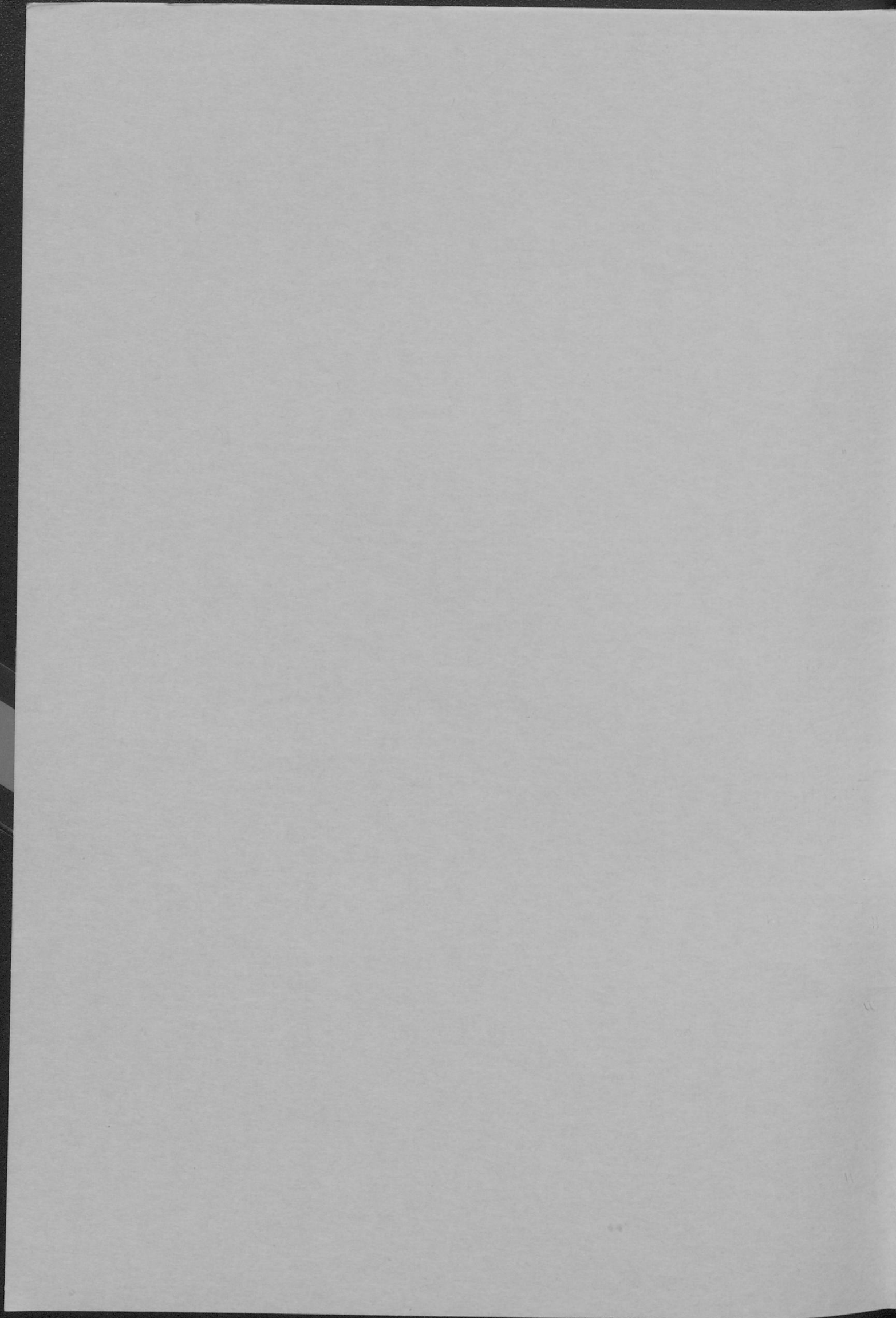


BOGUSLAW SCHAEFFER

IV. STREICHQUARTETT

≡ 19 KURZE STÜCKE ≡

COLLSCH EDITION
SALZBURG



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UNIVERSITY OF MICHIGAN

LIBRARY

1954

Boguslaw Schaeffer

IV. STREICHQUARTETT

= 19 KURZE STÜCKE =

COLLSCH EDITION
SALZBURG

IV. STREICHQUARTETT

= 19 KURZE STÜCKE =

2 $\text{♩} = 52$
4 *p* *al fine*

1 $\text{♩} = 58$

BOGUSLAW SCHAEFFER

1973

1

V1
V2
vla
vc

1 5 11 3 14 7 10 16

2

$\text{♩} = 52$

V1
V2
vla
vc

13 8 4 15 9 6 12 2

4 $\text{♩} = 66$
4 *fff*

3

1 *gliss.* *tr.* *sul G* *gliss.*

V *gliss.* *gliss.*

vla

vc

7

Detailed description: This system contains measures 3 through 7. It features four staves: Violin 1 (V1), Violin 2 (V2), Viola (vla), and Violoncello (vc). V1 has a glissando in measure 3, a trill in measure 4, and a sul G marking in measure 5. V2 has a glissando in measure 3 and another in measure 5. The viola and cello parts consist of rhythmic patterns with triplets and slurs. A rehearsal mark '3' is at the beginning, and a measure number '7' is at the end.

ppp $\text{♩} = 38$

p

4

1 *tr.*

V *s. tasto* *ord. tr.*

vla *s. tasto* *ord.*

vc *s. tasto* *ord. pizz.*

Detailed description: This system contains measures 8 through 12. It features the same four staves as the previous system. V1 has a trill in measure 8. V2 has 's. tasto' (sordano) markings in measures 8 and 9, and 'ord. tr.' (ordained trill) in measure 11. The viola and cello parts also have 's. tasto' markings in measures 8 and 9, and 'ord. pizz.' (ordained pizzicato) in measure 11. A rehearsal mark '4' is at the beginning.

