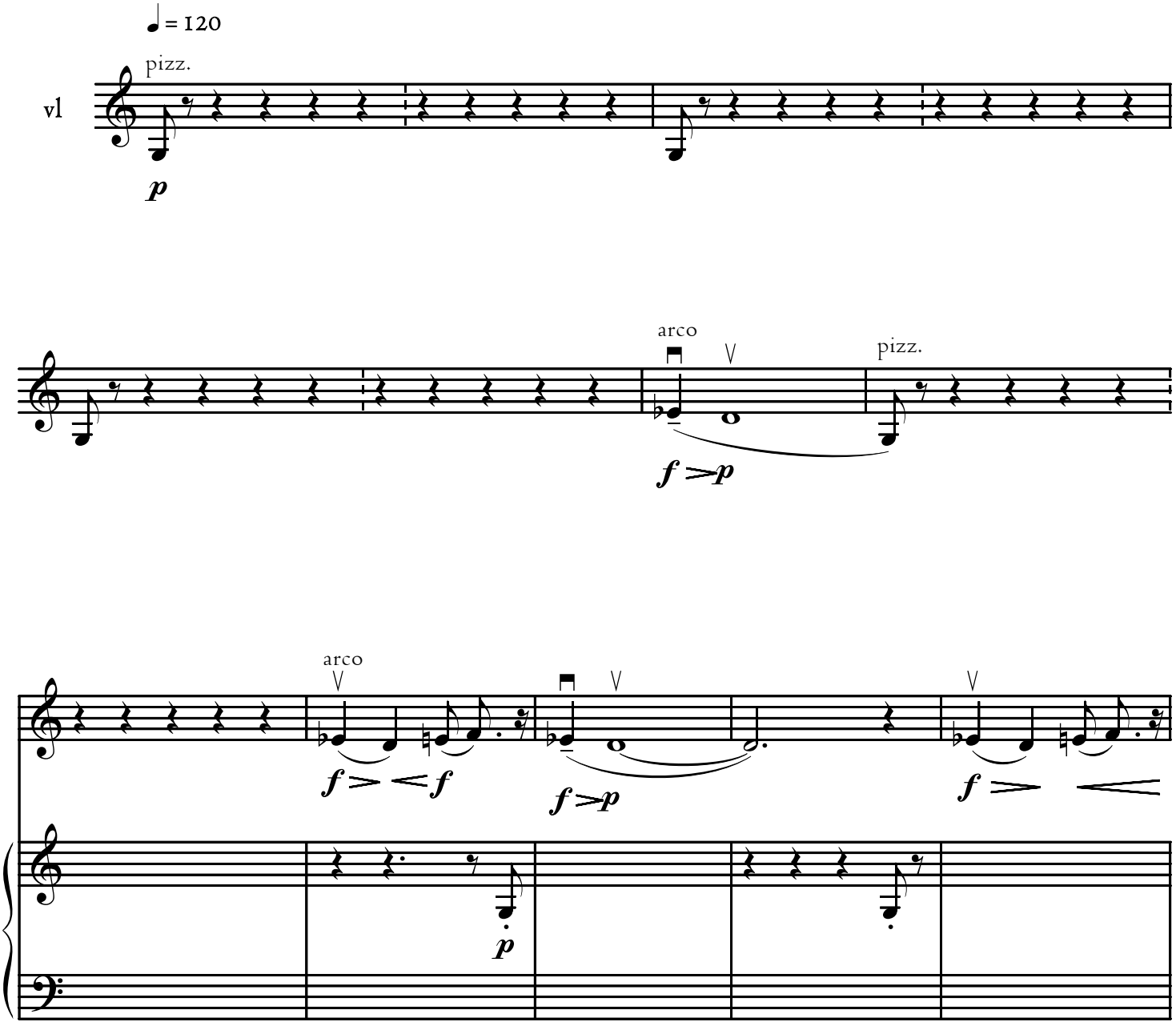
to Roger Zahab,

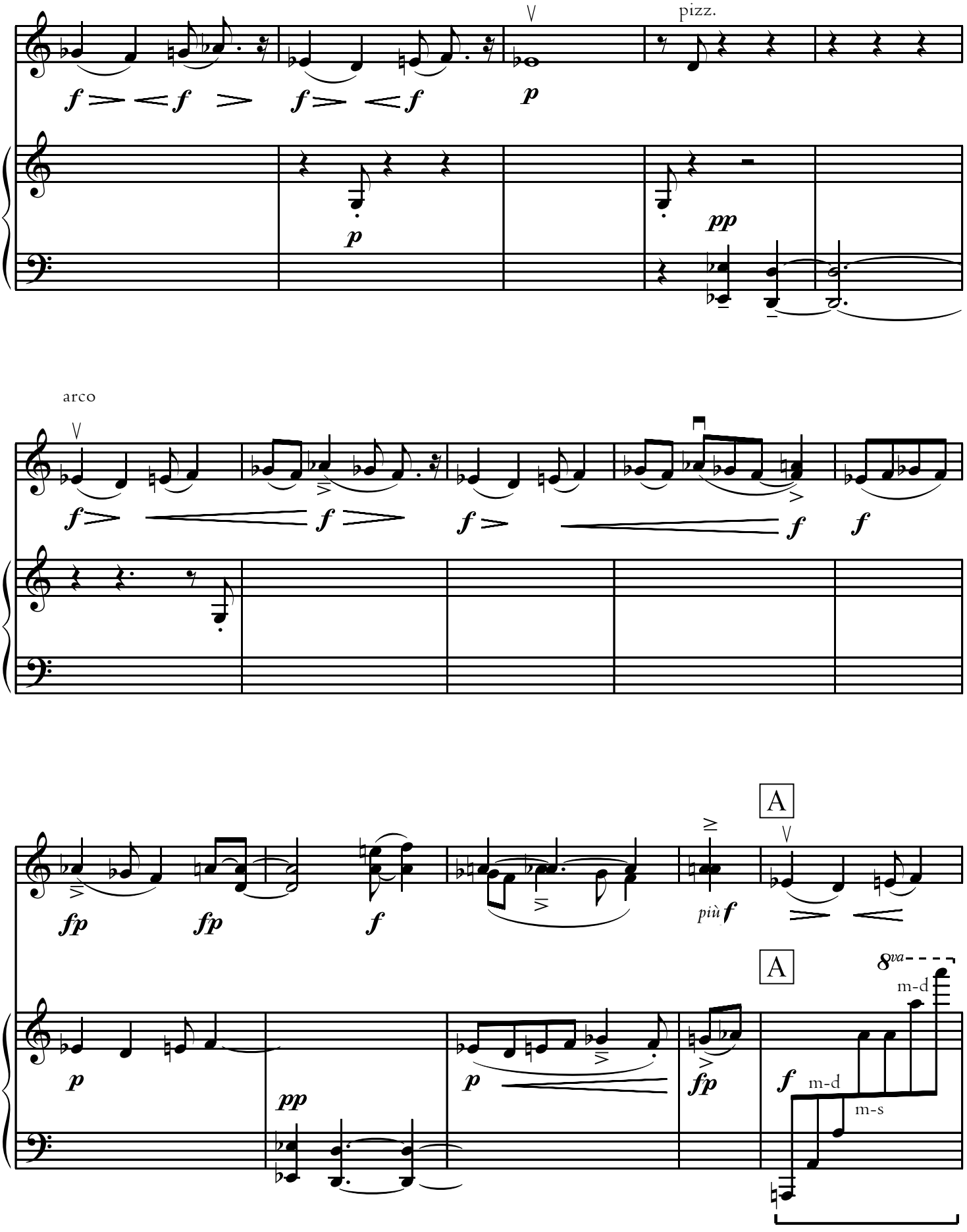
Canon

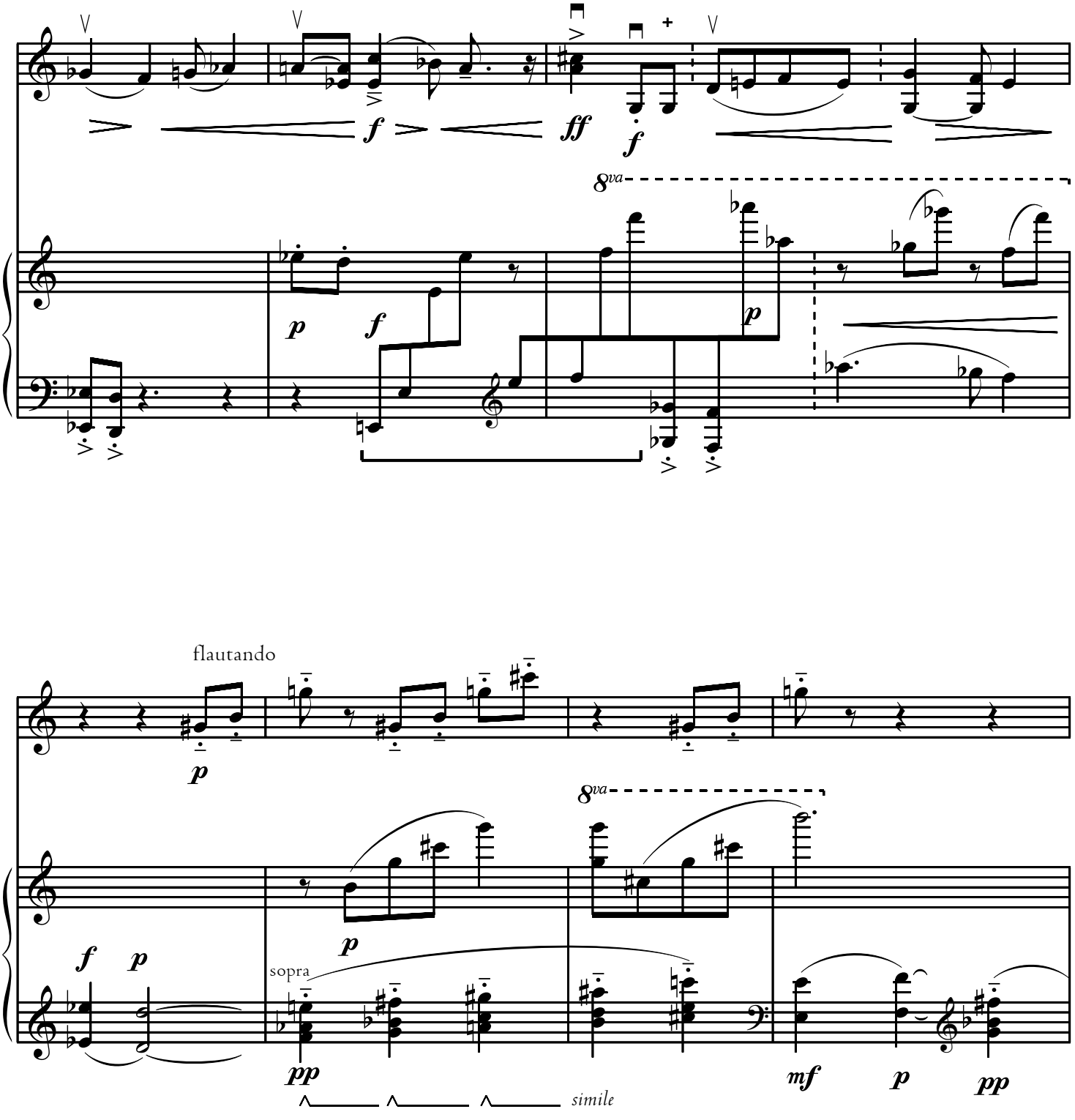
