Martin Friedrich Cannabich

ca. 1700–1773

Sonata 4ta

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

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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 TEX (see the TEX 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.

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Sonata 4ta

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

Adagio

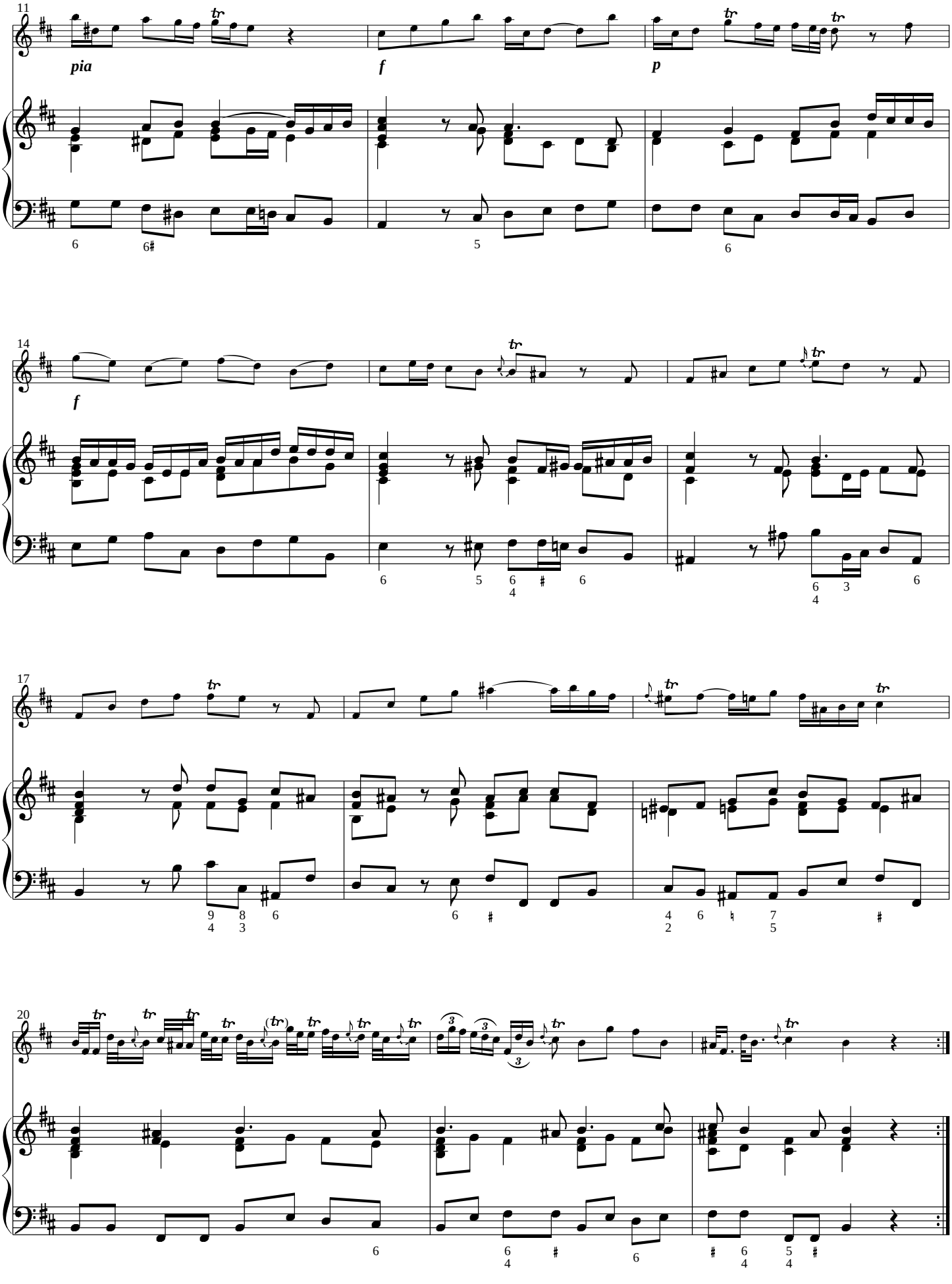
Flauto Traverso

