Performing Heinrich Biber's Mystery Sonatas on Solo Guitar, and Principles for Arranging Early Baroque Solo Sonatas

by

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ABSTRACT

This is a solo guitar transcription of the first five movements, known as the "Joyous Mysteries," of the *Mystery Sonatas* by Heinrich Ignaz Franz von Biber, accompanied by a history of the sonata collection, an analysis of the process of translating a Baroque solo sonata to the guitar, and a guide for performance. The work was chosen because of its significance and popularity within violin repertoire, and the suitability of the solo sonata genre for performance on a guitar. The first section of this project addresses the history and appeal of Biber and the *Mystery Sonatas***.** It is supplemented by a brief survey of guitar transcriptions of Biber's compositions, and the value of the present edition in modern guitar literature. The second section explores the process and challenges of arranging the *Mystery Sonatas* for solo guitar, followed by a summation of the general allowances and limitations the genre offers to arrangers. The third section focuses on performance practice issues encountered in adapting this series and other Baroque solo sonatas to the guitar. The project concludes with the transcription, complemented with the original violin and continuo parts for comparison.

Although instrumentations may force an arranger to impose speculative harmonies and countermelodies on a thin texture or sacrifice inner voices in a denser texture, the solo sonata's instrumentation of melody and continuo provides an effective balance. This style allows an arranger three important details: a clear and paramount melody, a flexible bass line, and harmonies with unspecified voicings. Similarly, the compositional freedom that Baroque composers allowed to performers also facilitates the arranging process and enables a variety of creative solutions.

ACKNOWLEDGEMENTS

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INTRODUCTION

Admired as one of the greatest composers and violinists of his time, the legacy of Heinrich Ignaz Franz von Biber (1644-1704) rests largely on a handful of works. The most famous of these is the set of fifteen Baroque solo sonatas for violin and continuo, with one unaccompanied passacaglia for violin, collectively known as the *Mystery Sonatas*. Three aspects of this set have secured its stature among musicologists and early-music performers. First, the manuscripts feature copper-engravings that associate each sonata with one of fifteen Mysteries of the Rosary (see Appendix I), which provides an intriguing relationship between the music and the biblical narrative. Second, the sonatas prominently feature fifteen different violin tunings, creating fifteen distinct sonorities from the variations on string tension. Third, it features one of the earliest examples of polyphonic music for unaccompanied violin: the *Passacaglia* that concludes the set. Performances of the *Mystery Sonatas* are rare, however, due to the altered tunings and the practice of performing all sixteen in a set, which typically spans over two hours. One way to expand the performance and popularity of this music is to arrange it for other instruments and to inform players on contemporary musical practices. The present research project offers an arrangement of the first five sonatas, supported by information to help performers discover the historical context of the music, understand the process of arranging Baroque solo sonatas for guitar, and interpret the score for performance.

The first section of this text surveys the life and career of Heinrich Biber, with an examination of the known history and first performance of the *Mystery Sonatas*. To provide context. The second section of this text explains the process and principles of creating a solo guitar arrangement of a Baroque solo sonata, wherein the performer must play both the principal melody and the accompaniment, using examples from the *Mystery Sonatas*. The third section addresses Baroque performance practices and technical issues that may arise when translating music from the composer's original instruments to the modern guitar. The project concludes with the author's arrangement of the first five movements from the *Mystery Sonatas*, known as the "Joyful Mysteries."

Assumptions

This research project assumes that the reader is knowledgeable in guitar terminology and practices, as well as musical traditions regarding history, performance, and theory. Because knowledge of figured bass symbols is a part of music theory instruction, detailed explanation of these figures is omitted. For quick reference on the meaning of each symbol, readers can refer to the table in Appendix II: "Figured Bass Symbols and Their Typical Realizations."

Chapter 1

Heinrich Biber and the Historical Context of the *Mystery Sonatas*

Heinrich Ignaz Franz von Biber was a renowned violinist and prolific composer of various genres in the late seventeenth century. Baptized on 12 August 1644, in Wartenburg of northern Bohemia, he is known to have lived his childhood in humble circumstances with his mother, Maria, and his father, Martin, who is assumed to have been a gamekeeper or field guard for the local lord.[1] His first notable music instructor is believed to have been Johann Heinrich Schmelzer, a figure in the old Viennese school of violinists. Members of this school styled their playing after the Italians, but in a more virtuosic style that used the full range of the violin's capabilities with a strong emphasis on 'programme,' a style in which Biber would later be considered the master.[2] After a brief employment with Prince Bishop Karl Lichtenstein Kastelkorn of Olmütz and the Prince von Eggenberg in Styria, Biber relocated to Salzburg in 1670, where he was employed as the Court Violinist and later Conductor of the Court in the service of the Prince-Archbishop Max Gandolph, the dedicatee of all of Biber's compositions until

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[1] Eric Thomas Chafe, *The Church Music of Heinrich Biber* (Ann Arbor, Michigan: UMI Research Press, 1987), 1.

[2] Rudolph Ewerhart, liner notes for *Biber: Violin Sonatas* by Heinrich Biber, New York: Vox Productions, SVBX 552, 1963.

Gandolph's death in 1687.[3] Gandolph's successor, the Prince-Archbishop Johann Ernst Count Thun would continue the generous support of Biber's activities.[4] In 1684, Biber was appointed as the Kapellmeister of Salzburg and was given a title of nobility in 1690, having gained an enviable reputation as both a composer and a violinist in many courts of Europe. His letter of nobility reads, "By reason of application he has attained the highest perfection in the art of music, and his varied compositions have made his name famous to many."[5] Biber died in Salzburg on 3 May 1704. In a testament to Biber's skill and legacy, the eighteenth-century musicologist Charles Burney would later write in his text *A General History of Music from the Earliest Ages to the Present Period*: "Of all the violin players of the last century, Biber seems to have been the best, and his solos are the most difficult and the most fanciful of any Music I have seen of the same period."[6]

Heinrich Biber's total known output as a composer amounts to five operas or large cantatas, fifteen school dramas, ten masses, twelve multi-instrumental sacred works, five sonatas or sonata sets for violin and basso continuo, and seventeen secular ensemble works, with approximately one hundred works that have been lost in this final category alone.[7]

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[3] Franzjosef Maier, liner notes for *Biber: Die Rosenkrantz-Sonaten*, Arles, France: Harmonia Mundi, 77102-2-RG (1983) 26.

[4] Ewerhart.

[5] Ibid.

[6] Charles Burney, *A General History of Music from the Earliest Ages to the Present Period* (4 vols, London, 1776-89); edited with notes by Frank Mercer (1935; reprinted New York: Dover Publications, 1957), I, 462.

[7] Elias Dann and Jiří Sehnal, "Biber, Heinrich Ignaz Franz von." *Grove Music Online*. *Oxford Music Online*, Oxford University Press, accessed June 4, 2014, http://www.oxfordmusiconline.com/subscriber/article/grove/music/03037.

Compositional History and Structure of the *Mystery Sonatas*

The *Mystery Sonatas* are a set of fifteen Baroque solo sonatas and one passacaglia for solo violin, with each one named after a copper engraving in the top left corner on the first page of each sonata consecutively depicting the mysteries in the life of the Virgin Mary. The final movement (no. XVI, "The Guardian Angel") features a drawing of a guardian angel leading a child, a narrative not associated with the mysteries of the rosary. In this context, the term 'mystery' refers to a supernatural event or religious truth. In the Roman Catholic faith, there are twenty mysteries involving the Virgin Mary and Jesus of Nazareth, observed during a Rosary Prayer in which prayers are repeated while meditating on each of the mysteries in succession. The series of mysteries are separated into four categories, each with five events: the Joyful Mysteries, which span from the annunciation of Jesus' birth to Mary through Jesus' youth; the Luminous Mysteries, referring to events in Jesus' public ministry; the Sorrowful Mysteries, the events preceding and including the crucifixion; and lastly, the Glorious Mysteries, events following Jesus' resurrection through the coronation of Mary.[8] The Luminous Mysteries were officially added to the Rosary by Pope John Paul II in 2002; therefore, during Biber's lifetime, only fifteen mysteries were observed.[9]

Numerous questions surround the compositional history of the sonata set. This is largely a result of three factors: the title page of the manuscript is missing, the work was never published during Biber's lifetime, and the work is believed to have been composed early in the violinist's career, a poorly documented period of less fame. Title pages typically indicated the date of composition in addition to the title.[10]

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[8] The Mary Foundation, "A Beginner's Guide to the Rosary," http://www.catholicity.com/prayer/rosary.html (accessed June 2, 2014).

[9] The Mary Foundation, "The Luminous Mysteries of the Rosary," http://www.catholicity.com/prayer/luminous.html (accessed June 2, 2014).

The consensus among Biber historians is that the manuscript for the *Mystery Sonatas* was completed in or around 1676. Erwin Luntz, the editor of the first modern publication of the sonatas in 1905, suggested that date based on Biber's choice to sign his full name under the dedication on the first page of the manuscript, a habit that the composer abandoned in later manuscripts. Furthermore, Luntz believed the 1681 *Violin Sonatas* to be written in a more mature style.[11] The dedicatee of the work is Max Gandolph, Archbishop of Salzburg, and patron of the composer. The Prince-Archbishop was known to be a strong proponent of rituals regarding the rosary month, having created a fraternity in honor of the Virgin Mary and the rosary, so it is plausible that Biber's patron commissioned the music for these religious festivities.[12] The dedication reads:

> This Harmony consecrated to the Sun of Justice and the Moon without blemish, I humbly dedicate to YOU, the third Light, which is lit by both of these divine bodies. […] The Four Strings of my Lyre You will find retuned in fifteen ways in various Sonatas, Preludes, Allemandes, Courentes, Sarabandes, Airs, Ciaconas, Variations etc., together with Bass continuo elaborated with diligence and, as far as is possible, with skill. If you wish, I shall tell you the reason: I have dedicated all This to the Honour of the XV Sacred Mysteries which You promote so assiduously.[13]

Interestingly, Biber refers to the fifteen mysteries and neglects to explicitly mention the sixteenth movement, the Passacaglia ("The Guardian Angel").

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[10] Chafe, 186.

[11] Ibid.

[12] Chafe, 186.

[13] Andrew Manze, liner notes for *Biber: The Rosary Sonatas*, Arles, France: Harmonia Mundi. HMU 907321. 2004. 6.

Eugen Schmitz suggested that these sonatas were likely performed as postludes for services during the rosary month of October.[14] The Feast of the Guardian Angel in 1676 occurred on October 2. If these sonatas were, in fact, intended for services during the Rosary month of October, the Passacaglia (no. XVI) would have been performed in services along with the other fifteen pieces. This would explain why the Passacaglia is compiled with the manuscripts, despite its separate subject matter from the fifteen biblical mysteries and its distinct instrumentation: unaccompanied violin.[15] Further complicating the relationship, the illustration on the manuscript accompanying the Passacaglia is a drawing rather than a copper engraving as with the other fifteen sonatas (see Appendix I).[16]

Nevertheless, although the manuscript may have been compiled in 1676, this does not necessarily reflect the time of composition. Max Gandolph was not known to favor extravagant solo violin, programmatic music, or altered tunings, whereas Biber's previous employer, the Bishop Liechtenstein-Kastelkorn, was fond of all of these characteristics and techniques. This leaves the possibility that part, or perhaps most, of the set was composed in Biber's previous location, Kroměříž, around or before 1670. According to Chafe:

> Biber certainly did not choose the subject of the fifteen mysteries of the rosary and then set about writing sonatas to illustrate them. If he had, the sonatas would exhibit much closer programmatic connections to their subject matter than they do. We are almost compelled, for stylistic as well as historical reasons, to

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[14] Eugen Schmitz, "Bibers Rosenkrantzsonaten," *Musica 5* (1951): 235.

[15] Chafe, 186.

[16] Clifford Bartlett, Liner Notes for *Biber: Violin Sonatas, 1681, Nisi Dominus, Passacaglia*, (London: Gaudeamus, 2001), 2.

> conclude that a number of the *Mystery Sonatas* were conceived as separate works before the compilation of the manuscript.[17]

Biber was known to have recycled some of his material for other compositions. Sonata XI, "The Resurrection," was found duplicated in separate collection of manuscripts as *Surrexit Christus hodie*, a title that indicates an association with Easter rather than the Rosary, although the subject matter still reflects the resurrection of Jesus.[18] Sonata X, "The Crucifixion," appears in another late seventeenth-century manuscript with some intriguing differences. Most significantly, the author is listed as Schmelzer (Biber's former violin instructor), although there is no conclusive evidence to suggest the authenticity of this authorship or the time of composition. Other significant differences include a different key, an extra concluding movement, and headings above each movement with programmatic titles unrelated to the Crucifixion.[19] Other manuscripts and versions related to the *Mystery Sonatas* may have existed that have since become lost.

Because the *Mystery Sonatas* were never published in the composer's lifetime, and because the only surviving manuscript is missing the title page, scholars have debated at length about what the proper title should be since the first publication in 1905. In addition to the *Mystery Sonatas*, they are referred to as the *Rosary Sonatas* and, less commonly, the *Copper-Engraving Sonatas*. Even the term "sonata" has been questioned to describe the 16 pieces contained in the set. Charles Brewer and David Ponsford argue that, despite the circumstance that it was a general term during the Baroque that referred to an instrumental piece, it is not the most appropriate choice for all of the pieces since

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[17] Chafe, 187.

[18] Ibid.

[19] Ibid.

only seven begin with sections labeled “Sonata.”[20] Since these historians were unaware of Biber’s label for this set, they advocate for use of the word “Partite” or “Partitas”, meaning pieces, first used by Johann Jakob Froberger in 1649. Biber imitated Froberger’s example in his 1680 work titled *Mensa Sonora*, labeling the segments “Pars I,” “Pars II,” etc. Because of the tendency to refer to these pieces as “sonatas” in the majority of programs, texts, prefaces, and liner notes, the present author will use “sonata.” Similarly, each sonata is lacking an explicit title, and performers and historians refer to them by their copper-engraving subject, which has led to different wordings. For example, Eric Chafe refers to Sonata XIII as “Pentecost,” Andrew Manze’s recording with Harmonia Mundi uses “The Descent of the Holy Spirit,” and Franzjosef Maier’s recording with Deutsch Harmonia Mundi uses “The Sending of the Holy Spirit.”[21]

The sonatas vary in their style and structure, ranging from single-movement works (such as the fourth, wholly composed as a “Ciacona”), to multi-movement works. The set features a diversity of Baroque styles and dances, including in total: Praeludium, Allemande, Courante, Sarabande, Aria, Ciacona, Variation, Lamento, Gigue, Intrada, Gavotte, and Canzona. Figure 1.1 lists the sonatas with their title, key, and movement sequence.

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[20] Charles Brewer, *Instrumental Music of Schmeltzer, Biber, Muffat and Their Contemporaries* (Farnham, Great Britain: Ashgate Publishing, 2011) 298; David Ponsford, *Mystery (Rosary) sonatas: for violin and continuo* (Bologna: Ut Orpheus Edizioni, 2007) vi.

[21] Chafe, 188; Manze, *Biber: The Rosary Sonatas*; Franzjosef Maier, *Biber: Die Rosenkrantz-Sonaten*, 6.

Sonata and Title	**Key**	**Movement Titles and Styles**
1. The Annunciation	d	Praeludium; Aria with variations; Finale
2. The Visitation	A	Sonata; Allemande; Presto
3. The Nativity	b	Sonata; Courante and Double; Adagio
4. The Presentation of the Infant Jesus in the Temple	d	Ciacona
5. Twelve-year-old Jesus in the Temple	A	Praeludium; Allemande; Gigue; Sarabande and Double
6. Christ on the Mount of Olives	c	Lamento; Unlabeled Sarabande; Adagio; Adagio
7. The Scourging	F	Allemande and variation; Sarabande and three variations
8. The Crown of Thorns	B-flat	Sonata; Gigue and two Doubles
9. Jesus Carries the Cross	a	Sonata; Courante and two Doubles; Finale
10. The Crucifixion	g	Praeludium, Aria and five variations
11. The Resurrection	G	Sonata; Surrexit Christus hodie; Adagio
12. The Ascension	C	Intrada; Aria Tubicinum; Allemande; Courante
13. Pentecost	d	Sonata; Gavotte; Gigue; Sarabande
14. The Assumption of the Virgin	D	Sonata; Aria with twenty-nine variations (last nine variations labeled Gigue)
15. The Beatification of the Virgin	C	Sonata; Aria with three variations; Canzone; Sarabande and variation
16. The Guardian Angel	g	Passacaglia (sixty-five variations on the descending minor tetrachord)

Figure 1.1: A list of movement titles, keys, and movements in the *Mystery Sonatas*

The Usage of Altered Tunings

The most significant and unusual aspect of the *Mystery Sonatas*, and a primary reason for both their fame and difficulty in performance, is the use of *scordatura* (altered tunings) required for each sonata. The first and final sonatas are in standard violin tuning, with every other sonata featuring its own unique tuning. The most extraordinary tuning is found in Sonata XI, The Resurrection, where the violinist is required to reverse the two inner-strings, resulting in the third string being a perfect fourth higher than the second.

Biber's choice to employ scordatura tunings either stemmed from a desire to facilitate certain difficult or impossible passages, a desire to exploit the sonorities of the tightened or loosened strings for each sonata, or both. In all of Biber's scordatura tunings for the violin over his career, the composer never expanded the range of the instrument by lowering the fourth string or raising the first.[22] Reduced intervals between strings allows for various chords and passages that are otherwise impossible or impractical in standard tuning. Seven of the *Mystery Sonatas* feature open strings that form a major or minor triad, on either the tonic or dominant harmonies, and three others feature open strings that create an open fifth on the first and fifth scale degrees of the key. Most scholars and performers have arrived at the conclusion that Biber was inspired in greater part by the sonorities created by the changes in sympathetic vibrations string tension, perhaps in association with the programmatic elements of the set. The most dissonant of the tunings can be heard in Sonata VI of the "Sorrowful" mysteries, with the pitches A-flat, E-flat, G, and D.

The violin part in the manuscript is written for violinists to perform the given notes as if they were in standard tuning to facilitate reading. Some publications of the *Mystery Sonatas*, such as the 2007 Ut Orpheus edition edited by David Ponsford, will include a transliteration indicating the sounding pitches.

Biber and Program Music

The biblical associations with the *Mystery Sonatas* have both intrigued and challenged audiences, performers, and musicologists. Without knowing the circumstances of the set's conception and composition, one can only speculate on any choices Biber made in relation to these narratives: whether the compositions were written with the intention to correspond or relate to each mystery, or if the composer chose pre-existing music to be applied to a particular scene. As a result of such speculation, performers interpret this work in one of three ways: as program music attempting to musically depict the titular mystery, as a solemn meditation to accompany prayer, or as absolute music with no attached narrative. All of these can be argued as valid, as Biber may have composed these works to represent the events and moods of the Rosary Prayer, or as a meditative piece to inspire prayer itself, or with neither purpose at the front of his mind. So little is known with certainty that it may be that all or part of the music was composed years before the eventual compilation and performance.

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[22] E. Dann: *Heinrich Biber and the Seventeenth Century Violin* (PhD diss., Columbia U., 1968), 309.

Based on Biber's unambiguous extra-musical effects in later works, the possibility that the *Mystery Sonatas* were intended as program music appears less likely than the other scenarios. As described by Andrew Manze, "The *Mystery Sonatas* are as empty of gimmicks as his other works are full of them."[23] In works such as the *Sonata Representativa*, the violin is scored to literally represent multiple animal calls and sounds, including those by a frog, a cat, and several birds, followed by a "Musketeer's March" that he would later use in his other well-known programmatic work, *Battalia*. This is a work that features polytonality to represent two battling armies and *col legno*, in which string players use the wood of their bow rather than the typical use of the horsehair, for percussive imitation.

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[23] Manze, *Biber: The Rosary Sonatas,* 10.

Performers have attempted to reference the biblical scenes using various methods. Among the more common events that performers attempt to depict musically are the arrival of the angel Gabriel in "The Annunciation," with the introduction reminiscent of an otherworldly entrance and the flutter of wings, and the hammering of nails in "The Crucifixion." In Manze's view, "Such details are the result of subjective performance decisions rather than objectively present on the page."[24] When considering the actual context, the *Mystery Sonatas* would have been performed in services for the Archbishop Gandolph, and the lack of programmatic musical events suggests that they were performed as meditative background music during Rosary prayers. To assist guitarists interested in exploring these associations, whether for depicting a narrative or impressing a mood for meditation, summaries of the fifteen mysteries of the *Mystery Sonatas* are provided in Appendix III.

Published Guitar Arrangements of Biber's Music

There have been few published arrangements of Biber's music for solo guitar. The earliest known to this author is a 1969 collection of works, no longer in print, by various composers arranged by Theodore Norman for G. Schirmer Inc., and titled *Music for the Guitar Soloist*.[25] As part of this collection, Norman arranged Biber's "Gavotte" from *Violin Sonata No. 6*, transposed from G minor to B minor.

There also exists an arrangement of the "Passacaglia" from Biber's *Violin Sonata No. 6* (unrelated to the *Mystery Sonatas*) by German guitarist Dieter Kreidler, published by Schott Music in 1981.[26] The original work is similarly in the solo sonata instrumentation of violin with basso continuo. The source of Kriedler's arrangement, however, is a contemporary arrangement for Baroque lute in French tablature, which retained the original key of C minor but was then transposed to D minor for the guitar version.

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[24] Ibid., 8.

[25] Theodore Norman, ed., *Music for the Guitar Soloist* (New York: G. Schirmer Inc., 1969).

Two arrangements were produced by Swiss guitarist Jürg Kindle for the Canadian publisher Productions D'Oz in 2002.[27] Presented in two brief volumes, they are comprised of a mixture of movements from the *Mystery Sonatas*. Volume 1 consists of the fourth sonata followed by the Praeludium and Aria from the first sonata. Volume 2 contains the Finale from the first sonata, followed by the *Passacaglia* (Sonata XVI). The music is grouped in each volume by the keys and the altered tunings that are being used. For the first volume, the sixth string is tuned down one step from E to D and the pieces are all in the key of D minor; for the second volume, in addition to the sixth string being in D, the fifth string is also tuned down one step from A to G, with both selections largely in the key of G minor. The first sonata's finale concludes on D major, the parallel major of the original sonata's key, but in Kindle's context this harmony serves as a dominant leading into the *Passacaglia*.

In 2006, American guitarist Andrew Schulman arranged the *Passacaglia* (Sonata XVI) from the *Mystery Sonatas* for 6 and 8-string guitar as a commission from the Italia

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[26] Heinrich Biber, *Passacaglia*, arr. Dieter Kiedler (Mainz, Germany: Schott Music, GA 471, 1981).

[27] Heinrich Biber, *Praeludium, Aria, Giacona*, arr. Jürg Kindle (Saint-Romuald, Quebec, Canada: Productions D'Oz, 2002); Heinrich Biber, *Praeludium, Passacaglia*, arr. Jürg Kindle (Saint-Romuald, Quebec, Canada: Productions D'Oz, 2002).

Guitar Society. It is currently available through the Italian publisher Berben Edizioni Musicali.[28]

The Estonian guitarist and professor, Heiki Matlik, has arranged all of the *Mystery Sonatas* in the original keys, but the arrangement is yet to be published at the time of this project.[29]

The present collection, in addition to offering alternative versions of the first and fourth sonatas, includes three additional sonatas in the grouping known as the "Joyous Mysteries," the second, third, and fifth sonatas. In the present arrangement, the first sonata may be performed in a single tuning to avoid any delay between movements. Additionally, suggested stylistic elements such as trills and mordents have been added and have been marked as editorial with brackets. From a more general perspective, these German Baroque works serve as alternatives to the standard guitar repertoire of composers such as Johann Sebastian Bach (1685-1750) and Sylvius Leopold Weiss (1687-1750).

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[28] Heinrich Biber, *Passacaglia,* arr. Andrew Schulman (Ancona, Italy: Berben Edizione, 2006).

[29] Heiki Matlik, e-mail message to author, June 1, 2014.

Chapter 2

Principles for Arranging Baroque Solo Sonatas for Solo Guitar Using Examples from the *Mystery Sonatas*

The goal of any arrangement across all genres and instrumentations is to maximally capture the spirit of the music in a process of balancing the original score and the composer's intentions against the idiosyncrasies, strengths, and limitations of the new instrumentation. Every arranger will approach this process differently, with varying opinions on the acceptable difficulty level, what constitutes the spirit of the music, and which notes are essential or expendable. However, the arranging process is not totally an exercise in the "Art of Sacrifice," according to Roland Dyens, if the arranger possesses a strong understanding of harmony, counterpoint, and the "Geography of the Guitar," meaning the spatial relationship of the notes on the fretboard as well as the contextual difficulty of their execution.[30] The inherent capabilities and limitations of the guitar allow a profound spectrum of musical compromises and imaginative solutions in passages where the translated music becomes too dense, too thin, too difficult, or technically impossible. Baroque solo sonatas, defined as instrumental music consisting of a principal melody with basso continuo accompaniment, provide an arranger with both an immutable melody and form with suggested but highly flexible accompaniment in the figured bass.

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[30] Roland Dyens, "Arranging Pixinguinha, A Letter from Roland Dyens," *Soundboard* 39, no. 3 (2013): 12.

This format allows the display of both creativity and knowledge of musical traditions. By contrast, a transcription aims to transfer the music to a different instrumentation faithfully with minimal or no alterations. The present chapter will explore several examples in the *Mystery Sonatas* where compromise was required to create a stronger and more practical musical effect compared to a verbatim transcription.

The first five sonatas were chosen in this project because of their chronology in the sequence, the manageable level of difficulty when translated to guitar, and their "guitar-friendly" keys. Most of the sonatas share similar characteristics in their speed, range, techniques, and overall suitability for performance on the guitar. Two exceptions include Sonatas XII and XIII, which present technical problems for the guitar because of their rapid double-stops, which to cleanly execute for most players would require rapid repeated plucking from at least one finger or thumb, as well as left hand difficulties when moving in thirds (see figure 2.1). As the example demonstrates, these passages can be

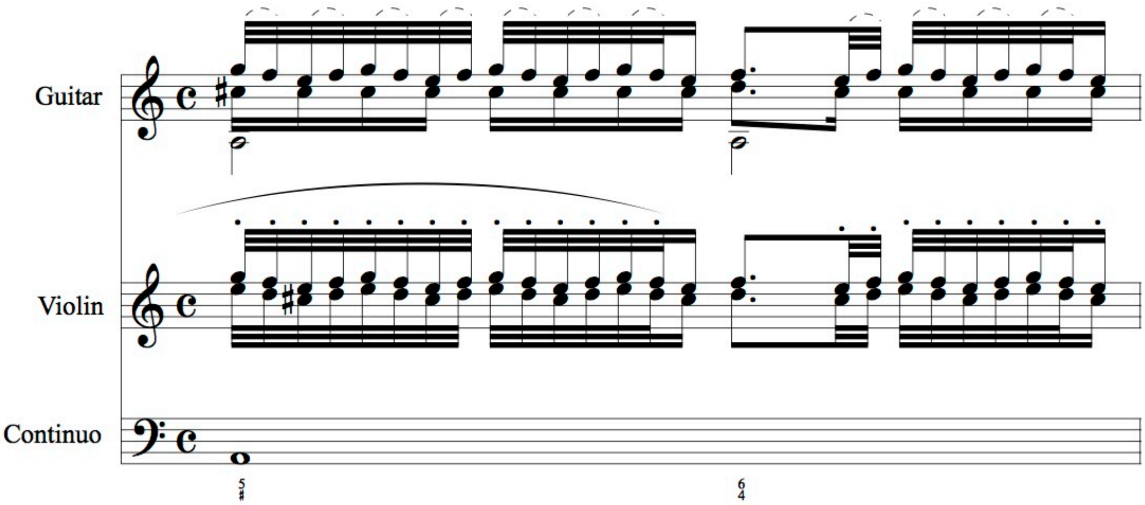

Figure 2.1: Sonata XIII, "Pentecost," m. 50. An example is provided on how the rapid thirds in the violin may be altered to be idiomatic on the guitar.

altered by dropping or sustaining notes at the arranger’s discretion. The first five sonatas also feature multiple keys most commonly found in guitar music, specifically major or minor keys on the pitches E, A, or D, to allow maximum use of open strings in the bass to allow fluency on the treble strings. The exception to these is Sonata III in B minor, another fairly common key for the guitar.

Transposition

One of the most fundamental decisions an arranger makes is whether or not to transpose the key and subsequently to which key. This is especially true for arrangers of solo guitar music due to the importance of open strings in maintaining technical ease and maximum sonority. In the context of a guitar arrangement of a Baroque solo sonata, two concerns are of primary importance regarding transposition: the range of the principal melody and the ability for the bass line to support the principal. The ideal transposition of the principal will be high enough that the bass is able to sound below it, as well as allow space between the two voices to insert a supporting harmonic line to fill in chord tones. It will also be low enough to stay largely below the twelfth fret on the first string to facilitate left-hand chord shapes and limit any overly large gaps between voices, which is particularly noticeable at spans of more than two octaves. Considerations when transposing a bass line primarily concern limiting octave-displacement. Ideally, bass lines will be mostly linear, avoid large leaps not present in the original source, and be high enough to be playable when the principal requires the left hand to play in higher positions. For example, in most cases the left hand cannot simultaneously fret the high D on the first string with the low F on the sixth. Rarely will an arranger find a transposition that satisfies all of these conditions, so discretion must be exercised to find the key that best supports the spirit of the music while maintaining an acceptable level of technical difficulty. An arrangement with excessive difficulty will undermine musicality with pauses in between melodic notes and chords, in addition to an increase in the likelihood of errors.

Observing these principles, two of the five sonatas arranged for this project were transposed. Because the known history of the *Mystery Sonatas* offers unclear evidence that the composer conceived of the sonatas as a cycle rather than a compilation of individually composed sonatas, the key relationships between each work were deemed less significant than fullness of sonority and technical facility in idiomatic keys.[31]

Sonata III, "The Nativity," was transposed from B minor to E minor. B minor was a problematic key based on the tendency of Biber to write upward lines from the tonic, beginning in the first measure. After dropping the violin an octave to be played in a comfortable range on the guitar, the continuo line rises until the two parts become intertwined through the third and fourth measures, as shown in figure 2.2:

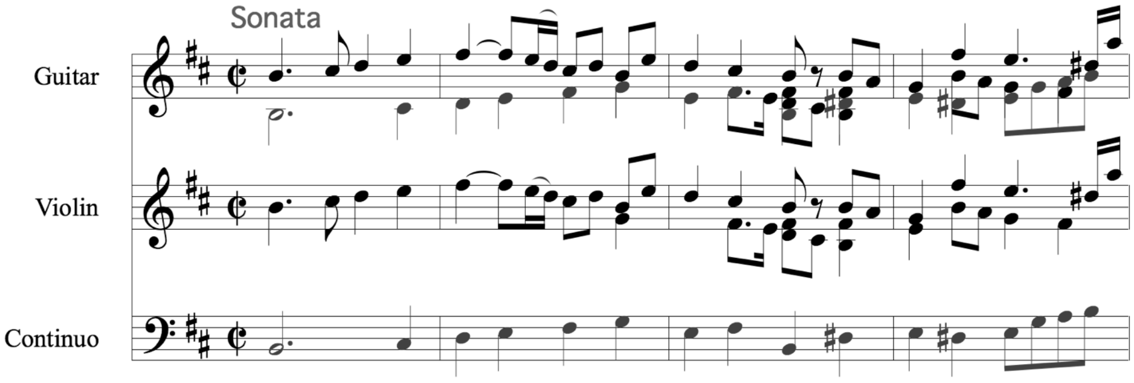

Figure 2.2: Sonata III, "The Nativity," mm. 1-4. The violin and continuo lines are displayed, as well as the two combined in what would become a solo guitar arrangement.

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[31] Chafe, 186-187.

By transposing the key to E minor, the violin line can be lifted a perfect fourth and the bass line can be lowered by a perfect fifth, allowing for a clear separation of the parts, as well as space for any added accompanimental lines to complete the intended harmonies, illustrated by figure 2.3. The music could have also been transposed to D minor with a lowered sixth string tuning, but since Sonata IV was already in the key of D minor, a different key would help differentiate the two neighboring sonatas, as well as add a wider variety of tonalities in the "Joyous Mysteries."

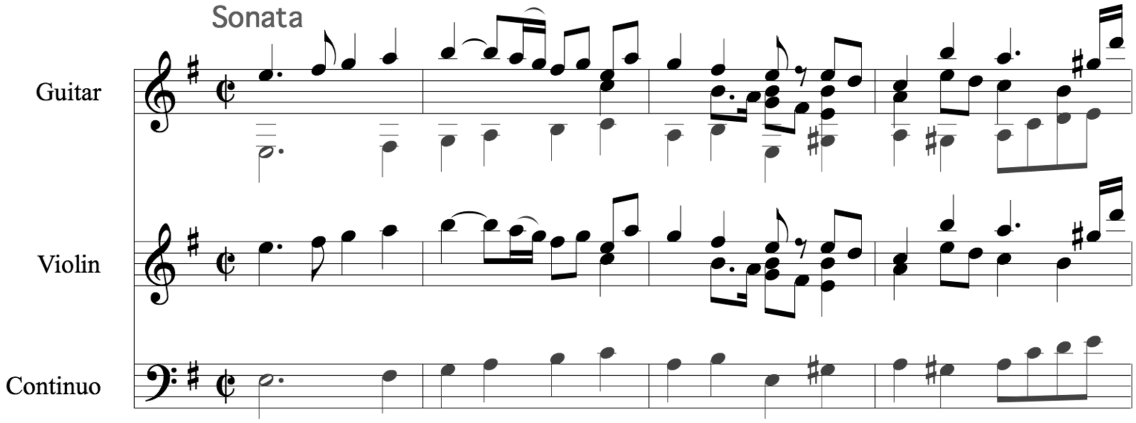

Figure 2.3: Sonata III, "The Nativity," mm. 1-4. The original written music is transposed to E minor, with the violin line raised and the continuo line lowered.

In Sonata V, there were similar issues of voice-overlap in the original key of A major, but the most significant reason for its transposition to E major was to expand the overall range of the music. The violin scordatura calls for the first string to be lowered by a minor third. Based on the score, it would appear that Biber wanted the violinist to stay largely in lower positions to facilitate reading and exploit the close voicings this tuning allowed. In any case, the resulting concert pitches in the violin are almost exclusively within the treble clef staff throughout most of the sonata, except for in the opening measures of the Praeludium. In this scenario, three options should be considered. The first option is to maintain the original sounding pitches of the violin, faithfully representing the composer's original tessitura, but resulting in an unusually high number of notes above the seventh fret, greatly increasing the difficulty level by reducing the ability to play open strings and avoid problematic shifts, as well as the inability to play the lower fretted pitches of the sixth string. The second option is to follow the typical arranging practice of dropping the violin an octave to match the written pitches both instruments, resulting in low difficulty but severely limiting the range of the music, and decreasing musical space for the bass line and any supporting harmonic lines. The third option is to transpose the key to lift the melody into a range that avoids the negative aspects of both of these issues. This option may be unacceptable if one wishes to faithfully maintain the key relationships between sonatas.

Similar to the third sonata, the fifth sonata begins on the tonic, A, and consistently stays above this original pitch. In regards to the second option, to follow the contour of each melody with reasonably limited octave displacement would result in the vast majority of this sonata being performed on the four inner strings of the guitar, as demonstrated in the Sarabande in figure 2.4:

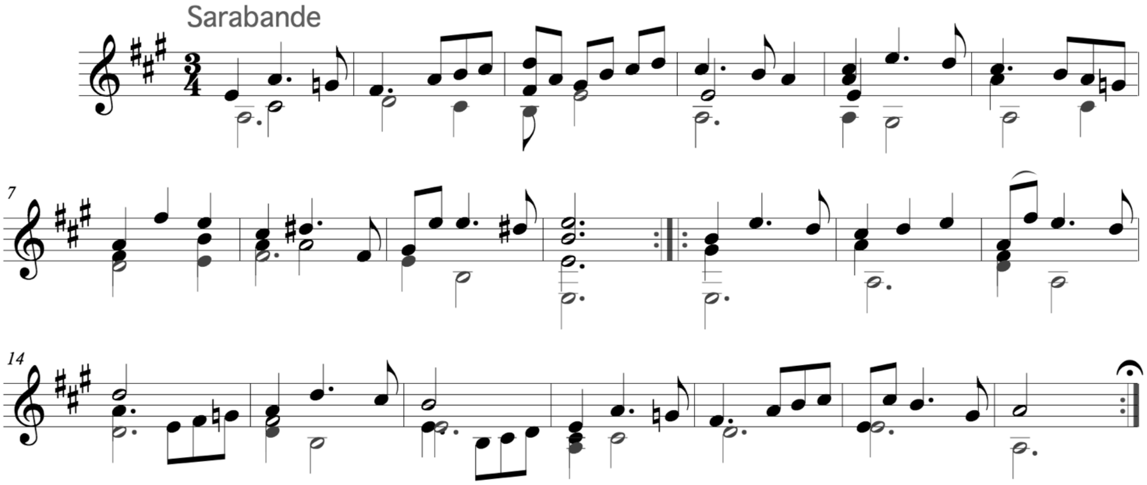

Figure 2.4: The Sarabande from Sonata V, "Twelve-Year-Old Jesus in the Temple," with a limited range in the original key after dropping the violin melody an octave.

With this particular bass line, there are fewer impossible bass notes in the lower frets if the arranger pursues the first option, but the difficulty remains much higher compared to a transposed arrangement, and since key relationships have been regarded as less significant compared to technical facility and overall sonority, the present arrangement features a transposition to E major.

Expressive Indications in Baroque Sheet Music

Although a variety of notated marks were known to be in existence, their use in published music and manuscripts was scarce, thereby leaving expressive decisions to the performer.[32] In modern guitar performances, players are encouraged to add any number of Baroque expressive devices to their interpretation. Arrangers may wish to aid the performer in difficult passages by adding technical markings such as left-hand slurs where appropriate. The present arrangement does not include any expressive indications not originally included in the manuscript, with the exception of some recommended trills that are marked with brackets. These may be treated by performers as suggestions rather than obligations. Similarly, left hand slurs recommended by the editor are marked with a dotted slur marking to differentiate from Biber's slur markings for the violin.

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[32] Ibid.

Principles and Liberties of Basso Continuo

The primary role of basso continuo is to support the principal. To be an expert continuo player, one must understand the intrinsic balance of providing a strong presence to enhance the soloist's playing against maintaining musical subtlety to avoid excessive attention. Exercising too much subtlety, such as the avoidance of any active parts or interplay with the principal, will lead to a muted performance that can prevent the soloist from creating the proper affect of early Baroque music.[33] The problems of a highly active and visible continuo were observed by Benigne de Bacilly in 1668 in reference to a piece performed with voice and theorbo:

> If the theorbo isn't played with moderation - if the player adds too much confusing figuration (as do most accompanists more to demonstrate the dexterity of their fingers than to aid the person they are accompanying) it then becomes an accompaniment of the theorbo by the voice rather than the reverse. Be careful to recognize this, so that in this marriage the theorbo does not become an overpowering, chiding spouse, instead of one who flatters, cajoles, and covers up one's faults.[34]

For a solo guitar arrangement requiring the realization of a creative and supportive accompaniment, all basso continuo rules and traditions should be observed whenever possible and practical. There will inevitably be instances in the original music where this is impossible, and most often, this will be the result of the principal melody moving too low, the bass line moving too high, technical limitations that would prevent the performance of certain notes, or inherent limitations of the guitar, such as the ability to effectively sustain pitches across multiple measures. Fortunately for the arranging process, numerous accounts by Baroque composers describe liberties continuo players may take while interpreting the written music. This includes alterations to the bass line and figured bass harmonies, as well as variations on the number of voices present.

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[33] Jack Ashworth and Paul O'Dette, "Basso Continuo," *A Performer's Guide to Seventeenth Century Music*, ed. Stewart Carter (New York: Schirmer Books, 1997) 275.

[34] Ibid.

One of the most fundamental rules of the continuo accompaniment is to stay below the principal melody, whenever possible, to effectively provide support without drawing too much attention from the soloist.[35] This avoids any obscurity of the primary line. For solo guitar arrangements, this is the clearest way to emphasize the melody when there is limited timbral difference between the principal and accompaniment. Maintaining this ideal in the context of a virtuosic and wide-ranging solo part, however, can be problematic when the arranger must have the bass line on the bottom, the melody on top, and when suitable, a supporting harmonic line that follows conventional voice leading principles. Figure 2.5 demonstrates an excerpt in which the original bass line and melody overlap into the other's register. The most common solution to this dilemma is octave displacement, in which notes are raised or lowered an octave to accommodate proper spacing, and when needed, room for inner voices to offer harmonic support. In the case of a low principle melody, if the register is limited to one or two phrases, the melody can be transposed an octave higher for the offending section. Measure fourteen of the "Presto" in the second sonata features a sudden drop to the violin's lower strings that, when arranged for the guitar, interferes with the continuo line. In the present arrangement, this phrase was transposed an octave after a break in the melody to reduce any perception of the transposition (see figure 2.5)

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[35] Peter Williams, *Figured Bass Accompaniment* (Edinburgh, UK: Edinburgh Press), 1:34.

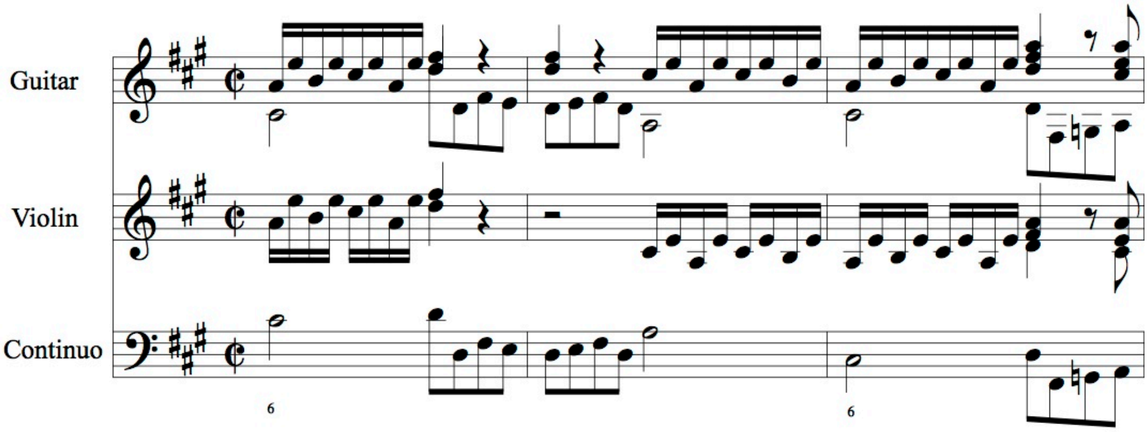

Figure 2.5: The Presto from Sonata II, "The Visitation," mm. 13-15. The octave of the melody is raised in measure 14. Other changes include a displaced octave in the bass on the second beat measure 13 and a re-articulation of the chord on the downbeat of measure 14.

If arrangers are unable to create a musically satisfying passage due to a restrictively low principal melody, continuo players may elect to play notes above the principal so long as it does not interfere with the overall musical intent. Robert Donington notes that, although it is better for the accompaniment to stay below the melody, exceptions can be made in cases where the accompaniment may, at times, be in unison or above the melody.[36]

In regards to the fifth sonata, transposition of the key was the preferred solution to allow more space and complete harmonies since the problem was spread across multiple measures and passages.

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[36] Robert Donington, *Baroque Music*: *Style and Performance* (New York: W.W. Norton and Company, 1982), 148.

In instances where there are individual problematic bass notes, the arranger may consider simply changing the bass note to the most suitable pitch in the given context. A 1707 treatise by Michel de Saint-Lambert suggests to players, "You can sometimes change the chords [from those written] when you judge that others will suit better."[37] A 1753 essay by C.P.E. Bach reinforces this attitude in advising the accompanist "to perform with judgment, often departing from the written text."[38] This liberty can be utilized to improve a disjunct inner voice, a bass line with a problematic octave-displacement, or to better satisfy the harmony when the bass line and the principal melody are on the same pitch. When the surrounding texture limits the ability to an inner voice, the doubled pitch creates an empty octave, which in context may sound over-emphasized or final when surrounded by sonorities built on thirds and sixths. The simplest and least intrusive solution in these cases is to change the inversion of the given harmony (see figure 2.6). An excerpt of the *Mystery Sonatas* that benefitted from altering a bass note was in the second sonata, in an instance where the violin line went to the upper register of the guitar. Rather than play the notated pitch C-sharp on a weak beat, the decision was made to repeat the previous open A to allow easier execution of the principal line (see figure 2.7).

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[37] Robert Donington, *Performer's Guide to Baroque Music* (New York: Schirmer Books, 1973), 30.

[38] Ibid.

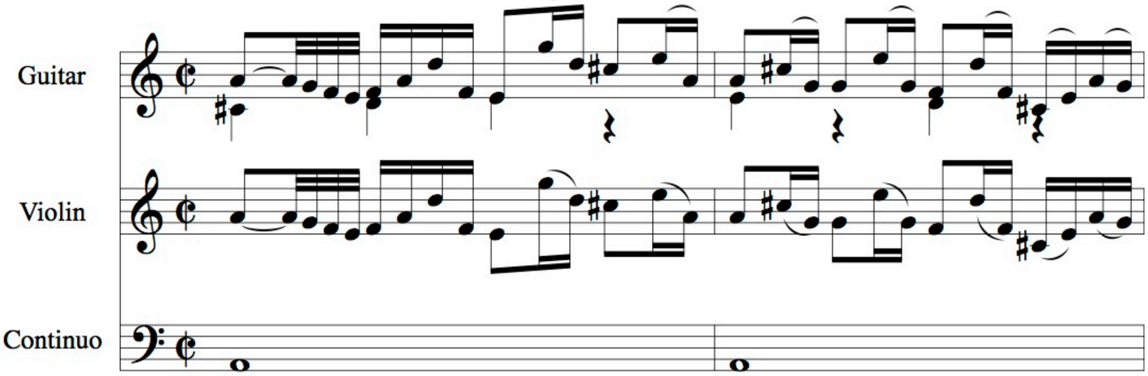

Figure 2.6: Sonata I, "The Annunciation," mm. 22-23. The bass note on beat one of measure 22 is changed from A to C-sharp to create a first-inversion A-major harmony rather than an open octave. To include both an A and a C-sharp in the bass would create an imbalanced number of voices compared to the surrounding texture. Additional bass note changes were made in this passage for similar consonance and voice leading reasons.

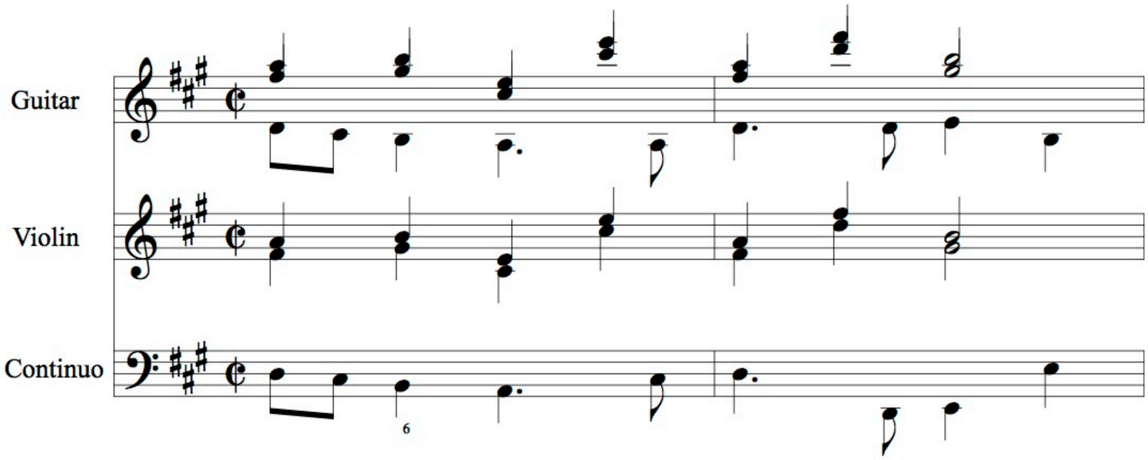

Figure 2.7: Sonata II, "The Visitation," mm. 13-14. The final bass note of measure 13 is changed to an open A to assist in the execution of the violin line.

For particularly long bass notes in which the guitar is unable to sustain a note value's entire duration, the performer may either repeat the note or allow the note to fade at its normal pace. In his treatise on interpreting and performing continuo on plucked strings, Nigel North explains that, "The player should learn to restrike the chords when the sound has died in order to give support to the soloist."[39] Repeating a bass note can be particularly effective in compositions with notes held across multiple measures, especially those intended for bowed string instruments or organ, which can sustain notes indefinitely. Conversely, the performer need not be overly concerned with sustaining the note for its full value. Donington explains, "No attempt should be made to hold down all notes, or any more of them than can be comfortably sustained… a full polyphonic texture is sketched incompletely in the actual sounds, but completed mentally by the ear."[40] Figure 2.8 displays an excerpt from the third sonata when both shortened and rearticulated bass notes were deemed appropriate.

Traditions of Basso Continuo Realization

When adding inner voices to support the principal melody and harmonic fluency, arrangers should observe the traditions of basso continuo realization whenever possible. The limitations of solo guitar in comparison to a continuo ensemble will inevitably lead to editorial decisions, but when presented with more than one acceptable solution, the following conventions should be considered.

The first is to avoid doubling the third in each harmony. If the context calls for added notes, the tonic or fifth should be duplicated.[41] This restriction will, in actuality, be minimal in a solo guitar arrangement, since the limitations of how many notes can be performed and sustained will typically lead to different rather than doubled pitches to create a complete chord.

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[39] Nigel North, *Continuo Playing on the Lute, Archlute, and Theorbo* (London: Faber Music Ltd, 1987), 63.

[40] Donington, *Performer's Guide to Baroque Music,* 92.

[41] North, 28.

The second tradition, specifically for stringed continuo players, is to have an average of two or three voices in the accompaniment. Often only two voices will be possible.[42]

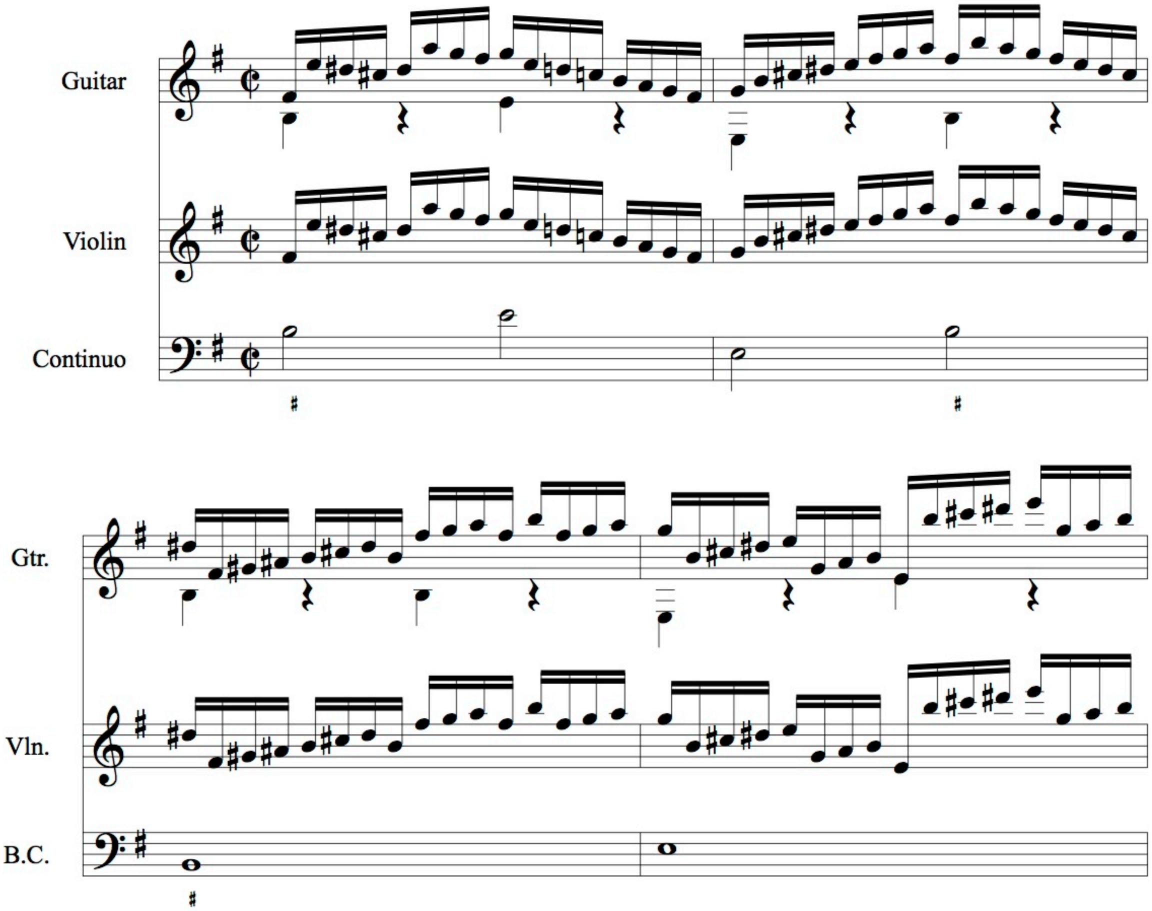

Figure 2.8: Sonata III, "The Nativity," mm. 14-17. The bass notes of measures 14 and 15 have been shortened in the guitar part to facilitate left hand movements and to avoid dissonance between the principle and bass line. The bass note has been rearticulated in measure 16 to reinforce the dominant harmony into the cadence on measure 17.

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[42] Ibid.

Any more voices, even when possible on solo guitar, will be difficult or impossible to sustain, and a sudden drop in voices afterwards will sound disjointed. An exception to this may be made when the principal melody features rapid scalar lines that reduce the ability to play bass lines and fulfill the figured bass harmonies. During breaks in the rapid line, fuller chords can be performed to aid the overall harmonic presence and the larger sense of tension into resolution. Figure 2.9 shows the opening of the first sonata, which begins with a long series of scalar runs in the violin part. The opening chords span four and five strings, respectively, ignoring consistency in the number of voices for the added benefit of a deeper sonority to support the violin melody.

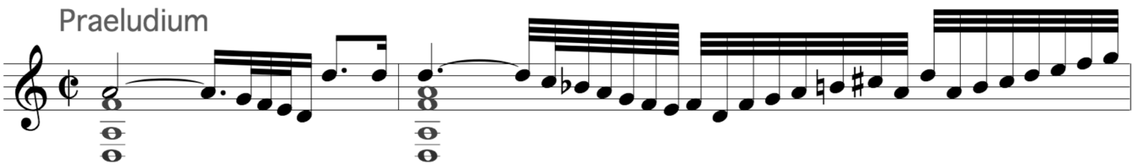

Figure 2.9: Sonata I, “The Annunciation,” mm. 1-2. The whole notes are accompanimental notes added to the violin part.

The tradition of including an unmarked major-third in the final chord of a minor tonality, known as a Picardy-third, is rarely clear, and is different depending on composers’ styles. Many treatises emphasize its importance on a final cadence, but prior to this, it may be considered optional if no other relevant evidence or pattern is present.[43]

Realizing the Continuo Versus Leaving it to the Performer

If the arrangement is intended for publication, the arranger should consider whether to include a complete accompaniment under the melody or to leave the figured bass in its original form. Because continuo realization has traditionally been a unique process for every performer or ensemble, a valid argument can be made that adding notes beyond the notated melody and figured bass would disregard a major stylistic element of this musical genre. The counter-argument to this is that less-experienced players would either struggle with, or be unaware of, a number of issues, namely understanding the concept of an improvisatory accompaniment, interpreting the figured bass symbols, following voice-leading conventions, and choosing the best notes to add, based on (as Dyens described) the “geography of the guitar.” Figure 2.10 features two possibilities for an arrangement of the “Aria-allegro” from the first sonata. The top staff includes editorial notes to fulfill the figured bass harmonies. The second staff leaves this task to the performer to best suit their individual tastes and skill level.

