

EVER SO SLIGHTLY

Solo Tuba

To be played after reading poem of the same name

Keith J. Robinson
Copyright October 2017
www.tuba4u.com

With weight Create space here. And here.

5 *Lyrically* *Tsssss*

10 *Improvise with each chromatic cell of notes.*

13 *Mix & match these sets of glissandos. (Not necessarily in strict time.)* *flutter tongue*

1/2 valve gliss. Same as Measure 5.

15 *Tsssss* *Tsssss*

20 *Over these notes, improvise a heavy groove, that includes a generous use of space.*

(All notes and rhythms are only approximations. Strive for double tongued, random, very high pitches.)

21 *These 2 final sets of notes should be played like the opening, the Ds representing a transposed version of the opening motive.*

22 *Same as Measure 5.* etc. etc.

* Improvise in a legato singing style, creating a cluster of about 4 or 5 notes, starting with the Gb first. Same with the A. Then, do the same, choosing a starting note lower than the Gb, then higher than the A. Finally, follow the same steps with one more note that is lower, yet again, than the Gb, and another note higher, yet again, than the A. *molto rit.*
fine

Ever So Slightly

By Keith J. Robinson



Once or twice upon a time a person lived a kingdom prospered a planet turned

Once or twice upon a time illness spread war performed its ugly duty
And reality shifted ever so slightly

So slightly as to not quite be noticed or felt or understood
Certainly not understood

Once or twice upon a time there was safety & health & sickness & death & sadness
& joy & rain & insomnia & insanity & incest - incest for Christ's sake - & time & music
& silence & sparrows & homelessness &, &, And it all though surely random
It all though surely purely random
It all Each thing every person every occurrence
It all crashed together touching another connecting together this and the other

And that surely clearly unequivocally is what caused the slight shift in reality to occur
causing random occurrences to no longer seem as such

Which is to say
Once or twice upon a time Well
maybe more actually
Random connections occurred and reality
shifted
ever so slightly

ever

so

slightly

Performance Notes: It is my hope that you will enjoy playing this piece, whether in private or in a public performance. The repeats in measures 10 & 13 should be thought of as "open, nondirectional repeats." Improvise with the sets of notes, rather than play them in strict time or notation. And take your time before moving on to the following sections. Please do not overly fret about what my intentions might be concerning, especially, the improvised sections. Actually, the entire piece should be approached as a fresh piece of clay. Try to determine what you want to do and how you want it to sound, and work from there. You will likely find that the more you work on the piece, the more it evolves. Take your time. Let it breathe. Let it become your music.

- kjr