

Three Canons

for piano (two and three hands)

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Note on the edition:

These pieces were not originally meant for publication, but were nonetheless made available to the public in the original 2008 edition, which appeared as part of a compilation typeset and edited by third parties. It included numerous additions by editors, as well as several errors. Although the pieces were withdrawn from the catalogue by the composer, it has been decided that a new edition was necessary to counteract the effects of the 2008 edition, which was, in effect, a bootleg copy.

The present edition rectifies all of the problems of the earlier one. It preserves almost all of the aspects of the original notation, which contains a number of formal errors, but acts to facilitate the communication of the “look and feel” of the pieces to the performer(s). Changes from the 2008 edition are as follows:

- Canon No. 1: Original time signature restored. *Ped.* indication (for the entire piece) removed, as originally intended. Tempo indication (*Moderato*) removed, slower tempi are advised. M. 3: bottom staff, first note E (was D#). M. 10 and 11: top staff, D# (was B, C#). M. 15: bottom staff, first note F# (was F natural). M.18: top staff, original notation with flats restored. M.21–22: slur removed, not present in the original.
- Canon No. 2: Original notation featured slurred 8th and 16th notes in place of dotted 8th notes, throughout the piece. Two of the five added *Ped.* indications kept to show a possible approach to pedalling in this piece; they are entirely optional. M. 3: top staff, E *15ma* (was *8va*). M.6: top staff, slur restored. M. 14: top staff, G *15ma* (was *8va*); bottom staff: both notes *15ma* (was *8va*). M. 19–20: top staff, slur restored. M. 33, 34: 16th notes restored (appeared as 16th dotted, 32nd, two 16th notes).
- Canon No. 3: This edition reverts to an earlier version of this piece than the one used for the 2008 edition; consequently, the two-part ending (mm. 15–28 in the 2008 edition) is omitted and may be replaced by an improvised one of comparable length. Original notation featured a large number of slurred short notes, converted to more traditional options here. M. 4: middle staff, slur restored. M. 7: bottom staff, last D moved to immediately follow the preceding note (was: following an 8th rest). Repeat start sign inserted between mm. 1 and 2 (was absent).

Three Canons

I: Aleatoric

Jashiin

2007

Piano



5



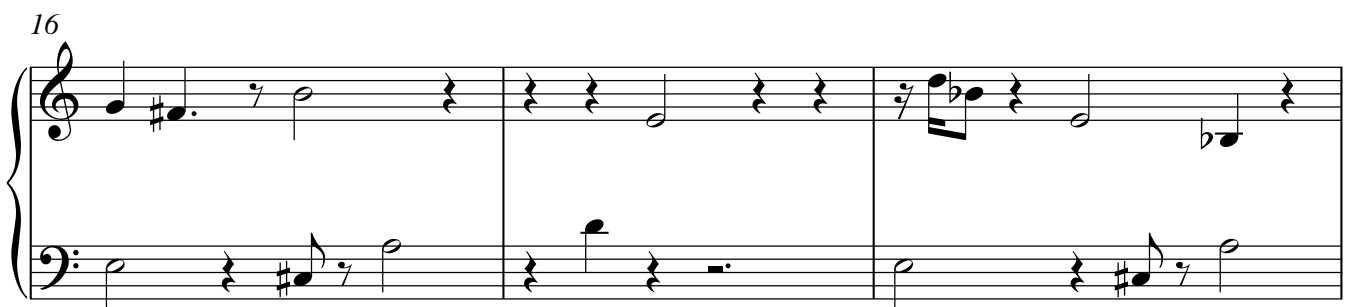
9



13



16



19

Musical notation for measures 19 and 20. The system consists of two staves: a treble clef staff and a bass clef staff. Measure 19: Treble clef has a quarter note G4, a quarter rest, a quarter note A4 with a sharp sign, a quarter rest, and a half note B4. Bass clef has a quarter note G3, a quarter note A3 with a sharp sign, a quarter rest, a quarter note B3 with a sharp sign, and a half note C4. Measure 20: Treble clef has a quarter note G4, a quarter note A4 with a sharp sign, a quarter rest, a quarter note B4, and a half note C5. Bass clef has a quarter rest, a quarter rest, a quarter note G3, a quarter rest, and a half note C4.

