

Martin Friedrich Cannabich

(c.1700–1773)

Sonata 4^{ta}

From
10 Solos à Flauto Traverso & Violoncello
(ca. 1748)

The Royal Library, Copenhagen, Gieddes Samling I,15

Urtext

Edited by
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Preface

This score is part of the first modern edition of 11 sonatas and a menuetto 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. 1 ditto à Flauto Traverso & Violoncello Dall Sigr Canabich”. Sonata no. 4 is by Martin Friedrich Cannabich (c. 1700–1773), the other compositions are by Morten Ræhs (1702–1766).

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 manuscript 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 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 scores have been typeset by Christian Mondrup with the music notation program MUP (see the Arkkra Enterprises home page <http://www.arkkra.com> for the note 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.

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Christian Mondrup

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

Sonata 4^{ta}

Martin Friedrich Cannabich (c.1700-1773)

Adagio

Flauto
Traverso

Basso

This musical score is for a Sonata in D major, Op. 1, No. 4 by Martin Friedrich Cannabich. It is written for Flute and Bass in common time (C). The tempo is marked 'Adagio'. The score consists of 13 measures. The Flute part features several trills (tr) and dynamic markings of *p* (piano), *f* (forte), and *pia* (pianissimo). The Bass part provides a steady accompaniment with various fingerings indicated by numbers 3, 6, 7, and 6#.

Measures 1-2: Flute has a trill on the first measure. Bass has a 6th finger. Measure 2 has a 6th finger and a 7th finger with a sharp.

Measures 3-5: Flute has trills and a *pia* marking. Bass has a 6th finger, a 7th finger with a sharp, and a 6# finger. Measure 5 has a 6th finger and a 6th finger.

Measures 6-8: Flute has a series of trills. Bass has a 5th finger, a 6th finger, a 5th finger with a 3rd finger, a 6th finger, a 6th finger, and a 6th finger with a 5th finger.

Measures 9-10: Flute has a first ending (1.) and a second ending (2.). Bass has a 6th finger, a 6th finger with a 4th finger, and a 5th finger with a 3rd finger.

Measures 11-13: Flute has a *pia* marking and a *f* marking. Bass has a sharp, a 7th finger with a 5th finger, a 6th finger, a 6th finger, a 6th finger with a sharp, and a 5th finger.

Measures 14-16: Flute has a *p* marking and a *f* marking. Bass has a 6th finger, a 6th finger, a 5th finger, a 6th finger with a sharp, and a 6th finger.

16

6 3 6 9 8 6 6 #

4 3 4 3 6

19

4 6 7 # 6

2 5 4

21

6 # 6 # 6 5 #

4 4 4 4

Allegro

4

f *tr* *p* *tr* *3* *3* *3* *3* *tr*

6 6 6 6 6 7 5 6 6 6 6 5 6 5 6

7

f

tr.

6 6 6 6

11

tr

3

3

5 #

5 6 5 6 5 6 5 6

15

3 tr

1.

2.

6

17

Musical score for 'The Rose Tree' (Meisterlied). The score is in treble and bass clefs, key of D major (two sharps), and 3/4 time. The melody is in the treble clef, and the bass line is in the bass clef. The score includes a repeat sign at the beginning of the first measure. The melody features several triplet markings (3) and a final measure with a repeat sign. The bass line consists of eighth and sixteenth notes, with a final measure marked with a '6' and a sharp sign.

20

6 5

6 6 5 4 #

6 5

p

23

for

[p]

[p]

6 6 7 # 6 6 6 6

26

[f]

6 # 6

28

p

p

p

5 5 6# 6 6

31

f

6 6 5 #

Largo

6 4 2 6 6

6 6# 7 # 6 4 2

5 1. 2. tr 6 6 6 4 2

7 3 3 3 tr 6# 6

9 4 2 6 6 6 9

12 1. 2. tr 6 6 6 4 3 6 4 3

*) Finger vibrato, see critical notes

Presto

Measure 1: Treble (D4, E4), Bass (F#3, G3).
 Measure 2: Treble (F#4, G4), Bass (A3, B3).
 Measure 3: Treble (A4, B4), Bass (C4, D4).
 Measure 4: Treble (B4, C5), Bass (E3, F#3).
 Measure 5: Treble (C5, B4), Bass (G3, A3).
 Measure 6: Treble (B4, A4), Bass (F#3, G3).
 Measure 7: Treble (A4, G4), Bass (E3, F#3).
 Fingerings: #, 6#, 6, 6, 6.
 Dynamics: *pia*, *for*.

