DENKMÄLER DER TONKUNST IN ÖSTERREICH

HEINRICH IGNAZ FRANZ BIBER

1644–1704

SONATAE TAM ARIS QUAM AULIS SERVIENTES

(1676)

VERÖFFENTLICHT
VON

ERICH SCHENK

1963

AKADEMISCHE DRUCK- u. VERLAGSANSTALT
GRAZ / WIEN

PUBLIKATIONEN DER GESELLSCHAFT

ZUR HERAUSGABE DER

DENKMÄLER DER TONKUNST IN ÖSTERREICH

UNTER LEITUNG
VON
ERICH SCHENK

Band 106/107

HEINRICH IGNAZ FRANZ BIBER

SONATAE TAM ARIS QUAM AULIS SERVIENTES
(1676)

1963

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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) zu wesentlich ermäßigtem 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 1963
Akademische Druck- u. Verlagsanstalt
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Printed in Austria
Druck des Notenteiles: Akademische Druck- u. Verlagsanstalt, Graz
Druck des Textteiles: Druckerei Floridus, Wien XXI
Stich: Emmerich Fleissner, Wien II
208.63/106/107

VORBEMERKUNG

Die vor fünfundsechzig Jahren im Rahmen der „Denkmäler der Tonkunst in Österreich" begonnene Gesamt-Ausgabe jener Instrumentalwerke Heinrich Ignaz Franz Bibers, die noch zu Lebzeiten des Komponisten in Druck erschienen bzw. offenbar von ihm zum Druck vorbereitet waren, wird mit diesem Bande zum Abschluß gebracht. Sie umfaßt sechs Bände und zwar: zwei mit Solosonaten (Bd. 11/1898 und Bd. 25/1905) und je einen mit Triosonaten (Bd. 92/1956), Suiten zu vier Stimmen (Bd. 96/1960), Sonaten zu fünf Stimmen (Bd. 97/1960) sowie vielstimmigen Sonaten (Bd. 106-107/1963). Ein Auswahlband mit Werken handschriftlicher Überlieferung ist vorgesehen.

Dem Revisionsbericht kann man entnehmen, wie bedenklich die Quellenlage sich in dem Halbjahrhundert zwischen Beginn und Abschluß dieser Biber-Gesamt-Ausgabe verschlechtert hat. Konnten schon die sechs Concerti grossi aus Georg Muffats „Instrumentalmusik" von 1701 in Bd. 89 der „Denkmäler der Tonkunst in Österreich" 1953 nur mehr an Hand einer Sparte unseres Archivs veröffentlicht werden, so war auch der vorliegende Neudruck von Heinrich Ignaz Franz Bibers instrumentaler Erstveröffentlichung aus dem Jahre 1676 nur noch auf Grund einer solchen Sekundärquelle zu verwirklichen. Diese Erfahrungen sollten zu forcierter Förderung der musikalischen Monumenta-Unternehmungen aneifern.

Dem Unterzeichneten ist es angenehme Pflicht, den an anderer Stelle genannten Subventionsgebern verbindlichst zu danken, sowie dem Zamecký hudební archiv, Kroměříž - Kremsier, das auch für diesen Band die Fragmente der Biberschen „Sonatae" liebenswürdigst zur Verfügung stellte.

ERICH SCHENK

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SONATÆ,

Tam Aris, quam Aulis ſervientes,

DEDICATÆ

CELSISSIMO AC REVERENDISSIMO PRINCIPI

AC DOMINO, DOMINO

MAXIMILIANO GANDOLPHO,

Ex S. R. I.

COMITIBUS DE KHÜENBURG,

ARCHIEPISCOPO SALISBURG.

S. SEDIS APOSTOLICÆ LEGATO NATO,

S. R. I. PRINCIPI,

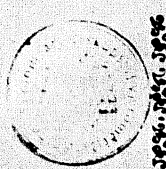
Ac GERMANIÆ PRIMATI, &c.

Domino Domino ſuo Clementiſſimo,

AB AUTHORE

HENRICO J. F. BIBER,

Muſico & Cubiculario ejusdem Celſiſſimi.



PARS SECUNDA.

SALISBURGI,

Ex Typographéo JOANNIS BAPTISTÆ MAYR, Typographi Aulico - Academici.

Anno M. DC. LXXVI.

Heinrich Ignaz Franz Biber, „Sonatae tam aris quam aulis servientes"
Titelblatt

CELSISSIME
AC
REVERENDISSIME
PRINCEPS,
DOMINE DOMINE CLEMENTISSIME.

EIDEM in FIDIBUS facturus, eámq; non cum ſono brevem, ſed durabilem pro viribus probaturus, ſtabili dare prælo præſens Opus Muſicum conſtitui: útque ab inhærenti fortè nigrore tutiùs vindicarem, ad TUOS CELSISSIMI AC REVERENDISSIMI PRINCIPIS PEDES illud deponere non dubitavi: præſertim quòd eam Muſicæ dignitatem noverim, ut vix quidquam meliùs convenire Principi ejúſque Aulæ poſſè, quaſi perſuaſum habeam: Cujus videlicet ſtatus & natura, ſi in re ullâ, certè in Plectro Apollinis non incongruè exhibetur. Quemadmodum enim in hoc, ut grata ſit Inſtrumenti concordia, INTELLIGENTIA præſideat, DIGITI temperent, CHORDÆ verò obtemperent & Majora minoribus conſonent, neceſſè eſt: ita planè, ut recta ſit Aulici Regiminis, imò Reipublicæ Harmonia, ſupremum PRINCIPIS CAPUT providè gubernet, fida CONSILIARIORUM MANUS ſedulò juvet, æquali denique ſono & optatâ concordiâ pareant SUBDITI, unica Aulæ regula, certa patriæ Salus eſt. Id quod abundè tranquilla ſub hoc PATRE PATRIA, felix ſub hoc PRINCIPE AULA, læta, denique totius JUVAVII CONCORDIA ſub hoc CAPITE PLENO CHORO triumphat.

Accipe,

Accipe igitur tenue volumen CELSISSIME AC REVERENDISSIME PRINCEPS, & hoc ſaltem titulo æſtima, quia Clementiæ Tuæ & ſuavis Gubernationis expreſſivum: quo ſcilicet præſente ſubditi quietiſſimè PAUSANT, quem abſentem aviditſſimè SUSPIRANT, ſubcujus gratioſiſſima directione nullus afflictorum CANTUS adeò DURUS, quem Clementiſſima protectio TUA MOLLEM non reddat.

Vive, & Muſicam meam, quâ tot Tibi annos voveo, quot notas exprimo, clementiſſimè ſuſcipe. DEUS Ter Opt. Max. vota mea ſecundet, LÆTÓSQUE TONOS ſine MENSURA accumulet, MALIGNOS verò divinâ Providentiâ ſuâ diſſipet. Ita precor.

REVERENDISSIMÆ CEL-
SITUDINIS TUÆ

Servus humiliſſimus

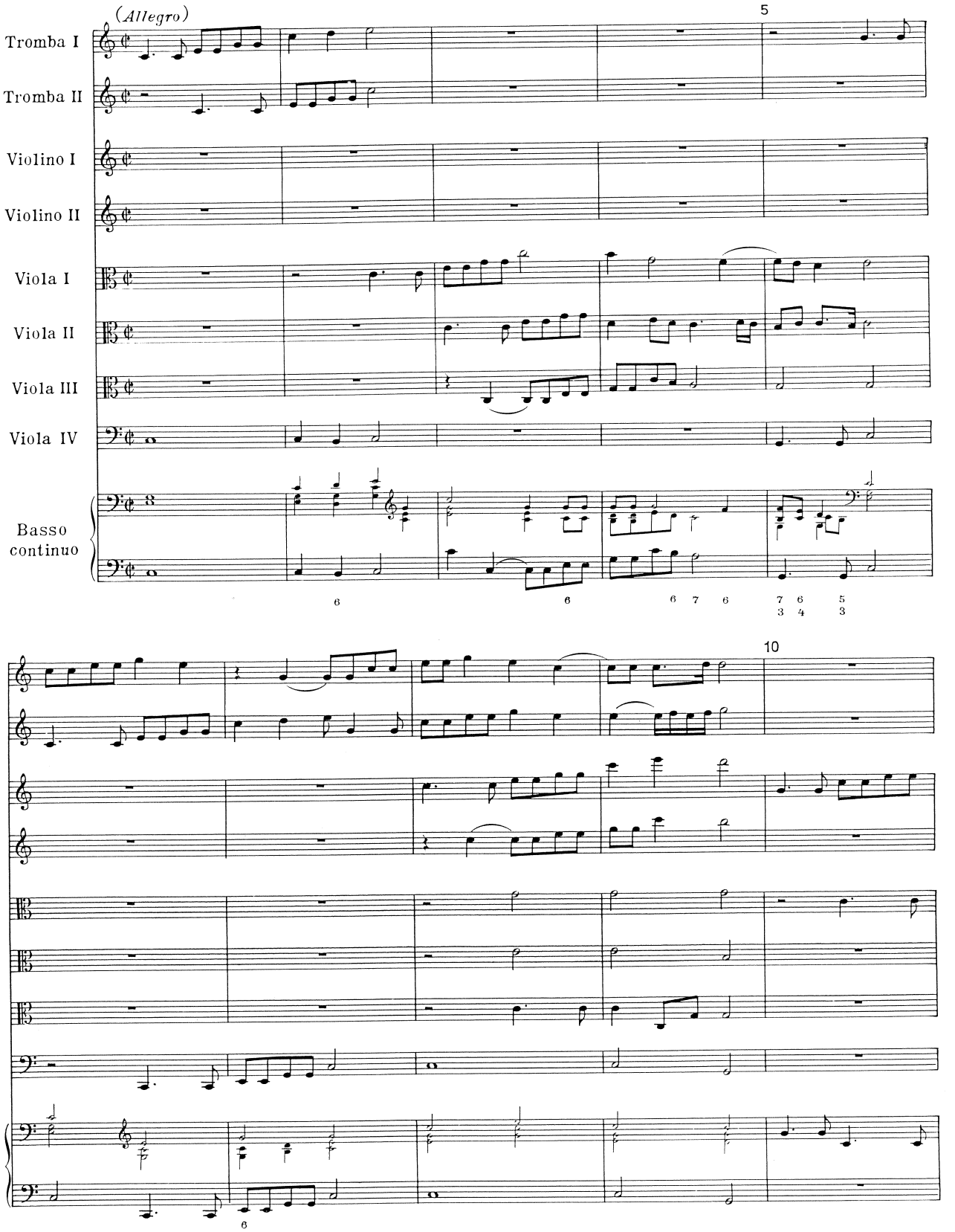
HENRICUS J. F. BIBER.

Dedikation an Fürsterzbischof Maximilian Gandolph von Khuenburg

SONATAE TAM ARIS QUAM AULIS SERVIENTES

SONATA I

A OTTO



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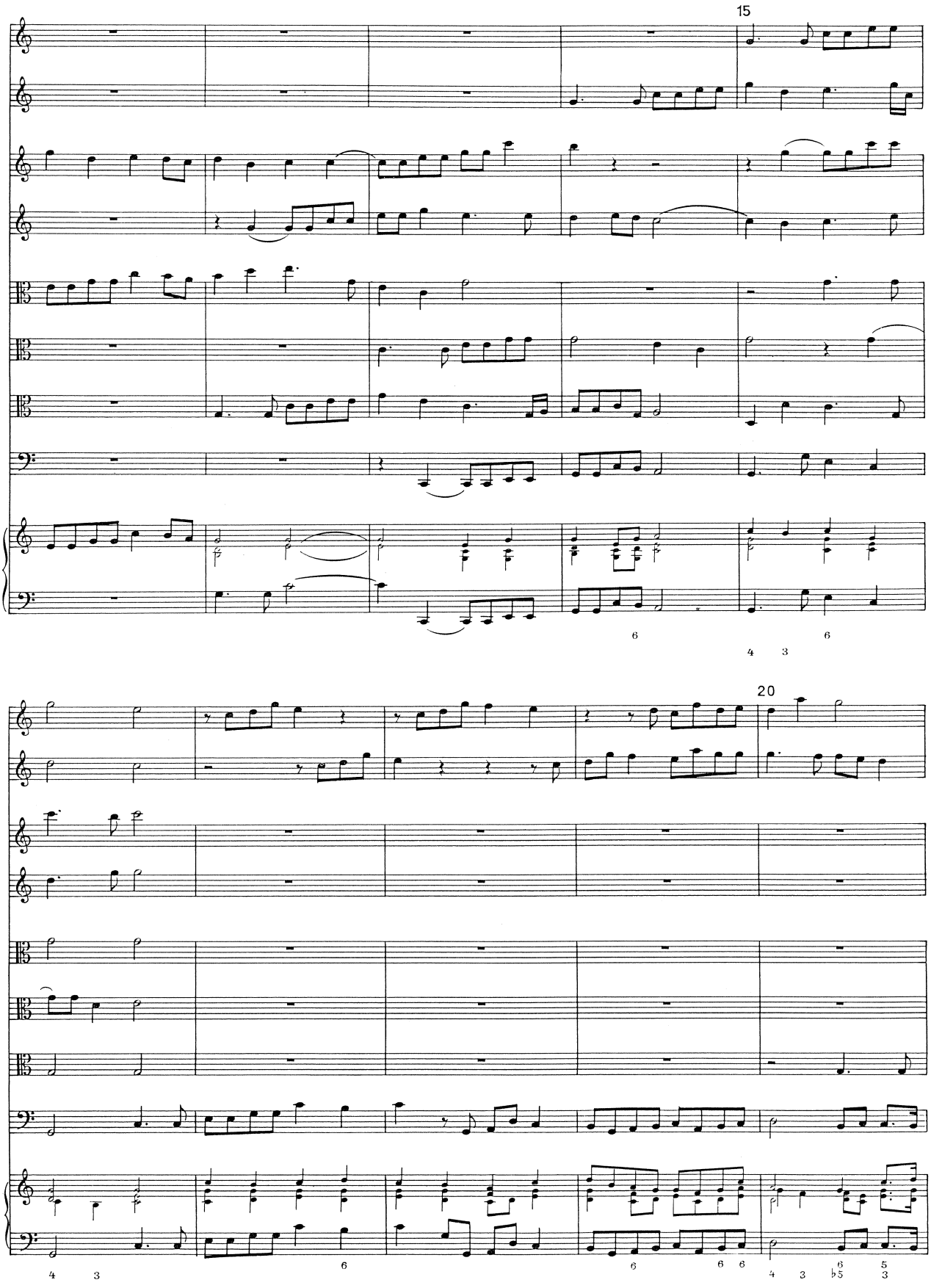
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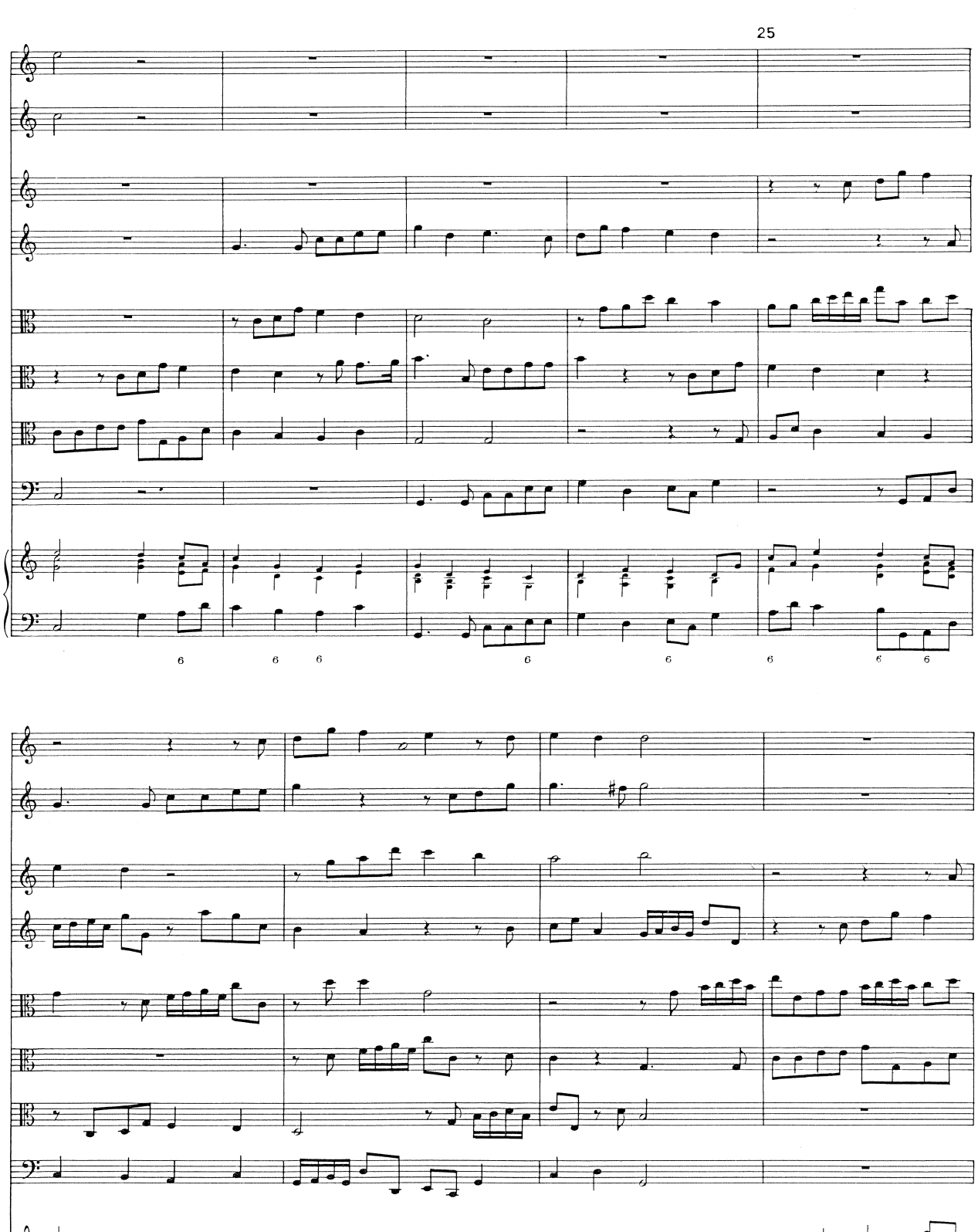
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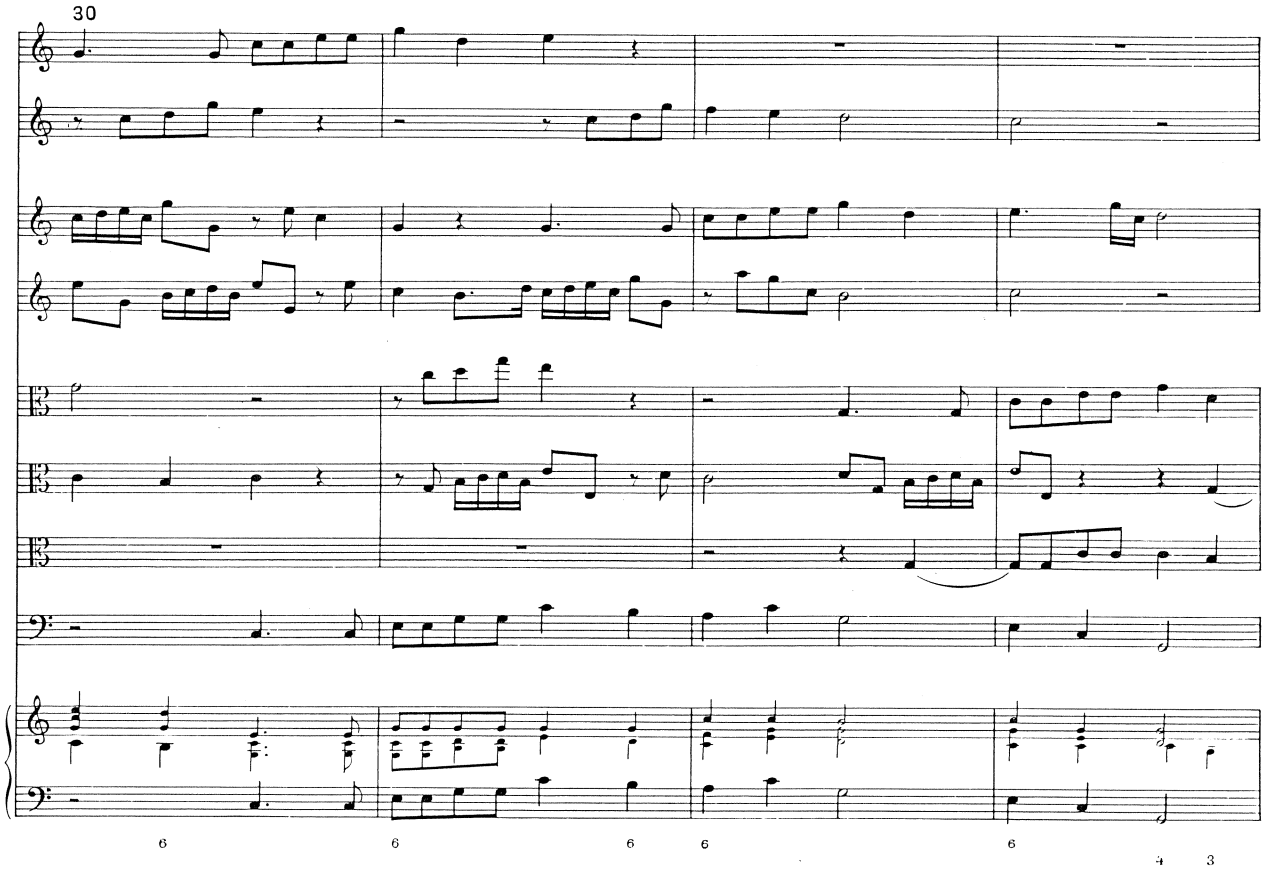
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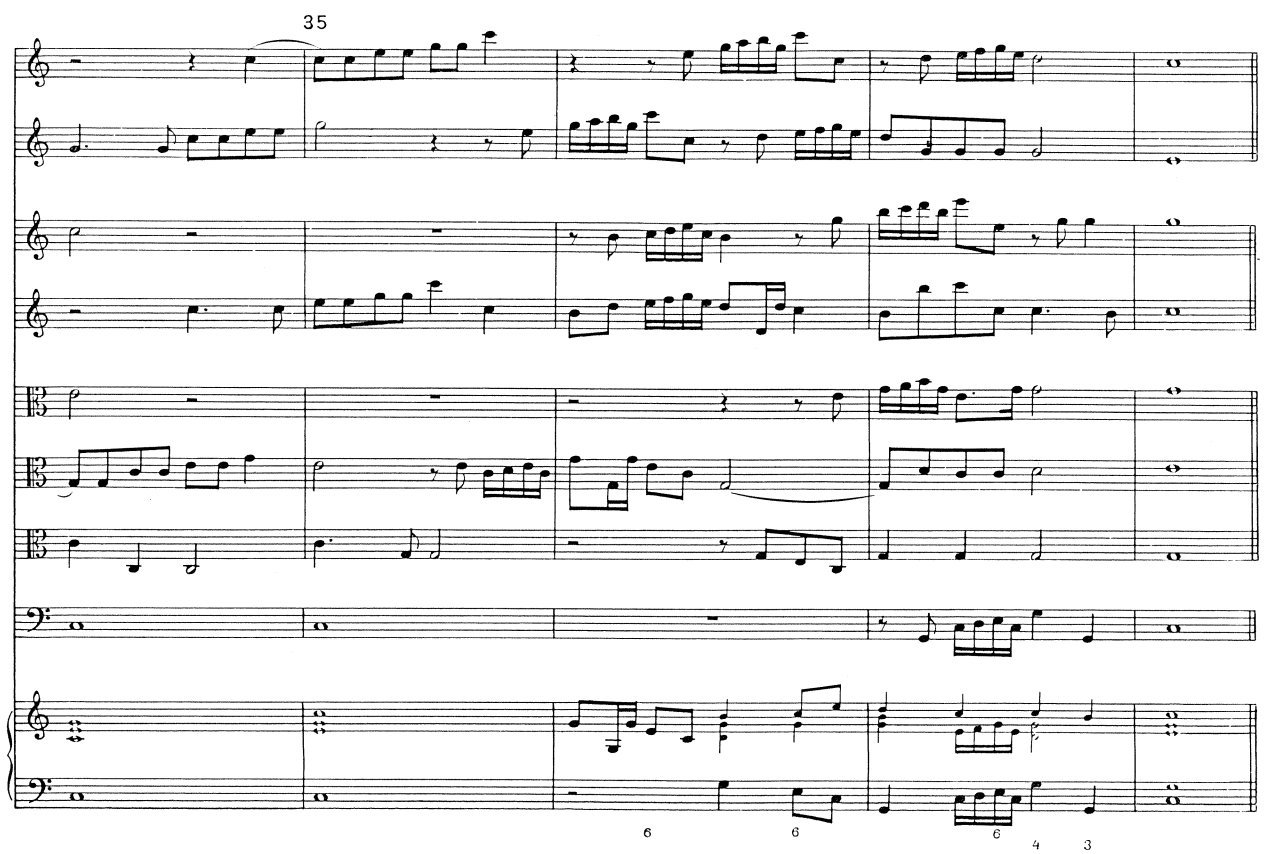
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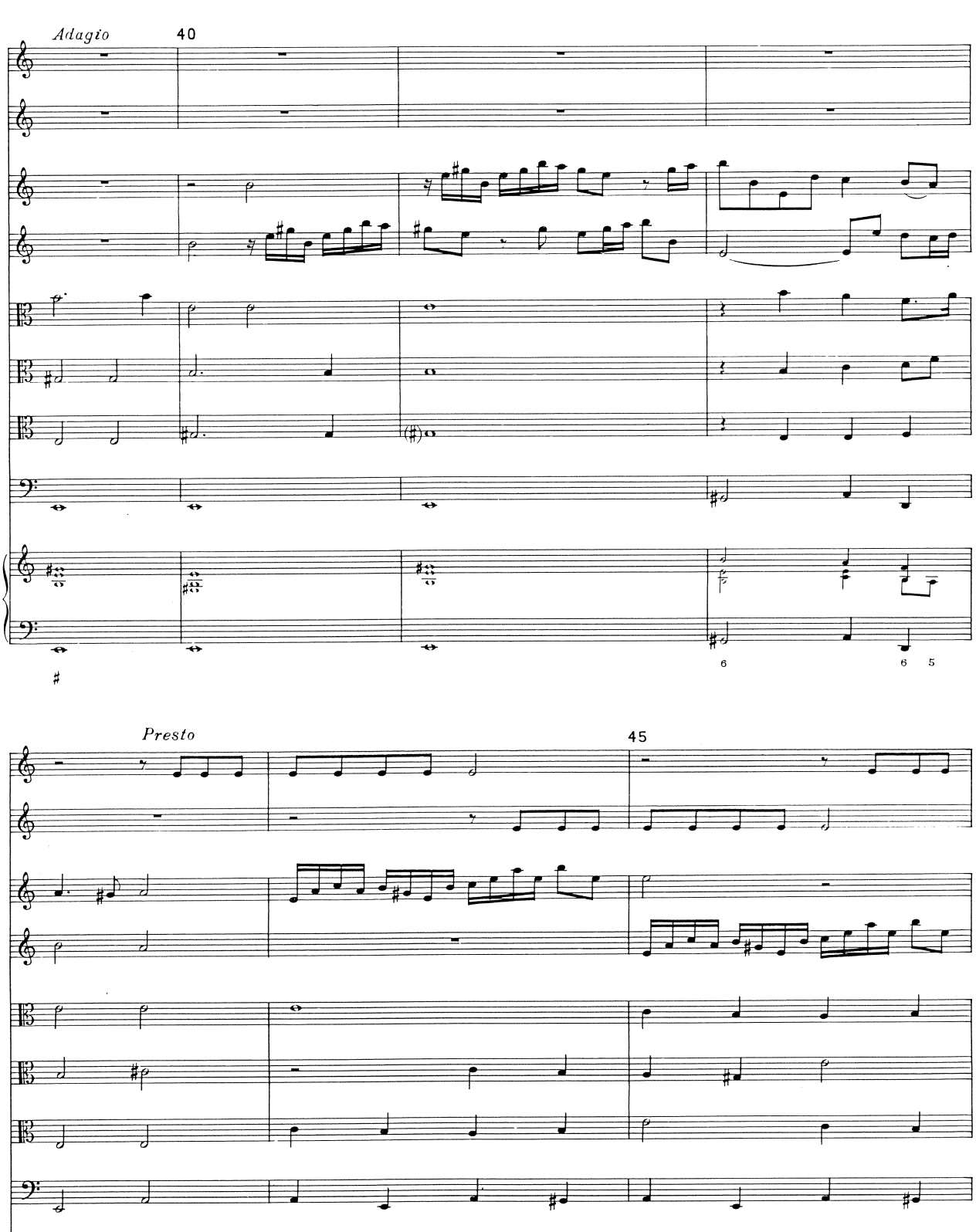
Adagio
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Presto
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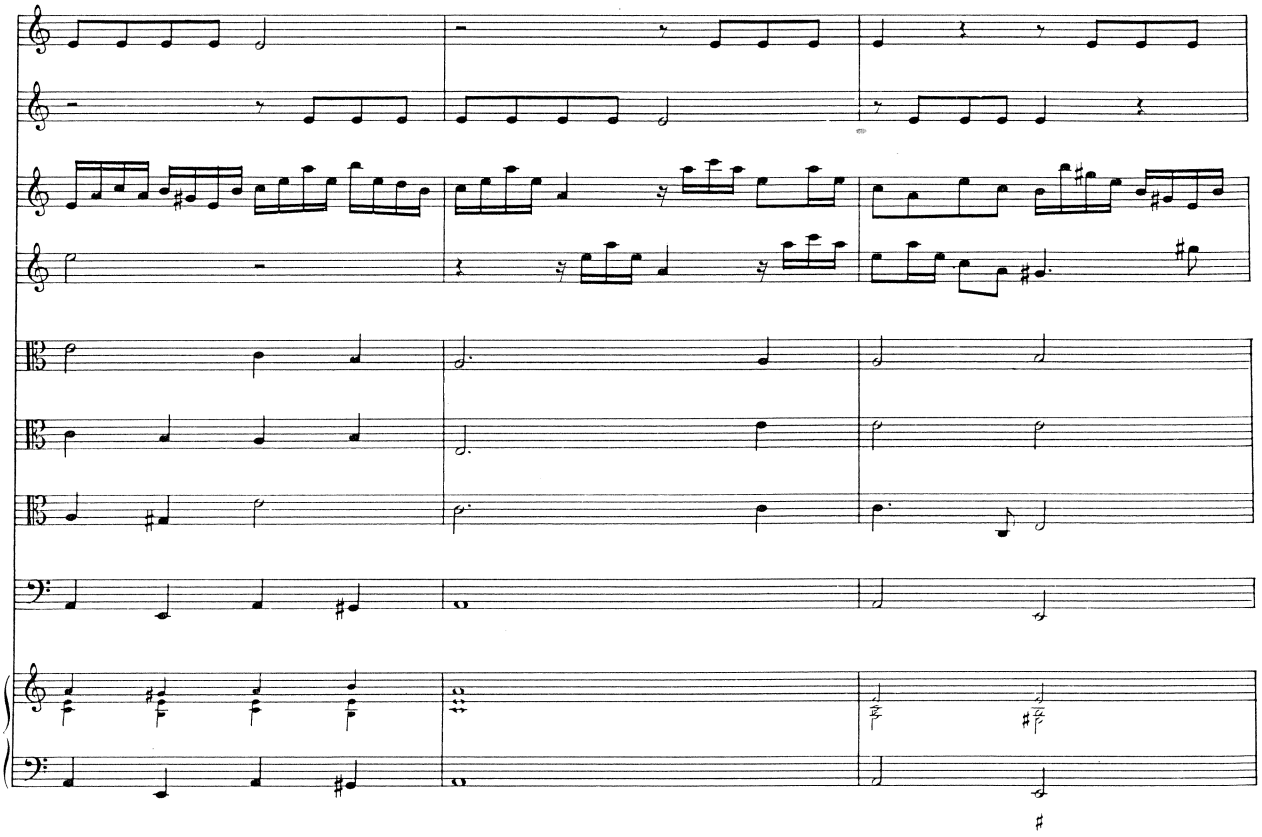

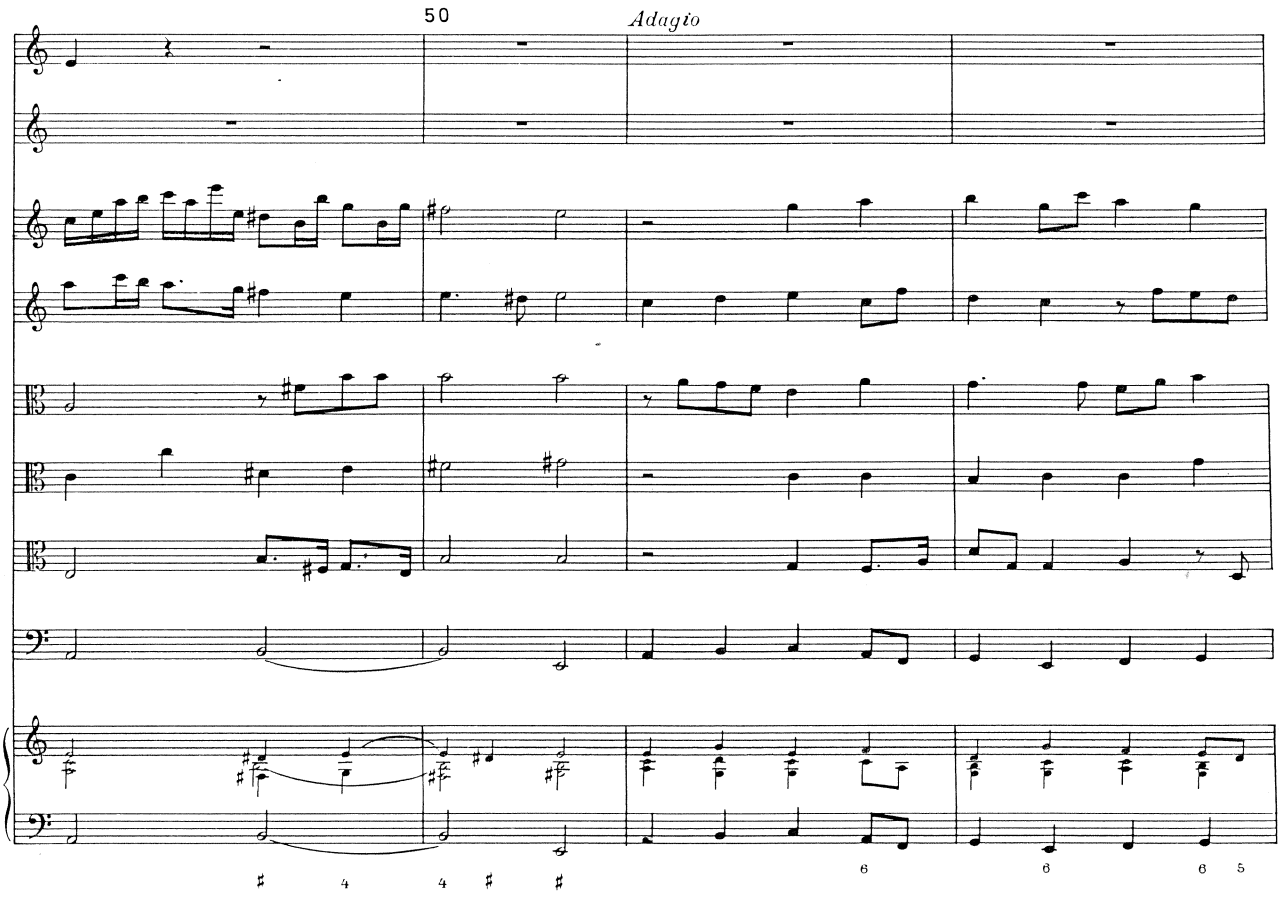
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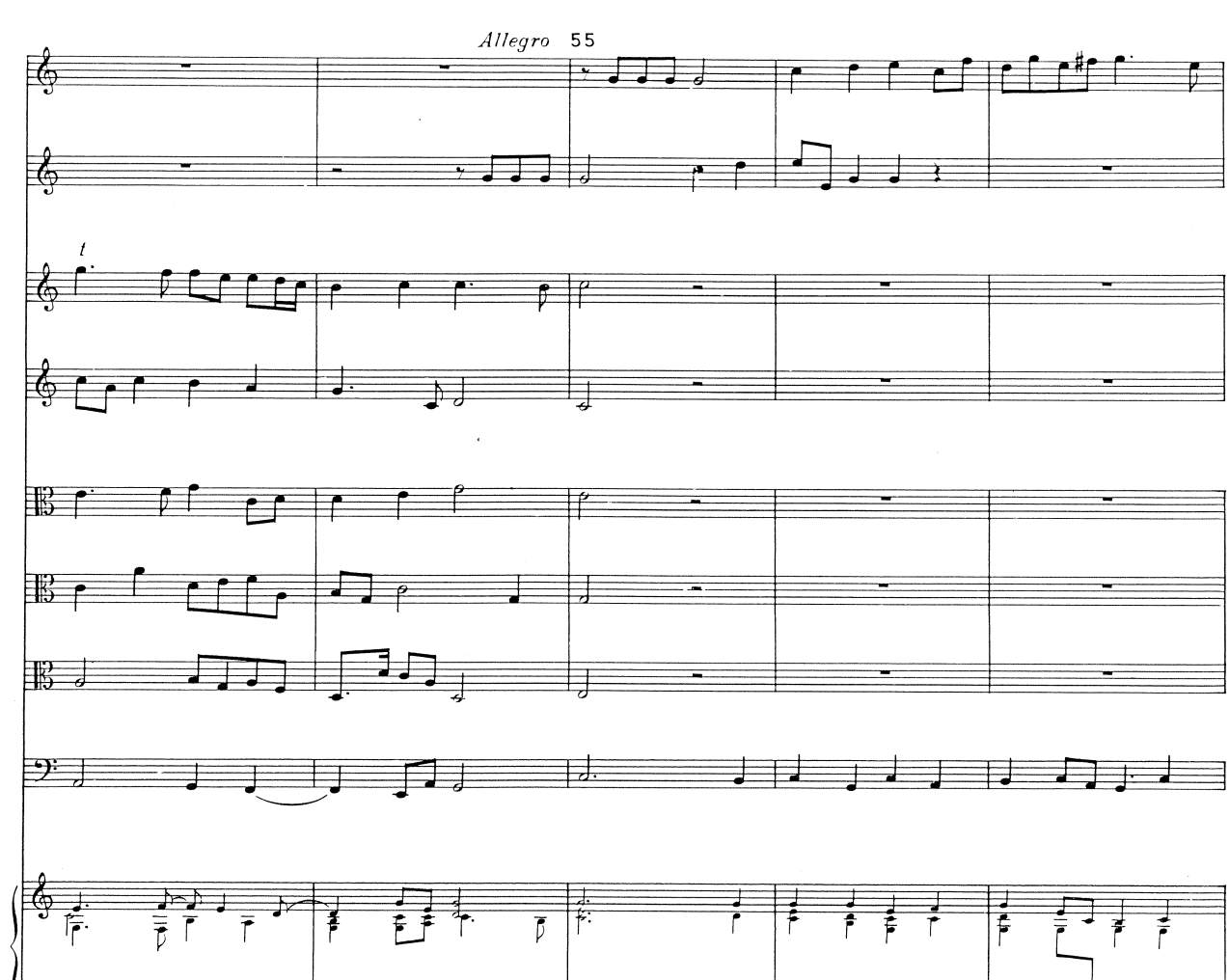
Adagio


Allegro 55
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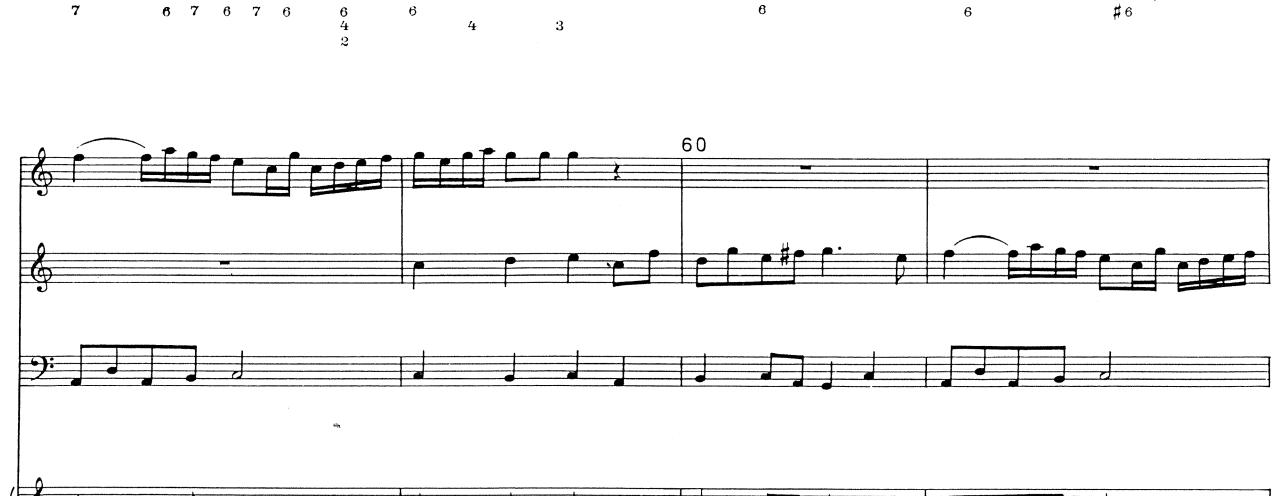
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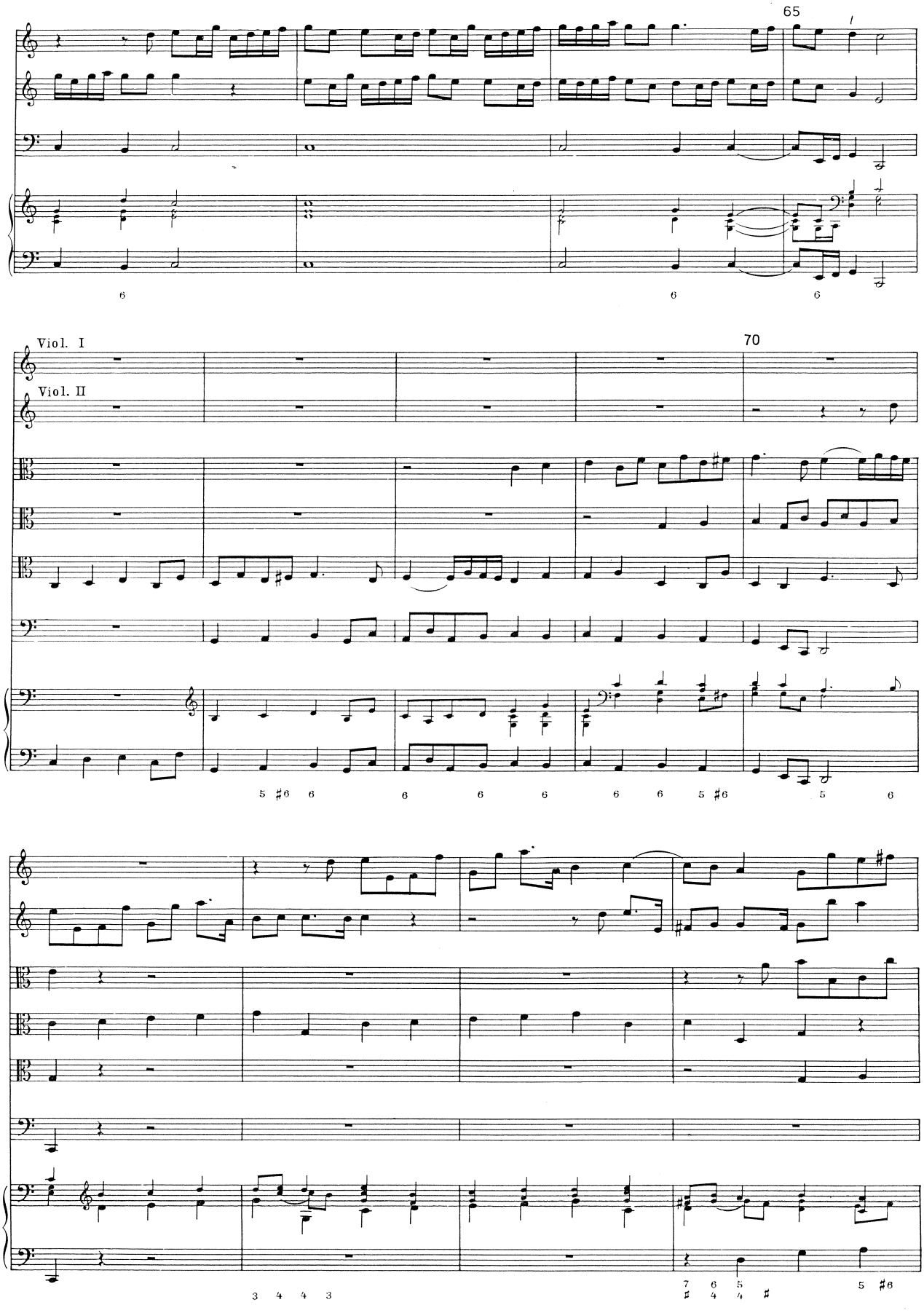
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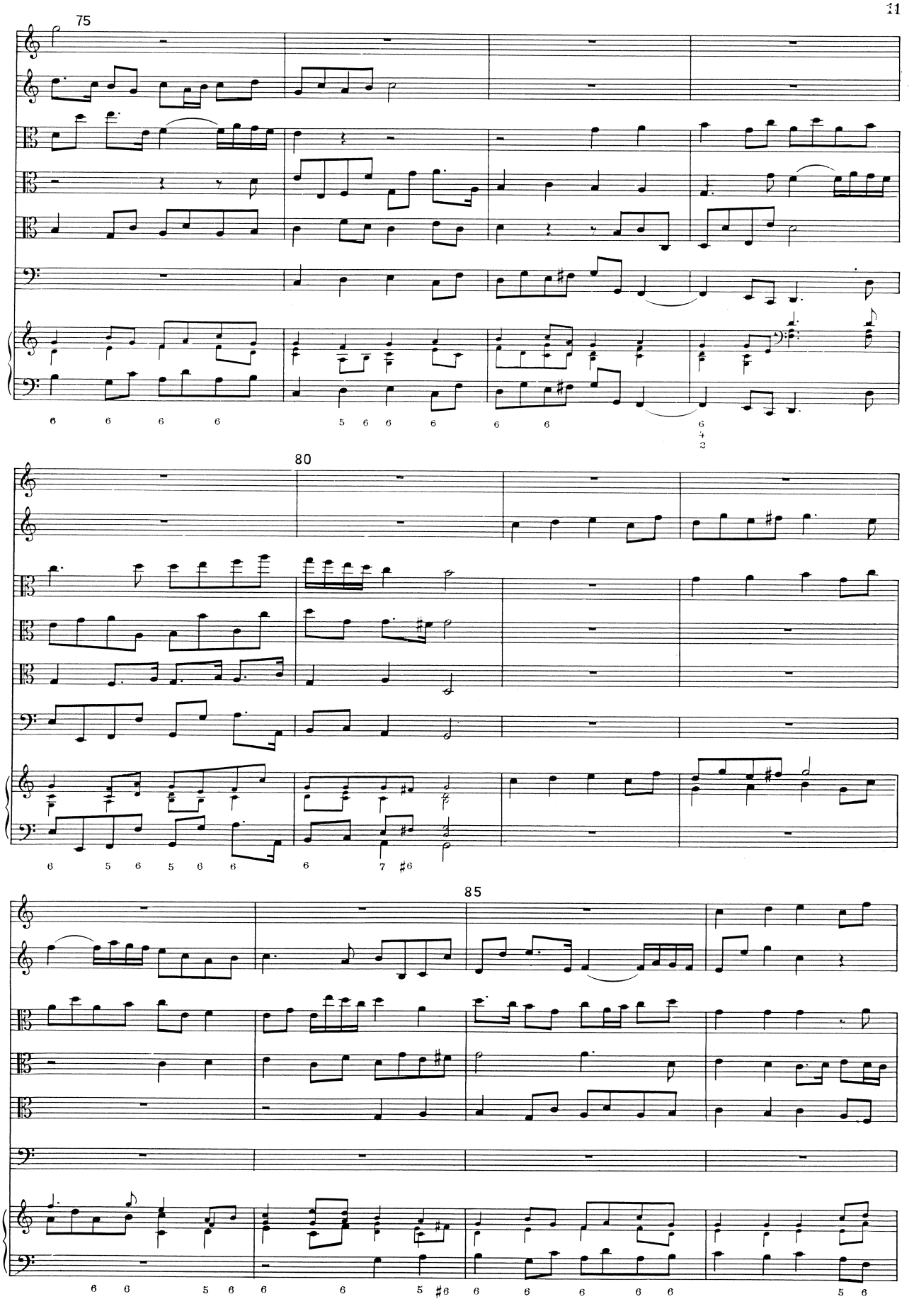
Viol. I
Viol. II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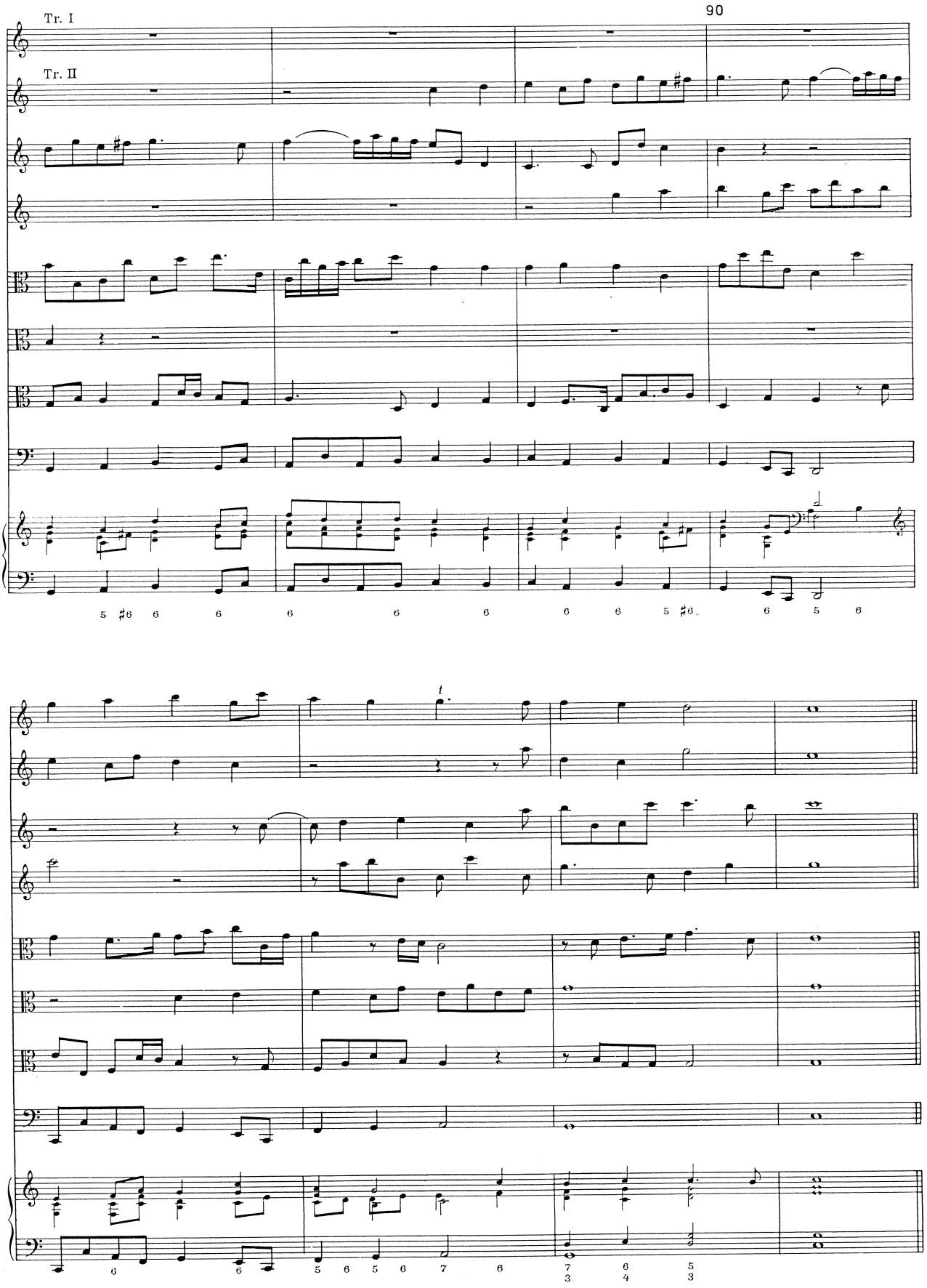
Tr. I
Tr. II
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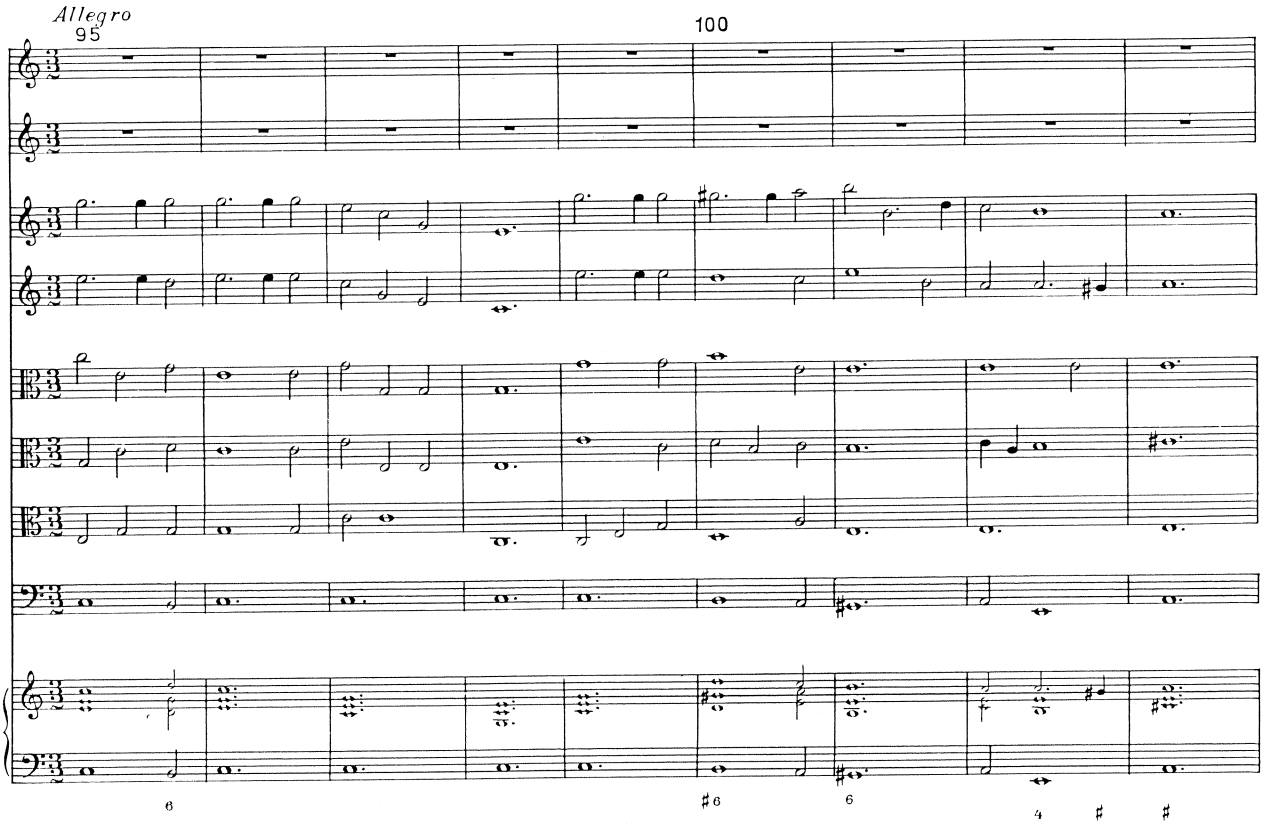
Allegro
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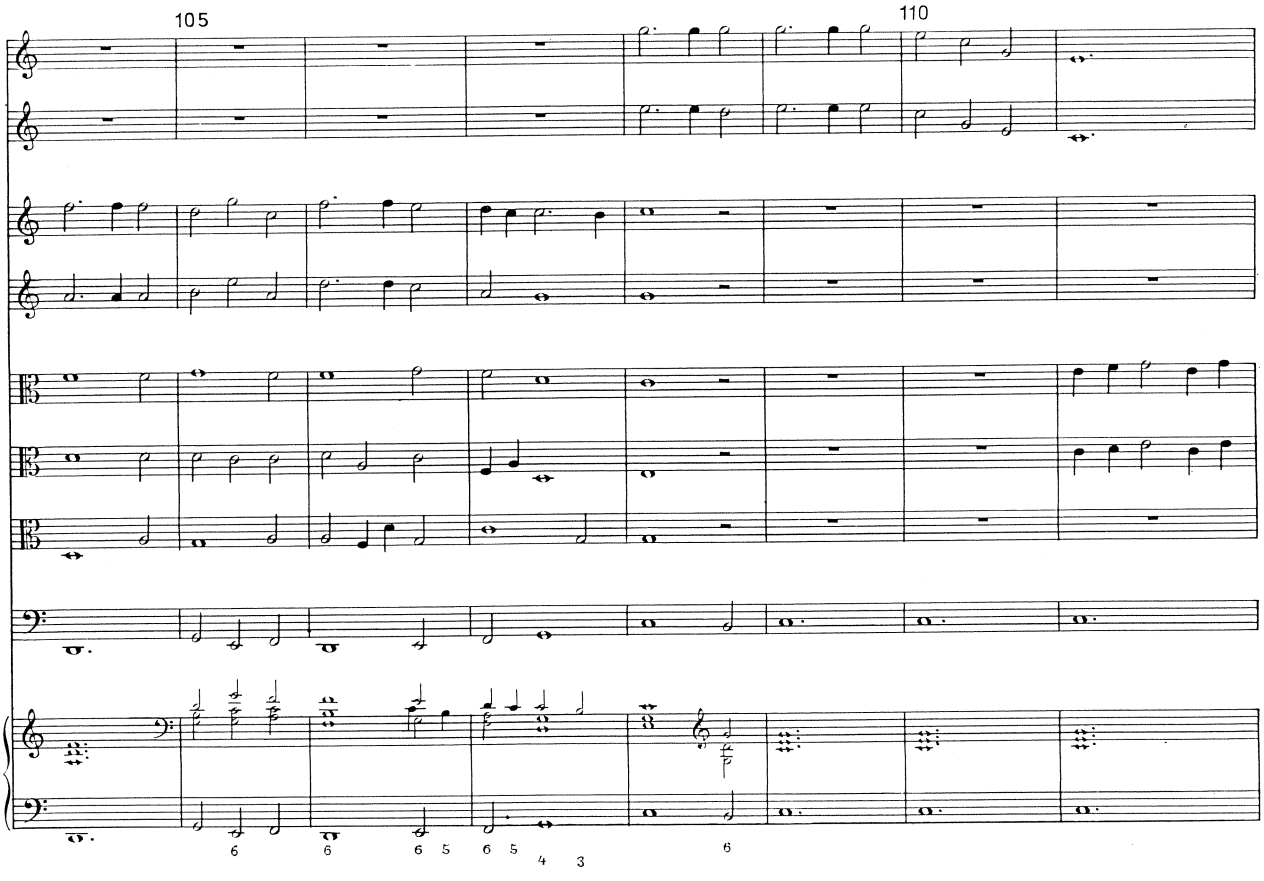
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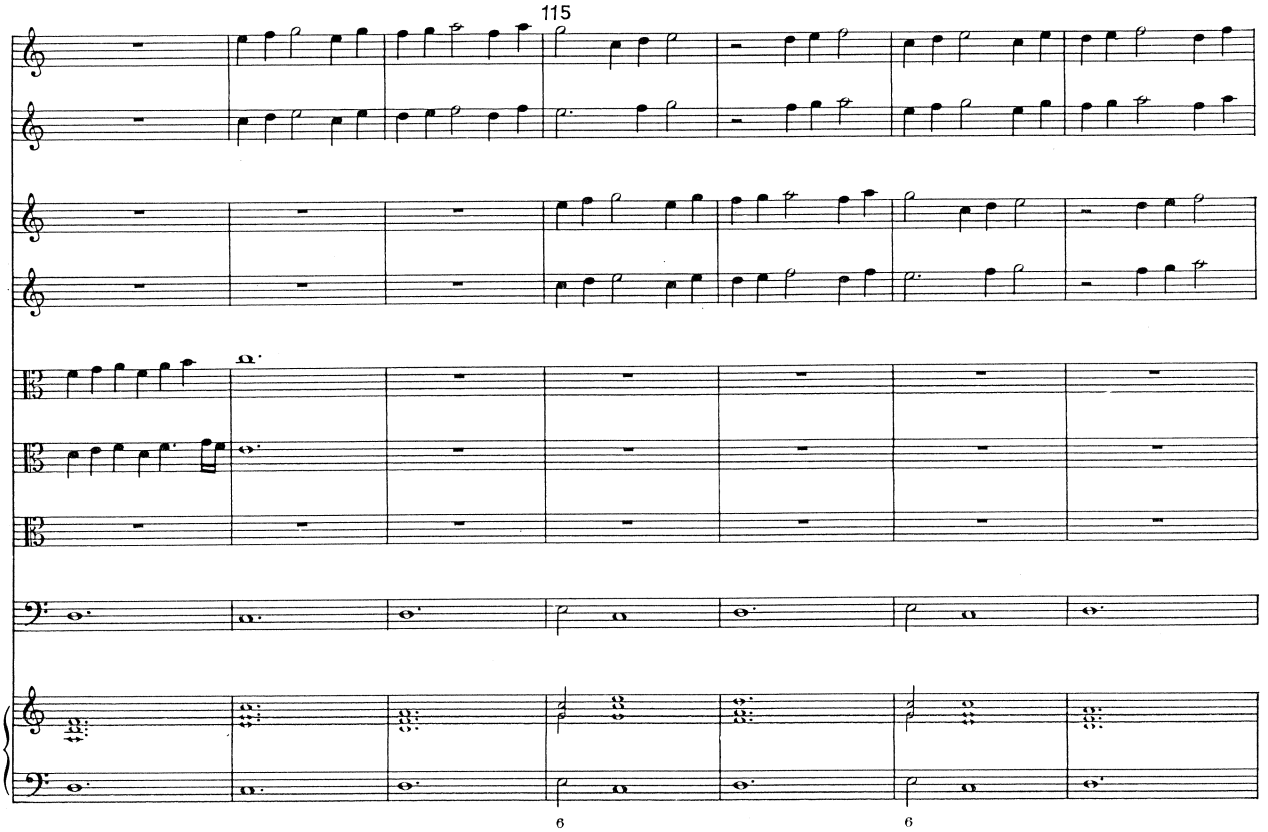
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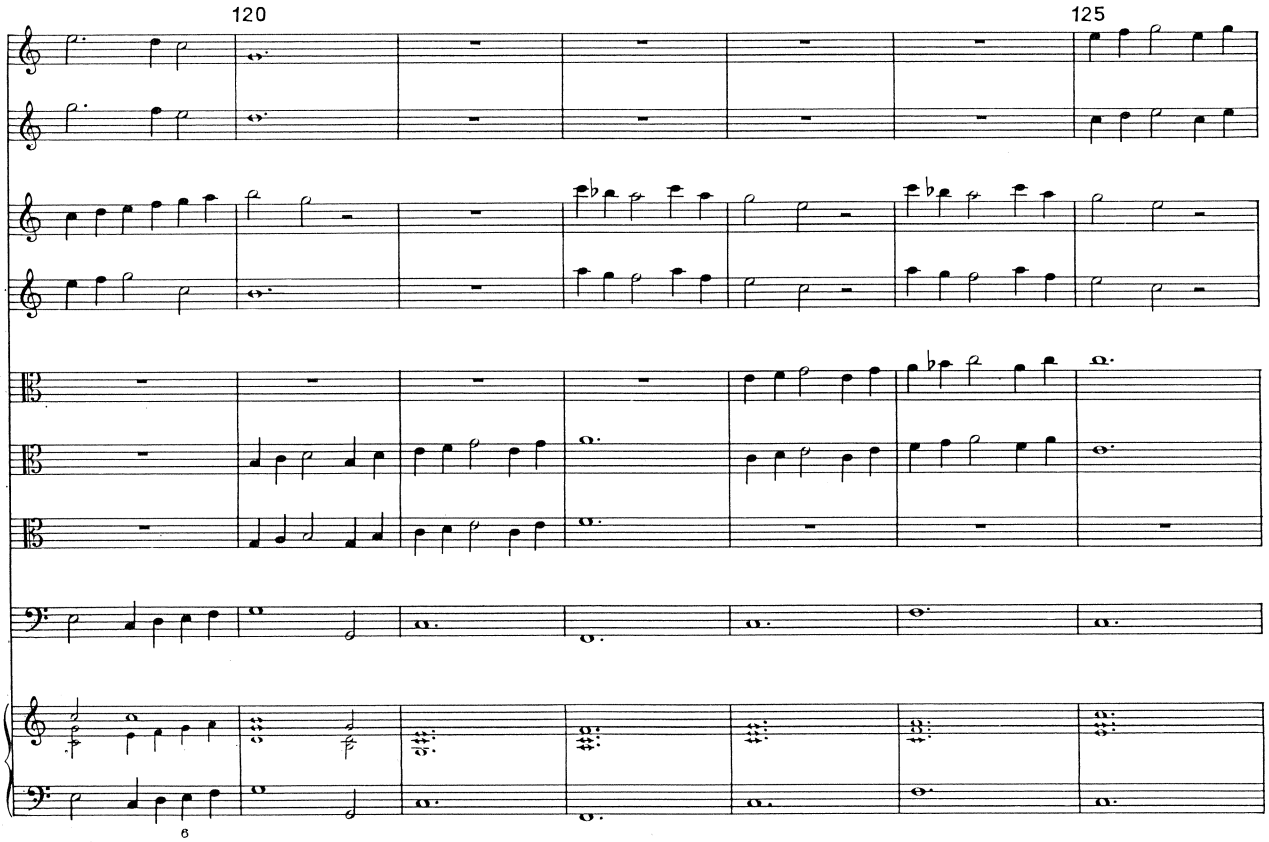
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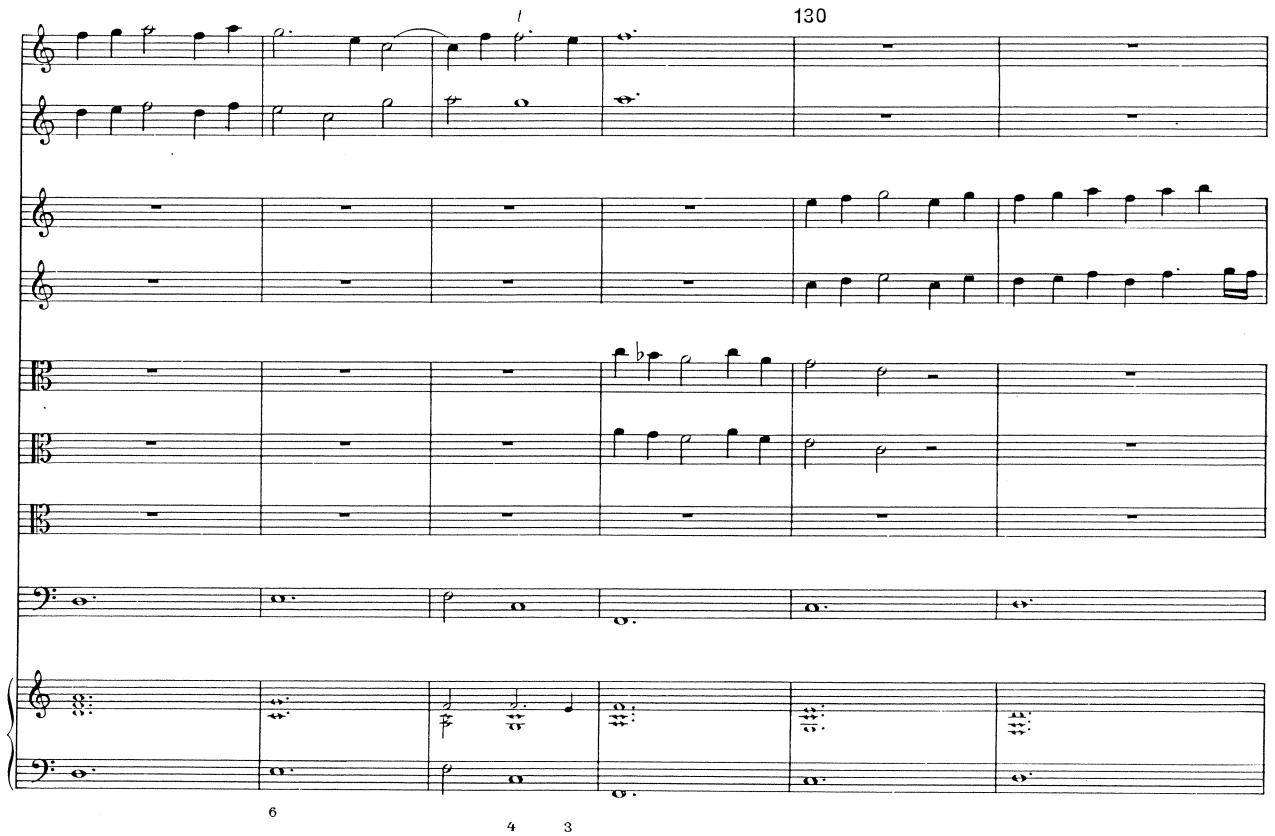
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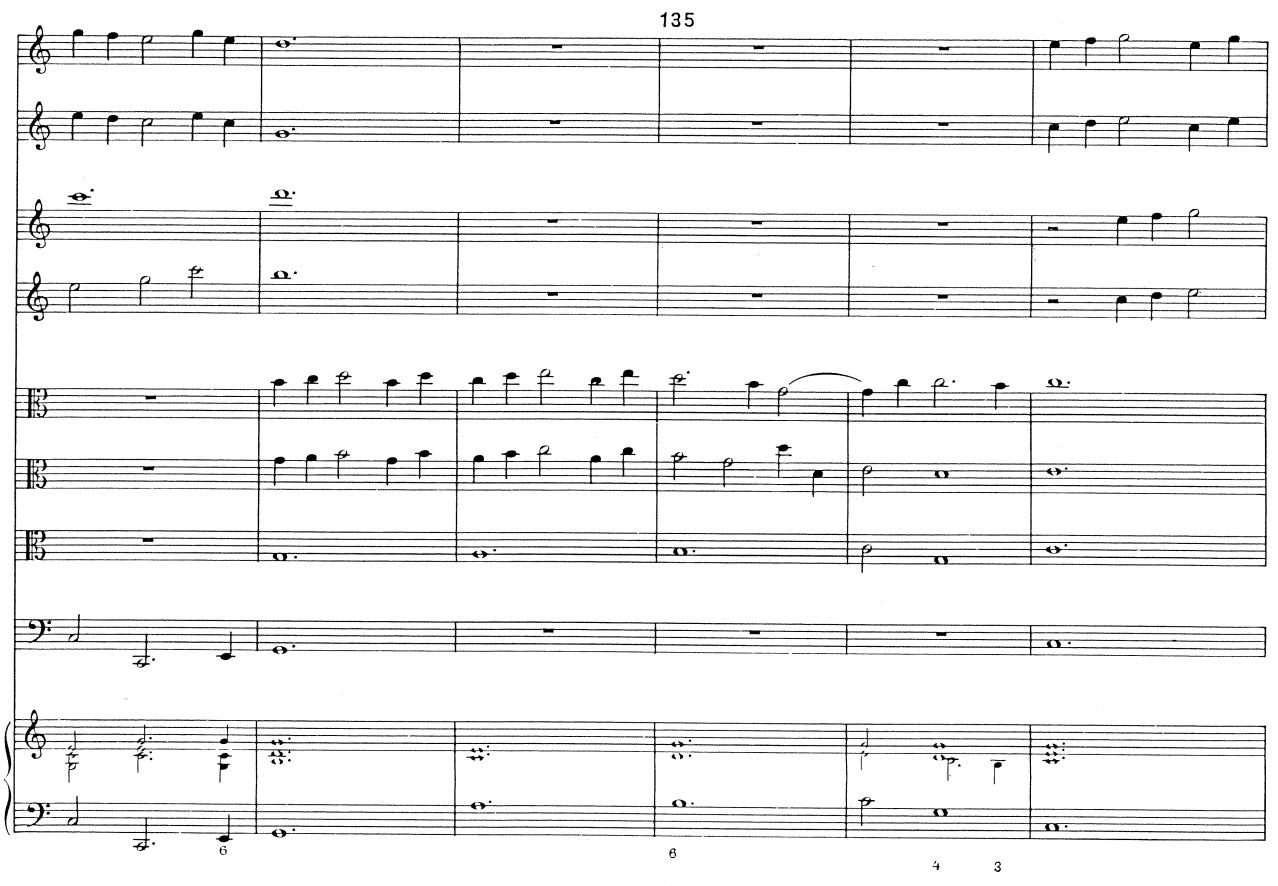
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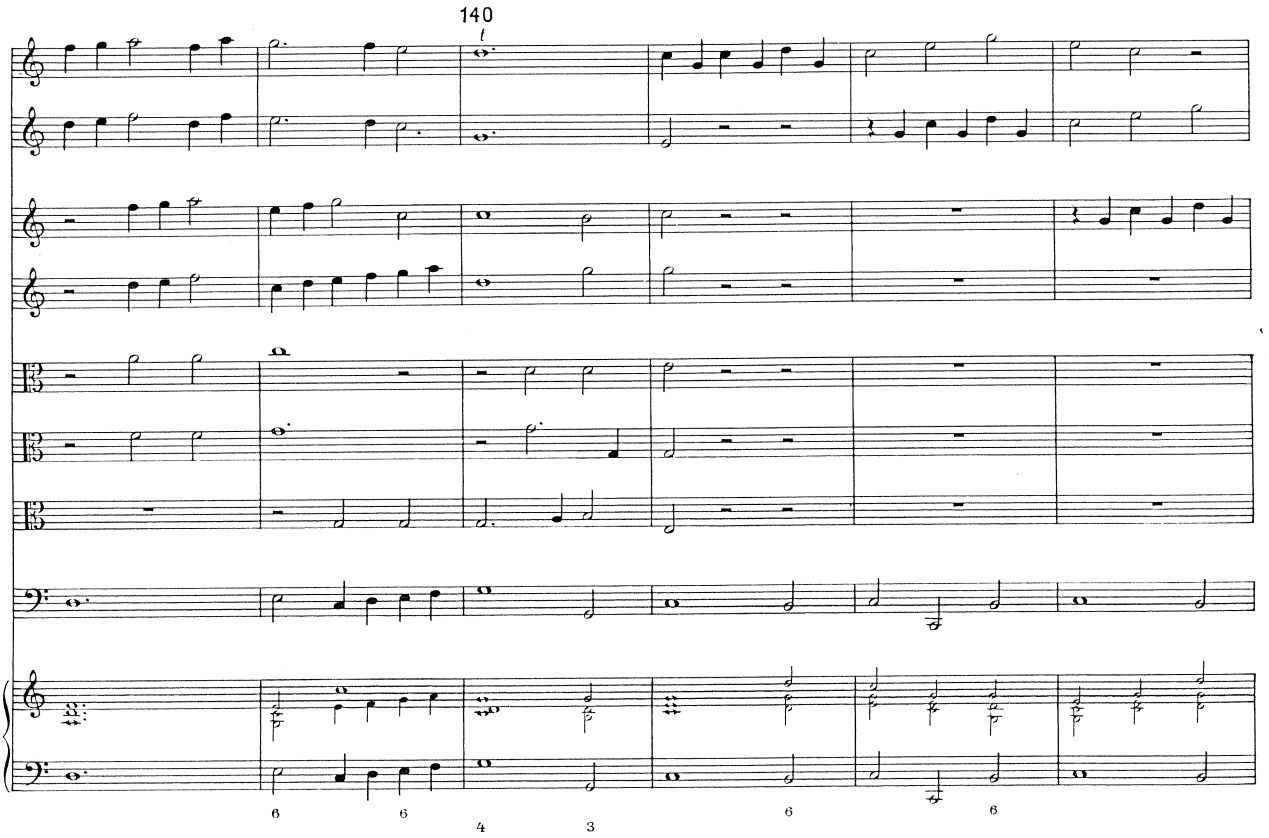
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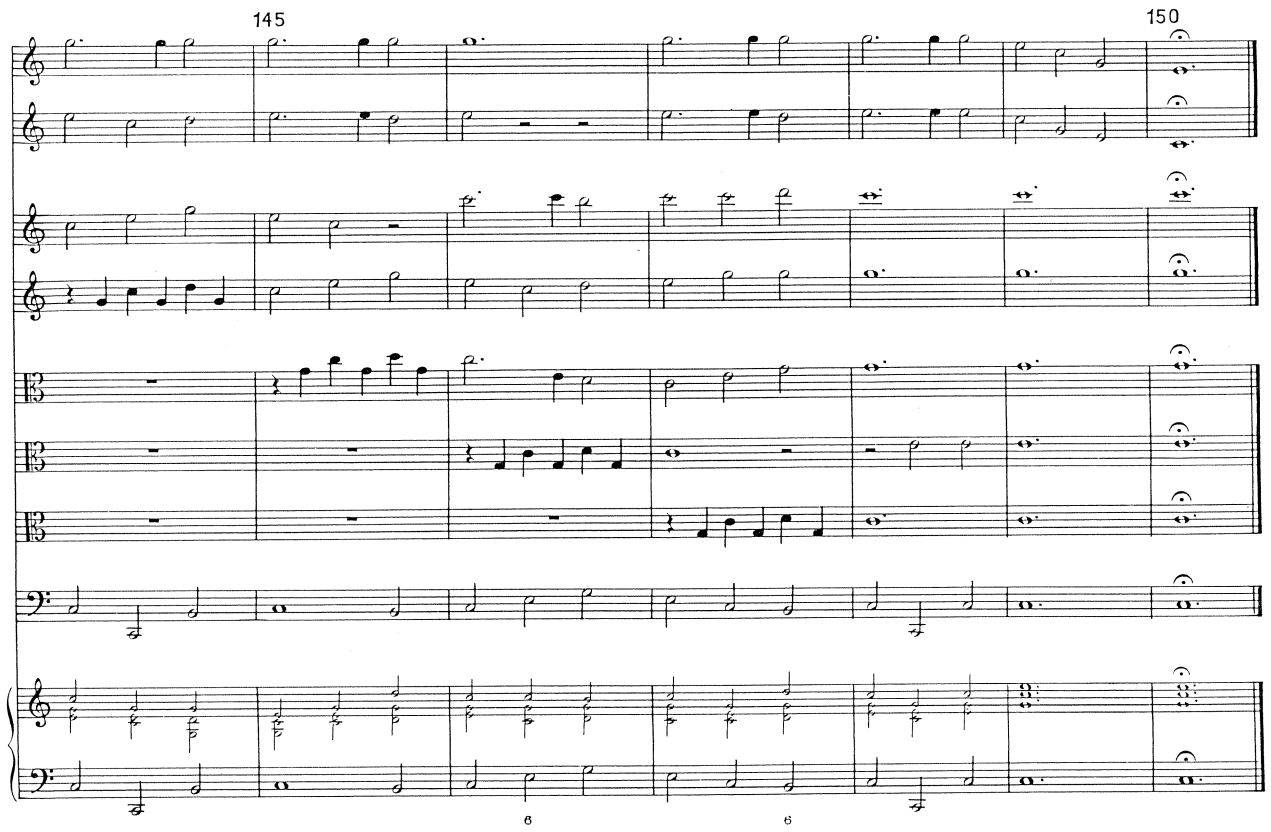
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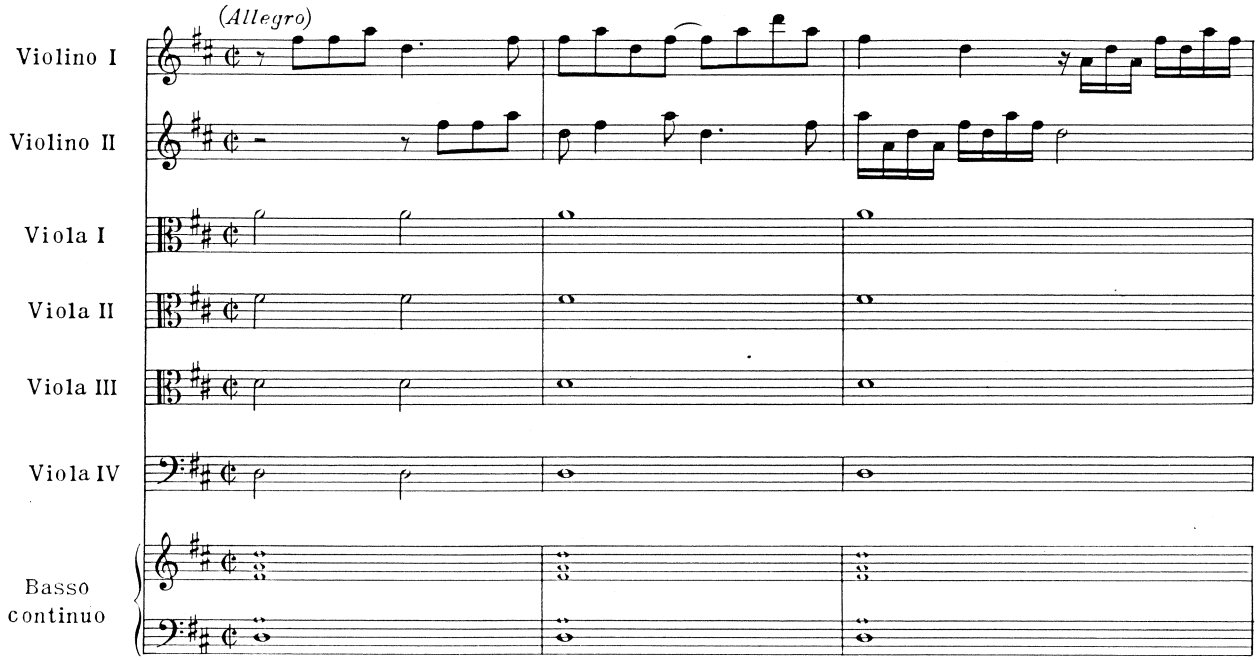
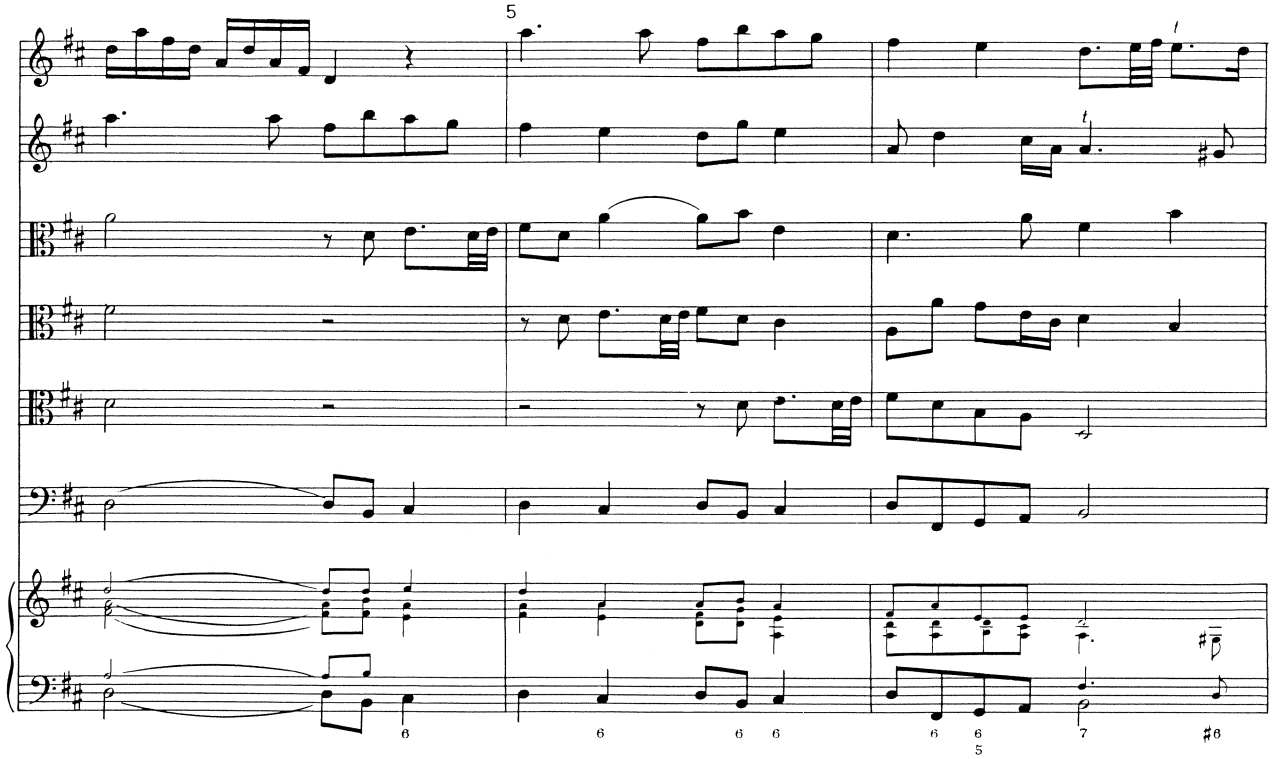
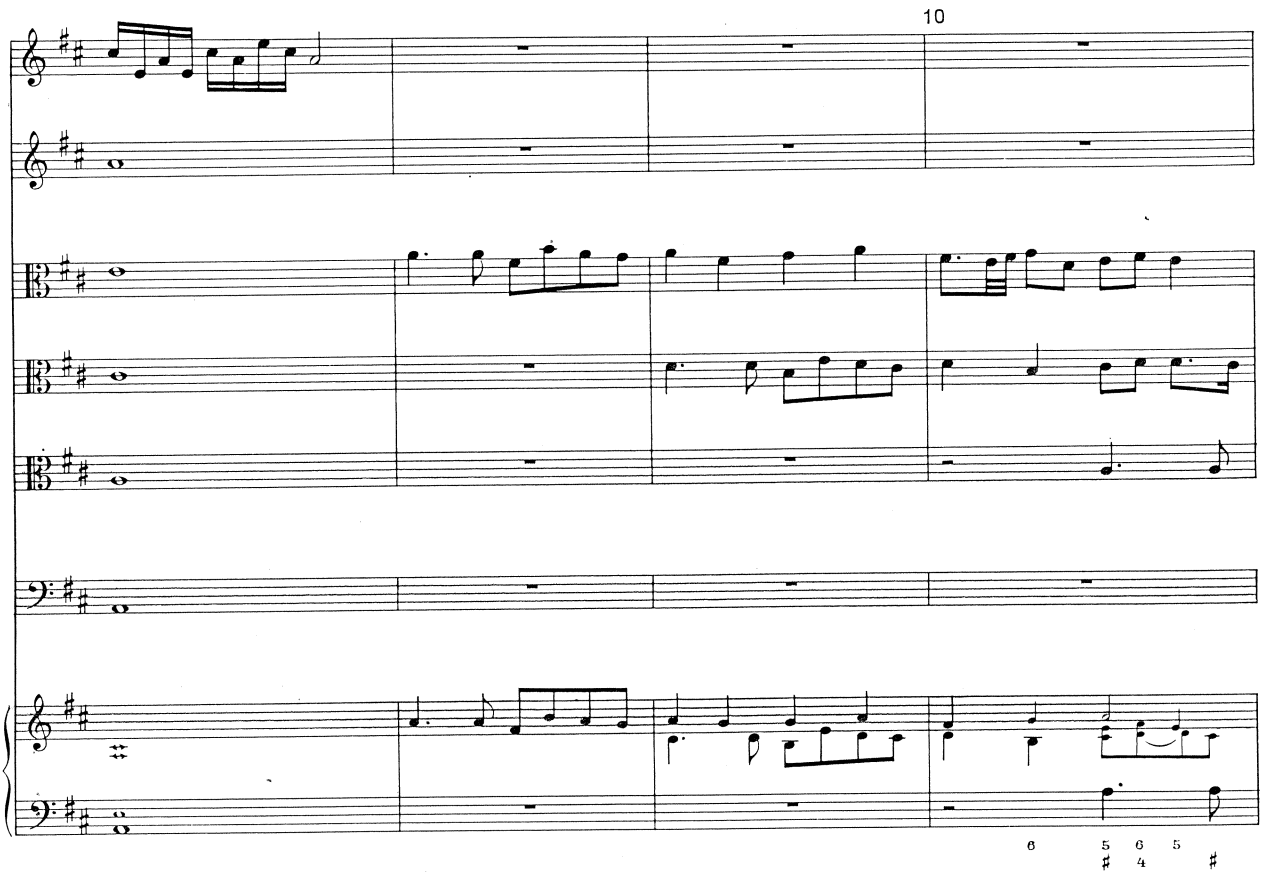
SONATA II

A SEI



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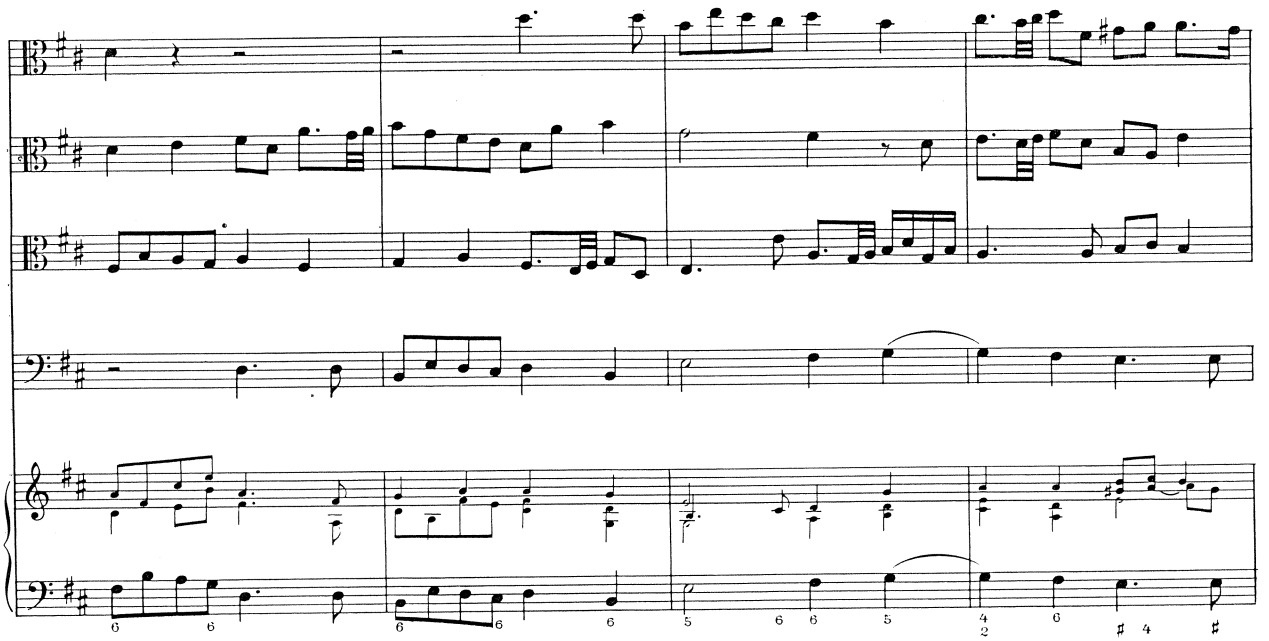

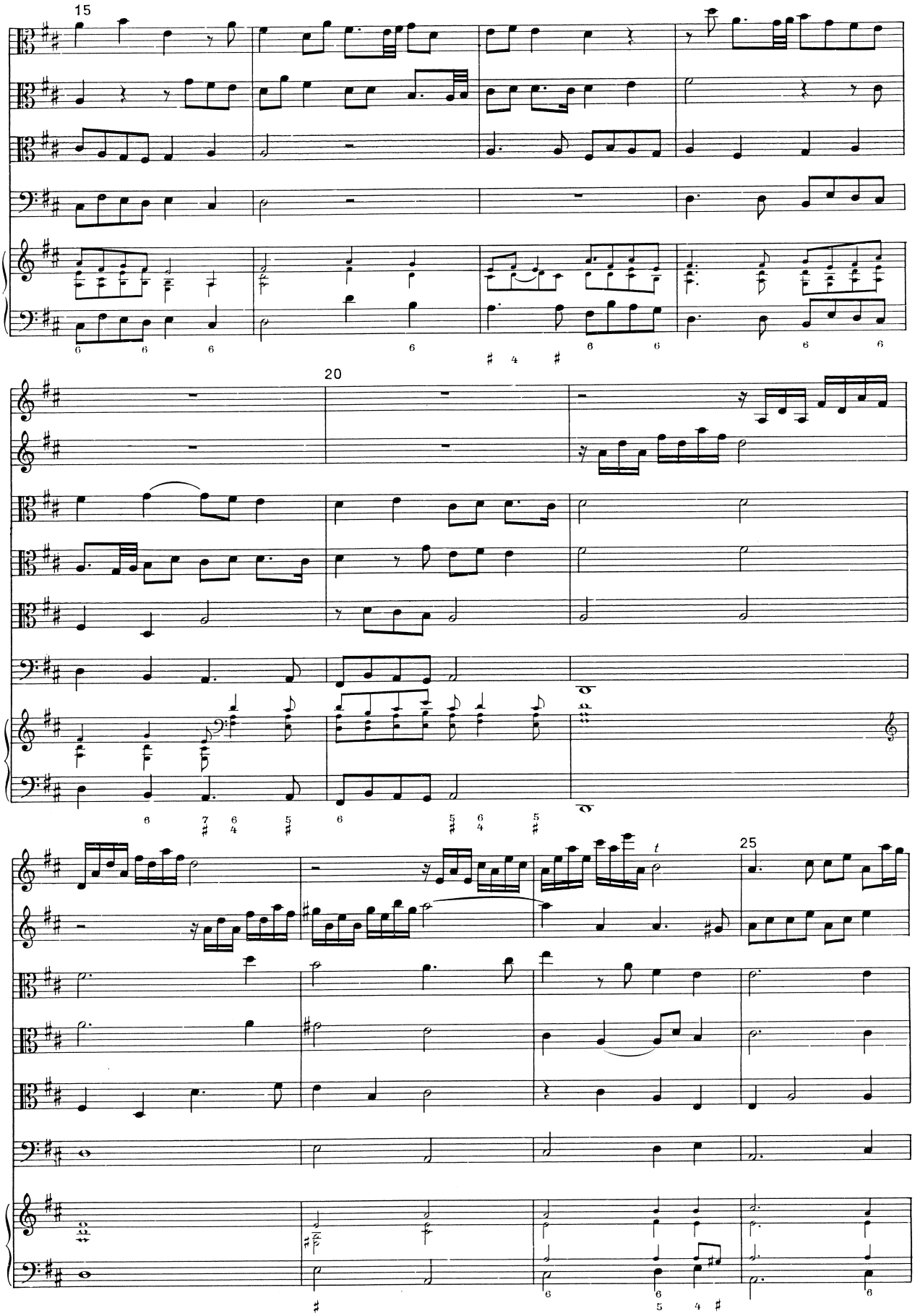
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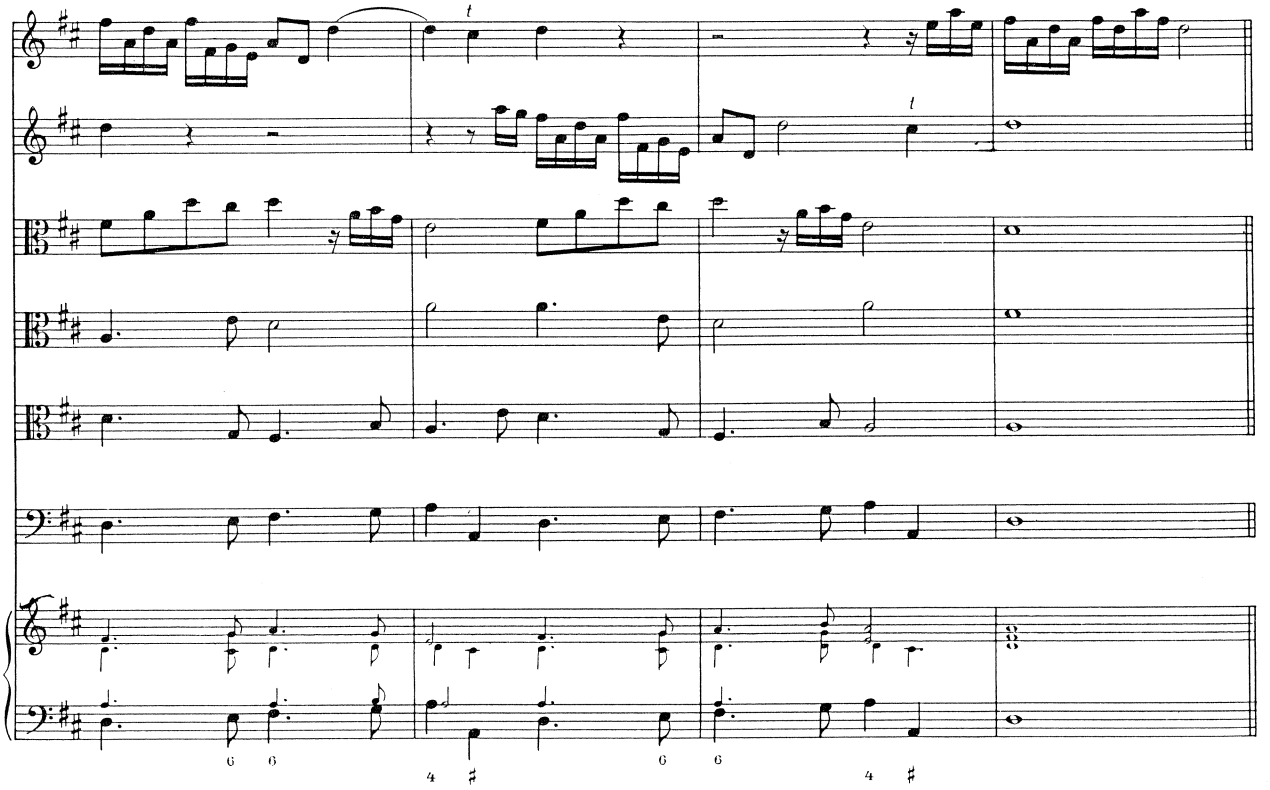

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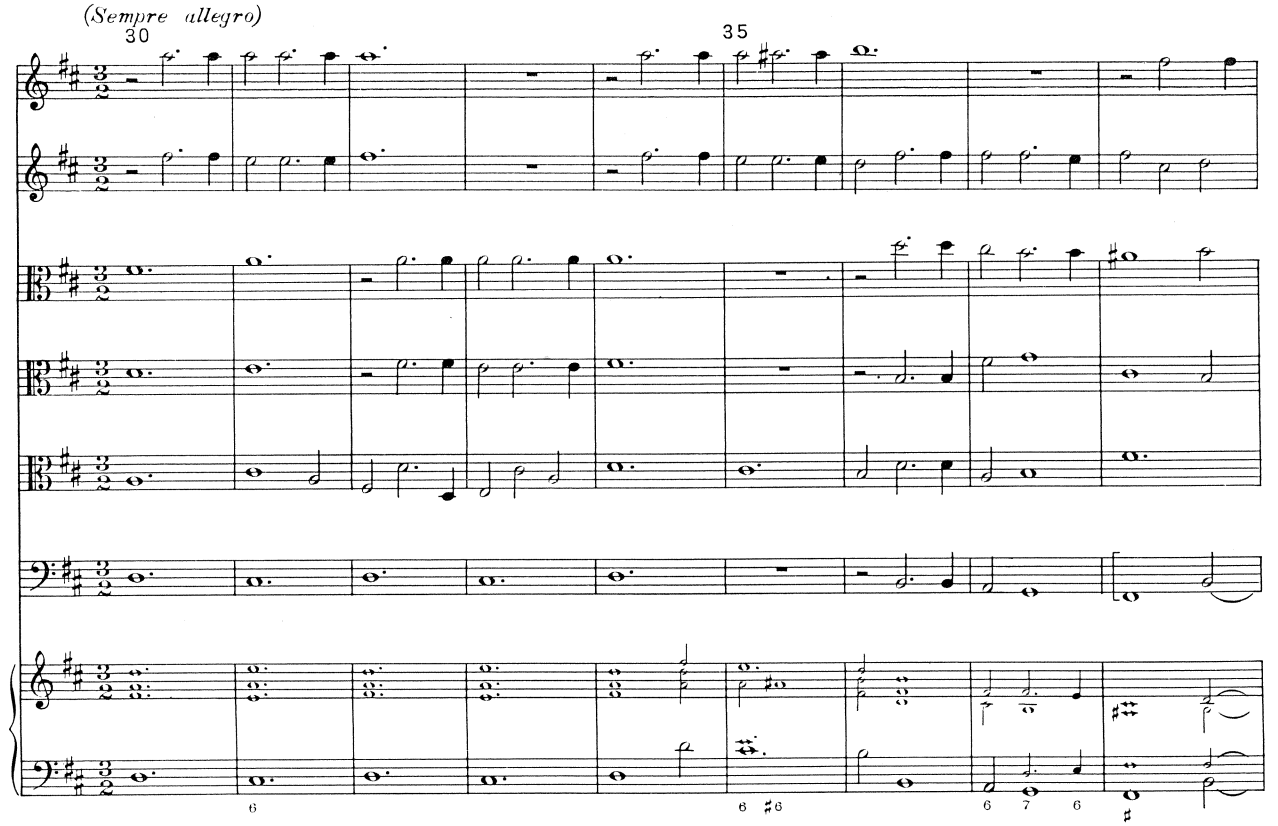

