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ZUR HERAUSGABE DER

DENKMÄLER DER TONKUNST IN ÖSTERREICH

UNTER LEITUNG VON

GUIDO ADLER

Jahrg. V/2 - Band 11

HEINRICH FRANZ BIBER
VIOLINSONATEN I

1959

AKADEMISCHE DRUCK- U. VERLAGSANSTALT

G R A Z

DENKMÄLER DER TONKUNST IN ÖSTERREICH

HEINRICH FRANZ BIBER

ACHT VIOLINSONATEN

MIT AUSGEFÜHRTER KLAVIERBEGLEITUNG

1959

AKADEMISCHE DRUCK- U. VERLAGSANSTALT

G R A Z

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(Beigegeben ist eine Separatstimme für Geige, 28 Seiten.)

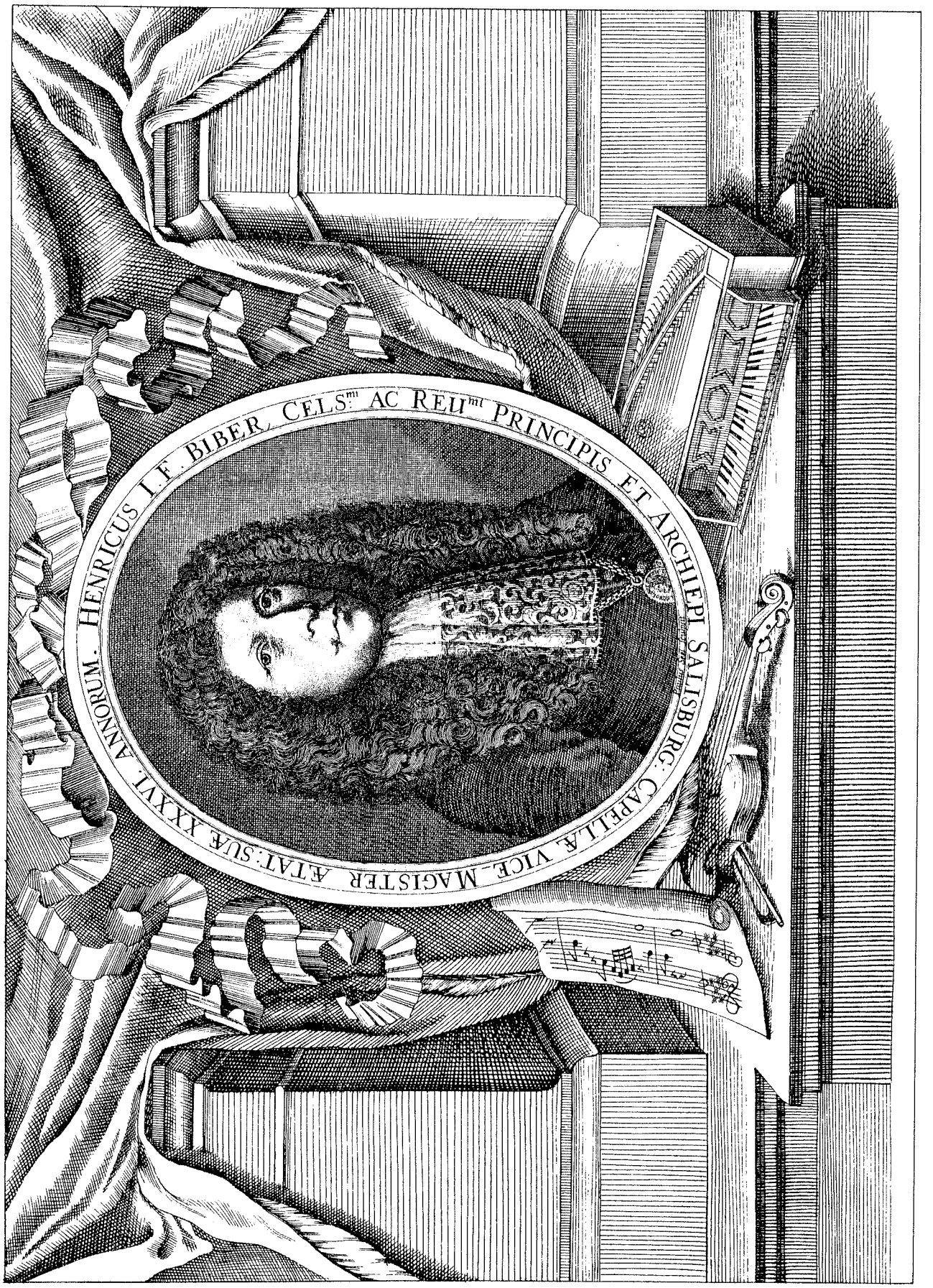
SONATÆ, VIOLINO SOLO,
CELSISSIMO, AC REV.mo S.R.I. PRINCIPI AC DNŌ DNŌ
MAXIMILIANO GANDOLPHO,
EX S.R.I. COMIT. DE KÜENBURG, ARCHIEPISCOPO SALISBURGENSI,
S. SEDIS APOSTOLICÆ LEGATO NATO, GERMANIÆ PRIMATI &c.
PRINCIPI AC DOMINO SUO CLEMENTISSIMO,
DEDICATÆ
AB HENRICO I.F. BIBER,
Alt.me mem.tæ Celsitudinis Suæ
Capella Vice Magistro.
Anno M.DC.LXXXI.

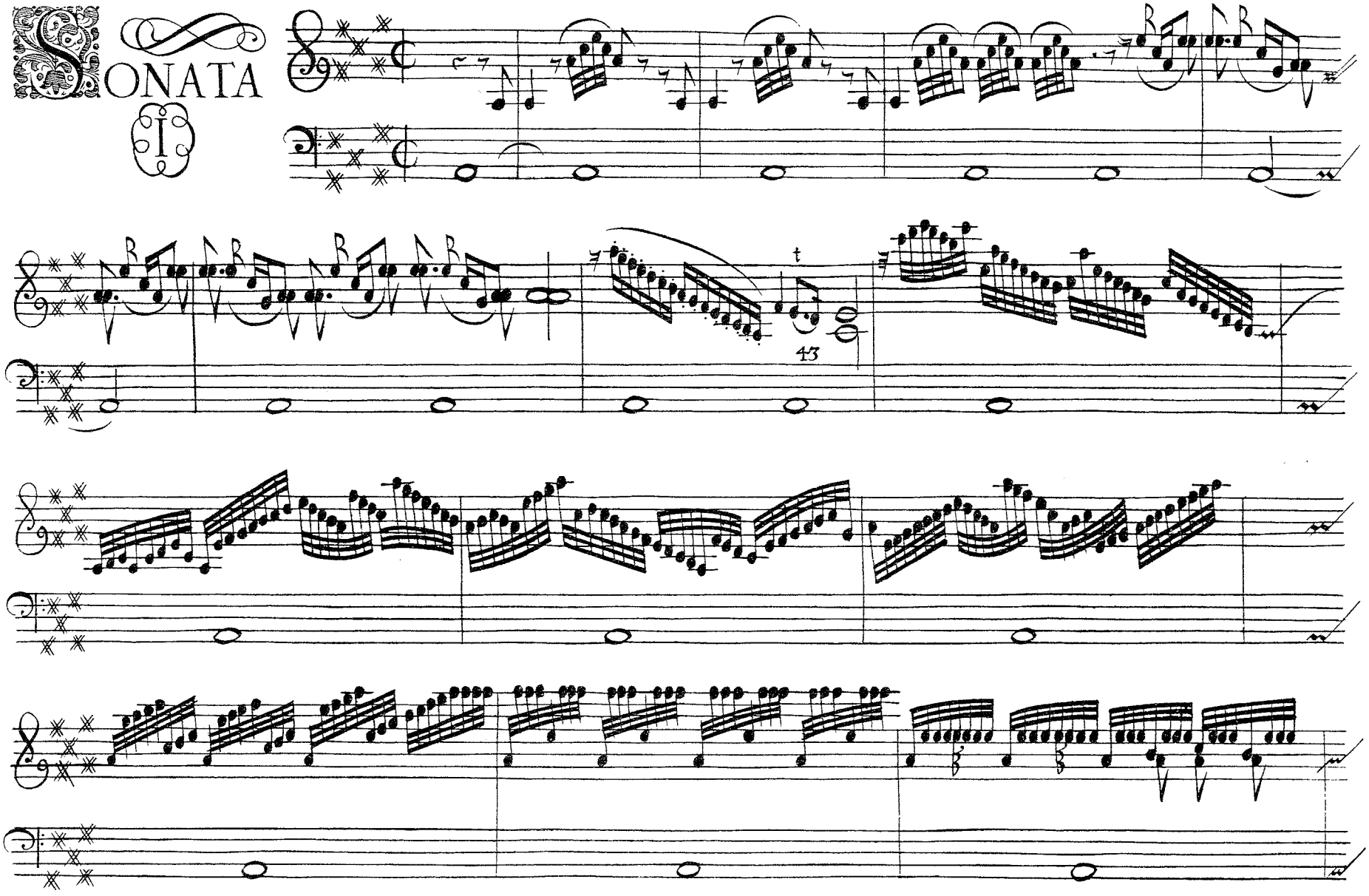
Celsissime ac Reverendissime Princeps, Domine, Domine Clementissime.

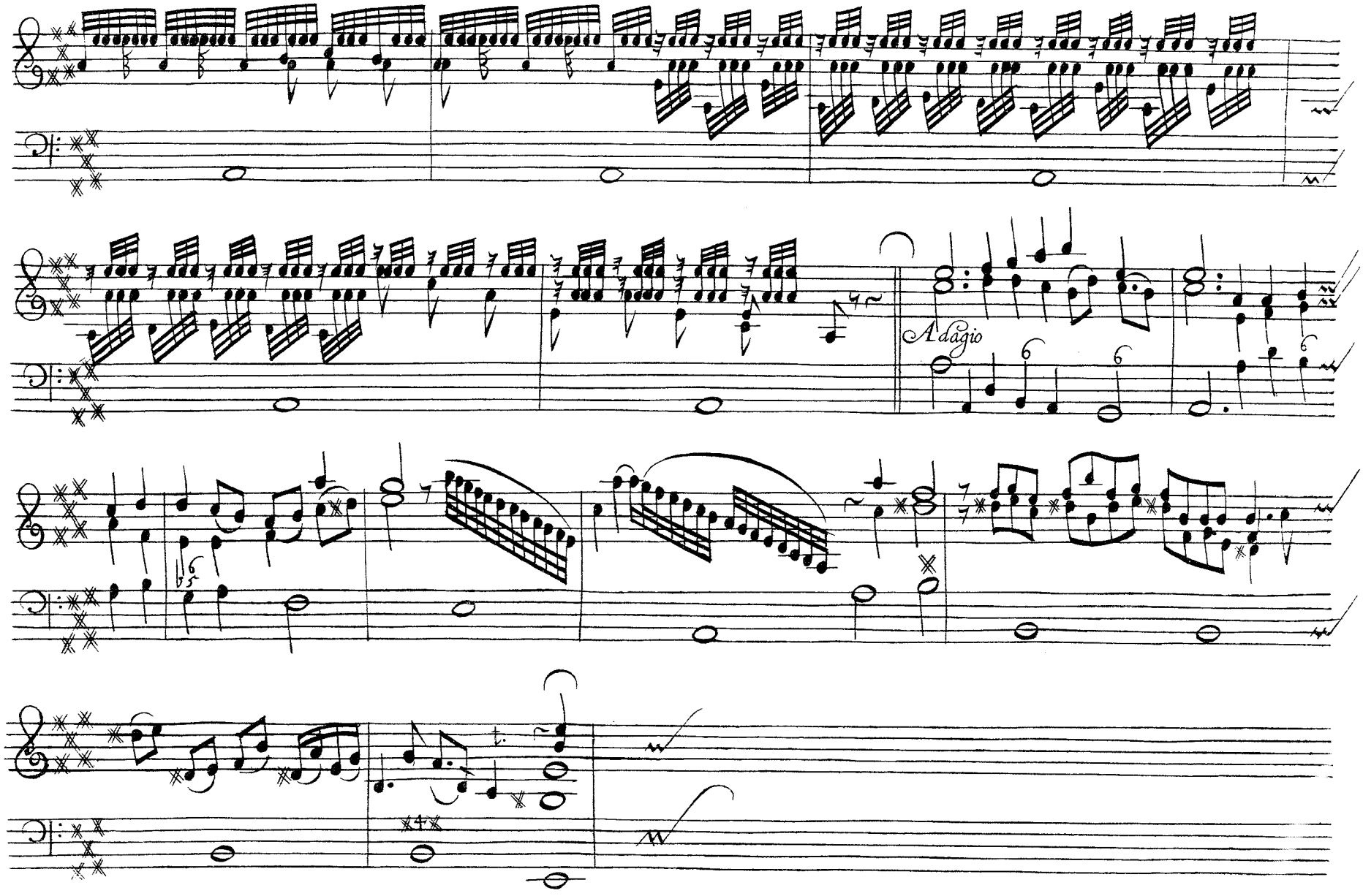
Et Sola interdum solatio esse possunt: imò et Soli major virtus est, quia soli. Plurium antea Musicalium Instrumentorum concentu, ut devotissimi servi facerem fidem, animavi fides. Collegi nunc in unam Chelyn, atque selegi probatiores aliquot, ut videbantur, tonos, ac sonos, Clementissimæ Celsitudinis Tuæ in obsequium ut resonarent, sic non pedibus dumtaxat, sed et manibus, ut ajunt, in humillimum iturus servitium. Non violabo proinde hoc uno, ut vocant, Violino, plenum, quem præmisi chorum: nec minus valoris habiturum reor, si Arithmeticum non satis observavi ordinem, ubi, ut amplius valeat, unum pluribus numeris præmitti solet. Est enim in ipso meo Solo numerus, qui, ut confido, varietate delectare possit. Solum hoc superest Celsissime ac Reverendissime Princeps, ut benevolis oculis, ac auribus digneris, atque humillimum servum diversis modis, et modulis servire cupientem Clementissimè foveas. Ego interim hoc meo Solo non annos solùm plurimos, sed illos prosperis successibus felicissimos et longævâ valetudine incolumes Clementissimæ Celsitudini Tuæ non tam Voce solâ, quàm votis compluribus apprecor.

Reverendissimæ Celsitudinis Tuæ

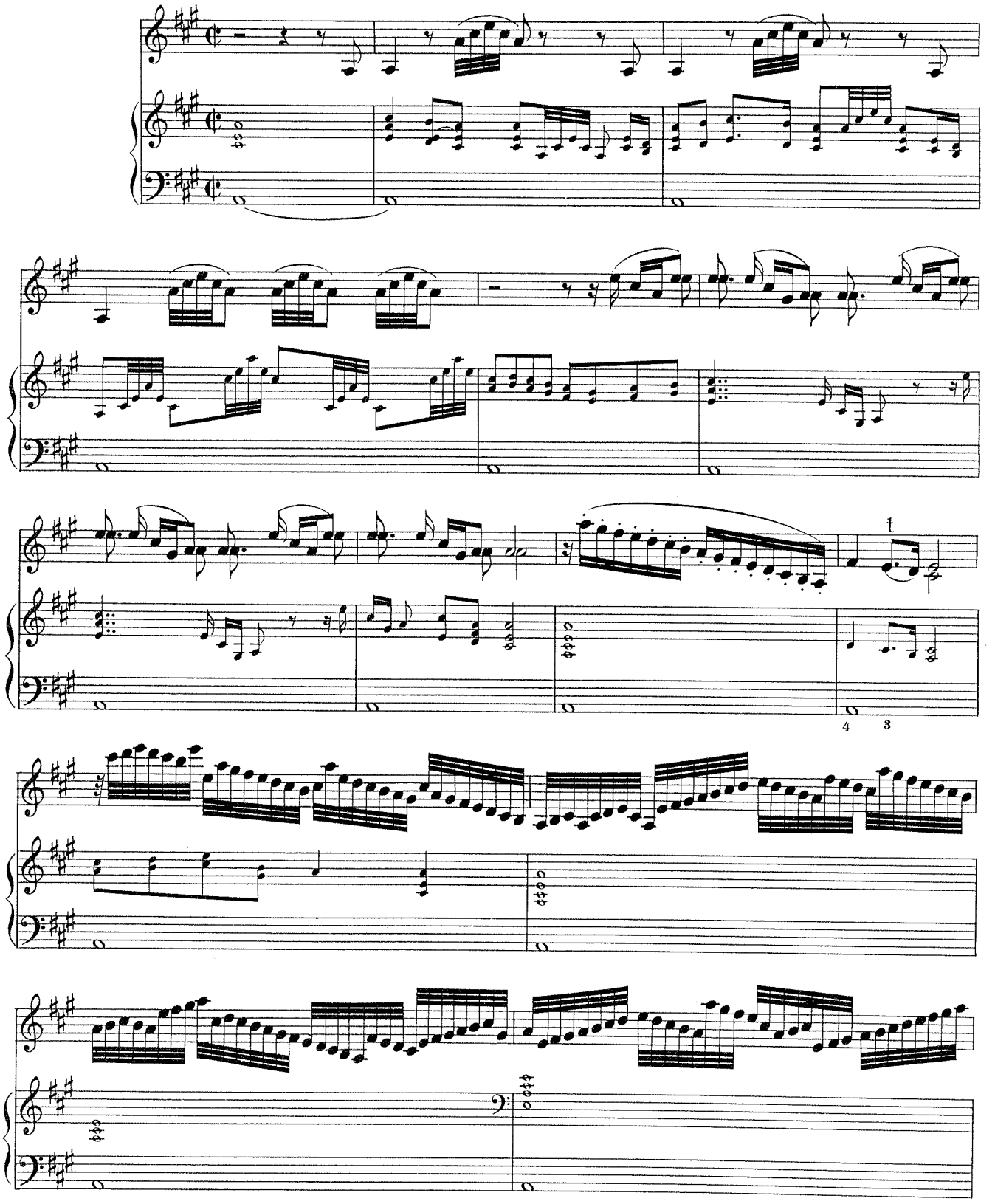
Servus humillimus
Henricus I. F. Biber.

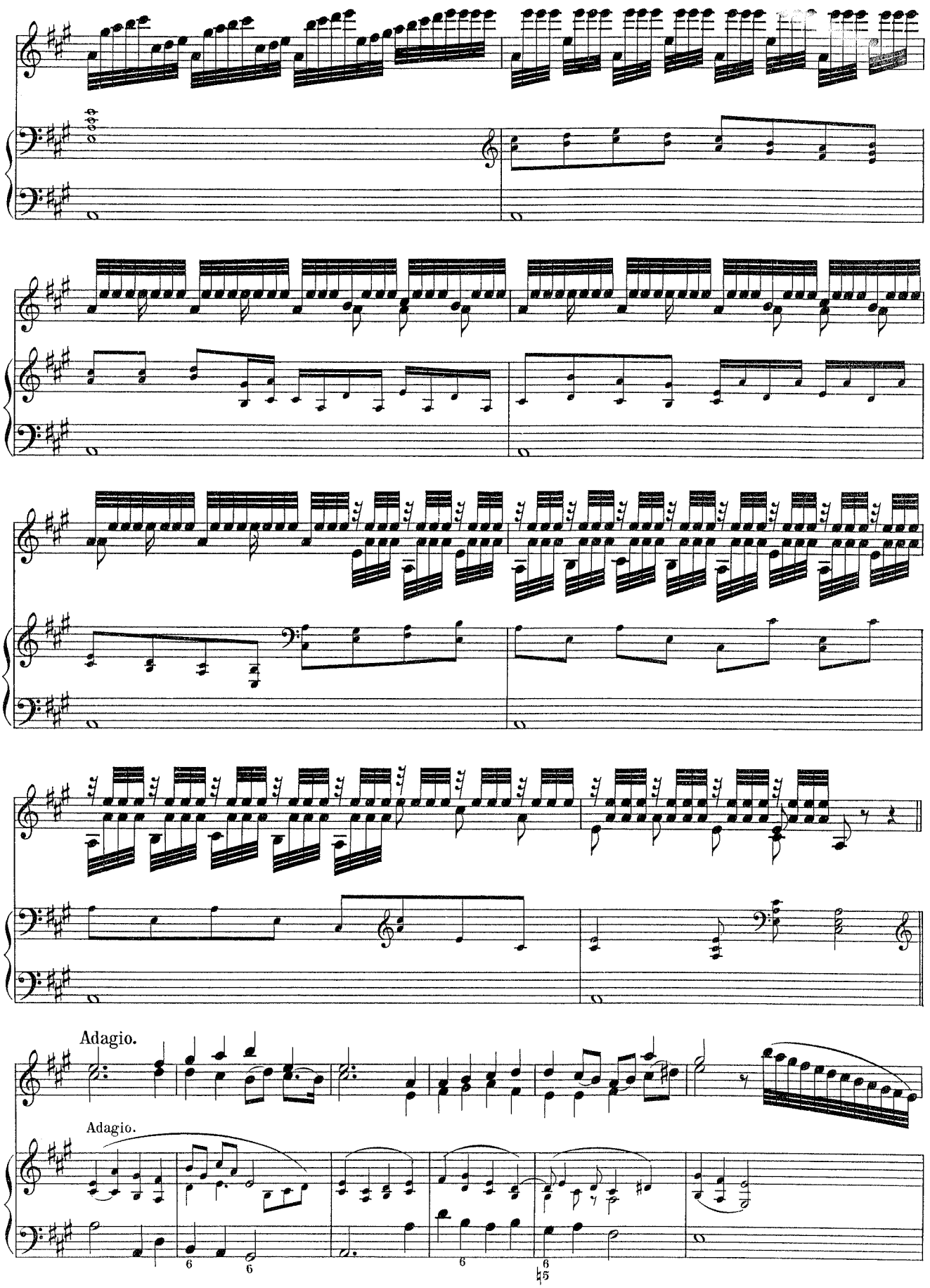

HENRICUS I.F. BIBER, CELS.mi AC REU.mi PRINCIPIS ET ARCHIEPI SALISBURG: CAPELLÆ VICE MAGISTER ÆTAT: SUÆ XXXVI. ANNORUM.

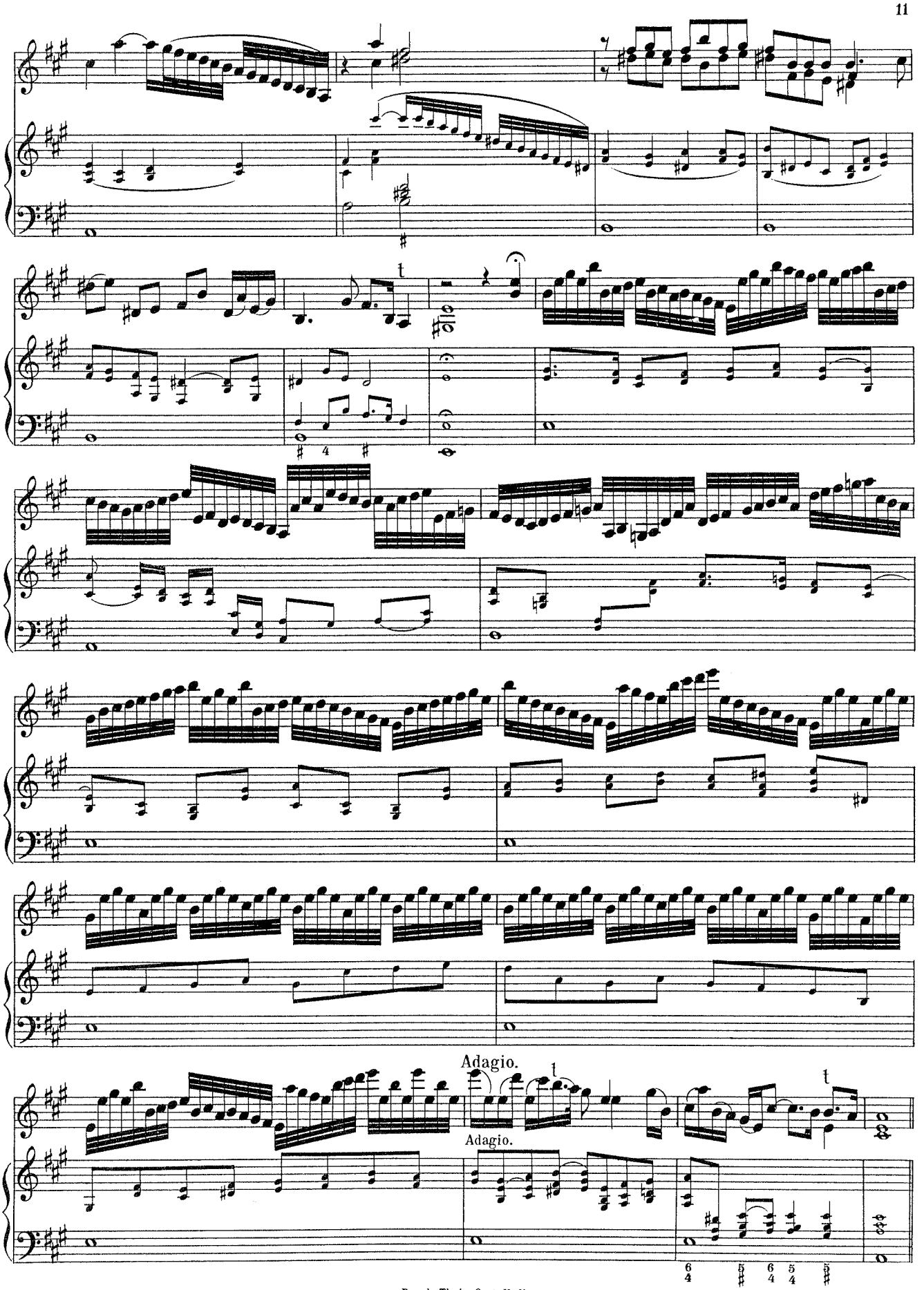

SONATA
I
t
43


Adagio

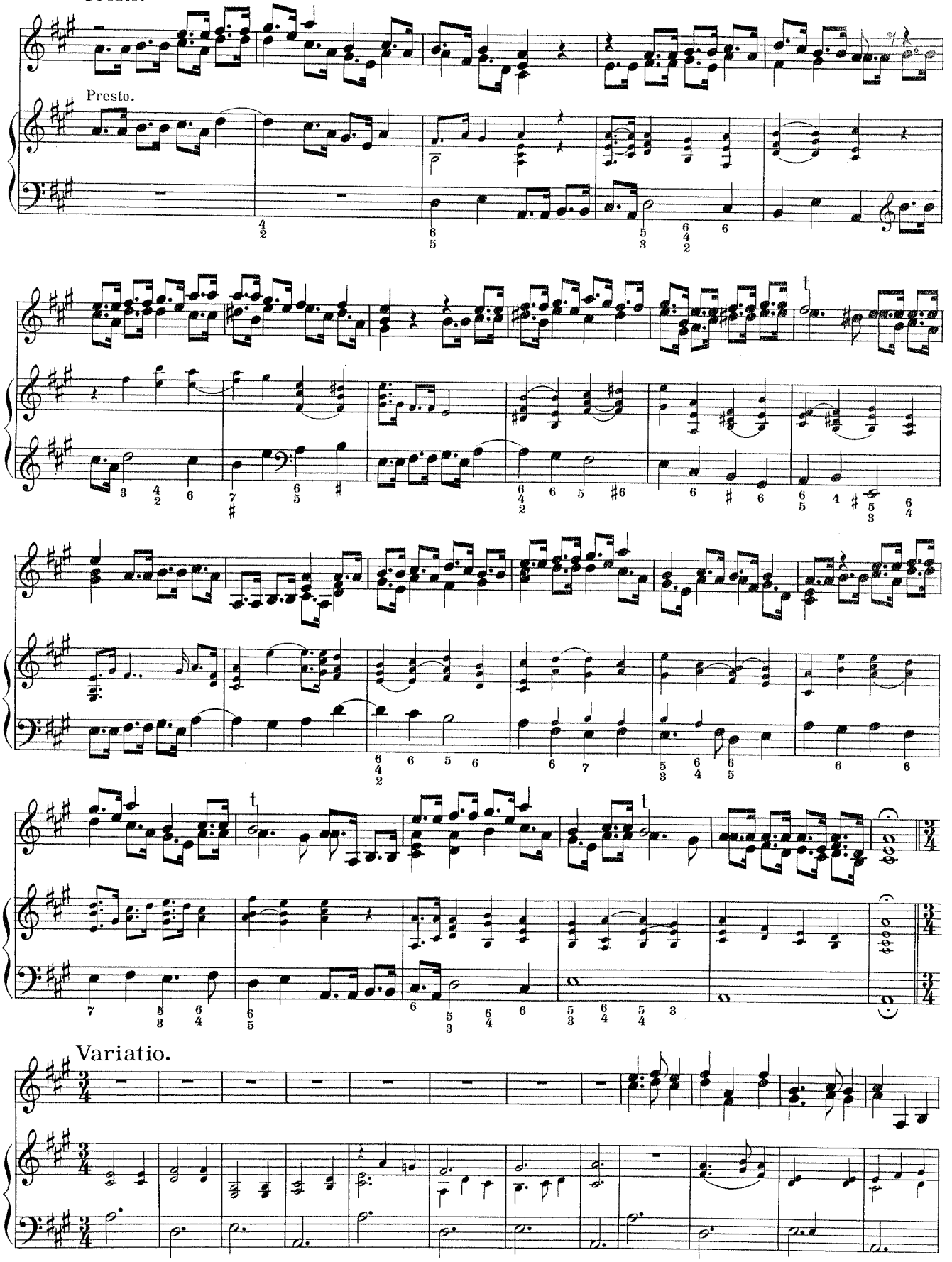
SONATA I.

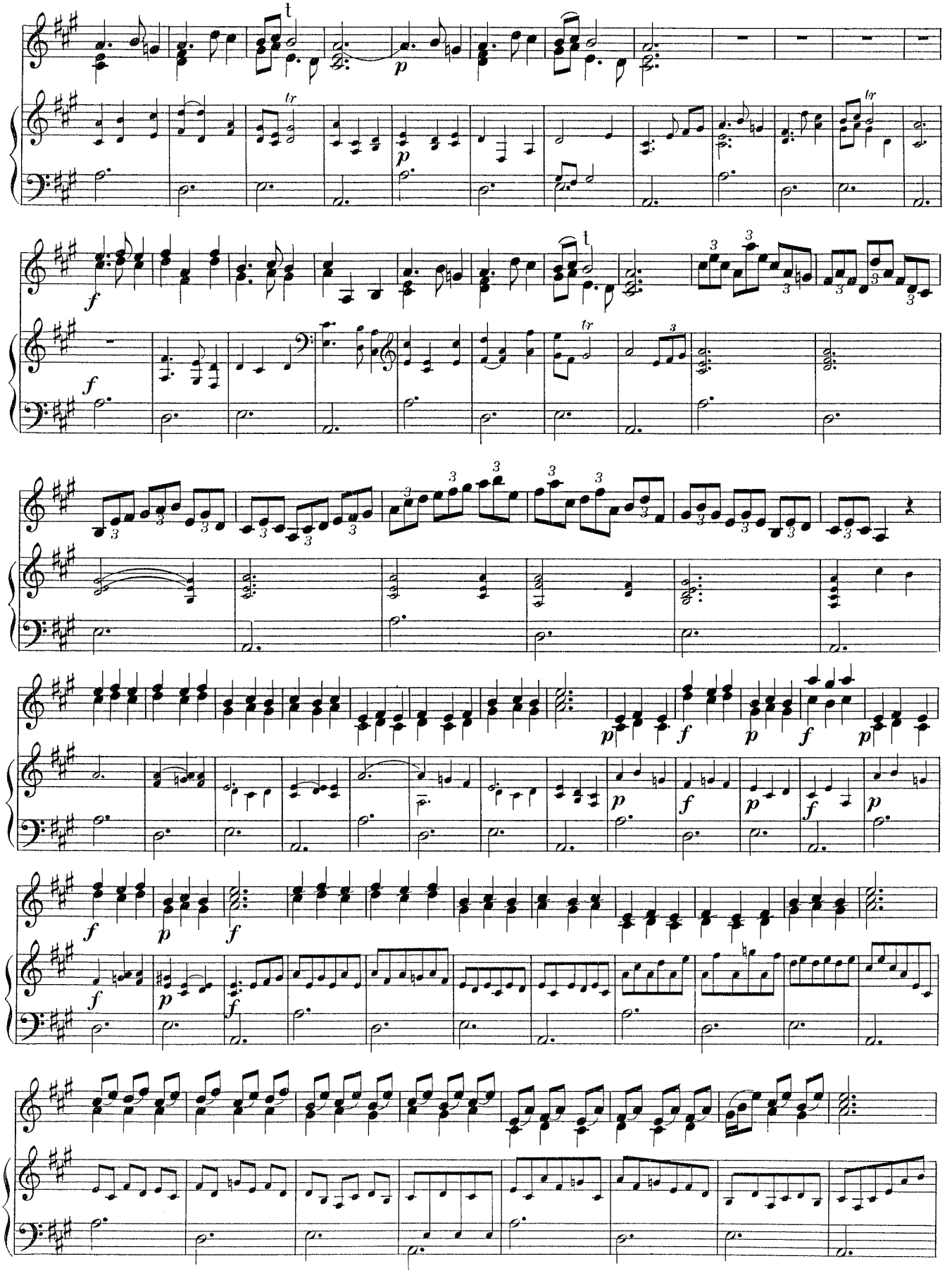


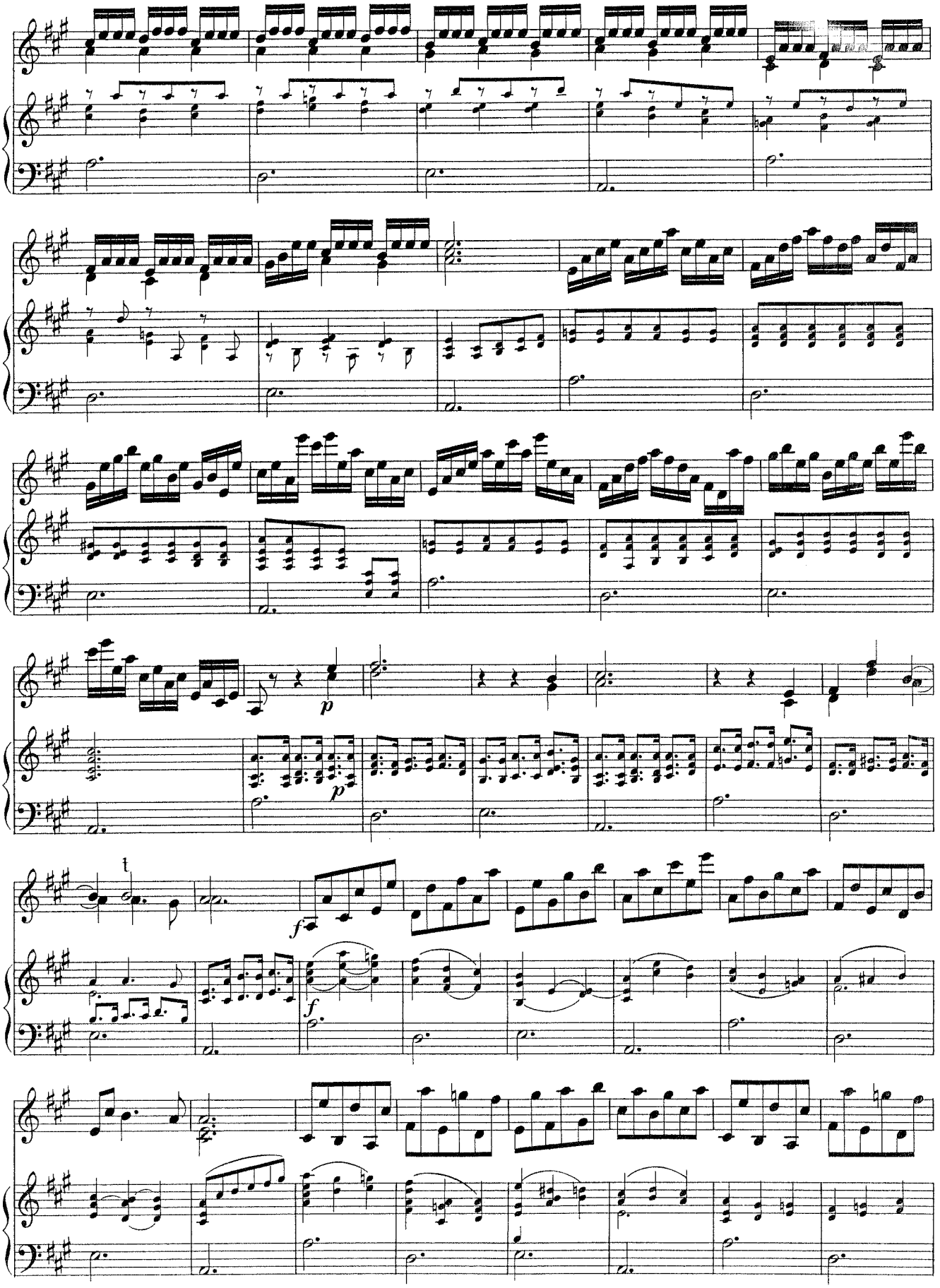

Adagio.
Adagio.

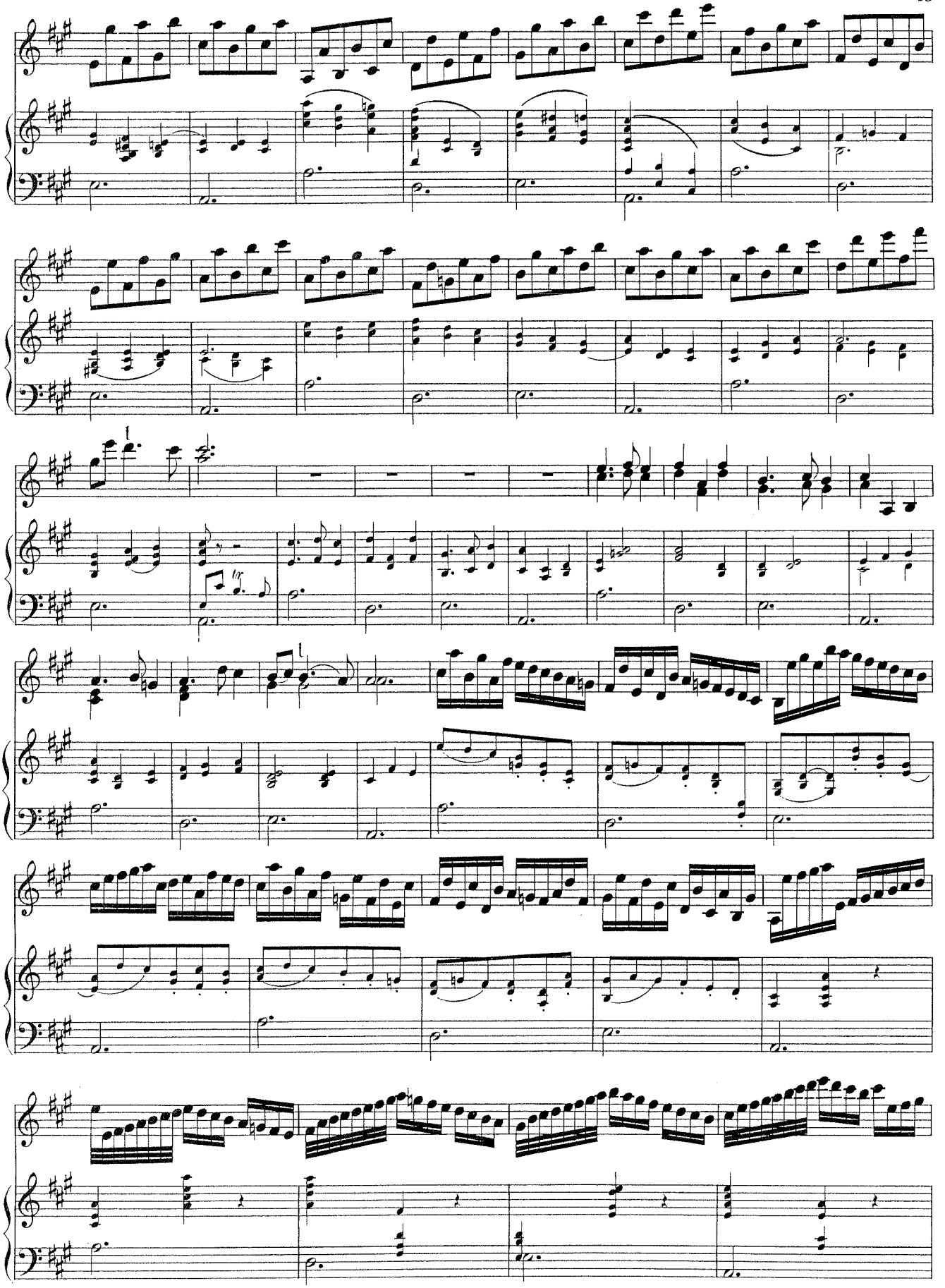

Adagio.
Adagio.

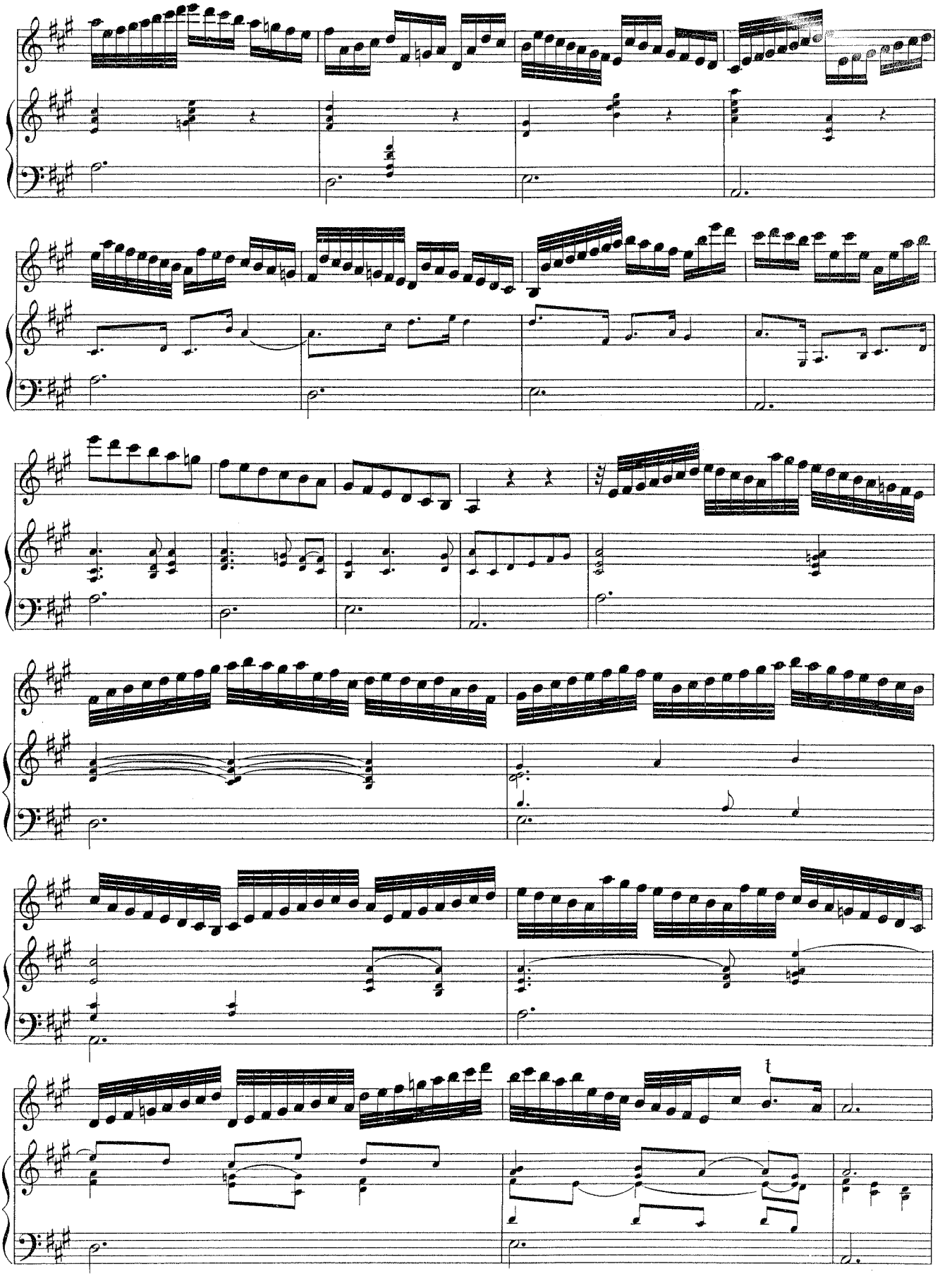
Presto.

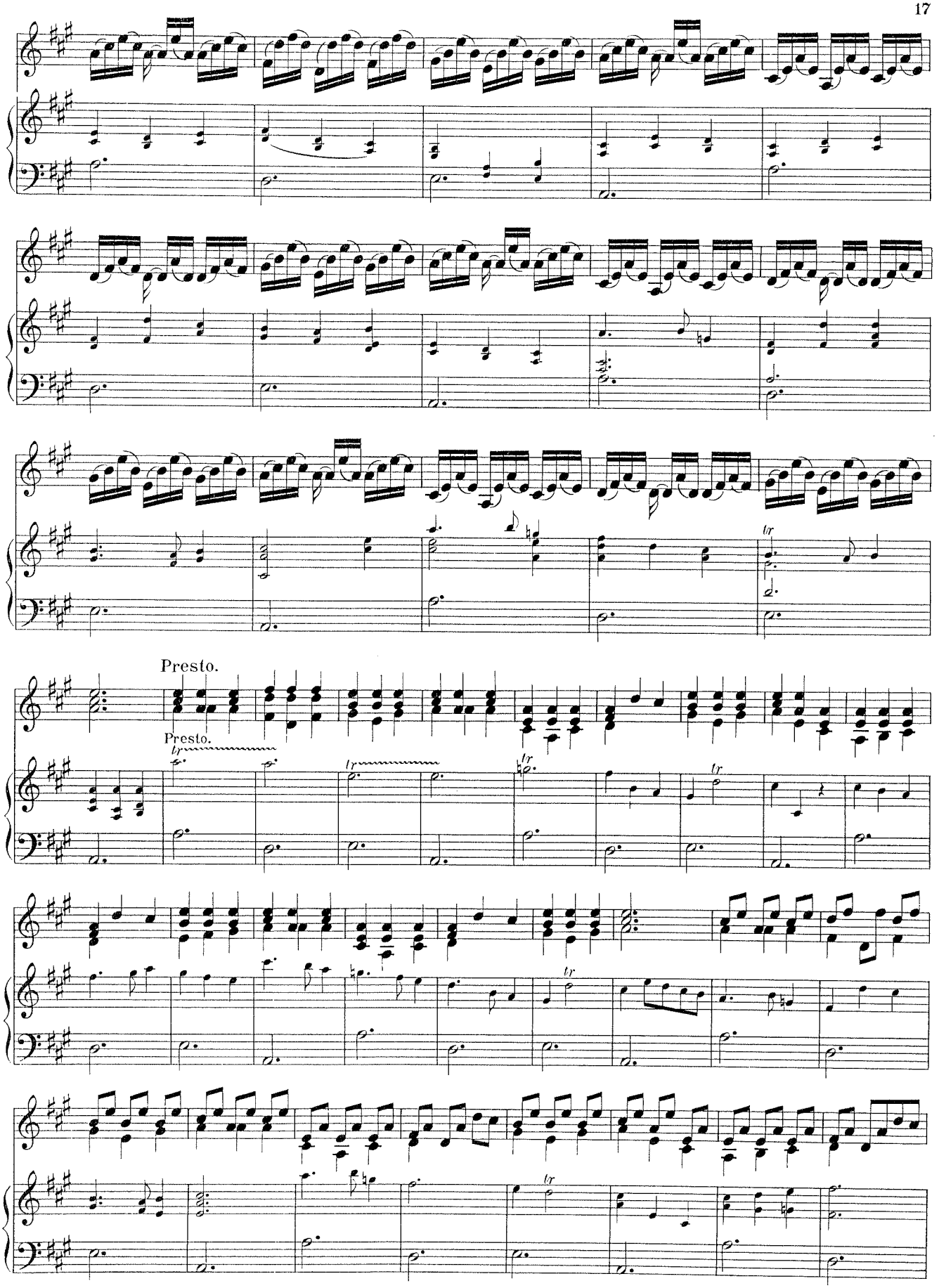


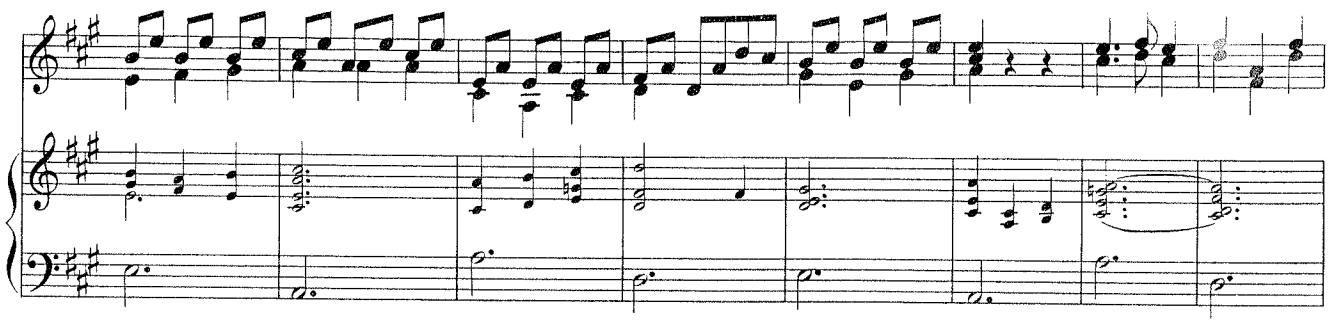


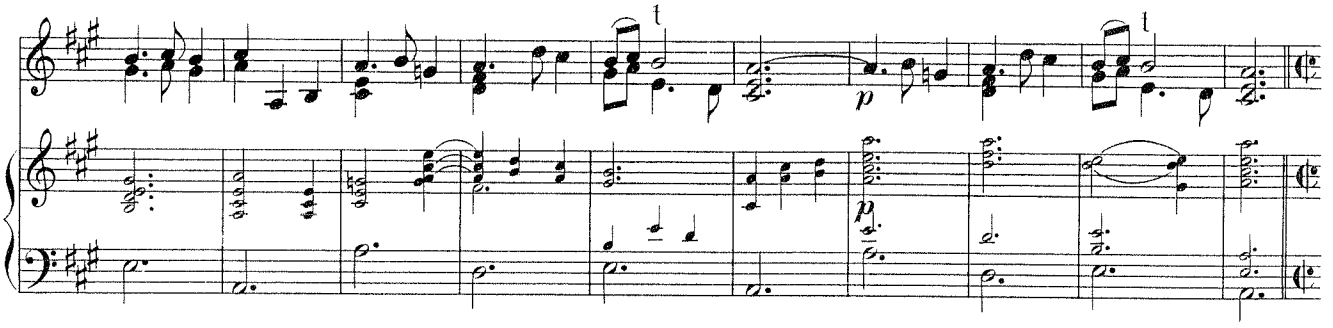

p
p
f
f



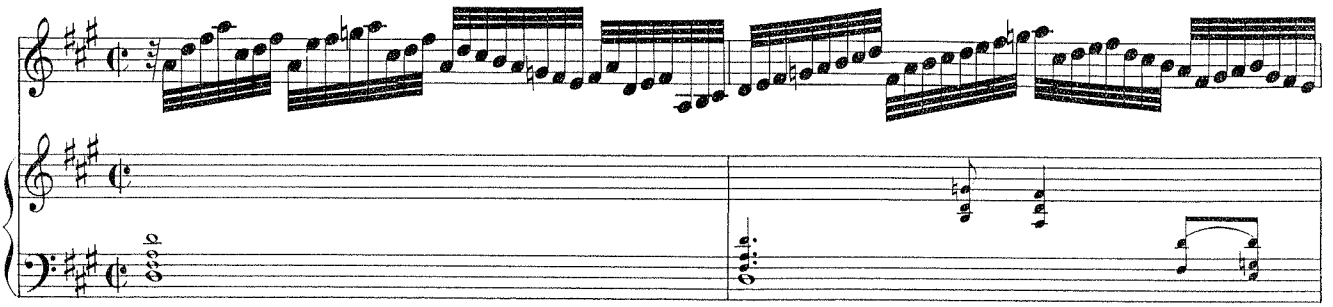


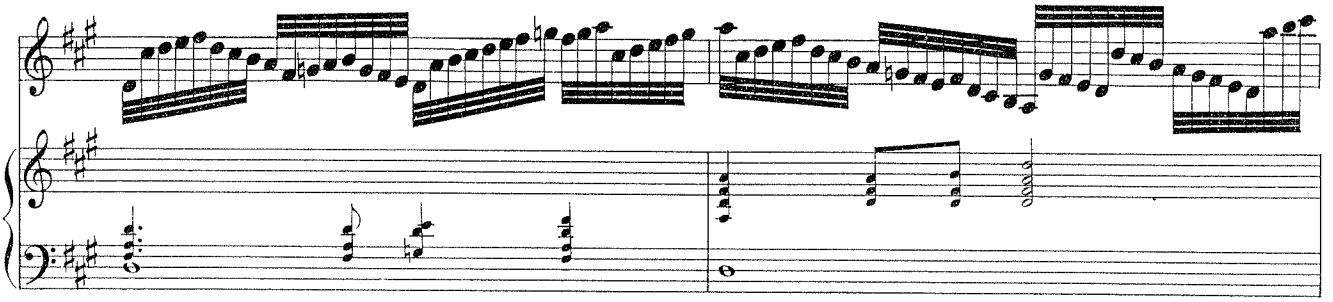

Presto.
Presto.

