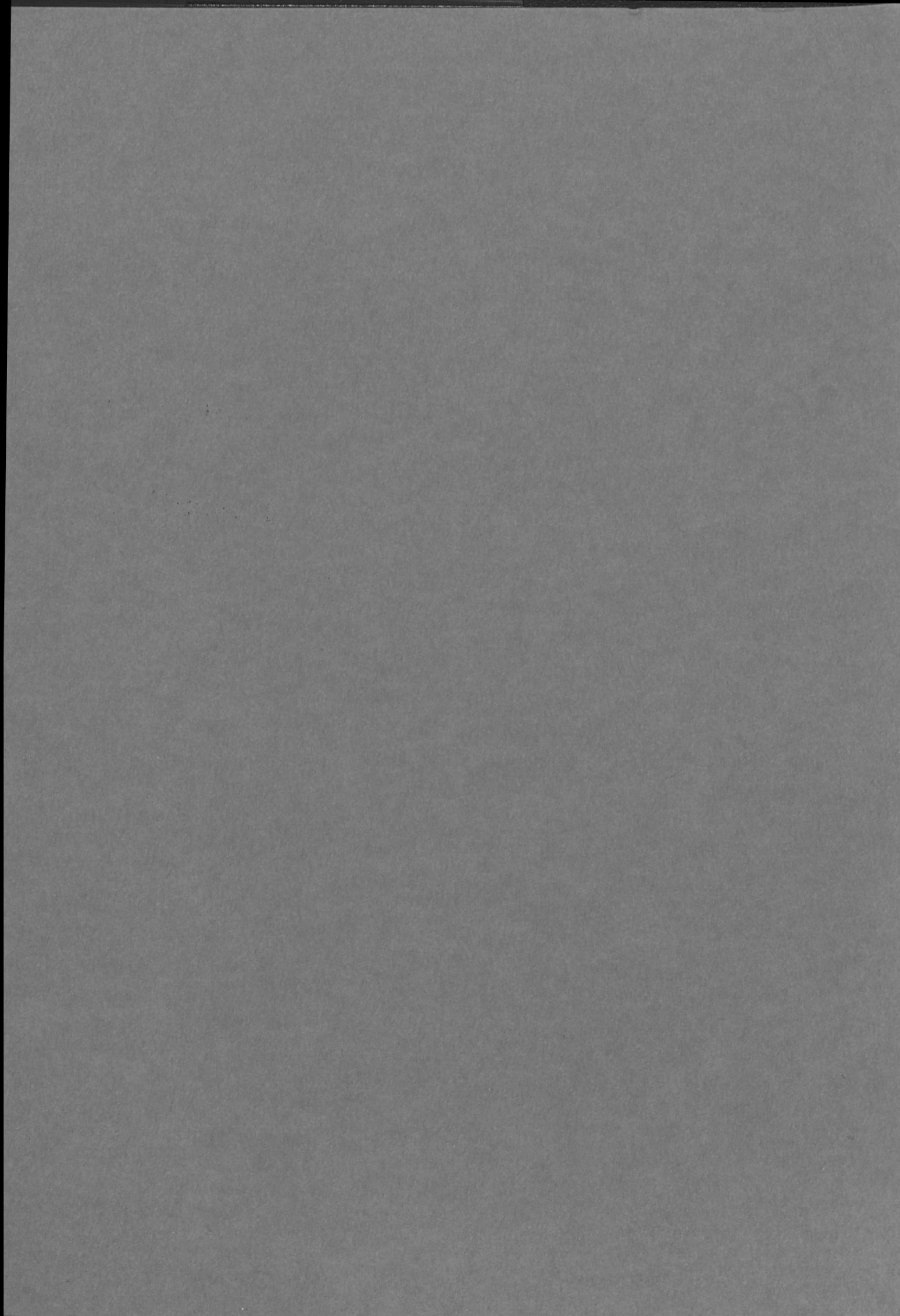


BOGUSLAW SCHAEFFER

**CONCERTO**

for jazz drums, piano and orchestra

COLLSCH EDITION  
SALZBURG



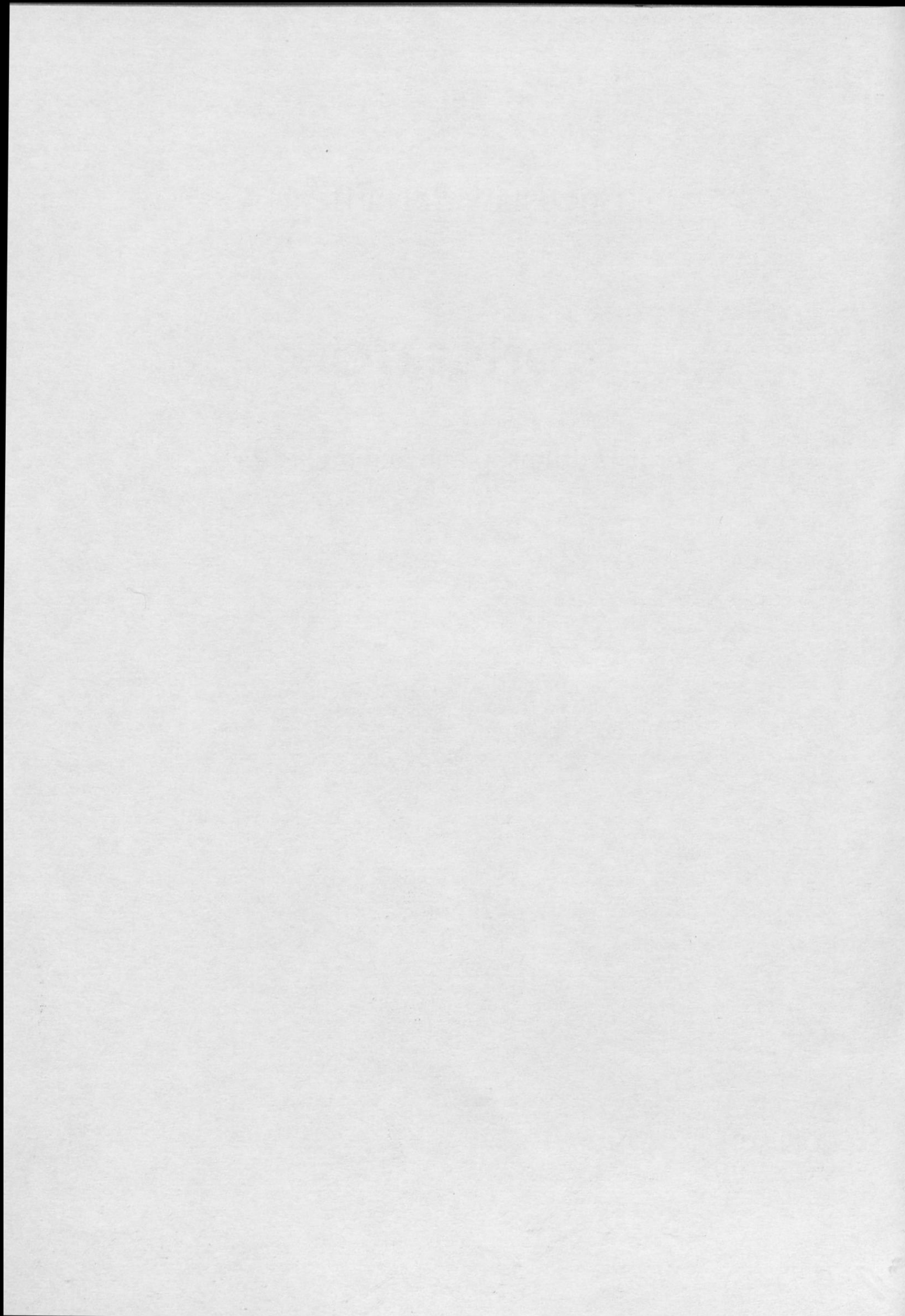
Disposition:

