

Old Churches - Michael Colgrass

Measure #	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18		
Form	INTRODUCTION					CHANT HIGH SOLO MELODY			CHANT LOW CHOIR			FREE RHY	CHANT HIGH SOLI MELODY				CHANT HI CHOIR			
Phrase	[Diagram: 5-measure phrase]					[Diagram: 3-measure phrase]			[Diagram: 3-measure phrase]			[Diagram: 4-measure phrase]				[Diagram: 2-measure phrase]				
Structure	[Diagram: 5-measure structure]					[Diagram: 3-measure structure]			[Diagram: 3-measure structure]			[Diagram: 4-measure structure]				[Diagram: 2-measure structure]				
Tempo	Quarter=60 Rubato throughout																			
Dynamics	p					p			mf-cl p-bwl			p				mf				
Meter/Rhythm	4/4 FI-alternate long/short freely, bowls- free rhythm					Murmur in AS/BC/BN			Cl-alt.long/short bowls-free rhy.											
Tonality	A aeolian mode					A aeolian mode			A aeolian mode											
Harmonic Motion	open fifths accompaniment					open fourths accompaniment			open fifths accompaniment											
Orchestration	Fl / bowls FL3/Cl open 5ths cl 1 solo					Bn/TS/Hn/Bar chant, other brass-rhy drone			cl/ bwl free			FI-chant, Bn/AS/Hn drone				Cl1/AS ch, Bn/Cl/Hn/Tr b-drone				
General Character	slightly mysterious monastery scene filled with prayers and chanting of monks in an old church																			
Means for Expression	Entrance of Fl Cluster and bowls should be random					release of FI/Bwls should also be random			murmuring must be soft, otherwise it loses it's effect			stress full value of last note of chant								
Conducting Concerns/ Rehearsal Considerations	Dovetail all entrances and releases					You will need at least 6 flutes to play the written notes in FI1&2. The FI 3 part could be given to another instrument, or you can cut down the six parts			Trp1 listed as sortino (muted) always, TS is optional on chant			As with FI, a min. of 6 Cl are required for cluster				FI listed as p, & Cl listed as mf, BUT FI is still more important				

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Measure #	19	20	21	22	23	<b>24</b>	25	26	27	28	29	30	31	32	<b>33</b>	34	35	36			
Form	CHANT LOW CHOIR			FREE RHYTHM		CHANT HI CHOIR		CHANT LOW CHOIR			HARMONIC INTERLUDE			FREE RHY	CHANT HIGH CHOIR MELODY (to m. 38)						
Phrase																					
Structure																					
Tempo																					
Dynamics	f					p			mf			f-ww			mf- Trp						
Meter/Rhythm	FI/CI-murmur, bowl- free									Bells/Bowls Free Rhythm											
Tonality	A aeolian mode					A aeolian mode					A harmonic minor with tritone			A aeolian mode							
Harmonic Motion	open fourths accompaniment					open fifths accompaniment					open fourths accompaniment										
Orchestration	BS/Trb1/Bar/Tba chant, BC/TS/Trb rhythmic drone			FI/CI/Bwls free		FI/Trp-cht AS/TS/Hn rhy drone		Bn/Hn/Bar chant, TS/Trb/Tba drone			FI-chant, CI/AS rhythmic drone			bells bowl		FI1/Ob/CL12/AS1 Chant, all other WW + Trp - drone					
General Character	Chanting getting closer, more voices involved									Interruption from Chant											
Means for Expression	Don't let tempo speed up. Weak breaths will tend to want to rush					make sure color shift isn't too abrupt from hi to low. Allow the dovetailing to soften the change					Ironic use of tritone for the 1st time to indicate an outsider			breath marks on all of the quarter notes (not dotted)							
Conducting Concerns/ Rehearsal Considerations	Trb1 is same as Tba register, with Bar 8va. Trb1 needs lots of air. Rhythmic drone should be legato!!			make sure FI cut off early, so they are ready for entrance								"Perhaps (these interruptions) are the quiet comments church visitors make to one another"			Fullest chant so far. Most participants, and loudest.						

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Measure #	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51
Form	SEE LAST PAGE		CHANT LOW CHOIR			FREE RHY	CHANT HIGH CHOIR			HARMONIC INTERLUDE			FREE RHYTHM		LOW
Phrase Structure															
Tempo	faster slower														
Dynamics	>		p	f	>			p	mp			p		p	
Meter/Rhythm		2 4	4 4	Fl-alt. Long/short, bowl-free rhy.						Fl/Ob/Cl aleatoric fast/slow, bowl-free rhythm					
Tonality	A melodic minor									A aeolian mode					
Harmonic Motion	no accompaniment									open fifths accompaniment					
Orchestration	AS/Trp/Hn/Trb chant, Bn/BC/BS/ Bar/Tba drone			Fl/ Bowls			Ob/Cl chant			Fl/Cl/AS/TS/Hn/ Trb/Tba			Fl/Cl/Bell/ Bowls		LB/ WW drone
General Character	Chant digressing									Interruption from Chant					
Means for Expression	Murmuring/Alt long,short/ free rhythm throughout entire piece always dovetails into next idea. Instead of conducting these, have everyone write in measure numbers when next idea come in, and cue that idea.														
Conducting Concerns/ Rehearsal Considerations	powerful chant, with low voices, quickly dies away									Pyramid in Low voices should be even. Arpeggios in Fl/Ob/Cl should not sound individual					

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Measure #	52	53
Form	OPEN BARS	
Phrase		
Structure		
Tempo	Open Bar I	Open Bar II
Dynamics	p > pp mp-bwls	
Meter/Rhythm	15-20 sec. Fl play written notes freely start one by one	Fl repeat, Cl/BC/AS murmuring, LB/WW drone, Perc free rhy
Tonality	A aeolian mode	
Harmonic Motion	open fifths accompaniment	
Orchestration	Flutes different times, LB/WW drone and fade	Fl & drone con't, Perc enter, Cl/AS enter murmuring, ALL FADE
General Character	dying away	
Means for Expression	Fade process shouldn't be too quick. Perc could even "air drum" a little. Leave the audience hanging.	
Conducting Concerns/ Rehearsal Considerations	Conductor is called to start each Fl.	Conductor starts Cl/BC/AS murmuring (in that order) then cuts off all one by one