

Martin Friedrich Cannabich

(c.1700–1773)

Sonata III.

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 III.

Martin Friedrich Cannabich (c.1700-1773)

Arr. Christian Mondrup

Allegro Moderato

Flauto
TraversiereBasso
Continuo

Piano.

[F.] *P.* *Forte.*

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

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

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

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

24

1. 2.

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

42

7 5 7 6 5 7 7 5

47

7 # 7 # 6 4 7 #

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 7

Siciliana

First system of the musical score for 'Siciliana'. It consists of a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 12/8. The vocal line begins with a treble clef and contains several measures with slurs and accents. The piano accompaniment is written for both treble and bass staves, featuring chords and moving lines. Below the bass staff, the following fingering numbers are indicated: 7, 6, 5, 6#, 5, #.

Second system of the musical score. The vocal line continues with slurs and accents. The piano accompaniment features a more active bass line with eighth-note patterns. Below the bass staff, the following fingering numbers are indicated: 2, 6/5, 2, 6/5, 2, 6/5, 2, 6, 7, 6.

Third system of the musical score, featuring a first and second ending. The vocal line has a repeat sign and two endings. The piano accompaniment also has a repeat sign. Below the bass staff, the following fingering numbers are indicated for both endings: 6/5, 6/4, 7.

Fourth system of the musical score. The vocal line begins with a repeat sign. The piano accompaniment features a repeat sign and a more active bass line with eighth-note patterns. Below the bass staff, the following fingering numbers are indicated: #, 5, 7.

9

4# 6 # 6 5- 6# 5-

11

5 6 6 5 6 5 #

13

6 5- 6 5 #

15

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

Allegro

Measures 1-8 of the musical score. The piece is in 3/8 time and D major. The right hand features a continuous eighth-note melody with some grace notes and a sharp sign above the eighth measure. The left hand provides a harmonic accompaniment with chords and single notes. Fingering numbers (6, 5, 7, 6, 7, 6, 6) are indicated below the bass staff.

Measures 9-15 of the musical score. The right hand continues the eighth-note melody, incorporating triplets in measures 10, 11, 12, and 15. The left hand accompaniment includes chords and moving lines. Fingering numbers (7, 6#, 6#, 6, 6, 5, #) are indicated below the bass staff.

Measures 16-22 of the musical score. The right hand features triplets in measures 16, 17, 18, 20, and 21, followed by a half note in measure 22. The left hand accompaniment includes chords and moving lines. The dynamic marking *Piano.* appears at the end of measure 22. Fingering numbers (#, #, #, 6#, 6, 6, 5-, 4#, 6, 5-) are indicated below the bass staff.

Measures 23-28 of the musical score. The right hand begins with a triplet in measure 23, followed by sixteenth-note passages in measures 24, 25, 26, and 27, and a half note in measure 28. The left hand accompaniment includes chords and moving lines. The dynamic marking *Forte.* appears at the beginning of measure 23. Fingering numbers (4#, 6, 6#, 6, 6, 5, 6#, 6, 6, 5) are indicated below the bass staff.

29

1. 2.

3 4 5 6 7

36

Piano. *Forte.*

5 6 7

44

F.

5 6 7

52

P. *F.*

4 5 6 7

59

6 5 7 6 7 6 5 7 7 #

67

P. *F.*

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

74

P. *F.*

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

81

P. *F.*


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.