

Martin Friedrich Cannabich

ca. 1700–1773

Sonata 4^{ta}

From

10 Solos à Flauto Traverso & Violoncello

(ca. 1741)

The Royal Library, Copenhagen, Gieddes Samling I,15

Edited by

Christian Mondrup & Mogens Friis

Continuo realizations by

Christian Mondrup

Preface

This score is part of the first modern edition of 10 sonatas for flute and basso continuo based on a manuscript kept at the music department of the Royal Library, Copenhagen as “CII, 35” (Gieddes Samling I,15 2^o) titled “10 Solos à Flauto Traverso & Violoncello Dall Sigr M: Ræhs”. Besides the compositions by Morten Ræhs the manuscript also contains this sonata by Martin Friedrich Cannabich (ca. 1700–1773) published in Paris about 1741 by Leclerc as *Sonate a Flauto Traversiere Solo e Basso Composite dal Sig.^r Canaby ... Opera Prima*.

The manuscripts, prepared by one or more copyists, have many obvious write errors, the correction of which have been reported in the critical notes at the end of the full score and the urtext score or, in the case of obviously missing ties, indicated in the modern edition as dashed ties. A few changes made by the editors are not error corrections but rather due to musical considerations such as rhythmic or melodic consistency. These changes are marked directly in the score with note numbers referring to corresponding music examples in the critical notes.

A general problem with the manuscript source of the sonatas is the phrasing slurs which seem to have been drawn sometimes very casually. This often leaves the editors with the problem of ‘reconstructing’ the actual intentions of the composer. Hence the phrasing slurs found in our modern edition should be taken with a grain of salt. We strongly recommend our critical readers to compare our slurs with those found in the facsimiles of the manuscript.

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 while at other occasions 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 editors want to thank Andrea Friggi and Colin Booth for their 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.

Our edition 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 editors.

Mogens Friis (mogens.friis@stofanet.dk)

Christian Mondrup (scancm@biobase.dk)

Sonata 4^{ta}

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

Adagio

Flauto
Traverso

Basso
Continuo

Musical notation for measures 1-2. The Flauto Traverso part features a melodic line with trills and dynamic markings *p:* and *f*. The Basso Continuo part provides harmonic support with figured bass notation: 6, 6, 7#.

Musical notation for measures 3-5. The Flauto Traverso part includes trills and dynamic markings *pia* and *for*. The Basso Continuo part continues with figured bass notation: 6, 7#, 6#, 6, 6.

Musical notation for measures 6-8. The Flauto Traverso part features a complex passage with multiple trills and triplets. The Basso Continuo part includes figured bass notation: 5#, 6, 5, 3, 6, 6, 6, 6, 5, 6, 6, 4, 5, 3.

Musical notation for measures 9-11, including first and second endings. The Flauto Traverso part has trills and a first ending. The Basso Continuo part includes figured bass notation: #, 7#, 5, 6.

11

pia *f* *p*

6 6# 5 6

14

f

6 5 6 # 6 6 6 3 6

17

9 8 6 6 # 4 6 # 7 5 #

4 3 6 6 # 2 6 # 5 #

20

6 6 # 6 # 6 5 #

4 4 # 6 4 4 #

Allegro

Measures 1-2 of the piece. The right hand features a melodic line with trills and slurs. The left hand provides a bass line with fingerings 6#, 6, #, 6#, and 6.

Measures 3-5. Measure 3 begins with a piano (*p*) dynamic and a triplet of eighth notes. Measure 4 starts with a forte (*f*) dynamic. The right hand includes trills and slurs. The left hand has fingerings #, 6, 6, 6, 6, 5, 3, and 6.

Measures 6-8. Measure 6 starts with a piano (*p*) dynamic and a triplet of eighth notes. Measure 7 begins with a forte (*f*) dynamic. The right hand features trills and slurs. The left hand has fingerings 6, 5, 3, #, 6, 6, and 6.

Measures 9-11. The right hand continues with trills and slurs. The left hand has fingerings #, 6, 5, and #.

Musical score system 1 (measures 12-14). Includes treble, piano, and bass staves. Features triplets and a key signature of one sharp (F#).

Musical score system 2 (measures 15-16). Includes treble, piano, and bass staves. Features a first and second ending with a trill (tr) and a key signature of one sharp (F#).

Musical score system 3 (measures 17-19). Includes treble, piano, and bass staves. Features triplets and a key signature of one sharp (F#).

Musical score system 4 (measures 20-22). Includes treble, piano, and bass staves. Features a piano (*p*) dynamic marking and a trill (tr). Includes a key signature of one sharp (F#).

23 *for* *[p]*

6 6 7 6 6 6 6

26 *[f]*

6 # 6 #

29 *p* *f*

5 5 6# 6 6 6 6

32 1. 2.