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[43] Donington, *Performer’s Guide to Baroque Music*, 187.

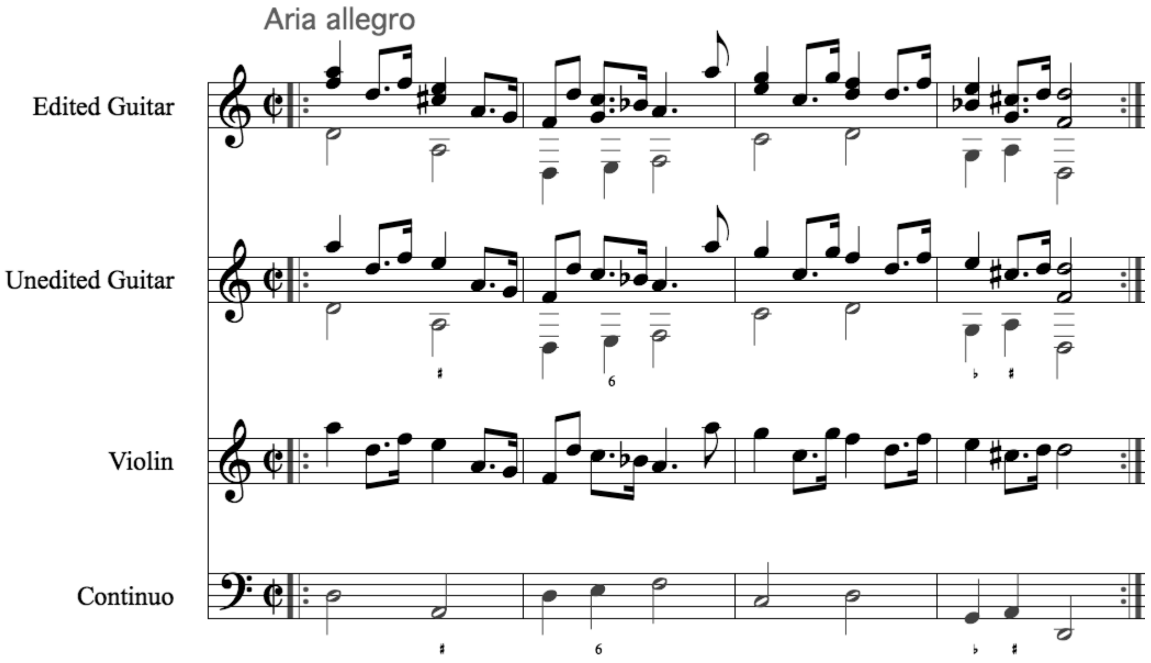

Figure 2.10: Aria-allegro from Sonata I, “The Annunciation,” mm. 30-33. The original two parts of the *Mystery Sonatas* are shown below two possible arrangements for guitar.

In this example, the edited arrangement interprets the figured bass in an appropriate manner and applies conventional spacing of the voices, in which treble notes are in a closed voicing while notes in the lower register are typically at least a fourth apart. A less experienced player may harmonize the figured bass in measure 30 using notes a third above the bass rather than in the upper register. The unedited arrangement, which may be considered a transcription, offers players the choice to fill multiple inner voices, figures, and motives in the accompaniment for a more complex and interesting realization. If the knowledge of figured bass or voice leading is outside of a guitarist's skill set, they will likely omit any inner voices, resulting in a musically sparse but more playable arrangement for beginners. A transcription with open interpretation of the accompaniment will negate any benefit of included fingerings in a publication.

Distinguishing the Continuo Accompaniment from the Melody

There are multiple sections in the *Mystery Sonatas* where the continuo performs as an introduction or intermission for the soloist. The challenge in these instances is creating an interesting continuo part without obscuring the phrasing of the principal. There are three paths an arranger/performer may take in this case: leave the bass notes without realizing any harmonies in the upper register, add notes but limit them to the lower register, or fully realize the given harmonies and distinguish the melody from the accompaniment using other means. Leaving only the bass notes in the arrangement offers the advantage of both a clear distinction between the continuo and melody and the opportunity for the performing guitarist to compose the continuo sequence, as would be expected in the original instrumentation. The downside is a potentially underdeveloped texture, or that the performing guitarist would not realize the continuo part in a stylistically appropriate manner. The option of realizing the accompaniment in the lower register above the bass line can provide distinction from a higher melody as well as multiple notes to develop chords, but this texture may also sound thin with little possibility for motivic references, and the distinction between the principal and continuo can be negated by a low melody in the surrounding texture. Fully realizing the bass texture is the most complex and challenging option in terms of arranging, but can potentially yield the best results. If the harmonies are clear and the treble notes stylistically reflect motives in the piece, this is often the most authentic interpretation of a continuo role. The primary dilemma in this scenario is differentiating the continuo texture from the surrounding melody since they will both be performed in similar registers and on the same instrument. To distinguish the continuo part, the most direct methods are to change the timbre, perhaps to *ponticello* or *sul tasto*, to soften the dynamics for the accompanimental section, write block chords without any clear melodic material, or to use articulation or rubato to create a noticeable break in sound while transitioning in or out of the accompaniment. In these instances, the arranger may choose to assist the player with expressive markings to foster an informed performance. As in most choices for arrangers, the best choice for distinguishing between the two instrumental styles will depend on the context of the piece and the individual tastes of the arranger and performer.

Compound Melodic Notation

It was common practice in the Baroque era to notate when pitches should be articulated but without regard to the ideal length of time they should be sustained. This compositional tradition is sometimes referred to as "compound melody" and often was used for practical reasons, especially for music written on a single staff, because it avoids the clutter associated with notating multiple voices, including having two or more sets of stems, beams, rests, and ties.[44] This concept can be often seen in arpeggios, pedal points, and single melodies where the voice suddenly rises or falls. In the *Mystery Sonatas*, there are multiple instances of single-voice notation where multiple voices are implied, hence the alternative term for this practice: "implied polyphony." Figure 2.11 features music from the first sonata, the opening of the Aria-allegro, explored earlier in figure 2.10. The first staff features the original violin line in compound melodic notation as it is found in the manuscript, the second staff features the same line with the notation changed to more accurately reflect what could be considered multiple voices, and the third is an arrangement that constitutes a consistent lower voice by including chord tones in the surrounding context in the same register.

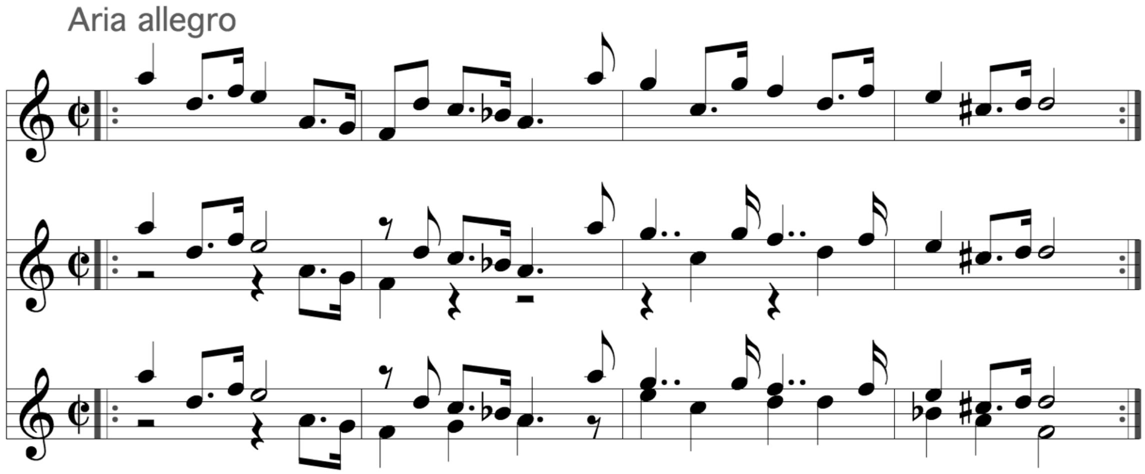

Figure 2.11: Aria-allegro from Sonata I, "The Annunciation," mm. 30-33.

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[44] Frank Koonce, ed, *Bach: Cello Suite No. 1* (Saint-Romauld, Quebec, Canada: Les Productions d'Oz, 2010), 18.

The third staff in this figure includes contrary counterpoint in the second measure of this excerpt, and harmonic tones near the implied second voice of the third measure. When selecting notes to include for the basso continuo part, following this technique will reinforce the presence of multiple voices, creating a stronger arrangement with more resemblance to music originally composed for the guitar.

Using a *Capotasto* to Facilitate Difficult Passages or Keys

A *capotasto*, or *capo*, can be used to transpose a difficult passage, section, or piece to a more manageable position or key. One instance of this used in the present arrangement is the Finale of the first sonata. The first two sections of the sonata, the Praeludium and the Variations, are idiomatic on the guitar in their original key, D-minor, but the Finale is in G-minor and features thirty-second notes over a low G pedal. An open-string pedal through this passage would allow the left hand fingers to focus exclusively on the rapid melodic line and enable less-elite players to perform the sonata effectively. If the arranger seeks to maintain the key of D-minor and allow for an open string pedal, he or she has three options: use the open third-string G as a pedal, require a re-tuning between the variations and the finale, or use a capo to transpose all of the pitches. The first option is undesirable because it removes the low sonority of the pedal and complicates the performance of the principle melody by forcing the player to avoid the third string if he or she wants the pedal to be sustained. The second option interrupts the flow of the performance as the player takes the time to retune and increases the risk that the string will be out of tune for the finale. The third option of using a capo is typically quicker than re-tuning, poses minimal intonation risks, and can facilitate the execution of the principle melody by allowing for more open strings if the number of sharps or flats is reduced in the transposed key. For players interested in using a capo to facilitate the finale of the first sonata, an additional version of the finale transposed to D-minor is included in the present arrangement, with the direction to place a capo on the fifth fret. In this version, the low G pedal can then be performed as an open sixth string.

Arrangement Issues Specific to the *Mystery Sonatas*

In the process of arranging the *Mystery Sonatas*, there were issues regarding the scordatura tunings and programmatic associations that are unlikely to be found in typical Baroque compositions. Interpretive choices regarding the musical effects of the scordatura tunings, as well as any relationships to the titular mysteries, are left to the performer. The present arrangement seeks only to provide a setting of the principal melody with a realization of the continuo that is historically stylistic, musically expressive, and technically feasible for intermediate-to-advanced guitarists. Due in part to the allowances of scordatura tunings, there are multiple instances of unison notes across two strings on the violin. In the present arrangement, the duplicate notes have been omitted; the benefit of the unusual color of both strings sounding was judged by the editor to be less significant in terms of musical expression than the inability to sound notes other than the unison and the awkward shifts required to execute the required left-hand stretch.

Chapter 3

Interpreting and Performing the *Mystery Sonatas*

Interpreting Baroque music can be a challenge for modern performers because of the inordinate number of traditions and liberties that have dramatically changed since the seventeenth and early eighteenth century. The tendency for the composer and performer to be the same individual led to a vastly different attitude towards sheet music in which performers could improvise and make any alterations to what was written, even in cases where the performer was not the composer. Nevertheless, modern performers who are stylistically conscious have an obligation to interpret this music in a style appropriate for the location and time period in which it was composed. When learning a piece of music, the most common approach towards a faithful interpretation is to ask: "What would the composer have wanted?" This pursuit is often unproductive with the lack of surviving documentation of the composer's opinion on specific stylistic matters. As Robert Donington suggests, the better approach is to study the music with the inquiry, "How would a contemporary performer have interpreted this written music?"[45] There are surviving texts and treatises from the Baroque era that were designed to inform inexperienced musicians of that time about matters of musicianship and technique; therefore, players today can draw upon those same empirical statements and observations to develop their own historically informed interpretations. The following section is intended to guide players in this pursuit towards a stylistic interpretation of the *Mystery Sonatas* through discussions on ornaments, tempos, Baroque techniques for plucked-string instruments, and expressive matters such as dynamics and rubato.

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[45] Donington, *Performer's Guide to Baroque Music,* 31.

Tuning: Baroque Standard Pitch and Imitation of the Scordatura

The is important for performances of the *Mystery Sonatas* on two accounts: the issue of Baroque standard pitch, and the issue of altered tunings in the original violin part. Baroque standard pitch is a relatively recent point of interest for early music performers. The concept of performing early music at a'=415 was met with resistance before it was accepted as a "badge of honor" in the mid-to-late nineteenth-century.[46] Recent studies have explored the accuracy of this trend and found that there was no consistent Baroque standard pitch.[47] As Donington states, "We gain nothing in authenticity, and lose much in convenience, by departing from our present international standard at a'=440, except for special reasons in particular instances."[48] Therefore, guitarists should not feel obligated to perform in any particular standard pitch.

As previously discussed in Chapter One, the consensus among scholars studying the *Mystery Sonatas* is that Biber used the scordatura tunings to aid in the creation of each sonata's mood or atmosphere. Manze frames the scordatura as the most significant compositional element to invoke the emotion and intensity of each mystery:

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[46] Herbert W. Myers, "Pitch and Transposition," *A Performer's Guide to Seventeenth-Century Music*, ed. Stewart Carter (New York: Schirmer Books, 1997), 325.

[47] Donington, *Performer's Guide to Baroque Music,* 44.

[48] Ibid.

> The effect of retuning a violin is, generally speaking, such that the higher a string is tightened the harder the violin feels and sounds, and conversely the more it is loosened the softer and weaker it becomes. [...] For example, "The Scourging" is according to appearances a gentle piece, containing variations on two of the most sedate dances a composer could have chosen. It is only through its tuning, with the lower two strings raised a long way and the top string lowered, that Biber evokes Christ's suffering, humility, nobility, humiliation, or what you will. […] "The Resurrection" requires the two middle strings to be crossed over, a remarkable innovation which perhaps symbolizes the life-changing world-changing nature of the sonata's theme. "The Ascension" has the four strings arranged in a simple arpeggio to give the violin a rasping edge suitable to the trumpeting [movements] "Intrada" and "Aria Tubicum" (brass-noise). "The Descent of the Holy Spirit" divides the four strings into two pairs, far apart, and the "Assumption" and "Coronation" return the violin to a more relaxed, consonant and therefore peaceful tuning.[49]

This creates a dilemma for arrangers of the *Mystery Sonatas*. Fortunately, for guitarists seeking to emulate this facet of the music, there are numerous means of manipulating timbre, including the placement of the right hand on the spectrum from *ponticello* to *sul tasto*, playing notes in higher or lower positions on the fretboard, the shape and emphasis of nail in the attack, the flexibility of the finger's distal/tip joints, rest-stroke versus free-stroke, and many others. The ideal combination of these techniques to emulate the originally intended violin timbres varies from player to player, and guitarists are encouraged to explore multiple recordings and performances of the *Mystery Sonatas* to guide their interpretive choices. Because arrangements will inevitably lose some musical elements in translation, an equally valid alternative is to utilize the strengths of the guitar to create a spectrum of timbres that either loosely resembles the violin's spectrum, or to abandon the pursuit of timbral imitation altogether to constitute the player's unique vision for expressing the biblical narratives.

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[49] Manze, 10.

Performance Practice on Baroque Plucked Instruments

If players are concerned with imitating the techniques or timbres of Baroque-era plucked instruments, an inherently difficult task on modern full-size instruments, there are a number of traditions a player can choose to follow. The list below describes Baroque techniques recommended by Nigel North for performance on the archlute and theorbo in a continuo ensemble:

Fingernails were used to give attacks additional projection and clarity in ensemble settings, but remained optional in solo performance.[50]

The thumb, which is positioned outside the hand similar to modern guitar technique, performs notes rest-stroke while free-stroke is recommended for the fingers.[51]

Limited sustain, especially in the basses, is desirable.[52]

Strums are performed with only the index finger of the right hand, but for more complicated patterns, the middle finger and thumb can be used.[53]

Ornamentation

There are two categories of ornamentation: free and specific. Free ornamentation refers to un-notated embellishments made at the performer's discretion. While most of these embellishments are regarded as optional, one embellishment in particular is regarded as obligatory for a faithful performance: the cadential trill.[54] According to multiple treatises dating from the mid-seventeenth-century, trills began on the upper-auxiliary note with little or no exception.[55] Another fundamental ornament is the appoggiatura, an auxiliary note on the beat that embellishes either the harmony as a suspended dissonance or the melody when the note is consonant.[56] The lengths of appoggiaturas are typically around half the length of the main note, but this rule is flexible and other factors such as harmony should be observed. Around the time of the *Mystery Sonatas*' composition, appoggiaturas were transitioning away from the shorter lengths (about a quarter length of the main note) that were observed in the early seventeenth-century.[57] Auxiliary notes between beats may be added to embellish the melody with no regard to the notes' dissonance or consonance.[58] Ornaments may be taken either diatonically, based on the momentarily prevailing tonality, or chromatically, outside of the momentarily prevailing tonality.[59]

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[50] North, 18; Paul O'Dette, "Plucked String Instruments," *A Performer's Guide to Seventeenth Century Music*, edited by Stewart Carter (New York: Schirmer Books, 1997), 232-233.

[51] North, 18.

[52] Ibid., 17.

[53] Ibid., 75.

Specific ornamentation involves written symbols instructing the performer to execute certain figures. In the *Mystery Sonatas*, Biber includes three types of ornaments: 't', which signified a trill, an oblique line '/' above two-note chords which probably indicated to separate or roll the pitches, and a single instance in Sonata XIII of ‘m’ which was a contemporary symbol for vibrato.[60]

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[54] Donington, *Performer's Guide to Baroque Music,* 178.

[55] Ibid*.,* 195-196.

[56] Ibid., 181.

[57] Ibid., 182.

[58] Ibid.

[59] Ibid., 180.

Implied Musical Elements in Baroque Scores

According to Donington, “We shall find for the expression, the implications of Baroque music are not merely flexible. They are left wide open to the performer.”[61] Baroque composers and performers were often one in the same for virtuoso music, and therefore had complete freedom to improvise on their compositions, which were in some cases, bare sketches to act as an improvisatory framework.[62] Even in performances where the composer was not the performer, the performer was still expected to, “Put his stamp on the music in much the same way… It may not have been his music; but it was emphatically his evening.”[63] Donington compares this process to the approach exercised by J.S. Bach, who frequently made imaginative alterations not just to his own music, but to others’ as well, such as his adaptations of the works of Vivaldi.[64]

Even in such cases where Baroque compositions included musicality directives such as phrasing, dynamic and tempo markings, numerous treatises from the Baroque era express that performers may alter pitches, ornaments, phrasing, articulations, slurs, dynamics, including gradations and plateaus, and tempos at their discretion.[65] Many of these treatises explore practices that are often present in effective performances, but none of their explanations differ from what is effective in modern practice traditions, such as varied dynamics, especially in slower pieces, and lively articulations in upbeat pieces.

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[60] Ponsford, VIII.

[61] Donington, *Performer’s Guide to Baroque Music,* 30.

[62] Ibid.

[63] Ibid.

[64] Ibid.

The selection of an appropriate tempo may challenge some performers. While most time-words, such as *andante* or *allegro*, were used similarly to their modern usage, some composers and authors observed the terms differently. For instance, Henry Purcell, Alexander Malcolm, and James Grassineau wrote conflicting descriptions of the proper order of time-words from slowest to fastest among *grave, lento,* and *adagio*. One particularly ambiguous term, *assai*, meaning "much," can be interpreted as very rapid or very slow.[66] In the absence of time-words, musicians may sometimes infer the composer's intentions for tempo through the lower number of the time signature, with a lower number implying a slower beat and a higher number implying a quicker beat. In many cases, however, this can be unreliable, as was demonstrated by Saint Lambert with his analysis of *Armide,* by the most popular composer of his time, Lully, in which the composer displayed no correlation between desired tempos and time signatures.[67] In a 1752 method book on flute playing, Joachim Quantz advises performers to formulate a tempo, "More from the content of the piece than from the [time-] word," further adding, "Whatever speed an allegro demands, it ought never to depart from a controlled and reasonable movement."[68] Performers should also consider the inverse relationship between harmonic rhythm and tempo: typically, the faster the harmonic rhythm, the slower the tempo, and vice versa.

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[65] Ibid., 30, 178-180, 243, 284, 290-292.

[66] Donington, *Baroque Music: Style and Performance,* 15-16.

[67] George Houle, "Meter and Tempo," *A Performer's Guide to Seventeenth-Century Music*, edited by Stewart Carter (New York: Schirmer Books, 1997), 313-314.

Programming the *Mystery Sonatas* in Concerts

Worth observing for modern performers is the ambiguity regarding whether the composer intended for the sonatas to be performed in a single cycle or as a set of compositions, which originally may have been performed in smaller fragments depending on specific festivities or needs.[69] Modern recordings and live performances of the entire cycle usually span over two hours limiting both their programming for concerts and their ability to attract audience members lured by performances of more well-known works. Concertizing with individual sonatas such as is practiced on Bach's suites and partitas, may increase the performance and popularity of the *Mystery Sonatas*. Transpositions of these works sacrifice the set's inward key relationships to enhance the potential of individual movements. While the tradition has become to perform all sixteen in a row, musicians should use their discretion to perform any number of the sonatas in their programs. Additionally, because the actual title of the set is unknown, performers may prefer to use any of the other names by which the set is referred, such as the *Rosary Sonatas* (or the German equivalent, *Die Rosenkrantz-Sonaten*) or the *Copper-Engraving Sonatas*.

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[68] Donington, *Baroque Music: Style and Performance*, 16.
[69] Chafe, 186.

CONCLUSION

The present project seeks to increase knowledge and performance of Heinrich Biber's *Mystery Sonatas*. Believed to have been written in 1676, this set of sixteen movements represents a monumental achievement in music history by one of the Baroque era's greatest violinists and composers, and would be a valuable addition to any guitarist's repertoire. The instrumentation, Baroque solo sonatas for violin and continuo, presents an ideal palette for arrangers to display their creativity in realizing an improvisatory continuo, as well as their ability to work within the confines of Baroque compositional traditions.

Although the remaining movements, Sonata VI through the "Passacaglia," present additional challenges when translated to guitar, the liberties afforded to arrangers, particularly in the areas of basso continuo and the option of transposition to idiomatic keys, greatly reduces the difficulty in completing and performing an effective arrangement. It is the author's hope that the understanding of these liberties and further exploration of the rich traditions and repertoire of the Baroque era will lead to increased publications and performances of the *Mystery Sonatas* and other similar works.

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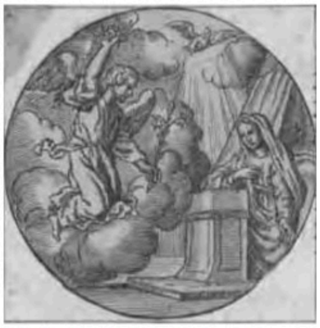
APPENDIX I

ILLUSTRATIONS ON THE MANUSCRIPT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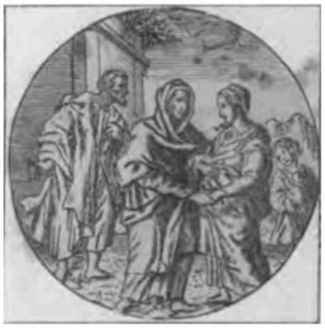
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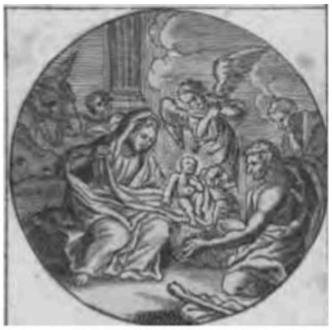
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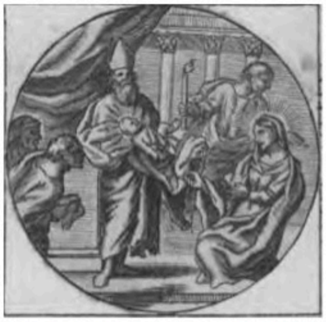
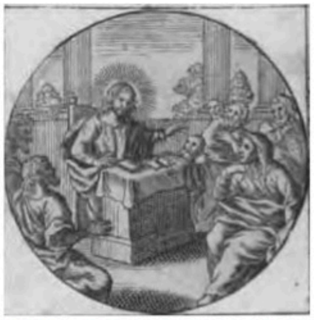
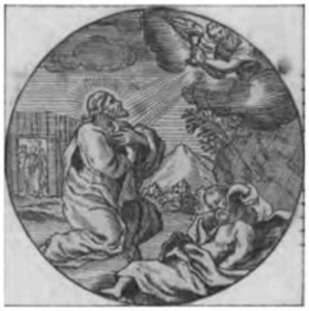
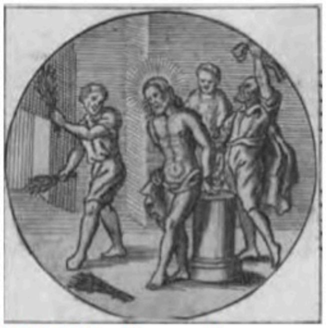

IV. The Presentation of the Infant Jesus in the Temple


V. The Twelve-year-old Jesus in the Temple


VI. Christ on the Mount of Olives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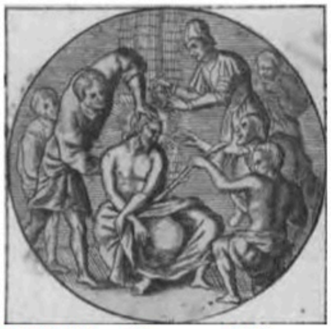
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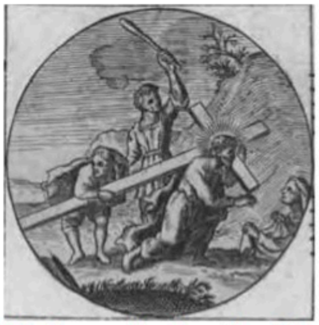
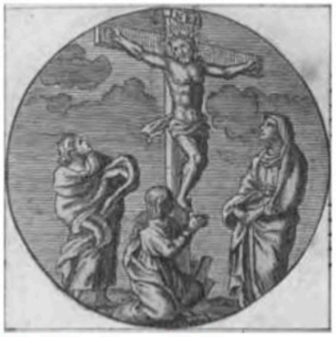
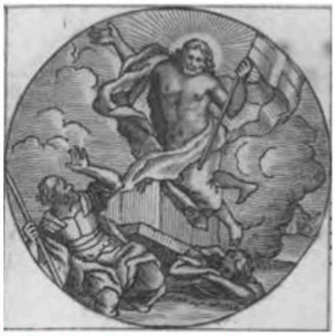
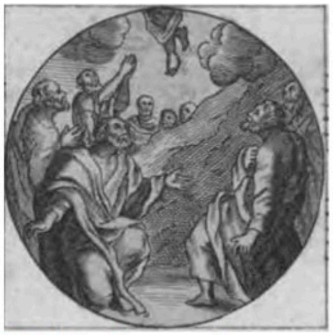

IX. Jesus Carries the Cross


X. The Crucifixion


XI. The Resurrection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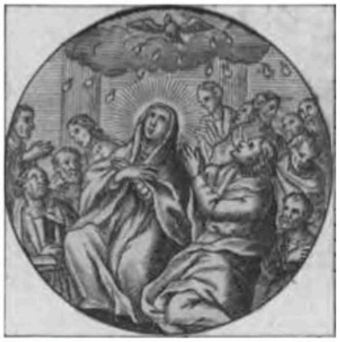
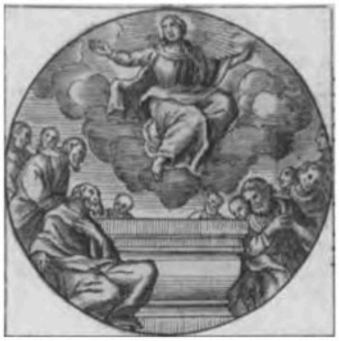
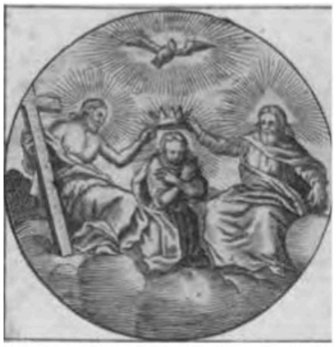
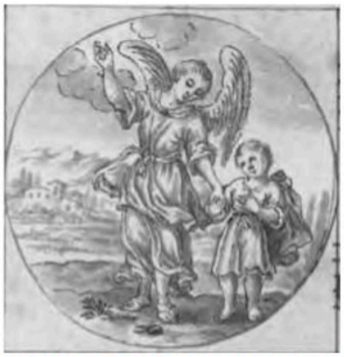

XIII. Pentecost


XIV. The Assumption of the Virgin


XV. The Beatification of the Virgin


XVI. The Guardian Angel

APPENDIX II

“FIGURED BASS SYMBOLS AND THEIR TYPICAL REALIZATIONS” BY ROBERT KELLEY[70]

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[70] Robert T. Kelley, “Figured Bass Symbology,” http://www.robertkelleyphd.com/FiguredBass.pdf (accessed August 8, 2014), 2005; reproduced with kind permission from the author via email on August 30, 2014.

Figures	**Realization**
No figures	$\substack{8\\5\\3}$
Tasto Solo	0 (bass alone, upper voices silent)
—	Upper voices stay stationary as bass moves
$\sharp$	$\substack{8\\5\\\sharp 3}$ Raise 3 by a $\frac{1}{2}$-step (not necessarily a sharp)
$\flat$	$\substack{8\\5\\\flat 3}$ Lower 3 by a $\frac{1}{2}$-step (not necessarily a flat)
$\natural$	$\substack{8\\5\\\natural 3}$ Make 3 natural regardless of key signature
2	$\substack{6\\4\\2}$
$\sharp 2$	$\substack{6\\4\\\sharp 2}$ Raise 2 by a $\frac{1}{2}$-step (not necessarily a sharp)
$\flat 2$	$\substack{6\\4\\\flat 2}$ Lower 2 by a $\frac{1}{2}$-step (not necessarily a flat)
$\natural 2$	$\substack{6\\4\\\natural 2}$ Make 2 natural regardless of key signature
2_{+}	$\substack{6\\4\\\sharp 2}$ (Usu. dim. 7th chord) Raise 2 by $\frac{1}{2}$-step
2 3	$\substack{7\\4\\2}\ \substack{8\\5\\3}$ (bass moves, upper voices hold)
3	$\substack{8\\5\\3}$
4	$\substack{8\\5\\4}$ (Usu. 4 3)
4 3	$\substack{8\\5\\4}\ \substack{8\\5\\3}$
$\substack{4\\2}$	$\substack{6\\4\\2}$
$\substack{4+\\2}$	$\substack{6\\\sharp 4\\2}$ Raise 4 $\frac{1}{2}$-step
$\substack{4\\3}$	$\substack{6\\4\\3}$
5	$\substack{8\\5\\3}$

Figures	**Realization**
5^{+}	$\substack{8\\\sharp 5\\3}$ Raise 5 $\frac{1}{2}$-step
$\cancel{5}$	$\substack{6\\5\\3}$ indicates dim. 5th
$\substack{5\\3}$	$\substack{8\\5\\3}$
$\substack{5\\4}$	$\substack{8\\5\\4}$ (Usu. 4 3)
6	$\substack{(8)\\6\\3}$
$\bcancel{6}$ or $\overset{\backslash}{6}$	$\substack{(8)\\\sharp 6\\3}$ (Raise 6 $\frac{1}{2}$-step)
$\substack{6\\3}$	$\substack{(8)\\6\\3}$
$\substack{6\\4}$	$\substack{8\\6\\4}$
$\substack{6\\4\\2}$	$\substack{6\\4\\2}$
$\substack{6\\4\\3}$	$\substack{6\\4\\3}$
$\substack{6\\5}$	$\substack{6\\3\\5}$
$\substack{6\\5\\3}$	$\substack{6\\5\\3}$
6 6 6	$\substack{6\\3}$ (parallel 3rds and 6ths)
7	$\substack{7\\3\\5}$
7 6	$\substack{(8)\\7\\3}\ \substack{(8)\\6\\3}$ (no 5)
$\substack{7\\4\\2}$	$\substack{7\\4\\2}\ \substack{8\\3\\(1)}$
8 8 8	Play the bass line alone in octaves
9	$\substack{9\\5\\3}$ (Usu. 9 8)
9 8	$\substack{9\\5\\3}\ \substack{8\\5\\3}$
10 10 10	parallel 10ths

APPENDIX III

SUMMARIES OF THE SCRIPTURE DESCRIBING THE MYSTERIES OF THE ROSARY[71]

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[71] Confraternity of the Most Holy Rosary, “The Mysteries of the Rosary”, <http://rosaryconfraternity.org/the-rosary/the-mysteries-of-the-rosary/> Accessed June 10, 2014; reproduced with kind permission from Fr. Gregory Schnakenberg, O.P., via email on July 31, 2014.

THE JOYOUS MYSTERIES

1. The Annunciation

(Lk. 1:26-38)

The archangel Gabriel announces to Mary that she is to be the Mother of God. The Holy Name of Jesus will be given to her Son. He will rule from the throne of David forever. Mary will maintain her virginity perpetually, for she conceives by the Holy Spirit.

2. The Visitation

(Lk. 1:39-56)

Mary visits her relative Elizabeth. Saint John the Baptist, in the womb of Elizabeth, rejoices at the sound of Mary's voice and at the presence of the Lord in her womb. Elizabeth says, "Blessed art thou among women, and blessed is the fruit of thy womb." Mary then proclaims the Magnificat.

3. The Nativity

(Mt. 1:18-25; Lk. 2:1-20)

Saint Joseph brings Mary to Bethlehem because of the census, but there is no place for them except in a stable outside of town. There, Jesus is born. The angels announce this to local shepherds, while Magi come from the East, led by a star, to worship the Lord.

4. The Presentation of the Infant Jesus in the Temple

(Lk. 2:21-39)

Joseph and Mary present Jesus in the Temple of Jerusalem on the 40th day after His birth. An offering of two turtle doves is made. Simeon, inspired by God, proclaims the *Nunc Dimittis* and prophesies about the newborn child. The identity of the Lord is also revealed to a widow named Anna.

5. Twelve-year-old Jesus in the Temple

(Lk. 2:40-52)

After celebrating the Passover in Jerusalem, the child Jesus remains quietly behind while His parents begin their journey back to Nazareth. Realizing that He is not with them, they begin searching. On the third day, they find the Lord in "His Father's house" listening to the teachers and amazing them with His wisdom.

THE SORROWFUL MYSTERIES

1. Christ on the Mount of Olives

(Mt. 26:30, 36-40; Mk. 14:26, 32-42; Lk. 22:39-53; Jn. 18:1)

After the institution of the Eucharist at the Last Supper, Jesus takes the Apostles to the Garden of Gethsemane at the foot of the Mount of Olives. With Peter, James, and John falling asleep nearby, Jesus undergoes a profound agony. At the same time, Judas Iscariot leads a crowd there to arrest Him.

2. The Scourging

(Mt. 27:26; Mk. 15:15; Jn. 19:1; cf. Lk. 18:33)

At the cries of the people, Pontius Pilate orders his Roman soldiers to scourge Jesus. The Precious Blood of Christ is spilled by the fierce assault. Consider how much the Lord endured out of love for us, to save us from our sins!

3. The Crown of Thorns

(Mt. 27:27-30; Mk. 15:16-19; Jn. 19:2-5)

Because Jesus had been called the King of the Jews, the soldiers mock Him by crowning Him with a crown of thorns. They strike Him and spit at Him while pretending to show Him honor. To mock Him even further, they dress Him in a purple cloak, as if in a royal robe, and display Him this way before the crowd.

4. Jesus Carries the Cross

(Mt. 27:31-34; Mk.15:20-23; Lk. 23:26-33; Jn. 19:16-17)

Condemned to Crucifixion, Jesus carries His own Cross to “the place of the skull” on Mount Calvary, outside the city walls. He is harassed along the narrow streets by the hostile crowd, but some women show Him pity. Simon of Cyrene is forced to help Him carry the Cross. Jesus falls several times along the way.

5. The Crucifixion

(Mt. 27:35-56; Mk.15:24-41; Lk. 23:33-49; Jn. 19:18-30)

Stripped of His clothes, Jesus is nailed to the Cross through His hands and feet. His mother is present, with John, Mary Magdalene, and other women. People taunt Him as He speaks His last words. He forgives His offenders. Around three o’clock, He dies.

THE GLORIOUS MYSTERIES

1. The Resurrection

(Mt. 28:2-8; Mk. 16:2-8; Lk. 24:1-8; Jn. 20:1-10)

On the third day, the first Easter Sunday morning, Jesus rises from the dead. The stone covering His tomb is rolled away and the guards are terrified. Jesus later appears to Mary Magdalene and sends her to the Apostles with the Good News. In the evening, He appears to Apostles behind locked doors.

2. The Ascension

(Mk. 16:19-20; Lk. 24:50-53; Acts 1:9-12)

Jesus appears to the disciples over the course of 40 days. Then He leads them out as far as Bethany. Blessing them, Jesus departs from them and ascends into the clouds. The disciples return to Jerusalem, rejoicing.

3. Pentecost

The disciples pray in the upper room, the Cenacle. On the Jewish feast of Pentecost, 50 days after the Resurrection and 10 after the Ascension, the Holy Spirit descends upon them, like tongues of fire, with charismatic gifts. The Church grows quickly after Peter preaches the Gospel for the first time.

4. The Assumption of the Virgin

It was a special privilege of the Blessed Virgin that, at the end of her life on earth, she was assumed body and soul into heaven. There she joined her resurrected Son in the glory of heaven. She now possesses, body and soul, the glory we hope to have at the resurrection of the dead.

5. The Beatification of the Virgin

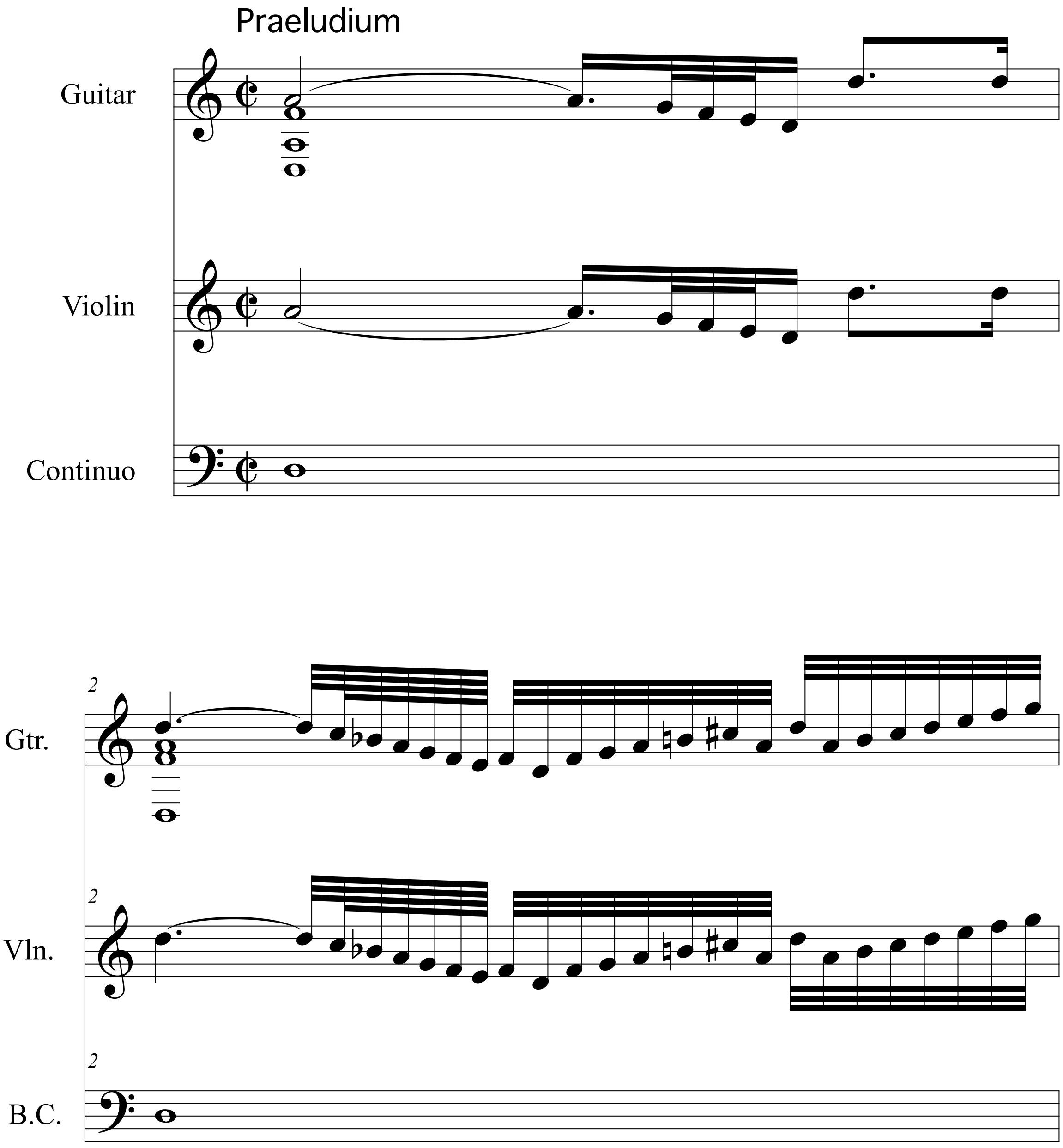
Assumed into heaven, Mary is now crowned as Queen of Heaven and Earth by her son, Christ the King. Because of her humility and obedience to the divine will, our Lady now reigns in glory. As our Queen, she intercedes for all those who turn to her in their needs.

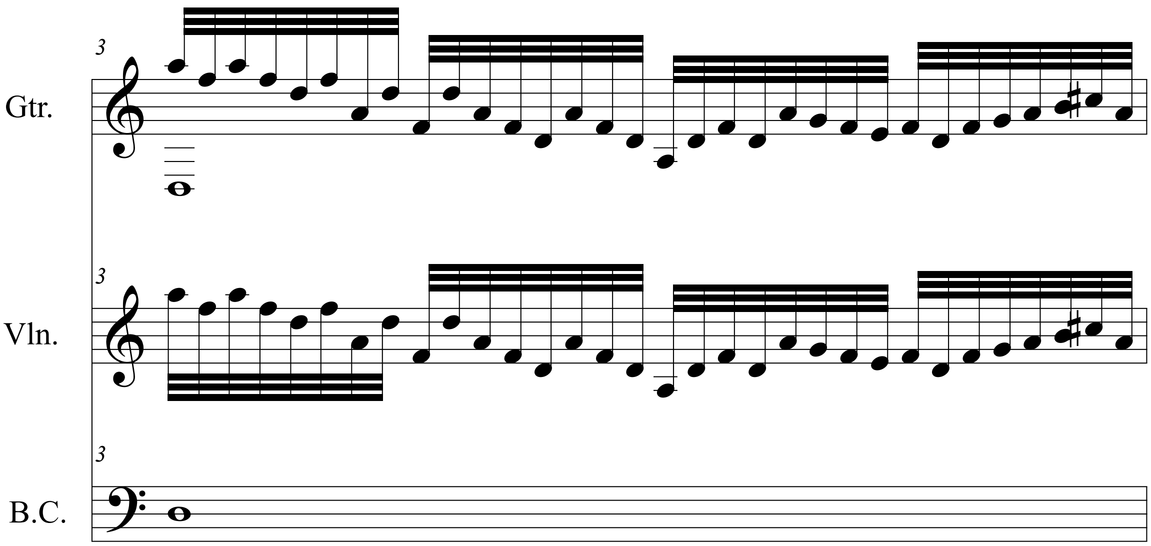
SELECTED ARRANGEMENTS OF THE *MYSTERY SONATAS*

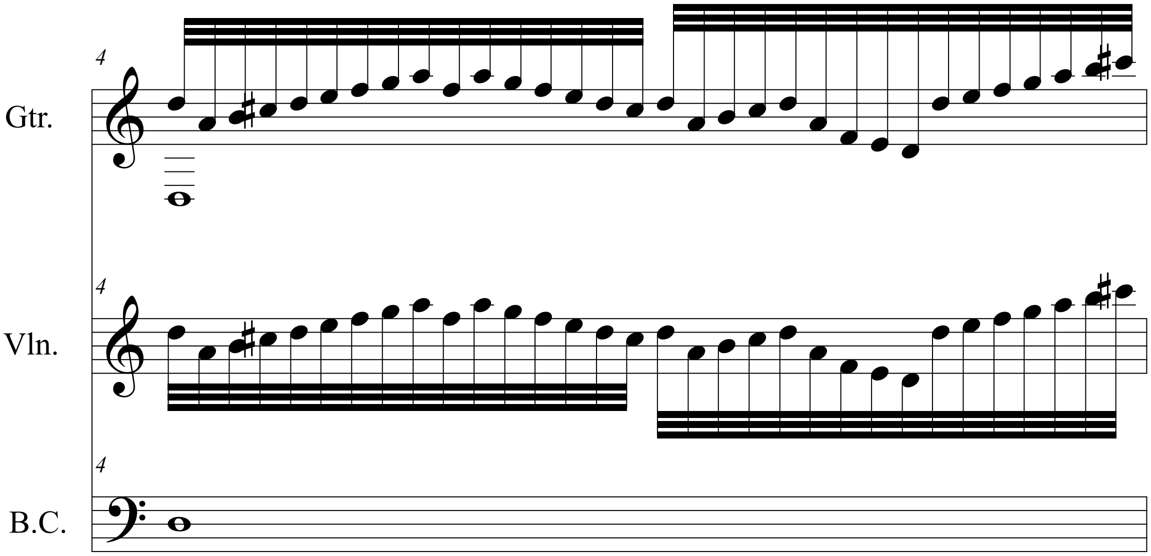
Sonata I

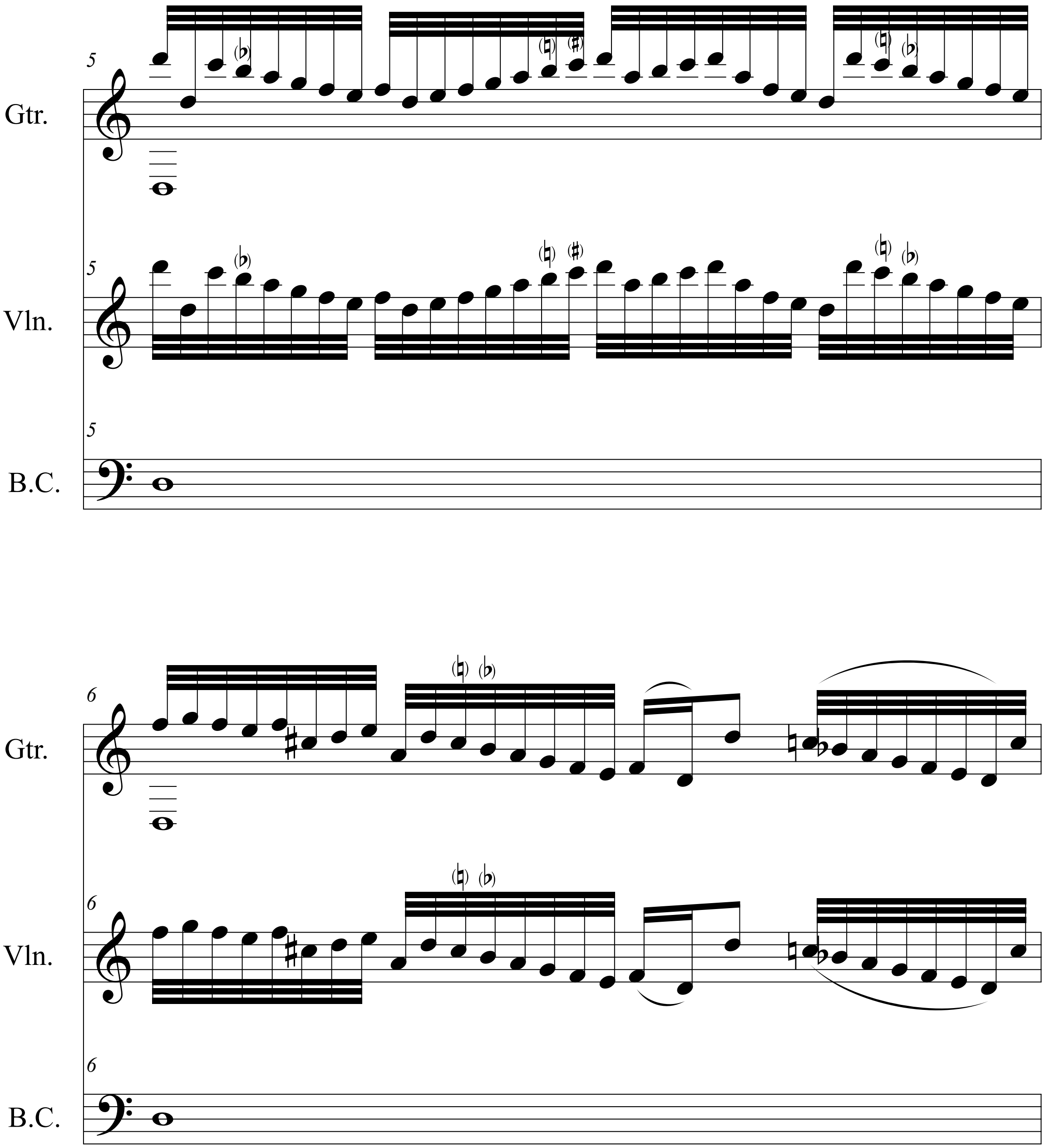
"The Annunciation"

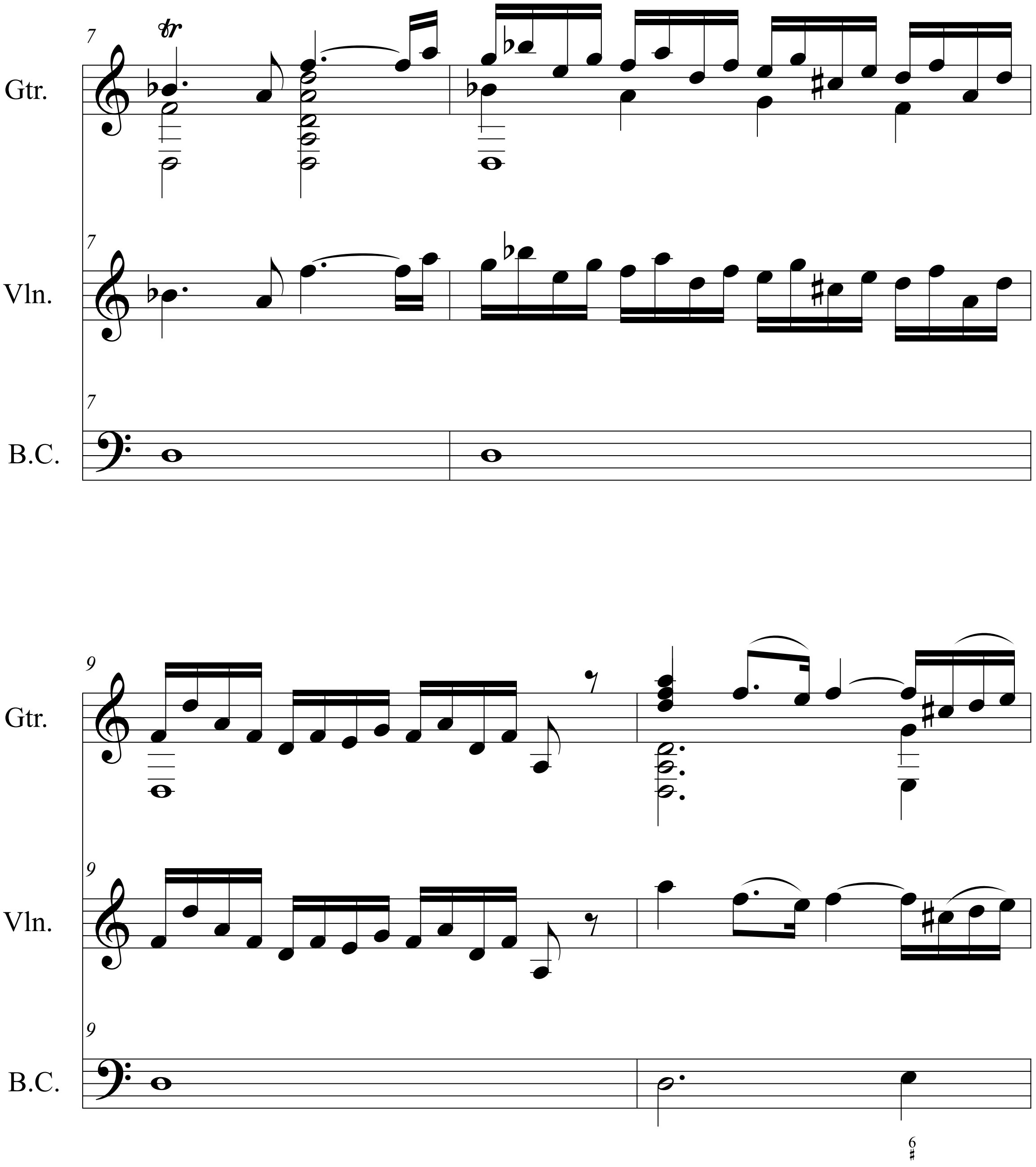
H.I.F. von Biber
arr. Brendan Lake

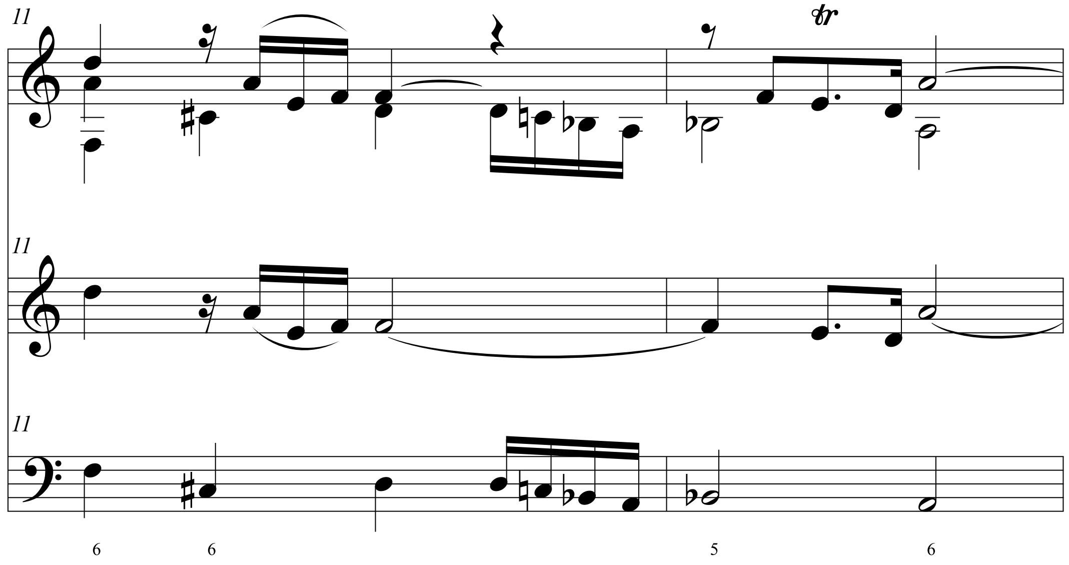

Praeludium
Guitar
Violin
Continuo
2
Gtr.
Vln.
B.C.

