



*FOR TUBA AND TAPE. 1977*

**TIM SOUSTER**

# NOTES

1. Rehearsal (7½ i.p.s.) and performing (15 i.p.s.) copies of the tape may be obtained from Arts Lab Music, 11 Gosta Green, Birmingham B4 7ER.

2. The loudspeakers should be positioned on each side of the tuba player, at least 12 feet apart, so that as complete an acoustic field as possible between live and taped sound may be achieved.

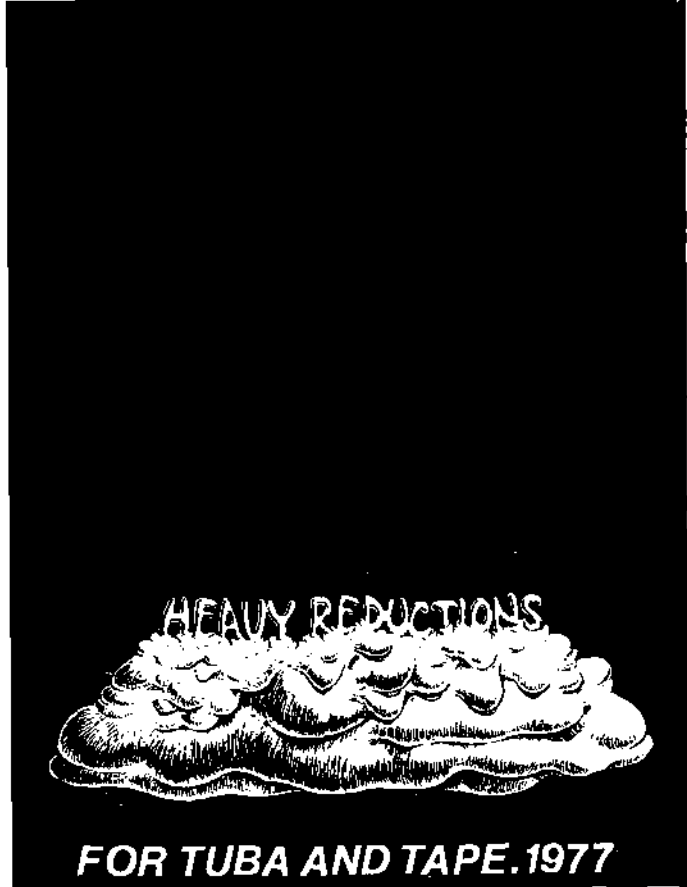
3. The tuba-player's speaking voice may be lightly amplified, preferably through the same loudspeakers as used for the tape part. This will serve not only to clarify the text but also to heighten the 'radio announcer' tone of the tuba-player's delivery.

4. The opening water sounds on tape should start with the hall in complete darkness. Then a murky green light should fade up — bright enough for the tuba-player to read by — reaching full intensity just before the speech begins. If a gently undulating, "underwater" lighting effect can be devised, so much the better.

5. The player should calculate the point at which he/she should begin speaking from the time it takes him/her to read the opening text. The first recorded tuba note is roughly 1'25" after the opening water sound. The player needs to judge the speed of reading so that, after the end of the speech, a smooth transition can be made to the first live tuba note.

6. The tape part in the score gives only the two initial tape-delayed "repetitions" of the tuba line. Further canonic repetitions on tape are in fact heard in the bars' rests e.g., on pp. 8 and 16.

Preview File Only



# TIM SOUSTER

Commissioned by and dedicated to  
Melvyn Poore, who gave the work its  
first performance.

