“Out of the Depths, I Cry”

for tuba and percussion

Christopher Coleman

duration ca. 12 minutes

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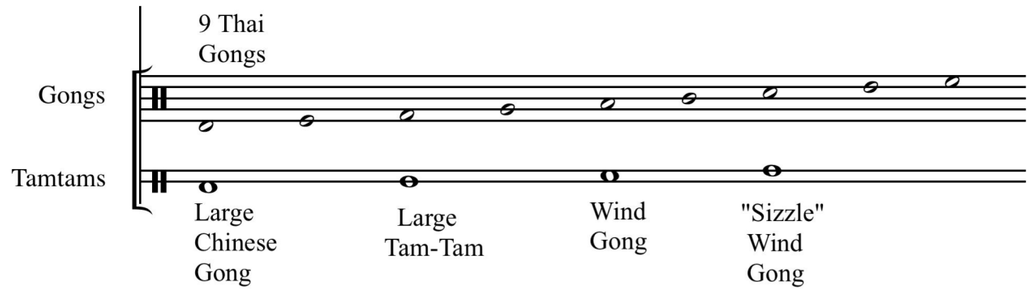
Performance Notes

"Out of the Depths, I Cry" is written in proportional notation, with each note head's placement relative to the others indicating its approximate duration. Unlike most propotional notation, however, in this composition the proportions change relative to the lung capacity of the tubist. Throughout most of the work individual phrases are marked in the tuba part with phrase markings. Each individual phrase should be played to the maximum length of a single long breath, with the notes placed relative to one another in the context of that overall duration. Duration of the phrases will vary according to dynamics, register, and activity, but each phrase marked should use an entire, long breath. From rehearsal mark 8 through 11, where no phrases are indicated, the tubist may breathe as desired, and allow the expression markings to set the tempo and duration of those passages. All notes are sustained within a phrase; pauses should be taken between phrases as indicated proportionally on the page.

The percussionist plays in response to the tubist, allowing the tubist to set the tempo and moving relative to that part. At no point do the tubist and percussionist coordinate exactly.

Ideally "Out of the Depths, I Cry" should be performed in a very reverberant hall. If the performance venue is very dry, subtle reverb may be added electronically. The hall should be as dark as possible, with stand lights covered with a gel the only lighting. If possible, the lights should gradually be dimmed to total darkness in the final few notes of the piece.

The percussionist plays 9 Thai gongs, a large Chinese gong, a large tam-tam, and two wind gongs (thin tam-tams). The higher of these two wind gongs should be prepared with snare wires lightly touching its surface so that a sizzle effect is created when it is struck. Although the Thai gongs are pitched, no particular pitches are necessary, but the whole should be as low as possible. If nine gongs are not available, the percussionist should adjust as necessary. The percussionist is also encouraged to explore timbral variety with various mallets and contact point placement. All instruments should ring continuously and never be dampened.



"Out of the Depths, I Cry"

for Kwan Long and Karina Yau

Christopher Coleman

1

Tuba

non dim.

ppp ***ppp*** ***ppp*** ***pp*** *sub.* ***pp***

Gongs

Laissez Vibrer sempre

pp ***ppp*** ***p***

Tamtams

pppp ***pp*** ***ppp*** ***pp*** ***pp***

2

Tuba

mp ***pp*** ***pp*** ***ppp*** ***pppp*** ***ppp*** *with regular beaters*

Gongs

p *brush sweep across gong* *wire brush in center* *wire brush on edge* *w. rubber side of brush* *w. brush's metal ring* ***pp***

T.T.

pp ***ppp*** *stir* ***ppp*** *on edge* ***ppppp*** ***pppp***

3

Tuba

mp ***mp*** ***mf*** ***mf***

8vb

Gongs

mf *sizzle gong rubber mallets*

T.T.

f

4

Tuba

mf *f*

Gongs

mf *mf* *f*

T.T.

f

5

Tuba

tr

Gongs

f

T.T.

6

Tuba

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

Gongs

metal beater randomly tapping tams in center, edge, etc. *becoming more active* *becoming less active*

T.T.

p *f*

7

Tuba

mp

f

Gongs

wire brush
in center

rubber mallets

T.T.

stir

f

f

8

Tuba

Increasingly agitated

hot sticks

Gongs

w. brush's
metal ring

yarn mallets

T.T.

sfz

f

9

Rushing ahead

Still more frantically

A cry of utmost grief and horror

Tuba

ff *fp* *f* *fp* *ff* *fp* *ff* *f* *fff*

Gongs

rubber mallets

w. brush's
metal ring

T.T.

ff

gong beater

ff

fff

10 **Suddenly very slow**

non dim.

Dead, toneless, senza vibrato

Tuba

fff *mf* *mp* *pp*

Gongs

fff

T.T.

mf

on edge w. side of wooden stick

ppp

11 **Normale**

Tuba

tr

p *p* *pp*

Gongs

fingernail file on edge

T.T.

pp *pppp* *pp*

12

At the edge of audibility

Tuba

pp *ppp* *pppp*

Gongs

wire brush on edge

T.T.

pp

friction mallet

LV