

DENKMÄLER  
DER TONKUNST  
IN  
ÖSTERREICH

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Band 97

HEINRICH IGNAZ FRANZ BIBER  
FIDICINUM SACRO-PROFANUM

---

1960



AKADEMISCHE DRUCK- u. VERLAGSANSTALT  
GRAZ / WIEN

DENKMÄLER DER TONKUNST IN ÖSTERREICH

HEINRICH IGNAZ FRANZ BIBER

1644-1704

FIDICINUM SACRO-PROFANUM

TAM CHORO, QUAM FORO  
PLURIBUS FIDIBUS CONCINNATUM  
ET CONCINI APTUM

(1685)

VERÖFFENTLICHT  
VON  
ERICH SCHENK

1960



AKADEMISCHE DRUCK- u. VERLAGSANSTALT  
GRAZ / WIEN

PUBLIKATIONEN DER GESELLSCHAFT

ZUR HERAUSGABE DER

DENKMÄLER DER TONKUNST  
IN ÖSTERREICH

UNTER LEITUNG

von

ERICH SCHENK

Band 97

HEINRICH IGNAZ FRANZ BIBER  
FIDICINUM SACRO-PROFANUM  
(1683)

1960



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AKADEMISCHE DRUCK- u. VERLAGSANSTALT  
GRAZ / WIEN

Die Drucklegung dieses Bandes haben ermöglicht:

Das Bundesministerium für Unterricht

Das Amt der Salzburger Landesregierung

Der Notring der Wissenschaftlichen Verbände Österreichs

Dieser Band wird an die beitragenden Mitglieder der „Gesellschaft zur Herausgabe von Denkmälern der Tonkunst in Österreich“ (Subskribenten) als Jahrespublikation zu wesentlich ermäßigttem Preis abgegeben.

Bei Aufführungen der in diesem Band veröffentlichten Werke sind die „Denkmäler der Tonkunst in Österreich“ als Quelle auf Programmen, in Ansagen usw. zu nennen.

Graz-Wien 1960

Akademische Druck- u. Verlagsanstalt

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Printed in Austria

Druck: Akademische Druck- u. Verlagsanstalt, Graz

Stich: Emmerich Fleissner, Wien II

# FIDICINUM SACRO-PROFANUM,

*Tum Choro, quam Foro*

Pluribus Fidibus concinnum,  
& concini aptum,

SUB AUSPICIIS  
CELISSIMI AC REVERENDISSIMI PRINCIPIS  
AC DOMINI DOMINI

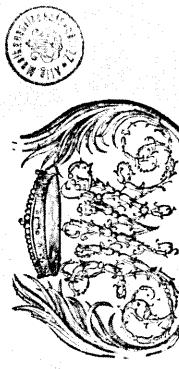
## M AXIMILIANI GANDOLPHI,

Ex S.R.I. Comitibus de ~~St~~ Blaensburgq Archiepiscopi  
Salisburgenſe Sedis Apollonica Legati nati, S.R.I. Prin-  
cipis ac Germaniae Primatis &c.

*Dominii Domini sui Clementissimi.*

AE AUCTORE

HENRICO J. F. BIBER / Capellæ Vicc.  
Magistro Eiusdem Cellissimi.



Viva Viri species parvo spectatur in orbe;  
Paucos arte parcs magnus at orbis habet.  
Ingenio, fidibusq; fidem non praefat inancem,  
Quando Chorum simul, & regia corda regit.

*Ita honeste ergo accinxerunt*

## Philomufi Noribergenses.

## VOLINO PRIMO.

Sumibus AUTHORIS,  
Apud WOLFGANGUM MAULITUM ENDERUQ,  
Bibliopol. Norimbergæ.

Heinrich Ignaz Franz Biber, „Fidicinium sacro-profanum“. Titelblatt und Porträt

CELISSIME AC REVERENDISSIME PRINCEPS,  
DOMINE DOMINE CLEMENTISSIME.

Varta nunc Quadriga rota accedere  
videtur, & numeris omnibus absolu-  
res constans numero, & Mensura-  
dum quartum hoc Musicae opus  
Reverendissimæ Celsitudini Vestrae  
consecravi. Et profecto terque quaterque bea-  
tum me arbitrabor, si altera jam vice bis repetita  
placent demissimi servi obsequia. Fiduciām  
verò facit, fore ut Clementissimus oculis dignetur,  
quod jam antè gratiosissimis auribus approbatum  
fuit. Favet numirum Reverendissima Celsitudo  
Vestra non minus consonantibus notis, quam  
concordibus animis; Quartæ hinc vix Serenis.  
fimū Musicae Notfræ Solem & Apollinem Mu-  
sicalibus notis, yelut omni ex cardine venerari  
placuit. Rident equidem, Poëta monente, non  
sem-

Violino I.

A 2

*Servus humilissimus*  
Henricus J. F. Gieber.

semper Apollo : At spero propitiū Sidus, si  
opus hoc in humili obsequi notam dicatum  
vicissim arrideat. Hoc si fuerit, erit mihi ma-  
gnus Apollo Maximianus Maximus Musicæ, ac  
Musarum Meccognas, cui qualicunque hoc opere  
fidibus consonante fidem notat ac prænotat his  
numeris copiosos felicissimi Regiminis annos

REVERENDISSIMÆ CELSITU.  
DINIS VESTRÆ

Dedikation an Fürsterzbischof Maximilian Gandolph von Kuenburg

## **VORBERECKUNG**

Dem unterzeichneten Leiter der Publikationen ist es angenehme Pflicht, herzlichsten Dank zu sagen den an anderer Stelle genannten Subventionsgebern und der Direktion der Zürcher Zentralbibliothek, welche in liberaler Weise eine Photokopie des einzigen erhaltenen Exemplars des Biberschen „Fidicinium“ zur Verfügung stellte.

Erich Schenk

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# **FIDICINUM SACRO-PROFANUM**

## SONATA I

*Allegro*

Violino I

Violino II

Viola I

Viola II

Violone e Basso Continuo

6 # b # 5 # b 5

5

10

t

15

d. d.

6 5 6 7 6 5 6 5 b 6 5 b 3 6 4 b 3

20

t

6 # 7 b 7 6 5 6 7 6 b5 5 6 5 6 4 5 # 6 4 5 #

# 8:

*Allegro*

25

b      6      #      6

Violone      Violone

3 4 4 3      #      #      5

30

#      #      b      5 6      6      6 5 6 #6

Musical score page 5, measures 32-35. The score consists of four staves (treble, bass, alto, and piano) in 3/2 time, F major (one sharp). Measure 32: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Alto staff has eighth-note pairs. Piano staff has eighth-note pairs. Measure 33: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Alto staff has eighth-note pairs. Piano staff has eighth-note pairs. Measure 34: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Alto staff has eighth-note pairs. Piano staff has eighth-note pairs. Measure 35: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Alto staff has eighth-note pairs. Piano staff has eighth-note pairs.

*Adagio*

35

Continuation of the musical score from measure 35 to 45. The score consists of four staves (treble, bass, alto, and piano) in 3/2 time, F major (one sharp). Measure 35 continues with eighth-note pairs. Measures 36-37 are entirely blank. Measure 38 begins with eighth-note pairs. Measures 39-40 are entirely blank. Measure 41 begins with eighth-note pairs. Measure 42 has eighth-note pairs. Measure 43 has eighth-note pairs. Measure 44 has eighth-note pairs. Measure 45 has eighth-note pairs. The piano staff shows harmonic changes indicated by Roman numerals and sharps.

40

45

50

7 b6      7 6 5 6      7 6 5      6 5 6 4 3 5 6 5  
3            3            3            3 4            3

*Allegro*

55

# 6 6      6 6 5      6 6      6 6 5  
4            4            4            4 3

6      6      6      6 7 #6

7

60

*Adagio*

65

5 6 4 3                    5 6 7 6 5 4                    5 5 # 7 6

70

7 6 5 6 b 6 # b 6 # 7 6 7 6 5 6 7 6 b5 5 6 7 6 5 6 5 6 5

Grave

Musical score page 15, measures 75-80. The score consists of four staves. Measures 75-79 are shown above measure 80, which begins with a repeat sign. Measure 80 starts with a forte dynamic. The bassoon part (measures 75-79) includes fingerings: b 5, # 6, 6, 5, # 6, b 5, # 5, 5, # 6, b 5, # 5, 5, 6, 3, 6.

