Christoph Schaffrath

Koncert klawesynowy a-moll CSWV:C:53

Opracowanie:
Anna Firlus

Katowice 2026

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Recenzja wydawnicza:
prof. dr hab. Julian Gembalski

Projekt okładki: Frodo

Do edycji wykorzystano manuskrypty udostępnione przez
Das Archiv der Staatsbibliothek zu Berlin

Wydawca:
Akademia Muzyczna im. Karola Szymanowskiego
w Katowicach

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Katowice 2026

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Koncert klawesynowy a-moll CSWV:C:53

Koncert a-moll CSWV:C:53 powstał najprawdopodobniej po roku 1750, czyli podczas pobytu kompozytora na dworze księżniczki Anny Amalii. Utwór zachował się w trzech źródłach datowanych po roku 1750:

- komplet rękopisów wszystkich głosów znajduje się w archiwum Staatsbibliothek zu Berlin, opatrzony sygnaturą DB SA 2967. Partia klawesynu, co charakterystyczne dla notacji koncertów Schaffratha, została zapisana w kluczach: sopranowym dla górnego systemu – odpowiadającemu partii prawej ręki – oraz basowym, dla partii ręki lewej, w dolnym systemie;

- kolejny rękopis o numerze DB SA 2969 nie zachował się w całości. Manuskrypt zawiera głos klawesynu, skrzypiec pierwszych i drugich oraz altówki. Brakuje jednak głosu wiolonczeli.

Co ciekawe, partia klawesynu części drugiej koncertu została tu zachowana w dwóch wersjach – podstawowej oraz alternatywnej, opatrzonej bogatymi ozdobnikami. Brak natomiast partii klawesynu skrajnych części koncertu.

- ta sama wersja ozdobników drugiej części Koncertu a-moll znajduje się w trzecim rękopisie, o sygnaturze DB AmB 438, zawierającym dwadzieścia jeden części koncertów Schaffratha.

Edycja partytury Koncertu a-moll CSWV:C:53 została sporządzona według wyżej wymienionych manuskryptów. Główne źródło stanowi najbardziej kompletny rękopis DB SA 2967, natomiast miejsca nieczytelne czy potencjalne błędy w zapisie zostały skonfrontowane z manuskryptem DB SA 2969. Partia klawesynu drugiej część koncertu została zawarta w partyturze w dwóch wariantach prawej ręki – górna linia zawiera wersję ozdobników zgodną w rękopisach DB SA 2969 i DB AmB 438, natomiast dolna odpowiada wersji rękopisu DB SA 2967.

Partia klawesynu została przełożona z pierwotnego zapisu w kluczach sopranowym i basowym do kluczy wiolinowego i basowego. Uwspółcześniono sposób notacji figur triolowych. Oznaczenia dynamiczne zostały zachowane zgodnie z zapisem w rękopisach poszczególnych głosów. W sytuacjach, w których miejsce notacji nie jest konsekwentne w głosach smyczkowych, ta niekonsekwencja została zachowana. Zachowano zapis cyfrowania w partii klawesynu. Nieczytelnie bądź przesunięte względem linii basu oznaczenia cyfrowe zostały poprawione i porównane z tkanką harmoniczną utworu.

- cz. I, t. 6: nieczytelny zapis basu cyfrowanego na wartości trzeciej ósemki w takcie został zinterpretowany jako cyfry $^{7}{}_{5}$;

- cz. I, t. 8: nieczytelny zapis basu cyfrowanego na dwóch ostatnich ćwierćnutach w takcie został zinterpretowany jako $^{7'}{}_{2}\ {}^{5}{}_{3}$;

- cz. I, t. 9: przedostatnia ósemka w takcie w partii drugich skrzypiec nieczytelnie zapisana jako e1 w rękopisie DB SA 2967 została poprawiona na d1 – zgodnie z rękopisem DB SA 2969;

- cz. I, t. 13: nieczytelny zapis basu cyfrowanego, sugerujący być może cyfrę 6#, został poprawiony na 6, zgodnie z występującym w tym miejscu współbrzmieniem harmonicznym i głosem altówki;

- cz. I, t. 16: nieczytelna w zapisie figura ósemki i dwóch szesnastek na pierwszą wartość taktu w partii drugich skrzypiec została poprawiona zgodnie z rękopisem DB SA 2969;

- cz. I, t. 32: ostatnia nuta w tym takcie w partii klawesynu została uzupełniona o najprawdopodobniej brakujący w zapisie kasownik;

- cz. I, t. 53: piąta ósemka w lewej ręce partii klawesynu została uzupełniona o prawdopodobnie brakujący kasownik;

- cz. I, t. 69: nieczytelnie zapisana pierwsza ćwierćnuta w takcie w partii altówki została poprawiona zgodnie z rękopisem DB SA 2969;

- cz. I, t. 70: nieczytelnie zapisana pierwsza szesnastka, przypadająca na wartość drugiej ósemki w takcie w partii altówki, została poprawiona zgodnie z rękopisem DB SA 2969;

- cz. I, takt 80: pierwsza nuta w takcie w partii pierwszych skrzypiec została poprawiona z dźwięku f2 na d2. Błąd pojawia się w obydwu źródłach, wydaje się być bardziej przypadkiem niż celowym zabiegiem, w kontekście analogicznych miejsc.

- cz. I, t. 84: czwarta ćwierćnuta w takcie w partii lewej ręki klawesynu została uzupełniona o najprawdopodobniej brakujący kasownik.

- cz. I, t. 86: nieczytelny zapis ostatniej nuty w trioli, przypadającej na wartość drugiej ósemki w takcie w partii lewej ręki, został zinterpretowany jako dźwięk fis.

- cz. I, t. 90: ostatnia ósemka w takcie w partii prawej ręki klawesynu została zinterpretowana jako dźwięk f;

- cz. I, t. 96: zapis przedostatniej ósemki w takcie w partii wiolonczeli oraz lewej ręki klawesynu został uzupełniony o najprawdopodobniej brakujący kasownik;

- cz. I, t. 98: ósemka przypadająca na połowę taktu w partii altówki została poprawiona z dźwięku f na dźwięk fis (mimo iż ten sam błąd powtarza się w obu źródłach);

- cz. I, t. 101: pierwsza nuta w partii pierwszych skrzypiec została poprawiona z dźwięku fis2 na dźwięk e2 (mimo iż ten sam błąd powtarza się w obu źródłach);

- cz. II, t. 91: zapis pierwszego dźwięku w takcie w prawej ręce klawesynu został uzupełniony o prawdopodobnie brakujący kasownik;

- cz. II, t. 102: nieczytelny zapis ćwierćnuty, przypadającej na połowę taktu w partii prawej ręki klawesynu, został zinterpretowany jako d2;

- cz. III, t, 7: ósemka z kropką, znajdująca się na wartość trzeciej miary w takcie w partii drugich skrzypiec została poprawiona na nutę a (mimo błędu w obydwu źródłach) – zgodnie z analogiczną figurą w takcie 5;

- cz. III, t. 62 i 64: wysokości dźwięku trzydziestodwójek w partii wiolonczeli zostały poprawione zgodnie z analogicznymi figurami w partii lewej ręki klawesynu;

- cz. III, t. 67: ostatnia nuta w takcie w partii drugich skrzypiec została poprawiona zgodnie z rękopisem DB SA 2969;

- cz. III, t. 95: przedostatnia szesnastka w takcie w partii drugich skrzypiec została poprawiona zgodnie z rękopisem DB SA 2969;

- cz. III, t. 109: trzecia szesnastka od końca taktu w partii prawej ręki klawesynu została uzupełniona o prawdopodobnie brakujący kasownik;

- cz. III, t. 126 i 128: nieczytelny zapis cyfrowania został poprawiony zgodnie z rękopisem DB SA 2969;

- cz. III, t. 129: dwie ostatnie ósemki w takcie w partii altówki zostały poprawione zgodnie z rękopisem DB SA 2969;

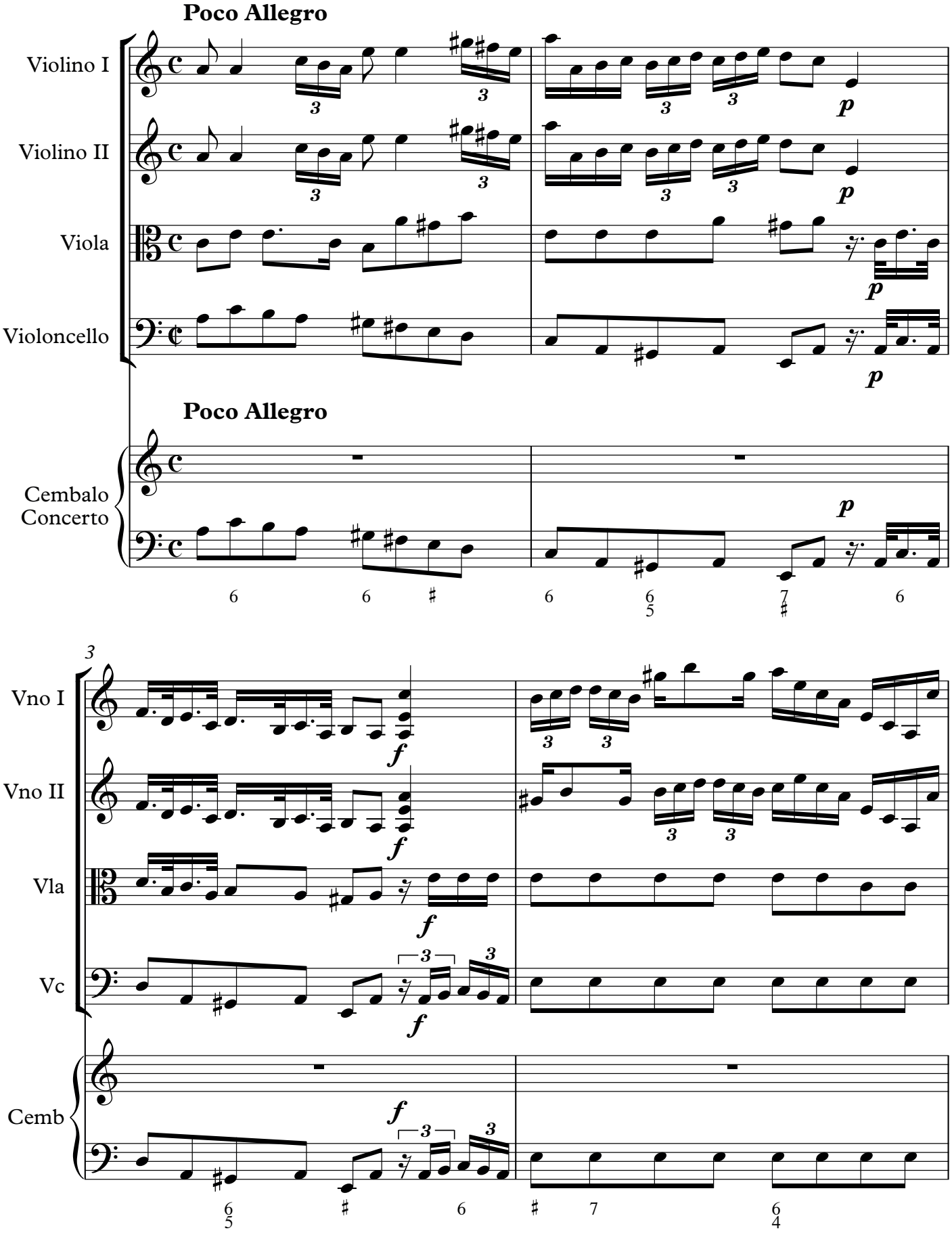
- cz. III, t. 141: partie skrzypiec pierwszych i drugich zostały ujednolicone na korzyść wersji skrzypiec pierwszych, mimo iż błąd w partii skrzypiec drugich powtarza się w obydwu źródłach;

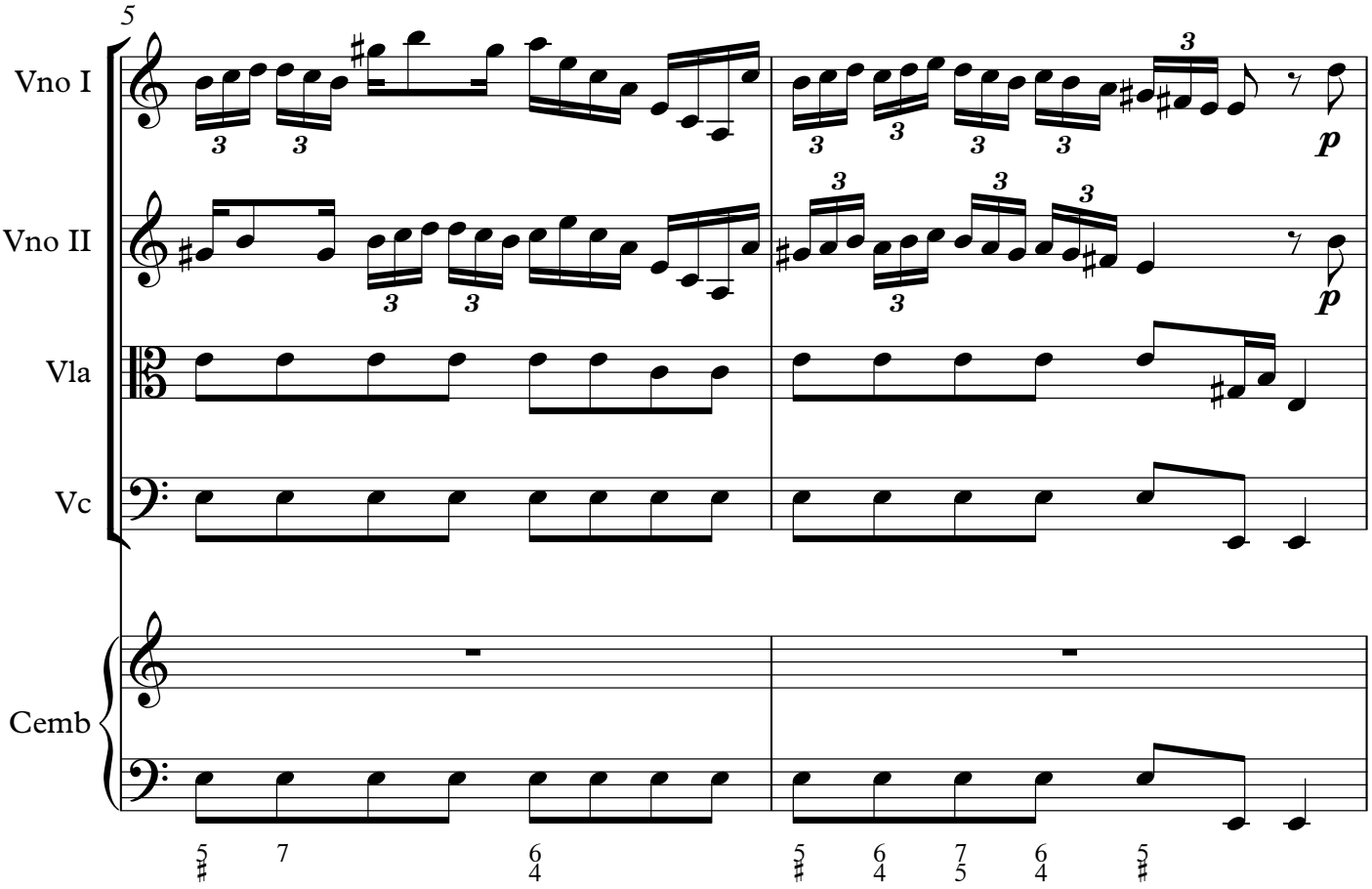
- cz. III, t. 190: niekompletny zapisu partii lewej ręki klawesynu na początku taktu (zniszczony fragment papieru) został uzupełniony konsekwentnie do przebiegu figuracji tego fragmentu utworu;

- cz. III, t. 191: niejasna w zapisie nuta w partii skrzypiec drugich została poprawiona zgodnie z rękopisem DB SA 2969.

