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MOUNTAIN SHADOWS STRETCHING ACROSS THE LAKE

Nic Mills

PROGRAM NOTES

Over Christmas I was in New Zealand visiting family and on a day trip we went to an area near Wellington, which had stunning natural beauty. Very late in the afternoon the sun fell behind the mountains in just the right place to produce beautiful shadows of the mountains of the lake contained in the valley. These amazing views inspired me to write Mountain Shadows Stretching Across the Lake. As I compose for both Wind and Brass ensembles I wanted to amalgamate the two styles together. I wanted to make this piece one of the most harmonically complex pieces I have written and I decided to use one of the most basic ideas and to have a concert Eb continuously playing (not always in the same octave) throughout the piece. This enables different harmonic progressions to come through and this gives the overall 'emotional' effect I wanted. The only melodic ideas which come from this piece begin at rehearsal mark A and B. These themes play out over the harmonic changes and create something for the audience to hone in on with all the harmonic change going on underneath. My pieces usually finish with loud dynamics or seem certain to have finished. However, with Mountain Shadows Stretching Across The Lake, it was always my aim to make the ending seem uncertain and leave the audience wondering whether to clap or not. This is also true of the beginning, where it starts very quietly and gradually builds over a couple of minutes before it comes to any louder dynamic. The beginning does not move around very much and almost like setting the scene for the main theme at rehearsal mark A. If this piece is thought of as accompanying imagery, the opening represents the sun slowly falling over the mountains into the angle, which will create the shadows stretching across the lake, which incidentally occurs, musically, at rehearsal mark A. Finally, there is little melodic development and the underlying factors, which create this piece are therefore, harmonic.

THE COMPOSER

Nic Mills was born in Nottingham, England in 1991. When he was two, his family moved to Plymouth in the South West of England. Nic learned to play the flute at primary school and piano at secondary school. In 2006, while at secondary school, Nic took up composition as part of his GCSE music. Nic is mostly a self-taught composer with some tuition from his music teacher, Pete Twyman (an ex-royal marine). Nic began playing with the local youth ensembles, which included a wind band, youth orchestra and a big band. Here, he got to write many pieces for the bands to play through and towards his final years at school, some pieces were played at concerts in Plymouth. In 2008, Nic entered the South West Young Composer of the Year Award (England). This competition consisted of writing a piece in reaction to watching a film about a disastrous flood of a Devon village called Boscastle. Nic won this competition and with the prize money went on a composition course weekend at the Royal Academy of Music that summer. In 2009, Nic began to learn to play percussion at a summer music school in Plymouth and carried on when he went to University in 2009. Nic now studies a BMus music degree at the University of Huddersfield. Nic also plays percussion with the Diggle Brass Band under the leadership of the great cornet player Mr James Shepherd. James Shepherd has taken an interest in Nic's compositional skills and has played through many of his new compositions, giving him feedback. Also, in December 2009, James Shepherd conducted the world premiere of Nic's brass band piece called 'Christmas' with Elland Silver Band, to great acclaim. After finishing his studies at Huddersfield University, Nic would like to go on to do a Masters in composition at one of the music colleges in the UK.

MOUNTAIN SHADOWS

STRETCHING ACROSS THE LAKE

Nic Mills

Slowly and with expression (c.♩=52)

poco rall.

Soprano Cornet

Solo Cornet

Repiano Cornet

2nd Cornet

3rd Cornet

Flugel

Solo Horn

1st Horn

2nd Horn

1st Baritone

2nd Baritone

1st Trombone

2nd Trombone

Bass Trombone

Euphonium

E♭ Bass

B♭ Bass

Timpani

Drum Kit

Glockenspiel

ppp

pp

p

pp

p

pp

ppp

pp

ppp

niente

Cue: Play if no Horn 1

Play

1. Cue: if no baritones

2.

Soft sticks

poco rall.

12 A tempo (c.♩=52)

A Slightly Quicker (c.♩=62)

Sop. Cor. *mp* *mf*

Solo Cor. *p* *mf dolce*

Rep. Cor. *p* *mp dolce*

2nd Cor. *p* *mp dolce* Prepare mute

3rd Cor. *p* *mp dolce* Prepare mute

Flug. *mp dolce* *mf*

Solo Hn. *mp dolce*

1st Hn. *mp dolce*

2nd Hn. *mp dolce*

1st Bar. *mp dolce* Play

2nd Bar. *mp dolce* Cue: if no bari I

1st Tbn. *p dolce* *mp*

2nd Tbn. *p dolce* *mp*

B. Tbn. *p dolce* *mp*

Euph. *pp* *p* *mp* unis.

E♭ Bass *mp dolce*

B♭ Bass *mp dolce*

Timp. *mp*

Dr. *ppp* *mp*

Glock. *p*

B Expressively (c.♩=72)

22

Sop. Cor. *f*

Solo Cor. *f*

Rep. Cor. *f*

2nd Cor. *pp* (almost like being in the background)
St. Mute

3rd Cor. *pp* (almost like being in the background)
St. Mute

Flug. *f*

Solo Hn. *f mp legato*

1st Hn. *f mp legato*

2nd Hn. *f mp sub.*

1st Bar. *f mf espress.*

2nd Bar. *f mf espress.*

1st Tbn. *f p sub.*

2nd Tbn. *f p sub.*

B. Tbn. *f mp sub.*

Euph. *f mf espress.* unis.

E♭ Bass *f mp sub.*

B♭ Bass *f mp sub.*

Timp. *mf*

B

Dr.

Glock.



27

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Timp.

Dr.

Glock.

mf majestic

1. 2 top line

mf

2.

