Michael Colgrass

Mysterious Village

for Young Band

Commissioned by the Colorado Wind Ensemble, Matthew J. Roeder, Music Director,
and the 2007 CWE Commissioning Project Consortium:

Arvada West High School, Arvada, Colorado, Gerard Morris, Director
Cherry Creek High School, Greenwood Village, Colorado,
Tim Libby and Linda Shea, Directors.
Colorado Bandmasters Association, Jack Yonce, President
Lewis-Palmer High School, Monument, Colorado, Raleigh Eversole
and Michael Mozingo, Directors
Powell Middle School, Littleton, Colorado, Mark Talley, Director
Summit High School, Frisco, Colorado, Erik Johnson, Director
Thornton High School Instrumental Music Program, Thornton, Colorado
Jared Crump-Bertram, Director
Thornton High School Gifted-Talented Program, Thornton, Colorado
Roger Dowd, Director

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COL9F

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Instrumentation

Flute 1	4
Flute 2	4
Oboe (optional)	2
Clarinet 1 in B♭	4
Clarinet 2 in B♭	4
Clarinet 3 in B♭	4
Bass Clarinet in B♭	2
Bassoon (optional)	2
Alto Saxophone in E♭	4
Tenor Saxophone in B♭	3
Baritone Saxophone in E♭ (optional)	2
Trumpet 1 in B♭	4
Trumpet 2 in B♭	4
Horn 1 in F	2
Horn 2 in F	2
Trombone 1	3
Trombone 2	3
Baritone T.C. in B♭	2
Baritone B.C.	3
Tuba	4
Percussion (7 players*)	5
Piano	1

* Seven percussion players are needed, including two with wire brushes and two playing a "Superball," a rubber ball that is rubbed on the timpani head. An eighth player may be added if a grand piano is available. (See **Performance Notes** on page 3.)

Duration

Approximately 6'

Program Notes

Mysterious Village is written for young bands. My goal was to write a piece that challenges young performers while also appealing to listeners of all ages.

The village I envision is pure fantasy and could exist anywhere in the world. It's a place I've never been and reflects a kind of life I've never experienced. Perhaps no one lives in this village and it is inhabited only by ghosts. This sense of the unknown is what inspired *Mysterious Village*.

Though listeners will hear sounds that may suggest ancient cultures, I hope they would also feel emotions that are common to us today. In spite of differing customs, values and beliefs, people everywhere and all through time seem to share the same feelings. So, it is not through the intellect that we connect with people far away and long ago, but through emotions that never change.

I'm hoping that this piece evokes a sense of wonder in listeners and a curiosity about those whom we may never meet, but with whom we share a universal human experience.

—Michael Colgrass

Performance Notes

Score Style. This piece has a number of multiple divisi parts. For this reason, the score is laid out in French style to show only those instruments that are playing on a page, making the note heads larger and easier to read.

Doublings. I have been very selective about doublings to create a continually contrasting instrumental texture; thus. I would ask the band director not to add doublings freely. Since I could not be sure which schools would have oboes, bassoons, bass clarinets and baritone saxophones, I orchestrated first for all the other instruments and then added these four less available instruments for doubling and extra support only. The conductor may find further use for these instruments, but only if s/he is short of players in the other sections of the band.

Measures 1 and 2. The opening measures are intended to establish atmosphere, so they are written to be played somewhat freely without meter. The conductor simply cues each player's entrance, as if these entrances were the four beats of a $\frac{4}{4}$ measure at the tempo of about 50 beats per minute. After entering, each of the trilling flute players can breathe as needed.

Measures 35–39 and 135–138. The timpanist plays a roll on the drumhead while moving the pedal up and down slowly, while a second player rolls intermittently on the drum head with brushes and a third player rubs a "Superball" near the edge of the drum head. We will see three players standing in a triangle around each kettledrum.

Superball. This is a children's rubber ball which can be purchased at any Wal-Mart store or similar shopping center. The ideal size is about that of a ping-pong ball, the surface of which is slightly rough to create friction when rubbed on any surface. The idea is to make a kind of drumstick by piercing the Superball with a metal nail file and using the file as a handle. The player rubs the Superball on the drum head in a figure-eight motion, which produces a sound like that of a groaning animal. (As it happens, the Superball may be rubbed on almost any surface to get a similar effect, including table tops, windows or even a metal music stand. Try it!)

Ad lib. Measures. Though mm. 135–138 are notated, the players can extend these measures, improvising freely to make a mysterious closing effect of their own creation which gradually thins out and fades. As they improvise, these players' entrances should overlap each other so that they produce an ever-changing and unpredictable collage of sounds on each drum. The conductor then cues the chimes but need not conduct these last two measures. The designation of quarter note equals 80 for the chimes is an approximate suggested tempo.

Added Effect. If a grand piano is available, the conductor can add to the effect of mm. 135–138 by assigning an extra player to stroke the inside of the piano with a baseball cap. Standing alongside the piano and holding the cap firmly in one hand, the player gently caresses the middle strings of the piano with the brim of the hat in an unbroken figure-eight design along the length of the strings while the pianist holds down the sustaining pedal so the strings can ring. This produces an eerie, ethereal effect.

About Michael Colgrass

Michael Colgrass made a crucial change to his career as a performer and composer when he studied acting, mime, dance and directing to broaden his knowledge and understanding of the performing arts.

The results are evident in a number of his musical theater works, songs, and pieces for chorus, soloists and orchestra. Even his smaller concert works, such as *Mystic with a Credit Card,* for trombone and synthesizer, often have the theatrical component of musicians both speaking and playing their parts.

In recent years, he has taken this idea further, using instruments as if they were characters in a play. *Arias* for clarinet and orchestra, *Urban Requiem,* for four saxophones and wind ensemble, and *Crossworlds* for flute, piano and orchestra, all feature soloists who interact with players in their accompanying ensembles. In these musical dramas, the soloists' music and character change as the pieces unfold. Not surprisingly, Colgrass calls these works "instrumental operas."

A Pulitzer Prize and Emmy Award winning composer, Colgrass started as a freelance percussionist in New York. In his mid-thirties, he stopped playing to devote himself entirely to composing. Two Guggenheim Fellowships and Rockefeller, Ford and Fromm grants enabled him to explore the arts at large, and numerous awards and prizes followed.

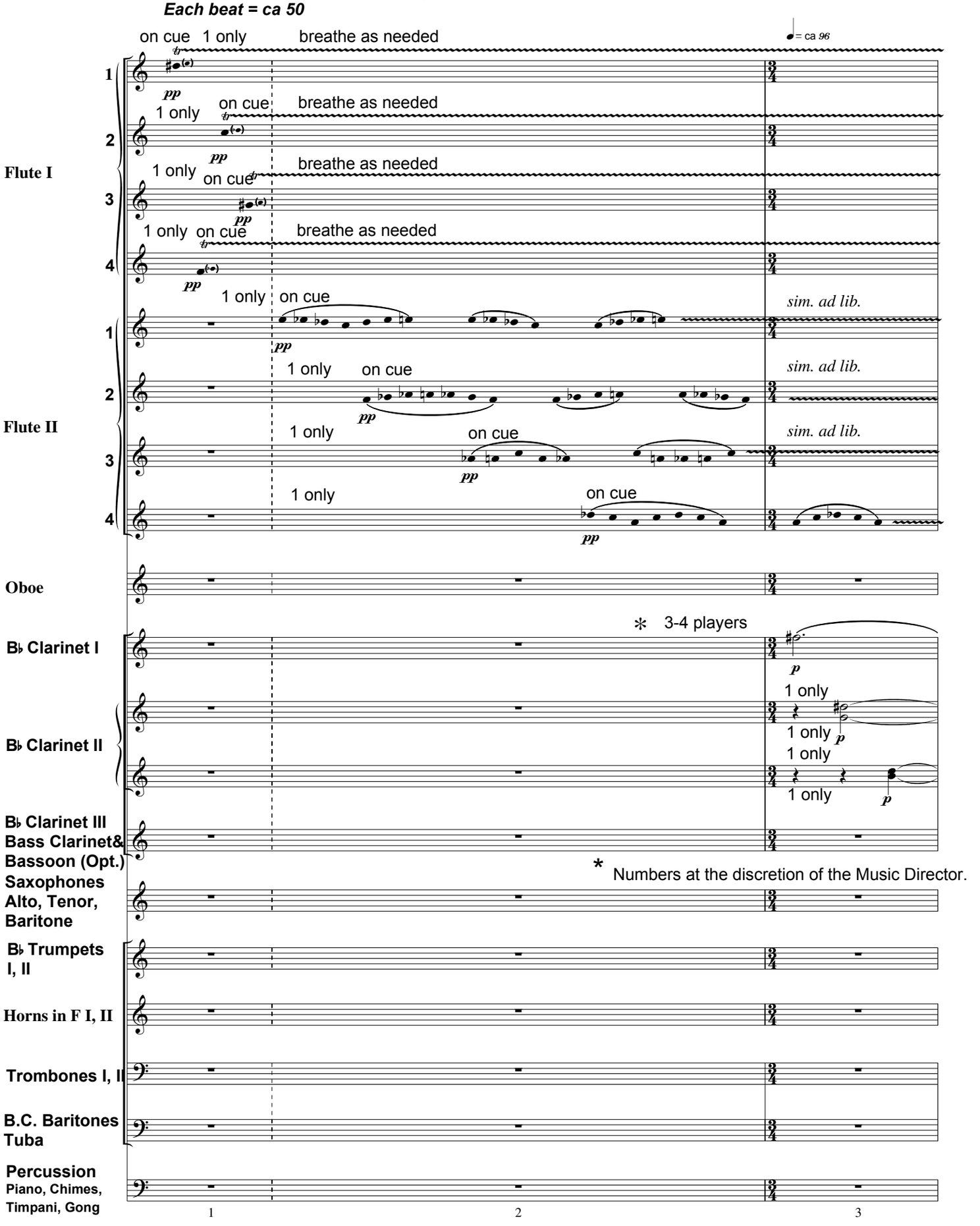
Colgrass' theater interests have turned his masterclasses in music into workshops in the performing arts, which he gives around the world. His unique approach attracted the attention of the Neuro-linguistic Programming (NLP) community, who modeled him for creativity as described in the book, *Tools for Dreamers* by Dilts, Epstein and Dilts. Colgrass' own book on achieving excellence in performance is called *My Lessons with Kumi,* published by Real People Press.

He lives in Toronto with his wife, writer Ulla Colgrass, creating music and traveling frequently to give workshops and hear his music performed. For more information visit his website: www.michaelcolgrass.com.

