

Piccolo

CONCERTO FOR TUBA III

For Michael Salzman

Tom Davis, Composer (A.S.C.A.P.)
PSM #66, January 1, 2015

JOYOUSLY! ♩ = 165

7 2 9

13 4 18

22 22 Solo mp mf

29 3 3 3

36 36 8 44 6 50 9

59 59 5 64 3

6/4

67 **(73)**
5
sfz *f*

75
f *ff* 6

83 **(83)** 12 **(95)** 5 **(100)** 10

110 **(110)** 9 **(119)** 19 **(138)** 4

144
f

151 **(151)** 9
ff

166 **(166)** 5
ff

178 **(180)** 3
f

185

fp *sfz* *fp* *sfz* 3

193 Cadenza (Freely) 11 204 10 214 8

End Cadenza

222 6 228 7 235 5

241 241 2 2

250 250

257 259

262 2 2

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JOYOUSLY! ♩ = 165

1
f ————— *ff*

9
f ————— *ff*

18
f

22
sfz *mf* *Passionately*

29
mf *mf*

36
mp ————— *mf*

44 (44) 12

50 (50) 9 (59) 5 (64)

68 (73) 5

76 (83) 6 2

88

95 (95)

100 (100) 3

110 (110)

119 **119**

Musical staff 119-128. Measure 119 starts with a circled measure number 119. A triplet of eighth notes is marked with a '3' above it. The dynamic is *mf*. The staff continues with a melodic line.

129

Musical staff 129-137. Measure 129 starts with a circled measure number 129. A triplet of eighth notes is marked with a '2' above it. The dynamic is *mf*. The staff continues with a melodic line.

138 **138**

Musical staff 138-147. Measure 138 starts with a circled measure number 138. A triplet of eighth notes is marked with a '3' above it. The dynamic is *f*. The staff continues with a melodic line.

148

Musical staff 148-156. Measure 148 starts with a circled measure number 151. A triplet of eighth notes is marked with a '2' above it. The dynamic is *mf*. The staff continues with a melodic line.

157

Musical staff 157-165. Measure 157 starts with a circled measure number 157. A triplet of eighth notes is marked with a '2' above it. The dynamic is *ff*. The staff continues with a melodic line.

166 **166**

Musical staff 166-177. Measure 166 starts with a circled measure number 166. A quintuplet of eighth notes is marked with a '5' above it. The dynamic is *ff*. The staff continues with a melodic line.

178

Musical staff 178-185. Measure 178 starts with a circled measure number 180. A triplet of eighth notes is marked with a '3' above it. The dynamic is *f*. The staff continues with a melodic line.

186

Musical staff 186-195. Measure 186 starts with a circled measure number 186. A triplet of eighth notes is marked with a '3' above it. The dynamic is *fp*. The staff continues with a melodic line.

193 **Cadenza (Freely)** 11 204 10 214 8

End Cadenza

222 6 228 7 235 3

241

250

256 259

261

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JOYOUSLY! ♩ = 165

f *ff* *f* *ff* *f* *sfz* *mf* *mf* *mf* *mp* *mf* *mf* *mf*

3 5

Passionately

4 8

12

50 (50) 9 (59) 5 (64) *f* *f* *f* *sfz*

68 5 (73) *f* *f*

76 (83) 6 2 *ff* *f* *f* *mp* *sfz*

88 *mp* *sfz* *mp* *sfz* *mp* *sfz* *mp* *f*

95 (95) *mf* *f* *sfz*

100 (100) 3 *mp*

110 (110) *mp*

119 (119) 3 *mf*

129

2

mf

138

3

f

148

2

157

2

ff

166

5

ff

178

3

f

186

3

fp *sfz* *fp* *sfz*

Cadenza (Freely)

193 **11** **204** **10**

214 **8** **222** **6** **228** **7**

235 **3** **End Cadenza**

241 **f** **ff**

248 **2** **250** **ff** **ff**

256 **259** **sffz**

261 **sffz** **ff** **3**

Oboe 1

CONCERTO FOR TUBA III

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JOYOUSLY! ♩ = 165

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

2 4 13 6 8 6 9 5 64 5

Musical score for Oboe 1, measures 73-180. The score is written in treble clef with a key signature of one sharp (F#). It consists of eight staves of music. Measure numbers are circled at the beginning of each staff: 73, 83, 100, 119, 145, 151, 166, and 180. Dynamics include *f*, *mf*, *ff*, and *sfz*. Performance markings include accents (>), slurs, and hairpins. Rehearsal marks with bar numbers (6, 12, 9, 19, 4, 9, 5, 3) are placed above the staves. The music features intricate rhythmic patterns, including sixteenth and thirty-second notes, and various articulations.

185

fp *sfz* *fp* *sfz* 3

193 **193 Cadenza (Freely)** 11 204 10 214 8

End Cadenza

222 222 6 228 7 235 3

mf

241 241

f *ff*

248 2 250

ff *ff*

256 259

sfz *sfz*

262

ff *sfz* *fp* *ff*

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JOYOUSLY! ♩ = 165

f *ff* **2**

9 **9**

f *ff* **4**

18 **18** **22**

f *sfz* **13**

36 **36** **44** **50**

8 **6** **9**

59 **59** **64**

f *f* *f* *sfz* **5**

73 **73**

f *f* *ff* **6**

83 **83** **12** **95**

mf *f* *sfz*

100 **100** **9** **110** **9** **119** **19**

sfz

138 **138** **4**

f

149 **151** **9**

ff

164 **166** **5**

sfz

174 **180**

ff

180 **180** **3**

f *fp* *sfz*

188 **193** Cadenza (Freely) **11**

fp < *sfz*

204 **204** **10** **214** **8** **222** **6**

End Cadenza

228 **228** **7** **235** **3**

mf

241 **241**

f *ff*

248 **250** **2**

ff *ff*

256 **259**

sffz *sffz*

262

ff *sffz* *fp* *ff*

Clarinet 1 in B \flat

CONCERTO FOR TUBA III

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JOYOUSLY! $\text{♩} = 165$

f *ff* 2

9 ⑨

f *ff* 4

18 ⑮

f *ff*

22 ⑳

fp *p* *mf*

32 ㉔

mp *mf* 4

40 ㉘

8 4

47 12 (50) 9

Musical staff 47-50. Measure 47 contains a whole rest with a fermata and a '12' above it. Measures 48 and 49 also contain whole rests with fermatas. Measure 50 is the start of a 9-measure phrase in 4/4 time, indicated by a circled '50' and a '9' above the staff.

59 (59) (64) 5 5

Musical staff 59-64. Measure 59 is a whole rest with a circled '59' and a '5' above it. Measure 60 is a whole rest with a circled '64' and a '5' above it. Measures 61-63 contain eighth-note patterns with accents and dynamics *f*. Measure 64 is a whole rest with a circled '5' and a '5' above it.

73 (73)

Musical staff 73-77. Measure 73 is a whole rest with a circled '73'. Measures 74-76 contain sixteenth-note patterns with accents and dynamics *f*. Measure 77 contains a half note with an accent and dynamic *mf*.

78 (83) 2

Musical staff 78-82. Measure 78 is a whole note with an accent. Measures 79-81 contain quarter notes with accents and dynamics *f*. Measure 82 is a whole rest with a circled '2' and a '2' above it.

87

Musical staff 87-92. Measures 87-90 contain quarter notes with accents and dynamics *mp* and *sfz*. Measures 91-92 contain quarter notes with accents and dynamics *mp* and *sfz*.

93 (95)

Musical staff 93-99. Measures 93-94 contain quarter notes with accents and dynamics *mp* and *sfz*. Measures 95-96 contain quarter notes with accents and dynamics *mp* and *f*. Measures 97-99 contain a long note with an accent and dynamic *mp*.

100 (100) 2

Musical staff 100-104. Measure 100 is a whole rest with a circled '100' and a '2' above it. Measures 101-104 contain a long note with an accent and dynamic *mp*.

110 **110**

4

mp

119 **119**

138 **138**

19 4

f

145

f

151 **151**

2 2

ff

162

166 **166**

5

f

173

180 **180**

ff

181

3

f > < *fp* < *sfz* *fp* < *sfz*

f > < *fp* < *sfz* *fp* < *sfz*

190 **3** **193** Cadenza (Freely) **11** **204** **10**

214 **214** **8** **222** **6** **228** **6** *fp*

End Cadenza

235 **235** *mp* *p*

241 241 *f* *ff* **2**

250 250 *ff* *sfz* *ff*

257 **259** *fp* *pp* *fp*

262 *pp* *ff* *fp* *ff*

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JOYOUSLY! ♩ = 165

Musical staff 1: Treble clef, 4/4 time signature. Measures 1-8. Dynamics: *f*, *ff*. Rehearsal mark 2.

Musical staff 2: Treble clef, 4/4 time signature. Measures 9-17. Dynamics: *f*, *ff*. Rehearsal mark 4.

Musical staff 3: Treble clef, 4/4 time signature. Measures 18-21. Dynamics: *f*.

Musical staff 4: Treble clef, 4/4 time signature. Measures 22-31. Dynamics: *fp*, *p*, *mf*.

Musical staff 5: Treble clef, 4/4 time signature. Measures 32-35. Measure 36: 6/4 time signature. Measures 37-40: 4/4 time signature. Dynamics: *mp*, *mf*.

Musical staff 6: Treble clef, 4/4 time signature. Measures 41-48. Rehearsal mark 44.

47 12 (50) 9

Musical staff 47-50. Measure 47 contains a whole rest with a slash. Measures 48 and 49 also contain whole rests with slashes. Measure 50 is the start of a 9-measure phrase in 4/4 time, indicated by a circled 50 and a 9 above the staff.

59 (59) 5 (64) 5

Musical staff 59-64. Measure 59 is a whole rest with a circled 59 and a 5 above. Measures 60-63 contain eighth-note patterns with accents and dynamic markings *f* and *sfz*. Measure 64 is a whole rest with a circled 64 and a 5 above.

73 (73)

Musical staff 73-77. Measure 73 is a whole rest with a circled 73. Measures 74-76 contain sixteenth-note runs with accents and dynamic markings *f* and *ff*. Measure 77 contains a half note with a circled 77 and a dynamic marking *mf*.

