

Martin Friedrich Cannabich

(c.1700–1773)

Sonata V.

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 V.

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

Adagio

Flauto
Traversiere

Basso
Continuo

This musical score is for the Sonata V, Adagio, by Martin Friedrich Cannabich, arranged by Christian Mondrup. It is written for Flauto Traversiere and Basso Continuo. The piece is in a minor key and common time. The score is divided into five systems, each with a Flauto Traversiere staff and a Basso Continuo staff. The Basso Continuo staff includes figured bass notation. The first system covers measures 1-3, the second system covers measures 4-7, the third system covers measures 8-11, the fourth system covers measures 12-15, and the fifth system covers measures 16-19. The Flauto Traversiere part features a melodic line with various ornaments and trills. The Basso Continuo part provides a harmonic and rhythmic foundation with a steady eighth-note accompaniment and occasional chords.

Allegro

Measures 1-3 of the piece. The first system consists of a treble clef staff with a melodic line and a grand staff (treble and bass clefs) with a piano accompaniment. The piano part features chords and a bass line with fingerings: 6, 6, #, 6, 5, 5, 7b, 5, 6.

Measures 4-6. The treble staff continues the melodic line. The piano accompaniment includes chords and a bass line with fingerings: 7, 6, 6, 6, 6, 6, 7, 6, 4, 7, 6, 4.

Measures 7-9. The treble staff continues the melodic line. The piano accompaniment includes chords and a bass line with fingerings: 7, 6, 7, 6, #, 6, 4, #, 6, 6, #, #.

Measures 10-12. The treble staff continues the melodic line. The piano accompaniment includes chords and a bass line with fingerings: #, 7, #, 7, 5.

13

1. 2.

7 7 6 6# 7 7 4 4

15

7 6 7 7 7 6

18

6 5 6 5 6 6 6 5 6 6

21

7 6 7 5 5 5 6

25

5 5 6 7 5 7 6 7 5

28

6 5 # # 6# 6 6 4 # 6

31

6# 6 6 4 # 6# 6 6 4

Ad Libitum

Musical score for measures 1-8. The system includes a vocal line and a piano accompaniment. The vocal line starts with a half note G4, followed by a quarter note A4 with a sharp sign, and then a series of eighth notes. The piano accompaniment features chords and moving lines in both hands. Dynamic markings *Piano.* and *Forte.* are present. Fingering numbers 6, 5, #, 7, 5- are shown below the piano part.

Musical score for measures 9-16. The system includes a vocal line and a piano accompaniment. The vocal line consists of eighth notes. The piano accompaniment features chords and moving lines in both hands. Dynamic markings *P.* and *F.* are present. Fingering numbers 6, 5-, 6, 5-, 6, 6, 5, 5- are shown below the piano part.

Musical score for measures 17-23. The system includes a vocal line and a piano accompaniment. The vocal line features a triplet of eighth notes in measure 17 and a first/second ending structure in measures 22-23. Dynamic markings *P.* and *[F.]* are present. Fingering numbers 4, 7, 6, 6, 5, 5-, 4, 7, 7, b are shown below the piano part.

Musical score for measures 24-31. The system includes a vocal line and a piano accompaniment. The vocal line features a triplet of eighth notes in measure 24 and a series of eighth notes. The piano accompaniment features chords and moving lines in both hands. Fingering numbers 7, b, 7, #, 7, #, 6b, 5 are shown below the piano part.

32

P. *F.* *P.*

40

F.

47

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

55

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

Adagio

1) The dotted notes in bar 5 and 6 are not typos but French baroque notation: the dotted note should be relatively long and the subsequent notes should be played as fast as possible.

<i>Bar No.</i>	<i>Part</i>	<i>Note No.</i>	<i>Comment</i>
2	Flauto	4	Dotted $\frac{1}{16}$ note in orig.
2	Flauto	11	No accidental \sharp in orig.
2	Basso	6	No accidental \flat in orig.
3	Basso	6	No accidental \flat in orig.
7	Flauto	3	Accidental \flat in orig.
10	Flauto	6	No accidental \flat in orig.
13	Basso	6	No accidental \flat in orig.
14	Basso	3	No accidental \flat in orig.

Allegro

<i>Bar No.</i>	<i>Part</i>	<i>Note No.</i>	<i>Comment</i>
2	Flauto	2	No accidental \sharp in orig.
9	Flauto	10	No accidental \flat in orig.
9	Basso	7	No accidental \flat in orig.
10	Flauto	2,5	No accidental \flat in orig.
12	Flauto	2,5	No accidental \flat in orig.
13	Basso		No ending in orig. but:
14	Flauto	14	No accidental \flat in orig.



Ad Libitum

<i>Bar No.</i>	<i>Part</i>	<i>Note No.</i>	<i>Comment</i>
5	Basso	7	B.c. digit “5” in orig.
22	Basso		No ending in orig. but:
28	Flauto	3	Grace note “d” in orig.
29	Flauto	3	No accidental \flat in orig.
31	Basso	2	No accidental \flat on b.c. digit “6” in orig.
38	Flauto	1	No accidental \flat in orig.
40	Flauto	1	No accidental \flat in orig.
42	Flauto	1	No accidental \flat in orig.