Mysterious Village

Conductor cues entrances slowly.
Each beat = ca 50

MICHAEL COLGRASS



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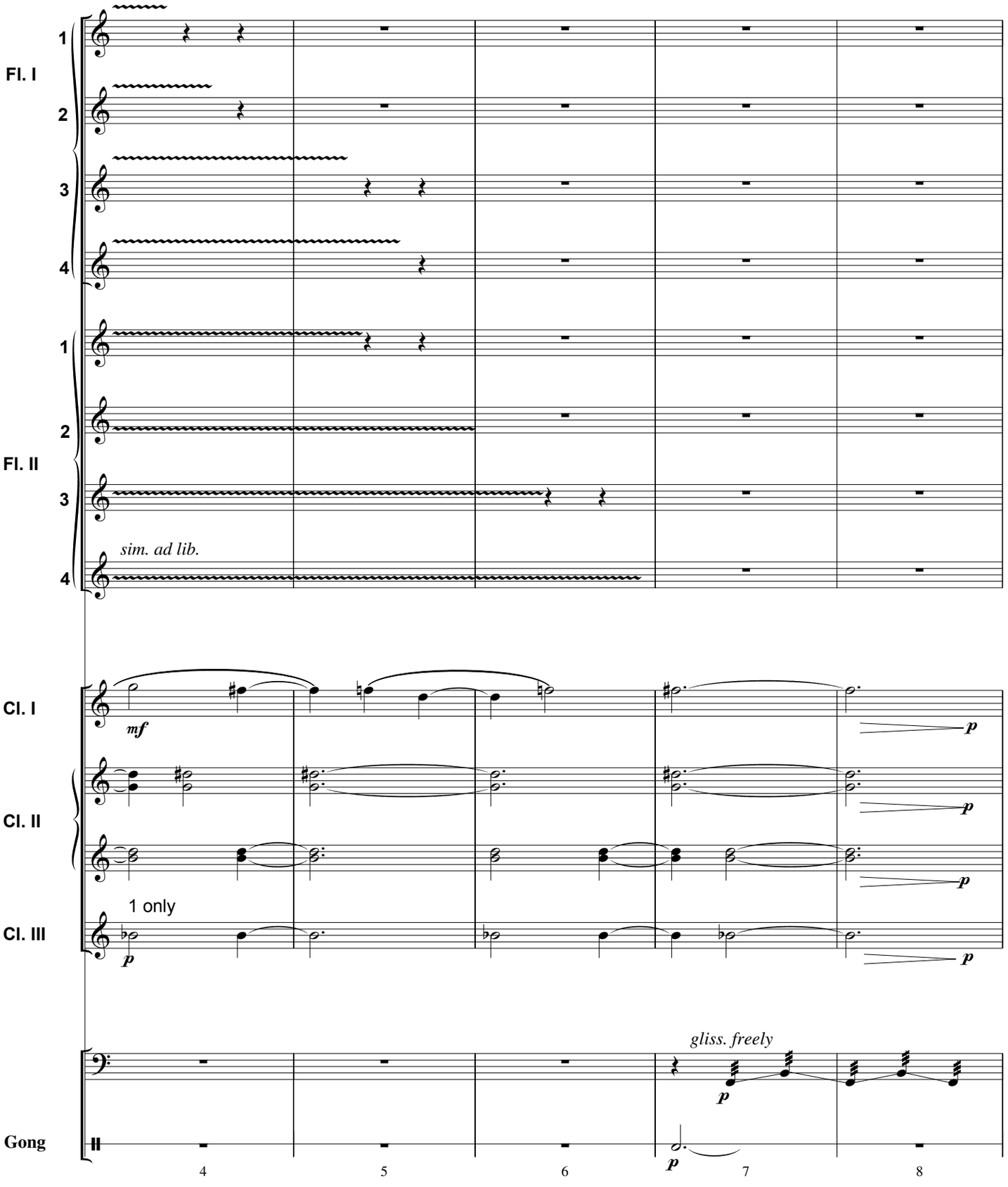
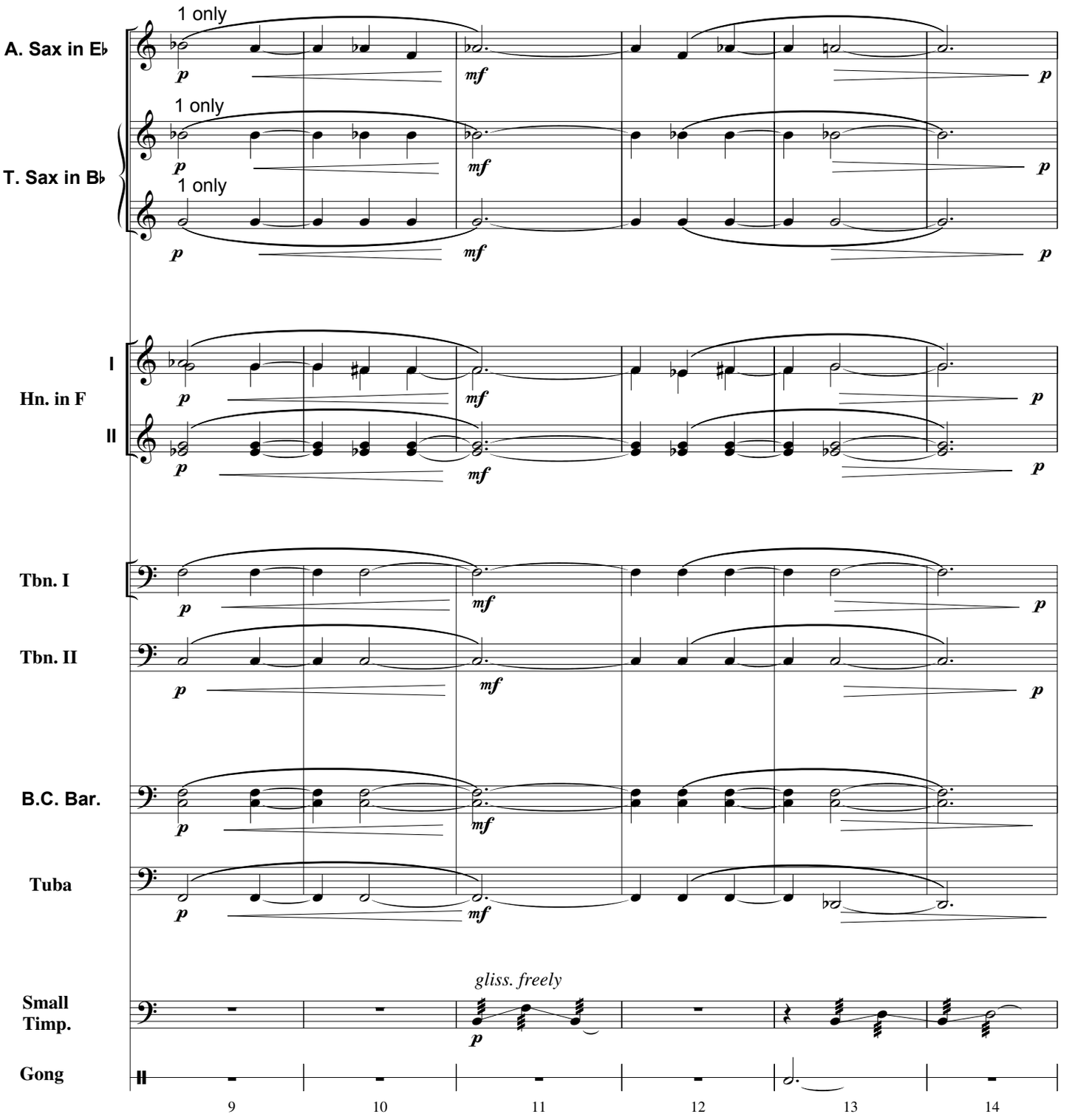
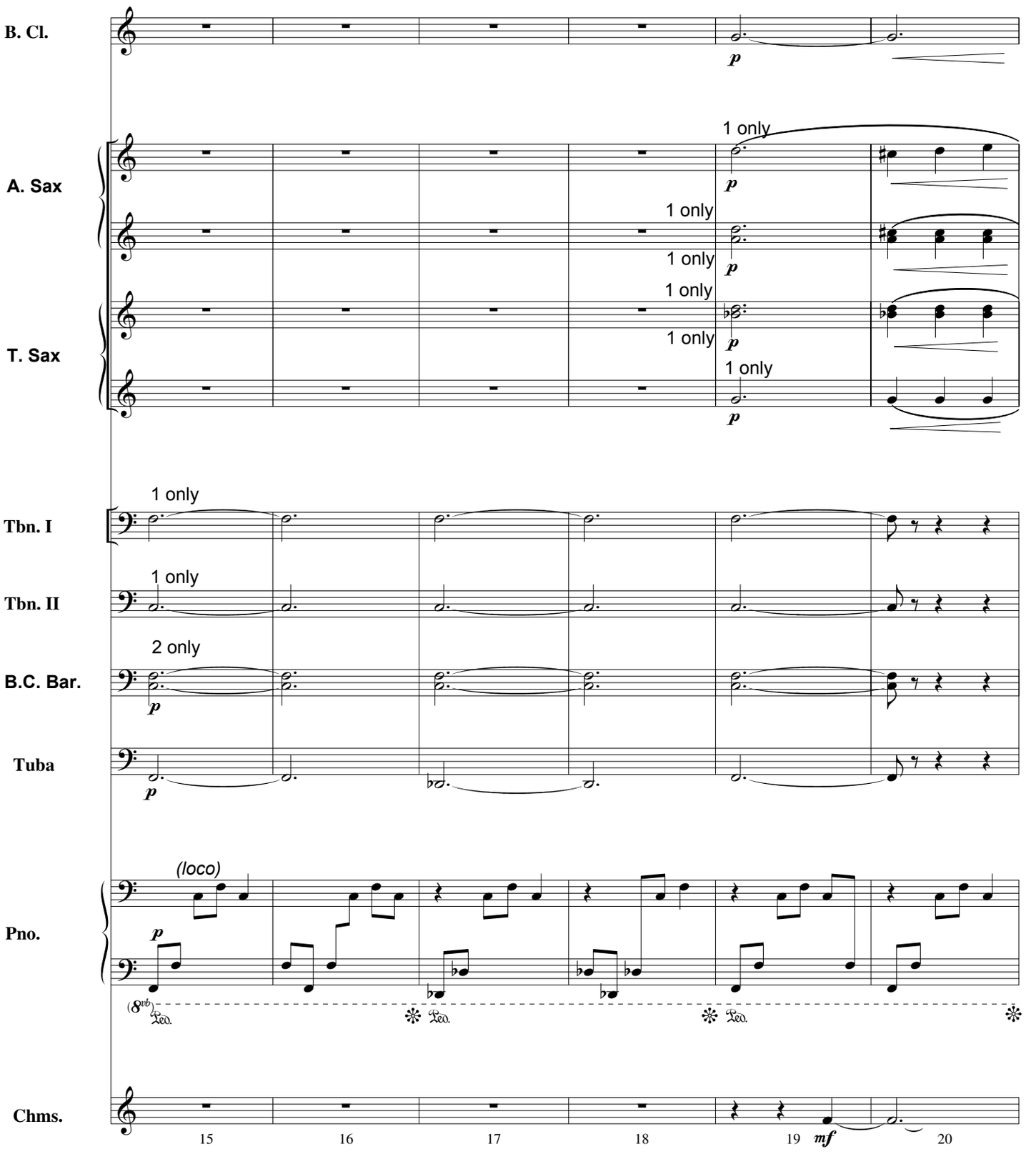
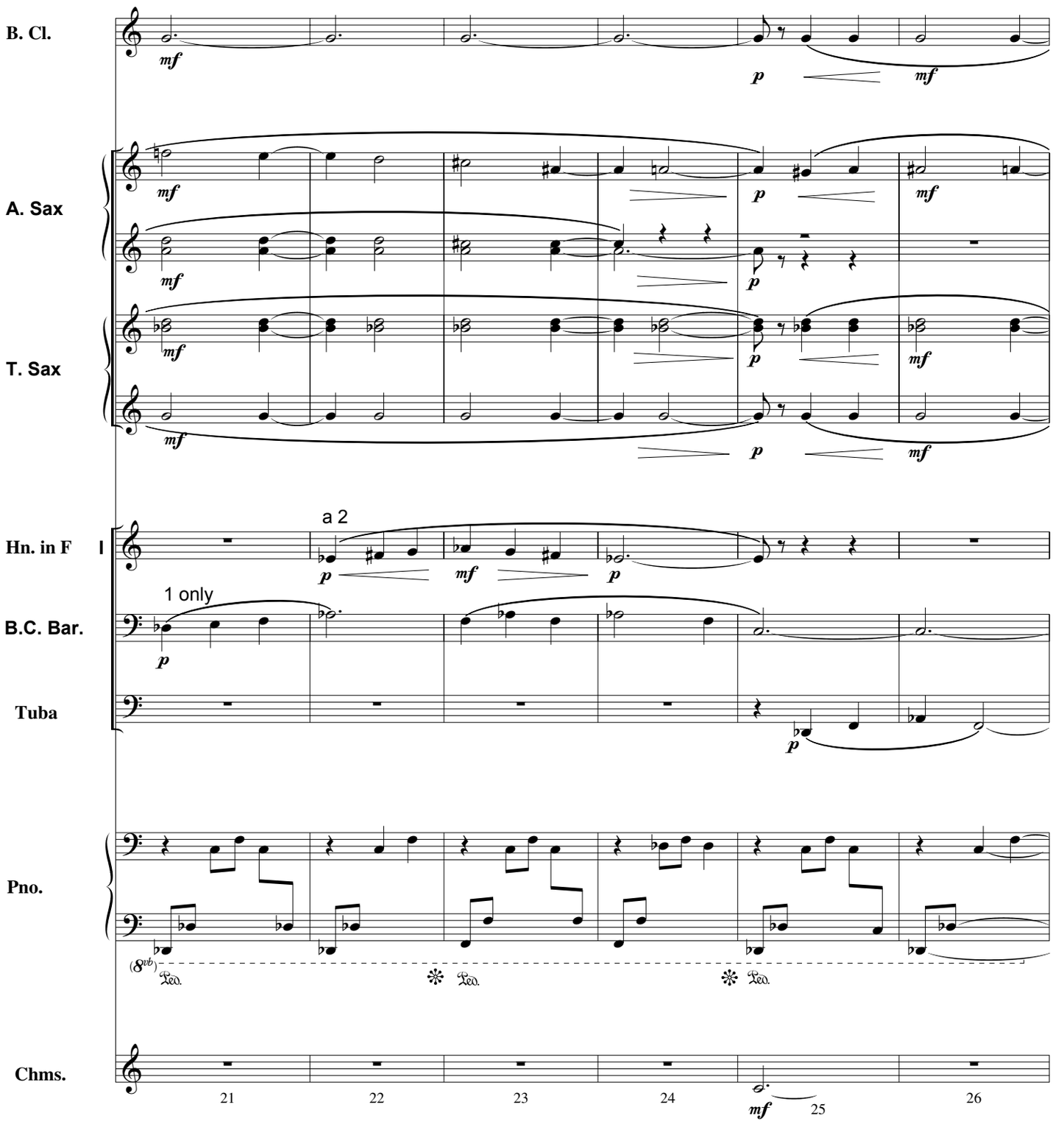
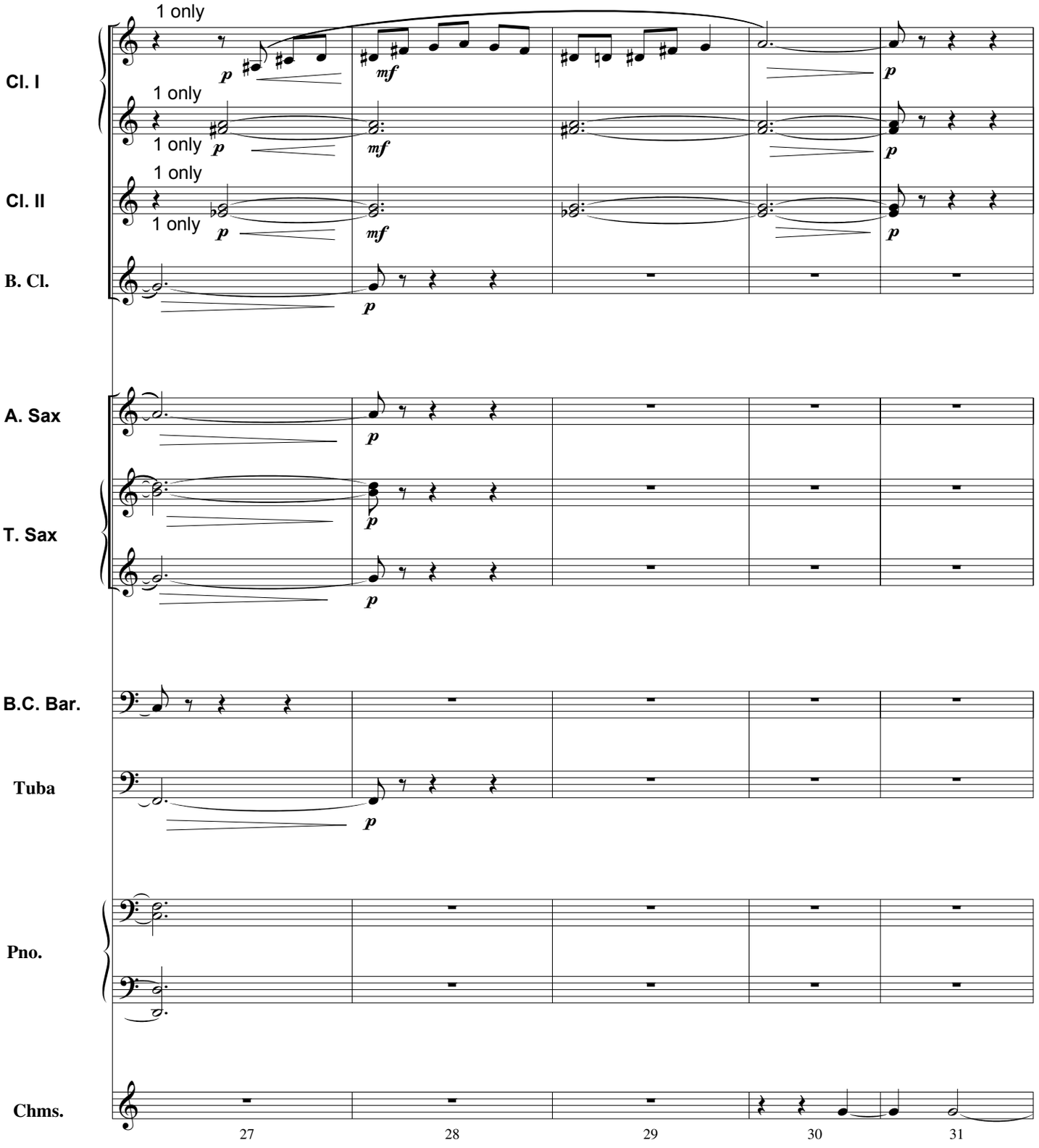
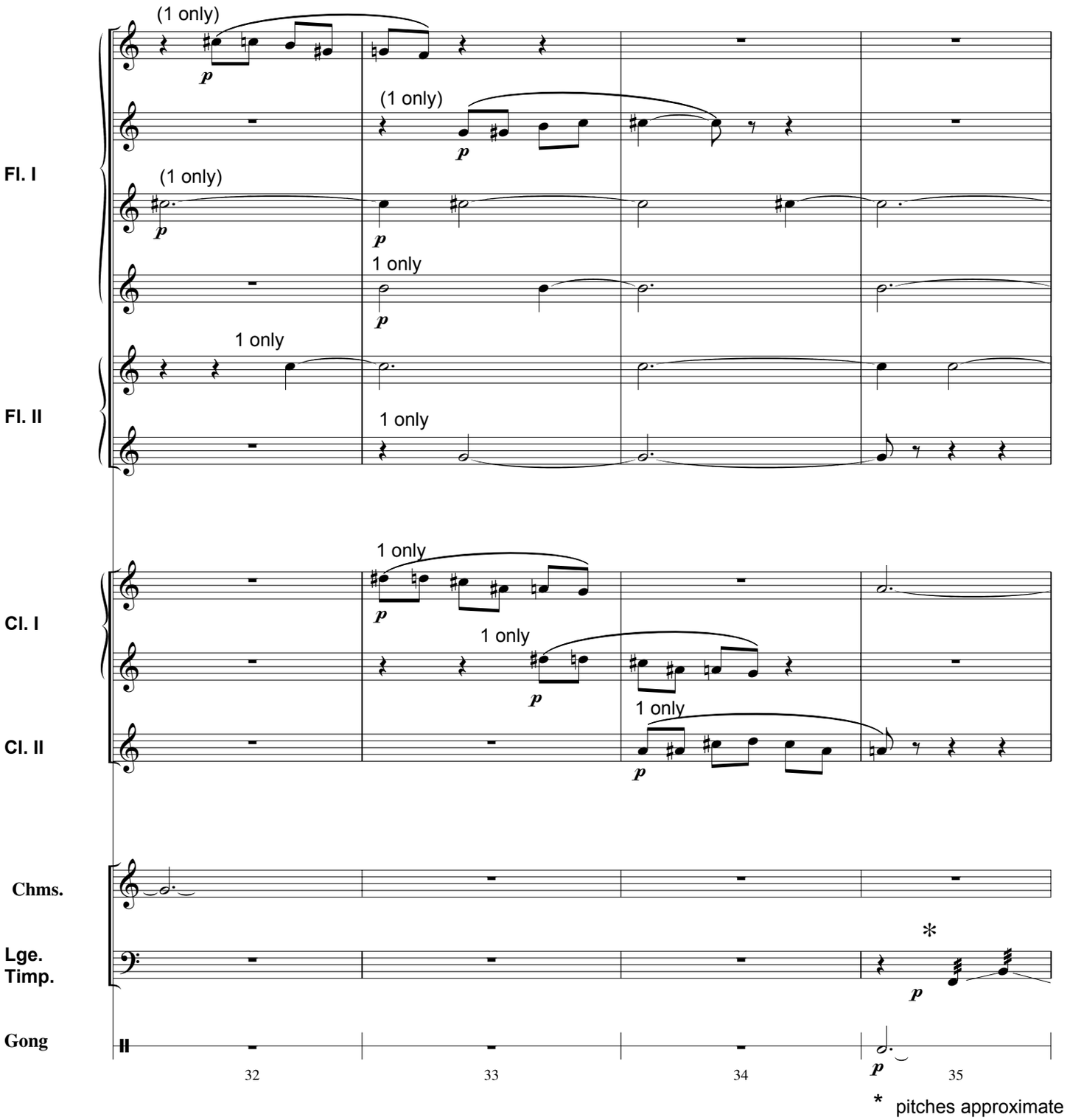