78 (83) 2

Musical staff 78-83. Measures 78-82 contain half notes with accents and dynamic markings *f*. Measure 83 is a whole rest with a circled 83 and a 2 above. Measures 84-85 contain eighth-note patterns with accents and dynamic markings *mp* and *sfz*.

88

Musical staff 88-94. Measures 88-94 contain eighth-note patterns with accents and dynamic markings *mp* and *sfz*.

95 (95)

Musical staff 95-99. Measure 95 is a whole rest with a circled 95. Measures 96-99 contain a long melodic line with a dynamic marking *mp*.

100 (100) 2

Musical staff 100-104. Measure 100 is a whole rest with a circled 100 and a 2 above. Measures 101-104 contain a melodic line with a dynamic marking *mp*.

110 **110** 4 *mp*

119 **119** 19 **138** 4 *f*

145 *f*

151 **151** 2 *ff*

162 **166** 5

173 *ff*

180 **180** 3

184 *f* *fp* *sfz* *fp* *sfz* 3

193 **193 Cadenza (Freely)** 11 204 10 214 8

End Cadenza

222 228 235 *fp* *mp* *p*

241 2 *f* *ff*

250 *ff* *sfz* *ff*

257 259 *fp* *pp* *fp*

262 *pp* *ff* *fp* *ff*

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JOYOUSLY! ♩ = 165

Musical staff 1: Treble clef, 4/4 time signature. Measures 1-8. Dynamics: *f*, *ff*. A fermata is placed over the final measure of the staff.

Musical staff 2: Treble clef, 4/4 time signature. Measures 9-17. Dynamics: *f*, *ff*. A fermata is placed over the final measure of the staff.

Musical staff 3: Treble clef, 4/4 time signature. Measures 18-21. Dynamics: *f*.

Musical staff 4: Treble clef, 4/4 time signature. Measures 22-31. Dynamics: *fp*, *p*, *mf*.

Musical staff 5: Treble clef, 4/4 time signature. Measures 32-35. Measure 36 is a 6/4 time signature change. Dynamics: *mp*, *mf*.

40 8 (44)

47 12 (50) 9

59 (59) (64) 5

73 (73)

78 (83) 2

87

93 (95)

100 **100**

2

f *mp*

Musical staff 100: Treble clef, key signature of two flats. Measure 100 starts with a dynamic of *f* and a circled measure number 100. A fermata covers measures 101 and 102. Measure 103 has a dynamic of *mp*. A slur covers measures 104, 105, and 106. A fermata covers measures 107 and 108.

110 **110**

4

mp

Musical staff 110: Treble clef, key signature of two flats. Measure 110 has a circled measure number 110. A slur covers measures 110 and 111. A fermata covers measures 112 and 113. A slur covers measures 114 and 115. A dynamic of *mp* is indicated below measures 114 and 115. A slur covers measures 116 and 117. A fermata covers measures 118 and 119.

119 **119**

19 138 4

f

Musical staff 119: Treble clef, key signature of two flats. Measure 119 has a circled measure number 119. A fermata covers measures 120 through 137. Measure 138 has a circled measure number 138. A slur covers measures 139 and 140. A dynamic of *f* is indicated below measure 140. A slur covers measures 141 and 142. A fermata covers measures 143 and 144.

145

f

Musical staff 145: Treble clef, key signature of two flats. Measure 145 has a circled measure number 145. A slur covers measures 145 and 146. A dynamic of *f* is indicated below measure 146. A slur covers measures 147 and 148. A fermata covers measures 149 and 150.

151 **151**

2 2

ff

Musical staff 151: Treble clef, key signature of two flats. Measure 151 has a circled measure number 151. A fermata covers measures 152 through 159. A dynamic of *ff* is indicated below measure 160. A slur covers measures 161 and 162. A fermata covers measures 163 and 164.

162

166 5

Musical staff 162: Treble clef, key signature of two flats. Measure 162 has a circled measure number 162. A slur covers measures 162 and 163. A dynamic of *f* is indicated below measure 163. A slur covers measures 164 and 165. A fermata covers measures 166 through 170. A circled measure number 166 is placed above the fermata. A dynamic of *ff* is indicated below measure 171.

171

Musical staff 171: Treble clef, key signature of two flats. Measure 171 has a circled measure number 171. A slur covers measures 171 and 172. A dynamic of *f* is indicated below measure 172. A slur covers measures 173 and 174. A fermata covers measures 175 and 176.

176

180 **180**

188

193 Cadenza (Freely)

204 **204**

End Cadenza

228 **228**

235

241 **241**

2

250 **250**

ff *sfz*

255

ff

259 **259**

fp *pp* *fp* *pp* *ff* *fp* *ff*

Bass Clarinet in B \flat

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JOYOUSLY! ♩ = 165

9 ⑨

f *ff* 3

18 ⑮

f *ff* 5

22 ⑳

30 ㉑

fp *p* *mf* *f*

36 ㉒

mf *mf* 2 6/4

44 ㉓

8 6 9 6/4

Bass Clarinet in B \flat

59 (59) 5 (64)

59 (59) 5 (64)

sfz *mp* *f* *mp* *f* *mp* *f* *sfz*

Detailed description: This musical staff contains measures 59 through 64. It begins with a whole rest for five measures, indicated by a '5' above the staff. At measure 64, the music begins with a half note G \flat (B \flat 4) marked *sfz*. This is followed by a series of eighth notes: A \flat 4 (marked *mp*), B \flat 4 (marked *f*), C \flat 5 (marked *mp*), D \flat 5 (marked *f*), E \flat 5 (marked *mp*), F \flat 5 (marked *f*), G \flat 5 (marked *mp*), and A \flat 5 (marked *f*). The staff concludes with a whole rest for five measures, indicated by a '5' above the staff.

73 (73)

73 (73)

f *f* *ff* *mf*

Detailed description: This musical staff contains measures 73 through 77. It starts with a whole rest for two measures. At measure 73, the music begins with a half note G \flat 4 (marked *f*). This is followed by a series of eighth notes: A \flat 4 (marked *f*), B \flat 4 (marked *f*), C \flat 5 (marked *f*), D \flat 5 (marked *f*), E \flat 5 (marked *f*), F \flat 5 (marked *f*), G \flat 5 (marked *f*), and A \flat 5 (marked *f*). The staff concludes with a whole rest for two measures, indicated by a '2' above the staff.

78 (83)

78 (83)

f *sfz* *sfz*

Detailed description: This musical staff contains measures 78 through 82. It begins with a whole rest for two measures. At measure 78, the music begins with a half note G \flat 4 (marked *f*). This is followed by a series of eighth notes: A \flat 4 (marked *f*), B \flat 4 (marked *f*), C \flat 5 (marked *f*), D \flat 5 (marked *f*), E \flat 5 (marked *f*), F \flat 5 (marked *f*), G \flat 5 (marked *f*), and A \flat 5 (marked *f*). The staff concludes with a whole rest for two measures, indicated by a '2' above the staff.

87

87

f *sfz* *sfz* *sfz*

Detailed description: This musical staff contains measures 87 through 92. It begins with a whole rest for two measures. At measure 87, the music begins with a half note G \flat 4 (marked *f*). This is followed by a series of eighth notes: A \flat 4 (marked *f*), B \flat 4 (marked *f*), C \flat 5 (marked *f*), D \flat 5 (marked *f*), E \flat 5 (marked *f*), F \flat 5 (marked *f*), G \flat 5 (marked *f*), and A \flat 5 (marked *f*). The staff concludes with a whole rest for two measures, indicated by a '2' above the staff.

93 (95)

93 (95)

sfz *sfz* *sfz* *f* *mp*

Detailed description: This musical staff contains measures 93 through 99. It begins with a whole rest for two measures. At measure 93, the music begins with a half note G \flat 4 (marked *sfz*). This is followed by a series of eighth notes: A \flat 4 (marked *sfz*), B \flat 4 (marked *sfz*), C \flat 5 (marked *sfz*), D \flat 5 (marked *sfz*), E \flat 5 (marked *sfz*), F \flat 5 (marked *sfz*), G \flat 5 (marked *sfz*), and A \flat 5 (marked *sfz*). The staff concludes with a whole rest for two measures, indicated by a '2' above the staff.

100 (100)

100 (100)

f *mp* *mp*

Detailed description: This musical staff contains measures 100 through 109. It begins with a whole rest for two measures. At measure 100, the music begins with a half note G \flat 4 (marked *f*). This is followed by a series of eighth notes: A \flat 4 (marked *f*), B \flat 4 (marked *f*), C \flat 5 (marked *f*), D \flat 5 (marked *f*), E \flat 5 (marked *f*), F \flat 5 (marked *f*), G \flat 5 (marked *f*), and A \flat 5 (marked *f*). The staff concludes with a whole rest for two measures, indicated by a '2' above the staff.

110 (110) 6

110 (110) 6

mp *mp*

Detailed description: This musical staff contains measures 110 through 114. It begins with a whole rest for six measures, indicated by a '6' above the staff. At measure 110, the music begins with a half note G \flat 4 (marked *mp*). This is followed by a series of eighth notes: A \flat 4 (marked *mp*), B \flat 4 (marked *mp*), C \flat 5 (marked *mp*), D \flat 5 (marked *mp*), E \flat 5 (marked *mp*), F \flat 5 (marked *mp*), G \flat 5 (marked *mp*), and A \flat 5 (marked *mp*). The staff concludes with a whole rest for two measures, indicated by a '2' above the staff.

119 **119** **18** **138** **5**

145

151 **151** **9** **3**

166 **166** **6**

176

180 **180** **3** *f* *fp* *sfz*

188 **193** Cadenza (Freely) **11** *fp* *sfz*

Bass Clarinet in B \flat

204 **204** **10** **214** **8** **222** **6**

End Cadenza

228 **228** **6** **235**

241 **241** **2**

250 **250**

257 **259**

262

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PSM #66, January 1, 2015

JOYOUSLY! ♩ = 165

9

3

10

18

5

21

22

2

2

32

36

8

mf

mf

44

44

6

50

9

59

5

Contrabass Clarinet in B \flat

64 (64) 73

sfz mp < f mp < f mp < f sfz f

75 (83)

ff mf f sfz

84 (2)

sfz f sfz sfz

91 (95)

sfz sfz sfz f mp

99 (100)

f mp mp

109 (110) (119) 18

mp mp

138 **138**

5

f

148

151

9

f

162

166

3 6

f

175

180

181

3

f *fp*

187

sfz *fp* *sfz*

3

193 **193** Cadenza (Freely) **204** **10** **214** **8**

End Cadenza

222 **222** **6** **228** **6** **235**

241 **241** **250** **2**

251

258 **259**

263

English Horn

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Musical staff 1: Treble clef, 4/4 time signature. Measures 1-8. Dynamics: *f*, *ff*. Rehearsal mark 2.

