

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.

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.

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.

NOTE: While the preferred method is for you to fill out an online form and attach a text file of your concert program, what's most important is that I simply be notified of your performance. Consequently, if you're truly 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) when and where you performed it.

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 one or more of the Furies, please fill out this form and send it to me along with a copy of your recital program -- my current mailing address is posted at www.JamesGrantMusic.com.

Thank You! - *James Grant*

NOTIFICATION OF PERFORMANCE
SYMPHONIC & RECITAL FIELD

Date: _____

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

2. TITLE OF WORK: **THREE FURIES FOR SOLO TUBA**
(please check) all three Furies were performed; or
 Fury I
 Fury II
 Fury III

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

James Grant

Fury I

from

Three Furies for Solo Tuba

PROGRAM NOTES

Three Furies for Solo Tuba was composed in January and February of 1993 at the request of tubist Mark Nelson, to whom the work is gratefully dedicated. The surprising — and, indeed, remarkable — flexibility possessed by the tuba inspired a music that is immediate, good-natured and fun, requiring of the performer both keen musicianship and physical stamina.

Each of the Three Furies requires virtuoso playing in its own right, offering a multiplicity of distinct rhythms, melodic figures and articulations:

Fury I is marked "decidedly jocular" and is a pleasant ramble through the registers of the tuba, featuring angular arpeggios and tonguing demands that one does not usually associate with the instrument.

Fury II, in form somewhat reminiscent of a minuet with trio, contrasts series of long, arching arpeggiated figures with an amicable waltz marked "gently inebriated."

Fury III is relentless and powerful, exploiting the full dynamic and articulative range of the tuba. Again, the performer is met with technical and interpretive demands not normally encountered in the tuba literature.

A current biography of James Grant is available online at www.JamesGrantMusic.com.

from
Three Furies For Solo Tuba

Fury I

commissioned by and dedicated to Mark Nelson

James Grant
(1993)

Tuba $\text{♩} = 96 - 104$

mf decidedly jocular

p *fp* *f* *mp*

f *p*
subito

fp *sfz* *f* *fp* *sfz*

p *sfz* *molto* *sfz* *pp* *molto sfz* *mp*

fp *sfz* *mp*

f *fp*

22

fp < *sfz* *fp* < *sfz* *f* *f* *ff*

26

fp < *sfz* *fp* < *sfz* *ff*

29

mp *ff*

32

p *p* *sfz* *p* *sfz* *mf*

35

fp < *sfz* *fp* < *sfz* *p* < *ff* *p* < *ff* *f* *fp* < *f*

39

fp *ff* *fp* < *sfz* *fp* < *sfz* *mp* *ff*

43

mf *p*