Concerto a 5

Christoph Schaffrath

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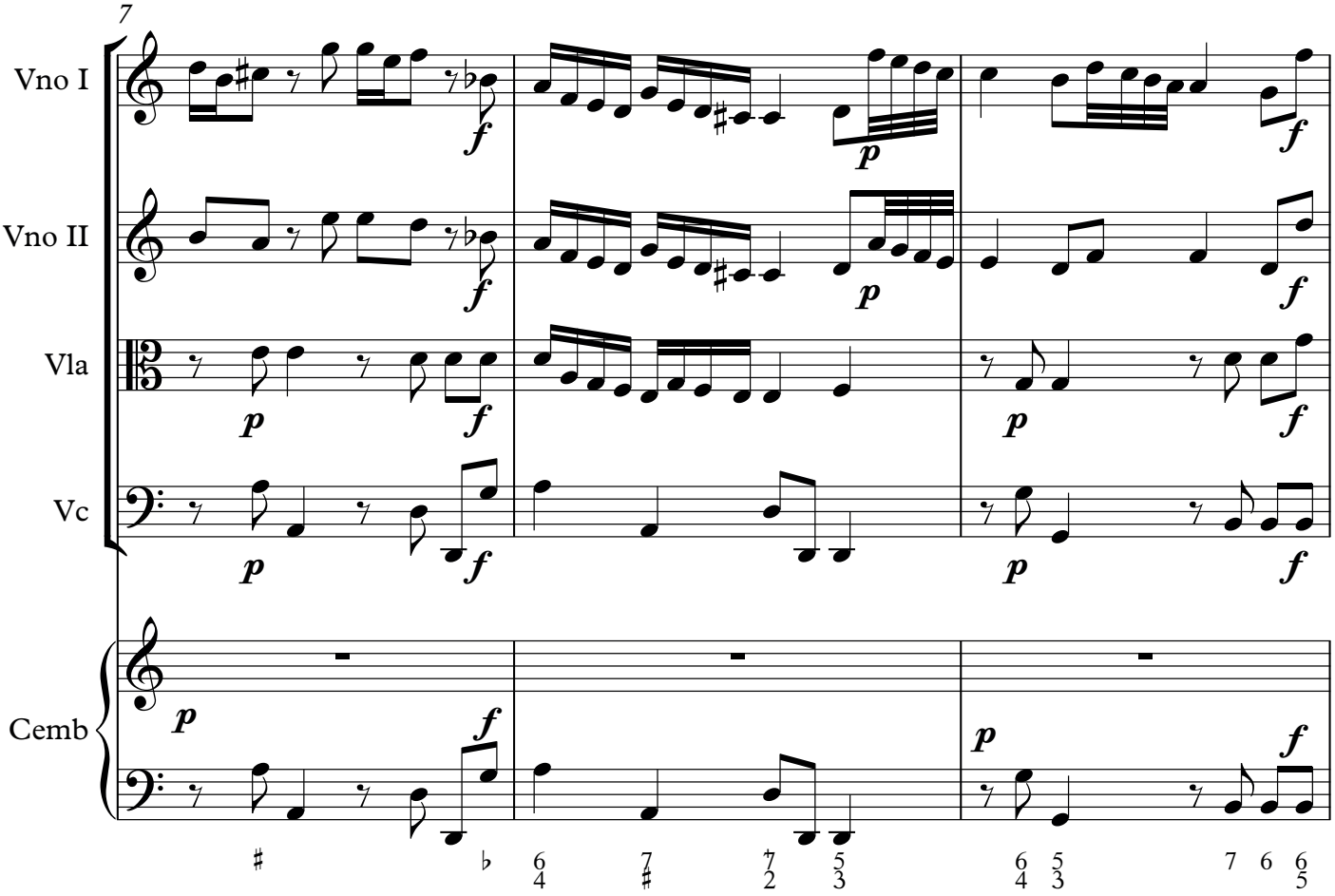
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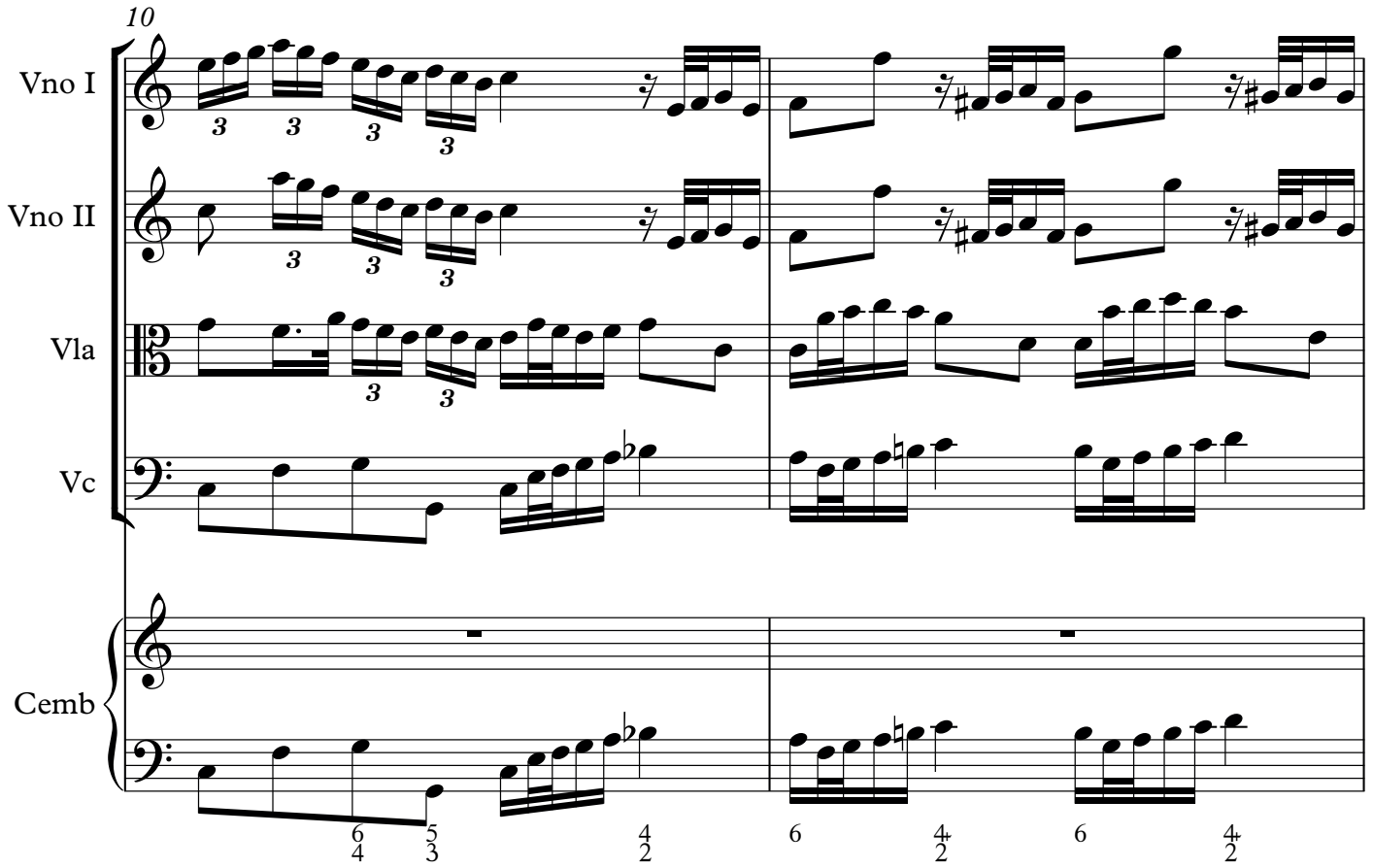
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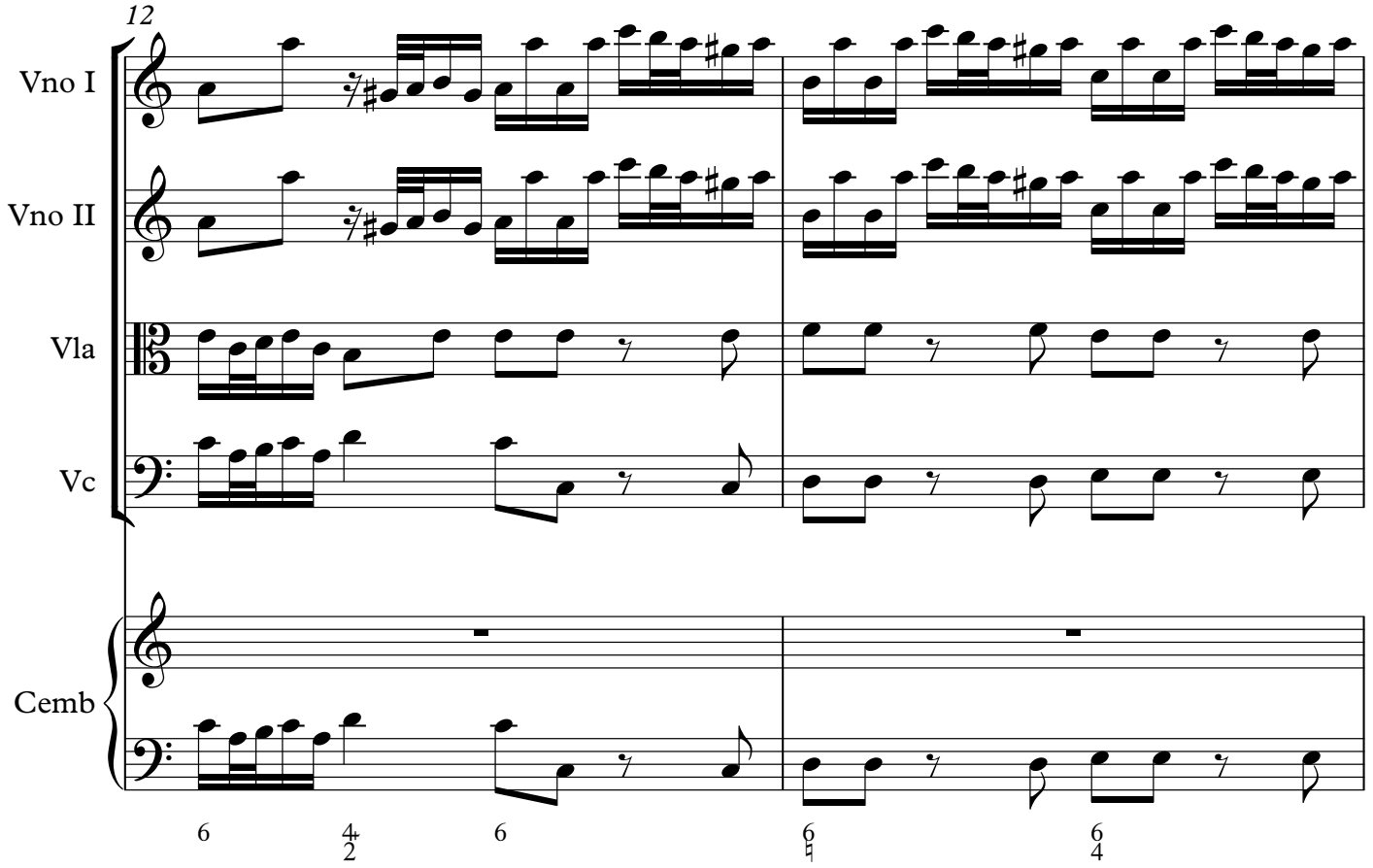
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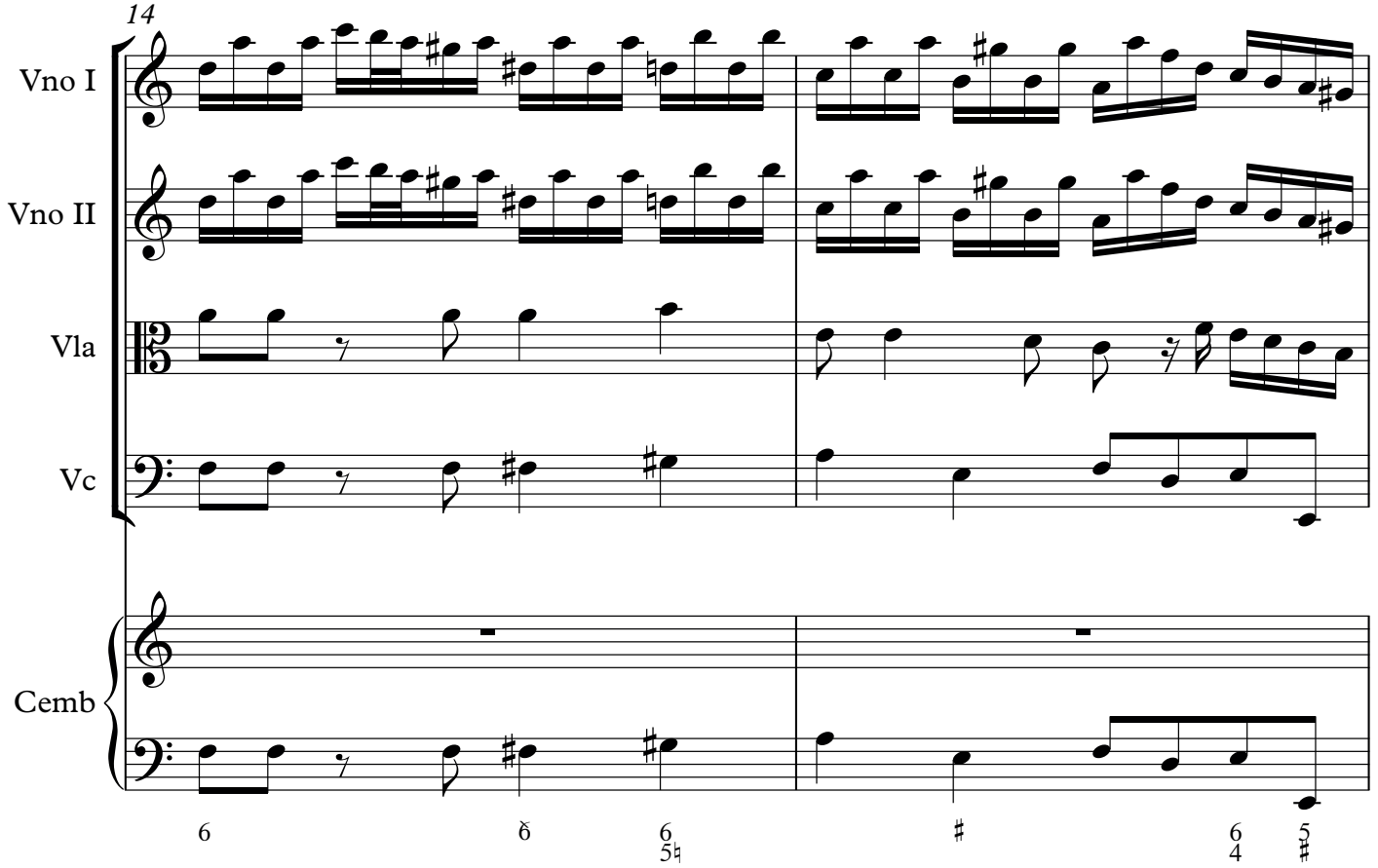
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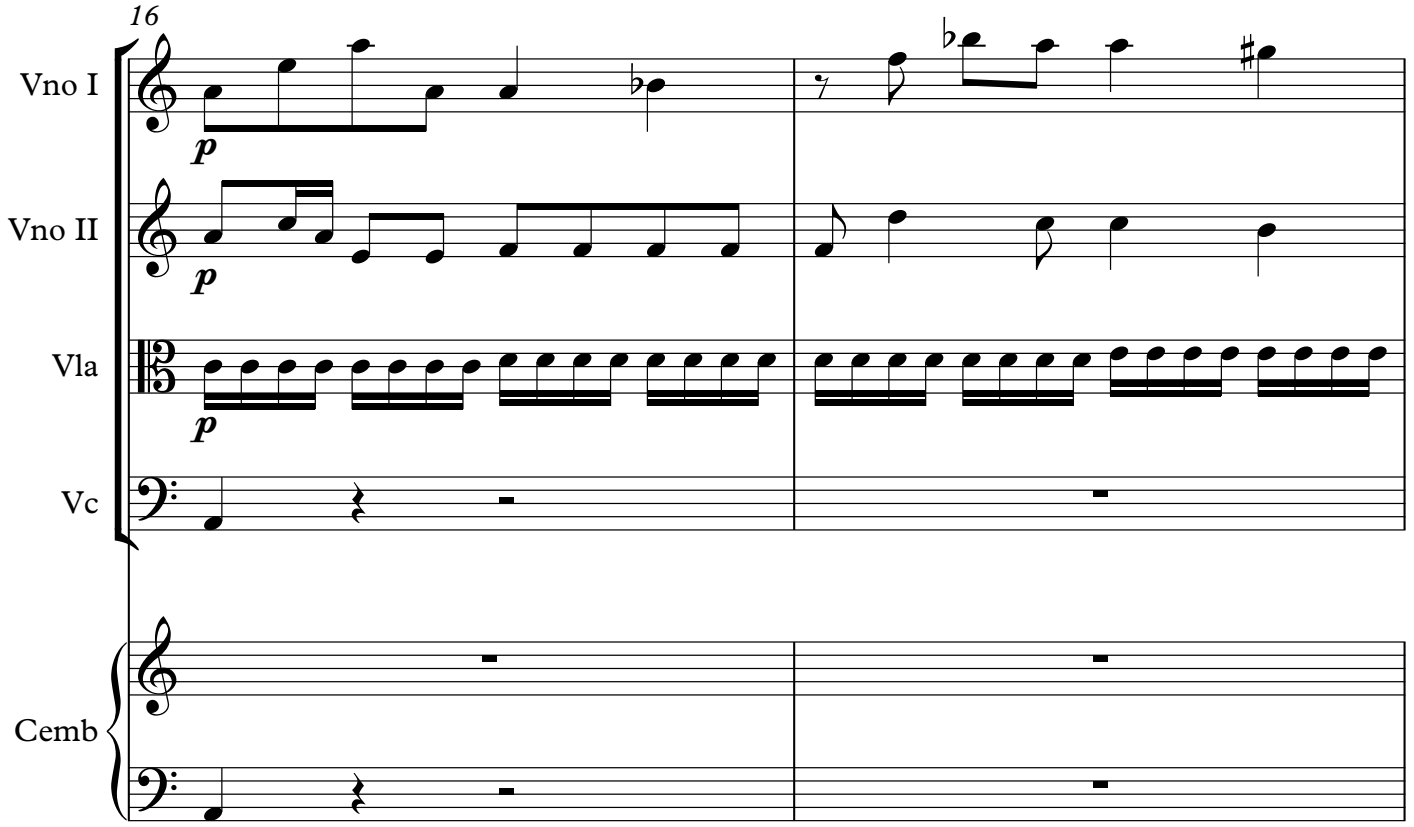
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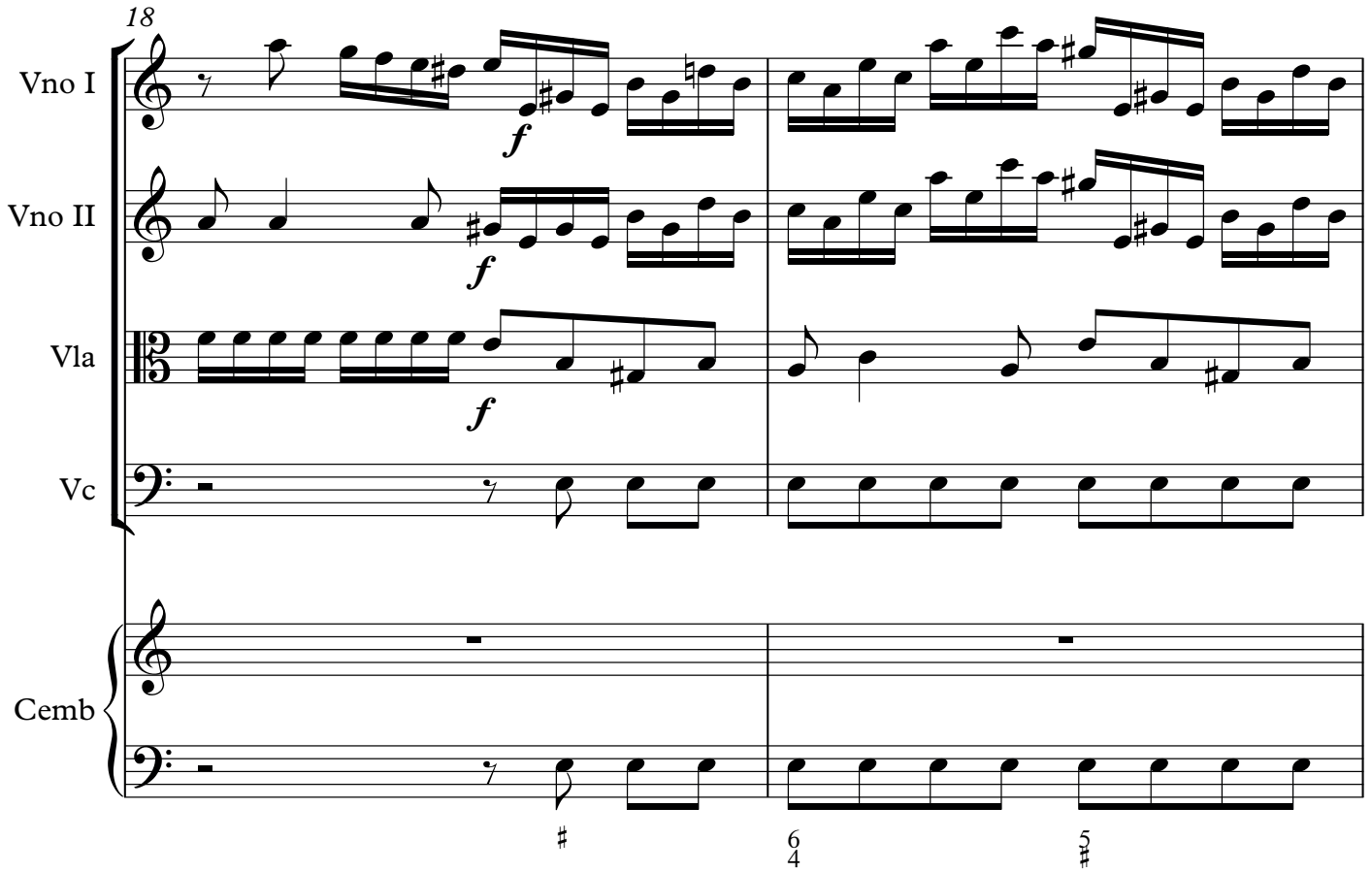
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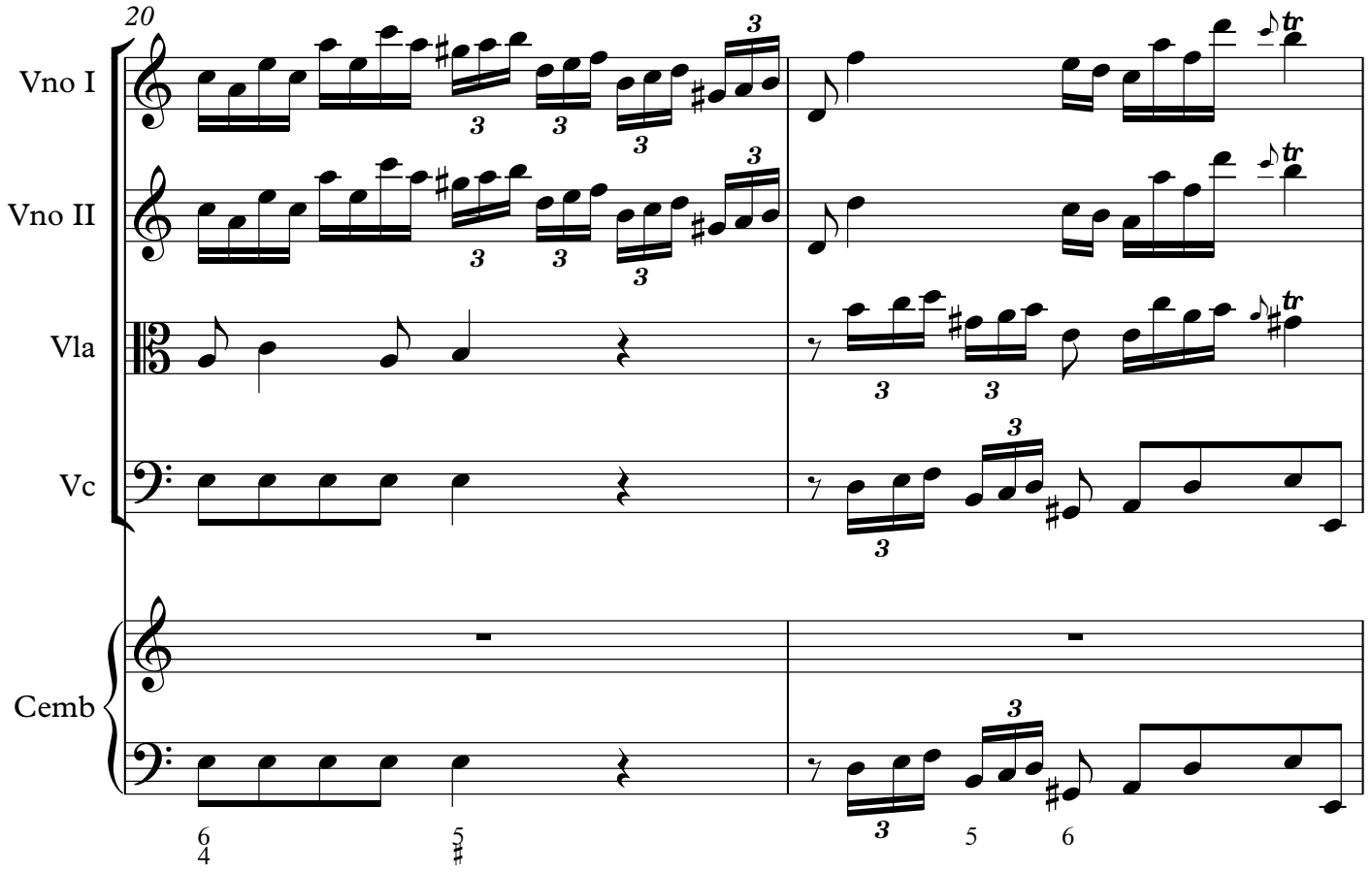
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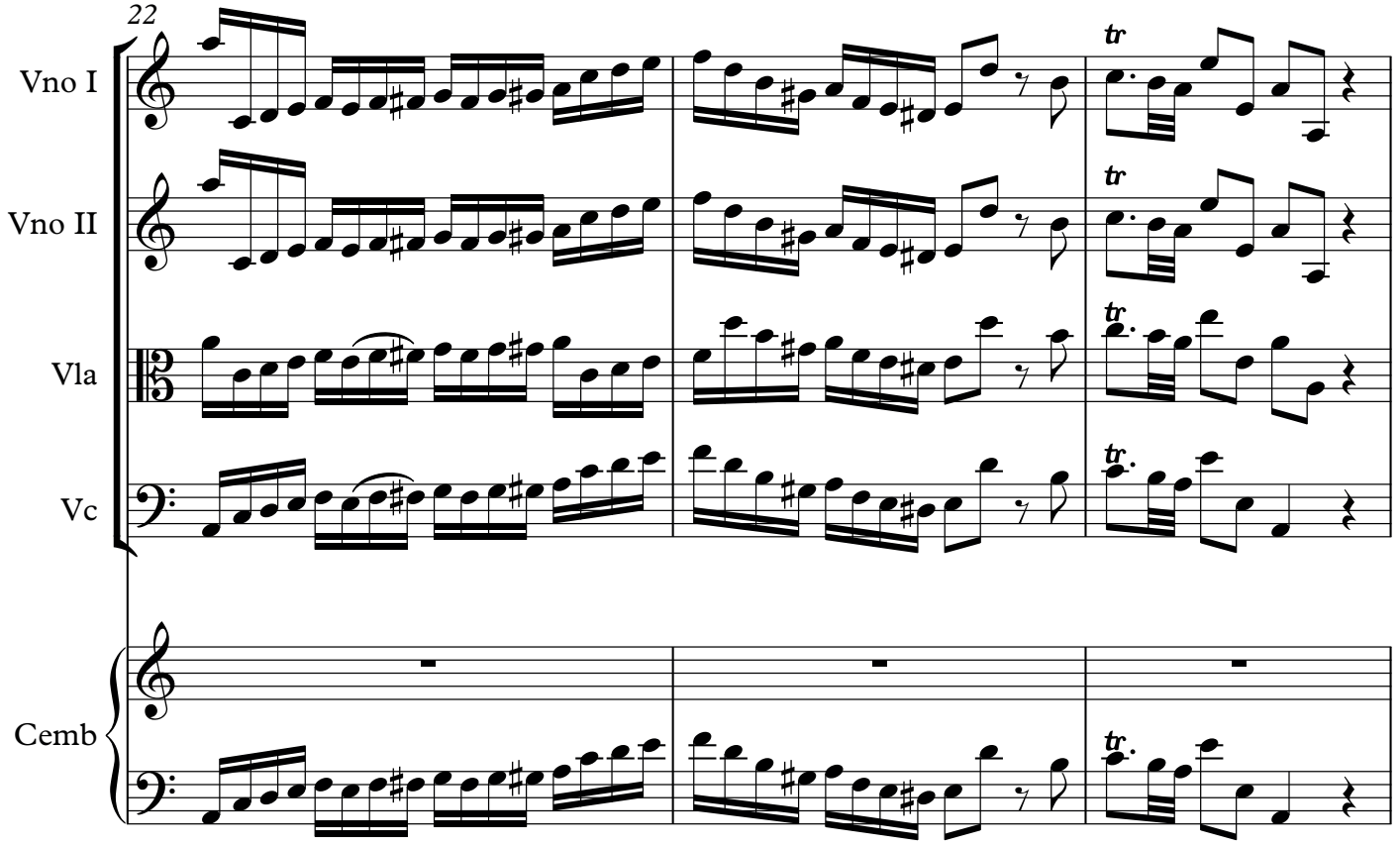
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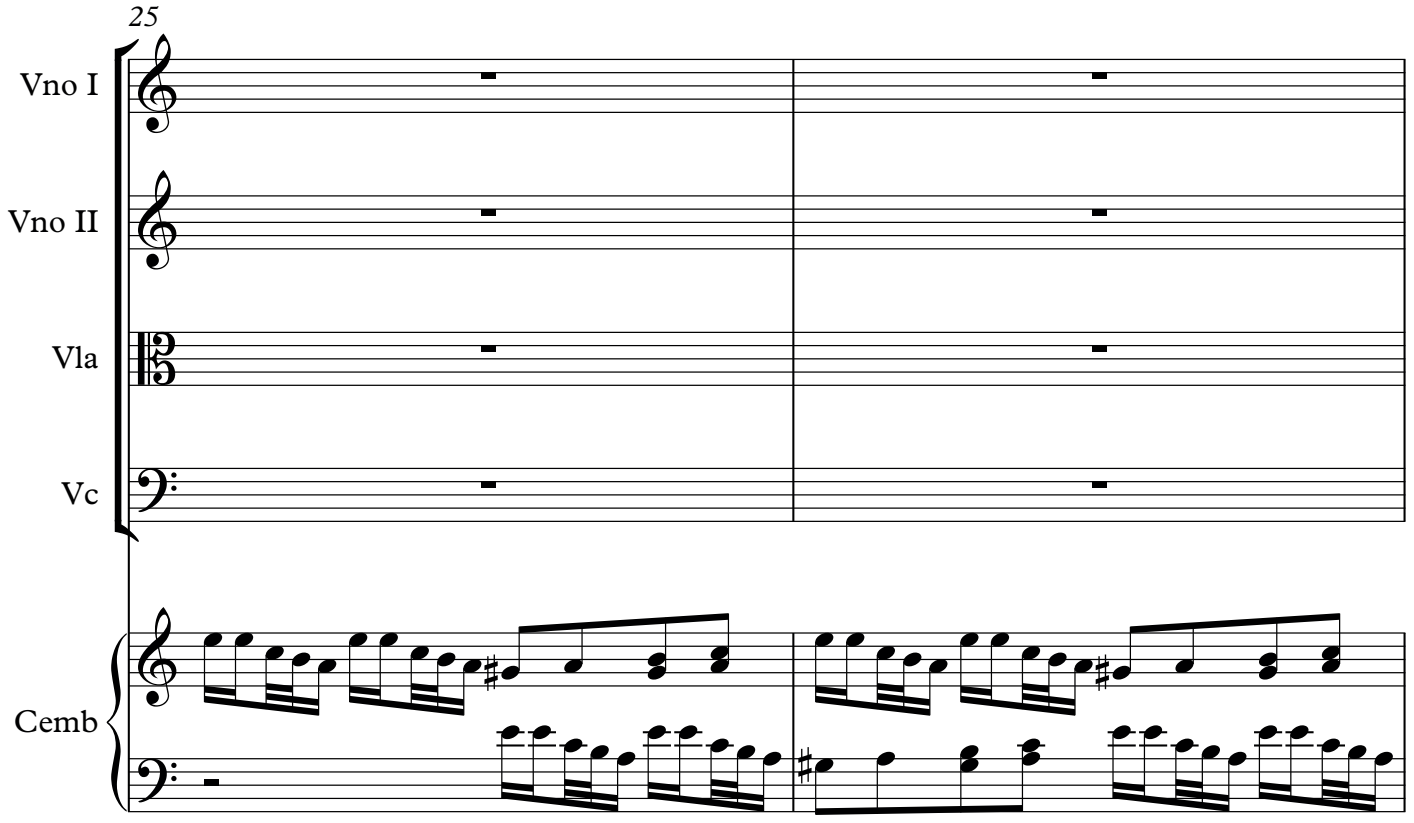
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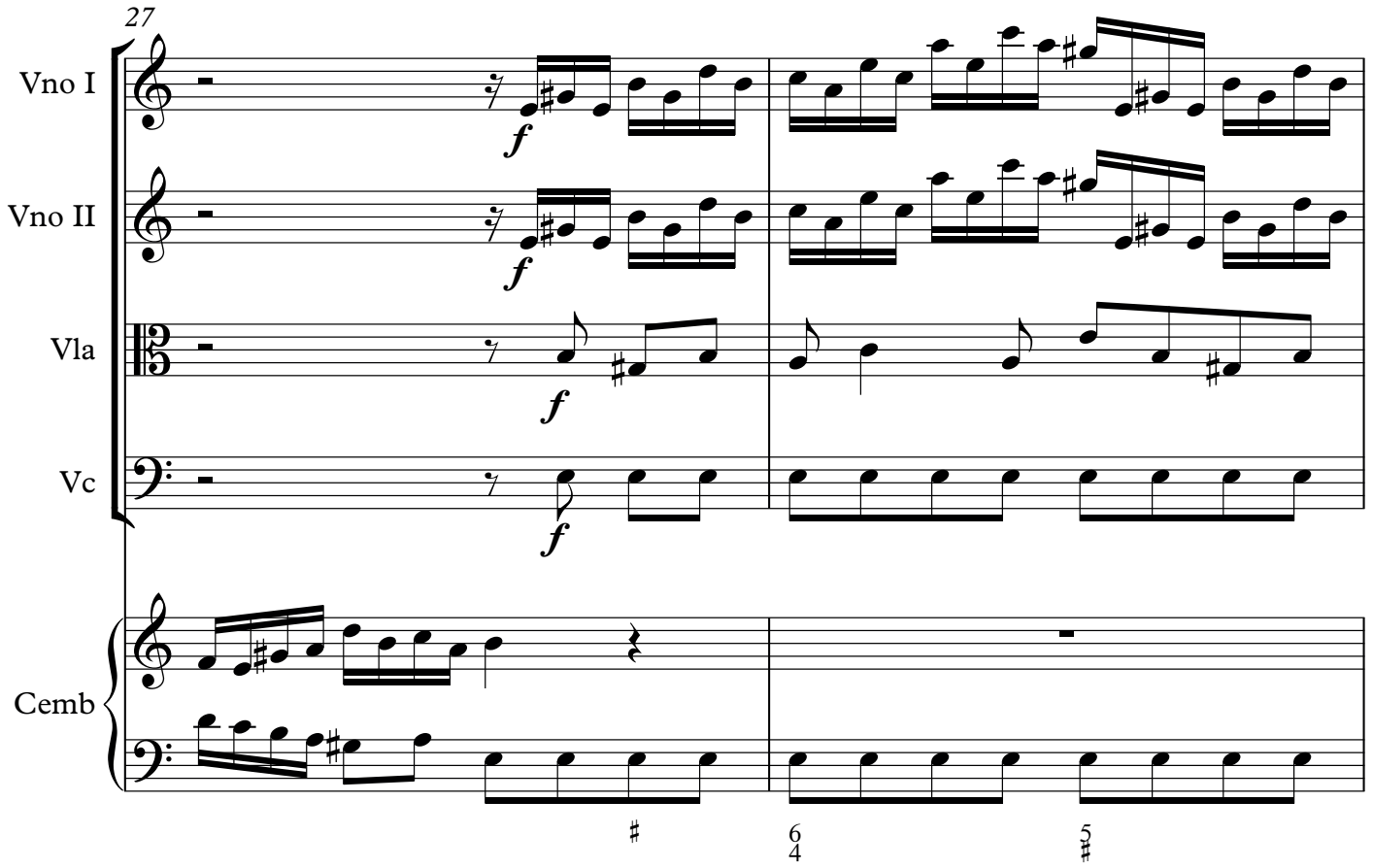
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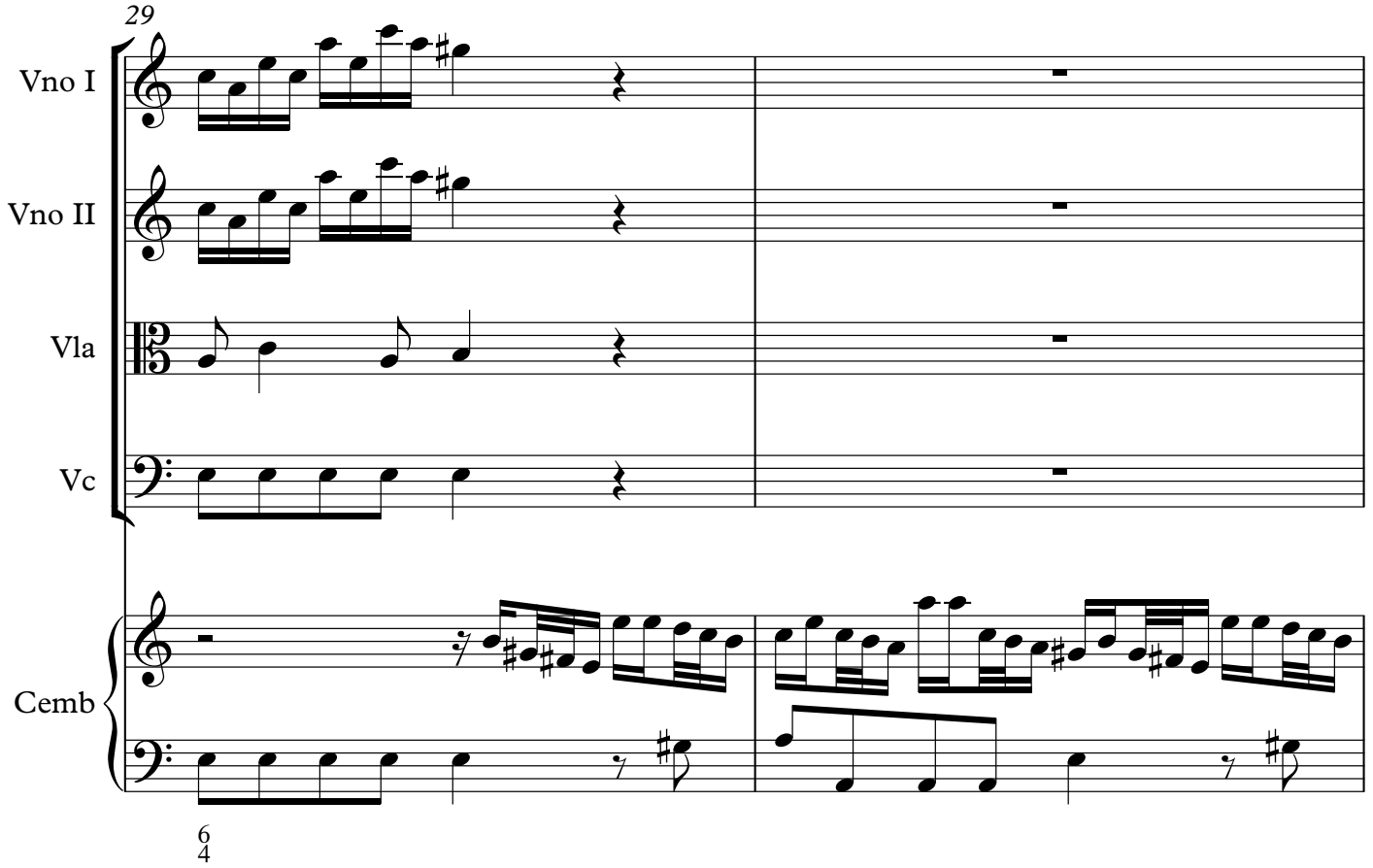
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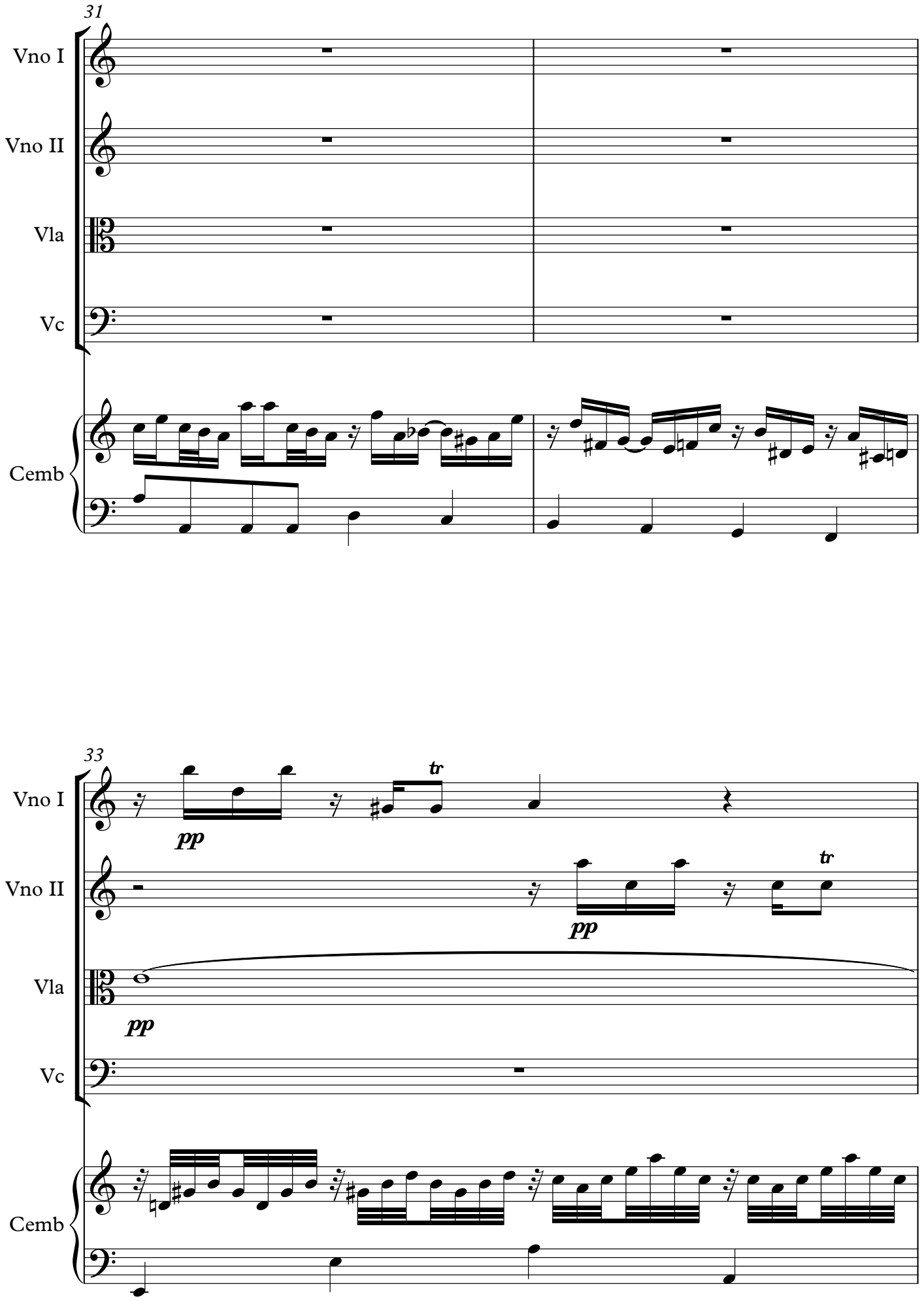
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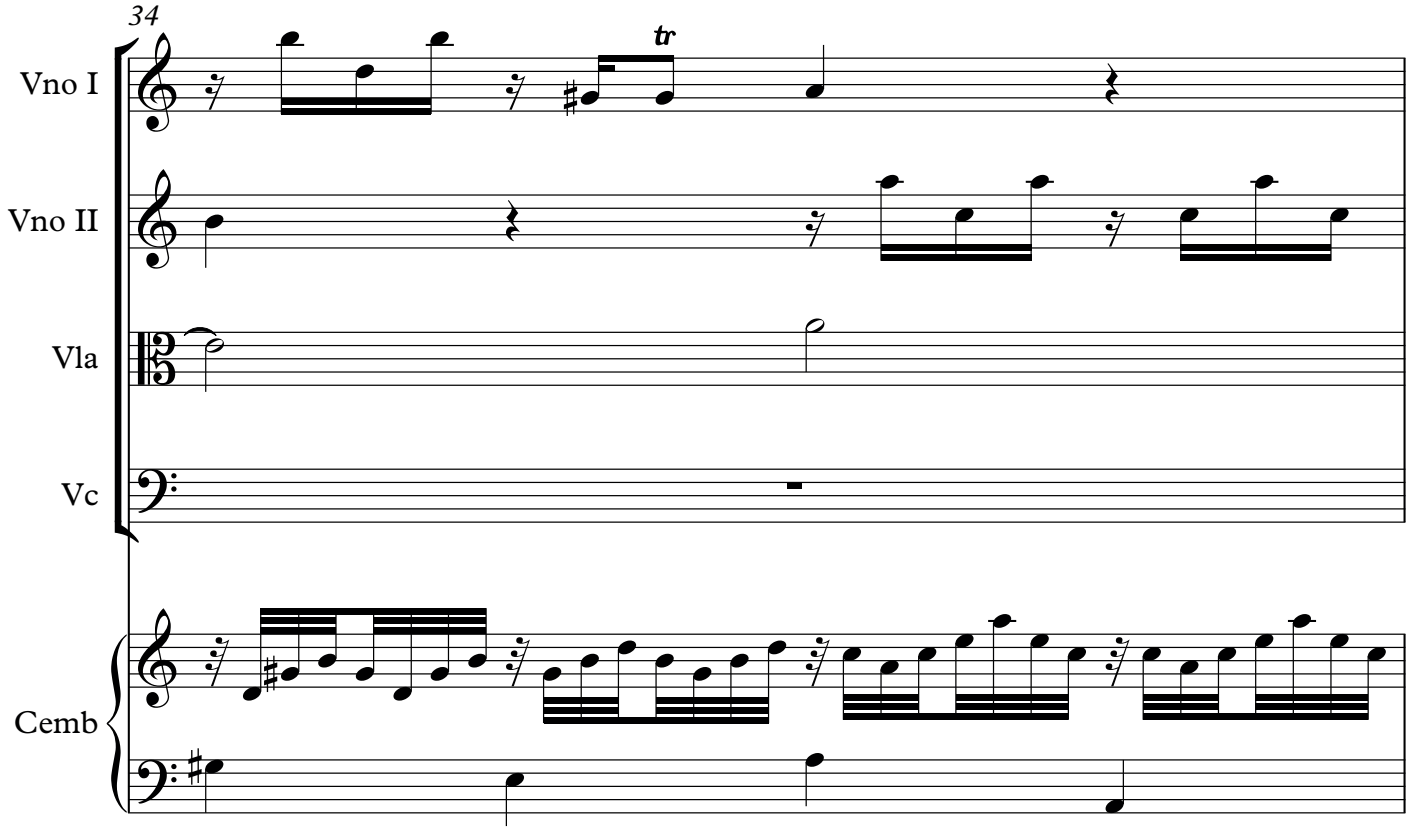
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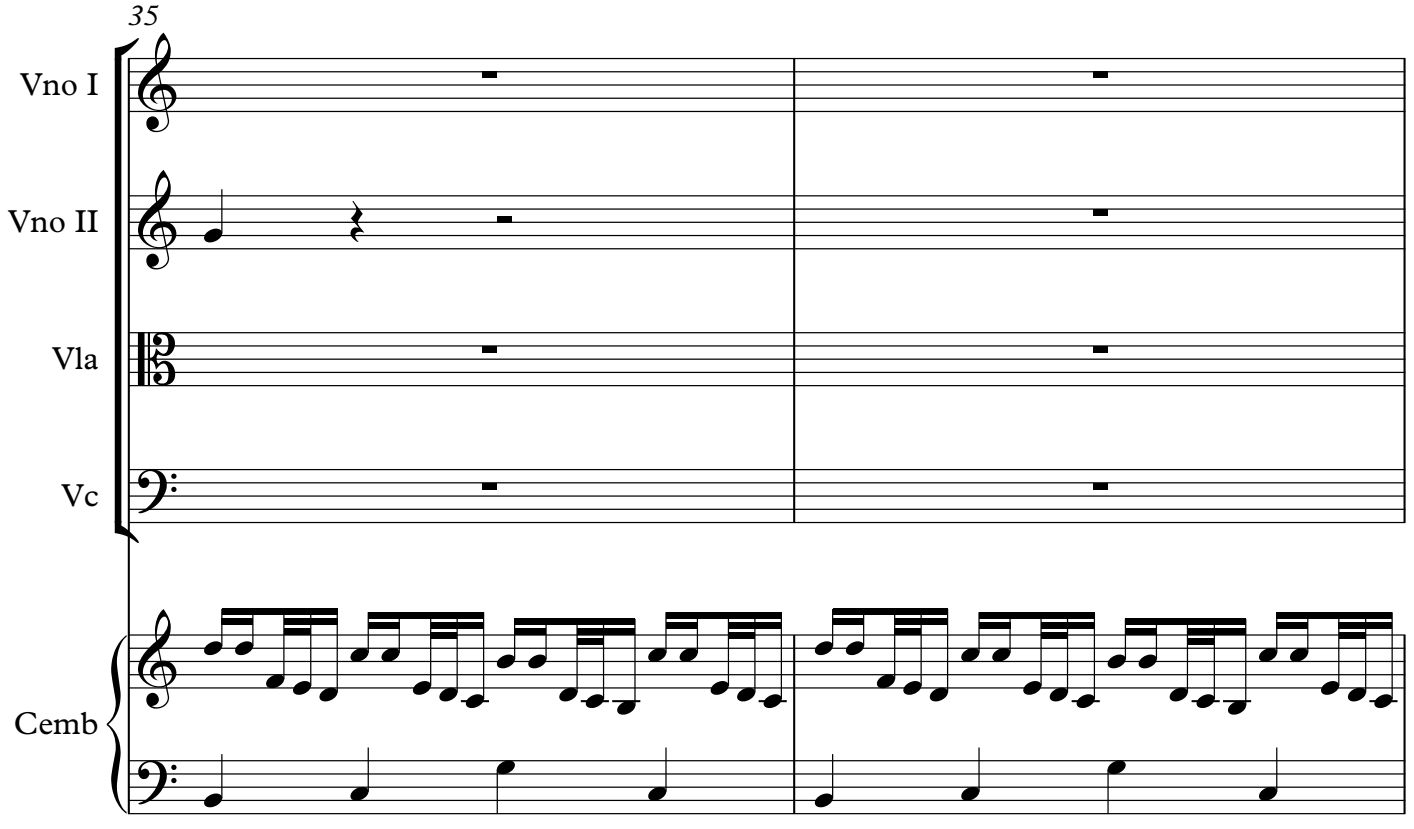
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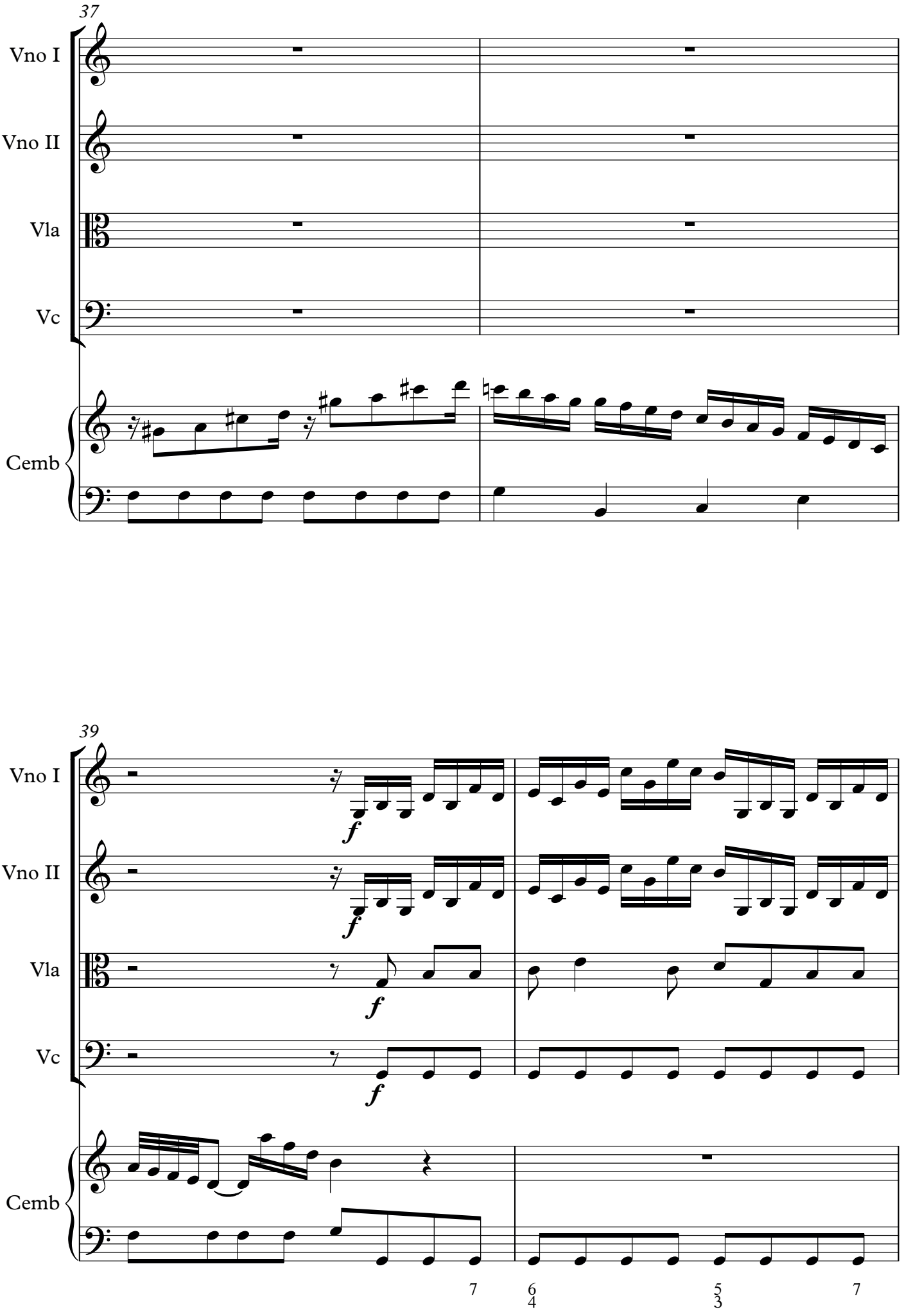
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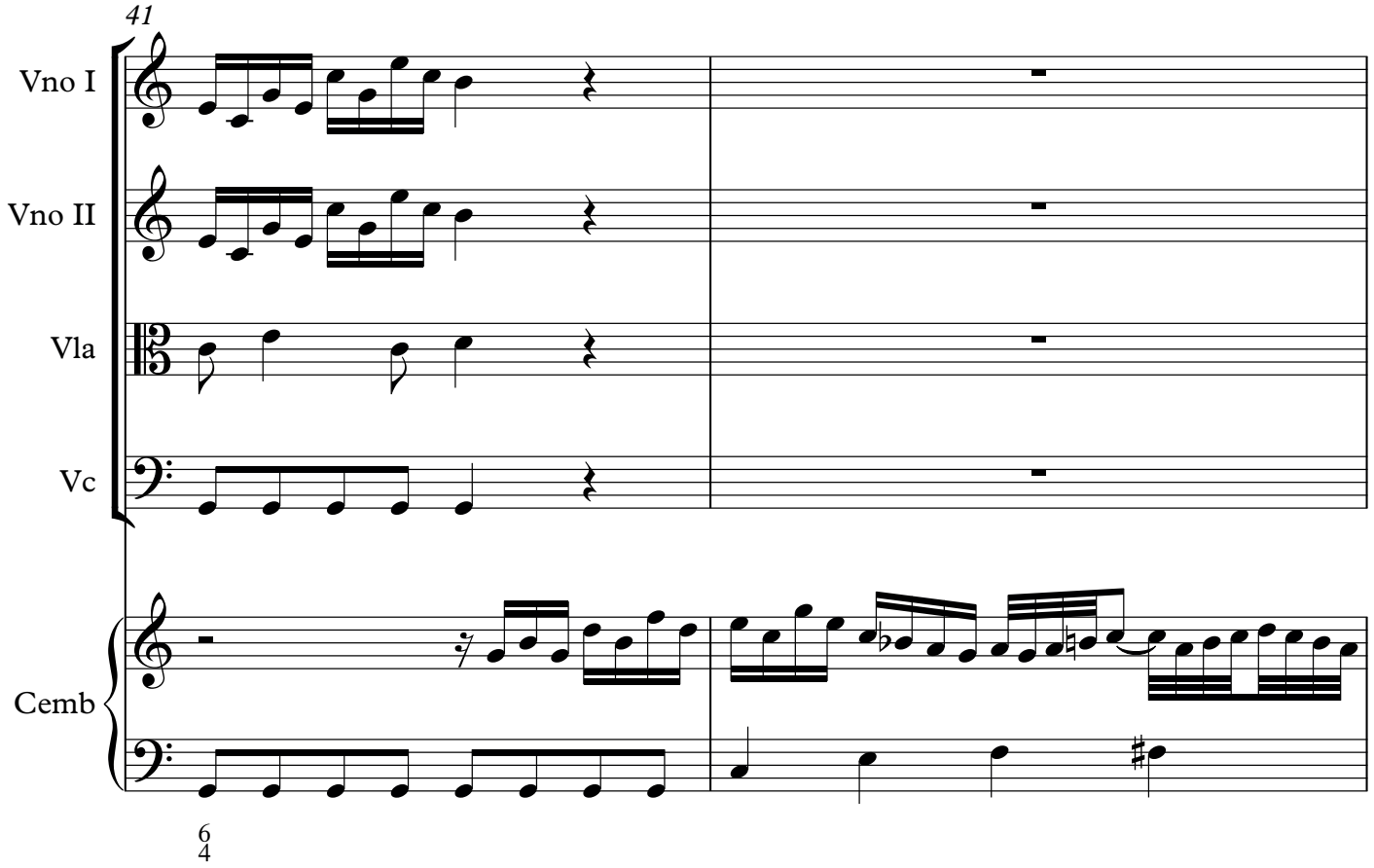
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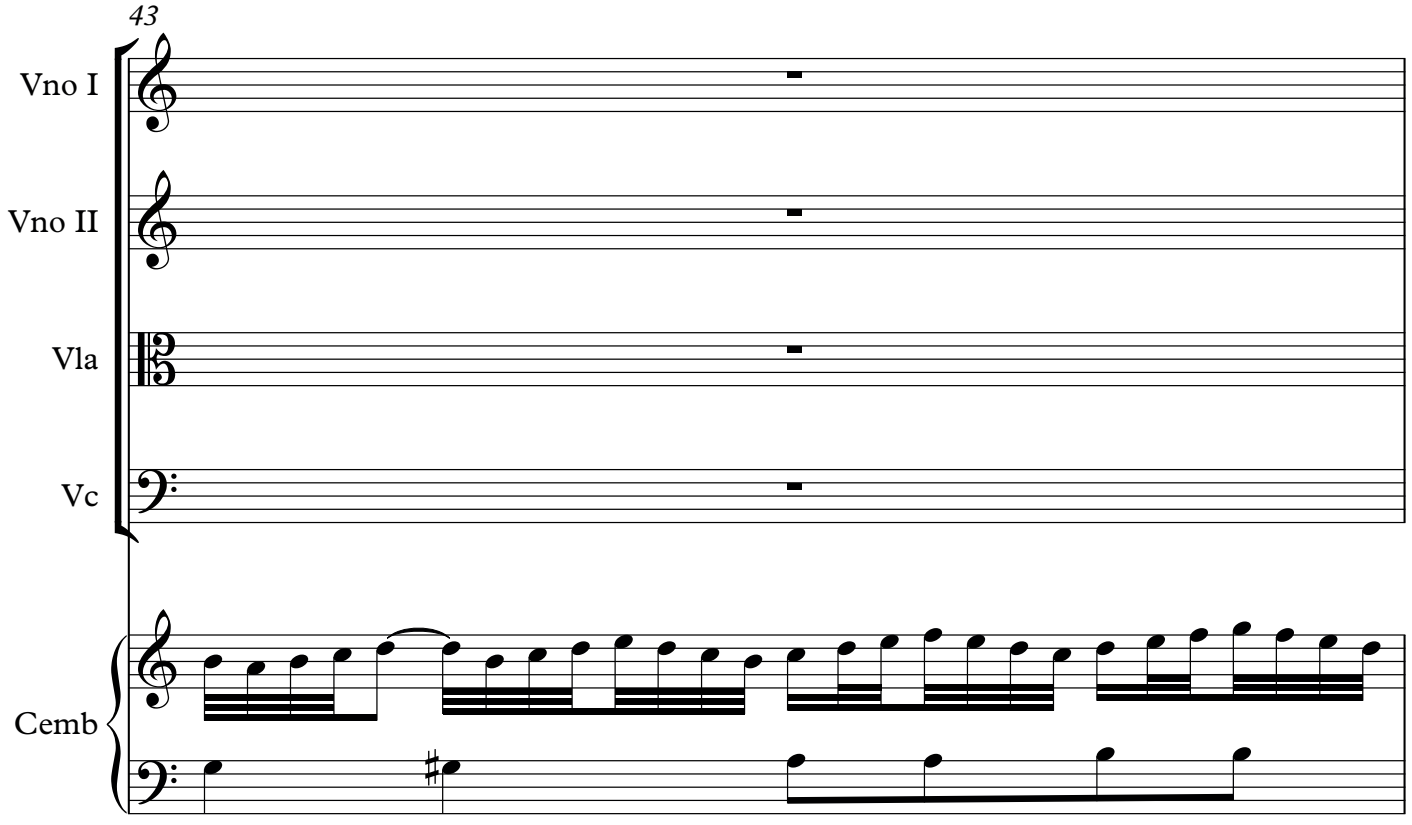
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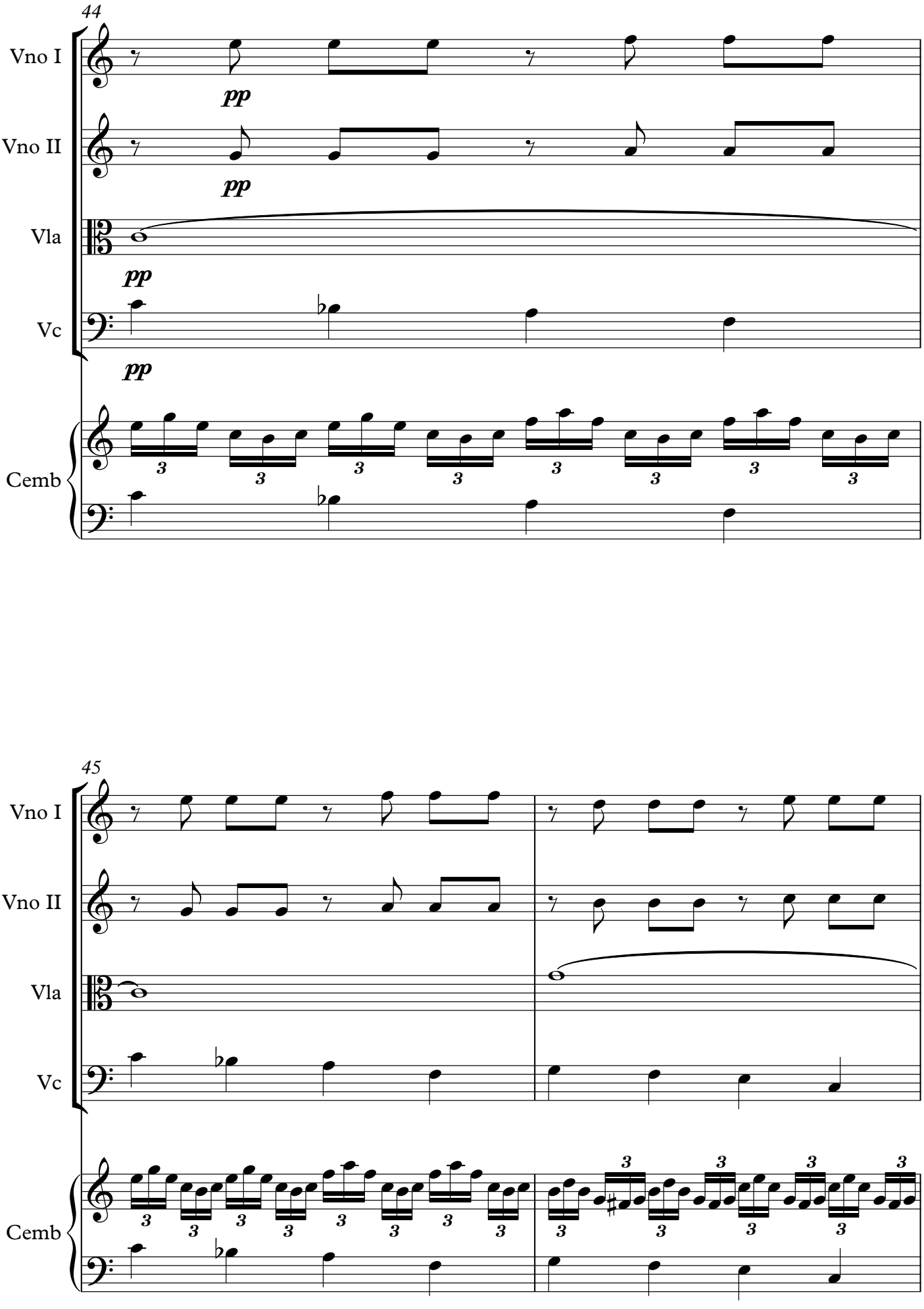
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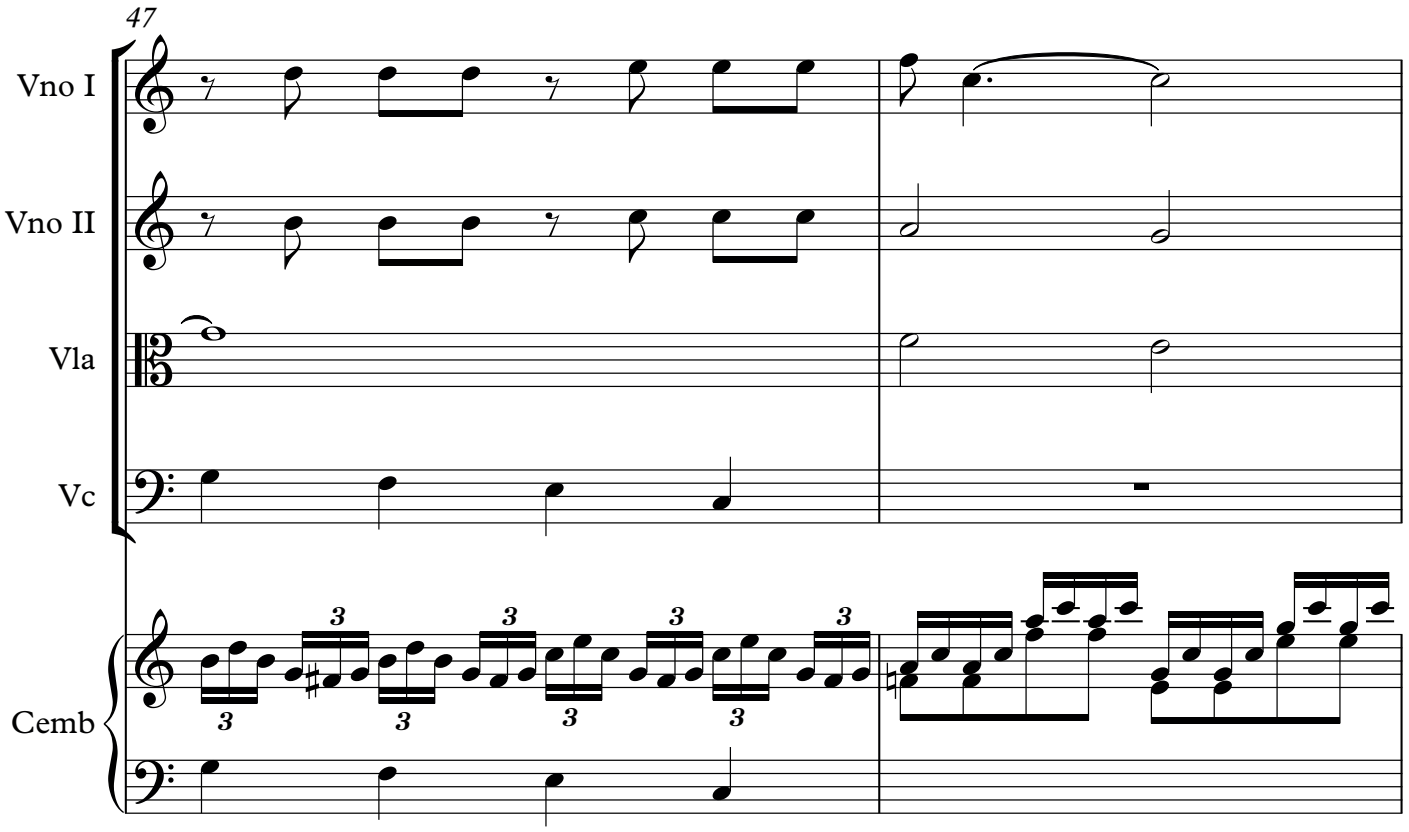
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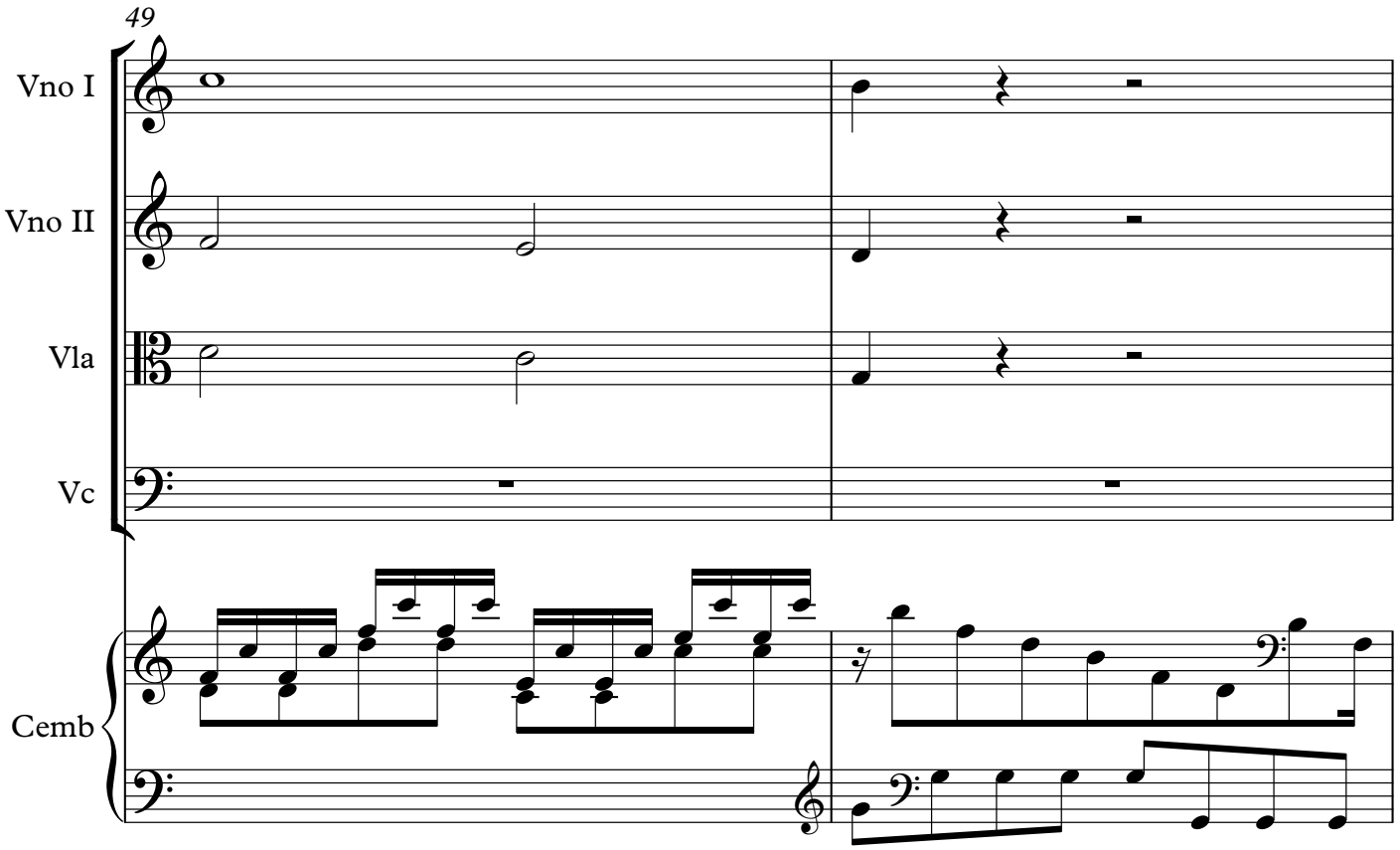
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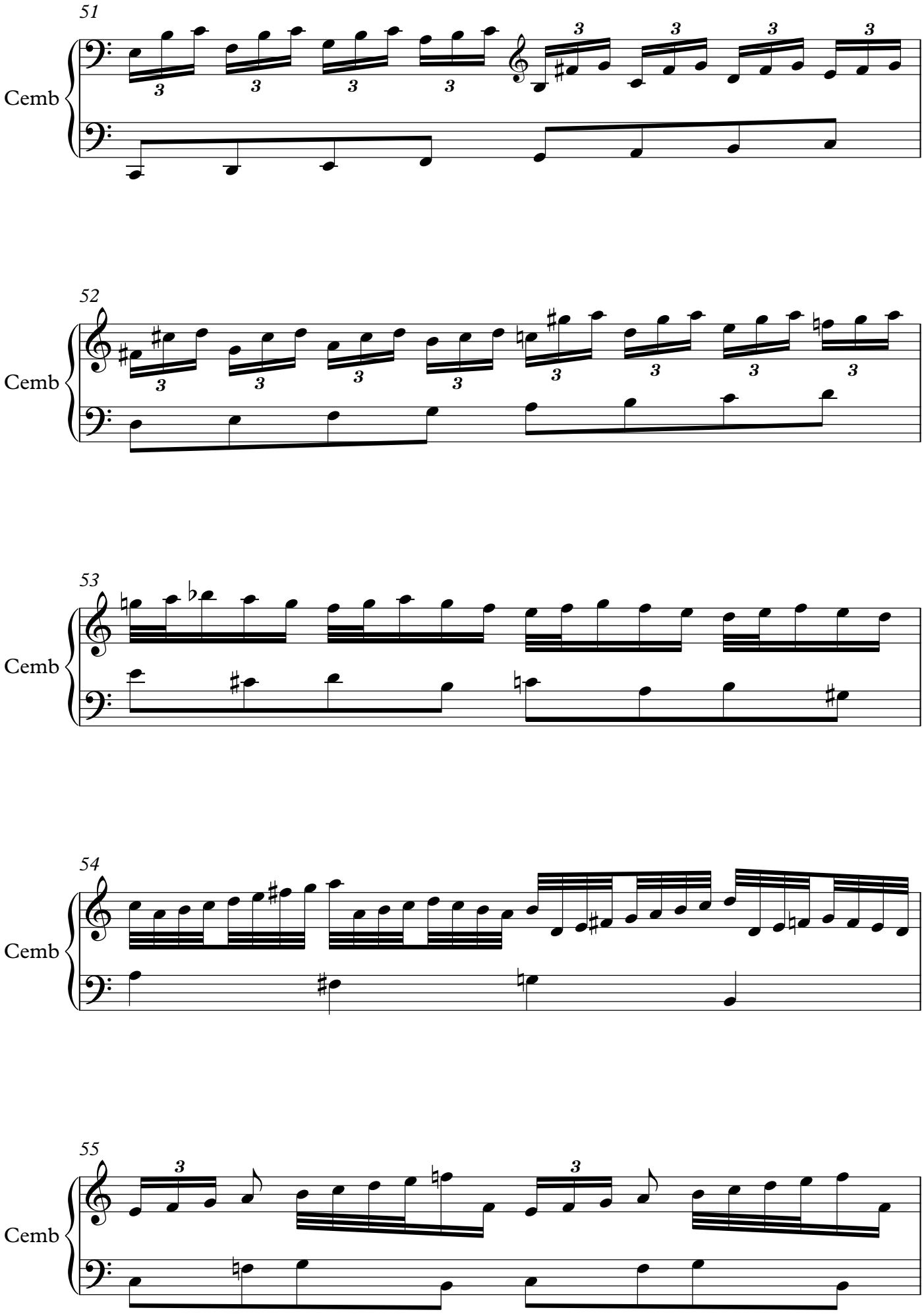
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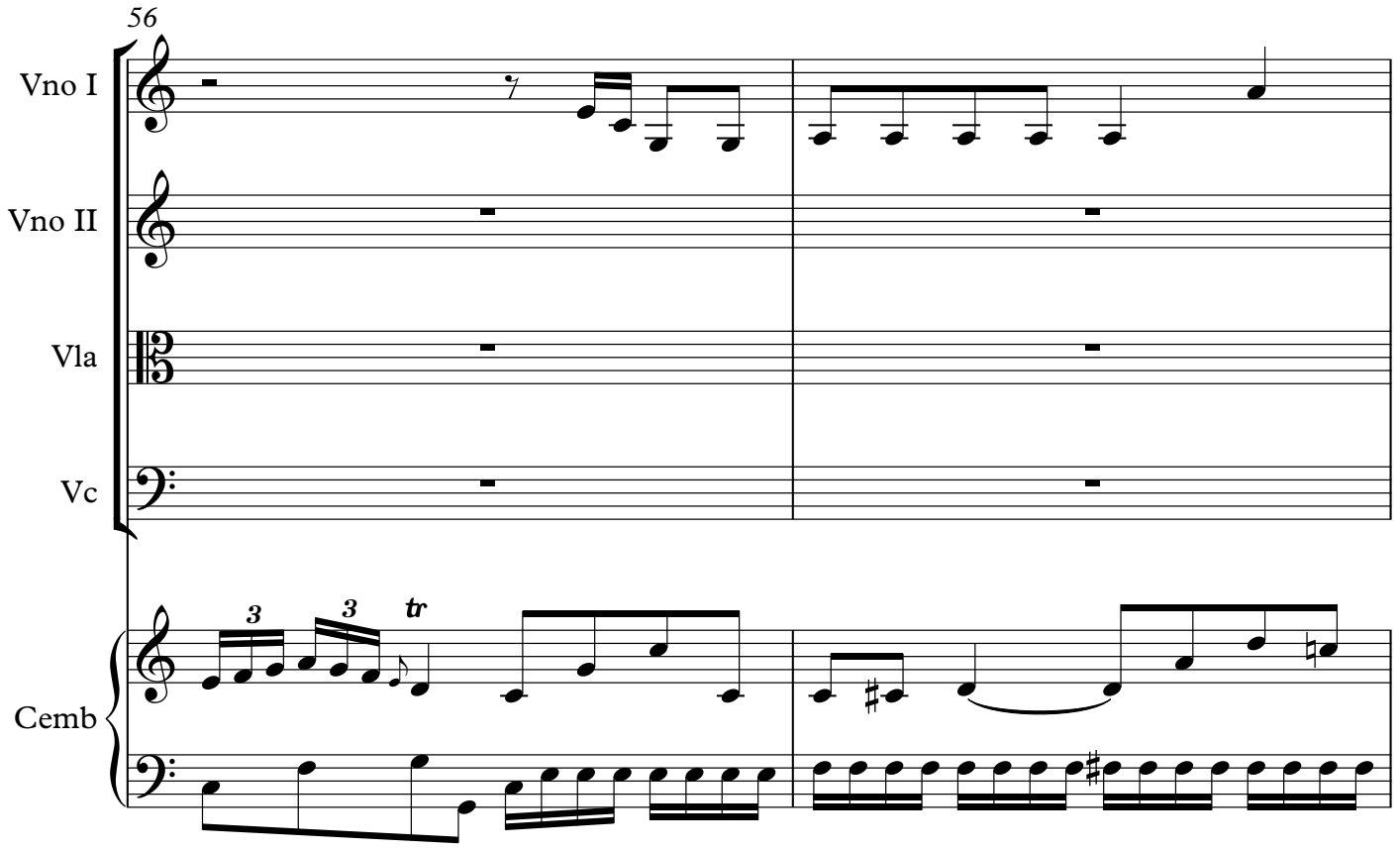
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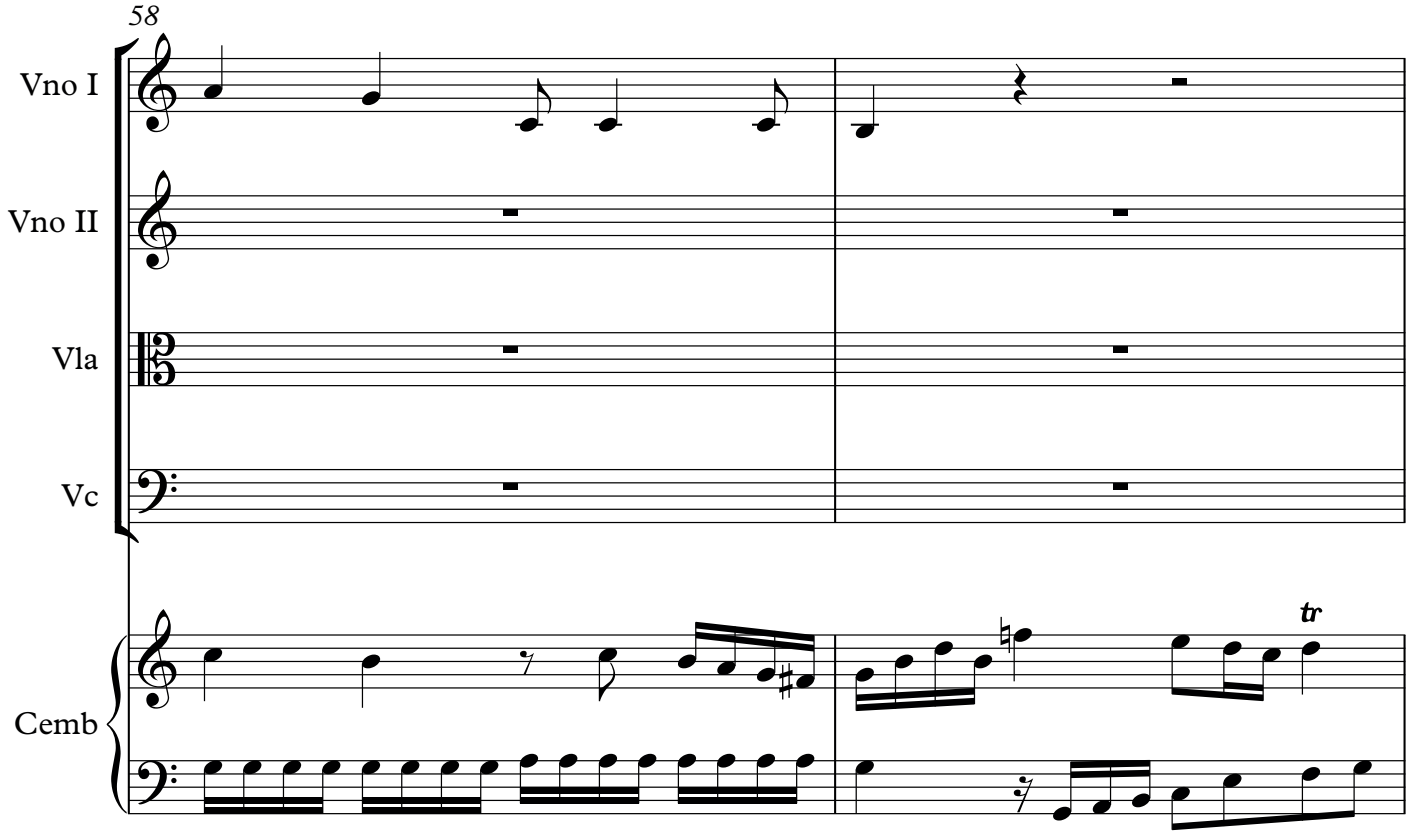
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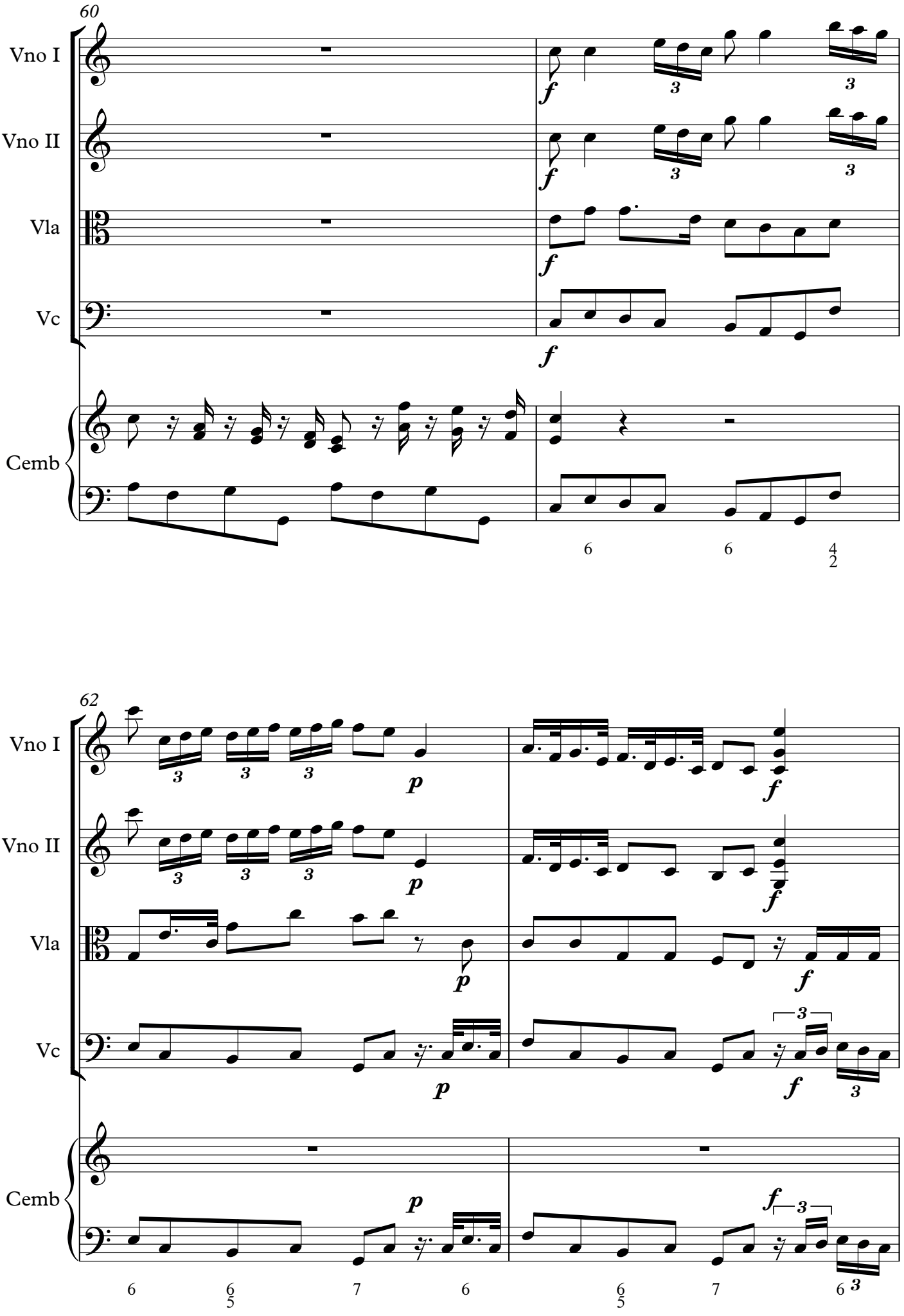
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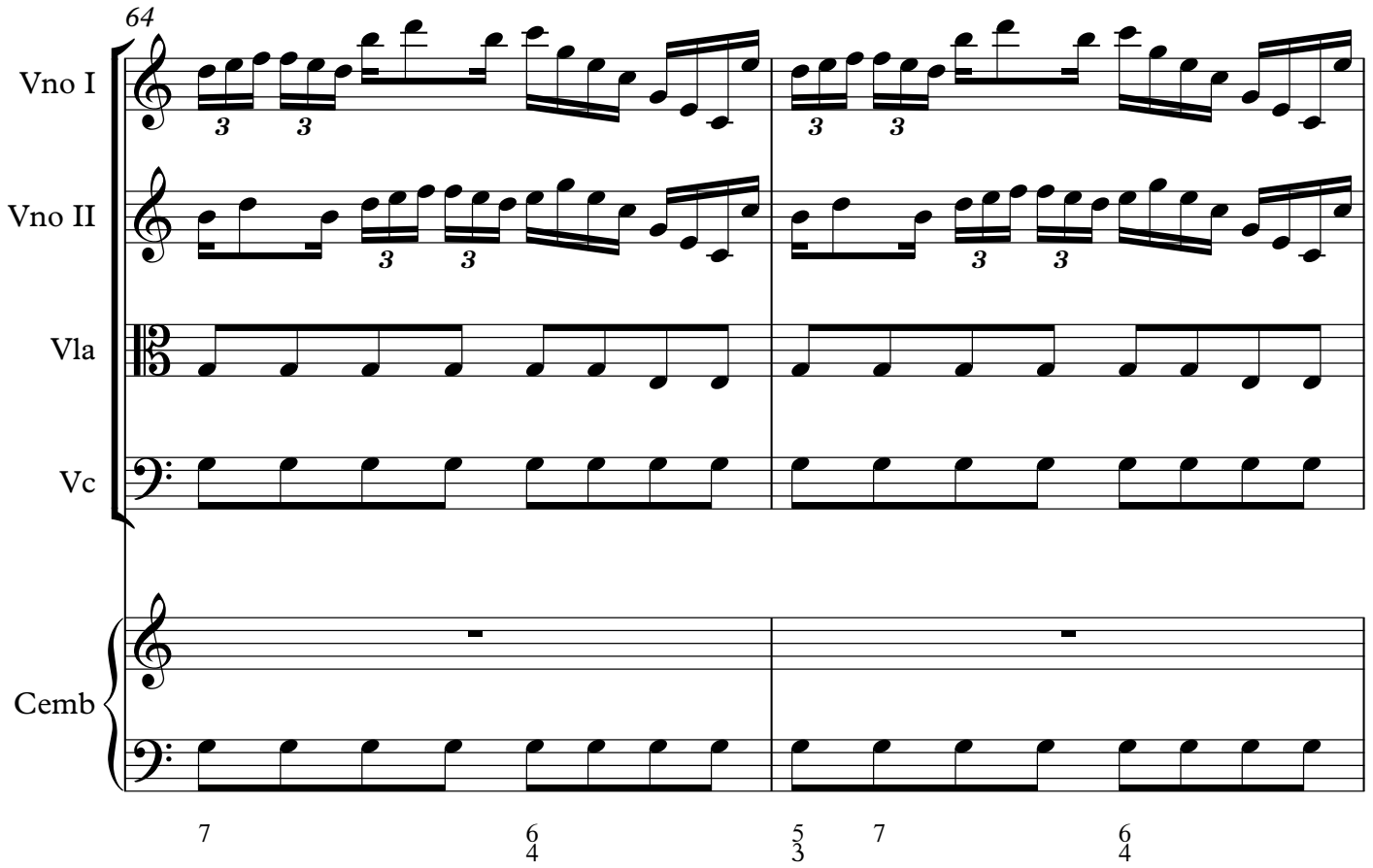
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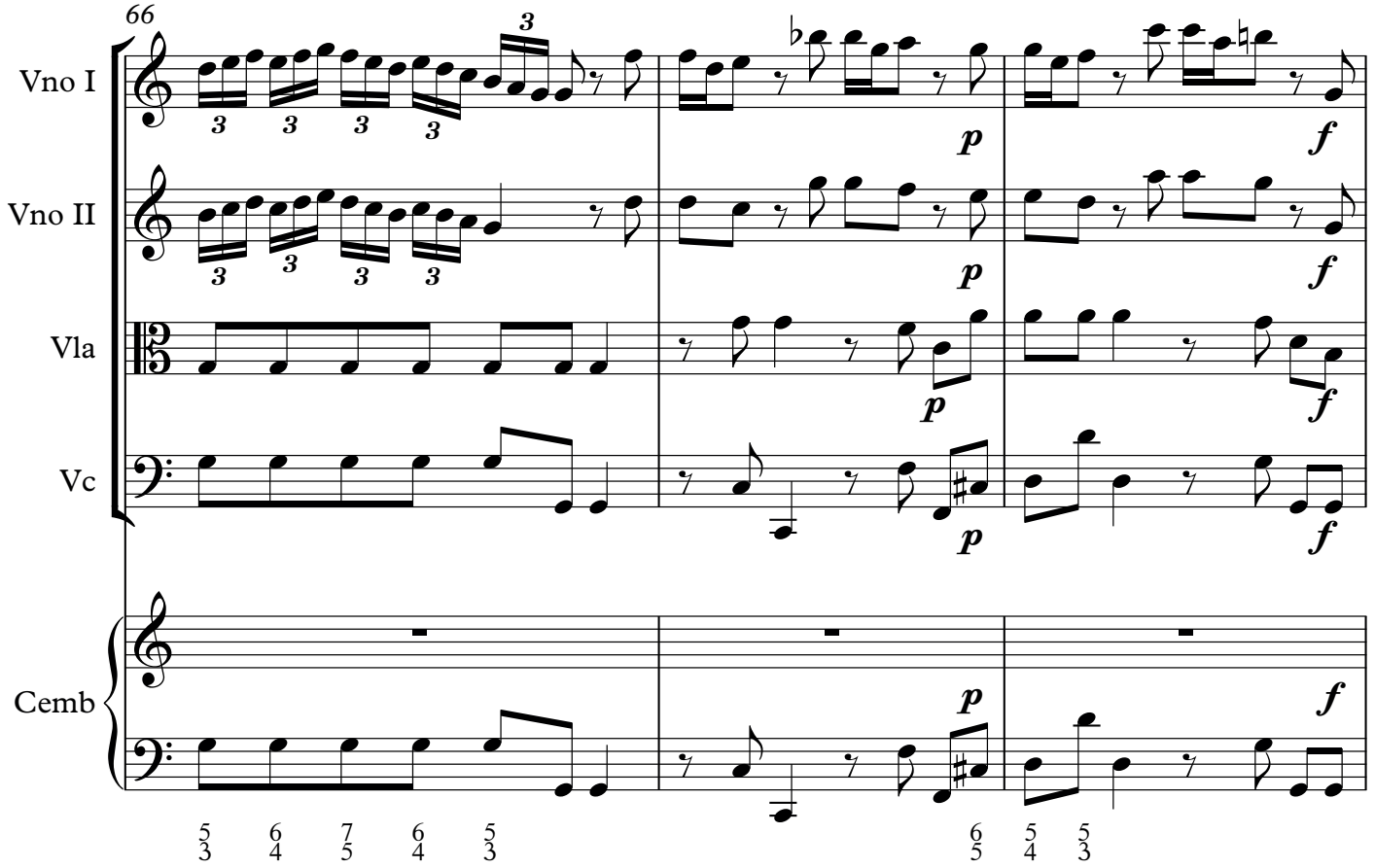
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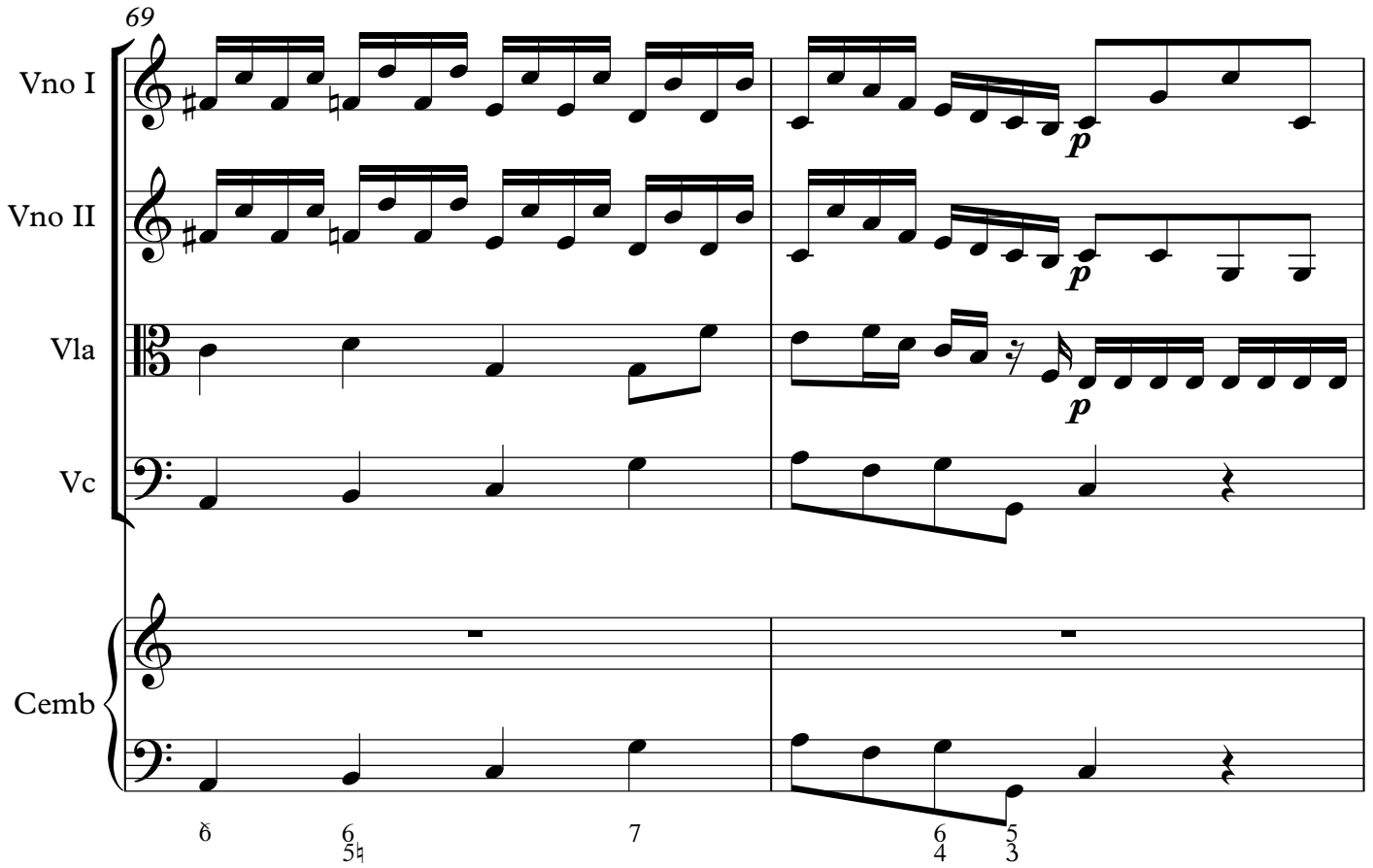
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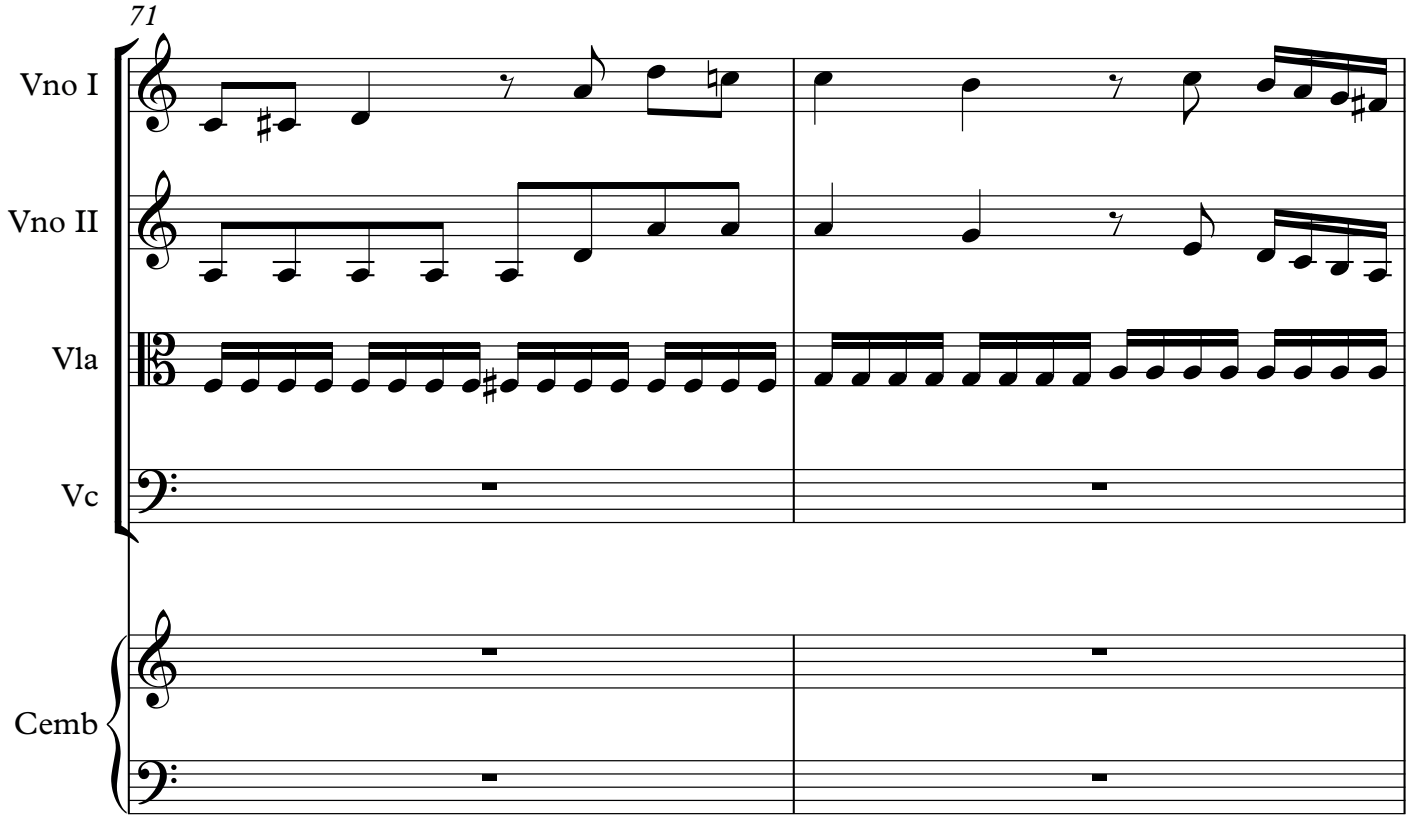
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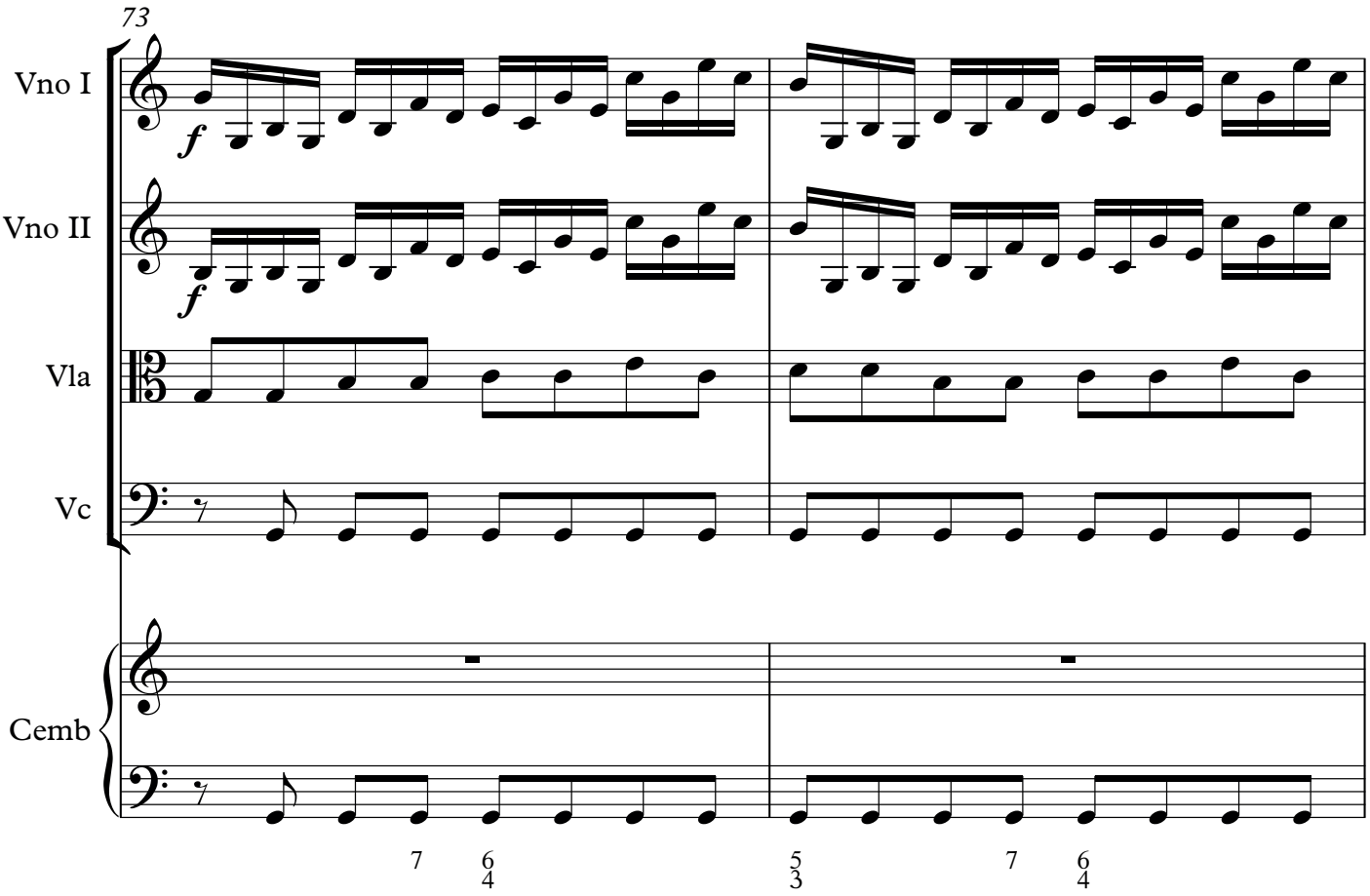
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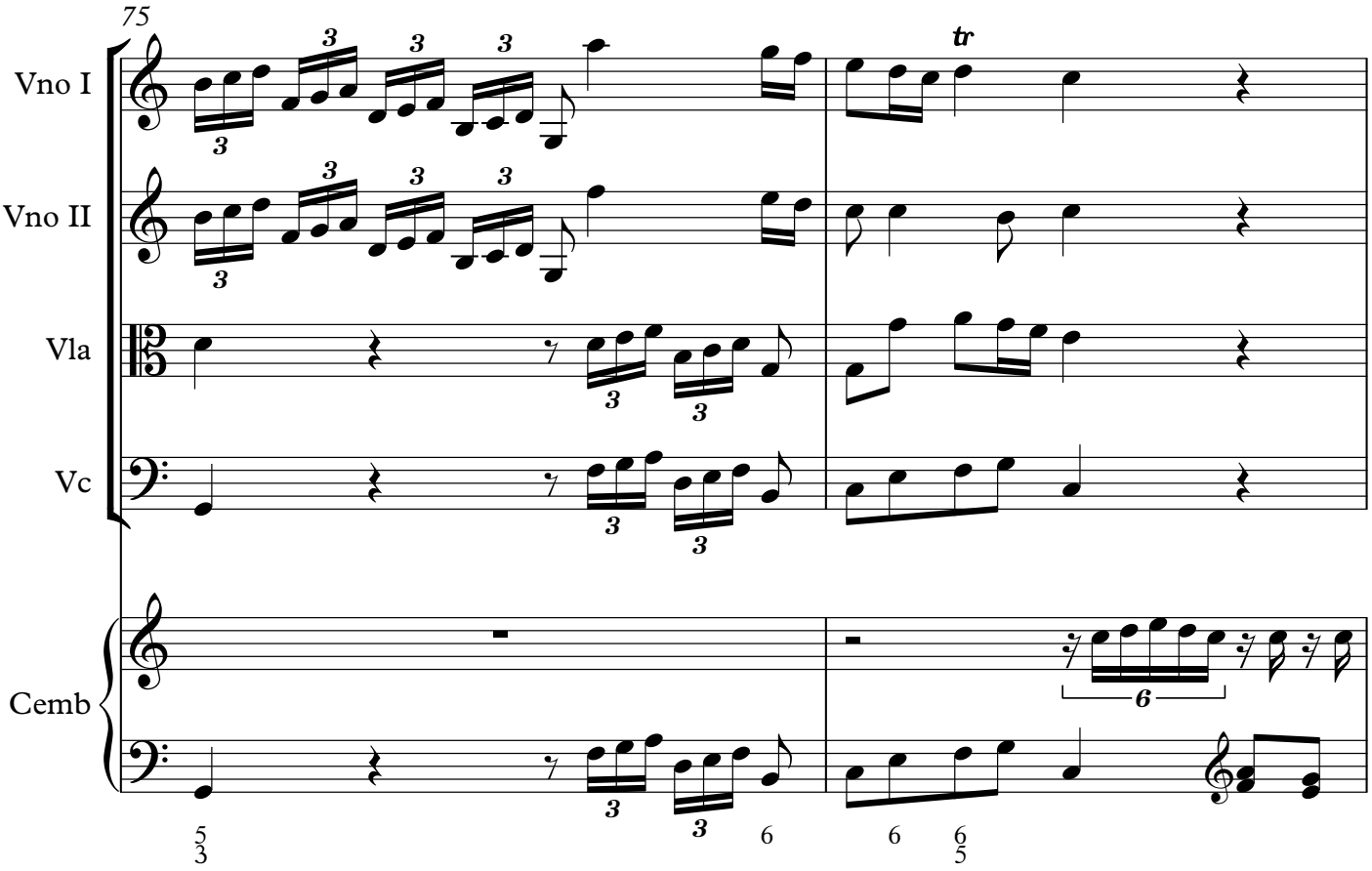
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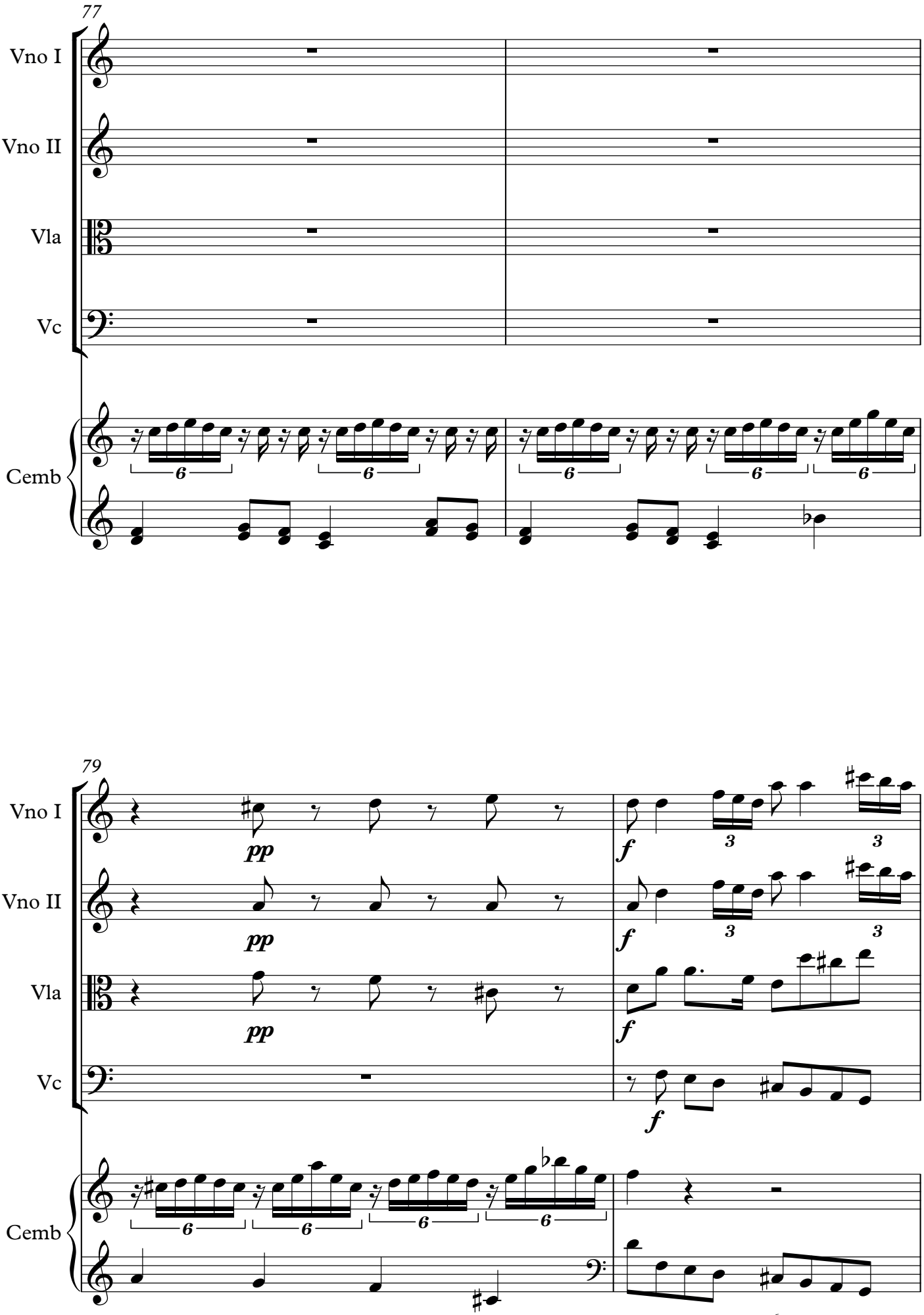
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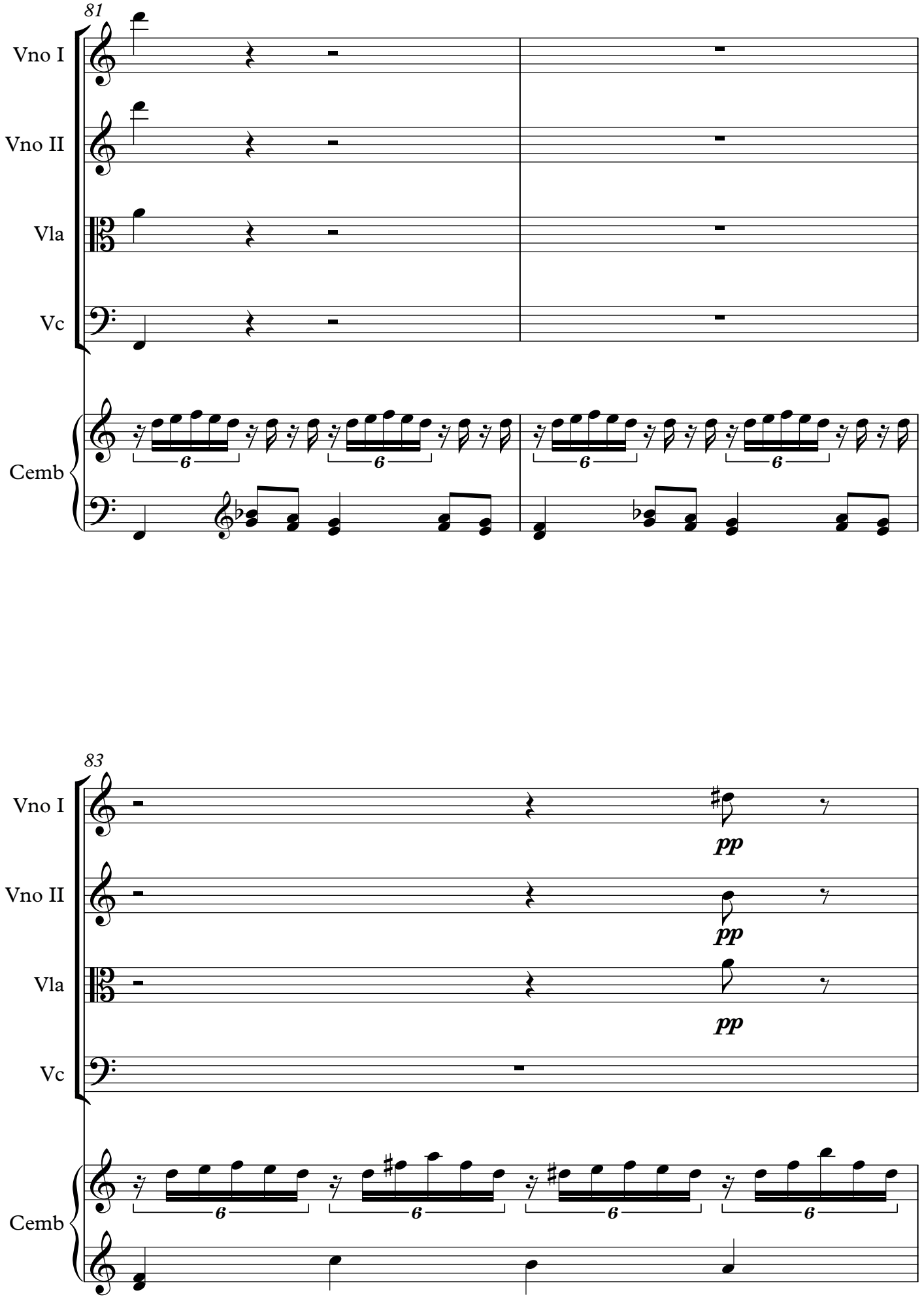
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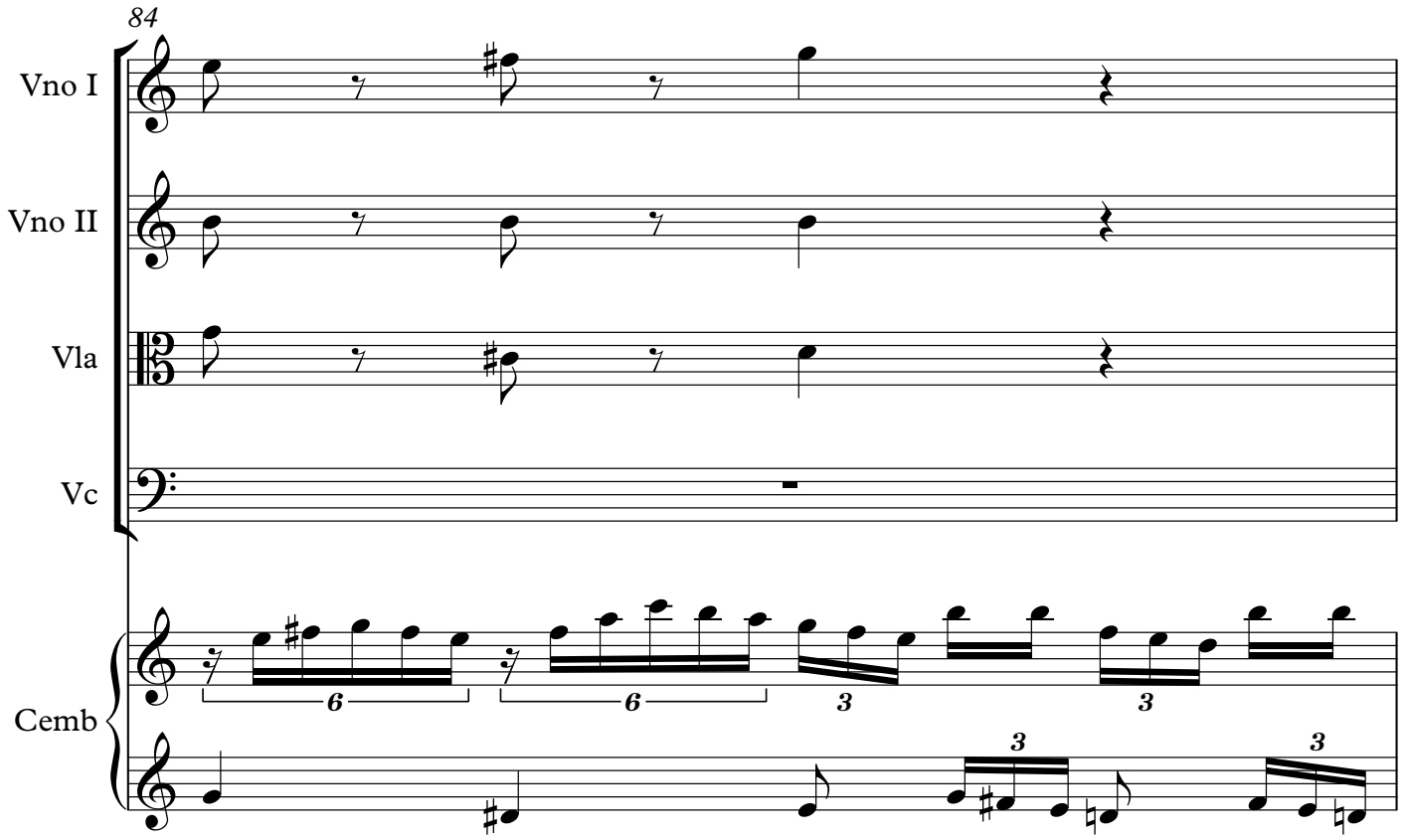
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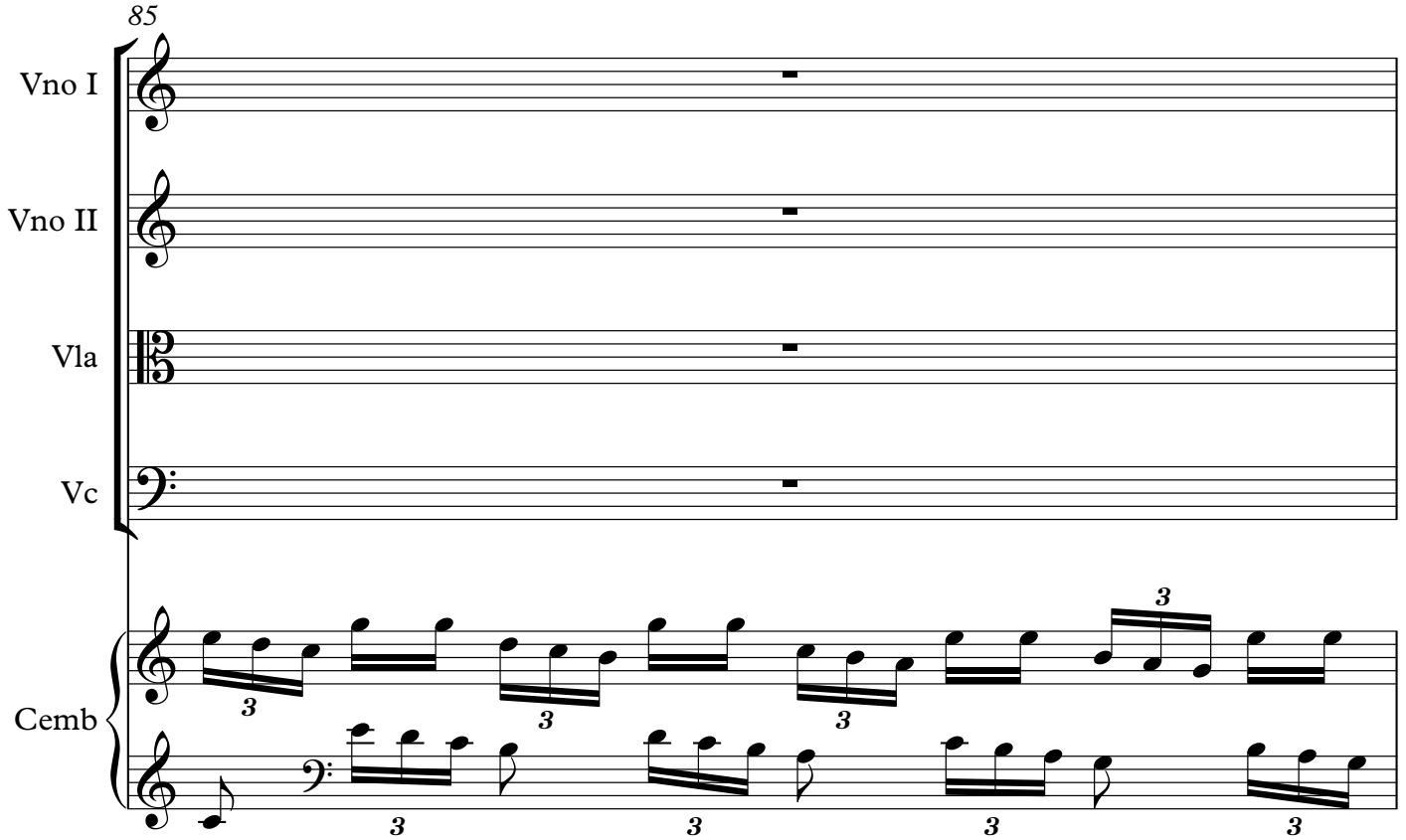
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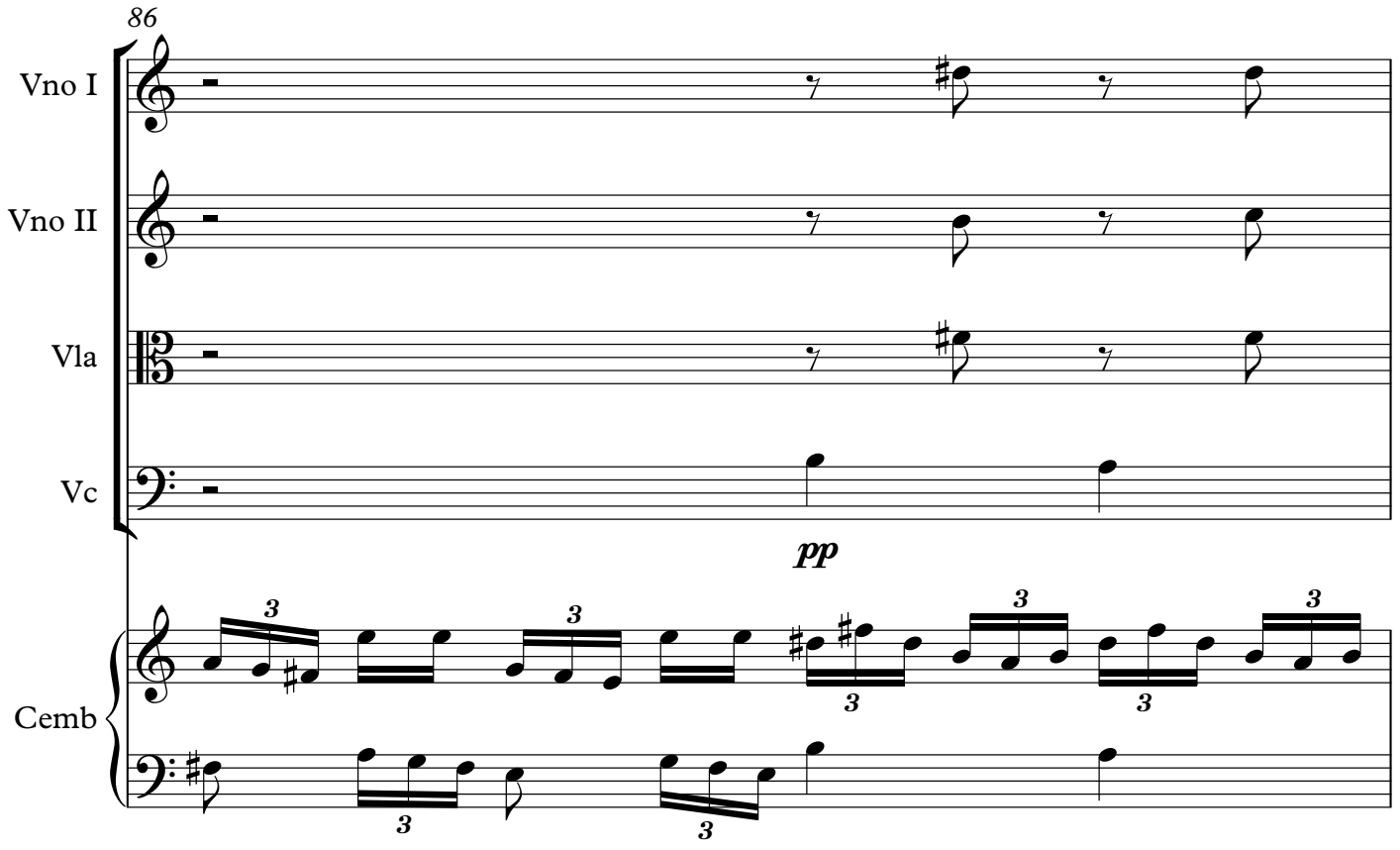
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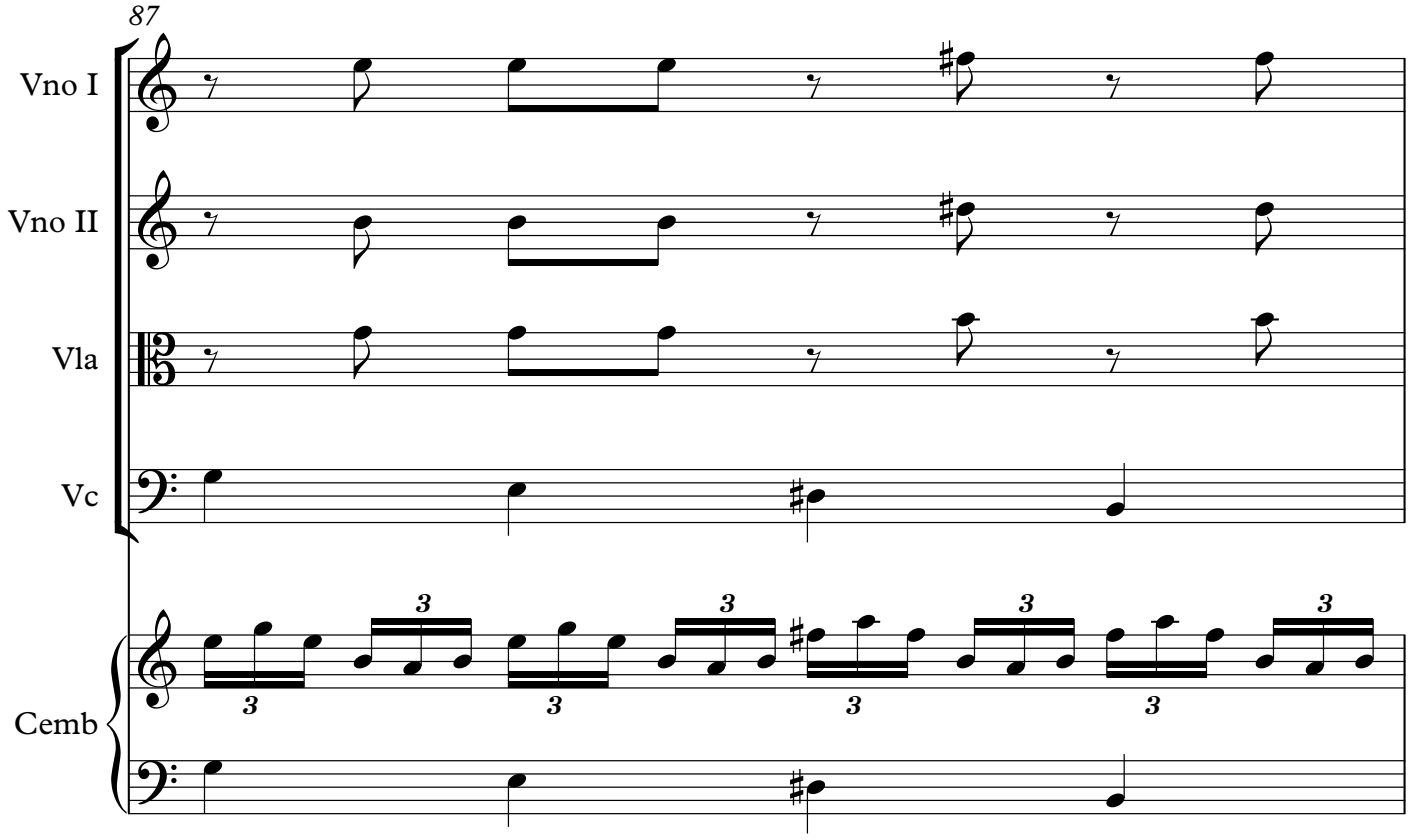
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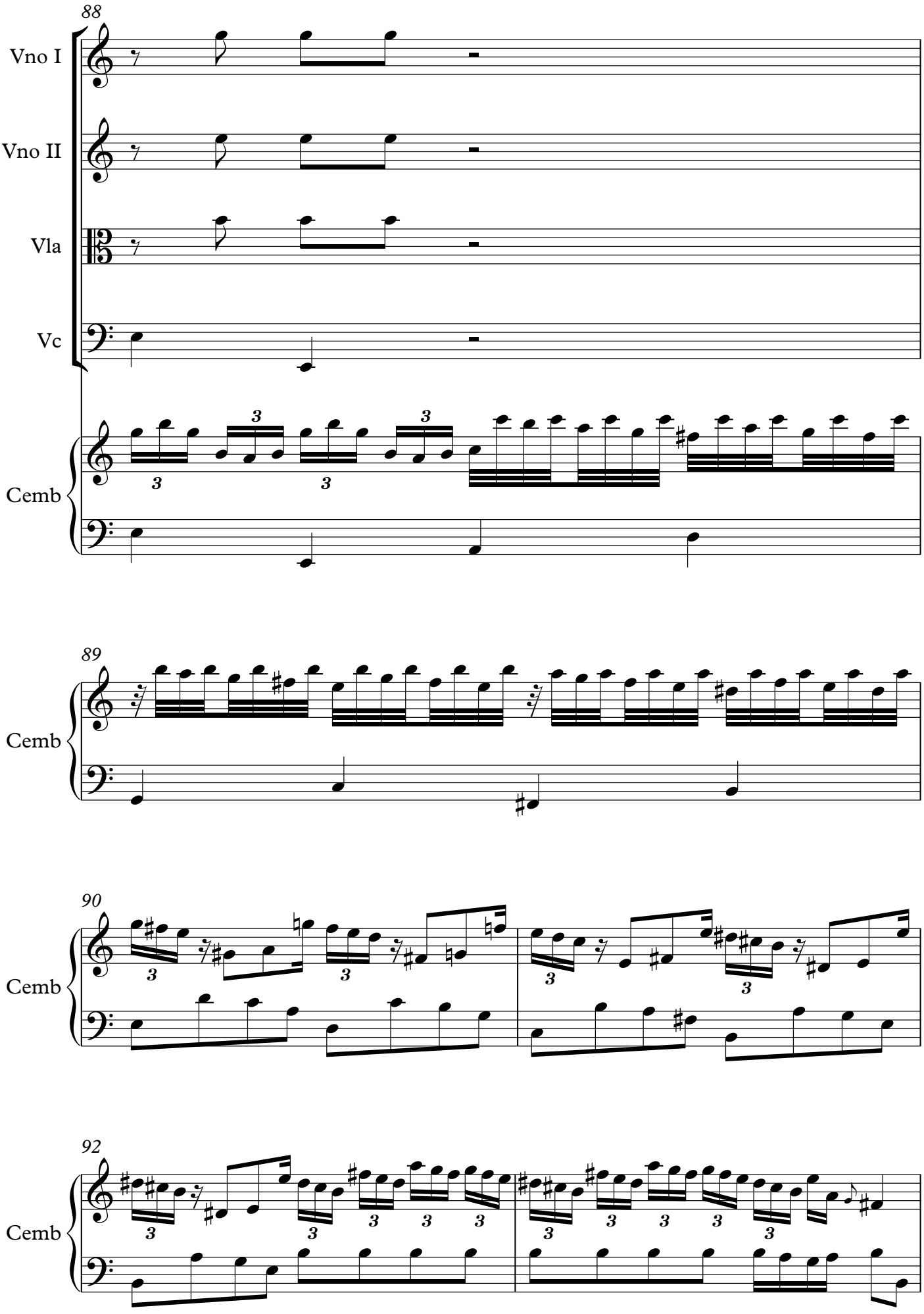