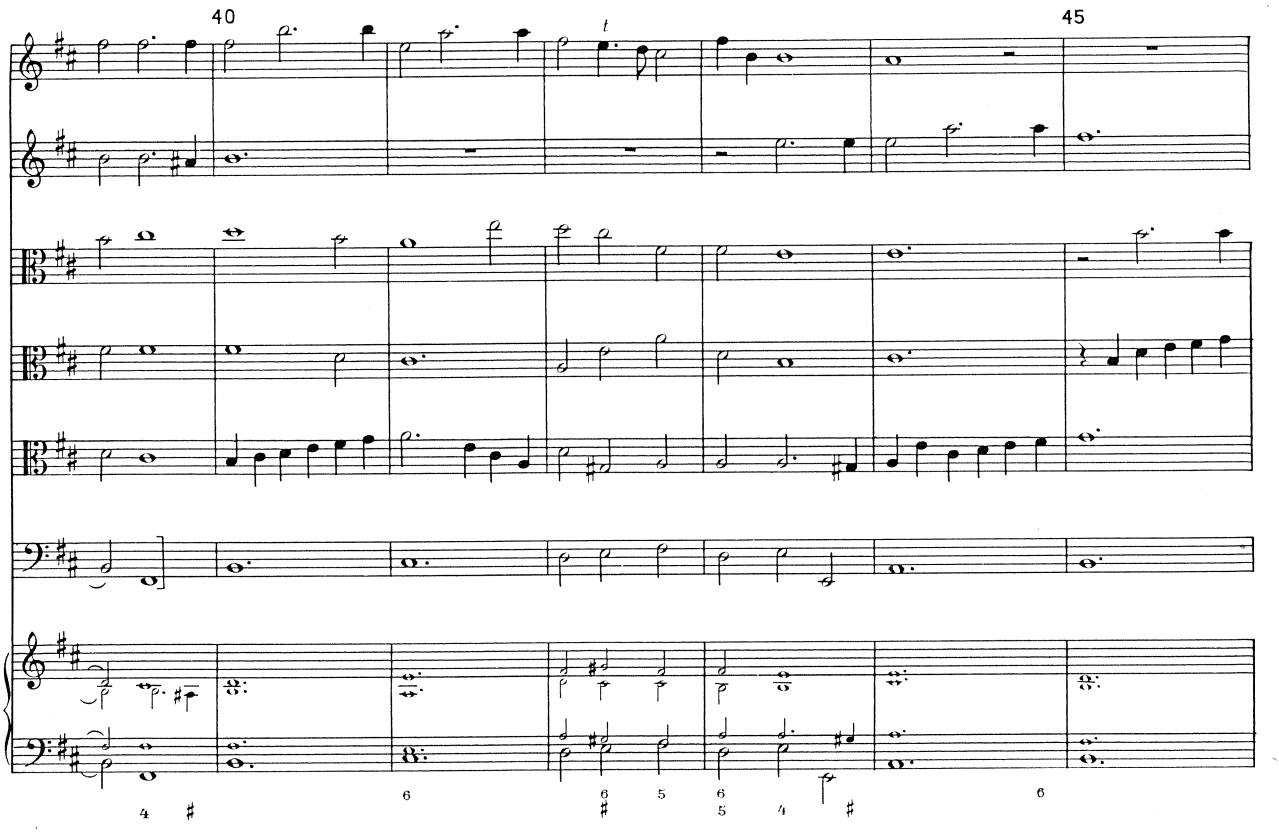
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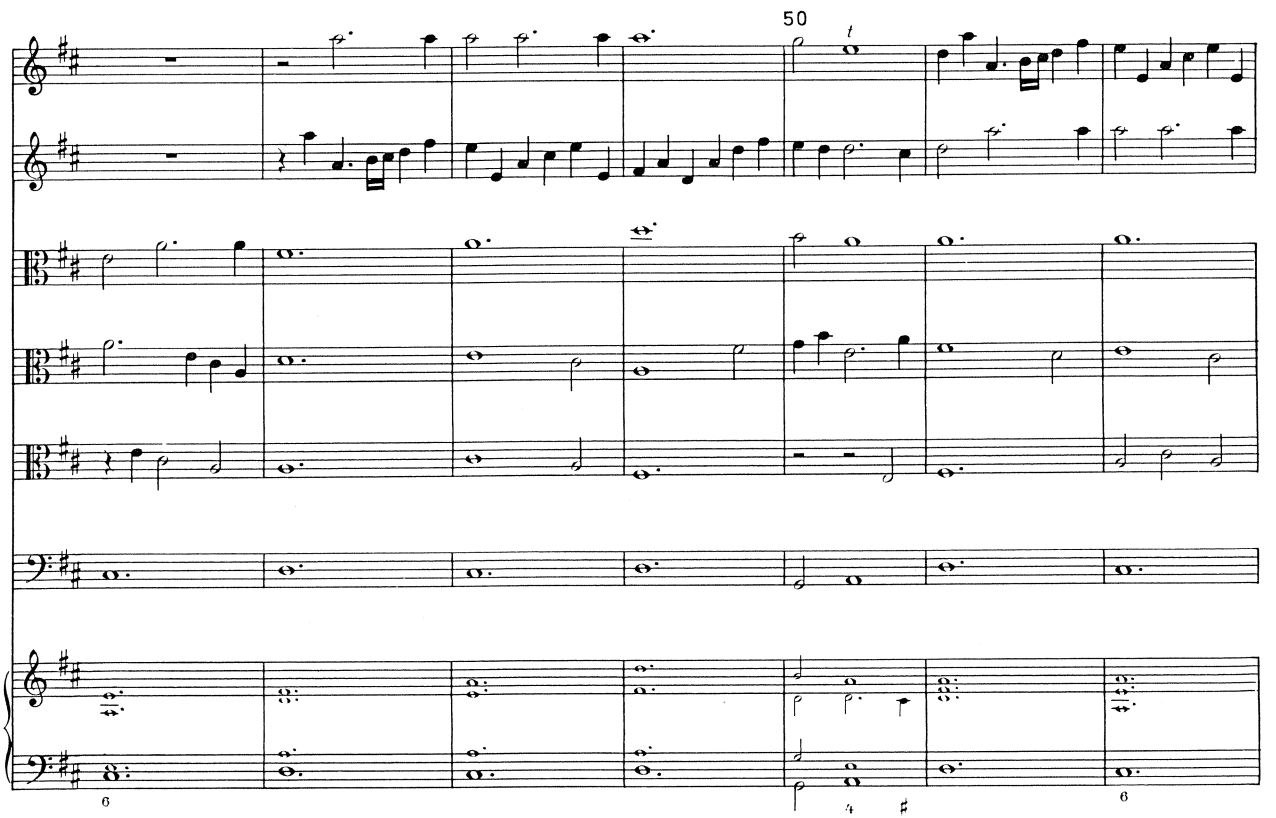
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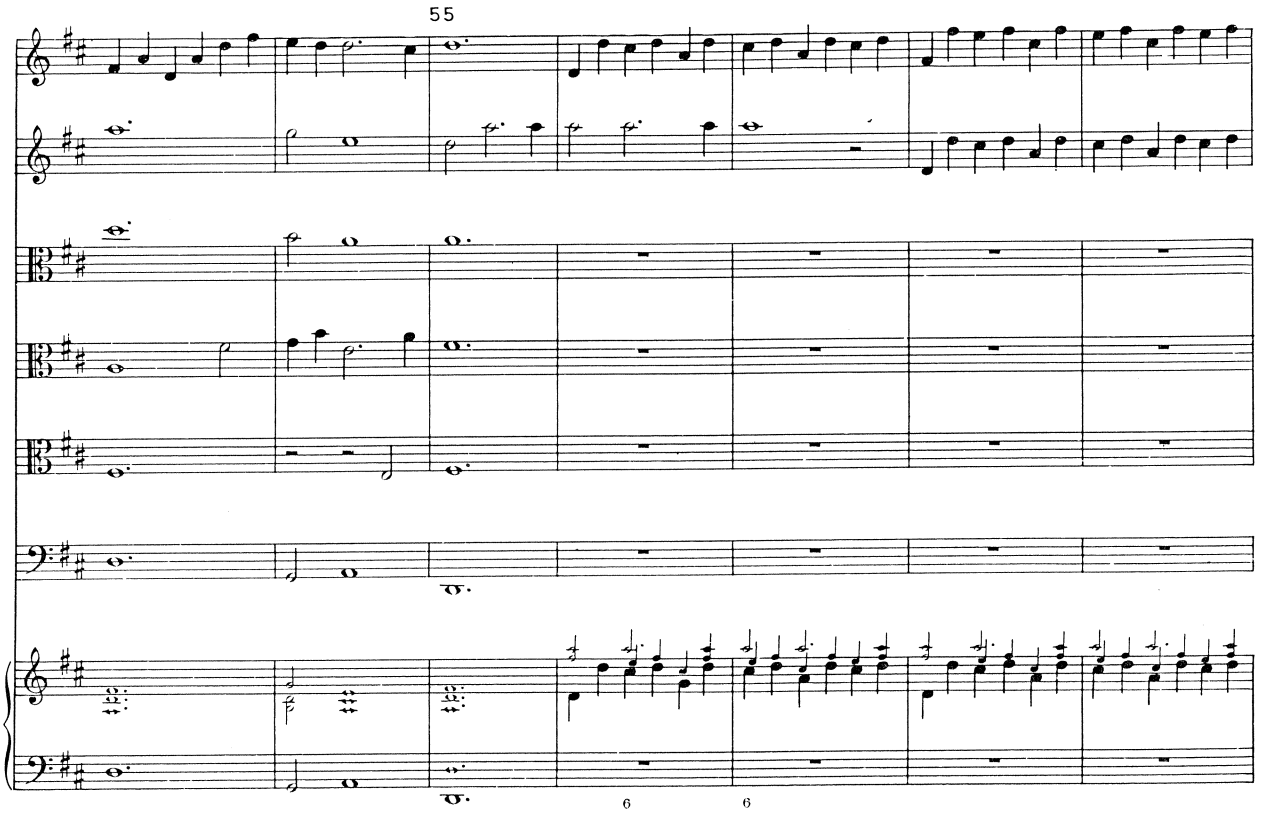
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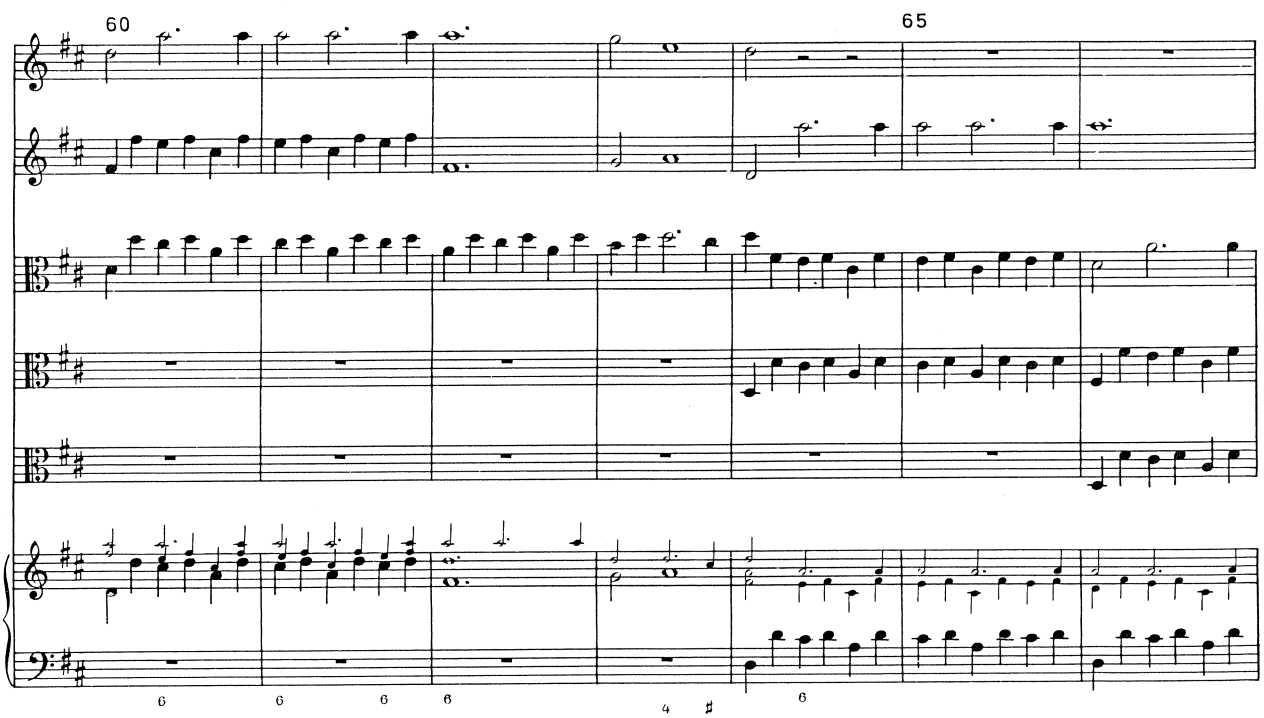
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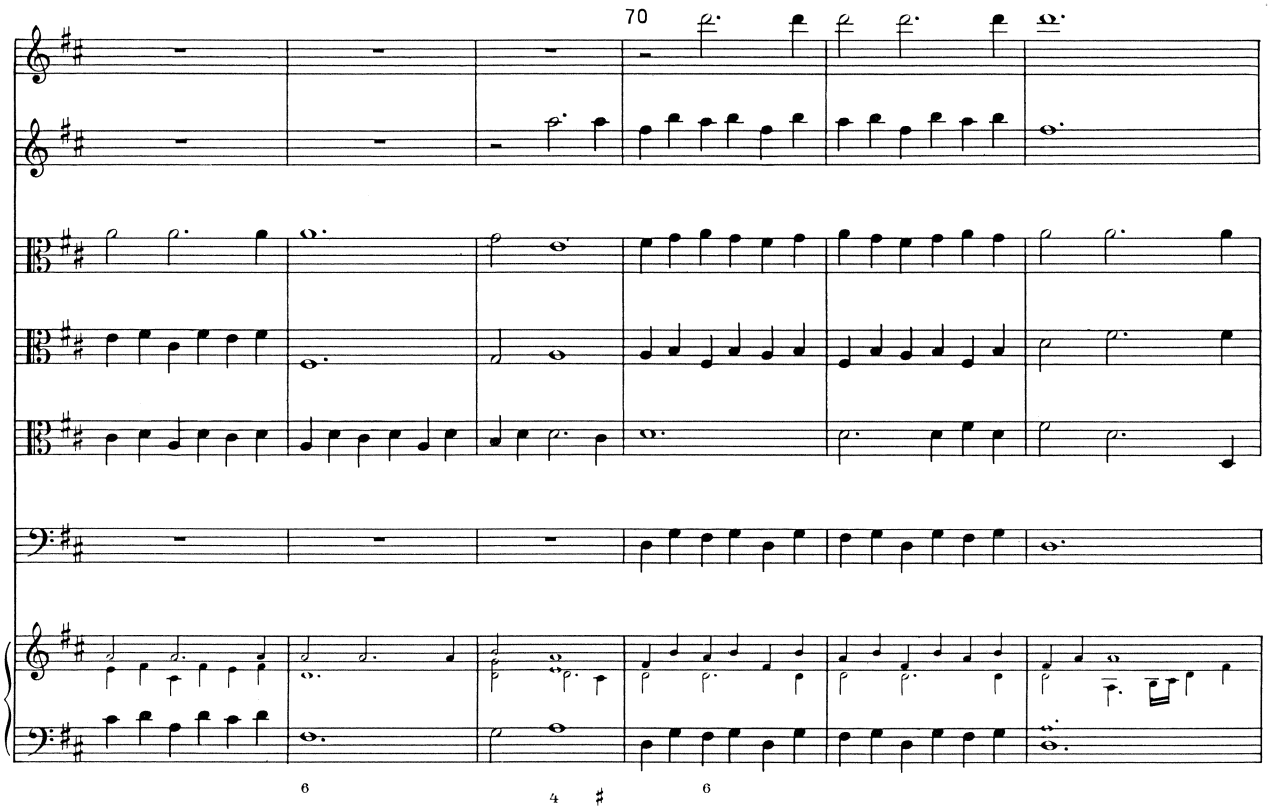
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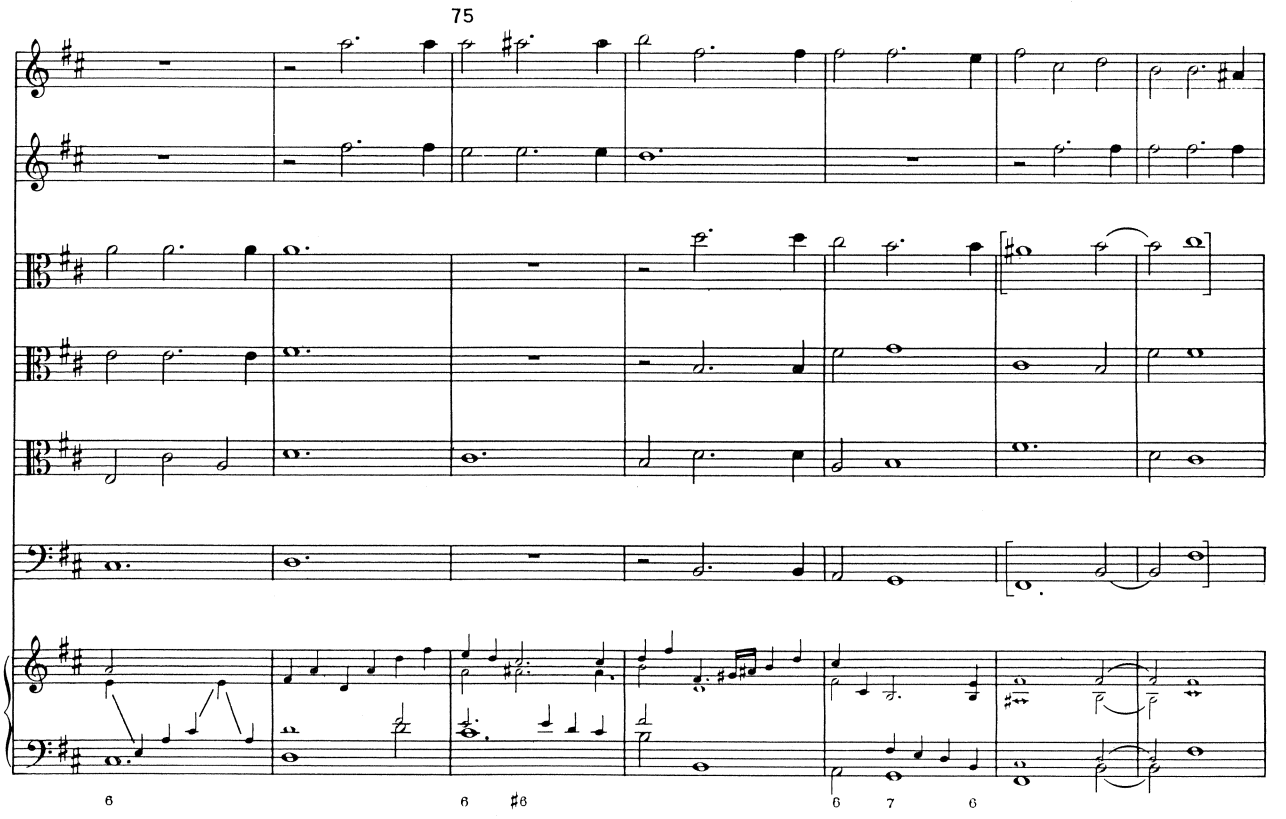
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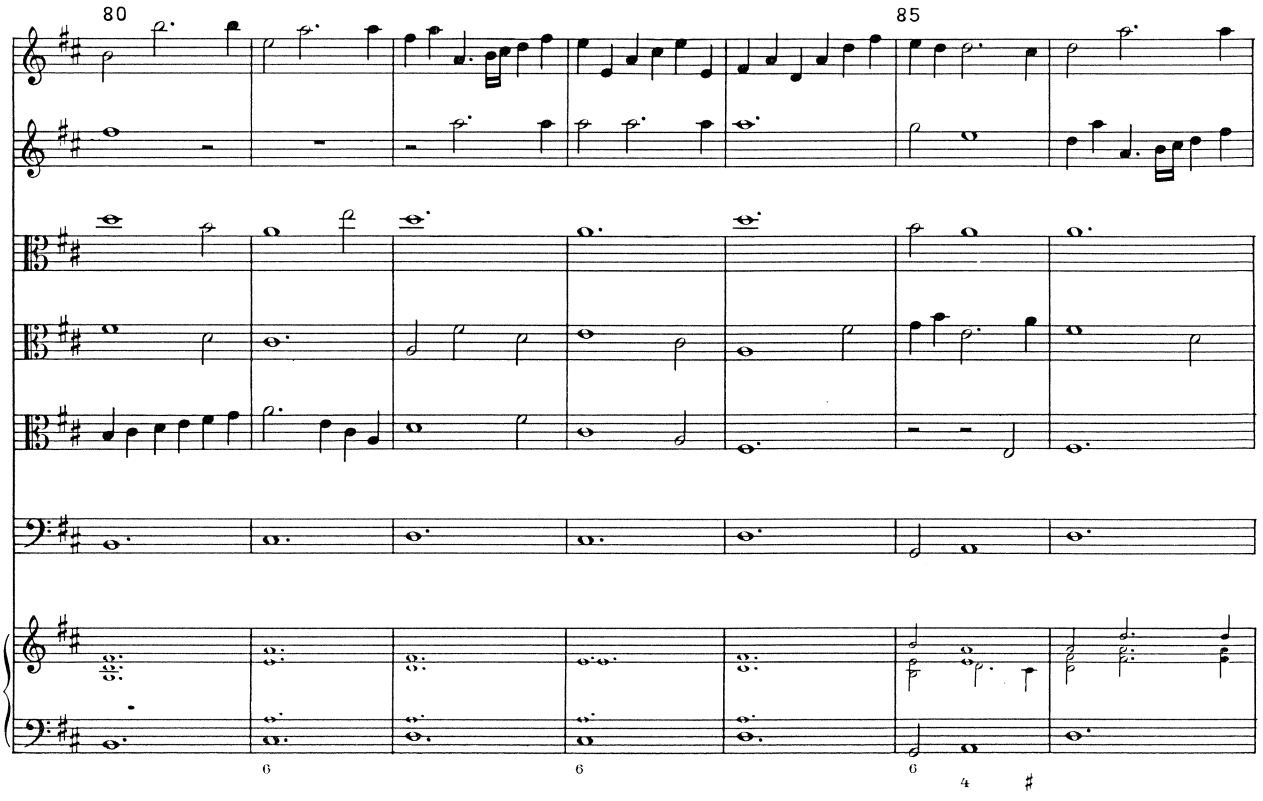
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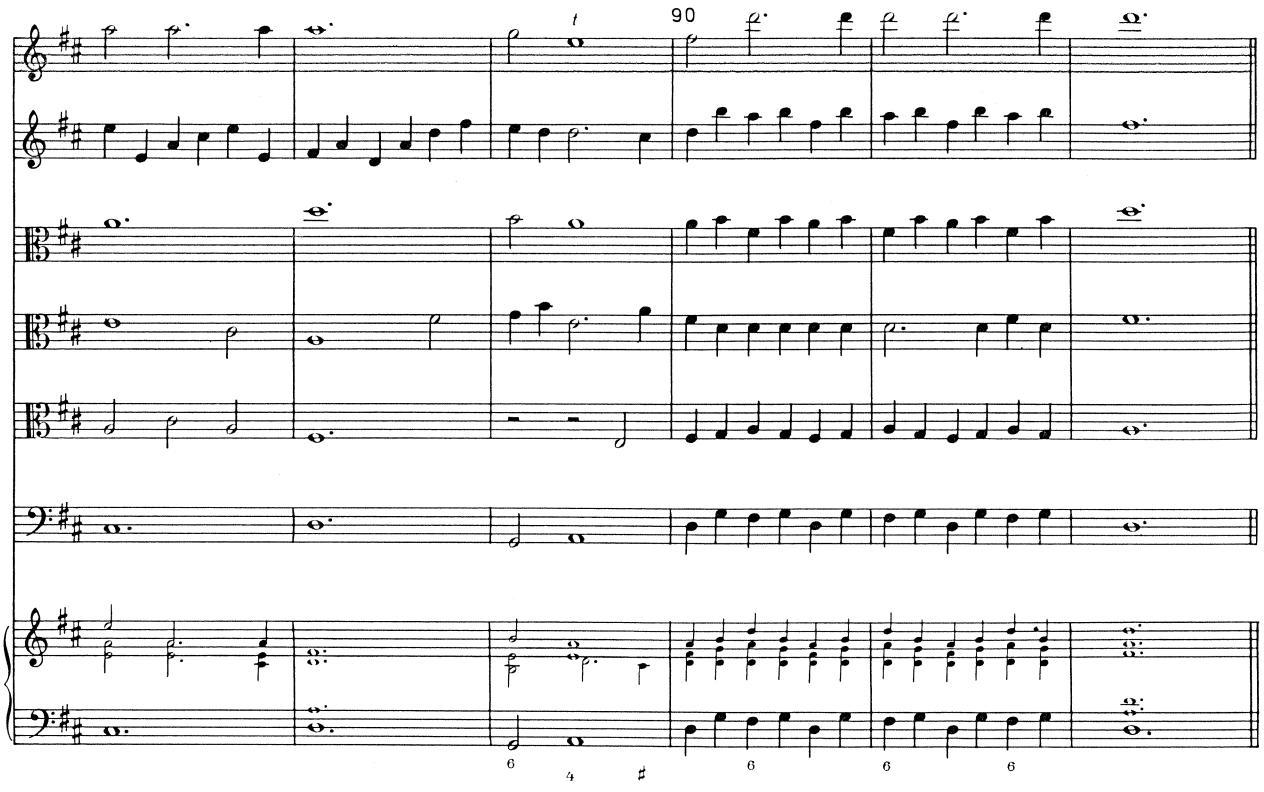
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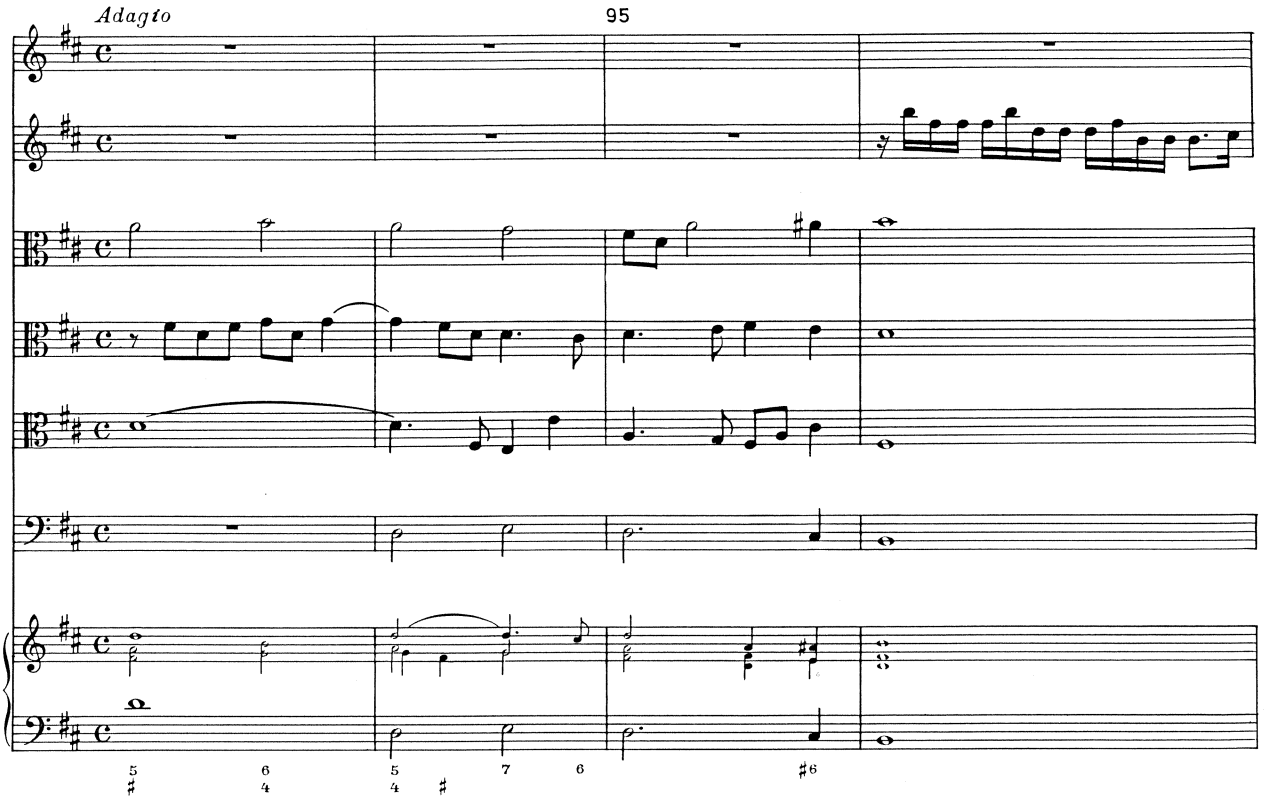
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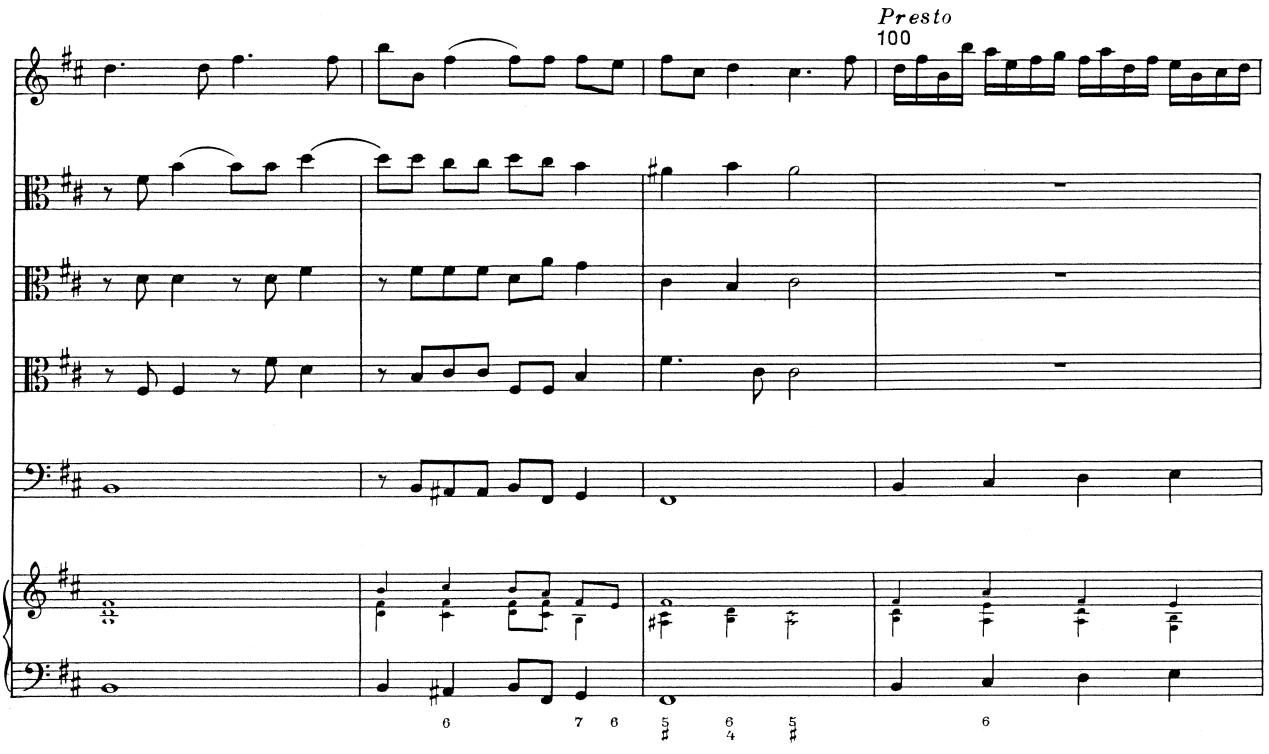
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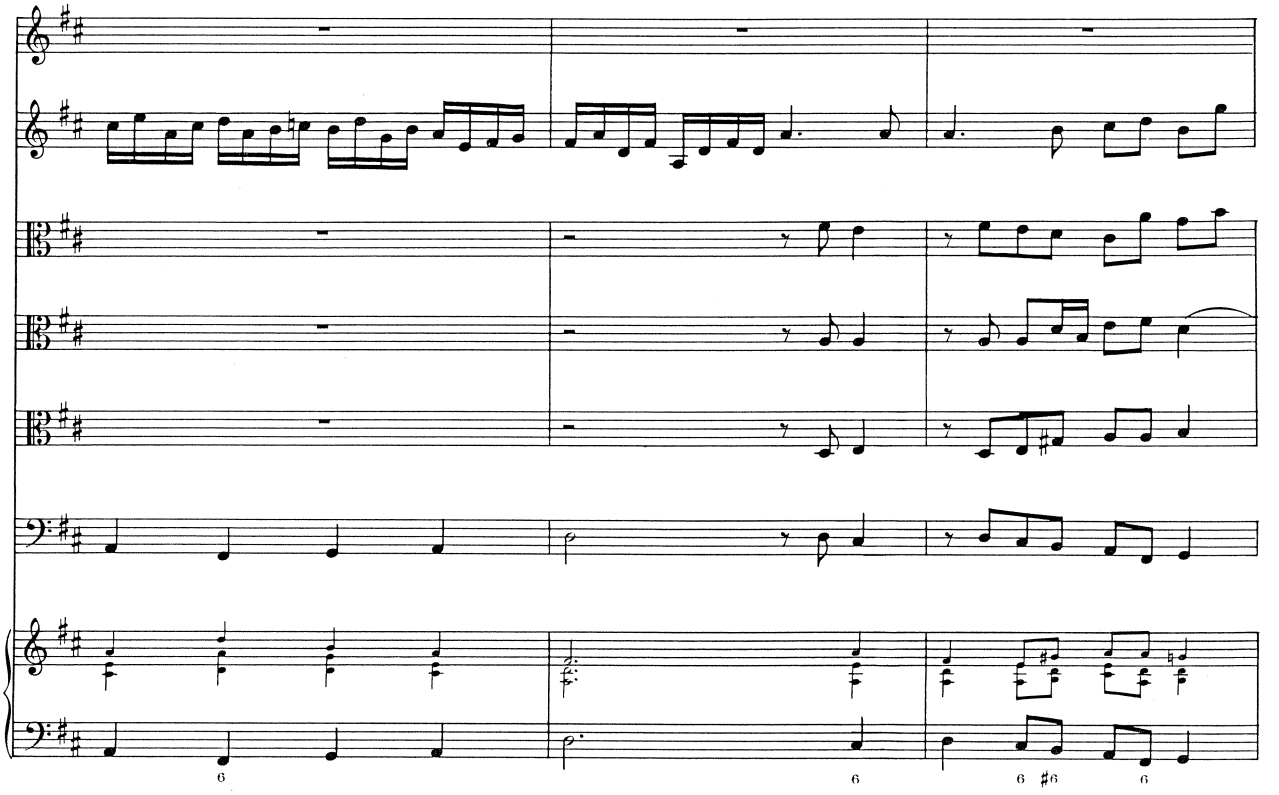

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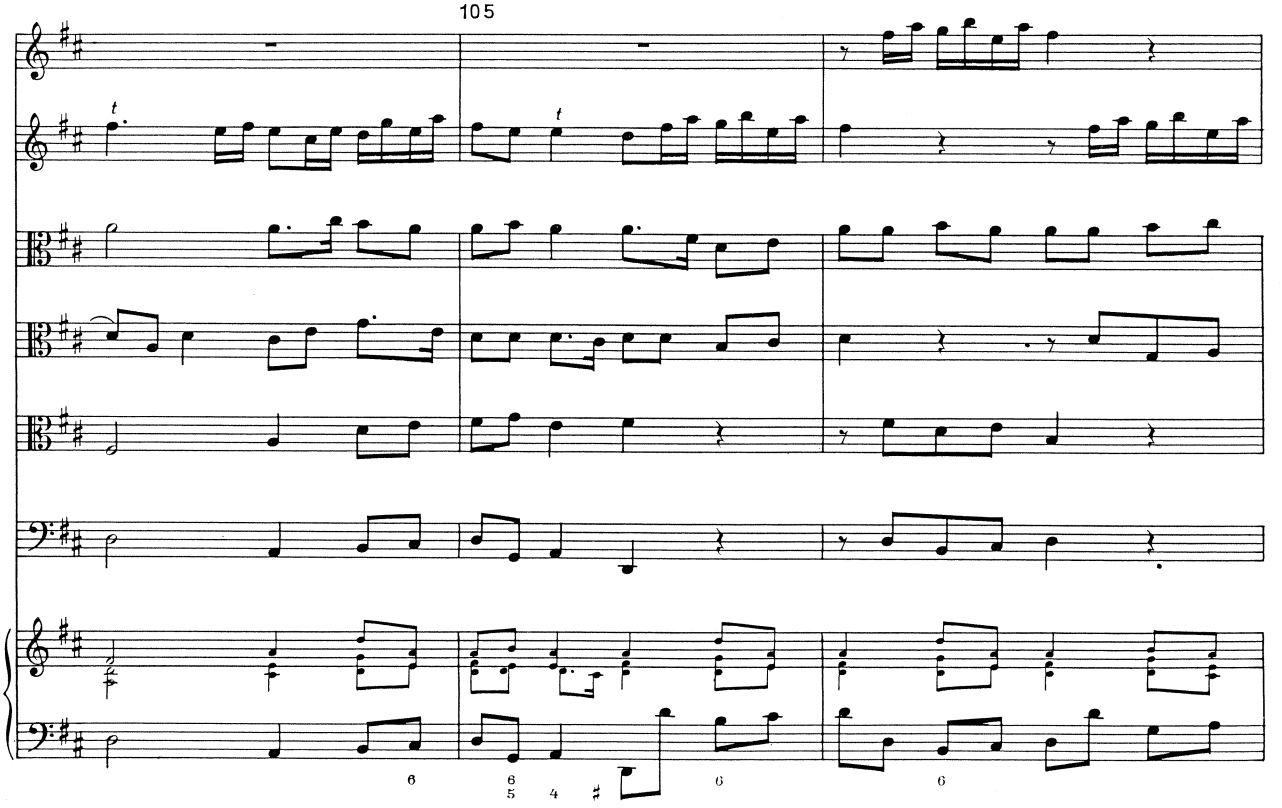

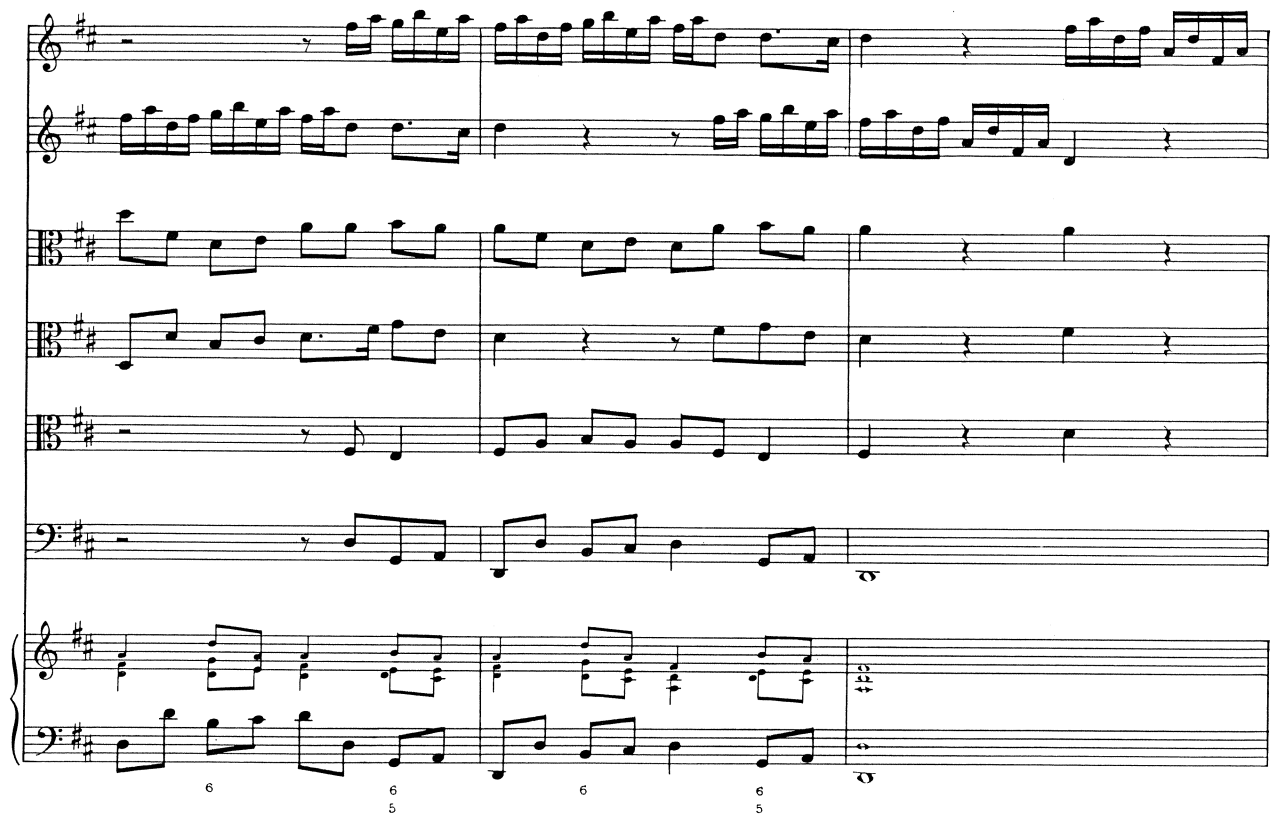

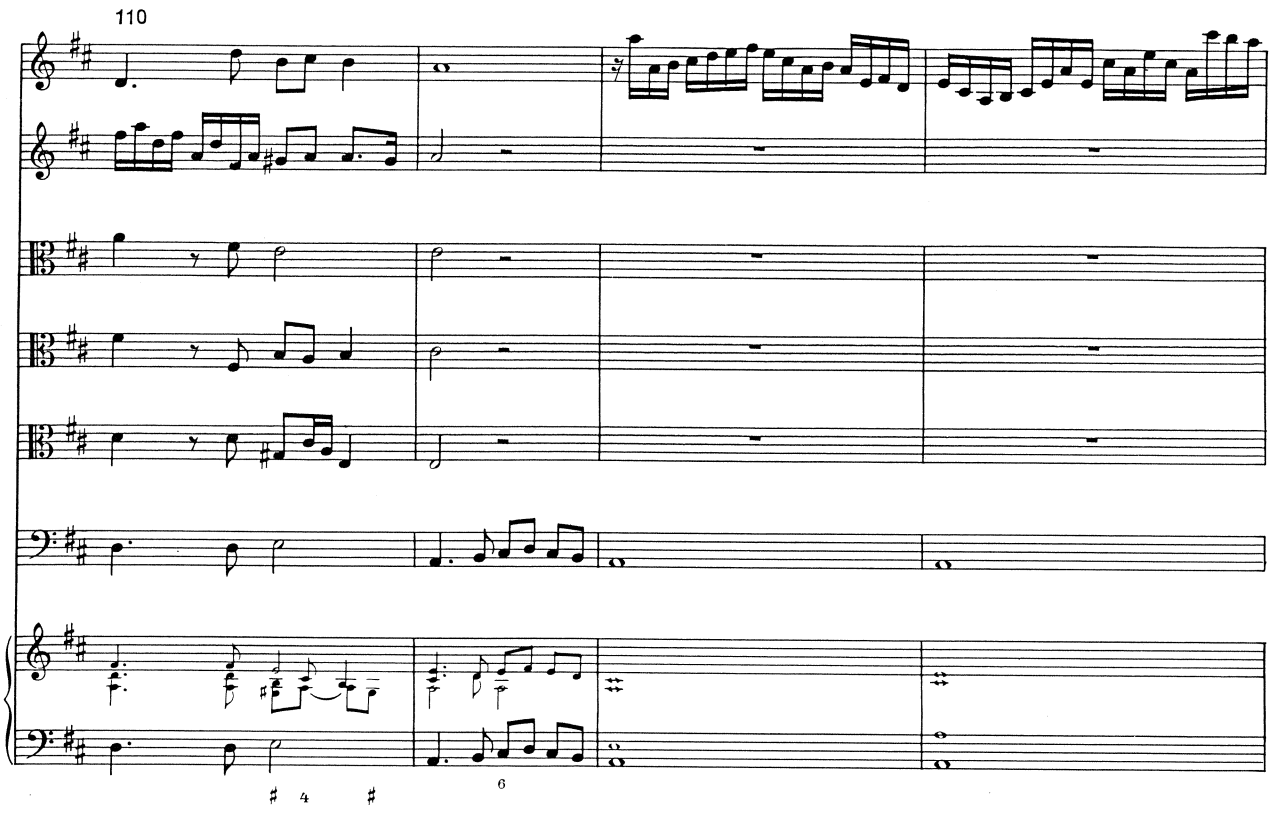
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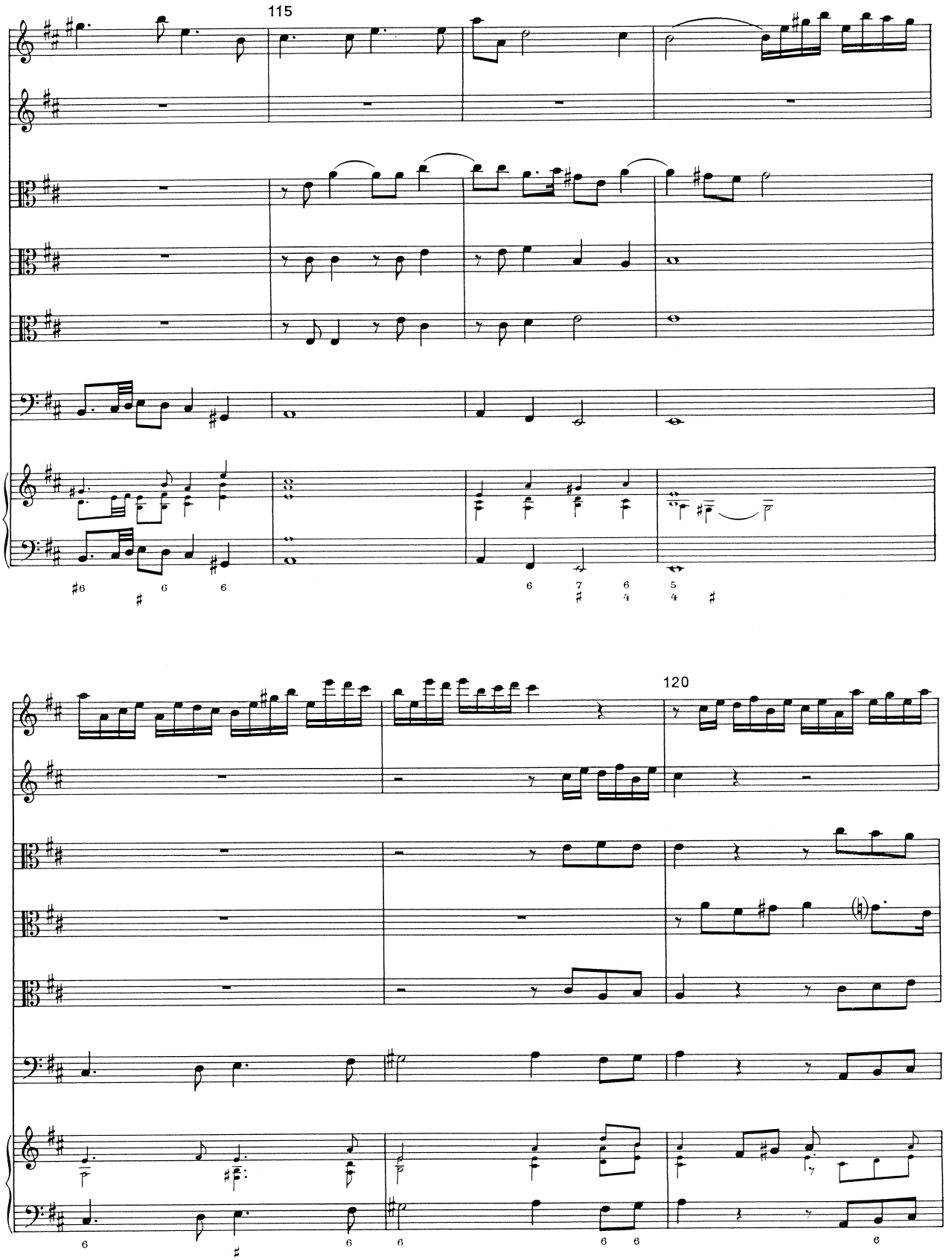
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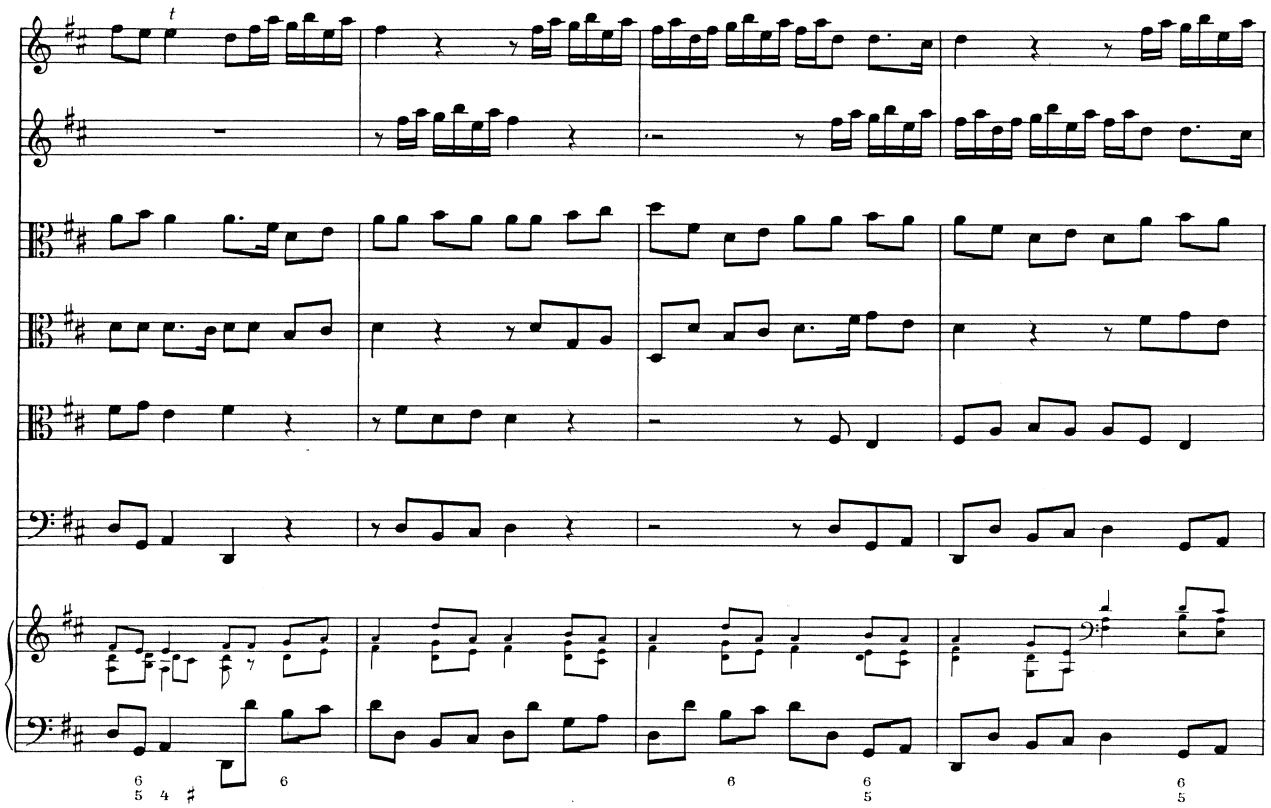

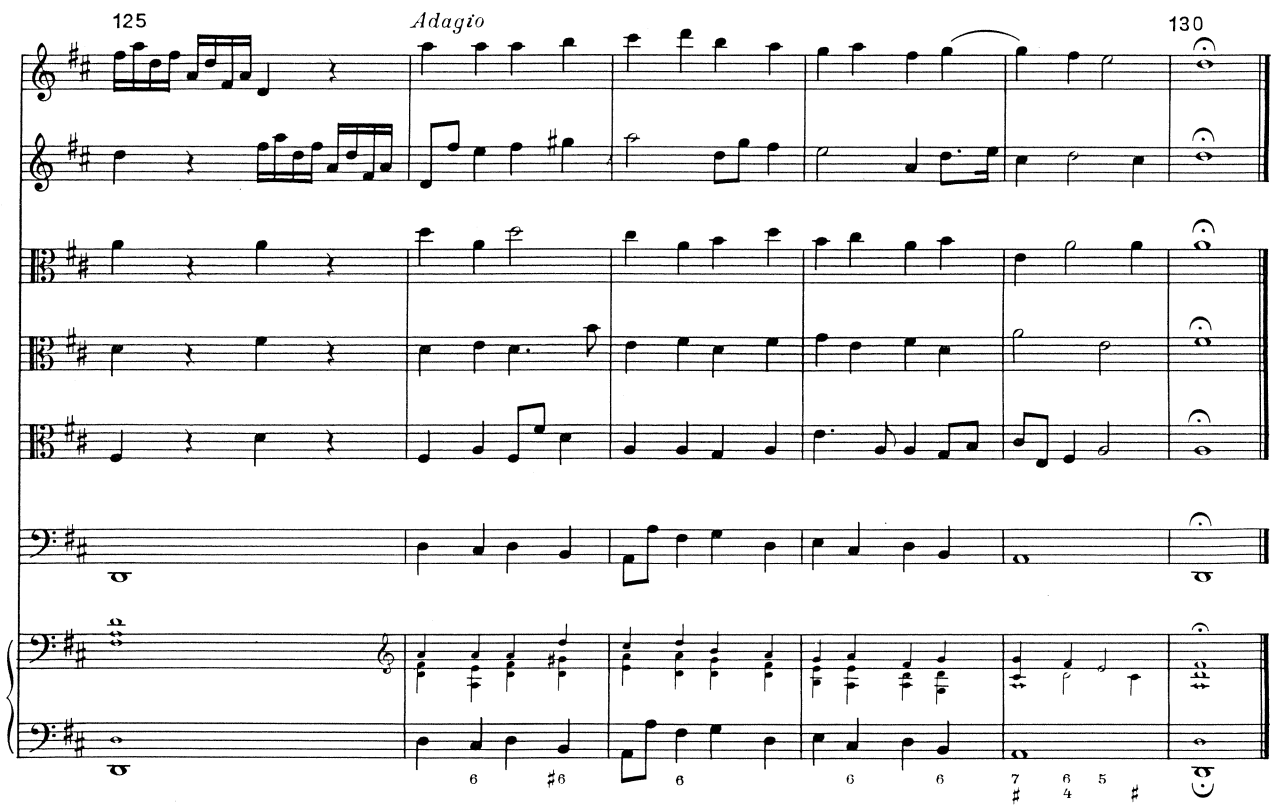
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SONATA III

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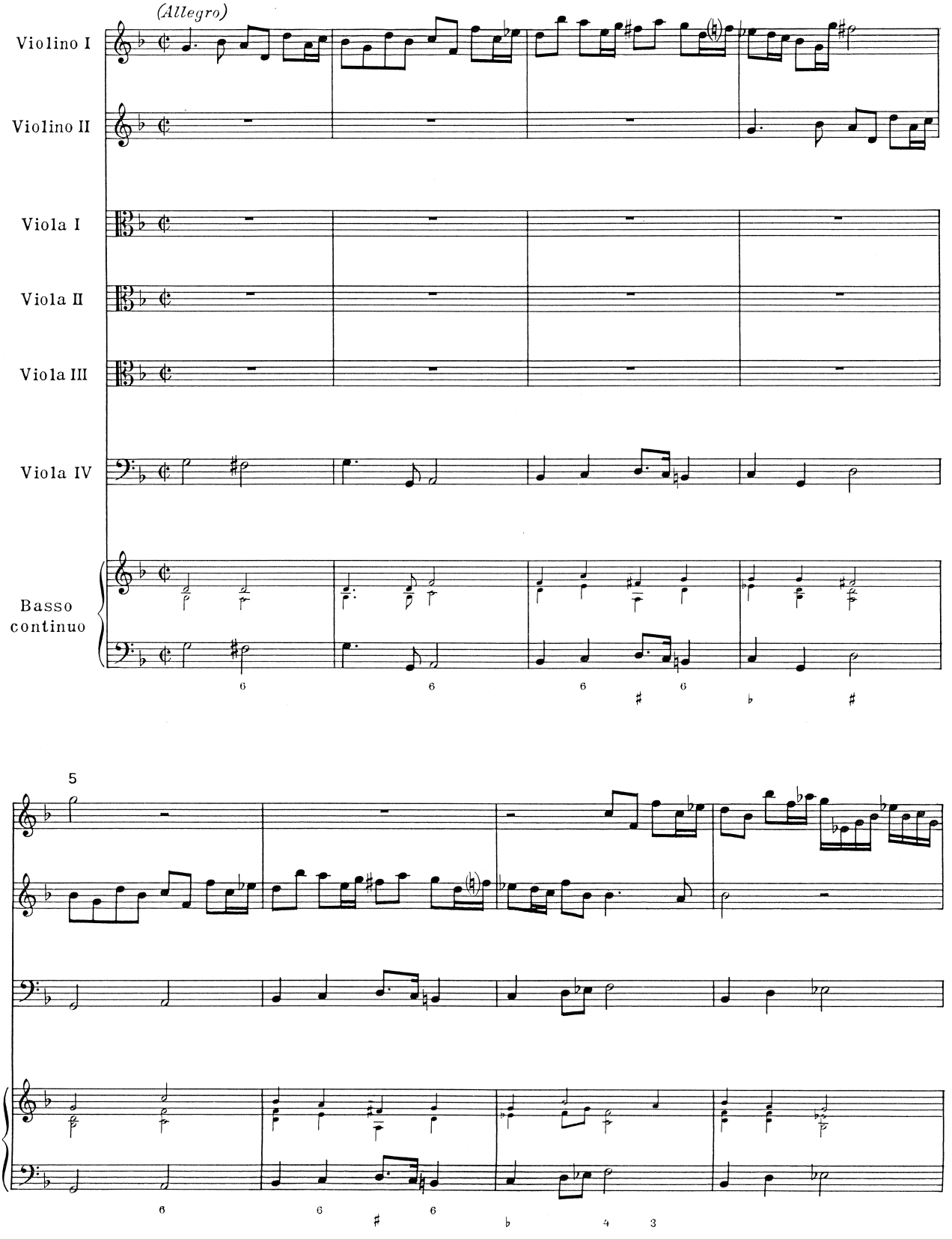

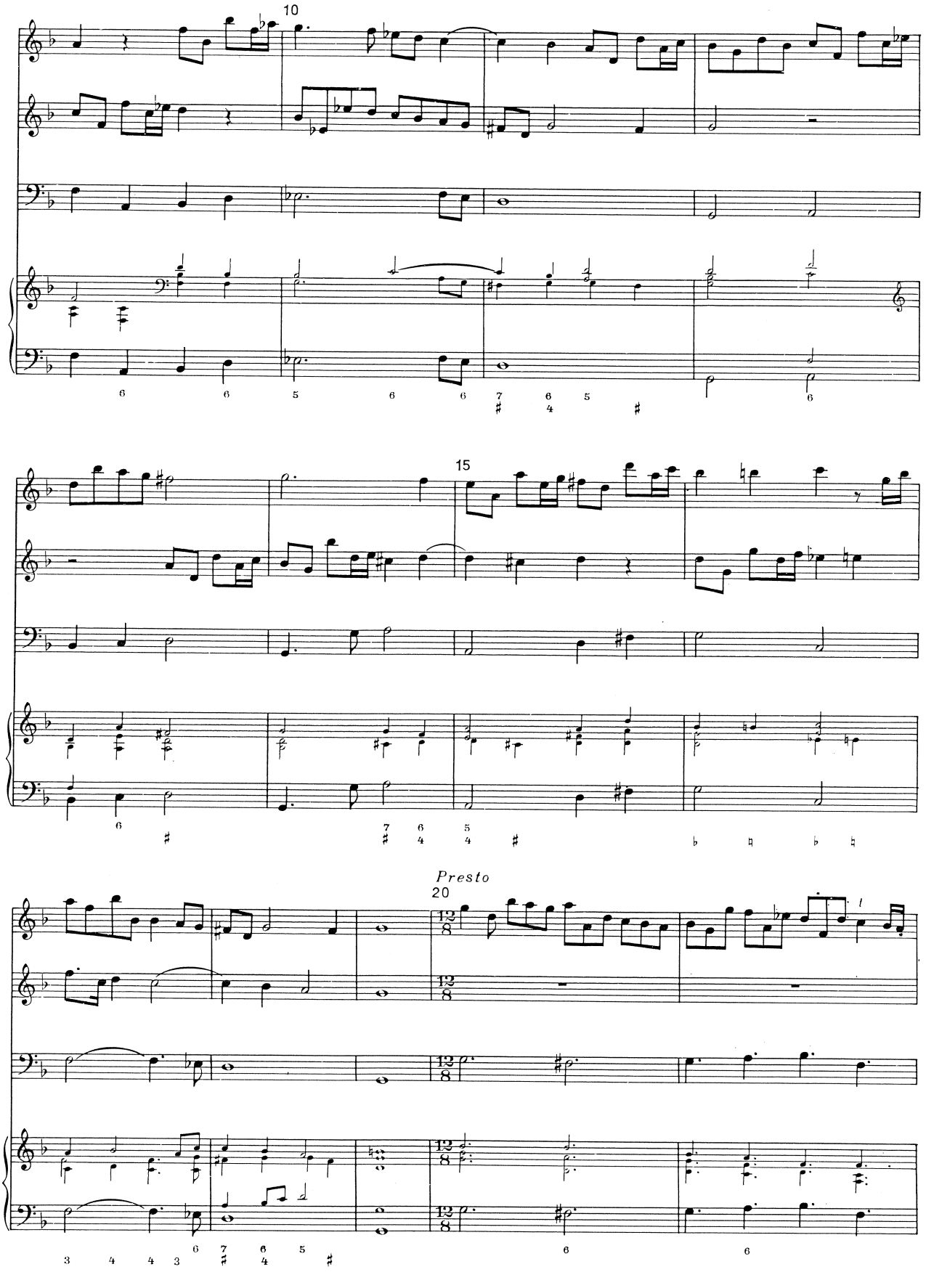
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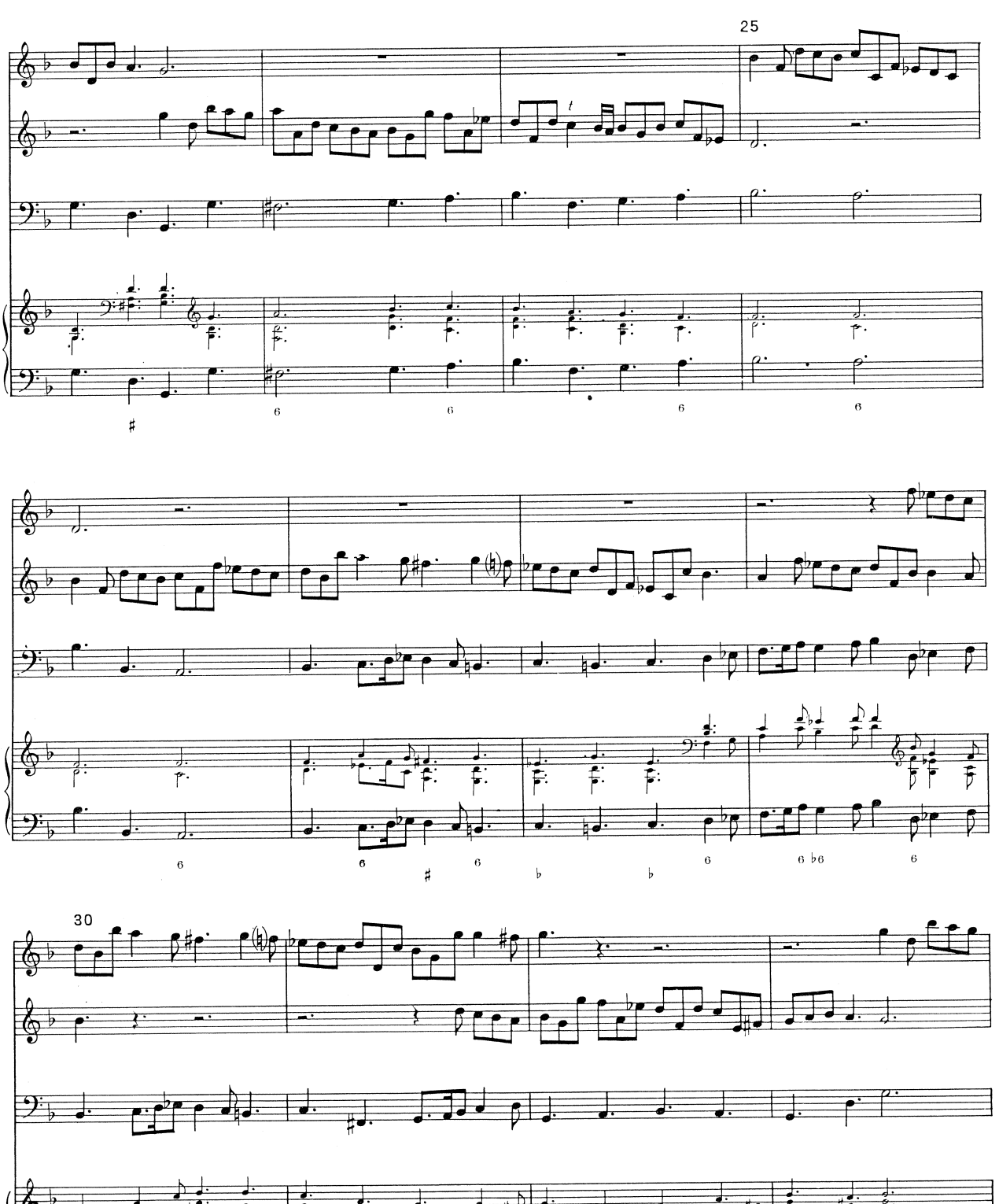
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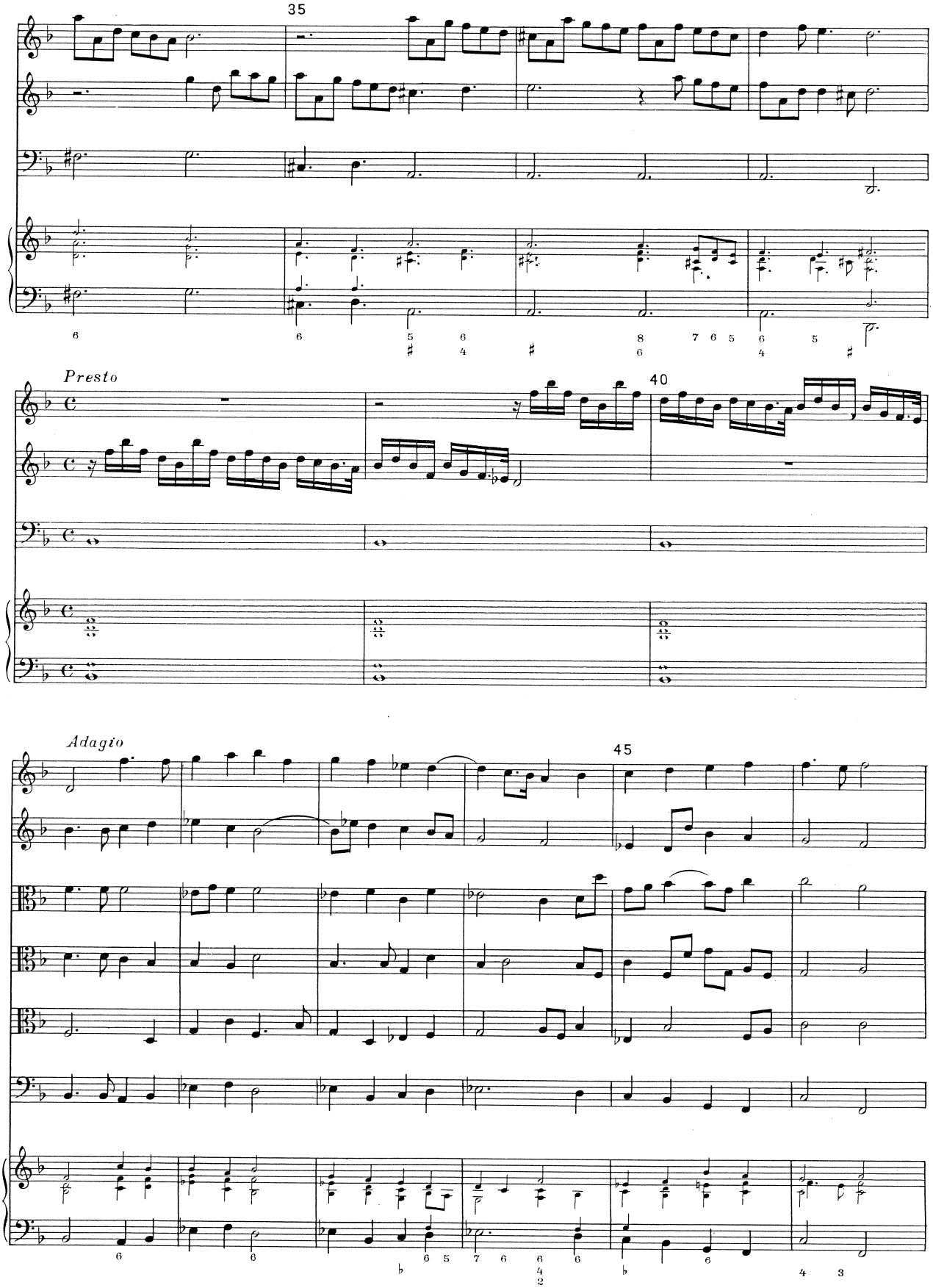
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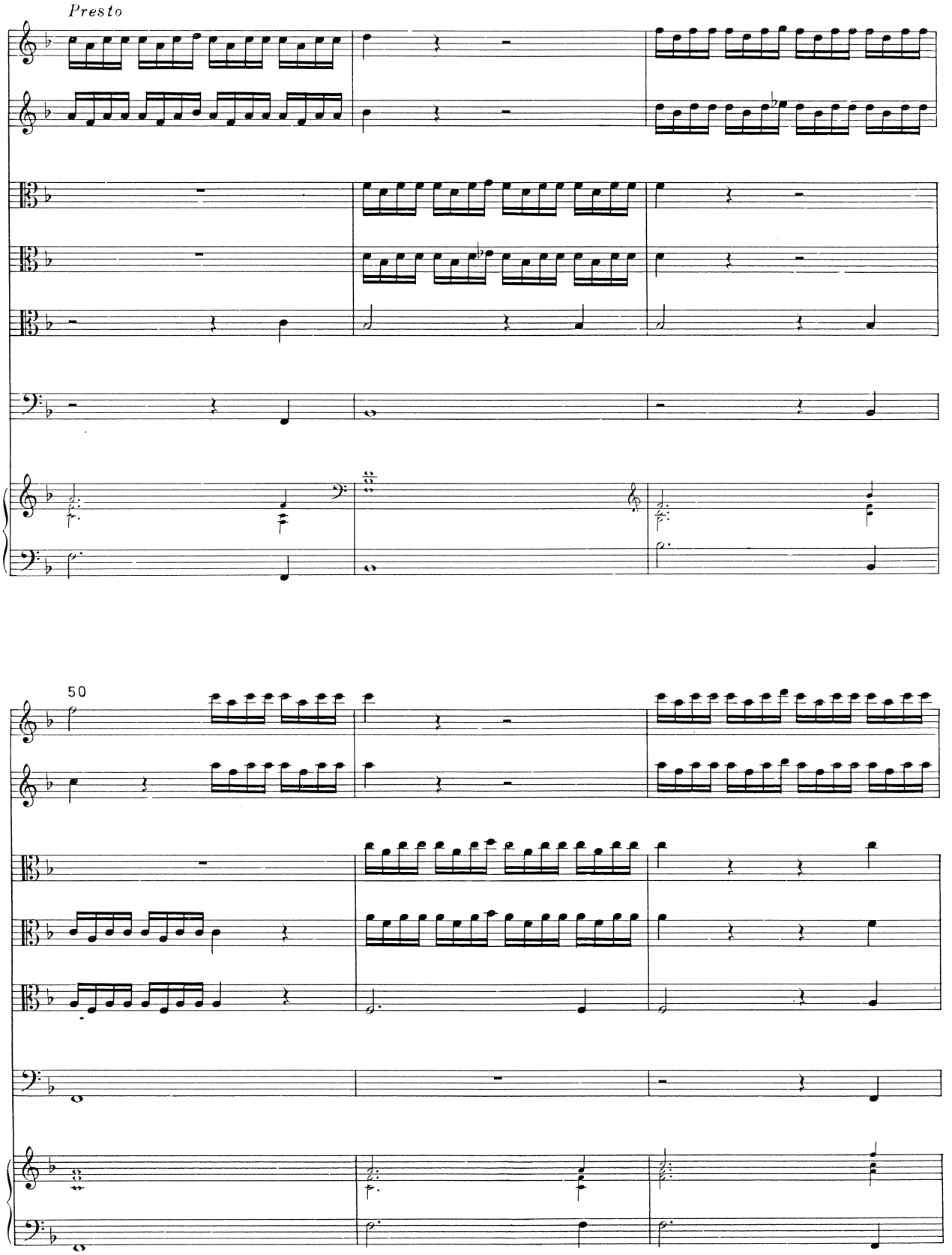
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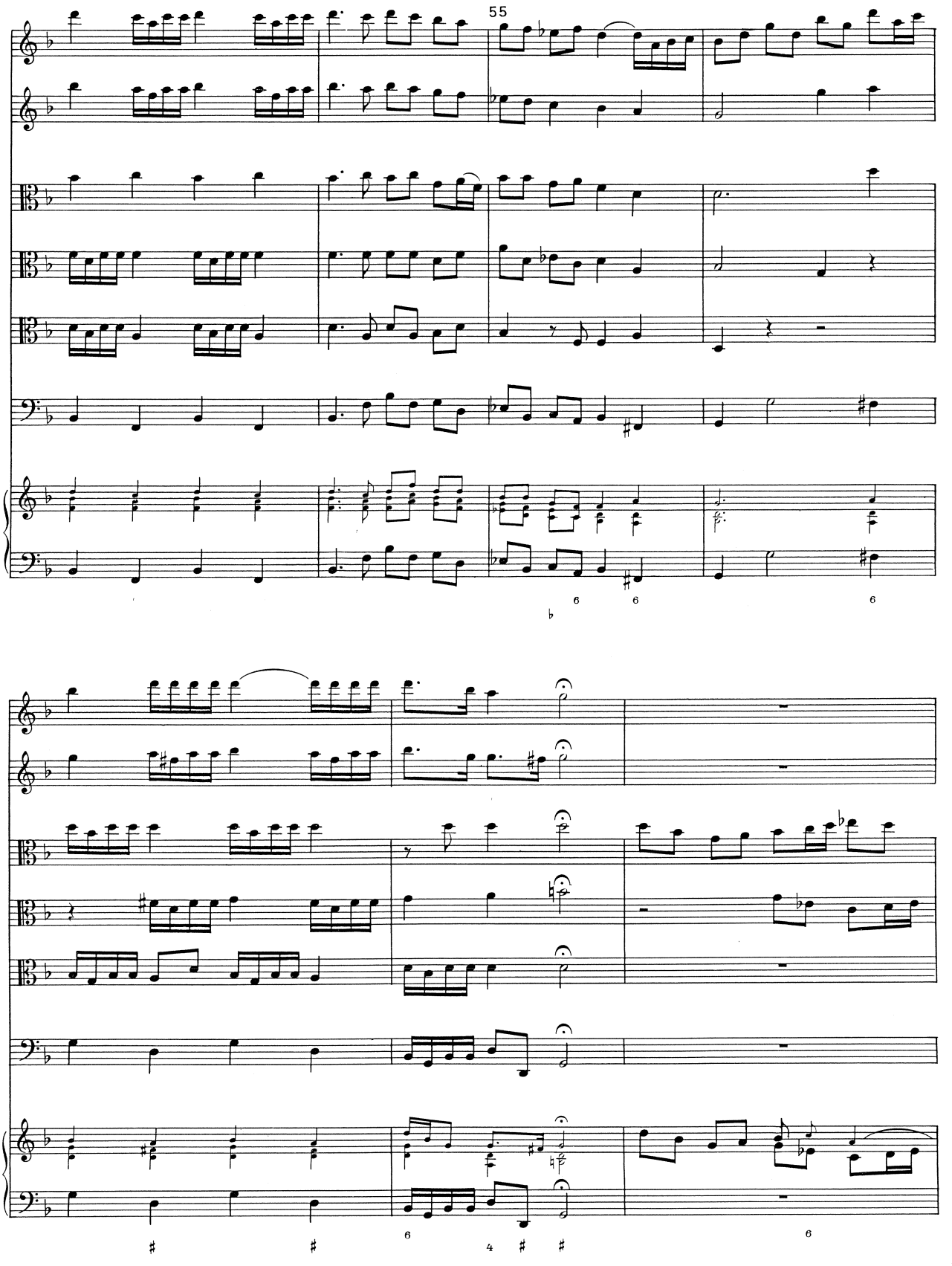
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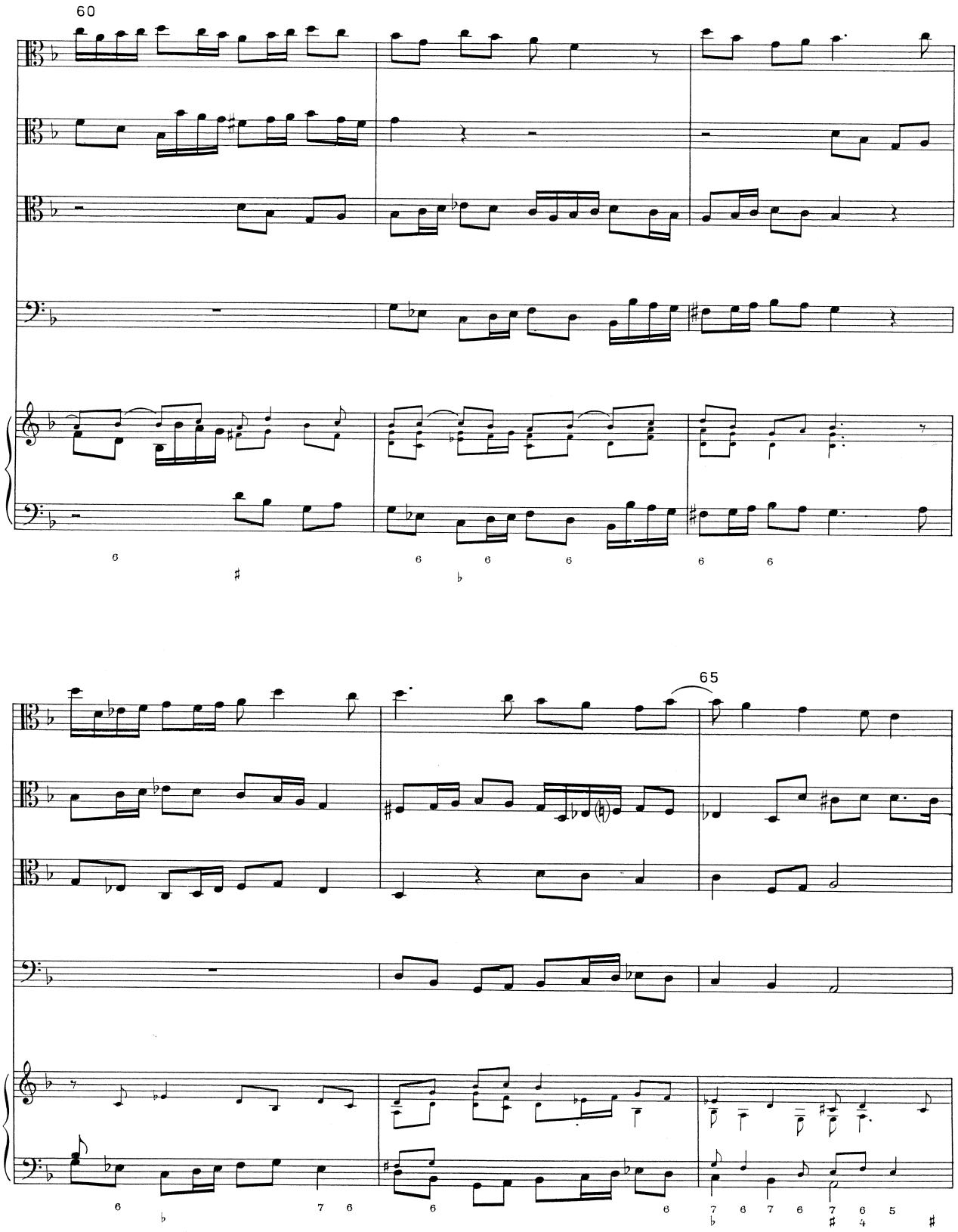
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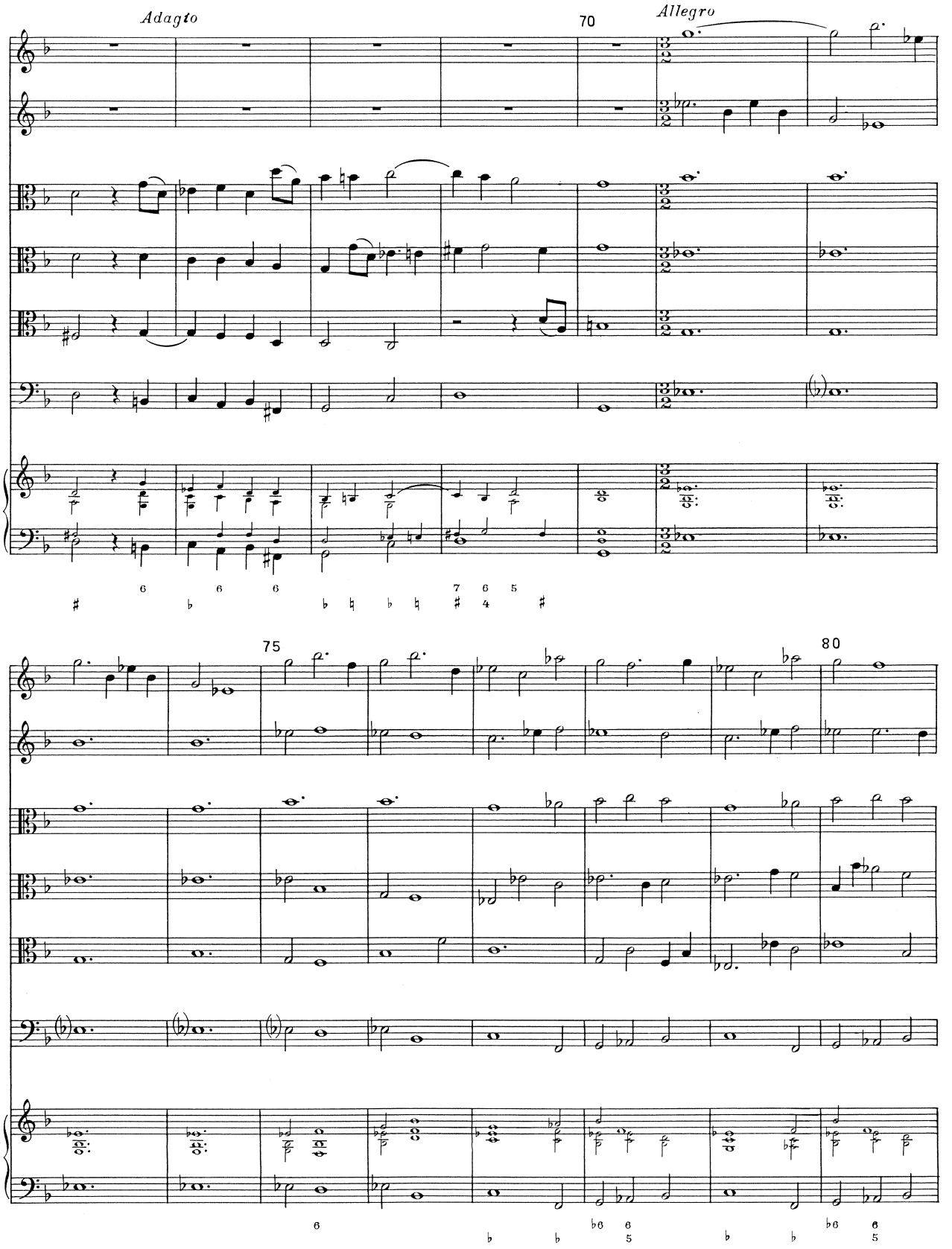
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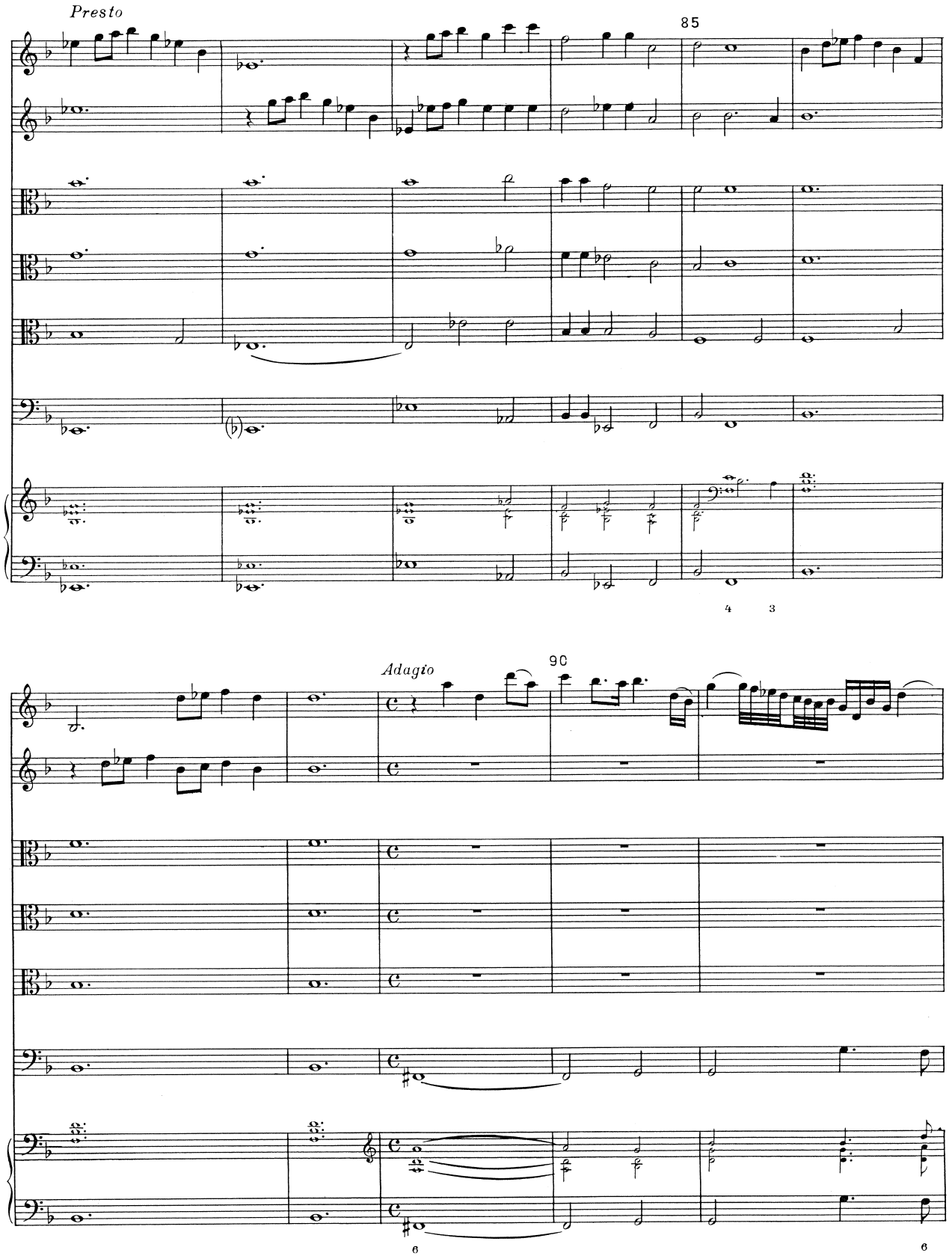
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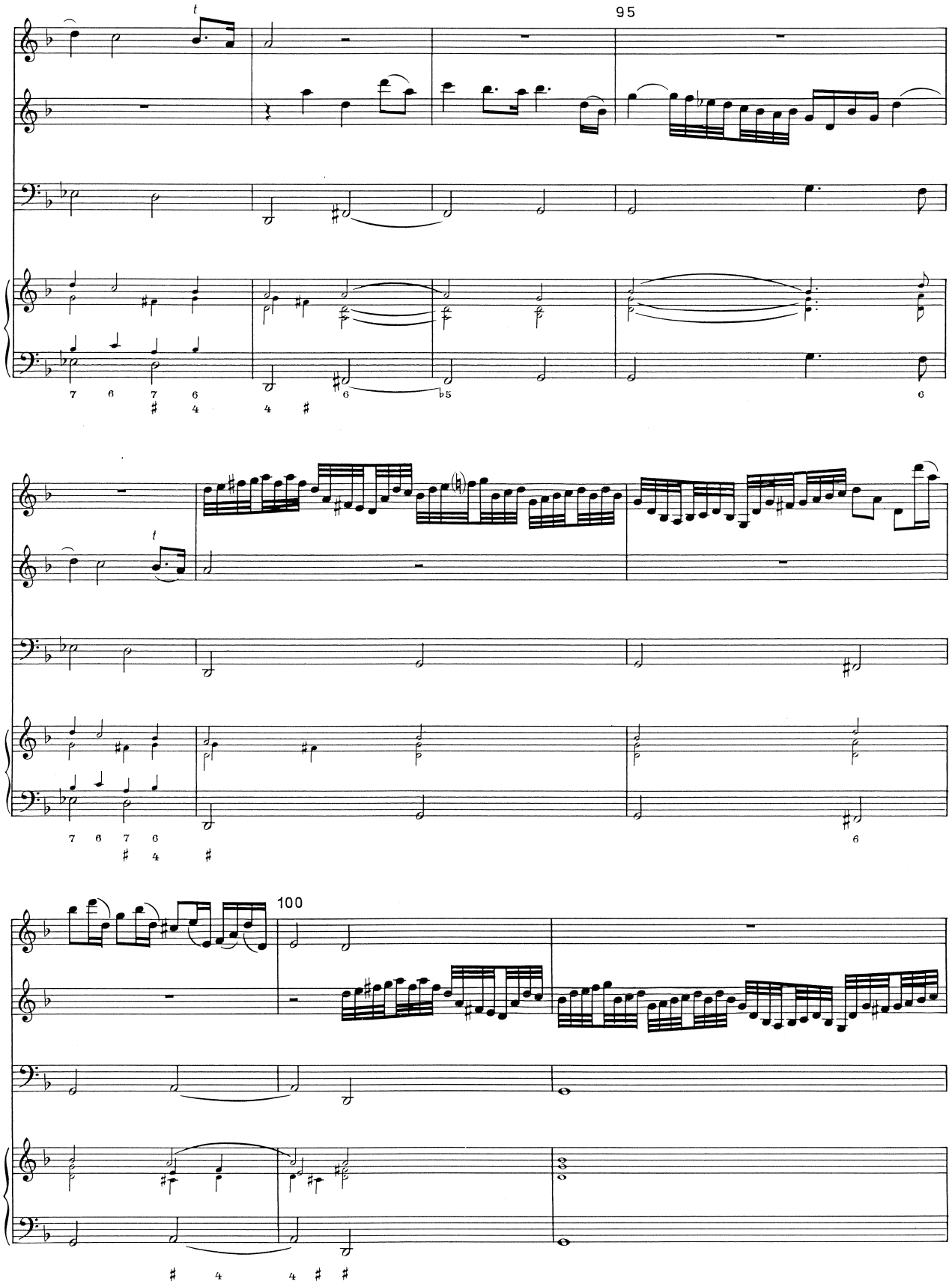
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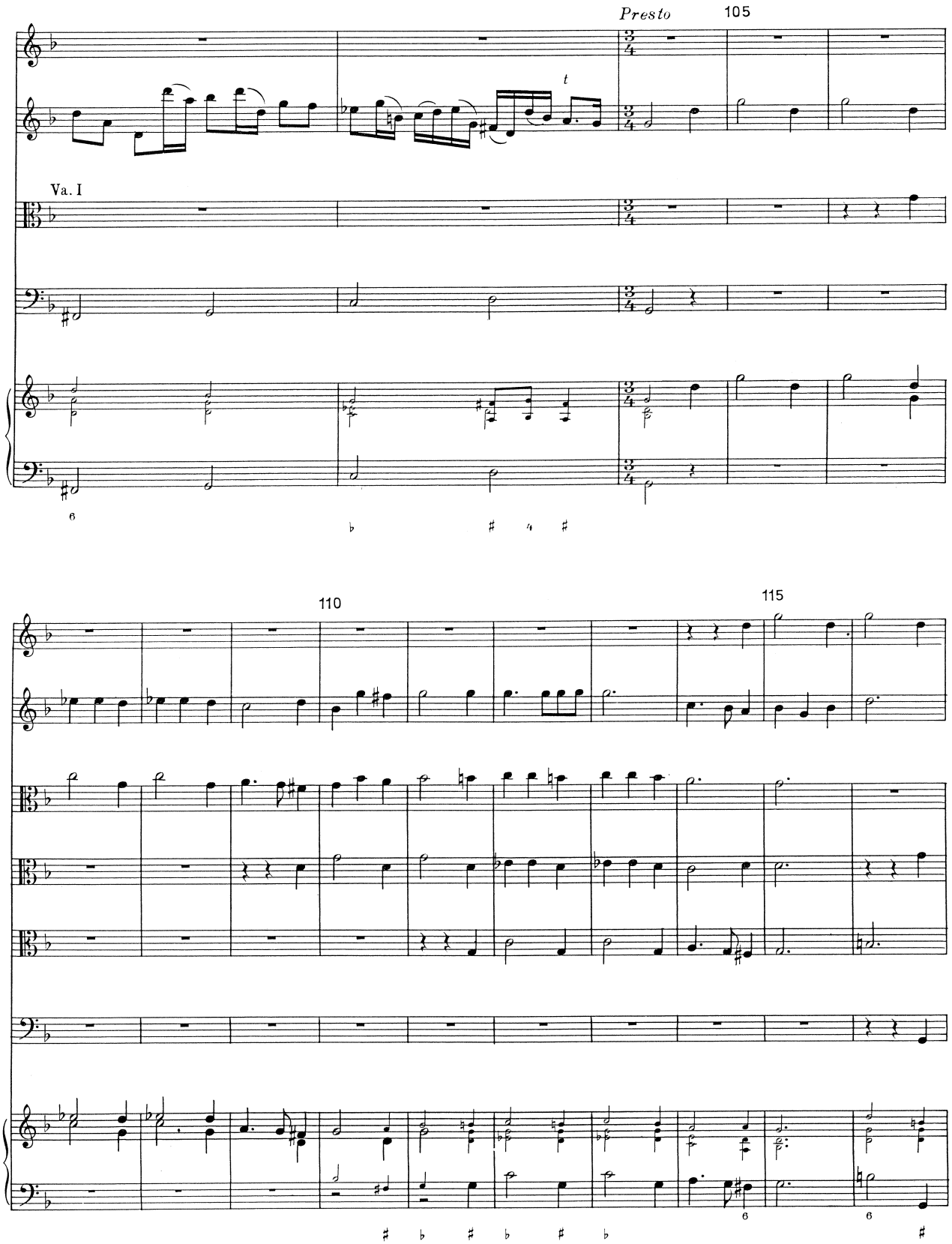
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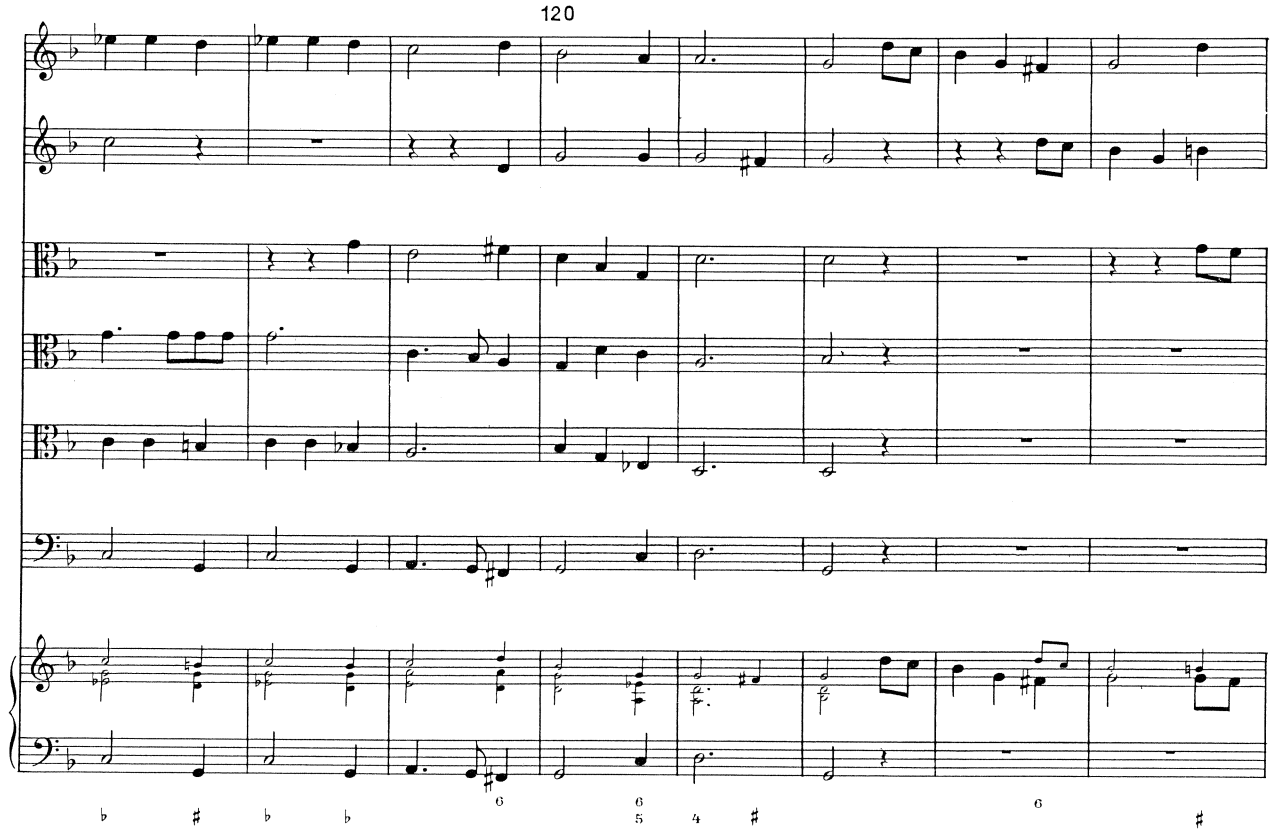
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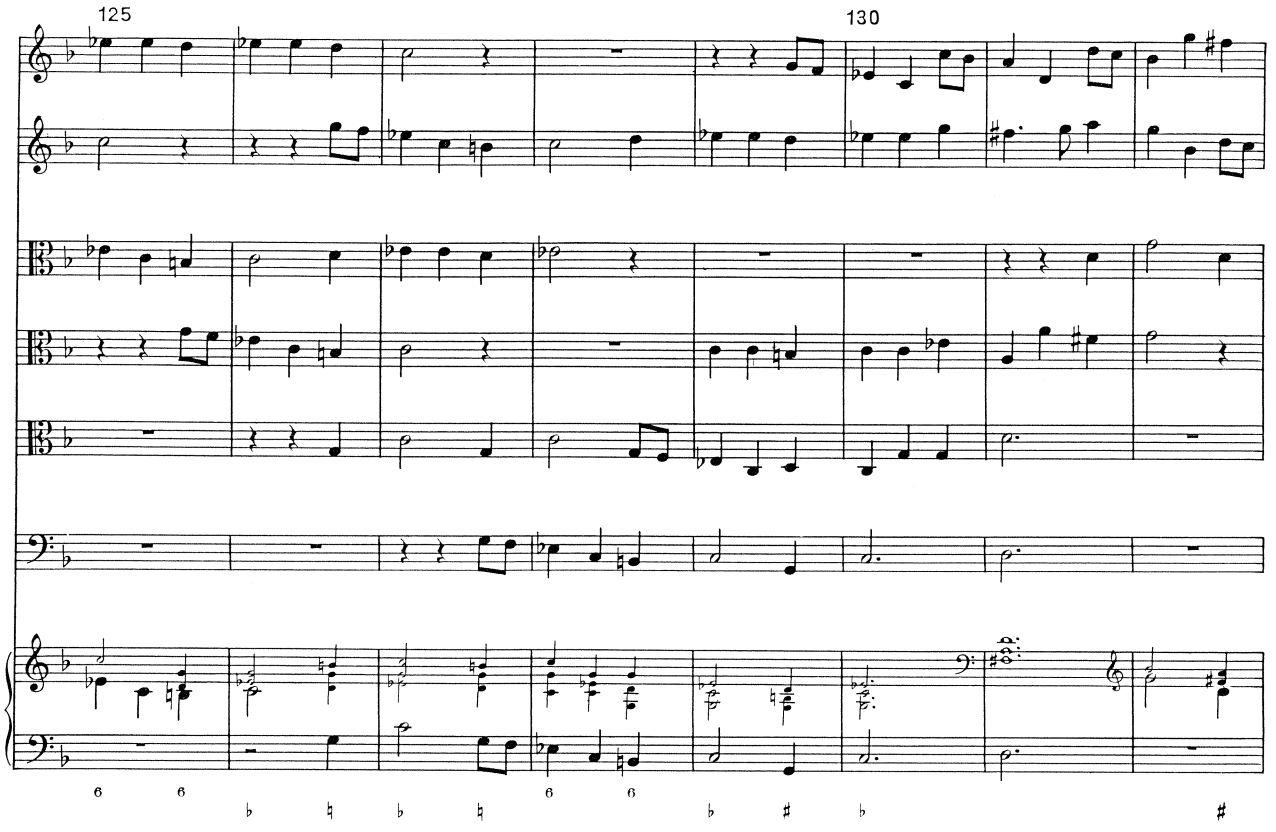
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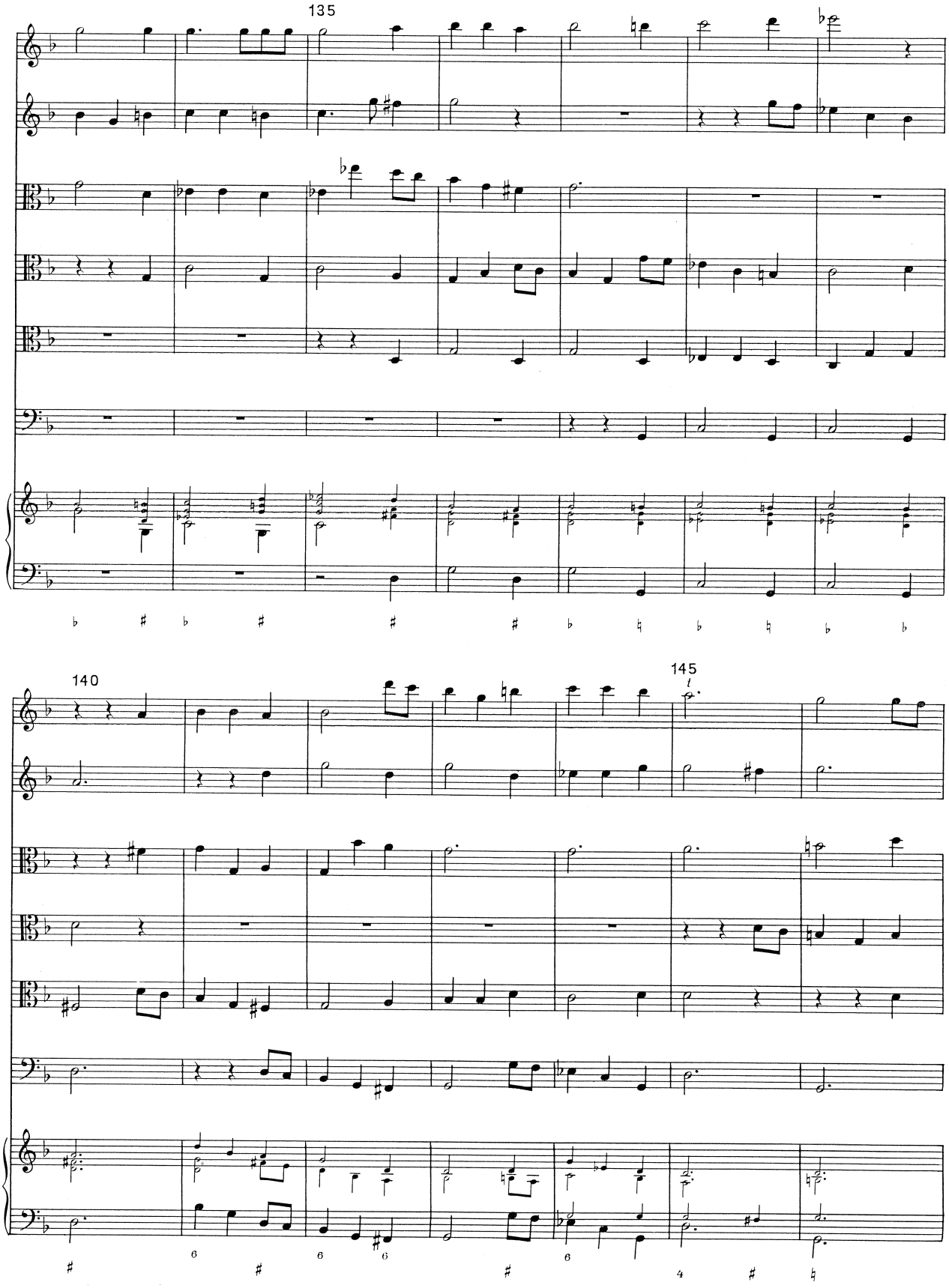
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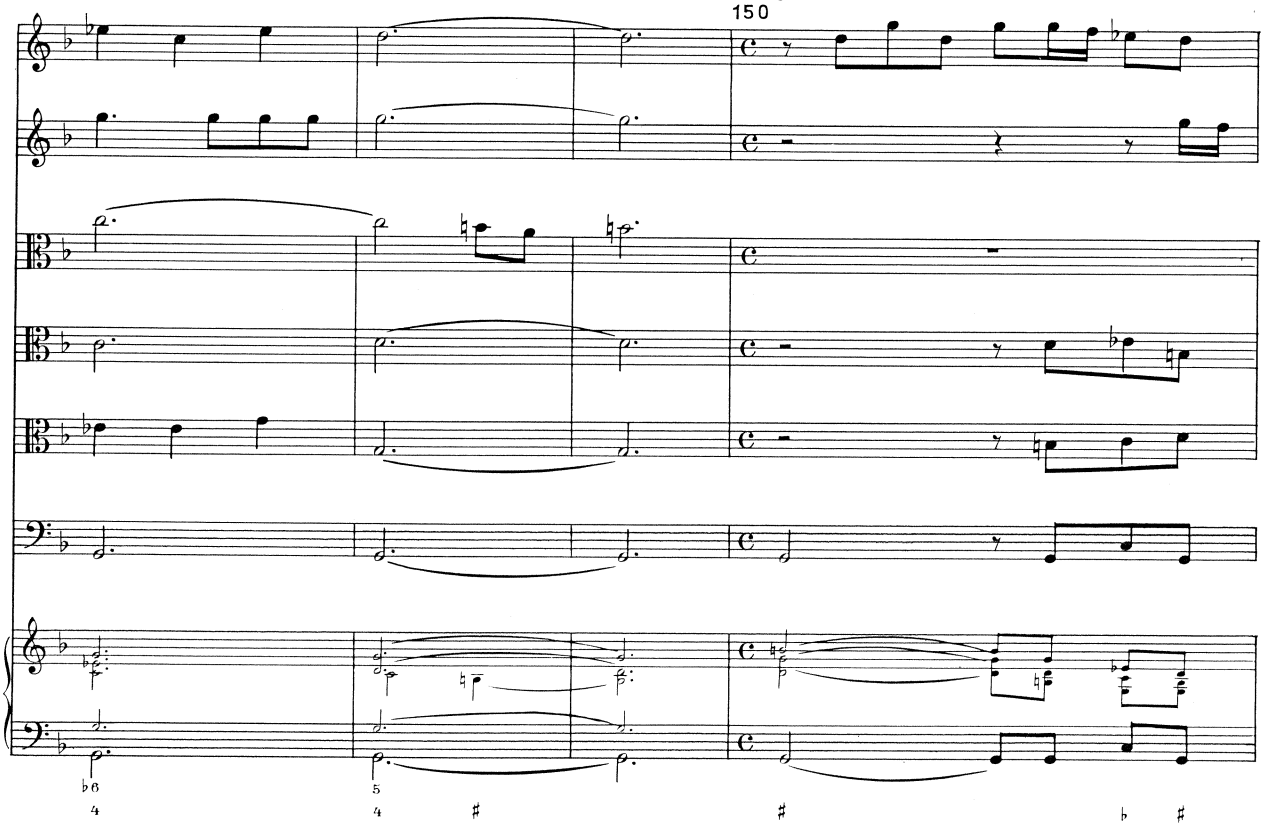