Musical score for orchestra and piano, page 10, measures 85-90. The score consists of six staves. The top two staves are for the strings (Violin I, Violin II, Viola, Cello). The third staff is for the Double Bass. The fourth staff is for the Piano (right hand). The bottom two staves are for the Piano (left hand and bass). The key signature changes from G major (three sharps) to F# major (one sharp) at measure 85. Measure 85 starts with a dynamic of  $\frac{4}{4}$ . Measures 86-87 start with  $\frac{2}{2}$ . Measures 88-89 start with  $\frac{3}{4}$ . Measure 90 starts with  $\frac{2}{2}$ .

90

*Adagio*

6      ♯ 6      6 6      #      # b3      #

5 6 7 7 6      5 6 4 5 b 5

Musical score for orchestra, page 15, system 1. The score consists of five staves. The top three staves are in treble clef, and the bottom two are in bass clef. The key signature is one sharp. Measure 95 begins with a rest followed by eighth-note patterns. The first staff has a fermata over the eighth note. The second staff has a sixteenth-note pattern. The third staff has a eighth-note pattern. The fourth staff has a eighth-note pattern. The fifth staff has a eighth-note pattern. The measure ends with a repeat sign and a bassoon solo.

## SONATA II

*(Adagio)*

Violino I

Violino II

Viola I

Viola II

Violone  
e  
Basso  
Continuo

5

6 6 6 6 6 5 6 6 4 # 6 6

$\frac{\#}{4}$   
2

10

6 6 6 6 7 6 # 6 6 7 # 6

$\frac{\#}{4}$   
2

*Allegro*

8

6 6 6 5 4 #

15

Violin 1  
Violin 2  
Cello 1  
Double Bass

20

Violin 1  
Violin 2  
Cello 1  
Double Bass

Violin 1  
Violin 2  
Cello 1  
Double Bass

25

6 7 6      4 3      6      7 6 6 6 4 #      # 6

30

7 6 6      5 6      6 5 6      5 6      6      6      6      7 6

6      6 5 6      6 5      b6      6      7 6      6 5 6      6 6

35

(Presto)

40

7 6 5      5 6 6      7 6 6 5      7 #6

6      6      7 6 5      5 6 4 #

45

5    6    6    5    6

6

6    2    5    6    6    6    4    3    6    6

50

6    7    6    f    p    f    6    5    6

55

6 5 6 5      6 6      6

6 6 6 6      6 5 6 4 2 5 6

60

6 4 2      6 5 6 4 3 6      5 b5 4 #      5

*Allegro*

65

6 4 3 6 #6 4 b3 6 5 # 6 4 3

70

5 6 7 #6 4 3 6 6 6 #4 6

6 7 6 4 5 4 3 6 6 6

7 6 3 4 5 4 3 6 6 6

75

5 6 5 6 5 6  
b b 6 6 6 4  
6 7 6 6

7 3 6 4 5 4 3 5  
6 5 6 6 6 6 6 6

80

7 6 7 3 6 4 5 4 3  
6 6 6 6 6 6

t 85

5            6 5 4            5 6            4            6            6 5 # 4            6            5 6            7 6

3            4 3 2

*Adagio*

90

6            4 3            7 b 6            6            6            4 3            7 6 6            6

## SONATA III

*Grave*

Violino I

Violino II

Viola I

Viola II

Violone e Basso Continuo

6      6      b      6      6      6

5

(b)

6      7      b      5      6      7      6      b      7      4      #

*Allegro*

10

6      4      #

15

20

b 6 b 6 b 6

b 4 b3 6 6 6 #

25

# # 6 b 6 # 6 4 #

30

*t*

*Presto*

40

6 b 6 # b # 6 b 6 # b # 6 4 #

b 8 7 b 6 7 6 5 4

# 6 6 b

45

50

45  
 # # 6 5 6 b 6 # 6  
 46 t  
 47 t  
 48 t  
 49 t  
 50 b (b) t  
 7 6 7 6 6  
 3 6 5 3 6 6 5 # 6 5 # 6 6 # 6

*Adagio*

55

*Presto*

60

6 4 3 #6 6 #6 5 # 5 b6 b5 6 5 6

65

70

*t*

*t*

*b*

Musical score page 25, measures 6-10. The score consists of four staves: Treble, Bass, Alto, and Bassoon. The key signature changes from B-flat major to A major at the end of measure 10.

*Adagio*

75

Musical score page 25, measures 11-15. The score consists of four staves: Treble, Bass, Alto, and Bassoon. Measure 11 starts with a forte dynamic. Measures 12-13 show a melodic line in the Alto staff. Measures 14-15 show harmonic progression in the Bassoon staff.

## SONATA IV

*Alla breve*

Violino I

Violino II

Viola I

Viola II

Violone e  
Basso  
Continuo

5

10

15

6      6      6      5      6      b6      6      6      7      6      6      7      b6      b7      6      7      6      6      #

#      6      5      6      6      5      6      b      6      6      5      b      6      5      b      5

20

25

30

35

6 b5 4 3 4 3 6 5 6 6 6 b 6 #

b b 6 5 6 #  $\frac{6}{4}$  6 #6 6 b5 6 5 7 b6 7 6 7 6

# 6 6 5 6 b5 7  $\frac{6}{4}$  4 5 #

70

75

6 # 6 5 4 4 #      # 6 5 #8 #8 6 6 # 5 6

6 b 6      6 6 6 b 5 6

5 6 5 # b # b 6 b      6 b 6 # 6 3 #

*Adagio*

60

65

Detailed description: This block contains two staves of musical notation. The top staff consists of four systems of music for an orchestra, starting with a treble clef, a key signature of one sharp, and a time signature of 6/4. The bottom staff is for a piano, featuring a bass clef and a key signature of one flat. Measure 60 begins with a rest followed by a melodic line in the orchestra and harmonic support in the piano. Measure 61 shows a continuation of the melodic line with some grace notes. Measure 62 introduces a new section with eighth-note patterns in the orchestra and sustained notes in the piano. Measures 63-64 show further development of the melodic line and harmonic progression. Measure 65 concludes the section with a final flourish in the orchestra and a cadence in the piano.

(Presto)

40

6 # 6 6 b 6 4 3

45

b 6 6 5 b5 4 # 6 # 6 6

50

6 b 6 b 6 5 6 4 # 6 b 4 # 6 4 3

55 t

t

3

*Alla breve*

80

85

90

b 6  
b 6  
b

a 6  
b 6  
7 4  
b b

b<sup>5</sup> b 5 6 4 b<sup>3</sup> b<sup>5</sup> 4 3 b<sup>8</sup> b<sup>5</sup> 7 6 4 3 b<sup>8</sup>

95

100

105

## SONATA V

*Allegro*

The musical score consists of three systems of music. The first system starts with a treble clef, common time, and a key signature of one sharp. It includes parts for Violino I, Violino II, Viola I, Viola II, and Basso Continuo. The second system begins with a treble clef, common time, and a key signature of one sharp. The third system begins with a treble clef, common time, and a key signature of one sharp.

Instrumentation: Violino I, Violino II, Viola I, Viola II, Basso Continuo

Measure 1: Violino I starts with a sixteenth-note pattern. Violino II enters with eighth notes. Viola I and Viola II enter with eighth-note patterns. Basso Continuo provides harmonic support with sustained notes.

Measure 5: Violino I continues its sixteenth-note pattern. Violino II and Viola I play eighth-note patterns. Viola II enters with eighth notes. Basso Continuo provides harmonic support.

