

PREFACE

15 CANONS

Good ensemble playing is characterized by uniformity of pitch, articulation, tone color and dynamic gradation, all sustained within flowing pulse. These canonic selections are offered to train this musical ideal. As the subjects are introduced, use your imitative skills to create a spirit of sharing and conversation. Remain mindful of a fundamental principle promoting clarity - when your part is static, it is generally not as significant as the moving lines.

I'm indebted to my student and engraver Andrew Kesten - his interest to make this music available has been constant during the long arch of our friendship. I am also appreciative to three outstanding musicians drawn from the US Coast Guard Band in New London, CT; Chief Musicians James Jackson III, Adam Crowe, and Stephen Lamb. Along with Steve Perry (Principal Tubist of both the Hartford, CT and Springfield, MA symphonies), these fine players critically assisted the final touches of this edition.

Finally, this book is gratefully dedicated to all my students - past, present and future. You have taught me more than you will ever know.

Dave Kirk

15 CANONS

Transcribed by Andrew S. Kesten

Edited by Dave Kirk

CANON I - Ludwig van Beethoven (1770-1827)

A La Menuet $\text{♩} = 50$

Euphonium or Tuba *mf marc.*

Tuba *mf marc.*

mp cantabile

mp cantabile

pp

f marc.

pp

rall.

f marc.

CANON II - Johannes Brahms (1833-1897)

Allegro Moderato ♩ = 96

The musical score is written in bass clef, 2/4 time, and B-flat major. It consists of four systems of two staves each. The first system starts with a forte (*f*) dynamic. The second system has a piano (*p*) dynamic. The third system has a piano (*p*) dynamic. The fourth system ends with a forte (*f*) dynamic. The music features intricate rhythmic patterns and dynamic contrasts.