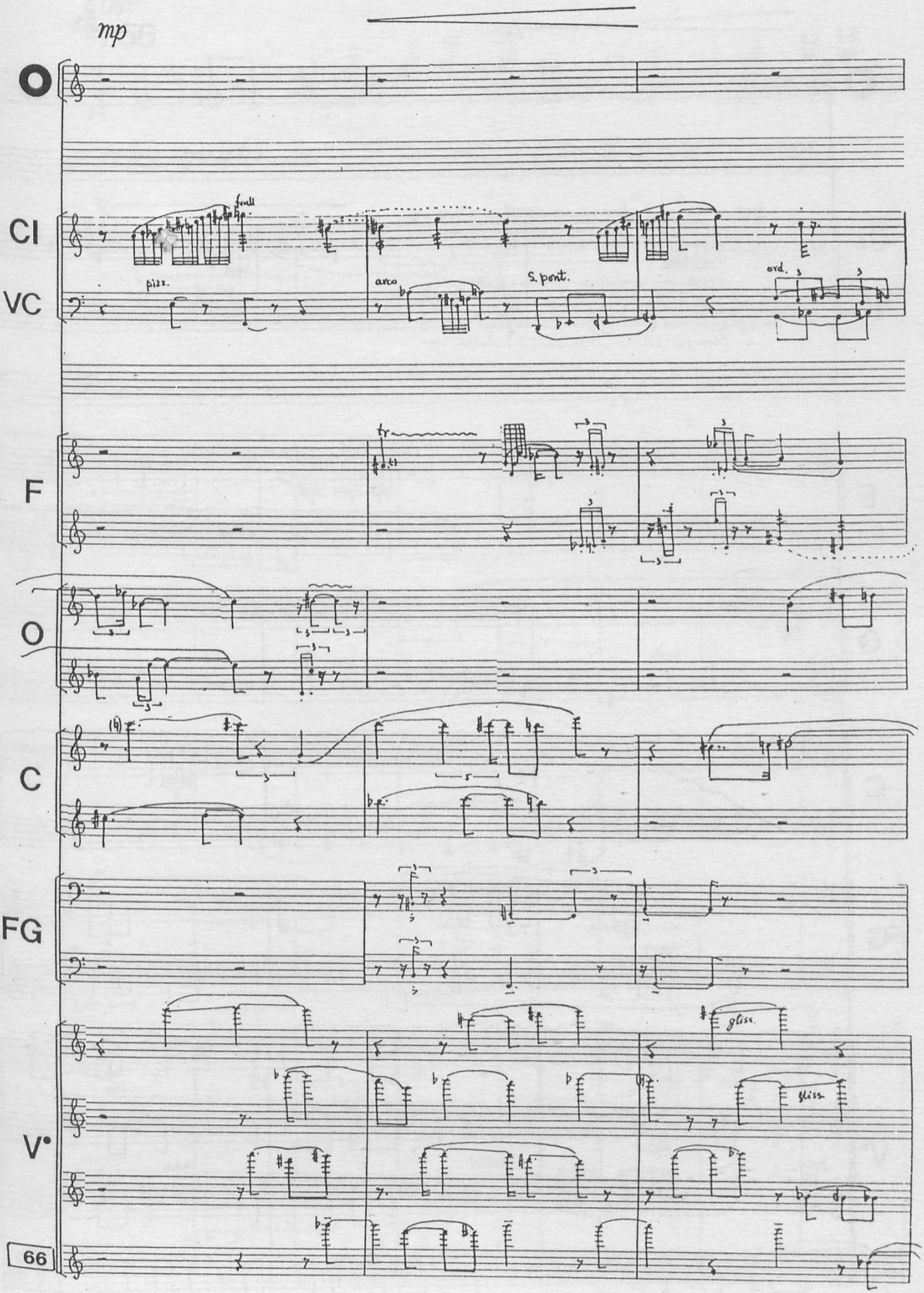

carezzevole einschmeichelnd
mf
accel.
PICC
CFG
ppp!
V•
V:
VLE
VC
CB
s. tasto
s. tasto
s. pont.
s. tasto