ff $\text{♩} = 66$

5

1 *tr.*

V *gliss.* *tr.*

vla

vc

Detailed description: This system contains measures 13 through 17. It features the same four staves. V1 has a trill in measure 13. V2 has a glissando in measure 13 and a trill in measure 14. The viola and cello parts continue with rhythmic patterns. A rehearsal mark '5' is at the beginning.

3

6 $\frac{4}{4}$ $\text{♩} = 48$
pp

1
V
2
vla
vc

sulc
gliss
pizz.
arco

Detailed description: This system contains measures 6, 7, and 8. It is in 4/4 time with a tempo of quarter note = 48. The music is marked *pp*. The first violin (V1) has a melodic line with triplets and a five-measure rest at the start. The second violin (V2) has a similar melodic line. The viola (vla) plays a rhythmic pattern with *sulc* and *gliss* markings. The cello (vc) has a bass line with *pizz.* and *arco* markings.

7 $\text{♩} = 58$

1
V
2
vla
vc

sulc
gliss
sulc

Detailed description: This system contains measures 9, 10, and 11. The tempo is quarter note = 58. The first violin (V1) has a melodic line with triplets. The second violin (V2) has a melodic line with *sulc* markings. The viola (vla) has a melodic line with *sulc* markings. The cello (vc) has a bass line with triplets.

8 *ppp*

1
V
2
vla
vc

sulc
gliss
nervoso
pizz.

Detailed description: This system contains measures 12, 13, and 14. The music is marked *ppp*. The first violin (V1) has a melodic line with triplets. The second violin (V2) has a melodic line with *nervoso* markings. The viola (vla) has a melodic line with *sulc* and *gliss* markings. The cello (vc) has a bass line with *pizz.* markings.