Musical staff 2: Treble clef, 4/4 time signature. Measures 9-17. Dynamics: *f*, *ff*. Rehearsal mark 4.

Musical staff 3: Treble clef, 4/4 time signature. Measures 18-21. Dynamics: *f*.

Musical staff 4: Treble clef, 4/4 time signature. Measures 22-29. Dynamics: *fp*. Rehearsal mark 22, measure rest 8.

Musical staff 5: Treble clef, 6/4 time signature. Measures 30-35. Dynamics: *mp*, *mf*. Rehearsal mark 36, measure rests 4, 8.

Musical staff 6: Treble clef, 4/4 time signature. Measures 36-43. Rehearsal mark 44, measure rest 12.

English Horn

50 (50) 9 (59) 5 (64) *mp* < *f* < *f* < *f* < *sfz*

68 5 (73) *f* *ff*

77 6 (83) 2 *f* < *f* < *mp* < *sfz* *mp* < *sfz*

89 *mp* < *sfz* < *mp* < *sfz* *mp* <

95 (95) *mf* *f* *sfz*

100 (100) *mp*

109 (110) *mp*

118 (119) 2 *mp* > *mf*

127

2

mf

Detailed description: This staff contains measures 127 through 135. It begins with a melodic line of eighth notes, followed by a two-measure rest. The dynamic marking *mf* is placed below the staff.

136

138

4

f

Detailed description: This staff contains measures 136 through 145. Measure 138 is circled. It features a four-measure rest followed by a melodic line starting with a forte (*f*) dynamic. The staff includes various articulation marks like accents and slurs.

146

Detailed description: This staff contains measures 146 through 150. It consists of a continuous melodic line with eighth notes and slurs.

151

151

2

7

Detailed description: This staff contains measures 151 through 165. It features a two-measure rest followed by a melodic line, and then a seven-measure rest. The key signature changes to one flat.

166

166

6

f

Detailed description: This staff contains measures 166 through 175. It begins with a six-measure rest followed by a melodic line starting with a forte (*f*) dynamic.

176

Detailed description: This staff contains measures 176 through 179. It consists of a continuous melodic line with eighth notes and slurs.

180

180

3

f

fp

Detailed description: This staff contains measures 180 through 186. It features a three-measure rest followed by a melodic line starting with a forte (*f*) dynamic, which then transitions to a fortissimo-piano (*fp*) dynamic.

187

sfz

fp

sfz

3

Detailed description: This staff contains measures 187 through 190. It features a melodic line with accents and slurs, including dynamic markings for sforzando (*sfz*) and fortissimo-piano (*fp*), and a three-measure rest.

193 **193** Cadenza (Freely) **11** **204** **10** **214** **8**

End Cadenza

222 **222** **6** **228** **6** **235** **3**

240 **241**

248 **250**

256 **259**

262

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JOYOUSLY! ♩ = 165

3

f *ff*

9 (9) 5

f *ff*

18 (18)

f *p*

22 (22) 36 (36) 4

fp *mp* *mf*

40 8 (44)

/ */* */* */* */* */* */* */*

47 12 (50) 9

/ */* */* */* */* */* */* */* */* */* */* */*

59 (59) 5

/ */* */* */* */*

64 (64)

mp *f* *f* *f* *sfz*

5

73 (73)

f *ff*

77 (83)

5

f *sfz* *sfz* *sfz*

2

88

sfz *sfz*

93 (95)

sfz *sfz* *sfz* *f* *mp*

100 (100)

3

mp

110 (110)

mp

6

119 (119)

mf

128

mf *mf*

137

138

3

f

146

151

151

9

ff

166

166

6

f

176

180

180

3

f *fp*

187

sfz *fp* *sfz*

3

193 **193** Cadenza (Freely) **204** **10** **214** **8**

End Cadenza

222 **222** **6** **228** **7** **235**

239 **241**

248 **250**

256 **259**

262

CONCERTO FOR TUBA III

For Michael Salzman

Tom Davis, Composer (A.S.C.A.P.)
PSM #66, January 1, 2015

JOYOUSLY! ♩ = 165

9 ③

f *ff*

9 ⑨

f *ff*

18 ⑱

22 ⑳ ㉔ ㉙ ㊳ ㊴

50 ⑵① ⑵⑨ ⑵⑴

mp *f* *f* *f* *sfz*

68 ⑵⑷

f

75 ⑵⑸

ff

83 (83)

f *sfz* *sfz* *f* *sfz* *sfz*

89

sfz *sfz* *sfz* *sfz*

95 (95) (100) 10

110 (110) 8 (119) *mf*

f *mp* *mp* *mf*

125

mf *mf*

134 (138) 4 *f*

f

145

151 (151) 9 *ff*

ff

166 (166) 6 *f*

f

176

Musical staff 176-179. Bass clef, 4/4 time. Measures 176-179 contain eighth and quarter notes with various dynamics and articulations.

180 (180)

Musical staff 180-187. Bass clef, 4/4 time. Measure 180 has a circled number 180. Measures 181-187 contain a triplet of eighth notes, followed by quarter notes and a half note. Dynamics include *f*, *fp*, and *sfz*.

188

Musical staff 188-192. Bass clef, 4/4 time. Measure 188 has a circled number 188. Measures 189-192 contain a triplet of eighth notes and a half note. Dynamics include *fp* and *sfz*.

193 Cadenza (Freely) 11

Musical staff 193-203. Bass clef, 4/4 time. Measure 193 has a circled number 193 and the text "Cadenza (Freely) 11". Measures 194-203 contain a triplet of eighth notes and a half note. Dynamics include *fp* and *sfz*.

204 (204) 10 (214) 8 (222) 6

Musical staff 204-227. Bass clef, 4/4 time. Measures 204-227 contain a triplet of eighth notes and a half note. Dynamics include *fp* and *sfz*.

End Cadenza

228 (228) 7 (235)

Musical staff 228-240. Bass clef, 4/4 time. Measure 228 has a circled number 228 and the text "End Cadenza". Measures 229-240 contain eighth notes and quarter notes. Dynamics include *mf*.

241 (241)

Musical staff 241-249. Bass clef, 4/4 time. Measure 241 has a circled number 241. Measures 242-249 contain quarter notes and eighth notes. Dynamics include *f* and *ff*.

250 (250)

Musical staff 250-256. Bass clef, 4/4 time. Measure 250 has a circled number 250. Measures 251-256 contain quarter notes and eighth notes. Dynamics include *ff* and *sfz*.

257

Musical staff 257-261. Bass clef, 4/4 time. Measure 257 has a circled number 257. Measures 258-261 contain quarter notes and eighth notes. Dynamics include *fp*, *pp*, and *fp*.

262

Musical staff 262-266. Bass clef, 4/4 time. Measure 262 has a circled number 262. Measures 263-266 contain quarter notes and eighth notes. Dynamics include *pp*, *ff*, *fp*, and *ff*.

CONCERTO FOR TUBA

III

For Michael Salzman

Tom Davis, Composer (A.S.C.A.P.)
PSM #66, January 1, 2015

JOYOUSLY! ♩ = 165

Musical staff 1: Treble clef, 4/4 time signature. Starts with a whole rest, then a series of eighth and quarter notes with accents and slurs. Dynamics range from *f* to *ff*. Ends with a fermata over a whole note, marked with a circled 2.

Musical staff 2: Treble clef, 4/4 time signature. Continuation of the previous staff. Dynamics range from *f* to *ff*. Ends with a fermata over a whole note, marked with a circled 4.

Musical staff 3: Treble clef, 4/4 time signature. Starts with a circled 18. Features a series of notes with accents and slurs. Dynamics range from *f* to *ff*. Ends with a fermata over a whole note.

Musical staff 4: Treble clef, 4/4 time signature. Starts with a circled 22. Features a series of notes with accents and slurs. Dynamics range from *fp* to *ff*. Ends with a fermata over a whole note, marked with a circled 8.

Musical staff 5: Treble clef, 4/4 time signature. Starts with a circled 44. Features a series of notes with accents and slurs. Dynamics range from *mf* to *ff*. Ends with a fermata over a whole note, marked with a circled 4.

Musical staff 6: Treble clef, 4/4 time signature. Starts with a circled 59. Features a series of notes with accents and slurs. Dynamics range from *mf* to *sfz*. Ends with a fermata over a whole note, marked with a circled 64.

Musical staff 7: Treble clef, 4/4 time signature. Starts with a circled 65. Features a series of notes with accents and slurs. Dynamics range from *sfz* to *sfz*. Ends with a fermata over a whole note, marked with a circled 5.

Alto Saxophone 1

Musical score for Alto Saxophone 1, measures 73-173. The score is written in treble clef and includes various dynamics and articulations. Measure numbers are circled: 73, 83, 95, 100, 110, 119, 138, 151, 166, and 173. Dynamics include *f*, *ff*, *mf*, *mp*, and *sfz*. Articulations include accents (>) and slurs. Fingerings are indicated by numbers 2, 3, 4, 5, 6, 9, and 10. The score consists of nine staves of music.

180 **180**

Musical staff starting at measure 180. It contains a sequence of notes with dynamic markings *sfz* and *f*. A double bar line is present between measures 184 and 185.

185

Musical staff starting at measure 185. It contains a sequence of notes with dynamic markings *fp* and *sfz*. A triplet of notes is indicated by a '3' above the staff at the end of the line.

193 **193** Cadenza (Freely) **204** **214**

A section of the score consisting of three measures of a solid black bar. The first measure is labeled '11', the second '10', and the third '8'. The text 'End Cadenza' is centered below the bar.

222 **222** **228** **235**

A section of the score consisting of three measures of a solid black bar. The first measure is labeled '6', the second '7', and the third '6'.

241 **241**

Musical staff starting at measure 241. It contains a sequence of notes with dynamic markings *f* and *ff*.

250 **250**

Musical staff starting at measure 250. It contains a sequence of notes with dynamic markings *ff* and *sfz*.