Measure 10: Violino I starts with a sixteenth-note pattern. Violino II and Viola I play eighth-note patterns. Viola II enters with eighth notes. Basso Continuo provides harmonic support.

Measure 15: Violino I starts with a sixteenth-note pattern. Violino II and Viola I play eighth-note patterns. Viola II enters with eighth notes. Basso Continuo provides harmonic support.

15

20

25 *Grave*

30

6 7  $\sharp$ 6 6 6 5 6 7  $\sharp$ 6 6 6 5

35 *t*

6 7  $\sharp$ 6 6 6 4 3 5  $\sharp$  6  $\sharp$ 6

40 *t*

(*Più Presto*)

6 5  $\sharp$ 6 6 4  $\sharp$  6 6 5

45

# 6 6 b 6 # 6 6 # 6 6 b 6

50

3 4 5 6 5  
2 3 4 3

6 6 6 5  
6 6 6 6 #

55

60

7 4 # 6 b 6 6 6 6 6

65

6 8 7 6 6 6 6 5 6

70

6 5 6 6 6 6 6 6 6 6

75

80

Violone

85

6 5 6 6 6  
 4  
 6 8 7  
 6 b 6  
 6 6  
 6

5 6 6 #  
 3 4 2  
 6 5 6 6  
 3 2  
 6 8 7  
 6 3 6 6  
 2

6 3 4 3  
 6 b 6  
 5 3 8 6 6 b 6  
 6

*Allegro*

Violone

6      4       $\#$       6      6

90

Violone

6      4      3      6      6

95

Violone

#      b      6      4       $\#$       6      6      4       $\#$       6      6      4       $\#$

The image shows a page of sheet music for three staves. The top staff is Treble clef, the middle is Bass clef, and the bottom is Alto clef. The music consists of six measures. Measure 96 starts with a rest followed by eighth-note pairs. Measure 97 begins with a bass note, followed by eighth-note pairs. Measure 98 starts with a bass note, followed by eighth-note pairs. Measure 99 starts with a bass note, followed by eighth-note pairs. Measure 100 starts with a bass note, followed by eighth-note pairs. Measure 101 starts with a bass note, followed by eighth-note pairs. Measure 102 starts with a bass note, followed by eighth-note pairs. Measure 103 starts with a bass note, followed by eighth-note pairs. Measure 104 starts with a bass note, followed by eighth-note pairs. Measure 105 starts with a bass note, followed by eighth-note pairs.

## SONATA VI

Musical score for orchestra, page 1. The score includes parts for Violino I, Violino II, Viola I, Viola II, Violone e Basso Continuo, and a harpsichord part. The score is in common time, with a key signature of one sharp. Measure numbers 1 through 10 are indicated above the staves. The harpsichord part consists of two staves: the upper staff uses a treble clef and the lower staff uses a bass clef. The harpsichord part begins with a forte dynamic in measure 1, followed by a piano dynamic in measure 5. Measures 9 and 10 show sustained notes and chords.

*(Adagio)*

15

20

(Allegro)

*f*

*f*

*f*

*f*

6 5 # 6 b # 6 6 7 6 7 6

25

6 5 # 6 6 4 # 5 6 # 6

30

6 6 6 6 5

Sheet music for three voices and piano, page 44.

**Top System:**

- Three staves: Treble, Bass, and Alto/Bass (with basso continuo).
- Key signature: One sharp (F# major).
- Time signature: Common time.
- Piano part (right hand) includes sixteenth-note patterns.
- Measure numbers: 6, 6, 6, 6, 6, 6.

**Middle System:**

- Three staves: Treble, Bass, and Alto/Bass (with basso continuo).
- Key signature: One sharp (F# major).
- Time signature: Common time.
- Piano part (right hand) includes sixteenth-note patterns.
- Measure number: 35.
- Dynamic markings: *t*, *p*.
- Measure numbers: 5.

**Bottom System:**

- Three staves: Treble, Bass, and Alto/Bass (with basso continuo).
- Key signature: One sharp (F# major).
- Time signature: Common time.
- Piano part (right hand) includes sixteenth-note patterns.
- Measure numbers: 6, 5, 6, 6, 6, 5.

40 *Presto*

# # #      # # b      # #      6      6 6

45

6      4 b3      6 7 6 8 7 b # b #      8 7 6 5

50

# 6 6 5 b # 6 6 # 6 6 5 b # 6 6 5 4 3

46

46

47

48

49

50

51

52

53

54

55

56

57

58

59

60

61

62

63

64

65

66

67

68

69

70

71

72

73

74

75

76

77

78

79

80

81

82

83

84

85

86

87

88

89

90

91

92

93

94

95

96

97

98

99

100

*Adagio*

65

70

75

80

85

90

*Allegro*

80

5 6  
3 4

85

8 6  
6 6  
#  
6 6 5  
6 5 6 3  
5

90

5 3 3  
b3  
b3  
6 b3 6

Musical score for orchestra, page 15, measures 95-100. The score consists of four staves. Measure 95: Top staff (treble clef) has eighth-note pairs. Second staff (treble clef) has eighth-note pairs. Third staff (bass clef) has eighth-note pairs. Bottom staff (bass clef) has eighth-note pairs. Measure 96: Top staff (treble clef) has eighth-note pairs. Second staff (treble clef) has eighth-note pairs. Third staff (bass clef) has eighth-note pairs. Bottom staff (bass clef) has eighth-note pairs. Measure 97: Top staff (treble clef) has eighth-note pairs. Second staff (treble clef) has eighth-note pairs. Third staff (bass clef) has eighth-note pairs. Bottom staff (bass clef) has eighth-note pairs. Measure 98: Top staff (treble clef) has eighth-note pairs. Second staff (treble clef) has eighth-note pairs. Third staff (bass clef) has eighth-note pairs. Bottom staff (bass clef) has eighth-note pairs. Measure 99: Top staff (treble clef) has eighth-note pairs. Second staff (treble clef) has eighth-note pairs. Third staff (bass clef) has eighth-note pairs. Bottom staff (bass clef) has eighth-note pairs. Measure 100: Top staff (treble clef) has eighth-note pairs. Second staff (treble clef) has eighth-note pairs. Third staff (bass clef) has eighth-note pairs. Bottom staff (bass clef) has eighth-note pairs.

Musical score for orchestra, Adagio section. The score consists of five staves. The top staff (treble clef) has dynamics *f* and *p*. The second staff (treble clef) has dynamics *f* and *p*. The third staff (bass clef) has dynamics *f* and *p*. The fourth staff (bass clef) has dynamics *f* and *p*. The bottom staff (bass clef) has dynamics *f* and *p*. Measures 6 through 11 are shown, with measure 6 containing a bassoon solo.

Musical score for orchestra and piano, page 10, measures 100-103. The score consists of five staves. Measure 100: Violin 1 (G clef) plays eighth-note pairs, dynamic *t*; Violin 2 (C clef) plays eighth-note pairs, dynamic *p*; Cello (C clef) plays eighth-note pairs, dynamic *p*. Measure 101: Violin 1 (G clef) plays eighth-note pairs, dynamic *t*; Violin 2 (C clef) plays eighth-note pairs, dynamic *p*; Cello (C clef) plays eighth-note pairs, dynamic *p*. Measure 102: Violin 1 (G clef) plays eighth-note pairs, dynamic *t*; Violin 2 (C clef) plays eighth-note pairs, dynamic *p*; Cello (C clef) plays eighth-note pairs, dynamic *p*. Measure 103: Violin 1 (G clef) plays eighth-note pairs, dynamic *t*; Violin 2 (C clef) plays eighth-note pairs, dynamic *p*; Cello (C clef) plays eighth-note pairs, dynamic *p*.