4/4 = 46

4f

pp

9

10

11

f

5

$\frac{2}{4}$ *p* $\text{♩} = 58$

12

1 V

2 V

vla

vc

13

1 V

2 V

vla

vc

14

1 V

2 V

vla

vc

mf

15 $\text{♩} = 50$

1 $\text{♩} = 52$

V $\text{♩} = 56$

vla $\text{♩} = 68$

VC *pizz.* *arco*

p

16 $\text{♩} = 60$

1 $\text{♩} = 52$

V $\text{♩} = 42$

vla $\text{♩} = 46$

VC

17 *p* $\text{♩} = 52$

1 $\text{♩} = 42$

V $\text{♩} = 60$

vla $\text{♩} = 56$

VC *sul D*

4/4 $\text{♩} = 60$
f

6

p

f

18

Musical score for measures 18-21. The score is for a string quartet with four staves: Violin 1 (V1), Violin 2 (V2), Viola (vla), and Violoncello (vc). Measure 18 starts with a forte (f) dynamic and a tempo of quarter note = 60. The music features complex rhythmic patterns with triplets and sixteenth notes. Measure 19 begins with a piano (p) dynamic. Measure 20 has a forte (f) dynamic. Measure 21 ends with a mezzo-forte (m) dynamic. Performance markings include 'tr' (trills) in V1 and V2, 'pizz' (pizzicato) in vla, and 'arco' (arco) in vla. There are also 'sul G' and 'sul C' markings in V1 and V2.

p

19

Musical score for measures 22-25. The score continues with the same four staves. Measure 22 starts with a piano (p) dynamic. Measure 23 has a forte (f) dynamic. Measure 24 has a piano (p) dynamic. Measure 25 ends with a mezzo-forte (m) dynamic. Performance markings include 'sul G' and 'sul C' in V1 and V2, and 'tr' in V1 and V2.

f

p

f

m

20

Musical score for measures 26-29. The score continues with the same four staves. Measure 26 starts with a forte (f) dynamic. Measure 27 has a piano (p) dynamic. Measure 28 has a forte (f) dynamic. Measure 29 ends with a mezzo-forte (m) dynamic. Performance markings include 'sul C' in vla and 'tr' in V2.

7

24 4 J=60
4 mp

1 V

2 V

vla

VC

sul G

plax.

25 pp

1 V

2 V

vla

VC

sul C

tr

26 ff J=36

1 V

2 V

vla

VC

tr

7:8

pizz.

4/4 $\text{♩} = 28$
4 *pp* con sord.

9

mp

27

V con sord.

vla con sord.

VC con sord. pizz.

28

29

V *p*

vla

VC s. pont.

