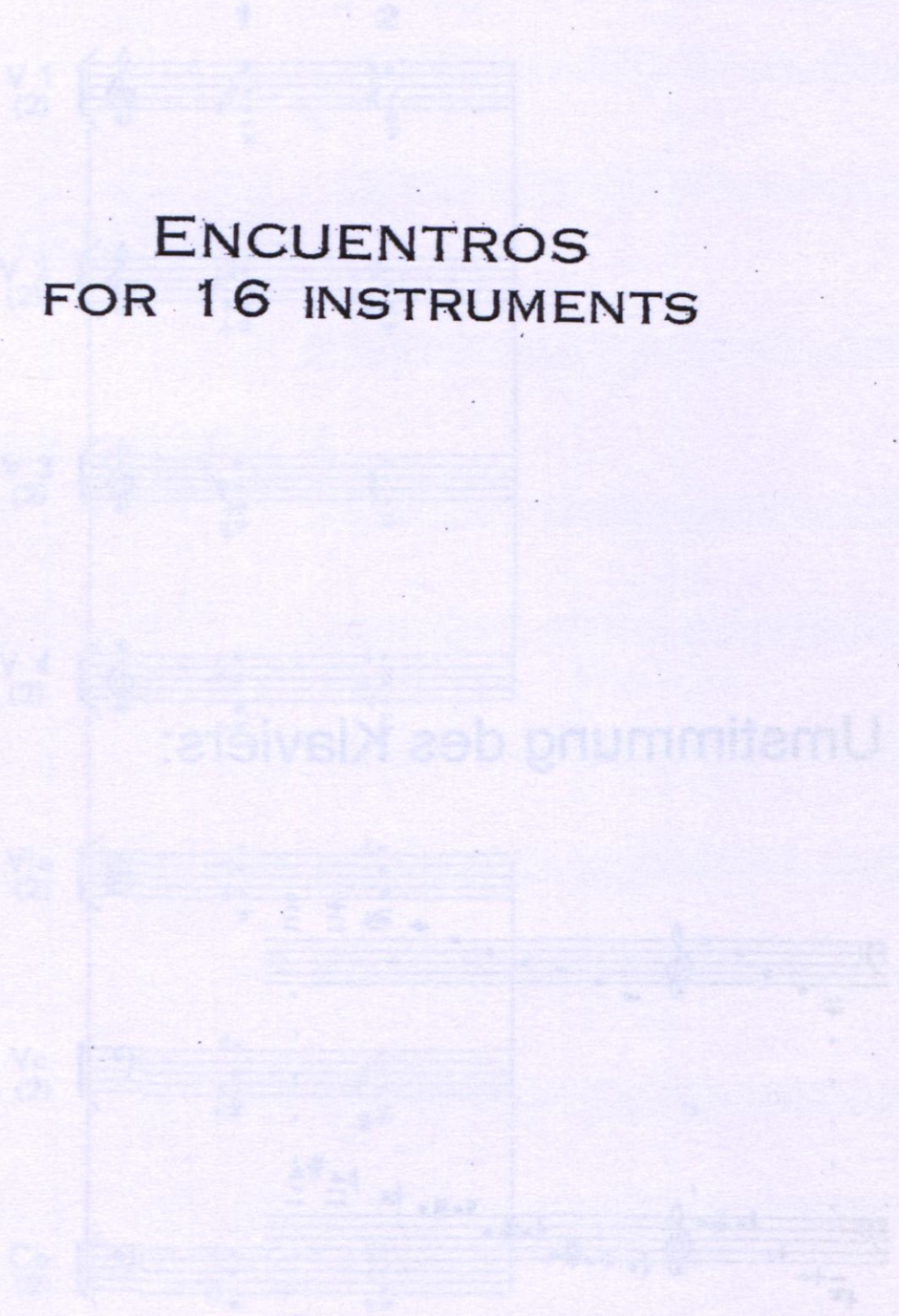
BOGUSLAW SCHAEFFER

ENCUENTROS
FOR 16 INSTRUMENTS

COLLSCH EDITION
SALZBURG

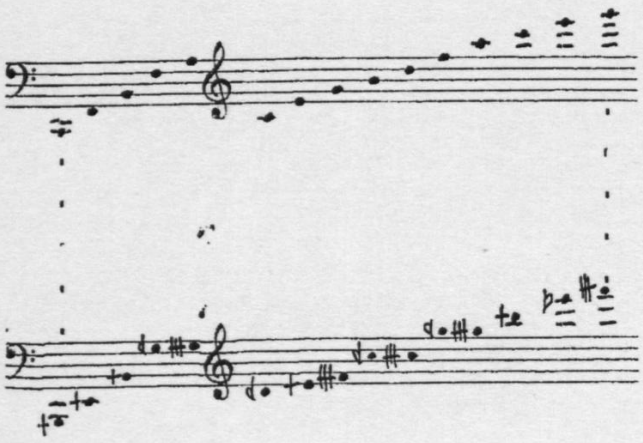
Boguslaw Schaeffer

ENCUENTROS
FOR 16 INSTRUMENTS

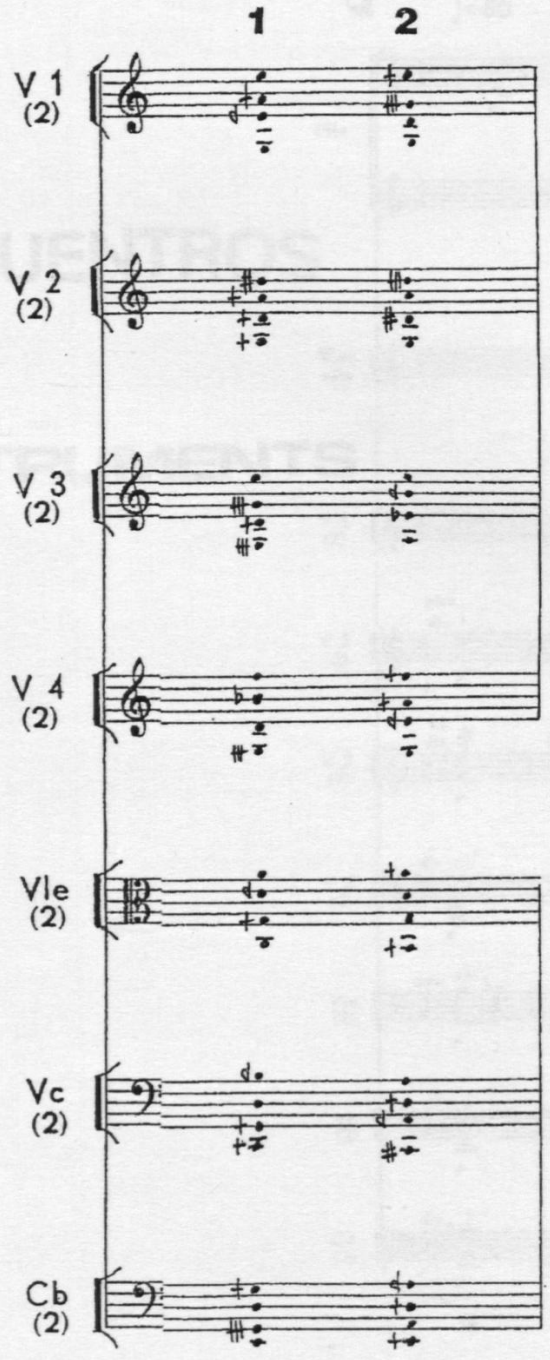


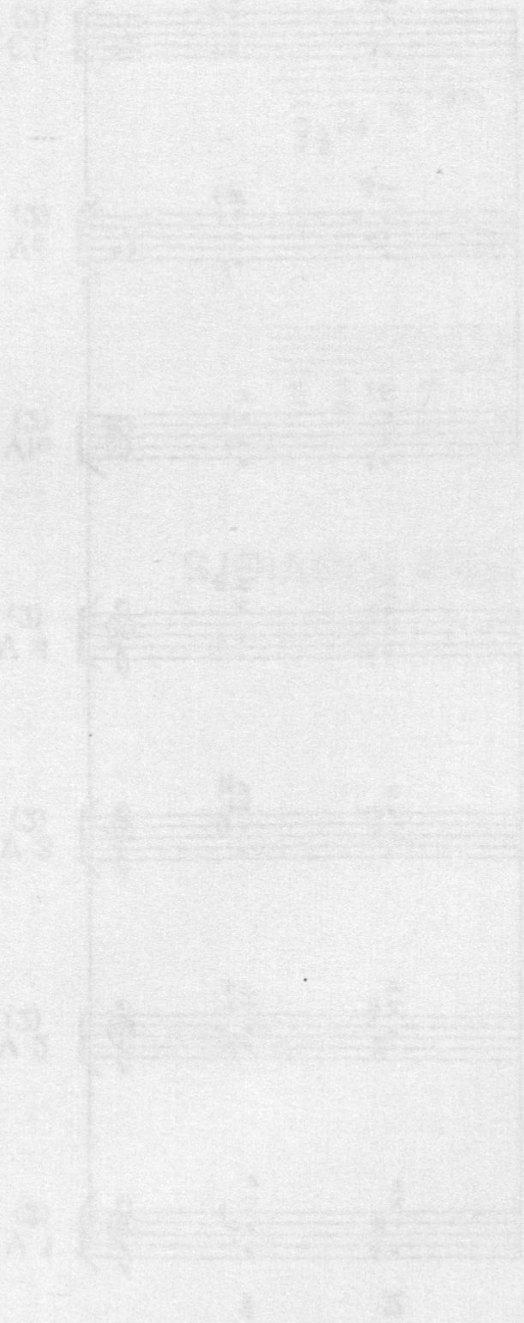
COLLSCH EDITION
SALZBURG

Umstimmung des Klaviers:



Umstimmung der Streichinstrumente:

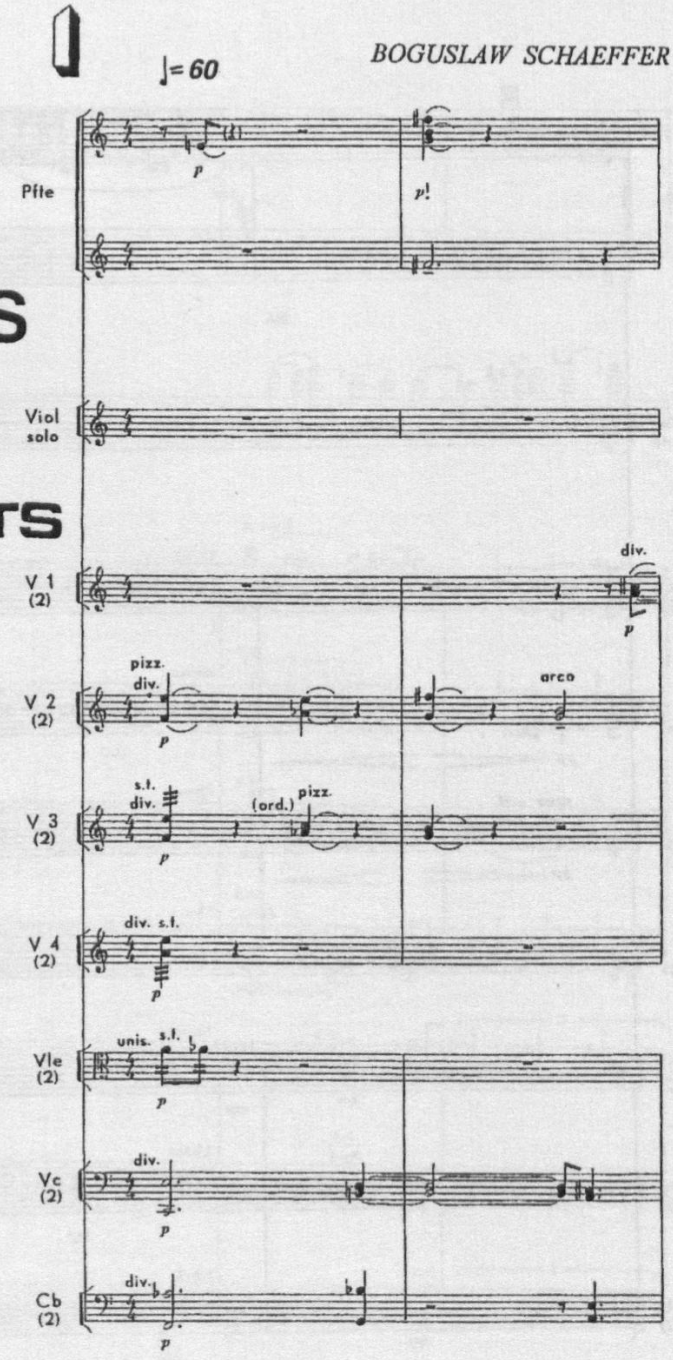


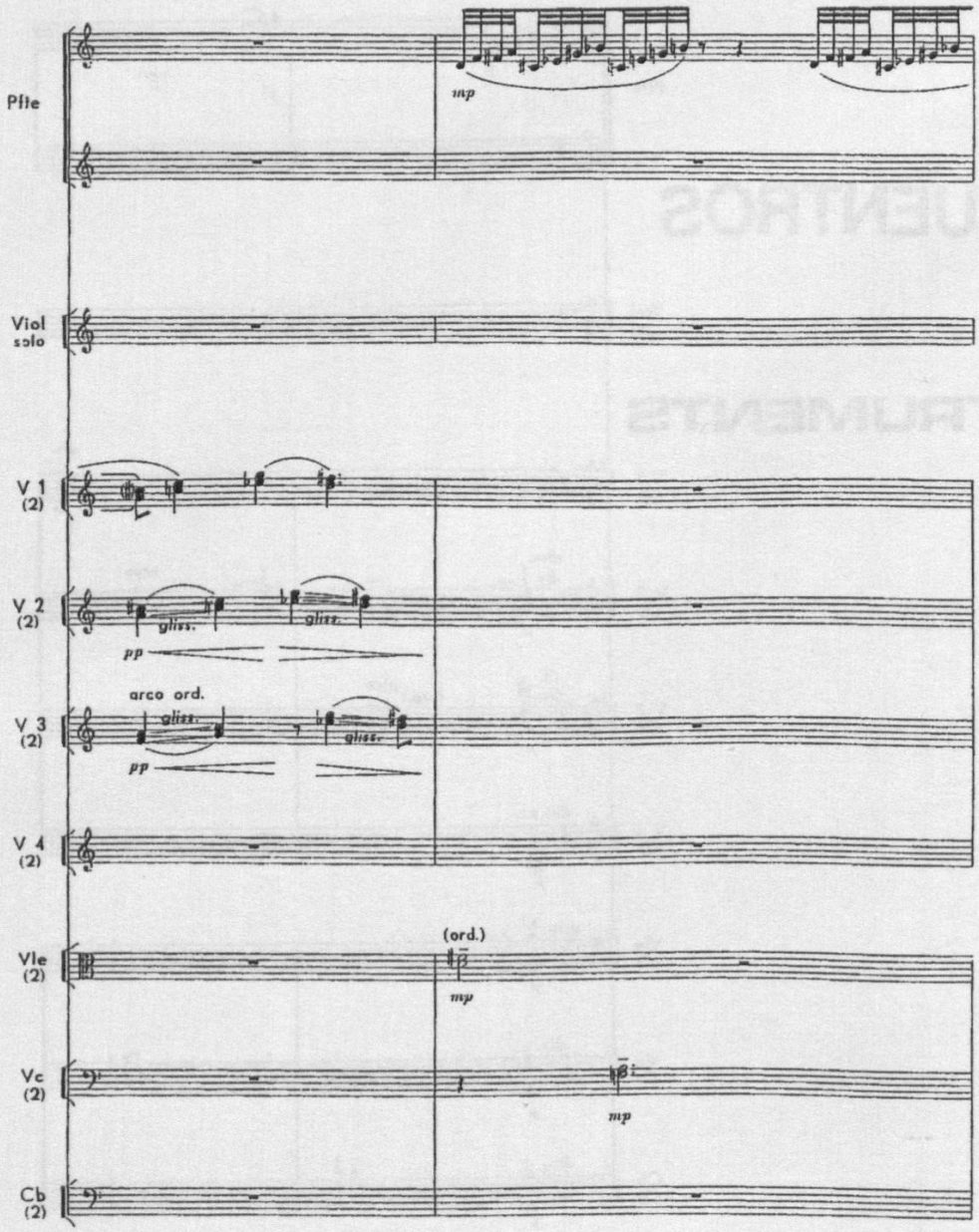


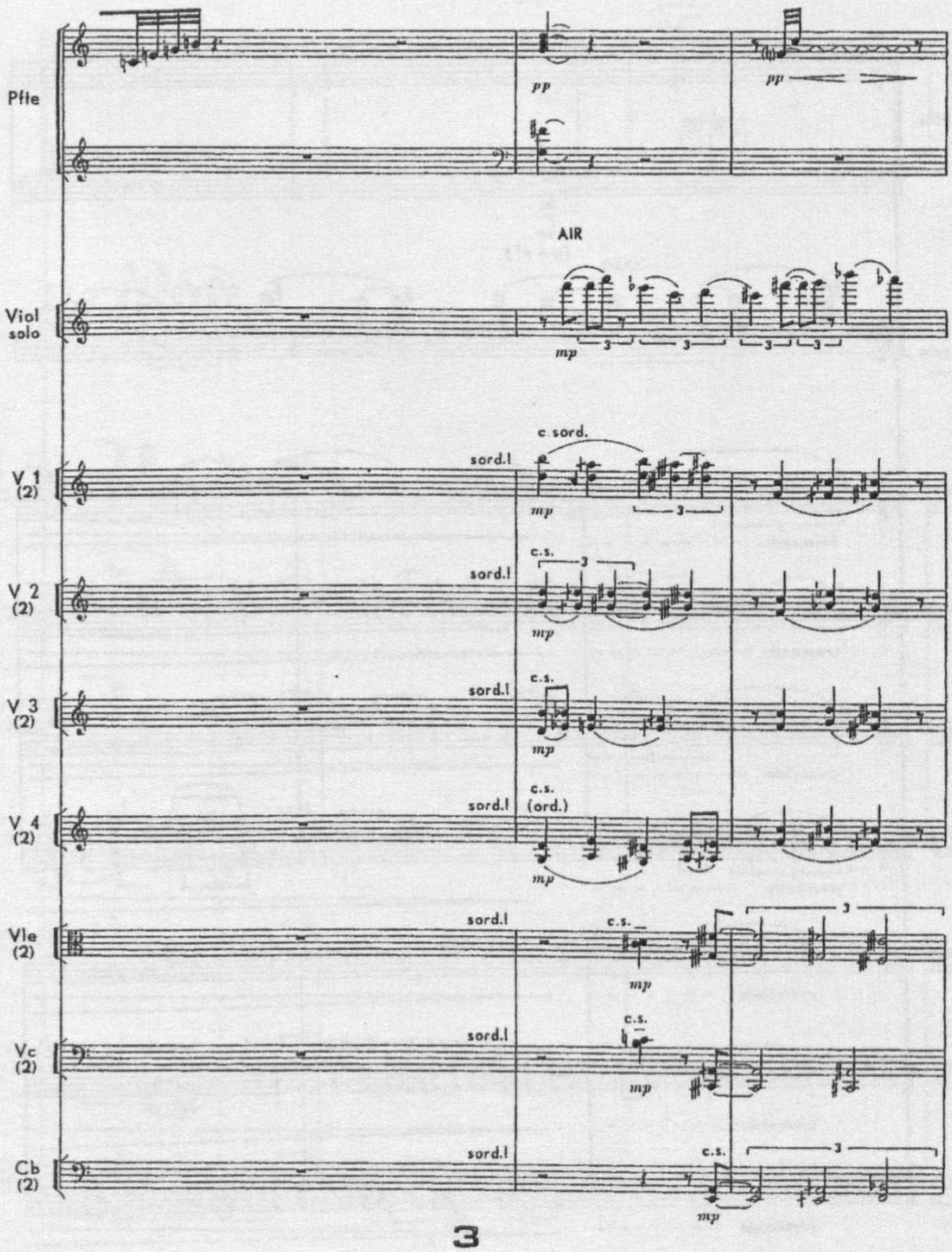
ENCUENTROS

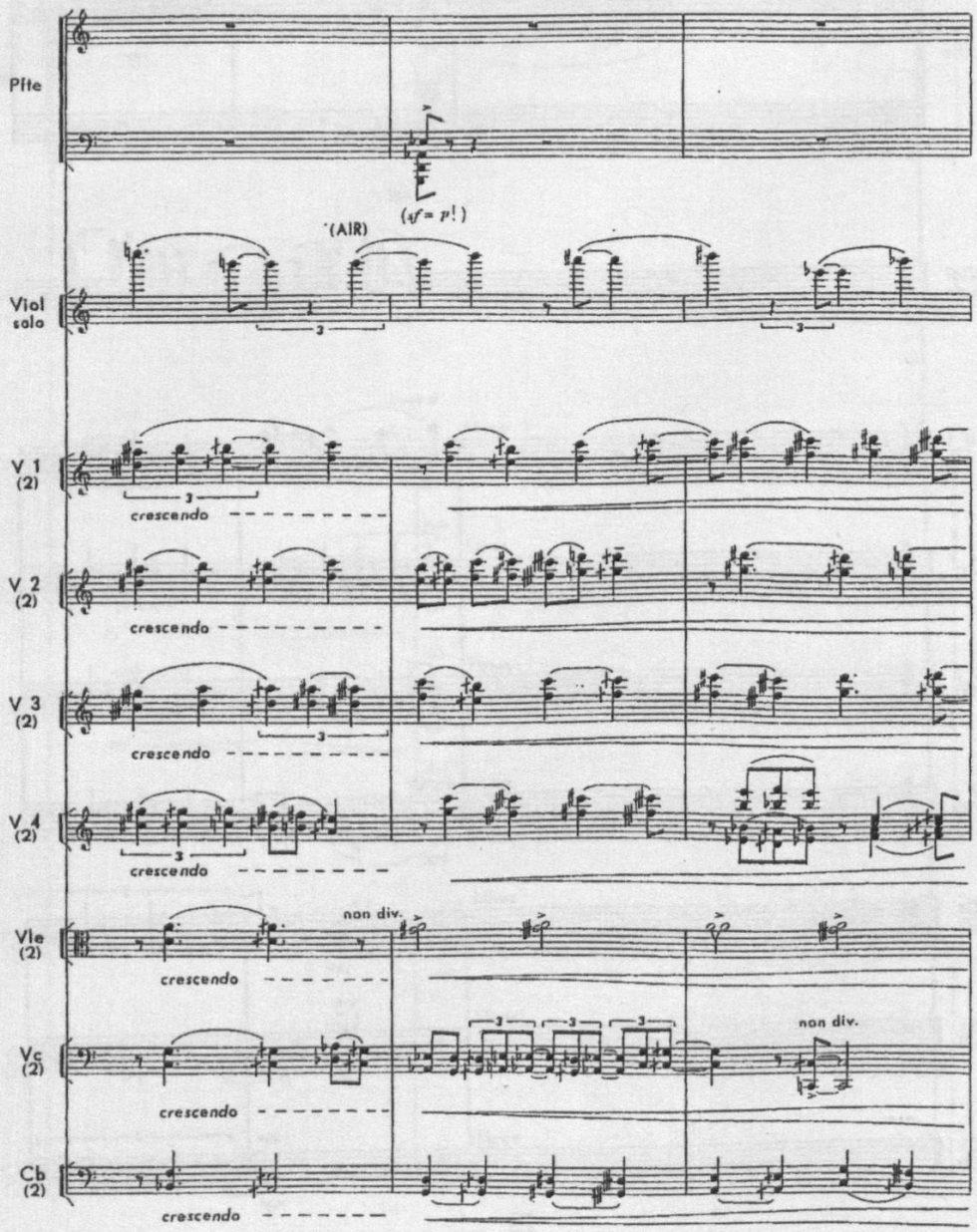
FOR 16 INSTRUMENTS

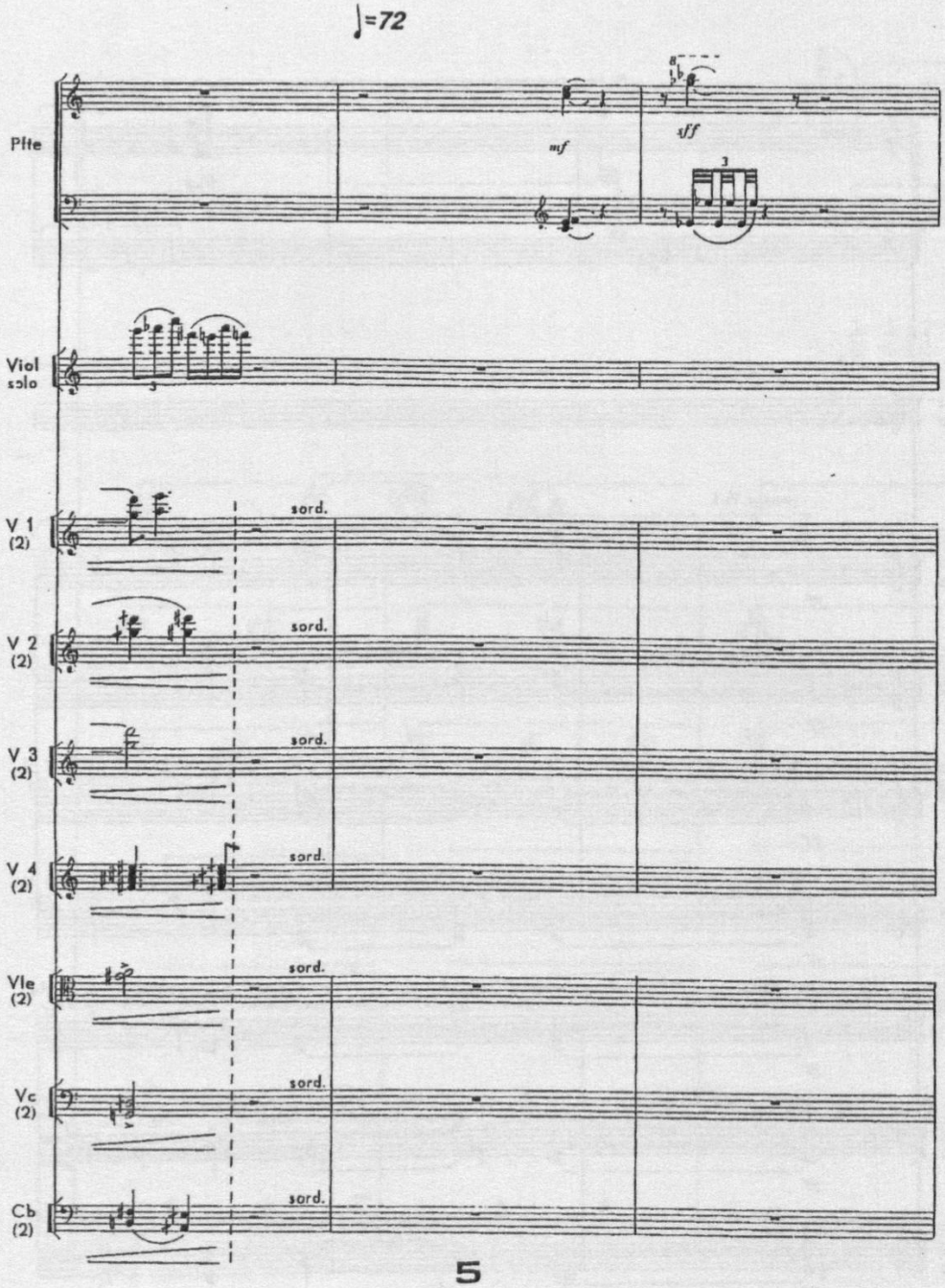
BOGUSLAW SCHAEFFER

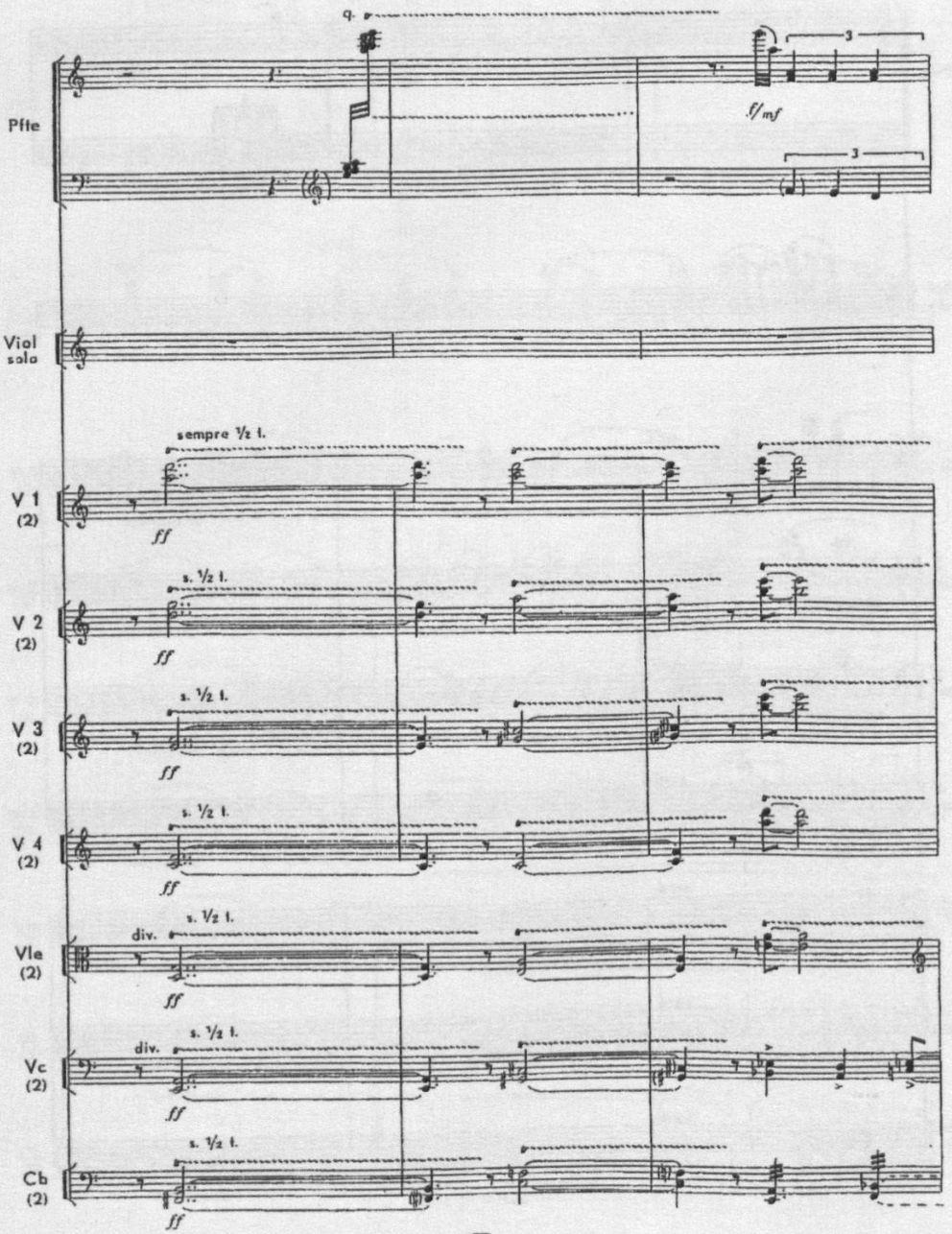


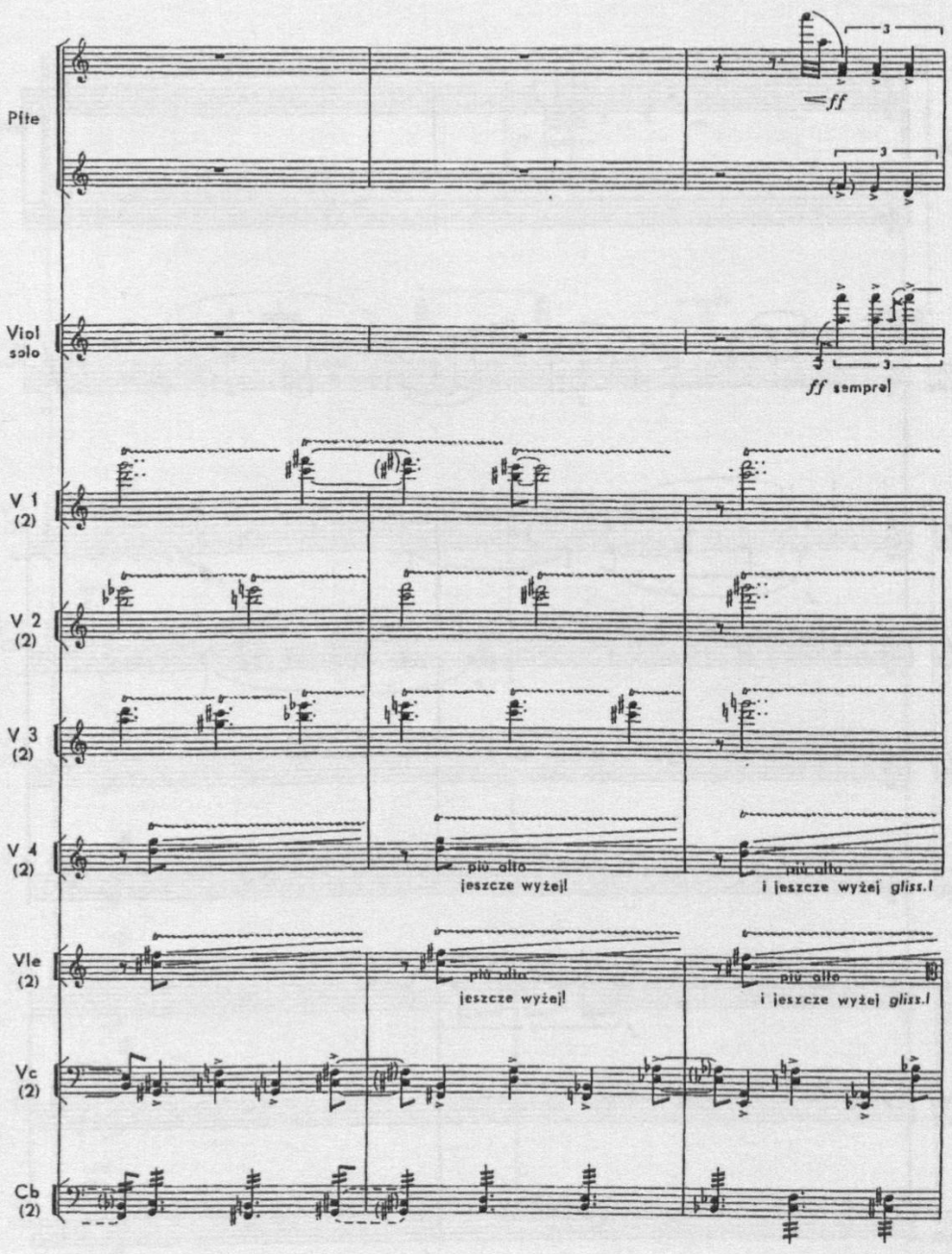

Pfte
mp
Viol
solo
V 1
(2)
V 2
(2)
gliss.
gliss.
pp
arco ord.
V 3
(2)
gliss.
gliss.
pp
V 4
(2)
(ord.)
Vle
(2)
mp
Vc
(2)
mp
Cb
(2)

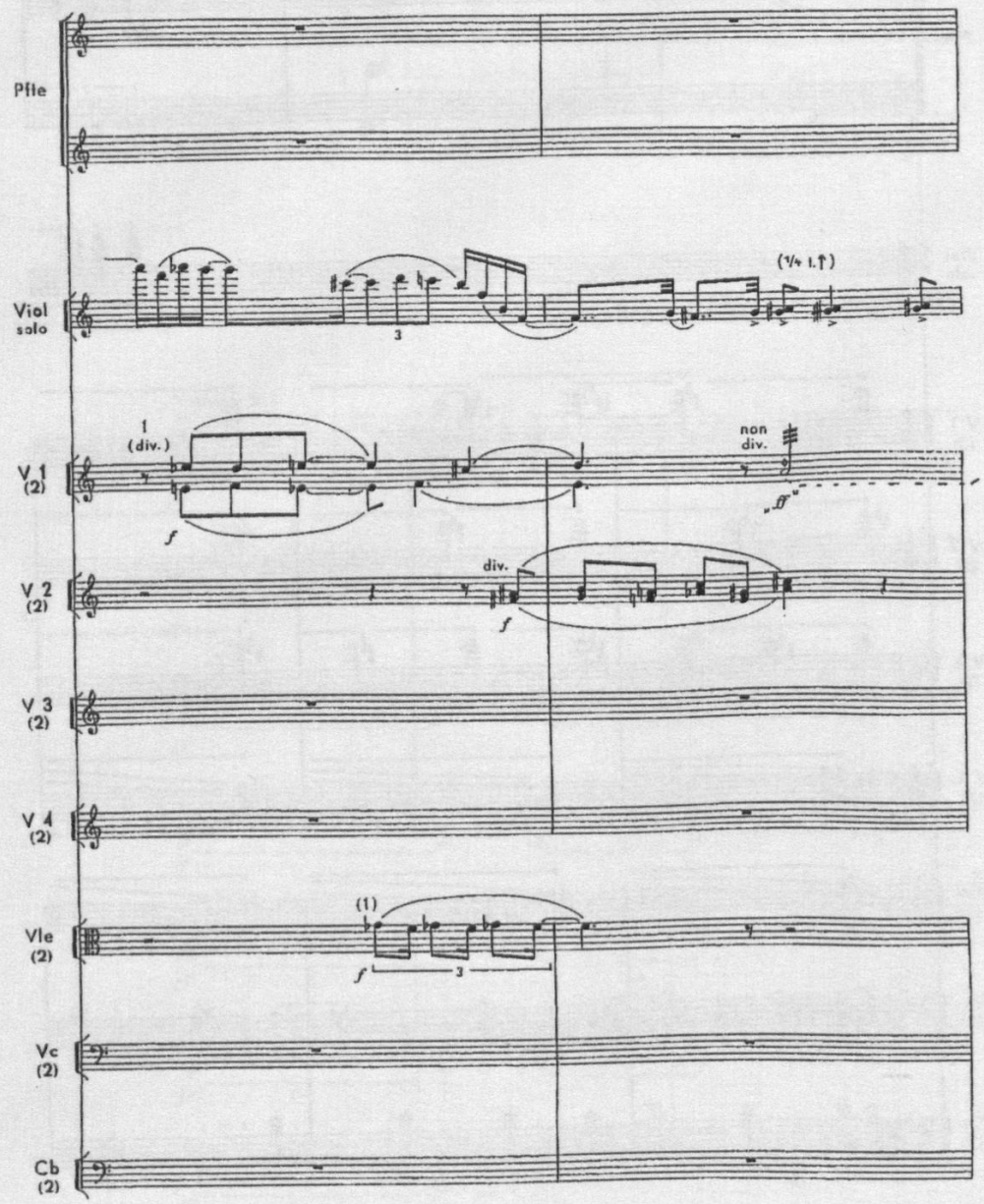

Pfte
pp
pp
AIR
Viol solo
mp
c. sord.
V 1 (2)
sord.!
mp
V 2 (2)
c.s.
sord.!
mp
V 3 (2)
c.s.
sord.!
mp
V 4 (2)
c.s.
(ord.)
sord.!
mp
Vle (2)
sord.!
c.s.
mp
Vc (2)
sord.!
c.s.
mp
Cb (2)
sord.!
c.s.
mp

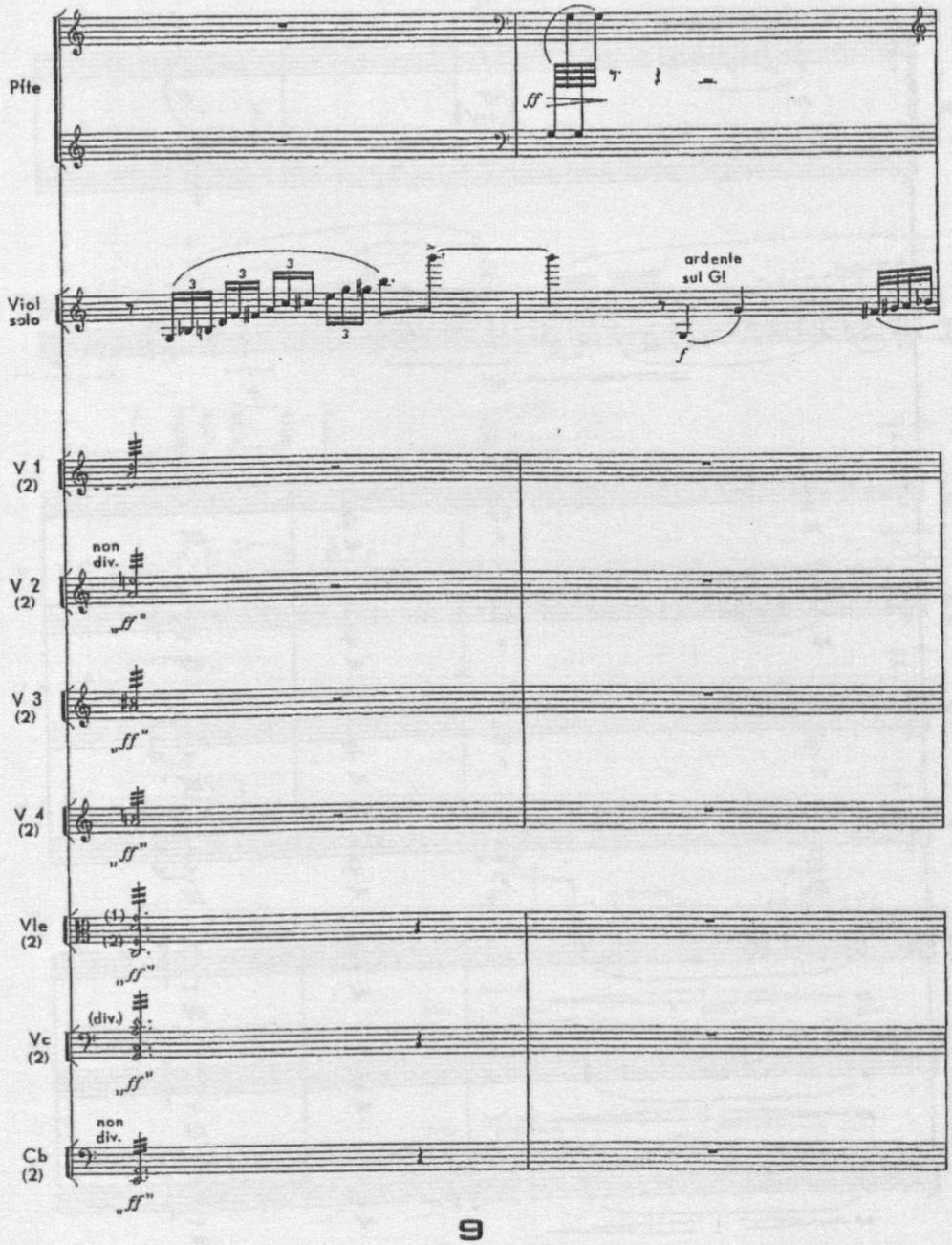

Pfte
(sf = p!)
(AIR)
Viol solo
V 1 (2)
crescendo
V 2 (2)
crescendo
V 3 (2)
crescendo
V 4 (2)
crescendo
Vle (2)
non div.
crescendo
Vc (2)
crescendo
non div.
Cb (2)
crescendo

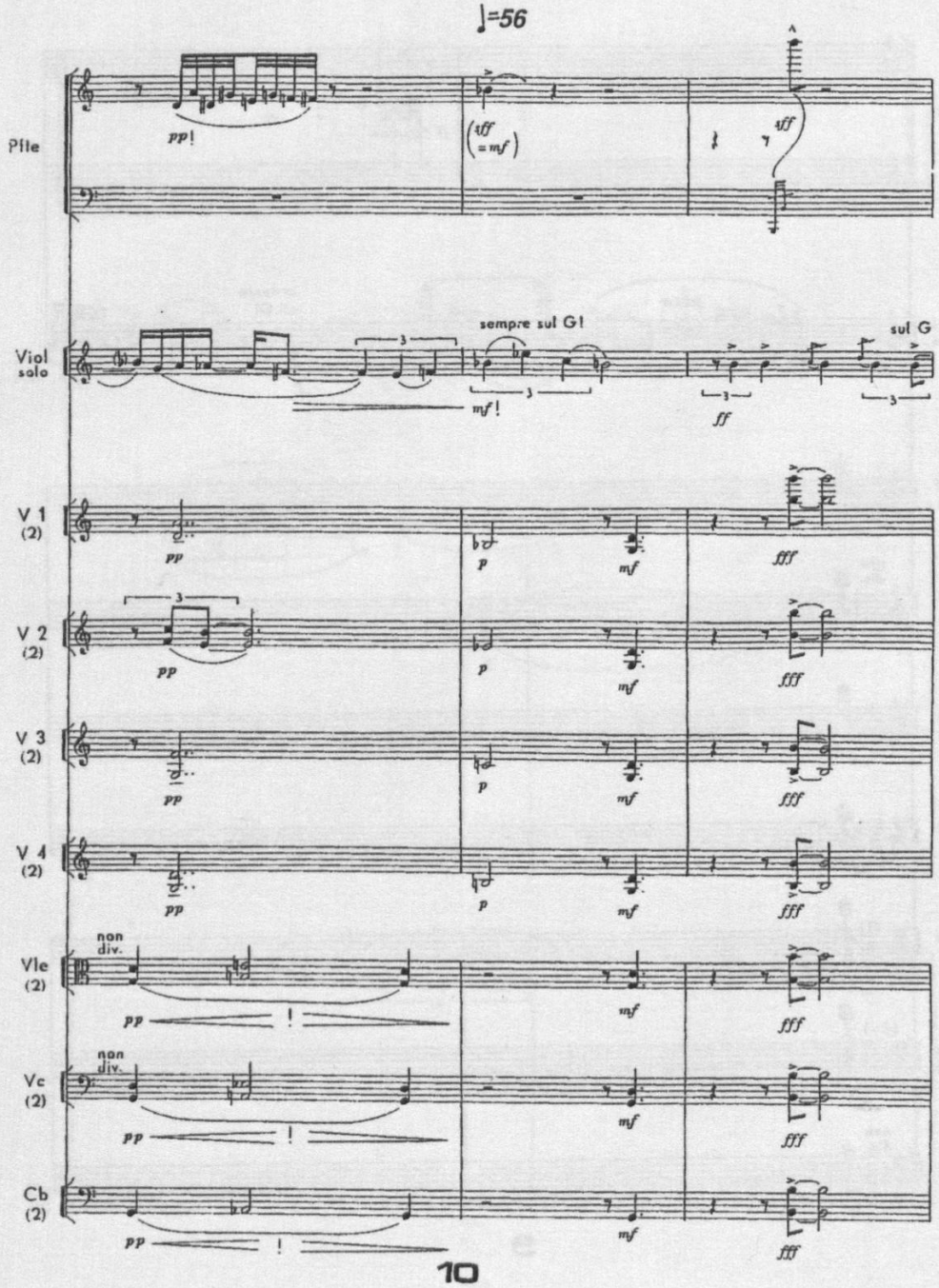

♩=72
Flte
mf
sff
Viol solo
V 1 (2)
V 2 (2)
V 3 (2)
V 4 (2)
Vle (2)
Vc (2)
Cb (2)
sord.

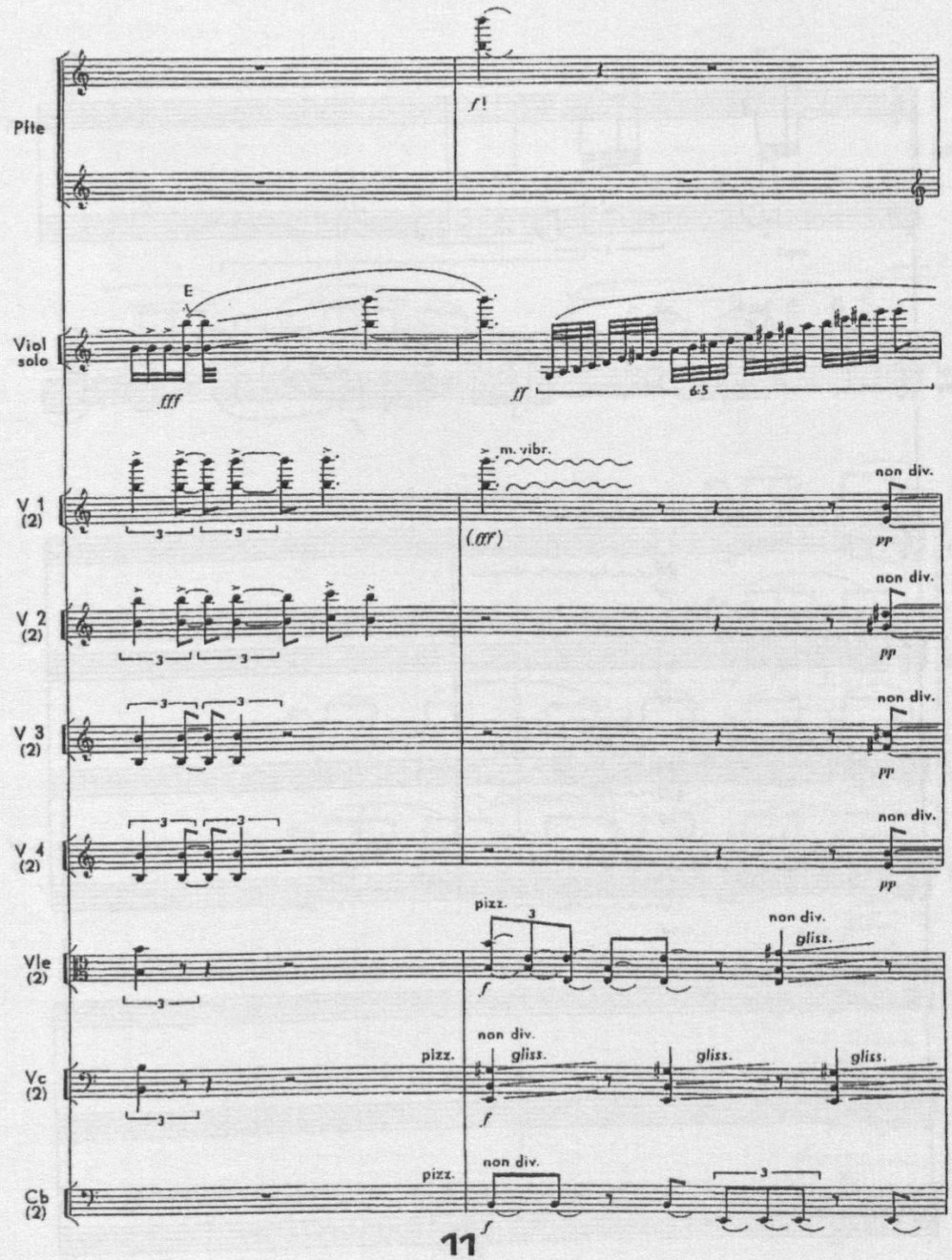

Pfte
Viol solo
V 1 (2)
V 2 (2)
V 3 (2)
V 4 (2)
Vla (2)
Vc (2)
Cb (2)
sempre ½ t.
s. ½ t.
div.
f/mf
ff

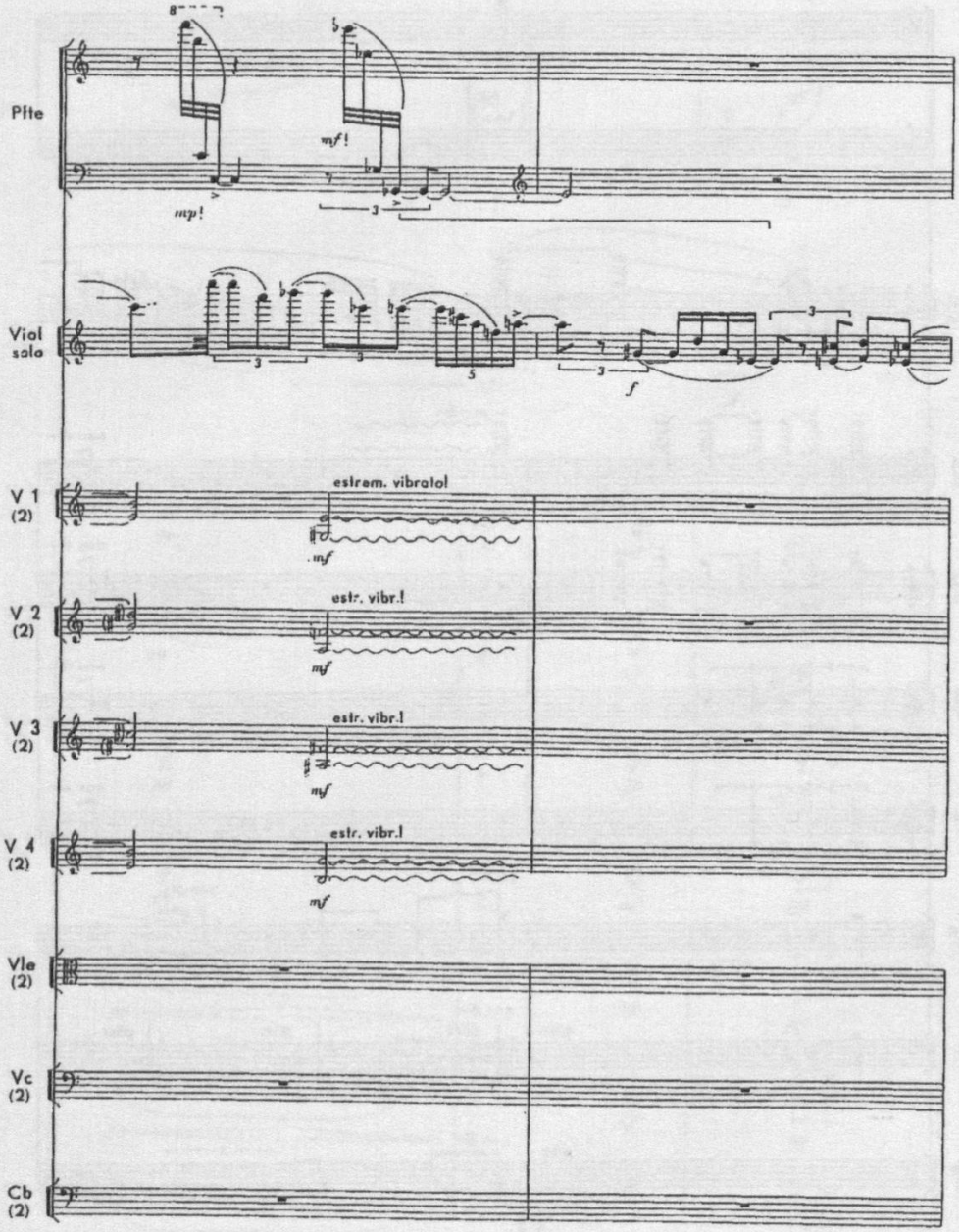

Flte
ff
Viol
solo
ff sempre!
V 1
(2)
V 2
(2)
V 3
(2)
V 4
(2)
più alto
jeszcze wyżej!
più alto
i jeszcze wyżej gliss.!
Vle
(2)
più alto
jeszcze wyżej!
più alto
i jeszcze wyżej gliss.!
Vc
(2)
Cb
(2)

