Deep Calls to Deep

for brass quintet and large wind ensemble

2016

Jess Langston Turner

Commissioned by the University of New Mexico Wind Symphony, Eric Rombach-Kendall, and the Boston Brass along with a consortium of the following schools and conductors:

Arizona State University Bands: Gary W. Hill
Florida Gulf Coast University Wind Orchestra: Rod M. Chesnutt
Kansas State University Wind Ensemble: Frank Tracz
The Hartt School Wind Ensemble: Glen Adsit
North Dakota State University Wind Symphony: Warren D. Olfert
Oregon State University Wind Ensemble: Chris Chapman
University of Georgia, Hodgson Wind Ensemble: Cynthia Johnson Turner
University of Kentucky Wind Symphony: John Cody Birdwell
University of North Florida Wind Symphony: Gordon Brock
University of Texas Arlington Bands: Douglas Stotter
Duration: 16’
Transposed score

Instrumentation:
Flute 1-2
Flute 3 (doubling piccolo)
Oboe 1-2
Eb Clarinet
Bb Clarinet 1-4
Bb Bass Clarinet
Bassoon 1-2
Contrabassoon
Bb Soprano Sax
Eb Alto Sax
Bb Tenor Sax
Eb Baritone Sax

Solo Trumpet 1 (doubling flugelhorn)
Solo Trumpet 2 (doubling flugelhorn)
Solo F Horn
Solo Trombone
Solo Tuba

F Horn 1-4
Bb Trumpet 1-4
Tenor Trombone 1-3
Bass Trombone
Euphonium 1-2
Tuba 1-2
Double Bass

Piano
Timpani
Percussion 1 - small tam-tam, crotale, glock., whip, xylophone, tenor drum, field drum, chimes, tambourine, 2 brake drums [H+L], lg. triangle, lg. bass drum

Percussion 2 - lg. bass drum, hi-hat, whip, tom-toms [5], small bass drum, vibraphone, triangle, tambourine

Percussion 3 - lg. tam-tam, crotale, snare drum, bass drum, lg. water gong, sizzle cym., lg. tam-tam, 2 sus. cymbals [H+L]

Percussion 4 - chimes, tom-toms, [5], crotale, tenor drum, lg. bass drum, sm. water gong, sm. bass drum, high woodblock, marimba, glock., snare drum
Program notes:

When originally approached in 2015 about writing a piece for the Boston Brass and wind ensemble, my mind immediately jumped to the fact that 2015 was the 10th anniversary of Hurricane Katrina, which devastated the city of New Orleans in 2005. In addition, there is a strong autobiographical element present in the piece’s conception as my own life had recently been turned upside down by a “hurricane” of circumstances. The title, Deep Calls to Deep is a phrase that appears in Psalm 42:7 describing afflictions that wash over one continually like waves of the sea. Throughout this psalm, there are other references to waves and water-related destruction which I felt fitting in regard both to the devastation brought on by Hurricane Katrina and to the circumstances of my own life.

Throughout the piece there are several themes that reappear. The first is a mournful tune, first appearing in the solo tuba that may remind one of a traditional African-American spiritual. This melody is the basis for much of the pitch material throughout the piece. The other main theme is a melody which appears at the start of the second movement, “Processionals.” This continuously spinning out melody is actually formed from motives taken from three traditional gospel songs, “Amazing Grace,” “In the Sweet By and By,” and “Precious Lord, Take My Hand.” These tunes are commonly used in traditional New Orleans jazz funerals. Throughout the first movement, “De Profundis,” the music moves in waves, some of which swell and some of which break. At the beginning of the second movement, the music comes to rest at the bottom of the sea and, over the course of the remainder of the music, gradually rises out of the water and into sunlight through a funeral procession that is stately and somber at first, then joyous and raucous.

--Jess Langston Turner

Performance notes:

Though the music is precisely notated, the whole piece is to played in the style of New Orleans jazz and blues. Therefore, at various times throughout the music, liberty may be taken with rhythms, articulations, and expressive markings in order to provide the appropriate effects and affects. During preparation, it would be helpful for the members of the ensemble to listen to a wide selection of New Orleans jazz and blues in addition to watching videos of traditional New Orleans funeral processions.

All dynamics are indicated as they should sound to the audience.
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2016
Jess Langston Turner
(b. 1983)

Flute 1
Flute 2
Flute 3
Oboe 1
Oboe 2
Clarinet in E
Clarinet in B 1
Clarinet in B 2
Clarinet in B 3
Clarinet in B 4
Bass Clarinet
Bassoon 1
Bassoon 2
Contrabassoon
Soprano Sax.
Alto Sax.
Tenor Sax.
Baritone Sax.
Solo Trumpet/Flugel. in B
Solo Trumpet/Flugel. in B 2
Solo Horn in F
Solo Trombone
Solo Tuba

Horn in F 1
Horn in F 2
Horn in F 3
Horn in F 4
Trumpet in B 1
Trumpet in B 2
Trumpet in B 3
Trumpet in B 4
Trombone 1
Trombone 2
Trombone 3
Bass Trombone
Euphonium 1
Euphonium 2
Tuba 1
Tuba 2
Double Bass

Brass Quintet

Piano
Timpani
Percussion 1
Percussion 2
Percussion 3
Percussion 4

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Improvise on the given pitches. Note values should be shorter than or equal to 8th notes. Do not synchronize.
Like a distant chorale

Tranquillo
Brass
5tet
28
Solo Tbn.
Solo B
Solo B
Solo B
Perc. 1
Tpt. 3
Tbn. 2
Bsn. 1
A. Sx.
Tpt. 2
Timp.
S. Sx.
T. Sx.
B. Sx.

Hn. 1
Hn. 2
Hn. 3
Hn. 4
B Tpt. 1
B Tpt. 2
B Tpt. 3
B Tpt. 4
Tbn. 1
Tbn. 2
Tbn. 3
Tbn. 4
Bs. Tbn.
Euph. 1
Euph. 2
Tuba 1
Tuba 2
D.B.

Pno.
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Surging ahead to the finish

Repeat, beginning in tempo and
gradually accelerating independent
of the rest of the ensemble.

\[ \text{Repeats indicated.} \]