

Martin Friedrich Cannabich

ca. 1700–1773

Sonata 4^{ta}

From

10 Solos à Flauto Traverso & Violoncello

(ca. 1741)

The Royal Library, Copenhagen, Gieddes Samling I,15

Edited by

Christian Mondrup & Mogens Friis

Flauto Traverso

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 T_EX (see the T_EX 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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Flauto Traverso.
Sonata 4^{ta}

Martin Friedrich Cannabich (c.1700-1773)

Adagio

Musical score for Flute Sonata 4^{ta} by Martin Friedrich Cannabich, Adagio. The score is written in G major and common time. It consists of eight staves of music.

The first staff (measures 1-2) begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked "Adagio". The first measure contains a trill (tr) over a quarter note. The second measure contains a trill (tr) over a quarter note. Dynamic markings *p:* and *f* are present below the staff.

The second staff (measures 3-4) starts with a treble clef and a key signature of one sharp. It features a trill (tr) over a quarter note in measure 3. Dynamic markings *pia* and *for* are present below the staff.

The third staff (measures 5-6) begins with a treble clef and a key signature of one sharp. It contains a series of trills (tr) over eighth notes.

The fourth staff (measures 7-8) starts with a treble clef and a key signature of one sharp. It features triplets (3) over eighth notes and trills (tr). A first ending bracket (1.) spans measures 7 and 8, and a second ending bracket (2.) spans measure 8.

The fifth staff (measures 9-10) begins with a treble clef and a key signature of one sharp. It contains a trill (tr) over a quarter note. Dynamic markings *pia* and *f* are present below the staff.

The sixth staff (measures 11-12) starts with a treble clef and a key signature of one sharp. It features a trill (tr) over a quarter note. Dynamic markings *p* and *f* are present below the staff.

The seventh staff (measures 13-15) begins with a treble clef and a key signature of one sharp. It contains a trill (tr) over a quarter note.

The eighth staff (measures 16-18) starts with a treble clef and a key signature of one sharp. It features a trill (tr) over a quarter note.

The ninth staff (measures 19-20) begins with a treble clef and a key signature of one sharp. It contains a trill (tr) over a quarter note.

The tenth staff (measures 21-22) starts with a treble clef and a key signature of one sharp. It features triplets (3) over eighth notes and a trill (tr) over a quarter note.

Flauto Traverso.

Allegro

The musical score is written for Flauto Traverso in treble clef, key of D major (two sharps), and 2/4 time. It consists of ten staves of music, numbered 1 through 31. The tempo is marked 'Allegro'. The score includes various musical notations such as trills (tr), triplets (3), and dynamic markings (p, f, [p], [f]).

Measure 1: *p*

Measure 4: *f* *p*

Measure 7: *f*

Measure 11: *f*

Measure 14: 1.

Measure 16: 2.

Measure 19: *p* *for*

Measure 22: *p* *for*

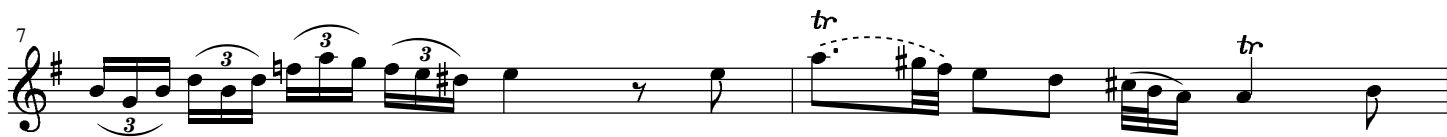
Measure 25: *[p]* *[f]*

Measure 28: *p*

Measure 31: *f*

Flauto Traverso.

Largo



Flauto Traverso.

Presto

pia *for*

10 *piano.*

19 *f:* *tr*

28 *tr*

37 *pia* *f* *p*

46 *[f]* *tr* *pia*

54 *for*

62 *tr* *tr* *tr* *p*

71 *f* 1. 2.

Detailed description: This is a musical score for a Flauto Traverso (Flute) in G major, 2/4 time, marked Presto. The score consists of eight staves of music. The first staff (measures 1-9) begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It features a series of eighth and sixteenth notes with dynamic markings *pia* and *for*. The second staff (measures 10-18) continues the melodic line with a *piano.* marking. The third staff (measures 19-27) includes a forte *f:* marking and a trill *tr*. The fourth staff (measures 28-36) features another trill *tr* and a repeat sign. The fifth staff (measures 37-45) shows dynamics *pia*, *f*, and *p*. The sixth staff (measures 46-53) includes a fortissimo *[f]* marking and a trill *tr*. The seventh staff (measures 54-61) is marked *for*. The eighth staff (measures 62-71) contains multiple trills *tr* and a piano *p* marking, ending with a first and second ending. The piece concludes with a final *f* marking.