Fl. I
1
2
Fl. II
1
2
3
4
sim. ad lib.
Cl. I
Cl. II
Cl. III
mf
p
1 only
Gong
gliss. freely
4
5
6
7
8

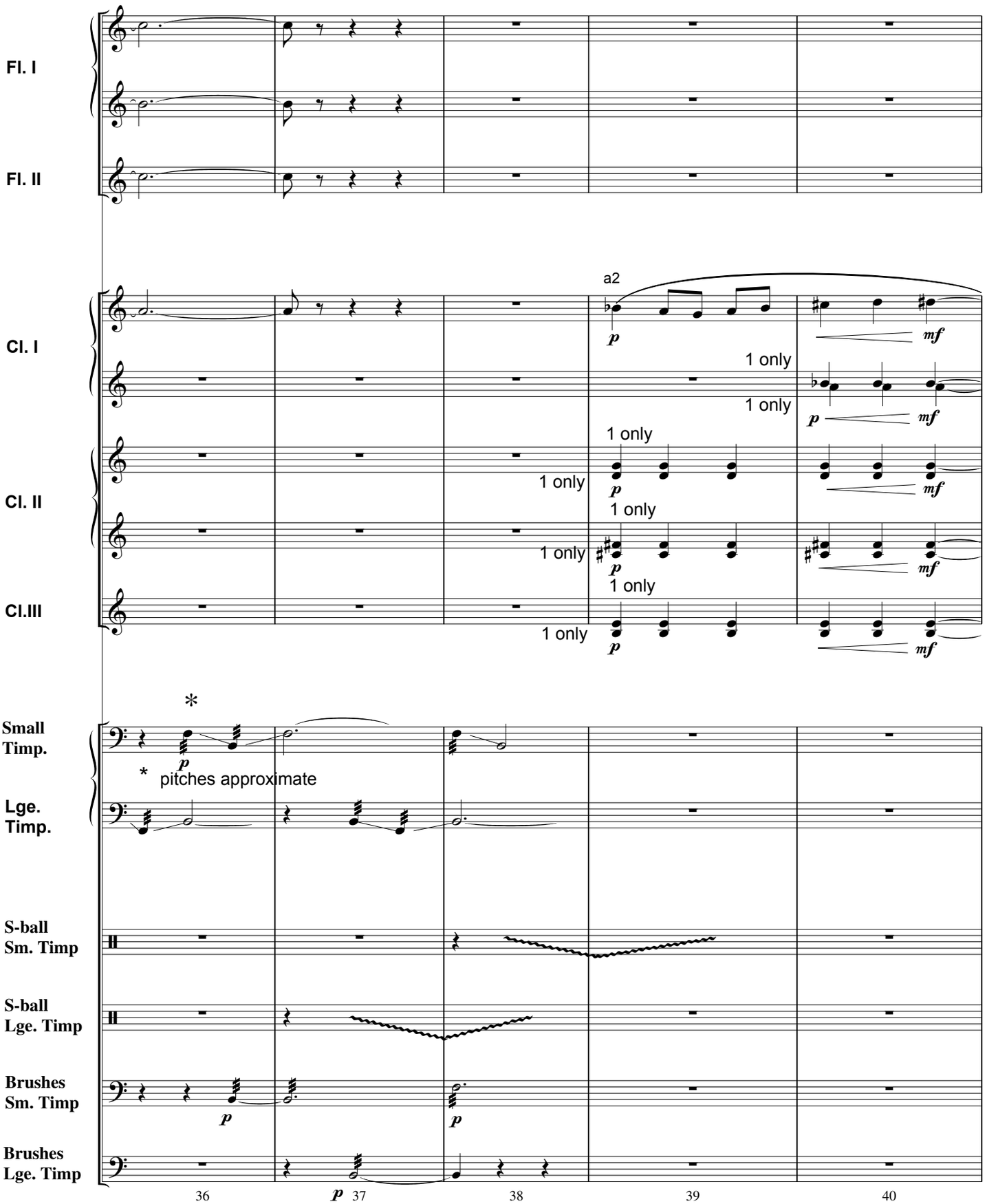

A. Sax in E♭
1 only
T. Sax in B♭
1 only
1 only
Hn. in F
I
II
Tbn. I
Tbn. II
B.C. Bar.
Tuba
Small Timp.
gliss. freely
Gong
p
mf
9
10
11
12
13
14

