

Martin Friedrich Cannabich

(c.1700–1773)

Sonata I.

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

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.^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.

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 I.

Martin Friedrich Cannabich (c.1700-1773)

Arr. Christian Mondrup

Allegro

Flauto
Traversiere

Musical notation for the Flute part, measures 1-3. The key signature is one sharp (F#) and the time signature is common time (C). The music features triplets and slurs.

Piano.

Basso
Continuo

Musical notation for the Bass Continuo part, measures 1-3. The notation includes figured bass symbols: 6 5 4 3, 7, 7 5 4, 6 3 4, 7, 7 5, 6 5 4 3.

Musical notation for the Flute part, measures 4-6. The music features triplets and slurs.

Forte.

Musical notation for the Bass Continuo part, measures 4-6. The notation includes figured bass symbols: 6, 7 6, 6 #, 6# 5, 7 4 6 #.

Musical notation for the Flute part, measures 7-9. The music features triplets and slurs.

P.

F.

Musical notation for the Bass Continuo part, measures 7-9. The notation includes figured bass symbols: 6# 5, 7 4 #, 7 #, 6 4 3, 6 5 #, 7 #, 6 6# #.

Musical notation for the Flute part, measures 10-12. The music features a first ending bracket.

Musical notation for the Bass Continuo part, measures 10-12. The notation includes figured bass symbols: 6# 5, 4 7 #, 6 4 7# 3 6 4 2 7#, 6 4 4 7 #.

12

6 4 7 6 3 7 6 3

15

P. *F.* *P.*

7 6 3 7 6 3 7 6 3

18

F.

7 6 3 7 5 7 6 4

21

6 5 6 6 5 6 4 7 7

24

5 7 5

27

Piano. *Forte.*

6# 5 7b 6b 3 6# 5 7b 6b 3 6 9 6 7 6 5

30

7 7 7 7 7 7 7 7 7 5 4 7 6 7# 3 6 7#

33

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

Andante

Musical score for measures 1-5. The piece is in 3/4 time with a key signature of two sharps (F# and C#). The notation includes a treble clef with a melodic line and a grand staff (treble and bass clefs) for the piano accompaniment. The piano part features a steady eighth-note bass line in the left hand and chords in the right hand. Fingering numbers 6, 5, 7, 5, 7, and # are indicated below the bass line.

Musical score for measures 6-10. The notation continues with a treble clef and a grand staff. Measure 6 begins with a repeat sign. The piano accompaniment continues with eighth-note patterns and chords. Fingering numbers 5, 6, 7, 5, 4, and 7 are indicated below the bass line. Measures 9 and 10 include first and second endings.

Musical score for measures 11-16. The notation continues with a treble clef and a grand staff. The piano accompaniment features a consistent eighth-note bass line. Fingering numbers 7, #, 6, 7, 6, 7, 5, 4, and # are indicated below the bass line.

Musical score for measures 17-21. The notation continues with a treble clef and a grand staff. Measure 17 includes a trill marked with a '3' and a '+' sign. The piano accompaniment continues with eighth-note patterns. Fingering numbers 4#, 6, 6#, #, 7, 4, and 7 are indicated below the bass line. Measures 20 and 21 include first and second endings.

Allegro

Musical score for measures 1-8. The piece is in 2/4 time with a key signature of one sharp (F#). The tempo is marked 'Allegro'. The first system consists of a single treble clef staff and a grand staff (treble and bass clefs). The right hand plays a rhythmic pattern of eighth notes and quarter notes. The left hand plays a bass line with some triplets. The dynamic marking 'Piano.' is centered below the first staff.

Musical score for measures 9-17. The right hand features a melodic line with triplets and slurs. The left hand continues with a bass line. The dynamic marking 'Forte.' is placed at the beginning of the system, and 'P.' is placed at the end. Measure numbers 6, 6, 6, 7, 6, 5, and 6 are written below the bass staff.

Musical score for measures 18-26. The right hand continues with melodic lines and triplets. The left hand has a steady bass line. The dynamic marking 'F.' is placed at the end of the system. Measure numbers 6, 6, 6, 7, 7, 5, 6, and 5 are written below the bass staff.

Musical score for measures 27-34. The right hand has a melodic line with slurs and accents. The left hand has a bass line with some chromatic movement. The dynamic markings 'P.', 'F.', and 'P.' are placed at the beginning, middle, and end of the system respectively. Measure numbers 7, 6, 7, 6, 6, 5, 6, #, 5, 6#, 6#, 6, 5, 7, 7, 6#, and 5 are written below the bass staff.

34 *F.*

Fingering: # 6 7 7 7 7 # 6# 6 5 4# 6 5

41 *P.* [*F.*]

Fingering: 4 # 7 6 5 4# 6 5- 4 # 7 6 #] 5- 6 5

49 *Piano.* *Forte.*

Fingering: # 5- 6 5- 6 5 # 6[#] 5- 6 5- 6 5

57 *P.* *F.*

Fingering: # 5- 6 5- 6 5 # 5- 7 5- 5- [7] 7 7 #

65

P. *F.*

6# 6 5 4# 6 5 4# 6 5- 4 7 # [6] 5- 5-

73

5- 6 7 5- 6 6 5 6

82

P.

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

90

F. *P.* *F.*

6 6 5 4# 6 5 4# 6 5- 4 7 6 5 4# 6 5- 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> |
|----------------|-------------|-----------------|--|
| 12 | Basso | 5 | Fermata on $\frac{1}{8}$ -note in orig. (indicating 2. ending ?) |
| 27 | Flauto | 13 | No \sharp in orig. |
| 31 | Basso | 1–2 | d in orig. |
| 34 | | | No end repeat mark in orig. |

Andante

| <i>Bar No.</i> | <i>Part</i> | <i>Note No.</i> | <i>Comment</i> |
|----------------|-------------|-----------------|--|
| 10 | Basso | 1 | Fermata on $\frac{1}{8}$ -note in orig. (indicating 2. ending ?) |
| 21 | | | No end repeat mark in orig. |

Allegro

| <i>Bar No.</i> | <i>Part</i> | <i>Note No.</i> | <i>Comment</i> |
|----------------|-------------|-----------------|---------------------------------|
| 8 | Flauto | 1 | (grace note) e in orig. |
| 12 | Flauto | 5 | b in orig. |
| 92 | Flauto | 4 | no accidental \sharp in orig. |
| 95 | Flauto | 4 | no accidental \sharp in orig. |
| 97 | | | No end repeat mark in orig. |