10

10

senza sord.
♩ = 52 **ff**

1

V
senza sord.
♩ = 62

vla
senza sord.
♩ = 66

VC
senza sord.
♩ = 35 *prestiss.*

31 **pp** ♩ = 50

1

V
♩ = 42 *prestiss!*

2
♩ = 29

vla
♩ = 56

VC

32 **fff** ♩ = 45

1

V
♩ = 47

vla
♩ = 38

VC
♩ = 32

mp

33 $\text{♩} = 46$

1

V

2

vla $\text{♩} = 66$

VC $\text{♩} = 76$

f $\text{♩} = 62$

34

1

V $\text{♩} = 60$

vla $\text{♩} = 68$

VC $\text{♩} = 74$

mp

35 $\text{♩} = 80$ *prestiss.*

1 $\text{♩} = 80$

V $\text{♩} = 77$

vla $\text{♩} = 72$

VC $\text{♩} = 83$

pp al fine

11

36 $\frac{4}{4}$ ♩ = 60

1

V

vla

VC

Annotations: *s.tasto*, *ord.*, *tr.*, *gliss.*, *tr.*, *gliss.*, *ord.*

37

V

vla

VC

Annotations: *tr.*, *gliss.*, *tr.*, *gliss.*, *tr.*, *gliss.*, *tr.*, *gliss.*

38

V

vla

VC

Annotations: *pizz.*, *arco*, *gliss.*, *tr.*, *gliss.*

4 *ff* $\text{♩} = 72$
4

12

39

1

V

2

vla

VC

Musical score for measures 39-40. The score is in 4/4 time with a forte (ff) dynamic and a tempo of quarter note = 72. It features four staves: Violin 1 (V1), Violin 2 (V2), Viola (vla), and Violoncello (VC). Measure 39 shows complex rhythmic patterns with triplets and sixteenth notes. Measure 40 includes a 'sulco' marking and a fermata over a measure.

40

1

V

2

vla

VC

Musical score for measures 41-42. Measure 41 begins with a 'gliss' marking on the V1 staff. The score continues with intricate rhythmic textures and triplets across all staves. Measure 42 features a 'tr' (trill) marking on the V1 staff.

41

1

V

2

vla

VC

Musical score for measures 43-44. Measure 43 includes a 'tr' marking on the V1 staff. The score concludes with complex rhythmic patterns and triplets. Measure 44 features a 'gliss' marking on the VC staff.

14

13

ff $\text{♩} = 62$

$\frac{2}{4}$

42

1
V
2
vla
VC

glissando

43

1
V
2
vla
VC

glissando

sub.
mp

44

1
V
2
vla
VC

glissando

p
con sord.

45 $\text{♩} = 38$

1

V *con sord.*
 $\text{♩} = 30$

2

vla *con sord.*
 $\text{♩} = 48$

VC $\text{♩} = 50$ *con sord.*

46 $\text{♩} = 60$

1

V $\text{♩} = 64$

2

vla $\text{♩} = 48$

VC $\text{♩} = 56$

47 $\text{♩} = 60$

1

V $\text{♩} = 74$

2

vla $\text{♩} = 47$

VC $\text{♩} = 48$

14

4/4 *f* *senza sord.* $\text{♩} = 64$

m.

48

1 *gliss. marcato*

V *senza sord.*

2 *gliss.*

vla *s. sord. glissando* *sim. →*

vc *s. sord. glissando* *pizz.* *arco*

ff

49

1 *gliss.* *pizz.* *arco*

V

2

vla

vc

50

1 *m.* *p* *sul G*

V *gliss.*

vla *pizz.* *s. tasto arco*

vc *pizz.* *arco* *s. tasto*

4. = 48

15

4 *pppp* al fine

51 *s. tasto*

1 *s. tasto*

V *s. tasto*

2 *s. tasto*

vla *s. tasto*

VC *s. tasto*

Detailed description: This system contains measures 51 and 52. It features four staves: Violin 1 (V1), Violin 2 (V2), Viola (vla), and Violoncello (VC). Measure 51 is marked 's. tasto' (sul tasto) and contains complex rhythmic patterns with triplets and sixteenth notes. Measure 52 continues these patterns, with some notes marked with 'tr' (trills) and 'gliss.' (glissando). The dynamics are indicated as 'pppp' (pianissimo) and the instruction 'al fine' is present.

52 *sul G*

1 *ord.*

V *ord.*

2 *ord.*

vla *ord.*

VC *ord.*

Detailed description: This system contains measures 53 and 54. Measure 53 is marked 'sul G' (sul G string) and 'ord.' (ordine). Measure 54 continues the 'ord.' instruction. The notation includes various rhythmic values, including triplets and sixteenth notes, with some notes marked with 'tr' (trills) and 'gliss.' (glissando). The dynamics are indicated as 'pppp' and the instruction 'al fine' is present.

53

1 *gliss.*

V *gliss.*

2 *gliss.*

vla *gliss.*

VC *pizz.*

Detailed description: This system contains measures 55 and 56. Measure 55 is marked 'gliss.' (glissando) and 'pizz.' (pizzicato). Measure 56 continues the 'gliss.' instruction. The notation includes various rhythmic values, including triplets and sixteenth notes, with some notes marked with 'tr' (trills) and 'gliss.' (glissando). The dynamics are indicated as 'pppp' and the instruction 'al fine' is present.

