

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

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 VI.

Martin Friedrich Cannabich (c.1700-1773)
Arr. Christian Mondrup

Adagio

Flauto
TraversiereBasso
Continuo

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

5- 5- 6 6 7

5- 9 6 5 7 # 6 5

1. 2. # 7 #

10

6# 5- 7 # 7 \flat 5- 6

13

5- 5- 6 5 6

17

5- 6 7 6

21

6 7 7 6 6 5 7 6 6 5 7

Allegro

Measures 1-3 of the musical score. The piece is in 3/4 time, key of D major (two sharps). The melody in the right hand features eighth and sixteenth notes. The piano accompaniment in the left hand consists of chords and moving lines. Fingering numbers 6 and 5 are indicated below the bass staff in measures 1 and 2.

Measures 4-6 of the musical score. The melody continues with eighth and sixteenth notes. The piano accompaniment includes chords and moving lines. Fingering numbers 7, 6, 5, 7, 5, and 5 are indicated below the bass staff in measures 4, 5, and 6.

Measures 7-9 of the musical score. The melody continues with eighth and sixteenth notes. The piano accompaniment includes chords and moving lines. Fingering numbers 5, 6, 5, #, 7, 6, and 5 are indicated below the bass staff in measures 7, 8, and 9.

Measures 10-12 of the musical score. The melody continues with eighth and sixteenth notes. The piano accompaniment includes chords and moving lines. Fingering numbers 6, 5, 6, 9, 6, 5, 7, 6, 5, 7, 5, 6, 9, 6, 5, 7, 6, 5, 7, and 5 are indicated below the bass staff in measures 10, 11, and 12.

13

6 # 6 7 6 7 7 5 6 7

16

Piano.

7 # 6 7 6 7 6 7

19

1. 2.

[Forte.]

7 5 6 7 7

22

6 5 # [#] 6 9 6 5 6 7

25

Piano.

29

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

32

P.

34

F.

37

5 9 6 5 6

41

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

45

P.

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

49

1. 2.

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

Allegro

Measures 1-7 of the musical score. The piece is in 3/8 time with a key signature of two sharps (F# and C#). The melody in the right hand features eighth and sixteenth notes, often grouped in triplets. The left hand provides a harmonic accompaniment with chords and single notes. Measure 1 includes a breath mark (+). Dynamic markings *Piano.* and *Forte.* are placed below the staff in measures 5 and 6 respectively. Fingering numbers 6, 5, 7, and 6 are indicated below the left hand notes in measures 1, 2, 3, and 4.

Measures 8-13 of the musical score. The melody continues with similar rhythmic patterns. The left hand accompaniment includes some triplet figures. Measure 8 has a breath mark (+). A dynamic marking *P.* is present in measure 10. Fingering numbers 6, 6#, 7, 6, 7, and 7 are indicated below the left hand notes in measures 8, 9, 10, 11, 12, and 13.

Measures 14-19 of the musical score. The melody features more complex triplet patterns. The left hand accompaniment includes some triplet figures. Measure 14 has a breath mark (+). A dynamic marking *F.* is present in measure 15. Fingering numbers 6, 7, 7, 7, 4, 6, and # are indicated below the left hand notes in measures 14, 15, 16, 17, 18, 19, and 20.

Measures 20-25 of the musical score. The melody continues with triplet patterns. The left hand accompaniment includes some triplet figures. Measure 20 has a breath mark (+). A first ending bracket labeled *1.* spans measures 24 and 25. Fingering numbers 9, 5, #, 7, 5, 6, 6, and 7 are indicated below the left hand notes in measures 20, 21, 22, 23, 24, 25, 26, and 27.

[illegible]

32

[F.]

P.

[F.]

7

#

#

7

6

[illegible]

44

64 5-

5-

6 6 5

50

Piano. *Forte.*

6 5 7 6 7 6 7 6 5-

56

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

62

6 4 5- 5- 4 7 9 5- 5- 9 5-

68

7 7 6 5 6 4 7


1. 2.

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: 