for violin & piano

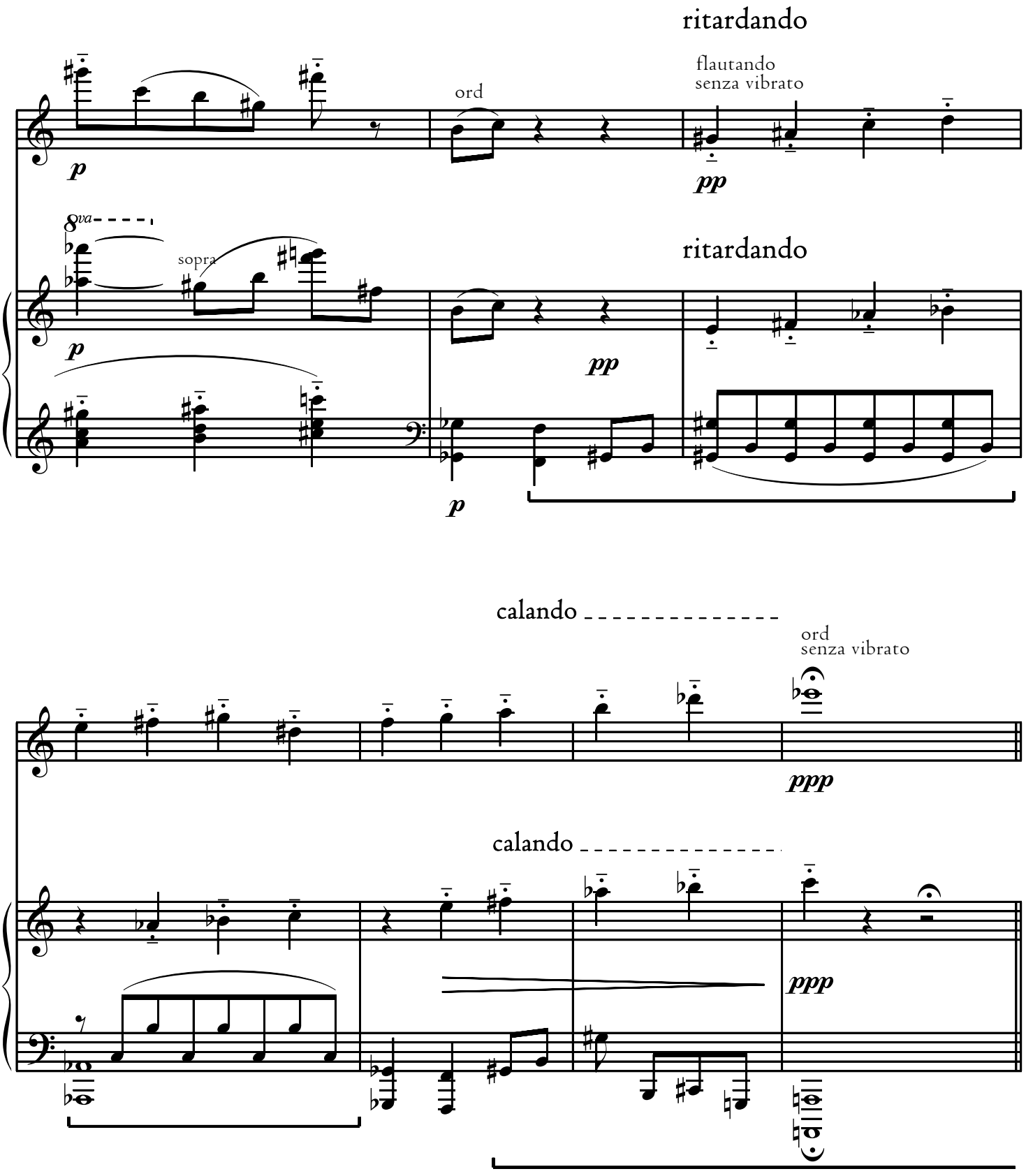
Federico Garcia

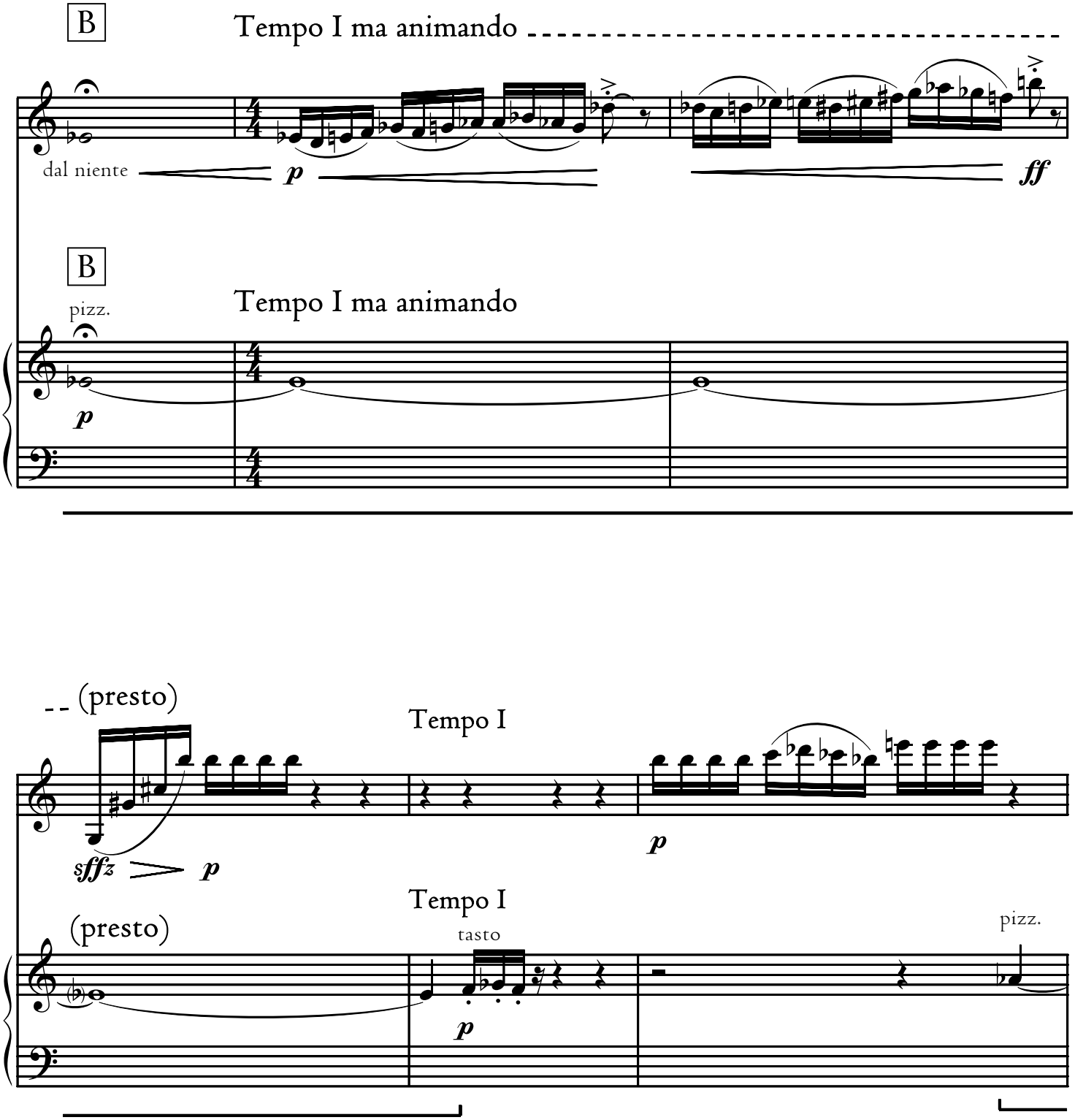
2002, rev. 2008