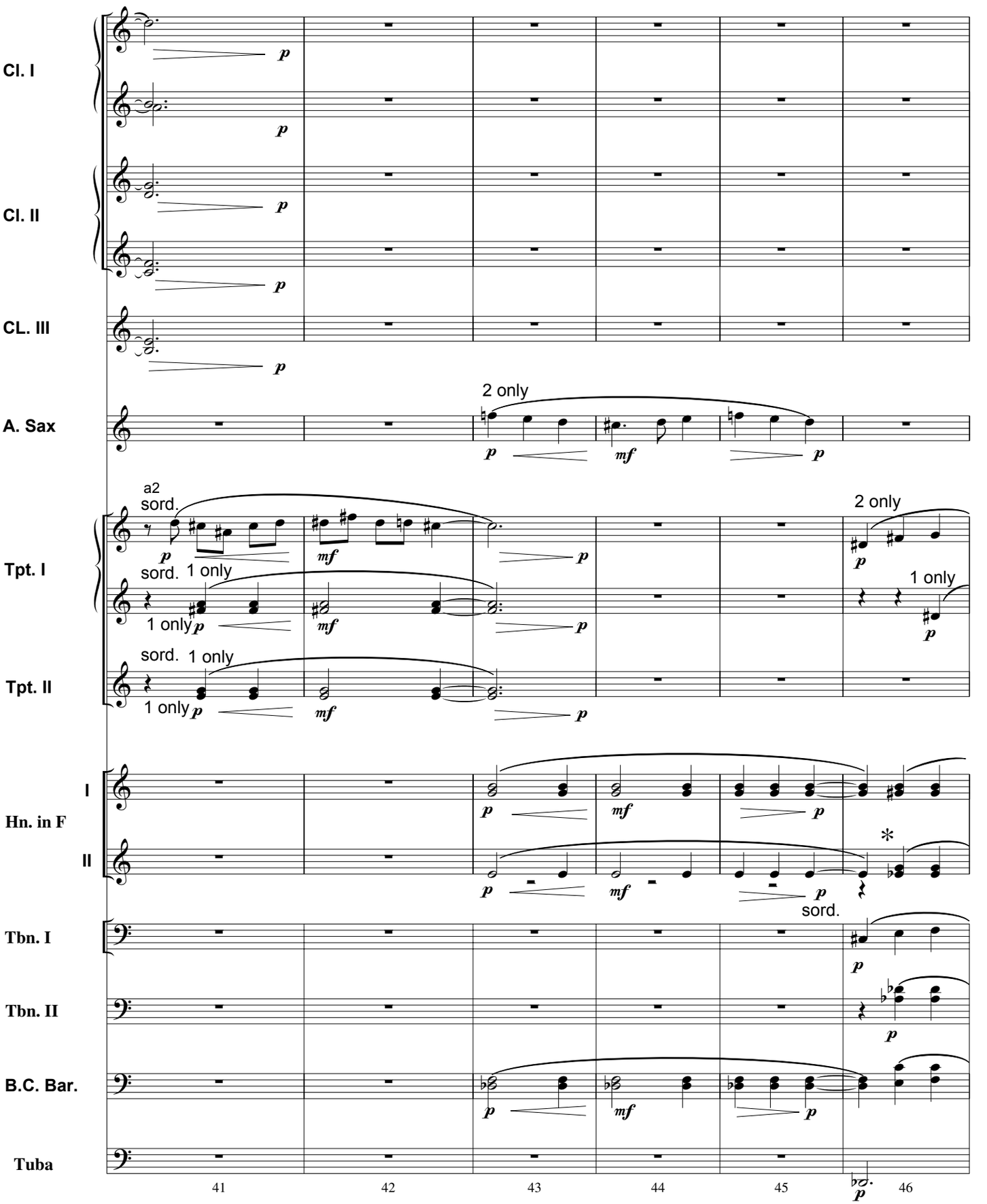

B. Cl.
A. Sax
T. Sax
Tbn. I
Tbn. II
B.C. Bar.
Tuba
Pno.
Chms.
1 only
2 only
(loco)
15
16
17
18
19
20

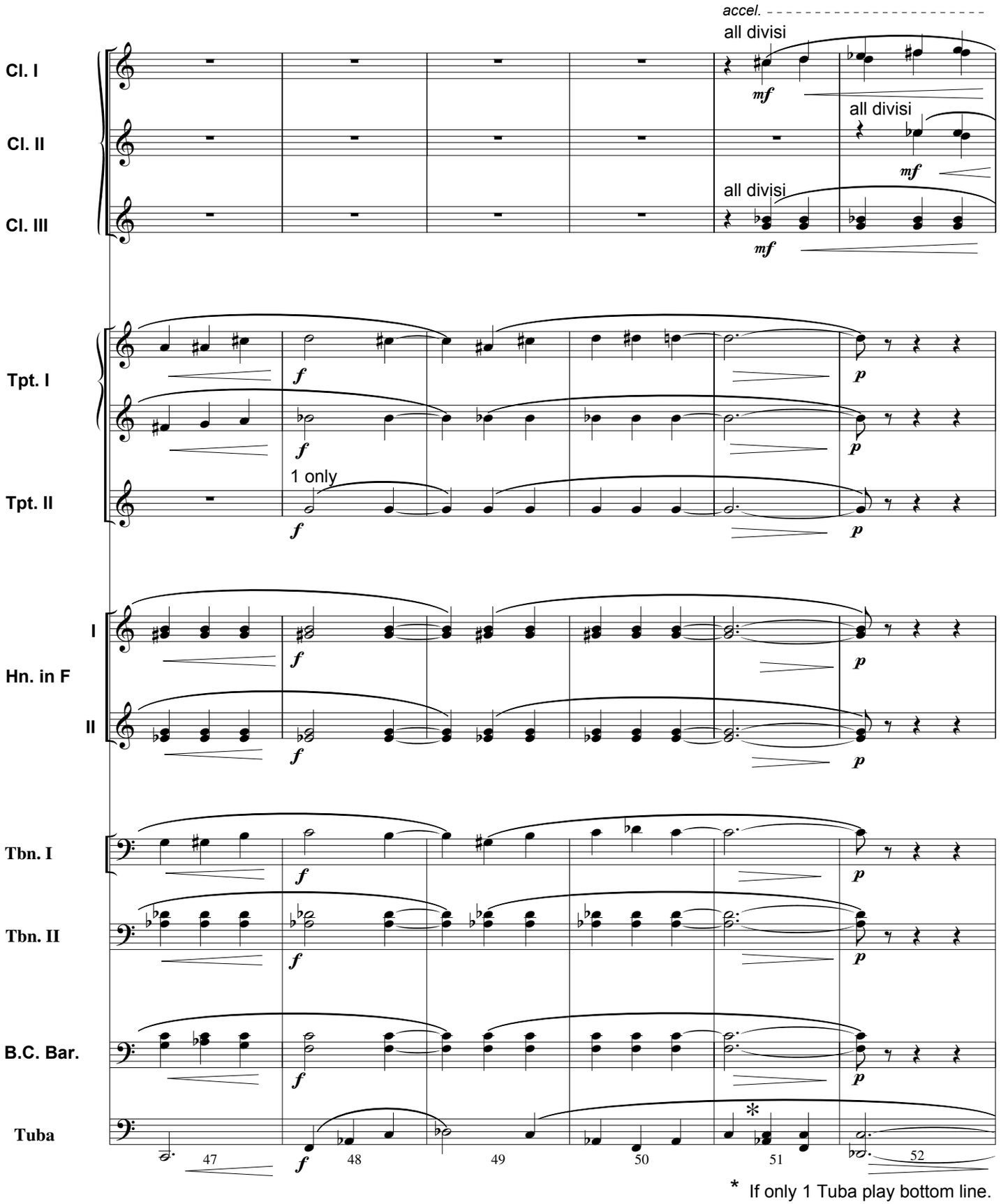

B. Cl.
A. Sax
T. Sax
Hn. in F I
a 2
1 only
B.C. Bar.
Tuba
Pno.
Chms.
21
22
23
24
25
26


Cl. I
1 only
1 only
Cl. II
1 only
1 only
B. Cl.
A. Sax
T. Sax
B.C. Bar.
Tuba
Pno.
Chms.
p
mf
27
28
29
30
31

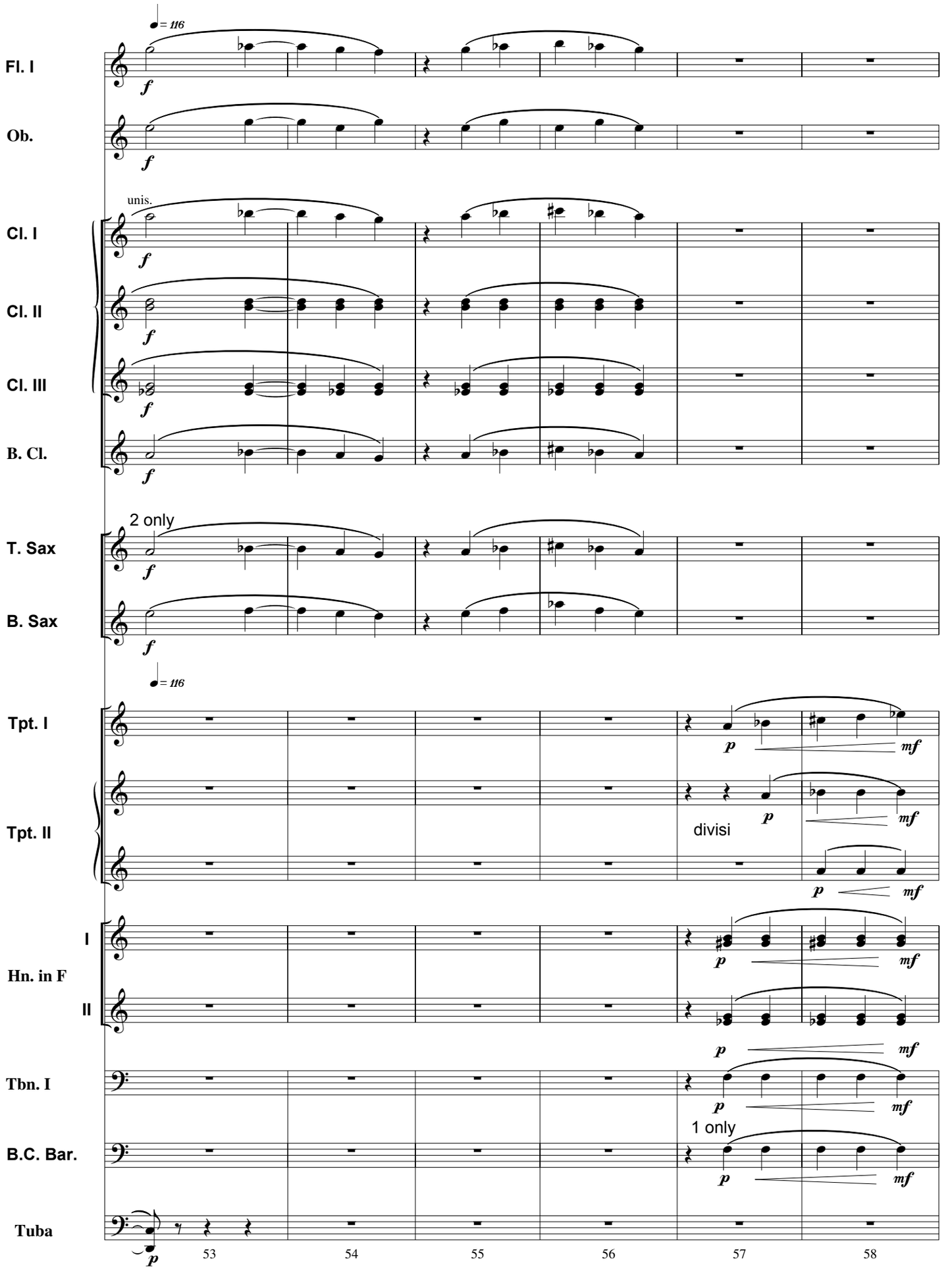

Fl. I
Fl. II
Cl. I
Cl. II
Chms.
Lge.
Timp.
Gong
(1 only)
1 only
p
32
33
34
35
* pitches approximate

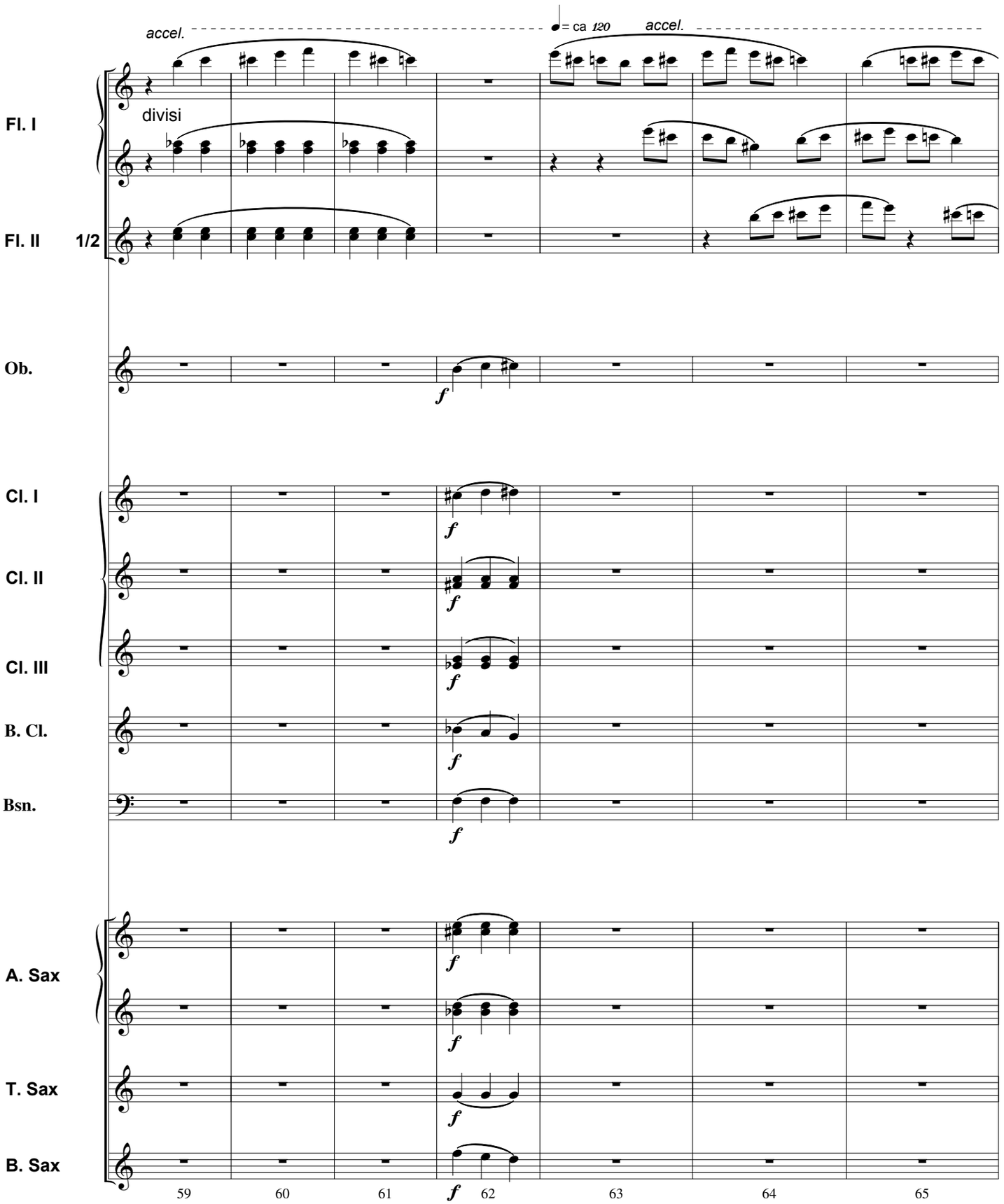

Fl. I
Fl. II
Cl. I
Cl. II
Cl.III
a2
1 only
Small Timp.
Lge. Timp.
* pitches approximate
S-ball Sm. Timp
S-ball Lge. Timp
Brushes Sm. Timp
Brushes Lge. Timp
36
37
38
39
40