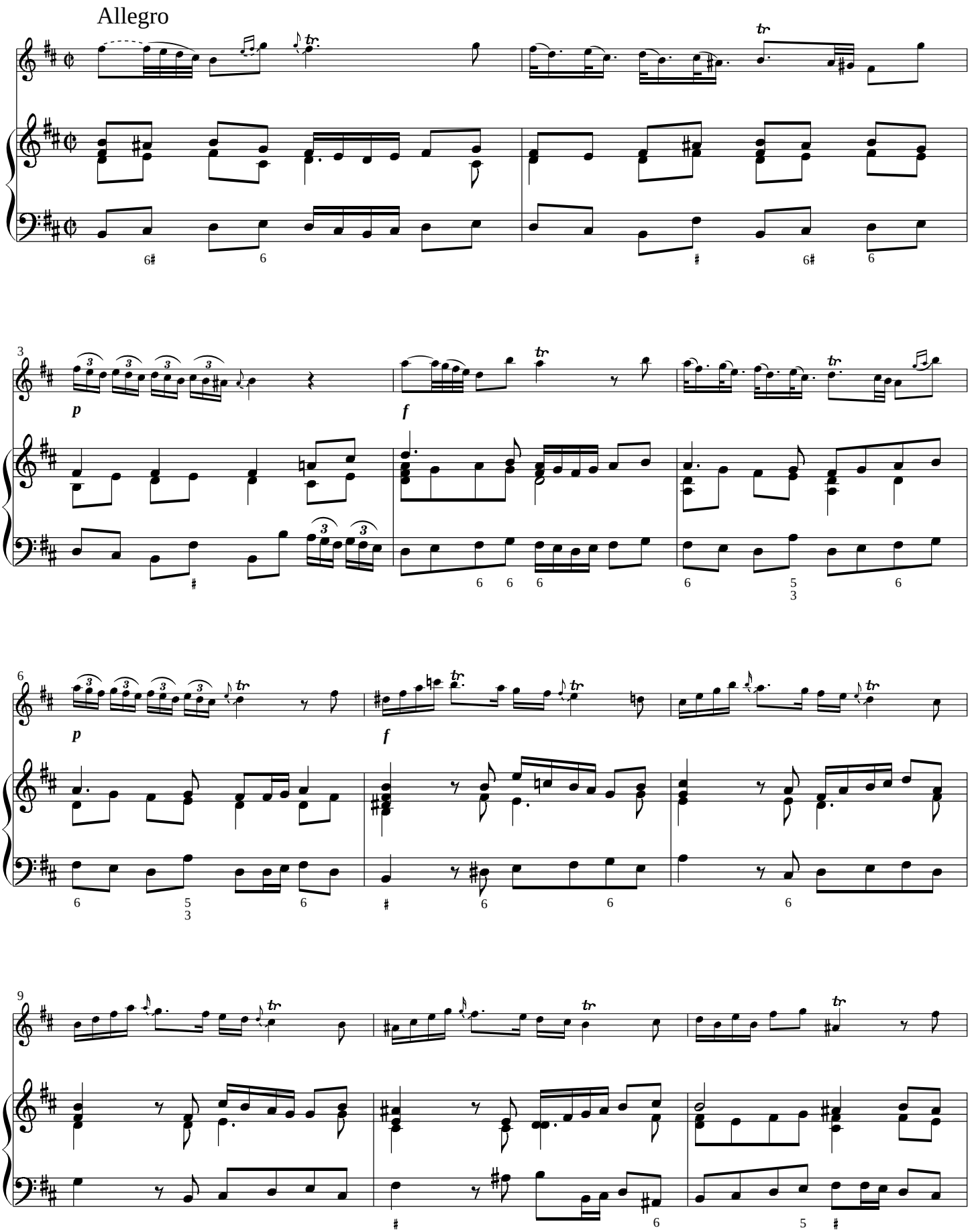
Basso Continuo

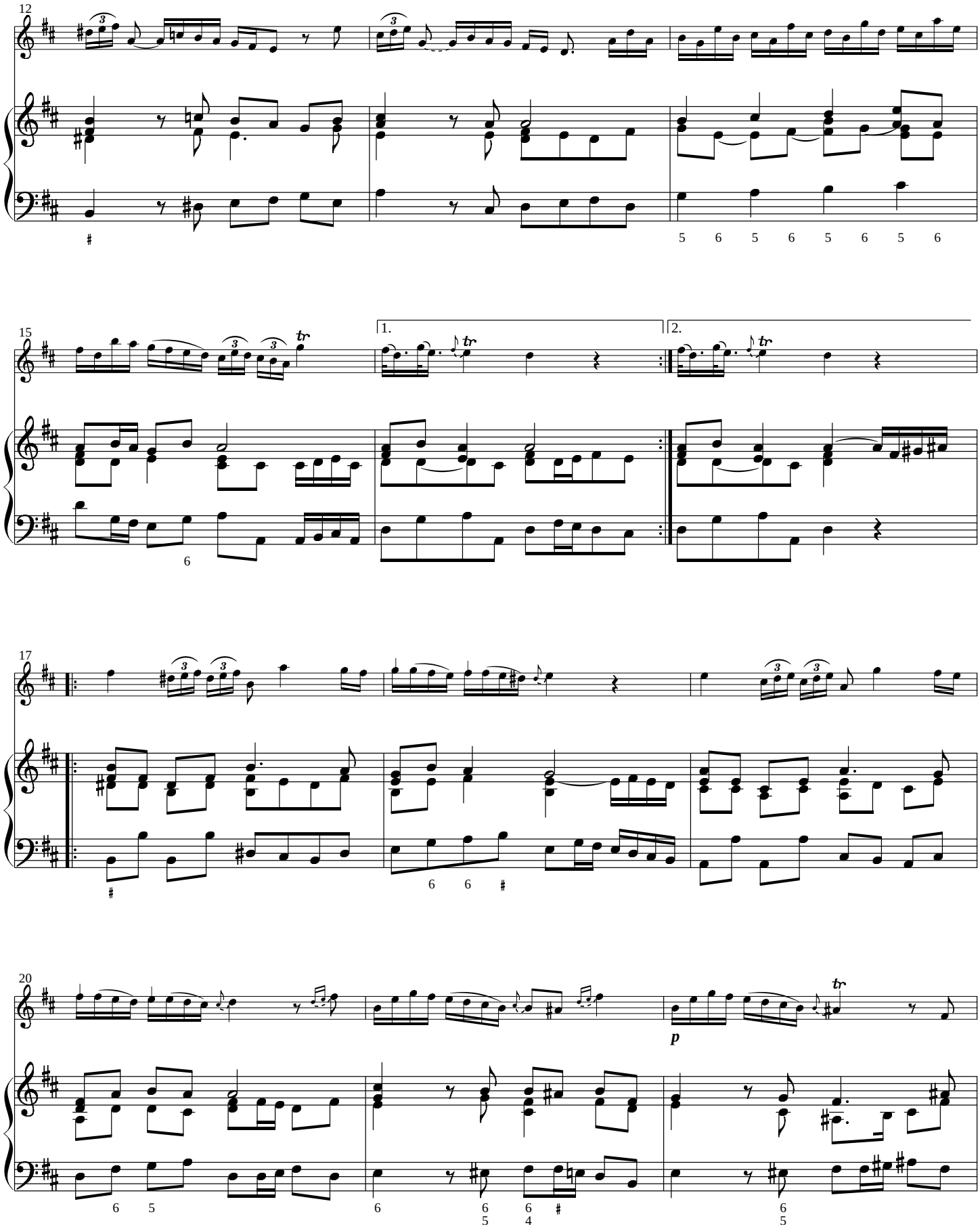
p: *f*

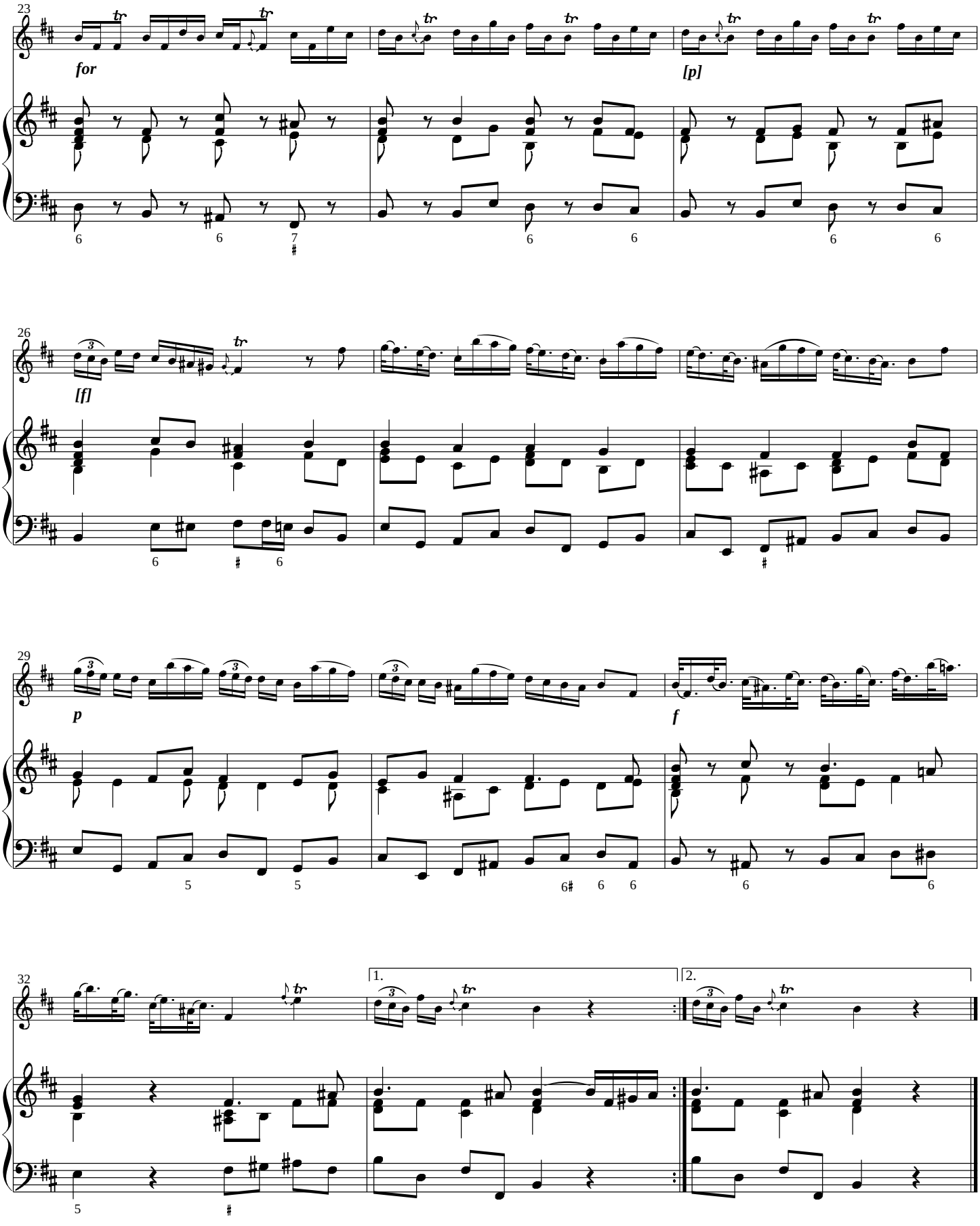
pia *for*

1. 2.

