

FOR
BARTON CUMMINGS

**MIDNIGHT
VARIATIONS**

TUBA AND TAPE

WALTER ROSS

1971

Revised edition

NOTATION



AS FAST AS POSSIBLE

SHH

PRONOUNCE SYLLABLE THROUGH TUBA
SIZE OF LETTERS INDICATES LOUDNESS



SHOUT THROUGH TUBA



HALF - VALVES



SING INDICATED PITCH THROUGH TUBA

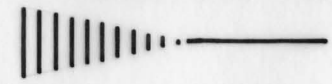


VERTICAL DASHED LINES INDICATE POINTS
OF EXACT CO-ORDINATION WITH TAPE

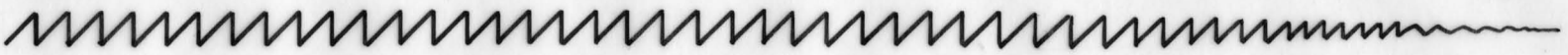
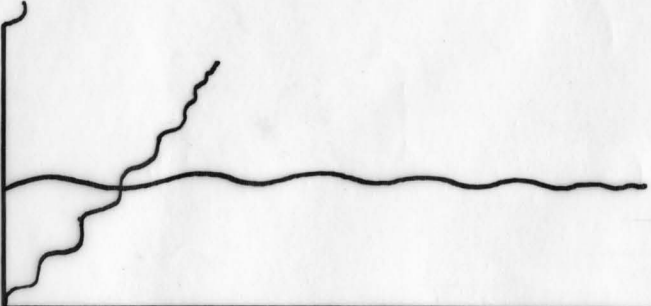
EACH LINE OF SCORE IS 30 SECONDS
IN DURATION

TAPE

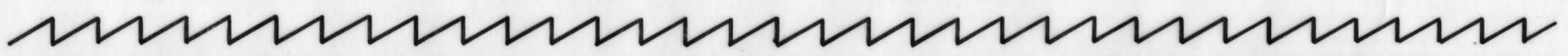
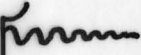
TUBA



TTTTT SHHHHHH SSSSSSSSSST—ST·ST·ST—TTTTTTTTTT—CHCH



TK·TK·TK·TK·TK·TK—SHCHSHCHSHCHSHCHSHCHSH—zzzzZZZZzzzz—TTTT—TTTT—SHHHHHHHHHHHHHSSSS—



SSSSSSSS—zzzzZZZZZZZZZZTT—TTTT—CHCHCH—CHCHCH—



CHCHCH—CHCHCH



Musical notation for the first system. The top staff (treble clef) contains wavy lines representing sound effects. The bottom staff (bass clef) contains rhythmic patterns: "TSS-TT-TSSS", "TK-TK-TK-TK-TK-TK", "SHHHHHHH", and "TS-TS-TS". It includes notes, rests, and dynamic markings such as *p* and *f*.

Musical notation for the second system. The top staff (treble clef) contains notes and rests. The bottom staff (bass clef) contains a melodic line with notes and rests. It includes dynamic markings such as *sfp* and *mf*. The text "INCREASINGLY MORE INSISTENT" is written above the melodic line. A jagged line above the staff indicates a rising pitch or volume. A question mark "?" is placed above the final note.

Musical notation for the third system. The top staff (treble clef) contains notes and rests. The bottom staff (bass clef) contains notes and rests. It includes dynamic markings such as *f* and *mp*. The text "SUAVELY" is written above the first part of the bottom staff, and "MORE RAUCOUS TONE" is written above the second part. A large exclamation mark "!" is placed above the first note of the bottom staff.

XX X | X X X X XXX | X X X X XXX

LIKE A WILD SWING

SLOW MOLTO ACCEL.

f *f* *mf* *f* *f* *p* *sfp* *ff* *p* *f*

trm

X X X X X XXX | X X X X X X X X X XXX | X X X X X X X X X XXX | X X X X X X X X X X

GLISS (1-2)

RIT

f *ff* *p* *mf* *f* *f* *p* *f* *mf* *p*

trm

X X X XXX

GLISS (1-3) GLISS (1-2-3)

ACCEL

(HALF-VALVES)

p *mp* *mf* *p* *f* *p* *f* *p* *mf*

trm

VERY SLOWLY BECOMING MORE AND MORE FRANTIC TO *

trm trm

mf sff p mf mf f fff

CRESC - - - - - f CRESC - - - - - (AH) - - - - - fff

VERY BOLD

* ten. ACCEL RIT trm

ff (OO) (EE) sff > p f fff mf p

TRANQUIL

p

ppp

p

Musical notation for the first staff. It begins with a treble clef and a key signature of one sharp (F#). The notation includes:

- Two quarter notes: F#4 and G4, both marked with a fermata and a *ppp* dynamic marking.
- A rest followed by the text "TSSS-TSSS".
- A rest followed by the text "SHHHHHHHHH".
- A quarter note G4 marked with a *pp* dynamic marking.
- A rest followed by the text "CHSHH HHH CHSHHHHHHH".
- A quarter note G4 marked with a *pp* dynamic marking.
- A rest followed by the text "T.T.T.T".
- A rest followed by the text "ZZZZ ZZZ Z Z z z".

Musical notation for the second staff. It begins with a treble clef. The notation includes:

- A quarter note G4 marked with a *pp* dynamic marking.
- A rest followed by the text "SSSSSSSS".
- A quarter note G4 marked with a *ppp* dynamic marking.

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