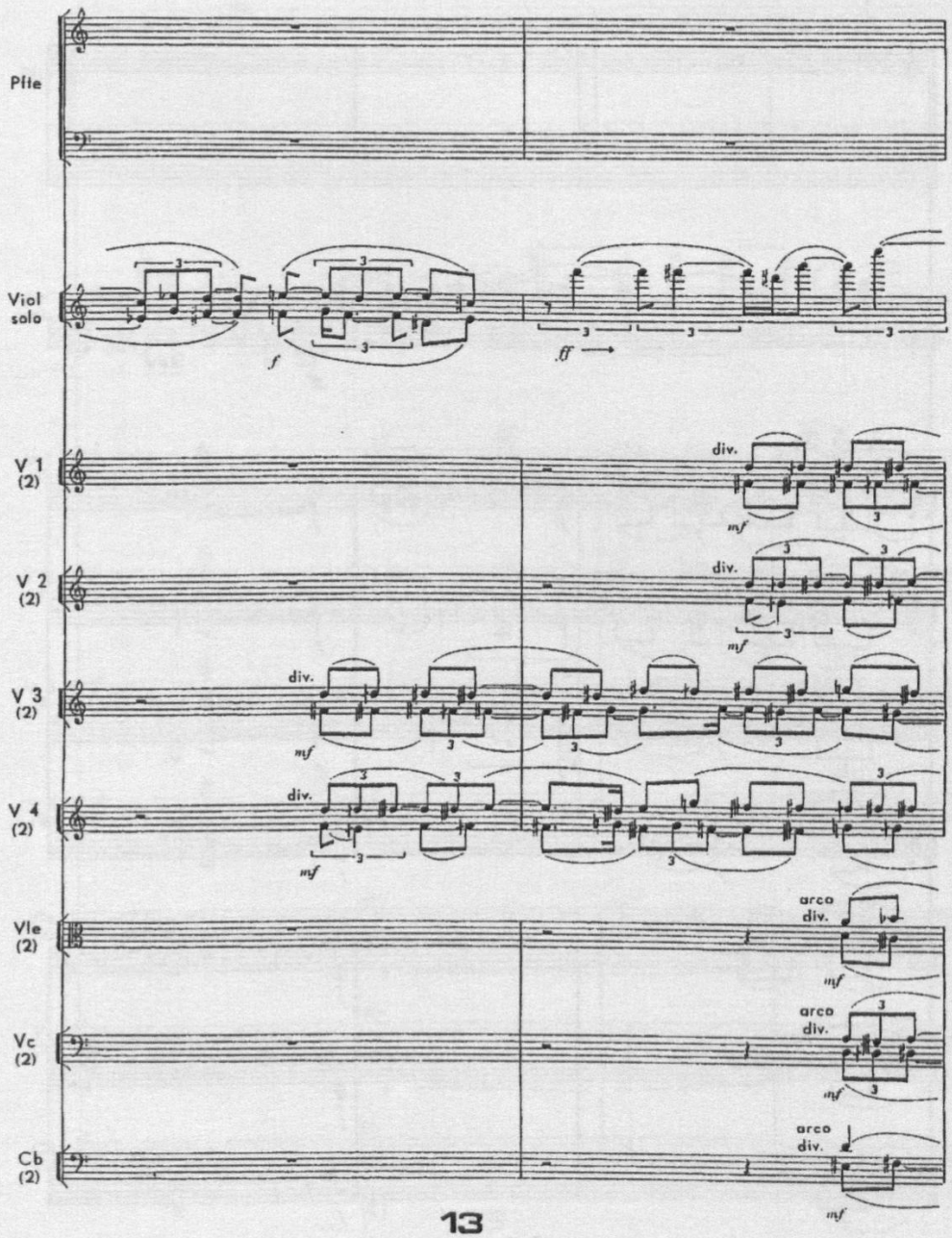

Pfte
Viol
solo
(1/4 t.)
1
(div.)
non
div.
V 1
(2)
V 2
(2)
div.
V 3
(2)
V 4
(2)
(1)
Vle
(2)
Vc
(2)
Cb
(2)

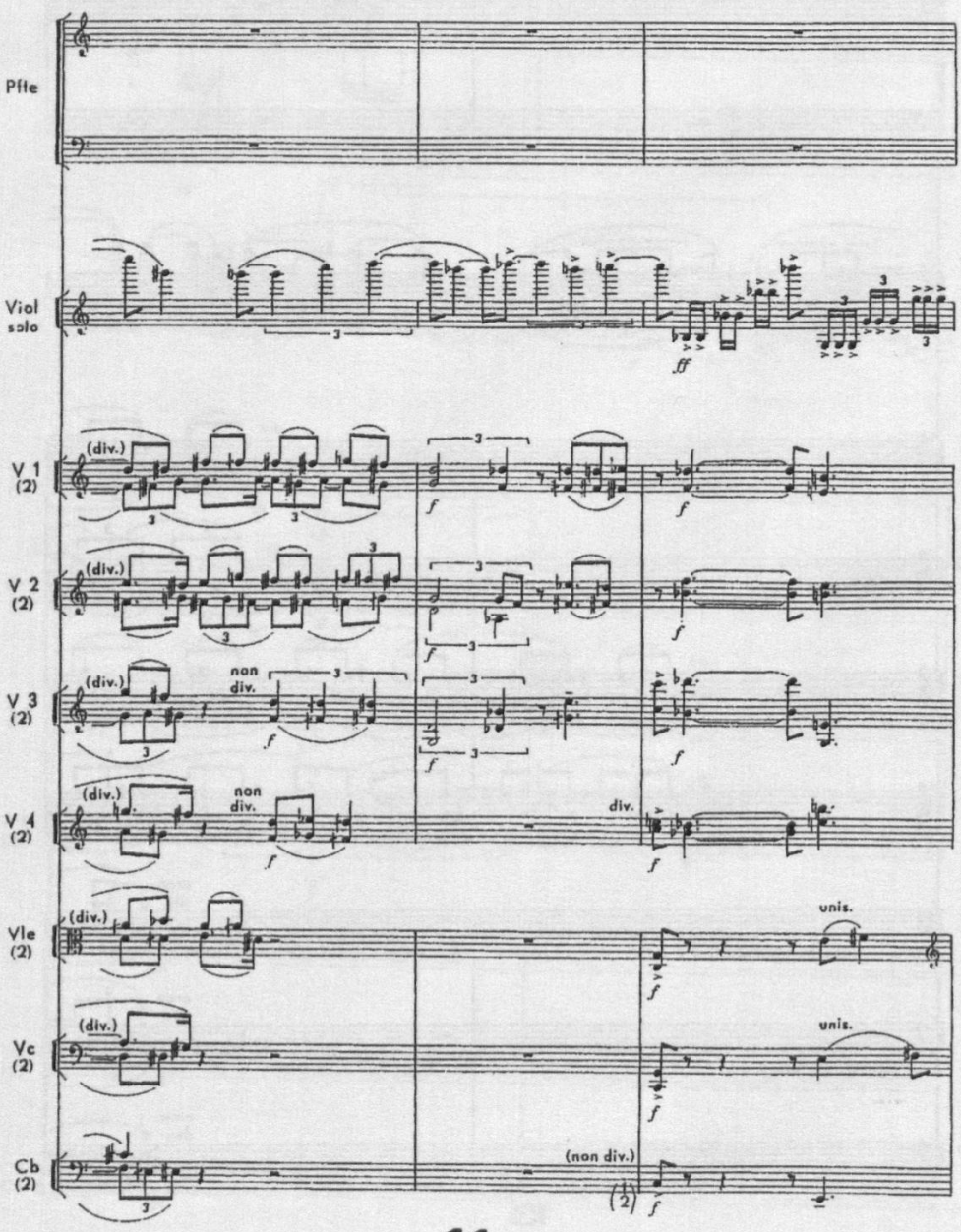

Flte
ff
Viol solo
ardente sul G!
f
V 1 (2)
non div.
„ff"
V 2 (2)
„ff"
V 3 (2)
„ff"
V 4 (2)
„ff"
Vle (2)
(1)
(2)
„ff"
Vc (2)
(div.)
„ff"
Cb (2)
non div.
„ff"

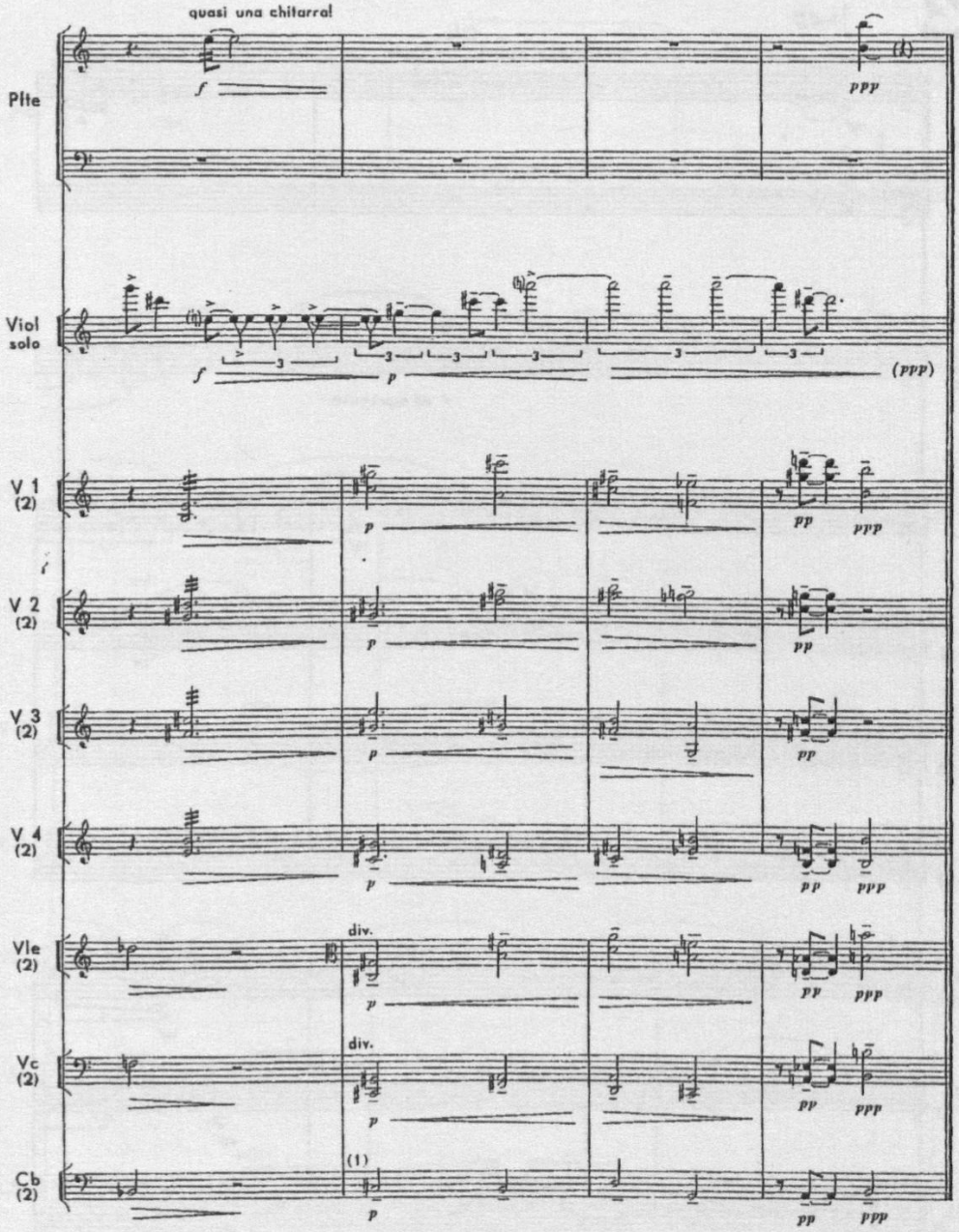

♩=56
Flte
pp!
(tff =mf)
tff
Viol solo
sempre sul G!
sul G
mf!
ff
V 1 (2)
V 2 (2)
V 3 (2)
V 4 (2)
pp
p
mf
fff
non div.
Vle (2)
Vc (2)
Cb (2)

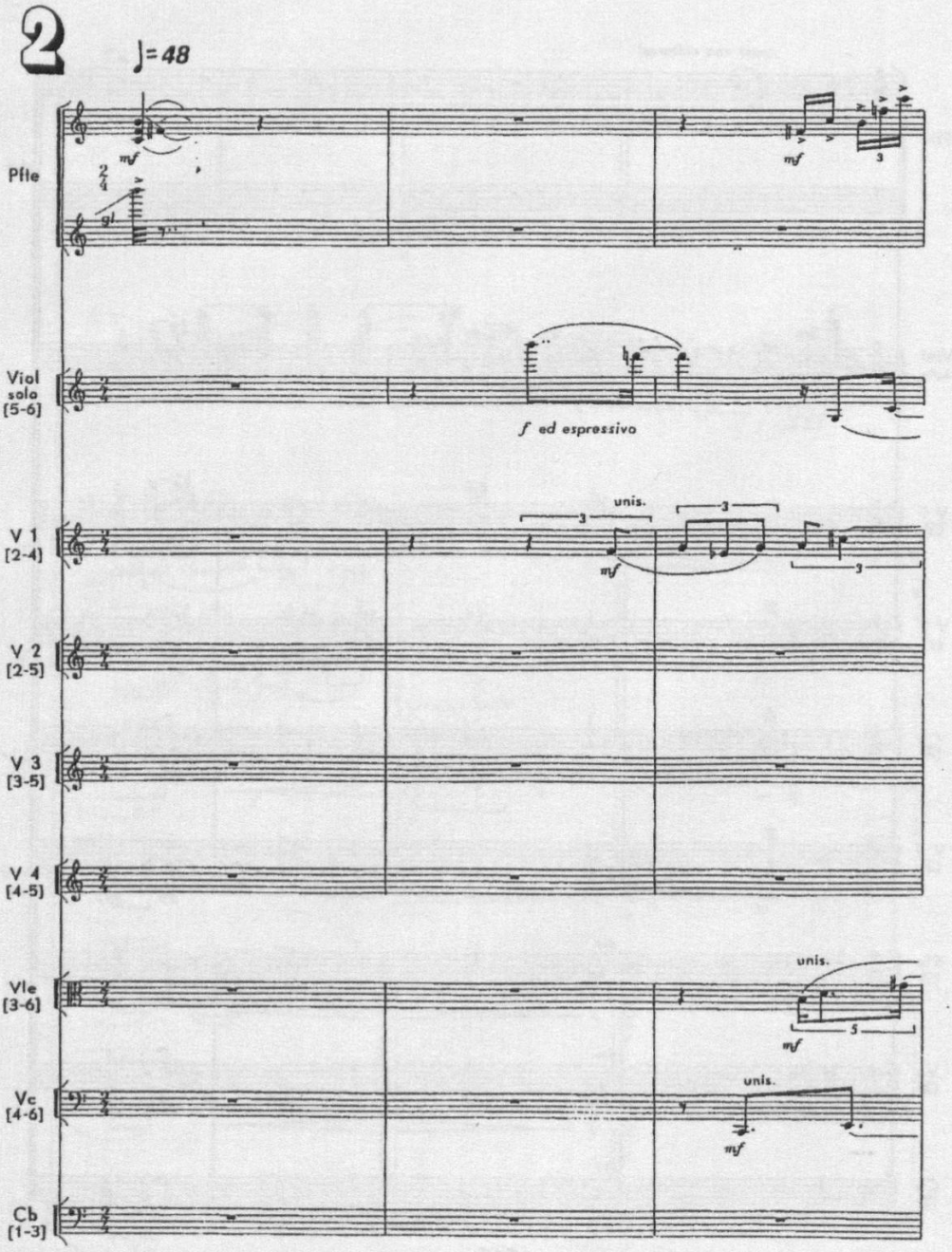

Flte
f!
Viol solo
E
fff
ff
6:5
V 1 (2)
m. vibr.
(fff)
non div.
pp
V 2 (2)
non div.
pp
V 3 (2)
non div.
pp
V 4 (2)
non div.
pp
Vle (2)
pizz.
3
non div.
gliss.
f
Vc (2)
pizz.
non div.
gliss.
gliss.
gliss.
f
Cb (2)
pizz.
non div.
3
f

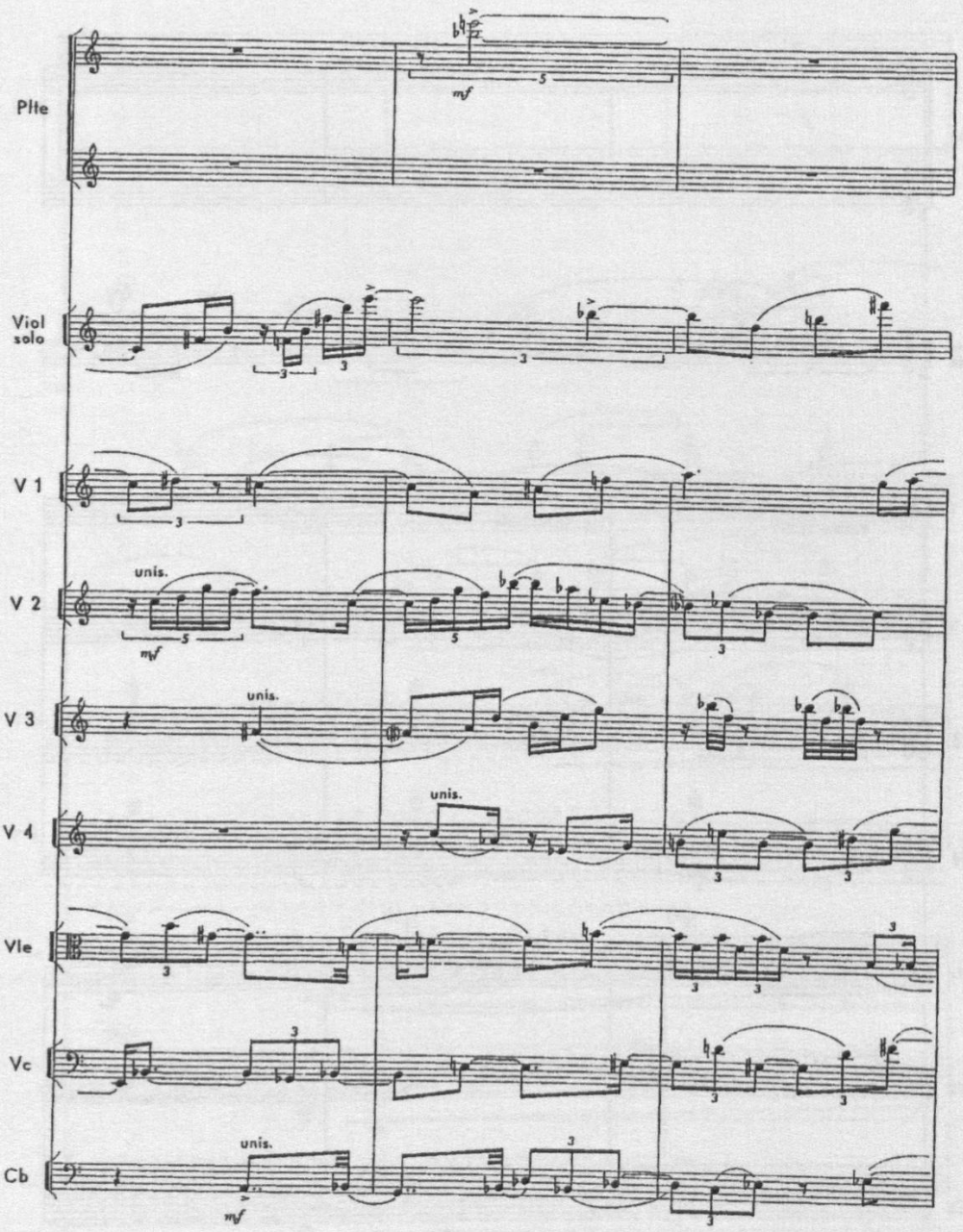

Flte
mf!
mp!
Viol
solo
f
V 1
(2)
estrem. vibratol
mf
V 2
(2)
estr. vibr.!
mf
V 3
(2)
estr. vibr.!
mf
V 4
(2)
estr. vibr.!
mf
Vle
(2)
Vc
(2)
Cb
(2)

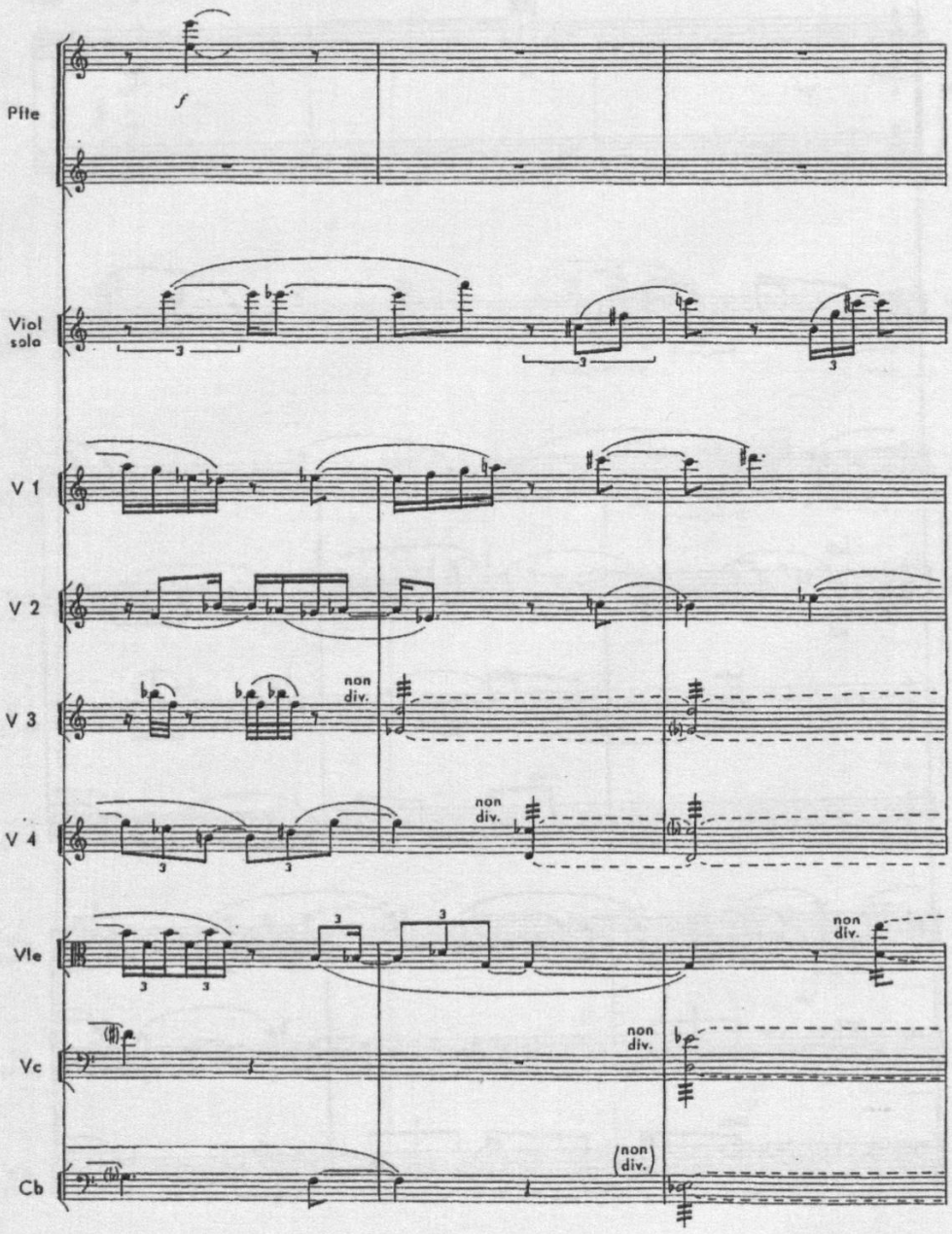

Flte
Viol solo
V 1 (2)
V 2 (2)
V 3 (2)
V 4 (2)
Vle (2)
Vc (2)
Cb (2)
f
ff
mf
div.
arco
div.

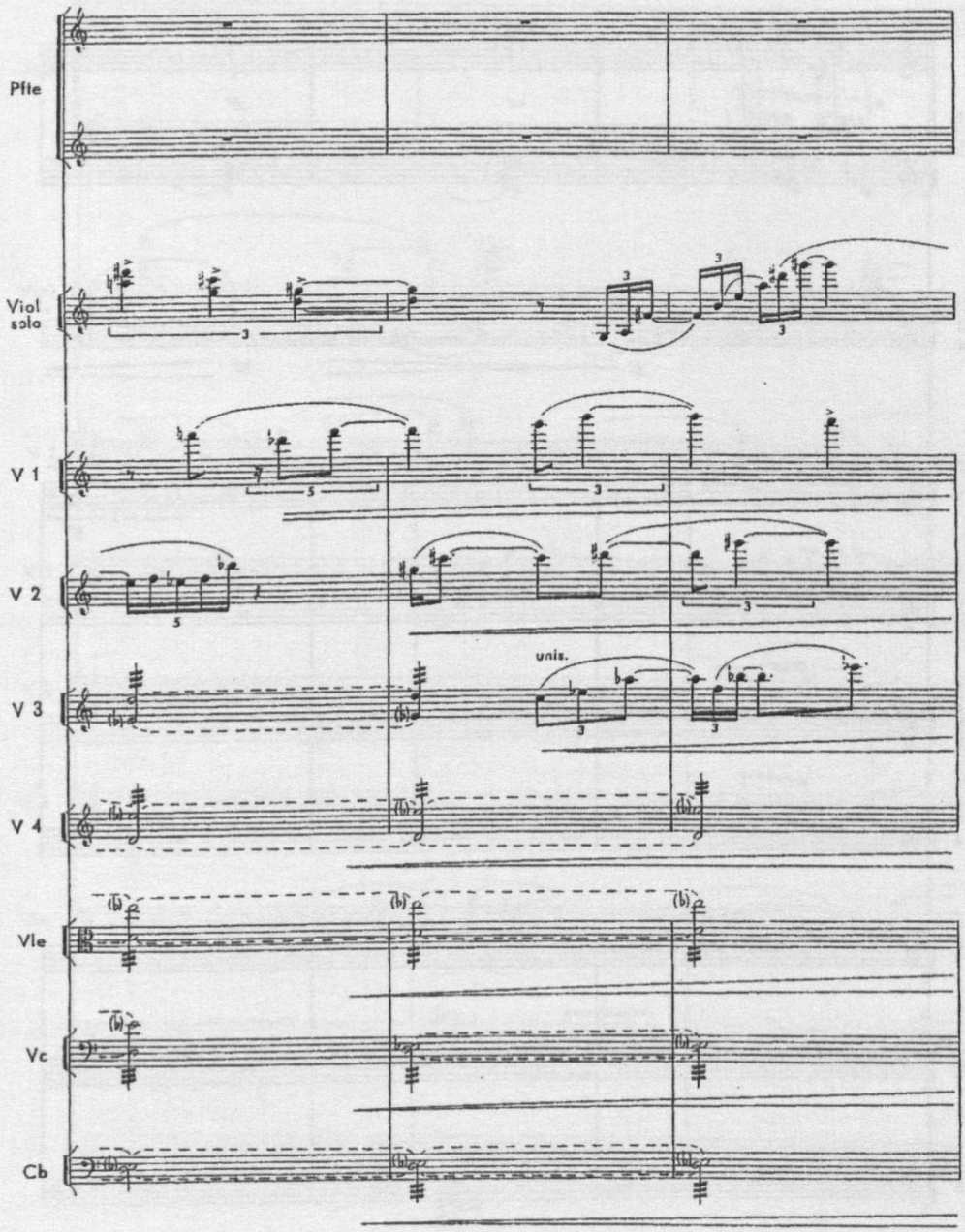

Pfte
Viol
solo
ff
V 1
(2)
(div.)
f
V 2
(2)
(div.)
f
V 3
(2)
(div.)
non
div.
f
V 4
(2)
(div.)
non
div.
f
div.
f
Vle
(2)
(div.)
unis.
f
Vc
(2)
(div.)
unis.
f
Cb
(2)
(non div.)
f