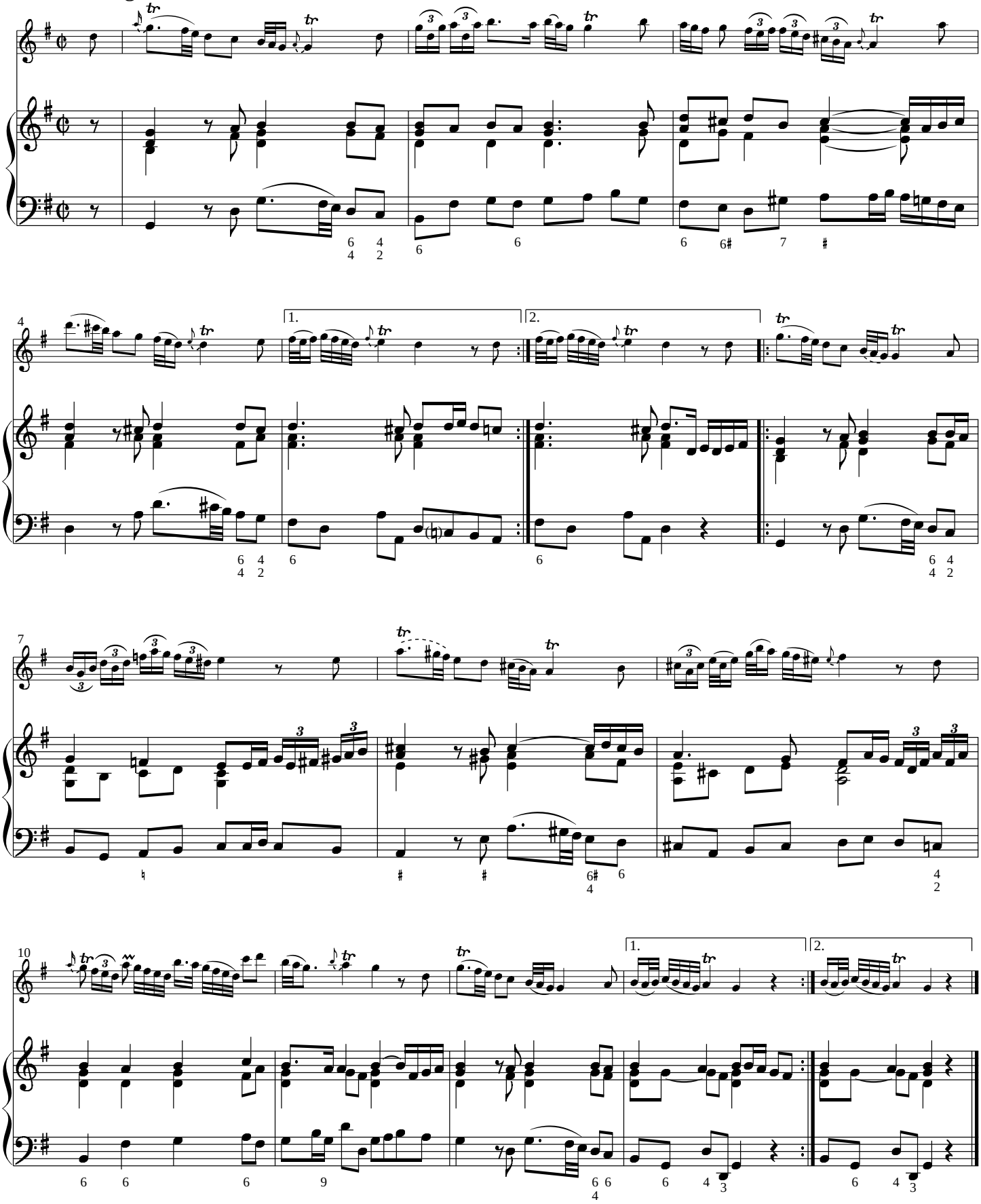

11
pia
f
p
14
f
17
20


Allegro
p
f
p
f

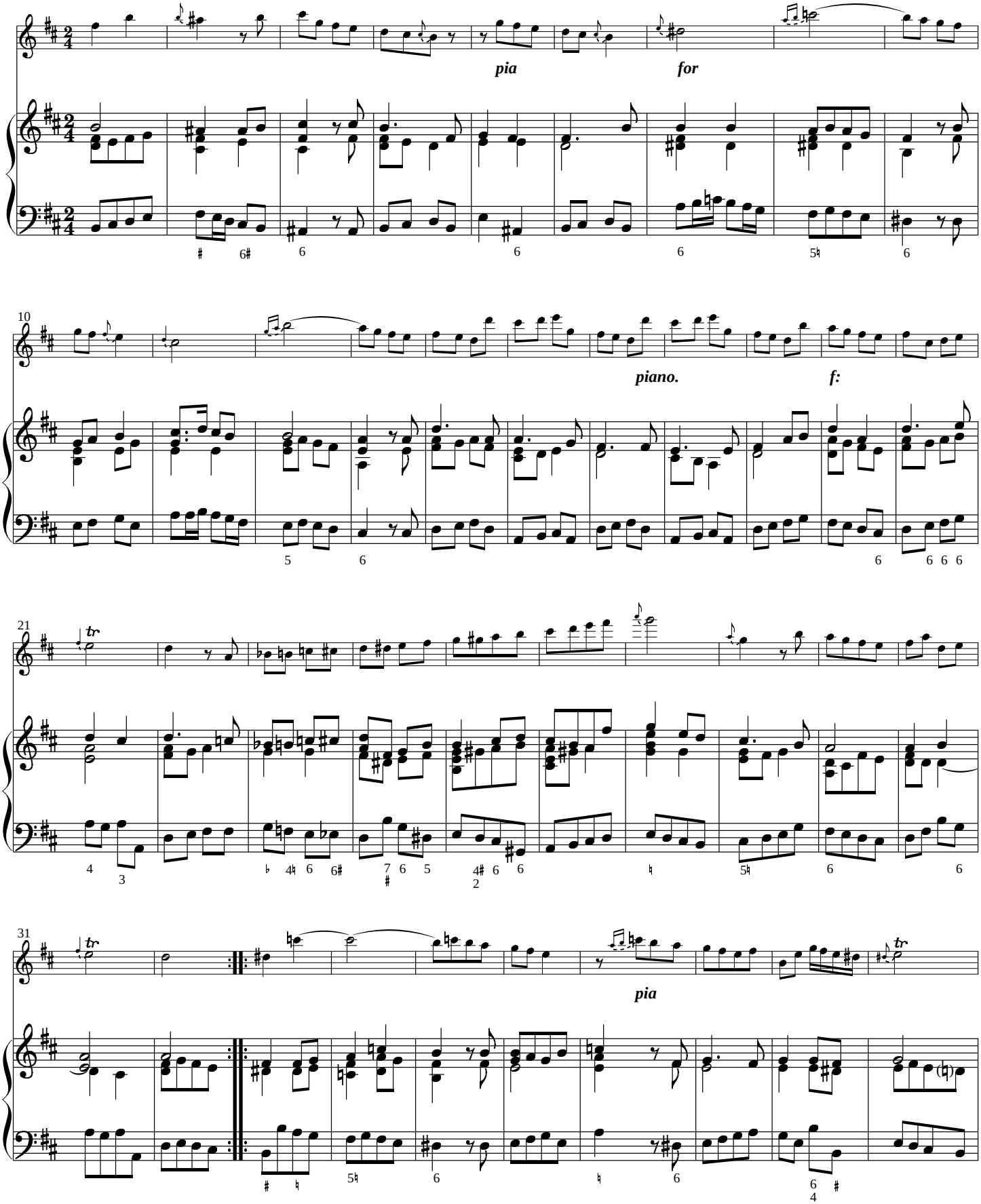

12
5 6 5 6 5 6 5 6
15
1.
2.
17
20
p

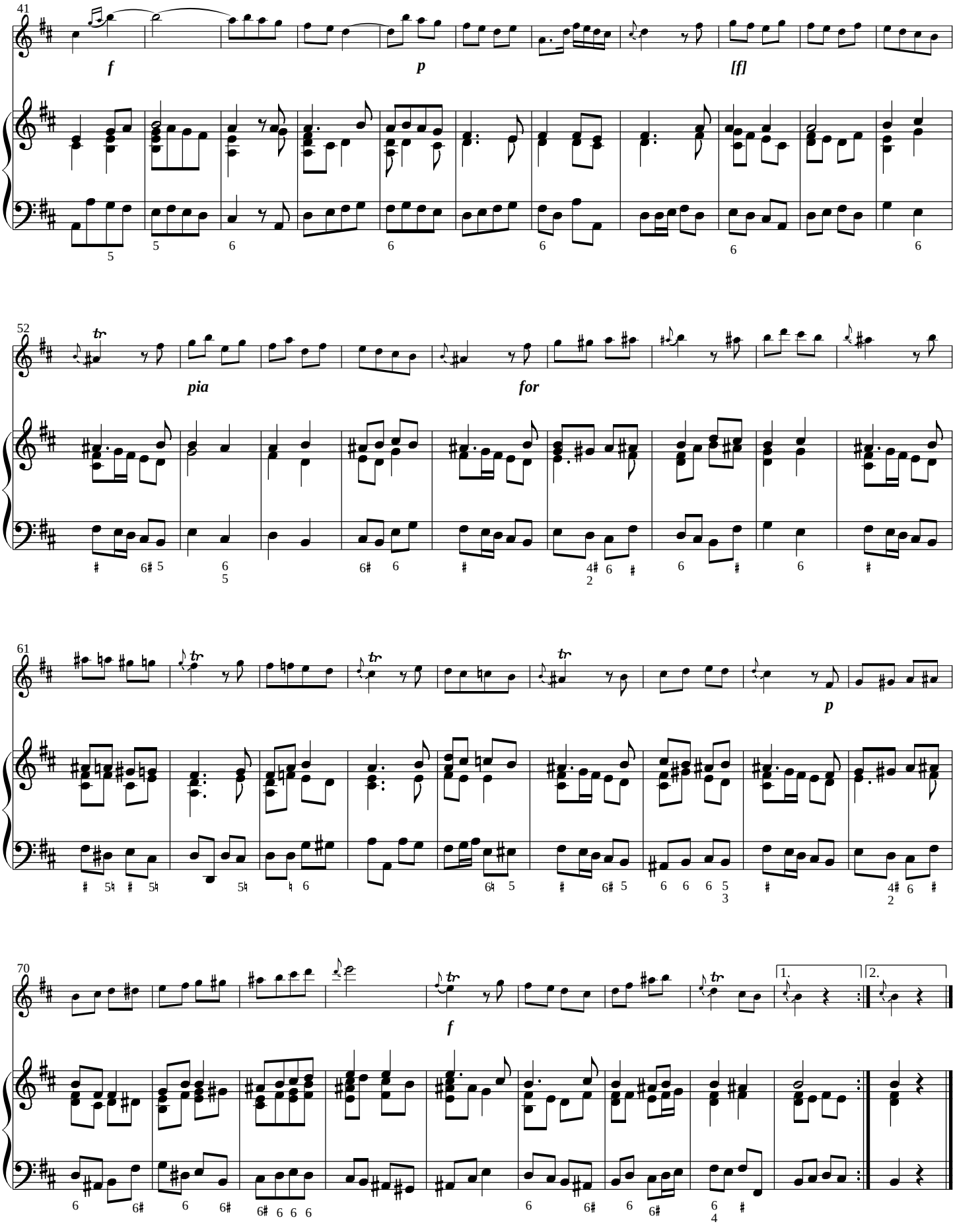

23
for
[p]
26
[f]
29
p
f
32
1.
2.

Largo



Presto



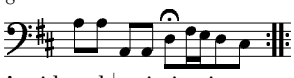

41
f
p
[f]
52
pia
for
61
p
70
f
1.
2.

Critical notes:

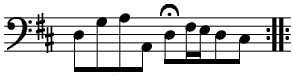
There are numerous differencies between the sonate versions found in the Gjedde Ms. and in the “Paris printing” (“Sonate a Flauto Traversiere Solo e Basso Composite dal Sig.r Canaby”, Paris