

Martin Friedrich Cannabich
(c.1700–1773)

Sonata III.

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: 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”.

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.

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Christian Mondrup

Sonata III.

Allegro Moderato

Martin Friedrich Cannabich (c.1700-1773)

Flauto
Traverso

Basso

The musical score is written for Flauto Traverso and Basso. It begins with a repeat sign and a key signature of one sharp (F#). The time signature is 2/4. The tempo is marked 'Allegro Moderato'. The composer is Martin Friedrich Cannabich (c.1700-1773).

Measures 1-4: The Flauto Traverso part starts with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The Basso part starts with a quarter rest, followed by a quarter note G2, a quarter note A2, a quarter note B2, and a quarter note C3. Fingerings are indicated below the Basso staff: 6/5, 6, 6/5, 6, 7, 7, 6.

Measures 5-9: The Flauto Traverso part features a triplet of eighth notes (G4, A4, B4), a dotted quarter note (C5), and a quarter note (B4). The Basso part continues with a quarter note G2, a quarter note A2, a quarter note B2, and a quarter note C3. Dynamics include *Piano.* and *[F.]*. Fingerings are indicated below the Basso staff: 6/5, 6, 7, 7, 6, 5#.

Measures 10-13: The Flauto Traverso part features a triplet of eighth notes (G4, A4, B4), a dotted quarter note (C5), and a quarter note (B4). The Basso part continues with a quarter note G2, a quarter note A2, a quarter note B2, and a quarter note C3. Dynamics include *P.* and *Forte.* Fingerings are indicated below the Basso staff: 6/5, 6, 7, 7, 6, 5#.

Measures 14-17: The Flauto Traverso part features a triplet of eighth notes (G4, A4, B4), a dotted quarter note (C5), and a quarter note (B4). The Basso part continues with a quarter note G2, a quarter note A2, a quarter note B2, and a quarter note C3. Dynamics include *Forte.* Fingerings are indicated below the Basso staff: 6/5, 6, 7, 7, 6, 5#.

Measures 18-22: The Flauto Traverso part features a triplet of eighth notes (G4, A4, B4), a dotted quarter note (C5), and a quarter note (B4). The Basso part continues with a quarter note G2, a quarter note A2, a quarter note B2, and a quarter note C3. Dynamics include *Forte.* Fingerings are indicated below the Basso staff: 6/5, 6, 7, 7, 6, 5#.

Measures 23-26: The Flauto Traverso part features a triplet of eighth notes (G4, A4, B4), a dotted quarter note (C5), and a quarter note (B4). The Basso part continues with a quarter note G2, a quarter note A2, a quarter note B2, and a quarter note C3. Dynamics include *Forte.* Fingerings are indicated below the Basso staff: 6/5, 6, 7, 7, 6, 5#.

27

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

32

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

P.

37

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

F.

42

7 5b 7 6 5 7

46

7 5b 7 # 7 #

50

6 4 7 #

55

4 3 5 $\flat$ 9 6 5 6 7 7

59

Piano. 9 6 5 6 7 7 5 $\flat$

64

Forte. 6 6 6 6 7 6 6 6 6 7

Siciliana

Measures 1-3 of the piece. The key signature is one sharp (F#). The time signature is 12/8. The notation includes a treble and bass staff. Fingerings are indicated by numbers 1-5. Accents are marked with a '+' symbol.

Measure 1: Treble (F#4, G4, A4, B4, C5, B4, A4, G4), Bass (F#2, G2, A2, B2, C3, B2, A2, G2). Fingerings: 7, 6, 5, 6, 5, 4, 3, 2. Accents: + on C5, B4, A4, G2.

Measure 2: Treble (F#4, G4, A4, B4, C5, B4, A4, G4), Bass (F#2, G2, A2, B2, C3, B2, A2, G2). Fingerings: 7, 6, 5, 6, 5, 4, 3, 2. Accents: + on C5, B4, A4, G2.

Measure 3: Treble (F#4, G4, A4, B4, C5, B4, A4, G4), Bass (F#2, G2, A2, B2, C3, B2, A2, G2). Fingerings: 7, 6, 5, 6, 5, 4, 3, 2. Accents: + on C5, B4, A4, G2.

Measures 4-6 of the piece. The key signature is one sharp (F#). The time signature is 12/8. The notation includes a treble and bass staff. Fingerings are indicated by numbers 1-5. Accents are marked with a '+' symbol.

Measure 4: Treble (F#4, G4, A4, B4, C5, B4, A4, G4), Bass (F#2, G2, A2, B2, C3, B2, A2, G2). Fingerings: 7, 6, 5, 6, 5, 4, 3, 2. Accents: + on C5, B4, A4, G2.

Measure 5: Treble (F#4, G4, A4, B4, C5, B4, A4, G4), Bass (F#2, G2, A2, B2, C3, B2, A2, G2). Fingerings: 7, 6, 5, 6, 5, 4, 3, 2. Accents: + on C5, B4, A4, G2.

Measure 6: Treble (F#4, G4, A4, B4, C5, B4, A4, G4), Bass (F#2, G2, A2, B2, C3, B2, A2, G2). Fingerings: 7, 6, 5, 6, 5, 4, 3, 2. Accents: + on C5, B4, A4, G2.

Measures 7-8 of the piece. The key signature is one sharp (F#). The time signature is 12/8. The notation includes a treble and bass staff. Fingerings are indicated by numbers 1-5. Accents are marked with a '+' symbol.

