Martin Friedrich Cannabich

(c.1700–1773)

Sonata II.

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

© 2020 Christian Mondrup
Typeset with MUP and LaTeX. Non-commercial copying welcome

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 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".

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 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 LaTeX (see the TeX 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 II.

Martin Friedrich Cannabich (c.1700-1773)

Adagio

Flauto Traversiere

Basso

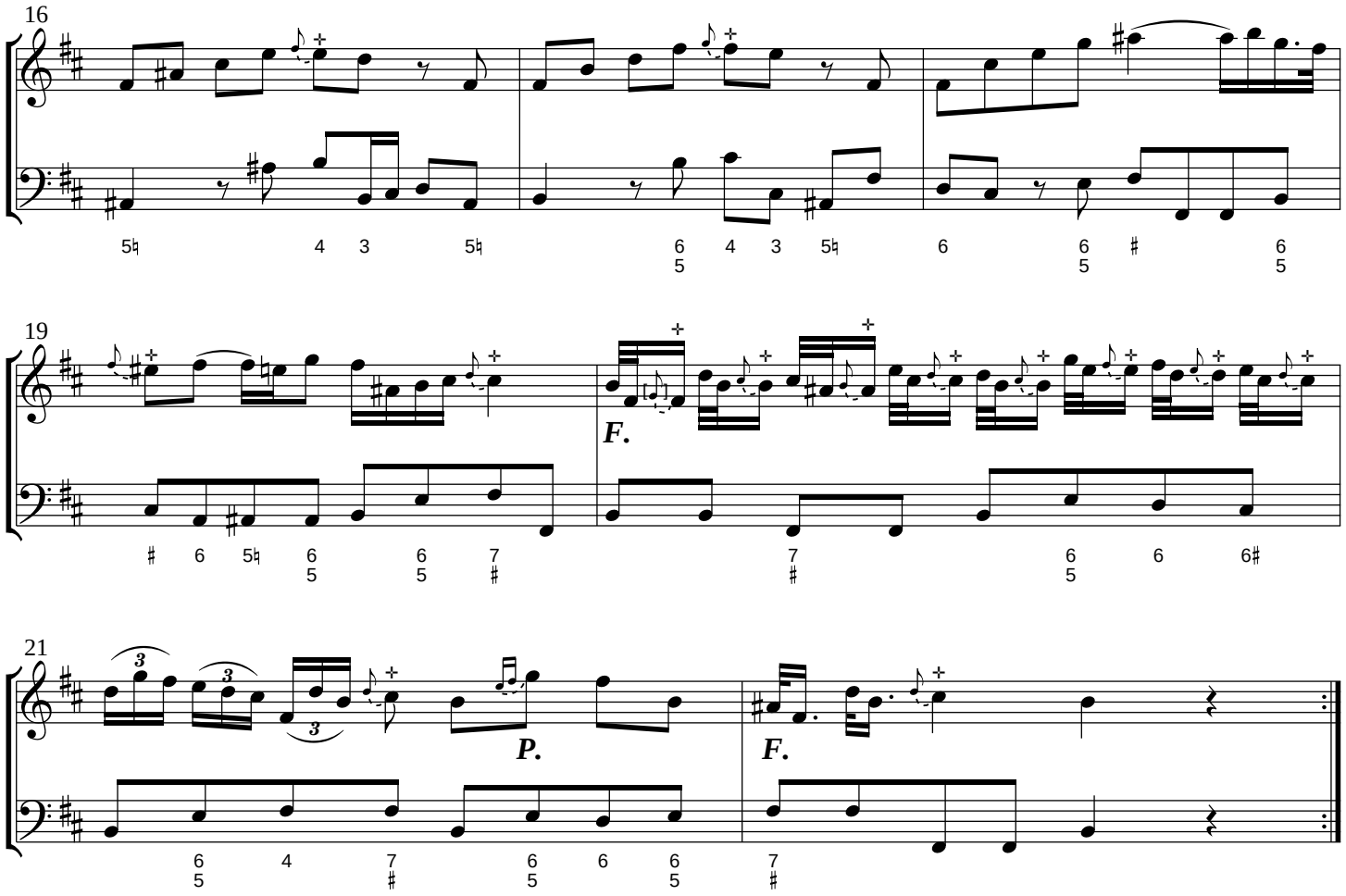
Piano. *Forte.*

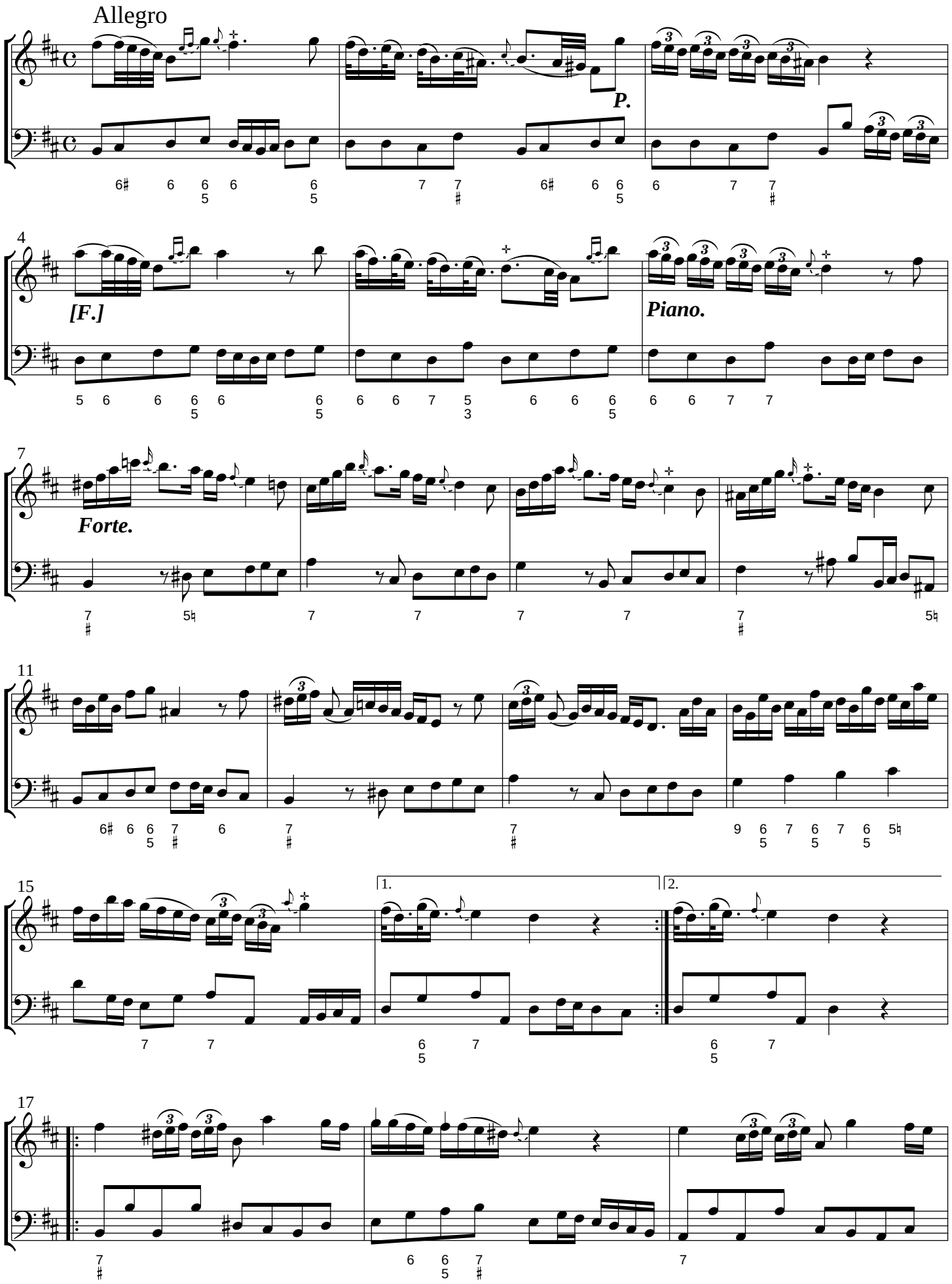
P. *F.*

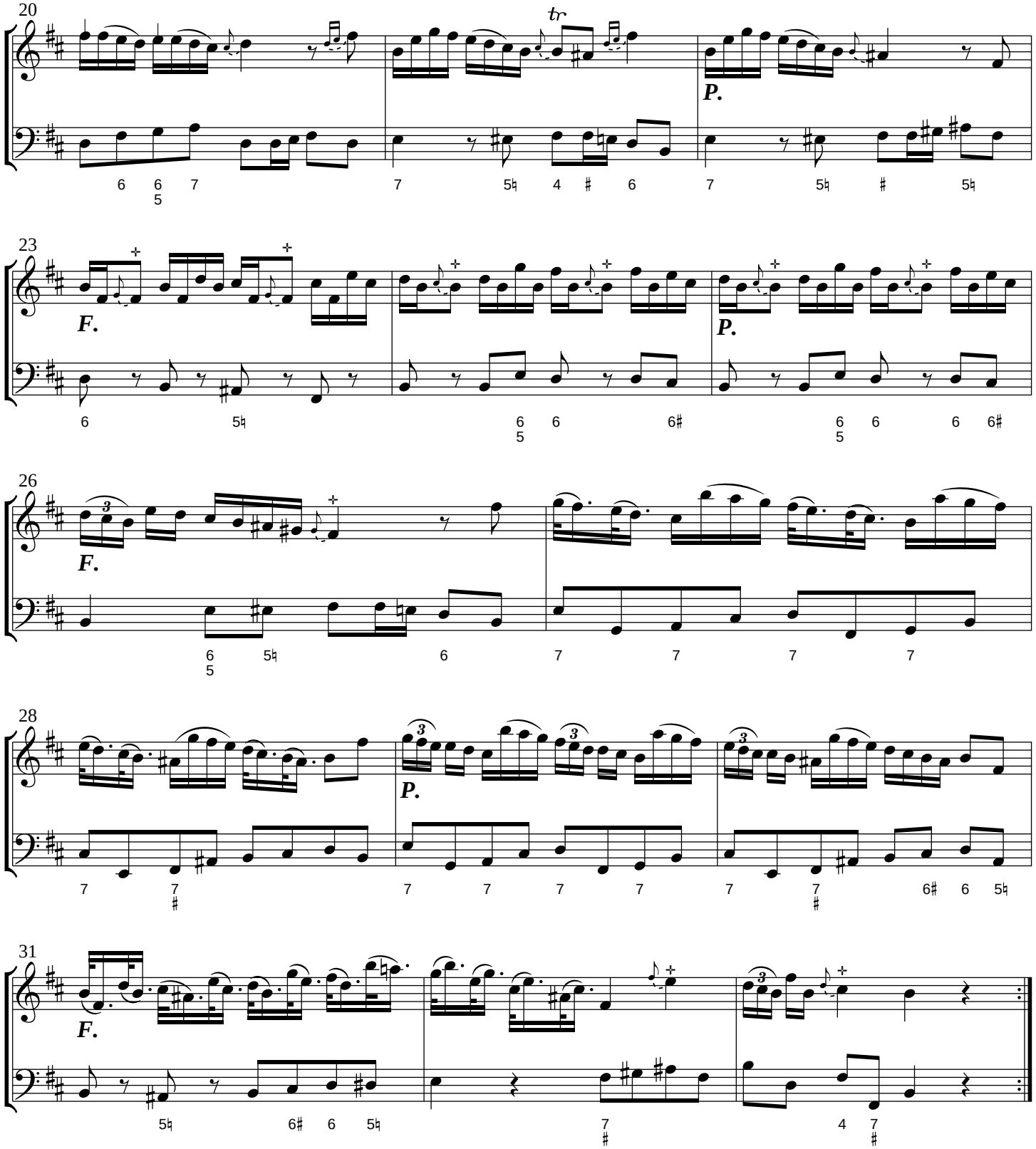
1. 2.