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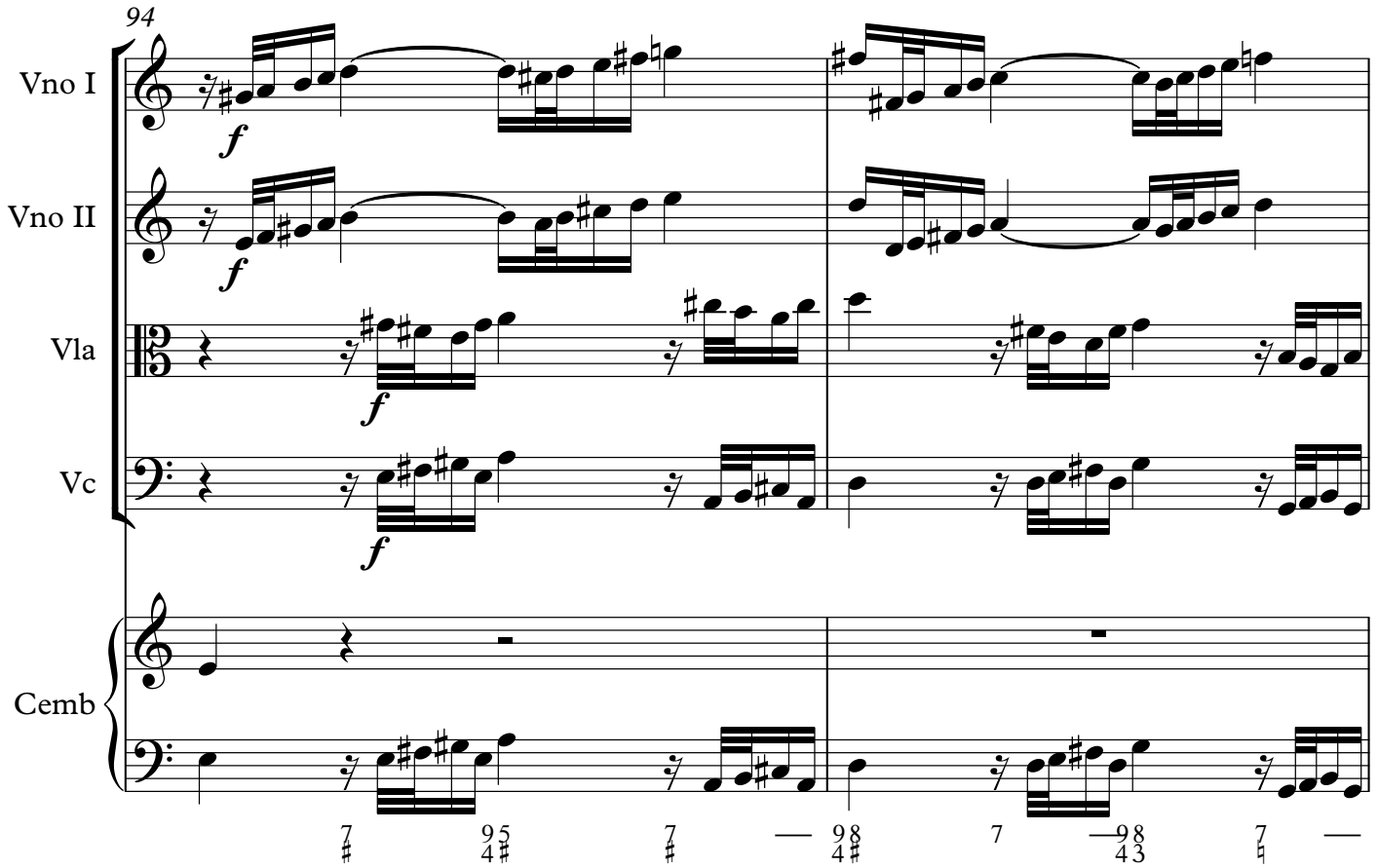
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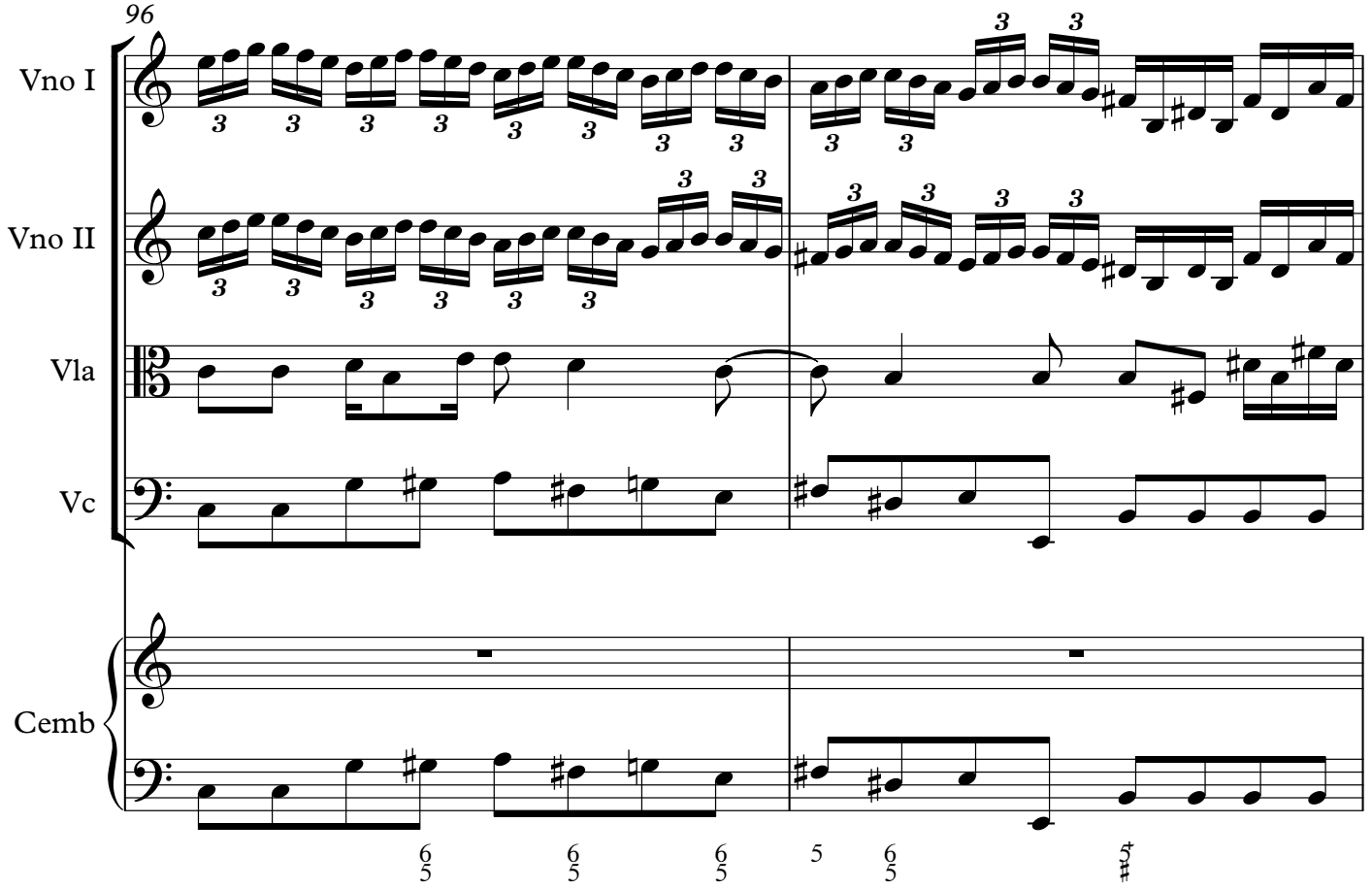
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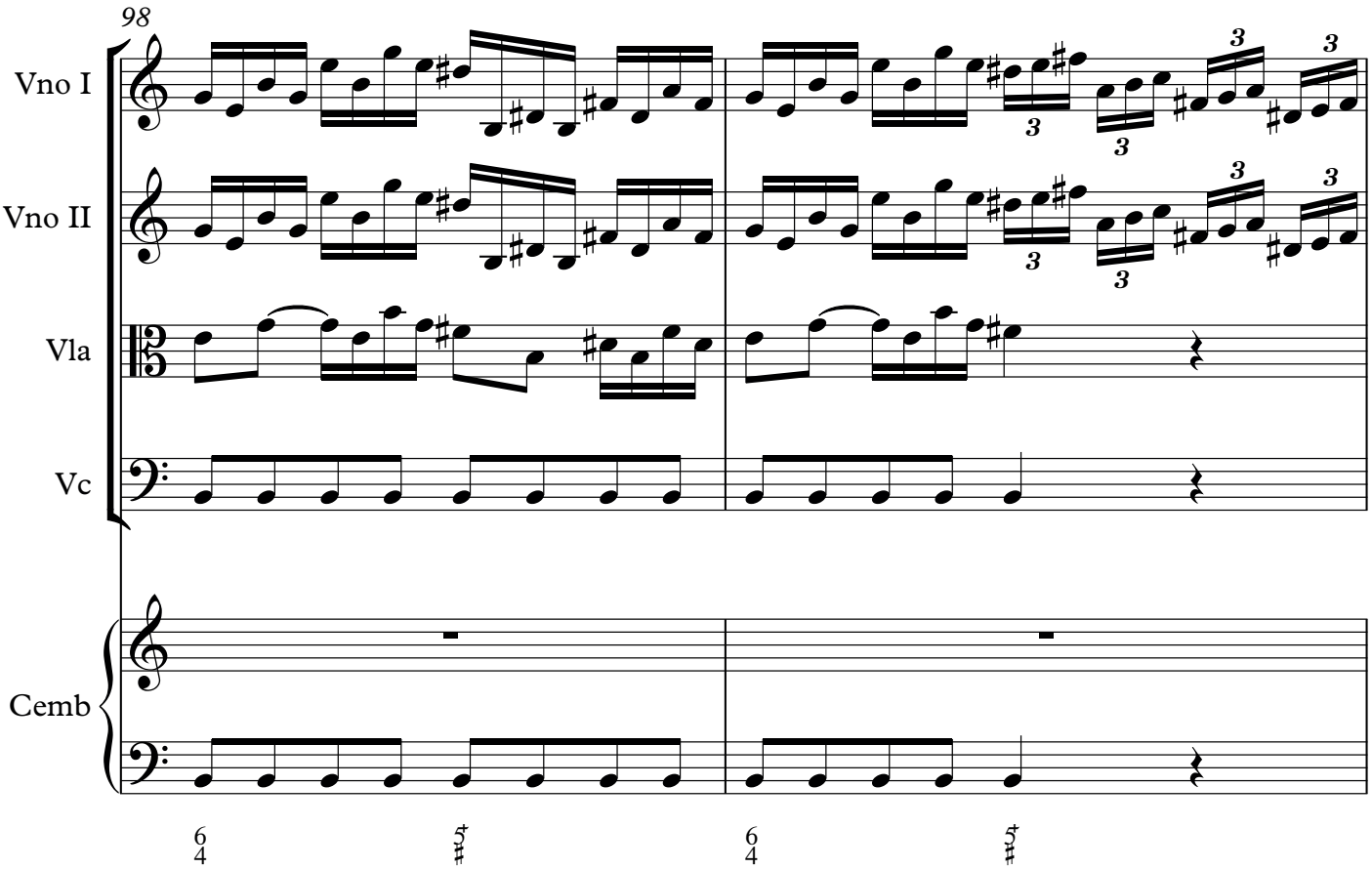
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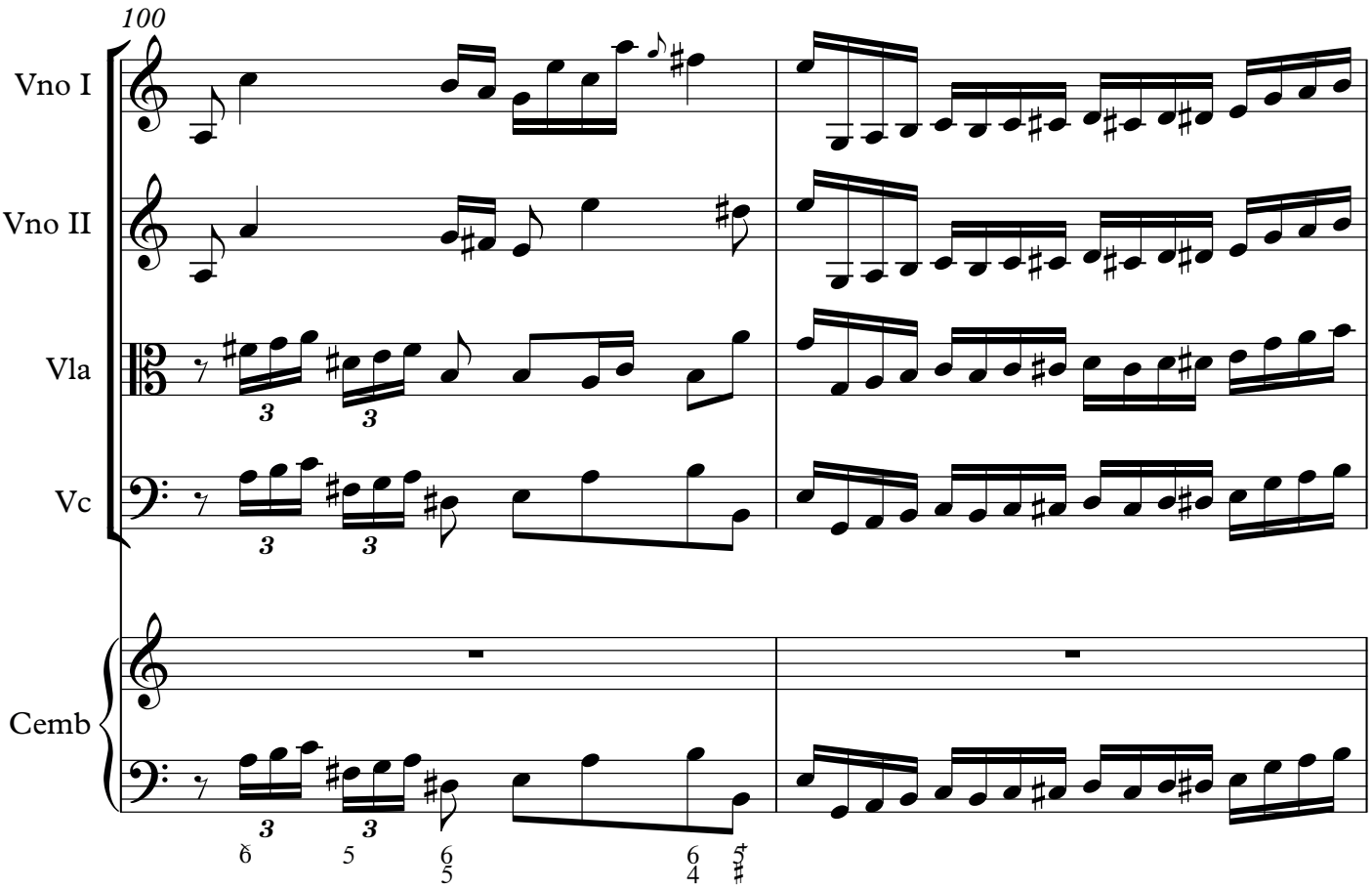
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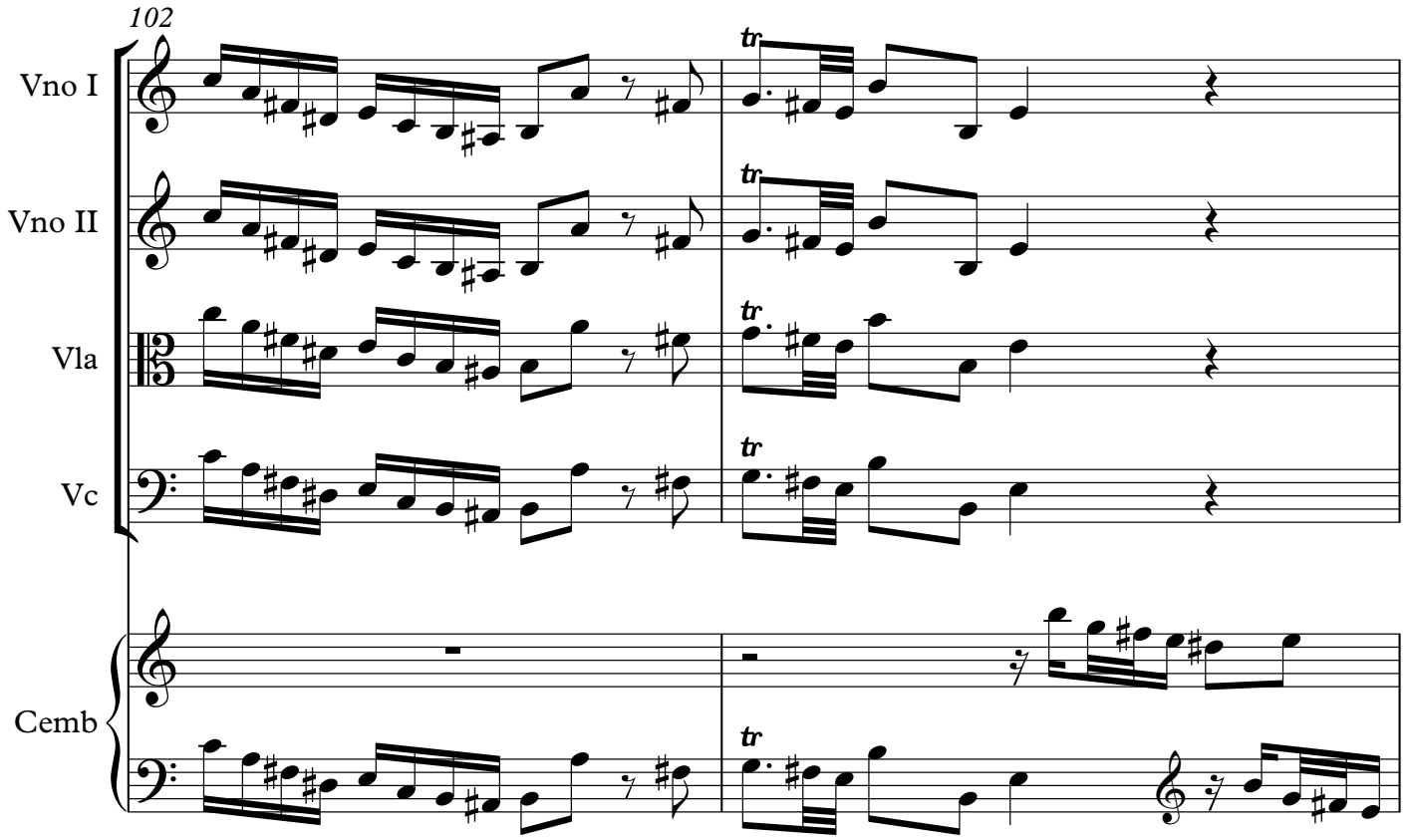
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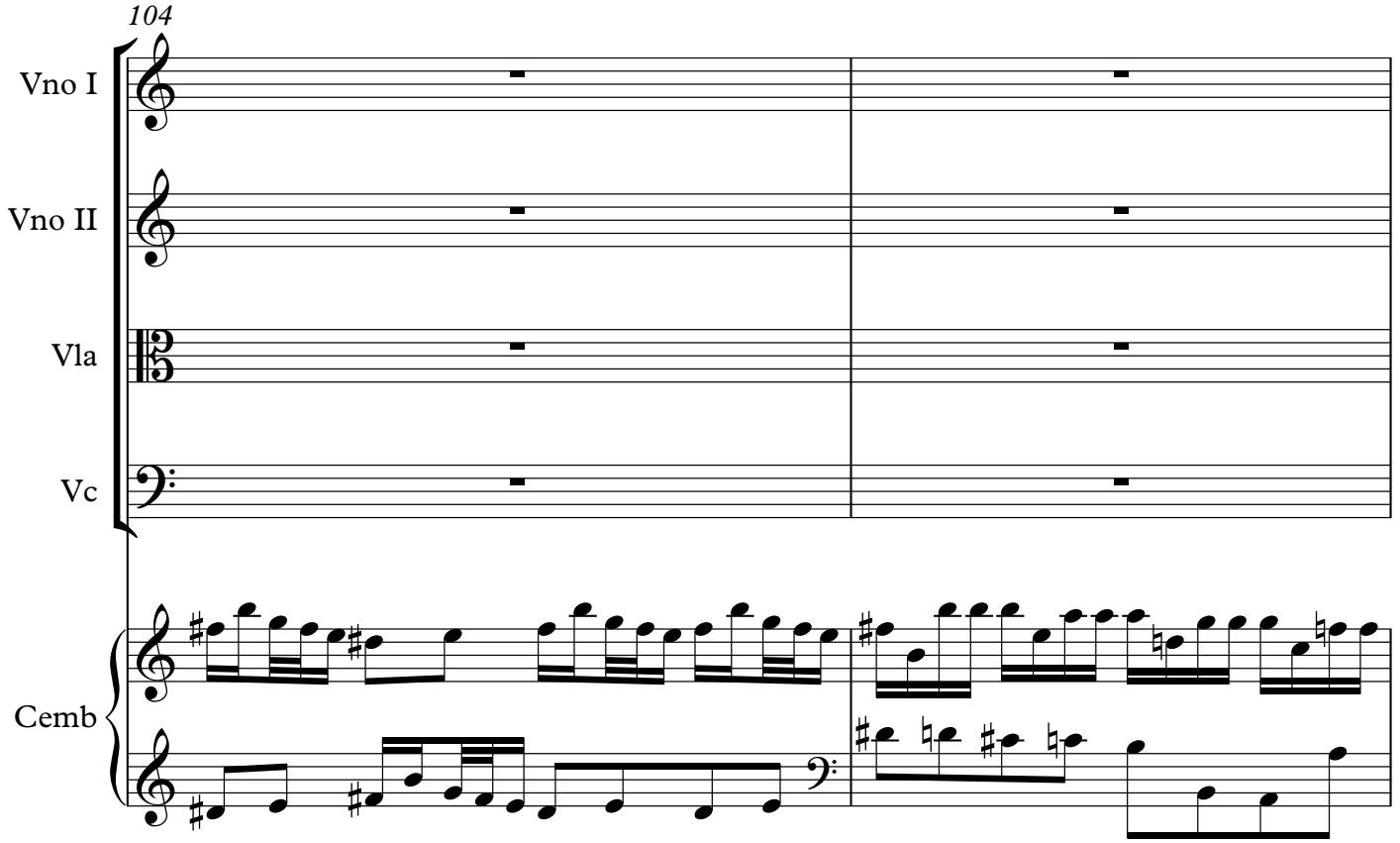
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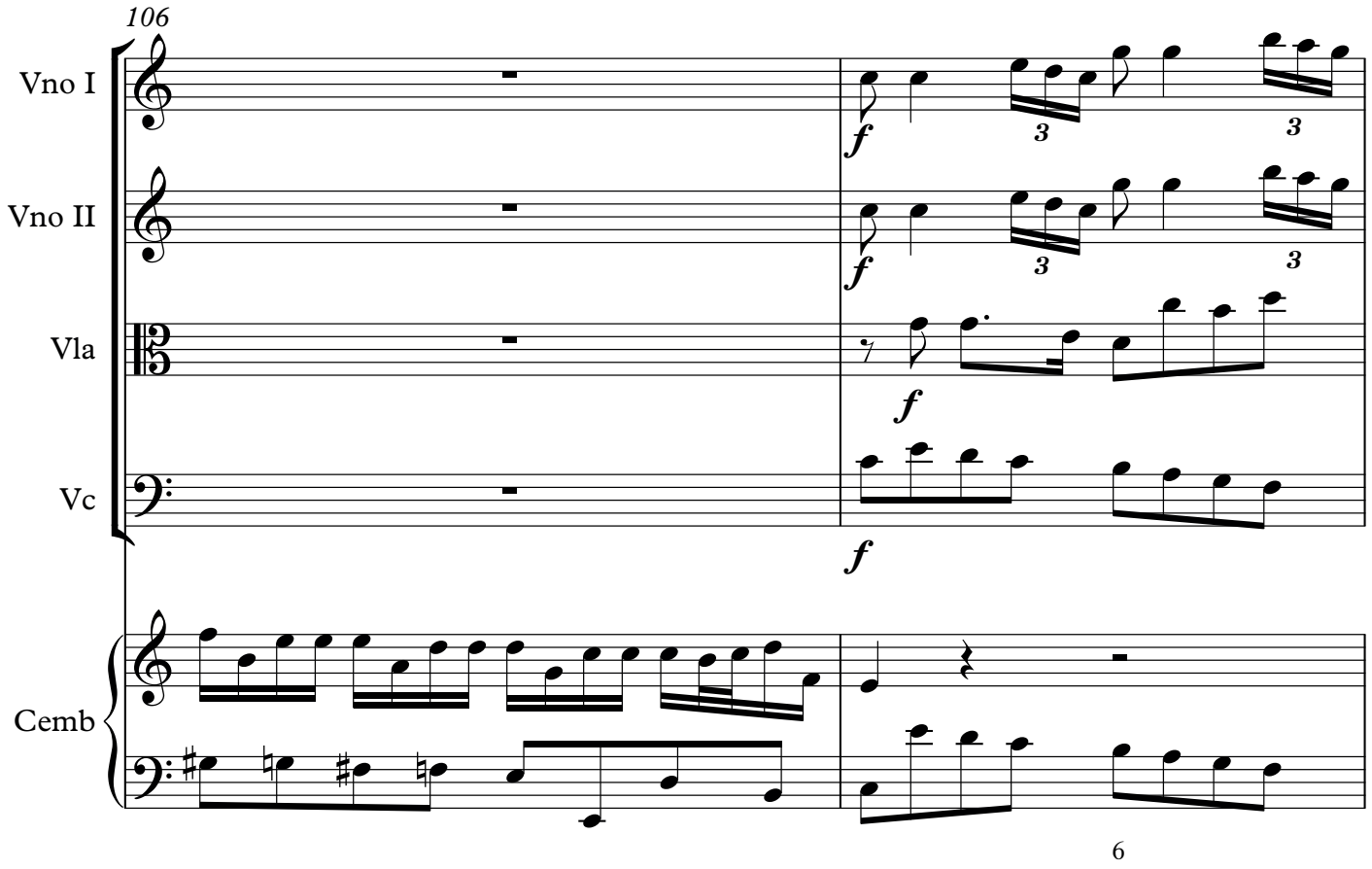
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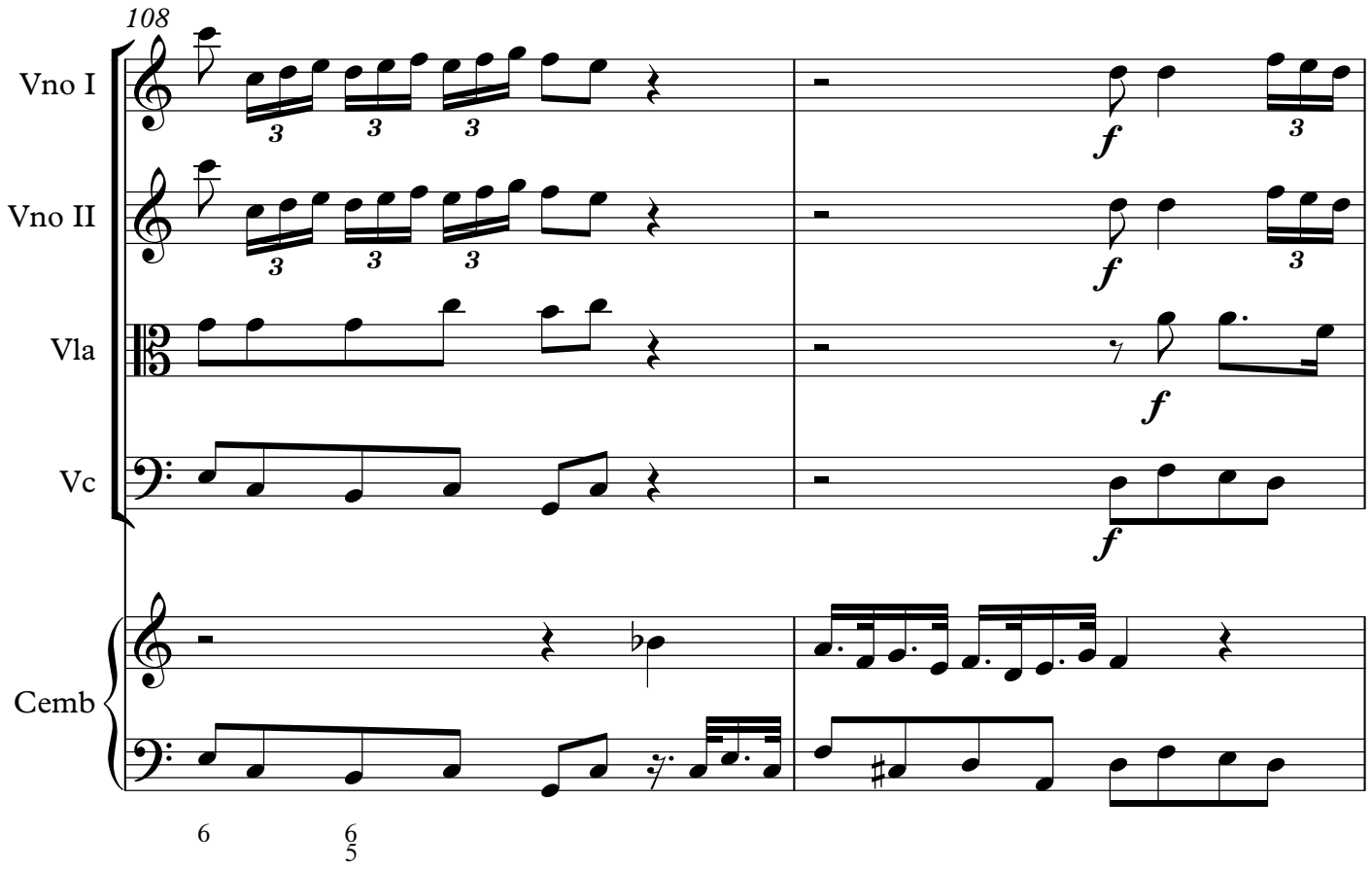
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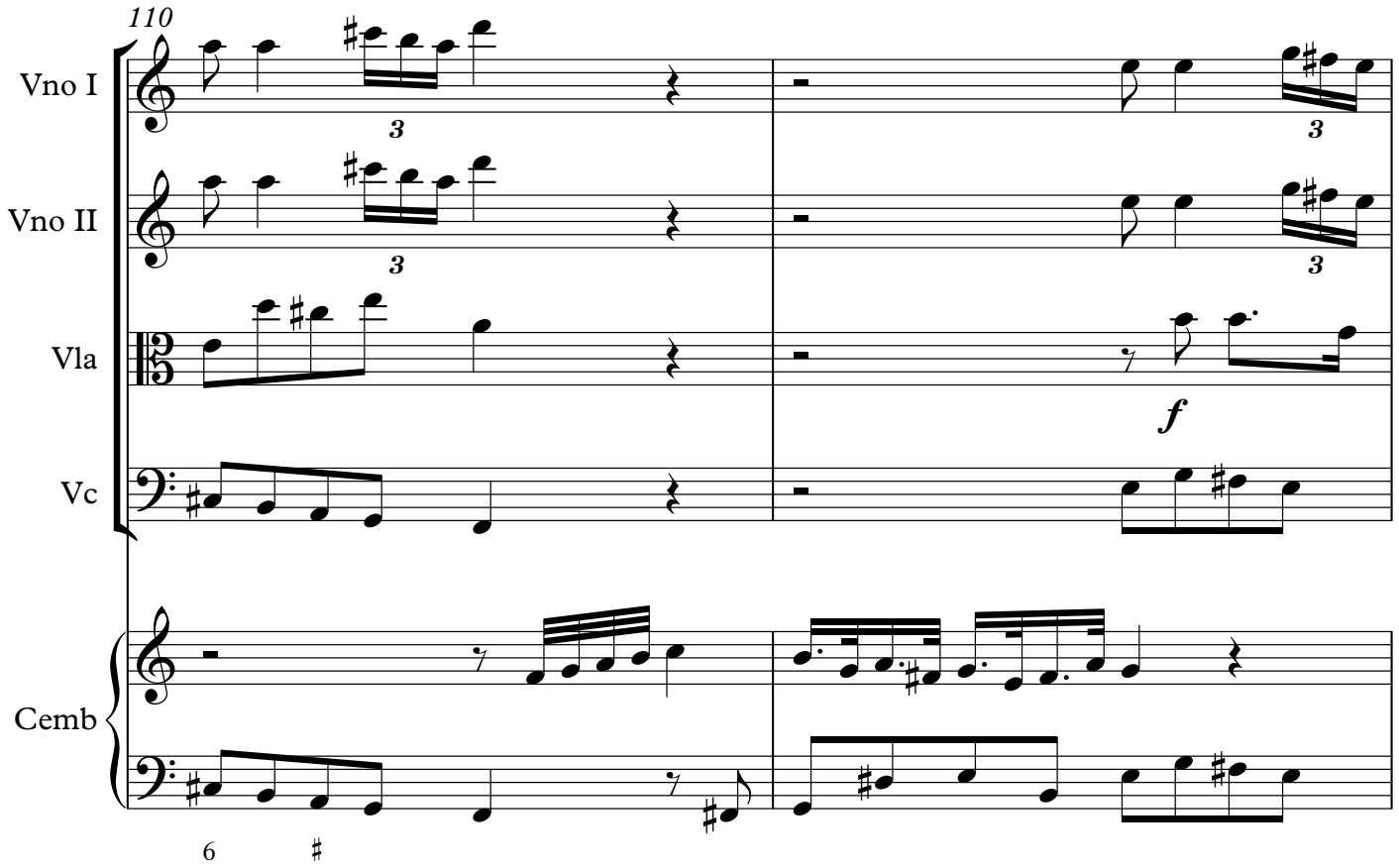
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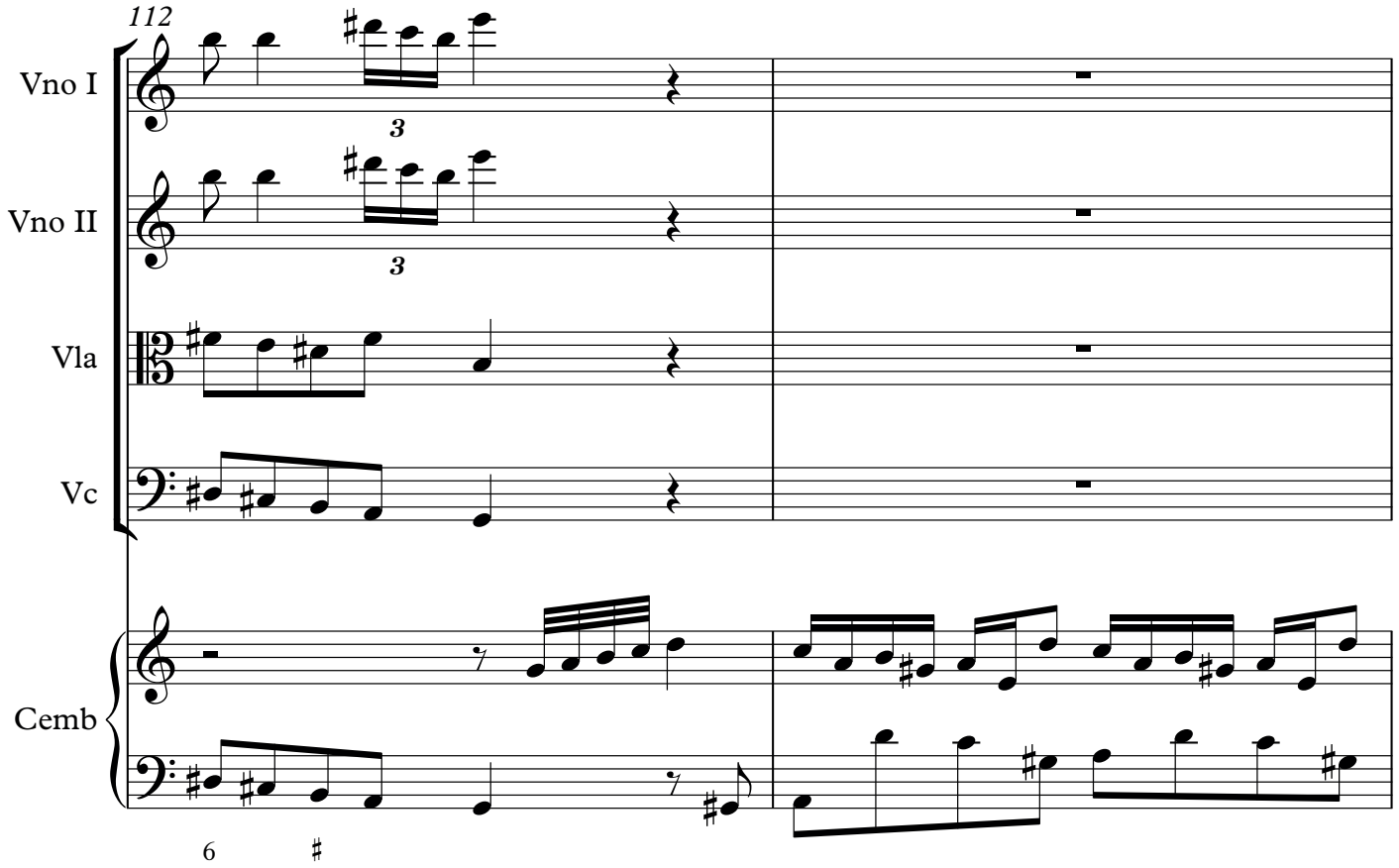
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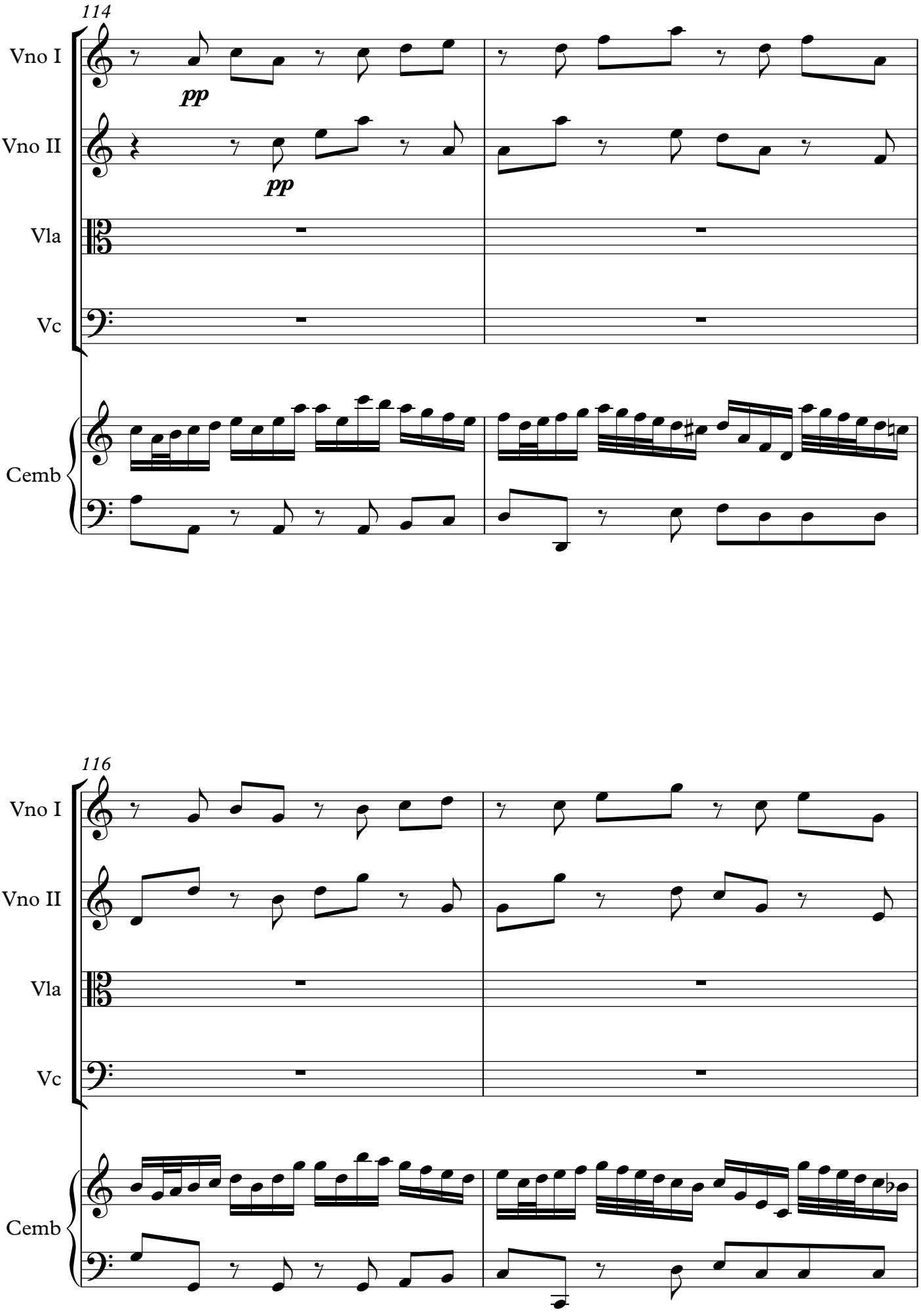
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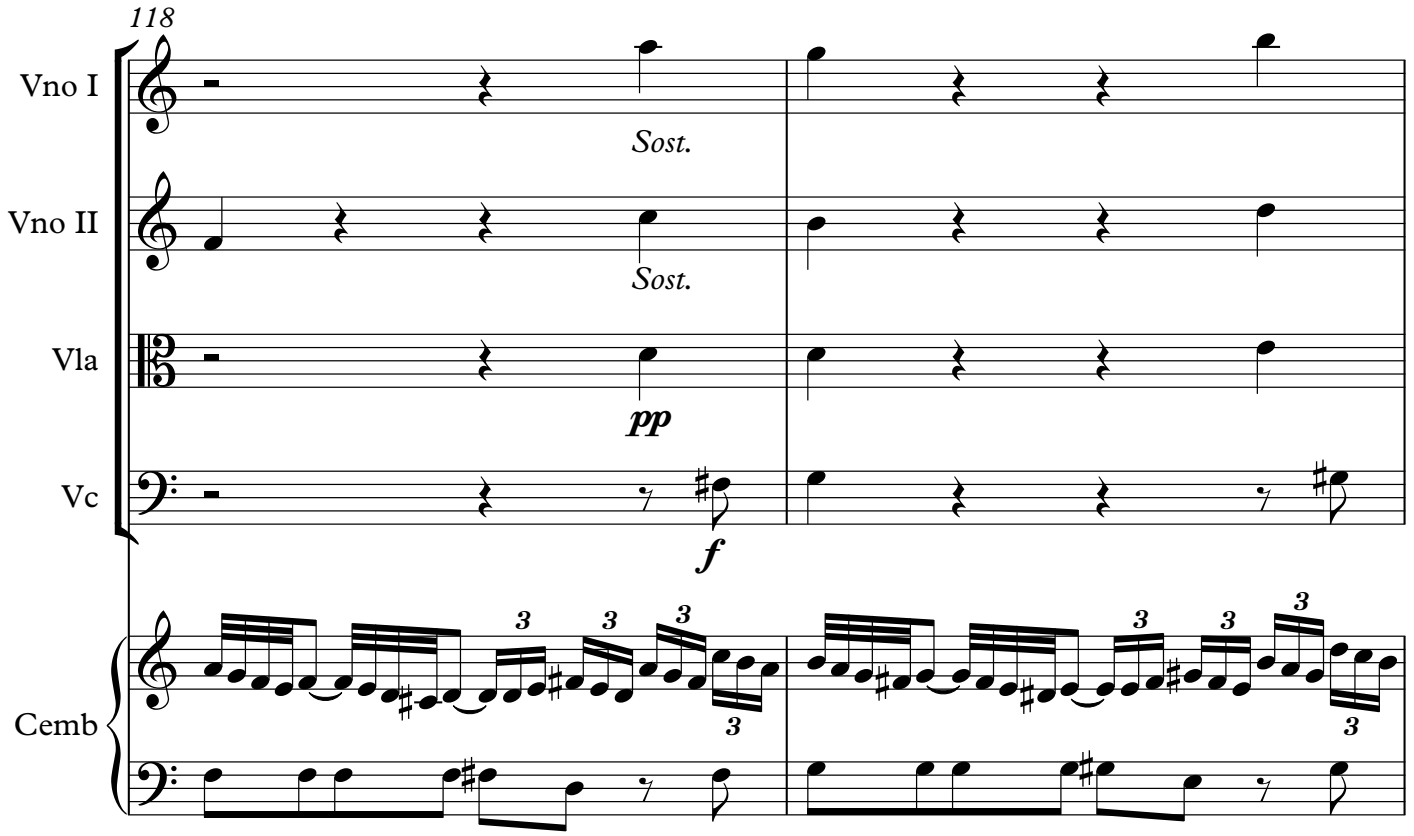
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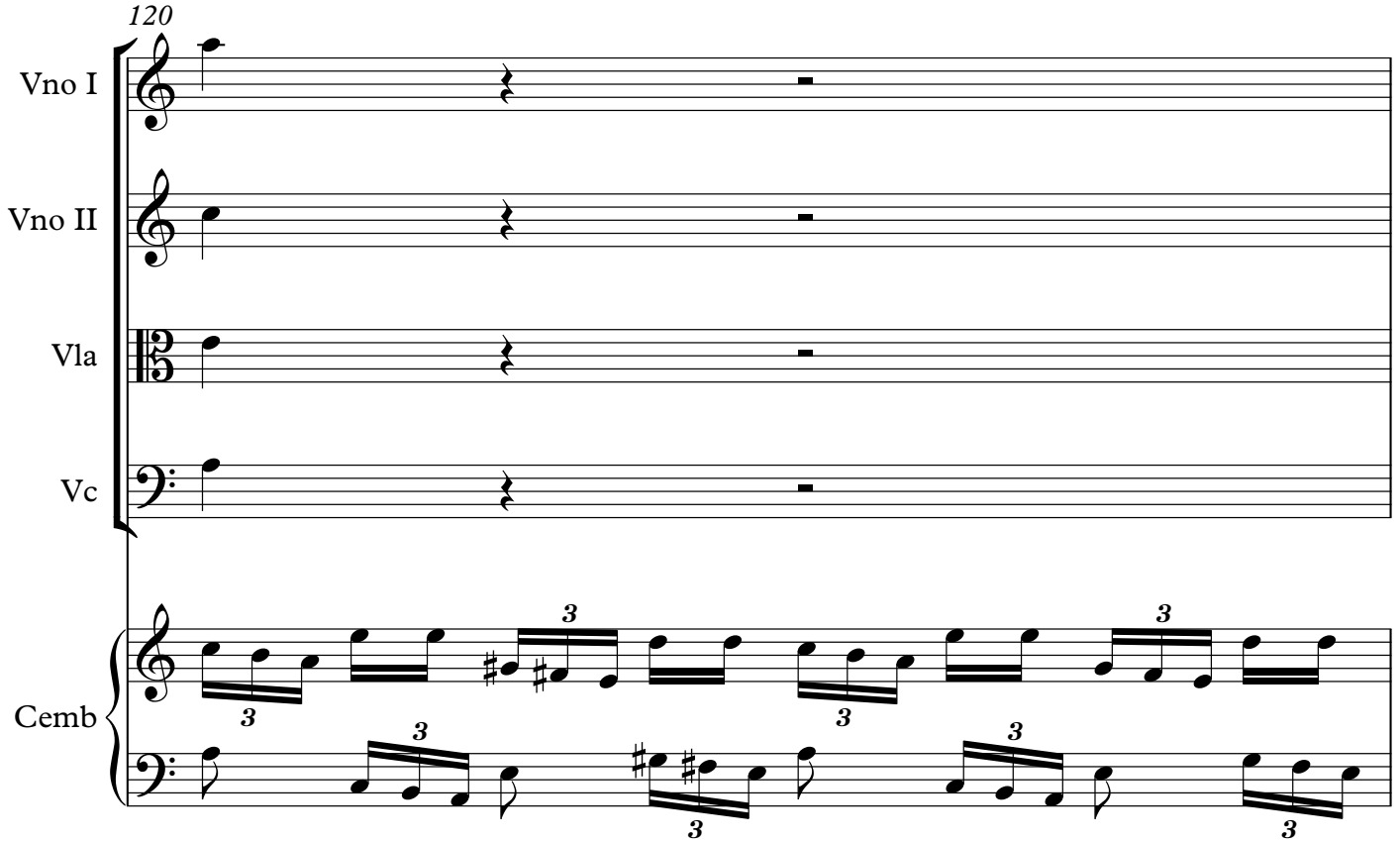
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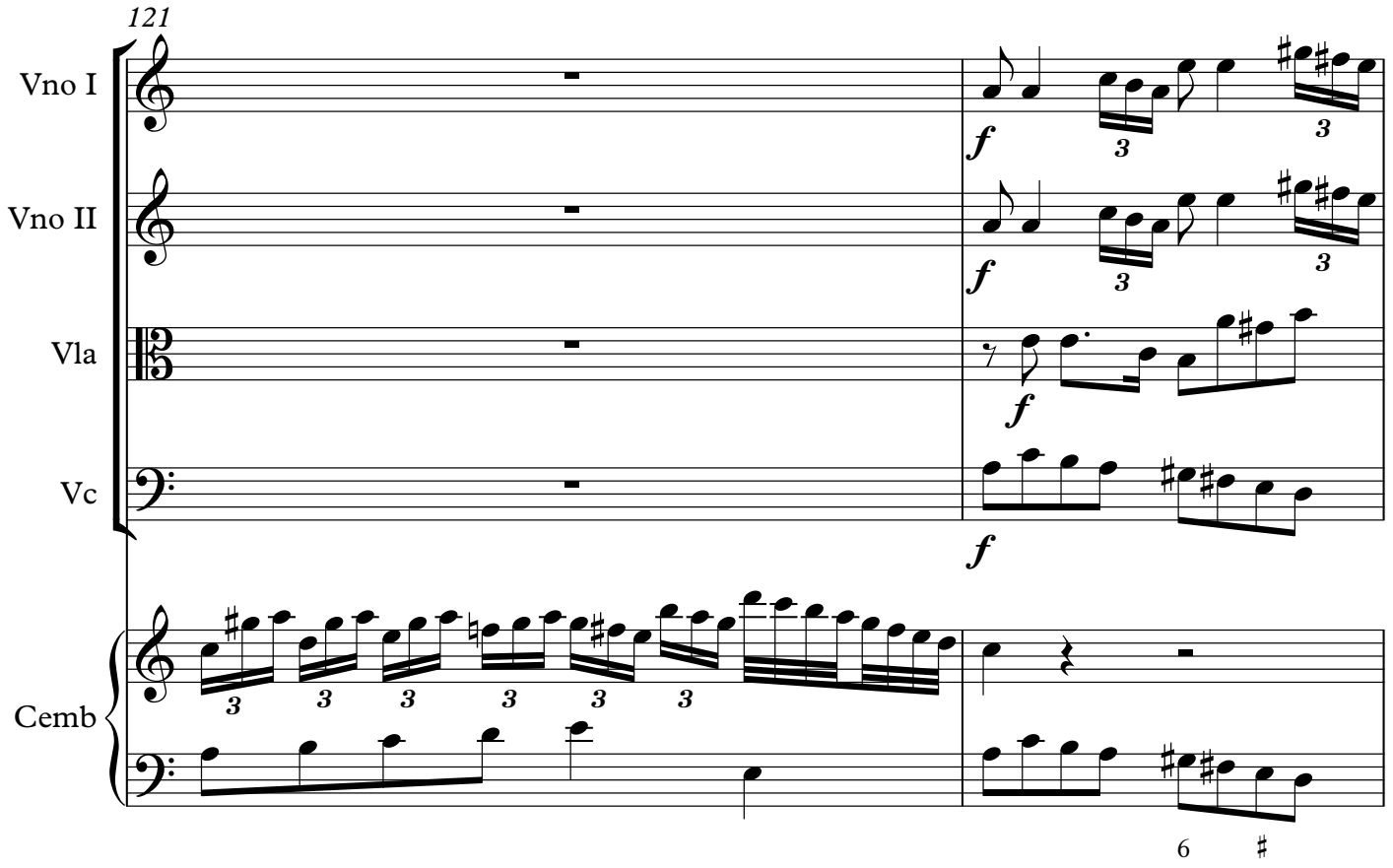
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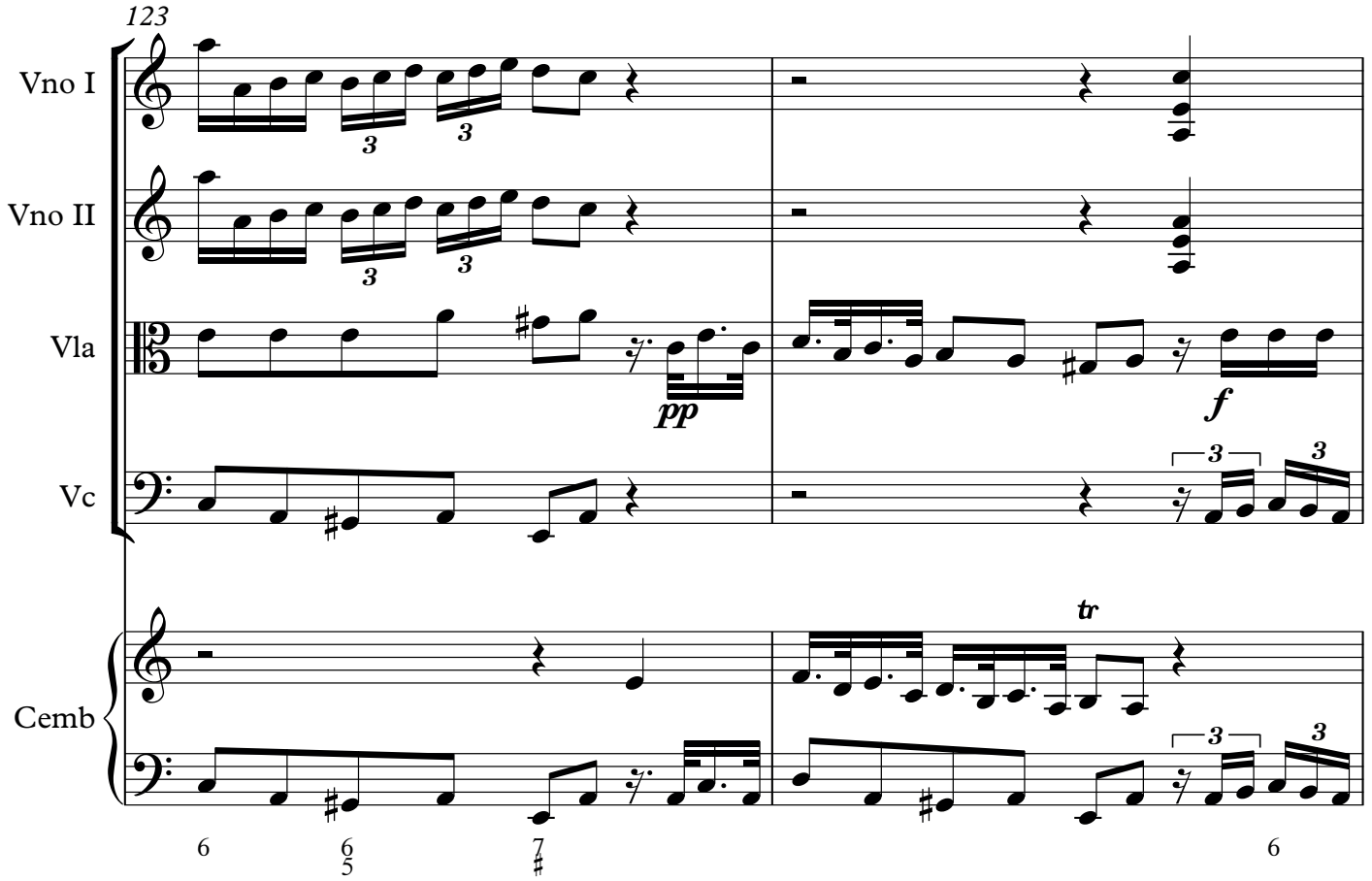
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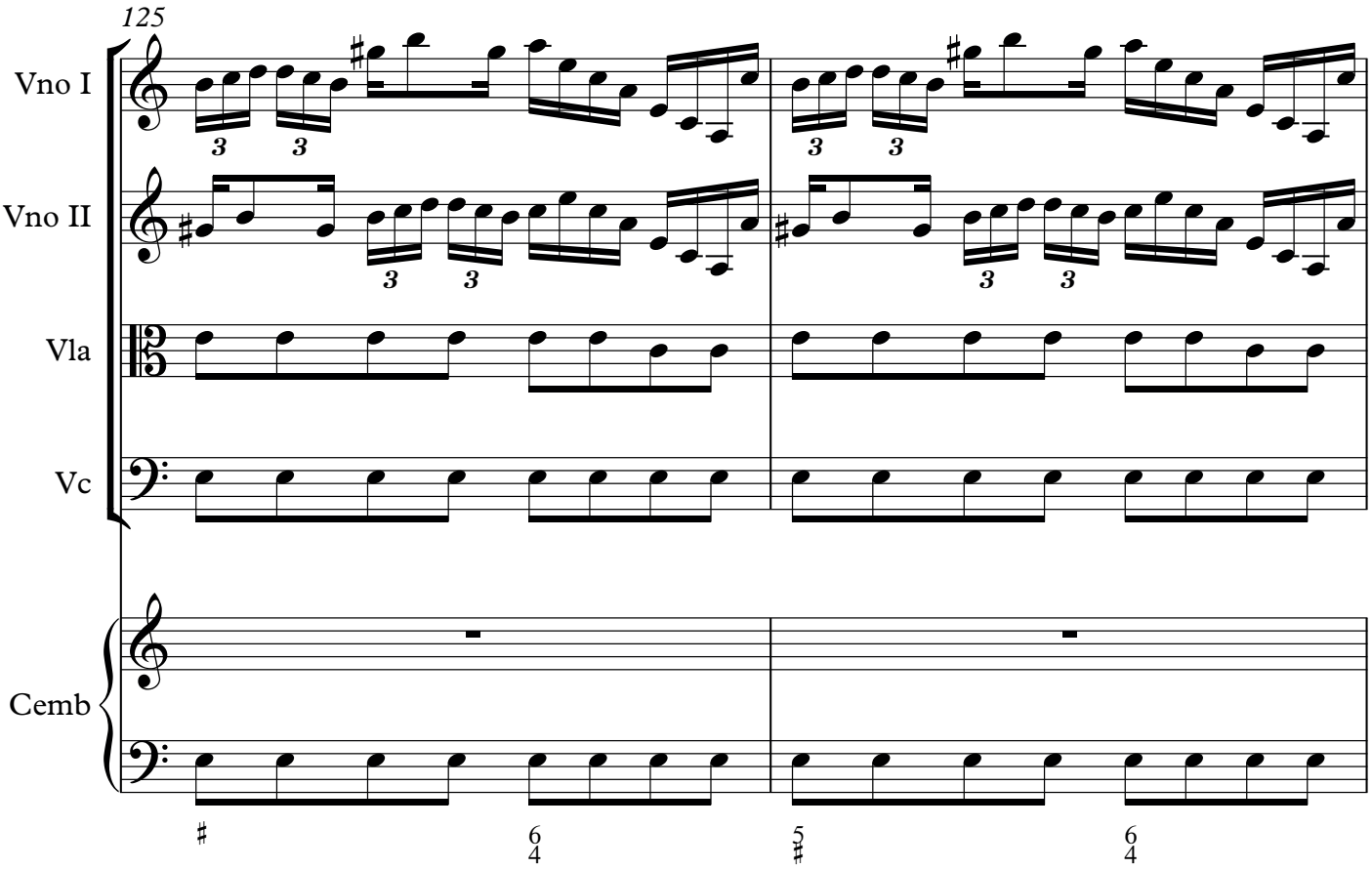
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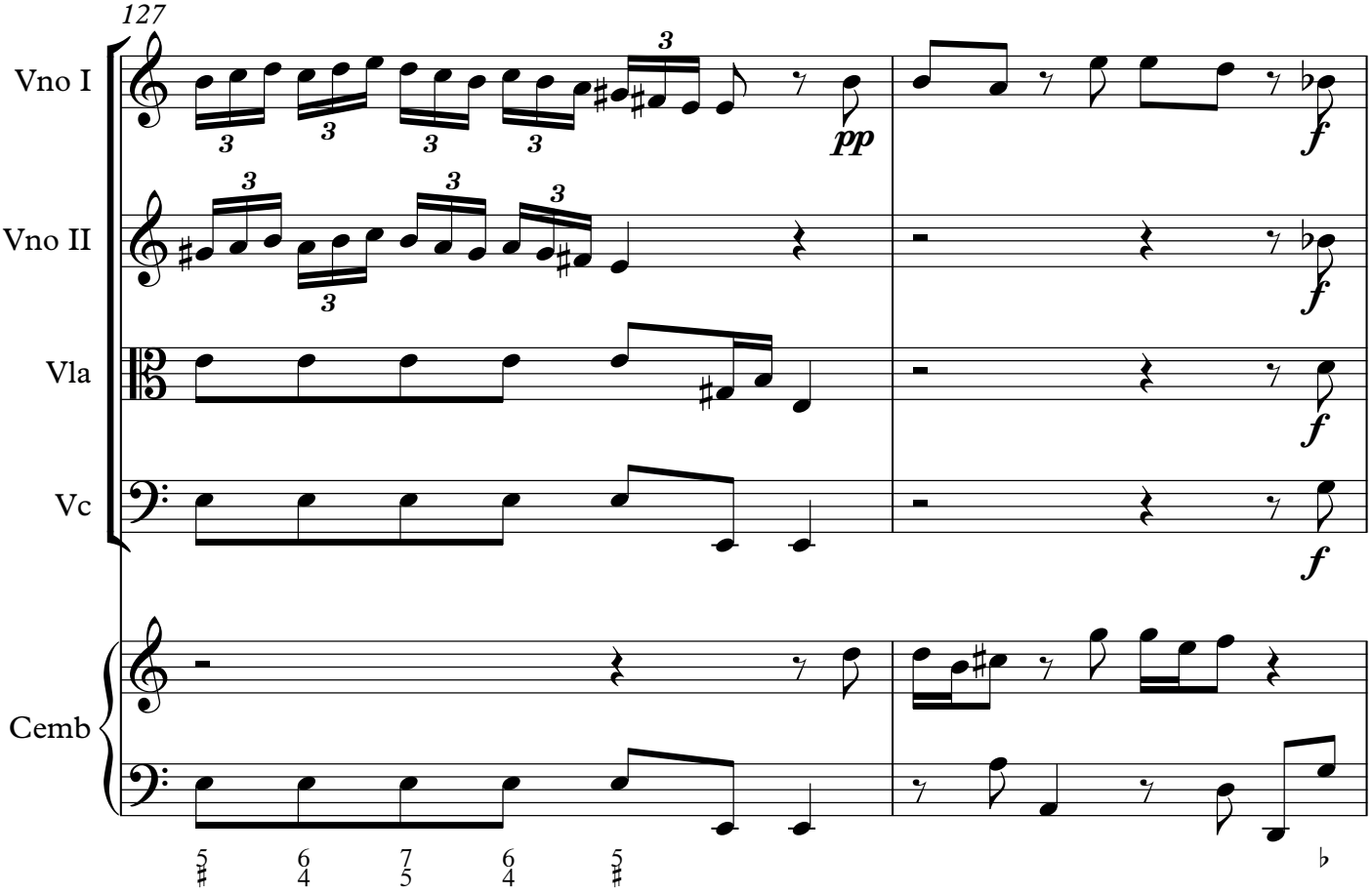
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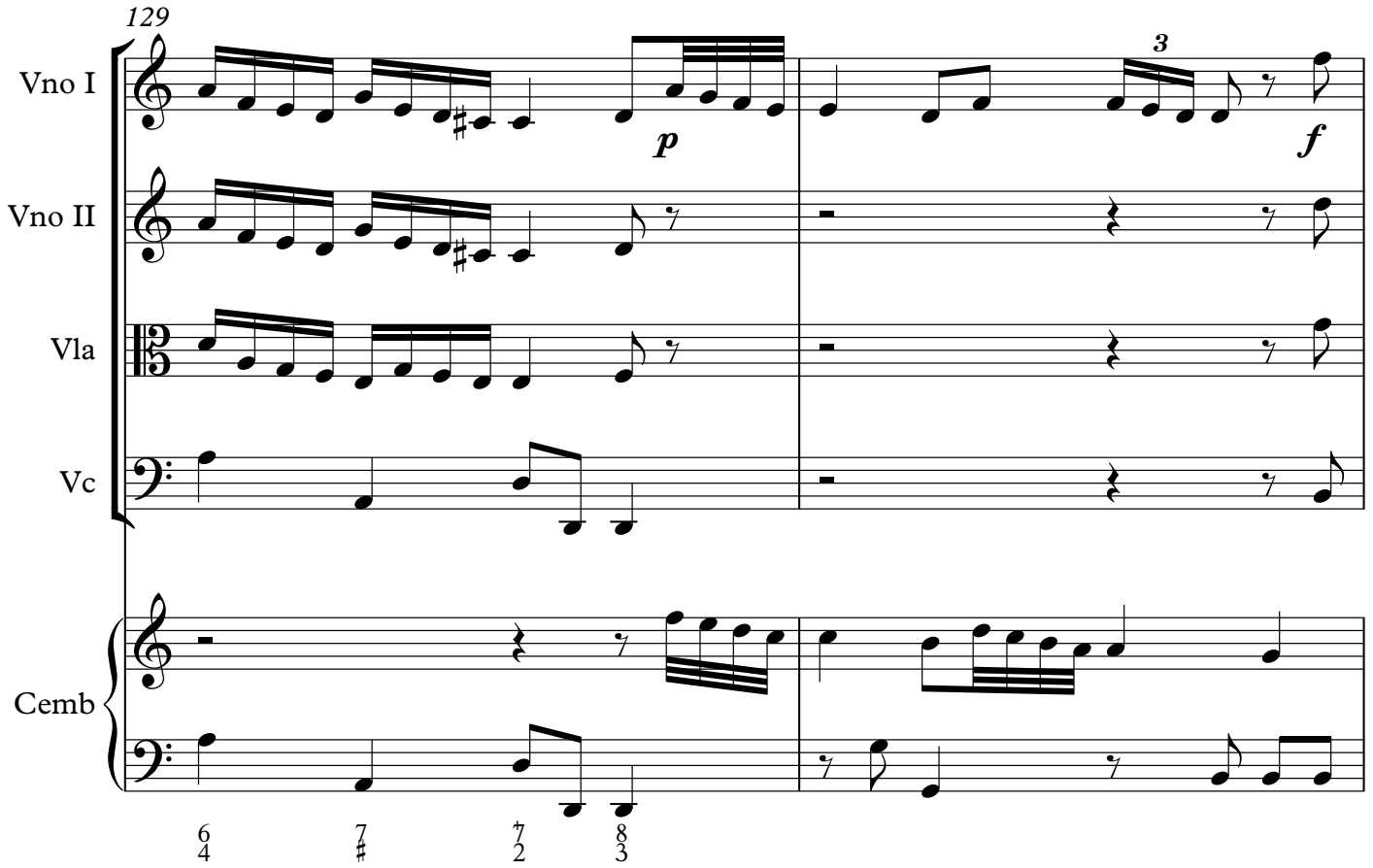
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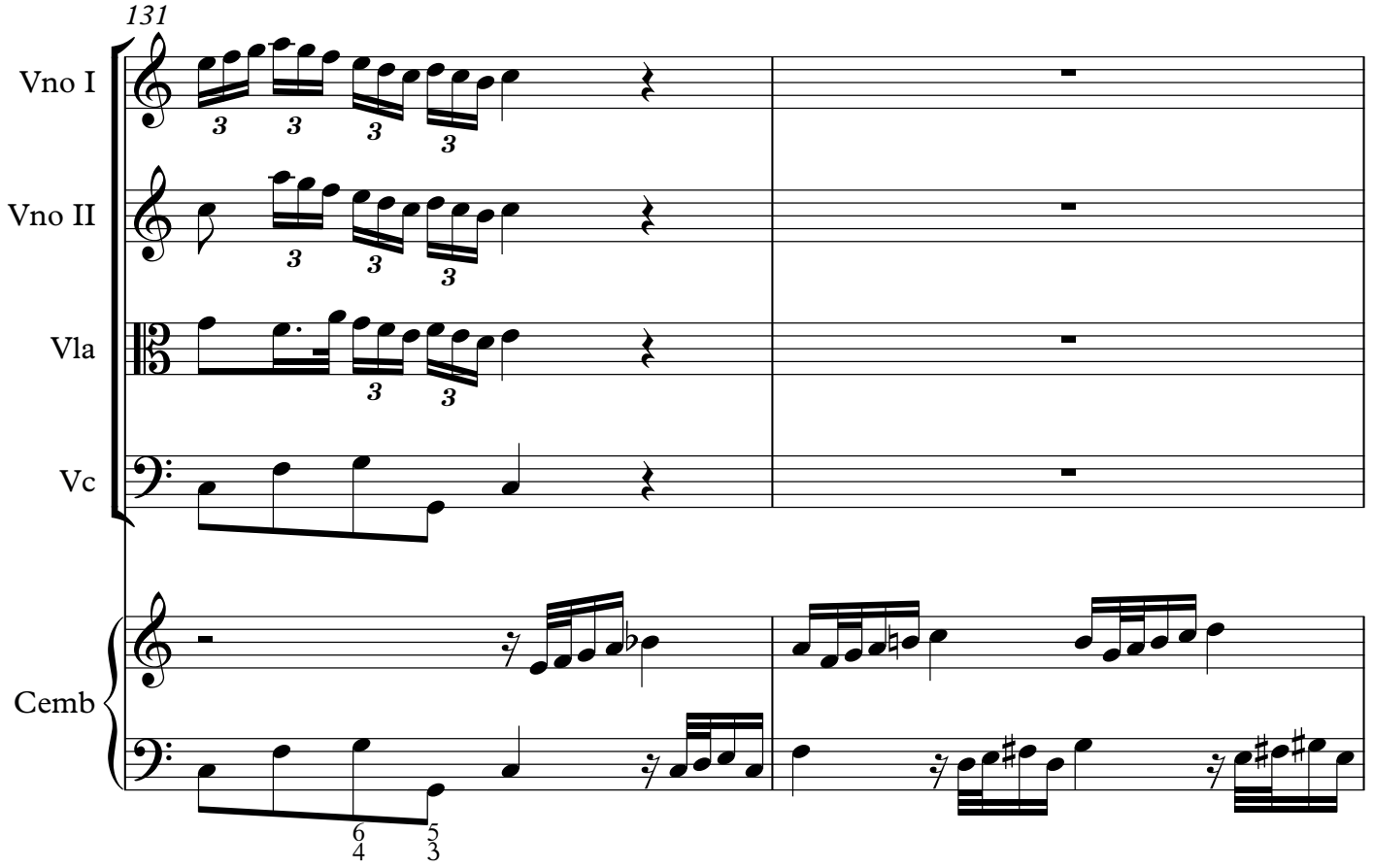
8/3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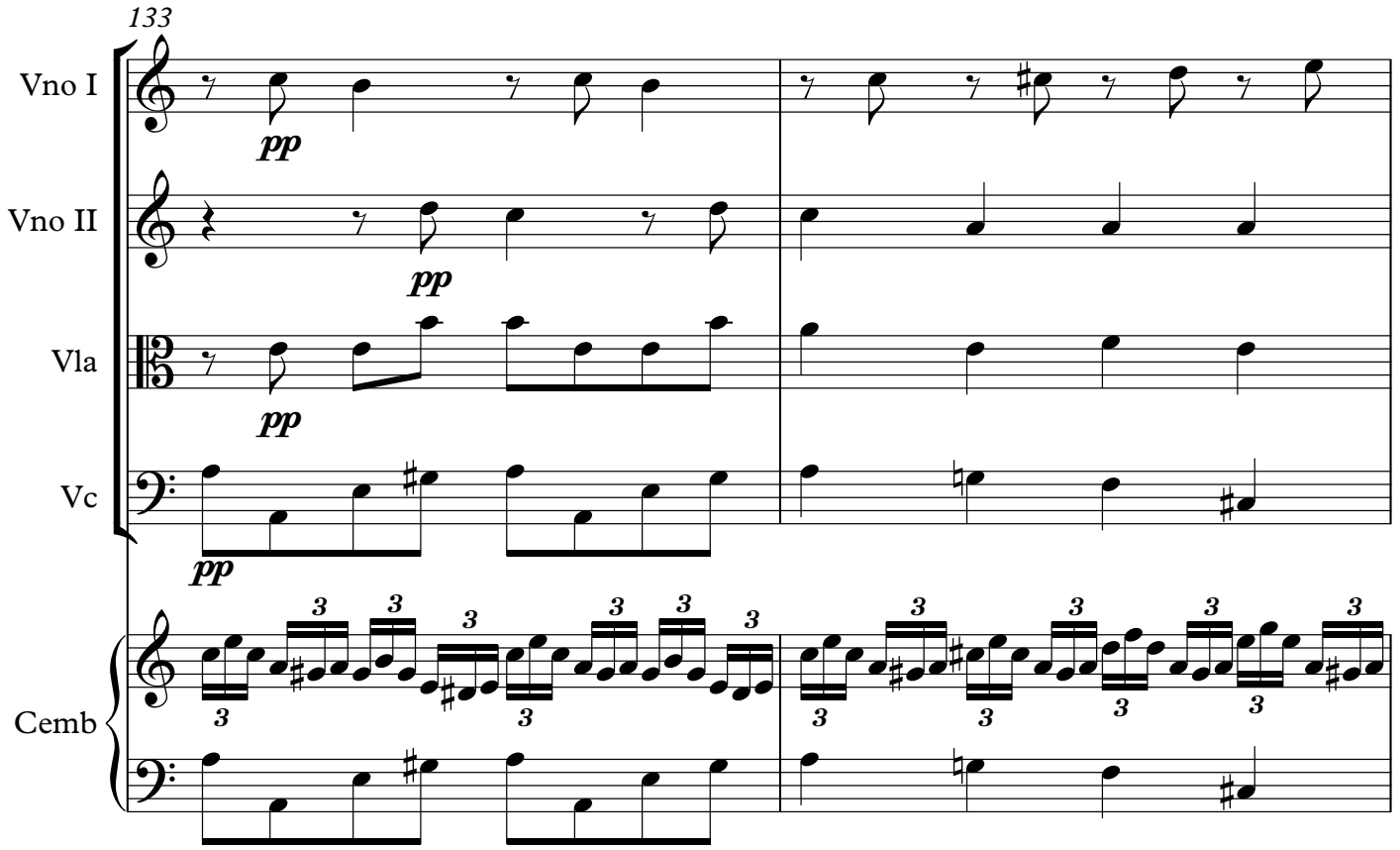
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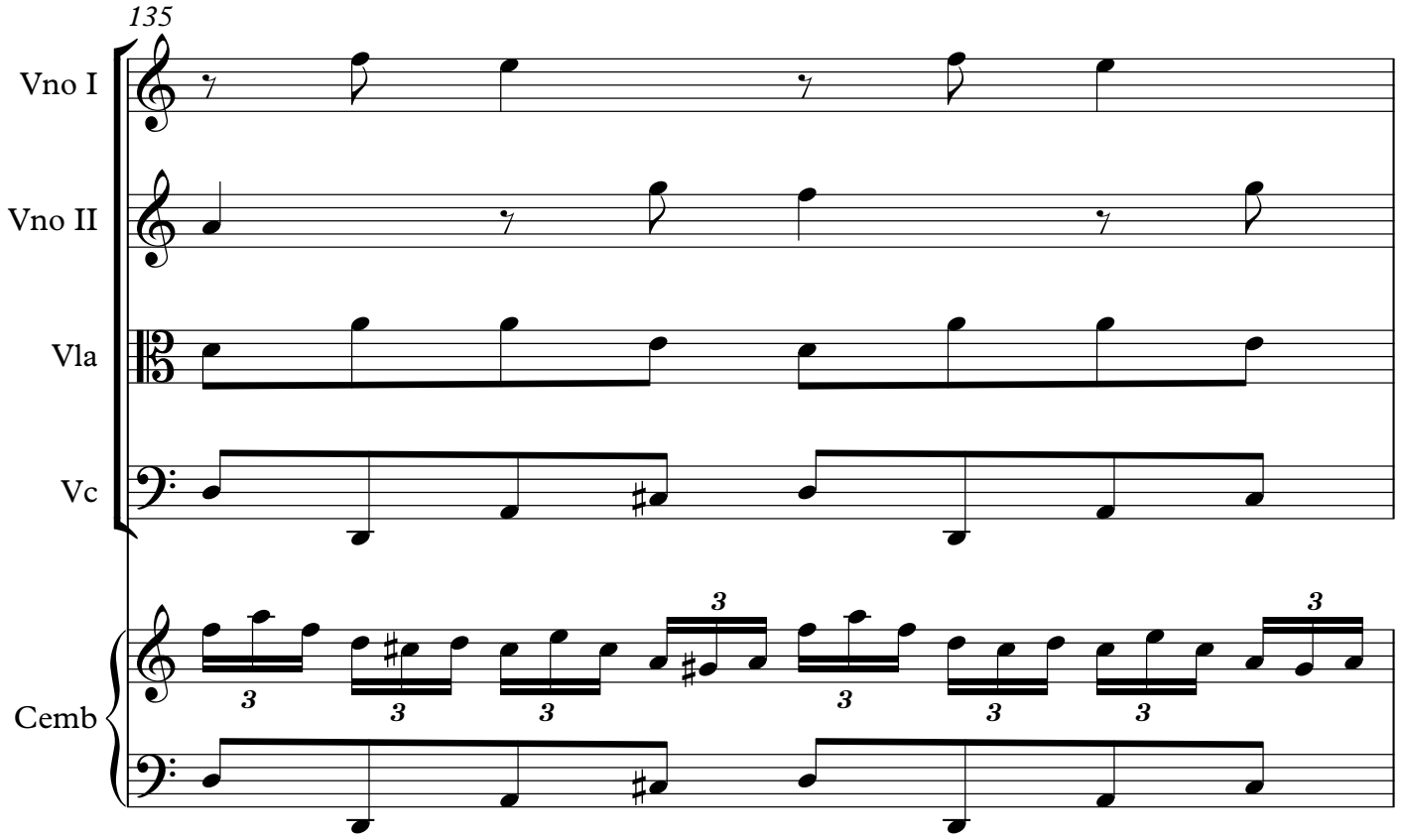
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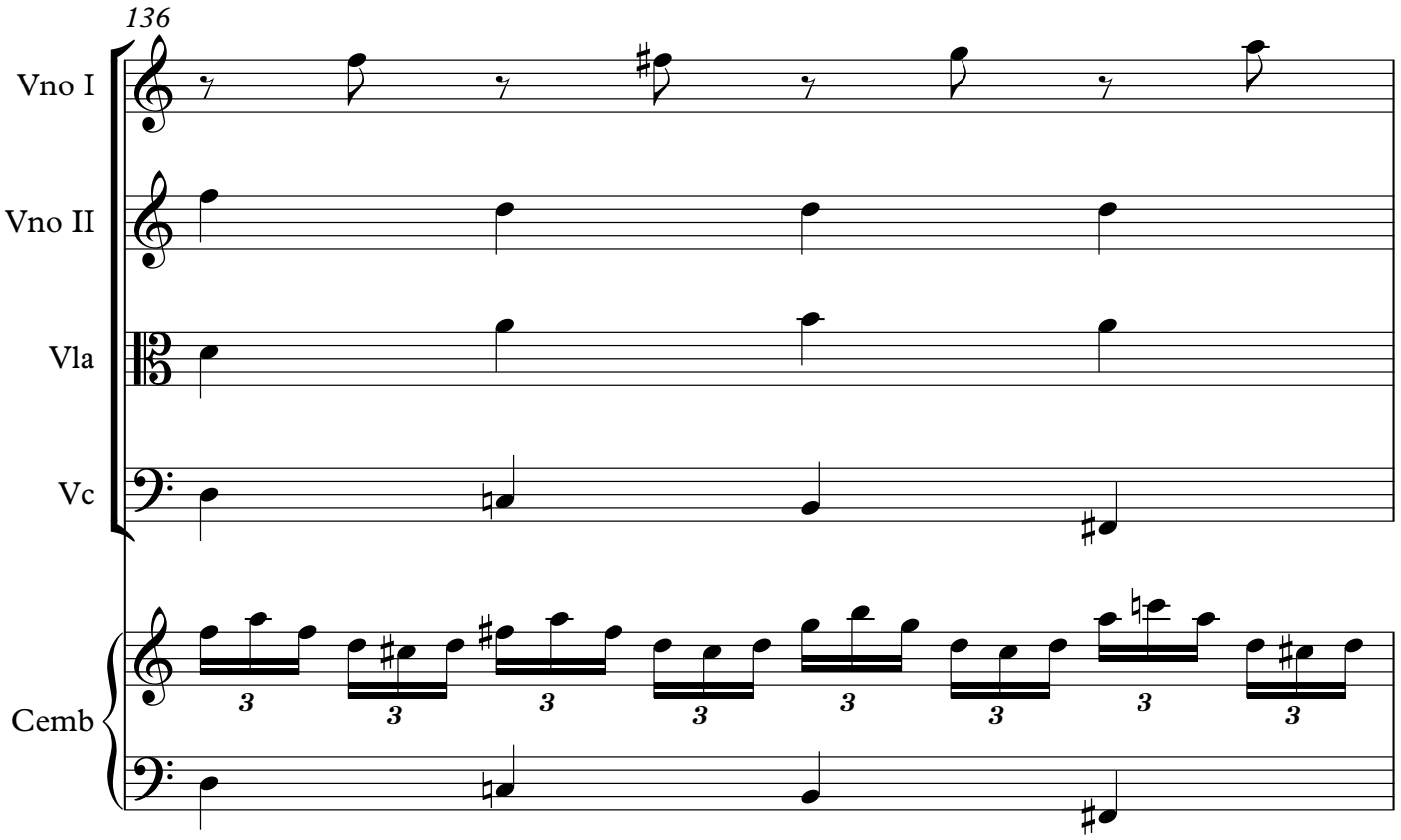
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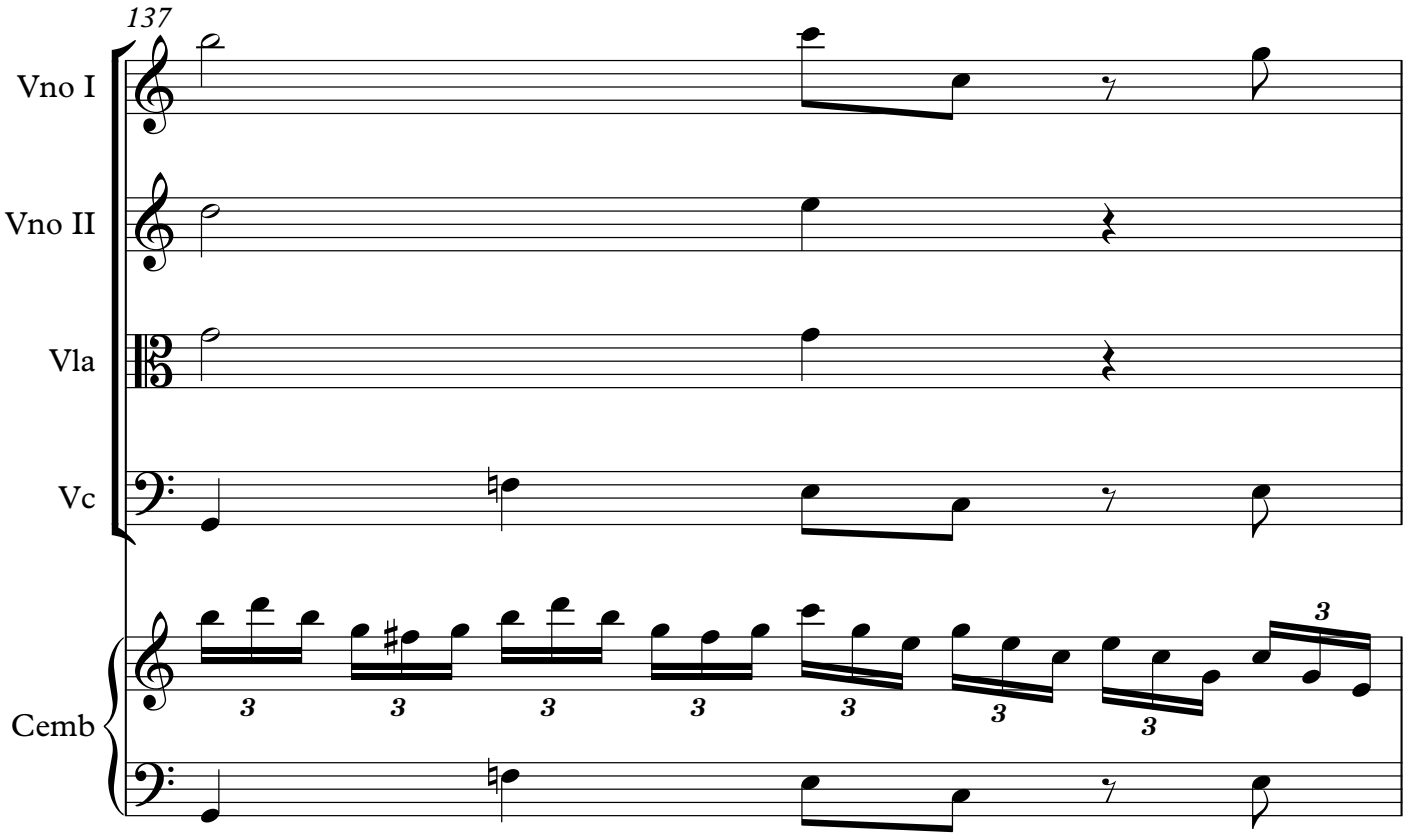
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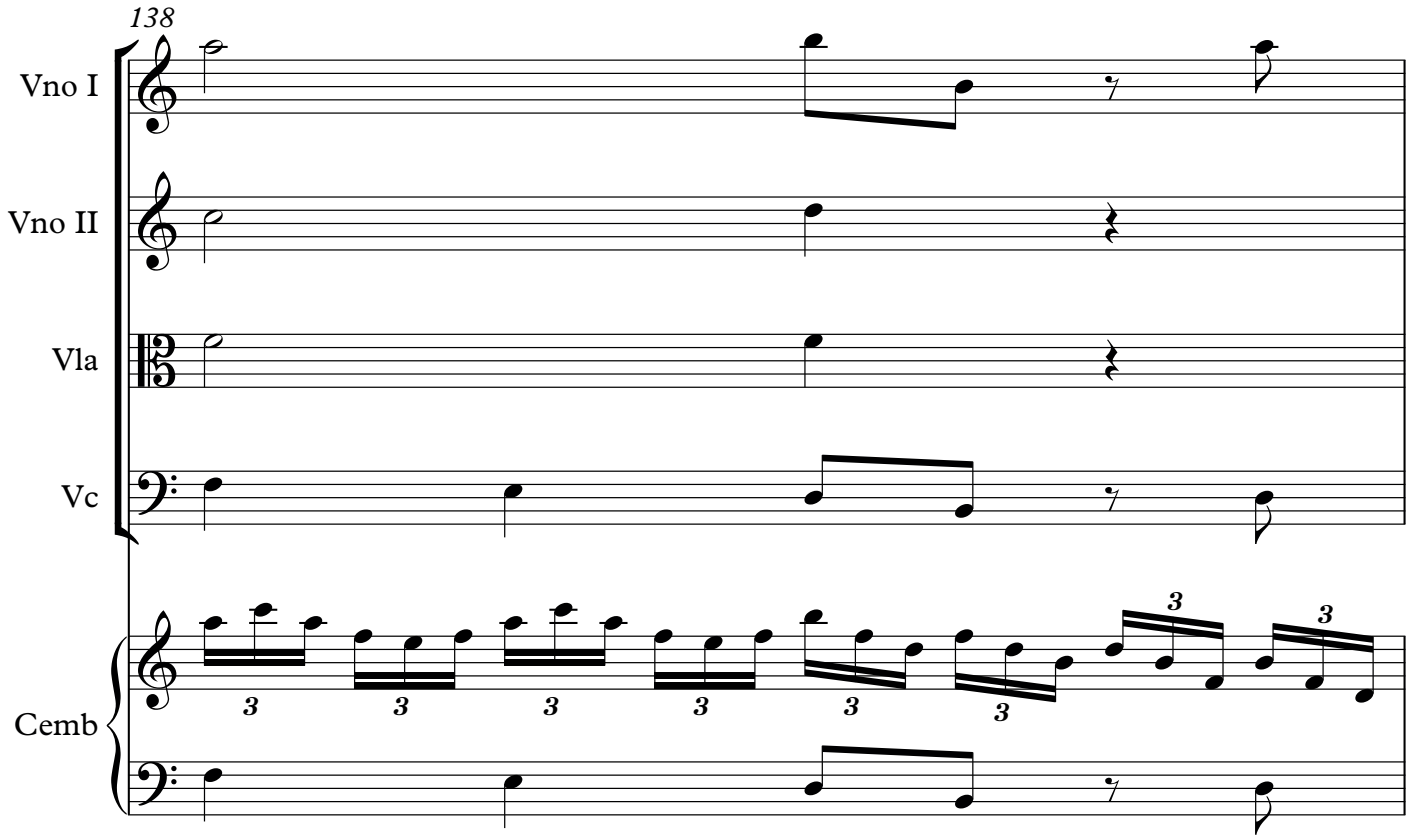
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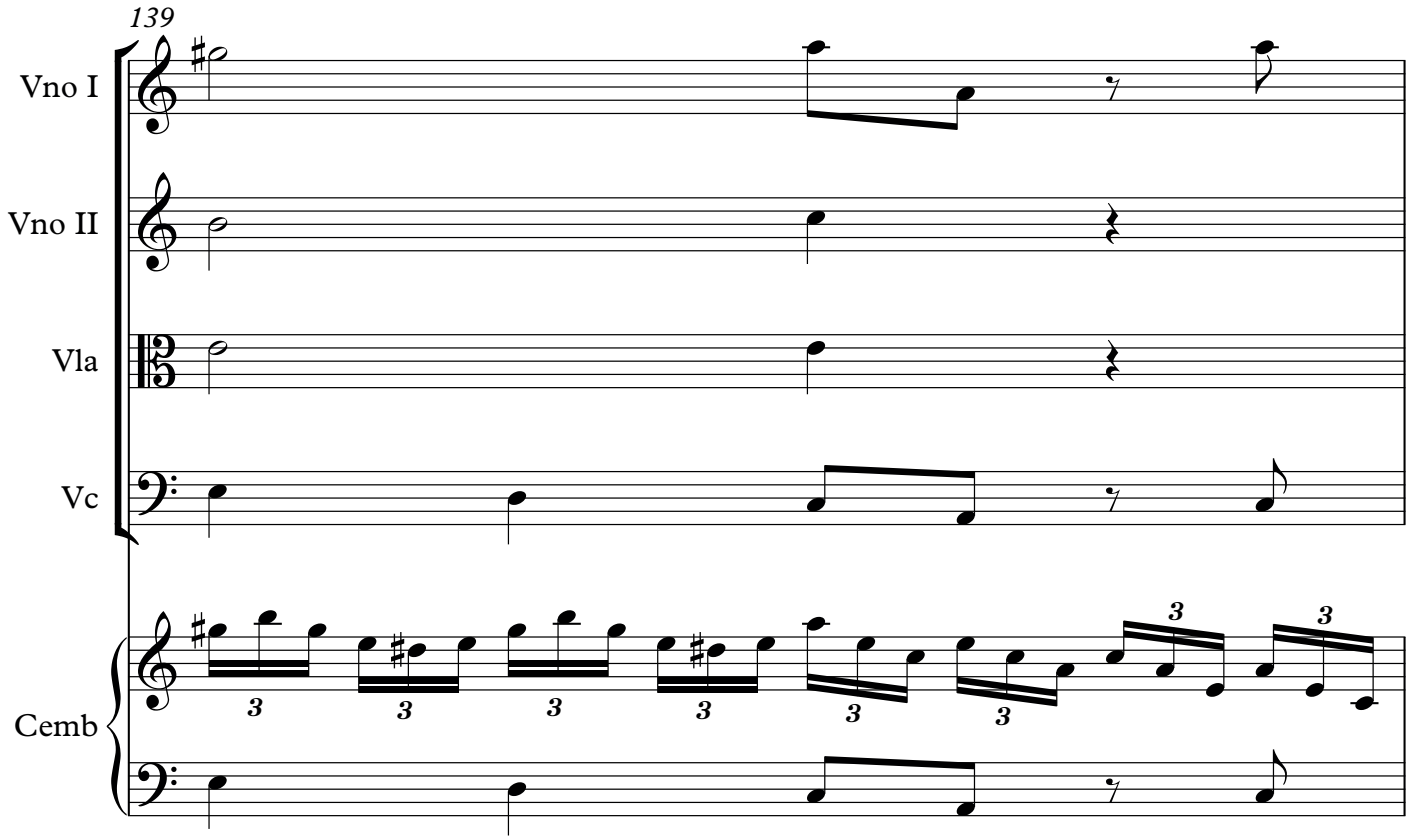
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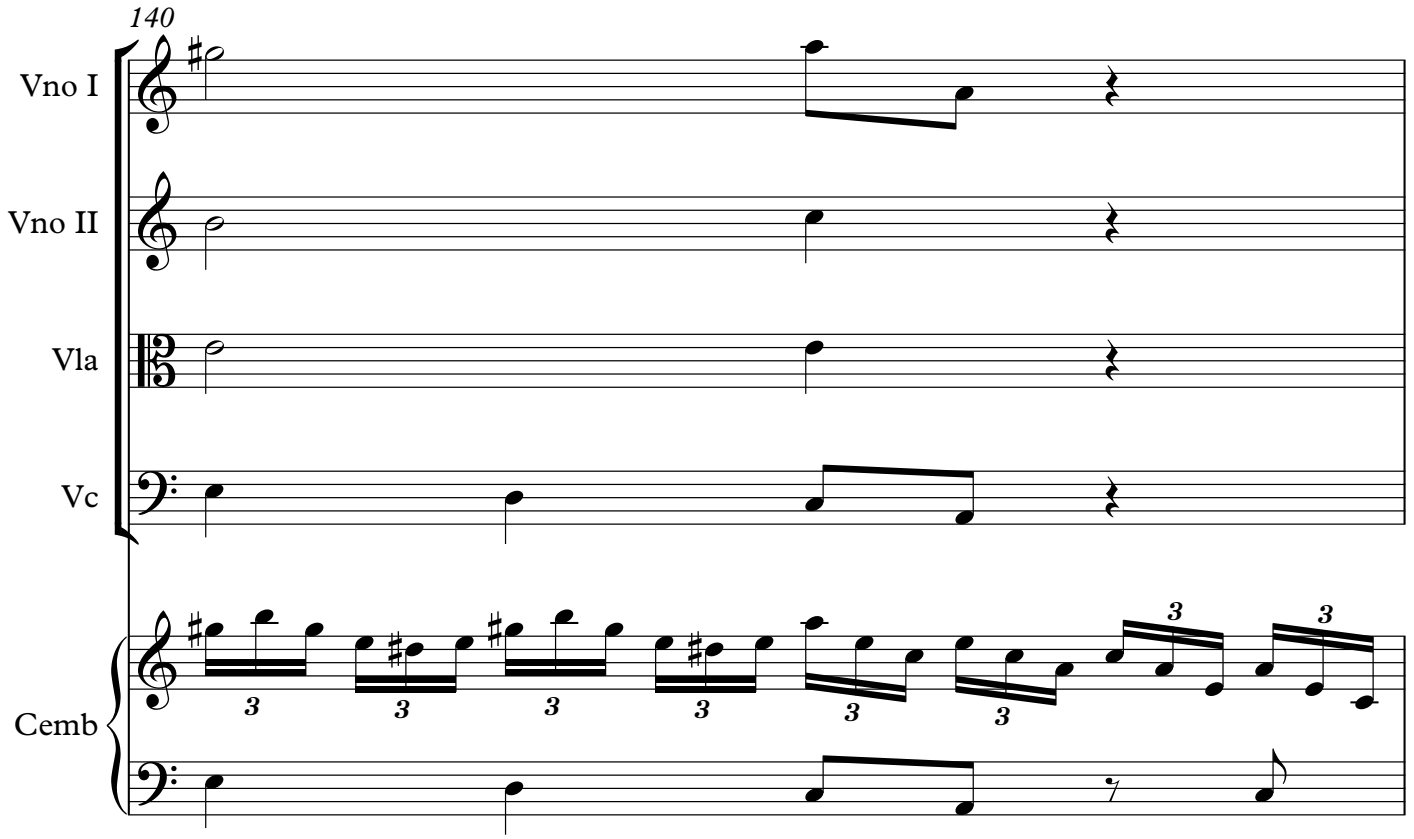
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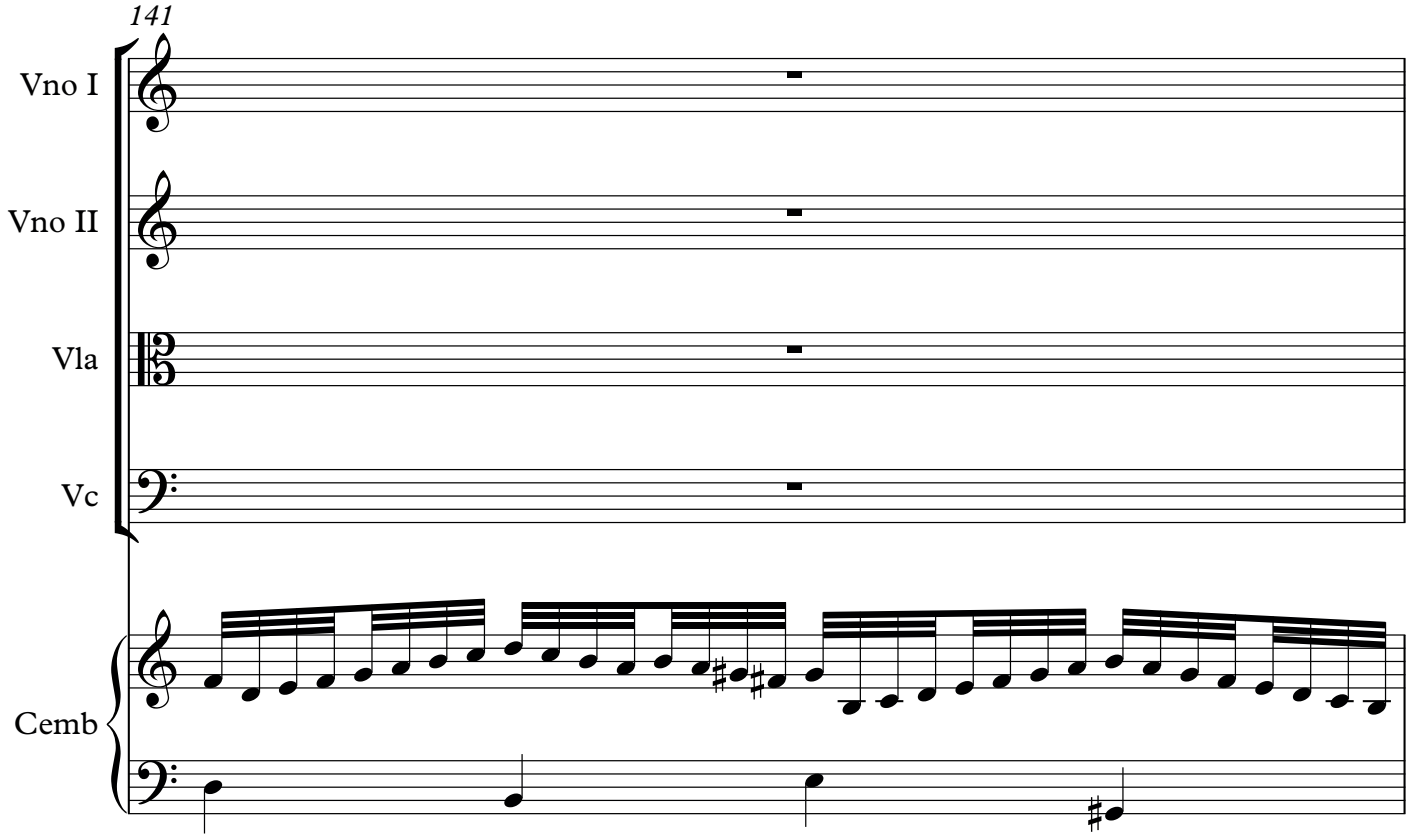
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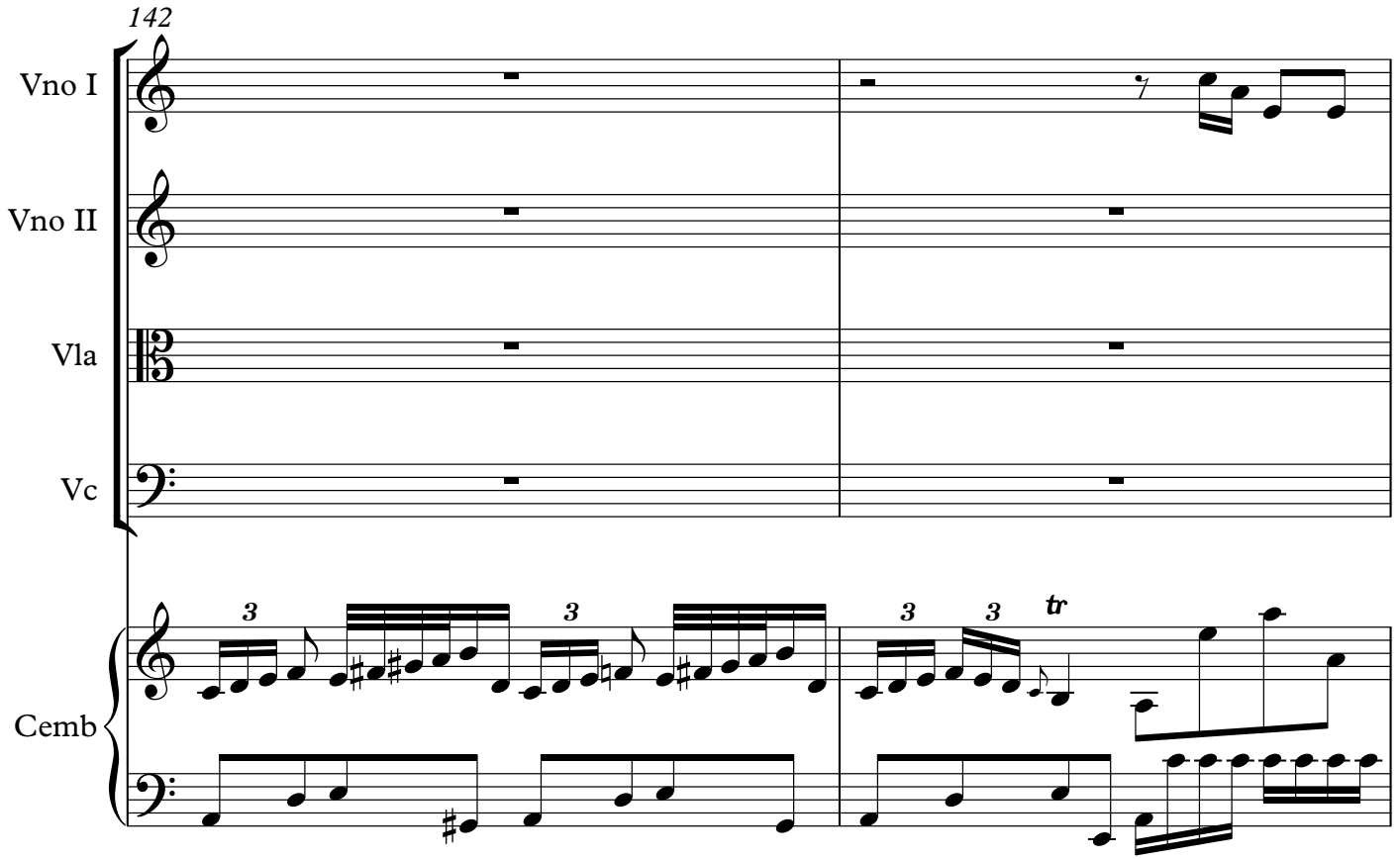
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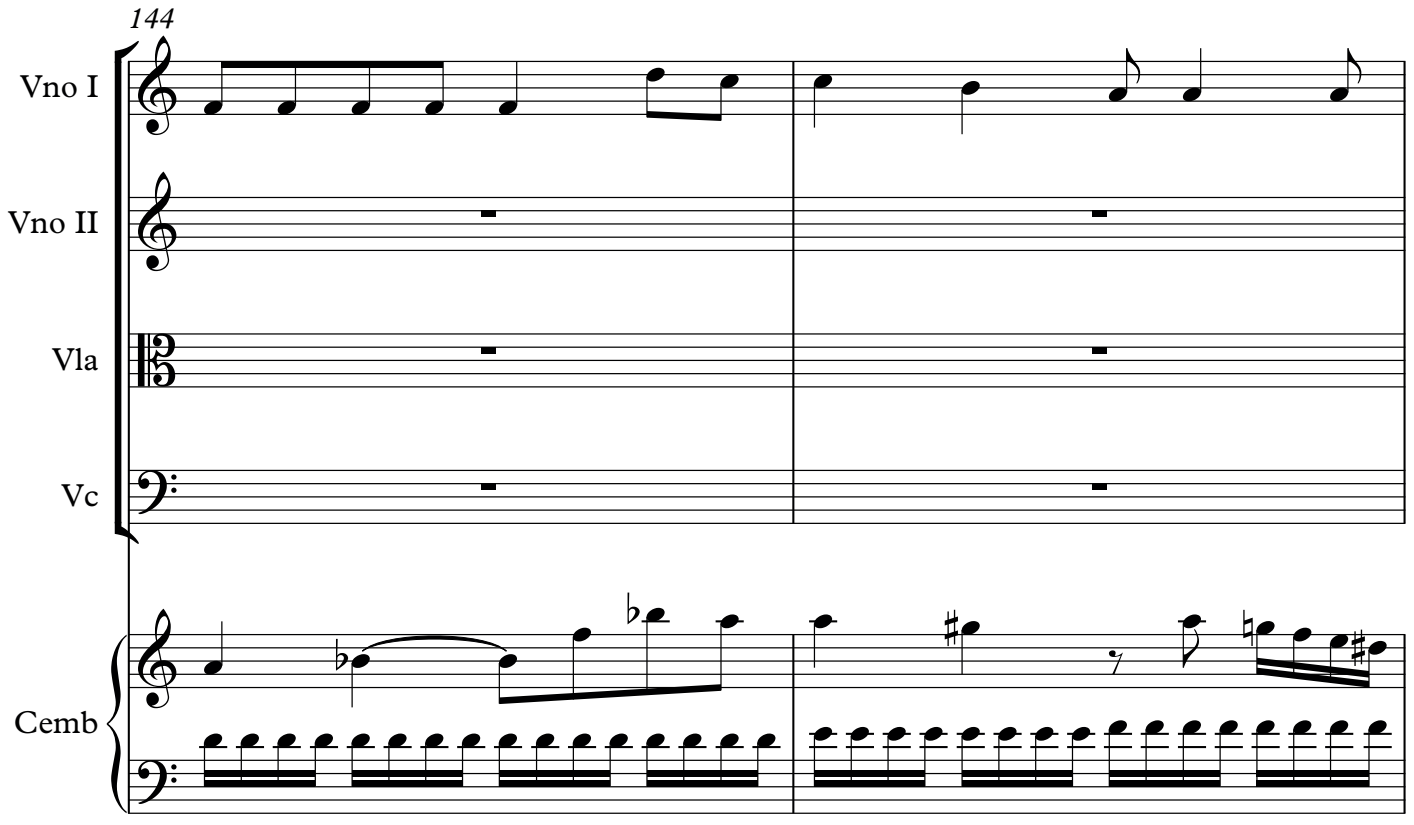
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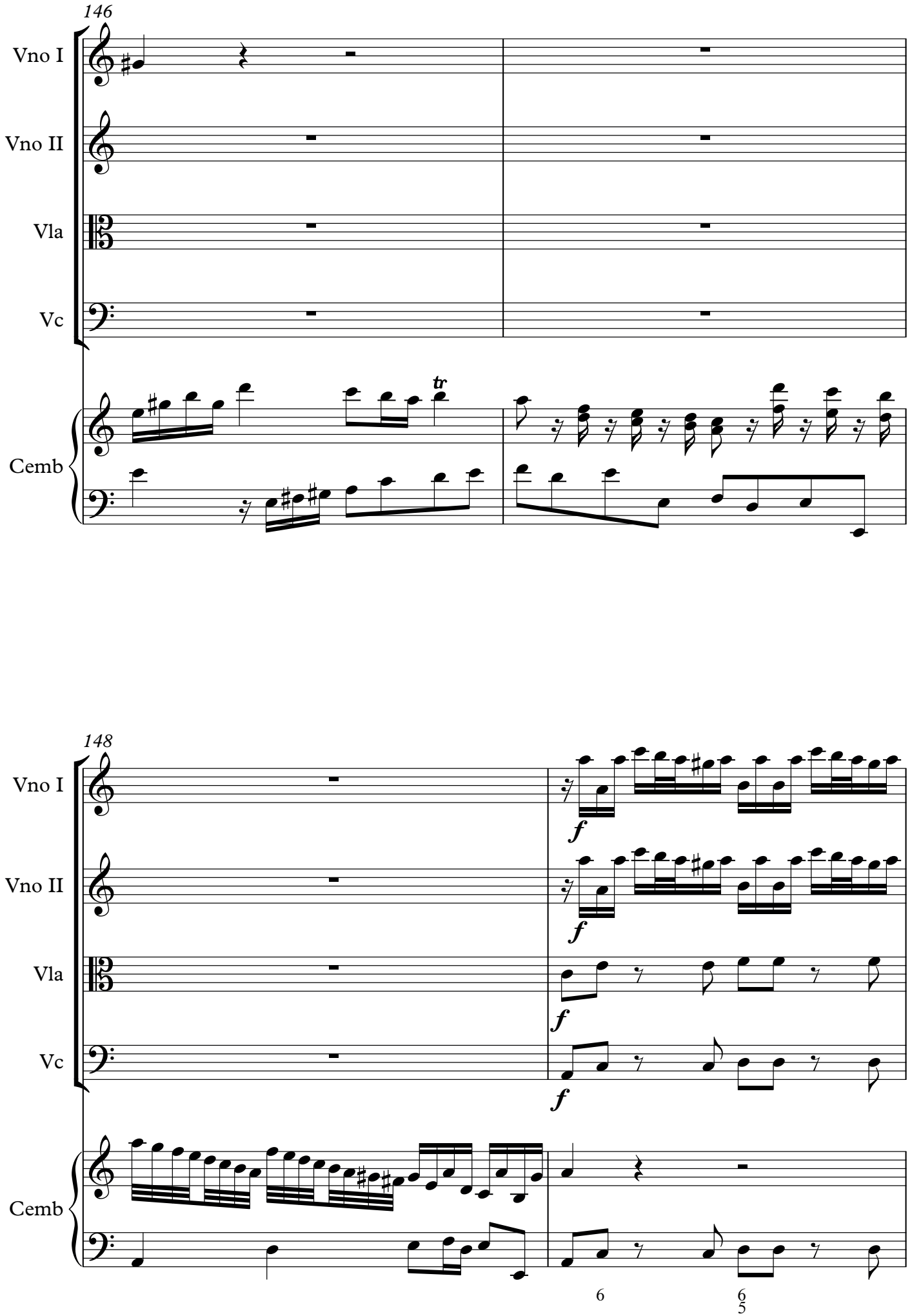
146
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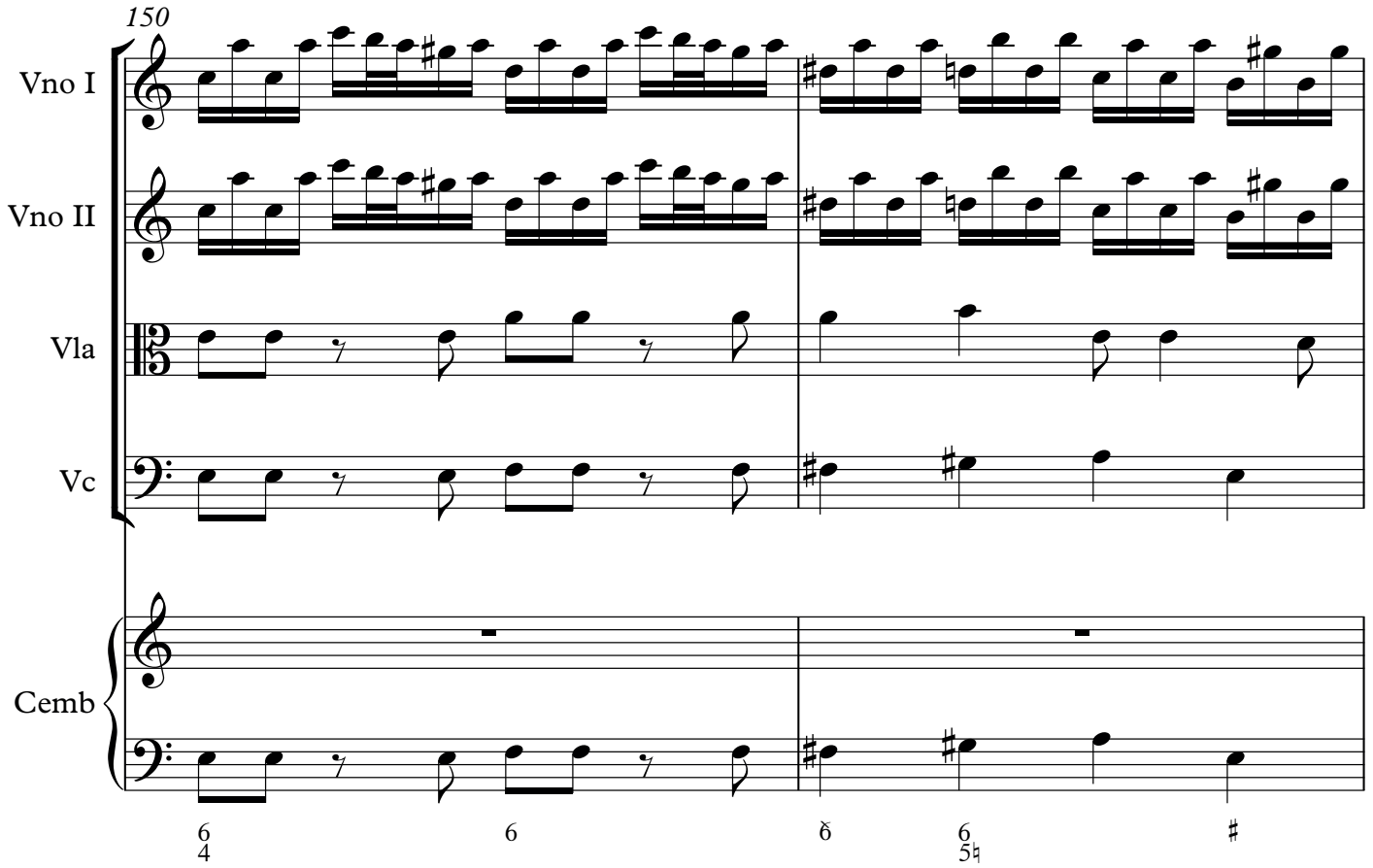
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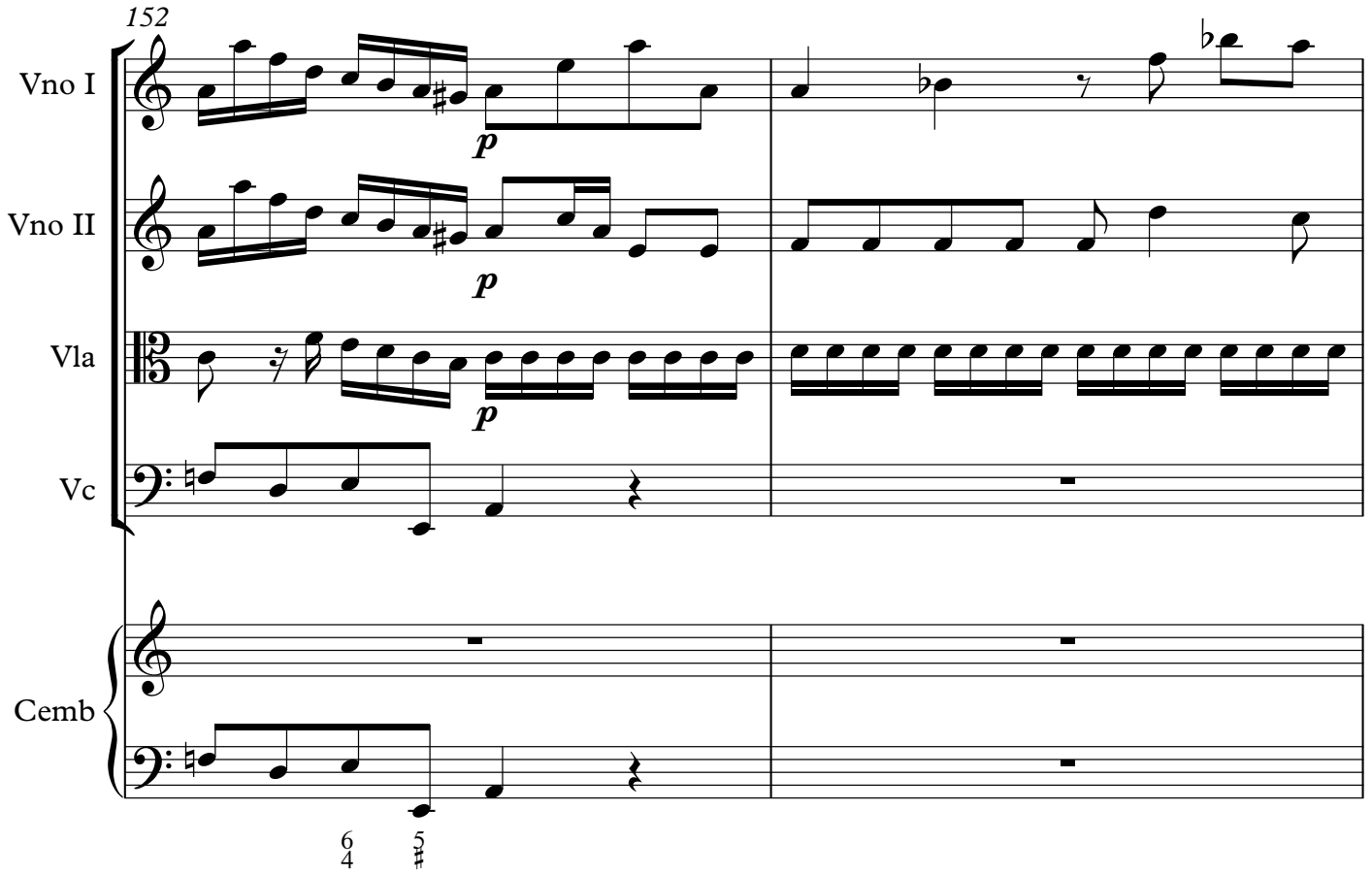
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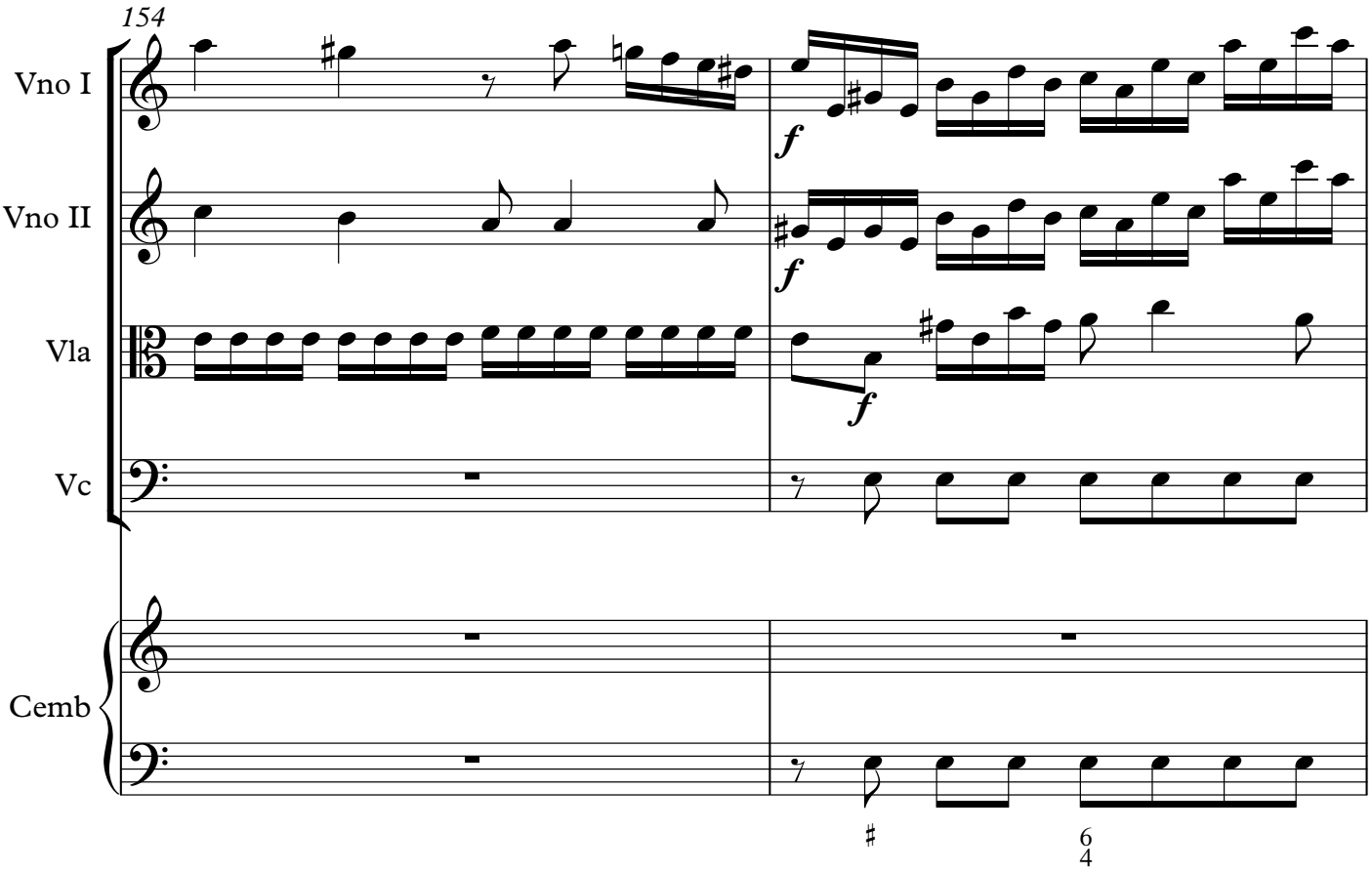
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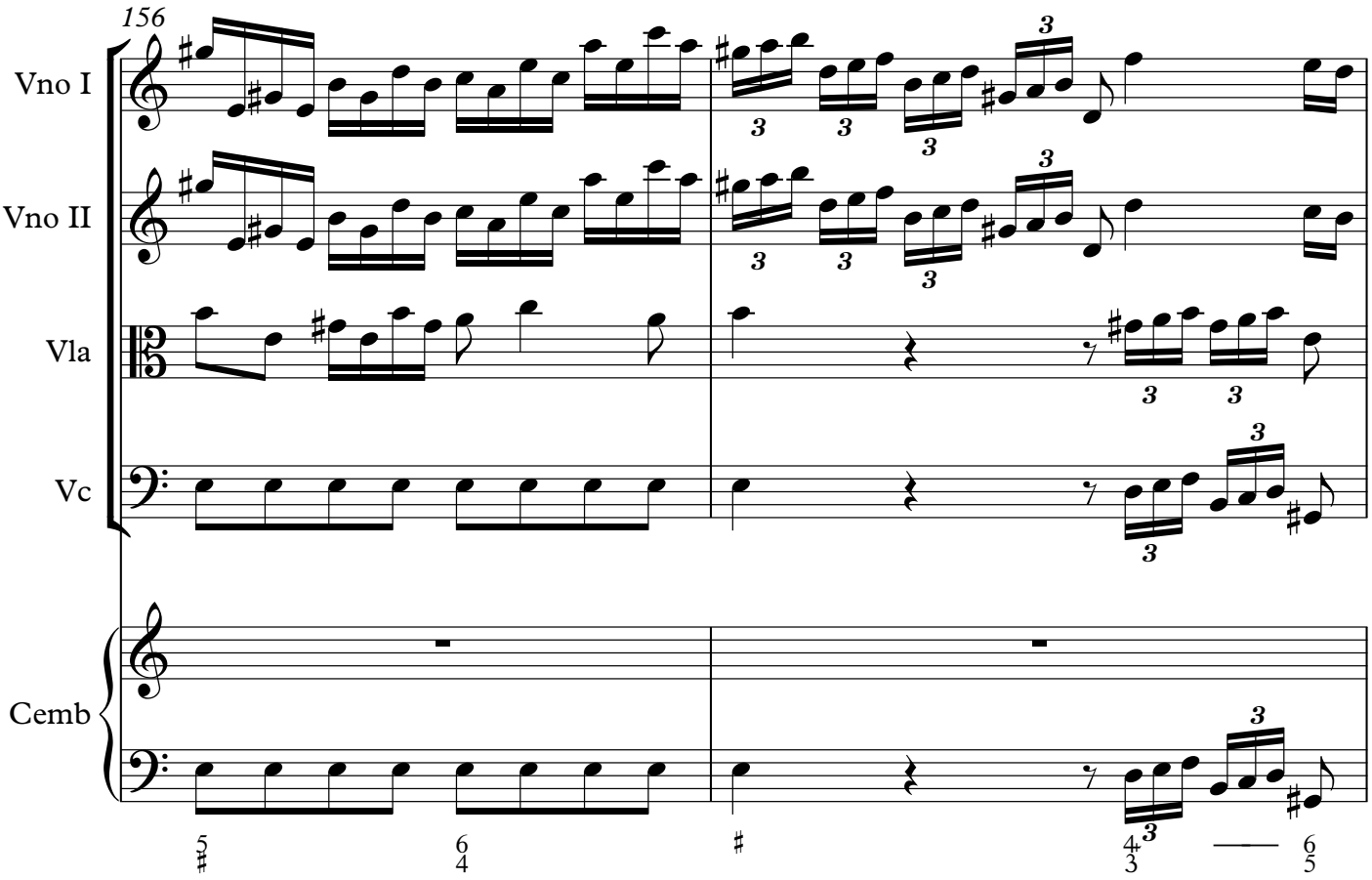
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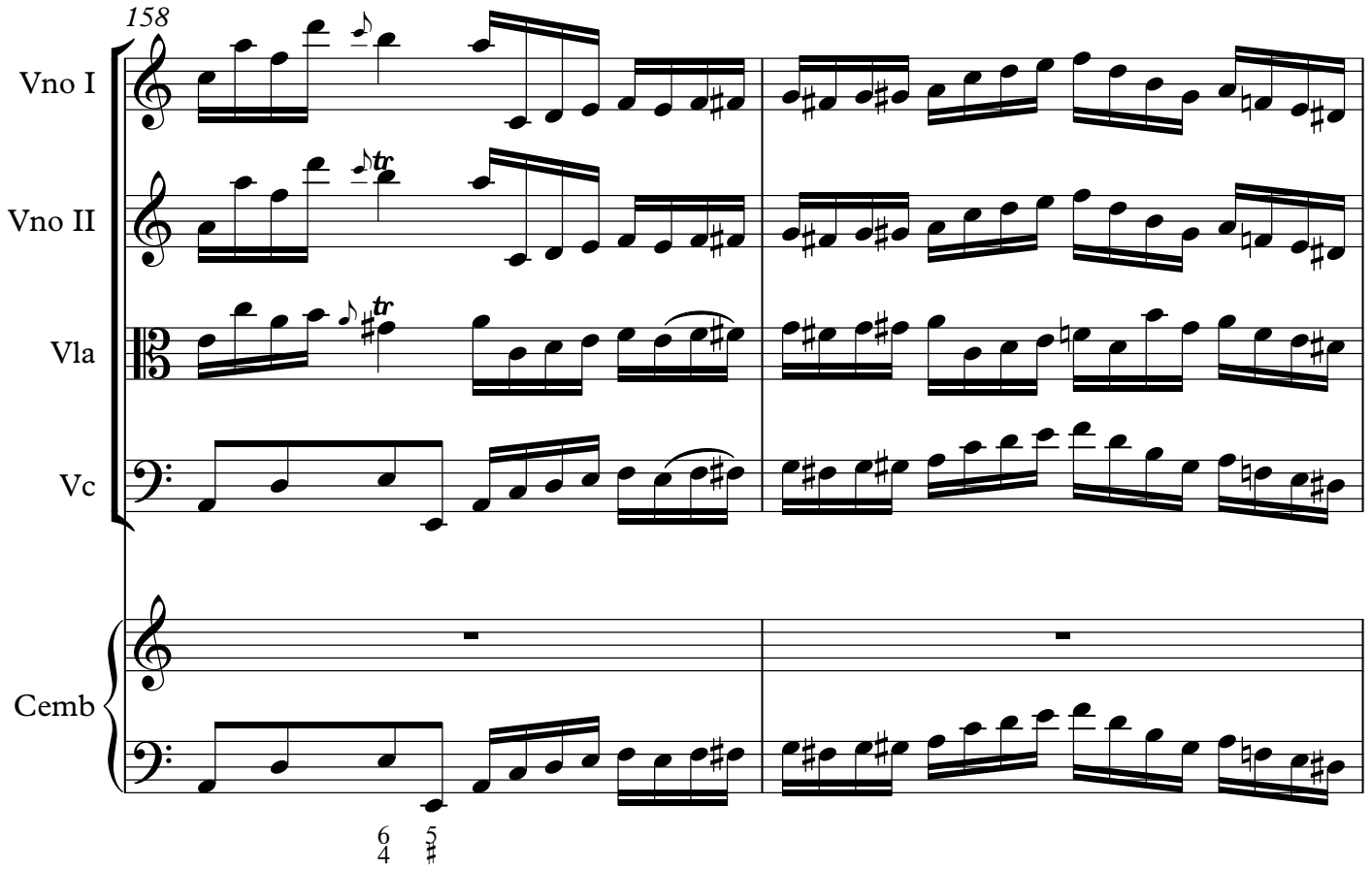
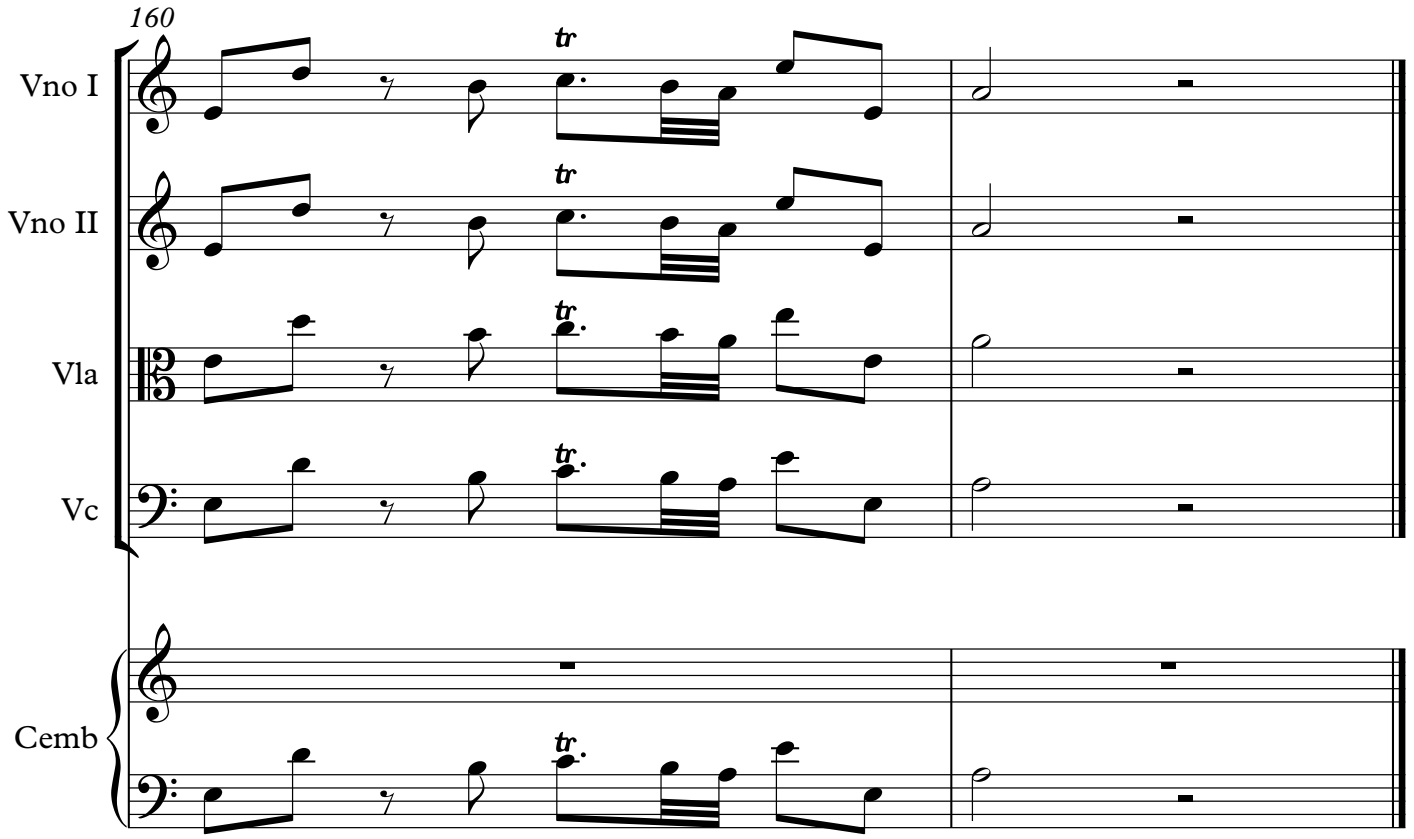
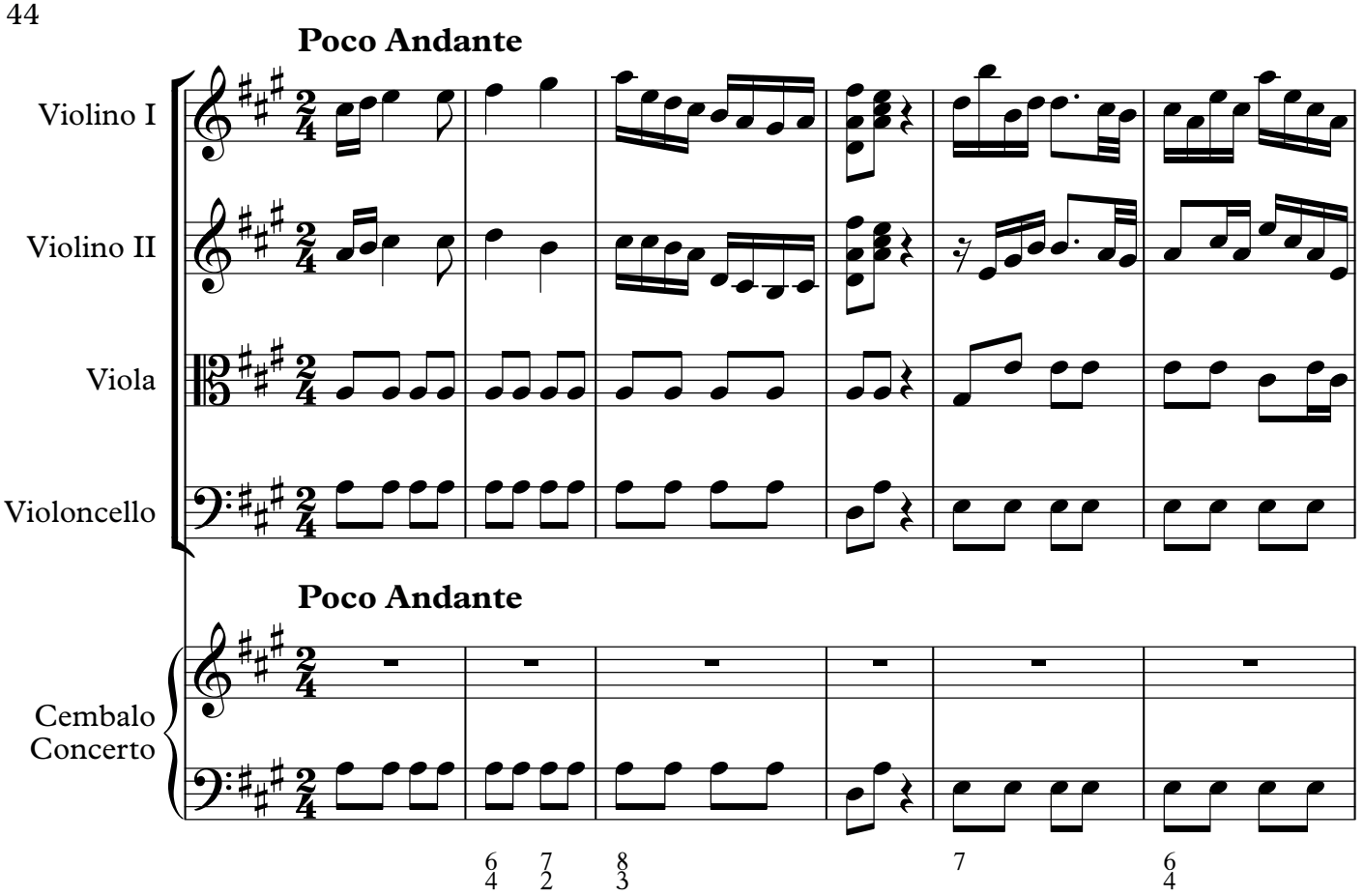
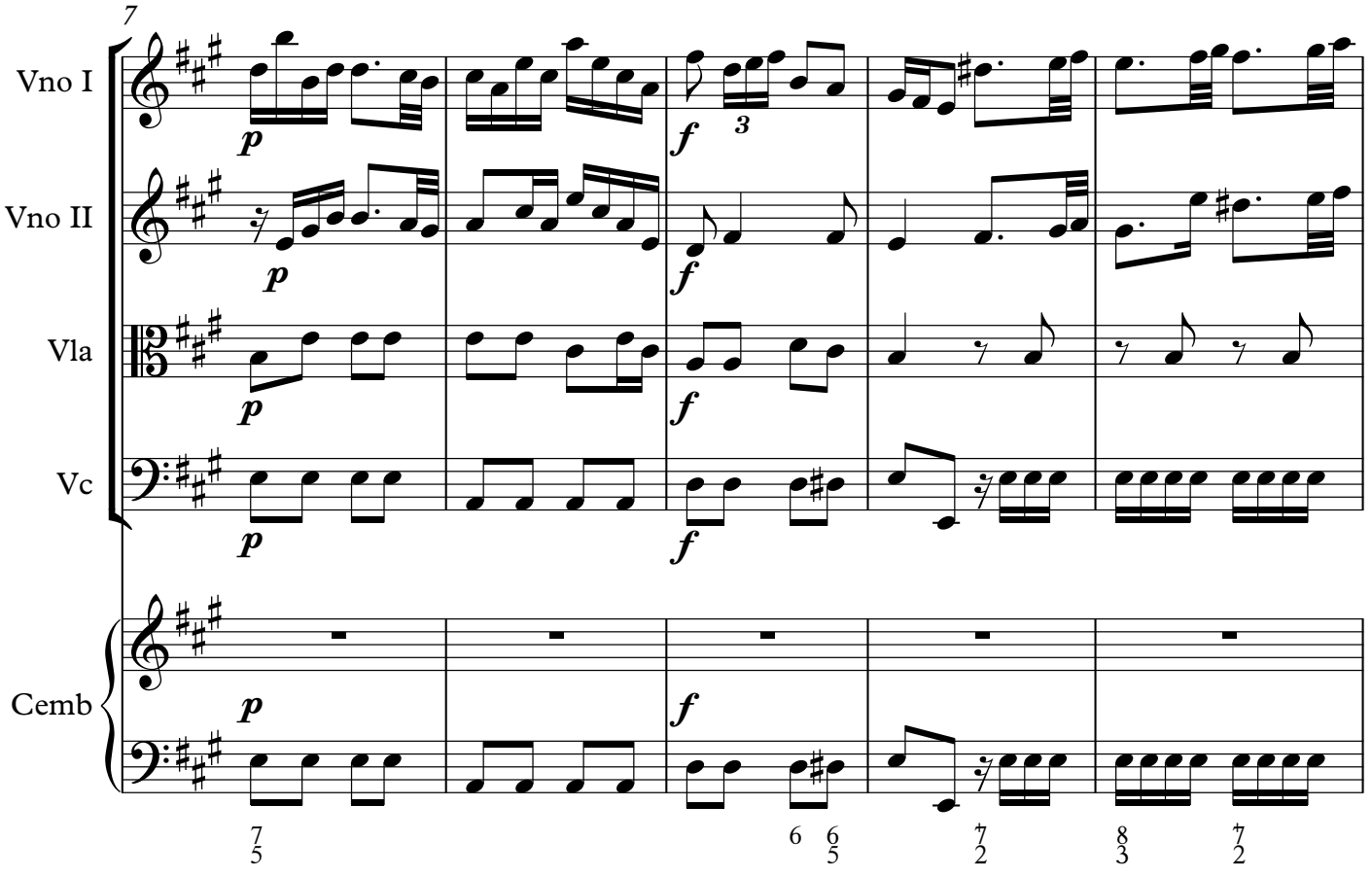
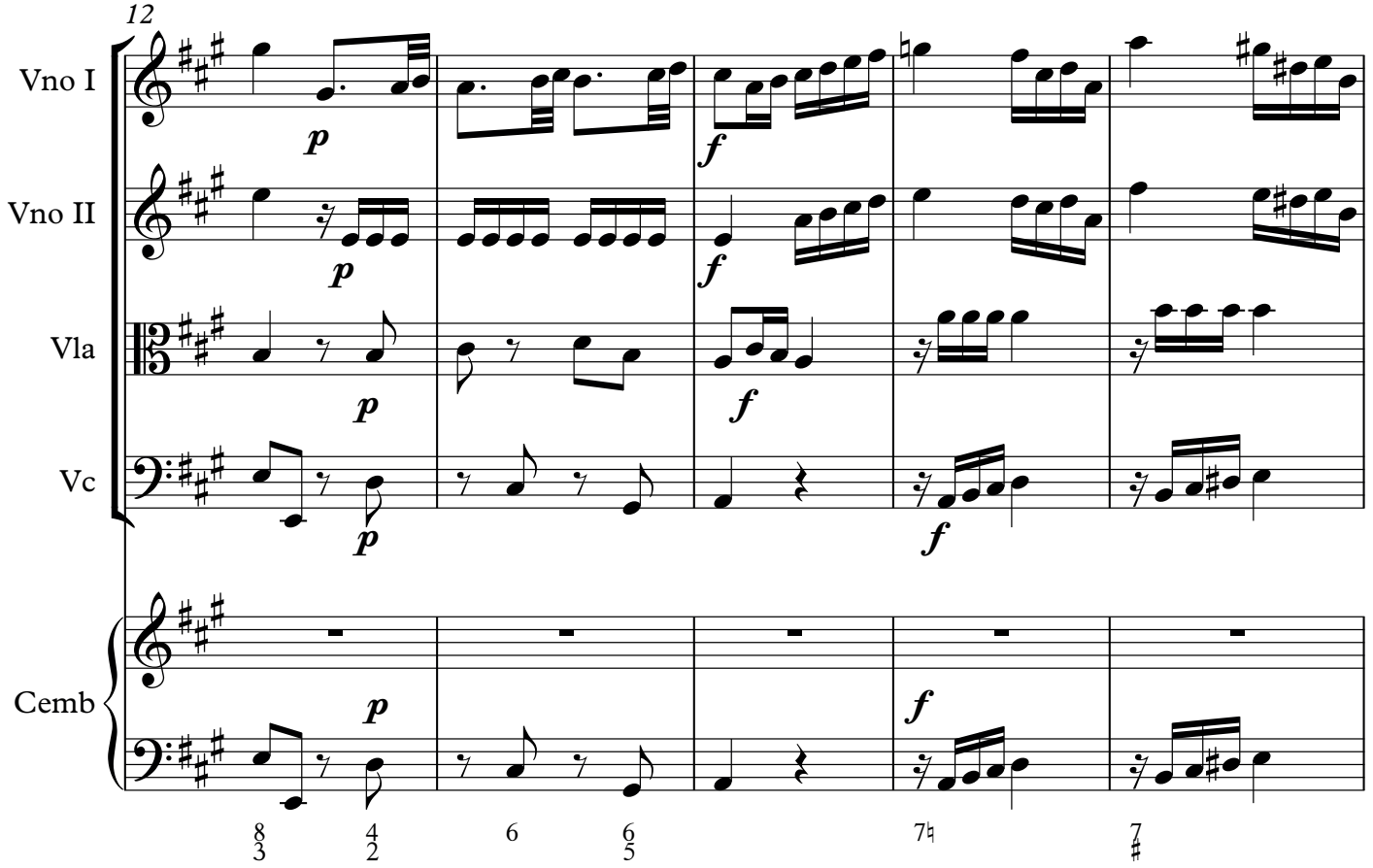
Cemb
3