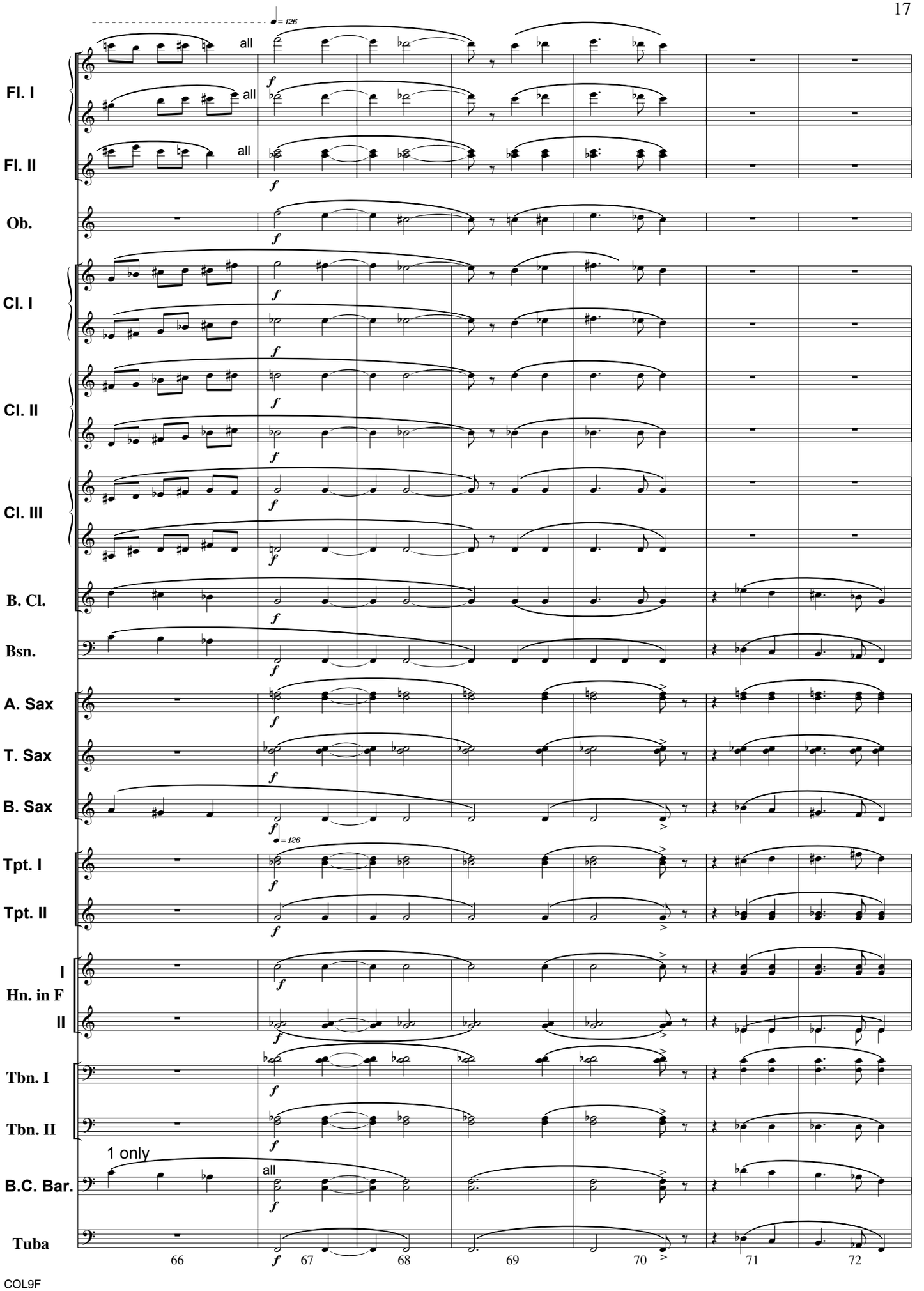

Cl. I
Cl. II
CL. III
A. Sax
2 only
Tpt. I
Tpt. II
a2
sord.
1 only
Hn. in F
I
II
Tbn. I
Tbn. II
B.C. Bar.
Tuba
41
42
43
44
45
46
* If 3 horns only, cut G♮

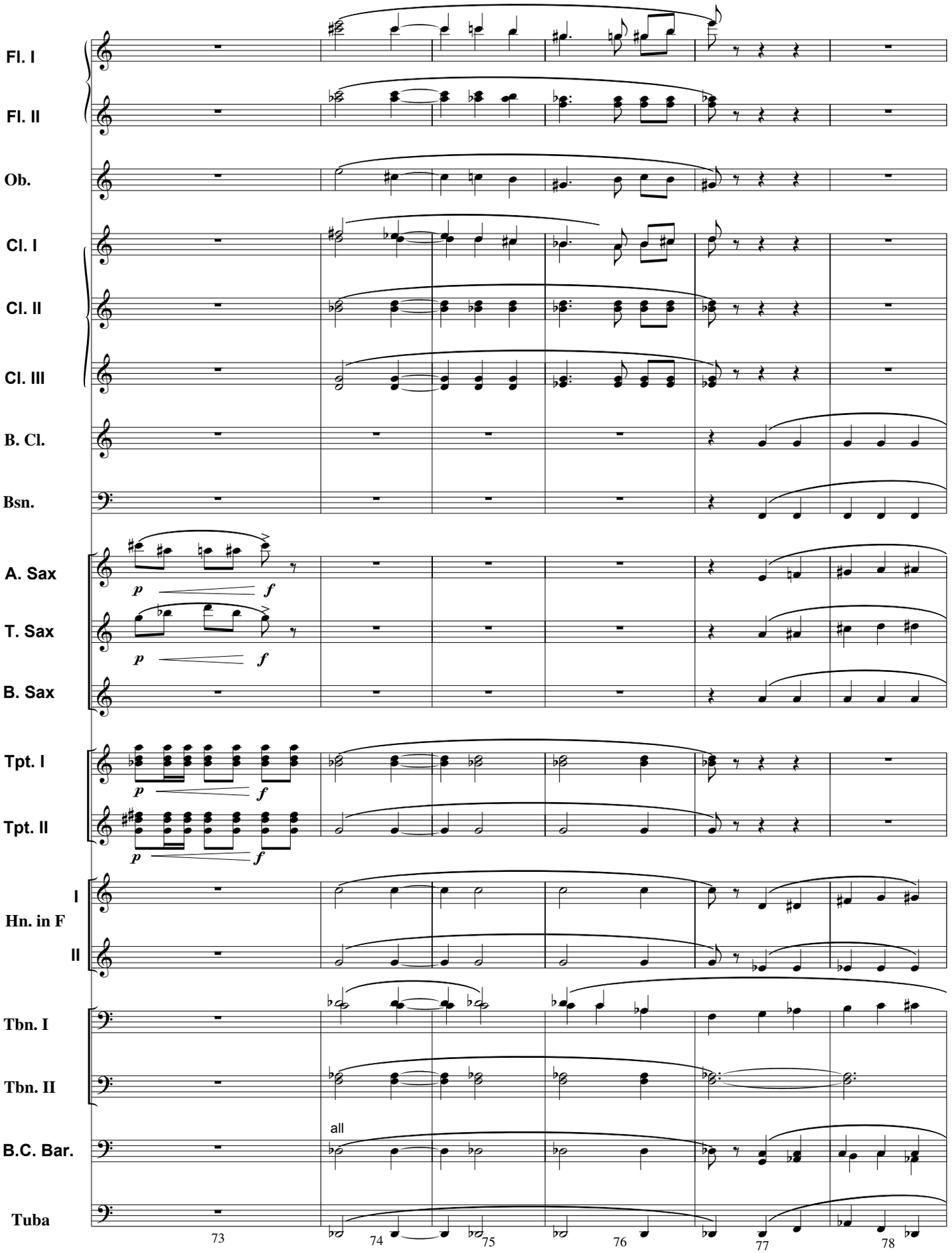


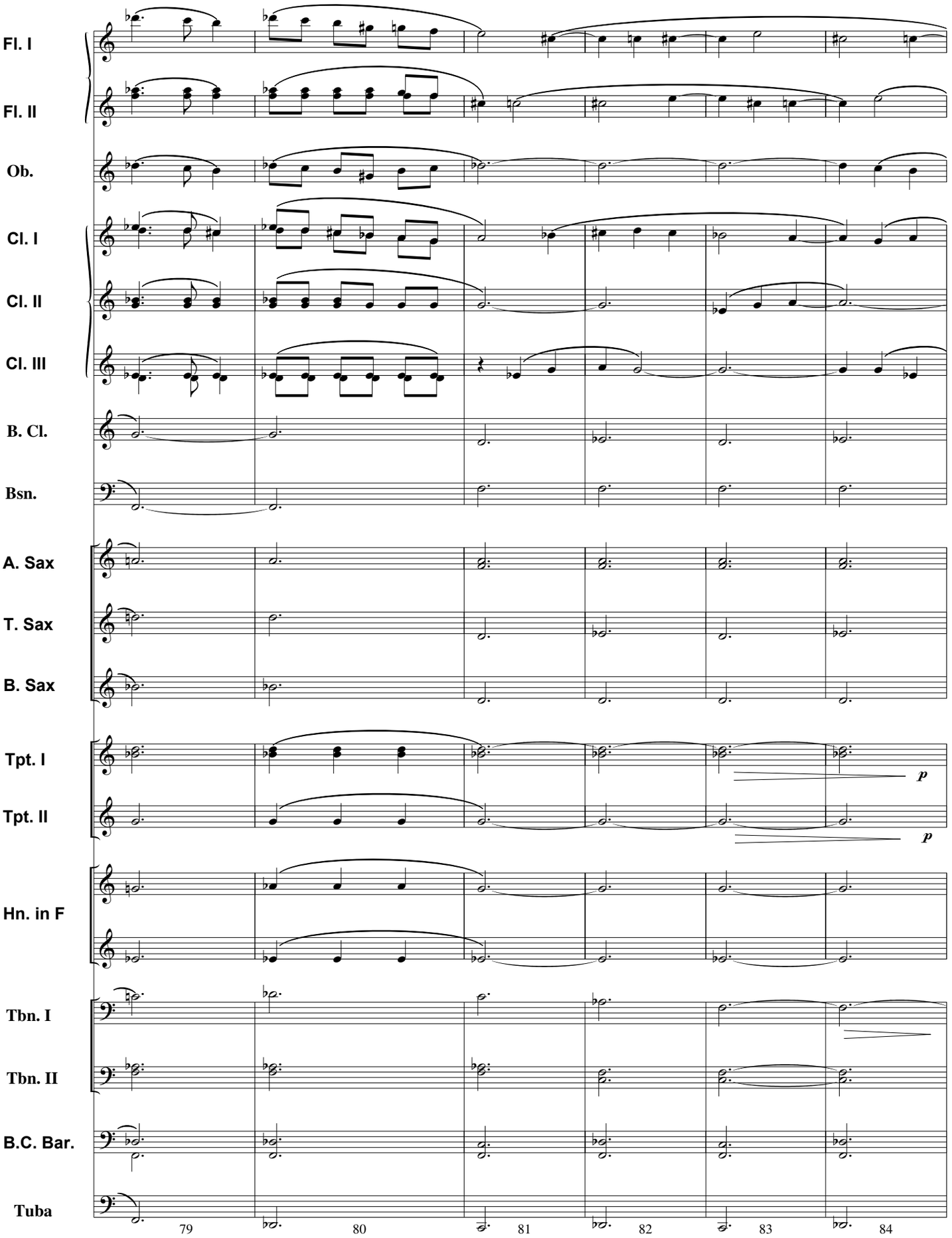
* If only 1 Tuba play bottom line.

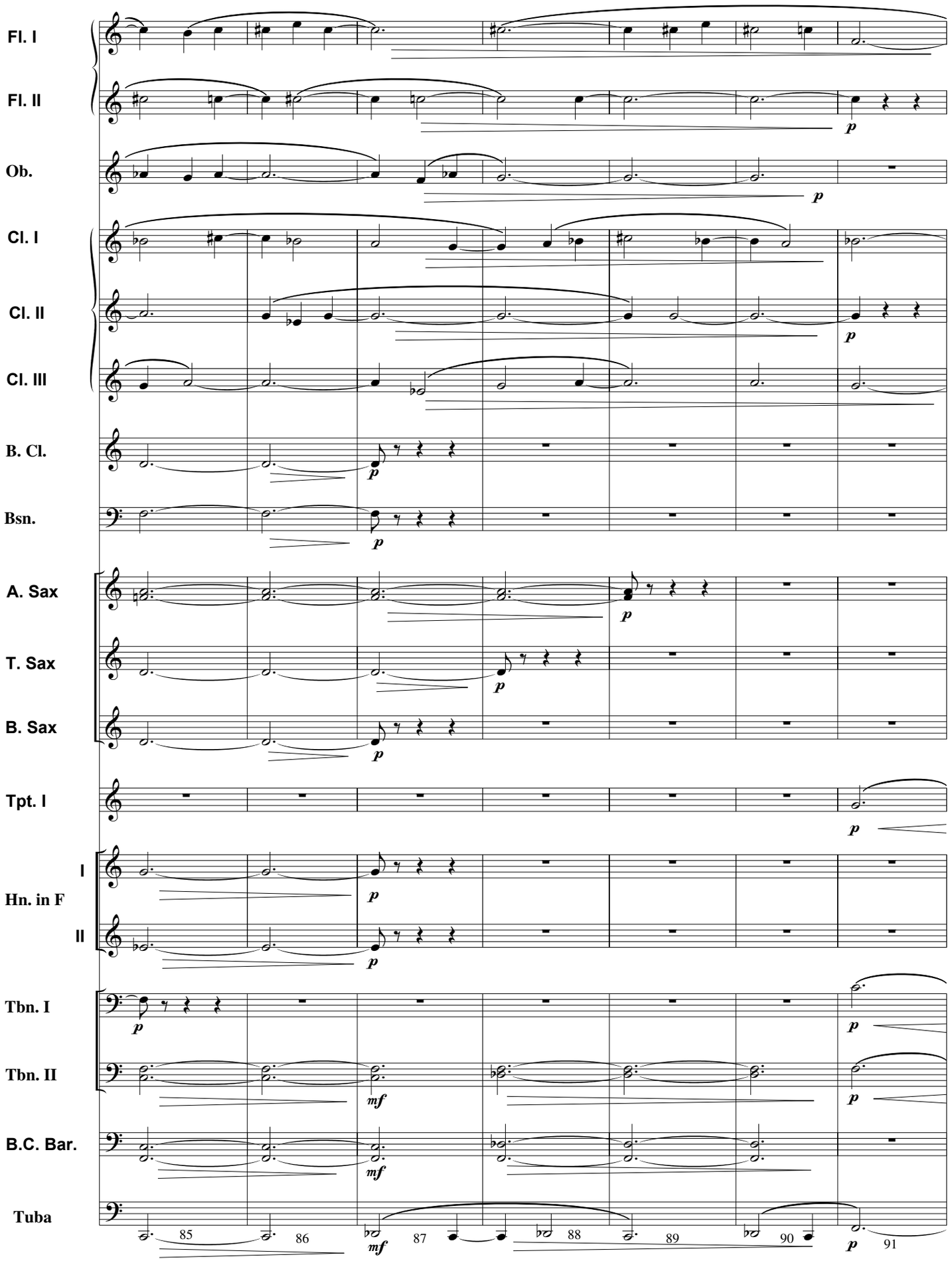

♩= 116
Fl. I
Ob.
unis.
Cl. I
Cl. II
Cl. III
B. Cl.
2 only
T. Sax
B. Sax
♩= 116
Tpt. I
Tpt. II
divisi
I
Hn. in F
II
Tbn. I
1 only
B.C. Bar.
Tuba
53
54
55
56
57
58

