

Martin Friedrich Cannabich

(c.1700–1773)

Sonata I.

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.

Christian Mondrup (reccmo@icking-music-archive.org)

Sonata I.

Martin Friedrich Cannabich (c.1700-1773)

Arr. Christian Mondrup

Allegro

Flauto
TraversiereBasso
Continuo*Piano.**Forte.**P.**F.*

1.

12

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

15

P. *F.* *P.*

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

18

F.

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

21

6 5 6 5 6 5 4 7 # 7 #

24

5- 7# 5-

27

Piano. *Forte.*

6# 5- 7# 6# 3 5- 4 3 6# 5- 7# 6# 3 6 9 6 5 7 6 5

30

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

33

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

Andante

Measures 1-5 of the piece. The music is in 3/4 time with a key signature of two sharps (F# and C#). The melody in the right hand features eighth and sixteenth notes, some with accents. The piano accompaniment in the left hand consists of chords and moving lines. Fingering numbers 6, 5, 7, 5, and 7 are indicated below the bass staff.

Measures 6-10. Measure 6 begins with a repeat sign. The melody continues with eighth notes and a half note. The piano accompaniment features chords and moving lines. Fingering numbers 5, 6, 5, 7, 4, and 7 are indicated below the bass staff. Measures 9 and 10 include first and second endings.

Measures 11-16. Measure 11 begins with a repeat sign. The melody continues with eighth notes and a half note. The piano accompaniment features chords and moving lines. Fingering numbers 7, 6, 7, 6, 7, 5, 4, and # are indicated below the bass staff.

Measures 17-21. Measure 17 begins with a repeat sign. The melody continues with eighth notes and a half note. The piano accompaniment features chords and moving lines. Fingering numbers 4#, 6, 6#, #, 7, 4, and 7 are indicated below the bass staff. Measures 20 and 21 include first and second endings.

Allegro

Piano.

6 5 6

Forte. *P.*

6 6 6 7

F.

6 6 6 7 7 6 5 7 6 5

P. *F.* *P.*

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

34 *F.*

41 *P.* [*F.*]

49 *Piano.* *Forte.*

57 *P.* *F.*

65

P. *F.*

6# 6 6 5 4# 6 6 5 4# 6 5- 4 7 # [6] 5- 5-

73

5- 6 7 5- 6 6 5 6

82

P.

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

90

F. *P.* *F.*

6 6 6 5 4# 6 6 5 4# 6 5- 4 7 6 5 4# 6 5- 4 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> |
|----------------|-------------|-----------------|--|
| 12 | Basso | 5 | Fermata on $\frac{1}{8}$ -note in orig. (indicating 2. ending ?) |
| 27 | Flauto | 13 | No \sharp in orig. |
| 31 | Basso | 1–2 | d in orig. |
| 34 | | | No end repeat mark in orig. |

Andante

| <i>Bar No.</i> | <i>Part</i> | <i>Note No.</i> | <i>Comment</i> |
|----------------|-------------|-----------------|--|
| 10 | Basso | 1 | Fermata on $\frac{1}{8}$ -note in orig. (indicating 2. ending ?) |
| 21 | | | No end repeat mark in orig. |

Allegro

| <i>Bar No.</i> | <i>Part</i> | <i>Note No.</i> | <i>Comment</i> |
|----------------|-------------|-----------------|--------------------------------|
| 8 | Flauto | 1 | (grace note) e in orig. |
| 12 | Flauto | 5 | b in orig. |
| 92 | Flauto | 4 | no accidental \flat in orig. |
| 95 | Flauto | 4 | no accidental \flat in orig. |
| 97 | | | No end repeat mark in orig. |