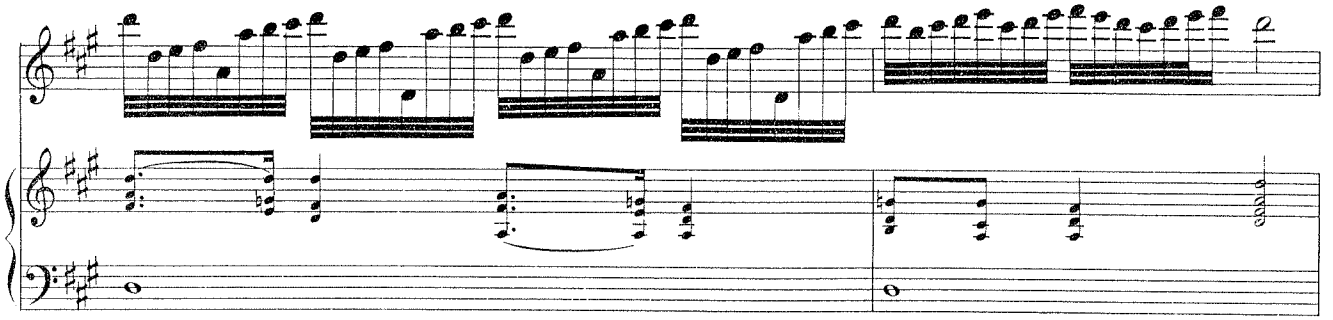


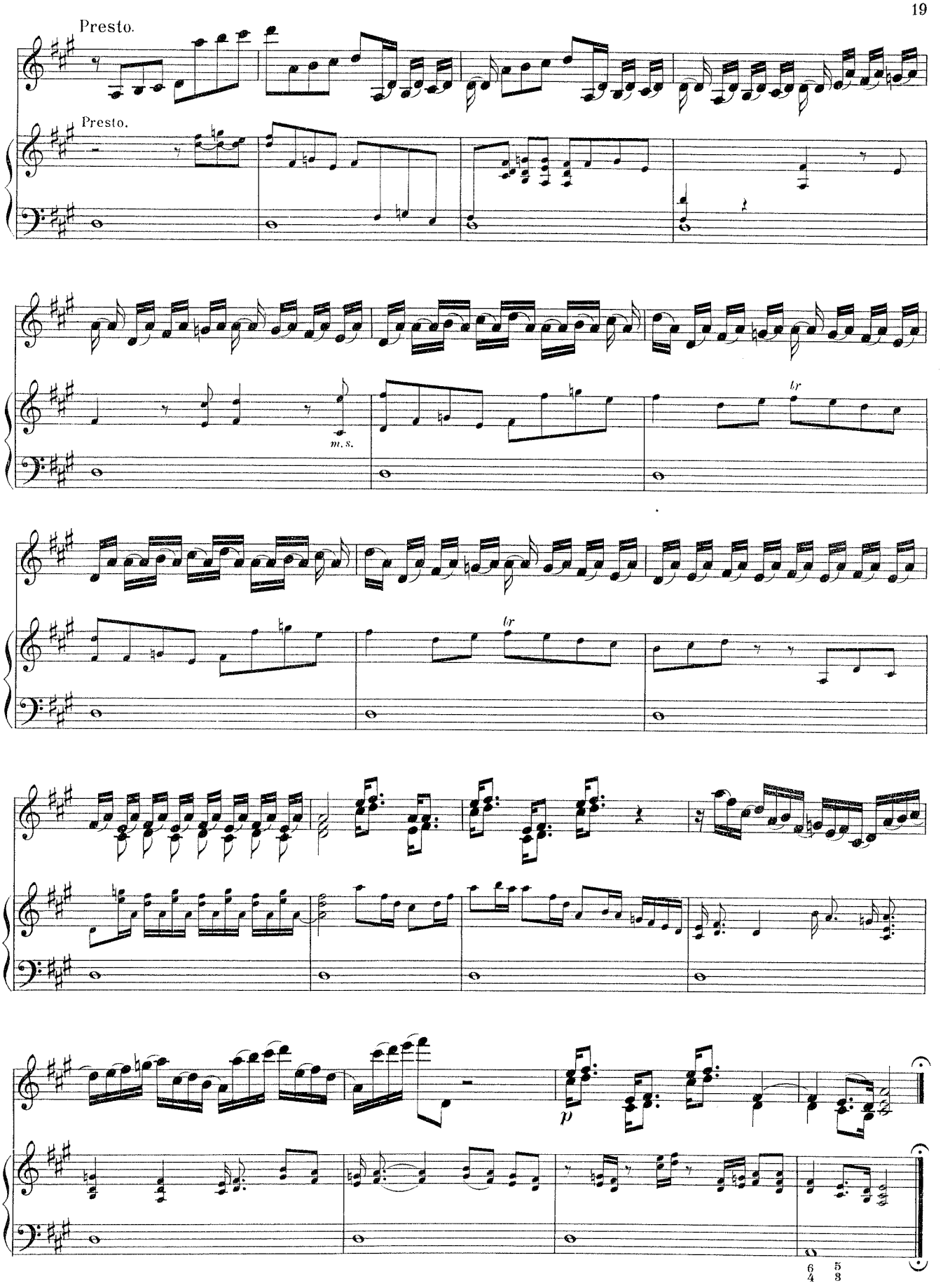


Finale.

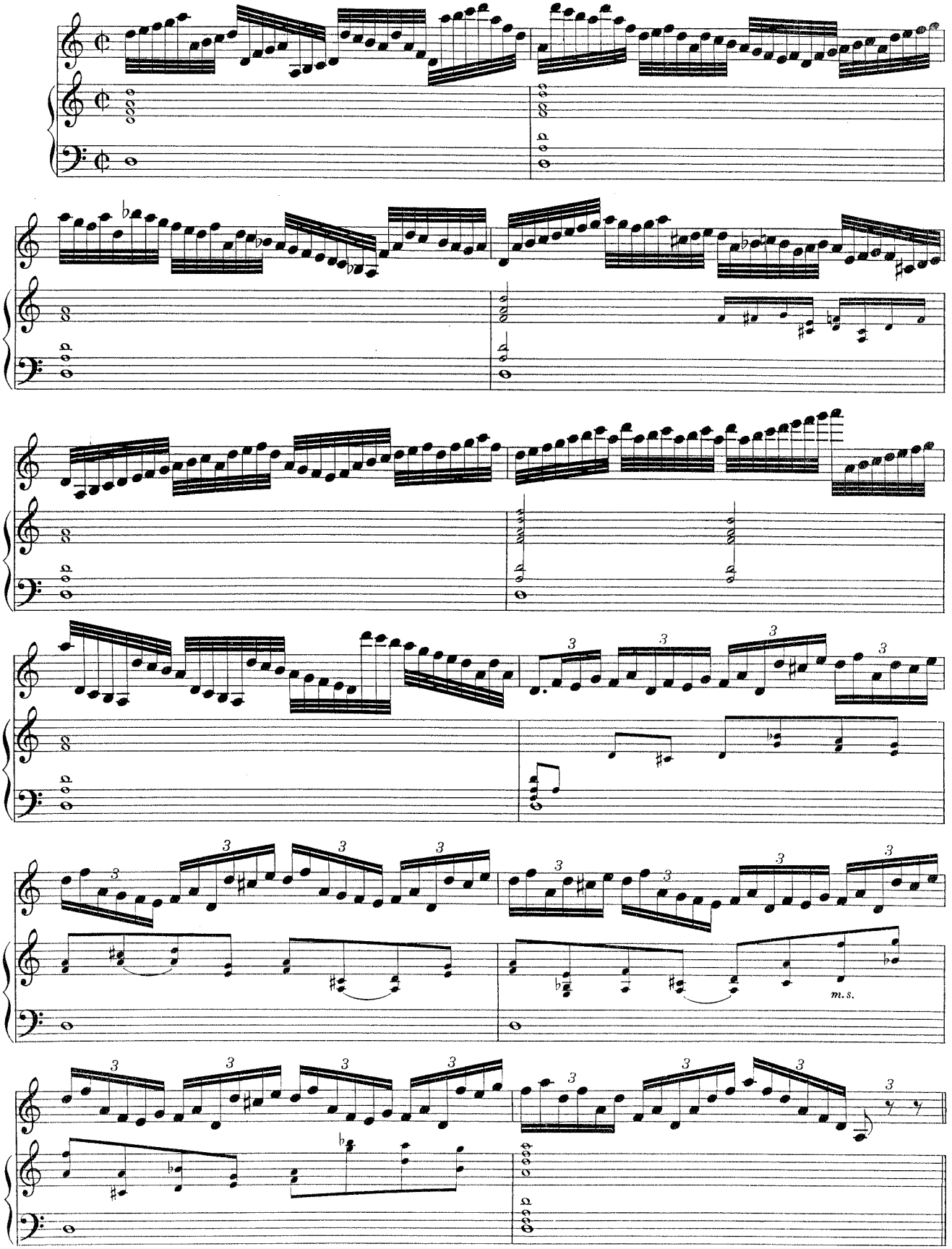




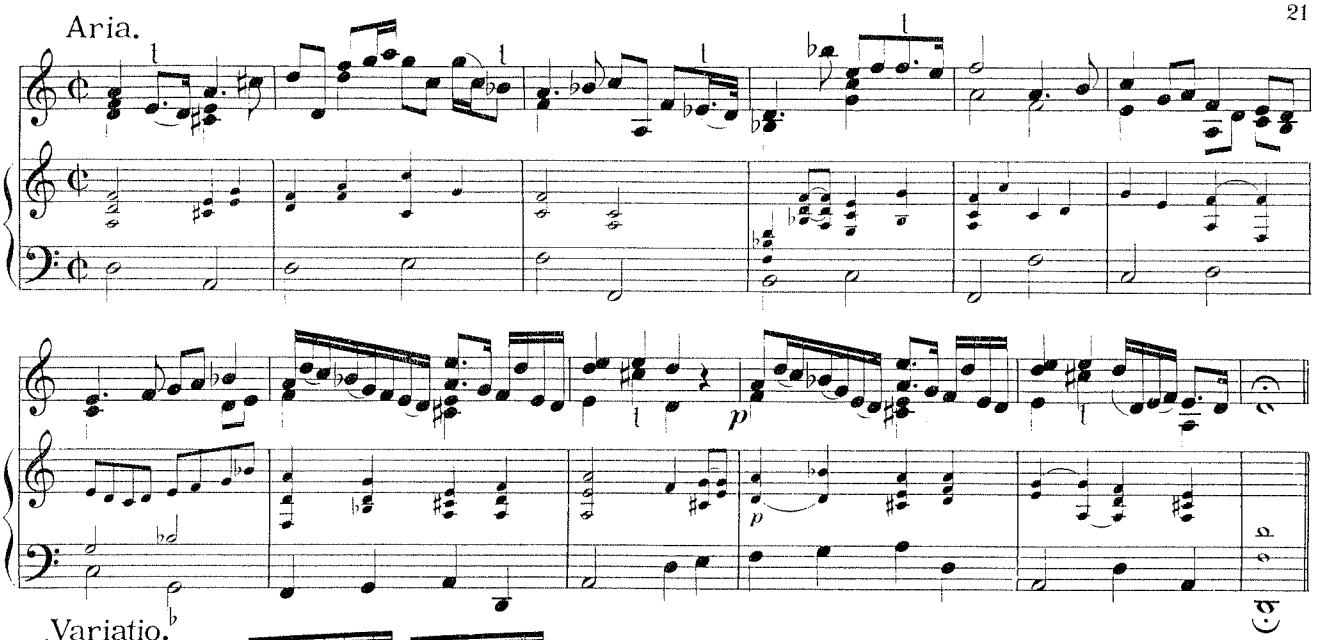



Presto.
Presto.
m. s.
tr
tr
p
6 5
4 3

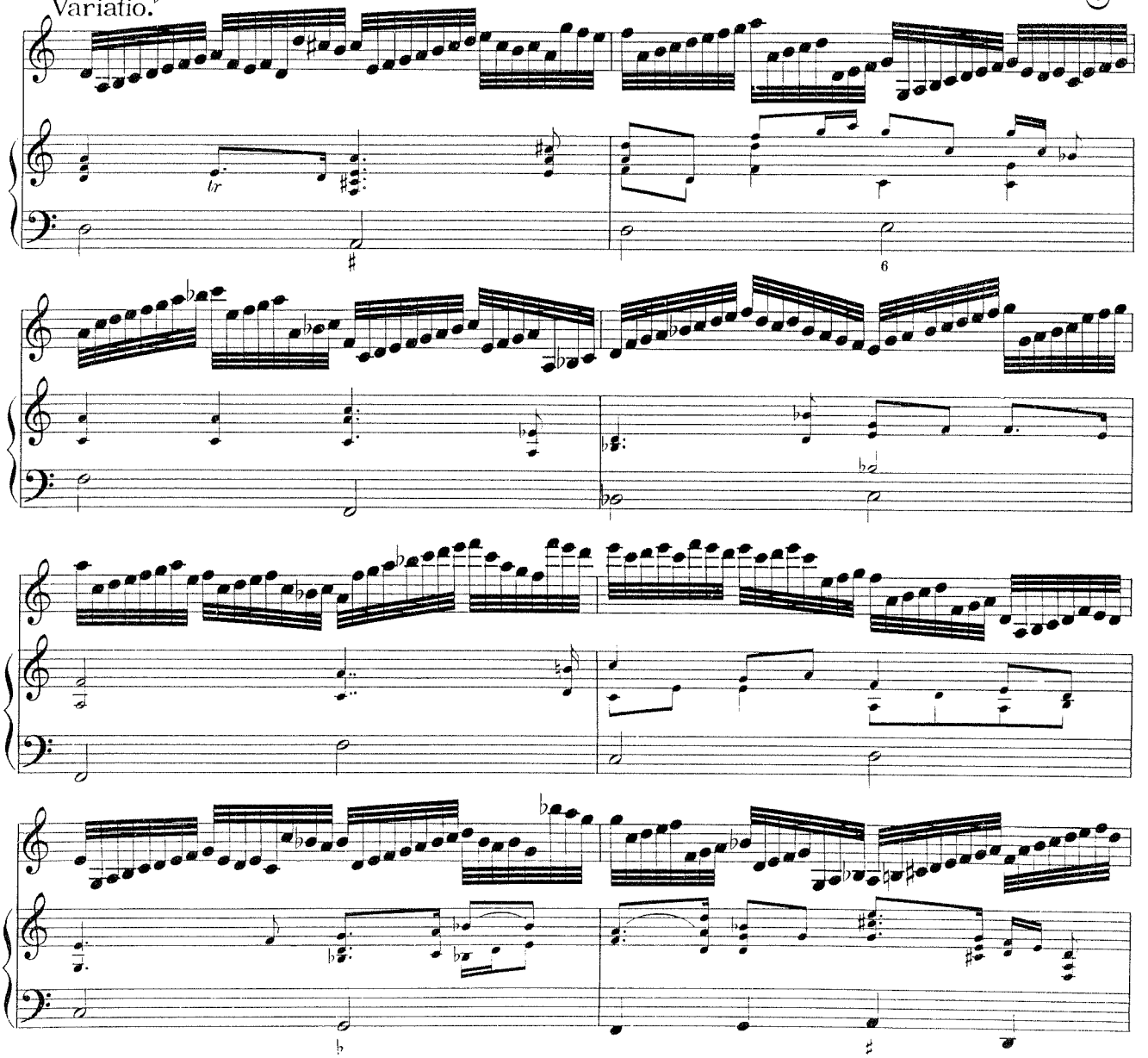
SONATA II.

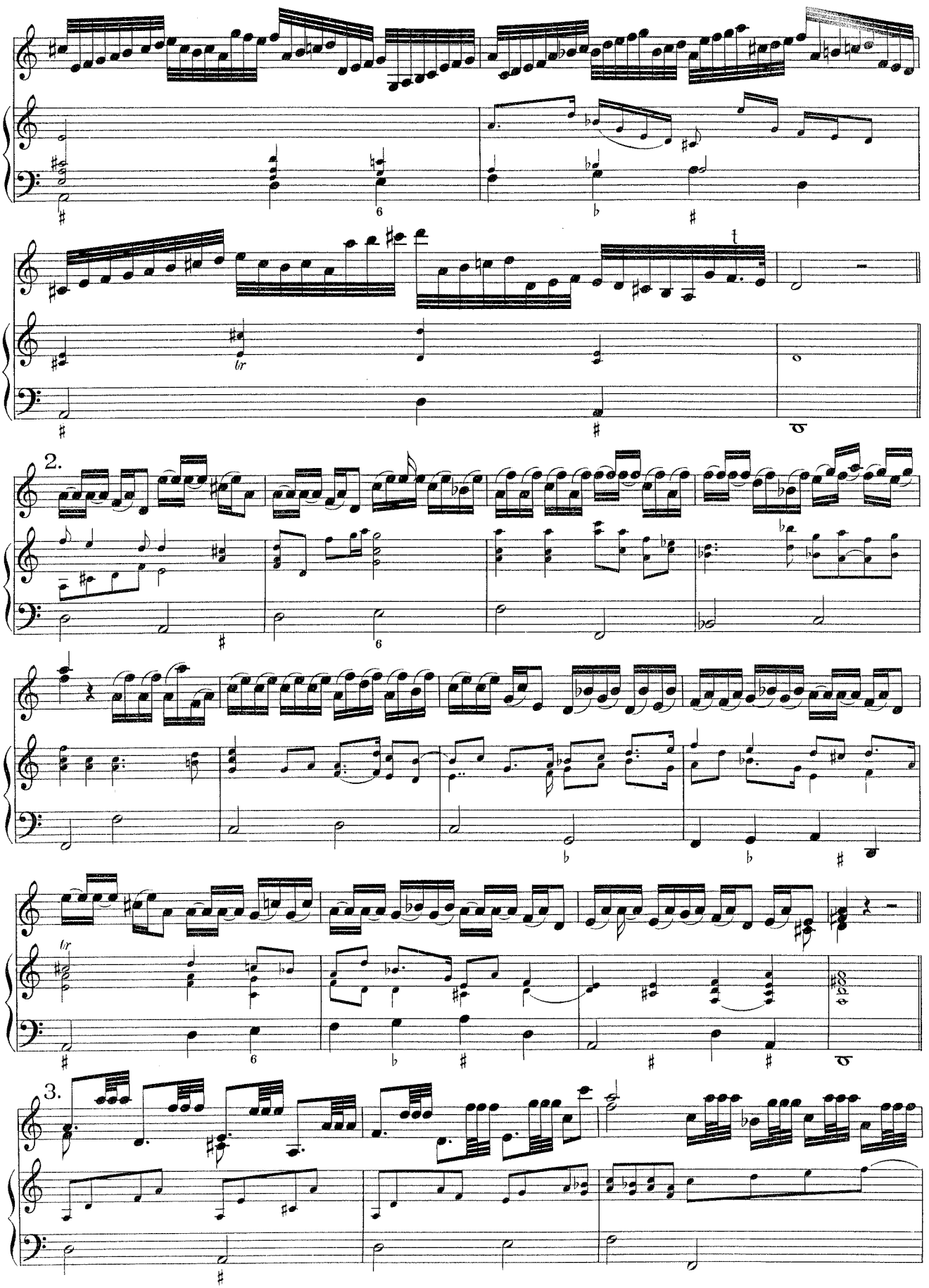


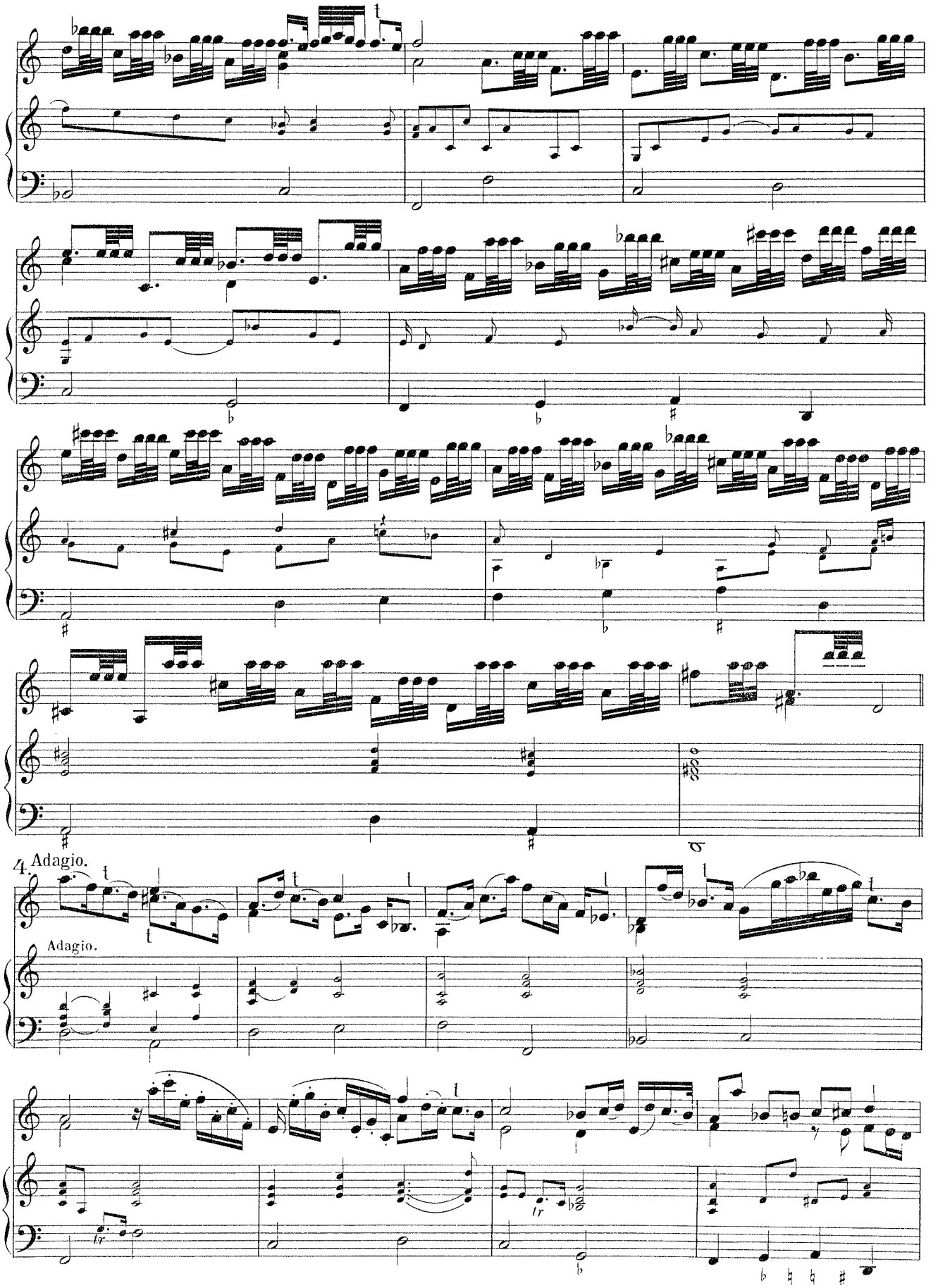
Aria.

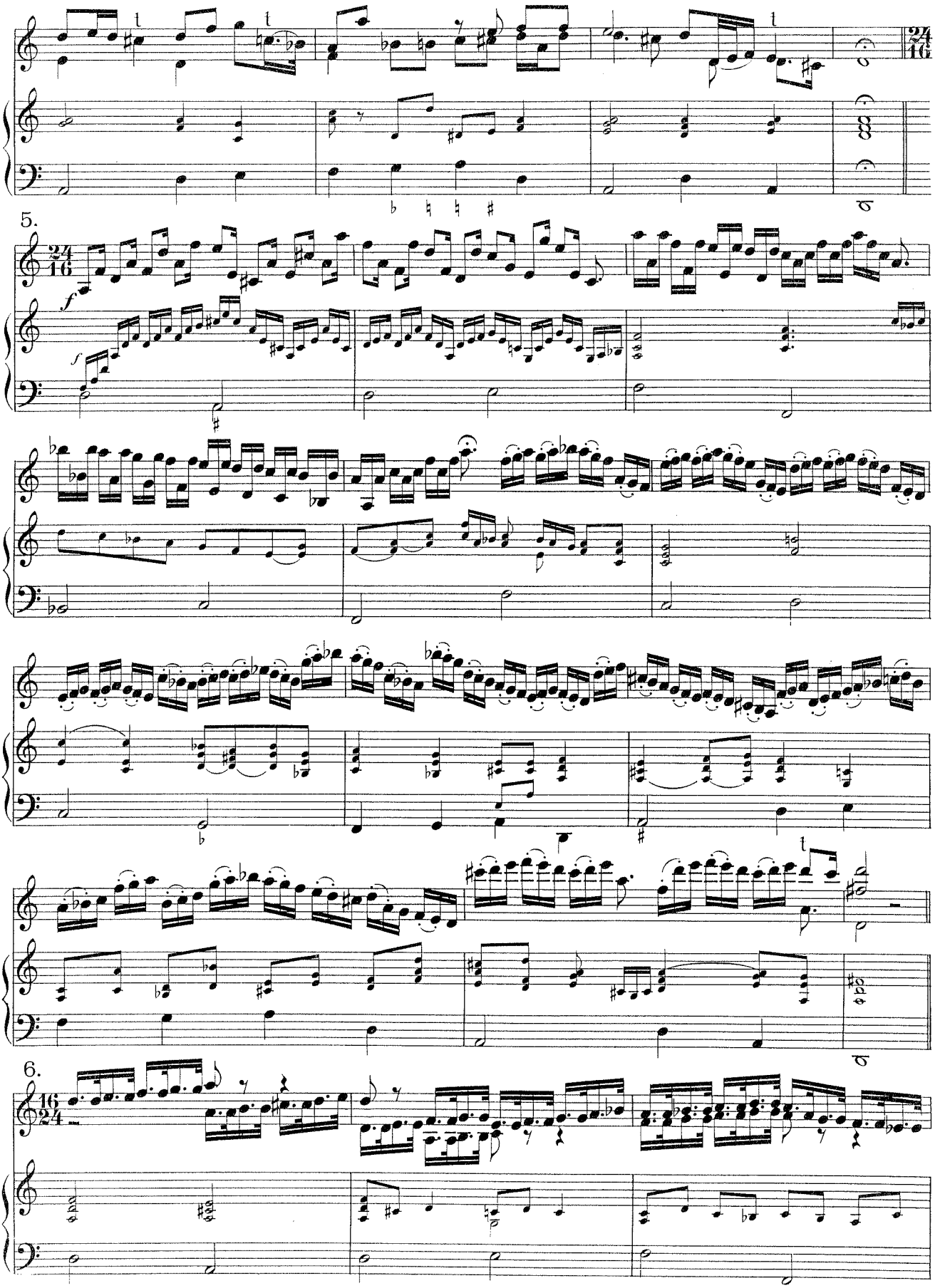


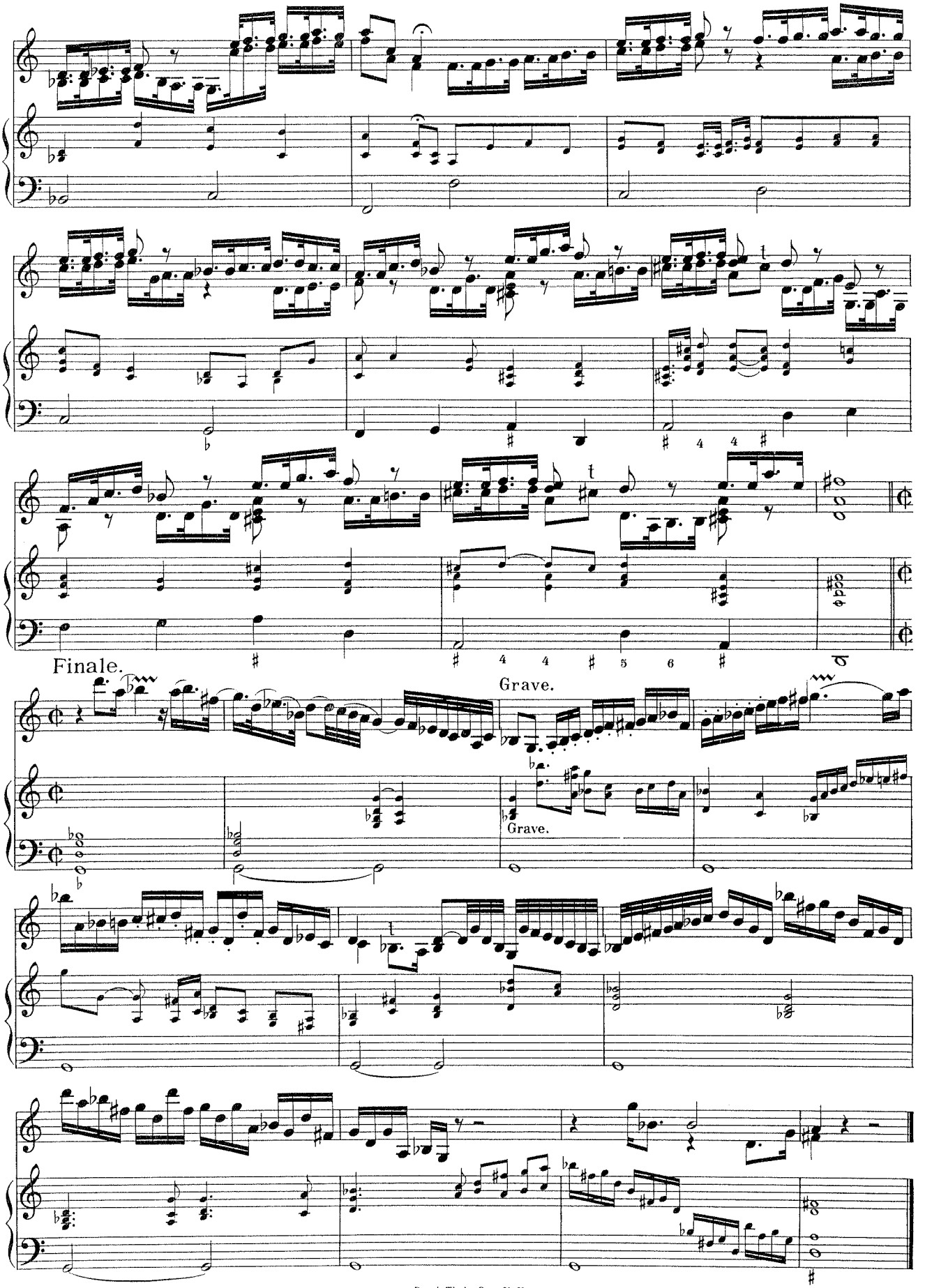
Variatio.



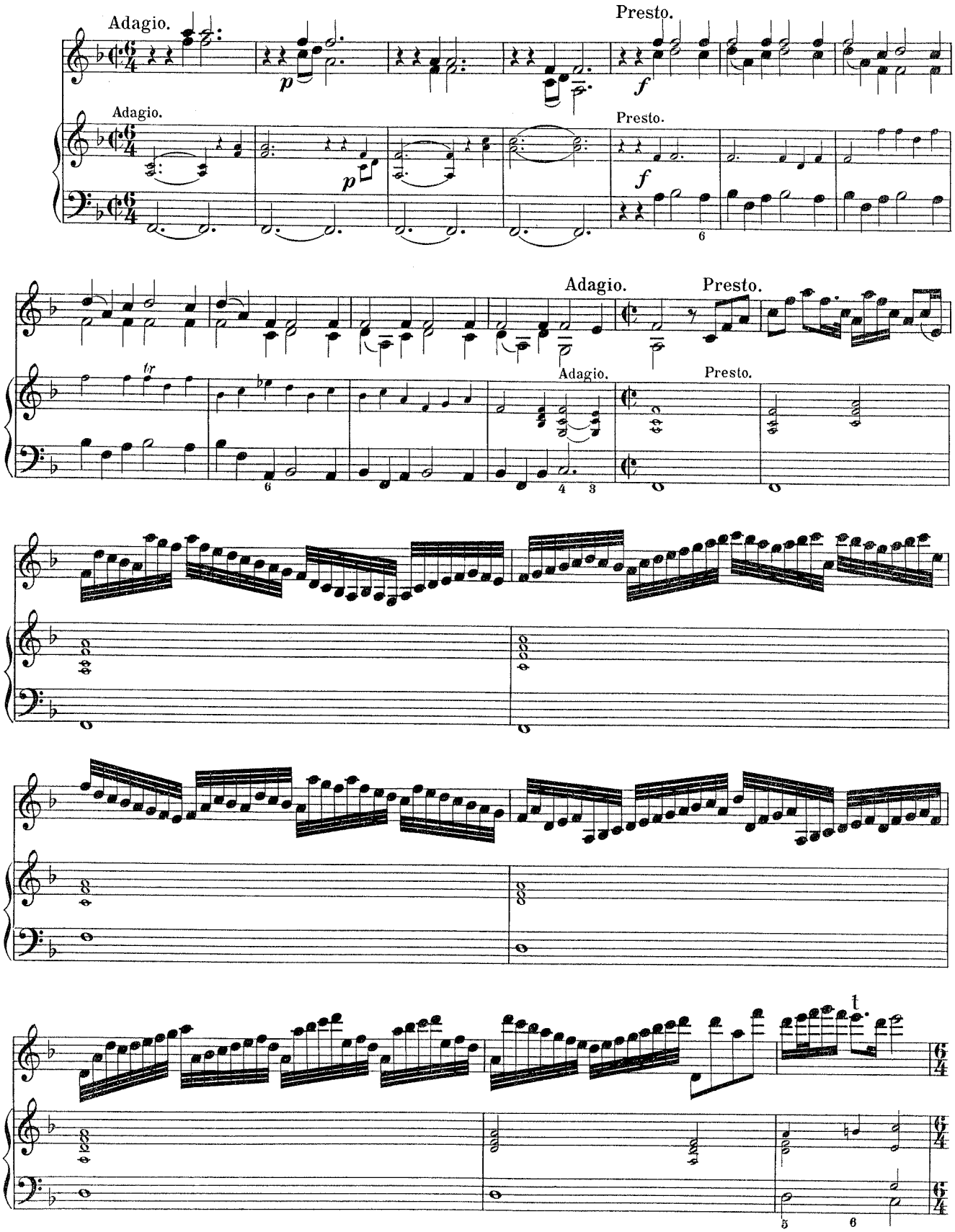


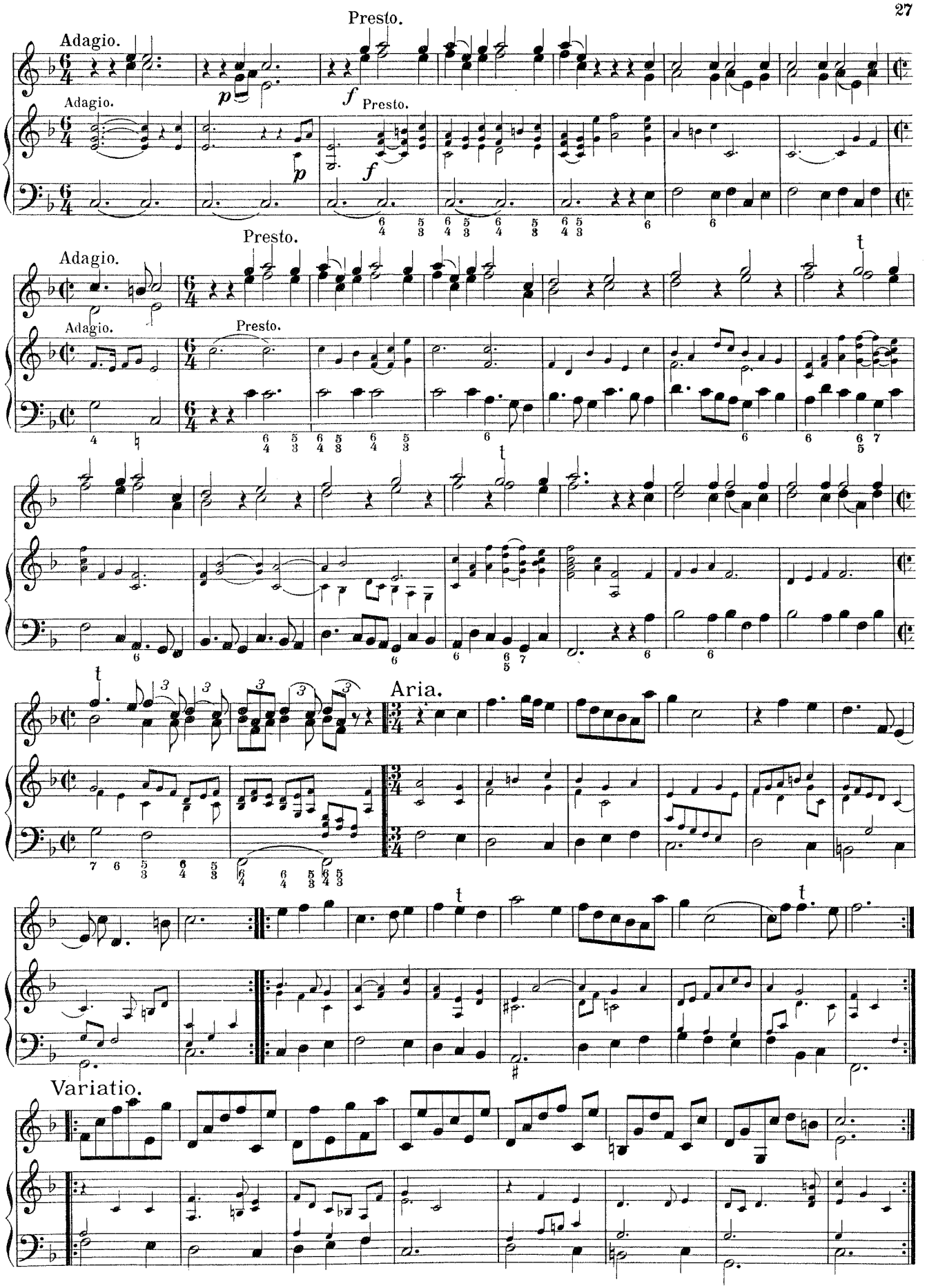

4. Adagio.
Adagio.

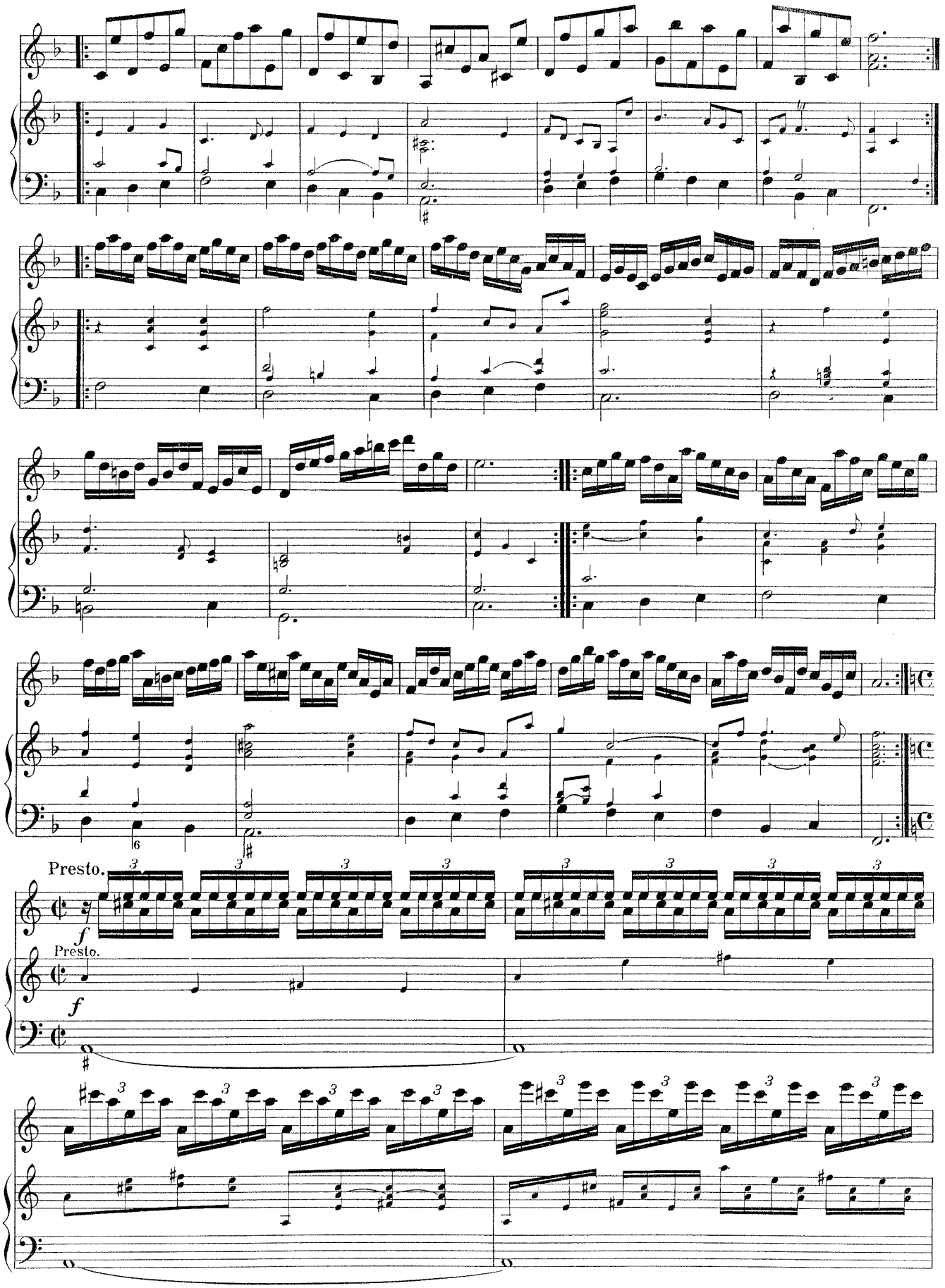


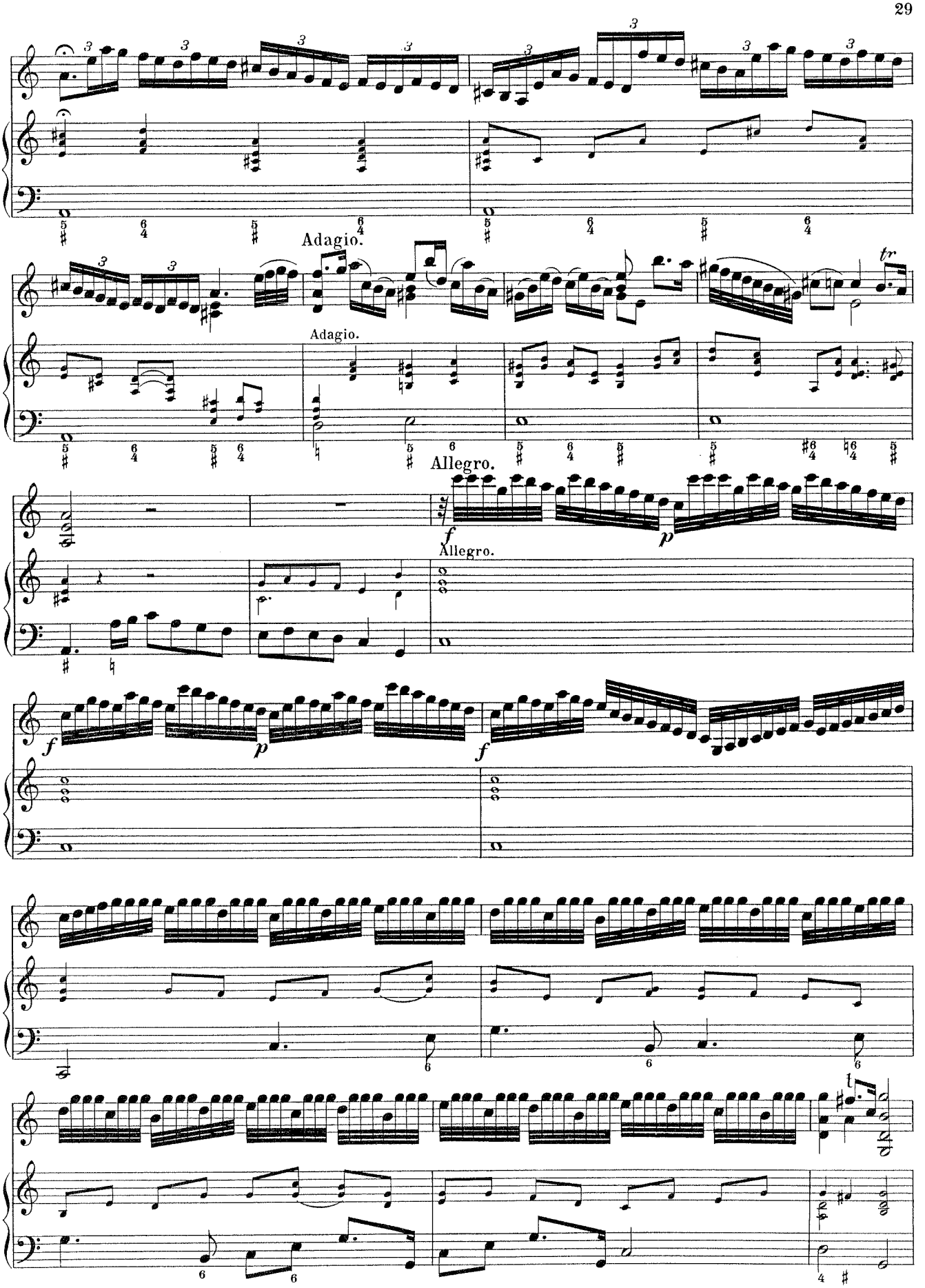

Finale.
Grave.
Grave.

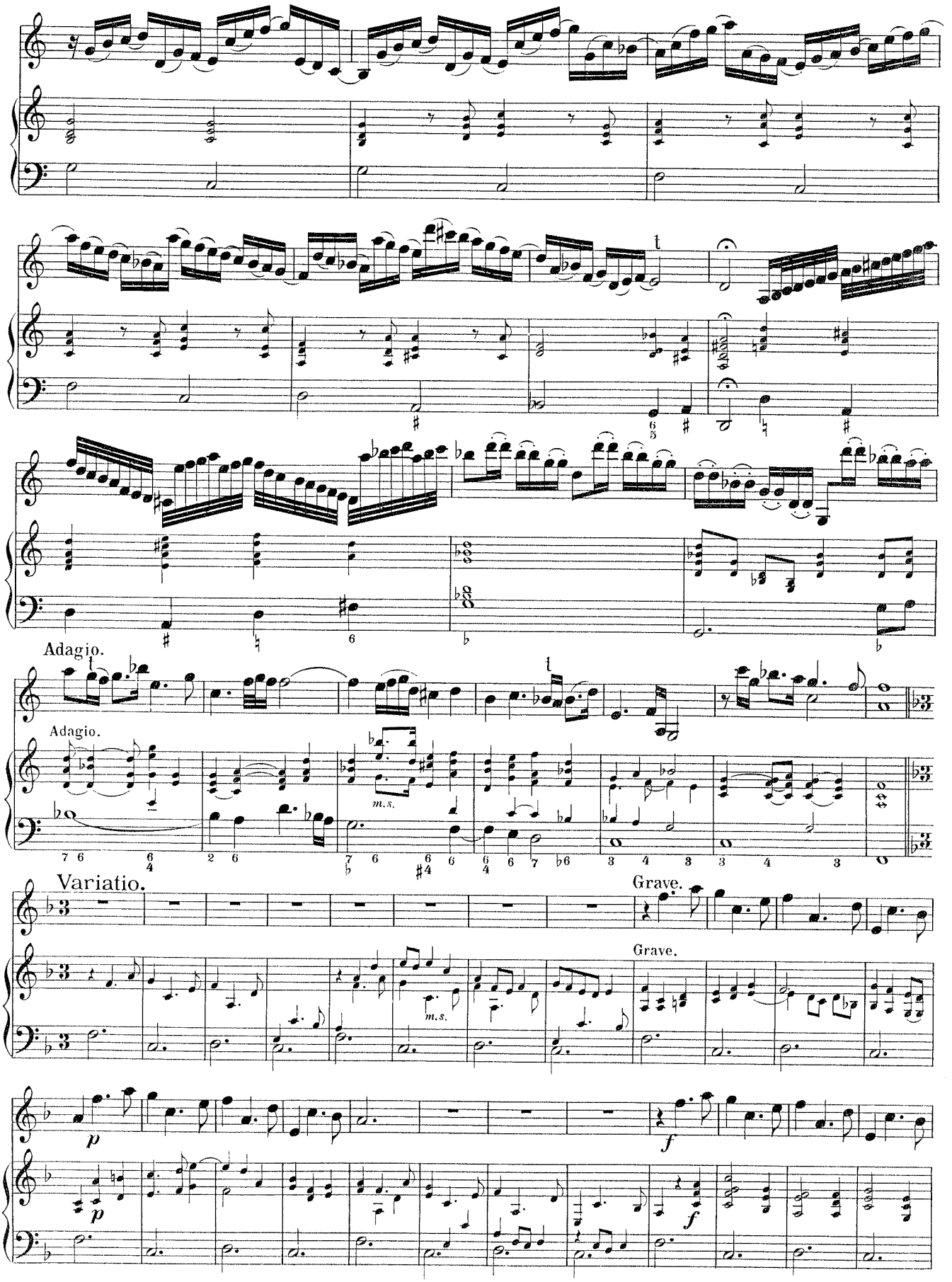
SONATA III.