Boguslaw Schaeffer

# CONCERTO

for jazz drums, piano and orchestra

COLLSCH EDITION  
SALZBURG



## Disposizione

- |   |                          |
|---|--------------------------|
| 1 flauto 1                                  | 39 viola 1 (=viola sola) |
| 2 flauto 2                                  | 40 viola 2               |
| 3 oboe 1                                    | 41 viola 3               |
| 4 oboe 2                                    | 42 viola 4               |
| 5 corno inglese                             | 43 viola 5               |
| 6 clarinetto piccolo                        | 44 violoncello 1         |
| 7 clarinetto 1                              | 45 violoncello 2         |
| 8 clarinetto 2                              | 46 violoncello 3         |
| 9 clarinetto basso                          | 47 violoncello 4         |
| 10 fagotto                                  | 48 contrabbasso 1        |
| 11 contrafagotto                            | 49 contrabbasso 2        |
|   |                          |
| 12 corno                                    |                          |
| 13 tromba 1                                 |                          |
| 14 tromba 2                                 |                          |
| 15 trombone 1                               |                          |
| 16 trombone 2                               |                          |
|   |                          |
| 17 percussione 1                            |                          |
| TRG 2PT CNG MAR TLATAM WBL CBELL TIMP (C,H) |                          |
| 18 percussione 2                            |                          |
| 4 TT BNG TMPLBL GUI TIMP (B, ES)            |                          |
| 19 percussione 3                            |                          |
| TCC TPICC CTUB GRC TAMT                     |                          |
|   |                          |
| 20 celesta                                  |                          |
| 21 arpa                                     |                          |
|   |                          |
| 22 violino solo                             |                          |
| 23 violino 1                                |                          |
| 24 violino 2                                |                          |
| 25 violino 3                                |                          |
| 26 violino 4                                |                          |
| 27 violino 5                                |                          |
| 28 violino 6                                |                          |
| 29 violino 7                                |                          |
| 30 violino 8                                |                          |
| 31 violino 9                                |                          |
| 32 violino 10                               |                          |
| 33 violino 11                               |                          |
| 34 violino 12                               |                          |
| 35 violino 13                               |                          |
| 36 violino 14                               |                          |
| 37 violino 15                               |                          |
| 38 violino 16                               |                          |

## MOVEMENTS

|                | page  |
|----------------|-------|
| 1 Arditamente  | 1-5   |
| 2 Morbido      | 6-12  |
| 3 Brillante    | 13-19 |
| 4 Bizarramente | 20-26 |
| 5 Delicato     | 27-32 |
| 6 Elegiaco     | 33-43 |
| 7 Freddo       | 44-49 |
| 8 Lesto        | 50-58 |
| 9 Tranquillo   | 59-63 |
| 10 Tempestoso  | 64-78 |

CONCERTO  
for jazz drums, piano  
and orchestra  
BOGUSLAW SCHAEFFER

$\text{♩} = 68$  **FF**

# 1 ARDITAMENTE

1988

The score is arranged in a standard orchestral format with the following parts from top to bottom:

- Fl. 1**: Flute 1, starting with a trill (tr) and various articulations.
- Ob. 1**: Oboe 1, featuring a tremolo (tr) and dynamic markings.
- Cl. 1**: Clarinet 1, with trills and dynamic markings.
- Fg.**: Bassoon, with trills and dynamic markings.
- Cor**: Horn, with dynamic markings.
- Tr. 1**: Trumpet 1, with dynamic markings and a **SS** (Sordano) section.
- Trn. 1**: Trombone 1, with dynamic markings and a **SS** section.
- clB**: Bass Clarinet, with dynamic markings and a **PT** (Percussion) section.
- Perc. 1**: Percussion 1, with dynamic markings and a **fluttuare** (fluctuate) section.
- Perc. 2**: Percussion 2, with dynamic markings and a **TT(3)** section.
- Perc. 3**: Percussion 3, with dynamic markings and a **ICC** section.
- DR 4**: Jazz Drums, with a large **4** indicating the number of drummers.
- P**: Piano, with a large **4** indicating the number of pianists.
- CF**: Cello/Fiddle, with dynamic markings and a **miss.** (missive) section.
- Vc.**: Violin, with dynamic markings and a **miss.** section.

The score includes various musical notations such as trills, tremolos, and dynamic markings (e.g., **ff**, **miss.**, **fluttuare**). The tempo is marked **ARDITAMENTE** and the time signature is 4/4.

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

- Ob. 1:** Oboe 1 part with trills (tr) and dynamic markings *p* and *f*.
- Cl. 1:** Clarinet 1 part with slurs and dynamic markings *p* and *f*.
- Tr. 1:** Trumpet 1 part with a *full.* marking.
- Trn. 1:** Trombone 1 part.
- cl B:** Bassoon part with slurs and dynamic markings *p* and *f*.
- 1:** Percussion 1 part.
- Perc. 2:** Percussion 2 part with a *sf* marking.
- 3:** Percussion 3 part with a *sf* marking.
- DR:** Drum part.
- P:** Piano part.
- Vno solo:** Violin solo part.
- Vla sola:** Viola solo part.
- Vni 3:** Violin 3 part with trills (tr) and dynamic markings *p* and *f*.
- 4:** Violin 4 part.
- 5:** Violin 5 part.
- Cb. I:** Cello part.

The score is written in a single system with multiple staves. It features various musical notations including slurs, trills, and dynamic markings such as *p*, *f*, and *sf*. The page number **2** is centered at the bottom.



**P**

Ob. I  
Cl. I  
Tr. I  
Trn. I  
Cl B  
1  
Perc. 2  
3  
DR

This section of the score includes parts for Oboe I, Clarinet I, Trumpet I, Trombone I, Clarinet B, and three Percussion parts (labeled 1, 2, and 3). The Oboe I part features a triplet of eighth notes. The Clarinet I part has trills. The Trombone I part includes a *plum.* marking. The Clarinet B part has a triplet. The Percussion parts have rhythmic patterns. The Drum part (DR) is currently silent.

more and more chords

**P**  
Vno solo  
Vla I sola  
1  
2  
Vni 3  
4  
5  
Cl. I

This section of the score includes parts for Violin solo, Viola I solo, five Violin parts (labeled 1, 2, 3, 4, 5), and Clarinet I. The Violin solo part has a *F(1)* marking. The Viola I solo part has a triplet. The Violin parts have various rhythmic patterns and trills. The Clarinet I part has a triplet. The **P** (Percussion) part is indicated by a large 'P' at the beginning of the section.

