



colin broom
the deep

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2006

to katherine

about the piece

the deep refers neither to water nor the ocean specifically, which is of what i would assume most people would first think. rather, the title refers to a painting of the same name by american artist **jackson pollock** (1912-1956). it dates from 1953, and is one of a very few paintings completed in his final years.

the deep stands apart in pollock's oeuvre. while he is most famed for the many "dripped" paintings created between 1946 and 1950, in which he used sticks coated in paint to drip onto the canvas stretched on the floor and even poured directly from the can; *the deep*, like a number of the other paintings created in his last years, seems to represent a departure from these pouring techniques and a return to the use of the brush. it has been hypothesized that these late works were pollock searching for a way out of his "signature style" in which he had become somewhat trapped. this is something i personally identify with, and in a case of art mirroring other art, this composition was for me an attempt to move away from the very line orientated nature of my previous works and towards a sound somewhat more "vertical" or textural in character.

pollock's painting is largely white, comprising multiple layers of very intense brushwork. tearing straight up through the middle of this is a dark, black rift which seems to reach inwards, suggesting an almost infinite depth.

in contrast to the dripped works, which are on the whole characterized by an "all over" approach, resulting in an ultimately flat, surface-level texture, *the deep* is just this, and it is the depth suggested in this painting which interests me compositionally.

i tend to visualize musical structure as a series of interiors or rooms, through which the listener passes. my job then as a composer is to work out the exact size and shape of each of these spaces, their relationship to each other and thus the overall layout, and finally the route to be taken by the listener and how much time is spent in each space.

the space suggested to me by pollock's painting is cold, dark, severe and impoverished. it has no end, and leads only further inwards. it is at times cavernous and at others claustrophobic. ultimately it is empty, untouched and unyielding. yet despite this emptiness and this inhospitable character or perhaps because of it, i somehow also find it very beautiful. this, then, is the starting point for my piece.

note for pianist on *bisbigliando* section

bisbigliando is a term borrowed from harp technique, meaning "murmuring". unlike a traditional tremolo technique, which is essentially a rapid alternation between two notes or two chords, the *bisbigliando* in this piece should be an equally rapid but almost random fluctuation between several notes (as notated in the score). with the addition of the sostenuto pedal, the desired result should be a consistent chord which has a slightly shimmering, ever-shifting quality. to put it in even less technical terms: you wriggle your fingers on the correct keys, while keeping overall control of the dynamics and consistency of the texture. (note: in an earlier piece i referred to this effect as "random tremolando", but decided that sounded too much like an italian gameshow host.)

the intended effect is entirely textural; there should be no discernible melodic patterns nor rhythmic figurations. it should not reflect or imply the tempo of the piece in any way. the pianist should take care not to bring any one note of the chord into more prominence than any of the others (this is a particular danger with the outer notes of the chord, especially the lowest). additionally, an overall increase in volume over time should be avoided. s/he should use his/her ear to counteract the natural accumulatory effect that the sostenuto pedal has on the chord, so as to maintain a texture consistent both in dynamic and in timbre. if there is to be any miscalculation in dynamics during these sections it would be preferable to err on the side of being too quiet.

finally, the player should be careful of adopting one single fingering pattern for the entire duration of the chord. if for example, my fingering in the right hand is consistently 1,2,3,1,2,3,1,2,3.etc., the overall effect over an extended period will be the emergence of a rising three note melodic pattern, even with the sustain pedal down. the player should alter his/her fingering as needed to avoid any discernible patterns emerging, even easing off on a note if it becomes too prominent.

it goes without saying that the pedal sustain pedal should be held throughout a *bisbig.* chord, and used in the normal manner for a change of chord.

colin broom. may 2006.

bass clarinet
trombone (with f trigger)
vibraphone, doubling marimba
piano

Score the deep

colin broom

♩ = 55 (no faster)

Loud, but not dramatic, and not sforzando

bass clarinet

trombone

vibraphone & marimba

piano

hold pedal until otherwise indicated (lift briefly for chord changes as normal)

A

9

b. cl.

tb. n.

vib. mba.

pno.