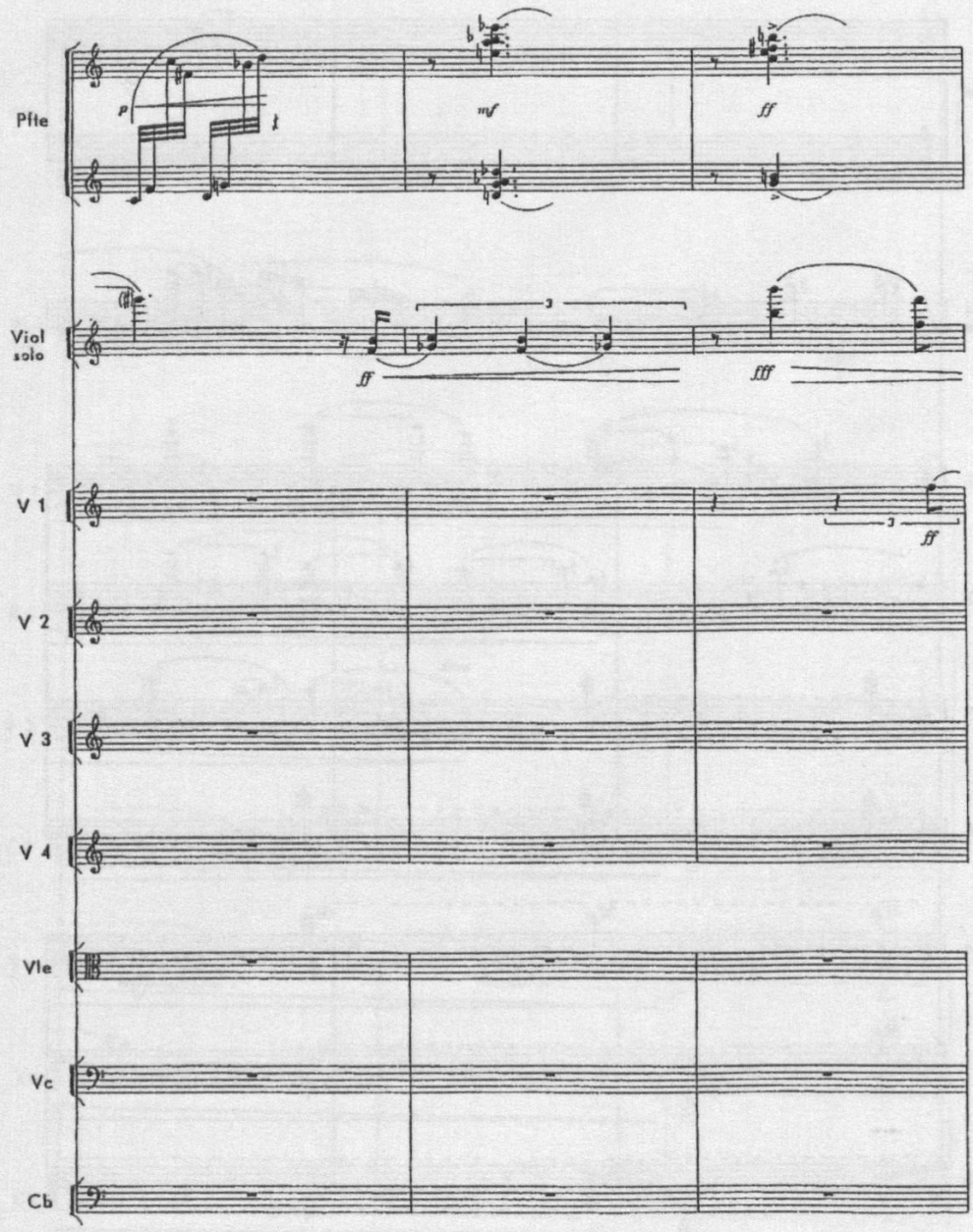

quasi una chitarra!
Flte
Viol solo
V 1 (2)
V 2 (2)
V 3 (2)
V 4 (2)
Vle (2)
Vc (2)
Cb (2)
div.
div.
(1)

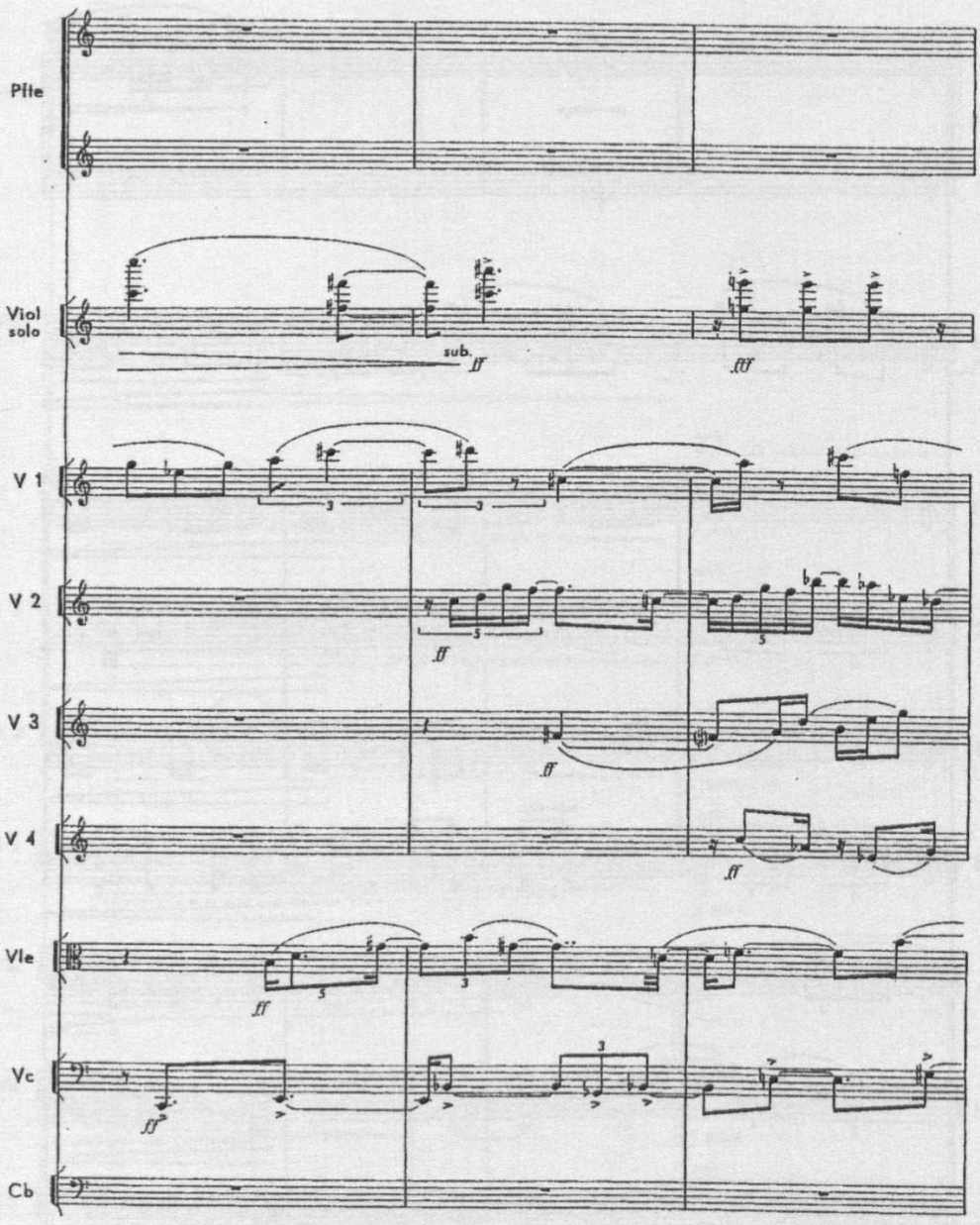

2
♩= 48
Pfte
mf
mf
3
Viol
solo
[5-6]
f ed espressivo
V 1
[2-4]
unis.
3
3
mf
3
V 2
[2-5]
V 3
[3-5]
V 4
[4-5]
Vle
[3-6]
unis.
5
mf
Vc
[4-6]
unis.
mf
Cb
[1-3]

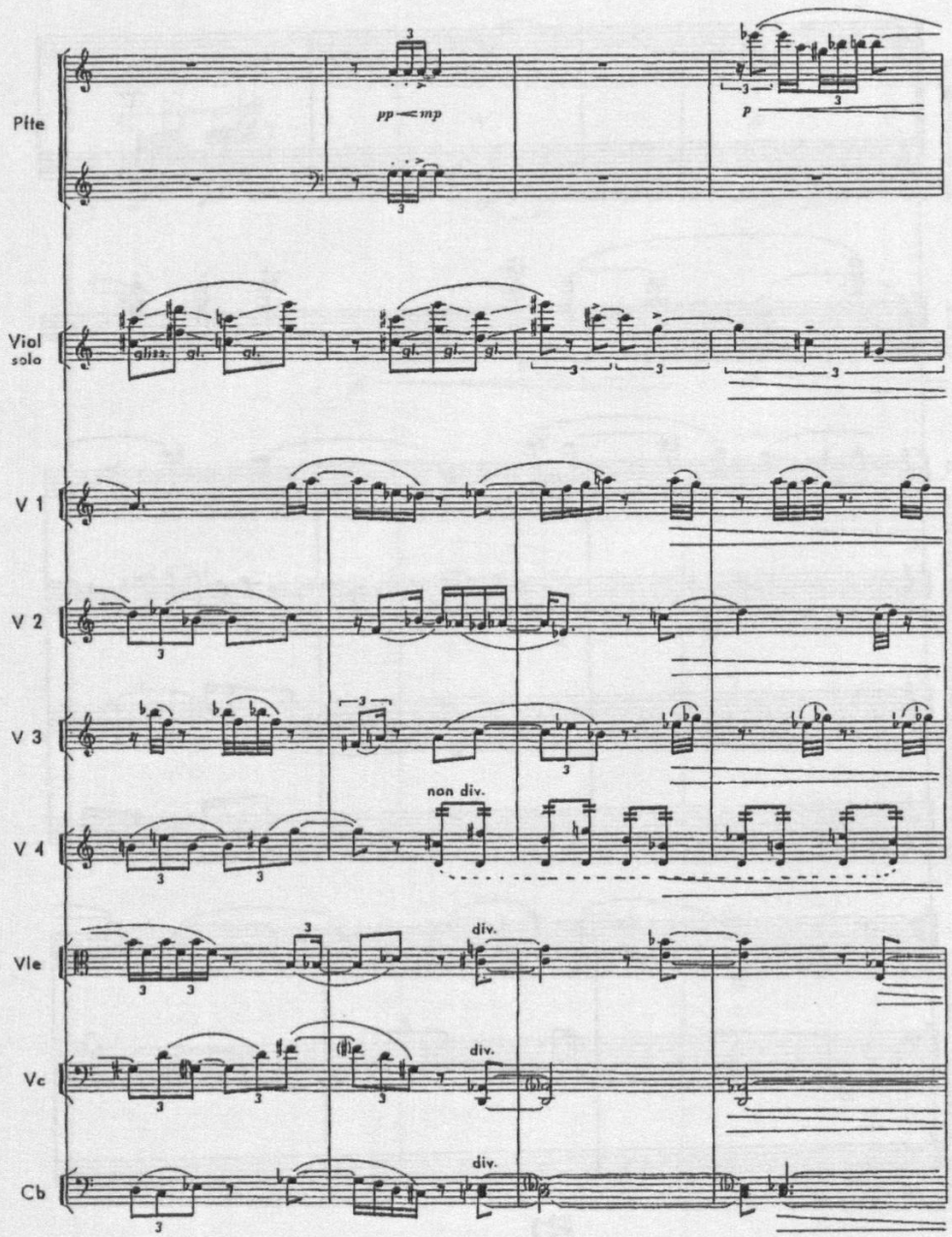

Flte
mf
Viol solo
V 1
V 2
unis.
mf
V 3
unis.
V 4
unis.
Vle
Vc
Cb
unis.
mf

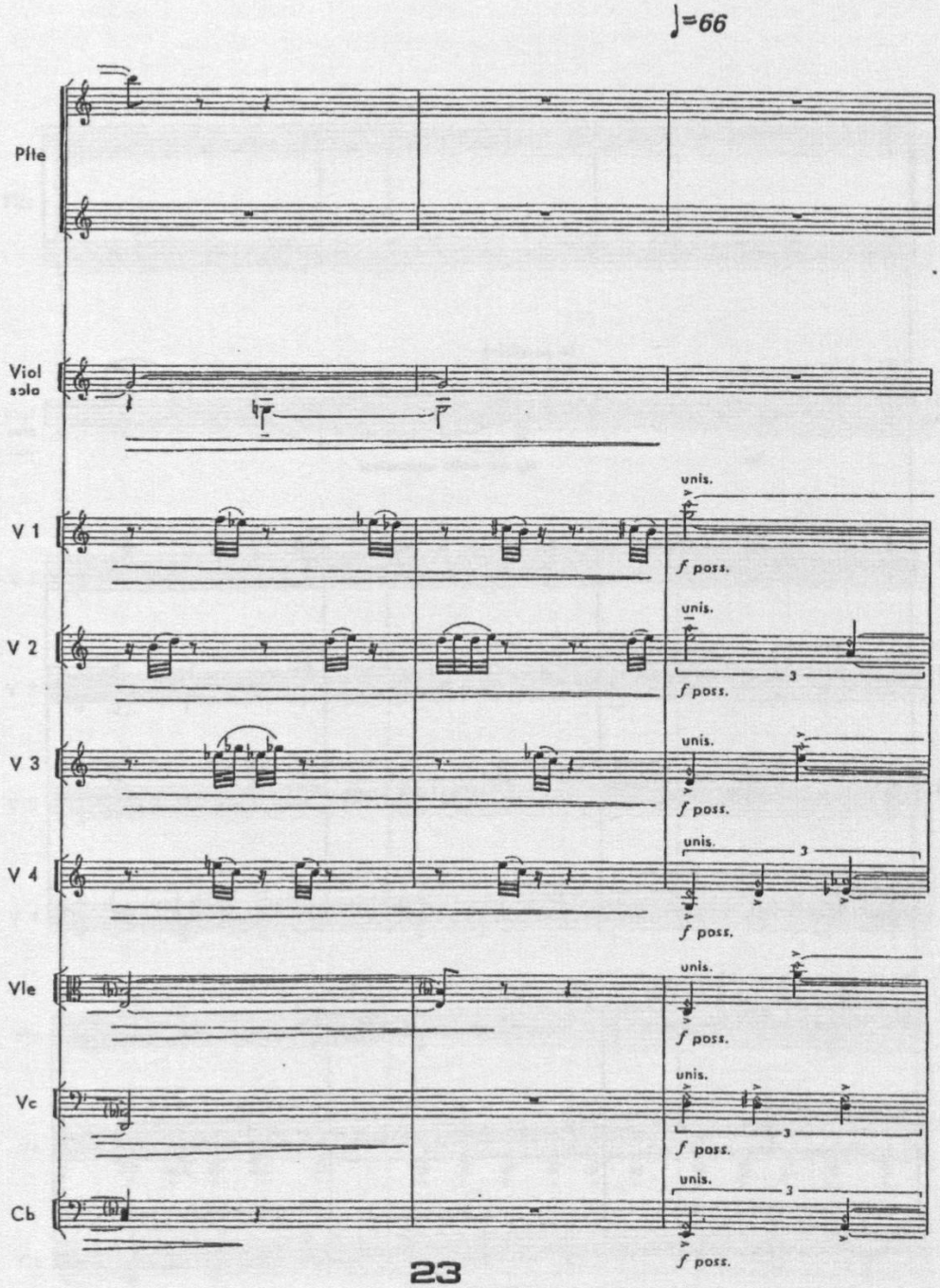

Flte
f
Viol solo
V 1
V 2
V 3
non div.
V 4
non div.
Vle
non div.
Vc
non div.
Cb
(non div.)

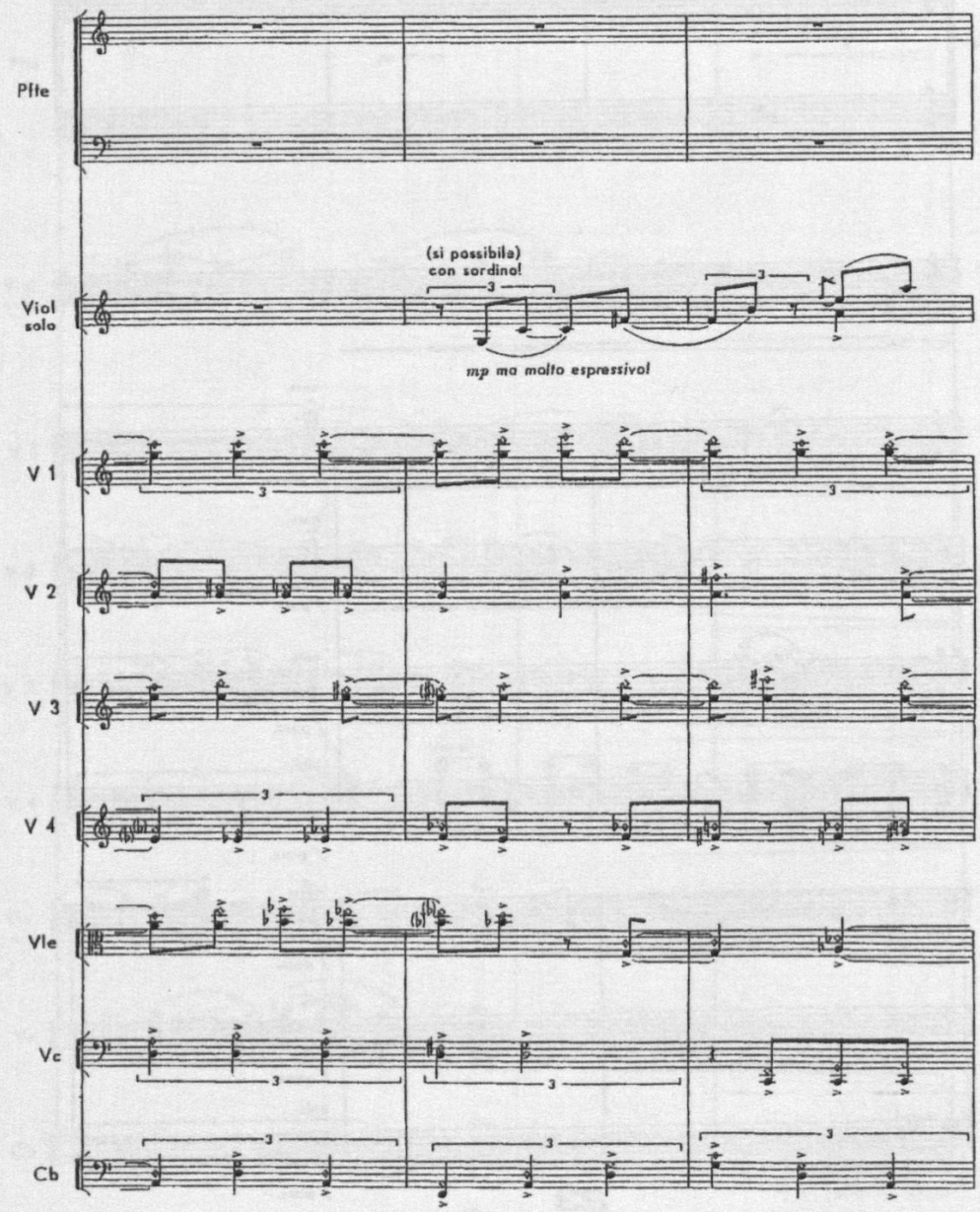

Pfte
Viol solo
V 1
V 2
V 3
V 4
Vle
Vc
Cb
unis.

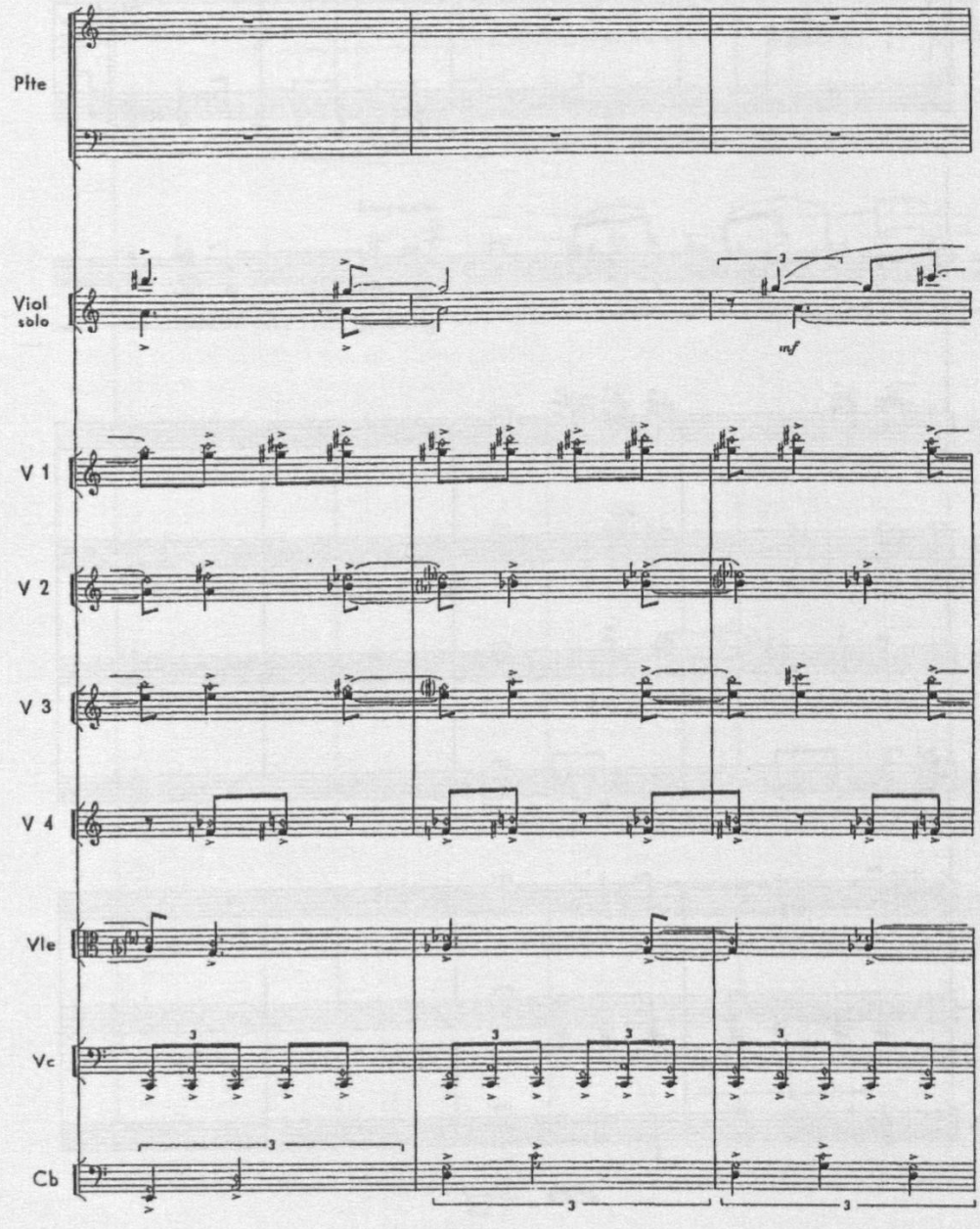

Pfte
Viol solo
V 1
V 2
V 3
V 4
Vle
Vc
Cb
P
mf
ff
fff
3

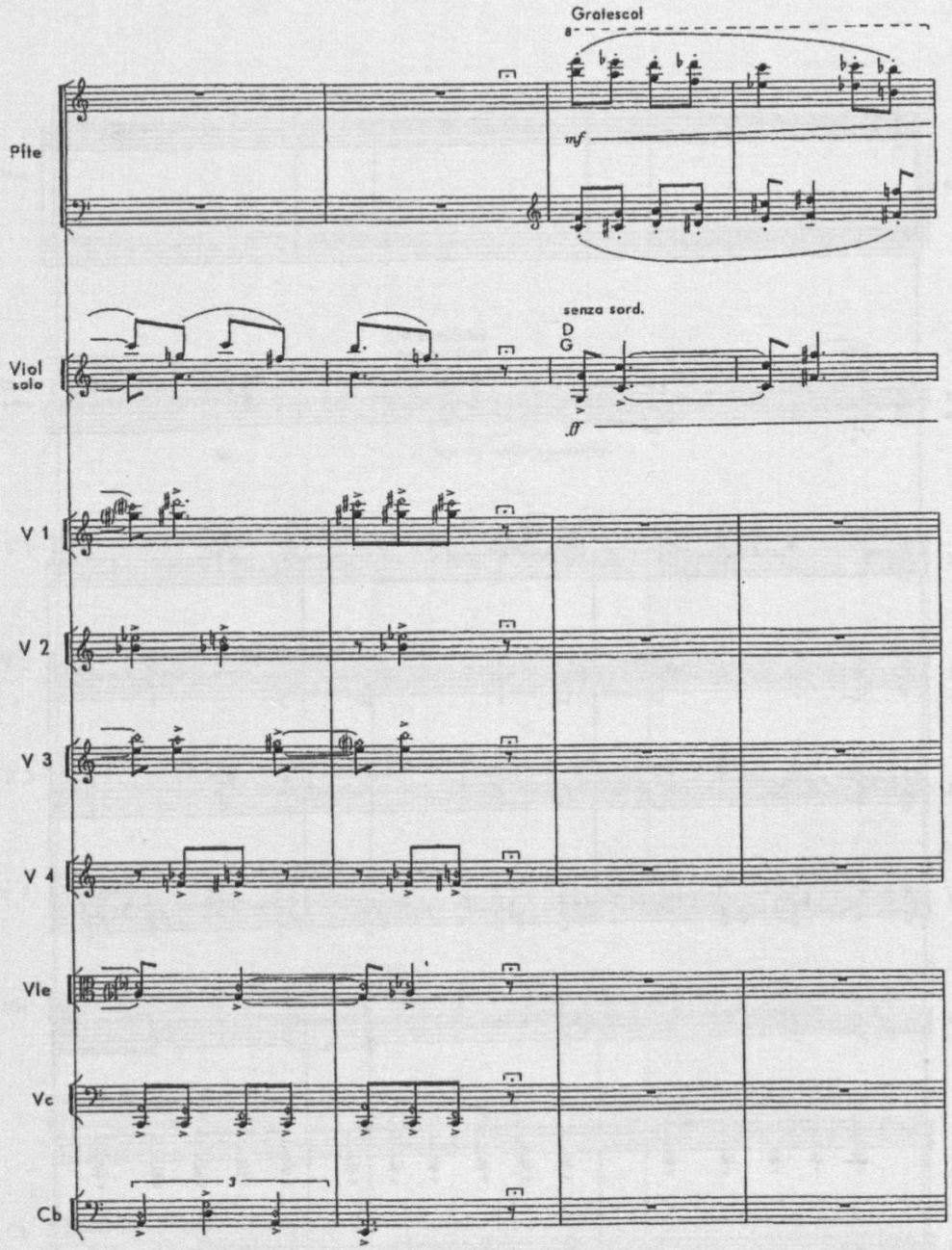

Flte
Viol solo
sub.
ff
fff
V 1
V 2
ff
V 3
ff
V 4
ff
Vle
ff
Vc
ff
Cb

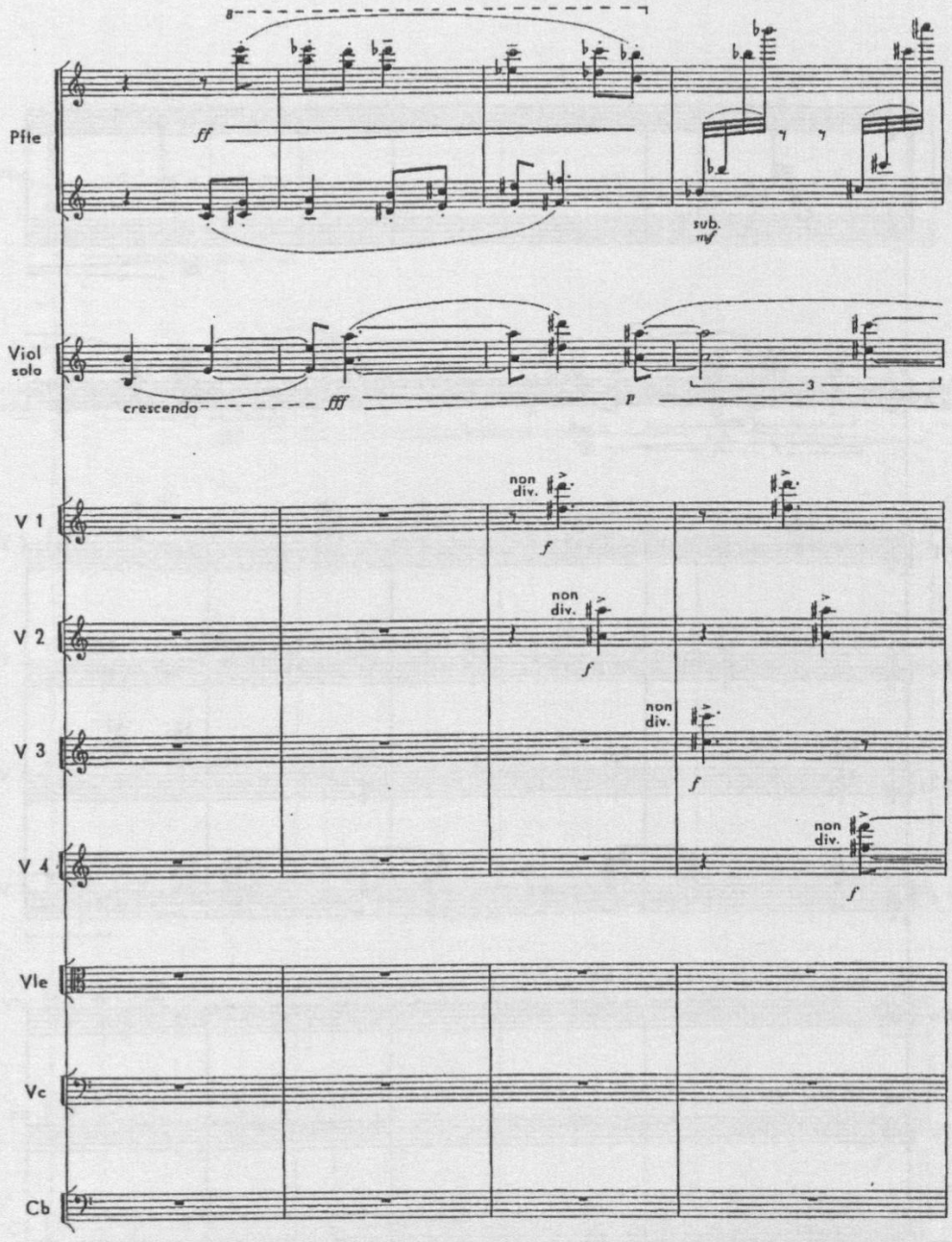

Flte
pp — mp
p
Viol solo
gliss.
gl.
V 1
V 2
V 3
V 4
non div.
Vle
div.
Vc
div.
Cb
div.

