

Martin Friedrich Cannabich

(c.1700–1773)

Sonata IV.

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 IV.

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Flauto Traverso

Basso

Allegro

6 6 6 5 5 6 6 6 5

6 7 5 7 6 5 6 7

4

Piano.

6# 6 6 5 5 6# 6 6 5

7

Forte.

6 5 5 6 6 6 6 6 5

10

P. **F.**

6 5 6 6 6 5 5 6 4 7

13

P. **F.**

6 6 6 5 6 7 7

16

1. 2.

4 7 4 7 6 7 6

18

6 6 7 6 5 6 5

P. F. P.

6 5

21

F. P. F. P. F. P.

7 7 5

24

F.

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

27

P. F.

5 6 6# 5 6 4 7

30

6 # 6 7 5h 7 6 5h

33

Piano.

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

36

Forte.

6 5 \natural 7 7 7

39

5 \natural 6 5 \natural 6 5 \natural 6

P.

42

6 6 5 \natural 6 6 \sharp 6 6 \natural 7 6 6 \natural 6 6

F.

45

6 6 7 7 4 7 \sharp

P. *F.*

Largo

7 6 6 7 7 7 7

Musical score for piano, page 5, measures 6-7. The score consists of two staves. The top staff uses a treble clef and has a key signature of one sharp. The bottom staff uses a bass clef and has a key signature of one sharp. Measure 6 begins with a half note followed by a eighth-note triplet pattern. Measure 7 begins with a half note followed by a eighth-note triplet pattern.

Musical score for piano, page 10, measures 6-10. The score consists of two staves. The top staff uses a treble clef and has a key signature of one sharp (F#). The bottom staff uses a bass clef and has a key signature of one sharp (F#). Measure 6 starts with a half note B in the bass, followed by eighth notes A, G, F, E, D, C, B. Measure 7 starts with a half note B in the bass, followed by eighth notes A, G, F, E, D, C, B, and a half note A. Measure 8 starts with a half note B in the bass, followed by eighth notes A, G, F, E, D, C, B, and a half note A. Measure 9 starts with a half note B in the bass, followed by eighth notes A, G, F, E, D, C, B, and a half note A. Measure 10 starts with a half note B in the bass, followed by eighth notes A, G, F, E, D, C, B, and a half note A.

13

[Cadenza]

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

A musical score for a solo instrument, likely flute or oboe, featuring a treble clef and two sharps. The score consists of two staves of music. The first staff begins with a forte dynamic (F) and includes a grace note. The second staff begins with a piano dynamic (P). Various dynamic markings are present, including trills (tr) and grace notes.

Tempo di Minuetto

The sheet music consists of five staves of piano music in 3/8 time. The key signature changes frequently, indicated by sharp and double sharp symbols. Dynamics include *Piano.*, *Forte.*, *P.*, *F.*, and *P.*. Measure numbers 1 through 41 are present at the beginning of each staff. The music features sixteenth-note patterns, eighth-note chords, and various rests.

Staff 1: Measures 1-8. Key: G major (3 sharps). Dynamics: *Piano.*, *Forte.*

Staff 2: Measures 9-17. Key: G major (3 sharps). Dynamics: *P.*, *F.*, *P.*

Staff 3: Measures 17-25. Key: G major (3 sharps). Dynamics: *F.*, *P.*

Staff 4: Measures 25-33. Key: G major (3 sharps). Dynamics: *F.*

Staff 5: Measures 33-41. Key: G major (3 sharps). Dynamics: *Piano.*, *F.*

Musical score for piano, page 10, measures 48-51. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature changes between 5 sharps, 6 sharps, and one sharp (#) across the measures. Measure 48 starts with a sixteenth-note pattern followed by eighth-note pairs. Measure 49 begins with a dynamic *P.* Measure 50 continues the sixteenth-note patterns. Measure 51 concludes with a sixteenth-note pattern followed by eighth-note pairs. Measure numbers 48, 49, 50, and 51 are indicated below the staves.

Musical score for piano, page 10, measures 55-60. The score consists of two staves. The top staff is in treble clef, G major (two sharps), and the bottom staff is in bass clef, C major (no sharps or flats). Measure 55 starts with a forte dynamic (F.). The top staff has sixteenth-note patterns, and the bottom staff has eighth-note patterns. Measures 56-60 continue this pattern, with measure 59 ending on a half note. Measure numbers [55] through [60] are indicated below the staves.

Musical score for piano, page 10, measures 63-67. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time and major key. The key signature changes at measure 63: it starts with one sharp (F#), then becomes two sharps (G# and A#) from measure 64 to 66, and finally one sharp (E#) in measure 67. The music features eighth-note patterns and sixteenth-note figures, with various dynamics like forte, piano, and accents indicated.