257 **259**

Musical staff starting at measure 257. It contains a sequence of notes with dynamic markings *fp*, *pp*, and *sfp*.

262

Musical staff starting at measure 262. It contains a sequence of notes with dynamic markings *ff* and *fp*.

Alto Saxophone 2

CONCERTO FOR TUBA III

For Michael Salzman

Tom Davis, Composer (A.S.C.A.P.)
PSM #66, January 1, 2015

JOYOUSLY! ♩ = 165

1 2

9 ⑨ 4

18 ⑮

22 ⑳ 12 ⑶ 8

44 ④④ 6 ⑵⑰ 4

59 ⑤⑨ 3 ⑶④ 4

65 5

73 **73**

f *ff*

Musical staff 73-82: Treble clef, key signature of one sharp (F#). Measures 73-82 contain a melodic line with slurs and accents. Dynamics range from *f* to *ff*.

77 **83**

6 9

sfz *sfz* *sfz*

Musical staff 77-86: Treble clef, key signature of one sharp. Measures 77-86 include rests of 6 and 9 measures, followed by a melodic line with accents and slurs. Dynamics include *sfz*.

95 **95** **100** **110**

5 10 9

Musical staff 95-118: Treble clef, key signature of one sharp. Measures 95-118 consist of rests of 5, 10, and 9 measures.

119 **119**

4

mf

Musical staff 119-129: Treble clef, key signature of one sharp. Measures 119-129 contain a melodic line with slurs and accents. Dynamics include *mf*.

130

mf *mf*

Musical staff 130-137: Treble clef, key signature of one sharp. Measures 130-137 contain a melodic line with slurs and accents. Dynamics include *mf*.

138 **138**

3

f

Musical staff 138-147: Treble clef, key signature of one sharp. Measures 138-147 include a rest of 3 measures, followed by a melodic line with accents and slurs. Dynamics include *f*.

148 **151**

9

Musical staff 148-160: Treble clef, key signature of one sharp. Measures 148-160 include a rest of 9 measures.

161

ff

Musical staff 161-168: Treble clef, key signature of one sharp. Measures 161-168 contain a melodic line with slurs and accents. Dynamics include *ff*.

166 **166** 5 *ff* *ff*

178 **180** *sfz*

184 *f* *fp* *sfz* *fp* *sfz* 3

193 **193** Cadenza (Freely) **11** **204** **10** **214** **8**

End Cadenza

222 **222** **6** **228** **7** **235** **6**

241 **241** *f* *ff* 2

250

257

262

ff *sfz* *ff*

fp *pp* *sfp*

ff *fp* *ff*

Detailed description: The image shows three staves of musical notation for Alto Saxophone 2. The first staff (measures 250-256) begins with a circled measure number '250'. It features a melodic line with slurs and accents, marked with *ff* at the start and *sfz* and *ff* later. The second staff (measures 257-261) starts with a circled measure number '259'. It contains a melodic line with a long slur, marked with *fp*, *pp*, and *sfp*. The third staff (measures 262) starts with a circled measure number '262'. It features a melodic line with a slur, marked with *ff*, *fp*, and *ff*. The music is in a key with one sharp (F#) and a common time signature.

Tenor Saxophone

CONCERTO FOR TUBA III

For Michael Salzman

Tom Davis, Composer (A.S.C.A.P.)
PSM #66, January 1, 2015

JOYOUSLY! ♩ = 165

Musical staff 1: Treble clef, 4/4 time signature. Measures 1-8. Dynamics: *f*, *ff*. Includes a triplet of eighth notes in measure 8.

Musical staff 2: Treble clef, 4/4 time signature. Measures 9-17. Dynamics: *f*, *ff*. Includes a quintuplet of eighth notes in measure 17.

Musical staff 3: Treble clef, 4/4 time signature. Measures 18-21. Dynamics: *f*.

Musical staff 4: Treble clef, 4/4 time signature. Measures 22-49. Rehearsal marks at 22, 36, 44. Bar lines with measure counts: 14, 6, 8, 6.

Musical staff 5: Treble clef, 4/4 time signature. Measures 50-63. Rehearsal marks at 50, 59. Dynamics: *mp*.

Musical staff 6: Treble clef, 4/4 time signature. Measures 64-72. Rehearsal mark at 64. Dynamics: *sfz*.

Musical staff 7: Treble clef, 4/4 time signature. Measures 73-80. Rehearsal mark at 73. Dynamics: *f*, *ff*.

Tenor Saxophone

77 **6** **83** **9**

sfz sfz sfz

95 **95** **5** **100** **10** **110** **9**

119 **119** **4**

mf

130

mf mf

138 **138** **3**

f

148 **151** **9**

161

ff

166 **166** **6**

172 *f*

Musical staff 172-177: Treble clef, 4/4 time. Measures 172-177 contain eighth and sixteenth notes with accents and slurs. Dynamic *f* is marked at the beginning.

178 (180) *f*

Musical staff 178-184: Treble clef, 4/4 time. Measure 180 is circled. Measures 181-184 are a triplet of eighth notes. Dynamic *f* is marked at the end.

185 *fp* *sfz* *fp* *sfz*

Musical staff 185-192: Treble clef, 4/4 time. Measures 185-192 contain eighth notes with accents and slurs. Dynamics *fp* and *sfz* are marked.

193 (193) Cadenza (Freely) 11 (204) 10 (214) 8 End Cadenza

Cadenza section 193-221: Treble clef, 4/4 time. Measures 193-221 are represented by thick black bars. Measure numbers 193, 204, 214 are circled. Measure counts 11, 10, 8 are shown below the bars. The section ends with "End Cadenza".

222 (222) 6 (228) 7 (235) 6

Cadenza section 222-240: Treble clef, 4/4 time. Measures 222-240 are represented by thick black bars. Measure numbers 222, 228, 235 are circled. Measure counts 6, 7, 6 are shown below the bars.

241 (241) *ff*

Musical staff 241-249: Treble clef, 4/4 time. Measures 241-249 contain eighth notes with accents and slurs. Dynamic *ff* is marked at the end.

250 (250) *ff*

Musical staff 250-256: Treble clef, 4/4 time. Measures 250-256 contain eighth notes with accents and slurs. Dynamic *ff* is marked at the beginning and end.

257 (259) *sffz*

Musical staff 257-261: Treble clef, 4/4 time. Measures 257-261 contain quarter notes with accents. Dynamic *sffz* is marked.

262 *ff* *fp* *ff*

Musical staff 262-266: Treble clef, 4/4 time. Measures 262-266 contain quarter notes with accents and slurs. Dynamics *ff*, *fp*, and *ff* are marked.

Baritone Saxophone

CONCERTO FOR TUBA

III

For Michael Salzman

Tom Davis, Composer (A.S.C.A.P.)

PSM #66, January 1, 2015

JOYOUSLY! ♩ = 165

9 **9**

18 **18**

22 **22** 14 **36** 8 **44** 6

50 **50** 9 **59** 5 **64**

68 **73**

75 **6**

f *ff* *f* *ff* *mp* *f* *f* *f* *sfz* *f* *ff*

Baritone Saxophone

83 (83)

f *sfz* *sfz* *f* *sfz* *sfz*

89

sfz *sfz* *sfz* *sfz*

95 (95) (100) 10

f *mp*

110 (110) 9 (119) 4 *mf*

mf

128 *mf* *mf*

137 (138) 4 *f*

146

151 (151) 9 *ff*

166 **166**
6
f

176

180 **180**
3
f *fp* *sfz*

188 **193** Cadenza (Freely)
3
fp *sfz*

204 **204** 10 **214** 8 **222** 6

End Cadenza
228 **228** 7 **235** 6 **241**
f

247 **250**
2
ff

253
ff

259 **259**
fp *pp* *fp* *pp* *ff* *fp* *ff*

Trumpet 1 in B \flat

CONCERTO FOR TUBA III

For Michael Salzman

Tom Davis, Composer (A.S.C.A.P.)
PSM #66, January 1, 2015

JOYOUSLY! $\text{♩} = 165$

f *ff*

9 *f* *ff*

18 *f*

22 *sfz* 13 36 8

44 *mf* 50 *ff*

55 *mp*

64 *sfz* *sfz* *sfz* *sfz* 3

Trumpet 1 in B \flat

73 (73) **6**
f *sffz*

83 (83)
sfz *sfz* *mp* *f* *sfz* *sfz* *mp* *f*

89
mp *sfz* *sfz* *mp*

95 (95) **3** **100** **9**
f *mp* *sfz*

110 (110) **9** (119) **2**
mp

127
mf *mf*

136 (138) **2**
f

144
f

151 **151** 8

ff *f*

166 **166** 3

ff *fp* *f* *ff*

176 **180**

sfz

184

f *fp* *sfz* *fp* *sfz* 3

193 **193** Cadenza (Freely) 11

204 **204** 10

214 **214** 8 **222** 6

Trumpet in Bb
End Cadenza

228 **228** **7** **235** **5** *mp*

241 **241** *f* *ff*

248 **250** *ff*

254 *ff*

259 **259** *sffz* *sffz* *ff* *fp* *ff*

Trumpet 2 in B \flat

CONCERTO FOR TUBA III

For Michael Salzman

Tom Davis, Composer (A.S.C.A.P.)

PSM #66, January 1, 2015

JOYOUSLY! $\text{♩} = 165$

f *ff*

9 $\text{\textcircled{9}}$ *f* *ff*

18 $\text{\textcircled{18}}$ *f*

22 $\text{\textcircled{22}}$ *sfz* 13 36 $\text{\textcircled{36}}$ 8

44 $\text{\textcircled{44}}$ 6 50 $\text{\textcircled{50}}$ *mf* *ff* 4

59 $\text{\textcircled{59}}$ 2 *mp*

64 $\text{\textcircled{64}}$ *sfz* *sfz* *sfz* *sfz* 5

Trumpet 2 in B \flat

73 (73) 6

83 (83)

89

95 (95) (100) 9

110 (110) (119) 4

128

137 (138) 2

147 (151) 8

162 166

f *sfz* *ff* **3**

171

fp *ff* *ff*

180 180

sfz *f*

185

fp *sfz* *fp* *sfz* **3**

Cadenza (Freely)

193 193 **11** 204 **10**

214 214 **8** 222 **6**

228 228 **7**

End Cadenza

235 **235** **5** **241**

mp *f*

247 **250**

ff *ff*

253

ff

259 **259**

sffz *sffz* *ff* *fp* *ff*

Trumpet 3 in B \flat

CONCERTO FOR TUBA III

For Michael Salzman

Tom Davis, Composer (A.S.C.A.P.)