ca. 1741). The sonata versions differ primarily regarding the basso continuo figures, but there are also varying 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.

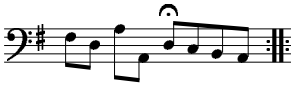
Adagio

Bar No.	*Part*	*Note No.*	*Comment*
4	Flauto	5	$\frac{1}{8}$ rest in ms.
9	Basso		 in ms.
11	Basso	7	Accidental ♮ missing in ms.
15	Basso	6	Accidental ♮ missing in ms.
15	Basso	8	c♯ in ms.
16	Basso	1	Accidental ♯ missing in ms.

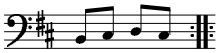
Allegro

Bar No.	*Part*	*Note No.*	*Comment*
2	Basso	2–3	“d c♯” in ms.
3	Basso	2–3	“d c♯” in ms.
11	Flauto	8	Accidental ♮ missing in ms.
16	Basso		 in ms.
21	Basso	6	Accidental ♮ missing in ms.
25	Flauto		Dynamics from Paris printing.
26	Flauto		Dynamics from Paris printing.
27	Flauto	8	Accidental ♯ missing in ms.
27	Basso	6	Accidental ♮ missing in ms.
32	Flauto	16	Accidental ♮ missing in ms.
33	Basso	1	“f♯” in ms.

Largo

Bar No.	*Part*	*Note No.*	*Comment*
3	Basso	9	Accidental ♮ missing in ms.
4	Basso	1	B.c. digits $\frac{6}{4}$ in ms.
5	Basso		 in ms.

Presto

Bar No.	*Part*	*Note No.*	*Comment*
23	Basso	2	B.c. symbol ♮ 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.