

BOGUSLAW SCHAEFFER

Music
for String Quartet

COLLSCH EDITION
SALZBURG

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JOHN W. HARRIS

MUSIC

FOR CHORUS

NEW YORK

Boguslaw Schaeffer

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GOLDSCHMIDT
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$\frac{1}{3}$ ♮ ♯ ♯	• • •
$\frac{1}{4}$ ♮ ♯ ♯ ♯	• • • •
$\frac{1}{5}$ ♮ ♯ ♯ ♯ ♯	• • • • •
$\frac{1}{6}$ ♮ ♯ ♯ ♯ ♯ ♯	• • • • • •
$\frac{1}{7}$ ♮ ♯ ♯ ♯ ♯ ♯ ♯	• • • • • • •

1

BOGUSLAW SCHAEFFER

1954

$\frac{4}{4}$ $\text{♩} = 62$

1

V

2

vla

vc

1

1

V

2

vla

vc

2

1
V
2
vla
vc
3

ff
m.vibr.
ff
m.vibr.
ff
m.vibr.
ff

1
V
2
vla
vc
4

m.vibr.
m.vibr.
m.vibr.

1
V
2
vla
vc
5

mp
mp
mp
m.vibr.
mp

$\text{♩} = 68$

1
v
mf

2
mf

vla
mf
sul C

vc
mf

6

1
v
m.vibr.

2
m.vibr.

vla

vc

7

1
v
pp

2
sub. pp
s. tasto

vla
sub. pp

vc
pp

8

3

$\text{♩} = 54$

1
V
2
via
vc

sub mf
tr
sub mf
sub mf

9

1
V
2
via
vc

pizz. arco
tr
pizz. arco
f
mp
mp
mf p

10

3
4
1
V
2
via
vc

mp
sul G
sul C
9:8

11

2 ♩ = 38
4/3

1
v 1/4 *pp*

2 *1/5 pp*

vla *pp*

vc *1/6 pp*

12

1

v *mp*

2 *mp*

vla *mp*

vc *mp*

13

♩ = 54 ♩ = 44

1

v *mf* *pp*

2 *mf* *pp*

vla *mf* *pp*

vc *mf* *pp*

14

5

$\text{♩} = 60$

1
V
2
vla
vc

15

1
V
2
vla
vc

16

1
V
2
vla
vc

17

6

2

4/4 $\text{♩} = 54$

1 *fff* *gliss.*

v

2 *fff* *gliss.*

vla *fff* *gliss.*

vc *fff* *gliss.*

18

1 *p*

v

2 *p*

vla *p*

vc *p*

19

$\text{♩} = 44$

1 *ppp* *gliss.*

v

2 *ppp* *gliss.*

vla *ppp*

vc *ppp* *gliss.*

20

Violino 1 solo:

indep. *neuroso*

1 *con sord.*
2 $\text{♩} = 29$

1

V

2

vla

vc

21

accel. ----- $\text{♩} = 45$

1

V

2

vla

vc

22

$\text{♩} = 68$
5 *senza sord.*
16 *pizz.*

$\text{♩} = 76$
3
4

1

V

2

vla

vc

23

24

v 1 *f* *ppp* *pp* *pp* *pp*

v 2 *f* *p* *sf* *pp*

vla *f* *tr* *pp* *pizz.* *arco* *p*

vc *f* *ppp* *f* *sf* *pp*

25

v 1 *p* *ppp* *f* *ff* *p* $\frac{1}{3}$

v 2 *ppp* *p* *p* $\frac{1}{4}$

vla *f* *ppp* *p* $\frac{1}{5}$

vc *sub. ppp* *mp* *ppp* $\frac{1}{6}$ *p*

26

v 1 *f* *pp* *mp* *ppp* *ppp*

v 2 *f* *pp* *tr* *pp* *ppp*

vla *p* *ppp* *f* *sf* *ppp*

vc *ppp* *f* *ppp* *mf* *sub. ppp*

$\text{♩} = 40$

$\text{♩} = 48$
con sord.
 4/4 3/4 6/4 2/4 3/4 5/4

1 *mp con sord.*
 2 *mp con sord.*
 vla *mp c. sord.*
 vc *mp*

(27) *ppp*

$\text{♩} = 48$
 $\text{♩} = 60$
 4/4 3/2 2/8 4/4

1 *mp*
 2 *mp*
 vla *mp*
 vc *mp*

(28) *sub. ppp*

$\text{♩} = 48$
 3/8 3/4 4/4

1 *ff*
 2 *ff*
 vla *f*
 vc *f*

(29) *p*

$\text{♩} = 64$

1
V

2

vla

vc

30

Musical score for measures 30-31. The score is for four instruments: Violin 1 (V1), Violin 2 (V2), Viola (vla), and Violoncello (vc). The tempo is marked as quarter note = 64. Measure 30 starts with a dynamic of *f*. V1 has a melodic line with trills and slurs. V2 has a similar melodic line with trills. vla has a rhythmic pattern with dynamics *ff* and *p*. vc has a bass line with dynamics *mf* and *p*. Measure 31 continues the patterns, with V1 and V2 ending on a sustained note.