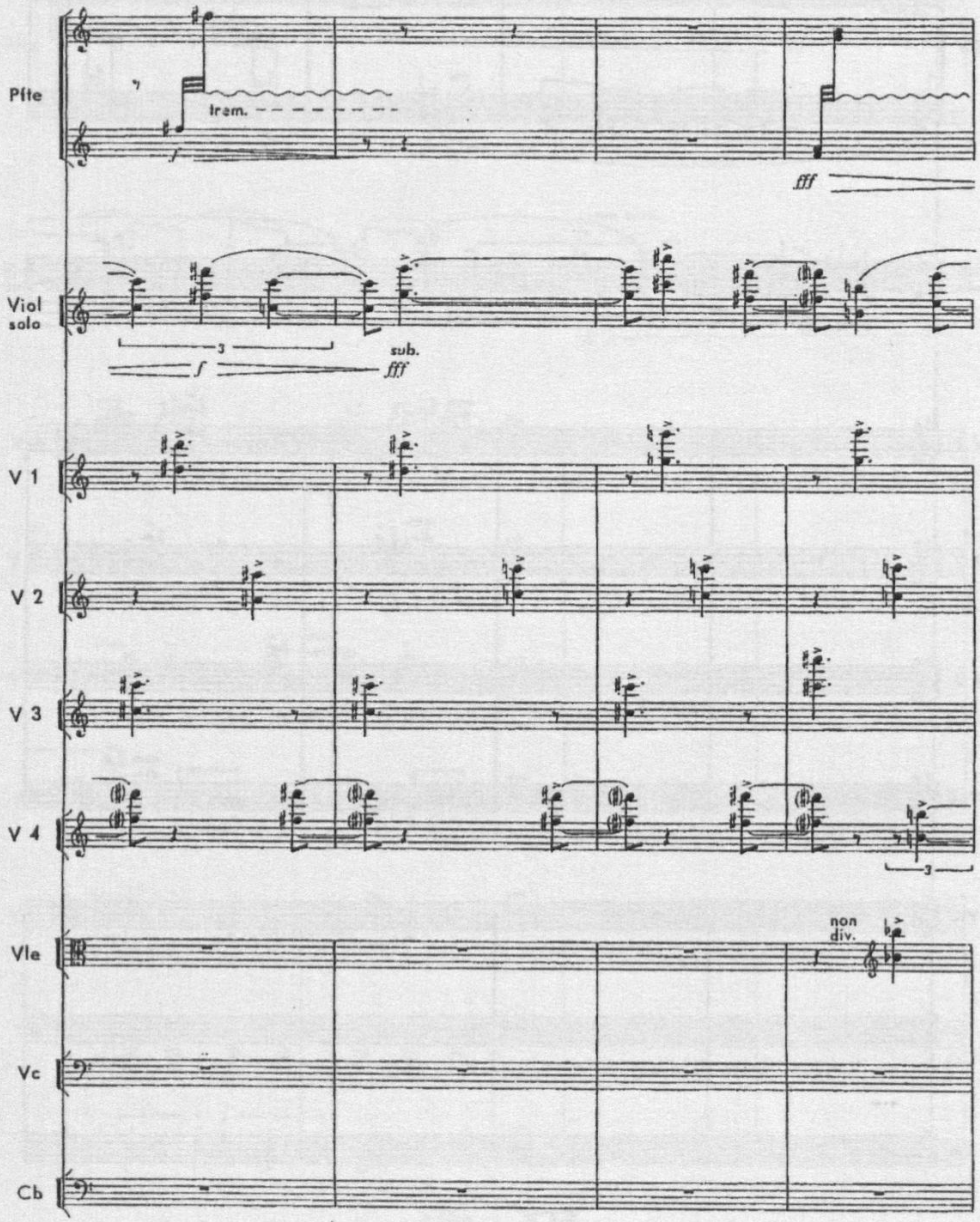

♩=66
Pfte
Viol solo
V 1
V 2
V 3
V 4
Vle
Vc
Cb
unis.
f poss.
3

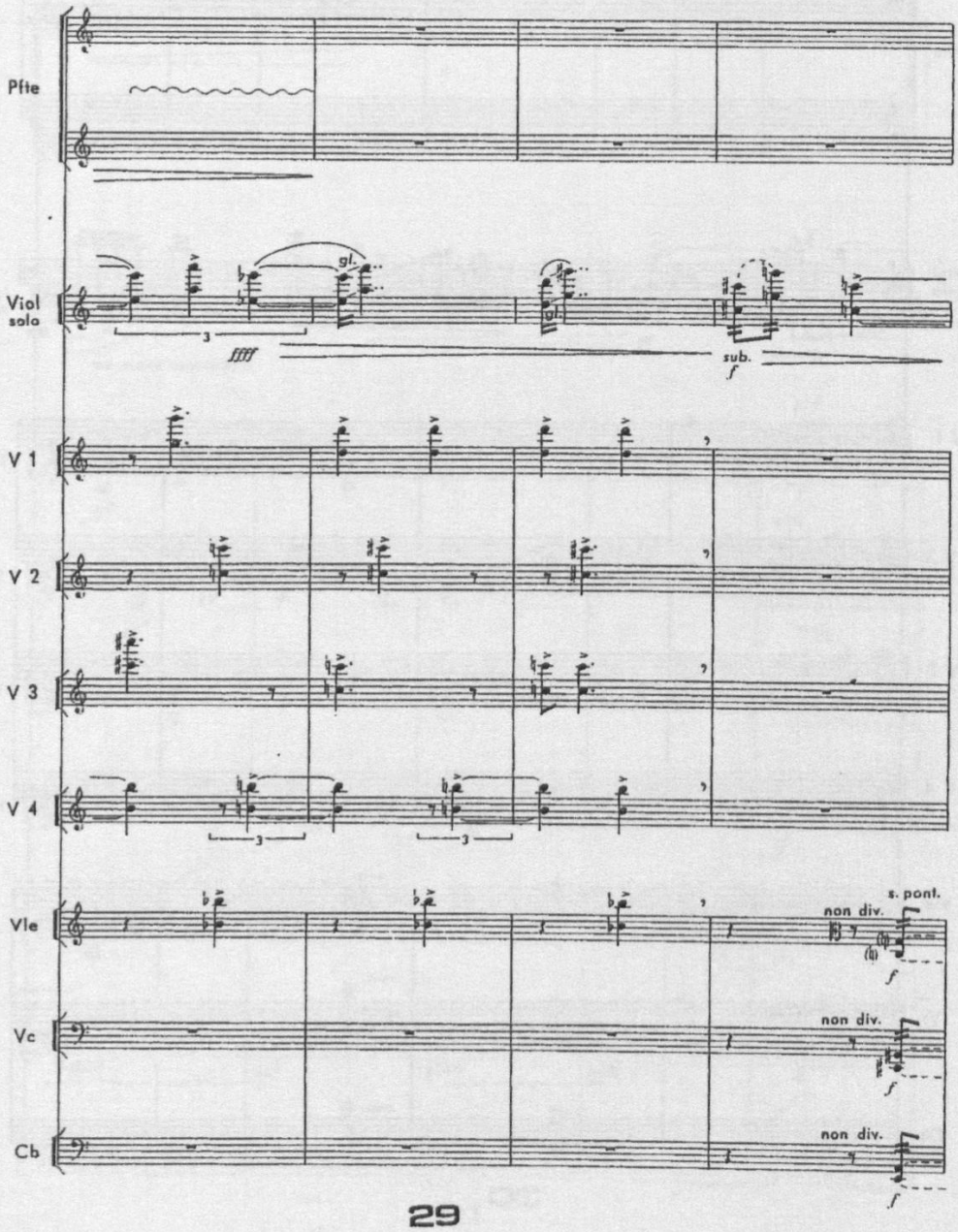

Pfte
Viol solo
(si possibile) con sordino!
mp ma molto espressivo!
V 1
V 2
V 3
V 4
Vle
Vc
Cb

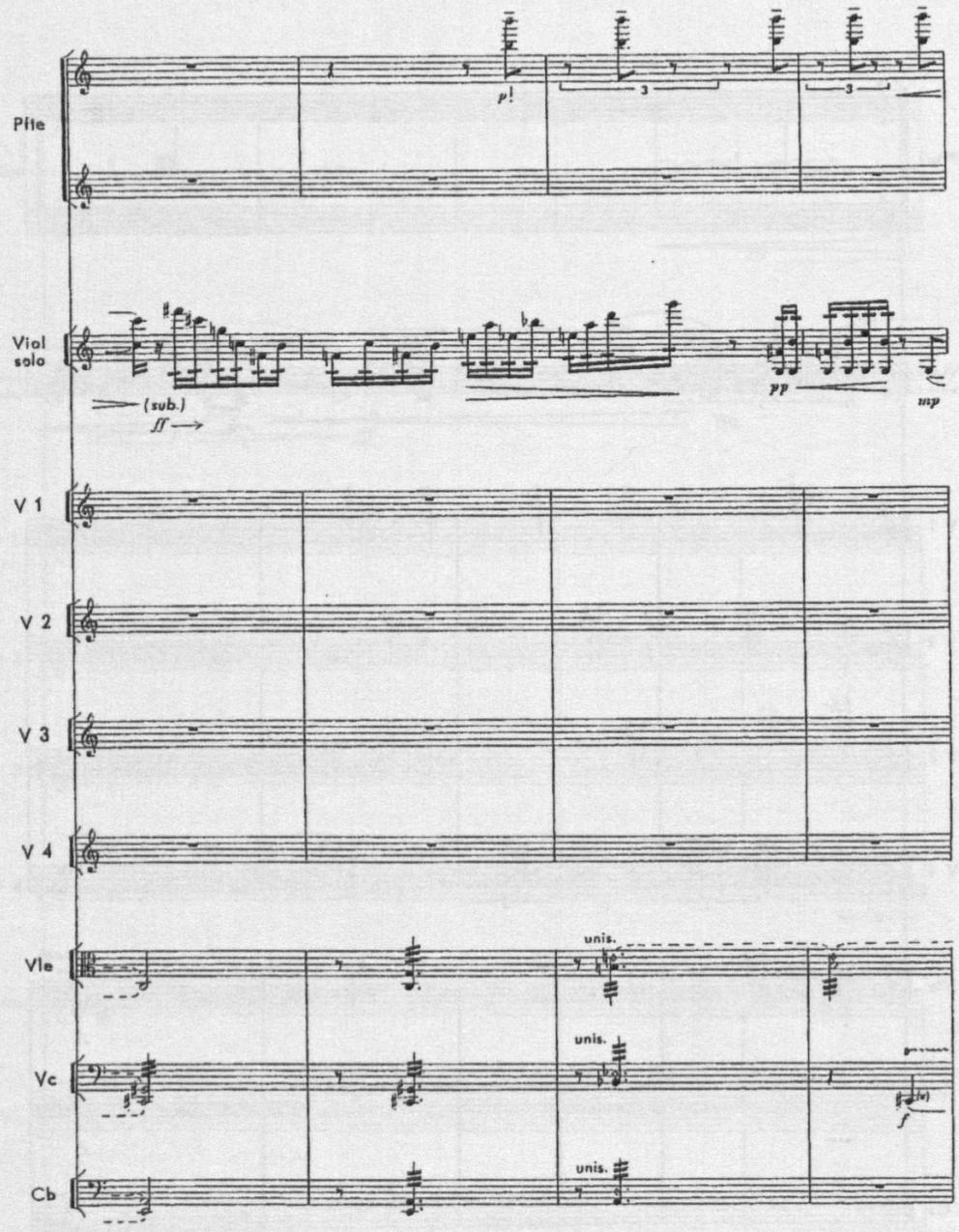

Flte
Viol
solo
mf
V 1
V 2
V 3
V 4
Vle
Vc
Cb
3

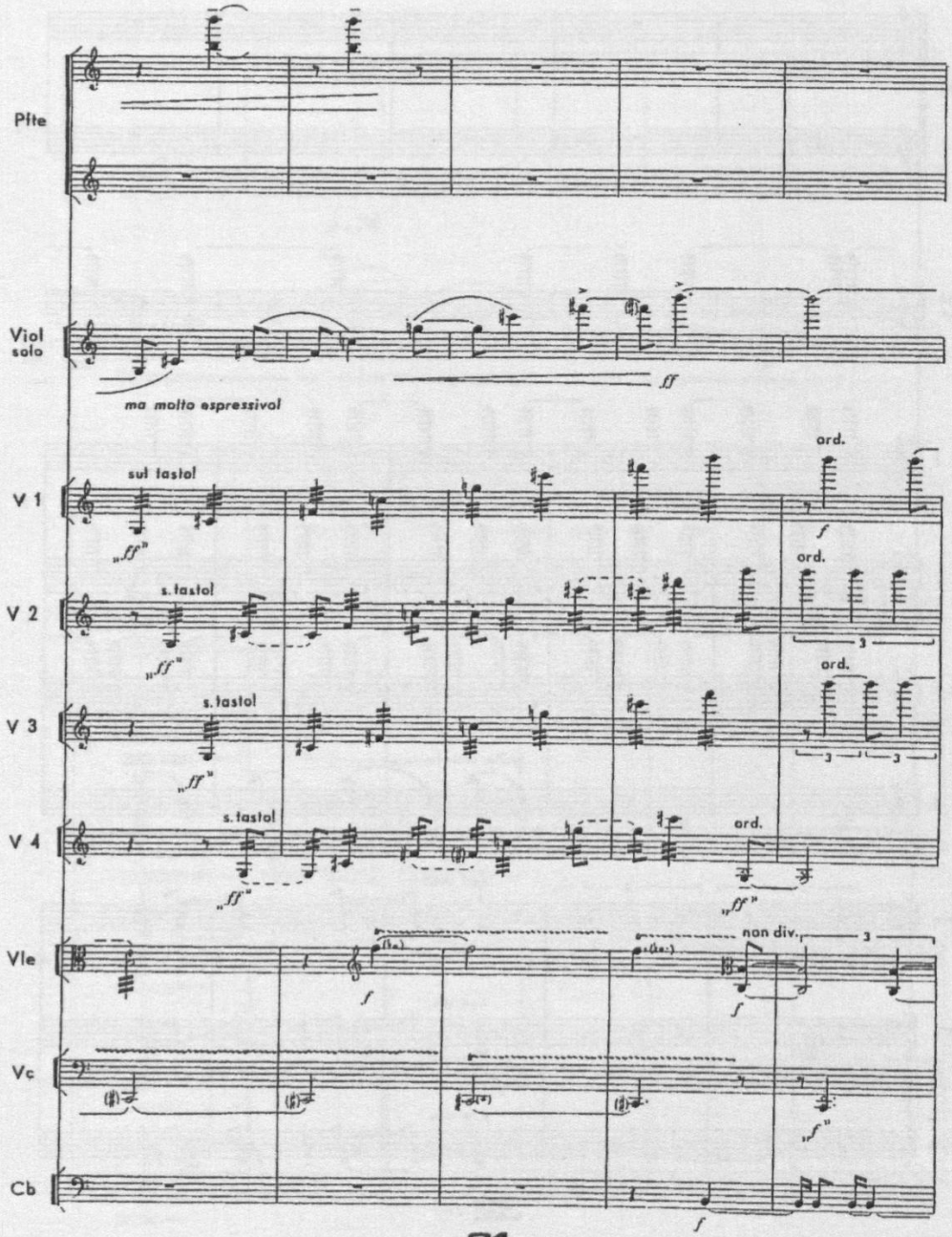

Grotesco!
8
Pite
mf
senza sord.
D
G
Viol
solo
ff
V 1
V 2
V 3
V 4
Vle
Vc
3
Cb

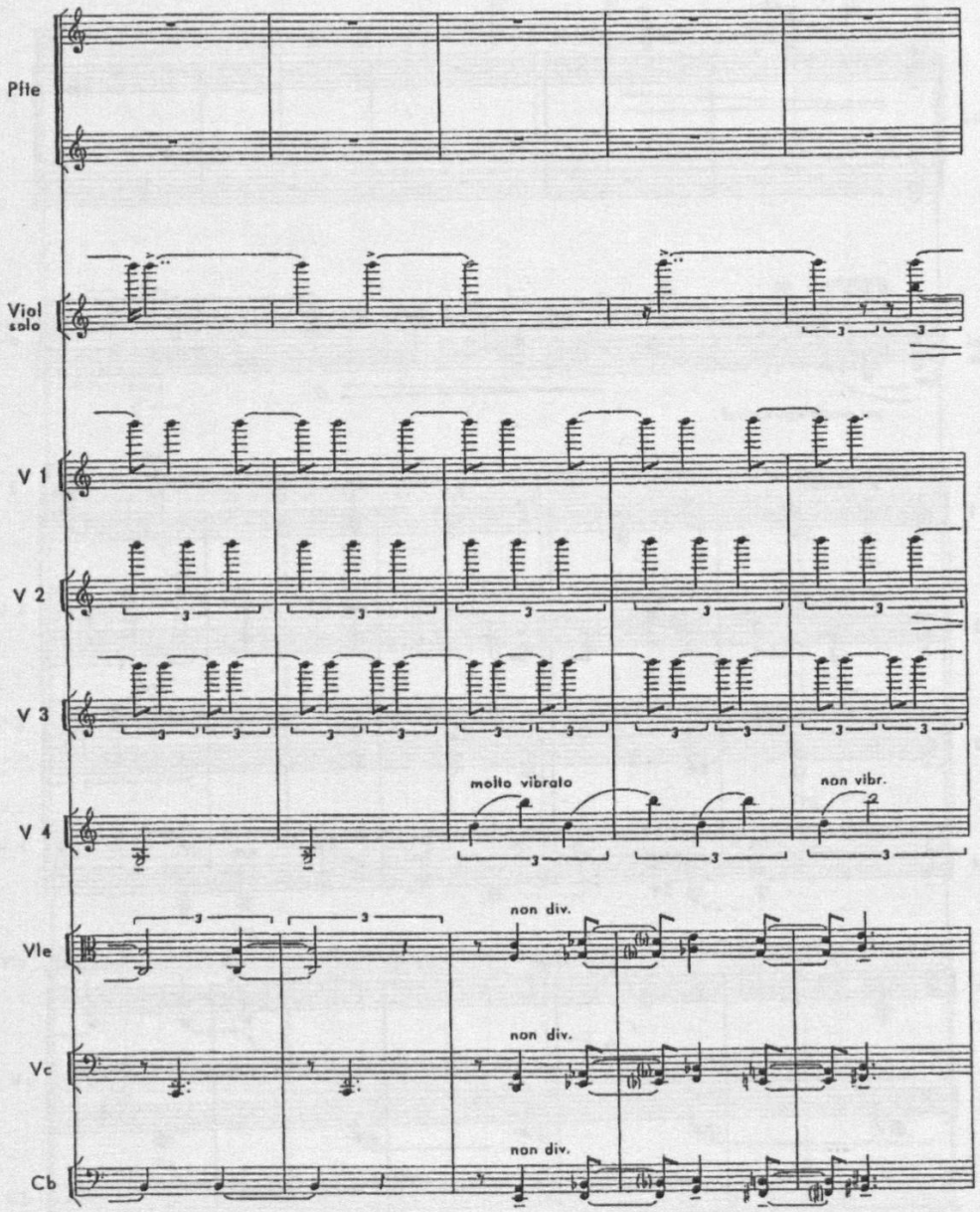

Pfte
ff
sub.
mf
Viol
solo
crescendo
fff
p
3
V 1
V 2
V 3
V 4
non
div.
f
Vle
Vc
Cb

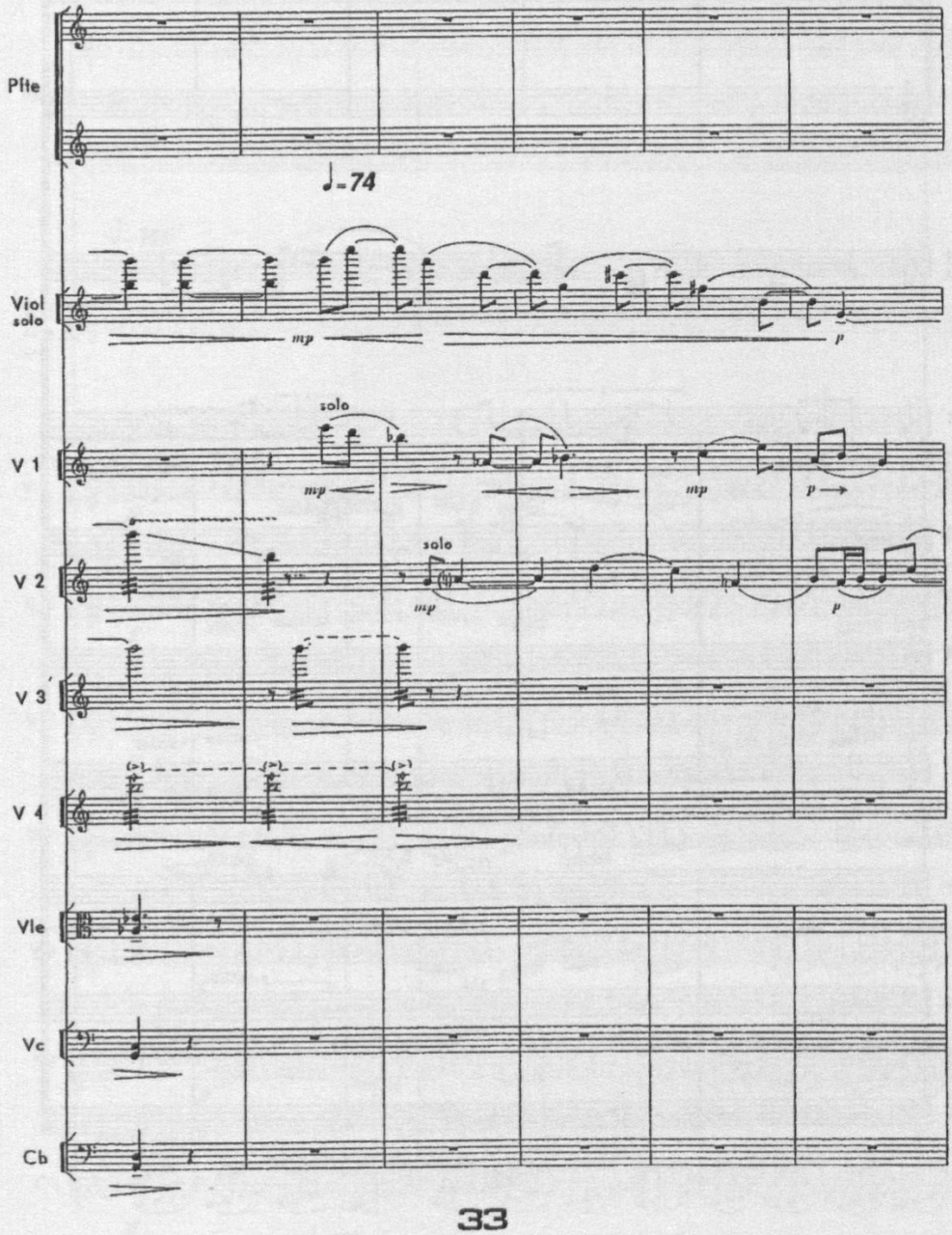

Pfte
trem.
f
fff
Viol solo
3
sub.
f
fff
V 1
V 2
V 3
V 4
3
Vle
non div.
Vc
Cb

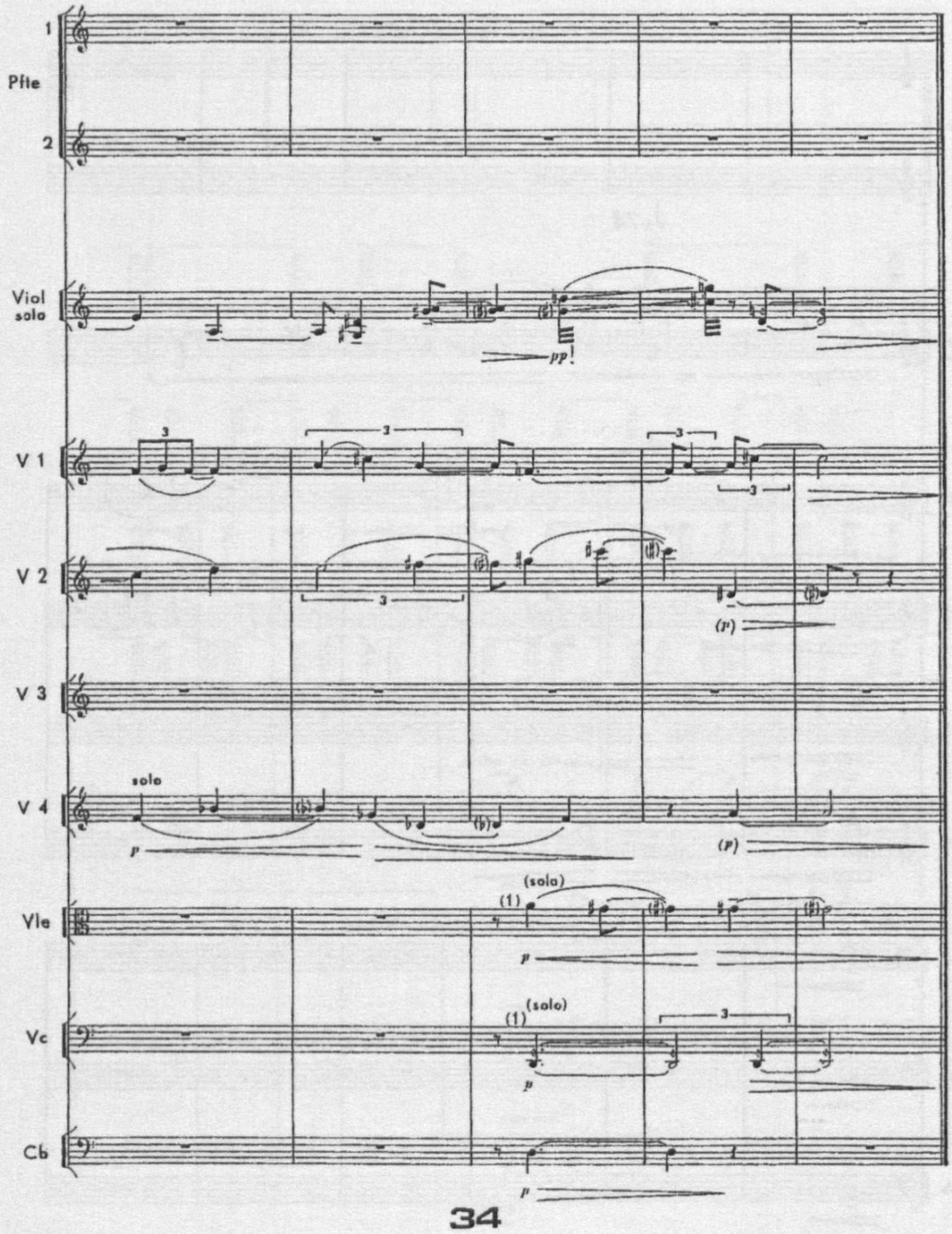

Pfte
Viol solo
gl.
fffff
sub.
f
V 1
V 2
V 3
V 4
3
3
Vle
Vc
Cb
s. pont.
non div.
f
non div.
f
non div.
f

