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# **BROOMS HILDA**

by Chris Crockarell

**Medium - 3:19 / 6 players with push brooms**

***Performance Notes and Choreography Enclosed!***

"BROOMS HILDA" by Chris Crockarell © 1997 by Row-Loff Productions  
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# Performance Notes

*Wooden push brooms from your local hardware store are recommended. Blue jeans and T-shirts or janitor-type clothing should be worn. (A rag hanging out of the back pocket, etc..)*

*If possible, micing the floor in some manner would add to the audible effect.*

Sweeps 1, 3 and 5 enter from stage left, Sweeps 2, 4 and 6 enter from stage right. All Sweeps begin to enter the stage when their part begins. **See diagram A.**

The first set-point is at **bar 17** where all Sweeps are facing the audience. **See diagram B.**

**Bars 19-22** should be random movement from all Sweeps. But at **bar 23** Sweeps 1,3 and 5 (stage left players) should be facing the audience playing the first two beats very aggressively, actually stomping toward the audience. Sweeps 2,4 and 6 (stage right players) repeat this action the first two beats of **bar 25.**

At **bar 27** all Sweeps are facing the audience during the big ‘Slam-Stomp’ section. (as much visual on the stomps as possible.)

**Bars 28 through 31** should be random movement toward hitting the set-point at **bar 32.** At this point the 6 Sweeps should be in 3 pairs facing each other with their brooms in front of them. **See diagram C.** The Sweeps play this section facing each other except on the vocal “Yeps” in **bars 32 & 34** where they should turn their heads and “Yep” to the audience.

The “Slams and Bunts” occurring down the line in **bars 36 & 37** are played with the Sweeps still facing each other. Beginning on **beat 4 of bar 37** each Sweep turns toward the audience as it is their turn to “Feather”. They remain facing the audience through **bar 46.**

**Bars 40 through the downbeat of 49,** although not notated, should be played while “marking time”, (walking in place), with the broom in the right hand.

**Bars 43 and 46**, (the “accordion”), are simply goofy knee-bends while *playing* the part on the respected beat (mark time ceases on these bars). The toes should be at a 90 degree angle when performing the “accordion”. With every other player “bending” it gives the effect of an accordion. (“Broadway.....here I come!!)

In **bars 40 through 46** be sure the broom-side is at the same angle, facing broad-side toward the audience. In **bars 47 & 48** each Sweep walks a 360 degree circle, using the broom as a center axis, and ending at the starting position on the downbeat of **bar 49.** Sweeps face the audience during “Slams and Yeps” in **bar 49.**

More random movement between **bars 50 and 57** to hit the set-point at the downbeat of **bar 58. See diagram D.** At this set-point there should be at least 24 feet between the two rows of Sweeps. Sweeps should “stomp-run” toward each other while sweeping (stomping to the 8th note pulse). Stop on **beat 3 of bar 58** and slam **beat 4.**

Sweeps do random movement **bars 59 through 64** and hit the set-point on the downbeat of **bar 65. See diagram E.** **Bars 65 & 66** should be physically exaggerated showing dynamic contrast at the downbeat of **bar 67.**

In **bars 67 & 68** the straight line is blown back to form a semi-circle at the downbeat of **bar 69. See diagram F.**

All “bunts” in **bars 69 through 72** should be exaggerated and played out toward the center of the semi-circle. (note the down-the-line “bunt” starting the **4th beat of bar 71.**) After the “Slam” on **beat 3 of bar 72,** everyone lifts and flips their broom (counter-clockwise) on beat 4 together.

**Bar 73** begins random movement toward the appropriate exit side for each Sweep. (exit side is the same as enter side.) Accentuate “Slams” and pyramid “Sweep” sections in **bars 74 through 76.**

Each Sweep should make its last “Slam” as loud as possible before its exit. All last “Slams” should be directed toward the audience as if to say “How ‘bout that folks?” After their last “Slam” the Sweeps should put the broom up over their shoulder, twirling it, and casually stroll off-stage perhaps whistling to themselves.

**Bar 87** to the end is for solo Sweep 1. If lighting is used, I suggest a follow-spot closing in on the Sweep and going dark on the 4th beat of **bar 90.**

**Other Notes** - Sections before set-points may be extended in order to more comfortably make them. (Example: repeat **bar 30** as many times as needed to hit the set-point at **bar 32.**)

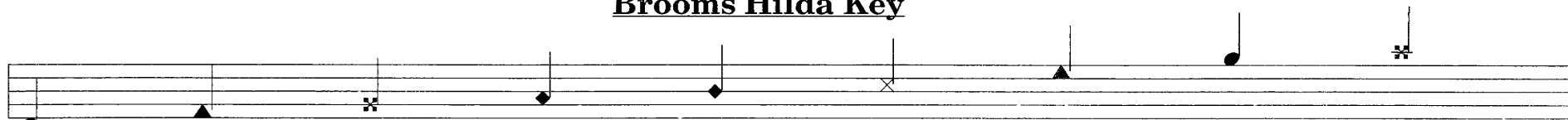
Note house-top accents on “butts” in **bars 47-48.**

Make sure to accentuate split parts to bring out the rhythmic figure. (Example: the “bunts” in bars **52-53, 56-57 and 61-62.**)

Remember, this piece will communicate to your audience better if your Sweeps are “into it” both comically and with confident attitude!