PSM #66, January 1, 2015

JOYOUSLY! $\text{♩} = 165$

f *ff*

9 $\text{\textcircled{9}}$ *f* *ff*

18 $\text{\textcircled{18}}$ *f*

22 $\text{\textcircled{22}}$ *sfz* 12 36 8

44 $\text{\textcircled{44}}$ 6 $\text{\textcircled{50}}$ *mf* *ff* 4

59 $\text{\textcircled{59}}$ 2 *mp*

64 $\text{\textcircled{64}}$ *sfz* *sfz* *sfz* *sfz* 5

Trumpet 3 in B \flat

73 (73) 6

83 (83)

89

95 (95) 3 (100) 9

110 (110) 9 (119) 4

128

137 (138) 2

144

151 **151** 8

ff *f*

166 **166** 3

ff *fp* *ff*

176 **180**

sfz

184

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

193 **193** Cadenza (Freely) **204** 10 **214** 8

222 **222** 6 **228** 7

235 **235** End Cadenza **5** **241**

245

249 **250**

254

259 **259**

mp *f* *ff* *ff* *sfz* *ff* *fp* *ff*

Horn 1 & 2 in F

CONCERTO FOR TUBA III

For Michael Salzman

Tom Davis, Composer (A.S.C.A.P.)

PSM #66, January 1, 2015

JOYOUSLY! ♩ = 165

Staff 1: Treble clef, 4/4 time signature. Measures 1-8. Dynamics: *f*, *ff*. Includes accents and slurs.

Staff 2: Treble clef, 4/4 time signature. Measures 9-17. Dynamics: *f*, *ff*. Includes accents and slurs.

Staff 3: Treble clef, 4/4 time signature. Measures 18-21. Dynamics: *f*. Includes accents and slurs.

Staff 4: Treble clef, 4/4 time signature. Measures 22-28. Dynamics: *fp*, *mp*, *p*. Includes slurs and a 6/4 time signature change at the end.

Staff 5: Treble clef, 6/4 time signature. Measures 29-35. Dynamics: *mf*. Includes slurs and a 4/4 time signature change at the end.

Staff 6: Treble clef, 4/4 time signature. Measures 36-53. Dynamics: *ff*, *p*, *mf*. Includes slurs and a 3-measure rest.

Staff 7: Treble clef, 4/4 time signature. Measures 54-58. Dynamics: *sfz*. Includes accents and slurs.

73 **73**
f *sfz* **5**

83 **83** **12** **95**
mf *f* *sfz*

100 **100** **4**
mp

110 **110**
mp

119 **119** **13**
mf

138 **138** **3**
f *f*

148 **151** **9**
ff

163 **166** **5**
ff

Detailed description: This page of a musical score for Horn 1 & 2 in F contains eight staves of music, numbered 73 through 166. Each staff begins with a circled measure number. The notation includes various dynamics such as *f*, *sfz*, *mf*, *mp*, and *ff*. There are several rests of varying lengths, some marked with a circled number (e.g., 5, 12, 4, 13, 3, 9, 5). The music features a variety of note values, including quarter notes, eighth notes, and sixteenth notes, often with slurs and accents. A key signature change to one flat is visible at measure 110. The score is written in a standard musical notation style with a treble clef.

173

ff

Musical staff 173-179: Treble clef, key signature of one sharp (F#). Measures 173-179. Dynamics: *ff*.

180

180

sfz *f*

Musical staff 180-184: Treble clef. Measures 180-184. Dynamics: *sfz*, *f*.

185

185

fp *sfz* *fp* *sfz* 3

Musical staff 185-192: Treble clef. Measures 185-192. Dynamics: *fp*, *sfz*, *fp*, *sfz*. A triplet of eighth notes is marked with a '3'.

193 Cadenza (Freely)

193 204 214

11 10 8

Musical staff 193-214: Treble clef. Measures 193-214. Section: Cadenza (Freely). Measure numbers 193, 204, 214. Bar counts: 11, 10, 8.

222

222 228 235

6 6

End Cadenza

fp *mf*

Musical staff 222-238: Treble clef. Measures 222-238. Section: End Cadenza. Measure numbers 222, 228, 235. Bar counts: 6, 6. Dynamics: *fp*, *mf*.

239

241

f

Musical staff 239-246: Treble clef. Measures 239-246. Measure number 241. Dynamics: *f*.

247

250

ff *ff*

Musical staff 247-252: Treble clef. Measures 247-252. Measure number 250. Dynamics: *ff*, *ff*.

253

sfz *ff*

Musical staff 253-258: Treble clef. Measures 253-258. Dynamics: *sfz*, *ff*.

259

259

fp *pp* *sfp* *ff* *fp* *ff*

Musical staff 259-264: Treble clef. Measures 259-264. Measure number 259. Dynamics: *fp*, *pp*, *sfp*, *ff*, *fp*, *ff*.

Horn 3 & 4 in F

CONCERTO FOR TUBA III

For Michael Salzman

Tom Davis, Composer (A.S.C.A.P.)

PSM #66, January 1, 2015

JOYOUSLY! ♩ = 165

9 ⑨

18 ⑱

22 ⑳

36 ㉔ 44 ㉙ 50

54 ⑸ 59

64 ⑹ 64

Horn 3 & 4 in F

73 **73**

f *sfz*

5

83 **83** **95**

mf *f* *sfz*

100 **100**

mp

5

110 **110**

mp

119 **119**

mf

138 **138**

f

3

148 **151**

ff

9

163 **166**

ff

5

173

ff

Musical staff 173-179. Treble clef, key signature of one sharp (F#). Measures 173-179. Dynamics include *ff*.

180

180

sfz *f*

Musical staff 180-184. Treble clef. Measures 180-184. Dynamics include *sfz* and *f*.

185

185

fp *sfz* *fp* *sfz*

Musical staff 185-192. Treble clef. Measures 185-192. Dynamics include *fp* and *sfz*. A triplet of eighth notes is marked with a '3' above it.

193 Cadenza (Freely)

193 11 204 10 214 8

End Cadenza

Cadenza section 193-214. Treble clef. Measures 193-214. Includes a section labeled "End Cadenza".

222

222 6 228 6 235

fp *mf*

Musical staff 222-235. Treble clef. Measures 222-235. Dynamics include *fp* and *mf*. Two six-measure rests are marked with '6' above them.

239

239 241

f

Musical staff 239-246. Treble clef. Measures 239-246. Dynamics include *f*.

247

247 2 250

ff *ff*

Musical staff 247-253. Treble clef. Measures 247-253. Dynamics include *ff*. A two-measure rest is marked with '2' above it.

254

254

sfz *ff*

Musical staff 254-258. Treble clef. Measures 254-258. Dynamics include *sfz* and *ff*.

259

259

fp *pp* *sfp* *ff* *fp* *ff*

Musical staff 259-265. Treble clef. Measures 259-265. Dynamics include *fp*, *pp*, *sfp*, *ff*, *fp*, and *ff*.

Trombone 1

CONCERTO FOR TUBA

III

For Michael Salzman

Tom Davis, Composer (A.S.C.A.P.)

PSM #66, January 1, 2015

JOYOUSLY! ♩ = 165

9

f *ff* 3

9

f *ff* 5

18

f

22

sfz *p* 22 36 4

40

sfz 44

49

sfz *mf* *ff* 50 2

57

mf *mfp* *mp* 59

64

sfz *sfz* *sfz* *sfz* 64 4

Trombone 1

73 (73)

f *sfz* *mp*

82 (83)

sfz *sfz* *mp* *f* *sfz* *sfz* *mp* *f*

89

mp *sfz* *sfz* *sfz* *mp*

95 (95)

f *mp*

100 (100) (110)

sfz *mp*

116 (119)

mp

138 (138)

mf *ff* *ff*

149 (151)

f *mp* *ff*

158

ff *f*

166 (166)

ff *ff*

180

Trombone 1

3

180 *ff* *sfz* *f* *fp*

187 *sfz* *fp* *sfz* 3

193 **193 Cadenza (Freely)** 11 **204** 10 **214** 8
End Cadenza

222 **222** 6 **228** 6 **235** *fp* *mp* *p*

240 **241** *f* *ff*

248 **250** *ff* *ff*

256 **259** *sfz*

261 *sfz* *ff* *fp* *ff*

CONCERTO FOR TUBA III

For Michael Salzman

Tom Davis, Composer (A.S.C.A.P.)
PSM #66, January 1, 2015

JOYOUSLY! ♩ = 165

5 *f* *ff* 3

9 *f* *ff* 5

18 *f*

22 *sfz* 13 36 *p* 4

41 8 44 12

49 *sfz* *mf* *ff* 50

55 *mf* *mfp* *mp* 59

64 *sfz* *sfz* *sfz* *sfz* 5

Trombone 2

73 (73)

f *sfz* *mp*

83 (83)

sfz *mp* *f* *sfz* *sfz* *mp* *f*

89

mp *sfz* *sfz* *mp*

95 (95)

f *mp*

100 (100) (110)

sfz *mp*

116 (119)

mp

138 (138)

mf *ff* *ff*

149 (151)

f *mp*

157

ff *ff*

Trombone 2

164 **166** **5** **2**
f *ff*

177 **180**
ff *ff* *sfz* *f*

185 **3**
fp *sfz* *fp* *sfz*

193 **193** Cadenza (Freely) **204** **214**
11 **10** **8**

222 **222** **228** **235** End Cadenza
6 **6**
fp *mp* *p*

240 **241**
f *ff*

248 **250**
2
ff *ff*

256 **259**
sfz

261
sfz *ff* *fp* *ff*

CONCERTO FOR TUBA III

For Michael Salzman

Tom Davis, Composer (A.S.C.A.P.)