**FF**

Ob. I

Cl. I

Tr. I

Trn.

cl B

1

Perc. 2

3

DR

P

CF

Vno solo

1

Vle

2

3

4

5

Cb. I

4

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

- Ob. 1**: Oboe 1 part, starting with a dynamic marking of *ff*.
- Cl. 1**: Clarinet 1 part, featuring a *tr* (trill) and a *crum.* (crescendo) marking.
- Tr. 1**: Trumpet 1 part, starting with a dynamic marking of *full.*
- Trn.**: Trombone part, featuring a *tr* (trill) and a *crum.* (crescendo) marking.
- Cl B**: Bass Clarinet part, featuring a *tr* (trill) and a *crum.* (crescendo) marking.
- Perc. 1, 2, 3**: Percussion parts, with a *shot* marking in the first part.
- DR**: Drum part.
- P**: Piano part, featuring a *crum.* (crescendo) marking.
- Vno solo**: Violin solo part, featuring a *crum.* (crescendo) marking.
- CI**: Cello part, featuring a *crum.* (crescendo) marking.
- Vni 1, 2, 3, 4**: Violin parts, featuring a *crum.* (crescendo) marking.
- Cb. I**: Contrabass I part.

The score includes various musical notations such as dynamics (*ff*, *full.*, *crum.*), articulation (*tr*), and performance instructions. The page is numbered **5** at the bottom center.

# DR 2 =59 PPP 2 MORBIDO

Handwritten musical score for 17 strings and drums. The score is written on 17 staves, numbered 1 through 17. The top staff is for the drum set, with a tempo of 59 and dynamics of PPP. The string staves are numbered 1 through 17. The score includes various musical notations such as notes, rests, and articulations. Key markings include *rit. tanto sempre*, *gliss.*, *pizz.*, *arco stado sempre*, *stado sempre*, *pliss.*, *tr.*, and *hi-hat-3*. The score is in a key signature of one flat (B-flat) and a 4/4 time signature. The piece is titled "2 MORBIDO".

Vni  
CS!



include other instrs

DR

This is a handwritten musical score for a large ensemble. The score is organized into two main sections: a drum line (DR) and a violin section (Vni).

- Drum Line (DR):** The top staff is labeled 'DR' and contains a drum line with various rhythmic notations, including eighth and sixteenth notes, rests, and dynamic markings like 'p' and 'f'.
- Violin Section (Vni):** The section below is labeled 'Vni' and consists of 17 staves, numbered 1 through 17. Each staff contains a violin part with complex rhythmic patterns, often involving sixteenth and thirty-second notes. The parts are heavily marked with dynamics such as 'pizz.' (pizzicato), 'tr.' (trills), and 'pizz.' (pizzicato). There are also various articulation marks and slurs throughout the score.

The score is written in a clear, legible hand, with many annotations and corrections. The overall style is that of a working draft or a composer's sketch.

MP

DR

This musical score is for a string ensemble of 17 parts and a drum part (DR). The music is in 3/4 time and features a complex, rhythmic texture. The notation includes a variety of articulations such as slurs, accents, and dynamic markings like *arco*, *pliss.*, and *pliss.*. The string parts are numbered 1 through 17, and the drum part is labeled DR. The score is written in a single system with multiple staves. The music is characterized by intricate rhythmic patterns, often involving triplets and sixteenth notes. The overall style is that of a detailed and technically demanding orchestral score.





ff

DR

This page of a musical score contains 17 staves. The top staff is labeled 'DR' (Drums) and features a complex rhythmic pattern with various note values and rests. Below it are 16 staves for string instruments, numbered 1 through 17. The notation includes a variety of rhythmic figures, such as sixteenth and thirty-second notes, often beamed together. Dynamic markings like 'pizz.' (pizzicato) and 'stacc.' (staccato) are used throughout. The key signature has one flat (B-flat), and the time signature is 3/4. The overall texture is dense and rhythmic, characteristic of a modern or contemporary orchestral piece.

Vni



$\text{♩} = 72$  **MP**  
m.

# 3 BRILLANTE

m. change both MPHs

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

- Ob. I:** Flute part with a dynamic marking of *m.* and a tempo of  $\text{♩} = 72$  **MP**.
- Cl. I:** Clarinet part with various articulations like *br.* and *tr.*
- Tr. I:** Trumpet part with a dynamic marking of **SS**.
- Cl. P:** Clarinet in B-flat part.
- Perc.:** Percussion section with parts for **CNG** (Cymbal), **BNG** (Bongos), and **TCC** (Tom-toms).
- DR 4:** Drum set part.
- P:** Piano part with complex chordal textures and dynamic markings like *espress.* and *vibr.*
- Vno solo:** Violin solo part.
- Cl. B:** Clarinet in B part.
- Vni:** Violin section with four staves (1-4), featuring *tr.* and *br.* markings.
- Cb.:** Cello part with two staves (1-2), including *tr.* and *arco* markings.

Fl. 1

tr

Ob. 1

tr

Cl. 1

tr

Fg.

tr

Cor

tr

Tr. 1

tr

Trn. 1

tr

**CS** *frullato! sempre trem.!*  
*plus saugre*

Perc. 1

*f* *p*

Perc. 2

*TAMT*

Perc. 3

*Sorda!*

DR

*f* *p*

P

*f* *p*

ClB

tr

Vc. 1

tr

Vc. 2

tr

Vc. 3

tr

Vc. 4

tr

sub. = 60

Ob. I *m*

Cl. I

Tr. I *fu.*

Trn. I

TLATAM

1

Perc. 2

3

DR

P

Vno solo

Vla I sola

1

2

Vni

3

4

5

Vc. I

15

*od. p. m. ano esp. estem n. vibr. n.v.*

Ob. I *put in  $\circ$  and  $\sharp$*

Cl. I

Tr. I

Trn. 1  
2 **CS**

Perc. 2 **GUI**

3 **CTUB**

DR

P  $\frac{4}{5}$   
 $\frac{6}{6}$

Vno solo

Vla I solo

Vni 1  
2  
3  
4

Vc.

Cb. I *n. vibr.* *tr. pert.* *o. ryan.*

**F**

Fl. 1  
Ob. 1  
Cl. 1  
Fg.  
Cor.  
Tr. 1  
Trn. 1  
+ voice  
susc. sempre

**WBL**

Perc. 1  
Perc. 2  
Perc. 3  
caotico  
TAMPLBL  
TAMT  
CTUB

DR  
clp  
P

Vc.  
1  
2  
3  
4

**PP al fine**

Ob. 1

Cl. 1

Tr. 1

Trn. 1

Perc. 2

Perc. 3

DR

P

Vno solo

Vla solo

Vni 1

Vni 2

Vni 3

Vni 4

Vni 5

Chl

*m.*

*PPP*

GRC

*stacc.*

*tr.*

*p*

*f*

*s. ant.*

*r. ant.*

18







DR  
P  
! change

5 6

1 *tr* *quasi* *quasi* *tr* *m.vibr.* *m.vibr.*

2

3 *tr*

4 *quasi* *tr*

5 *(fluting)* *tr* *Fe.i.p.* *tr* *Fe.i.p.*

6 *tr* *(1.)* *tr*

7 *(flute s. part)*

8 *tr*

Vni 9

10 *tr*

11 *(flute s. part)*

12 *tr*

13

14 *tr*

15 *(flute s. part)* *tr* *ad.*

16 *tr*

17 *(flute s. part)*

F

DR

P *u. vbr. come* DR

This page contains a musical score for measures 1 through 17. The score is organized into two main sections: strings (labeled 'Vni') and woodwinds. The string section includes staves 1 through 8 (Violins I, Violins II, Violas, and Cellos/Double Basses). The woodwind section includes staves 9 through 17 (Flutes, Oboes, Clarinets, Bassoons, and Contrabassoon). The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and various articulations such as accents, slurs, and dynamic markings like 'f.e.s.p.' (for emphasis). There are also performance instructions like 'u. vbr.' (un poco vibrato) and 'come' (come back). The notation includes many accidentals and fingering indications. A large 'F' is written at the top of the page, and the number '22' is at the bottom.