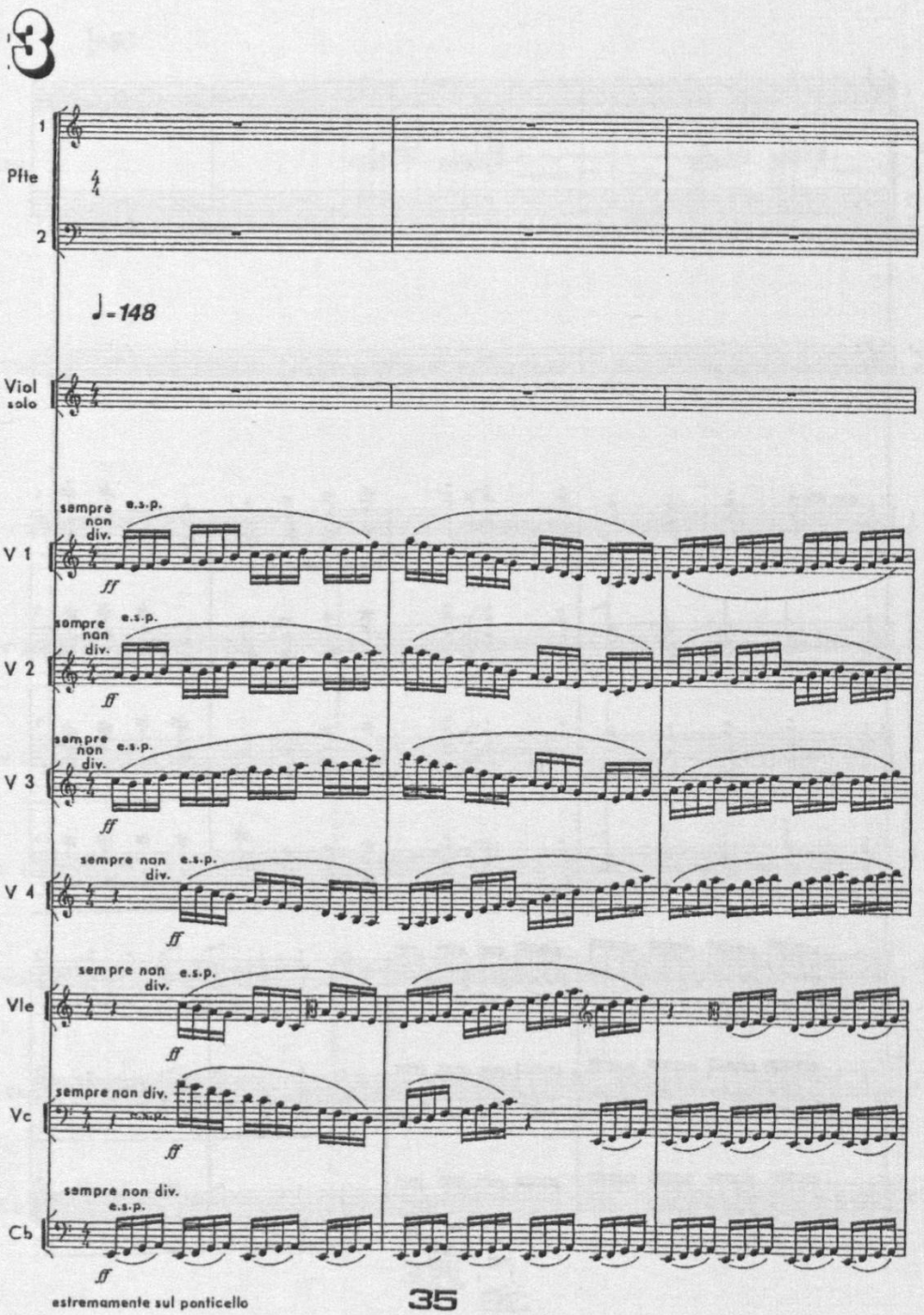

Pite
Viol solo
(sub.)
ff
pp
mp
V 1
V 2
V 3
V 4
Vle
unis.
Vc
unis.
f
Cb
unis.

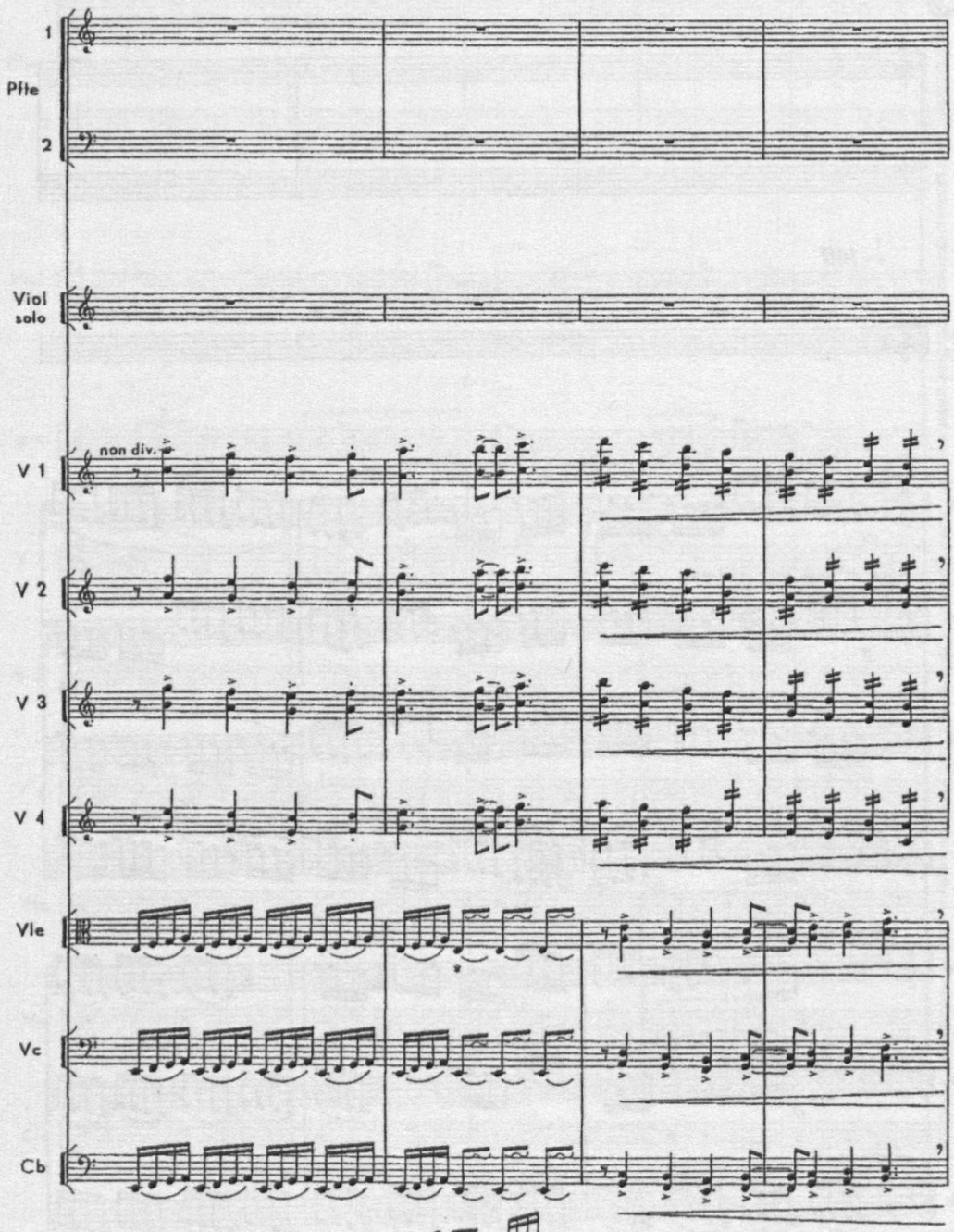

Pfte
Viol solo
ma molto espressivo!
ff
V 1
sul tasto!
„ff"
ord.
f
V 2
s. tasto!
„ff"
ord.
3
V 3
s. tasto!
„ff"
ord.
3 3 3
V 4
s. tasto!
„ff"
ord.
„ff"
Vle
f
non div.
3
f
Vc
„f"
Cb
f

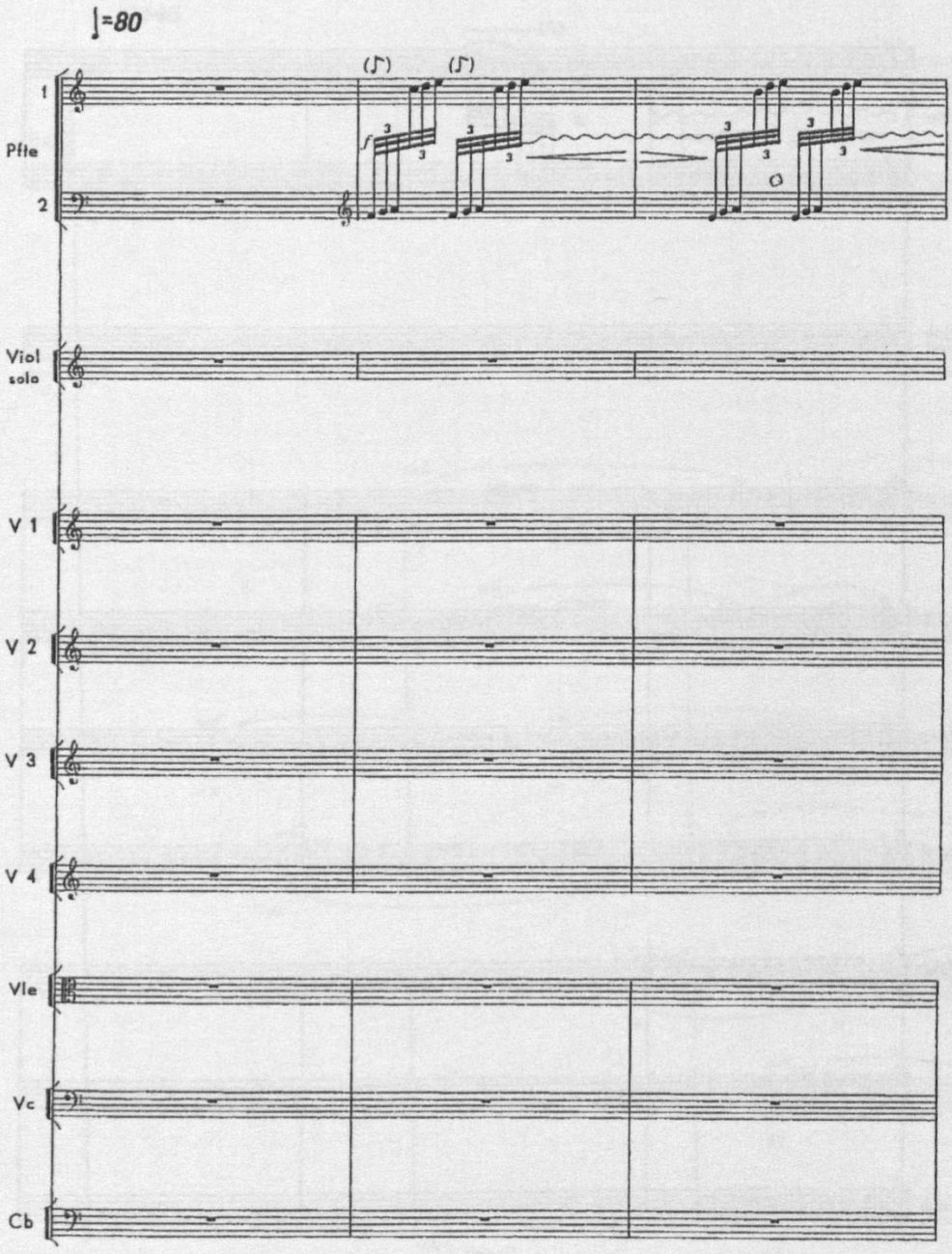

Ptte
Viol solo
V 1
V 2
V 3
V 4
molto vibrato
non vibr.
Vle
non div.
Vc
non div.
Cb
non div.

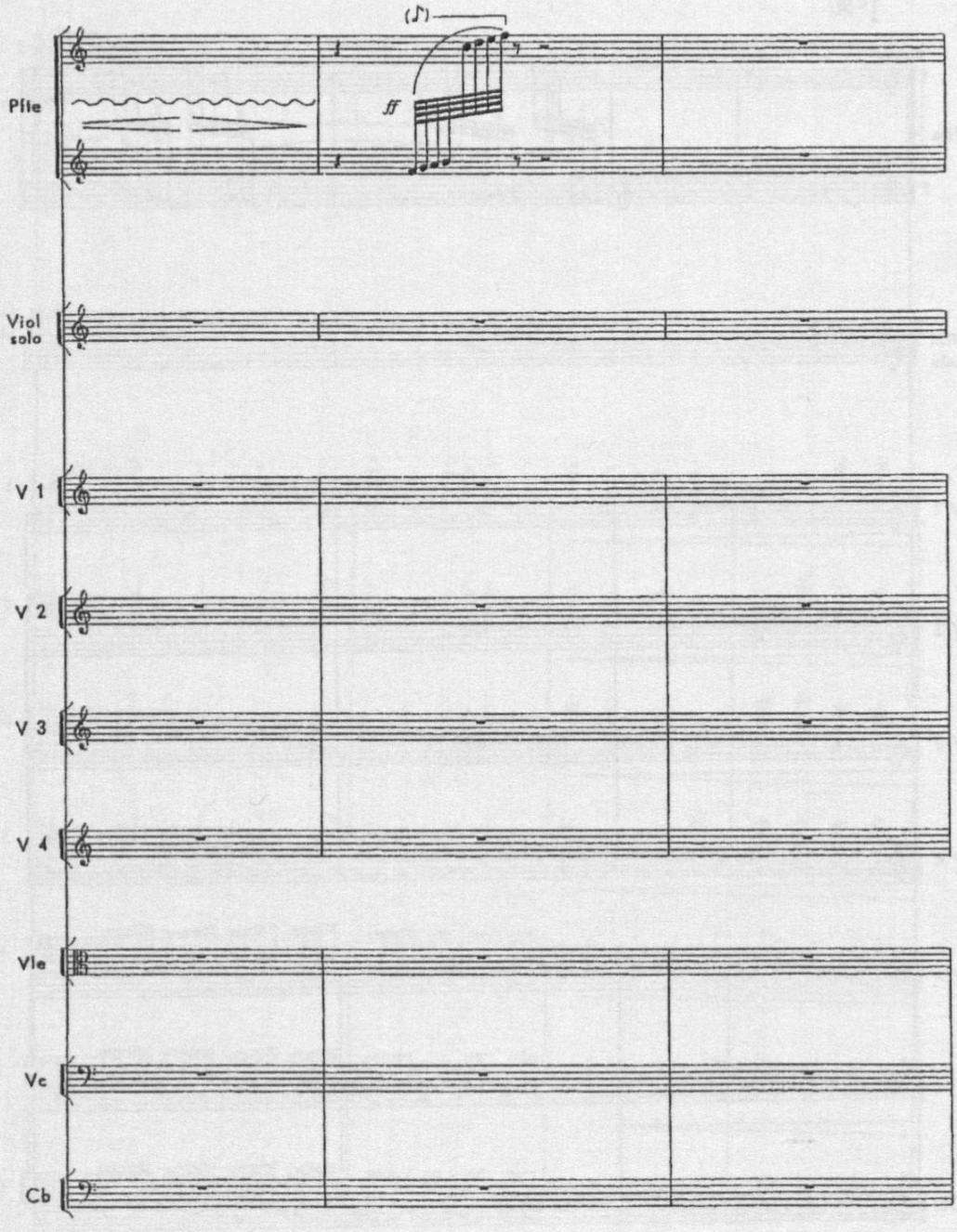

Pfte
♩=74
Viol
solo
mp
p
solo
V 1
mp
mp
p
V 2
solo
mp
p
V 3
V 4
Vle
Vc
Cb

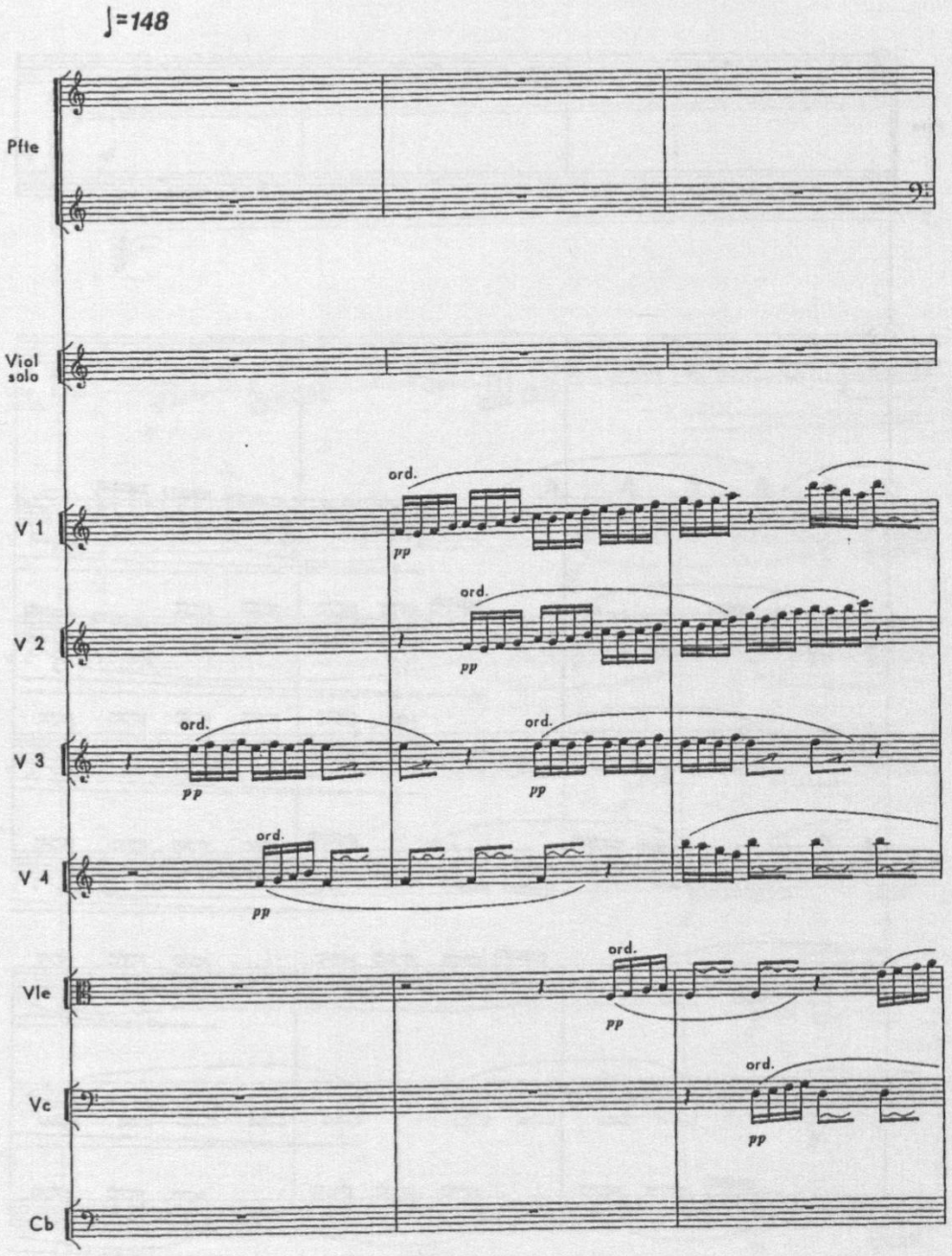

1
Pfte
2
Viol
solo
pp!
V 1
V 2
(p)
V 3
V 4
solo
p
(p)
Vle
(sola)
(1)
p
Vc
(solo)
(1)
p
Cb
p

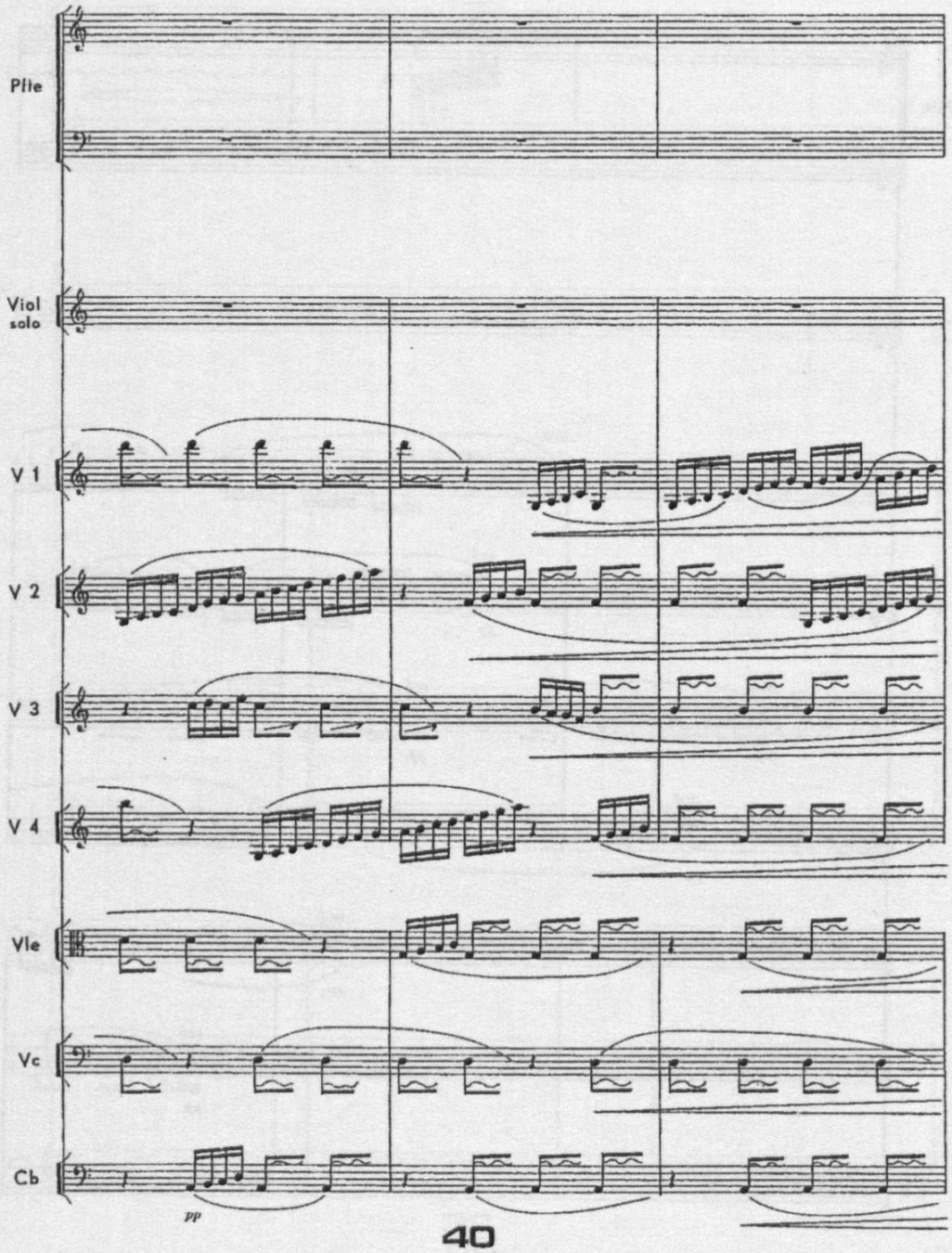

3
1
Pfte
2
♩=148
Viol
solo
sempre non div.
e.s.p.
ff
V 1
V 2
V 3
V 4
Vle
Vc
sempre non div.
Cb
estremamente sul ponticello

