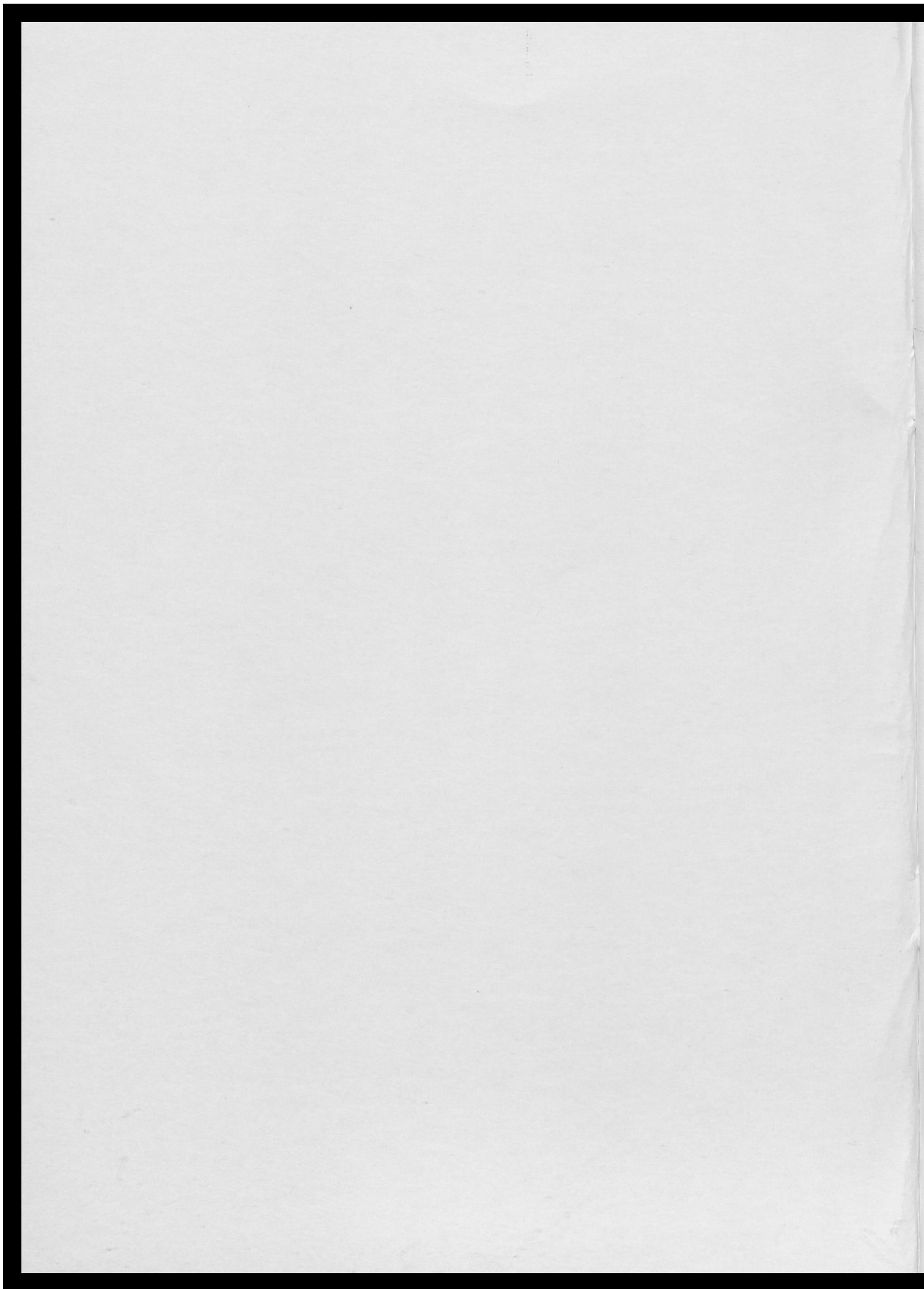


BOGUSLAW SCHAEFFER

VIOLIN CONCERTO No. 3

COLLSCH EDITION
SALZBURG



Boguslaw Schaeffer

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VIOLIN CONCERTO No. 3

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1

4/4

III. VIOLINKONZERT (1999)

B. SCHAEFFER

magico magisch

$\text{♩} = 66$

1

CADENZA I

2

3

$\text{♩} = 58$

4

$\text{♩} = 64$ *intenso* intensiu

5

6

misterioso geheimnisvoll

$\text{♩} = 52$

7

BATT

GONG CI GRC

1

2

7

risoluto entschlossen

$\text{♩} = 60$

The musical score is arranged in a standard orchestral layout. At the top, the tempo is marked *risoluto* (decisive) with the Italian translation *entschlossen* and a metronome marking of $\text{♩} = 60$. The score includes parts for:

- O**: Oboe, starting with a *mf* dynamic and featuring a triplet of eighth notes.
- CI**: Clarinet in B-flat, marked *delicatiss.* (delicately).
- CFG**: Bassoon and Contrabassoon.
- C**: Cello and Double Bass.
- B**: Timpani (TIMP) and Tom-toms (TOMT).
- V:**: Violins and Violas, with detailed articulation and dynamics.
- VLE**: Violins Left.
- VC**: Violins Center.
- CB**: Cellos and Double Basses.

The score spans measures 1 through 8, with a page number '8' in a box at the bottom left.

f

p

1-50

The musical score is arranged in a standard orchestral format. The top staff is for the Oboe (O), followed by Clarinet in Bb (Cl) and Bassoon (CFG). Below these are the Cor Anglais (C), Bassoon 1 (B1), and Bassoon 2 (B2). The Violin section (V) consists of three staves. The Violoncello (VLE) and Viola (VC) are on the next two staves, and the Contrabass (CB) is at the bottom. The score includes dynamic markings such as *f* (forte) and *p* (piano), and a hairpin crescendo leading to *p*. A rehearsal mark '1-50' is placed above the oboe staff. The bottom left corner contains a boxed page number '9'.

O *mf*
Cl *3* *full.*
CFG
TN
1
B *pp* **WOODBL**
2 *espress.* *mp* *pppp pass.*
V:
VLE *P* *P* *P* *P* *4P* *P*
VC
CB

Detailed description of the musical score: This page contains the musical notation for measures 1 through 3. The score is for a full orchestra. The Oboe part starts with a melodic line in treble clef, marked *mf*. The Clarinet and Bassoon parts have similar melodic lines, with the Clarinet marked *3* and *full.*. The Woodwind Basses (1 and 2) play a rhythmic pattern, with the first part marked *pp* and the second part marked *WOODBL*. The Violin and Viola parts feature complex rhythmic patterns with triplets and slurs. The Violoncello and Contrabass parts provide a steady bass line. The page number '10' is located in a box at the bottom left.

poetico dichterisch

sf — *pp*
♩ = 60

Score for orchestra and strings, page 11. The score includes parts for Oboe (O), Clarinet in C (Cl), Bassoon (CFG), Trombone (TN), Trumpets (1, 2), Violins (V:), Viola (VLE), Violoncello (VC), and Contrabass (CB). The music is in a key with one sharp (F#) and a 3/4 time signature. The tempo is marked as *poetico* (dichterisch) with a quarter note equal to 60 beats per minute. The dynamic markings range from *sf* (sforzando) to *ppp* (pianissimo). The score features complex rhythmic patterns, including triplets and sixteenth notes, and various articulations such as *pizz.* (pizzicato) and *s. tasto* (sul tasto). The string parts include *TRNGL* (trigono) and *pp* markings. The woodwind parts have various articulations and dynamic markings. The brass parts are mostly rests with some *pp* markings. The string parts have various articulations and dynamic markings.