## SONATA VII

*(Adagio)*

Violino

Viola I

Viola II

Violone e Basso continuo

*Presto*

*Allegro*

1

2

3

4

5

6

7

8

9

10

11

12

13

14

15

16

17

18

19

20

21

6 5 6 5 6 4 5 6 5 6

6 5 6 5 6

6 6 3

(Presto)

25

6      6      6      5 6

t

6      5 6      6      5 6

30

t

6      5 6      6      5 6 4

*(Allegro)*

35

40

6 6 5      # 5 6 5 6 6 5

6 6 b 6 6 5      # 6 6 5

*Presto*

45

5 5 5 6 5 6 # 6 6 5 6 5 6 6 6

50

5      6      5      3      5      6       $\sharp$

6      6      6      6      6      6      6      6      6

55

*t*

5      6      6      5       $\sharp$       6      6      6      6

A musical score for piano, featuring four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is one sharp (F#). The music consists of various note patterns, including eighth and sixteenth notes, with rests and dynamic markings like 'p' (piano) and 'f' (forte). Measures are separated by vertical bar lines.

A musical score page featuring five staves of music. The top two staves are for the strings (Violin I, Violin II, Viola, Cello), the third staff is for the double bass, and the bottom two staves are for the piano (right hand and left hand). The key signature is A major (two sharps). Measure 60 starts with a dynamic of 60. Measures 61-62 show a rhythmic pattern of eighth and sixteenth notes. Measure 63 begins with a forte dynamic. Measures 64-65 continue the rhythmic patterns. Measure 66 concludes with a forte dynamic. The piano part includes various chords and arpeggiated patterns.

Musical score for piano, Adagio, page 65. The score consists of four staves. The top two staves are in treble clef, G major (two sharps), and common time. The bottom two staves are in bass clef, C major (no sharps or flats), and common time. Measure 65 begins with a dynamic *p*. The first two measures feature eighth-note patterns. The third measure contains sixteenth-note patterns. The fourth measure shows a melodic line with eighth and sixteenth notes. The fifth measure features eighth-note chords. The sixth measure includes a bass line with eighth notes. The seventh measure concludes with a bass note followed by a fermata.

## SONATA VIII

*Allegro*

Violino

Viola I

Viola II

Violone  
e  
Basso  
continuo

6      b      6      b      6      b      6      4      3      5

5

6      6      b      6      6      4      3      6      b      6      6

10

b      b      b      6      b      5      4      3      6      6      4      3

15 (*Presto*)

20

25

$\begin{matrix} b \\ \# \\ 4 \\ 2 \end{matrix}$     $\begin{matrix} 6 \\ 6 \\ 4 \\ 2 \end{matrix}$     $\begin{matrix} 6 \\ b \\ 6 \\ 4 \\ 2 \end{matrix}$     $\begin{matrix} 6 \\ b \\ 6 \\ 5 \\ 7 \\ 6 \\ 5 \\ b \\ 6 \\ 6 \\ 7 \\ 6 \\ \# \\ 6 \\ b \end{matrix}$

30

This page contains six staves of musical notation. The top two staves are for voices (soprano and alto) in G minor (two sharps). The third staff is for the piano's right hand in G minor. The fourth staff is for the piano's left hand in G minor. The fifth staff is for the piano's right hand in E major (one sharp). The bottom staff is for the piano's left hand in E major.

Measure 30 starts with a piano dynamic (p) and a vocal entry. Measure 31 continues with piano and voices. Measure 32 shows a piano harmonic progression. Measure 33 begins with a piano dynamic (p) and includes a basso continuo line with Roman numerals below the staff.

Measure 34 starts with a piano dynamic (p) and includes a basso continuo line with Roman numerals below the staff. Measure 35 begins with a piano dynamic (p) and includes a basso continuo line with Roman numerals below the staff.

*Presto*

40

6 6 6 6

45

6 6 6

t

6 6 b5 6

This image shows a page from a musical score for orchestra, page 10. The score consists of four staves. The top staff is in treble clef, the second in bass clef, the third in alto clef, and the bottom in bass clef. The key signature changes between measures 40 and 45. Measure 40 starts with a rest followed by a dynamic 'p' and a sixteenth-note pattern. Measures 41-45 show various patterns of eighth and sixteenth notes across the staves. Measure 45 concludes with a dynamic 'f'. Measure 46 begins with a sixteenth-note pattern in the top staff, followed by eighth-note patterns in the other staves. Measure 47 shows a sixteenth-note pattern in the top staff, followed by eighth-note patterns in the other staves. Measure 48 concludes with a sixteenth-note pattern in the top staff, followed by eighth-note patterns in the other staves.

50

6                    6                    6                    6

6                    6                    6                    b

55

6                    b                    6                    b

Musical score page 61, measures 60-66. The score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. Measure 60 starts with eighth-note patterns in the treble staves. Measure 61 begins with a bass note followed by eighth-note patterns. Measures 62-63 show chords in the bass staff, with the treble staves providing harmonic support. Measure 64 features eighth-note patterns in the bass staff, while the treble staves continue their rhythmic patterns. Measure 65 concludes with a bass note followed by eighth-note patterns.

Musical score page 61, measures 67-73. The score continues with four staves. The top two staves begin with eighth-note patterns, followed by sustained notes with grace notes. Measures 68-69 show eighth-note patterns in the bass staff. Measures 70-71 feature sustained notes with grace notes. Measure 72 concludes with a bass note followed by eighth-note patterns. Measure 73 ends with a bass note followed by eighth-note patterns.

## SONATA IX

*(Allegro)*

Violino

Viola I

Viola II

Violone  
e  
Basso  
continuo

6      5      6      6

5      t

6

5      6      #      4      4      #      6      5      #6

10

#      #      #      4      #      #



20  
(Presto)

♯ 5 6 4 ♡ ♡ 6 6 6

25

♯ 6 6 6 5 6 6 6 6 # 6 # 6 # 6 6 7 ♡ 6

30

♯ ♡ 6 ♡ 6 ♡ 5 5 6 6 5 5 6 6 6 6 ♡ 6 ♡ 6 6

35

40  
*(Grave)*

45

50

#      6      6      6      6      6      6      6

55

60

6      #      6      5 #6      6      b5      6      5 #6      #      6      #      6      #

65

#      6      #6      6      #5 6      #6      #6      #6      #

70 *t*

5 # 6 # 6 # 4 # 6 # 6 # 6 # 6 # 6 # 6 #

80 *t*

75

6 6 # 6 # 6 # 6 # 6 # 6 #

*Adagio*

85 *t*

# 4 # 4 # 4 # 6 b5 6

90 *t*

# 6 8 7 4 3 6 5 # 6 b5 4 3 6 4 #

*Presto*

100

5 6 # # 6 3 #4

105

6 6 6 6 # # 6 3 #4 6 #6

110

115

5  $\#$  6      #      5  $\#$  6      #      6 5  $\#$  6      6  $\#$

120

6      6      6  $\#$       #  $\#$   $\#$       6 b5      #

125

6  $\#$       6  $\#$       6  $\#$       #      5  $\#$  6  $\#$       6 3  $\#$  4      6  $\#$  6

130

130

Treble, Bass, Alto, Bass (continuation)

6 5 6 6 #6

135

135

Treble, Bass, Alto, Bass (continuation)

6 # # 6 6 6 4 #

140

*Adagio*

140 *Adagio*

Treble, Bass, Alto, Bass (continuation)

#6 # 6 7 7 4 # 3

## SONATA X

*(Allegro)*

Violino

Viola I

Viola II

Violone e Basso continuo

6 6 6

10

# 7 6 7 6 5 # 6

15

# 6 6 4 4 # 4 4 # #

(Presto)

# 6 6 6 # 6 6 # 6

20

# 5 6 3 6 6 # # 5 6 3 6 6 # 6 4 # # #

25

7 6 8 7 6 6 7 6 6 # 6 # 6

Musical score page 73, measures 6 to 10. The score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is A major (three sharps). Measure 6 starts with a sixteenth-note pattern. Measure 7 begins with a eighth-note pattern. Measure 8 features a sustained note followed by eighth-note pairs. Measure 9 shows a return to sixteenth-note patterns. Measure 10 concludes with a eighth-note pattern. Measure numbers 6, 7, 6, 7, 6, 7, 4 are written below the staff.