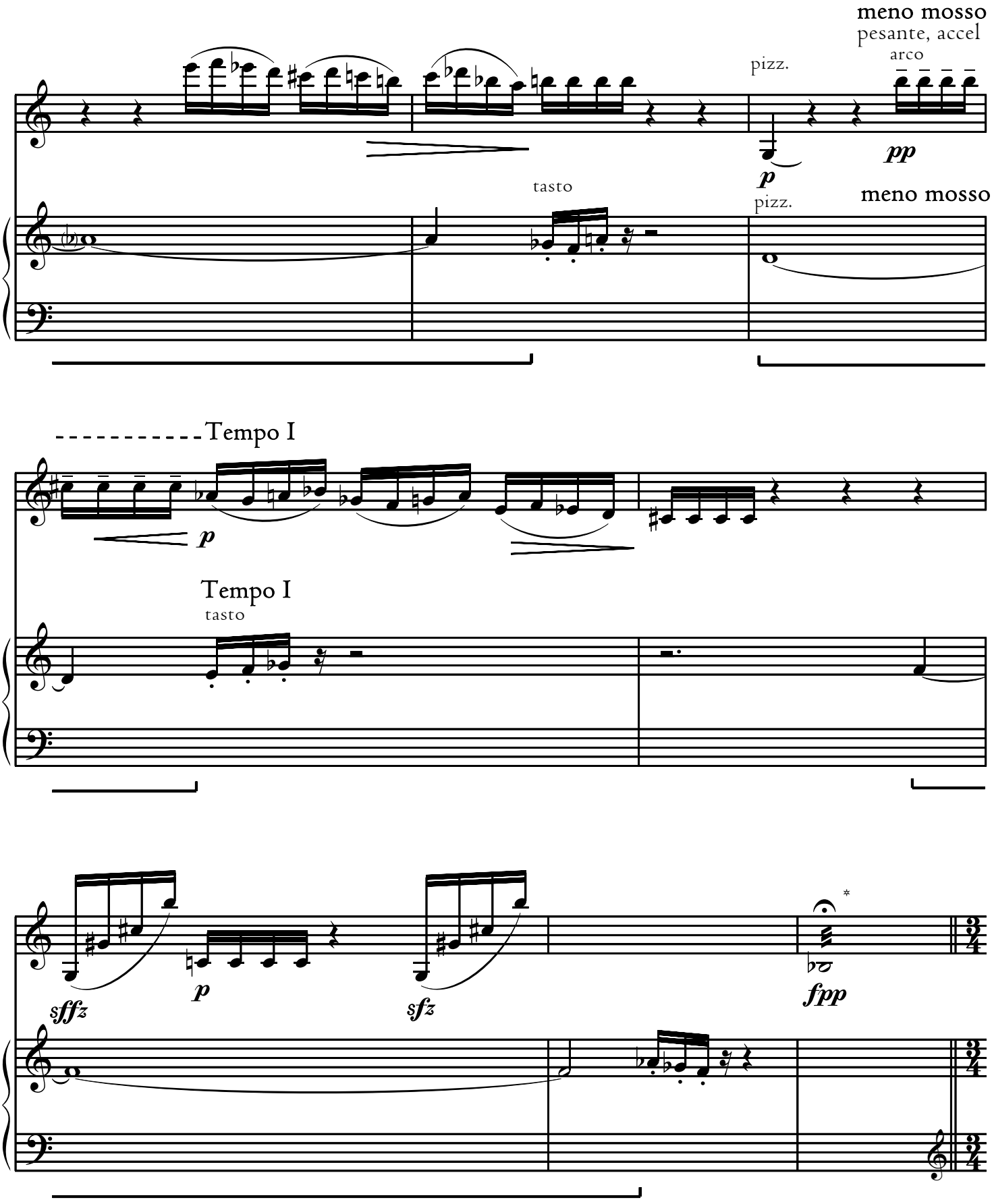



pizz.
arco
A
A
8va
m-d
m-s
m-d

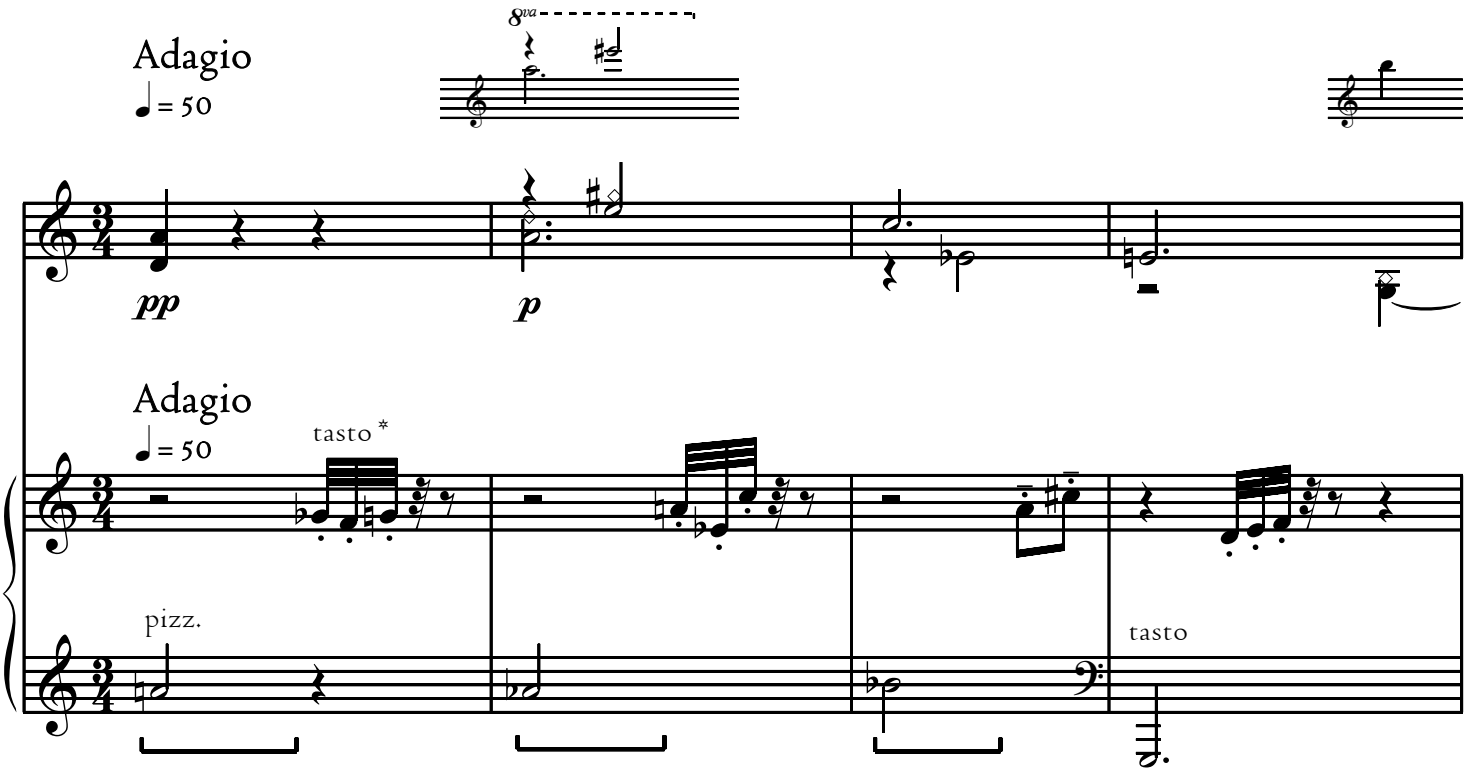

f
ff
f
8va
p
f
p
flautando
p
8va
f
p
p
sopra
pp
simile
mf
p
pp


ritardando
ord
flautando
senza vibrato
p
pp
8va
sopra
ritardando
p
pp
p
calando
ord
senza vibrato
ppp
calando
ppp