O

Musical score for Oboe (O). The staff begins with a dynamic marking of *f* (forte) and a hairpin crescendo. The music features complex rhythmic patterns with triplets and sixteenth notes. A section of the score is marked *sub. p* (subito piano), indicating a sudden change to a soft dynamic. The score concludes with a hairpin decrescendo.

!PICC

Musical score for Piccolo (PICC). The part consists of rhythmic patterns, including triplets and sixteenth notes, with dynamic markings of *p* (piano) and *pp* (pianissimo).

CFG

Musical score for Clarinet in F (CFG). The part includes rhythmic patterns and triplets, with dynamic markings of *p* and *pp*.

TN

Musical score for Trombone (TN). The part features rhythmic patterns and triplets, with dynamic markings of *p* and *pp*.

1 B
2

Musical score for Bassoon (B), parts 1 and 2. The parts consist of rhythmic patterns and triplets, with dynamic markings of *mp* (mezzo-piano) and *pp*.

V:

Musical score for Violin (V). The part includes rhythmic patterns and triplets, with dynamic markings of *arco* (arco), *ord.* (ordine), and *pp*.

VLE

Musical score for Viola (VLE). The part features rhythmic patterns and triplets, with dynamic markings of *pp*.

VC

Musical score for Violoncello (VC). The part includes rhythmic patterns and triplets, with dynamic markings of *pizz.* (pizzicato) and *arco*.

CB

Musical score for Contrabass (CB). The part features rhythmic patterns and triplets, with dynamic markings of *pizz.* and *arco*.

mf malinconico schwermäßig

The musical score is arranged in a standard orchestral layout. The instruments and their parts are as follows:

- Flute (Fl.):** The top staff, featuring a triplet of eighth notes in the first measure and a *rit. D.* marking.
- PICCOLO (PICC.):** The second staff, with trills and triplet markings.
- Clarinet (CL):** The third staff, also featuring trills and triplet markings.
- Trumpet (TN):** The fourth staff, with a *gliss.* marking.
- Trumpet 1 (1):** The fifth staff, with a *CRULL* marking.
- Trumpet 2 (2):** The sixth staff, with *TAMB SC* and *ppp* markings.
- Violins (V:):** The seventh and eighth staves, with *s. pont.* markings.
- Violas (VLE):** The ninth and tenth staves.
- Violoncello (VC):** The eleventh staff.
- Double Bass (CB):** The twelfth staff, with *mez.* and *arco* markings.

The score includes various musical notations such as triplets, trills, and dynamic markings like *ppp* and *mez.*

accelerando ----- $\text{♩} = 66$ *(mf)*

O

Musical notation for Oboe (O) in treble clef. It features a melodic line with several triplet markings and dynamic markings.

PICC

Musical notation for Piccolo (PICC) in treble clef. It features a melodic line with triplet markings and dynamic markings.

Cl

Musical notation for Clarinet (Cl) in treble clef. It features a melodic line with triplet markings and dynamic markings.

F

Musical notation for Flute (F) in treble clef. It features a melodic line with triplet markings and dynamic markings.

CR

Musical notation for Cor Anglais (CR) in treble clef. It features a melodic line with triplet markings and dynamic markings.

TR

Musical notation for Trumpet (TR) in treble clef. It features a melodic line with triplet markings and dynamic markings.

TN

Musical notation for Trombone (TN) in bass clef. It features a melodic line with dynamic markings.

B²

Musical notation for Bassoon 2 (B²) in bass clef. It features a melodic line with dynamic markings.

V.

Musical notation for Violin (V.) in treble clef. It features a melodic line with dynamic markings and articulation.

rabbioso wütend

ff

The musical score is arranged in a system with the following parts from top to bottom:

- O**: Oboe part, starting with a whole rest followed by a melodic line.
- PICC**: Piccolo part, playing a rhythmic pattern of eighth notes.
- CLFG**: Clarinet in F part, playing a melodic line with triplets and quintuplets.
- F**: Flute part, playing a melodic line with triplets.
- CR**: Cor Anglais part, playing a melodic line with slurs.
- TR**: Trumpet part, playing a melodic line with slurs and accents.
- TN**: Trombone part, playing a melodic line with slurs.
- B²**: Bassoon 2 part, playing a rhythmic pattern of eighth notes.
- V.**: Violin part, consisting of four staves with harmonic accompaniment.

capriccioso lunisch

mf

2
4

Musical staff for the first instrument, likely a violin or flute. It features complex rhythmic patterns, including triplets and sixteenth notes, with various accidentals and dynamic markings.

PICC

Musical staff for Piccolo (PICC). It shows rhythmic accompaniment with eighth and sixteenth notes, often in groups of three.

!CI

Musical staff for Cymbal (CI). It shows rhythmic accompaniment with eighth and sixteenth notes, often in groups of three.

F

Musical staff for Flute (F). It shows melodic and rhythmic lines with various accidentals and dynamic markings.

O

Musical staff for Oboe (O). It shows melodic and rhythmic lines with various accidentals and dynamic markings.

C

Musical staff for Clarinet (C). It shows melodic and rhythmic lines with various accidentals and dynamic markings.

FG

Musical staff for Bassoon (FG). It shows melodic and rhythmic lines with various accidentals and dynamic markings.

V°

Musical staff for Violins (V°). It shows melodic and rhythmic lines with various accidentals and dynamic markings.

4/4 = 58

2/4

PICC

VLA

F

O

C

FG

V

4^p fantasioso *schwärmerisch*

Musical staff for Oboe (O) with notes and dynamics.

PICC

Musical staff for Piccolo (PICC) with notes and dynamics.

VLA

Musical staff for Viola (VLA) with notes and dynamics.

F

Musical staff for Flute (F) with notes and dynamics.

O

Musical staff for Oboe (O) with notes and dynamics.

C

Musical staff for Clarinet (C) with notes and dynamics.

FG

Musical staff for Bassoon (FG) with notes and dynamics.

V

Musical staff for Violin (V) with notes and dynamics.

mf

PICC

VLA

F

O

C

FG

V

ord.

sul tasto

gliss.

ord.

gliss.

gliss.

gliss.

delicatiss.

delicatiss.

19

pizz. *arco* *belt* *ebem.* *s. post.*

The first staff contains musical notation with various dynamics and articulations. It starts with a *pizz.* (pizzicato) marking, followed by *arco* (arco). There are several slurs and accents. The notation includes sixteenth and thirty-second notes, often beamed together. A *belt* marking is present, and later, *ebem.* and *s. post.* markings are visible. The staff ends with a double bar line.