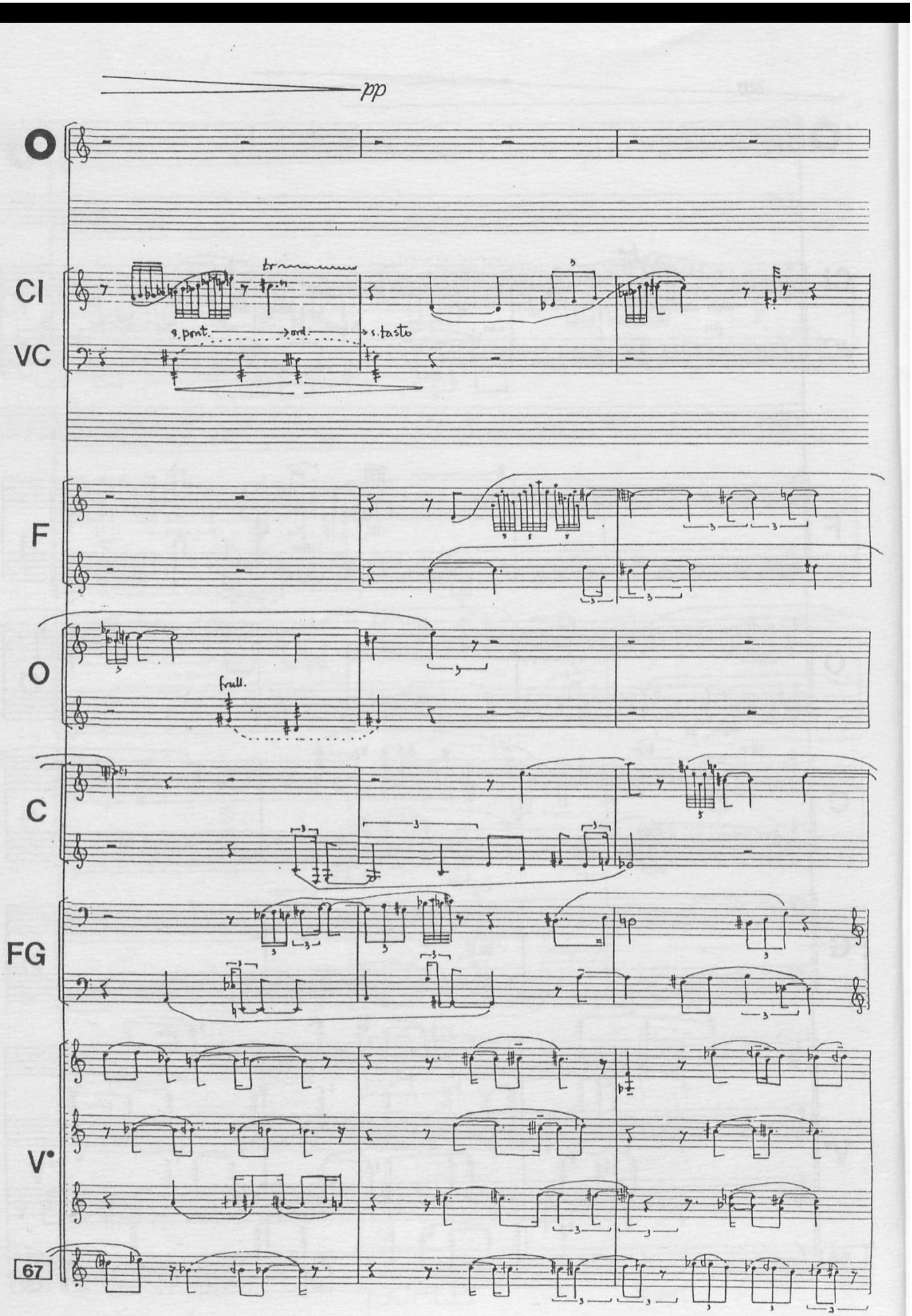

pp
♩=62
sul G
O
TN
delicatiss.
gliss.
V•
sul tasto
V:
pizz.
VLE
VC
CB

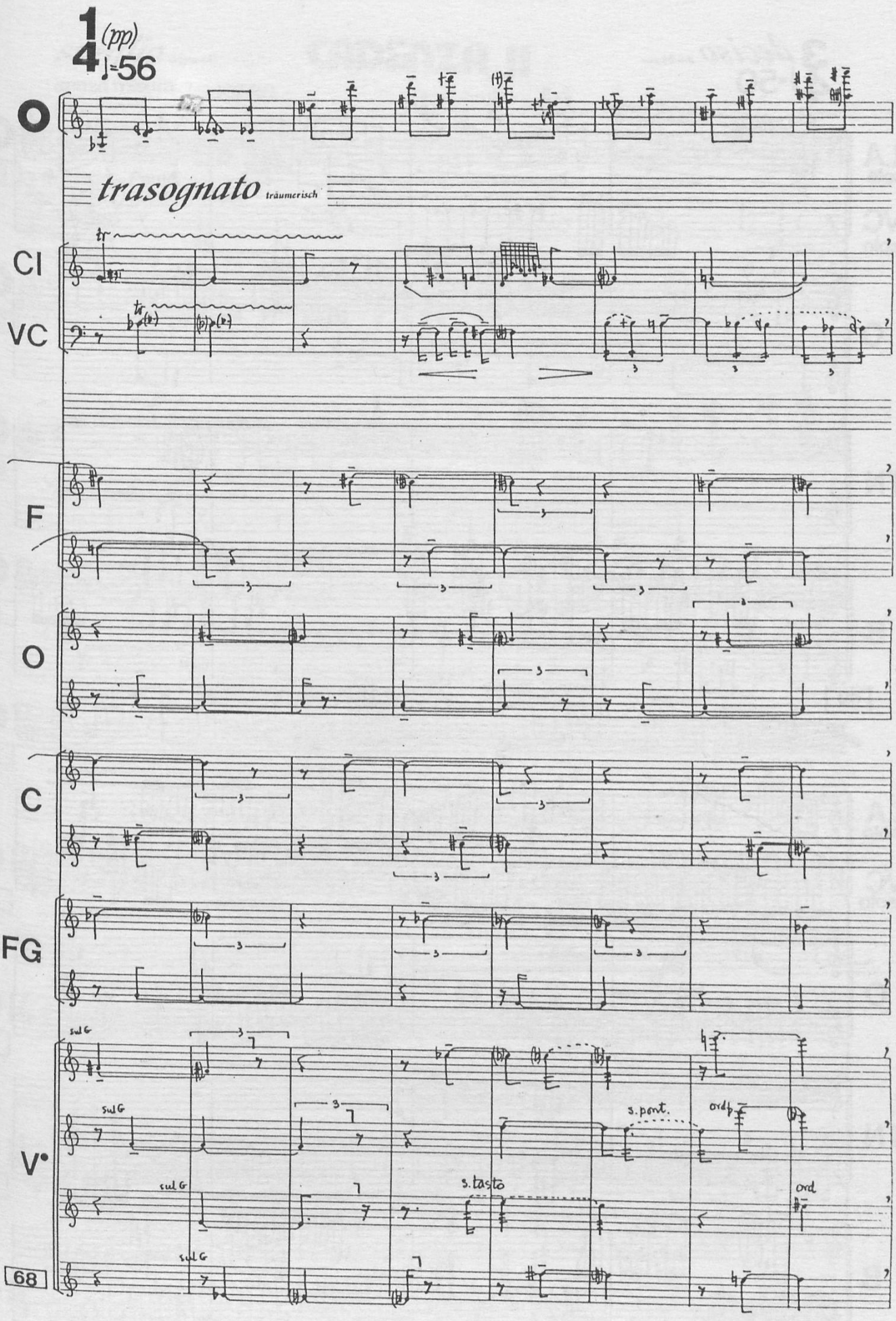

4/4
robusto kräftig
sub.
ff
sulG
PICC
VC
F
O
C
FG
full.
ord.
V
63

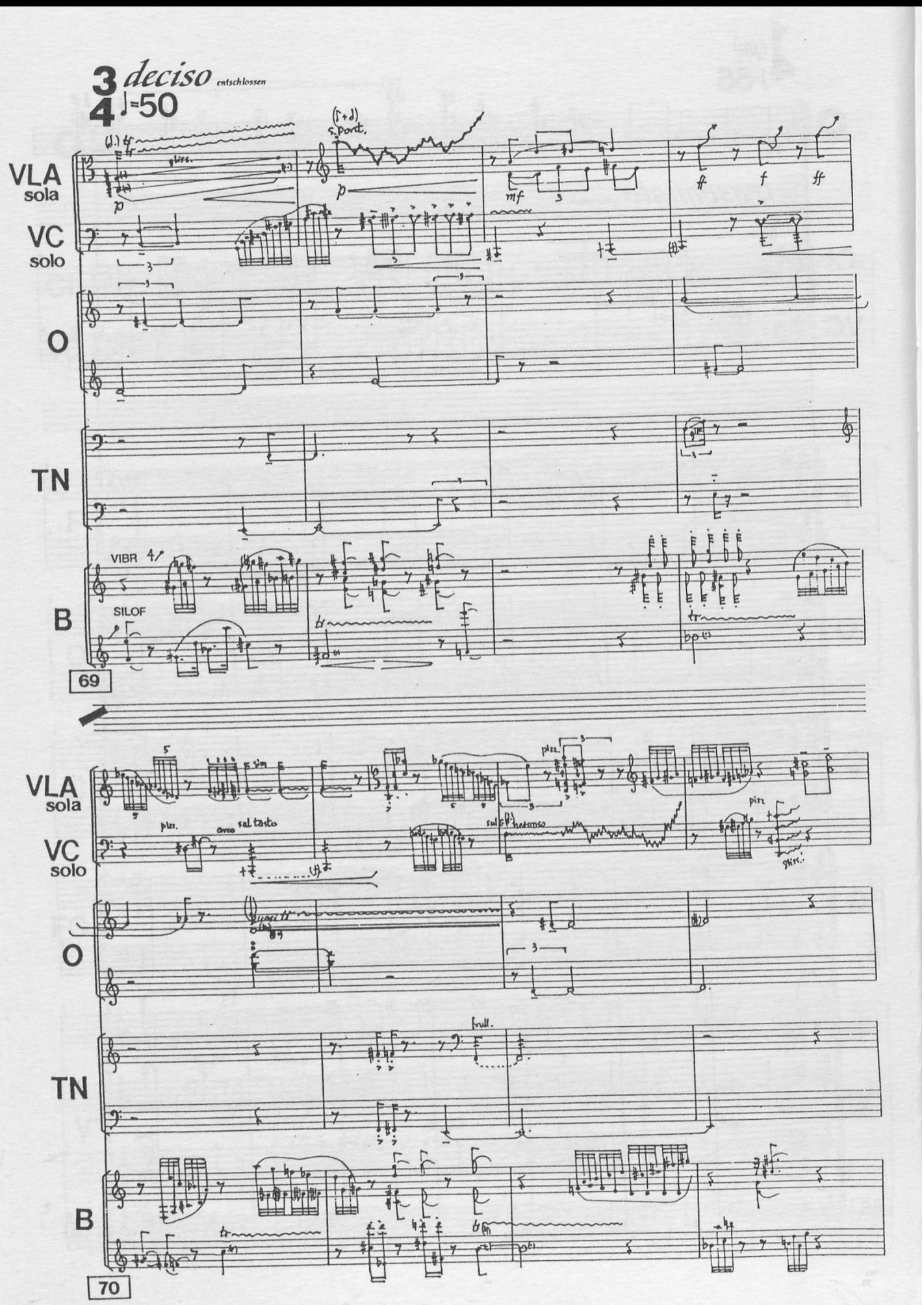

4
4
Cl
VC
F
O
C
FG
V
frull.
frull.
frull.
64


Cl
VC
F
O
. C
FG
V°
65


mp
Cl
VC
full
pizz.
arco
S. pont.
ord.
F
O
C
FG
V•
gliss.
gliss.
66


pp
Cl
VC
tr
s. pont.
ord.
s. tasto
F
O
frull.
C
FG
V
67

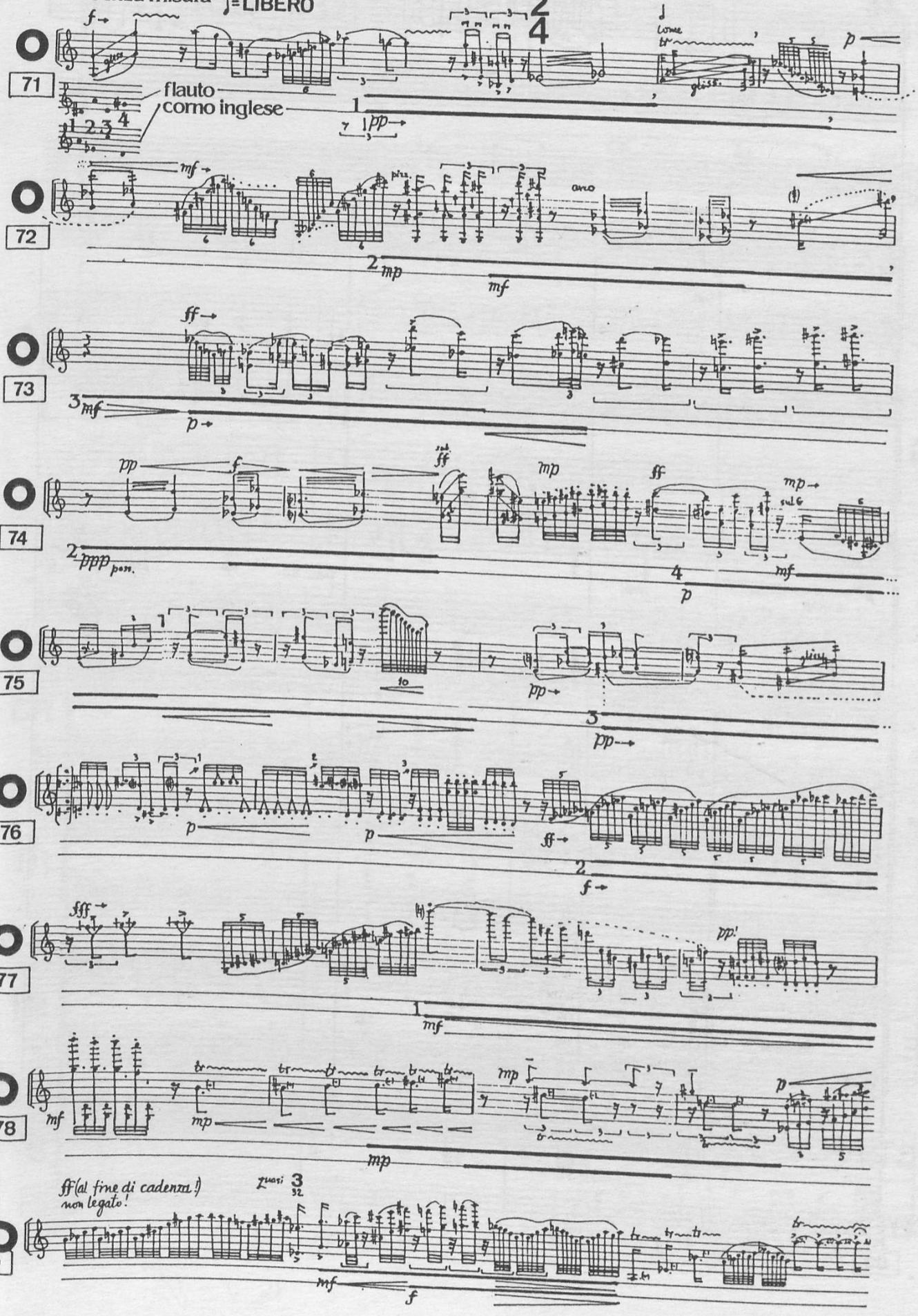

1
4
(pp)
♩=56
O
trasognato
träumerisch
Cl
VC
F
O
C
FG
V•
sul G
s.pont.
ord
s.tasto
ord
68