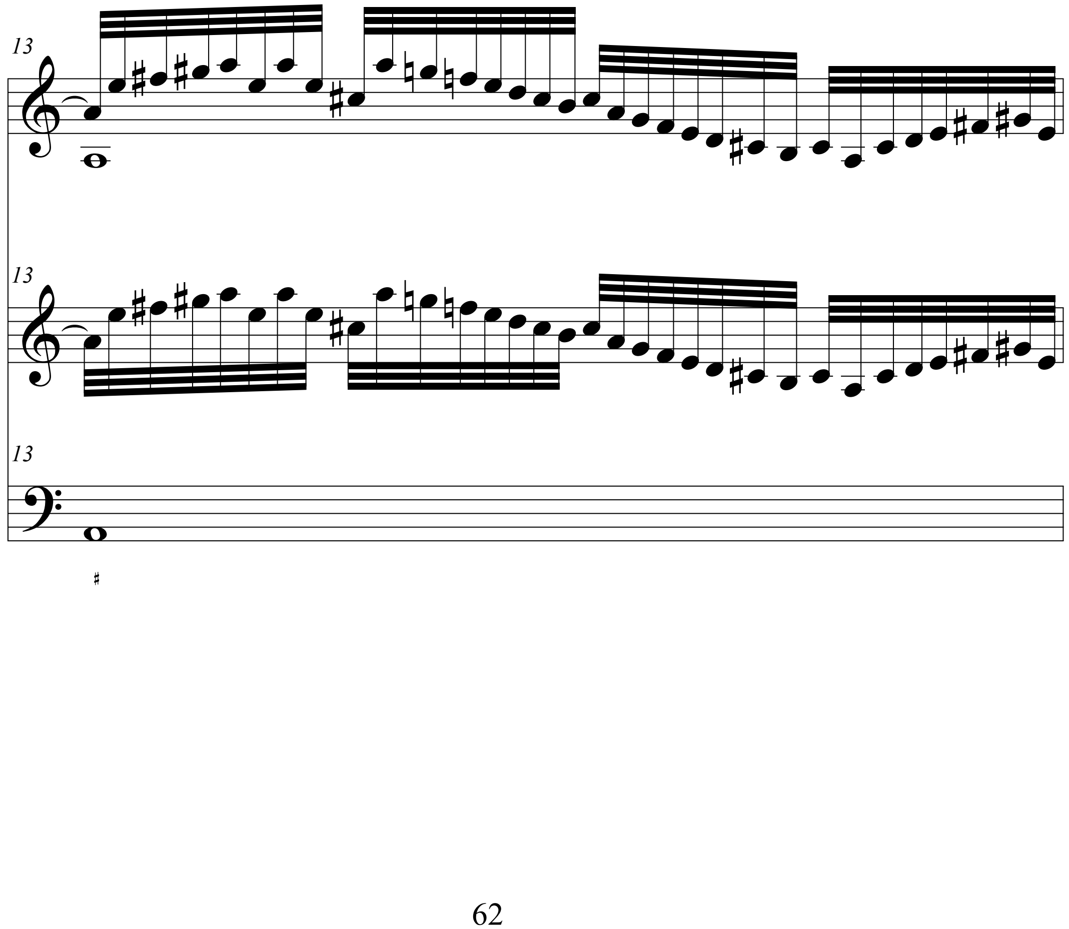

3
Gtr.
3
Vln.
3
B.C.

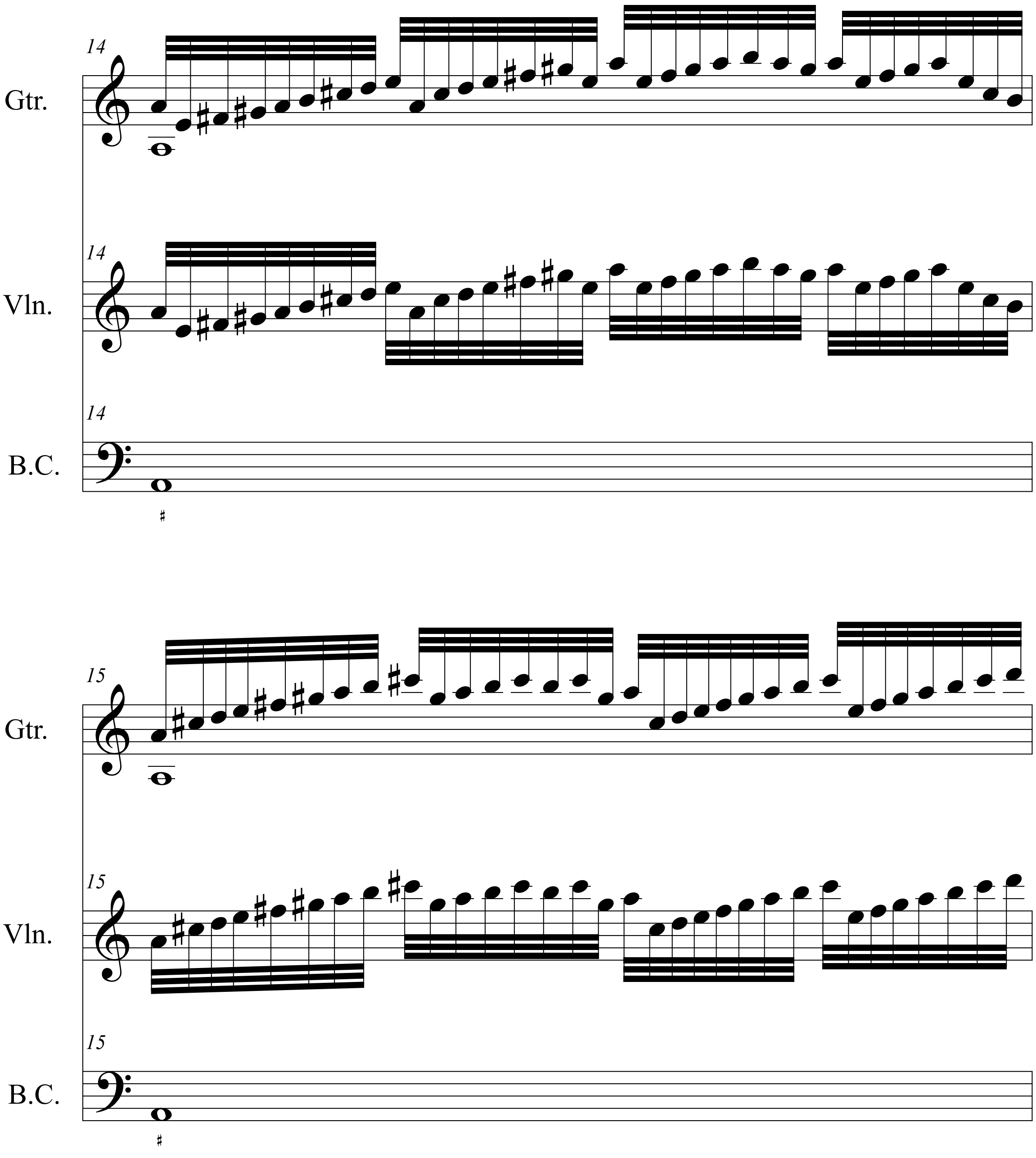

4
Gtr.
4
Vln.
4
B.C.

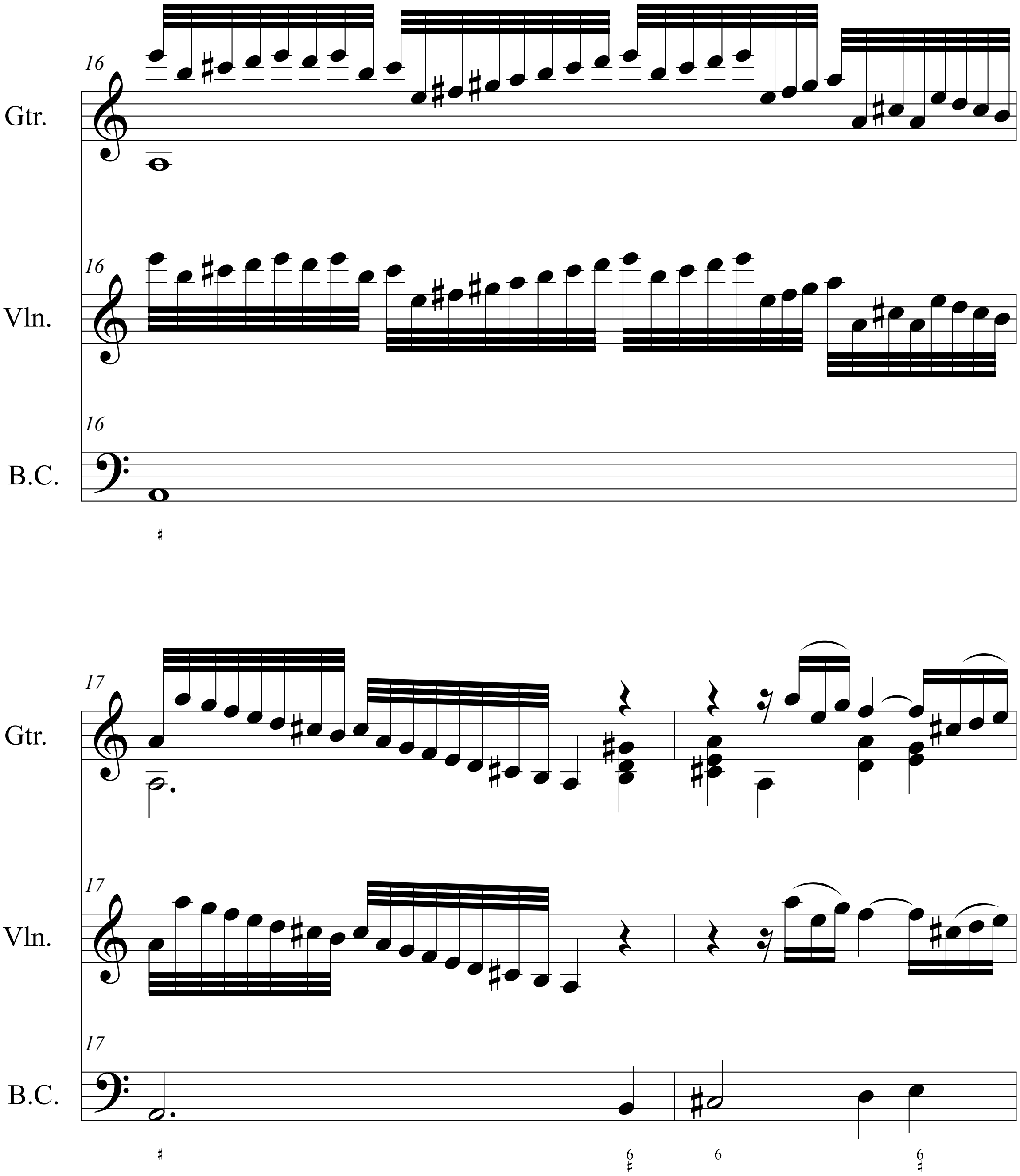

5
Gtr.
5
Vln.
5
B.C.
6
Gtr.
6
Vln.
6
B.C.

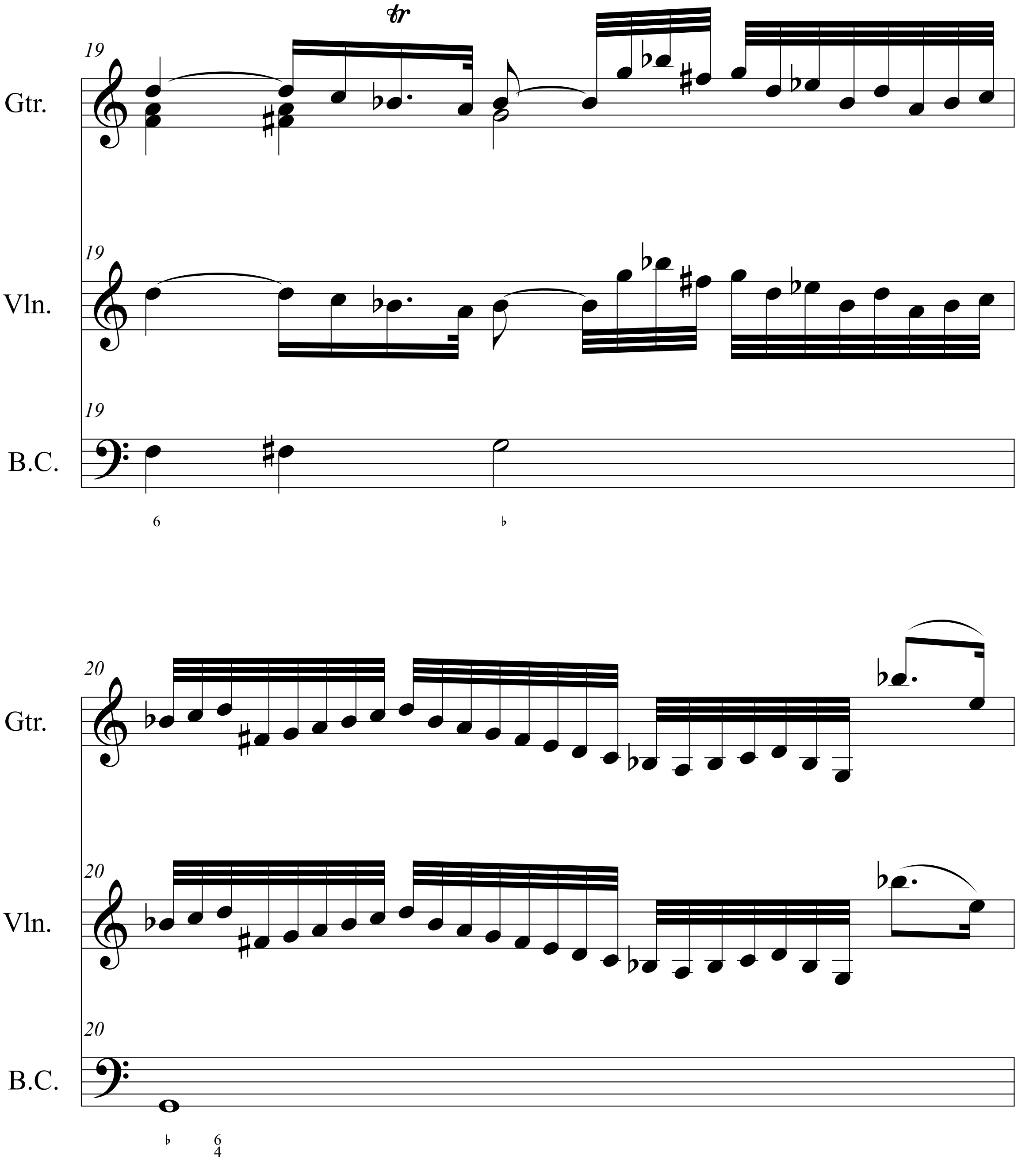

7
tr
Gtr.
Vln.
B.C.
9
6
♯

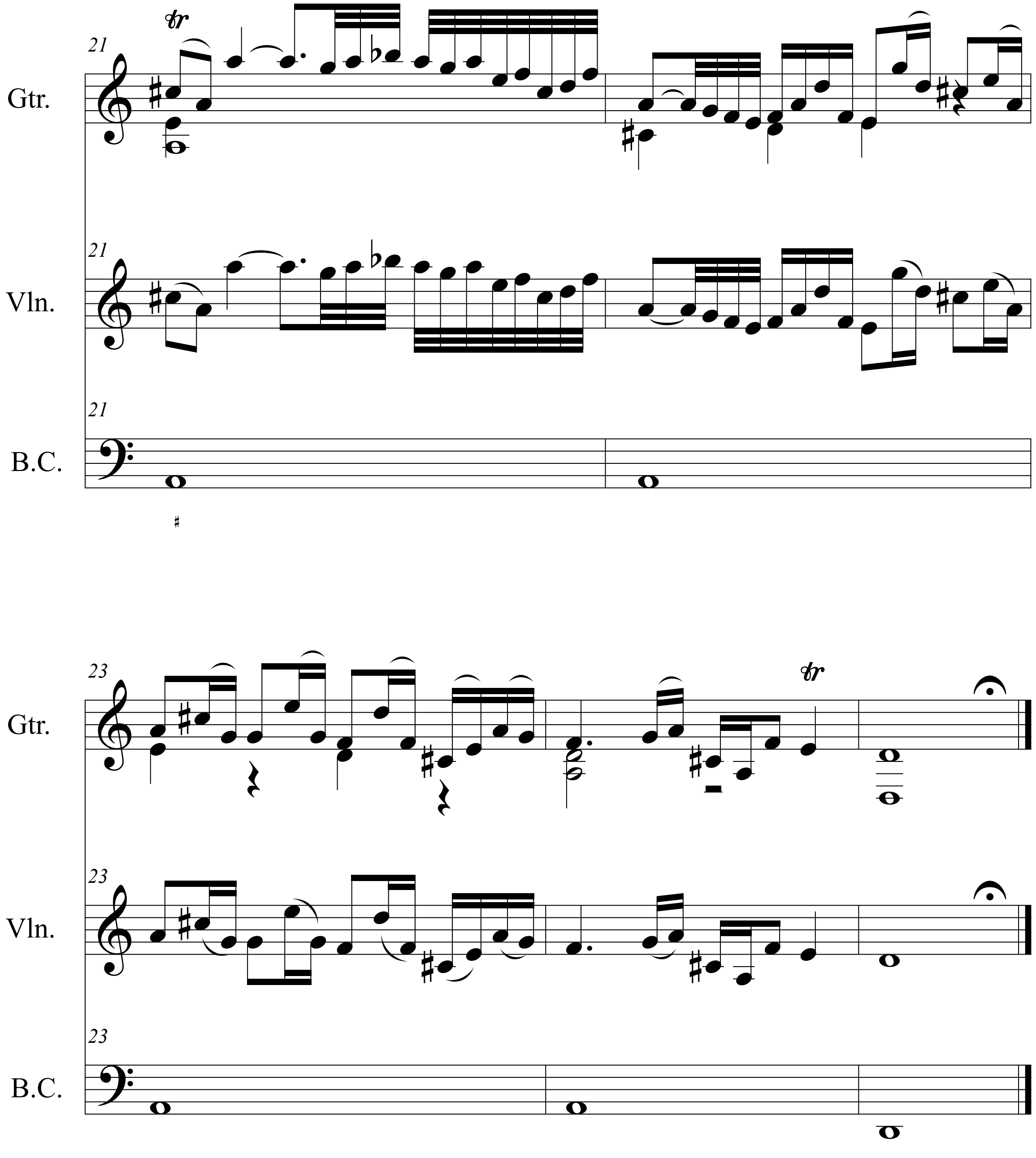

Gtr.
Vln.
B.C.


13
Gtr.
Vln.
B.C.
♯

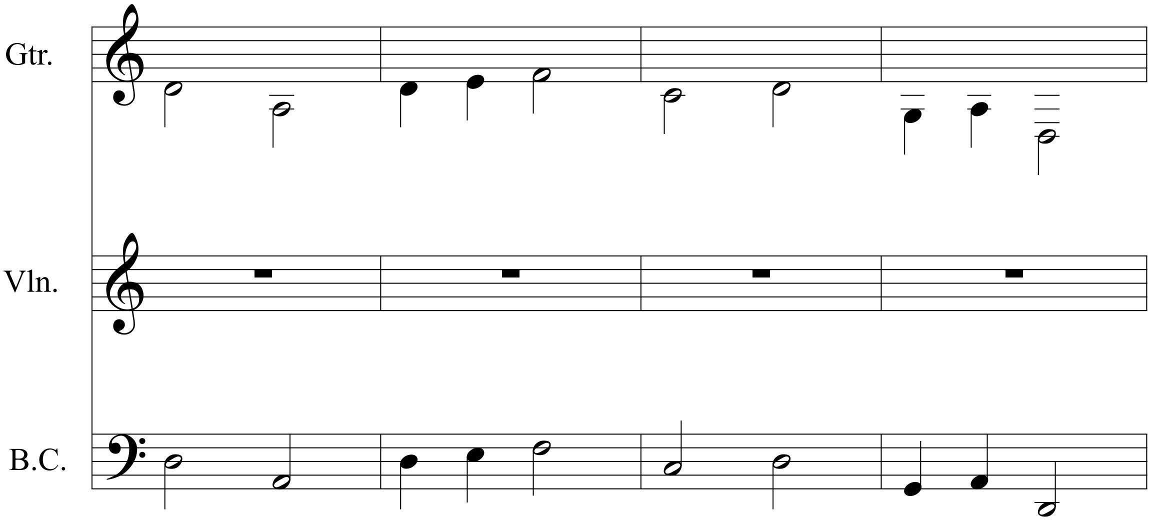

14
Gtr.
14
Vln.
14
B.C.
♯
15
Gtr.
15
Vln.
15
B.C.
♯


16
Gtr.
16
Vln.
16
B.C.
♯
17
Gtr.
17
Vln.
17
B.C.
♯
6
♯
6
6
♯

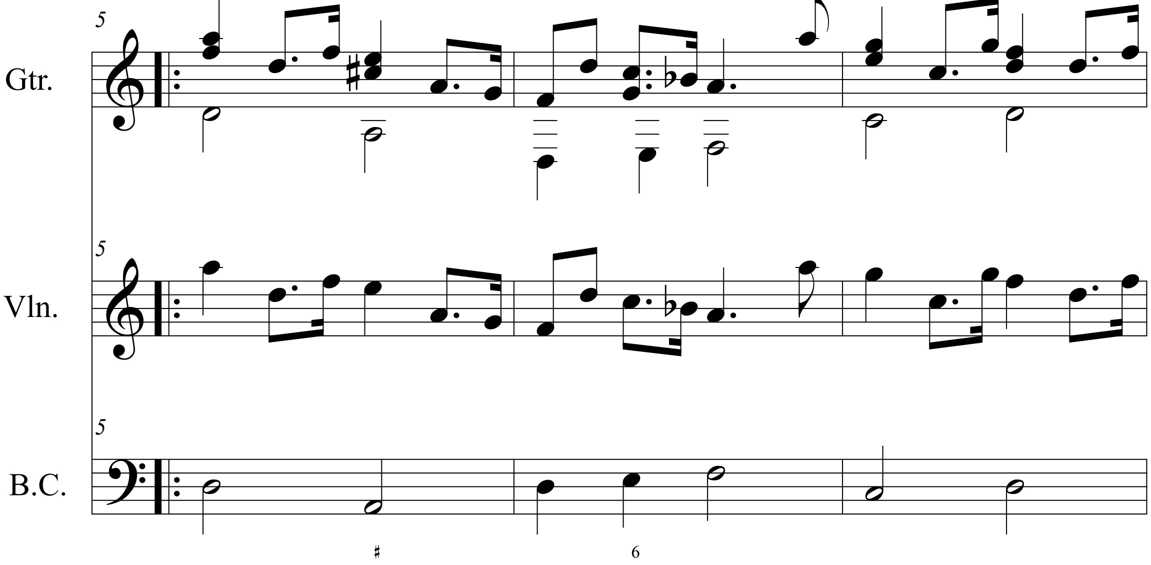

19
tr
Gtr.
19
Vln.
19
B.C.
6
♭
20
Gtr.
20
Vln.
20
B.C.
♭
6
4


21
Gtr.
21
Vln.
21
B.C.
♯
23
Gtr.
23
Vln.
23
B.C.

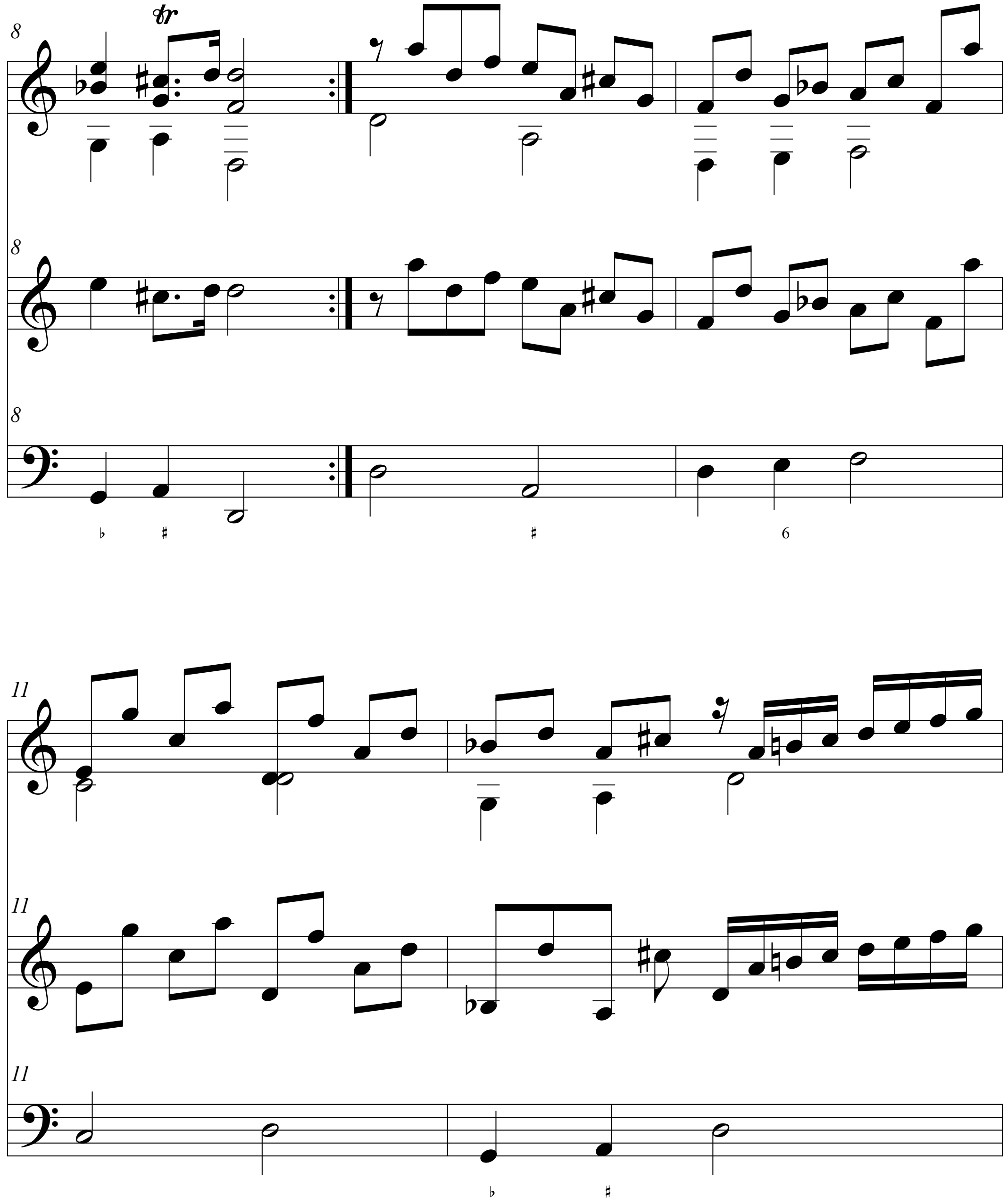
Variatio

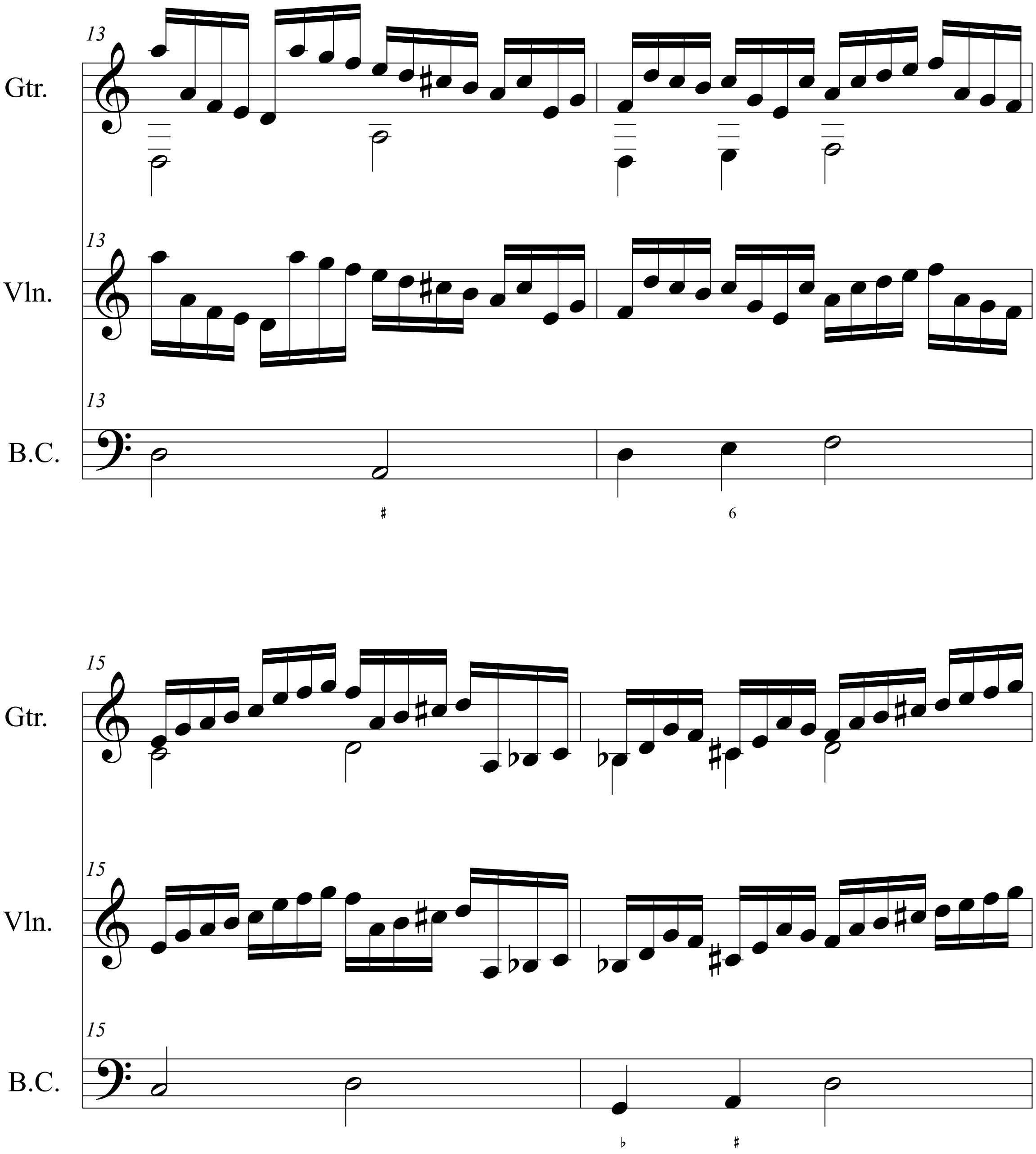


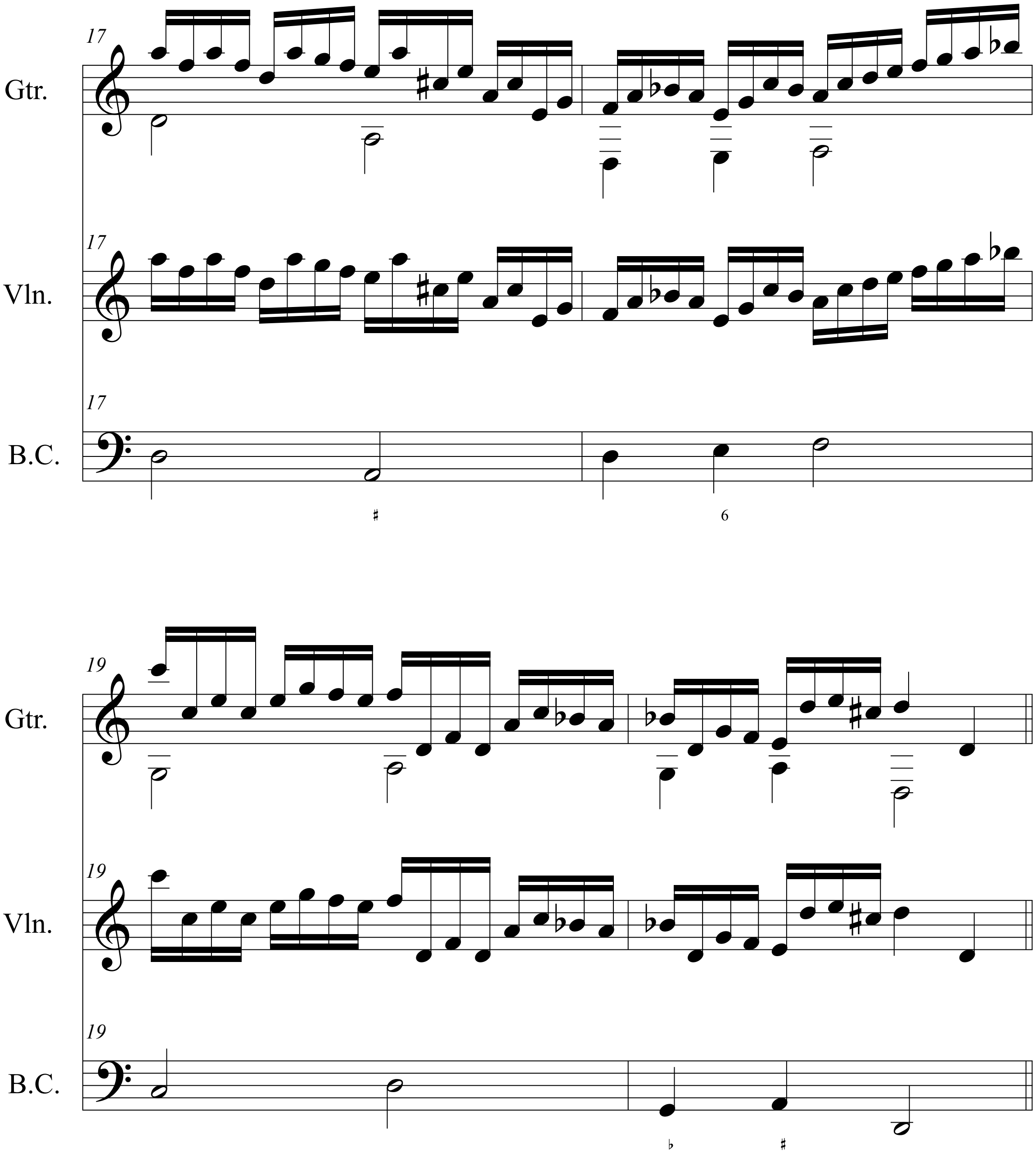
Aria allegro


5
Gtr.
5
Vln.
5
B.C.
♯
6

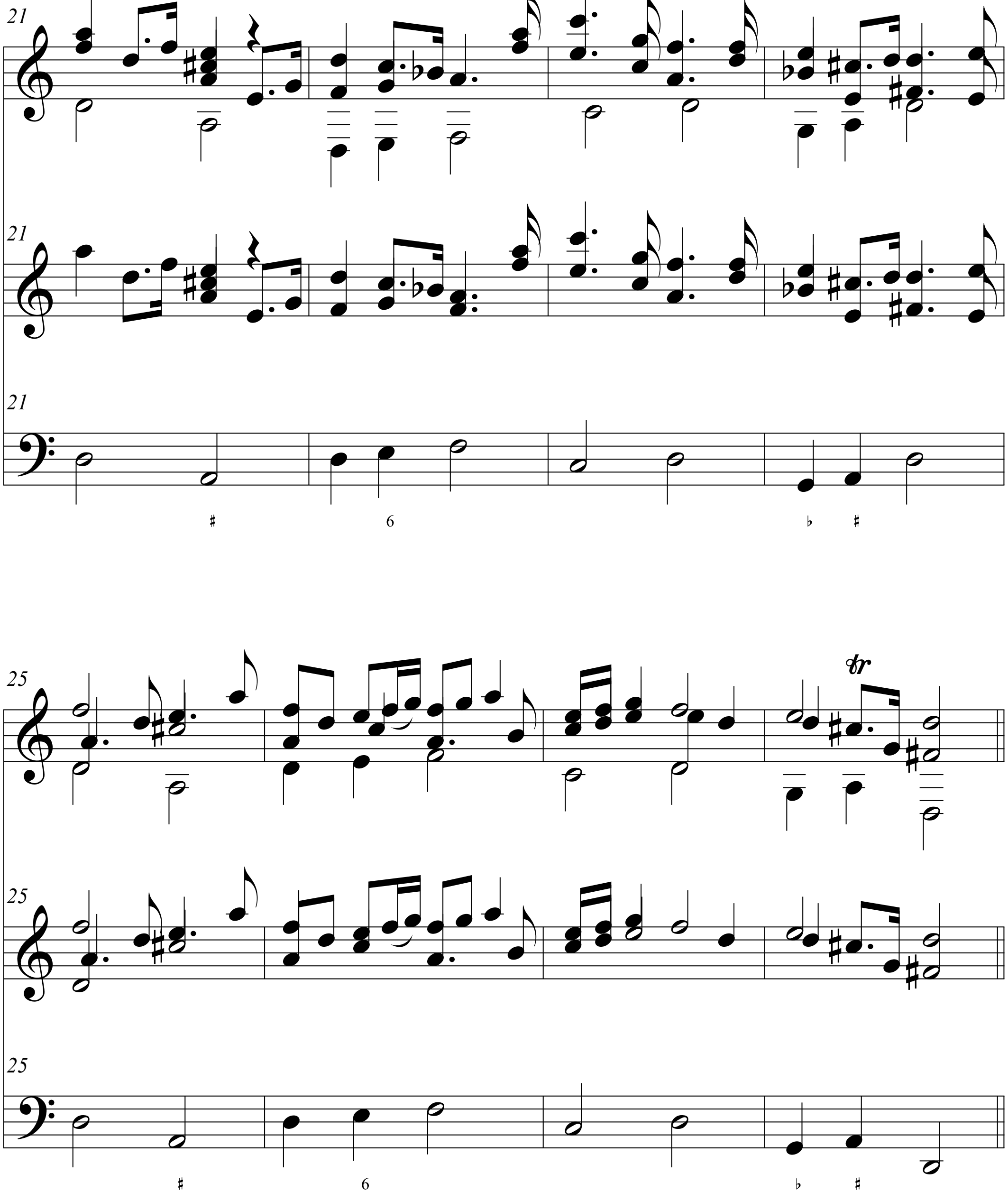
Variatio


8
Gtr.
tr
Vln.
B.C.
♭
♯
♯
6
11
Gtr.
Vln.
B.C.
♭
♯

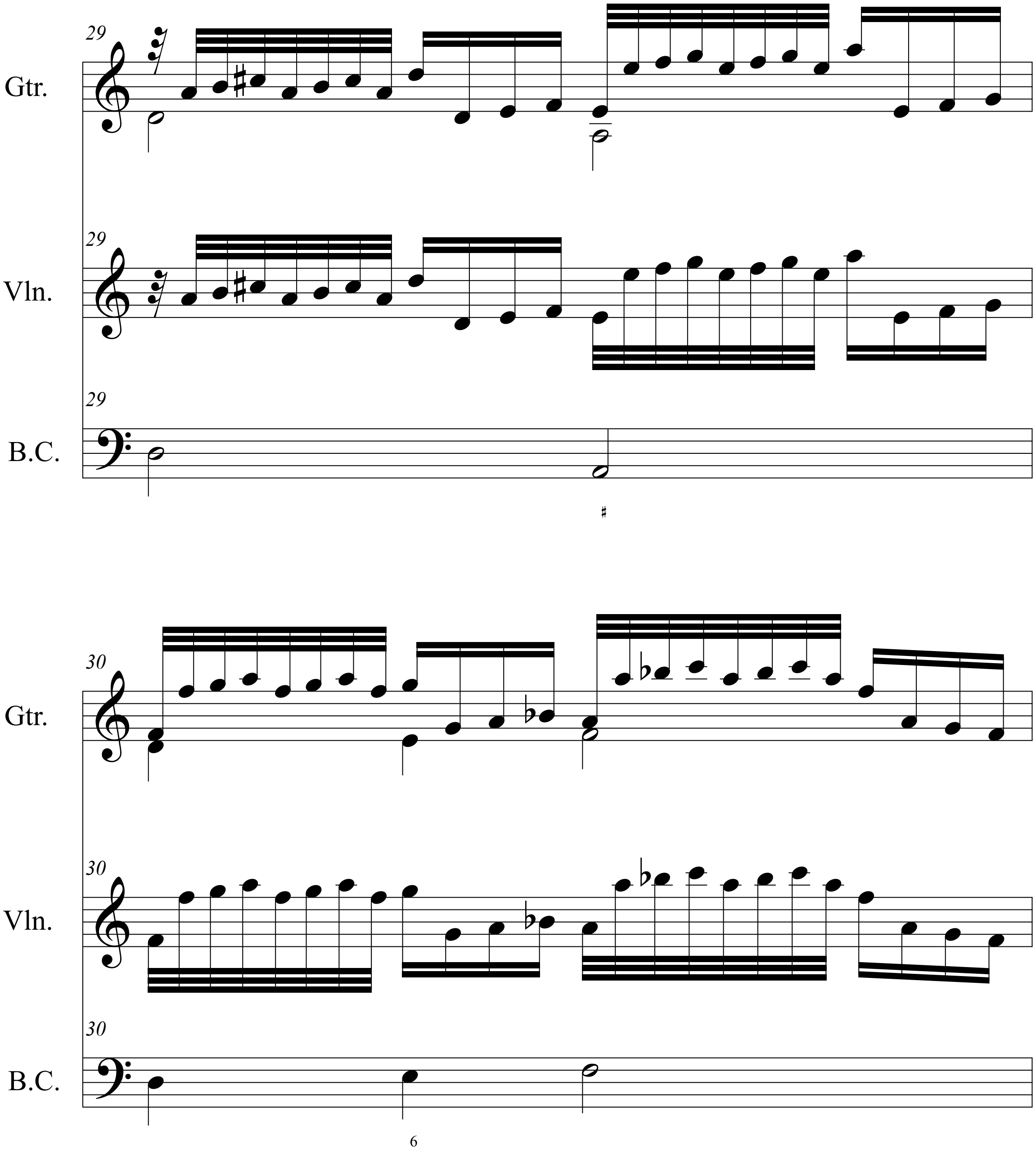

13
Gtr.
13
Vln.
13
B.C.
♯
6
15
Gtr.
15
Vln.
15
B.C.
♭
♯

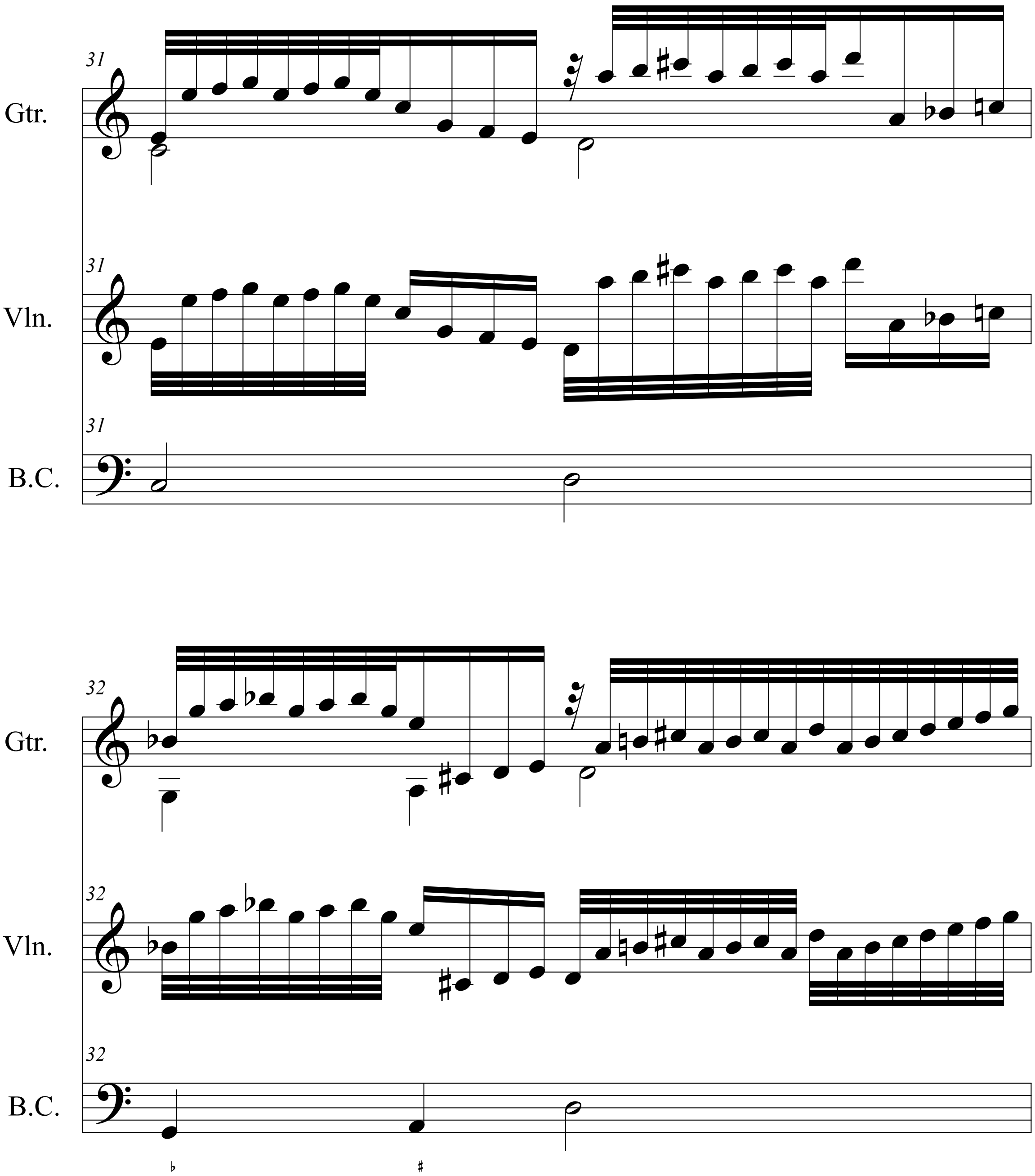

17
Gtr.
17
Vln.
17
B.C.
♯
6
19
Gtr.
19
Vln.
19
B.C.
♭
♯

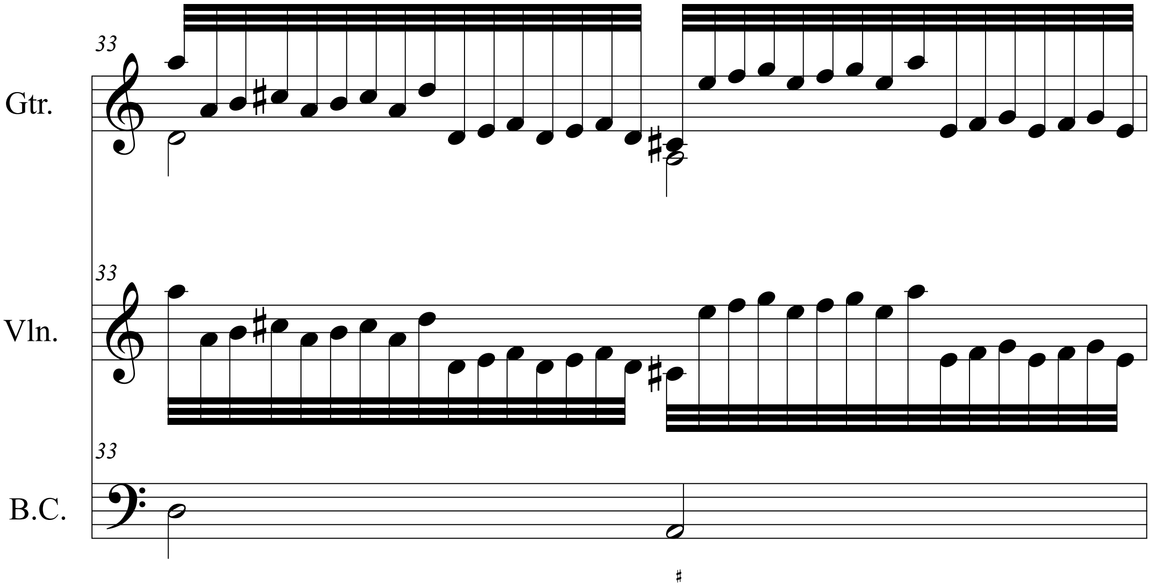
Adagio

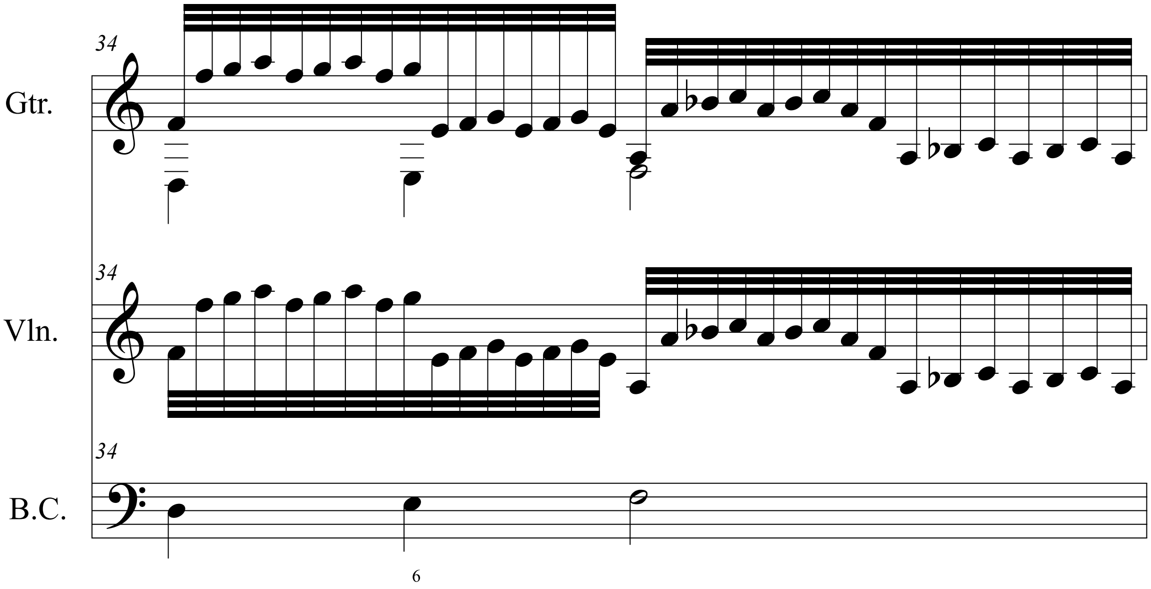


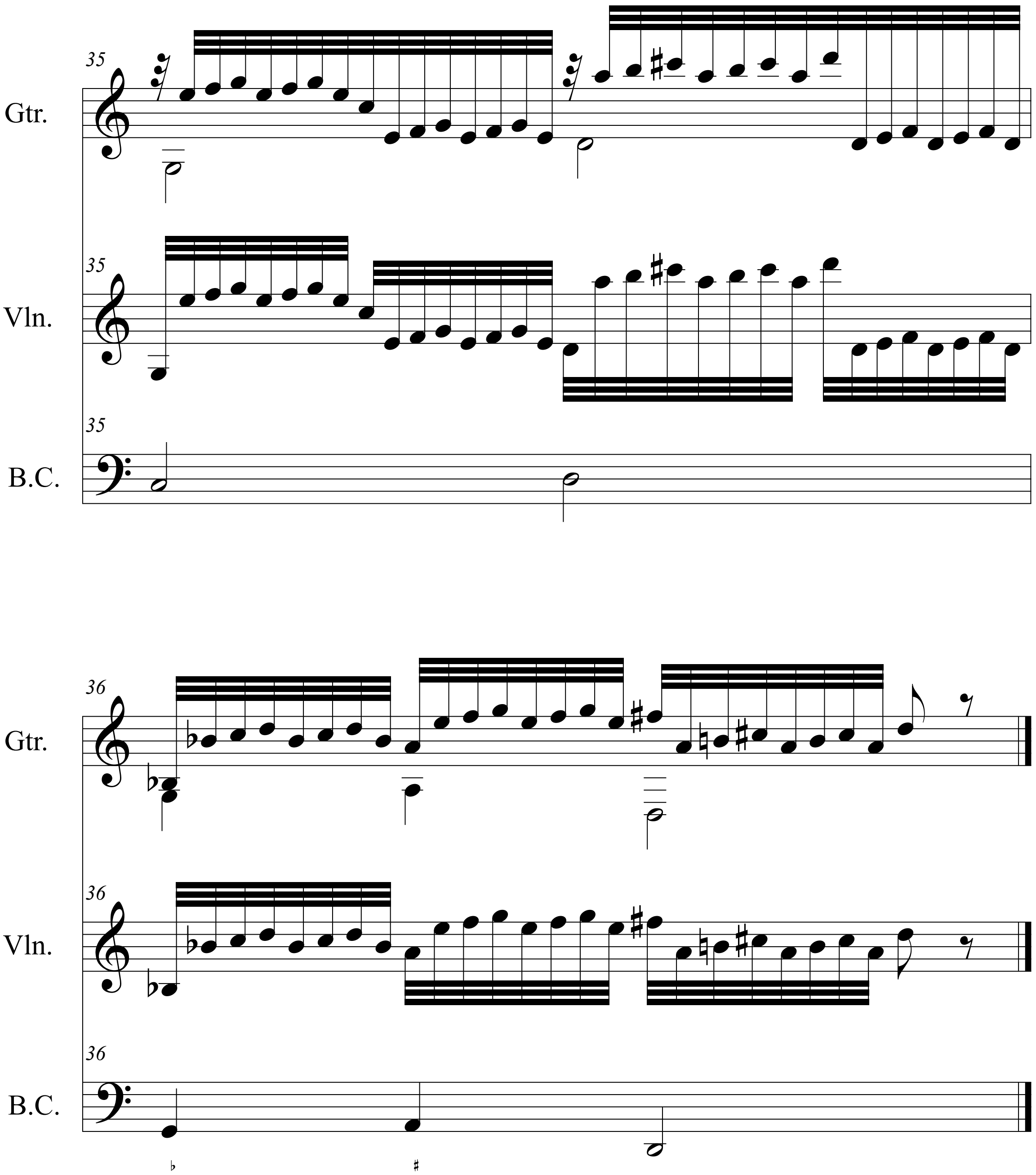
21
Gtr.
Vln.
B.C.
♯
6
♭
♯
tr
25
Gtr.
Vln.
B.C.
♯
6
♭
♯
tr