PICC
!CI

The Piccolo (PICC) and Cymbal (!CI) parts are written on two staves. The Piccolo part features a melodic line with slurs and accents. The Cymbal part consists of rhythmic patterns, primarily eighth and sixteenth notes, with some slurs. Both parts are aligned with the first staff.

F

The Flute (F) part is written on two staves. It begins with a melodic line in the upper staff, followed by a more rhythmic accompaniment in the lower staff. Dynamics include *frull.* (flurried) and *fr.* (forte). The notation includes slurs and accents.

O

The Oboe (O) part is written on two staves. It features a melodic line with slurs and accents, and a rhythmic accompaniment in the lower staff. The notation includes slurs and accents.

C

The Clarinet (C) part is written on two staves. It features a melodic line with slurs and accents, and a rhythmic accompaniment in the lower staff. Dynamics include *frull.* (flurried) and *frum...* (furious). The notation includes slurs and accents.

FG

The Bassoon (FG) part is written on two staves. It features a melodic line with slurs and accents, and a rhythmic accompaniment in the lower staff. The notation includes slurs and accents.

V

The Violin (V) and Viola parts are written on four staves. The Violin part is on the top two staves, and the Viola part is on the bottom two staves. Both parts feature melodic lines with slurs and accents, and rhythmic accompaniment. The notation includes slurs and accents.

burlando scherzend

This musical score is for the piece "Burlando scherzend". It features the following parts and staves:

- VLA** (Violin I): Includes trills and a first ending marked "(1)".
- VC** (Violin II): Provides harmonic support.
- F** (Flute): Features a "full." dynamic marking and triplet patterns.
- O** (Oboe): Includes triplet patterns.
- C** (Clarinet): Includes triplet patterns.
- FG** (Fagott): Provides harmonic support.
- V** (Viola): Includes a "ppp" dynamic marking and triplet patterns.

The score includes various musical notations such as triplets, trills, and dynamic markings. A page number "21" is located in a box at the bottom left.

This is a handwritten musical score for a string quartet, consisting of six parts: Violin I (VLA), Violin II (VC), Viola (F), Cello (C), Double Bass (FG), and Violoncello (V). The score is written on multiple staves for each instrument.

Key performance instructions and markings include:

- Violin I (VLA):** Starts with a *plex.* (pizzicato) marking, followed by *arco* (arco) and *tr.* (trills). A dynamic marking of *p* (piano) is indicated with a hairpin.
- Violin II (VC):** Features *tr.* markings and a *p.* (piano) dynamic marking.
- Viola (F):** Includes *tr.* markings and a *ba* (basso continuo) marking.
- Cello (C):** Includes a *trull* (trull) marking.
- Double Bass (FG):** Includes *gliss.* (glissando) markings.
- Violoncello (V):** Includes *gliss.* markings.

The score contains various musical notations such as slurs, accents, and dynamic hairpins. The bottom left corner of the page is numbered 22.

ritardando-----



Musical notation for the first staff, featuring complex rhythmic patterns, slurs, and dynamic markings.

VLA

Musical notation for the Violin II (VLA) part, including slurs and dynamic markings.

VC

Musical notation for the Violoncello (VC) part, including slurs and dynamic markings.

F

Musical notation for the Flute (F) part, including slurs and dynamic markings.

O

Musical notation for the Oboe (O) part, including slurs and dynamic markings.

C

Musical notation for the Clarinet (C) part, including slurs and dynamic markings.

FG

Musical notation for the Bassoon (FG) part, including slurs and dynamic markings.

V

Musical notation for the Violin I (V) part, including slurs and dynamic markings.

O

Musical notation for the Oboe part, featuring a melodic line with trills and slurs.

F

Musical notation for the Flute part, showing a melodic line with slurs and trills.

O

Musical notation for the Oboe part, featuring a melodic line with trills and slurs.

CR

Musical notation for the Clarinet part, showing a melodic line with slurs and trills.

TR

Musical notation for the Trumpet part, featuring a melodic line with slurs and trills.

TN

Musical notation for the Trombone part, showing a melodic line with slurs and trills.

B¹

CONGAS

TEMPBL

Musical notation for the Bass Drum part, including percussion notation for Congas and Temples.

V^o

s. tasto

s. pont.

Musical notation for the Violin parts, showing multiple staves with melodic lines and performance markings like 's. tasto' and 's. pont.'

mp cristallino kristallklar

$\text{♩} = 48$

F

C

TN

B

1
2

CAMP TUB / di biangolo
velare

!V:

VLE

VC

CB

accelerando

F *tullato*

C

TN *gliss.*

B *p*

V: *pizz.*

VLE *s.pont.* *pizz.*

VC *gliss.* *gl.*

CB

26

sub.
pp *caldo* warm
♩ = 68

tr tr tr tr tr

O

F

CR

TN

1

2

V:

VLE

VC

CB

The musical score is arranged in a standard orchestral format. The Oboe (O) part begins with a trill. The Flute (F) and Clarinet (CR) parts feature intricate sixteenth-note passages with triplets and slurs. The Trombone (TN) and Trumpet (1, 2) parts provide harmonic support with sustained notes and rhythmic patterns. The Violin (V:) and Viola (VLE) parts include dynamic markings like *arco* and *non vibrare*. The Violoncello (VC) and Contrabass (CB) parts have lower register lines with various articulations and slurs. The page number 27 is located in a box at the bottom left.

inquieto unruhig

The musical score is arranged in a standard orchestral format. The parts are as follows:

- Flute (F):** Two staves, featuring complex melodic lines with trills and slurs.
- Flute/Guitar (FG):** One staff, mirroring the flute part with similar melodic and technical demands.
- Violins (V):** Four staves, providing harmonic support and rhythmic patterns.
- Violas (V):** Two staves, contributing to the harmonic texture.
- Violins/Celli (VLE):** Two staves, playing sustained chords and rhythmic figures.
- Violoncello (VC):** One staff, playing a bass line with some melodic movement.
- Contrabass (CB):** One staff, providing a deep bass line.

Key musical features include:

- Tempo/Character:** *inquieto* (unruhig), suggesting a restless and agitated mood.
- Technical Demands:** Trills, slurs, and complex rhythmic patterns are prominent in the flute and guitar parts.
- Dynamic Markings:** Various dynamics are used throughout, including *f* (forte) and *mf* (mezzo-forte).
- Rehearsal Markers:** A circled 'O' is present at the beginning of the score.

f

Handwritten musical notation for the first staff, featuring complex rhythmic patterns and dynamic markings.

Handwritten musical notation for the second staff, including fingerings (6, 5) and rests.

Handwritten musical notation for the third staff, with a *frull.* marking and various rhythmic values.

Handwritten musical notation for the fourth staff, consisting of two bass clef staves.

Handwritten musical notation for the fifth staff, including a *tr* marking and complex rhythmic patterns.

Handwritten musical notation for the sixth staff, with *s.sord.* markings and complex rhythmic patterns.

Handwritten musical notation for the seventh staff, labeled **B²** and **MARACAS**, featuring complex rhythmic patterns.

Handwritten musical notation for the eighth staff, labeled **V.**, including a *s.pnt.* marking and complex rhythmic patterns.

ritardando - - - - -

Musical staff for Flute (F), showing a melodic line with various ornaments and dynamics.