*Allegro*

Musical score page 73, measures 30 to 35. The score is in 2/2 time. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature changes to A major (three sharps) at measure 30. Measures 30 and 31 show eighth-note patterns. Measure 32 begins with a sixteenth-note pattern. Measures 33 and 34 feature sustained notes. Measure 35 concludes with eighth-note pairs. Measure numbers 30, 35 are written above the staff. Measure numbers 5, 6, 7, # are written below the staff.

Musical score page 73, measures 40 to 45. The score is in 2/2 time. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature changes to A major (three sharps) at measure 40. Measures 40 and 41 show eighth-note patterns. Measure 42 begins with a sixteenth-note pattern. Measures 43 and 44 feature sustained notes. Measure 45 concludes with eighth-note pairs. Measure numbers 40, 45 are written above the staff. Measure numbers 5, 6, 7, # are written below the staff.

45

6 # 6  
5 6 6 5  
3 4 4  
3  
5  
6 5  
6

50

# # #  
#  
5 6 6 5  
# 4 4 #

55

5 6 6 5  
3 4 4 #

*Adagio*

60

65

$\begin{matrix} \#3 & \\ 5 & \end{matrix}$   $\begin{matrix} \flat & \\ 5 & \end{matrix}$   $\begin{matrix} \sharp & \\ 5 & \end{matrix}$   $\begin{matrix} \sharp & \\ 6 & \end{matrix}$   $\begin{matrix} \sharp & \\ 6 & \end{matrix}$   $\begin{matrix} \sharp & \\ 5 & \end{matrix}$   $\begin{matrix} \sharp & \\ 3 & \end{matrix}$   $\begin{matrix} \flat & \\ 5 & \end{matrix}$   $\begin{matrix} \sharp & \\ 6 & \end{matrix}$   $\begin{matrix} \sharp & \\ 7 & \end{matrix}$   $\begin{matrix} \sharp & \\ 6 & \end{matrix}$

*Presto*

70

$\begin{matrix} \sharp & \\ 6 & \end{matrix}$   $\begin{matrix} \sharp & \\ 5 & \end{matrix}$   $\begin{matrix} \sharp & \\ 5 & \end{matrix}$   $\begin{matrix} \sharp & \\ 6 & \end{matrix}$   $\begin{matrix} \sharp & \\ 6 & \end{matrix}$   $\begin{matrix} \sharp & \\ 6 & \end{matrix}$

75

$\begin{matrix} 6 & \\ 6 & \end{matrix}$   $\begin{matrix} 6 & \\ 6 & \end{matrix}$   $\begin{matrix} 6 & \\ 5 & \end{matrix}$   $\begin{matrix} 5 & \\ 6 & \end{matrix}$   $\begin{matrix} 6 & \\ 6 & \end{matrix}$   $\begin{matrix} 6 & \\ 7 & \end{matrix}$   $\begin{matrix} \sharp & \\ 6 & \end{matrix}$   $\begin{matrix} 4 & \\ 3 & \end{matrix}$   $\begin{matrix} \sharp & \\ \sharp & \end{matrix}$   $\begin{matrix} \sharp & \\ \sharp & \end{matrix}$   $\begin{matrix} 6 & \\ 6 & \end{matrix}$

Sheet music for three staves (Treble, Bass, and Alto) in G major (two sharps). The music consists of six systems.

**System 1:** Treble staff has eighth-note pairs followed by sixteenth-note patterns. Bass staff has eighth-note pairs. Alto staff has eighth-note pairs.

**System 2:** Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Alto staff has eighth-note pairs.

**System 3:** Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Alto staff has eighth-note pairs.

**System 4:** Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Alto staff has eighth-note pairs.

**System 5:** Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Alto staff has eighth-note pairs.

**System 6:** Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Alto staff has eighth-note pairs.

**Measure Numbers:**

- Measures 1-2: Treble staff has 6, Bass staff has 6, Alto staff has 6.
- Measures 3-4: Treble staff has 6, Bass staff has 6, Alto staff has 6.
- Measures 5-6: Treble staff has 5, Bass staff has 5, Alto staff has 5.
- Measures 7-8: Treble staff has 6, Bass staff has 6, Alto staff has 6.
- Measures 9-10: Treble staff has 5, Bass staff has 6, Alto staff has 6.
- Measures 11-12: Treble staff has 3, Bass staff has 3, Alto staff has 3.
- Measures 13-14: Treble staff has 6, Bass staff has 6, Alto staff has 6.
- Measures 15-16: Treble staff has 6, Bass staff has 6, Alto staff has 6.
- Measures 17-18: Treble staff has 5, Bass staff has 5, Alto staff has 5.
- Measures 19-20: Treble staff has 6, Bass staff has 6, Alto staff has 6.
- Measures 21-22: Treble staff has 5, Bass staff has 5, Alto staff has 5.
- Measures 23-24: Treble staff has 6, Bass staff has 6, Alto staff has 6.
- Measures 25-26: Treble staff has 5, Bass staff has 5, Alto staff has 5.
- Measures 27-28: Treble staff has 6, Bass staff has 6, Alto staff has 6.
- Measures 29-30: Treble staff has 5, Bass staff has 5, Alto staff has 5.
- Measures 31-32: Treble staff has 6, Bass staff has 6, Alto staff has 6.
- Measures 33-34: Treble staff has 5, Bass staff has 5, Alto staff has 5.
- Measures 35-36: Treble staff has 6, Bass staff has 6, Alto staff has 6.
- Measures 37-38: Treble staff has 5, Bass staff has 5, Alto staff has 5.
- Measures 39-40: Treble staff has 6, Bass staff has 6, Alto staff has 6.
- Measures 41-42: Treble staff has 5, Bass staff has 5, Alto staff has 5.
- Measures 43-44: Treble staff has 6, Bass staff has 6, Alto staff has 6.
- Measures 45-46: Treble staff has 5, Bass staff has 5, Alto staff has 5.
- Measures 47-48: Treble staff has 6, Bass staff has 6, Alto staff has 6.
- Measures 49-50: Treble staff has 5, Bass staff has 5, Alto staff has 5.
- Measures 51-52: Treble staff has 6, Bass staff has 6, Alto staff has 6.
- Measures 53-54: Treble staff has 5, Bass staff has 5, Alto staff has 5.
- Measures 55-56: Treble staff has 6, Bass staff has 6, Alto staff has 6.
- Measures 57-58: Treble staff has 5, Bass staff has 5, Alto staff has 5.
- Measures 59-60: Treble staff has 6, Bass staff has 6, Alto staff has 6.
- Measures 61-62: Treble staff has 5, Bass staff has 5, Alto staff has 5.
- Measures 63-64: Treble staff has 6, Bass staff has 6, Alto staff has 6.
- Measures 65-66: Treble staff has 5, Bass staff has 5, Alto staff has 5.
- Measures 67-68: Treble staff has 6, Bass staff has 6, Alto staff has 6.
- Measures 69-70: Treble staff has 5, Bass staff has 5, Alto staff has 5.
- Measures 71-72: Treble staff has 6, Bass staff has 6, Alto staff has 6.
- Measures 73-74: Treble staff has 5, Bass staff has 5, Alto staff has 5.
- Measures 75-76: Treble staff has 6, Bass staff has 6, Alto staff has 6.
- Measures 77-78: Treble staff has 5, Bass staff has 5, Alto staff has 5.
- Measures 79-80: Treble staff has 6, Bass staff has 6, Alto staff has 6.

