

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:

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Instrumentation

Flute 1 _____	4
Flute 2 _____	4
Oboe (optional) _____	2
Clarinet 1 in B \flat _____	4
Clarinet 2 in B \flat _____	4
Clarinet 3 in B \flat _____	4
Bass Clarinet in B \flat _____	2
Bassoon (optional) _____	2
Alto Saxophone in E \flat _____	4
Tenor Saxophone in B \flat _____	3
Baritone Saxophone in E \flat (optional) _____	2
Trumpet 1 in B \flat _____	4
Trumpet 2 in B \flat _____	4
Horn 1 in F _____	2
Horn 2 in F _____	2
Trombone 1 _____	3
Trombone 2 _____	3
Baritone T.C. in B \flat _____	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

on cue 1 only breathe as needed ♩ = ca 96

Flute I

1 *pp* on cue breathe as needed

2 *pp* on cue breathe as needed

3 *pp* on cue breathe as needed

4 *pp* on cue breathe as needed

Flute II

1 *pp* 1 only on cue *sim. ad lib.*

2 *pp* 1 only on cue *sim. ad lib.*

3 *pp* 1 only on cue *sim. ad lib.*

4 *pp* 1 only on cue *sim. ad lib.*

Oboe

B♭ Clarinet I * 3-4 players

B♭ Clarinet II

1 only *p*

1 only *p*

1 only *p*

**B♭ Clarinet III
Bass Clarinet &
Bassoon (Opt.)**

1 only *p*

**Saxophones
Alto, Tenor,
Baritone**

* Numbers at the discretion of the Music Director.

**B♭ Trumpets
I, II**

Horns in F I, II

Trombones I, II

**B.C. Baritone
Tuba**

**Percussion
Piano, Chimes,
Timpani, Gong**

1 2 3

1
2
3
4
1
2
3
4
1
2
3
4
CI. I
CI. II
CI. III
Gong

sim. ad lib.

mf

p

p

p

p

p

p

gliss. freely

p

4 5 6 7 8

Detailed description: This page of a musical score features seven staves. The top two systems are for Flutes I (FI. I) and Flutes II (FI. II), each with four parts. The FI. I parts have various tremolos and rests. The FI. II parts have tremolos and some notes. The third system is for Clarinets I (CI. I), II (CI. II), and III (CI. III). CI. I has a melodic line starting at *mf* and ending at *p*. CI. II and CI. III have harmonic accompaniment, with CI. III marked '1 only' and *p*. The bottom staff is for the Gong, which has rests until measure 6, then a glissando marked 'gliss. freely' and *p*. Measure numbers 4, 5, 6, 7, and 8 are indicated at the bottom.

B. Cl. *p*

A. Sax *p* 1 only

T. Sax *p* 1 only

Tbn. I 1 only

Tbn. II 1 only

B.C. Bar. *p* 2 only

Tuba *p*

Pno. *p* (loco) *8^{vb}* *lea* * *lea* * *lea* *

Chms. *mf*

15 16 17 18 19 20

B. Cl. *mf* *p* *mf*

A. Sax *mf* *p* *mf*

T. Sax *mf* *p* *mf*

Hn. in F *a 2* *p* *mf* *p*

B.C. Bar. *1 only* *p*

Tuba *p*

Pno. *(8th)* *scad.* * *scad.* * *scad.*

Chms. *mf*

21 22 23 24 25 26

1 only
p *mf* *p*

Cl. I

1 only
p *mf* *p*

Cl. II

1 only
p *mf* *p*

B. Cl.

p

A. Sax

p

T. Sax

p

B.C. Bar.

Tuba

p

Pno.

Chms.

27 28 29 30 31

(1 only)
p
 FI. I
 (1 only)
p
 (1 only)
p
 1 only
p
 FI. II
 1 only
p
 1 only
 CI. I
 1 only
p
 1 only
p
 1 only
p
 CI. II
 Chms.
 Lge. Timp.
p *
 Gong
 32 33 34 35

* pitches approximate

Fl. I
Fl. II
Cl. I
Cl. II
Cl. III
Small Timp.
Lge. Timp.
S-ball Sm. Timp
S-ball Lge. Timp
Brushes Sm. Timp
Brushes Lge. Timp

36 *p* 37 38 39 40

*
* pitches approximate

a2
p *mf*
1 only
p *mf*
1 only
p *mf*
1 only
p *mf*
1 only
p *mf*

The musical score is arranged in systems. The woodwind section (Flutes I and II, Clarinets I, II, and III) has staves in treble clef. The percussion section (Small and Large Timpani, S-ball for Small and Large Timpani, and Brushes for Small and Large Timpani) has staves in bass clef. The score spans measures 36 to 40. Dynamics include *p* (piano) and *mf* (mezzo-forte). Performance instructions include '1 only' for clarinets and 'a2' for the first clarinet. A note in the Small Timpani part is marked with an asterisk and the text '* pitches approximate'. The S-ball parts show a tremolo effect. The Brushes parts have a *p* dynamic marking.