FF

DR

P come DR

This musical score is for a large ensemble, likely a symphony orchestra, consisting of 17 staves. The instruments are numbered 1 through 17. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. Performance instructions are written in Italian, including *tr* (trill), *ritorn. s. part.* (ritornello), *f. s. p.* (forzando), and *ritorn. s. part.* (ritornello). The score is written in a key signature of one sharp (F#) and a time signature of 3/4. The first staff (1) is marked with a forte (**FF**) dynamic and includes a woodwind part with a trill. The string parts (2-8) feature complex rhythmic patterns and slurs. The woodwind parts (9-17) include various melodic lines and slurs. The page number 25 is located at the bottom center.

sub. ppp

DR  
P

4 6 tacet

1

2

3

4 sub ppp

5 #trinq. (int) f.e.s.p. b7 md. f.e.s.p.

6

7 #trinq. s. part

8

9 Vni s. tanto delicata rim.

10

11 #trinq. s. part

12

13 s. tanto delicata rim.

14

15 #trinq. s. part

16

17 #trinq. s. part



$\text{♩} = 58^P$

# 5 DELICATO

Fl. 1

Ob. 1

Fg.

Tr. 1

**ce ch**

Trne 1

**CS**

cel

Perc 1

**CBELL**

DR

**4 vibr.**  
**4**

(p)

P

Vno solo

*mp, ma intenso!*

*molto espress. sul G molto vibr.*

Vc.

1 *1. part.*

2 *2. part.*

*1. tanto*

*2. tanto*

*fant. nur Geräusch!*

Cb. 1



Fl. 1 *m. vibr.* *full.*

Ob. 1

Fg.

Tr. 1 *full.*

Trne 1 *full.* *non full.* *full.* *(non full)*

cel

cl B

DR

P *+1,50* *#040°*

Vno solo

1 *behind the bridge*

2 *behind the bridge*

Cb. 1 *behind the bridge*

Fl. 1

Ob. 1

Fg.

Tr. 1

Trne 1

cel

clB

DR

P

CF

Vno solo

Vno 1

Vc. 1

Vc. 2

Cb. 1

Fl. 1 *full.* (d)

Ob. 1 *full.* (d) *full.* (d)

Cor

Trn. 1

DR **4**  
4<sup>1</sup><sub>3</sub>

P *ppp* 4 6 4 5 6

CF

1

2

3

4

5

6


7


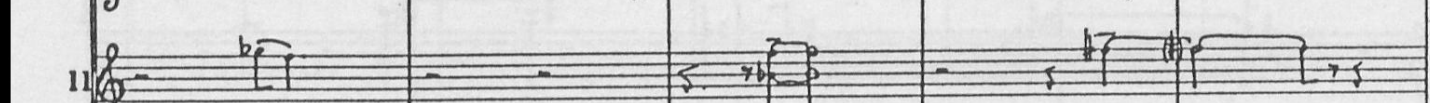
8

9

10

11

P 

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

$\text{♩} = 49 \text{MP}$

# 6 ELEGIACO

*p*

Fl. 1

Ob. 1

Cor

**CS**

Trn. 1

DR **4**

P

ClB

1

2

3

4

5

**CS!**

Vni 6

7

8

9

10

11

This page of a musical score contains 17 staves. The top staff is labeled 'P' for Piano and contains measures 53, 61, and 65. The remaining 16 staves are labeled 'Vni' for Violins and are numbered 1 through 17. The score is written in treble clef with a key signature of one flat (B-flat). It features complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamic markings such as *tr* (trills), *f* (forte), and *ff* (fortissimo) are present throughout. The notation includes various articulations, slurs, and phrasing marks. The page number '34' is printed at the bottom center.





Fl. 1

Ob. 1

Cor

Trn. 1

DR

P

clB

1

2

3

4

5

Vni 6

7

8

9

10

11

36





**ff**

**p**

Fl. 1

Musical staff for Flute 1, featuring a melodic line with dynamic markings **ff** and **p**, and various articulations.

Ob. 1

Musical staff for Oboe 1, featuring a melodic line with dynamic markings **ff** and **p**, and various articulations.

Cor

Musical staff for Cor Anglais, featuring a melodic line with dynamic markings **ff** and **p**, and various articulations.

Trn. 1

Musical staff for Trumpet 1, featuring a melodic line with dynamic markings **ff** and **p**, and various articulations.

DR

Musical staff for Drum, featuring a rhythmic pattern with dynamic markings **ff** and **p**.

P

Musical staff for Piano, featuring a melodic line with dynamic markings **ff** and **p**, and various articulations.

clB

Musical staff for Clarinet Bass, featuring a melodic line with dynamic markings **ff** and **p**, and various articulations.

1

Musical staff for Violin 1, featuring a melodic line with dynamic markings **ff** and **p**, and various articulations.

2

Musical staff for Violin 2, featuring a melodic line with dynamic markings **ff** and **p**, and various articulations.

3

Musical staff for Violin 3, featuring a melodic line with dynamic markings **ff** and **p**, and various articulations.

4

Musical staff for Violin 4, featuring a melodic line with dynamic markings **ff** and **p**, and various articulations.

5

Musical staff for Violin 5, featuring a melodic line with dynamic markings **ff** and **p**, and various articulations.

Vni 6

Musical staff for Violin 6, featuring a melodic line with dynamic markings **ff** and **p**, and various articulations.

7

Musical staff for Violin 7, featuring a melodic line with dynamic markings **ff** and **p**, and various articulations.

8

Musical staff for Violin 8, featuring a melodic line with dynamic markings **ff** and **p**, and various articulations.

9

Musical staff for Violin 9, featuring a melodic line with dynamic markings **ff** and **p**, and various articulations.

10

Musical staff for Violin 10, featuring a melodic line with dynamic markings **ff** and **p**, and various articulations.

11

Musical staff for Violin 11, featuring a melodic line with dynamic markings **ff** and **p**, and various articulations.

sub. pp

legatissimo

Fl. 1

Ob. 1

Cor

CS

Trn. 1

DR

P

cl B

1

2

3

4

5

Vni 6

7

8

9

10

11

Fl. I

Ob. 1

Cor

Trn. 1

DR

P

clB

1

2

3

4

5

Vni 6

7

8

9

10

11

Fl. 1  
Ob. 1  
Cor  
Trn. 1  
DR  
P  
clp

1  
2  
3  
4  
5  
Wni 6  
7  
8  
9  
10  
11





# 7 FREDDO

$\text{♩} = 70$  MF

o flauto grande  
FLPICC

Fl. I

Ob. I

Cor

Flute I and Oboe I parts feature melodic lines with triplets and slurs. The Cor part provides harmonic support with chords and triplets. Dynamics include *mf* and *m.*

Trn. I

CS

ful.

Trumpet I part with a *CS* (Crescendo) marking and *ful.* (full) dynamic.

DR

3 xylomarina

4

Drum part with a large '3' and '4' indicating a 3/4 time signature and a xylophone icon.