Musical staff for Oboe (O), showing a melodic line with various ornaments and dynamics.

Musical staff for Clarinet (CR), showing a melodic line with various ornaments and dynamics.

Musical staff for Trumpet (TR), showing a melodic line with various ornaments and dynamics.

Musical staff for Trombone (TN), showing a melodic line with various ornaments and dynamics.

Musical staff for Bassoon (B2), showing a melodic line with various ornaments and dynamics. Includes markings for *TAMB SC* and *ppp*.

Musical staff for Violin (V), showing a melodic line with various ornaments and dynamics. Includes marking for *ord.*

mp flebile wehmütig

$\text{♩} = 54$

The score is written for the following instruments:

- Flute (F):** Features a *sul6* marking and a *tr* (trill) marking.
- Piccolo (PICC):** Features a *tr* (trill) marking.
- Clarinet (Cl):** Features a *tr* (trill) marking.
- Bassoon (B):** Features a *tr* (trill) marking.
- Trumpet (TR):** Features a *tr* (trill) marking.
- Trombone (TN):** Features a *tr* (trill) marking.
- Bass (B²):** Features a *COWB* (Cymbal Over Wood Block) marking.
- Violins (V^o):** Features a *tr* (trill) marking.

The score includes various musical notations such as slurs, ties, and dynamic markings. The page number 31 is located in the bottom left corner.

2
4

piccante *scharf*

♩ = 64
mf

First staff with musical notation, including dynamic markings (*mf*) and performance instructions (*sul G*, *trm*, *tr*).

VLA

VLA staff with musical notation and dynamic marking (*pizz*).

VC

VC staff with musical notation and dynamic marking (*pizz*).

F

F staff with musical notation, including dynamic markings (*f*, *ff*) and performance instructions (*10:2*, *10:8*).

CR

CR staff with musical notation.

TR

TR staff with musical notation.

TN

TN staff with musical notation.

B1

B1 staff with musical notation and performance instruction (*VIBR*).

V

V staff with musical notation.

4/4



Handwritten musical notation for the first staff, featuring a treble clef and a 4/4 time signature. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. There are some handwritten annotations below the staff, possibly indicating performance techniques like "tr" (trill) or "trm" (trill mark).

VLA

Handwritten musical notation for the Violin I (VLA) part, featuring a treble clef. It includes a trill marking at the beginning and some slurs over the notes.

VC

Handwritten musical notation for the Violin II (VC) part, featuring a bass clef. It includes an "arco" marking and some slurs over the notes.

Handwritten musical notation for the Violoncello (VC) part, consisting of two staves (treble and bass clefs). It features complex rhythmic patterns and slurs.

CR

Handwritten musical notation for the Contrabass (CR) part, consisting of two staves (treble and bass clefs). It shows a few notes in the beginning of the piece.

TR

Handwritten musical notation for the Trombone (TR) part, consisting of two staves (treble and bass clefs). It includes some slurs and rhythmic markings.

TN

Handwritten musical notation for the Trombone II (TN) part, consisting of two staves (treble and bass clefs). It includes a "delicattss." marking and a "sff" dynamic marking.

B¹

Handwritten musical notation for the Bass Drum (B¹) part, featuring a single staff with a bass clef. It includes a "CASTAGN" marking and dynamic markings like "mf" and "ppp".

V^o

Handwritten musical notation for the Viola (V^o) part, consisting of two staves (treble and bass clefs). It features complex rhythmic patterns and slurs.

2^{pp} triste *traurig*
4/4 = 58

The musical score is arranged in systems. The first system contains the Violin I (VLA) and Violin II (VC) parts. The second system contains the Tromba (TR) and Trombone (TN) parts. The third system contains the Violonchello (V^o) part, consisting of four staves. The fourth system contains the Violonchello (Vⁱ) part, consisting of four staves. The score includes various musical notations such as slurs, accents, and dynamic markings like *pp*, *sf*, *pizz.*, *arco*, and *delicatis.*. There are also some handwritten annotations like *sim* and *gl.*. The page number 34 is located in a box at the bottom left.

$\text{♩} = 70$

vivo lebendig

mf

PICC

CFG

CR

B

(CAST)

CLAVES

p *fff* *mp* *f*

f *pp* *mf* *f*

V:

VLE

VC

pizz *arco*

CB

4
4



nerudo!

VLA

VC

pizz.

CR

TN

V.

↓ V:

mp
♩ = 64
3
5
pizz.
arco



PICC
CFG



TN



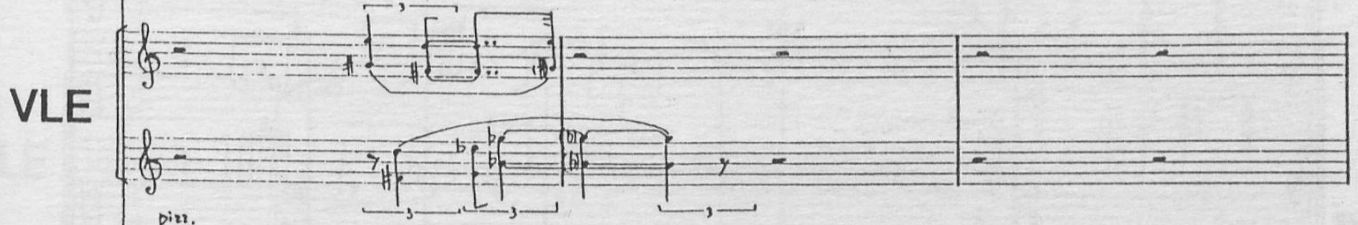
B
p *mf* *p* *pp* *pp* *mp* *pp* *mp*
(di tamburo)



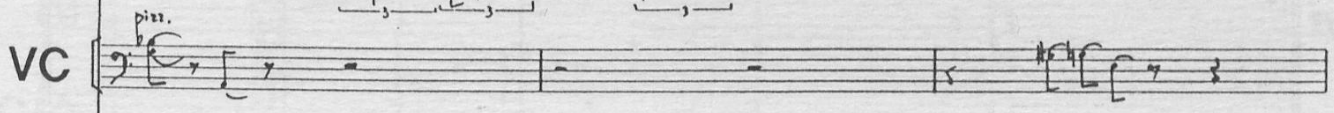
V:
3
3
3
3
3
3
3
3



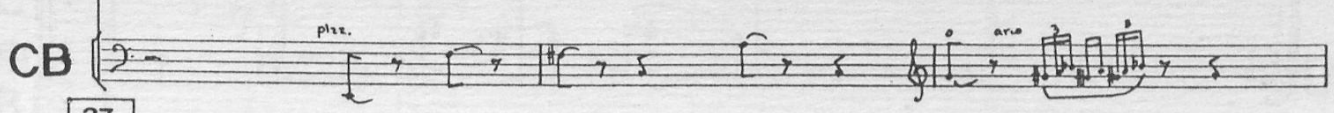
VLE



VC
pizz.



CB
pizz. *arco*



1/2 *tumultuoso* *sturmisch*

ff
♩ = 74



First staff of music with treble clef, showing a melodic line with various ornaments and dynamics.

TR

Two staves for the Trumpet (TR) part, showing rests and some initial notes.