16

54 $\frac{2}{4}$ = 42 mf = 52 $4pp$

1 $\frac{2}{4}$ = 38 $4pppp$

V $\frac{2}{4}$ = 60

2 $\frac{2}{4}$ = 48

vla $\frac{2}{4}$ = 64

VC $\frac{2}{4}$ = 64

5 mp = 64 $\frac{2}{4}$ = 33 $4p$ mf = 60 $\frac{2}{4}$ = 22 $4pp$ mf = 63

1 $\frac{2}{4}$ = 52

V $\frac{2}{4}$ = 63

2 $\frac{2}{4}$ = 67

vla $\frac{2}{4}$ = 60

VC $\frac{2}{4}$ = 48 $\frac{2}{4}$ = 60 $\frac{2}{4}$ = 64

56 $\frac{2}{4}$ = 38 pp mf $\frac{2}{4}$ = 28 $\frac{2}{4}$ = 48 $4pppp$ mp $\frac{2}{4}$ = 19 $\frac{2}{4}$ = 50

1 $\frac{2}{4}$ = 36

V $\frac{2}{4}$ = 64

2 $\frac{2}{4}$ = 28

vla $\frac{2}{4}$ = 31

VC $\frac{2}{4}$ = 60

17

mp
57 $\text{♩} = 60$ ca. - (per tutti)

Musical score for measures 57-58. The score is for four staves: Violin 1 (V1), Violin 2 (V2), Viola (vla), and Violoncello (vc). The tempo is marked as $\text{♩} = 60$ ca. - (per tutti). The key signature has one sharp (F#). Measure 57 features a complex texture with triplets and sixteenth notes. Measure 58 continues with similar rhythmic patterns. Performance markings include *pizz.* (pizzicato) and *arco* (arco). A *trca* marking is present in the vc staff at the end of measure 58.

58 $\text{♩} = 44$

Musical score for measures 59-60. The score is for four staves: Violin 1 (V1), Violin 2 (V2), Viola (vla), and Violoncello (vc). The tempo is marked as $\text{♩} = 44$. The key signature has one sharp (F#). Measure 59 features a complex texture with triplets and sixteenth notes. Measure 60 continues with similar rhythmic patterns. Performance markings include *pizz.* (pizzicato) and *arco* (arco). A *trca* marking is present in the vc staff at the end of measure 60.

59 $\text{♩} = 48$

Musical score for measures 61-62. The score is for four staves: Violin 1 (V1), Violin 2 (V2), Viola (vla), and Violoncello (vc). The tempo is marked as $\text{♩} = 48$. The key signature has one sharp (F#). Measure 61 features a complex texture with triplets and sixteenth notes. Measure 62 continues with similar rhythmic patterns. Performance markings include *pizz.* (pizzicato) and *arco* (arco). A *trca* marking is present in the vc staff at the end of measure 62.

4/4 $\text{♩} = 48$
pp

18

60

Musical score for measures 60-62. The score is in 4/4 time with a tempo of quarter note = 48. The dynamics are *pp*. The score includes staves for Violin 1 (V1), Violin 2 (V2), Viola (vla), and Violoncello (vc). Measure 60 shows a complex rhythmic pattern with triplets and slurs. Measure 61 features a glissando in the Violin 2 part. Measure 62 continues the intricate rhythmic and melodic development.

61

Musical score for measures 63-65. The score continues from the previous page. Measure 63 shows a complex rhythmic pattern with triplets and slurs. Measure 64 features a *pm.* (pizzicato) marking in the Viola part. Measure 65 includes a *s.tasto* (sul tasto) marking in the Violoncello part. The score includes staves for Violin 1 (V1), Violin 2 (V2), Viola (vla), and Violoncello (vc).