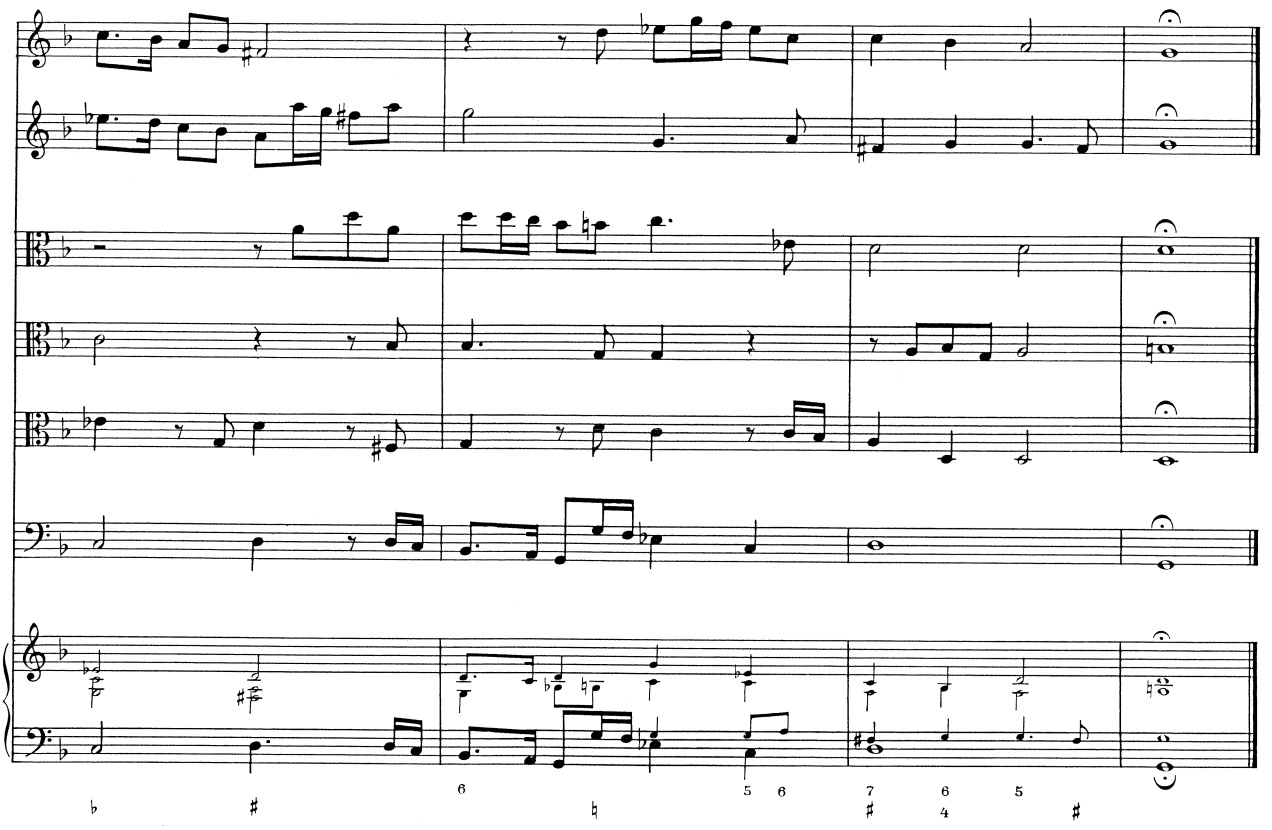

SONATA IV

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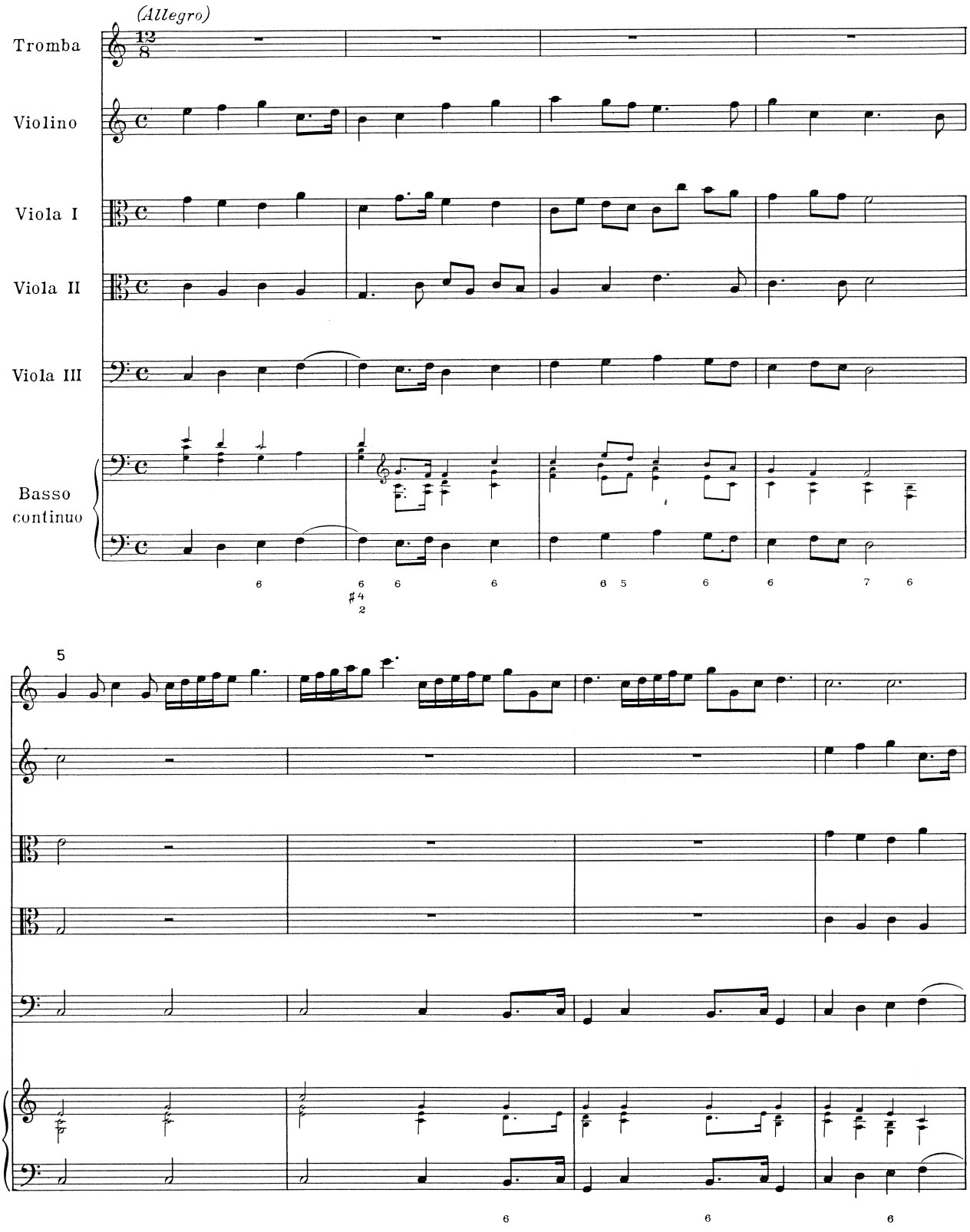

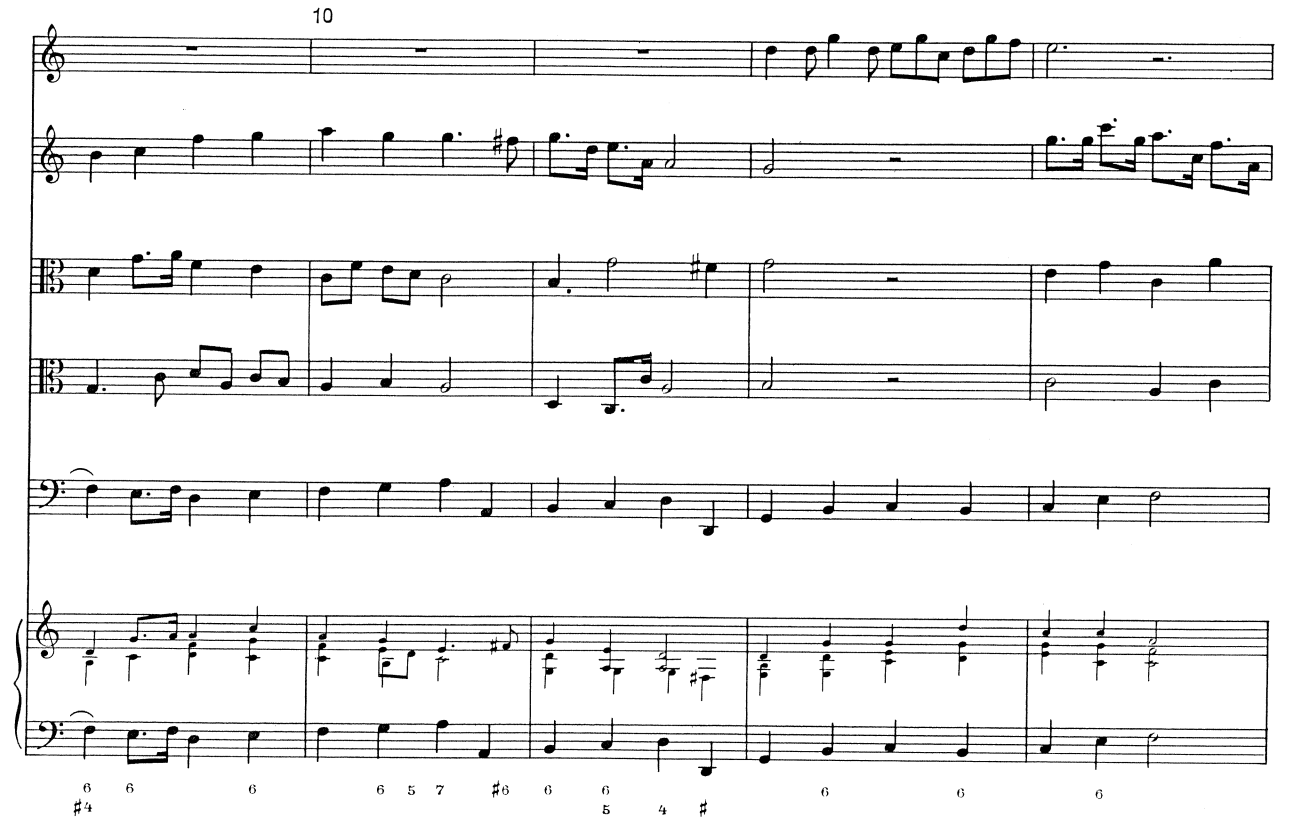
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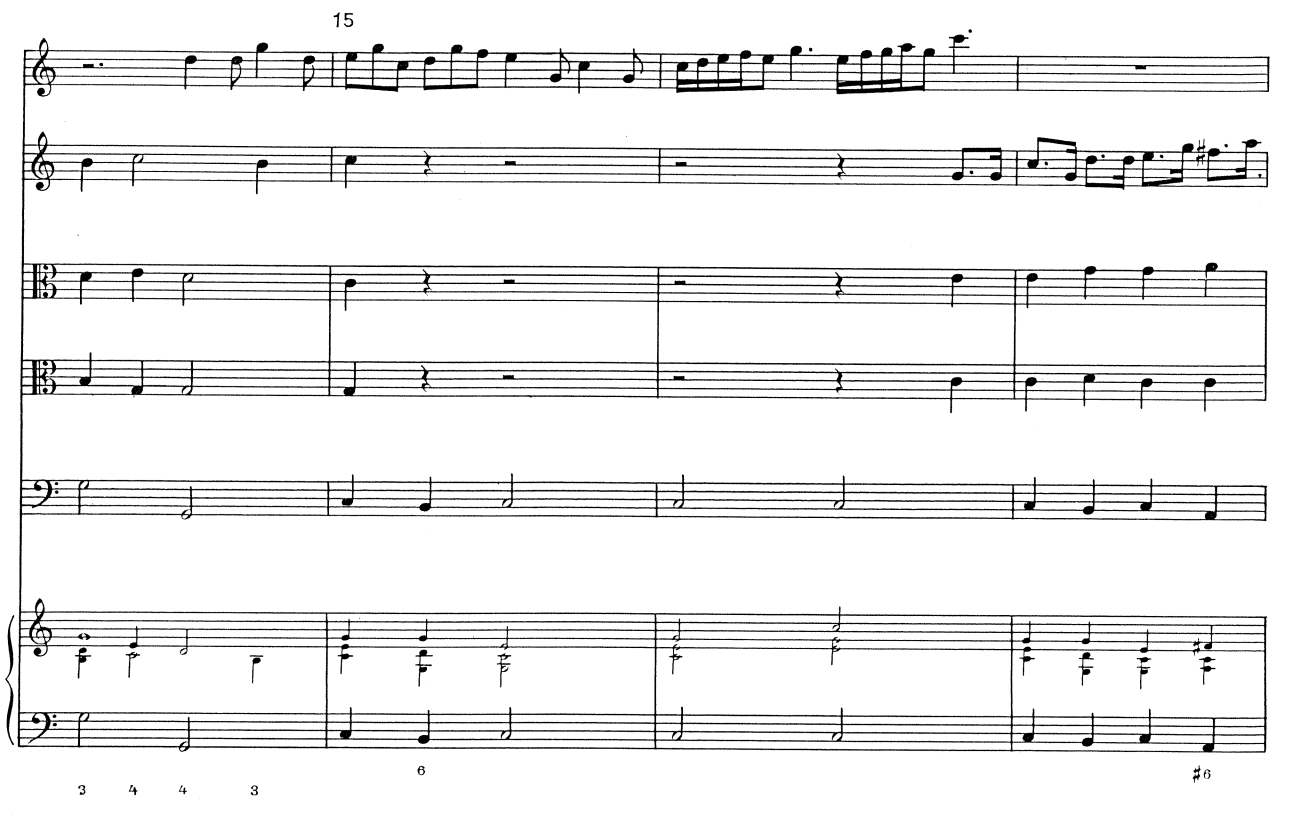
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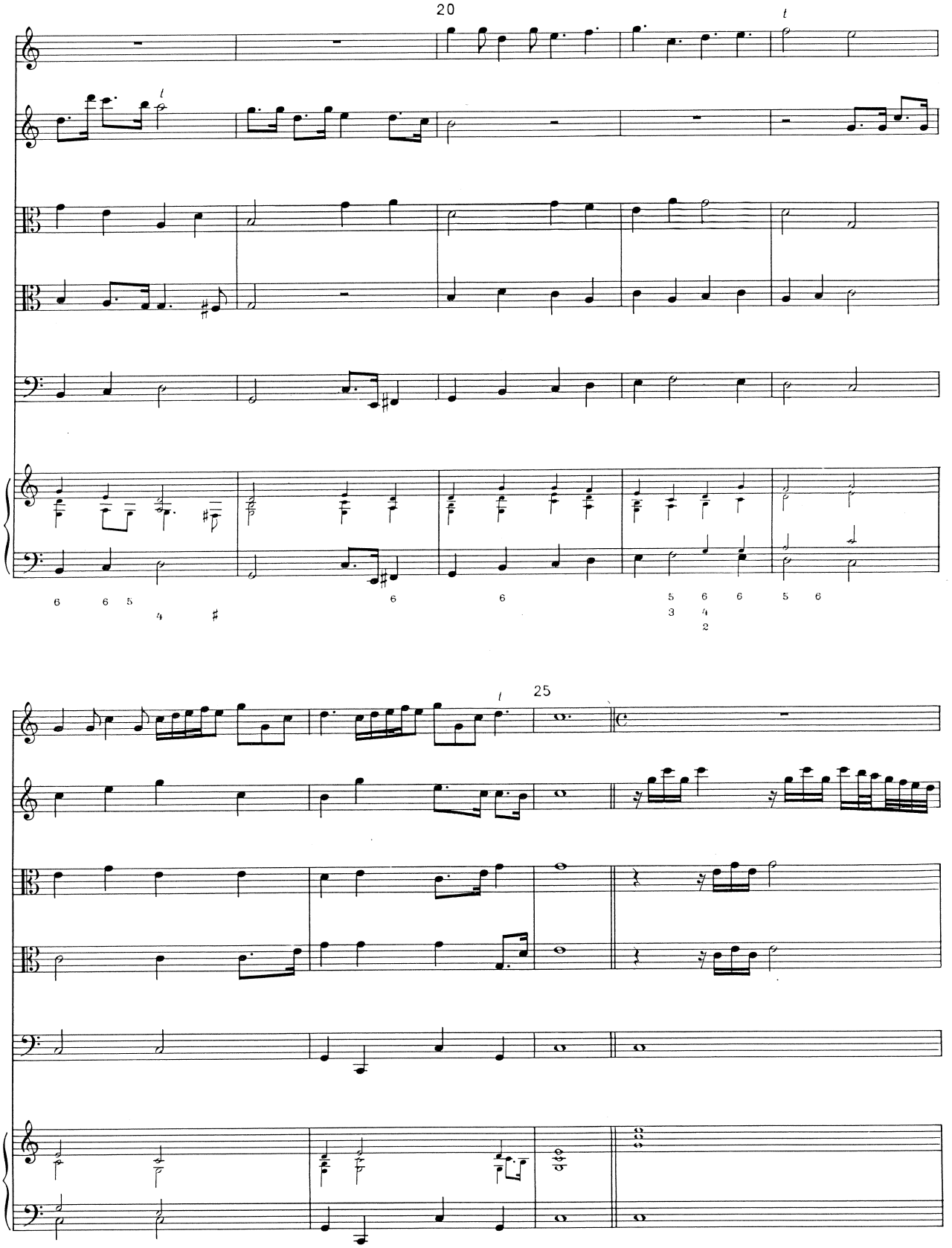
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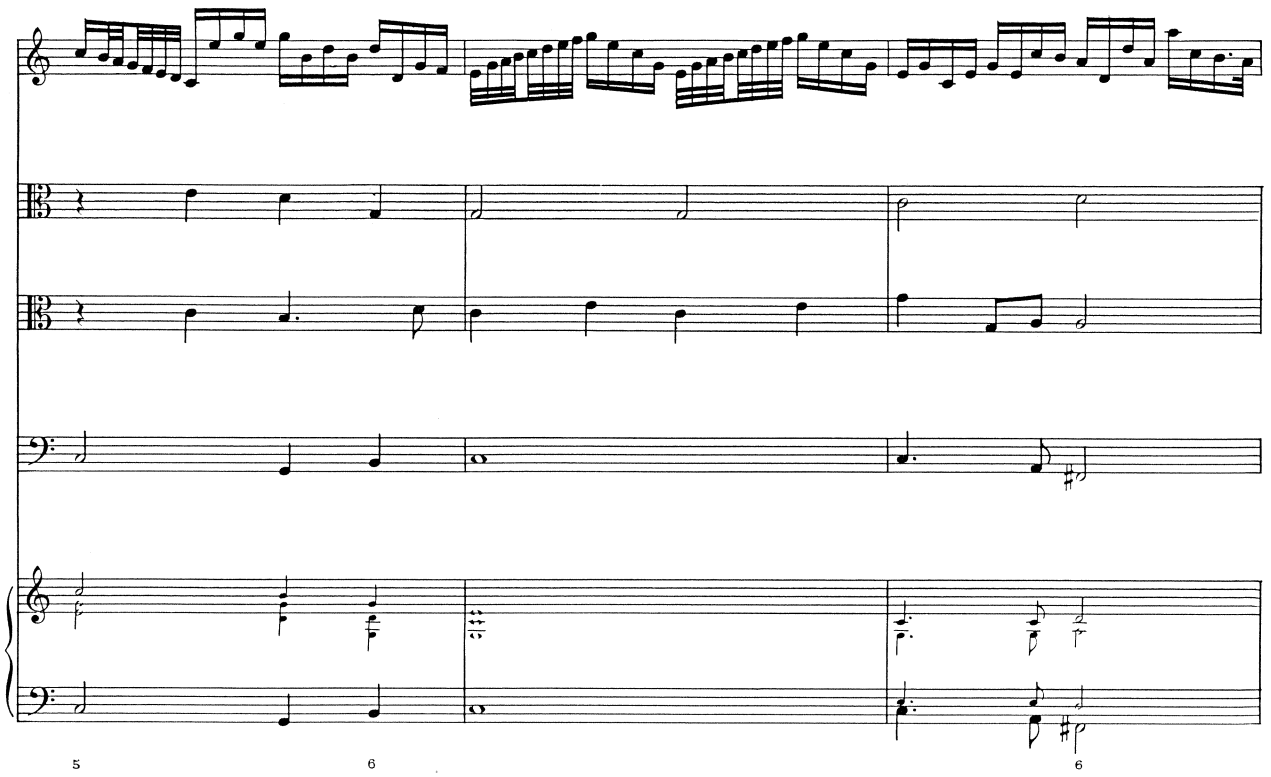
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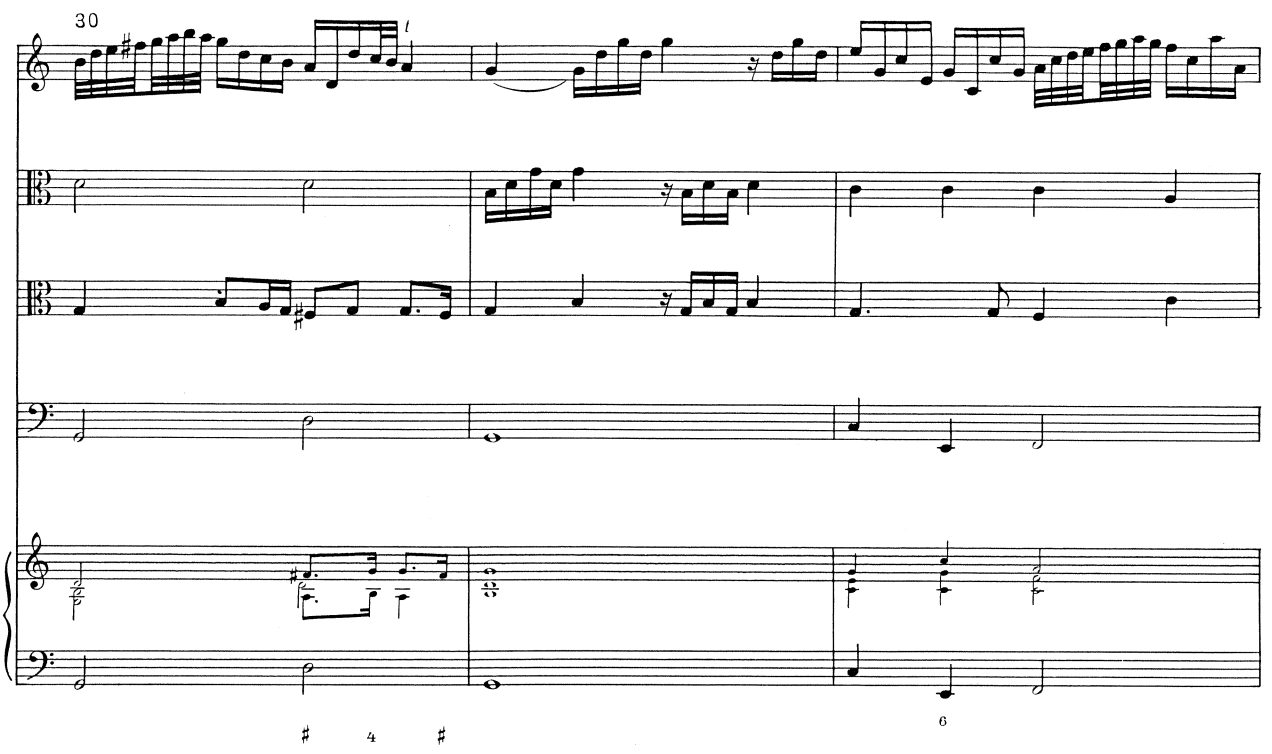
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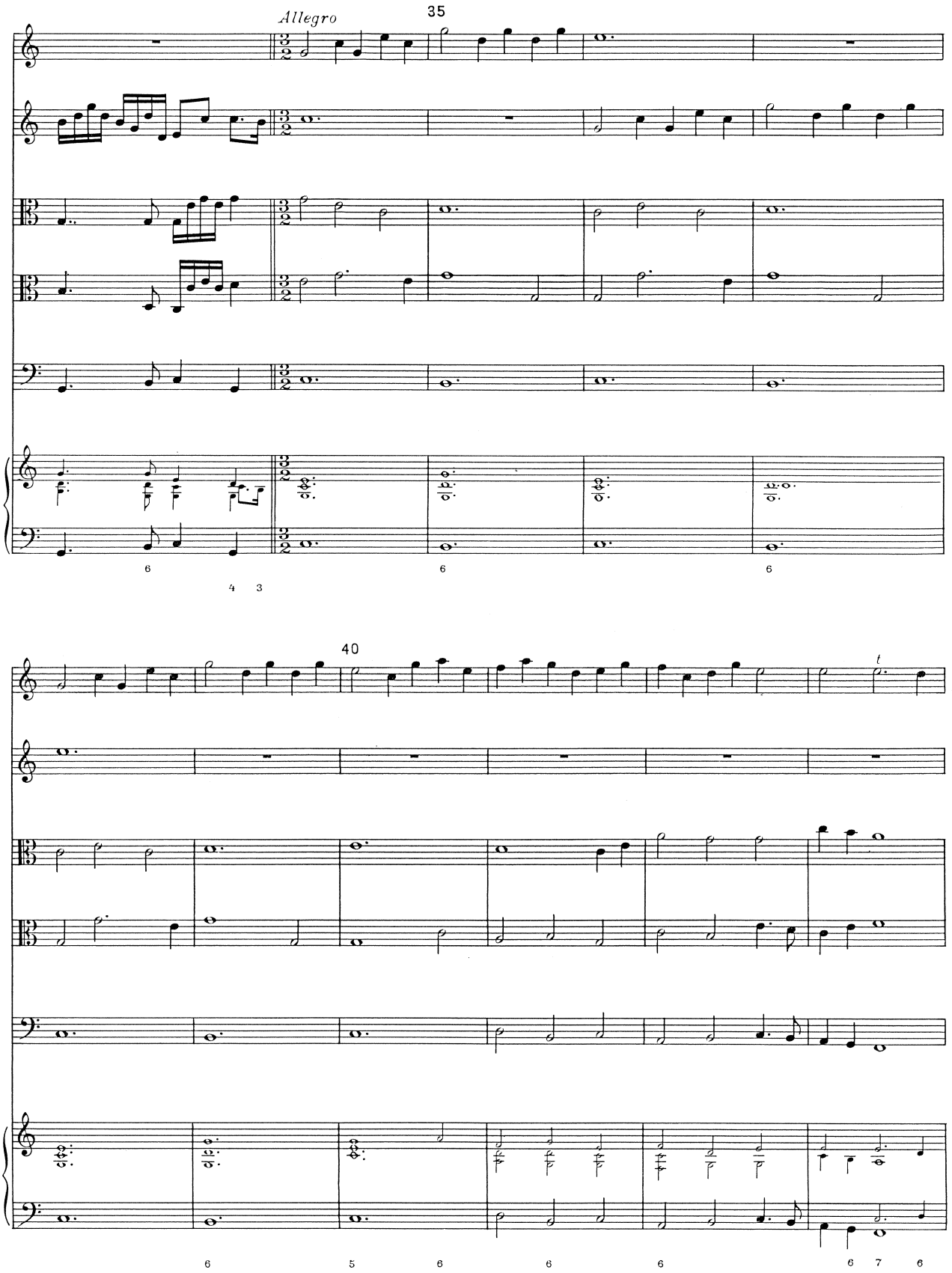
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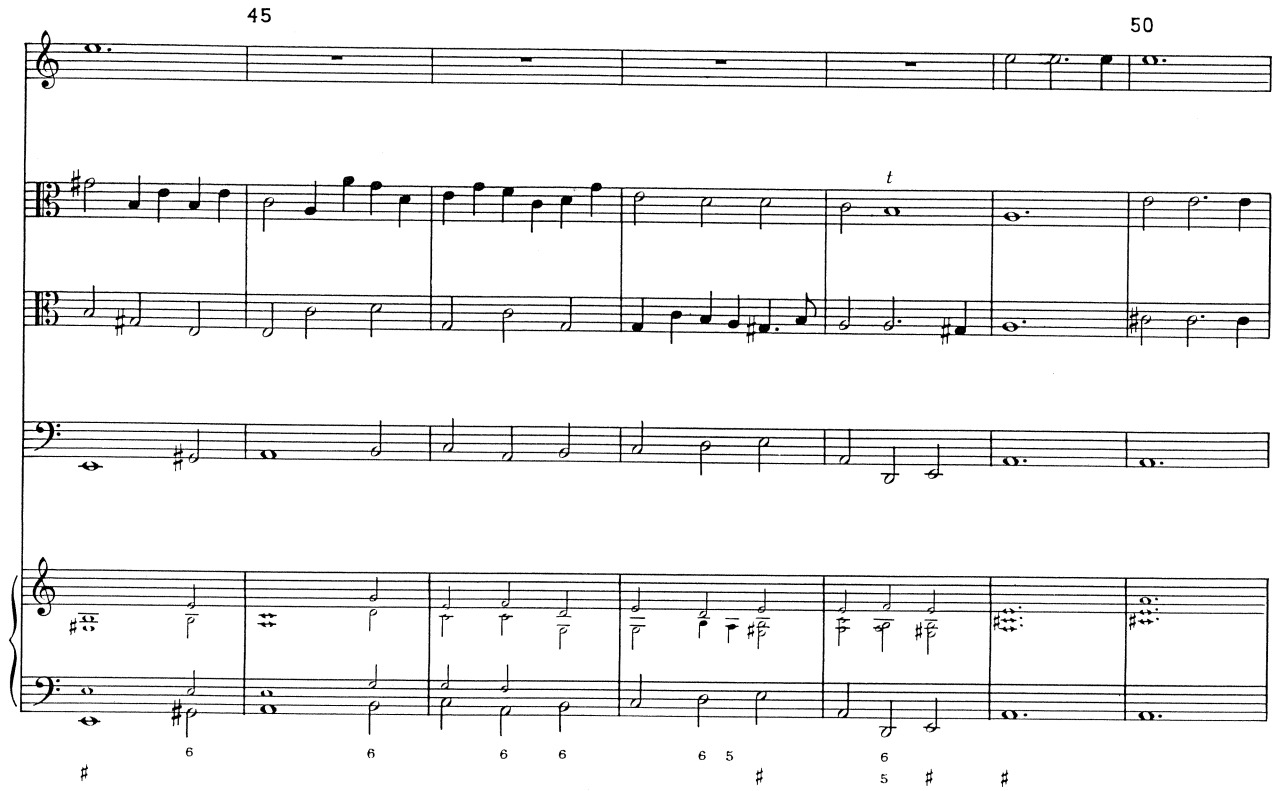
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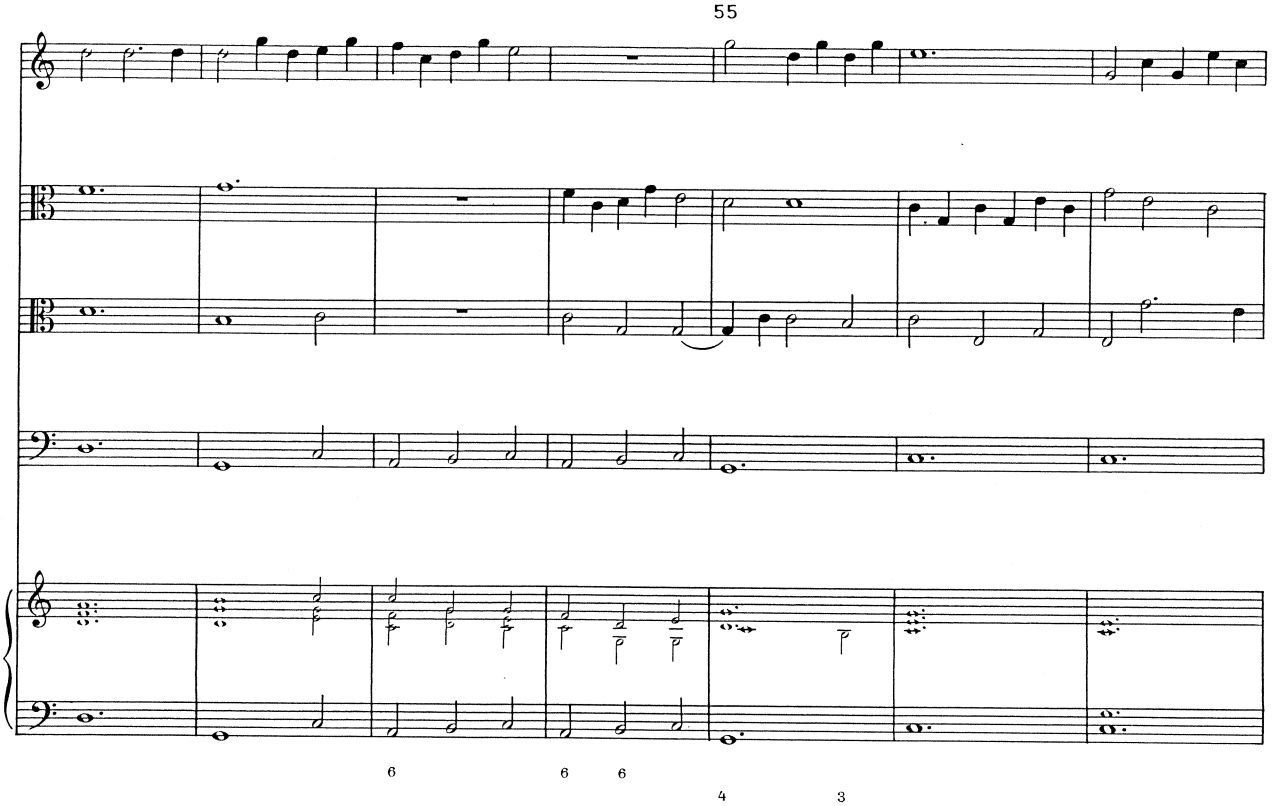
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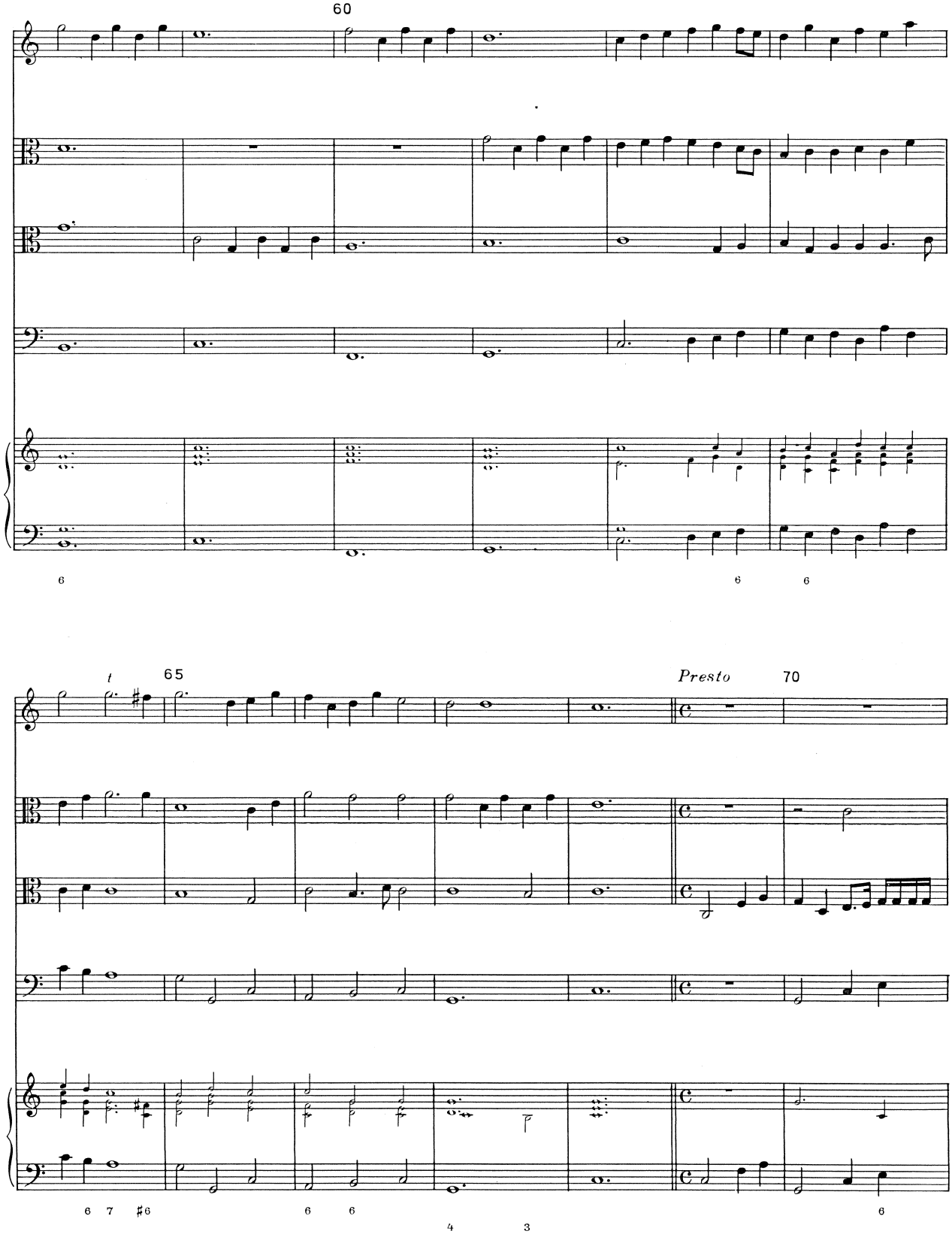
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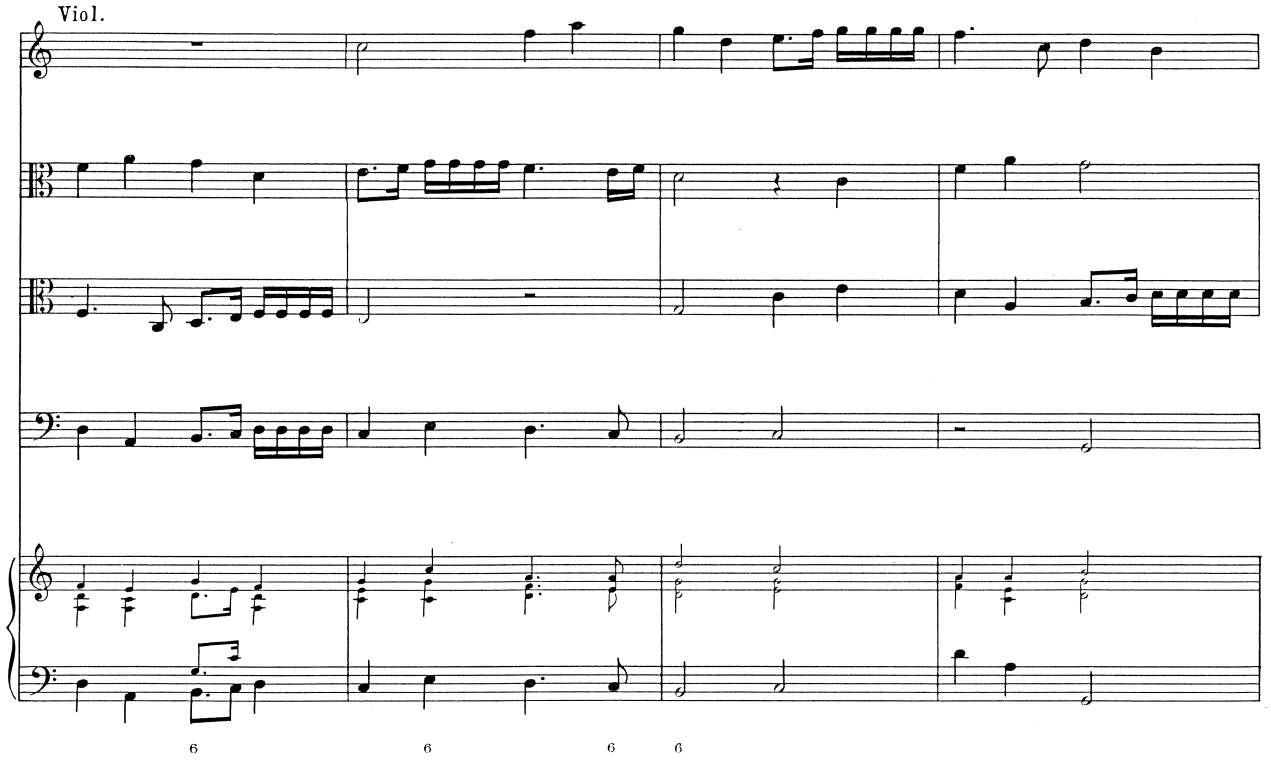
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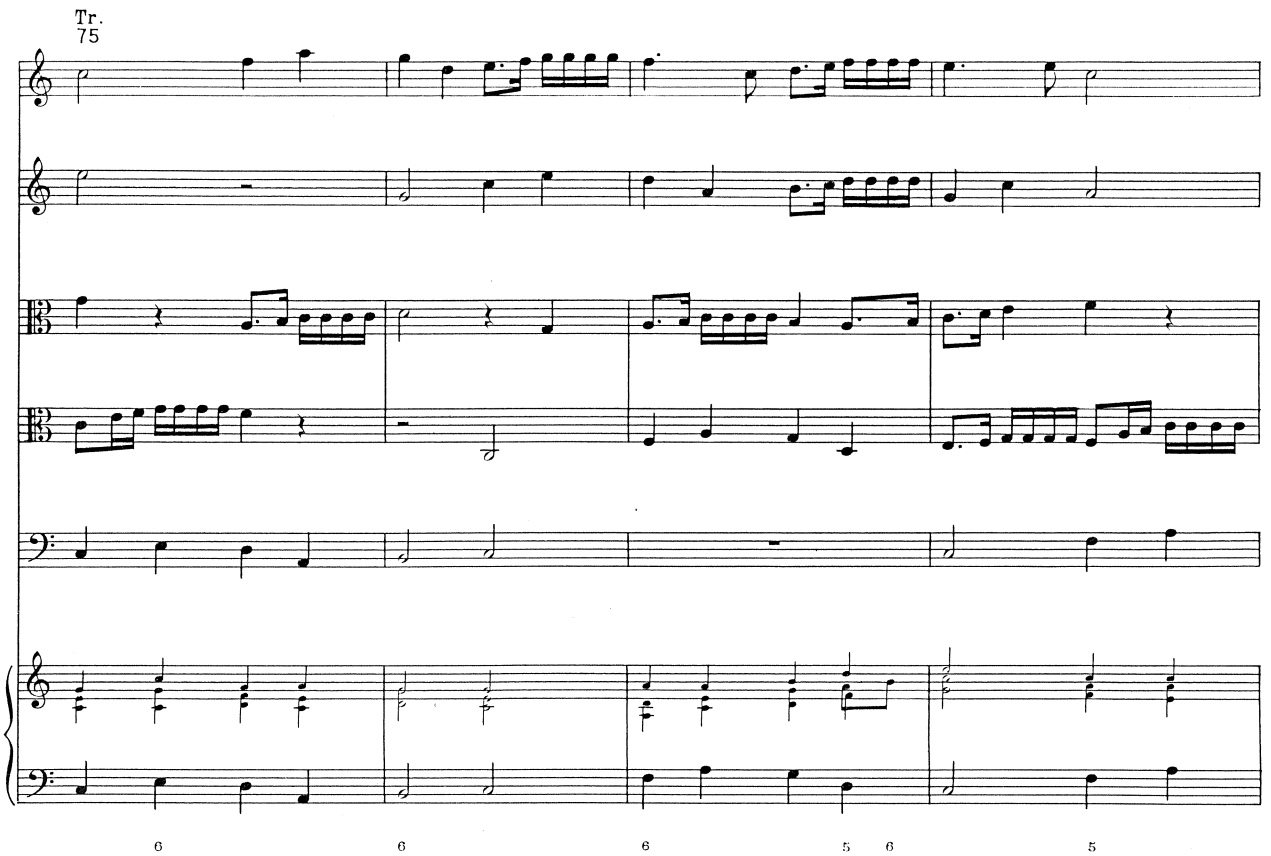
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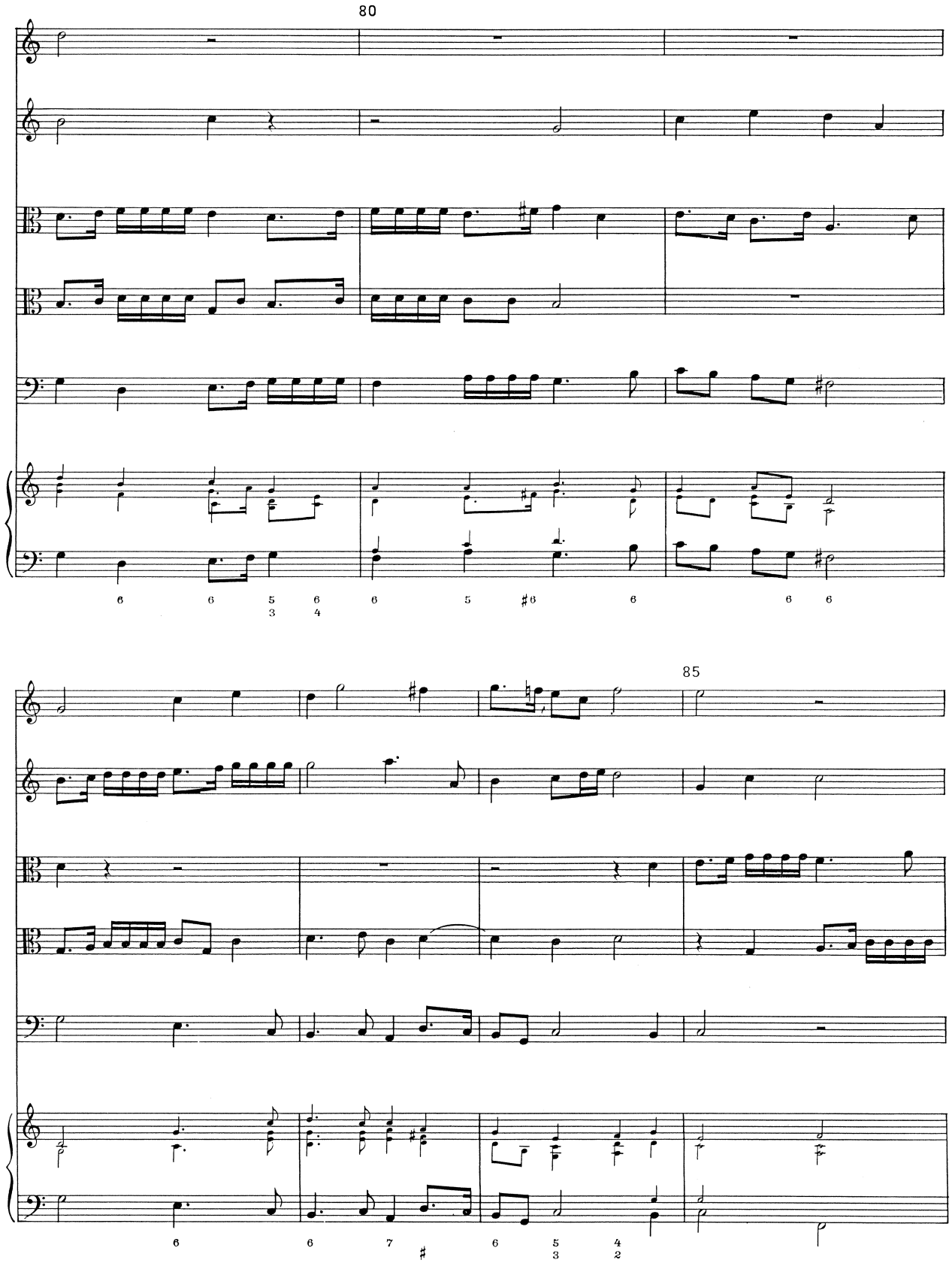
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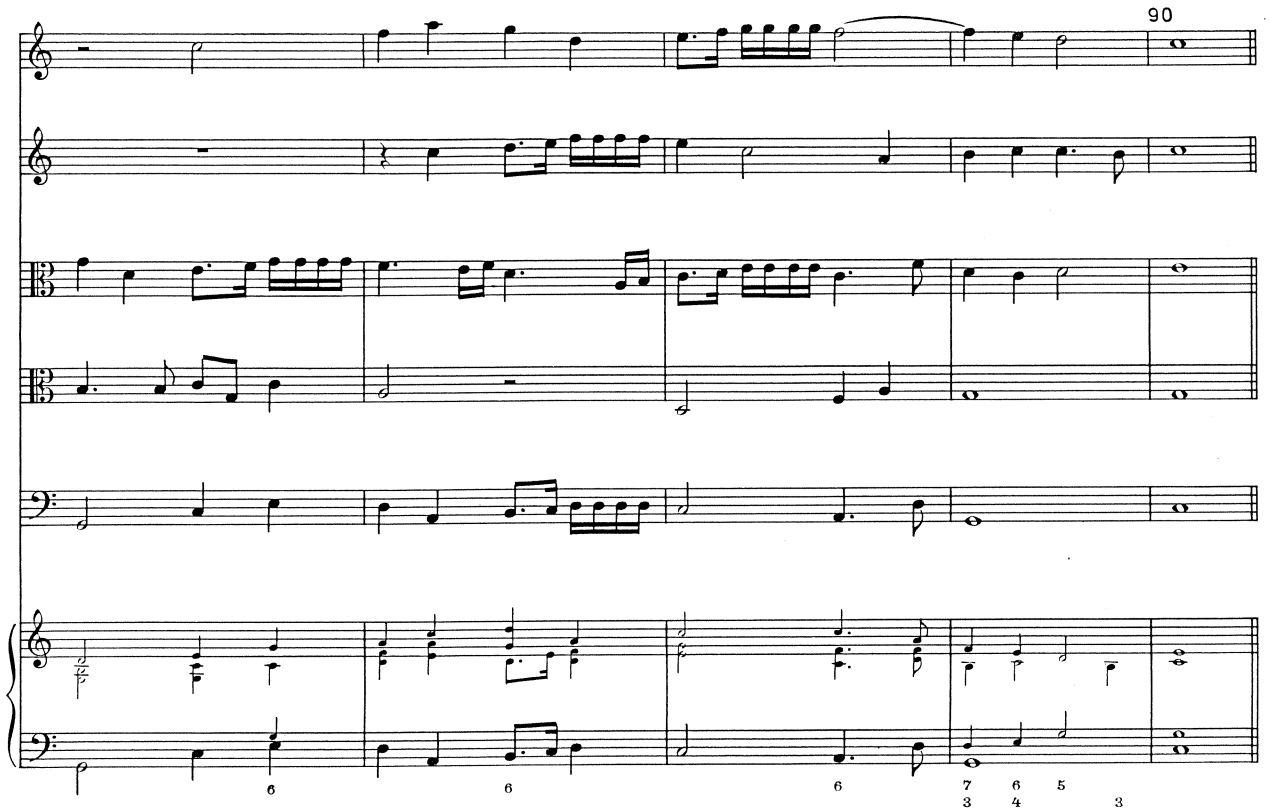
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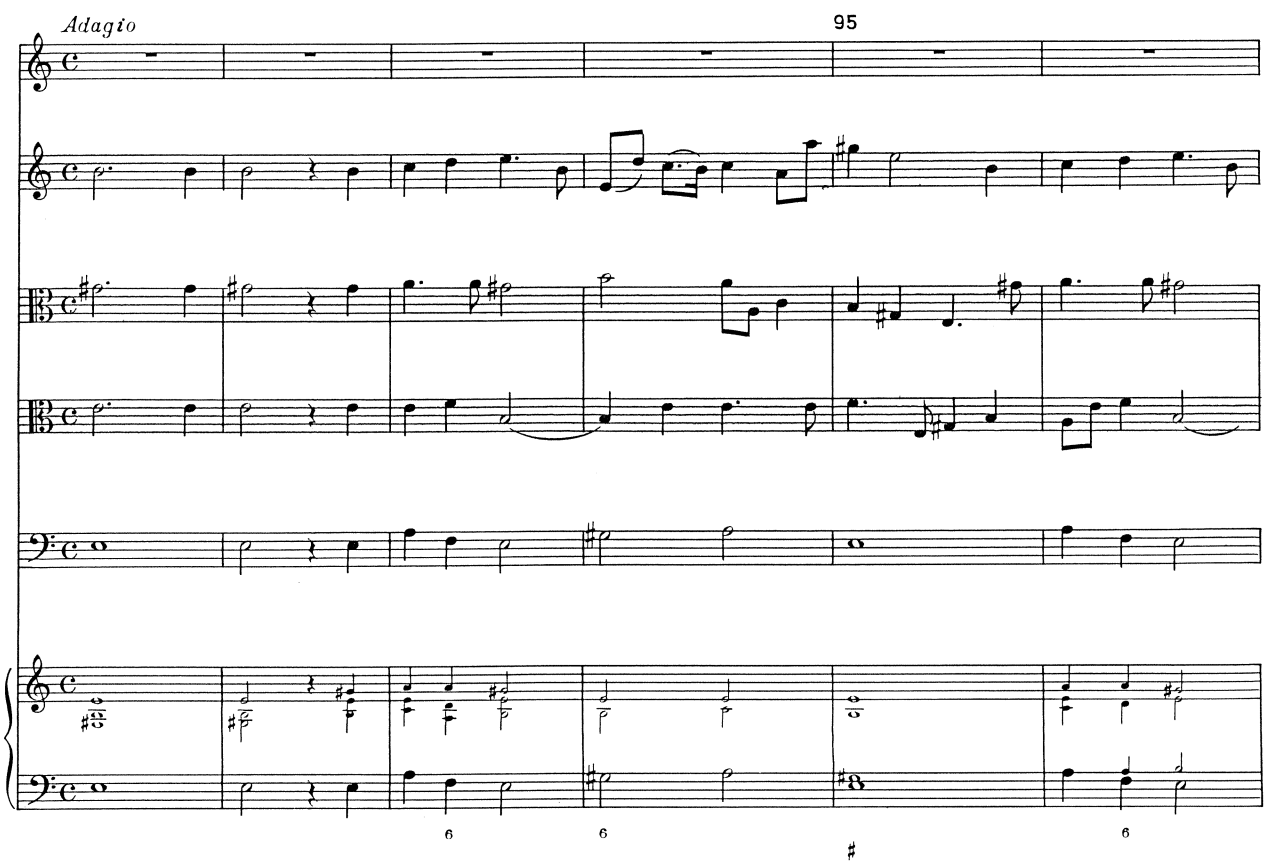
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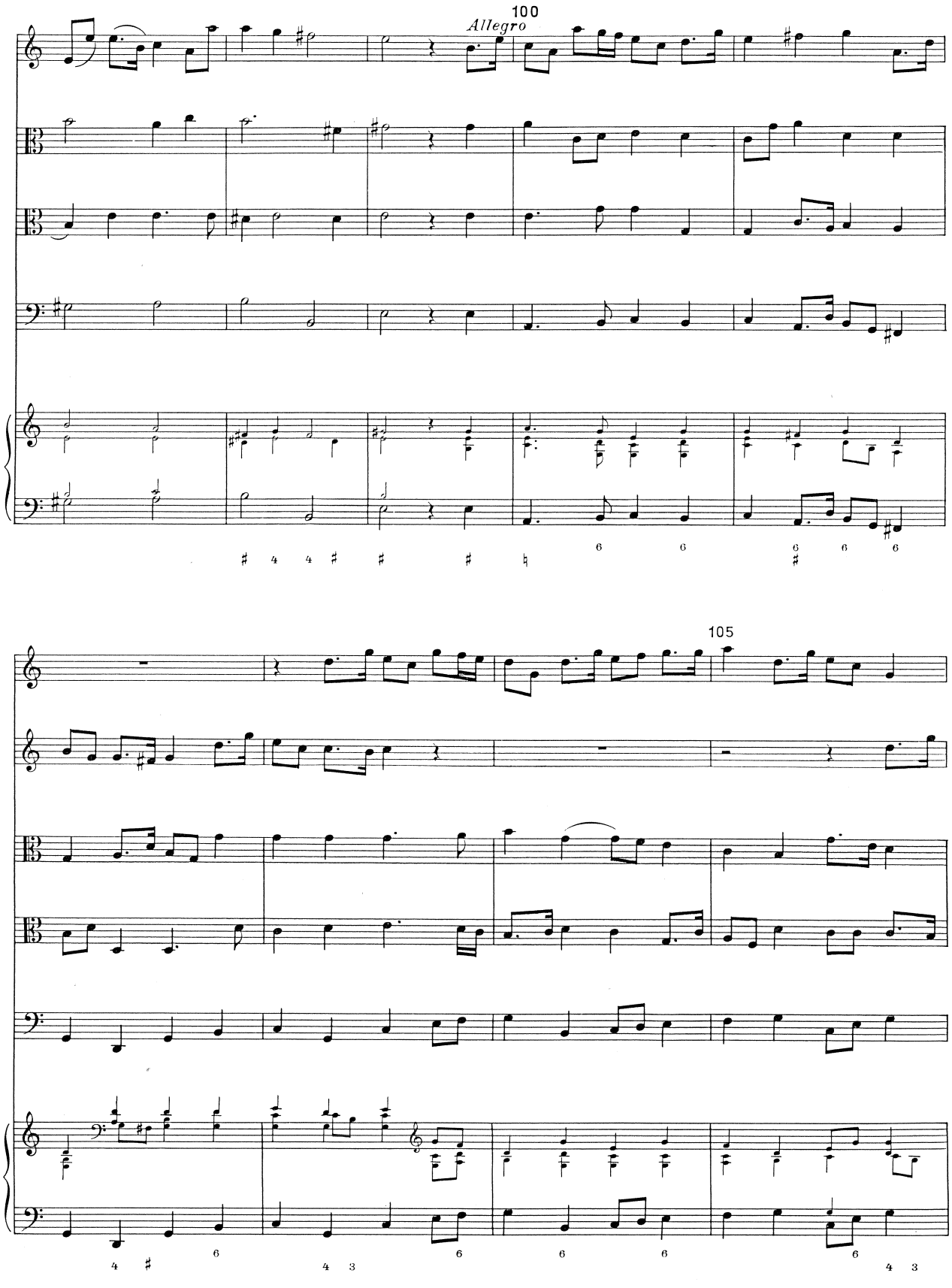
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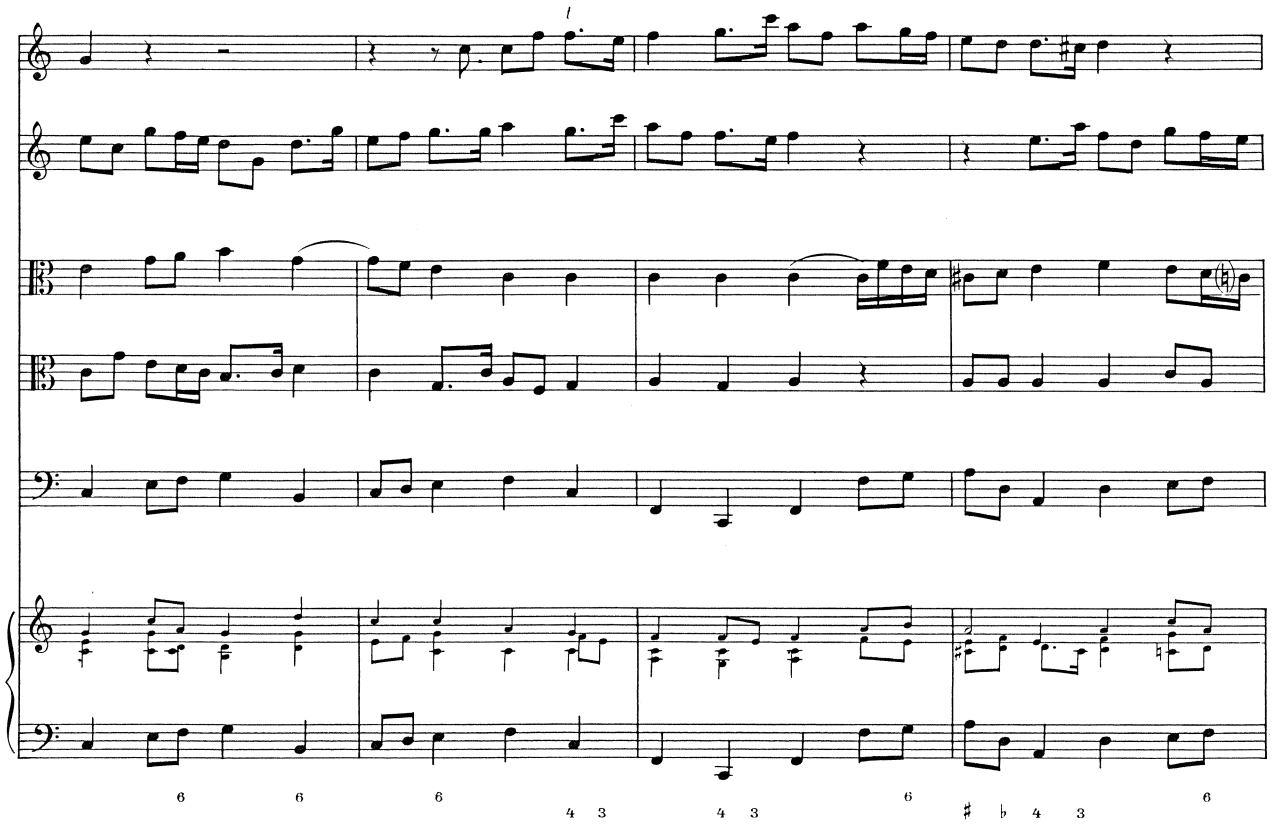

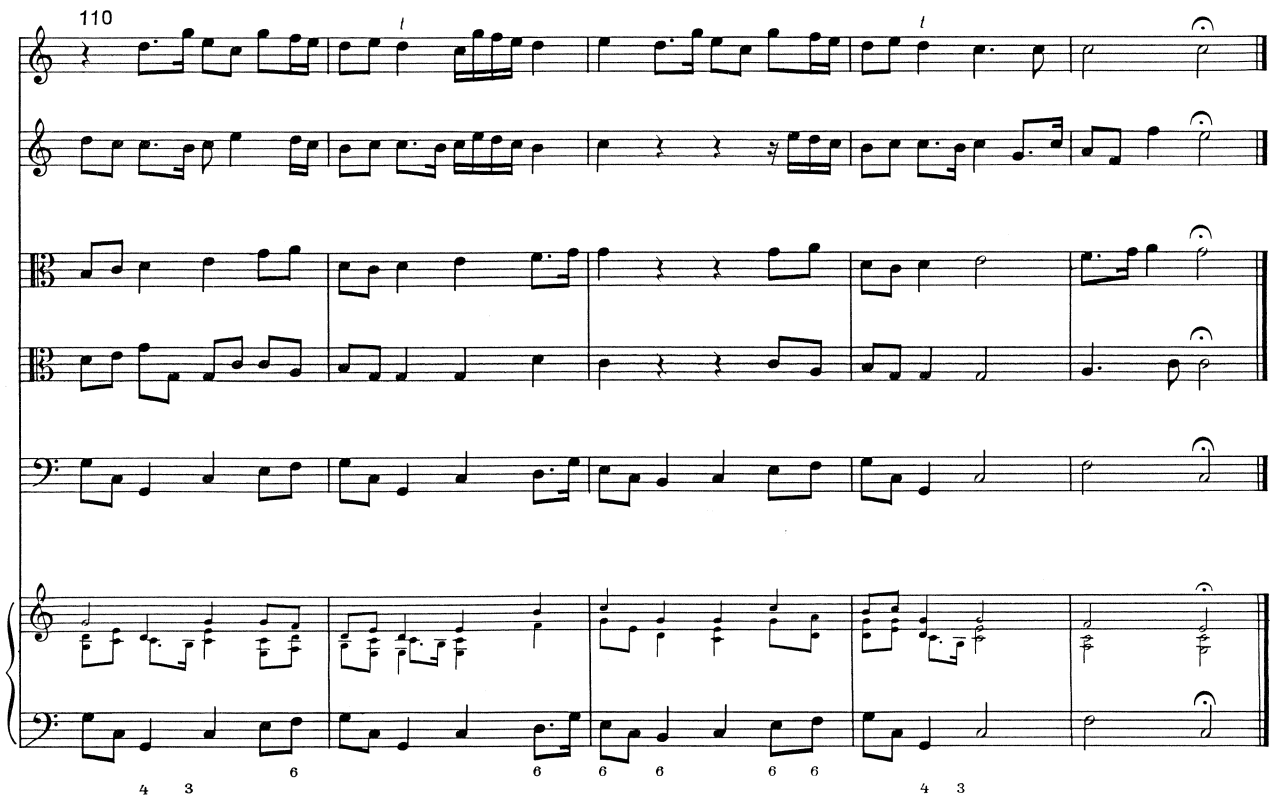
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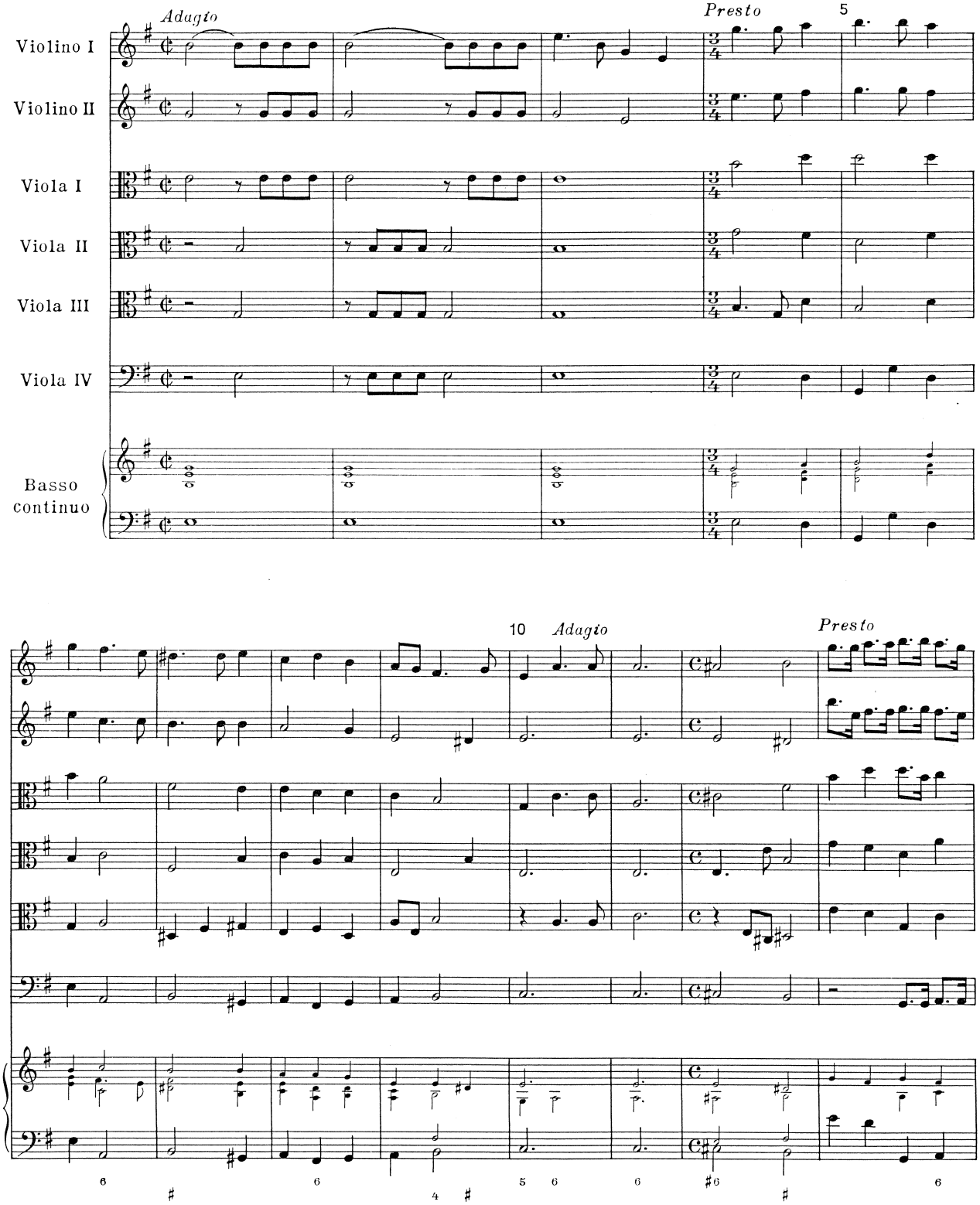

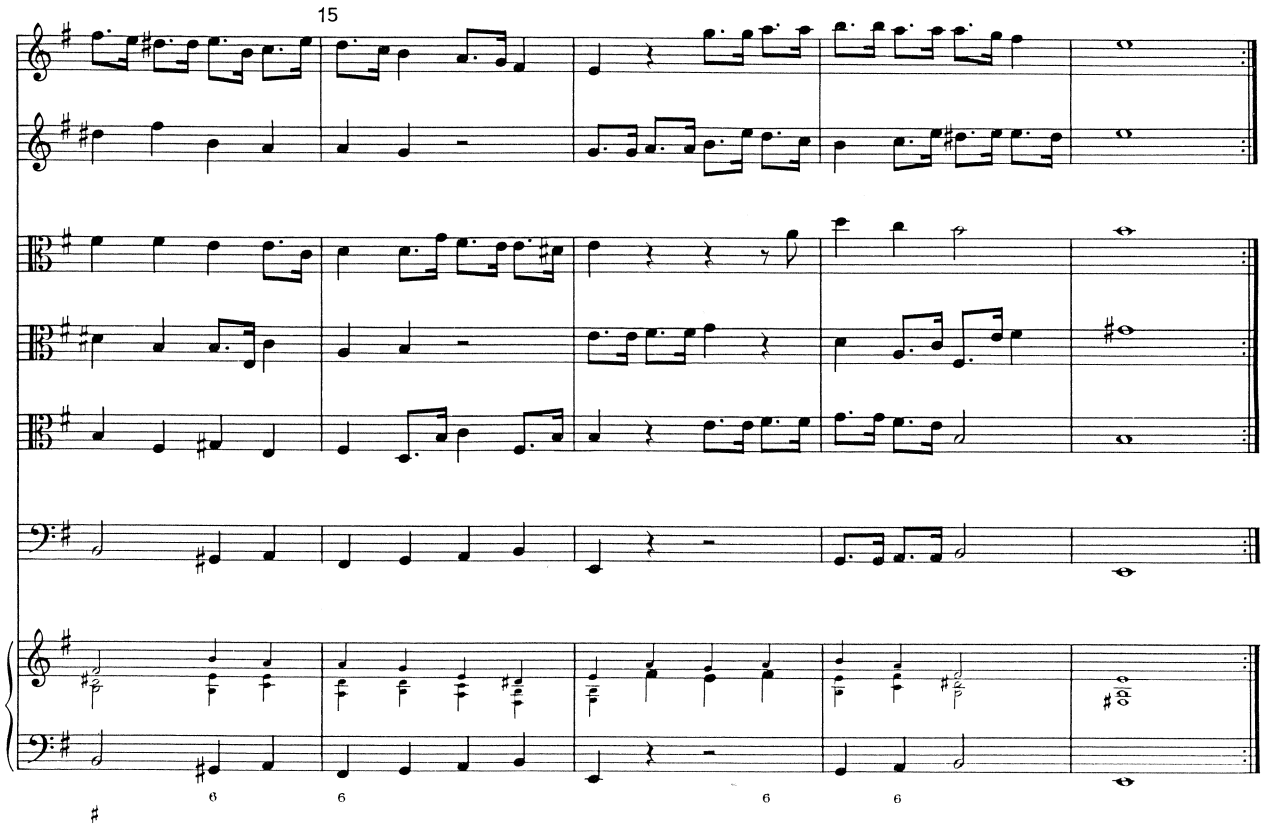
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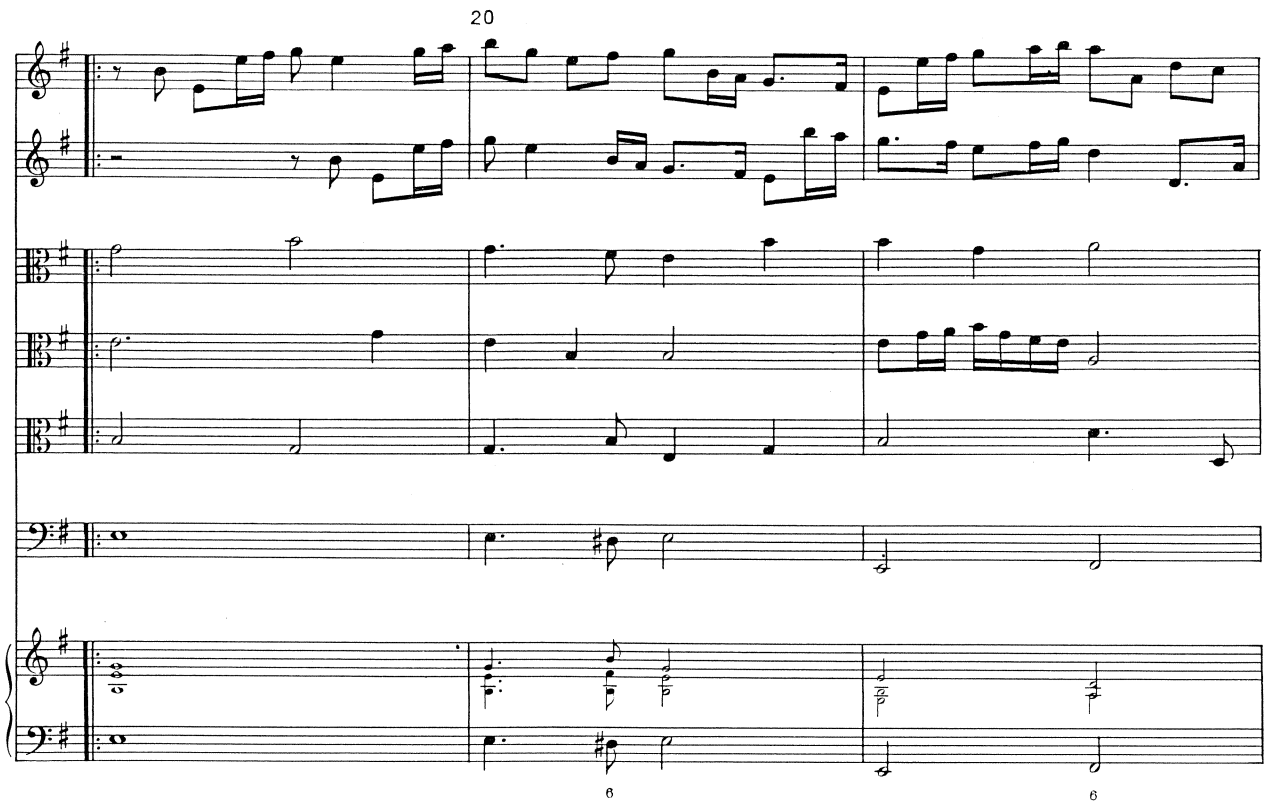
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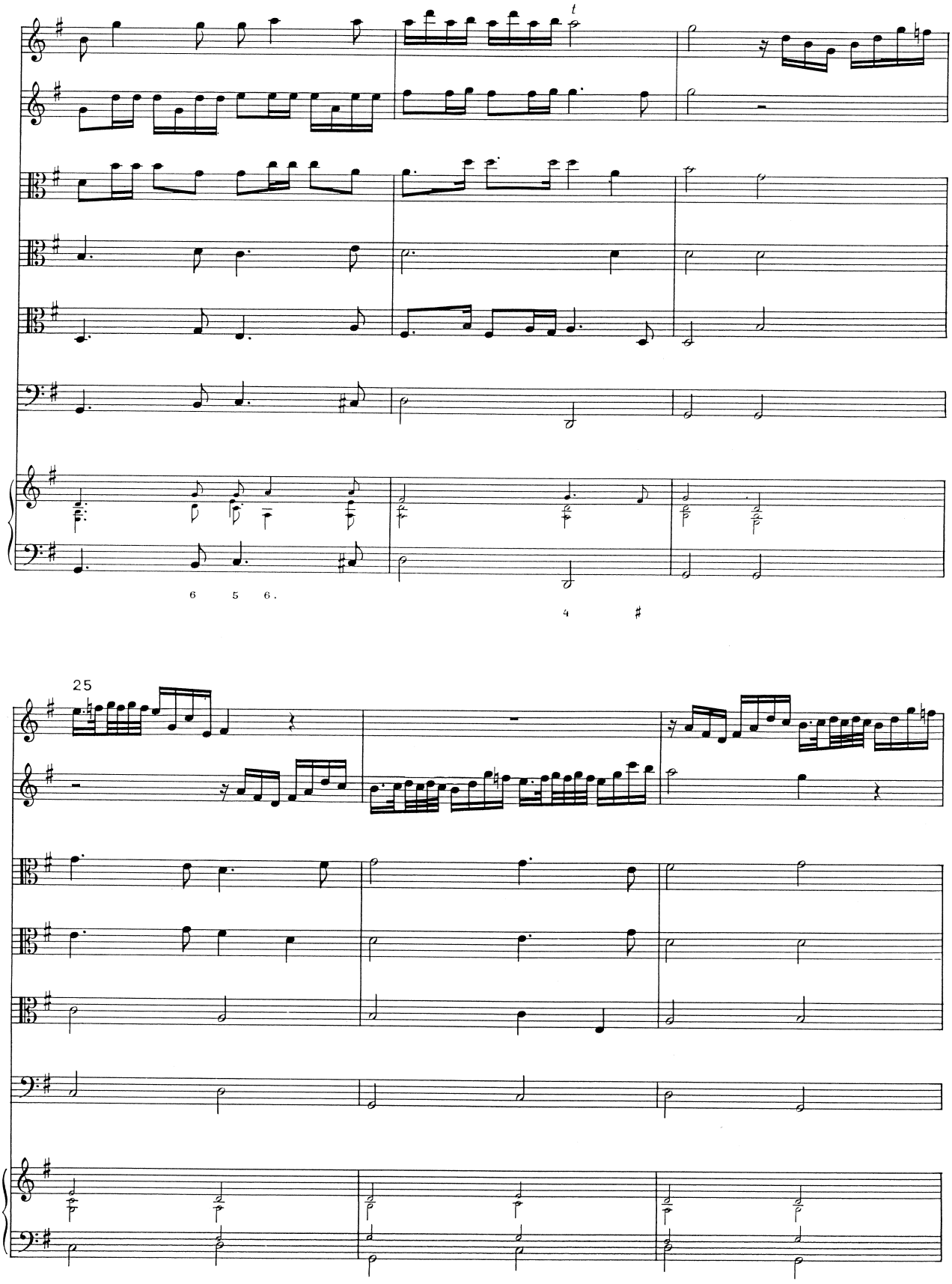
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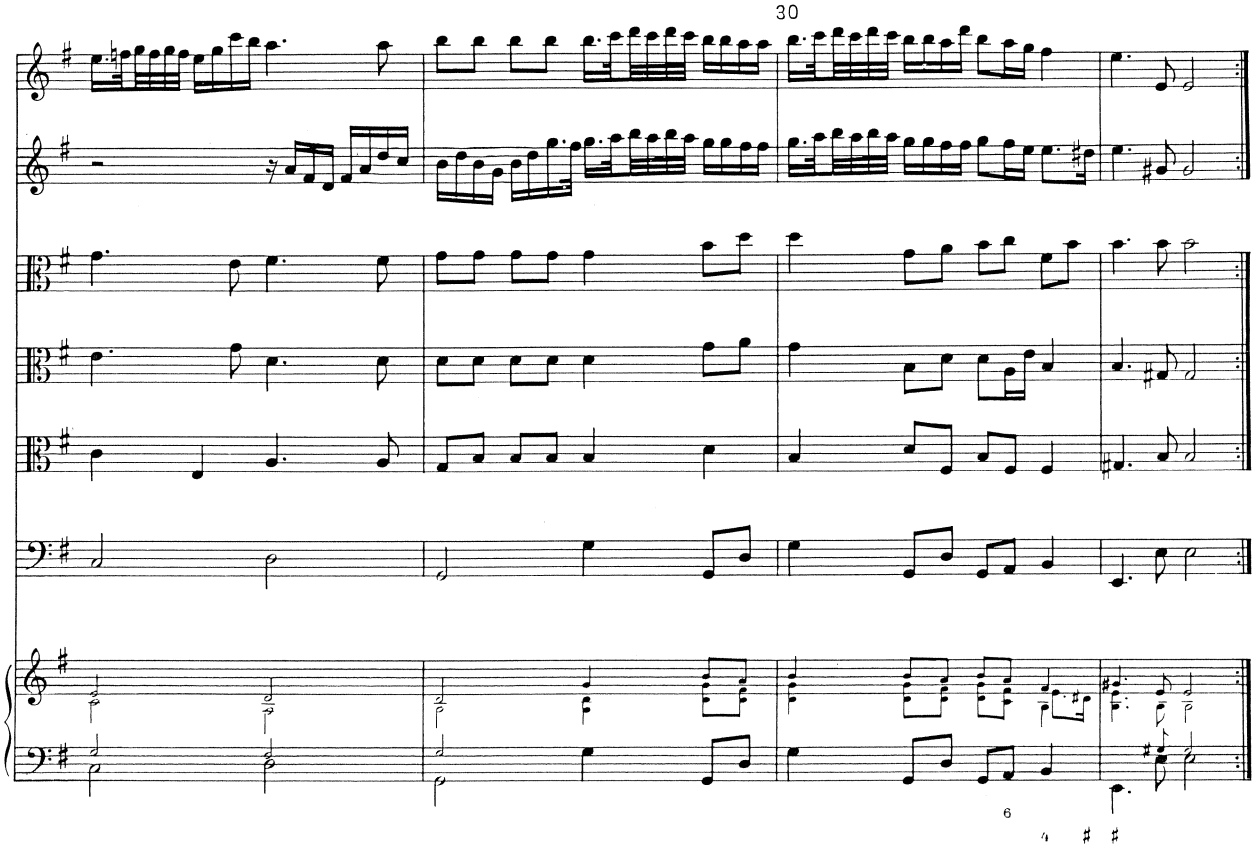
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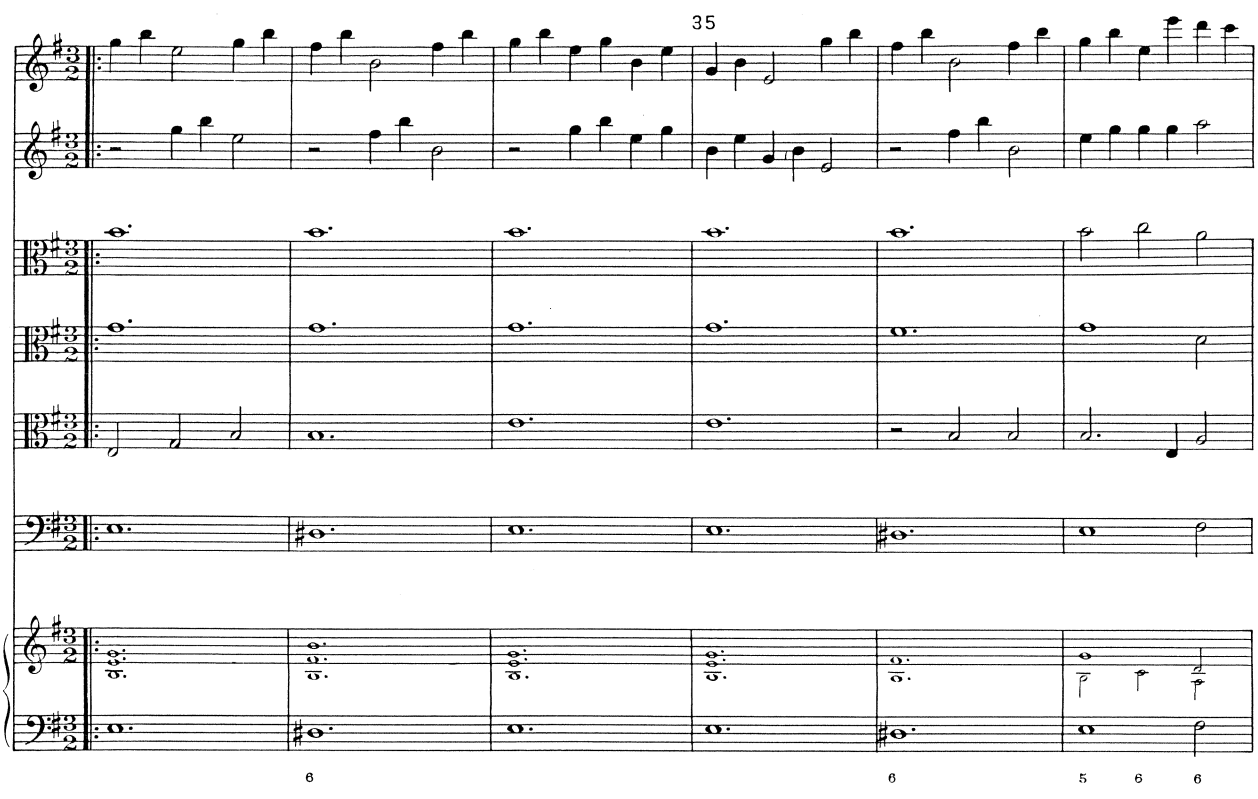
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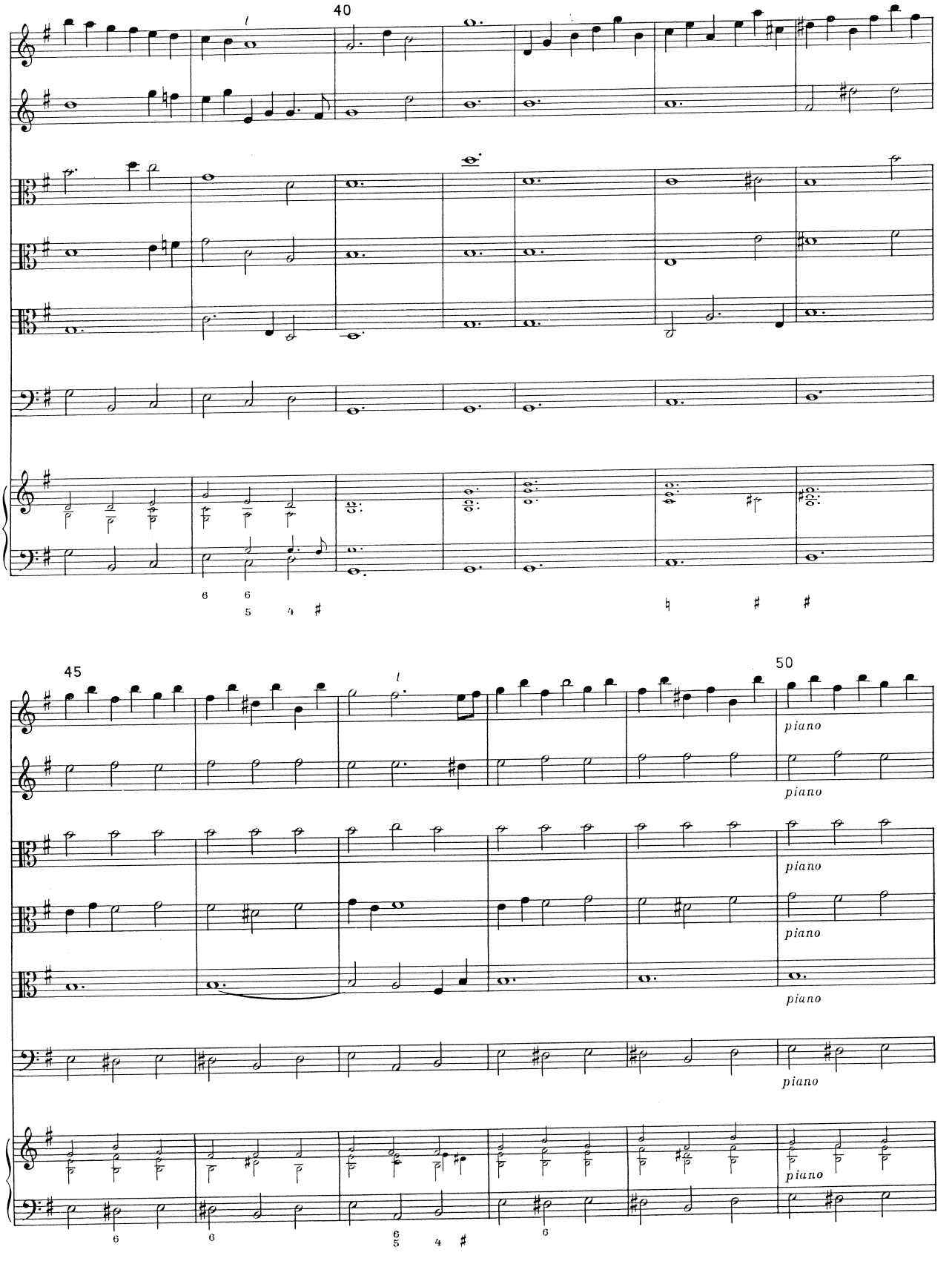
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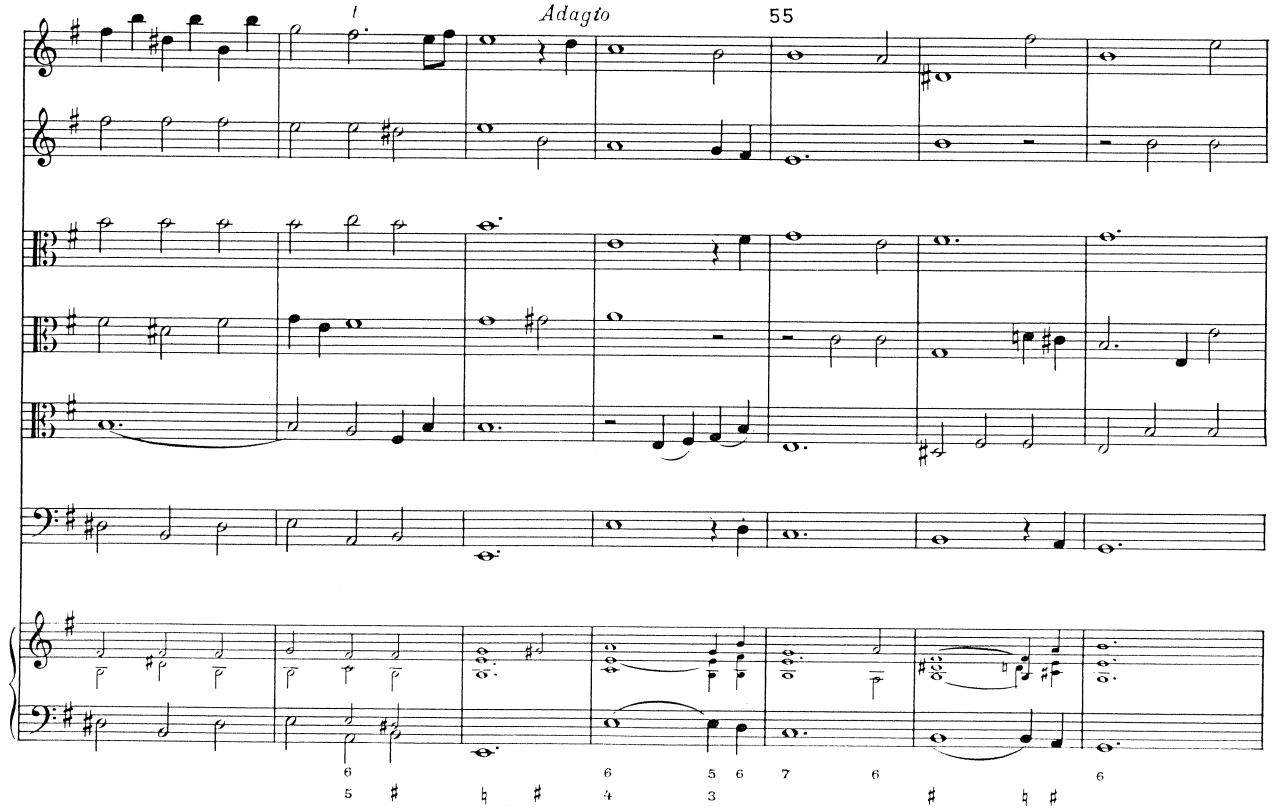
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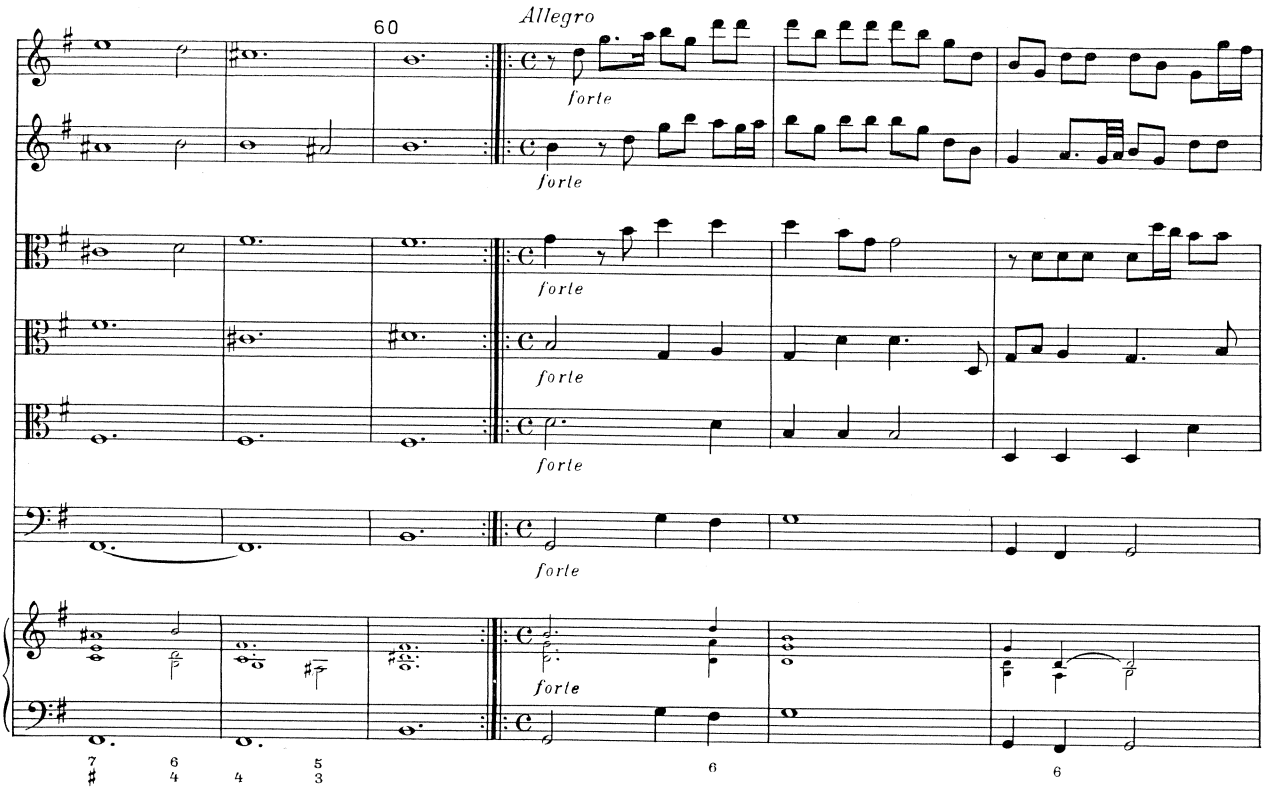
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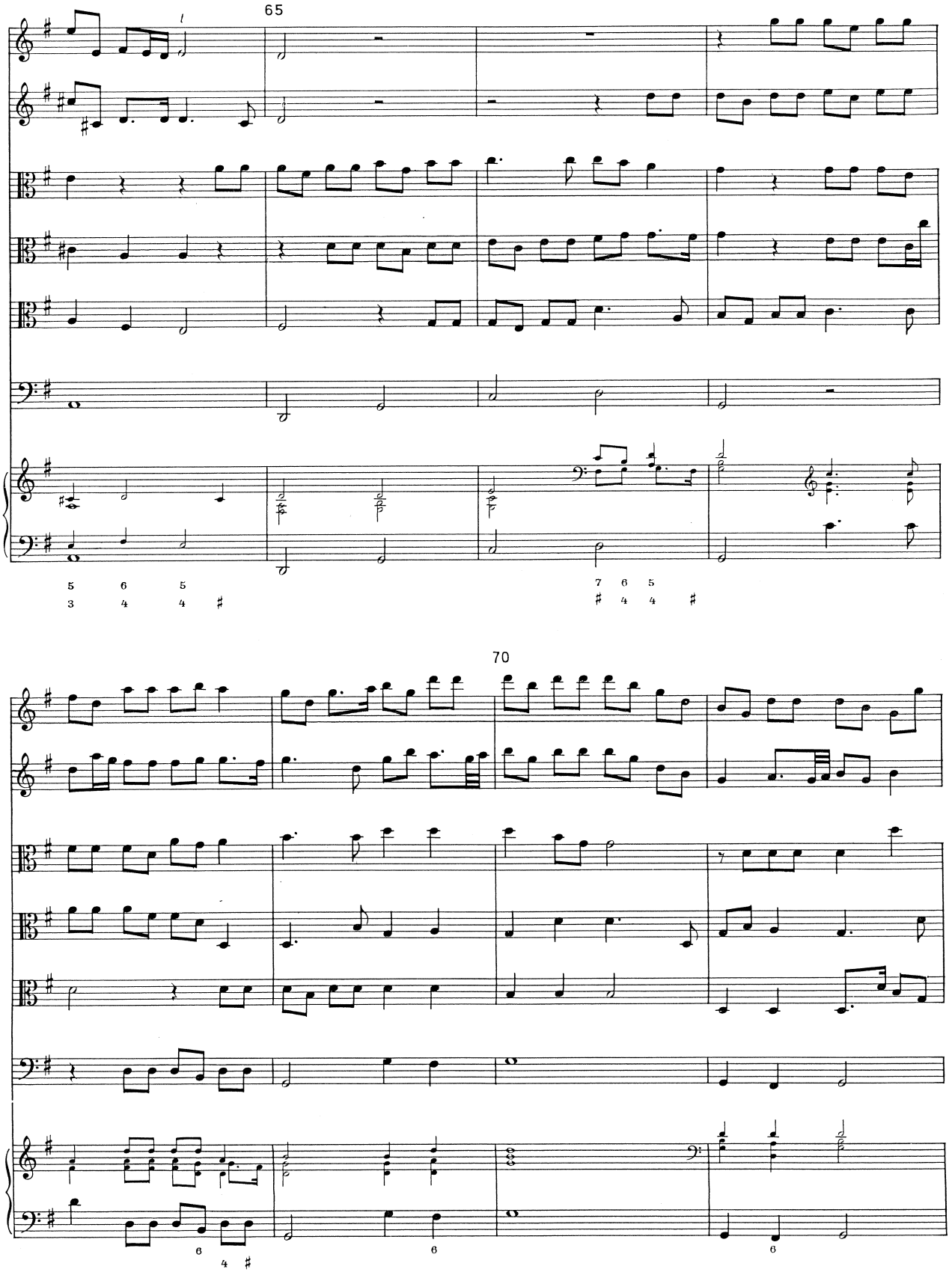
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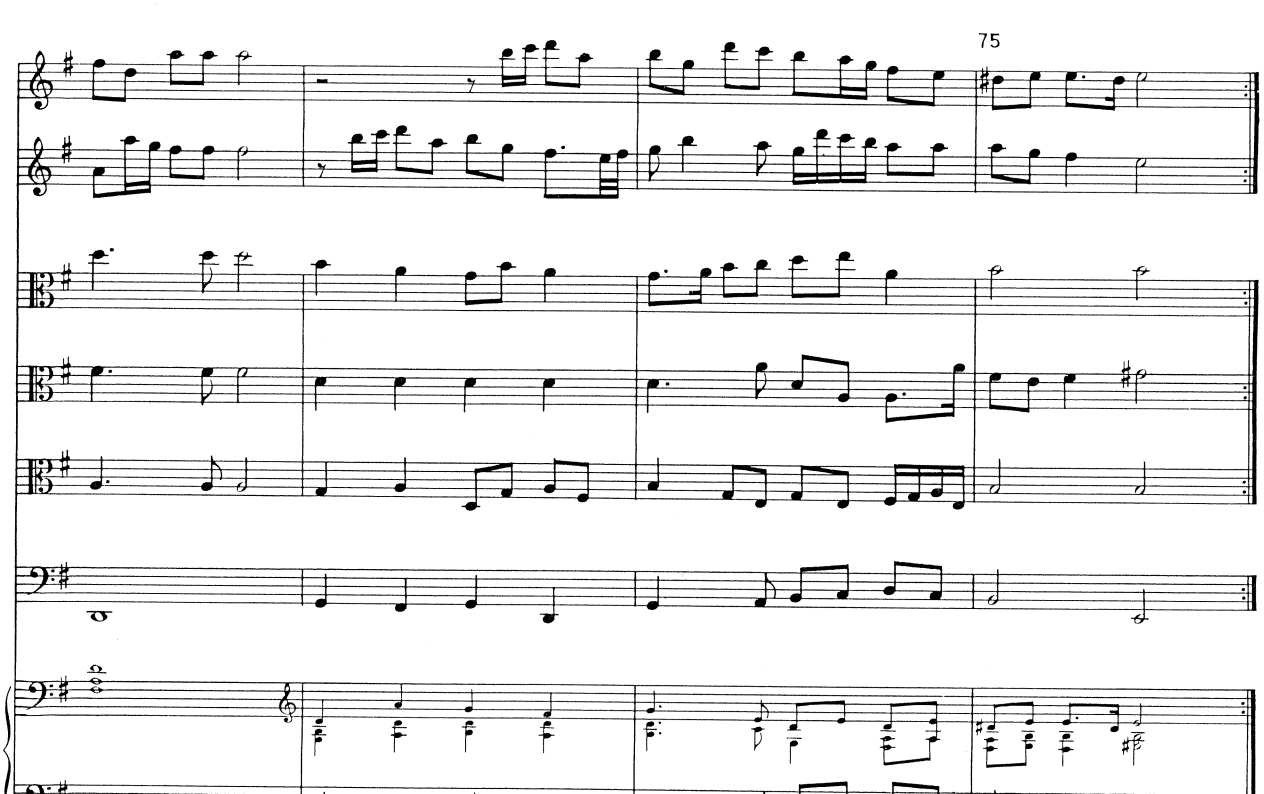
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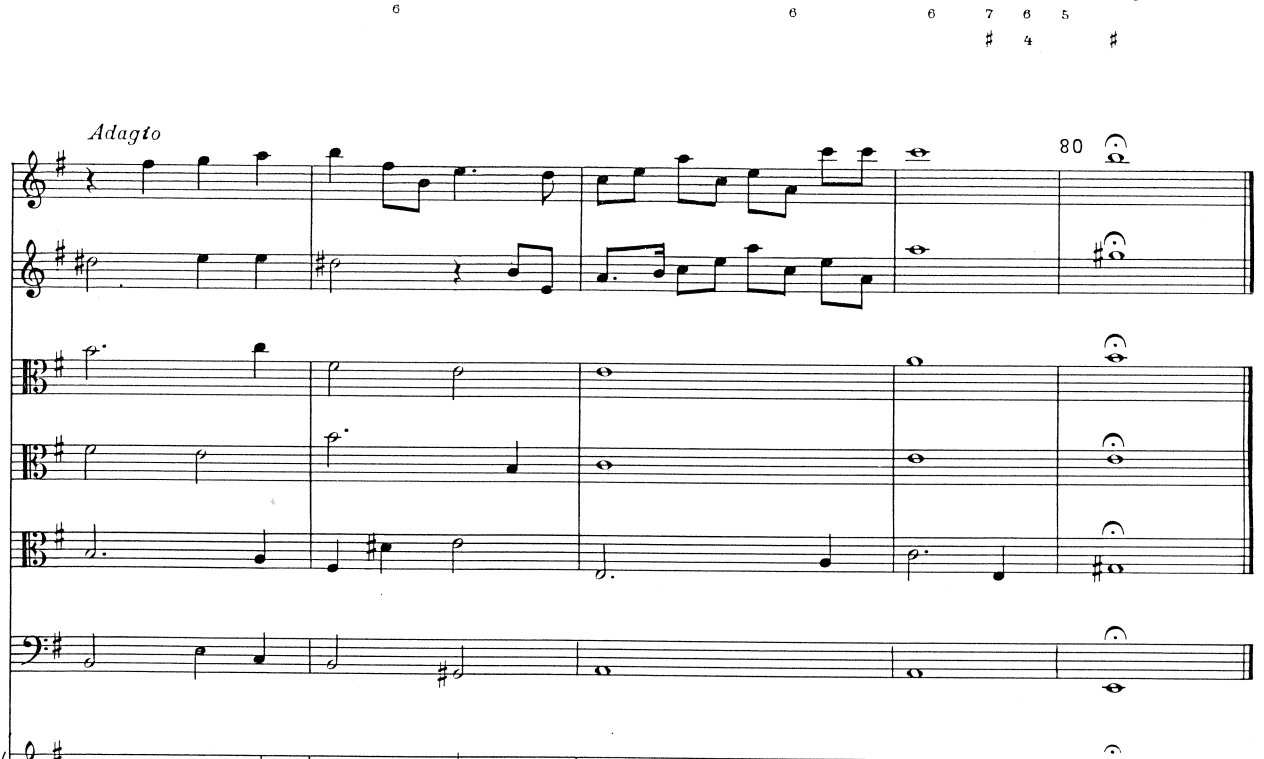
Adagio
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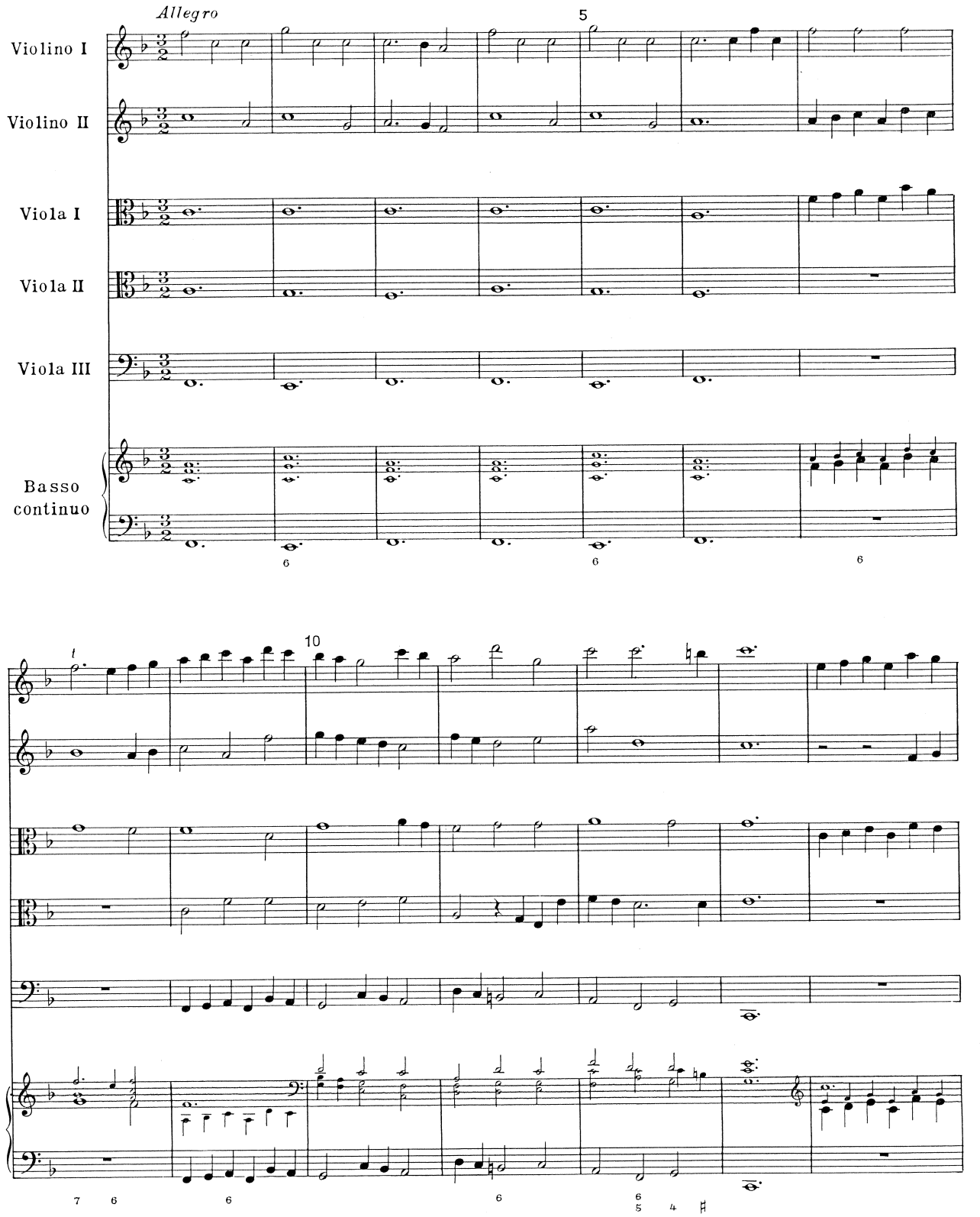
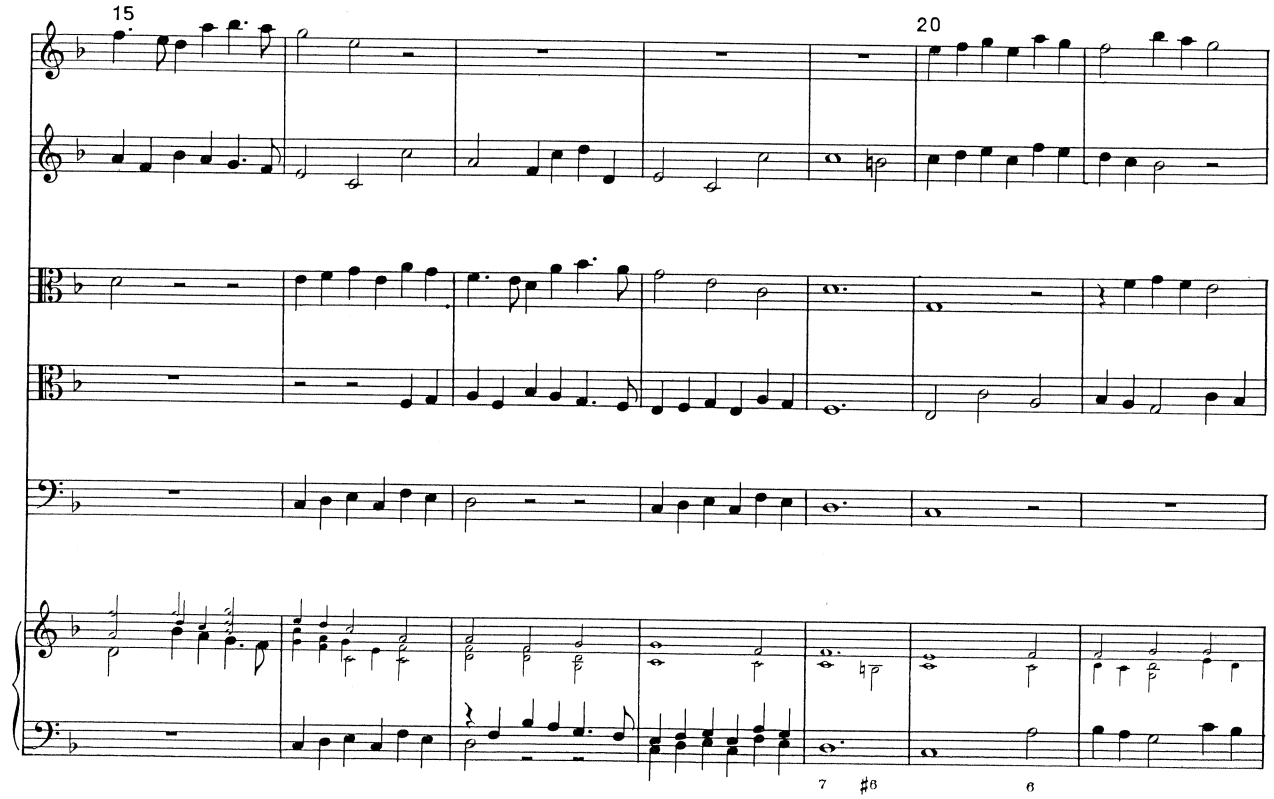
SONATA VI