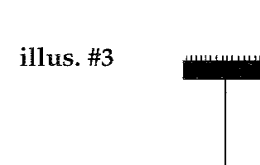
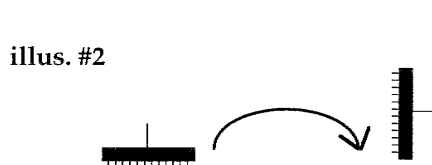
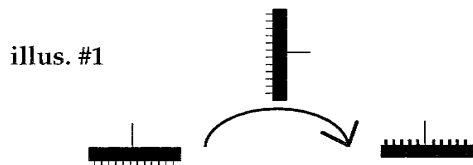
*Have fun with it and feel free to embellish or omit any part or form to better suit your ensemble and/or setting!  
Hey..... if anything, you'll have a clean floor when it's done!!*

# Brooms Hilda Key

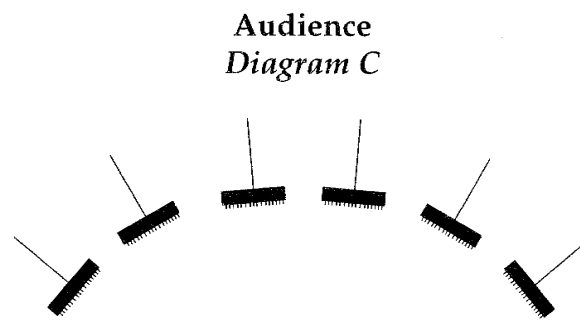
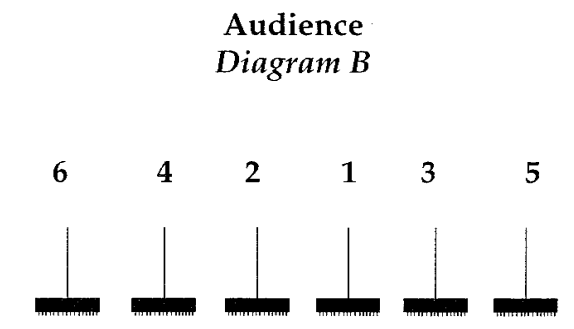
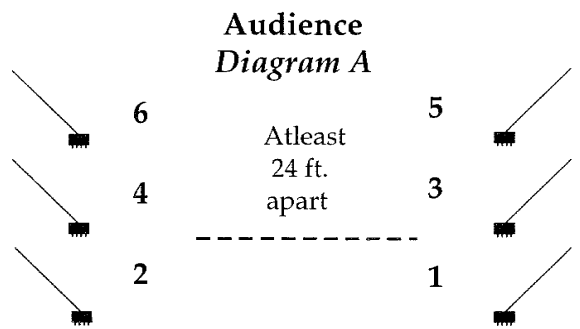
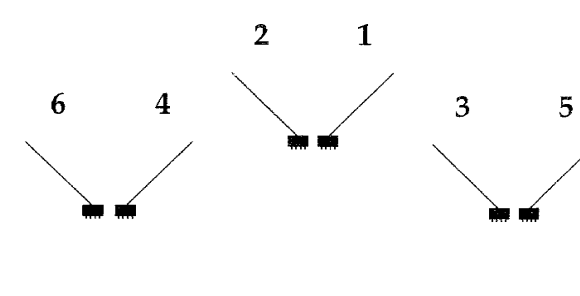
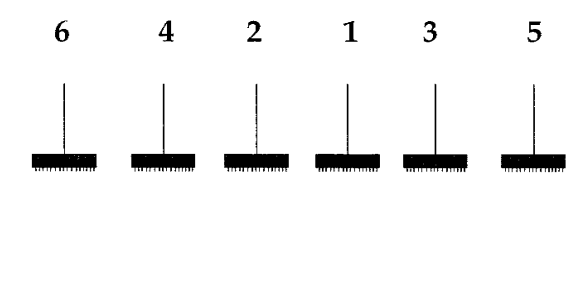
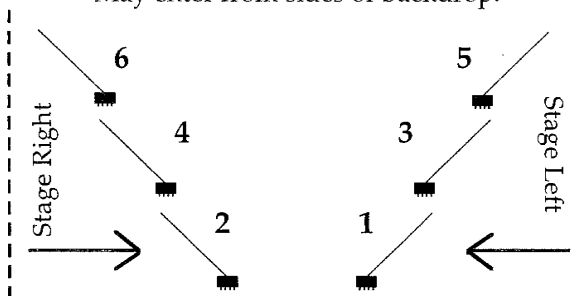


Stomp                  Slam                  Bunt                  Butt                  Vocal                  Sweep                  Feather                  Click                  Slap