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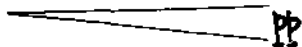
HEAVY REDUCTIONS  
by Tim Souster (1977)

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37 Windsor Rd  
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0'00"  
(water sounds)

ppp  pp

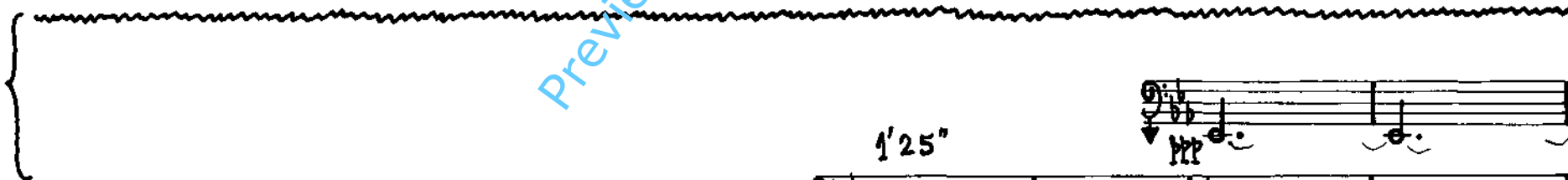
Normal speaking voice,

(moderate speed)



TUBA

"On the bed of the Rhine: greenish twilight, lighter above, darker below. The heights are filled with surging waters, streaming ceaselessly from right to left. Towards the depths, the waters dissolve into an ever finer damp mist, so that the area at a man's height from the ground appears to be completely free of the water which flows by over the shadowy riverbed like drifting clouds. Steep reefs of rock jut out of the depths and mark out the edges of the stage area; the whole floor is split into a wild entanglement of jagged edges so that nowhere is it completely level. On all sides the presence of deep ravines can be sensed where the murk is at its densest. — The orchestra begins while the curtain is still down".



"Gently serene motion" (d. = ca 60)





The first system of musical notation consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves contain a sequence of quarter notes with stems pointing downwards. A wavy line is drawn above the top staff, and a double bar line with a diagonal slash is at the end of the system.



The second system of musical notation consists of a single staff in treble clef. It contains a sequence of quarter notes with stems pointing downwards, ending with a slur over the final two notes.



The third system of musical notation consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves contain a sequence of quarter notes with stems pointing downwards. A slur is placed over the final four notes of the top staff, and another slur is placed over the final four notes of the bottom staff.



The fourth system of musical notation consists of a single staff in treble clef. It contains a sequence of quarter notes with stems pointing downwards, starting with a slur over the first four notes.

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Two staves of musical notation. The top staff is in bass clef and the bottom staff is in alto clef. Both staves feature a melodic line with eighth and sixteenth notes, often beamed together, and are connected by a long slur. The music is in 3/4 time and includes a key signature of one flat.



A single staff of musical notation in bass clef. It features a melodic line with eighth and sixteenth notes, often beamed together, and is connected by a long slur. The music is in 3/4 time and includes a key signature of one flat.

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Two staves of musical notation. The top staff is in bass clef and the bottom staff is in alto clef. Both staves feature a melodic line with eighth and sixteenth notes, often beamed together, and are connected by a long slur. The music is in 3/4 time and includes a key signature of one flat.



A single staff of musical notation in bass clef. It features a melodic line with eighth and sixteenth notes, often beamed together, and is connected by a long slur. The music is in 3/4 time and includes a key signature of one flat.



Musical notation for the first system, featuring two staves. The top staff contains a melodic line with a long slur and a fermata. The bottom staff contains a bass line with a long slur and a fermata.



Musical notation for the second system, featuring a single staff with a melodic line and a long slur.



Musical notation for the third system, featuring two staves. The top staff contains a melodic line with a long slur and a fermata. The bottom staff contains a bass line with a long slur and a fermata.



Musical notation for the fourth system, featuring a single staff with a melodic line and a long slur.

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Musical notation for the first system, consisting of two staves. The top staff begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. It contains a melodic line with a long slur over the first four measures and a fermata over the fifth measure. The bottom staff begins with a bass clef and contains a bass line with a long slur over the first four measures and a fermata over the fifth measure. A piano dynamic marking 'p' is present in the second measure of the bottom staff.



Musical notation for the second system, consisting of one staff with a bass clef. It contains a continuous bass line with a long slur over the first four measures and a fermata over the fifth measure. A piano dynamic marking 'p' is present in the first measure.