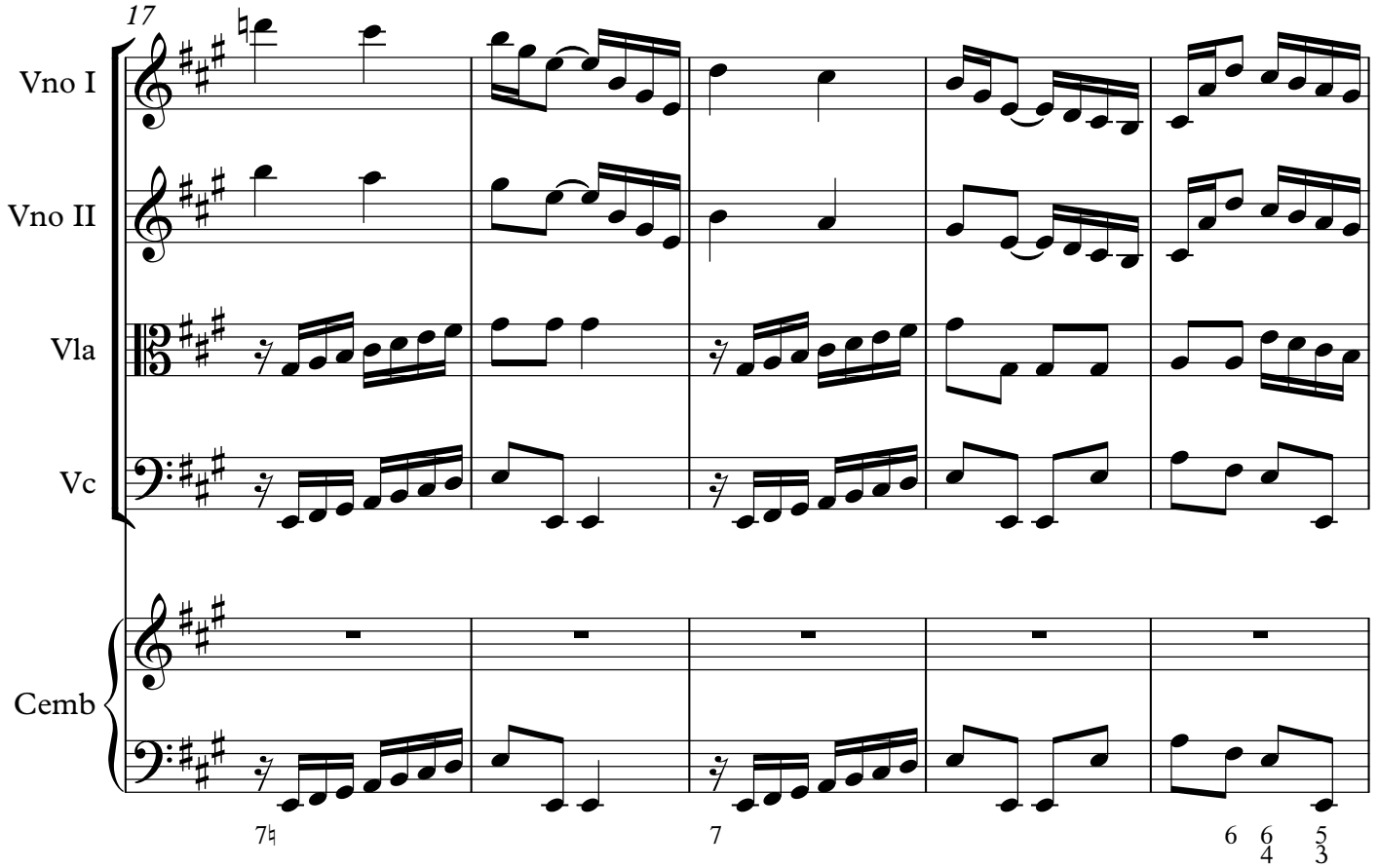

158
Vno I
Vno II
Vla
Vc
Cemb
6
4
5
♯

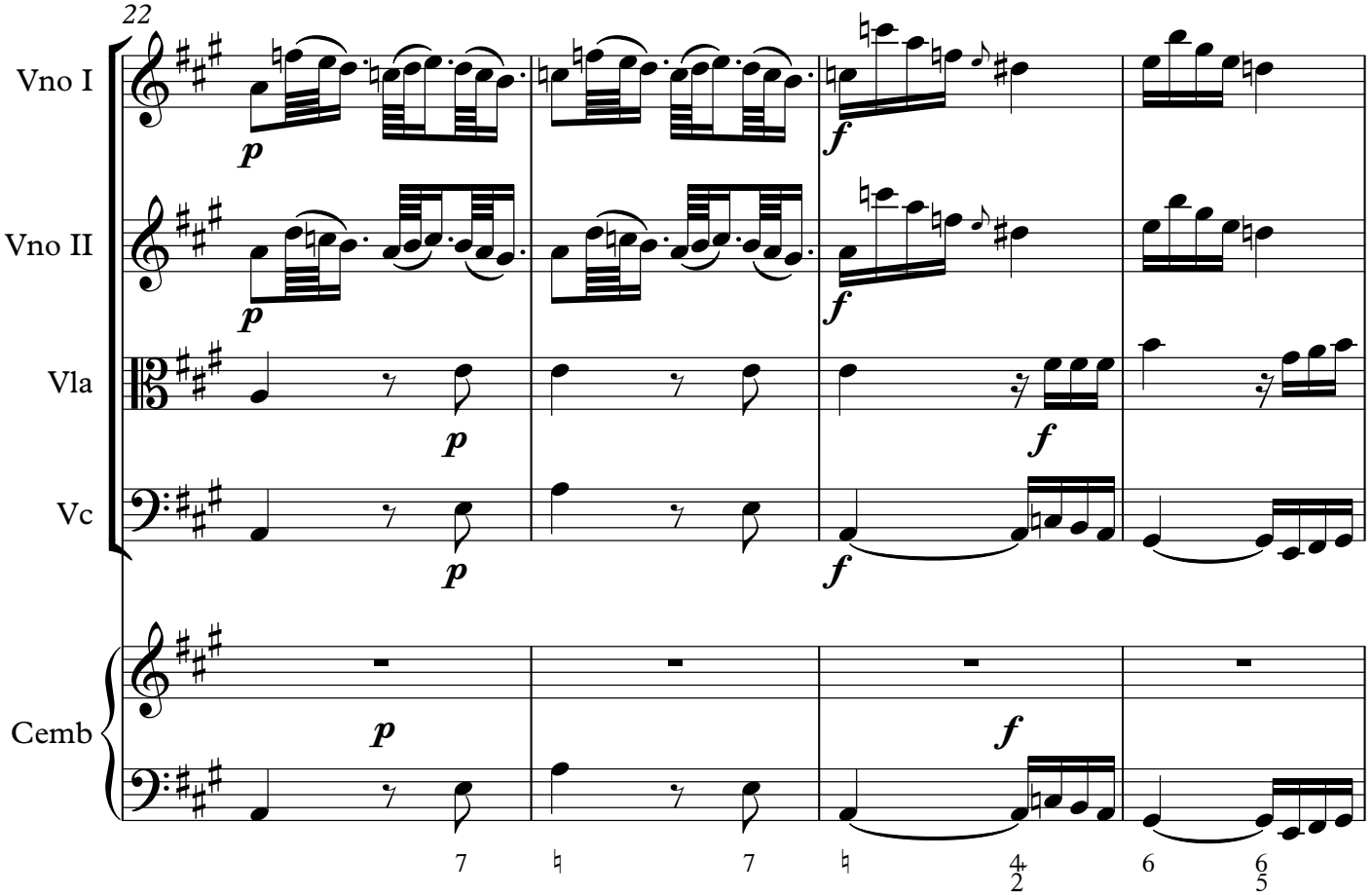

160
Vno I
Vno II
Vla
Vc
Cemb

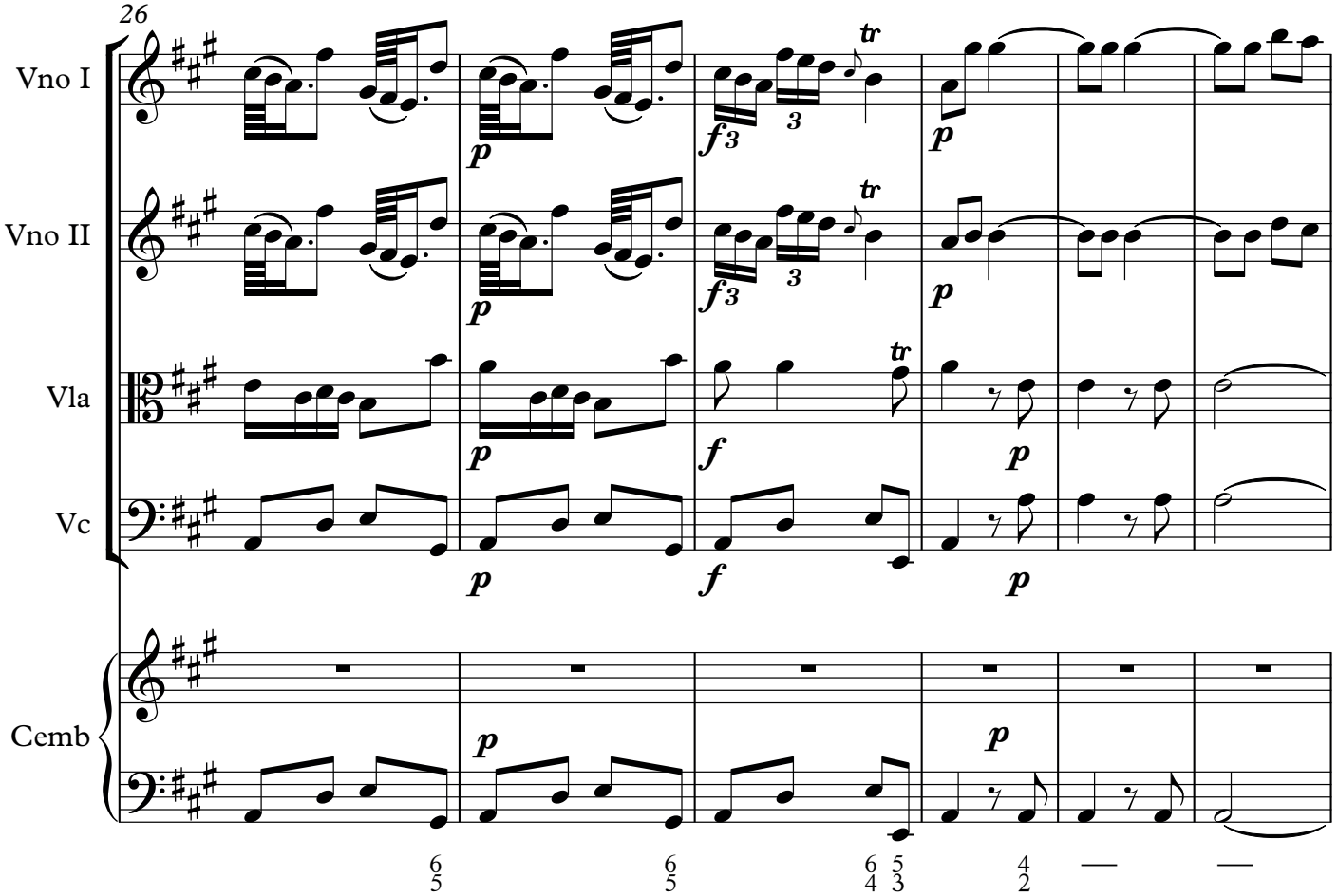

Poco Andante
Violino I
Violino II
Viola
Violoncello
Poco Andante
Cembalo
Concerto