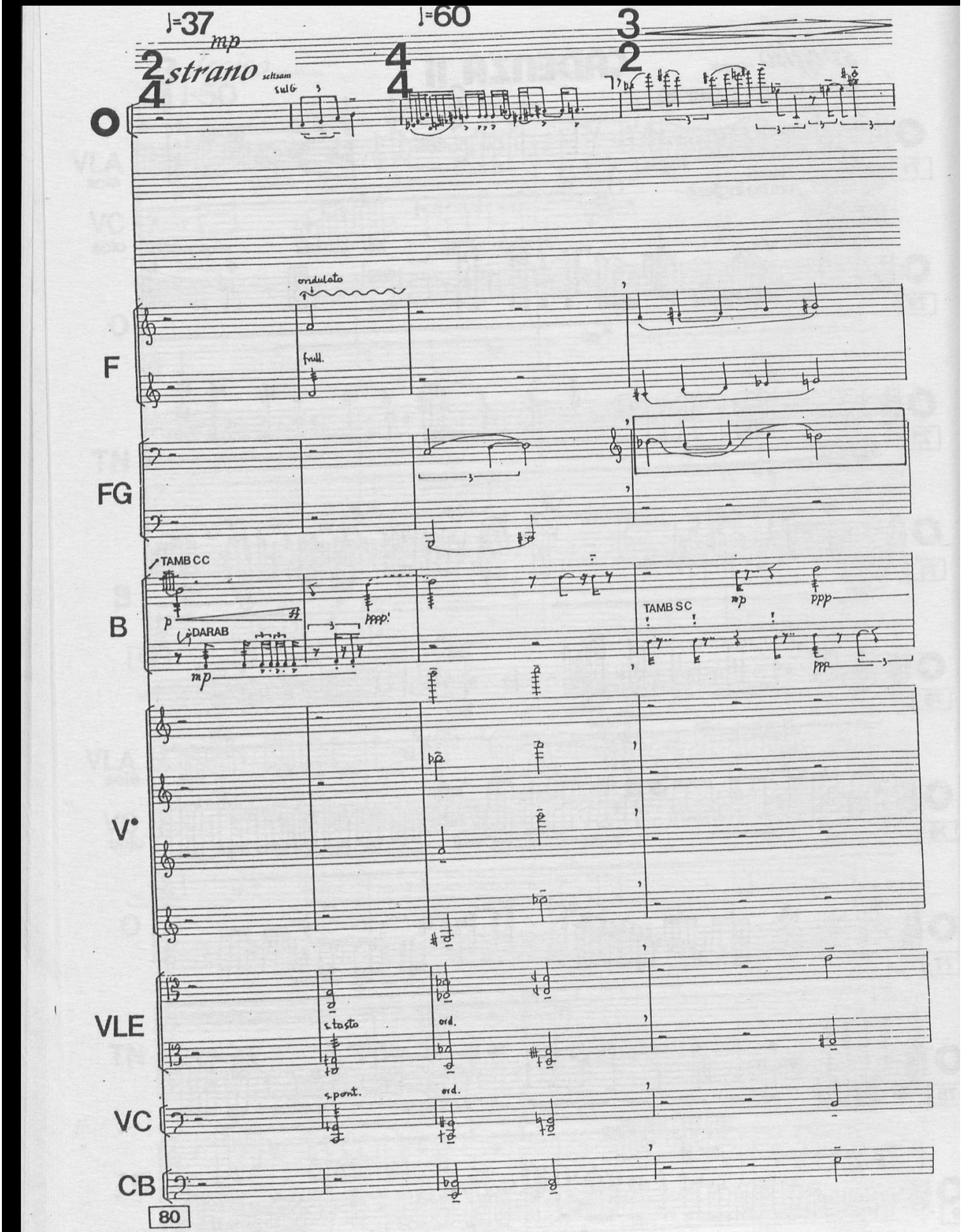

3/4 deciso entschlossen
♩.=50
VLA sola
VC solo
O
TN
B
VIBR
SILOF
69
70

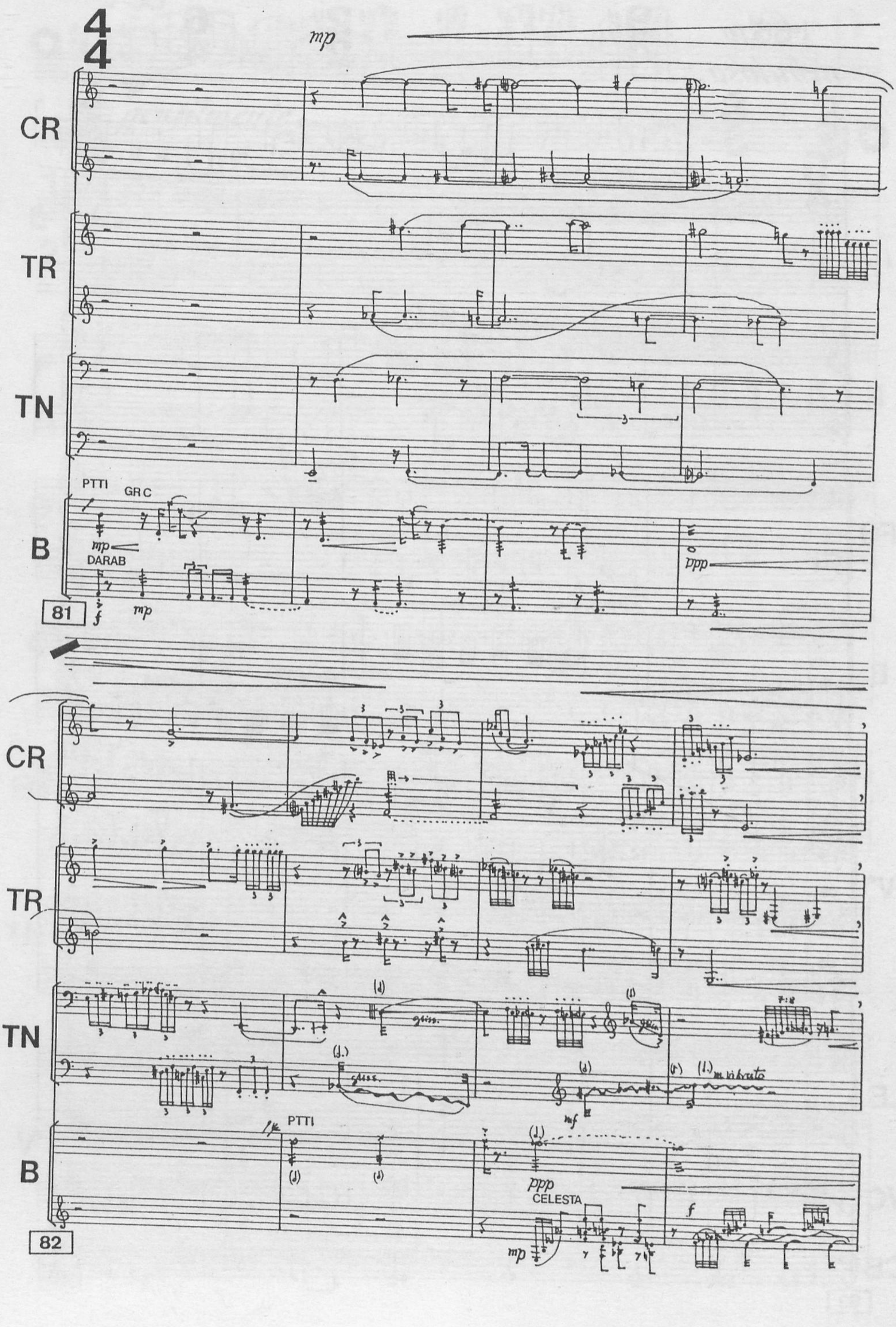
sveglio aufgeweckt

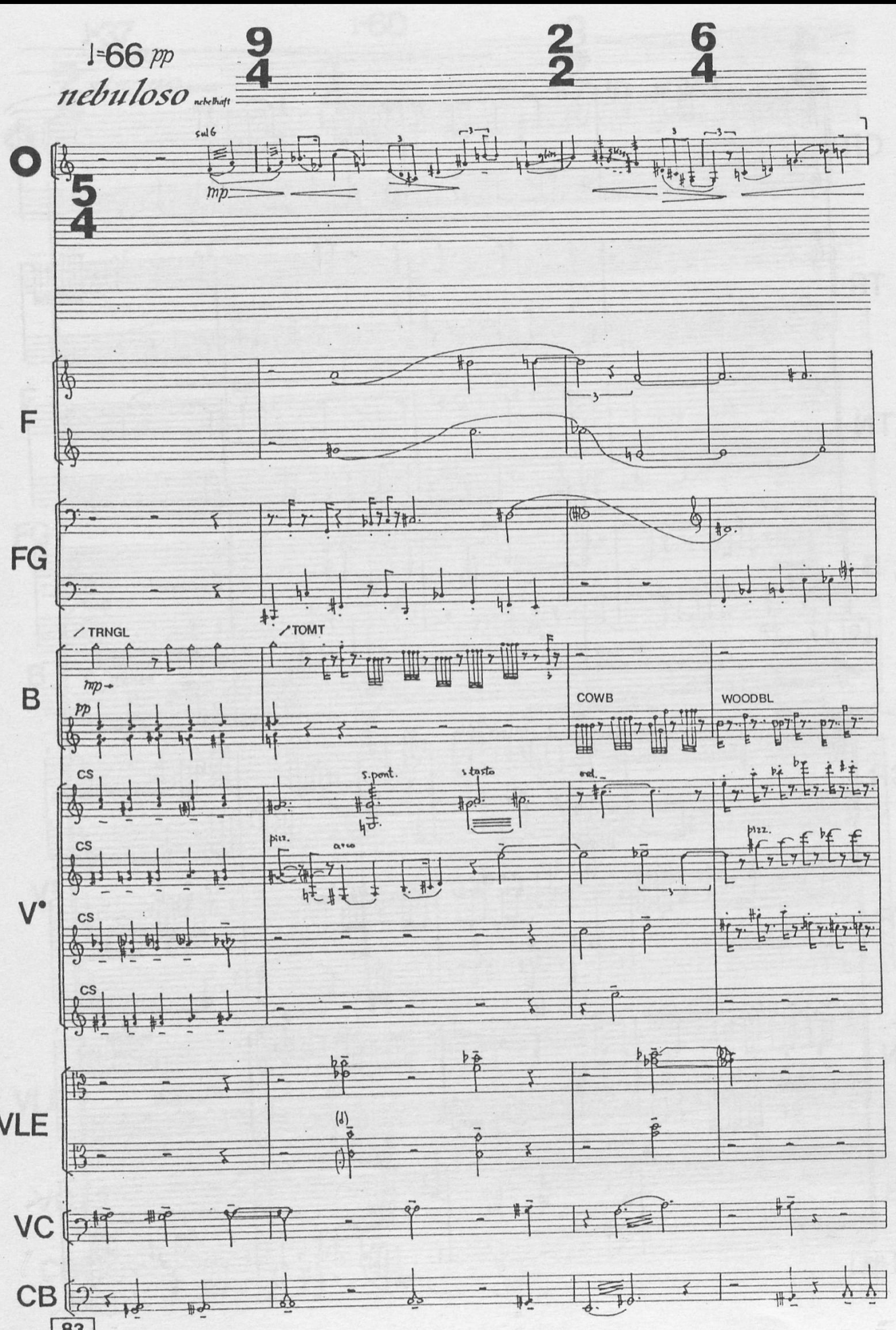
CADENZA II

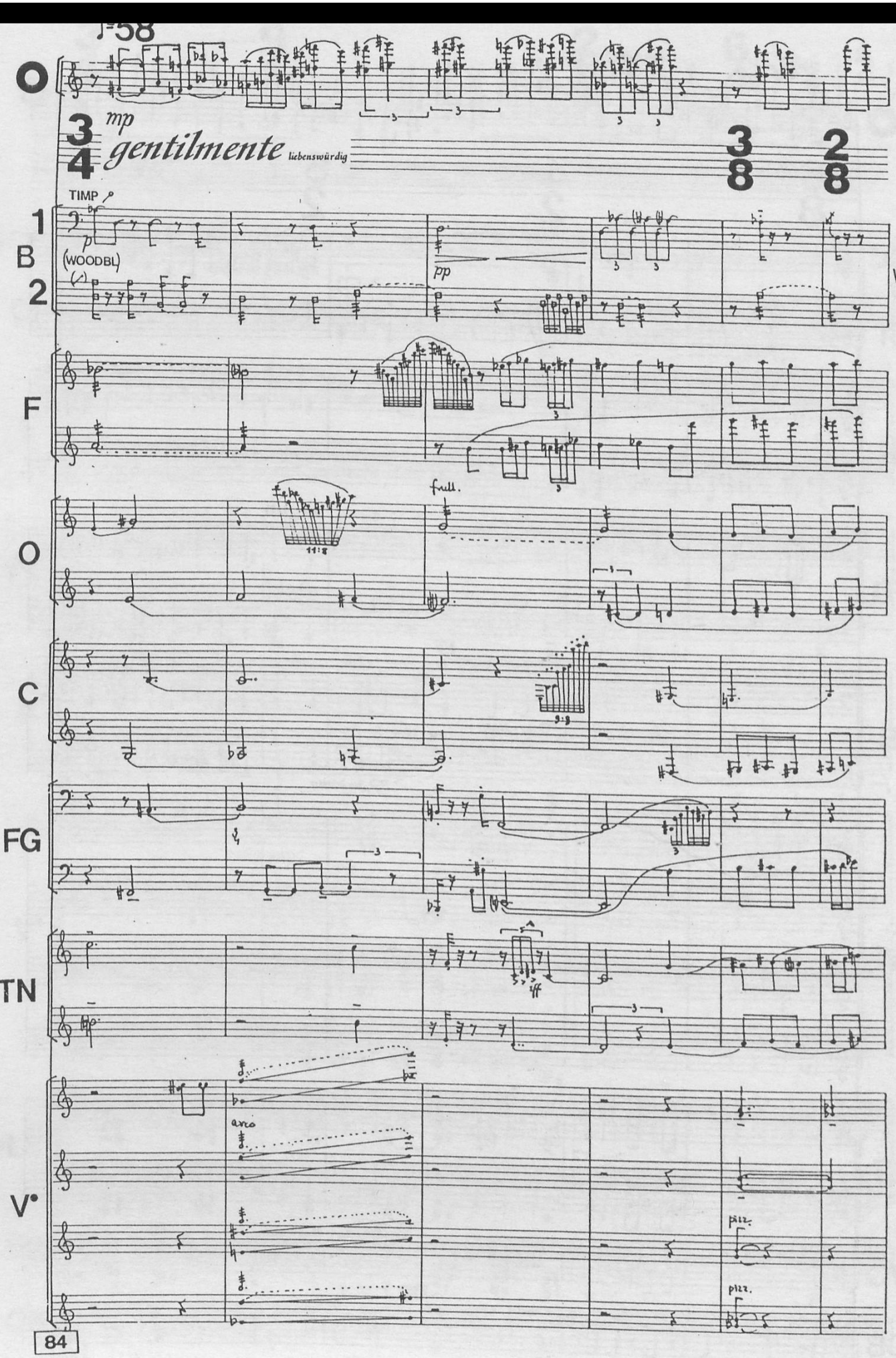
senza misura ♩=LIBERO

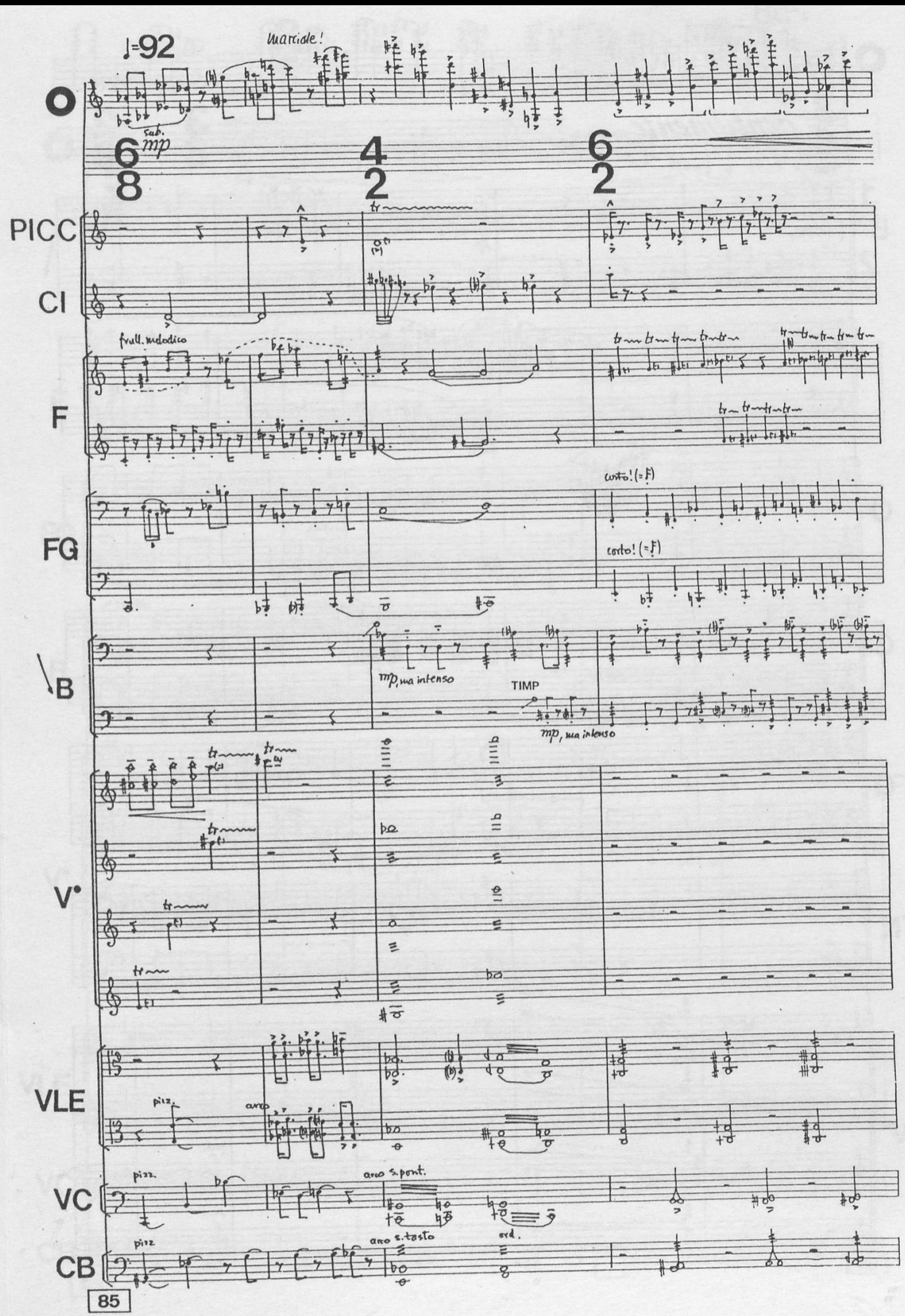