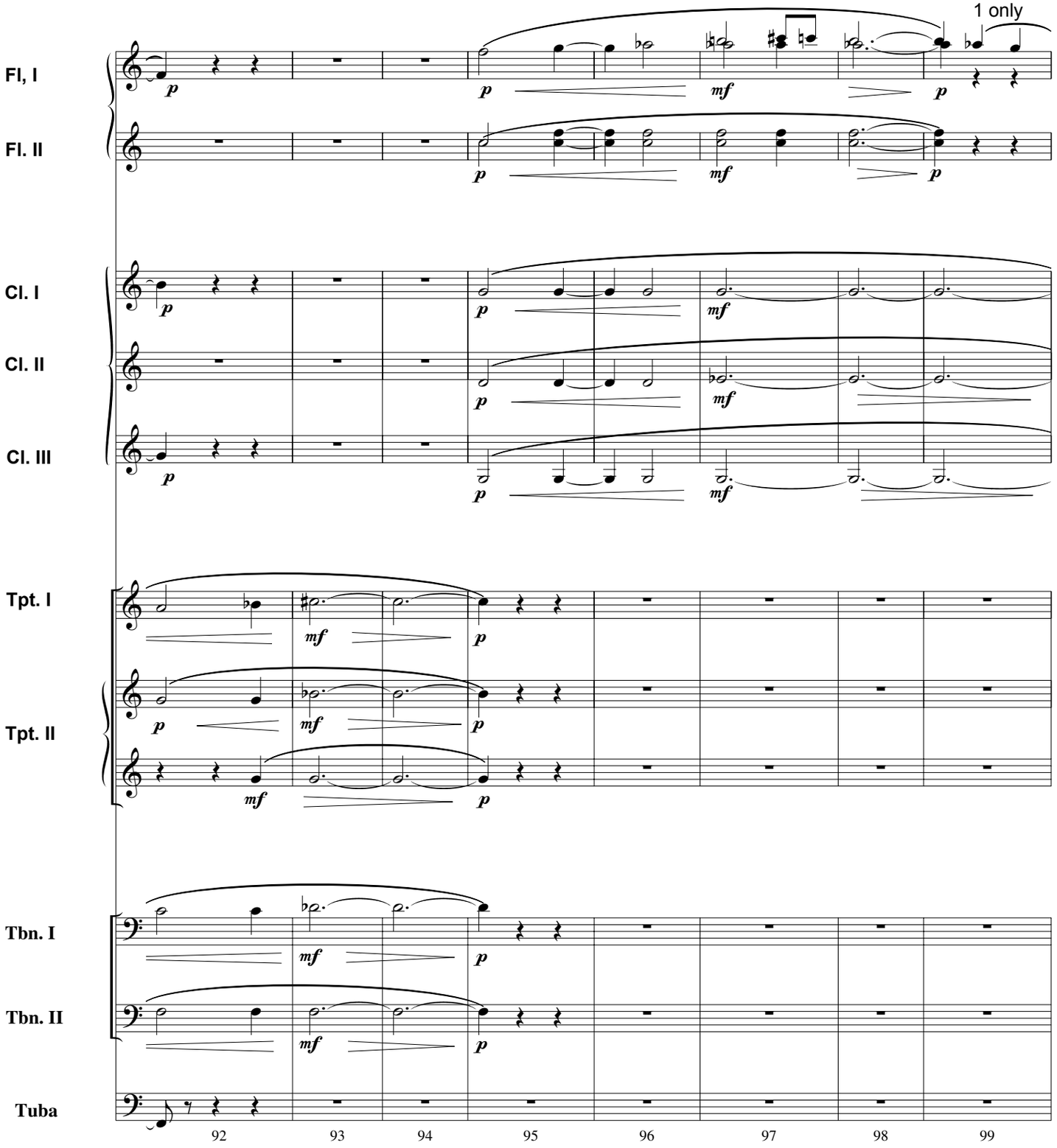

accel.
= ca 120
accel.
Fl. I
divisi
Fl. II
1/2
Ob.
Cl. I
Cl. II
Cl. III
B. Cl.
Bsn.
A. Sax
T. Sax
B. Sax
f
59
60
61
62
63
64
65

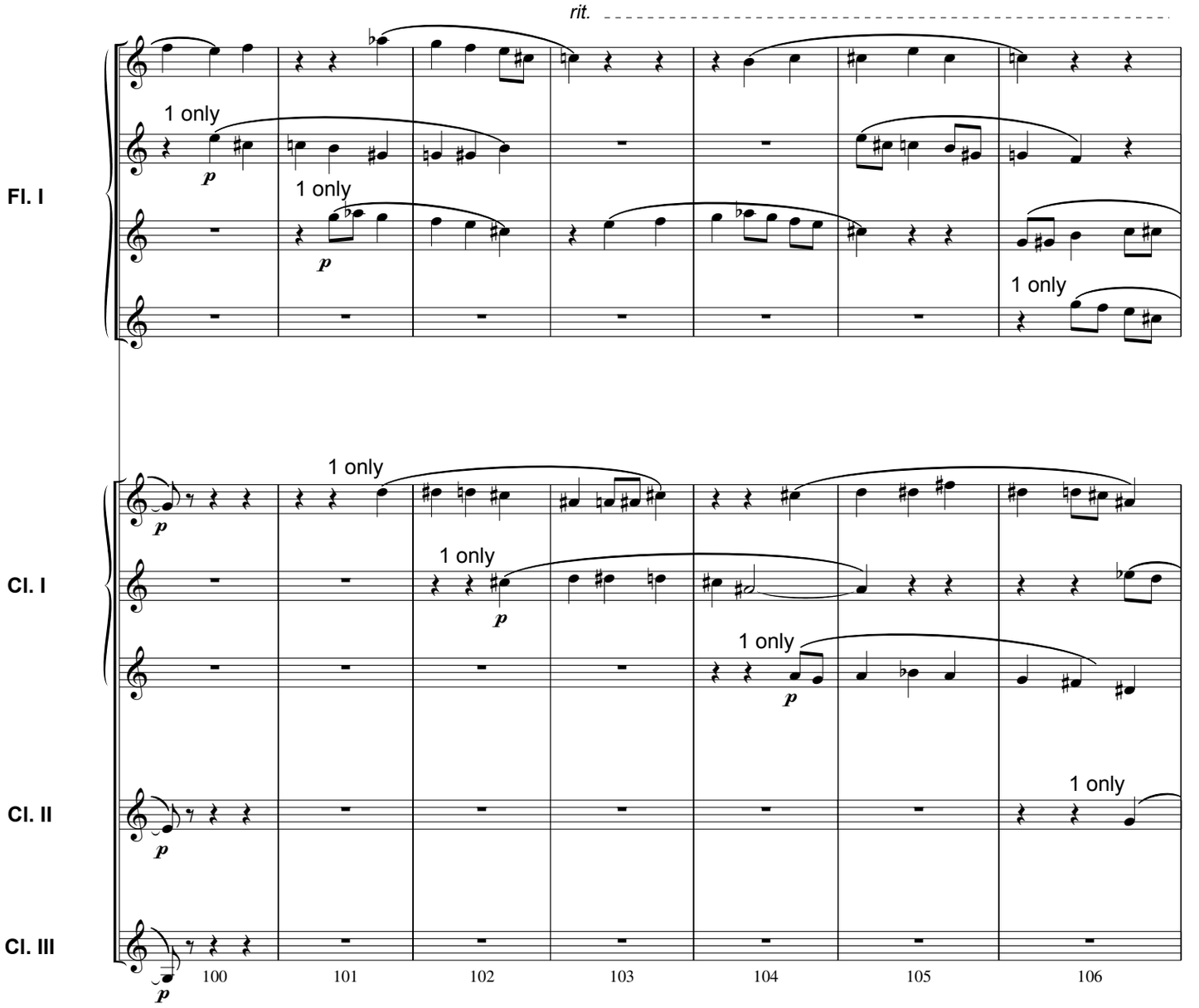

♩= 126
all
Fl. I
Fl. II
Ob.
Cl. I
Cl. II
Cl. III
B. Cl.
Bsn.
A. Sax
T. Sax
B. Sax
Tpt. I
Tpt. II
I
Hn. in F
II
Tbn. I
Tbn. II
1 only
B.C. Bar.
Tuba
66
67
68
69
70
71
72

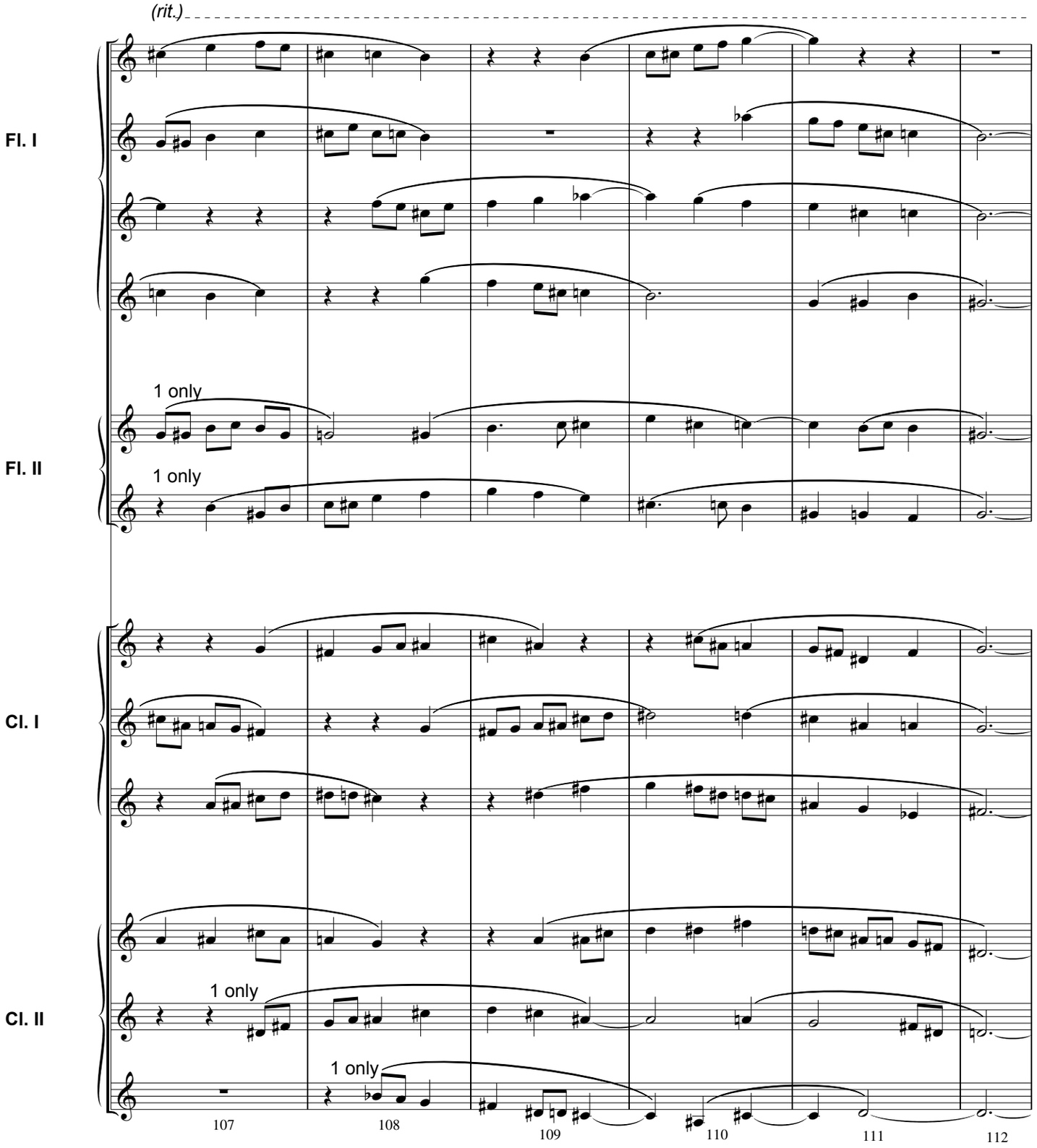

Fl. I
Fl. II
Ob.
Cl. I
Cl. II
Cl. III
B. Cl.
Bsn.
A. Sax
T. Sax
B. Sax
Tpt. I
Tpt. II
I
Hn. in F
II
Tbn. I
Tbn. II
B.C. Bar.
Tuba
all
p
f
73
74
75
76
77
78

