

James Grant

ECCENTRIC

**arranged for euphonium
from Sultry and Eccentric for tuba and piano**

euphonium part

James Grant / Grantwood Music Press (ASCAP) / www.JamesGrantMusic.com

An important message from James Grant . . .

Thank you for downloading my music -- I hope you are able to make good use of it, both in the teaching studio and in the recital hall. I encourage you to consider purchasing a published hard copy from my distributor, www.TubaEuphoniumPress.com. Your accompanist surely will appreciate a beautifully bound copy to a pile of loose single sheets.

What I ask from you

Whether you are professional or amateur, a teacher or a student, may I ask that you be vigilant in informing me whenever you perform this music? No matter what the performance venue (recital, master class, symposium), your notifying me of each performance ensures that I can keep an up-to-date performance record of the piece as well as receive a royalty from my performing rights organization, ASCAP (the American Society of Composers, Authors, and Publishers). This royalty payment, which costs you nothing, contributes mightily to my being able to continue to compose music for you. At the most, telling me of your performances will cost you a postage stamp and the few moments it takes to fill out a short Performance Notification Form. This form will give ASCAP essential information it needs in order to award a performance royalty. When ASCAP is not informed of performances of my music, I lose a significant part of my income. So I rely on you to keep me posted.

A hassle-free way to inform me of your performance

Return to www.JamesGrantMusic.com and click on the link "Performance Notification Page." There, you can choose among several simple ways to notify me of your performance, either online or via snail mail.

If you're strapped for time, just phone, fax, or email me and tell me: 1) who you are; 2) what piece you have performed; 3) complete instrumentation of that piece; and 3) the date and location of your performance(s).

My sincere thanks to you for helping me in this way. I look forward to many years of music-making together.

Best regards -- keep in touch!

- James Grant

File this page in a safe place. When you perform *SULTRY & ECCENTRIC* please fill out this form and send it to me along with a copy of your recital program -- my current mailing address is always posted at www.JamesGrantMusic.com. Alternatively, please return to www.JamesGrantMusic.com and go to the *Performance Notification Page*, where you can quickly and easily submit performance information.

Thank You! - *James Grant*

NOTIFICATION OF PERFORMANCE
SYMPHONIC & RECITAL FIELD

Date: _____

1. COMPOSER: **JAMES GRANT (ASCAP)**

2. TITLE OF WORK: **SULTRY & ECCENTRIC for EUPHONIUM and PIANO**
____ both movements
____ just SULTRY
____ just ECCENTRIC

PUBLISHER: **GRANTWOOD MUSIC PRESS (ASCAP)**

3. PERFORMING GROUP/PERFORMER: _____

CONTACT NAME _____

ADDRESS _____

CITY, STATE, ZIP _____

4. DATE OF PERFORMANCE: month _____ day _____ year _____

5. LOCATION OF PERFORMANCE _____

ADDRESS _____

CITY, STATE, ZIP _____

6. ADMISSION CHARGED? () YES () NO () Not known

7. PERFORMERS PAID? () ALL () SOME () NONE () Not known

8. APPROXIMATE SEATING CAPACITY? _____

Have you included a program? () YES () NO

Again, my thanks . . .

Eccentric

from **Sultry & Eccentric**
for Tuba and Piano

Euphonium part

PROGRAM NOTES

SULTRY and ECCENTRIC for tuba and piano features the tuba in two distinctly different musical roles. SULTRY is an expressive ballad in the spirit of the familiar jazz "torch song," offering ample opportunity for the tubist to display warmth, melodic lyricism, and soul. ECCENTRIC, on the other hand, requires considerable technical command as the tubist is faced with quirky leaps, nimble runs, and a relentlessly eccentric rhythmic and melodic palette.

The 50 adventurous souls who co-commissioned SULTRY and ECCENTRIC for Tuba and Piano

Dennis AsKew, Professor of Tuba/Euphonium, University of North Carolina, Greensboro

Jonathan Baker, Principal Tuba, Auckland Philharmonia, New Zealand

Thomas Bough, Professor of Tuba/Euphonium, Southern Illinois University

Matthew K. Brown, Tuba, Avatar Brass Quintet

Michael Bunn, Principal Tuba, Kennedy Center Opera House Orchestra

Paul J. Bruccoleri, graduate teaching assistant, Kansas State University

Chuck Jackson, freelance, Las Vegas

Fritz Kaenzig, Professor of Euphonium/Tuba, University of Michigan

Chitate Kagawa, Principal Tuba, Sapporo Symphony Orchestra, Japan

David Kutz, Professor of Tuba, University of Missouri-Columbia

Todd C. Nix, Tubist, U.S. Naval Academy Band and Canterbury Brass

Mark Nelson, Desert Mountain High School, Scottsdale, Arizona

Carla Rutschman, Professor of Tuba, Western Washington University

Raúl I. Rodríguez, Professor of Tuba/Euphonium, Southwest Texas State University

David Spies, Instr. of Low Brass, Northwestern State U. of LA, and Southeastern OK State U.

Kevin Wass, DMA tuba student, University of Michigan

Kenyon Wilson, Professor of Tuba/Euphonium, Valdosta State University

Jerry Young, Instructr of Tuba/Euphonium, University of Wisconsin – Eau Claire

University of Akron Tuba Studio, studying with Tucker Jolly:

Scott Roeder, Matthew Simmons, James Reynolds, James Foley, John Christman

T.U.B.A. Chapter at Indiana University Bloomington, studying with Daniel Perantoni:

Jason Byrnes, Scott Cheyne, Glen Dimick, Nick Fandrich, Chris Lee, Jason Matt, Sam Mettin,

Matt Nelson, Bill Quillen, Brian Sands, Matt Stratton, Maria Wachter

University of Michigan Tuba/Euphonium Studio, studying with Fritz Kaenzig:

Thomas Chapell, Kent Eshelman, Jeff Graves, Anthony Halloin, Jesse Johnston, Matthew Lyon,

Charlie Meldrum, Benjamin Pierce, Evy Rodriguez, Vanessa Rogers, Mitsuru Saito,

Todd Schafer, Travis Siehndel

Eccentric

arr. for euphonium, from *Sultry & Eccentric for Tuba and Piano*
to the 50 members of the Sultry & Eccentric commissioning consortium

James Grant
(2000)

$\text{♩} = 72 - 76$

piano *p*

Euphonium

3

mp light and congenial

5

9

11

mf *f* impish

14

p *mf*

16 *p* *molto* *ff*

18 *sfz* *mp* *ff* *sfz* *mf* *molto*

20 *p* *mf*

22 *f* *3* *5:3 gliss.*

24 *ff* *mp* *pp* *3* *3* *3* *long* *slow... slower... slowest...* *piano stops* *piano enters a tempo*

2 beats time next page

29 *p* *mp* *pp* *mp*

31 *mf*

33 *f*

35

37 *mf* *p subito*

39 *mf* *f*

41 *ff* *pp* *long*

43 *f*

46 *mp* *p*

piano stops
long
slow...
3
slower...
3
slowest...
3 //
piano enters
a tempo
9