A CINQUE

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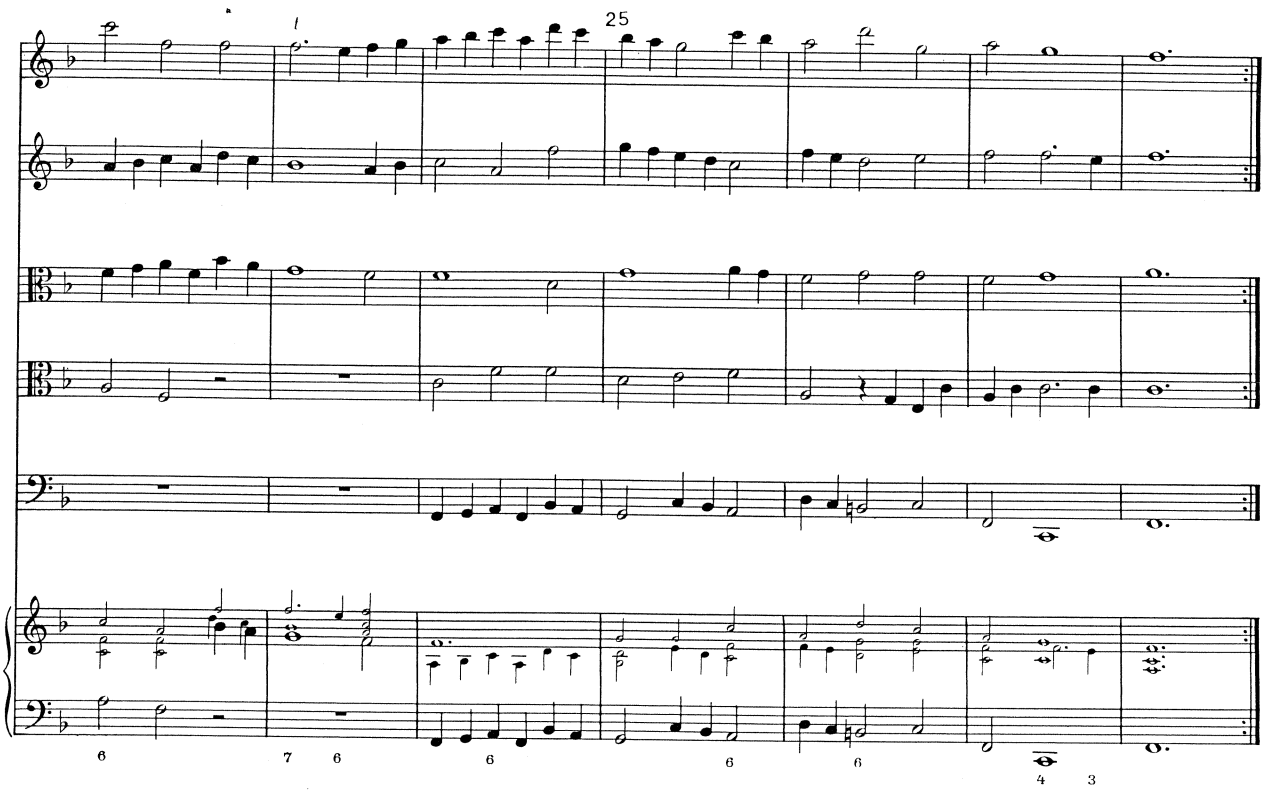
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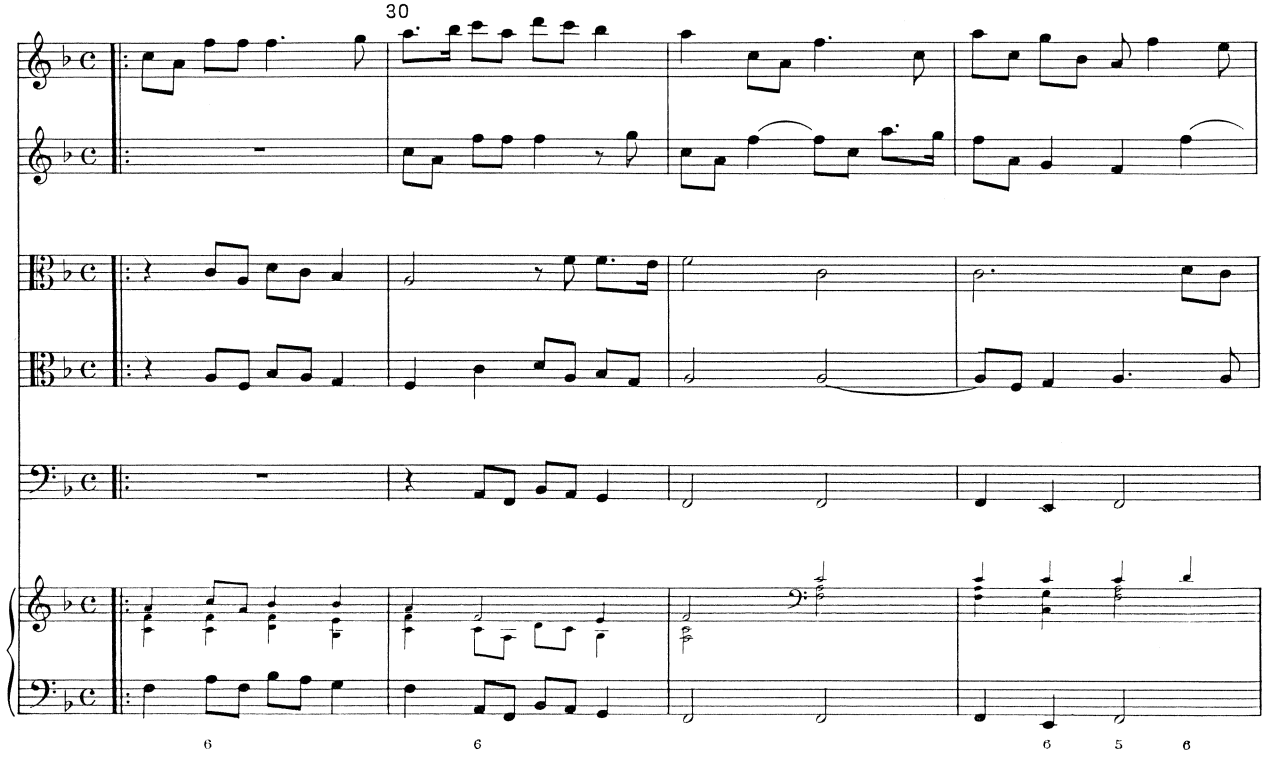
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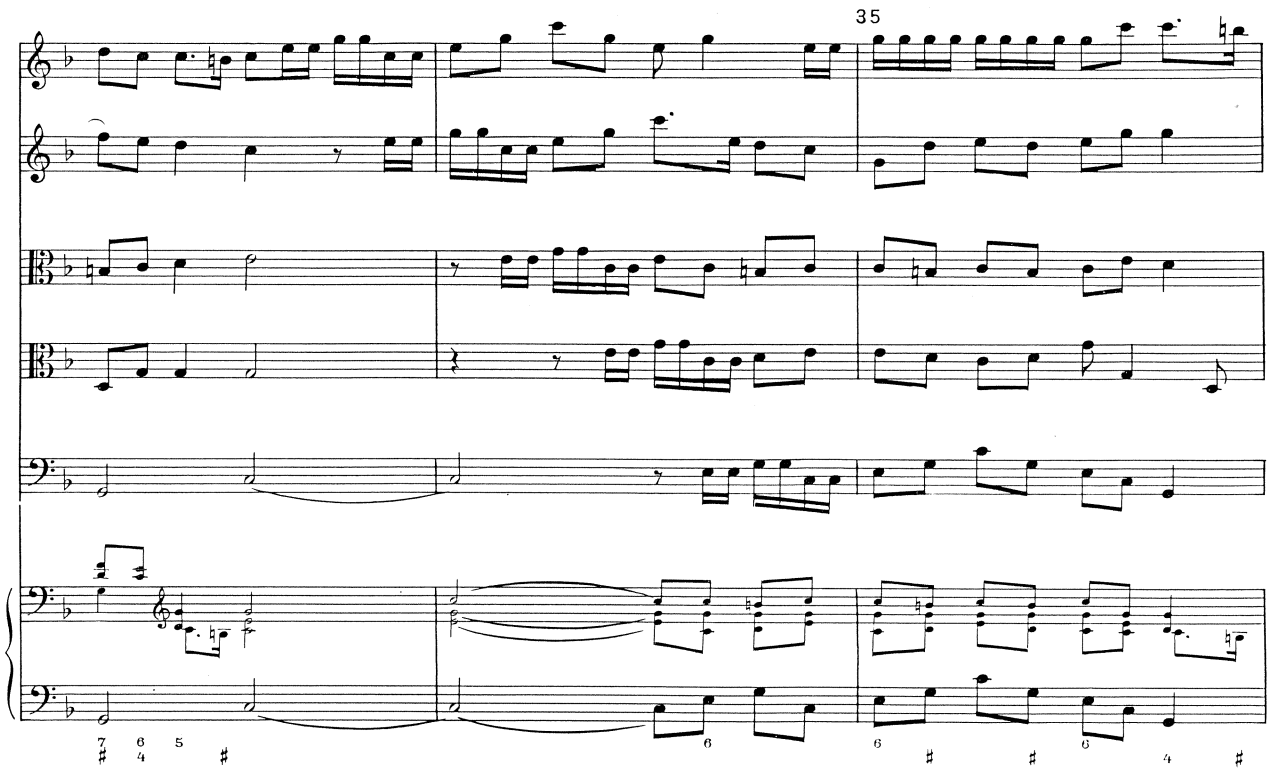
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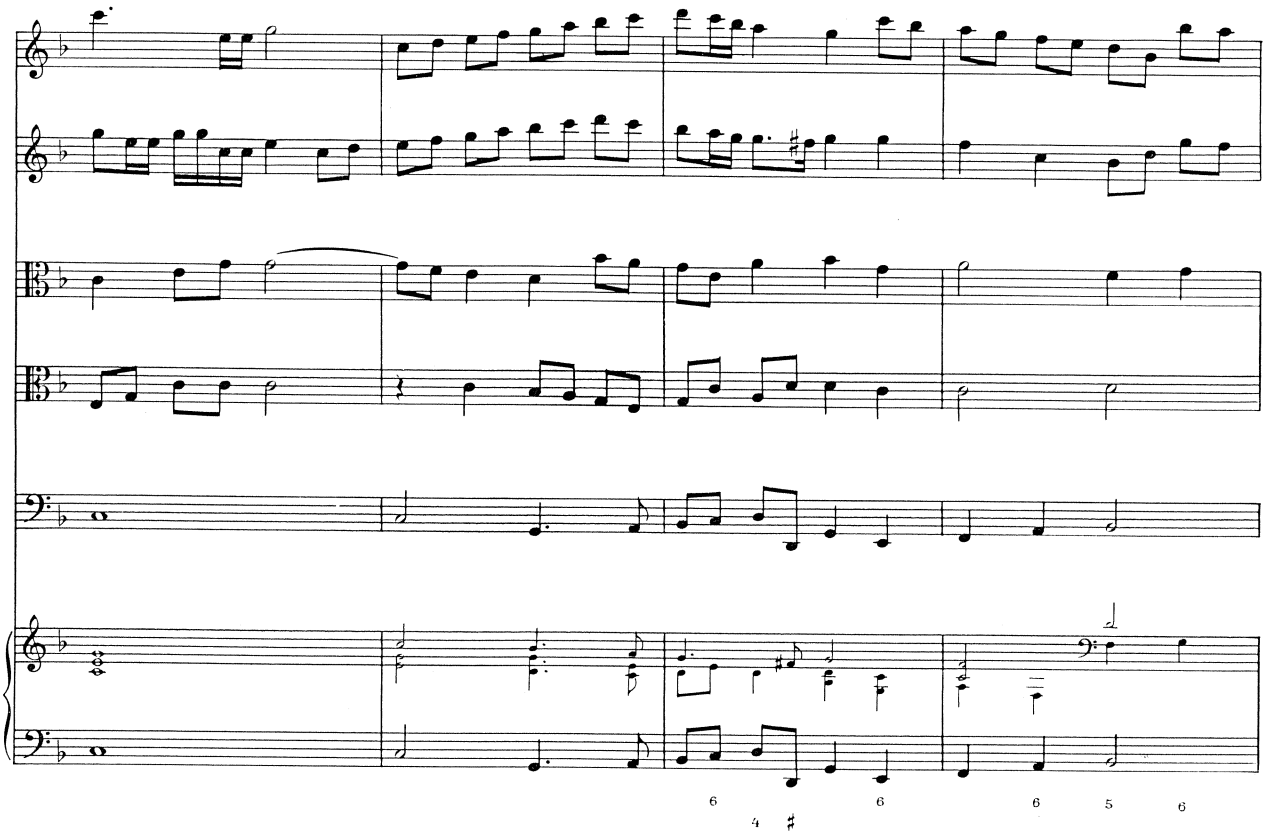

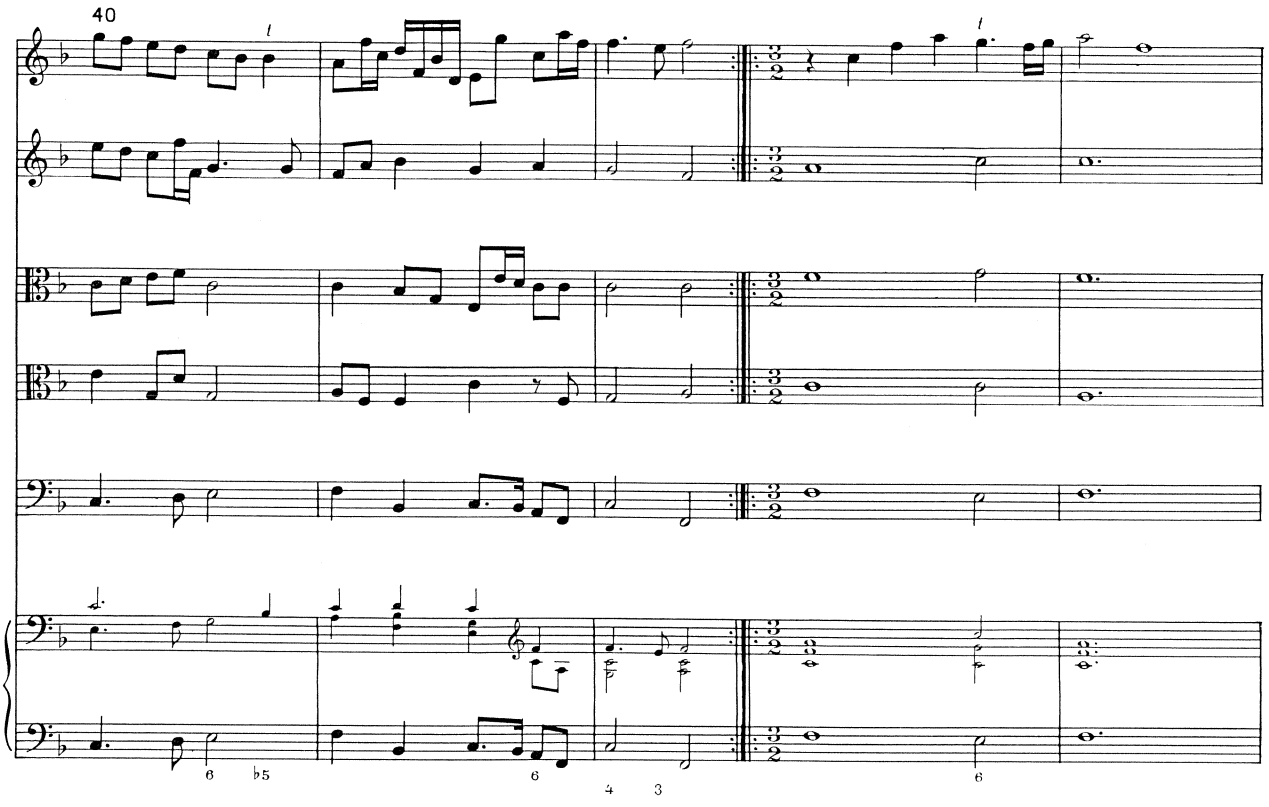
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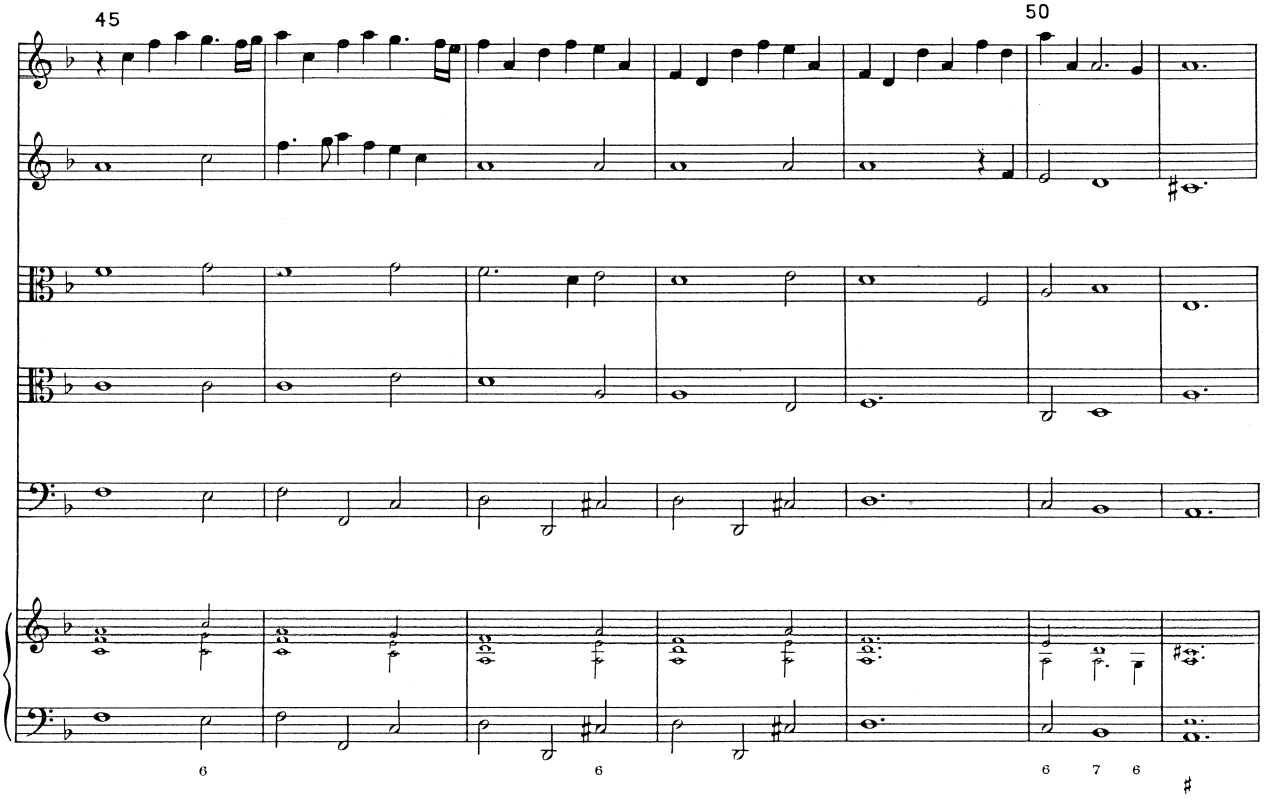
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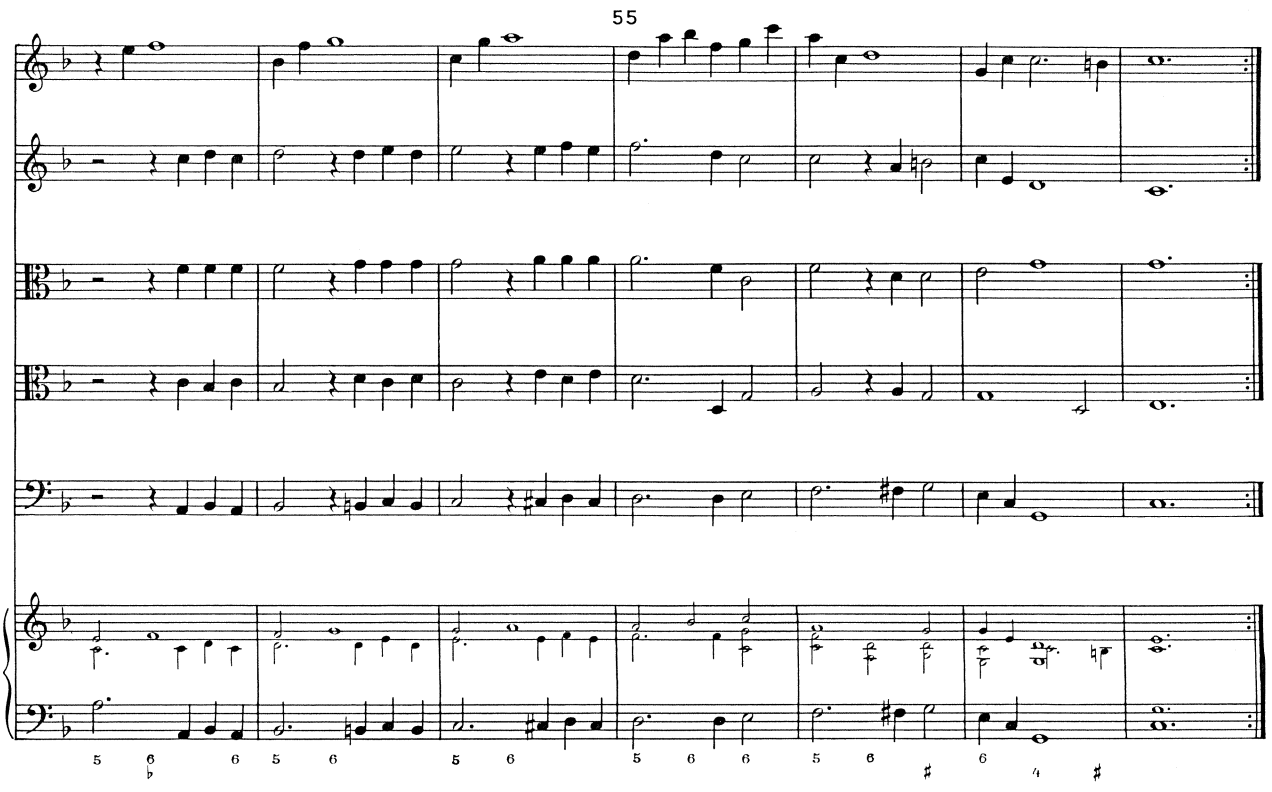
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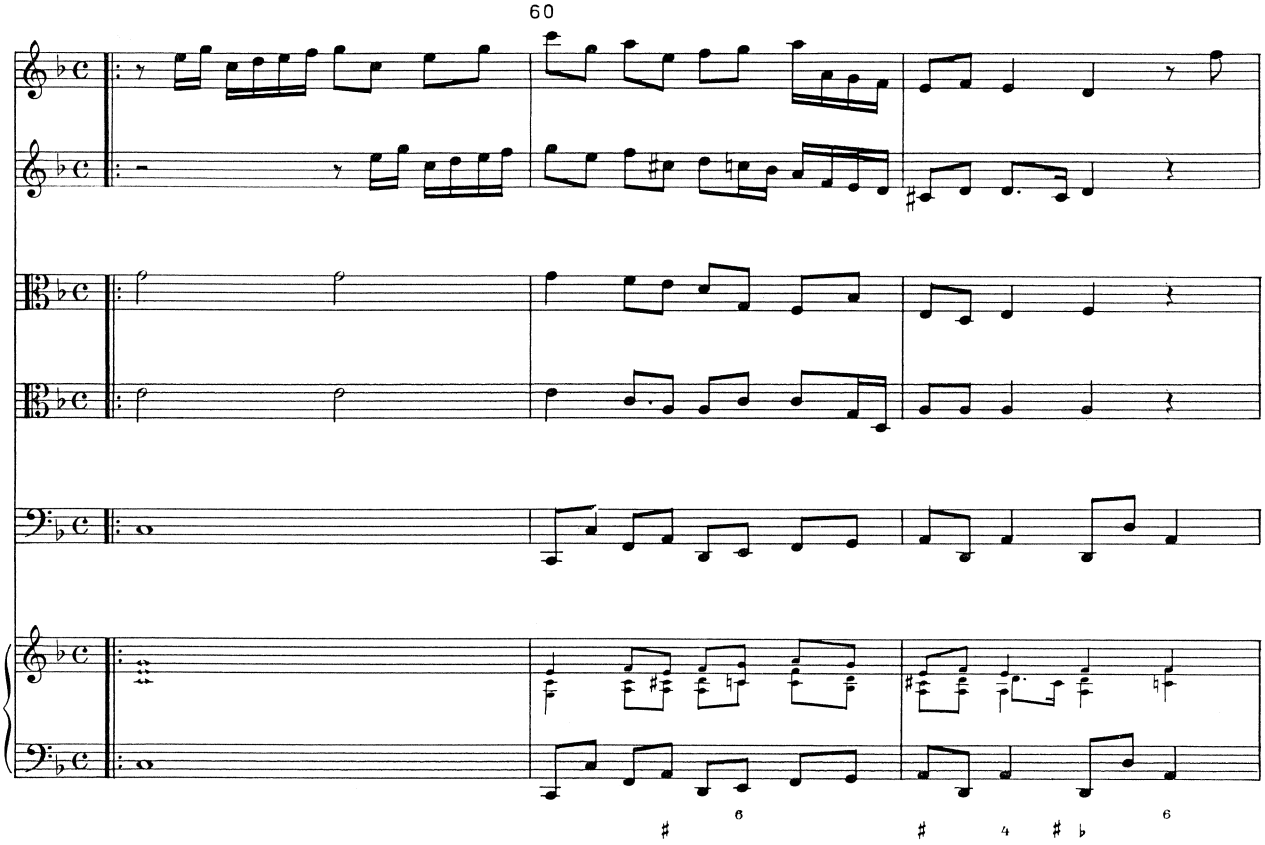

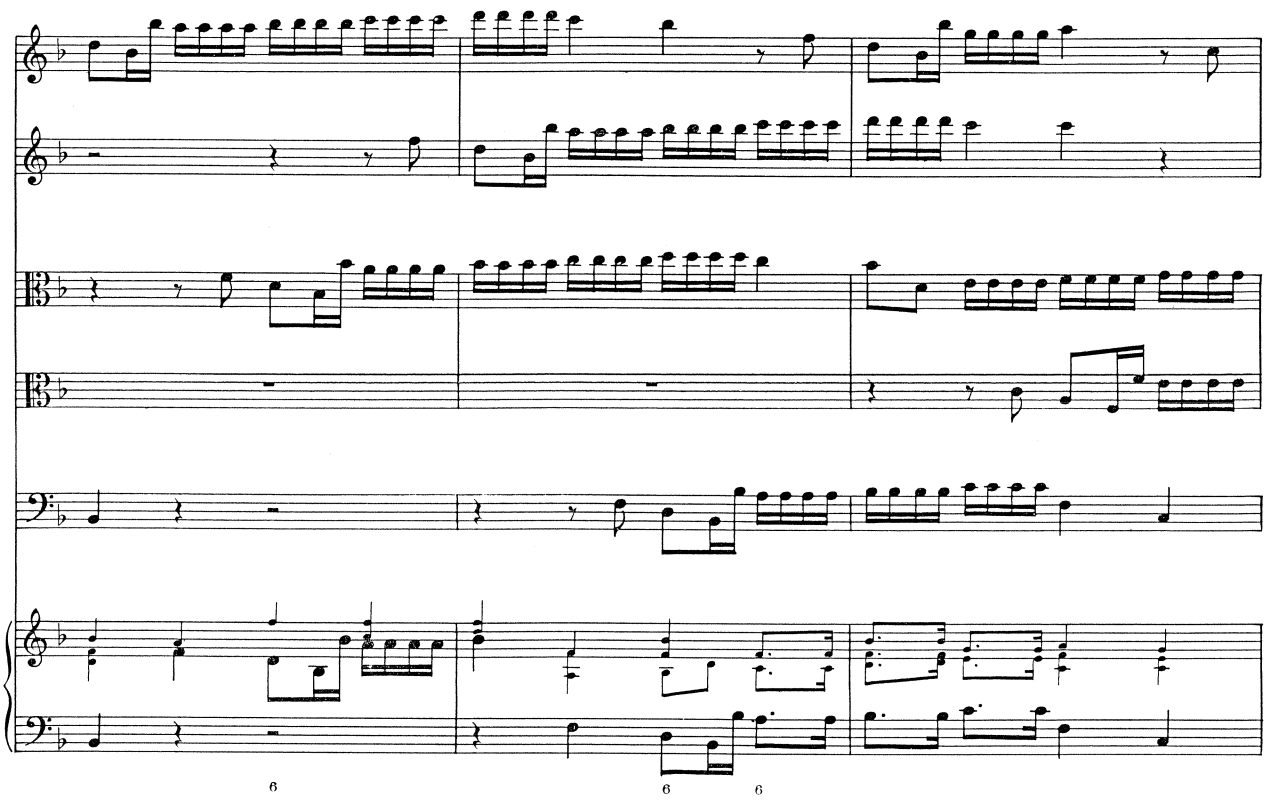

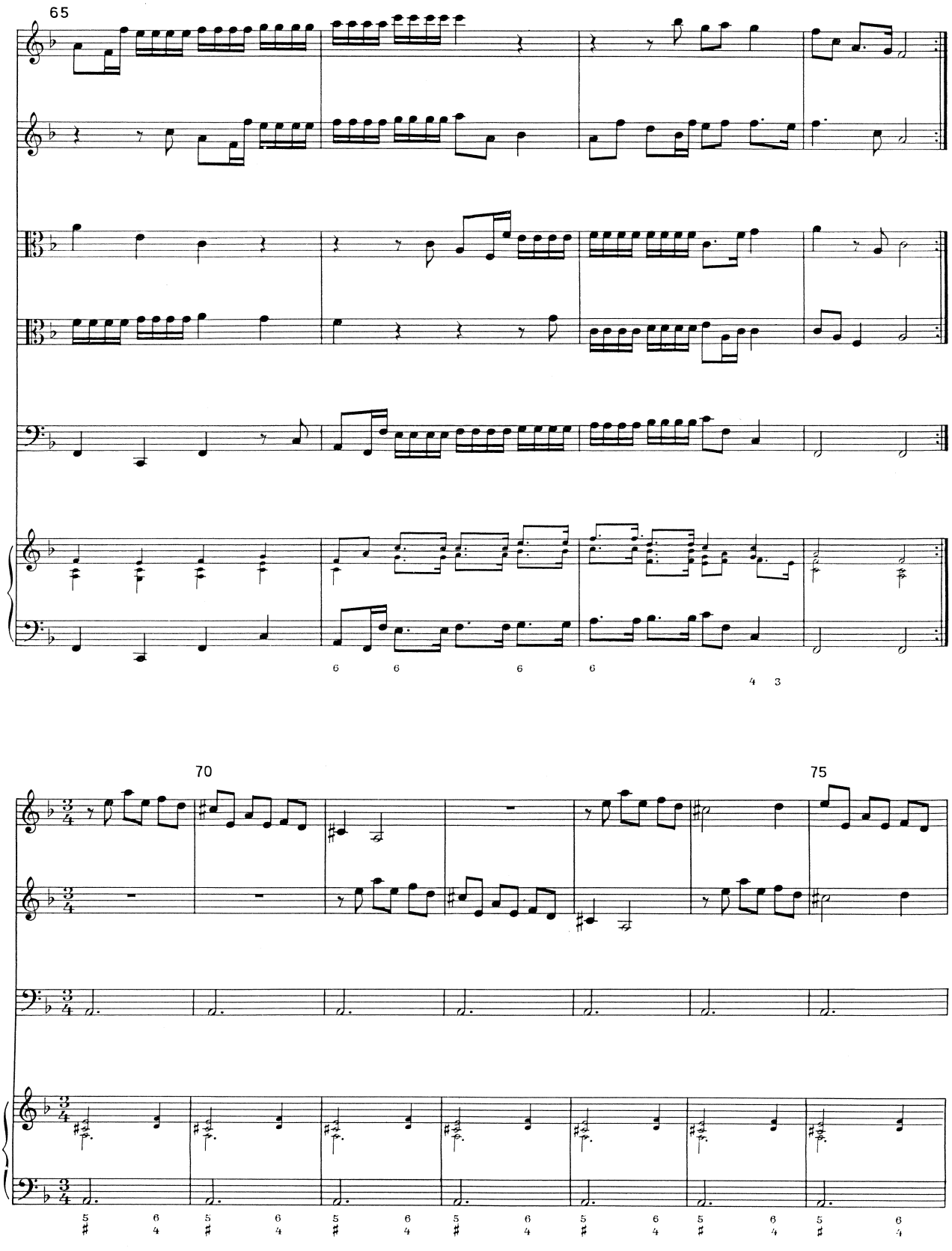
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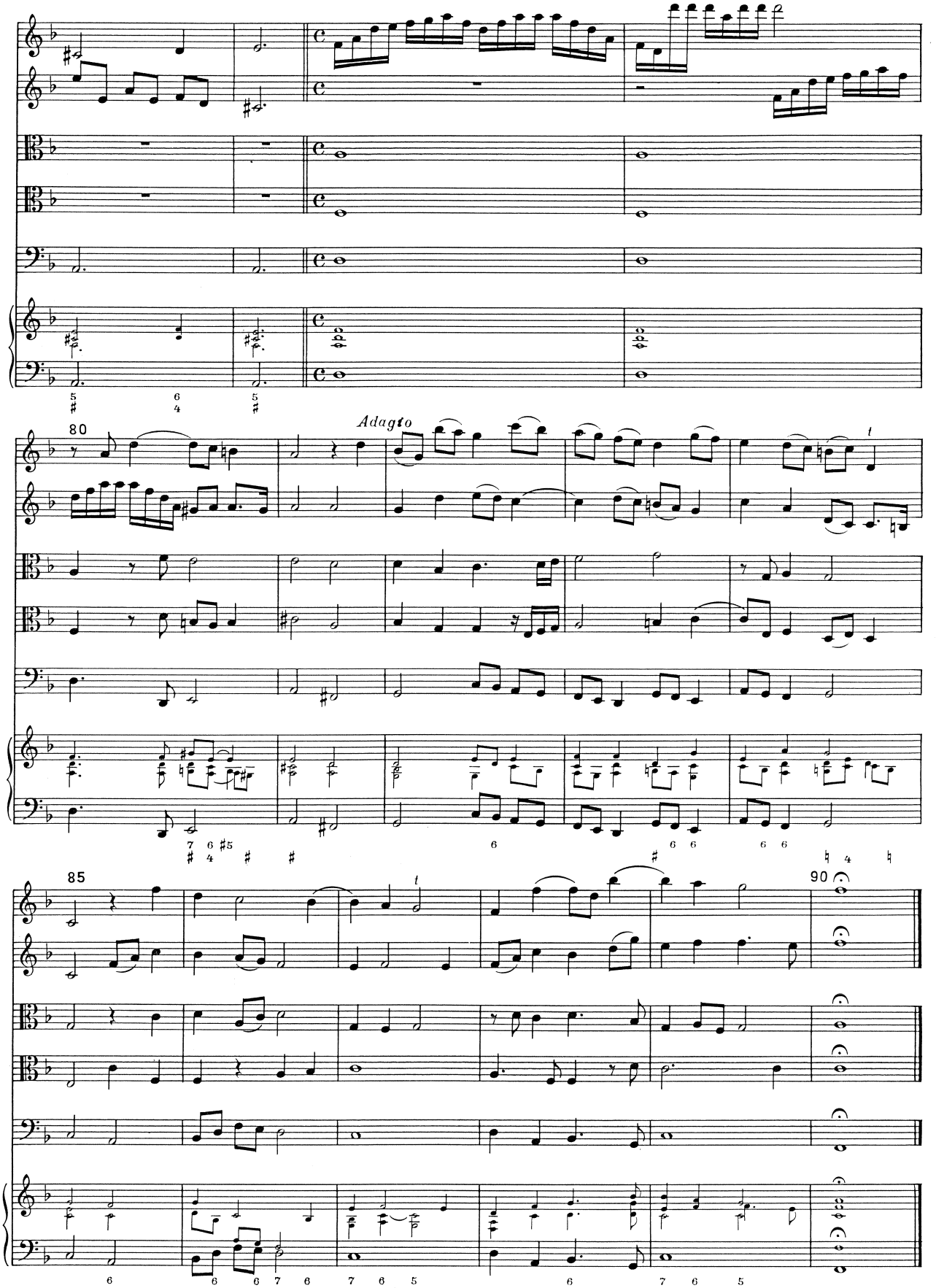
Adagio
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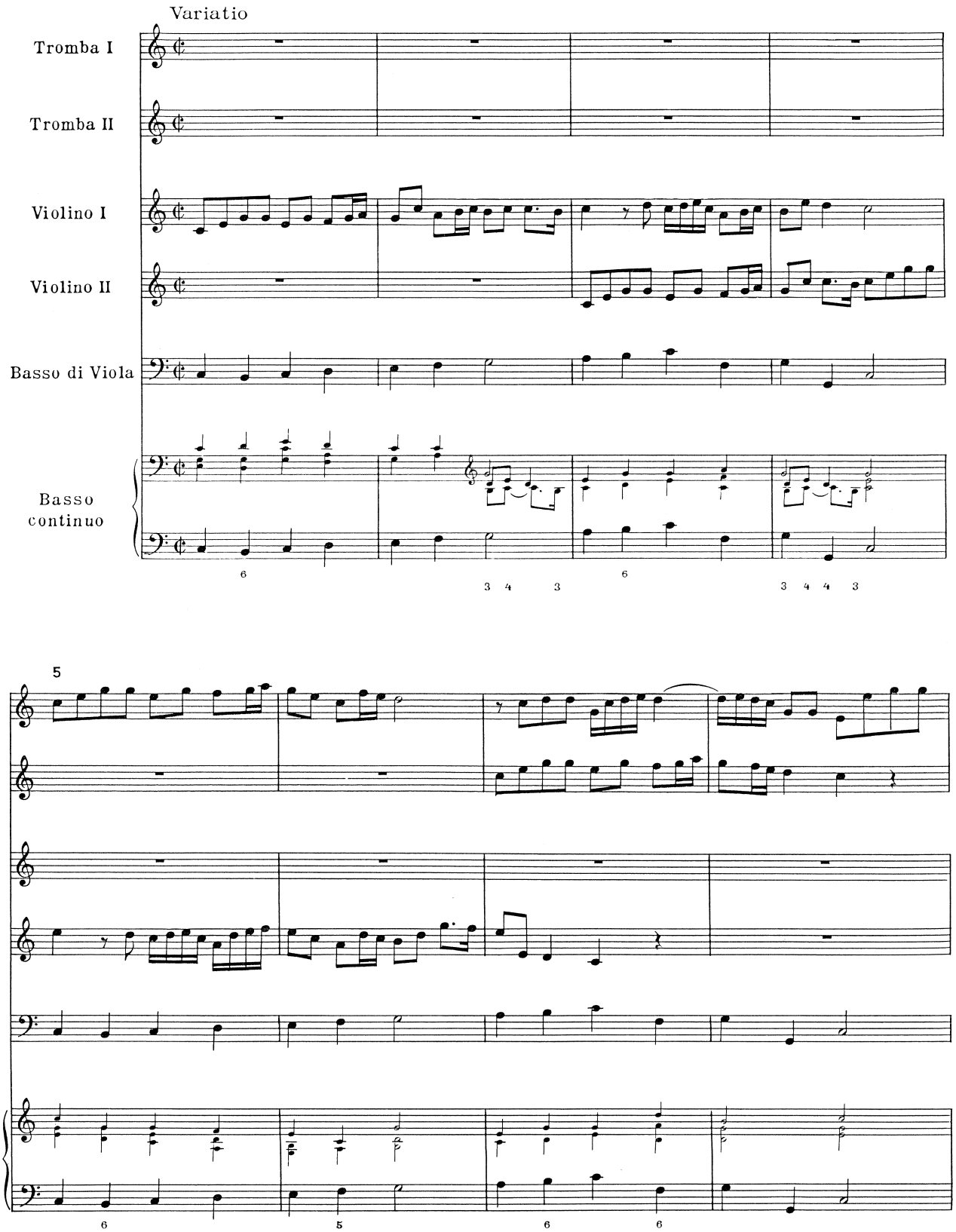
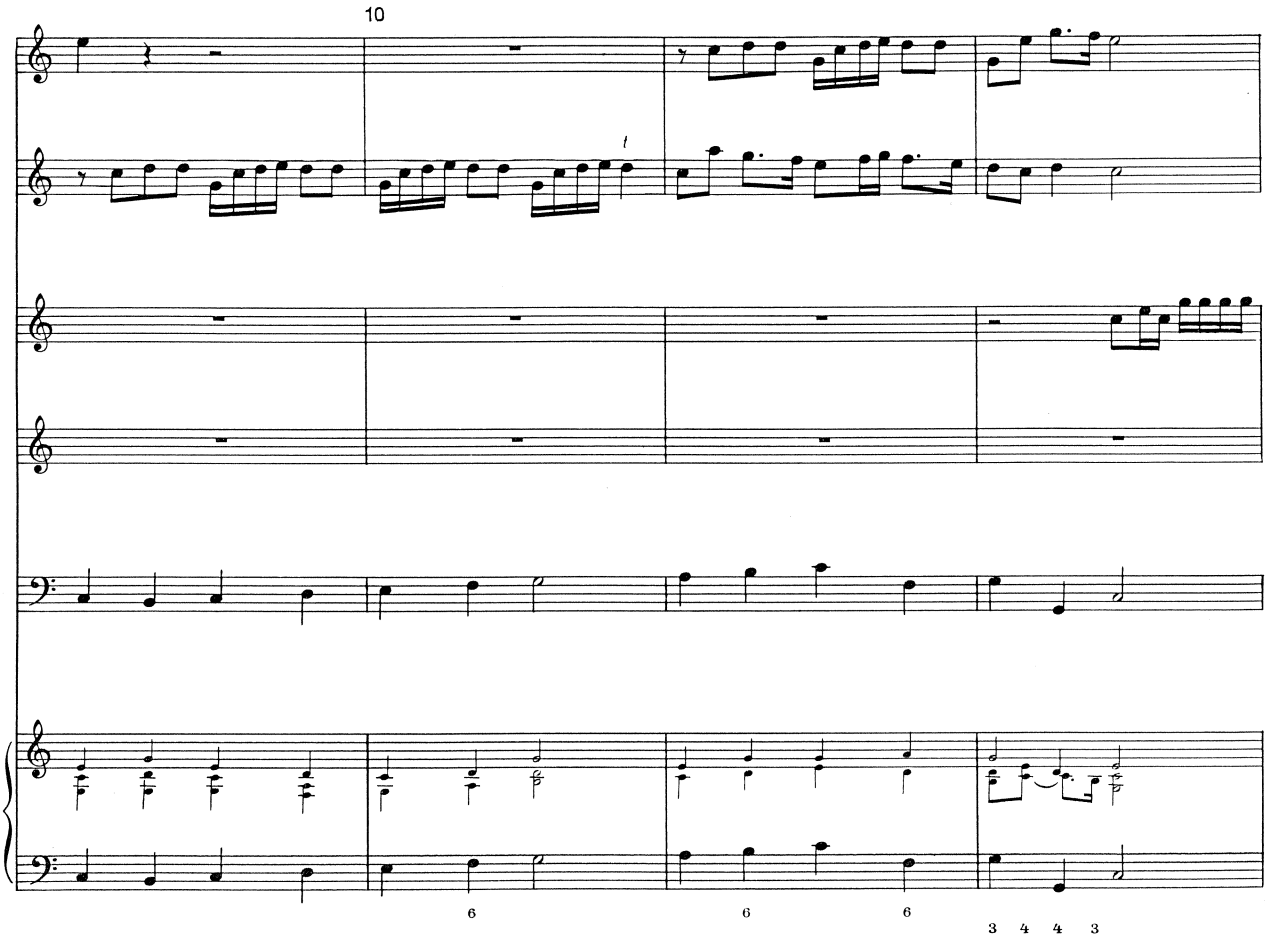
SONATA VII

A CINQUE

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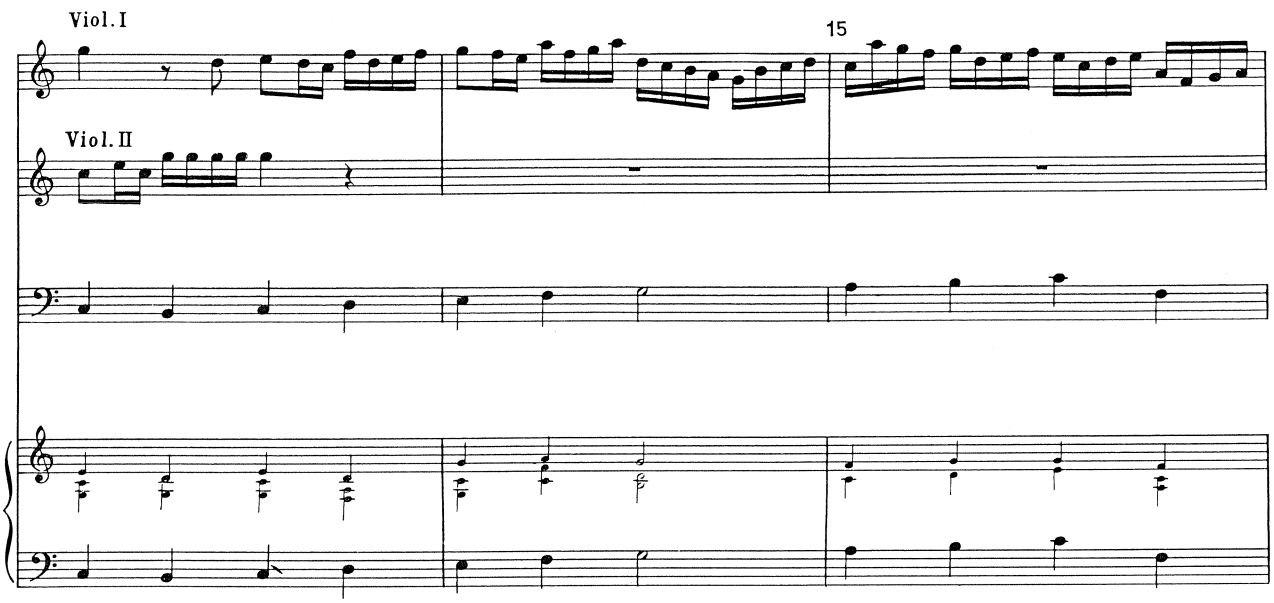
3 4 4 3


Viol. I
Viol. II
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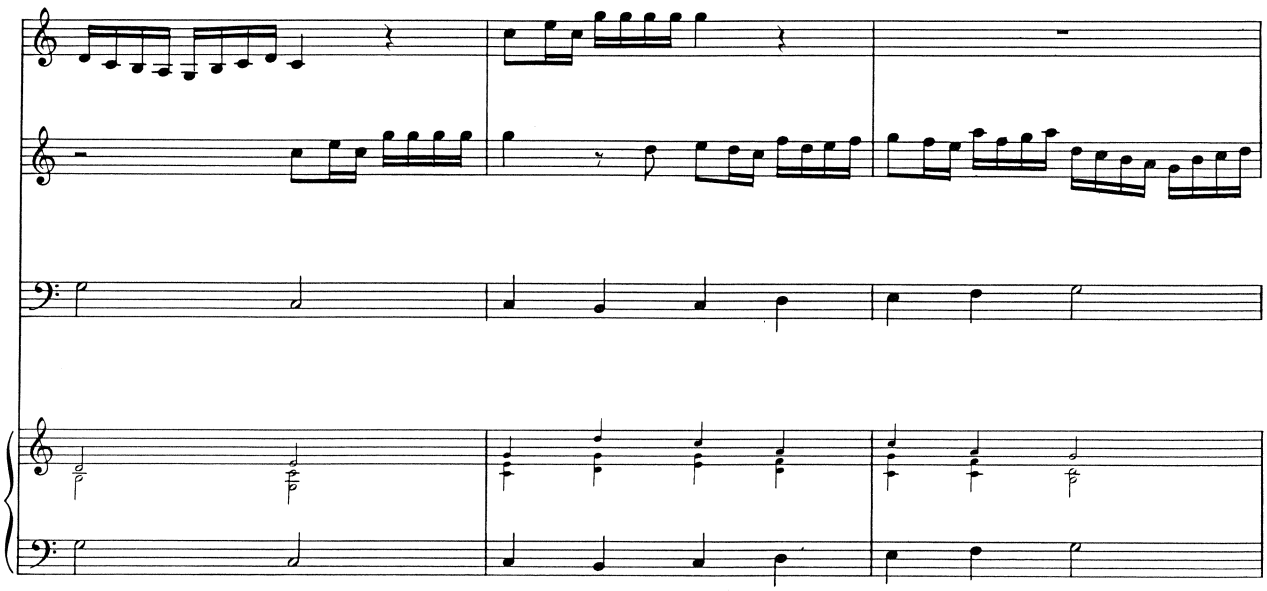

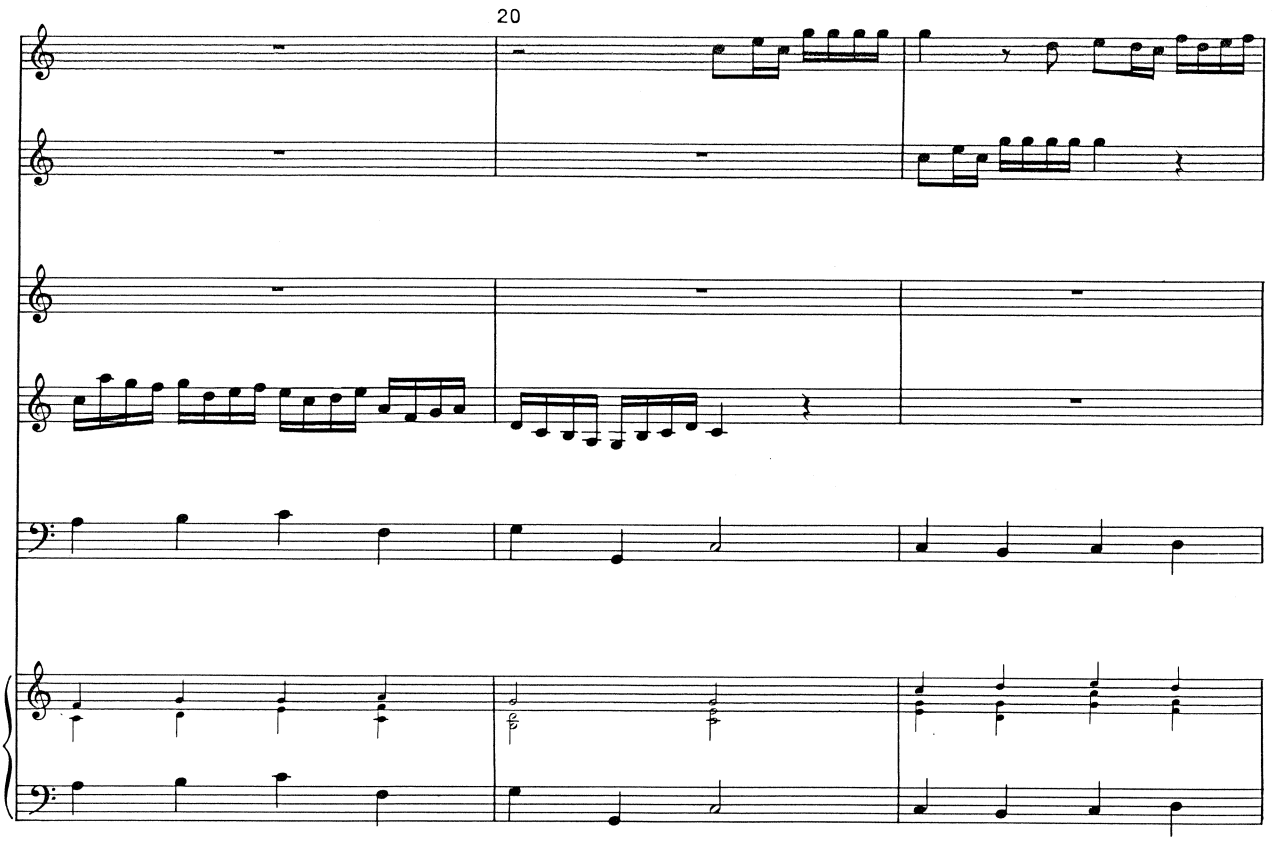
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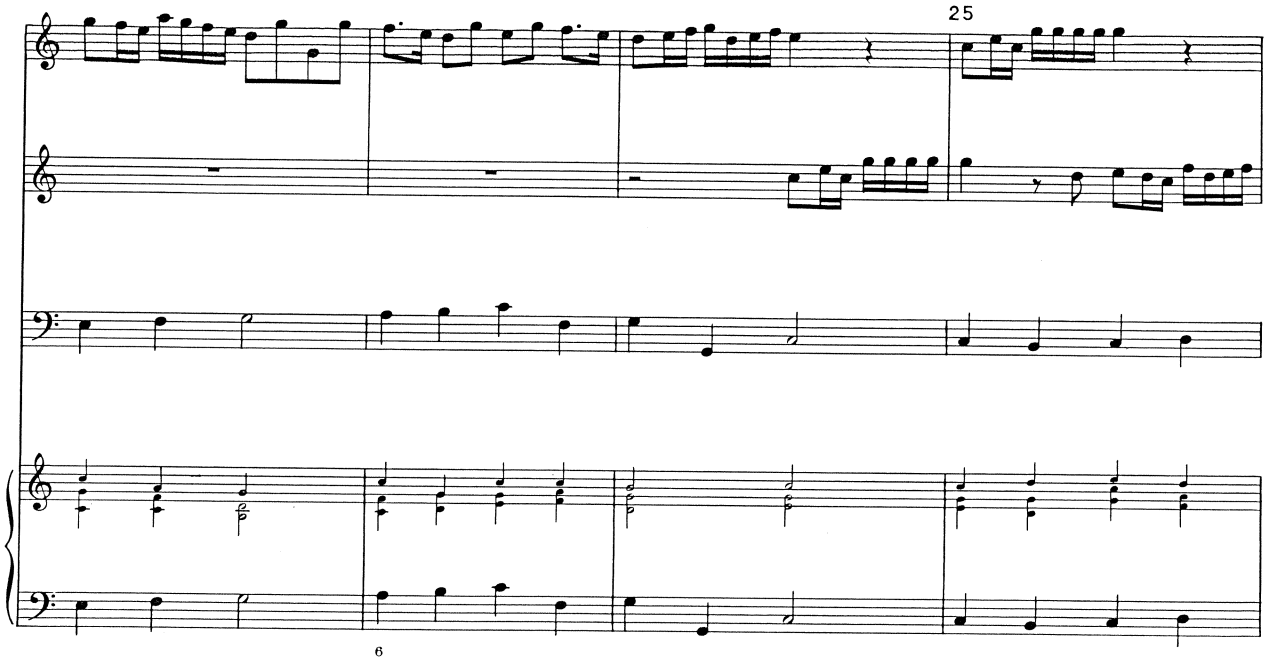
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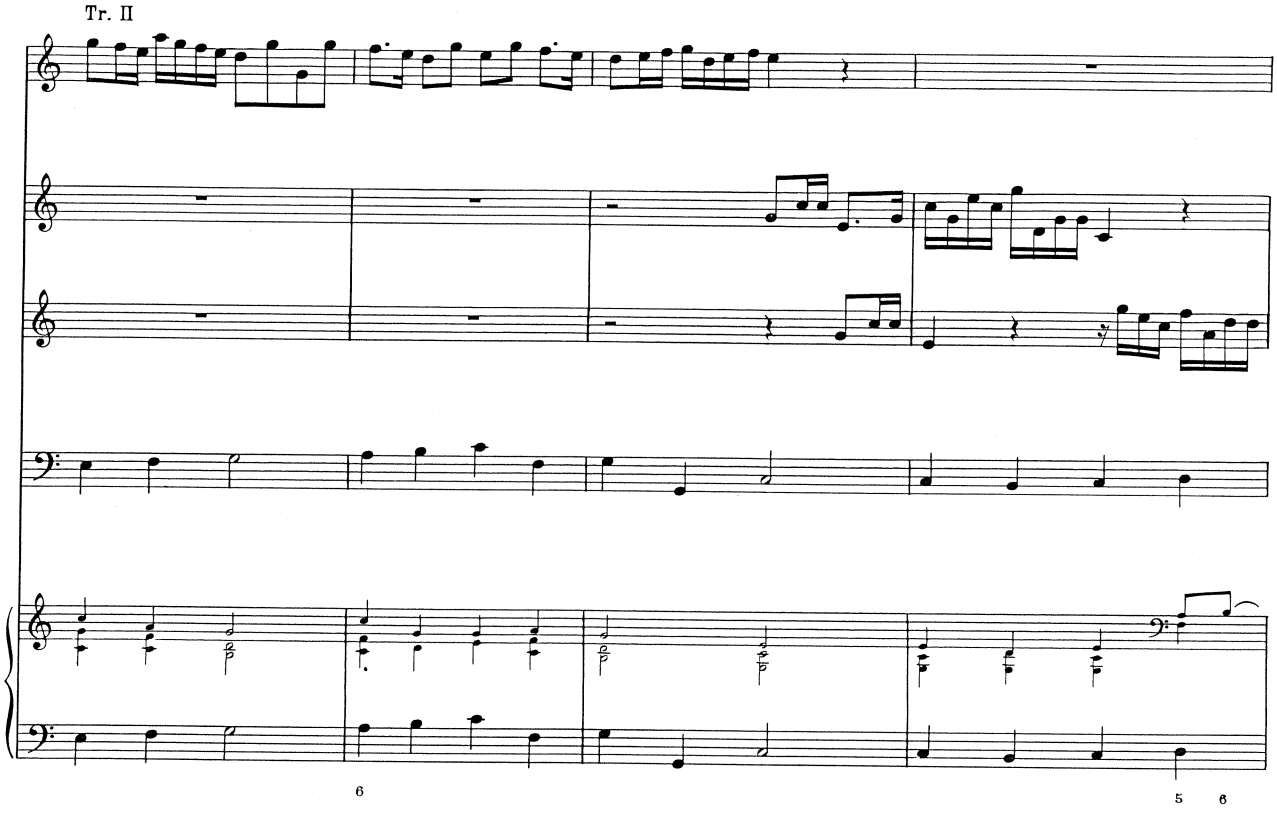
Tr. II
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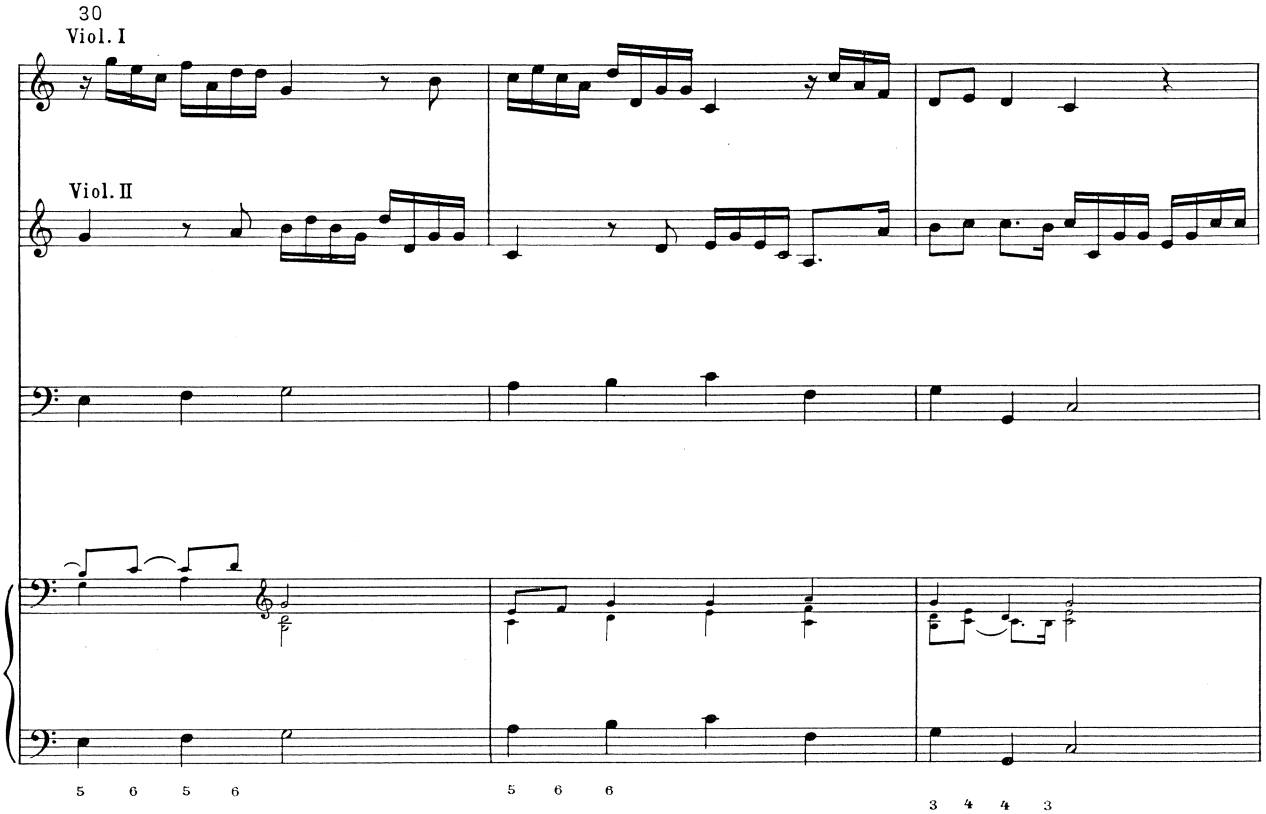
5 6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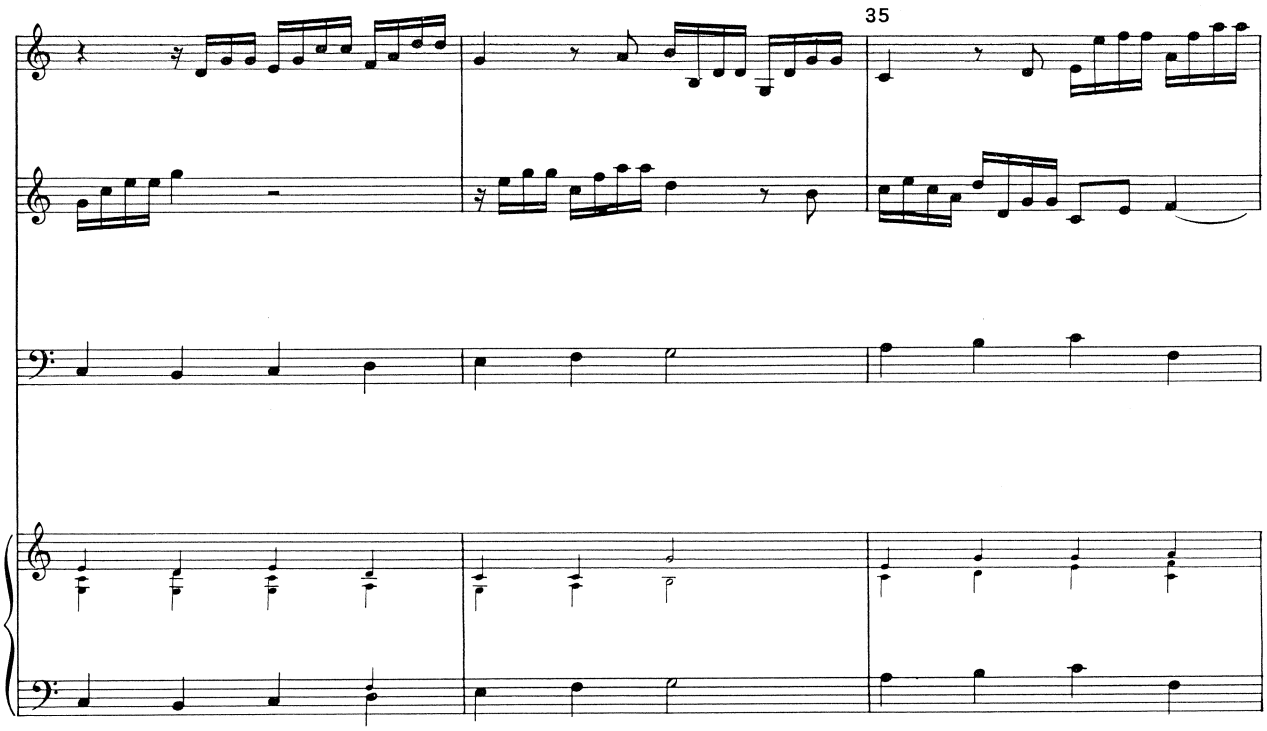
Viol. I
Viol. II
5 6 5 6
5 6 6
3 4 4 3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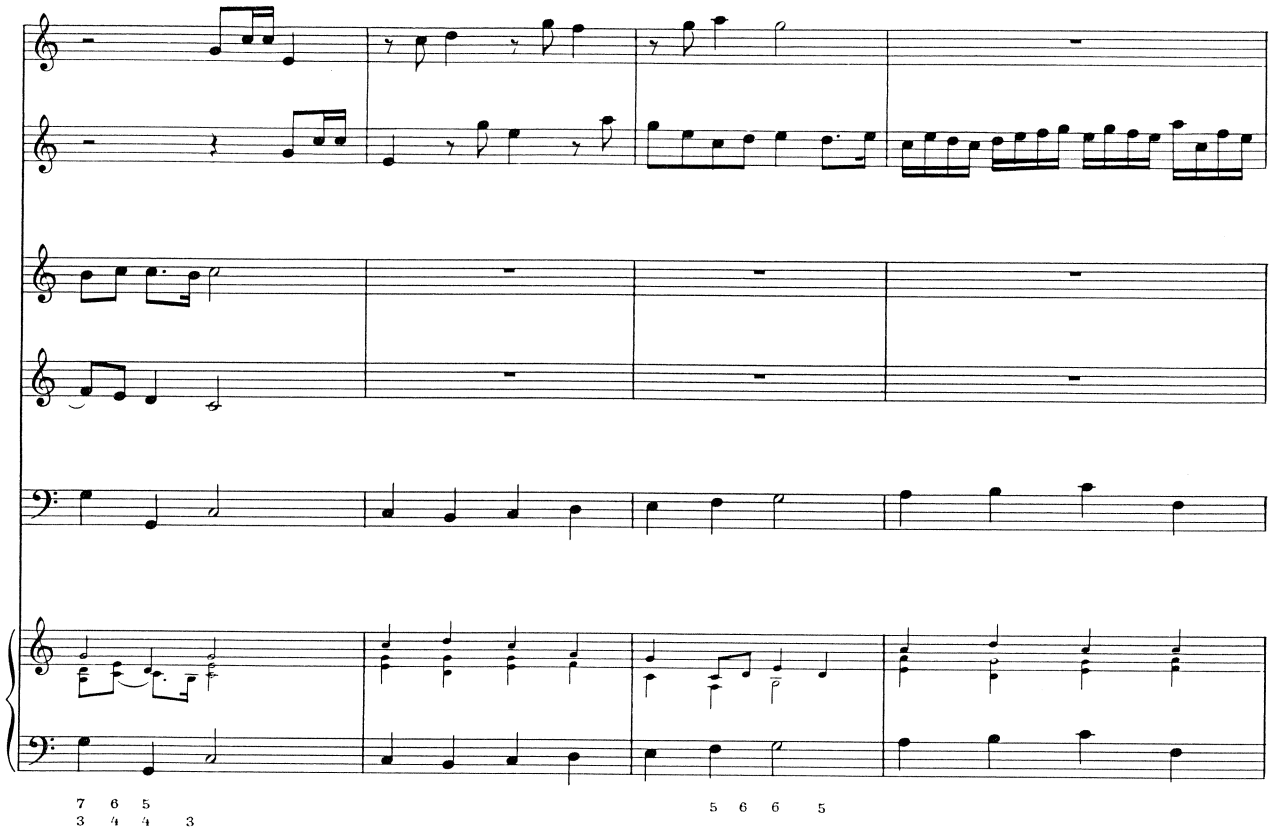
7 6 5
3 4 4 3
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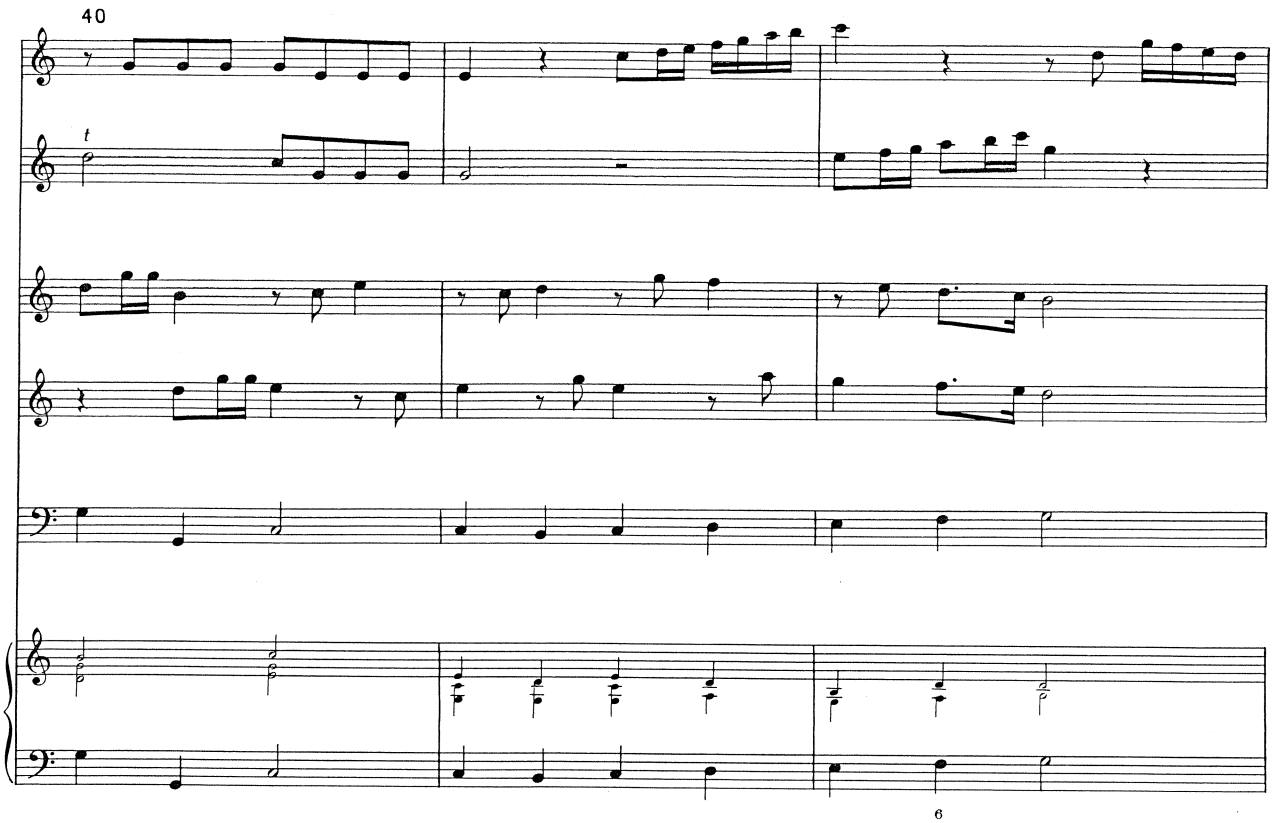
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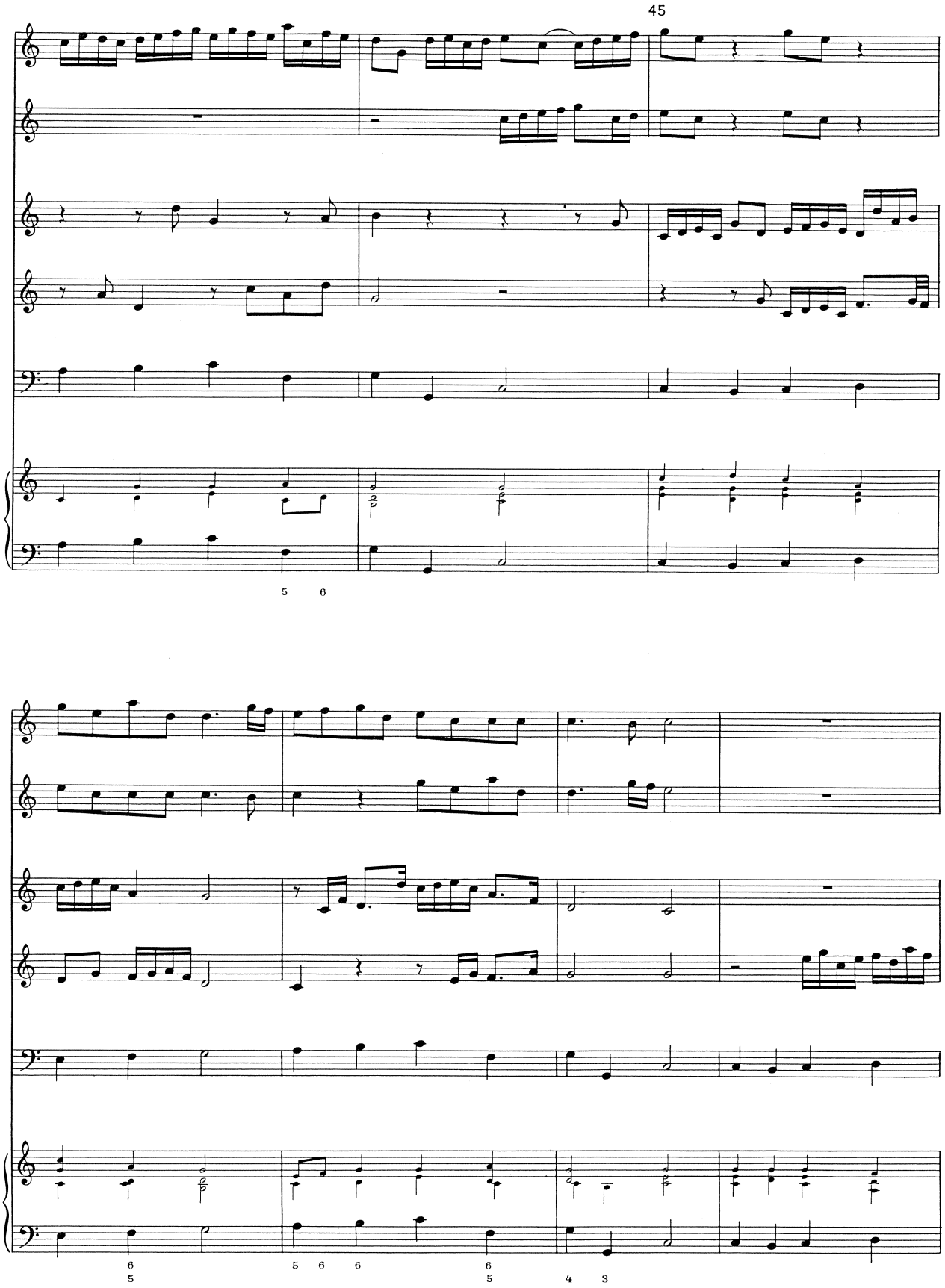
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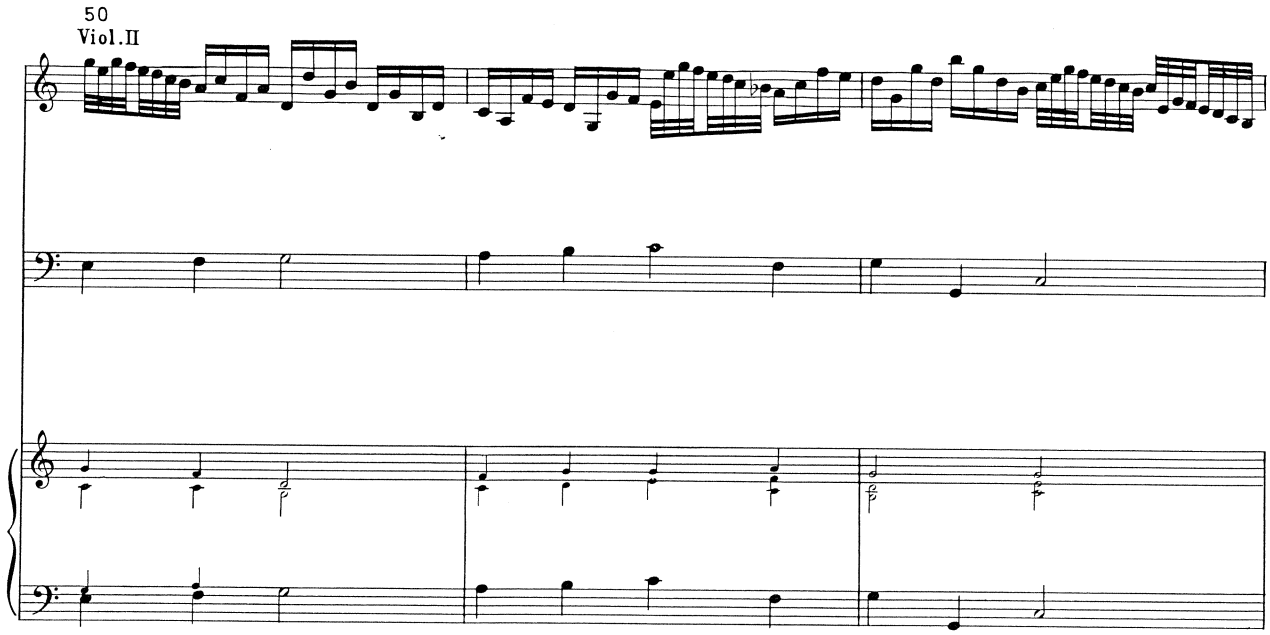
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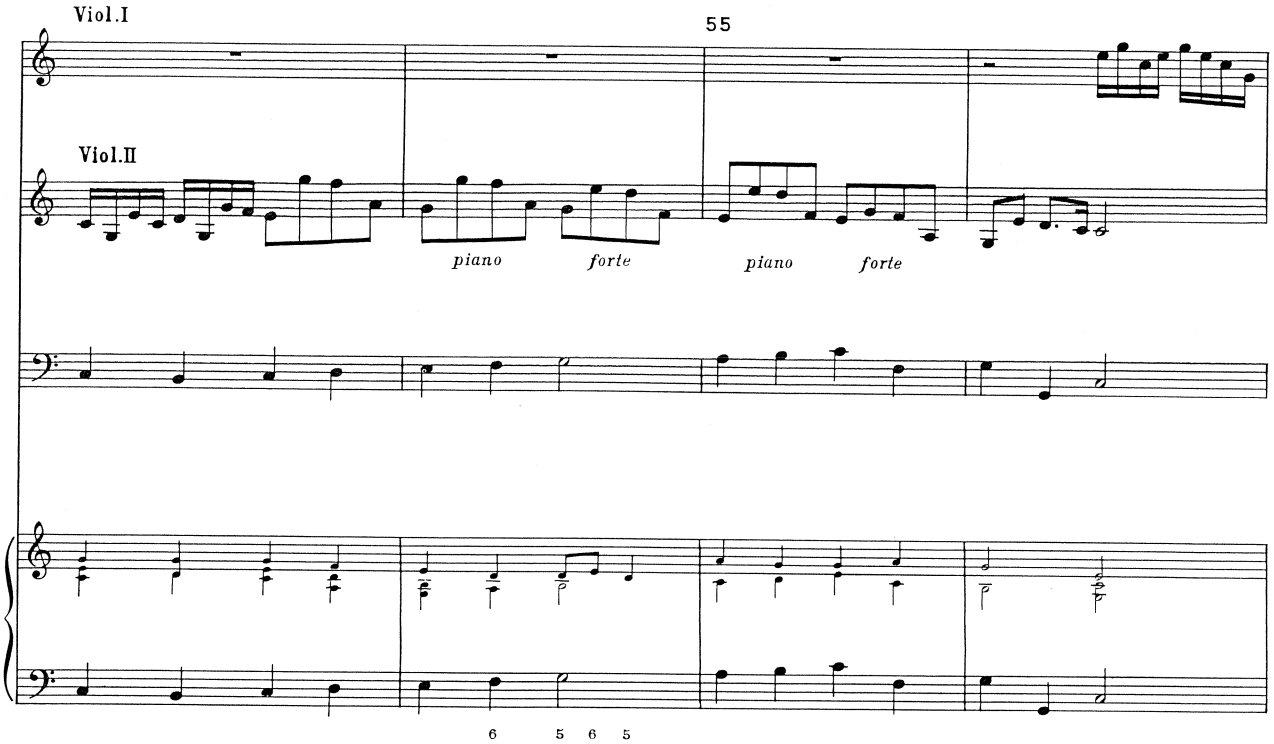
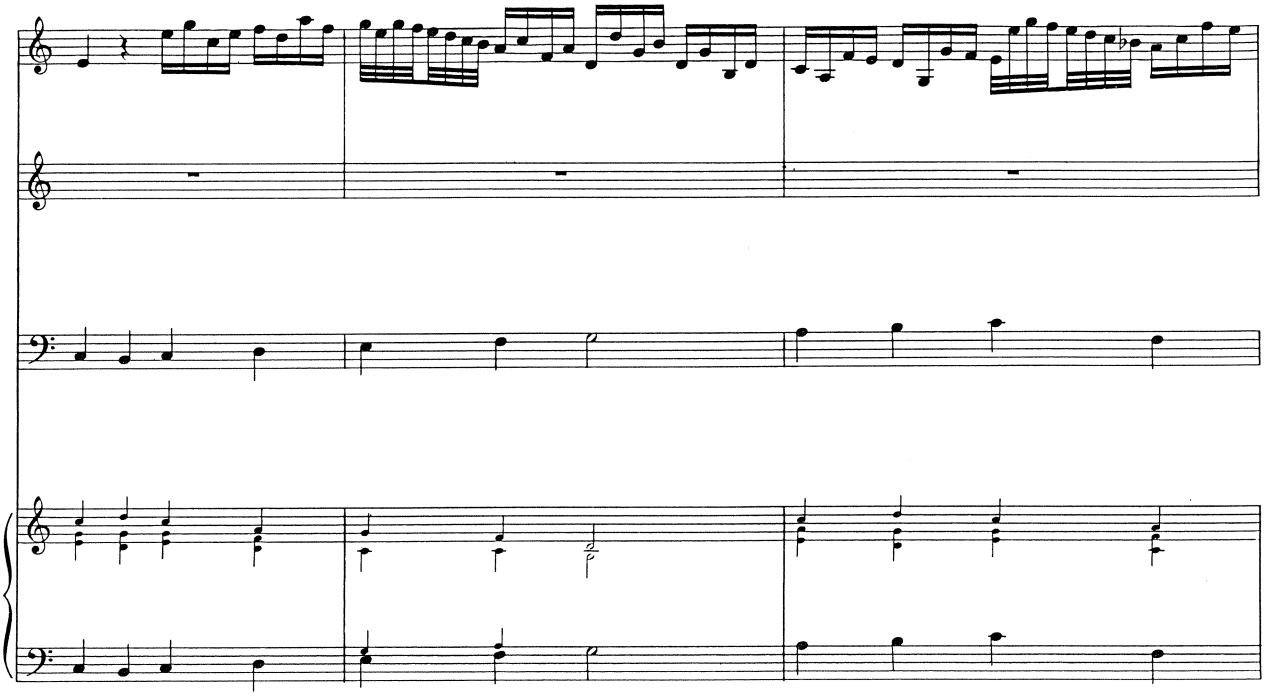
Viol.II


Viol.I
55
Viol.II
piano
forte
piano
forte
6 5 6 5



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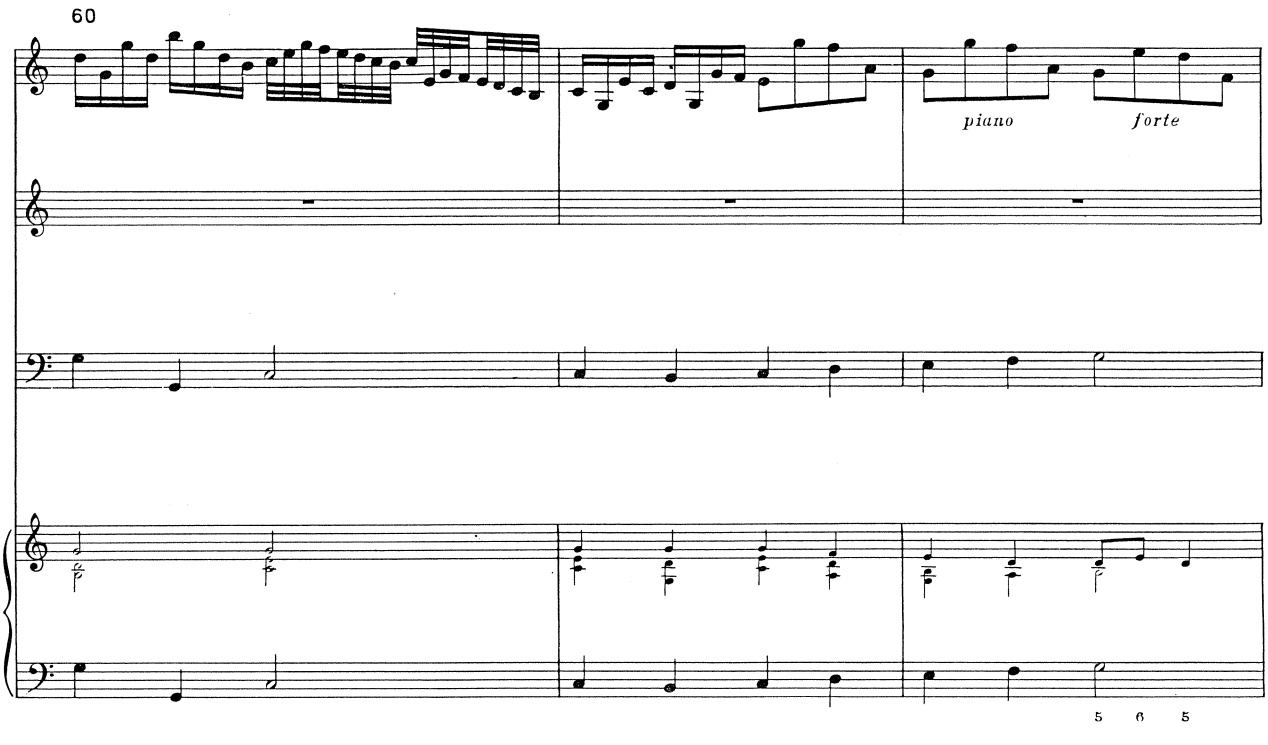