29
Gtr.
29
Vln.
29
B.C.
♯
30
Gtr.
30
Vln.
30
B.C.
6

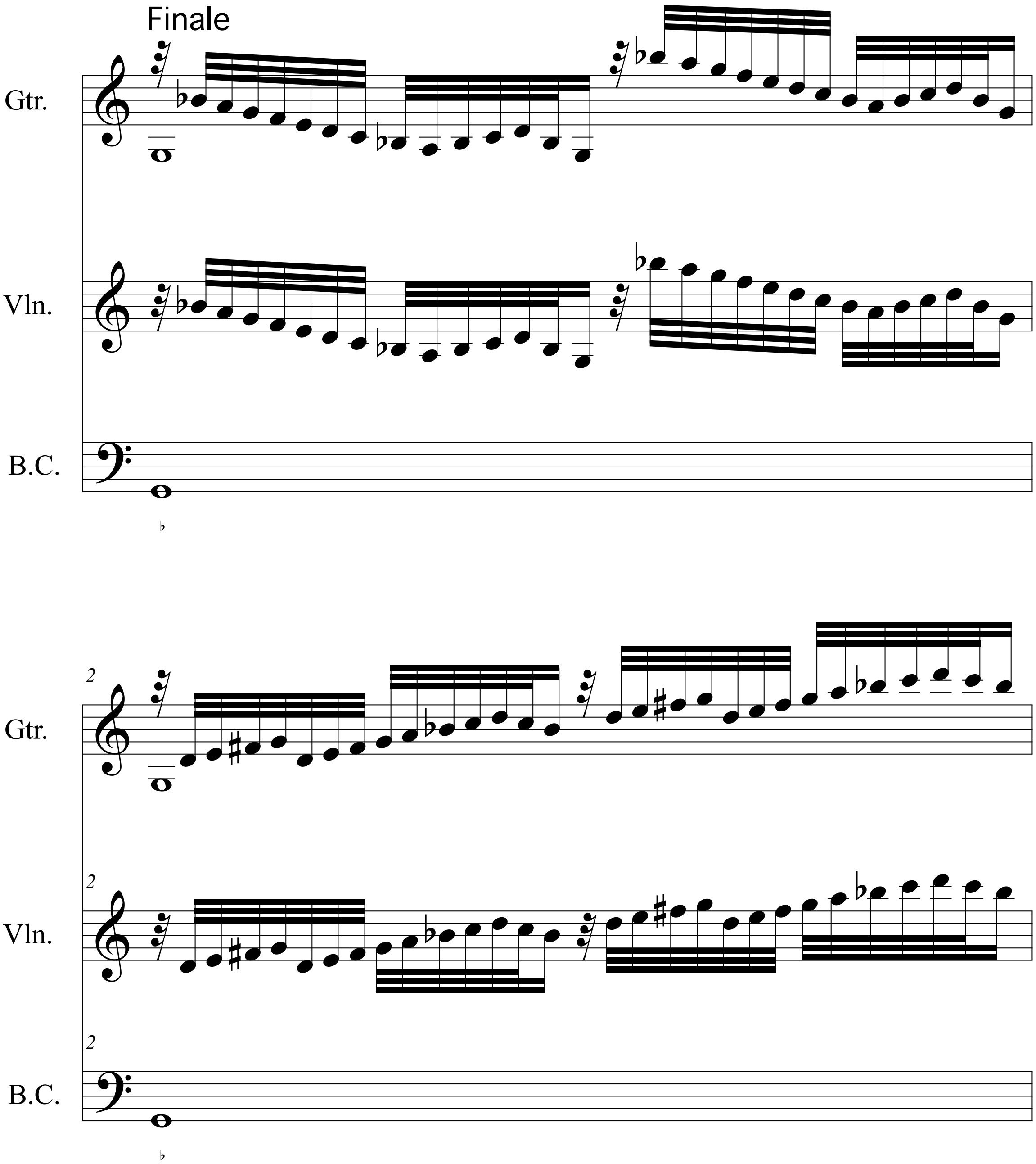

31
Gtr.
31
Vln.
31
B.C.
32
Gtr.
32
Vln.
32
B.C.
♭
♯

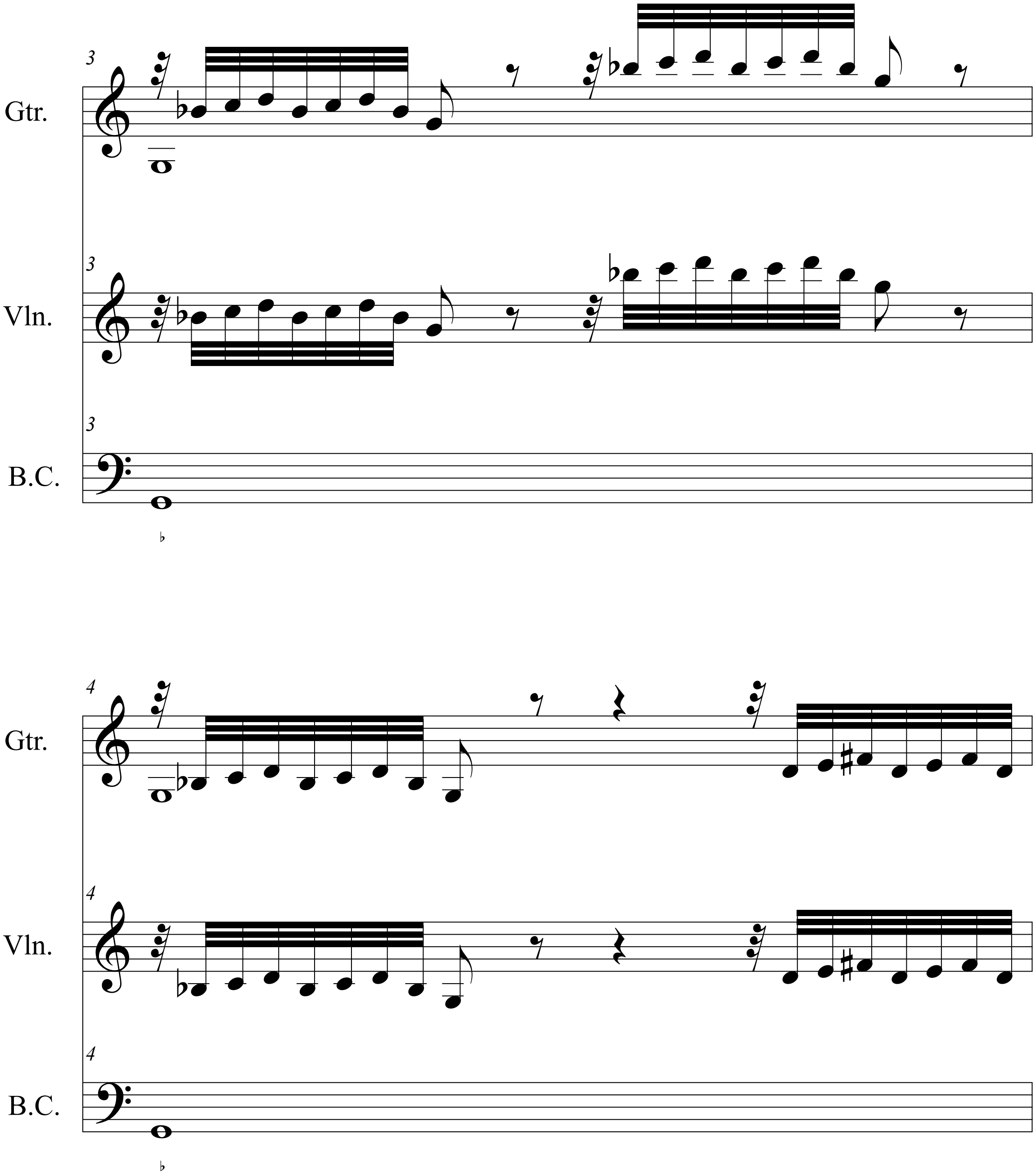

33
Gtr.
33
Vln.
33
B.C.
♯

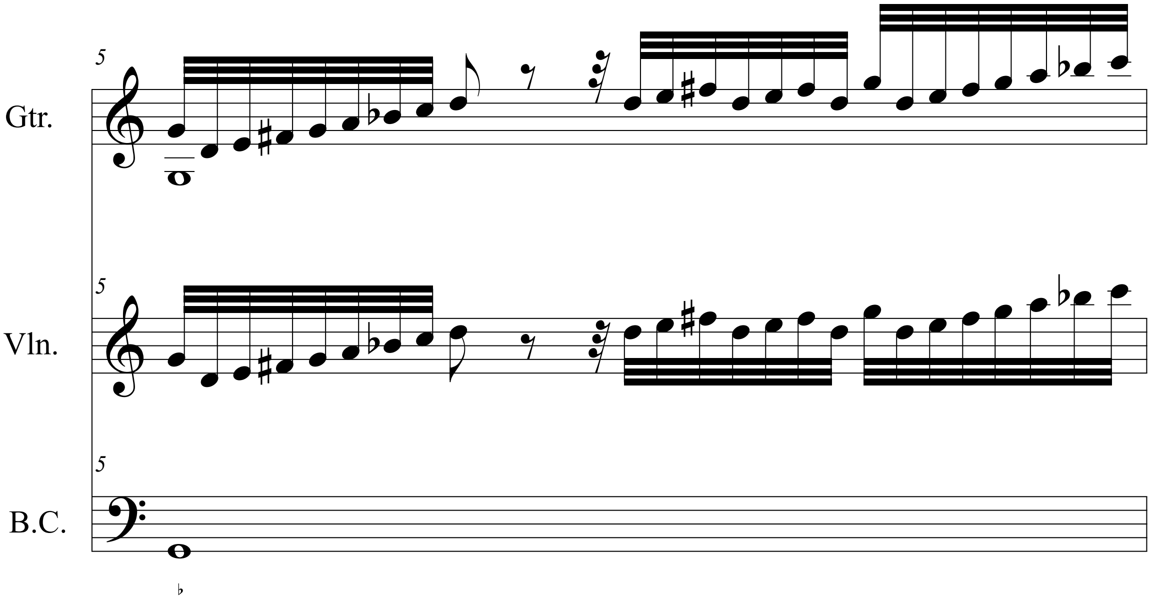

34
Gtr.
34
Vln.
34
B.C.
6

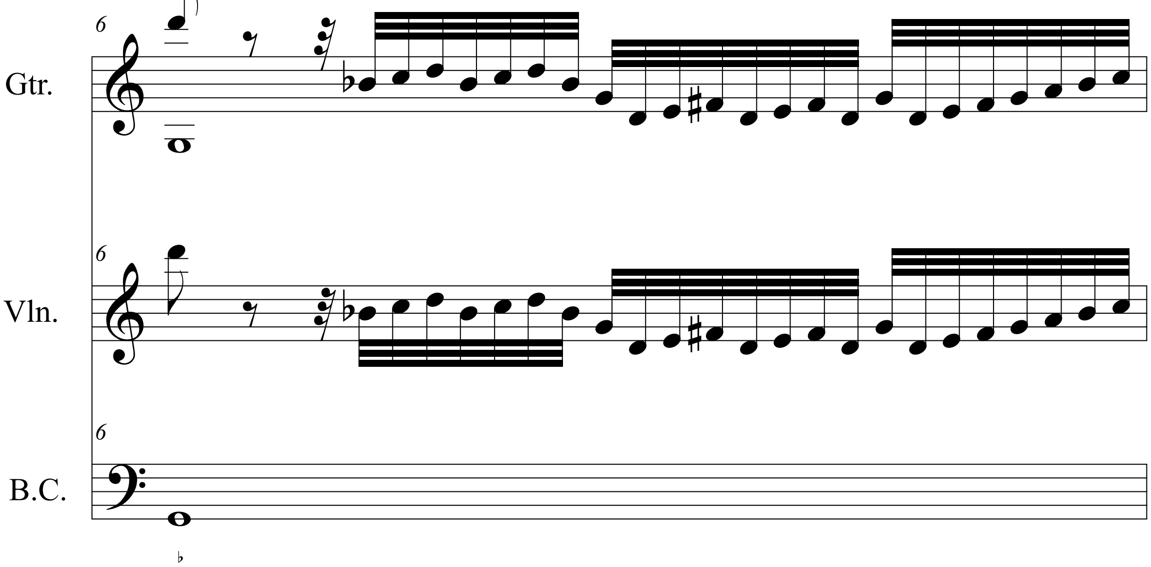

35
Gtr.
35
Vln.
35
B.C.
36
Gtr.
36
Vln.
36
B.C.
♭
♯

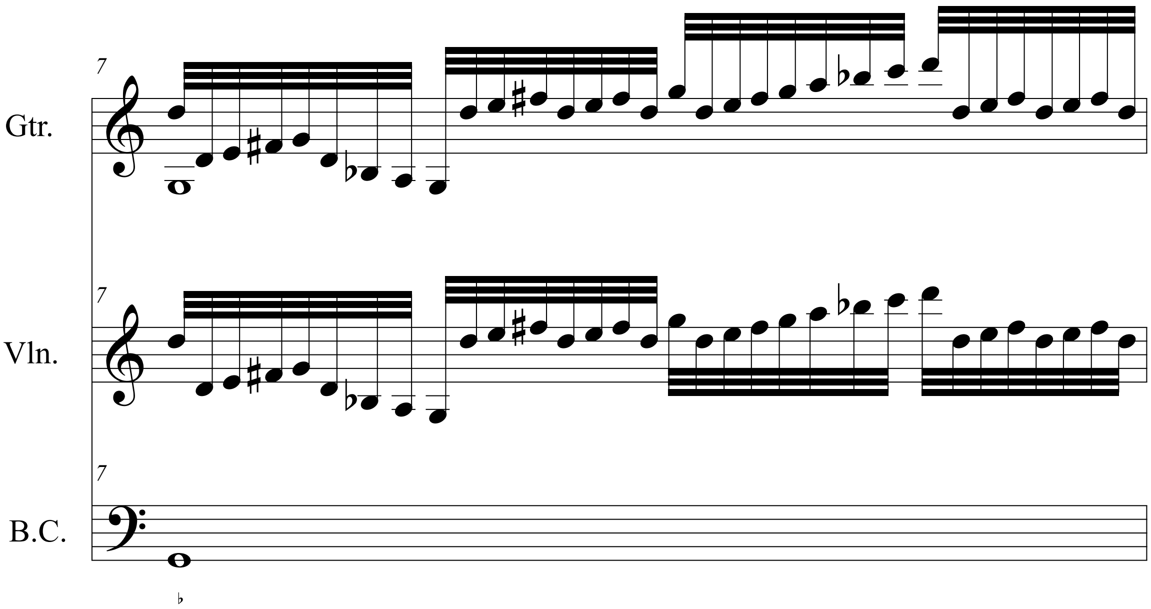
Finale

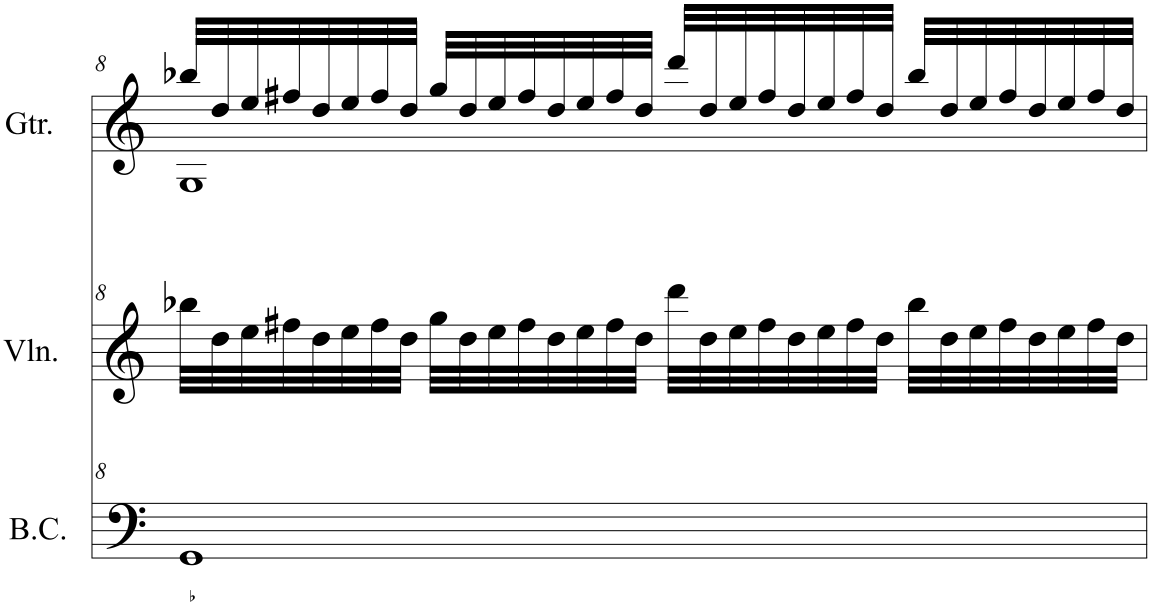

Gtr.
Vln.
B.C.
♭
2
Gtr.
2
Vln.
2
B.C.
♭

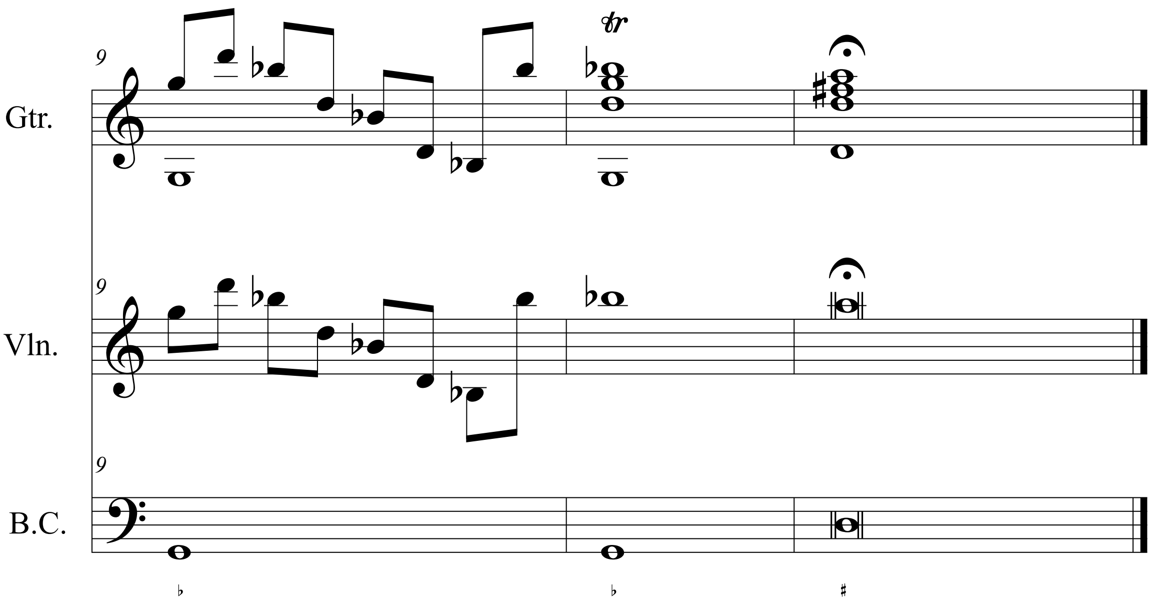

3
Gtr.
3
Vln.
3
B.C.
♭
4
Gtr.
4
Vln.
4
B.C.
♭


5
Gtr.
Vln.
B.C.
♭


6
Gtr.
Vln.
B.C.
♭

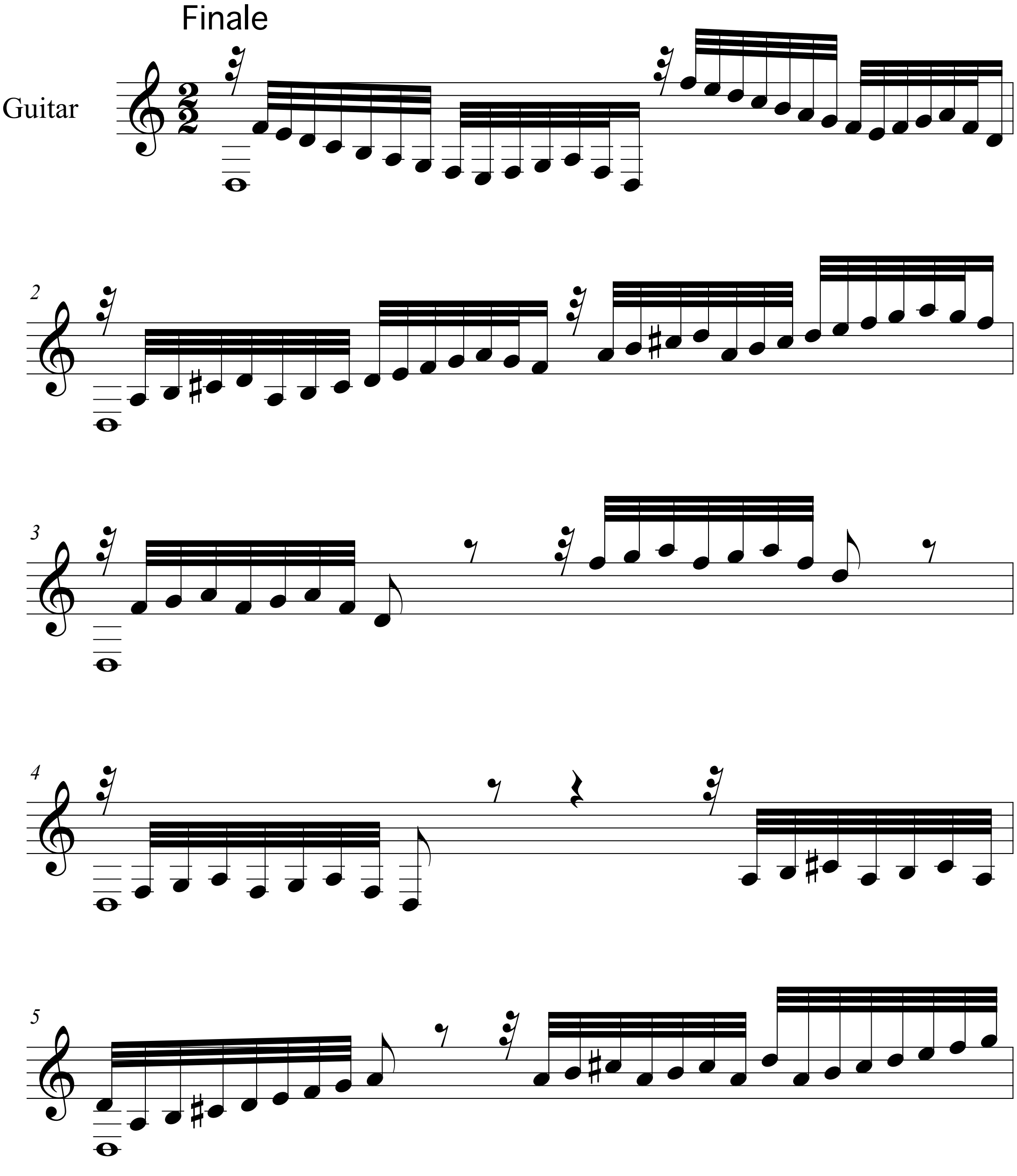

7
Gtr.
7
Vln.
7
B.C.
♭

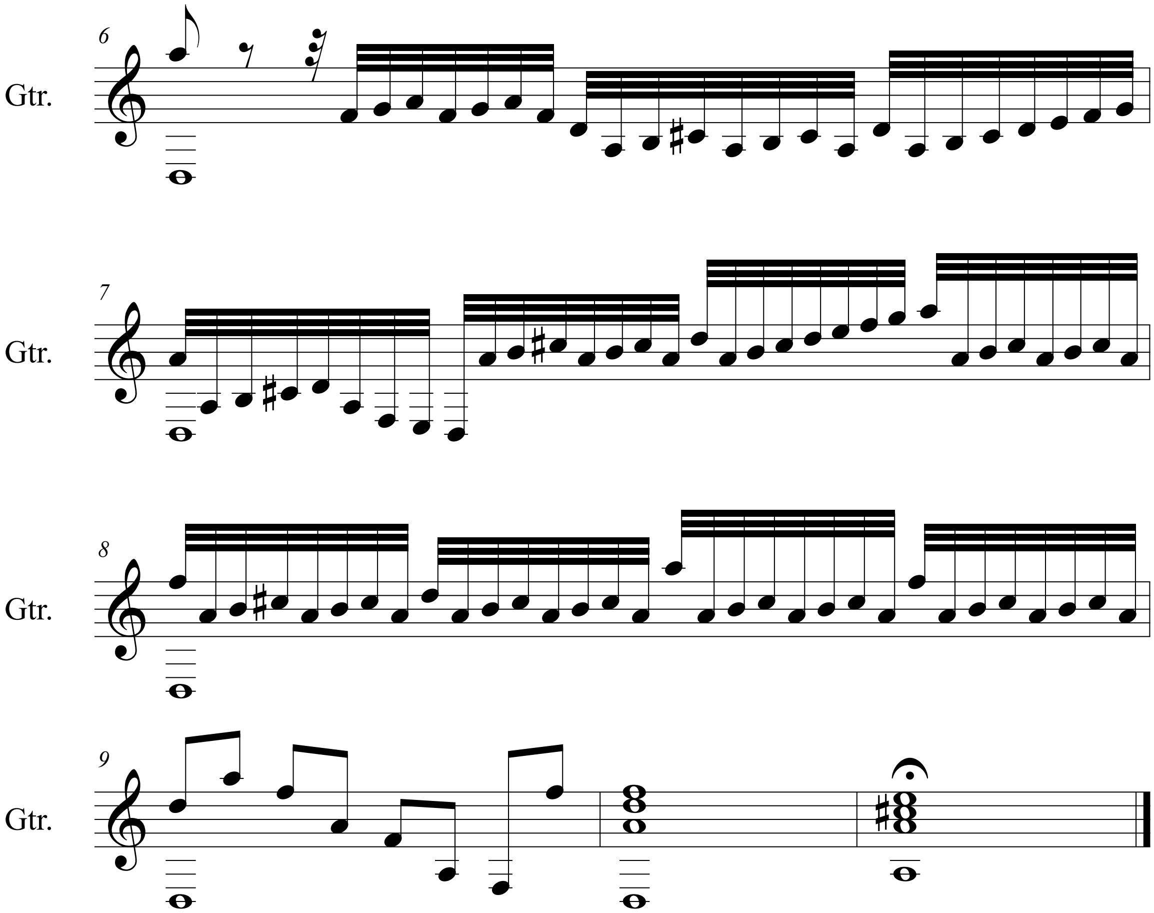

8
Gtr.
8
Vln.
8
B.C.
♭


9
Gtr.
Vln.
B.C.
tr

An Alternative Version of the Sonata I Finale in D minor

(Capo 5 to match the original key)

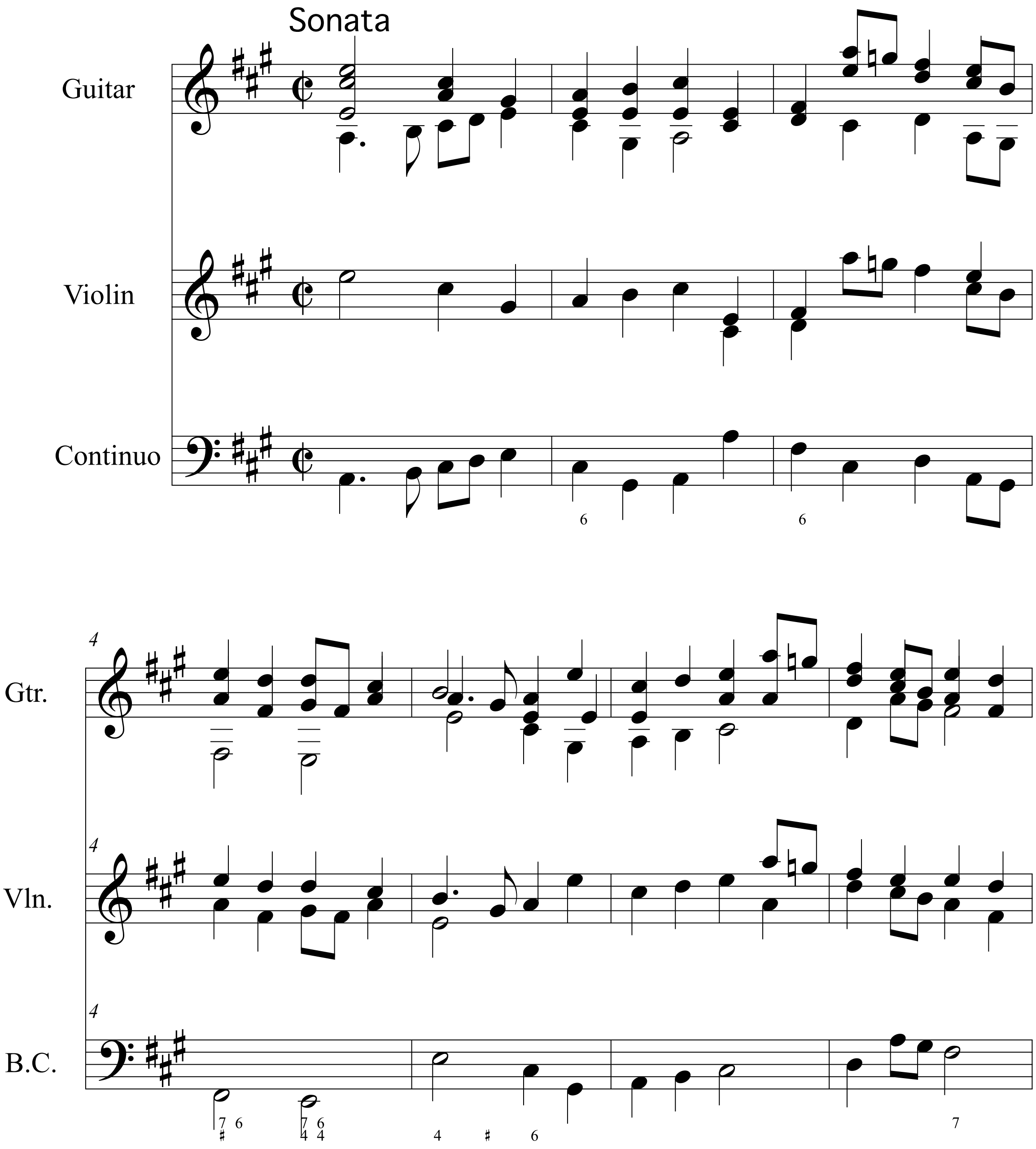

Finale
Guitar
2
Gtr.
3
Gtr.
4
Gtr.
5
Gtr.

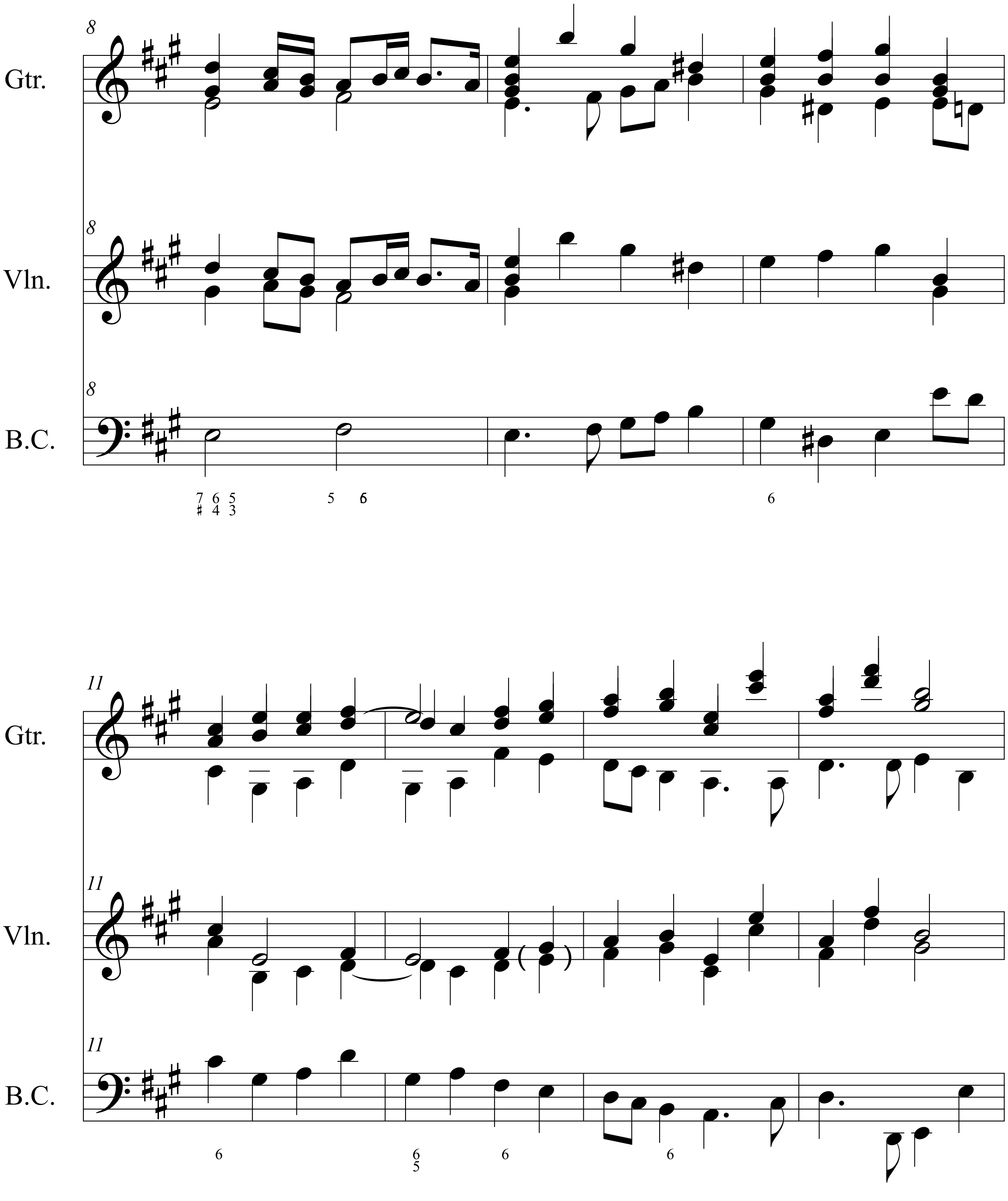

6
Gtr.
7
Gtr.
8
Gtr.
9
Gtr.

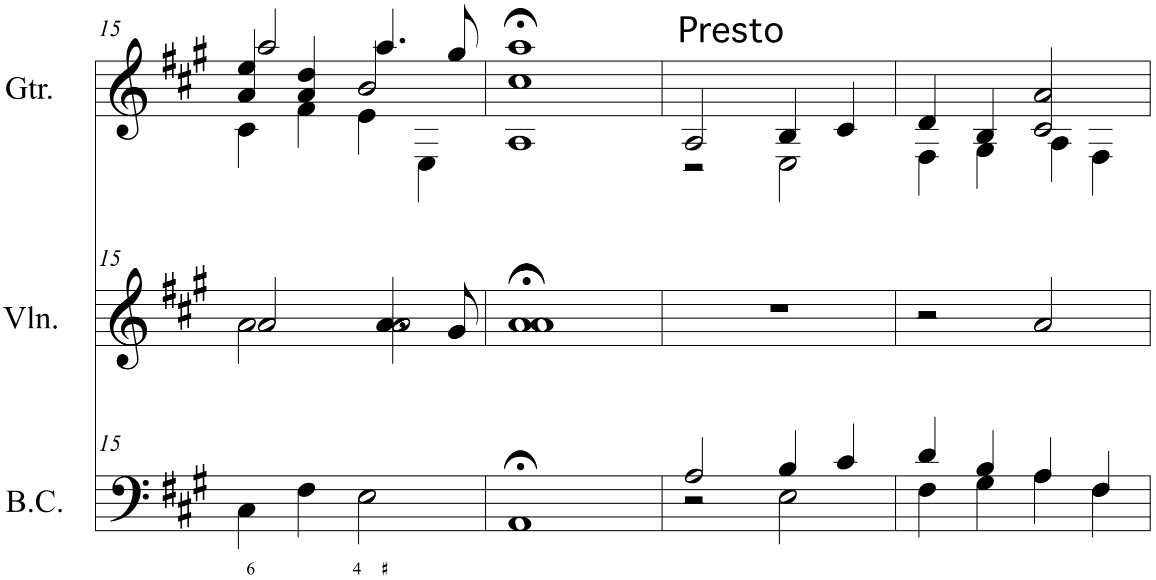
Sonata II

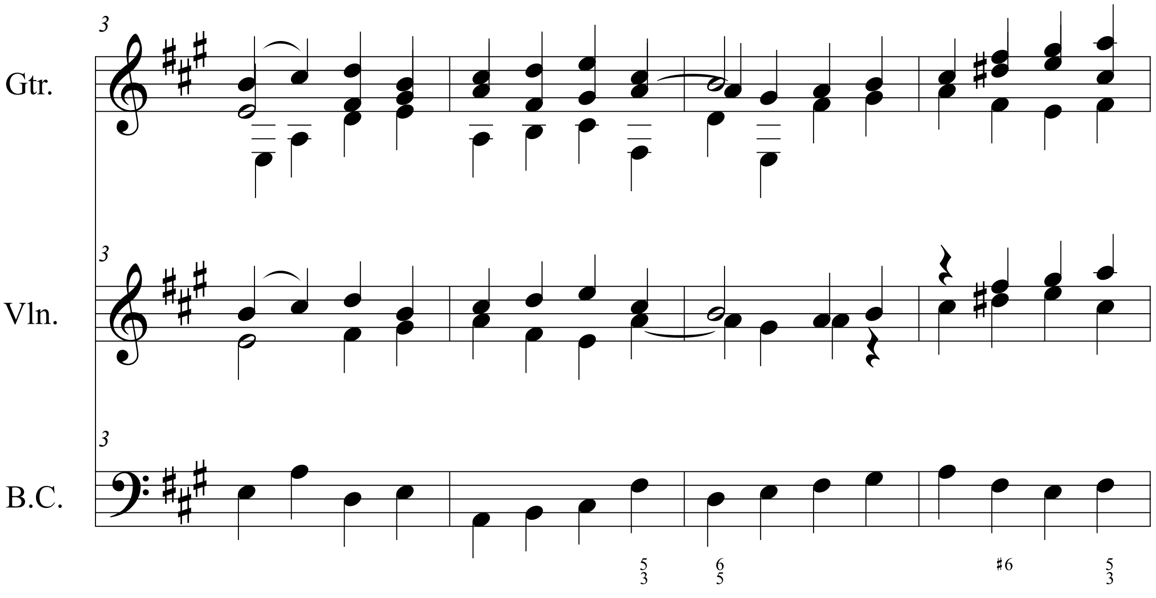
"The Visitation"

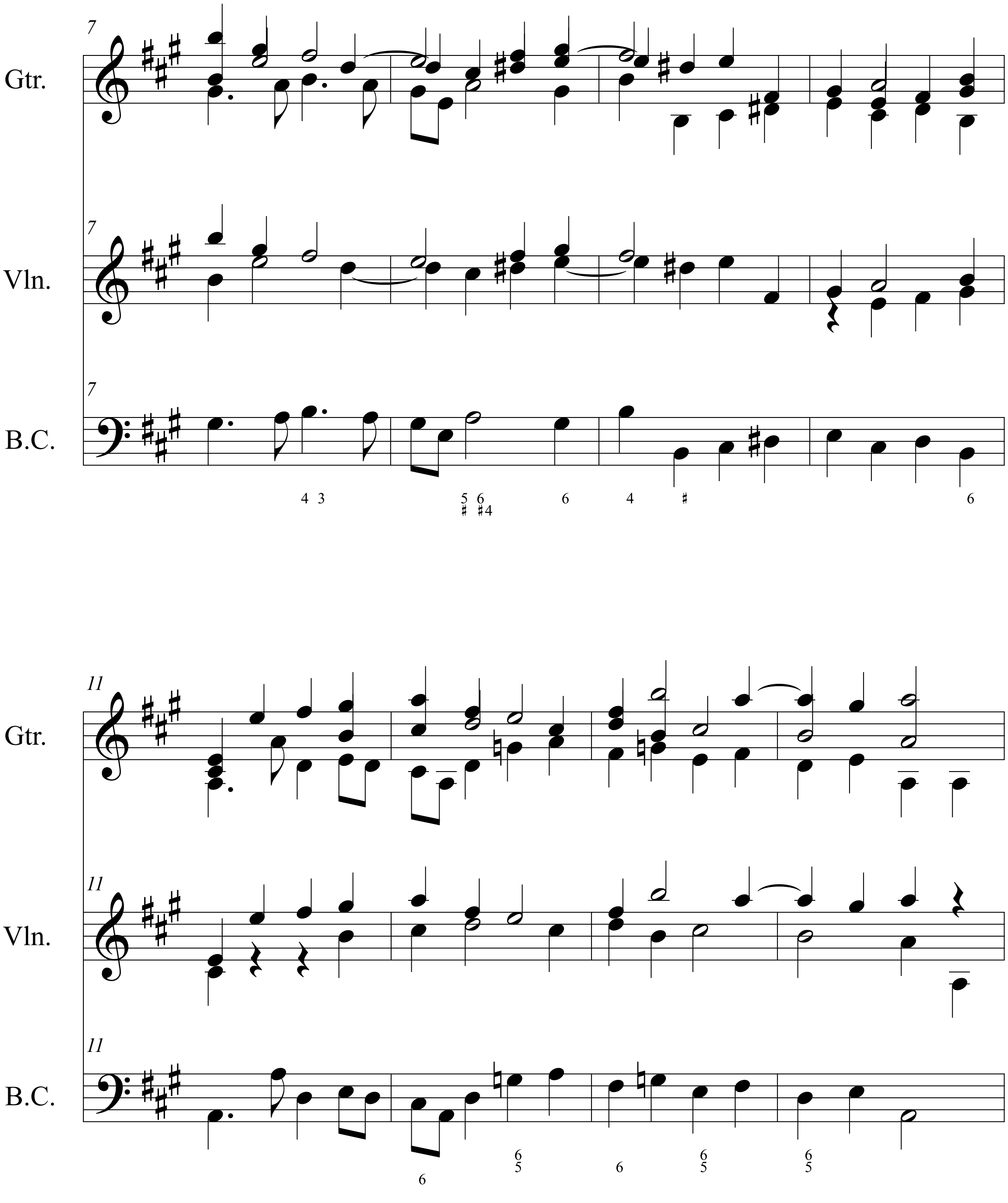
H.I.F. von Biber
arr. Brendan Lake

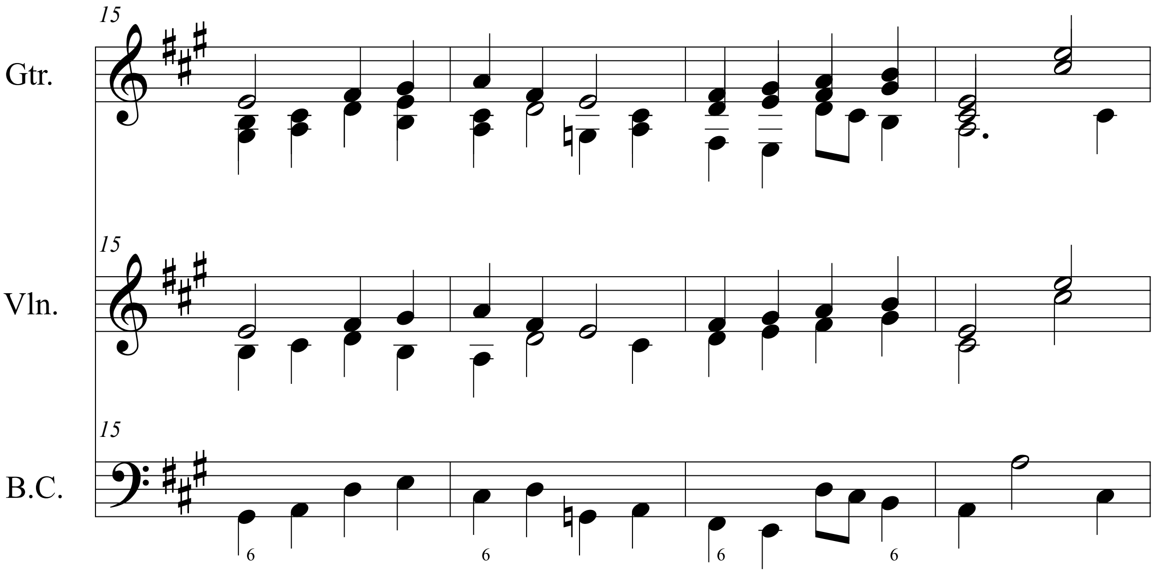

Sonata
Guitar
Violin
Continuo
6
6
4
Gtr.
Vln.
B.C.
7 6 ♯
7 6 4 4
4 ♯ 6
7

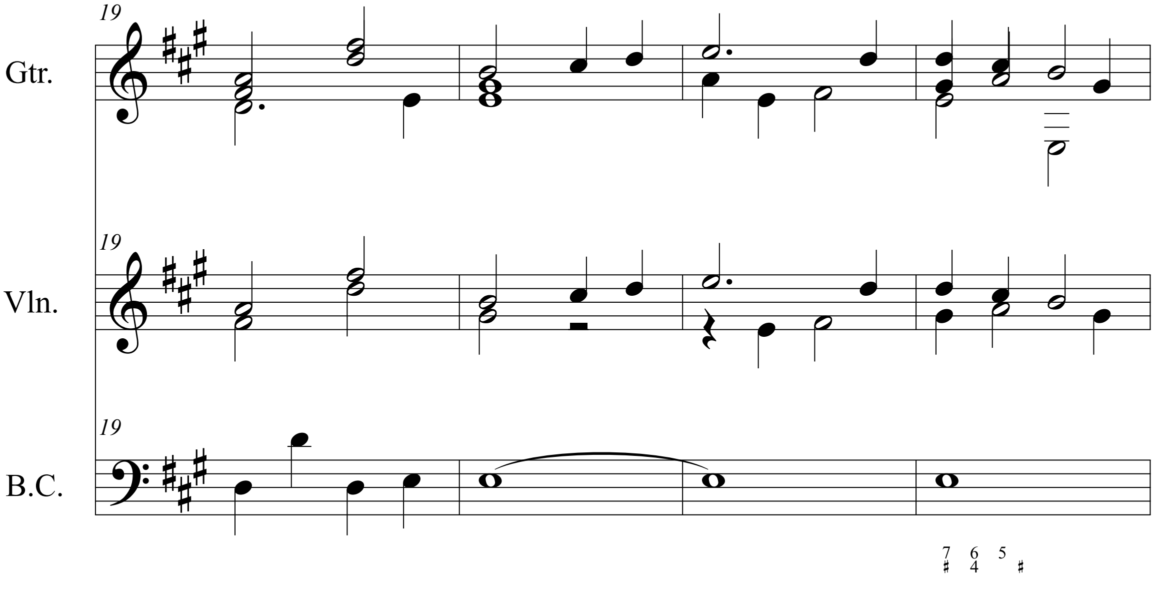

8
Gtr.
8
Vln.
8
B.C.
7 6 5
♯ 4 3
5 6
6
11
Gtr.
11
Vln.
11
B.C.
6
6
5
6
6

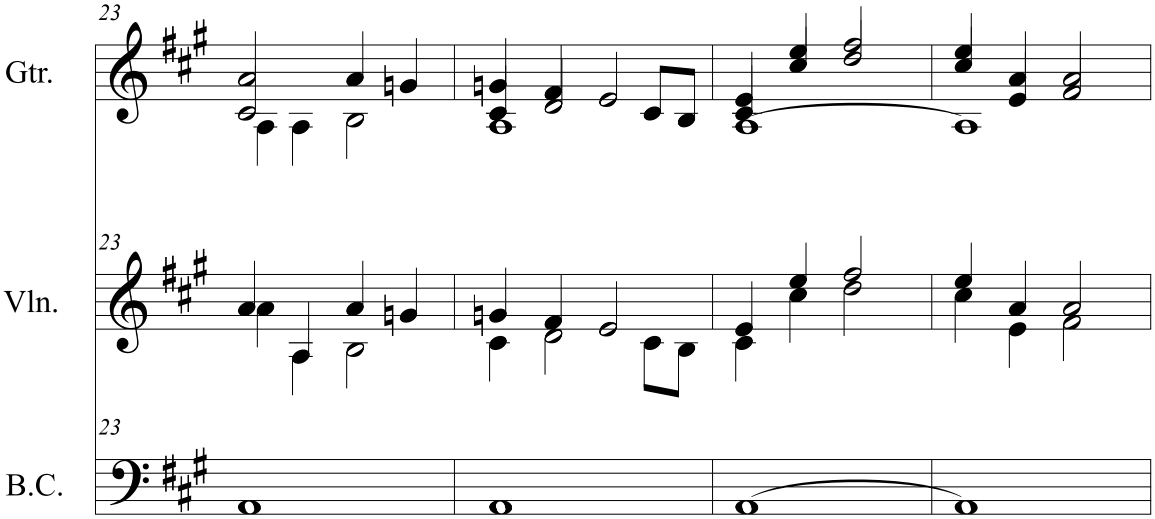

15
Gtr.
Presto
Vln.
B.C.
6
4 ♯

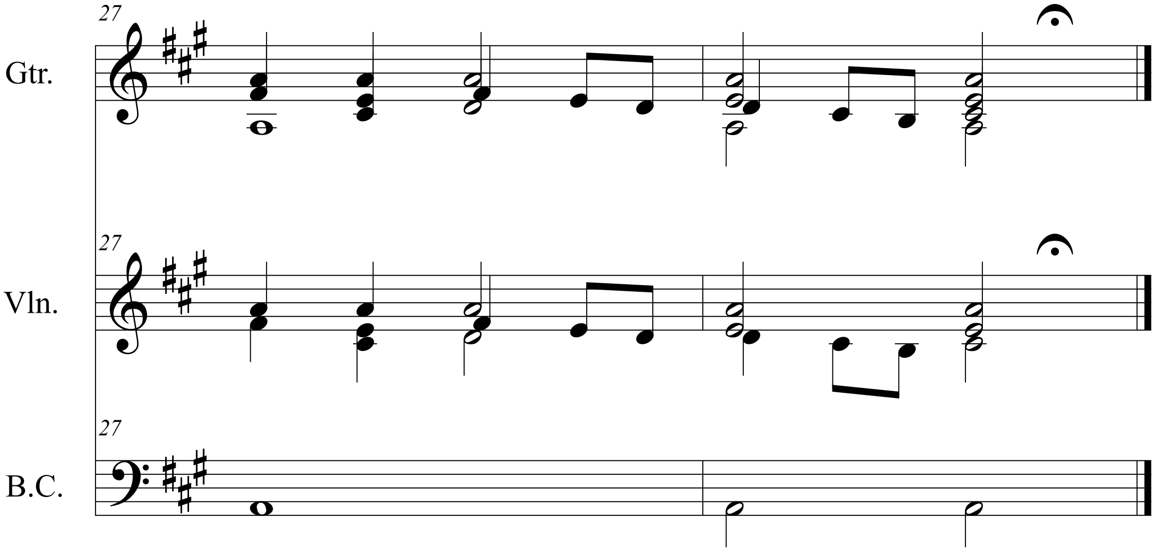

Gtr.
Vln.
B.C.
♮6


Gtr.
Vln.
B.C.
4 3
5 6
♯ ♯4
♯
Gtr.
Vln.
B.C.

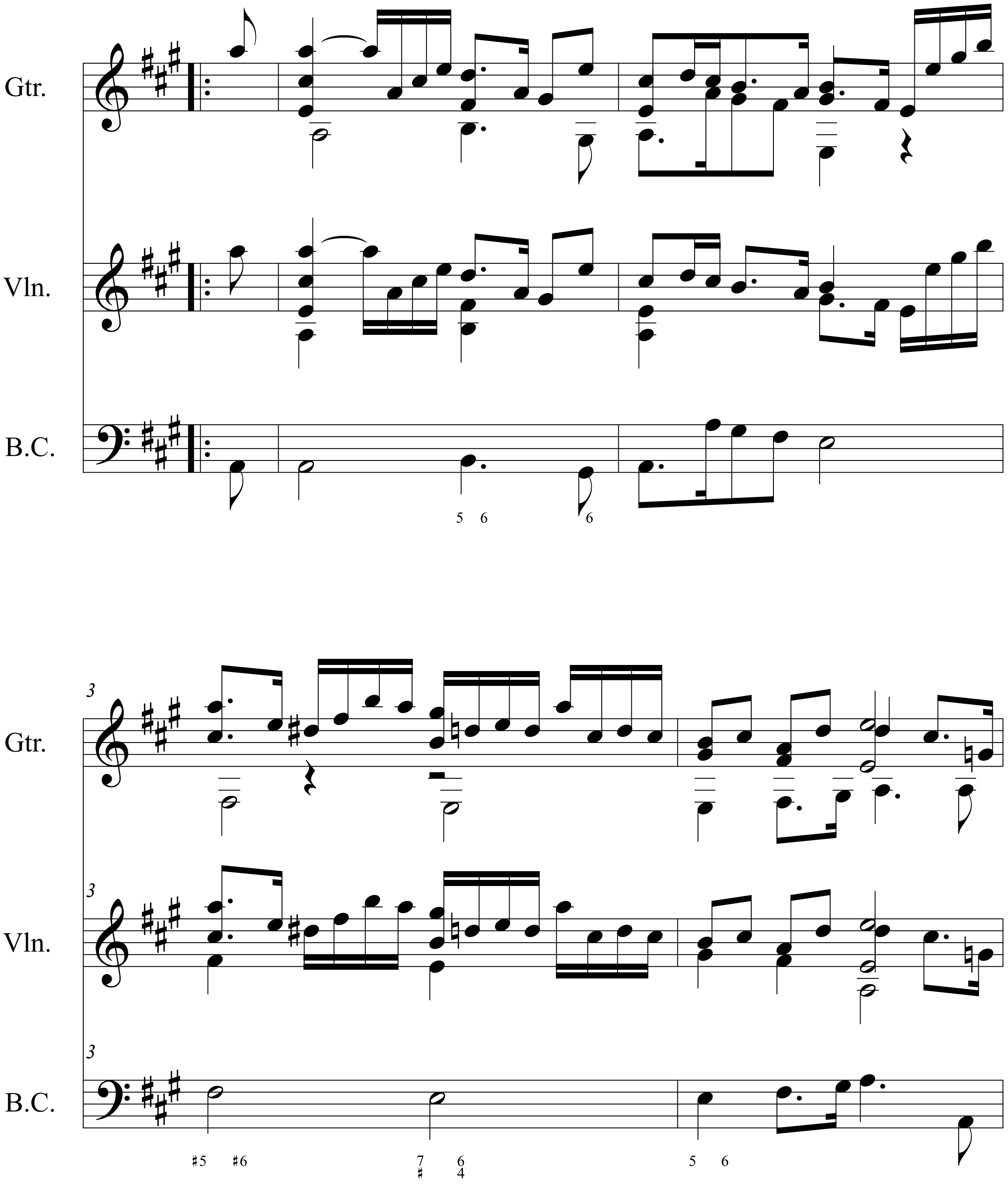

Gtr.
Vln.
B.C.