TN

Two staves for the Trombone (TN) part, showing rhythmic patterns and notes.

B

Two staves for the Bassoon (B) part, showing complex rhythmic and melodic passages.

V^o

Two staves for the Violin (V^o) part, featuring intricate melodic lines and technical markings like *gliss.* and *sul G*.

Vⁱ

Two staves for the Viola (Vⁱ) part, showing complex rhythmic and melodic passages.

sub.

mf

6^{ca}

5^{ca}

♩=64

○

F

!0²

V^o

V:

VLE

VC

CB

39

The musical score is written for a string quartet (Violin I, Violin II, Viola, Violoncello) and a double bass (Contrabasso). The tempo is marked as quarter note = 64. The score is divided into measures, with specific rhythmic patterns and dynamics indicated. The first measure is marked *mf* and *sub.*. The second measure is marked *6^{ca}* and *7:8*. The third measure is marked *5^{ca}* and *9:8*. The fourth measure is marked *♩=64*. The score includes various musical notations such as slurs, accents, and dynamic markings like *prestissimo poss.*, *INDEP.*, *NON LEGATO*, *plizz.*, and *(pizz.)*. The string parts are marked with *INDEP.* and *NON LEGATO*. The double bass part is marked with *plizz.* and *(pizz.)*. The score is numbered 39 in the bottom left corner.

4
4

O

CFG

VC

espressivo!

F

O

C

FG

V

V

This is a handwritten musical score for a woodwind and string ensemble. The score is organized into systems, each with a part label on the left:

- PICC** (Piccolo): Treble clef, 3/4 time signature. Features melodic lines with triplets and a *full.* dynamic marking.
- VC** (Violoncello): Bass clef, 3/4 time signature. Features a complex rhythmic pattern with triplets and slurs.
- F** (Flute): Treble clef, 3/4 time signature. Includes *bi.* (bowed) and *full.* markings.
- O** (Oboe): Treble clef, 3/4 time signature. Includes *tr.* (trill) markings.
- C** (Clarinet): Treble clef, 3/4 time signature. Features dense chordal textures and melodic lines.
- FG** (Bassoon): Bass clef, 3/4 time signature. Features melodic lines with triplets.
- V.** (Violins): Treble clef, 3/4 time signature. Features sustained chords and melodic fragments.

The score includes various musical notations such as slurs, triplets, and dynamic markings. A circled **41** is located in the bottom left corner of the page.

mp

PICC

VG

F

O

C

FG

V

V

mp sempre
2 = 56 *nobilmente* **2X**
4

43
44

VLA
VC

F

O

C

FG

V

V

romantico romantisch

$\text{♩} = 50$ *mf*



First staff of music, featuring complex rhythmic patterns with triplets and sixteenth notes.

VLA

Violin I staff with a simple melodic line.

VC

Violin II staff, including a section marked *arco*.

F

Flute staff with melodic and harmonic lines.

O

Oboe staff with melodic and harmonic lines.

C

Clarinet staff with melodic and harmonic lines.

FG

French Horn staff with harmonic accompaniment.

V

Violoncello and Double Bass staff with harmonic accompaniment.

O

Musical notation for the Oboe part, featuring a complex melodic line with many trills and triplets. The staff is in treble clef with a key signature of one sharp (F#).

VLA

Musical notation for the Viola part, showing a melodic line with some vibrato markings. The staff is in treble clef with a key signature of one sharp (F#).

VC

Musical notation for the Violoncello part, featuring a bass line with many triplets and some vibrato markings. The staff is in bass clef with a key signature of one sharp (F#).

F

Musical notation for the Flute part, consisting of two staves with complex melodic lines and many trills. The staff is in treble clef with a key signature of one sharp (F#).

O

Musical notation for the Oboe part, featuring a melodic line with many trills and vibrato markings. The staff is in treble clef with a key signature of one sharp (F#).

C

Musical notation for the Clarinet part, showing a melodic line with many trills and vibrato markings. The staff is in treble clef with a key signature of one sharp (F#).

FG

Musical notation for the Flute/Guitar part, consisting of two staves with a melodic line and some vibrato markings. The staff is in treble clef with a key signature of one sharp (F#).

V

Musical notation for the Violin part, featuring a melodic line with many trills and vibrato markings. The staff is in treble clef with a key signature of one sharp (F#).

V

Musical notation for the Violin part, showing a melodic line with many trills and vibrato markings. The staff is in treble clef with a key signature of one sharp (F#).

f **RUMOROSO** lirrend

♩=58

○

CI

CFG

F

C

FG

TR

B¹ TAMBOCC TEMPBL

VLE

VC

CB

The musical score consists of ten staves. The top staff is a grand staff (treble and bass clefs) with a whole rest. The CI (Cello I) staff has a melodic line with triplets. The CFG (Cello II) staff has a bass line with triplets and a 7-4 interval. The F (Flute) staff has a melodic line with triplets. The C (Clarinet) staff has a melodic line with triplets. The FG (Flute II) staff has a melodic line with triplets. The TR (Trumpet) staff has a melodic line with triplets. The B¹ (Piano) staff has a bass line with triplets and dynamic markings *pp* and *p*. The VLE (Violoncello) staff has a bass line with triplets. The VC (Violone) staff has a bass line with triplets. The CB (Cello III) staff has a bass line with triplets. The score includes various musical notations such as slurs, accents, and dynamic markings.

4
4



○

VLA

VC

CR

TR

TN

B²

TUBI DI BAMBÙ (d) CLAVES

V^o

Musical staff for Oboe (O). The staff contains a series of notes with slurs and accents, including triplets. A dynamic hairpin is visible at the top of the page.

VLA

Musical staff for Viola (VLA). The staff contains notes with slurs and accents, including triplets. A dynamic hairpin is visible at the top of the page.

VC

Musical staff for Violoncello (VC). The staff contains notes with slurs and accents, including triplets. A dynamic hairpin is visible at the top of the page. The instruction "m. vibrato" is written below the staff.

F

Musical staff for Flute (F). The staff contains notes with slurs and accents, including triplets. The instruction "full." is written above the staff.

O

Musical staff for Oboe (O). The staff contains notes with slurs and accents, including triplets. The instruction "tr." is written above the staff.

C

Musical staff for Clarinet (C). The staff contains notes with slurs and accents, including triplets. The instruction "tr." is written above the staff.

FG

Musical staff for Flute (FG). The staff contains notes with slurs and accents, including triplets.

V

Musical staff for Violin (V). The staff contains notes with slurs and accents, including triplets. The instruction "gliss." is written above the staff.

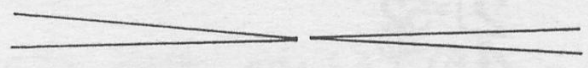
sub
tranquillo *ruhig*

2/4 = 52
mp

ritard.