Score

14

b. cl.

tb. n.

vib. mba.

pno.

19

b. cl.

tb. n.

vib. mba.

pno.

Score

B

23

b. cl.

tb.

vib.
mba.

pno.

p

mf

mp

23

23

26

b. cl.

tb.

vib.
mba.

pno.

mf

p

mp

(Very subtle swell,
not too much.)

26

26

(There's only one actual change of pitch here,
but this fingering's probably easier.)

Score

30

b. cl.

tbn.

vib. mba.

pno.

p

mf

30

30

30

33

b. cl.

tbn.

vib. mba.

pno.

cresc.

f

33

33

33

Score

36

b. cl.

tb.

vib.
mba.

pno.

mf

f

cresc.

cresc. poco a poco

5

3

5

5

5

36

pno.

cresc. poco a poco

f

C

39

b. cl.

tb.

vib.
mba.

pno.

ff

fff

fff

ff

3

5

3

5

5

3

39

pno.

Score

45

b. cl.

tb. n.

vib.
mba.

pno.

47

b. cl.

tb. n.

vib.
mba.

pno.

Score

49

b. cl.

tbn.

vib.
mba.

pno.

52

b. cl.

tbn.

vib.
mba.

pno.

dim. poco a poco (not too fast!)

Detailed description: This page of a musical score covers measures 49 to 52. It features four staves: Bass Clarinet (b. cl.), Trombone (tbn.), Vibraphone/Mallets (vib. mba.), and Piano (pno.).
- **Measure 49:** The Bass Clarinet and Trombone play a sixteenth-note triplet with a sixteenth rest, followed by a quarter note. The Vibraphone/Mallets play a triplet of eighth notes, followed by a quarter note. The Piano accompaniment consists of sustained chords with wavy lines indicating vibrato.
- **Measure 50:** Similar to measure 49, but the piano accompaniment changes to a different chord.
- **Measure 51:** Similar to measure 49, but the piano accompaniment changes to a different chord.
- **Measure 52:** Similar to measure 49, but the piano accompaniment changes to a different chord. The instruction "dim. poco a poco (not too fast!)" is written above the piano part.
- **Articulation:** Accents (>) are placed over the first notes of the sixteenth-note triplets in the woodwind parts. The piano part has wavy lines under the chords.

Score

55

b. cl.

tb. b.

vib.
mba.

pno.

p

mf

55

58

b. cl.

tb. b.

vib.
mba.

pno.

ff

ff 7

with soft mallets
as smooth & as continuous a sound as possible

ppp
pedal throughout

ppp
una corda
No sustain pedal!

D

58

62

b. cl.

tb. Straight Mute (unaccented note) (Keep instrument raised in playing position through rests until **G**)

pp

vib. mba.

pno.

E

68

b. cl.

tb. (Keep instrument raised in playing position through rests until **G**)

pp

vib. mba.

pno.

Score

72

b. cl.

tb.

vib.
mba.

pno.

76

b. cl.

tb.

vib.
mba.

pno.

The musical score is arranged in four staves. The first system (measures 72-75) shows the b. cl. and tb. parts with rests and occasional notes. The vib. mba. part consists of sustained chords. The pno. part features complex rhythmic patterns with triplets and quintuplets. The second system (measures 76-79) continues these patterns, with the pno. part showing more intricate fingerings and articulation.

80

b. cl.

tb.

vib.
mba.

pno.

80

F

84 Mute with handkerchief/duster*

b. cl.

tb.

vib.
mba.

pno.

84

93 *Use your best judgement on whether duster is necessary.

b. cl. *pp ppp pp ppp pp ppp*

tb. *pp ppp*

vib. mba.

pno. *pp ppp*

96 *pp ppp*

Detailed description of the musical score: The score is for a piece titled 'the deep'. It features four main instruments: bass clarinet (b. cl.), tuba (tb.), vibraphone (vib. mba.), and piano (pno.). The score is divided into two systems, each starting at measure 93 and 96 respectively. The bass clarinet part is highly melodic and expressive, with dynamic markings ranging from *pp* to *ppp*. The tuba part provides a low, resonant accompaniment. The vibraphone part consists of sustained chords, primarily in the right hand, with some activity in the left hand. The piano part features intricate fingerings, including triplets and quintuplets, and provides harmonic support. The score includes various musical notations such as slurs, ties, and dynamic markings. A performance instruction at the top right of the first system reads: '*Use your best judgement on whether duster is necessary.' The page number '14' is located at the bottom left, and the title 'the deep' is at the bottom center.

