Martin Friedrich Cannabich

(c.1700–1773)

Sonata V.

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

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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 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 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 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`.

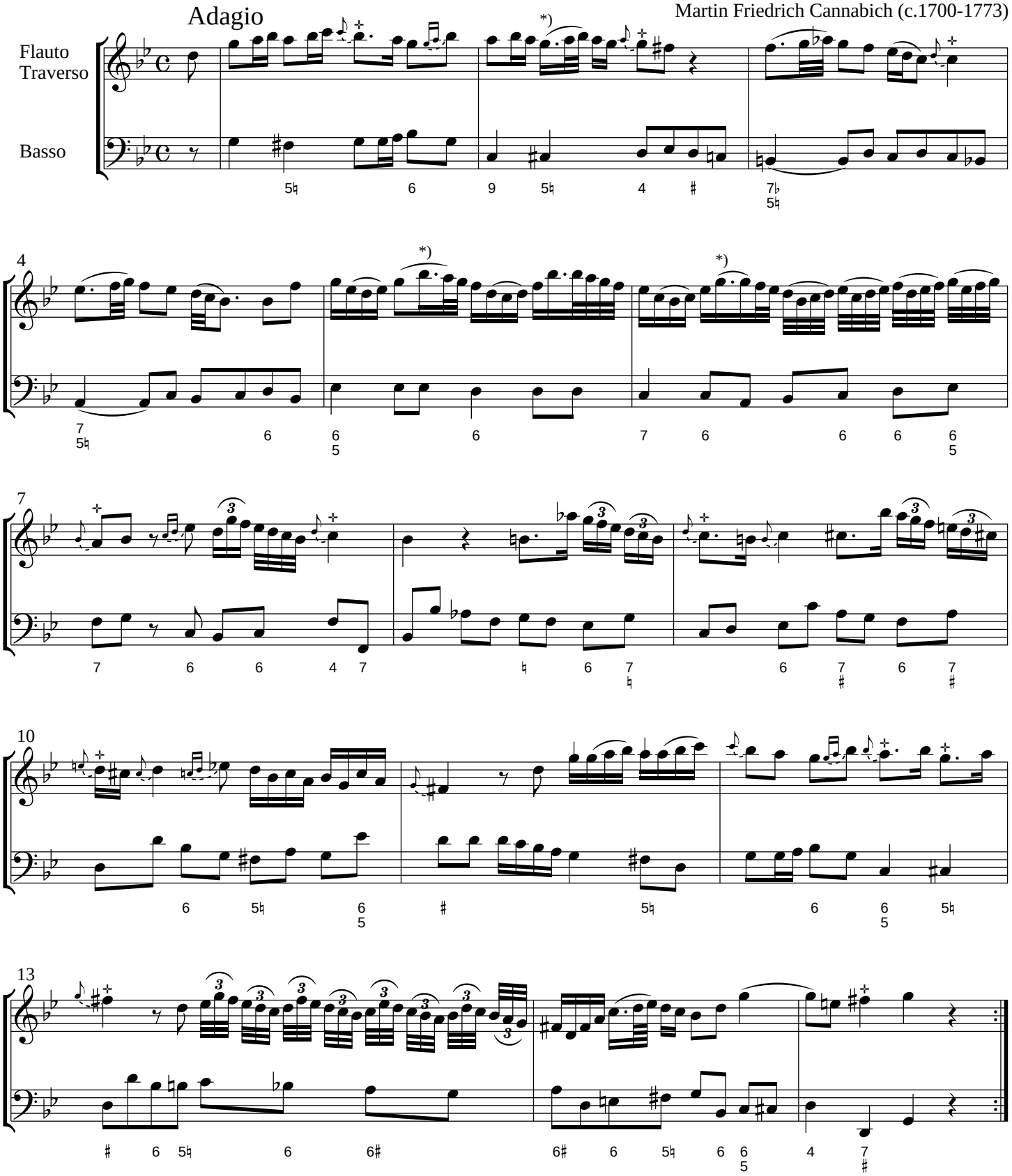
Sonata V.

