

# Martin Friedrich Cannabich

(c.1700–1773)

## Violino Solo

Auth: Sig<sup>r</sup> Cannabij

*Mus. Hs. 74*

Badische Landesbibliothek Karlsruhe

(c. 1750)

## Score

Edited by

Christian Mondrup

Continuo realization by  
Christian Mondrup

# Preface

This score is a modern edition of a sonata for violin and basso continuo by Martin Friedrich Cannabich (c. 1700–1773) based on a manuscript (*Mus. Hs. 74*) preserved at Badische Landesbibliothek Karlsruhe.

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.<sup>1</sup>

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”.

In the manuscript the phrasing slurs are often casually drawn. The editor has attempted to achieve some level of slurring consequence by comparing similar phrases.

The editor wants to thank Andrea Friggi for his kind and generous advice on the continuo realisations.

According to its title, the sonata is written for violin. The range of the solo part, however, fits the flauto traverso perfectly. And rather than being ‘violinistic’ the writing is rather like the music for flauto traverso by Martin Friedrich Cannabich.

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<sup>A</sup>T<sub>E</sub>X (see the T<sub>E</sub>X 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

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<sup>1</sup><https://www.haw.uni-heidelberg.de/forschung/forschungsstellen/hofmusik/hofmusik-mus.de.html?id=M000179>.

# Violino Solo

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

Andante

[Violino]

[Basso]

6

f.

11

tr.

16

p.

21

f.

26

Three measures of piano music. The treble staff has eighth-note pairs followed by sixteenth-note pairs with grace notes. The middle staff has eighth-note pairs. The bass staff has eighth-note pairs.

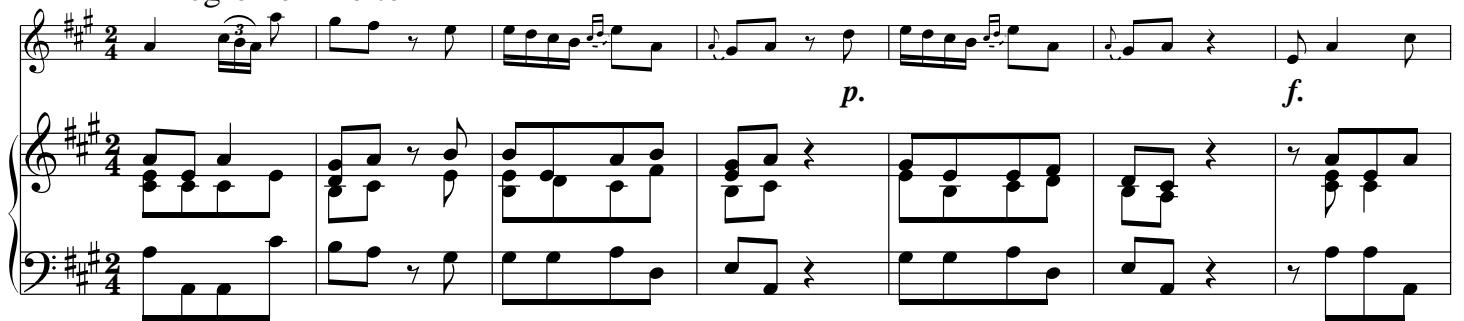
31

Four measures of piano music. The treble staff has eighth-note pairs followed by sixteenth-note pairs with grace notes. The middle staff has eighth-note pairs. The bass staff has eighth-note pairs.

37

Five measures of piano music. The treble staff has eighth-note pairs followed by sixteenth-note pairs with grace notes. The middle staff has eighth-note pairs. The bass staff has eighth-note pairs.

Allegro non molto



8

Continuation of the musical score from measure 8 to the end of the section. The first staff ends at measure 16. The second staff continues with six measures, ending with a forte dynamic.

16

p.

f.

Continuation of the musical score from measure 16 to the end of the section. The first staff ends at measure 23. The second staff continues with six measures, ending with a forte dynamic.

23

tr.

[1.]

[2.]

Continuation of the musical score from measure 23 to the end of the section. The first staff ends at measure 29. The second staff continues with six measures, ending with a forte dynamic.

29

p.

[f.]

Continuation of the musical score from measure 29 to the end of the section. The first staff ends at measure 35. The second staff continues with six measures, ending with a forte dynamic.

36

Violin: Sixteenth-note patterns. Piano: Eighth-note chords.

43

Violin: Eighth-note patterns. Piano: Eighth-note chords.

50

Violin: Sixteenth-note patterns. Piano: Eighth-note chords.

58

Violin: Sixteenth-note patterns. Piano: Eighth-note chords.

65

Violin: Sixteenth-note patterns. Piano: Eighth-note chords. Measure 65 ends with a repeat sign and two endings: 1. and 2.

Allegro



Musical score for piano, two staves, 2/4 time, key signature of two sharps. The first staff consists of six measures of mostly eighth-note patterns. The second staff consists of six measures of mostly eighth-note patterns.

Musical score for piano, two staves, 2/4 time, key signature of two sharps. The first staff consists of six measures of mostly eighth-note patterns. The second staff consists of six measures of mostly eighth-note patterns.

Musical score for piano, two staves, 2/4 time, key signature of two sharps. The first staff consists of six measures of mostly eighth-note patterns. The second staff consists of six measures of mostly eighth-note patterns.

Musical score for piano, two staves, 2/4 time, key signature of two sharps. The first staff consists of six measures of mostly eighth-note patterns. The second staff consists of six measures of mostly eighth-note patterns.

38

Three staves in G major (two sharps). Measure 38 starts with eighth-note pairs in the treble staff, followed by sixteenth-note pairs. The bass staff has eighth-note pairs. The middle staff has eighth-note pairs.

46

Three staves in G major (two sharps). Measure 46 starts with eighth-note pairs in the treble staff. The bass staff has eighth-note pairs. The middle staff has eighth-note pairs.

54

Three staves in G major (two sharps). Measure 54 starts with sixteenth-note pairs in the treble staff. The bass staff has eighth-note pairs. The middle staff has eighth-note pairs.