1. **Stomp** - Foot stomp that is. If possible, a double foot stomp (meaning both feet simultaneously) would be more visually and audibly detected.
2. **Slam** - With broom in sweeping position, spin the broom with hands 180 degrees clockwise so the wooden face side (opposite bristle) is facing the floor. Then "slam" the broom on the floor! This individual move should be practiced in unison making sure that all brooms are turned clockwise and at the same speed. (see illustration #1)
3. **Bunt** - Same general move as the "slam" but only turning the broom 90 degrees clockwise and striking the "edge" of the broom on the floor. (see illustration #2)
4. **Butt** - This move is only used in bars 39 - 49. Stand the broom up so the handle-butt is on the floor and the bristles are at head level, striking the floor with the "butt" of the handle. (see illustration #3)
5. **Vocal** - "Yep"!
6. **Sweep** - Notated as rolls. Sweep the full duration of the note.
7. **Feather** - Simply striking the bristle side of the broom on the floor to make a short sound. (Lift broom after striking.)
8. **Click** - Only occurring in bars 33 and 35, the paired sweeps play their unison parts with brooms facing each other (see diagram C). At the "clicks" the paired sweeps lift their brooms and click each others handles.
9. **Slap** - Occuring in bars 40 - 48. With broom in right hand, play "slaps" with left hand on chest or belly.



May enter from sides or backdrop.



**Audience  
Diagram A**

**Audience  
Diagram B**

**Audience  
Diagram C**

**Audience  
Diagram D**

**Audience  
Diagram E**

**Audience  
Diagram F**

# Brooms Hilda

Inspired by the percussion troupe "STOMP"

by Chris Crockarell

♩ = 108 *Majestic Janitorialism*

The musical score is arranged in two systems of six staves each, labeled Sweep 1 through Sweep 6. The tempo is 108 beats per minute, and the piece is titled "Majestic Janitorialism".

**System 1 (Measures 1-6):**

- Sweep 1:** Starts at measure 1 with a half note G4, quarter note A4, and quarter note B4. Measure 2 has a slash. Measure 3 has a slash. Measure 4 has a slash. Measure 5 has a half note G4, quarter note A4, and quarter note B4. Measure 6 has a slash. Dynamic: *mf*.
- Sweep 2:** Measures 1-4 are empty. Measure 5 has a half note G4, quarter note A4, and quarter note B4. Measure 6 has a slash. Dynamic: *mf*.
- Sweeps 3, 4, 5, 6:** All measures are empty.

**System 2 (Measures 7-12):**

- Sweep 1:** Measures 7-8 have slashes. Measure 9 has a half note G4, quarter note A4, and quarter note B4. Measure 10 has a slash. Measure 11 has a slash. Measure 12 has a slash.
- Sweep 2:** Measures 7-8 have slashes. Measure 9 has a half note G4, quarter note A4, and quarter note B4. Measure 10 has a slash. Measure 11 has a slash. Measure 12 has a slash.
- Sweep 3:** Starts at measure 7 with a half note G4, quarter note A4, and quarter note B4. Measure 8 has a slash. Measure 9 has a half note G4, quarter note A4, and quarter note B4. Measure 10 has a slash. Measure 11 has a half note G4, quarter note A4, and quarter note B4. Measure 12 has a slash. Dynamic: *mf*.
- Sweep 4:** Measures 7-8 have slashes. Measure 9 has a half note G4, quarter note A4, and quarter note B4. Measure 10 has a slash. Measure 11 has a slash. Measure 12 has a slash. Dynamic: *mf*.
- Sweep 5:** Measures 7-10 are empty. Measure 11 has a half note G4, quarter note A4, and quarter note B4. Measure 12 has a slash. Dynamic: *mf*.
- Sweep 6:** All measures are empty.

# Brooms Hilda

pg 2

Musical score for six sweeps (Sweep 1 to Sweep 6) across measures 13 to 24. The score is divided into two systems of four measures each. The first system covers measures 13-16 and 17-20, and the second system covers measures 19-22 and 23-24. Each sweep part is on a separate staff. Dynamics include *mf* (mezzo-forte) and *ff* (fortissimo). The instruction "enter stage right" is placed above the Sweep 6 staff at measure 13. The word "Yep!" is written at the end of several measures, indicating a vocal cue.

**System 1 (Measures 13-20):**

- Measures 13-16: Sweeps 1-6 play a rhythmic pattern. Sweep 6 has the instruction "enter stage right" above it. Dynamics are *mf*.
- Measures 17-20: Sweeps 1-6 play a new rhythmic pattern. Dynamics are *ff*. "Yep!" is written at the end of measures 17, 18, 19, and 20.

**System 2 (Measures 19-24):**

- Measures 19-22: Sweeps 1-6 play a rhythmic pattern. Dynamics are *mf*. "Yep!" is written at the end of measures 21 and 22.
- Measures 23-24: Sweeps 1-6 play a rhythmic pattern. Dynamics are *ff* and *mf*. "Yep!" is written at the end of measure 23.