62

Musical score for measures 66-68. The score continues from the previous page. Measure 66 shows a complex rhythmic pattern with triplets and slurs. Measure 67 features a *sul G* marking in the Violoncello part. Measure 68 includes a *gliss.* (glissando) marking in the Violin 1 part. The score includes staves for Violin 1 (V1), Violin 2 (V2), Viola (vla), and Violoncello (vc).

19

$\text{♩} = 60$
mp

63

1
V
2
vla
vc

gliss.
sul C
pizz.
arco

64

1
V
2
vla
vc

gliss.
sul G
arco
pizz.

65

1
V
2
vla
vc

gliss.
sul G
pizz.

4/4
pp

191

8/16
mp

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one flat (B-flat). The second and third staves are bass clefs. The fourth staff is a grand staff (treble and bass clefs). The music is written in a rhythmic style with many notes, and there are some markings above the staves, possibly dynamics or articulation.

The second system of the musical score consists of four staves, similar in layout to the first system. It continues the musical composition with various rhythmic patterns and note values.

The third system of the musical score consists of four staves, continuing the piece. The notation includes various note values and rests, typical of a handwritten musical manuscript.

21 2

Streichquartette

Musik für Streichquartett	(1954)	18'
I. Streichquartett	(1957)	15'50''
Concerto für Streichquartett	(1959)	16'
II. Streichquartett	(1964)	29'20''
III. Streichquartett	(1971)	16'50''
IV. Streichquartett 19 kurze Stücke	(1973)	19'
V. Streichquartett	(1986)	20'10''
VI. Streichquartett	(1993)	28'
VII. Streichquartett	(1997)	23'30''
VIII. Streichquartett	(1998)	41'
IX. Streichquartett mit elektroakustischen Medien	(1999)	17'
Sechs Etüden für Streichquartett	(1999)	12'
XI. Streichquartett	(2000)	18'
Zwölf kurze Stücke für Streichquartett	(2000)	18'
XII. Streichquartett	(2001)	23'20''
XIII. Streichquartett	(2003)	24'10''
XIV. Streichquartett	(2005)	20'
XV. Streichquartett	(2006)	23'10''
XVI. Streichquartett	(2006)	26'40''

Strichpartiten

(1924) Nr.	Mask für Streichorchester
(1927) 12.20	I. Streichpartei
(1929) 16	Konzert für Streichorchester
(1964) 25.20	II. Streichpartei
(1971) 16.20	III. Streichpartei
(1973) 19	IV. Streichpartei 19 kurze Stücke
(1986) 20.10	V. Streichpartei
(1993) 28	VI. Streichpartei
(1997) 23.20	VII. Streichpartei
(1998) 41	VIII. Streichpartei
(1999) 17	IX. Streichpartei mit elektronischen Medien
(1999) 12	Zehn Etüden für Streichpartei
(2000) 18	XI. Streichpartei
(2000) 18	Zwölf kurze Stücke für Streichpartei
(2001) 21.20	XII. Streichpartei
(2003) 24.10	XIII. Streichpartei
(2005) 20	XIV. Streichpartei
(2006) 27.10	XV. Streichpartei
(2006) 20.40	XVI. Streichpartei

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

Schaeffer, a staunch adherent of refinement in musical substance, is a magician of the delicate sonority. His music always proceeds from intuition, a factor already evident in his *Nocturne* for strings (1953). Here we can hear twelve-note clusters of the sort that only much later began to enjoy great popularity in Polish music. Not only is *Nocturne* the first Polish composition based on the dodecaphonic technique, it is also the first true experiment in the realm of musical idiom. Small wonder, then, that while still relatively young Schaeffer was proclaimed "the father of contemporary music in Poland" by the musicographer Stefan Kisielewski. In practically every piece Schaeffer solves new problems of composition. His catalogue of works, now numbering over 400 items, contains pieces in widely different genres and highly sophisticated idioms. "This man", Kisielewski went on to write, "fills us with metaphysical dread: he knows everything and can do everything." As Erhard Karkoschka claimed, "Schaeffer's music points to the future."