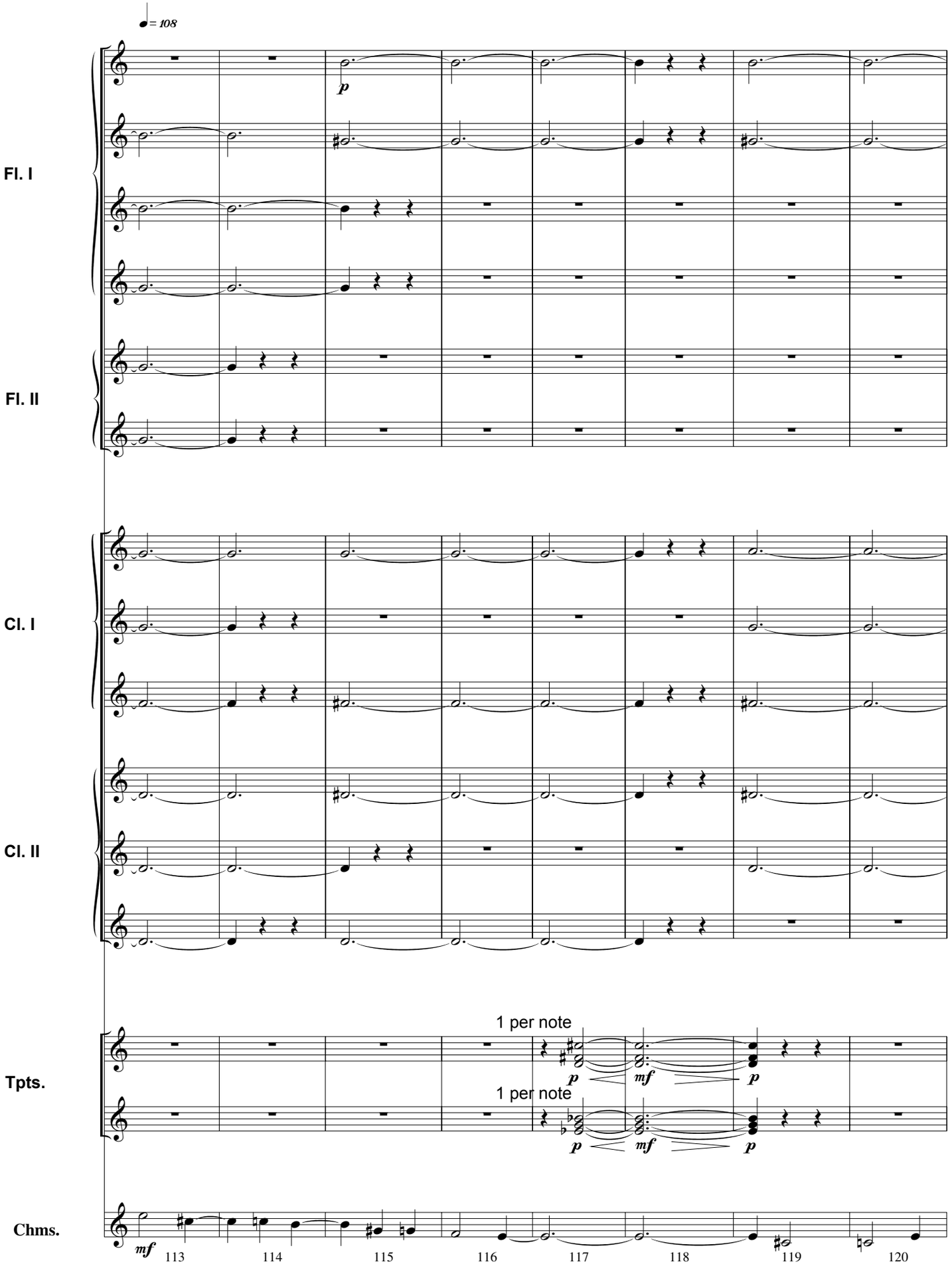

Fl. I
Fl. II
Ob.
Cl. I
Cl. II
Cl. III
B. Cl.
Bsn.
A. Sax
T. Sax
B. Sax
Tpt. I
Tpt. II
Hn. in F
Tbn. I
Tbn. II
B.C. Bar.
Tuba
p
p
79
80
81
82
83
84

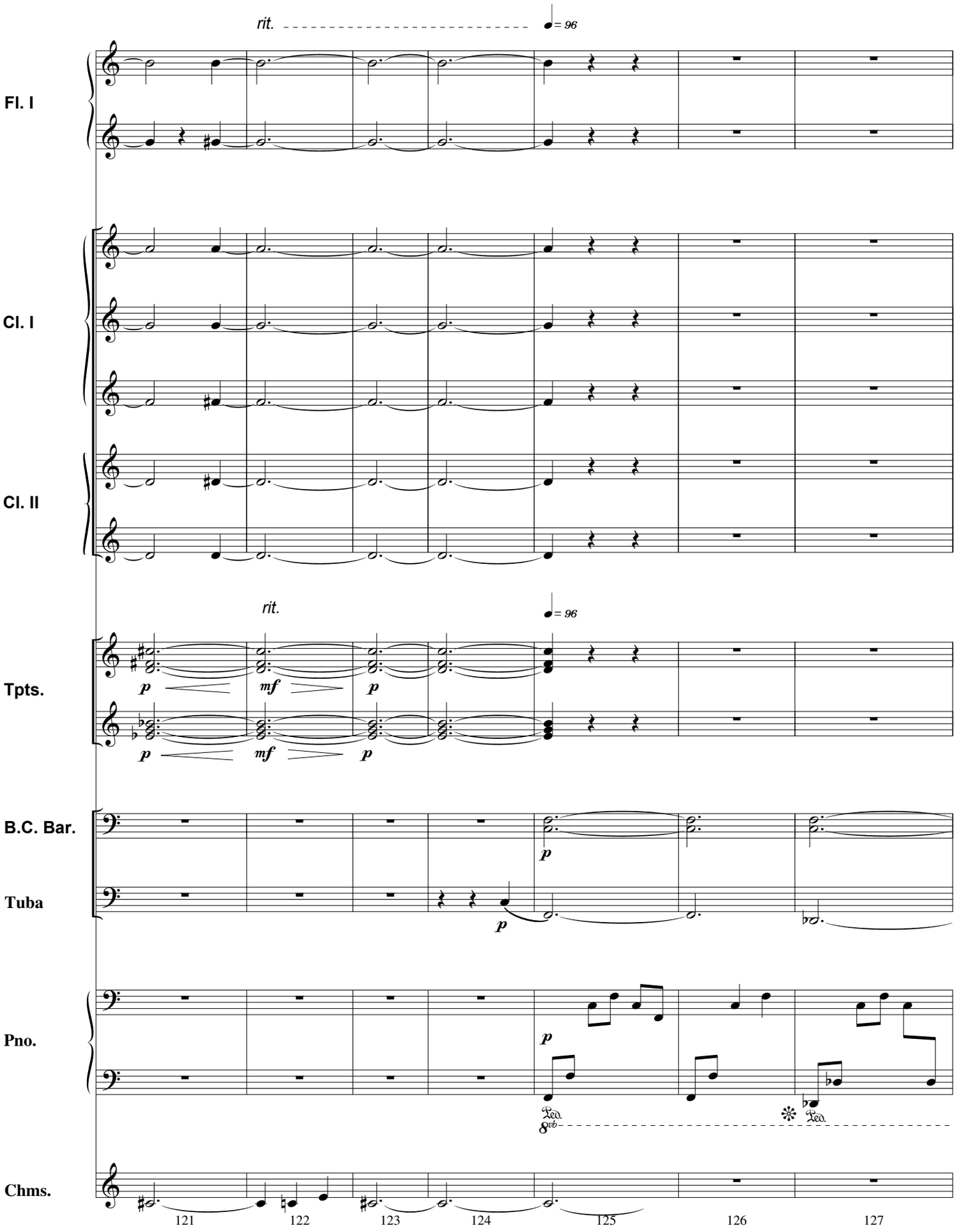

Fl. I
Fl. II
Ob.
Cl. I
Cl. II
Cl. III
B. Cl.
Bsn.
A. Sax
T. Sax
B. Sax
Tpt. I
I
Hn. in F
II
Tbn. I
Tbn. II
B.C. Bar.
Tuba
p
mf
85
86
87
88
89
90
91

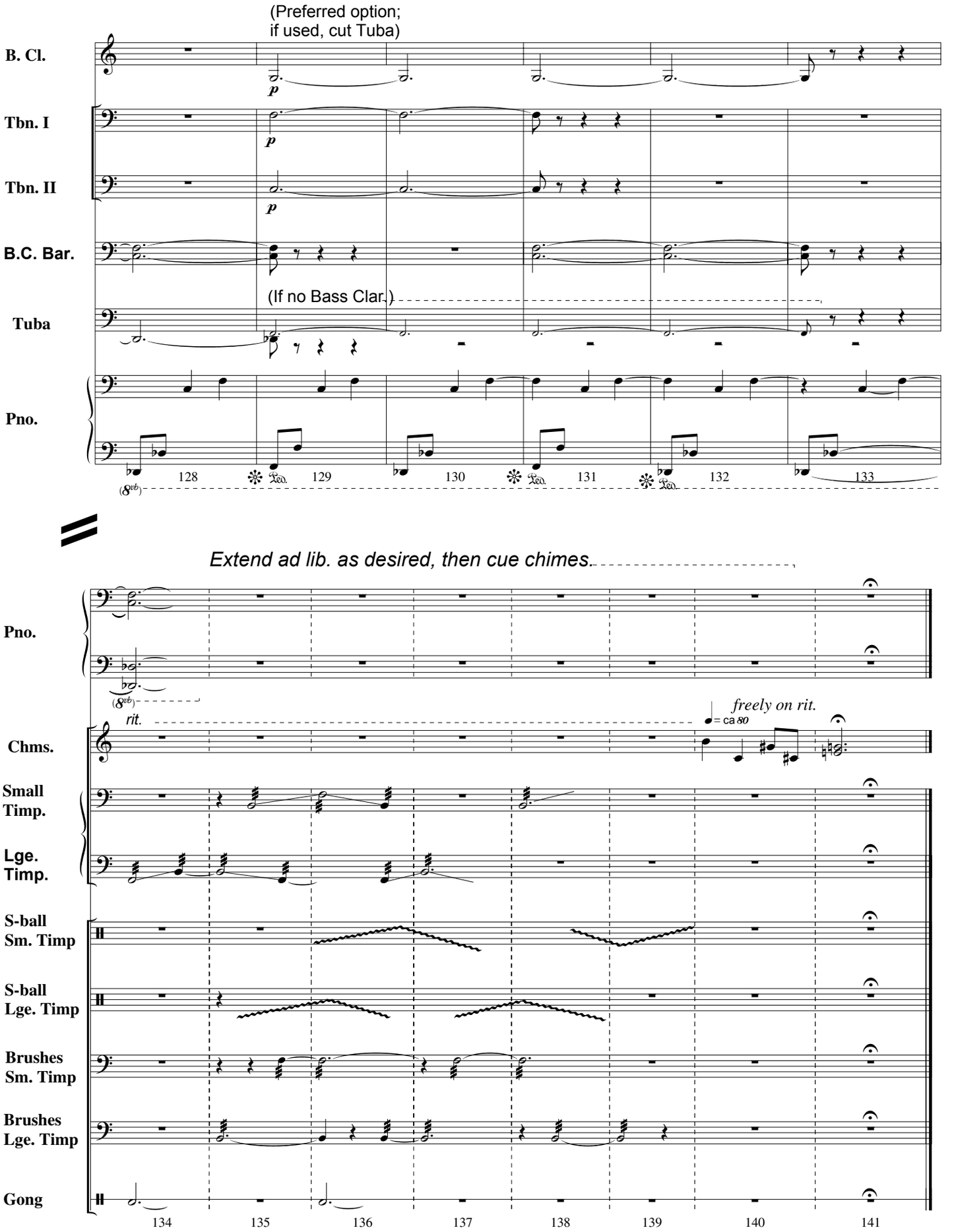

1 only
Fl, I
Fl. II
Cl. I
Cl. II
Cl. III
Tpt. I
Tpt. II
Tbn. I
Tbn. II
Tuba
p
mf
92
93
94
95
96
97
98
99


rit.
Fl. I
1 only
p
1 only
p
1 only
Cl. I
1 only
p
1 only
p
1 only
p
Cl. II
1 only
p
Cl. III
p
100
101
102
103
104
105
106


(rit.)
Fl. I
Fl. II
1 only
1 only
Cl. I
Cl. II
1 only
1 only
107
108
109
110
111
112

