

Martin Friedrich Cannabich

(c.1700–1773)

Sonata VI.

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

Urtext

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 VI.

Adagio

Martin Friedrich Cannabich (c.1700-1773)

Flauto
Traversiere

Basso

First system of musical notation, measures 1-4. The Flauto Traversiere part (treble clef) features a melody with eighth and sixteenth notes, including triplets and grace notes. The Basso part (bass clef) provides a simple harmonic accompaniment with quarter and eighth notes. Fingering numbers (5, 6, 7, 9, 6, 7, 6, 5) are indicated below the bass staff.

Second system of musical notation, measures 5-7. The Flauto Traversiere part continues the melodic line with more complex rhythmic patterns. The Basso part remains accompanimental. Fingering numbers (5, 6, 6, 7, 5) are indicated below the bass staff.

Third system of musical notation, measures 8-10. Measure 8 begins with a first ending bracket. The Flauto Traversiere part has a more active role with sixteenth-note passages. The Basso part has a more complex accompaniment. Fingering numbers (9, 6, 7, 6, 7) are indicated below the bass staff.

Fourth system of musical notation, measures 9-10. Measure 9 begins with a second ending bracket. The Flauto Traversiere part features a rapid sixteenth-note scale. The Basso part has a simple accompaniment. Fingering numbers (7, 6, 7) are indicated below the bass staff.

Fifth system of musical notation, measures 11-14. The Flauto Traversiere part continues with a melodic line. The Basso part provides a steady accompaniment. Fingering numbers (7, 6, 5, 5) are indicated below the bass staff.

15

6 5 6 5-

18

6 7 6

21

6 7 7 6 6 5 7

Allegro

6 5- 6 5

4 7 6 5 7 5- 5-

7 5- 6 5 # 7 6 5-

10 6 5 6 9 6 5 7 6 5 7 5- 6

12 9 6 7 6 5 7 5- 6 # 6 7 6 4 # 6 4 7 # 6 4 #

15 7 5- 6 5 7 # 7 # # 6 7 6 4

Piano.

18

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

21

[Forte.]

6 5- # [#] 6 9 6 5- 5-

24

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

27

Piano.

Forte.

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

30

P.

[F.]

6# 6 6 5# 6 5 6

32

P.

6# 6 5 6 5 6

34

F.

6# 6 5 6 6# 6 6#

36

6 5 7# 5-

39

9 6 5 6 6 5 7 6 5 7 6 5 7 5-

42

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

45

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

P.

48

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

Allegro

Measures 1-6 of the musical score. The key signature is two sharps (F# and C#), and the time signature is 3/8. The piece is marked *Piano.* The melody in the treble clef features eighth-note triplets and accented eighth notes. The bass line consists of a simple eighth-note accompaniment. Fingering numbers (6, 5, 7) are indicated below the bass line.

Measures 7-11 of the musical score. The piece is marked *Forte.* The melody continues with eighth-note triplets and accented eighth notes. The bass line features more complex rhythmic patterns, including triplets and sixteenth notes. Fingering numbers (6, 4, 7) and accidentals (sharps) are present.

Measures 12-16 of the musical score. The piece is marked *P.* (Piano) in measure 12 and *F.* (Forte) in measure 14. The melody and bass line continue with eighth-note triplets and accented eighth notes. Fingering numbers (6, 4, 7) and accidentals (sharps) are present.

Measures 17-21 of the musical score. The melody and bass line continue with eighth-note triplets and accented eighth notes. Fingering numbers (4, 7, 6, 5, 9, 5) and accidentals (sharps) are present.

Measures 22-26 of the musical score. The piece concludes with a first ending (1.) and a second ending (2.), both marked with repeat signs. The melody and bass line continue with eighth-note triplets and accented eighth notes. Fingering numbers (7, 5, 6, 6, 7) and accidentals (sharps) are present.

27

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

[P.] [F.]

33

P. [F.]

7 6

38

7 7 6 5 7 # 4 7 #

43

6 5- 5-

48

Piano.

6 6 5 6 5 7 6

53

Forte.

7 6 5 5 6

58

5 7 7 6 6 6 6 6 6

63

5 4 7 9 5 5 9 5

68


7 7 6 6 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.


Andante

<i>Bar No.</i>	<i>Part</i>	<i>Note No.</i>	<i>Comment</i>
9	Basso		No ending in orig. but: 
22	Flauto		$\frac{1}{4}$ rest after last note in orig.

Allegro

<i>Bar No.</i>	<i>Part</i>	<i>Note No.</i>	<i>Comment</i>
2	Flauto		No $\frac{1}{4}$ rest on beat 4 in orig.
12	Flauto	2	Grace note, “f”, before note in orig.
22	Basso	7	No accidental \sharp in orig.
23	Flauto	3	“g” in orig.

Allegro

<i>Bar No.</i>	<i>Part</i>	<i>Note No.</i>	<i>Comment</i>
10	Basso	1	B.c. digits on note 1 in orig.
10	Flauto	1	“c \sharp ” in orig.
13	Flauto	5	No accidental \sharp in orig.
25	Basso		No ending in orig. but: 
27	Basso	2–3	B.c. digits on note 1–2 in orig.
30	Basso	2–3	B.c. digits on note 1–2 in orig.
72	Basso		No ending in orig. but: 