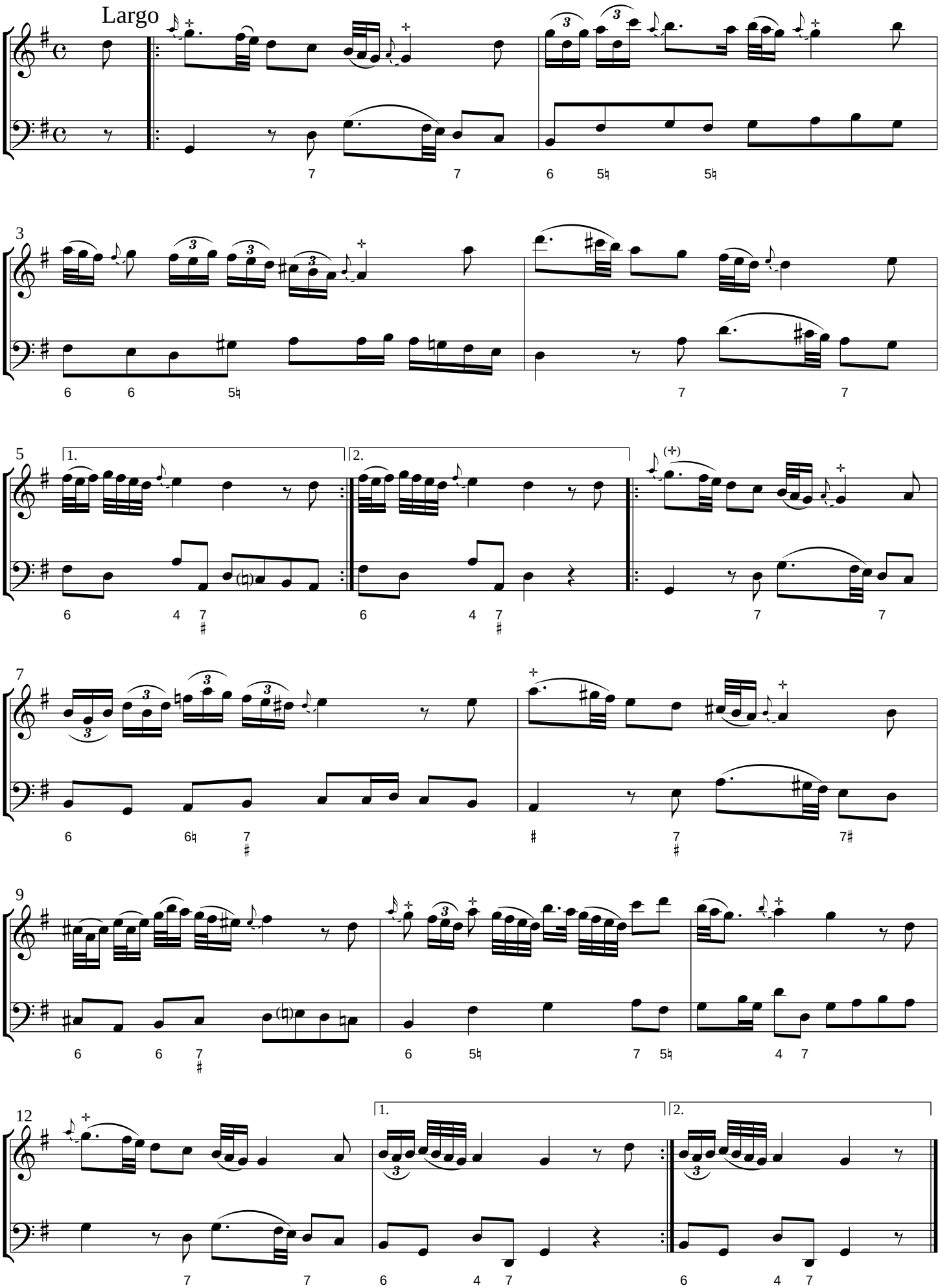
P. *F.*

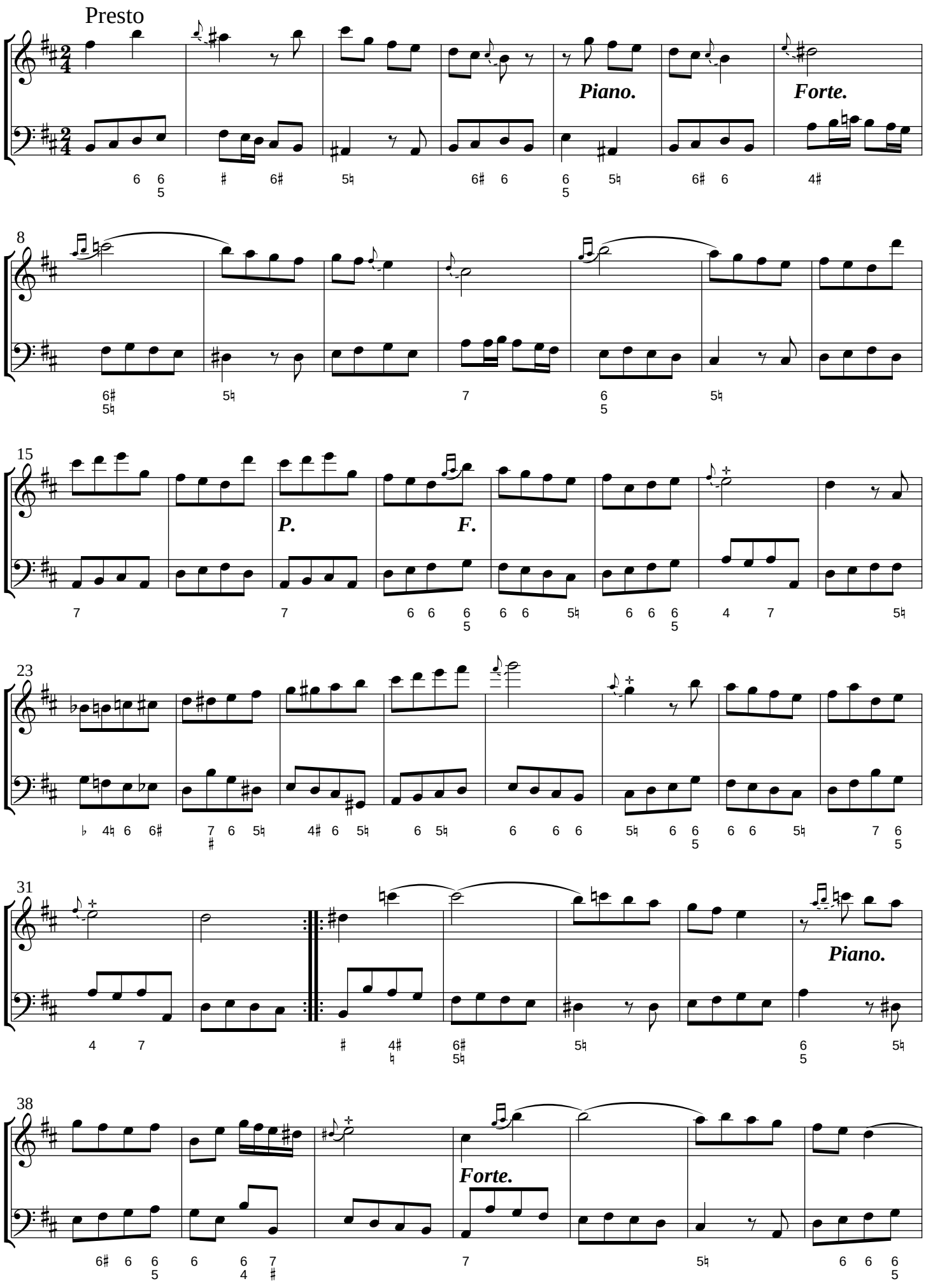
P. *F.*

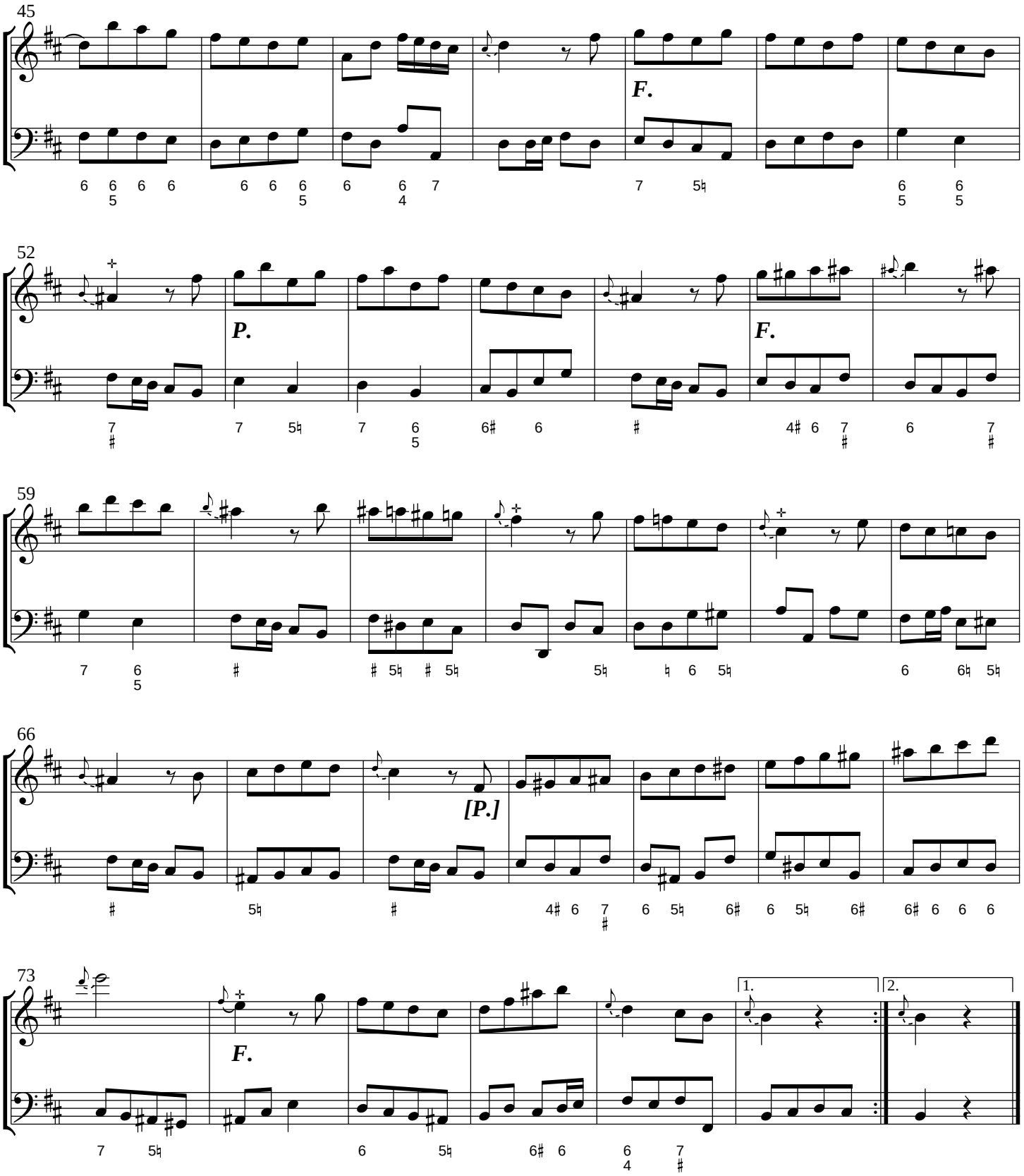

16
19
F.
21
P.
F.


Allegro
P.
[F.]
Piano.
Forte.
1.
2.


20
tr
P.
23
F.
P.
P.
26
F.
28
P.
31
F.


Largo
3
5
1.
2.
7
9
12
1.
2.

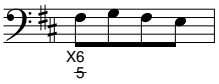

Presto
Piano.
Forte.
8
P.
F.
15
23
31
Piano.
38
Forte.


45
F.
52
P.
F.
59
66
[P.]
73
F.
1.
2.

Critical notes

There are 3 sources for this sonata:

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 Clercc, Paris, preserved at Bibliothèque nationale de France ("N^{o} 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").
Gjedde	"Sonata 4" in "10 Solos à Flauto Traverso & Violoncello Dall Sigr M: Ræhs", preserved at Royal Library, Copenhagen, (ms. "CII, 35", "Gieddes Samling I,15 2^{o}").

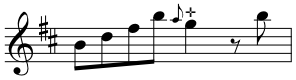
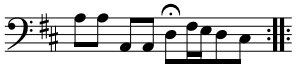
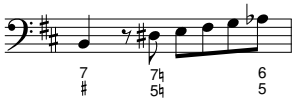
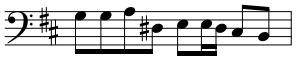
In Paris a dash through the digit "5" in the basso continuo figuring denotes a diminished fifth. A "x" before a digit raises the corresponding interval by a semitone: 

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 a ♯ symbol.