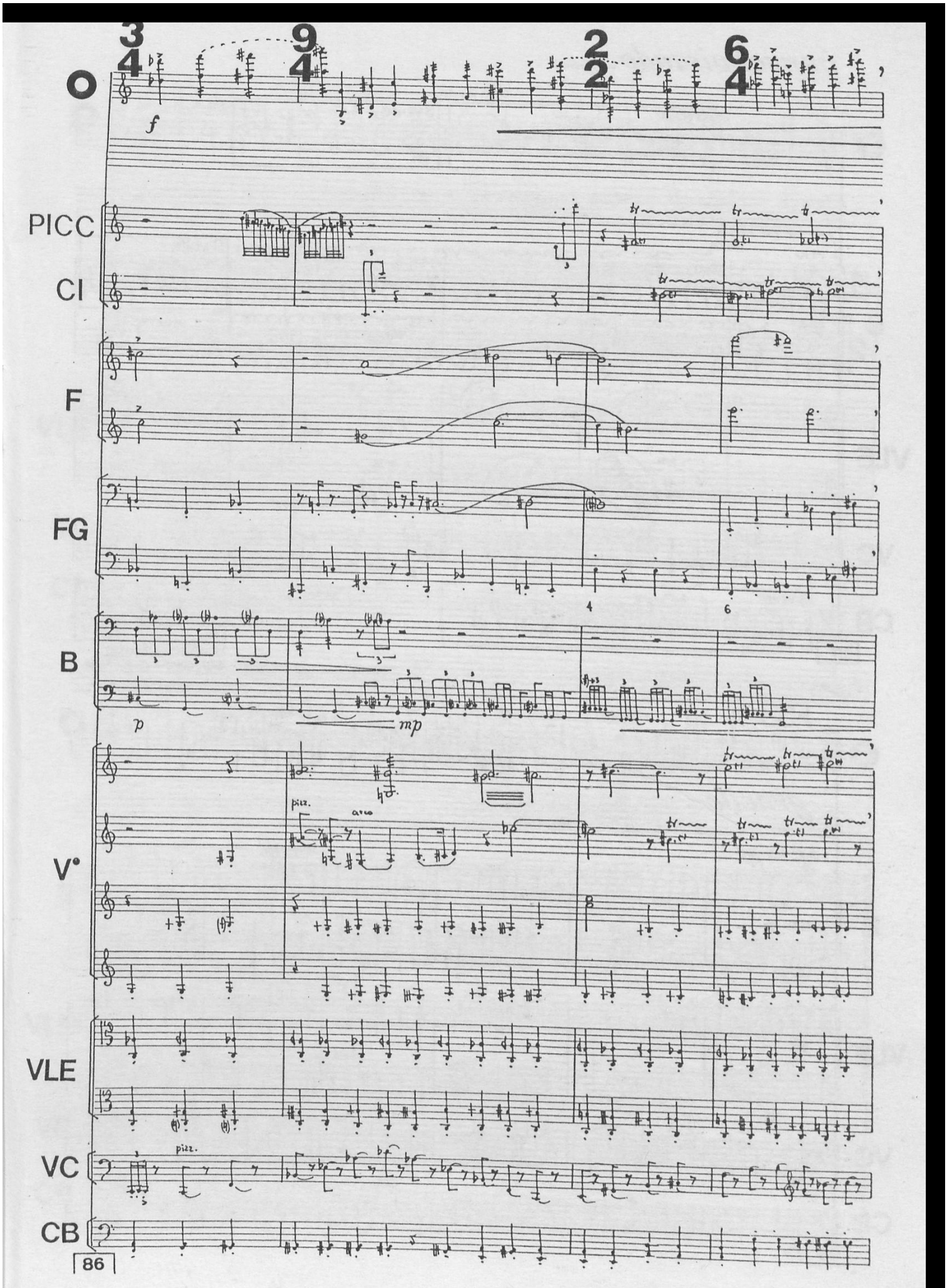

♩=37
mp
2
4
strano
seltsam
sul G
♩=60
4
4
3
2
O
ondulato
full.
F
FG
TAMB CC
p
DARAB
mp
ppp
TAMB SC
mp
ppp
ppp
B
V°
VLE
s.tasto
ord.
VC
s.pont.
ord.
CB
80


4/4
mp
CR
TR
TN
PTTI
GR C
B
mp
DARAB
81
f
mp
ppp
CR
TR
TN
gliss.
PTTI
B
ppp
CELESTA
mf
mp
f
82

