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Contemporary Music Score Collection

Title

Out of the Depths, I Cry

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“Out of the Depths, I Cry”

for tuba and percussion

Christopher Coleman

duration ca. 12 minutes

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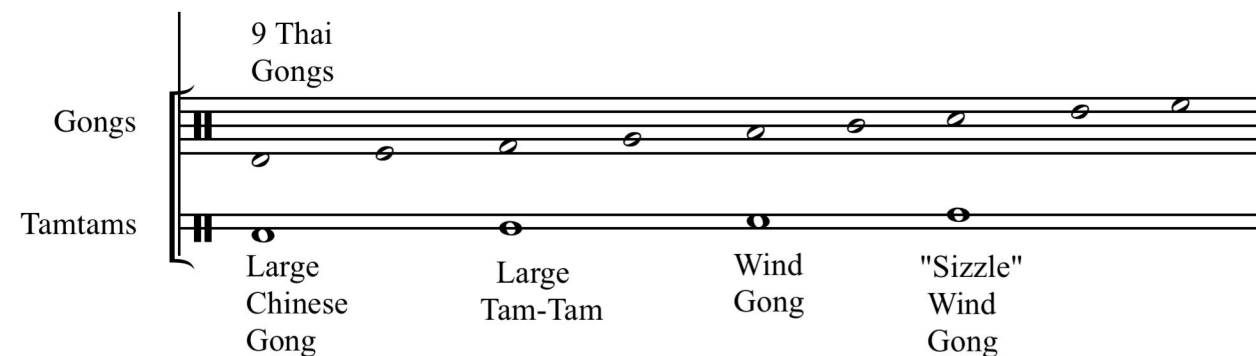
Performance Notes

“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 proportional 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.



4

Tuba

Gongs

T.T.

mf > f

mf mf f f

5

Tuba

Gongs

T.T.

mf f mf f

f

f

6

Tuba

Gongs

T.T.

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

becoming less active

p *f*

mp mp f mf f mp

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

becoming less active

p *f*

7

Tuba *mp* *f*

Gongs

T.T. *wire brush in center* *stir* *f* *rubber mallets* *f*

8

Tuba *Increasingly agitated*

Gongs *hot sticks*

T.T. *w. brush's metal ring* *sfz* *yarn mallets* *f*

9

Tuba *Rushing ahead* *Still more frantically* *A cry of utmost grief and horror*

Gongs *rubber mallets*

T.T. *w. brush's metal ring* *ff* *gong beater* *ff* *fff*

10 Suddenly very slow

non dim.

Dead, toneless, senza vibrato

Tuba

Gongs

T.T.

11 Normale

Tuba

Gongs

T.T.

12

At the edge of audibility

Tuba

Gongs

T.T.