Score

105

b. cl.

tb.

vib.
mba.

Marimba

pp

105

pno.

108

(Mute out)

b. cl.

pp

tb.

vib.
mba.

108

pno.

Score

The score is divided into two systems, each containing four staves. The first system covers measures 111 to 113, and the second system covers measures 114 to 116. The instruments are: b. cl. (Bass Clarinet), tbn. (Tuba), vib. mba. (Vibraphone/Mallet Bass), and pno. (Piano). The time signature changes from 2/4 to 4/4 across the measures. The bass clarinet part features melodic lines with slurs and a quintuplet in measure 111. The tuba part is mostly silent, with a few notes in measure 116 marked *ppp*. The vibraphone part has a rhythmic accompaniment with slurs and a quintuplet in measure 111. The piano part has a complex accompaniment with slurs, triplets, and quintuplets.

Score

117

b. cl.

3

Ever so slightly marked
(just a TINY amount)

tbn.

pp

vib.
mba.

3 5

3 5

3 5

117

5 5 3 5

pno.

5 3 5 3

3 5 3

120

b. cl.

3 5 3

tbn.

5 3 5 5 3 5

vib.
mba.

5 3 5 5 3 5

3

120

5 3 3 3 3 3

pno.

3 5 3 5 3 3

Score

The image displays a musical score for the piece "the deep". It is divided into two systems of staves. The first system covers measures 124 to 127, and the second system covers measure 128. The instruments are: b. cl. (bass clarinet), tbn. (trombone), vib. mba. (vibraphone mallets), and pno. (piano). The score includes various musical notations such as notes, rests, and articulation marks. Dynamics like *ppp* and *pp* are indicated. Fingerings and slurs are also present. The time signature changes from 4/4 to 2/4 between the two systems.

124

b. cl.

ppp

tbn.

vib. mba.

pno.

124

b. cl.

pppp

tbn.

vib. mba.

pno.

128

Score

131

Heavy

b. cl.

ff

5

tb. Heavy

3 3

To Vibraphone

vib. mba.

Vib. fff

pno. 131

f

134

b. cl.

5 3 3

tb. ff

3

vib. mba.

134

pno.

Score

139

b. cl.

tb. n.

vib. mba.

pno.

139

J

143

b. cl.

tb. n.

vib. mba.

143

pno.

The musical score consists of five systems. The first system (measures 139-142) includes parts for bass clarinet, tuba, vibraphone, and piano. The tuba part features a triplet of eighth notes and a slur over a quarter note. The vibraphone part has a dynamic marking of *ff* and a pedal marking. The piano part consists of chords in the left hand and single notes in the right hand. The second system (measures 143-146) includes parts for bass clarinet, tuba, vibraphone, and piano. The bass clarinet and tuba parts feature triplets of eighth notes. The vibraphone part has a dynamic marking of *ff*. The piano part continues with chords and single notes. A rehearsal mark 'J' is placed above measure 143.

147 K

b. cl. *ff*

tb. *f*

vib. mba. *f* *ff*

pno.

147

150

b. cl. *f*

tb. *f*

vib. mba. *f*

pno.

150

Score

157

b. cl.

tbn.

vib.
mba.

pno.

159

b. cl.

tbn.

vib.
mba.

pno.