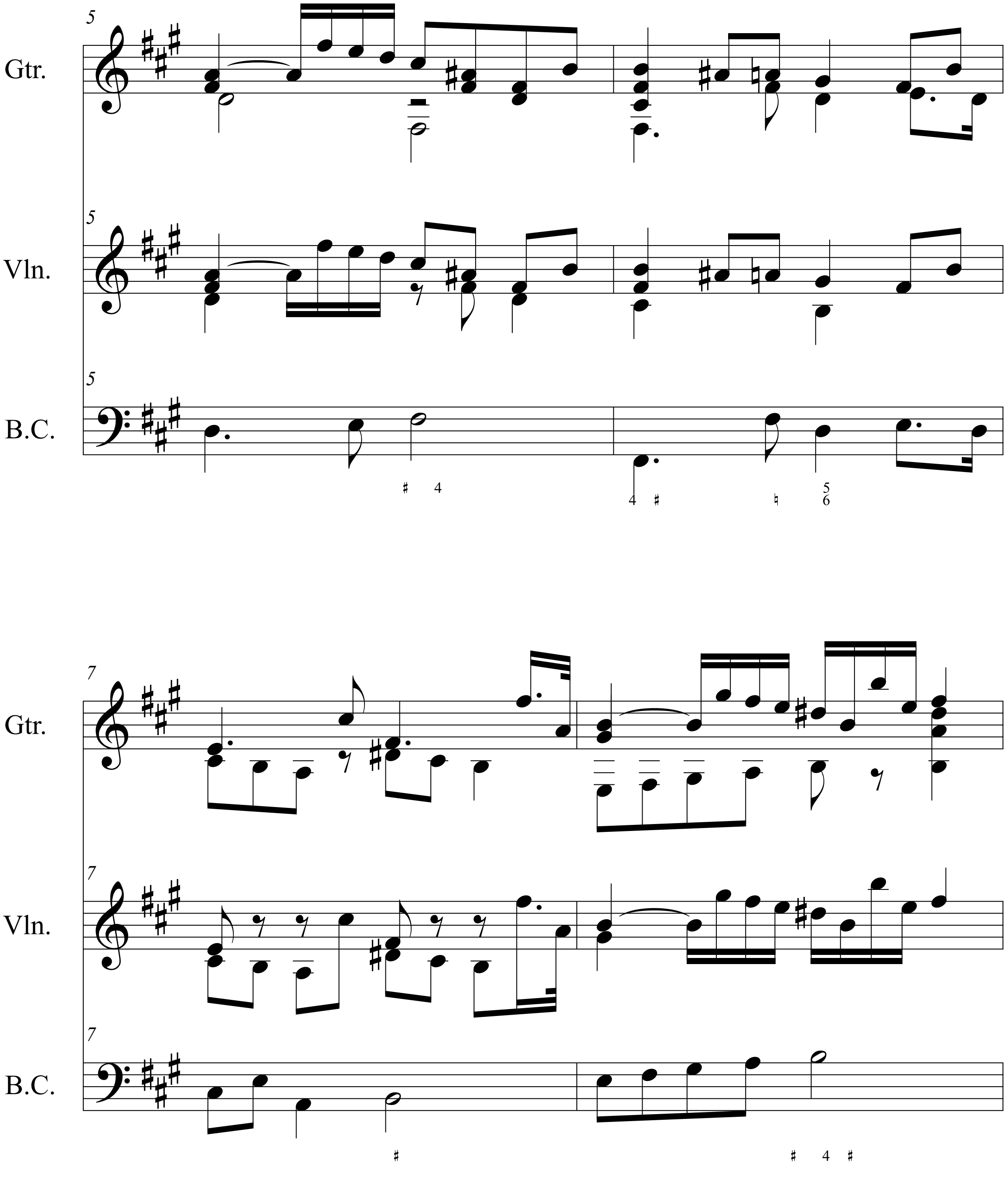

19
Gtr.
19
Vln.
19
B.C.
7 ♯
6 4
5 ♯

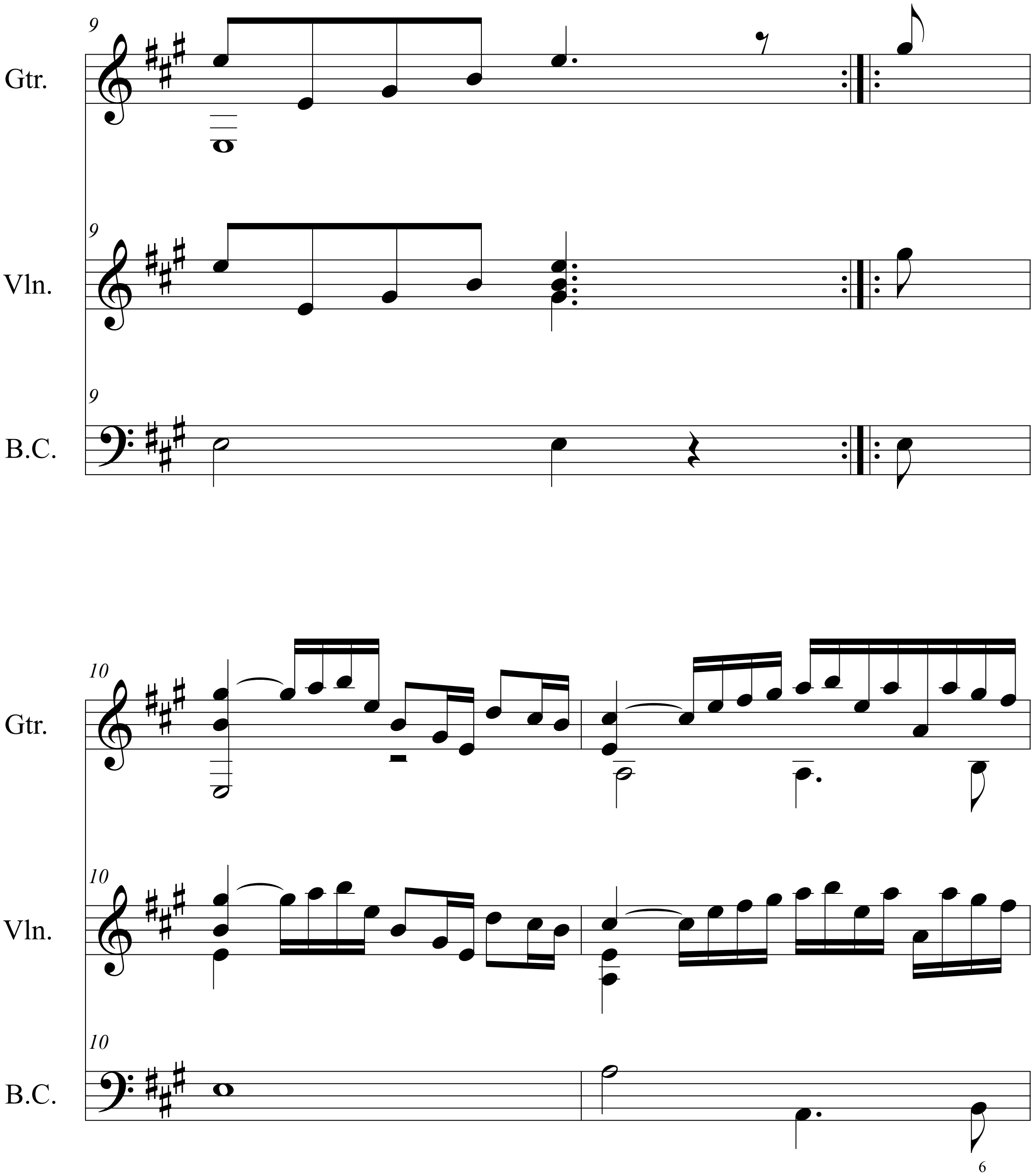

23
Gtr.
23
Vln.
23
B.C.

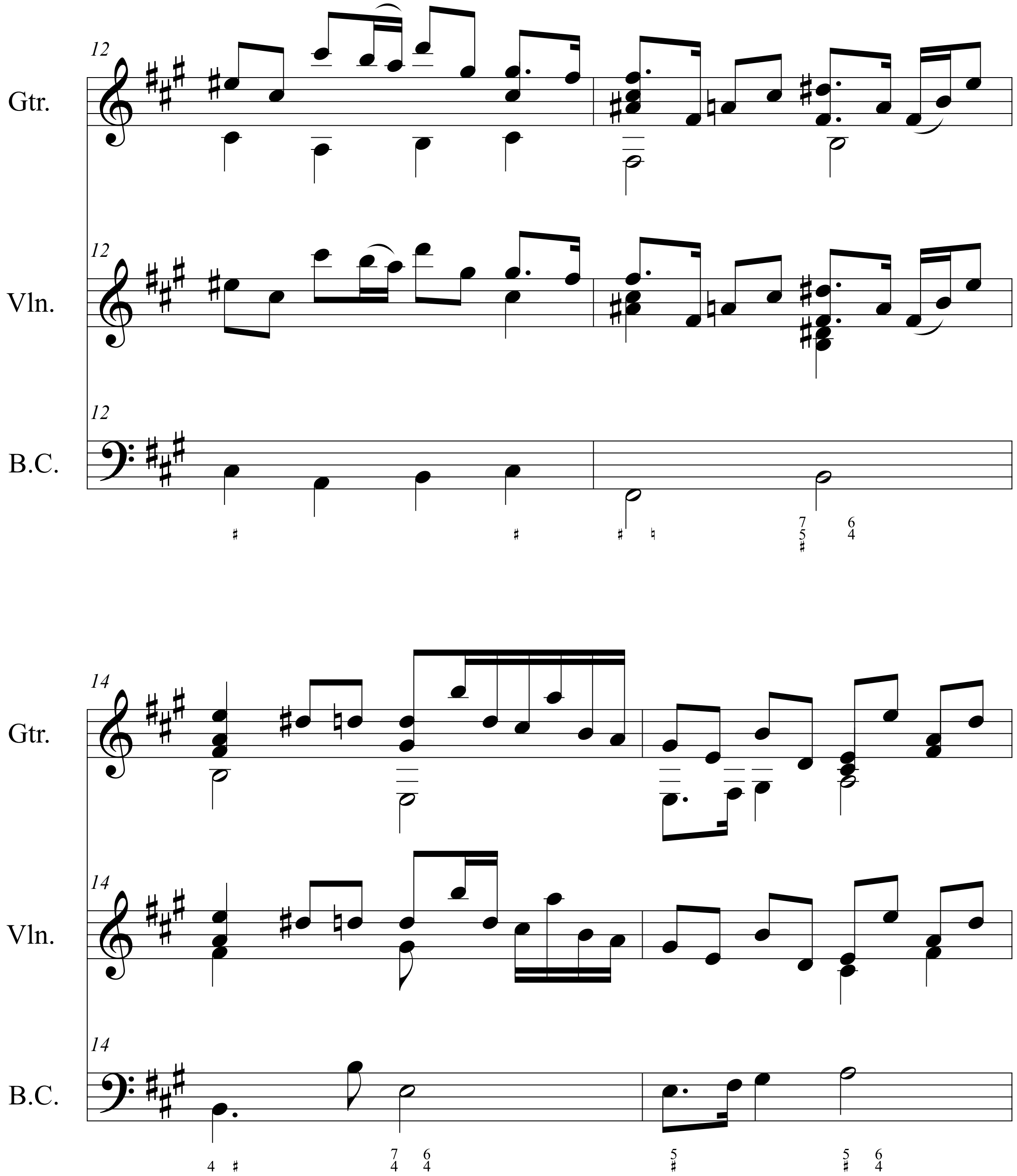

27
Gtr.
27
Vln.
27
B.C.

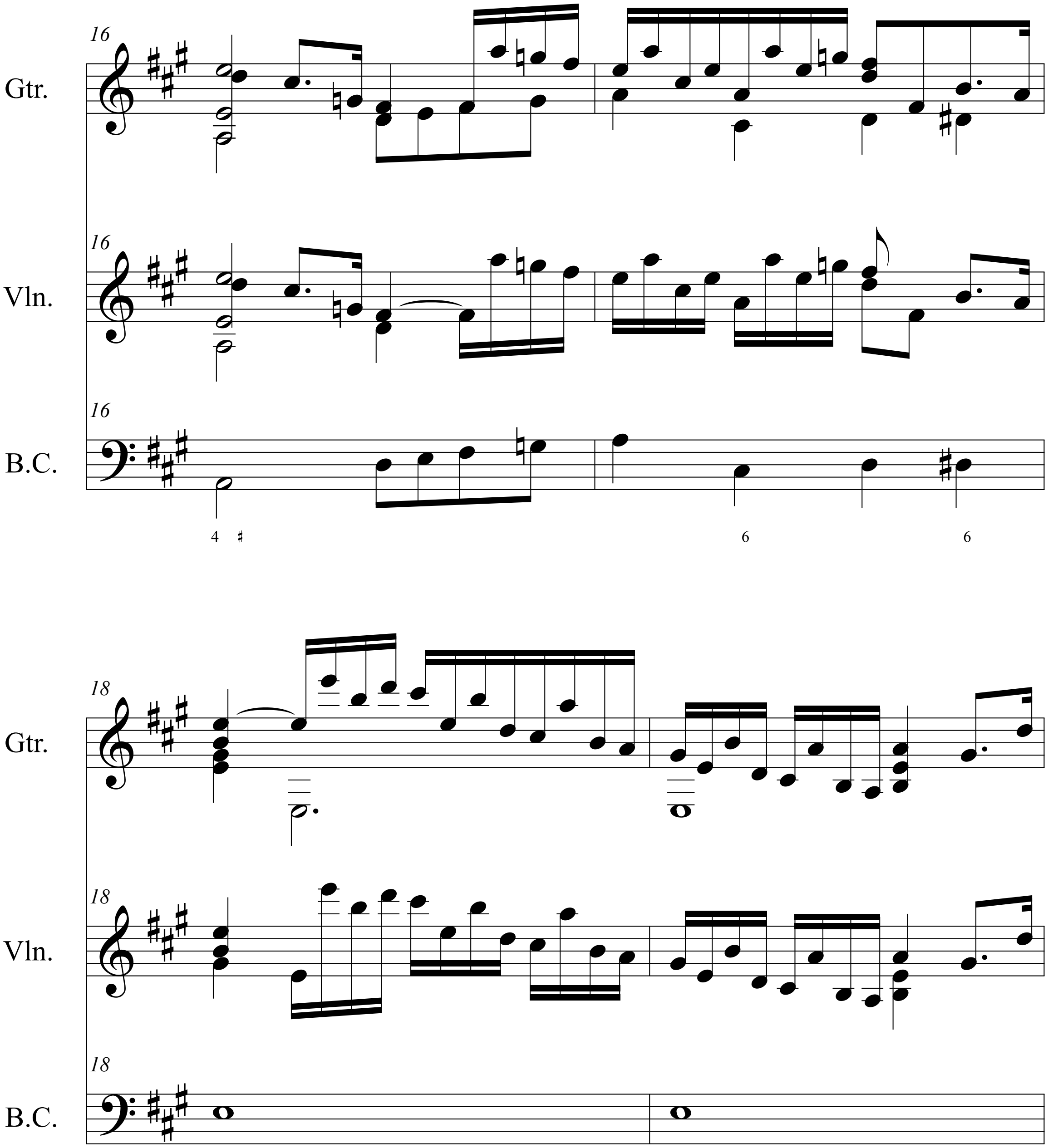
Allemande

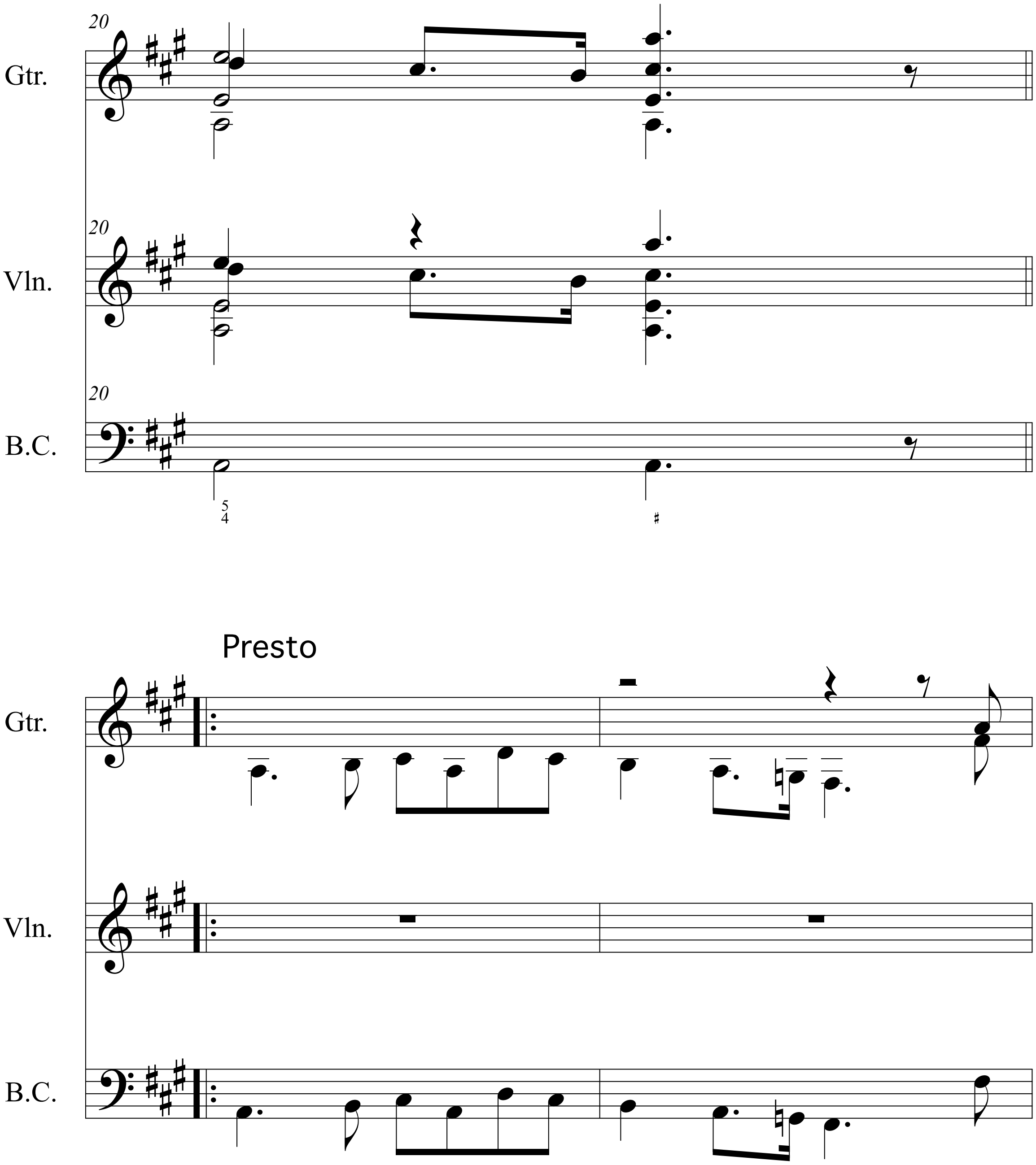

Gtr.
Vln.
B.C.
5 6
6
3
♯5 ♯6
7 ♯
6 4
5 6

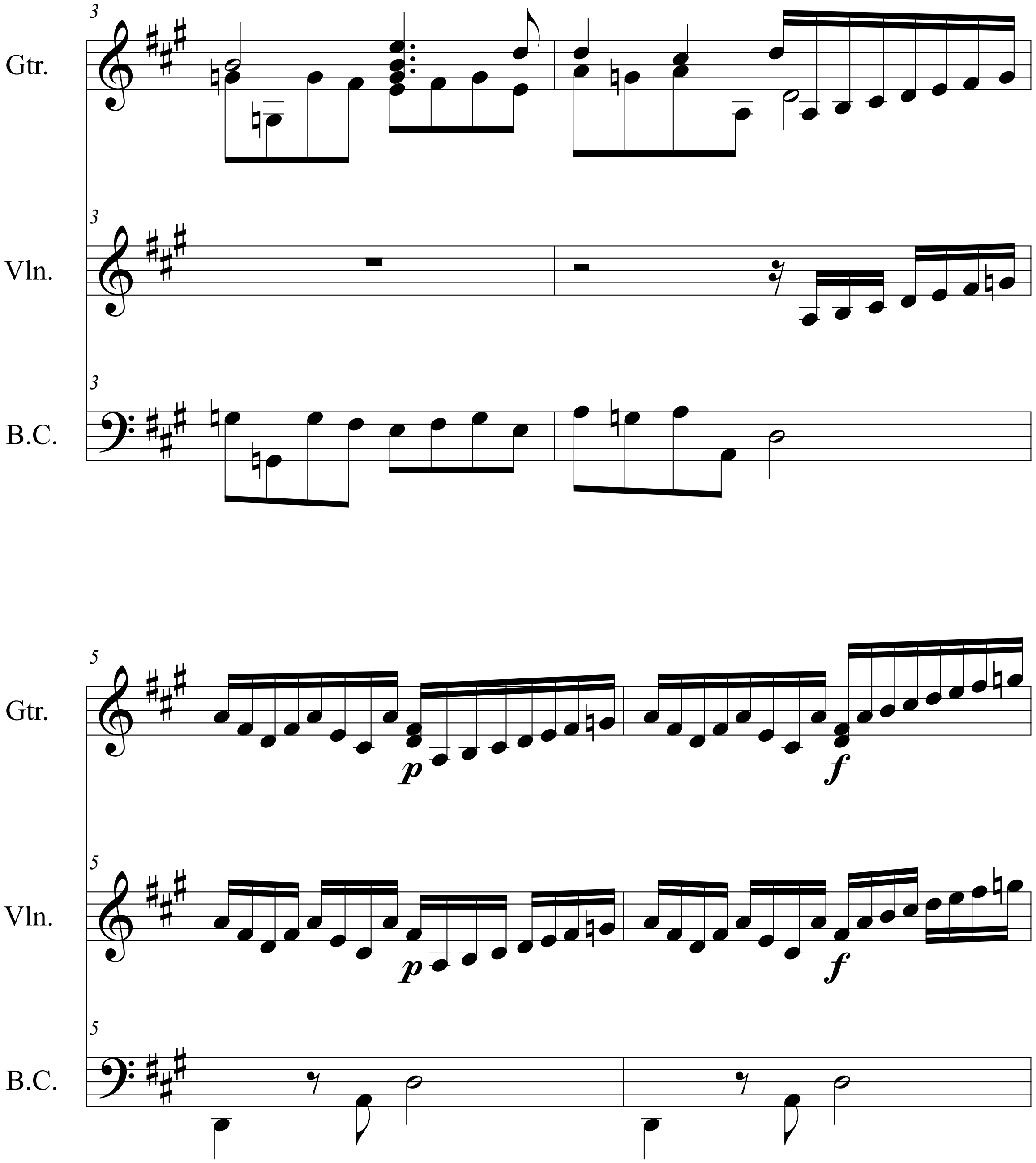

5
Gtr.
5
Vln.
5
B.C.
♯ 4
4 ♯
♮
5
6
7
Gtr.
7
Vln.
7
B.C.
♯
♯ 4 ♯

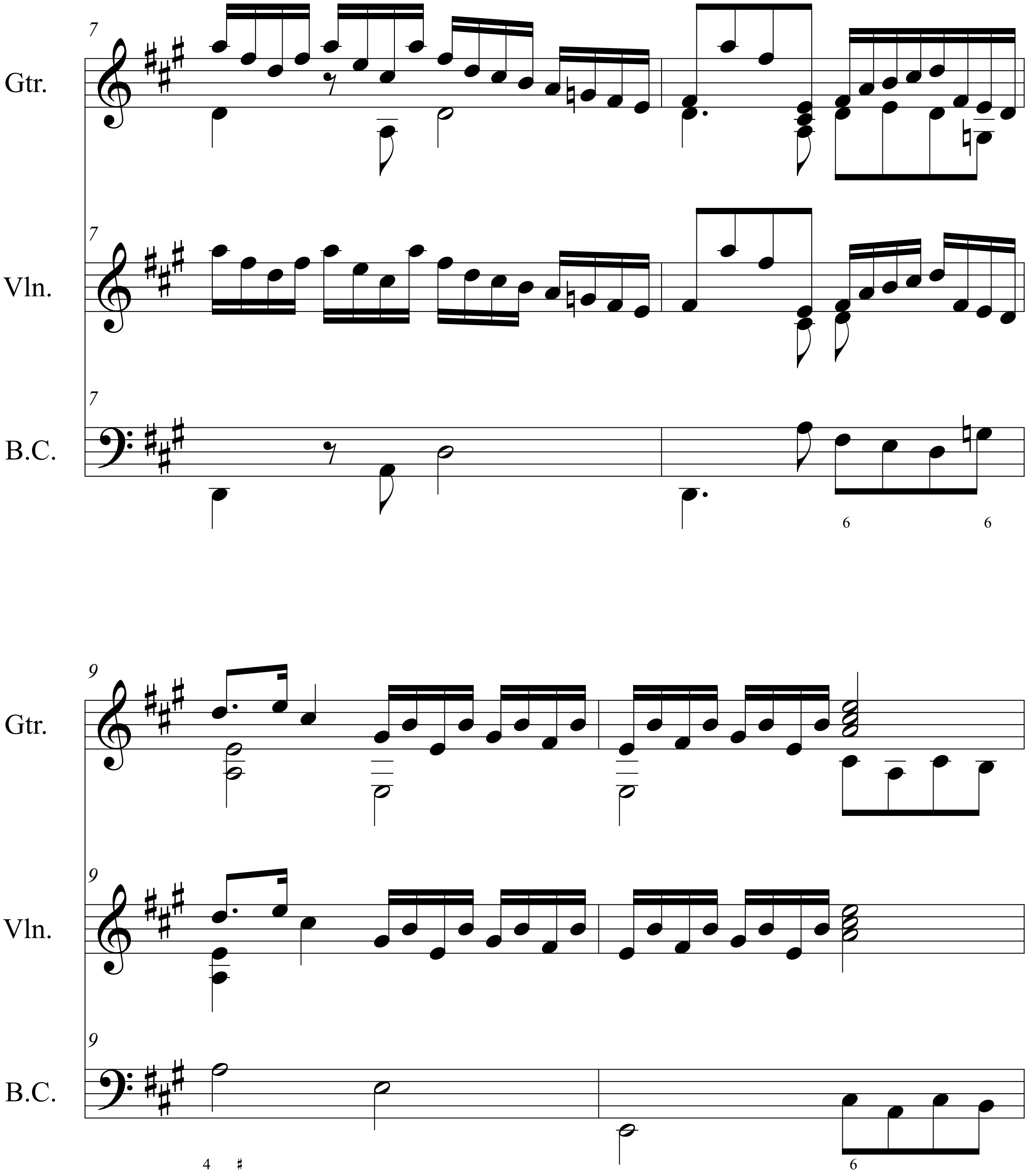

9
Gtr.
9
Vln.
9
B.C.
10
Gtr.
10
Vln.
10
B.C.
6

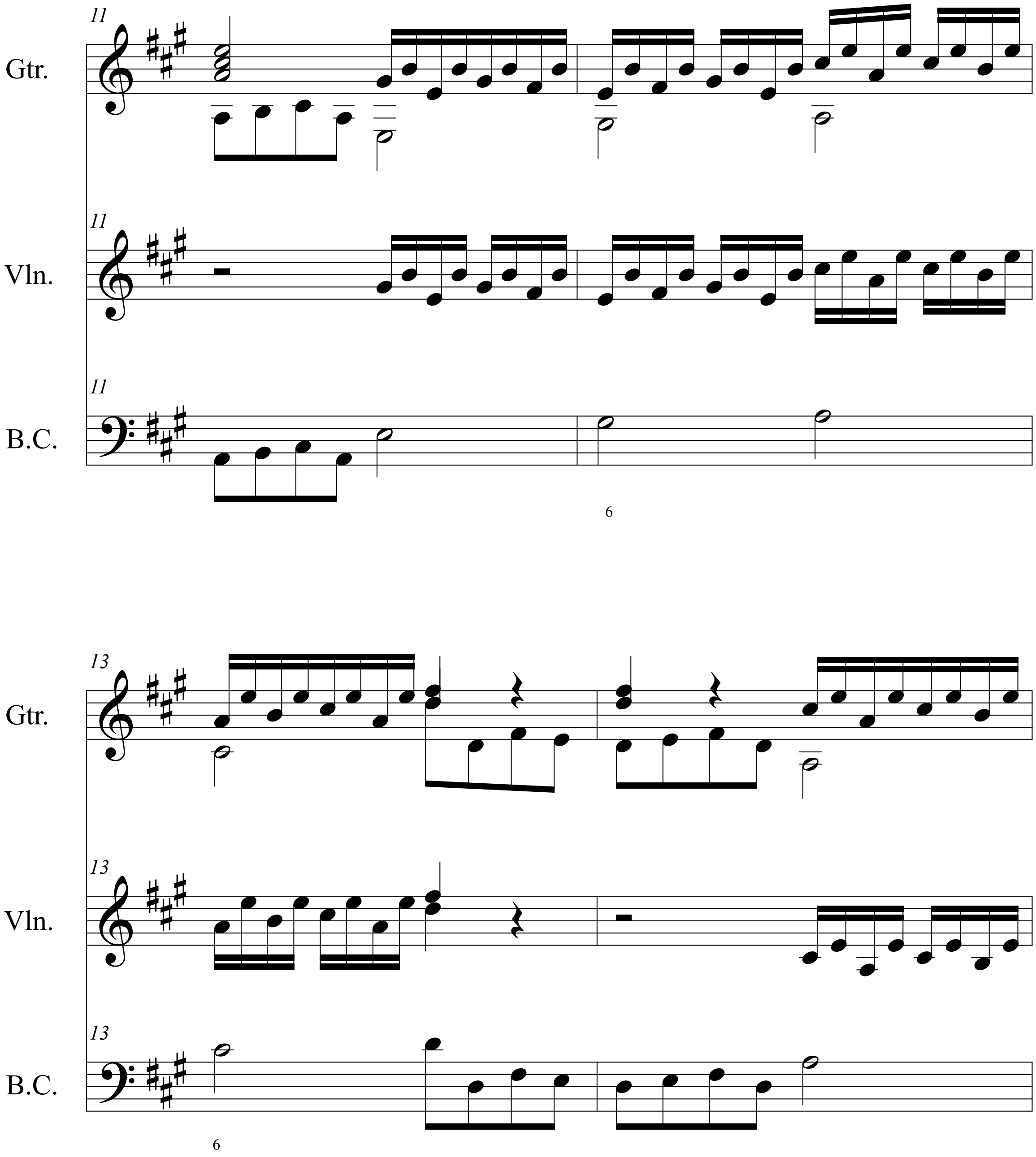

12
Gtr.
12
Vln.
12
B.C.
♯
♯
♯ ♮
7
5
♯
6
4
14
Gtr.
14
Vln.
14
B.C.
4 ♯
7
4
6
4
5
♯
5
♯
6
4

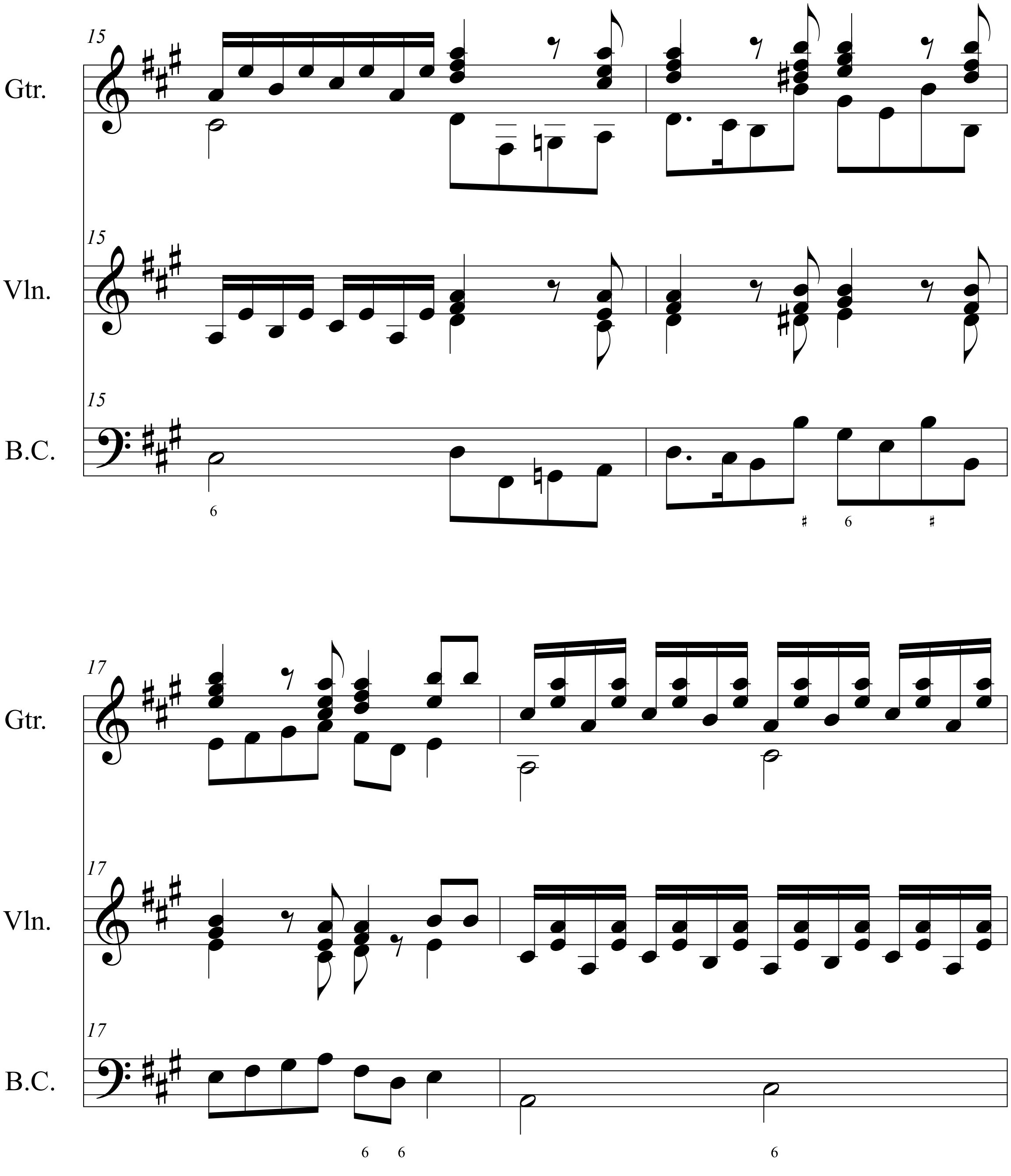

16
Gtr.
16
Vln.
16
B.C.
4 ♯
6
6
18
Gtr.
18
Vln.
18
B.C.

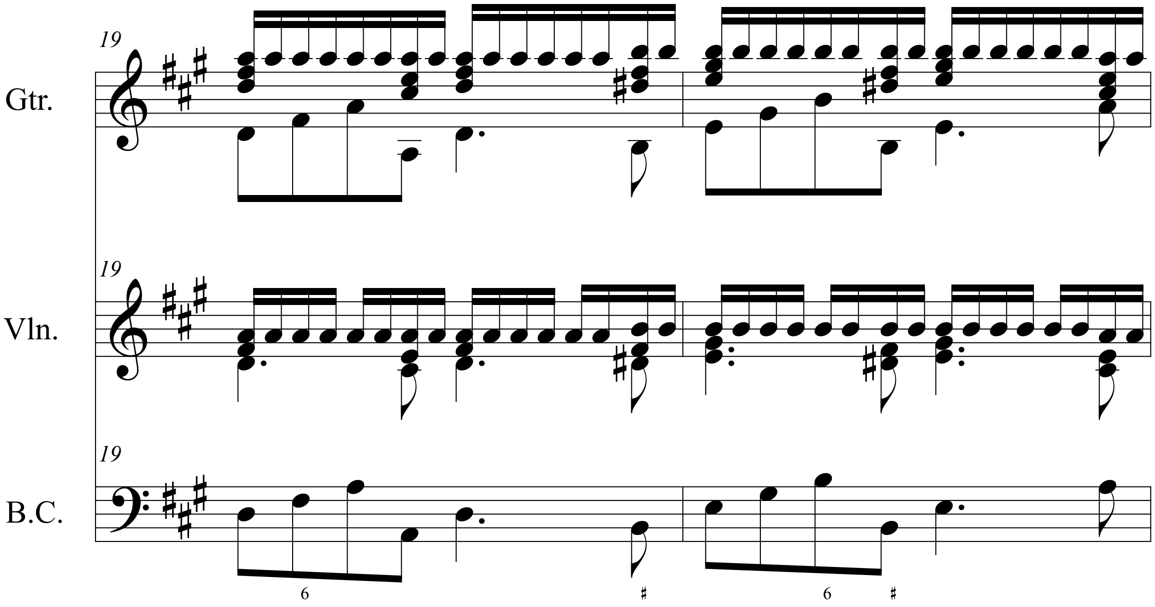

20
Gtr.
20
Vln.
20
B.C.
5
4
♯
Presto
Gtr.
Vln.
B.C.

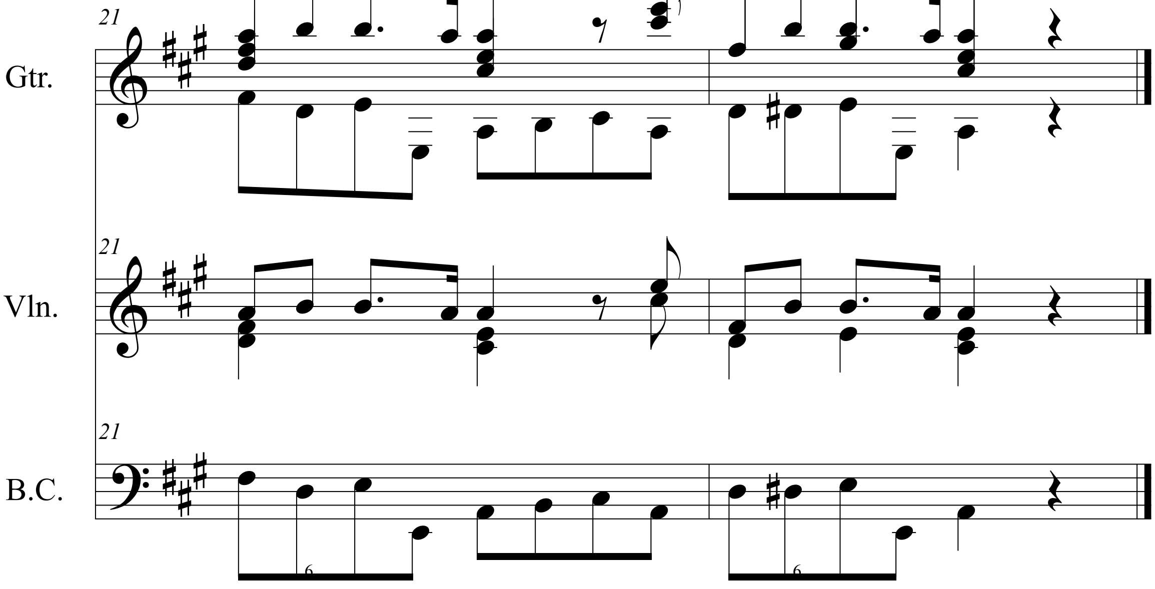

3
Gtr.
3
Vln.
3
B.C.
5
Gtr.
p
f
5
Vln.
p
f
5
B.C.


7
Gtr.
Vln.
B.C.
6
6
9
Gtr.
Vln.
B.C.
4
♯
6


11
Gtr.
11
Vln.
11
B.C.
6
13
Gtr.
13
Vln.
13
B.C.
6


15
Gtr.
15
Vln.
15
B.C.
6
♯
6
♯
17
Gtr.
17
Vln.
17
B.C.
6
6
6

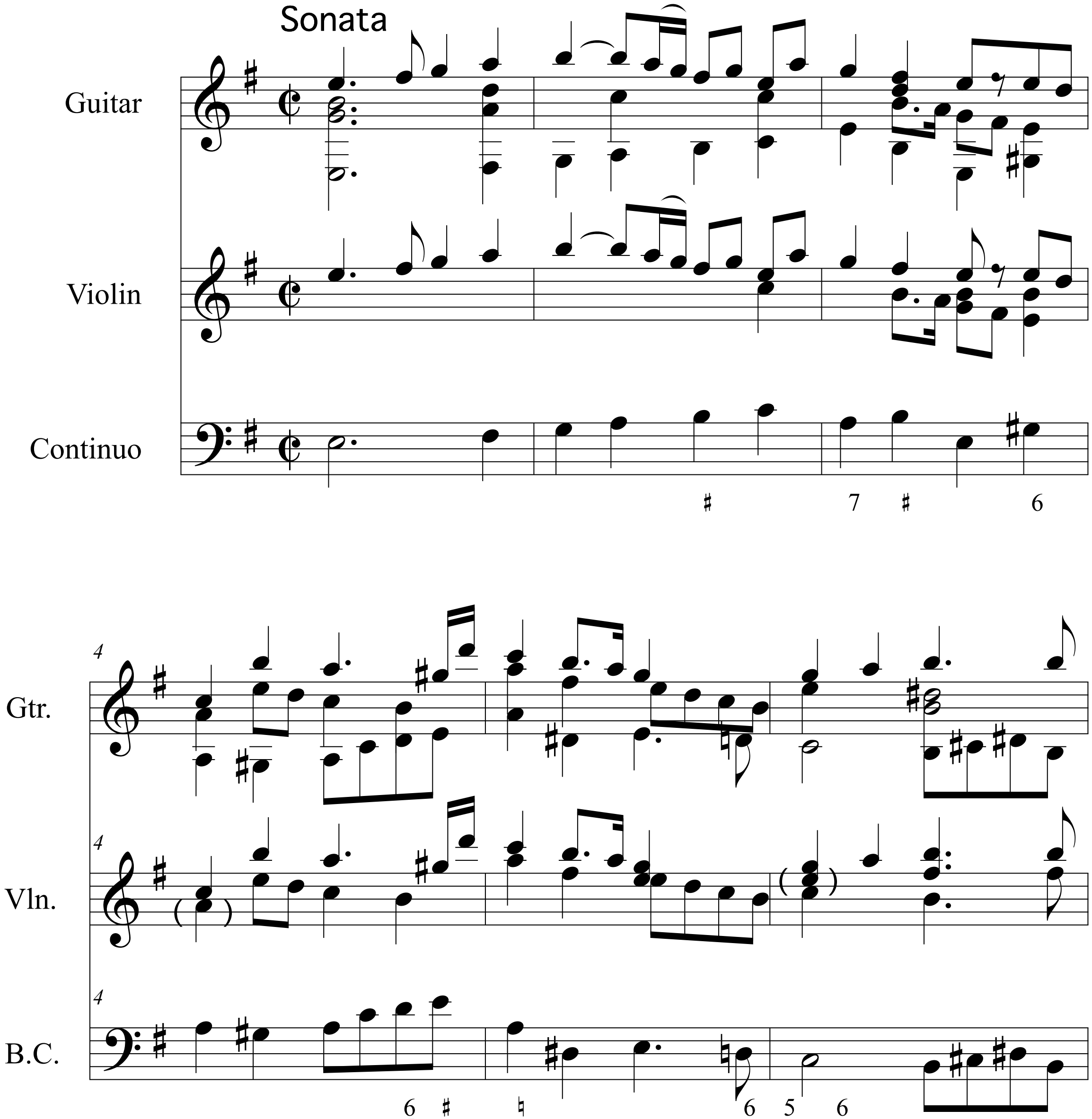

19
Gtr.
19
Vln.
19
B.C.
6
♯
6
♯

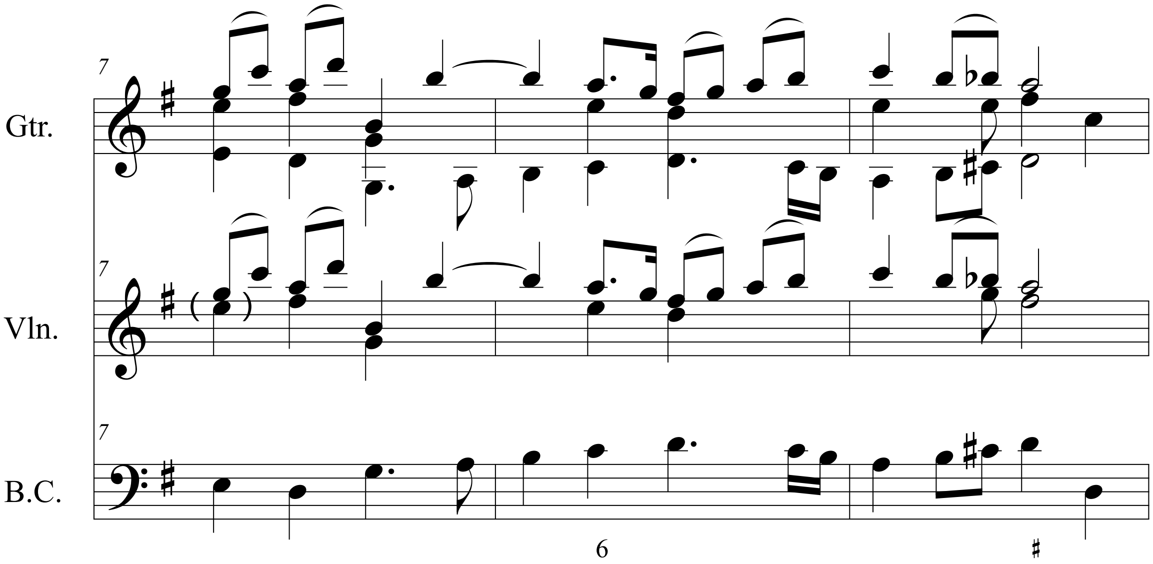

Gtr.
Vln.
B.C.

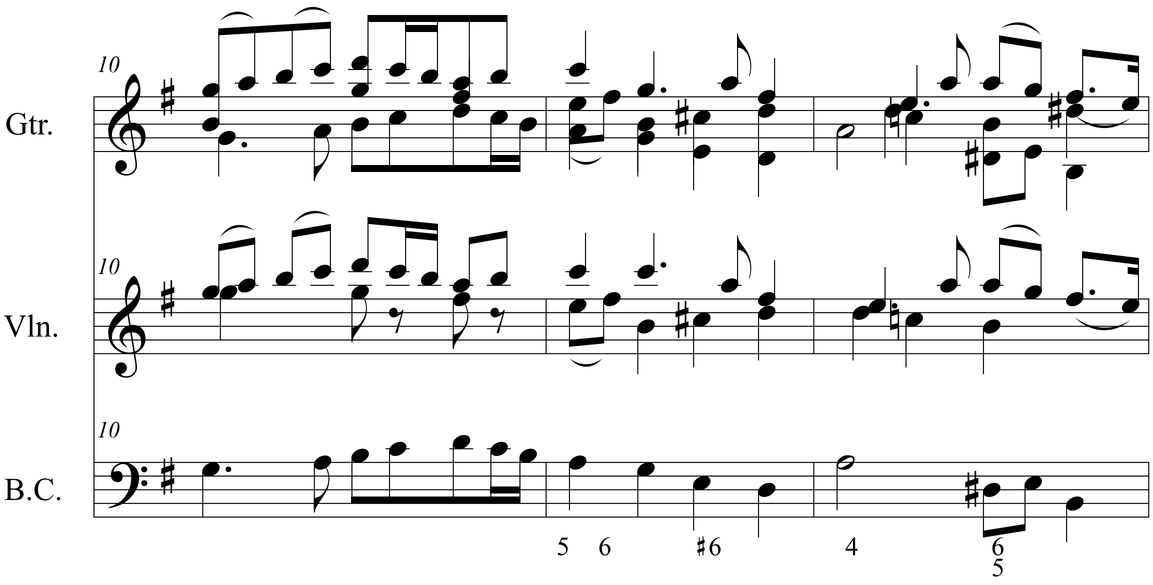
Sonata III

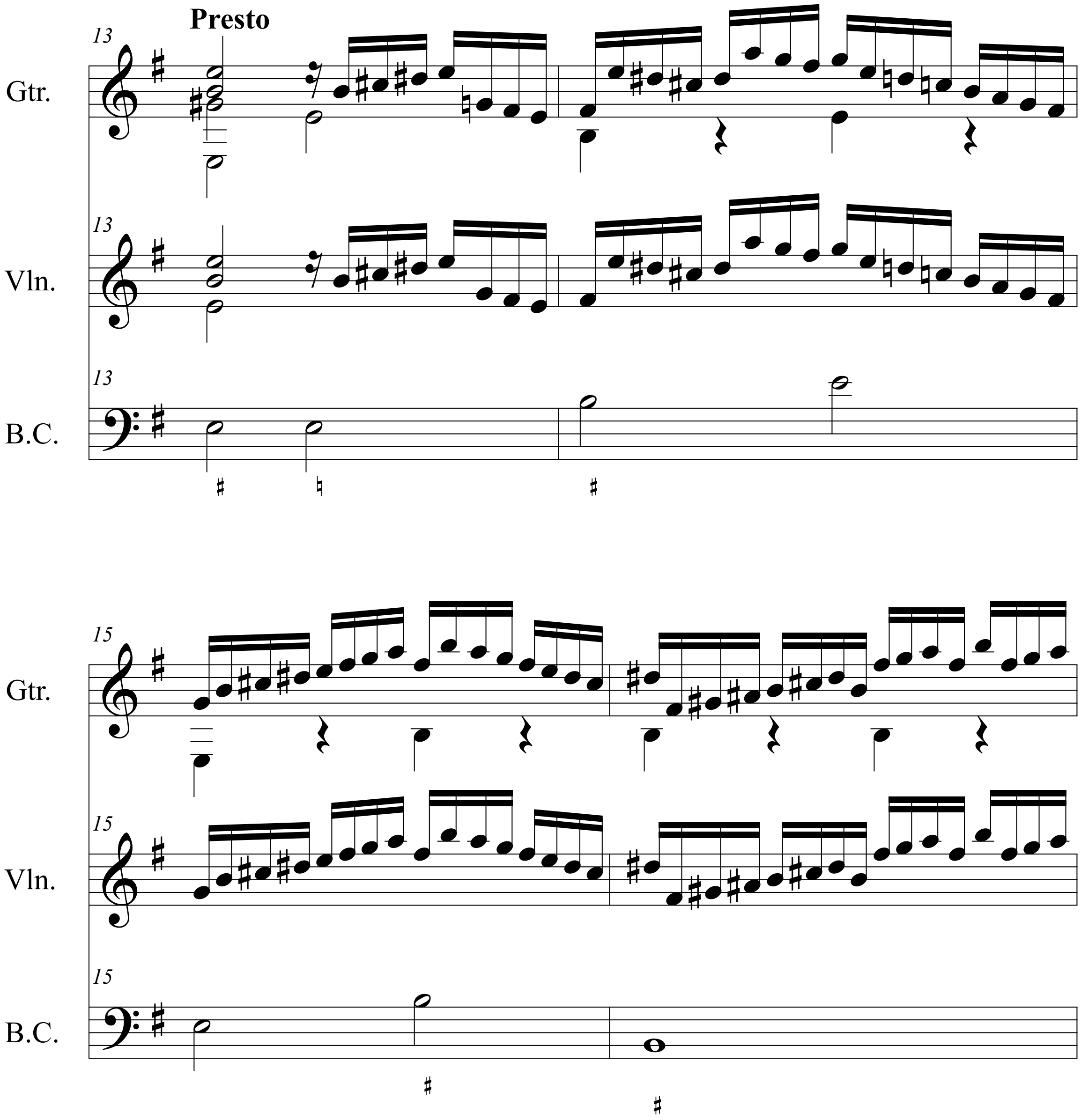
"The Nativity"

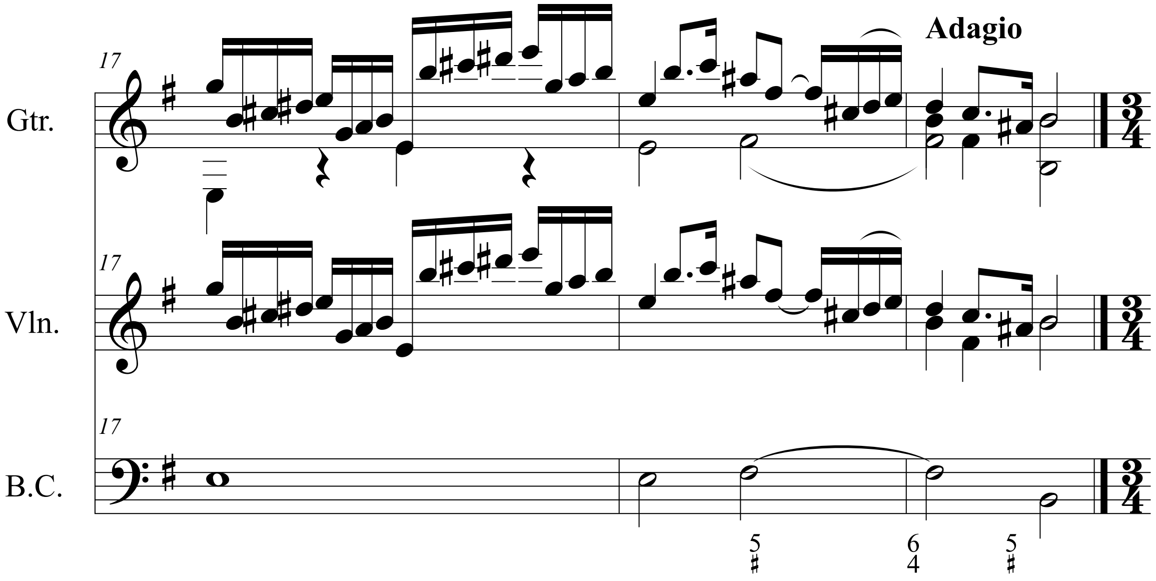
H. I. F. von Biber
arr. Brendan Lake


Sonata
Guitar
Violin
Continuo
♯ 7 ♯ 6
4
Gtr.
Vln.
B.C.
6 5 ♯ ♮ 6 5 6

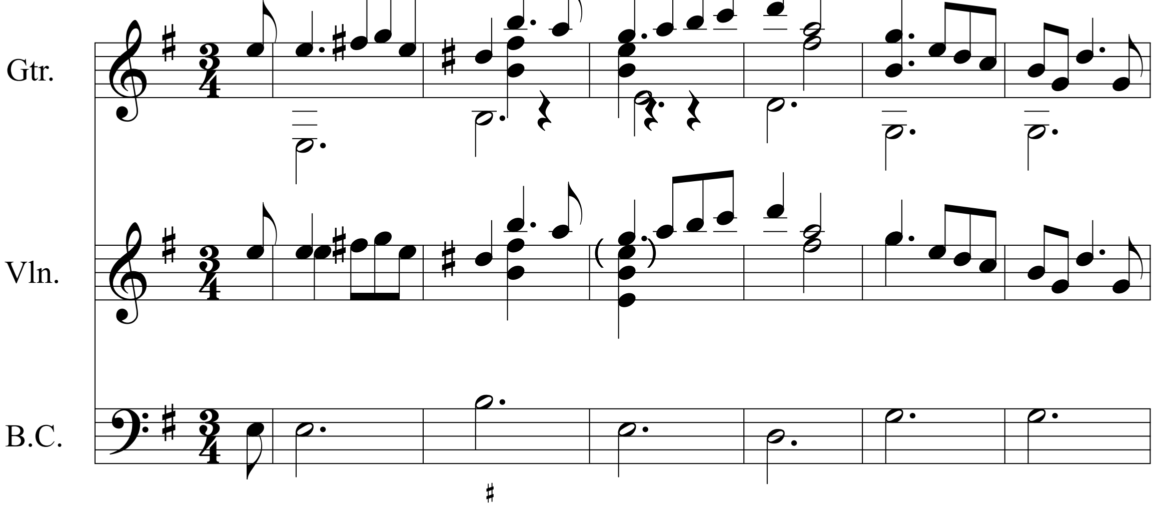

7
Gtr.
Vln.
B.C.
6
♯

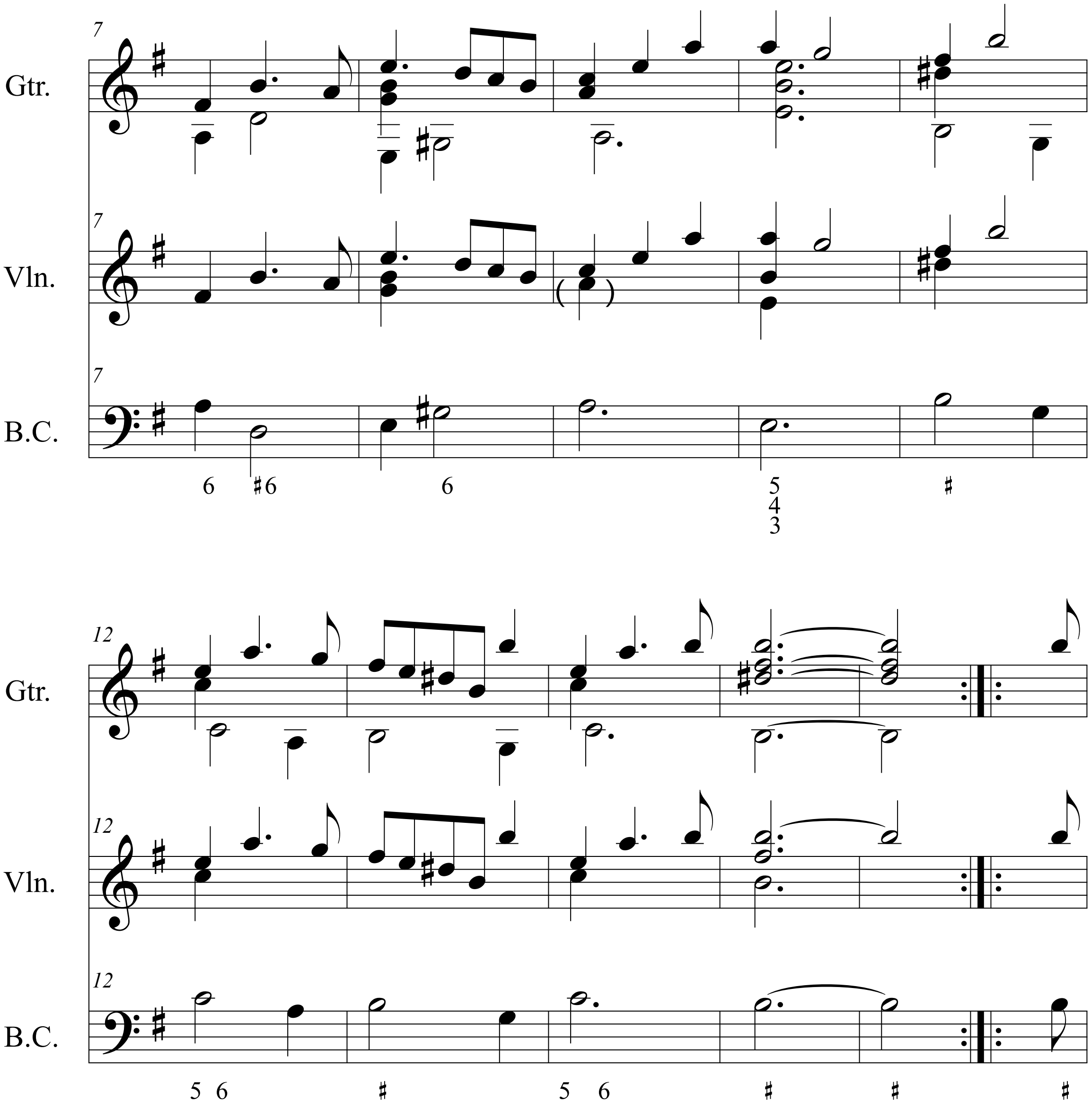

10
Gtr.
Vln.
B.C.
5 6
♯6
4
6
5

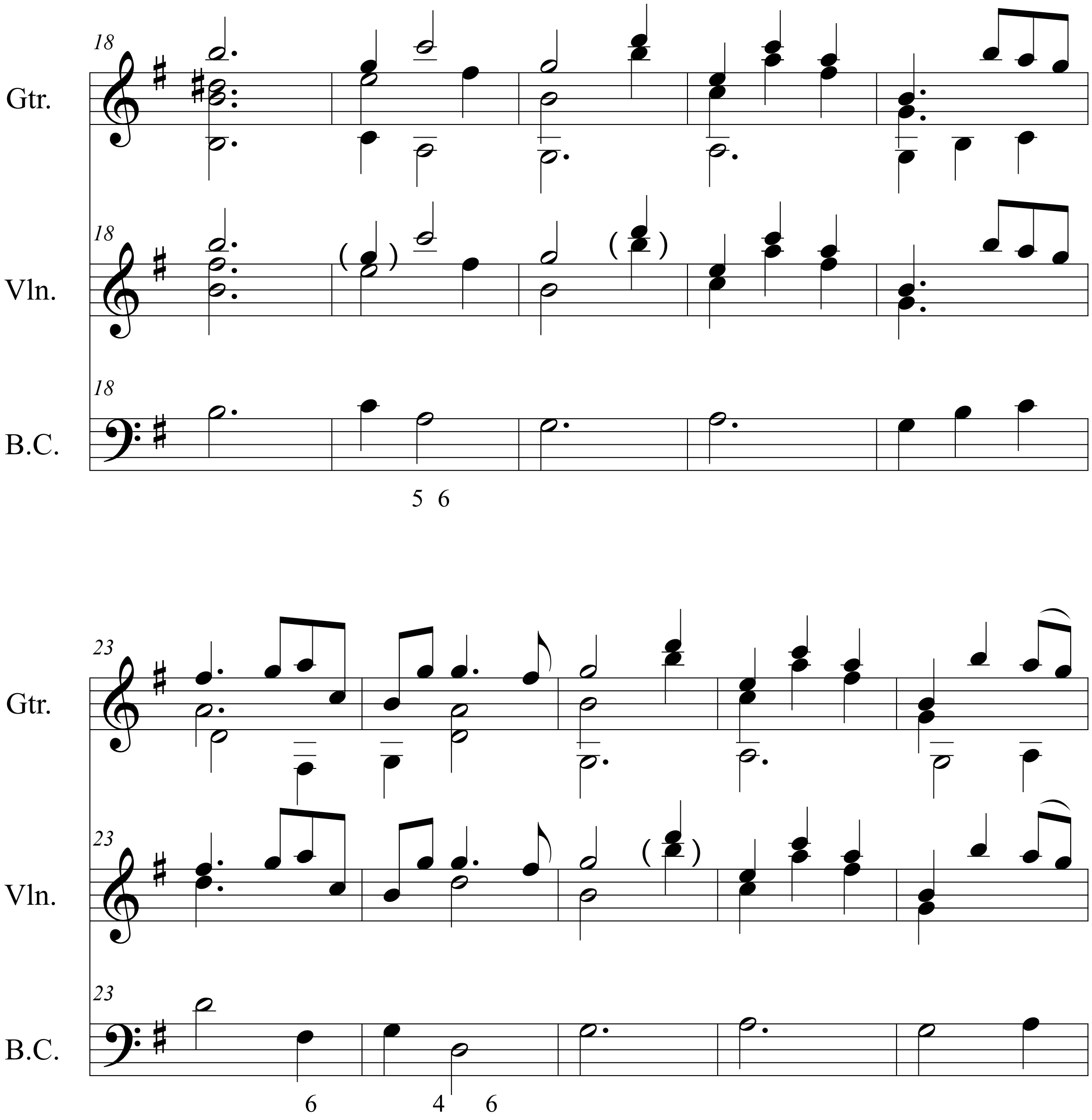

Presto
13
Gtr.
13
Vln.
13
B.C.
15
Gtr.
15
Vln.
15
B.C.