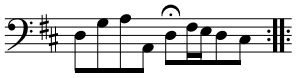
In Gjedde some of the phrasing some slurs have been drawn rather casually. The editor has chosen to render the slurs in Gjedde version as close as possible to the slurs in the manuscript. Hence slurs may differ between the two sonata versions. There are also quite a few differences in thesolo parts regarding notes and rhythms. And in the basso part the basso continuo figures differ substantially. So the copyist preparing the Gjedde collection may have had another source than the Paris printing.

Londonis missing many appogiature present in Paris and Gjedde. Beamings and trills are often different in the three versions.

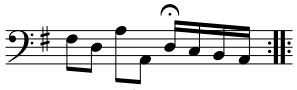
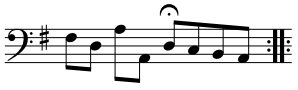
Adagio

Bar No.	*Part*	*Note No.*	*Comment*
1	Flauto		 in Paris.
4	Flauto	4	𝅘𝅥𝅯 rest in Gjedde.
5	Flauto	14	"d" in Paris.
9	Basso		In Paris and Gjedde a fermata is indicating a 2nd ending: 
10	Basso		 in Paris.
11	Basso		 in London.
11	Basso	7	No accidental ♮ in Paris, London and Gjedde.
15	Basso	6	No accidental ♮ in Paris and Gjedde.
15	Basso	7	"c♯" in Gjedde.
16	Basso	1	No accidental ♯ in Gjedde.
19	Basso	2	"b" in London and Gjedde.
21	Basso	5	"a" in Paris.
22			No end repeat mark in Paris.

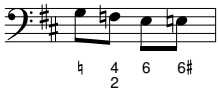
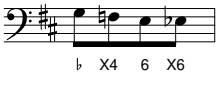
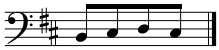
Allegro

Bar No.	*Part*	*Note No.*	*Comment*
7	Flauto	12	No accidental ♮ in Paris and Gjedde.
8	Flauto	6	No dot in Paris.
11	Flauto	8	"d" in Paris.
11	Basso	8	"d♯" in London.
14	Basso	4	B.c. figures 6 5 in Gjedde.
16	Basso		In Paris and Gjedde a fermata is indicating a 2nd ending: 
18	Flauto	5	No staccato mark in London.
21	Basso	5	No accidental ♮ in Paris, London and Gjedde.
26	Basso	6	No accidental ♮ in Paris and Gjedde.
27	Basso	6	"d" in Paris.
31	Flauto	13–16	in Paris.
31	Flauto	16	No accidental ♮ in Paris, London and Gjedde.
32	Flauto	1	Pencil correction "f♯" → "e" in Gjedde.

Largo

Bar No.	*Part*	*Note No.*	*Comment*
2	Flauto	6	"a" in London and Gjedde.
3	Flauto	4	Appogiatura "g" in Paris.
3	Flauto	12	No accidental ♯ in Paris.
3	Basso	9	No accidental ♮ in Paris, London and Gjedde.
5	Basso		Paris:  Gjedde:  . The fermata is indicating a 2nd ending:
8	Flauto	2	No accidental ♯ in Paris and London.
9	Basso	8	No accidental ♮ in Paris.
10	Flauto	6	Gjedde: Ornament='finger vibrato'.

Presto

Bar No.	*Part*	*Note No.*	*Comment*
23	Basso		 in Gjedde,  in Paris.
27	Flauto	1	Appogiatura "e" in Paris.
69	Basso	4	"d" in London.
76	Basso	2–3	B.c. figures 6♯ 6 in Gjedde.
78	Basso		 in Paris and Gjedde indicating a 2nd ending:

See Maria Bania, *Sweetenings and Babylonish Gabble, Flute Vibrato and Articulation of Fast Passages in the 18th and 19th cebturies*, Gothenburg 2008. The chapter 'Flute Vibrato', p. 13ff describes vibrato technique, incl. fingerings. Appendix 4, p. 319f lists indications of vibrato notes in the flute sonatas by Morten Ræhs.