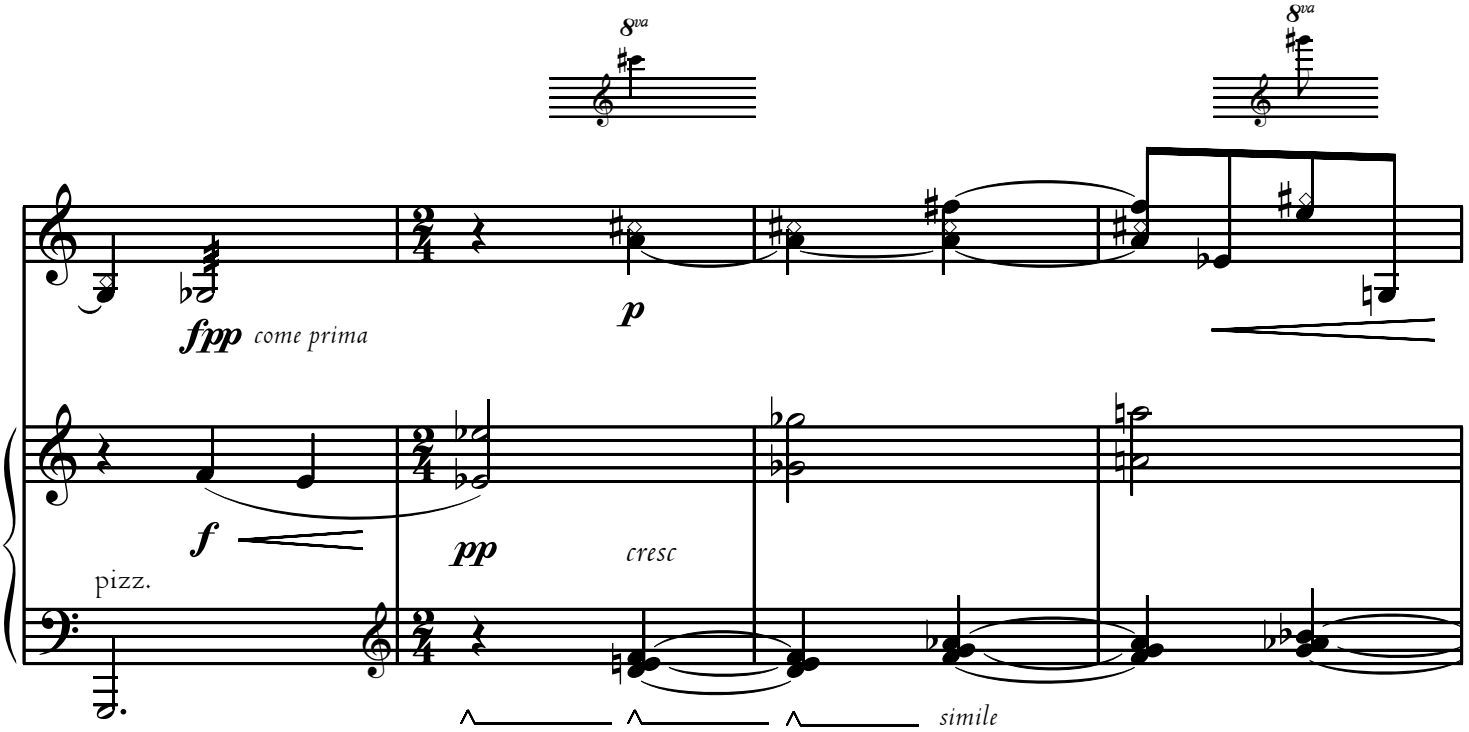

B
Tempo I ma animando
dal niente
p
ff
B
pizz.
Tempo I ma animando
p
-- (presto)
Tempo I
sfffz
p
p
Tempo I
(presto)
tasto
pizz.
p