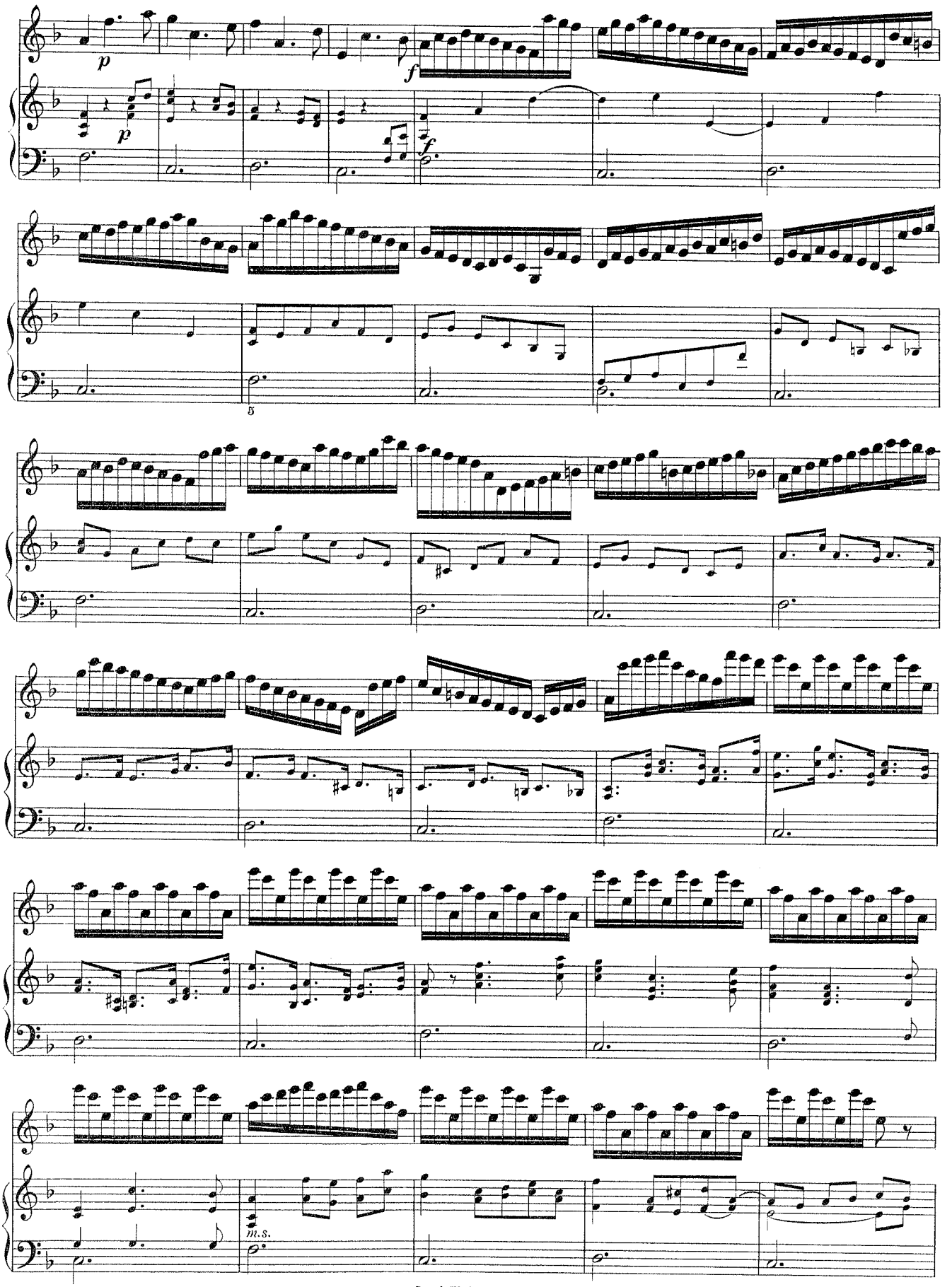


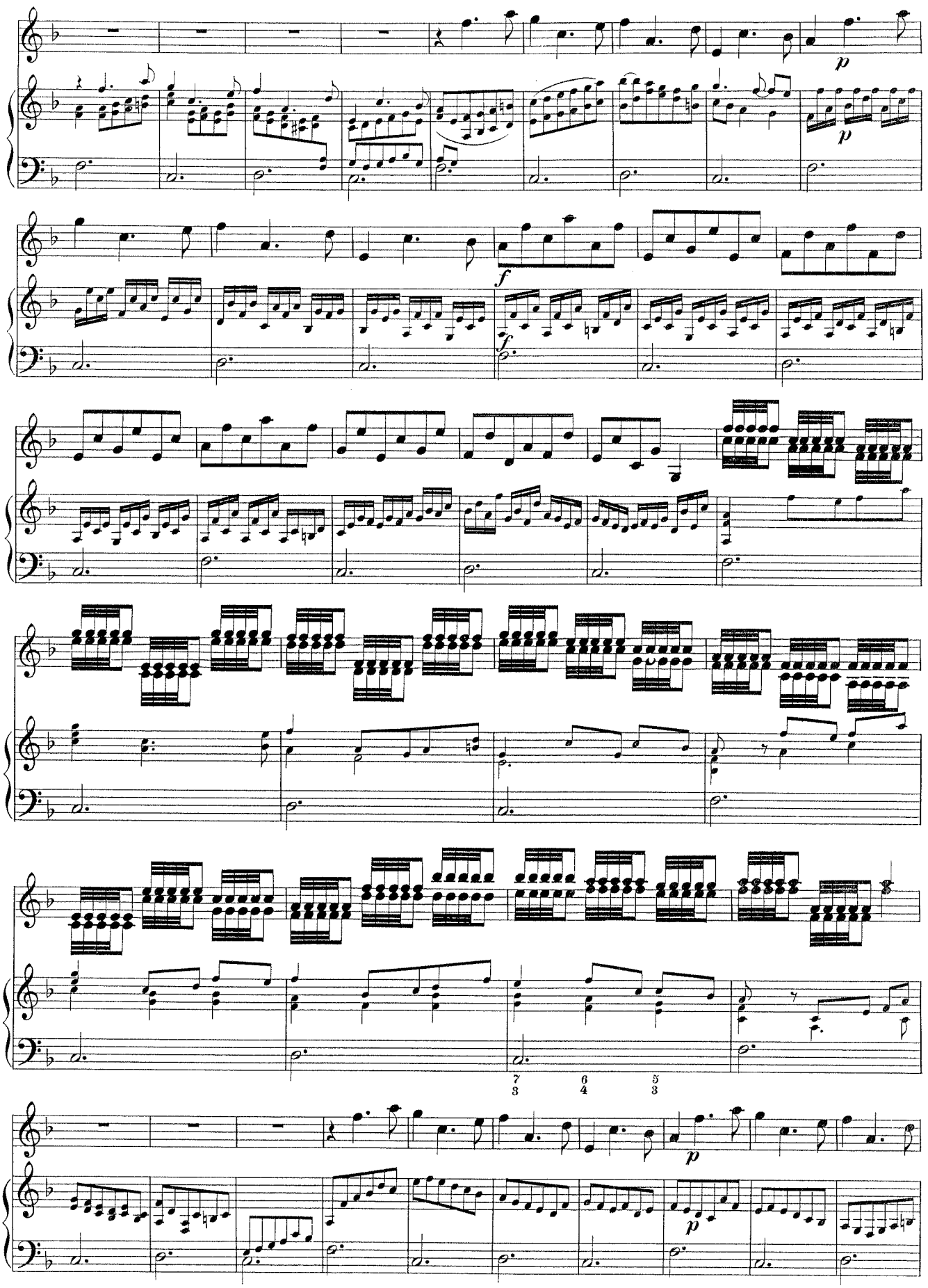

Adagio.
Presto.
Adagio.
Presto.
Adagio.
Presto.
Adagio.
Presto.
Aria.
Variatio.


Presto.
f
Presto.
f

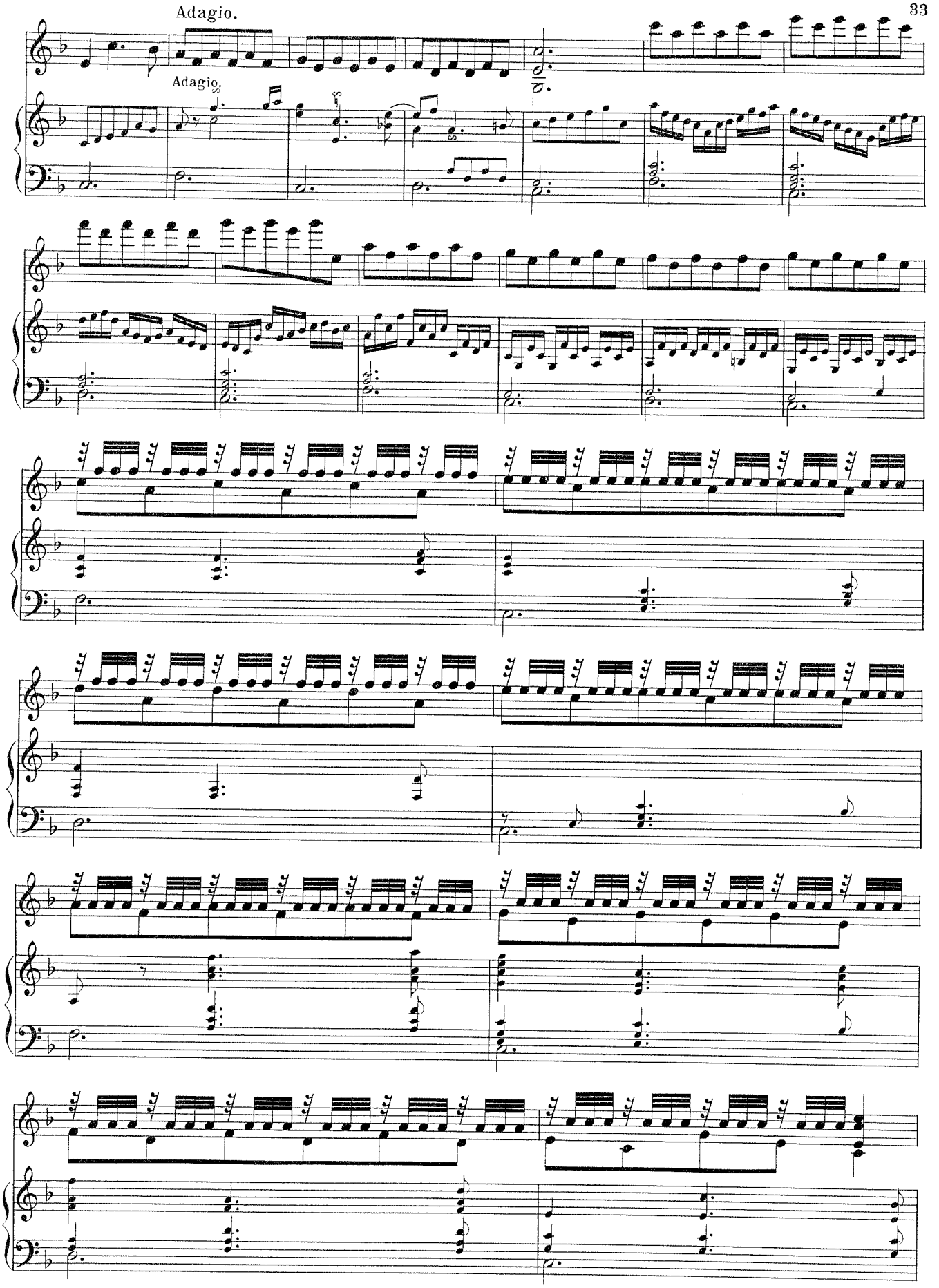

Adagio.
Adagio.
Allegro.
Allegro.

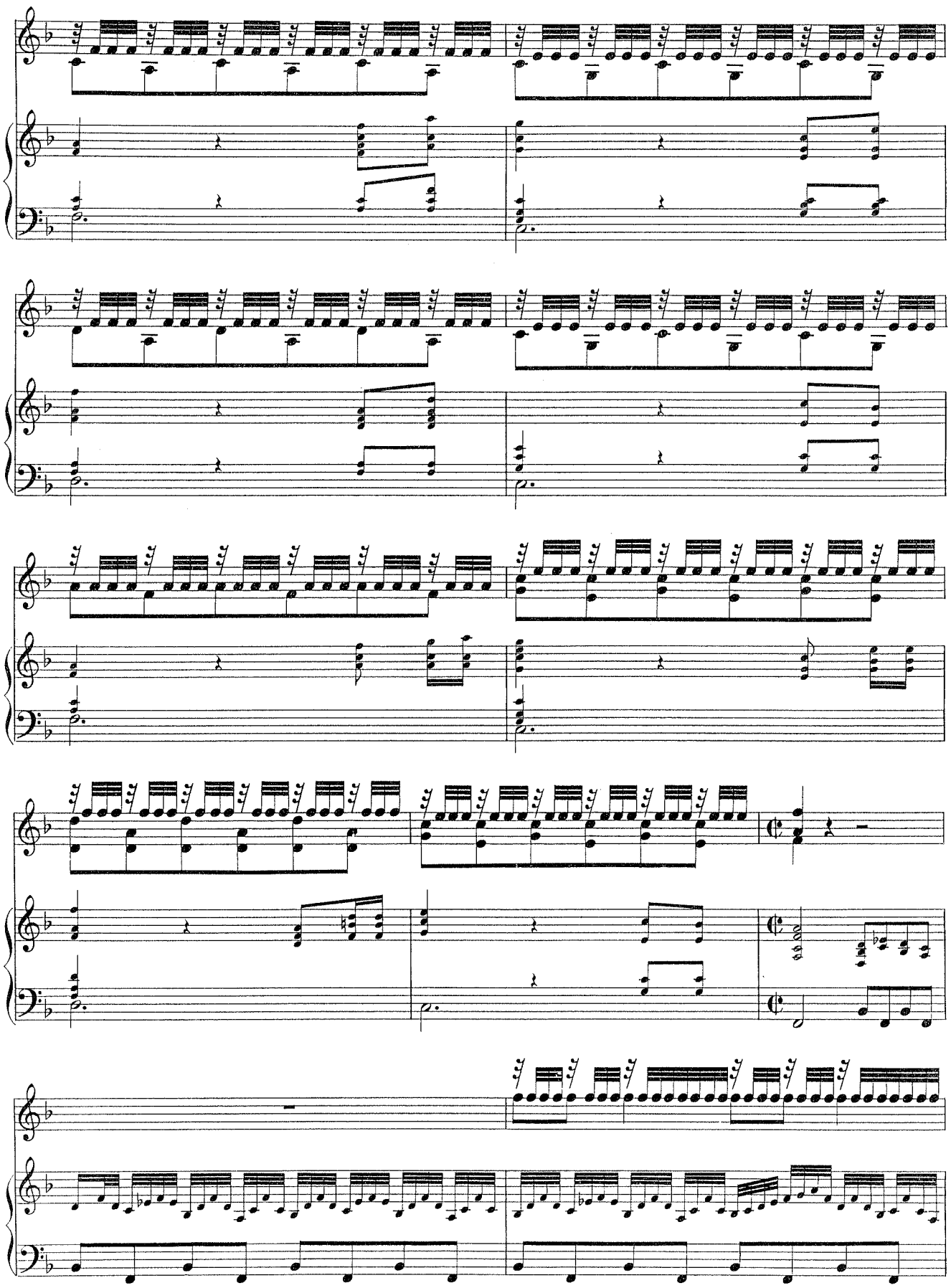

Adagio.
Adagio.
m.s.
Variatio.
Grave.
Grave.
m.s.
p
p
f
f

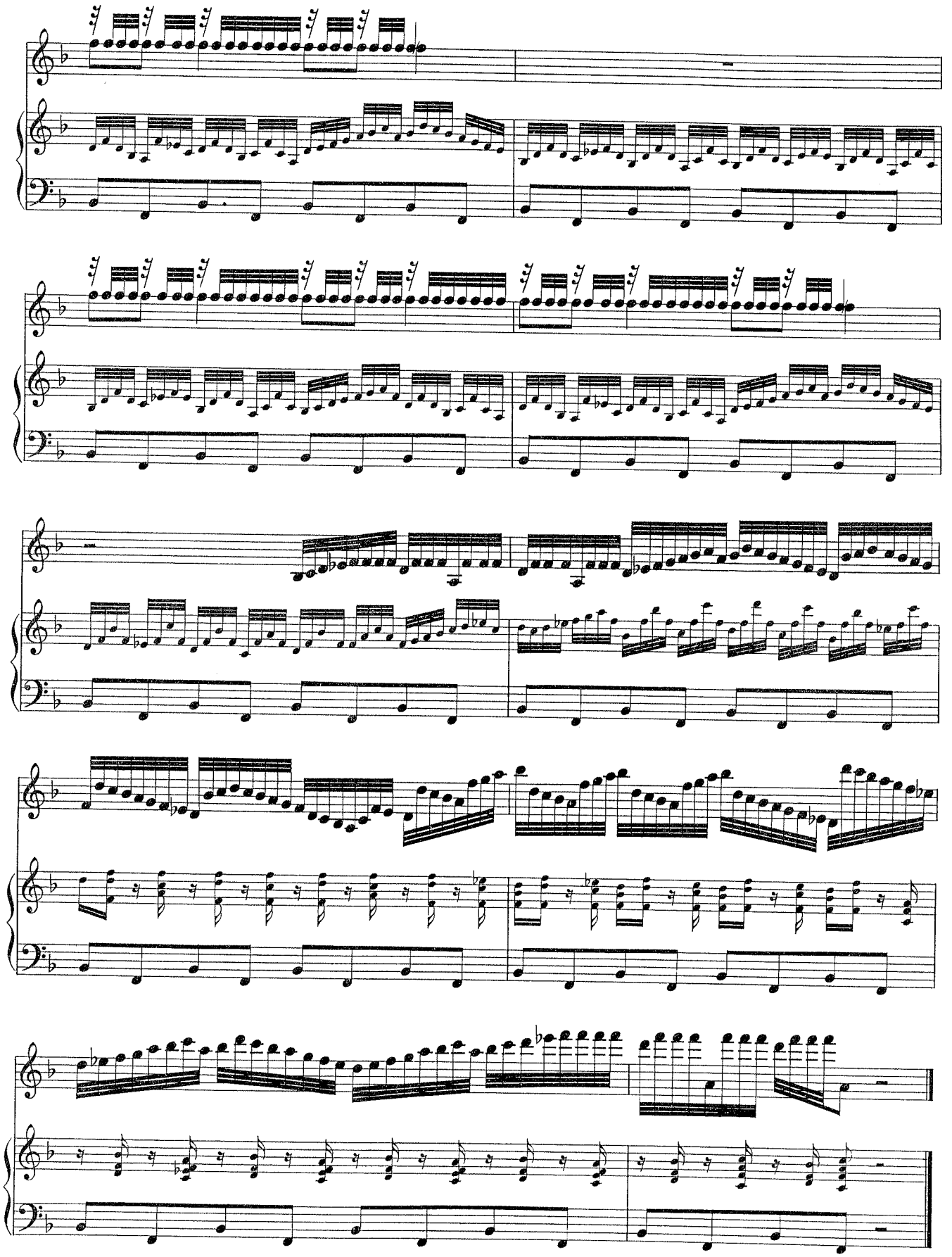

p
f
p
f
5
m.s.


p
p
f
f
7 6 5
3 4 3
p
p

Adagio.







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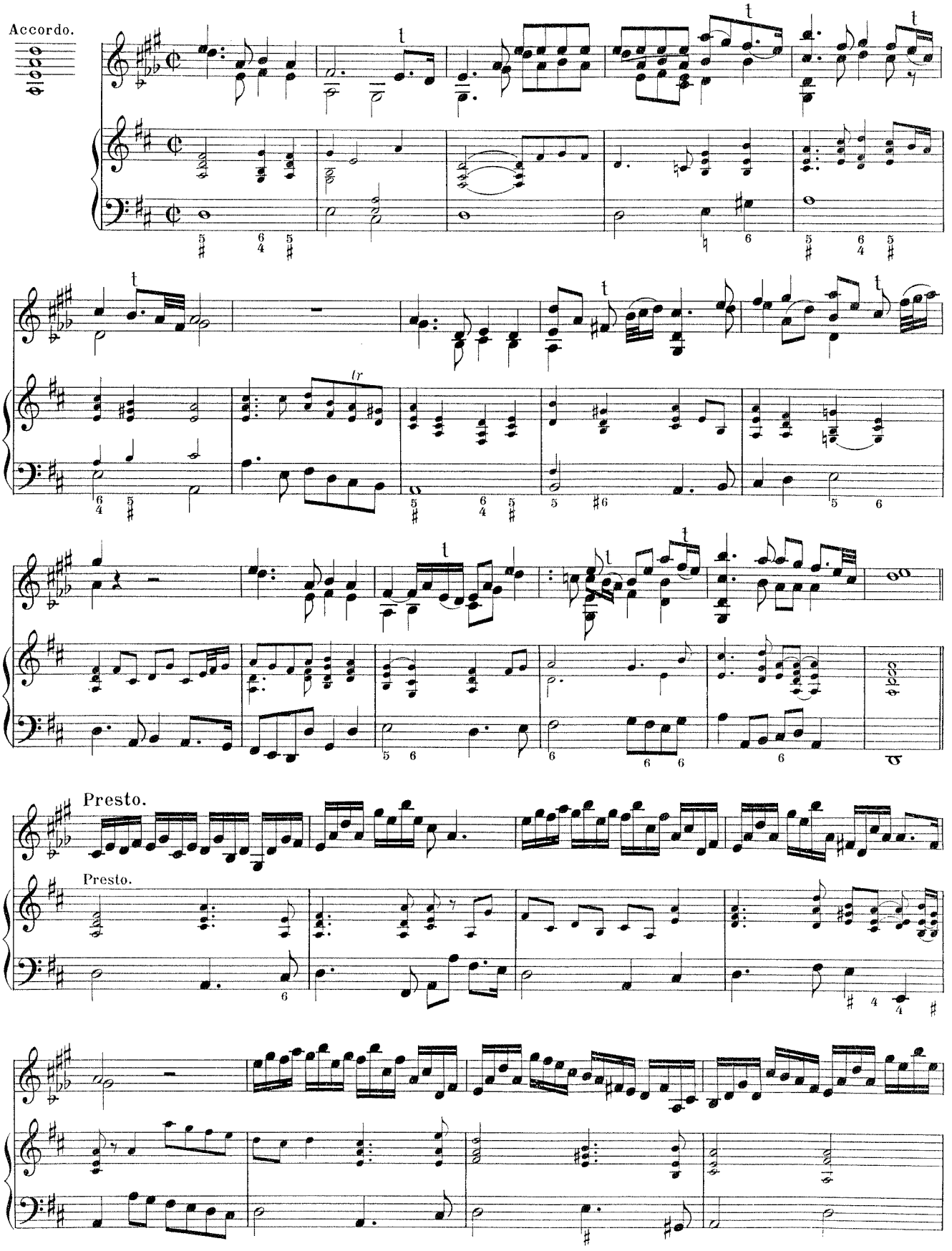
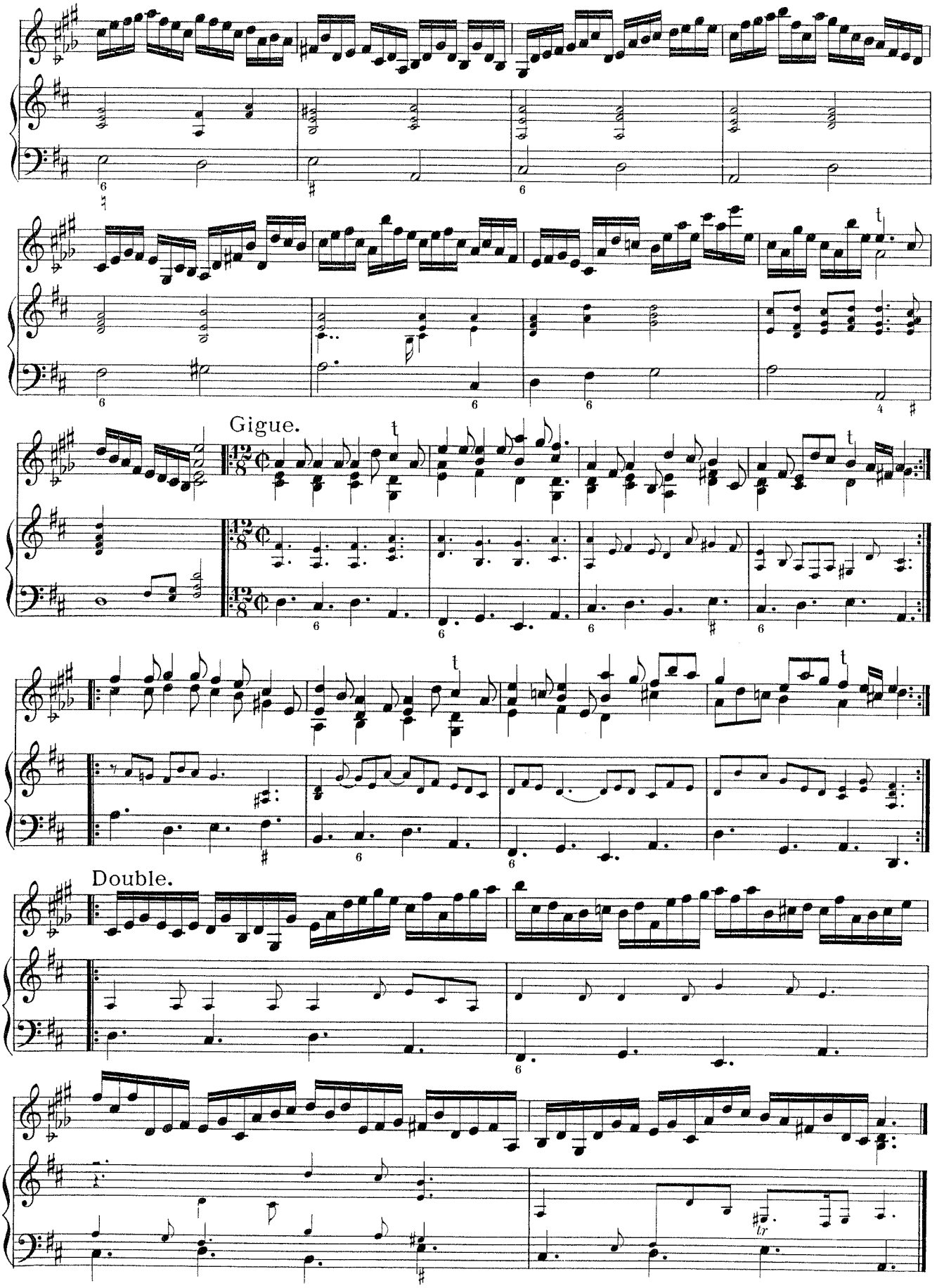
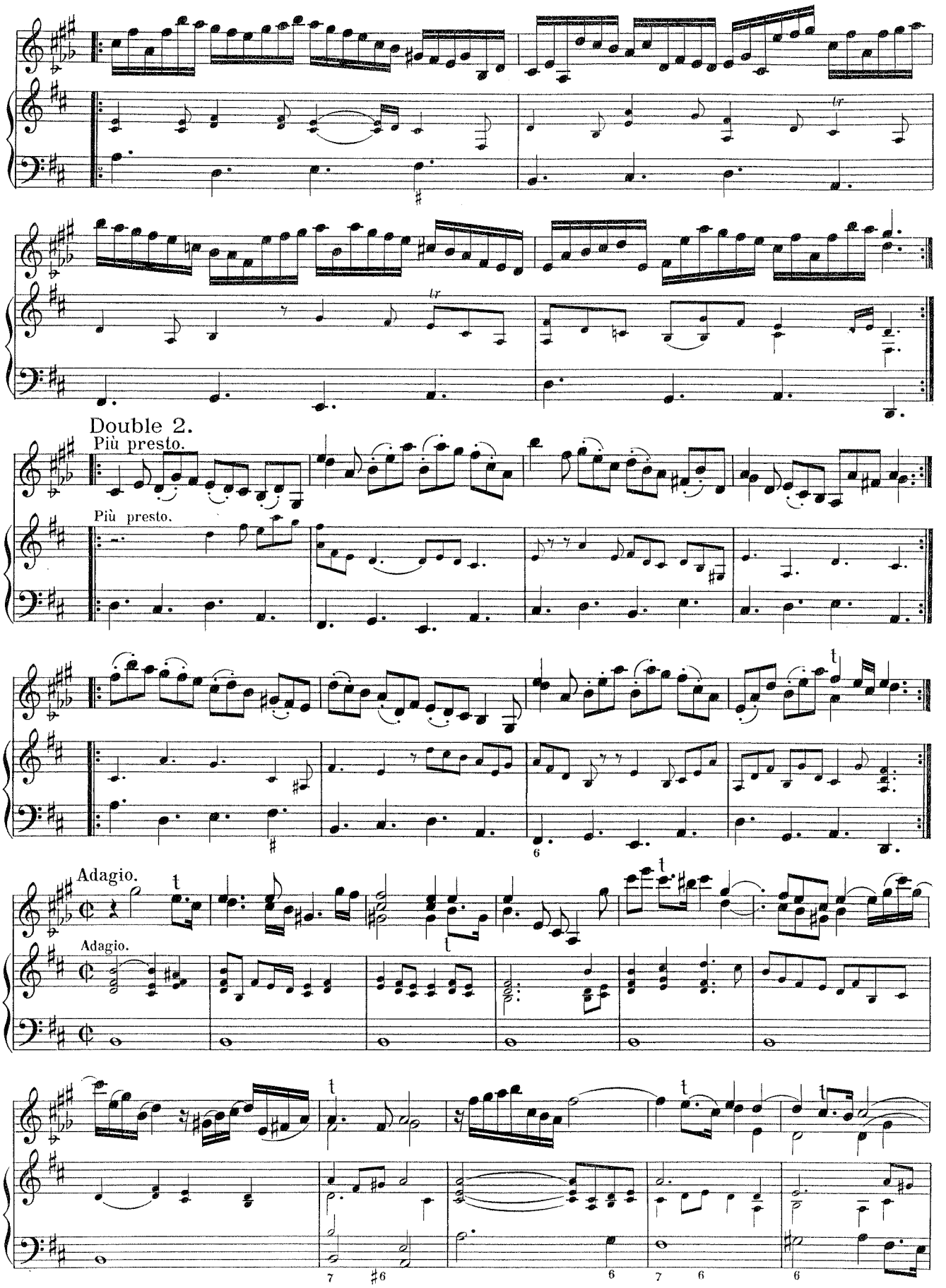
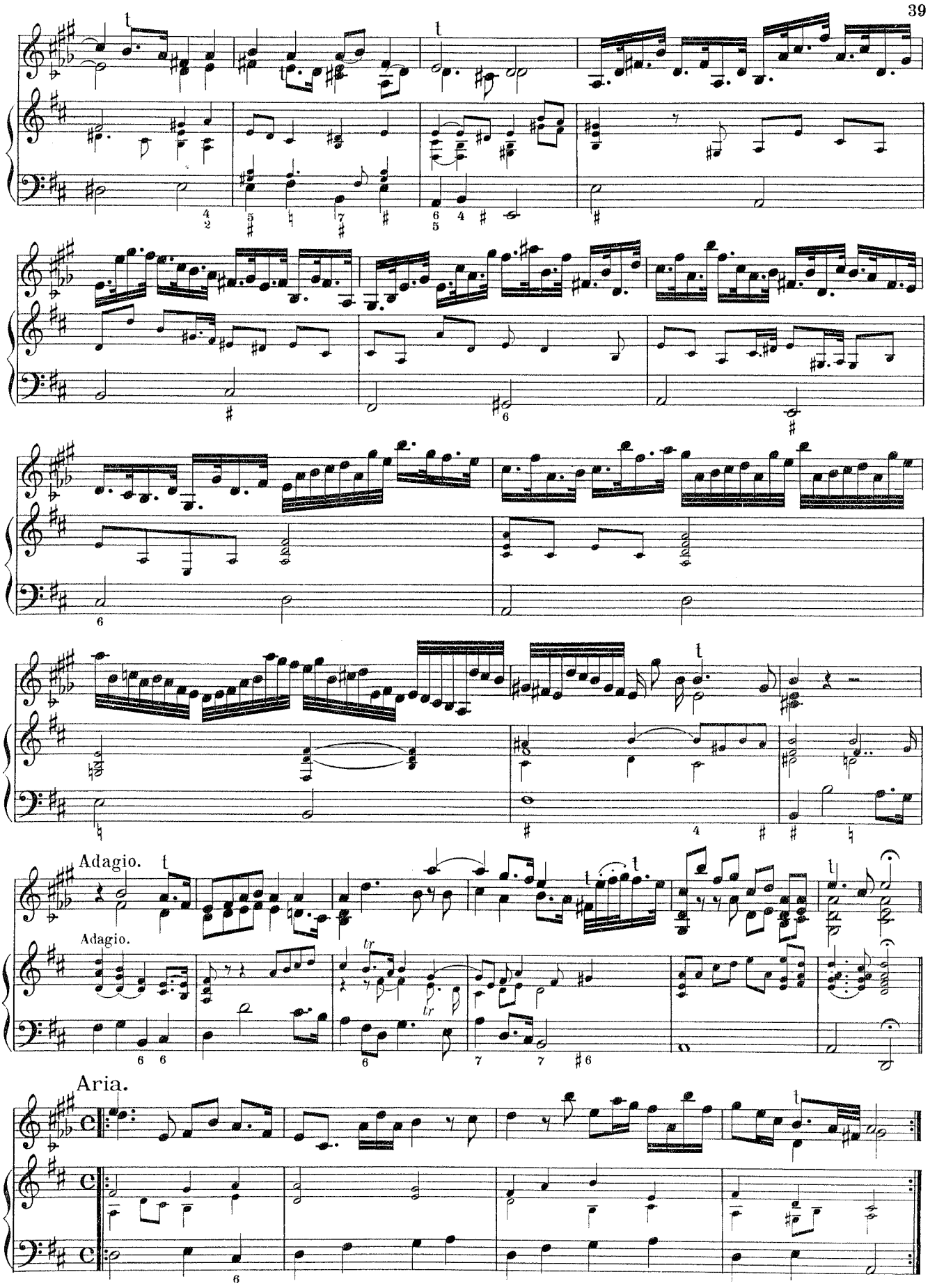
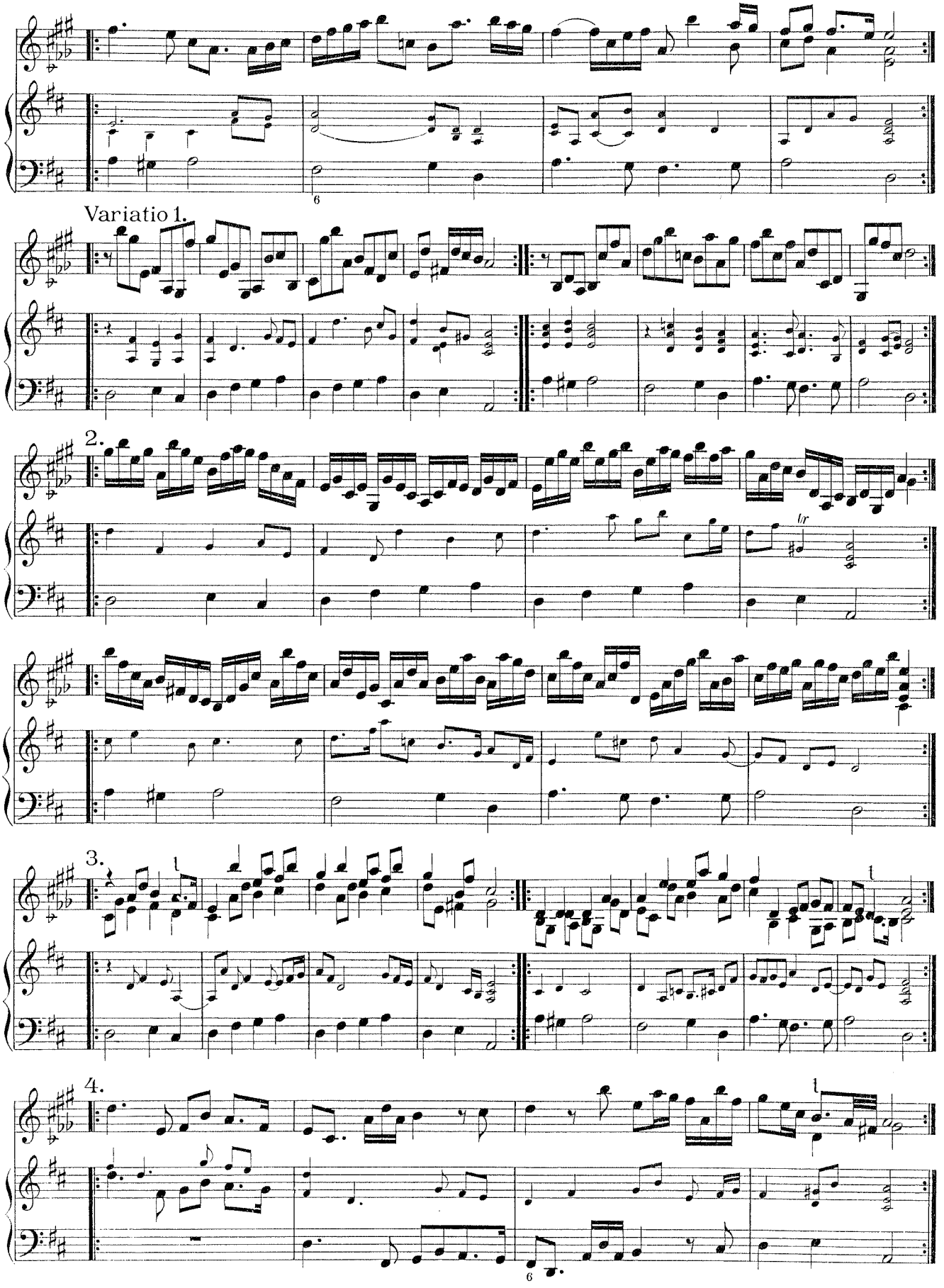
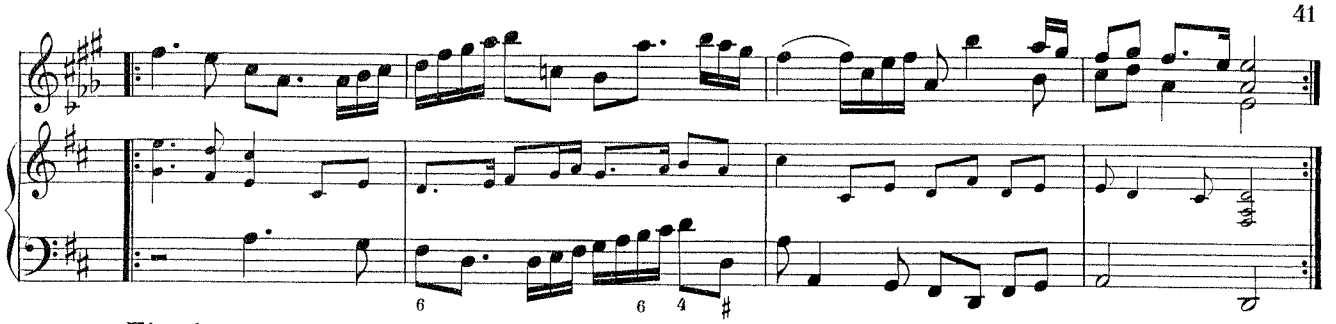



Gigue.
Double.

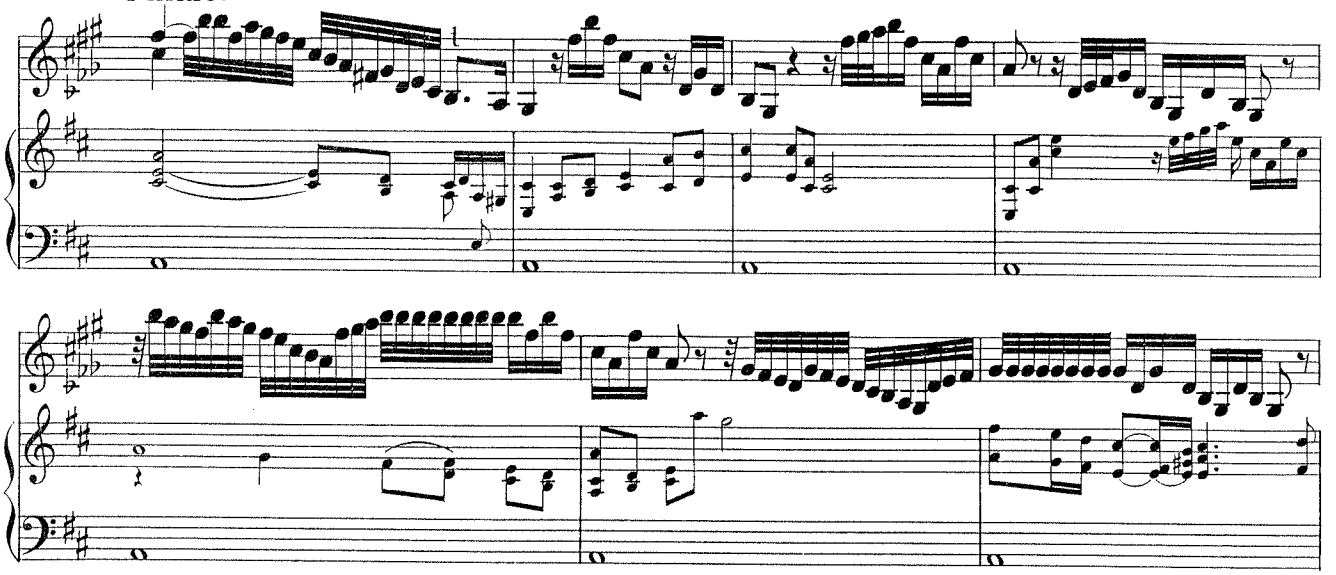

Double 2.
Più presto.
Più presto.
Adagio.
Adagio.

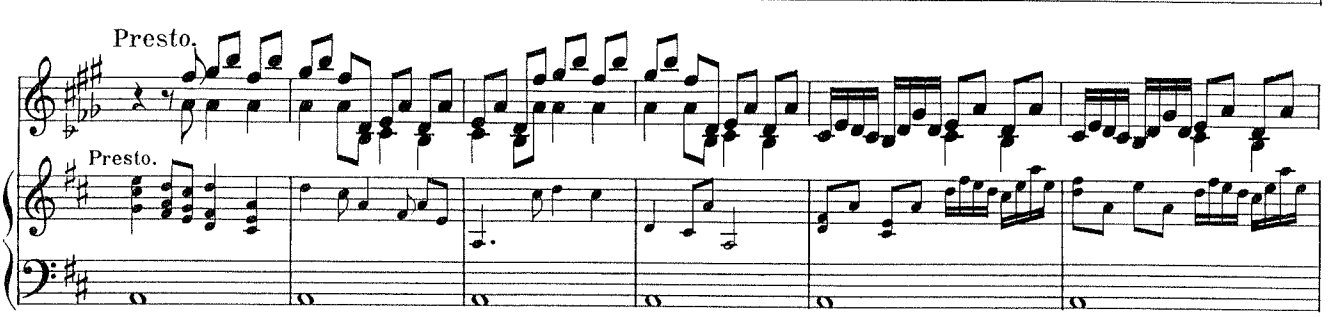

Adagio.
Adagio.
Aria.


Variatio 1.
2.
3.
4.

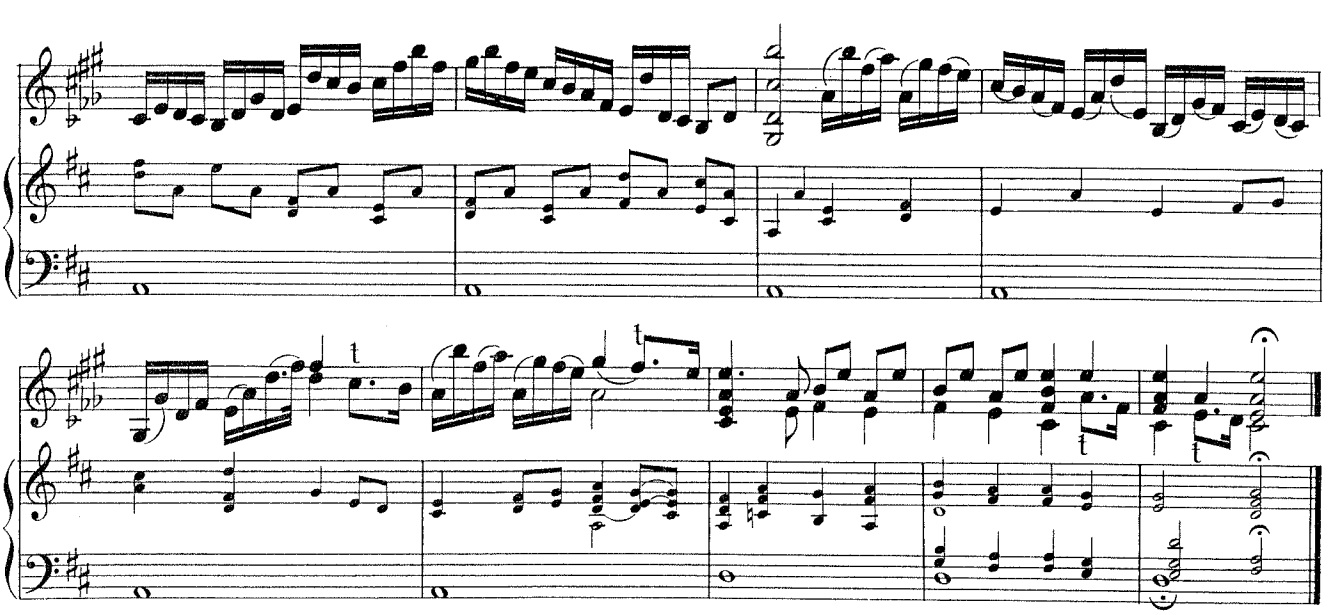


Finale.





Presto.