PSM #66, January 1, 2015

JOYOUSLY! ♩ = 165

9 **9**

18 **18**

22 **22**

26 **26**

36 **36**

49 **49**

55 **55**

64 **64**

Trombone 3

73 (73)

f *sfz* *mp*

83 (83)

sfz *mp* *f* *sfz* *sfz* *mp* *f*

89

mp *sfz* *sfz* *mp*

95 (95)

f *mp*

100 (100) (110)

sfz *mp*

116 (119)

mp *ff*

138 (138)

mf *ff* *ff*

149 (151)

f *mp*

157

ff *ff*

163 (166)

f *ff* *sfz*

175 (180)

ff *sfz*

184

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

193 (204) (214)

Cadenza (Freely)

11 **10** **8**

End Cadenza

222 (228) (235)

fp *mp* *p*

240 (241)

f *ff*

248 (250)

ff *ff*

256 (259)

sfz

261

sfz *ff* *fp* *ff*

Euphonium

CONCERTO FOR TUBA III

For Michael Salzman

Tom Davis, Composer (A.S.C.A.P.)

PSM #66, January 1, 2015

JOYOUSLY! ♩ = 165

1 2 3 4 5 6 7 8

f *ff* **3**

9 10 11 12 13 14 15 16 17

f *ff* **5**

18 19 20 21

f

22 23 24 25 26 27 28 29 30 31 32 33 34 35

sfz **13** **36** **8**

36 37 38 39 40 41 42 43

mf *mfp* **6** **50** **7** **59** **2**

44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61

mp *sfz* **64** *sfz* *sfz* *sfz* **5**

73 (73) 10 83 12 95

mf *f*

98 100 9

sfz

110 (110) 9 119 19 138

mf

143

f

151 (151) 9

ff

166 (166) 9

ff

180 (180)

sfz *f*

185

fp *sfz* *fp* *sfz* 3

193 **193** Cadenza (Freely) **204** **10** **214** **8**

End Cadenza

222 **222** 6 **228** 7 **235**

mf

239 **241**

247 **250** 2

ff *ff*

253

259 **259**

sffz *sffz* *ff* *fp* *ff*

Tuba

CONCERTO FOR TUBA III

For Michael Salzman

Tom Davis, Composer (A.S.C.A.P.)
PSM #66, January 1, 2015

JOYOUSLY! ♩ = 165

9 ⑨ *f* *ff* 3

18 ⑱ *f* *ff* 5

22 ⑳ *sfz* *mp* 2 7 6/4

36 ㉔ *p* 4 8

44 ㉘ *p* 12

50 ㉚ *sfz* 2

57 59

64 64

73 73

80 83

87

92

95 95

100 100

110 110

Tuba

119 **119** **18** **138** **3**

mf *ff*

146 **2** **151** **3**

ff

158

f

166 **166** **5** **2**

ff

180 **180**

ff *sfz* *f* *fp*

187 **3**

sfz *fp* *sfz*

Cadenza (Freely)

193 **193** **11** **204** **10**

214 **214** **8** **222** **6**

228 **228** **6** **235** End Cadenza

241 **241** **2**

250 **250**

257 **259**

262

SOLO TUBA

CONCERTO FOR TUBA III

For Michael Salzman

Tom Davis, Composer (A.S.C.A.P.)

PSM #66, January 1, 2015

JOYOUSLY! $\text{♩} = 165$
5

Musical staff 1: Bass clef, 4/4 time signature. Starts with a whole rest, then a series of eighth notes with accents and slurs. Dynamic marking *f* is present.

Musical staff 2: Bass clef, 4/4 time signature. Starts with a whole rest, then eighth notes with accents and slurs. Dynamic marking *f* is present.

Musical staff 3: Bass clef, 4/4 time signature. Starts with a quarter note, then a whole rest, then eighth notes with accents and slurs. Dynamic markings *ff* and *mp* are present.

Musical staff 4: Bass clef, 4/4 time signature. Eighth notes with accents and slurs. Dynamic markings *mf*, *f*, and *mp* are present.

Musical staff 5: Bass clef, 4/4 time signature. Starts with a whole rest, then eighth notes with accents and slurs. Dynamic marking *mf* is present.

Musical staff 6: Bass clef, 4/4 time signature. Eighth notes with accents and slurs. A triplet of eighth notes is marked with a *3*.

Musical staff 7: Bass clef, 4/4 time signature. Eighth notes with accents and slurs. A triplet of eighth notes is marked with a *3*.

V.S.

SOLO TUBA

49 50

Musical staff 49-56: Bass clef, 4/4 time signature. Starts with a half note G2, quarter note F2, quarter note E2. Measure 50 is a whole rest. Measures 51-56 contain a series of eighth notes with accents, starting on G2 and moving up to G3. Dynamics include *ff* and a crescendo hairpin.

57 59

Musical staff 57-62: Bass clef, 7/8 time signature. Measures 57-58 are eighth notes with accents. Measure 59 is a whole rest. Measures 60-62 contain eighth notes with accents, some with flats. Dynamics include *f* and a crescendo hairpin.

63 64

Musical staff 63-68: Bass clef, 2/4 time signature. Measures 63-64 are eighth notes with accents. Measure 65 is a whole rest. Measures 66-68 contain eighth notes with accents. Dynamics include *f* and a crescendo hairpin.

69

Musical staff 69-72: Bass clef, 2/4 time signature. Measures 69-72 contain eighth notes with accents. Dynamics include *ff* and a crescendo hairpin.

73 73

Musical staff 73-80: Bass clef, 2/4 time signature. Measure 73 is a whole rest. Measures 74-80 contain eighth notes with accents. Dynamics include *f* and *mf*, with a crescendo hairpin.

81 83

Musical staff 81-88: Bass clef, 2/4 time signature. Measures 81-82 are eighth notes with accents. Measure 83 is a whole rest. Measures 84-88 contain eighth notes with accents. Dynamics include *f* and *sfz*, with a crescendo hairpin.

89

Musical staff 89-94: Bass clef, 7/8 time signature. Measures 89-94 contain eighth notes with accents. Dynamics include *sfz* and a crescendo hairpin.

95 95

Musical staff 95-98: Bass clef, 2/4 time signature. Measure 95 is a whole rest. Measures 96-98 contain eighth notes with accents. Dynamics include *f* and *sfz*, with a crescendo hairpin.

SOLO TUBA

100 (100) Alone> 2
fp ————— *sfz* *mf* < >

109 (110)
fp ————— *sfz* *fp* < *sfz*

114
f *f*

119 (119) 19 (138)

143
f

149 (151)
ff *f*

156 3
fp < *f* *f*

165 (166)
ff

172

178

180

183

5

193 **Cadenza (Freely)**
Cadenza - Freely

193

198

mp Moderato sfz

203 Largo accel. 204 accel. mp accel.

207 accel.

210

214

accel

SOLO TUBA

218 *Presto* *sfp* *sfp* *rit...*

Musical staff 218-222: Bass clef, 2/2 time signature. Measures 218-222. Dynamics: *sfp*, *sfp*. Markings: *rit...*

222 **228**

Musical staff 222-226: Bass clef. Measures 222-226. Markings: **228**

226 *Adagio* *Presto* *fp* *sf* *fp* *sf* *fp* *sf* *p*

Musical staff 226-231: Bass clef. Measures 226-231. Dynamics: *fp*, *sf*, *fp*, *sf*, *fp*, *sf*, *p*. Markings: *Adagio*, *Presto*

231 *A tempo* **End Cadenza** *sfz* *p* *sfz* *f* *p* *sfz* *f*

Musical staff 231-235: Bass clef. Measures 231-235. Dynamics: *sfz*, *p*, *sfz*, *f*, *p*, *sfz*, *f*. Markings: *A tempo*, **End Cadenza**

235 **235** *ff* *mf*

Musical staff 235-241: Bass clef. Measures 235-241. Dynamics: *ff*, *mf*. Markings: **235**

241 **241** *f* *ff* *fp* *sfz* *ff* *fp* *sfz*

Musical staff 241-248: Bass clef. Measures 241-248. Dynamics: *f*, *ff*, *fp*, *sfz*, *ff*, *fp*, *sfz*. Markings: **241**

248 **250** *ff* *fp* *sfz* *f*

Musical staff 248-254: Bass clef. Measures 248-254. Dynamics: *ff*, *fp*, *sfz*, *f*. Markings: **250**

254 **259** *ff* *f* *sfz* *sfz* *f* *sfz*

Musical staff 254-262: Bass clef. Measures 254-262. Dynamics: *ff*, *f*, *sfz*, *sfz*, *f*, *sfz*. Markings: **259**, **4**

262 *ff* *sffz* *fp* *ff*

Musical staff 262-266: Bass clef. Measures 262-266. Dynamics: *ff*, *sffz*, *fp*, *ff*

Timpani

CONCERTO FOR TUBA III

For Michael Salzman

Tom Davis, Composer (A.S.C.A.P.)

PSM #66, January 1, 2015

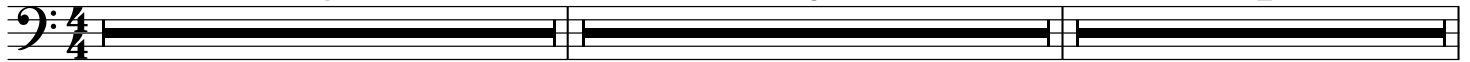
JOYOUSLY! ♩ = 165
8

9

9

18

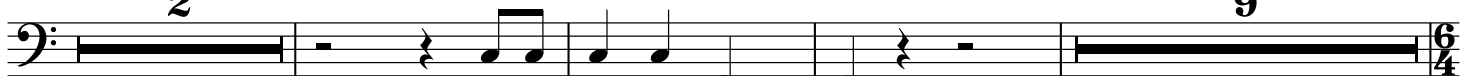
4



22

2

9



mp

36

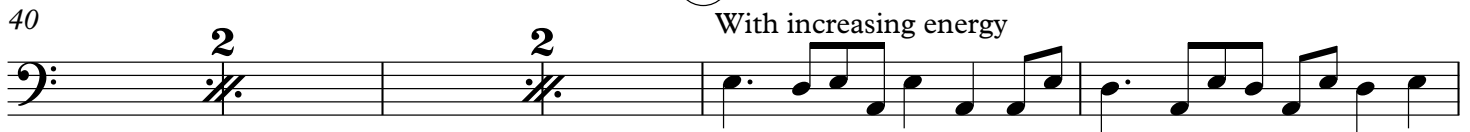
36



mp

44

With increasing energy

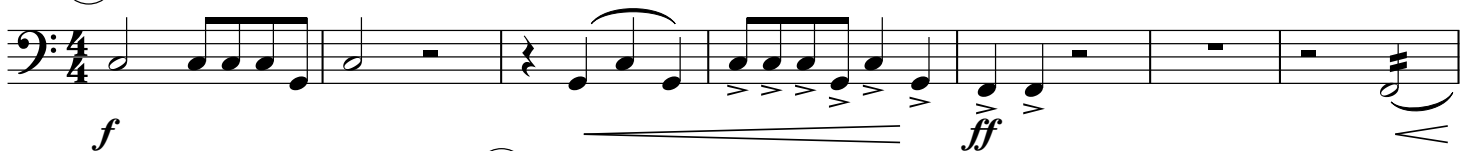


46



50

50



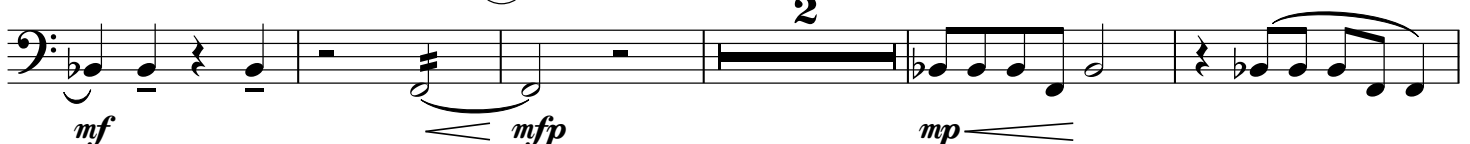
f

ff

57

59

2



mf

mfp

mp

64

64



sfz

sfz

sfz

sfz

(73)