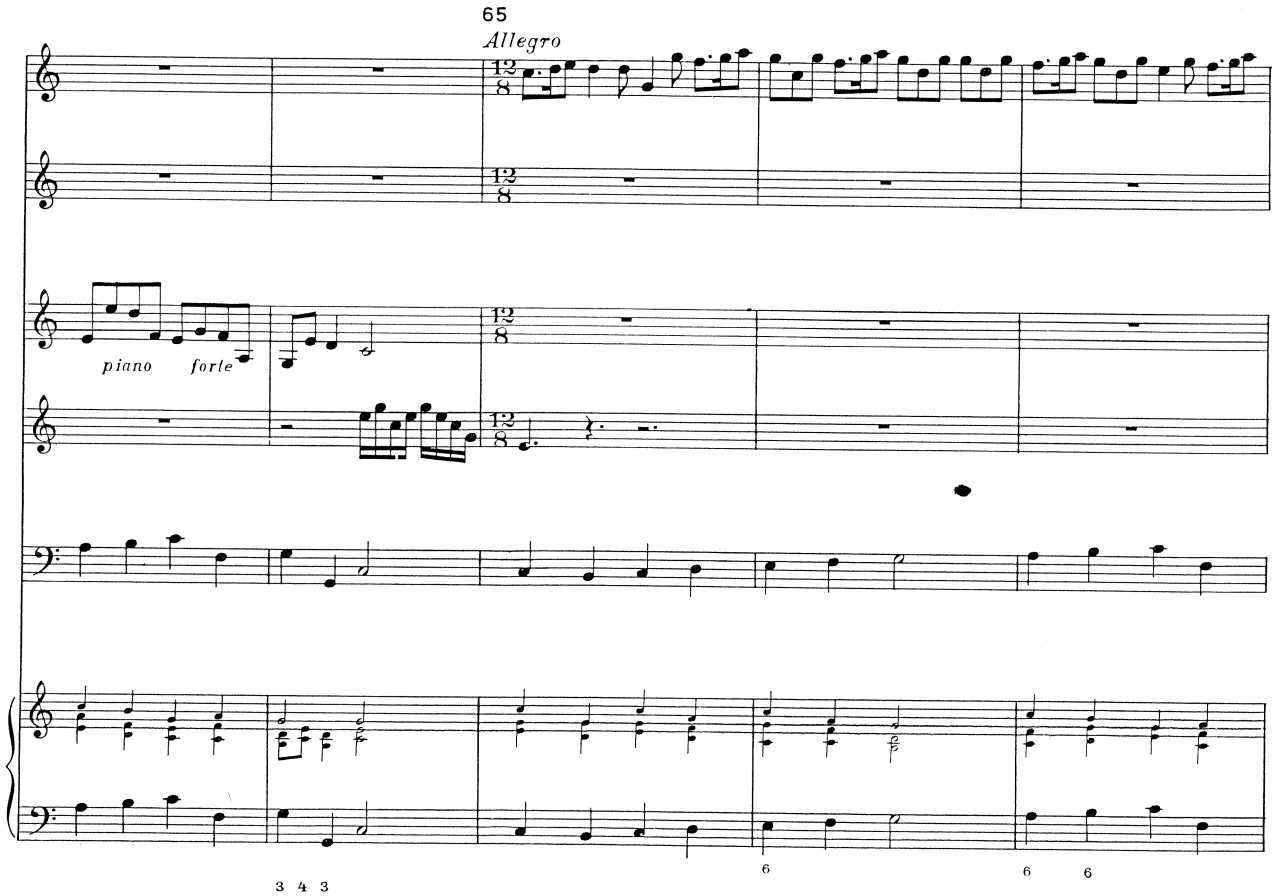
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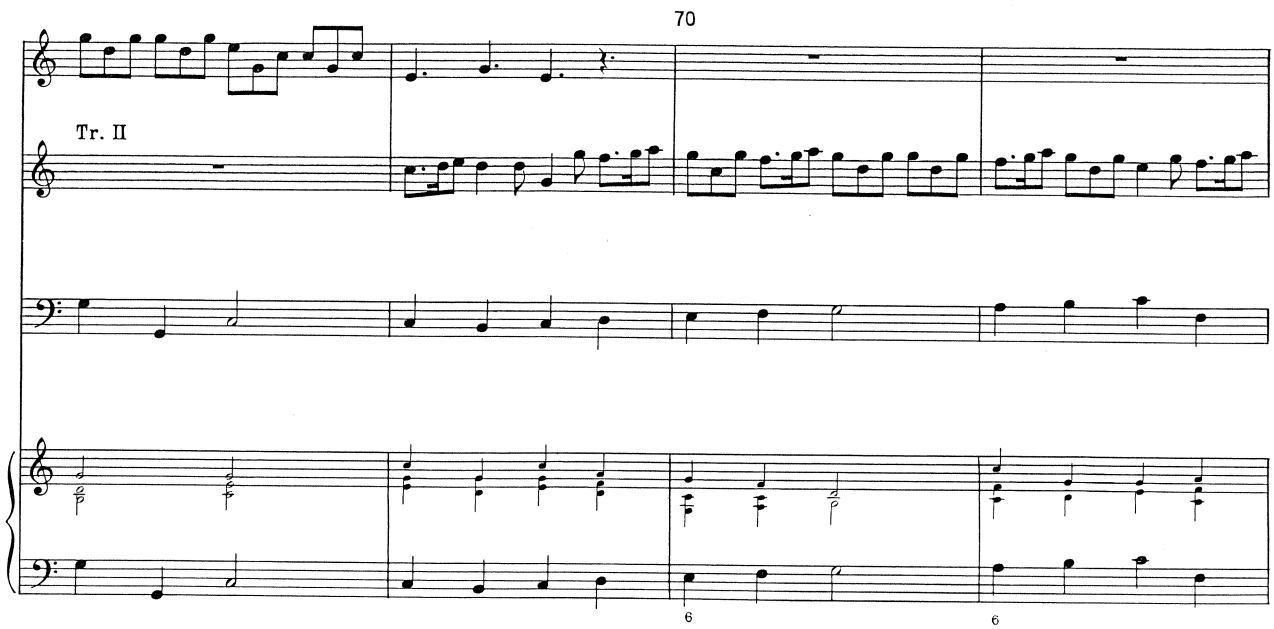
Allegro
piano
forte
3 4 3
6
6 6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Tr. II
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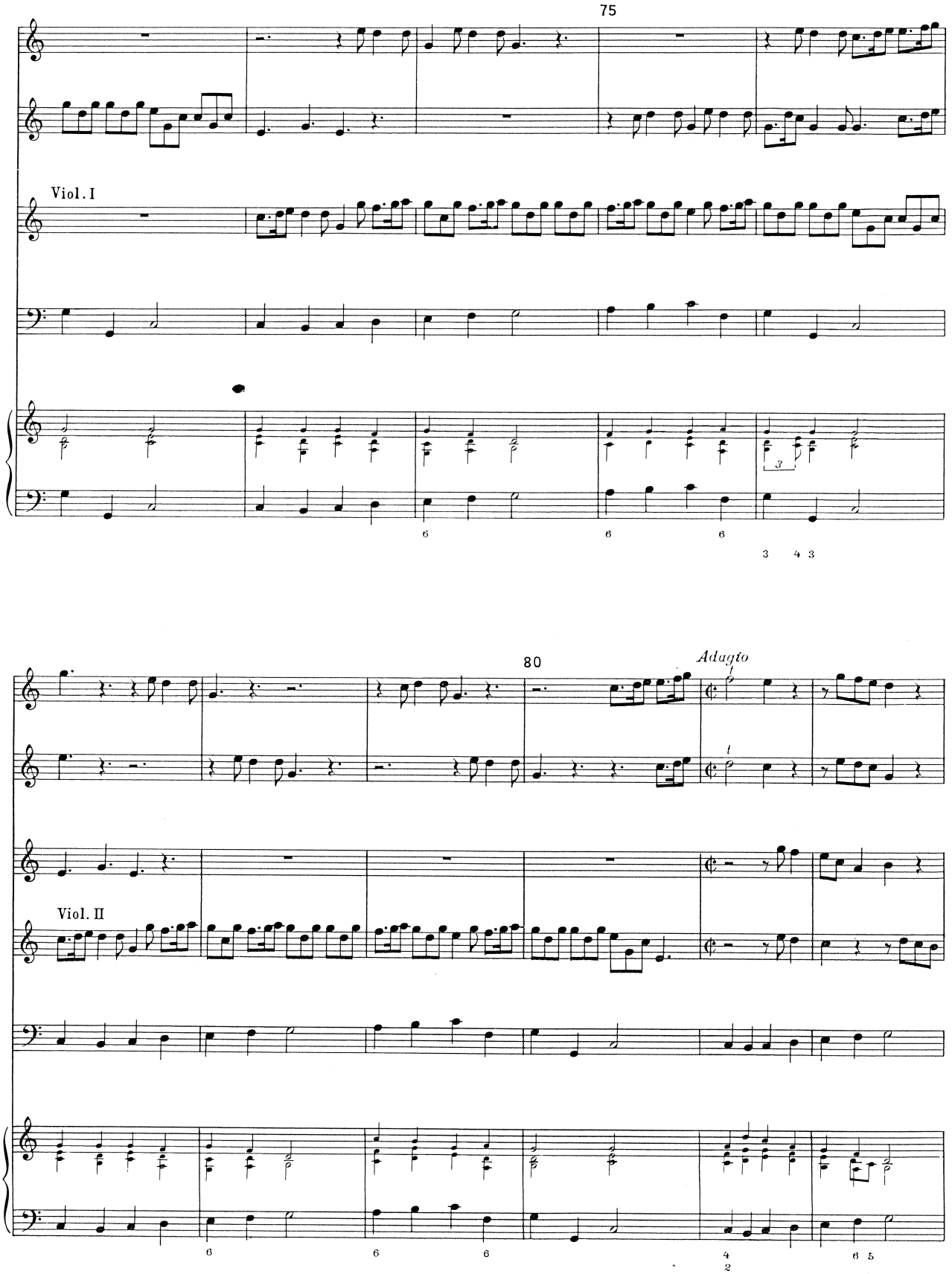
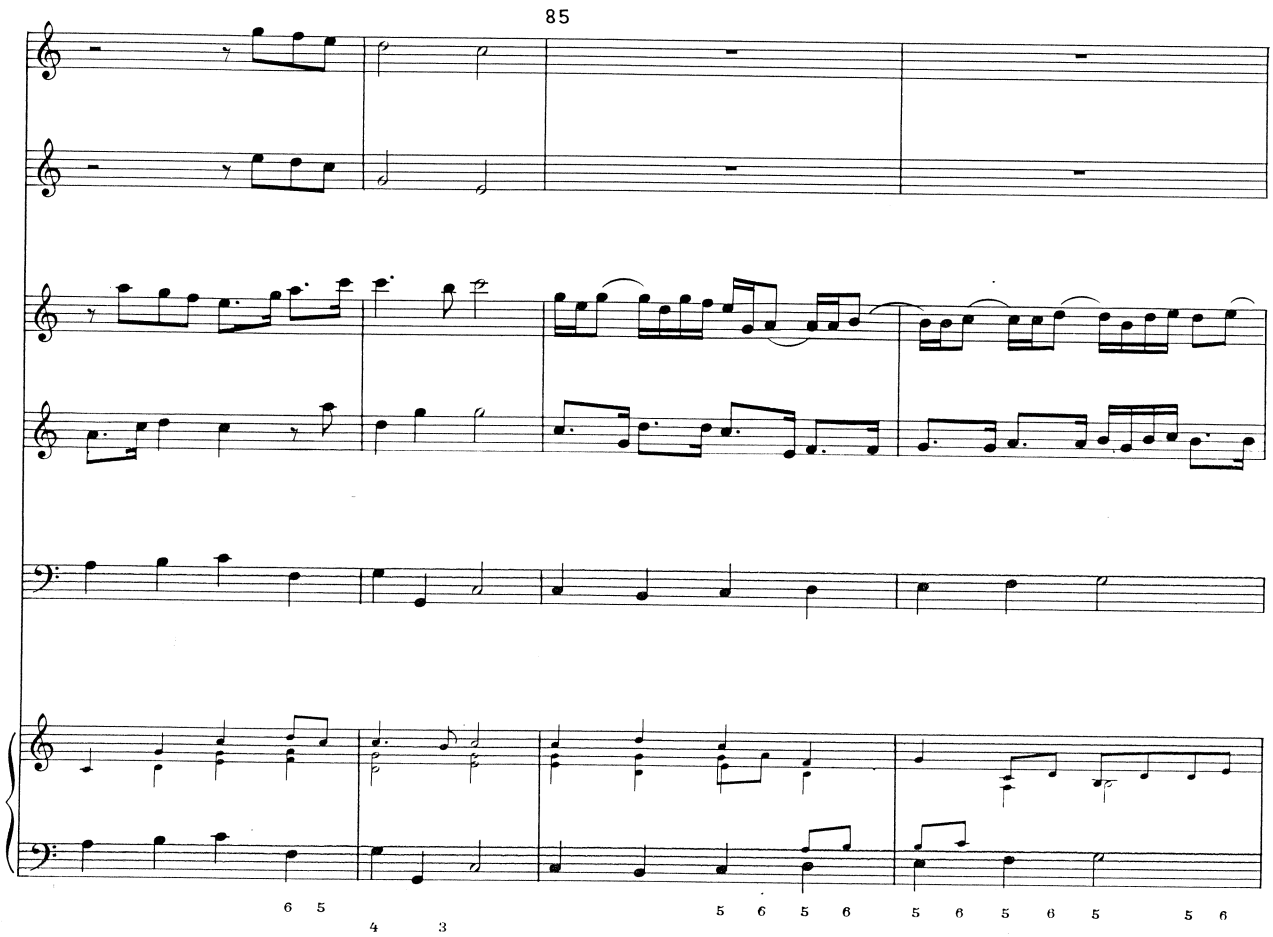

75
Viol. I
80
Adagio
Viol. II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4 3
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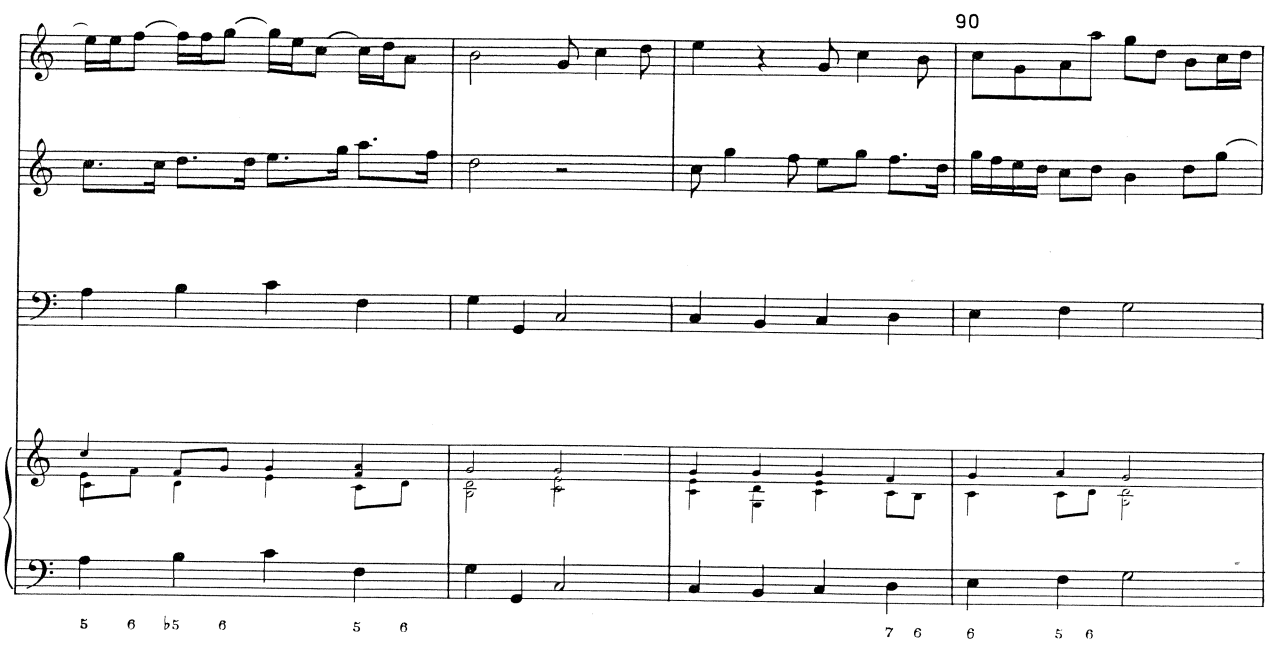
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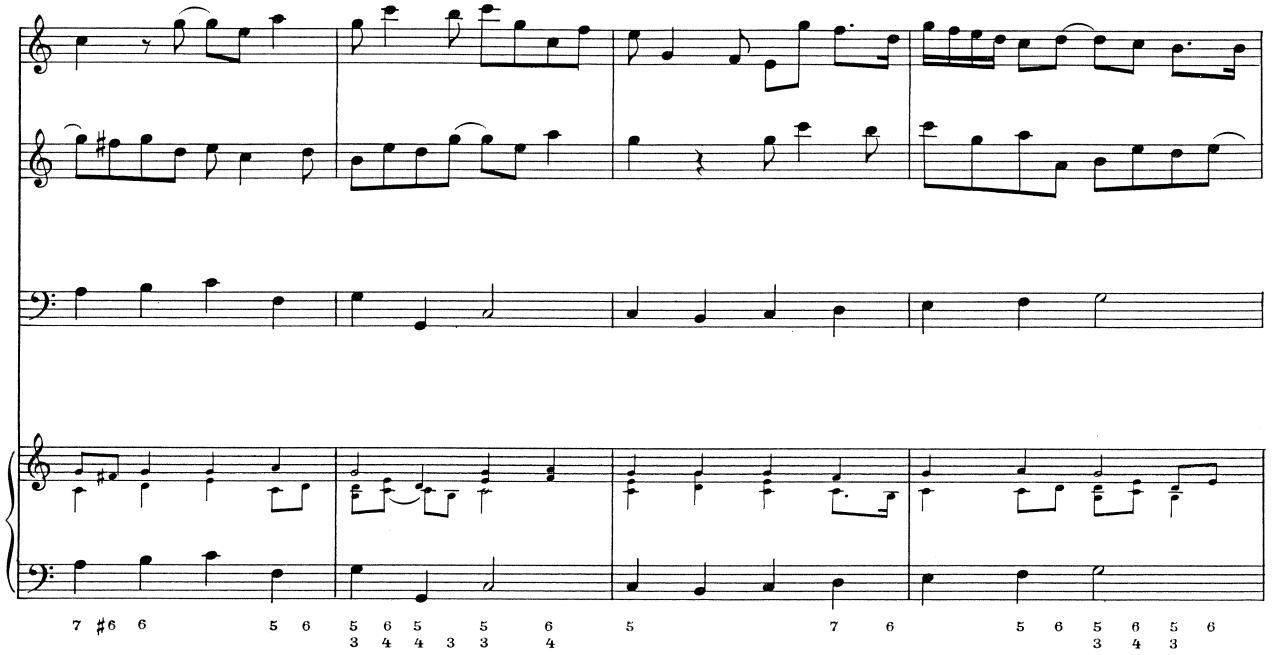
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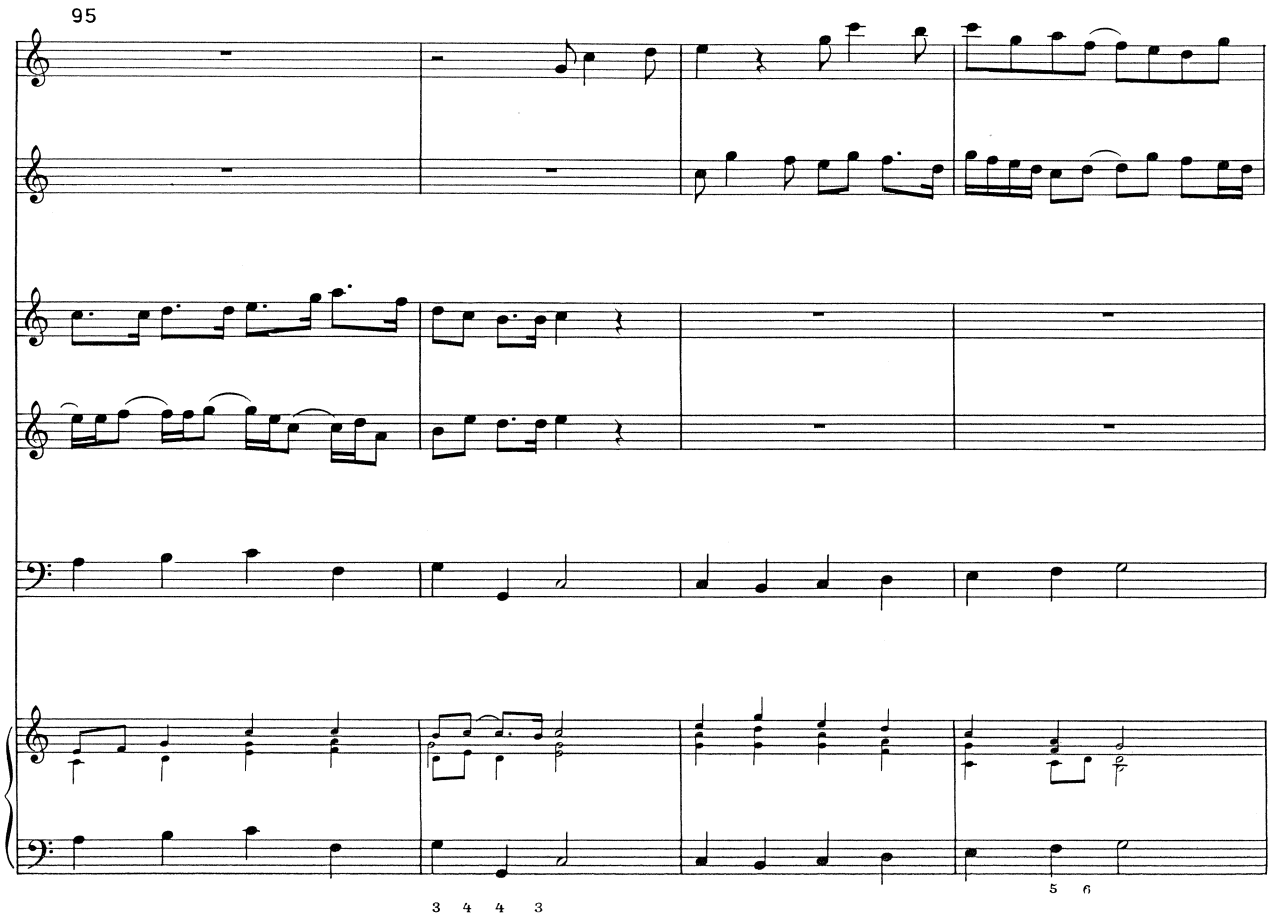
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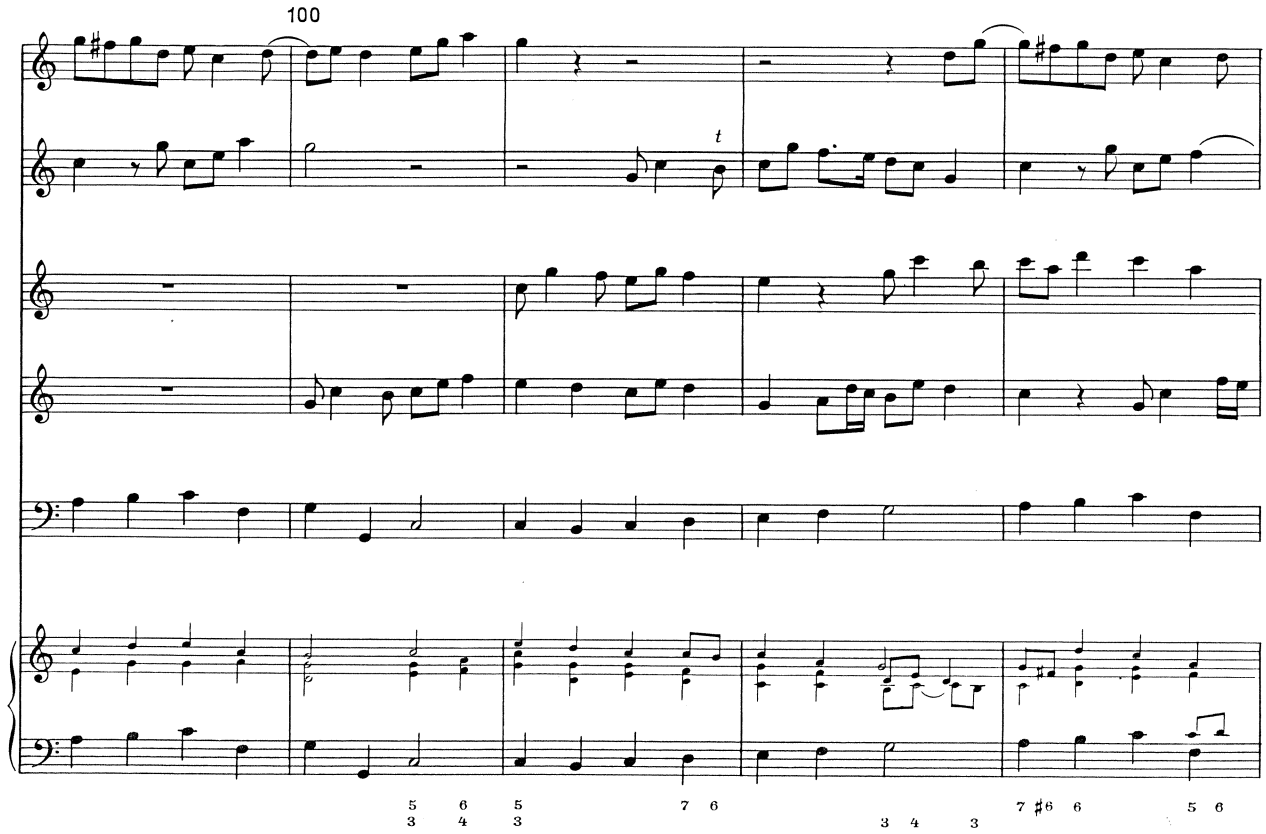
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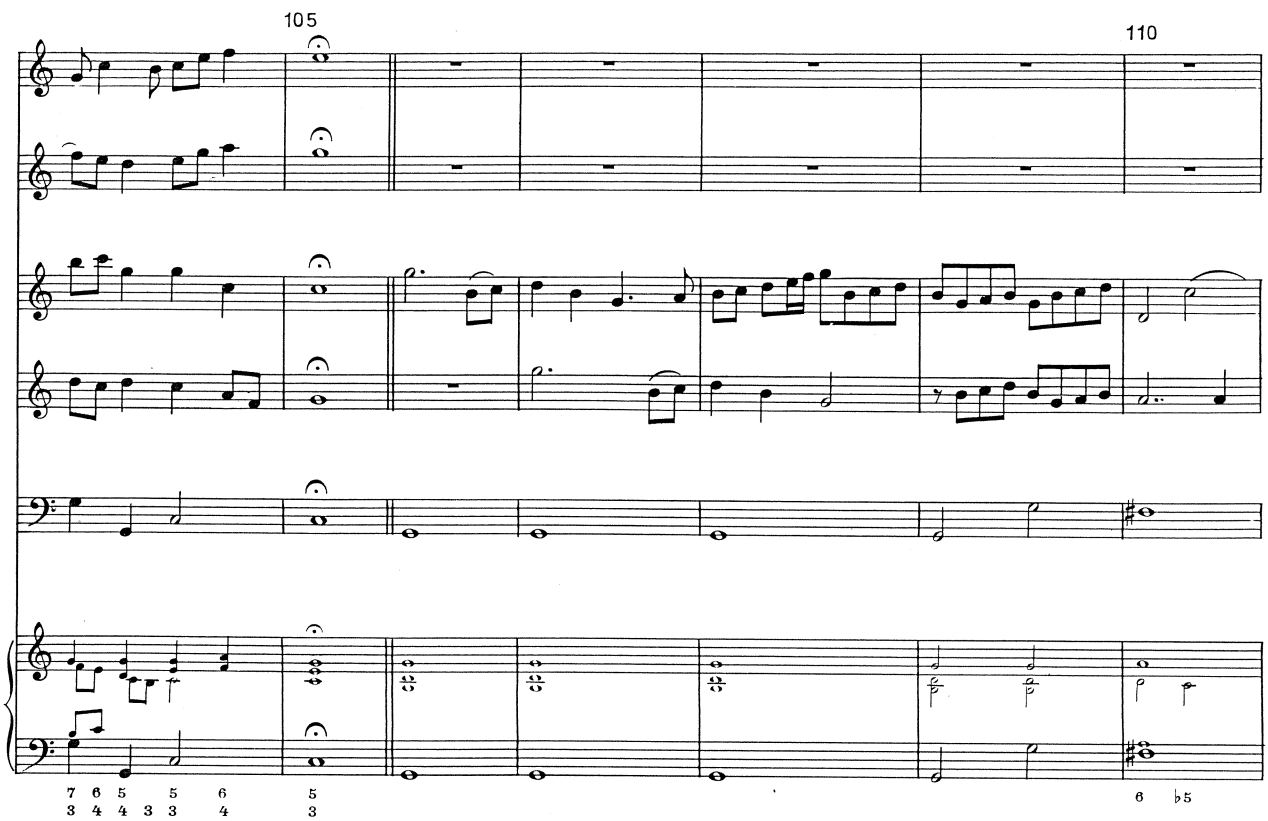
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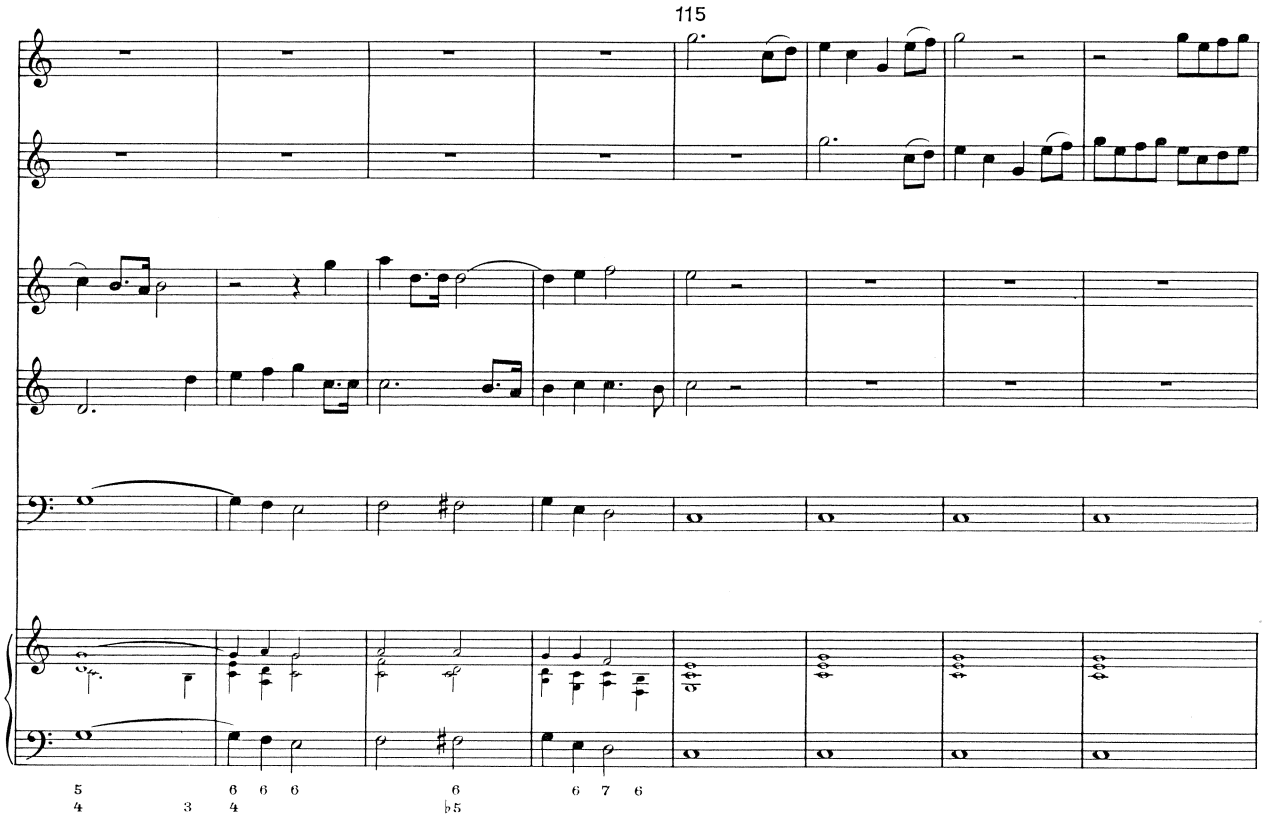
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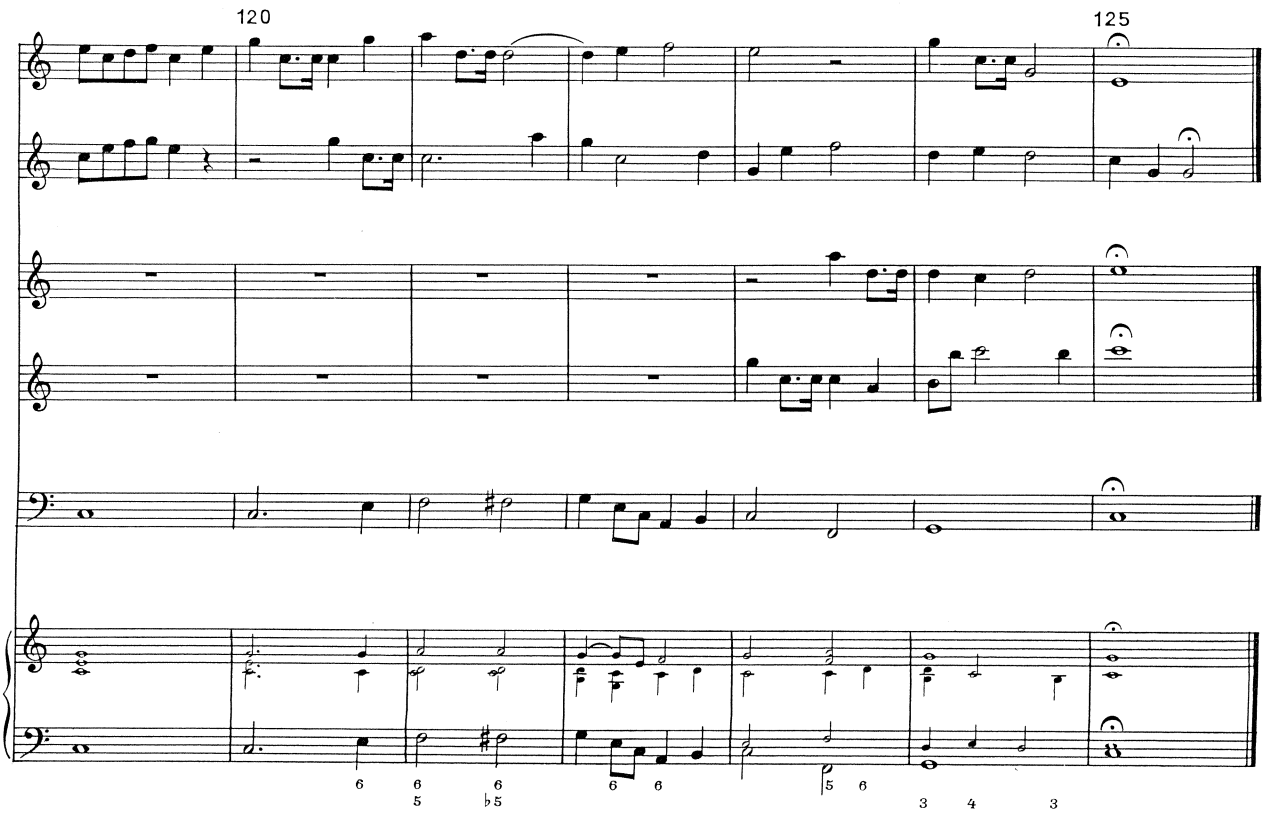
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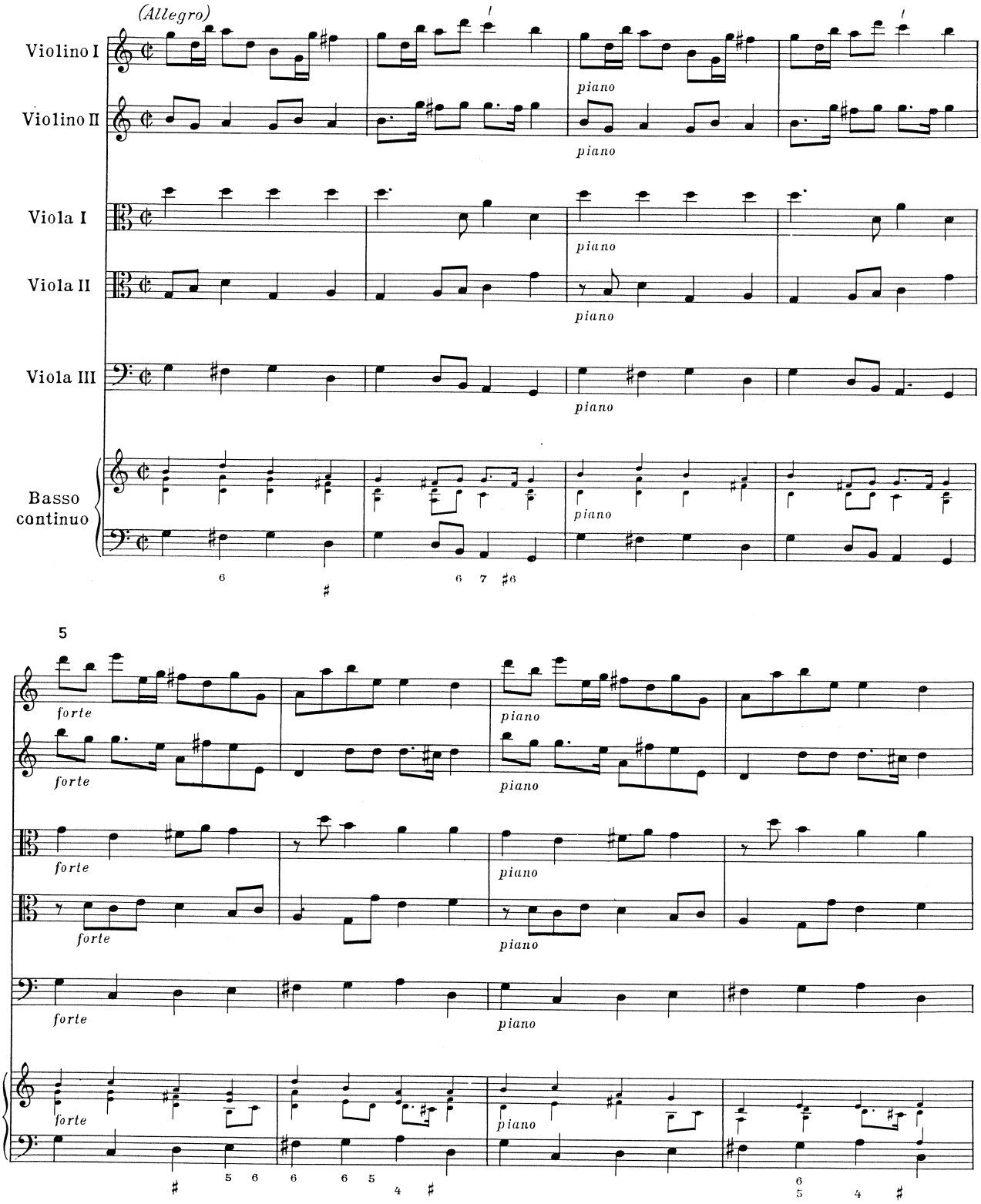
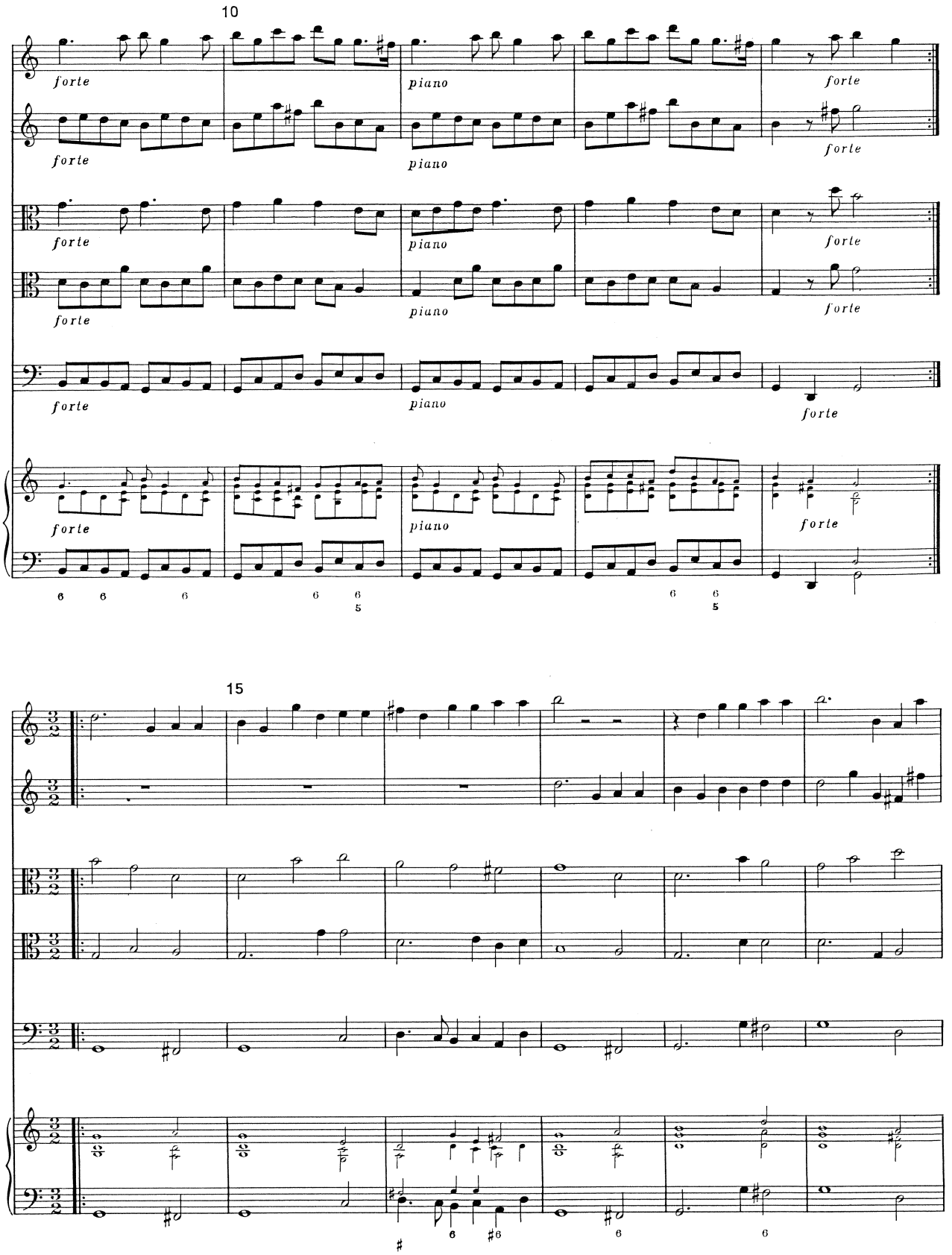
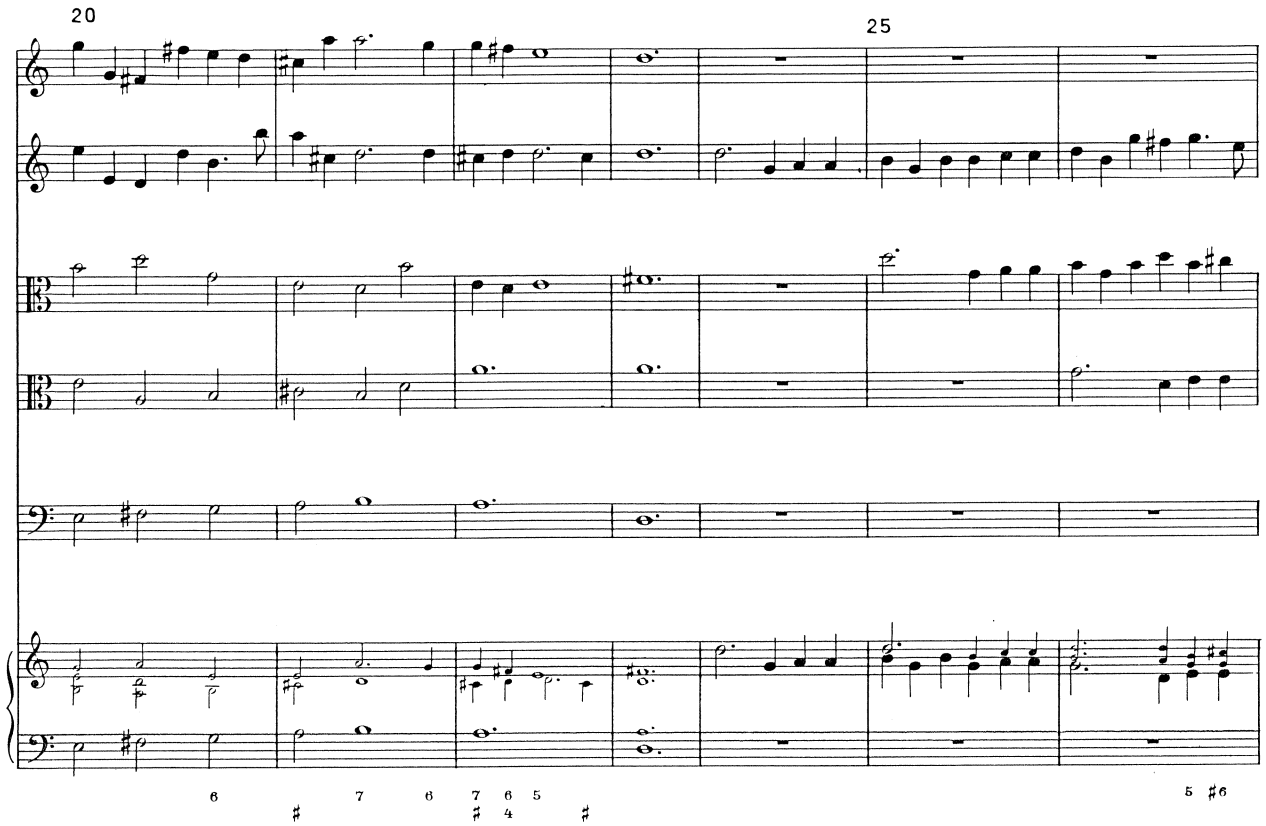
SONATA VIII

A CINQUE




10
forte
piano
forte
15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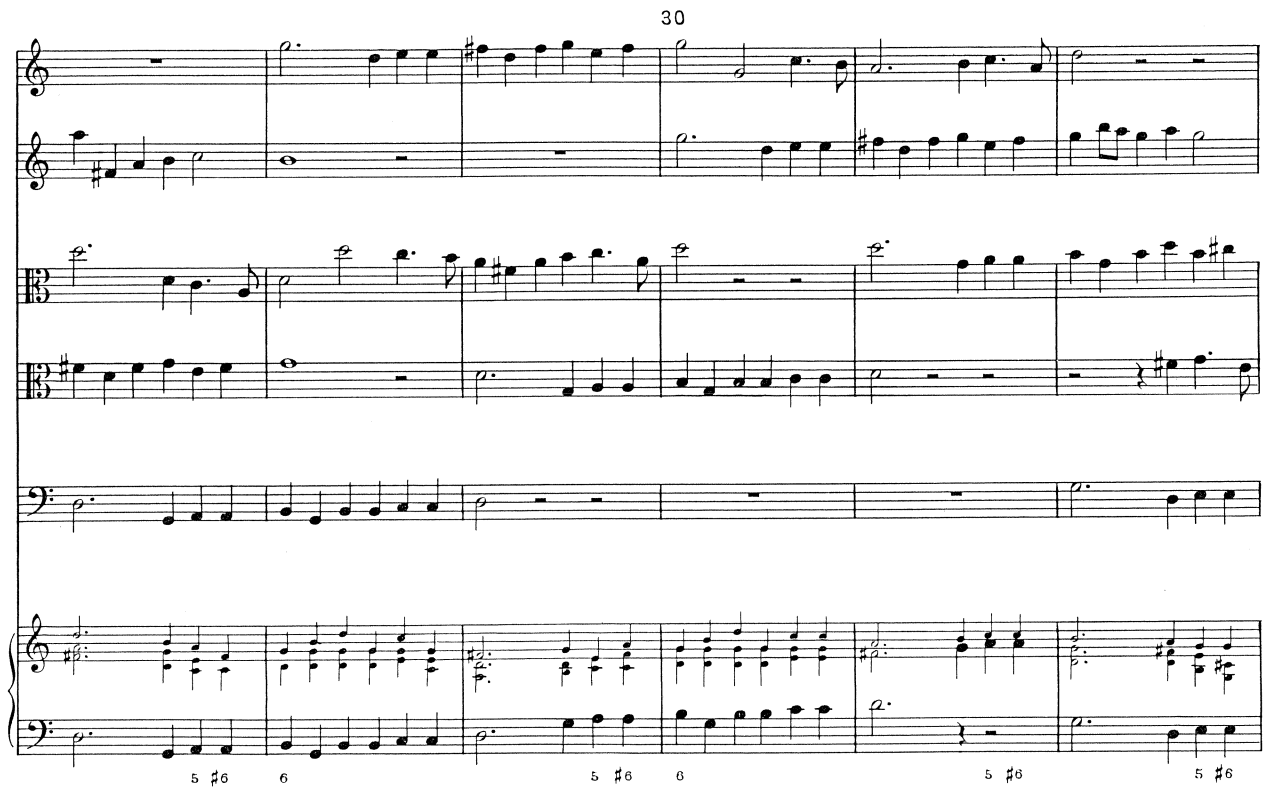
6
7 6 5
5 #6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5 #6
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5 #6
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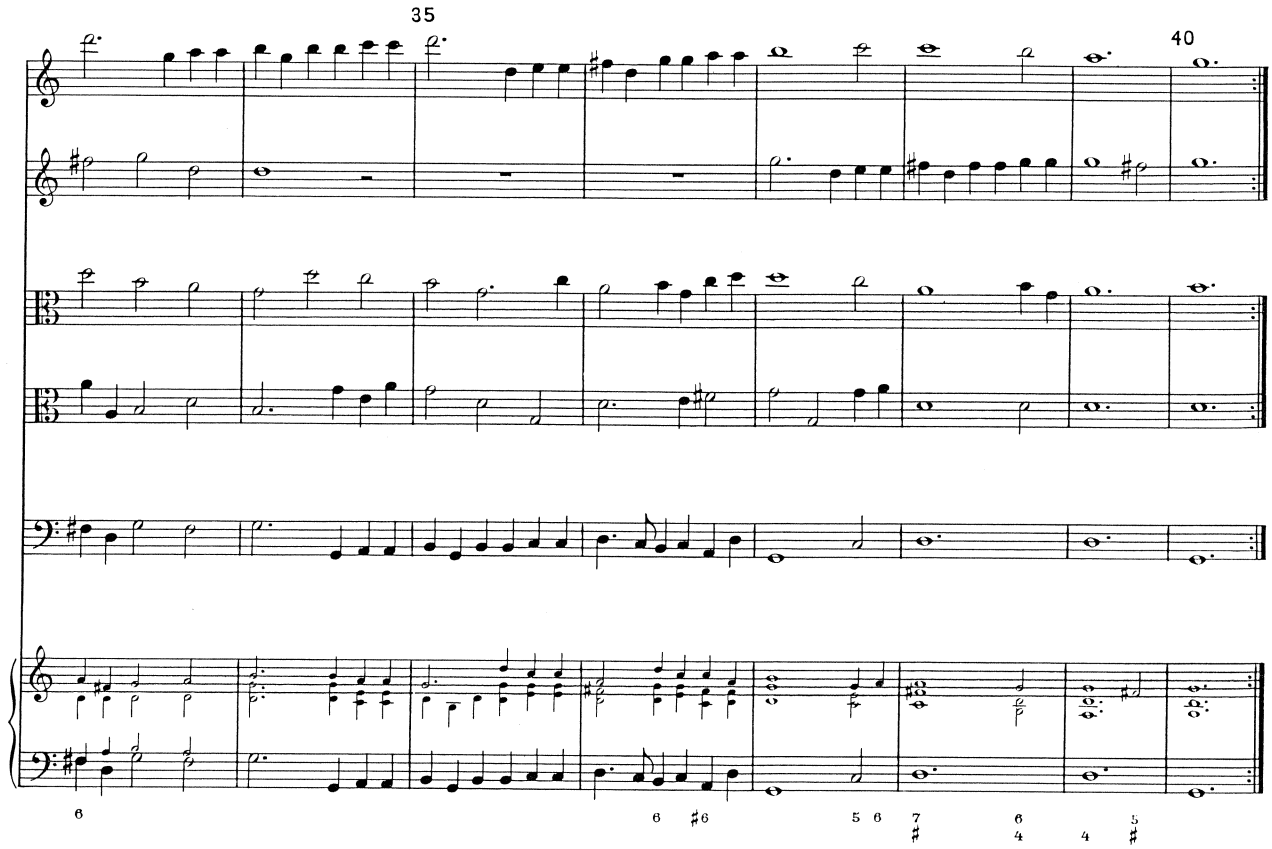
5 #6
5 #6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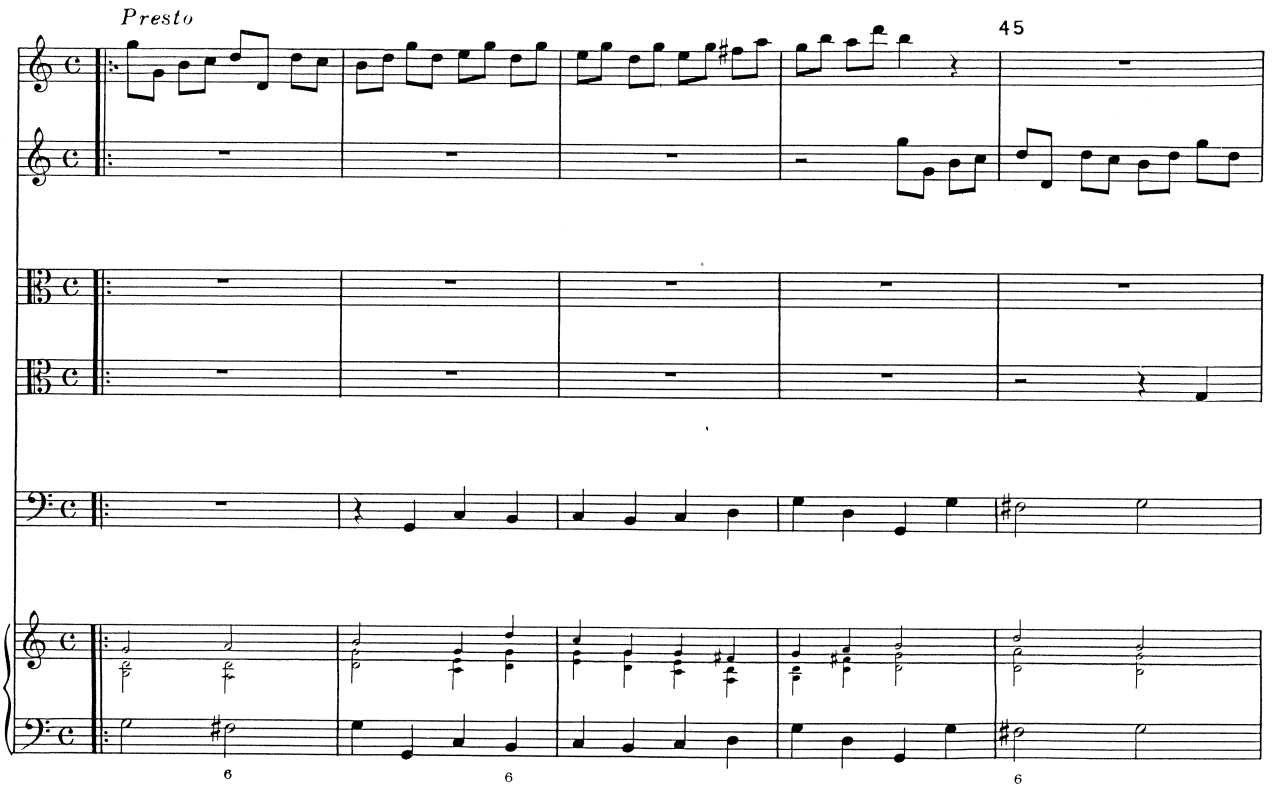
Presto
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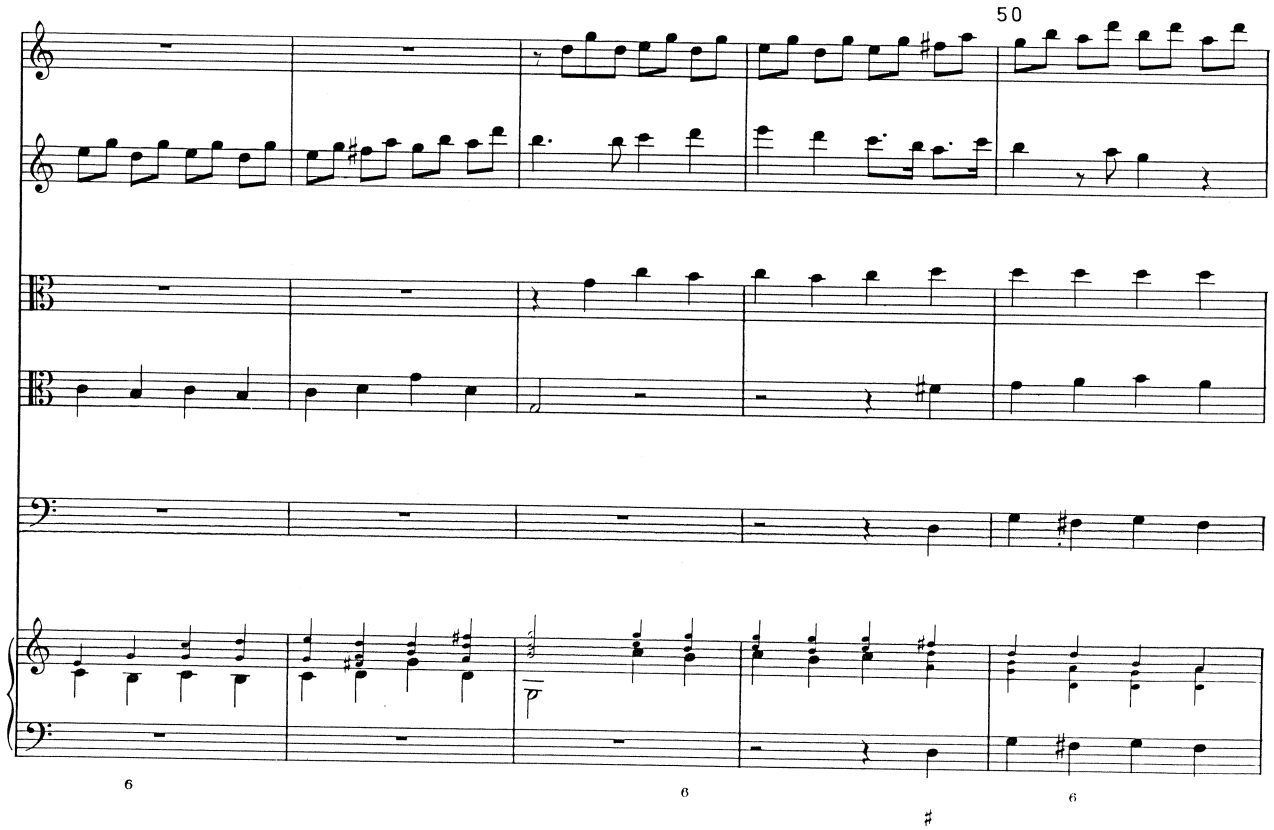
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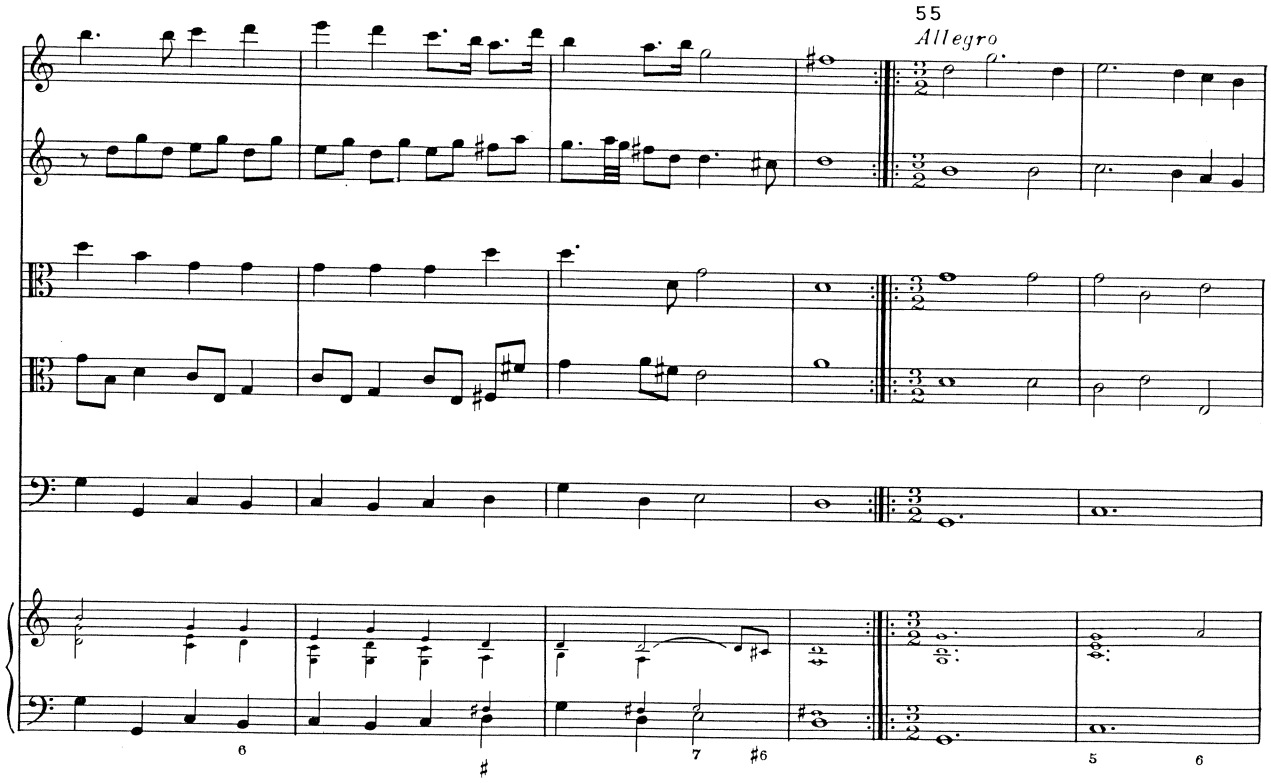
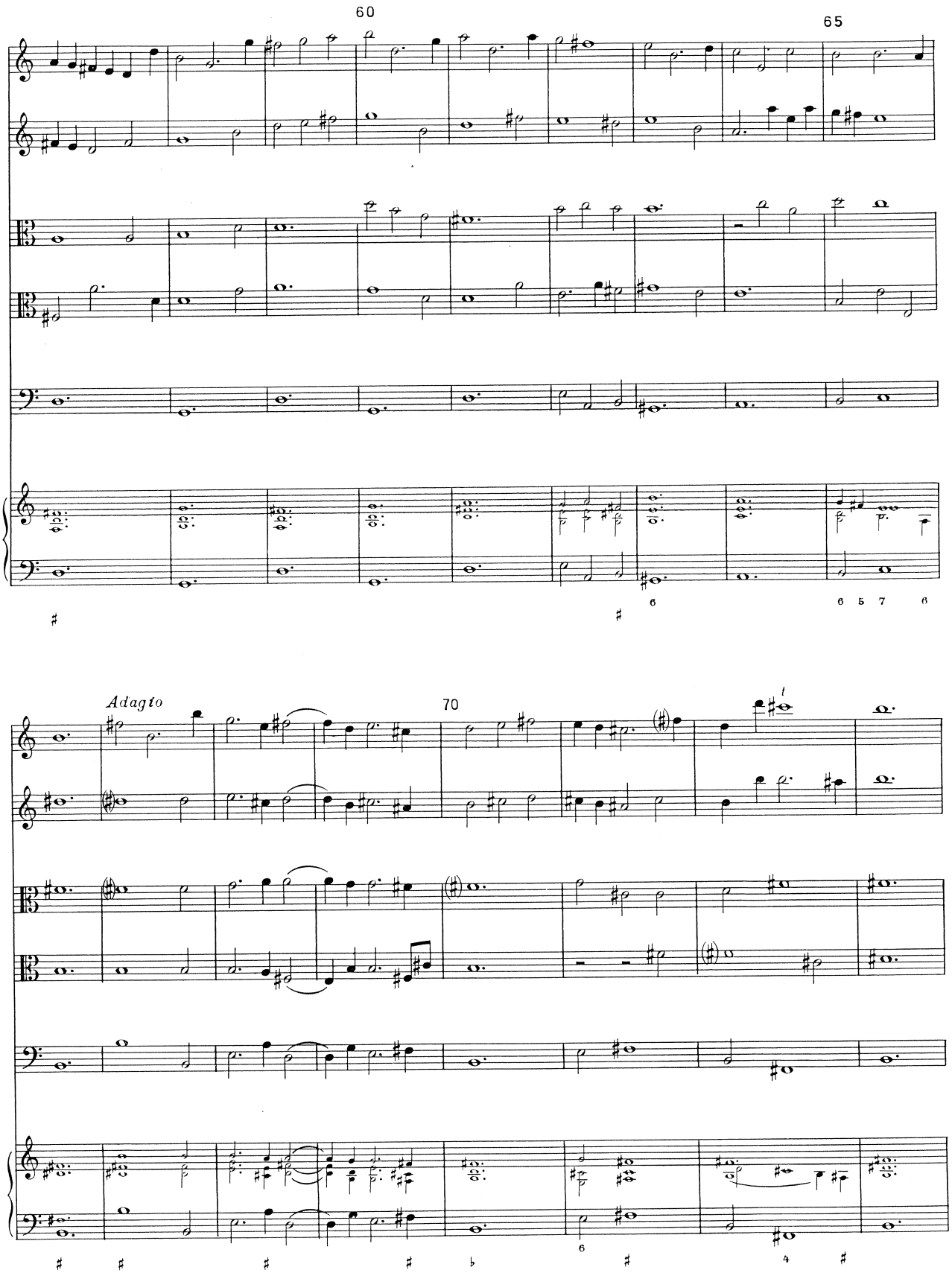
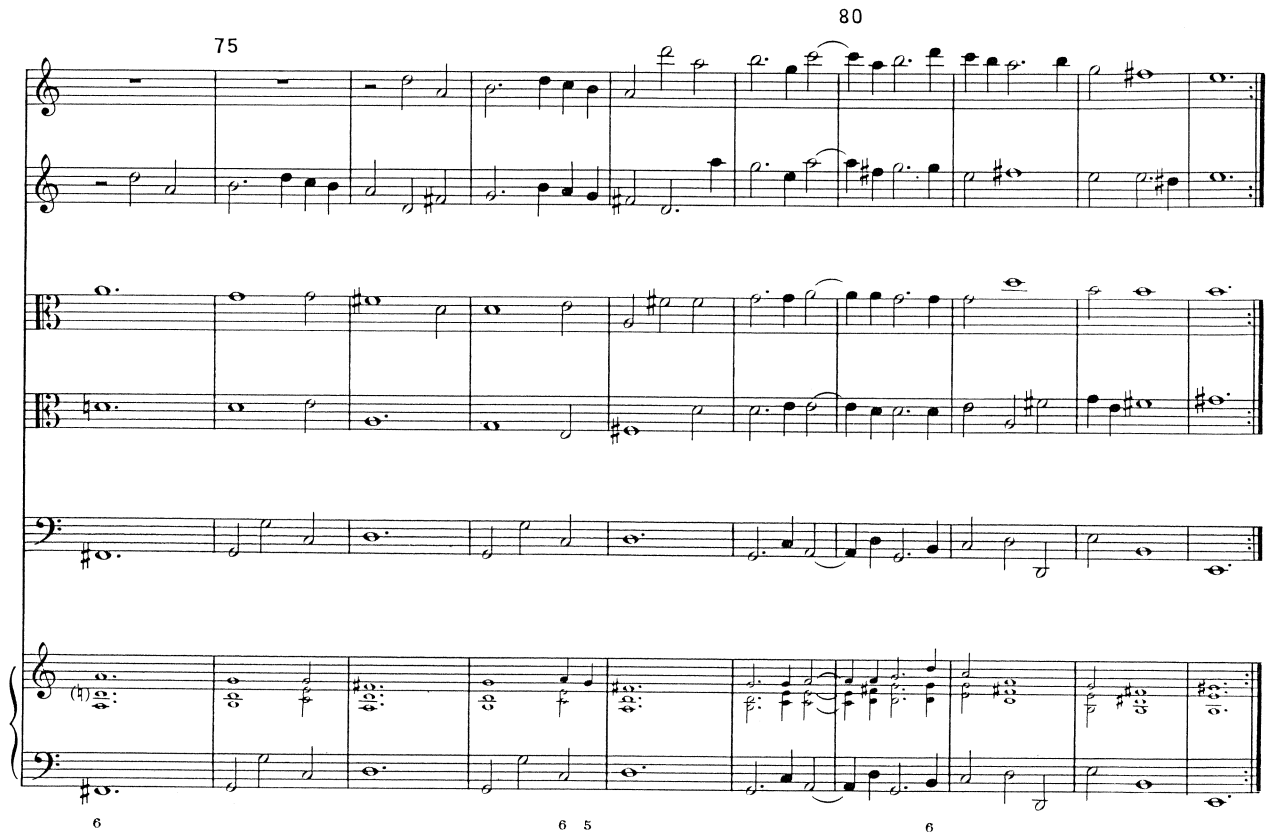
6
#
6


55
Allegro
6
#
7
#6
5
6


60
65
Adagio
70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80
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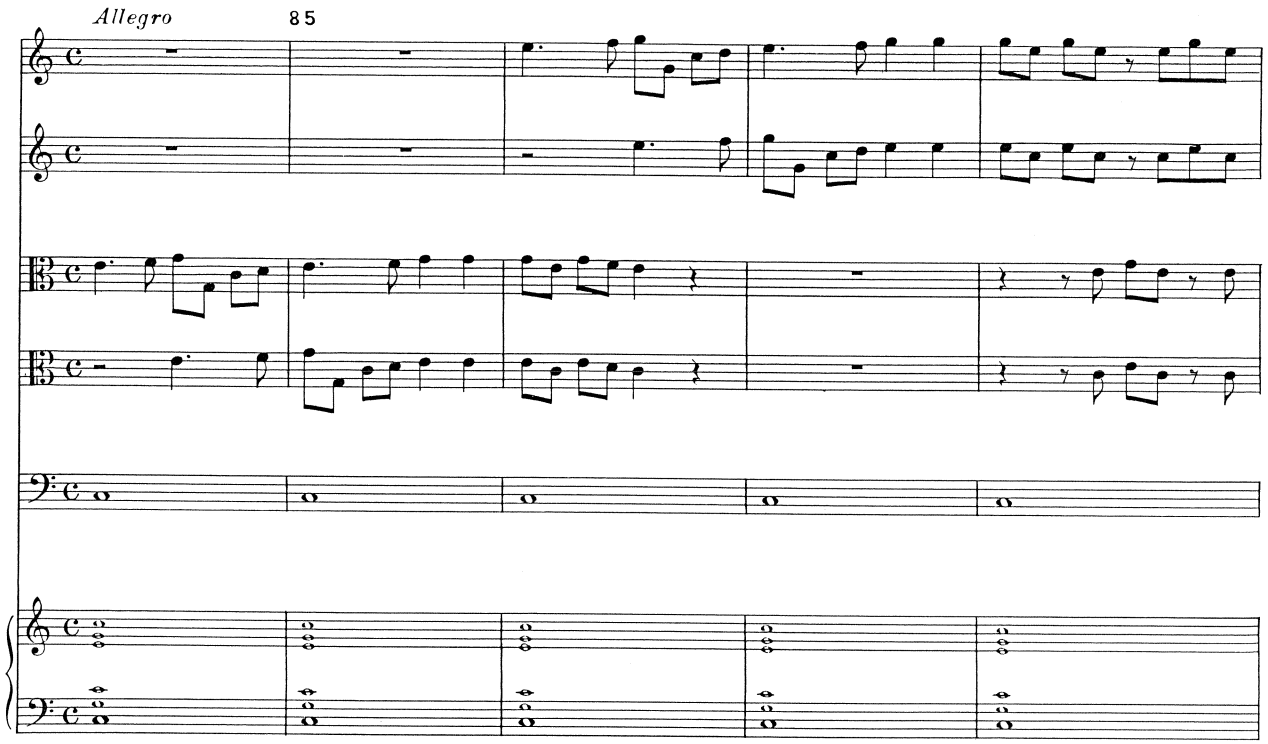
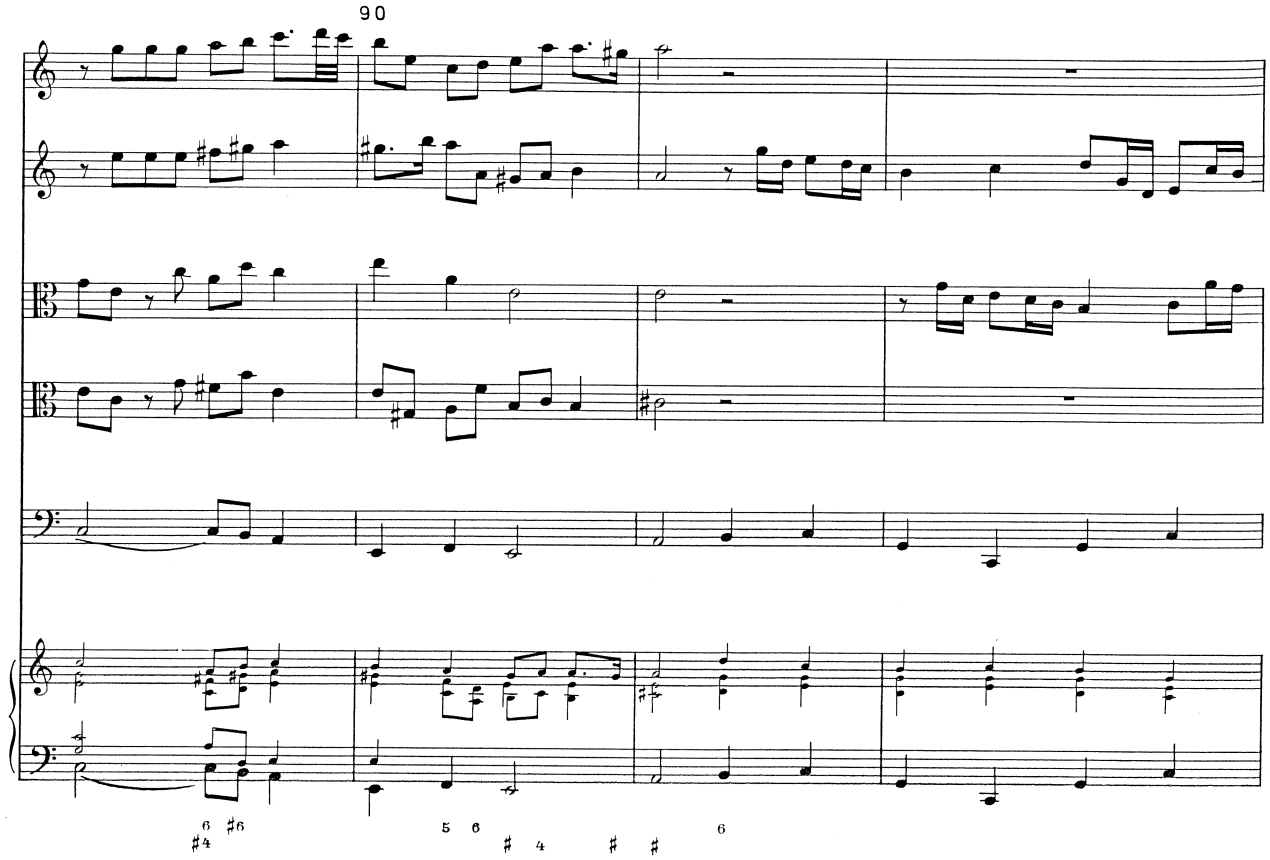
6 5
6


Allegro
85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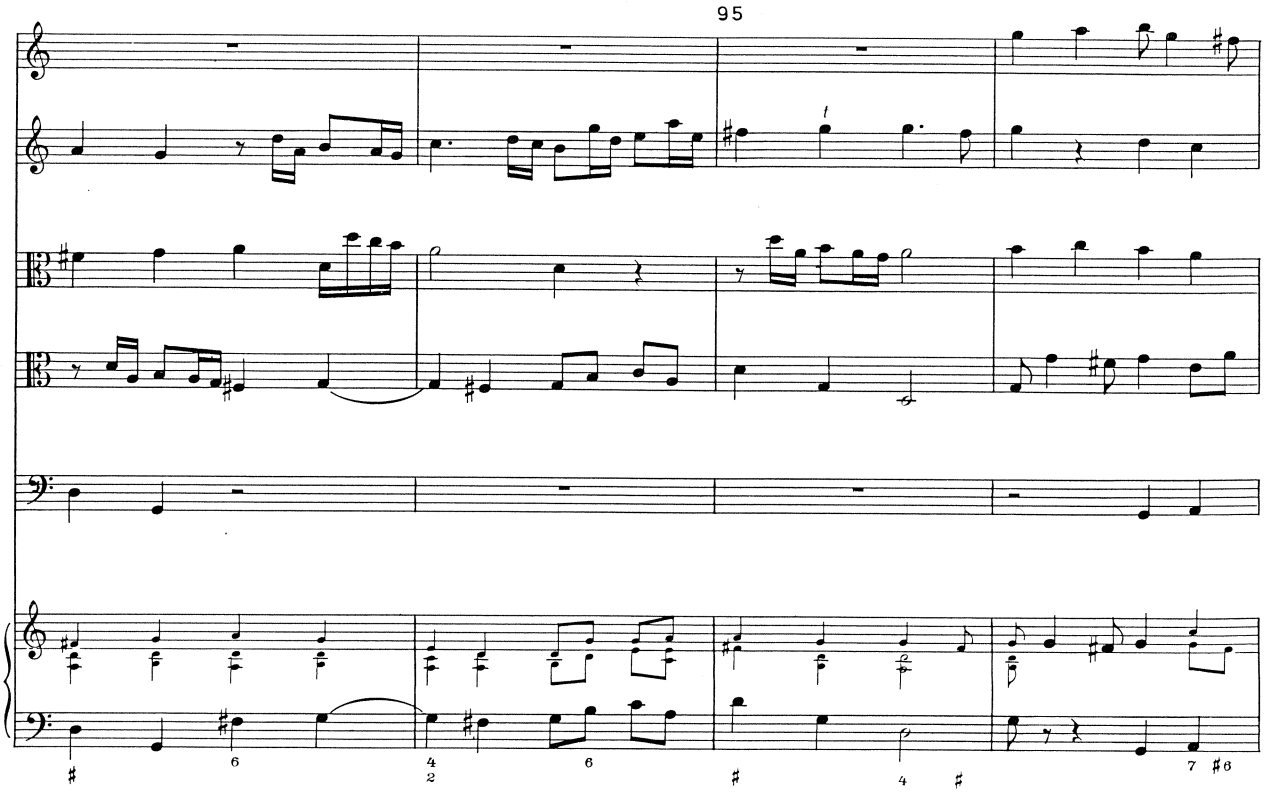
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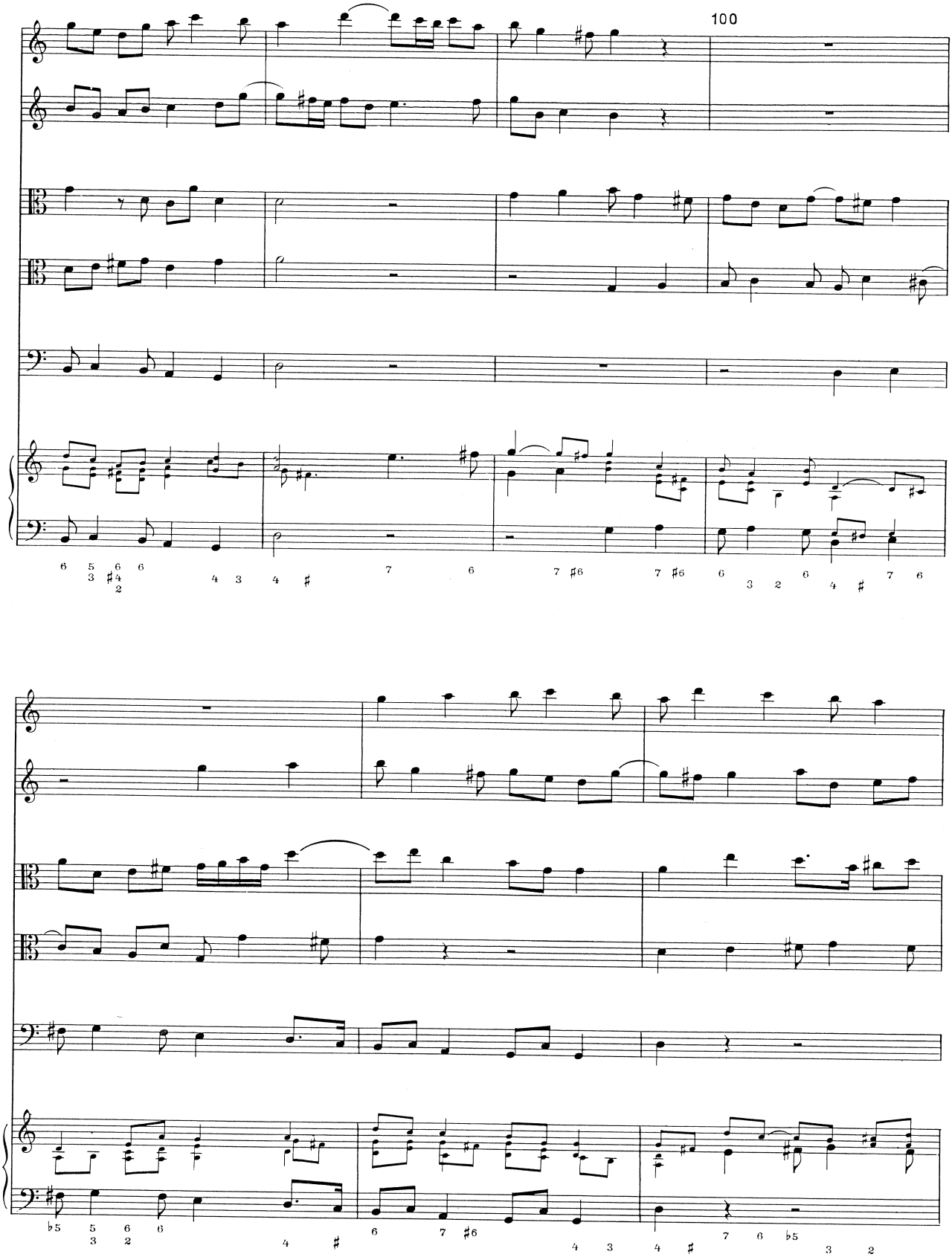
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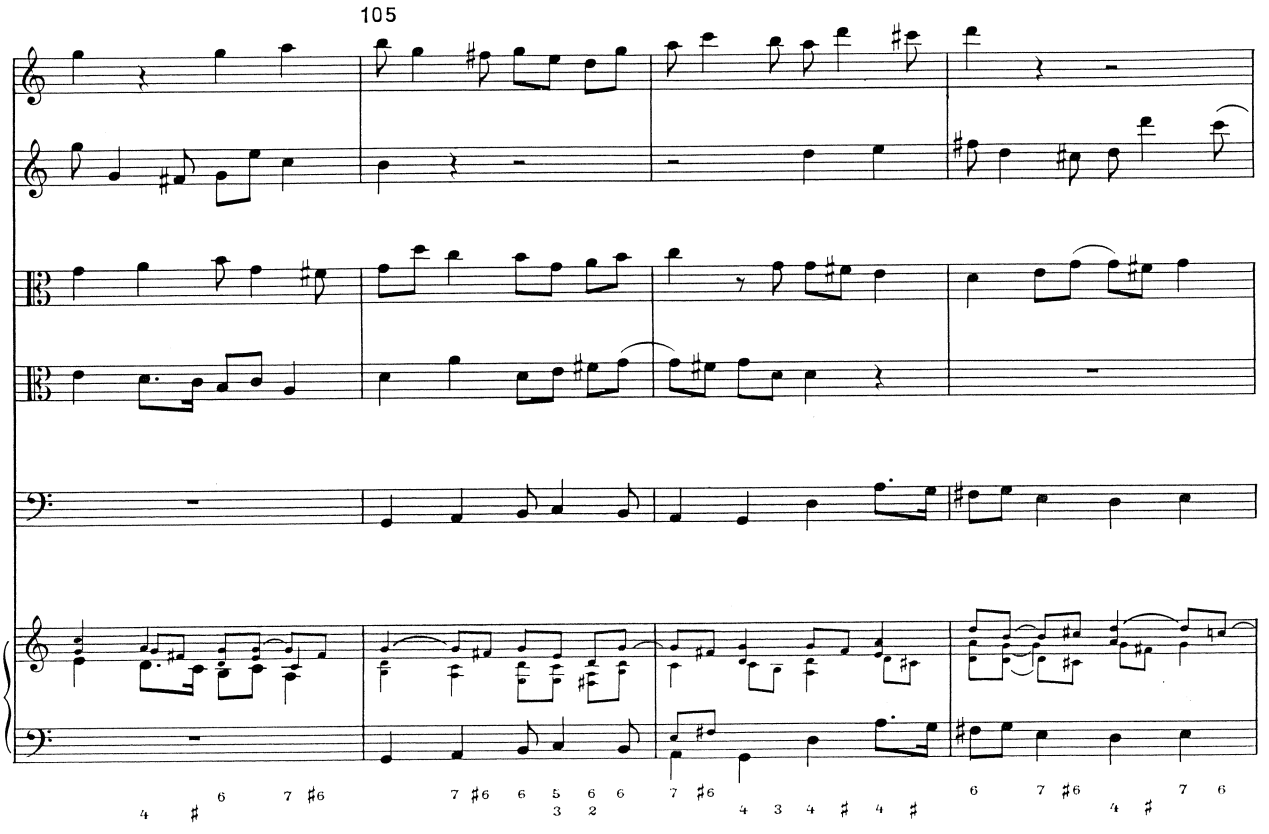
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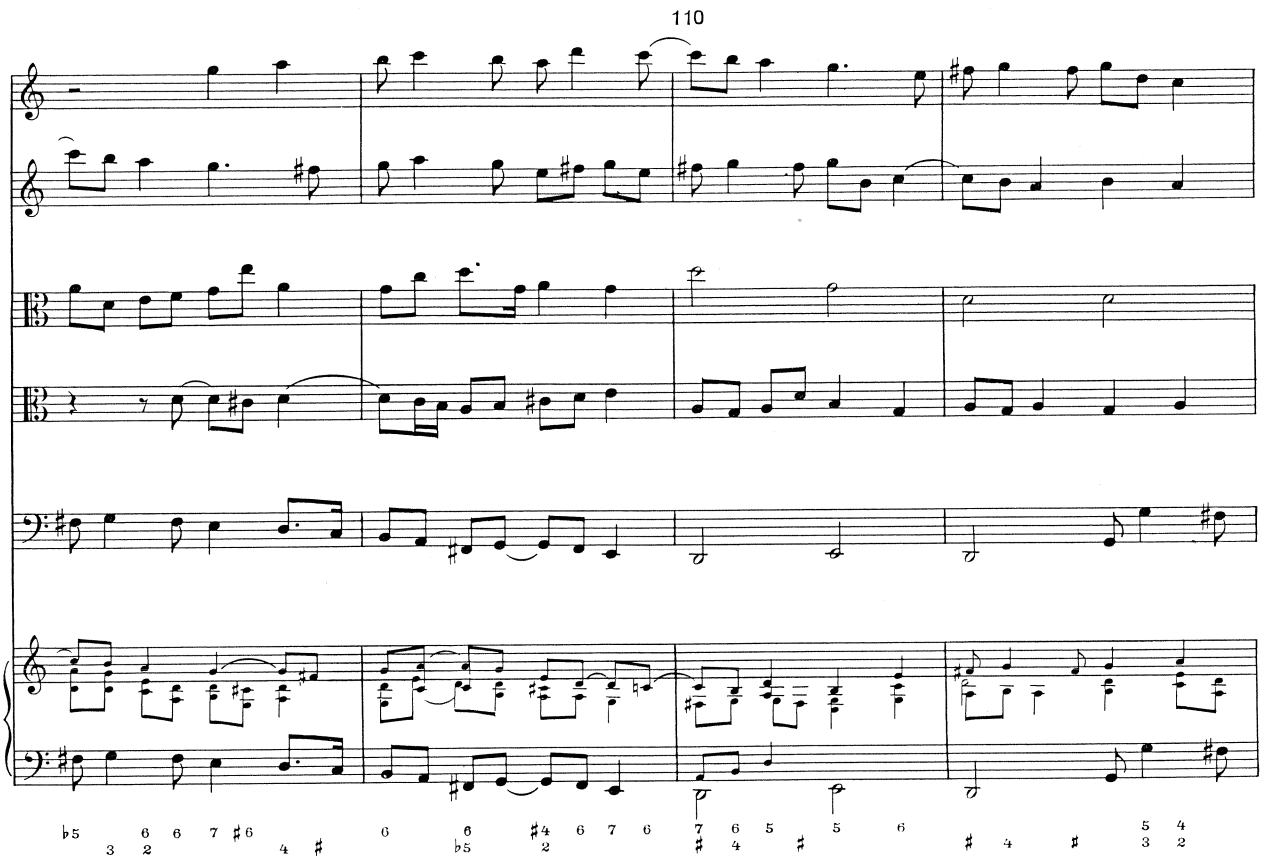
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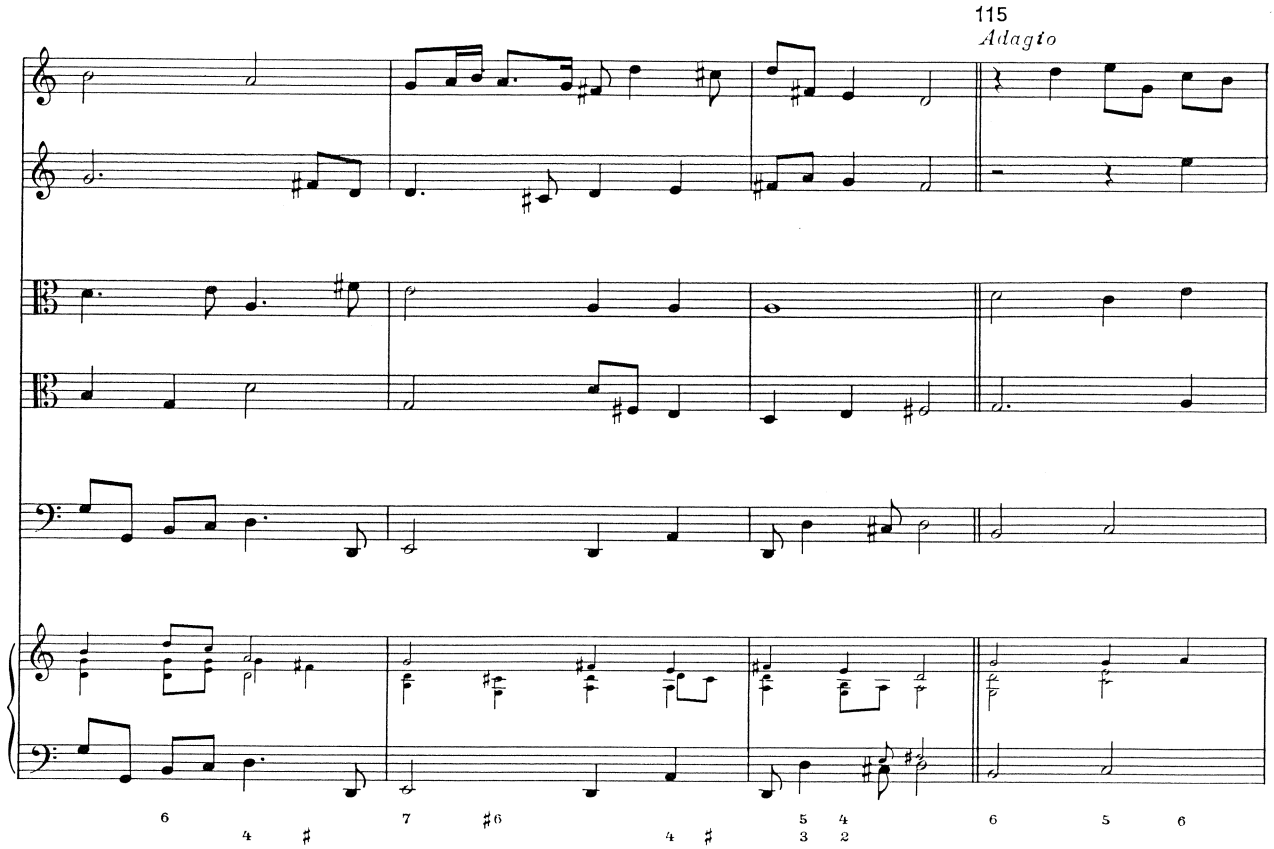
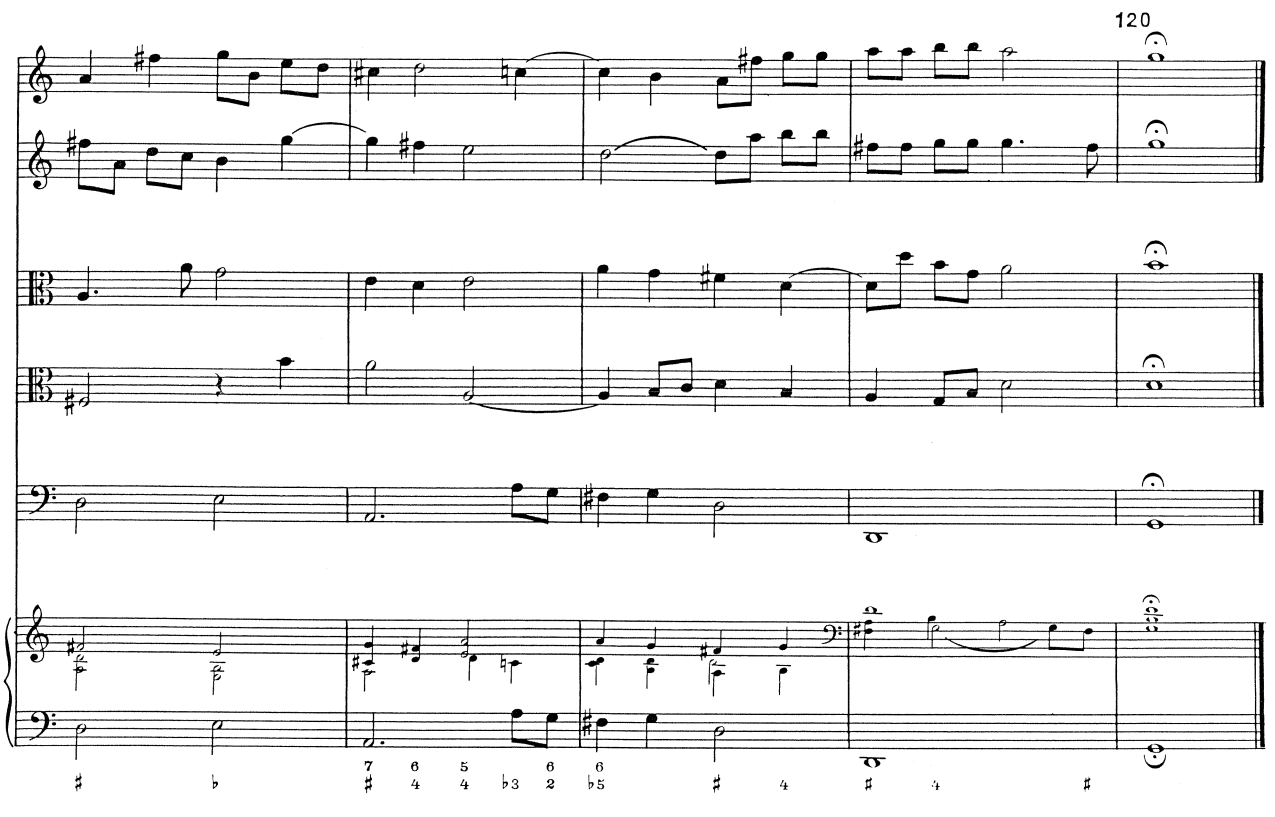
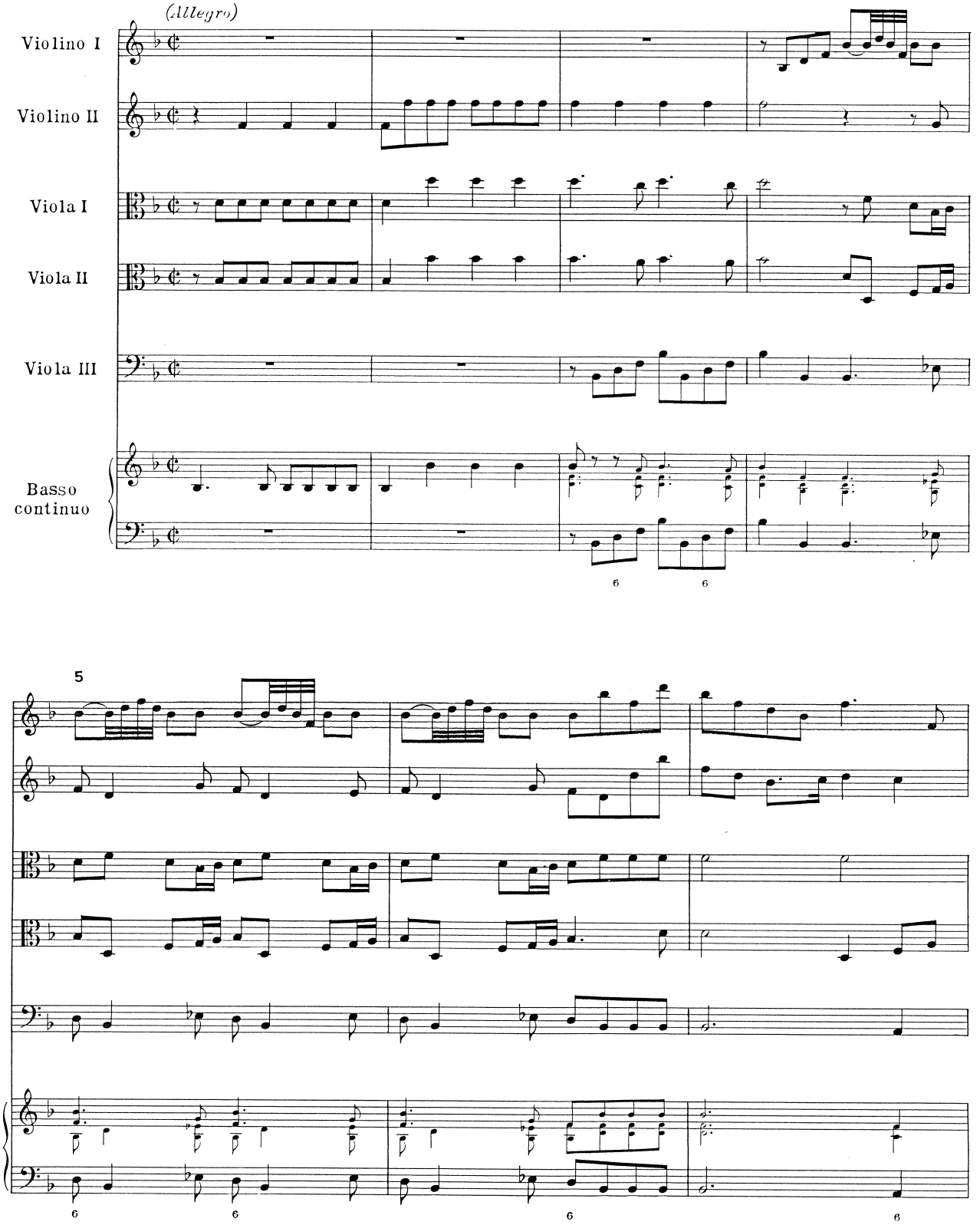
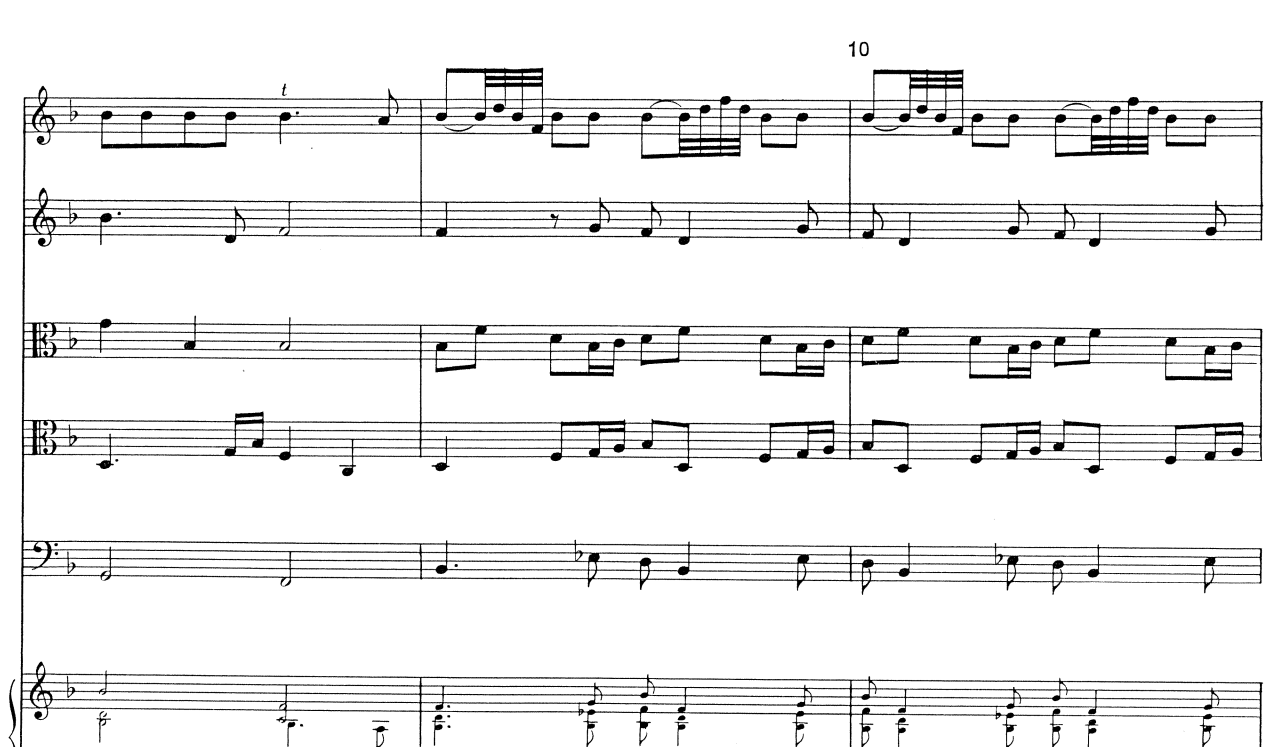

115
Adagio

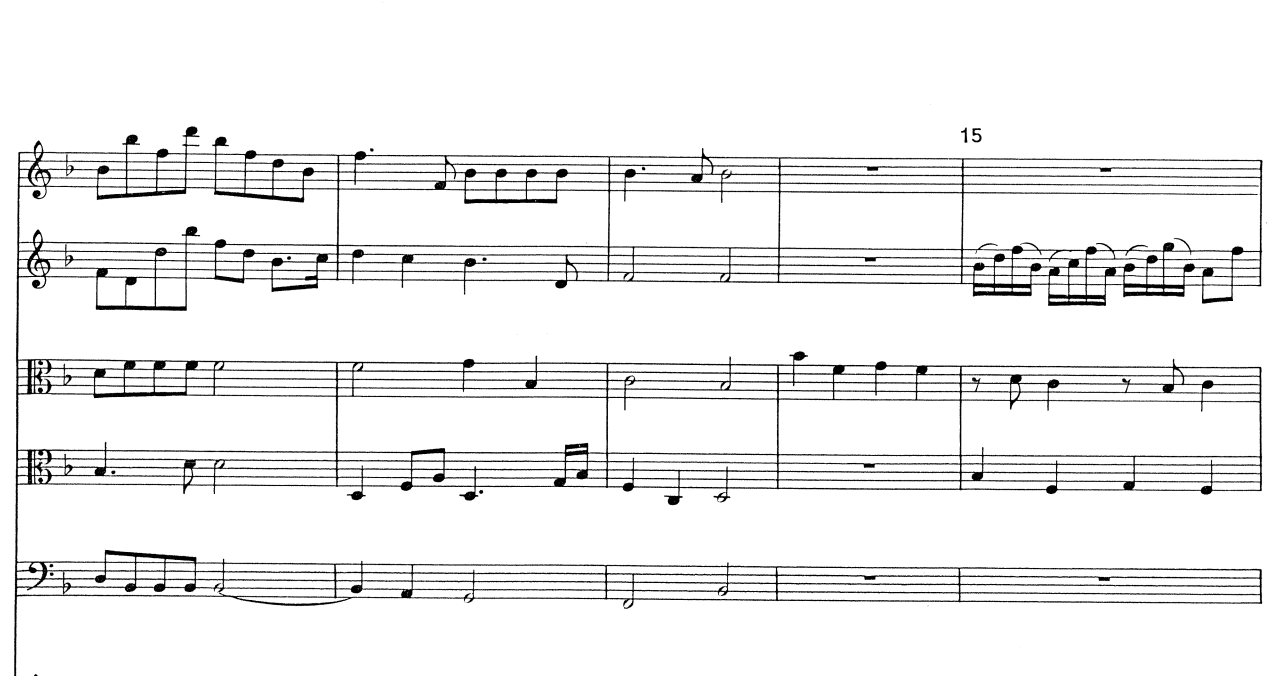

120

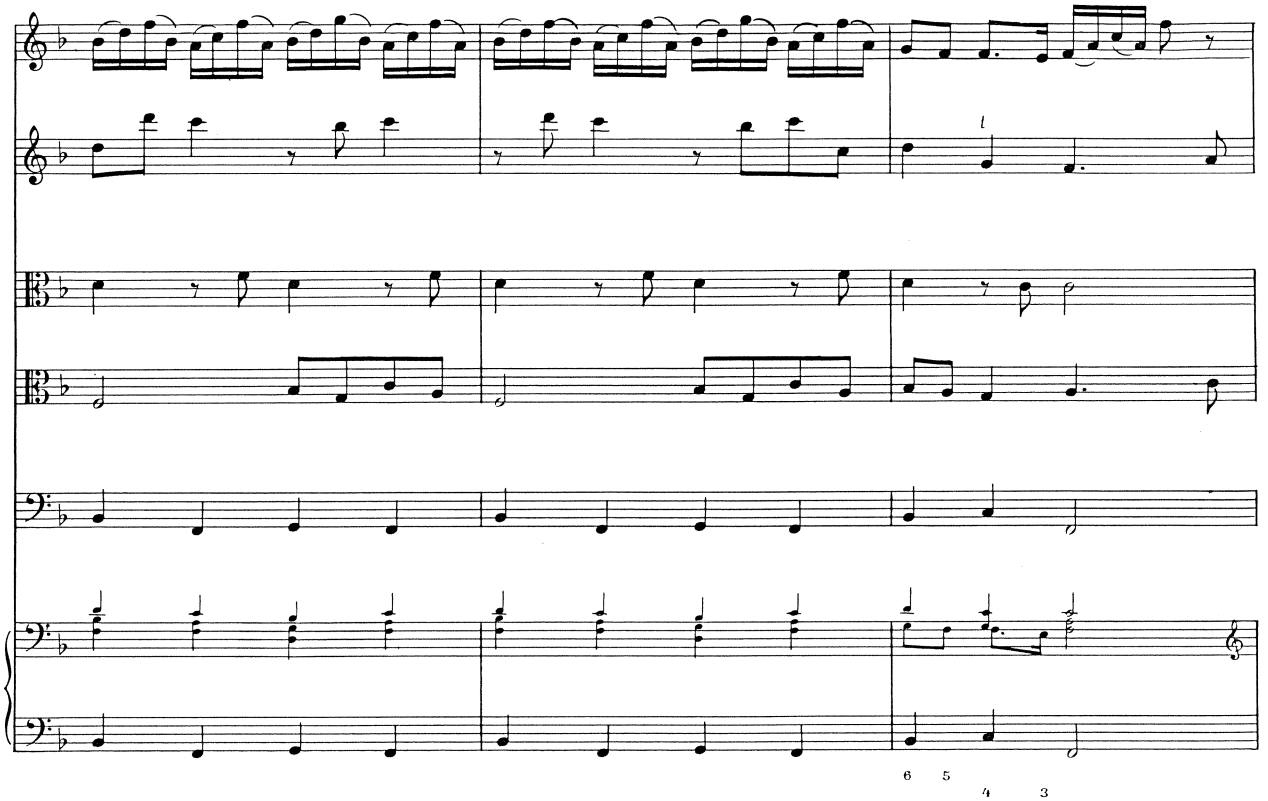
SONATA IX

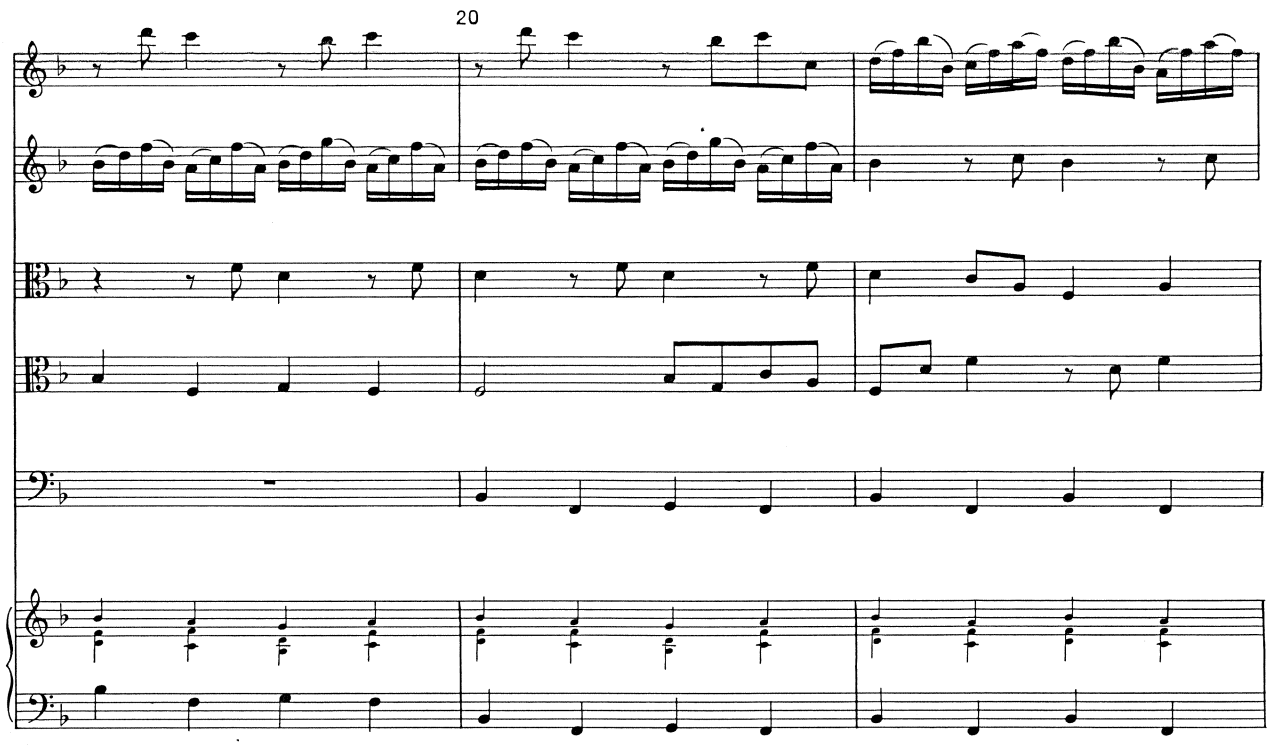
A CINQUE




10
t
4
3


15
6
4
3


6 5
4 3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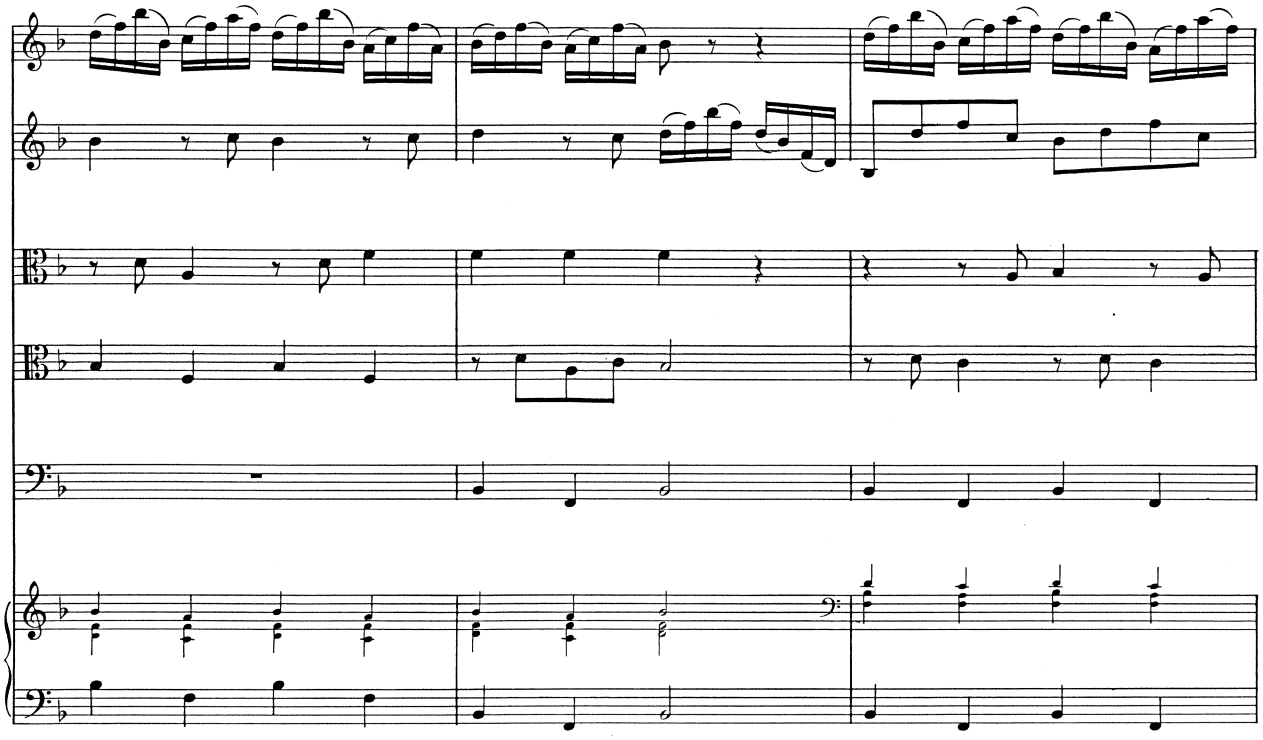

