

# Martin Friedrich Cannabich

(c.1700–1773)

## Sonata II.

From

SONATE

a

Flauto Traversiere Solo e Basso

COMPOSTE DAL SIG<sup>R</sup>. 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: 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<sup>o</sup>) 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.<sup>1</sup>

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 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

---

<sup>1</sup><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

Musical notation for measures 1-2. The Flauto Traversiere part (treble clef) starts with a half note G4, followed by quarter notes A4, B4, C5, and a half note B4. The Basso part (bass clef) starts with a half note G2, followed by quarter notes A2, B2, C3, and a half note B2. Dynamics are *Piano.* and *Forte.*

6 5 6 6 5 6 6 7 #

Musical notation for measures 3-4. Measure 3 features a triplet of eighth notes in the Flauto Traversiere part. Dynamics are *P.* and *F.*

6 7 5 6 6 6 6

Musical notation for measures 5-6. Measure 5 features a sixteenth-note pattern in the Flauto Traversiere part. Dynamics are *P.* and *F.*

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

Musical notation for measures 7-8. Measure 7 features a triplet of eighth notes in the Flauto Traversiere part. Dynamics are *P.* and *F.*

6 4 7 6 6 6 7 7

Musical notation for measures 9-10. Measure 9 features a sixteenth-note pattern in the Flauto Traversiere part. Dynamics are *P.* and *F.*

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

Musical notation for measures 11-12. Measure 11 features a sixteenth-note pattern in the Flauto Traversiere part. Dynamics are *P.* and *F.*

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

16

5<sub>b</sub> 4 3 5<sub>b</sub> 6 4 3 5<sub>b</sub> 6 6 # 6 5

19

# 6 5<sub>b</sub> 6 5 7 # 7 # 6 5 6 6#

*F.*

21

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

*P.* *F.*

Allegro

Musical notation for measures 1-3. The piece is in 3/4 time with a key signature of two sharps (F# and C#). The tempo is marked 'Allegro'. The first system shows the right and left hands. The right hand has a melodic line with eighth notes and triplets. The left hand has a bass line with eighth notes. A dynamic marking 'P.' (Piano) is placed above the right hand in the third measure. Below the staff, the following fingering numbers are provided: 6# 6 6 6 6 5 7 7# 6# 6 6 5 6 7 7#.

Musical notation for measures 4-6. The right hand continues with eighth notes and triplets. A dynamic marking '[F.]' (Forte) is placed below the right hand in the fourth measure, and 'Piano.' is placed above the right hand in the sixth measure. The left hand continues with eighth notes. Below the staff, the following fingering numbers are provided: 5 6 6 6 6 6 6 6 7 5 3 6 6 6 5 6 6 7 7.

Musical notation for measures 7-10. The right hand features a melodic line with eighth notes and triplets. A dynamic marking 'Forte.' is placed below the right hand in the seventh measure. The left hand continues with eighth notes. Below the staff, the following fingering numbers are provided: 7# 5# 7 7 7 7 7 7# 5#.

Musical notation for measures 11-14. The right hand has a melodic line with eighth notes and triplets. The left hand continues with eighth notes. Below the staff, the following fingering numbers are provided: 6# 6 6 7 6 7# 7# 9 6 7 6 7 6 5#.

Musical notation for measures 15-16. The right hand has a melodic line with eighth notes and triplets. The left hand continues with eighth notes. A first ending bracket labeled '1.' spans measures 15 and 16, and a second ending bracket labeled '2.' spans measures 15 and 16. Below the staff, the following fingering numbers are provided: 7 7 6 5 7 6 5 7.

Musical notation for measures 17-19. The right hand has a melodic line with eighth notes and triplets. The left hand continues with eighth notes. Below the staff, the following fingering numbers are provided: 7# 6 6 7# 7.

20

6 6 7 7 5<sub>b</sub> 4 # 6 7 5<sub>b</sub> # 5<sub>b</sub>

23

6 5<sub>b</sub> 6 6 6# 6 6 6 6#

26

6 5 5<sub>b</sub> 6 7 7 7 7

28

7 7 # 7 7 7 7 7 7 # 6# 6 5<sub>b</sub>

31

5<sub>b</sub> 6# 6 5<sub>b</sub> 7 # 4 7 #

Largo

Musical notation for measures 1-2. Treble clef, key signature of one sharp (F#), common time. Measure 1: Treble clef has a quarter note G4 with an accent (+), followed by eighth notes A4, B4, C5, B4, A4. Bass clef has a quarter rest, followed by a quarter note G3, then a half note G3. Measure 2: Treble clef has eighth notes A4, B4, C5, B4, A4, G4, F#4, E4, D4. Bass clef has a half note G3, then a half note G3. Fingering: 7, 7, 6, 5♯, 5♯.

Musical notation for measures 3-4. Measure 3: Treble clef has eighth notes A4, B4, C5, B4, A4, G4, F#4, E4, D4. Bass clef has a half note G3, then a half note G3. Measure 4: Treble clef has eighth notes A4, B4, C5, B4, A4, G4, F#4, E4, D4. Bass clef has a half note G3, then a half note G3. Fingering: 6, 6, 5♯, 7, 7.

