

Not Your Normal Set of Études: 10 Blind Dates for Solo Tuba

James Grant

	page(s)	duration
1. Nervous Anxiety Eager Anticipation Relaxed	2, 14	2:30
2. Small Talk	4, 16	1:00
3. So Much In Common	5, 17	1:00
4. Fanfare For Nothing In Common	6, 18	1:00
5. Love At First Sight	7, 19	1:00
6. Chatty Annoying	8, 20	1:00
7. Reflecting, Revolving Spoon	9, 21	1:00
8. Opposites Attract	10, 22	0:45
9. Tons of Fun	11, 23	1:00
10. Emergency Number Speed-Dial Rescue Phone Call	12, 24	1:45
	Total:	13:00

Program Note

Each of these ten études depicts one aspect of what is arguably the most awkward social rite ever invented: the blind date. *Nervous Anxiety | Eager Anticipation | Relaxed* progresses through three common stages of date anticipation, while *Small Talk* captures a not very successful attempt to initiate conversation. *So Much In Common* celebrates the giddy recognition of sharing similar interests, while *Fanfare For Nothing In Common* (with apologies to Aaron Copland) sounds the alarm as DNA-level incompatibility becomes evident. *Love At First Sight* speaks to that welcome seductive feeling of increasing attraction and hopeful vision that "this may be the one!" just as *Chatty | Annoying* tells a different story. *Reflecting, Revolving Spoon* suggests the quiet introspection of stirring and staring into a coffee cup as one sits across from "the other," assessing the personal dynamics at play. *Opposites Attract* musically defines that well-worn bromide from the dating scene, while *Tons of Fun* is just that. The final étude, *Emergency Number Speed-Dial Rescue Phone Call*...well, that says it all.

A Note to the Performer

The *10 Blind Dates* were composed specifically for university-level players. Each étude (with the exception of No. 7) has an alternate, more technically-challenging treatment of the same materials—a "second date," if you will—intended for advanced players, printed in the second half of the booklet. If both the original and alternate versions of the *10 Blind Dates* are presented on the same recital (i.e., 19 études in all), please make that clear on your recital program.

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Songs Without Words No. 1

Not Your Normal Set of Études:

10 Blind Dates for Solo Tuba

James Grant
ed. Chris Combest

1. Nervous Anxiety | Eager Anticipation | Relaxed

title inspired by Carl Webster

♩ = 84
Nervous Anxiety



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4. Fanfare for Nothing in Common

title inspired by Jonathan Dorn

♩ = 104

Thank you, Mr. Copland

Sorry, Mr. Copland

f marcato nobile

mp *a tempo* *f sempre*

a tempo *poco rall.*

a temp *p*

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6. Chatty | Annoying

title inspired by Michael S. Milnarik

♩ = 50-100

Tempo ad libitum; uneven, to say the least; constantly speeding up and slowing down; breathe whenever Practicing scales badly

The musical score is written in bass clef with a 2/4 time signature. It consists of nine staves of music. The first staff begins with a dynamic marking of *f* and the instruction *sempre unrefined and annoying*. The second staff includes a *poco* marking and a double bar line. The third staff also features a *poco* marking and a double bar line. The fourth staff has a *poco* marking. The fifth staff includes a *sfz* marking. The sixth staff has a *poco* marking. The seventh staff includes a *rit. poc* marking. The eighth staff has a *poco* marking. The ninth staff concludes the piece. A large diagonal watermark reading 'www.hickeys.com' is overlaid across the middle of the score.



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7. Reflecting, Revolving Spoon

title inspired by Steven McCabe

serves as both first and second dates

♩. = 50 *accel. poco a poco...* ♩. = 100 *rall. poco a poco...*

pp introspectively

♩. = 50 *accel. poco a poco...* ♩. = 100 *rall. poco a poco...*

5

♩. = 50 *accel. poco a poco...*

9

♩. = 100 *rall. poco a poco...*

13

17

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9. Tons of Fun
title inspired by Adam O'hEigceartaigh

♩ = 112-132
Exuberant!

f sempre

4

7

10

13

16

19 *bawdy* ---

22 *bawdy* -----

♩ = 50 *even bawdier*-----
Meno mosso

25 *sfz sfz*

♩ = 112-132

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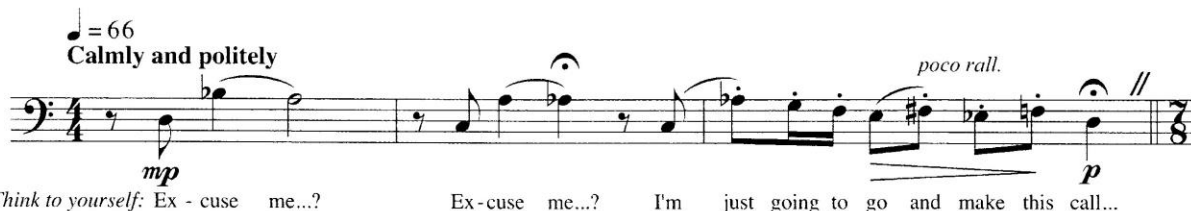
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10. Emergency Number Speed-Dial Rescue Phone Call

title inspired by Stefanie Jacob and Rob Teehan

$\text{♩} = 66$
Calmly and politely



mp *poco rall.* *p*

Think to yourself: Ex - cuse me...? Ex-cuse me...? I'm just going to go and make this call...

$\text{♩} = 96$
Frantic and desperate



p *ff* *mp* *ff* *mf* *ff*

"S O S" "S O S"



f *ff*



ff



mf *p*



17



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1. Nervous Anxiety | Eager Anticipation | Relaxed

the second date

♩ = 84
Nervous Anxiety

f *sfz* *p* *ff* *f*

sfz *p* *ff* *f* *sfz* *p* *ff*

f *sfz* *p* *ff* *sfz* *sfz* *sfz*

sfz *p* *ff* *sfz* *sfz* *sfz*

♩ = 60
Eager Anticipation

ff *sub.tr*

16 (s)



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3. So Much In Common
the second date

♩ = 60-90
Like clockwork

Musical score for 'So Much In Common' in 4/4 time. The score consists of six staves of music in bass clef. The first staff starts with a dynamic marking of *mf*. The second staff includes dynamic markings of *f* and *mf*. The third, fourth, and fifth staves continue the melodic and rhythmic patterns. The sixth staff ends with a dynamic marking of *mf*. A large diagonal watermark 'www.hickeys.com' is overlaid across the middle of the page.Musical notation for measure 15, starting with a measure rest and a dynamic marking of *mf*.

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4. Fanfare for Nothing in Common the second date

$\text{♩} = 104$
Thank you, Mr. Copland

Sorry, Mr. Copland

f marcato nobile

sfz

mp

f sempre

rit.

a te

5

9

13

17

20

23

27

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5. Love At First Sight
the second date

$\text{♩} = 72-90$
Smitten

mf *f* *mf* *sfz* *sfz*

mf *ff* *poco rall.*

a tempo *mf* *f* *mf* *sfz* *sfz*

poco rall.

a tempo *mf* *f* *mf*

mf *ff*

a tempo *mf*

mf

$\text{♩} = 72$
Meno mosso con pas-
sionately be Romeo or J.
espr.

p -



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