

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
(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 V.

Martin Friedrich Cannabich (c.1700-1773)

Adagio

The musical score for Sonata V. Adagio features two parts: Flauto Traverso (Treble clef) and Basso (Bass clef). The score is divided into six staves, each representing a measure. The key signature changes frequently, indicated by sharp (#), flat (b), and natural (n) symbols. Measure 1 starts in C major (no sharps or flats). Measure 2 begins with a sharp, followed by a flat, then a natural, then another sharp. Measure 3 starts with a sharp, followed by a flat, then a natural, then another sharp. Measure 4 starts with a sharp, followed by a flat, then a natural, then another sharp. Measure 5 starts with a sharp, followed by a flat, then a natural, then another sharp. Measure 6 starts with a sharp, followed by a flat, then a natural, then another sharp. Measures 7 through 10 show a continuation of this pattern. Measure 11 begins with a sharp, followed by a flat, then a natural, then another sharp. Measures 12 and 13 continue this sequence. The music includes various note values such as eighth and sixteenth notes, and rests. Measure 13 concludes with a repeat sign and a double bar line.

*) The dotted notes in bars 2, 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.

Allegro

Musical score for piano, two staves. Treble staff: Measure 1 starts with a half note B-flat. Measures 2-3 show eighth-note patterns. Measure 4 starts with a half note C-sharp. Measures 5-6 show eighth-note patterns. Bass staff: Measures 1-2 show quarter-note patterns. Measures 3-4 show eighth-note patterns. Measures 5-6 show quarter-note patterns. Measure 7 starts with a half note E-sharp.

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is one flat. Measure 5: Treble staff has eighth-note pairs (B, A), (G, F), (E, D), (C, B). Bass staff has eighth notes (D, C), (A, G), (F, E). Measure 6: Treble staff has eighth-note pairs (G, F), (E, D), (C, B), (A, G). Bass staff has eighth notes (D, C), (A, G), (F, E). Measure 7: Treble staff has eighth-note pairs (E, D), (C, B), (A, G), (F, E). Bass staff has eighth notes (D, C), (A, G), (F, E). Measure 8: Treble staff has eighth-note pairs (C, B), (A, G), (F, E). Bass staff has eighth notes (D, C), (A, G), (F, E). Measure 9: Treble staff has eighth-note pairs (A, G), (F, E). Bass staff has eighth notes (D, C), (A, G), (F, E). Measure 10: Treble staff has eighth-note pairs (F, E), (D, C). Bass staff has eighth notes (A, G), (F, E).

Musical score for piano, page 6, measures 7-14. The score consists of two staves. The top staff is treble clef and the bottom staff is bass clef. The key signature is one flat. Measure 7: Treble staff has eighth-note pairs (A, G); Bass staff has eighth notes (D). Measure 8: Treble staff has eighth-note pairs (G, F#); Bass staff has eighth notes (C, B). Measure 9: Treble staff has eighth-note pairs (F#, E); Bass staff has eighth notes (B, A). Measure 10: Treble staff has eighth-note pairs (E, D); Bass staff has eighth notes (A, G). Measure 11: Treble staff has eighth-note pairs (D, C); Bass staff has eighth notes (G, F#). Measure 12: Treble staff has eighth-note pairs (C, B); Bass staff has eighth notes (F#, E). Measure 13: Treble staff has eighth-note pairs (B, A); Bass staff has eighth notes (E, D). Measure 14: Treble staff has eighth-note pairs (A, G); Bass staff has eighth notes (D, C).

Musical score for piano, page 10, measures 9-10. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Measure 9 starts with a treble clef, a key signature of 6 minor (two sharps), and a time signature of 5/4. The melody in the treble staff features eighth-note patterns with various accidentals. The bass staff provides harmonic support with sustained notes and eighth-note patterns. Measure 10 begins with a sharp sign above the staff, indicating a change in key signature. The melody continues in the treble staff, and the bass staff maintains its harmonic function.

Musical score for piano, page 12, measures 5-6. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Measure 5 starts with a forte dynamic. Measure 6 begins with a piano dynamic. Measure 7 starts with a forte dynamic. Measure 8 begins with a piano dynamic.

[2.]

13

7 # 7 # 5 7 # 7 # 6

16

7 7 7 6 6 6 5

19

6 6 6 6 6 7

22

6 7 5 5 5 6

25

5 5 6 7 6 7 5

28

6 5 # # 6 6 6 7 6

31

6# 6 6 7 :| 1. | 2. | 6# 6 6 7#

Ad Libitum

Piano.

Forte.

P.

F.

P.

[F.]

P.

F.

P.

P.

43

F.

5**b** 7 5**b** 5**b** 7

49

5**b** 7 7 7 7 6 5**b** # 6 6 5

56

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

Critical notes

There is 1 source for this sonata:

PARIS “Sonata II” 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 Clerc, Paris, preserved at Bibliothèque nationale de France (“N° 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 ♭.

The dotted notes in bars 2, 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.

Adagio

Bar No.	Part	Note No.	Comment
2	Flauto	11	No accidental ♯ in PARIS.
2	Basso	6	No accidental ♯ in PARIS.
3	Basso	7	No accidental ♭ in PARIS.
8	Flauto	2	No dot on the ♪ note in PARIS.
8	Flauto	3	Accidental ♭ in PARIS.
10	Flauto	6	No accidental ♭ in PARIS.
13	Basso	6	No accidental ♭ in PARIS.
14	Basso	3	No accidental ♭ in PARIS.

Allegro

Bar No.	Part	Note No.	Comment
2	Flauto	2	No accidental ♯ in PARIS.
3	Flauto	13	Appoggiatura note “b” in PARIS.
9	Flauto	10	No accidental ♭ in PARIS.
9	Basso	7	No accidental ♭ in PARIS.
10	Flauto	1, 6	No accidental ♭ on the appoggiatura notes in PARIS.
11	Flauto	1	No accidental ♯ in PARIS.
12	Flauto	2	No accidental ♭ in PARIS.
13	Basso		No ending, but:
15	Flauto	14	No accidental ♭ in PARIS.

Ad Libitum

Bar No.	Part	Note No.	Comment
5	Basso	2	B.c. figure 5 in PARIS.
22	Basso		No ending, but:
28	Flauto	3	Appoggiatura note “d” in PARIS.
29	Flauto	3	No accidental ♭ in PARIS.
31	Basso	2	B.c. digit 5 not dashed in PARIS.
40	Flauto	2	No accidental ♭ in PARIS.
42	Flauto	1	No accidental ♭ on appoggiatura note in PARIS.
44	Flauto	1	No accidental ♭ in PARIS.
45	Flauto	2	No accidental ♭ in PARIS.