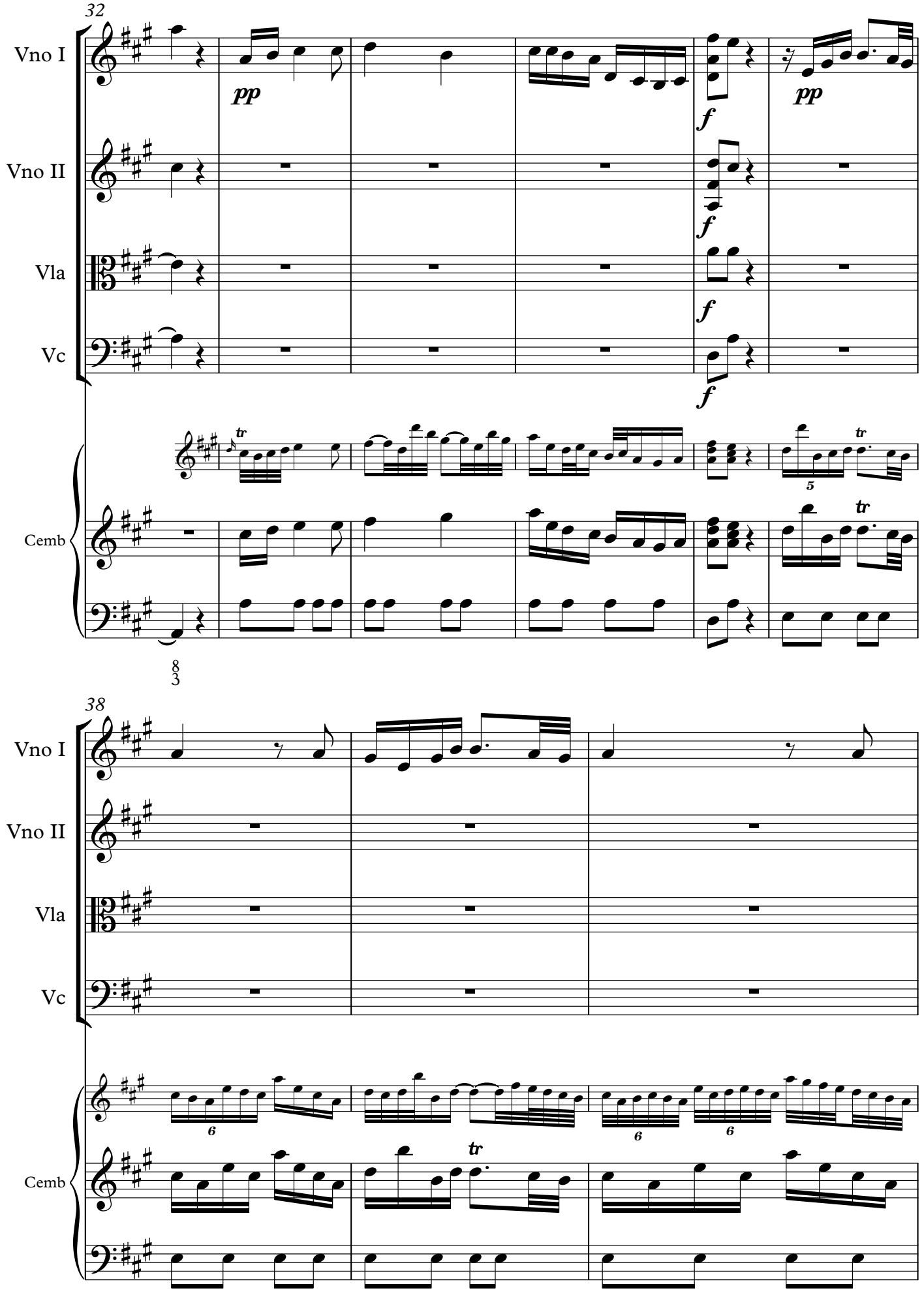

7
Vno I
Vno II
Vla
Vc
Cemb

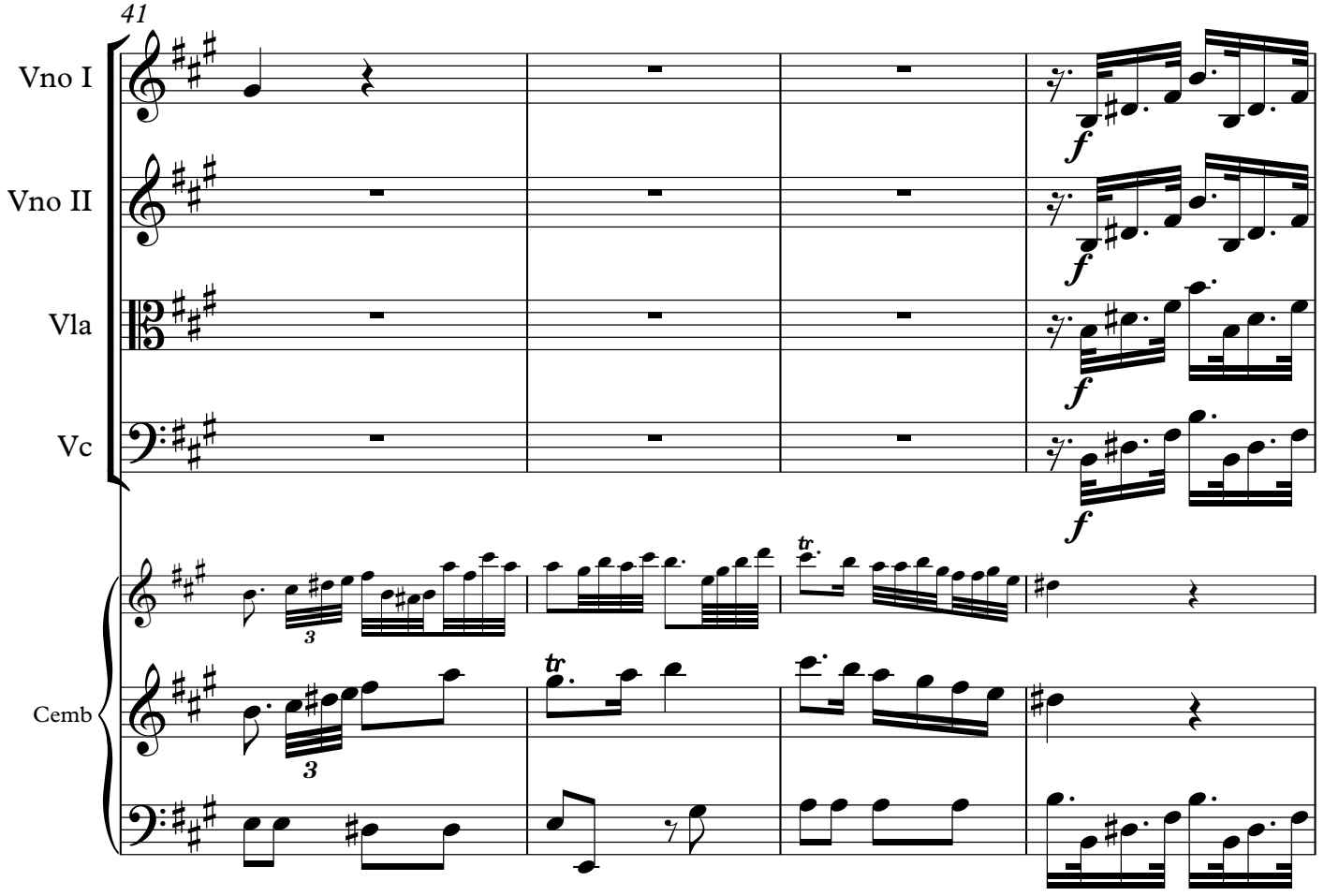

12
Vno I
Vno II
Vla
Vc
Cemb
p
f

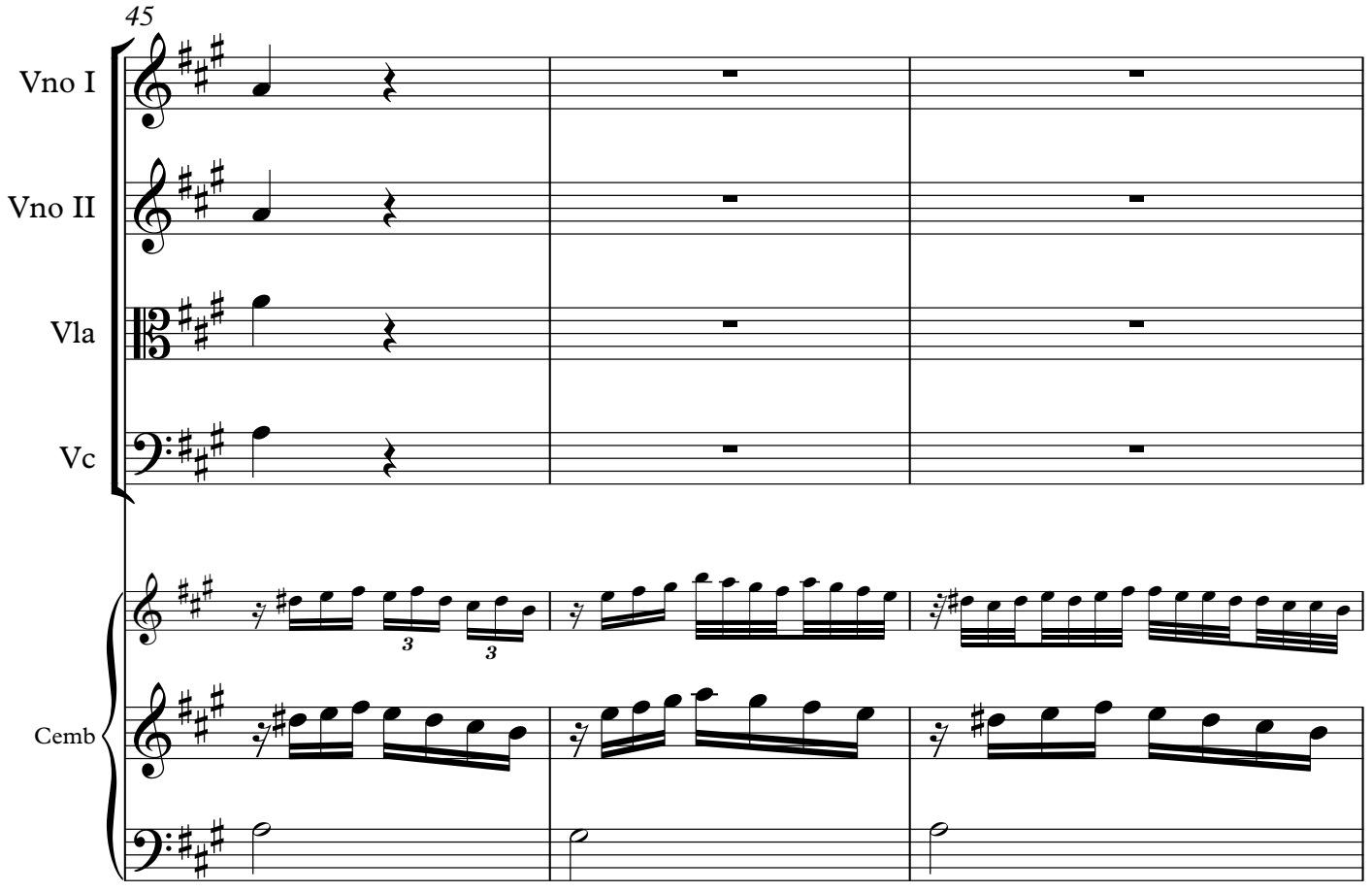

17
Vno I
Vno II
Vla
Vc
Cemb

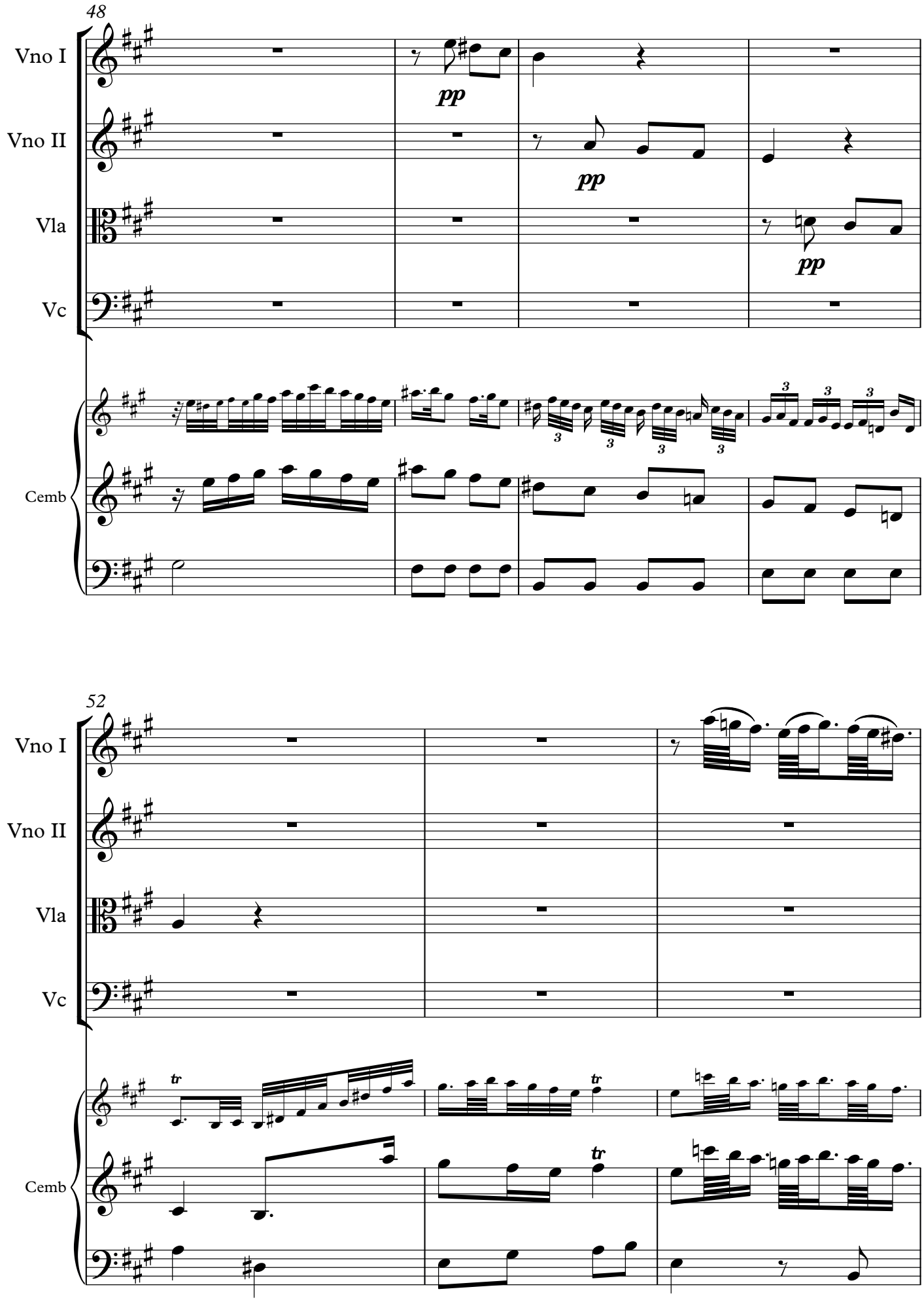

22
Vno I
Vno II
Vla
Vc
Cemb
p
f
7
7
4
2
6
6
5

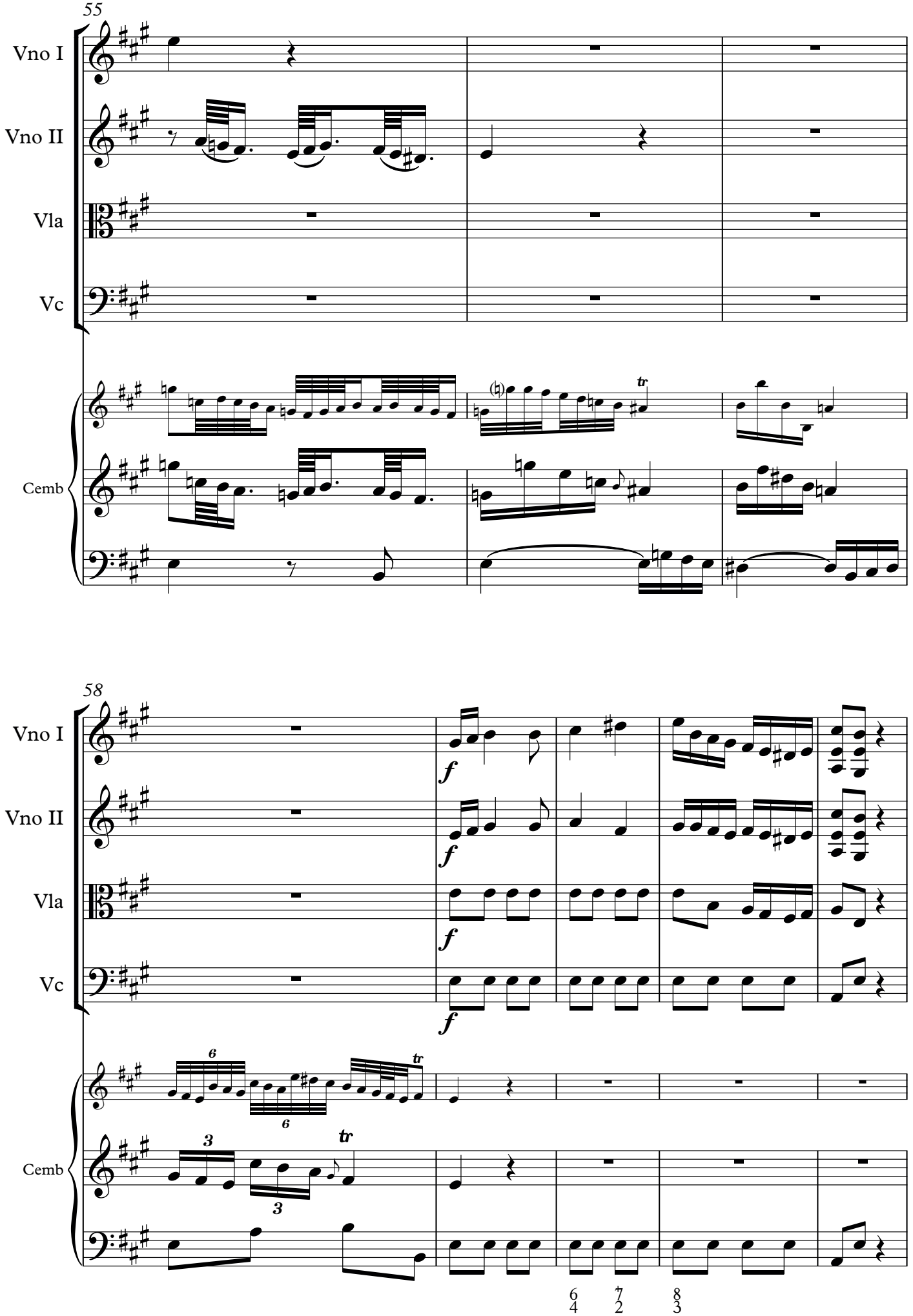

26
Vno I
Vno II
Vla
Vc
Cemb
p
f
f3
3
tr
6
5
6
5
6
4
5
3
4
2

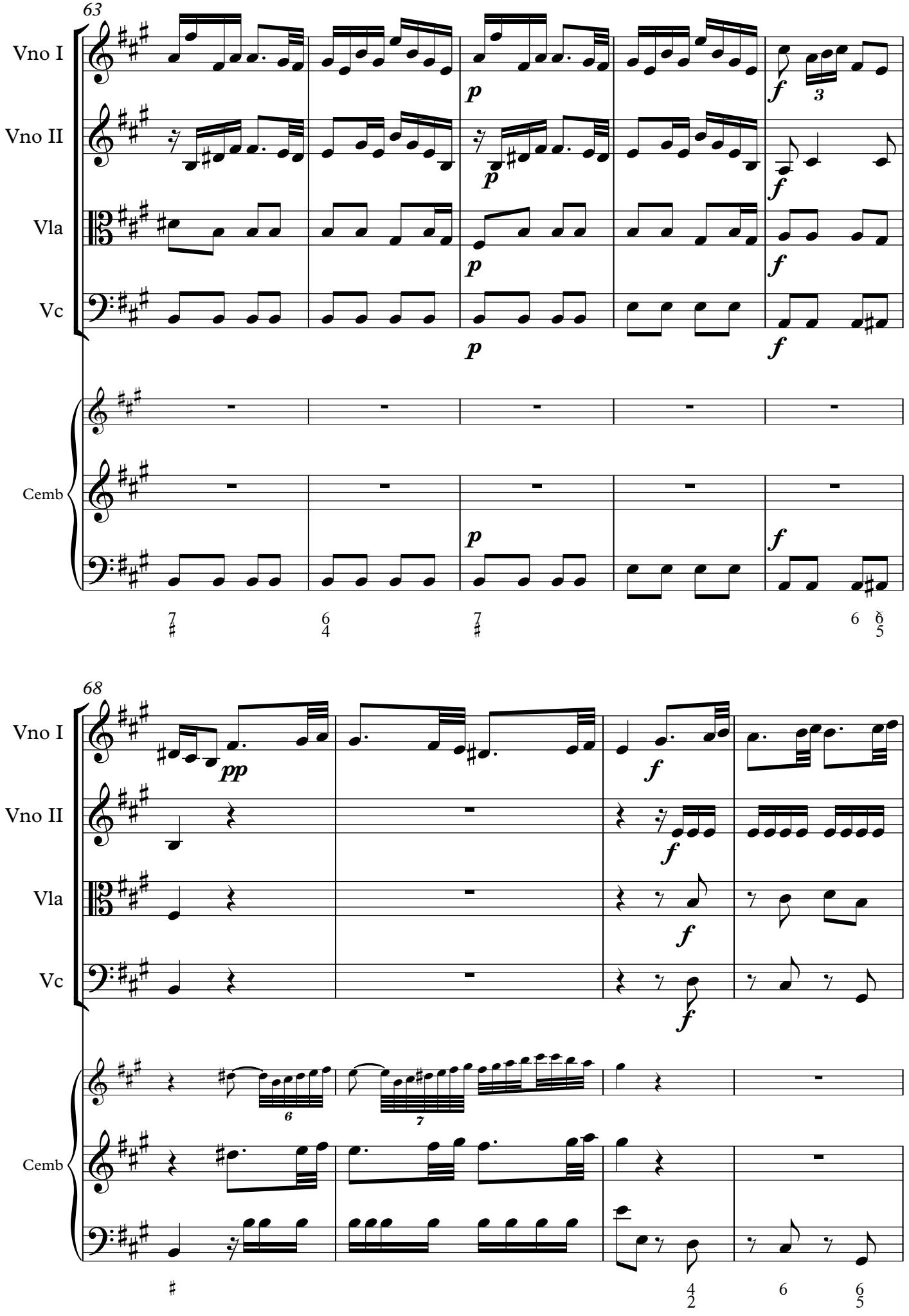

32
Vno I
Vno II
Vla
Vc
Cemb
pp
f
pp
f
f
f
tr
5
tr
tr
8
3
38
Vno I
Vno II
Vla
Vc
Cemb
6
6
6
tr

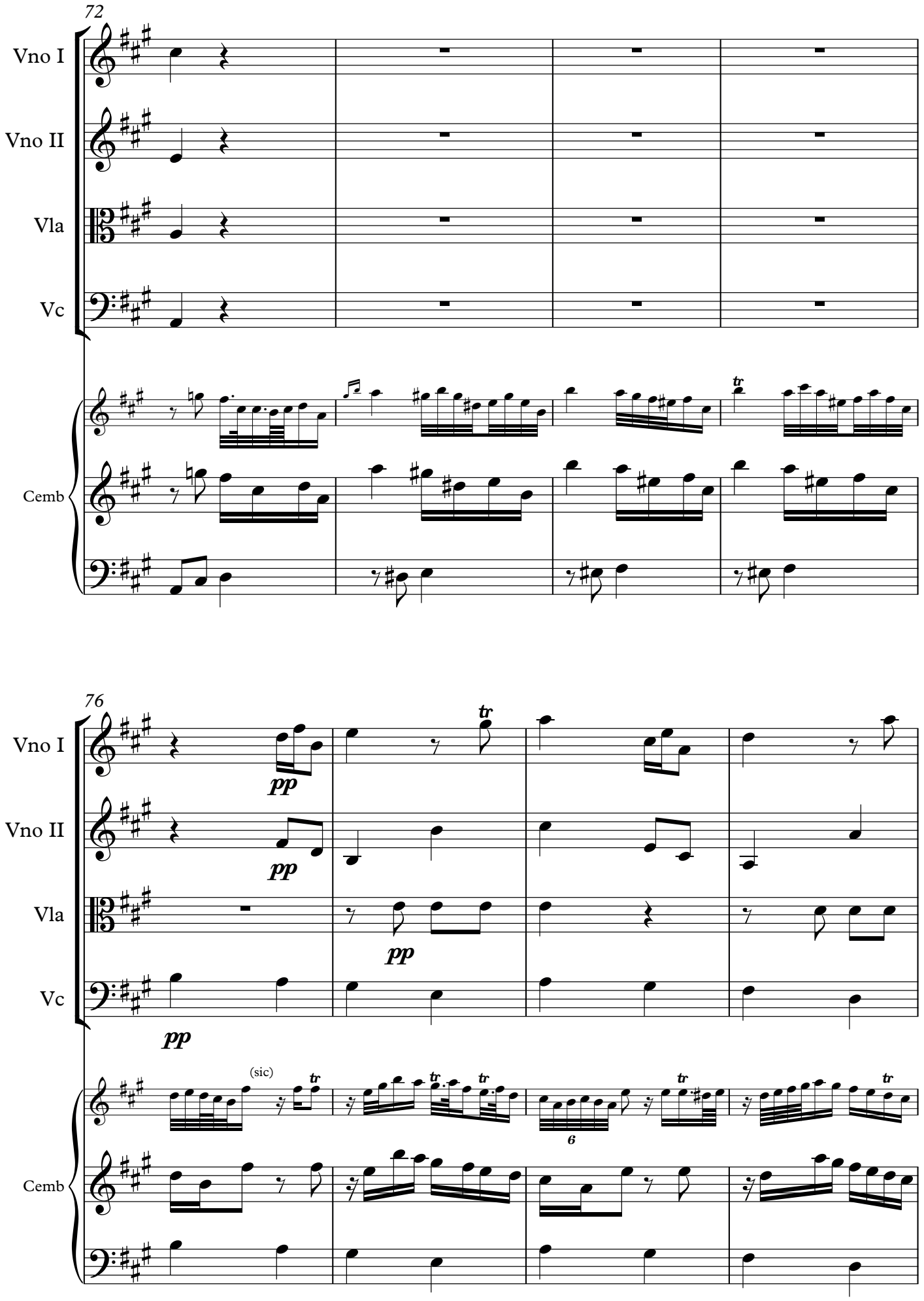

41
Vno I
Vno II
Vla
Vc
Cemb
f
tr
3

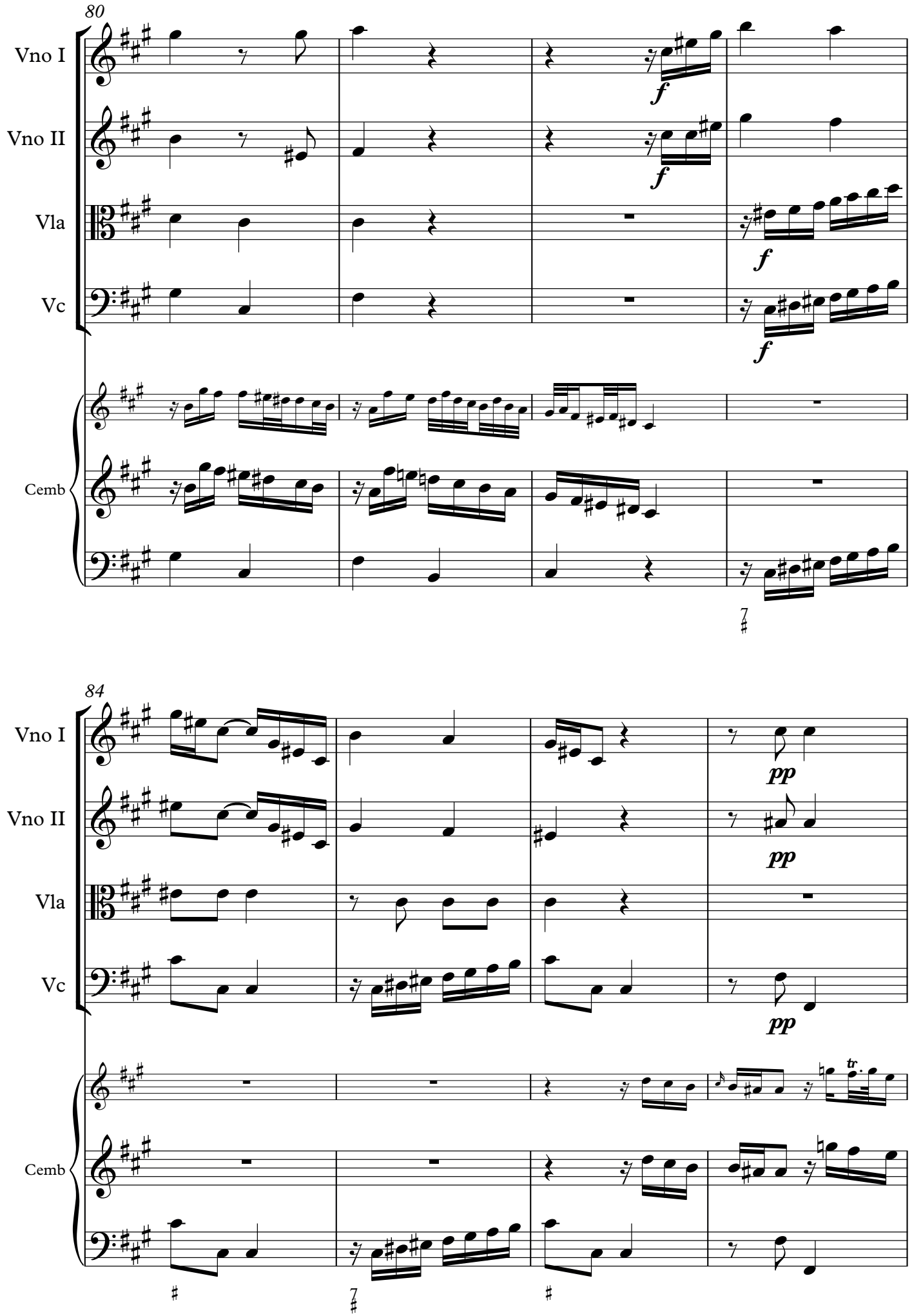

45
Vno I
Vno II
Vla
Vc
Cemb
3

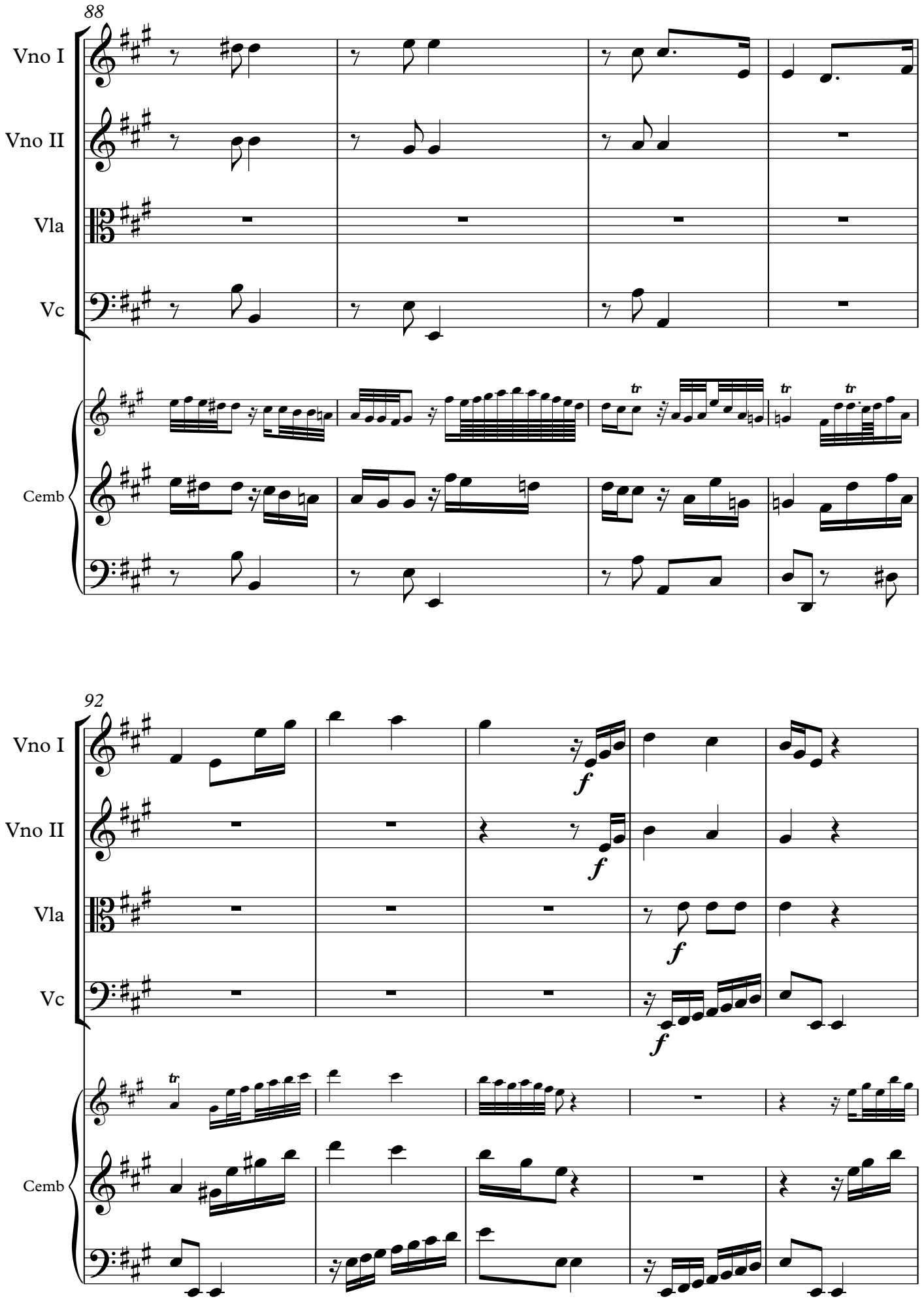

48
Vno I
Vno II
Vla
Vc
Cemb
pp
pp
pp
52
Vno I
Vno II
Vla
Vc
Cemb
tr
tr
tr

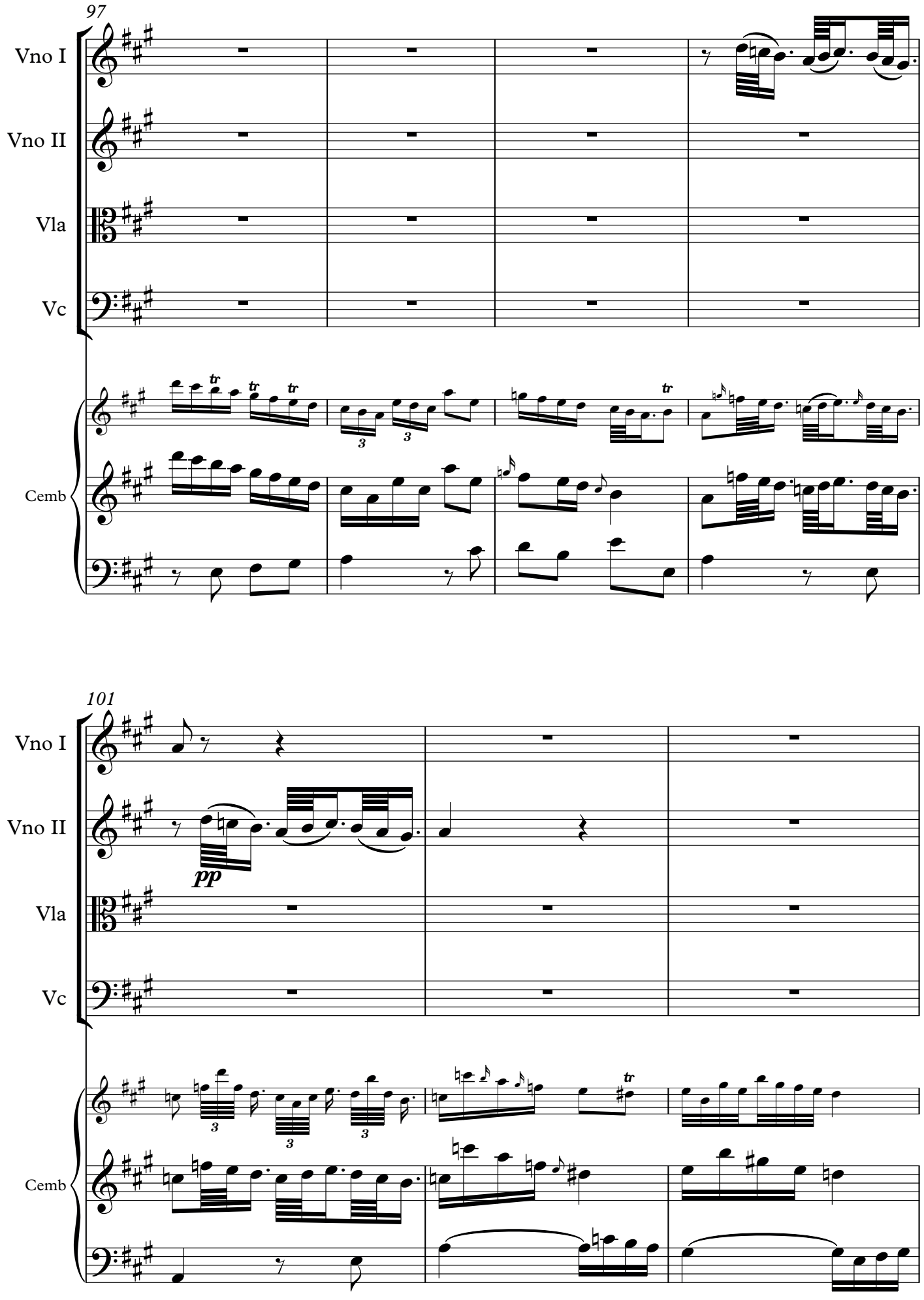

55
Vno I
Vno II
Vla
Vc
Cemb
58
Vno I
Vno II
Vla
Vc
Cemb
f
tr
6
3
6/4
7/2
8/3

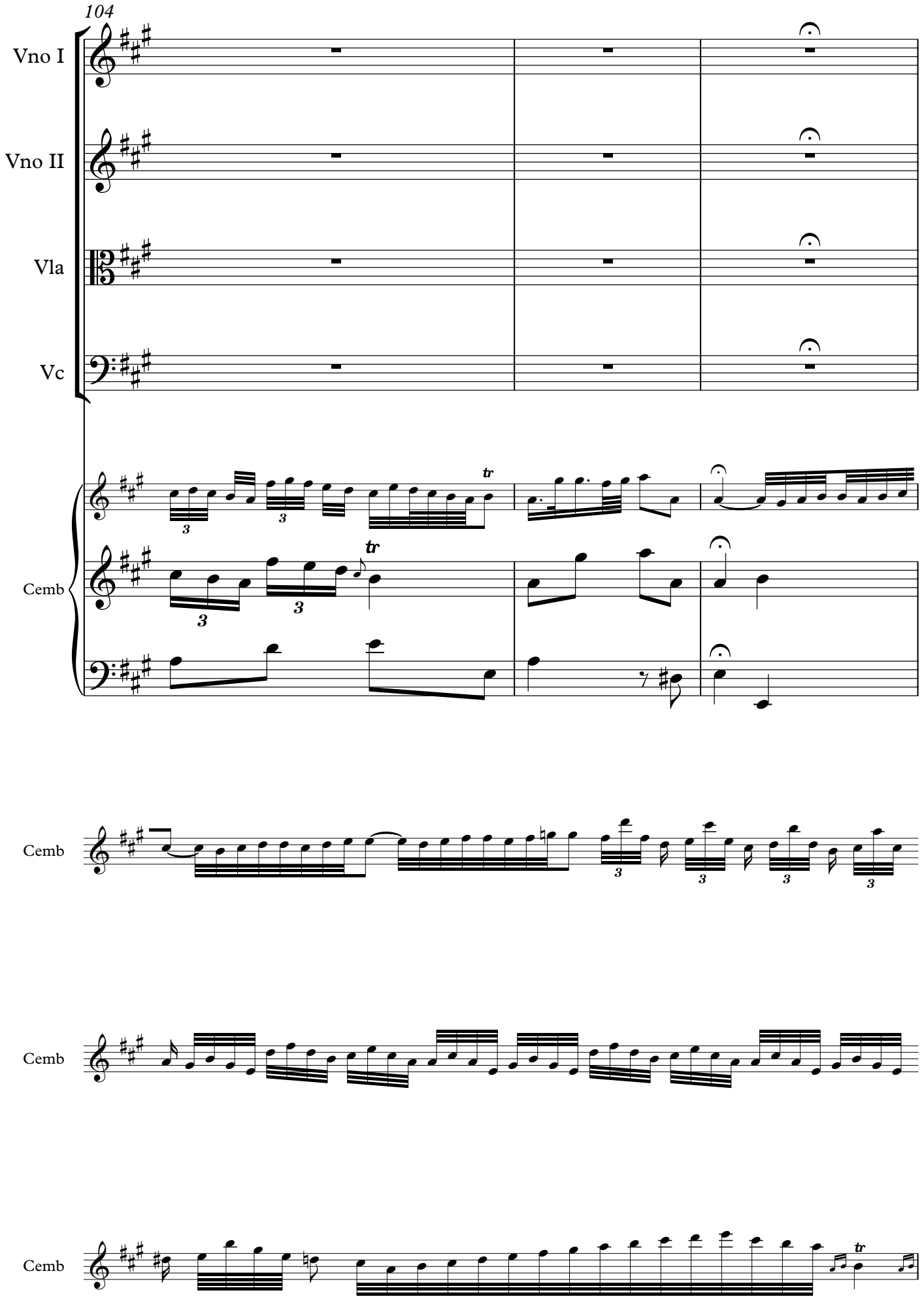

63
Vno I
Vno II
Vla
Vc
Cemb
p
f
3
68
pp
6
7

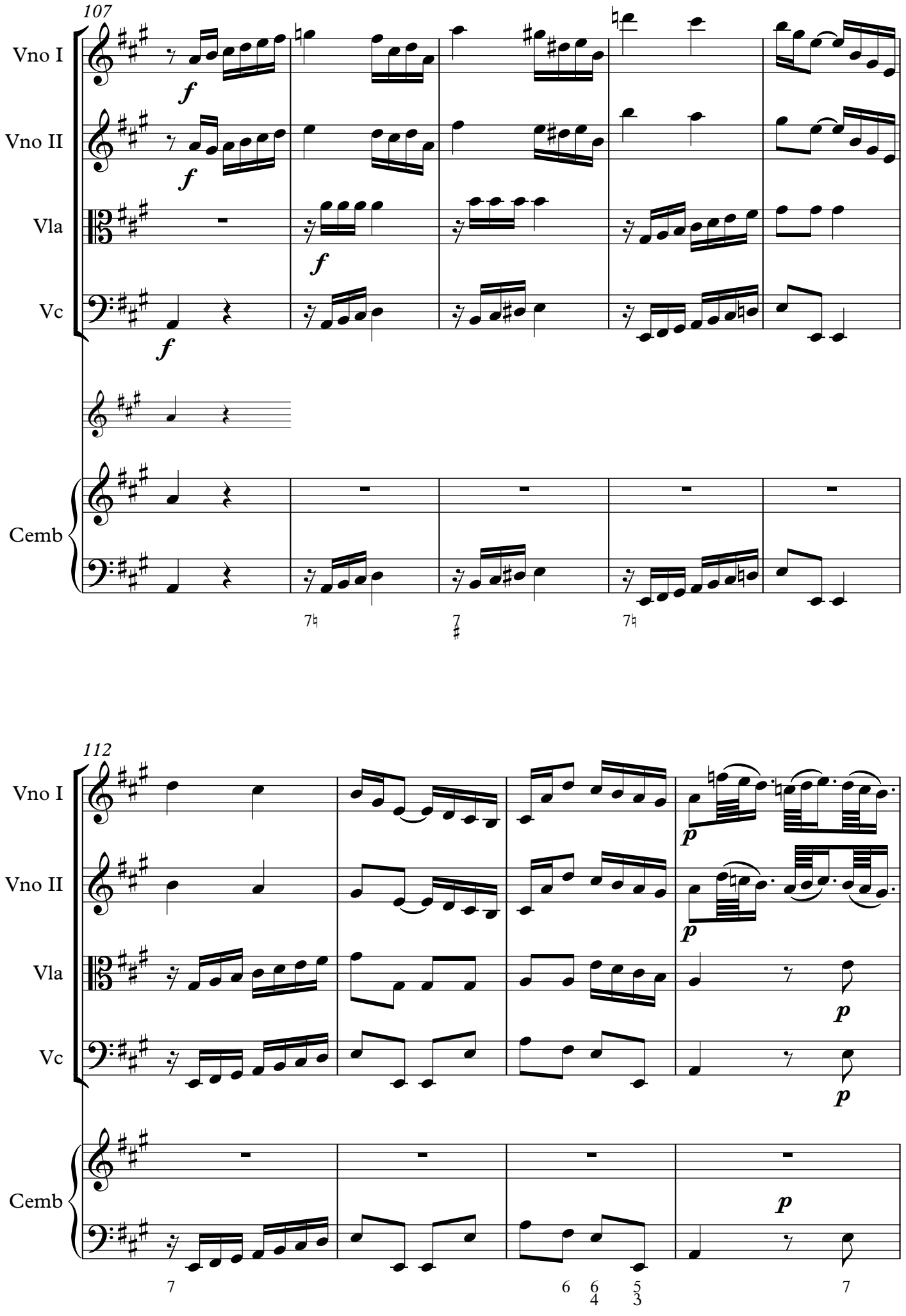

72
Vno I
Vno II
Vla
Vc
Cemb
76
Vno I
Vno II
Vla
Vc
Cemb
pp
(sic)
tr
6

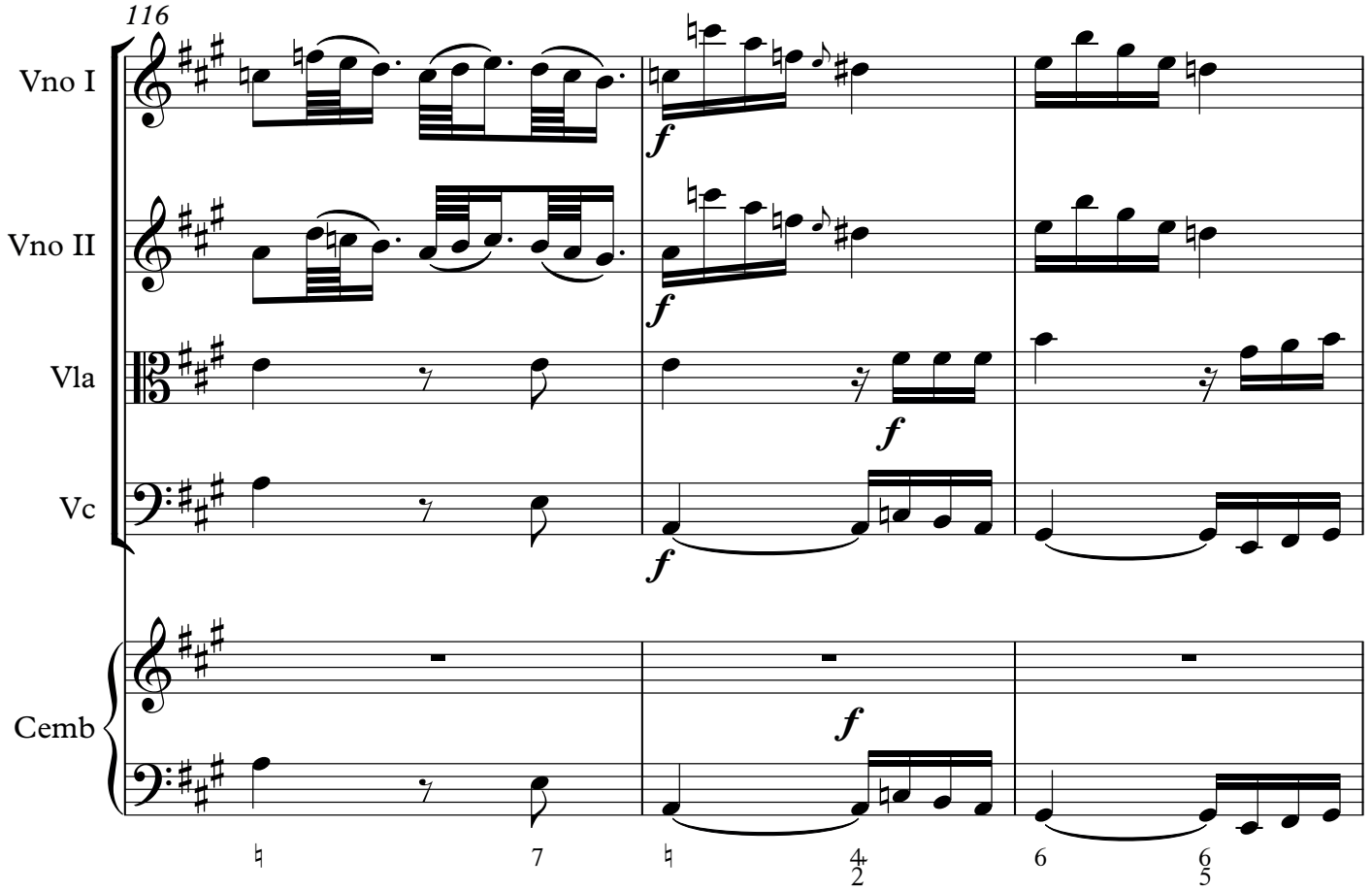

80
Vno I
Vno II
Vla
Vc
Cemb
f
84
pp
tr

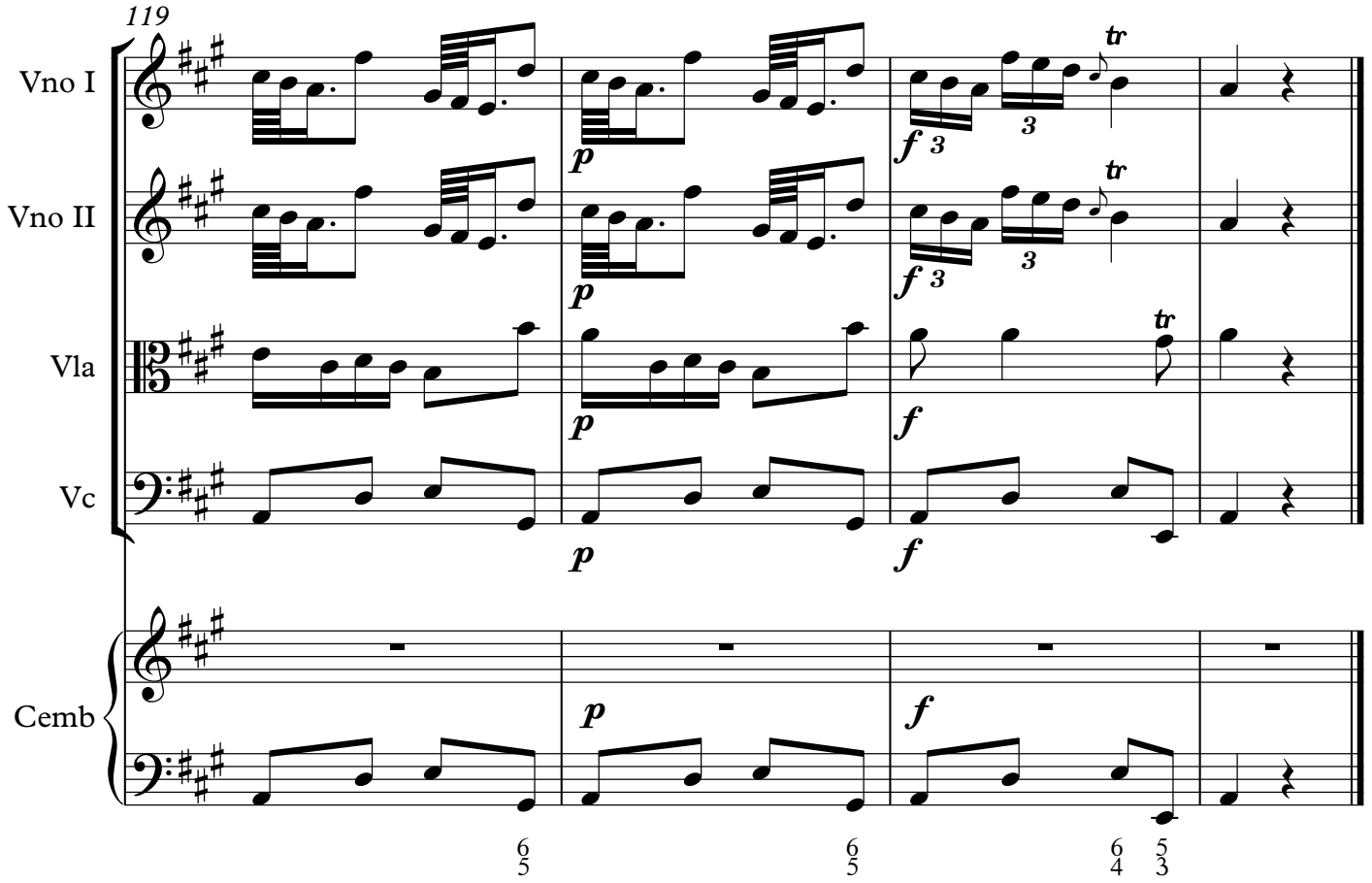

88
Vno I
Vno II
Vla
Vc
Cemb
92
Vno I
Vno II
Vla
Vc
Cemb

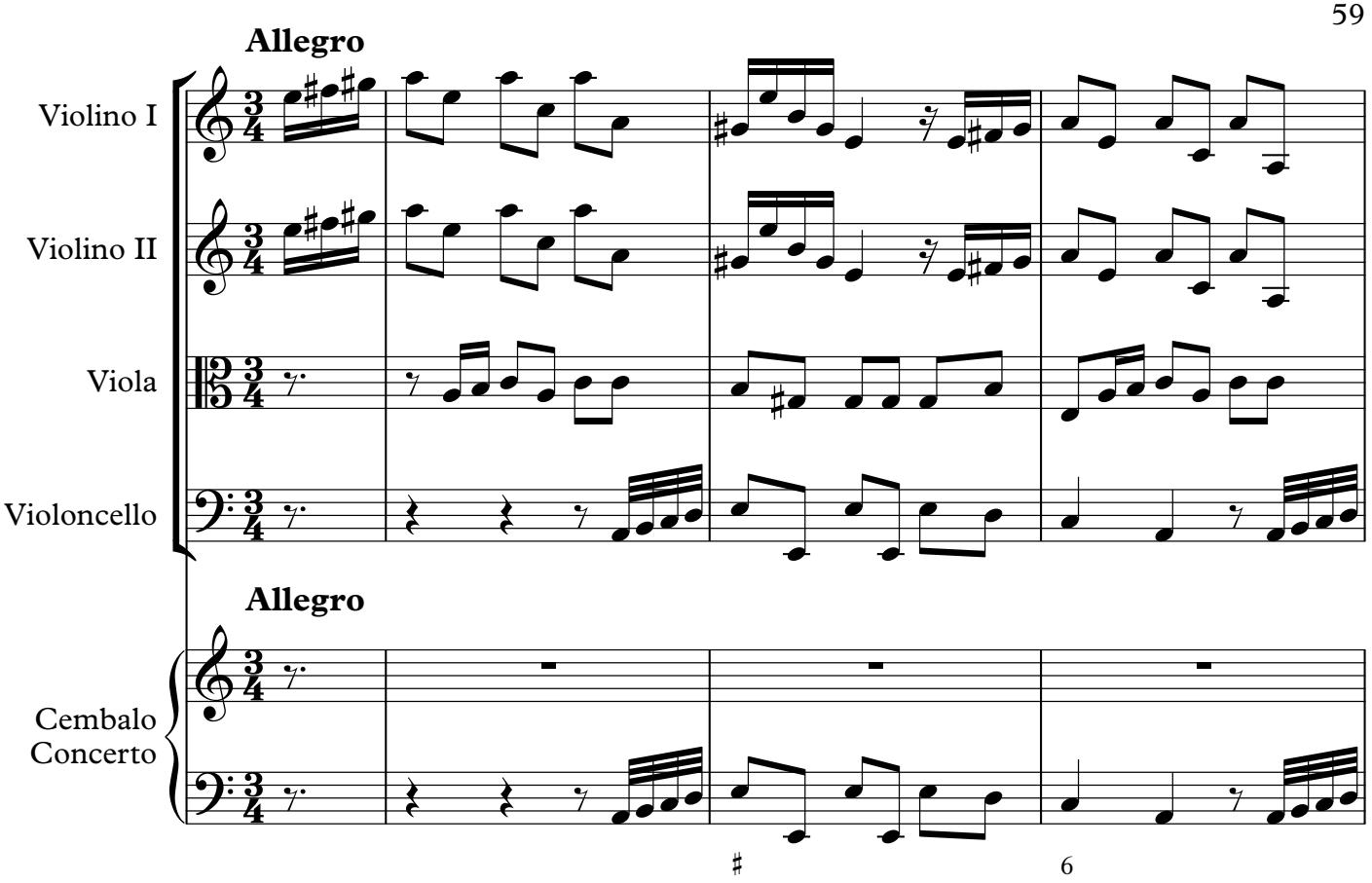

97
Vno I
Vno II
Vla
Vc
Cemb
101
Vno I
Vno II
Vla
Vc
Cemb
pp

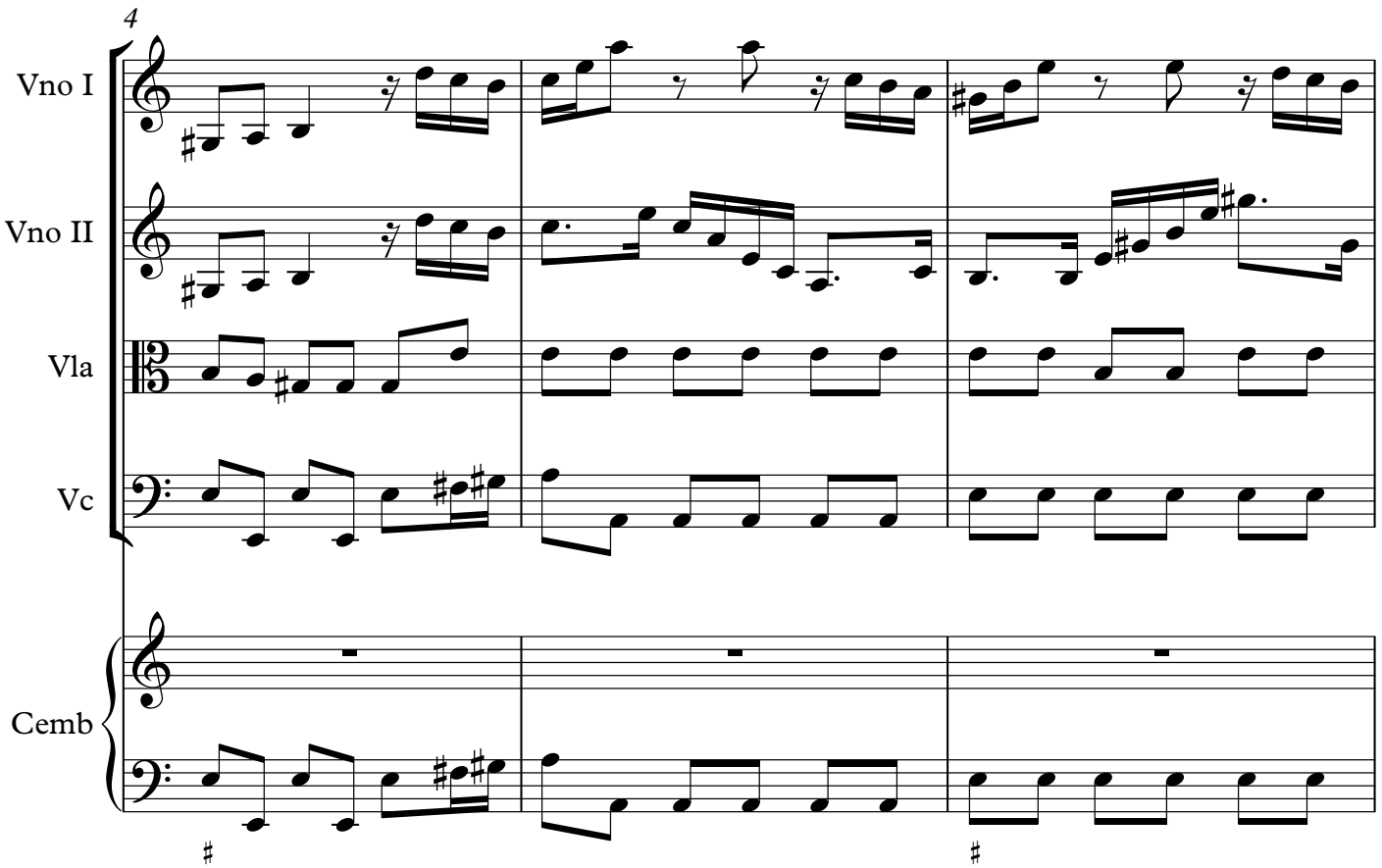

104
Vno I
Vno II
Vla
Vc
Cemb
Cemb
Cemb
Cemb

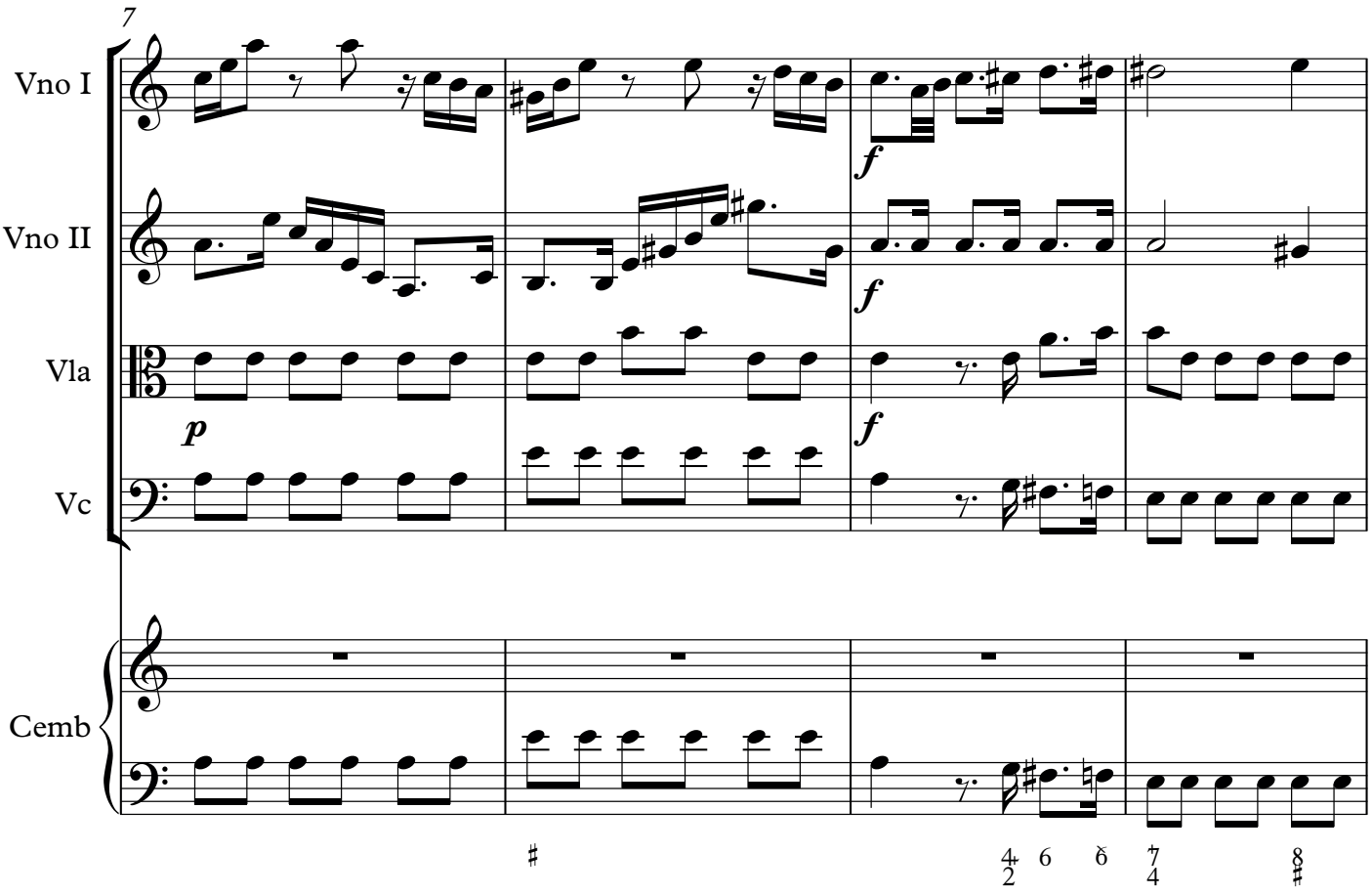

107
Vno I
Vno II
Vla
Vc
Cemb
f
112
p

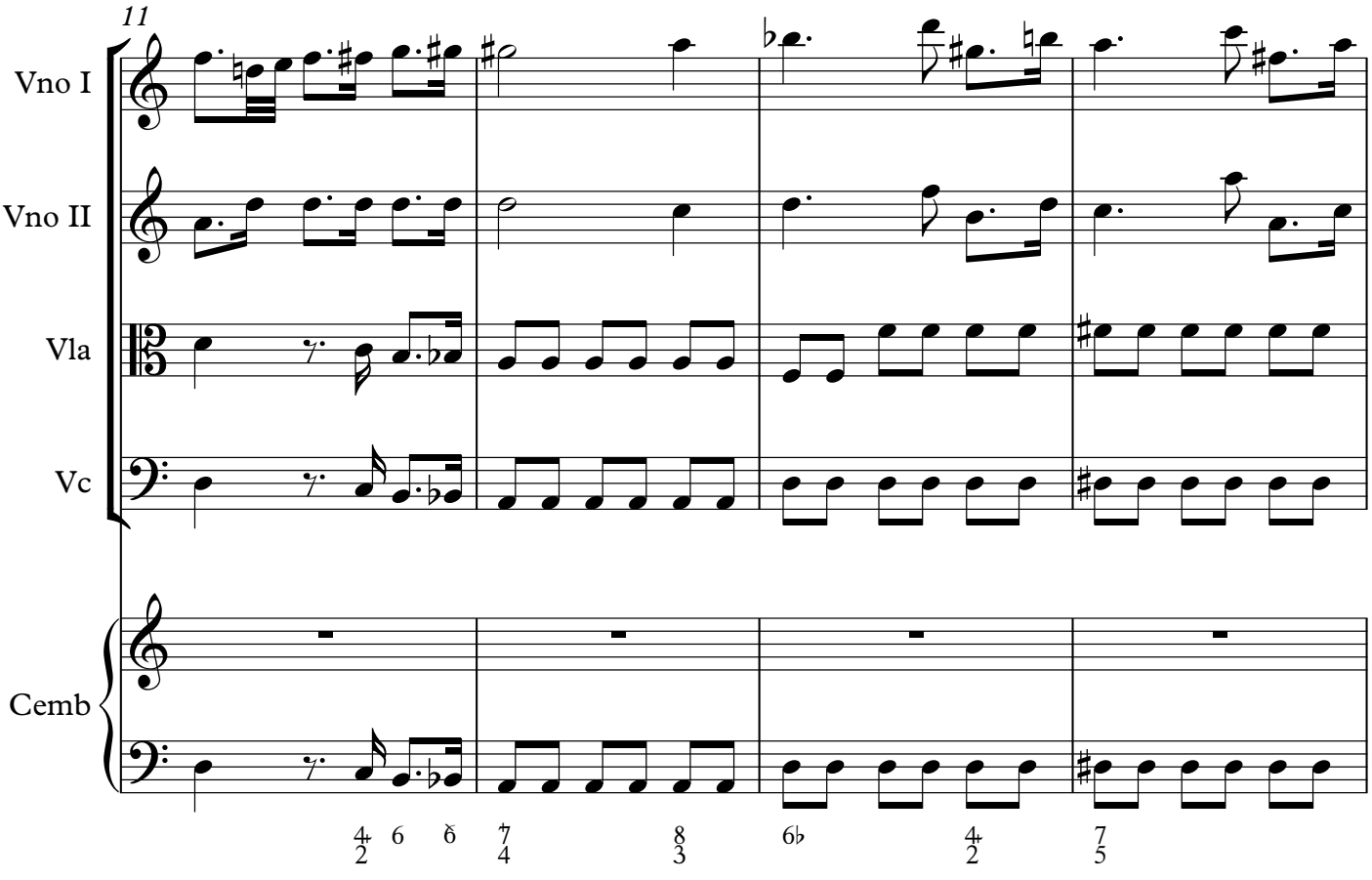

116
Vno I
Vno II
Vla
Vc
Cemb
f
f
f
f
f
7
4
2
6
6
5

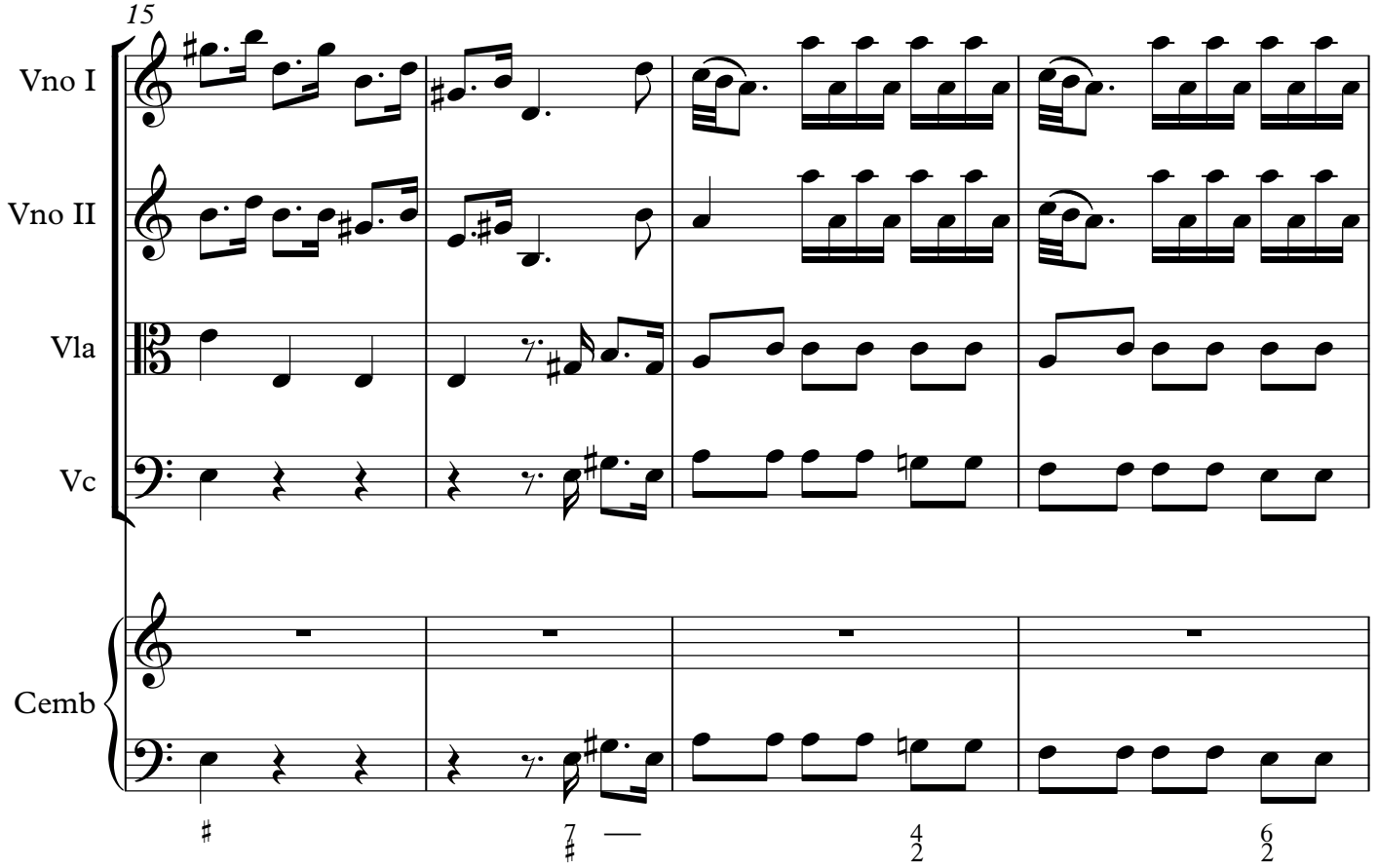

119
Vno I
Vno II
Vla
Vc
Cemb
p
p
p
p
p
f 3
f 3
3
3
tr
tr
tr
f
f
f
6
5
6
5
6
4
5
3

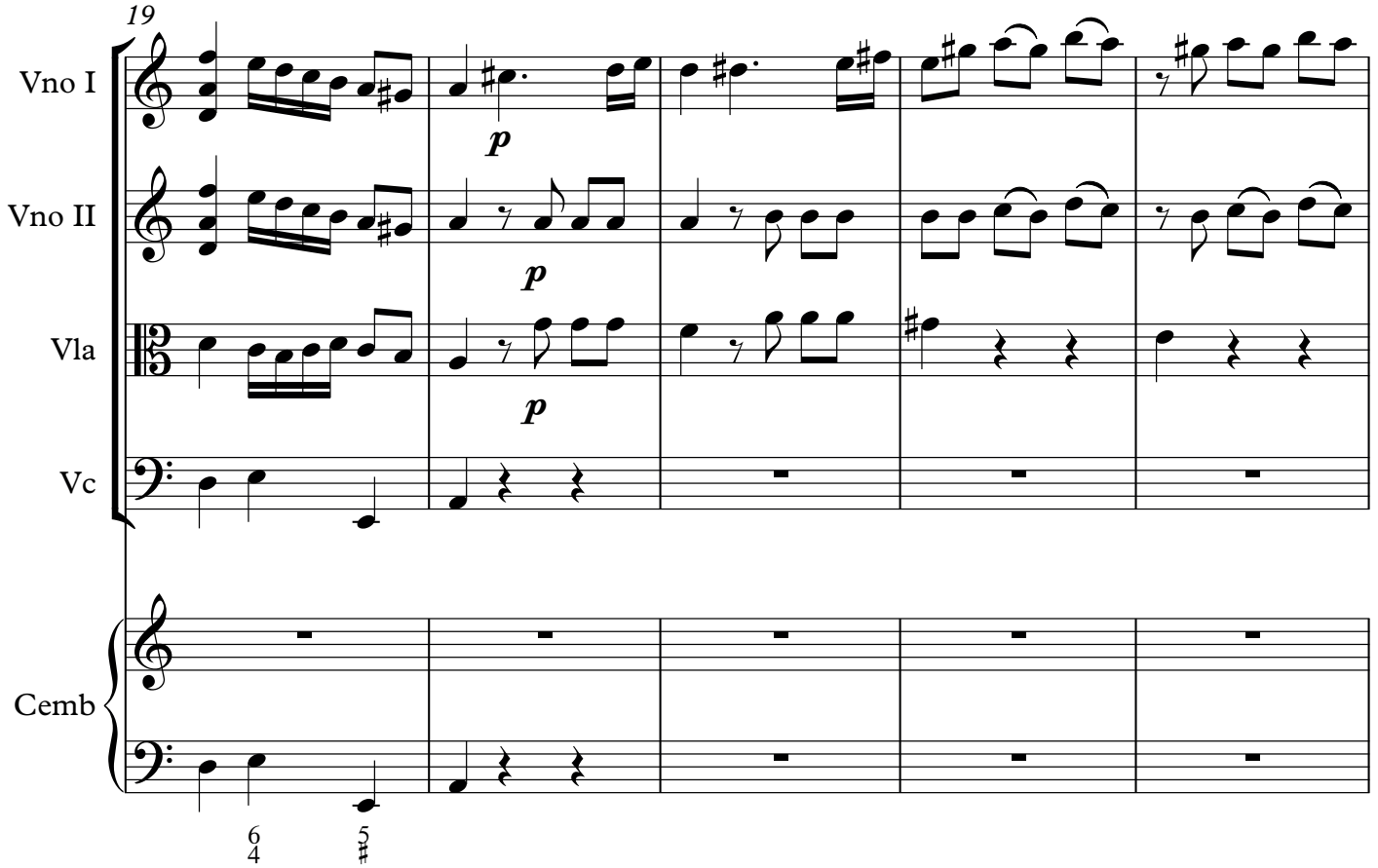

Allegro
Violino I
Violino II
Viola
Violoncello
Allegro
Cembalo
Concerto
6

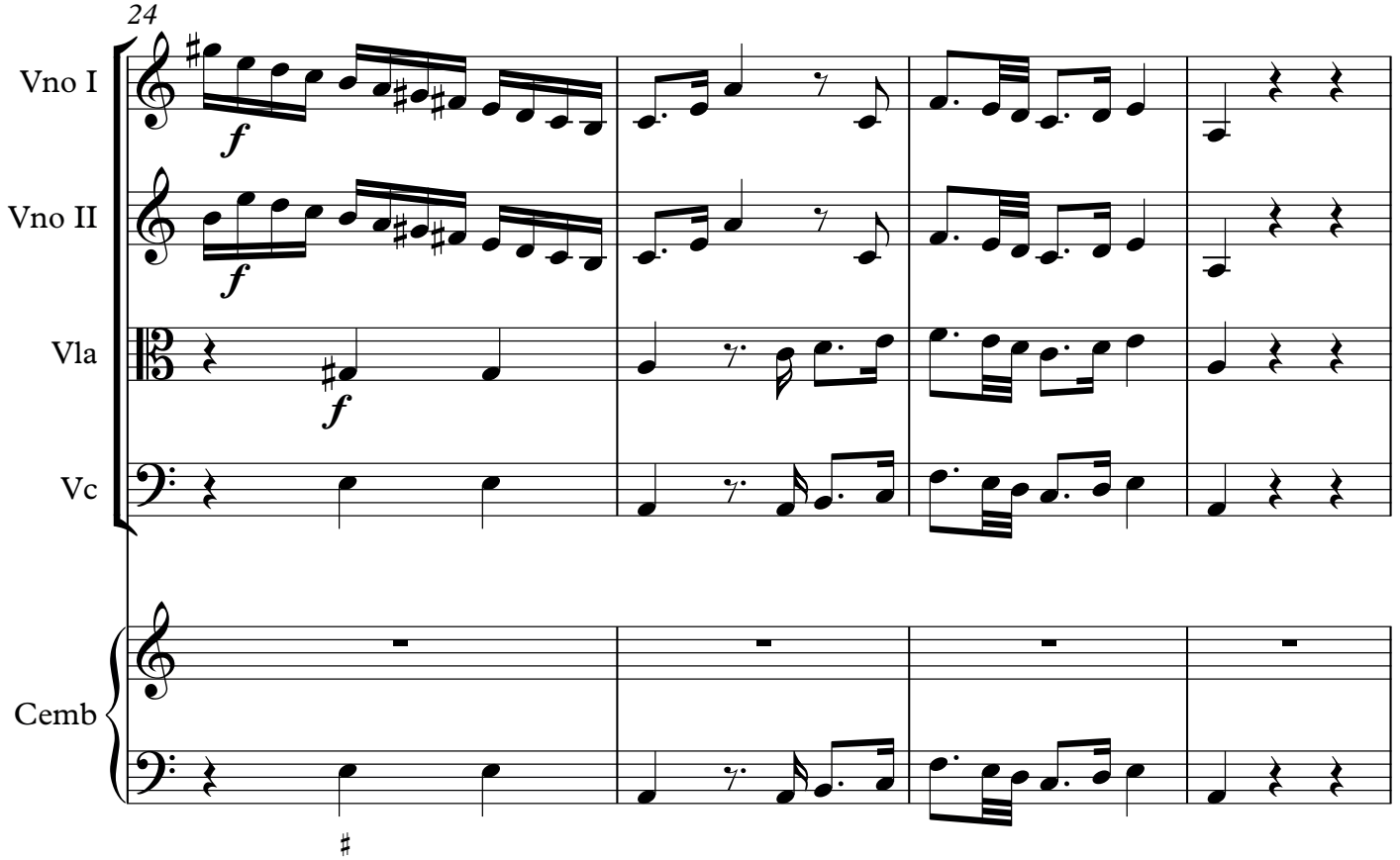

4
Vno I
Vno II
Vla
Vc
Cemb

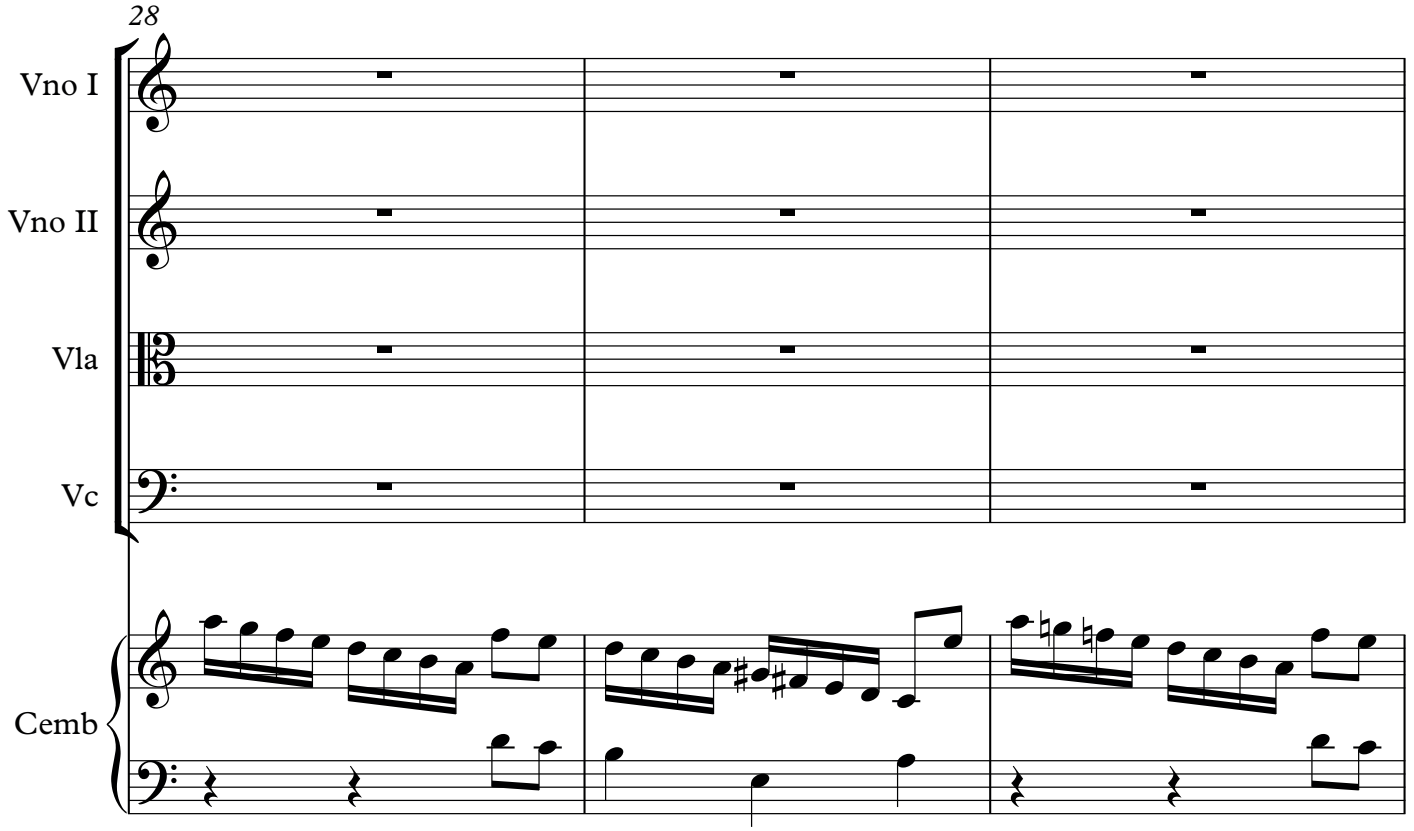

7
Vno I
Vno II
Vla
Vc
Cemb
p
f
f
f

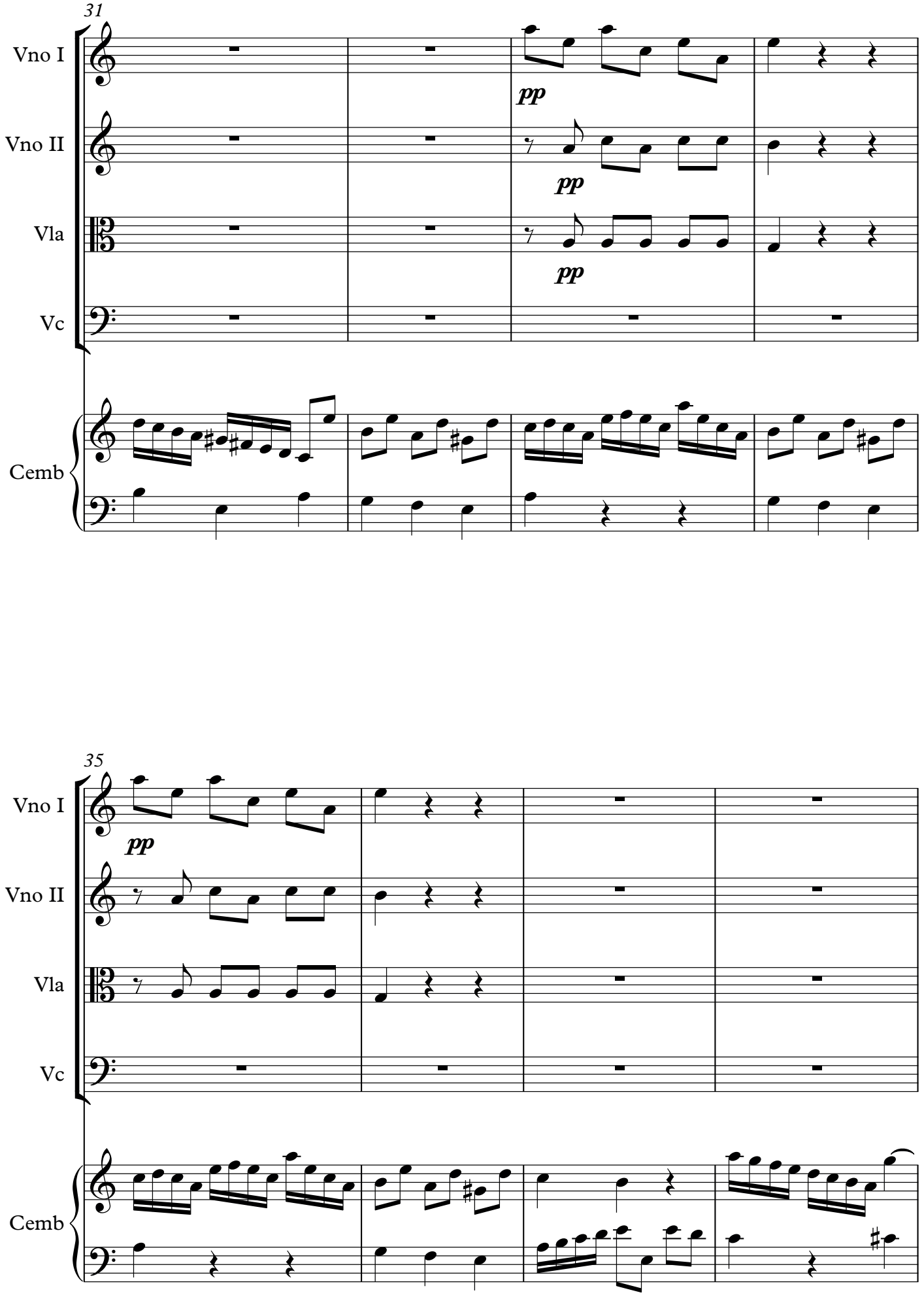

11
Vno I
Vno II
Vla
Vc
Cemb

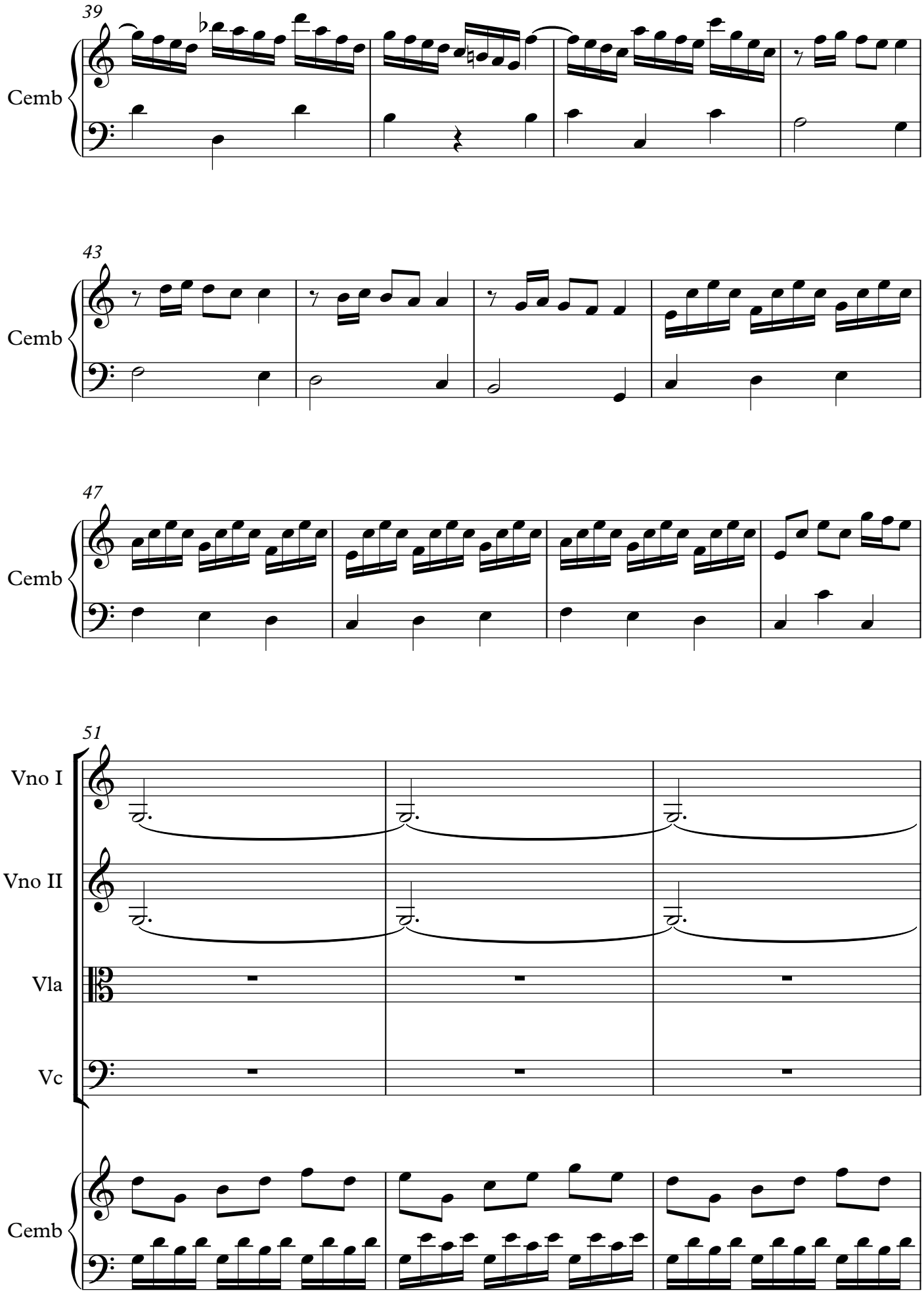

15
Vno I
Vno II
Vla
Vc
Cemb

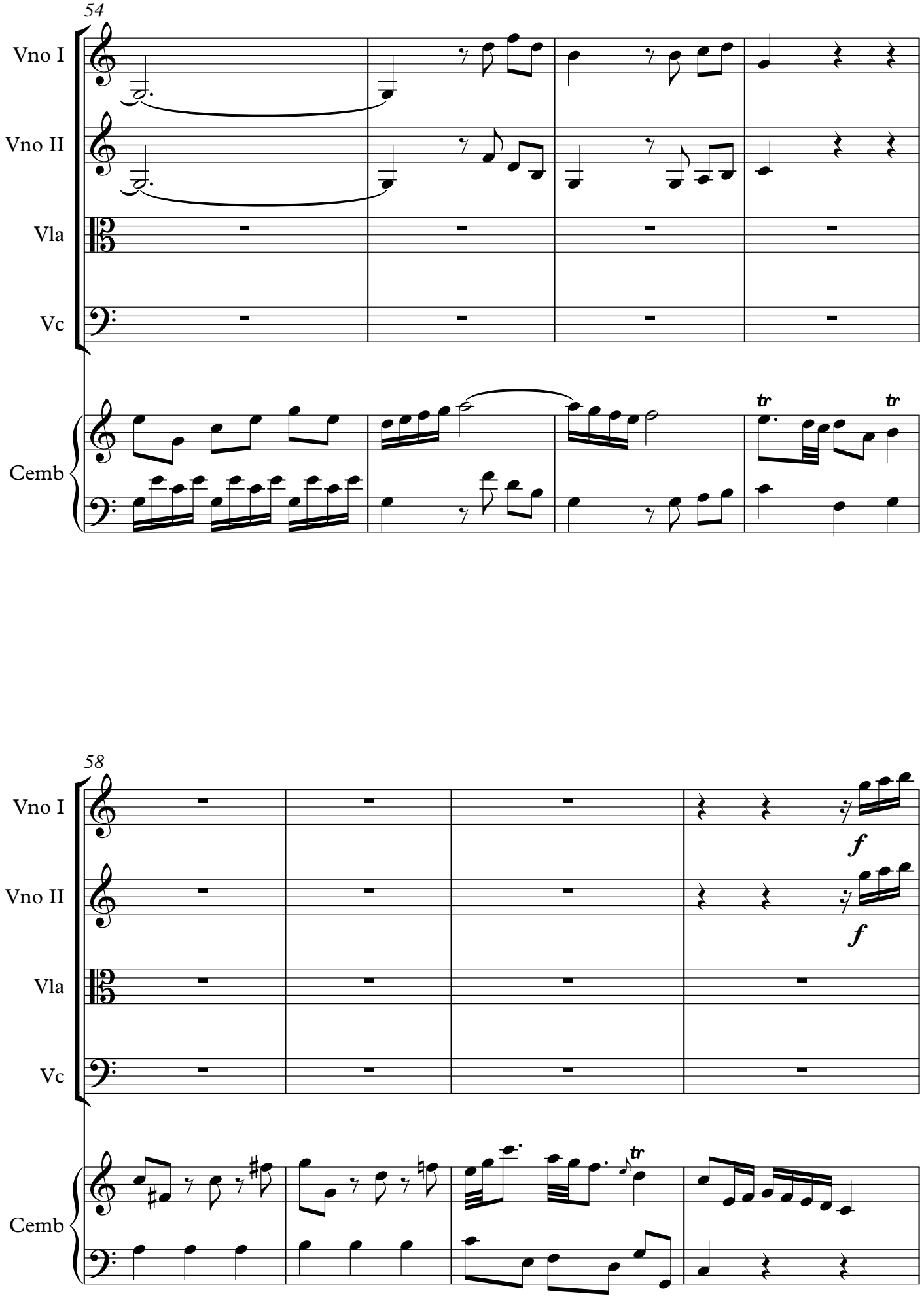

19
Vno I
Vno II
Vla
Vc
Cemb
p
p
p

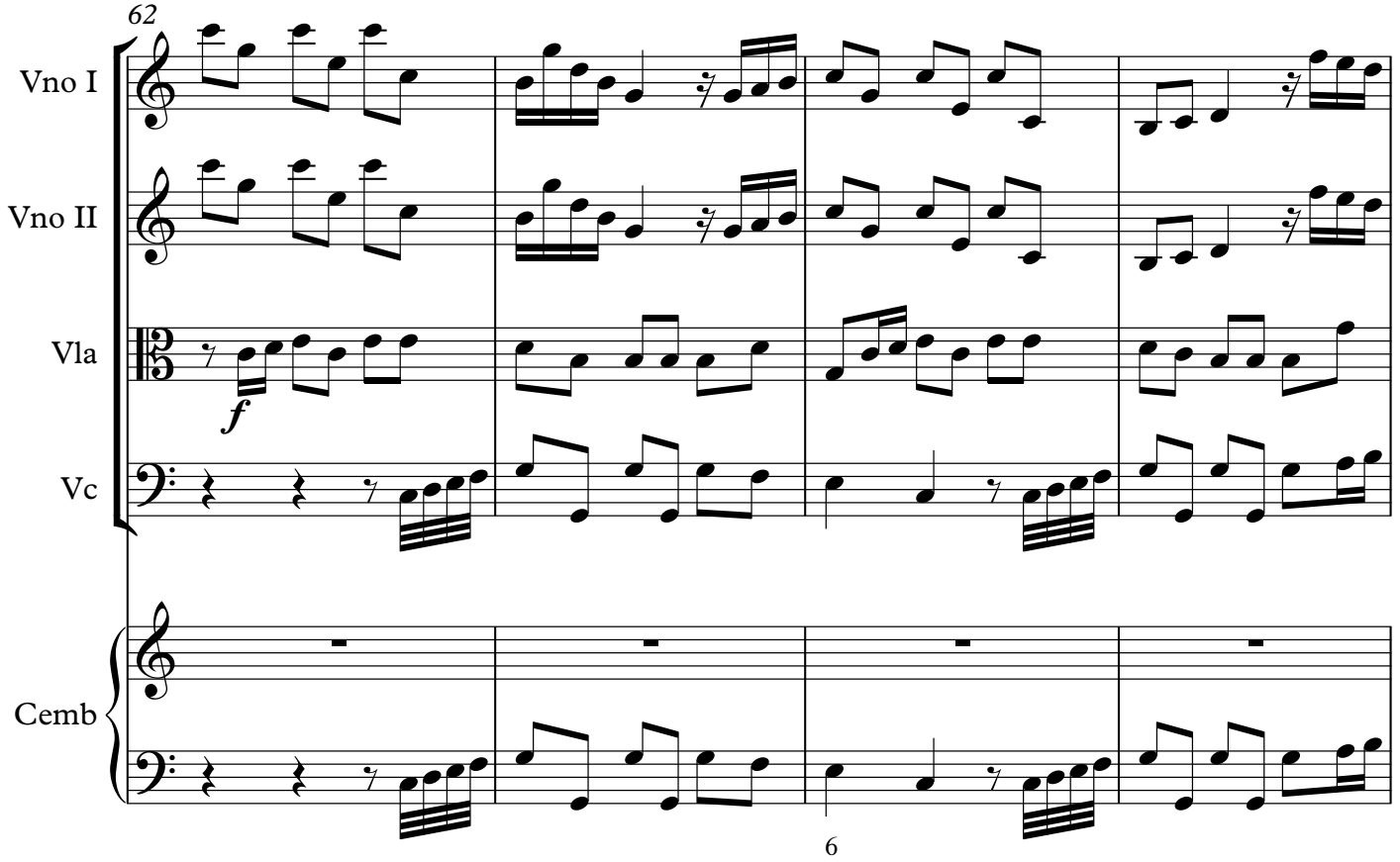

24
Vno I
Vno II
Vla
Vc
Cemb
f
f
f

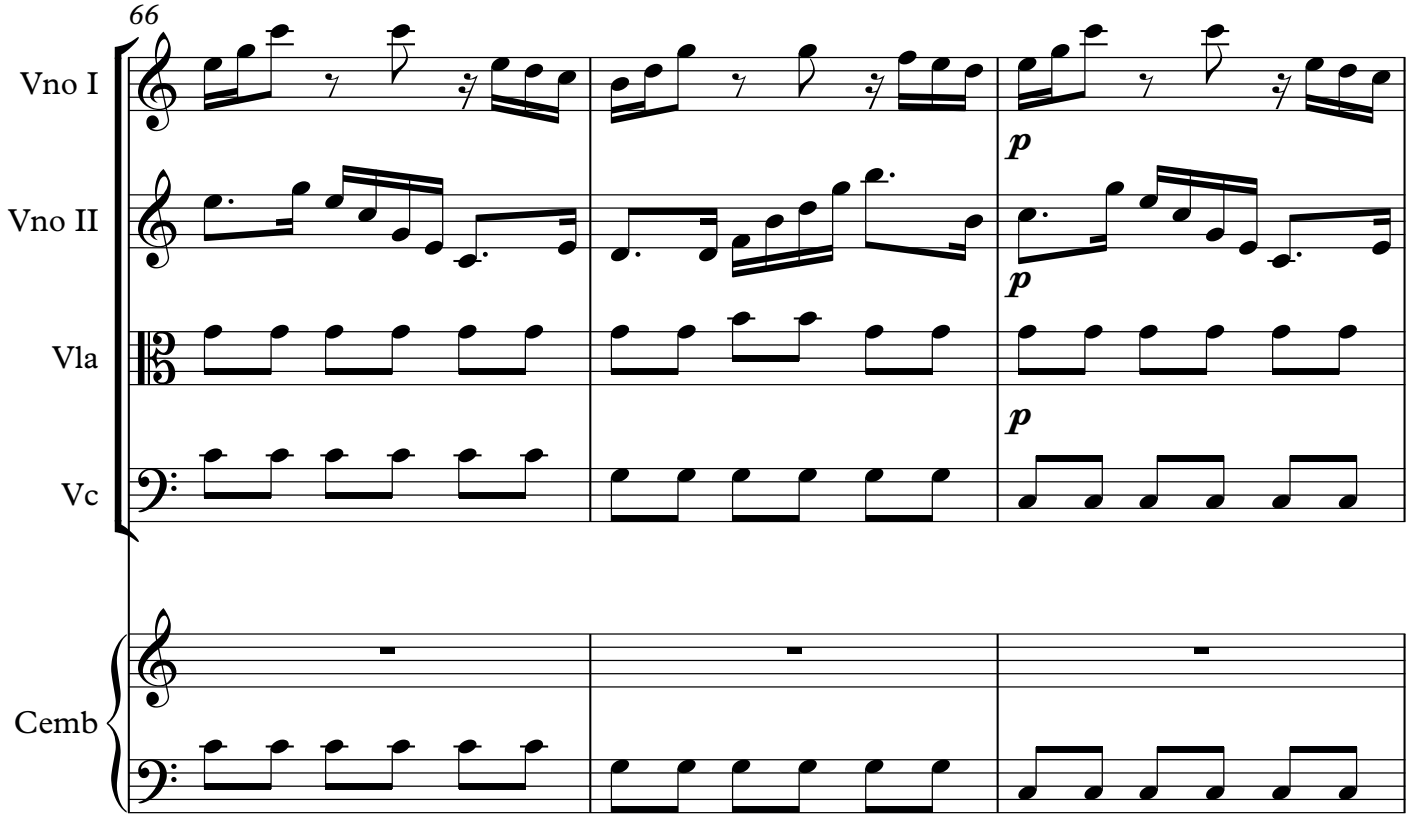

28
Vno I
Vno II
Vla
Vc
Cemb

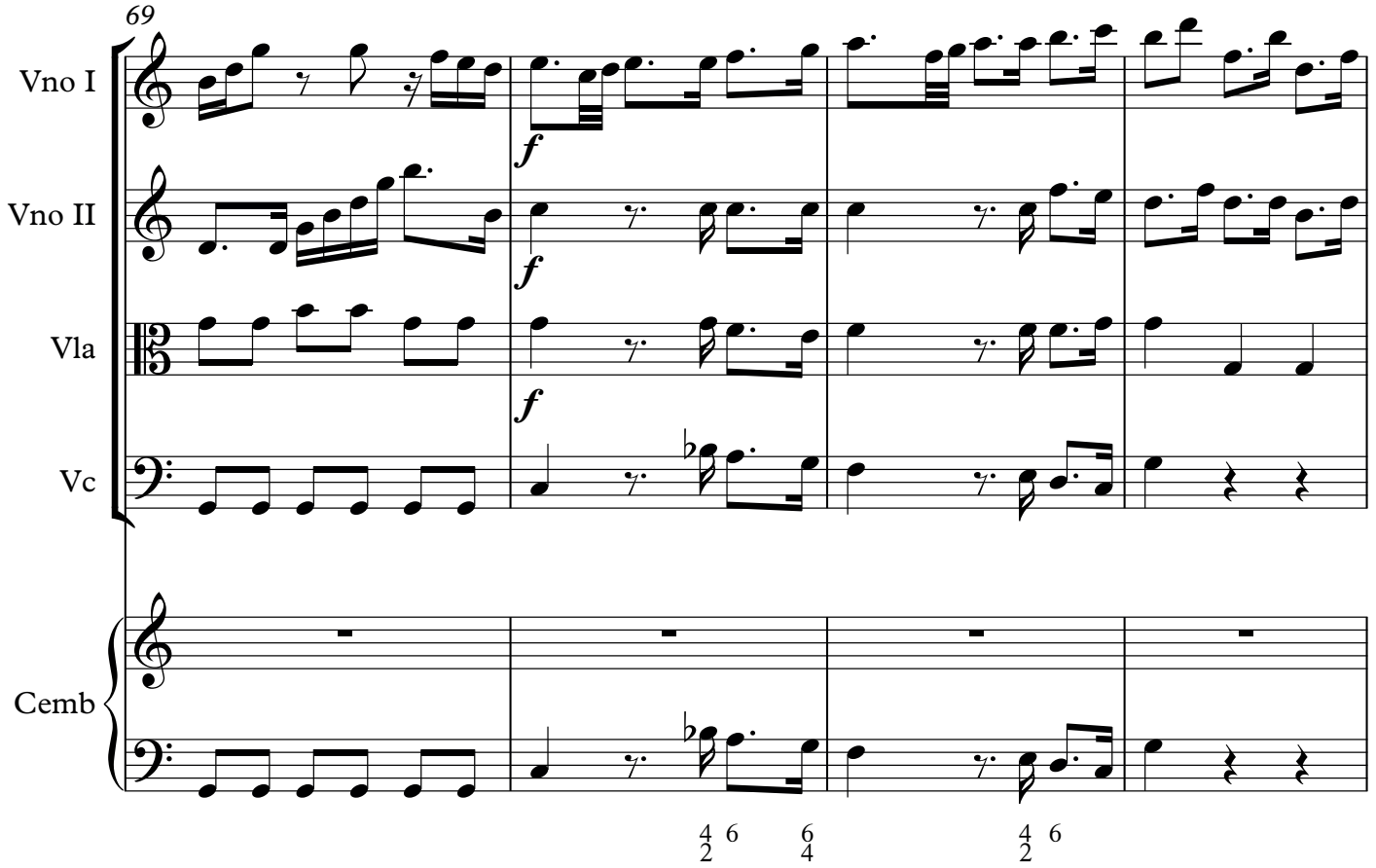

31
Vno I
Vno II
Vla
Vc
Cemb
pp
pp
pp
35
Vno I
Vno II
Vla
Vc
Cemb
pp

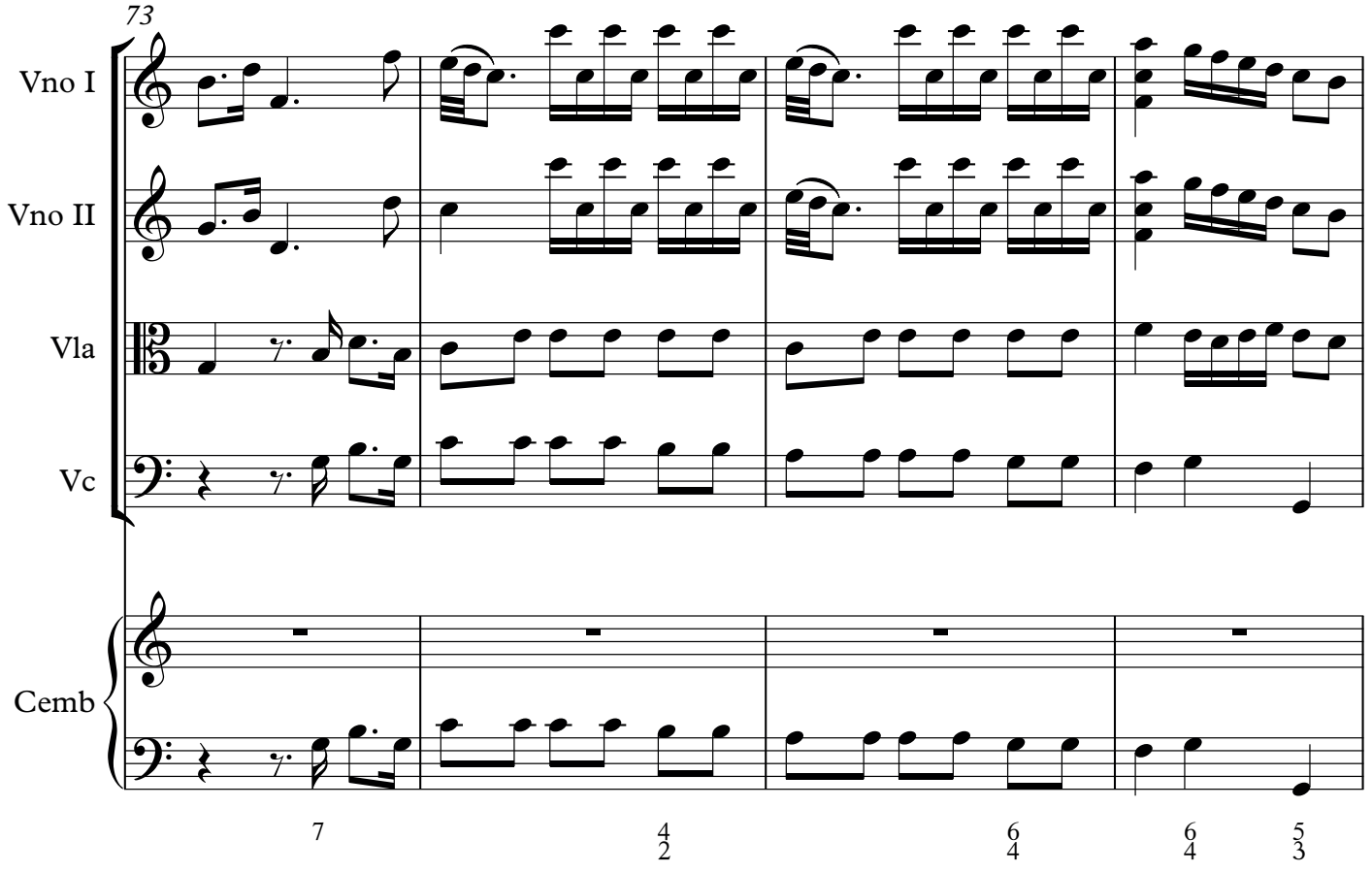

39
Cemb
43
Cemb
47
Cemb
51
Vno I
Vno II
Vla
Vc
Cemb

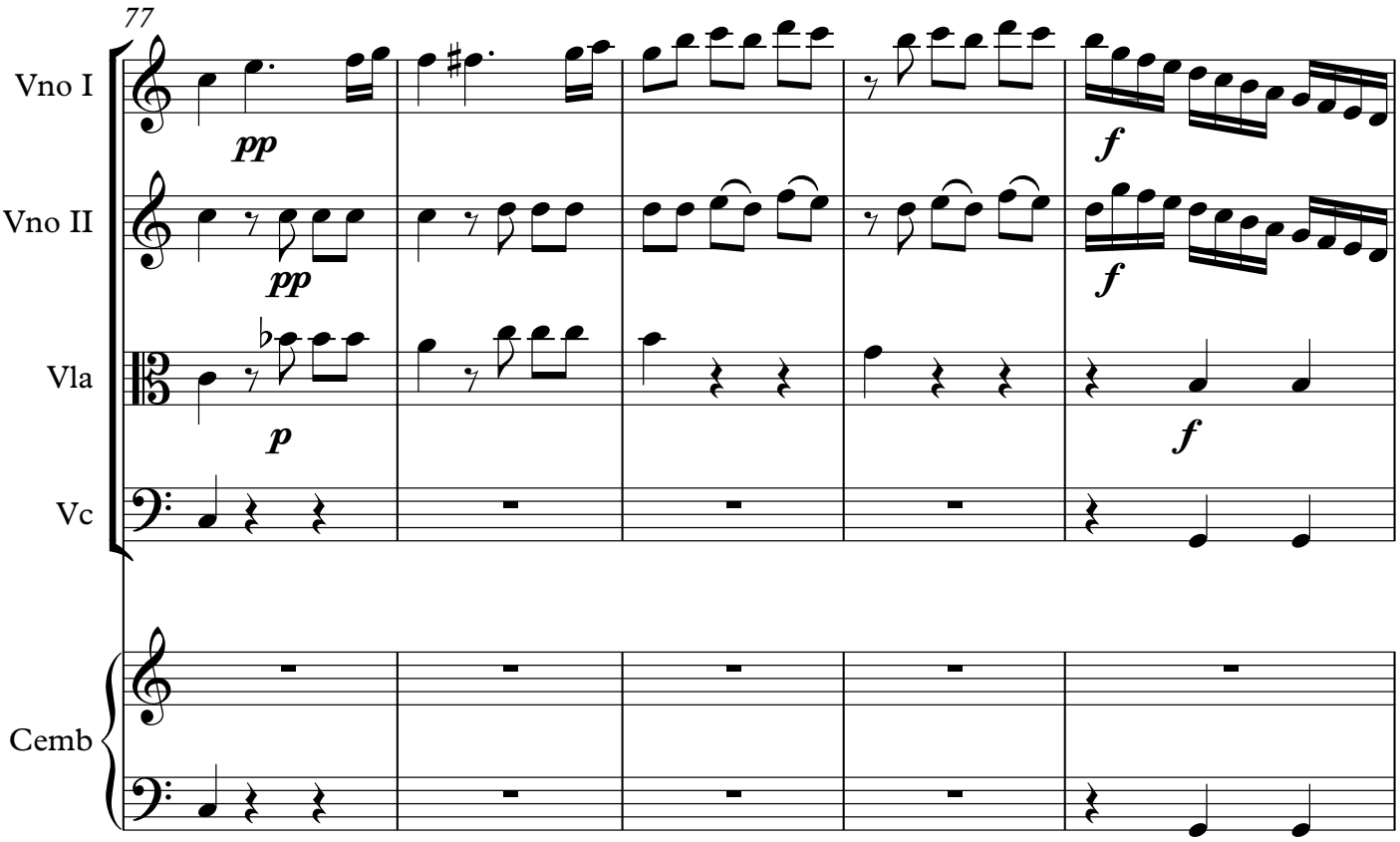

54
Vno I
Vno II
Vla
Vc
Cemb
tr
tr
58
Vno I
Vno II
Vla
Vc
Cemb
f
f
tr

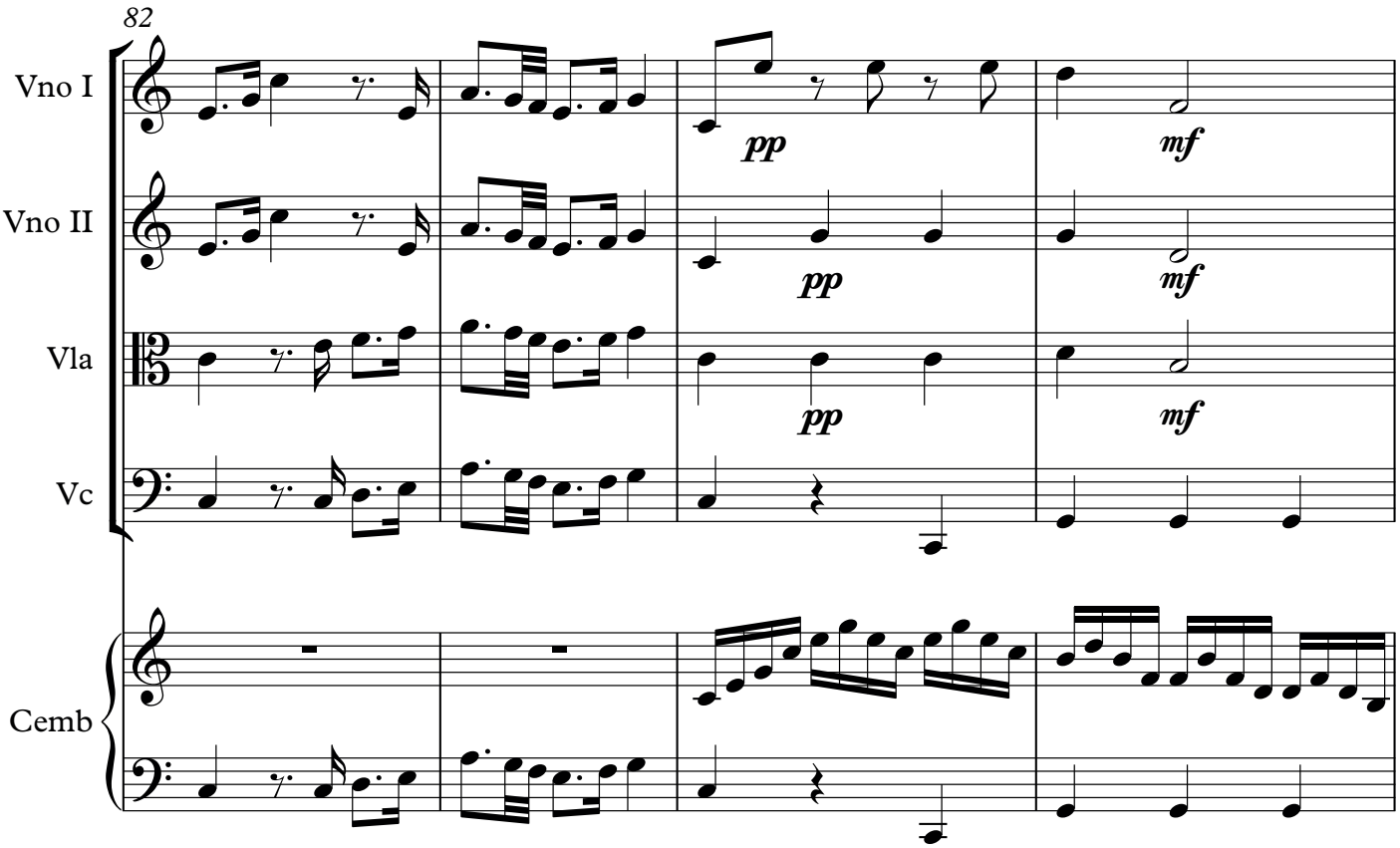

62
Vno I
Vno II
Vla
Vc
Cemb
f
6

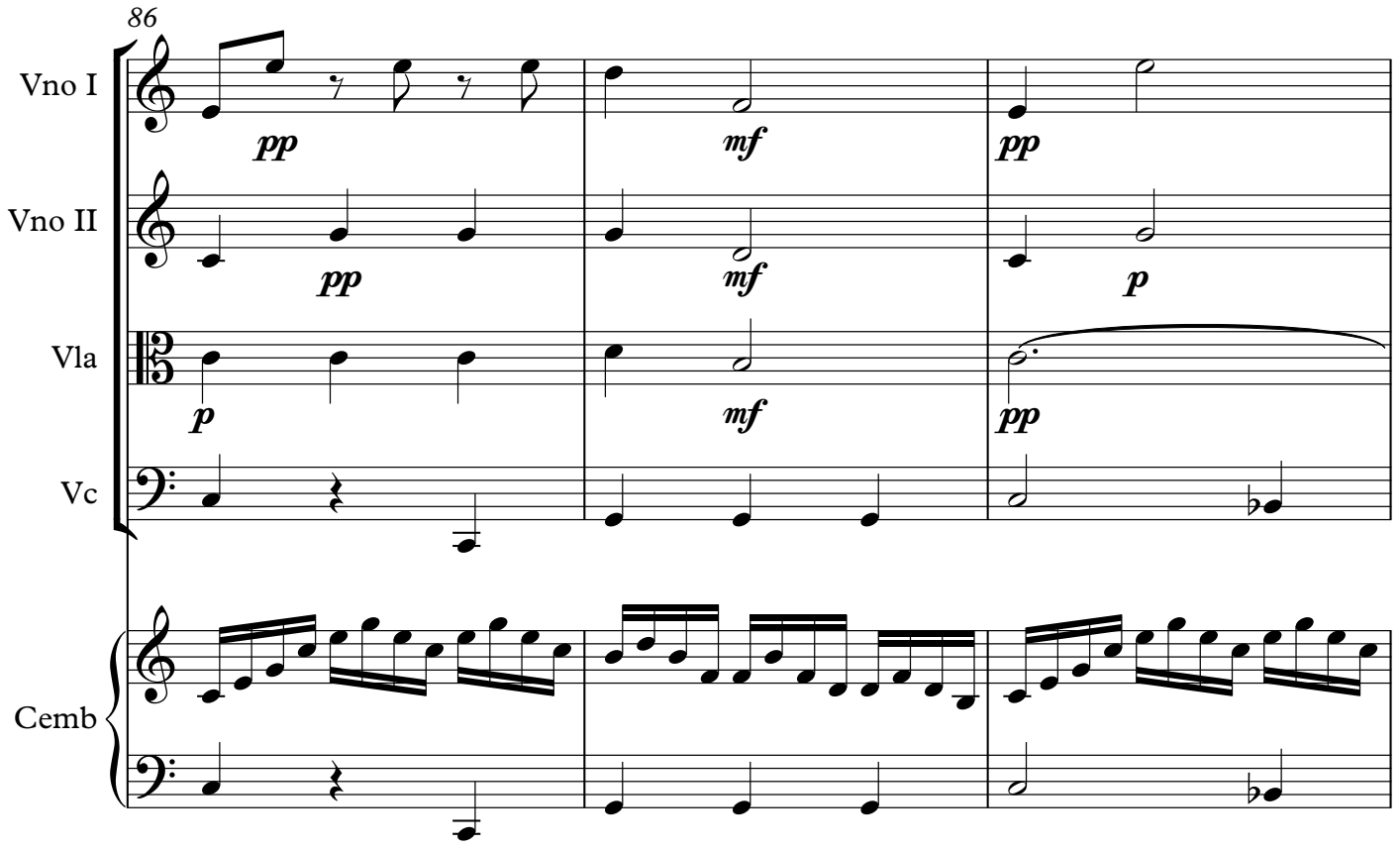

66
Vno I
Vno II
Vla
Vc
Cemb
p
p
p

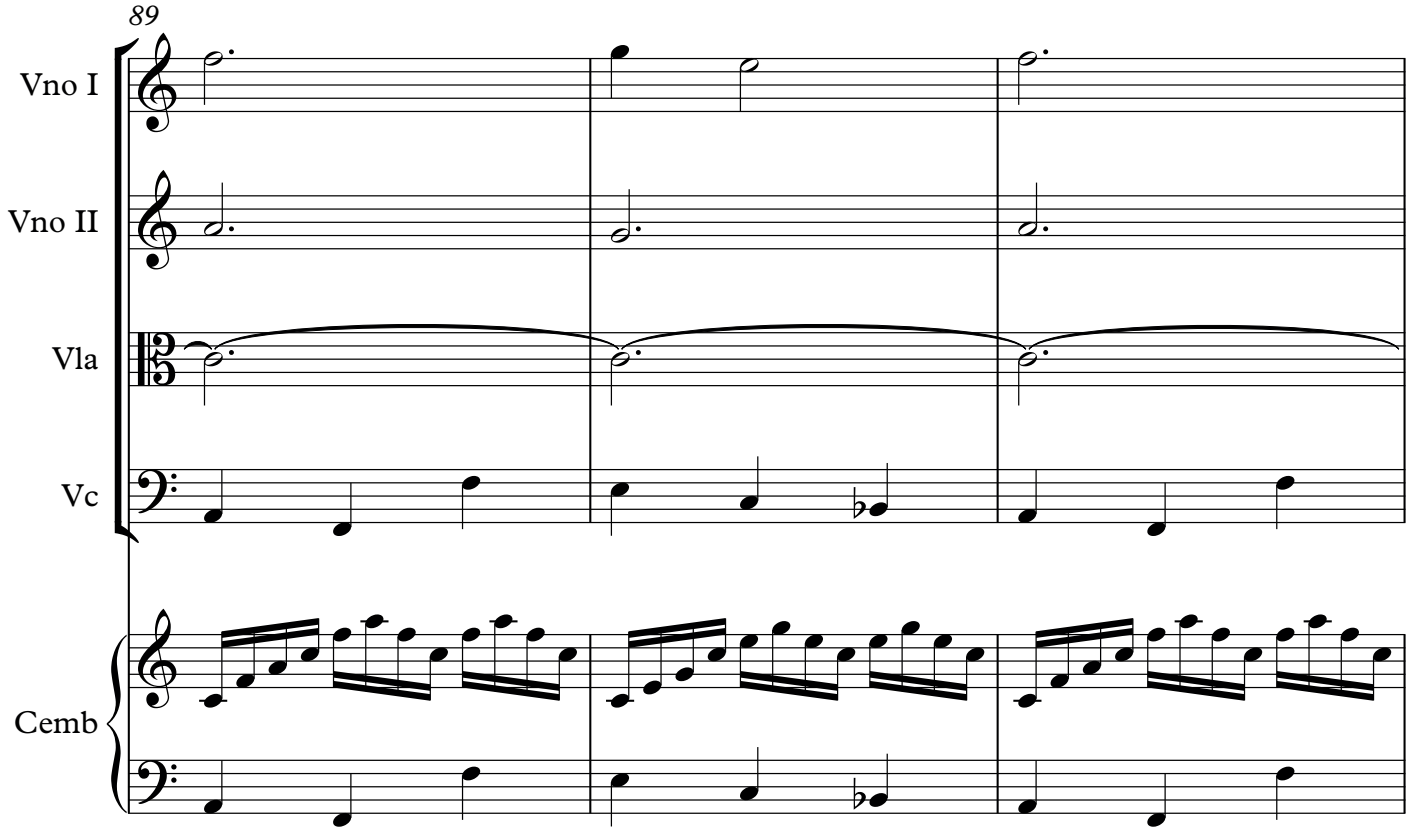

69
Vno I
Vno II
Vla
Vc
Cemb
f
f
f
4 6
2
6
4
4 6
2

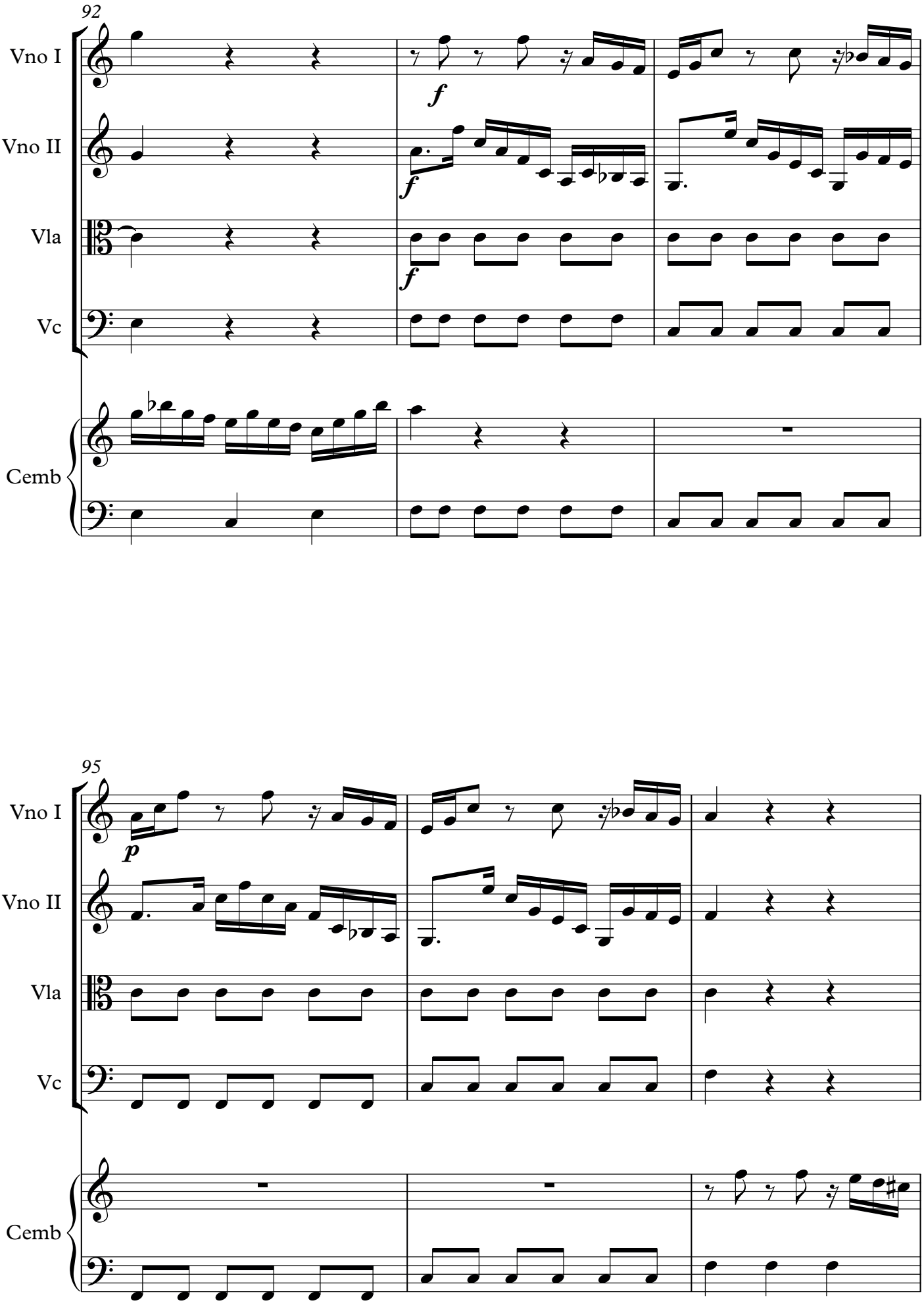

73
Vno I
Vno II
Vla
Vc
Cemb
7
4
2
6
4
6
4
5
3

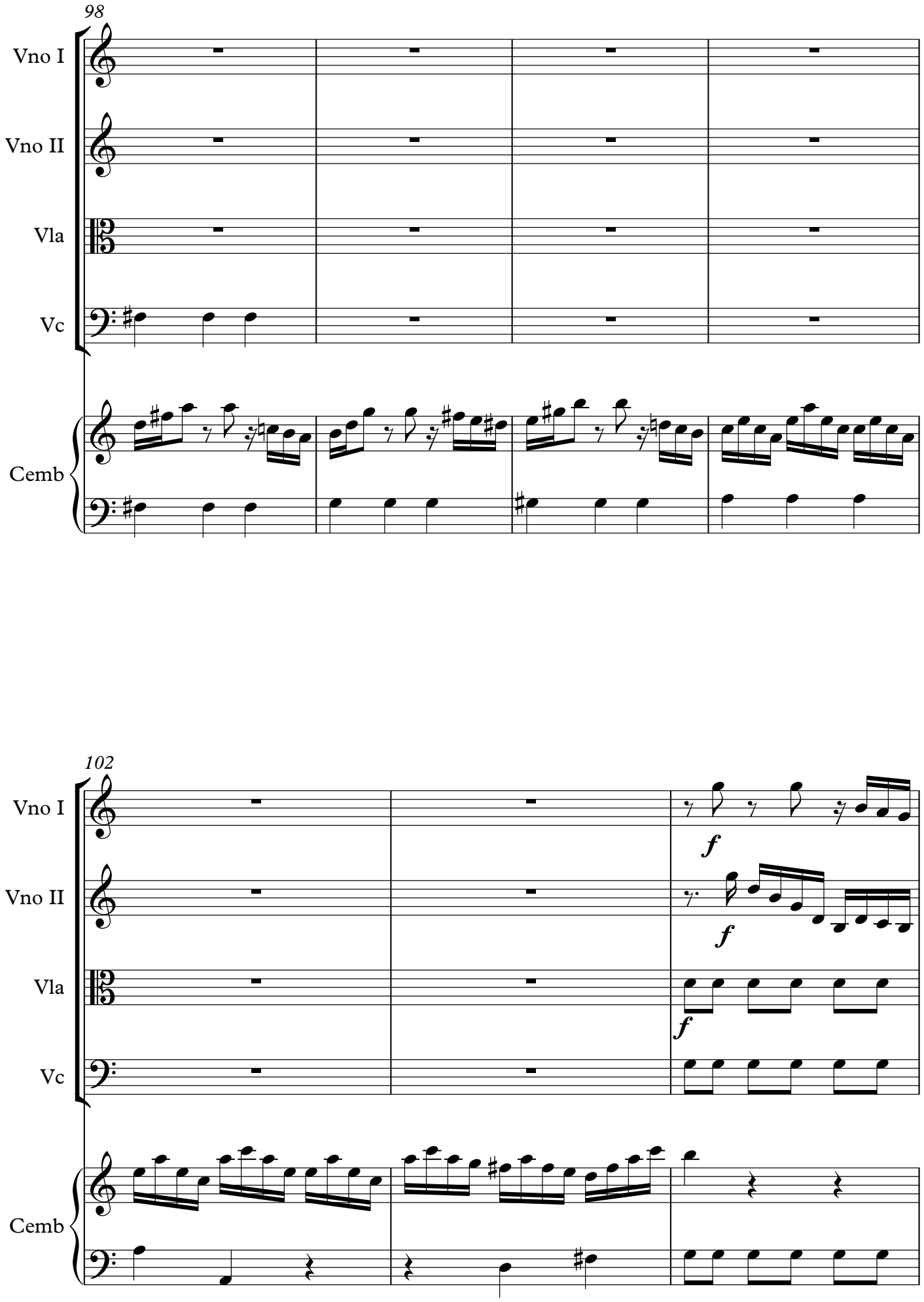

77
Vno I
Vno II
Vla
Vc
Cemb
pp
pp
p
f
f

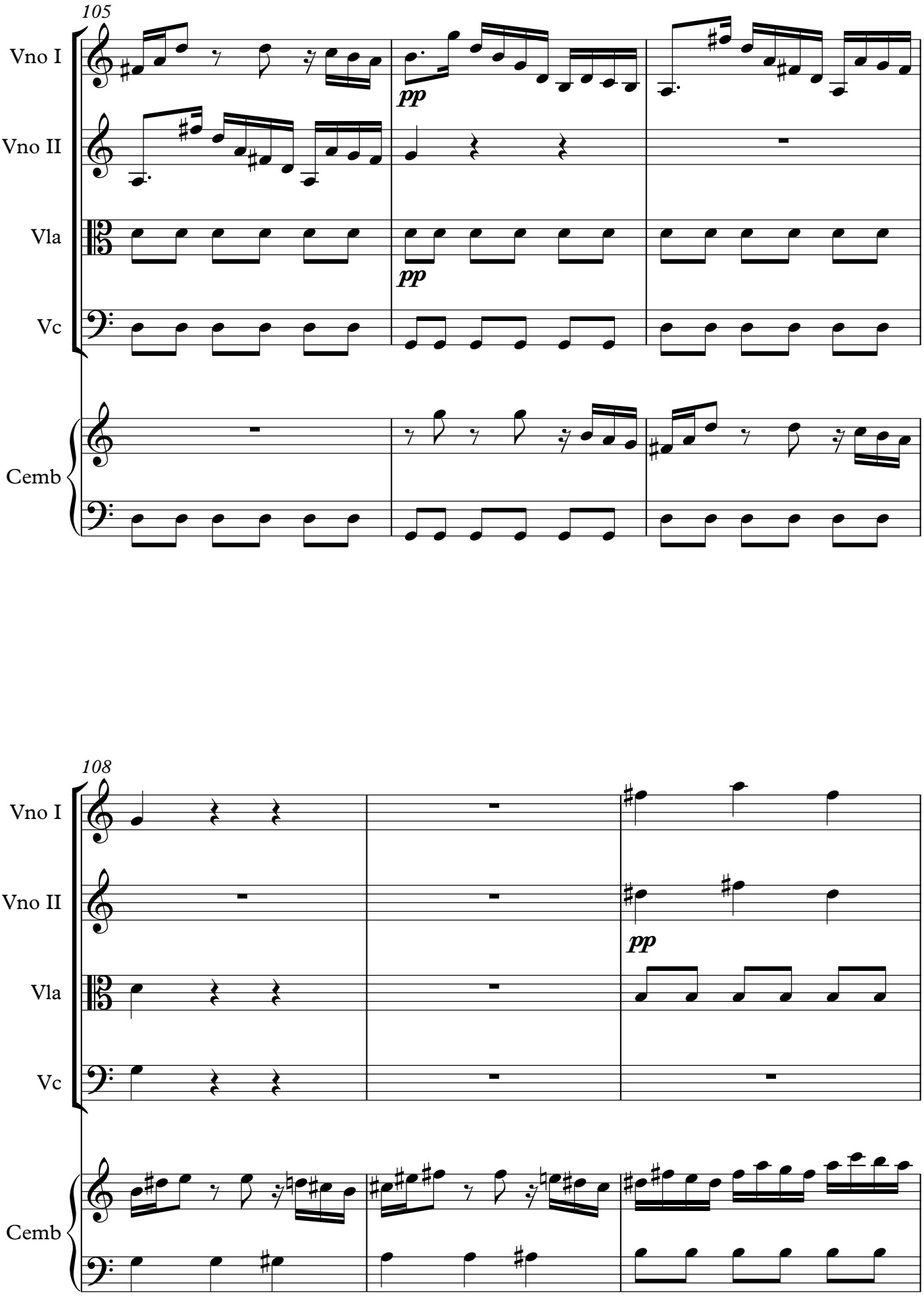

82
Vno I
Vno II
Vla
Vc
Cemb
pp
pp
pp
mf
mf
mf


86
Vno I
Vno II
Vla
Vc
Cemb
pp
mf
pp
pp
mf
p
p
mf
pp


89
Vno I
Vno II
Vla
Vc
Cemb


92
Vno I
Vno II
Vla
Vc
Cemb
f
f
f
95
Vno I
Vno II
Vla
Vc
Cemb
p


98
Vno I
Vno II
Vla
Vc
Cemb
102
Vno I
Vno II
Vla
Vc
Cemb
f
f
f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Vc
Cemb
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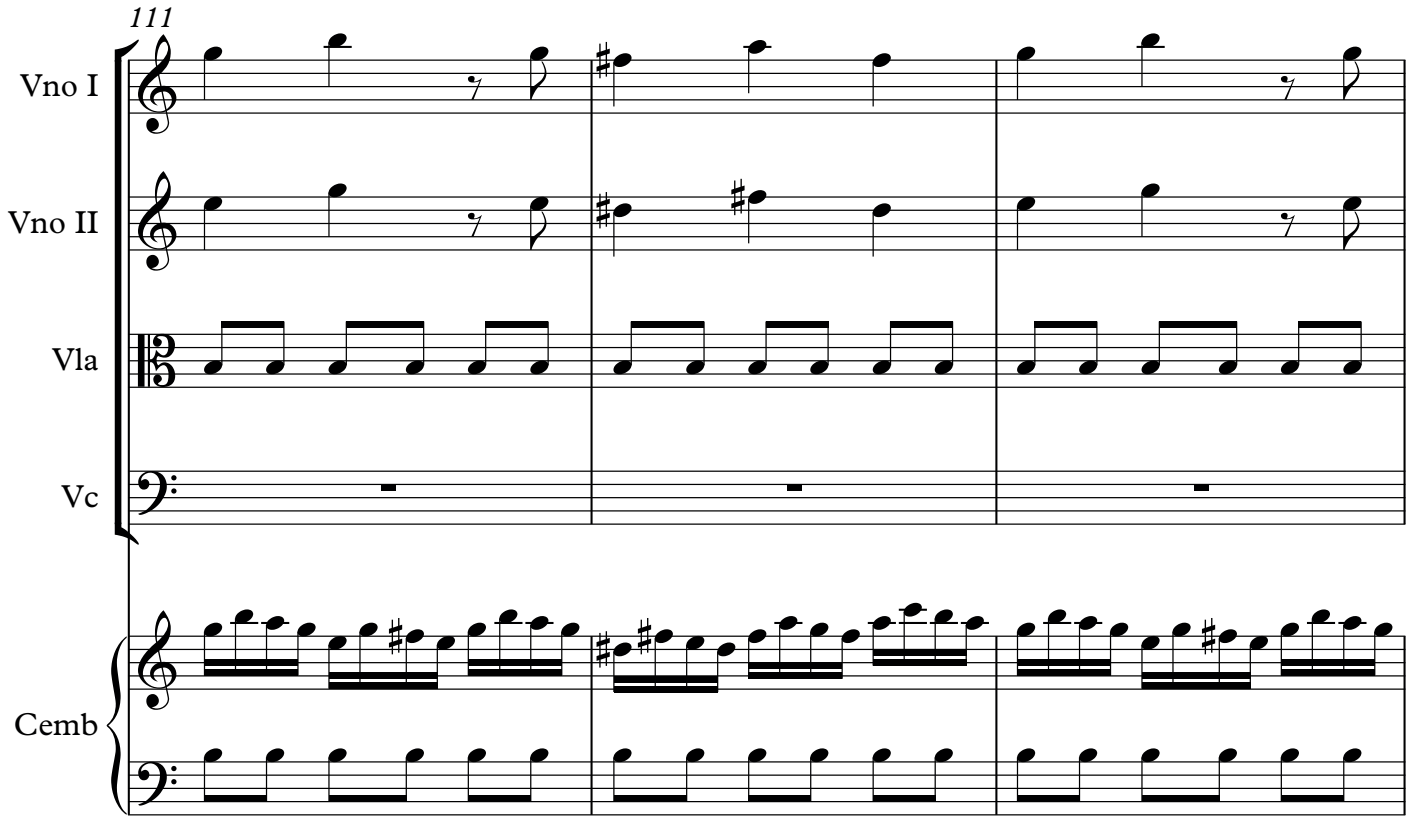