Adagio

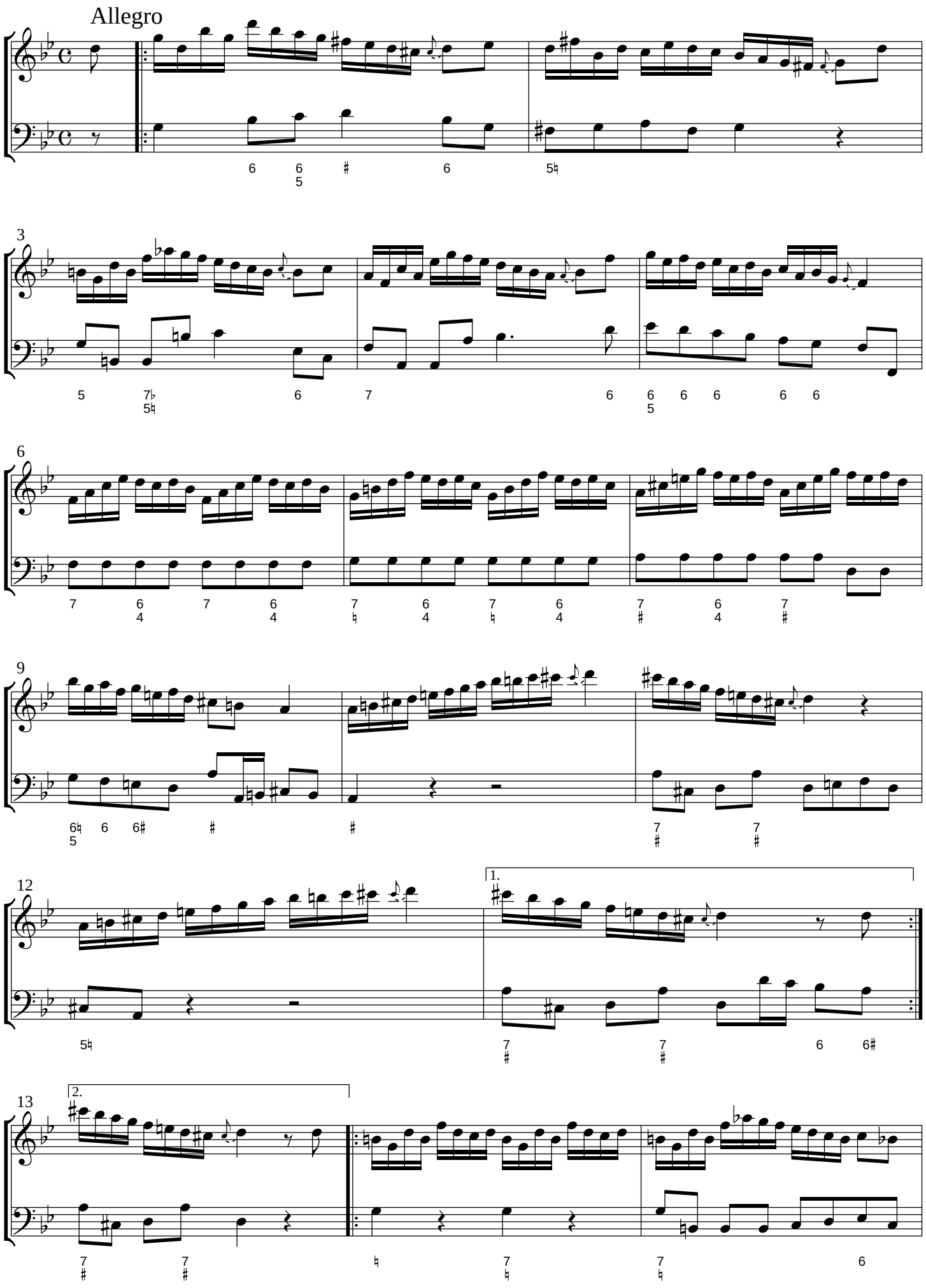
Martin Friedrich Cannabich (c.1700-1773)

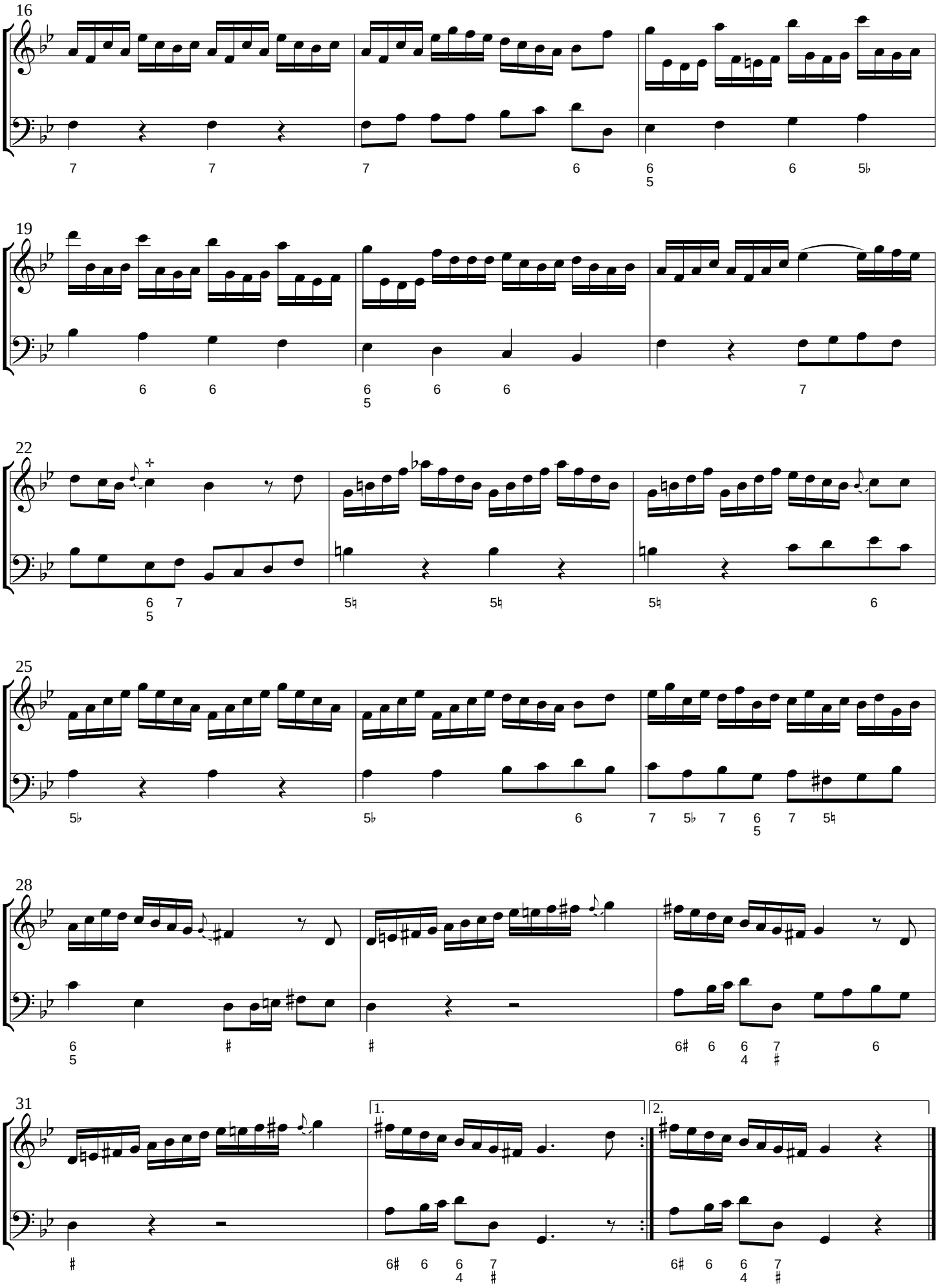
Flauto Traverso

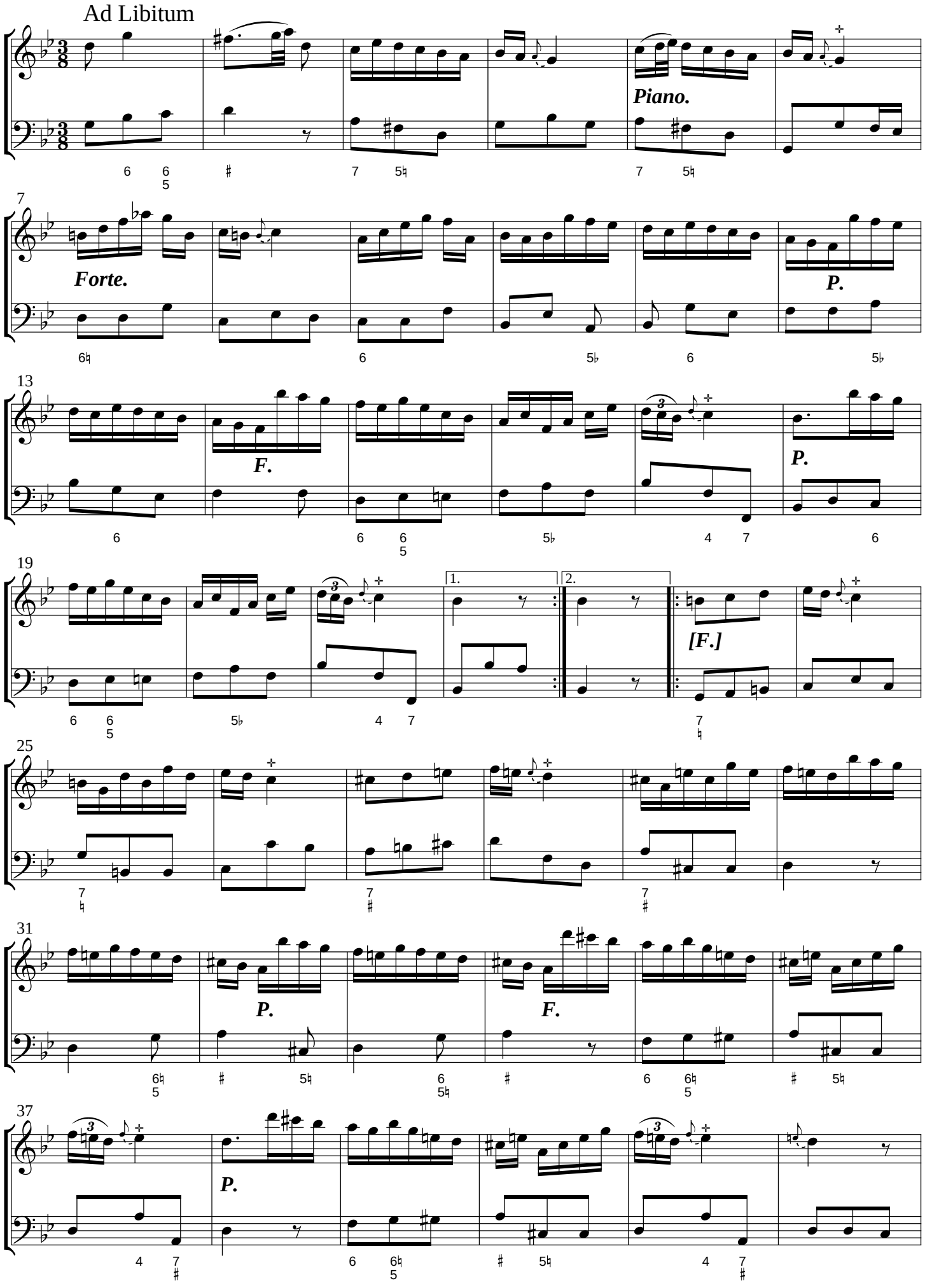
Basso

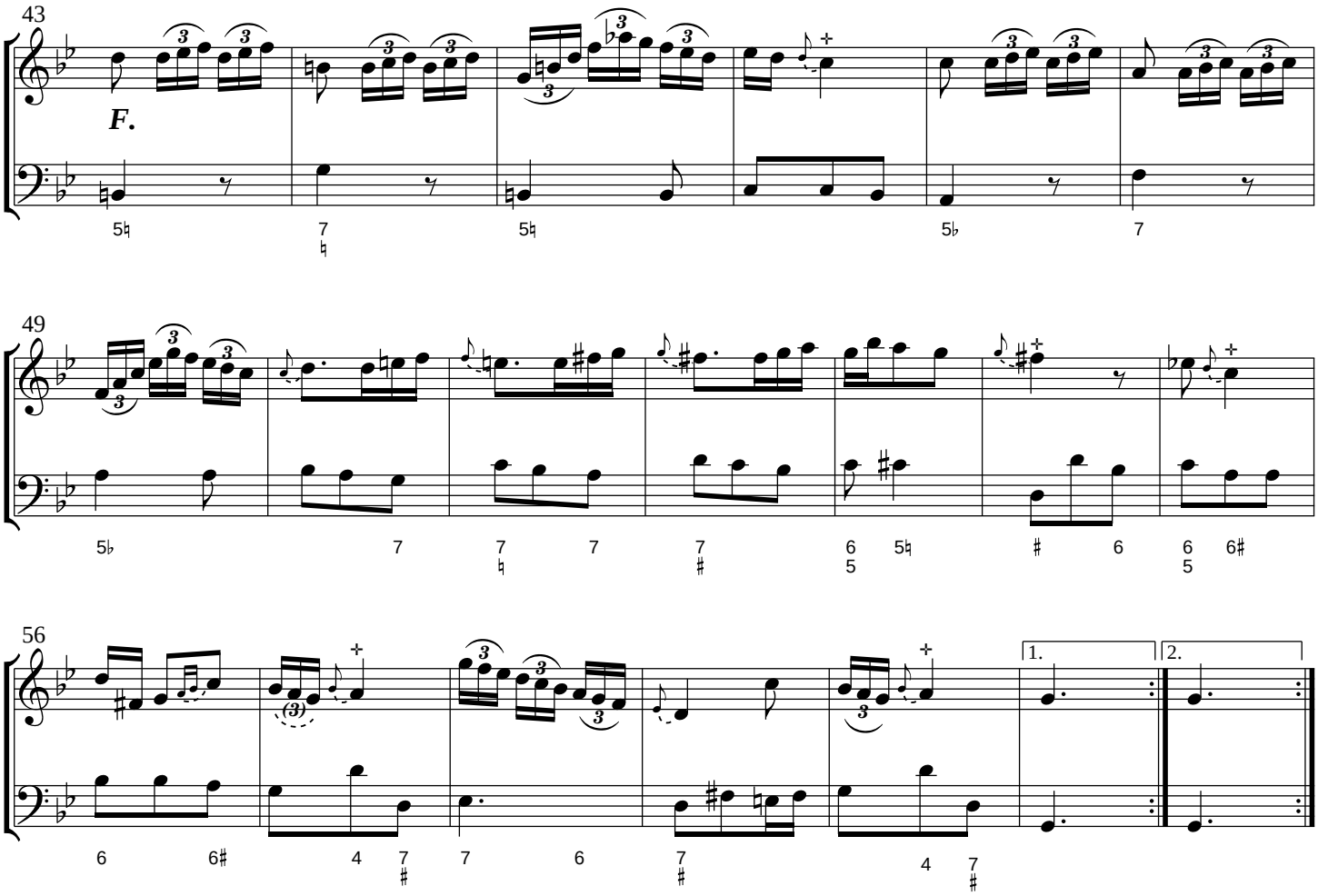


*) The dotted notes in bars 2, 5 and 6 are not typos but French baroque notation: the dotted note should be relatively long and the subsequent notes should be played as fast as possible.


Allegro
3
6
9
12
1.
2.
13


16
19
22
25
28
31
1.
2.

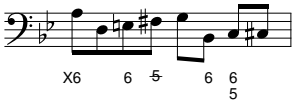

Ad Libitum
Piano.
Forte.
P.
F.
P.
[F.]
P.
F.
P.
1.
2.


43
F.
49
56
1.
2.

Critical notes

There is 1 source 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° notice: 39782075").

In the original printing 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: 

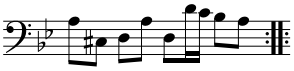
In the typesetting as well in the critical notes all basso continuo abbreviations for figures with sharps have been replaced by the figure in question followed by ♯, ♮ or ♭.

The dotted notes in bars 2, 5 and 6 are not typos but French baroque notation: the dotted note should be relatively long and the subsequent notes should be played as fast as possible.

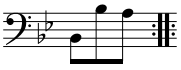
Adagio

Bar No.	*Part*	*Note No.*	*Comment*
2	Flauto	11	No accidental ♯ in PARIS.
2	Basso	6	No accidental ♯ in PARIS.
3	Basso	7	No accidental ♭ in PARIS.
8	Flauto	2	No dot on the ♪ note in PARIS.
8	Flauto	3	Accidental ♮ in PARIS.
10	Flauto	6	No accidental ♮ in PARIS.
13	Basso	6	No accidental ♭ in PARIS.
14	Basso	3	No accidental ♮ in PARIS.

Allegro

Bar No.	*Part*	*Note No.*	*Comment*
2	Flauto	2	No accidental ♯ in PARIS.
3	Flauto	13	Appogiatura note "b" in PARIS.
9	Flauto	10	No accidental ♮ in PARIS.
9	Basso	7	No accidental ♮ in PARIS.
10	Flauto	1, 6	No accidental ♮ on the appogiatura notes in PARIS.
11	Flauto	1	No accidental ♯ in PARIS.
12	Flauto	2	No accidental ♮ in PARIS.
13	Basso		No ending, but: 
15	Flauto	14	No accidental ♭ in PARIS.

Ad Libitum

Bar No.	*Part*	*Note No.*	*Comment*
5	Basso	2	B.c. figure 5 in PARIS.
22	Basso		No ending, but: 
28	Flauto	3	Appogiatura note "d" in PARIS.
29	Flauto	3	No accidental ♮ in PARIS.
31	Basso	2	B.c. digit 5 not dashed in PARIS.
40	Flauto	2	No accidental ♮ in PARIS.
42	Flauto	1	No accidental ♮ on appogiatura note in PARIS.
44	Flauto	1	No accidental ♮ in PARIS.
45	Flauto	2	No accidental ♮ in PARIS.