159

The musical score consists of four systems of staves. The first system (measures 157-158) includes parts for bass clarinet (b. cl.), tuba (tbn.), and vibraphone/maracas (vib. mba.). The bass clarinet part features complex rhythmic patterns with triplets and quintuplets. The tuba part has a few notes, including a triplet and a fortissimo (ff) dynamic marking. The vibraphone part has a melodic line with triplets and quintuplets. The piano (pno.) part consists of dense chordal textures in both hands. The second system (measures 159-160) includes parts for bass clarinet, tuba, vibraphone, and piano. The bass clarinet part continues with rhythmic patterns and includes a 3/4 time signature change. The tuba part has a few notes. The vibraphone part has a melodic line with quintuplets and triplets. The piano part continues with chordal textures and includes a 3/4 time signature change. The third system (measures 161-162) includes parts for tuba and piano. The tuba part has a few notes. The piano part continues with chordal textures and includes a 4/4 time signature change.

Score

M
161

b. cl.

tb. n.

vib.
mba.

pno.

161 (Bisbig. in the right hand might be easier)

163

b. cl.

tb. n.

vib.
mba.

163

pno.

dim. poco a poco

The score is for a piece titled "the deep". It is written in 4/4 time and features four main instruments: bass clarinet (b. cl.), tuba (tb. n.), vibraphone (vib. mba.), and piano (pno.). The score is divided into three systems. The first system starts at measure 161, marked with a "M" in a box. The bass clarinet part has a melodic line with several five-note slurs. The tuba part has a sustained note with a triplet of eighth notes. The vibraphone part has a chordal accompaniment with a five-note slur. The piano part has a dense, low-register accompaniment. The second system starts at measure 163. The bass clarinet part continues with a melodic line, including a triplet and a seven-note slur. The tuba part has a triplet of eighth notes. The vibraphone part has a few notes, including a dynamic marking of *ff*. The piano part continues with a similar accompaniment. The third system starts at measure 163. The piano part has a dynamic marking of "dim. poco a poco".

Score

165

b. cl.

pp

tb.

vib.
mba.

165

pno.

pp

N

171

b. cl.

p

tb.

vib.
mba.

p

171

pno.

Score

175

b. cl.

3

3

5

3

tb.

vib.
mba.

175

pno.

179

b. cl.

3

5

3

3

3

mf

ff

mf

3

179

pno.

Pedal down throughout

182

b. cl.

tb.

vib.
mba.

pno.

185

b. cl.

tb.

vib.
mba.

pno.

Score

188 P

b. cl. *pp* *dim. poco a poco*

tbn. *pp*

vib. mba. *p* *pp* simile

pno. *pp*

191

b. cl. *ppp*

tbn.

vib. mba.

pno. *pp*

Pedal down throughout

Score

194

b. cl.

tb.

vib.
mba.

pno.

194

197

b. cl.

tb.

vib.
mba.

pno.

197

Score

199

b. cl.

tb.

vib.
mba.

pno.

201

b. cl.

tb.

vib.
mba.

Q

Cup Mute

201

pno.

to end of piece
(top staff only)

p

pp

Pedal normally

203

b. cl.

tb.

vib.
mba.

pno.

206

b. cl.

tb.

vib.
mba.

pno.

ppp

Score

209

b. cl.

tb. n.

vib. mba.

pno.

Cup Mute

ppp

212

b. cl.

tb. n.

vib. mba.

pno.

R

ppp Pedal down throughout

212

pno.

215

b. cl.

tb.

vib.
mba.

pno.

218

b. cl.

tb.

vib.
mba.

pno.

S

pp

Score

221

b. cl.

tb.

vib.
mba.

pno.

224

b. cl.

tb.

vib.
mba.

pno.

Score

227

b. cl.

tb.

vib.
mba.

pno.

p

T

230

b. cl.

tb.

vib.
mba.

pno.

p

Score

233

b. cl.

tb.

vib.
mba.

pno.

236

b. cl.

tb.

vib.
mba.

pno.

Score

239

b. cl.

tbn.

vib.
mba.

239

pno.

The musical score for measures 239-241 is arranged in four systems. The first system contains the parts for b. cl., tbn., and vib. mba. The b. cl. and tbn. parts are mostly rests, with a final note in measure 241. The vib. mba. part is active, featuring a melodic line with triplets and a quintuplet. The second system contains the piano (pno.) part, which has two staves. The upper staff has a melodic line with triplets and a quintuplet, and the lower staff has a bass line with sustained notes. The measure numbers 239 and 241 are indicated at the beginning of their respective systems.