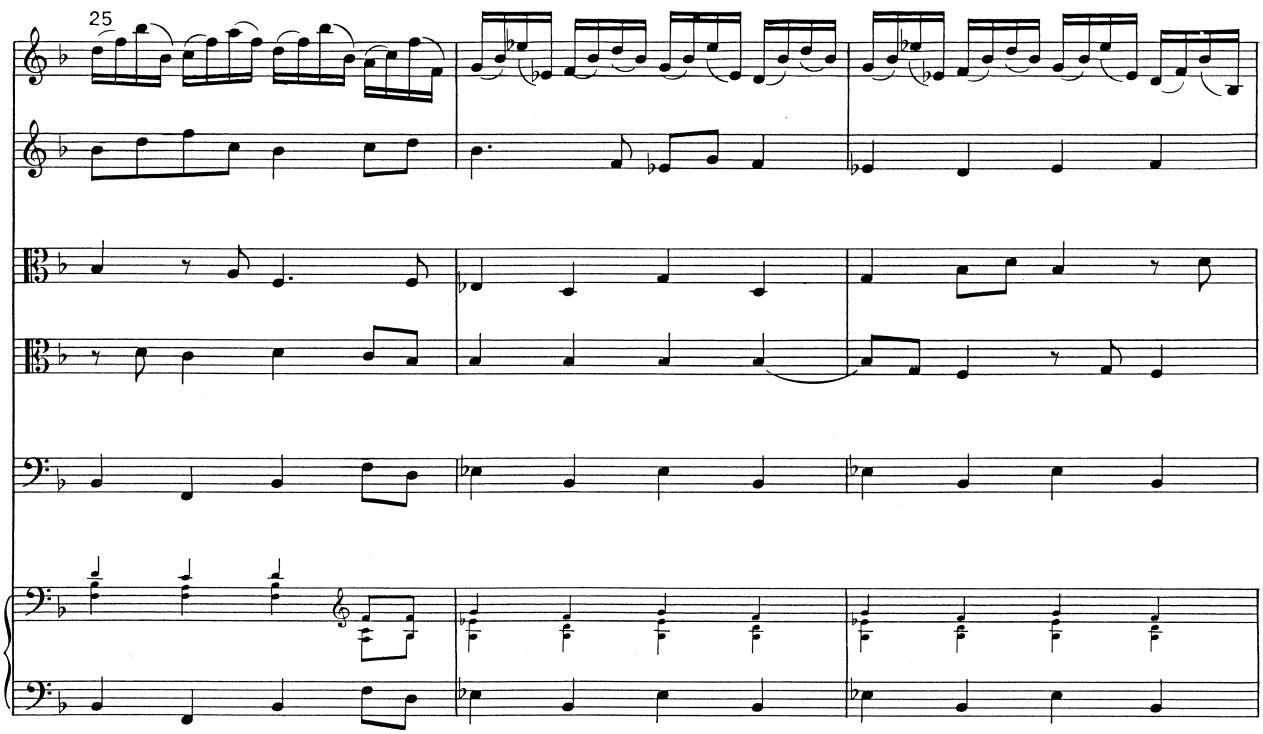
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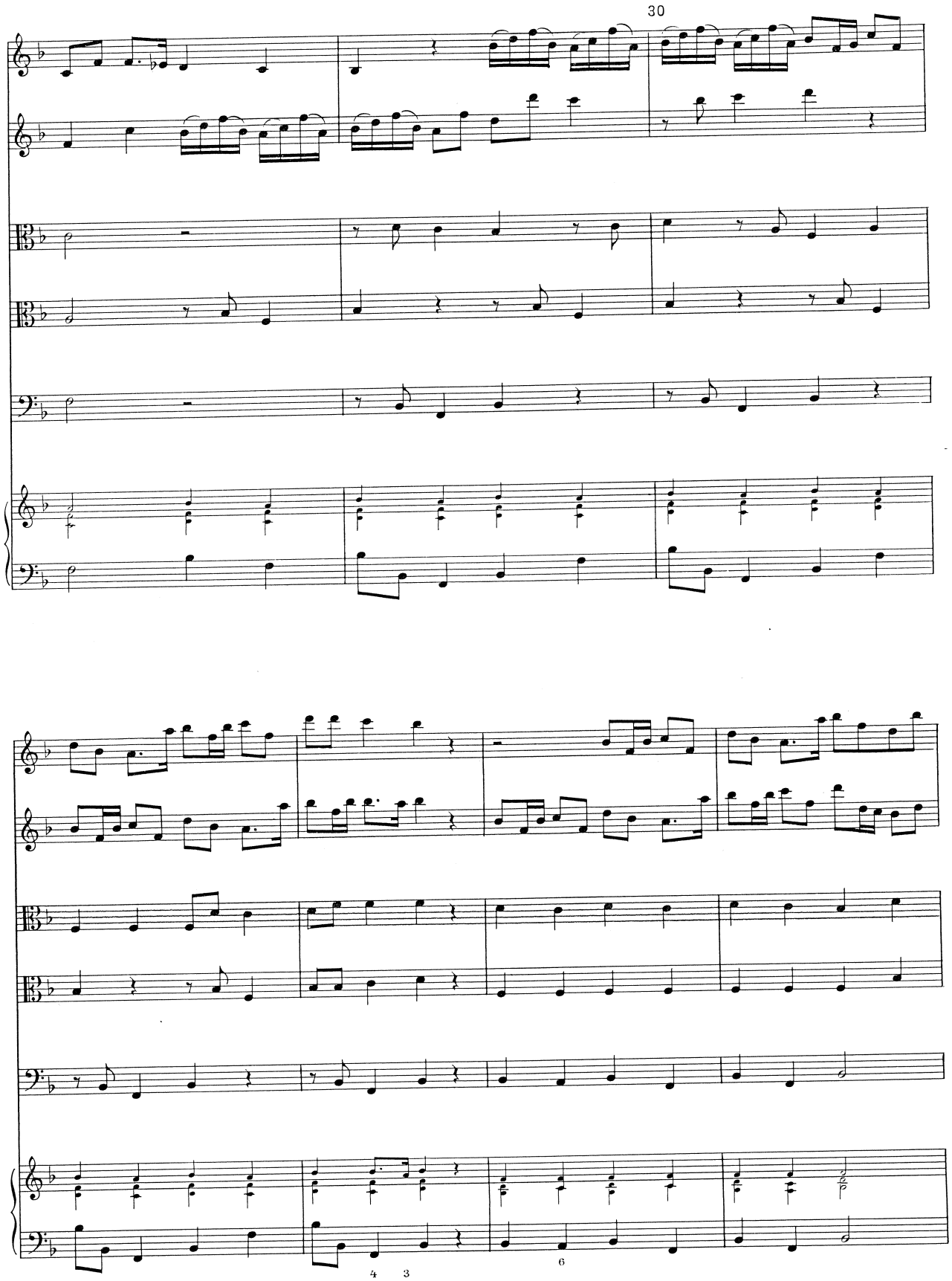
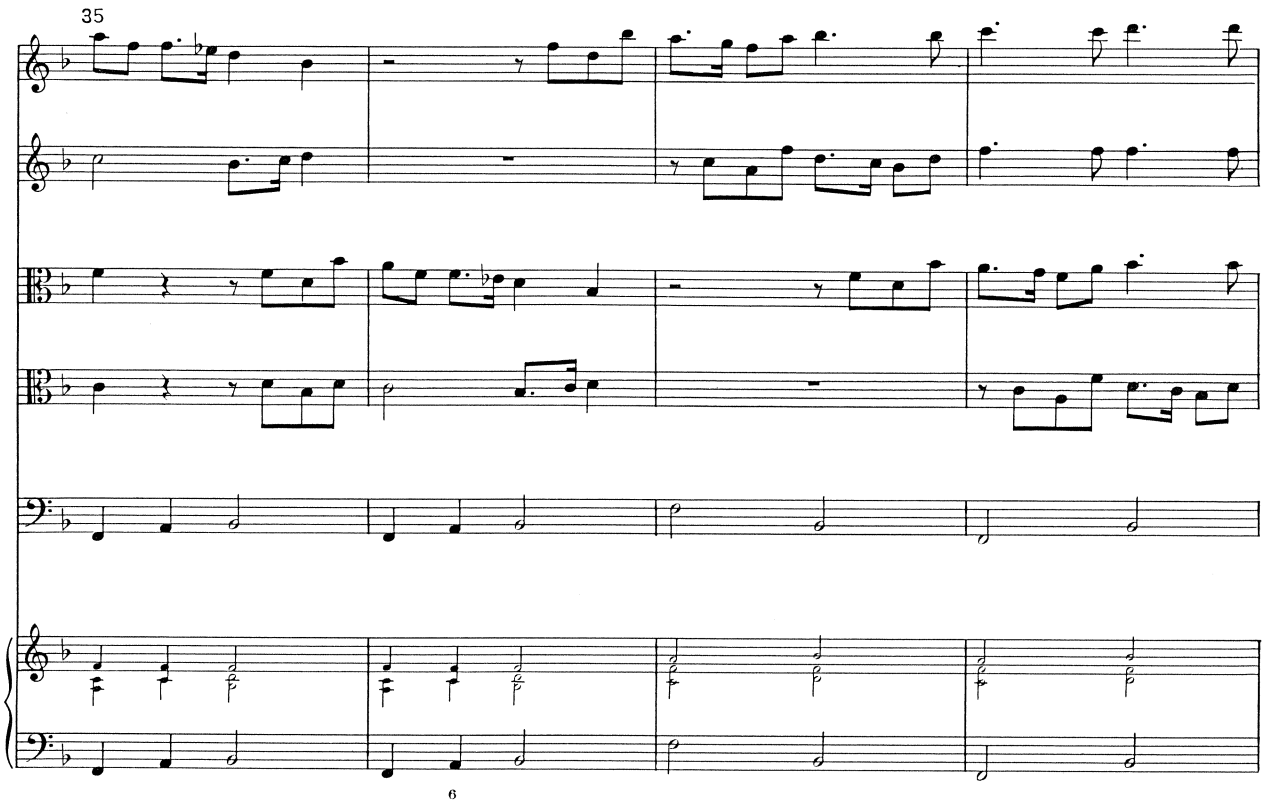

30
4 3
6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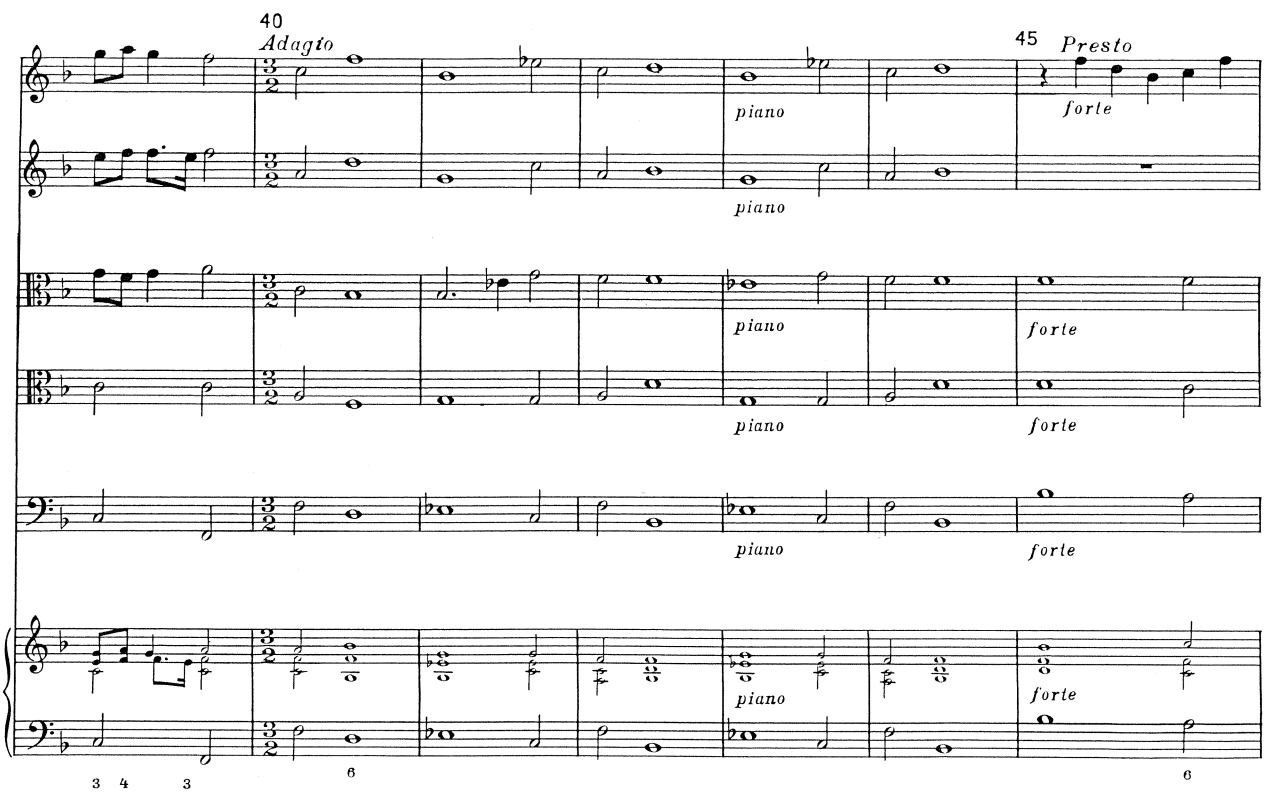
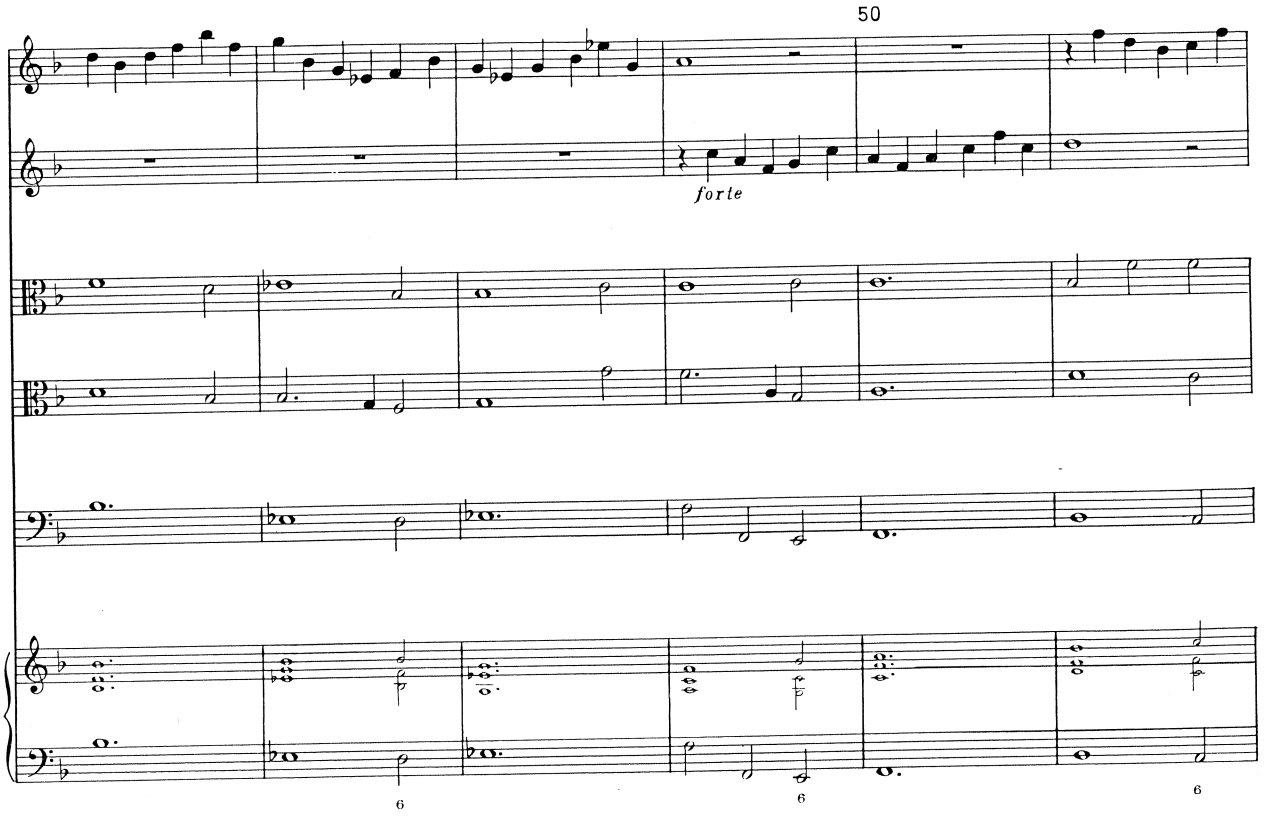
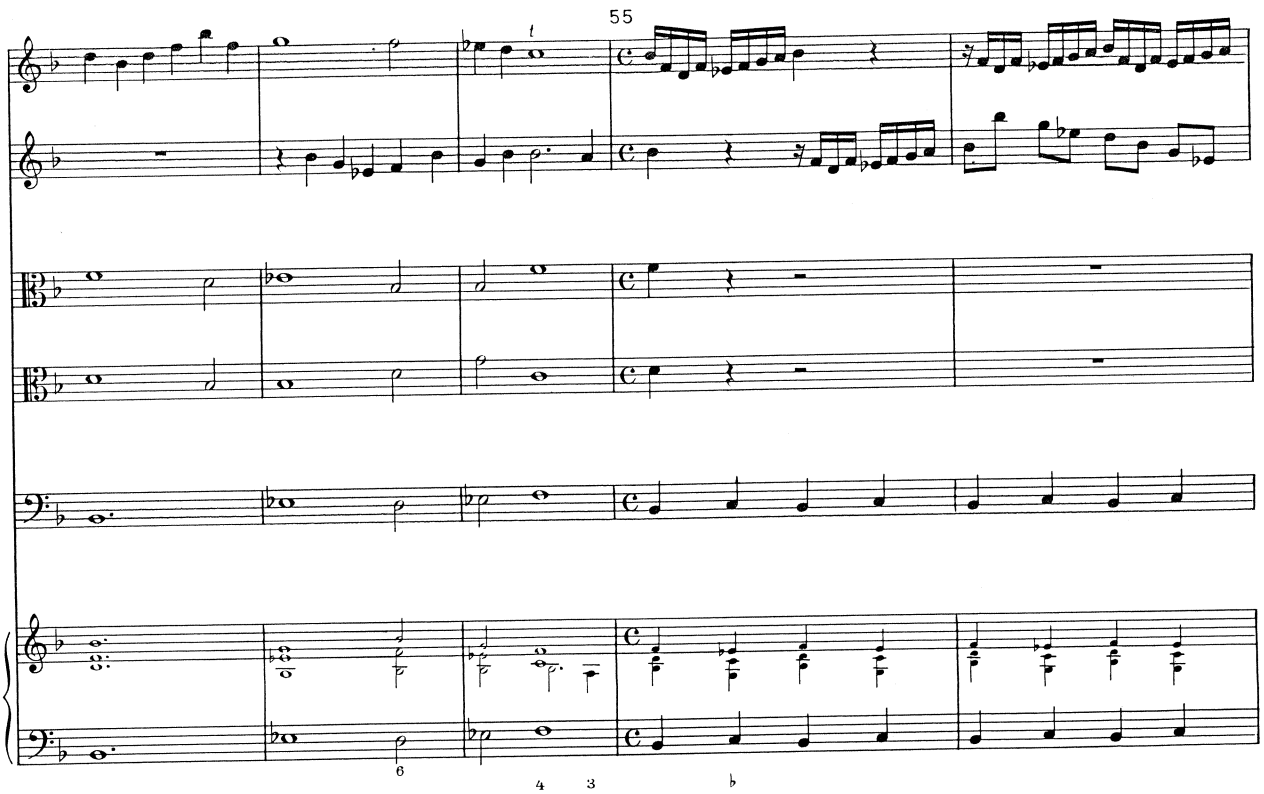
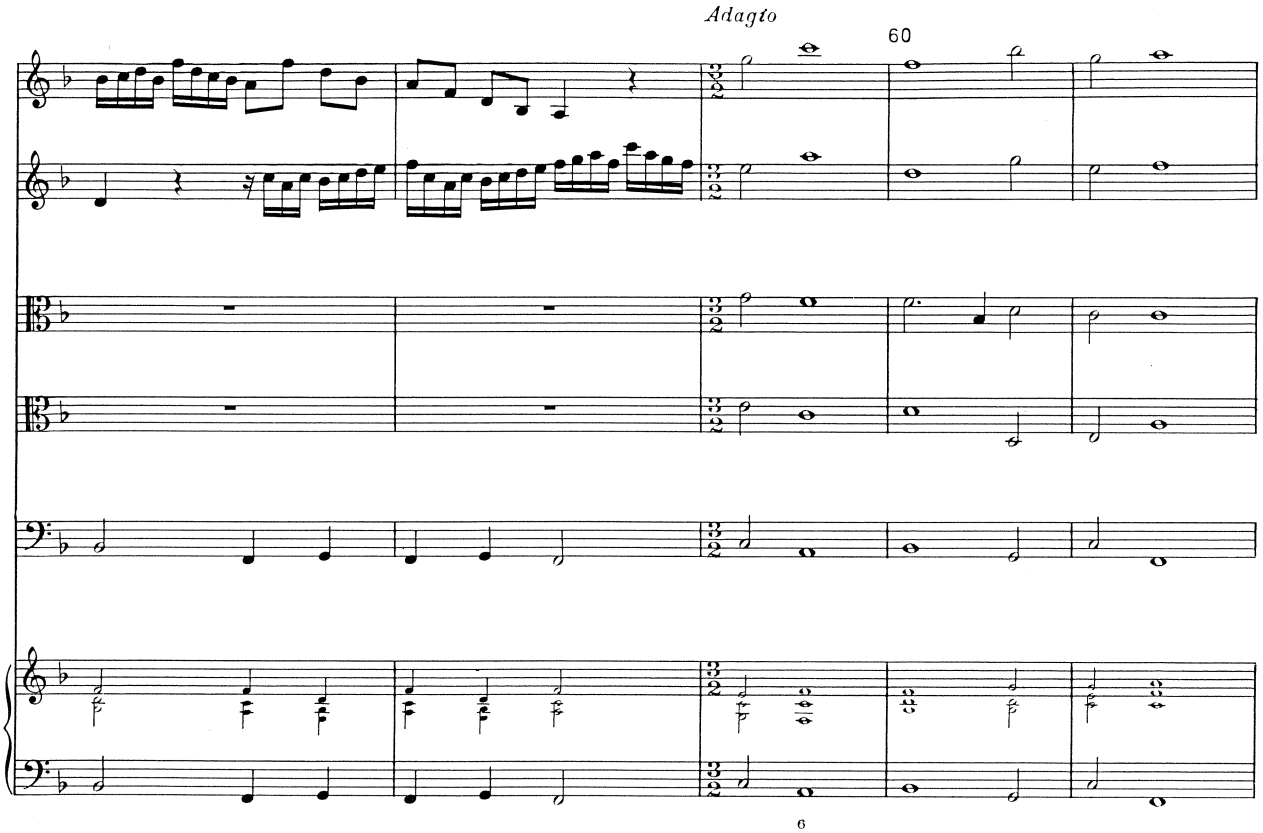
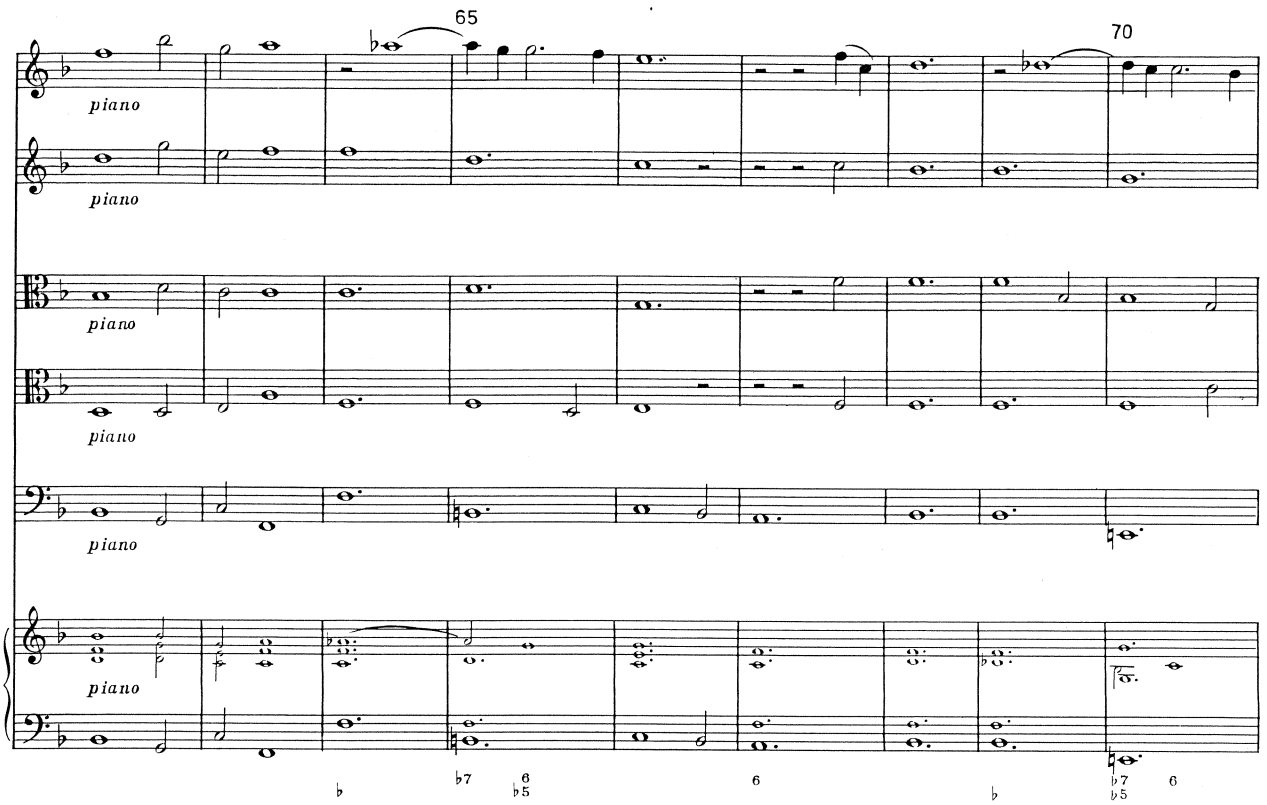
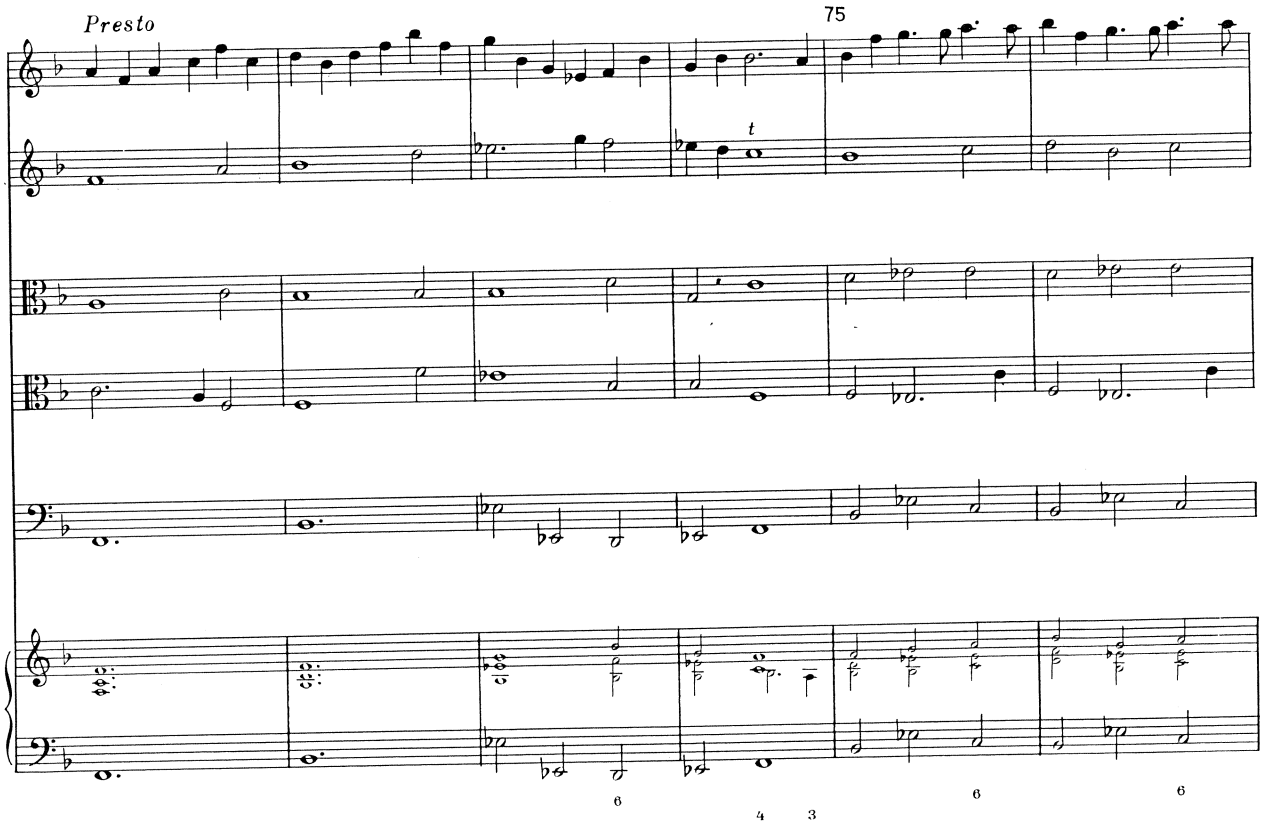

40
Adagio
45
Presto
piano
piano
piano
piano
piano
piano
forte
forte
forte
forte
3 4 3
6
6

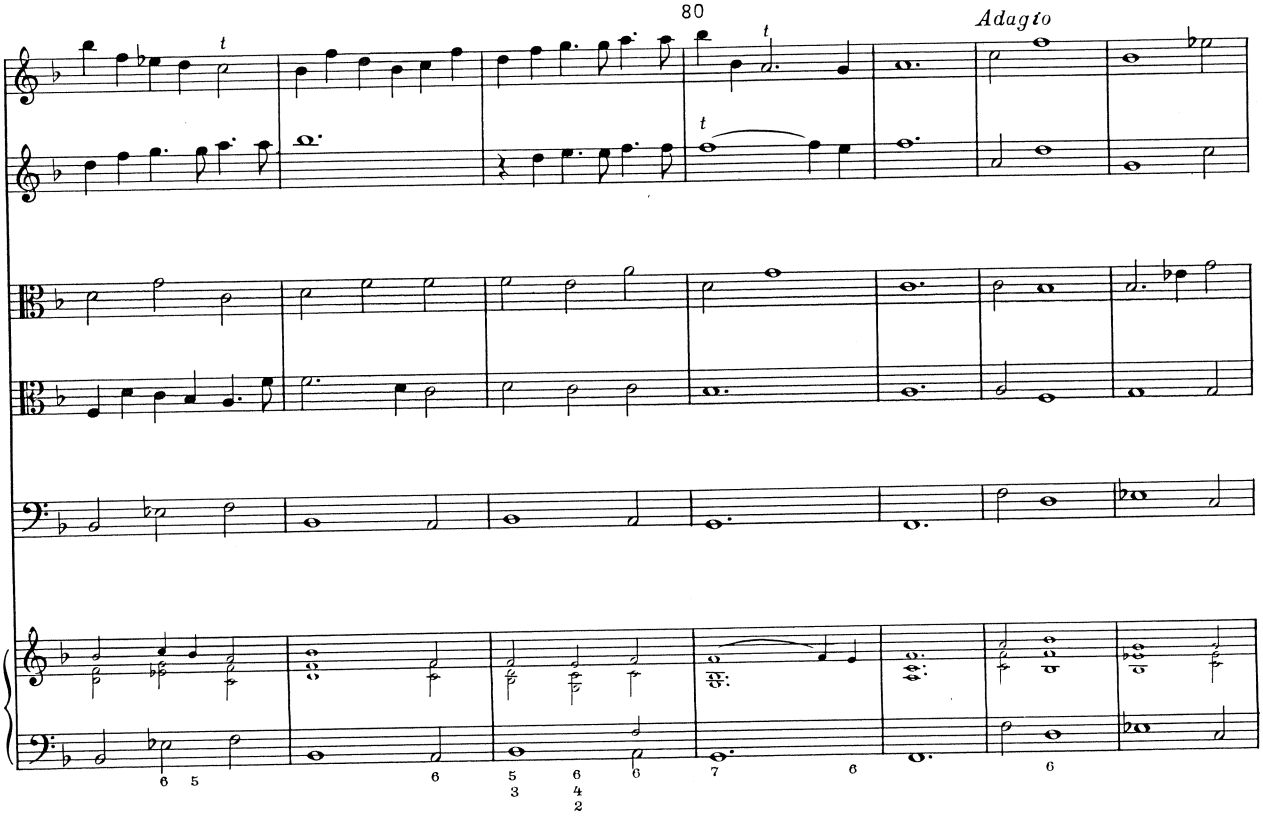

50
forte
6
6
6

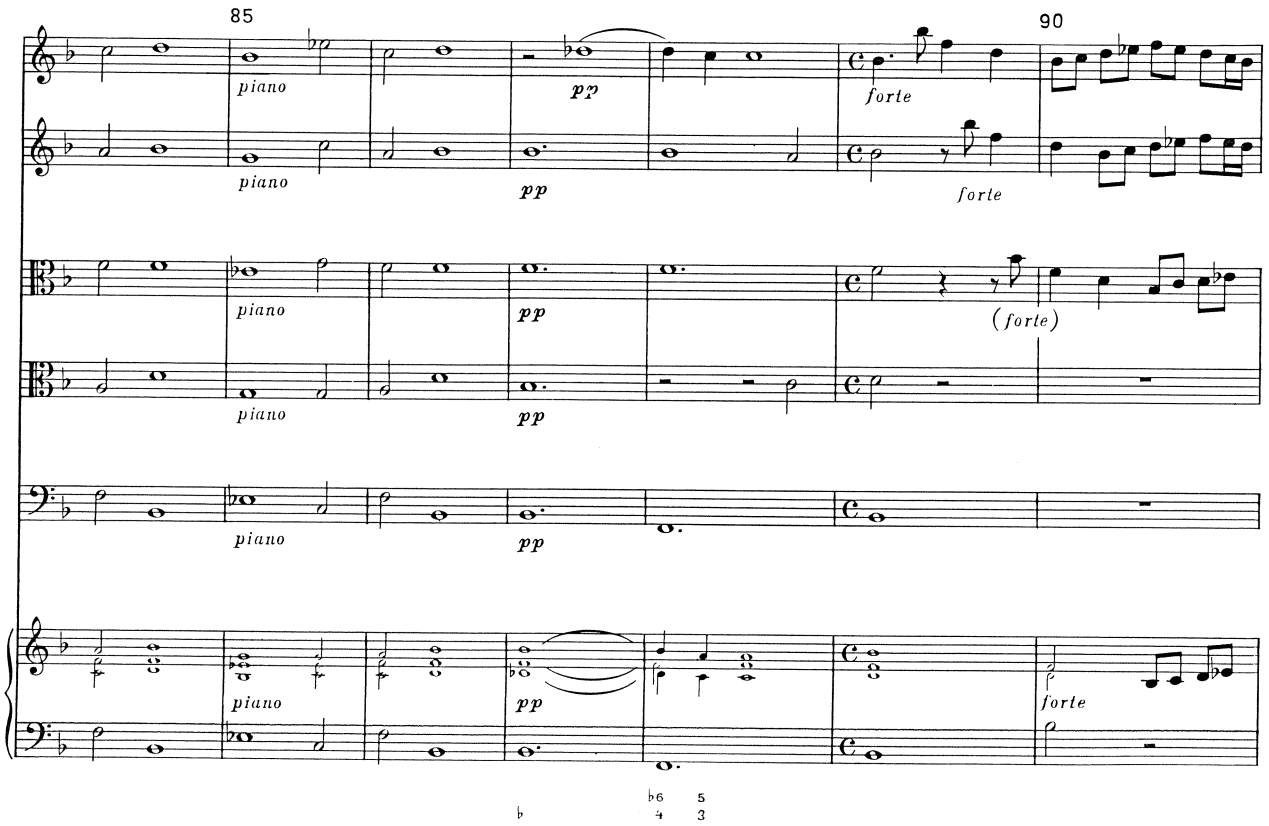

55
t
6
4 3
♭

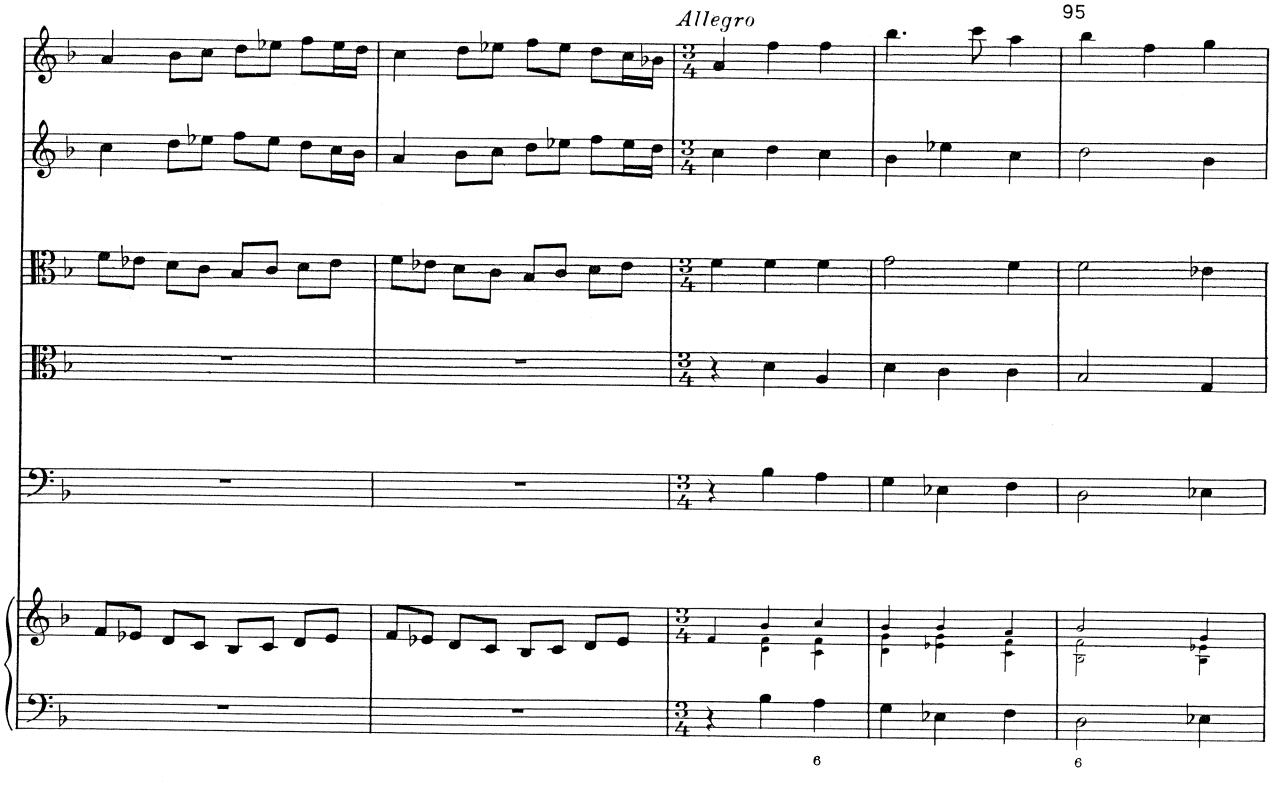

Adagio
60
6

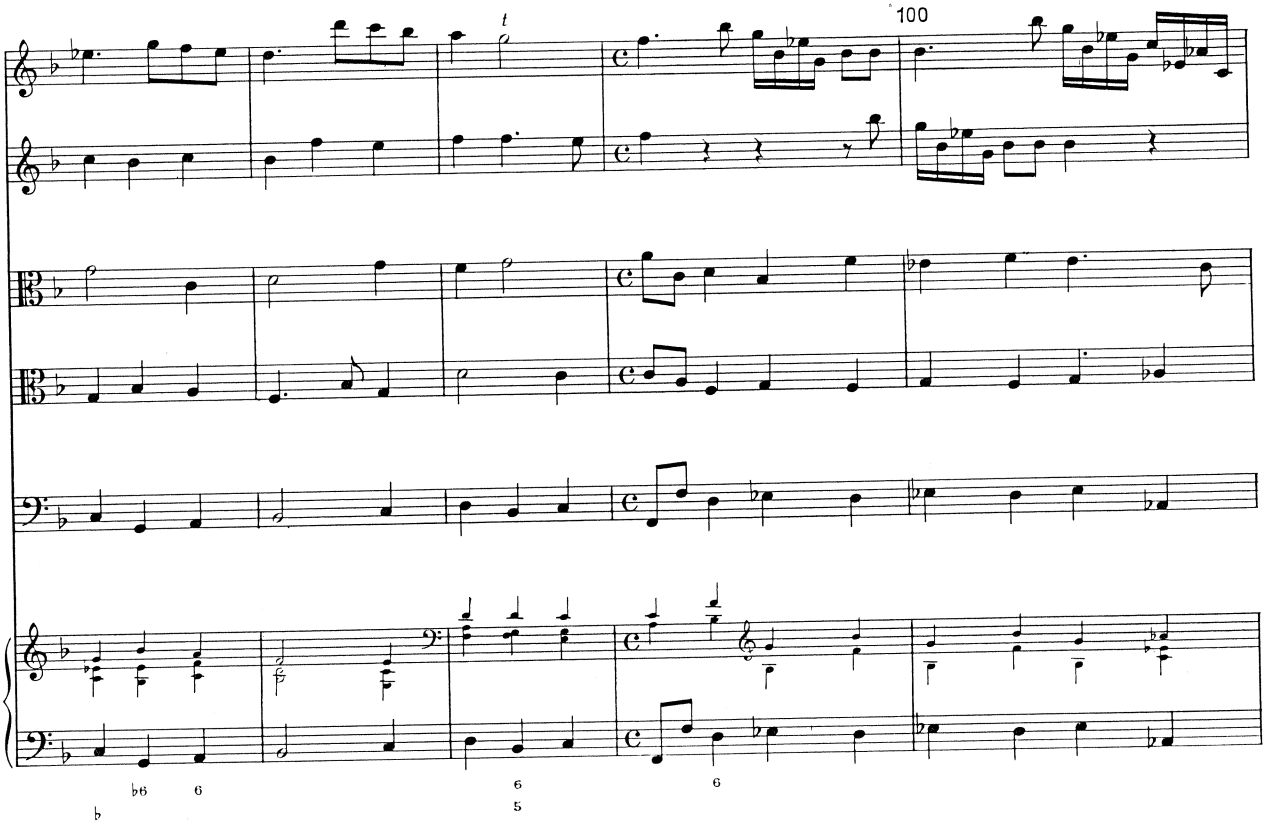

65
70
piano
piano
piano
piano
piano
♭
♭7
6
♭5
6
♭
♭7
♭5
6

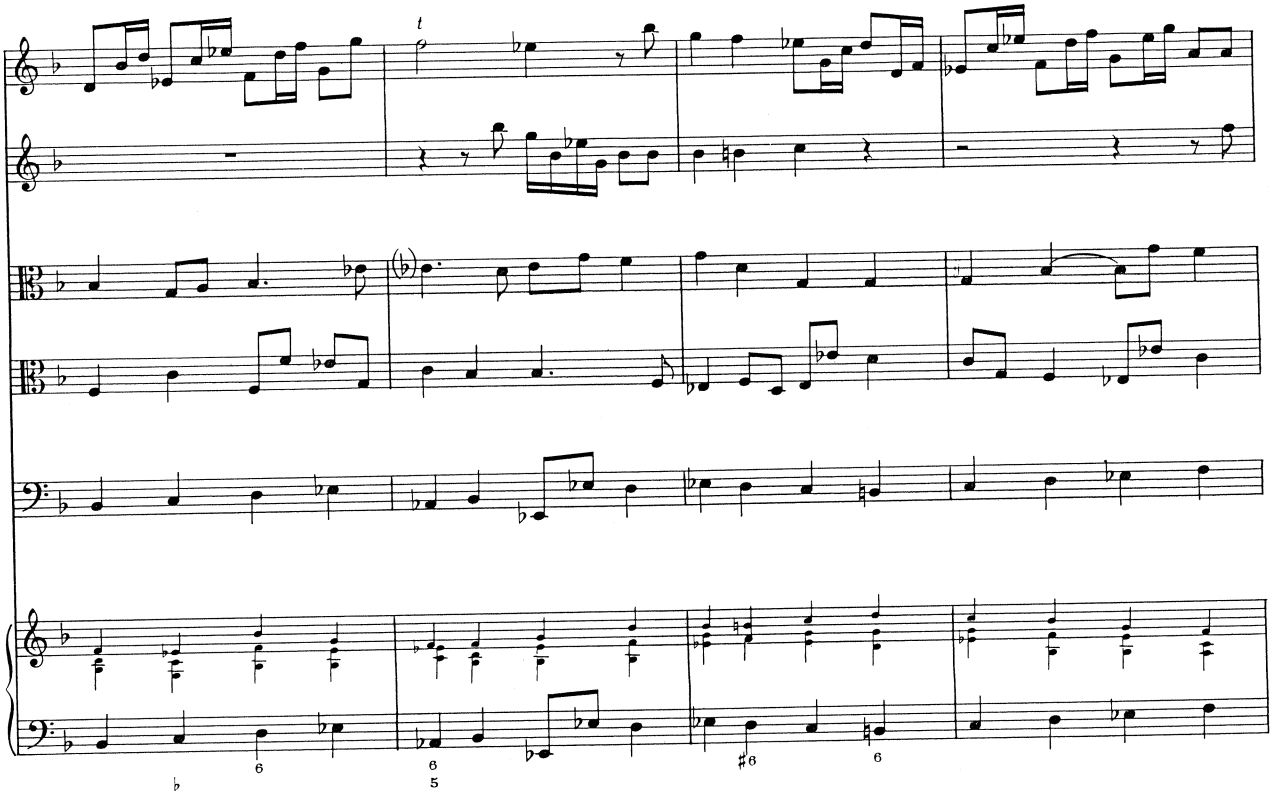

Presto
75
t
6
4 3
6
6

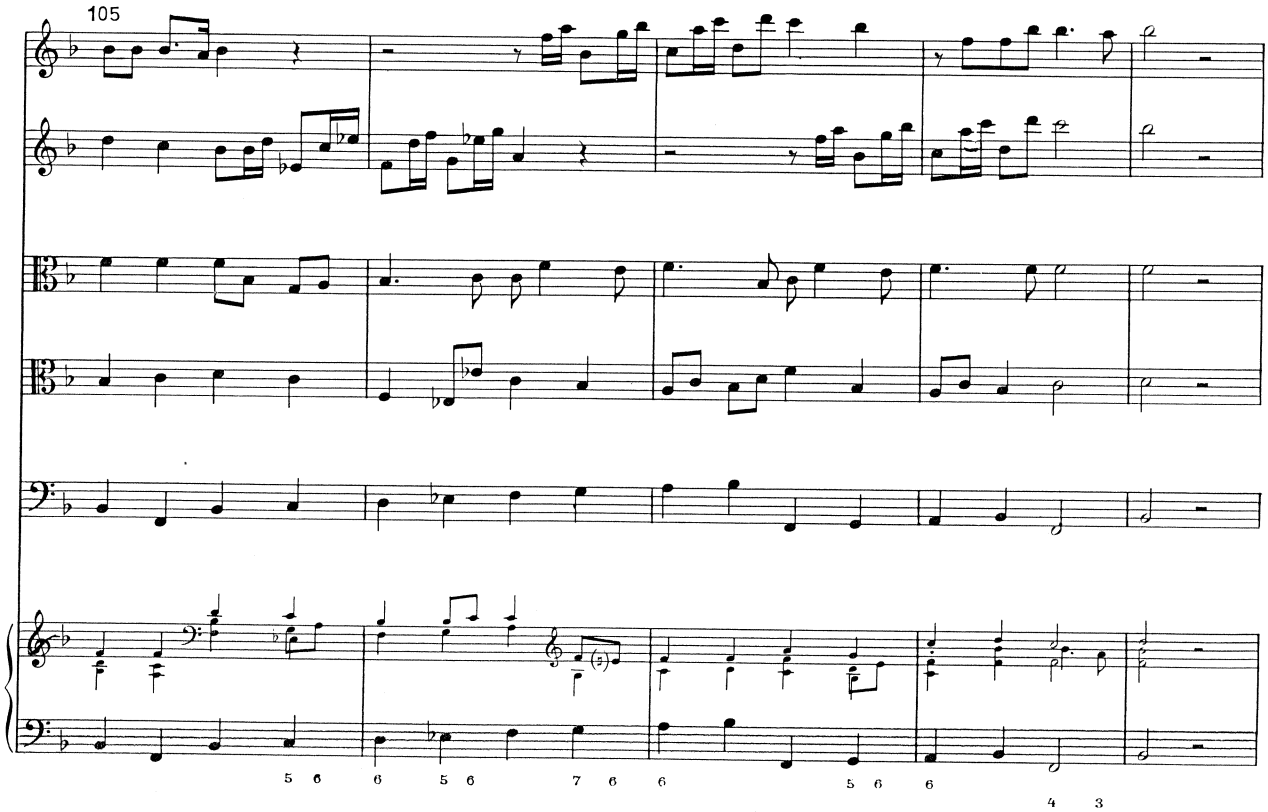

80
t
t
Adagio
6 5
6
5 6
3 4
2
6
7
6
6

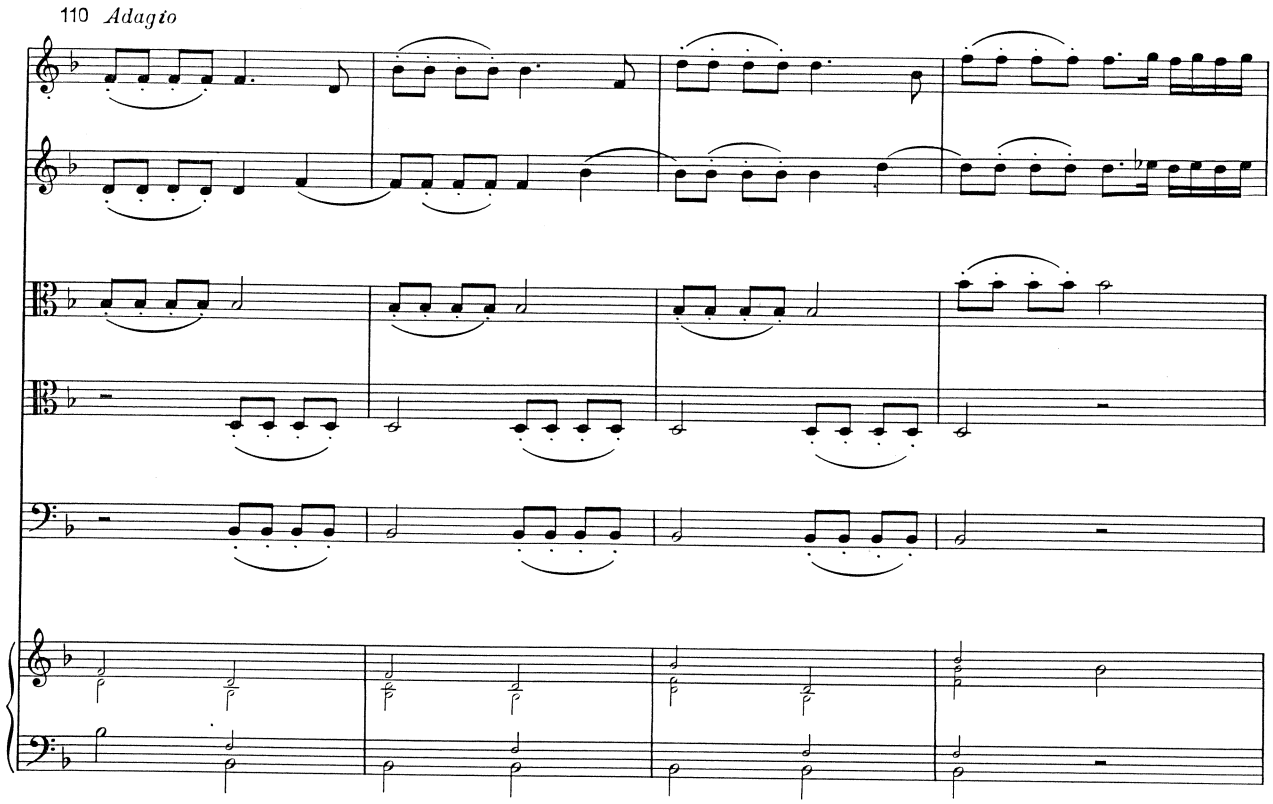

85
90
piano
pp
forte
(forte)

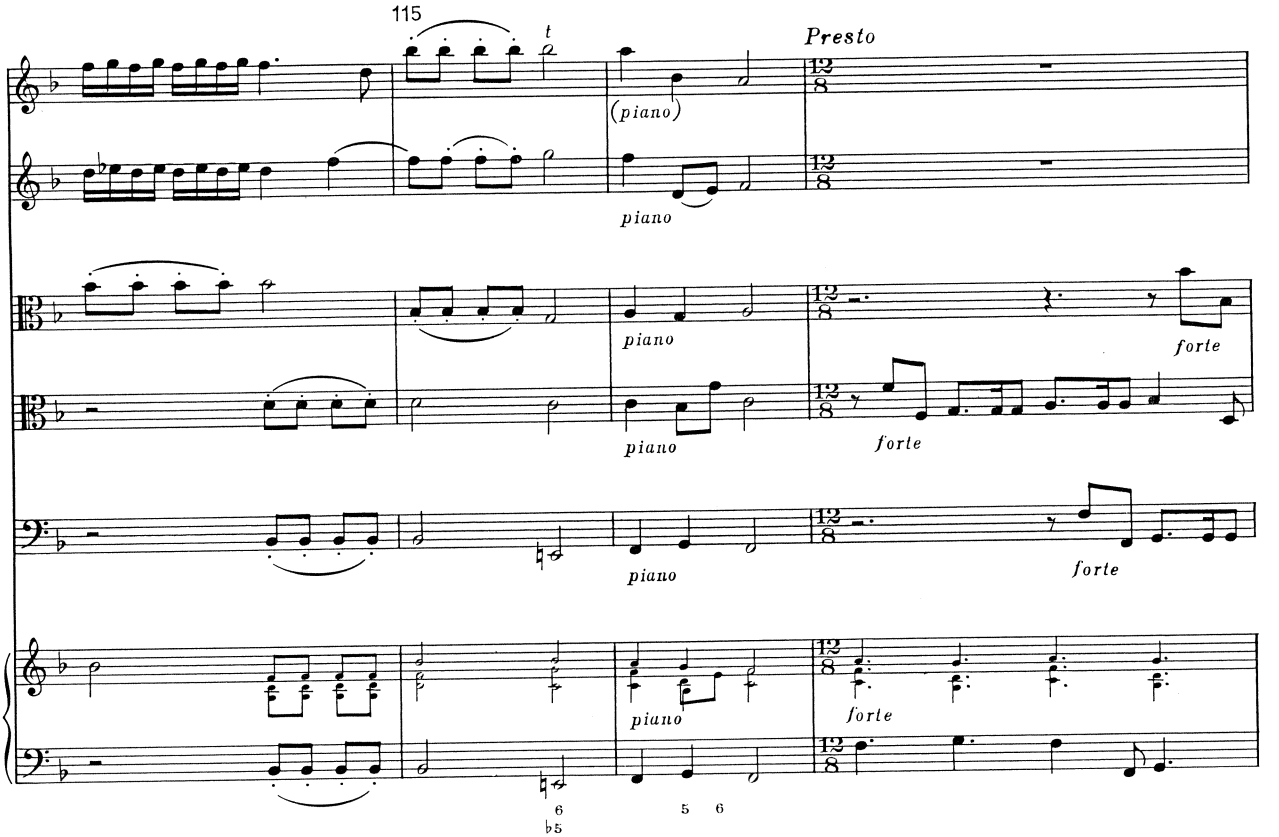

Allegro
95

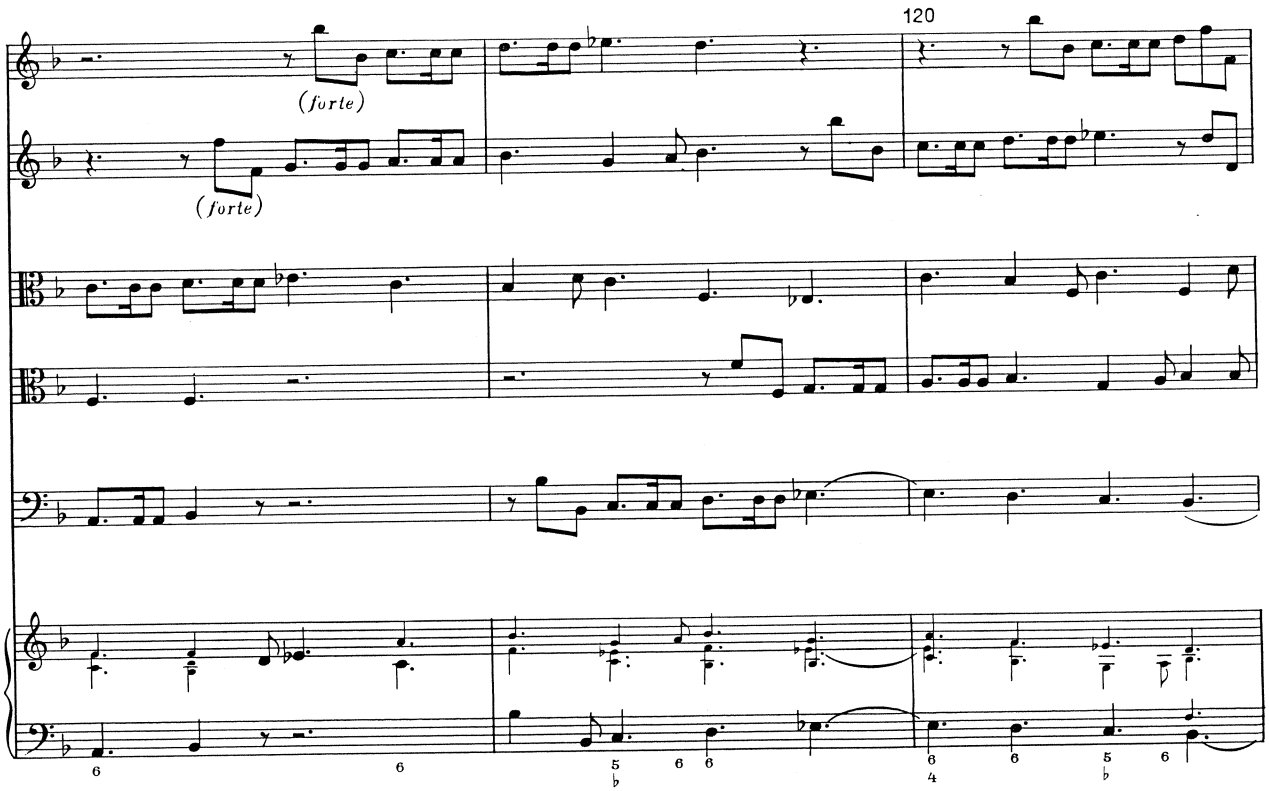

100
t
6
5
6
6

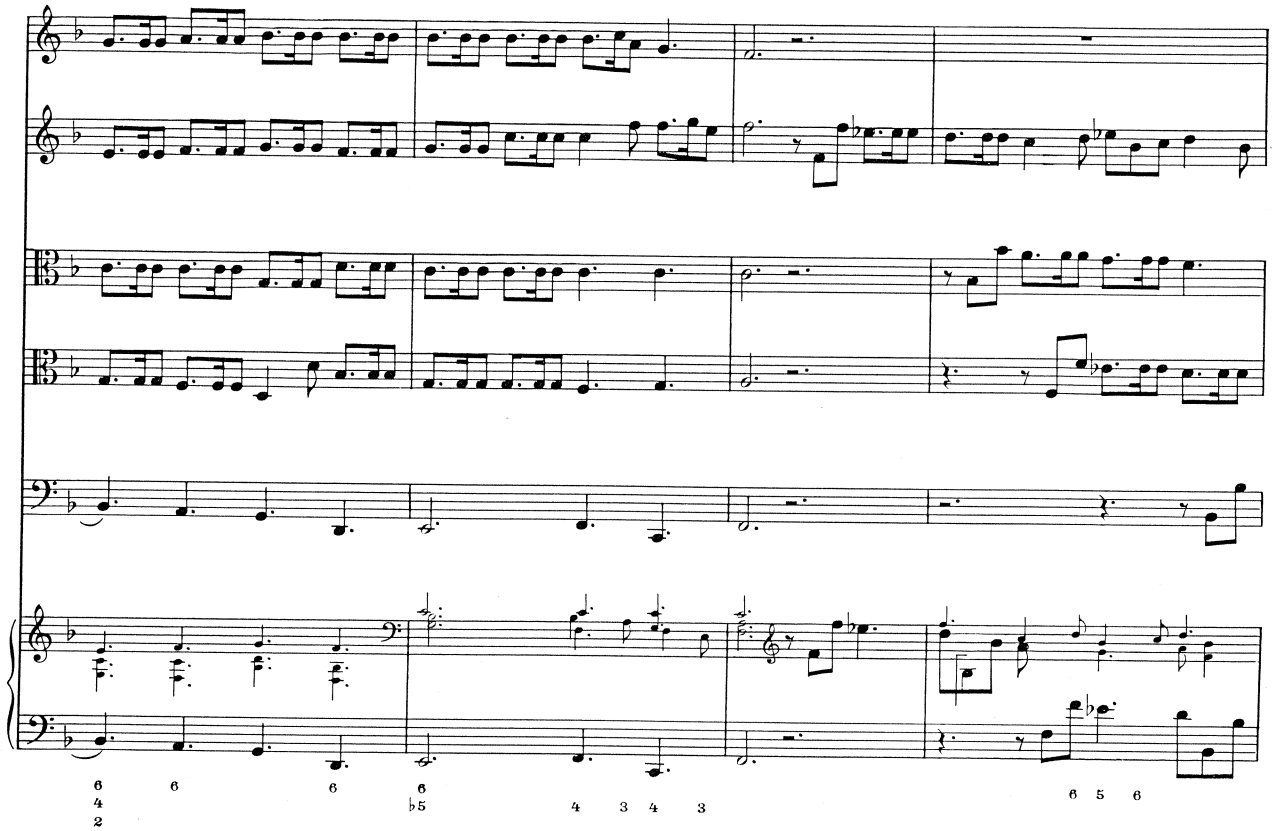

t
6
6
5
#6
6

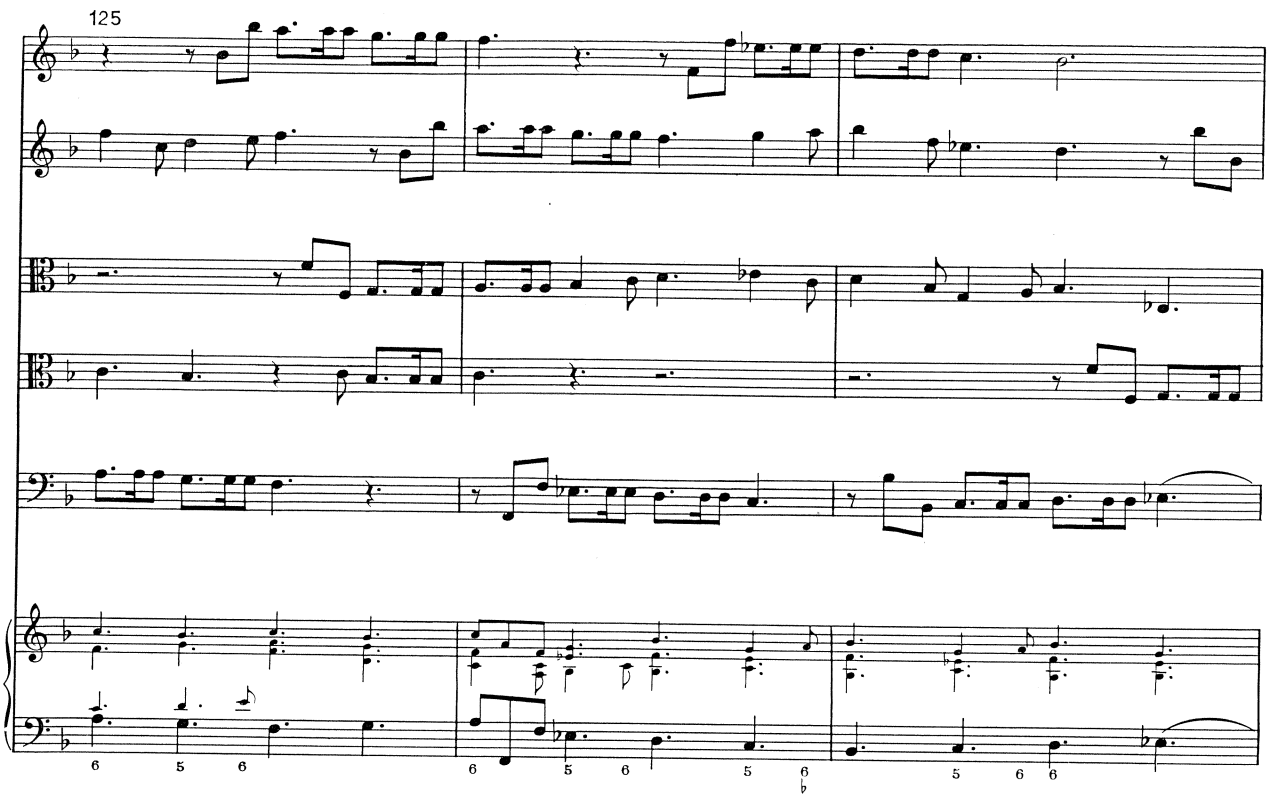

105
5 6 6 5 6 7 6 6 5 6 6
4 3

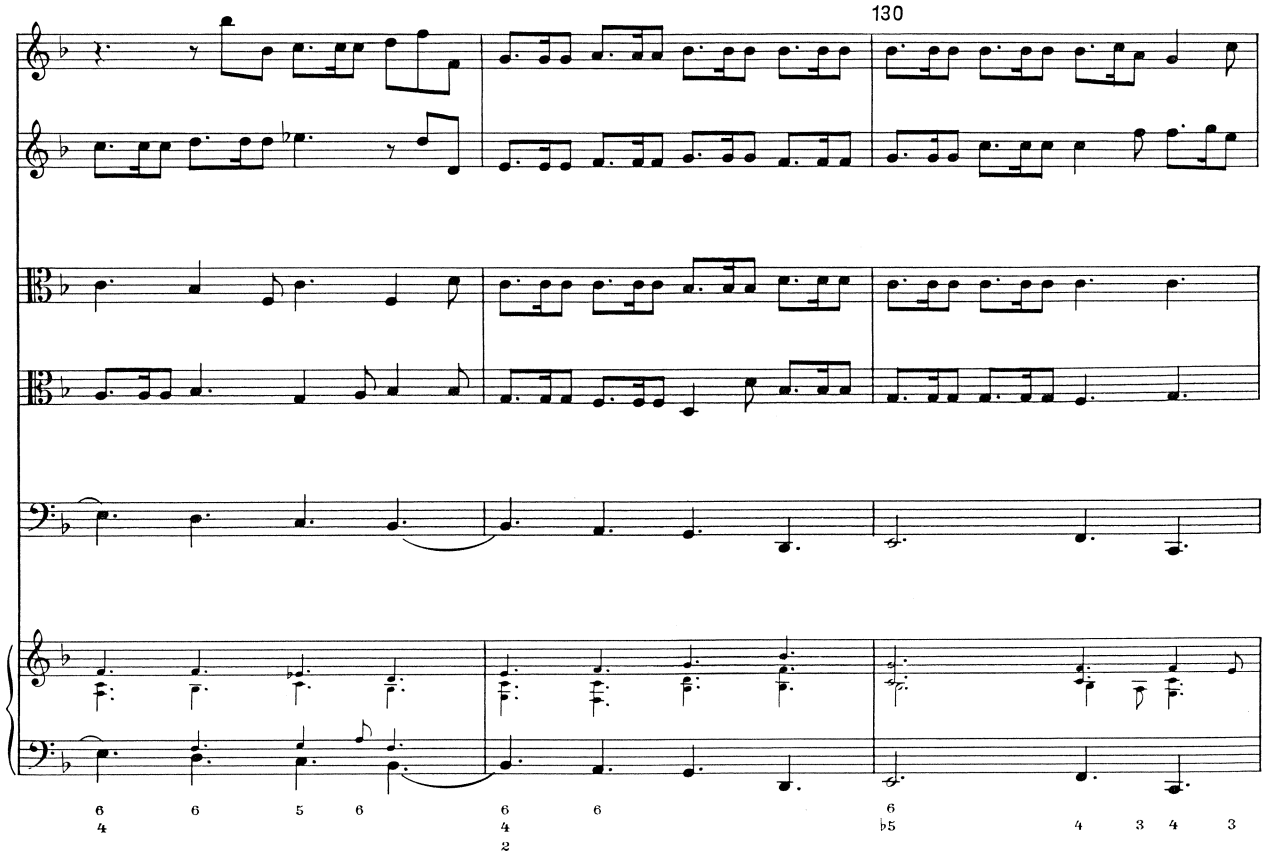

110 Adagio

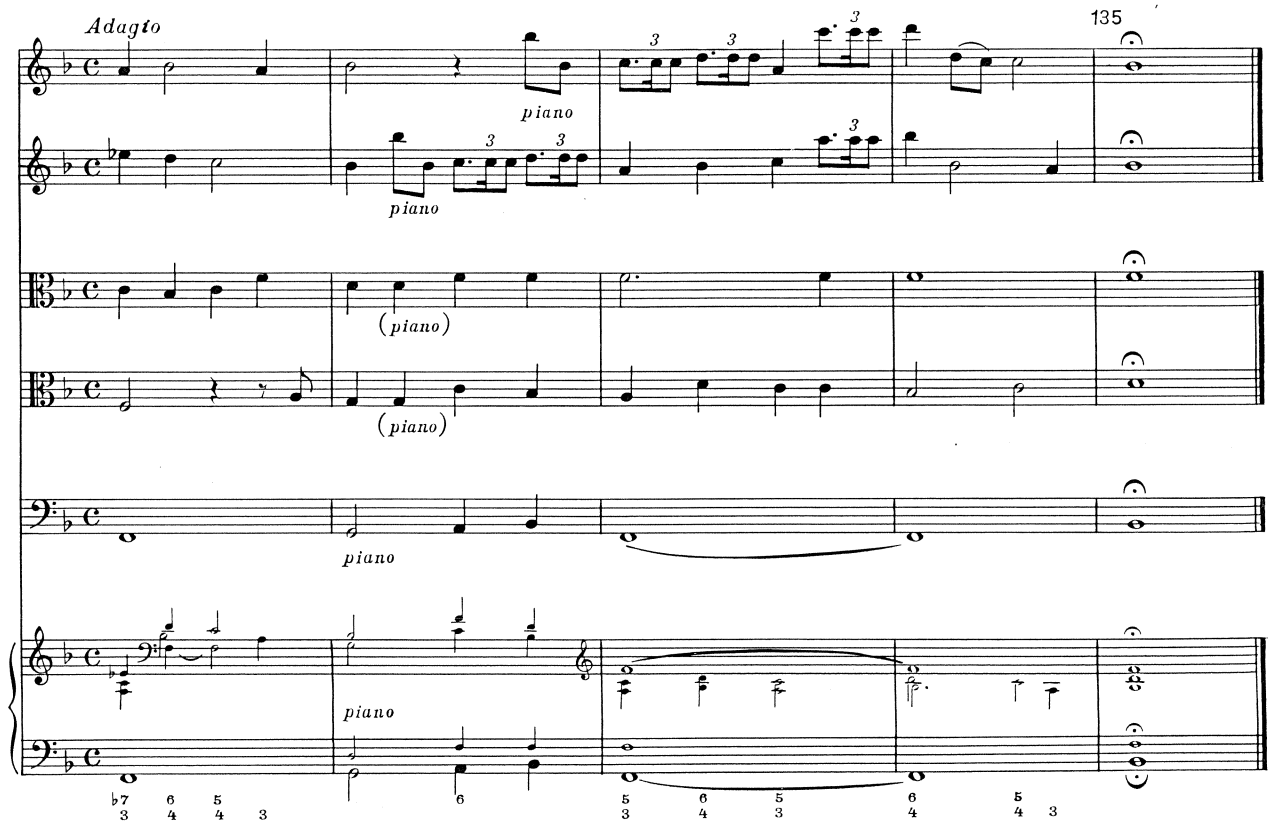

115
Presto
(piano)
piano
forte


120
(forte)



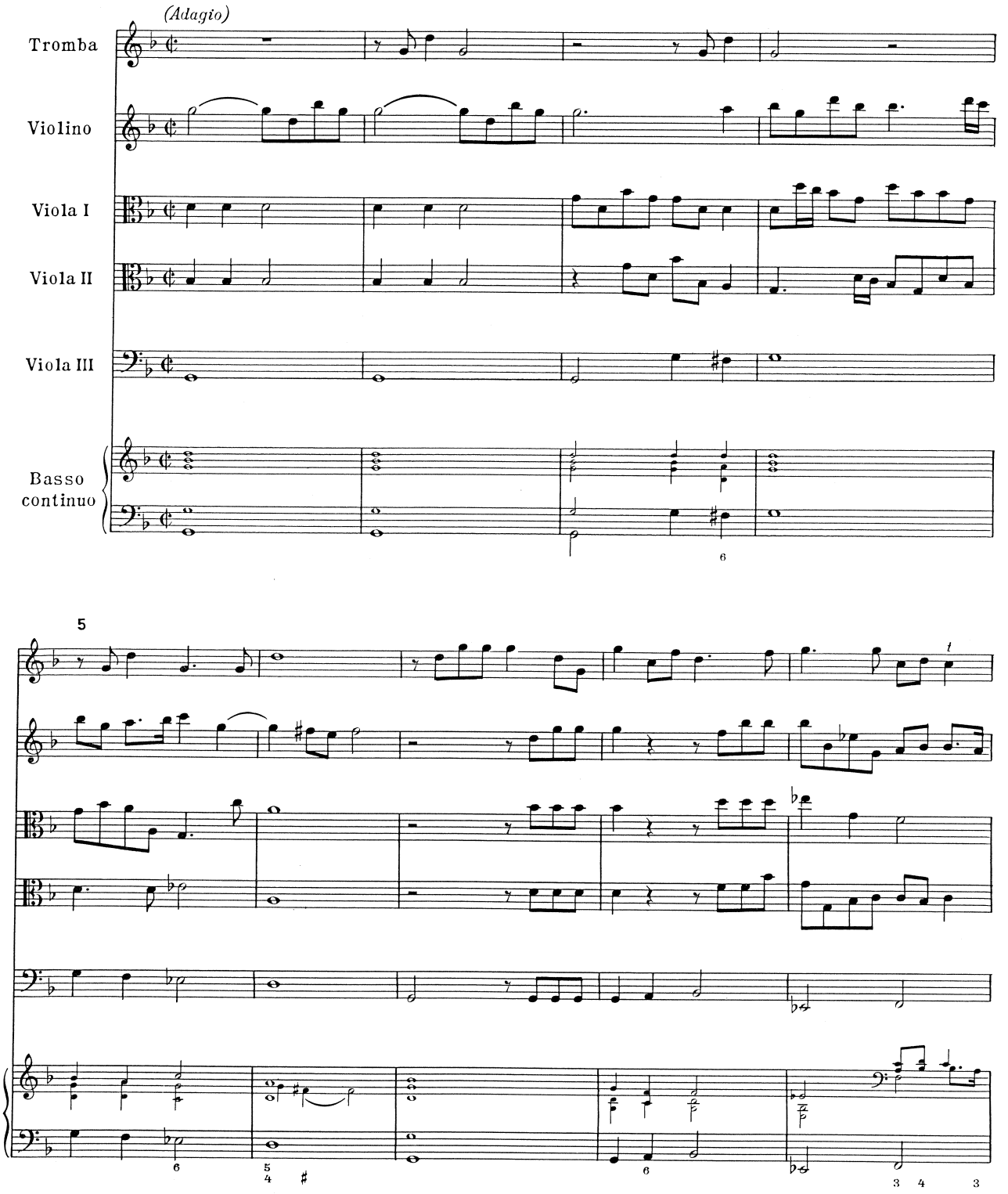

125

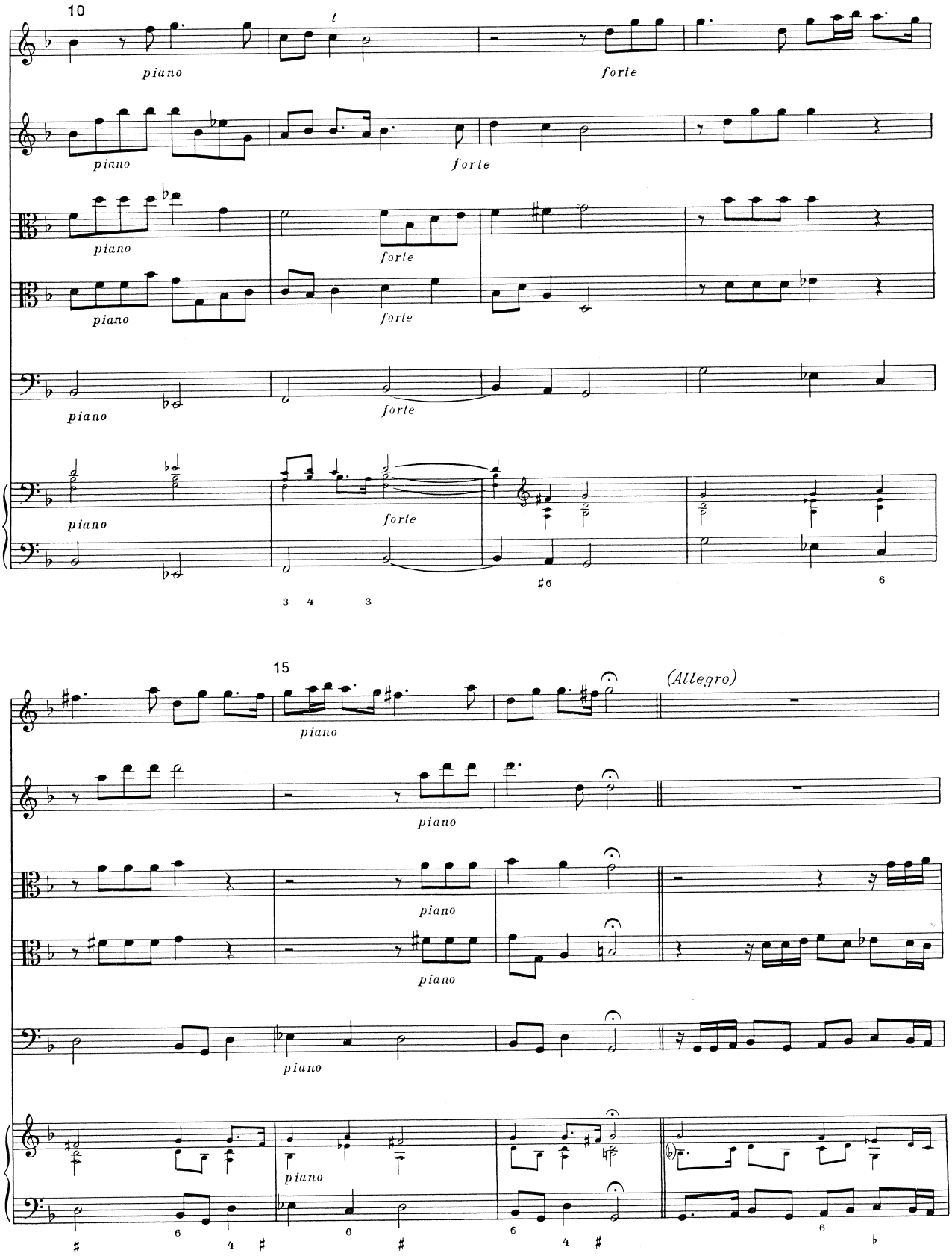

130

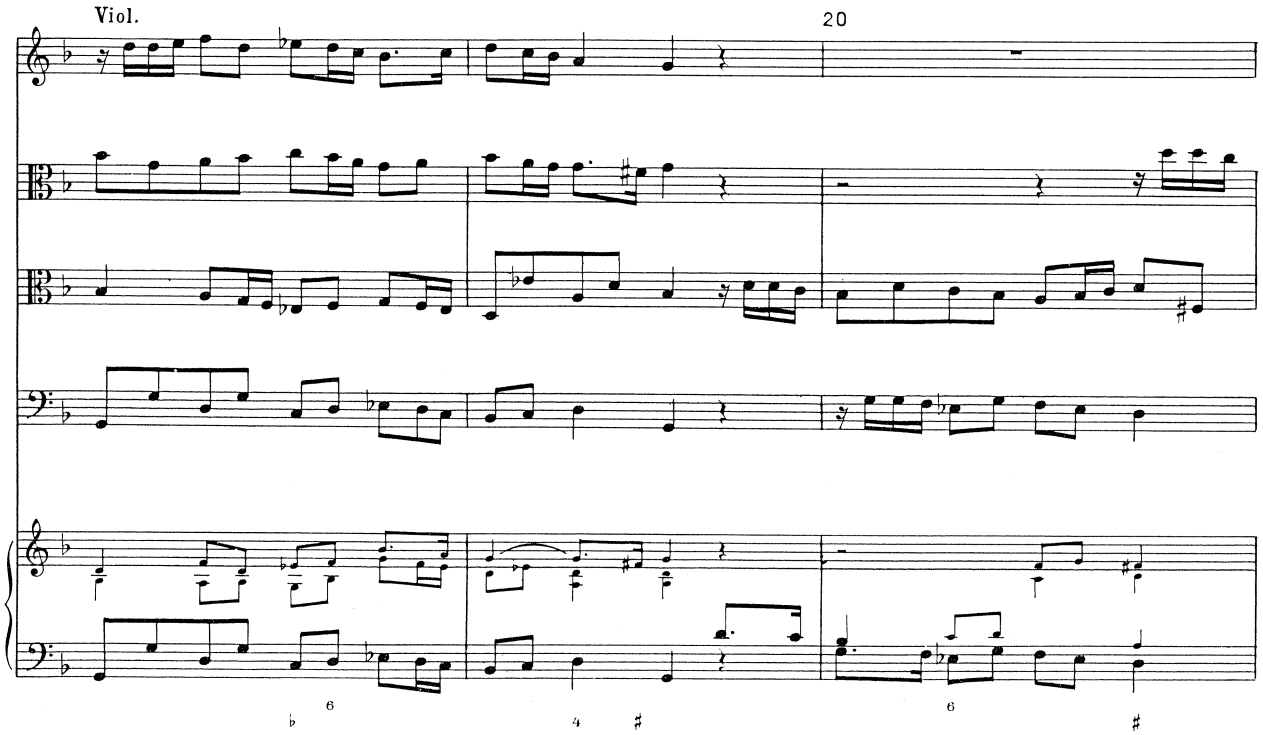

Adagio
135
piano
piano
(piano)
(piano)
piano
piano

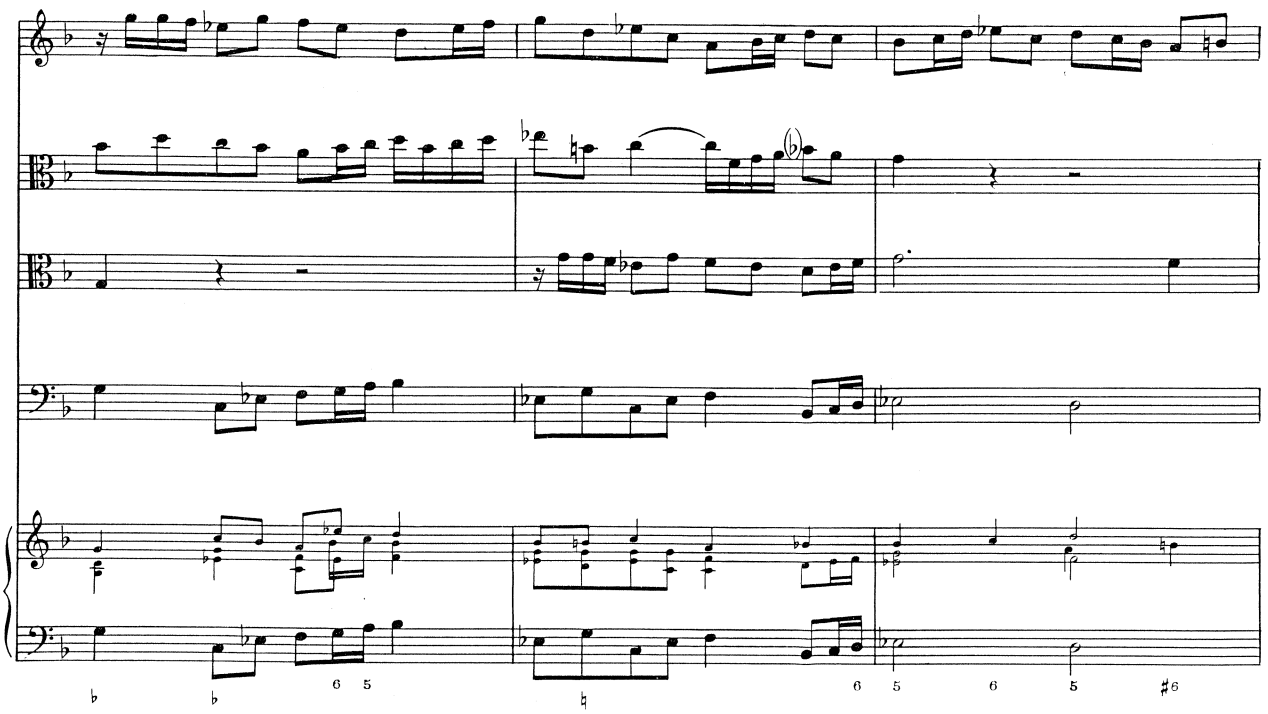
SONATA X

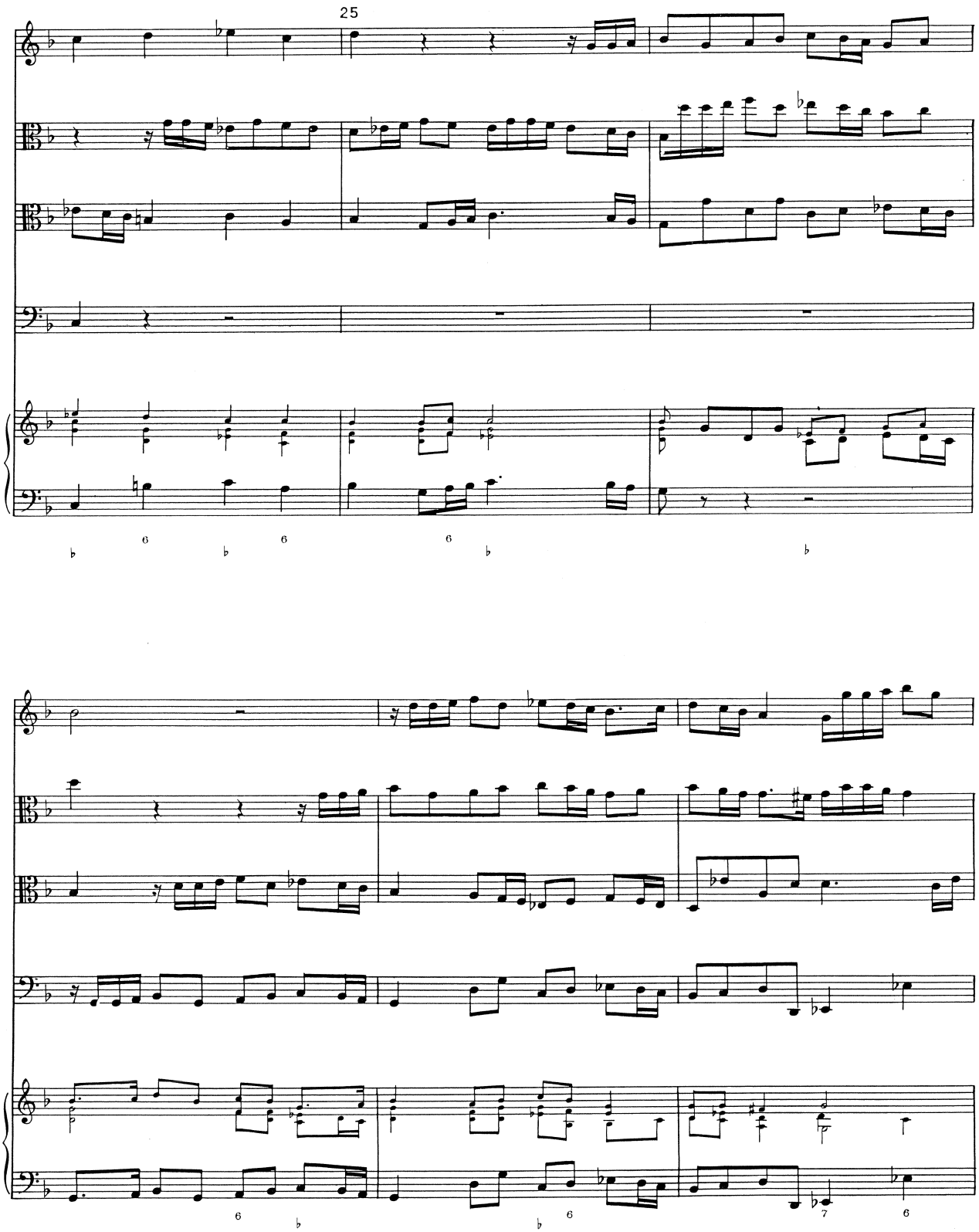
A CINQUE

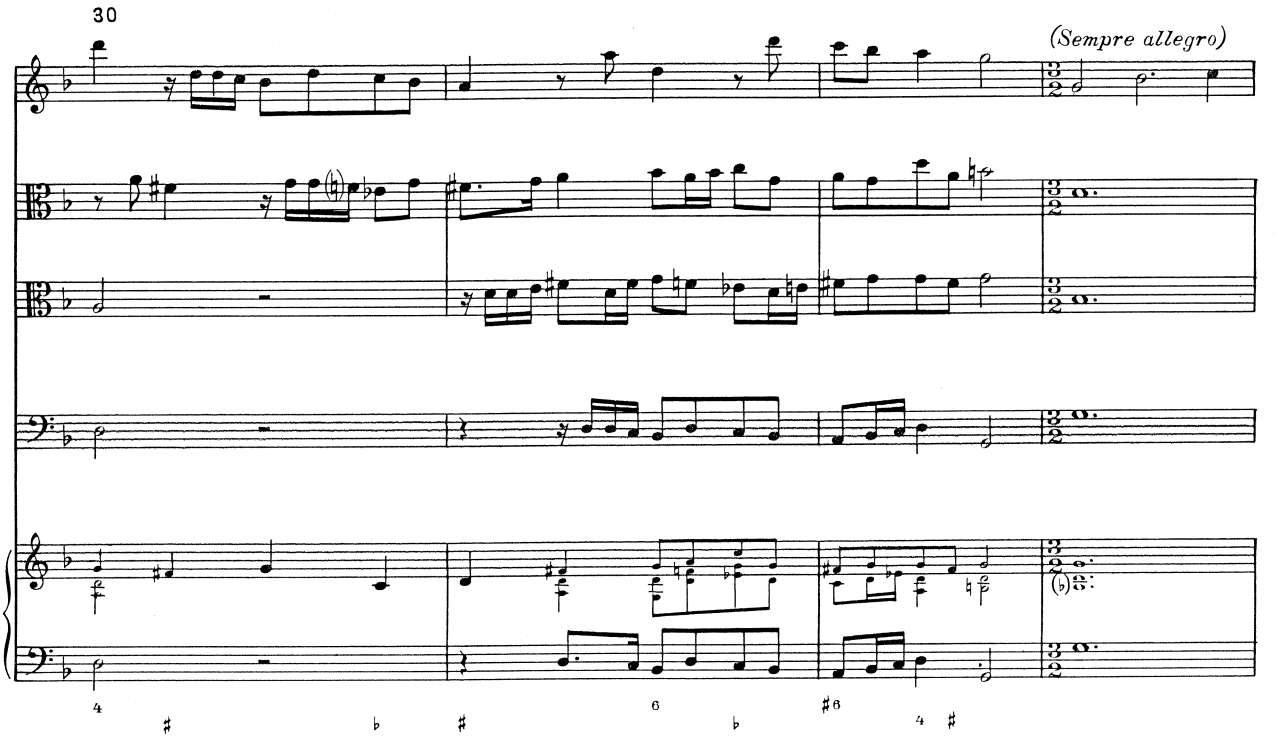


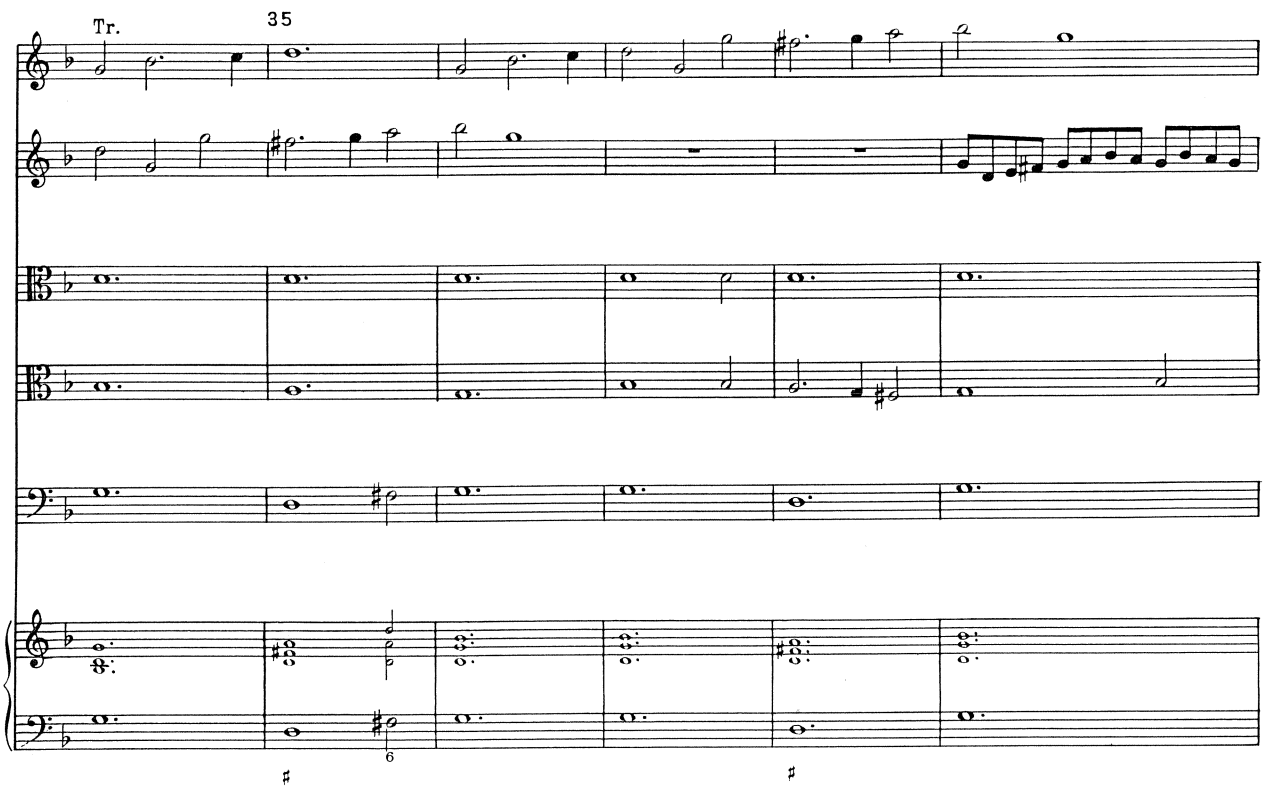

10
t
piano
forte
piano
forte
piano
forte
piano
forte
piano
forte
piano
forte
3 4 3
♯6
6
15
(Allegro)
piano
piano
piano
piano
piano
piano
6 4 ♯
6 ♯
6 4 ♯
6
♭