P

Piano part with a simple accompaniment.

CF

Cymbal part with a simple accompaniment.

1

Violin I part with a melodic line.

2

Violin II part with a melodic line.

3

Violin III part with a melodic line.

4

Violin IV part with a melodic line.

5

Violin V part with a melodic line.

CS!  
Vni 6

Violin VI part with a melodic line.

7

Violin VII part with a melodic line.

8

Violin VIII part with a melodic line.

9

Violin IX part with a melodic line.

10

Violin X part with a melodic line.

11

Violin XI part with a melodic line.

ppp

2x

2x

Fl. 1

Ob. 1

Fg.

Tr. 1

Trne 1

A

DR

P

CF

Vno solo

Vno I

Vc. 1

Vc. 2

Cb. 1

Cis, Dis, Fis, Gis

4/4

or.

Fl. 1

Ob. 1 *dolce* 7 3 3 3

Fg.

Tr. 1

Trne 1 *pp* *dolce* *dolce*

A

DR

P

CF

Vno solo

Vno I

Vc. 1 *ano dolce* 3 *pp*

2

Cb. 1





Fl. 1

Ob. 1

Cl. 1

Fg.

Cor

Tr. 1

Trn. 1

CS

CF

Perc. 1

Perc. 2

Perc. 3

DR

P

Vc.

1

2

3

4

MAR

BNG

TAMT

CON ripetizioni di suoni!

49

♩ = 108

# 8 LESTO

Fl.

Ob.

Cl.

Tr.

DR

P

clp

Vle

Cb.

The musical score is written for a symphony orchestra. It features the following parts and markings:

- Flute (Fl.):** Two staves with various notes and rests.
- Oboe (Ob.):** Two staves with notes and rests.
- Clarinet (Cl.):** Two staves with notes and rests.
- Trumpet (Tr.):** Two staves with notes and rests, including markings for *tr.* (trills) and *m. vibr.* (moderate vibrato).
- Drum (DR):** A single staff with a rhythmic pattern.
- Piano (P):** A single staff with a 4/4 time signature and a large number '4' indicating the tempo.
- Clarinet/Piccolo (clp):** A single staff with notes and rests.
- Violin (Vle):** Five staves (1-5) with notes and rests, including markings for *b.p.* (bristly) and *pliss.* (plissicato).
- Cello (Cb.):** Two staves with notes and rests.

The score includes various musical notations such as notes, rests, accidentals, and performance instructions.





allarg. — — — — ♩ = 71

Fl. 1  
Fl. 2

Two staves for Flute 1 and Flute 2. Flute 1 has a melodic line with some slurs and ties. Flute 2 has a more rhythmic accompaniment with many slurs and ties.

Ob. 1  
Ob. 2

Two staves for Oboe 1 and Oboe 2. Oboe 1 has a melodic line with slurs. Oboe 2 has a rhythmic accompaniment with many slurs and ties.

Cl. 1  
Cl. 2

Two staves for Clarinet 1 and Clarinet 2. Clarinet 1 has a melodic line with slurs. Clarinet 2 has a rhythmic accompaniment with many slurs and ties.

Tr. 1  
Tr. 2

Two staves for Trumpet 1 and Trumpet 2. Trumpet 1 has a melodic line with slurs. Trumpet 2 has a rhythmic accompaniment with many slurs and ties. There are markings for *m. vibr.* (more vibrato) on both staves.

DR

Drum part with a complex rhythmic pattern, including many slurs and ties.

P

Piano part with a simple rhythmic pattern, including many slurs and ties.

clp

Cello part with a melodic line and many slurs and ties.

Vle 1  
Vle 2

Two staves for Violin 1 and Violin 2. Violin 1 has a melodic line with slurs. Violin 2 has a rhythmic accompaniment with many slurs and ties.

Vle 3  
Vle 4  
Vle 5

Three staves for Viola parts 3, 4, and 5. Each staff has a melodic line with slurs and ties.

Cb. 1  
Cb. 2

Two staves for Cello 1 and Cello 2. Cello 1 has a melodic line with slurs. Cello 2 has a rhythmic accompaniment with many slurs and ties.

8x

Fl. 1 **3578**

Fl. 2 **1256**

Ob. 1 **1348**

Ob. 2 **157**

Cl. 1 **2467**

Cl. 2 **1458**

Tr. 1 **357**

Tr. 2 **268**

DR **all instr**

P **1367**

clp **3568**

Vle 1

Vle 2

Vle 3

Vle 4

Vle 5

Cb. 1

Cb. 2



Fl. 1  
Fl. 2

Two staves for Flute 1 and Flute 2. Flute 1 has a treble clef and a key signature of one sharp (F#). Flute 2 has a treble clef and a key signature of one sharp (F#). Both parts feature melodic lines with various ornaments and dynamics.

Ob. 1  
Ob. 2

Two staves for Oboe 1 and Oboe 2. Oboe 1 has a treble clef and a key signature of one sharp (F#). Oboe 2 has a treble clef and a key signature of one sharp (F#). The parts include melodic lines and some woodwind-specific techniques like trills.

Cl. 1  
Cl. 2

Two staves for Clarinet 1 and Clarinet 2. Clarinet 1 has a treble clef and a key signature of one sharp (F#). Clarinet 2 has a bass clef and a key signature of one sharp (F#). The parts feature melodic lines and woodwind techniques like trills.

Tr. 1  
Tr. 2

Two staves for Trumpet 1 and Trumpet 2. Trumpet 1 has a treble clef and a key signature of one sharp (F#). Trumpet 2 has a bass clef and a key signature of one sharp (F#). The parts include melodic lines and woodwind techniques like trills.

DR

Drum part with a single staff. It features a complex rhythmic pattern with various drum sounds indicated by different note heads and stems.

P

Piano part with a single staff. It features a complex rhythmic pattern with various piano sounds indicated by different note heads and stems.

Clp

Cello part with a single staff. It features a melodic line with various ornaments and dynamics.

Vle 1  
Vle 2  
Vle 3  
Vle 4  
Vle 5

Five staves for Violin 1 through Violin 5. Violin 1 has a treble clef and a key signature of one sharp (F#). Violin 2 has a treble clef and a key signature of one sharp (F#). Violin 3 has a treble clef and a key signature of one sharp (F#). Violin 4 has a treble clef and a key signature of one sharp (F#). Violin 5 has a treble clef and a key signature of one sharp (F#). The parts include melodic lines and woodwind techniques like trills.

Cb. 1  
Cb. 2

Two staves for Cello 1 and Cello 2. Cello 1 has a bass clef and a key signature of one sharp (F#). Cello 2 has a bass clef and a key signature of one sharp (F#). The parts include melodic lines and woodwind techniques like trills.

Handwritten musical score for a symphony orchestra, page 56. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Trumpet (Tr.), Drum (DR), Percussion (P), Cymbal (c/p), Violin (Vle), and Cello (Cb.).

The score is written in a single system with multiple staves. The instruments are listed on the left side of the page. The notation includes various musical symbols such as notes, rests, dynamics, and articulation marks.

Key markings and annotations include:

- Fl.:** Part 1 and 2.
- Ob.:** Part 1 and 2.
- Cl.:** Part 1 and 2.
- Tr.:** Part 1 and 2, with markings for *m. vibr.* and *full*.
- DR:** Drum part with *c. roll.* marking.
- P:** Percussion part.
- c/p:** Cymbal part.
- Vle:** Violin parts 1, 2, 3, 4, and 5, with *miss.* markings.
- Cb.:** Cello parts 1 and 2.