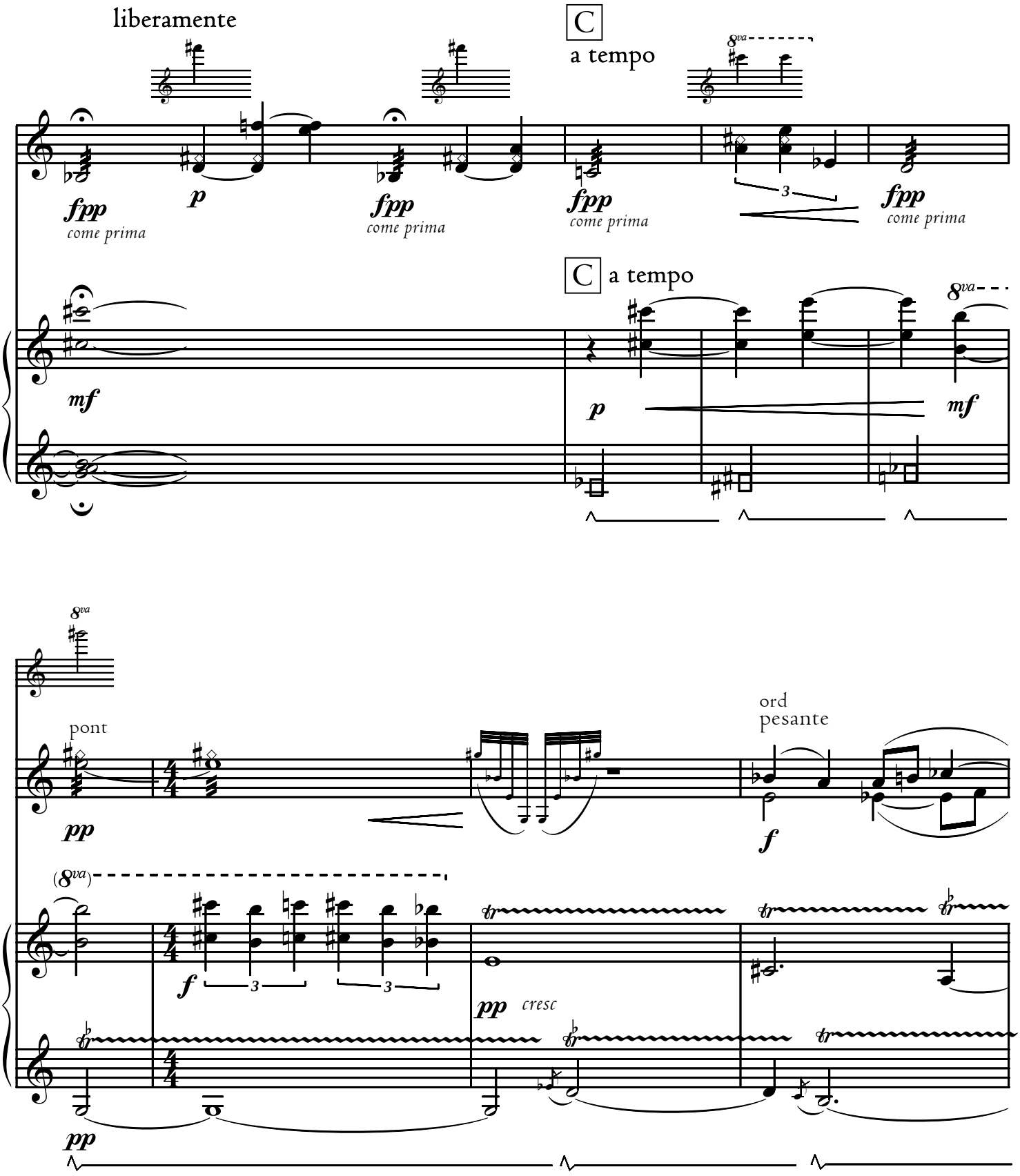


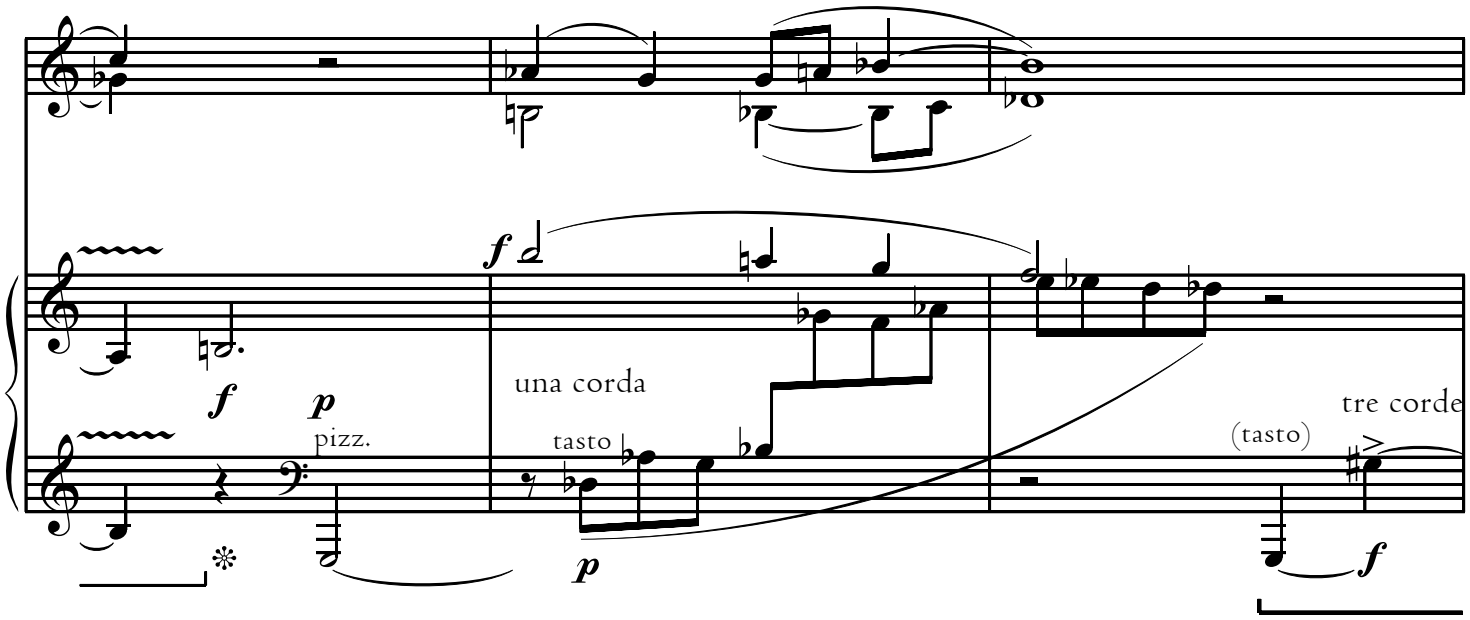
*) This tremolo and the following ones should be first attacked with an energetic ricocht, then changing to a soft tremolo