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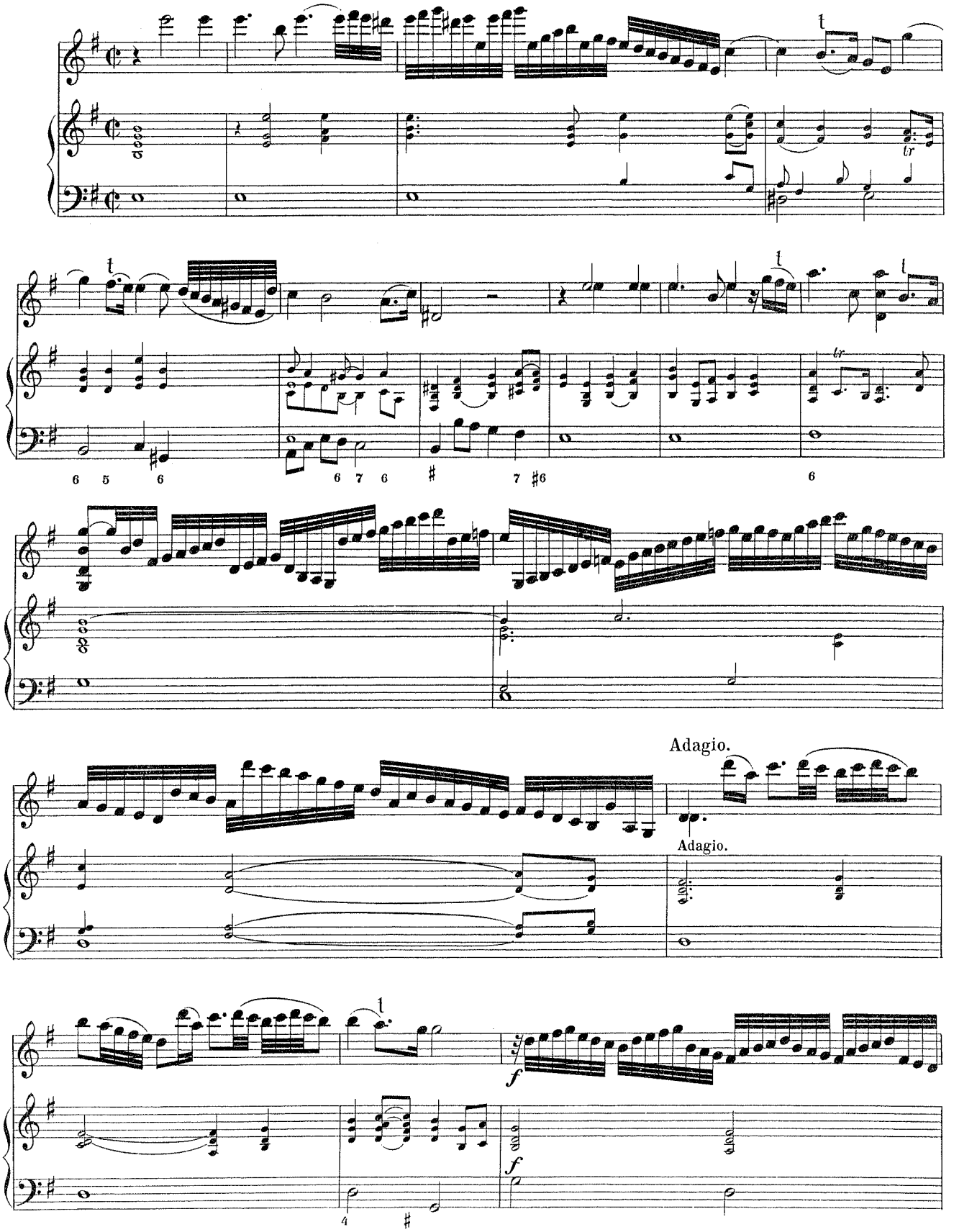
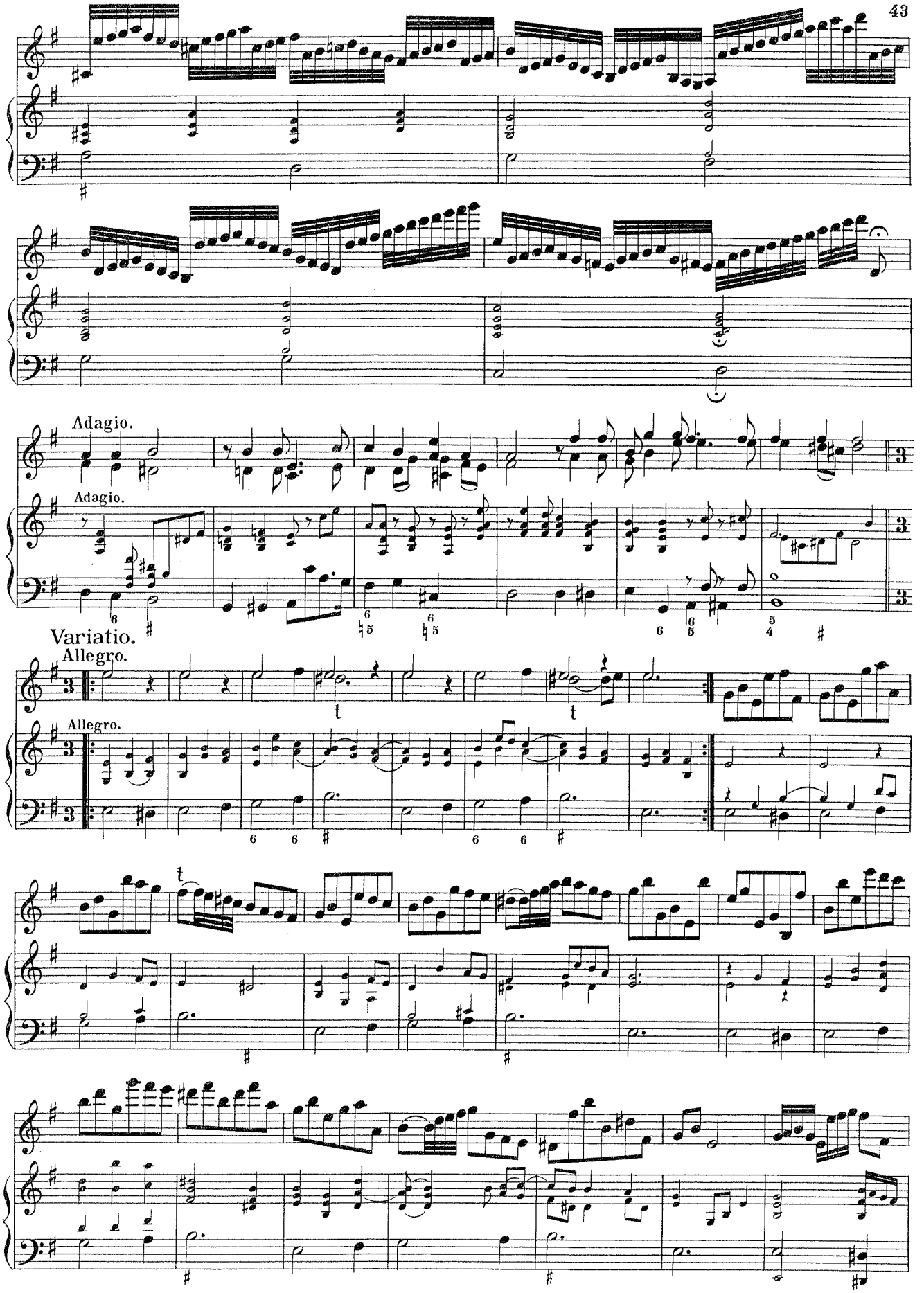
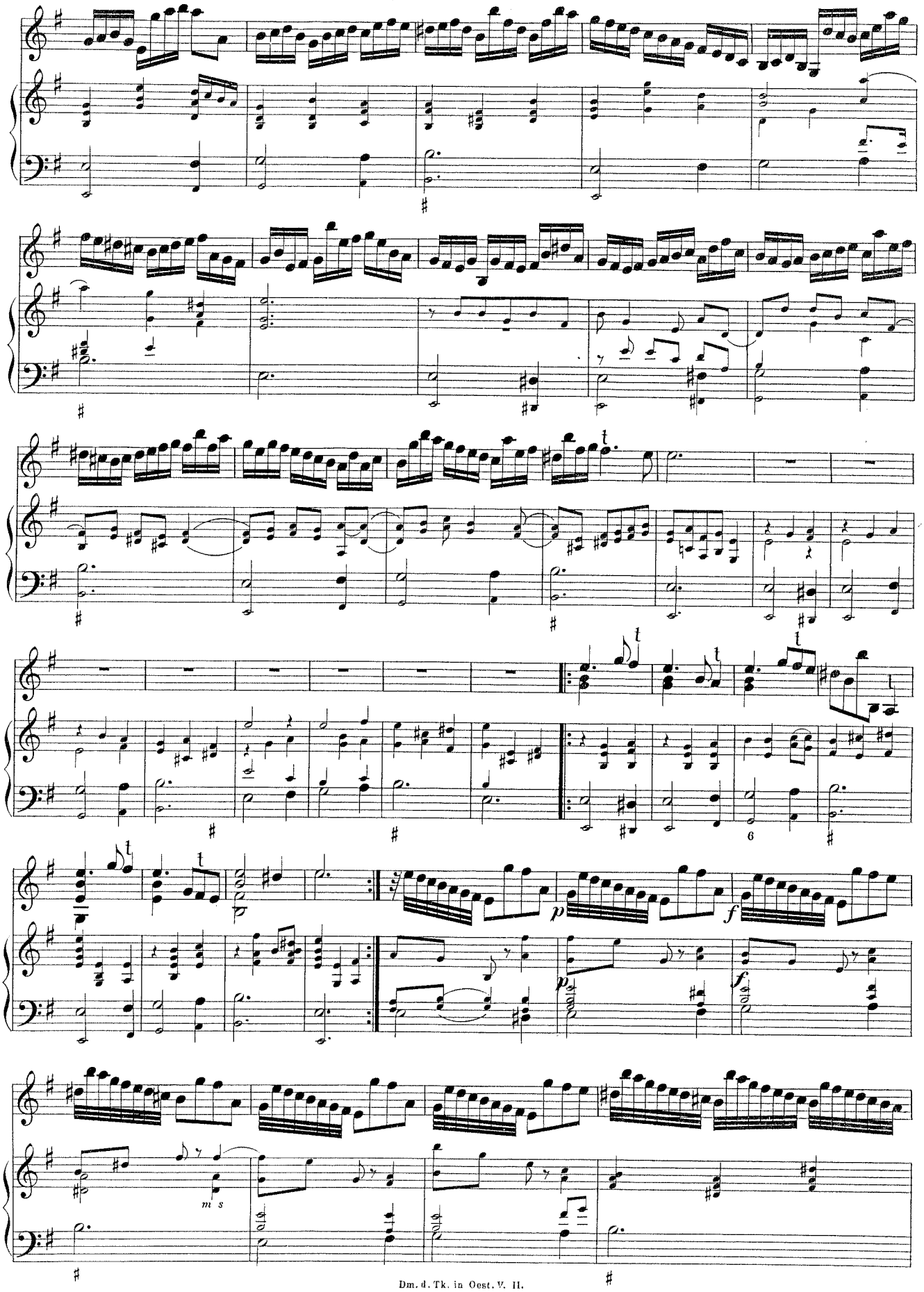
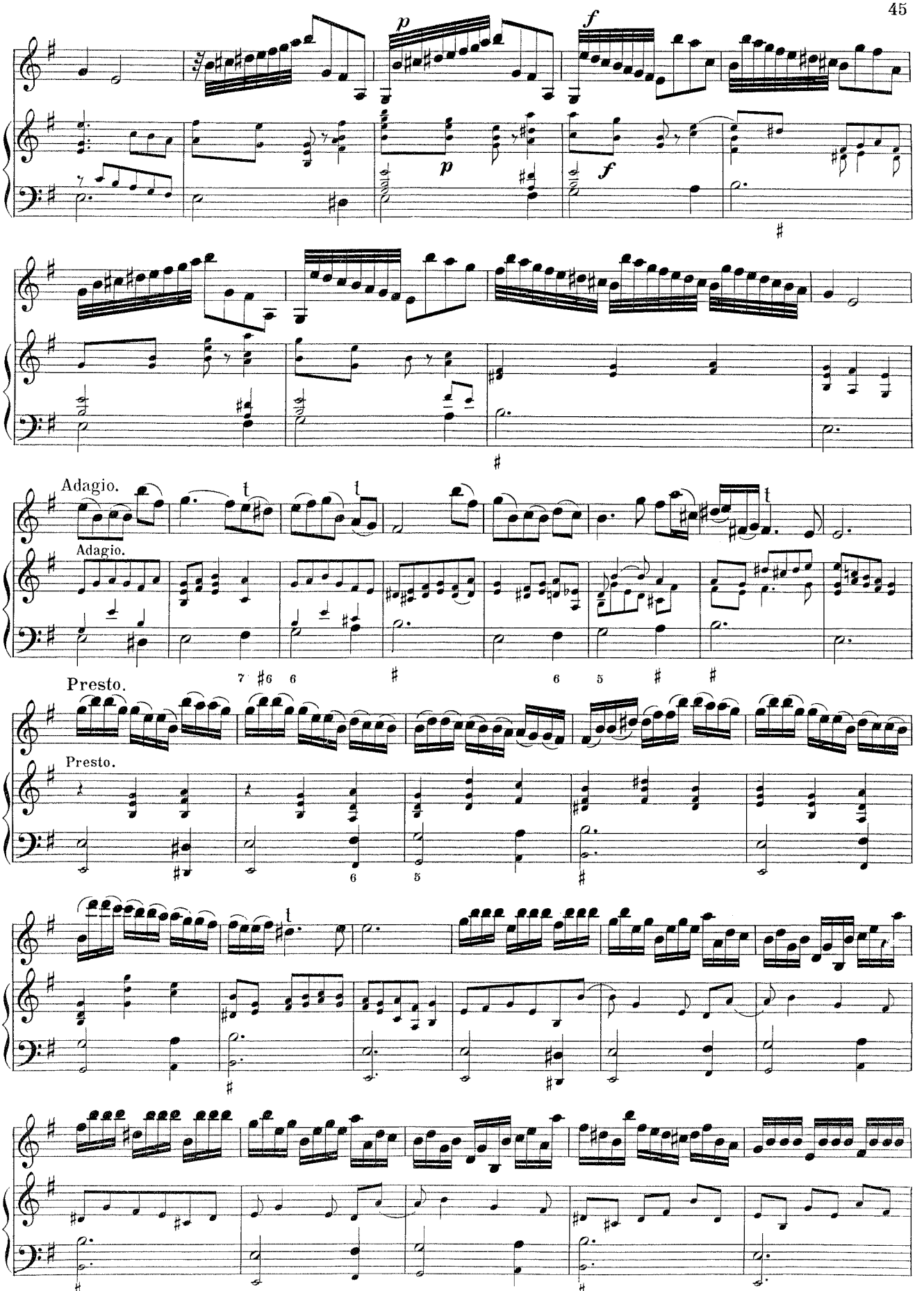
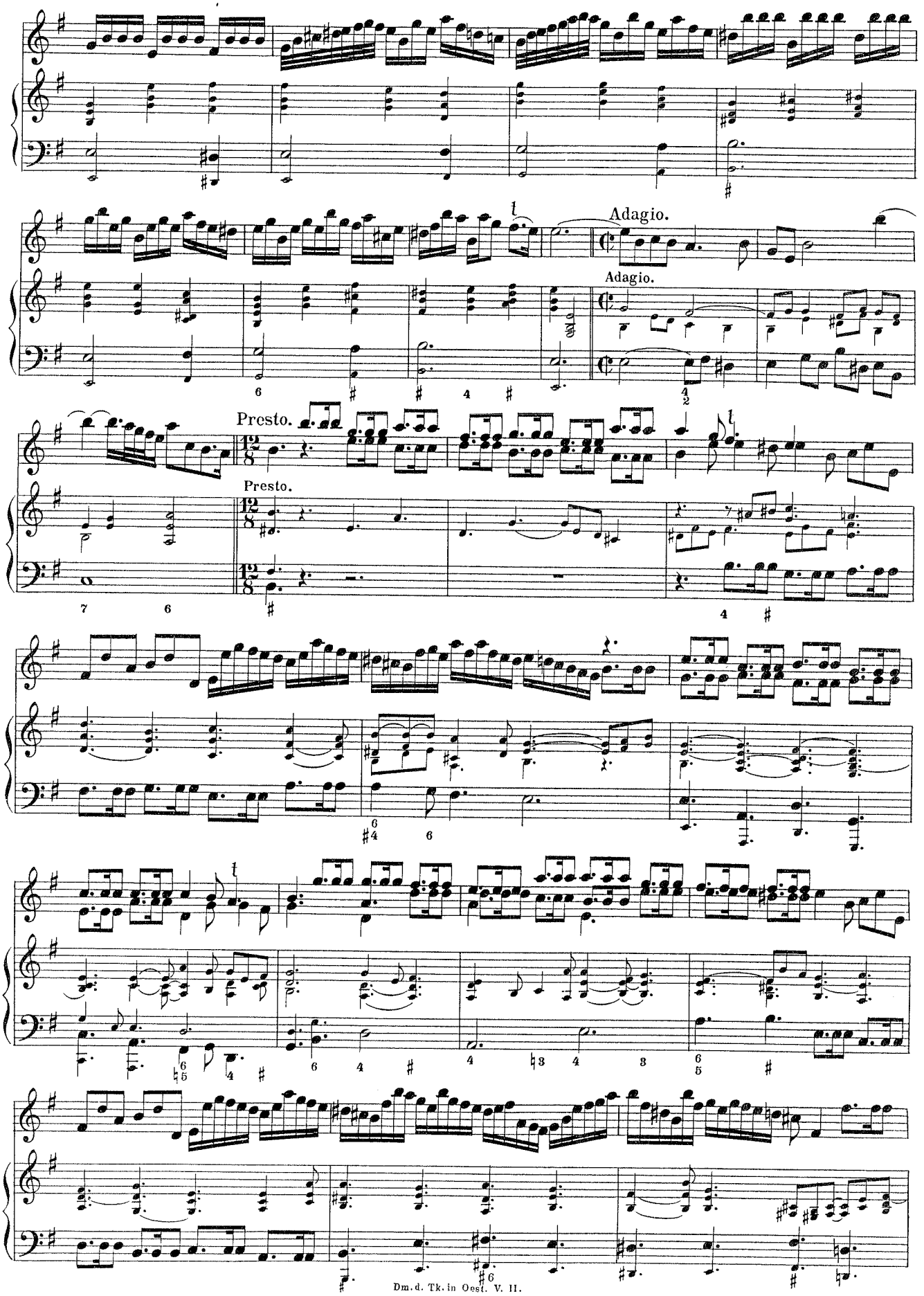
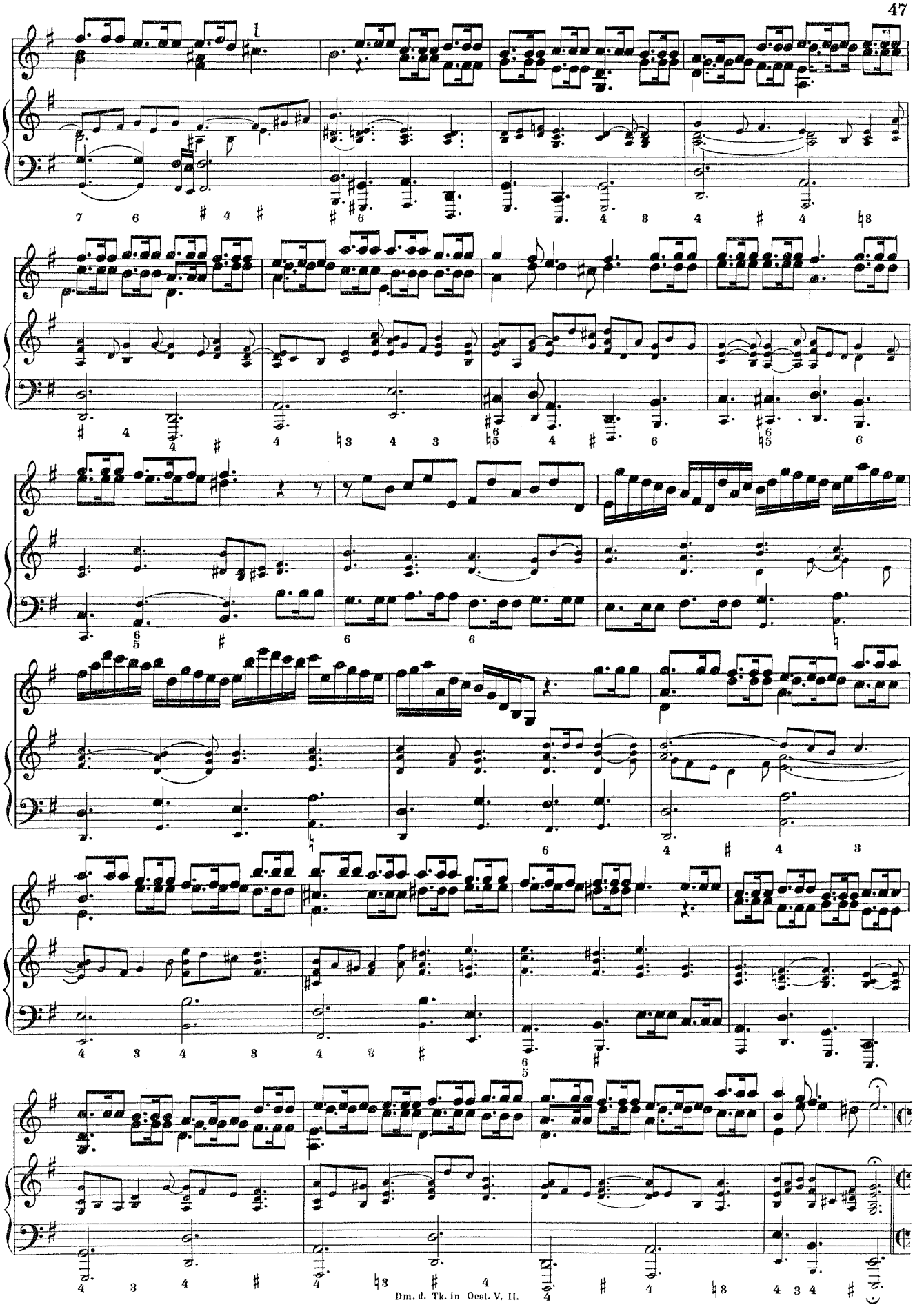



Adagio.
Adagio.
Variatio.
Allegro.
Allegro.

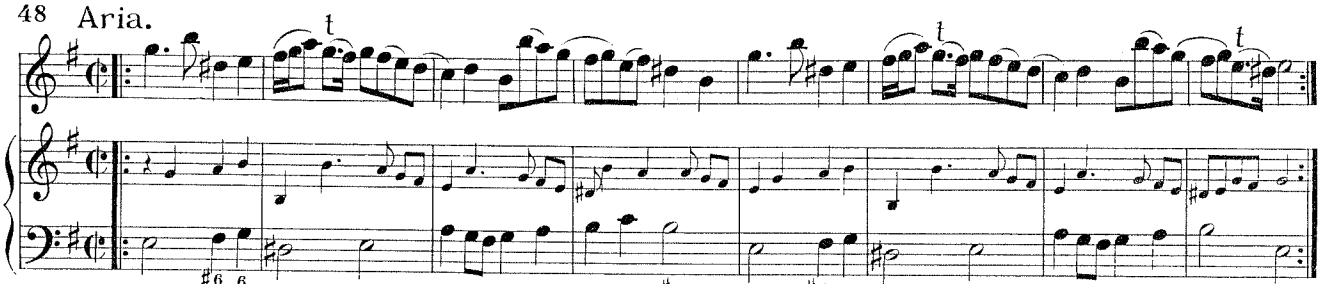

p
f
p
f
m s


p
f
p
f
Adagio.
Adagio.
Presto.
Presto.


Adagio.
Adagio.
Presto.
Presto.

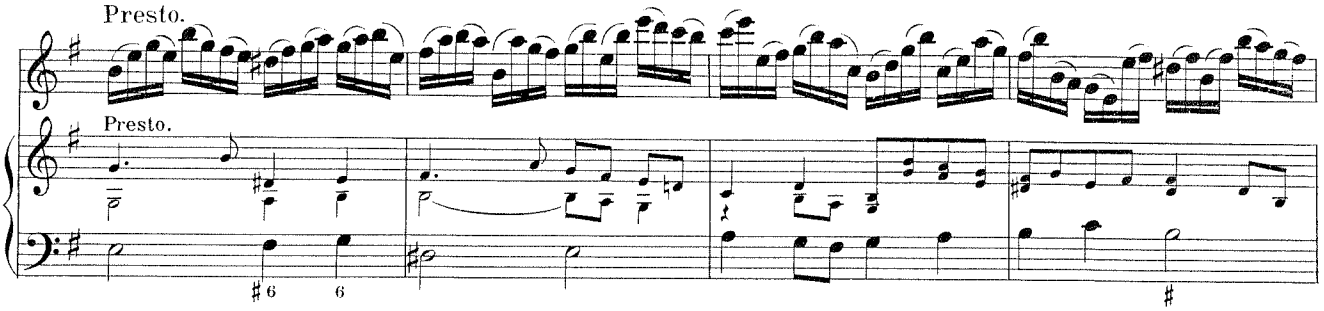


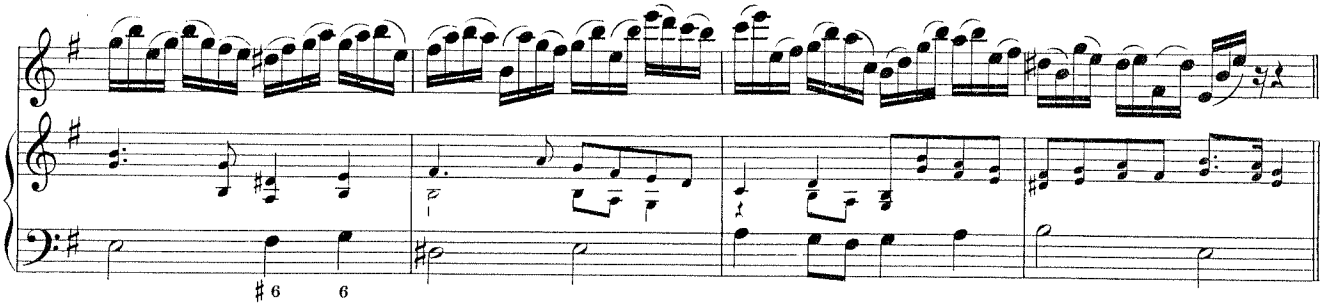
Aria.



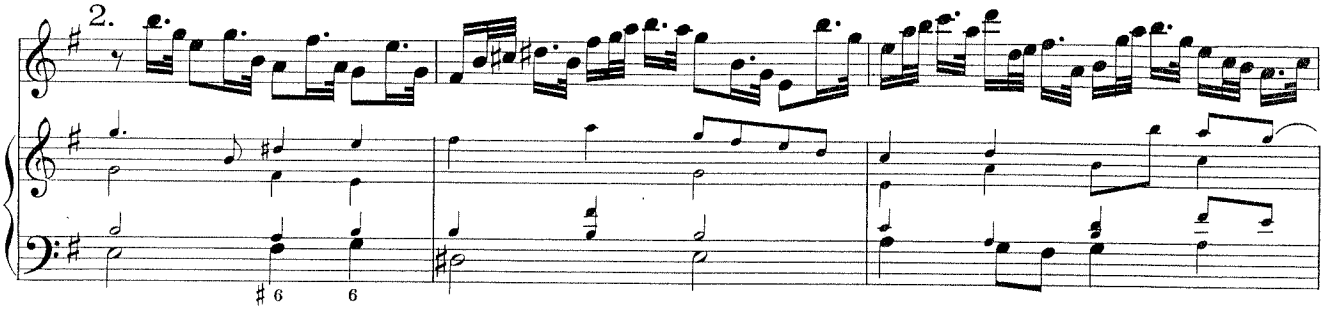
Variatio.

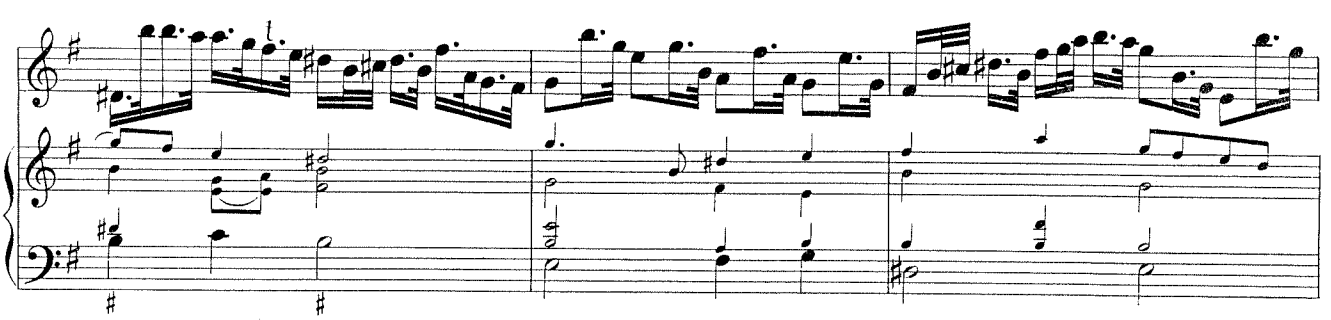
Presto.

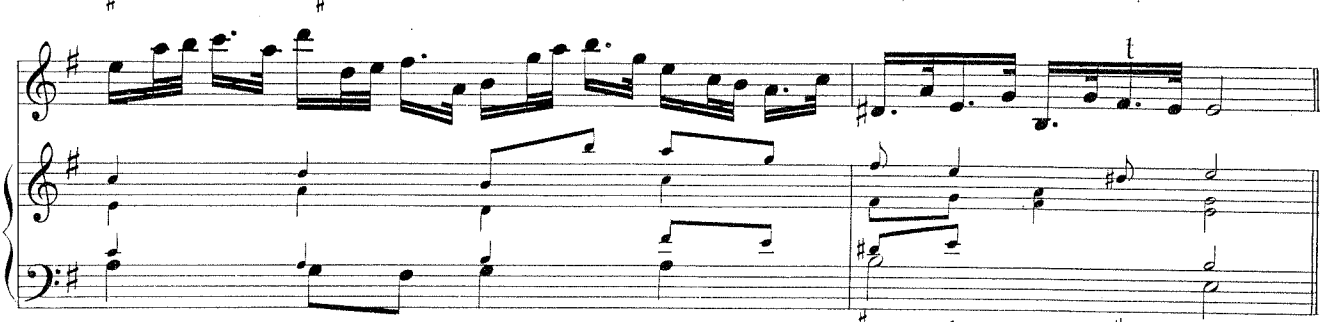




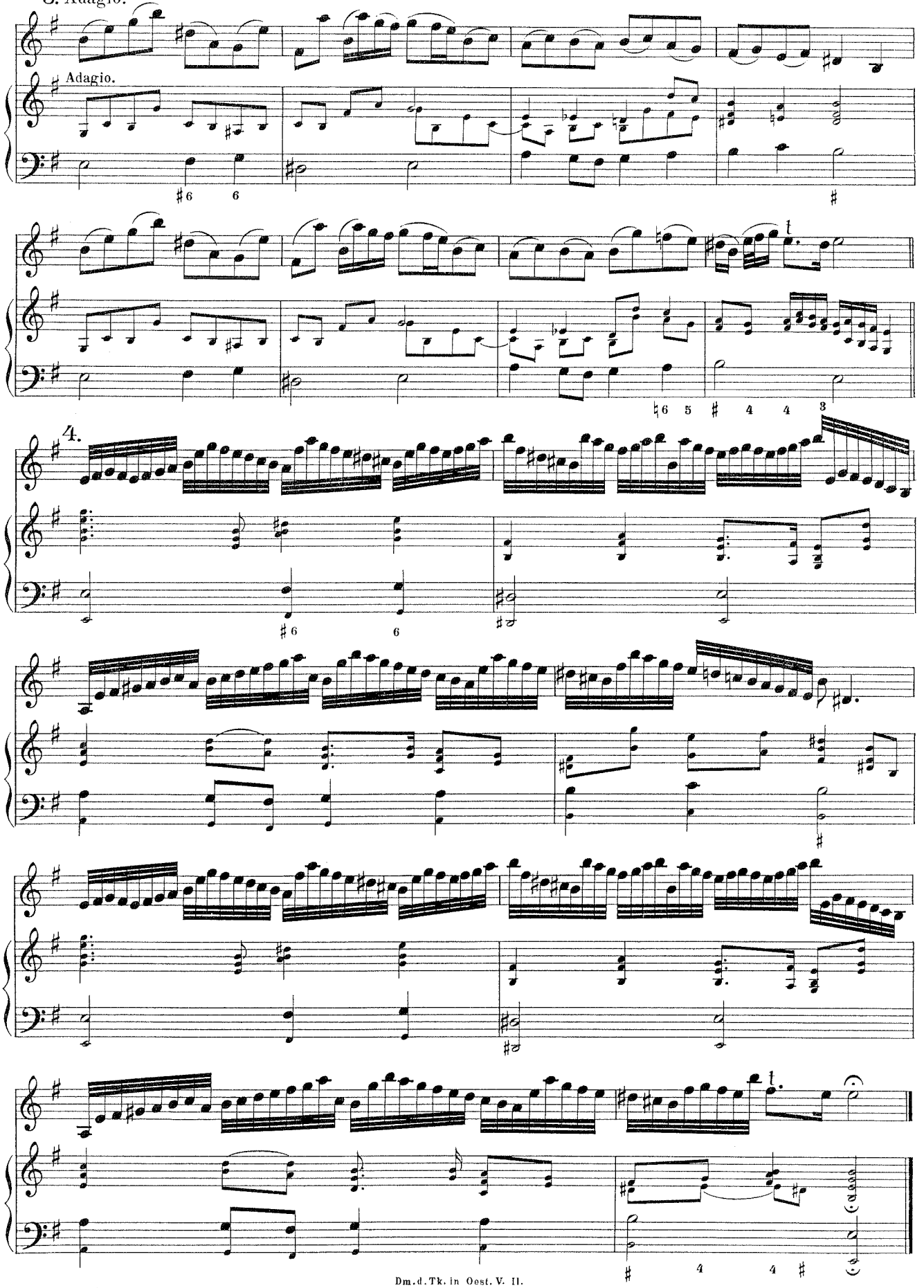
2.



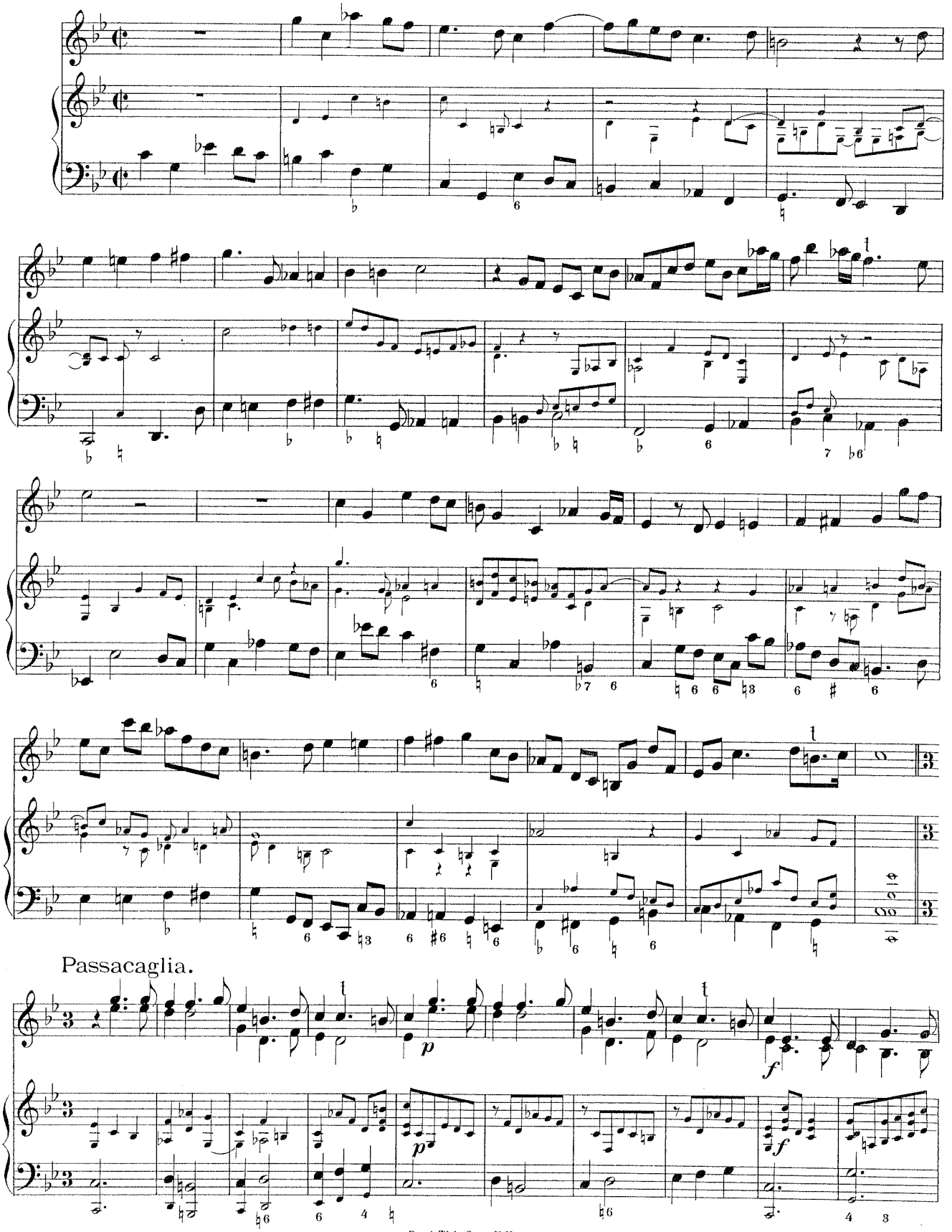


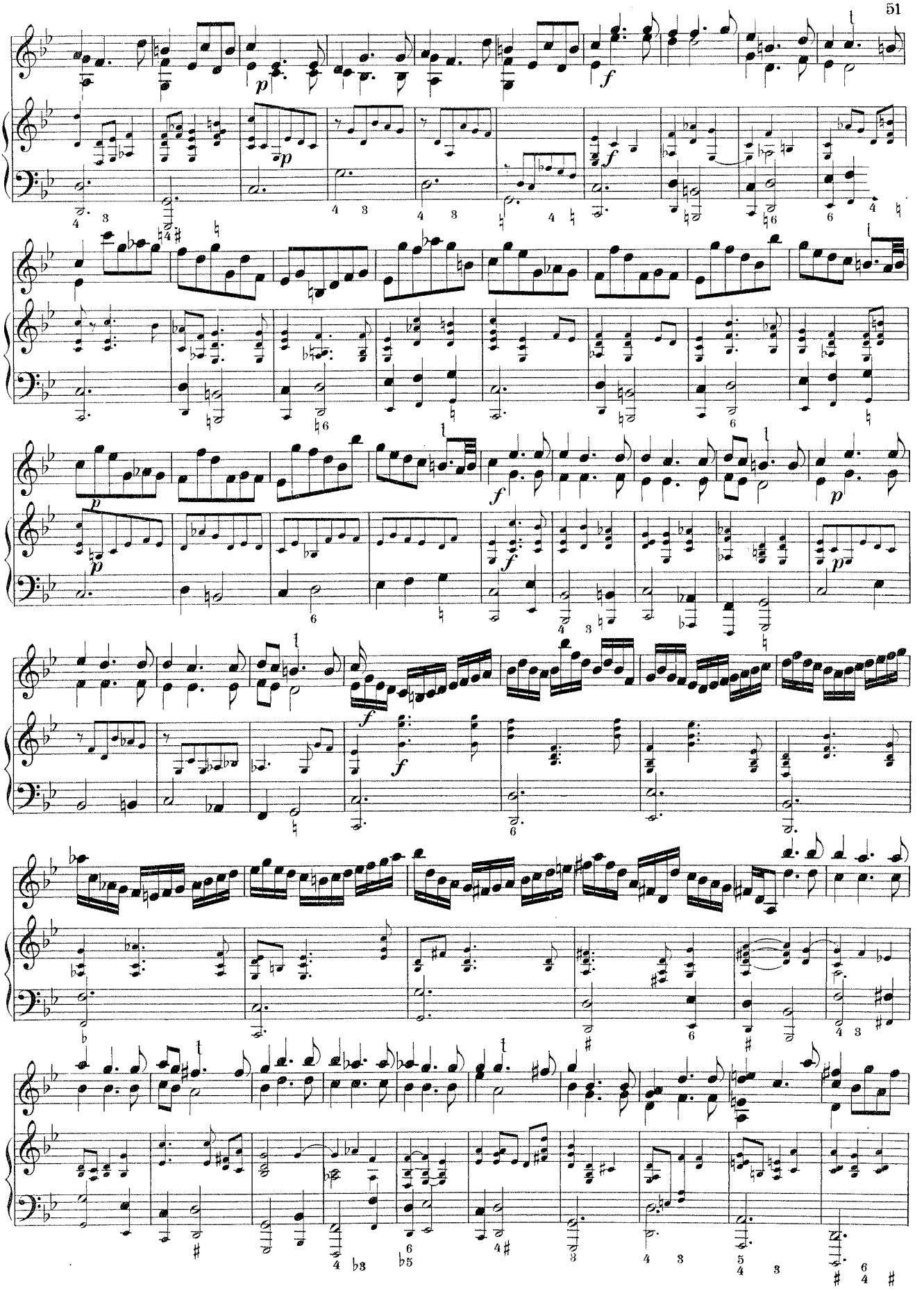


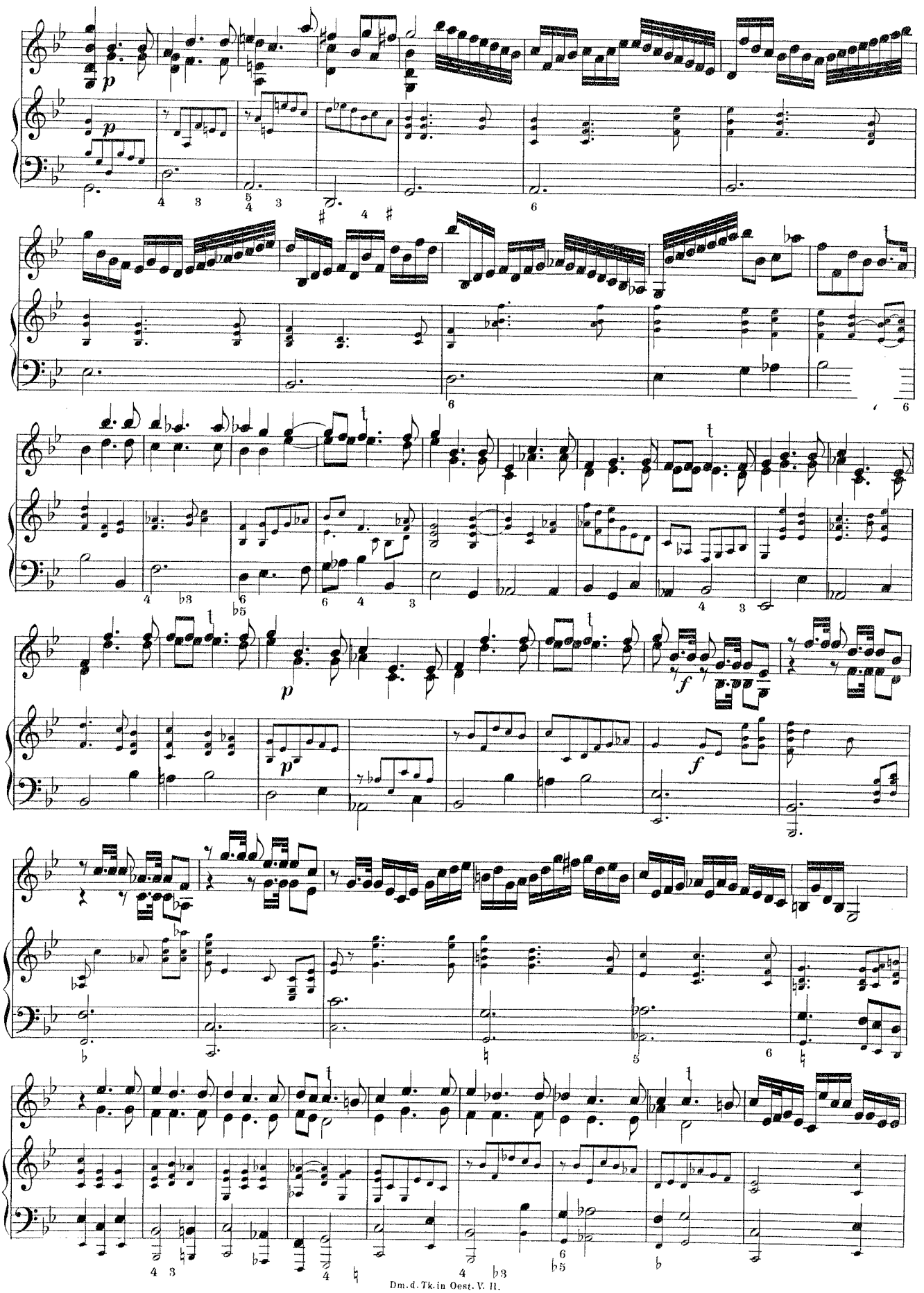
3. Adagio.

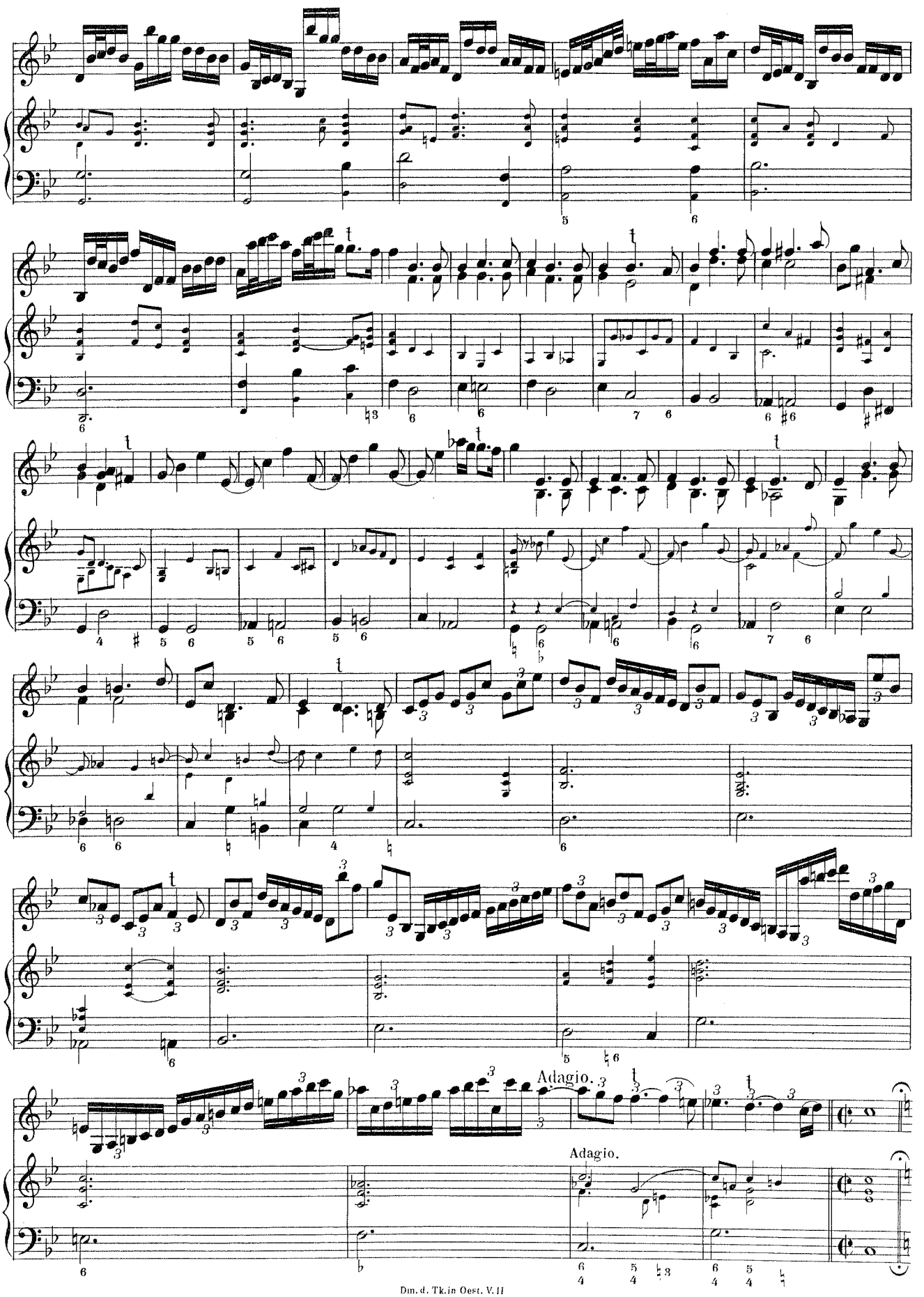


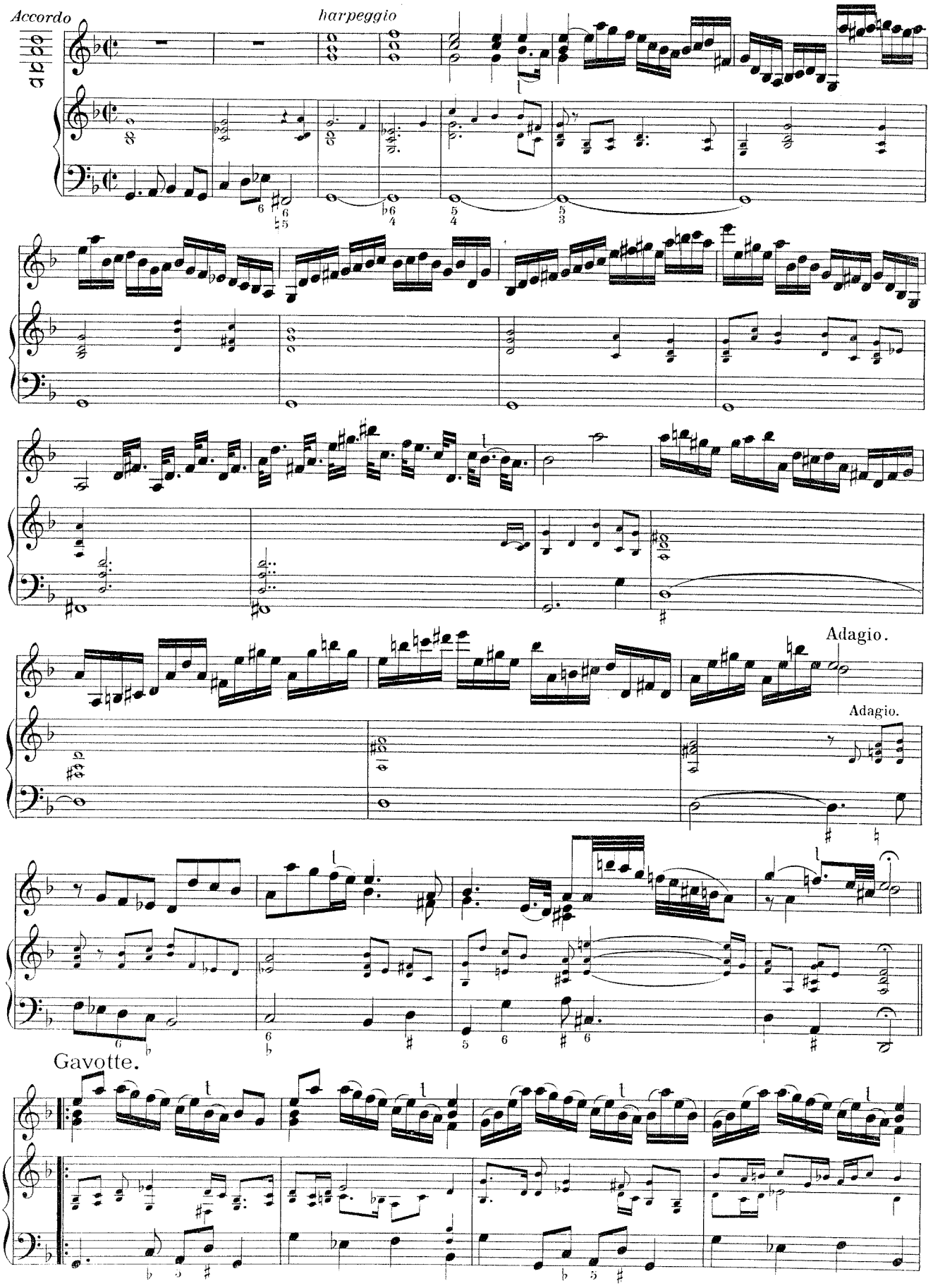
SONATA VI.

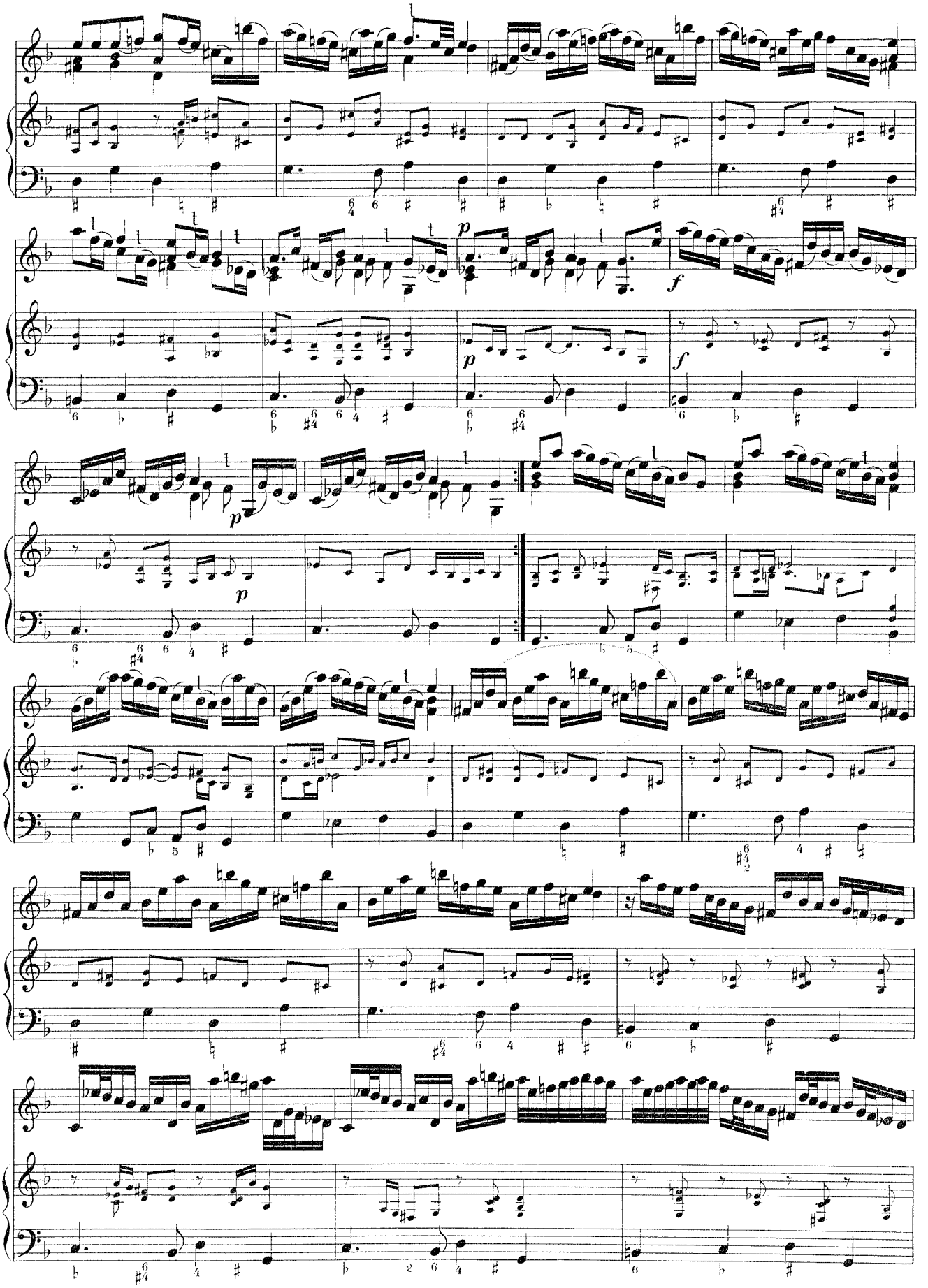


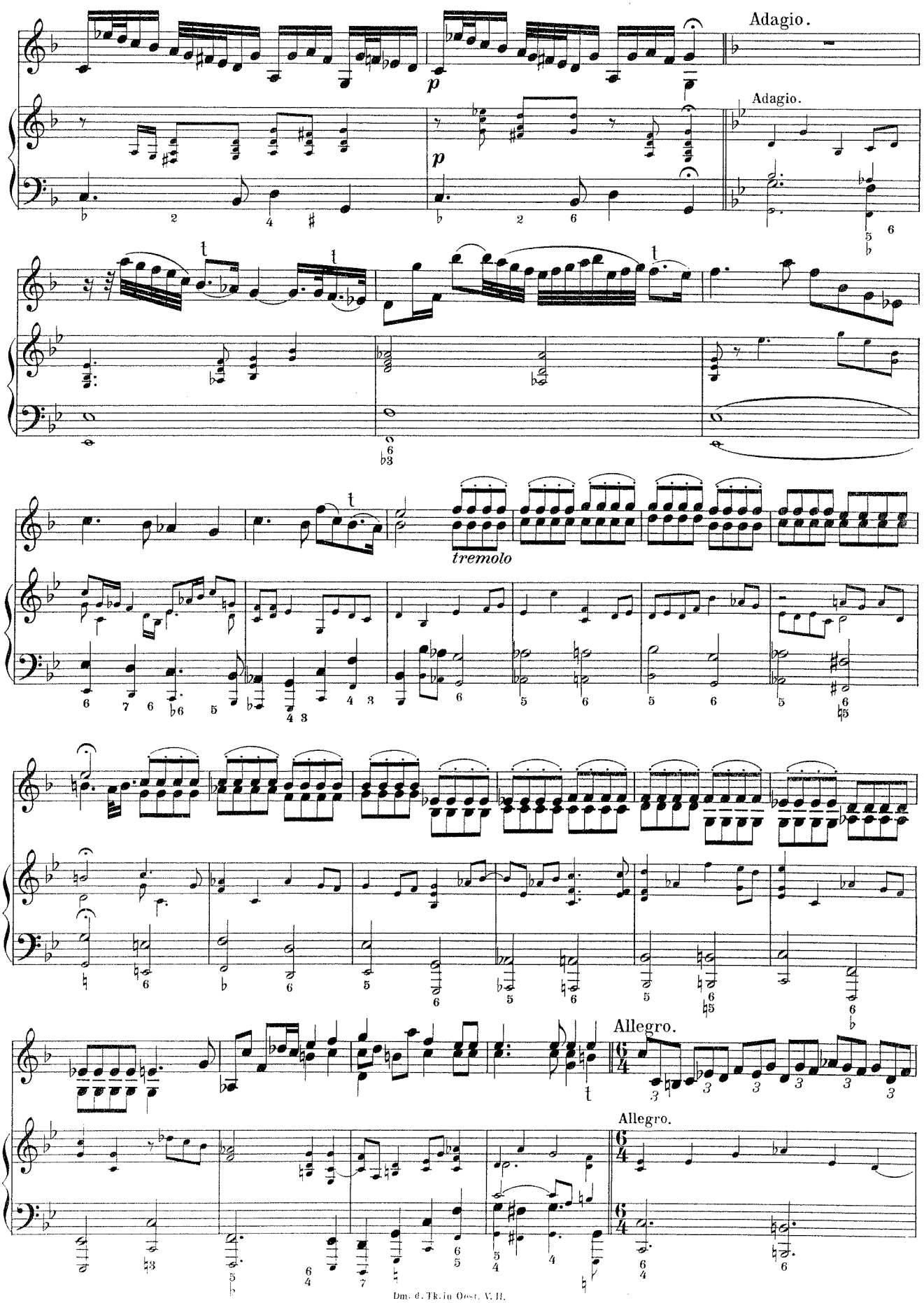


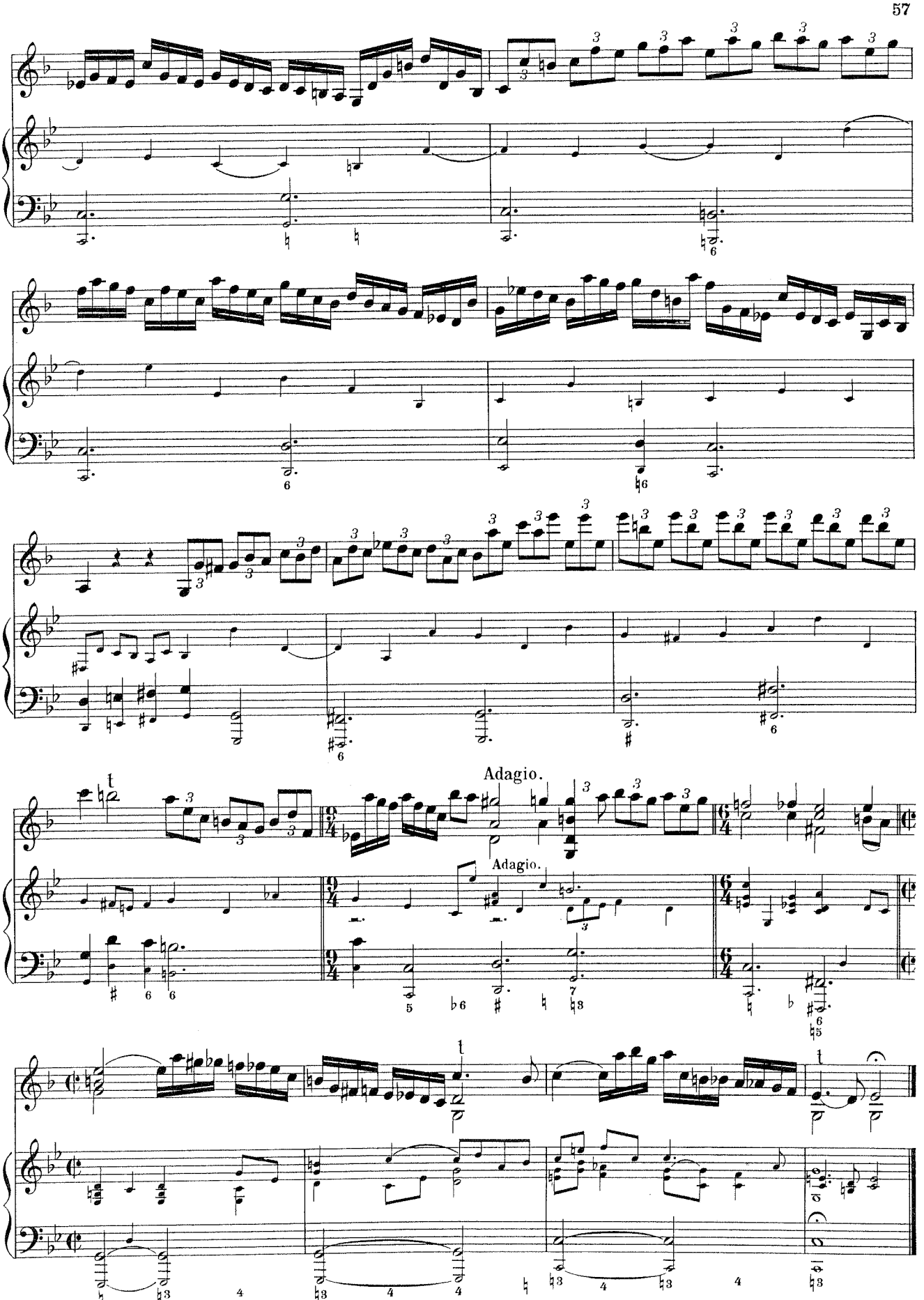



Adagio.
Adagio.