The page number **56** is centered at the bottom of the page.

ppp

1 Fl.  
2 Fl.  
1 Ob.  
2 Ob.  
1 Cl.  
2 Cl.  
1 Tr.  
2 Tr.  
DR  
P  
IP  
1  
2  
3  
4  
5  
1 Cb.  
2 Cb.

full.  
full.  
ppp  
57

Detailed description: This is a page of a musical score, page 57, featuring a variety of instruments. At the top, a dynamic marking of 'ppp' is indicated with a hairpin. The score is organized into systems. The first system includes Flute (Fl.) with two staves, Oboe (Ob.) with two staves, Clarinet (Cl.) with two staves, and Trumpet (Tr.) with two staves. The second system includes Drum (DR) and Piano (P). The third system includes Piano (P) and Horn (IP). The fourth system consists of five staves for strings (1-5). The fifth system consists of two staves for Cello/Bass (Cb.). The Flute and Clarinet parts have some specific markings like '(6)' and 'full.'. The Piano part includes a detailed illustration of the instrument. The string parts are marked with 'ppp'. The page number '57' is centered at the bottom.

MF

1 Fl. 2 Fl.

1 Ob. 2 Ob.

1 Cl. 2 Cl.

1 Tr. 2 Tr.

DR tema

P

clp

1 Vle 2 Vle 3 Vle 4 Vle 5 Vle

1 Cb. 2 Cb.

58

Detailed description: This is a page of a musical score for a symphony orchestra. The score is written for multiple instruments, each with two staves. The instruments are: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Trumpet (Tr.), Drum (DR), Piano (P), Cymbal (clp), Violin (Vle), and Cello (Cb.). The music is in a key with one sharp (F#) and a 2/4 time signature. The dynamic marking is mezzo-forte (MF). The score includes various musical notations such as notes, rests, slurs, and articulation marks. There are also performance instructions like 'tr.' (trill) and 'm.vibr.' (moderate vibrato). The page number 58 is centered at the bottom.



♩ = 66 MP

# 9 TRANQUILLO

Fl. 1  
Fl. 2 *full*

Ob. 1  
Ob. 2

Cl. 1  
Cl. 2

Tr. 1 *cs wawa*  
Tr. 2 *full.*

DR **4** *vibr.*

P **4**

Vno solo *sul G*

Vle 1  
Vle 2  
Vle 3 *piu. ord.*  
Vle 4 *dolce*  
Vle 5

Cb. 1 *piu.*  
Cb. 2 *arco*

MP/MF/F; pages 60-62 3x

Cingl  
2nd time only

Ob. I  
1st and 3rd time only

Fg.  
3rd time only

Cor  
2nd time only

Trn. I  
SS

PT

Perc. 2  
PT

3  
GRC

DR  
1st and 3rd time  
pt  
vb

2nd time

P1

P2

P3

A  
fis Dis

1

2

3

4  
pizz.

Cb.  
1  
2  
(arco)

C Ingl  
Ob. 1  
Fg.  
Cor  
Trn. 1

1  
2  
3  
DR

P1  
P2  
P3

A  
1  
2  
3  
4  
Vc.

1  
2  
Cb.

C Ingl

Ob. 1

Fg.

Cor

Trn.

1

perc. 2

3

DR

P

P

P

A

1

2

Vc.

3

4

1

Cb.

2

non cresc.

ch

us

c

f

62

pp

Ob. I

Fg.

Cor

Trn. I

CS

WBL

*un acc.*

TMLBL *mezzofort.*

TAMT

Perc. 1

Perc. 2

Perc. 3

DR

P

Cl

Vno solo

A

Vc. 1

Vc. 2

Vc. 3

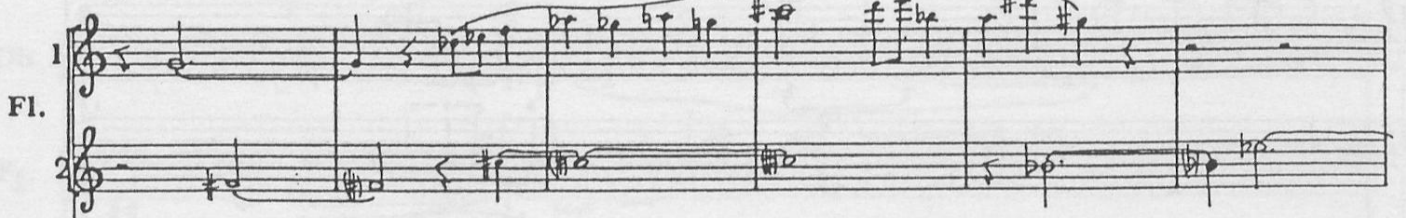
Vc. 4

Cb. 1

Cb. 2

# ♩=144 **FF** 10 TEMPESTOSO

Fl. 1  
Fl. 2



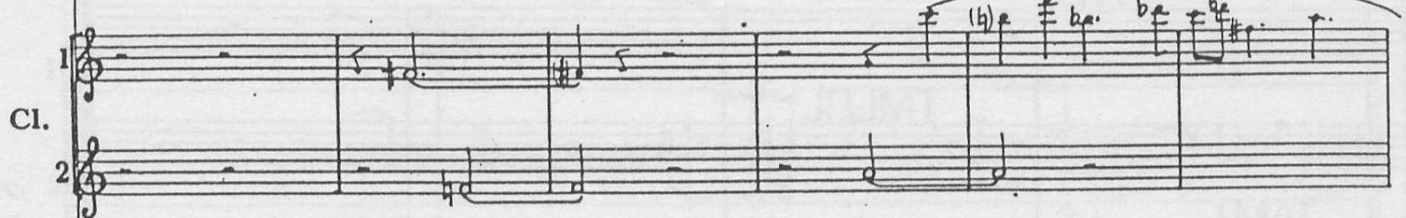
Two staves for Flute. Flute 1 has a melodic line with various accidentals and dynamics. Flute 2 has a more sustained line with some grace notes.

Ob. 1  
Ob. 2



Two staves for Oboe. Oboe 1 has a melodic line with a large slur. Oboe 2 has a more sustained line with some grace notes.

Cl. 1  
Cl. 2



Two staves for Clarinet. Clarinet 1 has a melodic line with various accidentals. Clarinet 2 has a more sustained line with some grace notes.

Tr. 1  
Tr. 2



Two staves for Trumpet. Both staves have a sustained line with the marking "SS" (Sordano/Sordano) and some grace notes.

DR **4**<sup>a</sup>



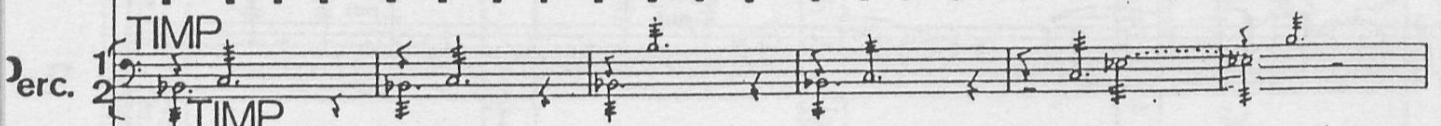
Drum part with a complex rhythmic pattern, including many sixteenth and thirty-second notes.