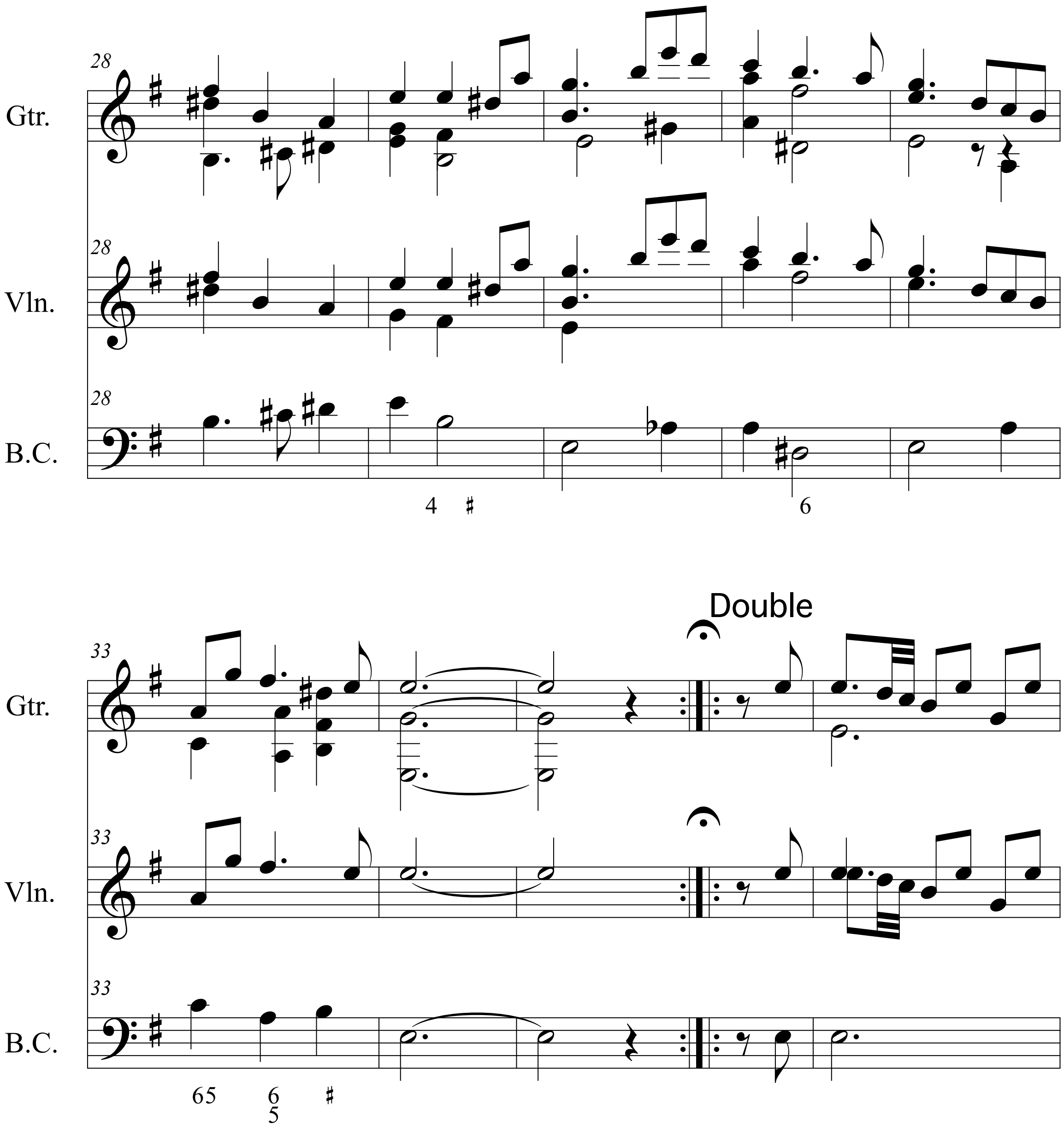

Adagio
17
Gtr.
17
Vln.
17
B.C.
5
♯
6
4
5
♯

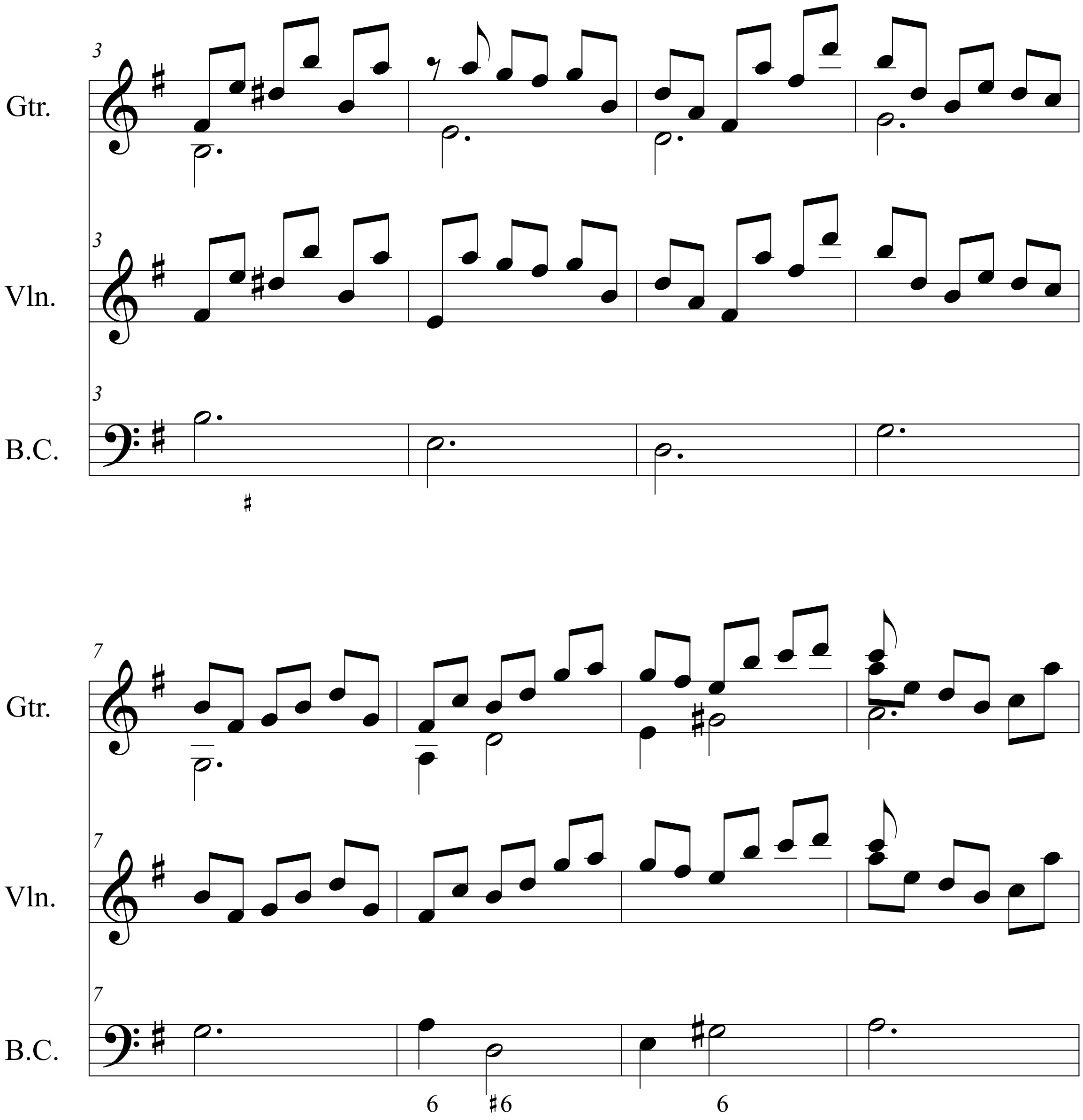
Courante

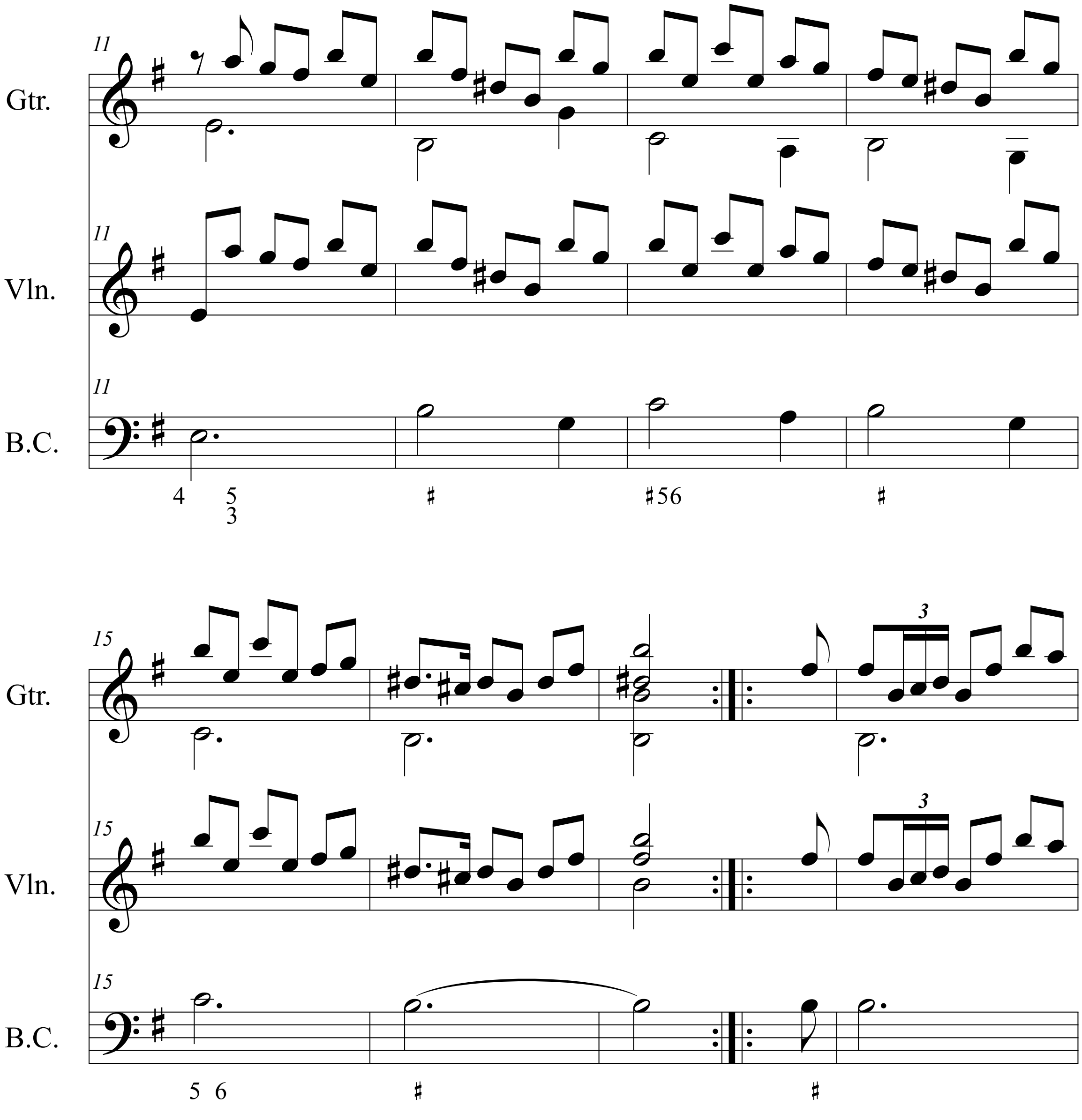


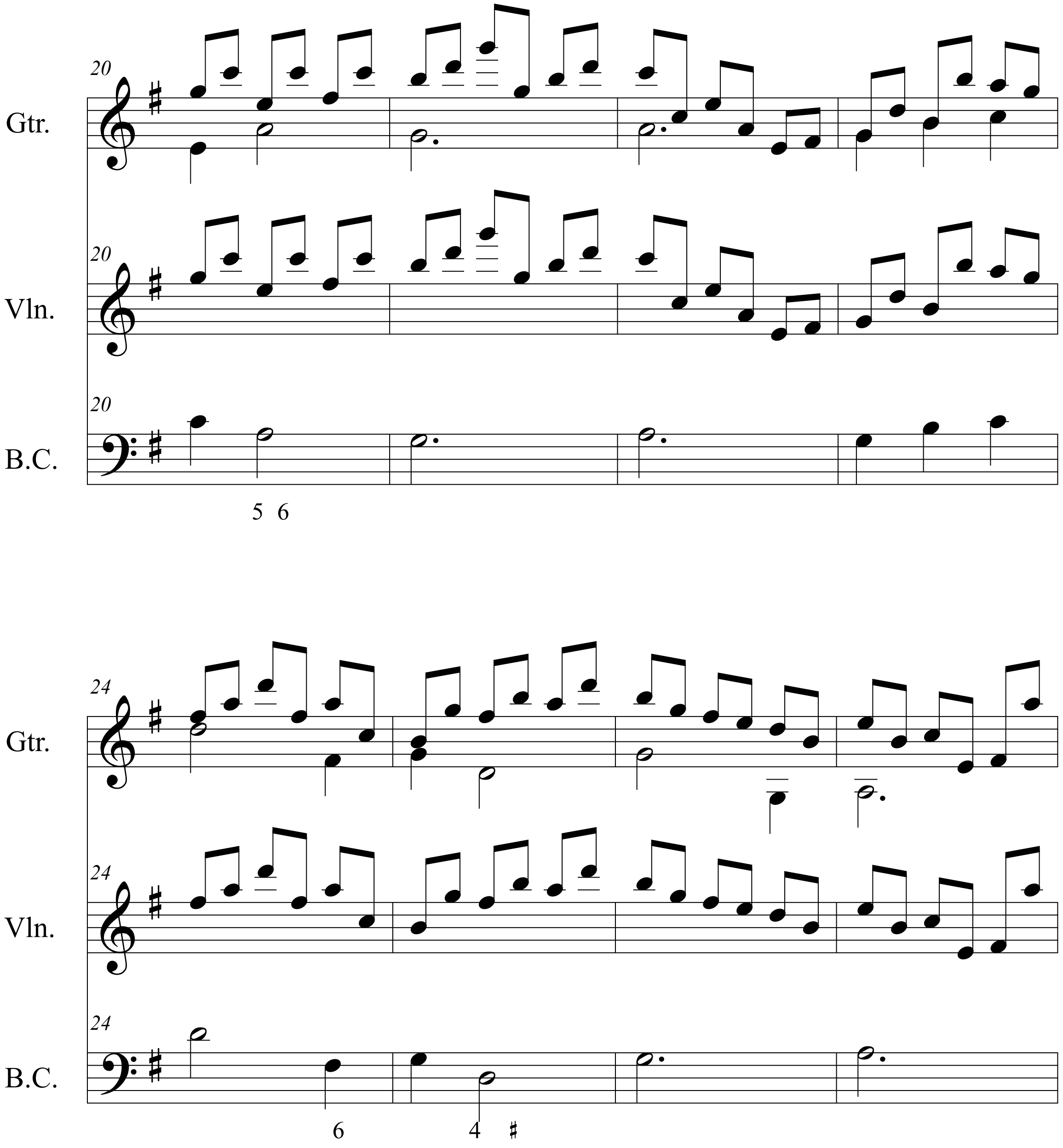

7
Gtr.
Vln.
B.C.
6
♯6
6
5
4
3
♯
12
5 6
♯
5 6
♯
♯
♯

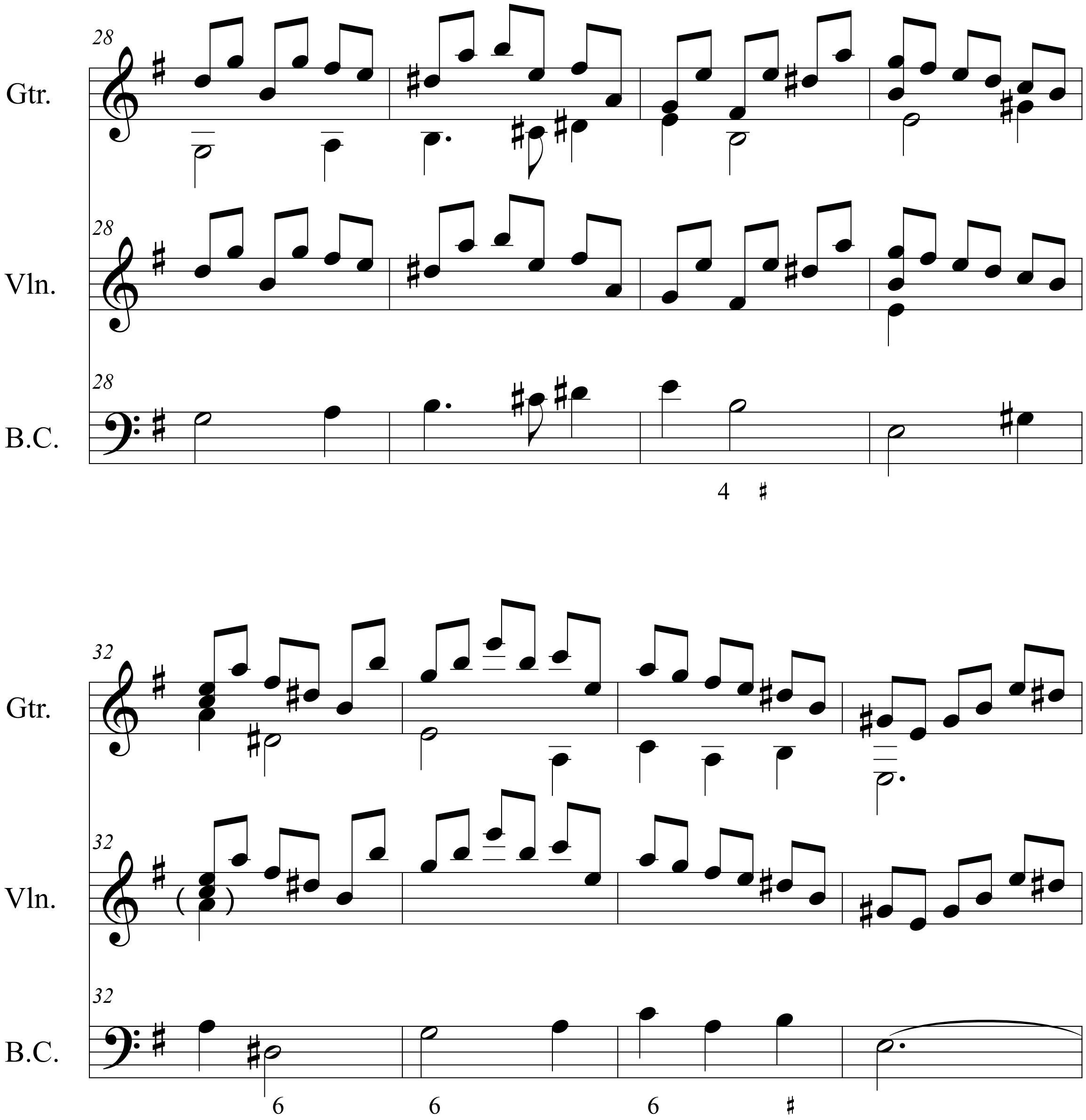

18
Gtr.
18
Vln.
18
B.C.
5 6
23
Gtr.
23
Vln.
23
B.C.
6
4 6

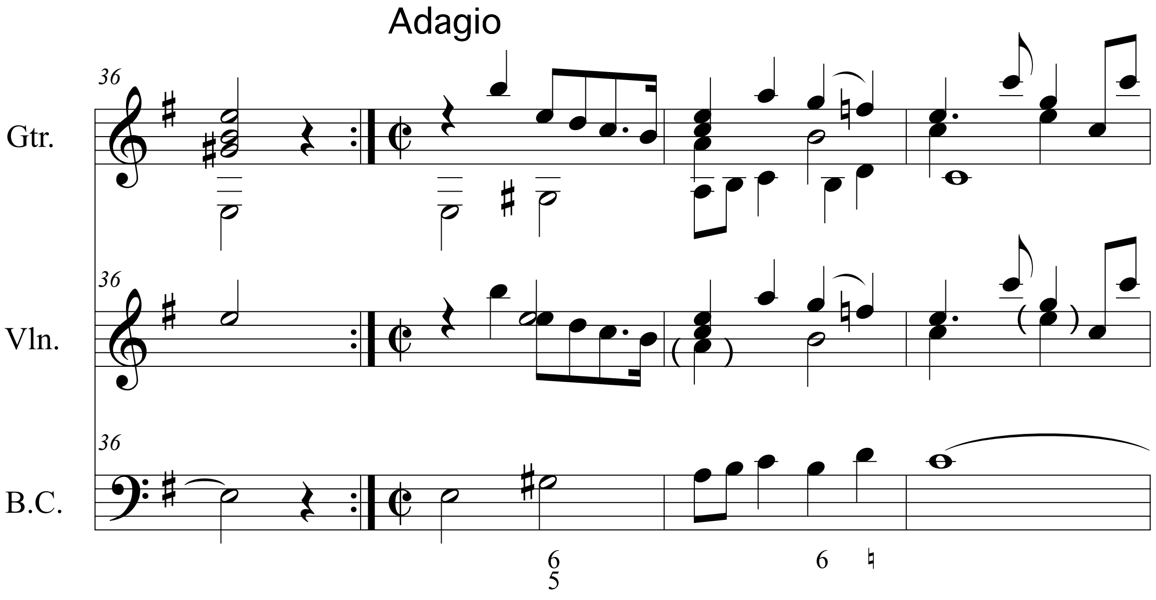

28
Gtr.
Vln.
B.C.
4 ♯
6
33
Double
65
6
5
♯

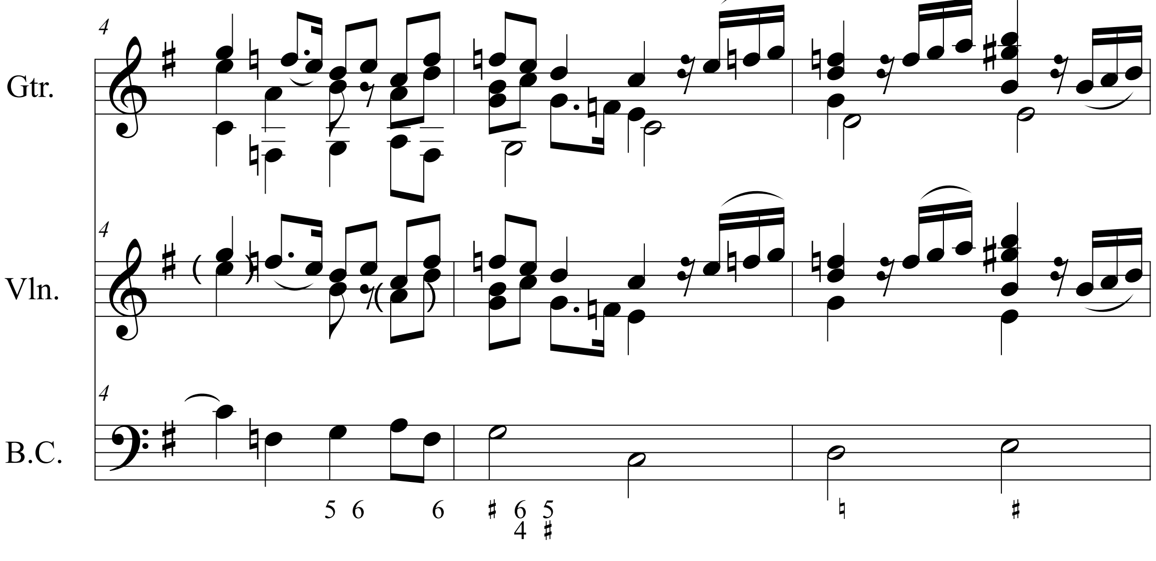

3
Gtr.
3
Vln.
3
B.C.
♮
7
Gtr.
7
Vln.
7
B.C.
6
♮6
6

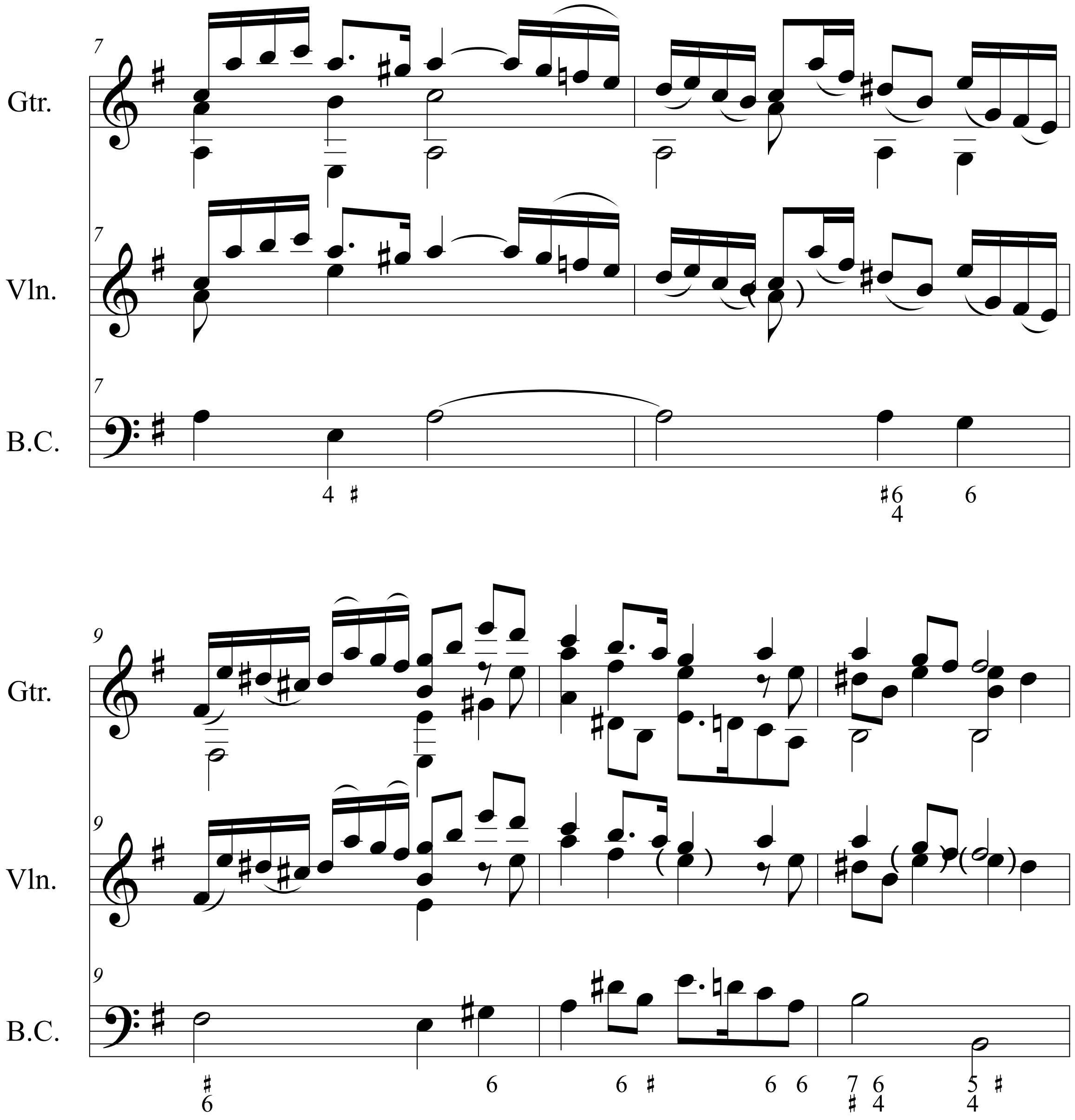

11
Gtr.
11
Vln.
11
B.C.
4 5 3
♯
♯56
♯
15
Gtr.
3
15
Vln.
3
15
B.C.
5 6
♯
♯

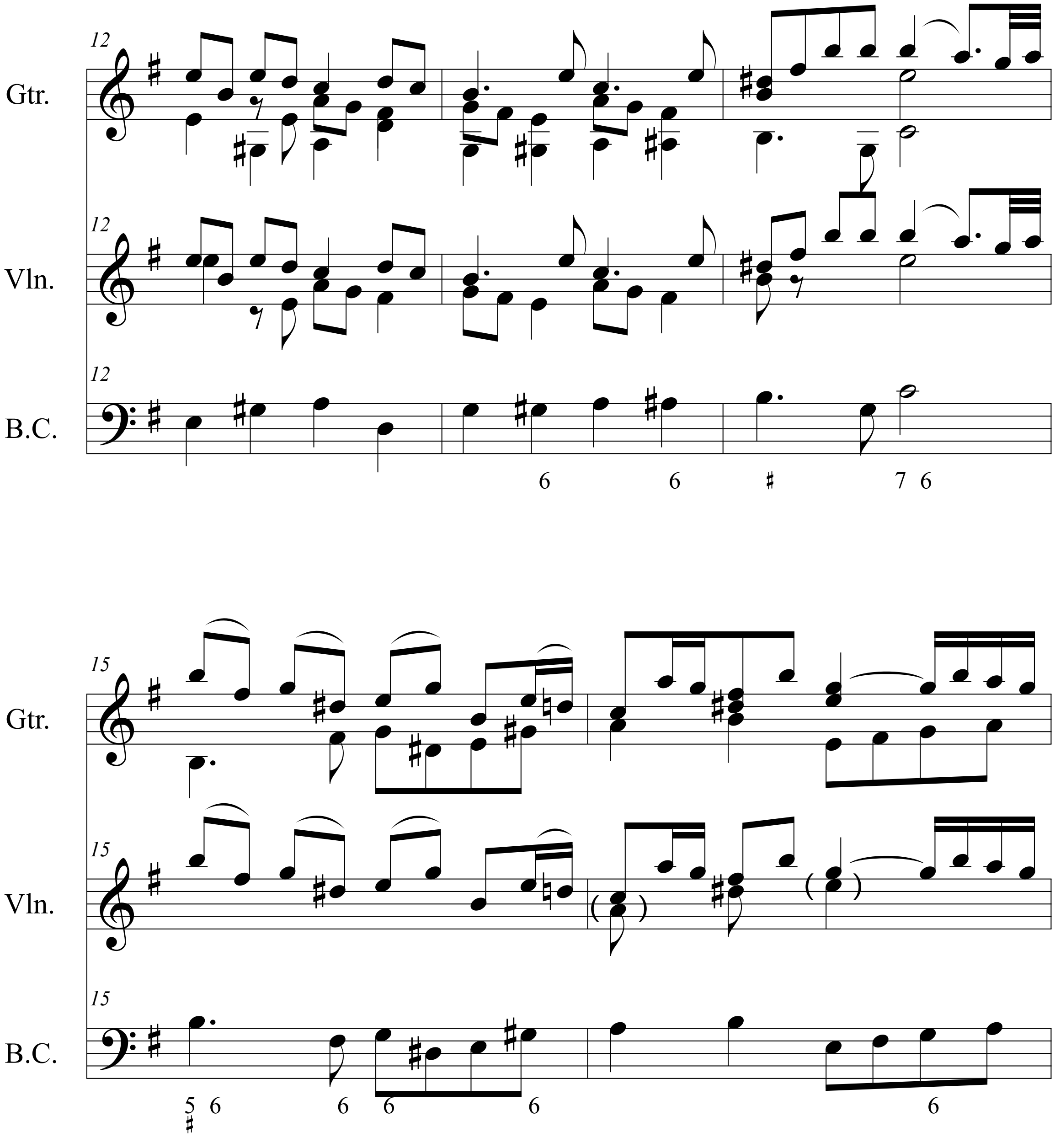

20
Gtr.
20
Vln.
20
B.C.
5 6
24
Gtr.
24
Vln.
24
B.C.
6
4 ♯

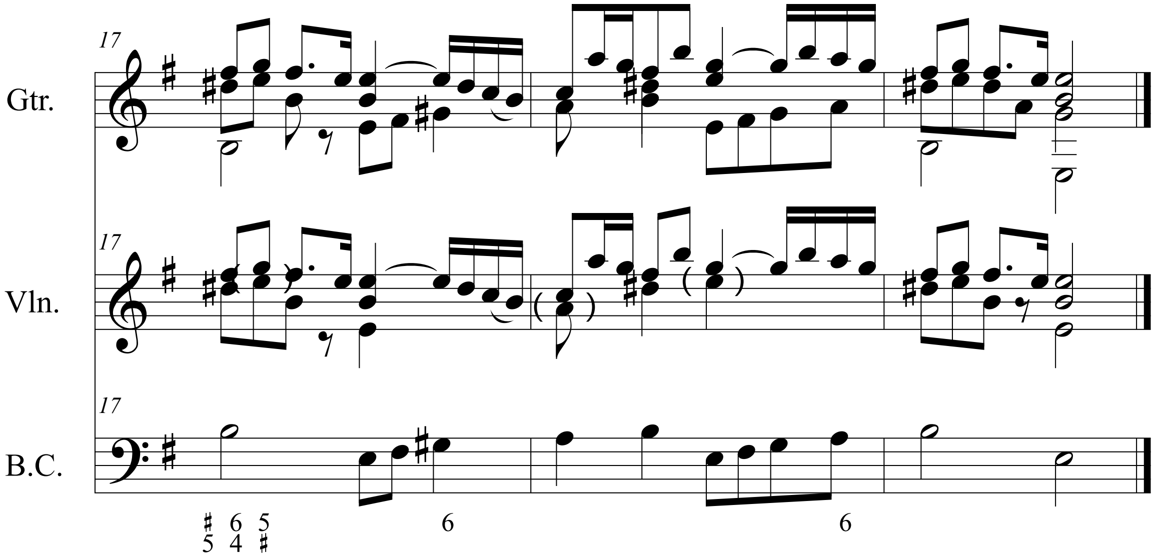

28
Gtr.
28
Vln.
28
B.C.
4 ♯
32
Gtr.
32
Vln.
32
B.C.
6
6
6
♯


Adagio
36
Gtr.
36
Vln.
36
B.C.
6
5
6
♮


4
Gtr.
4
Vln.
4
B.C.
5 6
6
♯
6
4
5
♯
♮
♯


7
Gtr.
Vln.
B.C.
4 ♯
♮6
4
6
9
Gtr.
Vln.
B.C.
♯
6
6
6 ♯
6 6
7 6
♯ 4
5 ♯
4

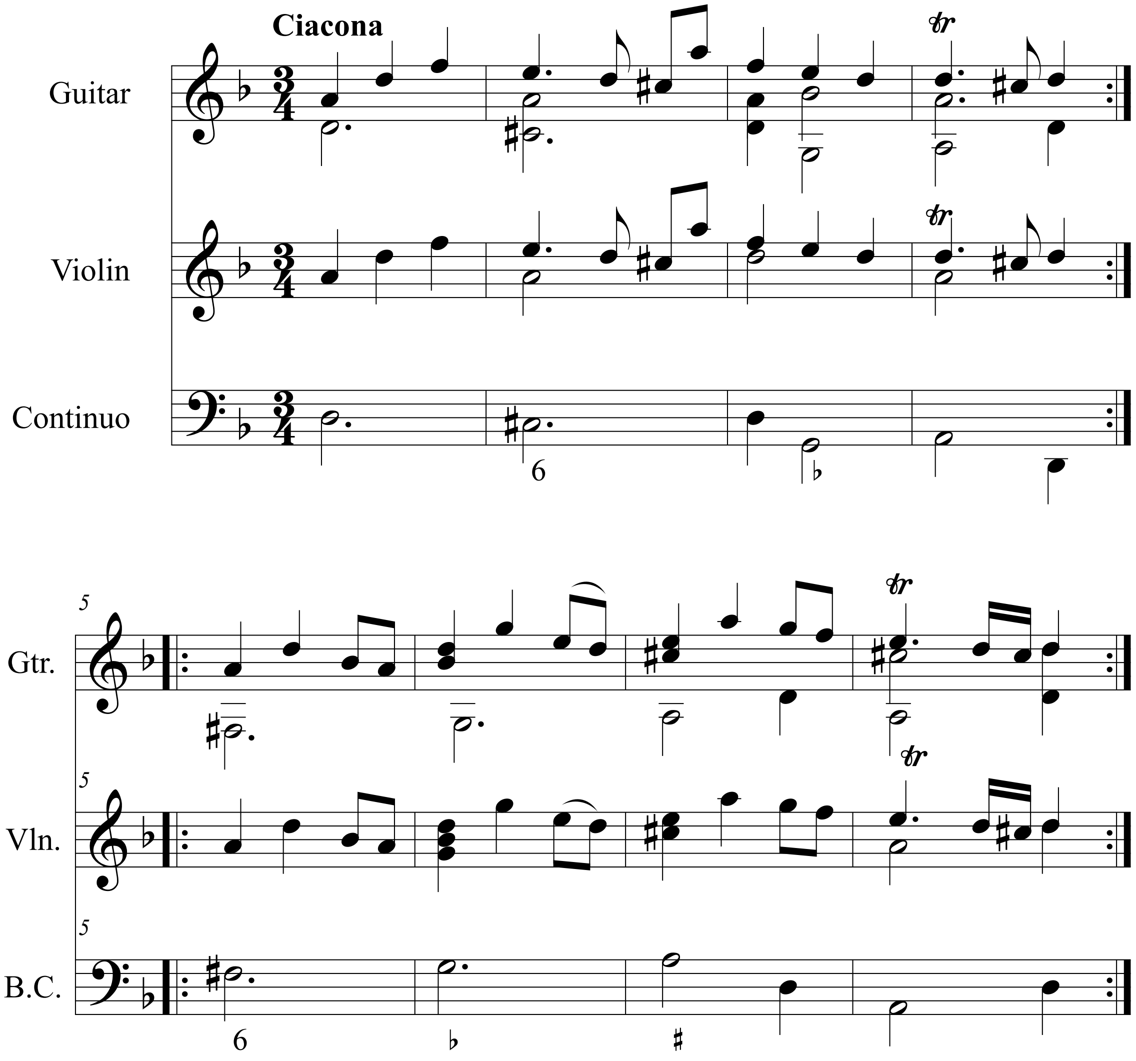

12
Gtr.
Vln.
B.C.
6 6 ♯ 7 6
15
Gtr.
Vln.
B.C.
5 ♯ 6 6 6 6 6

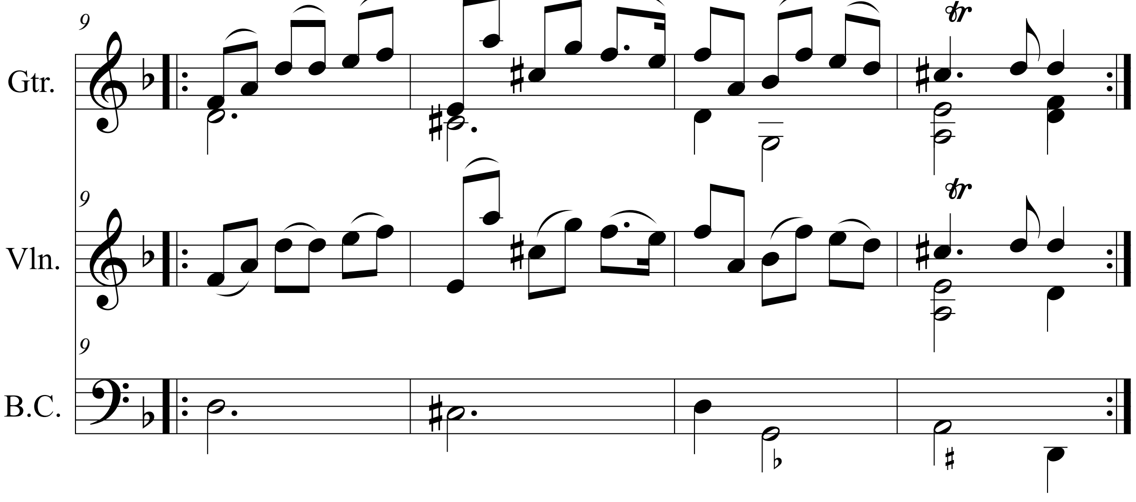

Gtr.
Vln.
B.C.
♯
♯

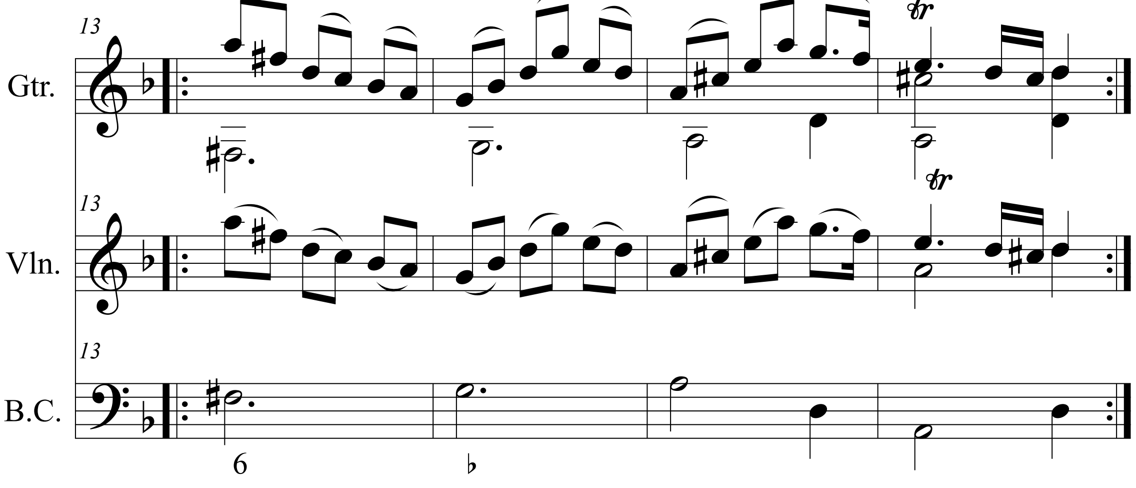
Sonata IV

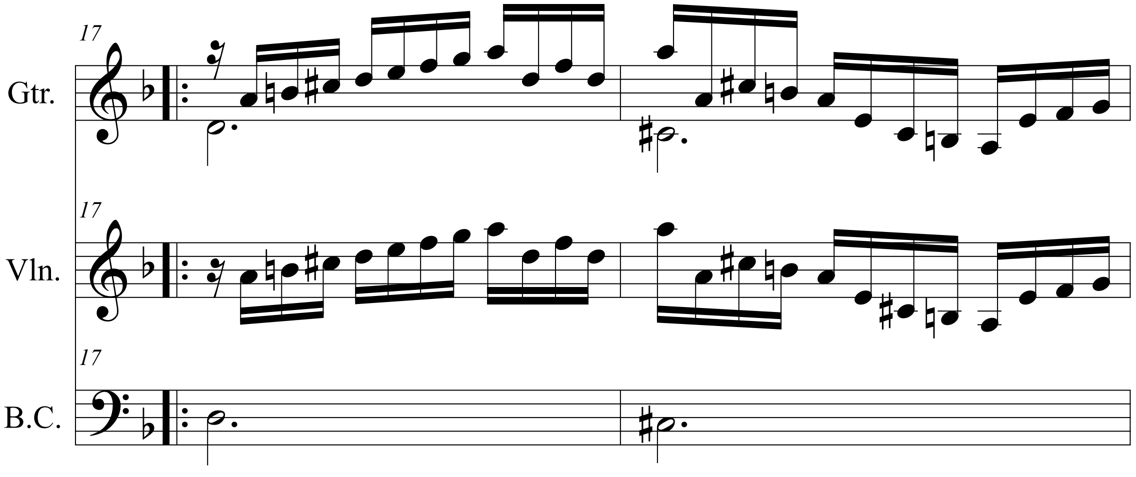
"The Presentation of the Infant Jesus in the Temple"