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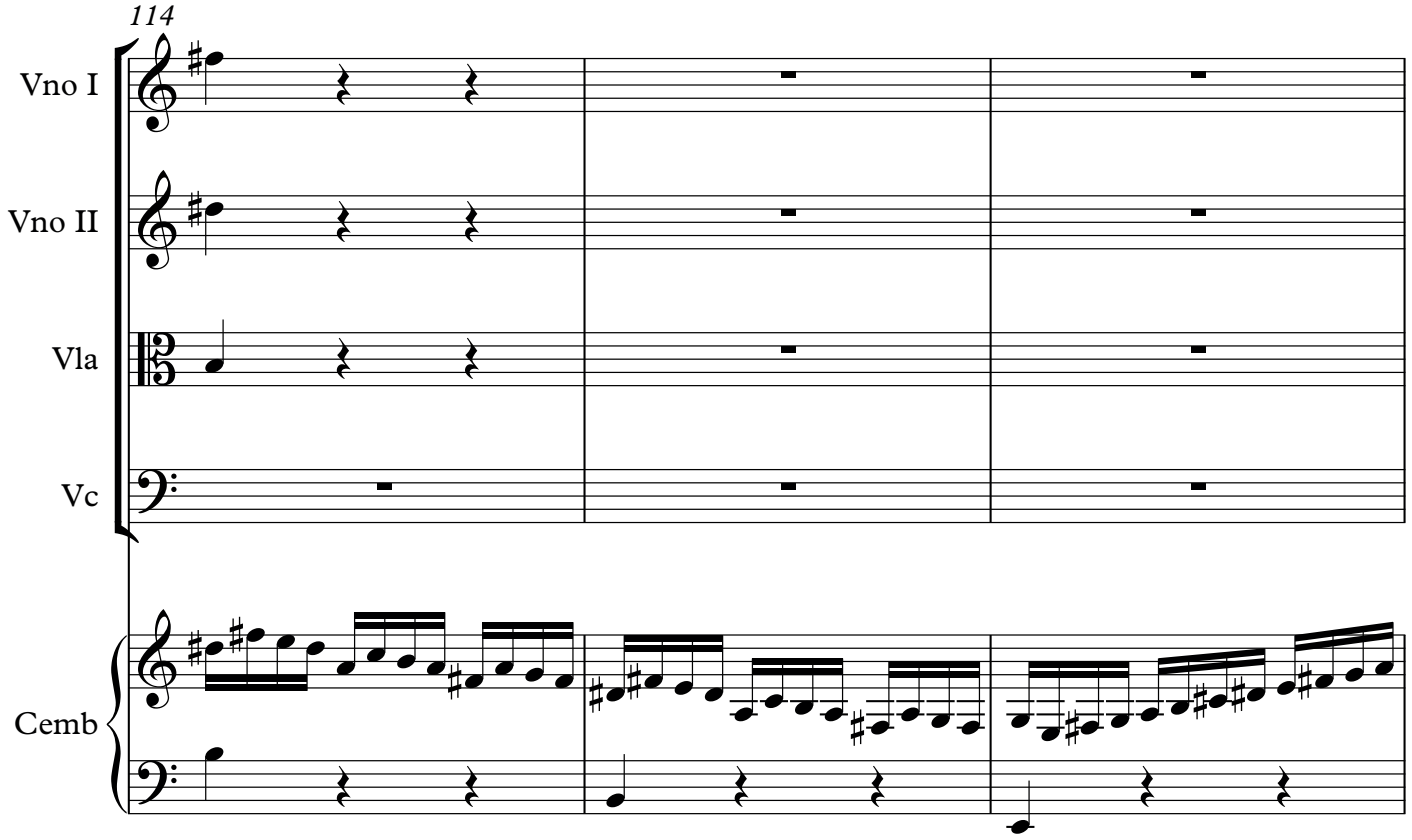
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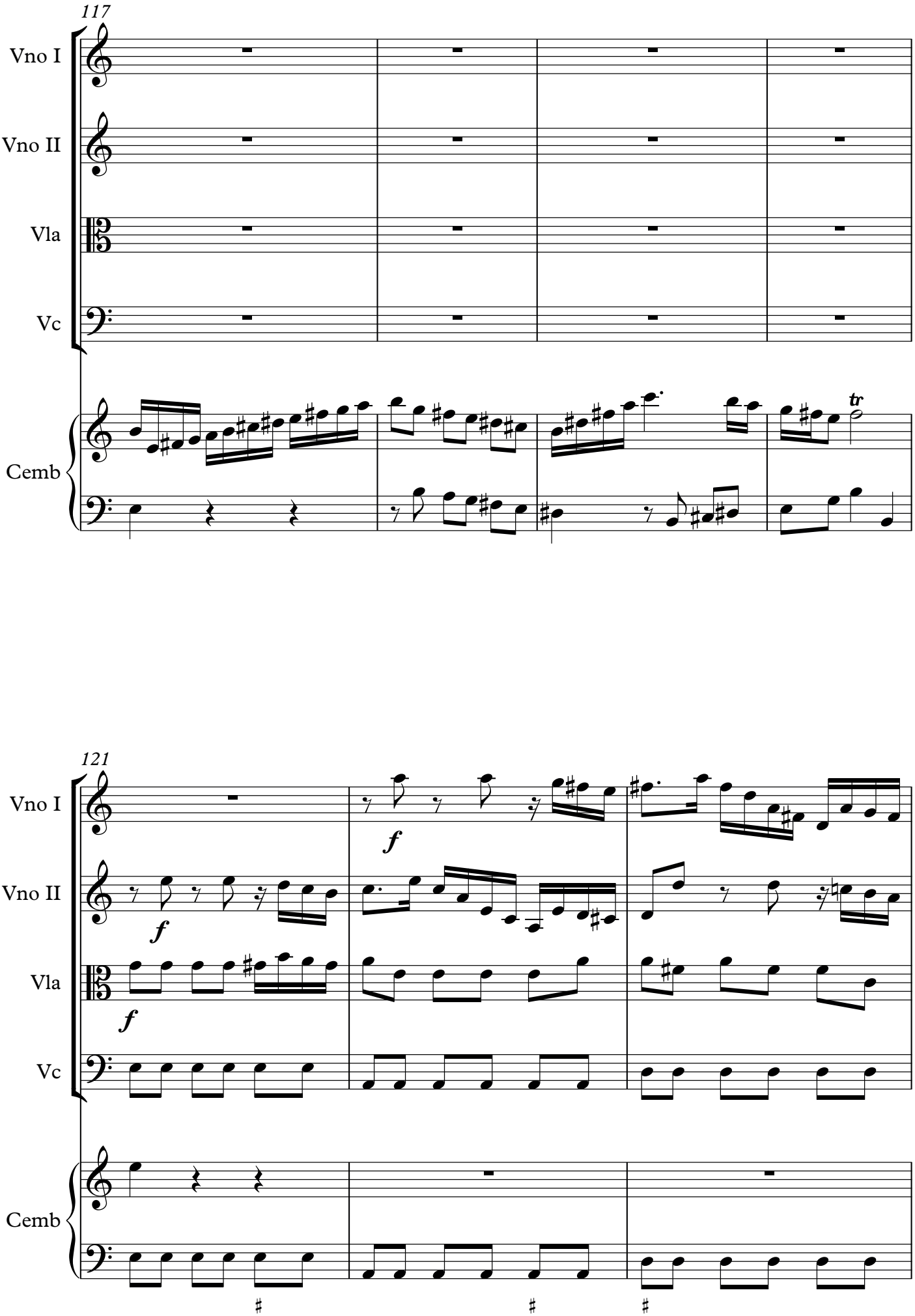
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Vc
Cemb
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121
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Vno II
Vla
Vc
Cemb
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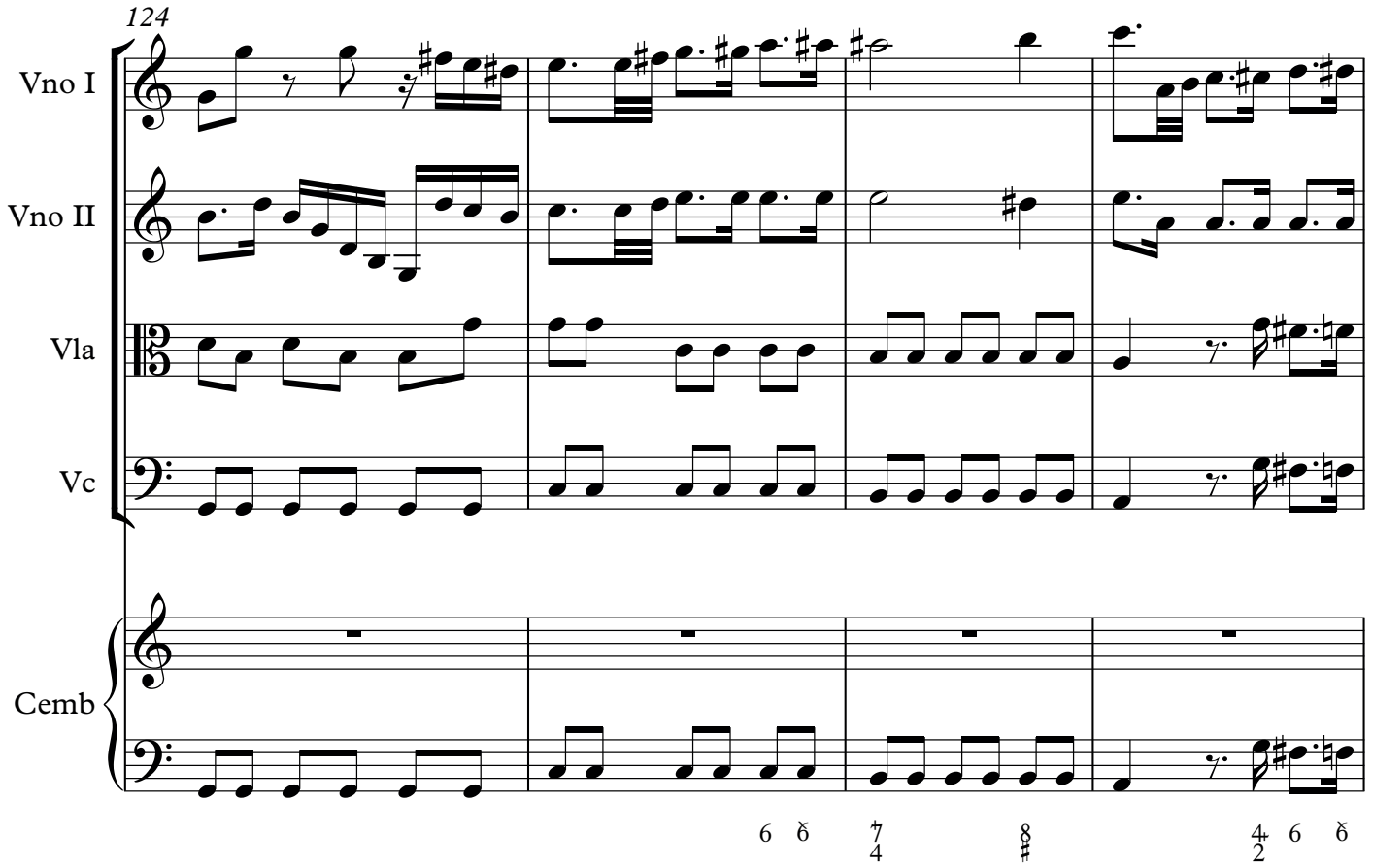
f
f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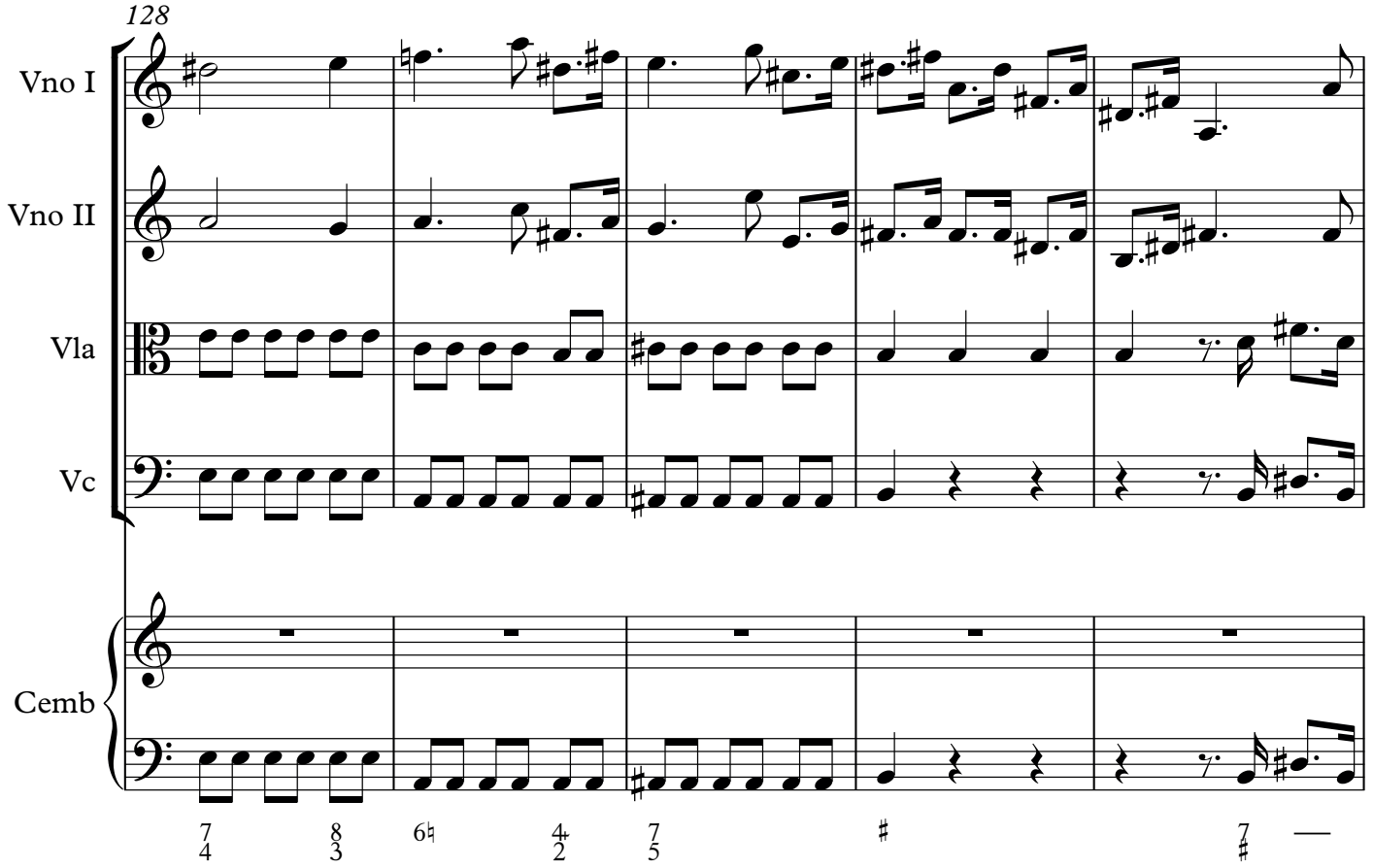
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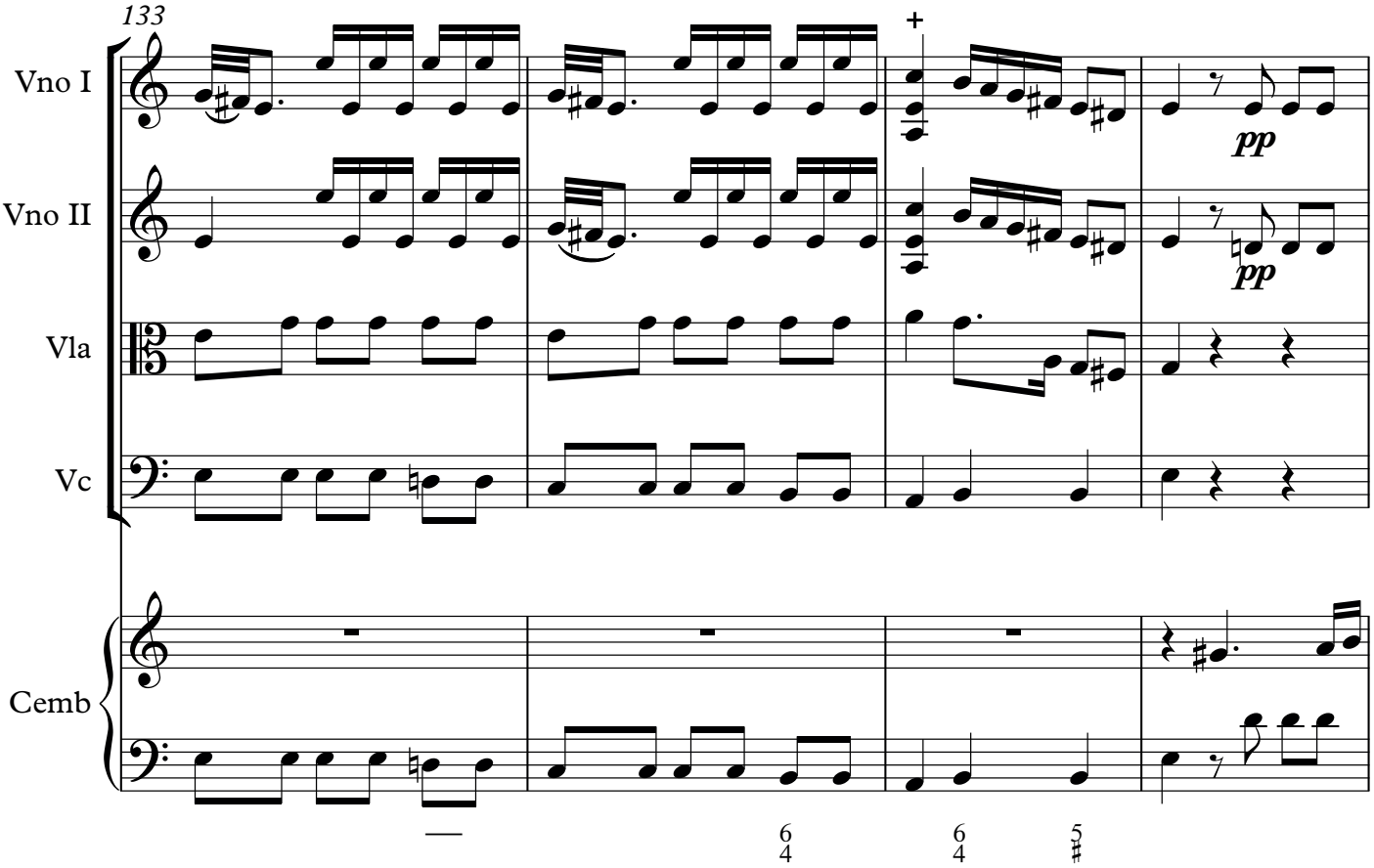
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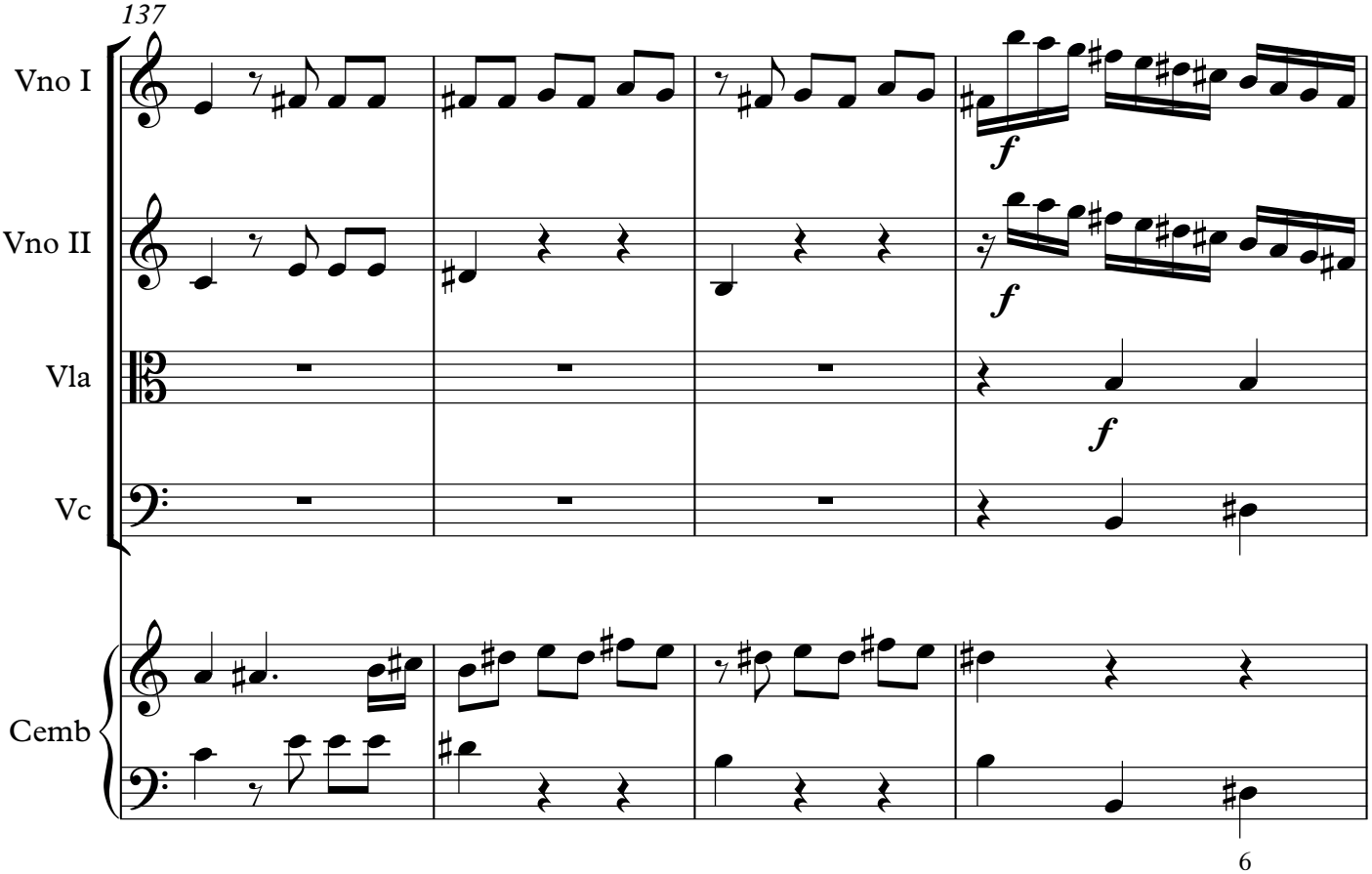
6/4
5/♯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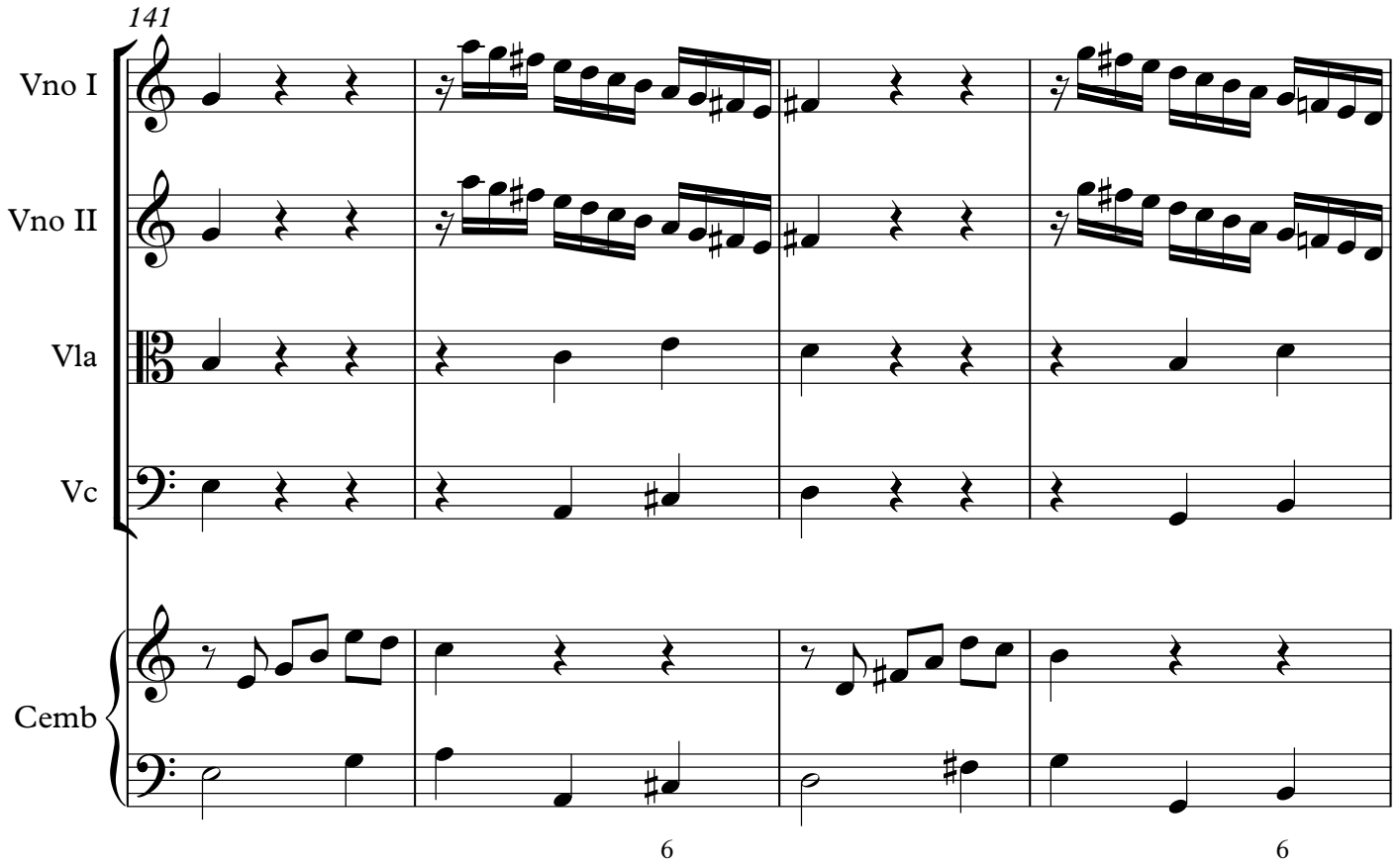
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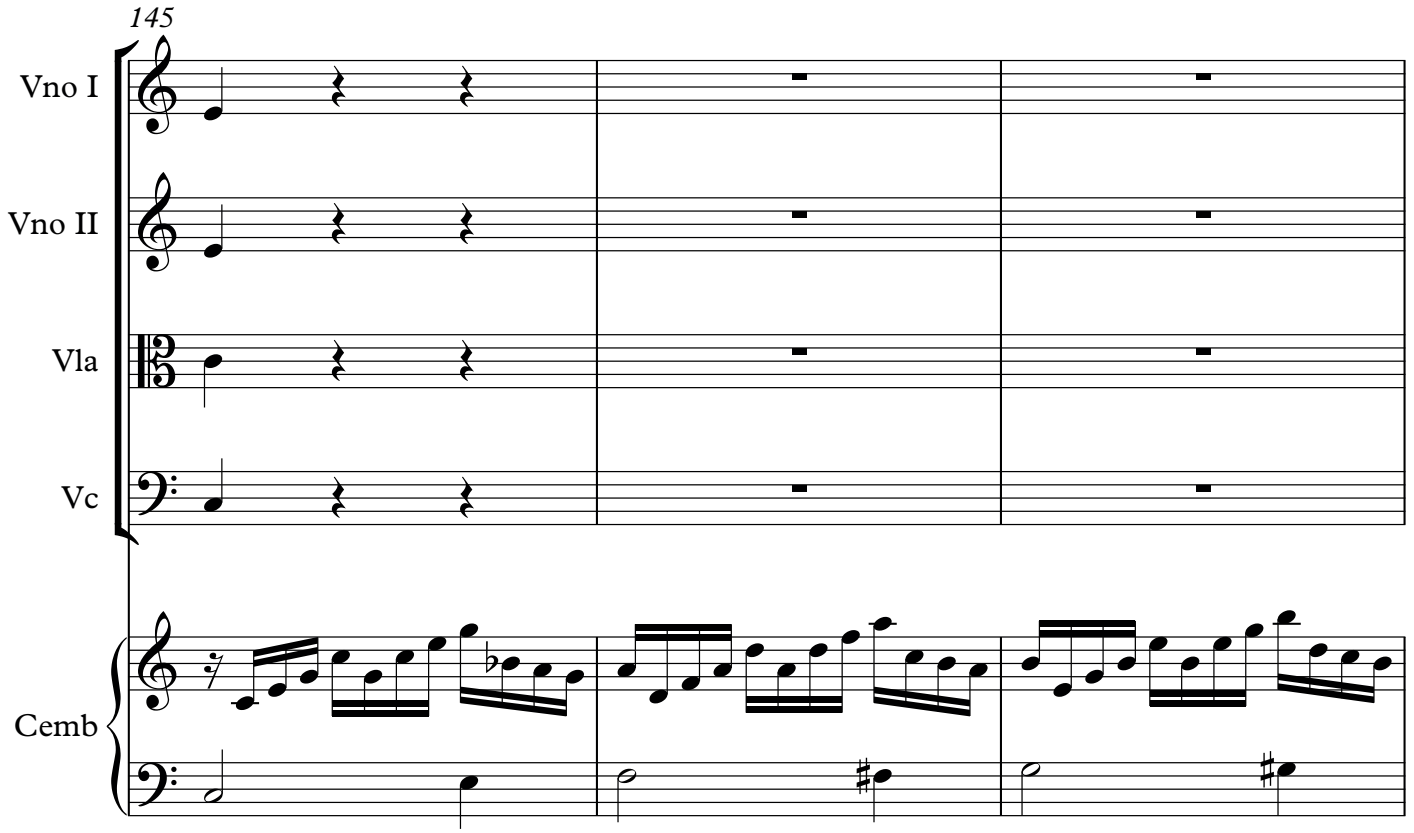
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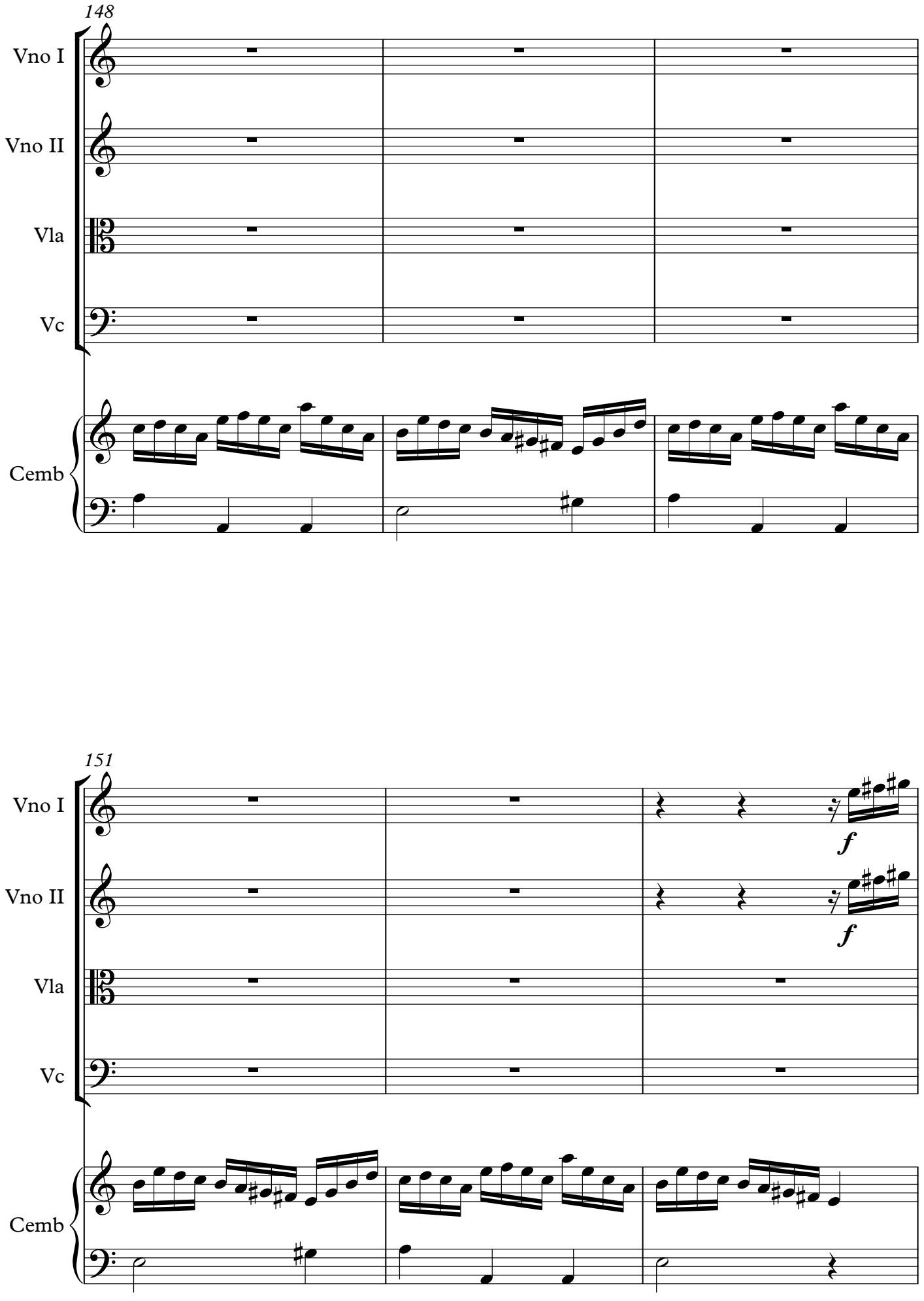
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Vc
Cemb
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Vno II
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Cemb
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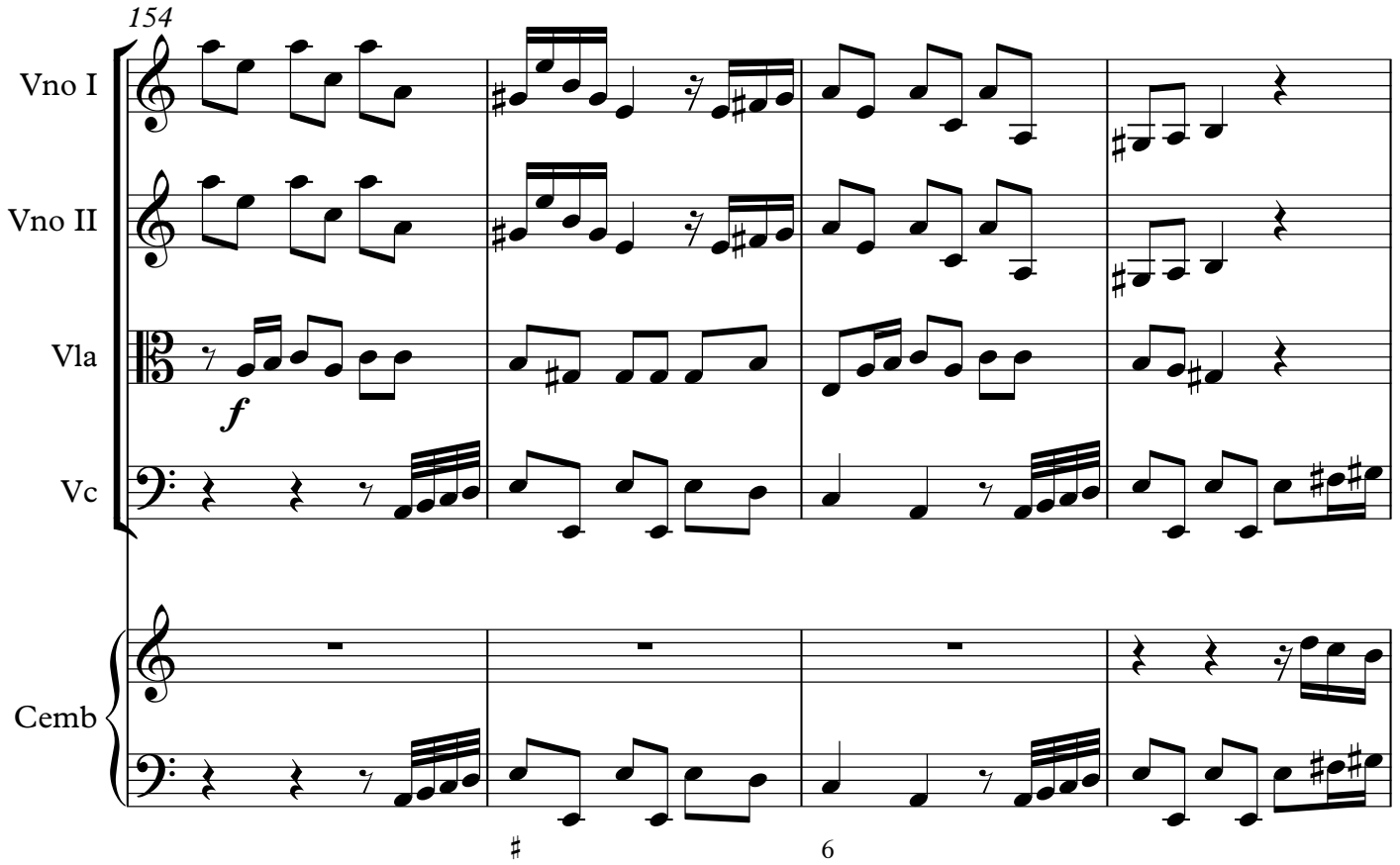
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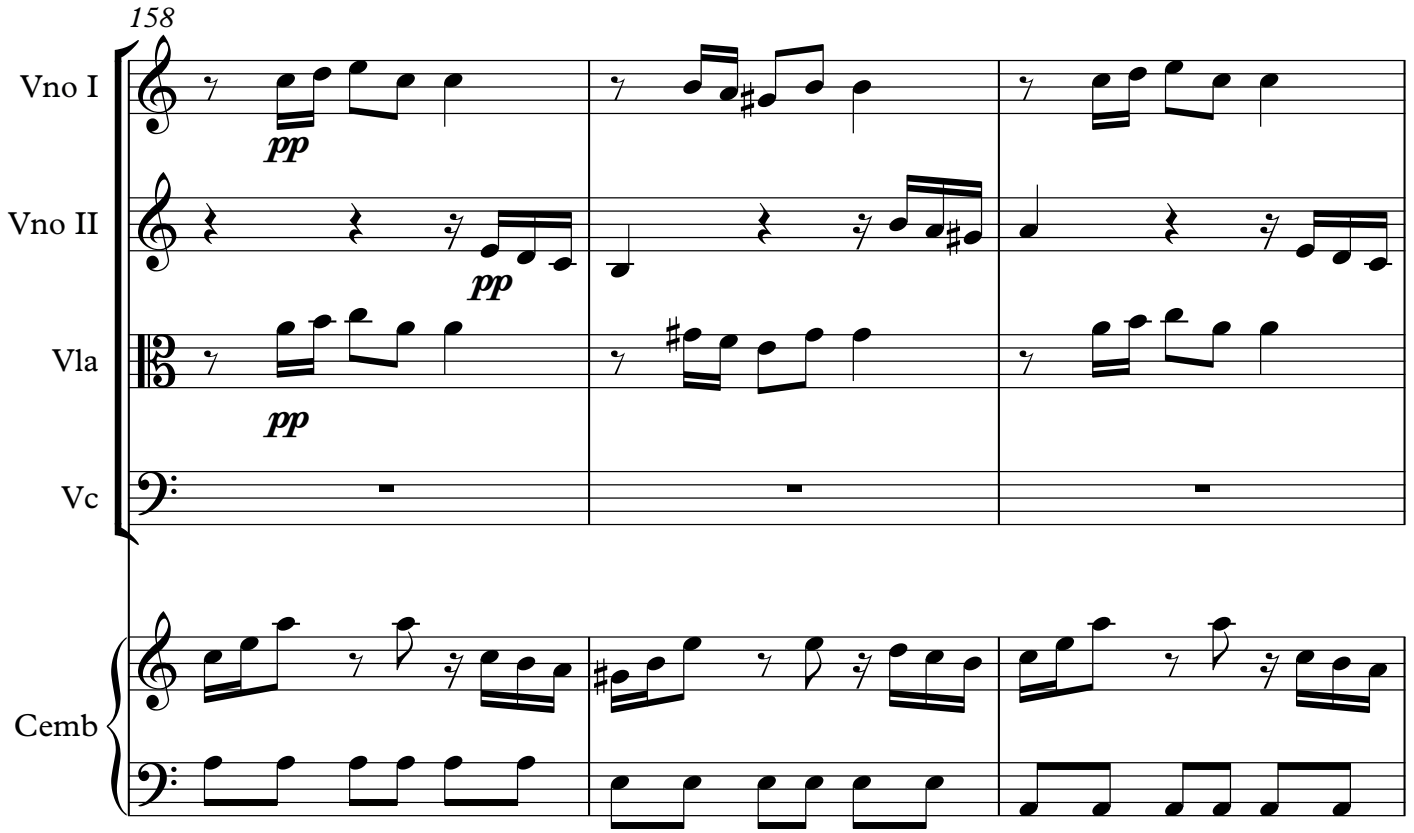
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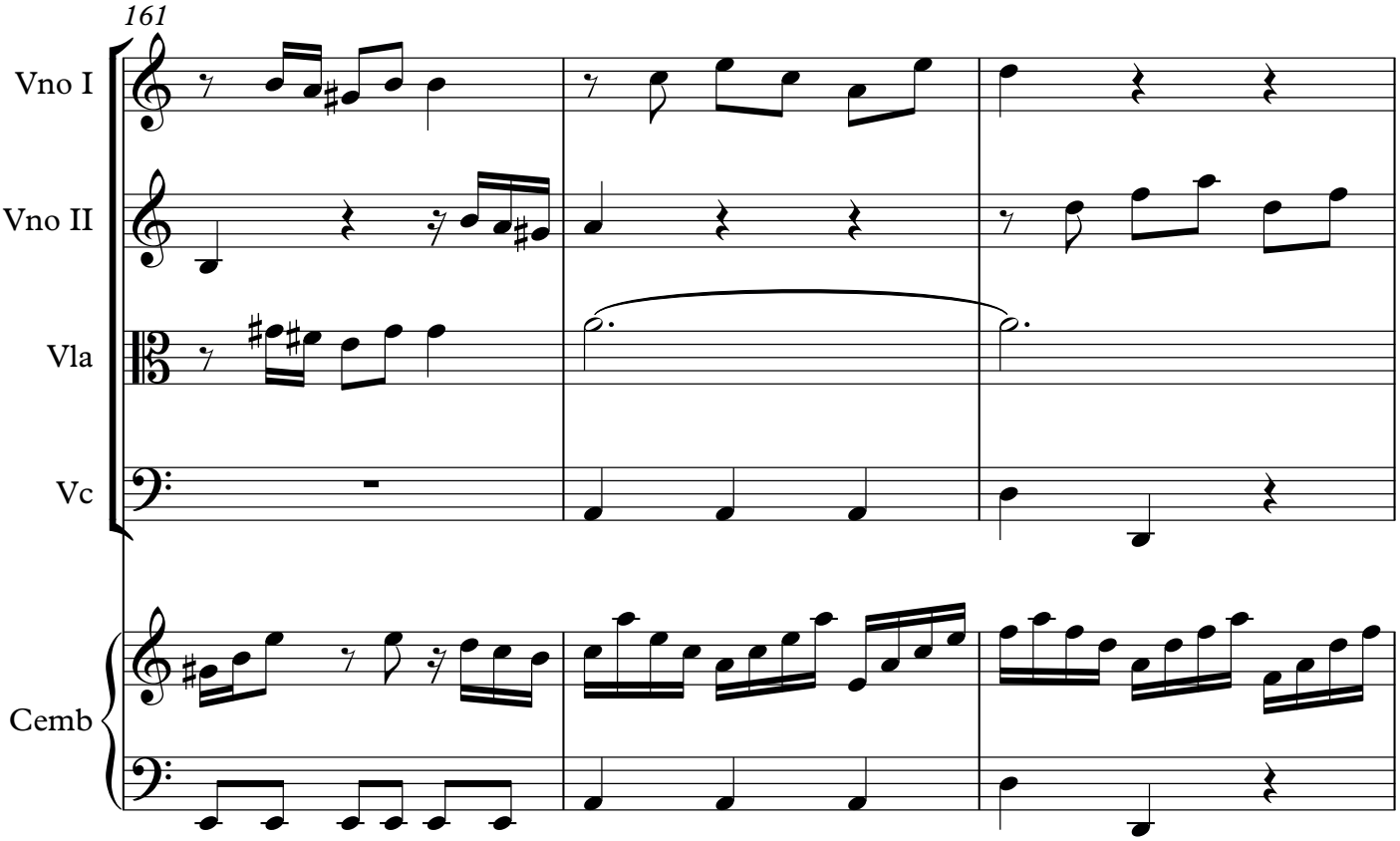
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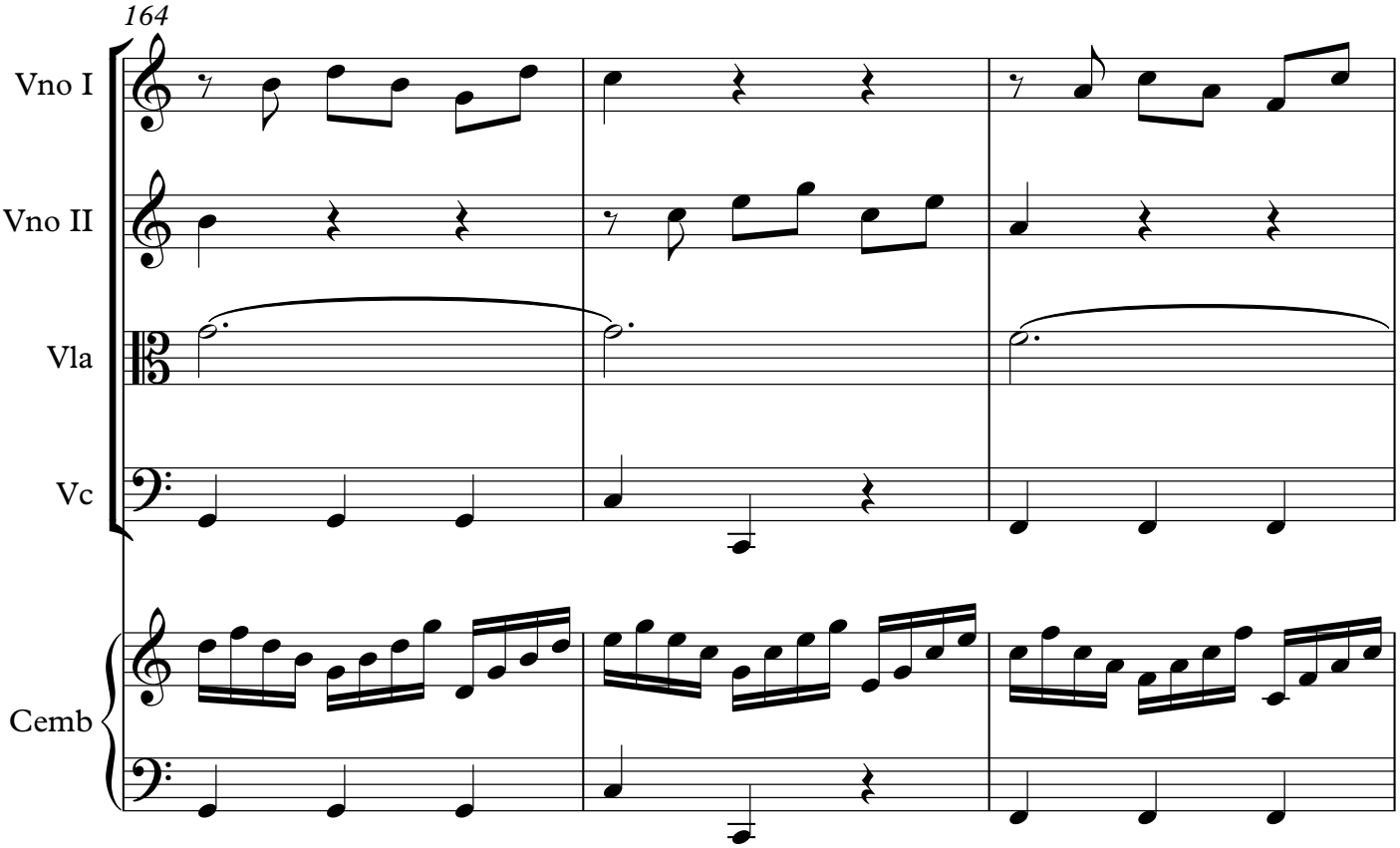
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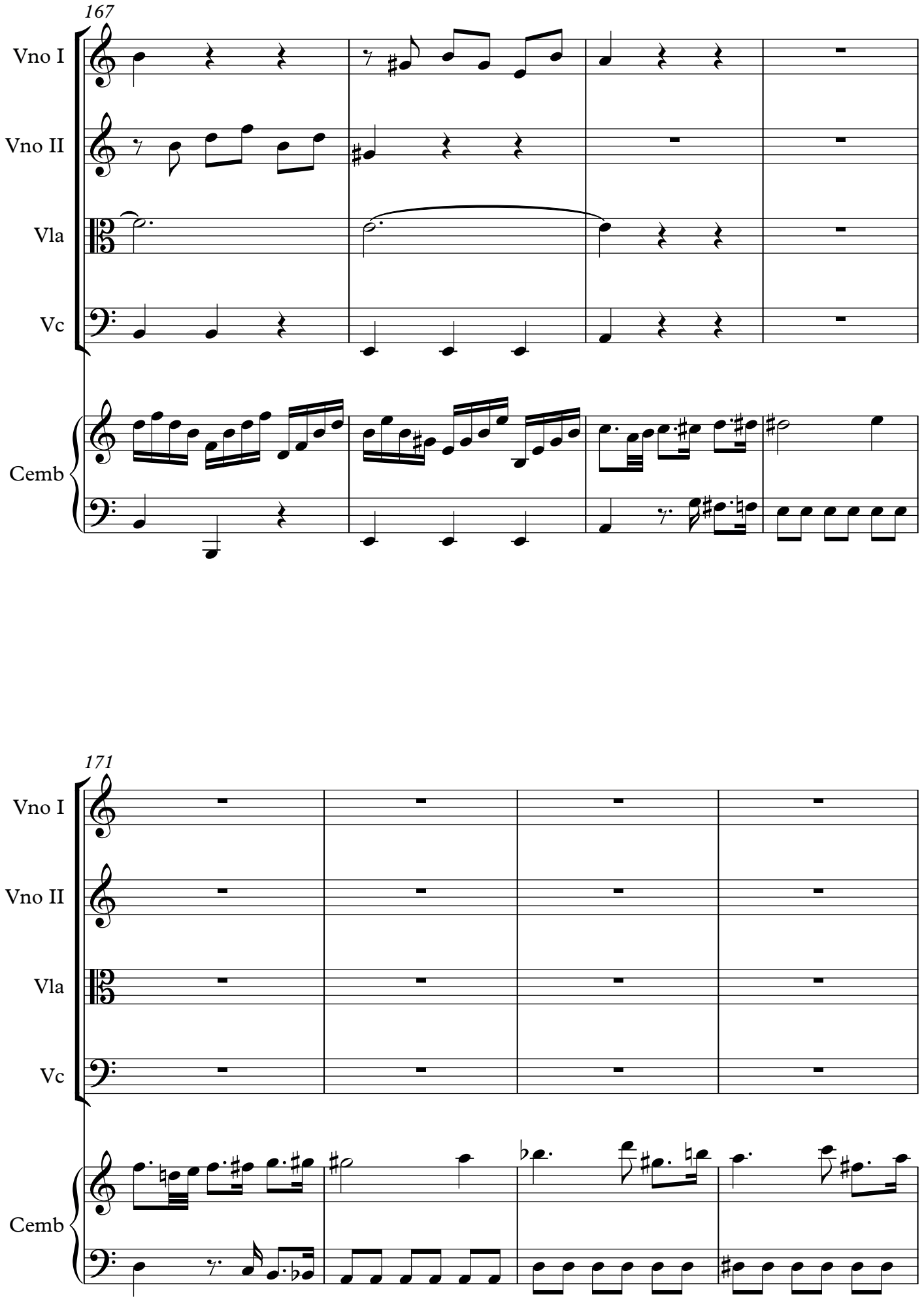
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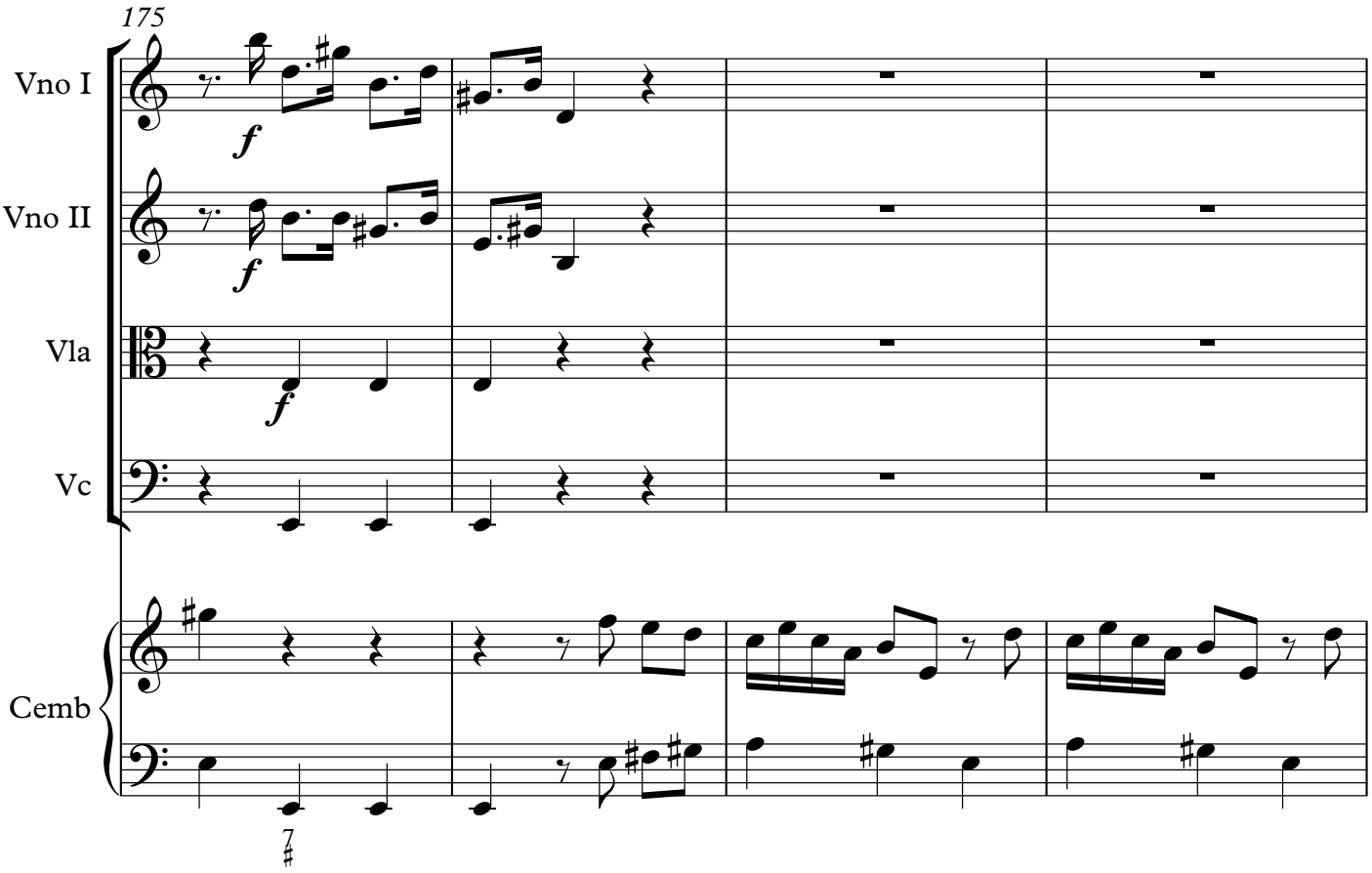
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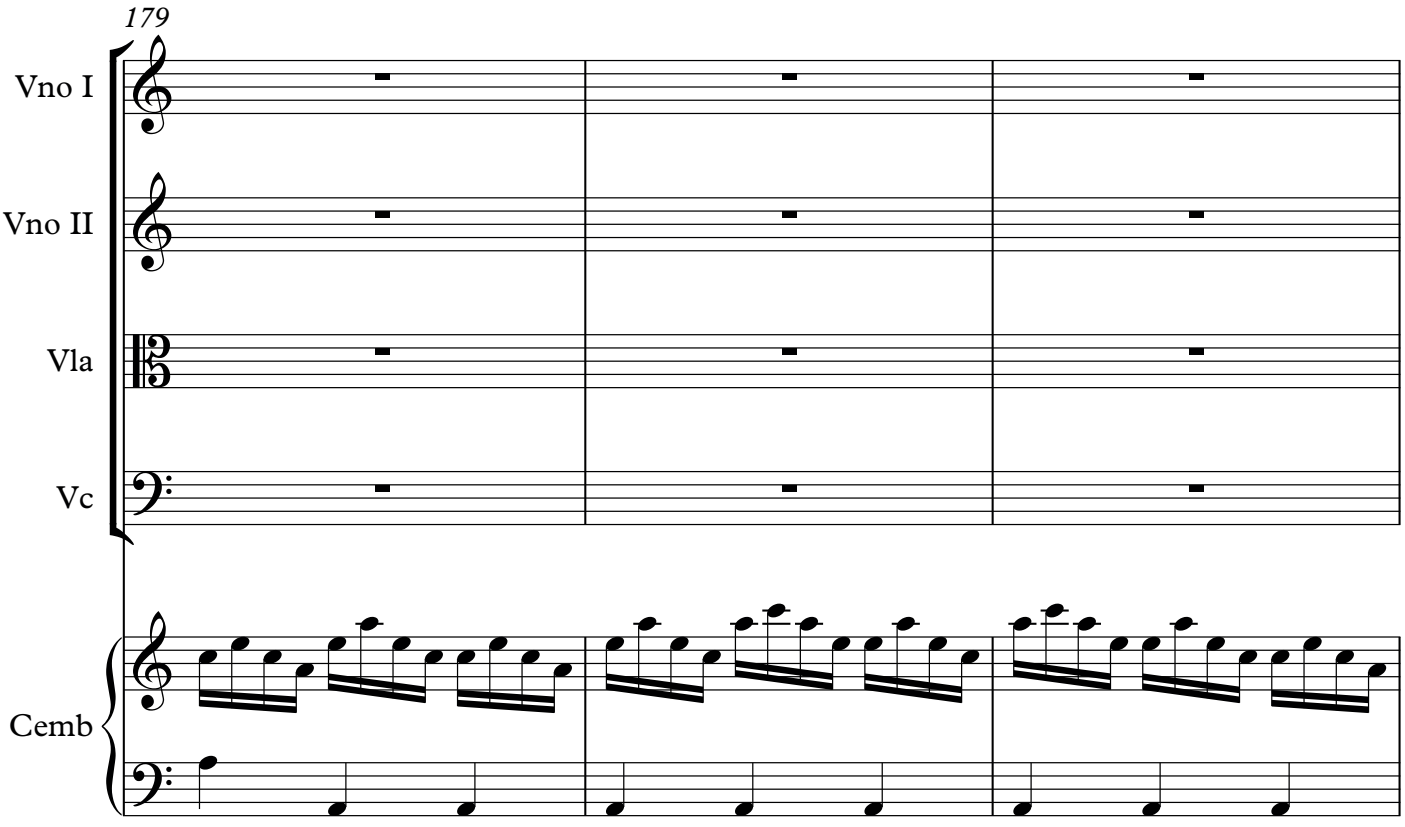
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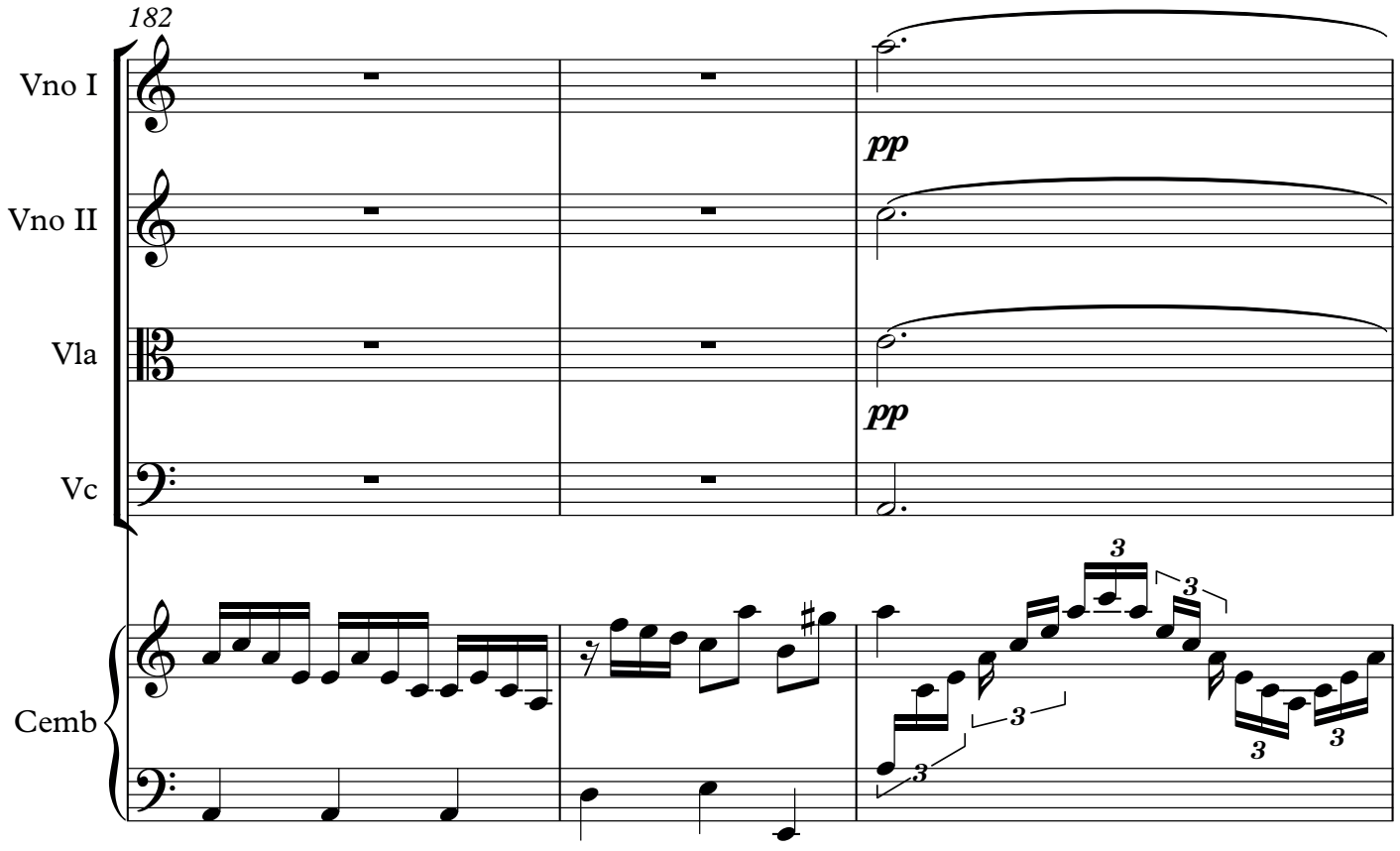
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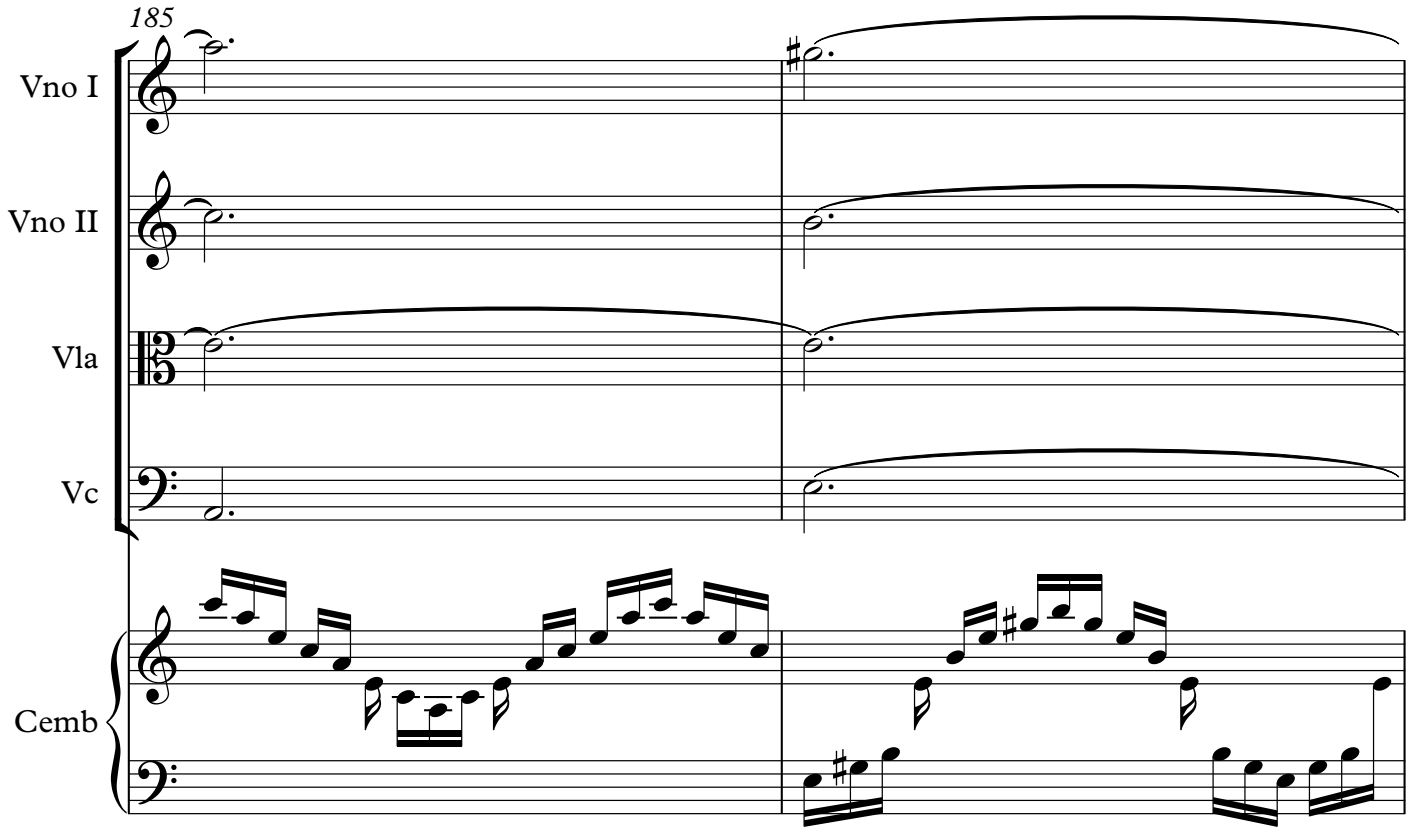
3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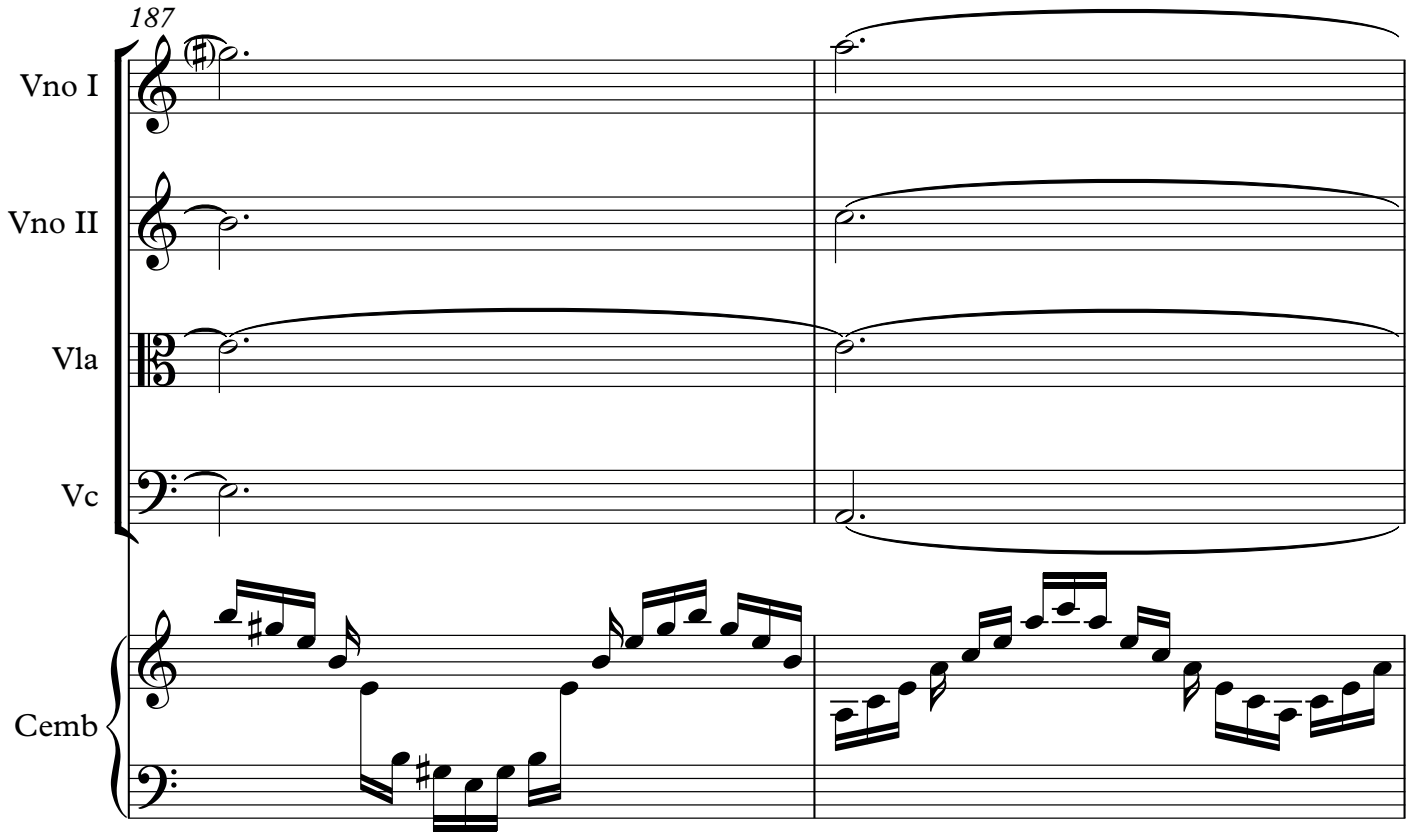
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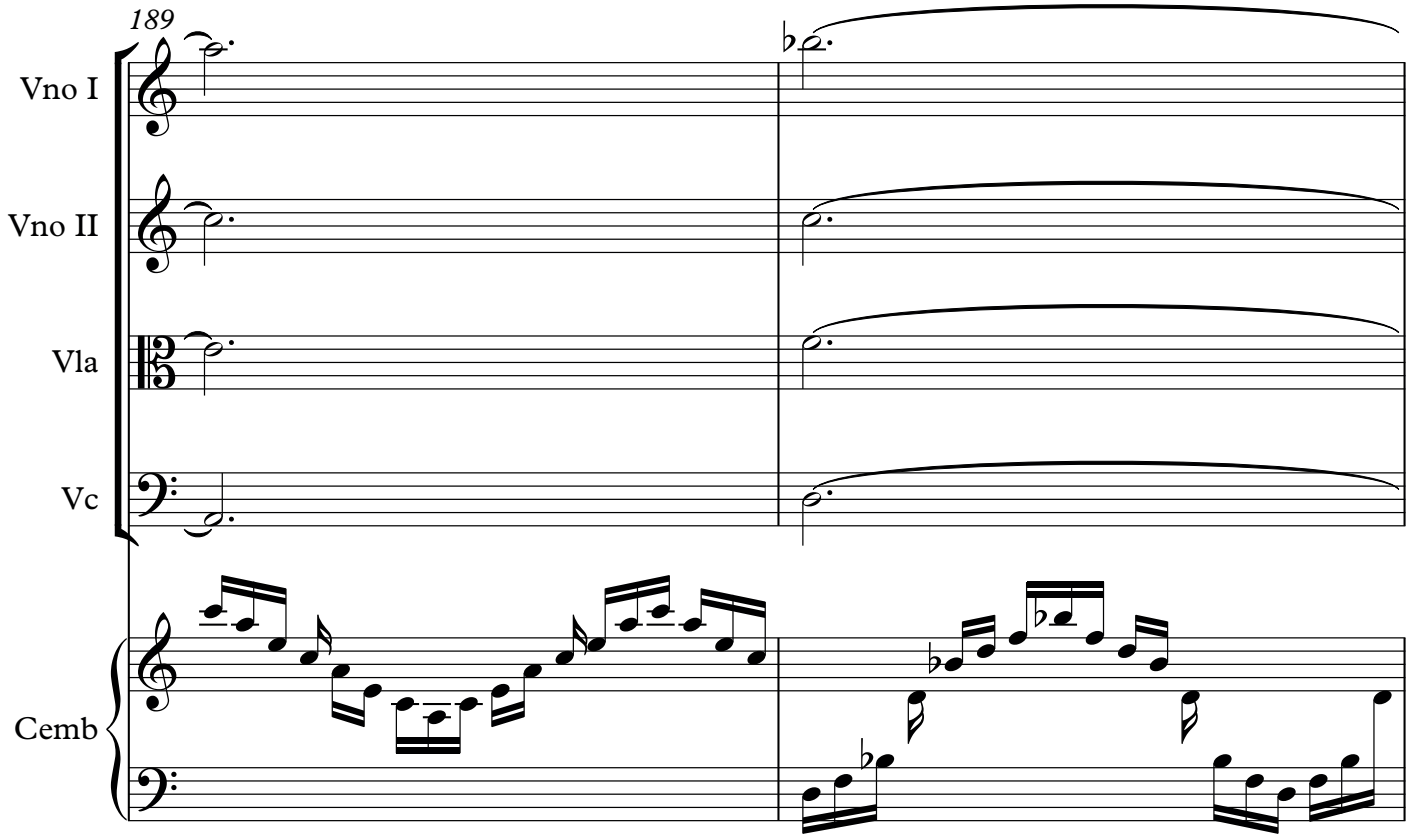
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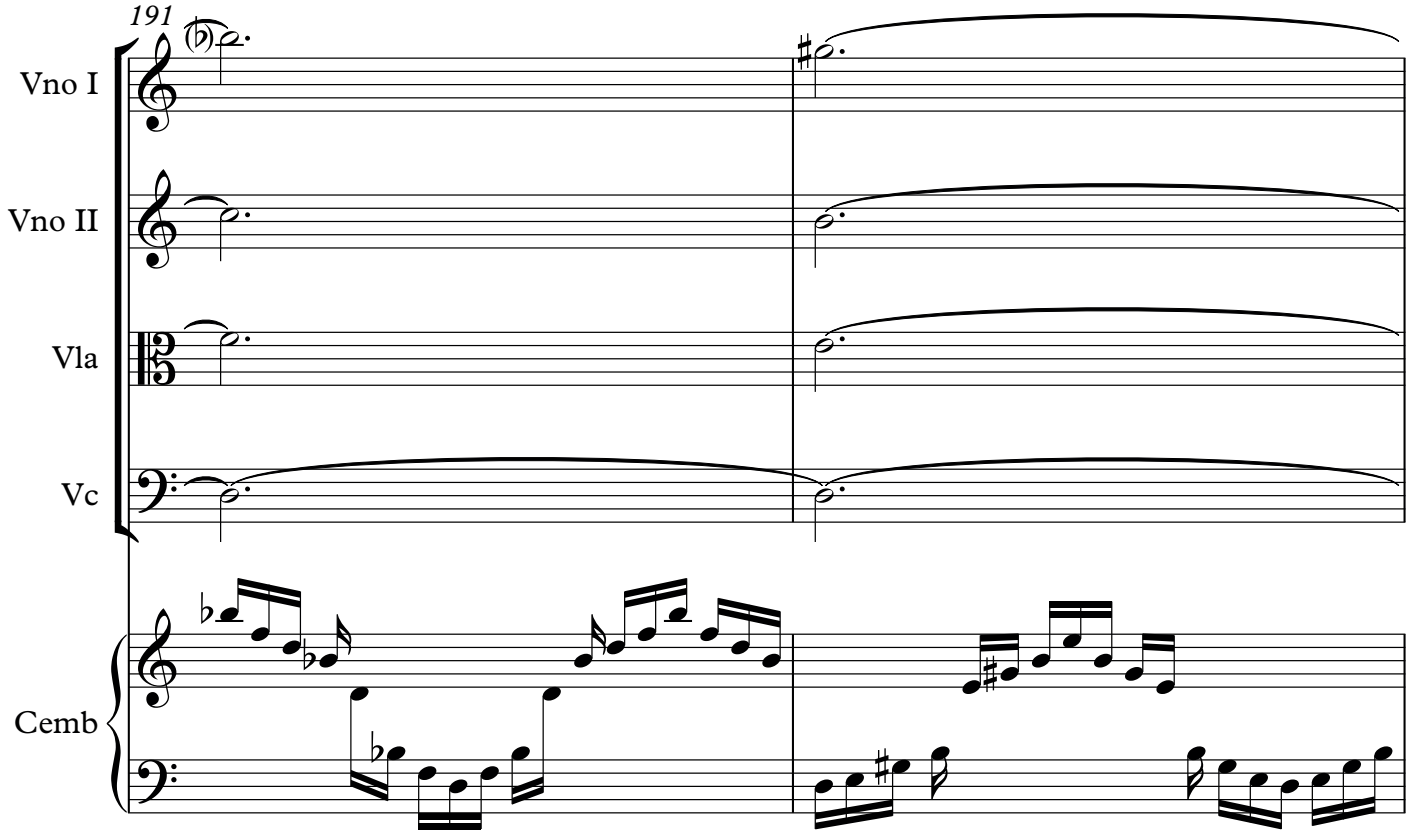
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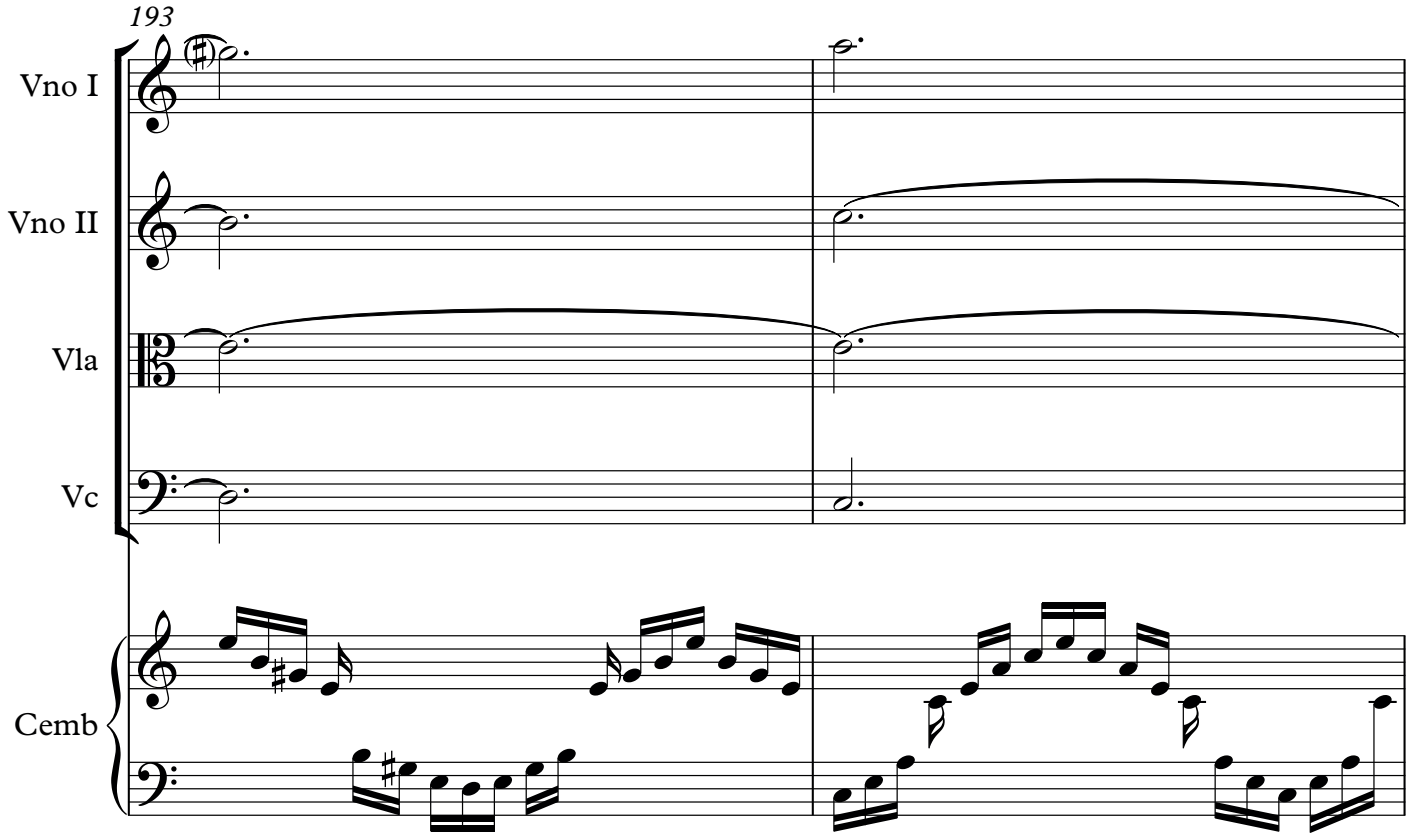
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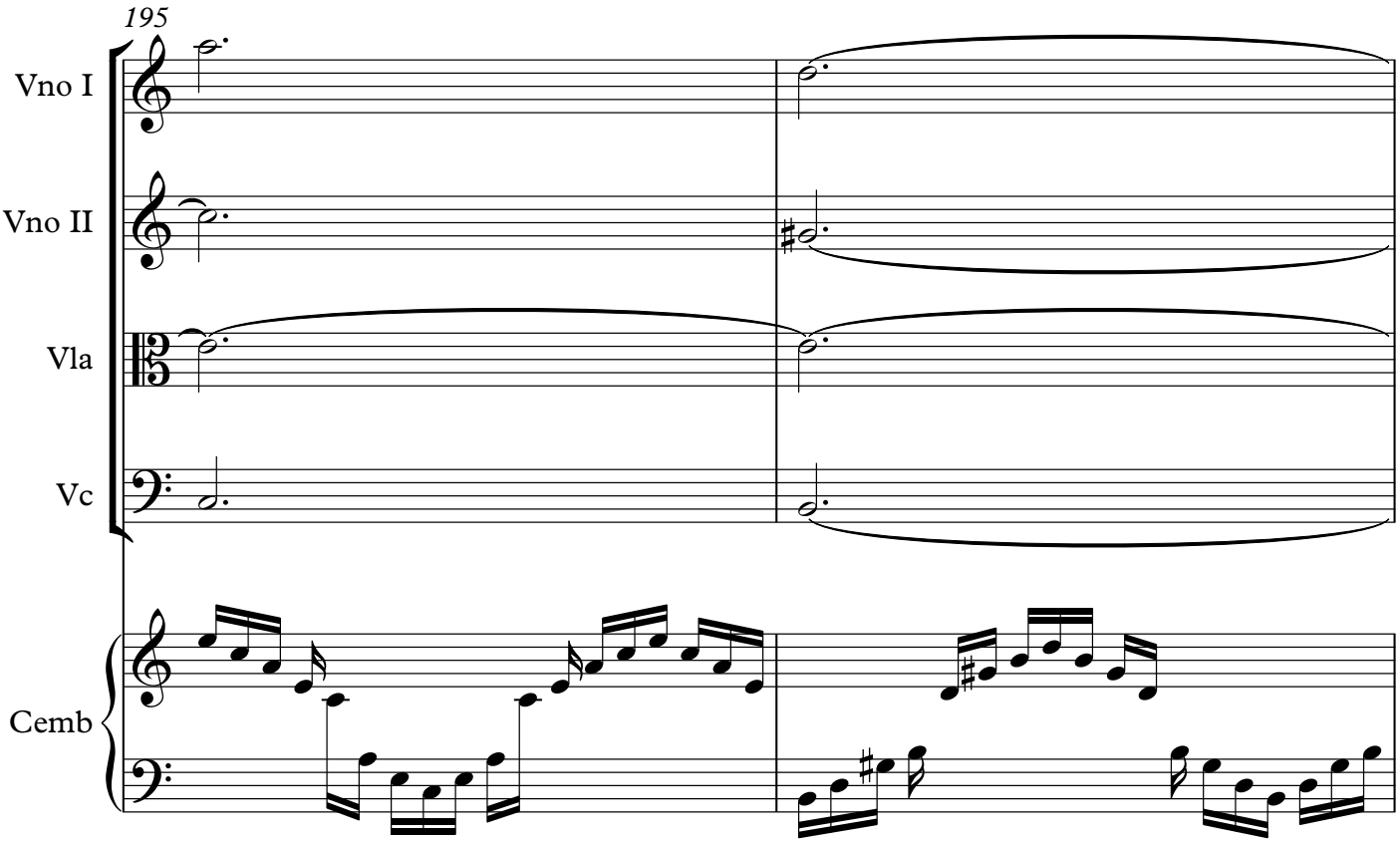
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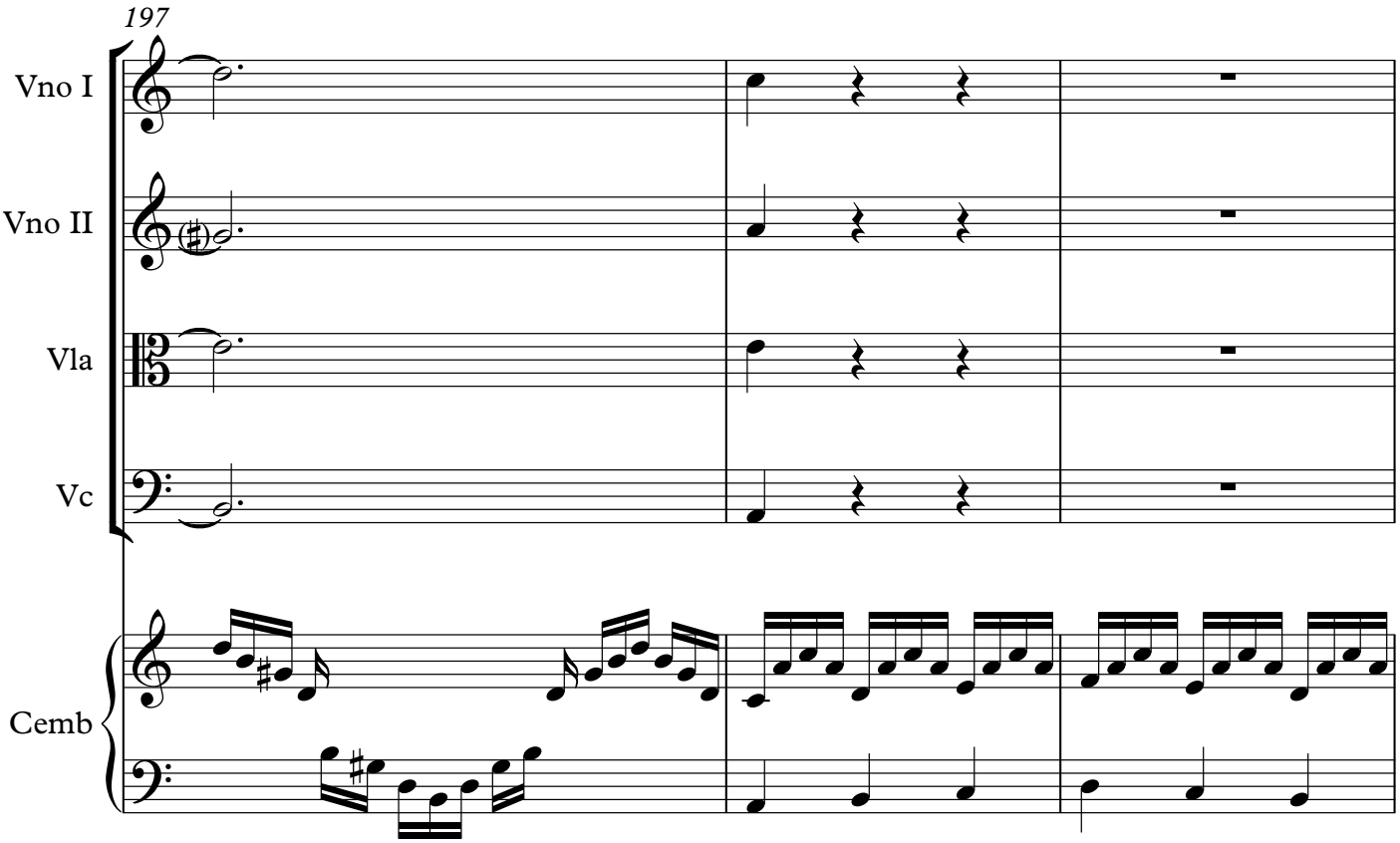
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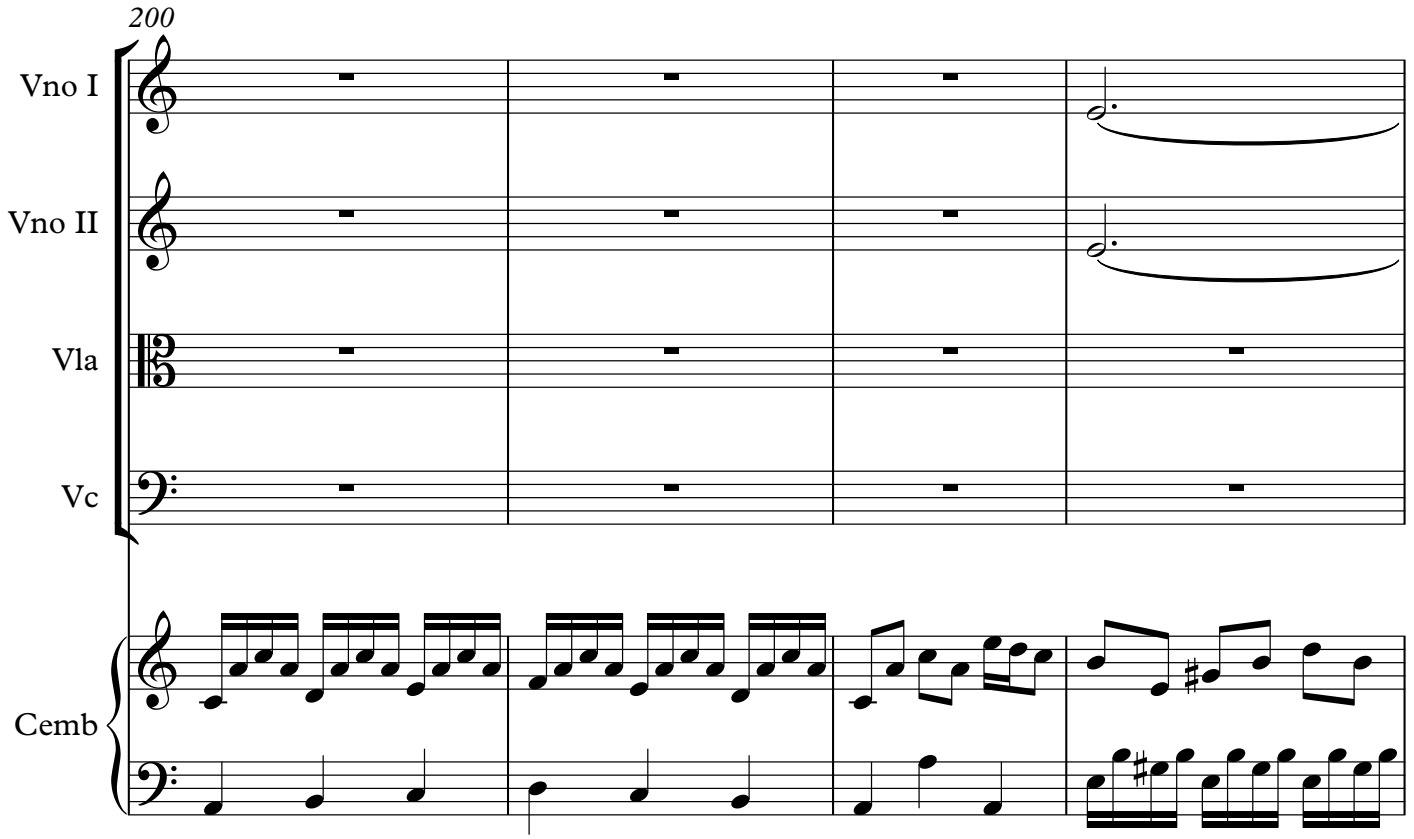
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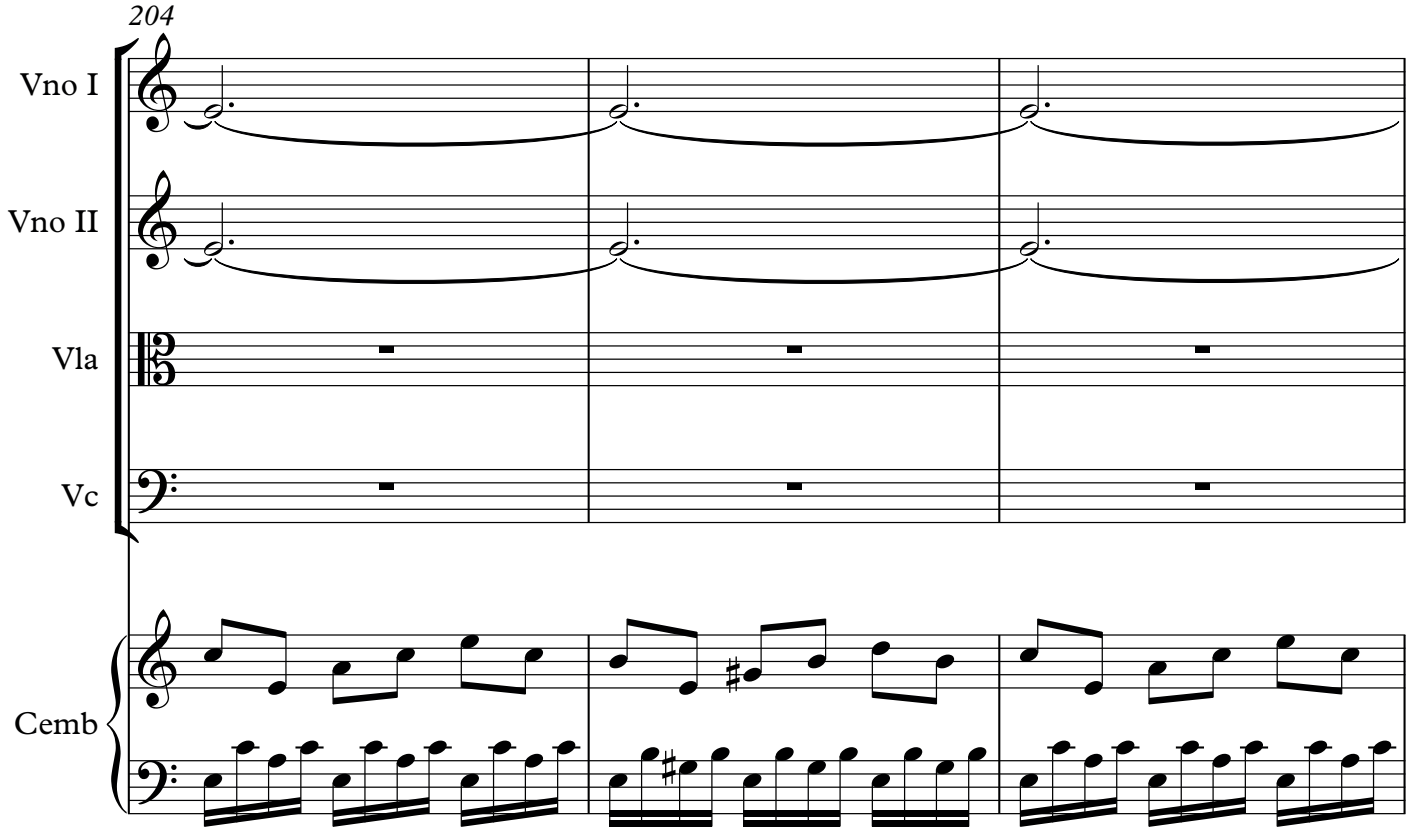
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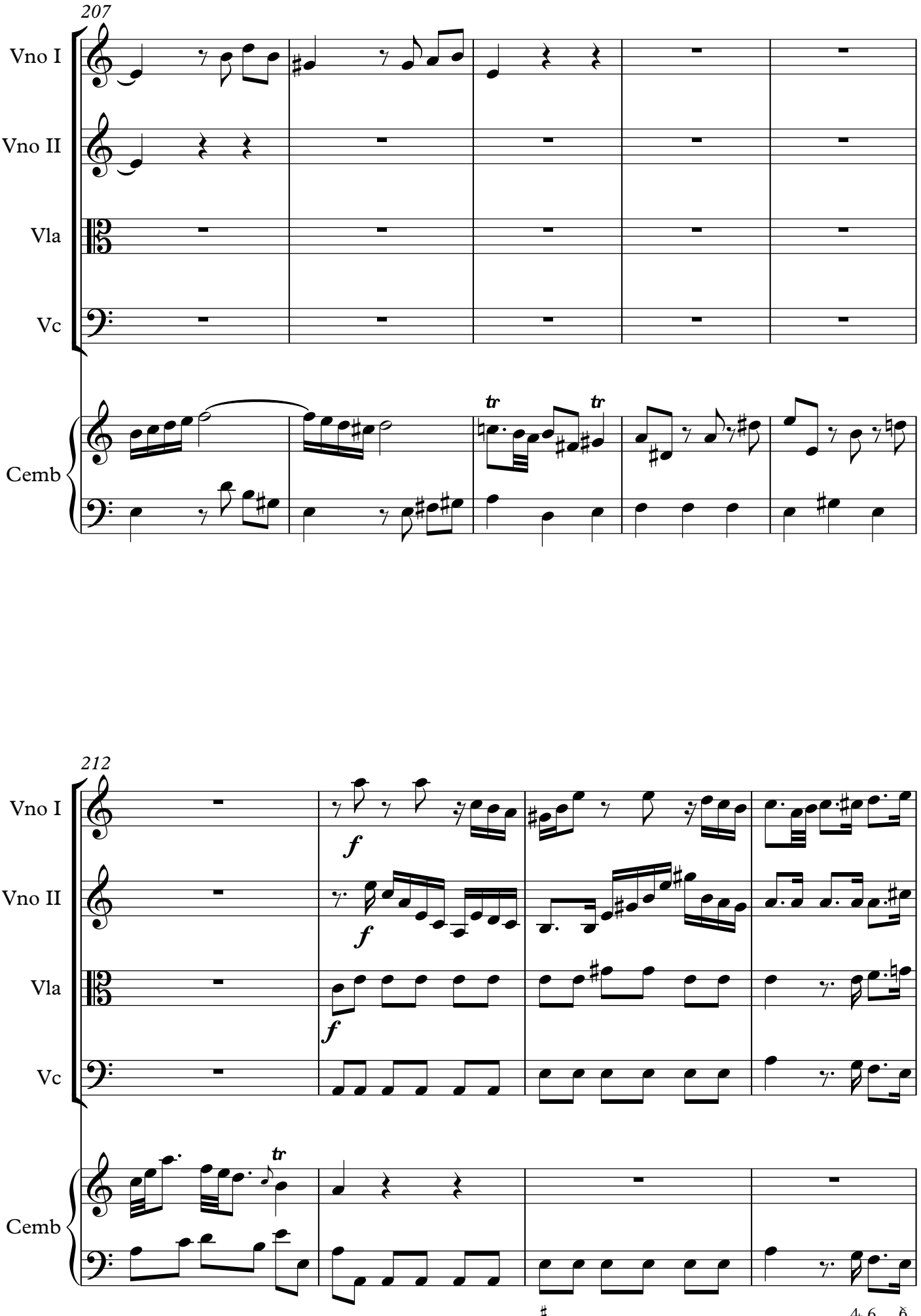
207
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212
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Vla
Vc
Cemb
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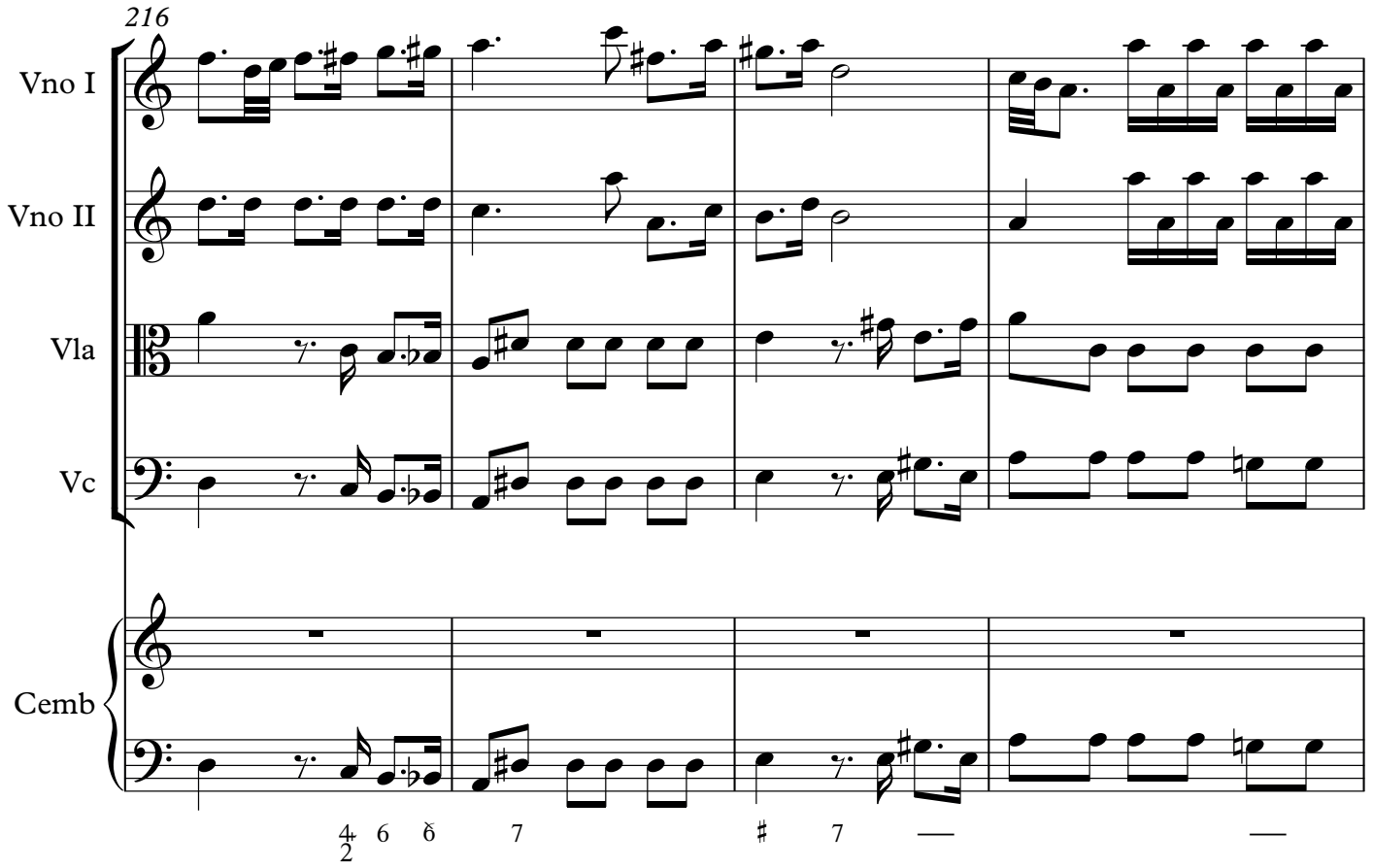
f
tr
4 6
2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Vc
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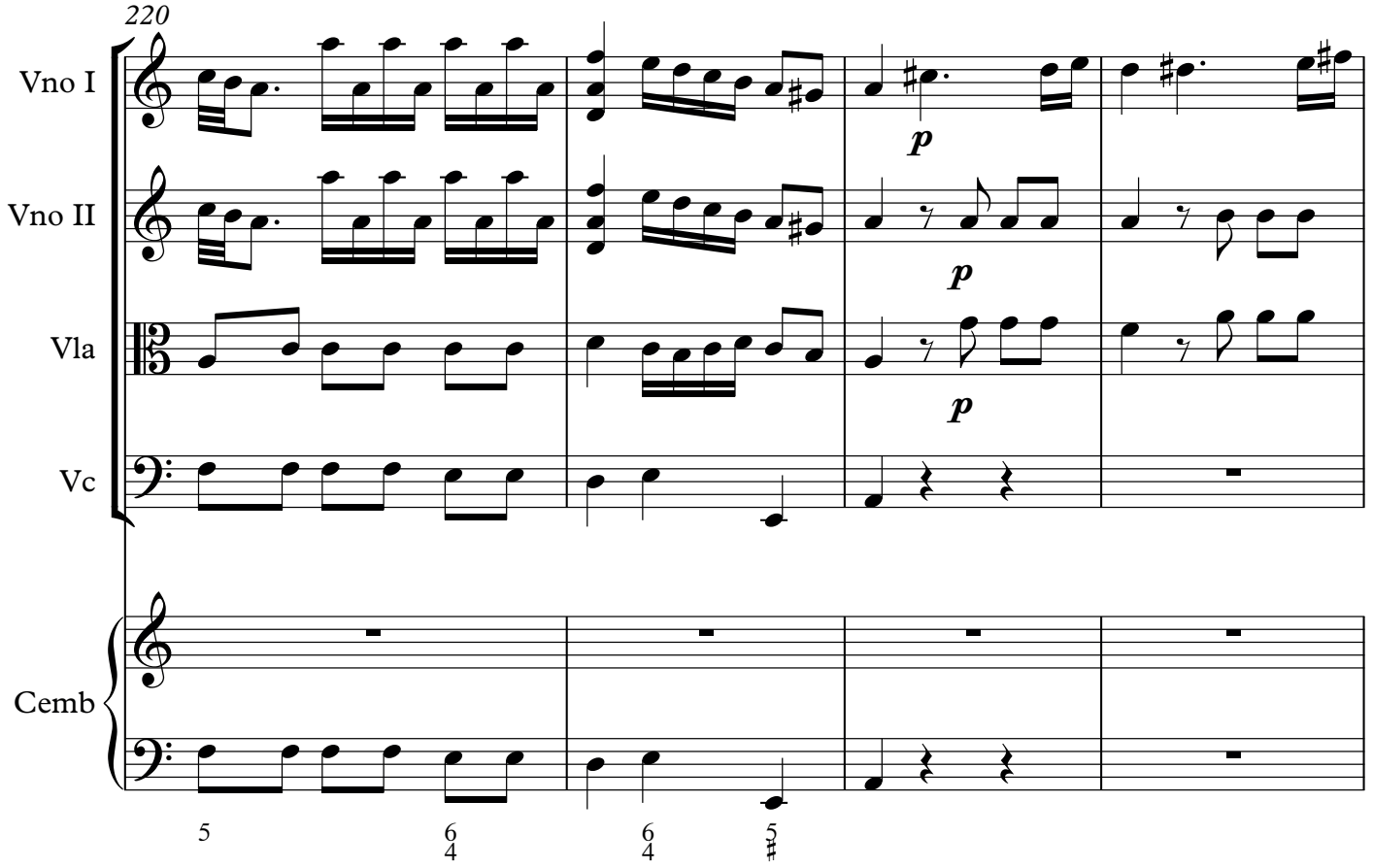
2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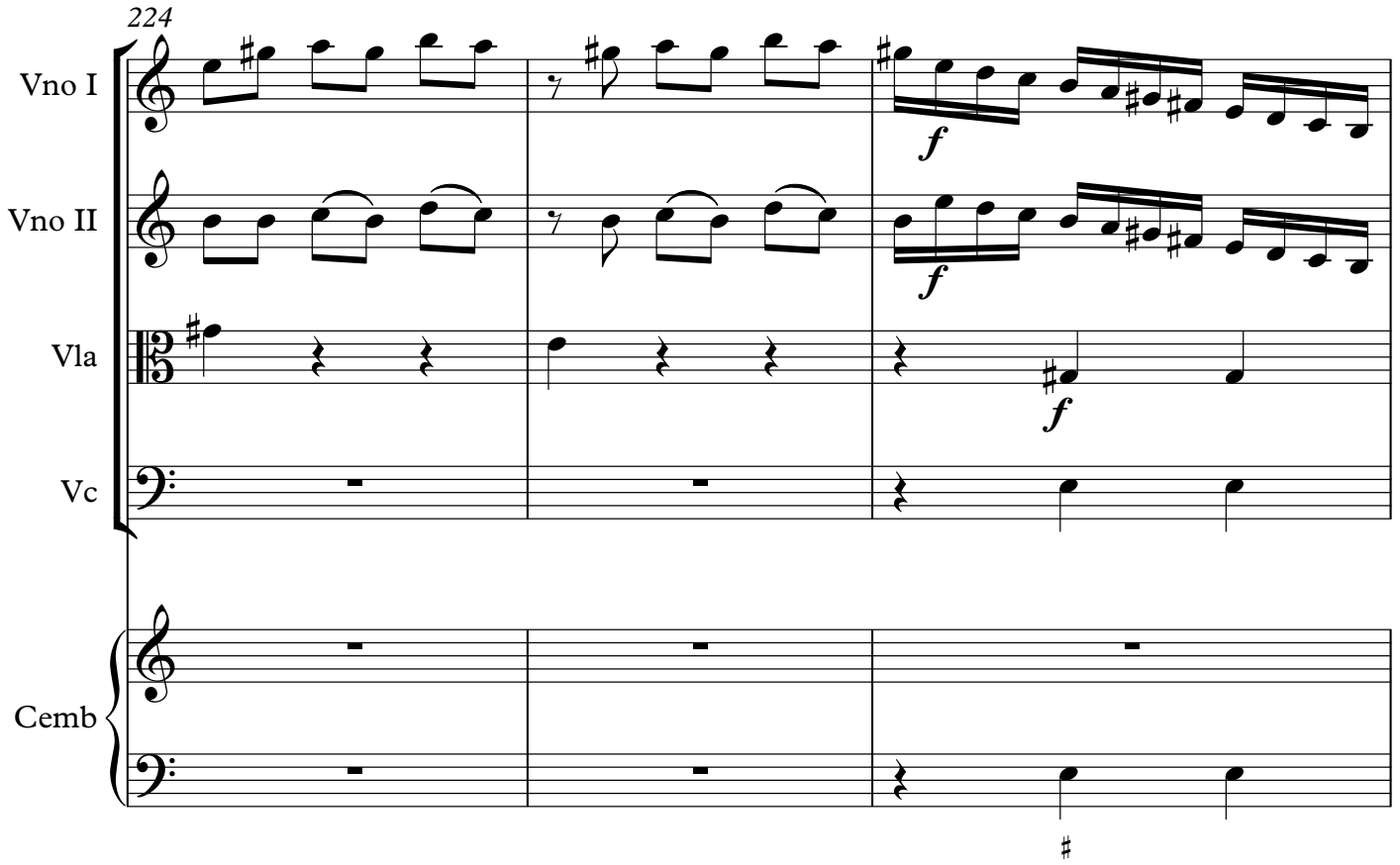
4 4 ♯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Vc
Cemb
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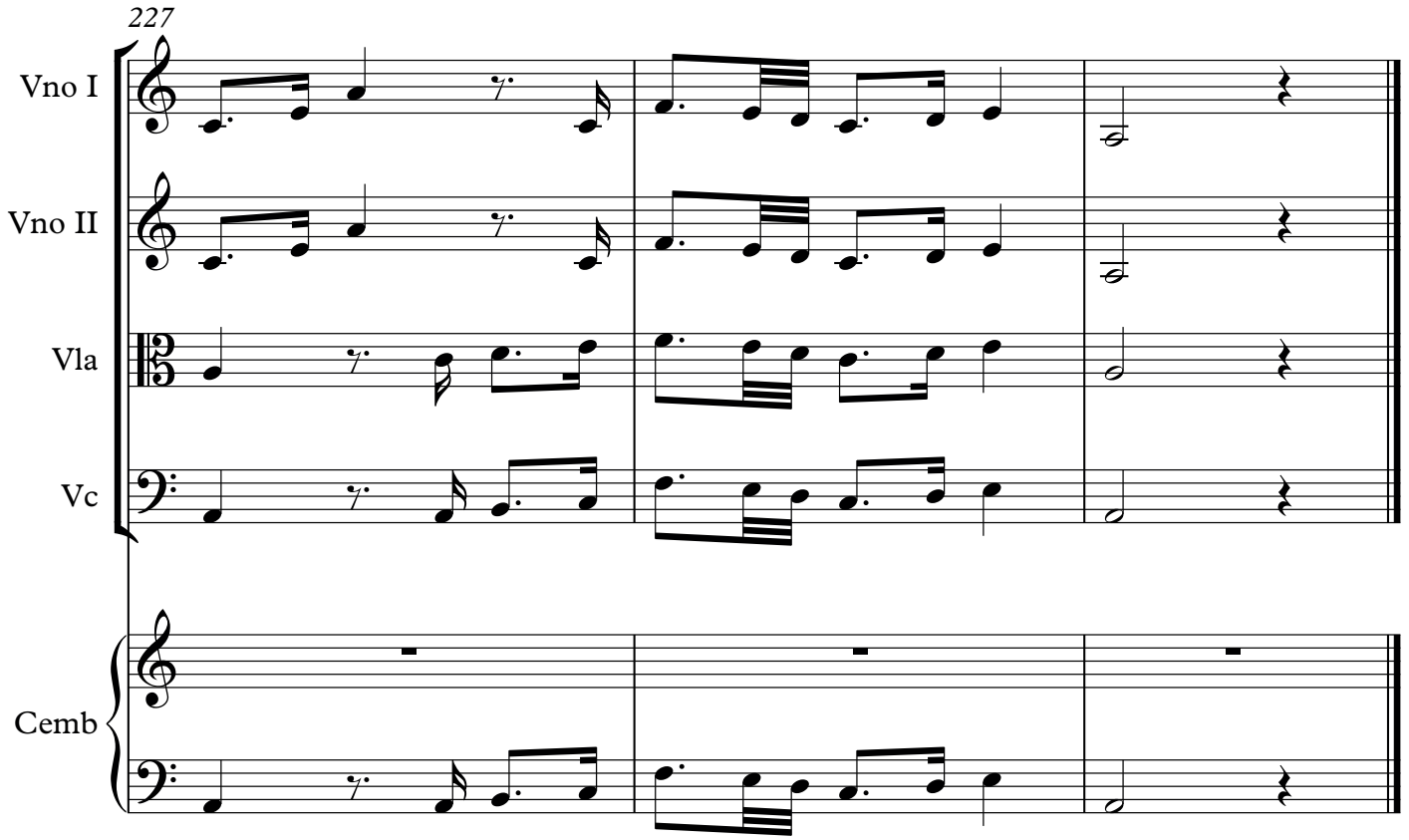
f
f