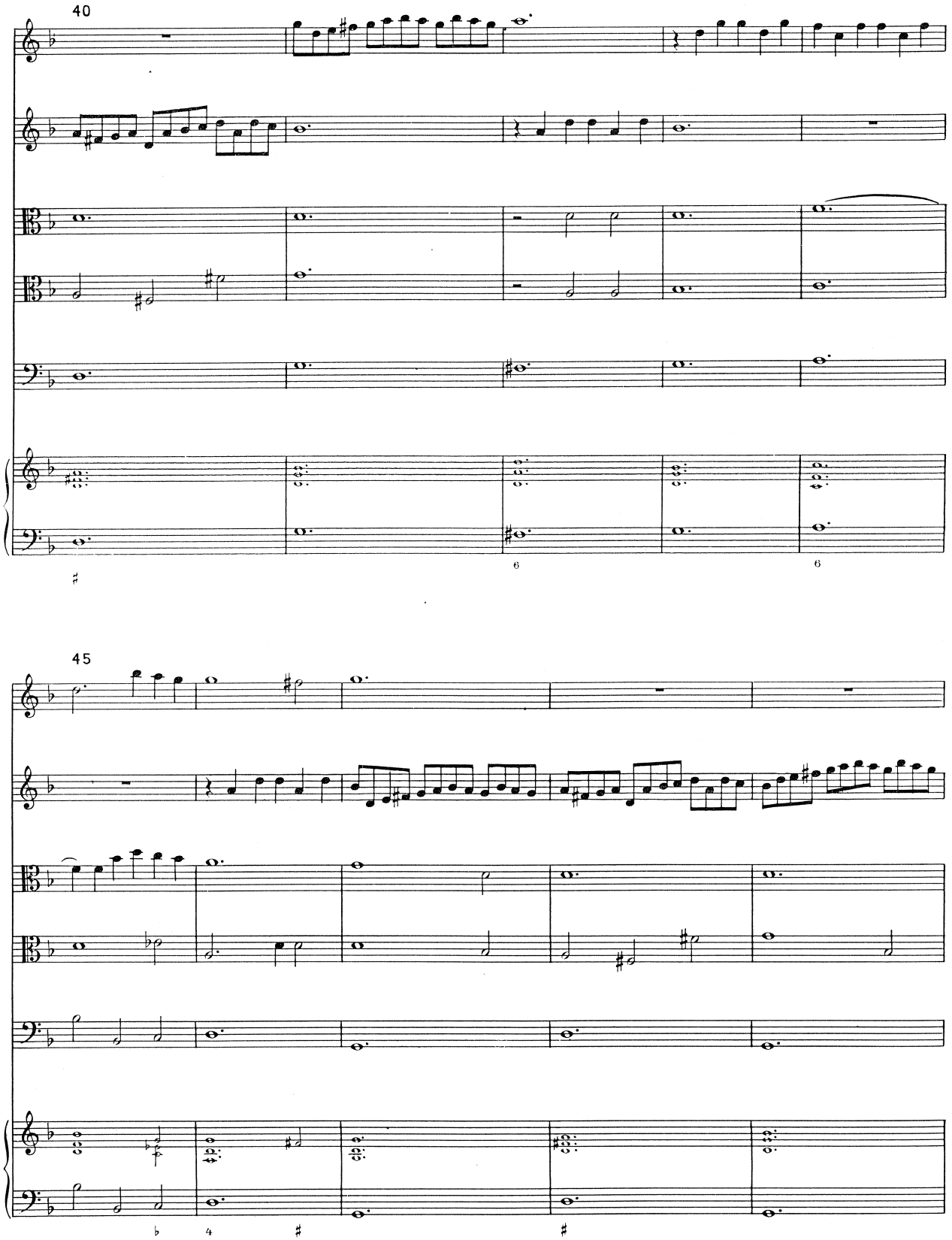

Viol.
20

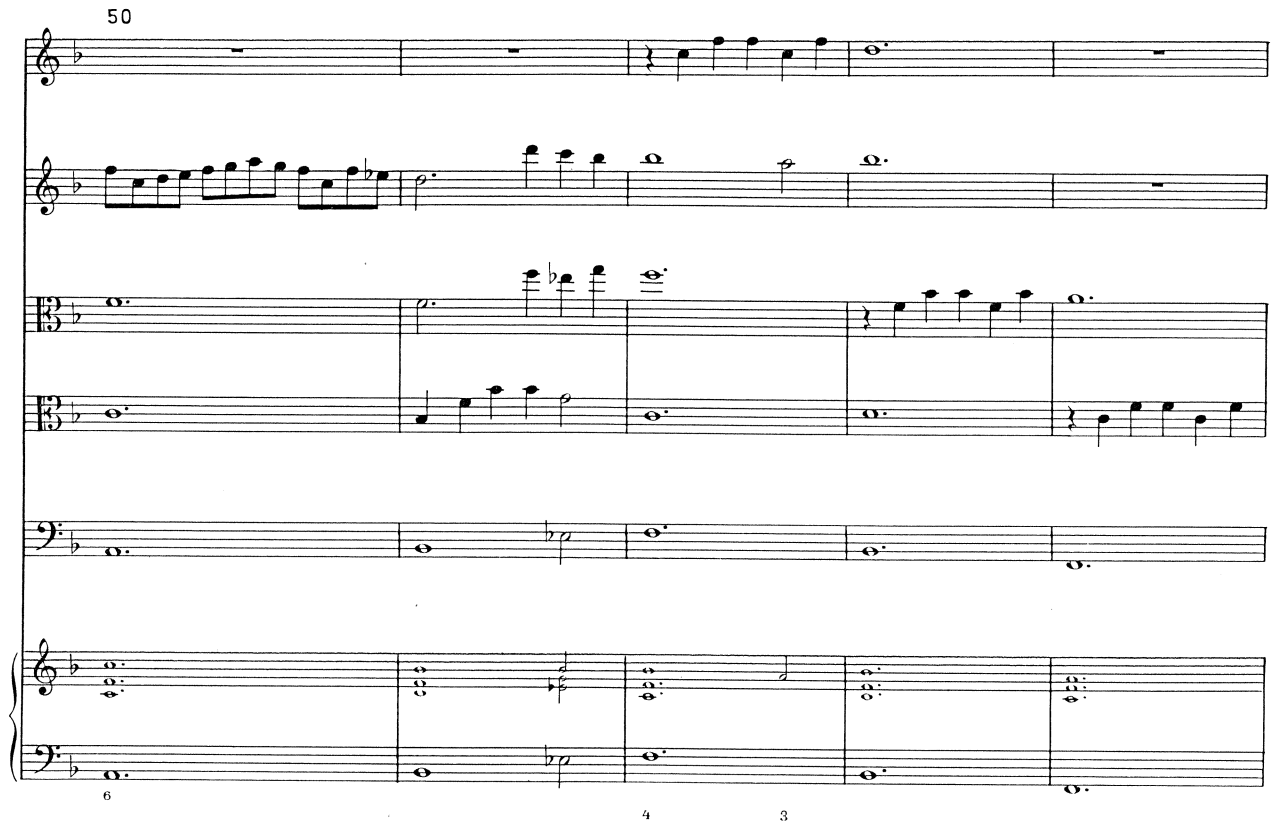


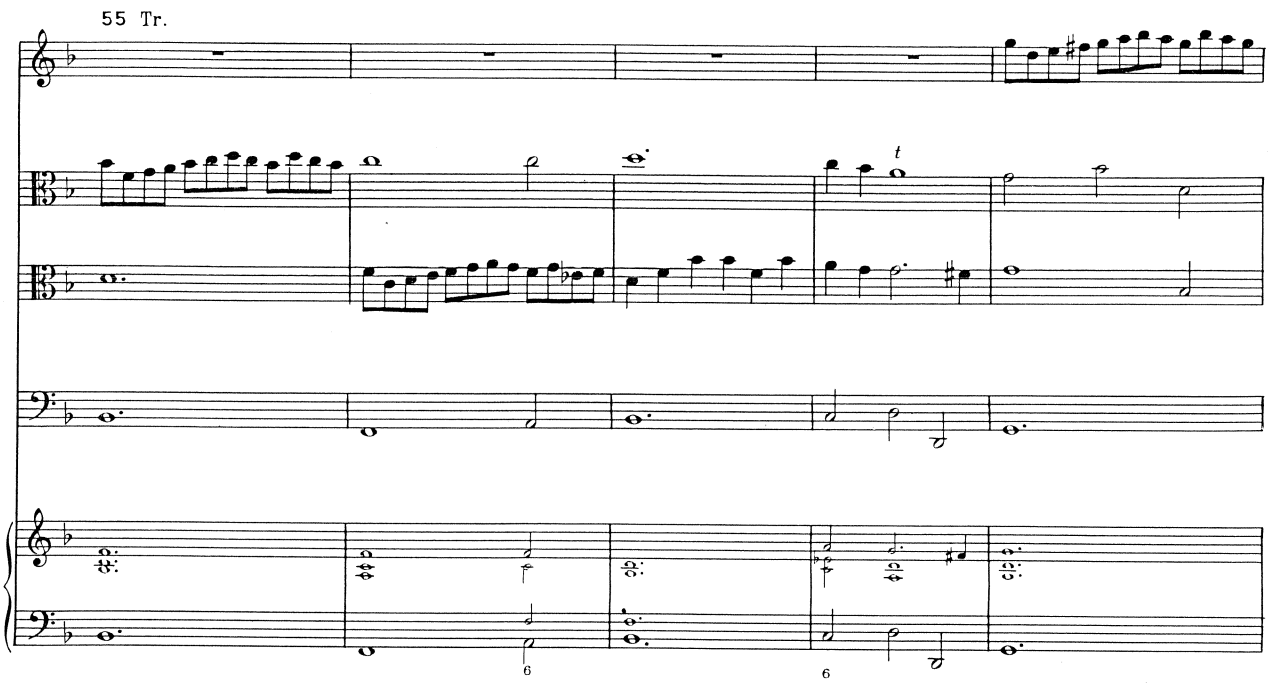

25

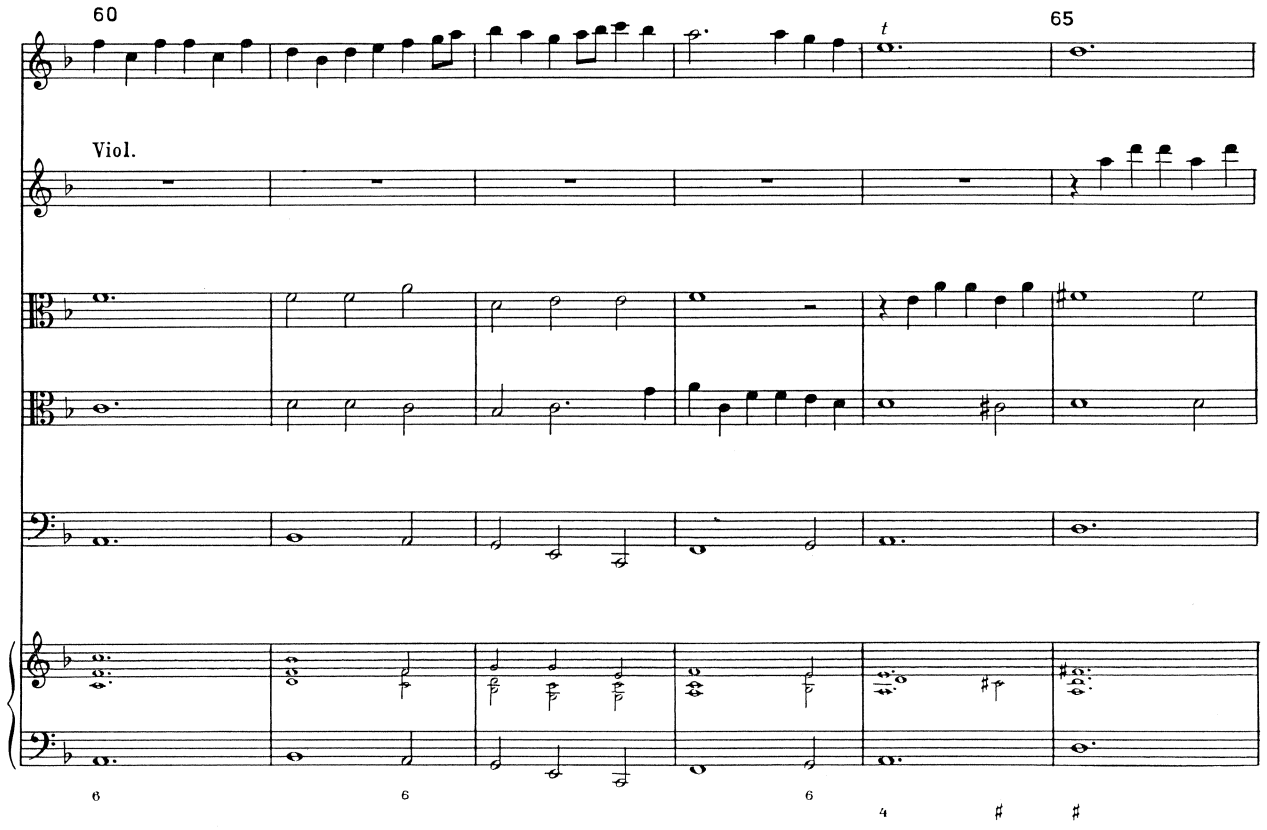

30
(Sempre allegro)

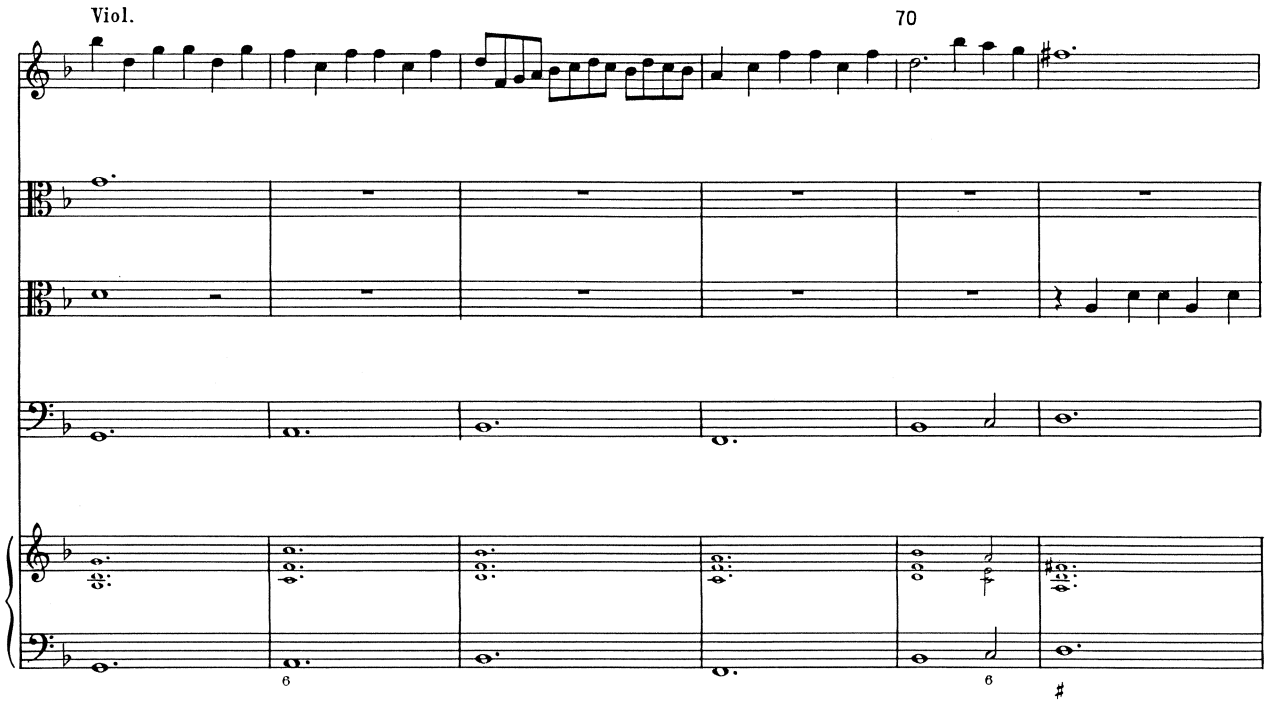

Tr.
35

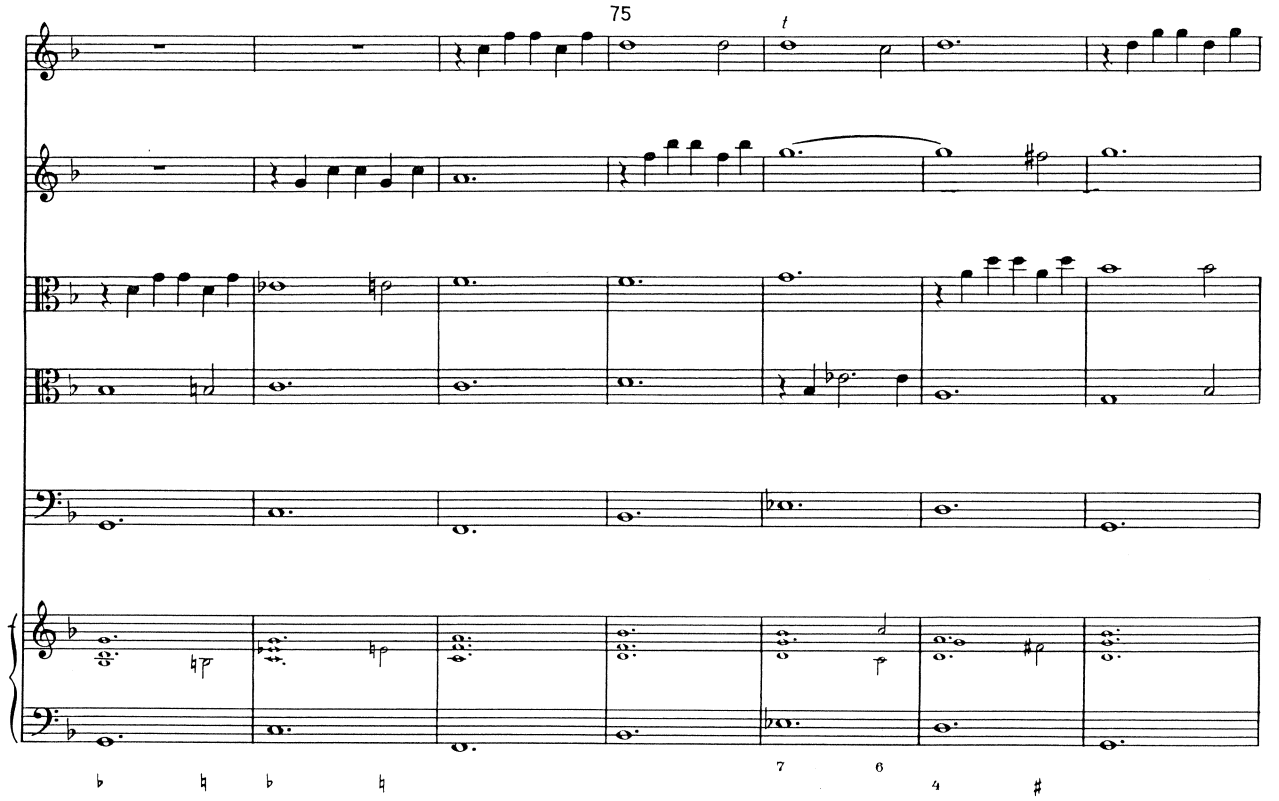

40
45

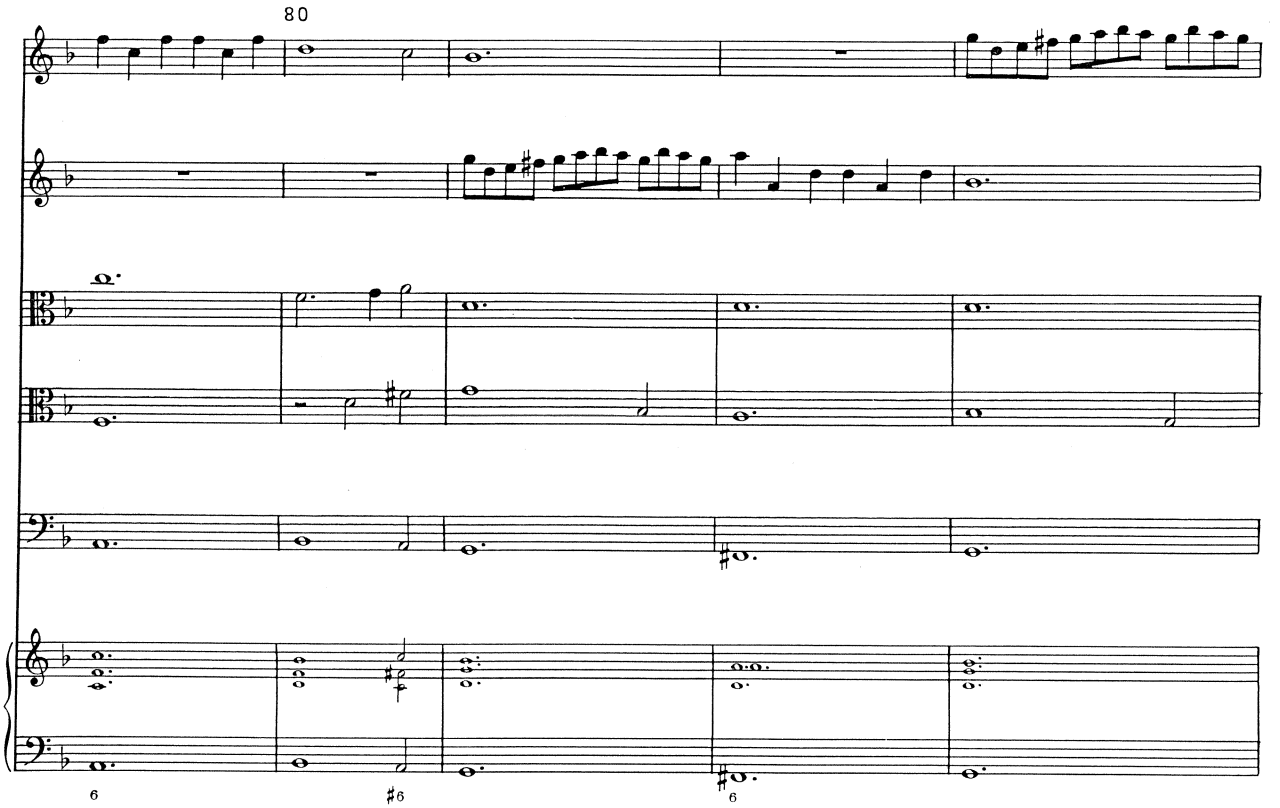

50
6
4
3

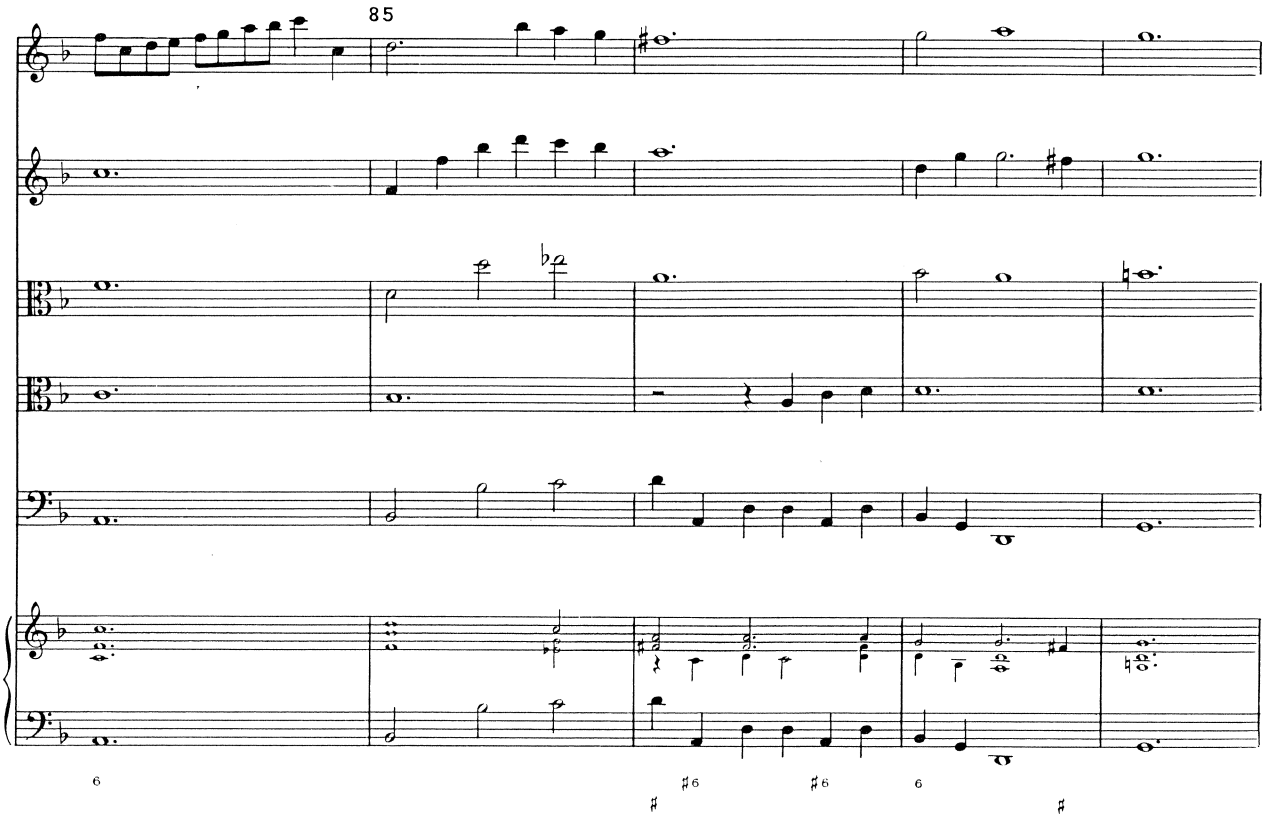

55 Tr.
t
6
6

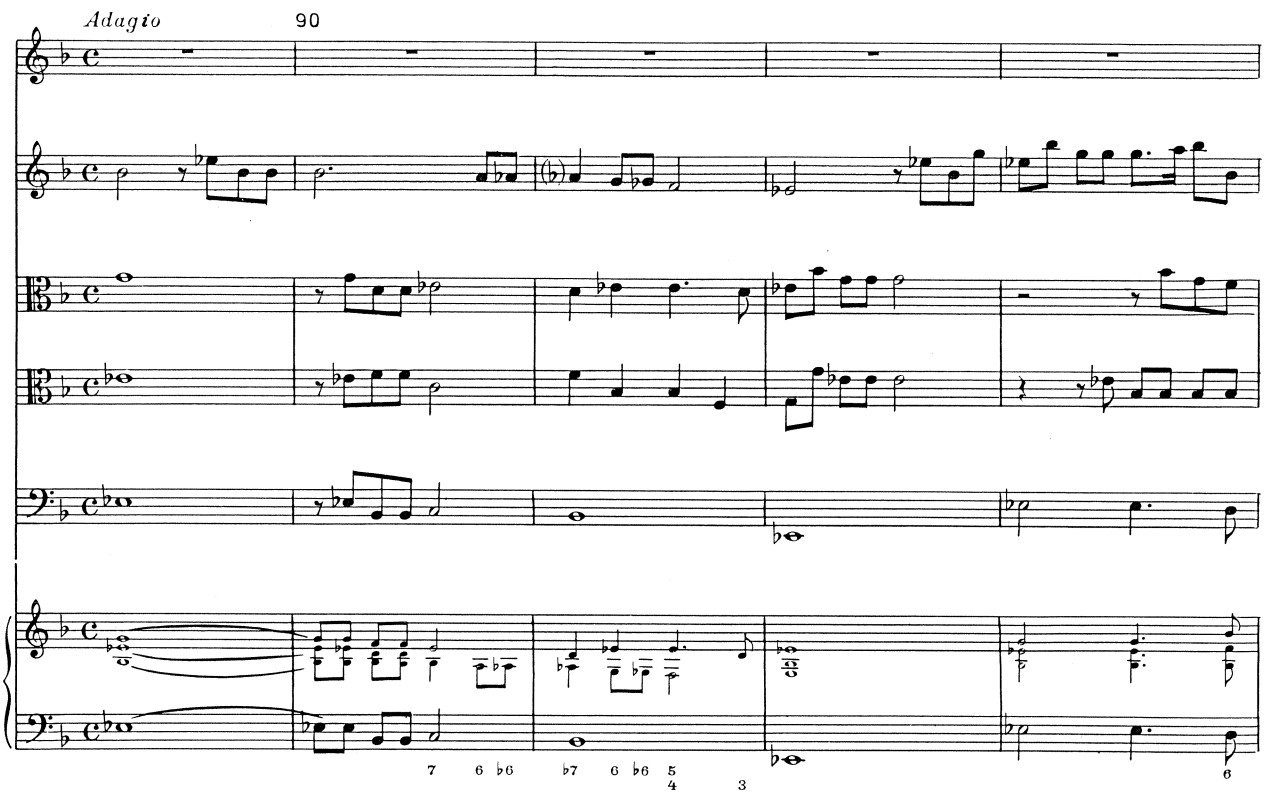

60
65
t
Viol.


Viol.
70


75
t


80


85
6
♯6
♯6
6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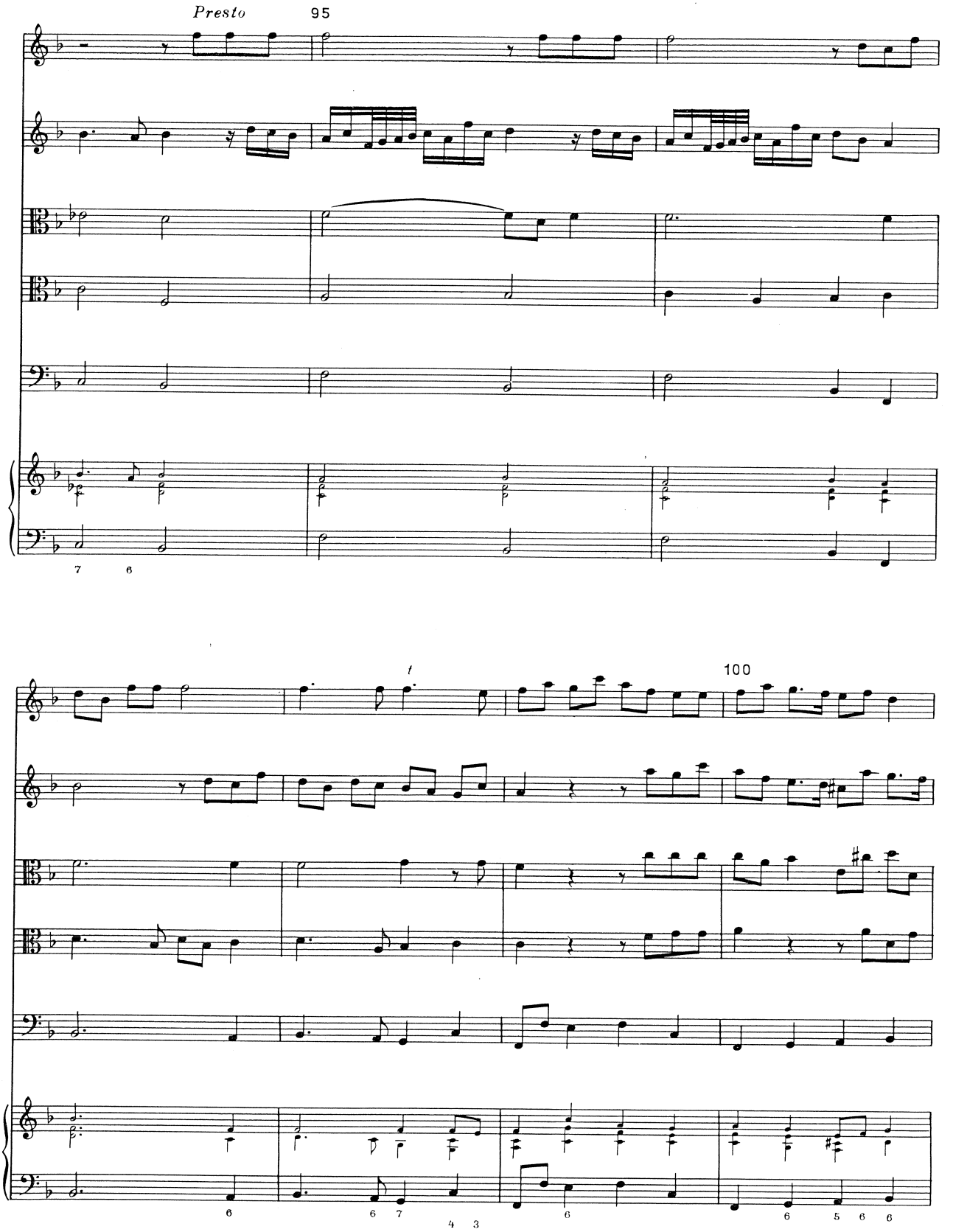
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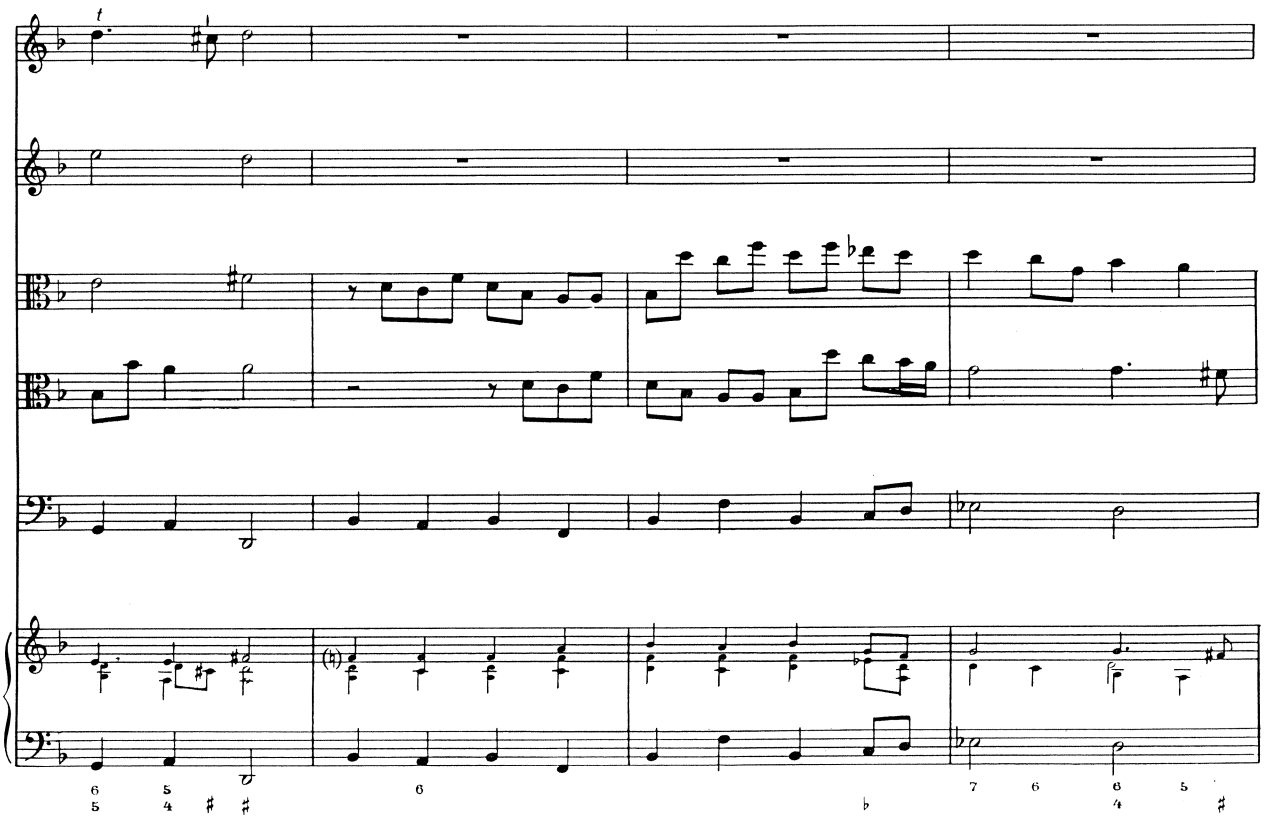

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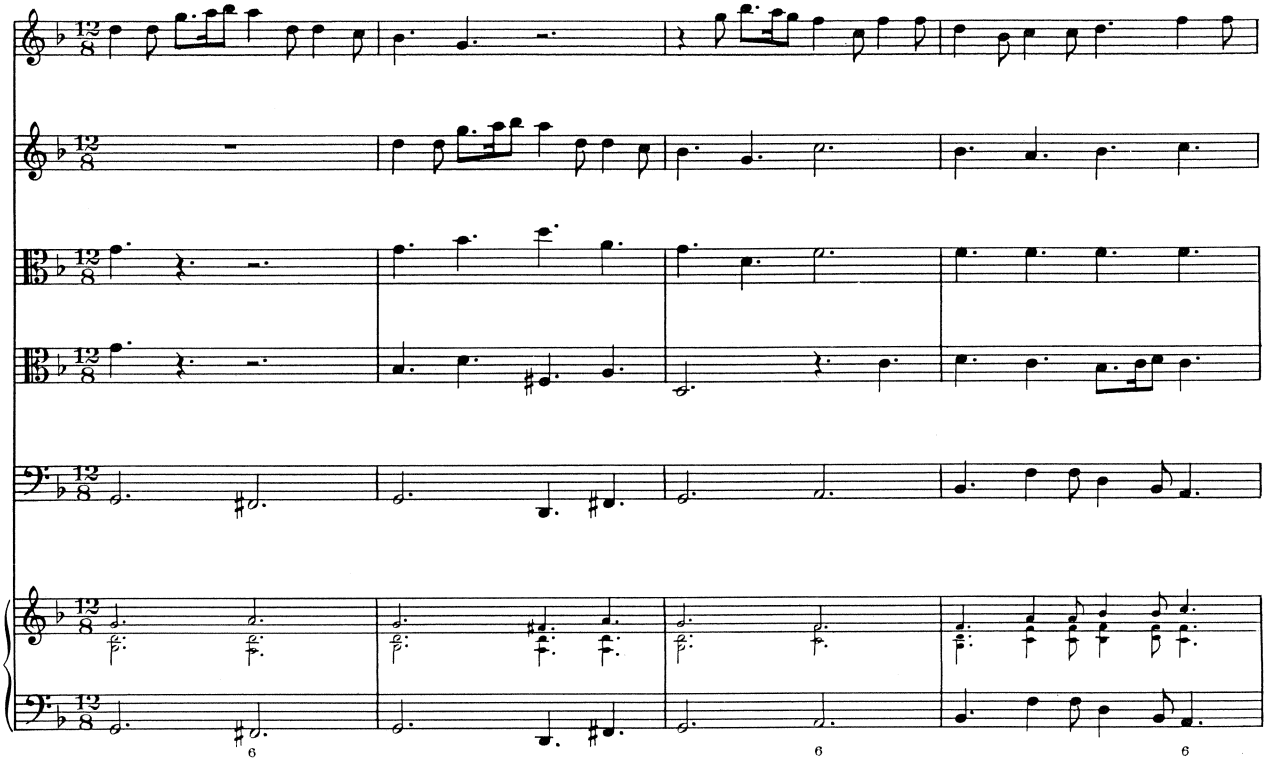

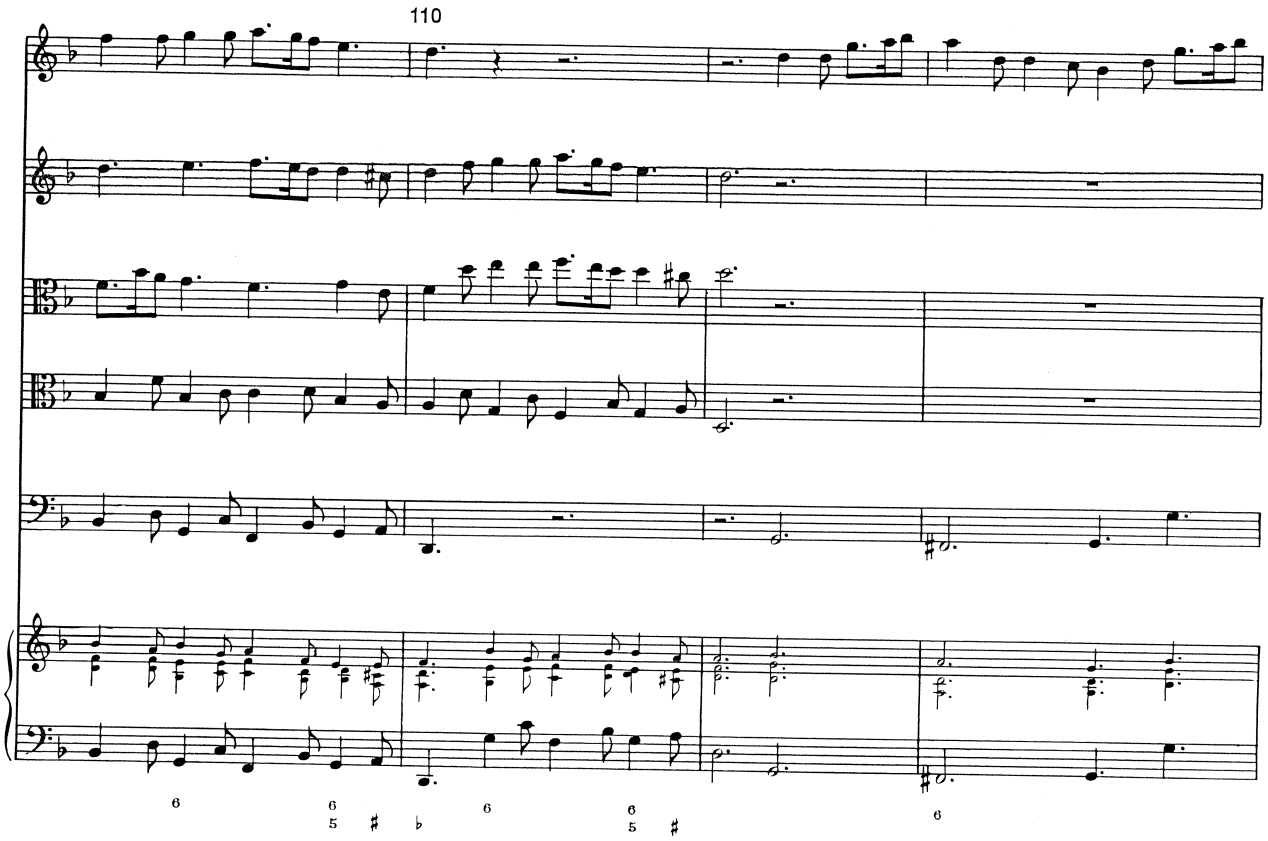
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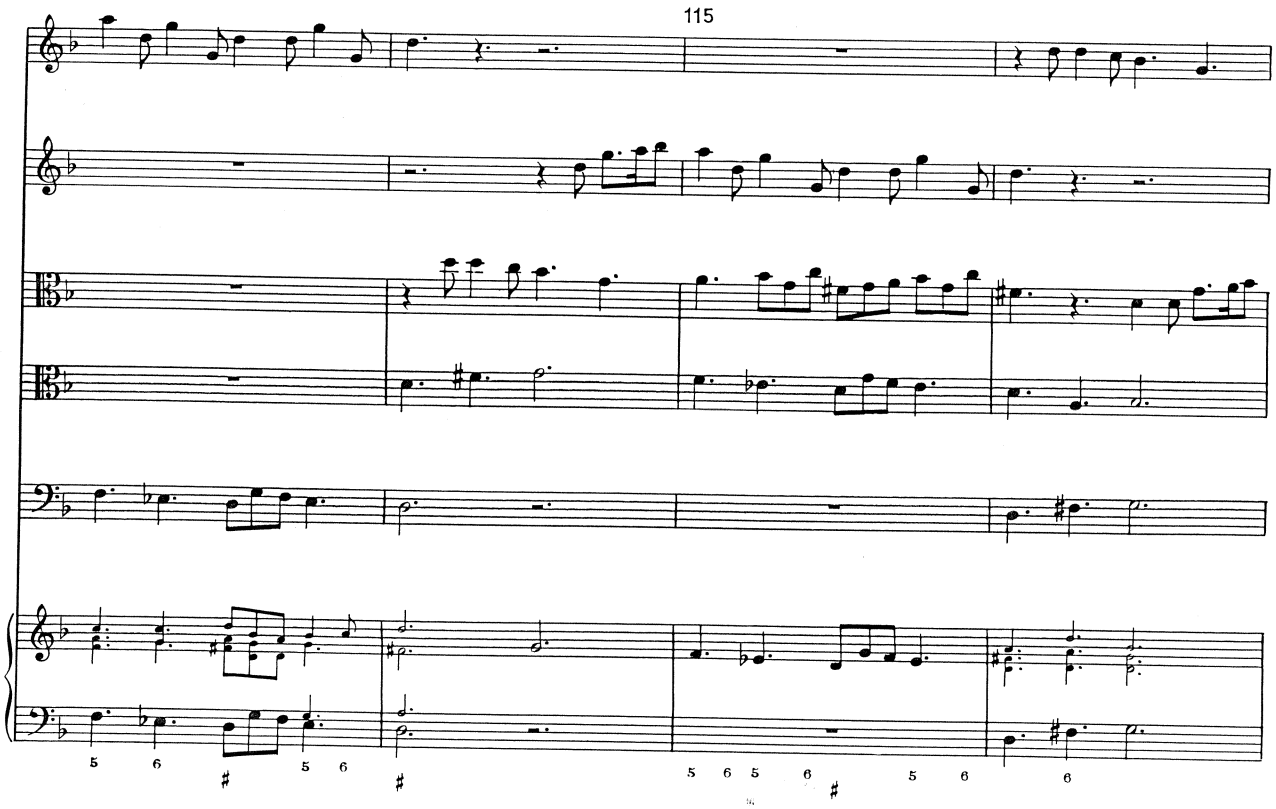
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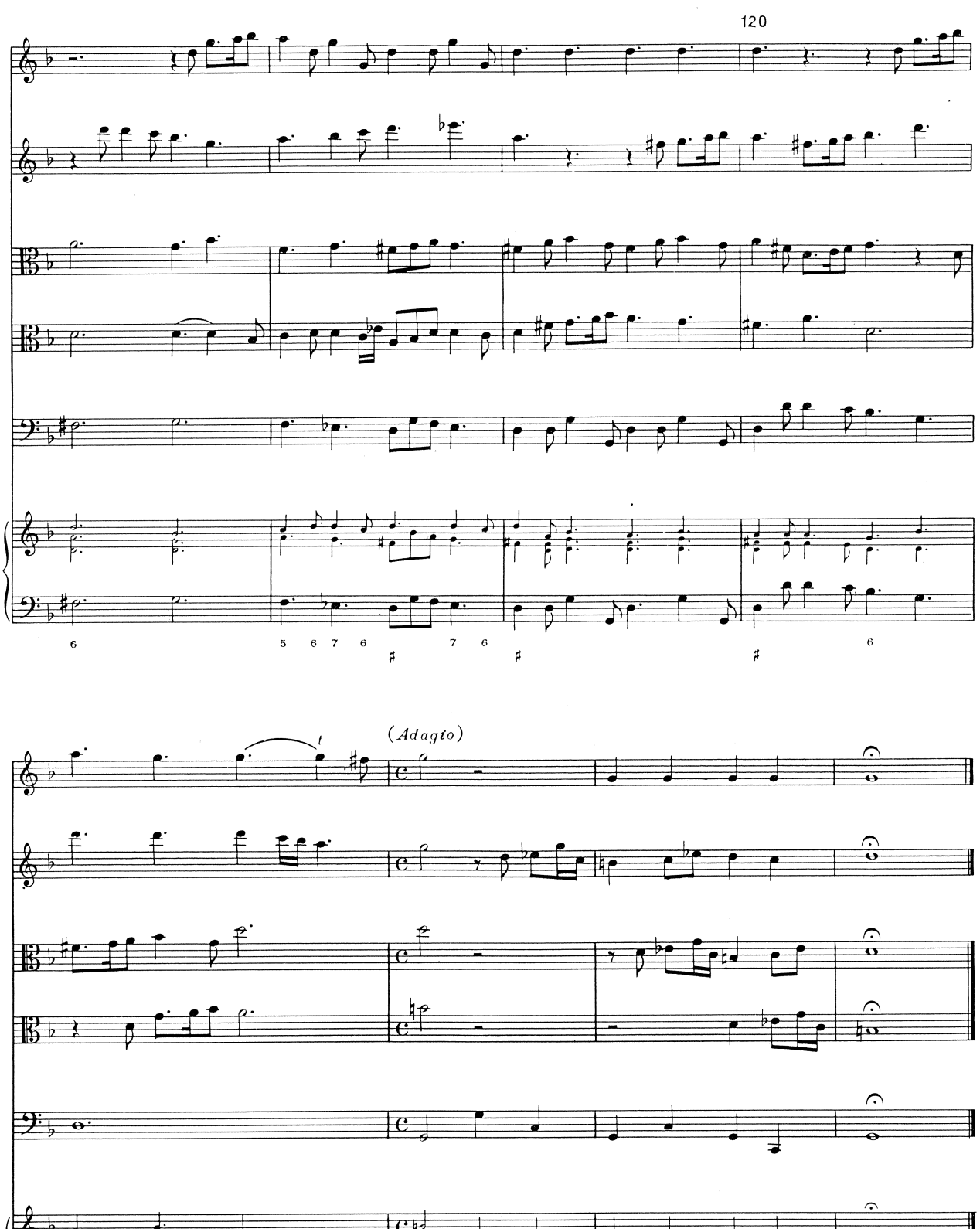
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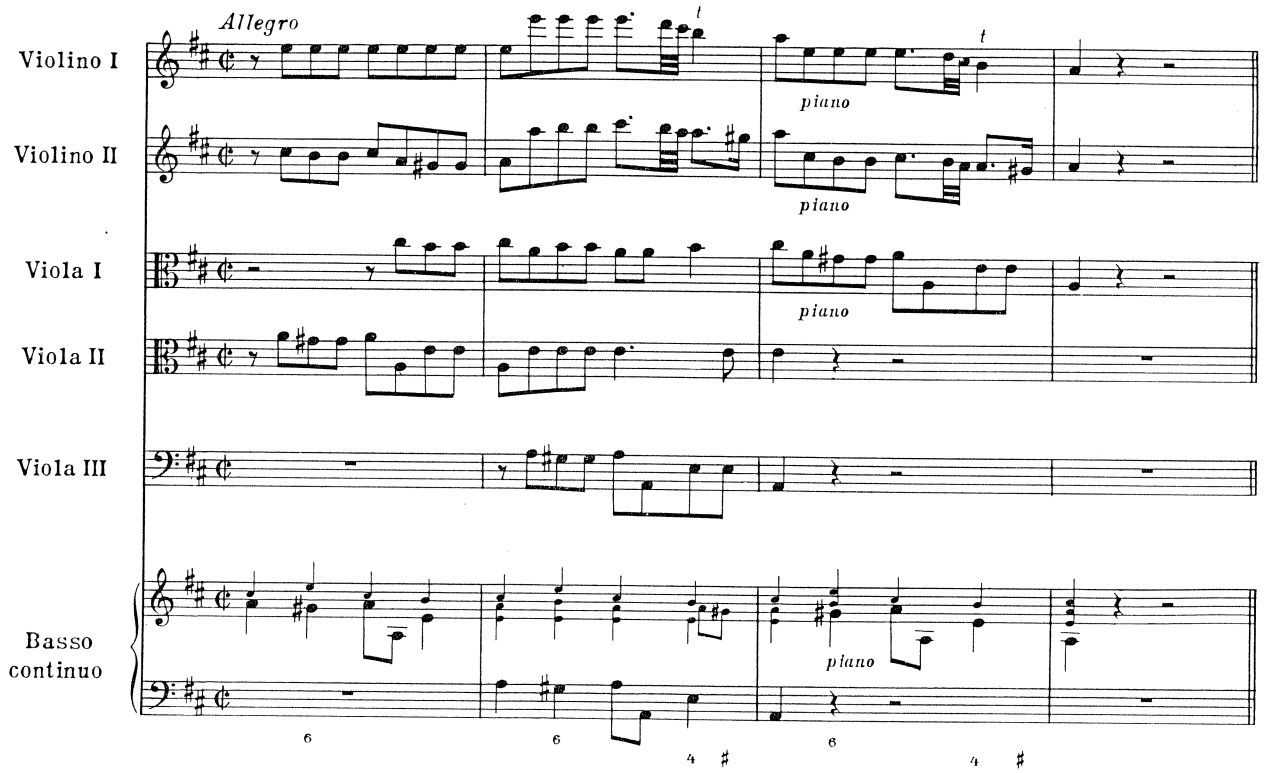
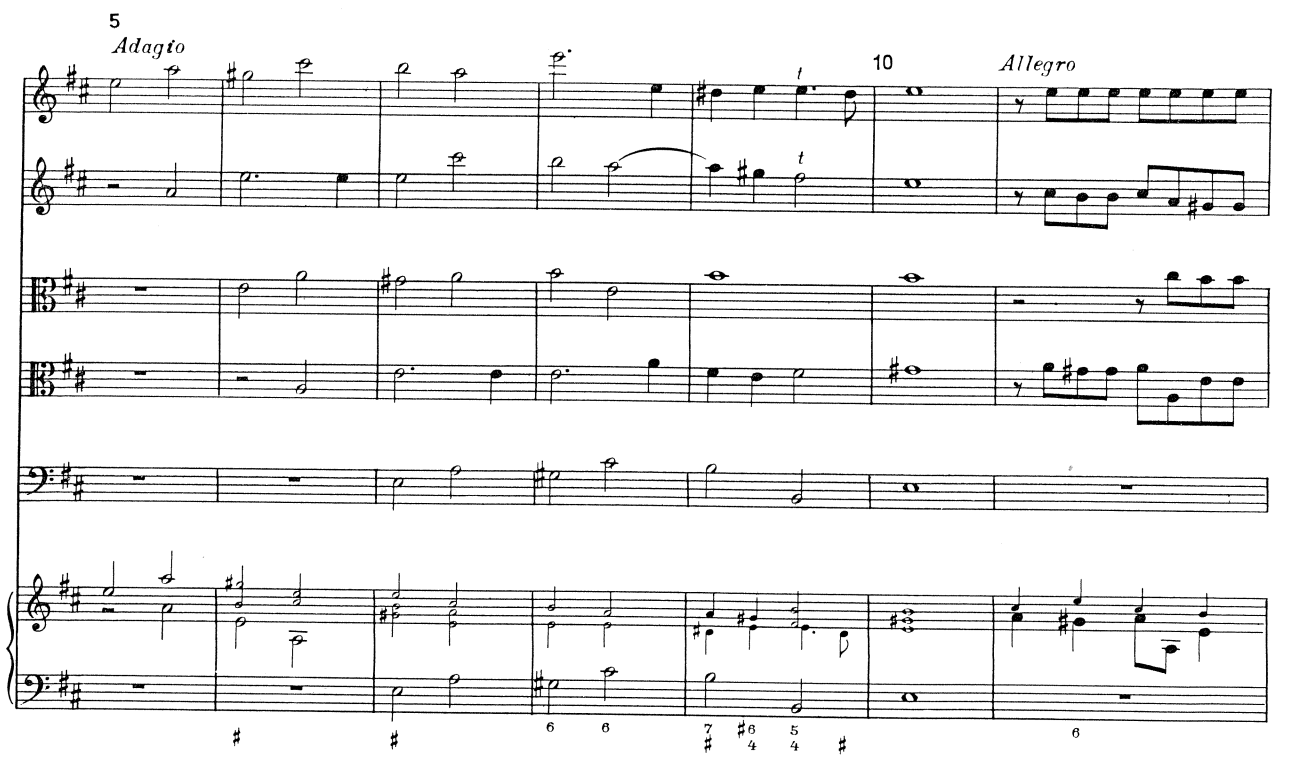
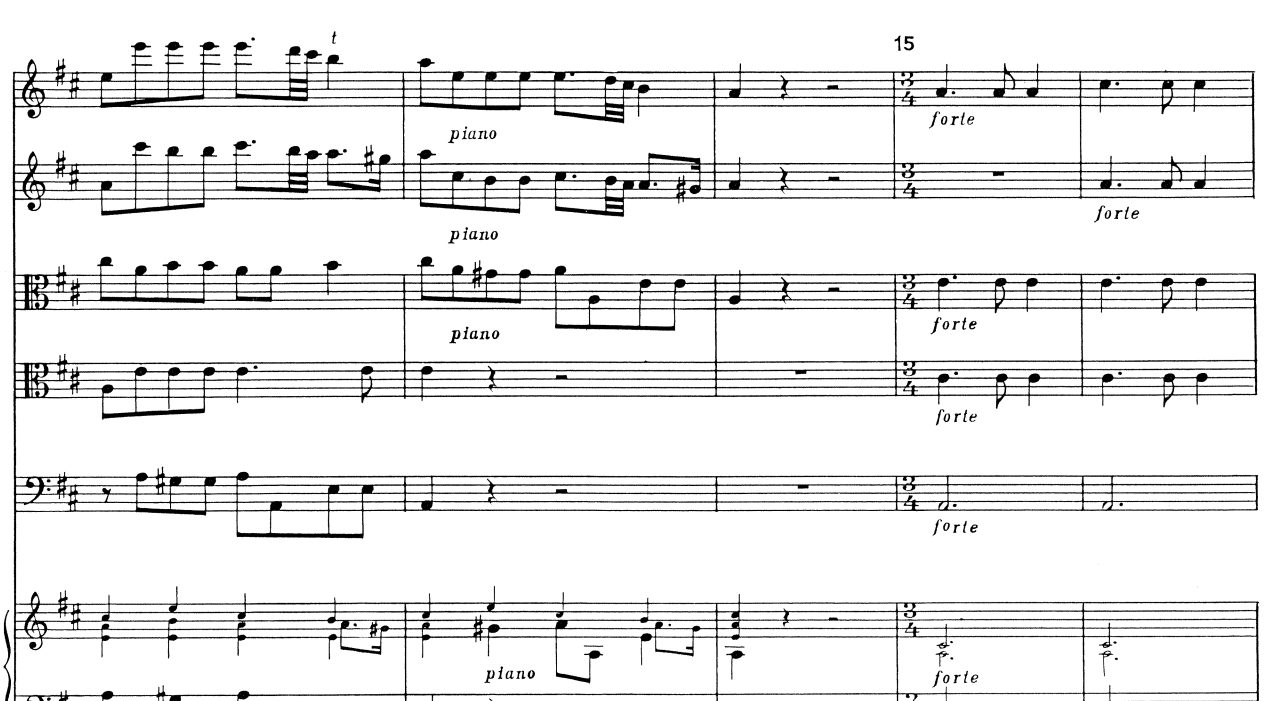
SONATA XI

A CINQUE



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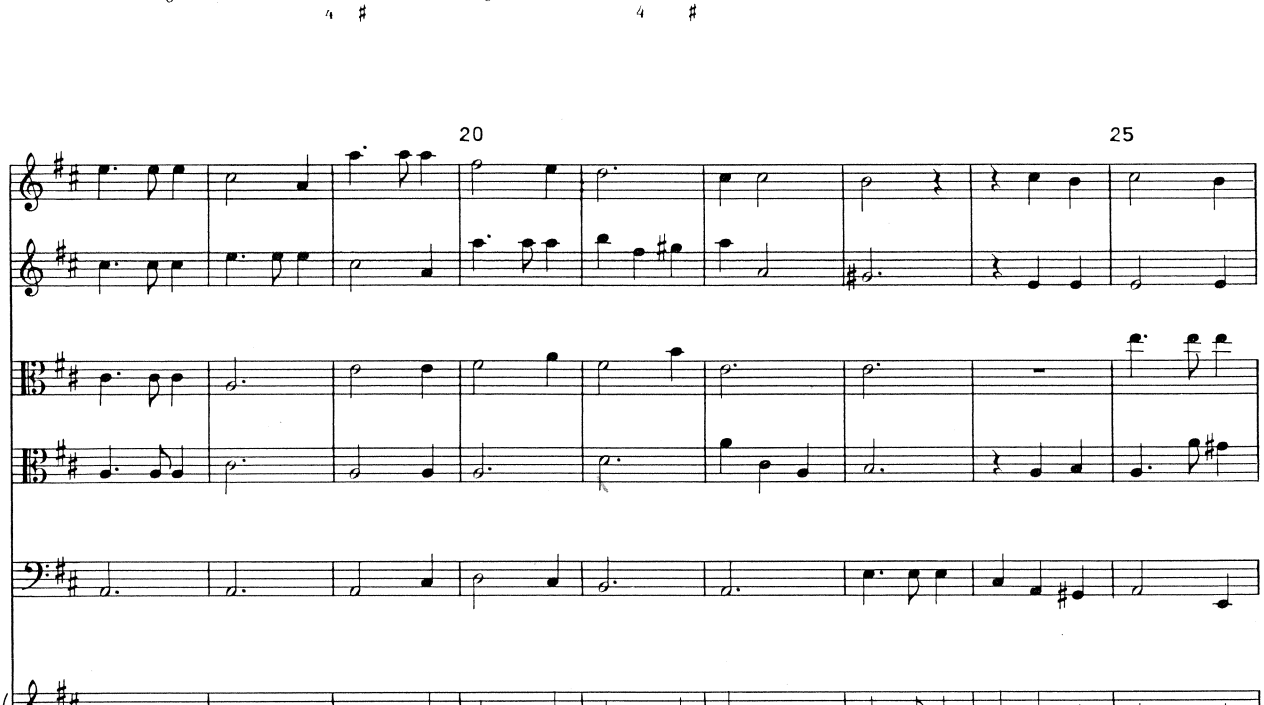
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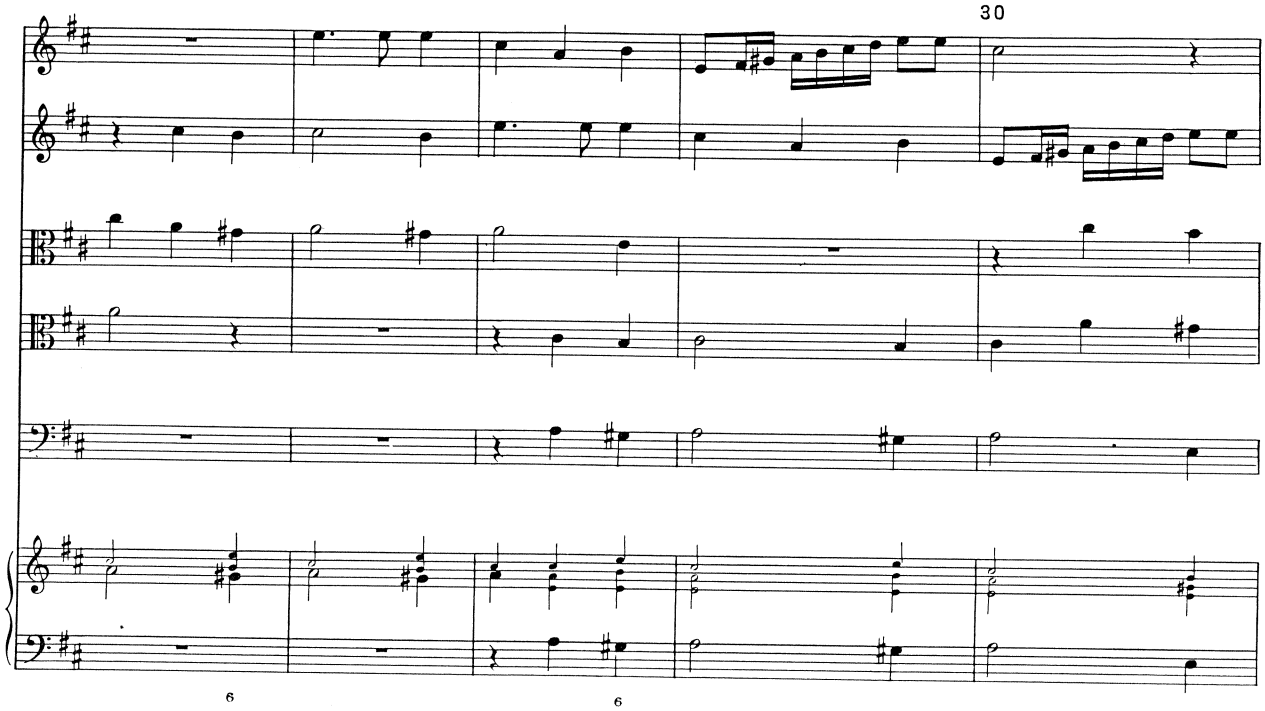
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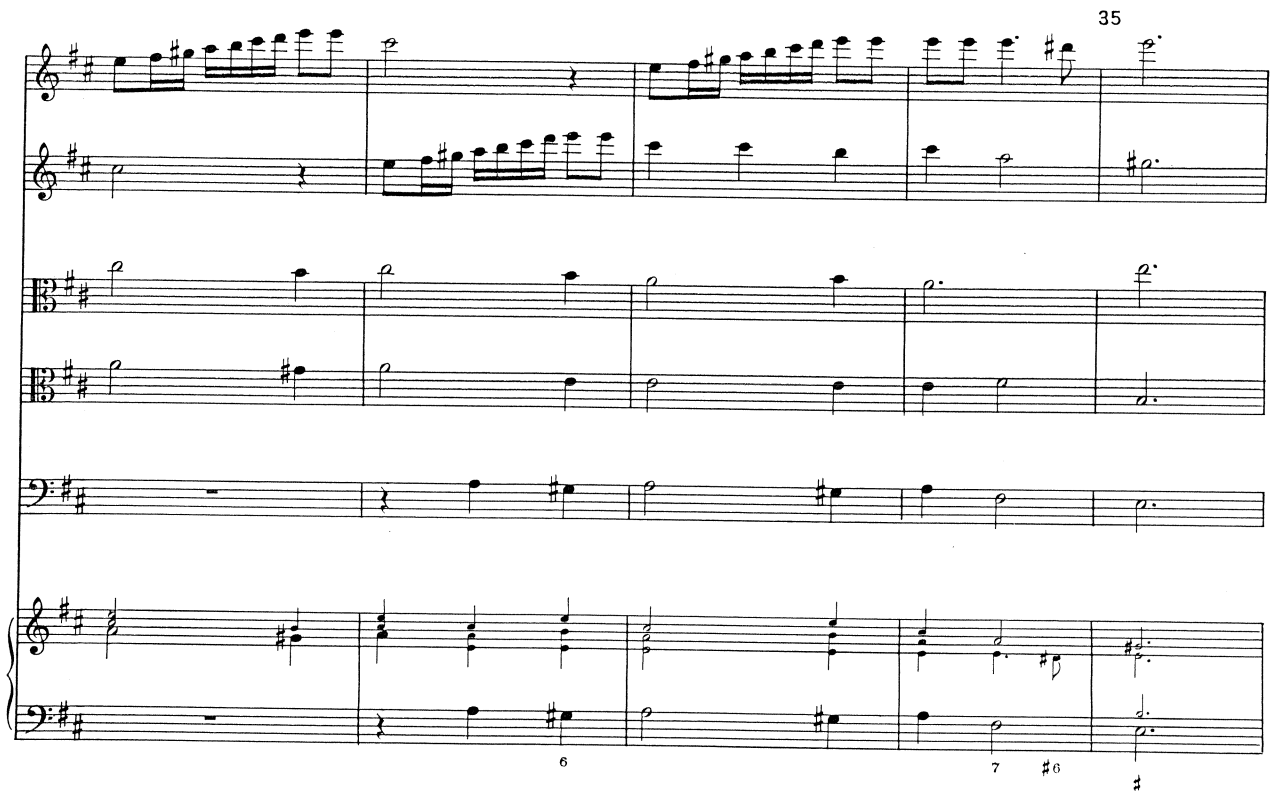
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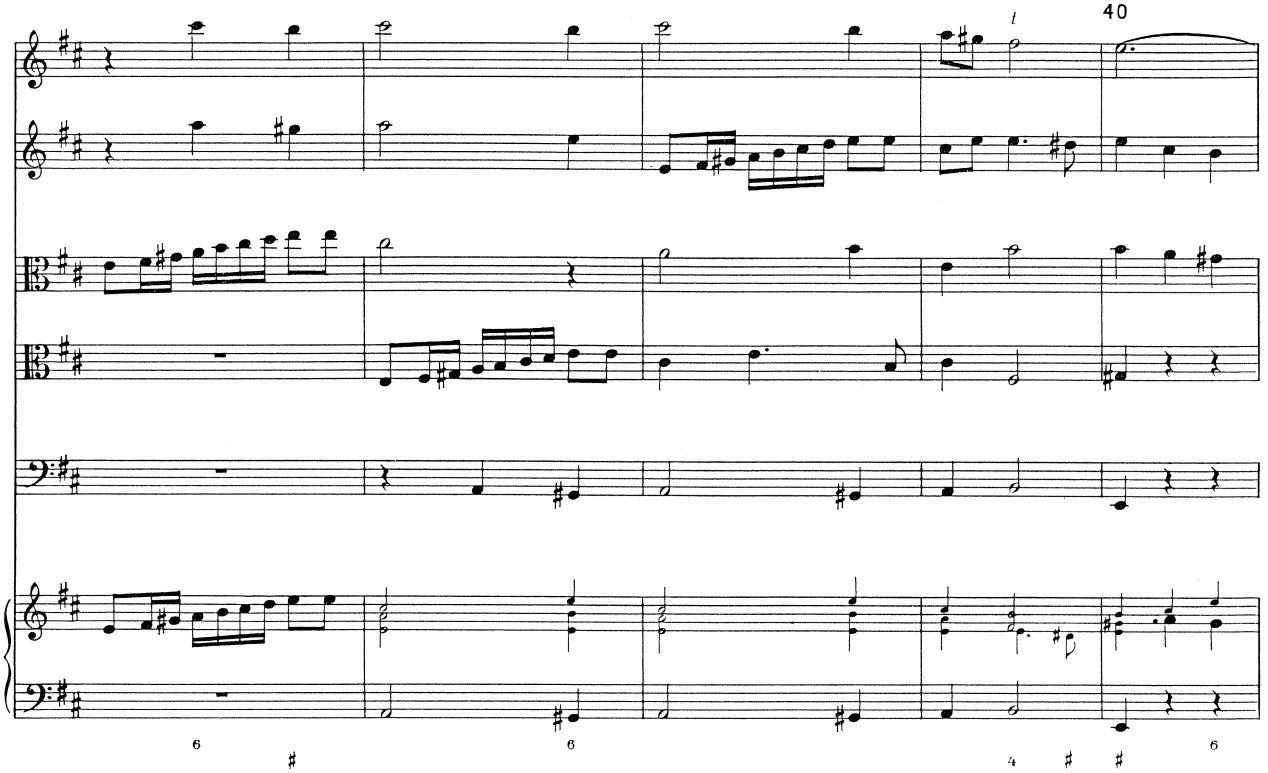
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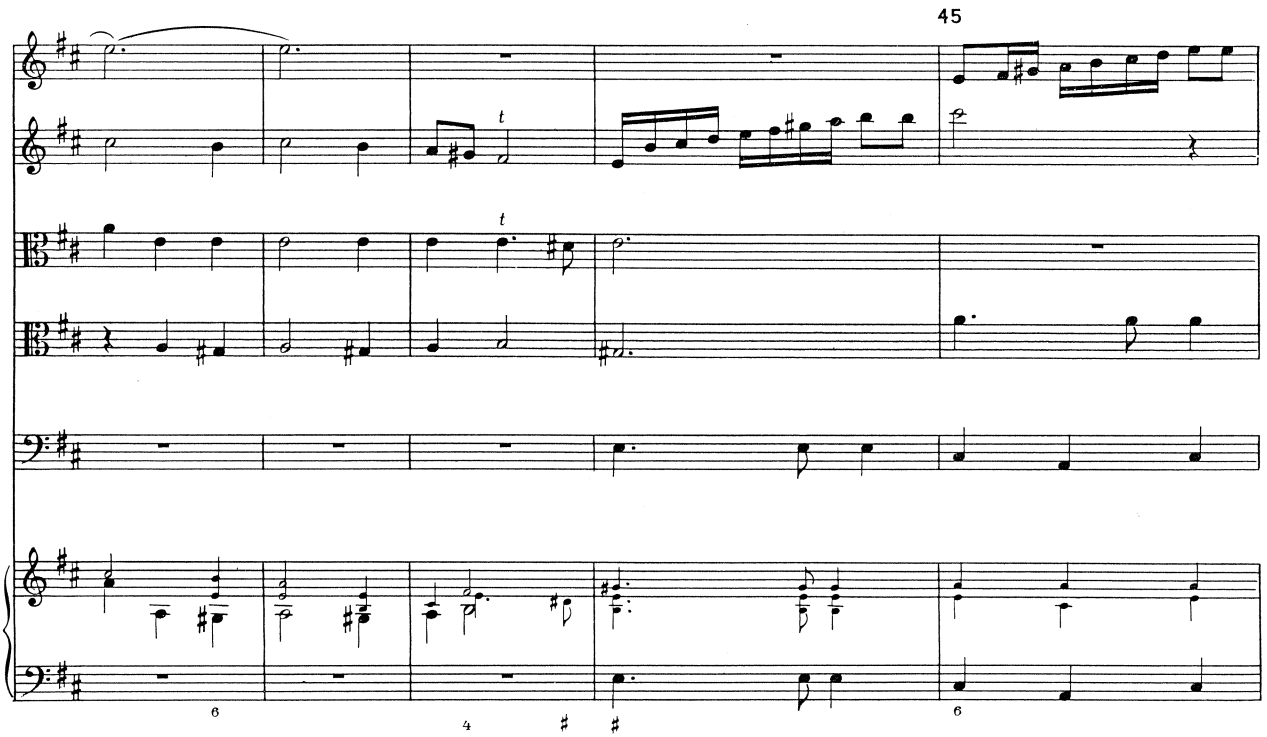
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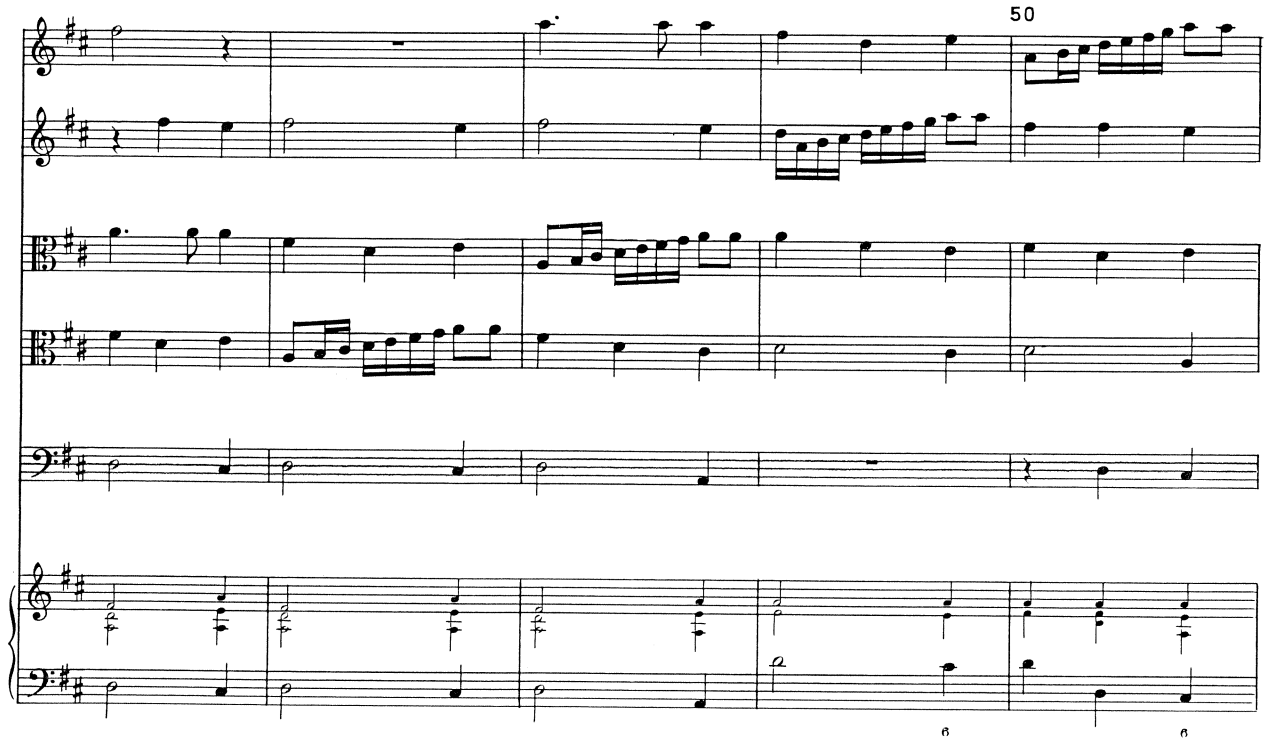
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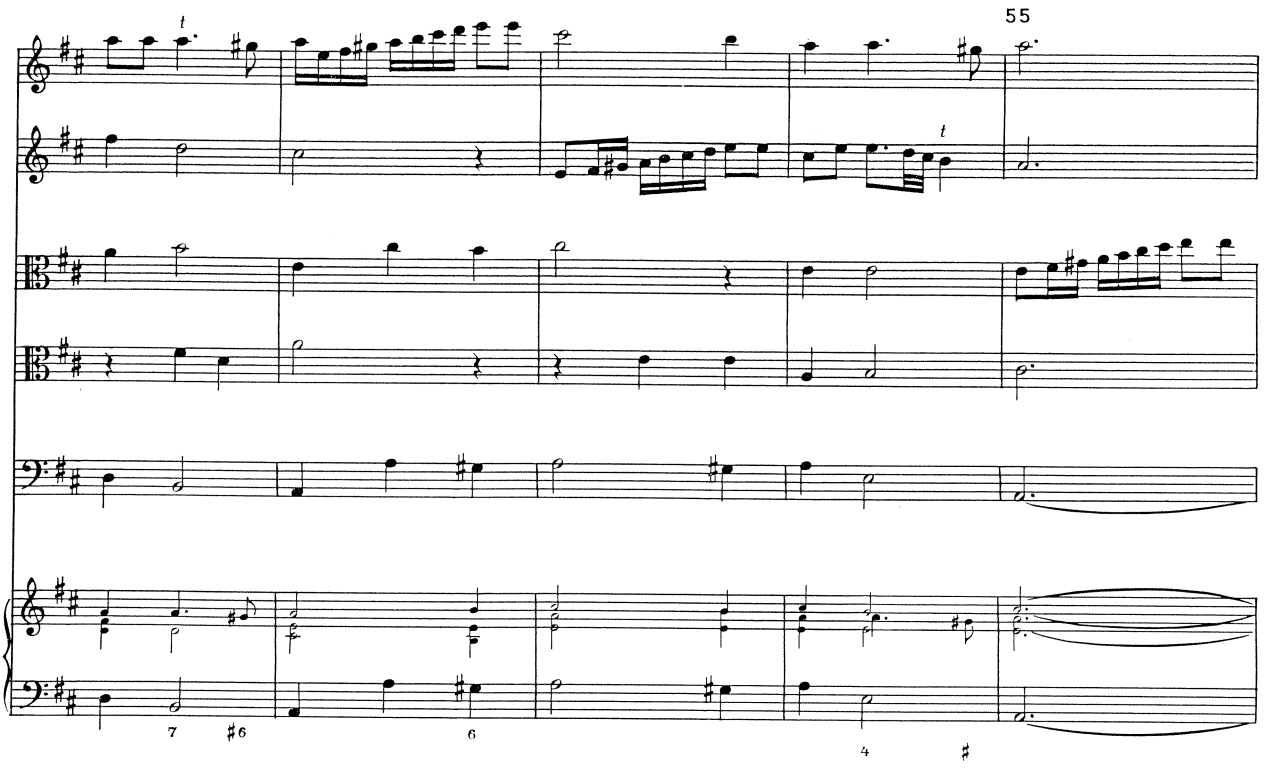
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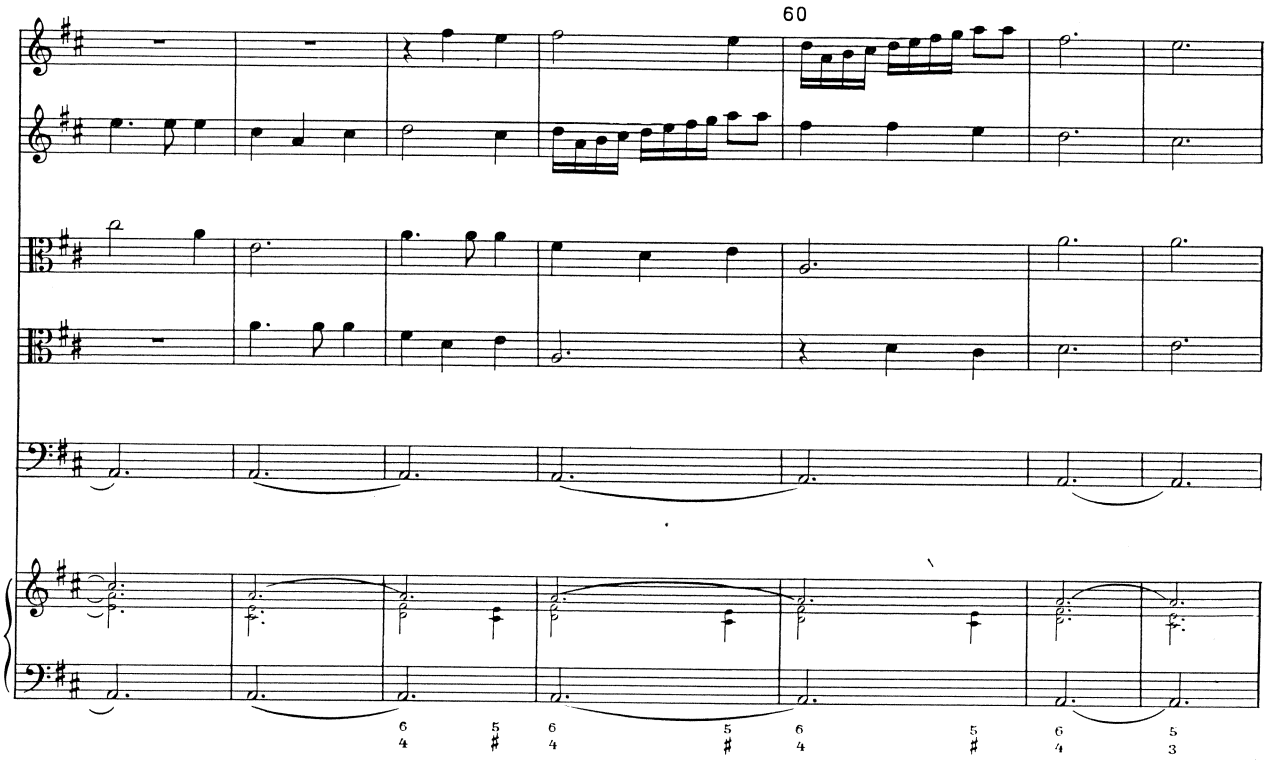
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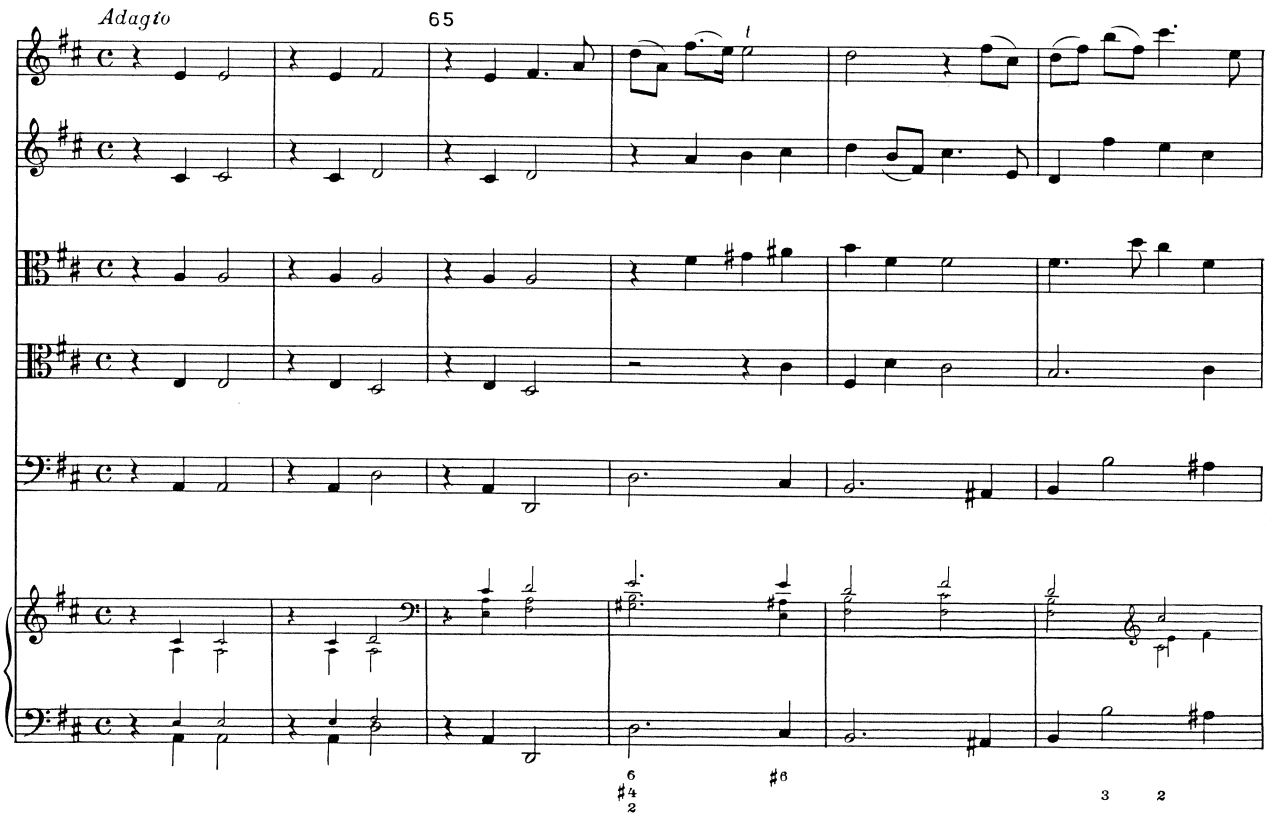
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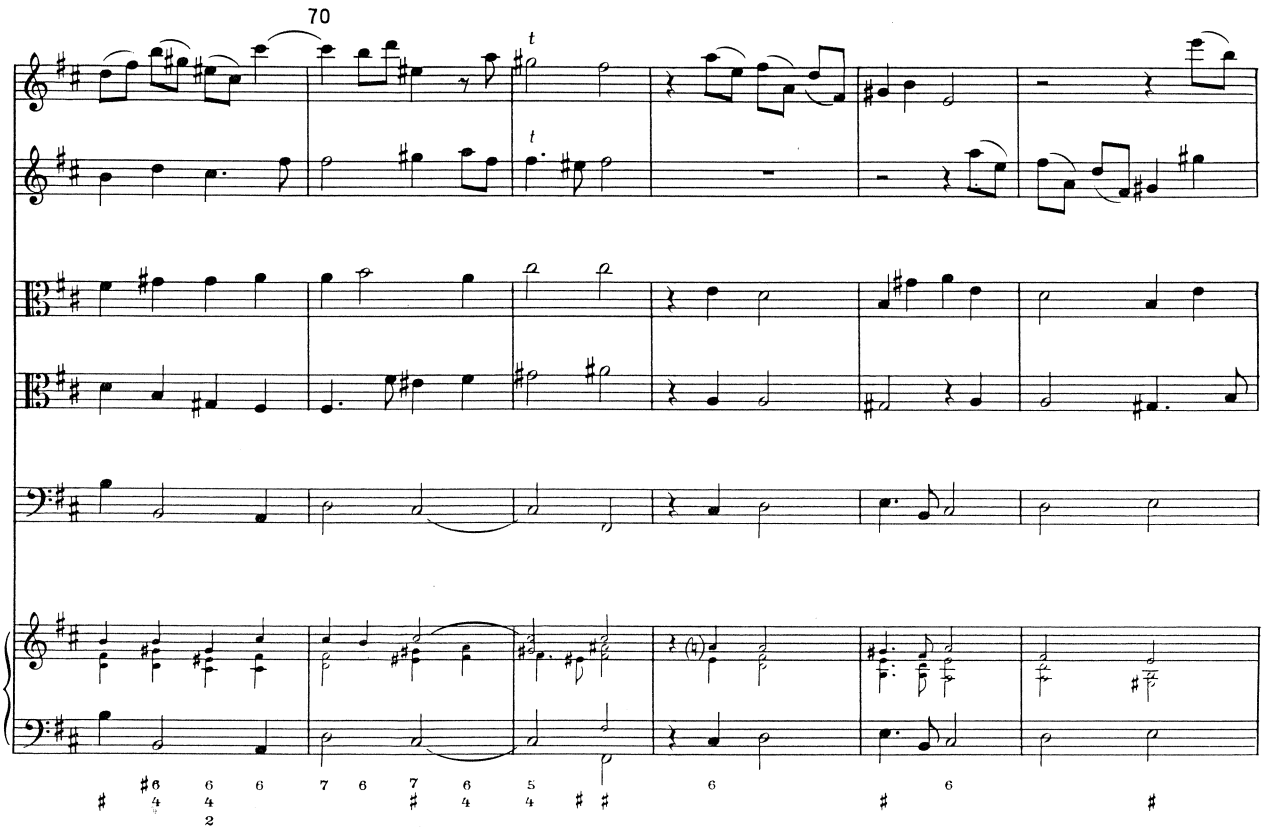
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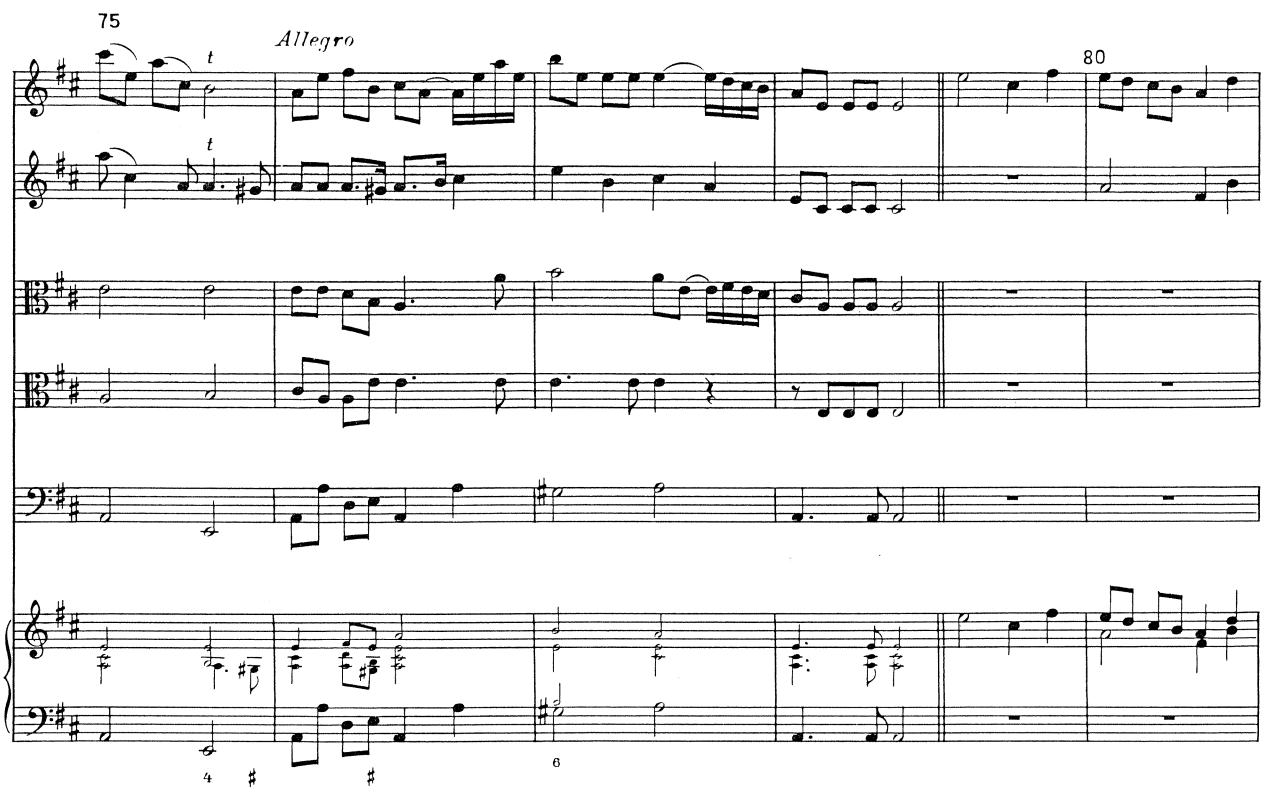
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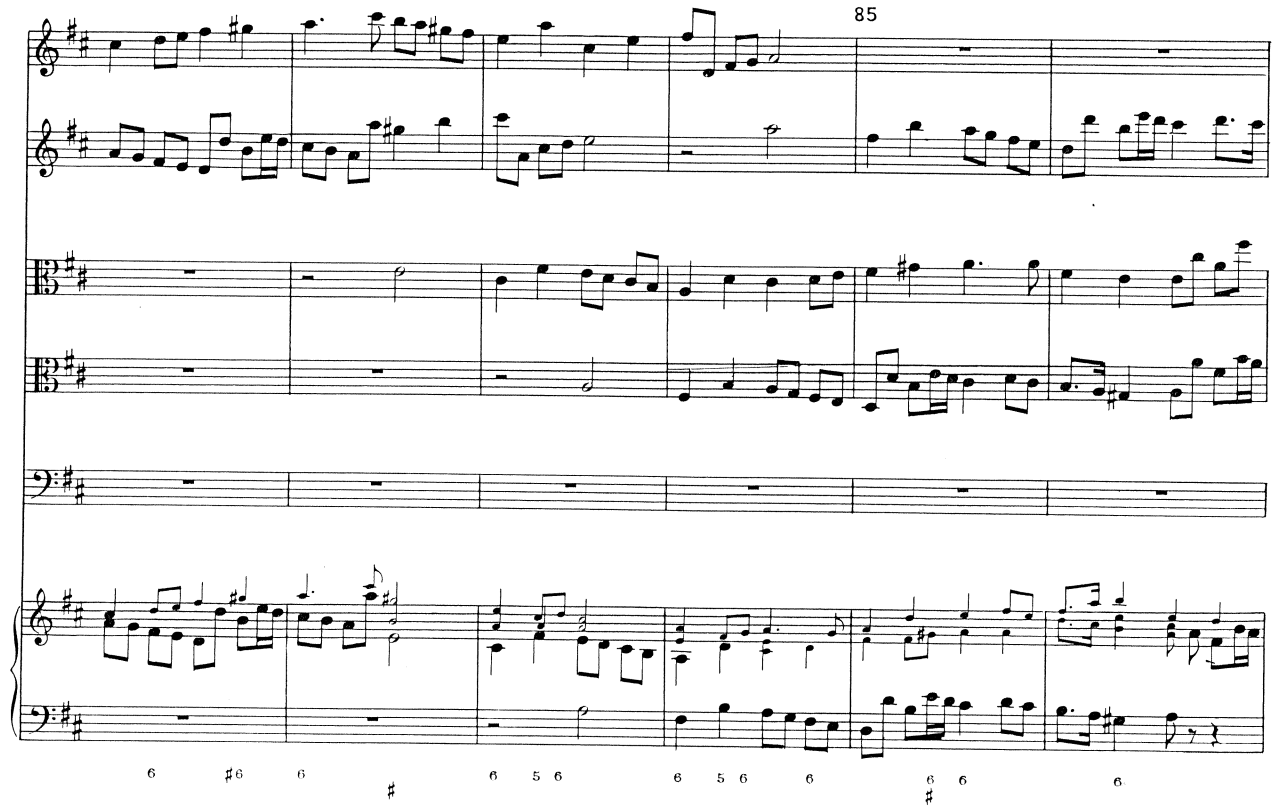
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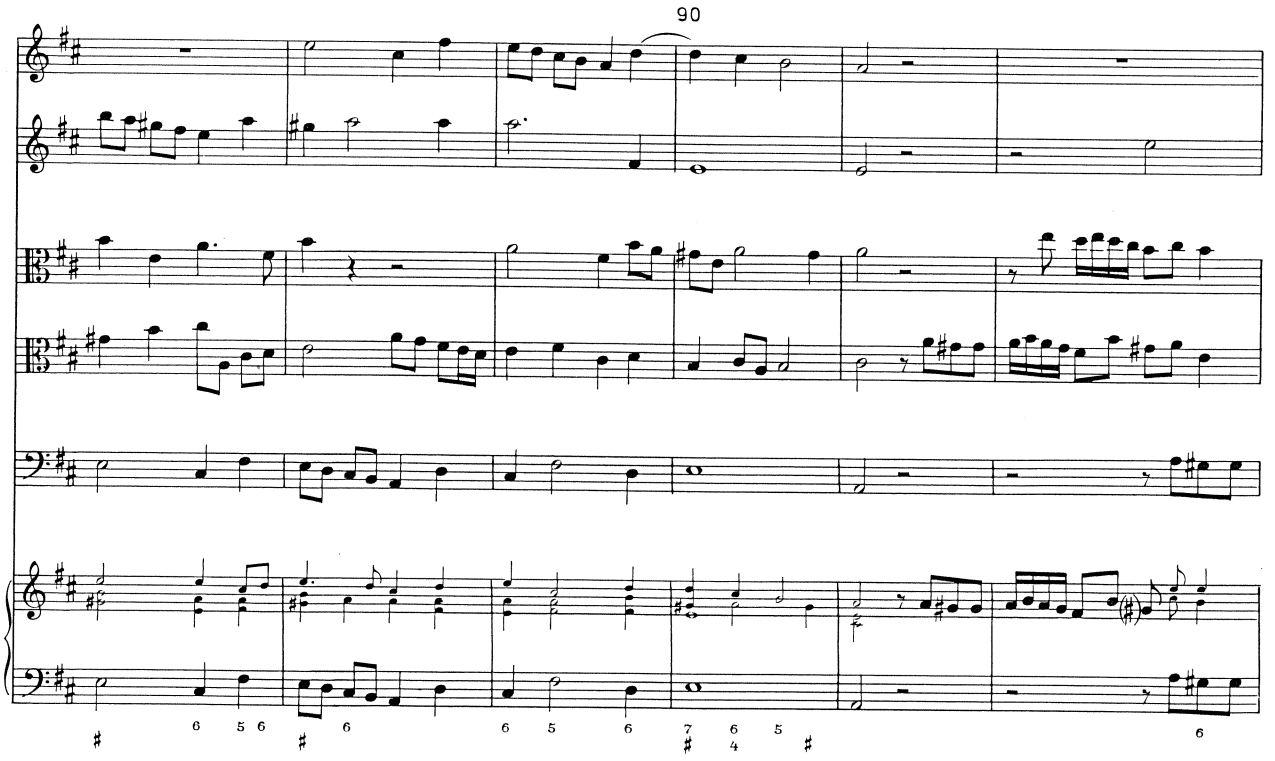
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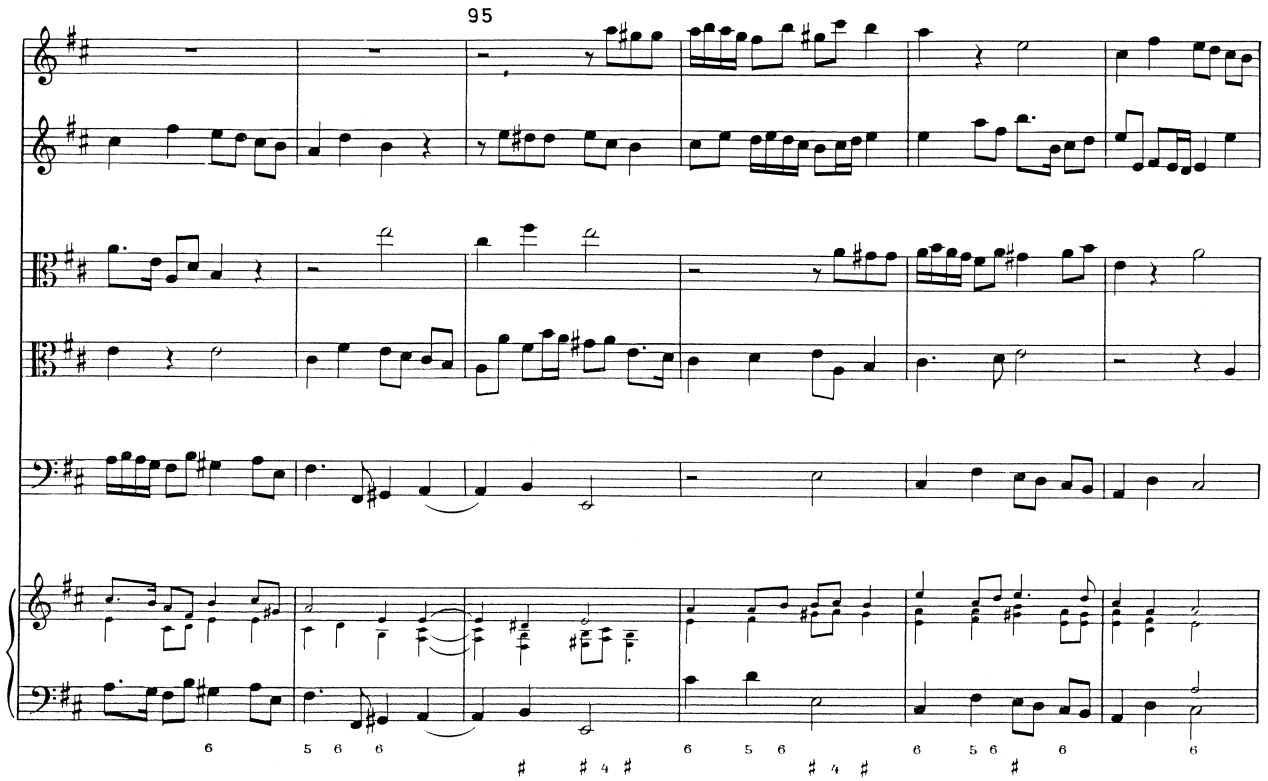
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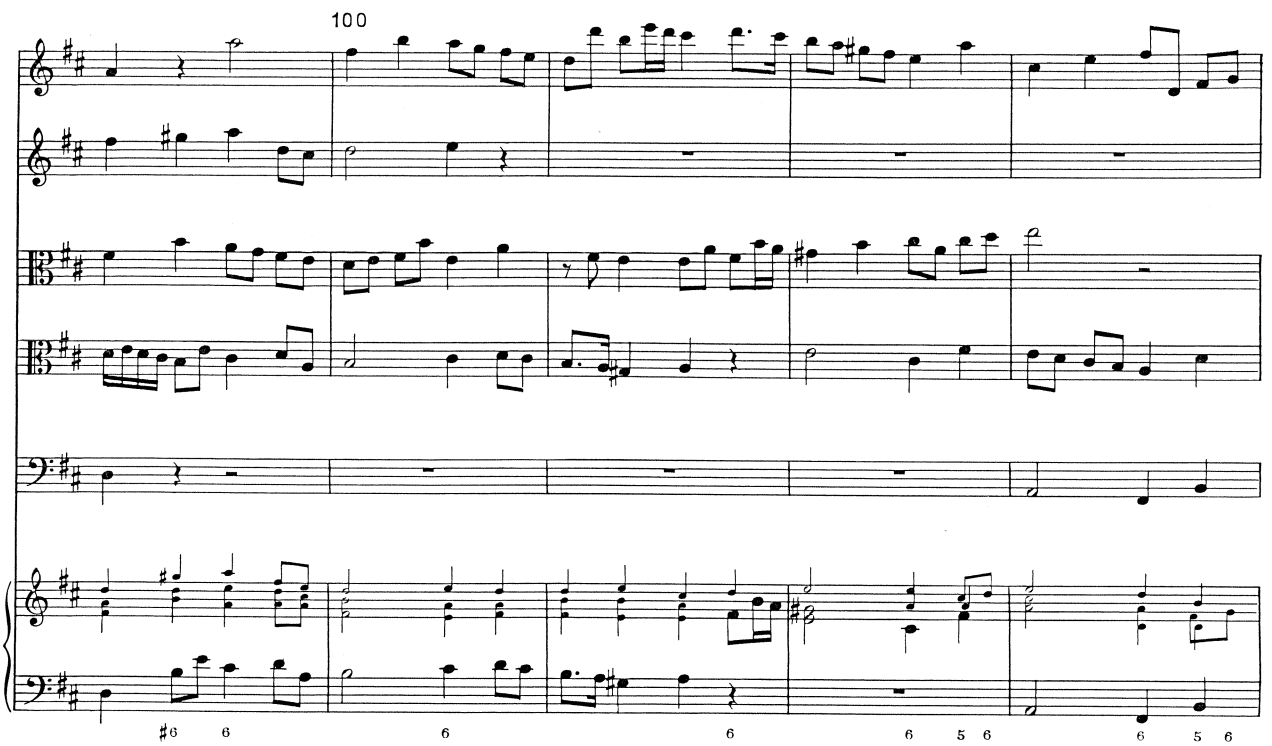
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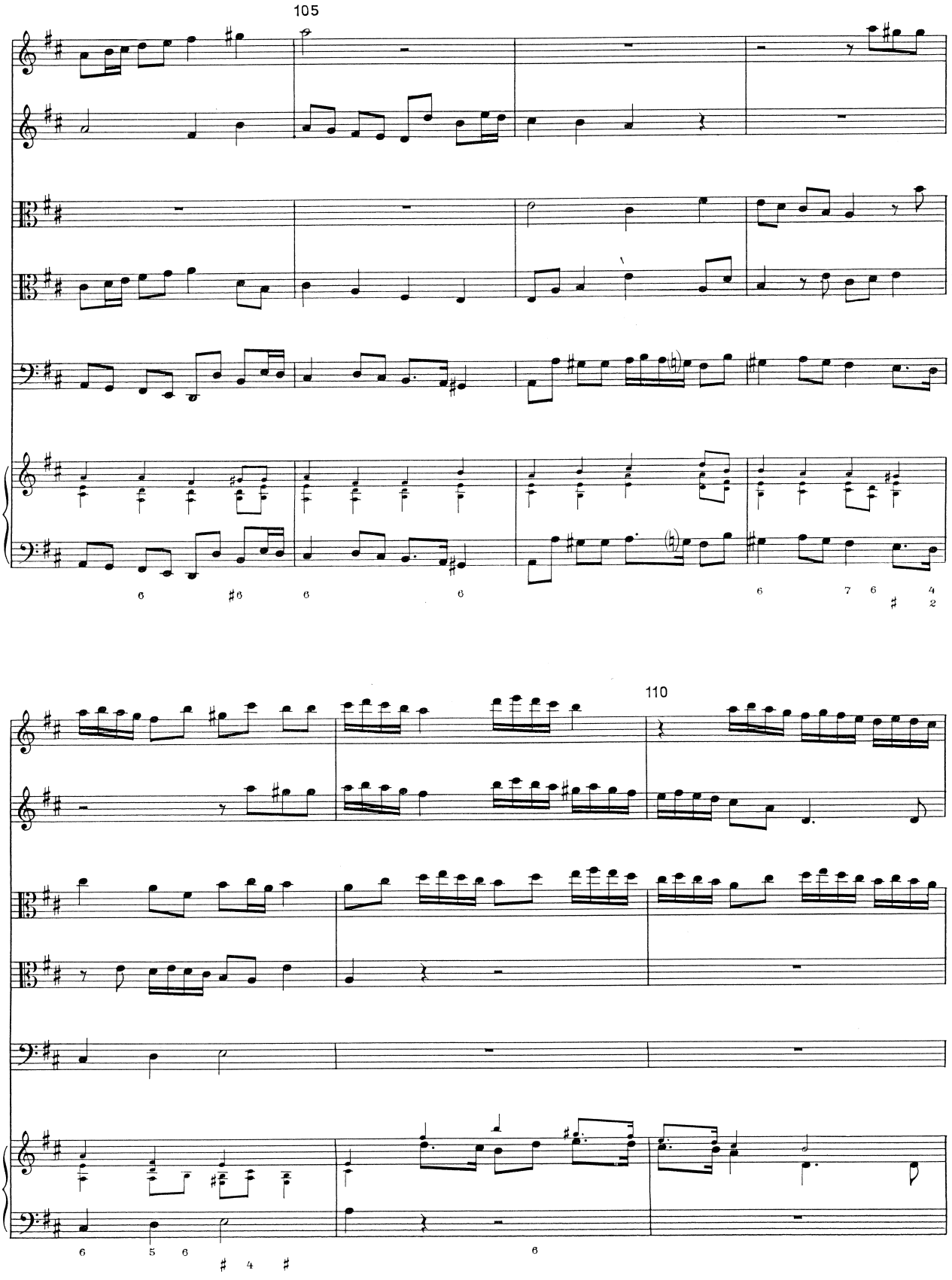
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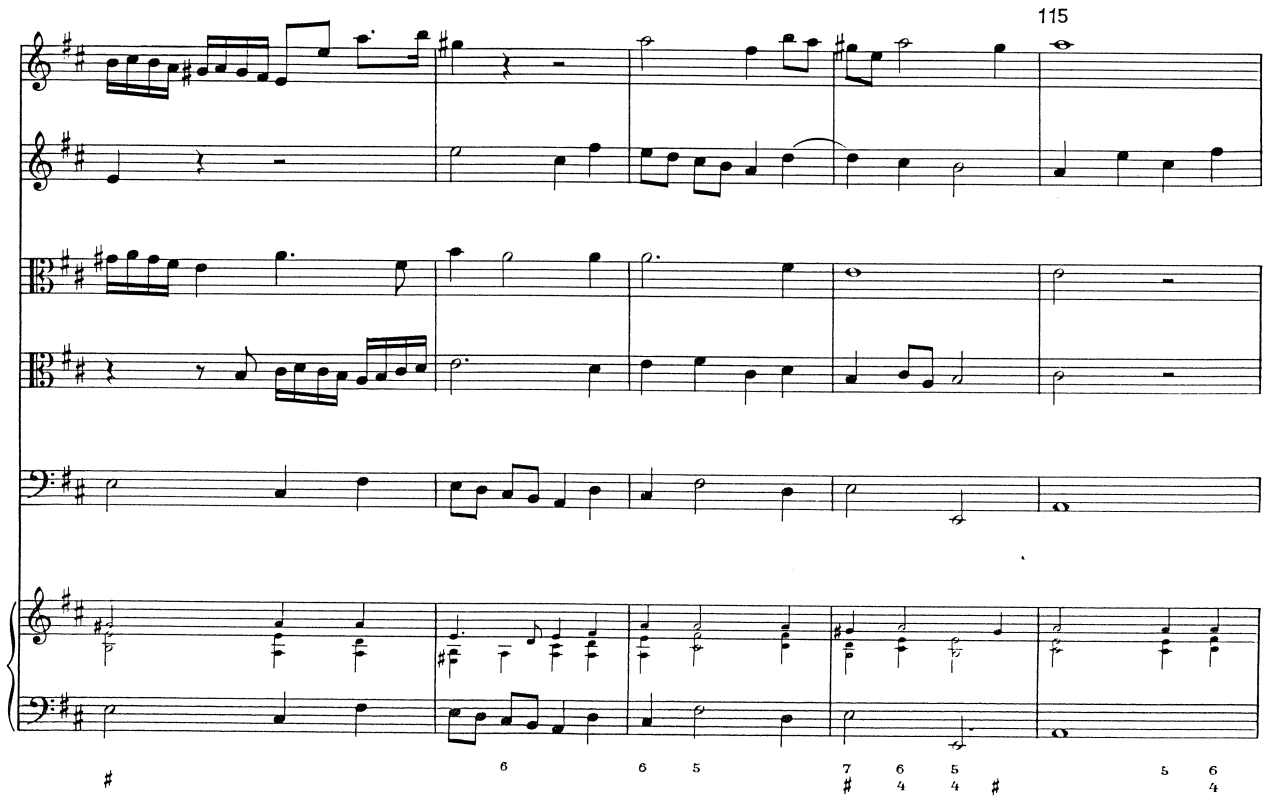
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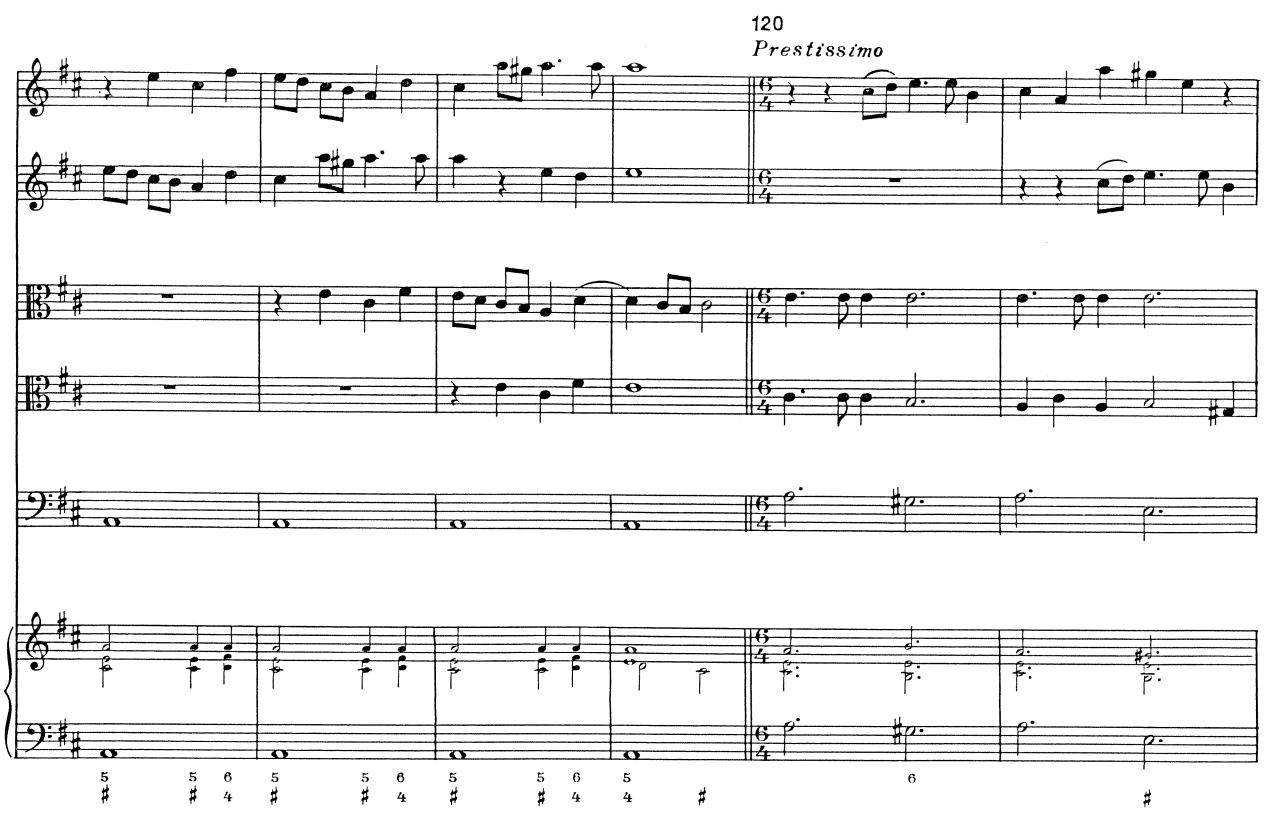
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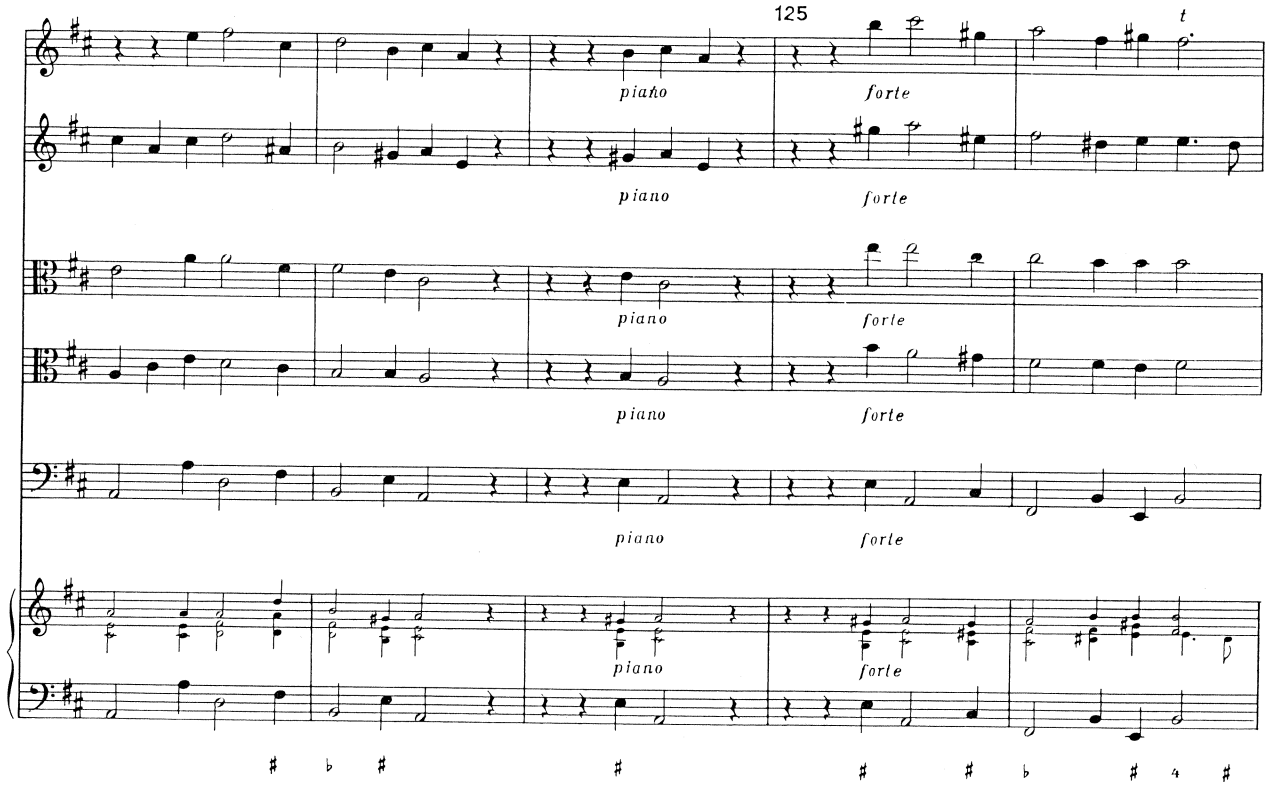
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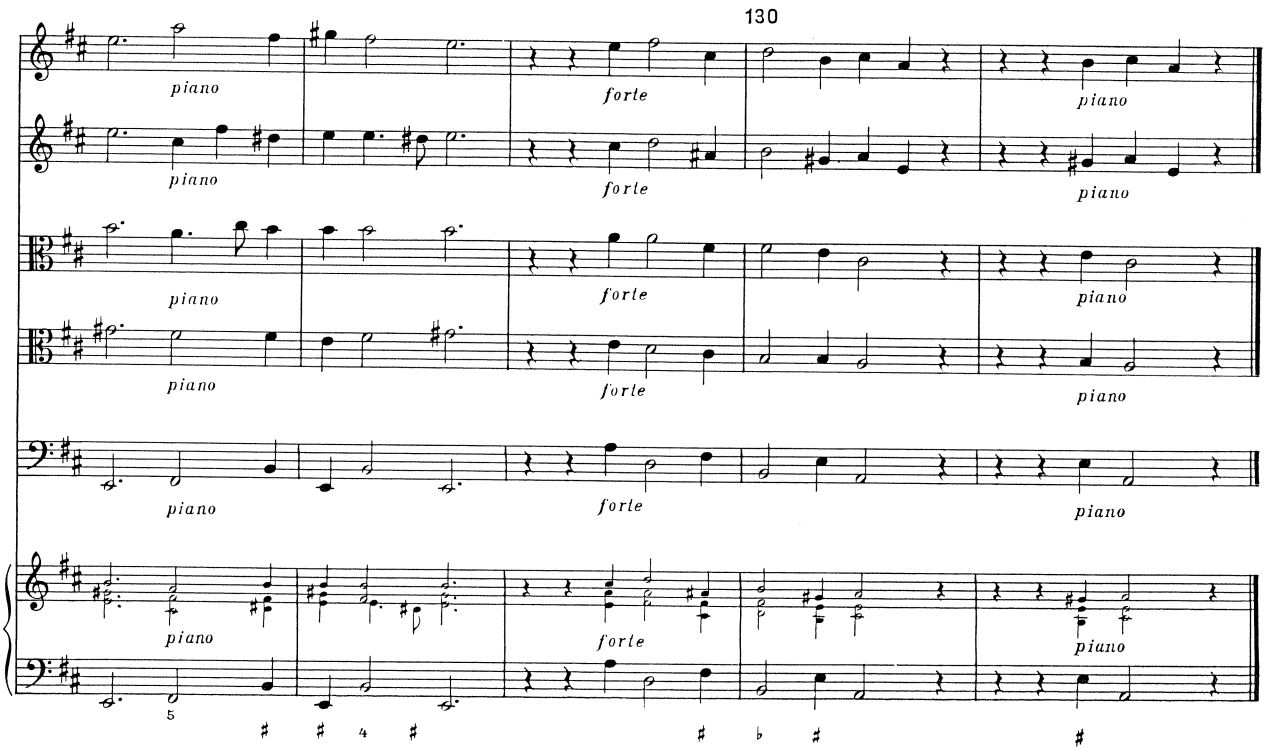
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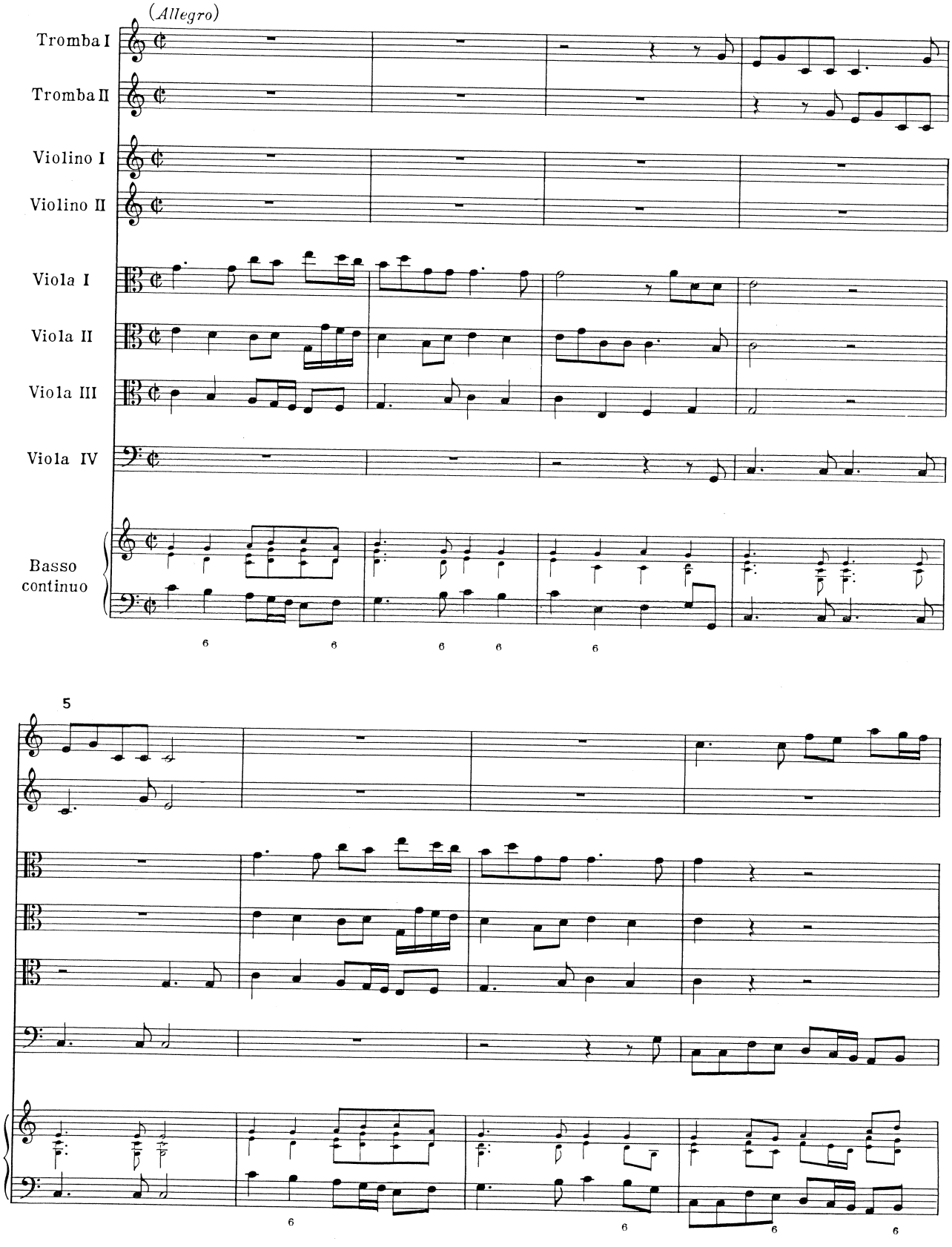
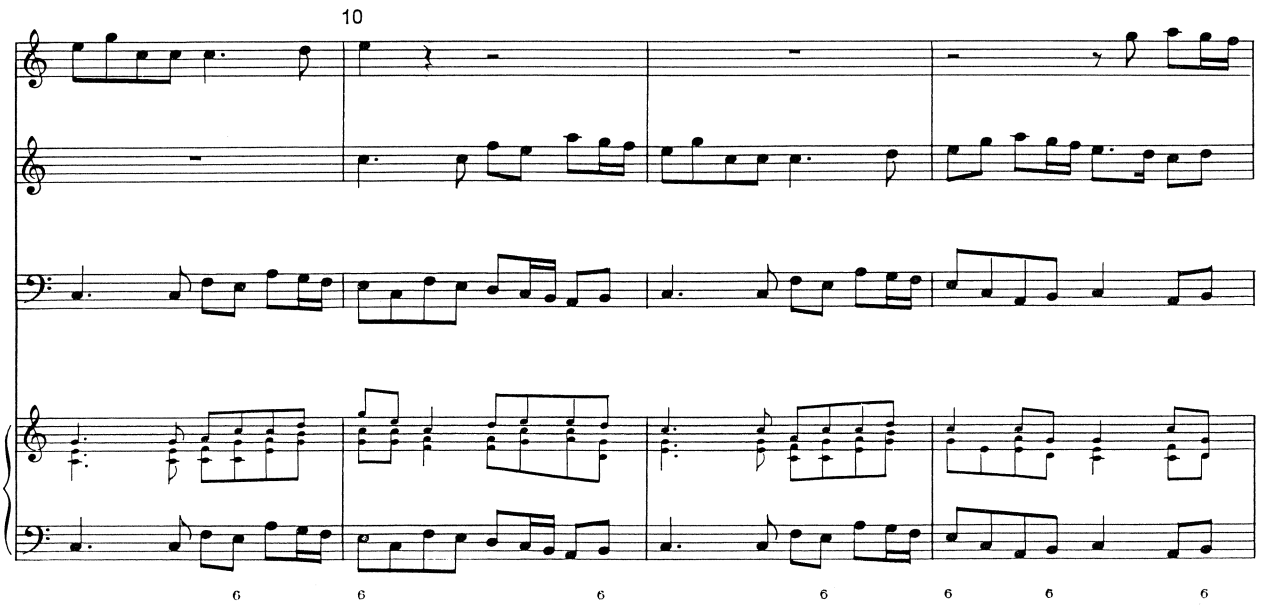
SONATA XII

