

Premiere performance given by Raul I. Rodriguez at the  
2011 Great Plains Tuba-Euphonium Conference, Pittsburg State University, Pittsburg, KS

# 2:31 A.M.

## Tuba and Piano

*Real or imagined, the goings on of the night time hours have  
a habit of frequently shaping the less desired, less pleasant  
portions of our imaginations.*

Keith J. Robinson

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Tuba

Cautiously  $\text{♩} = 72$

(hiss through horn)

The musical score is written in bass clef with a 3/4 time signature. It begins with a dynamic of *p* and a tempo marking of *Cautiously* with a quarter note equal to 72 beats. The first staff includes performance instructions: *p*, *Sssssss*, *mp*, *Ts Ts Ts*, *Sh Sh SH*, *mf*, and *Sssssss*. The score is divided into systems with measure numbers 7, 14, 22, 27, 33, 40, 56, 62, and 66. Dynamics range from *p* to *ff*. The piece concludes with a *mf* dynamic.

2  
69 2:31 a.m.

72 *p* *ff* *cresc. ...*

77 *p*

84 *Improvised Cadenza\** 12 5 (hiss through horn)  
Repeat as needed Ss Ts Ts *mf*

104 Ts Sh - Sh - Sh Ts Ts *f*

110 *mp mf* *decresc. ...* *p*

117 (hiss through horn) Ss - ts *mp* *mp* *molto rit.*

### \*Improvised Cadenza

Using the 11 notes indicated in measure 85, improvise a cadenza. The performer should feel free to create a cadenza as he or she is so inclined. If desired, the cadenza can be performed in a traditional form, but this is not necessary. Although the accompaniment will maintain a steady pulse throughout the cadenza section, the tubist need not be restricted to that same tempo. Indeed, the soloist is encouraged to push and pull the tempo, and slow down and rush forward as desired. In rehearsal, soloist and pianist should both determine how the cadenza will end, at which point both musicians continue the piece at measure 98.