The musical score is arranged in systems. The Oboe (O) part features a melodic line with trills and triplets, starting with a *gliss.* and a *conect.* marking. The Violin I (VLA) part has a melodic line with triplets. The Cello (C) and Double Bass (FG) parts play a rhythmic accompaniment with trills and triplets. The Double Bass part includes a *tr.* marking. The Violin I part includes a *tr.* marking. The score concludes with a *ritard.* marking and a fermata over the final notes.

mf *motteggiando* scherzend
♩=44



○ [Musical staff with a whole rest]

PICC [Musical staff with eighth-note triplets and sixteenth notes]

CFG [Musical staff with eighth-note triplets and sixteenth notes]

F [Musical staff with eighth-note triplets and sixteenth notes]

O [Musical staff with eighth-note triplets and sixteenth notes]

C [Musical staff with eighth-note triplets and sixteenth notes]

FG [Musical staff with eighth-note triplets and sixteenth notes]

V [Musical staff with eighth-note triplets and sixteenth notes, including *pizz.* markings]

mf
w/6
3
3
tr
gliss.
pp
7
suld

PICC

CFG

F

O

C

FG

V.

O

molto intonso

Cl

CFG

O

De.

C

FG

TN

B^I

VIBR $\frac{4}{4}$
mp *mf* *p* *mf* *f*

VLE

VC

CB

rit. *arco*

1 182 3 4 5 6
8 8 8 8 8 8

mp
semplice einfach

F

VLE

VC

CB

54

5 2 5 6 7
8 8 8 8 8

pp

F

VLE

VC

CB

55

demoniaco *demonisch*

♩=59

mf

PICC

Cl

F

O

C

FG

CR

TR

TN

TAMB CC

TEMPBL

B

SILOF

f

mp

pp

PPP

pppp (.)

p

mp

mf

f

pizz.

VLE

VC

CB

56

3^f
8 $\text{♩} = 72$

11
8

2 pppp
8

○

determinato entschlossen

F

VLE

VC

CB

57

3 $\text{♩} = 126$ **10** *marziale al fine*
8

2
8

○

f al fine

PICC

CFG

VLE

VC

CB

58

3
2/4 = 33

pp
sd6
Pia
7



declamato *deklamiert*

I
PICC
CI



C



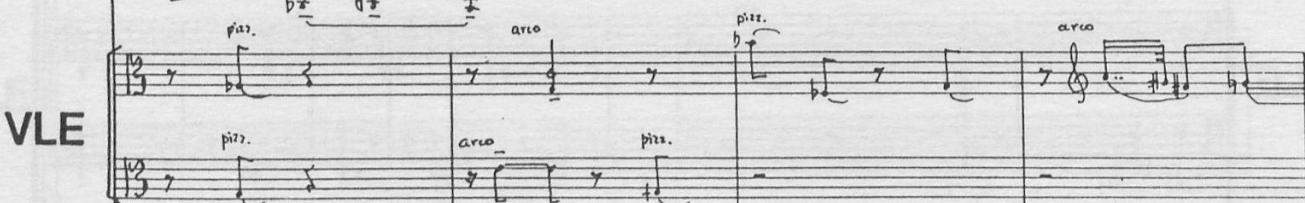
B
VIBR p
SILOF



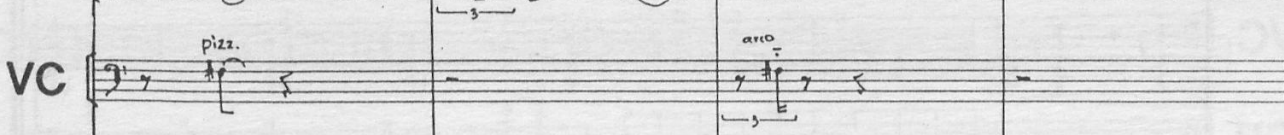
V:
pizz.
arco



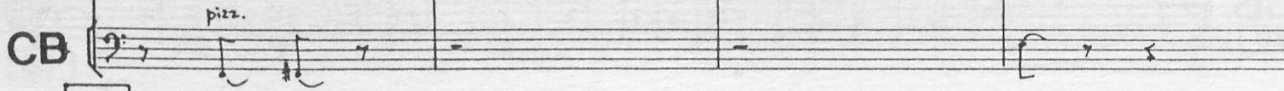
VLE
pizz.
arco
pizz.



VC
pizz.
arco

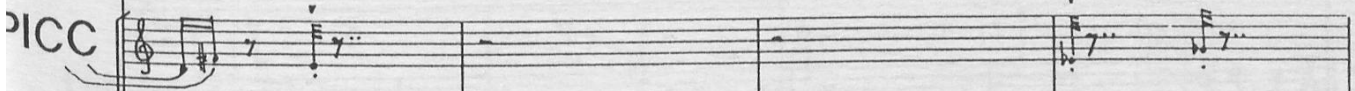


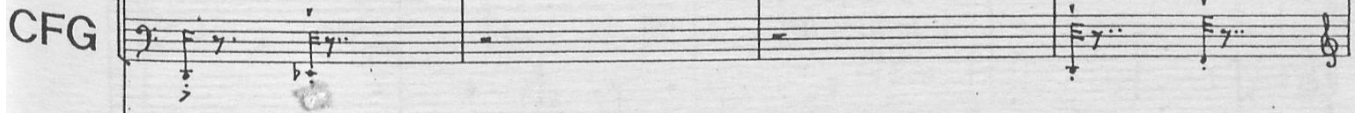
CB
pizz.