P **4**



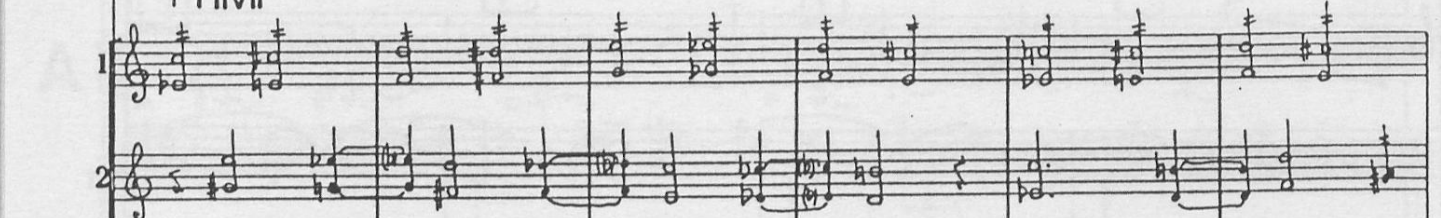
Percussion part with a complex rhythmic pattern, including many sixteenth and thirty-second notes.

perc. 1  
perc. 2



Two staves for Percussion. Both staves have a complex rhythmic pattern with the marking "TIMP" (Timpani).

Vle 1  
Vle 2



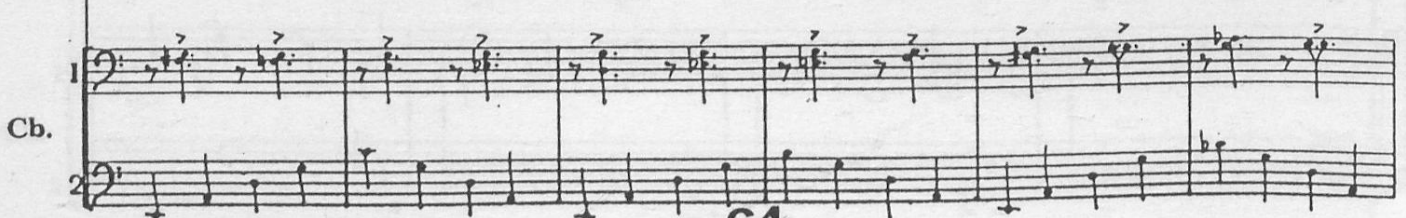
Two staves for Violin. Violin 1 has a melodic line with various accidentals. Violin 2 has a more sustained line with some grace notes.

Vle 3  
Vle 4  
Vle 5



Three staves for Violin. Violin 3 has a melodic line with various accidentals. Violin 4 and 5 have more sustained lines with some grace notes.

Cb. 1  
Cb. 2



Two staves for Cello. Cello 1 has a melodic line with various accidentals. Cello 2 has a more sustained line with some grace notes.

Fl. 1  
Fl. 2

Ob. 1  
Ob. 2

Cl. 1  
Cl. 2

Tr. 1  
Tr. 2

DR

P

rc. 1  
rc. 2

le 1  
le 2  
le 3  
le 4  
le 5

Cb. 1  
Cb. 2

Fl. 1

Ob. 1

Cor

Tr. 1

DR

P

Perc. 1

2

1

2

3

4

5

Vni 6

7

8

9

10

11

66





1 Fl. 2 Fl.

1 Ob. 2 Ob.

1 Cl. 2 Cl.

1 Tr. 2 Tr.

DR (sim.)

P (sim.)

erc. 1 2

1 Vle 2 Vle 3 Vle 4 Vle 5 Vle

1 Cb. 2 Cb.

Fl. 1  
Fl. 2

The first two staves are for the Flute section. Flute 1 has a melodic line with various accidentals and dynamics. Flute 2 provides harmonic support with chords and some melodic fragments.

Ob. 1  
Ob. 2

The next two staves are for the Oboe section. Oboe 1 has a melodic line with triplets and slurs. Oboe 2 has a more rhythmic accompaniment.

Cl. 1  
Cl. 2

The next two staves are for the Clarinet section. Clarinet 1 has a melodic line with slurs. Clarinet 2 has a more rhythmic accompaniment.

Tr. 1  
Tr. 2

The next two staves are for the Trumpet section. Trumpet 1 has a melodic line with slurs. Trumpet 2 has a more rhythmic accompaniment.

DR

The drum part consists of a single staff with a complex rhythmic pattern, including various drum sounds and dynamics like *pp* and *sf*.

P

The piano part consists of a single staff with a rhythmic accompaniment of chords and single notes.

Perc. 1  
Perc. 2

The next two staves are for the Percussion section. Percussion 1 has a melodic line with slurs. Percussion 2 has a more rhythmic accompaniment.

Vle 1  
Vle 2  
Vle 3  
Vle 4  
Vle 5

The next five staves are for the Violin and Viola sections. Violins 1 and 2, and Violas 1, 2, 3, and 4, all play a similar melodic line with slurs and dynamics like *gliss.*

Cb. 1  
Cb. 2

The last two staves are for the Cello and Double Bass sections. Cello 1 and Double Bass 2 play a melodic line with slurs and dynamics like *gliss.*

1 Fl. 2 Fl.

1 Ob. 2 Ob.

1 Cl. 2 Cl.

1 Tr. 2 Tr.

DR

P

Perc. 1 TCC

2

1 Vle 2 Vle 3 Vle 4 Vle 5 Vle

1 Cb. 2 Cb.

70

p

1. 1

b. 1

or

1

**cs wawa**

R

sim. decrescendo al. pp!

P

1  
2

1

2

3

4

5

6

7

8

9

10

11

1. Fl. *u. vib.*

2. Fl.

1. Ob.

2. Ob.

1. Cl.

2. Cl.

1. Tr.

2. Tr. **SS**

DR

P

WBL (bl. di legno)

Perc. 1

2

1. Vle

2. Vle

3. Vle *non flut.*

4. Vle

5. Vle

1. Cb.

2. Cb.

Fl. 1  
Fl. 2

Two staves for Flute 1 and Flute 2. Flute 1 has a treble clef and contains complex melodic lines with triplets and slurs. Flute 2 has a treble clef and contains more rhythmic accompaniment with triplets.

Ob. 1  
Ob. 2

Two staves for Oboe 1 and Oboe 2. Oboe 1 has a treble clef and contains melodic lines with slurs and triplets. Oboe 2 has a treble clef and contains rhythmic accompaniment with slurs and triplets.

Cl. 1  
Cl. 2

Two staves for Clarinet 1 and Clarinet 2. Clarinet 1 has a treble clef and contains melodic lines with slurs and triplets. Clarinet 2 has a treble clef and contains rhythmic accompaniment with slurs and triplets.

Tr. 1  
Tr. 2

Two staves for Trumpet 1 and Trumpet 2. Trumpet 1 has a treble clef and contains melodic lines with slurs and triplets. Trumpet 2 has a treble clef and contains rhythmic accompaniment with slurs and triplets.

DR

Drum part with a single staff showing a complex rhythmic pattern with many notes and rests.

P

Percussion part with a single staff showing a rhythmic pattern with vertical lines representing hits.

erc. 1  
erc. 2

Two staves for Percussion 1 and Percussion 2. Percussion 1 has a bass clef and contains a melodic line with slurs. Percussion 2 has a bass clef and contains a melodic line with slurs.