21

Musical notation for measures 21 and 22. The system consists of two staves: a treble clef staff and a bass clef staff. Measure 21: Treble clef has a quarter rest, a quarter rest, a quarter note G4, a quarter rest, and a half note A4. Bass clef has a quarter rest, a quarter note G3 with a sharp sign, a quarter rest, a quarter note A3 with a sharp sign, and a half note B3. Measure 22: Treble clef has a quarter rest, a quarter note G4, a quarter rest, a quarter note A4 with a sharp sign, and a half note B4. Bass clef has a quarter note G3, a quarter rest, a quarter note A3 with a sharp sign, a quarter rest, and a half note B3. Both staves end with a double bar line and repeat dots.

Three Canons

II: Mensuration

Jashiin

2007

Piano

15^{ma}-----|

8^{va}-----|

15^{ma}-----|

6

15^{ma}-----|

8^{va}-----|

15^{ma}-----|

11

8^{va}-----|

8^{va}-----|

15^{ma}-----|

16 *8va*-----]

15ma-----]

*Ped.*_____

22 *8va*---] *15ma*---]

27 *8va*-] *15ma*-----]

31

15^{ma} |

8^{va} |

15^{ma} |

Ped. _____

35

Three Canons

III: Bell

Jashiin
2007

Piano

The first system of the musical score is in 4/4 time. It consists of three staves: a treble clef staff, a middle treble clef staff, and a bass clef staff. The music begins with a double bar line. The first measure contains a whole note chord in the treble and bass staves, and a quarter note in the middle staff. The second measure features a half note in the treble, a quarter note in the middle, and a quarter note in the bass. The third measure has a half note in the treble, a quarter note in the middle, and a quarter note in the bass. The fourth measure contains a half note in the treble, a quarter note in the middle, and a quarter note in the bass.

5

The second system of the musical score starts at measure 5. It consists of three staves: a treble clef staff, a middle treble clef staff, and a bass clef staff. The first measure has a half note in the treble, a quarter note in the middle, and a quarter note in the bass. The second measure features a half note in the treble, a quarter note in the middle, and a quarter note in the bass. The third measure has a half note in the treble, a quarter note in the middle, and a quarter note in the bass. The fourth measure contains a half note in the treble, a quarter note in the middle, and a quarter note in the bass.

8

The third system of the musical score starts at measure 8. It consists of three staves: a treble clef staff, a middle treble clef staff, and a bass clef staff. The first measure has a half note in the treble, a quarter note in the middle, and a quarter note in the bass. The second measure features a half note in the treble, a quarter note in the middle, and a quarter note in the bass. The third measure has a half note in the treble, a quarter note in the middle, and a quarter note in the bass. The fourth measure contains a half note in the treble, a quarter note in the middle, and a quarter note in the bass.

11

Musical score for measures 11 and 12. The score is written for piano in G major (one sharp) and 3/4 time. It consists of three staves: Treble, Middle, and Bass. Measure 11 features a melodic line in the Treble staff with a slur over a quarter note G4, an eighth note A4, and a quarter note B4, followed by a quarter rest and a quarter note G4. The Middle staff has a quarter note G4, a quarter note A4, and a quarter note B4. The Bass staff has a quarter note G2, a quarter note A2, and a quarter note B2. Measure 12 continues the melodic line in the Treble staff with a slur over a quarter note A4, an eighth note B4, and a quarter note C5, followed by a quarter rest and a quarter note B4. The Middle staff has a quarter note G4, a quarter note A4, and a quarter note B4. The Bass staff has a quarter note G2, a quarter note A2, and a quarter note B2.

13

Musical score for measures 13 and 14. The score is written for piano in G major (one sharp) and 3/4 time. It consists of three staves: Treble, Middle, and Bass. Measure 13 features a melodic line in the Treble staff with a quarter note G4, a quarter note A4, and a quarter note B4, followed by a quarter rest and a quarter note G4. The Middle staff has a quarter note G4, a quarter note A4, and a quarter note B4. The Bass staff has a quarter note G2, a quarter note A2, and a quarter note B2. Measure 14 continues the melodic line in the Treble staff with a slur over a quarter note A4, an eighth note B4, and a quarter note C5, followed by a quarter rest and a quarter note B4. The Middle staff has a quarter note G4, a quarter note A4, and a quarter note B4. The Bass staff has a quarter note G2, a quarter note A2, and a quarter note B2.