

A Kalmus Classic Edition

Heinrich Franz

BIBER

EIGHT VIOLIN SONATAS

FOR VIOLIN AND PIANO

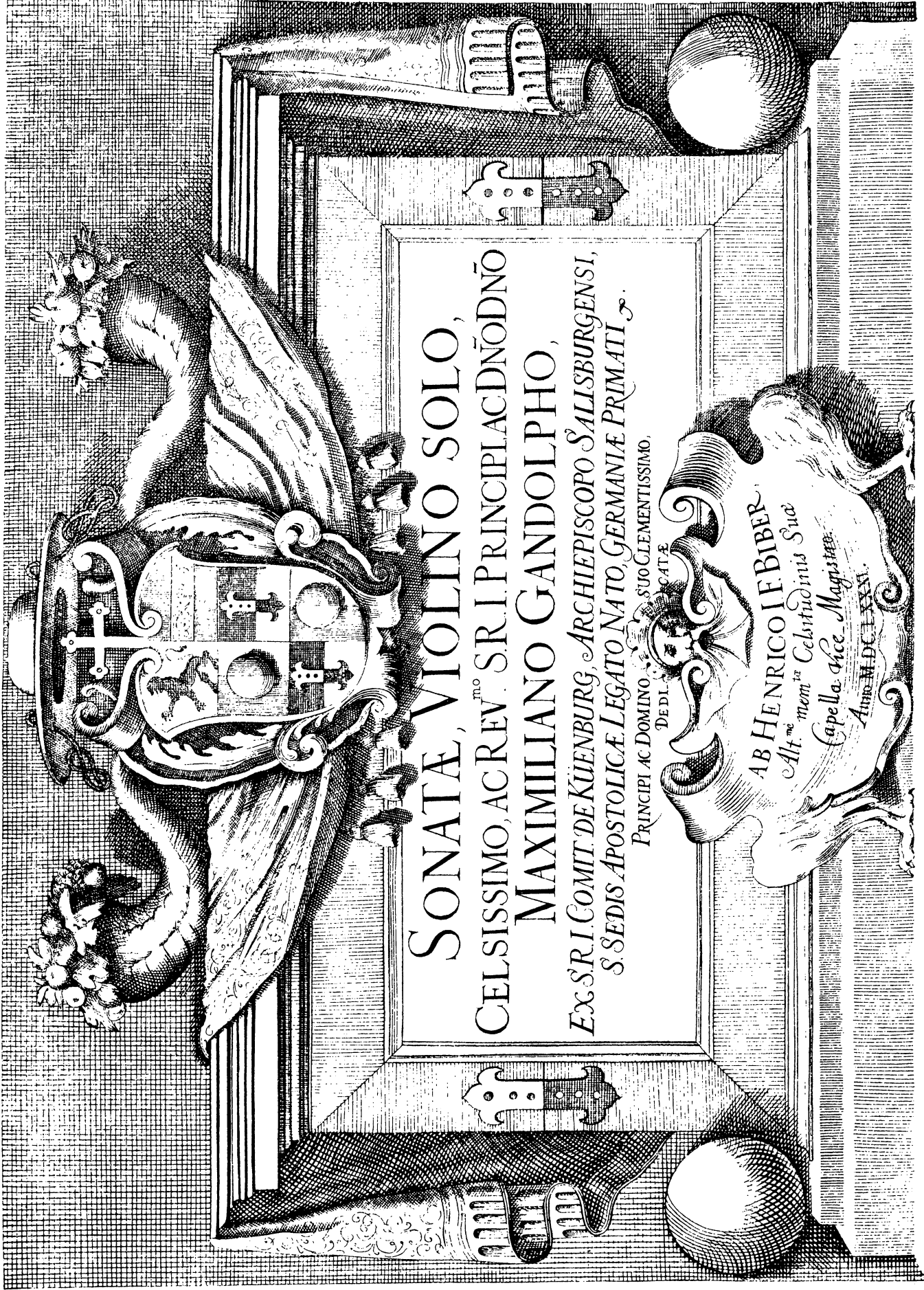
PIANO

K 09193



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SONATA, VIOLINO SOLO,
CELSISSIMO, ACREV.^{mo} SR. I. PRINCIPLACDNÖDNÖ
MAXIMILIANO GANDOLPHO,
EX SR. I. COMIT. DE KUENBURG, ARCHIEPISCOPO SALLSBURGENSEI,
S. SEDIS APOSTOLICÆ LEGATO NATO, GERMANIÆ PRIMATI &

PRINCIPI AC DOMINO SUIO CLEMENTISSIMO.
DEDICATA

AB HENRICO IEBIBER
Alt.^{mo} mem.^{to} Celsitudinis Suae
Capella. vice. Magist.
Anno M.DCCXXX.

CELSSISSIME AC REVERENDISSIME PRINCEPS,
DOMINE, DOMINE CLEMENTISSIME.

Et sola interdum solatio esse possunt: inò et Soli major virtus est, quia soli. Periturum
antea Musicalium Instrumentorum concentu, ut devotissimi servi facerem fidem, animam fides.
Collegi nunc in unam Chelym, atque selegi probatiora auguot, ut videbantur, tonotac sonas, Clemen-
tissima Celitudinis Tuæ in obsequium ut aconarent, sic non pedibus duntaxat, sed et manibus, ut
ajunt, in humillimum iturus servitium. Non violabo promde hoc uno, ut vocant, Violino, plenum,
quem premiidi horum: nec minus valoris habiturum eor, si Arithmeticum non satis observari ordi-
nem, ubi, ut amplius valeat, unum pluribus numeris premiitti solet. Est enim in ipso meo Solo mu-
mentis, qui, ut confido, varietate delectare possit. Solum hoc superest Celssissime ac Reverendissime
Princeps, ut benivolis oculis, ac auribus digneris, atque humillimum servorum diversis modis, et mo-
dulis servare cupientem Clementissime foreas. Ego interim hoc meo Solo non annos solum pluri-
mos, sed illos pauperis successibus felicissimos et longævâ valetudine incolumes Clementissime Celssissime
Tuæ non tam Pace sola, quam votis compulsuris appretor.

Reverendissima Celitudinis Tuæ

Servus humillimus
Henricus J. H. Biber.





SONATA

Heinrich Franz
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EIGHT VIOLIN SONATAS

FOR VIOLIN AND PIANO

VIOLIN SUPPLEMENT
Sonata IV; Sonata VI
(altered tunings)

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Heinrich Franz Biber.
8 VIOLIN SONATAS
(SUPPLEMENT)

VIOLIN

Sonate IV.

Accordo.

The first section of the sonata begins with a treble clef and a key signature of three sharps (F#, C#, G#). The tempo is marked 'Accordo.' The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. A first finger fingering (1) is indicated at the beginning. The section concludes with a double bar line and a 12/8 time signature.

Presto.

The second section is marked 'Gigue.' and is in 12/8 time. It continues with the same key signature and features a more rhythmic, dance-like character with frequent eighth and sixteenth notes. A first finger fingering (1) is indicated at the start.

Double.

The third section is marked 'Double.' and consists of a series of rapid sixteenth-note passages. It maintains the key signature and tempo.

Double 2.
Più presto.

The fourth section is marked 'Double 2. Più presto.' and features a very fast, intricate sixteenth-note pattern. It concludes the piece with a double bar line.