3. majestic

mf

Open

mf

Open

mf majestic

mf

p

mf

mf

p

mf

mf

mf

mf

mf

mf

mp *mf*

mf

mf

DEMO SCORE

C

33

Sop. Cor. *f* *mp < f* *p* *mp*

Solo Cor. *f* *mp < f* *p* *mp* Solo

Rep. Cor. *mf* *mp < f*

2nd Cor. *mf* *mp < f*

3rd Cor. *mf* *mp < f*

Flug. *mp < f*

Solo Hn. *mf* *mp < f* *pp* Cue if no Hn 2 Play

1st Hn. *mf* *mp < f* *pp* *pp*

2nd Hn. *mf* *mp < f* *pp*

1st Bar. *mf* *mp < f*

2nd Bar. *mf* *mp < f*

1st Tbn. *mf* *mp < f* *ppp < p* Cup Mute

2nd Tbn. *mf* *mp < f* *ppp < p* Cup Mute

B. Tbn. *mf* *mp < f* *ppp < p* Cup Mute

Euph. *f* *mp < f* *pp* Breathe here

E♭ Bass *mf* *mp < f* *ppp < p*

B♭ Bass *mf* *mp < f* *ppp < p*

Timp. *f* *mp < f* *ppp < p*

Dr. *mp < f* Cut off

Glock.

49

Sop. Cor. *All open mp* *mf* *All*

Solo Cor. *mp* *mf* *mp* *mf*

Rep. Cor. *mp* *mf*

2nd Cor. *Open* *mf*

3rd Cor. *Open* *mf*

Flug. *mf*

Solo Hn. *mp* *mf*

1st Hn. *mp* *mf*

2nd Hn. *mp* *mf*

1st Bar. *mp* *mf*

2nd Bar. *p* *mf*

1st Tbn. *Open* *mf*

2nd Tbn. *Open* *mf*

B. Tbn. *Open* *mf*

Euph. 1. *mp* *mf*

2. *mp* *mf*

E♭ Bass *mp* *mf*

B♭ Bass *mp* *mf*

Timp. *p* *mf*

Dr. *Drum Sticks* *mp*

Glock. *mp*

54

Sop. Cor. *f* *espress.*

Solo Cor. *mf* *f* *espress.* *mf* 3

Rep. Cor. *f* *espress.*

2nd Cor. *f* *espress.*

3rd Cor. *f* *espress.*

Flug. *mp*

Solo Hn. *f* *mf* 3

1st Hn. *f* *mf* 3

2nd Hn. *f* *mf*

1st Bar. *f* *mf*

2nd Bar. *f* *mf*

1st Tbn. *f* *mf*

2nd Tbn. *f* *mf*

B. Tbn. *f* *mf*

Euph. 3 3 3 3

E♭ Bass 3 3

B♭ Bass 3 3

Timp. *mp* *mf*

Dr. *mf*

Glock.

58 D

Sop. Cor. *ff*

Solo Cor. *f*

Rep. Cor. *ff espress.*

2nd Cor. *ff espress.*

3rd Cor. *ff espress.*

Flug. *mf* *ff espress.*

Solo Hn. *f*

1st Hn. *f*

2nd Hn. *f*

1st Bar. *f*

2nd Bar. *f*

1st Tbn. *f*

2nd Tbn. *f*

B. Tbn. *f*

Euph. *f* *unis.* *slightly under ff*

E♭ Bass *f*

B♭ Bass *f*

Timp. *mf* *f*

Dr. *mf* *f*

Glock. *f* *ff espress.*

Legend:
 Closed H.H. *v*
 Open H.H. *v*

62

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Timp.

Dr.

Glock.

66

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Timp.

Dr.

Glock.

ff

f

ff

f

72

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Timp.

Dr.

Glock.

DEMO SCORE

E

76

Sop. Cor.

Solo Cor. *Solo mp dolce*

Rep. Cor. *Solo mp dolce*

2nd Cor. *Solo mp dolce*

3rd Cor. *Solo mp dolce*

Flug.

Solo Hn. *p*

1st Hn. *p*

2nd Hn. *p*

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph. *Player 1. mp dolce* *Player 2. mp dolce* *1.*

E♭ Bass *pp*

B♭ Bass *pp*

Timp.

Dr. *Fill* *Cut Off* *Soft Sticks* *ppp*

Glock.

DEMO SCORE

1.2 top line
St. Mute *p*

poco rall. . .

84

Sop. Cor. *mp*

Solo Cor. *p sub.* *mf dolce* Open ^{3.4}

Rep. Cor.

2nd Cor. Other player St. Mute *p*

3rd Cor. Other player St. Mute *p*

Flug. *p*

Solo Hn. *mp*

1st Hn. *mp*

2nd Hn. *mp*

1st Bar. *p*

2nd Bar. *p*

1st Tbn. Cup Mute *p* *mp*

2nd Tbn. Cup Mute *p* *mp*

B. Tbn. Cup Mute *p* *mp*

Euph. 2.

E♭ Bass *mp*

B♭ Bass *mp*

Timp. *pp* *mp*

Dr. *poco rall. . .*

Glock.

F Slowly (c.♩=52)

88

Sop. Cor. *p*

Solo Cor. *mp* niente *ppp* *mp* niente

Rep. Cor.

2nd Cor. All St. Mute *ppp* *mp* niente

3rd Cor. All St. Mute *ppp* *mp* niente

Flug. *mp dolce* niente

Solo Hn. niente

1st Hn. niente

2nd Hn. niente

1st Bar. *mp* niente

2nd Bar. *mp* niente

1st Tbn. niente

2nd Tbn. niente

B. Tbn. niente

Euph.

E♭ Bass

B♭ Bass

Timp.

Dr.

Glock. *mp* Let it ring

DEMO SCORE