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

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

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

Schaeffer ist ein Fanatiker der Differenzierung von musikalischer Substanz, ein Magier der Klangraffinesse. Er richtet sich in seinem Schaffen stets nach der Intuition - ein Faktor, der schon in seiner *Nocturne* (1953) für Streicher zum Tragen kam. Hier finden sich zwölftönige Cluster, die sich erst Jahre später großer Popularität in der polnischen Musik zu erfreuen begannen; aber die *Nocturne* ist nicht nur die erste polnische Komposition, die auf der Zwölftontechnik basierte, sondern auch das erste wirkliche Experiment im Bereich der Klangsprache. Kein Wunder also, daß der vergleichsweise noch junge Schaeffer von dem Musikschriftsteller Stefan Kisielewski "der Vater der Neuen Musik in Polen" genannt wurde. Fast in jedem Werk löst Schaeffer neue kompositorische Probleme. Seine über 400 Nummern umfassende Werkliste enthält Kompositionen unterschiedlichster Gattungen und stark differenzierter Idiome. "Dieser Mensch", schrieb Stefan Kisielewski über Schaeffer weiter, "läßt eine metaphysische Angst aufsteigen: er weiß alles, er kann alles." Und Erhard Karkoschka behauptete: "Schaeffers Musik weist in die Zukunft."

Seit 1969 fanden über sechzig Konzerte statt, die dem Schaffen des Komponisten gewidmet waren, u. a. in Oslo, Amsterdam, Shiraz, Princeton, Mexiko, Salzburg, Istanbul, Middelburg, Berlin und Wien. Seit 1963 unterrichtet er Komposition an der Musikakademie von Krakau, seit 1986 an der Hochschule für Musik und darstellende Kunst "Mozarteum" in Salzburg. Schaeffer schrieb siebzehn Bücher, darunter drei umfassende Musikgeschichtswerke und eine *Introduction to Composition*. Einen großen Stellenwert in Schaeffers Schaffen nehmen außerdem seine 41 Theaterstücke ein, die in mehrere Sprachen übersetzt in der ganzen Welt gespielt werden.

Als Komponist gehört Schaeffer zur "Avantgarde der Avantgarde". Schon beim ersten Kontakt mit seiner Musik fällt ihr authentisches und natürliches Aussagevermögen auf. Sie ist historisch und entwicklungs-technisch genau begründet und zeichnet sich durch Kompliziertheit und Vielgestaltigkeit aus. Präkompositorische Entscheidungen (z. B. ein stetig sich wechselndes Orchester, wie auch im *III. Klavierkonzert*) tragen dazu bei, daß sich das Werk schon in seiner ersten Disposition von einfachen Konventionen wesentlich unterscheidet. Jede neue Komposition ist für Schaeffer ein neues Abenteuer.

The first part of the report deals with the general situation of the country and the progress of the work done during the year. It is followed by a detailed account of the various projects and the results achieved. The report concludes with a summary of the work done and the progress made during the year.

The second part of the report deals with the financial statement of the organization. It shows the income and expenditure for the year and the balance sheet at the end of the year. It also shows the assets and liabilities of the organization and the progress made in the various projects.

The third part of the report deals with the administrative and general matters. It includes a list of the members of the organization and the names of the various committees and sub-committees. It also includes a list of the various projects and the names of the persons who are in charge of them.

The fourth part of the report deals with the progress made in the various projects. It includes a list of the various projects and the names of the persons who are in charge of them. It also includes a list of the various results achieved during the year.

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The sixth part of the report deals with the progress made in the various projects. It includes a list of the various projects and the names of the persons who are in charge of them. It also includes a list of the various results achieved during the year.

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