$\text{♩} = 56$
dolciss. (sempre)

1
V

2

vla

vc

31

Musical score for measures 31-32. The tempo is marked as quarter note = 56, and the mood is *dolciss. (sempre)*. Measure 31 starts with a dynamic of *sub mp*. V1 has a melodic line with slurs. V2 has a rhythmic pattern with dynamics *sub. pp* and *dolce*. vla has a rhythmic pattern with dynamics *sub. mp* and *mp*. vc has a bass line with dynamics *sub. pp* and *pp*. Measure 32 continues the patterns, with V1 and V2 ending on a sustained note.

1
V

2

vla

vc

32

Musical score for measures 32-33. Measure 32 starts with a dynamic of *mp*. V1 has a melodic line with slurs. V2 has a rhythmic pattern with dynamics *pp* and *pp*. vla has a rhythmic pattern with dynamics *pp* and *pp*. vc has a bass line with dynamics *pp* and *pp*. Measure 33 continues the patterns, with V1 and V2 ending on a sustained note.

(♩=64)
Senza sord.

1
V
2
vla
vc

33

fff
Senza sord.

fff
Senza sord.

fff
Senza sord.

fff
Senza sord.

1
V
2
vla
vc

34

mf

mp *mf* *mp* *p*

mf *mp* *f* *al fine* *pizz.*

mp *mf* *mp* *f* *arco* *pizz.*

mp *mf* *mp* *f* *arco* *pizz.*

1
V
2
vla
vc

35

p *f*

mp *f*

(f sempre)

mp *f* *12*

3

♩ = 42

1/4

1 *mp*

2 *mp*

vla *mp*

vc *mp*

♩ = 36

ppp

ppp

ppp

ppp

36

♩ = 28

1 *f*

2 *f*

vla *f*

vc *f*

♩ = 36

sub. pppp

sub. pppp

sub. pppp

sub. pppp

37

♩ = 42

1 *mf*

2 *mf*

vla *mf*

vc *mf*

38

13

mp

5/4 $\text{♩} = 58$ 3/8 $\text{♩} = 80$ 2/4 $\text{♩} = 44$ 4/4

1

v

2

vla

vc

39

mp *ppp* *mp* *mp*

ppp *mp*

5/4 3/4 2/4 $\text{♩} = 60$ 4/4

1

v

2

vla

vc

40

p *ppp* *mp* *mp*

sf *sf* *sf* *sf*

arco *arco*

$\text{♩} = 66$ $\text{♩} = 60$

1

v

2

vla

vc

41

f *mp* *p* *6"*

f *mp* *p s.tasto* *6"*

f *mp* *p s.pont.* *6"*

f *mp s.tasto* *p ord.* *6"*

14

4
4 J=38
1/3

1
v
2
vla
vc

pp
1/4
pp
1/5
pp
1/6
pp

J=50

1
v
2
vla
vc

mf
pp
f
mp
pp
mf
pp
mp
pp
mp
pp

1
v
2
vla
vc

f
mf
p
mf
f
sf 15^{sub.}
p

$\text{♩} = 52$

1
v
2
vla
vc

45

1
v
2
vla
vc

46

1
v
2
vla
vc

47

16

$\text{♩} = 60$

1
v *mf*

2
v *mf*

vla *mf*

vc *arco* *mf*

48

1
v

2

vla

vc *mf*

49

$\text{♩} = 54$

1
v *mp*

2
v *mp*

vla *mp*

vc *mp*

50

17

p

m vibr.

Musical score for measures 51-54. Instruments: V1, V2, Vla, Vc. Dynamics: *pp*, *pppp*, *mf*, *p*. Performance notes include *phr.*, *arco*, and *3*.

Musical score for measures 52-55. Instruments: V1, V2, Vla, Vc. Dynamics: *mp*. Performance notes include *1/3*, *1/4*, *1/5*, and *1/6 (ord)*. A circled "52" is at the beginning.

Musical score for measures 53-56. Instruments: V1, V2, Vla, Vc. Dynamics: *f*, *ppp*. Performance notes include *4*, *4*, *phr.*, and *pizz.*. A circled "53" is at the beginning.