Musical score for piano, page 10, measures 70-75. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature changes between measures: 4 sharps (F major) at measure 70, 6 sharps (G major) at measure 71, 5 sharps (A major) at measure 72, 5 sharps (A major) at measure 73, and 5 sharps (A major) at measure 74. Measure 75 starts with 5 sharps (A major). Measure 70 begins with a single note followed by a rest. Measures 71-74 feature sixteenth-note patterns. Measure 75 concludes with a sixteenth-note pattern. Articulation marks include dynamic labels *P.*, *F.*, and *P.*, as well as various slurs and grace notes.

Musical score for piano, page 10, measures 79-80. The score consists of two staves. The top staff is for the treble clef (G-clef) and the bottom staff is for the bass clef (F-clef). The key signature is one sharp (F#). Measure 79 starts with a forte dynamic (F.) in the treble staff, followed by a piano dynamic (P.) in the bass staff. The treble staff has sixteenth-note patterns, while the bass staff has eighth-note patterns. Measure 80 begins with another forte dynamic (F.) in the treble staff, followed by a piano dynamic (P.) in the bass staff. The bass staff continues its eighth-note pattern. The score includes measure numbers 6# and 6 below the bass staff, and 5, 6, 6# above the treble staff.

Musical score for piano, page 10, measures 87-90. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Measure 87 starts with a dynamic *P.* The left hand plays eighth-note chords in G major (6, 6, 6, 6, 6, 6, 6, 6). The right hand plays sixteenth-note patterns. Measures 88-90 show the dynamics changing to *F.* The left hand continues eighth-note chords (6, 6, 6, 6, 6, 6, 6, 6). The right hand's sixteenth-note patterns become more complex, with measure 90 featuring a triplet marking (3) over a sixteenth-note pattern. The score concludes with a final dynamic instruction *4* above the bass staff.

Critical notes

There are 3 sources for this sonata:

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|--------|--|
| 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"). |
| 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"). |
| BADEN | "Solo. Flauto Traverso Con Basso del Sig ^r Cannabij", fair copy parts written 1750, preserved at Badische Landesbibliothek Karlsruhe, (ms. "Mus. Hs. 71", RISM-A/II-453001978). |

In PARIS 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 ♯.

LONDON is missing many appoggiature present in PARIS and BADEN. Phrase marks, beamings and trills are often different in the three versions.

There are no basso continuo figures in LONDON and BADEN,

Allegro

Bar No.	Part	Note No.	Comment
9	Flauto	1	"b" in PARIS.
11	Flauto	1	No dynamics mark F in LONDON.
13	Flauto	7	"d" in BADEN.
15	Flauto	1	No dynamics mark F in PARIS.
16	Basso		No ending, but:
23	Flauto	1, 9	No dynamics marks F and P in LONDON.
24	Flauto	1	No dynamics mark F in LONDON.
24	Basso	6	No accidental # in PARIS.
26	Basso	1	"a♯" in BADEN.
28	Flauto	1	No dynamics mark F in PARIS.
29	Flauto	2	No accidental # in PARIS, LONDON and BADEN.
36	Flauto	1	No dynamics mark F in LONDON.
39	Basso	7	"f♯" in BADEN.
41	Flauto	1	No dynamics mark P in PARIS.
41	Flauto	13	No accidental # in PARIS.
42	Flauto	1	No dynamics mark F in PARIS.
43	Basso	5	"c" in BADEN.
45	Flauto	1	No dynamics mark P in PARIS and LONDON.
46	Flauto	1	No dynamics mark F in PARIS and LONDON.
47			No end repeat mark in PARIS.

Largo

Bar No.	Part	Note No.	Comment
1	Flauto		 in PARIS.
6	Flauto		 in PARIS.
8	Flauto	1–2	No tie in PARIS.
10	Flauto	1–2	♪ ♪ notes in PARIS.
11	Flauto	4	No accidental ♯ in PARIS, LONDON and BADEN.
12	Basso	4	No accidental ♭ in PARIS.
13	Basso	4	No accidental ♭ in PARIS and BADEN.
14	Flauto	8	No accidental ♭ in PARIS, LONDON and BADEN.
Cadenza	Flauto		Cadenza added later to BADEN.

Tempo di Minuetto

Bar No.	Part	Note No.	Comment
7	Flauto		 in PARIS.
8	Flauto	1	No accidental ♯ in PARIS.
15	Flauto	1	No dynamics mark P in LONDON.
17	Flauto	1	No dynamics mark F in LONDON.
21	Flauto	1	No dynamics mark P in PARIS.
21	Flauto	2	“b” in PARIS.
25	Flauto	1	No dynamics mark F in PARIS.
31	Basso	1	“g” in BADEN.
32	Basso	1	No accidental ♯ in PARIS.
39	Flauto	1	No dynamics mark F in PARIS.
42	Basso		No ending, but: 
50	Flauto	1	No accidental ♯ in PARIS and BADEN.
66	Flauto	4	“ff” in PARIS.
77	Flauto	1	No accidental ♭ in PARIS and BADEN.
94			No end repeat mark in PARIS.