Musical notation for the third system, consisting of two staves. The top staff begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. It contains a melodic line with a long slur over the first four measures and a fermata over the fifth measure. The bottom staff begins with a bass clef and contains a bass line with a long slur over the first four measures and a fermata over the fifth measure. A piano dynamic marking 'p' is present in the first measure of the top staff.



Musical notation for the fourth system, consisting of one staff with a bass clef. It contains a continuous bass line with a long slur over the first four measures and a fermata over the fifth measure.

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Musical score for two staves. The top staff contains a melodic line with a long slur. The bottom staff contains a similar melodic line with a long slur. The instruction *(poco a poco cresc.)* is written below the bottom staff.



Musical score for a single staff. The staff contains a melodic line with a long slur. The instruction *poco a poco cresc.* is written below the staff.



Musical score for two staves. The top staff contains a melodic line with a long slur. The instruction *(poco a poco cresc.)* is written below the top staff. The bottom staff contains a melodic line with a long slur.



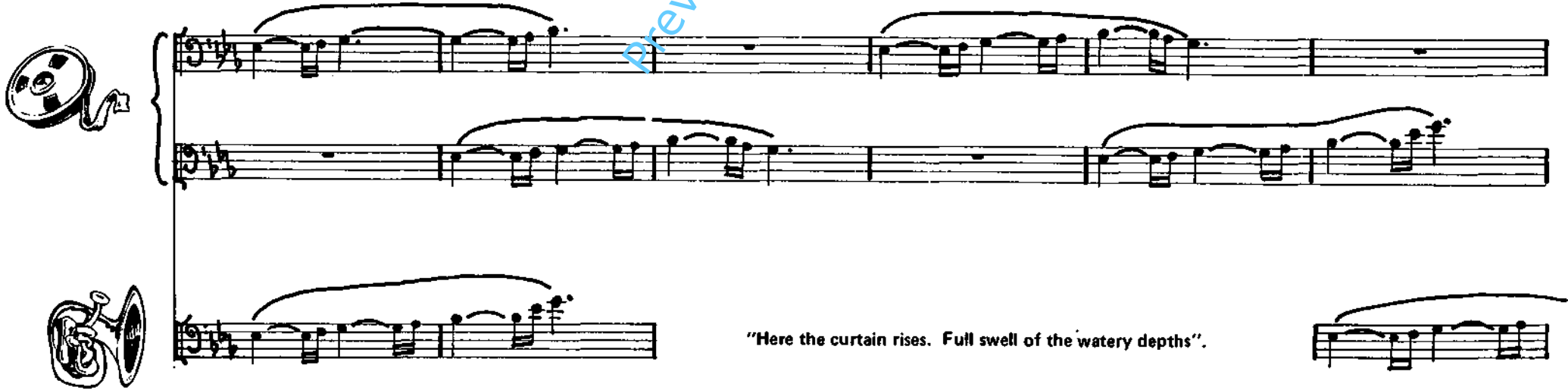
Musical score for a single staff. The staff contains a melodic line with a long slur.

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The first system of the musical score consists of three staves. The top two staves are grouped by a brace on the left and are accompanied by a piano icon. The bottom staff is accompanied by a tuba icon. The music is written in a key signature of one flat and a 4/4 time signature. It features a melodic line with eighth and sixteenth notes, often beamed together, and includes various rests and phrasing slurs.



The second system of the musical score also consists of three staves. The top two staves are grouped by a brace on the left and are accompanied by a piano icon. The bottom staff is accompanied by a tuba icon. The music continues with similar melodic patterns and phrasing as the first system, including a final melodic flourish on the tuba staff.

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"Here the curtain rises. Full swell of the 'watery depths'".



Musical notation for the first system, featuring a treble and bass staff with a 4/4 time signature. The treble staff contains a melodic line with a long slur, while the bass staff has a corresponding accompaniment line.



Musical notation for the second system, continuing the melodic and accompaniment lines from the first system.



Musical notation for the third system, continuing the melodic and accompaniment lines.



"With a graceful swimming motion, Woglinde circles around the middle ledge".

Musical notation for the fourth system, including the dynamic marking *(mf)* and a melodic line with a slur.

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