♩ = 64
4/4

1
v
2
vla
vc

mf p s.pont. ond. p

54

Detailed description: This system contains measures 54 and 55. It features four staves: Violin 1 (v1), Violin 2 (v2), Viola (vla), and Violoncello (vc). The time signature is 4/4 with a tempo of quarter note = 64. Measure 54 starts with a *mf* dynamic. Measure 55 includes dynamics *mf*, *p*, *s.pont.*, and *ond.*. There are various musical notations including triplets, slurs, and accents.

1
v
2
vla
vc

sub. ff ff sub. ff p p

55

Detailed description: This system contains measures 55 and 56. It features four staves: Violin 1 (v1), Violin 2 (v2), Viola (vla), and Violoncello (vc). Measure 55 includes dynamics *sub. ff*, *ff*, and *p*. Measure 56 includes dynamics *sub. ff*, *ff*, and *p*. There are various musical notations including triplets, slurs, and accents.

1
v
2
vla
vc

f p f p s.pont. (#) ond. f

56

19^p

Detailed description: This system contains measures 56 and 57. It features four staves: Violin 1 (v1), Violin 2 (v2), Viola (vla), and Violoncello (vc). Measure 56 includes dynamics *f*, *p*, *f*, and *p*. Measure 57 includes dynamics *f*, *p*, *s.pont. (#)*, and *ond.*. There are various musical notations including triplets, slurs, and accents. A rehearsal mark "19^p" is located at the bottom of the system.

2/4 $\text{♩} = 56$

1 *mp*

v *p*

2 *p* *sul tasto* *ord.*

vla *p*

vc *p*

57

1 *mp*

v *pp*

2 *mp* *sul tasto* *pp* *ord.*

vla *mp* *pp*

vc *mp* *pp*

58

$\text{♩} = 64$ *stasto* *ord.* *sul G.* *7 sul tasto* **A**

1 *ppp*

v *ppp*

2 *ppp* *sul tasto* *ord.*

vla *ppp*

vc *ppp*

59

20

4/4 $\text{♩} = 44$ $\text{♩} = 40$

1 *p* *sub. ppp* *mp*

2 *1/4* *sub. ppp* *mp*

vla *1/5* *p* *sub. ppp* *mp*

vc *1/6* *p* *ppp* *mp*

(60)

$\text{♩} = 46$

1 *p* *f* *p*

2 *p* *f* *p*

vla *p* *f* *p*

vc *p* *f* *p*

(61)

$\text{♩} = 38$ $\text{♩} = 48$ $\text{♩} = 36$

1 *mf* *pp* *f* *ppp*

2 *mf* *pp* *f* *ppp*

vla *mf* *pp* *f* *ppp*

vc *mf* *pp* *f* *ppp*

(62)

21

2/4 $\text{♩} = 50$
c. sord.
 (b) 3

1
p
c. sord.

2
p
c. sord.

vla
p
c. sord.

vc
p

(63)

molto espressivo

1
mf

2
p

vla
p

vc
p

(64)

$\text{♩} = 34$

1
mf
glin.

2
p
sul tasto
ord.

vla
p

vc
p

(65)

22

4/4 $\frac{1}{3}$ $\text{♩} = 54$

1 *mf* *pp*

v *mf* *pp*

2 *mf* *pp*

vla *mf* *pp*

vc *mf* *pp*

(66)

1 *pppp* *ff*

v *pppp* *ff*

2 *pppp* *ff*

vla *pppp* *ff*

vc *pppp* *ff* *s. pont.*

(67)

$\text{♩} = 28$ $\text{♩} = 46$

1 *mp*

v *mp*

2 *mp*

vla *mp*

vc *mp* *ovd.*

(68)

23

$\text{♩} = 60$

1
V
2
vla
vc
69

1
V
2
vla
vc
70

$\text{♩} = 52$

1
V
2
vla
vc
71

5

4/4 $\text{♩} = 56$
(s. sord.)

1 *ff*

V (s. sord.)

2 *ff* (s. sord.)

vla *ff* (s. sord.)

vc *ff*

72

sub 6

3

(crescendo)

7

V *p*

2 *p*

vla *p*

vc *p*

73

$\text{♩} = 64$

1 *f*

V *f*

2 *f* *mdadosol*

vla *p* *f* *p* *f* *p*

vc *f*

25 *p*

delicato delc.

74

75

V 1 *f* *ff* *m.vibr.*

V 2 *f* *m.vibr.*

Vla *f* *sulC* *pp*

Vc *f* *mf* *mp*

76

V 1 *p* *f* *mf* *m.vibr.*

V 2 *p* *f* *pp* *mf*

Vla *p* *f* *mf*

Vc *p* *mf* *p* *mf*

77

V 1 *mp*

V 2 *mp*

Vla *mp*

Vc *mp* *espress.*

♩ = 58

1
v
2
vla
vc

78

1
v
2
vla
vc

79

1
v
2
vla
vc

80

27

81

3/4 4/4 2/4

tr pizz. arco s.pont.