Cl. I *p*

Cl. II *p*

CL. III *p*

A. Sax *p* *mf* *p* (2 only)

Tpt. I *p* *mf* *p* (a2 sord., 2 only)

Tpt. II *p* *mf* *p* (sord. 1 only, 1 only)

Hn. in F I *p* *mf* *p*

Hn. in F II *p* *mf* *p* (sord., *)

Tbn. I *p*

Tbn. II *p*

B.C. Bar. *p* *mf* *p*

Tuba *p*

41 42 43 44 45 46

* If 3 horns only, cut G♭

• = 116

Fl. I *f*

Ob. *f*

Cl. I *f* unis.

Cl. II *f*

Cl. III *f*

B. Cl. *f*

T. Sax *f* 2 only

B. Sax *f*

Tpt. I *p* *mf*

Tpt. II *p* *mf* divisi

Hn. in F I *p* *mf*

Hn. in F II *p* *mf*

Tbn. I *p* *mf*

B.C. Bar. *p* *mf* 1 only

Tuba *p*

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

59 60 61 *f* 62 63 64 65

Fl. I

Fl. II

Ob.

Cl. I

Cl. II

Cl. III

B. Cl.

Bsn.

A. Sax
p — *f*

T. Sax
p — *f*

B. Sax

Tpt. I
p — *f*

Tpt. II
p — *f*

Hn. in F
I

Hn. in F
II

Tbn. I

Tbn. II

B.C. Bar.
all

Tuba

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

79 80 81 82 83 84

p

p

Detailed description: This is a page of a musical score for a large ensemble. It contains 16 staves, each for a different instrument. The instruments listed on the left are Flute I, Flute II, Oboe, Clarinet I, Clarinet II, Clarinet III, Bass Clarinet, Bassoon, Alto Saxophone, Tenor Saxophone, Baritone Saxophone, Trumpet I, Trumpet II, Horn in F, Trombone I, Trombone II, Baritone Saxophone/Baritone, and Tuba. The score is written in a key signature of one flat (B-flat major or D minor) and a common time signature. The music features various melodic lines, some with slurs and ties, and some with dynamic markings like *p* (piano). The bottom of the page is marked with measure numbers 79 through 84.

Fl. I
Fl. II
Ob.
Cl. I
Cl. II
Cl. III
B. Cl.
Bsn.
A. Sax
T. Sax
B. Sax
Tpt. I
Hn. in F I
Hn. in F II
Tbn. I
Tbn. II
B.C. Bar.
Tuba

85 86 87 88 89 90 91

p *mf* *p*

Fl. I *p* *p* *mf* *p* 1 only

Fl. II *p* *mf* *p*

Cl. I *p* *p* *mf*

Cl. II *p* *mf*

Cl. III *p* *p* *mf*

Tpt. I *mf* *p*

Tpt. II *p* *mf* *p*

Tbn. I *mf* *p*

Tbn. II *mf* *p*

Tuba

92 93 94 95 96 97 98 99

rit. -----

Fl. I

Cl. I

Cl. II

Cl. III

100 101 102 103 104 105 106

(rit.)

Fl. I

Fl. II

Cl. I

Cl. II

Musical score for Flutes (Fl. I, Fl. II) and Clarinets (Cl. I, Cl. II) from measures 107 to 112. The score is written in treble clef with a key signature of one sharp (F#). The tempo marking is *(rit.)*. The Flute parts (Fl. I and Fl. II) feature melodic lines with slurs and ties. The Clarinet parts (Cl. I and Cl. II) provide harmonic support with rhythmic patterns. Measure numbers 107, 108, 109, 110, 111, and 112 are indicated at the bottom of the score. The notation includes various note values, rests, and articulation marks.

♩ = 108

Fl. I

Fl. II

Cl. I

Cl. II

Tpts.

Chms.

The musical score is divided into five systems. The first system (measures 113-118) features Flute I (Fl. I) and Flute II (Fl. II). Flute I begins with a *p* dynamic. The second system (measures 113-118) features Clarinet I (Cl. I) and Clarinet II (Cl. II). The third system (measures 117-119) features Trumpets (Tpts.) with a *p* dynamic and a marking of "1 per note". The fourth system (measures 113-120) features Chimes (Chms.) with a *mf* dynamic. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

rit. ----- ♩ = 96

Fl. I

Musical score for Flute I (Fl. I) showing two staves. The top staff contains a melodic line with a slur over measures 121-124, followed by a rest in measure 125. The bottom staff contains a supporting line with a slur over measures 121-124, followed by a rest in measure 125.

Cl. I

Musical score for Clarinet I (Cl. I) showing two staves. The top staff contains a melodic line with a slur over measures 121-124, followed by a rest in measure 125. The bottom staff contains a supporting line with a slur over measures 121-124, followed by a rest in measure 125.