A OTTO

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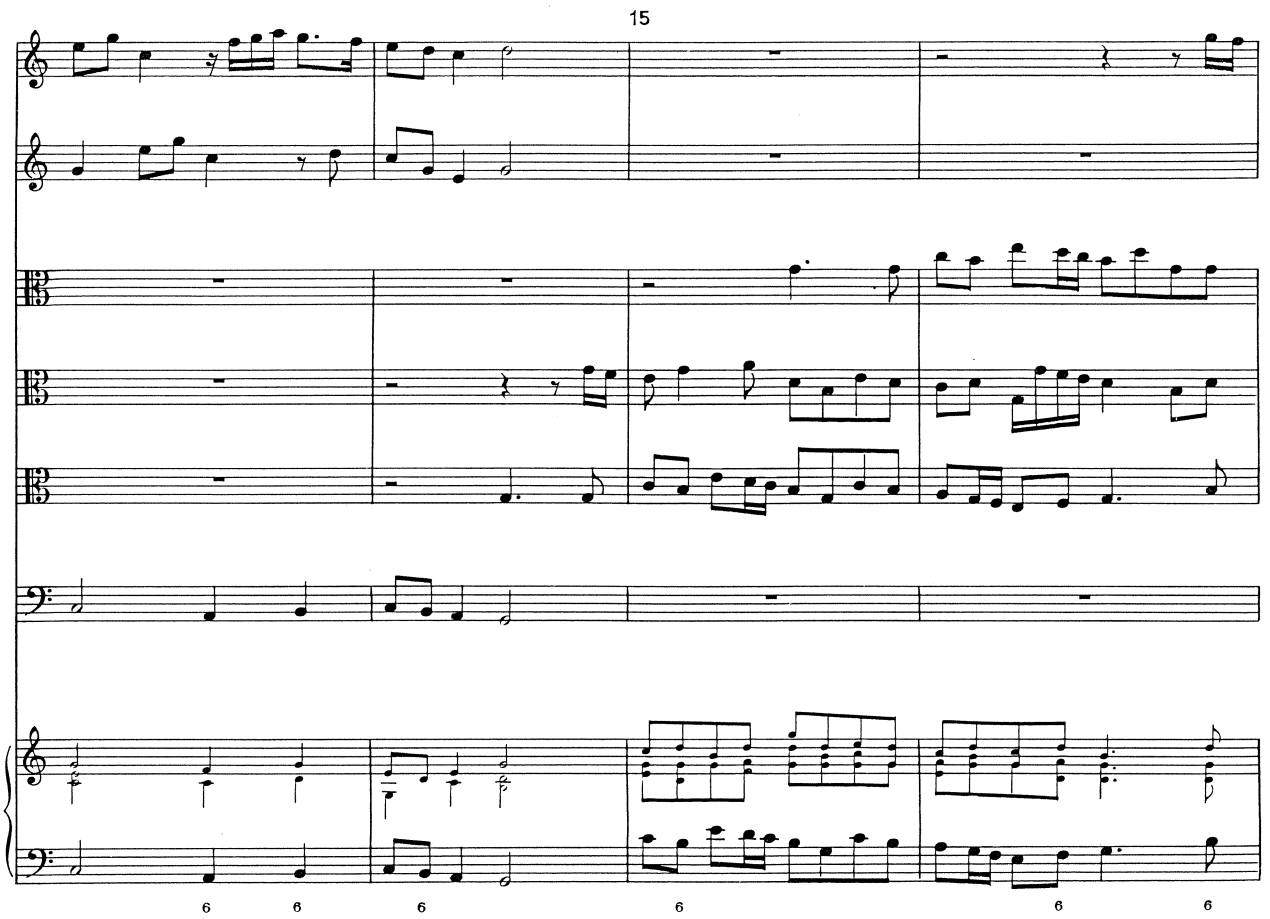
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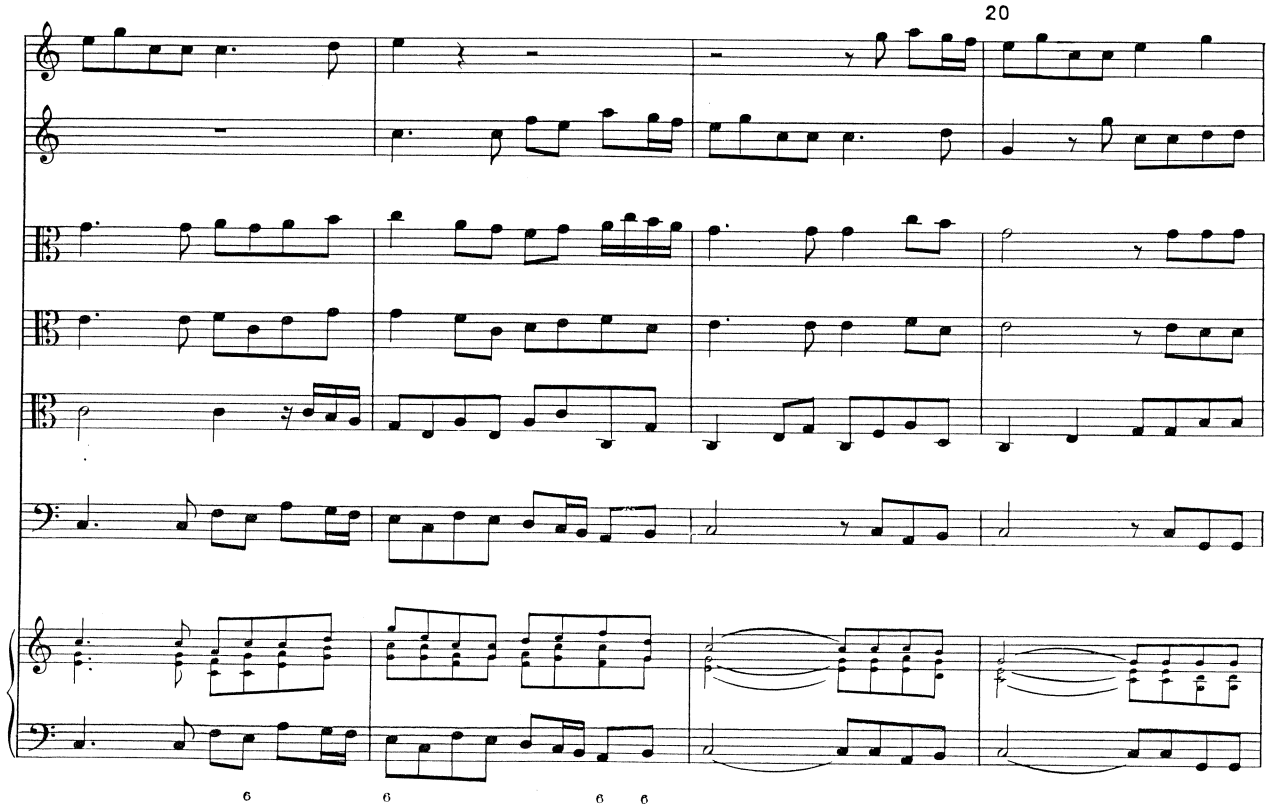
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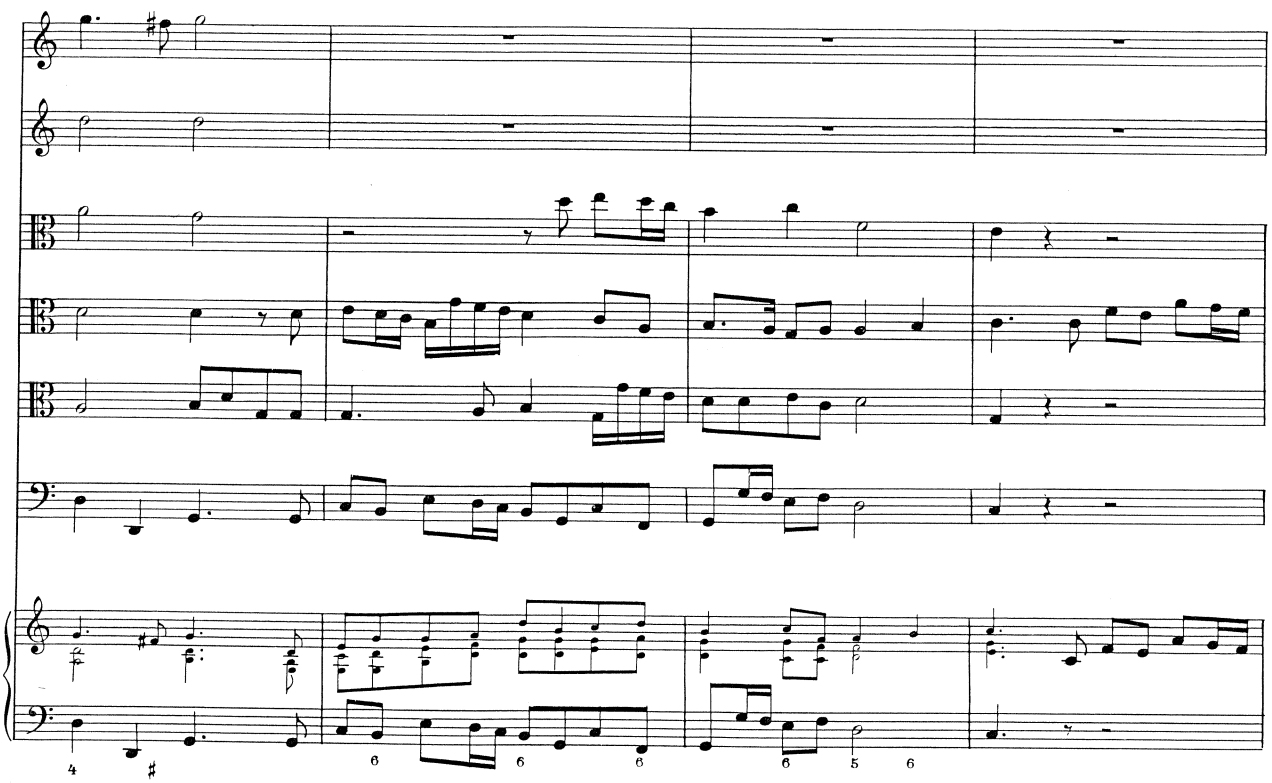

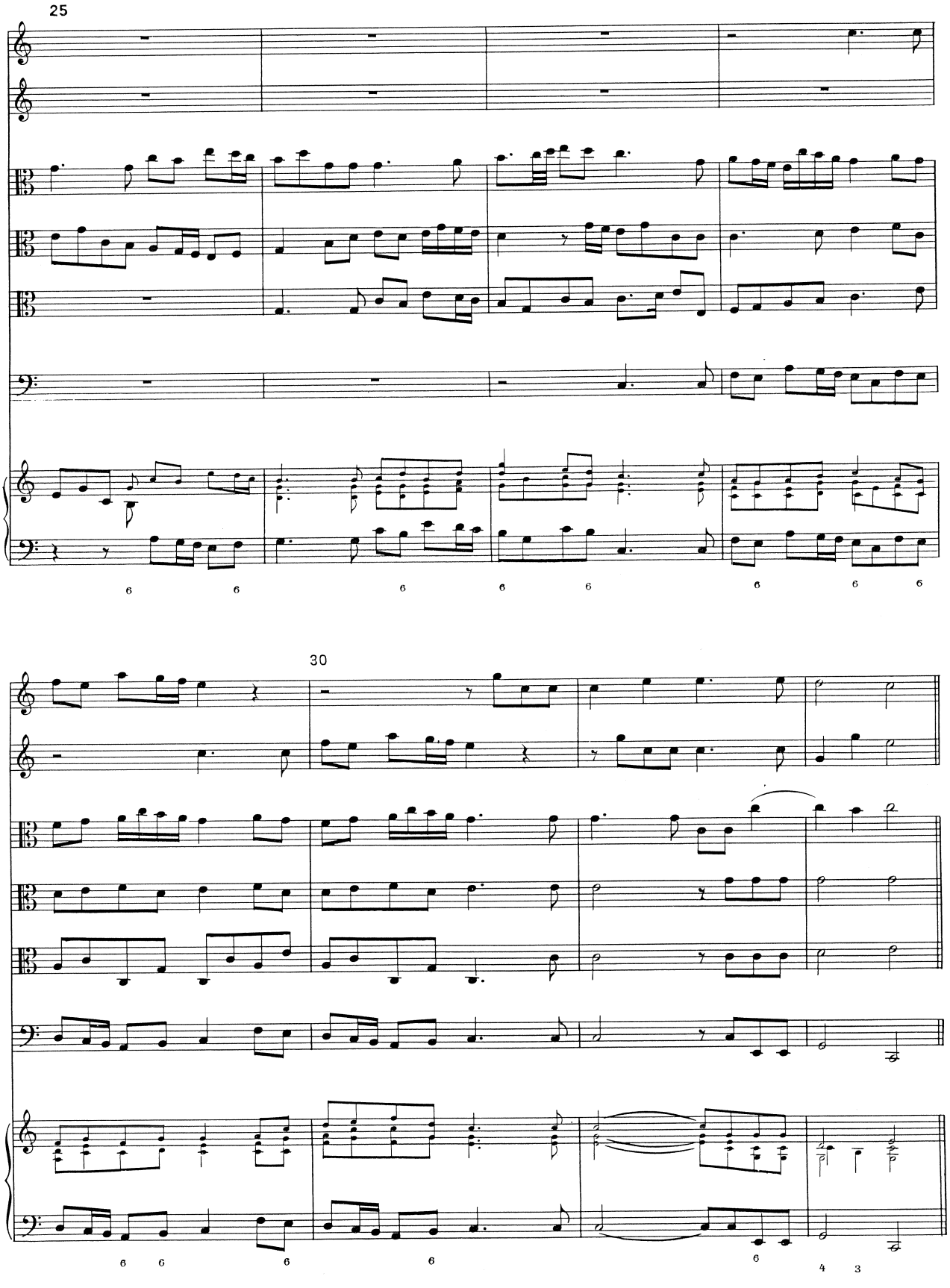
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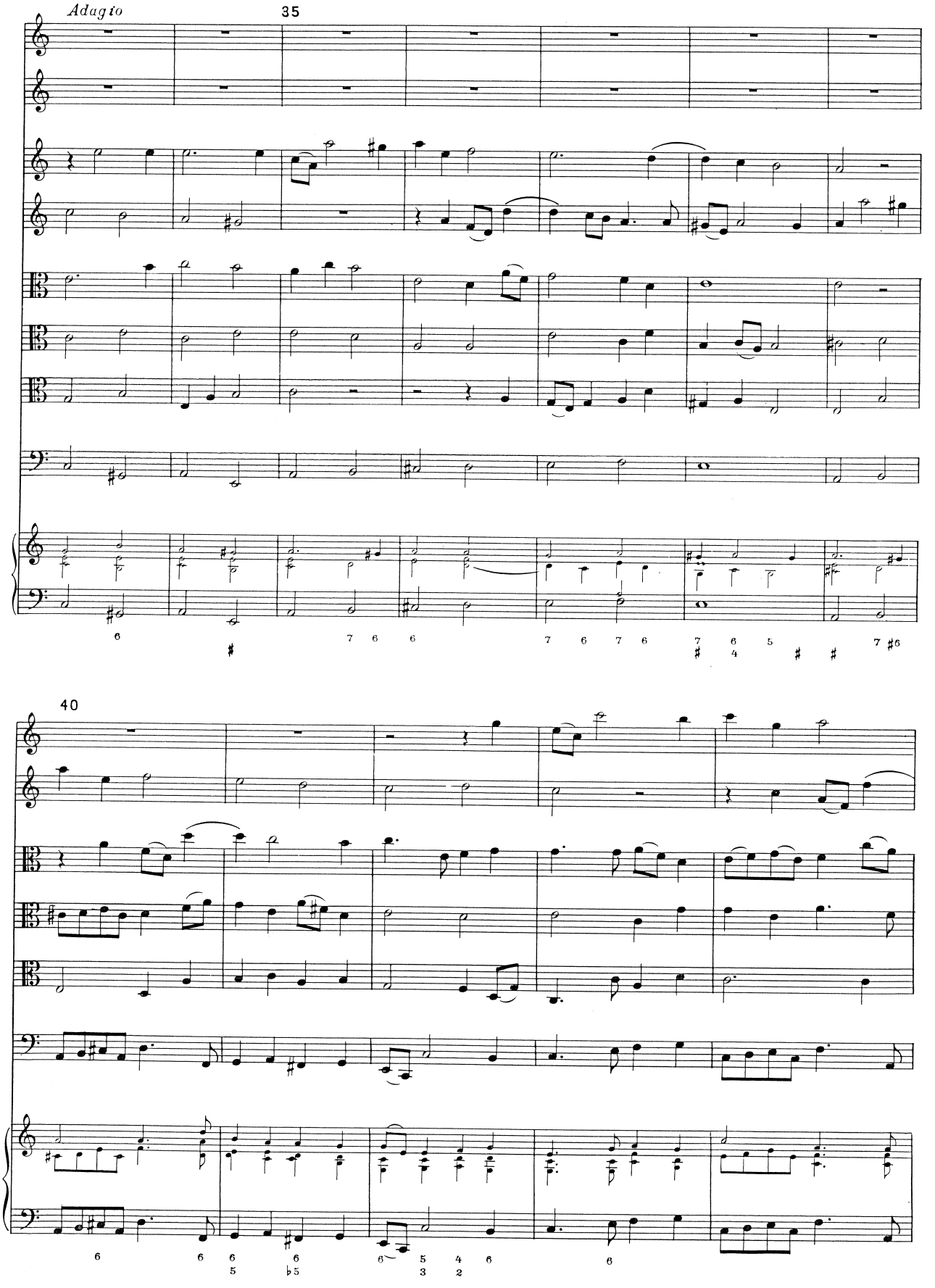
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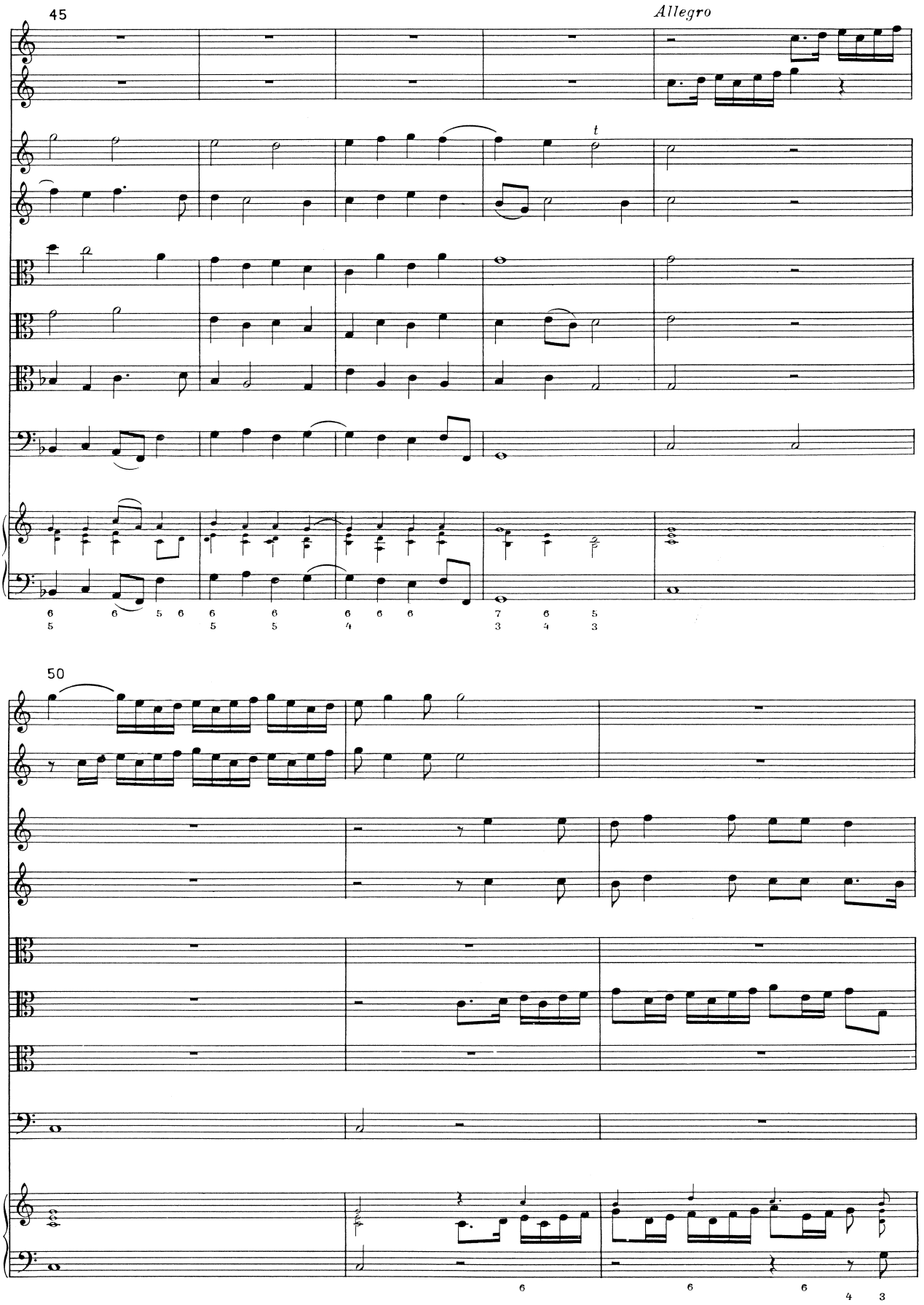
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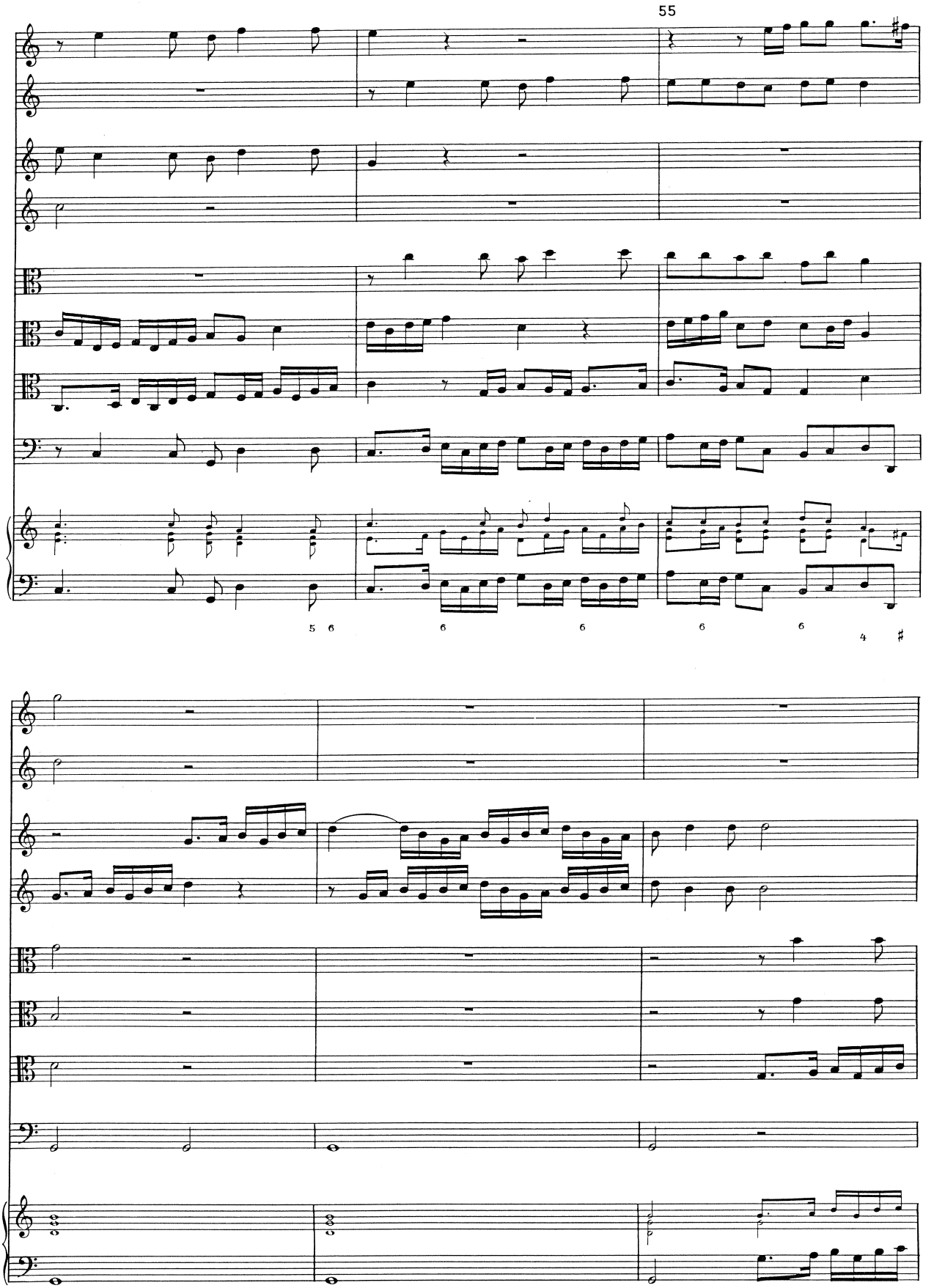
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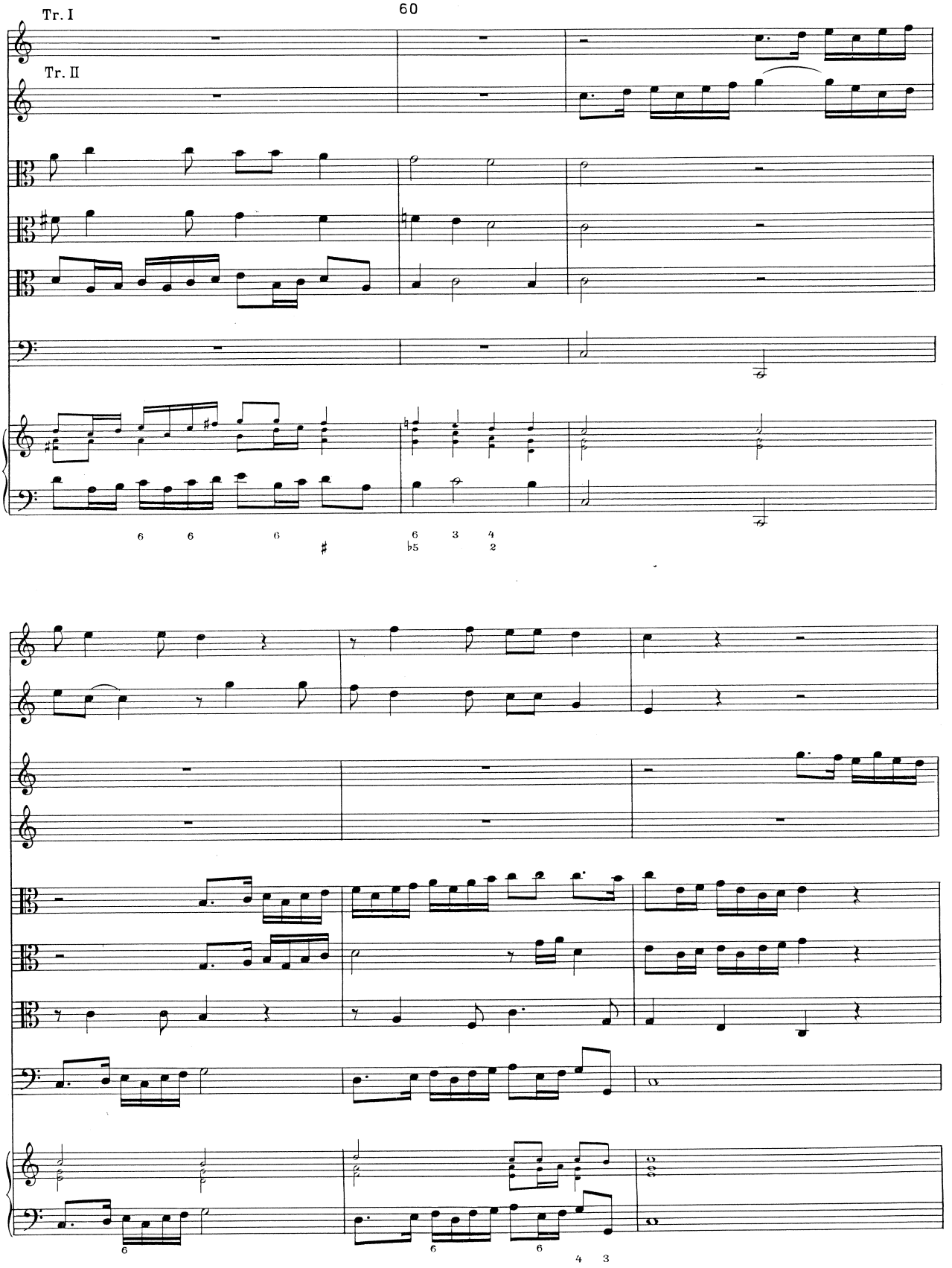
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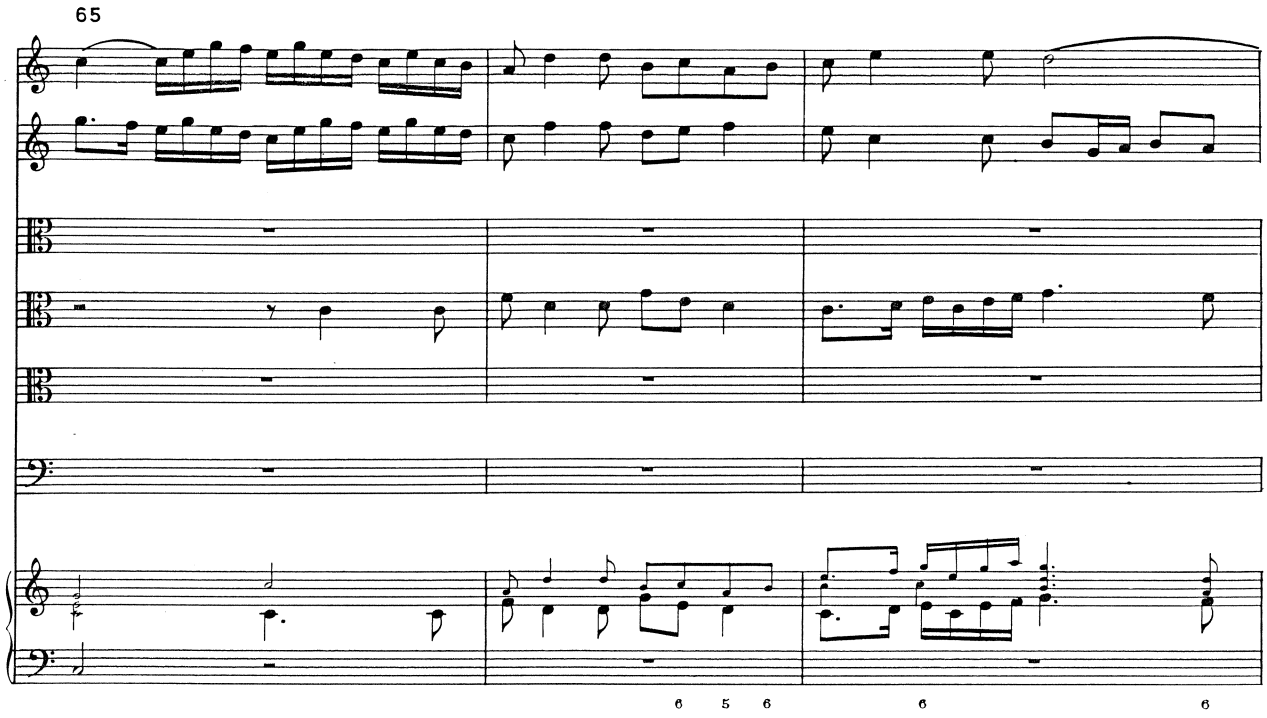
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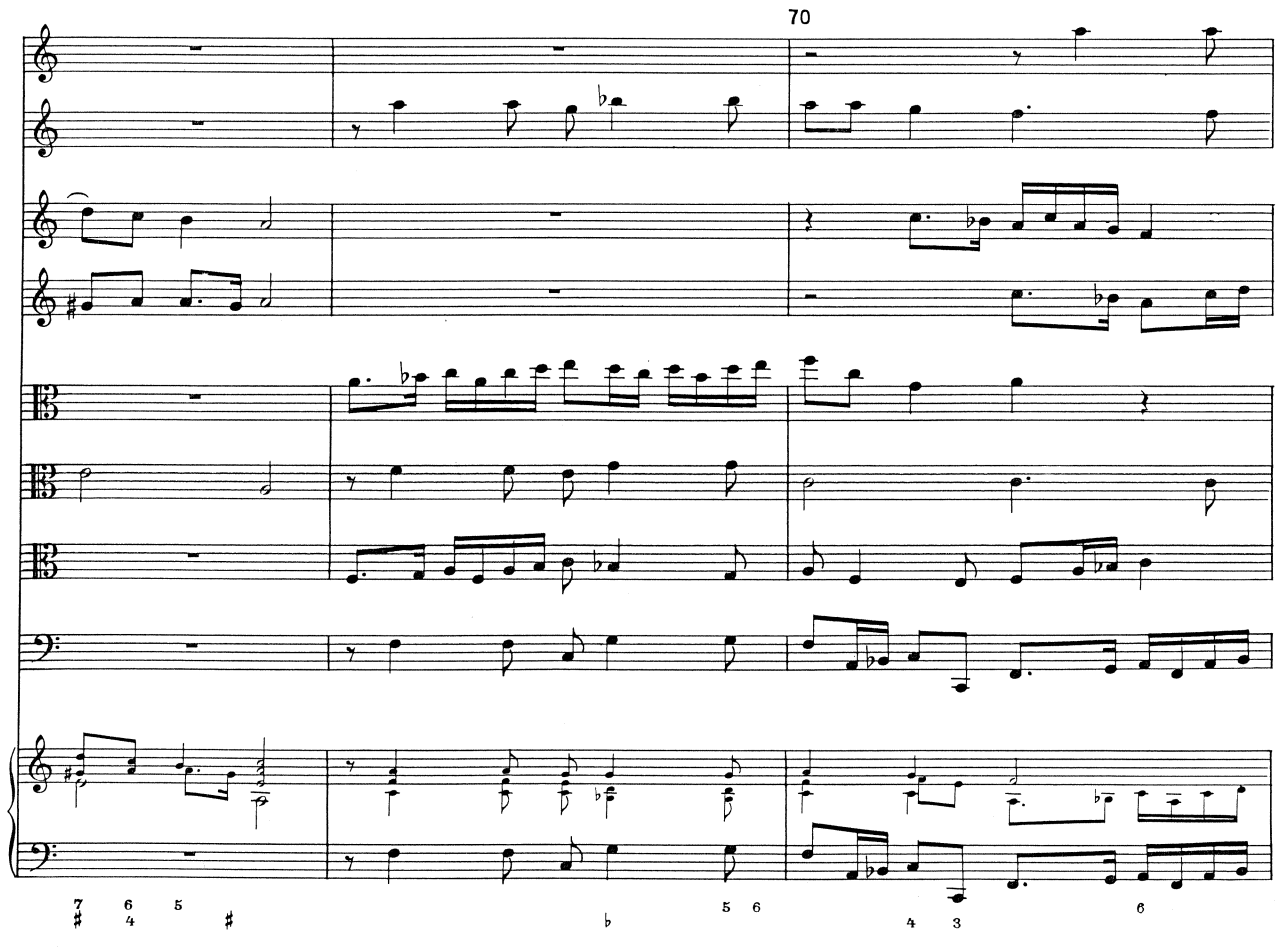
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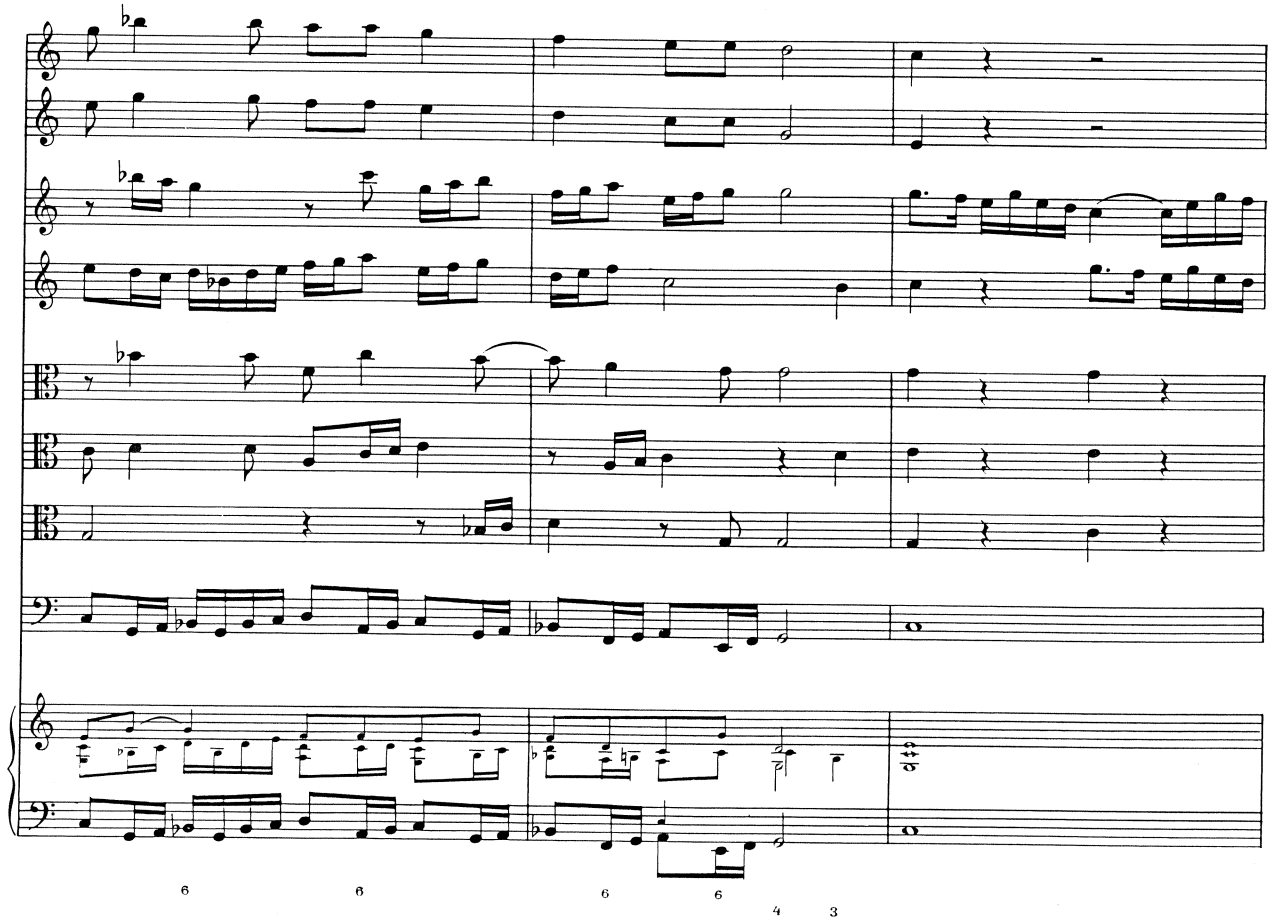

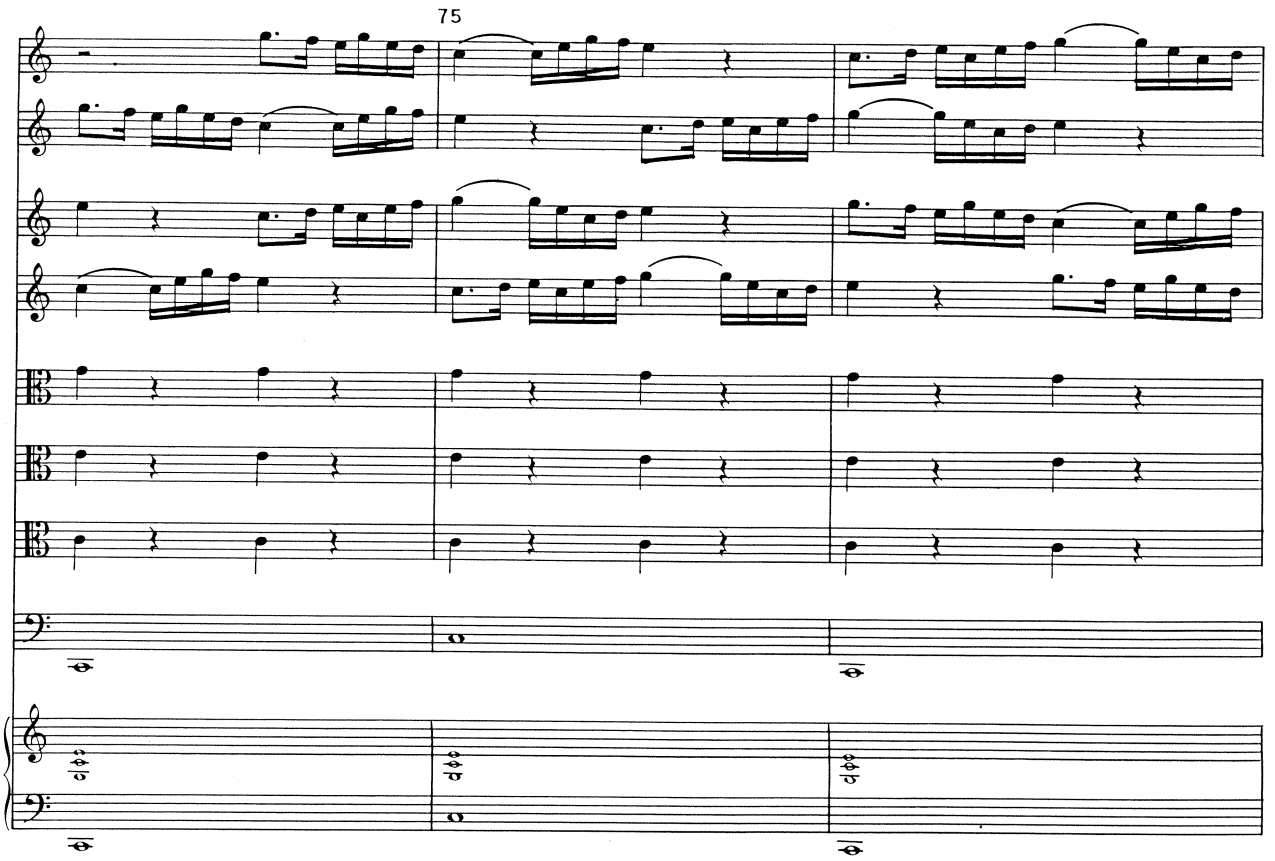
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Adagio

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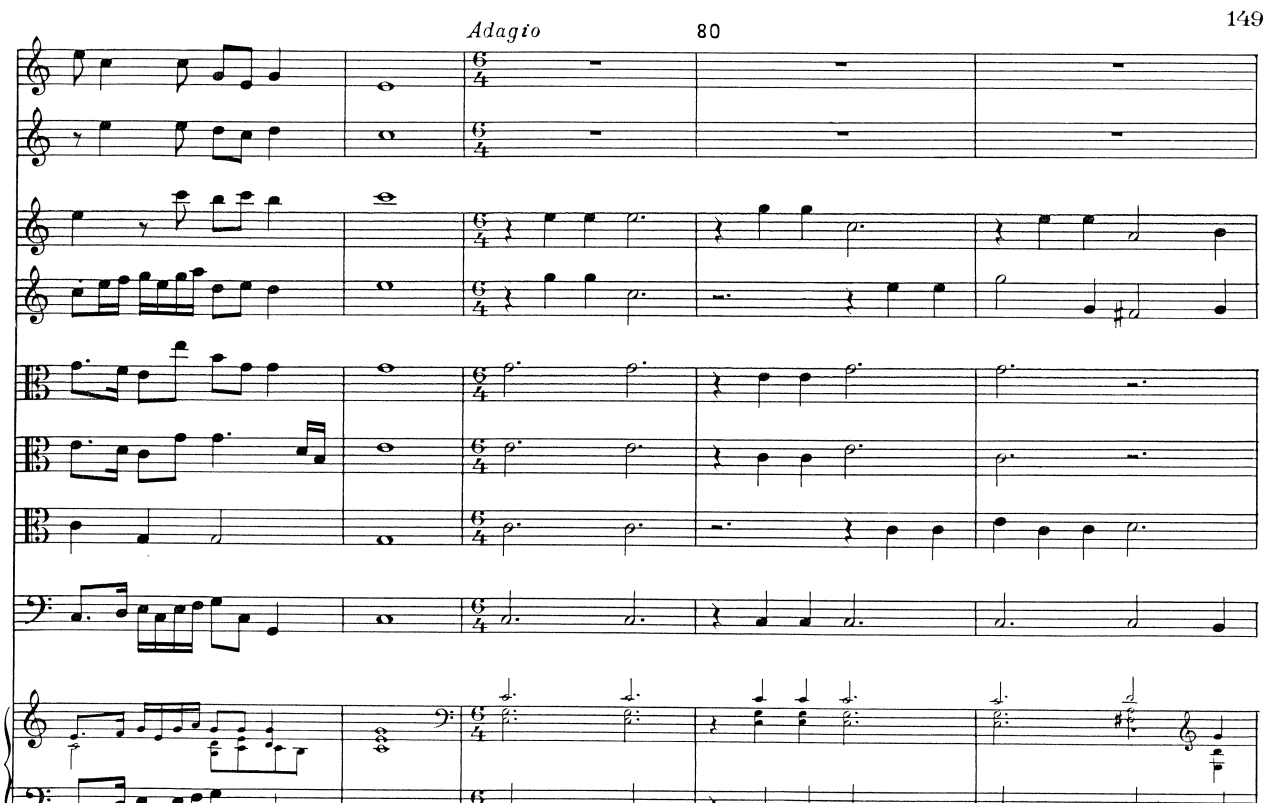

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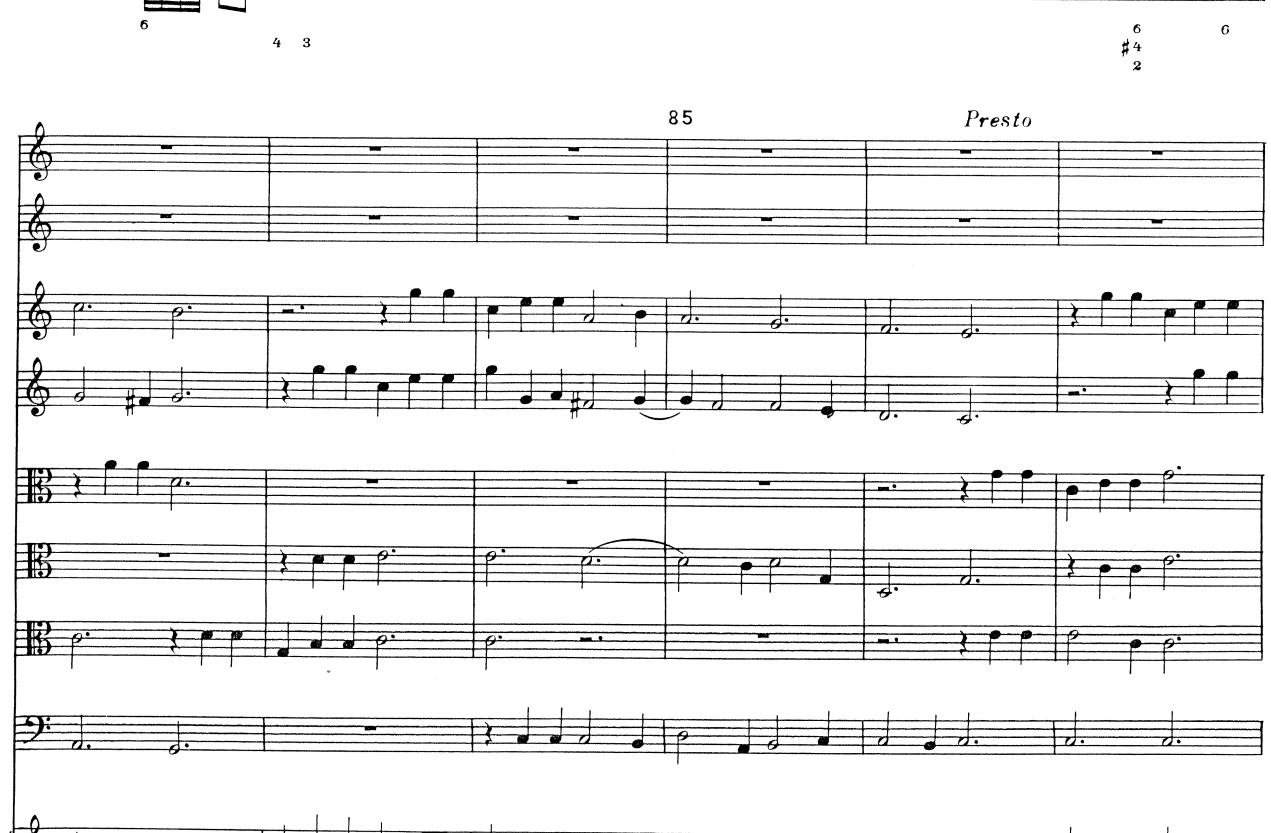
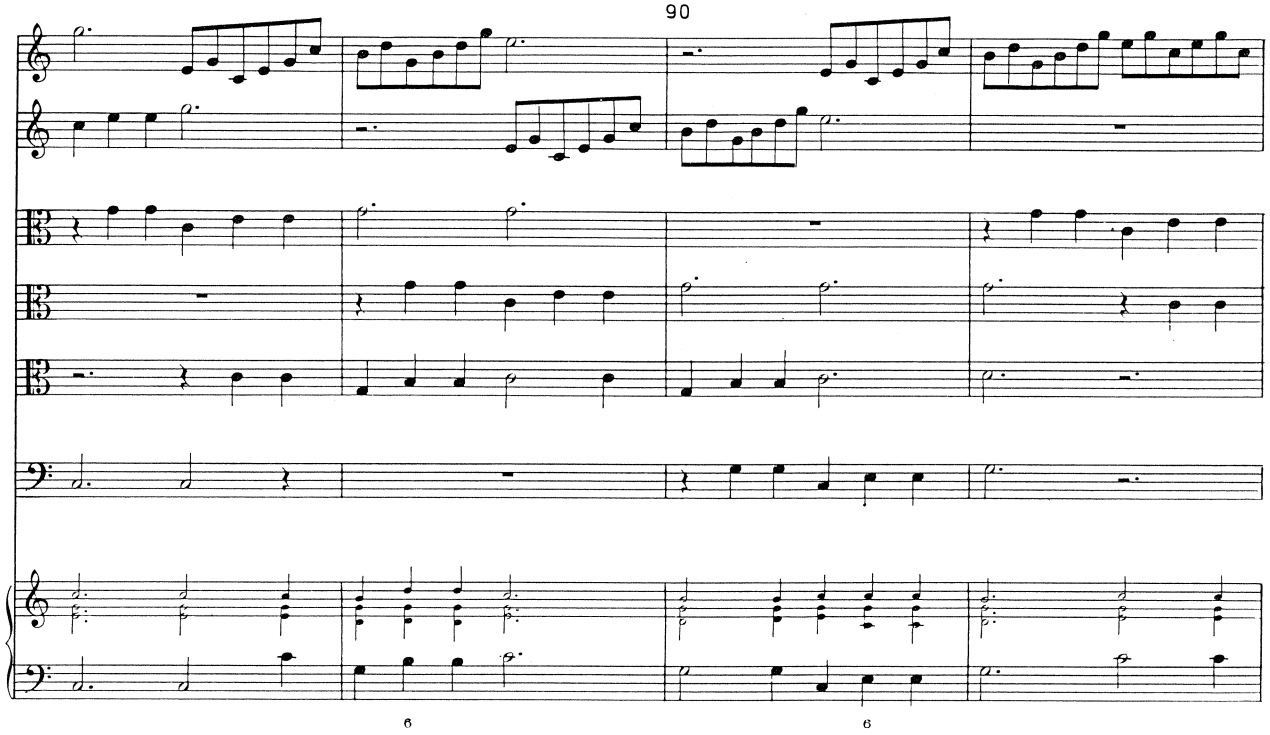
Presto

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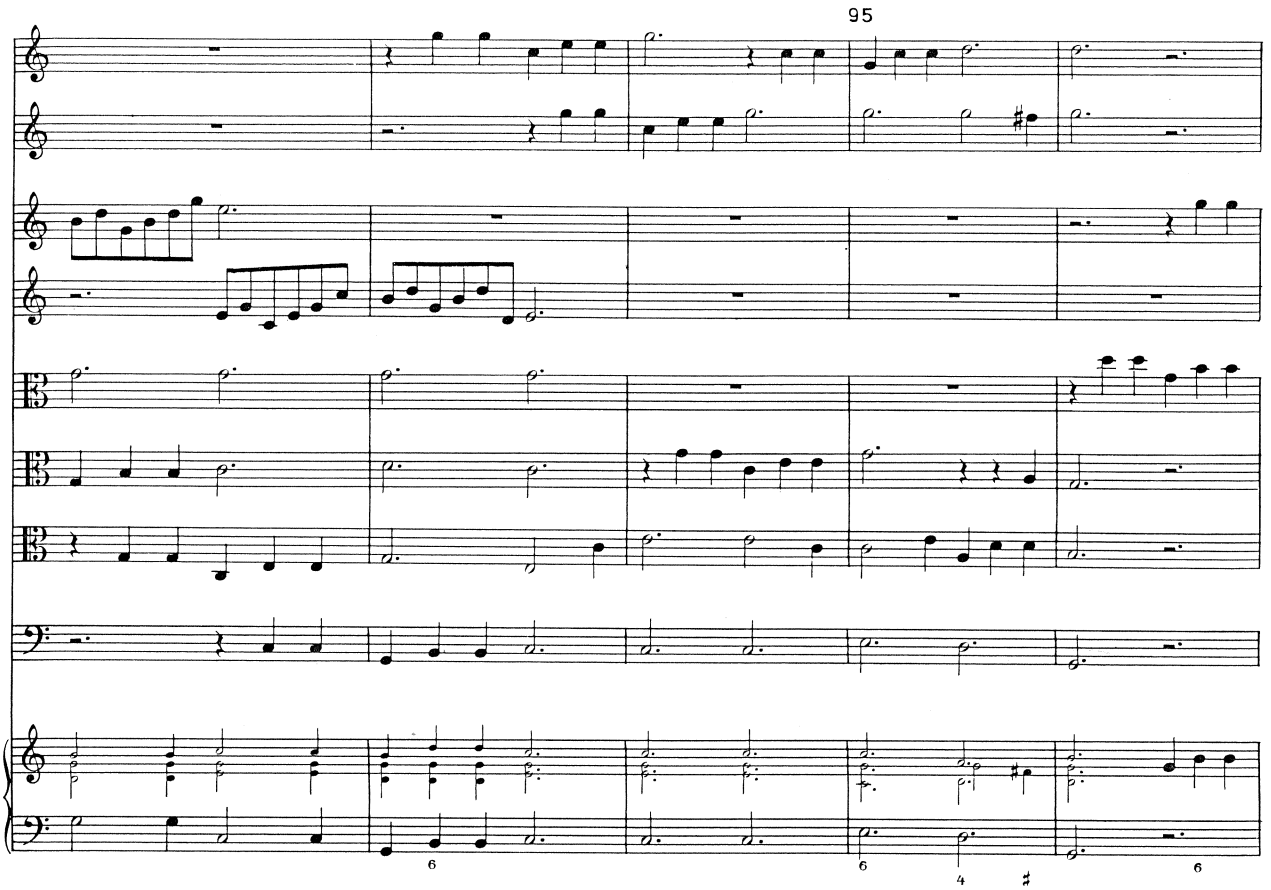
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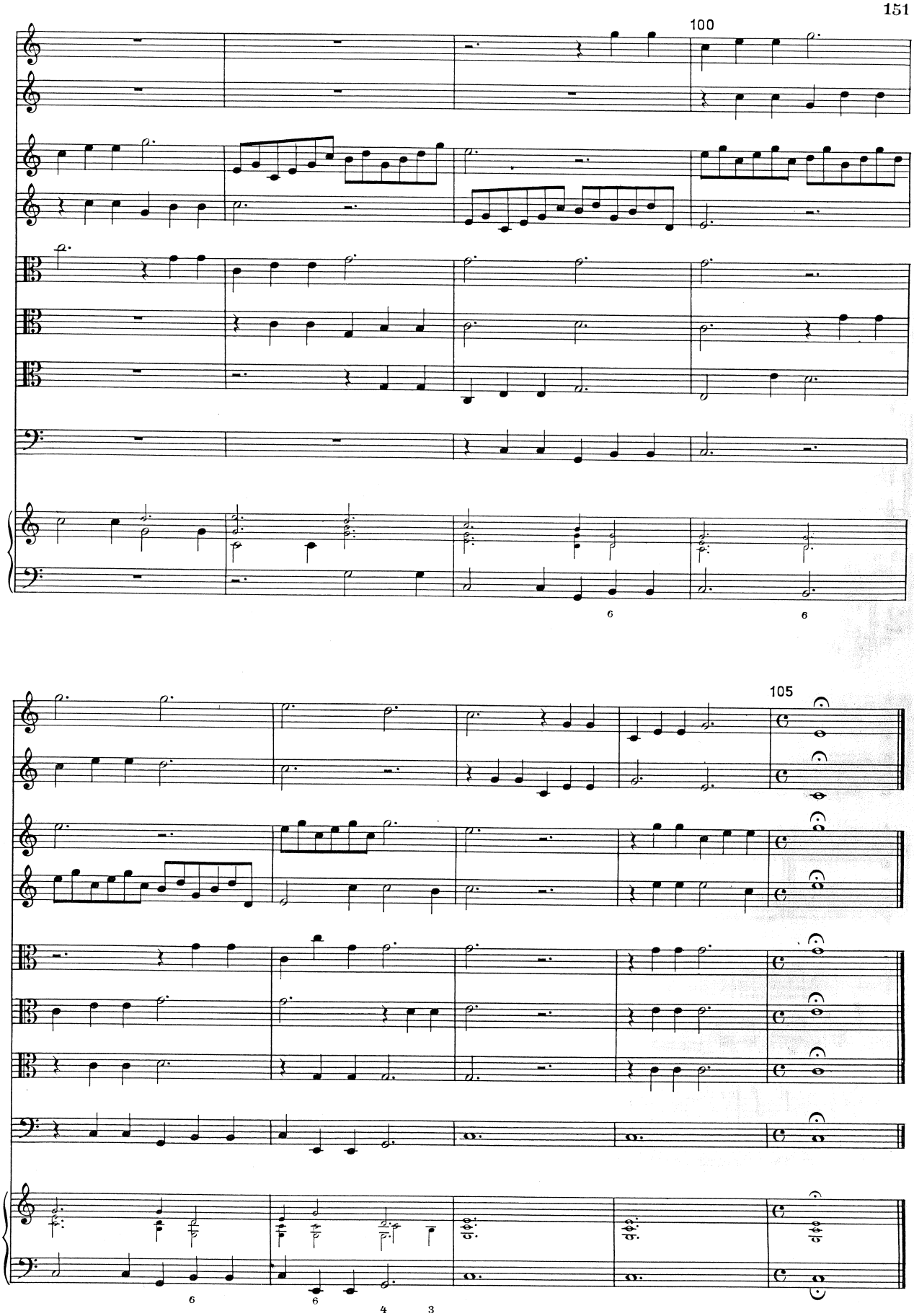
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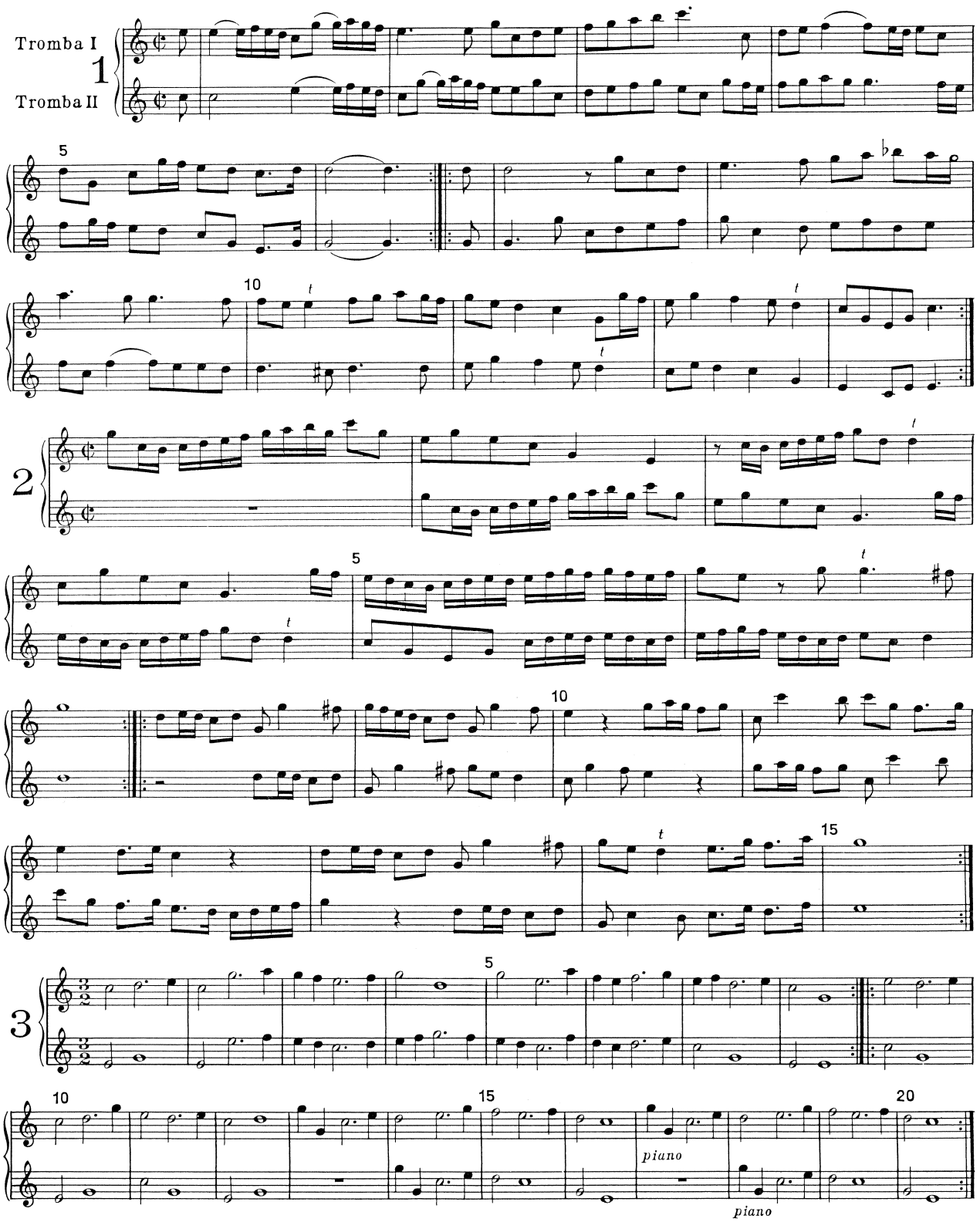

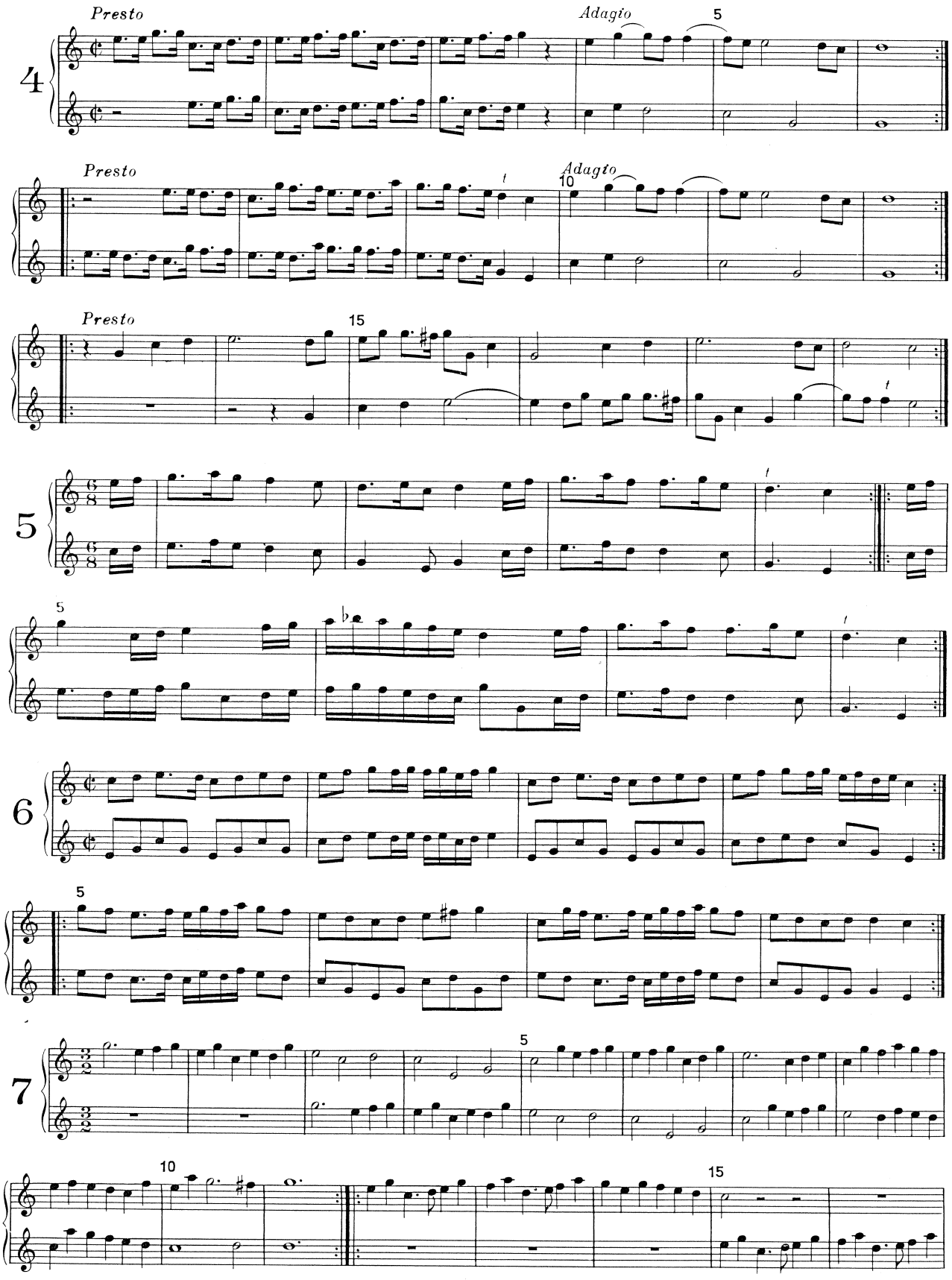
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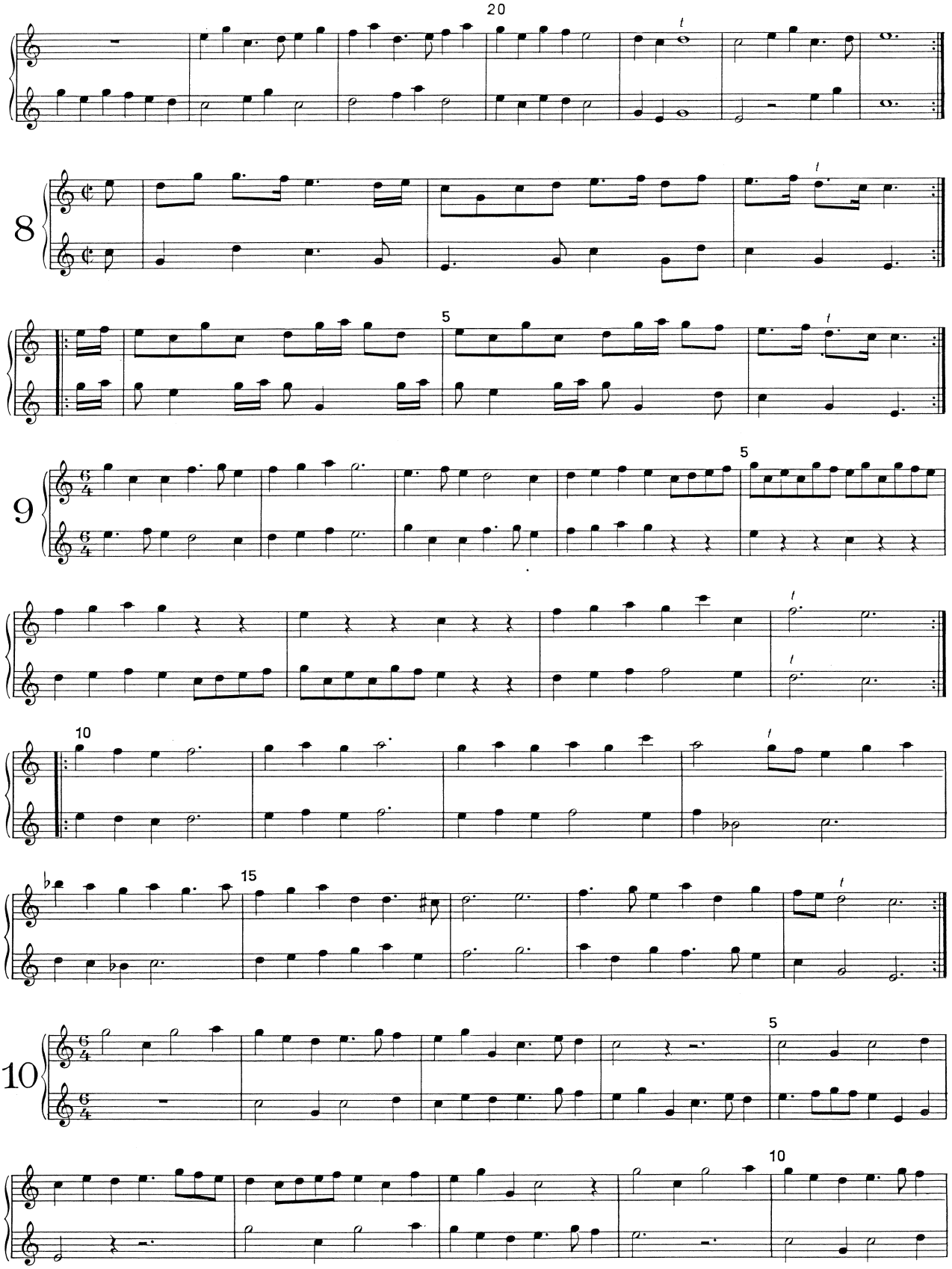
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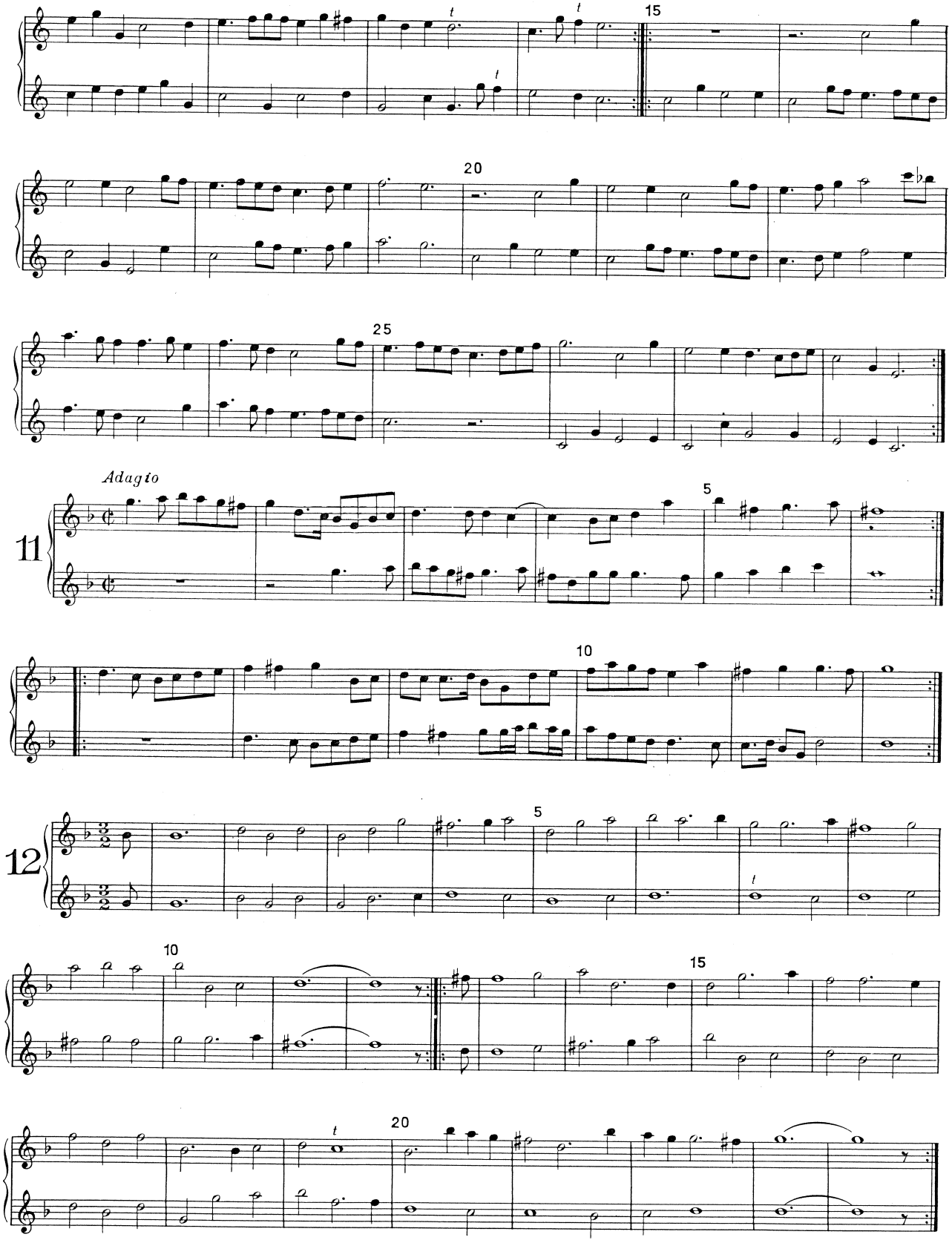
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REVISIONSBERICHT

Der vorliegende Neudruck konnte nur mehr auf Grund einer Sparte aus dem Archiv der DTÖ, welche zirka 1900 offenbar nach dem damals noch vollständigen Exemplar im Besitze des heutigen Schloßmusikarchivs (damals Erzbischöflich-Olmützsche Bibliothek) zu Kroměříž-Kremsier hergestellt worden war, und der Mikrofilme der drei erhaltenen Originalstimmbücher im Besitz der gleichen Bibliothek[1] gestaltet werden. Diese Stimmbücher in Hochformat und Typendruck mit rhomboiden Notenköpfen sind bezeichnet als Pars secunda (Violine II), Pars tertia (Viola I) und Pars sexta (Viola IV bzw. III). Sie haben alle Titel, Widmungsvorrede, die faksimiliert am Anfang dieses Bandes wiedergegeben sind, und Index am Schluß.

Die Übersetzung der Widmungsvorrede an Fürsterzbischof Maximilian Gandolph, Reichsgrafen von Kuenburg (1622, reg. 1668—1687)[1] lautet:

Hocherhabener und verehrungswürdiger Fürst, allermildester Herr Herr!

Um die Treue [fides] *im Fidelklang wiederzugeben und sie nicht nur mit dem Klang für kurze Zeit, sondern dauerhaft wirksam zu erweisen, beschloß ich, das vorliegende musikalische Werk dem beständigen Druck zu übergeben: Und damit ich mich von der diesem anhaftenden Schwärze reinige, zweifelte ich nicht, es zu Deinen, des erhabensten und verehrungswürdigsten Fürsten Füßen legen zu sollen: Vor allem weil ich die Würde der Musik kenne, hielt ich mich für überzeugt, daß kaum irgendetwas dem Fürsten und seinem Hofe besser zukommen würde: Denn offenbar wird dessen Beschaffenheit und Wesen, wenn überhaupt in irgendeiner Sache, so sicherlich im Saitenspiel Apolls nicht unangemessen dargestellt. Wie es nämlich notwendig ist, daß bei diesem, wenn der Zusammenklang angenehm sein soll, der Verstand die Führung hat, die Finger lenken, die Saiten aber gehorchen und das Höhere mit dem Tieferen zusammenklinge: Genauso ist es die einzige Regel des Hofes und das sichere Heil des Vaterlandes, daß das hohe Haupt des Fürsten vorsehend steuert, die treue Hand der Räte den Thron unterstützt und schließlich die Untertanen in Gleichklang und wünschenswerter Eintracht gehorchen, damit die Harmonie des höfischen Regimentes oder, besser gesagt, des Staates in Ordnung sei. Das macht es aus, daß das Vaterland unter einem solchen Vater gänzlich ruhig, der Hof unter einem solchen Fürsten glücklich ist und schließlich die glückliche Einmütigkeit ganz Salzburgs unter einem solchen Haupt mit voller Stimme frohlockt.*

Empfange also das kleine Buch, erhabener und verehrungswürdiger Fürst, und schätze es wenigstens dem Titel nach, als einen Ausdruck Deiner Milde und glücklichen Regierung: in dessen Anwesenheit die Untertanen in vollkommener Ruhe schweigen [pausant], *dessen Abwesenheit sie auf das sehnsüchtigste beseufzen* [suspirant], *unter dessen huldreicher Regierung kein Gesang der Unglücklichen so hart* [durus] *ist, daß er nicht durch Deine allermildeste Huld wieder weich* [mollis] *würde.*

Lebe wohl und nimm meine Musik gnädig an, von der ich Dir soviel Jahre wünsche, als ich Noten drucken lasse. Der allgütige allmächtige dreifaltige Gott möge meine Bitten gnädig erhören, die Wohlklänge zahllos häufen, die Mißklänge aber in seiner göttlichen Vorsicht zerstreuen. So bete ich.

Deiner verehrungswürdigsten Hoheit
untertänigster Diener
Heinrich I. F. Biber

Das, übrigens auch im Widmungsgedicht der Nürnberger Musikfreunde zum Biber-Porträt des *Fidicinium sacro-profanum* (1683)[2] vorfindliche, Wortspiel *Fides — Fidibus* bezeugt einerseits Bibers Verpflichtung gegenüber J. H. Schmelzer[3], die auch hier zu beobachtende Parallelsetzung musikalische Begriffe mit den Fürstentugenden erweist sich andererseits als eine in der Folge von A. Berardi (1687) bis zur J. S. Bach (1749) beobachtete Gepflogenheit des Barockzeitalters[2].

Die originale Schlüsseldisposition des Violenquartetts ist: Sopran-, Alt-, Tenor-, Baßschlüssel. Die Seitenzählung der Stimmhefte entspricht dem Verfahren der *Mensa sonora*

[1] Antonín Breitenbacher, Hudební archiv kolegiátního kostela Sv. Mořice v Kroměříži (Olomouc 1928) S. 31, Nr. 270 — 272.

[2] Faksimiliert in DTÖ Bd. 97 (Graz — Wien 1960).

[3] Vgl. Schmelzers Vorrede zu den *Sonatae unarum fidium* (1664) in DTÖ Bd. 93 (Wien 1958).

[1] Sein Portrait siehe DTÖ Bd. 96 (Graz — Wien 1960).

[2] Erich Schenk, Vorrede zu DTÖ Bd. 89 (Wien 1953) S. XIX und Helene Wessely - Kropik, Romanus Weichlein. Ein vergessener österreichischer Instrumentalkomponist des 17. Jahrhunderts, in: Bericht über den Internationalen musikwissenschaftlichen Kongreß Wien — Mozartjahr 1956 (Graz — Köln 1958) S. 695.

(1680)[1]. Vor jeder Sonate ist in den drei Stimmen eine aus Elementen der Titelblattumrahmung kombinierte Zierleiste gesetzt. Eine solche findet sich auch nach dem Finis-Vermerk der Pars secunda während in den Viola-Stimmen an dieser Stelle ein anspruchsvolleres Granatapfelmedaillon (Abbildung) figuriert. Die erste Sonate ist in allen Stimmen mit einer ähnlich rein ornamentalen Initiale ausgestattet wie die der Widmungsvorrede.

Auch dieser Druck J. B. Mayrs ist nahezu fehlerfrei. Schlüsselvorschriften, Akzidentiensetzung, Trillerzeichen und Dynamikvorschriften wurden normalisiert. Die teils über der Schlußnote, teils über dem Schlußstrich gesetzte Corona des letzten Taktes wurde einheitlich über erstere postiert. Transponiert wurden die erste und dritte Viola-Stimme in den Altschlüssel sofern letztere nicht stellvertretend für die vierte als Streichbaß auftritt. Ob die klanglichen Aufhellungsstellen des Basso continuo[2] wie in der Spartenvorlage nur im Violinschlüssel vorkommen, läßt sich heute nicht mehr entscheiden, erscheint jedoch unwahrscheinlich. Die Generalbaßbearbeitung stammt vom Unterzeichneten.

Folgende Detailbemerkungen beziehen sich nahezu ausschließlich auf die drei Originalstimmbücher.

Sonata I (S. 3)

S. 12, T. 94 in allen Stimmbüchern kein Doppelstrich.

Sonata II (S. 17)

S. 20, T. 29 in den zwei Stimmbüchern kein Doppelstrich. — S. 24, T. 92 ebenso.

Sonata III (S. 30)

S. 34, T. 48, Viola I: Presto fehlt. — S. 37, T. 71, Violine II und Viola III: falsch Adagio. Viola I: Allegro fehlt. — S. 43, T. 150, Viola I: Adagio fehlt.

Sonata IV (S. 44)

S. 48, T. 34, Viola III: kein Doppelstrich. — S. 50, T. 69 ebenso.

Sonata V (S. 56)

S. 63, T. 80 in allen Stimmbüchern: Brevis.

Sonata VI (S. 64)

S. 67, T. 1 in den zwei Stimmbüchern Taktvorschrift ¢3/2

Sonata VII (S. 72)

S. 81 T. 65, Viola IV und Basso continuo: die unterschiedliche Taktvorschreibung in den Oberstimmen (12/8) und Baßstimmen ¢ ist original und bekanntlich eine vielgeübte Gepflogenheit der Zeit (vgl. auch Sonata IV). — S. 82, T. 76 Basso continuo (Sparte): falsche Bezifferung 3 4 3 4.

Sonata IX (S. 98)

S. 112, T. 135, in allen Stimmbüchern: Brevis.

Sonata X (S. 113)

S. 114, T. 16, Viola I und III: kein Doppelstrich.

Sonata XI (S. 127)

S. 128, T. 12, letztes Viertel, Viola I: falsch c' c'.

Sonata XII (S. 139)

S. 151, T. 103 und 104, Viola IV: Rhythmisierung ♩. ♩.

Univ.-Prof. Dr. Erich Schenk

[1] Vgl. Revisionsbericht DTÖ Bd. 96, S. 1.
[2] Ebenda.