

Martin Friedrich Cannabich

(c.1700–1773)

Sonata II.

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.

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Sonata II.

Martin Friedrich Cannabich (c.1700-1773)

Arr. Christian Mondrup

Adagio

Flauto
Traverso*Piano.**Forte.**P.*Basso
Continuo

12

F. *P.* *F.*

15

18

F.

21

P. *F.*

Allegro

Measures 1-3 of the musical score. The piece is in 2/4 time, key of D major (two sharps). The first system consists of three measures. The right hand features a melodic line with eighth and sixteenth notes, including triplets in measure 3. The left hand provides a harmonic accompaniment with chords and moving lines. Fingerings are indicated by numbers 1-5. A dynamic marking *P.* (Piano) is placed below the first staff in measure 3.

Measures 4-6 of the musical score. Measure 4 begins with a repeat sign and the marking *[F.]*. The right hand continues with a melodic line, and the left hand with a steady accompaniment. A dynamic marking *Piano.* is placed below the first staff in measure 6. Fingerings are indicated by numbers 1-5.

Measures 7-9 of the musical score. The right hand features a more active melodic line with eighth notes. The left hand continues with a steady accompaniment. A dynamic marking *Forte.* is placed below the first staff in measure 7. Fingerings are indicated by numbers 1-5.

Measures 10-13 of the musical score. The right hand continues with a melodic line, including triplets in measures 11 and 12. The left hand provides a harmonic accompaniment. Fingerings are indicated by numbers 1-5.

14

9 6 7 6 7 6 5 7 7 6 7

1.

16

6 7 7 6 6 7 7

2.

20

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

P.

23

6 5- 6 6 6# 6 6 6#

F. *P.*

26 *F.*

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

29 *P.*

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

31 *F.*

5- 6# 6 5- 7 #

33

4 7 # 4 7 #

Largo

This musical score is for a piece titled "Largo". It is written for a single melodic line (treble clef) and a piano accompaniment (grand staff). The key signature is one sharp (F#), and the time signature is common time (C). The score is divided into five systems, each with a measure number (1, 4, 6, 9, 12) at the beginning of the first staff. The first system (measures 1-3) features a melodic line with eighth and sixteenth notes, some with accents, and a piano accompaniment with chords and moving lines. The second system (measures 4-6) includes a first ending (1.) and a second ending (2.) marked with repeat signs. The third system (measures 6-8) continues the melodic and piano parts. The fourth system (measures 9-11) also continues the composition. The fifth system (measures 12-14) concludes with another first and second ending. The piano part includes various fingering numbers (7, 6, 5, 4) and dynamic markings (accents, slurs). The melodic part includes trills, triplets, and slurs.

Presto

Piano. *Forte.*

Fingering numbers for piano part: 6 6 5, # 6#, 5-, 6# 6, 6 5 5-, 6# 6, 4#, 6# 5-, 5-

P. *F.*

Fingering numbers for piano part: 7, 6 5 5-, 7, 7, 6 6 6 5, 6 6 5-, 6 6 6 5

Fingering numbers for piano part: 4 7, 5-, b 4 6 6#, # 6 5-, 4# 6 5-, 6 5-, 6 6 6, 5- 6 5, 6 6 5-, 7 6 5

Piano.

Fingering numbers for piano part: 4 7, # 4# 5-, 5-, 6 5 5-, 6# 6 6 5, 6 6 7 #

41

Forte. *F.*

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

52

P. *F.*

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

61

[P.]

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

70

F.

1. 2.

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

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^o) titled “10 Solos à Flauto Traverso & Violoncello Dall Sigr M: Ræhs”. There are numerous differences between the sonata 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 copied 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 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		