85

5 6 6                    6 6                    5 6                    6                    # 6 6                    6

90

6 6                    #                    # 6 #6                    5 6 #                    6                    #6 6 6                    # 6                    6

5 6 #                    5 6 6                    # 5 6 6                    6 6 # F

*Adagio*

95

6  
4

5  
3

## SONATA XI

*Adagio*

Violino

Viola I

Viola II

Violone  
e  
Basso  
continuo

Basso continuo

5 10 15

# 6 6 5 6 5 5 b6 6 b5

6 b6 6 b5 4 3 # 6 6 5 6 5 5 b6 6 b5

b5 3 5 6 5 # 6 6 5 6 5 b 5 6 5 # 5 6 6 b

2

A musical score page featuring four staves of music. The top staff uses a treble clef and has a key signature of one flat. The second staff uses a treble clef and has a key signature of one flat. The third staff uses a bass clef and has a key signature of one flat. The bottom staff uses a bass clef and has a key signature of one flat. The music includes various dynamics such as forte, piano, and accents, along with slurs and grace notes. Measure numbers 6 through 13 are indicated below the staff lines.

Musical score for orchestra and piano, page 25, measures 25-26. The score consists of five staves. The top staff is for the piano (treble clef, B-flat key signature). The second staff is for the first violin (treble clef, B-flat key signature). The third staff is for the second violin (treble clef, B-flat key signature). The fourth staff is for the cello (bass clef, B-flat key signature). The bottom staff is for the double bass (bass clef, B-flat key signature). Measure 25 begins with a forte dynamic in the piano and violins. Measure 26 continues with eighth-note patterns in the violins and sustained notes in the cellos and basses.

Musical score for orchestra, page 10, measures 30-35. The score consists of four staves: Violin 1, Violin 2, Cello/Bass, and Double Bass. The key signature is one flat (B-flat). Measure 30 starts with a dynamic *p*. Measures 31-32 show eighth-note patterns in the upper voices. Measure 33 begins with a dynamic *f*. Measures 34-35 continue the rhythmic patterns established earlier.

35

40

45

Musical score for orchestra and piano, page 10, measures 50-65.

The score consists of six staves:

- Measures 50-55:** The first two staves show melodic lines in G minor. The third staff shows harmonic patterns. Measure 55 ends with a forte dynamic.
- Measures 56-60:** The first two staves continue melodic lines. The third staff shows harmonic patterns.
- Measures 61-65:** The first two staves continue melodic lines. The third staff shows harmonic patterns.
- Measure 66 (Adagio):** The tempo changes to Adagio. The first two staves show melodic lines. The third staff shows harmonic patterns.

Key signatures and time signatures change frequently throughout the measures, indicated by small numbers below the staff lines.

70

75

#6 b b7 6 5                    6 6 b6 6                    b # # b 6                    # 6 # 6 # 6

3

80

t

# # 6 6                    4 # 6                    5 6 6                    b6 6 5                    b5 b # 5 6 6                    #6 4 # 2

b5

#4 2

*Allegro*

12/8

Violone

6 6 6 6

85

Musical score page 85. The score consists of four staves. The top two staves are in treble clef, the third is in bass clef, and the fourth is also in bass clef. The key signature is one flat. Measure 1 starts with eighth-note patterns in the top two staves. Measure 2 continues with eighth-note patterns. Measure 3 begins with a bass note followed by eighth-note patterns. Measure 4 ends with a bass note followed by eighth-note patterns. Measure 5 ends with a bass note followed by eighth-note patterns.

90

Musical score page 90. The score consists of four staves. The top two staves are in treble clef, the third is in bass clef, and the fourth is also in bass clef. The key signature changes to no sharps or flats. Measure 1 starts with eighth-note patterns in the top two staves. Measure 2 continues with eighth-note patterns. Measure 3 begins with a bass note followed by eighth-note patterns. Measure 4 ends with a bass note followed by eighth-note patterns. Measure 5 ends with a bass note followed by eighth-note patterns. The bassoon part is labeled "Violone".

Musical score page 90 continuation. The score consists of four staves. The top two staves are in treble clef, the third is in bass clef, and the fourth is also in bass clef. The key signature changes back to one flat. Measure 1 starts with eighth-note patterns in the top two staves. Measure 2 continues with eighth-note patterns. Measure 3 begins with a bass note followed by eighth-note patterns. Measure 4 ends with a bass note followed by eighth-note patterns. Measure 5 ends with a bass note followed by eighth-note patterns.

b5

95

Violone

b 6 5 6 6 # 6 6 6 4 # #3

*Adagio*

100

Violone

b b3 #3 b # 6 6 5 6 # b 7 6 5 4 #

## SONATA XII

*Allegro*

Violino

Viola I

Viola II

Violone  
e  
Basso  
continuo

5      6

5      6      6      6      b5      #6      6      b5

6      6      6      6      5      6      6      #

10.

5 6 5      b 7 6 5      3

15

6 6 # 6 5 6 6 6 #

20

# 5 5 6 7 # 6 5 # 6 6 6 6 #

Musical score page 25, featuring four staves of music for two treble clef instruments and one bass clef instrument. The key signature is A major (two sharps). The score includes dynamic markings such as  $f$ ,  $p$ , and  $\text{ff}$ . The bass clef staff uses a brace to group it with the first treble clef staff. Measure numbers 6, 7, and 8 are indicated below the bass clef staff.

A musical score page featuring four staves of music for two pianos. The top two staves are in common time and G major, while the bottom two staves are in common time and B major. The music consists of various note patterns, rests, and dynamic markings like accents and slurs. Measure numbers 30 and 31 are indicated above the staves.

31      5      6      7      8      5      4

35      6      5      7      6      5      4

(*Più Presto*)

40      41      42      43      44      45

6      5      6      6      6      6      #      #

50

55

60

65

6 7  $\#6$  6 7  $\#6$  4 #

(Adagio) 70

4 # 5 6 5 # 6 b5 6 5 # 6

(Allegro)

b 6 5 6 5 # 5 #6 6 6 5 #6

75

*Adagio*

80

85

Musical score page 93, measures 1-4. The score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is A major (no sharps or flats). Measure 1 starts with a eighth note followed by a sixteenth-note pair. Measure 2 continues with eighth notes and sixteenth-note pairs. Measure 3 begins with a eighth note followed by a sixteenth-note pair. Measure 4 concludes with a eighth note followed by a sixteenth-note pair. Measure 5 starts with a eighth note followed by a sixteenth-note pair.

*Più Adagio*

Musical score page 93, measures 5-8. The score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature changes to G major (one sharp). Measure 5 starts with a eighth note followed by a sixteenth-note pair. Measure 6 continues with eighth notes and sixteenth-note pairs. Measure 7 begins with a eighth note followed by a sixteenth-note pair. Measure 8 concludes with a eighth note followed by a sixteenth-note pair. Measure 9 starts with a eighth note followed by a sixteenth-note pair.

95

Musical score page 95, measures 1-4. The score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature changes to F# major (one sharp). Measure 1 starts with a eighth note followed by a sixteenth-note pair. Measure 2 continues with eighth notes and sixteenth-note pairs. Measure 3 begins with a eighth note followed by a sixteenth-note pair. Measure 4 concludes with a eighth note followed by a sixteenth-note pair. Measure 5 starts with a eighth note followed by a sixteenth-note pair.

*Allegro*

100

Measure 100: Eighth-note patterns in C time.

Measure 101: Rest followed by eighth-note patterns in C time.

Measure 102: Eighth-note patterns in C time.

Measure 103: Transition with chords and rests in both C and G time signatures.

Measure 104: Final eighth-note patterns in C time.

105

Measure 105: Eighth-note patterns in C time.

Measure 106: Eighth-note patterns in C time.

Measure 107: Eighth-note patterns in C time.

Measure 108: Rest followed by eighth-note patterns in C time.

Measure 109: Final eighth-note patterns in C time.

110

Measure 110: Eighth-note patterns in C time.

Measure 111: Eighth-note patterns in C time.

Measure 112: Eighth-note patterns in C time.

Measure 113: Rest followed by eighth-note patterns in C time.

Measure 114: Final eighth-note patterns in F# major (one sharp).