Timpani

Musical staff for measures 72-76. Bass clef, key signature of one flat. Dynamics: *sfz*, *f*, *sfz*.

77 simile

Musical staff for measures 77-82. Bass clef, key signature of one flat. Dynamics: *mp*.

83 (83)

Musical staff for measures 83-88. Bass clef, key signature of one flat. Dynamics: *sfz*. Includes a double bar line with a '2' above it.

89

Musical staff for measures 89-94. Bass clef, key signature of one flat. Dynamics: *sfz*.

95 (95)

Musical staff for measures 95-99. Bass clef, key signature of one flat. Dynamics: *mf*.

100 (100)

Musical staff for measures 100-119. Bass clef, key signature of one flat. Dynamics: *sfz*, *mf*. Includes double bar lines with '9' above them.

Musical staff for measures 121-130. Bass clef, key signature of one flat. Dynamics: *sfz*. Includes double bar lines with '2' above them.

131 2 2 2 2 (138) 2

Musical staff for measures 131-140. Bass clef, key signature of one flat. Dynamics: *sfz*. Includes double bar lines with '2' above them.

Musical staff for measures 141-145. Bass clef, key signature of one flat. Dynamics: *f*.

Musical staff for measures 146-150. Bass clef, key signature of one flat.

Timpani

151 (151) **5**

f *ff* *ff*

162 **2** (166) **3**

ff *fp*

172 **3**

180 (180) **13** (193) Cadenza (Freely) **11** (204) **10**

214 (214) **8** (222) **6** (228) **7**

235 (235) End Cadenza

mp

239 (241) **2** **5**

250 (250) **4**

ff *ff*

259 (259) **6**

ff *sffz* *sffz*

CONCERTO FOR TUBA III

For Michael Salzman

Tom Davis, Composer (A.S.C.A.P.)

PSM #66, January 1, 2015

JOYOUSLY! ♩ = 165

9 **3**

18 **5**

22 **13** **36** 4

41 *sfz* 8 **44** *p* *mp* *p* 12

50 **50** 8 **59** **5**

64 **64** *mp* *sfz* **5**

73 **73** **5**

2

Chimes

78

4

Musical staff 1: Treble clef, key signature of one flat, 4/4 time signature. Measures 78-82. Dynamics: *mp*, *mf*.

83 (83)

2

Musical staff 2: Treble clef, key signature of one flat, 4/4 time signature. Measures 83-88. Dynamics: *f*, *sfz*. Includes a fermata over measures 85-88.

89

Musical staff 3: Treble clef, key signature of one flat, 4/4 time signature. Measures 89-94. Dynamics: *sfz*, *f*, *mp*, *f*.

95 (95)

Musical staff 4: Treble clef, key signature of one flat, 4/4 time signature. Measures 95-100. Dynamics: *mp*, *f*.

100 (100)

5

Musical staff 5: Treble clef, key signature of one flat, 4/4 time signature. Measures 100-109. Dynamics: *sfz*, *mp*. Includes a fermata over measures 100-109.

110 (110)

(119)

9

2

2

Musical staff 6: Treble clef, key signature of one flat, 4/4 time signature. Measures 110-124. Dynamics: *mp*. Includes a fermata over measures 110-119.

125

2

2

2

2

2

Musical staff 7: Treble clef, key signature of one flat, 4/4 time signature. Measures 125-134. Dynamics: *mp*. Includes a fermata over measures 125-134.

135

(138)

2

2

2

Musical staff 8: Treble clef, key signature of one flat, 4/4 time signature. Measures 135-143. Dynamics: *f*. Includes a fermata over measures 135-138.

144

2

<sfz

f

f

<sfz

f

Musical staff 9: Treble clef, key signature of one flat, 4/4 time signature. Measures 144-150. Dynamics: *f*, *sfz*. Includes a fermata over measures 144-150.

151 (151)

7

4

ff

ff

ff

Musical staff 10: Treble clef, key signature of one flat, 4/4 time signature. Measures 151-155. Dynamics: *ff*. Includes a fermata over measures 151-155.

166 **166** 4

Musical staff 166-173: Treble clef, 4-measure rest, then notes with accents and dynamic markings. *f* dynamic marking is present.

174 2 2 2

Musical staff 174-179: Treble clef, three measures with double bar lines and dynamic markings.

180 **180** 12 **193** Cadenza (Freely) 11

Musical staff 180-192: Treble clef, 12-measure rest, then 11-measure rest. *ff* dynamic marking is present.

204 **204** 10 **214** 8 **222** 6

Musical staff 204-221: Treble clef, 10-measure rest, 8-measure rest, 6-measure rest.

228 **228** 7 **235** End Cadenza 4

Musical staff 228-234: Treble clef, 7-measure rest, notes with accents and dynamic markings. *mp* dynamic marking is present.

241 **241** 2

Musical staff 241-249: Treble clef, notes with accents and dynamic markings. *f* dynamic marking is present.

250 **250** 3

Musical staff 250-258: Treble clef, notes with accents and dynamic markings. *ff* dynamic marking is present.

259 **259** 9

Musical staff 259-267: Treble clef, 9-measure rest.

CONCERTO FOR TUBA III

For Michael Salzman

Tom Davis, Composer (A.S.C.A.P.)

PSM #66, January 1, 2015

JOYOUSLY! ♩ = 165

1 *f* *ff* 3

9 *f* *ff* 5

18 *f* 5

22 *sfz* *mf* 2

29 *mf* 6

36 8 44 6 50 9

59 5 64 9 73 10

Orchestra Bells

83 **83** **12** **95** **5** **100** **10**

110 **110** **9** **119** **19** **138** **13**

151 **151** **15** **166** **14** **180** **13**

193 **193** **Cadenza (Freely)** **11** **204** **10** **214** **8**

222 **222** **6** **228** **7** **235** **End Cadenza** **6**

241
241 *f*

246 *ff* **2**

250 **250** **9** **259** **9**

Marimba/Xylophone

CONCERTO FOR TUBA III

For Michael Salzman

Tom Davis, Composer (A.S.C.A.P.)

PSM #66, January 1, 2015

JOYOUSLY! ♩ = 165

Xylophone

Musical staff 1: Xylophone part, measures 1-5. Dynamics: *f* to *ff*.

Musical staff 2: Xylophone part, measures 6-12. Dynamics: *f* to *ff*.

Musical staff 3: Xylophone part, measures 13-17. Dynamics: *f*.

Musical staff 4: Marimba part, measures 22-35. Dynamics: *sfz*, *mf*, *p*.

Musical staff 5: Marimba part, measures 41-43. Dynamics: *sfz*.

Musical staff 6: Marimba part, measures 48-49. Dynamics: *sfz*.

Musical staff 7: Marimba part, measures 59-60. Dynamics: *sfz*.

Marimba/Xylophone

64 (64) *mp* *sfz* 5

73 (73) 5 4 *mp* *mf*

83 (83) 2 *f* *sfz*

89 *sfz* *f* *mp* *f*

95 (95) *mp* *f*

100 (100) *sfz* *mp* 5

110 (110) 9 (119) 2 2

125 2 2 2 2 2

135 2 2 (138) 2 *f*

Detailed description: This musical score is for a Marimba or Xylophone part, spanning measures 64 to 138. The music is written in a single staff with a treble clef and a key signature of one flat (B-flat). The piece features a variety of rhythmic patterns and dynamic markings. Measures 64-72 show a sequence of chords with dynamics ranging from *mp* to *sfz*. Measure 73 begins with a five-measure rest, followed by chords with *mp* and *mf* dynamics. Measures 83-88 feature chords with *f* dynamics and a two-measure rest. Measures 89-94 continue with chords and dynamics including *sfz*, *f*, *mp*, and *f*. Measure 95 starts with a five-measure rest, followed by chords with *mp* and *f* dynamics. Measure 100 begins with a *sfz* chord, followed by a melodic line with *mp* dynamics and a five-measure rest. Measures 110-119 consist of a nine-measure rest, followed by chords with dynamics *mp* and *f*, and two double bar lines. Measures 125-134 are composed of five double bar lines, each preceded by a '2' indicating a two-measure rest. Measure 135 starts with a two-measure rest, followed by chords with dynamics *mp* and *f*, and a final chord with *f* dynamics.

144 **2** *<sfz* *f* *f* *<sfz* *f*

151 **151** **7** **4** *ff* *ff* *ff*

166 **166** **4** *f*

174 **2** **2** **2**

180 **180** **12** **193 Cadenza (Freely)** **11**

204 **204** **10** **214** **8** **222** **6**

228 **228** **7** **235 End Cadenza** **4**

241 **241** *Xylophone* *mp* *f*

246 **2** *ff*

250 **250** **9** **259** **9**

Triangle

CONCERTO FOR TUBA

III

For Michael Salzman

Tom Davis, Composer (A.S.C.A.P.)