5 #

Largo

Measures 1-3 of the musical score. The system includes a vocal line with trills and triplets, and a piano accompaniment with chords and bass line. Fingerings are indicated as 6 4 2, 6, 6, 6, 6#, 7, #.

Measures 4-6 of the musical score. Measure 4 is marked with a first ending bracket. Measure 5 is marked with a second ending bracket. Measure 6 contains a trill. Fingerings are indicated as 6 4 2, 6, 6, 6, 6, 6 4 2.

Measures 7-9 of the musical score. Measure 7 features a triplet. Measure 8 has a trill. Measure 9 has a triplet. Fingerings are indicated as 4, #, #, 6#, 6, 4, 2.

Measures 10-12 of the musical score. Measure 10 has a trill and triplet. Measure 11 has a trill. Measure 12 has a first and second ending bracket. Fingerings are indicated as 6, 6, 6, 9, 6, 6, 6, 4, 3, 6, 4, 3.

Presto

Musical score for measures 1-9. The system includes a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/4. The vocal line starts with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. Fingerings are indicated by numbers 1-5. Dynamics include *pia* and *for*.

Musical score for measures 10-20. The system includes a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/4. The vocal line continues with quarter notes D5, E5, F5, and G5. The piano accompaniment maintains the rhythmic pattern. Fingerings are indicated by numbers 5 and 6. Dynamics include *piano.* and *f:*.

Musical score for measures 21-30. The system includes a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/4. The vocal line features a trill on G5. The piano accompaniment continues with the rhythmic pattern. Fingerings are indicated by numbers 4, 3, 4, 6, 6, 7, 6, 5, 4, 6, 6, 4, 5, 6, 6. Dynamics include *pia*.

Musical score for measures 31-40. The system includes a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/4. The vocal line features a trill on G5. The piano accompaniment continues with the rhythmic pattern. Fingerings are indicated by numbers #, 4, 5, 6, 4, 6, 6, 4. Dynamics include *pia*.

41 *f* *p* [*f*]

52 *tr* *pia* *for*

61 *tr* *tr* *tr* *p*


70 *f*

Critical notes:


There are numerous differences between the sonata versions found in the Gjedde Ms. and in the “Paris printing” (“Sonate a Flauto Traversiere Solo e Basso Composite dal Sig.^r Canaby”, Paris ca. 1741). The sonata versions differ primarily regarding the basso continuo figures, but there are also varying phrases in the flute solo part. Hence the editor presumes that the sonata has been copyied to the Gjedde ms. from another source than the Paris printing, maybe from (a copy of) the composer’s ms.

All basso continuo abbreviations for figures with sharps have been replaced by a sharp symbol followed by the figure in question in the the typesetting as well in the critical notes.


Adagio

<i>Bar No.</i>	<i>Part</i>	<i>Note No.</i>	<i>Comment</i>
4	Flauto	5	$\frac{1}{8}$ rest in ms.
9	Basso		 in ms.
11	Basso	7	Accidental \flat missing in ms.
15	Basso	6	Accidental \flat missing in ms.
15	Basso	8	$c\sharp$ in ms.
16	Basso	1	Accidental \sharp missing in ms.

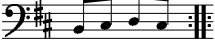
Allegro

<i>Bar No.</i>	<i>Part</i>	<i>Note No.</i>	<i>Comment</i>
2	Basso	2–3	“ $d\ c\sharp$ ” in ms.
3	Basso	2–3	“ $d\ c\sharp$ ” in ms.
11	Flauto	8	Accidental \flat missing in ms.
16	Basso		 in ms.
21	Basso	6	Accidental \flat missing in ms.
25	Flauto		Dynamics from Paris printing.
26	Flauto		Dynamics from Paris printing.
27	Flauto	8	Accidental \sharp missing in ms.
27	Basso	6	Accidental \flat missing in ms.
32	Flauto	16	Accidental \flat missing in ms.
33	Basso	1	“ $f\sharp$ ” in ms.

Largo

<i>Bar No.</i>	<i>Part</i>	<i>Note No.</i>	<i>Comment</i>
3	Basso	9	Accidental \flat missing in ms.
4	Basso	1	B.c. digits $\frac{6}{4}$ in ms.
5	Basso		 in ms.

Presto

<i>Bar No.</i>	<i>Part</i>	<i>Note No.</i>	<i>Comment</i>
23	Basso	2	B.c. symbol \flat in ms., x (semi-tone raising) in Paris printing
47	Flauto	1-2	$\frac{1}{8}$ notes in Paris printing.
49	Flauto		Dyn. " f " indication missing in ms., found in Paris printing.
68	Flauto		Dyn. " p " indication missing in Paris printing.
76	Basso	2	B.c. symbol $6\sharp$ in ms.
76	Basso	3	B.c. symbol 6 in ms.
78	Basso		 in ms.