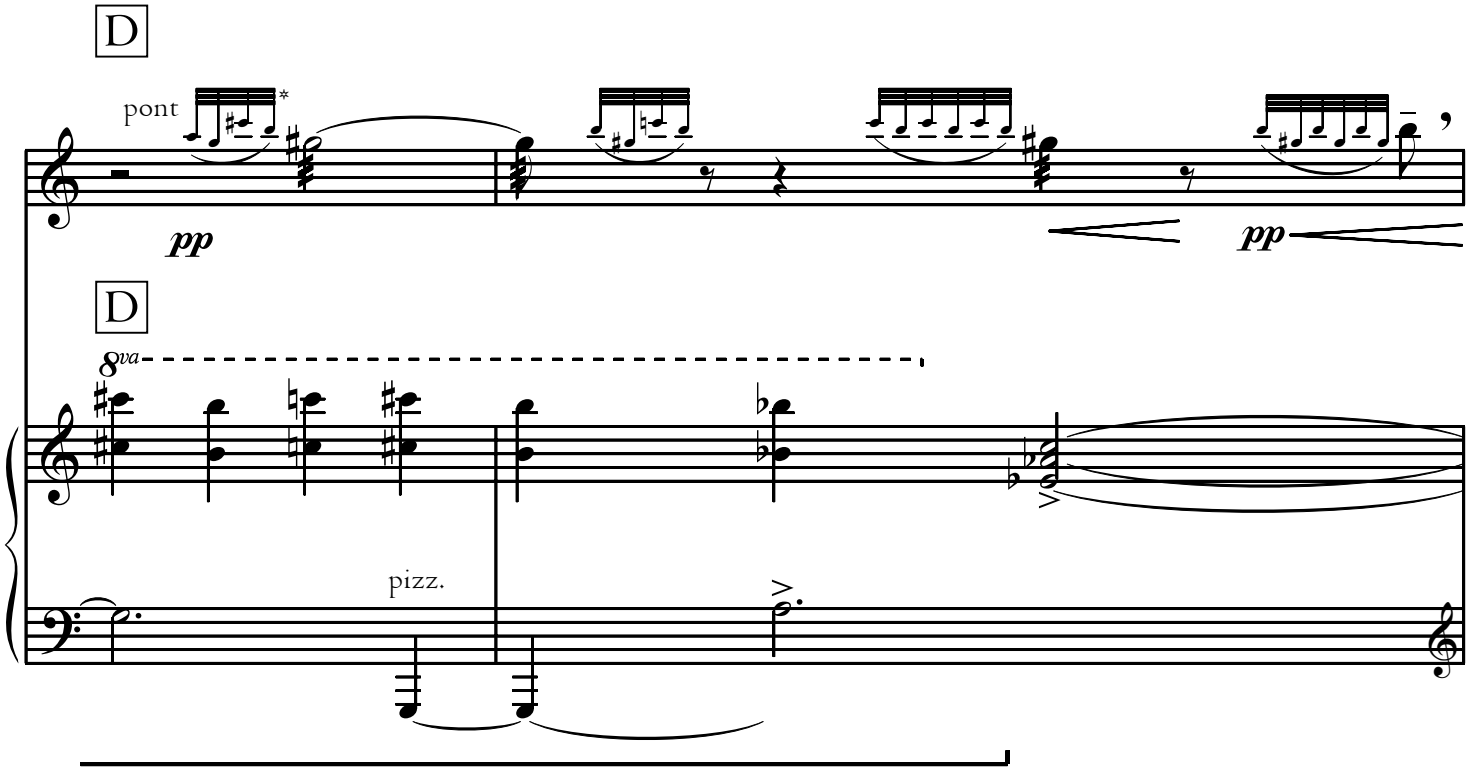


*) These gesture a little faster than written, mirroring the previous section

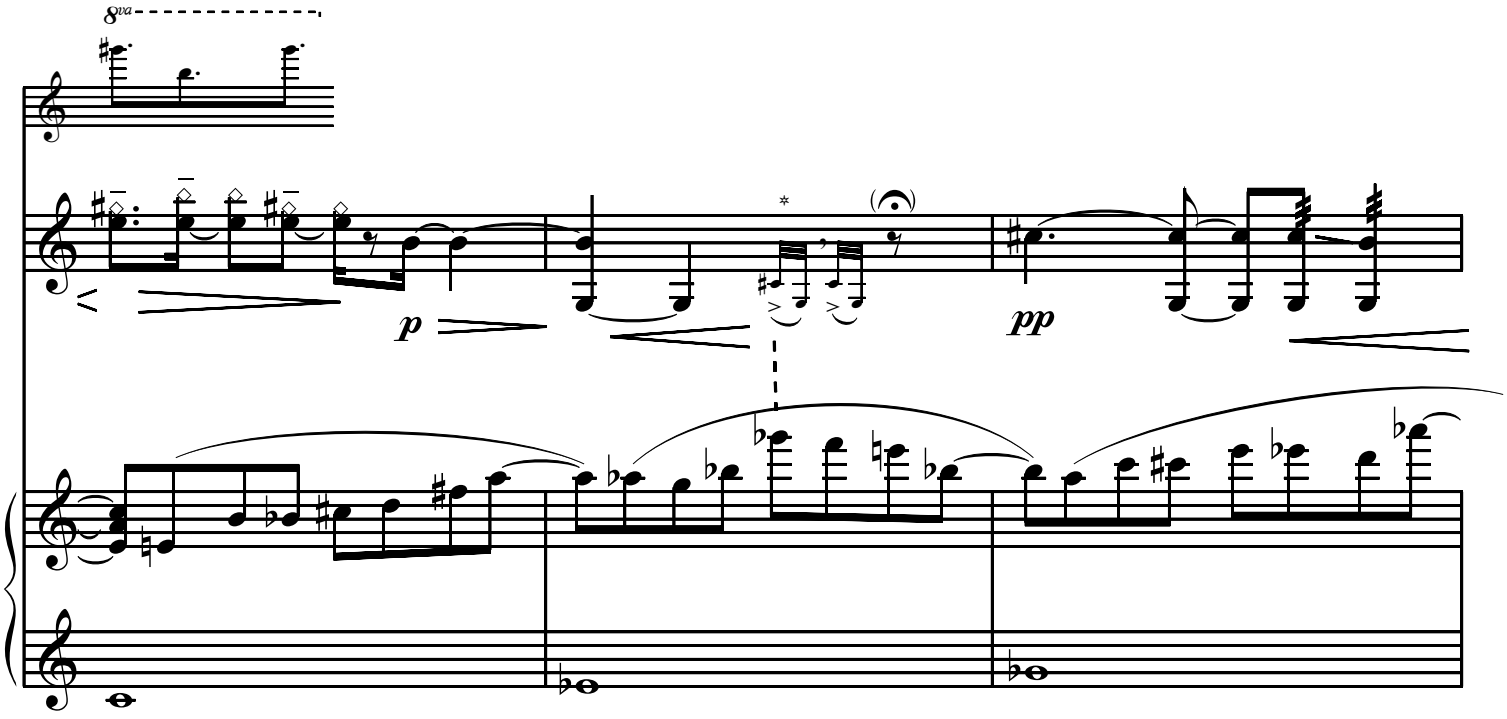



liberamente
C
a tempo
8va
fpp
come prima
p
fpp
come prima
fpp
come prima
3
fpp
come prima
C
a tempo
8va
mf
p
mf
8va
pont
pp
ord
pesante
f
(8va)
f
3
3
pp
cresc
pp

