

# Martin Friedrich Cannabich

(c.1700–1773)

## Sonata II.

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

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.<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 II.

Martin Friedrich Cannabich (c.1700-1773)

Adagio

Flauto  
TraversoBasso  
Continuo*Piano.**Forte.*

11

Measures 11-12 of a musical score in D major. Measure 11 features a treble staff with eighth-note runs and a bass staff with a descending line. Measure 12 has a forte (F.) dynamic. Fingerings are indicated by numbers 6, 7, and 5 in the bass staff.

*F.*

6 7 5- 7 5- 6 5

13

Measures 13-15 of a musical score in D major. Measure 13 starts with a piano (P.) dynamic. Measure 14 has a forte (F.) dynamic. The music includes various articulations like accents and slurs. Fingerings are indicated by numbers 6, 7, and 5 in the bass staff.

*P.* *F.*

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

16

Measures 16-18 of a musical score in D major. The music continues with eighth-note patterns and slurs. Fingerings are indicated by numbers 5, 4, 3, 6, 5, 4, 3, 5, 6, 6, 5, and 6 in the bass staff.

5- 4 3 5- 6 5 4 3 5- 6 6 5 # 6 5

19

Measures 19-20 of a musical score in D major. Measure 19 has a forte (F.) dynamic. The music features complex articulations and slurs. Fingerings are indicated by numbers #, 6, 5, 6, 5, 7, #, 7, #, 6, 5, 6, and 6# in the bass staff.

*F.*

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

21

Measures 21-22 of a musical score in D major. Measure 21 has a piano (P.) dynamic. Measure 22 has a forte (F.) dynamic. The music includes triplets and slurs. Fingerings are indicated by numbers 6, 5, 4, 7, #, 6, 5, 6, 6, 5, 7, #, and 7 in the bass staff.

*P.* *F.*

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

## Allegro

17

7# 6 6 5 7 7

20

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

*P.*

23

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

*F.* *P.*

26

6 5 6 7 7 7 7

*F.*

28

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

*P.*

31

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

*F.*

## Largo

First system of the musical score. The treble clef staff begins with a quarter rest, followed by a half note G4 with an accent (+), a quarter note F#4, a quarter note E4, a quarter note D4, a quarter note C4, and a quarter note B3. The bass clef staff begins with a quarter rest, followed by a half note G3 with an accent (+), a quarter note F#3, a quarter note E3, a quarter note D3, a quarter note C3, and a quarter note B2. Fingering numbers 7, 6, 5, and 5 are indicated below the bass staff.

Second system of the musical score. The treble clef staff begins with a quarter rest, followed by a half note G4 with an accent (+), a quarter note F#4, a quarter note E4, a quarter note D4, a quarter note C4, and a quarter note B3. The bass clef staff begins with a quarter rest, followed by a half note G3 with an accent (+), a quarter note F#3, a quarter note E3, a quarter note D3, a quarter note C3, and a quarter note B2. Fingering numbers 6, 6, 5, 7, 7, and 6 are indicated below the bass staff. A first ending bracket labeled '1.' spans the final two measures.

Third system of the musical score. The treble clef staff begins with a quarter rest, followed by a half note G4 with an accent (+), a quarter note F#4, a quarter note E4, a quarter note D4, a quarter note C4, and a quarter note B3. The bass clef staff begins with a quarter rest, followed by a half note G3 with an accent (+), a quarter note F#3, a quarter note E3, a quarter note D3, a quarter note C3, and a quarter note B2. Fingering numbers 6, 7, 7, 6, 6, and 7# are indicated below the bass staff. A second ending bracket labeled '2.' spans the first two measures.

Fourth system of the musical score. The treble clef staff begins with a quarter rest, followed by a half note G4 with an accent (+), a quarter note F#4, a quarter note E4, a quarter note D4, a quarter note C4, and a quarter note B3. The bass clef staff begins with a quarter rest, followed by a half note G3 with an accent (+), a quarter note F#3, a quarter note E3, a quarter note D3, a quarter note C3, and a quarter note B2. Fingering numbers #, 7, 7#, 6, 6, 7, 6, 5, and 7 5 are indicated below the bass staff.

Fifth system of the musical score. The treble clef staff begins with a quarter rest, followed by a half note G4 with an accent (+), a quarter note F#4, a quarter note E4, a quarter note D4, a quarter note C4, and a quarter note B3. The bass clef staff begins with a quarter rest, followed by a half note G3 with an accent (+), a quarter note F#3, a quarter note E3, a quarter note D3, a quarter note C3, and a quarter note B2. Fingering numbers 4, 7, 7, 6, 4, and 7 are indicated below the bass staff. A third ending bracket labeled '3' spans the final two measures.

## Presto

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

*Piano.* *Forte.*

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

*P.* *F.*

7 6 6 6 5 6 6 6 5 4 7 5 4 2 6#

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

*Piano.*

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



40

*Forte.*

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

48

*F.* *P.*

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

56

*F.*

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

64

*[P.]*

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

72

*F.*

1. 2.

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

# Critical notes:

Another source of this sonata is found in a manuscript kept at the music department of the Royal Library, Copenhagen as “CII, 35” (Gieddes Samling I,15 2<sup>o</sup>) titled “10 Solos à Flauto Traverso & Violoncello Dall Sigr M: Ræhs”. There are numerous differencies between the sonate versions found in the Gjedde Ms. and in the “Paris printing”. The sonata versions differ primarily regarding the basso continuo figures, but there are also varying phrases in the flute solo part. Hence the editor presumes that the sonata has been copyied to the Gjedde ms. from another source than the Paris printing, maybe from (a copy of) the composer’s ms.

All basso continuo abbreviations for figures with sharps have been replaced by a sharp symbol followed by the figure in question in the the typesetting as well in the 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.

There are no end repeat marks at the end of the movements, even if there is a start repeat mark at the start of the concluding movement section.

## Adagio

<i>Bar No.</i>	<i>Part</i>	<i>Note No.</i>	<i>Comment</i>
5	Flauto	14	d in orig.
9	Basso		