

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

(c. 1741)

Score

Edited by

Christian Mondrup

Continuo realization 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: 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. 1 ditto à Flauto Traverso & Violoncello Dall Sigr Canabich”.

Martin Friedrich Cannabich was composer and musician. He worked as flutist at the Düsseldorf court, later at the Heidelberg court and finally at the Mannheim court.¹

The original print has a few obvious write errors, the correction of which have been reported in the critical notes at the end of the urtext score.

The use of accidentals in the 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 while at other occasions in accordance with modern usage. In our modern edition the accidentals have been silently “normalized”.

The editor wants to thank Andrea Friggi for his kind and generous advice on the continuo realisations.

The scores have been typeset with the music notation program MUP (see the Arkkra Enterprises home page <http://www.arkkra.com> graphics and the publishing program L^AT_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

¹<https://www.haw.uni-heidelberg.de/forschung/forschungsstellen/hofmusik/hofmusik-mus.de.html?id=M000179>.

Sonata II.

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

Adagio

Flauto
Traversiere

Basso

Piano.

Forte.

P.

6
5

6

6
5

6

6
5

7
#

6
5

7
#

F.

5

6

6

6

6

6

5 \sharp

6
5

6

5
3

6

5
3

6

5
3

6

5
3

6

5
3

6

6

6

5 \sharp

5 \sharp

7

6
5

4

7

6
5

6

6
5

7

7

7
#

7 \sharp

5 \sharp

6

6

7

5 \sharp

7

5 \sharp

6
5

6

7

5 \sharp

7

7

7

7

7

7

15

6 5 4 # 6 5 4 3 5

17

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

20

F. *P.* *F.*

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

Allegro

Musical score for measures 1-3. The piece is in 3/4 time with a key signature of two sharps (F# and C#). The tempo is marked 'Allegro'. The score consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The first staff contains a melodic line with eighth and sixteenth notes, including triplets. The grand staff contains a piano accompaniment with chords and moving lines. The dynamic marking 'P.' (Piano) is placed above the second measure. Fingering numbers are provided below the bass staff: 6# 6 6 6 6 5 7 7 6# 6 6 5 6 7 7.

Musical score for measures 4-6. The score continues with the same instrumentation. The dynamic marking '[F.]' (Forte) is placed above the first measure of this system, and 'Piano.' is placed above the third measure. Fingering numbers are provided below the bass staff: 5 6 6 6 6 6 5 6 6 7 5 3 6 6 6 5 6 6 7 7.

Musical score for measures 7-9. The dynamic marking 'Forte.' is placed above the first measure. The score continues with the same instrumentation. Fingering numbers are provided below the bass staff: 7 # 5# 7 7 7 7 7.

Musical score for measures 10-13. The score continues with the same instrumentation. Fingering numbers are provided below the bass staff: 7 # 5# 6# 6 6 7 6 7 # 7 #.

Musical score for measures 14-16. The score continues with the same instrumentation. A first ending bracket is shown above the final measure of this system. Fingering numbers are provided below the bass staff: 9 6 7 6 7 6 5# 7 7 6 7.

16 12.

6 7
5

7 #

6 6 7
5 #

7

20

P. *F.*

6 6 7
5

7 5 \sharp 4 # 6 7 5 \sharp # 5 \sharp 6 5 \sharp

24

P. *F.*

6 6 6 \sharp
5

6 6 6 6 \sharp

6 5 \sharp 6 7 7 7 7

28

P.

7 7 #

7 7 7 7 7 7 #

6 \sharp 6 5 \sharp

31

F.

5 \sharp 6 \sharp 6 5 \sharp

7 #

4 7 #

4 7 #

Largo

First system of the musical score. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is one sharp (F#) and the time signature is common time (C). The music features a melodic line with triplets and grace notes, and a piano accompaniment with chords and moving bass lines. Fingering numbers 7, 6, 5, and 4 are indicated below the bass staff.

Second system of the musical score, starting at measure 4. It includes first and second endings. The piano accompaniment features a prominent chordal texture with some chromatic movement. Fingering numbers 7, 6, 4, and 7# are shown below the bass staff.

Third system of the musical score, starting at measure 6. The melodic line continues with triplets and grace notes. The piano accompaniment maintains a steady rhythmic pattern. Fingering numbers 7, 6, 6#, 7, #, 7, and 7# are indicated below the bass staff.

Fourth system of the musical score, starting at measure 9. The piano accompaniment features a more active bass line with eighth notes. Fingering numbers 6, 6, 7#, 6, 5#, 7, 5#, and 4, 7 are shown below the bass staff.

Fifth system of the musical score, starting at measure 12. It includes first and second endings. The piano accompaniment concludes with sustained chords. Fingering numbers 7, 6, 4, 7, 6, 4, and 7 are indicated below the bass staff.

Presto

Musical score for measures 1-7. The system includes a vocal line and a piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the right hand and a more active bass line. Dynamic markings *Piano.* and *Forte.* are present. Fingering numbers are provided below the piano part.

6 6 # 6# 5 \flat 6# 6 6 5 \flat 6# 6 4#

Musical score for measures 8-15. The system includes a vocal line and a piano accompaniment. The piano part continues with the established rhythmic pattern. Fingering numbers are provided below the piano part.

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

Musical score for measures 16-23. The system includes a vocal line and a piano accompaniment. Dynamic markings *P.* and *F.* are present. Fingering numbers are provided below the piano part.

7 6 6 6 6 6 6 5 \flat 6 6 6 5 4 7 5 \flat \flat 4 \flat 6 6#

Musical score for measures 24-31. The system includes a vocal line and a piano accompaniment. Fingering numbers are provided below the piano part.

7 # 6 5 \flat 4# 6 5 \flat 6 5 \flat 6 6 6 5 \flat 6 6 6 6 6 5 \flat 7 6 4 7

Musical score for measures 32-39. The system includes a vocal line and a piano accompaniment. A *Piano.* dynamic marking is present. Fingering numbers are provided below the piano part.

4# 6# 5 \flat 5 6 5 6# 6 6 6 6 6 7 4

40

Forte.

7 5 \sharp 6 6 6 6 6 6 6 6 6 6 6 6 7

48

F. *P.*

7 5 \sharp 6 5 6 7 7 5 \sharp 7 6 6 \sharp 6

56

F.

4 \sharp 6 7 # 6 7 # 7 6 5 # # 5 \sharp # 5 \sharp 5 \sharp 4 6 5 \sharp

64

[P.]

6 6 \sharp 5 \sharp # 5 \sharp # 4 \sharp 6 7 # 6 5 \sharp 6 \sharp 6 5 \sharp 6 \sharp

72

F.

6 \sharp 6 6 6 7 5 \sharp 6 5 \sharp 6 \sharp 6 6 7 #

1. 2.