

# Martin Friedrich Cannabich

(c.1700–1773)

## Sonata III.

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 III.

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

Allegro Moderato

Flauto Traversiere

Basso Continuo

6 5 6 5 6 7 7 6 6 7 7 6 5

7

[F.] P. Forte.

6 3 5 6 3 5 6 7 #

13

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

18

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

24

1. 2.

6 7 6 6# 5- 6 4 5-

30

*P.*

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

36

*F.*

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

42

7 5- 7 6 5 7 7 5-

47

7 # 7 # 6 7 4 #

53

# 4 3 5 9 6 5 6 7 7

59

*Piano.*

9 6 5 6 7 5

64

*Forte.*

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

# Siciliana

The first system of music consists of three staves. The top staff is a single melodic line in treble clef, 12/8 time, with a key signature of one sharp (F#). It begins with a quarter note G4, followed by eighth notes A4, B4, and C5, then a quarter note B4, and finally a quarter note A4 with a fermata. The middle staff is the right-hand piano accompaniment, featuring chords and single notes. The bottom staff is the left-hand piano accompaniment, starting with a bass line of G2, F2, E2, D2, C2, B1, and A1, with fingerings 7, 6, 5, 6#, 5, and # indicated below the notes.

The second system continues the piece. The top staff features a melodic line with a triplet of eighth notes (G4, A4, B4) and a quarter note C5, followed by a quarter note B4, and then a quarter note A4 with a fermata. The middle staff has chords and single notes. The bottom staff has a bass line with a triplet of eighth notes (G2, A2, B2) and a quarter note C3, followed by a quarter note B2, and then a quarter note A2 with a fermata. Fingerings 2, 6, 5, 2, 6, 5, 2, 6, 7, 6 are indicated below the notes.

The third system contains a first and second ending. The top staff shows a melodic line with a first ending (marked '1.') and a second ending (marked '2.'). The middle staff has chords and single notes. The bottom staff has a bass line with a first ending and a second ending. Fingerings 6, 5, 6, 4, 7, 6, 5, 6, 4, 7 are indicated below the notes.

The fourth system concludes the piece. The top staff has a melodic line with a quarter note G4, followed by eighth notes A4, B4, and C5, then a quarter note B4, and finally a quarter note A4 with a fermata. The middle staff has chords and single notes. The bottom staff has a bass line with a quarter note G2, followed by eighth notes A2, B2, and C3, then a quarter note B2, and finally a quarter note A2 with a fermata. Fingerings #, 5, 7 are indicated below the notes.

9

Musical score for measures 9-10. The system includes a vocal line and a piano accompaniment. The piano part has a treble and bass clef. Fingerings are indicated by numbers 4#, 6, #, 6, 5, 6# in the first measure and 5 in the second measure. A fermata is present over the final note of the second measure.

11

Musical score for measures 11-12. The system includes a vocal line and a piano accompaniment. The piano part has a treble and bass clef. Fingerings are indicated by 5 in the first measure, and 6, 6, 6, 5, # in the second measure. A fermata is present over the final note of the second measure.

13

Musical score for measures 13-14. The system includes a vocal line and a piano accompaniment. The piano part has a treble and bass clef. Fingerings are indicated by 6 in the first measure, 5 in the second measure, and 6, 5, # in the third measure. A fermata is present over the final note of the third measure.

15

Musical score for measures 15-16. The system includes a vocal line and a piano accompaniment. The piano part has a treble and bass clef. Fingerings are indicated by 6, 5, #, 6, #, 6 in the first measure, 5, 6, 5, # in the second measure, and 5, 6, 5, # in the third measure. A first ending bracket (1.) and a second ending bracket (2.) are present over the final two measures.

Allegro

Musical score for measures 1-8. The piece is in 3/8 time with a key signature of one sharp (F#). The right hand features a melodic line with eighth notes and some grace notes. The left hand provides harmonic support with chords and single notes. Fingering numbers 6, 7, and 5 are indicated below the bass staff.

Musical score for measures 9-15. The right hand continues the melodic development with triplets. The left hand accompaniment includes chords and moving lines. Fingering numbers 7, 6#, 6, 6, 5, and # are indicated below the bass staff.

Musical score for measures 16-22. The right hand features more triplet patterns. The left hand accompaniment includes chords and moving lines. Fingering numbers #, #, #, 6#, 6, 6, 5-, 4#, 6, and 5- are indicated below the bass staff. The dynamic marking *Piano.* is present at the end of the system.

Musical score for measures 23-29. The right hand features a triplet followed by sixteenth-note passages. The left hand accompaniment includes chords and moving lines. Fingering numbers 4#, 6, 6#, 6, 6, 6#, 6, #, 6, 5-, 6#, 6, 6, and 5 are indicated below the bass staff. The dynamic marking *Forte.* is present at the beginning of the system.



29

1. 2.

5 4 6 7 6 5

36

*Piano.* *Forte.*

5 7 6 5 7 7 7

44

*F.*

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

52

*P.* *F.*

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

59

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

67

6 5 7 6 5 7 7 # 6 6 9 5

74

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

81


7 5 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>
25	Basso		No ending in orig. but: 
51	Flauto	1	No accidental ♯ in orig.

### Siciliana

<i>Bar No.</i>	<i>Part</i>	<i>Note No.</i>	<i>Comment</i>
1	Basso	10	No accidental ♯ in orig.
3	Basso	1	2 $\frac{1}{8}$ rests in orig.
9	Basso	1	No accidental ♯ in orig.
10	Flauto	1	Dotted $\frac{1}{4}$ note in orig.
15	Flauto	8	No accidental ♯ in orig.

### Allegro

<i>Bar No.</i>	<i>Part</i>	<i>Note No.</i>	<i>Comment</i>
31	Basso		No ending in orig. but: 
37	Flauto	1	“d” in orig.
58	Flauto	4	No accidental ♯ in orig.