

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

(c. 1741)

Urtext

Edited 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 at Bibliothèque Nationale, Paris. Two of the sonatas were published 1746 by John Tyther, London, in a collection “Six Solos for a German Flute, Violin or Harpsichord. The First Three Compos’d by M^r Burk Thumoth. The Last Three by Sig^r Canaby”. One sonata is found in as a part book fair copy written 1750, “Solo. Flauto Traverso Con Basso del Sig^r Cannabij” preserved at Badische Landesbibliothek Karlsruhe. And yet another sonata is found in a fair copy 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 Cannabich”.

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 sources have 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 VI.

Martin Friedrich Cannabich (c.1700-1773)

Adagio

Flauto
Traverso

Basso

Musical notation for measures 1-3. The Flauto Traverso part features a melodic line with a triplet of eighth notes in measure 2 and another triplet in measure 3. The Basso part provides a simple harmonic accompaniment. Fingerings are indicated by numbers 5, 6, 7, 9, 6, 7, 6.

Musical notation for measures 4-6. The Flauto Traverso part has a more active melodic line with sixteenth-note patterns. The Basso part continues with a steady accompaniment. Fingerings are indicated by numbers 5, 5, 6, 6, 7.

Musical notation for measures 7-9. The Flauto Traverso part continues with a melodic line. The Basso part has a few rests in measure 8. Fingerings are indicated by numbers 5, 9, 6, 7, 6.

Musical notation for measures 9-10. This system includes a first and second ending for measure 9. The Flauto Traverso part has a complex sixteenth-note passage. The Basso part has rests in measure 9. Fingerings are indicated by #, 7, #.

Musical notation for measures 10-11. The Flauto Traverso part has a melodic line with some grace notes. The Basso part has rests in measure 10. Fingerings are indicated by 7, 6#, 7, 7#, 5#.

Musical notation for measures 12-14. The Flauto Traverso part has a melodic line with grace notes. The Basso part has rests in measure 13. Fingerings are indicated by 6, 5#, 5#.

15

6
5

6

5 4

18

6

7

6

21

6

7

7

6

6
5

7

Allegro

Measures 1-3 of the piece. The music is in 2/4 time with a key signature of one sharp (F#). The first staff is the treble clef and the second is the bass clef. Fingerings are indicated by numbers 6 and 5 with a flat symbol (5♭) below the notes.

Measures 4-6. The music continues with similar rhythmic patterns. Fingerings 7, 6, 5, 7, 5♭, and 5♭ are shown below the notes.

Measures 7-9. The music features some melodic lines with slurs and accents. Fingerings 5♭, 6, 5, #, 7, 6, and 5♭ are indicated.

Measures 10-11. The music continues with a steady rhythm. Fingerings 6, 5, 6, 9, 6, 5, 7, 6, 5, 7, 5♭, and 6 are shown.

Measures 12-14. The music includes some notes with plus signs (+) above them. Fingerings 9, 6, 7, 6, 7, 5♭, 6, #, 6, 7, #, 6, 4, #, 7, #, 6, 7, #, and 4 are indicated.

Measures 15-17. The music concludes with a dynamic change to *Piano*. Fingerings 7, 5♭, 6, 7, #, 7, #, #, 6, 7, #, and 6, 4 are shown.

18

7 # 6 4 7 # 7 5♯ 6 5 7 # 7 #

21

[Forte.]

6 5♯ # [#] 6 9 6 5 5♯

24

6 7 7 7 # 6# 6

27

Piano. *Forte.*

6# 6 6 5 # 6# 6 6 5 # 5♯ 6# 6 6 5 #

30

P. *[F.]*

6# 6 6 5 # 6 6 5 6

32

P.

6# 6 5 6

34

6#

6 5 6 6# 6 6#

F.

36

6 7 5#

5#

39

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

42

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

45

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

P.

48

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

Allegro

Musical score system 1, measures 1-7. Treble clef, key signature of two sharps (F# and C#), 3/8 time signature. The piece is in Allegro. The bass line includes fingering numbers: 6 6 5, 6 5, 7 6, 6 5, 7 6. Dynamics include *Piano.* and *Forte.* There are several triplet markings in the treble.

Musical score system 2, measures 8-13. Treble clef, key signature of two sharps. The bass line includes fingering numbers: 6# #, 6 4, 7 #, 6 4, 7 #, 7 #. Dynamics include *P.* There are several triplet markings in the treble.

Musical score system 3, measures 14-19. Treble clef, key signature of two sharps. The bass line includes fingering numbers: 6 4, 7 #, 7 #, 7 #, 4 7, 6 5, # 6. Dynamics include *F.* There are several triplet markings in the treble.

Musical score system 4, measures 20-24. Treble clef, key signature of two sharps. The bass line includes fingering numbers: 9 5h, #, 7 #, 5h, 6 5, 6 4, 7 #. Dynamics include *[P.]*. There are several triplet markings in the treble. A first ending bracket is present at the end of the system.

Musical score system 5, measures 25-31. Treble clef, key signature of two sharps. The bass line includes fingering numbers: 5h 6, 6 5, # 6, 6 5, # 6. Dynamics include *[P.]*. There are several triplet markings in the treble. A second ending bracket is present at the beginning of the system.

Musical score system 6, measures 32-37. Treble clef, key signature of two sharps. The bass line includes fingering numbers: 7 #, #, 7, 6. Dynamics include *[F.]*, *P.*, and *[F.]*. There are several triplet markings in the treble.

38

7 7 6 5 7 # 4 7 #

44

6# 5# 5# 6 6 5

50

Piano. *Forte.*

6 5 7 6 7 6 5#

56

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

61

6 5 6 4 6 4 5# 5# 4 7 9 5# 5#

67

9 5# 7 7 6 6 7 5 4

1. 2.

Critical notes

There is 1 source for this sonata:

PARIS “Sonata VI” in “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, preserved at Bibliothèq^{ue} nationale de France (“N^o notice: 39782075”).


In the original printing a dash through the digit “5” in the basso continuo figuring denotes a diminished fifth.

A “x” before a digit raises the corresponding interval by a semitone:







In the typesetting as well in the critical notes all basso continuo abbreviations for figures with sharps have been replaced by the figure in question followed by #, ♯ or ♮.




Andante

<i>Bar No.</i>	<i>Part</i>	<i>Note No.</i>	<i>Comment</i>
9	Basso		No ending, but:  in PARIS.
22	Flauto		1/4 rest after last note in PARIS.

Allegro

<i>Bar No.</i>	<i>Part</i>	<i>Note No.</i>	<i>Comment</i>
10	Flauto		1/4 rest on beat 4 in PARIS.
13	Flauto		 in PARIS.
19	Flauto	11	No accidental # in PARIS.
22	Basso	7	No accidental ♯ in PARIS.
23	Flauto	3	“g” in PARIS.
25	Flauto	7	No accidental # in PARIS.
28	Basso		 in PARIS. x6 6 6 5 # 5
30	Basso		 in PARIS. x6 6 6 5 # 6
32–33	Flauto		 in PARIS.

Allegro

<i>Bar No.</i>	<i>Part</i>	<i>Note No.</i>	<i>Comment</i>
10	Basso	1	B.c. digits 6/4 in PARIS.
10	Flauto	1	“c#” in PARIS.
13	Flauto	5	No accidental # in PARIS.
32	Flauto		 in PARIS. 3
25	Basso		No ending, but:  in PARIS.
72	Basso		No ending, but:  in PARIS.