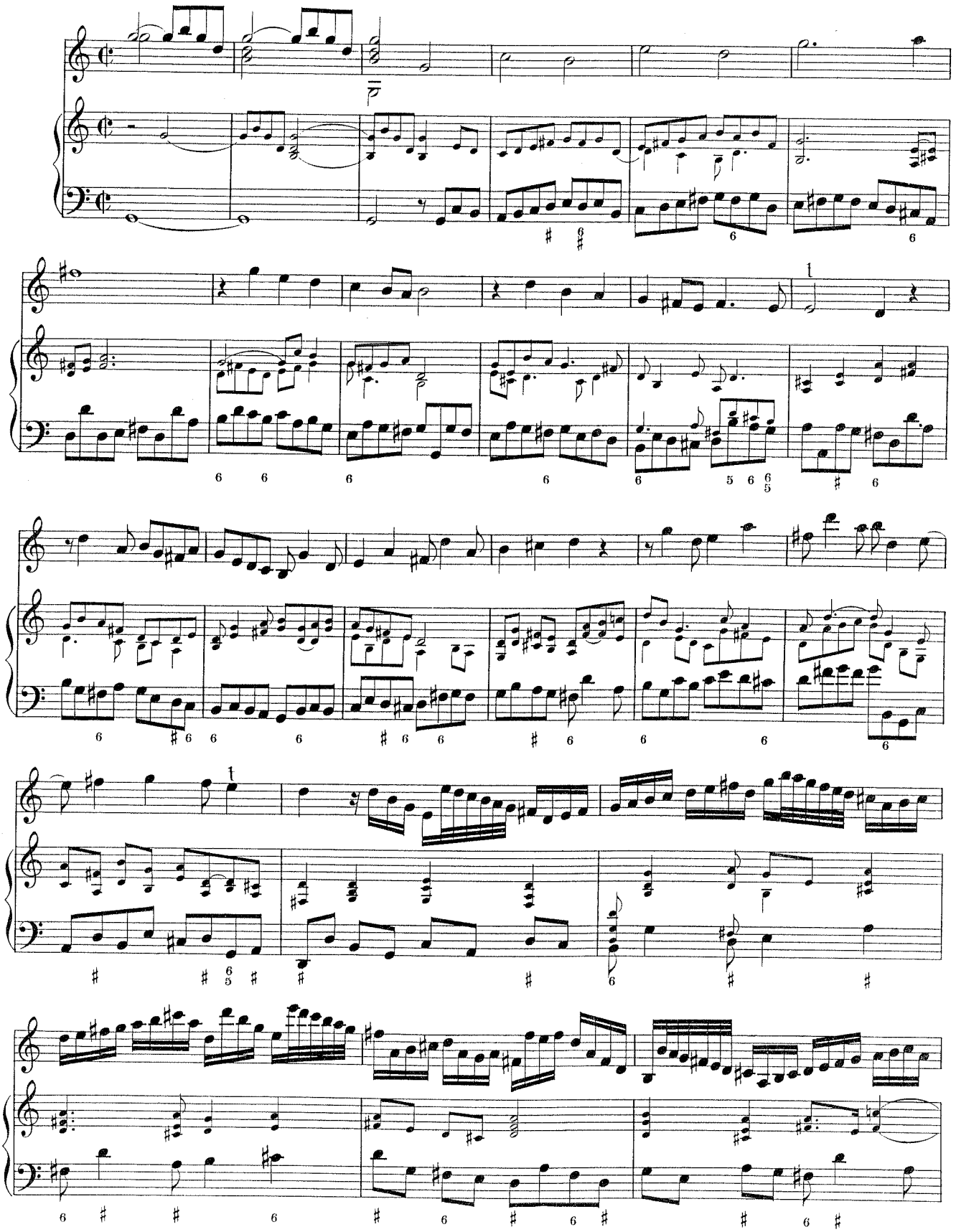

Accordo
harpeggio
Adagio.
Adagio.
Gavotte.

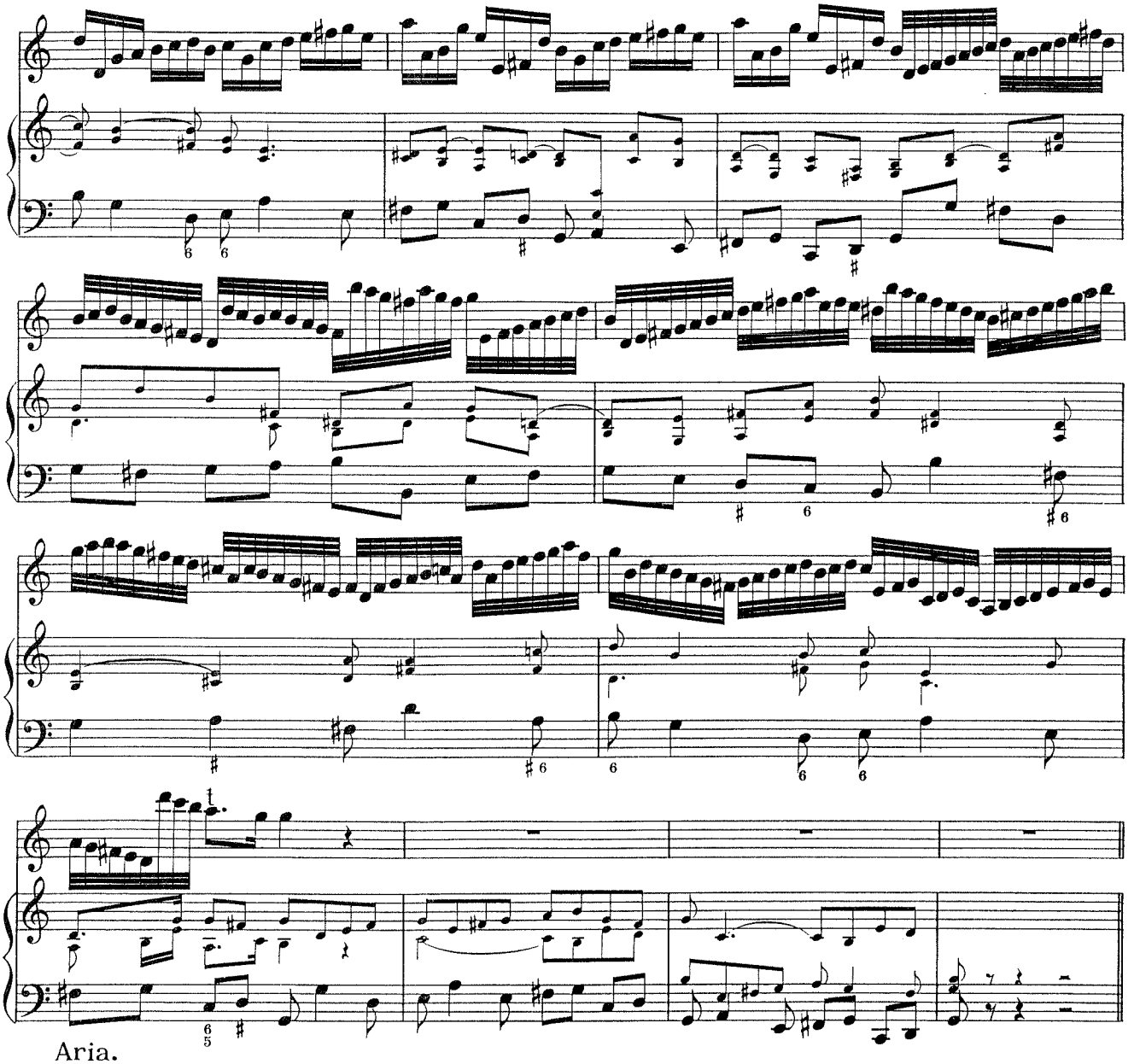



Adagio.
Adagio.
p
p
tremolo
Allegro.
Allegro.


Adagio.
Adagio.

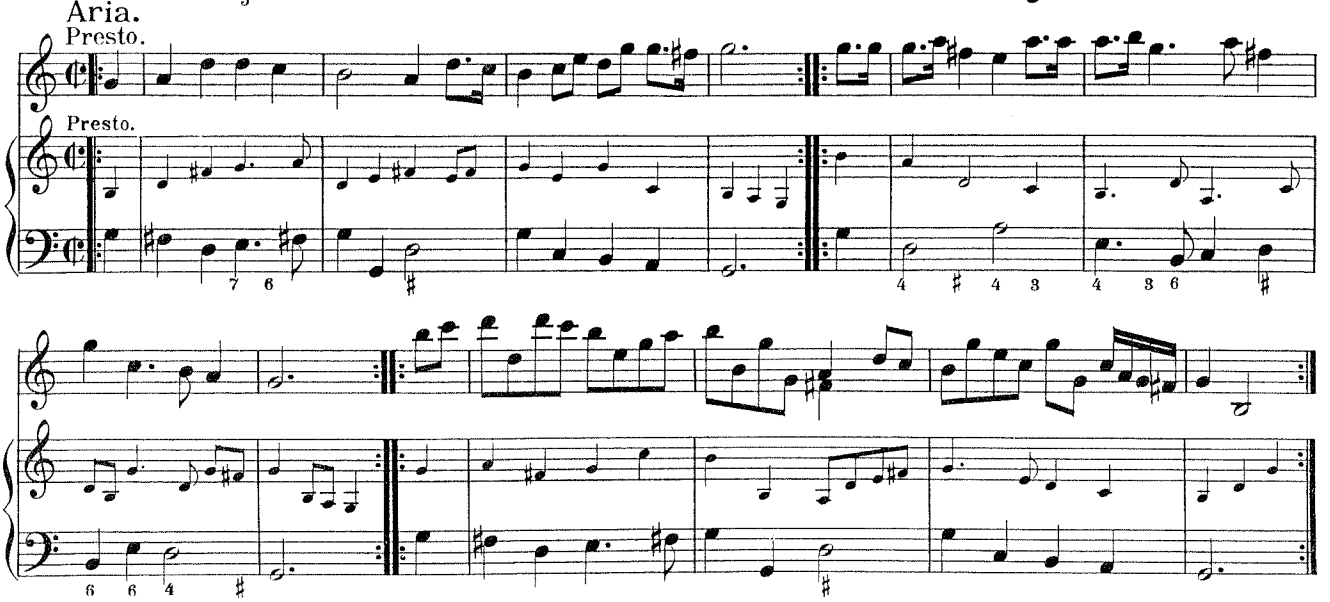
SONATA VII.

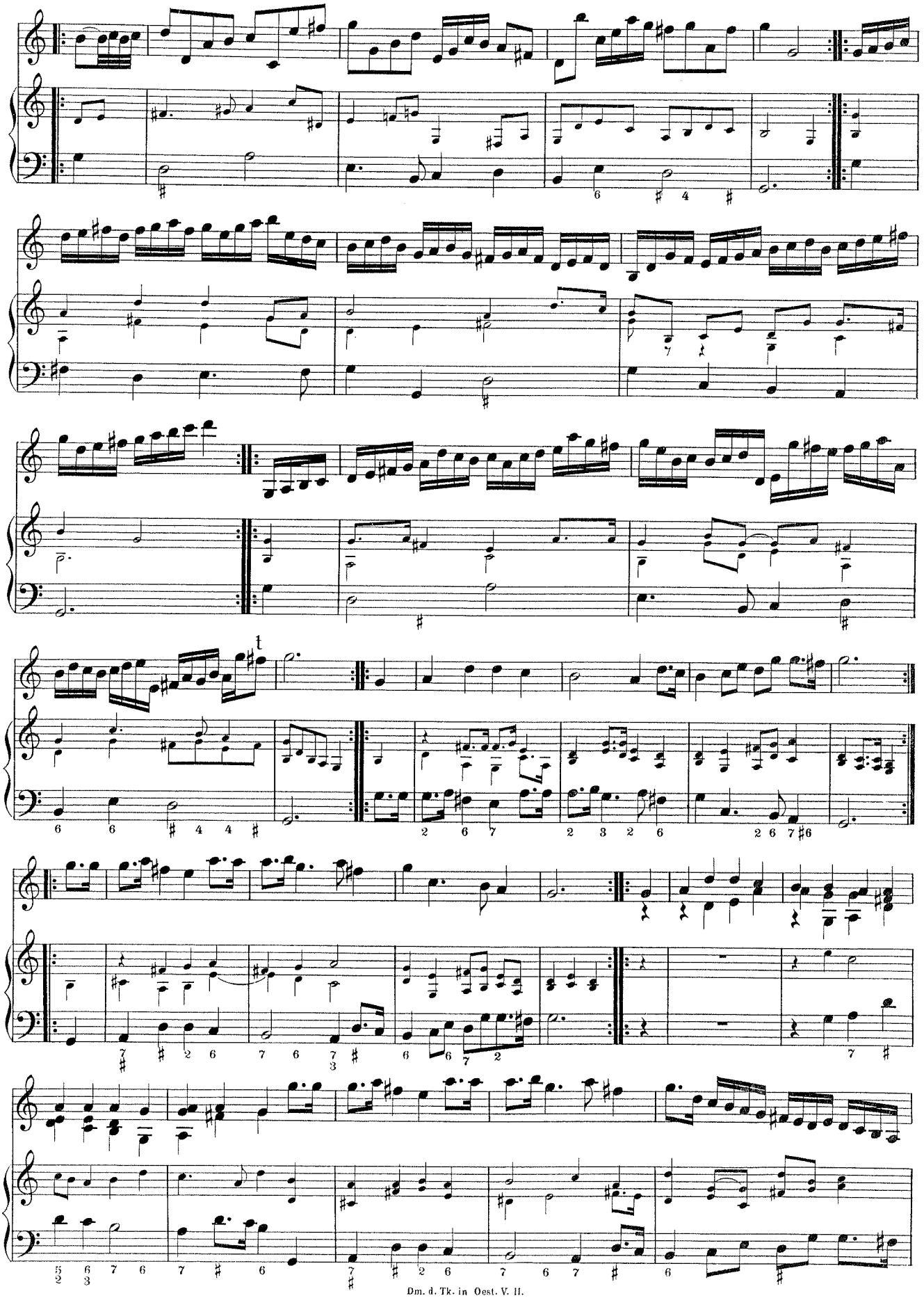


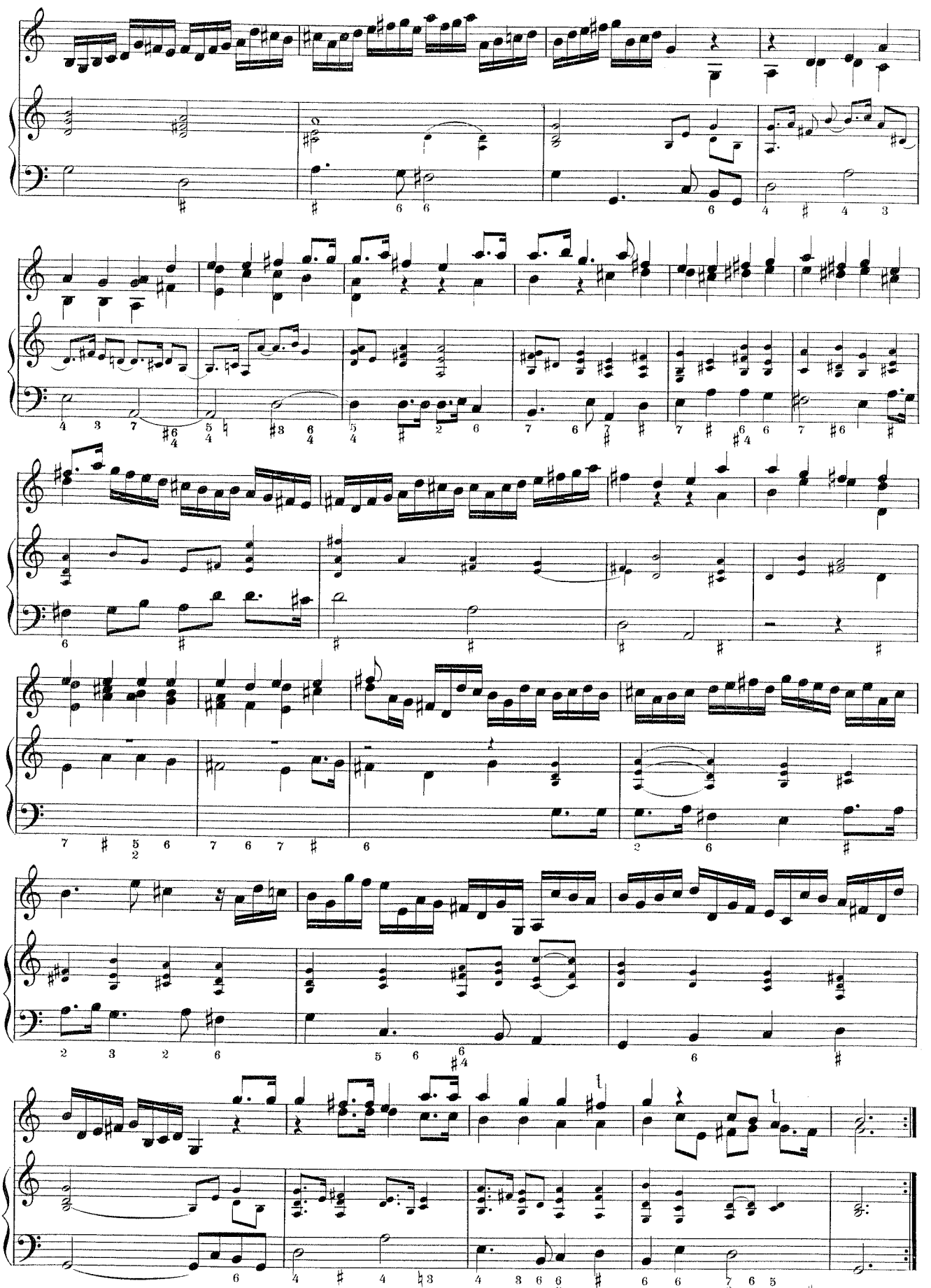


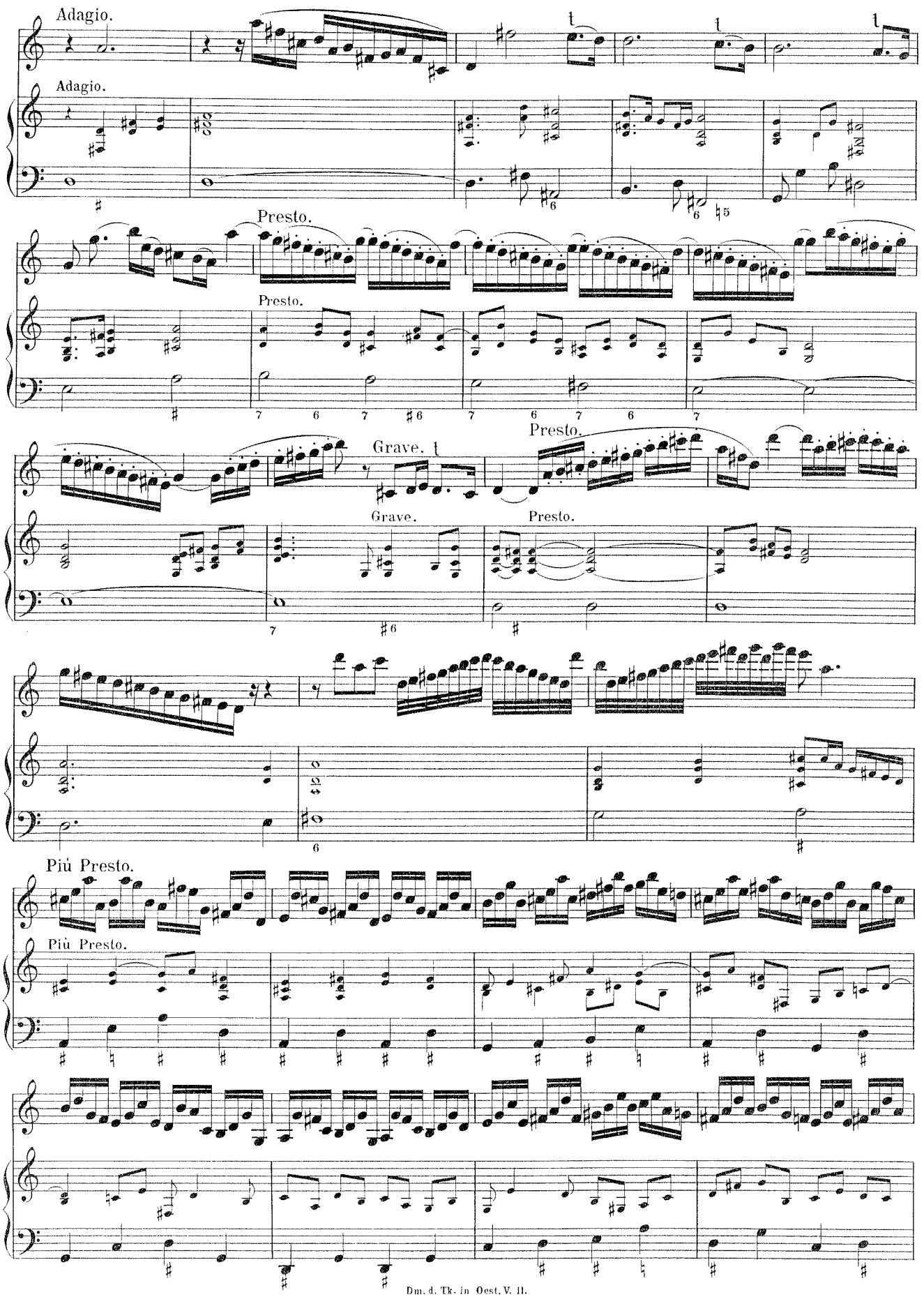
Aria.

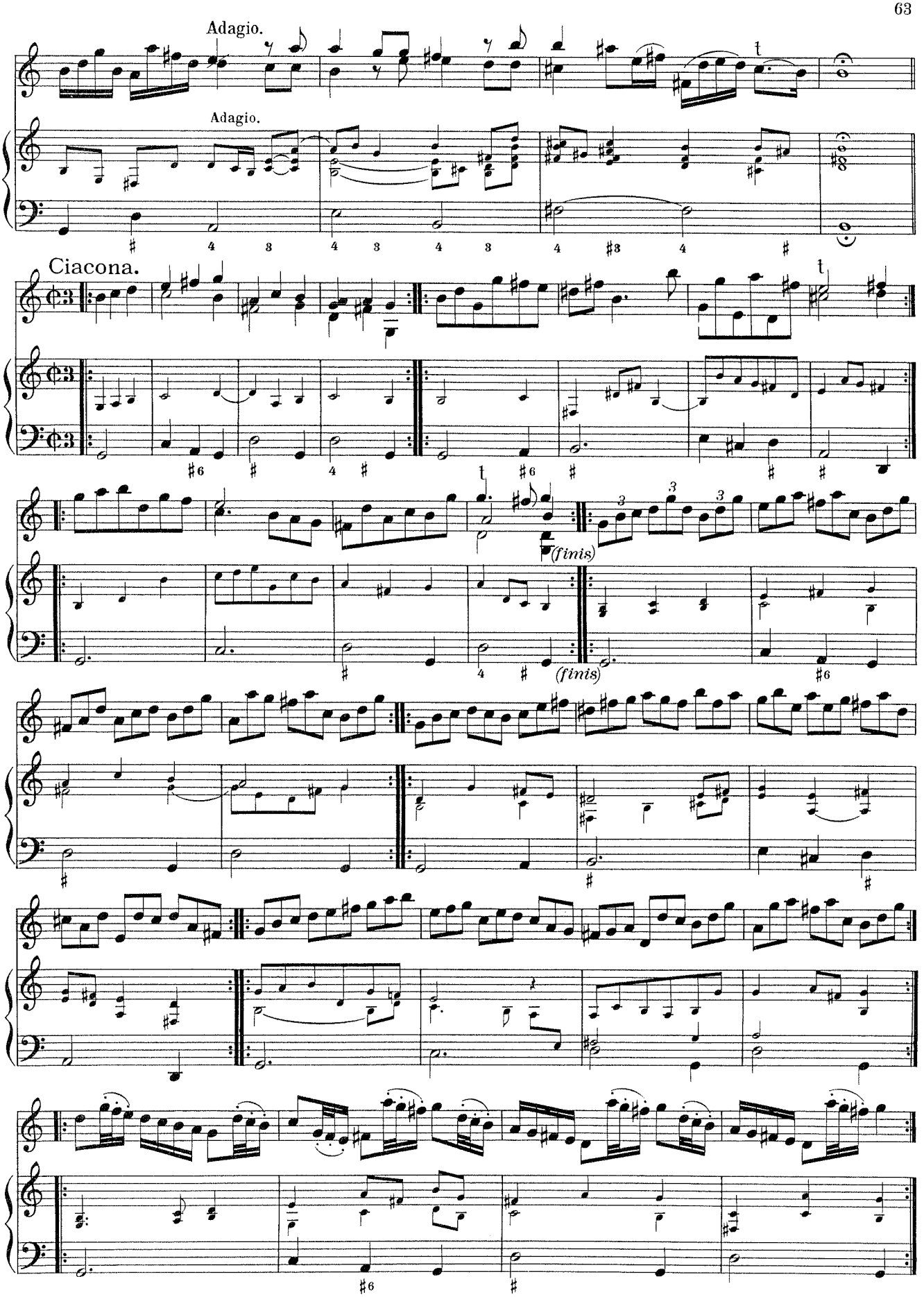
Presto.

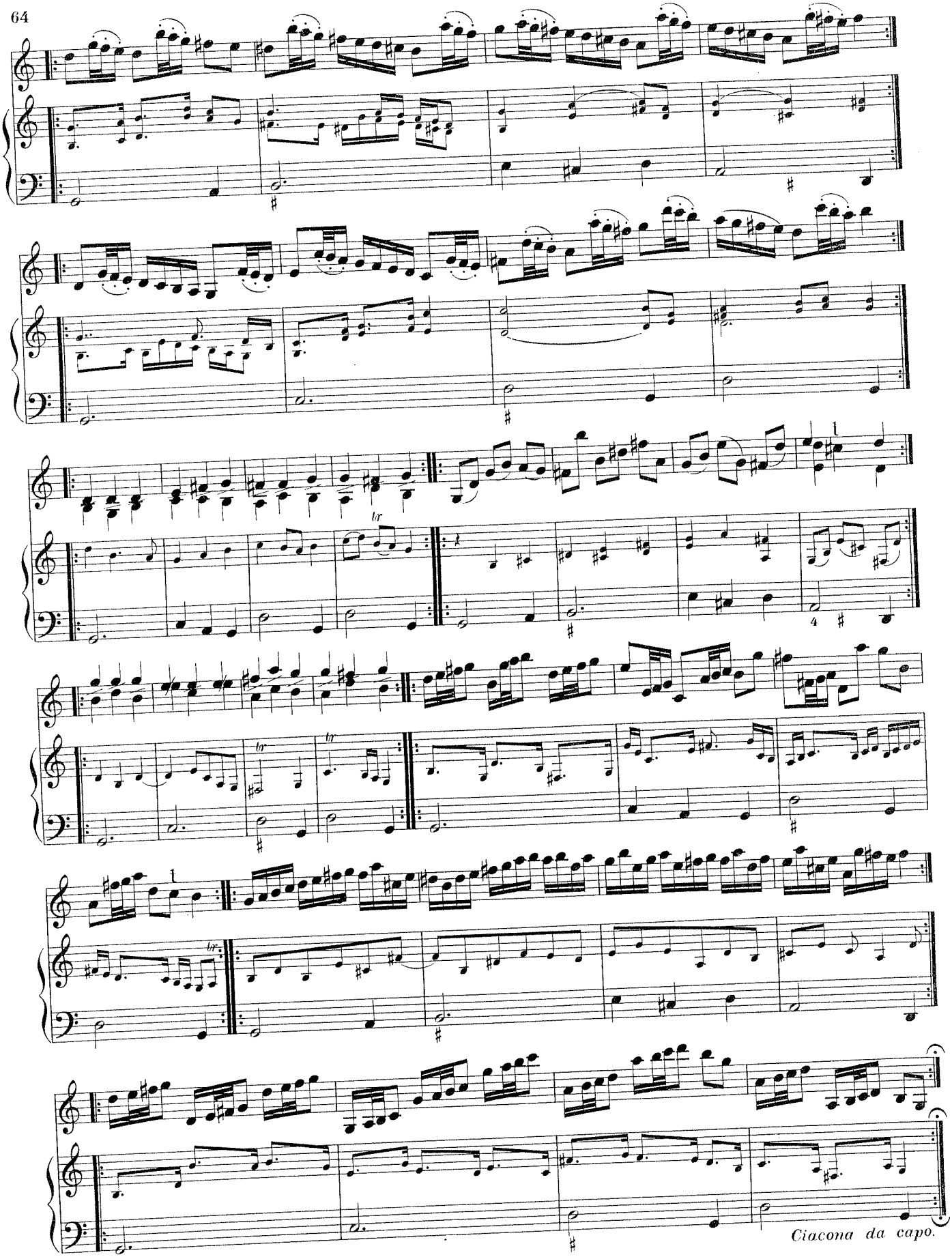






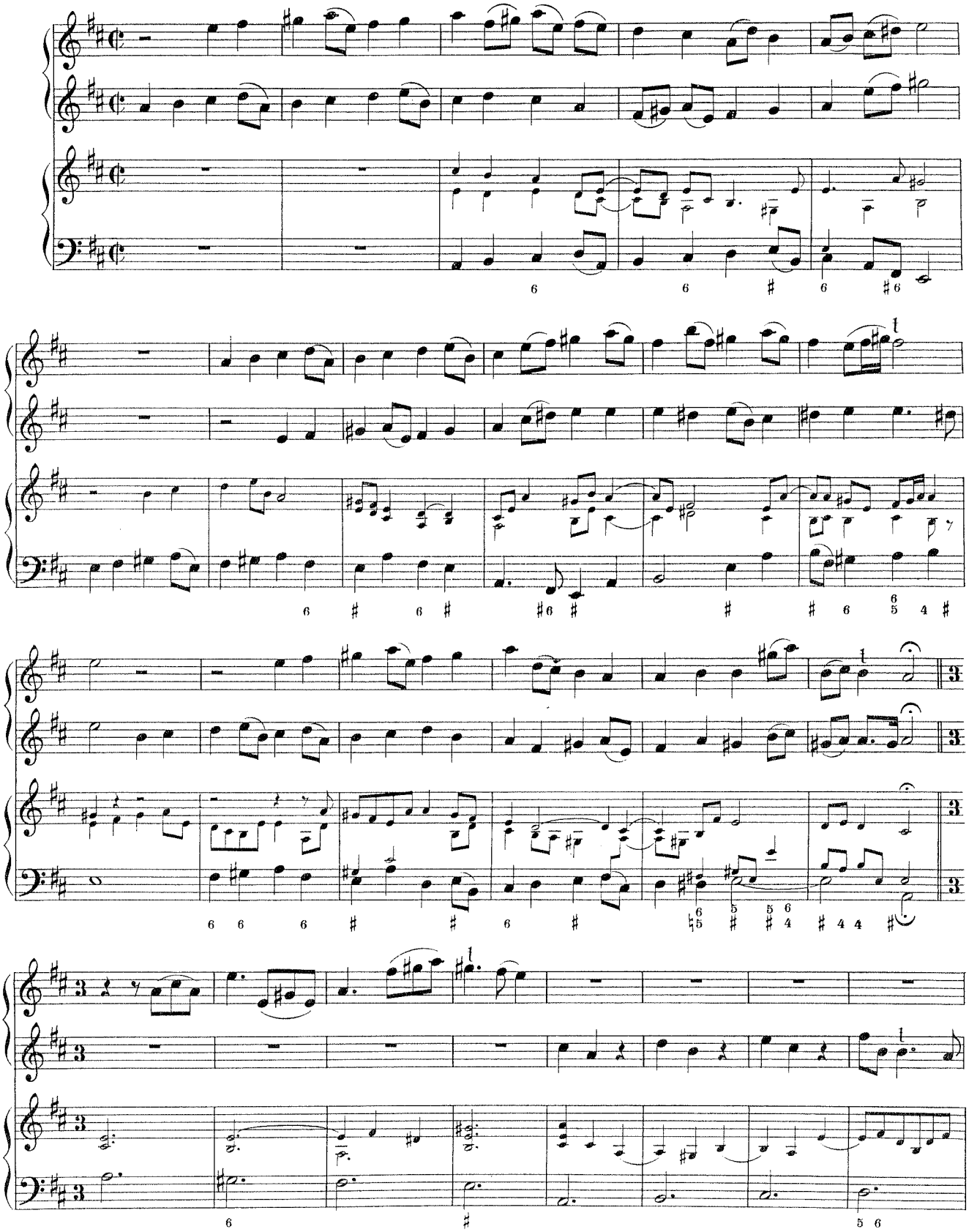

Adagio.
Adagio.
Presto.
Presto.
Grave.
Grave.
Presto.
Presto.
Più Presto.
Più Presto.

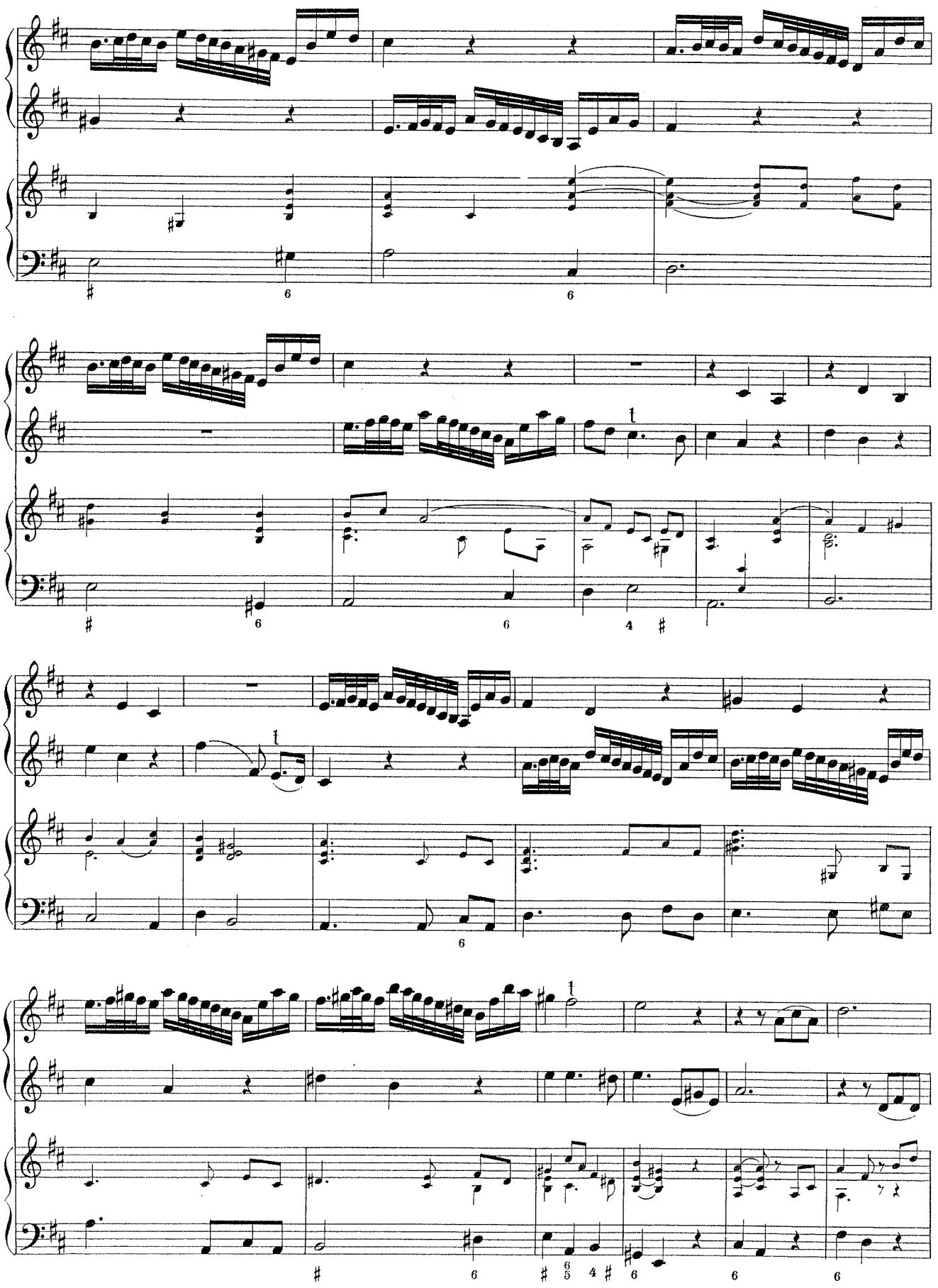

Adagio.
Adagio.
Ciacona.
(finis)
(finis)

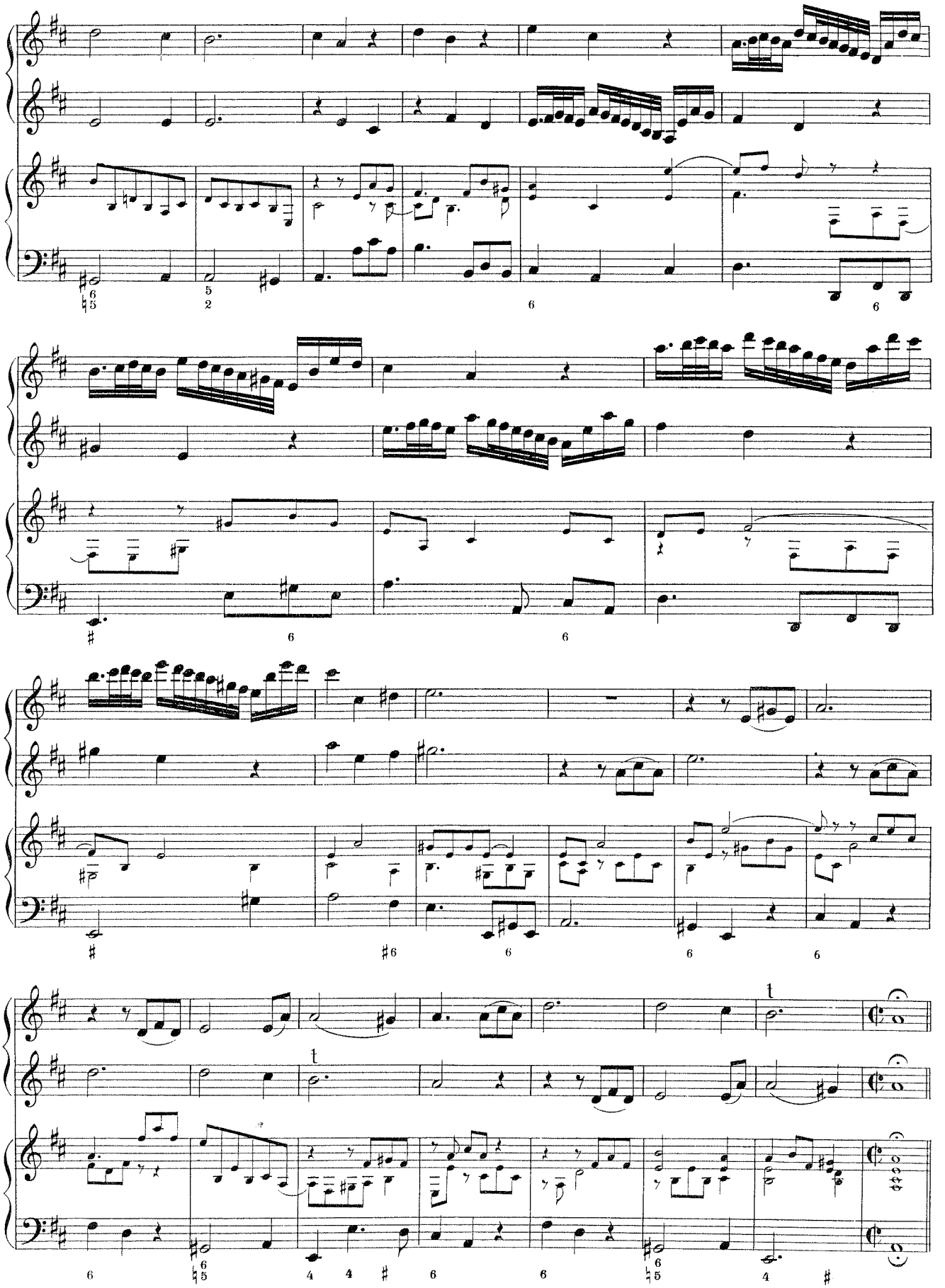

tr
tr
tr
tr
Ciacona da capo.

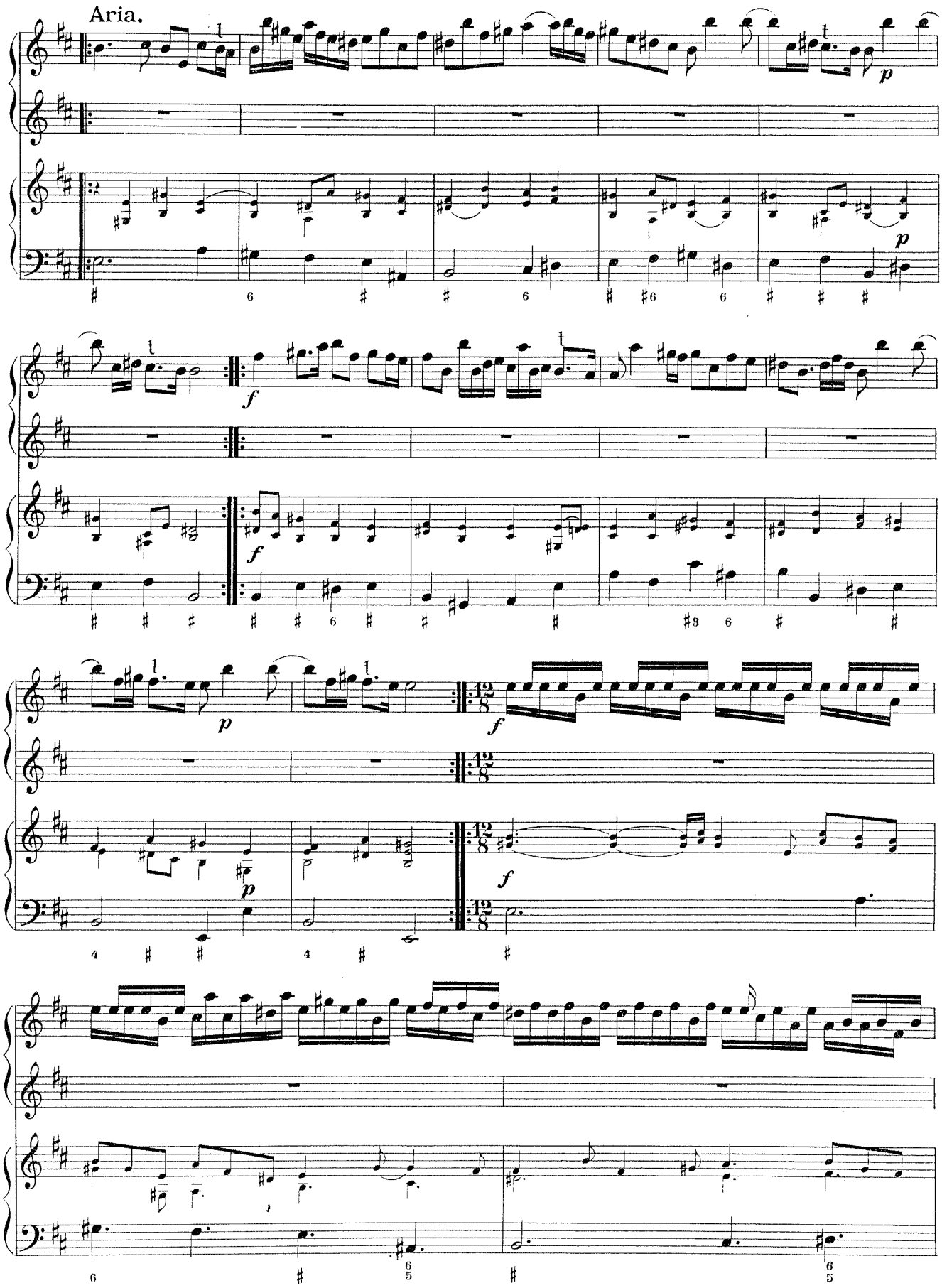
SONATA VIII.

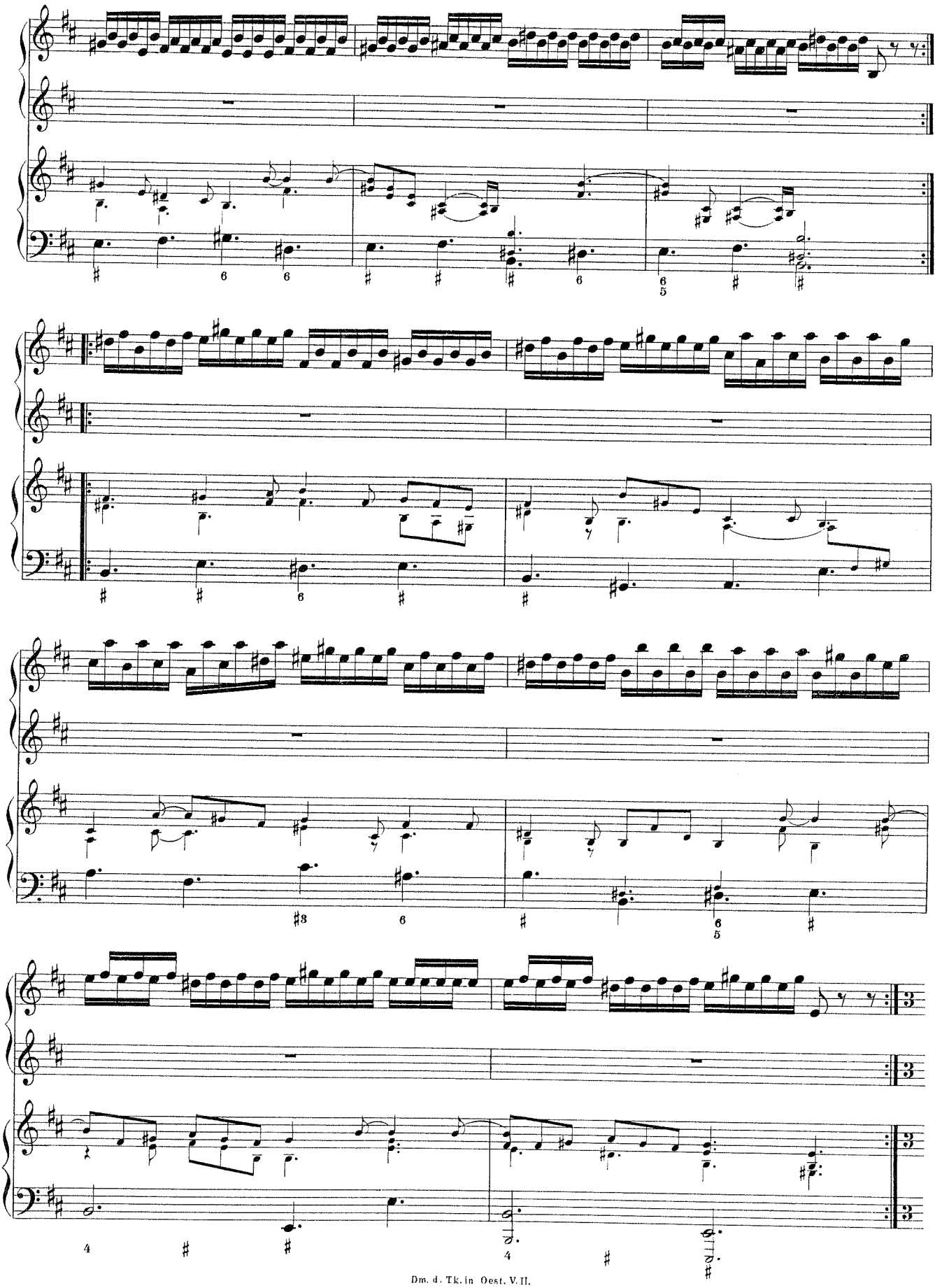
(À Violino solo.)



