

# Martin Friedrich Cannabich

(c.1700–1773)

## Sonata IV.

From

SONATE

a

Flauto Traversiere Solo  
e Basso

Composte dal Sig<sup>r</sup> Canaby

Musico di S.A.E. Palatino del Reno.

Opera Prima

(ca. 1741)

Edited by

Christian Mondrup

Continuo realizations by

Christian Mondrup

# Preface

This score is part of a modern edition of 6 sonatas for flute and basso continuo by Martin Friedrich Cannabich (c-1700–1773) based on the original printing, “Sonate a Flauto Traversiere Solo e Basso Composte dal Sig.<sup>r</sup> Canaby Musico di S.A.E. Palatino del Reno. Opera Prima” published about 1741 by Le Clercc, Paris. The printing is kept with the catalogue number D.12.412 at Bibliothèque Nationale, Paris, which has kindly provided photo copies for the editor. One of the sonatas from the Le Clerc printing, Sonata II, is also found as “Sonata 4” in the manuscript “CII, 35” (Gieddes Samling I, 15 2<sup>o</sup>) titled “10 Solos à Flauto Traverso & Violoncello Dall Sigr M: Ræhs”.

The use of accidentals in the manuscript source seems to reflect a change of practice at the time of copying. Sometimes accidental sharps, flats and naturals have been set redundantly within a bar and sometimes in accordance with modern usage. In our modern edition the accidentals have been “normalized”, most often silently, but in a few cases accidentals added by the editors have been surrounded by parentheses.

The editor wants to thank Andrea Friggi for his kind and generous advice on the continuo realisations.

The scores have been typeset by Christian Mondrup by means of the music notation program MUP (see the Arkkra Enterprises home page <http://www.arkkra.com>) for the note graphics and the publishing program T<sub>E</sub>X (see the T<sub>E</sub>X Users Group home page <http://www.tug.org>) for frontpages, critical notes etc.

My edition of the music by Martin Friedrich Cannabich is “free” sheet music provided for non-commercial usage meaning that you may download the files for viewing or printing on paper and that you may give printed copies to others. It does not mean, however, that you may sell printed scores nor distribute digital copies of these editions in the given format or any other converted format without the express consent of the editor.

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# Sonata IV.

Martin Friedrich Cannabich (c.1700-1773)  
Arr. Christian Mondrup

Allegro

Flauto  
Traversiere

Basso  
Continuo

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

5 *Piano.* *Forte.* 6# 6 6 # 6 5 5

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

6 5 6 6 5 6 7 7 4 7

16 <sup>2.</sup>  
*P.*

20  
*F. P. F. P. F. P. F. P. F.*

25  
*P. [F.]*

29

33

*Piano.* *Forte.*

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

37

7 7 7 5- 6 5

41

[P.] [F.]

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

45

[P.] [F.]

6 6 7 7 # 4 7 # 4 7 #

Largo

First system of musical notation. It consists of a vocal line and a piano accompaniment. The piano part has a bass line with fingerings 7, 6, 6, 5, 6, 7, 7, 7. The vocal line features a triplet of eighth notes.

Second system of musical notation. It includes a vocal line with a first ending bracket and a piano accompaniment. The piano part has a bass line with fingerings 6, 7, #, 5, 6, 5, 4, 7, #.

Third system of musical notation. It includes a vocal line with a second ending bracket and a piano accompaniment. The piano part has a bass line with fingerings 6, 5, 5, 5.

Fourth system of musical notation. It includes a vocal line with first and second ending brackets and a piano accompaniment. The piano part has a bass line with fingerings 6, 6, 4#, 6, 4#, 6, 5, 6, 6, 5, 7.

Tempo di Minuetto

Musical score for measures 1-8. The system includes a vocal line and a piano accompaniment. The vocal line starts with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. It features a melodic line with dynamics *Piano.* and *Forte.* The piano accompaniment consists of two staves (treble and bass clefs) with chords and arpeggiated patterns. Fingering numbers 4#, 6, 4#, 6, 6, 5, 6#, and [#] are indicated below the bass staff.

Musical score for measures 9-16. The system includes a vocal line and a piano accompaniment. The vocal line continues with dynamics *P.*, *F.*, and *P.*. The piano accompaniment continues with chords and arpeggiated patterns. Fingering numbers 6, 5-, 6#, [#], 6, 5, and 5 are indicated below the bass staff.

Musical score for measures 17-24. The system includes a vocal line and a piano accompaniment. The vocal line features dynamics *F.* and [*P.*]. The piano accompaniment continues with chords and arpeggiated patterns. Fingering numbers 5-, 6#, 6, 5-, and 6# are indicated below the bass staff.

Musical score for measures 25-32. The system includes a vocal line and a piano accompaniment. The vocal line starts with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature, with a dynamic marking [*F.*]. The piano accompaniment continues with chords and arpeggiated patterns. Fingering numbers 5-, 5-, 5-, 5-, 6, 5, 6, 5, 7, 5-, and 5 are indicated below the bass staff.

33

*Piano.* [*Forte.*]

41

*P.* *Forte.*

48

*P.* *F.*

56

64

[P.] [F.]

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

71

P. F. P. F.

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

80

P. F. P.

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

88

F.

1. 2.

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

## Critical notes:

In the original printing a slash through the digit “5” in the basso continuo figuring denotes a diminished fifth.

Basso continuo figures within brackets have been added by the editor.

### Allegro

<i>Bar No.</i>	<i>Part</i>	<i>Note No.</i>	<i>Comment</i>
16	Basso		No ending in orig. but: