

Martin Friedrich Cannabich
(c.1700–1773)

Solo V.

From

SIX SOLOS
for a
GERMAN FLUTE,
Violin or Harpsichord

COMPOS'D BY M^R BURK THUMOTH

The Three last by Sig^r Canaby

(c. 1746)

Urtext

Edited by

Christian Mondrup

Preface

This score is a modern edition of a sonata for flute and basso continuo by Martin Friedrich Cannabich (c. 1700–1773) based on a printing in the 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”.

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 source 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>.

Solo V.

Adagio

Martin Friedrich Cannabich (c.1700-1773)

[German
Flute or
Violin]

[Basso]

First system of musical notation (measures 1-3). The treble staff (German Flute or Violin) begins with a half note D4, followed by eighth notes E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, 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F#297, G297, A297, B297, C298, D298, E298, F#298, G298, A298, B298, C299, D299, E299, F#299, G299, A299, B299, C300, D300, E300, F#300, G300, A300, B300, C301, D301, E301, F#301, G301, A301, B301, C302, D302, E302, F#302, G302, A302, B302, C303, D303, E303, F#303, G303, A303, B303, C304, D304, E304, F#304, G304, A304, B304, C305, D305, E305, F#305, G305, A305, B305, C306, D306, E306, F#306, G306, A306, B306, C307, D307, E307, F#307, G307, A307, B307, C308, D308, E308, F#308, G308, A308, B308, C309, D309, E309, F#309, G309, A309, B309, C310, D310, E310, F#310, G310, A310, B310, C311, D311, E311, F#311, G311, A311, B311, C312, D312, E312, F#312, G312, A312, B312, C313, D313, E313, F#313, G313, A313, B313, C314, D314, E314, F#314, G314, A314, B314, C315, D315, E315, F#315, G315, A315, B315, C316, D316, E316, F#316, G316, A316, B316, C317, D317, E317, F#317, G317, A317, B317, C318, D318, E318, F#318, G318, A318, B318, C319, D319, E319, F#319, G319, A319, B319, C320, D320, E320, F#320, G320, A320, B320, C321, D321, E321, F#321, G321, A321, B321, C322, D322, E322, F#322, G322, A322, B322, C323, D323, E323, F#323, G323, A323, B323, C324, D324, E324, F#324, G324, A324, B324, C325, D325, E325, F#325, G325, A325, B325, C326, D326, E326, F#326, G326, A326, B326, C327, D327, E327, F#327, G327, A327, B327, C328, D328, E328, F#328, G328, A328, B328, C329, D329, E329, F#329, G329, A329, B329, C330, D330, E330, F#330, G330, A330, B330, C331, D331, E331, F#331, G331, A331, B331, C332, D332, E332, F#332, G332, A332, B332, C333, D333, E333, F#333, G333, A333, B333, C334, D334, E334, F#334, G334, A334, B334, C335, D335, E335, F#335, G335, A335, B335, C336, D336, E336, F#336, G336, A336, B336, C337, D337, E337, F#337, G337, A337, B337, C338, D338, E338, F#338, G338, A338, B338, C339, D339, E339, F#339, G339, A339, B339, C340, D340, E340, F#340, G340, A340, B340, C341, D341, E341, F#341, G341, A341, B341, C342, D342, E342, F#342, G342, A342, B342, C343, D343, E343, F#343, G343, A343, B343, C344, D344, E344, F#344, G344, A344, B344, C345, D345, E345, F#345, G345, A345, B345, C346, D346, E346, F#346, G346, A346, B346, C347, D347, E347, F#347, G347, A347, B347, C348, D348, E348, F#348, G348, A348, B348, C349, D349, E349, F#349, G349, A349, B349, C350, D350, E350, F#350, G350, A350, B350, C351, D351, E351, F#351, G351, A351, B351, C352, D352, E352, F#352, G352, A352, B352, C353, D353, E353, F#353, G353, A353, B353, C354, D354, E354, F#354, G354, A354, B354, C355, D355, E355, F#355, G355, A355, B355, C356, D356, E356, F#356, G356, A356, B356, C357, D357, E357, F#357, G357, A357, B357, C358, D358, E358, F#358, G358, A358, B358, C359, D359, E359, F#359, G359, A359, B359, C360, D360,

Allegro

Measures 1-4. Treble clef: rapid sixteenth-note runs, trills. Bass clef: rhythmic accompaniment.

Measures 5-8. Treble clef: rapid sixteenth-note runs, trills. Bass clef: rhythmic accompaniment.

Measures 9-11. Treble clef: rapid sixteenth-note runs, trills. Bass clef: rhythmic accompaniment. First ending (1.) and second ending (2.) are indicated.

Measures 12-15. Treble clef: rapid sixteenth-note runs, trills. Bass clef: rhythmic accompaniment.

Measures 16-19. Treble clef: rapid sixteenth-note runs, trills. Bass clef: rhythmic accompaniment.

Measures 20-22. Treble clef: rapid sixteenth-note runs, trills. Bass clef: rhythmic accompaniment.

Measures 23-26. Treble clef: rapid sixteenth-note runs, trills. Bass clef: rhythmic accompaniment. The piece concludes with a double bar line.

The image shows a musical score for a piece titled "Largo". The time signature is 3/4. The key signature has two sharps (F# and C#). The score is written for a piano, with a treble staff and a bass staff. The treble staff begins with a treble clef and a key signature of two sharps. The bass staff begins with a bass clef and a key signature of two sharps. The tempo marking "Largo" is written above the treble staff. The score includes various musical notations: a trill (tr) on the first note of the treble staff, a slur over a group of notes in the treble staff, a trill (tr) on a note in the treble staff, a slur over a group of notes in the treble staff, a trill (tr) on a note in the treble staff, and a trill (tr) on a note in the treble staff. The bass staff includes a trill (tr) on a note, a slur over a group of notes, and a trill (tr) on a note. The score is divided into measures by vertical bar lines.

7

tr

14

This musical score segment contains measures 14 through 19. The key signature is one sharp (F#), and the time signature is 4/4. The melody in the treble clef features a trill in measure 14, followed by eighth-note patterns in measures 15 and 19, and sixteenth-note runs in measures 16, 17, and 18. The bass line provides a steady accompaniment with half and quarter notes. The system concludes with a repeat sign at the end of measure 19.

20

This block contains measures 20 through 23 of the musical score. Measure 20 features a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The melody in the treble staff consists of eighth notes: F#4, G4, A4, B4, A4, G4, F#4. The bass staff has a whole rest. Measure 21 has a treble staff with a whole note F#4 and a trill (tr) over a quarter note G4. The bass staff has a half note F#3 and a half note G3. Measure 22 has a treble staff with a quarter note F#4, an eighth note G4, a sixteenth note A4, and a quarter note B4, followed by a trill (tr) over a quarter note A4. The bass staff has a half note F#3 and a half note G3. Measure 23 has a treble staff with a half note F#4 and a trill (tr) over a quarter note G4. The bass staff has a half note F#3 and a half note G3. The score ends with a double bar line.

Vivace

Measures 1-7 of the piece. The tempo is marked *Vivace*. The key signature is two sharps (F# and C#). The time signature is 3/8. The melody in the treble clef consists of eighth notes and rests, while the bass clef provides a steady accompaniment of eighth notes.

Measures 8-14. Measure 8 begins with a trill (*tr*) on the treble staff. The bass staff continues with eighth notes and rests.

Measures 15-20. Measures 16-19 feature trills (*tr*) on the treble staff. The bass staff continues with eighth notes and rests.

Measures 21-27. Measure 21 features a trill (*tr*) on the treble staff. A repeat sign appears at measure 24. The bass staff continues with eighth notes and rests.

Measures 28-33. Measure 30 features a trill (*tr*) on the treble staff. The bass staff continues with eighth notes and rests.

Measures 34-40. Measures 37-38 feature trills (*tr*) on the treble staff. The bass staff continues with eighth notes and rests.

Measures 41-46. The piece concludes with eighth-note patterns in both staves.

47

System 1 (Measures 47-53): Treble and bass staves. Treble staff contains eighth-note runs and slurs. Bass staff contains eighth-note runs and rests.

54

System 2 (Measures 54-59): Treble staff features a trill (tr) and eighth-note runs. Bass staff features rests and eighth-note runs.

60

System 3 (Measures 60-65): Treble staff features eighth-note runs and a trill (tr). Bass staff features eighth-note runs.

66

System 4 (Measures 66-72): Treble staff features trills (tr) and eighth-note runs. Bass staff features eighth-note runs and rests.

Critical notes

There is 1 source for this sonata:

LONDON “Solo IV” in “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”, published about 1746 by John Tyther, London, preserved at British Library (“Music Collections g.526”, RISMA/I T 762990064273).

There are no basso continuo figures in LONDON.

Adagio

<i>Bar No.</i>	<i>Part</i>	<i>Note No.</i>	<i>Comment</i>
10	Basso	8	No accidental ♭ in LONDON.

Allegro

<i>Bar No.</i>	<i>Part</i>	<i>Note No.</i>	<i>Comment</i>
11	Basso	5	No accidental ♭ in LONDON.