227
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Vno II
Vla
Vc
Cemb

ISMN: 979-0-801570-14-7

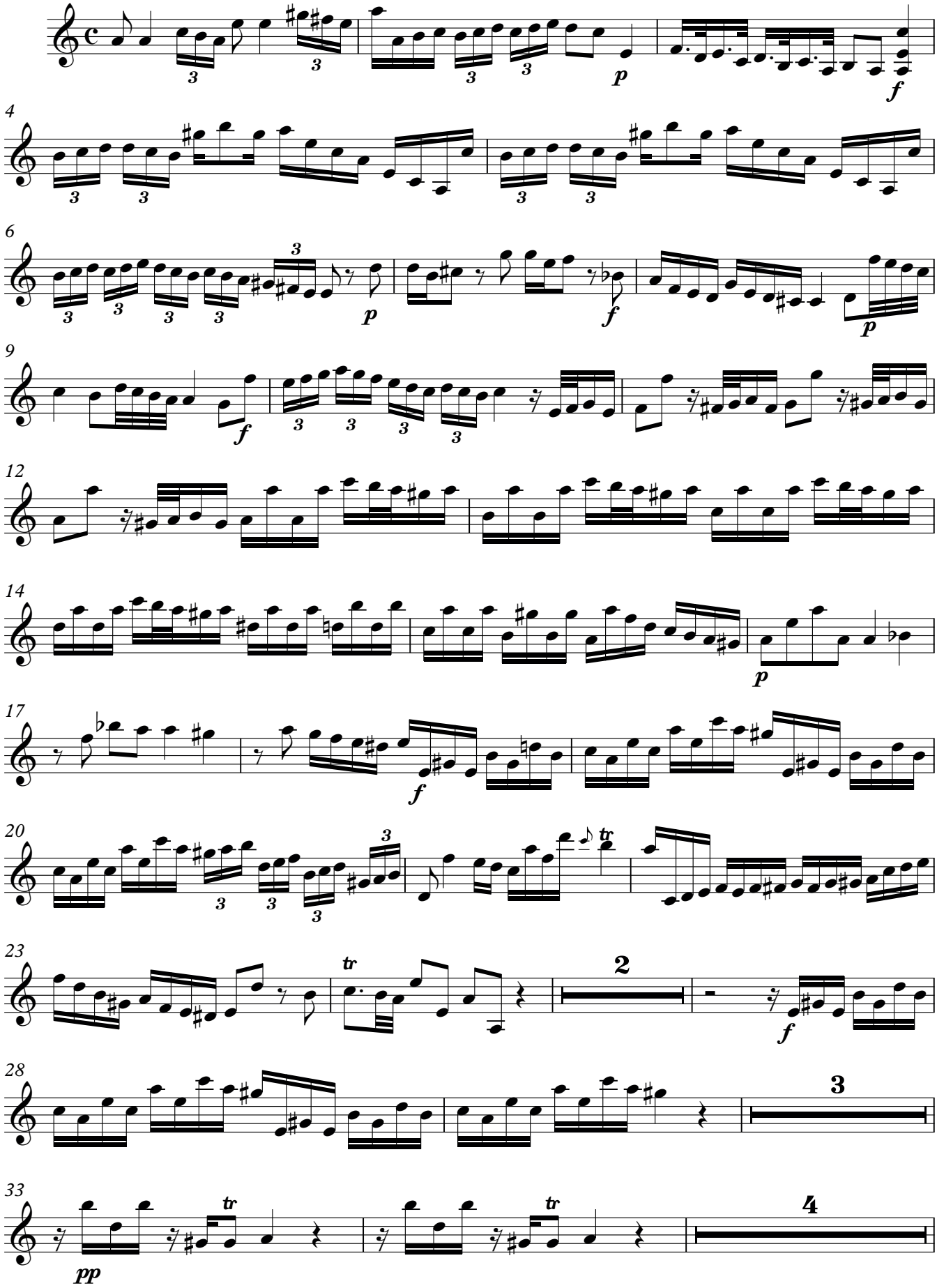
Violino I

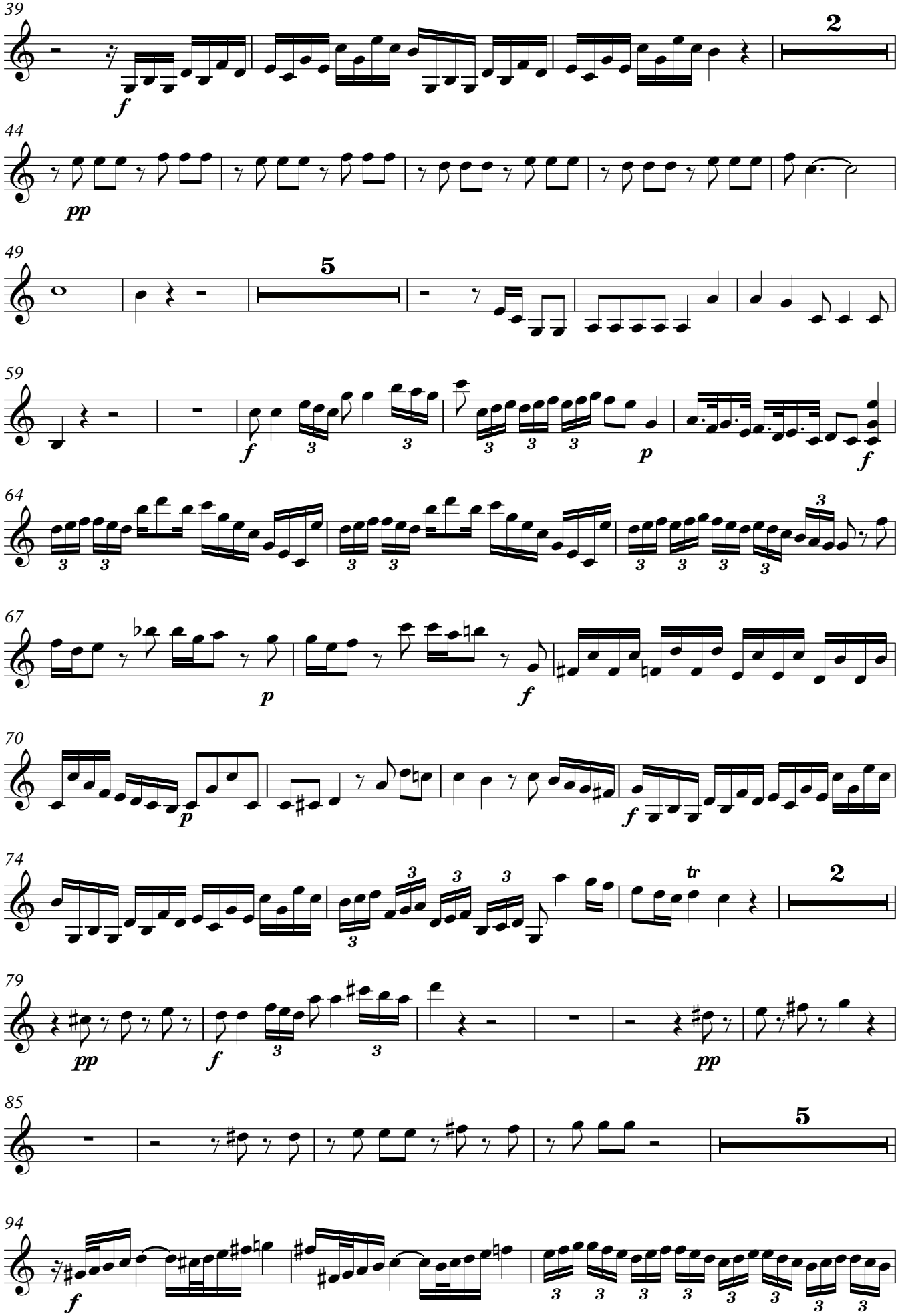
Violino I

Concerto a 5

Christoph Schaffrath

Poco Allegro

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94
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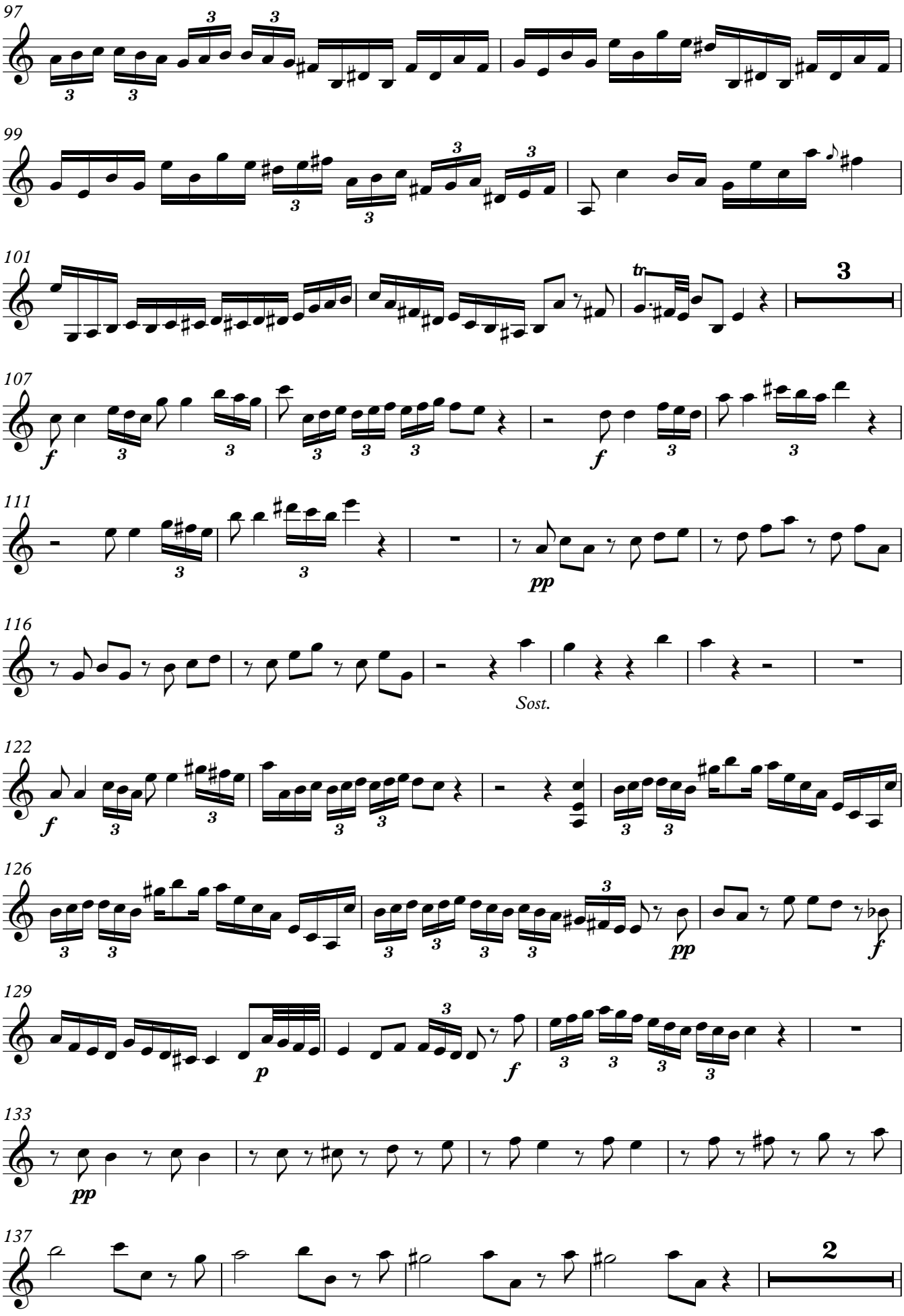
97
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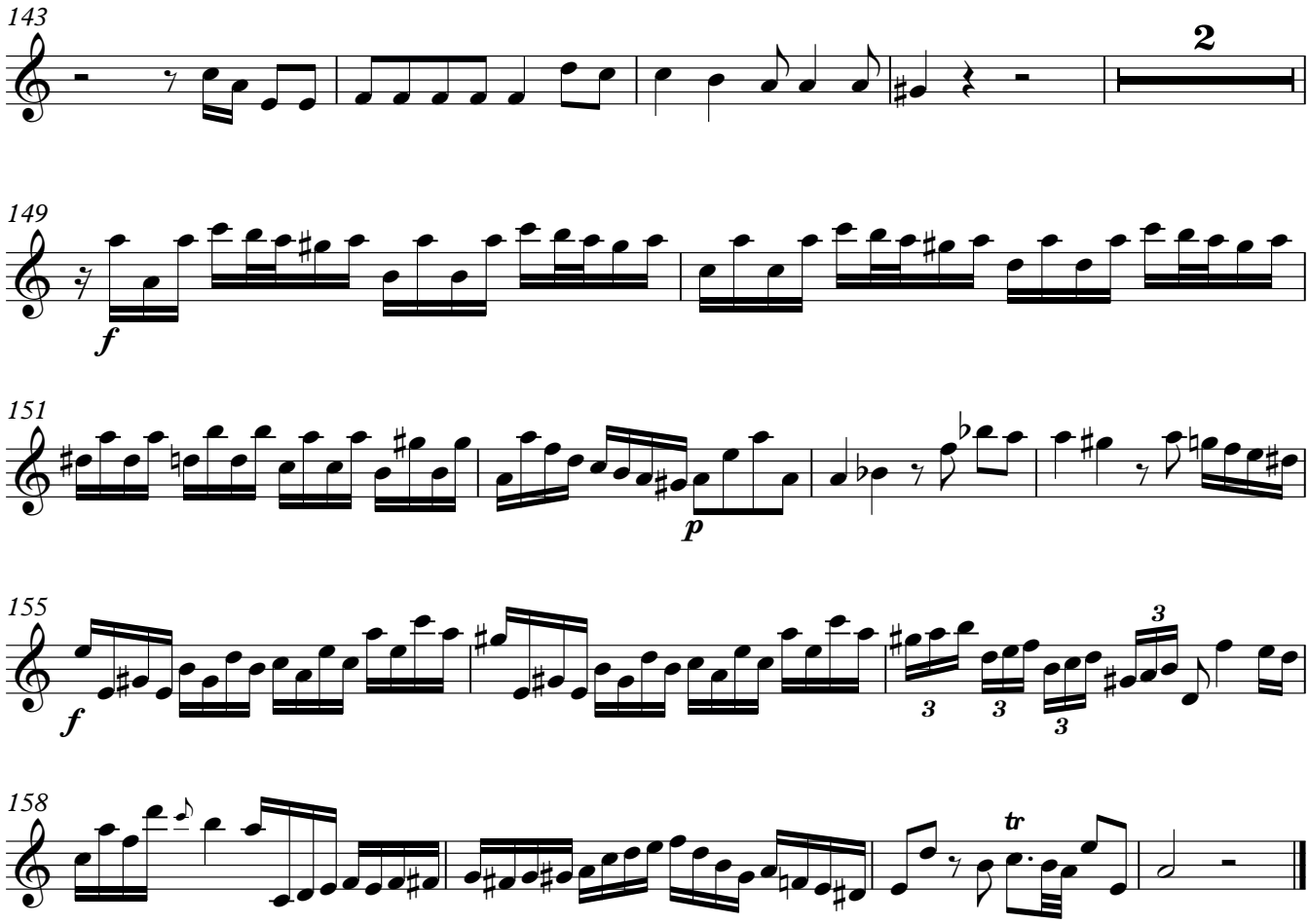
pp
137
2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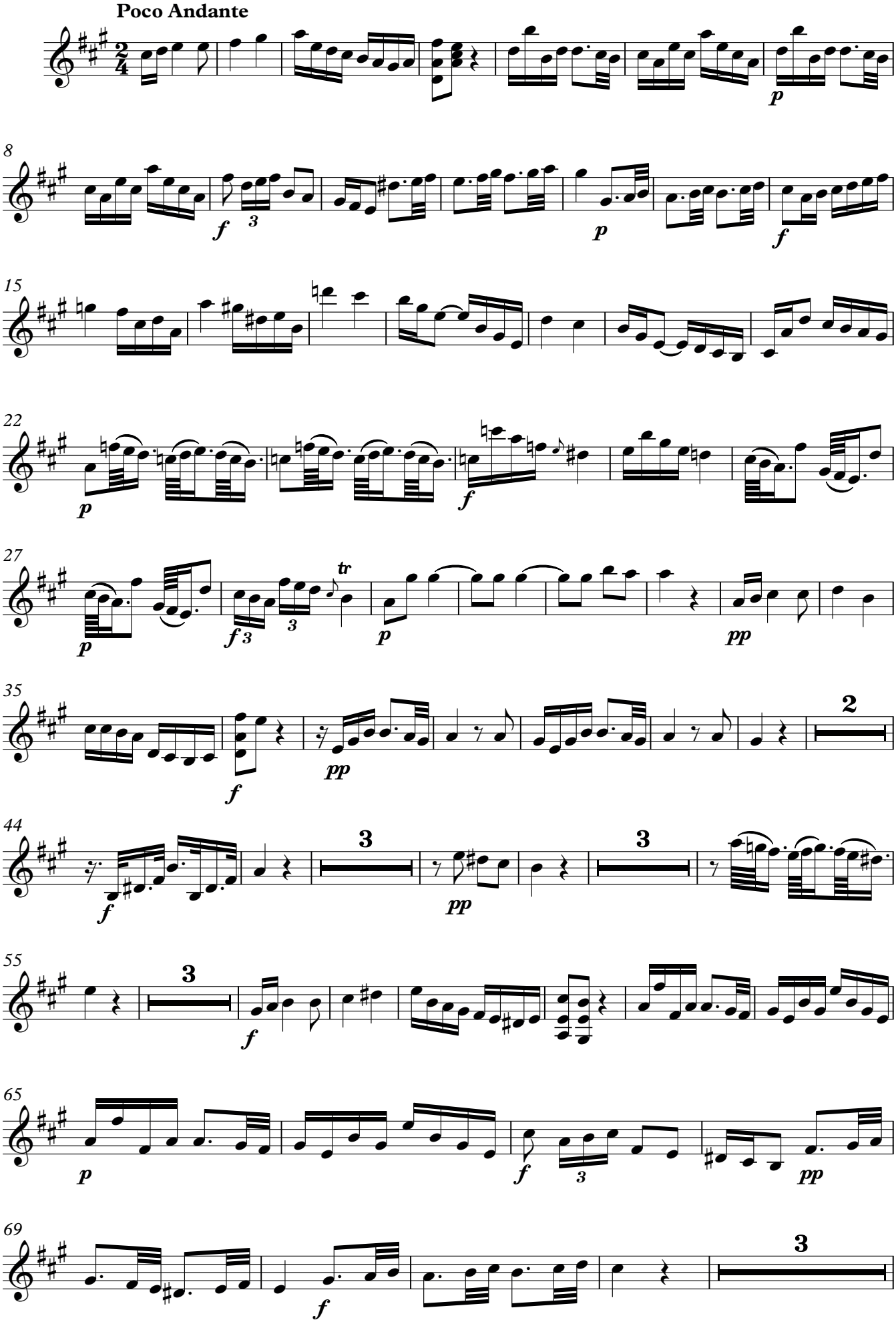
158
tr


Poco Andante
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p
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27
p
f 3
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tr
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65
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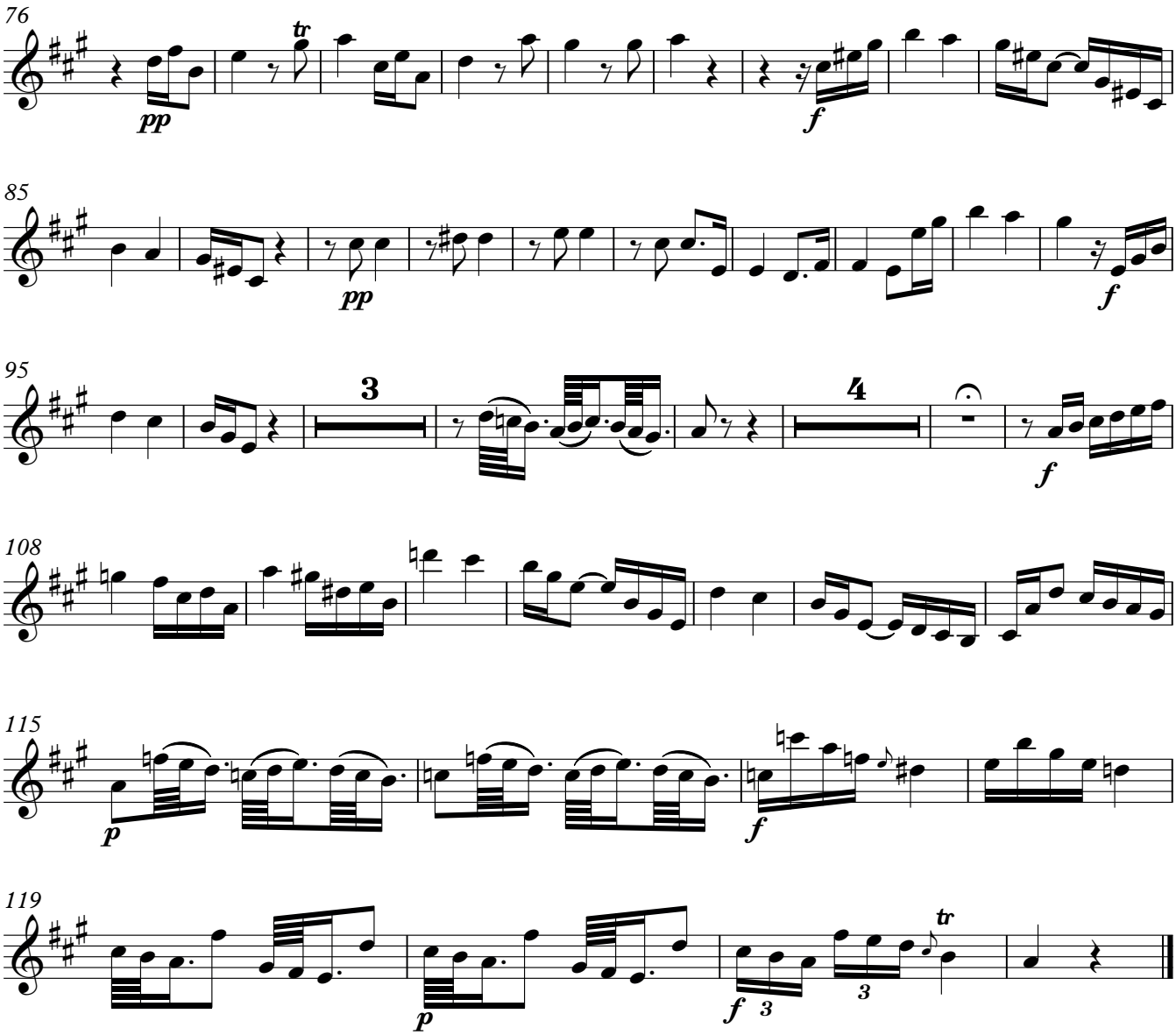
f
3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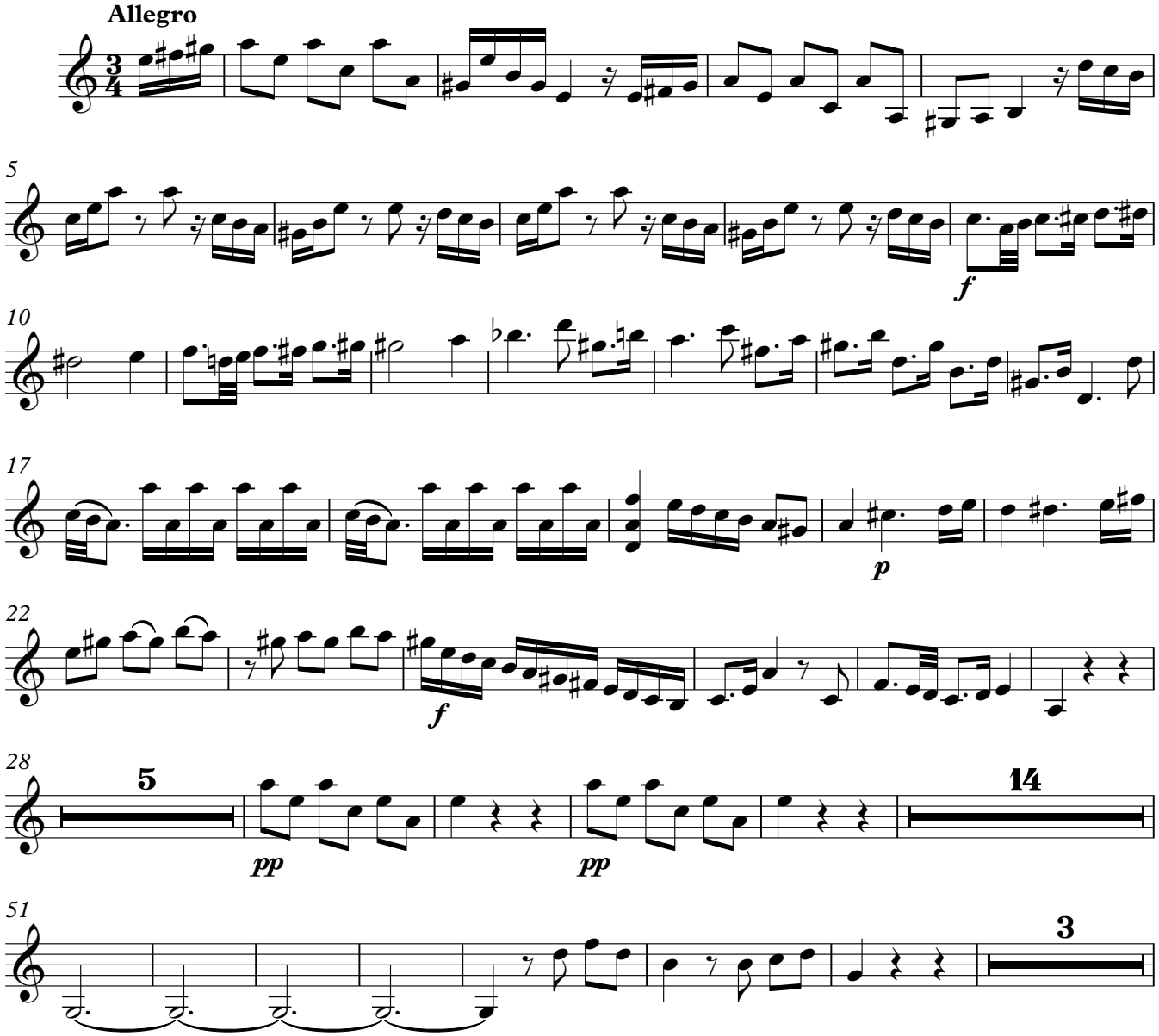
Allegro
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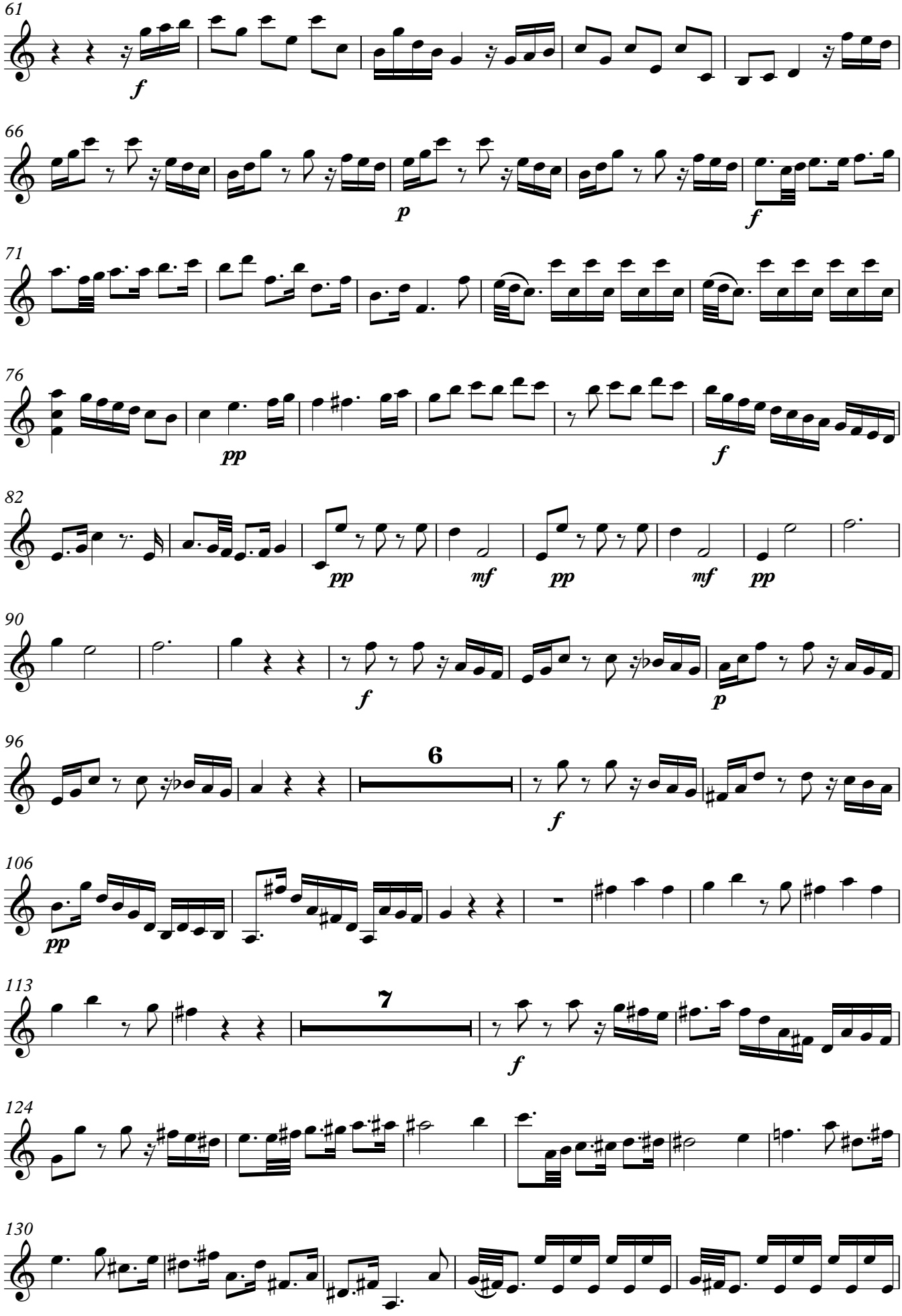
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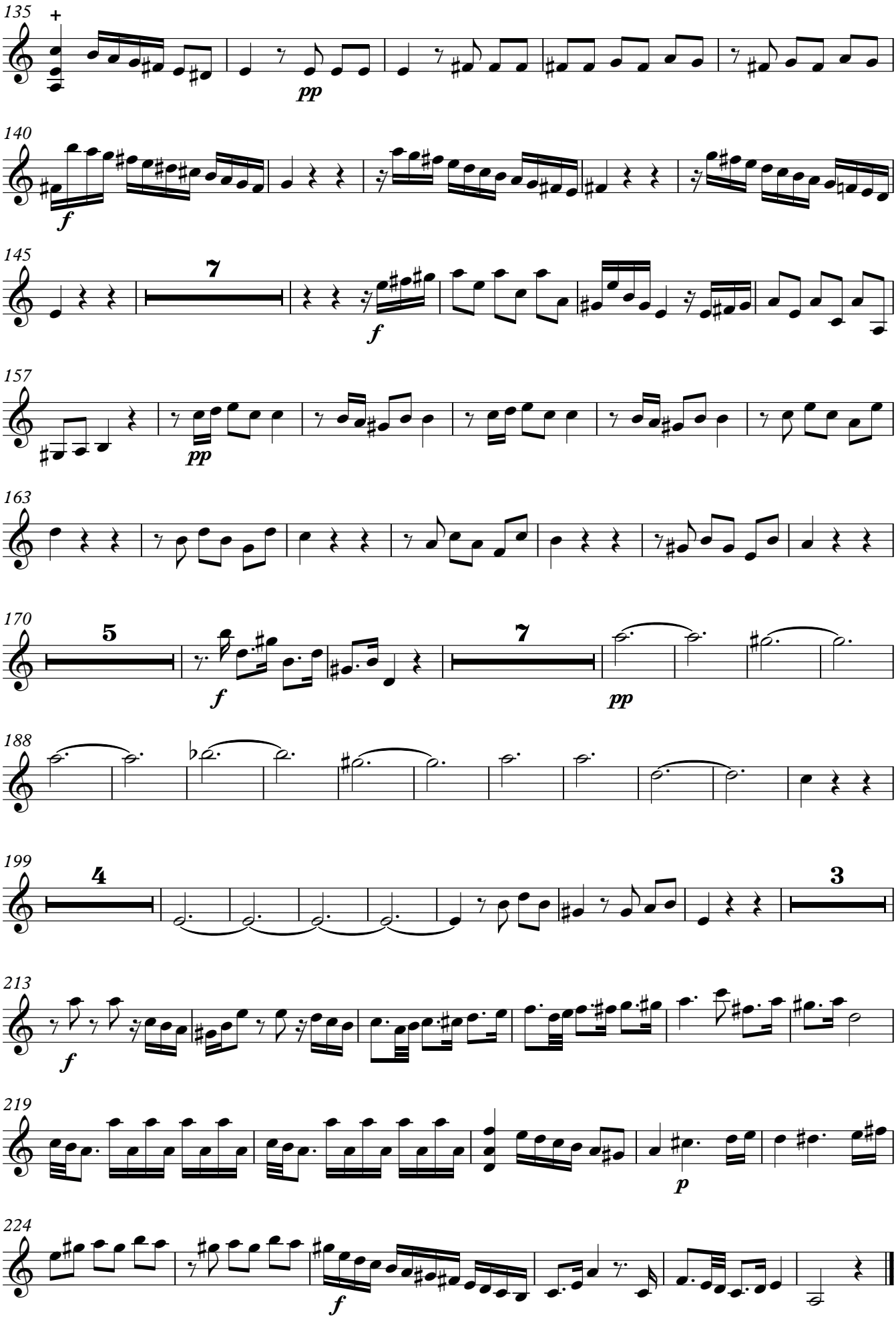
124
130


135
140
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163
170
188
199
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4
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p

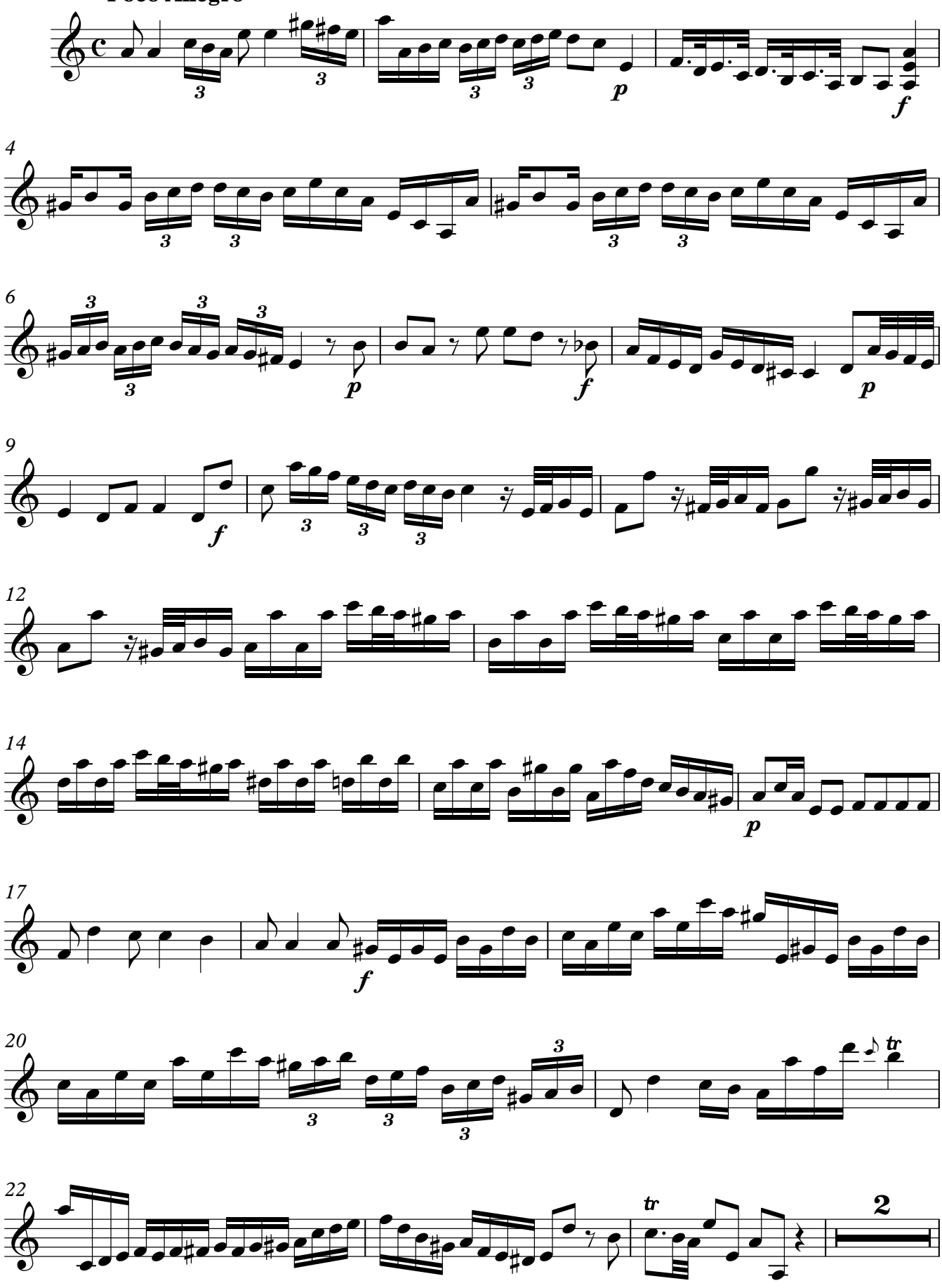
Violino II

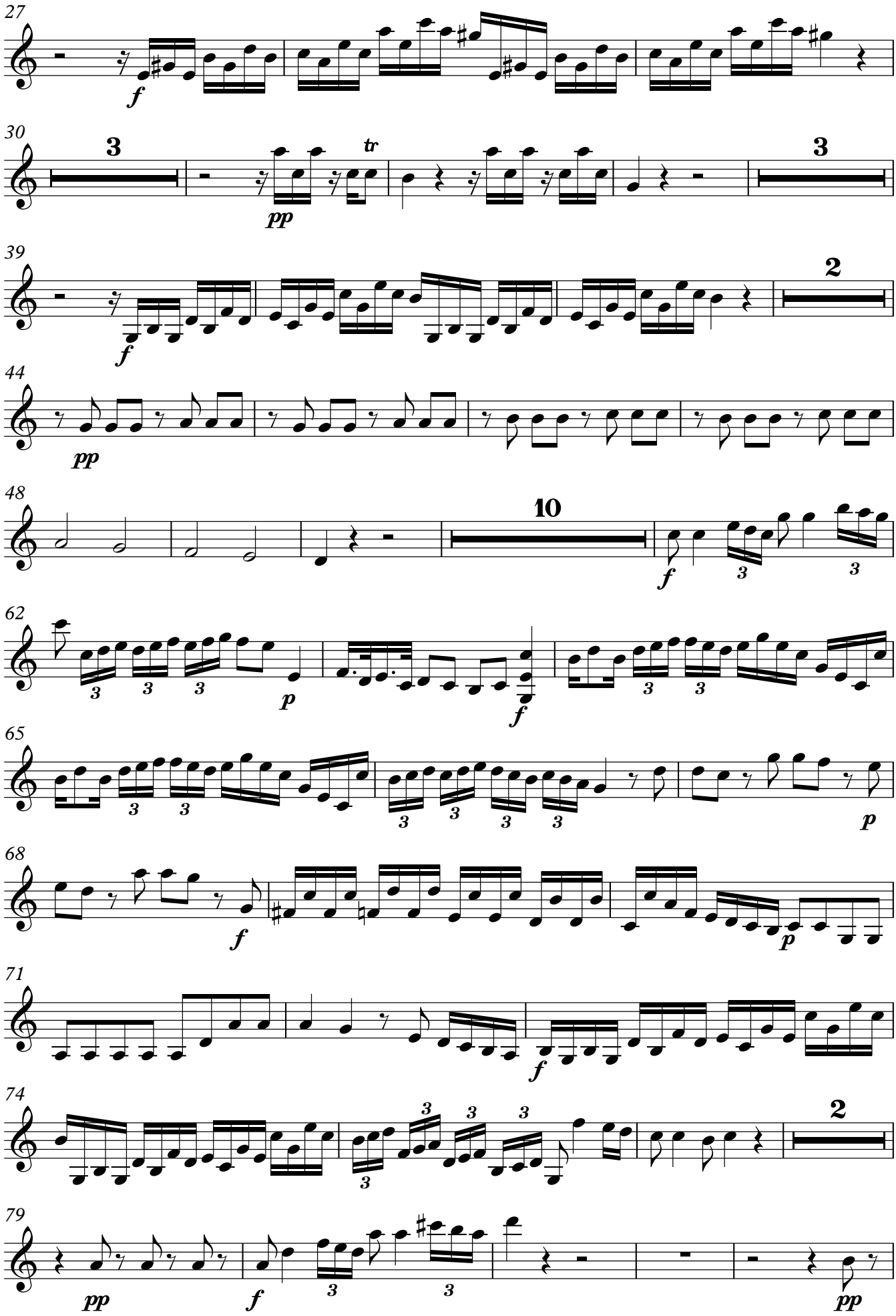
Violino II

Concerto a 5

Christoph Schaffrath

Poco Allegro

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p
71
f
74
2
79
pp
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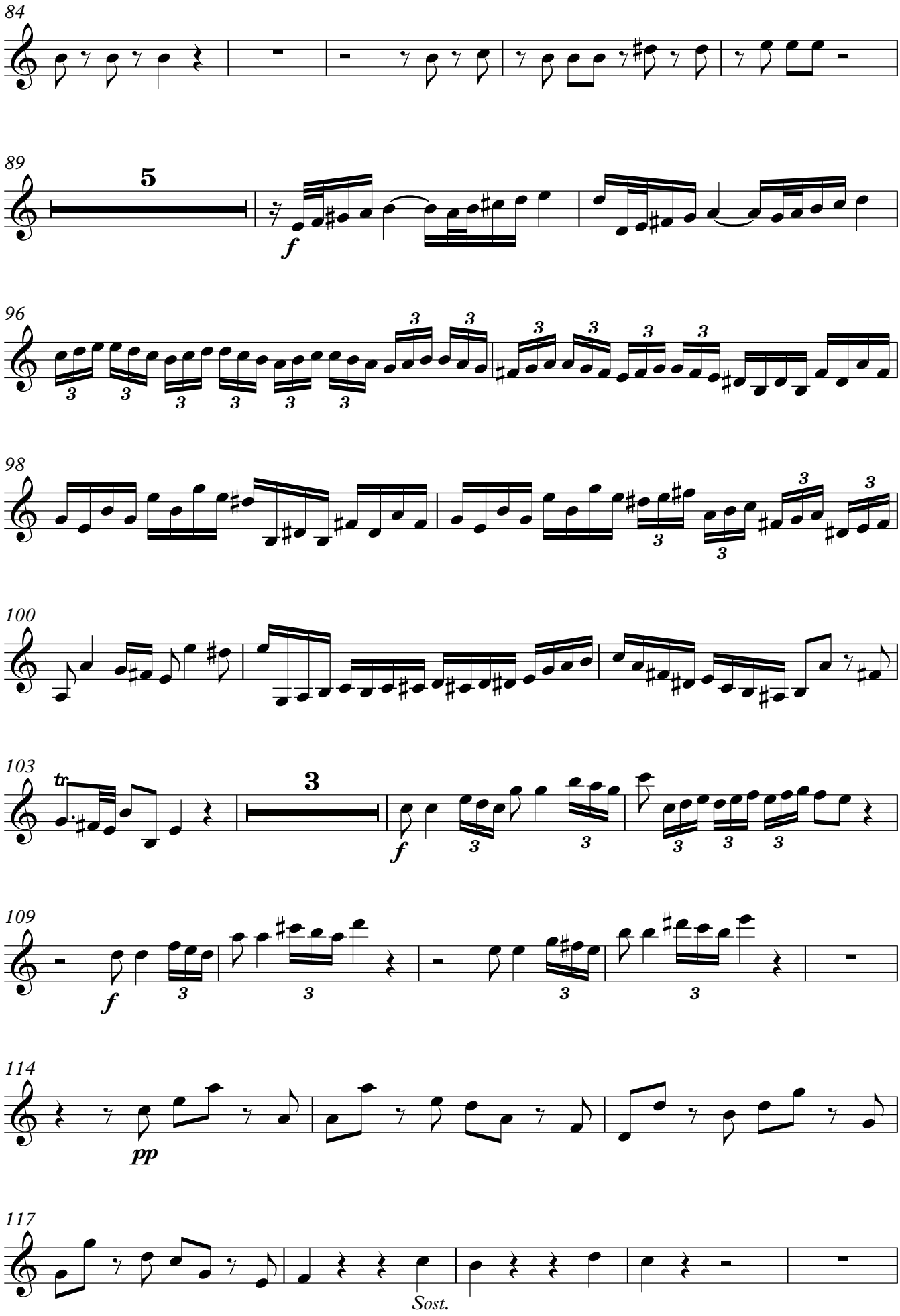
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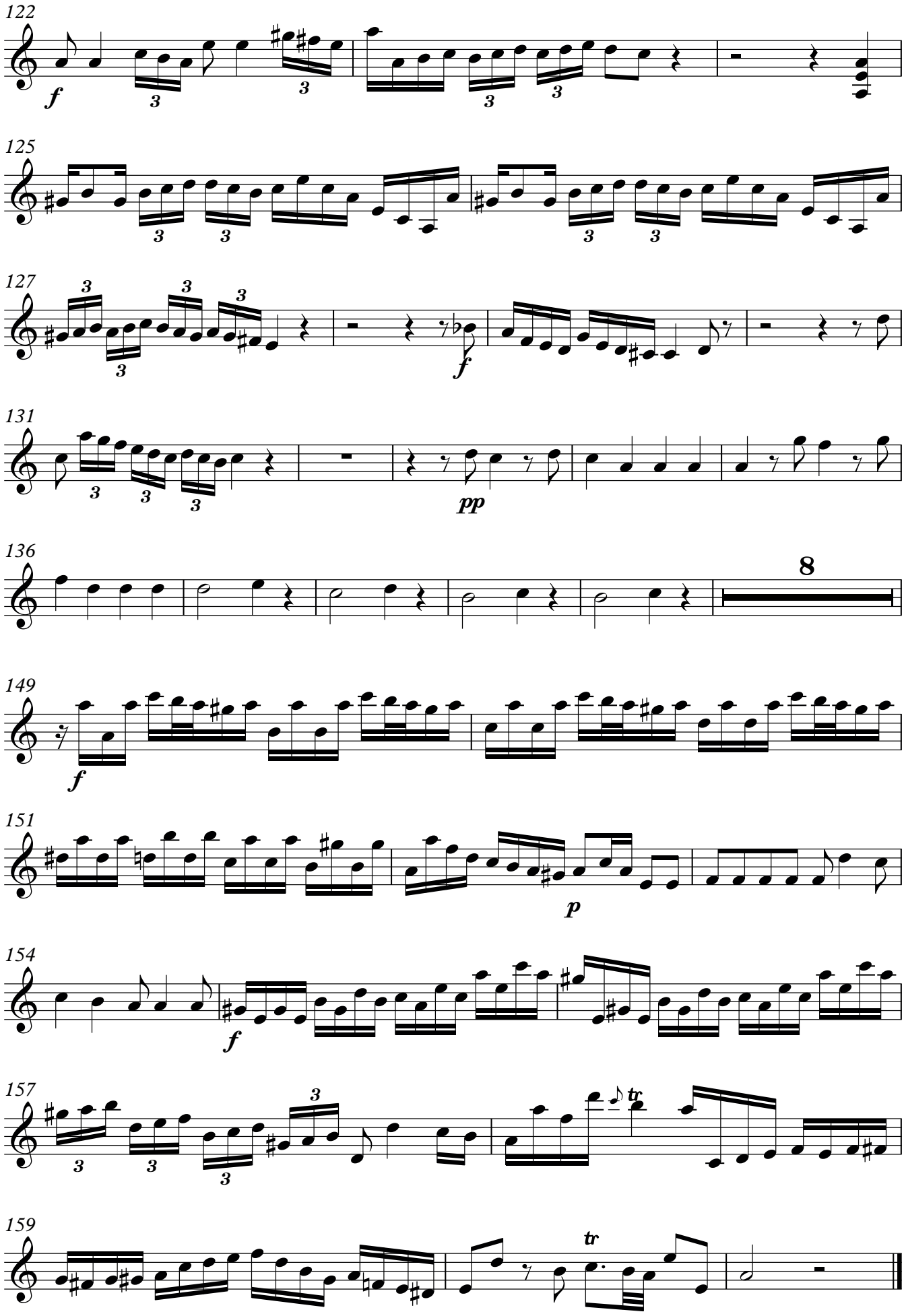
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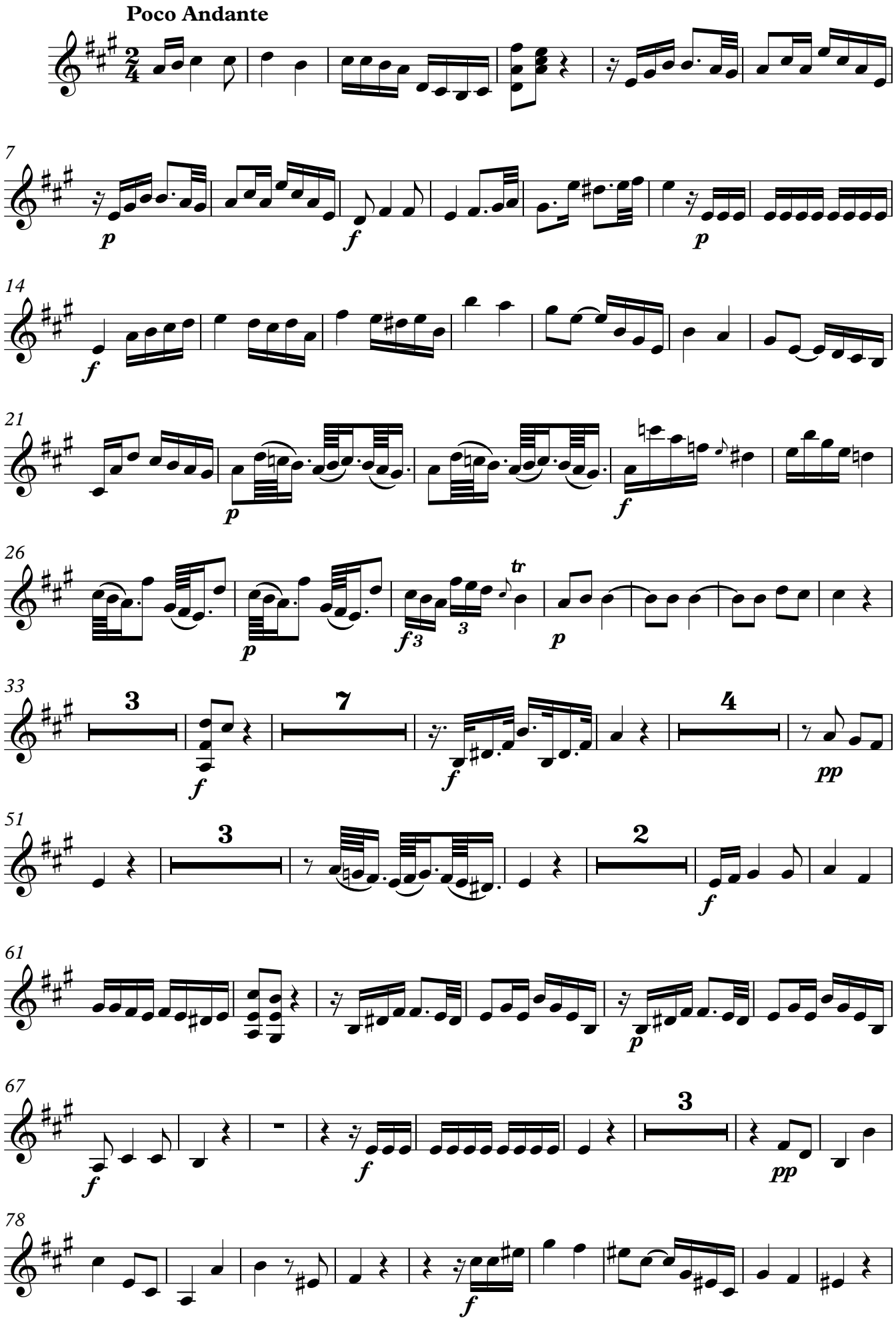
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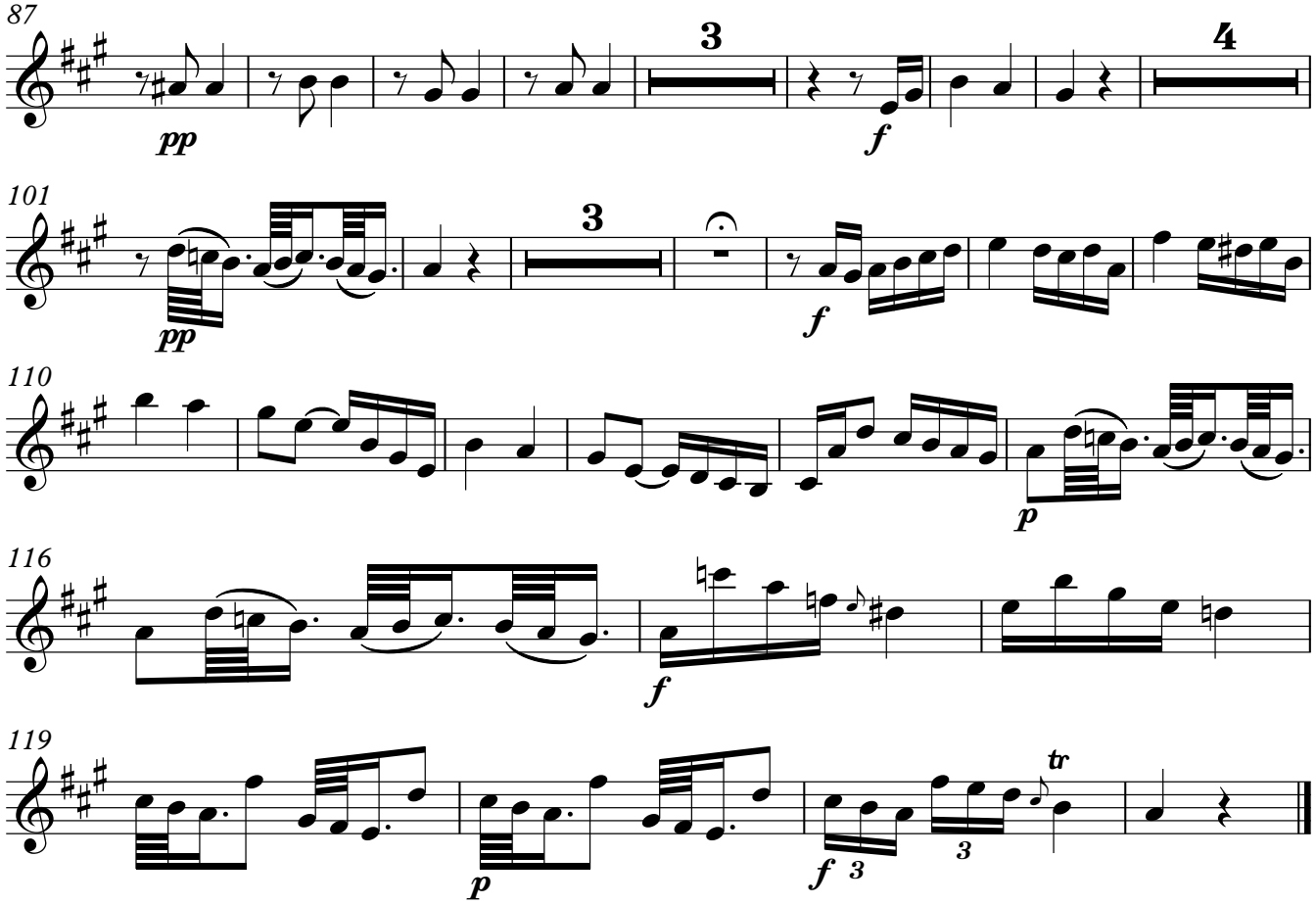
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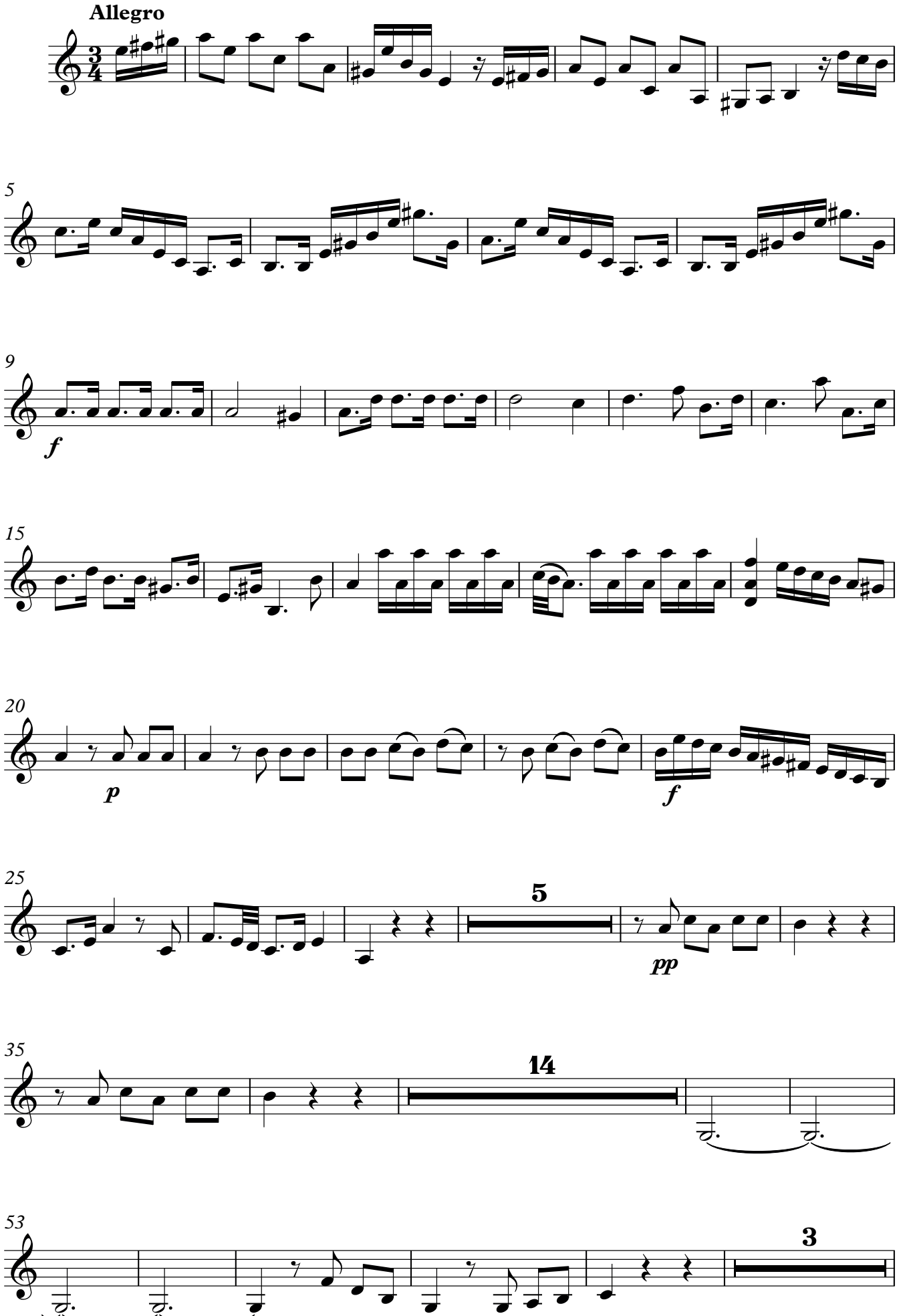
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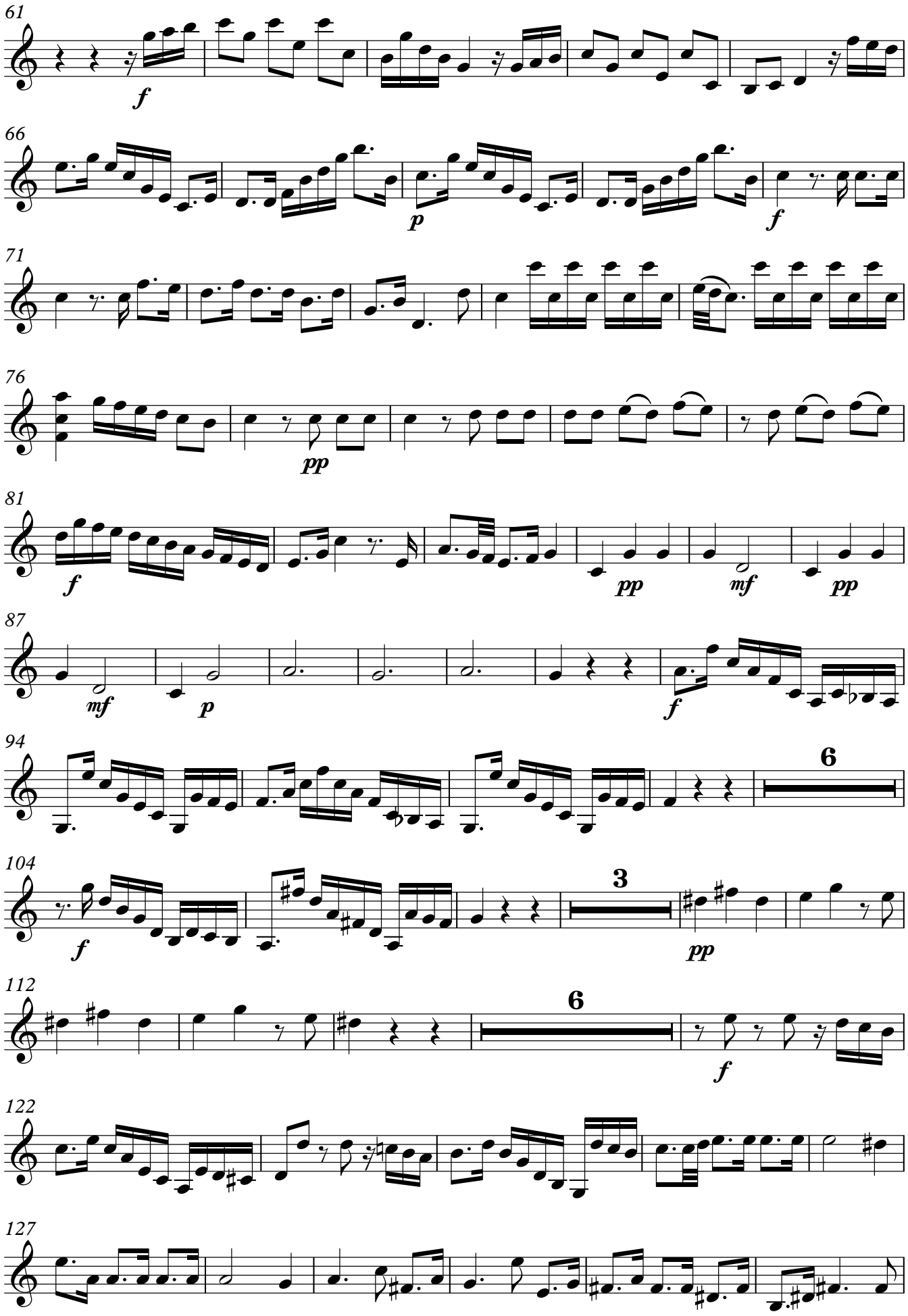
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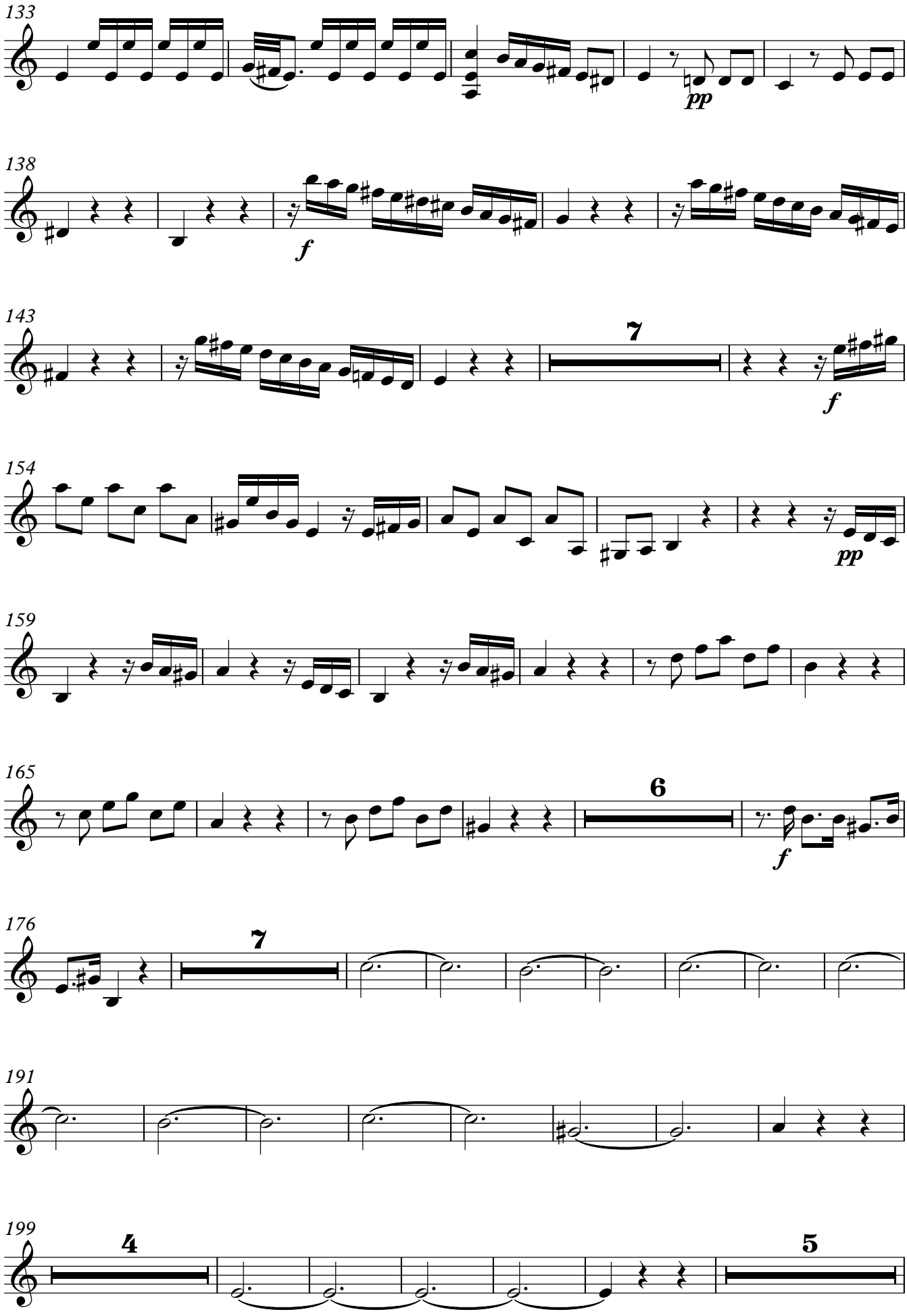
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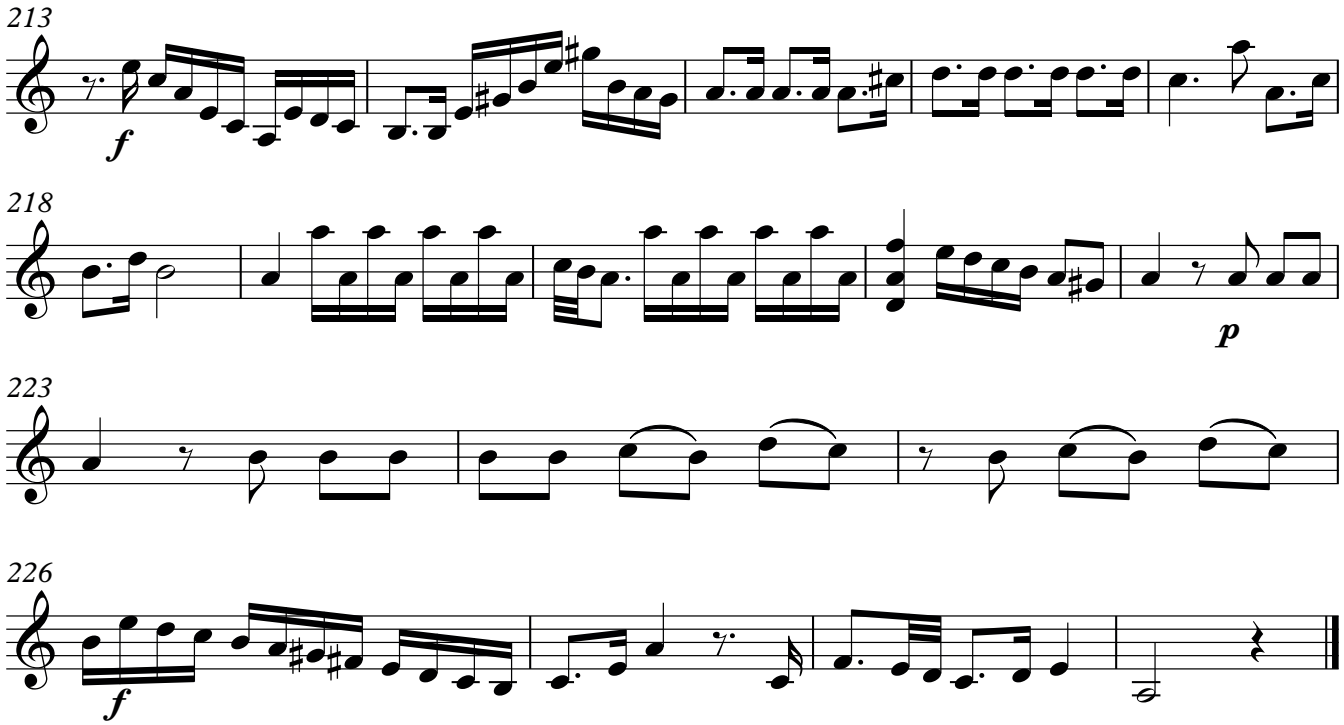
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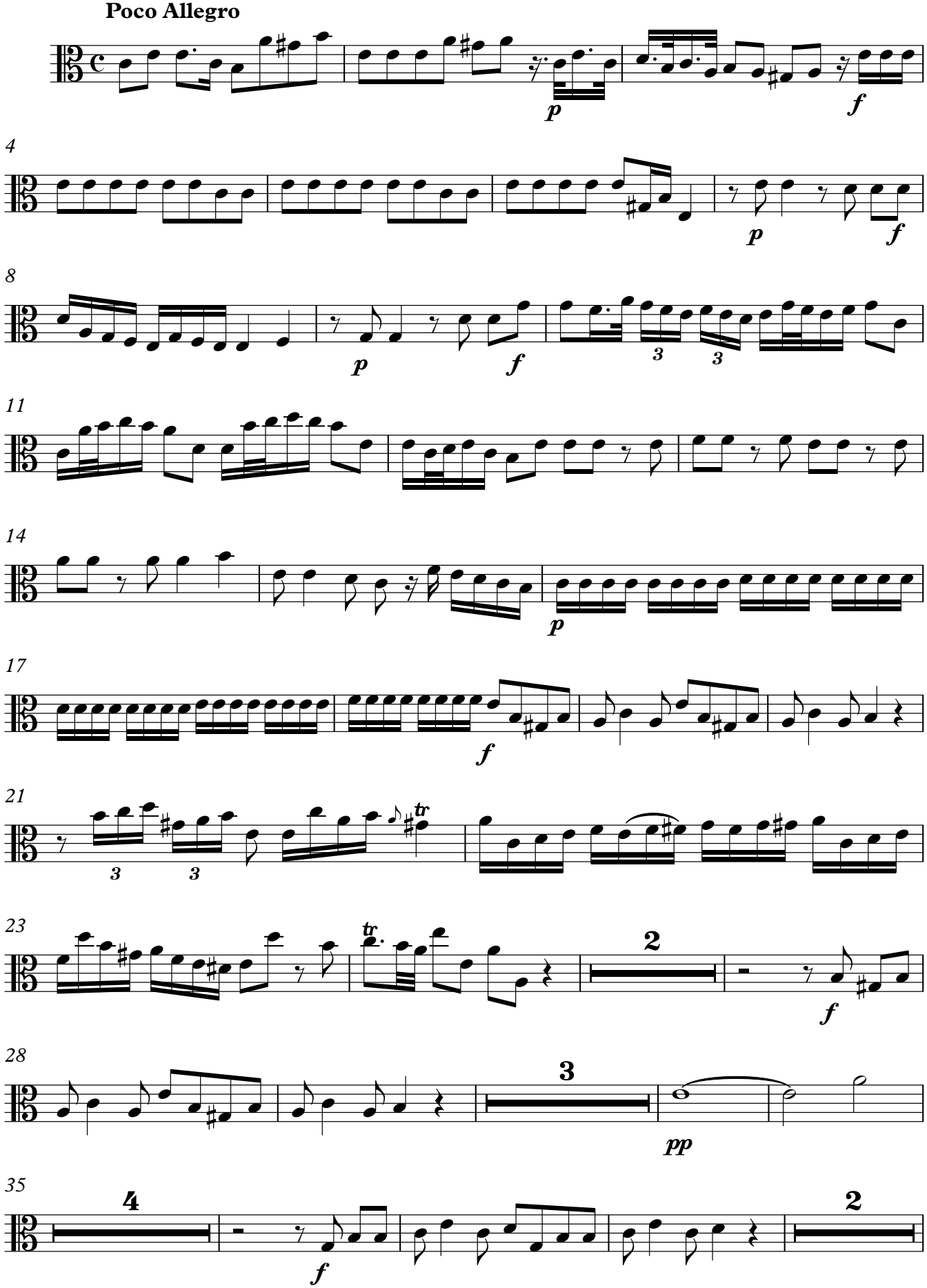
Viola

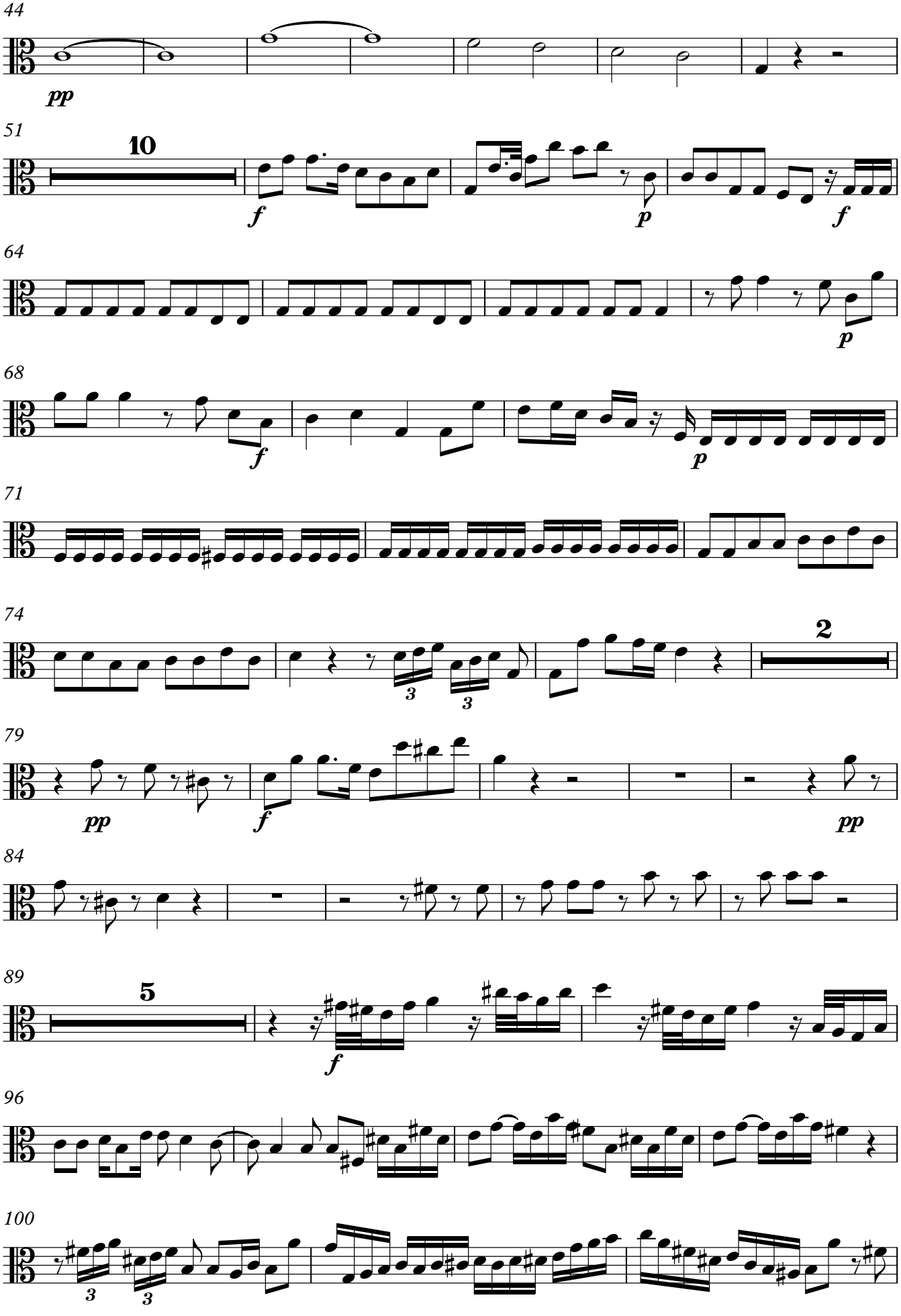
Viola

Concerto a 5

Christoph Schaffrath

Poco Allegro

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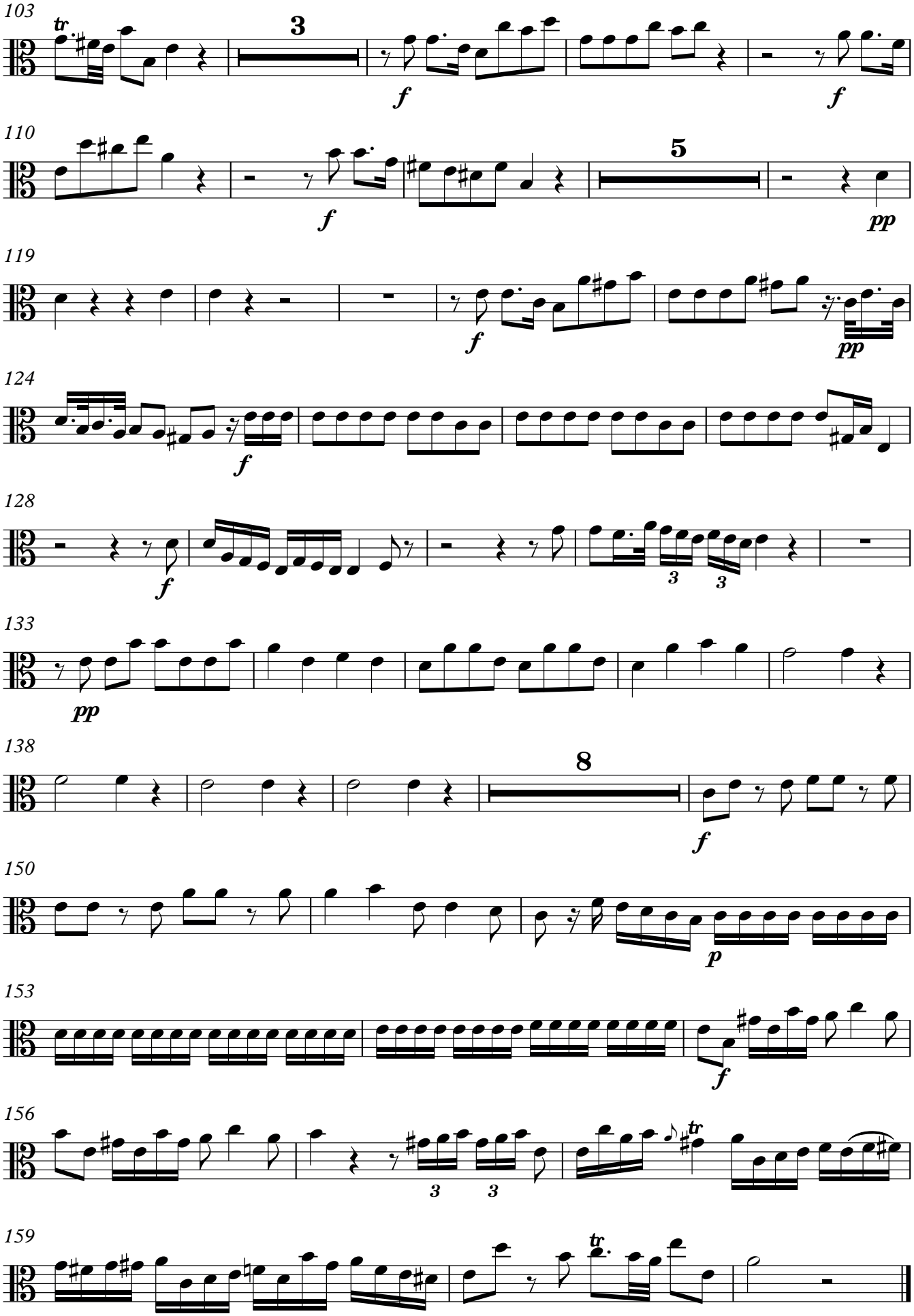
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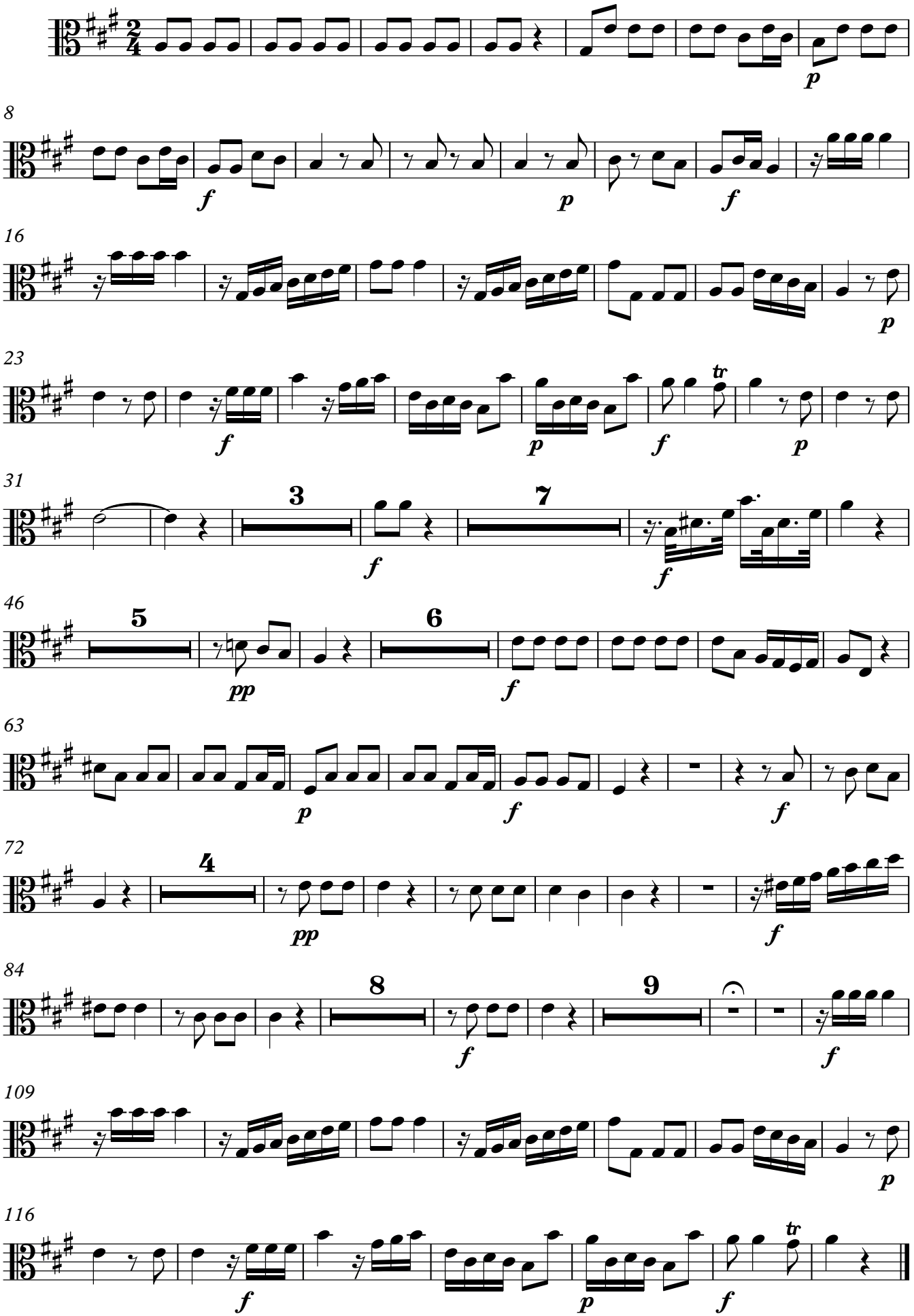
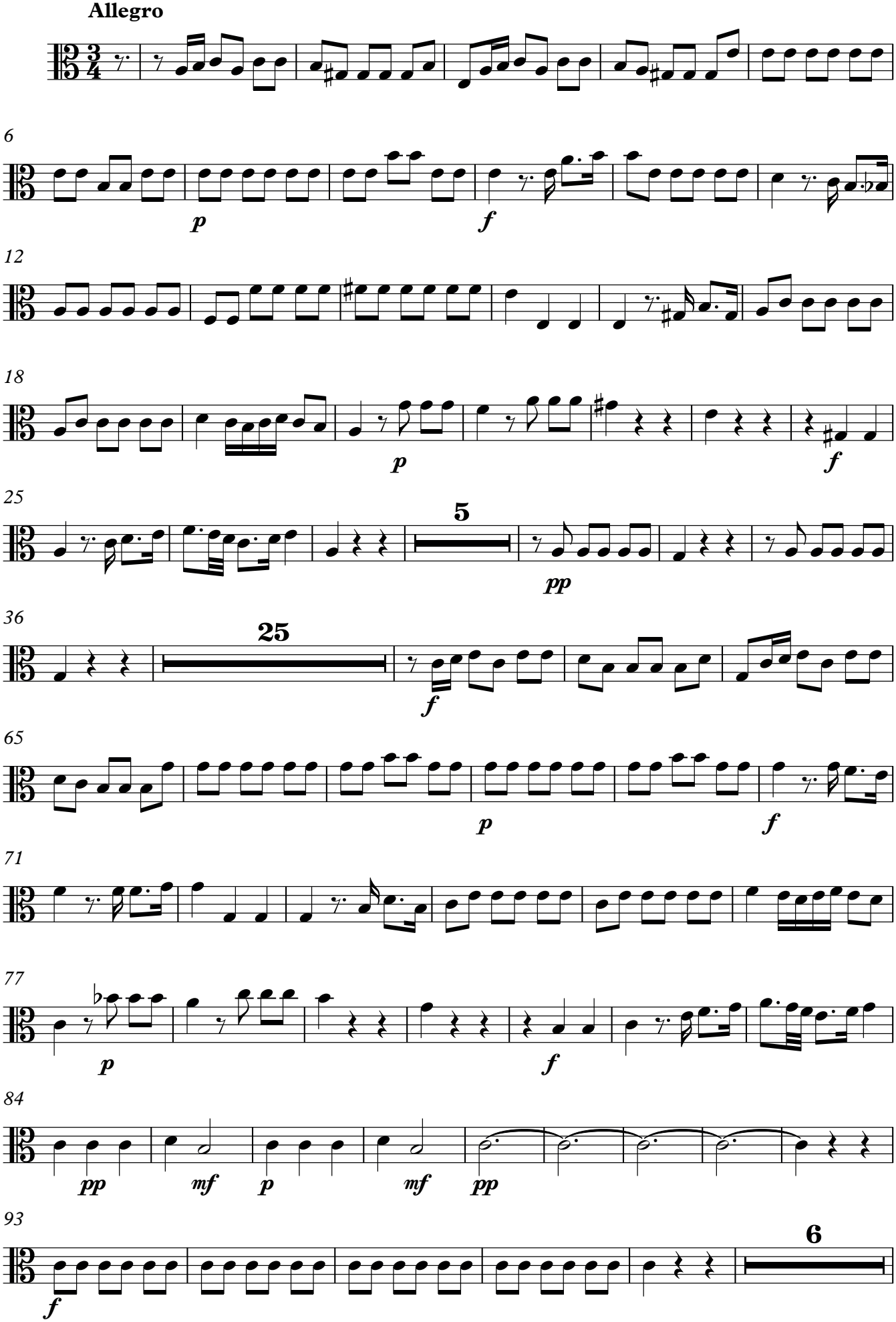
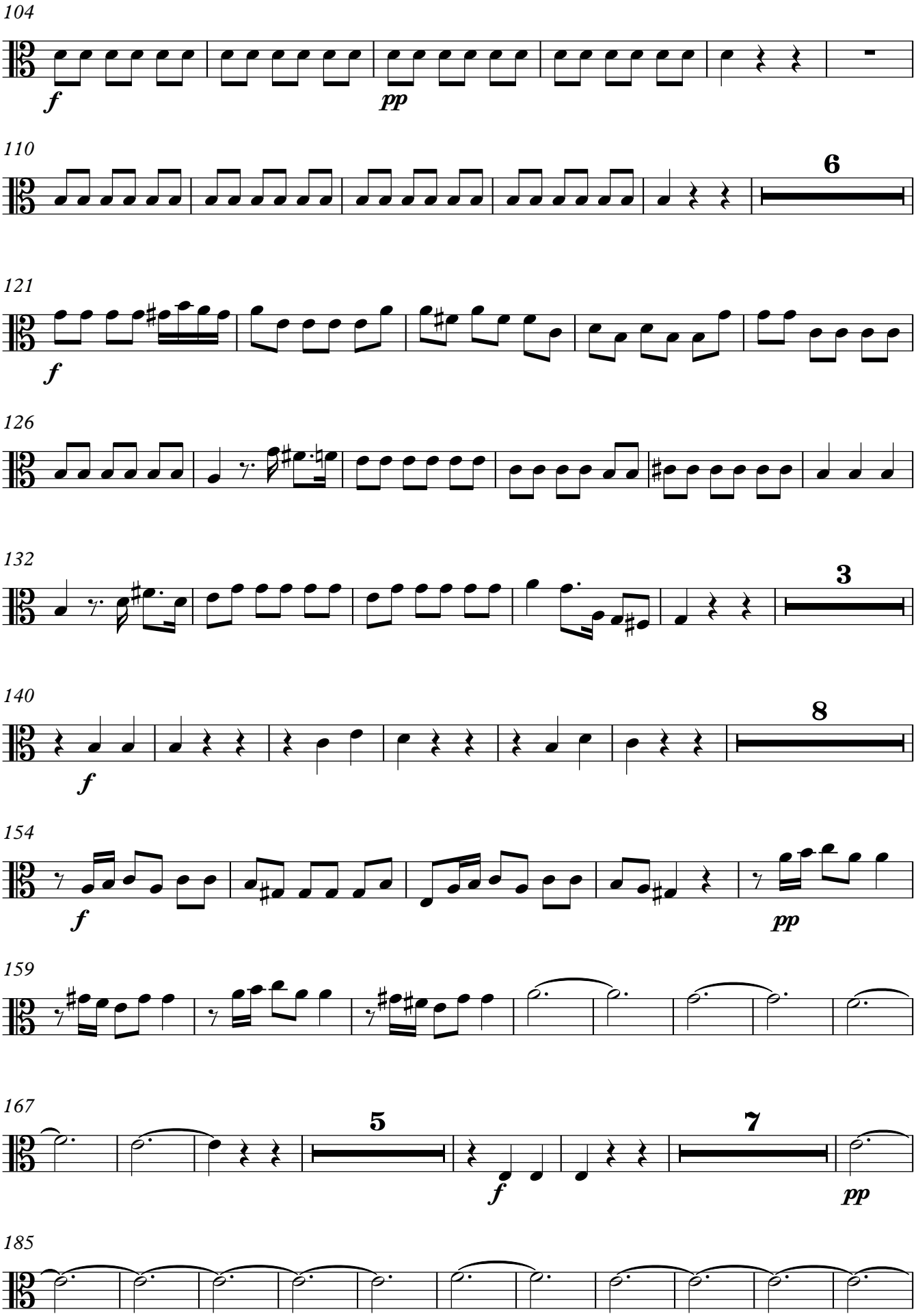
Poco Andante