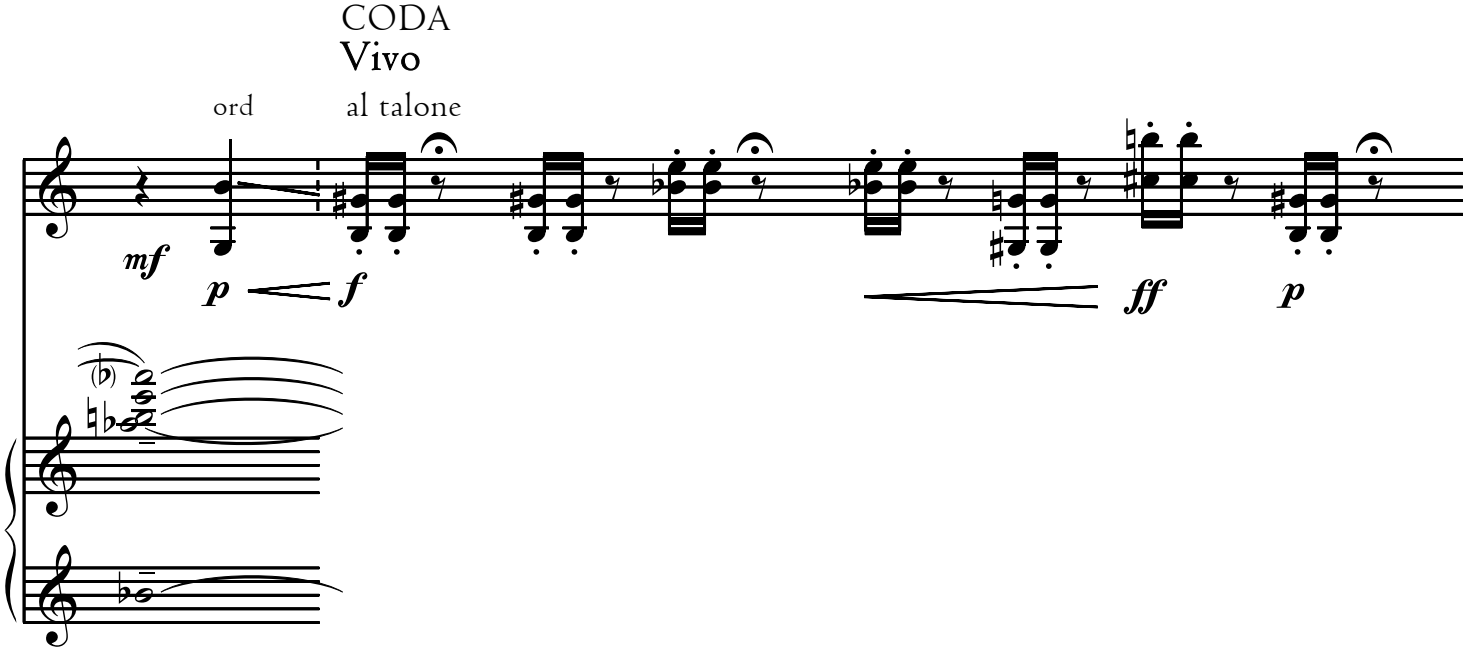


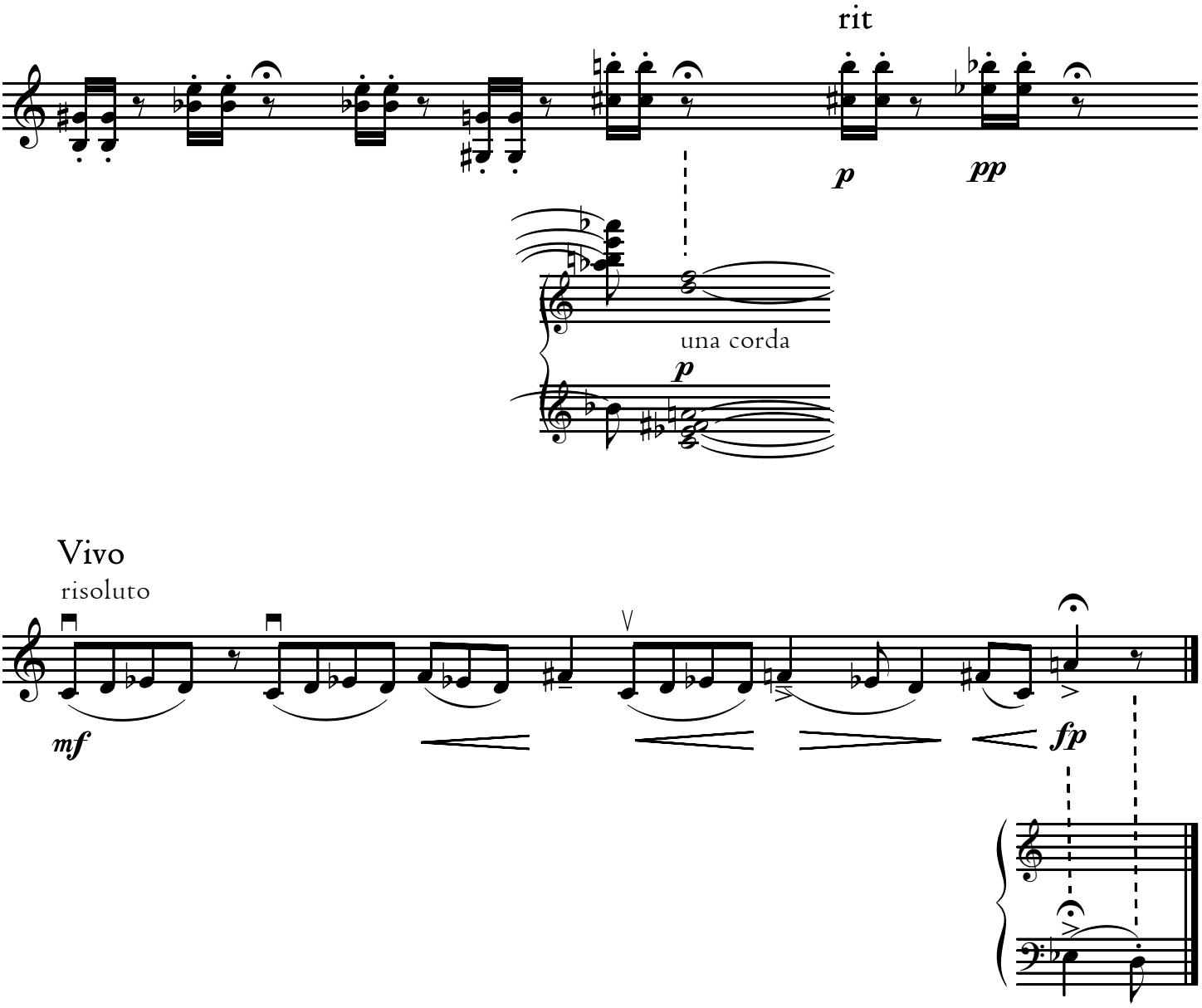


*) All grace-note gestures to be played as fast as possible,
and into (i.e. before) the beat, wheather the latter is a note or a rest.



*) This gesture actually on the beat. The remainder of the measure is filled in with a rest.





Canon was composed in Pittsburgh between October and November of 2002, at the request of Roger Zahab (to whom it is dedicated). He and the composer premiered it at the *Music on the Edge* concert of November 12. The present 2008 revision was prepared thanks to the encouragement of several people around the world, and with a view to including it in a CD of the composer's works.

Program note

Although the piece starts by assembling several motives into a recognizable 'theme', its development soon consumes itself, giving way to a less referential section where the atmosphere is set by the ethereal quality of the violin's harmonics, *flautando*, and *sul ponticello*, and the piano's clusters and *pizzicato*. The *risoluto* coda simply provides a boundary for the music. The 'canon' is very strict for the majority of the piece, but it soon abandons any intention of perceptibility.