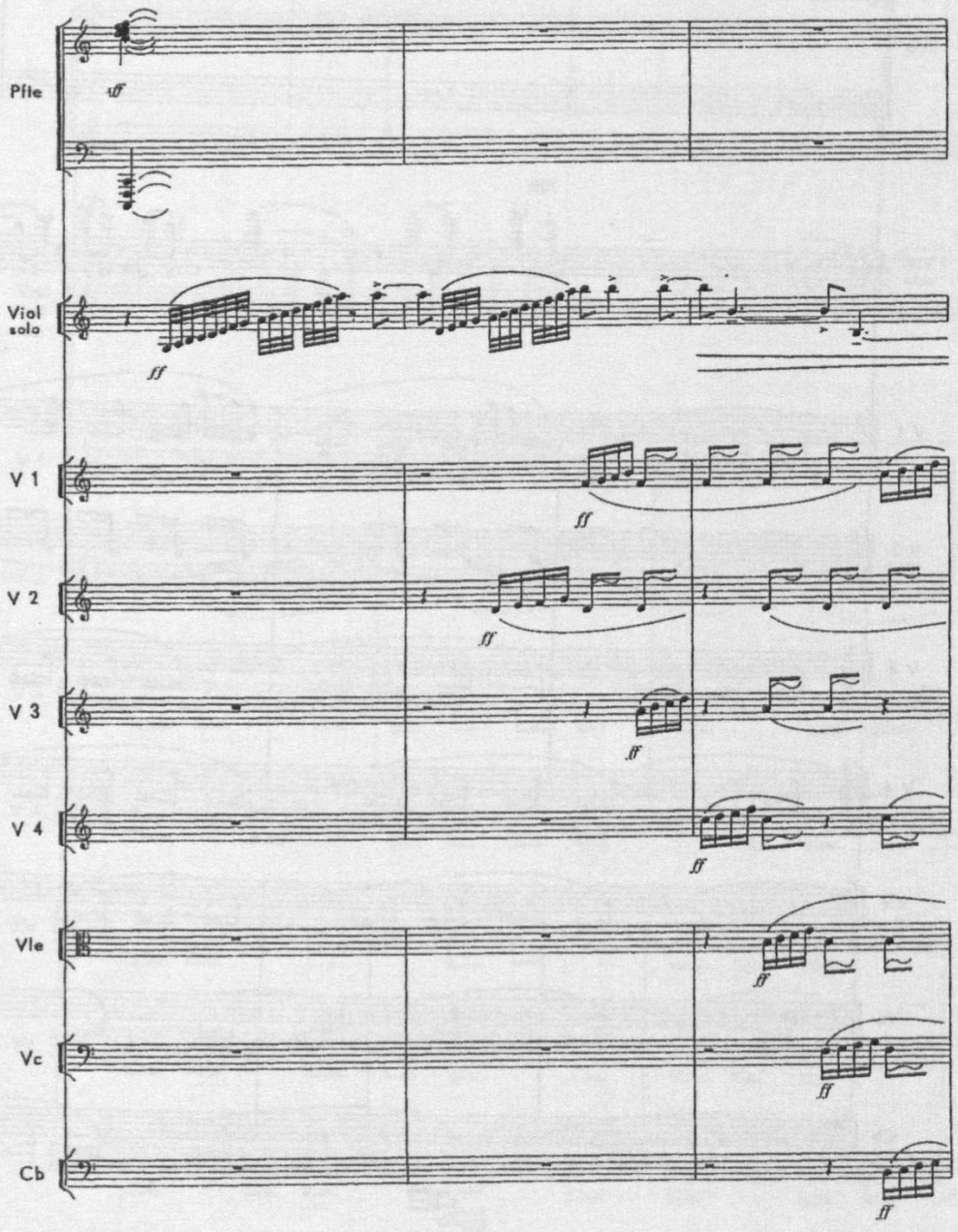

1
Pfte
2
Viol
solo
non div.
V 1
V 2
V 3
V 4
Vle
Vc
Cb

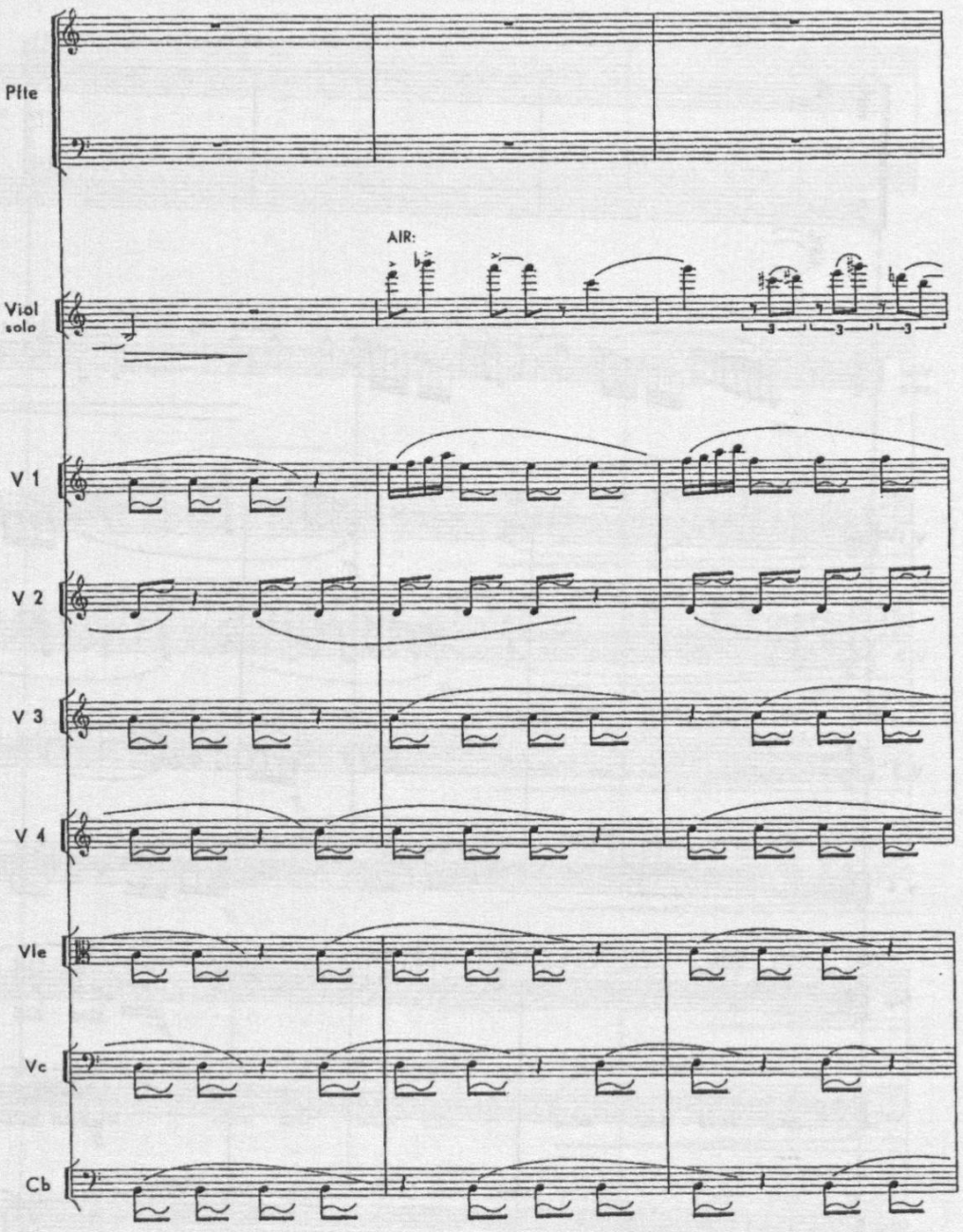

♩=80
Pfte
1
2
Viol
solo
V 1
V 2
V 3
V 4
Vle
Vc
Cb

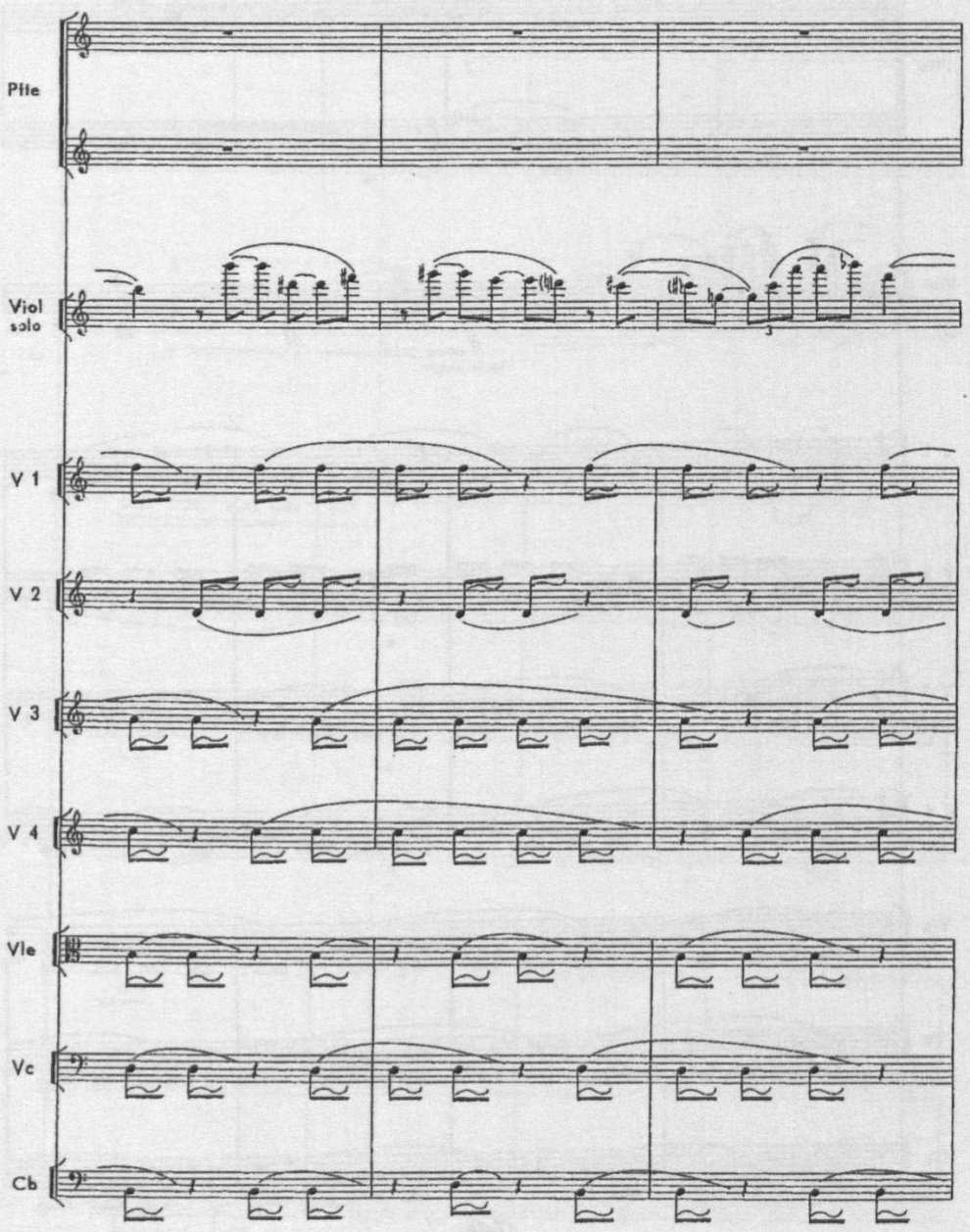

Pfte
ff
Viol
solo
V 1
V 2
V 3
V 4
Vle
Vc
Cb

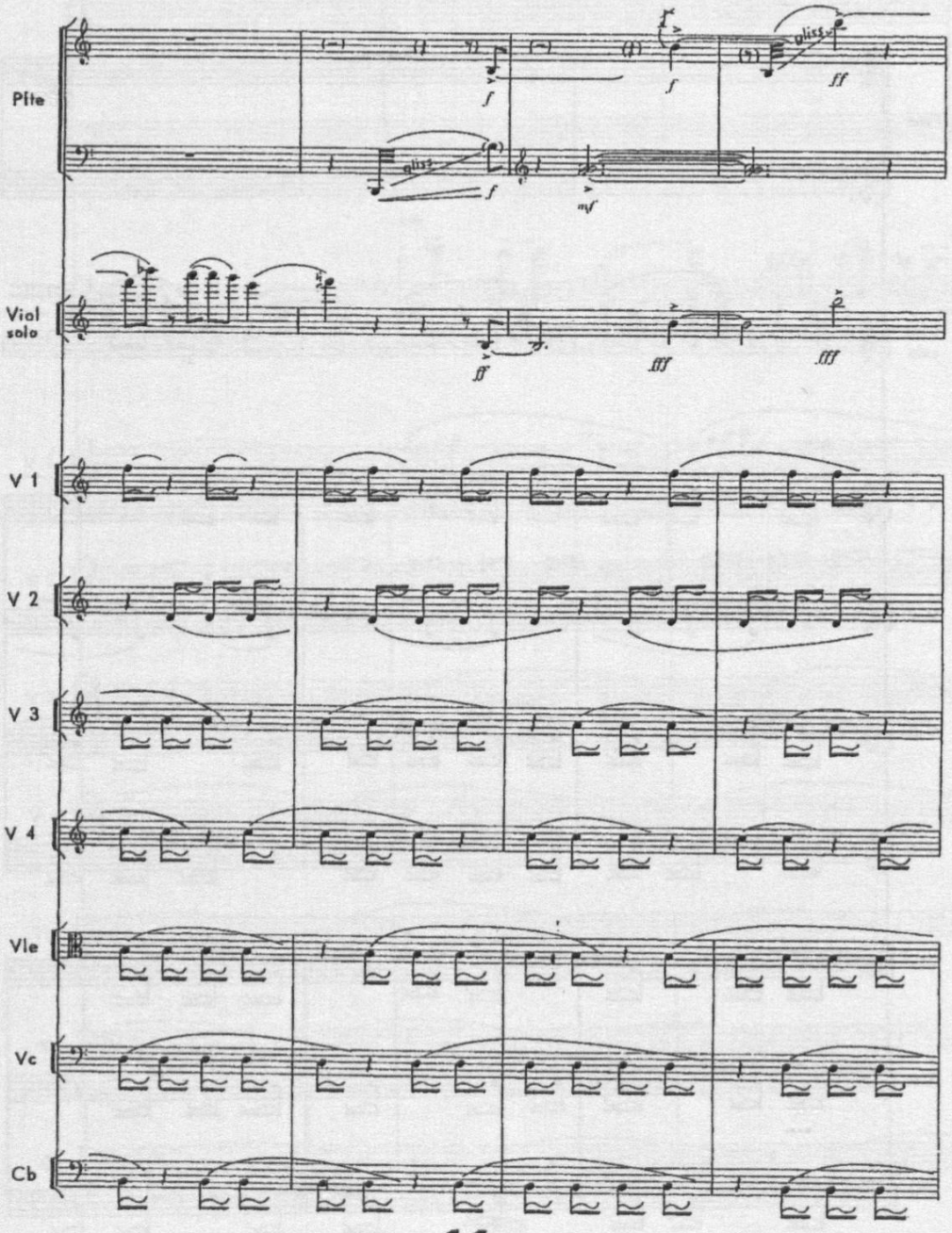

♩=148
Pfte
Viol solo
V 1
V 2
V 3
V 4
Vle
Vc
Cb
ord.
pp

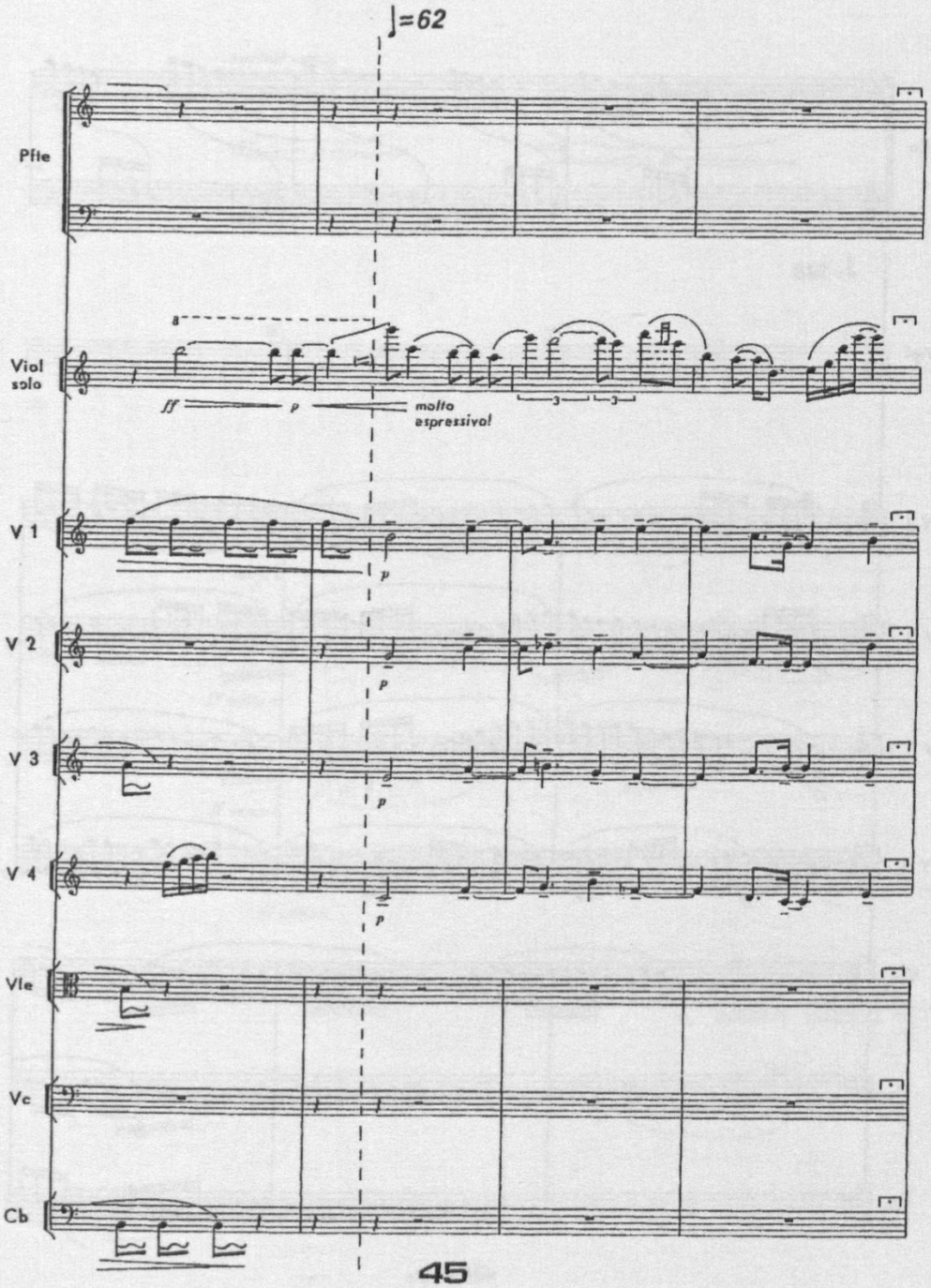

Flte
Viol solo
V 1
V 2
V 3
V 4
Vle
Vc
Cb
pp

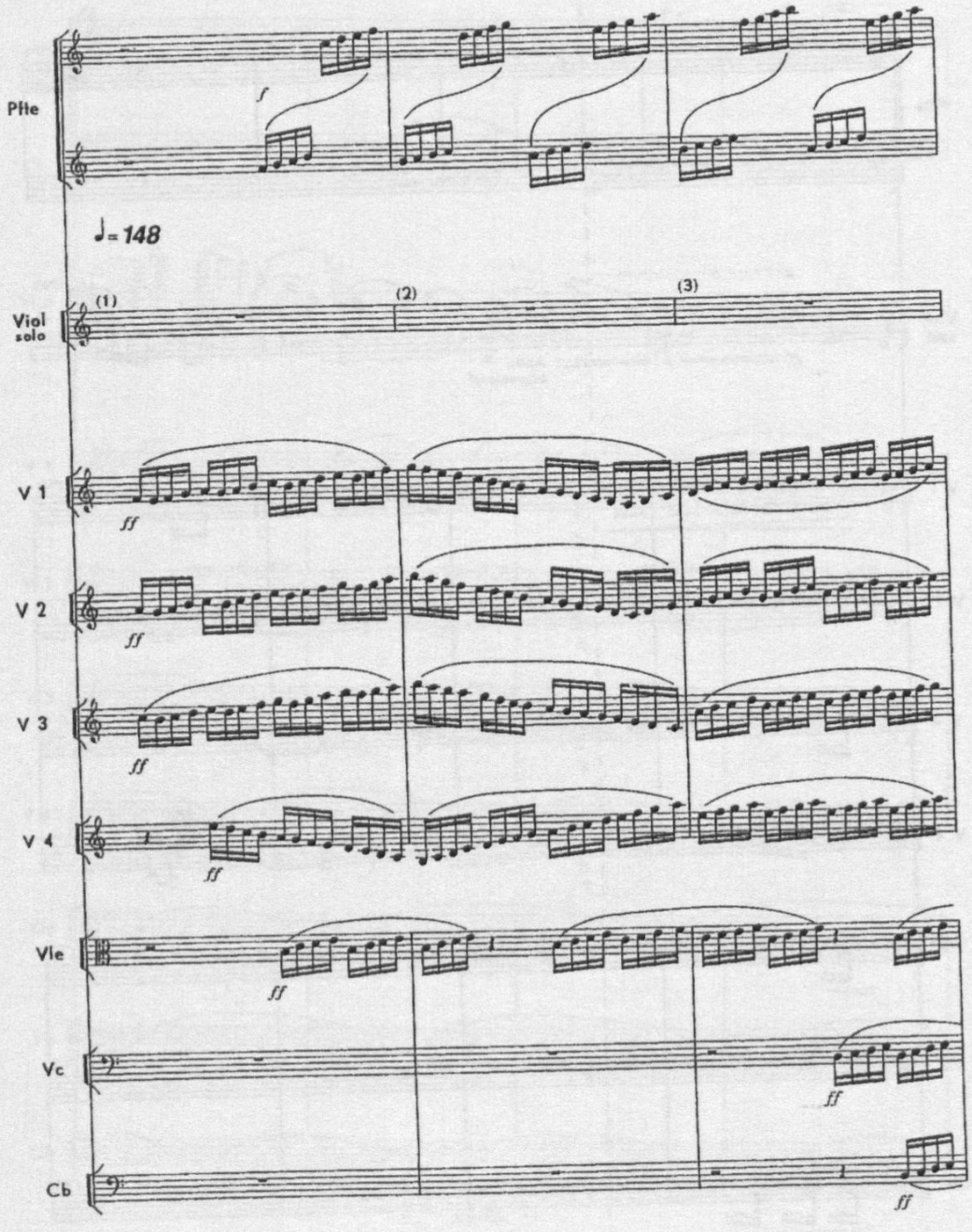

Pfte
Viol solo
V 1
V 2
V 3
V 4
Vle
Vc
Cb

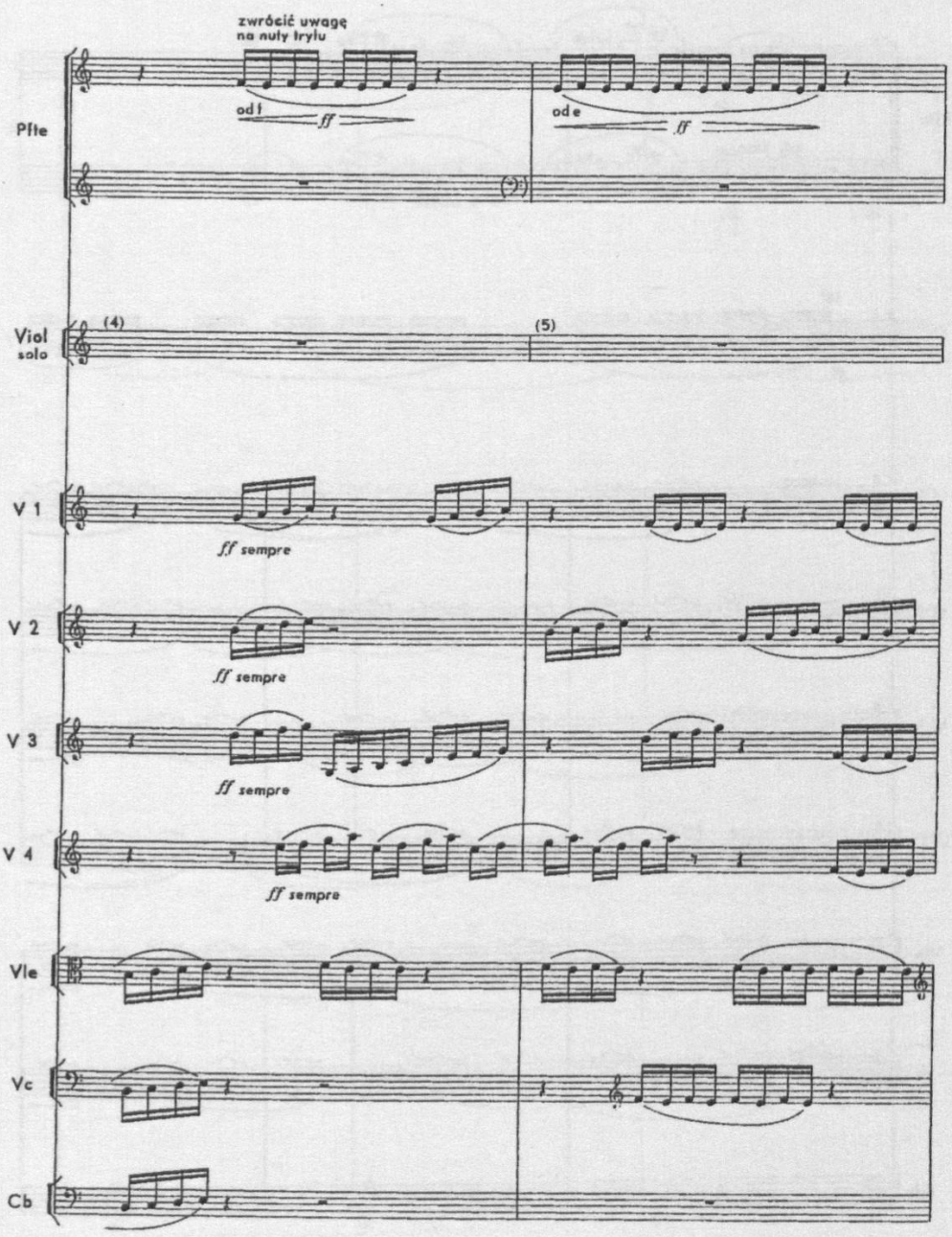

Flte
AIR:
Viol
solo
V 1
V 2
V 3
V 4
Vle
Vc
Cb

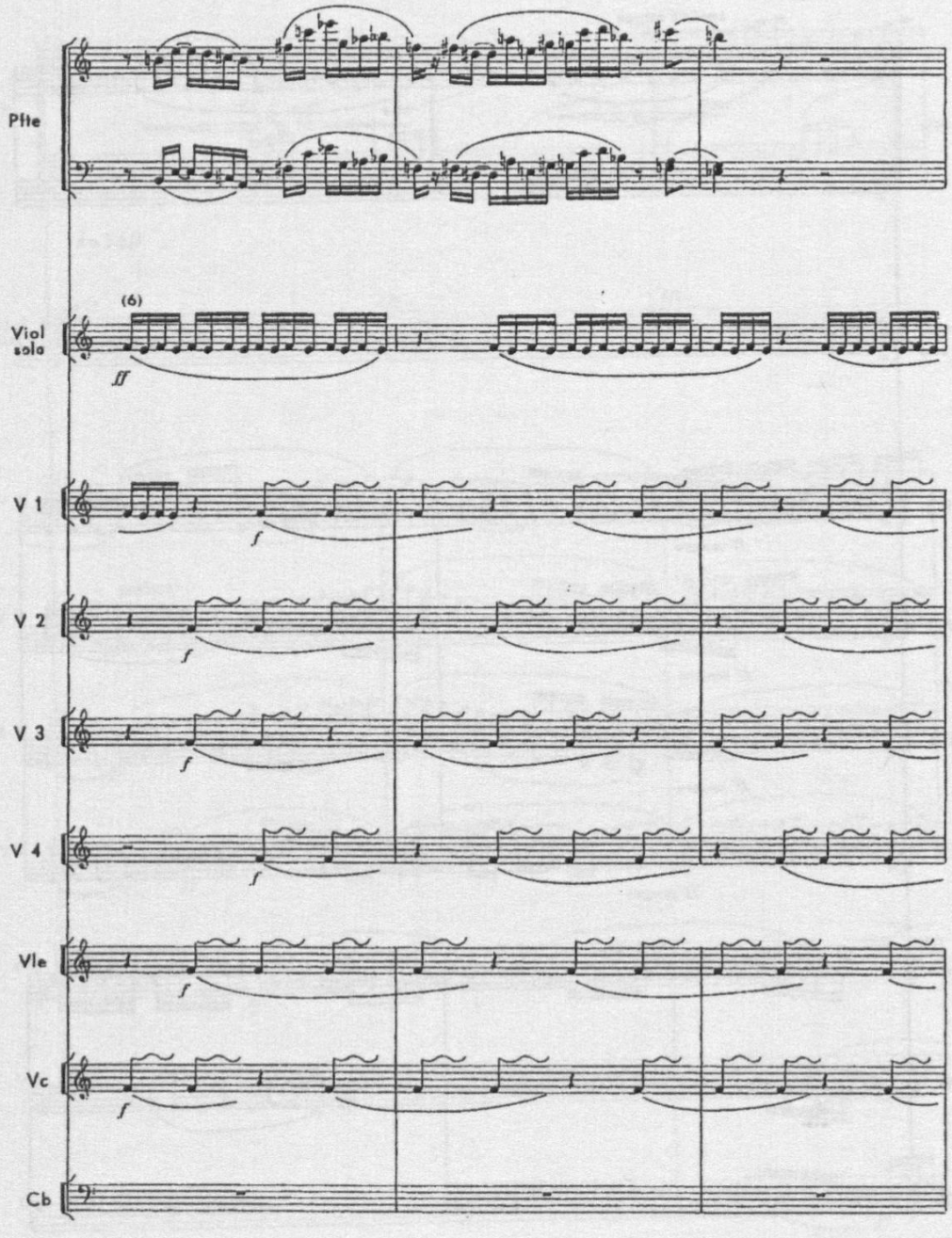

Pfte
Viol
solo
V 1
V 2
V 3
V 4
Vle
Vc
Cb

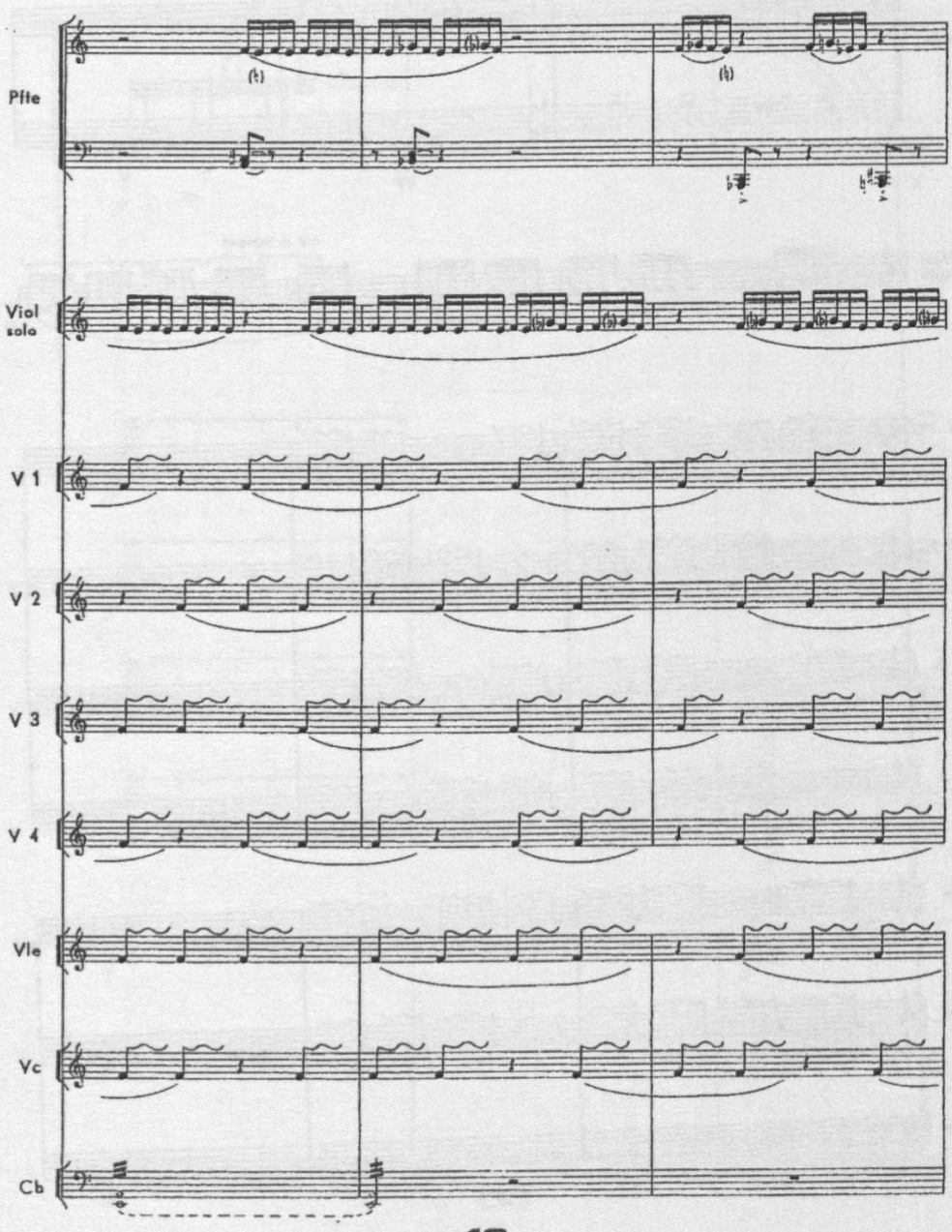

Flte
Viol solo
V 1
V 2
V 3
V 4
Vle
Vc
Cb

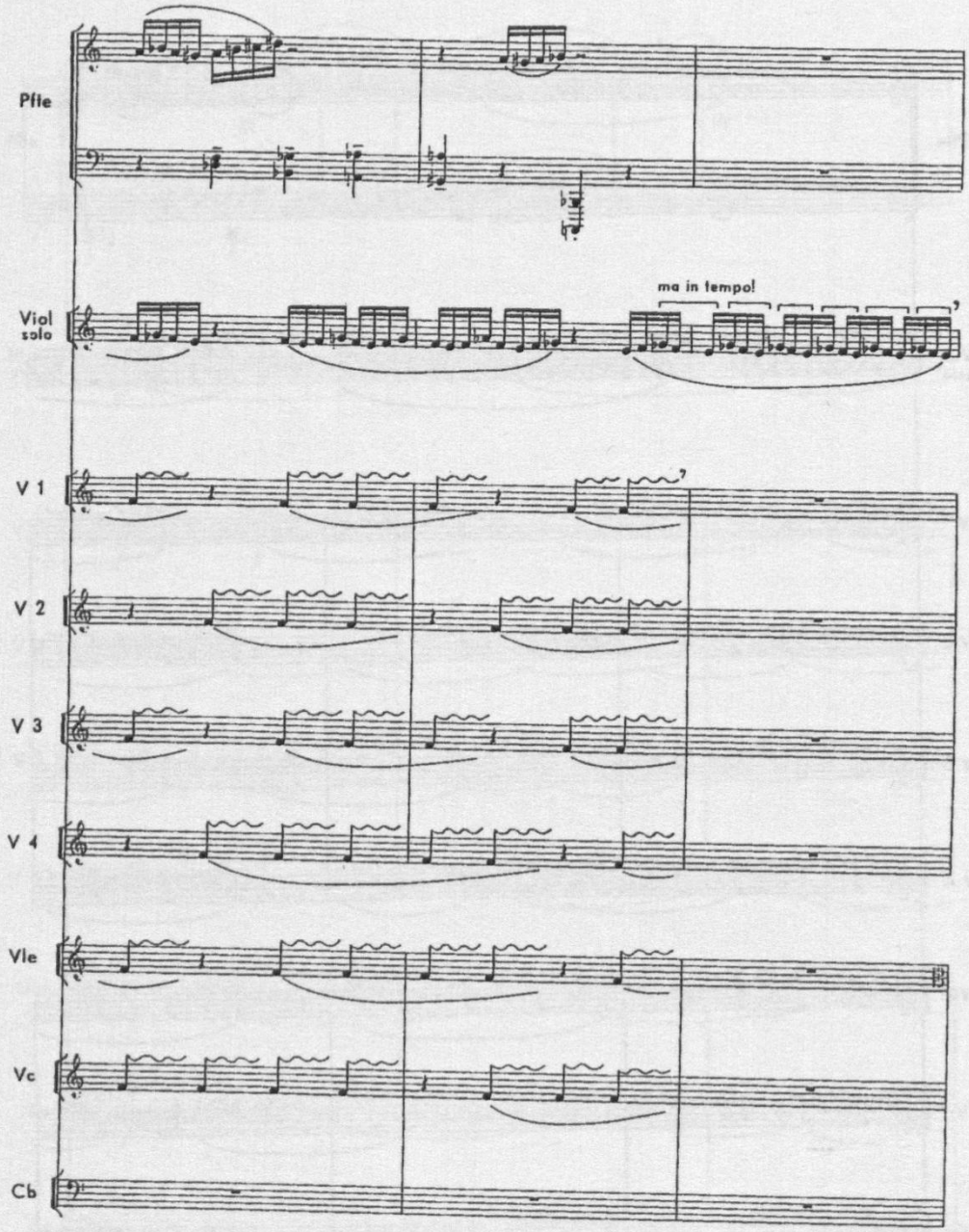

♩=62
Pfte
Viol solo
8
ff
p
molto espressivo!
3
3
V 1
p
V 2
p
V 3
p
V 4
p
Vle
Vc
Cb

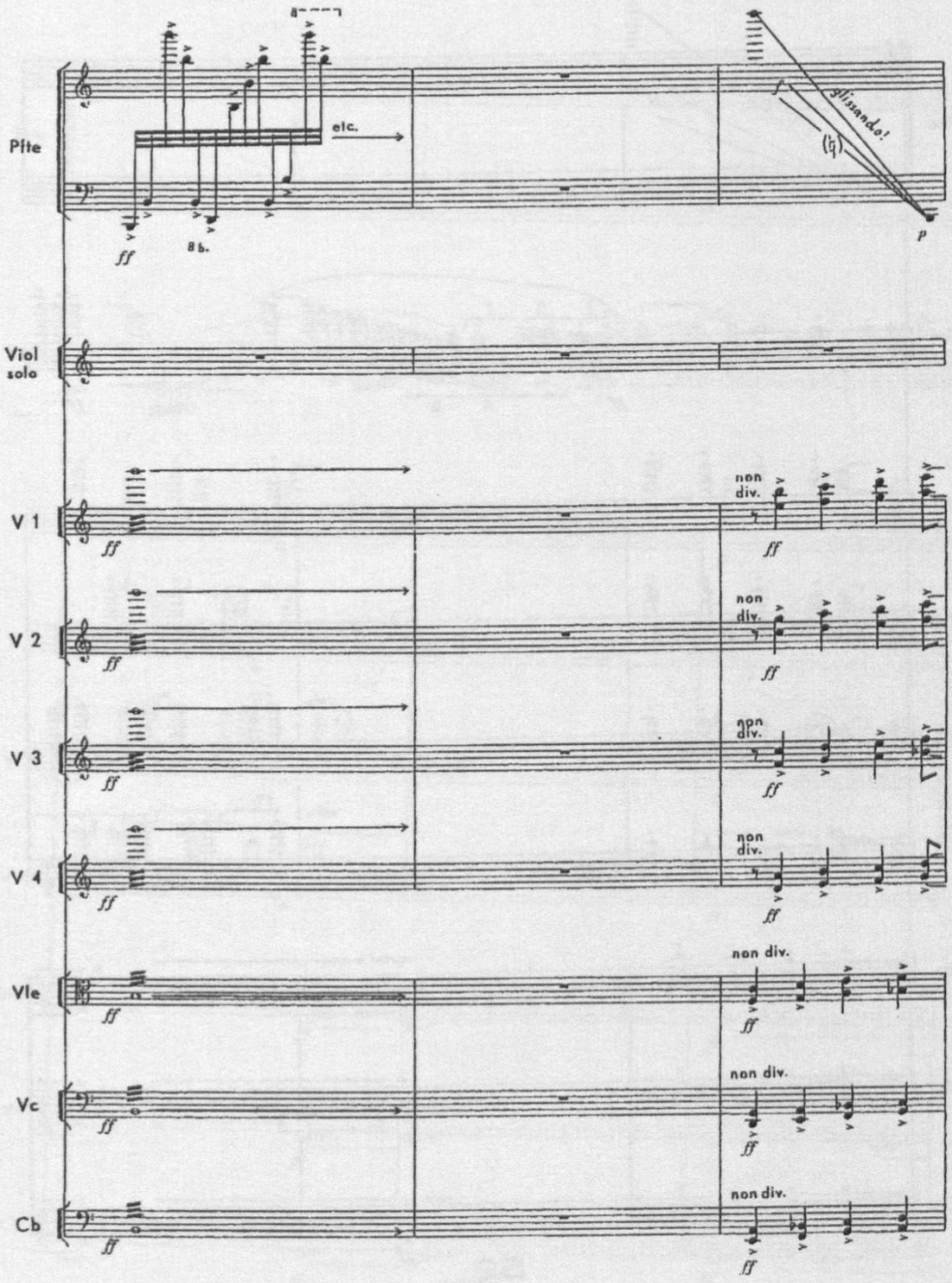

Flte
f
♩= 148
Viol solo
(1)
(2)
(3)
V 1
ff
V 2
ff
V 3
ff
V 4
ff
Vle
ff
Vc
ff
Cb
ff

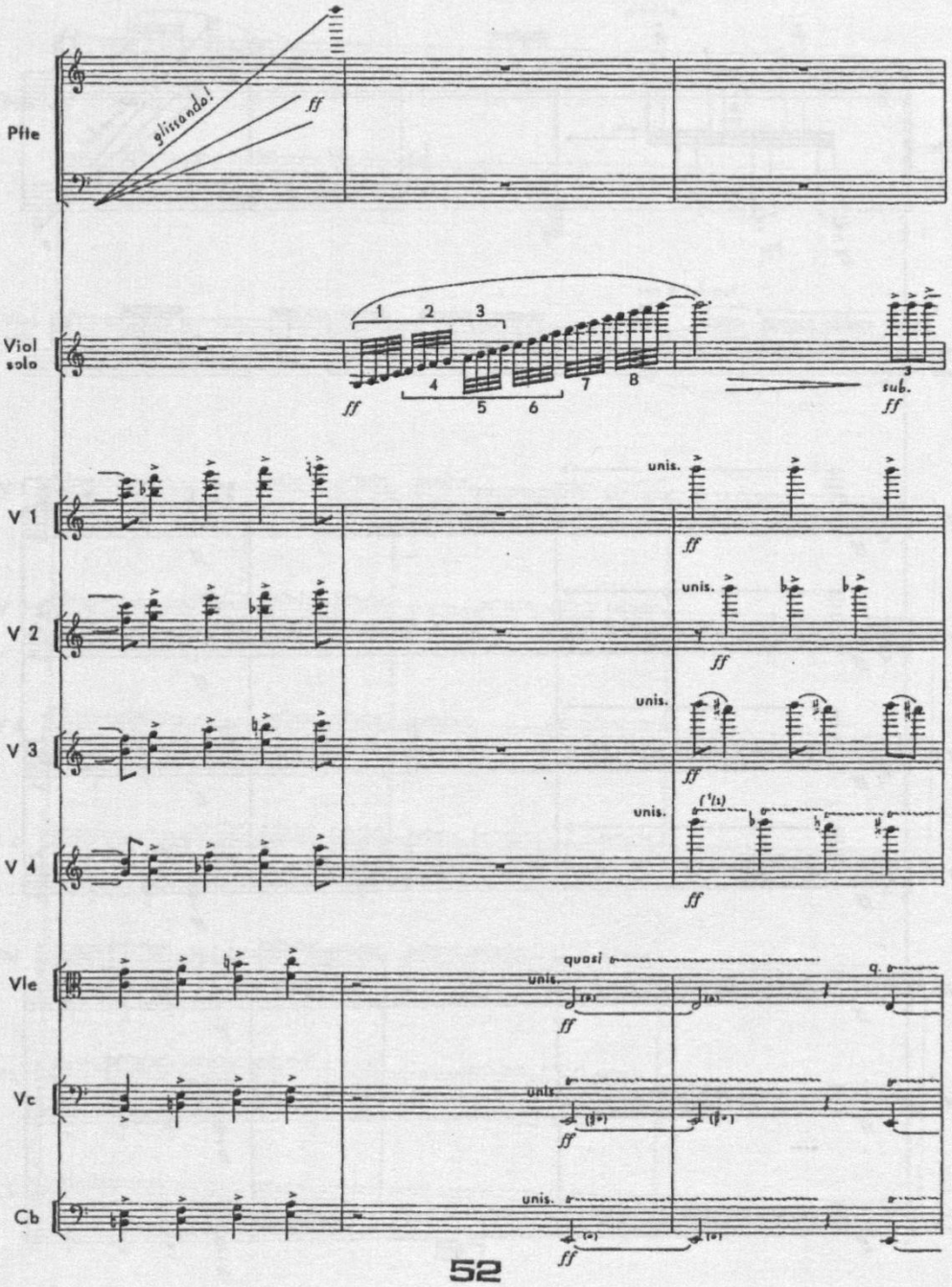

zwrócić uwagę
na nuty trylu
Pfte
od f
ff
od e
ff
Viol
solo
(4)
(5)
V 1
ff sempre
V 2
