

# Martin Friedrich Cannabich

(c.1700–1773)

## Sonata 4<sup>ta</sup>

From

### 10 Solos à Flauto Traverso & Violoncello

(ca. 1748)

The Royal Library, Copenhagen, Gieddes Samling I,15

Basso

Edited by

Christian Mondrup & Mogens Friis

# 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°) titled “10 Solos à Flauto Traverso & Violoncello Dall Sigr M: Ræhs. 1 ditto à Flauto Traverso & Violoncello Dall Sigr Cannabich”. 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.<sup>1</sup>

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<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.

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Christian Mondrup

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

Basso.  
Sonata 4<sup>ta</sup>

Adagio

Martin Friedrich Cannabich (c.1700-1773)

The musical score consists of six staves of basso continuo music. Staff 1 starts with a dotted quarter note followed by eighth-note pairs, with dynamics *p:*, *f*, and *pia*. Staff 2 shows a continuous eighth-note pattern. Staff 3 begins with a dotted half note, followed by measures 1 and 2 of a repeating eighth-note pattern. Staff 4 starts with a dotted half note, followed by measures 1 and 2 of a repeating eighth-note pattern, with dynamics *pia*, *f*, *p*, and *f*. Staff 5 begins with a dotted half note, followed by a measure of eighth notes. Staff 6 begins with a dotted half note, followed by a measure of eighth notes.

Basso.

## Allegro

Musical score for cello, featuring nine staves of music. The key signature changes from C major (no sharps or flats) to G major (one sharp). Measure numbers 1 through 30 are indicated at the beginning of each staff. Dynamics such as *p*, *f*, and *[p]* are marked throughout the piece. The music consists primarily of eighth-note patterns, with some sixteenth-note figures and grace notes.

Basso.

Largo

The musical score consists of four staves of bassoon music. The first staff begins with a rest followed by a dotted half note, then a sixteenth-note pattern. The second staff starts with a quarter note, followed by a sixteenth-note pattern. The third staff begins with a dotted half note, followed by a sixteenth-note pattern. The fourth staff begins with a sixteenth-note pattern. Measure numbers 11 and 12 are indicated above the staves. Measure 11 starts with a sixteenth-note pattern, followed by a quarter note. Measure 12 starts with a sixteenth-note pattern, followed by a quarter note. The music is in common time, with a key signature of one sharp (F#). Measures 11 and 12 are enclosed in brackets labeled "1." and "2." respectively.

Basso.

Presto

The musical score consists of nine staves of bassoon music. Staff 1 (measures 1-7) starts with a dynamic of *pia* followed by *for*. Staff 2 (measures 8-15) begins with a dynamic of *f*. Staff 3 (measures 16-23) ends with a dynamic of *pia*. Staff 4 (measures 24-31) begins with a dynamic of *pia*. Staff 5 (measures 32-39) ends with a dynamic of *pia*. Staff 6 (measures 40-47) ends with a dynamic of *p*. Staff 7 (measures 48-55) ends with a dynamic of *pia*. Staff 8 (measures 56-63) ends with a dynamic of *pia*. Staff 9 (measures 64-71) ends with a dynamic of *p*.