

## PROGRAM NOTES

The original idea for this piece was to make it a virtuosic showcase piece. The structure of the piece is a fanfare, theme, slow movement and a march to finish the piece. However, I also wanted to extend the march to reiterate some of the thematic and harmonic material, which came before it. I did this at rehearsal mark H; the contrapuntal melody used at rehearsal mark B now becomes the basis of this short theme. The main melodic development comes from the main theme at rehearsal mark A and B. This theme, played on Solo cornet, is the basis, in one way or another, for all the other themes heard in this piece. The most prominent of variant is at rehearsal mark I, which is played through the cornet section and has a direct extract played in the Euphonium. I had the limitations of higher register instruments to take into consideration and I have tried to push the boundaries with the writing, especially for Soprano and Solo cornets. The opening few bars in the solo cornets, which have semi-quaver runs up to their high D is a good example of this. Finally, Mortal Engines is a showcase piece and will work the band but hopefully they will also enjoy playing it.

## 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.

# MORTAL ENGINES

Nic Mills

Majestically (c.♩=138)

The musical score is arranged in a standard orchestral format with the following parts and markings:

- Soprano Cornet Eb:** *ff marcato*, includes first and second endings.
- Solo Cornet Bb:** *ff marcato*, includes first and second endings.
- Repiano Cornet Bb:** *ff marcato*.
- 2nd Cornet Bb:** *ff marcato*.
- 3rd Cornet Bb:** *ff marcato*.
- Flugel:** *ff marcato*.
- Solo Horn Eb:** *ff marcato*.
- 1st Horn Eb:** *f marcato*.
- 2nd Horn Eb:** *f marcato*.
- 1st Baritone Bb:** *f*.
- 2nd Baritone Bb:** *f*.
- 1st Trombone Bb:** *ff*.
- 2nd Trombone Bb:** *ff*.
- Bass Trombone:** *ff*.
- Euphonium:** *ff*, includes first and second endings.
- Bass Eb:** *ff*.
- Bass Bb:** *ff*.
- Timpani:** Eb, Bb, Ab, Gb, F; *ff hard sticks*.
- Percussion I:** *ff* Clash Cymbals.
- Percussion II:** *ff* Glockenspiel.
- Mallet Percussion:** *ff marcato*.



A Misterioso (c.♩=112)

9

Sop. Cor.

Solo Cor. *mp solo*

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn. *p*

1st Hn. *p*

2nd Hn.

1st Bar. *pp*

2nd Bar. *pp*

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Timp.

Perc. I

Perc. II Triangle *p*

Milt. Perc.





**B**

23

Sop. Cor. *mf* all open *f* *ff*

Solo Cor. *f* open *ff*

Rep. Cor. *f* *ff*

2nd Cor. *mf sub.* *f sub.*

3rd Cor. *mf sub.* *f sub.*

Flug. *mf*

Solo Hn. *mf*

1st Hn. *mf* *f*

2nd Hn. *mf* *f*

1st Bar. *f* *mf*

2nd Bar. *f* *mf*

1st Tbn. *mf* Open *mf* Open

2nd Tbn. *mf* Open *mf* Open

B. Tbn. *mf* Open *mf* Open

Euph. *f* *ff*

E♭ Bass *mf* *f*

B♭ Bass *mf* *f*

Timp. *mf* *f*

Perc. I *mf* *f*

Perc. II *mf* *f*

Milt. Perc. *f* *ff*

**DEMO SCORE**





33 *st. mute*

Sop. Cor. *p*

Solo Cor. 1.3 2.4 1.3 2.4 *p*

Rep. Cor. *st. mute* *p*

2nd Cor.

3rd Cor.

Flug. *mp*

Solo Hn. *mp*

1st Hn. *mp*

2nd Hn. *mp*

1st Bar. *mp* *ppp*

2nd Bar. *mp* *ppp*

1st Tbn. *mp* Solo *mp espress.*

2nd Tbn. *mp* *p*

B. Tbn. *mp* *p*

Euph. *f* *one* *mp* *f* *p*

E♭ Bass *f*

B♭ Bass *f*

Timp. *p*

Perc. I *mp*

Perc. II To W.Ch. Wind Chimes *p*

Milt. Perc.

C Expressively (c.♩=78)

38

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.

Perc. I

Perc. II

Milt. Perc.

st. mute  
2,3,4  
*p*

cup mute  
*pp*  
cup mute  
*pp*  
cup mute  
*pp*

*p*

*mp*

*ppp* *p* *mp*

*p* *mp*

*mf*

other player

*p* *mp*

*p* *mp*

To Cym.