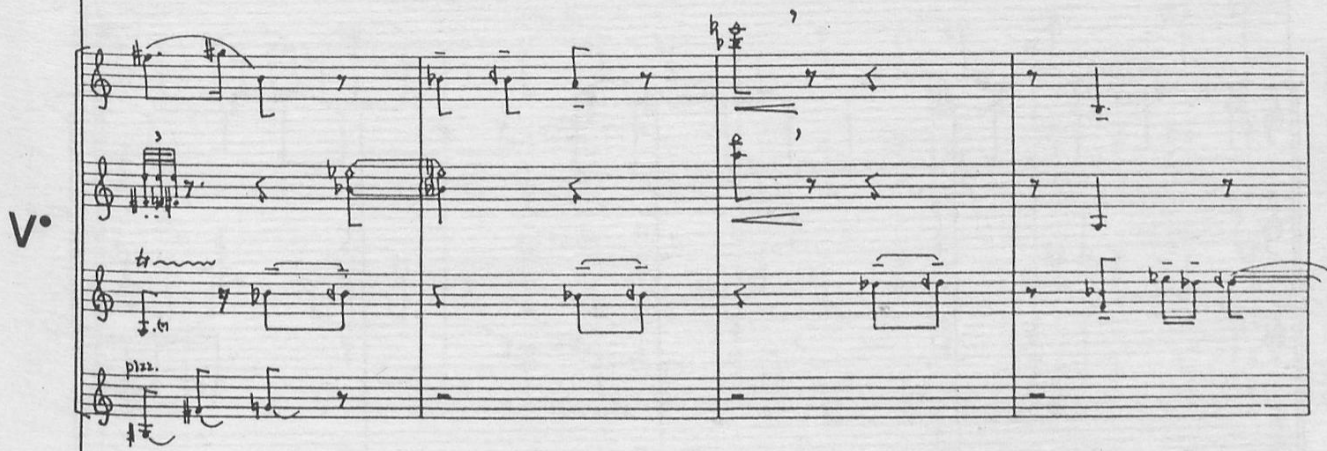


J-48

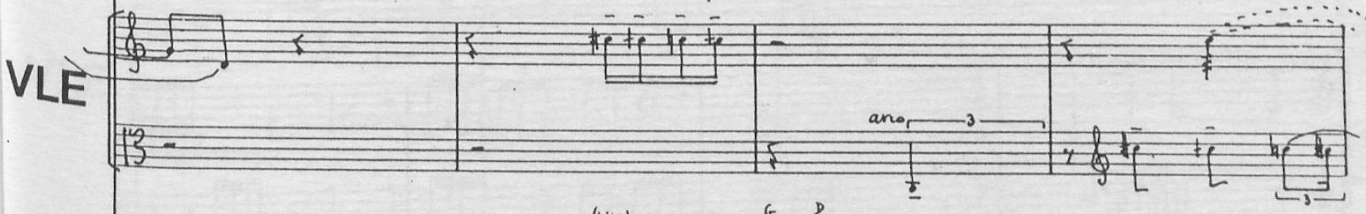
○ 

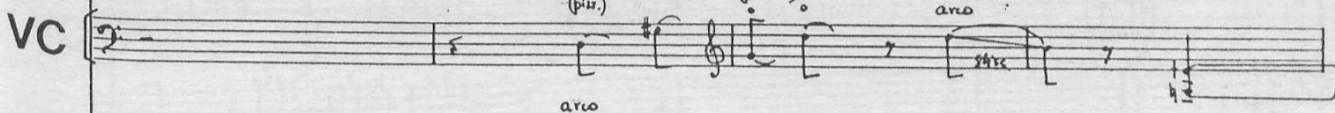
PICC 

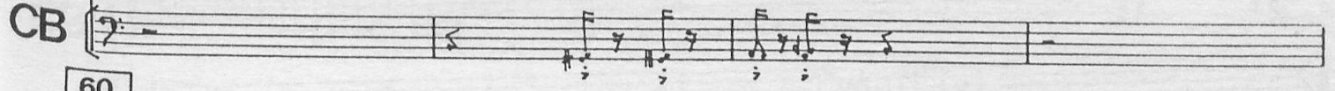
CFG 

V^o 

V^o 

VLE 

VC 

CB 

carezzevole einschmeichelnd
mf

accel. -----

Musical staff for the first instrument, likely a piano, showing a melodic line with various ornaments and dynamics.

PICC

Musical staff for Piccolo (PICC), showing a few notes with a *ppp!* dynamic marking.

CFG

Musical staff for Cymbal (CFG), showing a rhythmic pattern.

V^o

Musical staves for Violin (V), showing multiple staves with various markings like *s. tasto* and *s. pont.*

V:

Musical staves for Violin (V), showing multiple staves with various markings like *s. tasto* and *s. pont.*

VLE

Musical staves for Viola (VLE), showing multiple staves with various markings like *s. tasto* and *s. pont.*

VC

Musical staff for Violoncello (VC), showing a melodic line with various markings like *bouda-bouda*.

CB

Musical staff for Contrabasso (CB), showing a melodic line with various markings like *bouda-bouda*.

pp

$\text{♩} = 62$ *sul G*

TN

delicatiss.
pizz.

V^o

sul tasto

V:

pizz.

VLE

VC

CB

4 *robusto* kräftig

O
sub.
ff

PICC

VC

F

O

C

FG
full.

V^o
ord.
ord.
ord.

[63]

Handwritten musical score for orchestra and voice, measures 64-67. The score is written in 4/4 time and includes parts for Oboe (O), Clarinet in B-flat (Cl), Violoncello (VC), Flute (F), Oboe (O), Clarinet in C (C), Flute/Guitar (FG), and Voice (V). The music features complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamic markings such as *full.*, *pp*, and *ff* are present. Performance instructions like *tr* (trills) and *tr* (trills) are also included. The bottom left corner contains the number 64 in a box.

O

CI

VC

F

O

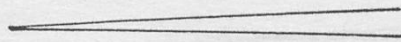
C

FG

V

65

mp



○

CI

VC

F

O

C

FG

V°

66

pp

O

CI

VC

br.

s. pmt. *ord.* *s. taste*

F

O

frull.

C

FG

V°

67

1
4 (pp)
♩ = 56

O

tr
trasognato träumerisch

Cl

VC

F

O

C

FG

V°

V°

V°

V°

V°

V°

V°

V°

V°

V°

V°

3 *deciso* entschlossen
4 ♩ = 50

VLA sola
VC solo
O
TN
B

69

VLA sola
VC solo
O
TN
B

70

sveglio aufgeweckt

CADENZA II

senza misura $\text{♩} = \text{LIBERO}$

$\frac{2}{4}$

71 flauto
como inglese

ff →

1

1 pp →

arco

gliss.

p

72

mf →

2 mp

mf

73

ff →

3 mf

p →

74

pp

f

ff

mp

ff

mp →

2 ppp poss.

4 mf

p

75

pp →

3

pp →

76

p

p

ff →

2

f →

77

fff →

5

pp'

mf

78

mf

mp

mp

p

mp

79

ff (al fine di cadenza!)
non legato!

quasi $\frac{3}{32}$

mf

f

$\text{♩} = 37$ *mp*
2 *strano* *scitsam*
4 *sul G*

$\text{♩} = 60$
4

3
2

F
ondulato
full.

FG

B
 TAM BCC
 DARAB
mp
ppp!
 TAM B SC
mp
ppp

V°

VLE
stato
ord.

VC
spont.
ord.

CB

4
4

mp

CR

TR

TN

B

81

PTTI GRC

mp
DARAB

f *mp*

CR

TR

TN

B

82

PTTI

ppp
CELESTA

mp

mf
vibrato

This musical score is for a piece in 4/4 time, marked *mp*. It consists of two pages, 81 and 82. The score is arranged in four systems, each with two staves. The instruments are labeled as CR (Cello), TR (Trumpet), TN (Tuba), and B (Bass). The first system (page 81) includes a PTTI GRC part and a DARAB part. The second system (page 82) includes a PTTI part and a CELESTA part. The score features various musical notations, including dynamics (*f*, *mp*, *ppp*, *mf*), articulation (*gloss.*, *vibrato*), and performance instructions like *mf* and *vibrato*. The notation includes treble and bass clefs, stems, beams, and various rhythmic values.

$\text{♩} = 66 \text{ pp}$
nebuloso nebelhaft

9
4

2
2

6
4

O
5
4
sul 6
mp

F

FG

B
TRNGL
TOMT
mp →
pp
COWB
WOODBL

CS
s. pont.
staccato
ord.

V
CS
pizz.
arco

VLE

VC

CB

♩ = 58

O *mp* **3/4** *gentilmente* *liebenswert* **3/8** **2/8**

B 1 *TIMP* *p*
(WOODBL) *pp*

F *full.*

O *ff*

C *ff*

FG

TN *ff*

V *arco* *pizz.*

♩ = 92

Marciale!



Musical staff with notes and rests, including dynamic marking *mp* and articulation marks.

6/8

4/2

6/2

PICC

Piccobello staff with notes and rests.

Cl

Clarinet staff with notes and rests.