Measure 8: Treble (F#4, G4), Bass (A3, B3).
 Measure 9: Treble (A4, B4), Bass (C4, D4).
 Measure 10: Treble (B4, C5), Bass (E3, F#3).
 Measure 11: Treble (C5, B4), Bass (G3, A3).
 Measure 12: Treble (B4, A4), Bass (F#3, G3).
 Measure 13: Treble (A4, G4), Bass (E3, F#3).
 Measure 14: Treble (G4, F#4), Bass (D3, E3).
 Fingerings: 5b, 6, 5, 6.

Measure 15: Treble (F#4, G4), Bass (A3, B3).
 Measure 16: Treble (A4, B4), Bass (C4, D4).
 Measure 17: Treble (B4, C5), Bass (E3, F#3).
 Measure 18: Treble (C5, B4), Bass (G3, A3).
 Measure 19: Treble (B4, A4), Bass (F#3, G3).
 Measure 20: Treble (A4, G4), Bass (E3, F#3).
 Measure 21: Treble (G4, F#4), Bass (D3, E3).
 Measure 22: Treble (F#4, E4), Bass (C3, D3).
 Fingerings: 6, 6, 6, 6, 4, 3.
 Dynamics: *piano.*, *f:*.

Measure 23: Treble (F#4, G4), Bass (A3, B3).
 Measure 24: Treble (A4, B4), Bass (C4, D4).
 Measure 25: Treble (B4, C5), Bass (E3, F#3).
 Measure 26: Treble (C5, B4), Bass (G3, A3).
 Measure 27: Treble (B4, A4), Bass (F#3, G3).
 Measure 28: Treble (A4, G4), Bass (E3, F#3).
 Measure 29: Treble (G4, F#4), Bass (D3, E3).
 Measure 30: Treble (F#4, E4), Bass (C3, D3).
 Fingerings: b, 4b, 6, 6#, 7, 6, 5, 4#, 6, 6, 2, b, 5b, 6, 6.

Measure 31: Treble (F#4, G4), Bass (A3, B3).
 Measure 32: Treble (A4, B4), Bass (C4, D4).
 Measure 33: Treble (B4, C5), Bass (E3, F#3).
 Measure 34: Treble (C5, B4), Bass (G3, A3).
 Measure 35: Treble (B4, A4), Bass (F#3, G3).
 Measure 36: Treble (A4, G4), Bass (E3, F#3).
 Measure 37: Treble (G4, F#4), Bass (D3, E3).
 Fingerings: #, b, 5b, 6, b, 6.
 Dynamics: *pia*.

Measure 38: Treble (F#4, G4), Bass (A3, B3).
 Measure 39: Treble (A4, B4), Bass (C4, D4).
 Measure 40: Treble (B4, C5), Bass (E3, F#3).
 Measure 41: Treble (C5, B4), Bass (G3, A3).
 Measure 42: Treble (B4, A4), Bass (F#3, G3).
 Measure 43: Treble (A4, G4), Bass (E3, F#3).
 Measure 44: Treble (G4, F#4), Bass (D3, E3).
 Fingerings: 6, 4, #, 5, 5, 6.

45

p *[f]*

6 6 6 6

52

tr *pia* *for*

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

59

tr

6 # # 5# # 5# 5# # 6 6# 5

66

tr *p*

6# 5 6 6 6 5 3 # 4# 6 # 6 6# 6 6# 6 6 6

73

f

6 6# 6 6# 6 4 #

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 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 \flat in PARIS, LONDON and GJEDDE.
15	Basso	6	No accidental \flat 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 \flat in PARIS and GJEDDE.
8	Flauto	6	No dot in PARIS.
11	Flauto	8	“d” in PARIS.
11	Basso	8	“d \sharp ” 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 \flat in PARIS, LONDON and GJEDDE.
26	Basso	6	No accidental \flat in PARIS and GJEDDE.
27	Basso	6	“d” in PARIS.
31	Flauto	13–16	 in PARIS.
31	Flauto	16	No accidental \flat in PARIS, LONDON and GJEDDE.
32	Flauto	1	Pencil correction “f \sharp ” \rightarrow “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 \sharp in PARIS.
3	Basso	9	No accidental \flat in PARIS, LONDON and GJEDDE.
5	Basso		PARIS:  GJEDDE:  The fermata is indicating a 2nd ending:
8	Flauto	2	No accidental \sharp in PARIS and LONDON.
9	Basso	8	No accidental \flat 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 \sharp 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.