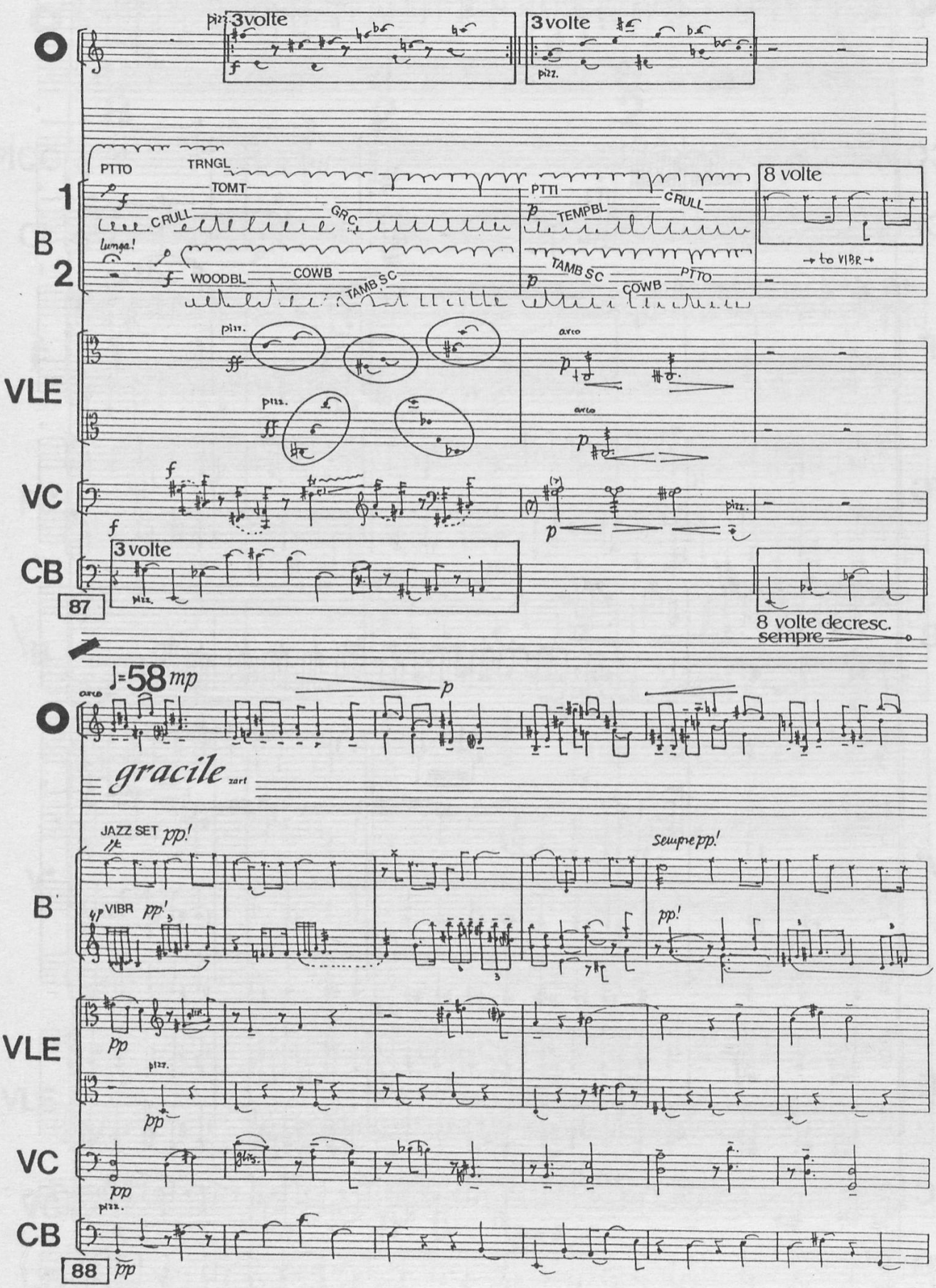

♩=66 pp
nebuloso
sul G
mp
F
FG
TRNGL
TOMT
mp
pp
COWB
WOODBL
CS
CS
CS
CS
s.pont.
s.tasto
ord.
pizz.
arco
pizz.
VLE
VC
CB

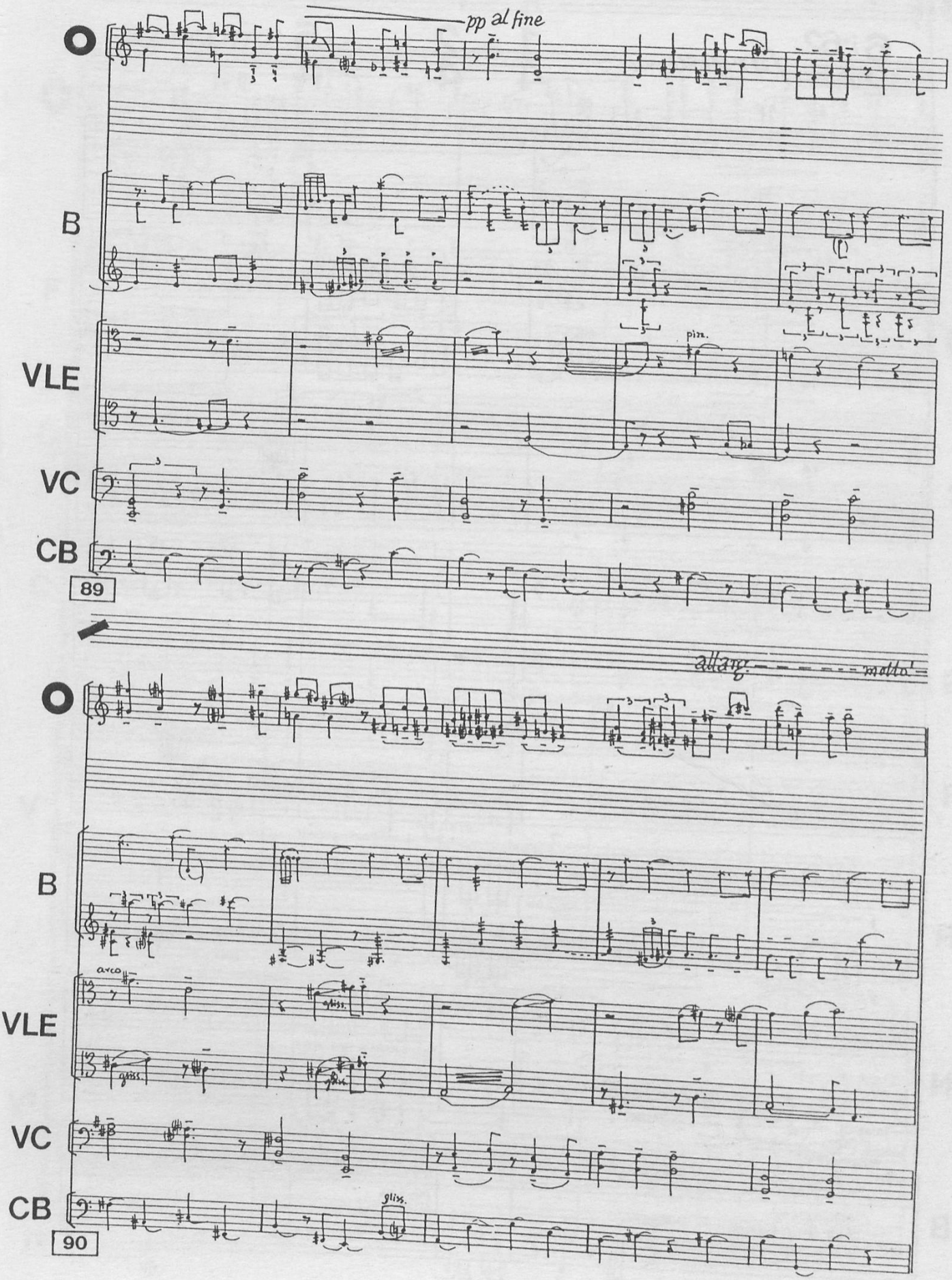

♪=58
O
mp
3/4
gentilmente liebenswürdig
3/8
2/8
TIMP
1
B
2
(WOODBL)
pp
F
full.
O
C
FG
TN
arco
V°
pizz.
pizz.