F

Flute staff with notes and rests, including dynamic marking *frull. melodico* and *tr* (trills).

FG

Flute/Globo staff with notes and rests, including dynamic marking *corto! (=f)*.

B

Bassoon staff with notes and rests, including dynamic marking *mp, ma intenso* and *TIMP*.

V.

Violin and Viola staves with notes and rests, including dynamic marking *mp, ma intenso*.

VLE

Viola staff with notes and rests, including dynamic marking *pizz.* and *arco*.

VC

Violoncello staff with notes and rests, including dynamic marking *pizz.* and *arco s. pont.*

CB

Contrabass staff with notes and rests, including dynamic marking *pizz.* and *arco s. tasto*.

3/4 9/4 2/2 6/4

PICC

CI

F

FG

B

V°

VLE

VC

CB

improvvisando improvisierend

3 volte

3 volte

PTTO TRNGL
TOMT

CRULL GRC

PTTI TEMPBL CRULL

8 volte

→ to VIBR →

WOODBL COWB

TAMB SC

TAMB SC COWB PTTO

VLE

VC

CB

87

8 volte decres. sempre

$\text{♩} = 58 \text{mp}$

arco

gracile zart

JAZZ SET *pp!*

Sempre pp!

VIBR *pp!*

VLE

VC

CB

88

pp *al fine*

B

VLE

VC

CB

89

allarg. ----- *molto*

○

B

VLE

VC

CB

90

O $6/8 = 62$ *ff* *furioso* *wütend* **1 2 5**
4 4 4

F *ff* *furioso* *wütend*

O *ff* *furioso* *wütend*

C *ff* *furioso* *wütend*

FG *ff* *furioso* *wütend*

CR *ff* *furioso* *wütend*

TR *ff* *furioso* *wütend*

TN *ff* *furioso* *wütend*

B *ff* *furioso* *wütend*

TAMB CC
 HI HAT GONG
 TEMPBL TOMT

improvvisate!
ff p-ff-mp-f-ff etc.

TAMB SC

improv.
p-ff-mp-f etc.

TAMT

ff

espressivo ausdrucksvoll
p

O

6/8 = 100 5/8

F

frull. melod!

O

C

con violino solo!

V^o

sul tasto

sul tasto

sul tasto

sul tasto

V:

c. sord.

c. sord.

c. sord.

c. sord.

con violino solo!

4/4 $\text{♩} = 54$
mf

O *mf* *tr* *m. vibr.*

Cl

F

C

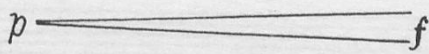
TR CSOSC CSCH

TN

B¹ PTTI GRC

V^o SS *od. (1)* *mf*

Detailed description: This is a page of a musical score for a symphony orchestra. The score is written in 4/4 time with a tempo of quarter note = 54 and a dynamic marking of mezzo-forte (mf). The instruments are arranged in staves from top to bottom: Oboe (O), Clarinet (Cl), Flute (F), Cor Anglais (C), Trumpet (TR), Trombone (TN), Bassoon (B¹), and Violins (V^o). The Oboe part features a melodic line with trills and a 'm. vibr.' (moderate vibrato) marking. The Clarinet part has a similar melodic line. The Flute part has a few notes. The Cor Anglais part has a few notes. The Trumpet and Trombone parts have a few notes. The Bassoon part has a few notes. The Violin parts have a rhythmic pattern with triplets and a 'od. (1)' (ostinato) marking. The page number 93 is in the bottom left corner.

p  *f*



O

Cl

F

!CR

TR

TN

B1

V

VIBR *p*

94

SOMERO *klangvoll*

$\text{♩} = 37p$

accel. -----



First staff of music with notes and dynamics like *gliss.* and *dolcissimo*.

PICC

PICCOLO staff with notes and dynamics like *ppp pass.*

Cl

CLARINET staff with notes and dynamics like *pp*.

F

FLUTE staff with notes and dynamics like *pp*.

O

OBOE staff with notes and dynamics like *pp!* and *ppp!*.

C

CORNET staff with notes and dynamics like *pp*.

FG

FRENCH HORN staff with notes and dynamics like *pp*.

CR

TRUMPET staff with notes and dynamics like *pp* and *ppp*.

TR

TRUMPET staff with notes and dynamics like *pp*.

TN

TROMBONE staff with notes and dynamics like *pp*.

B

BASS staff with notes and dynamics like *pp*.

VLE

Violin I staff with notes and dynamics like *pp*.

VC

Violin II staff with notes and dynamics like *pp*.

CB

CELLO staff with notes and dynamics like *pp*.

♩=50

○

PICC

Cl

F *frull.*

O *frull.*

C

FG

CR

TR *c.sord.*

TN *c.sord.?*

B

VLE

VC

CB *pizz.* *arco c.tasto!*

96

Detailed description: This is a page of a musical score, page 96, featuring a tempo marking of ♩=50. The score is arranged in a system with 13 staves. The instruments are: Flute (F), Oboe (O), Clarinet (C), Bassoon (FG), Cor Anglais (CR), Trumpet (TR), Trombone (TN), Bassoon (B), Violin I (VLE), Violin II (VC), and Cello/Double Bass (CB). The Flute and Oboe parts include 'frull.' (trills) and dynamic markings. The Trumpet and Trombone parts include 'c.sord.' (crescendo sordano). The Cello/Double Bass part includes 'pizz.' (pizzicato) and 'arco c.tasto!' (arco cembalo). The page number '96' is in a box at the bottom left.

molto rit.

gliss. delicatiss!

$\text{♩} = 37$

lunga!



PICC

CFG

F

O

C

FG

CR

TR

TN

B

VLE

VC

CB

97

The musical score is written for a variety of instruments. The Piccolo (PICC) part features delicate passages with dynamics like *ppp poss.* and *pppp poss.*. The Clarinet (C) and Bassoon (FG) parts have intricate melodic lines. The Trombone (TN) part includes *gliss.* and *delicatiss.* markings. The Bass Drum (B) part is marked *TAMT*. The Violin (VLE) and Viola (VC) parts have complex rhythmic patterns, with the Viola part including *spont.* and *PPP poss.* markings. The Cello (CB) part has a *pin.* marking and a *PPP poss.* marking. The score is marked *molto rit.* and *lunga!* with a tempo of $\text{♩} = 37$.

The first part of the document discusses the importance of maintaining accurate records of all transactions. It emphasizes that every entry should be supported by a valid receipt or invoice. The text also mentions the need for regular audits to ensure the integrity of the financial data. Furthermore, it highlights the role of the accounting department in providing timely and accurate information to management for decision-making purposes. The document concludes by stating that adherence to these principles is essential for the long-term success and stability of the organization.

The second part of the document details the specific procedures for handling cash and credit transactions. It outlines the steps for recording sales, including the issuance of invoices and the recording of revenue. The text also covers the process of collecting payments and the handling of discounts. Additionally, it discusses the importance of maintaining a clear and organized system for tracking receivables and payables. The document provides a comprehensive overview of the accounting cycle, from the initial journal entries to the final closing entries. It concludes by reiterating the commitment to transparency and accuracy in all financial reporting.

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 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.