Measure 7: Treble (F#4, G4, A4, B4, C5, B4, A4, G4), Bass (F#2, G2, A2, B2, C3, B2, A2, G2). Fingerings: 7, 6, 5, 6, 5, 4, 3, 2. Accents: + on C5, B4, A4, G2.

Measure 8: Treble (F#4, G4, A4, B4, C5, B4, A4, G4), Bass (F#2, G2, A2, B2, C3, B2, A2, G2). Fingerings: 7, 6, 5, 6, 5, 4, 3, 2. Accents: + on C5, B4, A4, G2.

Measures 9-10 of the piece. The key signature is one sharp (F#). The time signature is 12/8. The notation includes a treble and bass staff. Fingerings are indicated by numbers 1-5. Accents are marked with a '+' symbol.

Measure 9: Treble (F#4, G4, A4, B4, C5, B4, A4, G4), Bass (F#2, G2, A2, B2, C3, B2, A2, G2). Fingerings: 7, 6, 5, 6, 5, 4, 3, 2. Accents: + on C5, B4, A4, G2.

Measure 10: Treble (F#4, G4, A4, B4, C5, B4, A4, G4), Bass (F#2, G2, A2, B2, C3, B2, A2, G2). Fingerings: 7, 6, 5, 6, 5, 4, 3, 2. Accents: + on C5, B4, A4, G2.

Measures 11-13 of the piece. The key signature is one sharp (F#). The time signature is 12/8. The notation includes a treble and bass staff. Fingerings are indicated by numbers 1-5. Accents are marked with a '+' symbol.

Measure 11: Treble (F#4, G4, A4, B4, C5, B4, A4, G4), Bass (F#2, G2, A2, B2, C3, B2, A2, G2). Fingerings: 7, 6, 5, 6, 5, 4, 3, 2. Accents: + on C5, B4, A4, G2.

Measure 12: Treble (F#4, G4, A4, B4, C5, B4, A4, G4), Bass (F#2, G2, A2, B2, C3, B2, A2, G2). Fingerings: 7, 6, 5, 6, 5, 4, 3, 2. Accents: + on C5, B4, A4, G2.

Measure 13: Treble (F#4, G4, A4, B4, C5, B4, A4, G4), Bass (F#2, G2, A2, B2, C3, B2, A2, G2). Fingerings: 7, 6, 5, 6, 5, 4, 3, 2. Accents: + on C5, B4, A4, G2.

Measures 14-16 of the piece. The key signature is one sharp (F#). The time signature is 12/8. The notation includes a treble and bass staff. Fingerings are indicated by numbers 1-5. Accents are marked with a '+' symbol.

Measure 14: Treble (F#4, G4, A4, B4, C5, B4, A4, G4), Bass (F#2, G2, A2, B2, C3, B2, A2, G2). Fingerings: 7, 6, 5, 6, 5, 4, 3, 2. Accents: + on C5, B4, A4, G2.

Measure 15: Treble (F#4, G4, A4, B4, C5, B4, A4, G4), Bass (F#2, G2, A2, B2, C3, B2, A2, G2). Fingerings: 7, 6, 5, 6, 5, 4, 3, 2. Accents: + on C5, B4, A4, G2.

Measure 16: Treble (F#4, G4, A4, B4, C5, B4, A4, G4), Bass (F#2, G2, A2, B2, C3, B2, A2, G2). Fingerings: 7, 6, 5, 6, 5, 4, 3, 2. Accents: + on C5, B4, A4, G2.

Allegro

Measures 1-8. Key signature: one sharp (F#). Time signature: 3/8. Fingerings: 5, 6, 7, 8.

Measures 9-15. Key signature: one sharp (F#). Time signature: 3/8. Fingerings: 7, 6#, 6, 6, 5, #.

Measures 16-22. Key signature: one sharp (F#). Time signature: 3/8. Dynamics: *Piano.* Fingerings: #, 6#, 6, 5b, 4#, 6, 5b.

Measures 23-28. Key signature: one sharp (F#). Time signature: 3/8. Dynamics: *Forte.* Fingerings: 4#, 6, 6#, 6, 6, #, 6, 5b, 6#, 6, 6/5.

Measures 29-35. Key signature: one sharp (F#). Time signature: 3/8. Fingerings: #, 5b, 4, #, 6/5, 7, #, 6, 5b.

Measures 36-42. Key signature: one sharp (F#). Time signature: 3/8. Dynamics: *Piano.*, *Forte.* Fingerings: 6/5, 7, #, 6, 5b, 7, 7, 7.

43

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

50

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

57

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

65

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

72

6 9 6 5 7 6 4 7 6 5b 6 5 7 6

79

6 5b 6# 5b 7 5b 7

Critical notes

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 a # symbol.

Allegro Moderato

<i>Bar No.</i>	<i>Part</i>	<i>Note No.</i>	<i>Comment</i>
3	Flauto		 in orig.
25	Basso		No ending in orig. but: 
51	Flauto	1	No accidental # in orig.
51	Flauto	3	No accidental ♭ in orig.
68			No end repeat mark in orig.

Siciliana

<i>Bar No.</i>	<i>Part</i>	<i>Note No.</i>	<i>Comment</i>
1	Basso	8	No accidental ♭ in orig.
3	Basso	1	2 1/8 rests in orig.
15	Flauto	8	No accidental ♭ in orig.
16			No end repeat mark in orig.

Allegro

<i>Bar No.</i>	<i>Part</i>	<i>Note No.</i>	<i>Comment</i>
31	Basso		No ending in orig. but: 
37	Flauto	1	“d” in orig.
58	Flauto	3	No accidental # in orig.
85			No end repeat mark in orig.