ff sempre
V 3
ff sempre
V 4
ff sempre
Vle
Vc
Cb

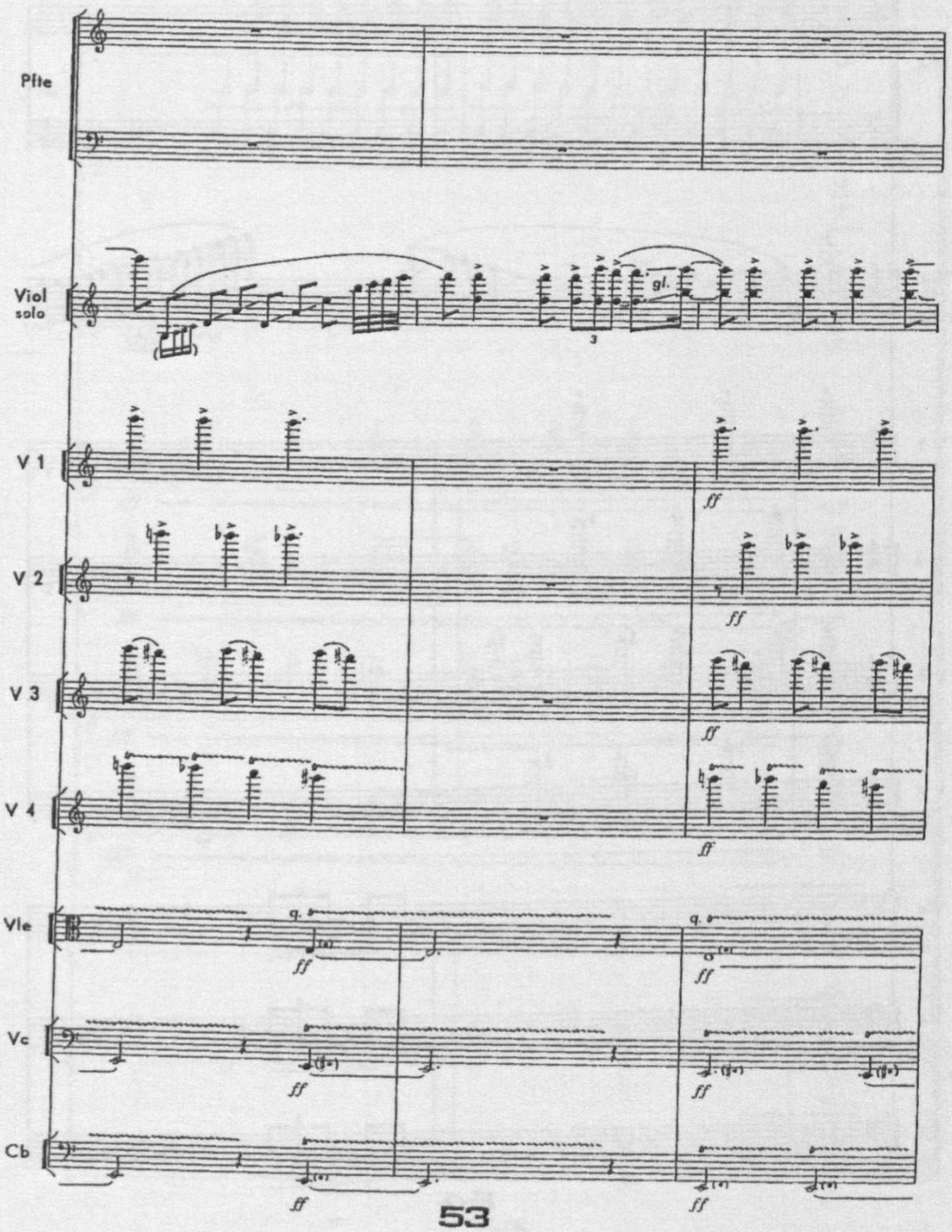

Pfte
Viol solo
(6)
ff
V 1
V 2
V 3
V 4
Vle
Vc
Cb
f

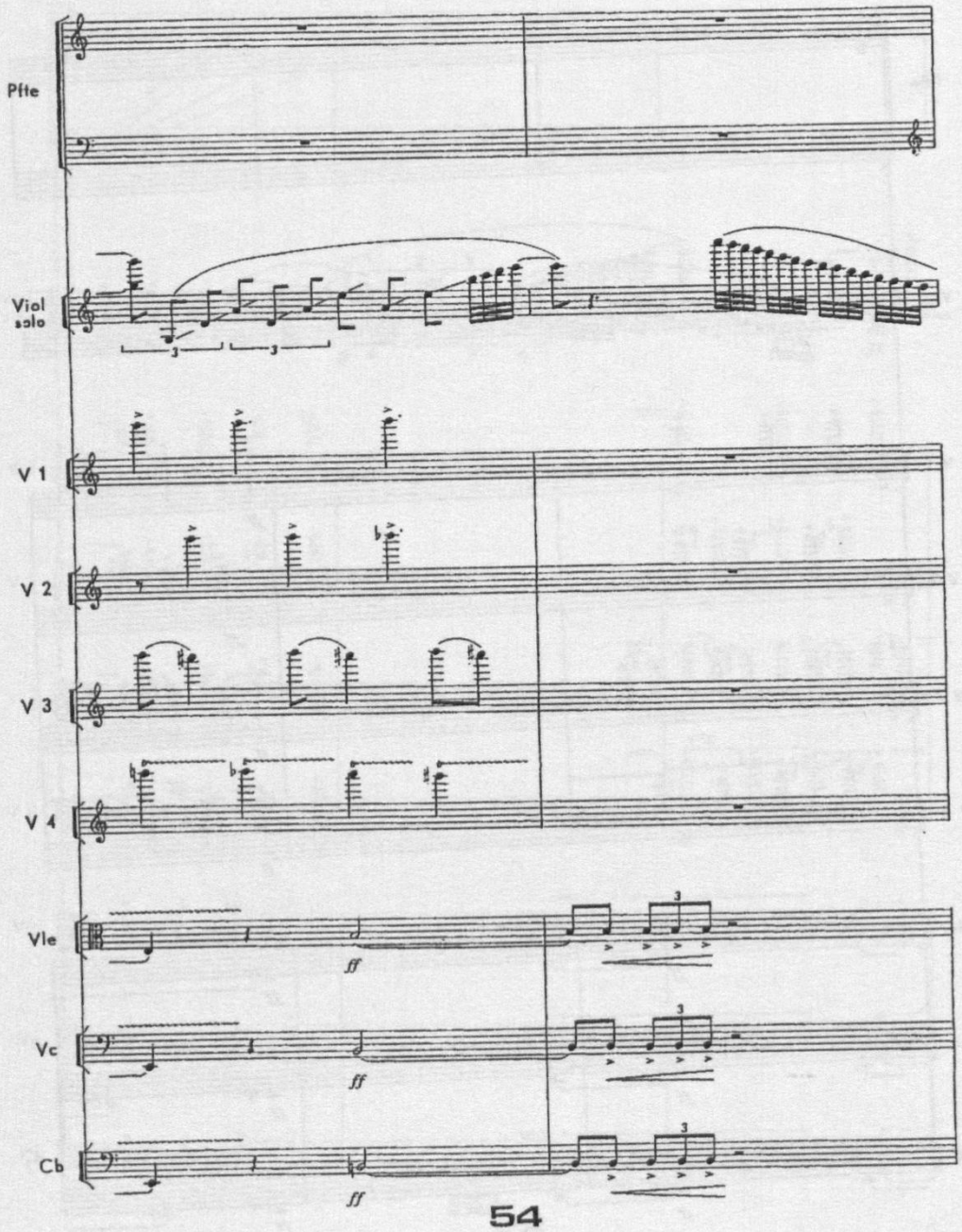

Pfte
Viol solo
V 1
V 2
V 3
V 4
Vle
Vc
Cb

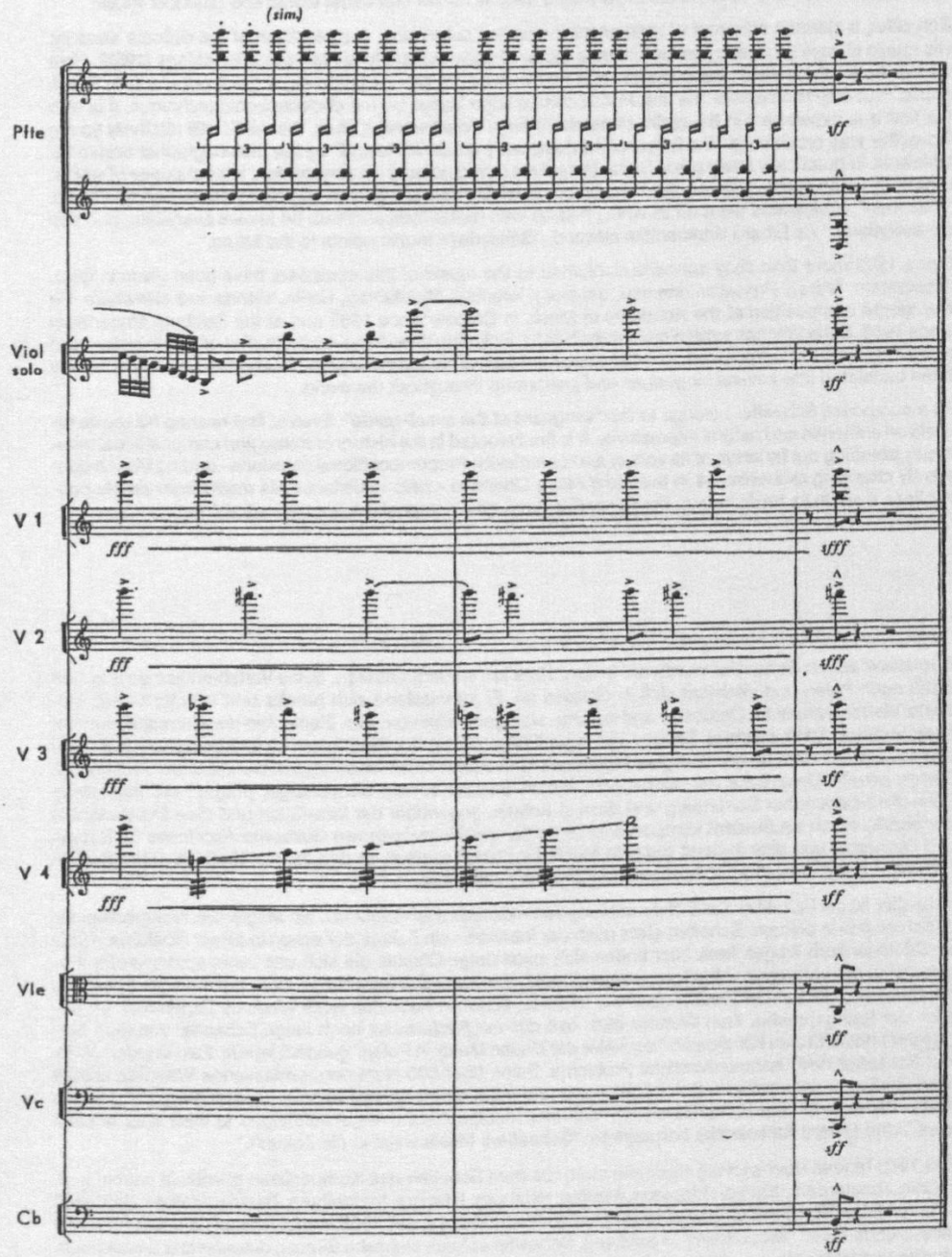

Pfte
Viol solo
ma in tempo!
V 1
V 2
V 3
V 4
Vle
Vc
Cb


Flte
etc.
8b.
ff
glissando!
p
Viol solo
V 1
V 2
V 3
V 4
non div.
Vle
Vc
Cb


Pfte
glissando!
ff
Viol
solo
1 2 3
4
5 6
7
8
ff
sub.
ff
V 1
unis.
ff
V 2
unis.
ff
V 3
unis.
ff
V 4
unis.
ff
Vle
quasi
unis.
ff
Vc
unis.
ff
Cb
unis.
ff


Pfte
Viol
solo
gl.
V 1
V 2
V 3
V 4
Vle
Vc
Cb
ff


Pfte
Viol solo
V 1
V 2
V 3
V 4
Vle
Vc
Cb
ff
ff
ff
3
3
3


(sim.)
Flte
Viol solo
V 1
V 2
V 3
V 4
Vle
Vc
Cb
fff
sff
sfff

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 entwicklungstechnisch genau begründet und zeichnet sich durch Kompliziertheit und Vielgestaltigkeit aus. Präkompositorische Entscheidungen (z. B. ein stetig sich wechselndes Orchester, wie auch im *III. Klavierkonzert*) tragen dazu bei, daß sich das Werk schon in seiner ersten Disposition von einfachen Konventionen wesentlich unterscheidet. Jede neue Komposition ist für Schaeffer ein neues Abenteuer.