115

6                    6                    5        6                    # 6        6        6        6        #3        6        6        # 6

120

6                    b        6                    5        6        #6        5        6        #6        #        4        #        #        6

125

6        6        6        # 6        6        # 6        6        6        5        b        #3        5        4        #        5        b        # 6        5

A musical score for orchestra and piano. The top two staves show the upper voices of the orchestra (strings and woodwinds) in G major (two sharps). The bottom two staves show the lower voices (bassoon and cello) in F major (one sharp). The piano part is on the far left. Measures 5-6 show a melodic line in the upper voices. Measures 7-8 show a continuation of this line. Measures 9-10 show a harmonic transition. Measures 11-12 show a final melodic statement.

A musical score for piano, page 130. The score consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. The key signature is A major (three sharps). The tempo is indicated as 't'. The score includes dynamic markings such as 'p' (piano) and 'f' (forte). The music features various note values including eighth and sixteenth notes, and rests. The score is divided into measures by vertical bar lines.

Musical score for orchestra and piano, page 135. The score consists of four staves. The top two staves are for the orchestra, featuring woodwind and brass instruments. The bottom two staves are for the piano, with the right hand playing the treble clef line and the left hand playing the bass clef line. The music is in common time, with a key signature of one sharp. Measure numbers 6, 6, 6, #8, 6, #6, 6, 6, 4, 5, 6, 6 are indicated below the piano staff.

# REVISIONSBERICHT

Vorliegender Neudruck wurde nach einer Photokopie der in Typendruck mit elliptischen Notenköpfen hergestellten sechs Stimmbücher im Hochformat der Originalausgabe gestaltet, deren einziges Exemplar sich im Besitz der Zürcher Zentralbibliothek (AGM XIII 112 & a-e) befindet<sup>1</sup>. Ihre Datierung mit 1683 ergibt sich aus den Katalog-Anzeigen der Leipziger und Frankfurter Frühjahrsmessen dieses Jahres, in denen sich auch der im Titel fehlende Hinweis auf die neue Notenform findet<sup>2</sup>: „Fidicinium Sacroprofanum, tam Choro quam Foro, 4. & 5. Fidibus concinnatum & concini aptum. fol. mit den neu inventierten Noten gedruckt. Nürnb. Wolfg. Moritz Endter“. Das unserer Ausgabe beigegebene Porträt Bibers — ein Nachdruck aus den „Sonatae, Violino solo“ von 1681<sup>3</sup> — und die lateinische Widmungsvorrede an Fürsterzbischof Maximilian Gandolph von Kuenburg (1622-1687)<sup>4</sup> befinden sich nur im Stimmbuch der ersten Violine. Die Stimmbücher sind folgendermaßen bezeichnet: Violino primo, Violino secundo, Viola prima, Viola secunda, Violone und Basso continuo. Sie haben moderne Schlüsseldisposition mit Ausnahme der im Sopranschlüssel notierten Viola prima. Die Seitenzählung jedes Stimmbuches erfolgt zweifach: 1. durch eine jede Seite berücksichtigende durchlaufende Reihe in arabischen Ziffern in der rechten oberen Seitencke, die jedoch nur den Notenteil berücksichtigt, und 2. nach dem in unserem Neudruck der „Mensa sonora“ (1680) beschriebenen<sup>5</sup> Prinzip des Buchstabenwurmes, allerdings in folgenden Punkten von dem älteren Verfahren des Salzburger Druckers abweichend: a) wird vom Titelblatt aus und nicht erst vom Notenteil an gezählt; b) werden nur zwei Buchstaben verwendet und zwar im Hinblick auf die verschiedene Besetzung, nämlich a 5 der Sonaten 1-6 und a 4 (Violine I, Viola I u. II, Violone und Basso continuo) der Sonaten 7-12: am Beginn jeder Gruppe steht der Buchstabe A bzw. B am unteren Seitenrand und wird nachfolgend mit den Ziffern 2-5 auf der recto-Seite einer 5 Blatt-Lage vergesellschaftet, während die verso-Seite unbezeichnet bleibt; es folgen dann in der ersten Gruppe 12 (Violine I u. II) bzw. 6 Seiten (Viola I u. II, Violone u. Basso continuo) ohne Bezeichnung resp. 7 (Violine I) bzw. 4 (Viola I u. II) bzw. 5 (Violone u. Basso continuo) Seiten ohne Bezeichnung in der zweiten Gruppe; c) werden die einzelnen Stimmbücher folgendermaßen unterscheidlich gekennzeichnet: steigende Anzahl der Buchstaben in den Streicherstimmen, also A – Violine I, Aa – Violine II, Aaa – Viola I, Aaaa – Viola II, bzw. Violone durch a und Basso continuo durch (A) und entsprechend in der B-Gruppe. Am Ende jeder Stimme befindet sich ein Index und im Basso continuo noch eine Errataliste mit 12 Verbesserungen. Über dem Worte „Index“ ist in jeder Stimme eine durch neunmalige Wiederholung eines kleinen Ornamentstückes geschaffene Zierleiste postiert. Am Ende jeder Sonate ist ein Ornament gleicher Größenordnung, das aus zwei Hälften besteht, willkürlich ganz oder nur halb postiert. Dieses Ornament ist identisch mit dem Mittelteil der über die Widmungsvorrede postierten Zierleiste. Die Initialen dieser Vorrede erinnert an die von J. H. Schmelzers gleichfalls bei Endter, Nürnberg 1664 erschienenen „Sonatae unarum fidium“<sup>6</sup>. Wie dort steht das pastorale Motiv (Schnitterin in sommerlicher Landschaft mit Stadt im Hintergrund) in keiner Beziehung zum Inhalt des Werkes. Wohl aber teilweise die sehr pomposen Medaillons nach dem Finis-Vermerk jeder Stimme: Im Basso continuo wurde hierbei eines aus der „Mensa sonora“ übernommen<sup>7</sup>, das der zweiten Violine ist diesem recht ähnlich (Abb. 1), während erste Viola den Posaunenengel des jüngsten Gerichtes mit der Devise „MORTVA LOQVOR“ (Abb. 2), zweite Viola eine gründelnde und eine flügelschlagende Gans mit der Devise „MERSA RESVRGO“ sowie Druckereigeräten (Abb. 3) und Violone ein Palmen-Motiv (Abb. 4) erhielten. In der ersten Violine war nur für ein bescheidenes Medaillon Platz.

<sup>1</sup> E. Schenk. Die österreichische Musik - Überlieferung der Zürcher Zentralbibliothek in: Die österreichische Nationalbibliothek. Festschrift für Josef Bick (Wien 1948) S. 577 – G. Walter, Katalog der gedruckten und handschriftlichen Musikalien des 17. bis 19. Jahrhunderts im Besitze der Allgemeinen Musikgesellschaft Zürich (Zürich 1960) S. 19.

<sup>2</sup> A. Göhler, Verzeichnis der in den Frankfurter und Leipziger Meßkatalogen der Jahre 1564 bis 1759 angezeigten Musikalien, T. 2 (Leipzig 1902) S. 6

<sup>3</sup> Siehe DTÖ Bd. 11 (Wien 1898).

<sup>4</sup> Sein Bild siehe DTÖ Bd. 96 (Graz-Wien 1960).

<sup>5</sup> Ebenda S. 51.

<sup>6</sup> Vgl. meinen Revisionsbericht zu DTÖ Bd. 93 (Wien 1958) S. 101.

<sup>7</sup> Vgl. DTÖ Bd. 96, S. 51, Abb. 3.