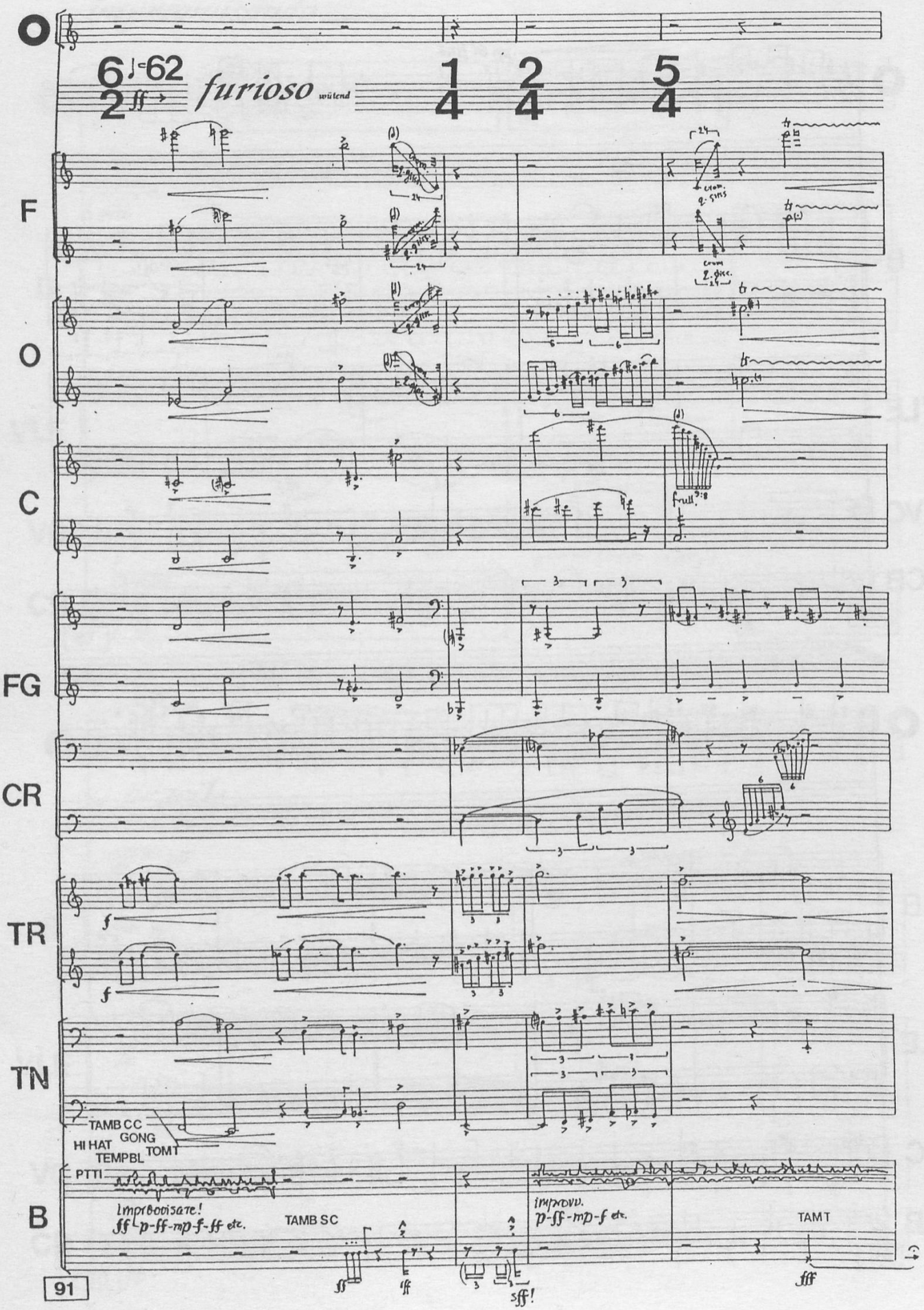

♩=92
marcato!
sub.
mp
PICC
Cl
frull. melodico
F
FG
corto! (=F)
corto! (=F)
B
mp, ma intenso
TIMP
mp, ma intenso
V°
VLE
pizz.
arco
pizz.
arco s.pont.
VC
pizz
arco s.tasto
ord.
CB

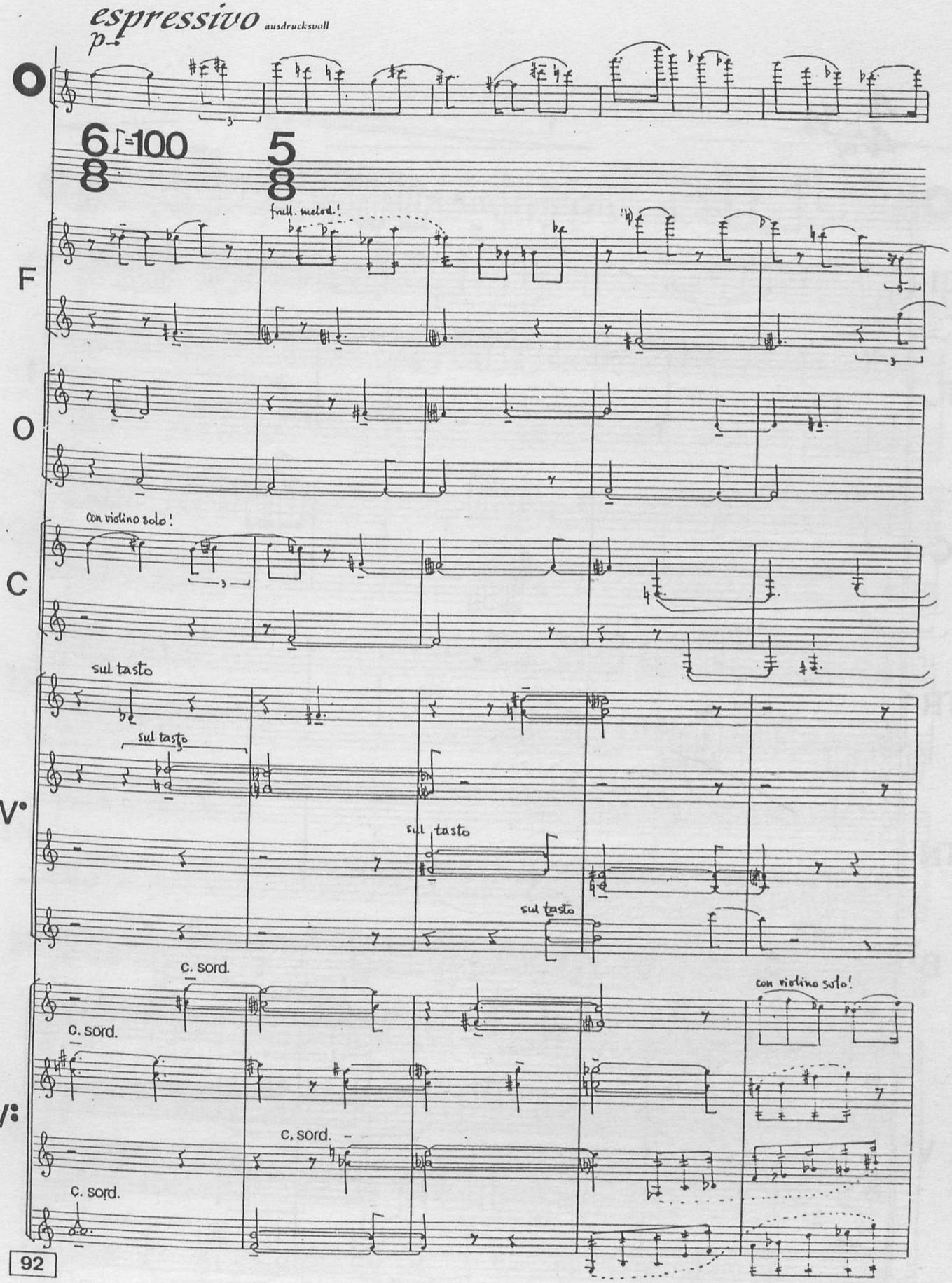

O
PICC
Cl
F
FG
B
V°
VLE
VC
CB
f
p
mp
pizz.
arco
pizz.