PSM #66, January 1, 2015

JOYOUSLY! ♩ = 165

8 9 18 4

22 22 6 6/4

36 36 44 6 50 9

59 59 64 9 73 10

83 83 12 95 5 100 10

110 110 9 119 19 138 13

151 151 15 166 14 180 13

193 193 Cadenza (Freely) 204 10 214 8

222 222 6 228 7 235 End Cadenza 6

241 241 9 250 9 259 9

Brush Drum

CONCERTO FOR TUBA III

For Michael Salzman

Tom Davis, Composer (A.S.C.A.P.)

PSM #66, January 1, 2015

JOYOUSLY! ♩ = 165
8

9

9

18

4

mp

127

137

144

151

159

ff

172

180

185

214

235

End Cadenza

241

f

CONCERTO FOR TUBA III

For Michael Salzman

Tom Davis, Composer (A.S.C.A.P.)
PSM #66, January 1, 2015

JOYOUSLY! ♩ = 165
8

9

18

4

22 (22) 14 (36) 4

41 8 (44) mp 12

50 (50) 9 (59) 5 (64)

68 5 (73) 5 mp mp

82 (83) mp mp 2

88 2 f f

95 (95)

100 (100) 9 (110) 9 sfz

2

119 **119**

Shakers

127

137 **138**

146 **151** TWO SHAKERS

155

166 **166** Two Shakers

177 **180**

183

193 **193** Cadenza (Freely) **204** **214**

222 **222** **228** **235** End Cadenza

241 **241** **250** **259**

Cymbal

CONCERTO FOR TUBA III

For Michael Salzman

Tom Davis, Composer (A.S.C.A.P.)

PSM #66, January 1, 2015

JOYOUSLY! ♩ = 165

Musical score for Cymbal, Concerto for Tuba No. 1, Movement III, PSM #66. The score is in 4/4 time and consists of eight staves of music. It includes various dynamics (f, sfz, mf, mp), articulations (Crash, Sus), and performance markings (accents, slurs). Measure numbers 9, 18, 26, 42, 50, 64, and 73 are circled. The score ends with a 4/4 time signature.

Cymbal

80 **(83)** *f*

86 **3**

95 **(95)**

100 **(100)** **9** **(110)** **9** **(119)**

122 **4** **4**

131 **4** **4** **(138)**

141

148 **(151)** **6** *ff*

158 *ff* *ff*

166 **(166)** **3**

176 180

Cadenza (Freely)

184 193 204

214 214 222 228

End Cadenza

235 235 241

mp

243 243

ff *ff*

250 250

256 256 259

sfz

261 261

Snare Drum

CONCERTO FOR TUBA

III

For Michael Salzman

Tom Davis, Composer (A.S.C.A.P.)

PSM #66, January 1, 2015

JOYOUSLY! ♩ = 165

6 *f* *fp* < *f* *fp* < *f* *fp* < *f* *f*

13 *f* *fp* < *f* *fp* < *f* *fp* < *f* *f*

22 *f* *fp* < *f* *fp* < *f* *fp* < *f* *f*

50 *f* *fp* < *f* *fp* < *f* *fp* < *f* *f*

54 *mf*

59 *mp*

64 *mp* *sfz*

Snare Drum

2 73 (73)

mf

78

mp

83 (83)

sfz

89

sfz

95 (95)

sfz

100 (100)

sfz *mp*

121

2 *sfz*

131

2 *sfz* 138

141

4 8

Snare Drum

151 **151**

ff

160

3

166 **166**

f

4

175

8 **180**

183

187

f

3

193 **193** Cadenza (Freely) **204**

11 **10** **214** **8**

222 **222**

6 **228** **5**

End Cadenza
Snare Drum

4

233

235

239

241

fp

244

fp *fp* *ff*

2

250

250

f *fp* *f* *fp* *f* *fp*

254

f

259

259

sfz

264

sfz *sfz*

CONCERTO FOR TUBA III

For Michael Salzman

Tom Davis, Composer (A.S.C.A.P.)
PSM #66, January 1, 2015

JOYOUSLY! ♩ = 165

78

Musical staff for measures 78-82. The staff contains a series of eighth notes with stems pointing up. Measure 82 ends with a fermata. The dynamic marking *mp* is placed below the first measure.

83

Musical staff for measures 83-89. The staff contains eighth notes with stems pointing up. Measures 83-84 have a dynamic marking of *f*. Measures 85-89 have a dynamic marking of *sfz*. There are slanted wedge-shaped accents above measures 86, 87, and 88.

90

Musical staff for measures 90-95. The staff contains eighth notes with stems pointing up. Measures 90-95 have a dynamic marking of *sfz*. There are slanted wedge-shaped accents above measures 91, 92, 93, and 94.

96

Musical staff for measures 96-100. The staff contains eighth notes with stems pointing up. Measure 100 ends with a fermata. A circled measure number 100 is above the staff. A horizontal bar with the number 9 is below the staff, spanning measures 96-100. The dynamic marking *sfz* is below the staff.

110

Musical staff for measures 110-119. The staff contains eighth notes with stems pointing up. Measure 110 has a circled measure number 110. Measure 119 has a circled measure number 119. There are horizontal bars with the number 9 below the staff, spanning measures 110-111 and 118-119. There are dynamic markings of *mp* below the staff. There are also circled measure numbers 110 and 119 above the staff.

125

Musical staff for measures 125-134. The staff contains eighth notes with stems pointing up. There are dynamic markings of *mp* below the staff. There are circled measure numbers 110 and 119 above the staff.

135

Musical staff for measures 135-143. The staff contains eighth notes with stems pointing up. Measure 138 has a circled measure number 138. There are dynamic markings of *mp* below the staff. There are circled measure numbers 110 and 119 above the staff.

144

Musical staff for measures 144-150. The staff contains eighth notes with stems pointing up. There are dynamic markings of *mp* below the staff. There are circled measure numbers 110 and 119 above the staff.

151

Musical staff for measures 151-155. The staff contains eighth notes with stems pointing up. Measure 151 has a circled measure number 151. There are dynamic markings of *ff* below the staff. There are circled measure numbers 110 and 119 above the staff.

164 166 3

171

176 180

184

188 193 Cadenza (Freely) 11

204 204 10 214 8 222 6 228 5

235 235 End Cadenza

241 241

250 250

257 259 5

Gong

CONCERTO FOR TUBA III

For Michael Salzman

Tom Davis, Composer (A.S.C.A.P.)

PSM #66, January 1, 2015

JOYOUSLY! ♩ = 165

9 ⑨

18 ⑱ w/ Stick w/ Felt w/ Stick 22 ㉒ w/ Felt

26 ㉖ 10 36 ㉜ w/ Stick 4

41 ㉙ 8 44 ㉔ 12

50 ⑵ 4

59 ⑵ 2

64 ⑶ 4

73 (73)

5

Musical staff for measures 73-82. Measure 73 contains a whole rest. Measures 74-82 feature a rhythmic pattern of quarter notes with 'x' marks below them, indicating a specific playing technique. A hairpin crescendo is shown at the end of the staff.

83 (83)

Metal Triangle
Beater on center of back

Musical staff for measures 83-88. Measure 83 starts with a dynamic marking of *f*. Measures 84-85 have quarter notes with 'x' marks. Measure 86 has a half rest. Measure 87 has a half rest. Measure 88 has quarter notes with 'x' marks and a dynamic marking of *sfz*.

89

Musical staff for measures 89-94. Measures 89-90 have quarter notes with 'x' marks. Measures 91-92 have half rests. Measures 93-94 have quarter notes with 'x' marks.

95 (95)

Musical staff for measures 95-100. Measure 95 has a half rest and a dynamic marking of *sfz*. Measures 96-100 feature quarter notes with 'x' marks.

100 (100)

8

(110)

9

(119)

Musical staff for measures 100-120. Measure 100 has a half note with a dynamic marking of *f*. Measures 101-102 have half rests. Measures 103-104 are marked with a thick black bar and the number 8. Measures 105-106 are marked with a thick black bar and the number 9. Measures 107-110 have quarter notes with 'x' marks. Measures 111-119 are marked with a thick black bar and the number 119. Measure 120 has quarter notes with 'x' marks.

121

2

2

2

2

2

Musical staff for measures 121-130. Measures 121-130 each contain a double bar line with a slash through it, indicating a section repeat.

131

2

2

2

2

(138)

2

Musical staff for measures 131-140. Measures 131-140 each contain a double bar line with a slash through it, indicating a section repeat.

141

Musical staff for measures 141-147. Measures 141-142 have quarter notes with 'x' marks. Measure 143 has a half note with an accent (>) and a hairpin crescendo. Measures 144-147 have quarter notes with 'x' marks.

148

(151)

2

Musical staff for measures 148-151. Measures 148-149 have quarter notes with 'x' marks. Measure 150 has a half note with an accent (>) and a hairpin crescendo. Measure 151 has a half rest.

157

Musical staff 157-166. The staff contains a series of notes with slurs and accents. A circled measure number 166 is at the beginning. The dynamic marking *ff* is at the end.

166

3

Musical staff 166-176. The staff contains a series of notes with slurs and accents. A circled measure number 180 is in the middle.

176

180

Musical staff 176-185. The staff contains a series of notes with slurs and accents.

185

193 Cadenza (Freely)

5

11

Musical staff 185-204. The staff contains a series of notes with slurs and accents. A circled measure number 204 is at the beginning. The text "Cadenza (Freely)" is written above the staff.

204

214

222

10

8

6

End Cadenza

Musical staff 204-228. The staff contains a series of notes with slurs and accents. Circled measure numbers 204, 214, and 222 are present. The text "End Cadenza" is written below the staff.

228

235

5

Musical staff 228-239. The staff contains a series of notes with slurs and accents. Circled measure numbers 228 and 235 are present.

239

241

2

Musical staff 239-249. The staff contains a series of notes with slurs and accents. Circled measure numbers 241 and 250 are present.

249

250

259

Musical staff 249-257. The staff contains a series of notes with slurs and accents. Circled measure numbers 250 and 259 are present.

257

259

sfz

Musical staff 257-262. The staff contains a series of notes with slurs and accents. Circled measure number 259 is present. The dynamic marking *sfz* is at the end.

262

f

Musical staff 262-266. The staff contains a series of notes with slurs and accents. The dynamic marking *f* is at the beginning.