Abb. 1



Abb. 2

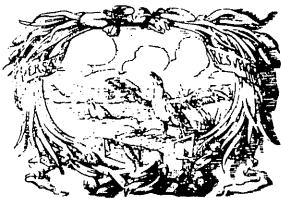


Abb. 3

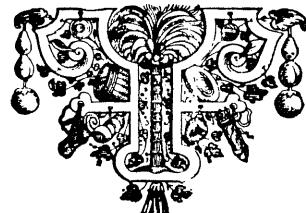


Abb. 4

Die Ornamentfreudigkeit hat sich sogar im Notenbild, nämlich in der Form der Satzdistinktionen ausgewirkt. Diese erscheinen häufig als Doppelstrich mit vier Punkten zu beiden Seiten oder nur auf einer derselben. Die willkürliche und in den einzelnen Stimmen voneinander abweichende Anwendung dieser drei Möglichkeiten schließt ebenso eine Interpretation als Reprisenenzeichen aus wie der noch Canzonengebundene Entwicklungsstand der Biberschen Sonata da chiesa. Sie wurden demnach durch Doppelstriche bzw. Schluß-Doppelstriche am Ende jedes Stückes ersetzt. Natürlich blieb sonst die Eigenart des Originaldruckes in dieser Hinsicht (einfacher bzw. fehlender Taktstrich vor Beginn eines neuen Satzes) unangetastet. Über dem ornamental verbrämt Doppelstrich steht im Originaldruck am Ende jedes Stückes überdies eine Fermate. Diese Fermaten wurden ebenso wie die wenigen sonst vorkommenden beibehalten, jedoch über das letzte Signum (Note oder Pause) vor dem Doppelstrich gesetzt. Tempovorschreibungen, deren Ergänzung sich entweder in Analogie zu Parallelstellen bzw. aus verändertem Satzcharakter bzw. Tempowechsel als notwendig erwiesen, sind, wie alle sonstigen Ergänzungen des Herausgebers, in Klammern gesetzt. Ansonsten wurde lediglich Normalisierung der Schlüssel- und Taktvorschriften, der Akzidentiensetzung, des einzigen Ornamentzeichens (Triller mit Punkt) und der spärlichen Dynamikvorschriften vorgenommen. Transponiert wurde somit die erste Violastimme in den Violinschlüssel; von den vier in der Basso continuo-Stimme vorkommenden Schlüsseln (Sopran-, Alt-, Baß- und Violinschlüssel) sind im folgenden Detailbericht nur die beiden erstgenannten berücksichtigt. Rhythmisiche Abweichungen des Violone vom Basso continuo-Part sind durch den Vermerk „Violone“ und unterschiedliche Gaudierung gekennzeichnet. Auch dieser Originaldruck Bibers ist nahezu fehlerfrei.

## SONATA I

S. 3, T. 1, in allen Stimmen Taktvorschrift  $\frac{3}{2}$ . – S. 3, T. 2, Violine I, Viola I und Basso continuo: einfacher Taktstrich. – S. 5, T. 34, Violone: Taktvorschrift 3, in vorhergehender Zeile als Custos  $\frac{3}{2}$ . – S. 7, T. 61, Viola II: drittes Viertel fehlt Achtelbalken. – S. 8, T. 73, in allen Stimmen Taktvorschrift 3. – S. 9, T. 85, Basso continuo: Altschl.

## SONATA II

S. 12, T. 27, Basso continuo: Tenorschl. – S. 13, T. 35, Basso continuo: Altschl. – S. 13, T. 40, in allen Stimmen Taktvorschrift 3. – S. 14, T. 51, Violine I: f fehlt. S. 14, T. 46, Basso continuo: Tenorschl. – S. 15, T. 55, Basso continuo: Tenorschl. – S. 16, T. 73, Basso continuo: Tenorschl.

## SONATA III

S. 20, T. 22, Basso continuo: Tenorschl. – S. 21, T. 34, Basso continuo: falsche Bezifferung 6 b . – S. 21, T. 40, in allen Stimmen außer Violone Taktvorschrift  $\frac{12}{8}$ ; das in der Violone-Stimme fehlende ♫ ist Druckfehler. – S. 21, T. 42, Basso continuo: Altschl. – S. 24, T. 67, Basso continuo: Altschl.

## S O N A T A I V

S. 26, T. 12, Violone: drittes Viertel fehlt Vorzeichen. – S. 29, T. 64, Basso continuo: Altschl. – S. 30, T. 69, Basso continuo: Altschl.

## S O N A T A V

S. 33, T. 1, Basso continuo: Altschl. – S. 33, T. 9, Basso continuo: Altschl. – S. 34, T. 15, Basso continuo: Tenorschl. – S. 34, T. 18, Basso continuo: Altschl. – S. 34, T. 19, Basso continuo: Sopranschl. – S. 34, T. 21, Basso continuo: Tenorschl. – S. 36, T. 53, Basso continuo: Tenorschl. – S. 37, T. 62, Basso continuo: Tenorschl. – S. 37, T. 72, Basso continuo: Altschl. – S. 38, T. 83, Basso continuo: drittes Viertel falsche Bezifferung  $\frac{6}{4}$ . – S. 39, T. 95, Basso continuo: Altschl. – S. 40, T. 99, Basso continuo: Altschl. – S. 40, T. 101, Basso continuo: Tenorschl.

## S O N A T A VI

S. 42, T. 11, in allen Stimmen Taktvorschrift 3. – S. 43, T. 26, Basso continuo: Tenorschl. – S. 43, T. 28, Basso continuo: Tenorschl. – S. 43, T. 30, Basso continuo: Altschl. – S. 44, T. 33, Basso continuo: Tenorschl. – S. 44, T. 35, Basso continuo: Tenorschl. – S. 45, T. 40, in allen Stimmen Taktvorschrift 3. – S. 45, T. 48, Basso continuo: Tenorschl. – S. 47, T. 64, Basso continuo: viertes Viertel falsche Bezifferung  $\frac{6}{4}$ . – S. 48, T. 77, in allen Stimmen Taktvorschrift 3. – S. 48, T. 86, Basso continuo: Altschl. – S. 48, T. 89, Basso continuo: Altschl. – S. 49, T. 100, Viola I: p fehlt, falsch auf T. 101, sechstes Achtel postiert.

## S O N A T A VII

S. 51, T. 11, in allen Stimmen Taktvorschrift 3. – S. 53, T. 53, in allen Stimmen Taktvorschrift 3. – S. 54, T. 50, Basso continuo: Sopranschl. – S. 54, T. 52, Basso continuo: Altschl. – S. 56, T. 56, Basso continuo: Altschl.

## S O N A T A VIII

S. 56, T. 1, in allen Stimmen Tempovorschrift  $\frac{4}{3}$ . – S. 56, T. 4, Basso continuo: Altschl. – S. 59, T. 46, Basso continuo: Altschl. – S. 60, T. 51, Violine I: zwölftes Sechzehntel falsch b''. – S. 60, T. 54, Basso continuo: Altschl.

## S O N A T A IX

S. 67, T. 82, in allen Stimmen Taktvorschrift 3. – S. 68, T. 98, Basso continuo: Sopranschl. – S. 69, T. 114, Basso continuo: Altschl. – S. 69, T. 120, Basso continuo: Altschl.

## S O N A T A X

S. 71, T. 1, in allen Stimmen Taktvorschrift c  $\frac{3}{2}$ . – S. 74, T. 50, Basso continuo: erstes Viertel ohne Bezifferung. – S. 75, T. 69, Basso continuo: Altschl. – S. 76, T. 78, Basso continuo: Altschl. – S. 76, T. 84, Basso continuo: Altschl.; Violone: drittes Viertel nicht punktiert und nachfolgend Viertelpause.

## S O N A T A XI

S. 79, T. 2, Violone: Fermate fehlt. – S. 80, T. 21, in allen Stimmen Taktvorschrift 3. – S. 83, T. 71, Basso continuo: Sopranschl. – S. 83, T. 75, Basso continuo: Altschl. – S. 84, T. 93, Viola II: elftes Achtel falsch c''. – S. 85, T. 98, in allen Stimmen Taktvorschift  $\frac{8}{12}$ . – S. 85, T. 102, Violone: Fermate fehlt.

## S O N A T A XII

S. 86, T. 7, Basso continuo: Altschl. – S. 87, T. 12, Basso continuo: Sopranschl. – S. 88, T. 24, Basso continuo: Altschl. – S. 88, T. 29, Basso continuo: Altschl. – S. 89, T. 38, in allen Stimmen Tempovorschrift 3. – S. 92, T. 79, Basso continuo: Altschl. – S. 96, T. 127, Basso continuo: Altschl.