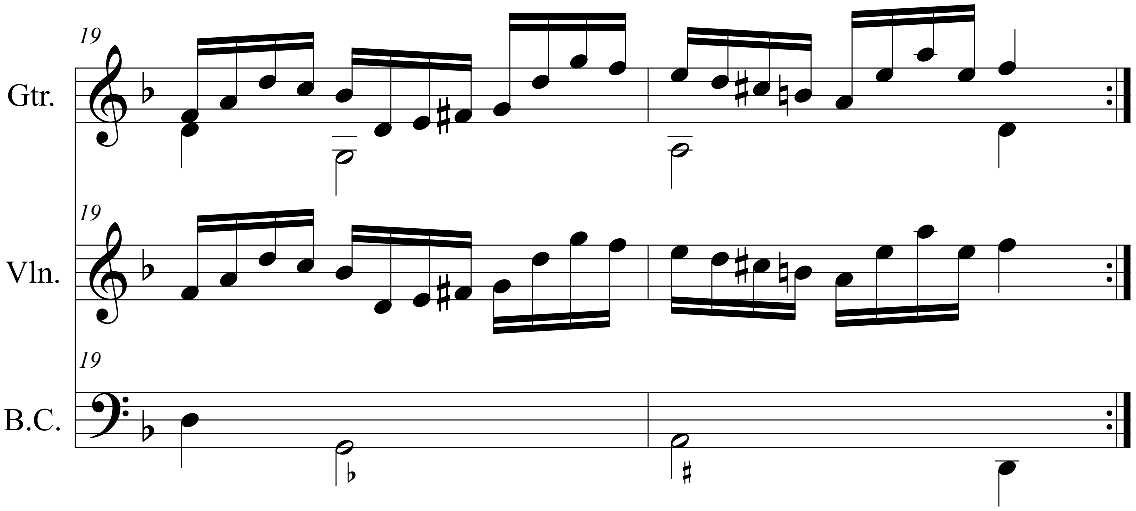
H. I. F. von Biber
arr. Brendan Lake

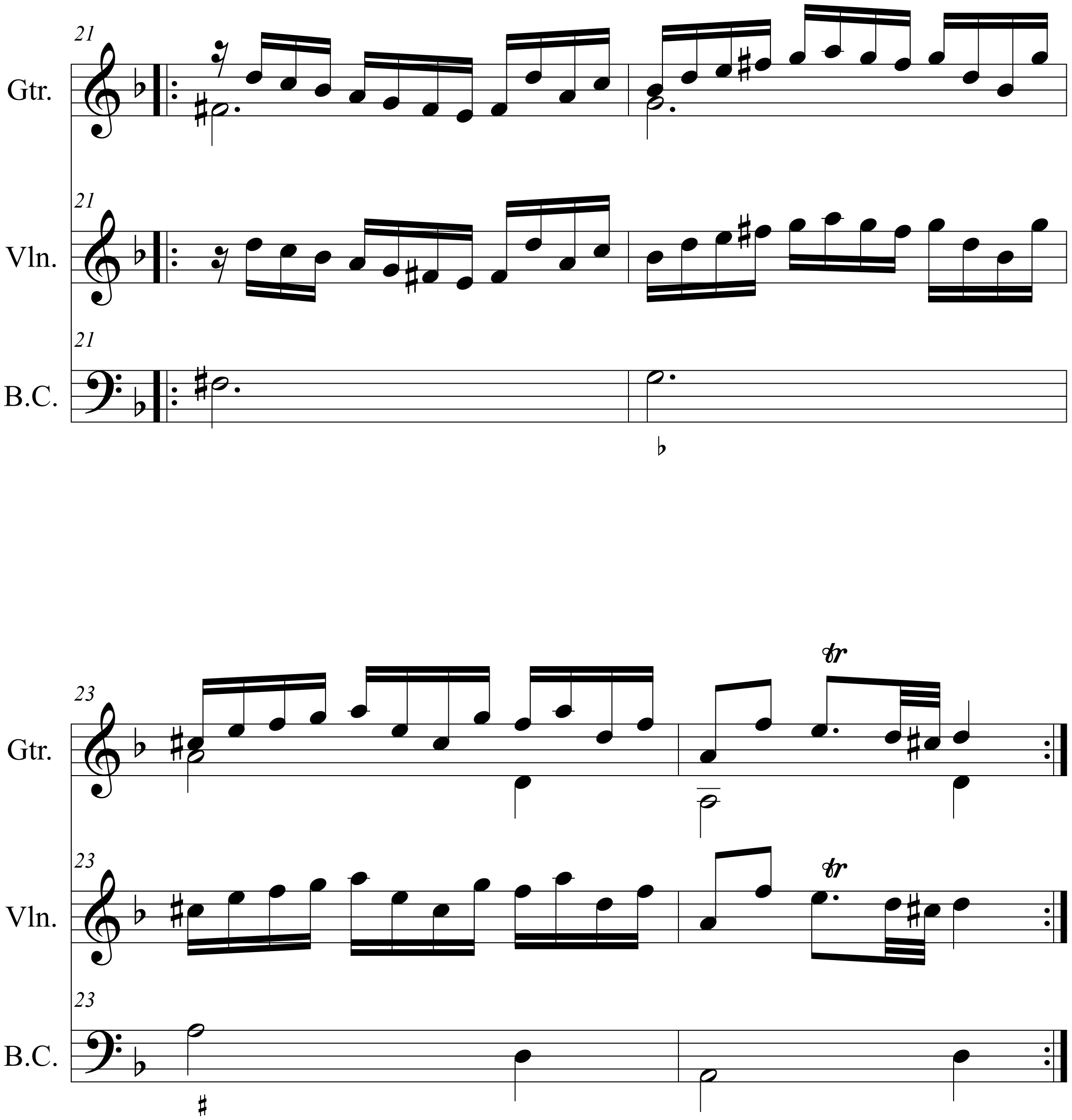

Ciacona
Guitar
Violin
Continuo
6
♭
tr
tr
5
Gtr.
Vln.
B.C.
6
♭
♯
tr
tr

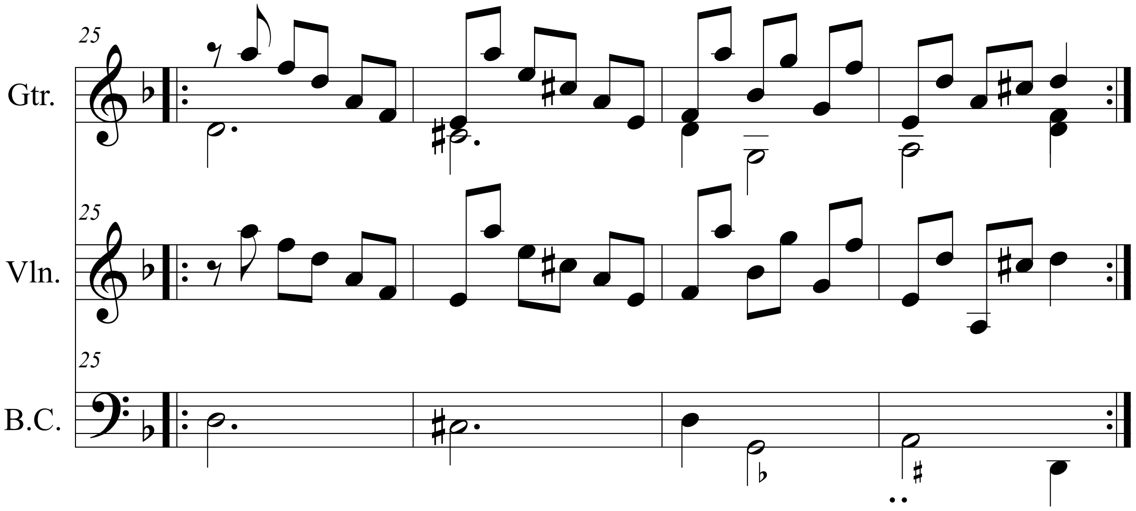

9
Gtr.
9
Vln.
9
B.C.

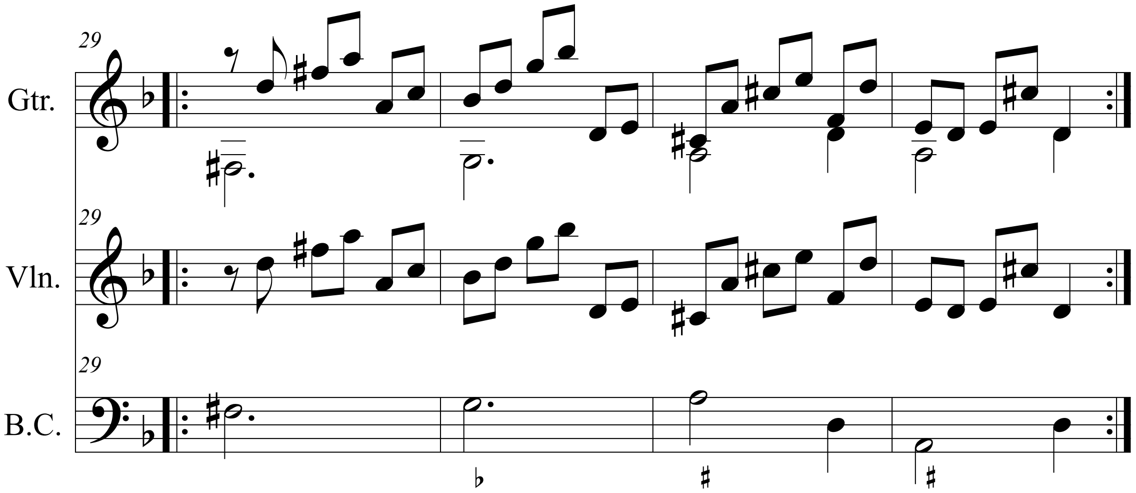

13
Gtr.
13
Vln.
13
B.C.
6

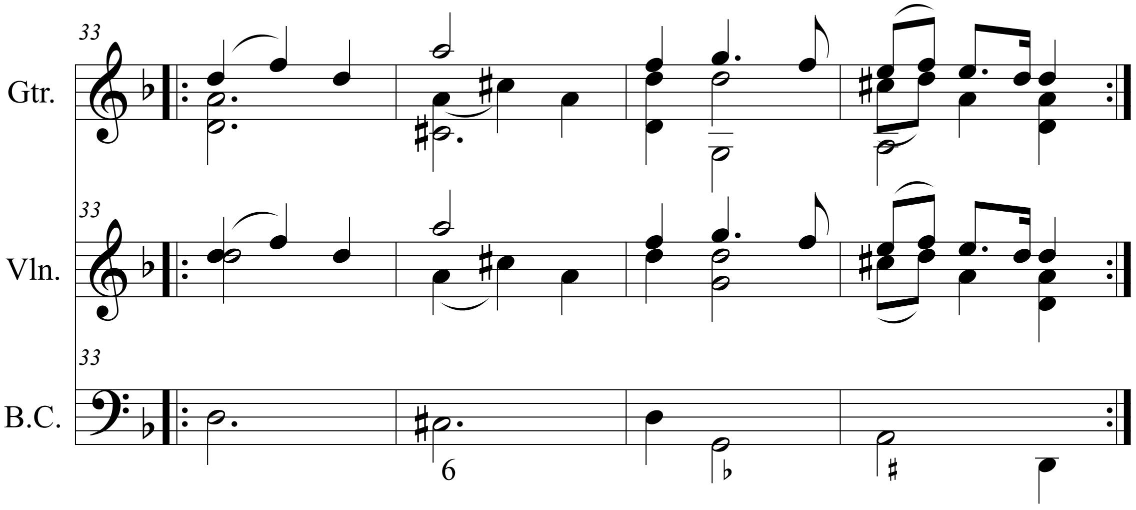

17
Gtr.
17
Vln.
17
B.C.

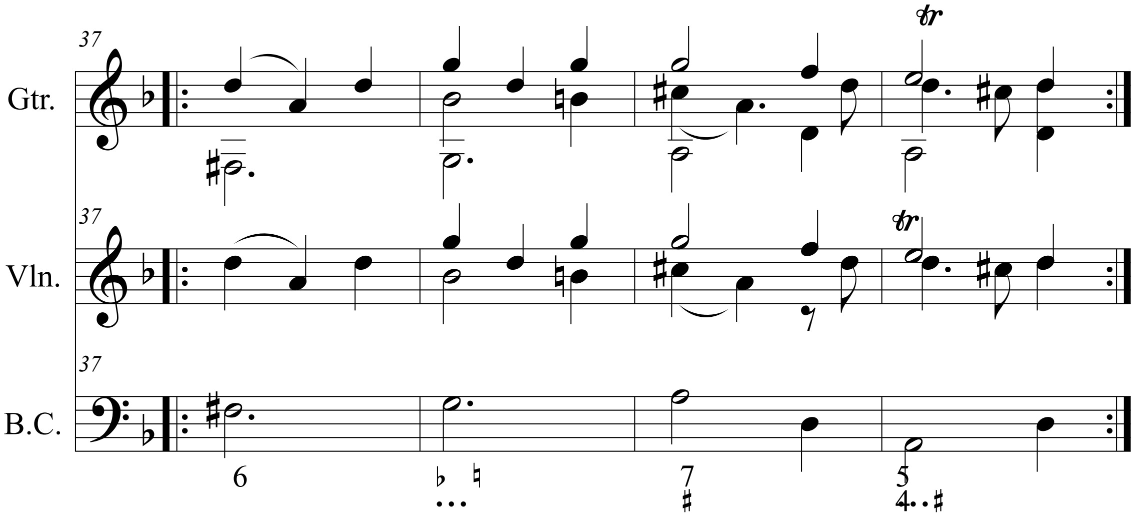

19
Gtr.
19
Vln.
19
B.C.

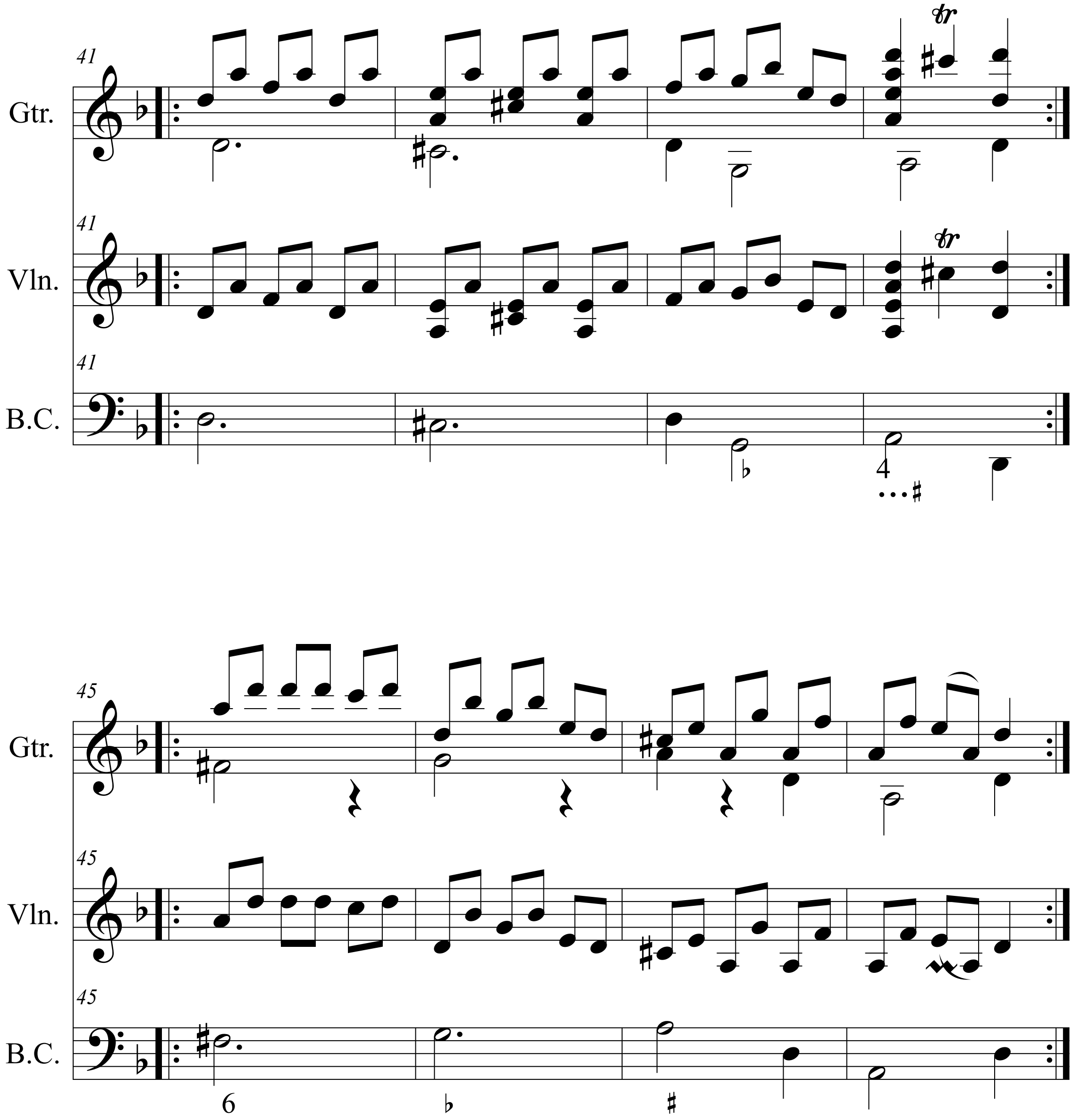

21
Gtr.
21
Vln.
21
B.C.
♭
23
Gtr.
tr
23
Vln.
tr
23
B.C.
♯

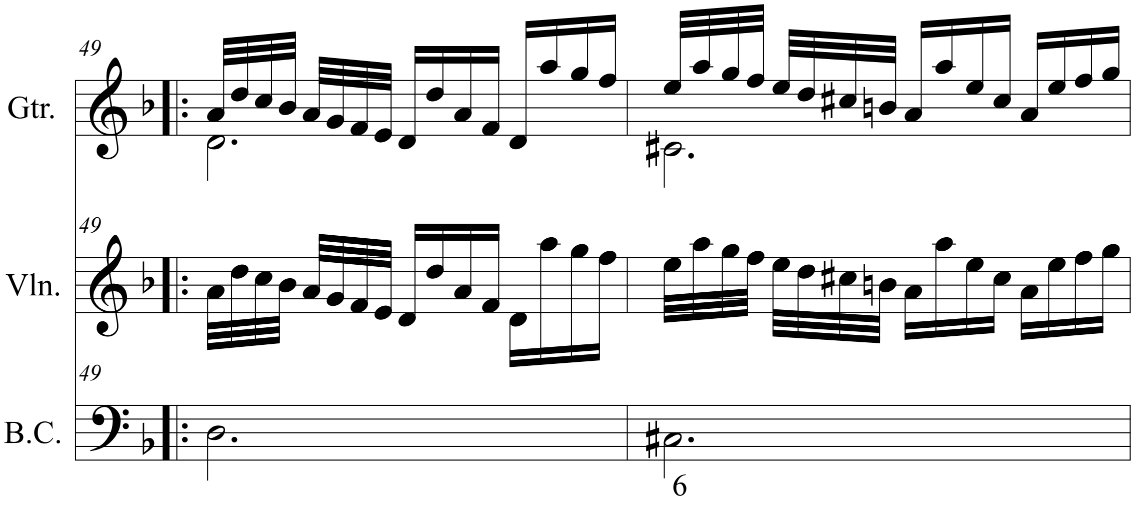

25
Gtr.
25
Vln.
25
B.C.

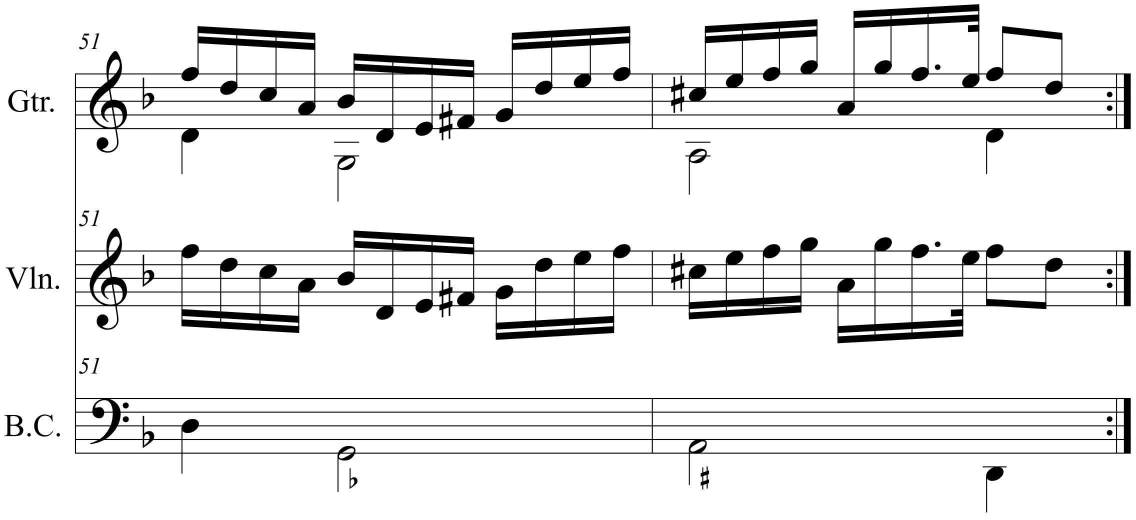

29
Gtr.
29
Vln.
29
B.C.

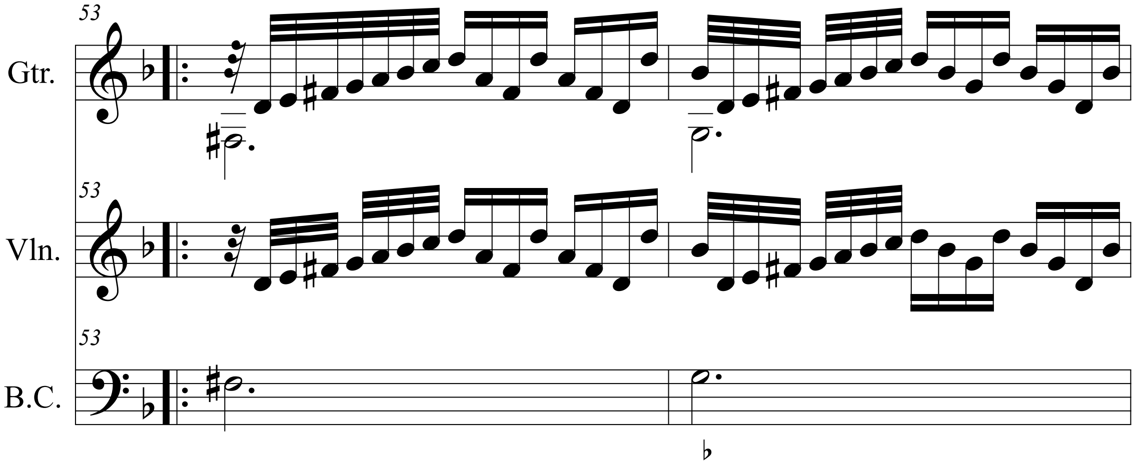

33
Gtr.
33
Vln.
33
B.C.
6

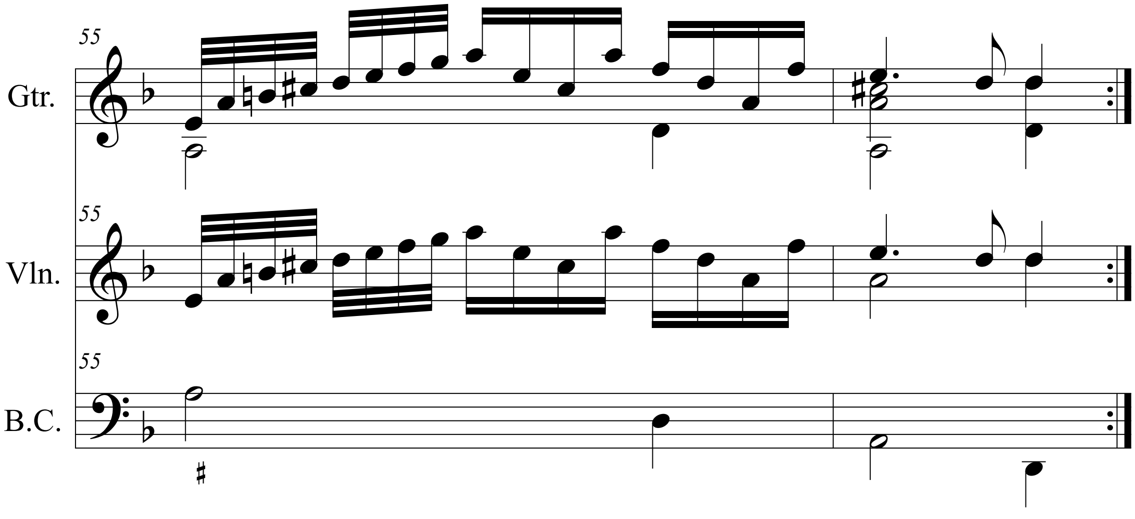

37
Gtr.
tr
37
Vln.
tr
37
B.C.
6
7
5
4

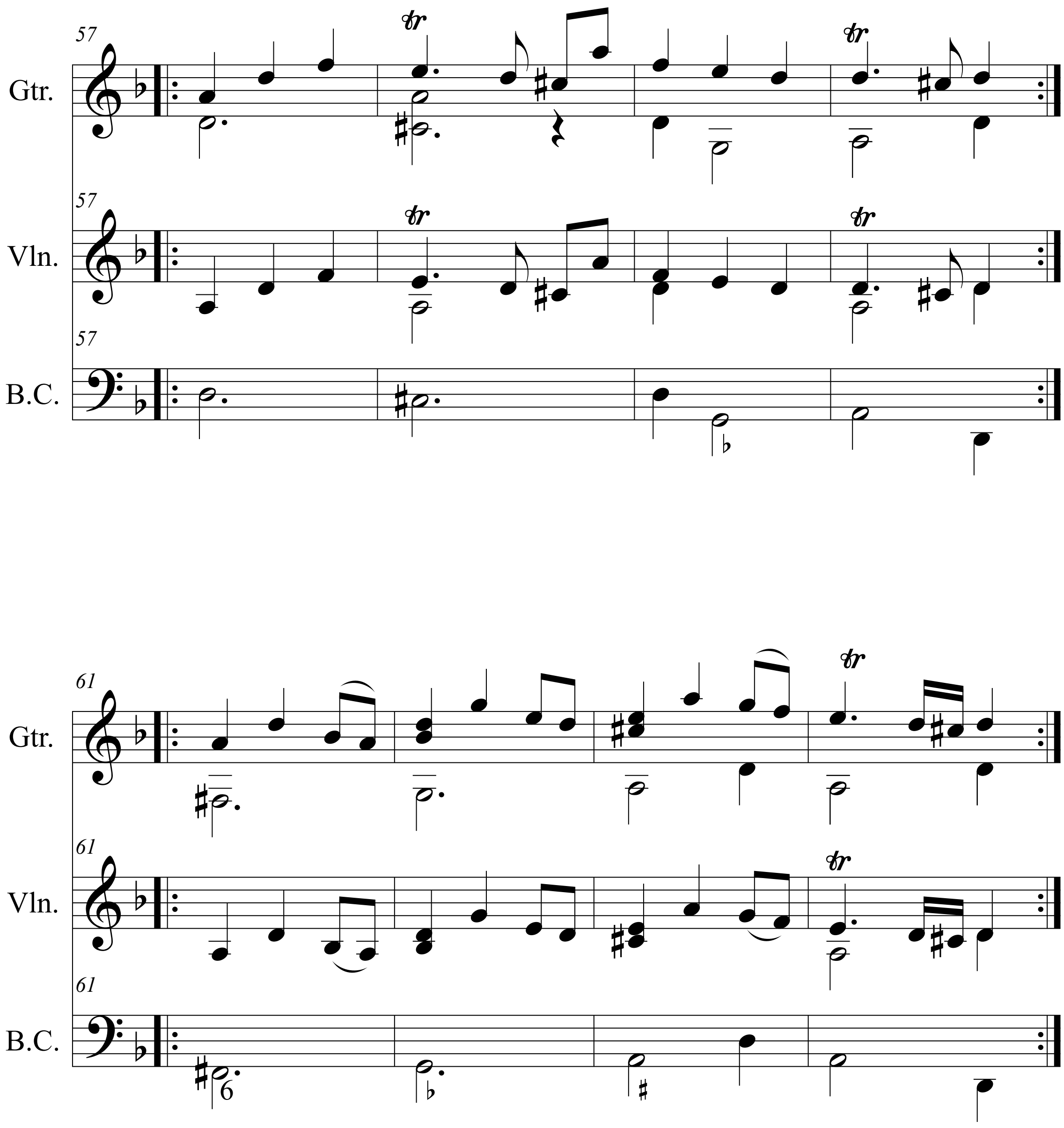

41
Gtr.
Vln.
B.C.
tr
4
6
45

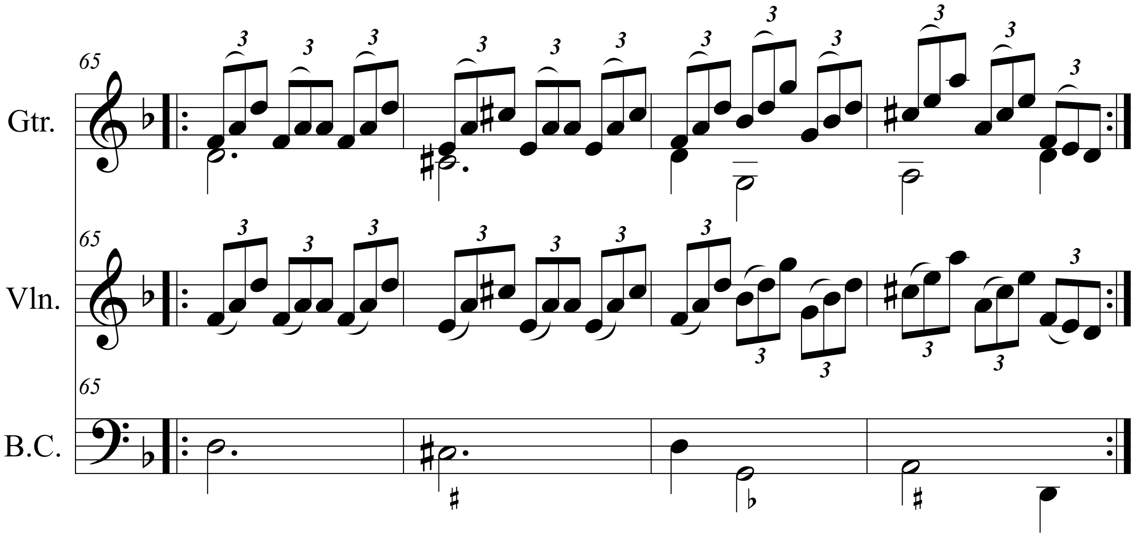

49
Gtr.
49
Vln.
49
B.C.
6


51
Gtr.
51
Vln.
51
B.C.

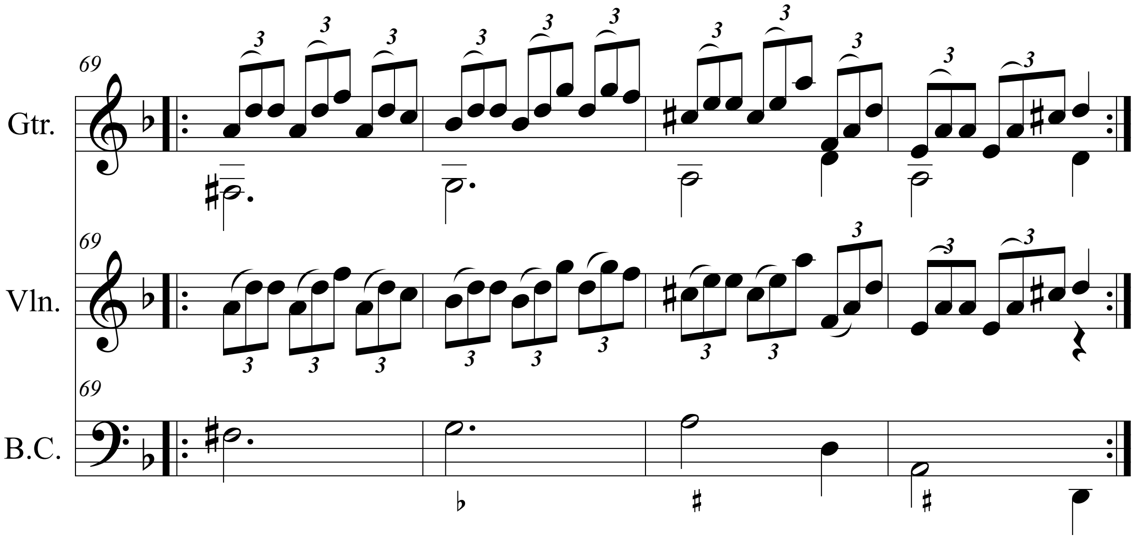

53
Gtr.
53
Vln.
53
B.C.
♭


55
Gtr.
55
Vln.
55
B.C.
♯

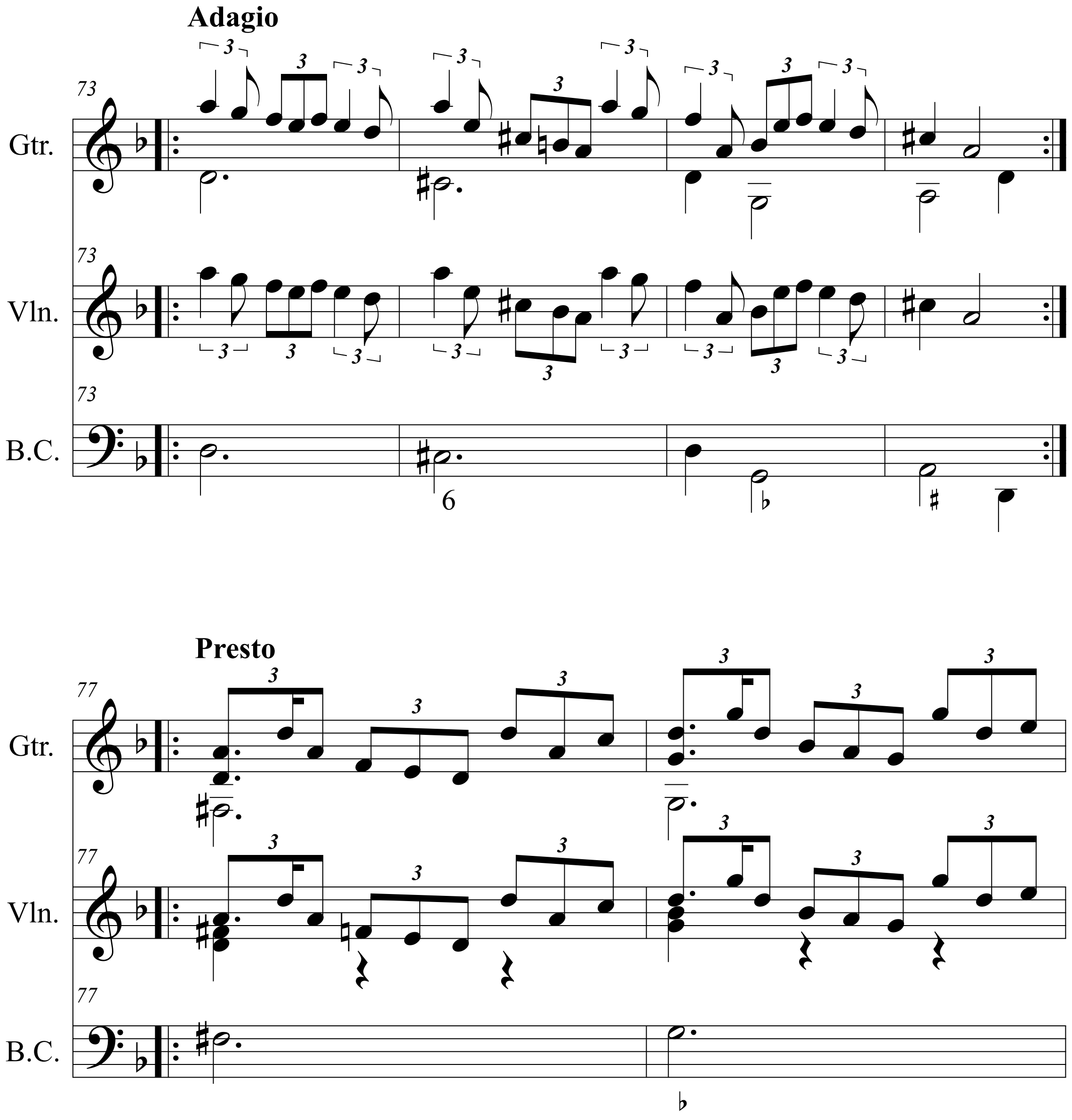

57
Gtr.
Vln.
B.C.
61
Gtr.
Vln.
B.C.
6

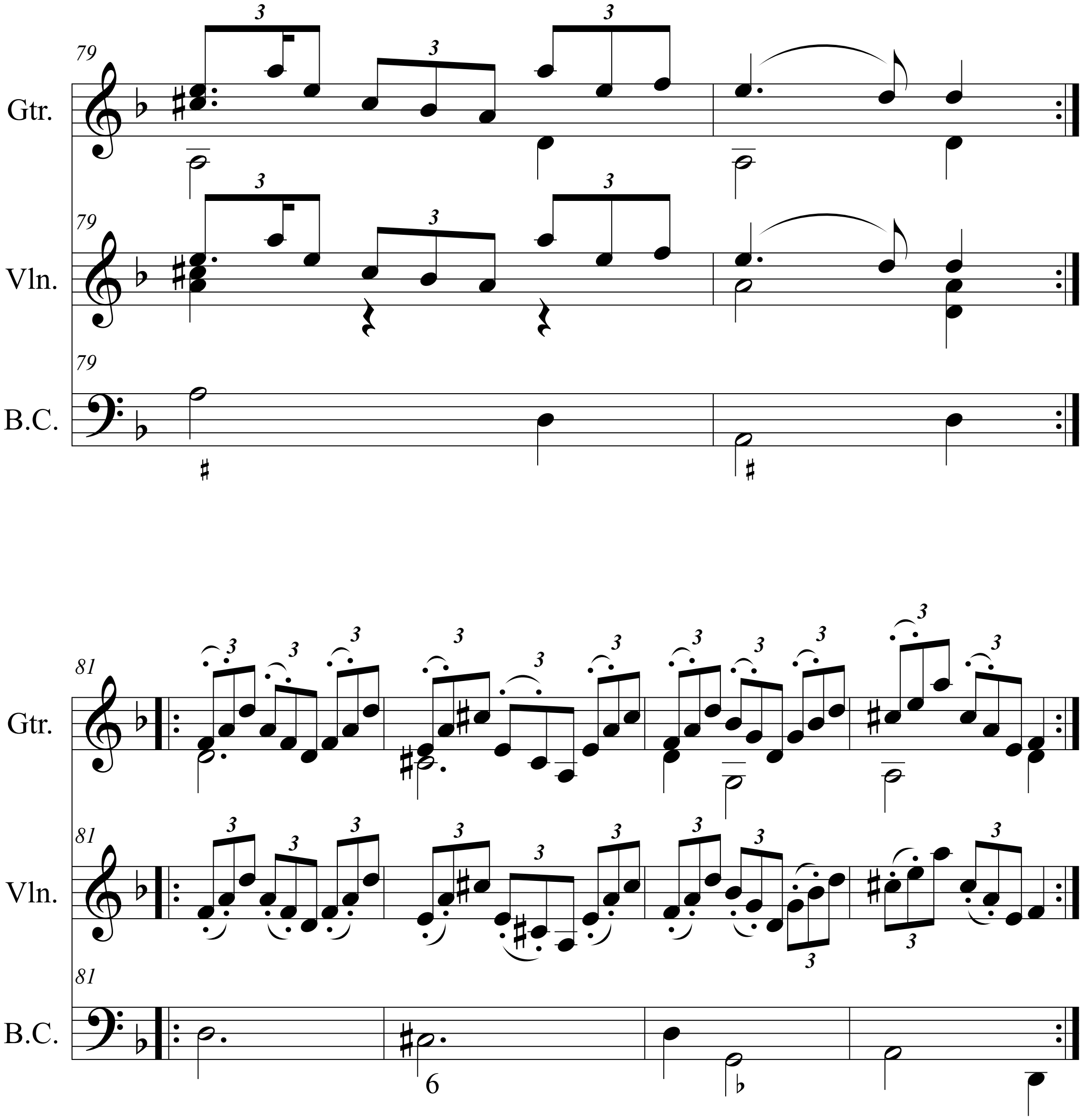


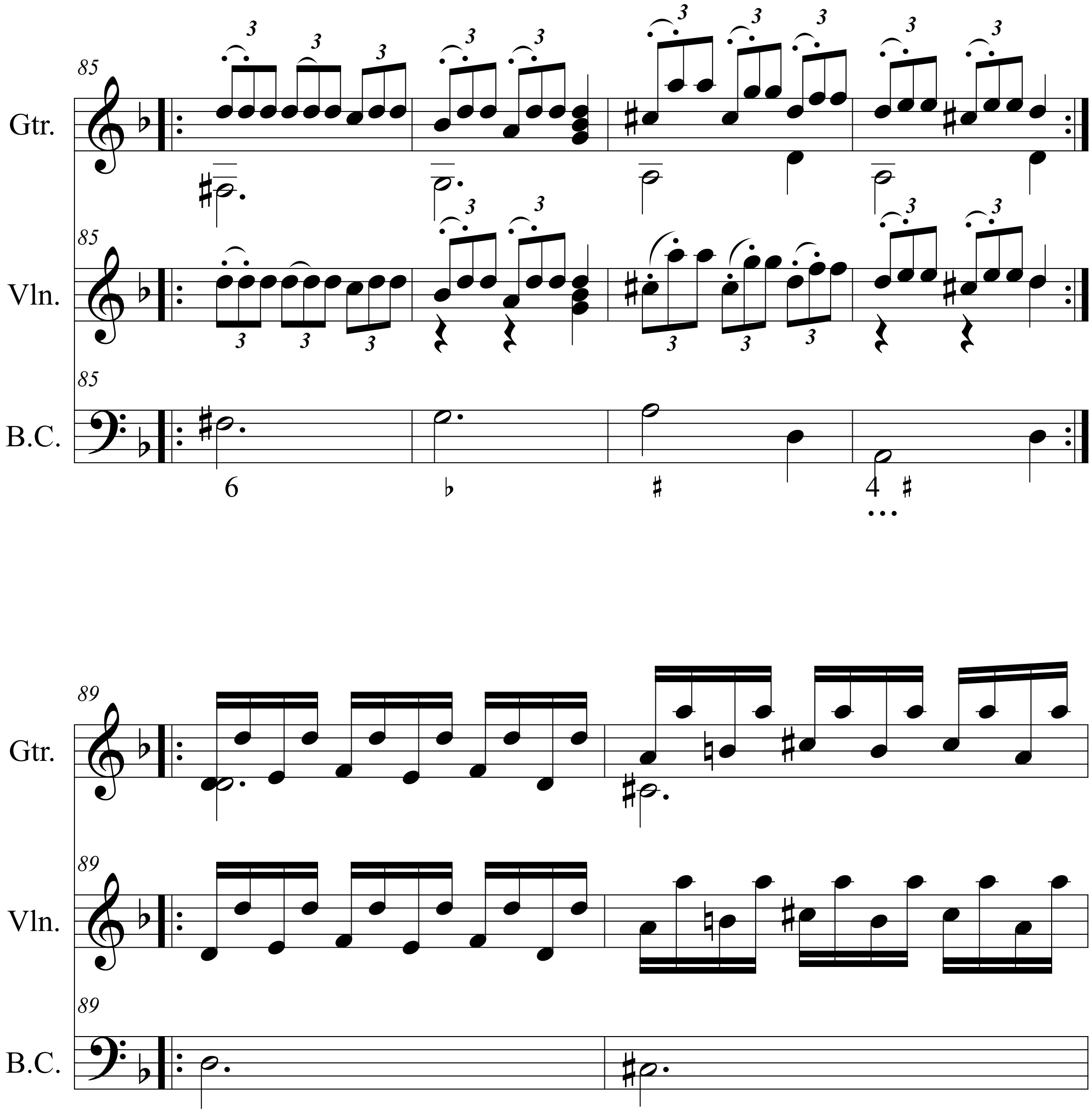
65
Gtr.
Vln.
B.C.

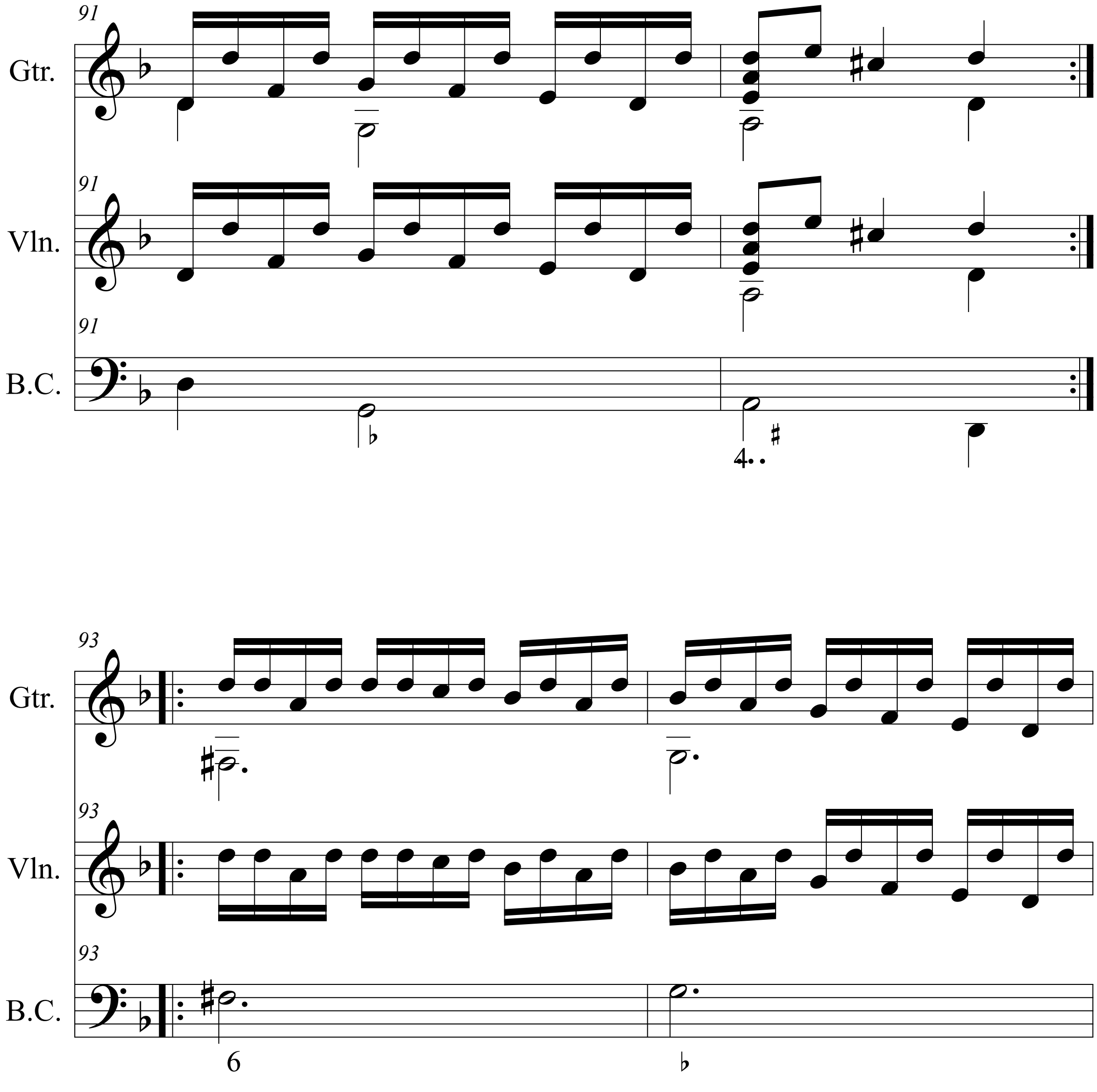


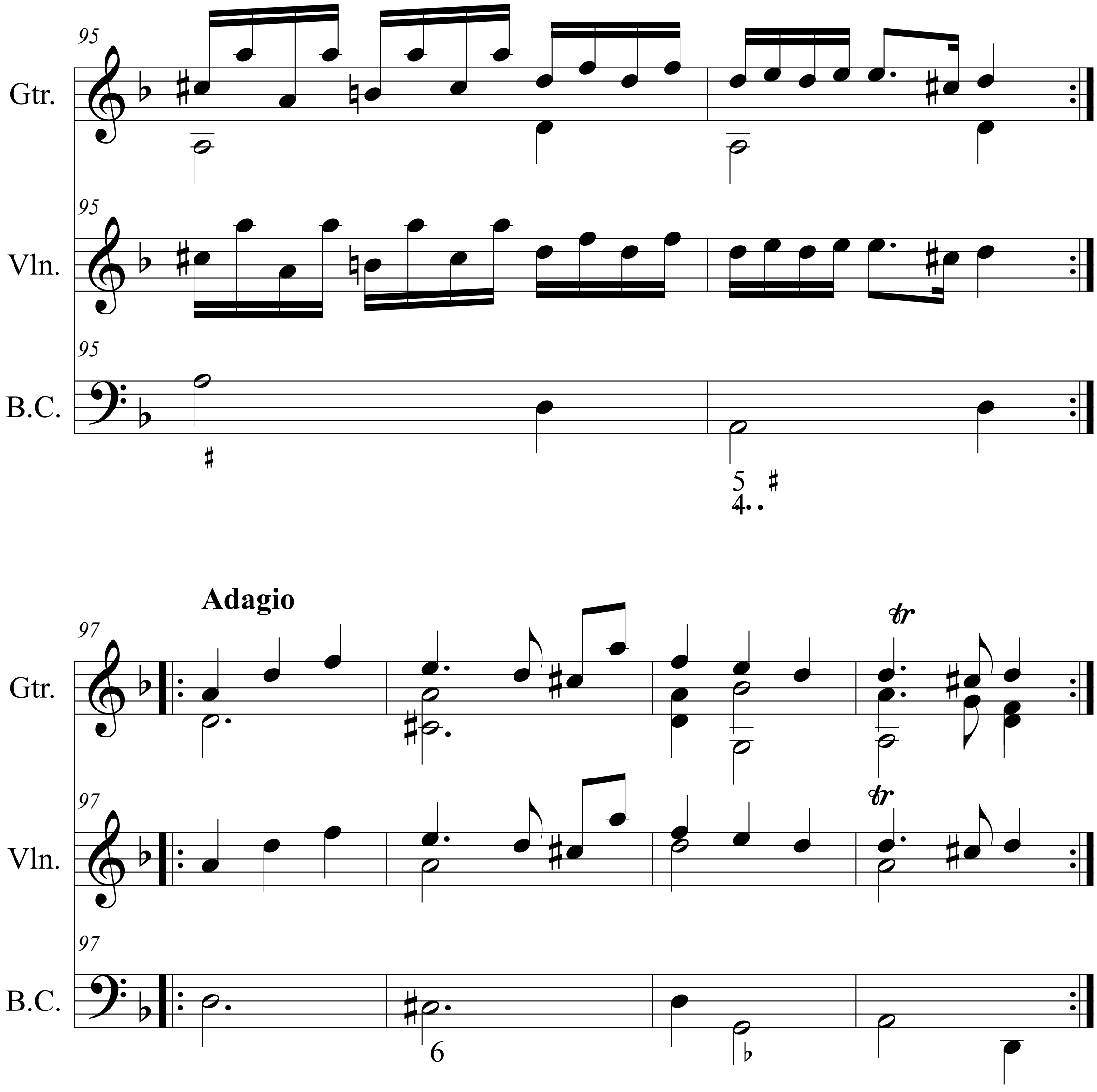
69
Gtr.
Vln.
B.C.

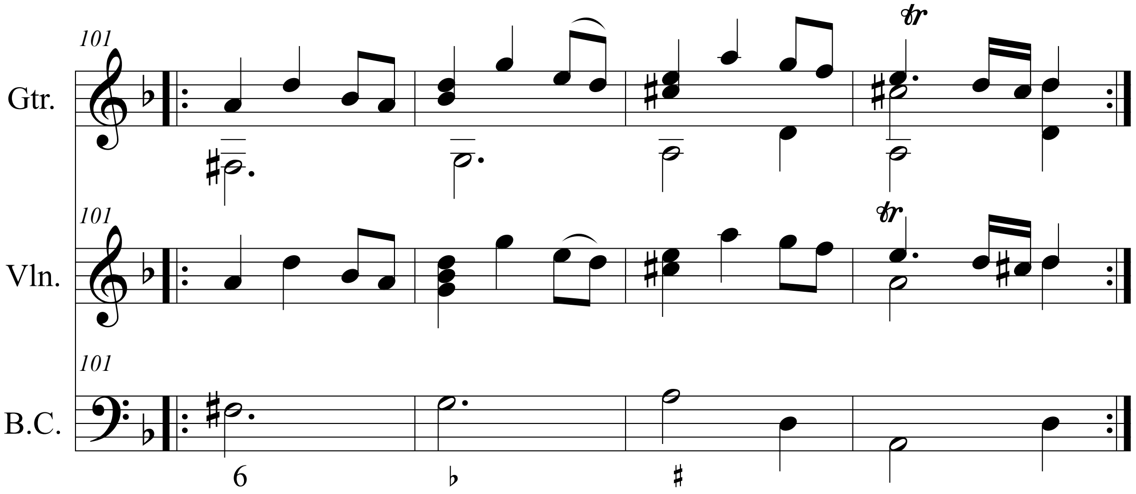

Adagio
73
Gtr.
Vln.
B.C.
3
6
♭
♯
Presto
77


79
Gtr.
Vln.
B.C.
81
6


85
Gtr.
85
Vln.
85
B.C.
6
♭
♯
4 ♯
89
Gtr.
89
Vln.
89
B.C.

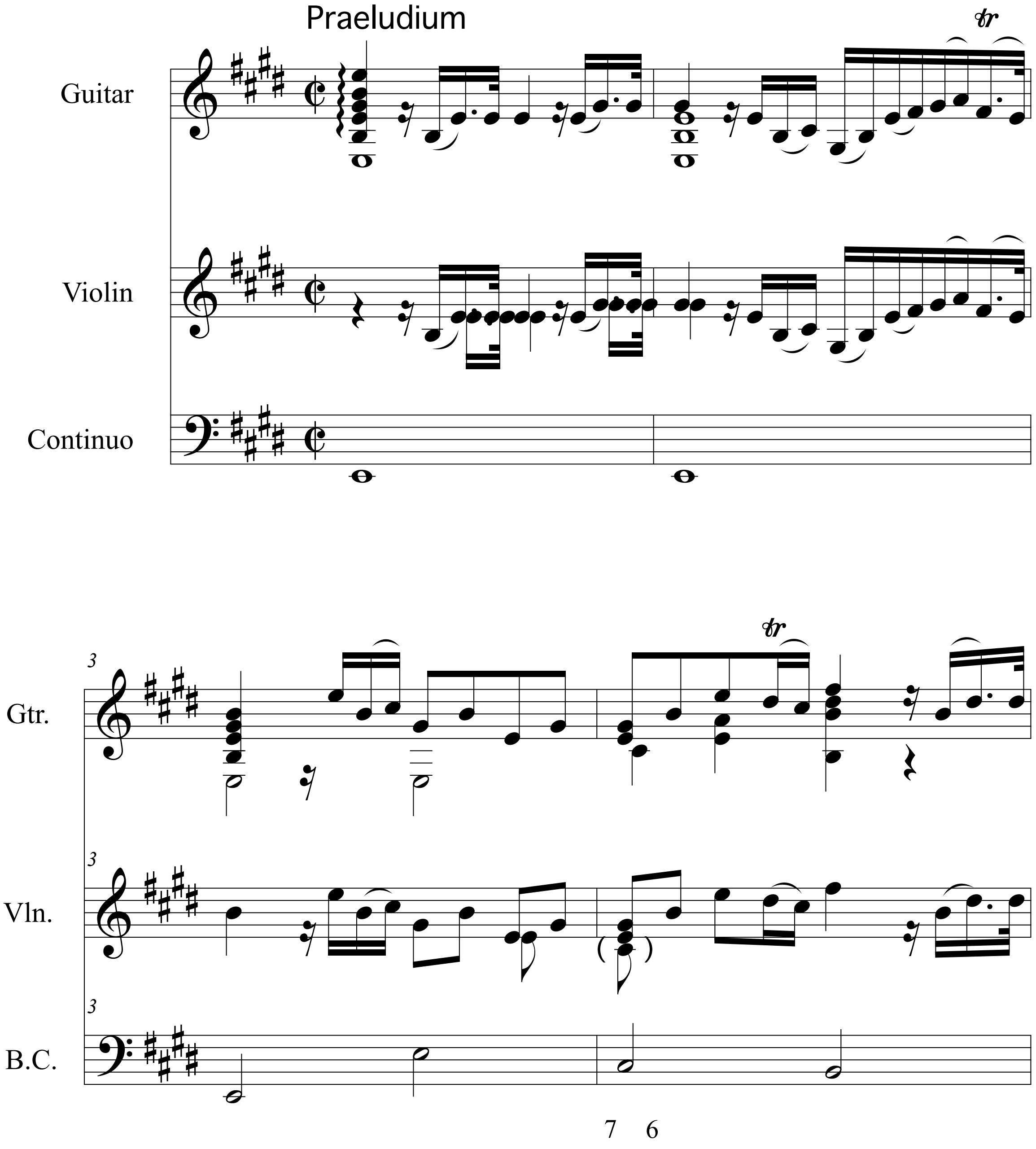

91
Gtr.
91
Vln.
91
B.C.
♭
♯
4
93
Gtr.
93
Vln.
93
B.C.
6
♭

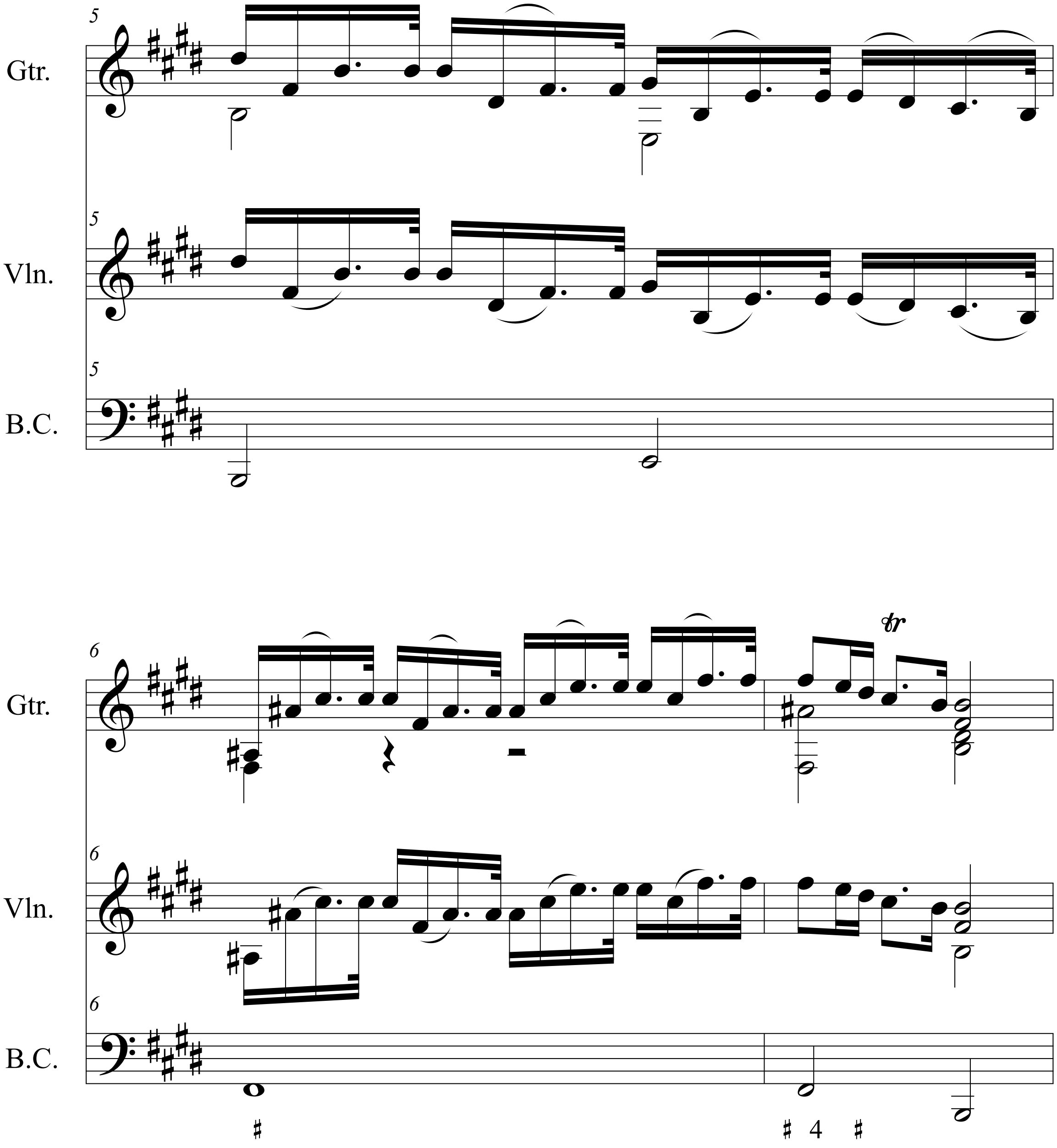

95
Gtr.
Vln.
B.C.
5
4
Adagio
97
6
tr

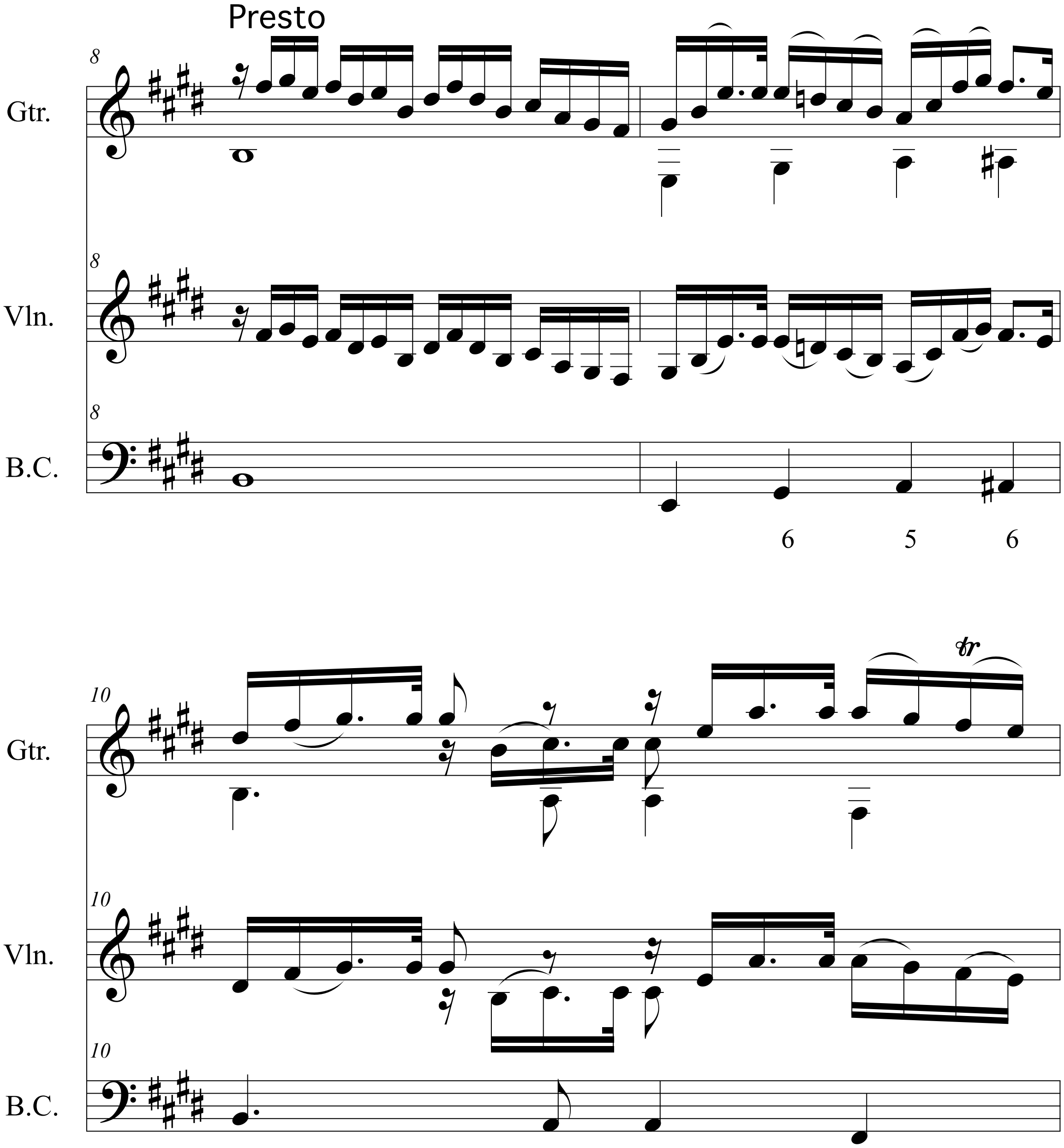

101
Gtr.
tr
101
Vln.
tr
101
B.C.
6
♭
♯

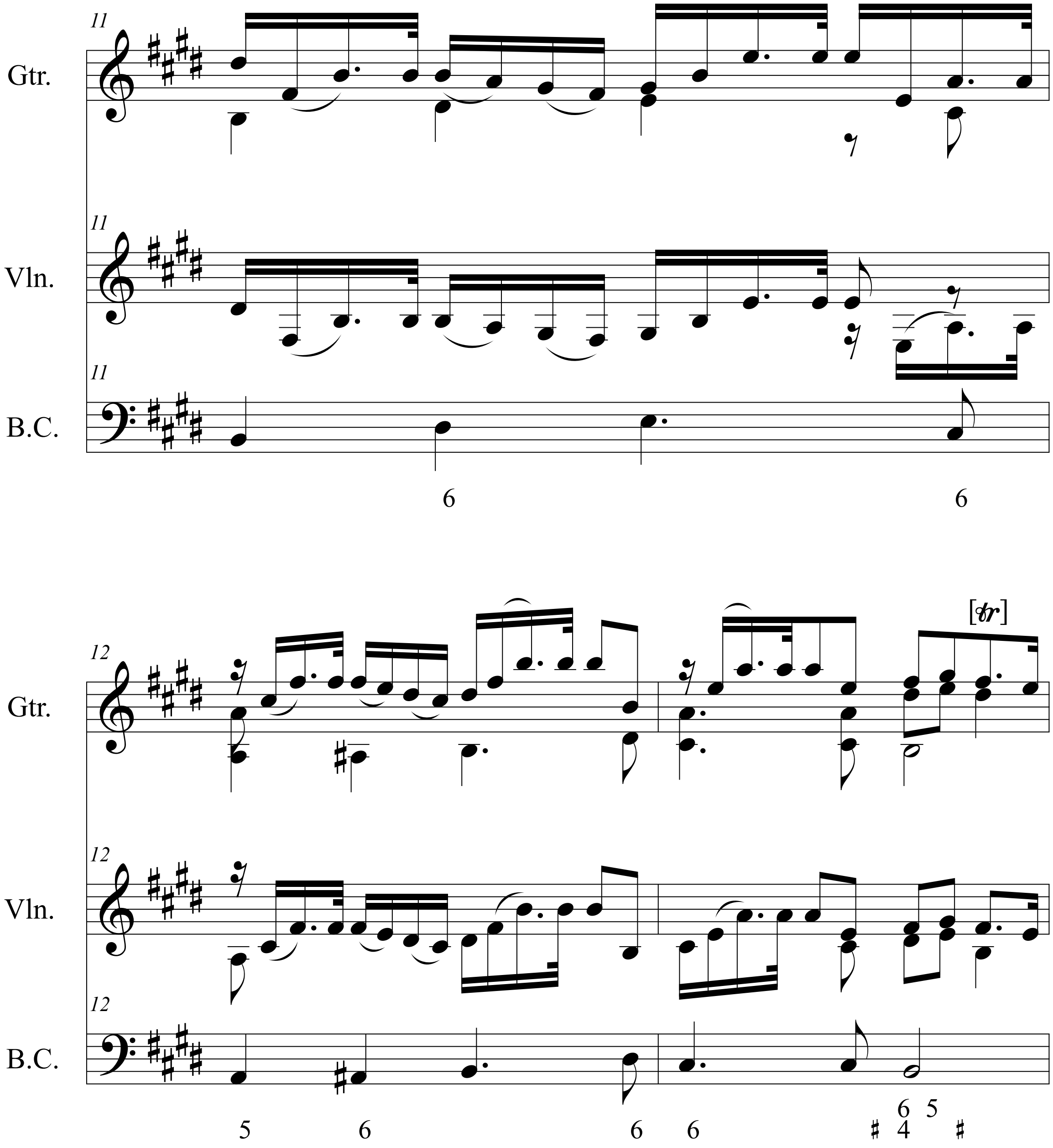
Sonata V
"Twelve-Year Old Jesus in the Temple"