Vle 1  
Vle 2

Two staves for Violin 1 and Violin 2. Violin 1 has a treble clef and contains melodic lines with slurs and triplets. Violin 2 has a treble clef and contains rhythmic accompaniment with slurs and triplets.

Vle 3  
Vle 4  
Vle 5

Three staves for Violin 3, Violin 4, and Violin 5. Violin 3 has a treble clef and contains melodic lines with slurs and triplets. Violin 4 and Violin 5 have treble clefs and contain rhythmic accompaniment with slurs and triplets.

Cb. 1  
Cb. 2

Two staves for Cello 1 and Cello 2. Cello 1 has a bass clef and contains melodic lines with slurs and triplets. Cello 2 has a bass clef and contains rhythmic accompaniment with slurs and triplets.





**P**

Fl. 1  
Fl. 2

Handwritten musical notation for two flutes. Both parts feature a melodic line with frequent triplets and slurs. The notation includes various accidentals and dynamic markings.

Ob. 1  
Ob. 2

Handwritten musical notation for two oboes. The parts consist of a melodic line with triplets and slurs. Dynamic markings such as *m.* and *quasi flut.* are present.

Cl. 1  
Cl. 2

Handwritten musical notation for two clarinets. The parts feature a melodic line with triplets and slurs. Dynamic markings include *m.*

Tr. 1  
Tr. 2

Handwritten musical notation for two trumpets. The parts are mostly rests, with some notes appearing later in the section. Dynamic markings include *full.*

DR

Handwritten musical notation for the drum part, showing a rhythmic pattern with various notes and rests.

P

Handwritten musical notation for the percussion part, featuring a series of rhythmic pulses and slurs.

perc. 1  
perc. 2

Handwritten musical notation for two percussion parts. Part 1 has a melodic line with slurs and accidentals. Part 2 has a rhythmic line with slurs and accidentals.

1  
2

Handwritten musical notation for the tympani part, showing a series of notes with slurs and accidentals. The word **TIMP** is written above the staff.

Vle 3  
4  
5

Handwritten musical notation for three violin parts. The parts feature a melodic line with slurs and accidentals. Dynamic markings include *dim.* and *non flur.*

Cb. 1  
Cb. 2

Handwritten musical notation for two cello parts. The parts consist of a melodic line with slurs and accidentals.

F 146

6x

Fl. 1

Ob. 1

245

Cor

36

Frn. 1

126 *frull.*

DR

CS

1 2 3 4 5 6

P

14

W

C. 2

1

2

3

4

5

ni 6

7

8

9

10

11



Fl. 1

Ob. 1

Cor

Trn. 1 **SS**  
*trist.*

DR

P

Perc. 1 *deana molto*  
2 *al ppp!*

1 *pliss.* *plim* *b<sup>b</sup> quiss.* *b<sup>b</sup> phiss.*

2 *pliss.* *plim* *b<sup>b</sup> quiss.* *b<sup>b</sup> phiss.*

3

4

5

Vni 6

7

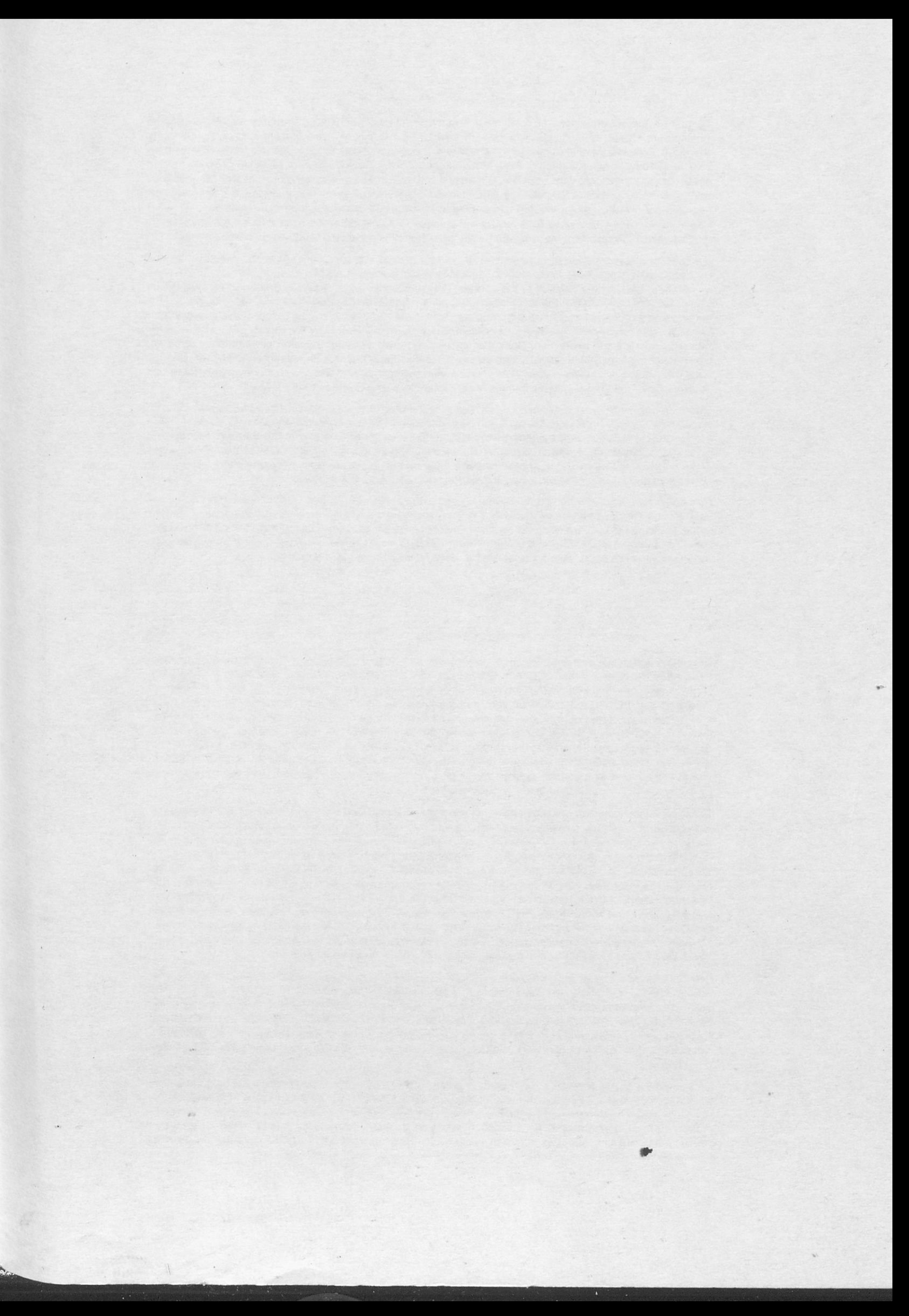
8

9

10

11

The musical score is arranged in a standard orchestral format. The woodwind section includes Flute 1, Oboe 1, Cor Anglais, and Trumpet 1. The string section consists of Double Basses (DR), Piano (P), and a Percussion section with 11 players. The percussion part is particularly detailed, with multiple staves for different instruments and specific performance instructions like 'deana molto' and 'al ppp!'. The woodwinds and strings play complex melodic and harmonic lines, with various dynamics and articulations indicated throughout the score.



**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.