82

8/4 $J=44$ 6/4 $J=60$

sul G sul C

83

4/4 3/4 3/8 $J=34$ 4/4 3/4

mp p pp pppp ppp 15''

ond. pizz.

28

The first part of the report deals with the general situation of the country and the position of the various groups. It is followed by a detailed account of the events of the past few years, and a summary of the present state of affairs.

The second part of the report is devoted to a description of the various groups and their activities. It is followed by a detailed account of the events of the past few years, and a summary of the present state of affairs.

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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.

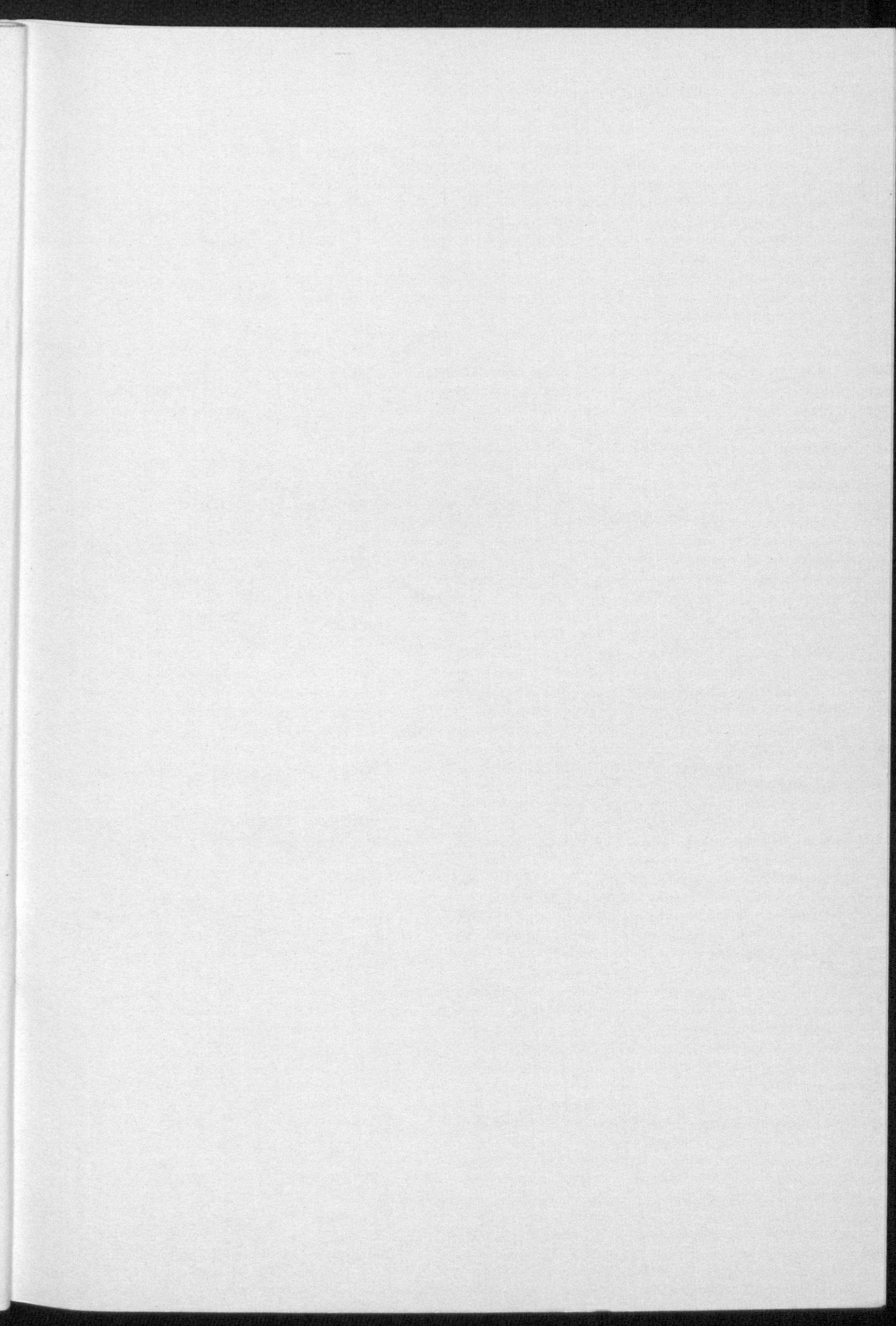
As a composer, Schaeffer belongs to the "vanguard of the avant-garde". Even at first hearing his music reveals an authentic and natural expressivity. It is firmly rooted in the history of music and compositional technique, standing out by virtue of its variety and complexity. Precompositional decisions - 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.



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