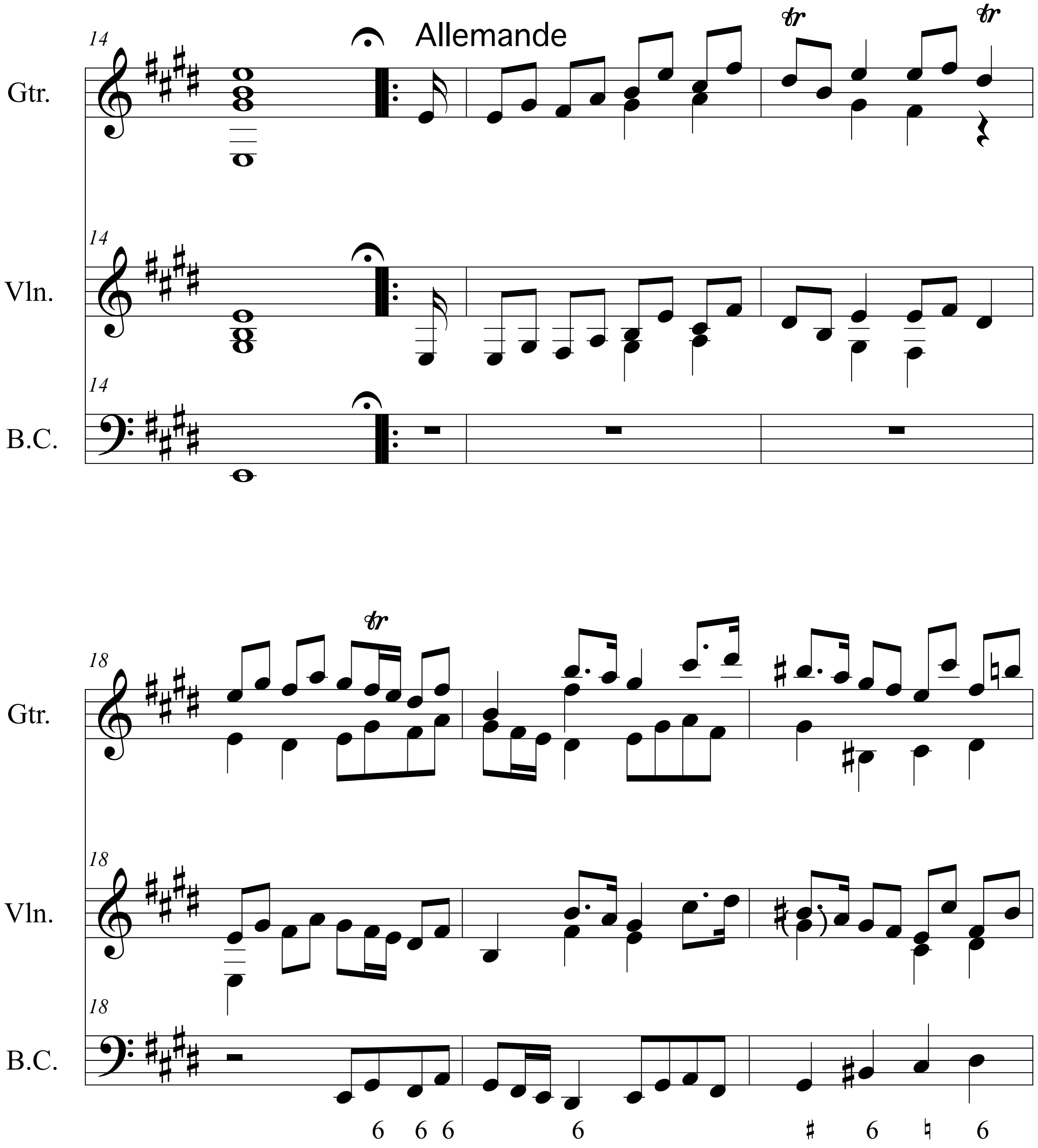
H.I.F. von Biber
arr. Brendan Lake

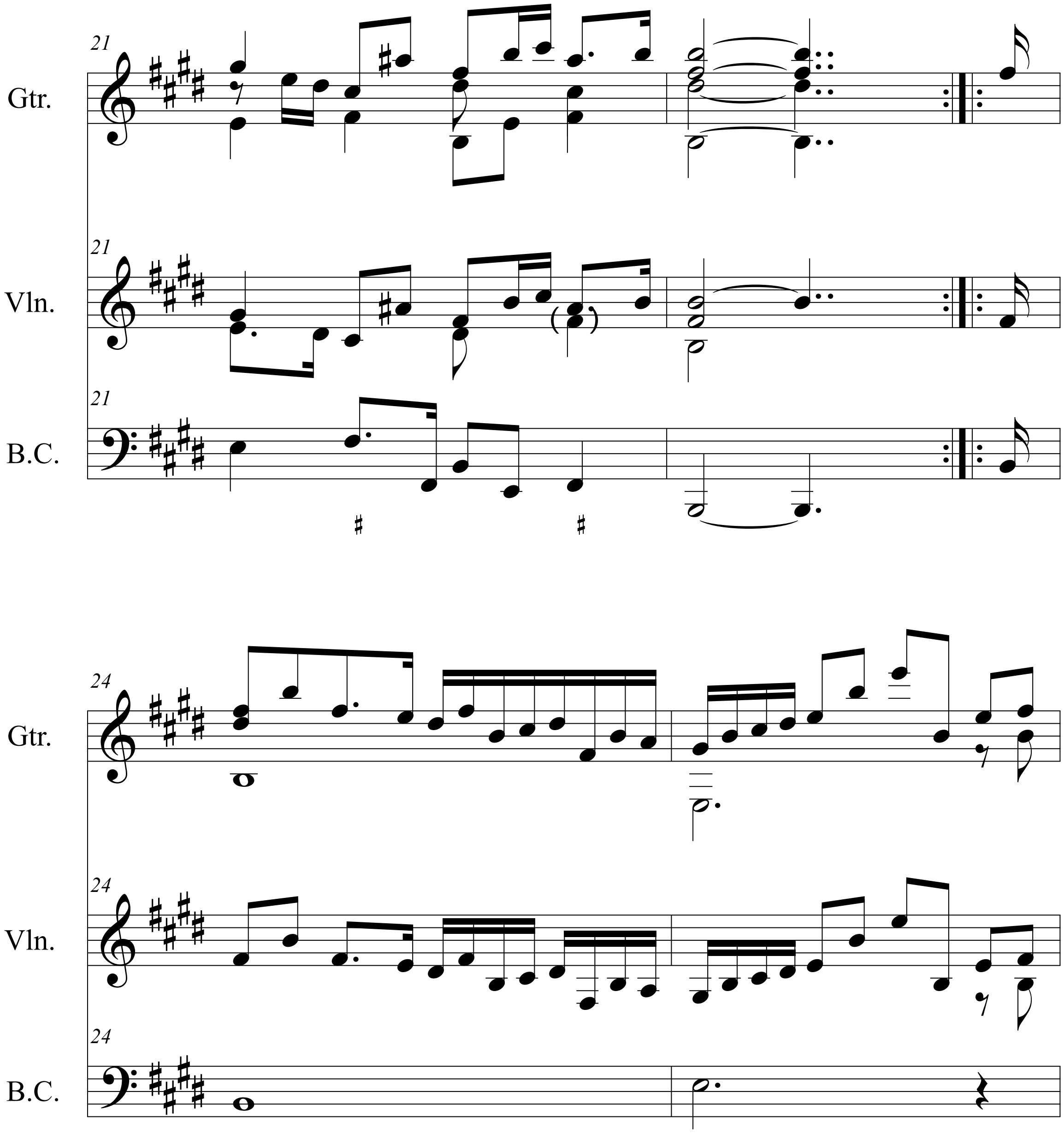

Praeludium
tr
Guitar
Violin
Continuo
3
tr
Gtr.
Vln.
B.C.
7 6

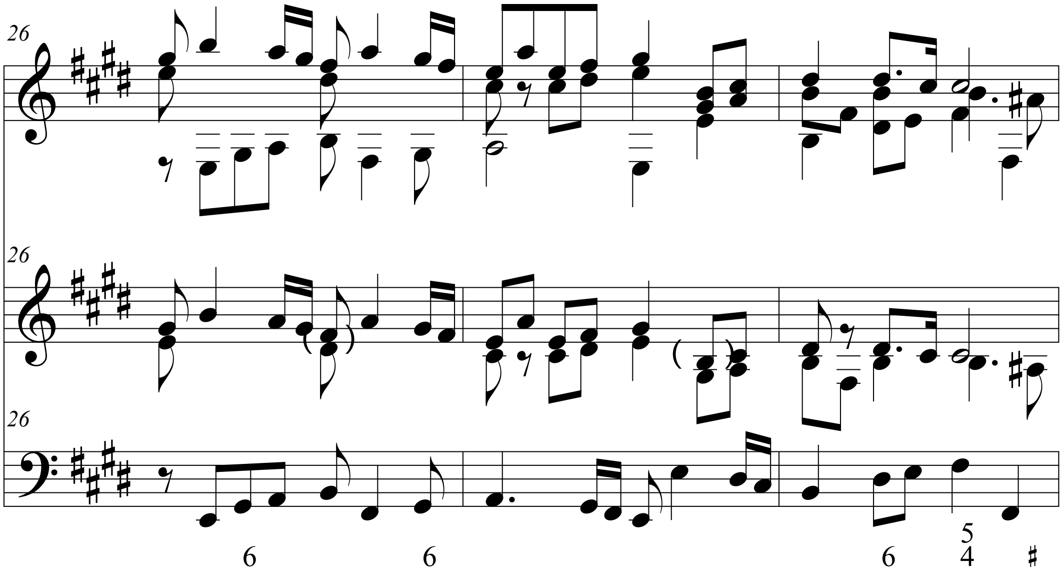

5
Gtr.
5
Vln.
5
B.C.
6
Gtr.
tr
6
Vln.
6
B.C.
♯
♯ 4 ♯

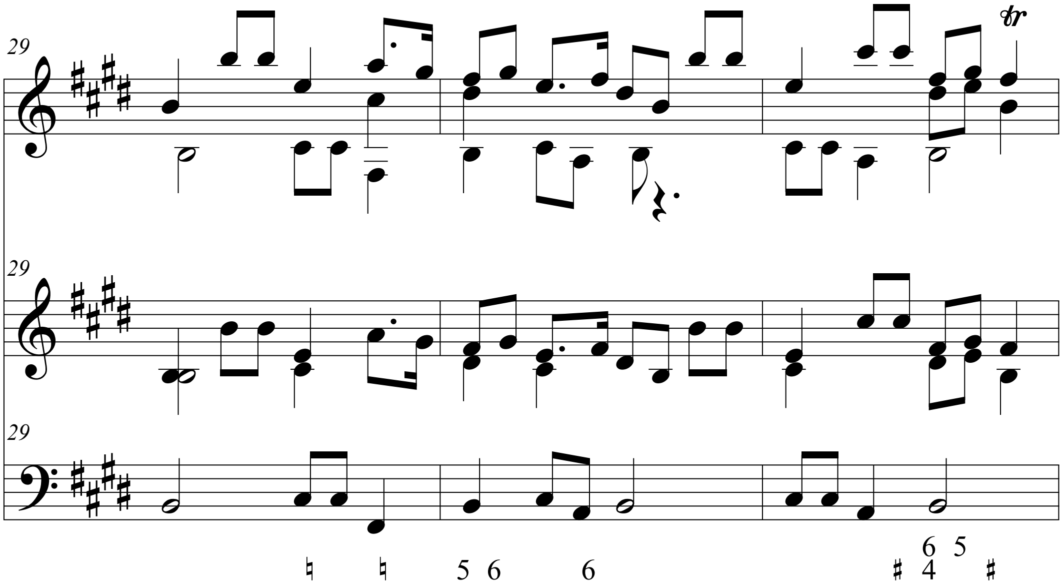

Presto
8
Gtr.
8
Vln.
8
B.C.
6
5
6
10
Gtr.
tr
10
Vln.
10
B.C.


Gtr.
Vln.
B.C.
[tr]
♯
♯

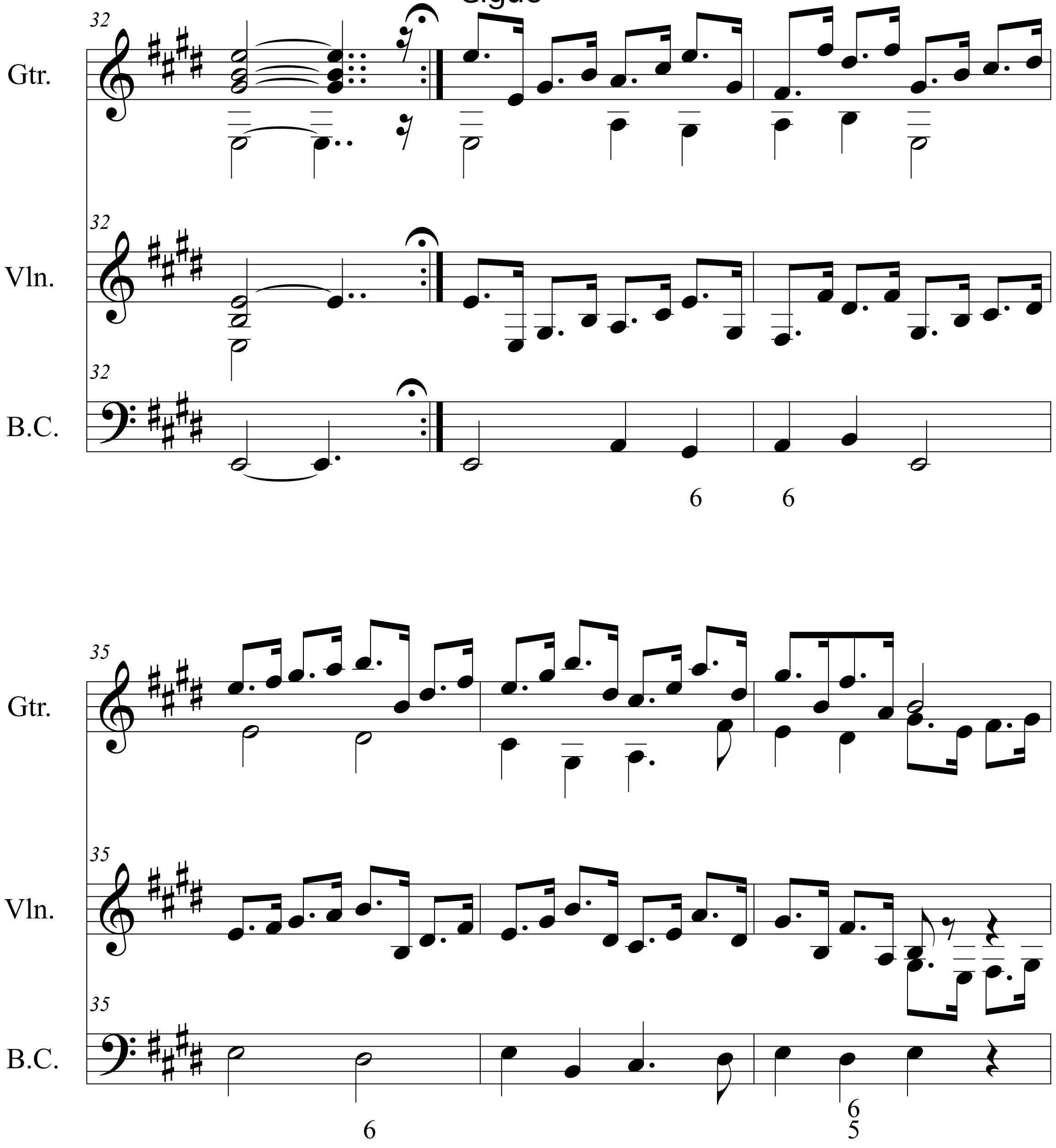

Allemande
14
Gtr.
Vln.
B.C.
tr
tr
18
tr
6 6 6
6
♯ 6 ♮ 6

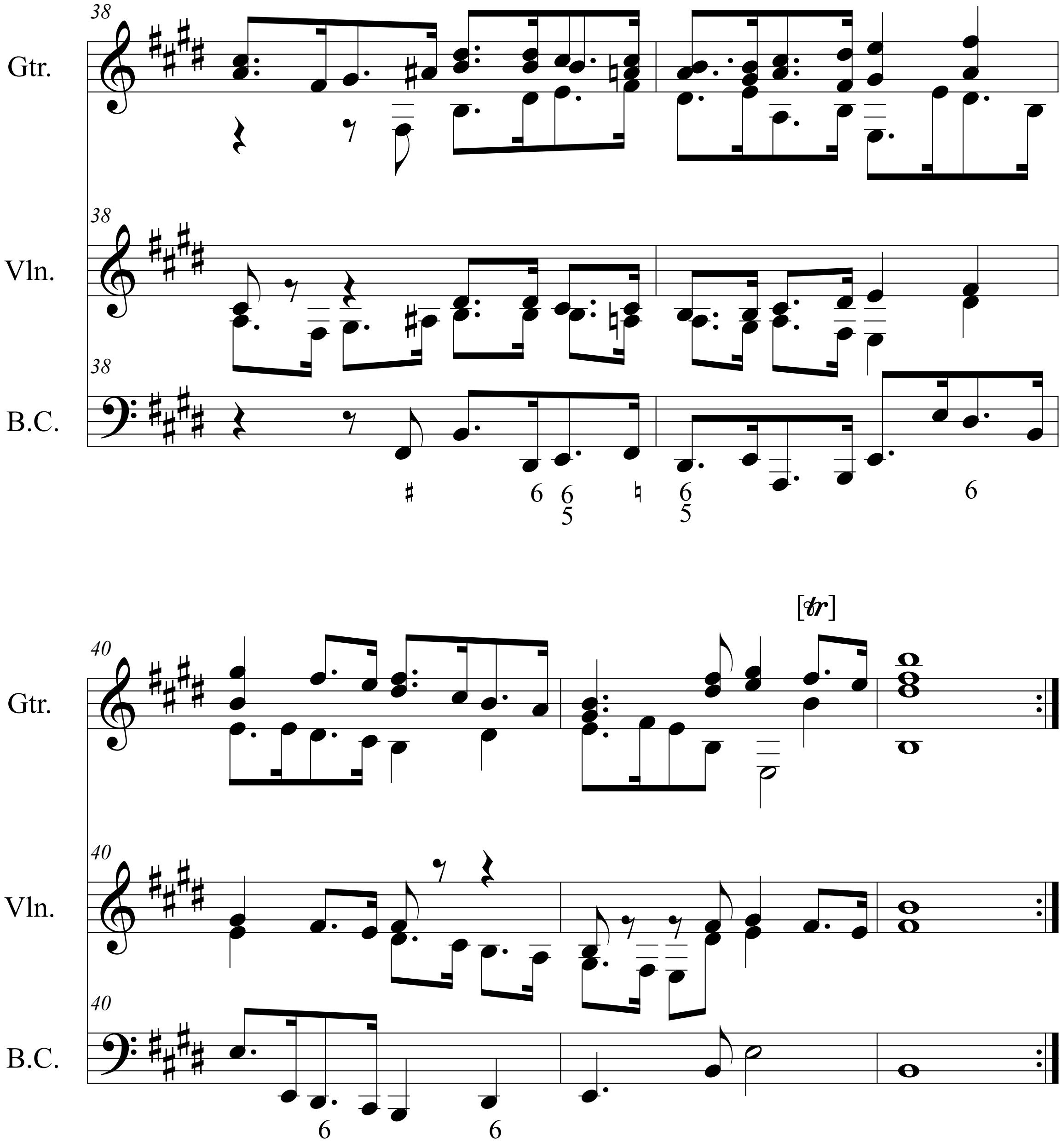

21
Gtr.
21
Vln.
21
B.C.
♯
♯
24
Gtr.
24
Vln.
24
B.C.

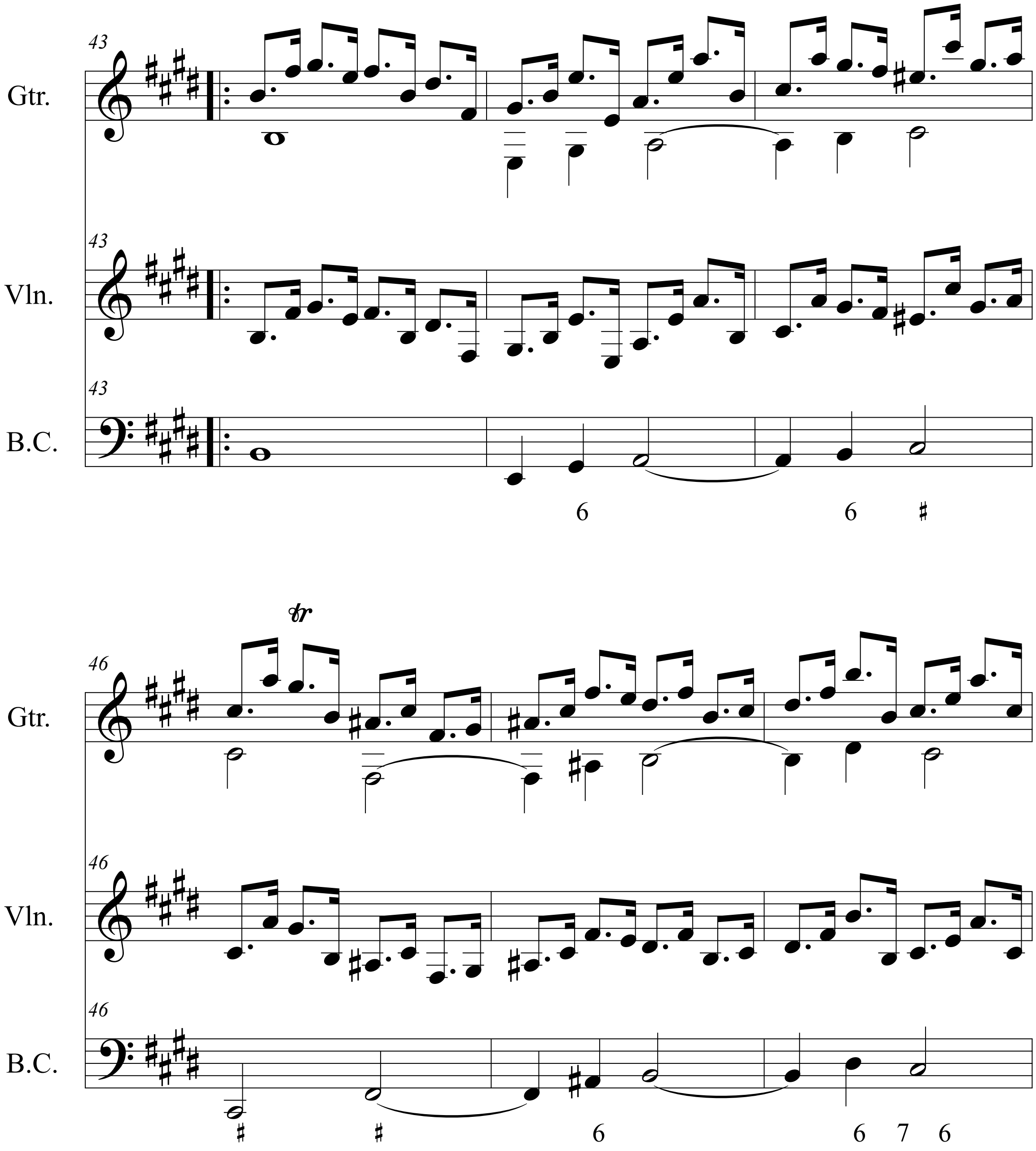

Gtr.
Vln.
B.C.
♯

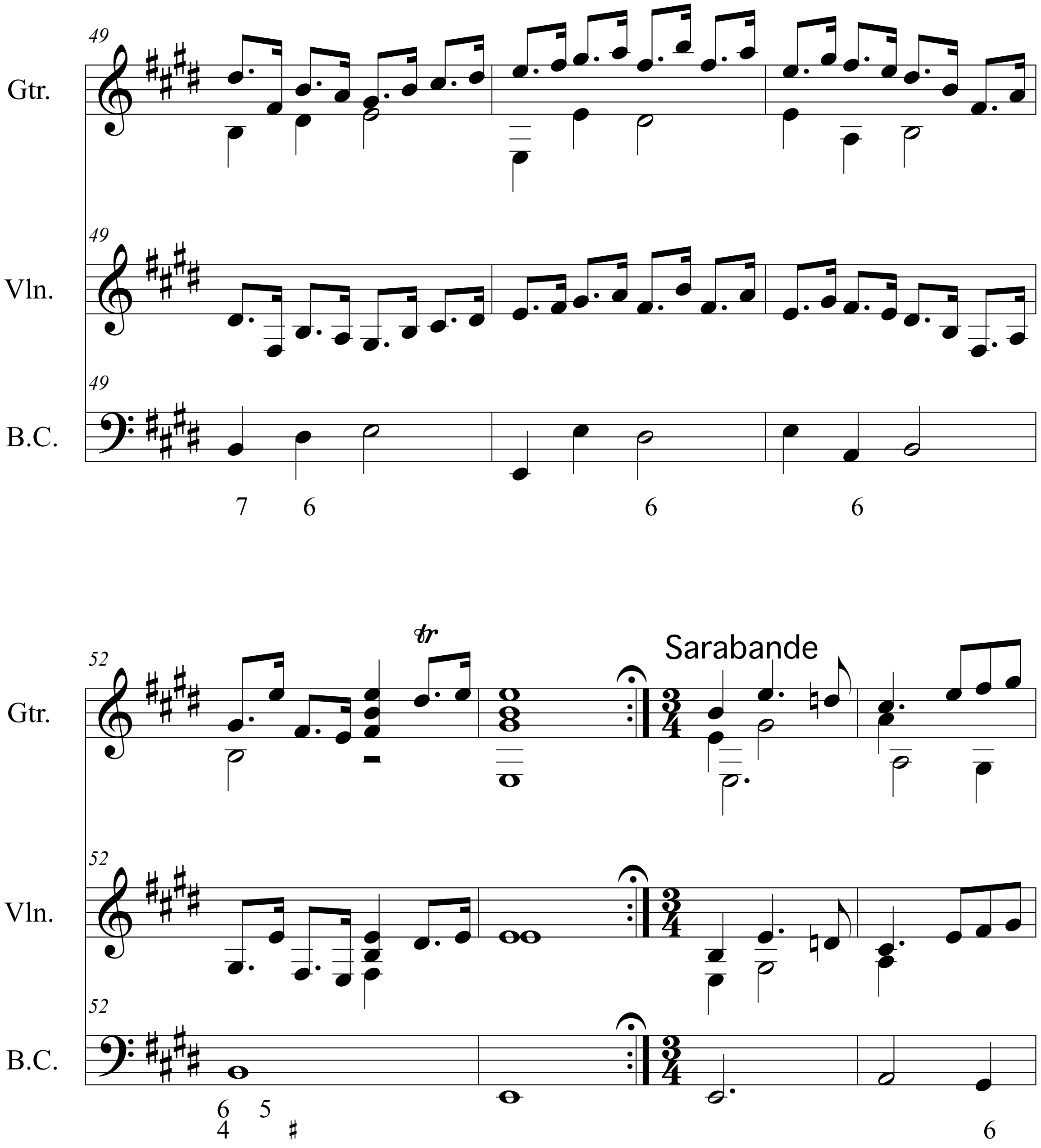

29
Gtr.
tr
29
Vln.
29
B.C.
♮
♮
5
6
6
♯
6
4
5
♯

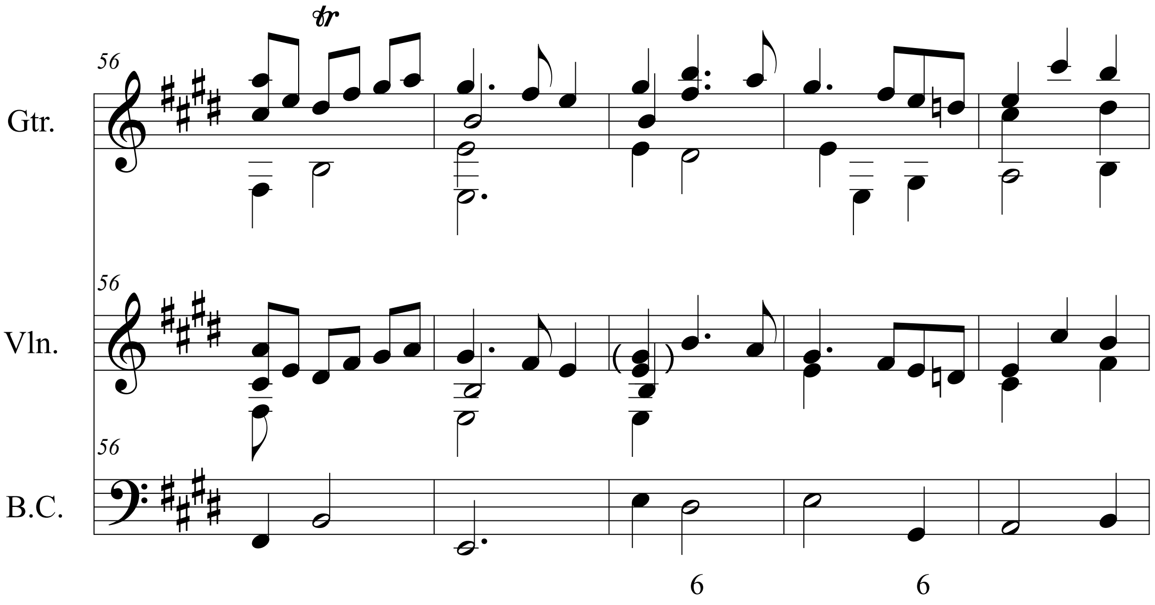
Gigue

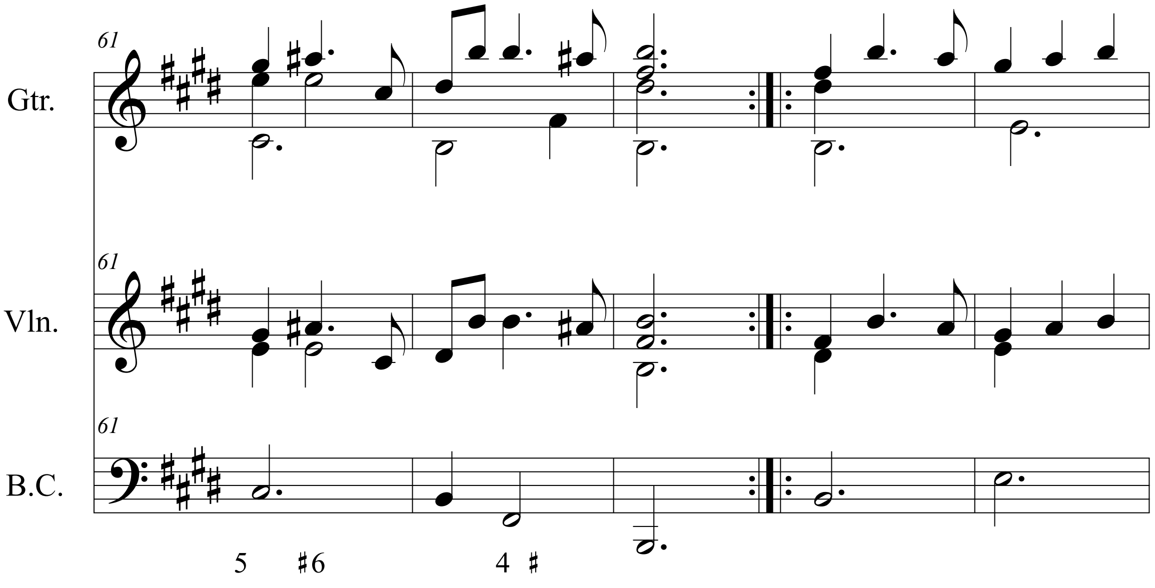

32
Gtr.
32
Vln.
32
B.C.
6
6
35
Gtr.
35
Vln.
35
B.C.
6
6
5

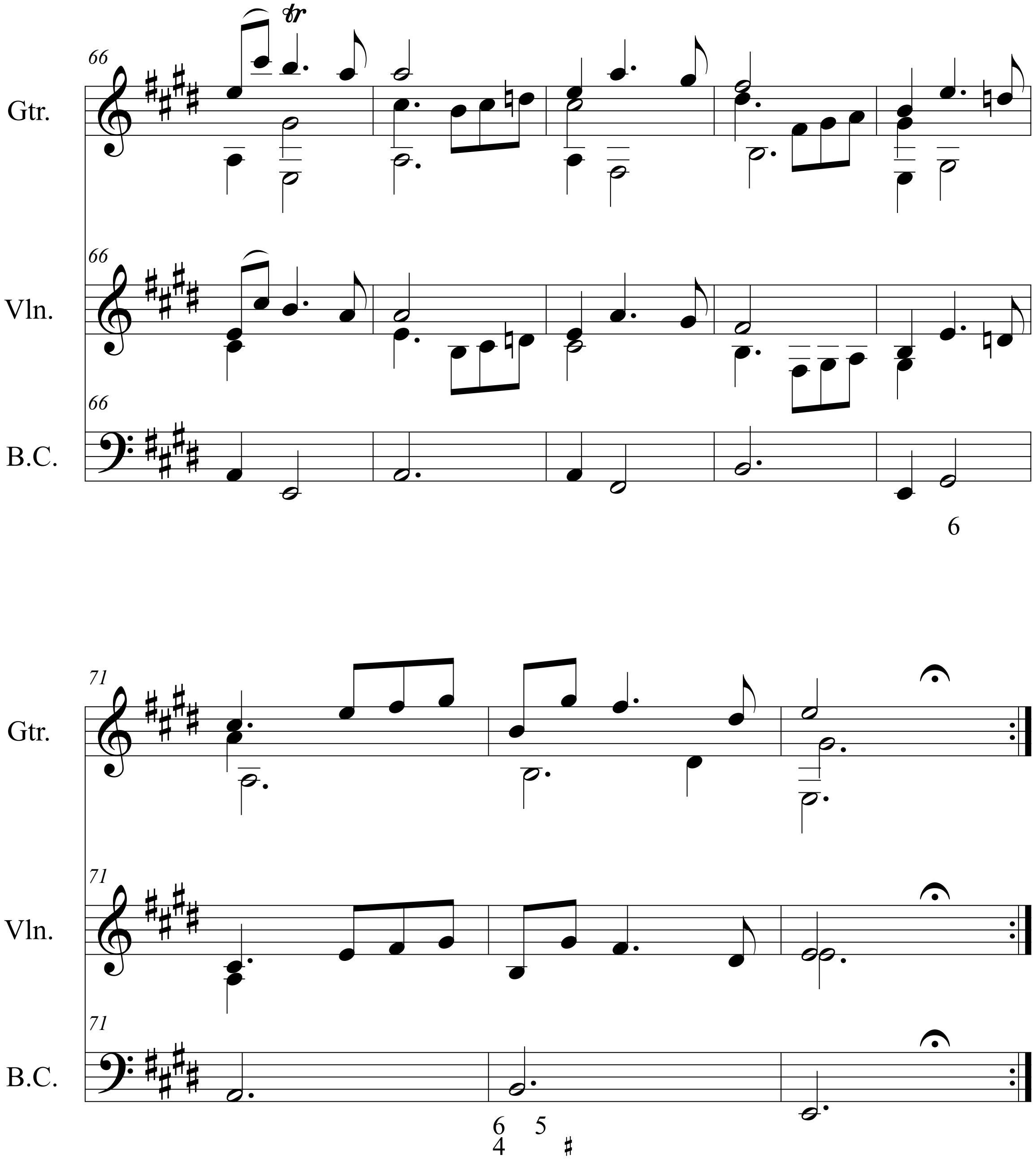

Gtr.
Vln.
B.C.
♯
♮
[tr]
Gtr.
Vln.
B.C.

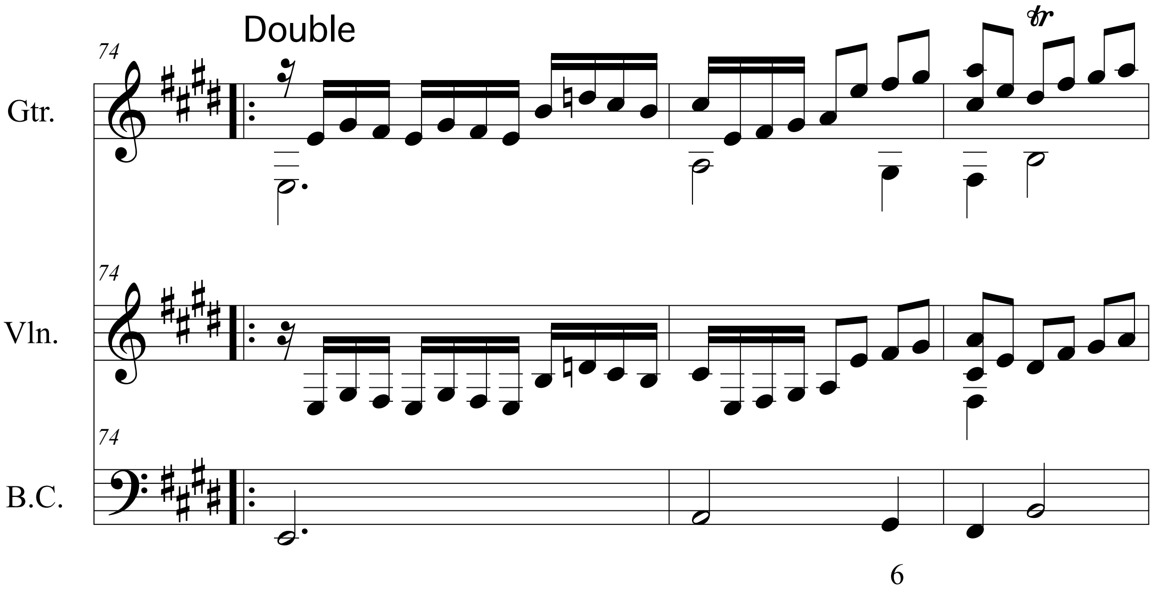

43
Gtr.
43
Vln.
43
B.C.
6
6
♯
46
tr
Gtr.
46
Vln.
46
B.C.
♯
♯
6
6
7
6

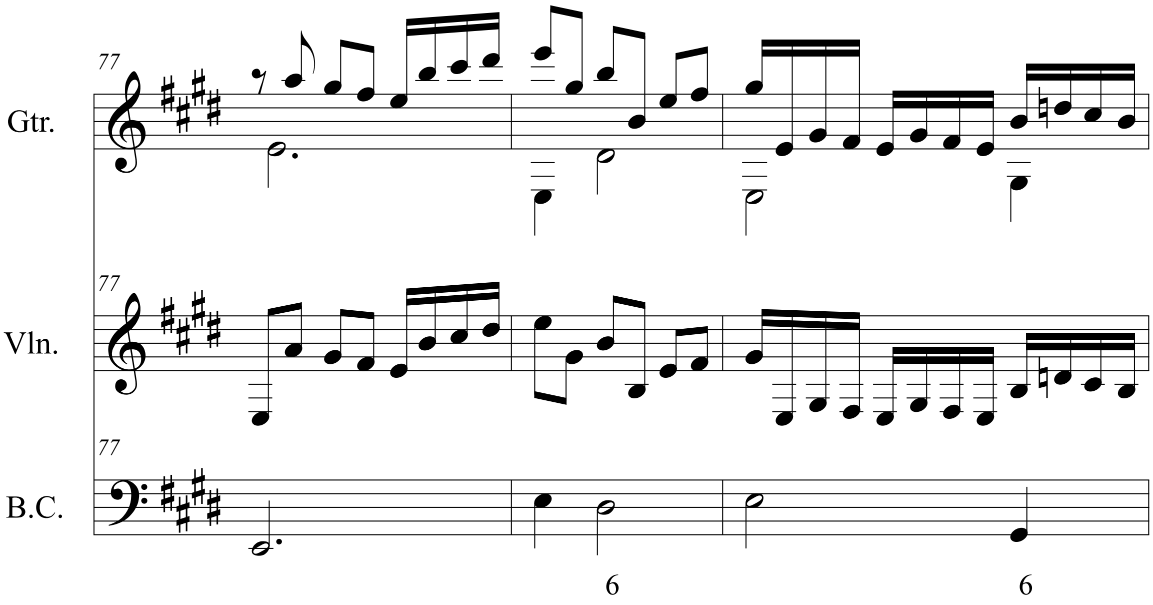

49
Gtr.
49
Vln.
49
B.C.
7 6
6
6
52
Gtr.
tr
Sarabande
52
Vln.
52
B.C.
6
4
5
♯
6

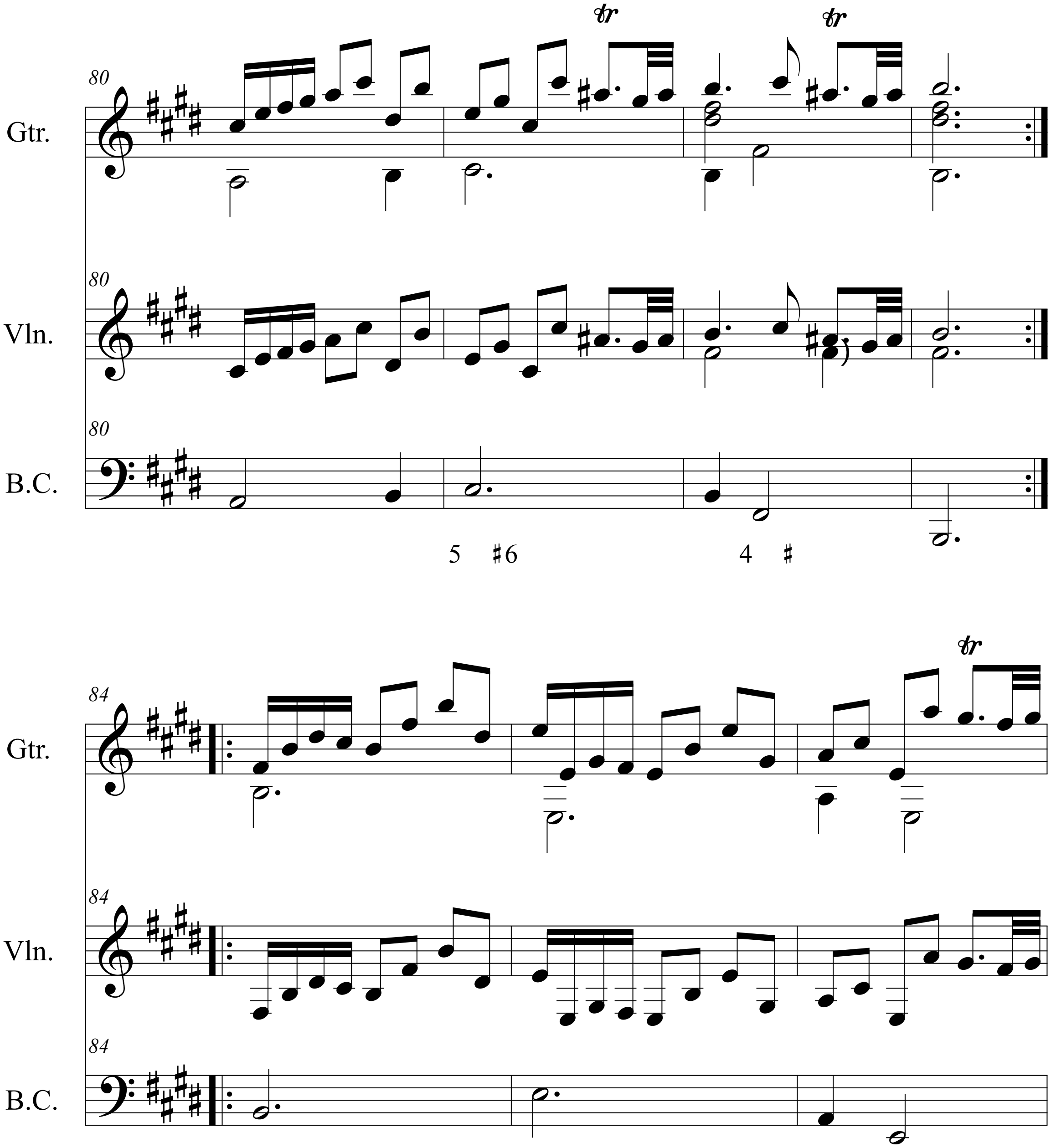

tr
56
Gtr.
56
Vln.
56
B.C.
6
6

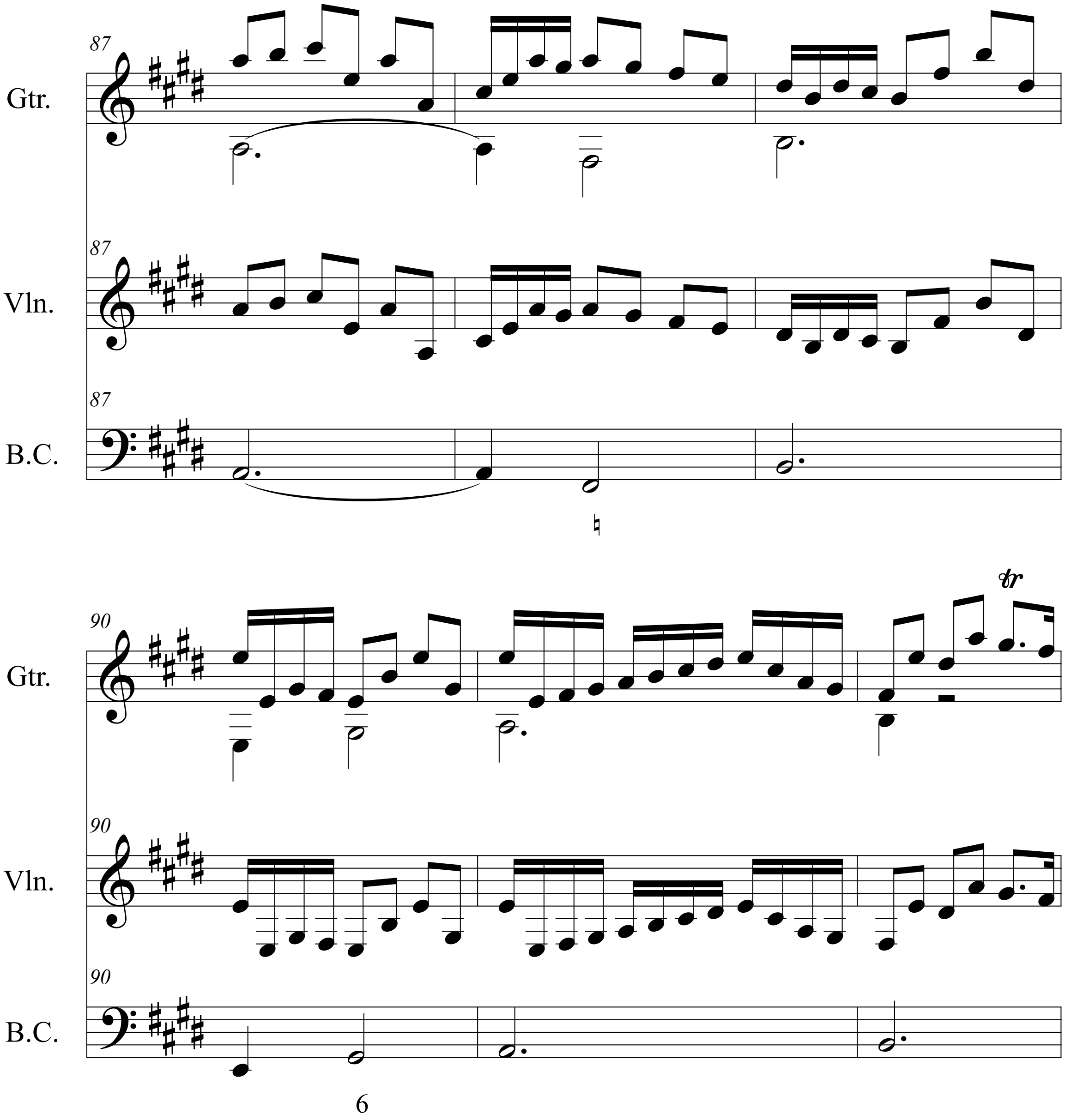

61
Gtr.
61
Vln.
61
B.C.
5
♯6
4
♯

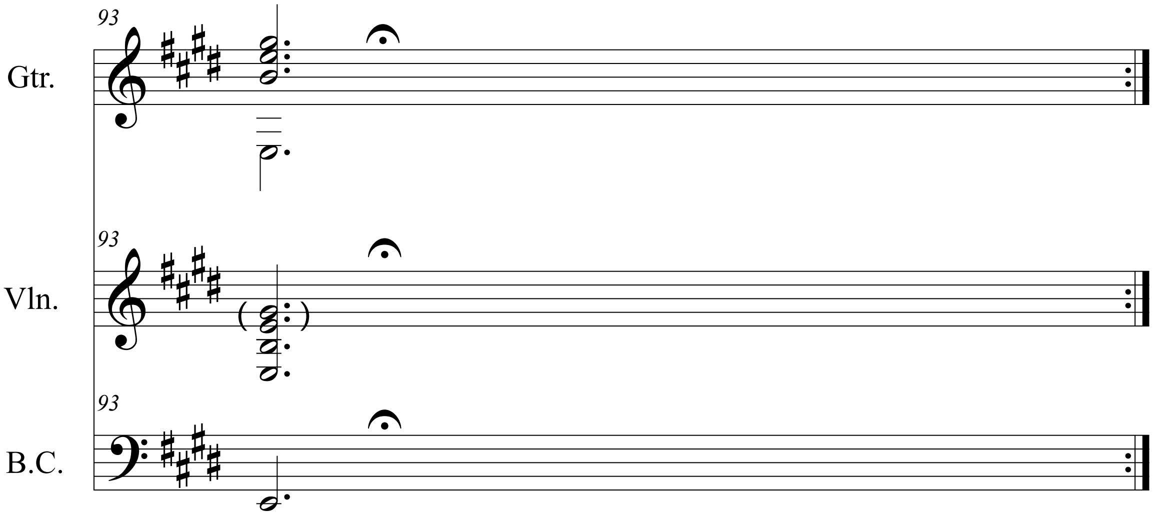

66
Gtr.
tr
66
Vln.
66
B.C.
6
71
Gtr.
71
Vln.
71
B.C.
6
4
5
♯


Double
74
Gtr.
tr
74
Vln.
74
B.C.
6


Gtr.
Vln.
B.C.


80
Gtr.
Vln.
B.C.
tr
5 ♯6
4 ♯
84


87
Gtr.
87
Vln.
87
B.C.
♮
90
Gtr.
tr
90
Vln.
90
B.C.
6


93
Gtr.
93
Vln.
93
B.C.