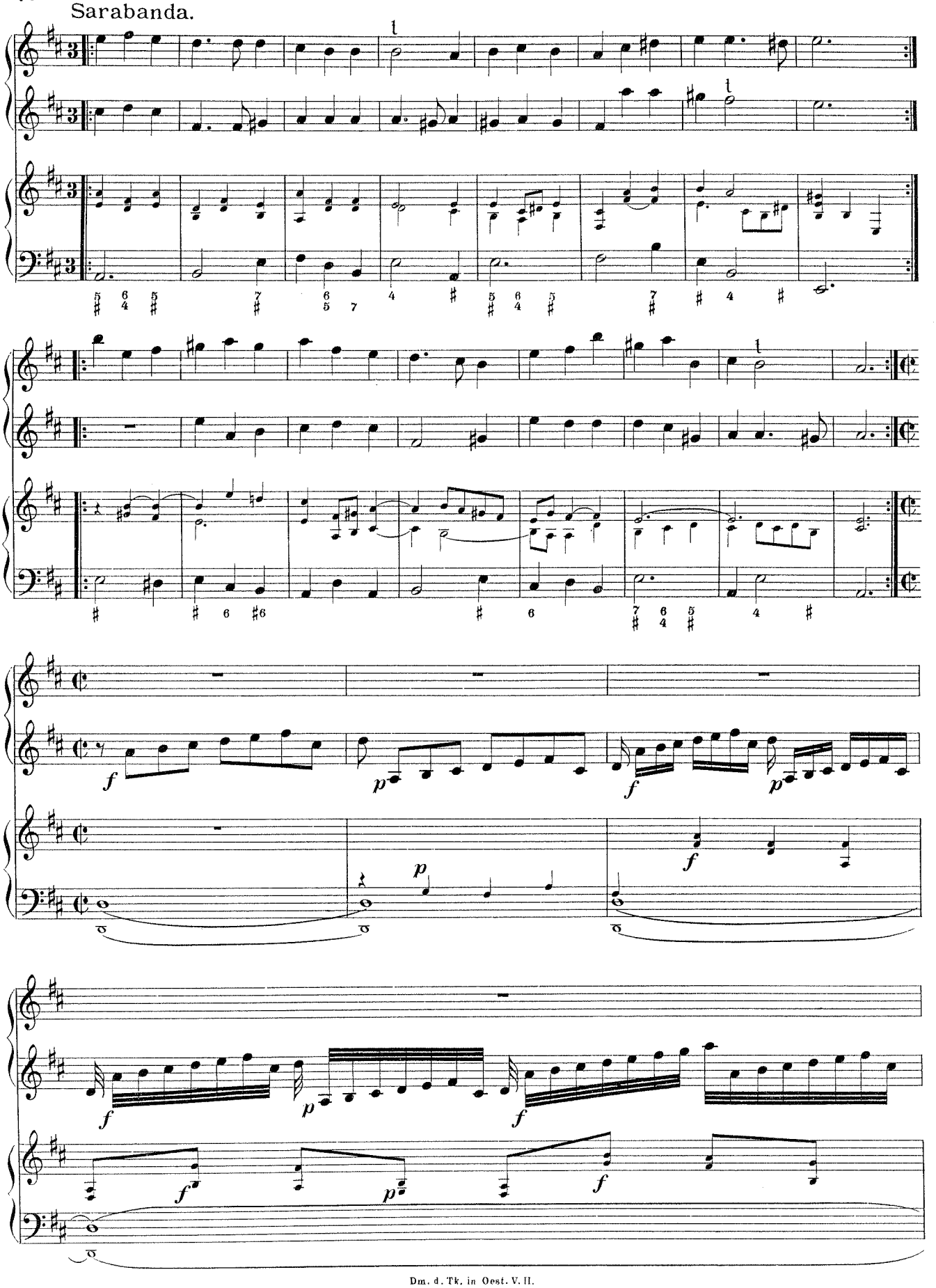


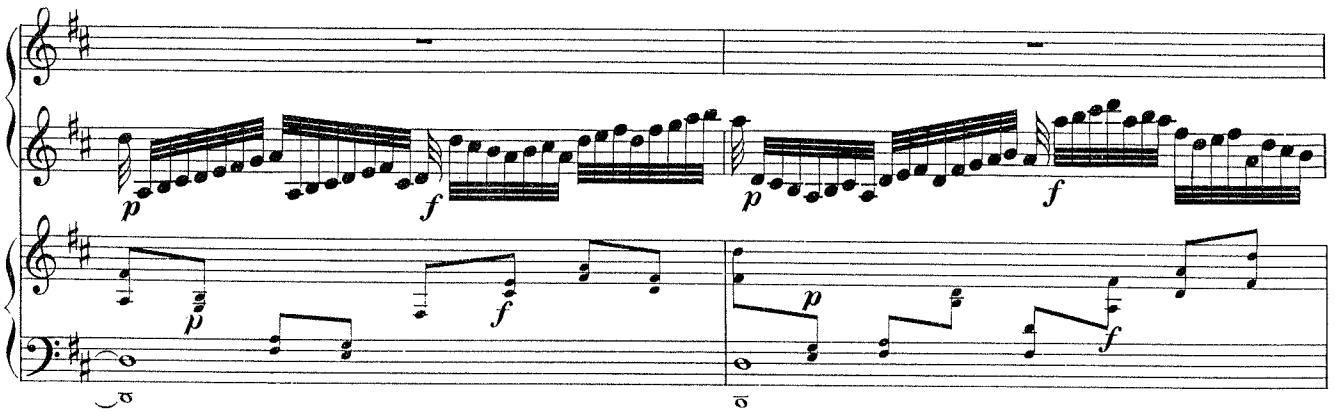


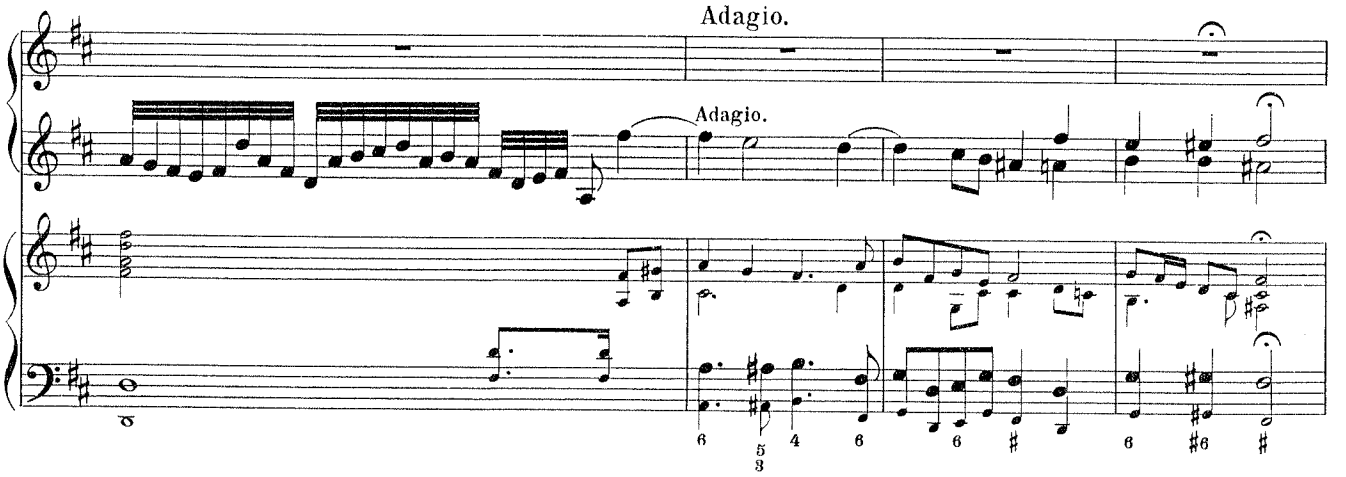

Aria.

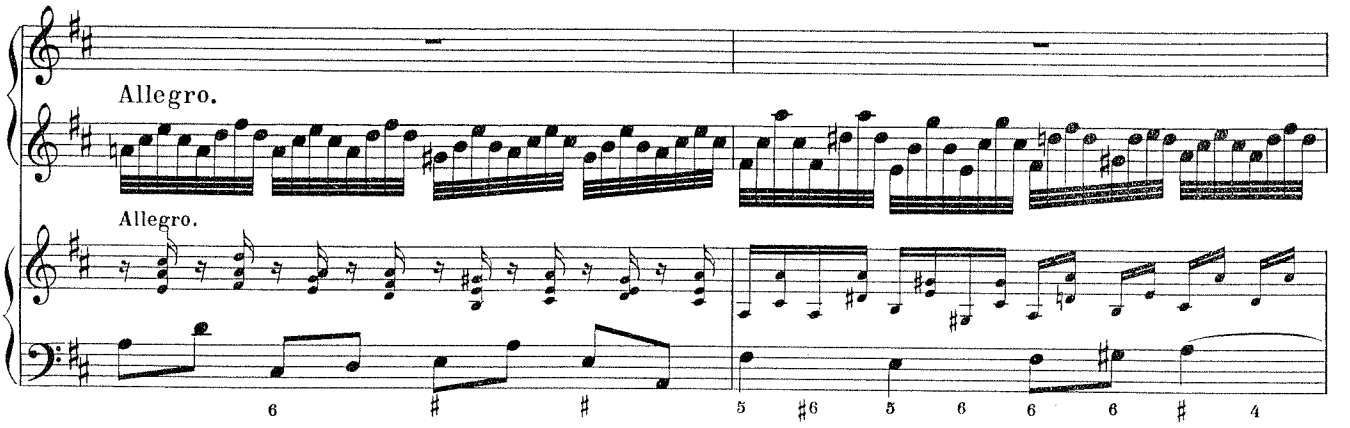


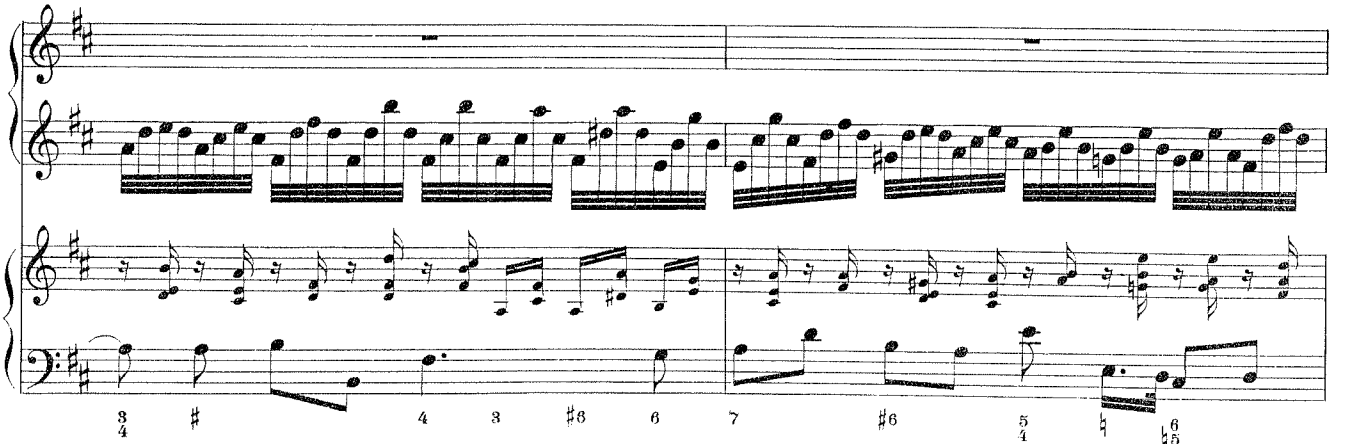
Sarabanda.

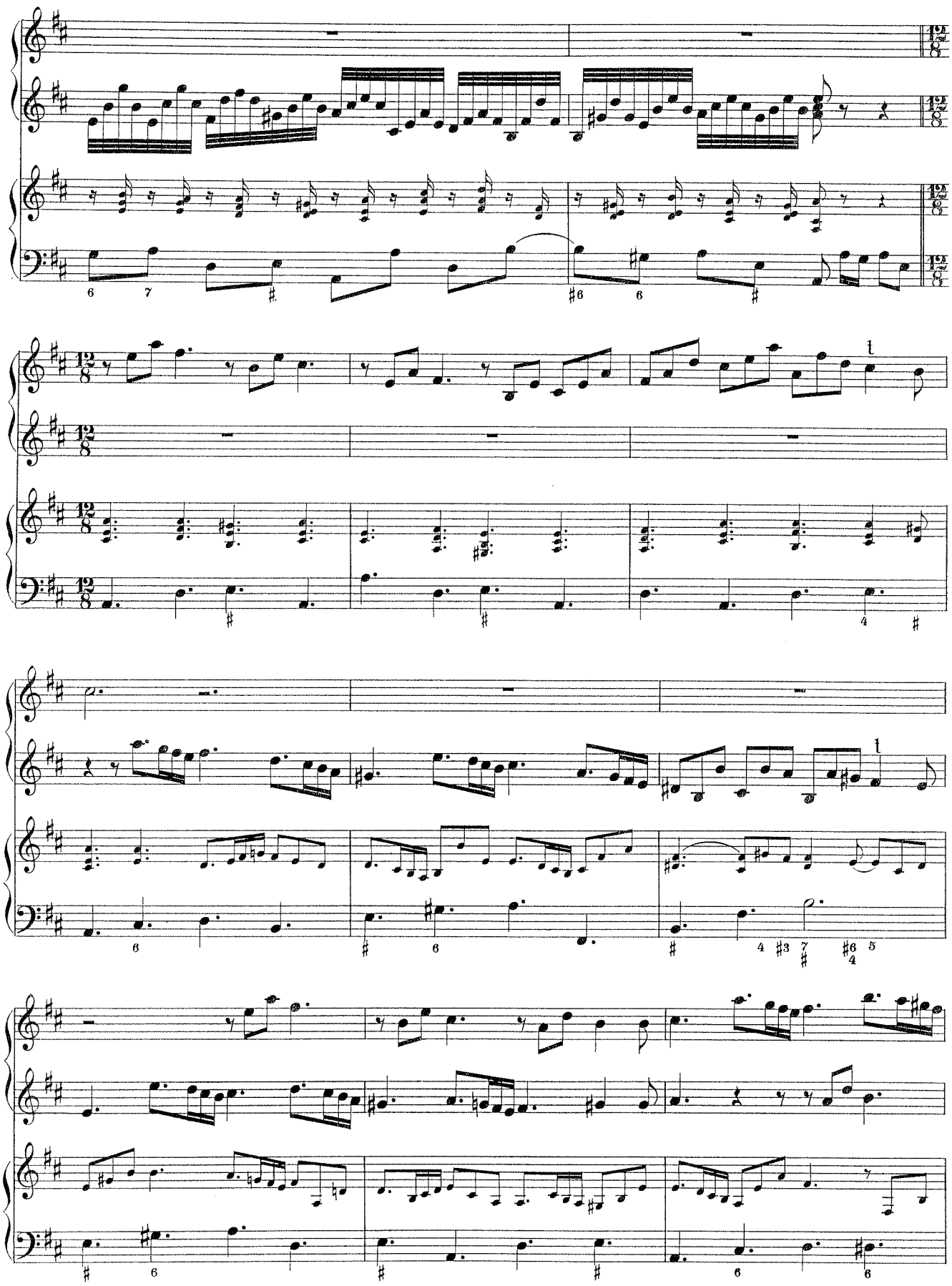


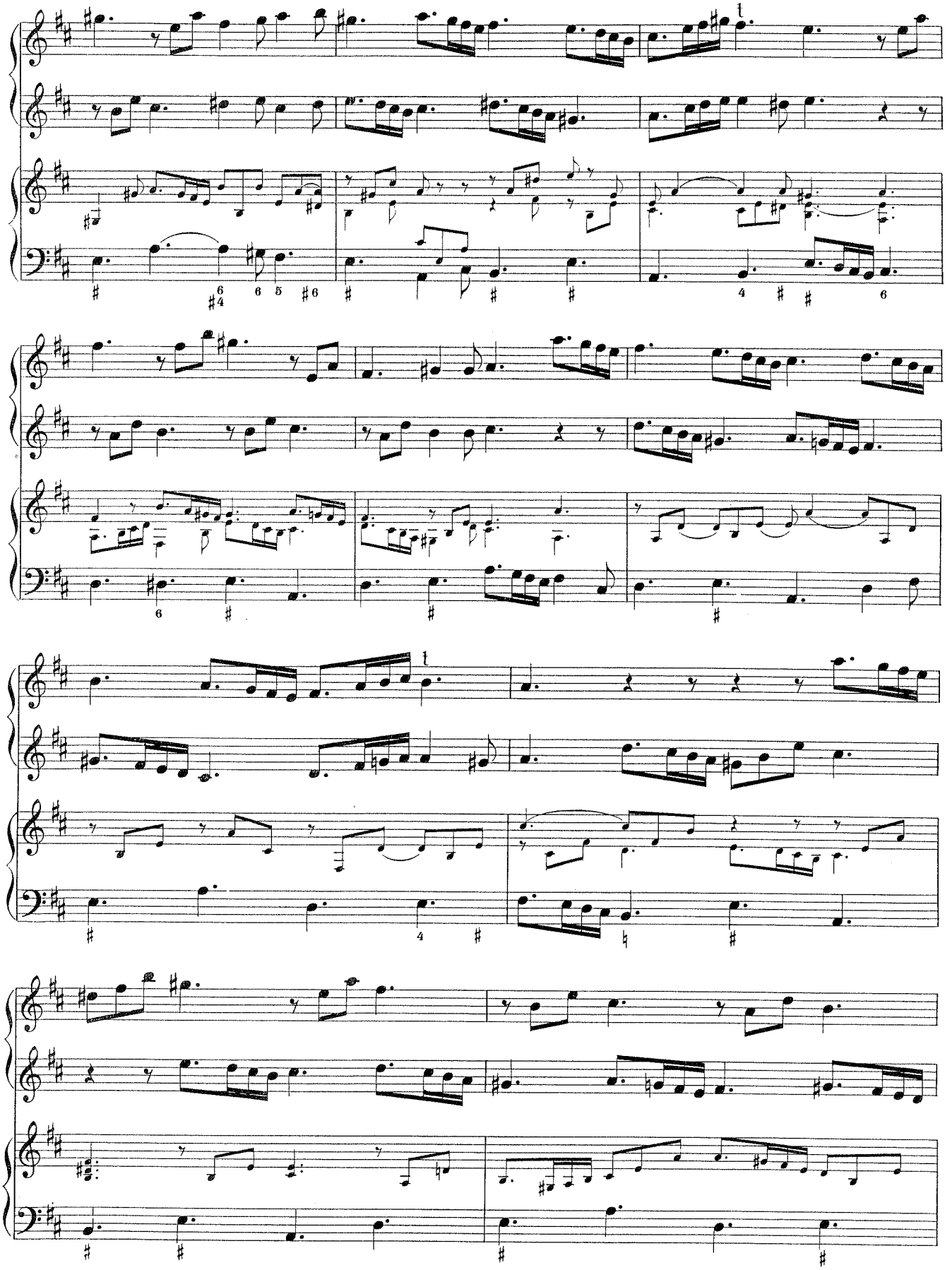

p
f
p
f
p
f
p
f

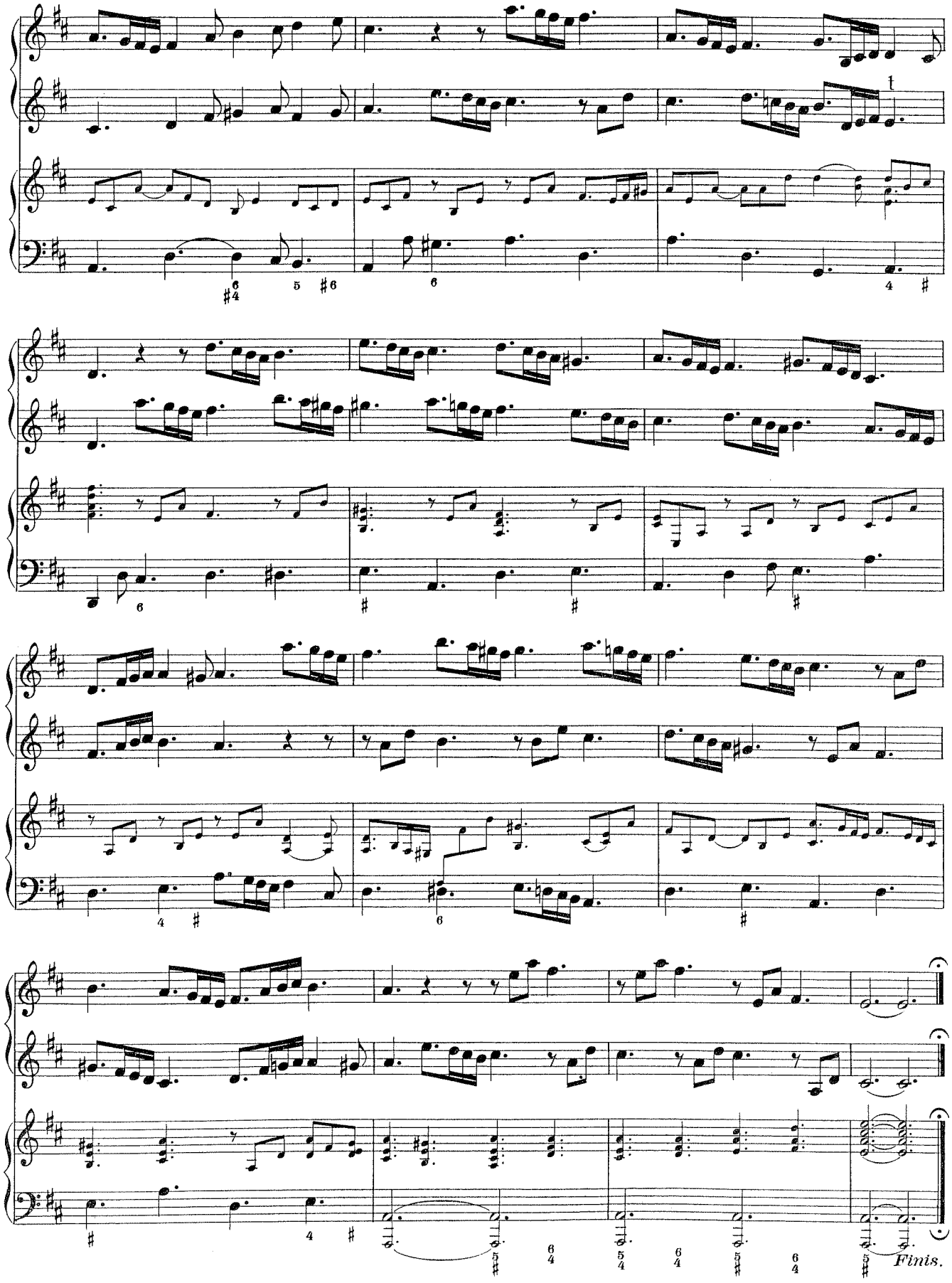

Adagio.
Adagio.


Allegro.
Allegro.








Finis.

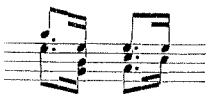
REVISIONSBERICHT.

REVISIONSBERICHT.

Von den mir bekannten Exemplaren der Biber'schen Sonaten in den königlichen Bibliotheken in Berlin, Dresden, München, der Stadtbibliothek in Hamburg und den Stiftsbibliotheken in Nonnberg (Salzburg) und Kremsmünster wurde das erstgenannte zur Copirung, das letztgenannte zur Redaction benützt. Sie sind gänzlich übereinstimmend. Die Eigenthümlichkeiten der Notirung wurden soweit beibehalten, wie dies bisher in den Werken aus derselben Zeit bei unseren Denkmälern beobachtet wurde. Als Auflösungszeichen wird in der Vorlage für b grundsätzlich #, für ♯ gelegentlich bei den Noten e, a, d ein ♮ verwendet — in der Neuausgabe dient ausnahmslos ♮ als Auflösungszeichen. Die Accidentien gelten bei uns für den betreffenden Takt, in dem sie vorkommen und werden demgemäss innerhalb desselben aufgelöst, wenn sie nicht mehr gelten sollen. In der Vorlage stehen sie unbekümmert um die Takteintheilung vor jeder zu alterirenden Note. Die Takttheilung ist in der Vorlage ziemlich willkürlich. Zumeist stehen Taktstriche nach je 2 Takten (also nach einer *Brevis)* im C und $^3/_4$ Takt, doch werden stellenweise auch 3 oder 4 Takte, besonders in den Cadenzen, durch Striche nicht getrennt. An den Zeilenenden der Vorlage fehlt der Taktstrich grundsätzlich, auch wenn er sonst stehen würde. Der $^{12}/_8$ Takt wird einheitlich innerhalb eines Stückes zu einem oder zu zwei Takten durch einen Strich geschieden. Das Trillerzeichen t fehlt verschiedentlich und wurde überall dort beigesetzt, wo es bei der analogen Stelle im Original zu finden ist.

Unter Hinweis auf die betreffenden Stellen in der Einleitung und mit Hinweglassung des Unwesentlichen und Zweifellosen sei im Einzelnen Folgendes bemerkt:

Seite 12, System 2, Takt 5, sind das 2. u 3. Viertel in Kremsmünster handschriftlich verändert in:



Seite 12, System 4, Takt 3. Das d des 2. Viertels der Violinstimme ist in Kremsmünster ausradirt.

Seite 21, System 4, Takt 2, fehlt in der 2. Hälfte des Taktes in der Violinstimme das b.

Seite 24, System 2, Takt 1. In der Stimme des *Basso Continuo* bleibt die vorangegangene Taktvorzeichnung C. Die im System 6 stehende Vorzeichnung $^{16}/_{24}$ ist die Wiederherstellung des C-Taktes gegenüber dem $^{24}/_{16}$ der 5. Variation.

Seite 26, System 1, Takt 1. Hier sollte das f und p wohl weiter abwechseln.

Seite 36, Takt 1. Die Veränderungen, die in der separaten Violinstimme gegenüber der in der Clavierviolinstimme beibehaltenen Originalnotirung der Geige behufs Beibehaltung der Normalstimmung vorgenommen wurden, ergeben sich aus dem Vergleiche der beiden Violinstimmen. Ebenso bei der C-moll-Sonate, Seite 54 bis Schluss.

Seite 43, System 4, Takt 4 und 7, originalgetreu.

Seite 43, System 6, Takt 7 und fg. die tieferen Octavtöne in kleineren Typen, weil sie vom Bearbeiter des B. C. hinzugefügt sind, ebenso Seite 56, System 1, Takt 3 fg. und Seite 70, System 3 fg.

Seite 57, System 4, Takt 2. Hier ist die Taktbezeichnung des $^9/_4$ eingesetzt. In der Vorlage fehlt der Taktstrich vom Anfange dieses Systemes bis zum zweitletzten Takte des folgenden Systemes.

Seite 58, System 5, Takt 3, fehlt vor dem ersten f_1 der Violine das ♯, ebenso in einigen folgenden Stellen.

Seite 65, System 1. Die beiden, auf 2 Systemen getrennt stehenden Stimmen der Sologeige sind in der separaten Violinstimme auf Einem Systeme vereinigt.

Siegenfeld, im September 1897.

Guido Adler.

DENKMÄLER DER TONKUNST IN ÖSTERREICH

Verzeichnis der bis 1952 erschienenen Bände

1. Band 1894 (Jg. I/1): Fux, J. J., Messen
2. Band 1894 (Jg. I/2): Muffat, G. d. Ä., Florilegium Primum
3. Band 1895 (Jg. II/1): Fux, J. J., Motetten
4. Band 1895 (Jg. II/2): Muffat, G. d. Ä., Florilegium Secundum
5. Band 1896 (Jg. III/1): Stadlmayr, J., Hymnen
6. Band 1896 (Jg. III/2): Cesti, M. A., Il Pomo d'oro (Prolog und 1. Akt)
7. Band 1896 (Jg. III/3): Muffat, G. d. J., Componimenti Musicali
8. Band 1897 (Jg. IV/1): Froberger, J. J., Orgel- und Klavierwerke, I
9. Band 1897 (Jg. IV/2): Cesti, M. A., Il Pomo d'oro (2.—5. Akt)
10. Band 1898 (Jg. V/1): Isaac, H., Choralis Constantinus I.
11. Band 1898 (Jg. V/2): Biber, H. F., Violinsonaten
12. Band 1899 (Jg. VI/1): Handl (Gallus), J., Opus musicum, I
13. Band 1899 (Jg. VI/2): Froberger, J. J., Klavierwerke, II
14. u. 15. Band 1900 (Jg. VII): Trienter Codices, I
16. Band 1901 (Jg. VIII/1): Hammerschmidt, A., Dialoge, I
17. Band 1901 (Jg. VIII/2): Pachelbel, J., Kompositionen für Orgel oder Klavier
18. Band 1902 (Jg. IX/1): Wolkenstein, O. v., Geistliche und weltliche Lieder
19. Band 1902 (Jg. IX/2): Fux, J. J., Mehrfach besetzte Instrumentalwerke
20. Band 1903 (Jg. X/1): Benevoli, O., Festmesse und Hymnus
21. Band 1903 (Jg. X/2): Froberger, J. J., Orgel- und Klavierwerke, III
22. Band 1904 (Jg. XI/1): Trienter Codices, II
23. Band 1904 (Jg. XI/2): Muffat, G. d. Ä., Concerti grossi
24. Band 1905 (Jg. XII/1): Handl (Gallus), J., Opus musicum, II
25. Band 1905 (Jg. XII/2): Biber, H. F., Violinsonaten
26. Band 1906 (Jg. XIII/1): Caldara, A., Kirchenwerke
27. Band 1906 (Jg. XIII/2): Wiener Klavier- und Orgelwerke a. d. zweiten Hälfte d. 17. Jahrh.
28. Band 1907 (Jg. XIV/1): Isaac, H., Weltliche Werke, Instrumentalsätze
29. Band 1907 (Jg. XIV/2): Haydn, M., Instrumentalwerke
30. Band 1908 (Jg. XV/1): Handl (Gallus), J., Opus musicum, III
31. Band 1908 (Jg. XV/2): Wiener Instrumentalmusik vor und um 1750, I
32. Band 1909 (Jg. XVI/1): Isaac, H., Choralis Constantinus, II; Nachtrag z. d. weltl. Werken
33. Band 1909 (Jg. XVI/2): Albrechtsberger, J. G., Instrumentalwerke
34. u. 35. Band 1910 (Jg. XVII): Fux, J. J., Costanza e Fortezza
36. Band 1911 (Jg. XVIII/1): Umlauf, I., Die Bergknappen
37. Band 1911 (Jg. XVIII/2): Österr. Lautenmusik im 16. Jahrh.
38. Band 1912 (Jg. XIX/1): Trienter Codices, III
39. Band 1912 (Jg. XIX/2): Wiener Instrumentalmusik vor und um 1750, II
40. Band 1913 (Jg. XX/1): Handl (Gallus), J., Opus musicum, IV
41. Band 1913 (Jg. XX/2): Gesänge von Frauenlob, Reinmar von Zweter und Alexander
42.—44. Band 1914 (Jg. XXI/1): Gaßmann, F. L., La Contessina

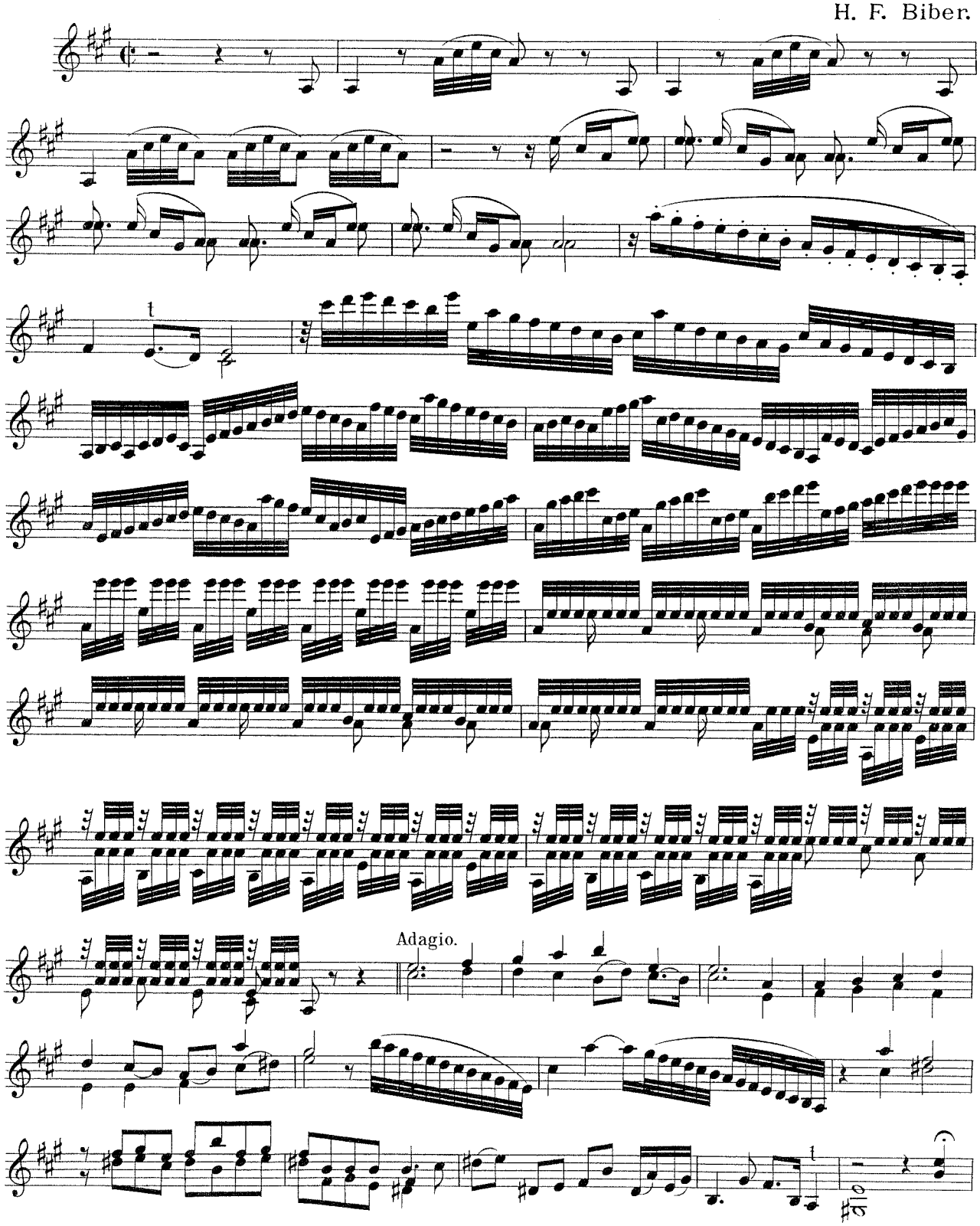
44 a Band 1914 (Jg. XXI/2): Gluck, Ch. W., Orfeo ed Euridice

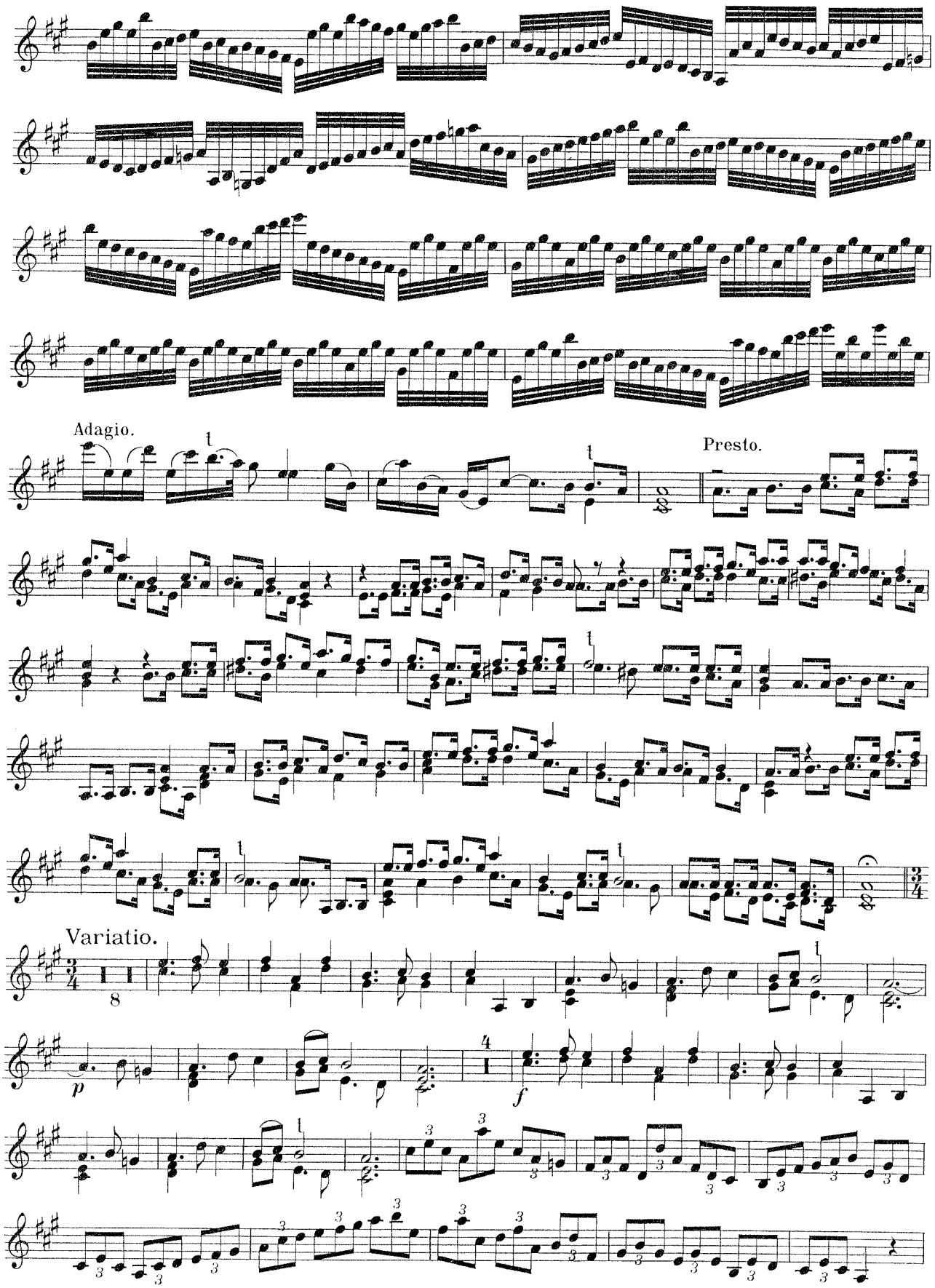
45. Band 1915 (Jg. XXII): Haydn, M., Drei Messen
46. Band 1916 (Jg. XXIII/1): Draghi, A., Kirchenwerke
47. Band 1916 (Jg. XXIII/2): Fux, J. J., Concentus musico-instrumentalis
48. Band 1917 (Jg. XXIV): Handl (Gallus), J., Opus musicum, V
49. Band 1918 (Jg. XXV/1): Vier Messen für Soli, Chor und Orchester a. d. letzten Viertel des 17. Jahrh.
50. Band 1918 (Jg. XXV/2): Österreichische Lautenmusik zwischen 1650 und 1720
51. u. 52. Band 1919 (Jg. XXVI): Handl (Gallus), J., Opus musicum, VI
53. Band 1920 (Jg. XXVII/1): Trienter Codices, IV
54. Band 1920 (Jg. XXVII/2): Wiener Lied 1778—91
55. Band 1921 (Jg. XXVIII/1): Eberlin, J. E., Der blutschwitzende Jesus
56. Band 1921 (Jg. XXVIII/2): Wiener Tanzmusik i. d. 2. Hälfte d. 17. Jahrh.
57. Band 1922 (Jg. XXIX/1): Monteverdi, C., Il Ritorno d'Ulisse in Patria
58. Band 1922 (Jg. XXIX/2): Muffat, G. d. J., 12 Toccaten und 72 Versetl
59. Band 1923 (Jg. XXX/1): Drei Requiem a. d. 17. Jahrh.
60. Band 1923 (Jg. XXX/2): Gluck, Ch. W., Don Juan
61. Band 1924 (Jg. XXXI): Trienter Codices, V
62. Band 1925 (Jg. XXXII/1): Haydn, M., Kirchenwerke
63. Band 1925 (Jg. XXXII/2): Strauß, J., Sohn, Walzer
64. Band 1926 (Jg. XXXIII/1): Deutsche Komödienarien, I
65. Band 1926 (Jg. XXXIII/2): Lanner, J., Ländler und Walzer
66. Band 1927 (Jg. XXXIV): Schenk, J., Der Dorfbarbier
67. Band 1928 (Jg. XXXV/1): Förster, E. A., Kammermusik
68. Band 1928 (Jg. XXXV/2): Strauß, J., Vater, Walzer
69. Band 1929 (Jg. XXXVI/1): Bernardi, St., Kirchenwerke
70. Band 1929 (Jg. XXXVI/2): Peuerl, P. und Posch, I., Instrumental- u. Vokalwerke
71. Band 1930 (Jg. XXXVII/1): Neidhart (von Reuental), Lieder
72. Band 1930 (Jg. XXXVII/2): Das deutsche Gesellschaftslied in Österreich von 1480 bis 1550
73. Band 1931 (Jg. XXXVIII/1): Amon, B., Kirchenwerke, I
74. Band 1931 (Jg. XXXVIII/2): Strauß, Josef, Walzer
75. Band 1932 (Jg. XXXIX): Caldara, A., Kammermusik für Gesang
76. Band 1933 (Jg. XL): Trienter Codices, VI
77. Band 1934 (Jg. XLI): Italienische Musiker 1567—1625
78. Band 1935 (Jg. XLII/1): Handl (Gallus), J., Sechs Messen
79. Band 1935 (Jg. XLII/2): Wiener Lied 1792—1815
80. Band 1936 (Jg. XLIII/1): Salzburger Kirchenkomponisten
81. Band 1936 (Jg. XLIII/2): Dittersdorf, Instrumentalwerke
82. Band 1937 (Jg. XLIV): Gluck, Ch. W., L'innocenza giustificata
83. Band 1938 (Jg. XLV): Gaßmann, F. L., Kirchenwerke
84. Band 1942: Wiener Lautenmusik im 18. Jahrh.
85. Band 1947: Fux, J. J., Werke für Tasteninstrumente
86. Band 1949: Tiroler Instrumentalmusik im 18. Jahrh.
87. Band 1951: Zangius, N., Geistliche und weltliche Gesänge
88. Band 1952: Reutter, G. d. J., Kirchenwerke

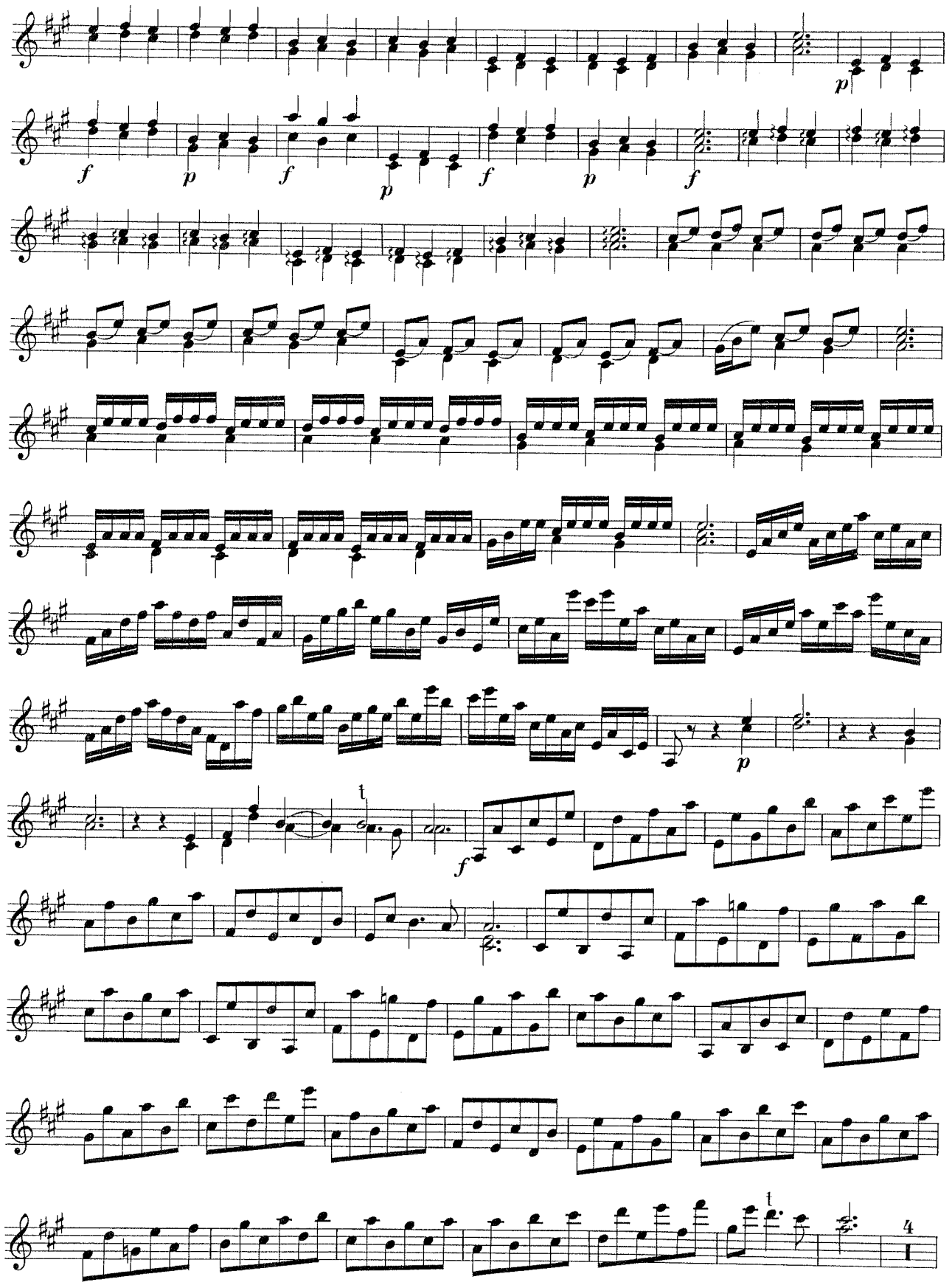
SONATA I.

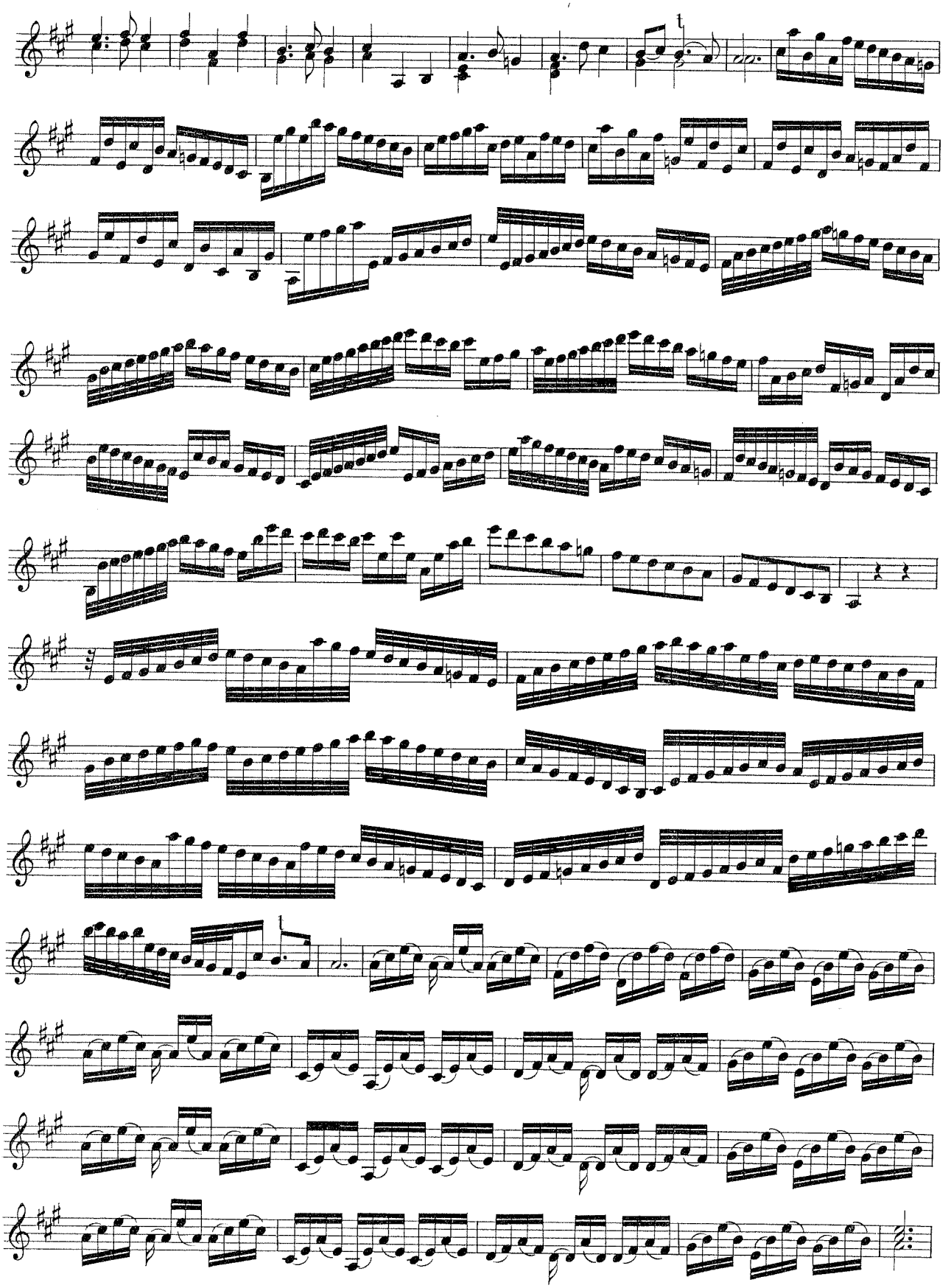
Violine.

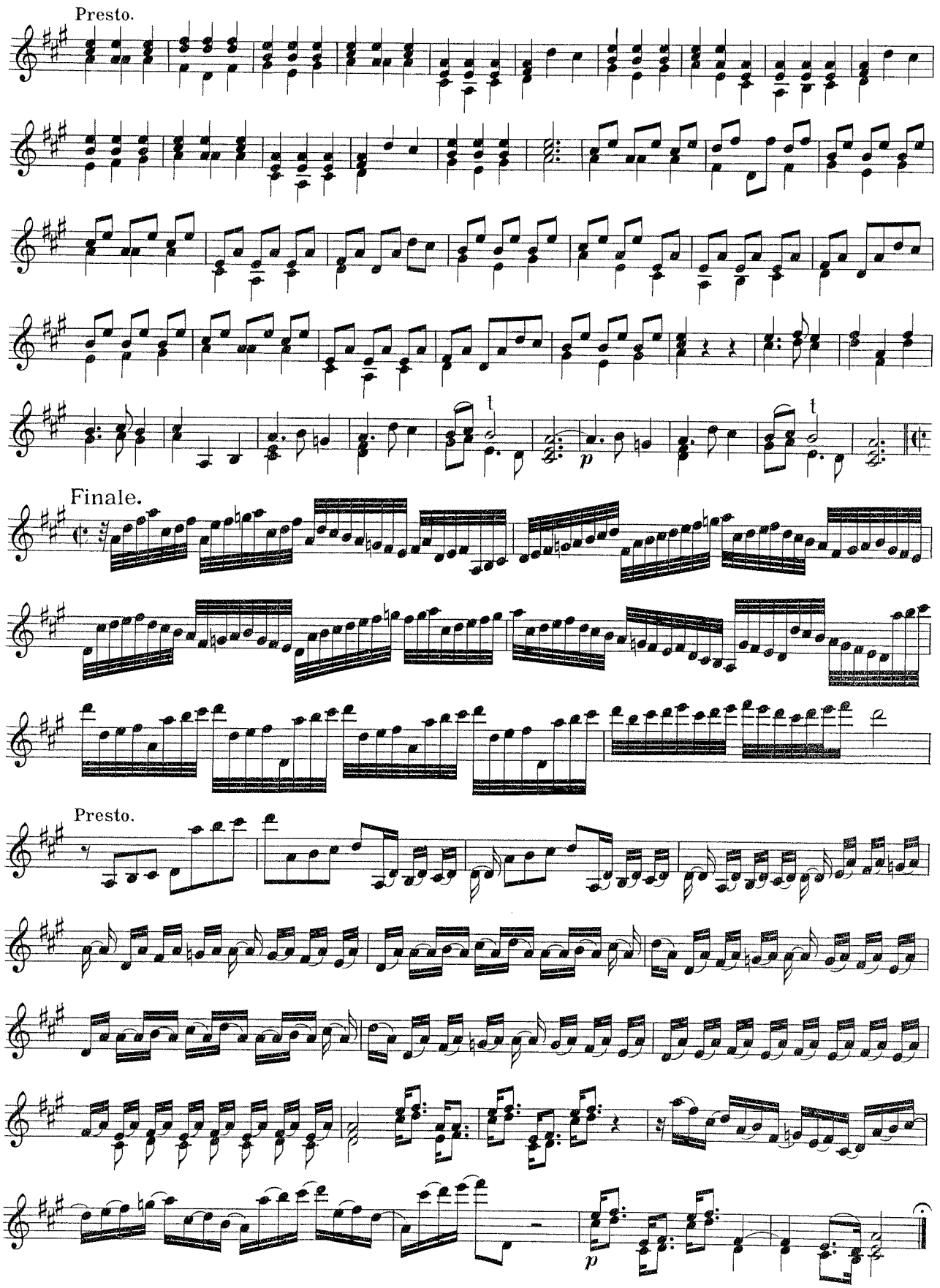
H. F. Biber.