D

55

Sop. Cor. *mf*

Solo Cor. *f* legato  
all Open  
Open

Rep. Cor. *f* legato

2nd Cor. *mf* open

3rd Cor. *mf* open

Flug. *non troppo f*

Solo Hn. *non troppo f*

1st Hn. *mf*

2nd Hn. *mf*

1st Bar. *mp* *mf*

2nd Bar. *mp* *mf*

1st Tbn. *mp* *mf*

2nd Tbn. *mp* *mf*

B. Tbn. *mp* *mf*

Euph.

E♭ Bass *mp* *mf*

B♭ Bass *mp* *mf*

Timp. *mp* *mf*  
Tune G to D

Perc. I *p* *mf*  
Sus. Cymbal

Perc. II *mf*

Milt. Perc. *mp* *mf sub.*

58

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.

Perc. I

Perc. II

Mlt. Perc.

*mf*

*p*

60 open

Sop. Cor. *mf* *ff*

Solo Cor. *ff*

Rep. Cor. *ff*

2nd Cor. *f*

3rd Cor. *f*

Flug.

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*

E♭ Bass *f*

B♭ Bass *f*

Timp.

Perc. I *mf*

Perc. II *mf*

Milt. Perc.







75

Sop. Cor. *f majestic*

Solo Cor. *non troppo f*

Rep. Cor. *f majestic*

2nd Cor. *f majestic*

3rd Cor. *f majestic*

Flug.

Solo Hn. *mf*

1st Hn.

2nd Hn.

1st Bar. *mf*

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph. *mf*

E♭ Bass

B♭ Bass

Timp. **2**

Perc. I **2**

Perc. II

Milt. Perc. Glockenspiel *f majestic*



89

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.

Perc. I

Perc. II

Milt. Perc.

*f*

*mf*

96 **G**

Sop. Cor. *ff*

Solo Cor. *ff* 5 5 3.4 1.2 5 5 3.4 1.2 3.4 5 1.2 5 3.4 5 1.2 5 3.4 5

Rep. Cor. *ff* Point bell at audience *ff marcato* Point bells at audience

2nd Cor. *ff* *ff marcato* Point bells at audience

3rd Cor. *ff* *ff marcato*

Flug. *ff* *f*

Solo Hn. *ff* *f*

1st Hn. *ff* *f*

2nd Hn. *ff* *f*

1st Bar. *ff* *f* *ff*

2nd Bar. *ff* *f*

1st Tbn. *ff* *ff*

2nd Tbn. *ff* *ff*

B. Tbn. *ff*

Euph. *ff* *f* *ff*

E♭ Bass *ff*

B♭ Bass *ff*

Timp. *ff*

Perc. I *ff* 2

Perc. II *ff* To Tub. B.

Milt. Perc. *ff* *mf*

**DEMO SCORE**









117 **I** poco rit.

Sop. Cor. *f* *ff*

Solo Cor. *f* *ff*

Rep. Cor. *f espress.* *f* *ff*

2nd Cor. *f espress.* *f* *ff*

3rd Cor. *f espress.* *f* *ff*

Flug. *f* *ff*

Solo Hn. *f*

1st Hn. *f*

2nd Hn. *f*

1st Bar. *ff* *f espress.*

2nd Bar. *ff* *f espress.*

1st Tbn. *f*

2nd Tbn. *f*

B. Tbn. *f*

Euph. *all* *ff* *f espress.*

E♭ Bass *f*

B♭ Bass *f*

Timp. *f*

Perc. I *f* **2** **2**

Perc. II *mf*

Milt. Perc. *f* *ff*

A tempo (c.♩ = 81-85)

125

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.

Perc. I

Perc. II

Milt. Perc.

**DEMO SCORE**

*ff*, *mf*, *f*, *fp*, *mp*, *f*, *To T.t.*

1. 2.

Musical score for orchestra and choir, starting at measure 130. The score includes parts for Soprano Cor, Solo Cor, Repetition Cor, 2nd Cor, 3rd Cor, Flugelhorn, Solo Horn, 1st Horn, 2nd Horn, 1st Baritone, 2nd Baritone, 1st Trombone, 2nd Trombone, Bass Trombone, Euphonium, Eb Bass, Bb Bass, Timpani, Percussion I, Percussion II, and Mallet Percussion.

Key dynamics include *mf*, *f*, *ff*, *fff*, and *sfffz*. Performance instructions include *all* and *all*. The score features complex rhythms with triplet and sextuplet markings (1.2, 3.4, 7, 6) and various articulations.

A large red watermark reading "DEMO SCORE" is overlaid diagonally across the page.