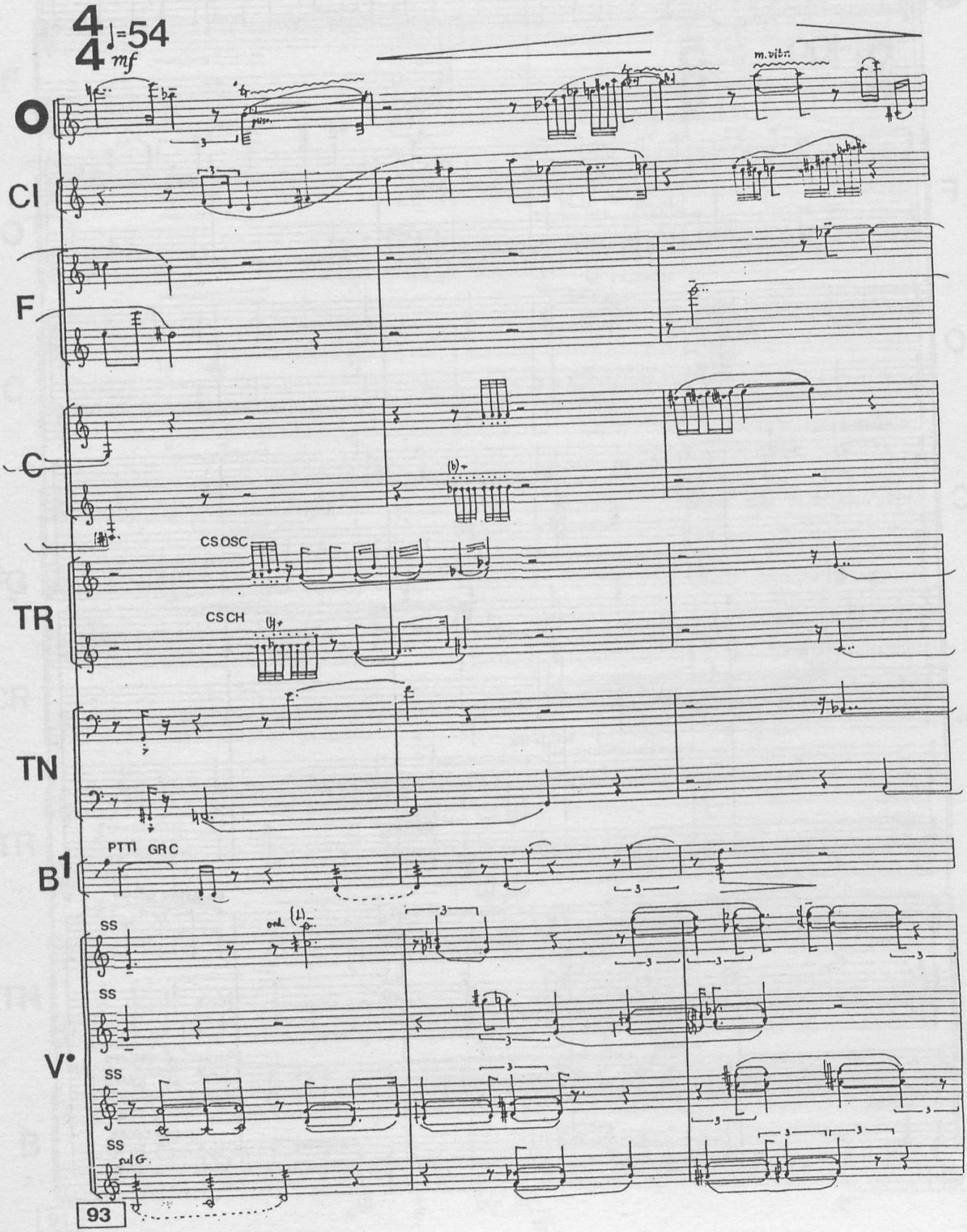
improvvisando *improvisierend*

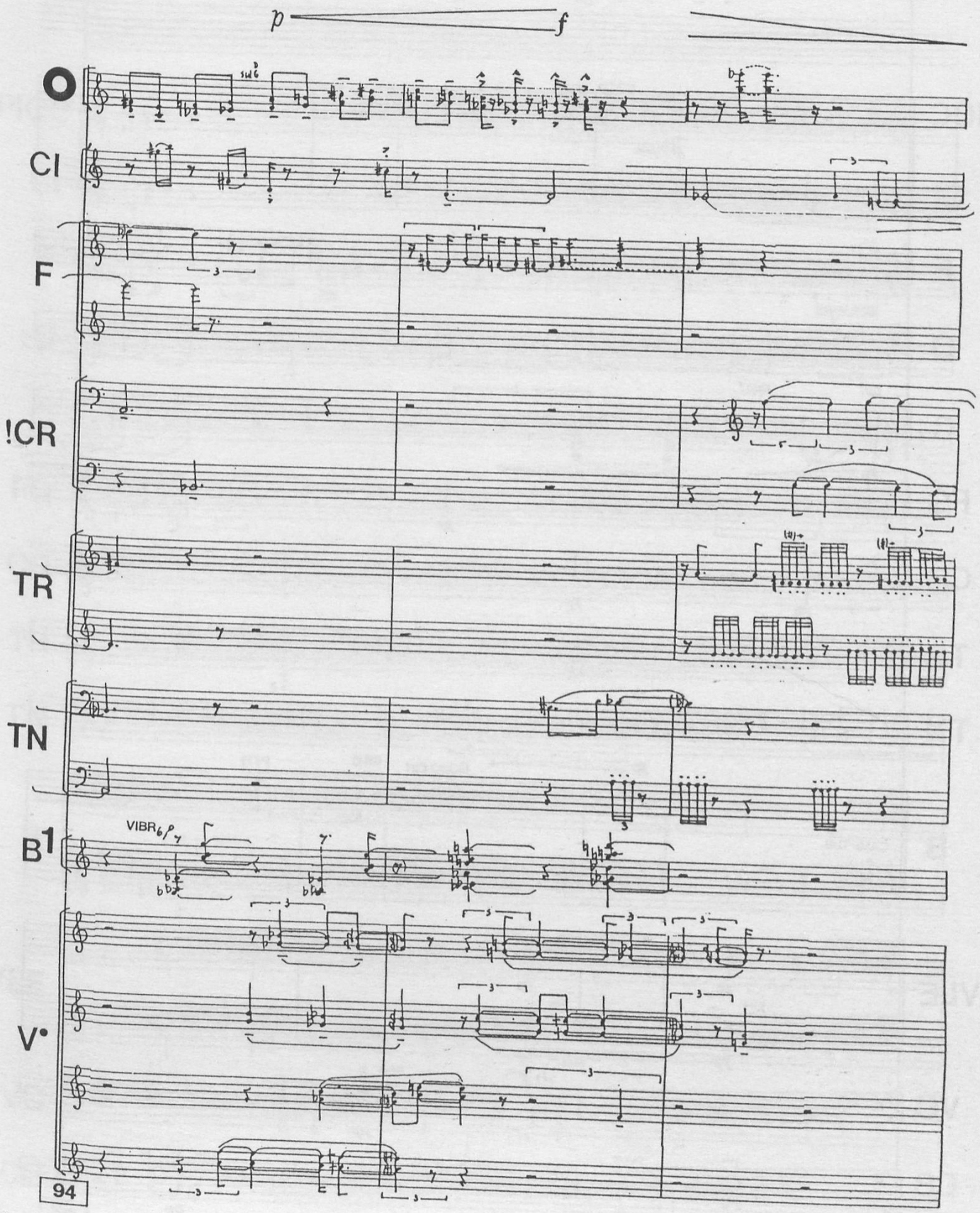


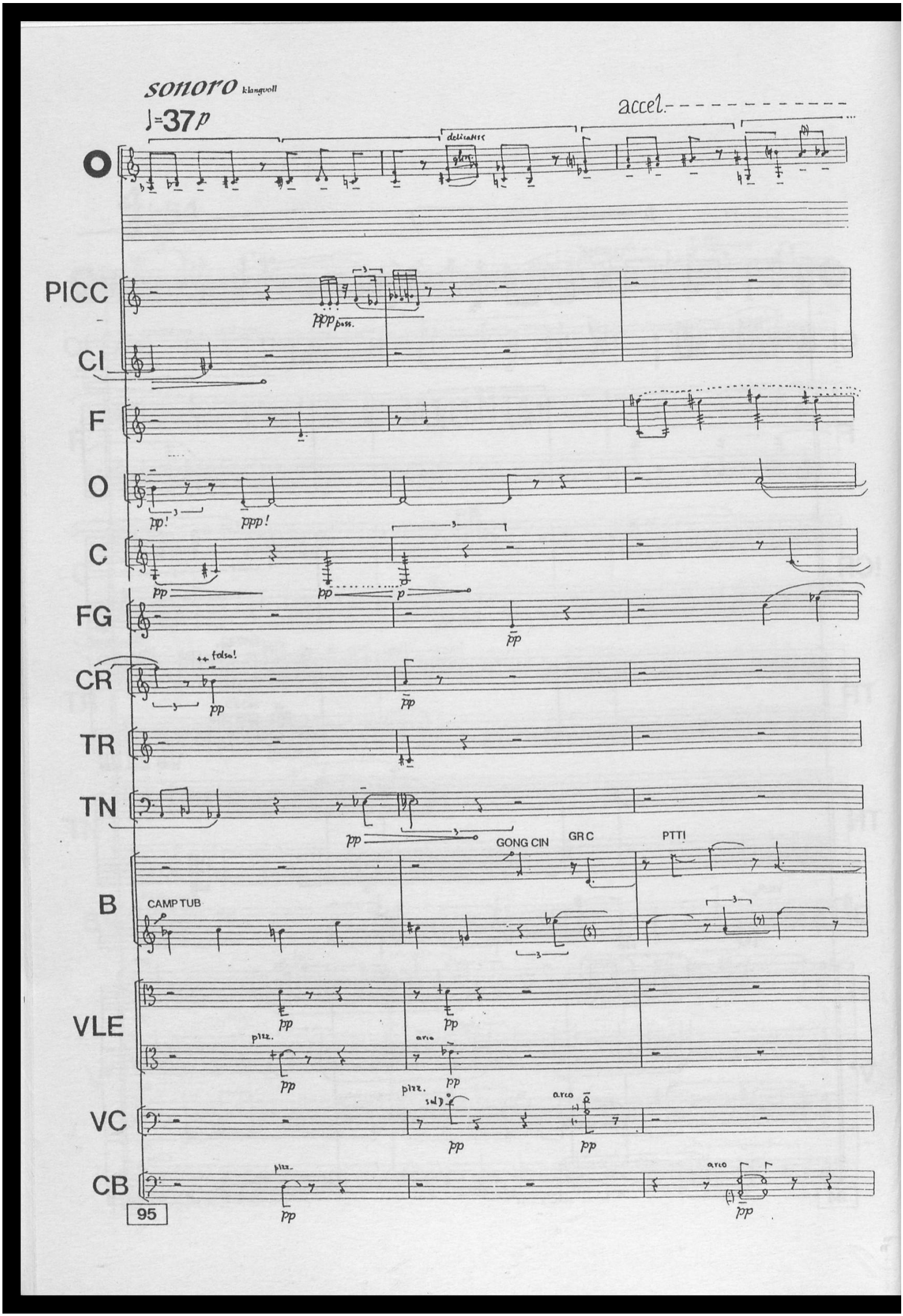

pp al fine
B
VLE
pizz.
VC
CB
89
allarg.
molto
B
arco
gliss.
VLE
VC
CB
gliss.
90

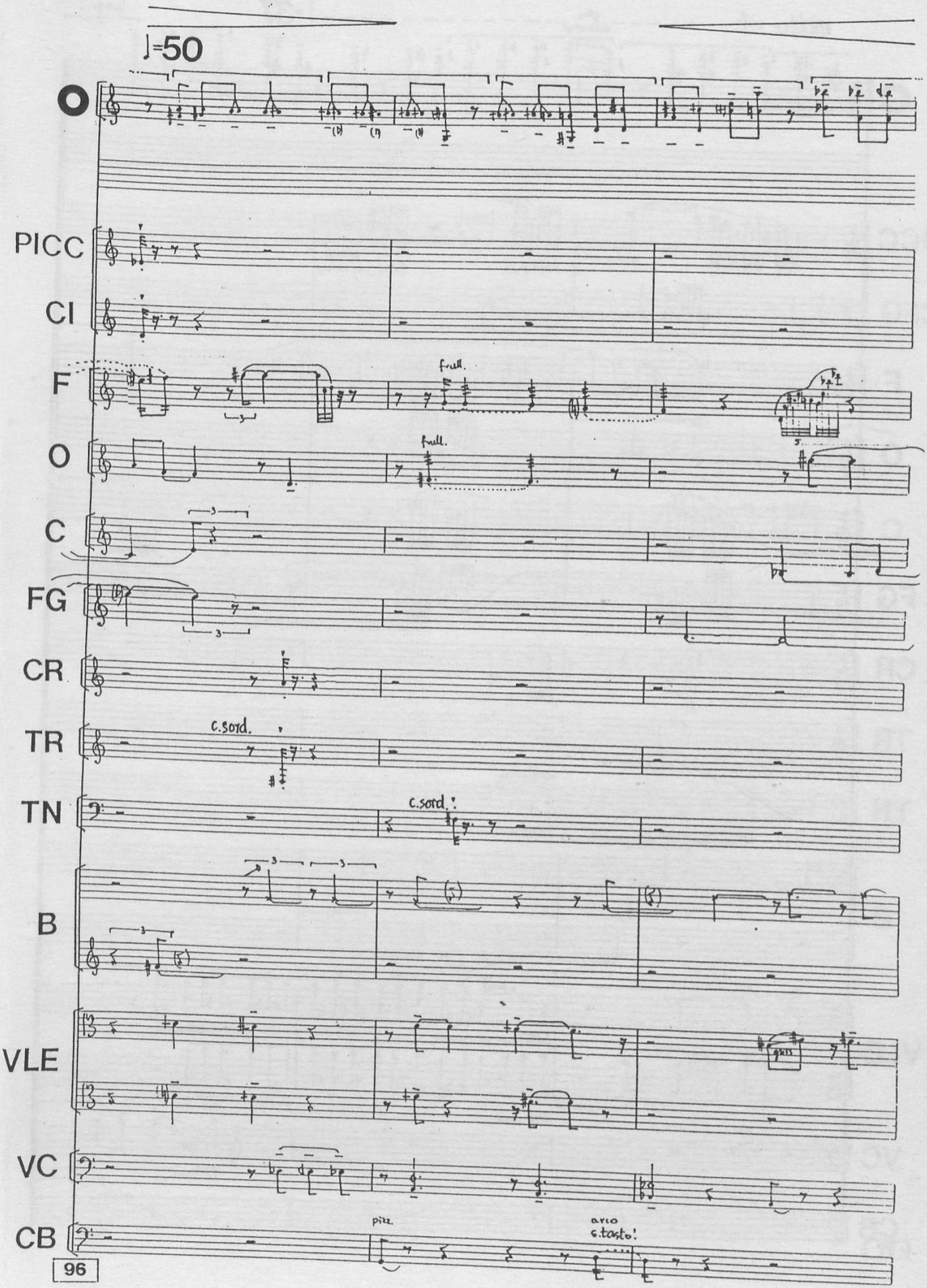

furioso
wütend
F
O
C
FG
CR
TR
TN
B
TAMB CC
GONG
HI HAT
TEMPBL
TOMT
PTTI
Improvisate!
TAMB SC
Improvv.
TAMT

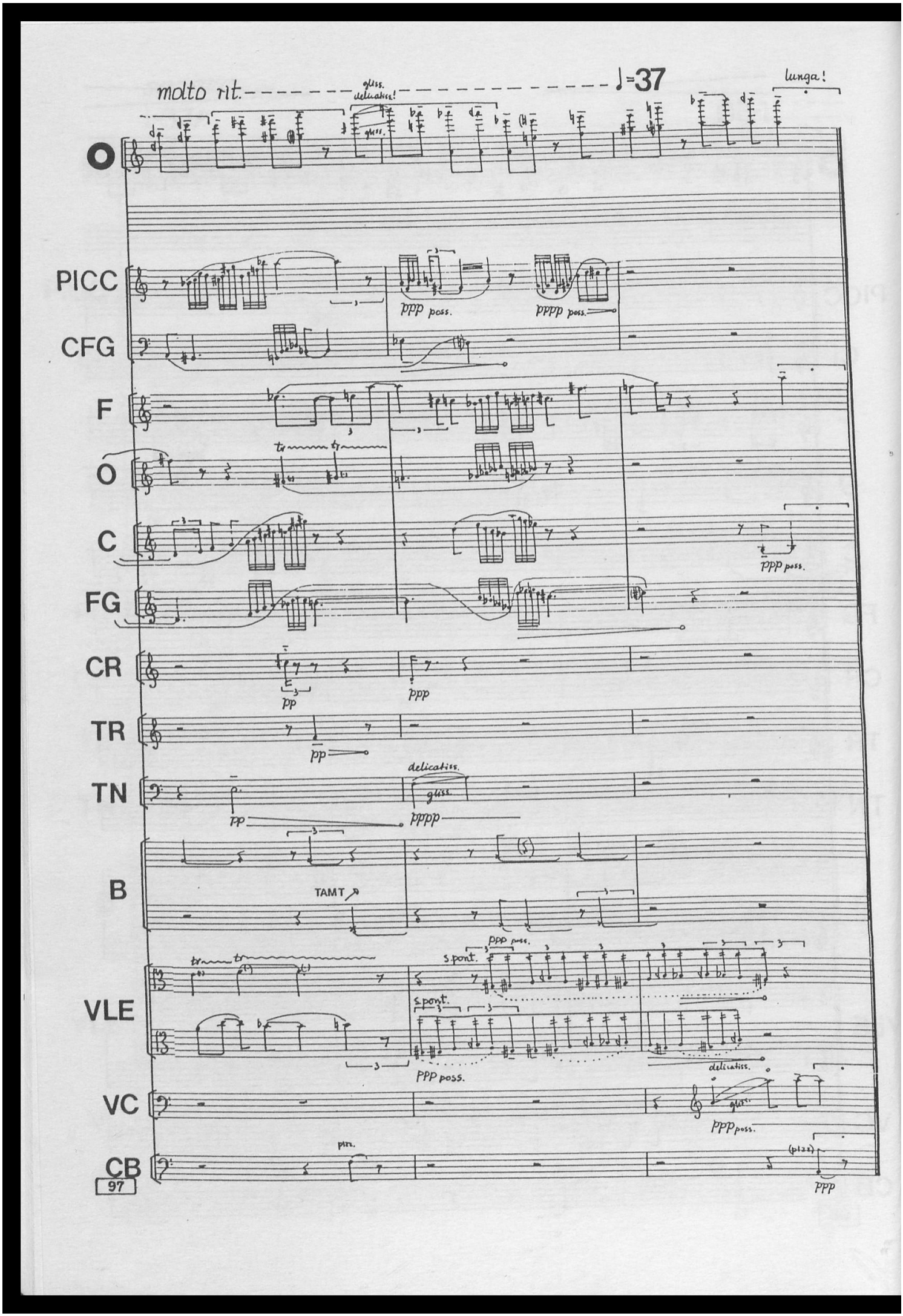

espressivo ausdrucksvoll
p
6/8 ♩=100
5/8
full. melod.!
F
O
C
Con violino solo!
sul tasto
sul tasto
V•
sul tasto
sul tasto
C. sord.
C. sord.
V:
C. sord.
C. sord.
con violino solo!


4
4
♩=54
mf
O
m. vibr.
Cl
F
C
CS OSC
TR
CS CH
TN
PTTI GRC
B1
SS
ord.
SS
V•
SS
SS
sul G.


p
f
Cl
F
!CR
TR
TN
B1
VIBR
V•
94


sonoro klangvoll
♩=37 p
accel.
delicatiss
PICC
CI
F
O
C
FG
CR
TR
TN
B
VLE
VC
CB
ppp pass.
pp!
ppp!
pp
p
++ falso!
GONG CIN
GR C
PTTI
CAMP TUB
plizz.
arco
95


♩=50
PICC
CI
F
O
C
FG
CR
TR
TN
B
VLE
VC
CB
full.
full.
c.sord.
c.sord.
pizz.
arco
c.tasto!
96


molto rit.
gliss. delicatiss!
♩=37
lunga!
O
PICC
CFG
F
O
C
FG
CR
TR
TN
B
VLE
VC
CB
ppp poss.
pppp poss.
pp
ppp
delicatiss.
gliss.
pppp
TAM T
s.pont.
pizz.
(pizz)
97

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

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

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

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

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

Schaeffer ist ein Fanatiker der Differenzierung von musikalischer Substanz, ein Magier der 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 entwicklungstechnisch 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.