Cl. II

Musical score for Clarinet II (Cl. II) showing two staves. The top staff contains a melodic line with a slur over measures 121-124, followed by a rest in measure 125. The bottom staff contains a supporting line with a slur over measures 121-124, followed by a rest in measure 125.

Tpts.

rit. ----- ♩ = 96

Musical score for Trumpets (Tpts.) showing two staves. The top staff contains a melodic line with dynamics *p*, *mf*, and *p* indicated by wedges. The bottom staff contains a supporting line with dynamics *p*, *mf*, and *p* indicated by wedges. A slur covers measures 121-124, followed by a rest in measure 125.

B.C. Bar.

Musical score for Bassoon (B.C. Bar.) showing one staff. The staff contains a melodic line with a slur over measures 121-124, followed by a rest in measure 125. A dynamic marking *p* is present in measure 125.

Tuba

Musical score for Tuba showing one staff. The staff contains a melodic line with a slur over measures 121-124, followed by a rest in measure 125. A dynamic marking *p* is present in measure 125.

Pno.

Musical score for Piano (Pno.) showing two staves. The top staff contains a melodic line with a slur over measures 121-124, followed by a rest in measure 125. The bottom staff contains a supporting line with a slur over measures 121-124, followed by a rest in measure 125. A dynamic marking *p* is present in measure 125. There are also some markings below the staff, including a star symbol and a clef-like symbol.

Chms.

Musical score for Chimes (Chms.) showing one staff. The staff contains a melodic line with a slur over measures 121-124, followed by a rest in measure 125. Measure numbers 121, 122, 123, 124, 125, 126, and 127 are indicated below the staff.

(Preferred option;
if used, cut Tuba)

B. Cl.

Tbn. I

Tbn. II

B.C. Bar.

Tuba

Pno.

(If no Bass Clar.)

128 129 130 131 132 133



Extend ad lib. as desired, then cue chimes.....

Pno.

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

rit.

freely on rit.

= ca 80

Bali

Michael Colgrass

♩ = 126

Flute 1, 2

Oboe

Clarinet 1, 2

Bass Clarinet

Bassoon

Alto Sax.

Tenor Sax.

Baritone Sax.

Trumpet 1, 2, 3

Horn 1, 2, 3, 4

Trombone 1, 2, 3

Euphonium

Tuba

Bell

Vibraphone

Marimba

Slough Bell

Mallet Triangle

Large Triangle

Piano

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COL8

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Flute 1, 2

Oboe

Clarinet 1, 2

B. Cl.

Bass.

A. Sax.

T. Sax.

B. Sax.

Trp. 1, 2, 3

Horn 1, 2, 3, 4

Tbn. 1, 2, 3

Euph.

Tuba

Bell.

Vib.

Mb.

Sl. B.

Mallet Trpt.

Large Trpt.

Piano

COL8

Flute 1, 2

Oboe

Cl. 1, 2

B. Cl.

Bass.

A. Sax.

T. Sax.

B. Sax.

Trp. 1, 2, 3

Horn 1, 2, 3, 4

Tbn. 1, 2, 3

Euph.

Tuba

Bell.

Vib.

Mb.

Sl. B.

B.D.

Timp.

Piano

COL8

Flute 1, 2

Oboe

Cl. 1, 2

B. Cl.

Bass.

A. Sax.

T. Sax.

B. Sax.

Trp. 1, 2, 3

Horn 1, 2, 3, 4

Tbn. 1, 2, 3

Euph.

Tuba

Bell.

Vib.

Mb.

Sl. B.

B.D.

Timp.

Piano

COL8

Musical score for page 8, featuring staves for Flutes (Fl. 1, 2), Oboes (Ob.), Clarinets (Cl. 1, 2), Bassoons (B. Cl.), Saxophones (A. Sax., T. Sax., B. Sax.), Trumpets (Tpt. 1, 2, 3), Horns (Hr.), Trombones (Trbn.), Euphonium (Euph.), Tuba (Tuba), Violins (Vln.), Viola (Vla.), Cello/Double Bass (Cel./Bass), and Percussion (Perc.). The score includes various musical notations such as notes, rests, and dynamic markings.

COL8

Musical score for page 9, continuing the orchestral arrangement with staves for Flutes (Fl. 1, 2), Oboes (Ob.), Clarinets (Cl. 1, 2), Bassoons (B. Cl.), Saxophones (A. Sax., T. Sax., B. Sax.), Trumpets (Tpt. 1, 2, 3), Horns (Hr.), Trombones (Trbn.), Euphonium (Euph.), Tuba (Tuba), Violins (Vln.), Viola (Vla.), Cello/Double Bass (Cel./Bass), and Percussion (Perc.). The score includes various musical notations such as notes, rests, and dynamic markings.

COL8

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ISBN 0-8258-6578-6

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