Allegro

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pp
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f

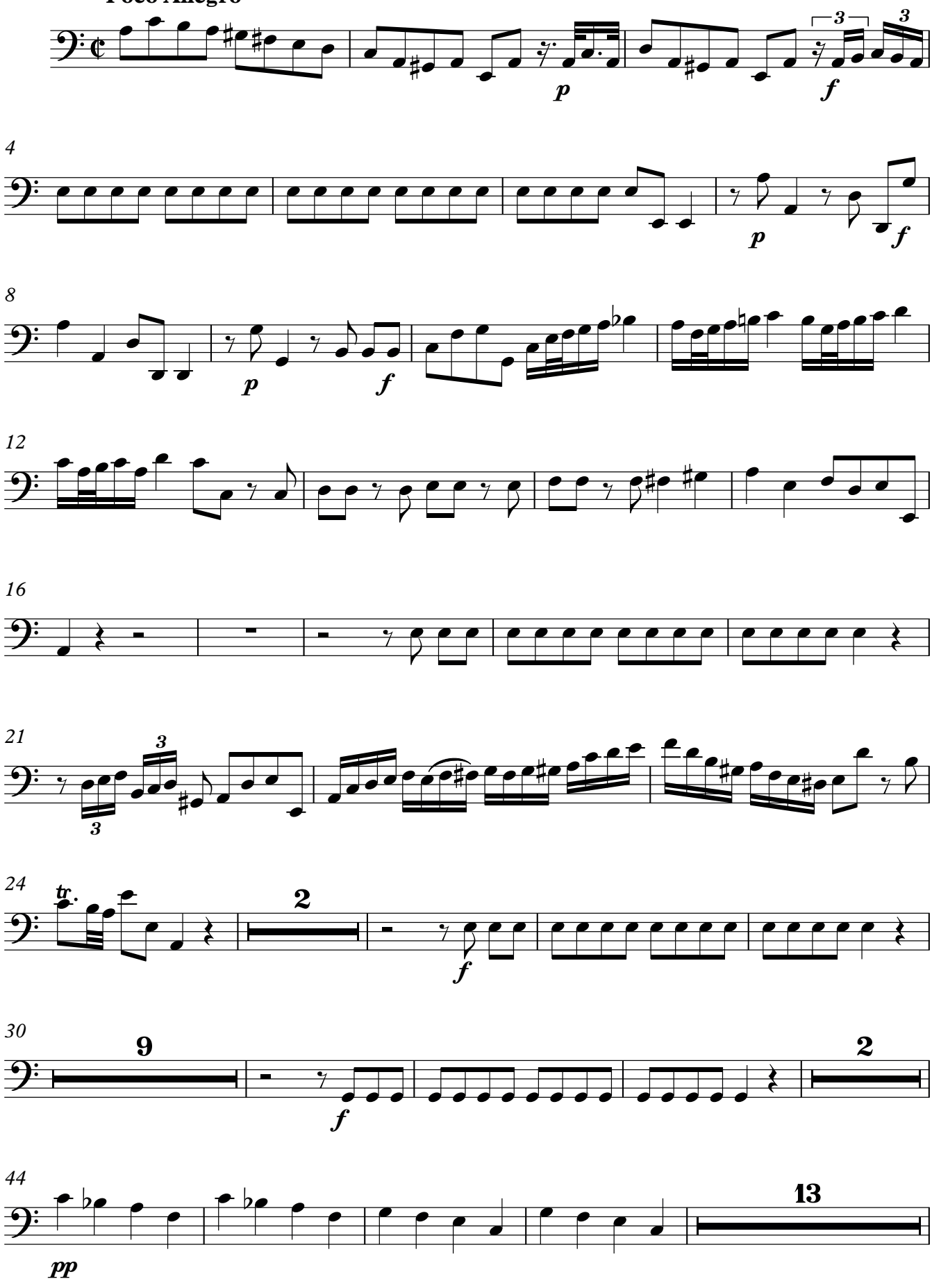
Violoncello

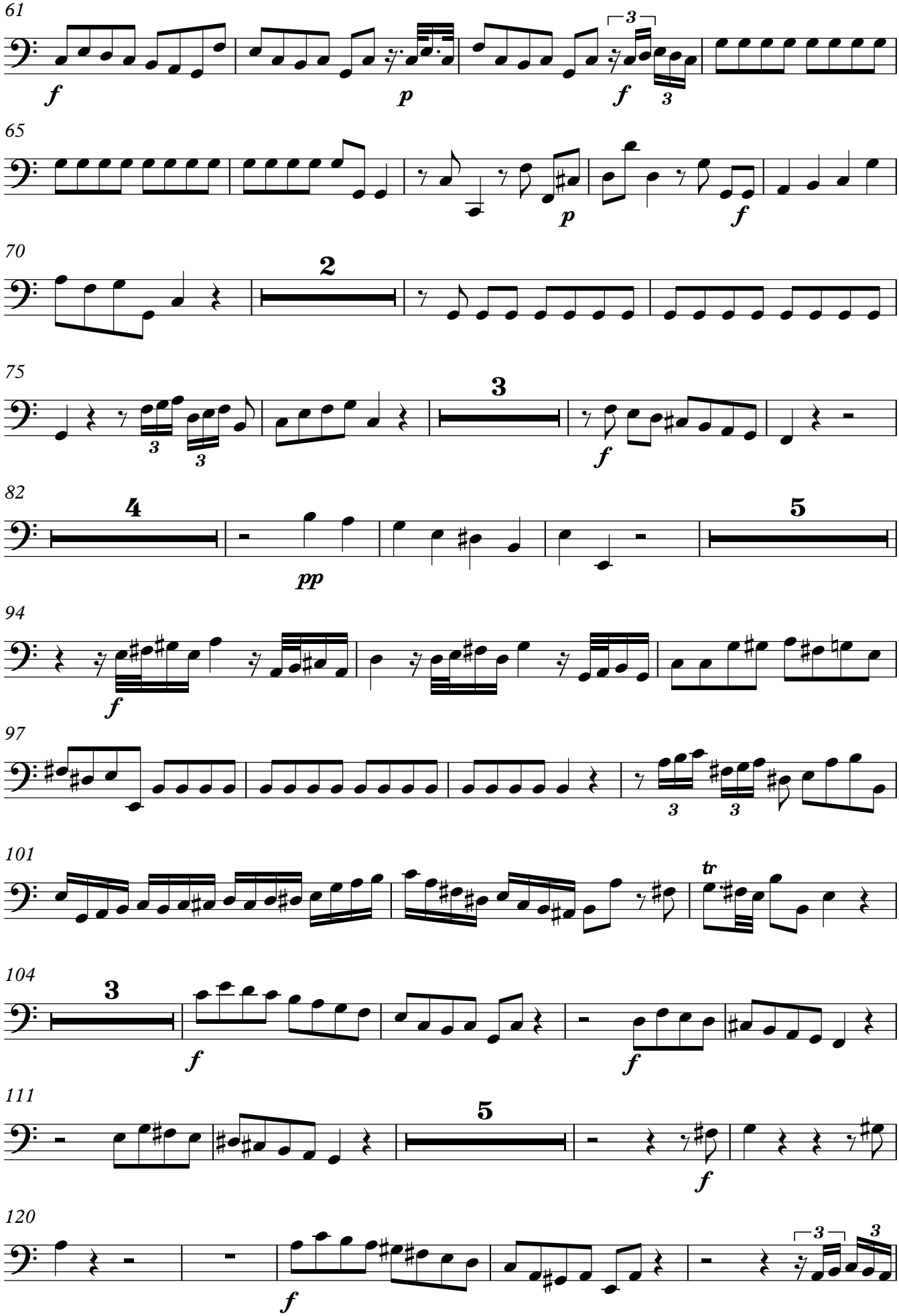
Violoncello

Concerto a 5

Christoph Schaffrath

Poco Allegro

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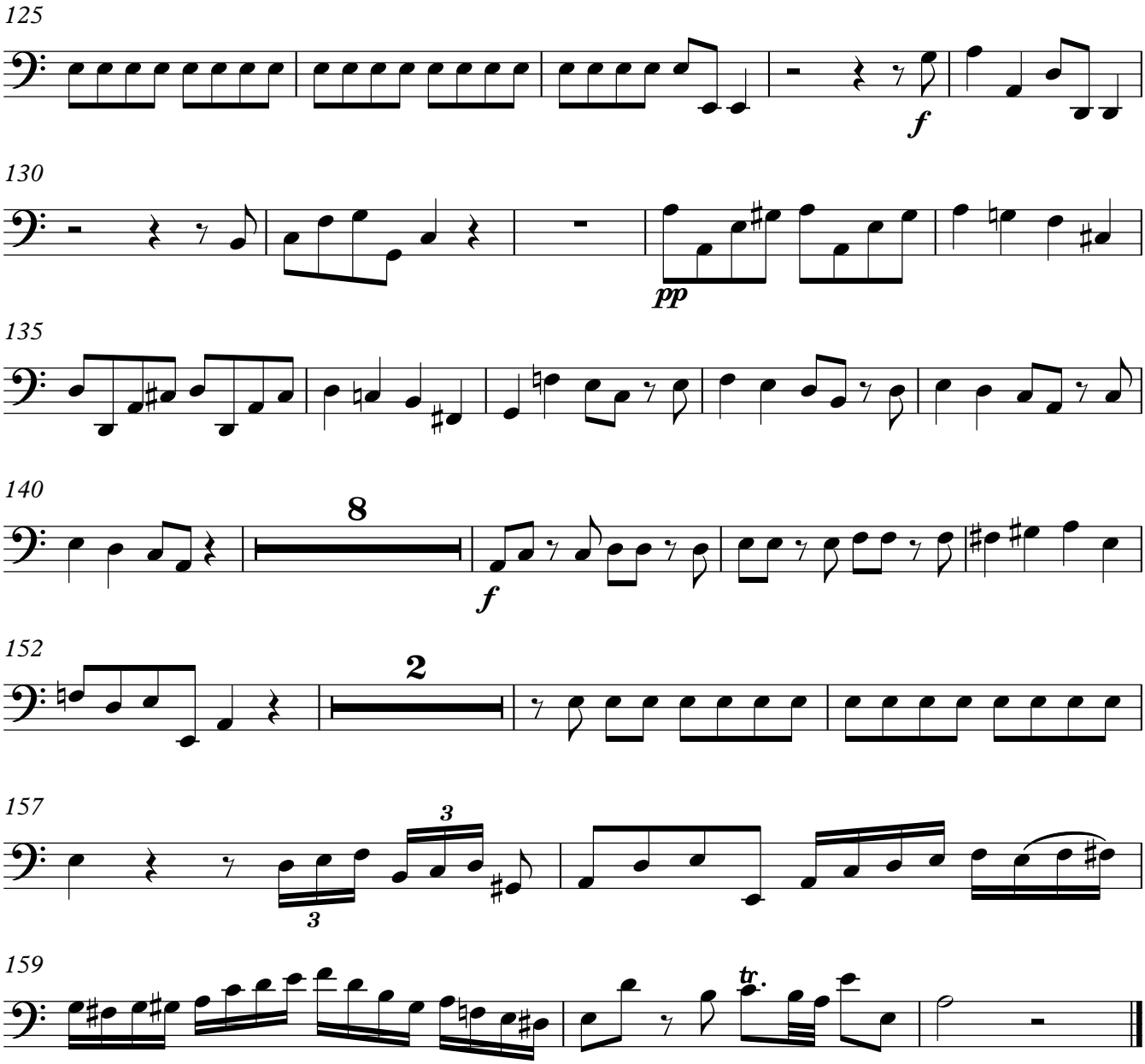
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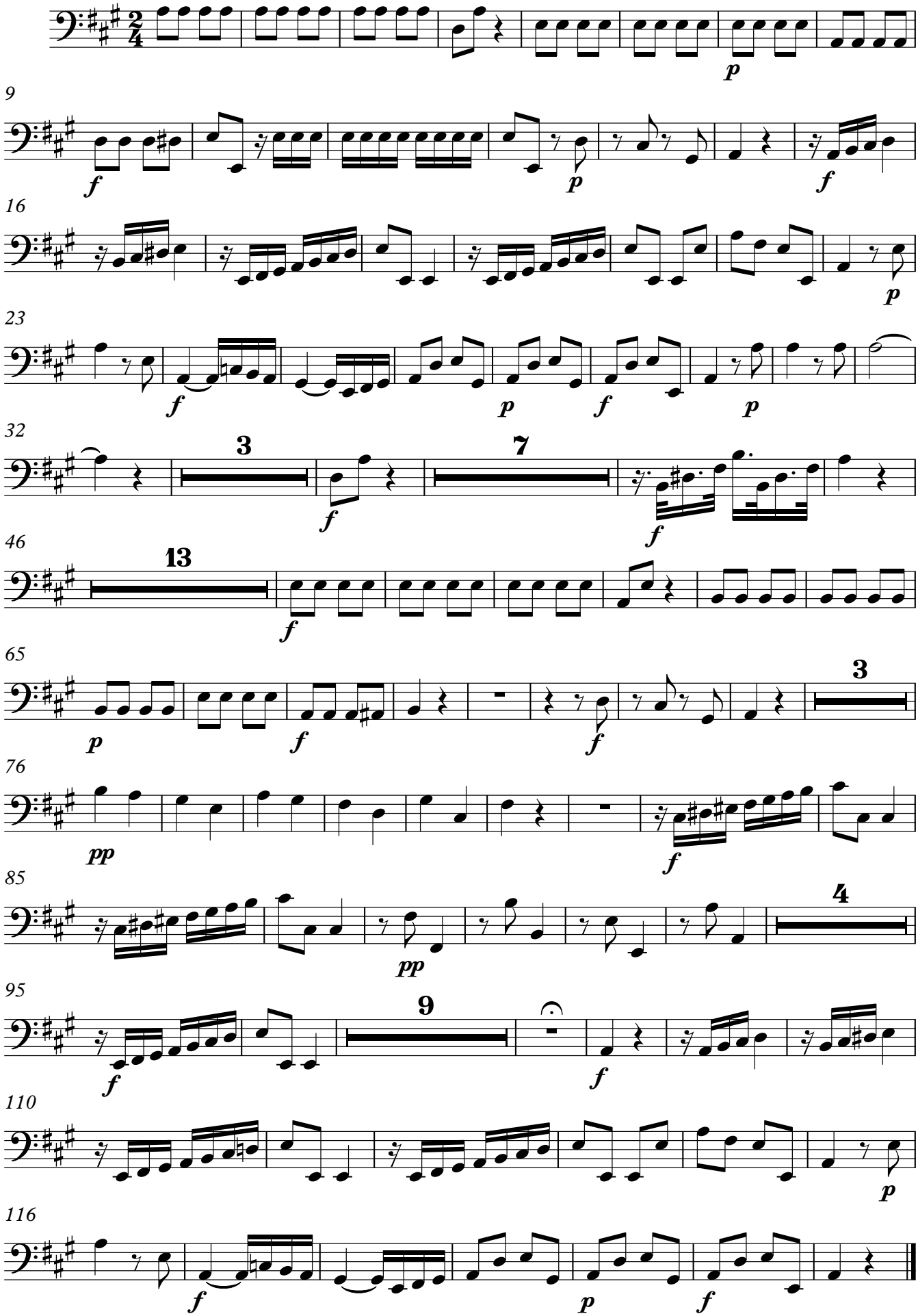
Poco Andante



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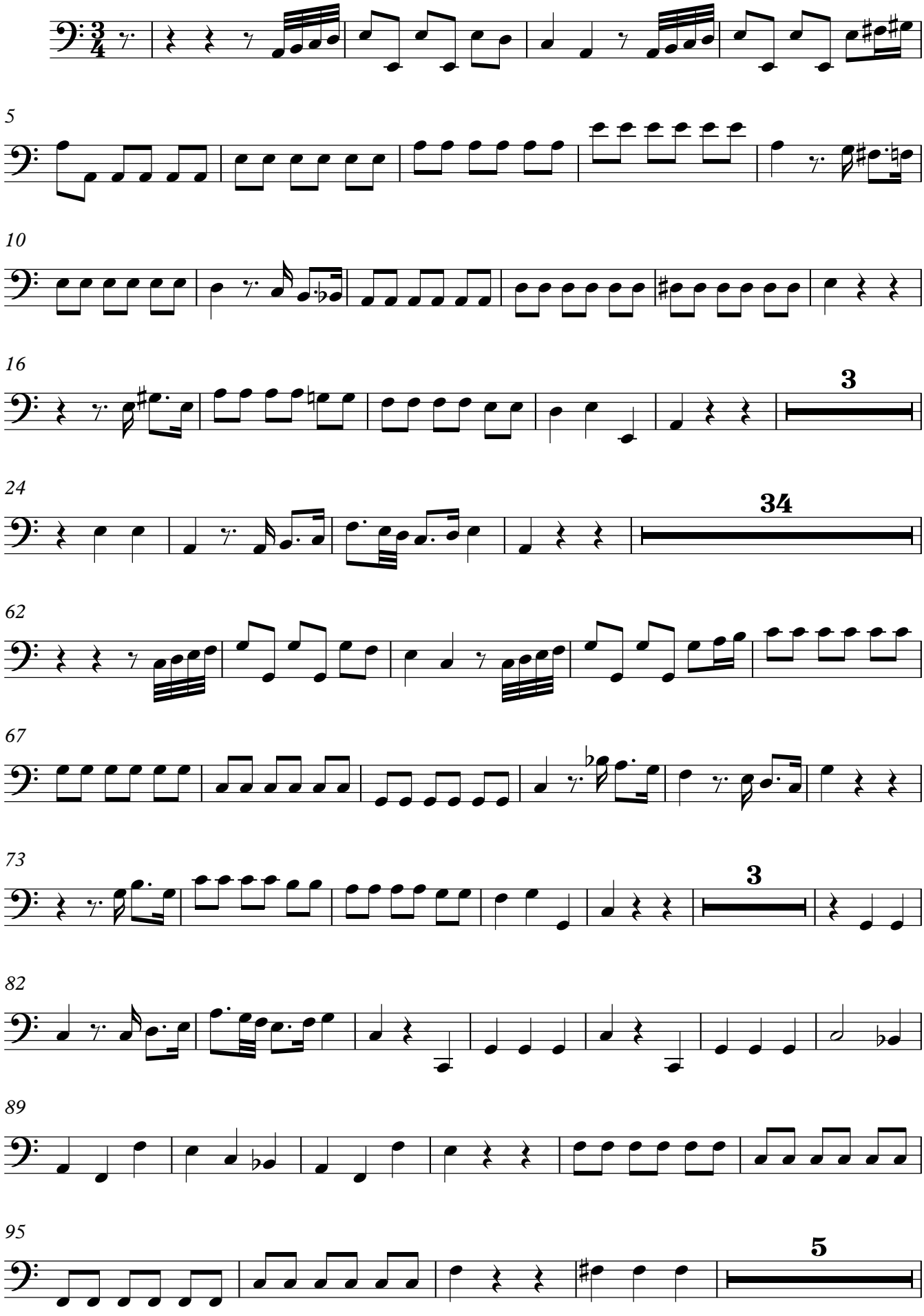

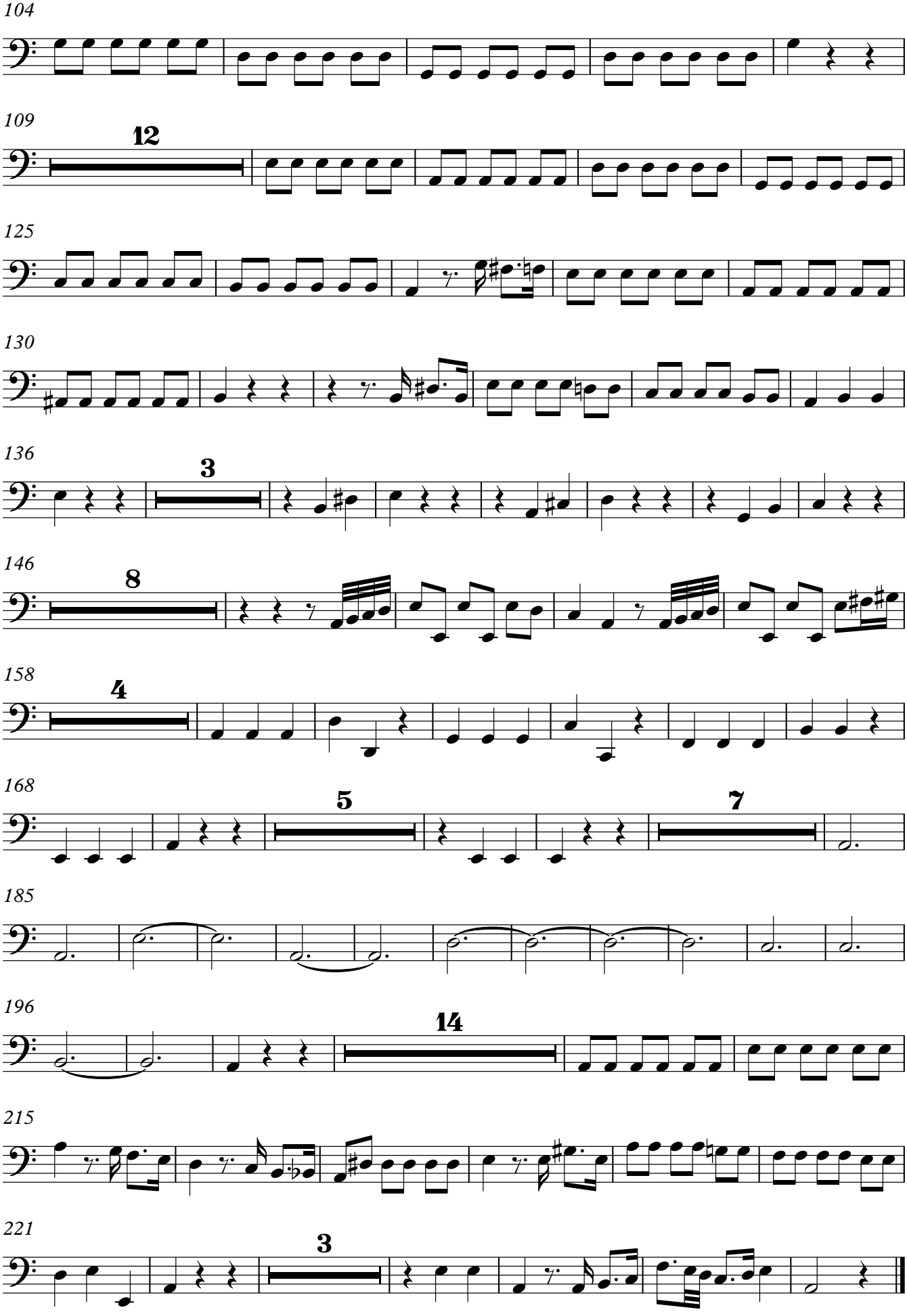
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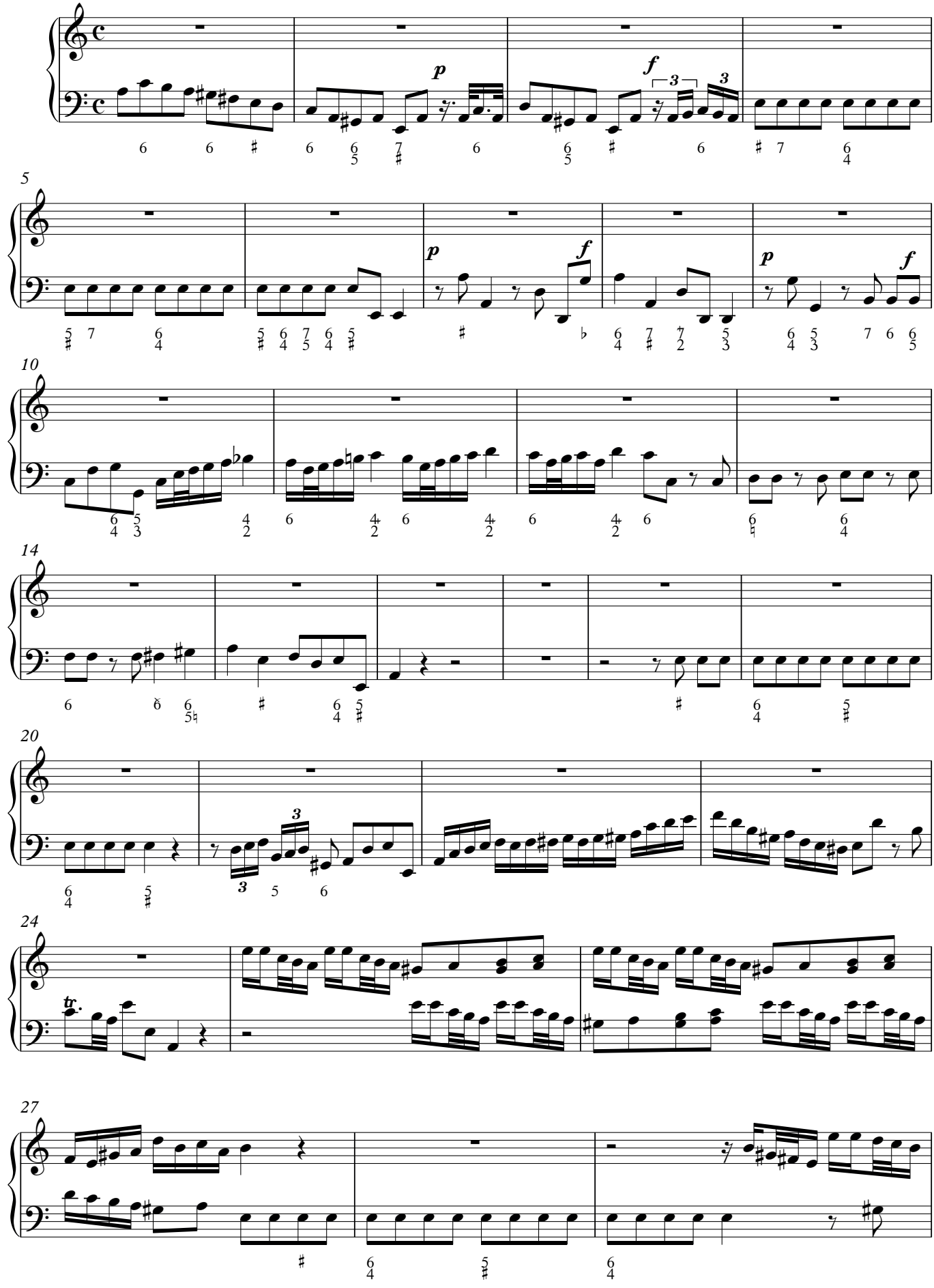
Cembalo Concerto

Concerto a 5

Cembalo Concerto

Christoph Schaffrath

Poco Allegro



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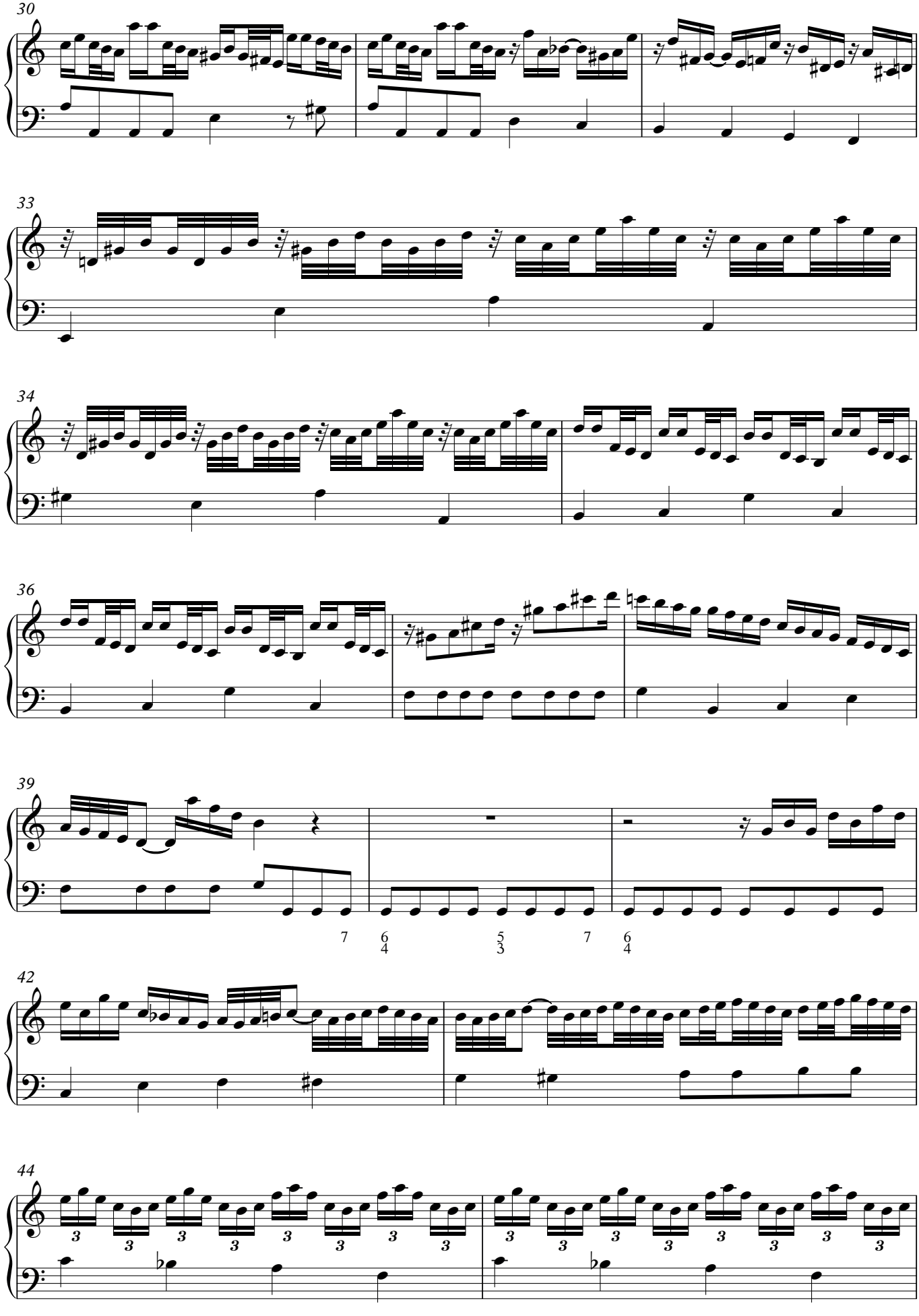
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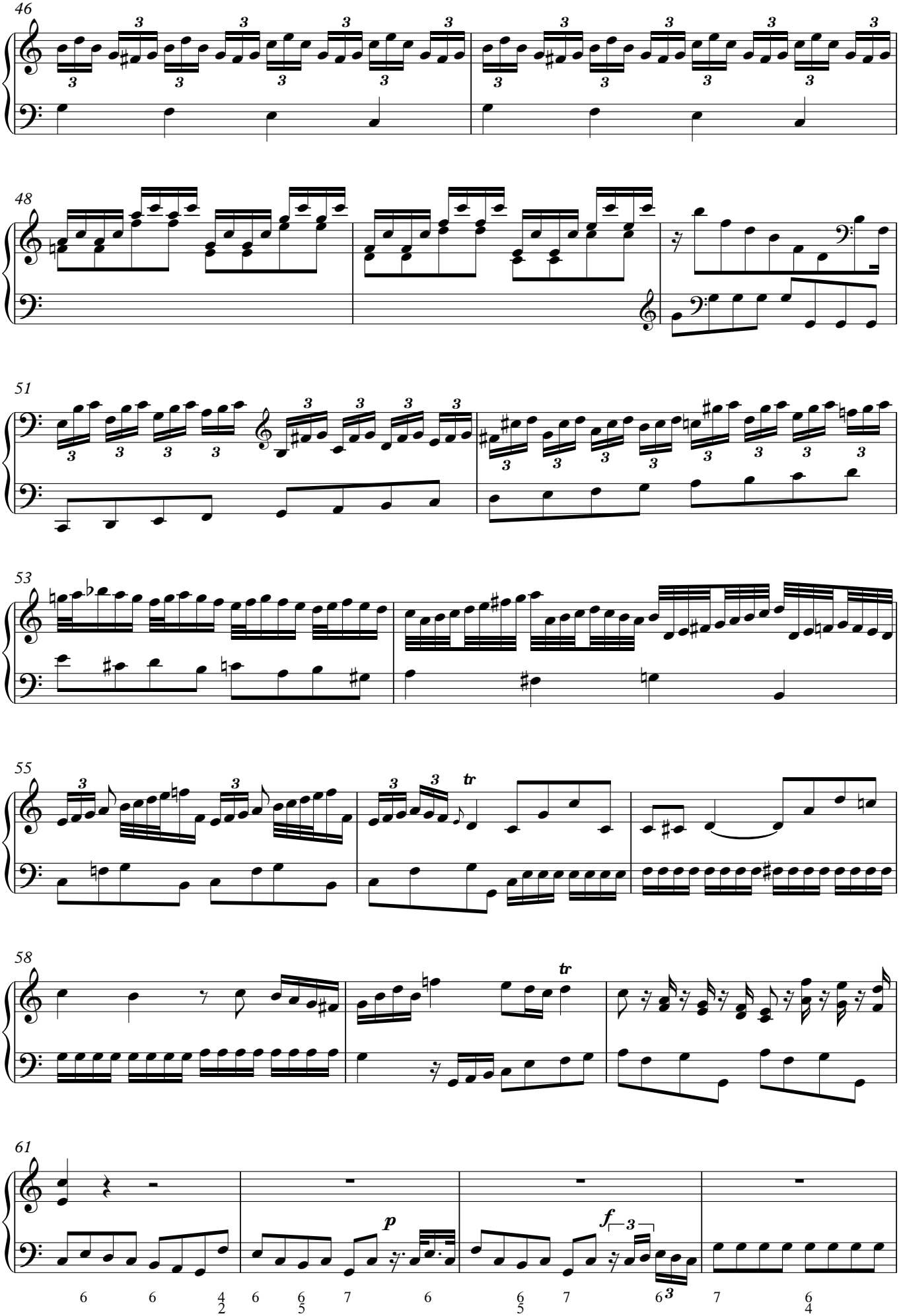
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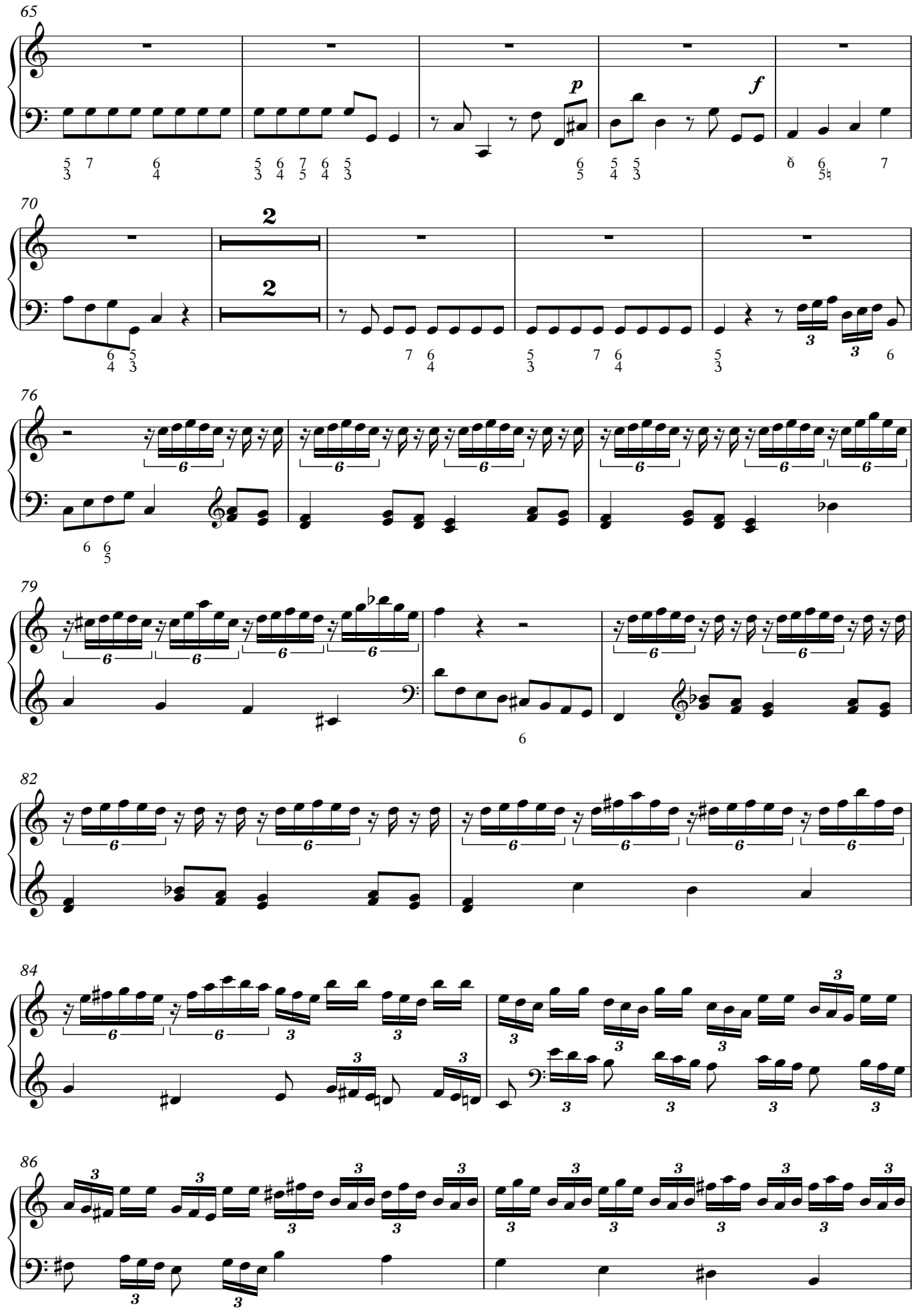
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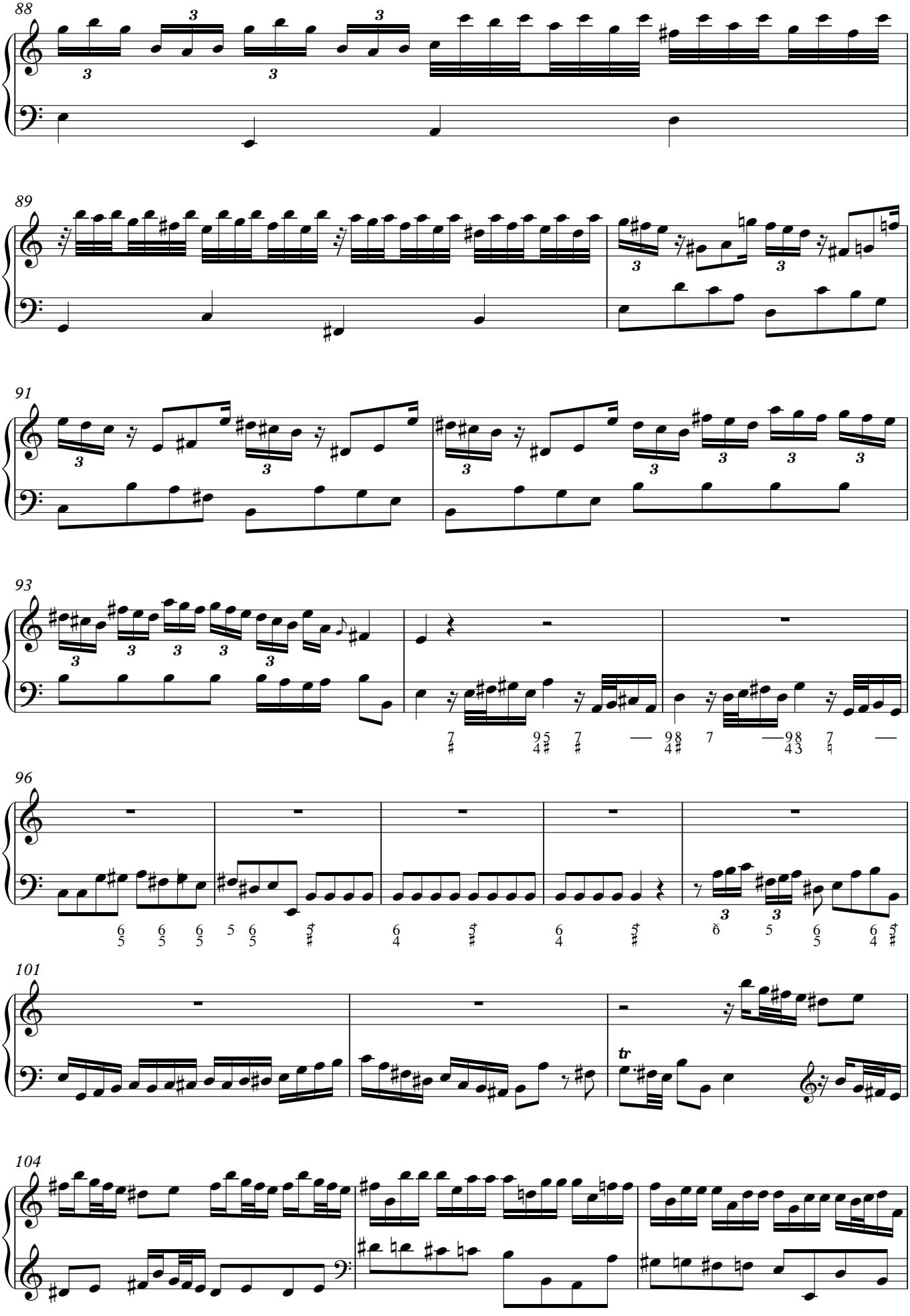

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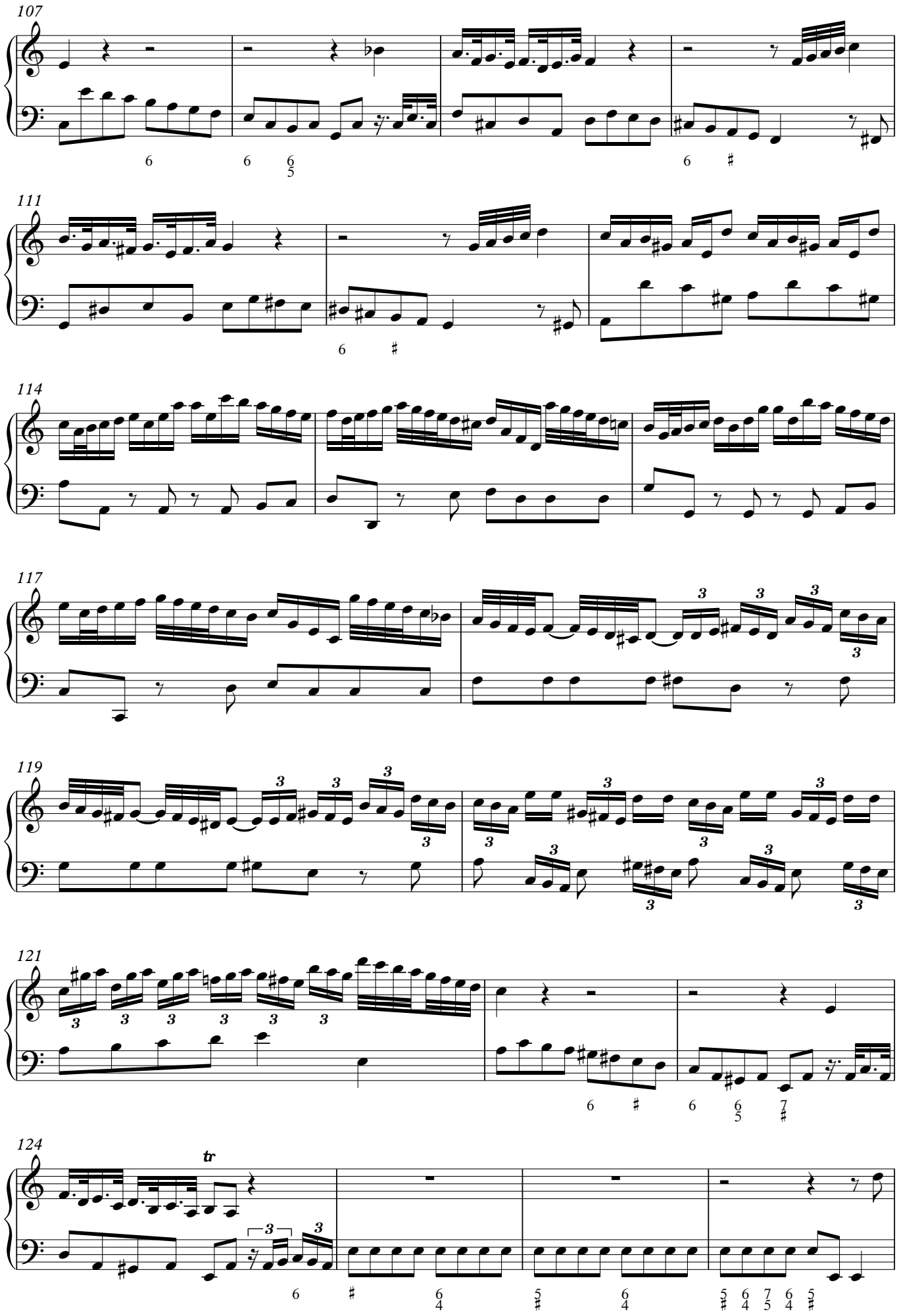
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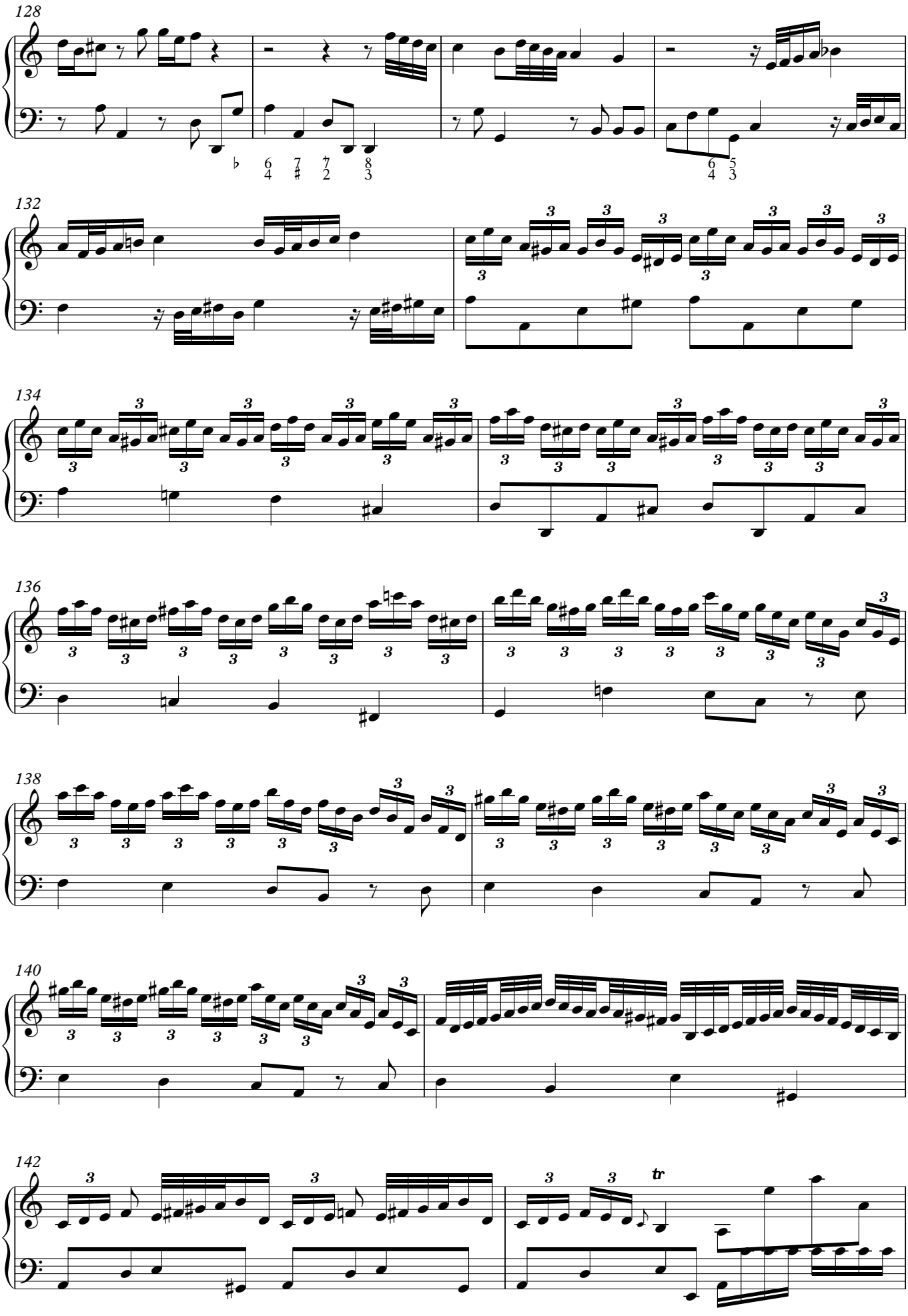

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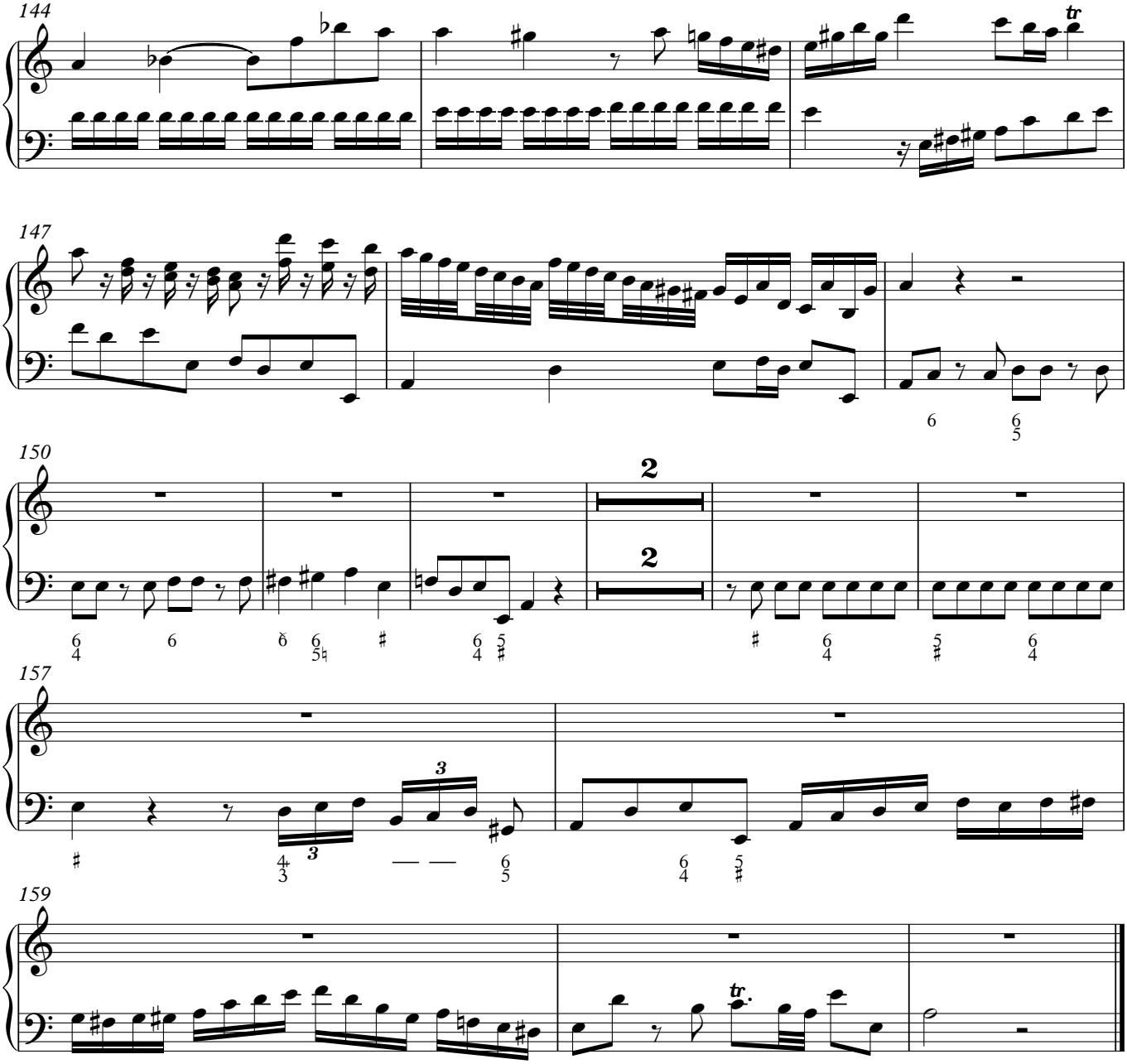
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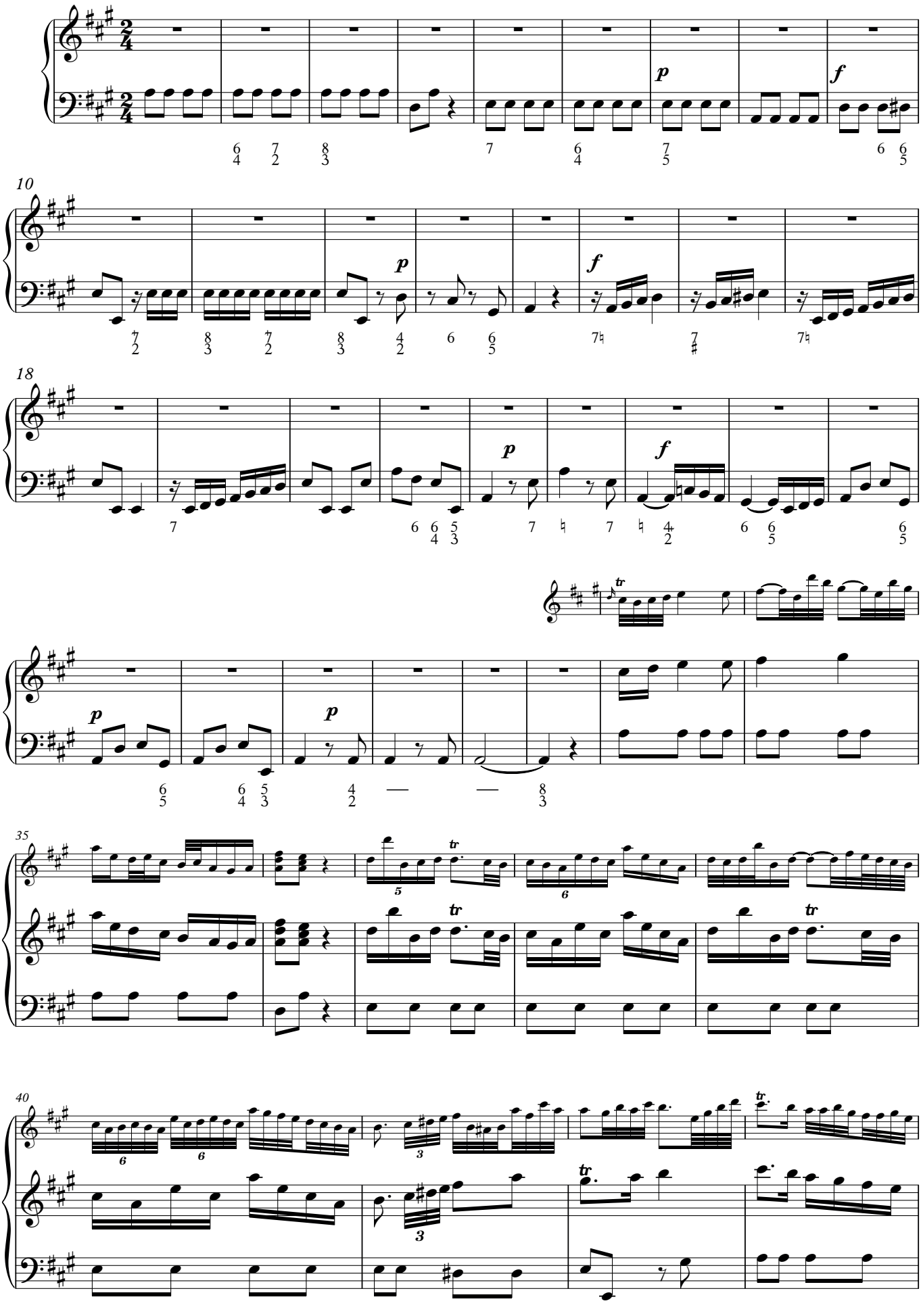
Poco Andante



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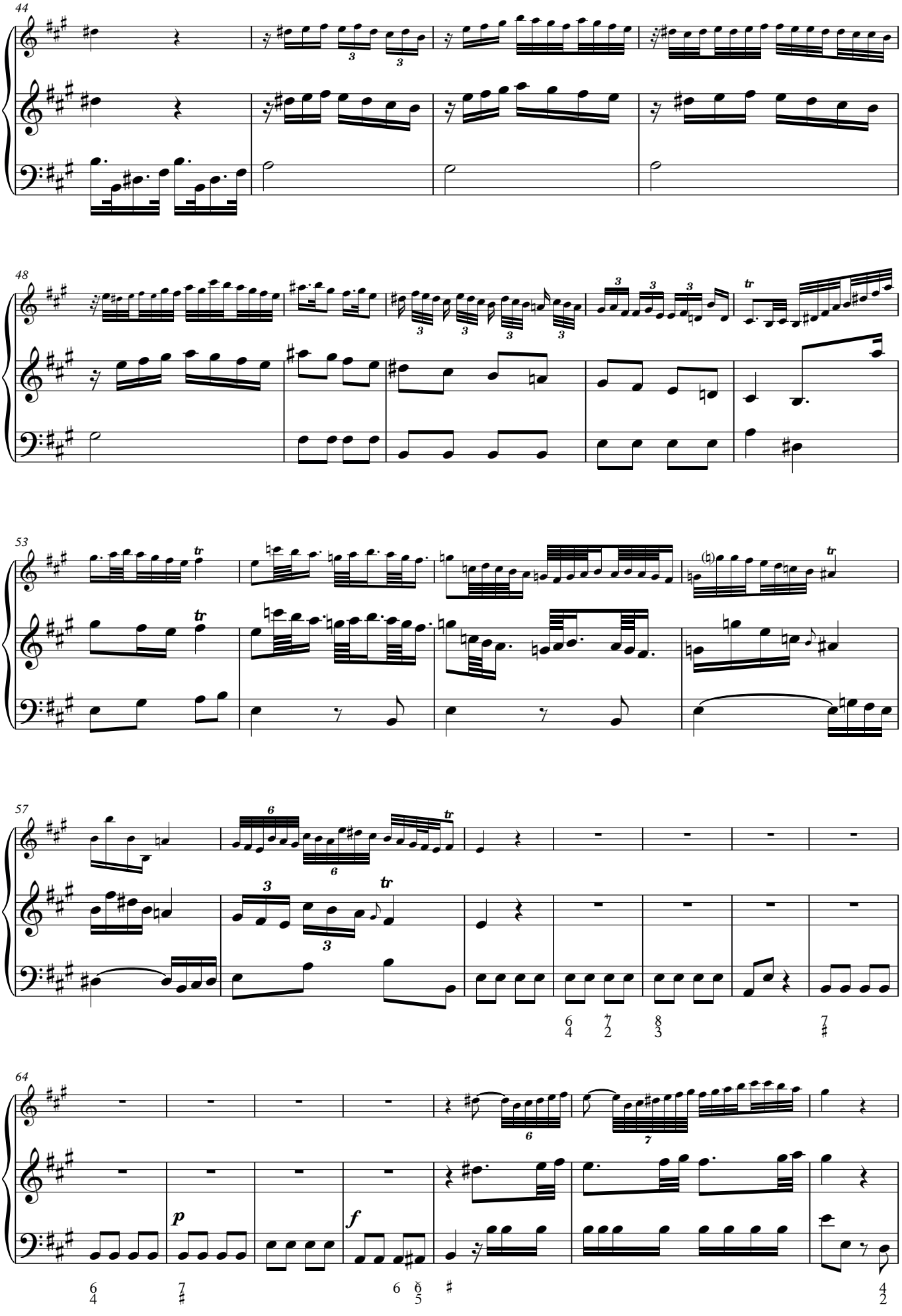
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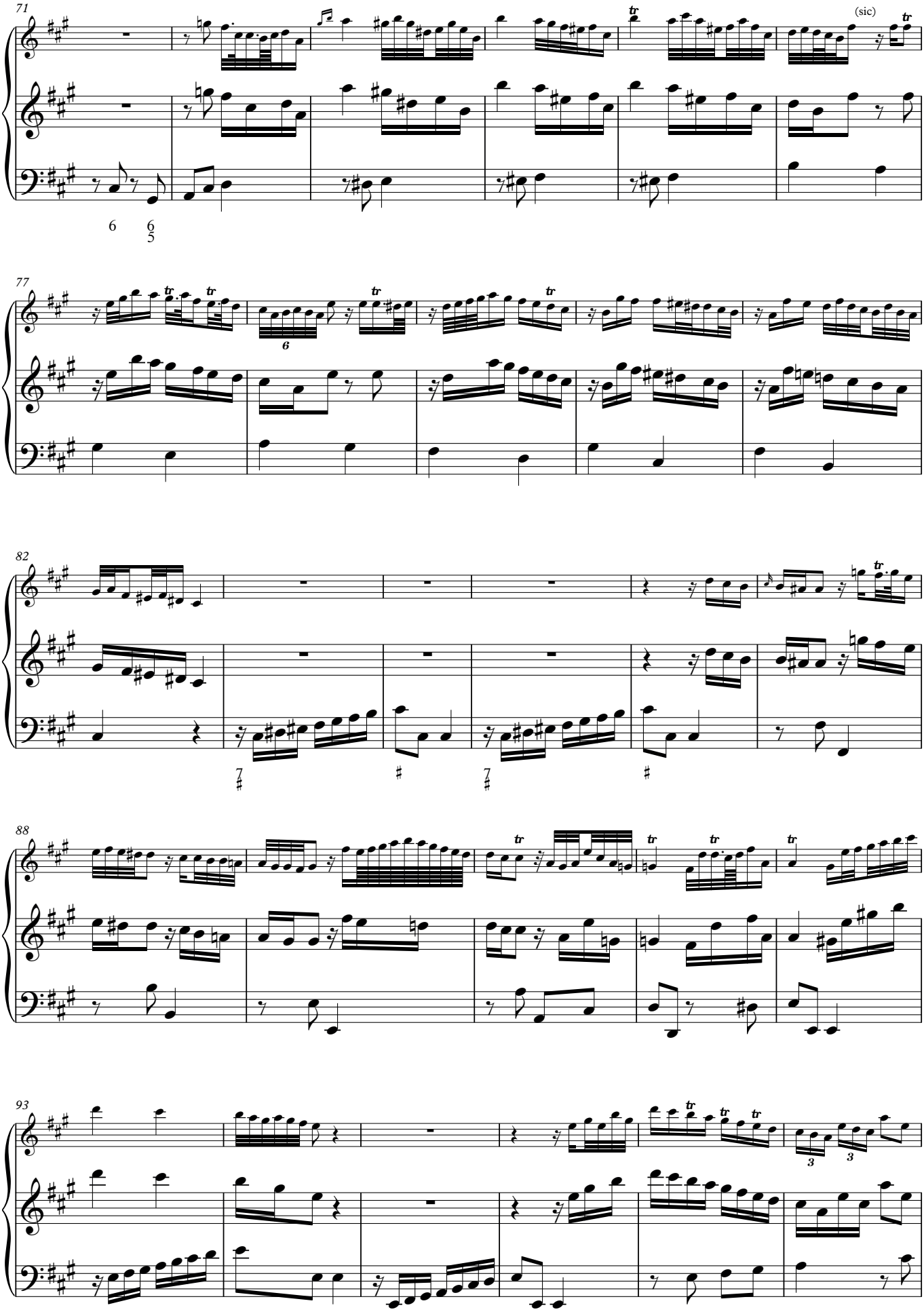

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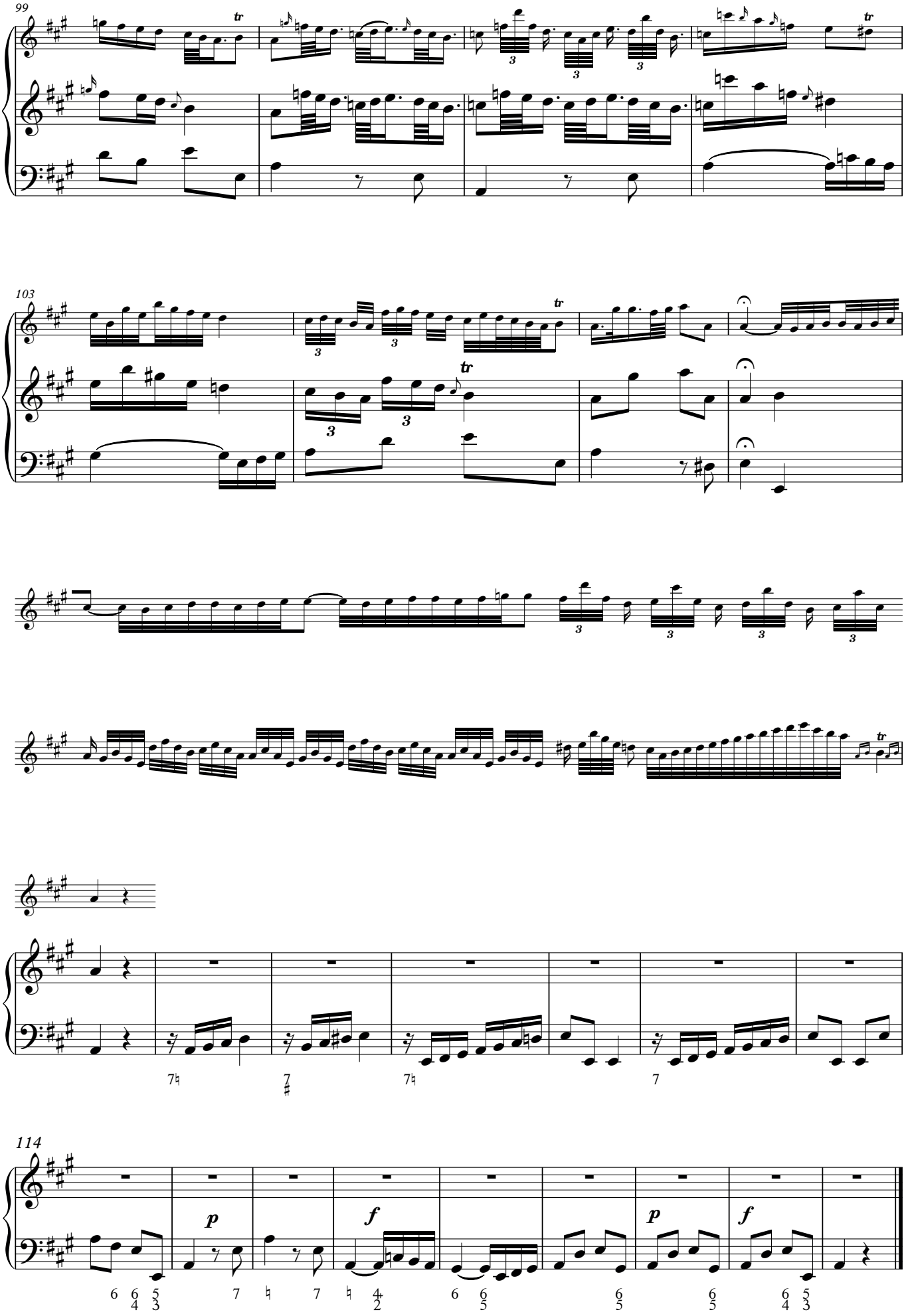
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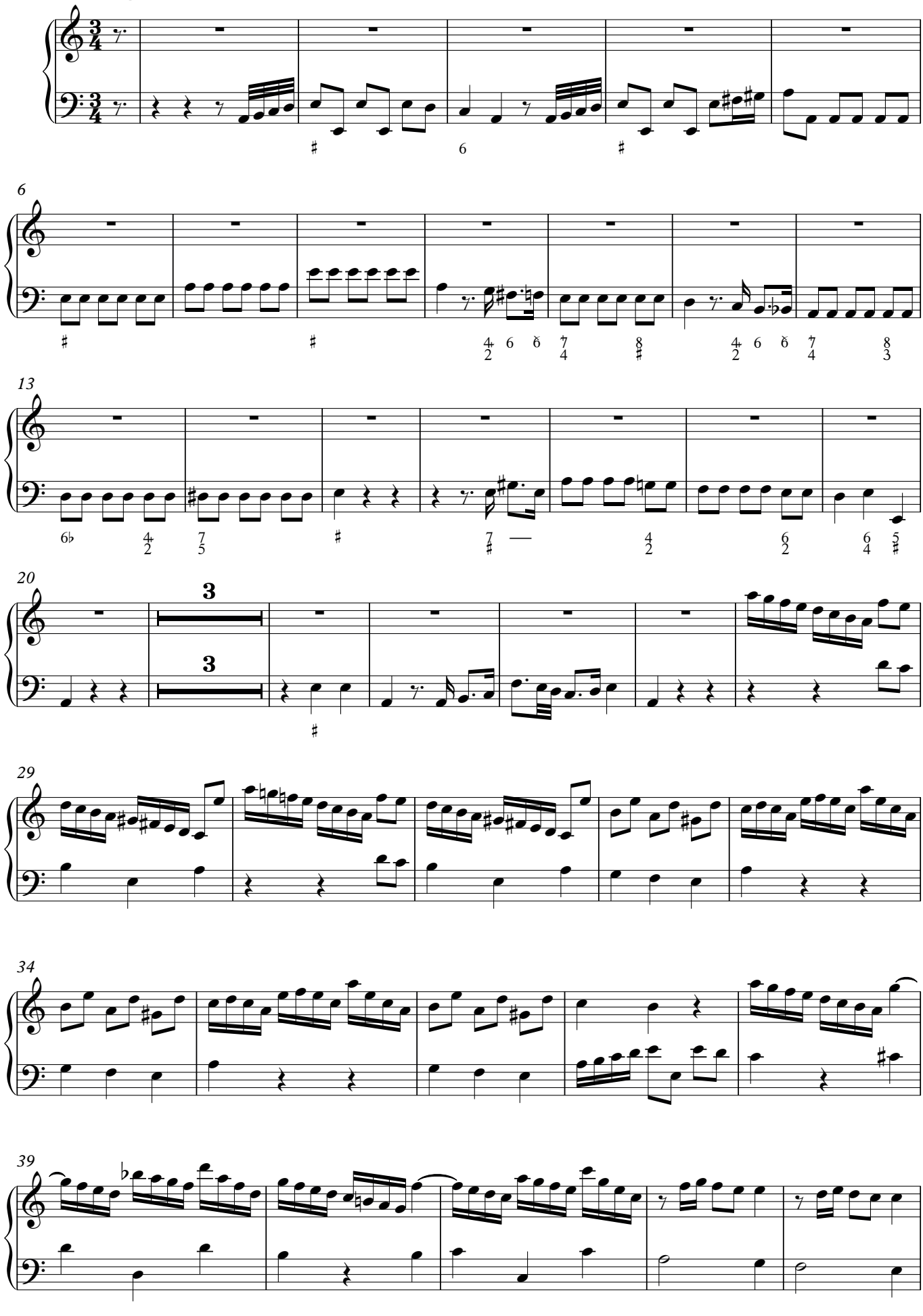
Allegro



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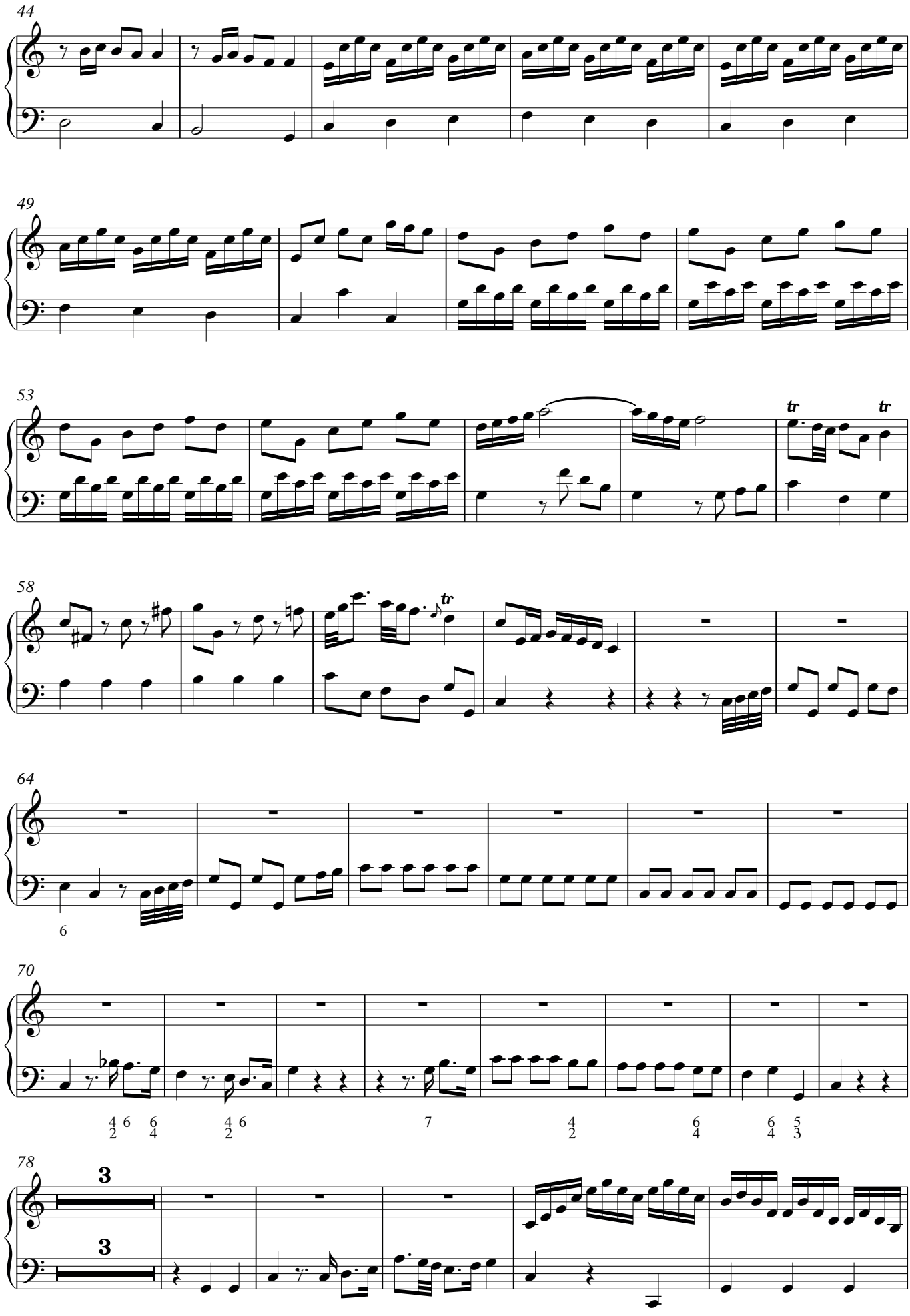
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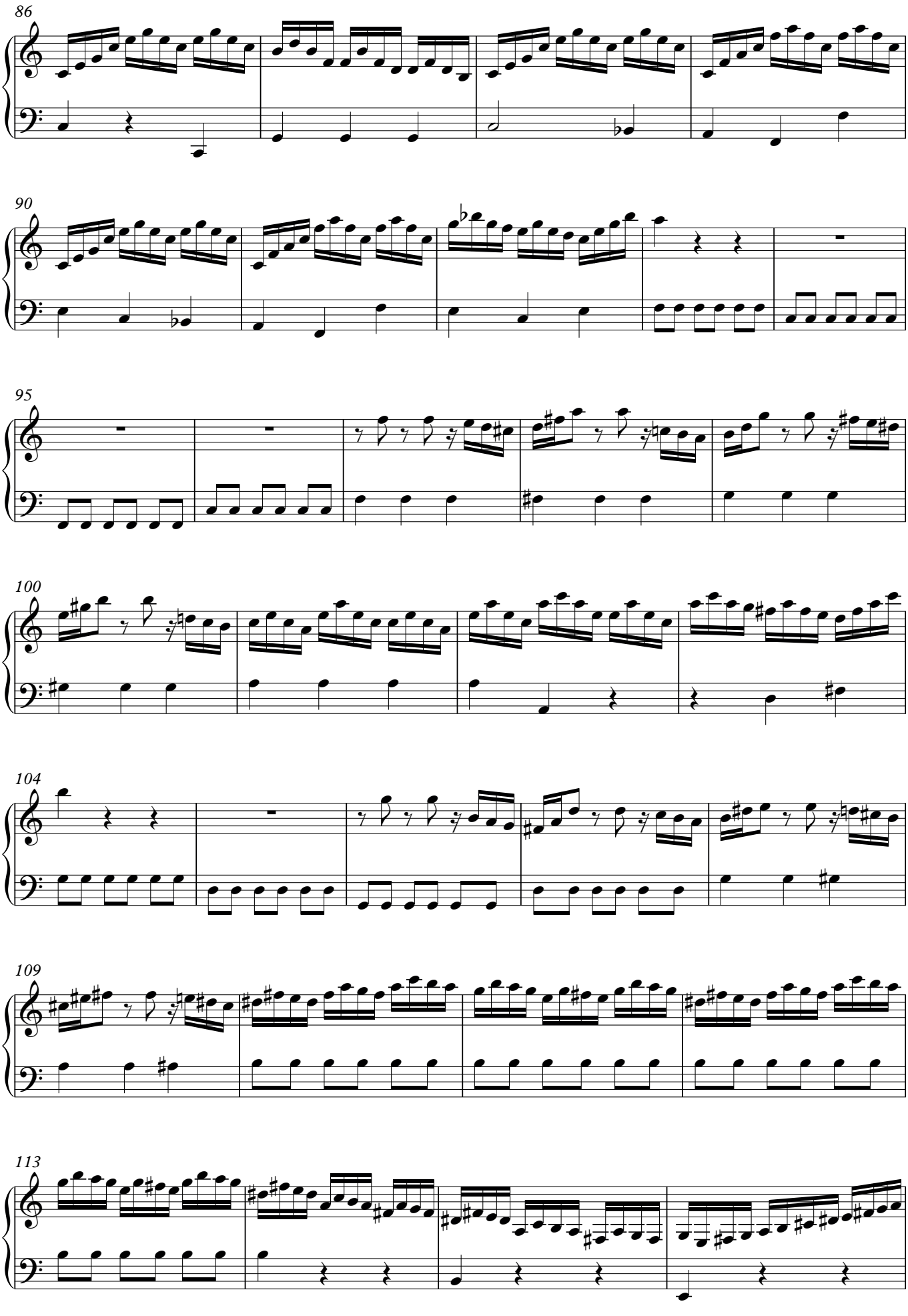

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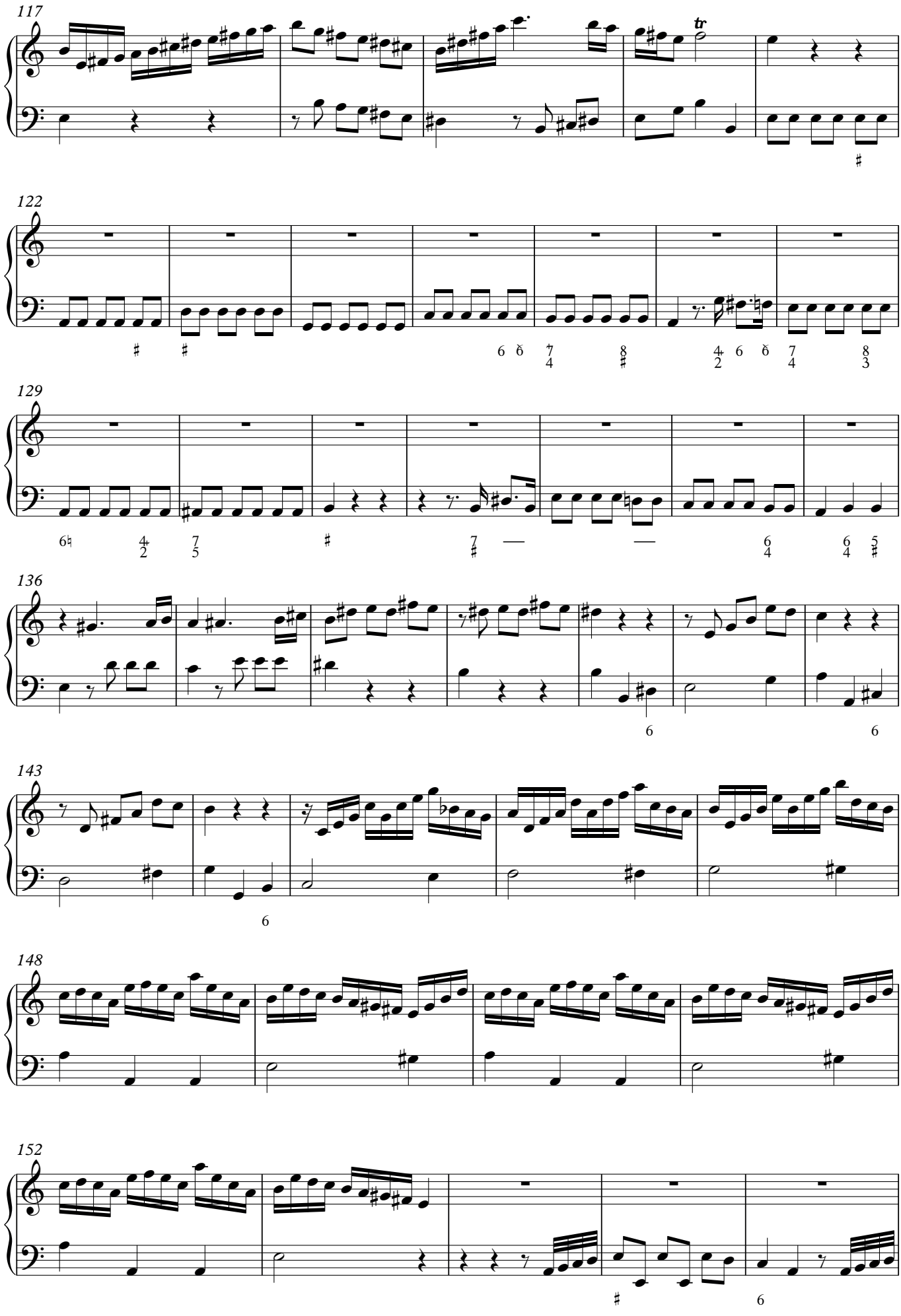
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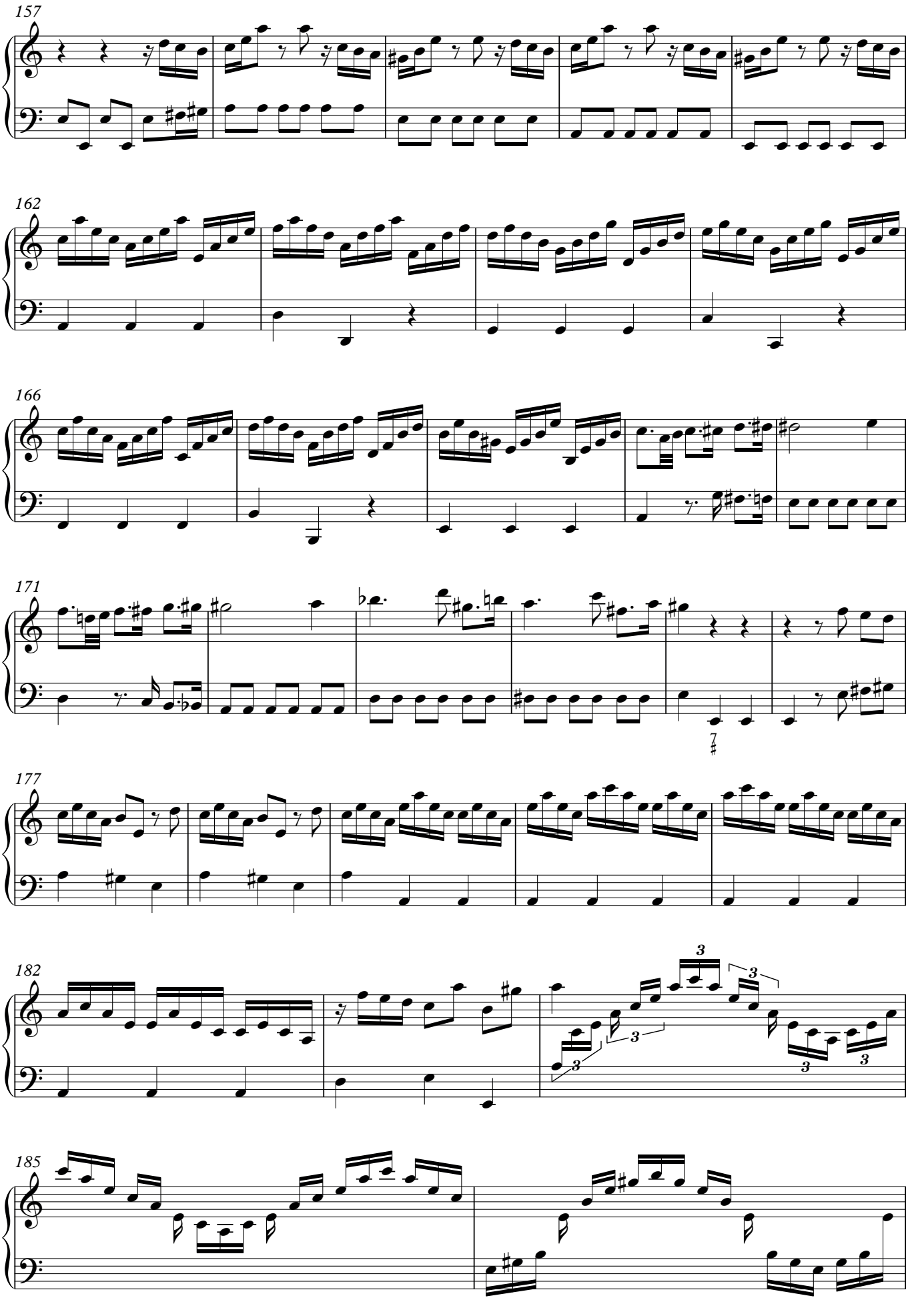

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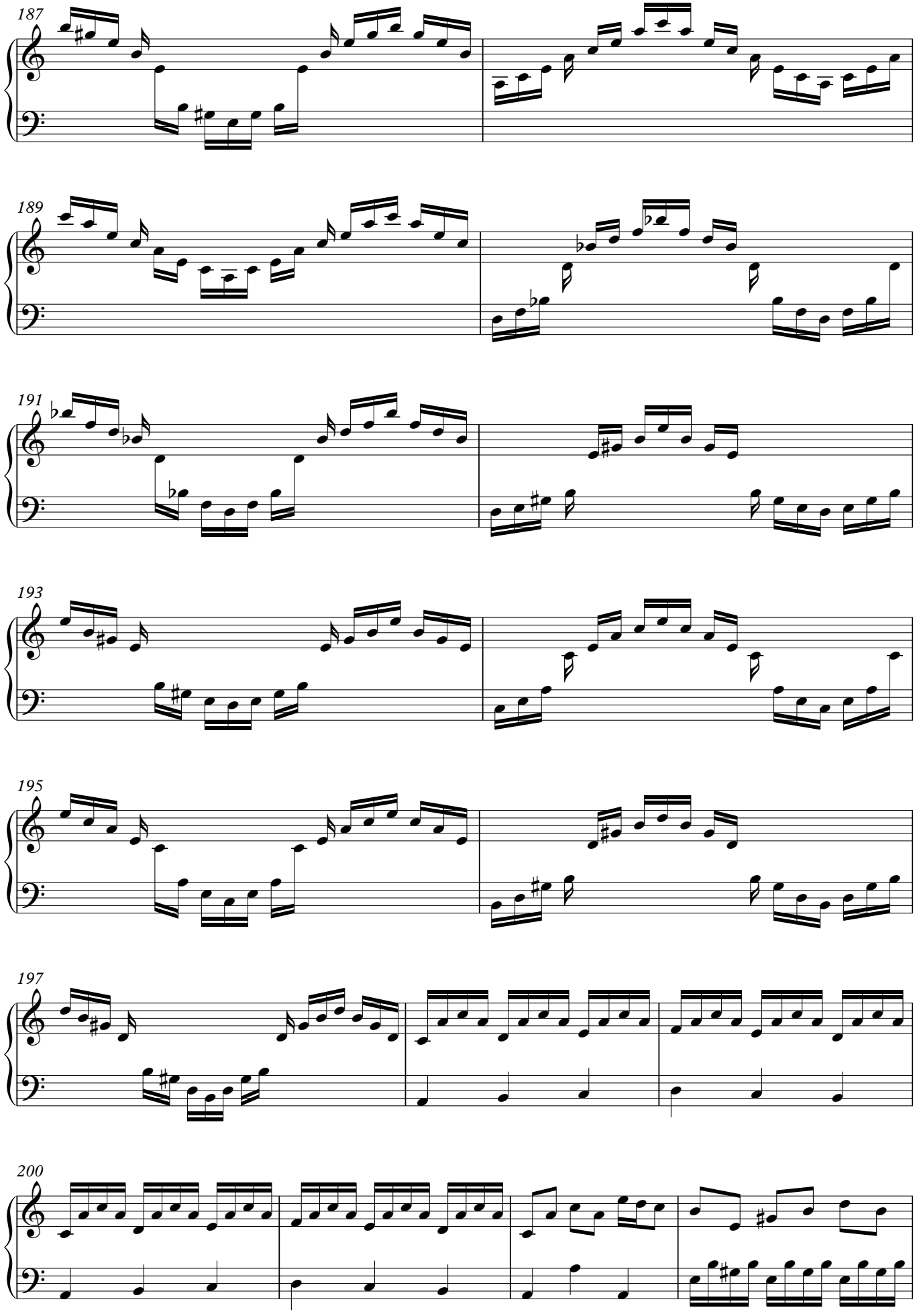
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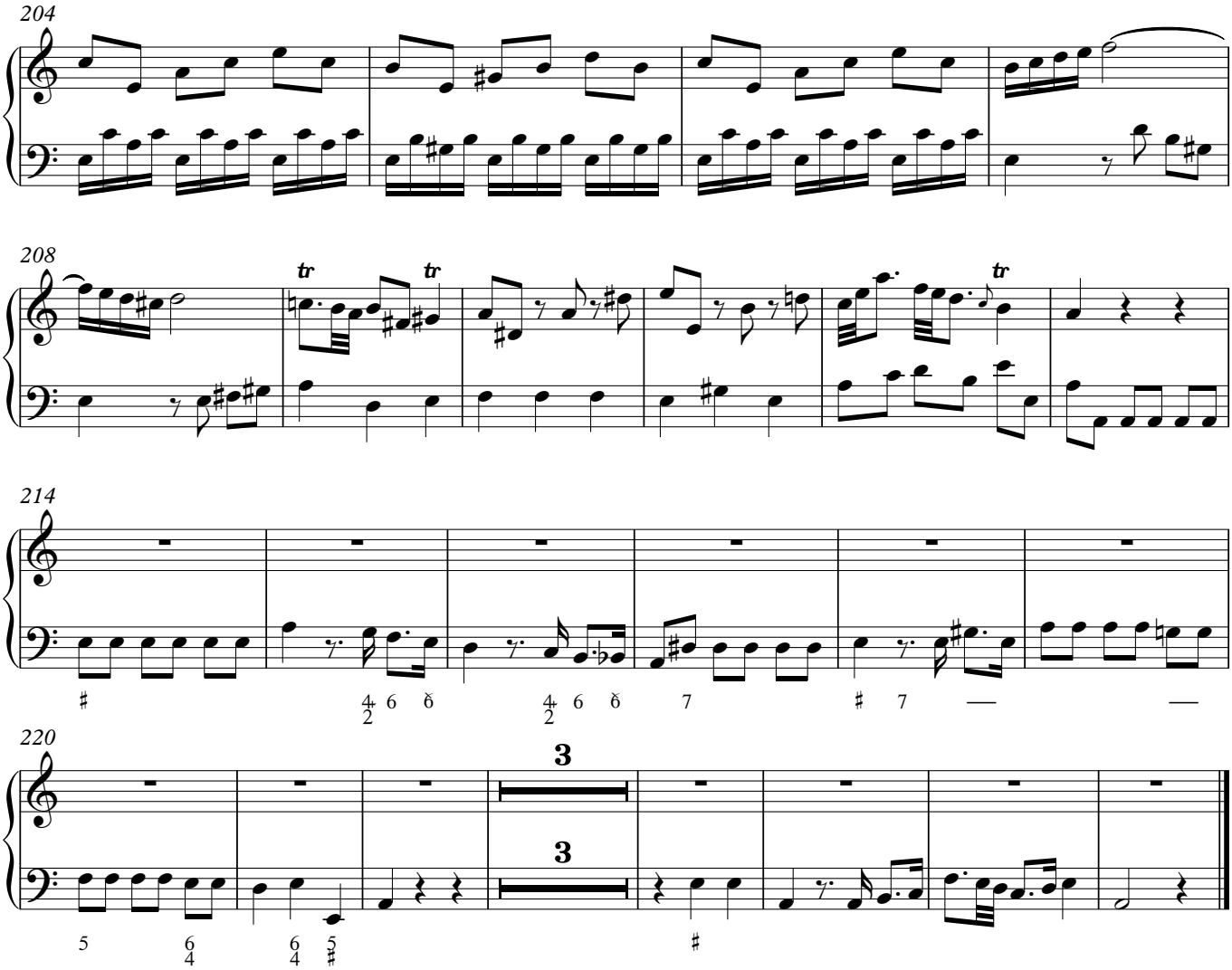
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