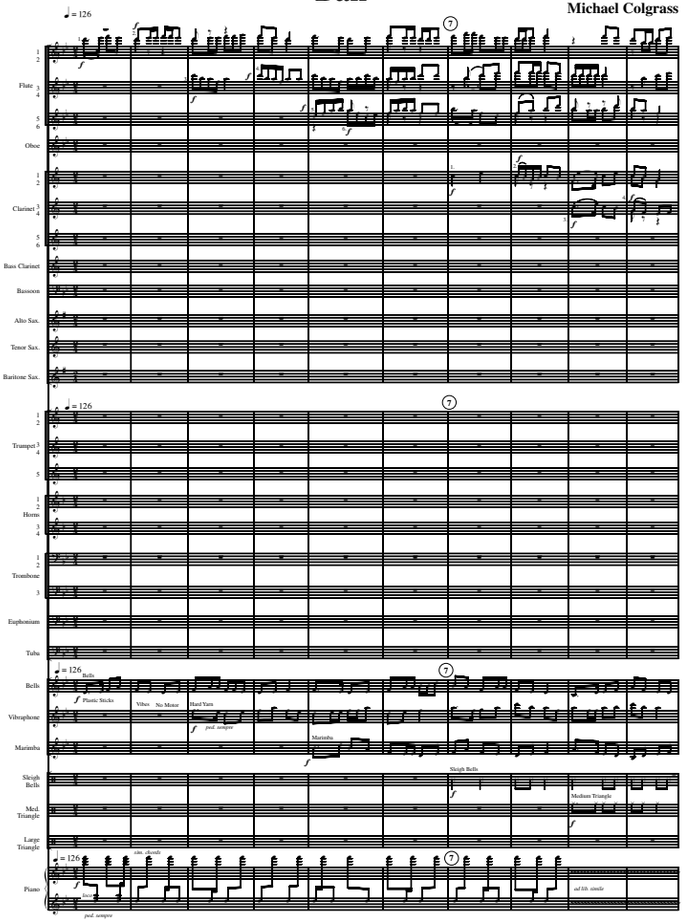

♩= 108
Fl. I
Fl. II
Cl. I
Cl. II
Tpts.
Chms.
1 per note
1 per note
113
114
115
116
117
118
119
120


rit.
♩= 96
Fl. I
Cl. I
Cl. II
rit.
♩= 96
Tpts.
p
mf
p
p
mf
p
B.C. Bar.
Tuba
p
p
Pno.
p
Ped.
8vb
Ped.
Chms.
121
122
123
124
125
126
127


(Preferred option;
if used, cut Tuba)
B. Cl.
Tbn. I
Tbn. II
B.C. Bar.
(If no Bass Clar.)
Tuba
Pno.
p
(8vb)
128
129
130
131
132
133
Extend ad lib. as desired, then cue chimes
Pno.
(8vb)
rit.
freely on rit.
= ca 80
Chms.
Small Timp.
Lge. Timp.
S-ball Sm. Timp
S-ball Lge. Timp
Brushes Sm. Timp
Brushes Lge. Timp
Gong
134
135
136
137
138
139
140
141

Bali

Michael Colgrass



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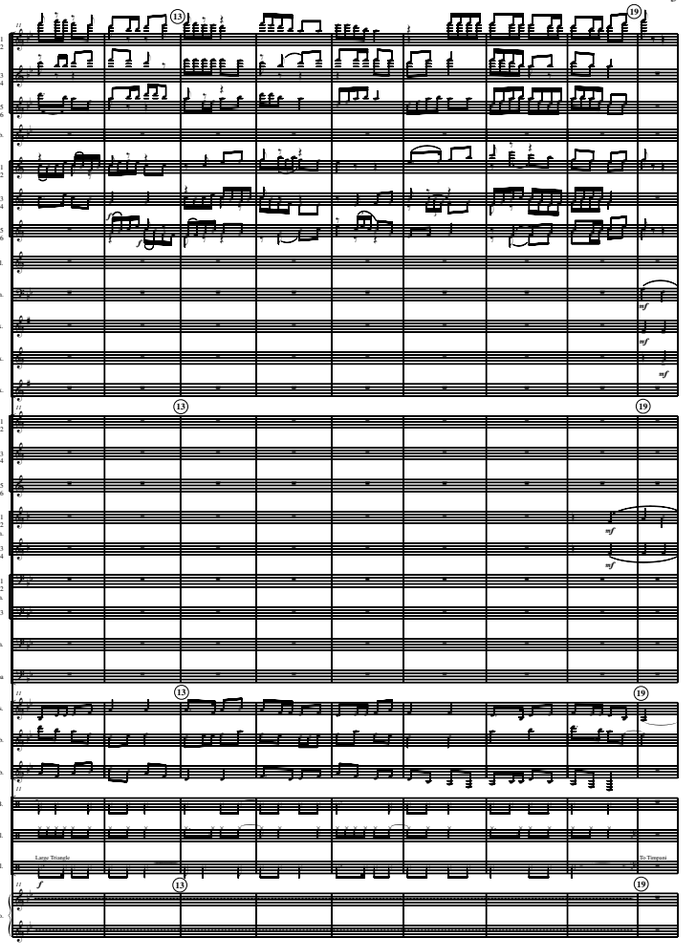

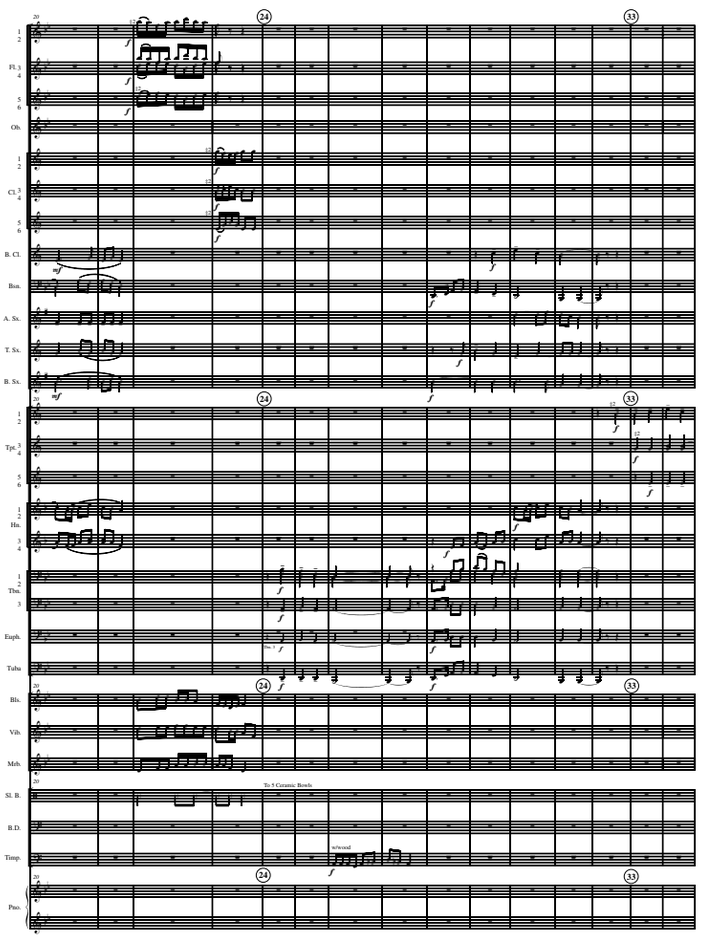

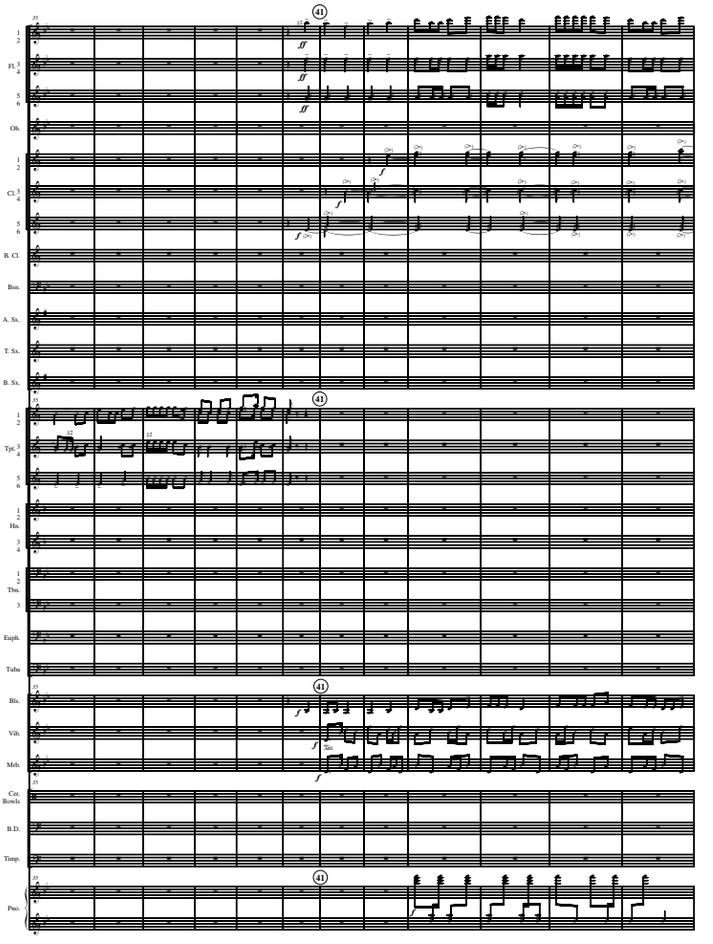

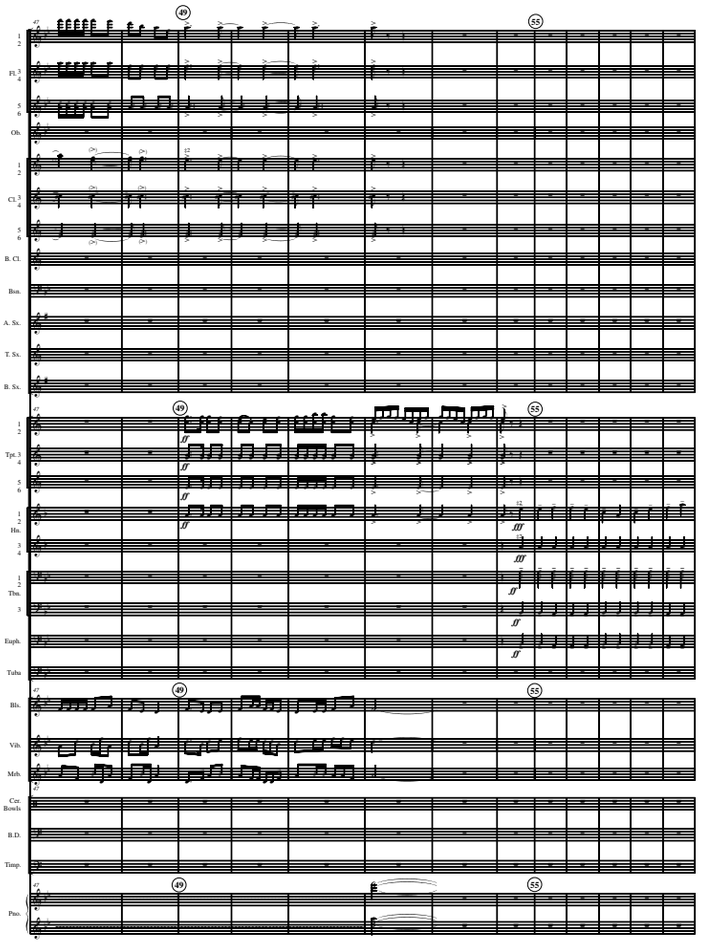

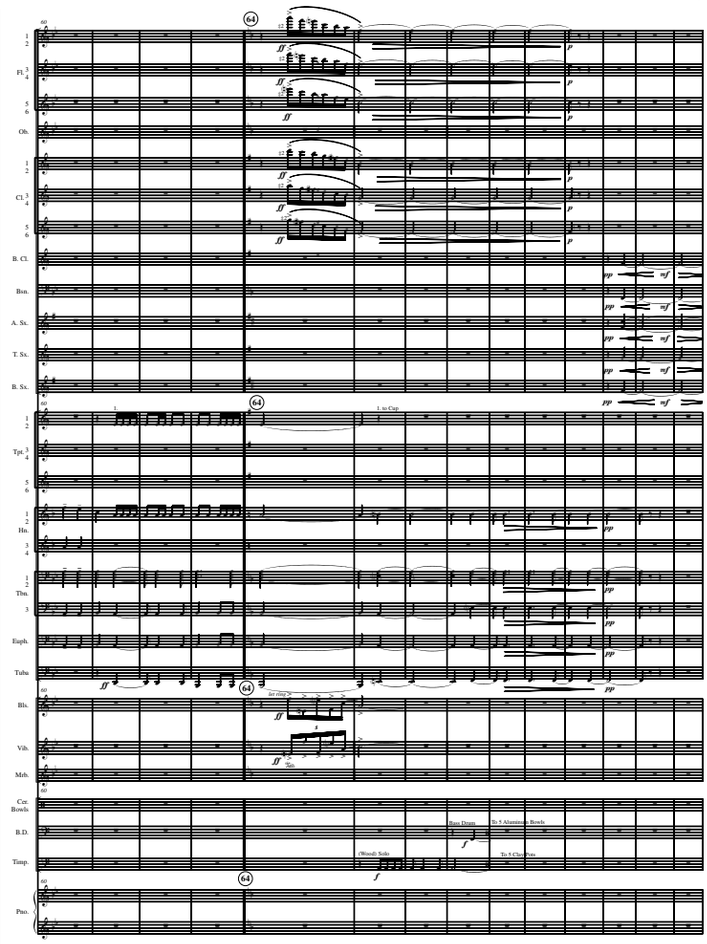

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