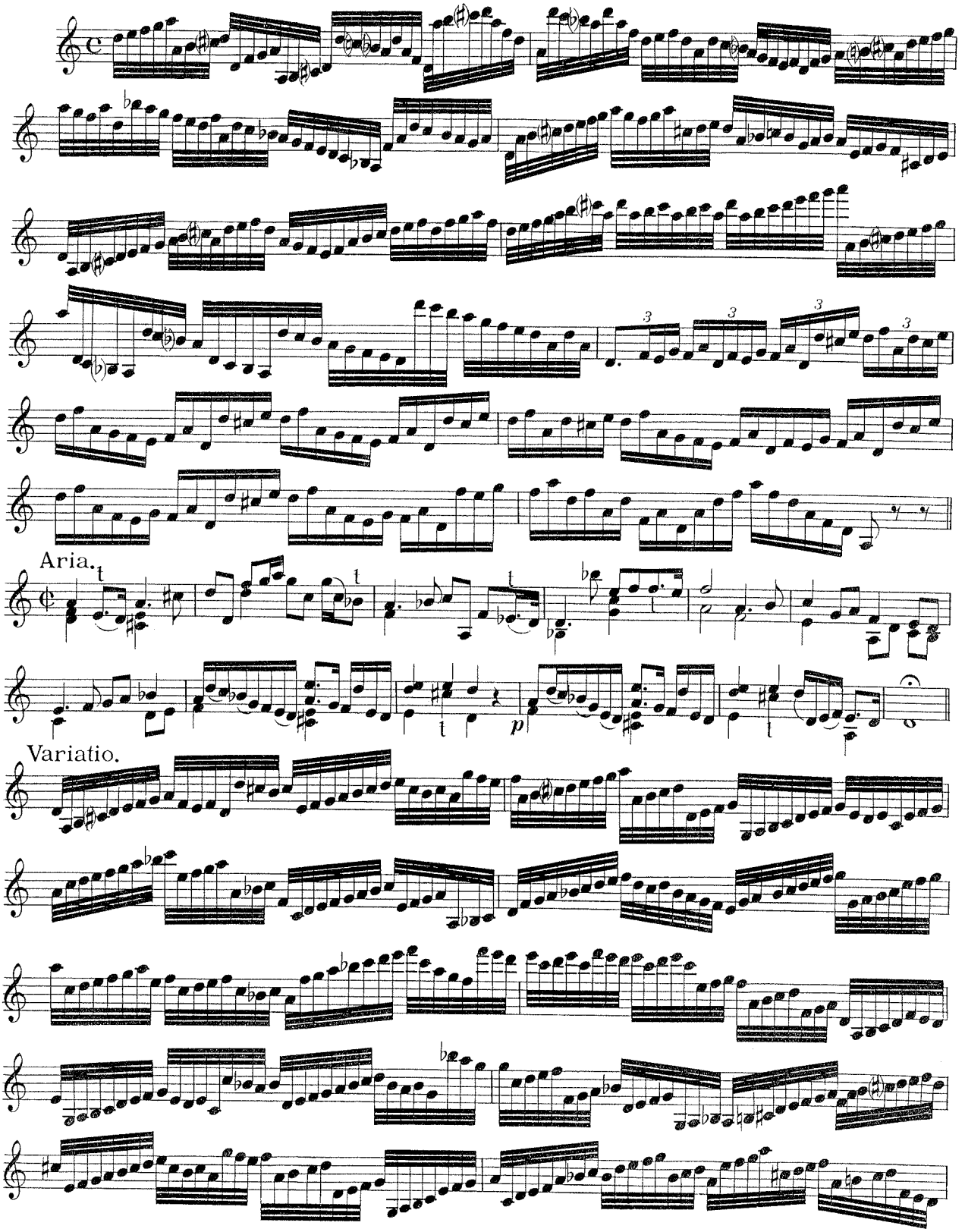

Adagio.
Presto.
Variatio.

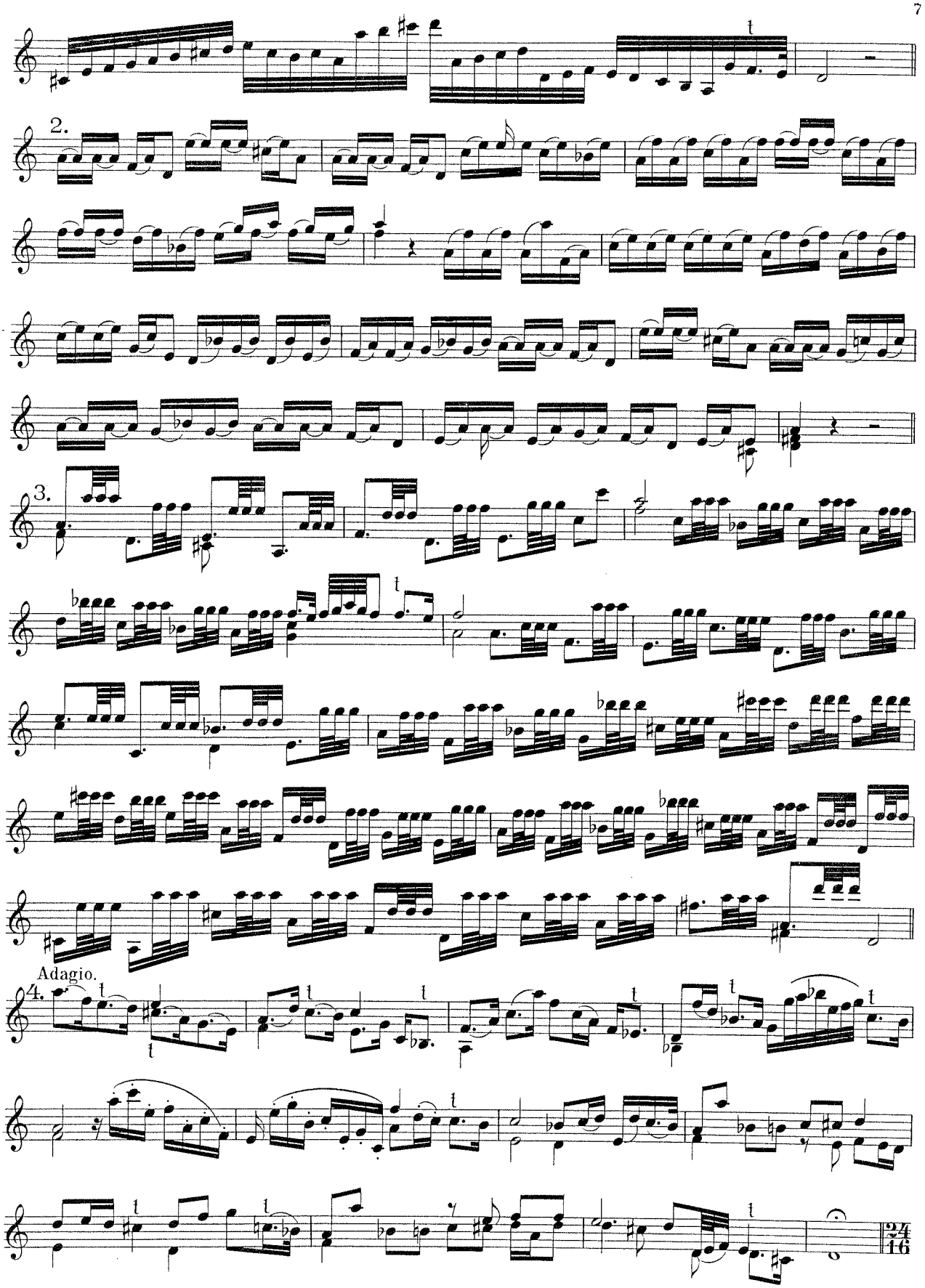





Presto.
Finale.
Presto.

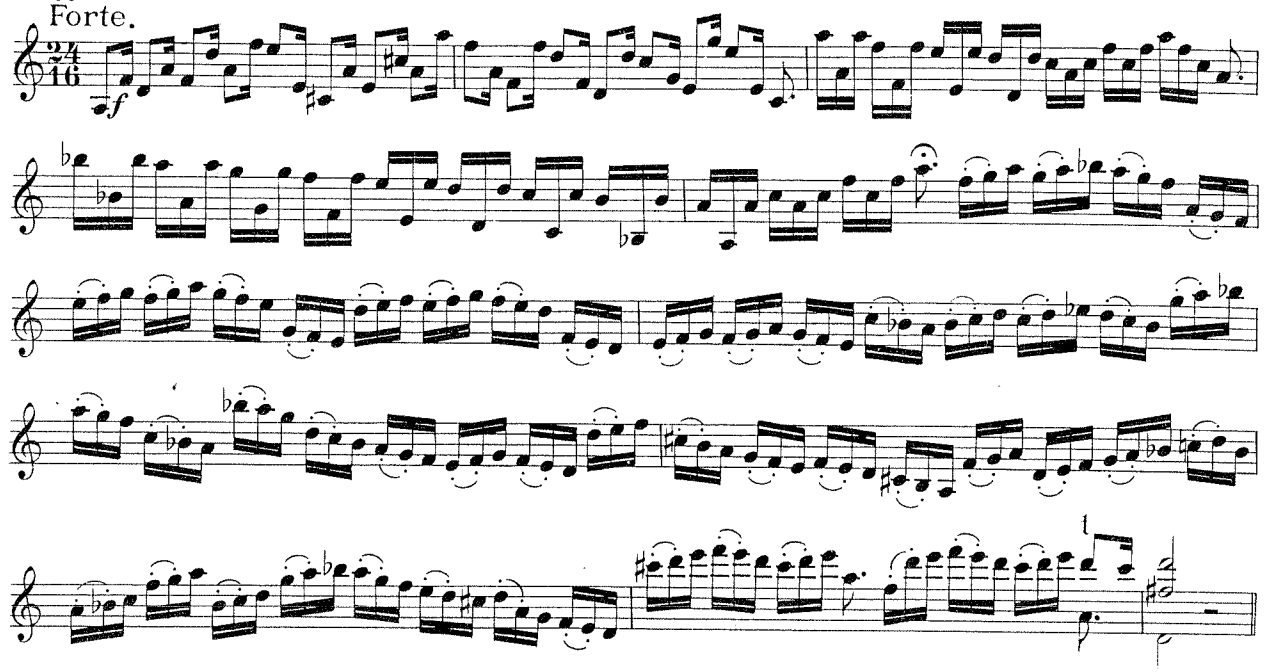
SONATA II.




2.
3.
Adagio.
4.

5.

Forte.



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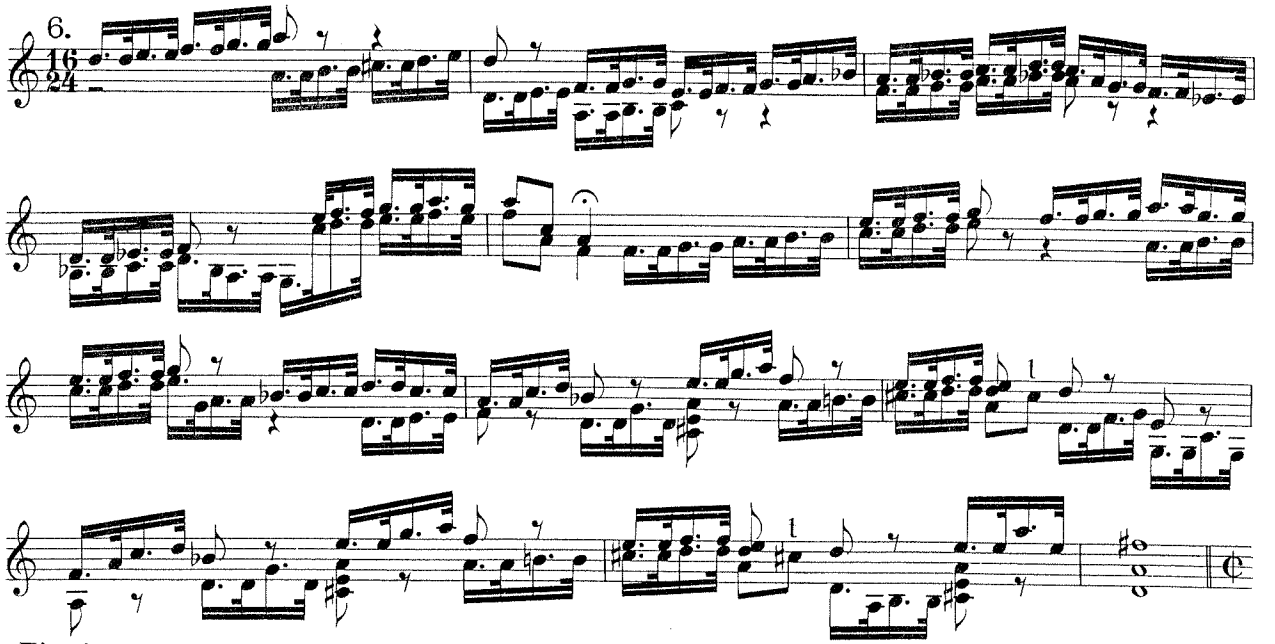
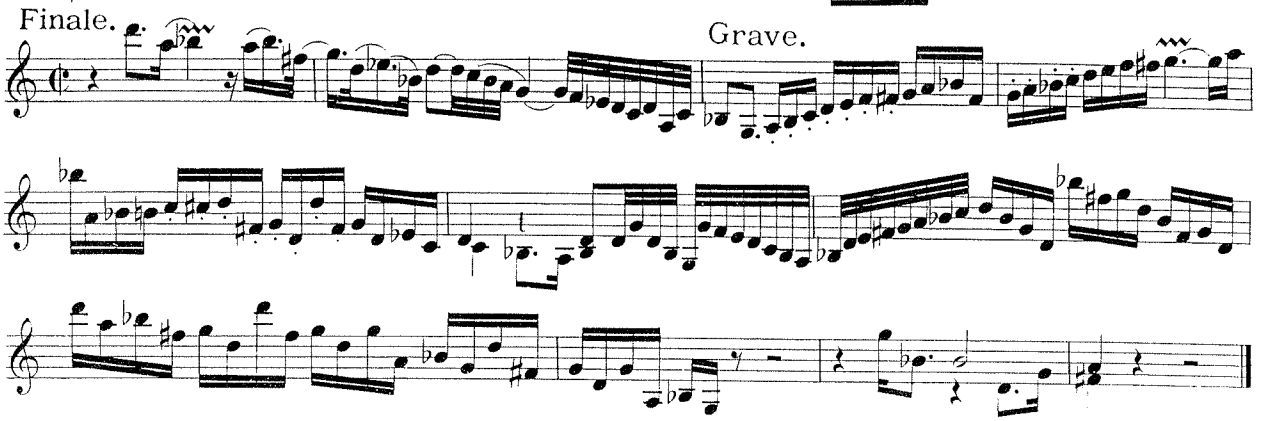
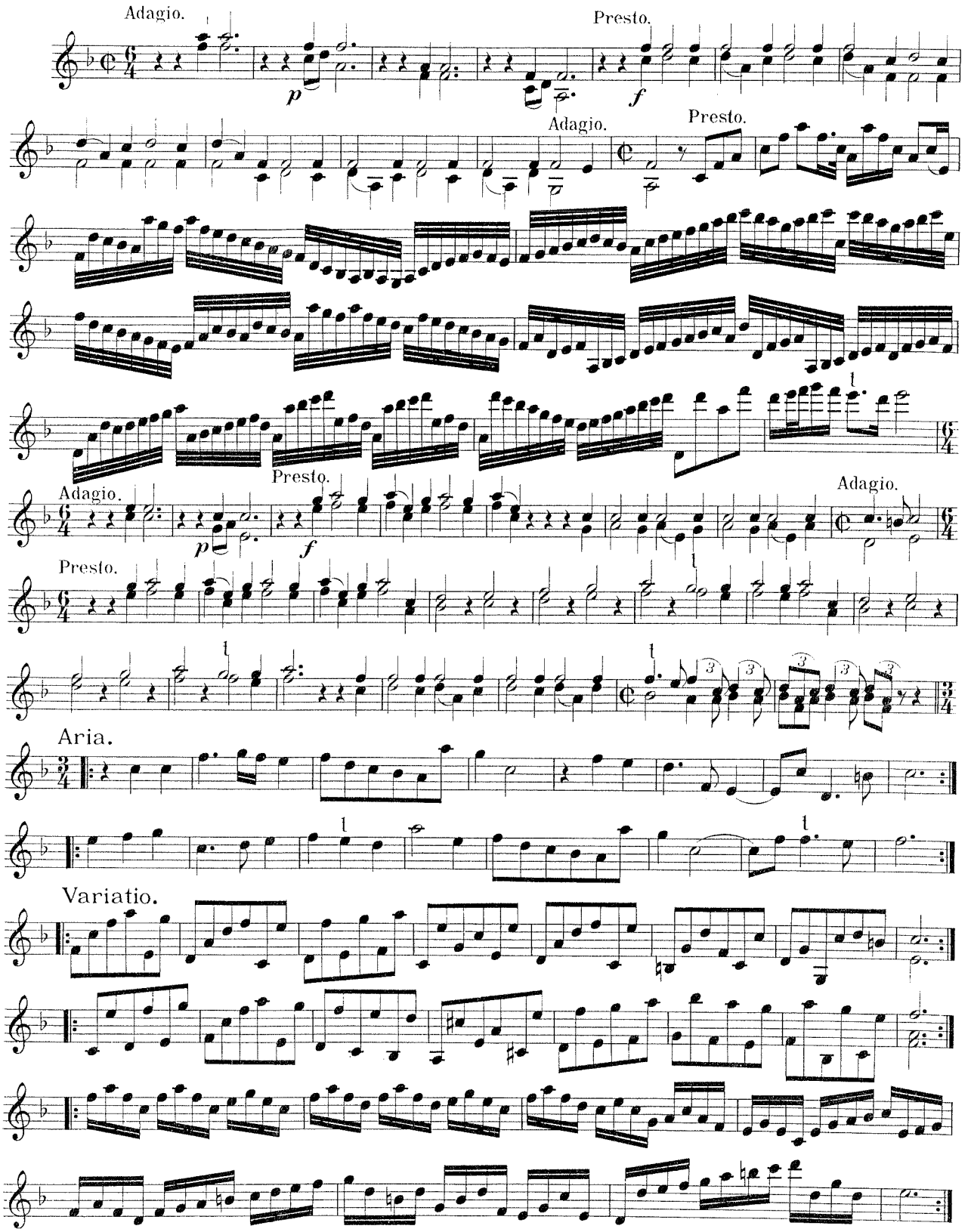


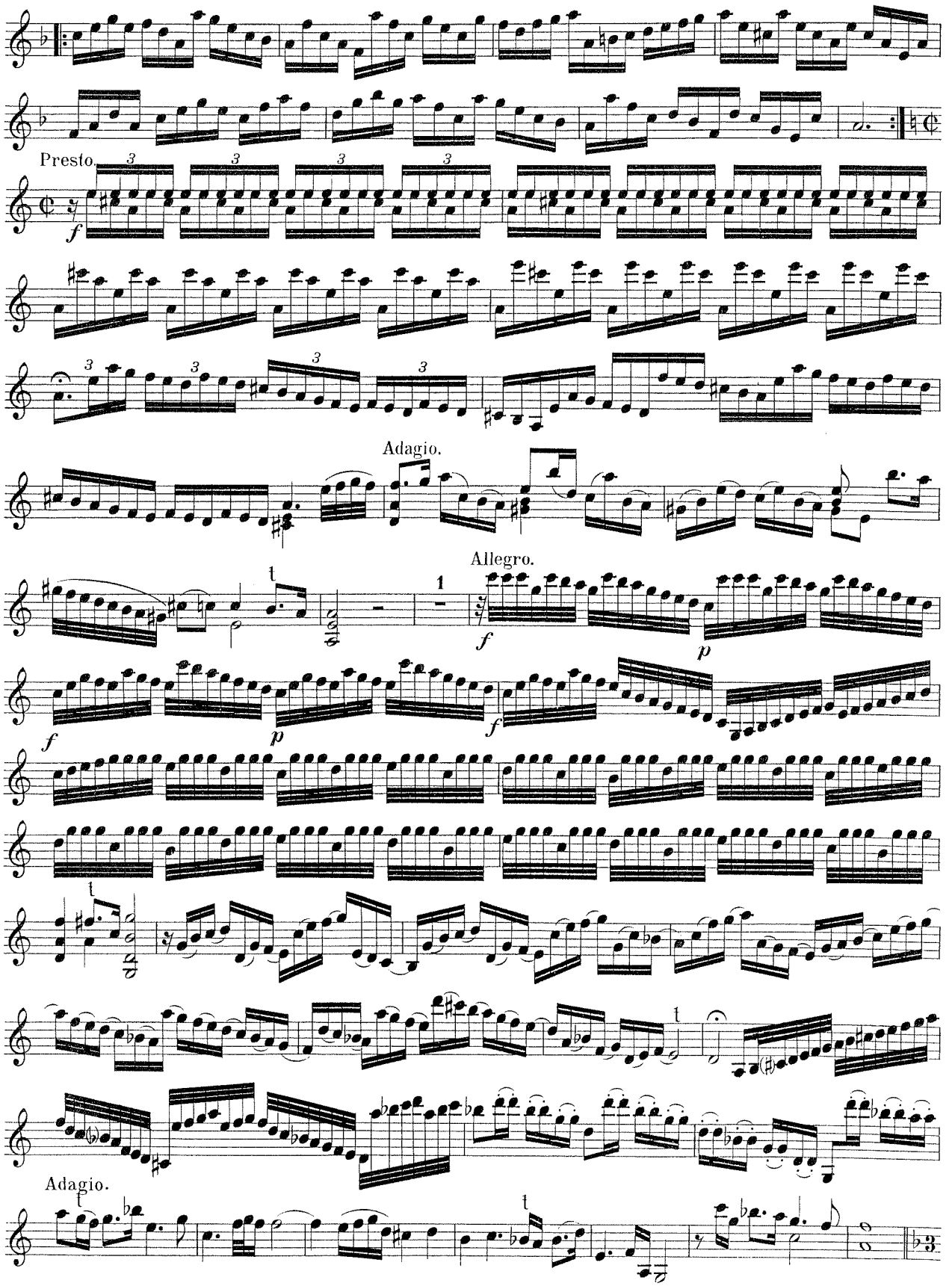
Finale.

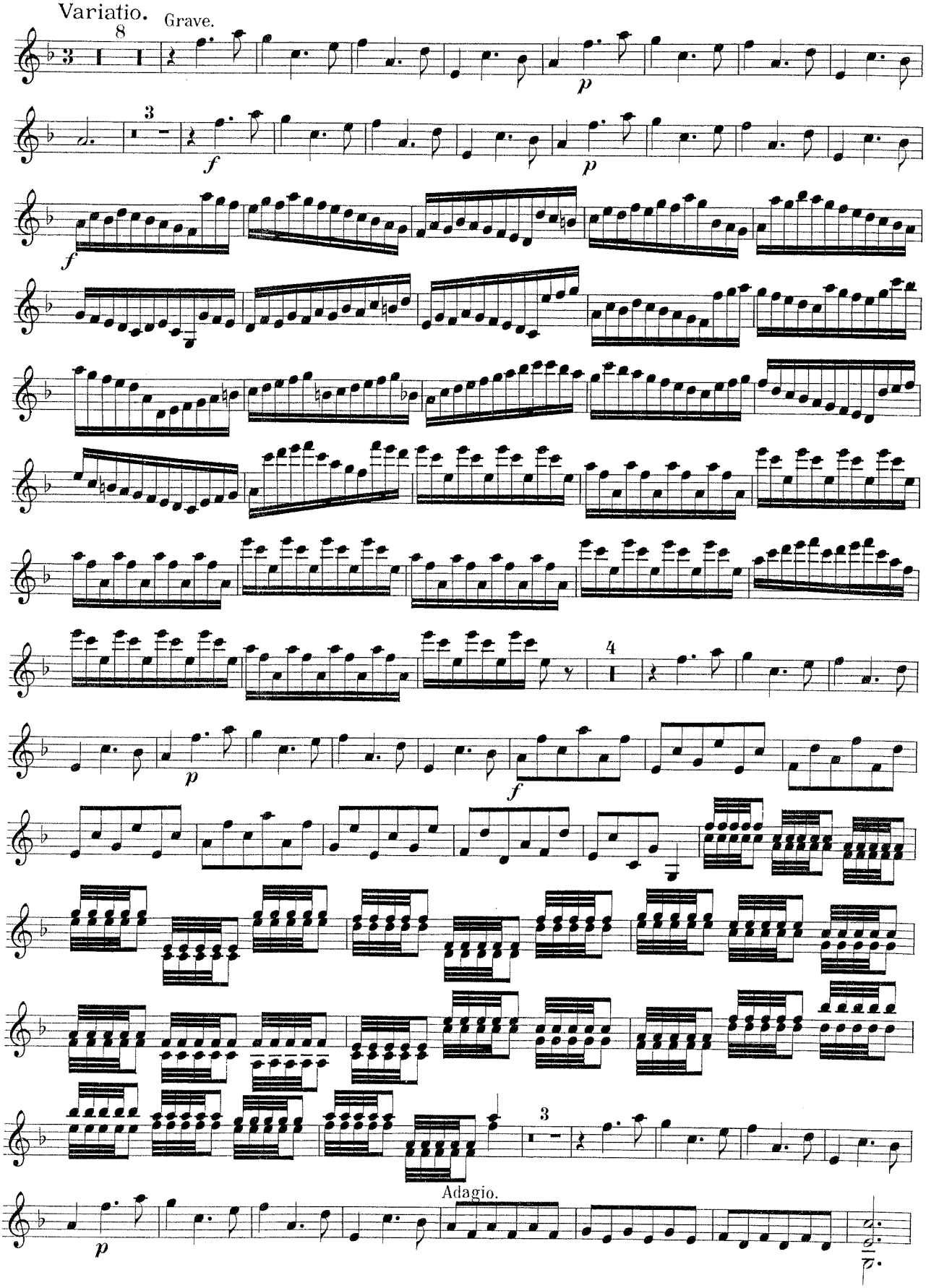


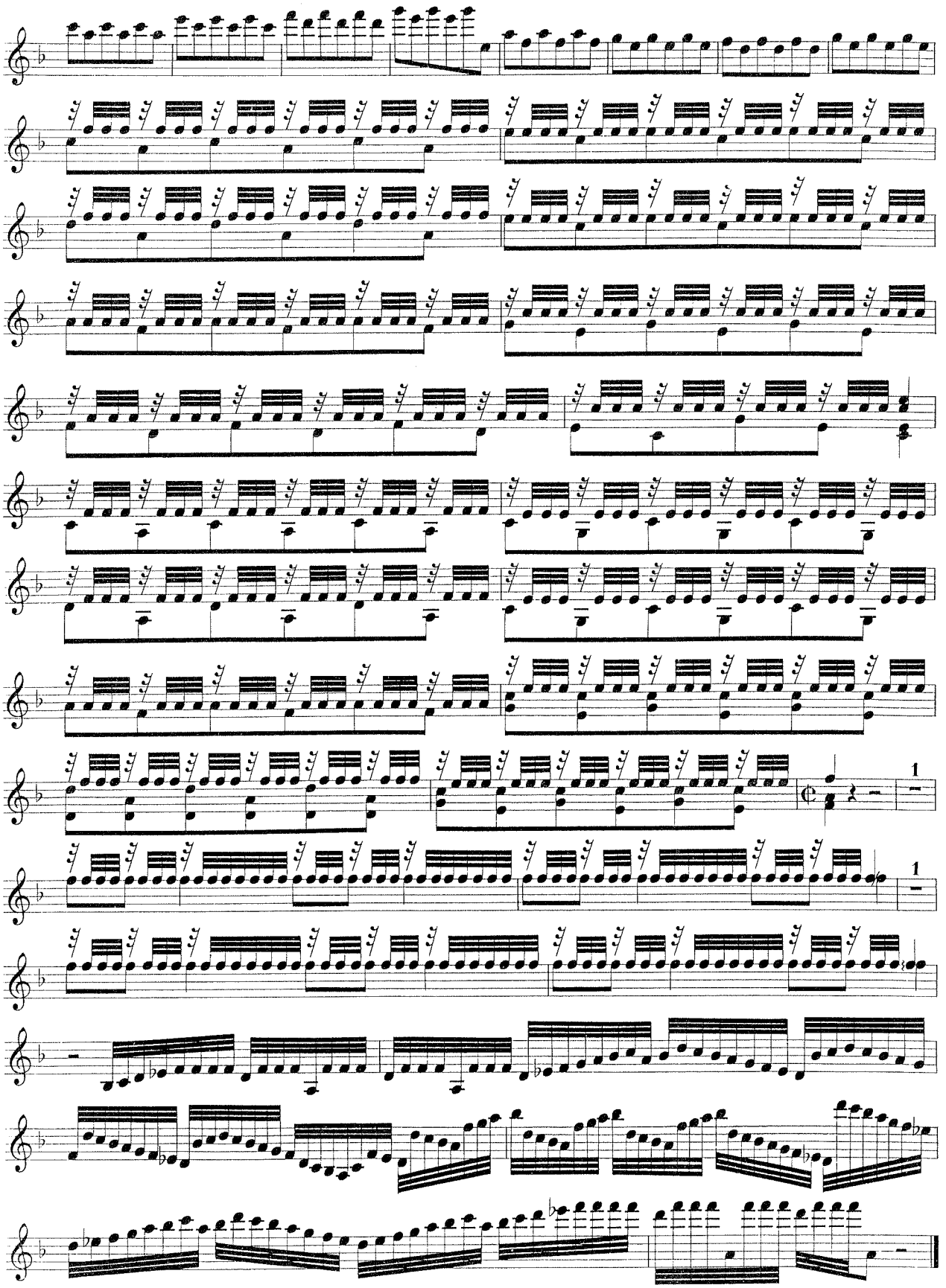
Grave.

SONATA III.


Adagio.
Presto.
Adagio.
Presto.
Presto.
Adagio.
Adagio.
Presto.
Aria.
Variatio.


Presto.
Adagio.
Allegro.
Adagio.


Variatio.
Grave.
Adagio.



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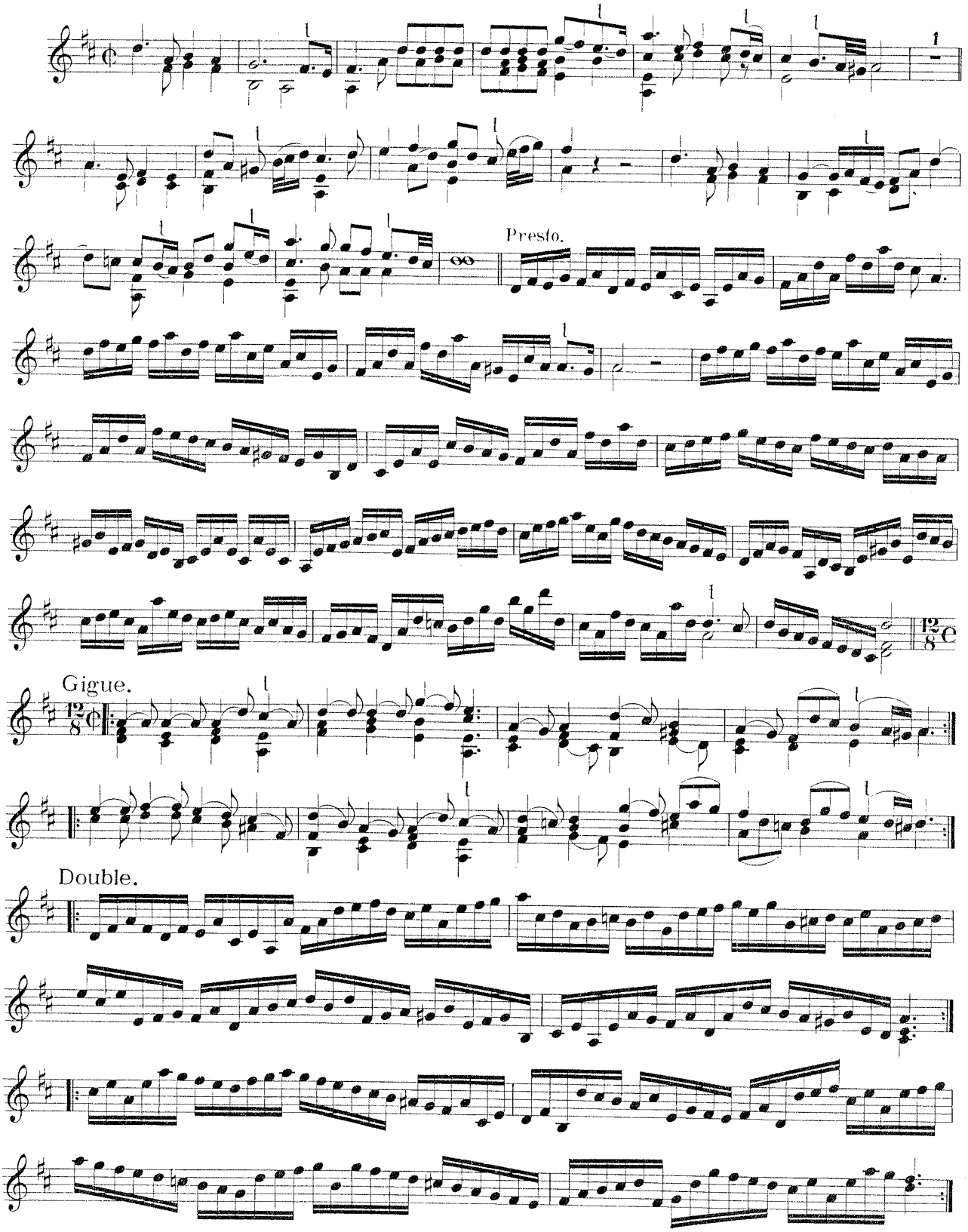
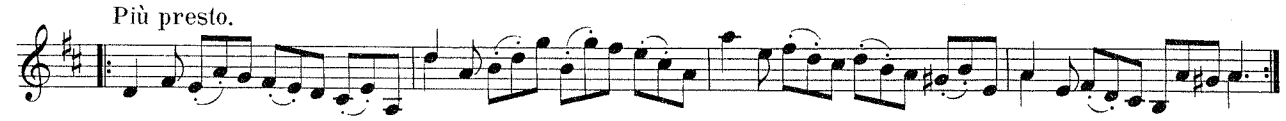
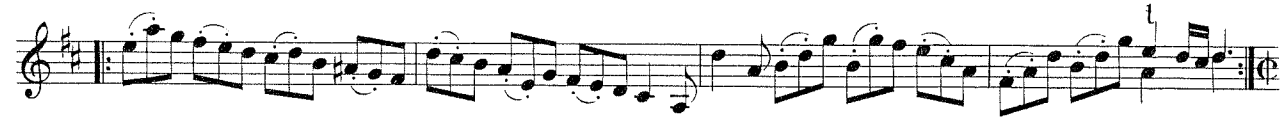


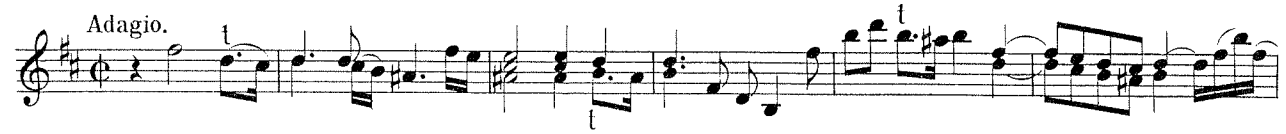
Double 2.

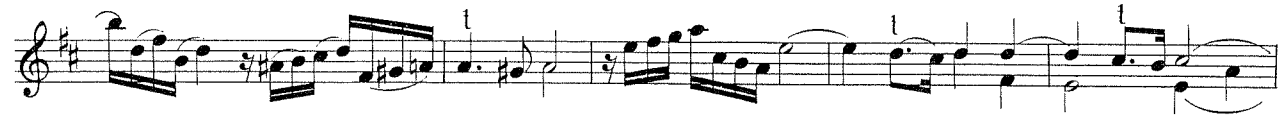
Più presto.

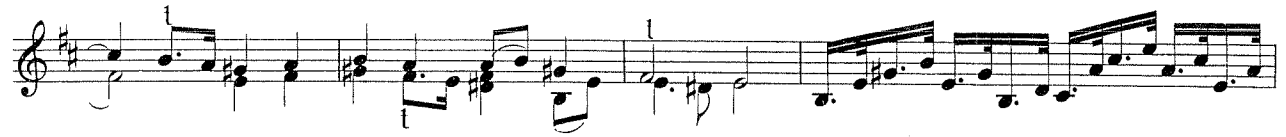


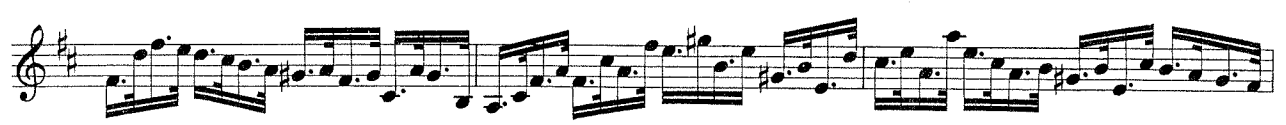


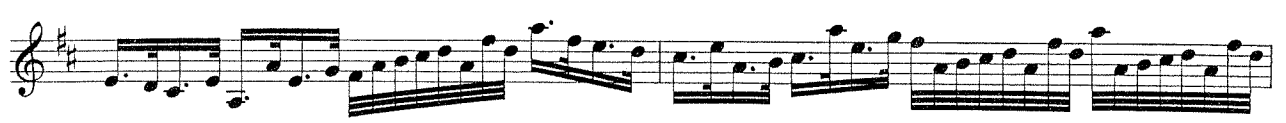
Adagio.

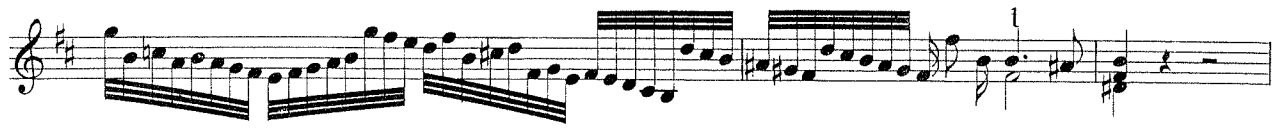




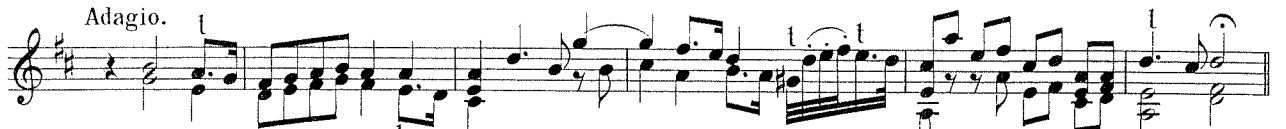




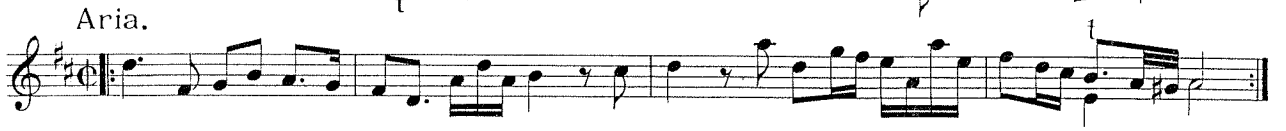


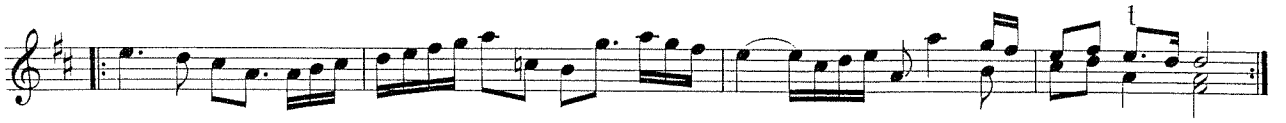


Adagio.

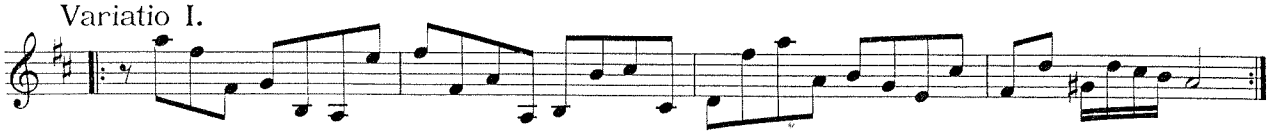


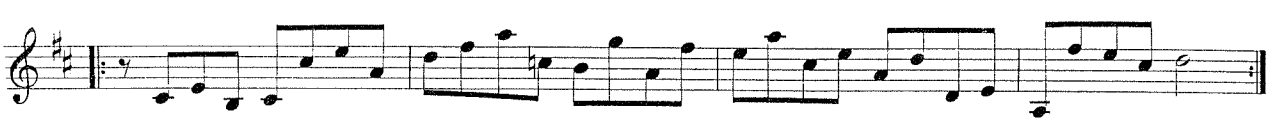
Aria.





Variatio I.





2.

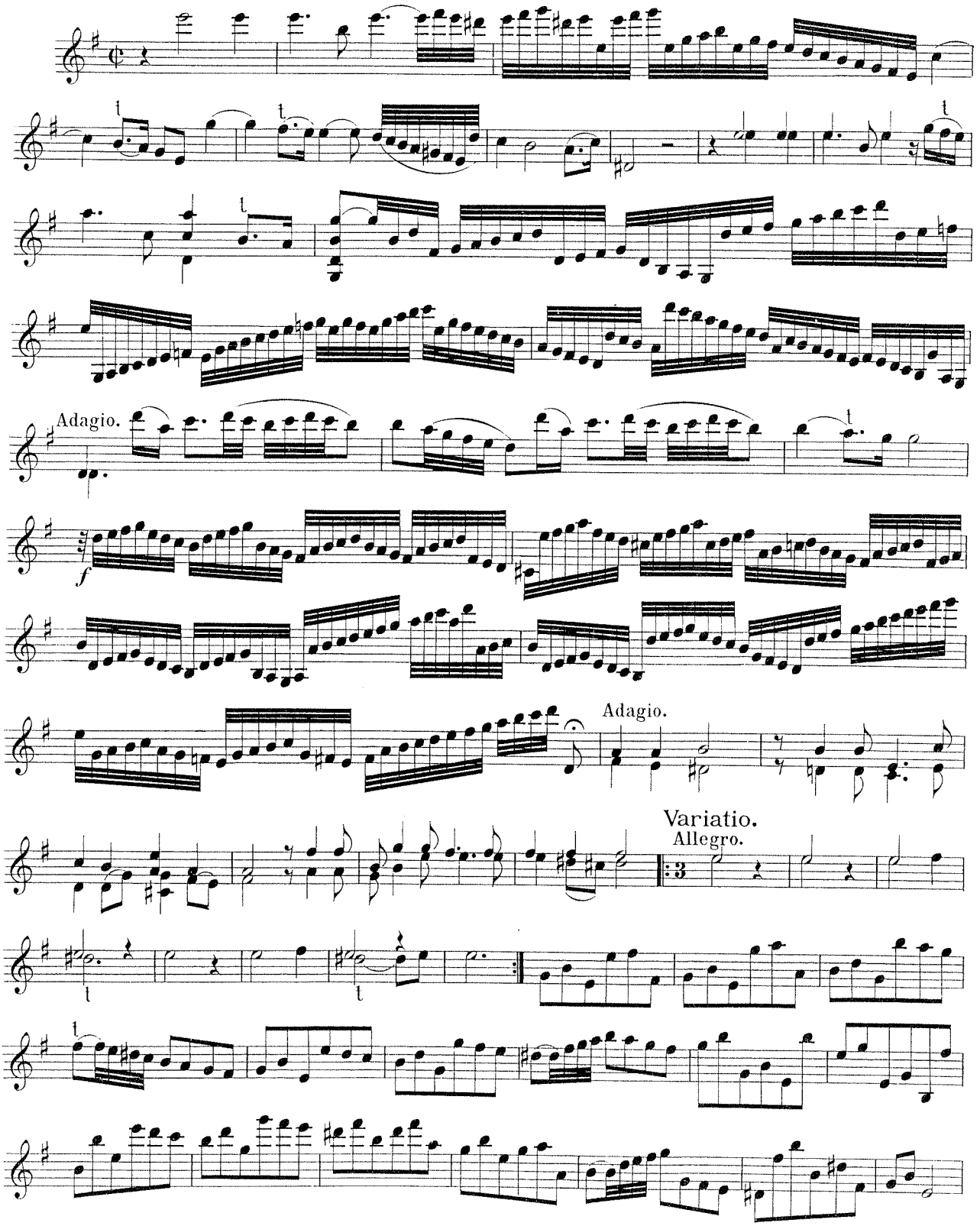
3.

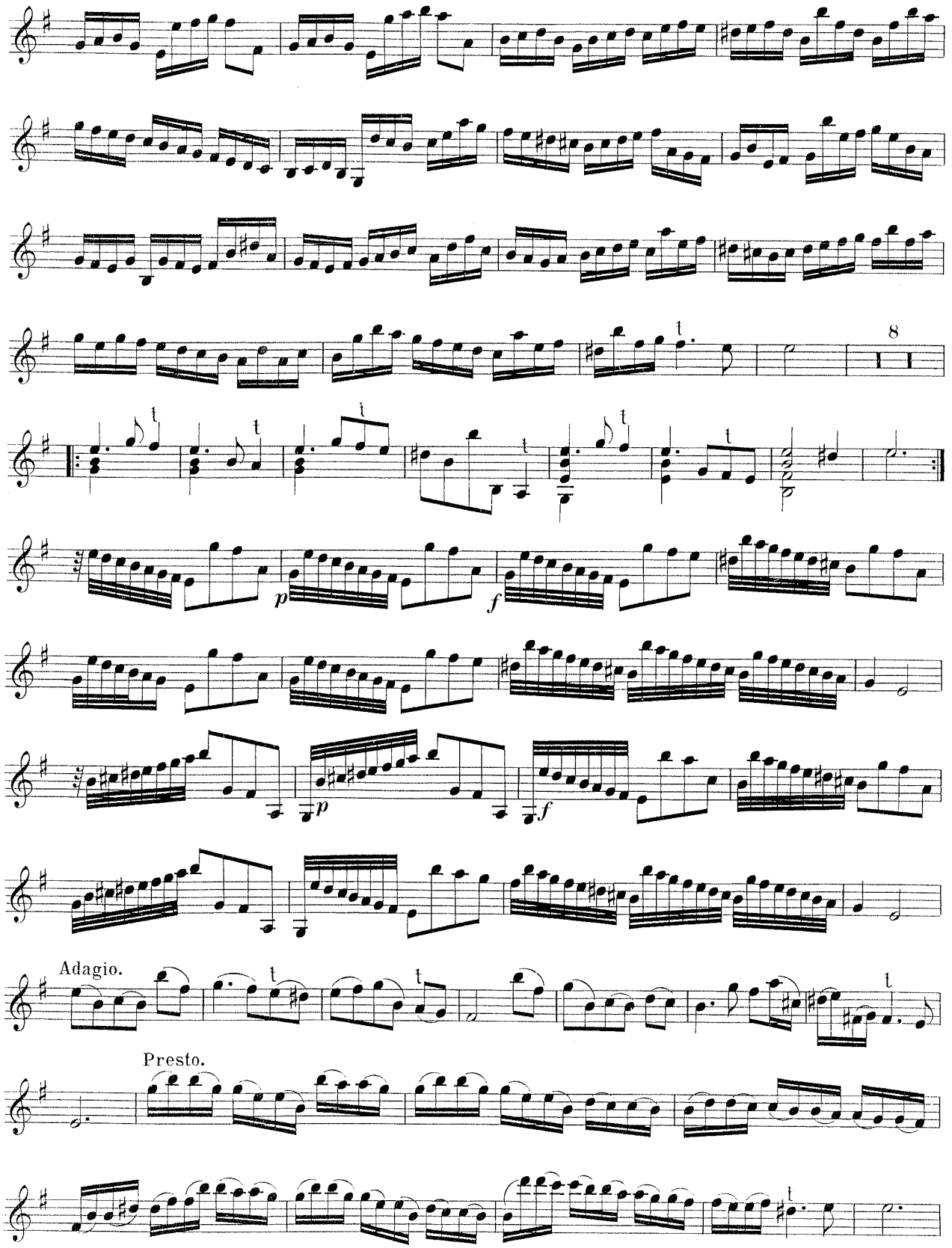
4.

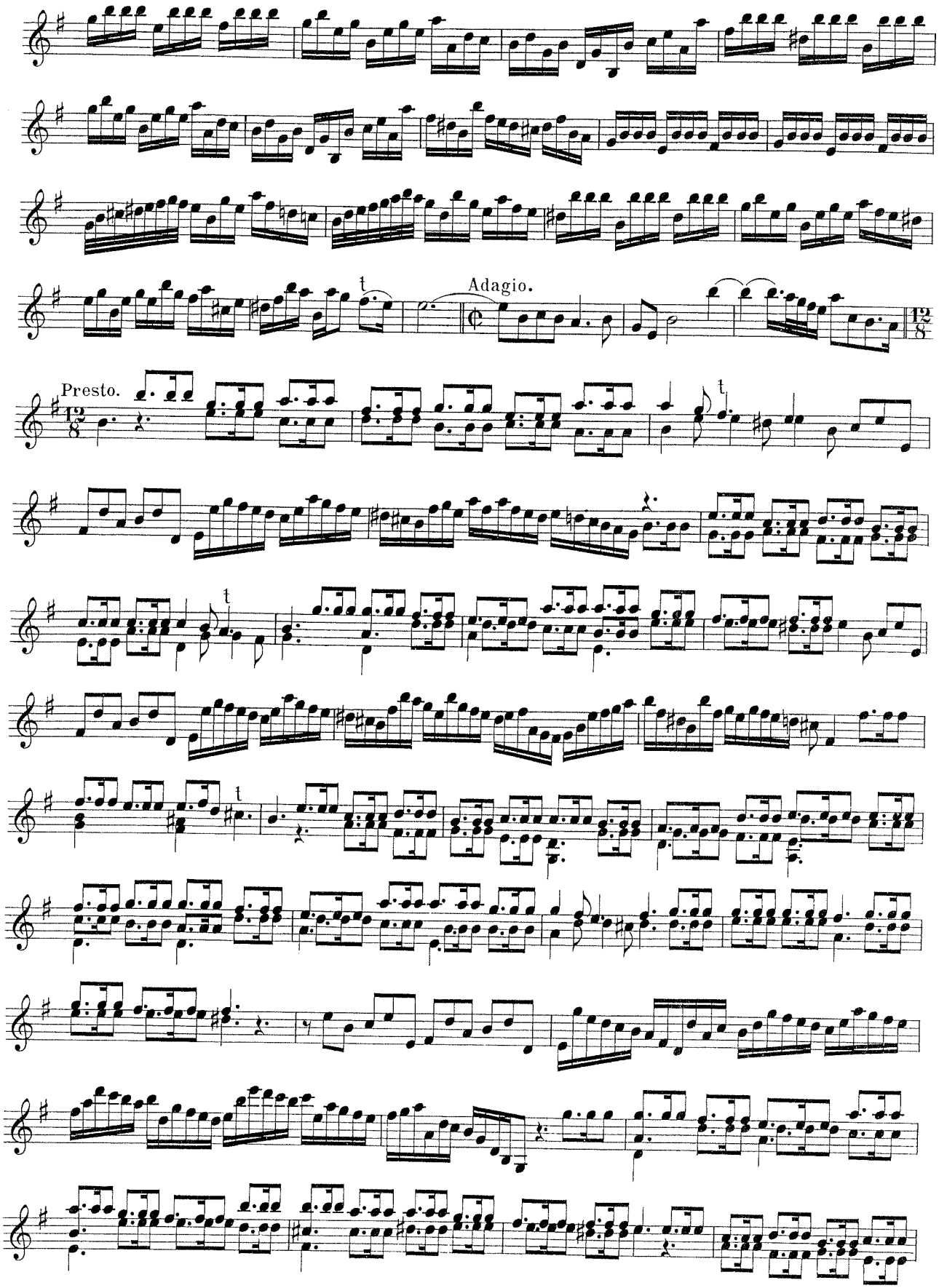
Finale.