Musical notation for measures 5-6. Measure 5: Treble clef has eighth notes A4, B4, C5, B4, A4, G4, F#4, E4, D4. Bass clef has a half note G3, then a half note G3. Measure 6: Treble clef has eighth notes A4, B4, C5, B4, A4, G4, F#4, E4, D4. Bass clef has a half note G3, then a half note G3. Fingering: 6, 4, 7, 6, 4, 7.

Musical notation for measures 7-8. Measure 7: Treble clef has eighth notes A4, B4, C5, B4, A4, G4, F#4, E4, D4. Bass clef has a half note G3, then a half note G3. Measure 8: Treble clef has eighth notes A4, B4, C5, B4, A4, G4, F#4, E4, D4. Bass clef has a half note G3, then a half note G3. Fingering: 6, 6♯, 7, #, #, 7, 7#.

Musical notation for measures 9-11. Measure 9: Treble clef has eighth notes A4, B4, C5, B4, A4, G4, F#4, E4, D4. Bass clef has a half note G3, then a half note G3. Measure 10: Treble clef has eighth notes A4, B4, C5, B4, A4, G4, F#4, E4, D4. Bass clef has a half note G3, then a half note G3. Measure 11: Treble clef has eighth notes A4, B4, C5, B4, A4, G4, F#4, E4, D4. Bass clef has a half note G3, then a half note G3. Fingering: 6, 6, 7, 6, 5♯, 7, 5♯, 4, 7.

Musical notation for measures 12-13. Measure 12: Treble clef has eighth notes A4, B4, C5, B4, A4, G4, F#4, E4, D4. Bass clef has a half note G3, then a half note G3. Measure 13: Treble clef has eighth notes A4, B4, C5, B4, A4, G4, F#4, E4, D4. Bass clef has a half note G3, then a half note G3. Fingering: 7, 7, 6, 4, 7, 6, 4, 7.

Presto

Musical notation for measures 1-7. The piece is in 2/4 time with a key signature of two sharps (F# and C#). The notation includes a treble clef and a bass clef. Dynamics include *Piano.* and *Forte.* Fingerings are indicated by numbers 1-5. A double bar line is present at the end of measure 7.

6 6 5 # 6# 5 $\flat$  6# 6 6 5 5 $\flat$  6# 6 4#

Musical notation for measures 8-14. The notation includes a treble clef and a bass clef. Dynamics include *P.* and *F.* Fingerings are indicated by numbers 1-5. A double bar line is present at the end of measure 14.

6# 5 $\flat$  5 $\flat$  7 6 5 5 $\flat$

Musical notation for measures 15-22. The notation includes a treble clef and a bass clef. Dynamics include *P.* and *F.* Fingerings are indicated by numbers 1-5. A double bar line is present at the end of measure 22.

7 7 6 6 6 5 $\flat$  6 6 6 4 7 5 $\flat$

Musical notation for measures 23-30. The notation includes a treble clef and a bass clef. Fingerings are indicated by numbers 1-5. A double bar line is present at the end of measure 30.

$\flat$  4 $\flat$  6 6# 7 6 5 $\flat$  4# 6 5 $\flat$  6 5 $\flat$  6 6 6 5 $\flat$  6 6 6 5 $\flat$  7 6 5

Musical notation for measures 31-37. The notation includes a treble clef and a bass clef. Dynamics include *Piano.* Fingerings are indicated by numbers 1-5. A double bar line is present at the end of measure 37.

4 7 # 4# 6# 5 $\flat$  6 5 $\flat$

Musical notation for measures 38-44. The notation includes a treble clef and a bass clef. Dynamics include *Forte.* Fingerings are indicated by numbers 1-5. A double bar line is present at the end of measure 44.

6# 6 6 6 6 7 # 7 5 $\flat$  6 6 6 5



45

6 6 6 6 6 6 6 6 7 7 5<sub>h</sub> 6 6

5 5 5 4

*F.*

52

7 7 5<sub>h</sub> 7 6 5 6# 6 # 4# 6 7 6 7

# 5

*P.* *F.*

59

7 6 # # 5<sub>h</sub> # 5<sub>h</sub> 5<sub>h</sub> 4 6 5<sub>h</sub> 6 6<sub>h</sub> 5<sub>h</sub>

5

66

# 5<sub>h</sub> # 4# 6 7 # 6 5<sub>h</sub> 6# 6 5<sub>h</sub> 6# 6# 6 6 6

*[P.]*

73

7 5<sub>h</sub> 6 5<sub>h</sub> 6# 6 6 7

4 #

*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<sup>f</sup> Canaby Musico di S.A.E. Palatino del Reno. Opera Prima”, published about 1741 by Le Clercc, Paris, preserved at Bibliothèq<sup>ue</sup> nationale de France (“N<sup>o</sup> notice: 39782075”).
- LONDON “Solo IV” in “Six Solos for a German Flute, Violin or Harpsichord. The First Three Compos’d by M<sup>f</sup> Burk Thumoth. The Last Three by Sig<sup>f</sup> 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<sup>o</sup>”).

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 the solo 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.

LONDON is missing many appoggiature 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.



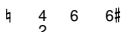
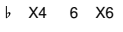

## Allegro

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	Appoggiatura “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. <small>   </small>
27	Flauto	1	Appoggiatura “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 centuries*, 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.