

Martin Friedrich Cannabich

(c.1700–1773)

Sonata III.

From

SONATE

a

Flauto Traversiere Solo
e Basso

Composte dal Sig^r Canaby

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

Opera Prima

(ca. 1741)

Edited by

Christian Mondrup

Basso

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.^r 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^o) 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_EX (see the T_EX Users Group home page <http://www.tug.org>) for frontpages, critical notes etc.

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Basso.
Sonata III.

Allegro Moderato

Martin Friedrich Cannabich (c.1700-1773)

Piano.

Forte.

1. 2.

P.

F.

Piano.

1. 2.

Forte.

Basso.

Siciliana

The musical score is written for Bassoon in 12/8 time, with a key signature of one sharp (F#). It consists of seven staves of music. The first staff begins with a treble clef, a key signature of one sharp, and a 12/8 time signature. The melody starts with a quarter note G4, followed by quarter notes A4, B4, and C5, then a dotted quarter note B4, and a quarter note A4. The second staff continues the melody with quarter notes G4, F#4, E4, and D4, followed by quarter notes C4, B3, and A3, and ends with a half note G3. The third staff starts with a repeat sign, followed by quarter notes G4, F#4, E4, and D4, then a quarter rest, an eighth note G4, and a dotted quarter note F#4. The fourth staff continues with quarter notes E4, D4, and C4, then a quarter rest, an eighth note B3, and a dotted quarter note A3. The fifth staff begins with a treble clef, a key signature of one sharp, and a 12/8 time signature. It starts with a quarter note G4, followed by quarter notes A4, B4, and C5, then a dotted quarter note B4, and a quarter note A4. The sixth staff continues with quarter notes G4, F#4, E4, and D4, then a quarter rest, an eighth note G4, and a dotted quarter note F#4. The seventh staff continues with quarter notes E4, D4, and C4, then a quarter rest, an eighth note B3, and a dotted quarter note A3. The score concludes with a double bar line and repeat dots.

Basso.

Allegro

