

Telemann, G.P: Six Canonic Sonatas

SIX CANONIC SONATAS by Georg Philipp Telemann

These delightful Sonatas were originally for flutes or violins. Each of the movements is an exact canon, the second voice commencing as the first reaches the symbol 2., and then following at that interval, stopping at the first fermata. The first player does not observe that fermata, playing directly to the *Fine*.

My aim here has been to make the Sonatas as accessible as possible to horn players, and the keys, ornaments, and notations were chosen with that in mind. Nos. 1 through 5 are transposed so that, played in F Horn, they sound a ninth below the original keys. No. 6 will sound an octave lower than the original. The suggested transpositions are the result of having to make a choice between two satisfactory keys. I have taken the liberty of changing many of the trills to mordents, feeling that too much embellishment will certainly detract from the light style suggested by the original instrumentation. Even with said changes, I have a feeling that particularly some of the slow movements may turn out to be a bit grotesque if all the ornaments are included. The notation alterations are mainly in the changing of appoggiatura grace notes to real notes, in an effort to avoid differences of opinion between the participants.

The tempo and dynamic markings were in the three editions from which I worked, but the metronome markings are mine, and are to be used only as suggestions. The dynamics should perhaps be used more to set styles than volume levels, as a real *forte* will certainly make the necessary lightness nearly impossible.

There is no intent to pass this off as a scholarly edition; I am happy to leave such things to the scholars among us. However, after playing them from the cello version, I felt that a practical adaptation of the Sonatas would be a very worthwhile addition to our collective duet libraries. Actually, even if you can't find a fellow canoneer, they make good studies *a cappella!*

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