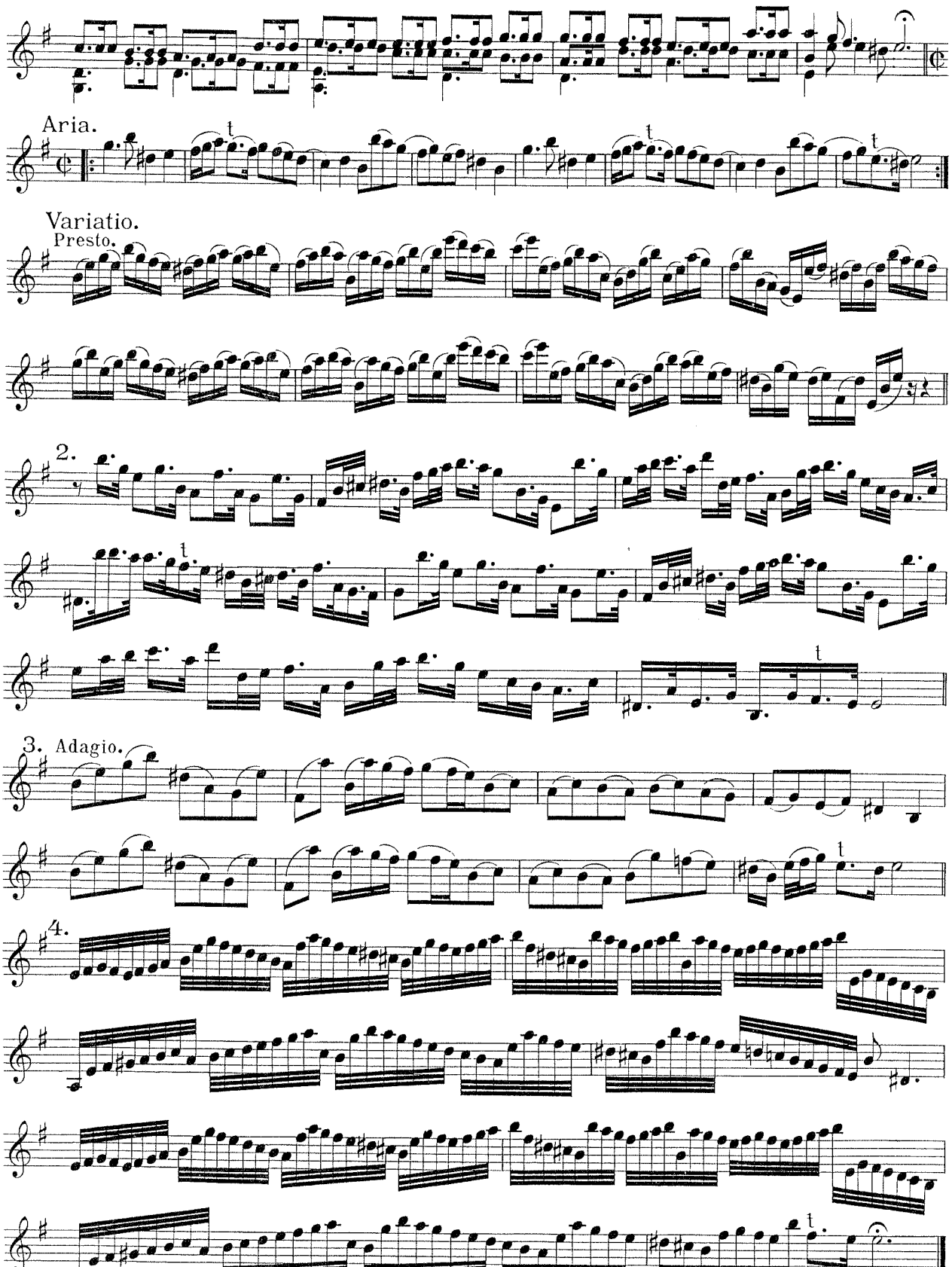
Presto.

SONATA V.

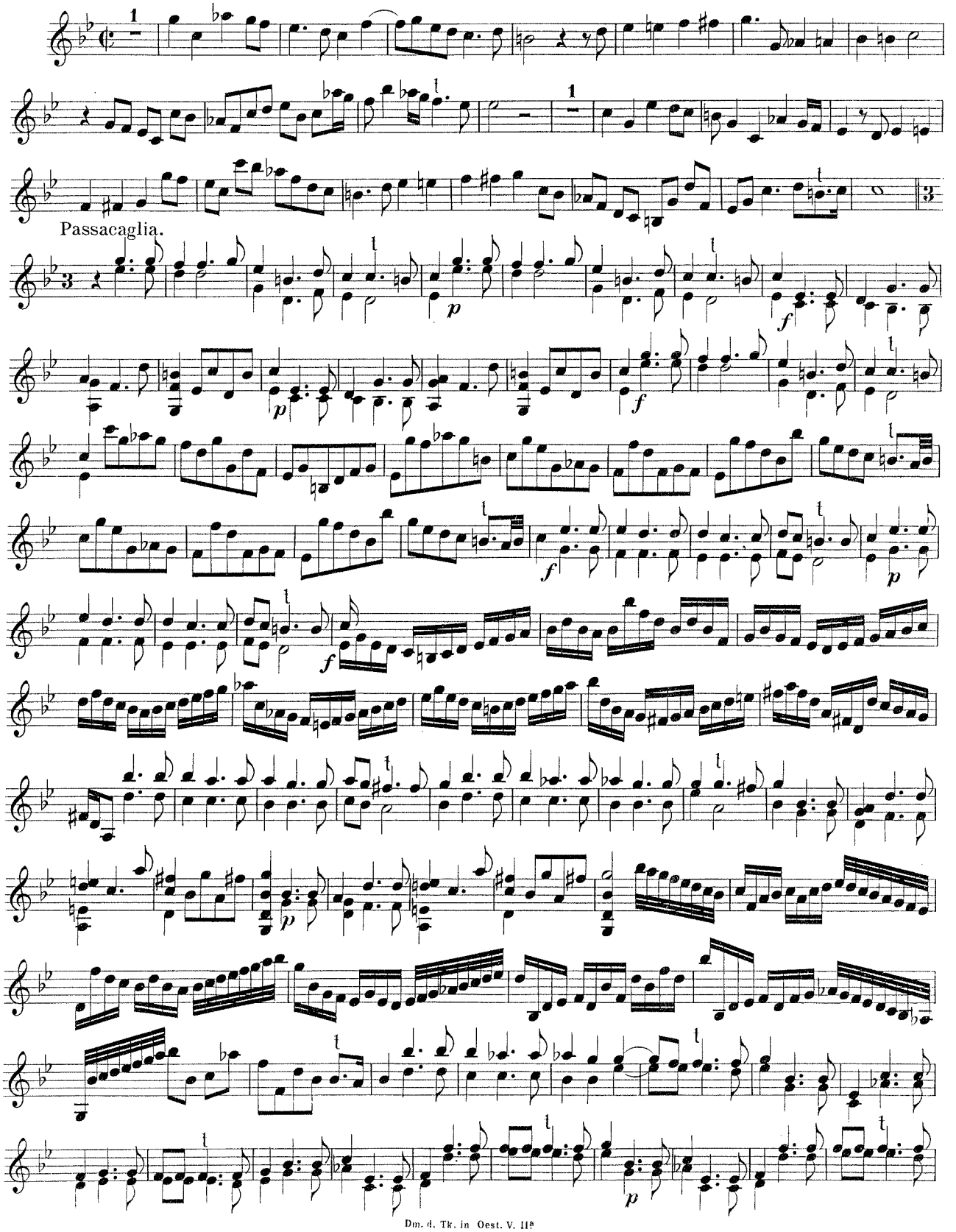


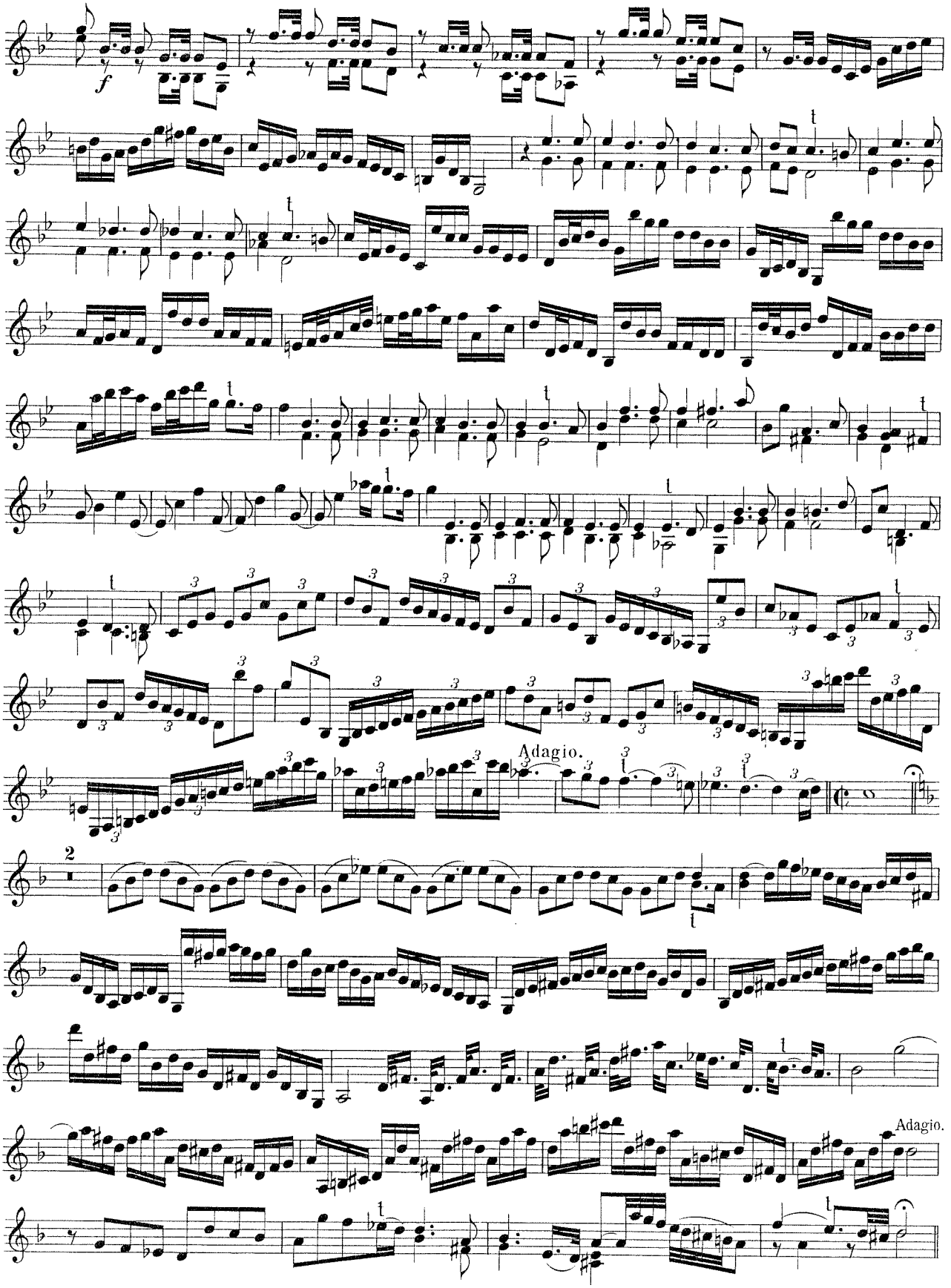

8
p
f
p
f
Adagio.
Presto.


Adagio.
Presto.

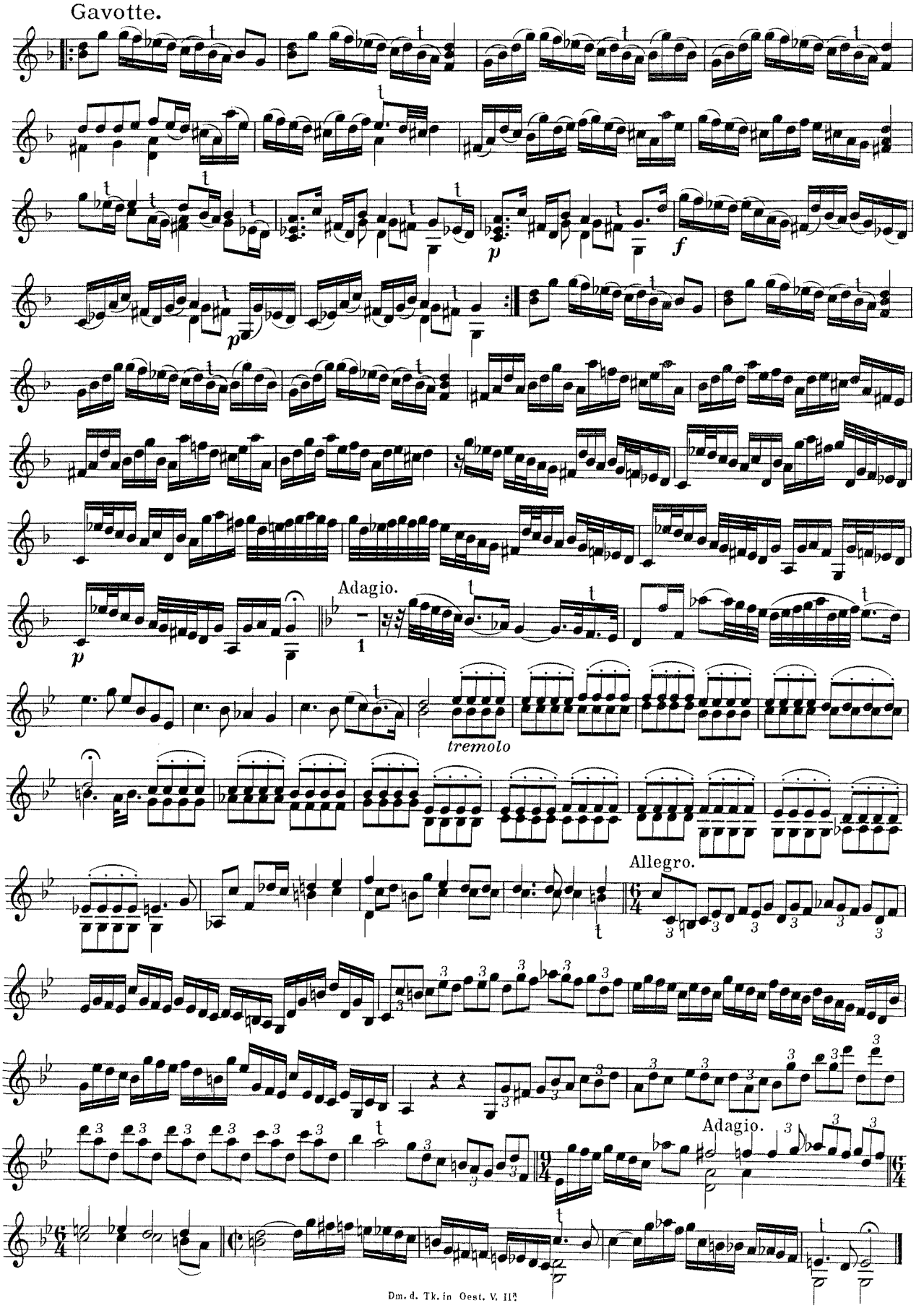

Aria.
Variatio.
Presto.
2.
3. Adagio.
4.

SONATA VI.




f
Adagio.
2
Adagio.

Gavotte.



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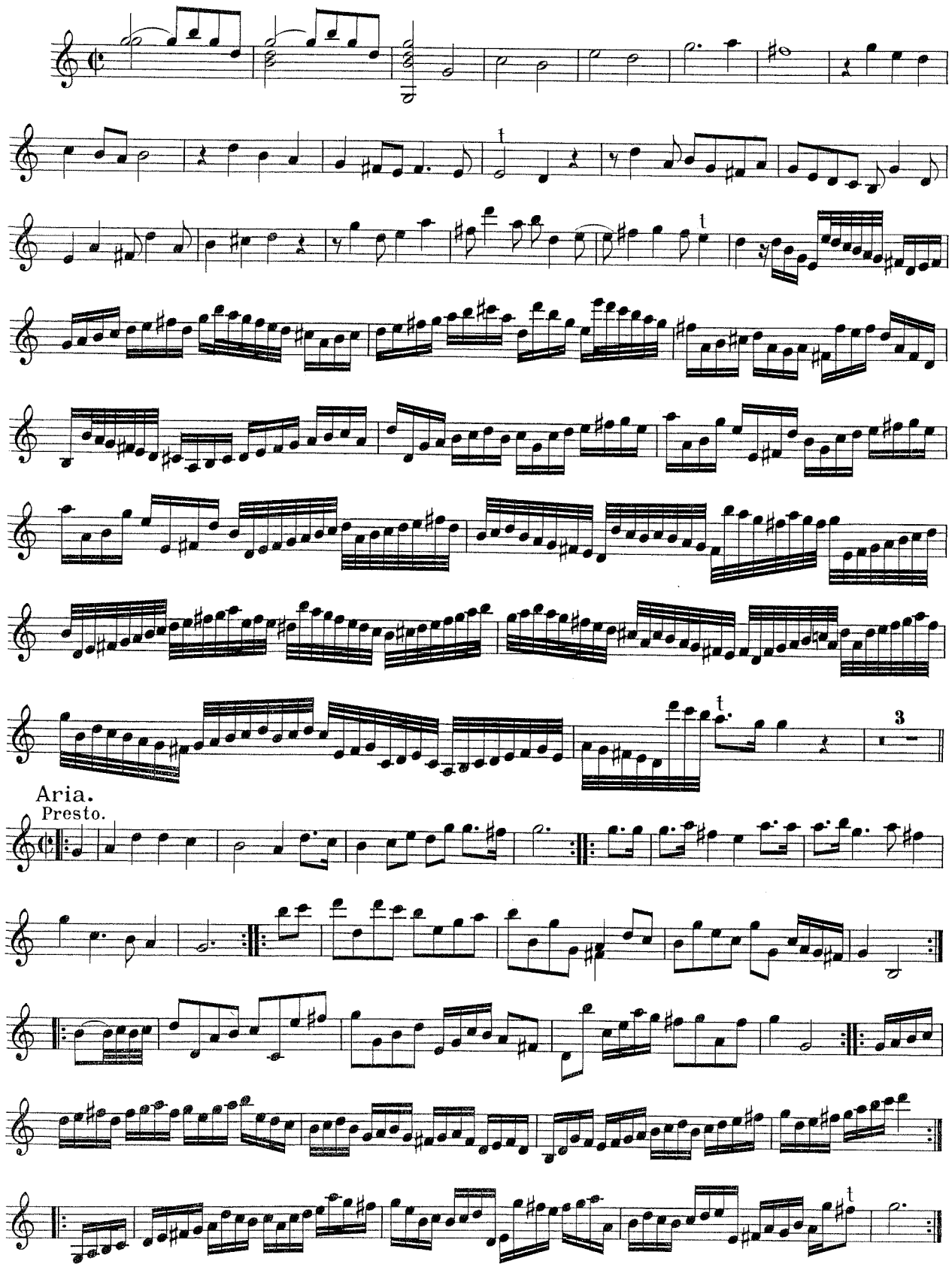
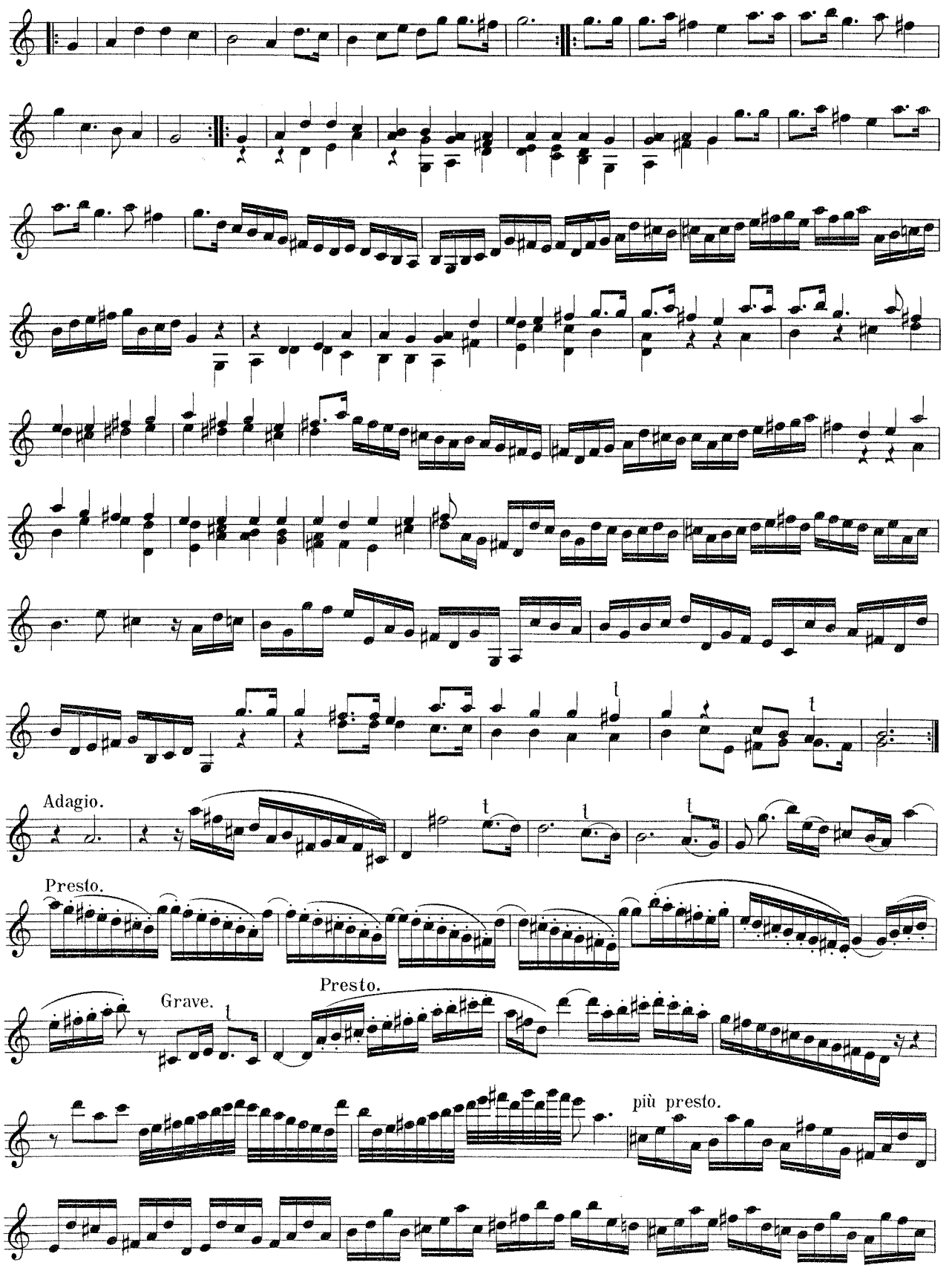
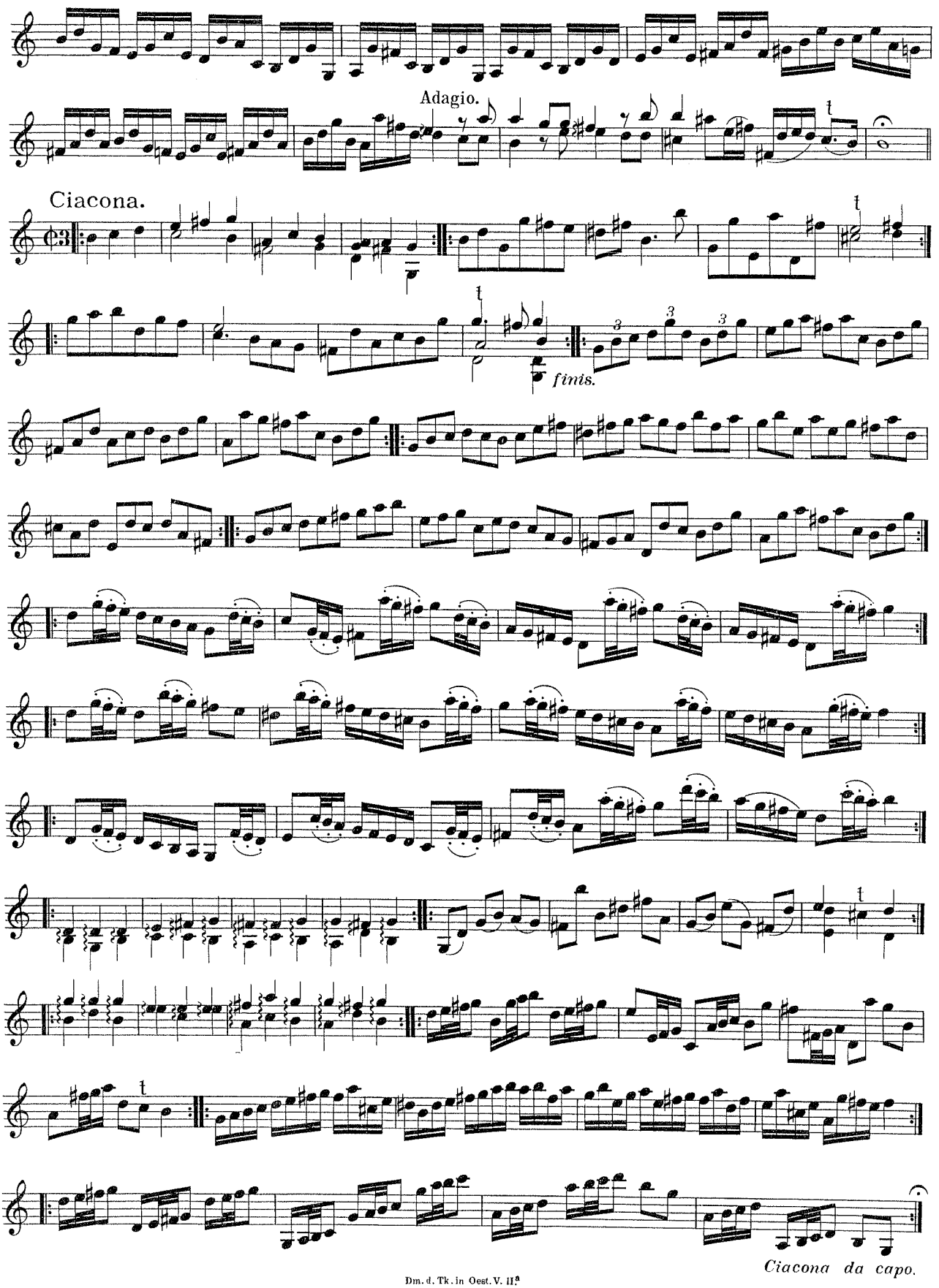
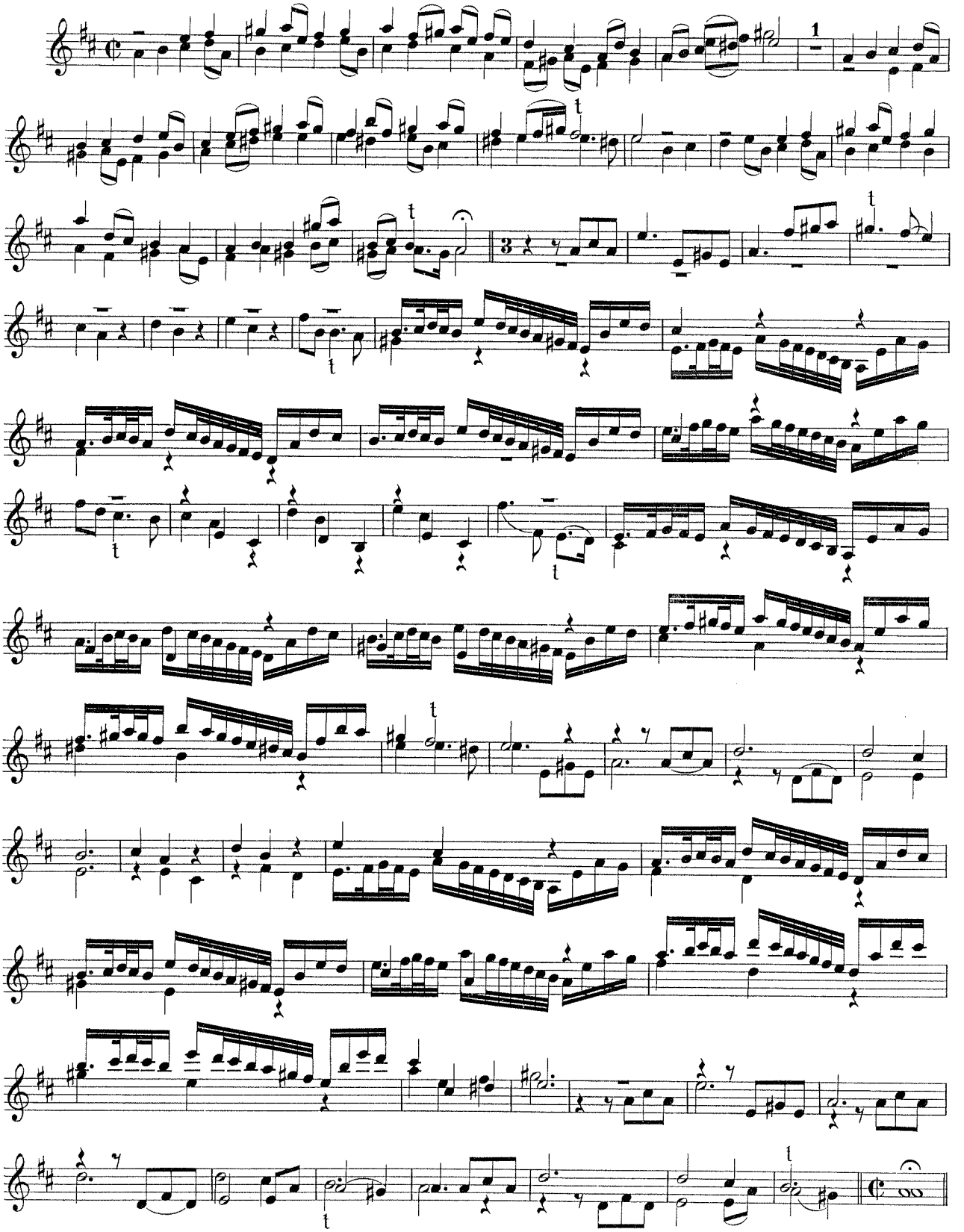
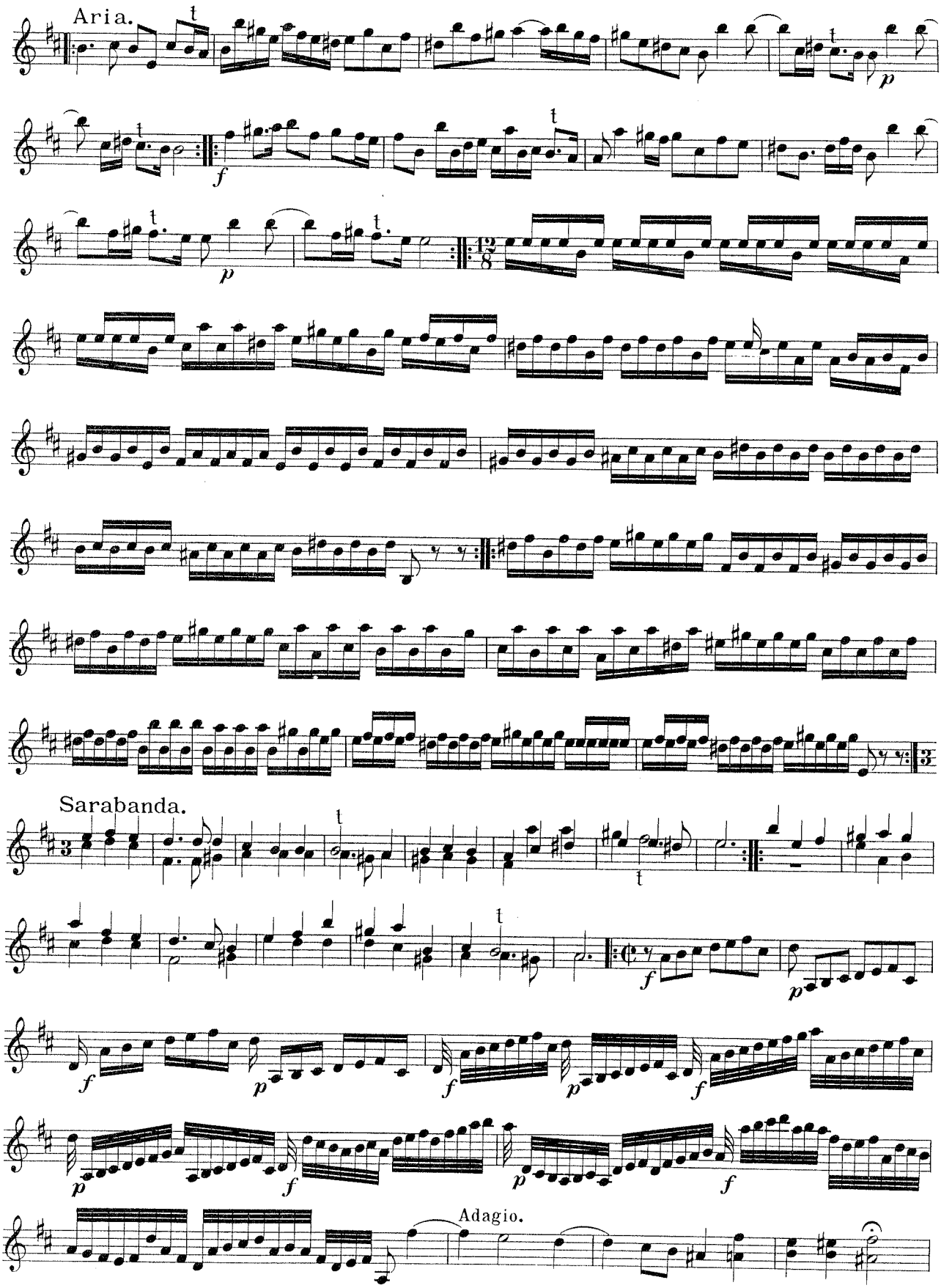



Adagio.
Presto.
Grave.
Presto.
più presto.

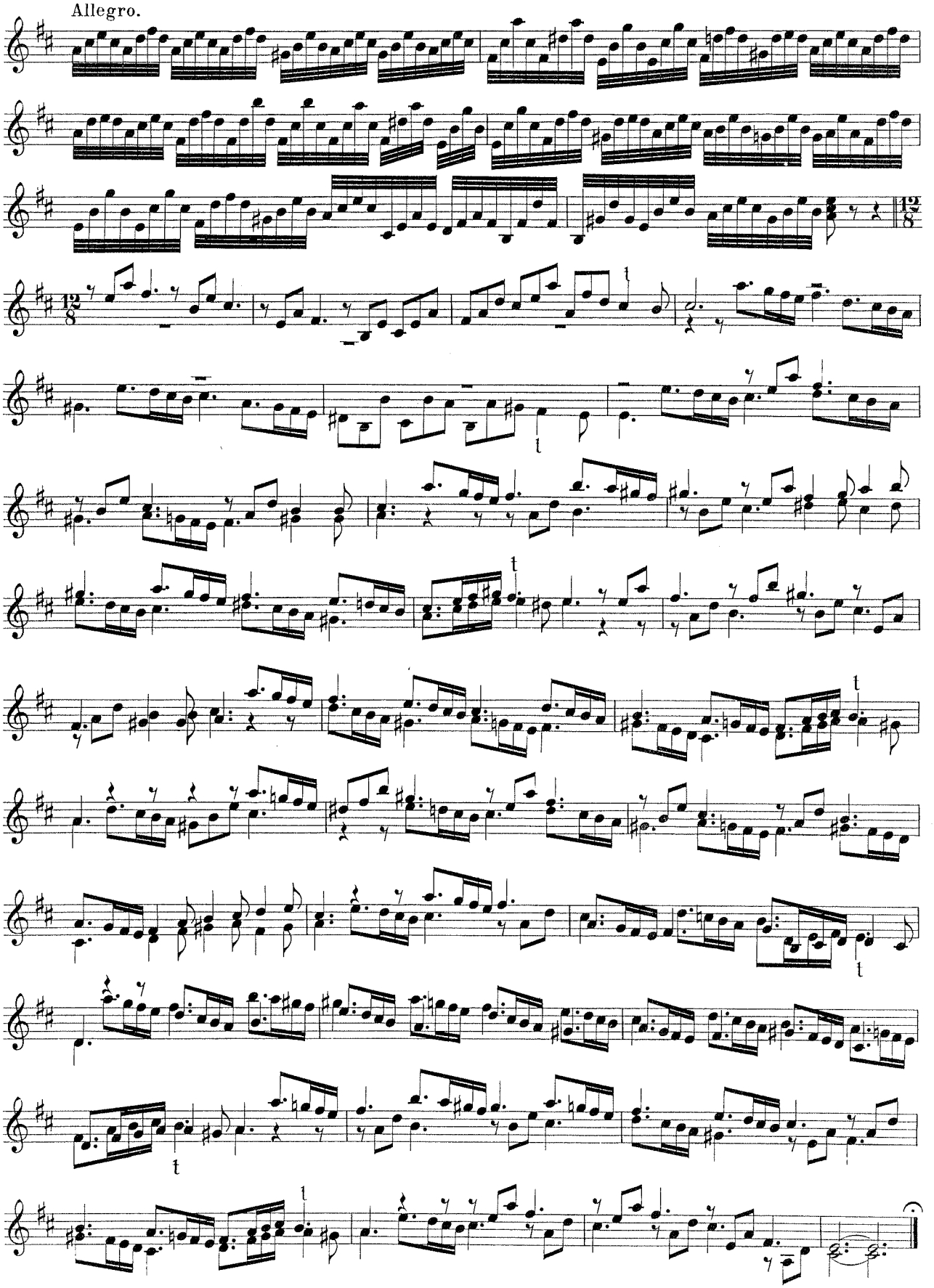

Adagio.
Ciacona.
finis.
Ciacona da capo.

SONATA VIII.




Aria.
Sarabanda.
Adagio.

Allegro.



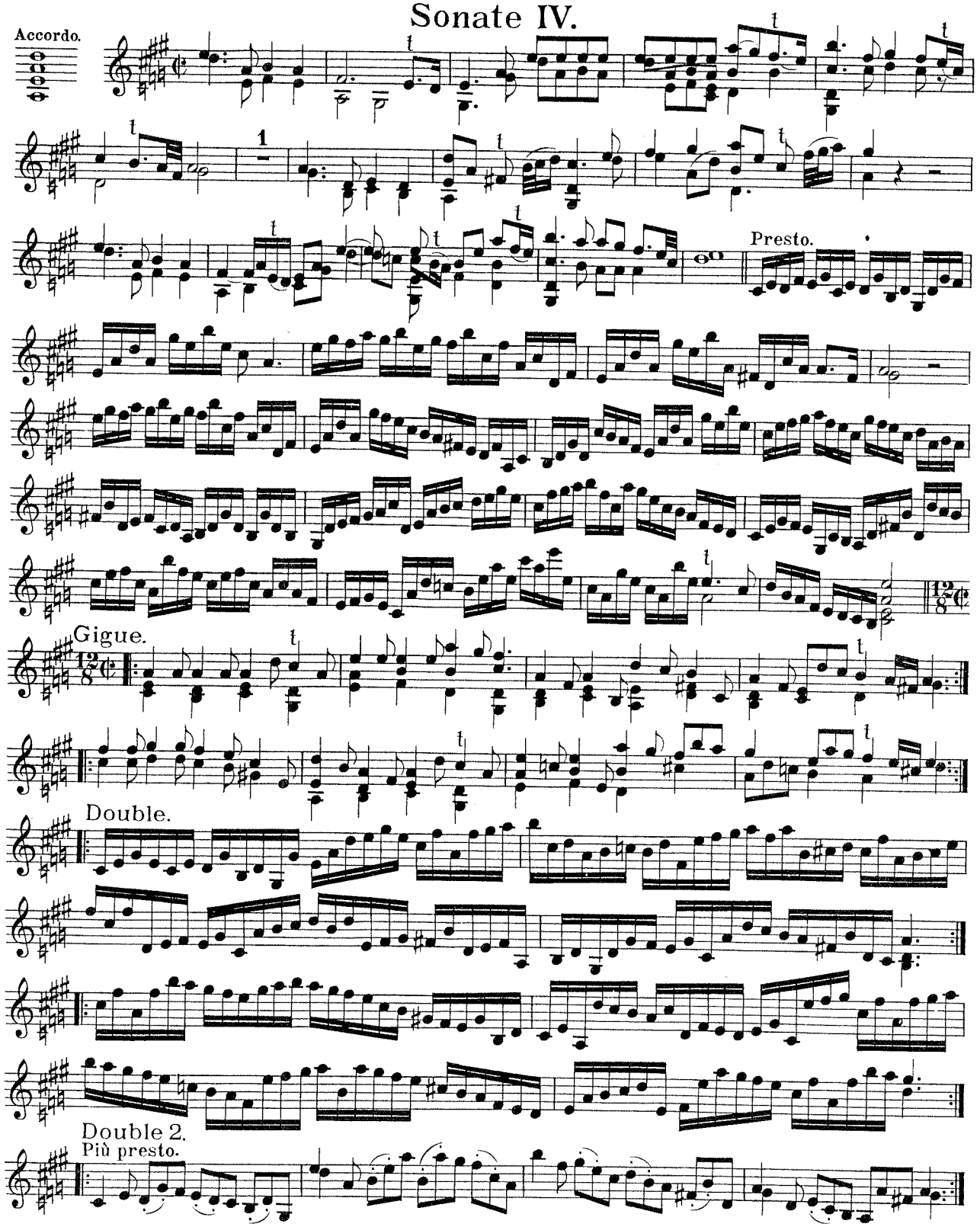
Heinrich Franz Biber.

Violinsonaten

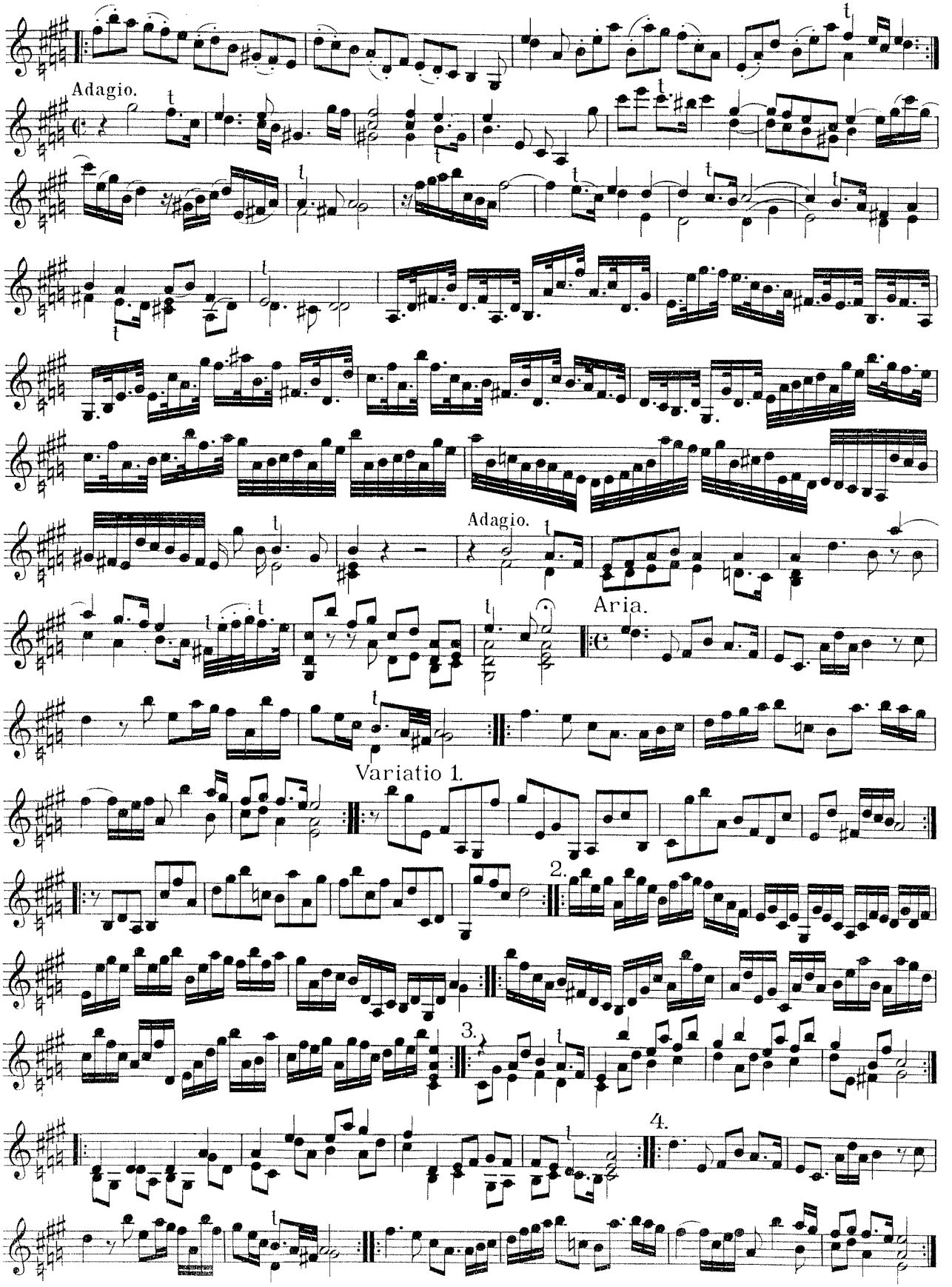
zu Jahrgang V. 2. Halbband der Denkmäler der Tonkunst in Oesterreich.

Violine.

Sonate IV.



Violine.



Dm. d. Tk. in Oest. V. 2.

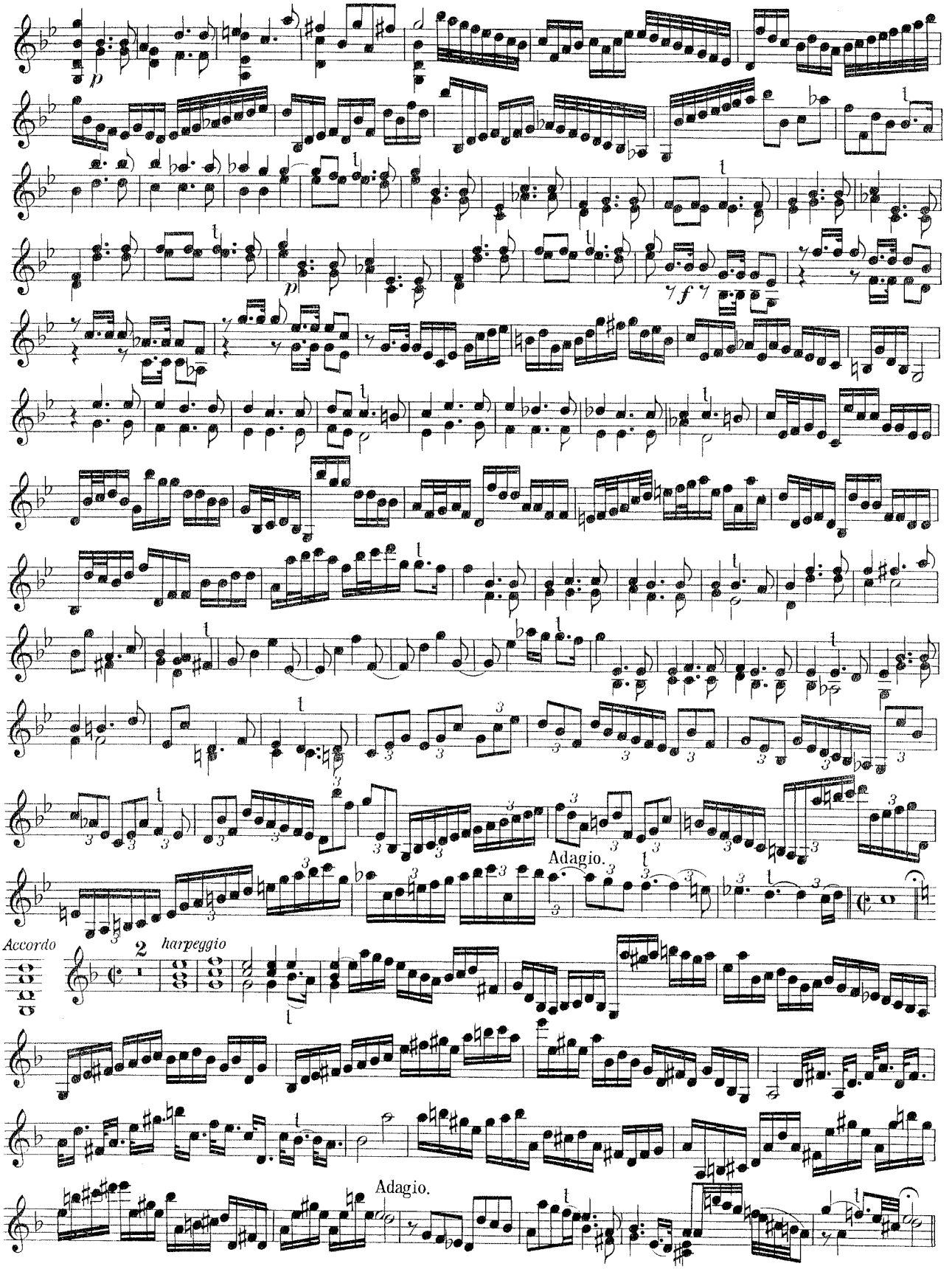
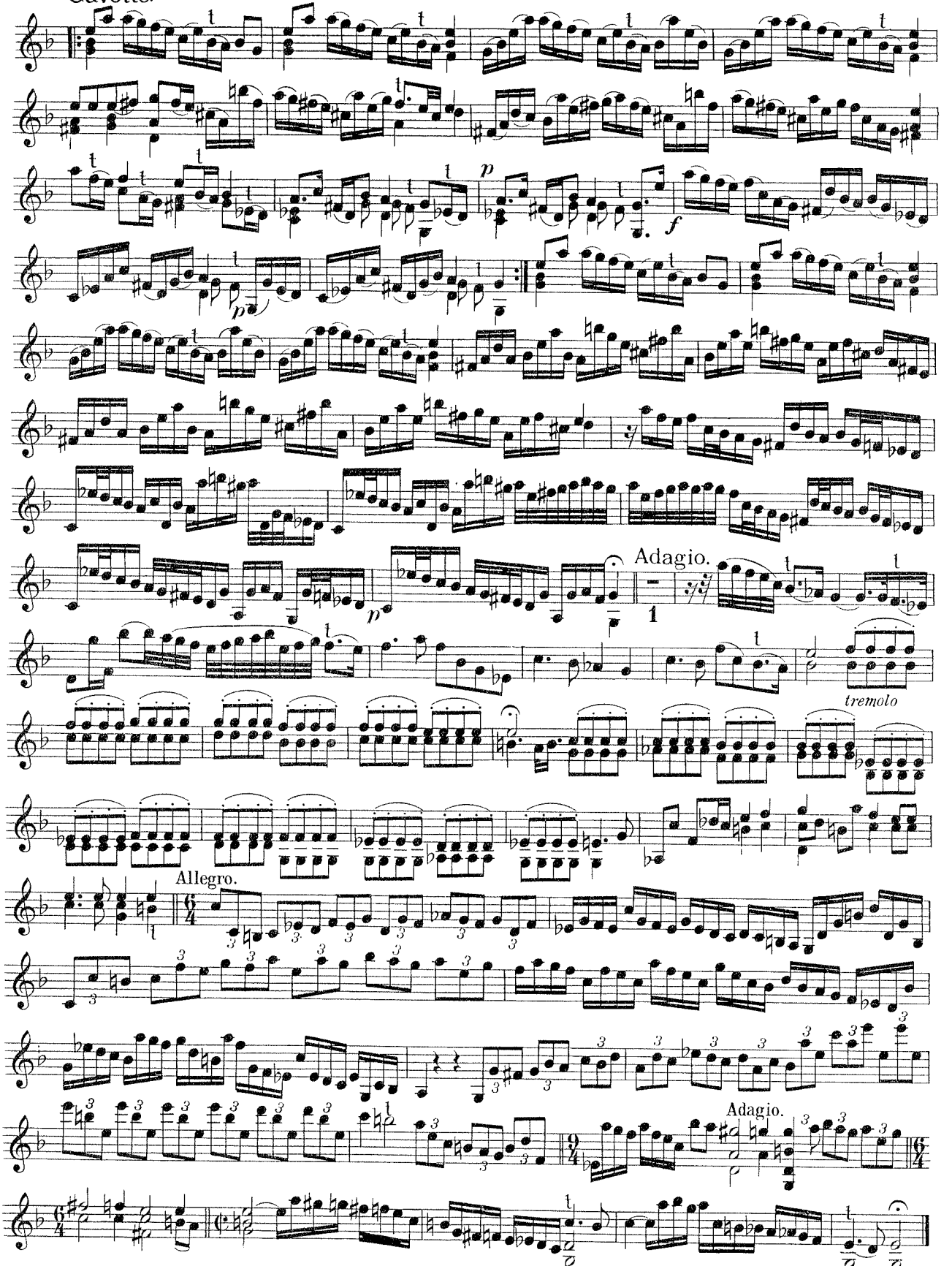
Finale.

Presto.

Sonate VI.

Passacaglia.

Violine.



Gavotte.