

CONCERT BAND SERIES

A COUNTRY MILE

by

NAOMI CRELLIN Arr. EDWARD FAIRLIE

DURATION: 3'00"

LEVEL: 3.5

INSTRUMENTATION

1 – Score	3 – Trumpet 1
3 – Flute 1	3 – Trumpet 2
3 – Flute 2	3 – Trumpet 3
1 – Oboe 1	2 – French Horn 1
1 – Oboe 2	2 – French Horn 2
1 – Bassoon 1	2 – Trombone 1
1 – Bassoon 2	2 – Trombone 2
3 – Clarinet 1	2 – Trombone 3
3 – Clarinet 2	2 – Euphonium BC
3 – Clarinet 3	1 – Euphonium TC
2 – Bass Clarinet	3 – Tuba
1 – Contrabass Bass Clarinet	1 – Timpani
2 – Alto Saxophone 1	2 – Glockenspiel
2 – Alto Saxophone 2	2 – Suspended Cymbal
2 – Tenor Saxophone	2 – Bass Drum
1 – Baritone Saxophone	

Band Music

by Australian Composers

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A COUNTRY MILE

Naomi Crellin, arr. Ed Fairlie

Duration: 3'00"

Level: 3.5

Program Notes:

Originally a song in four parts for acapella vocal ensemble, *A Country Mile* is written in the style of an old-world jazz ballad. Its lyrics conjure a mood of peace, contentment and homecoming. The lyrics read:

*I strode a country mile,
and when I stopped to look around,
I did not recognise the place I found,
And so I stayed awhile.*

*Savouring the day,
A different sight, a different view,
A different colour to explore anew,
So glad I turned that way.*

*High in the trees, where the wind is a poet,
Dancing along to the beat of the sky,
Held in the breeze in the branches below it,
Sunlight gleaming, moonlight dreaming high*

*And when I turned to go,
I found I'd been here all along.
A shy new chorus of the same sweet song,
That golden feeling, 'n where I belong,
So glad at last I know.*

Rehearsal Notes:

This orchestration is taken directly from the original vocal arrangement, so the only thing that has been altered is the instrumentation, with the exception of the glockenspiel, flute and oboe parts at [22-25].

While the colours and textures of the instruments will be different to the purity of voices, this work should be played with a vocal quality, with an emphasis on warmth of tone and connectedness of phrasing. Every part is important in this piece, so all players should be sure to play with a full, confident sound, showing depth from within the ensemble. This is especially true with moving parts.

Familiarity with G flat major would support the move into the key change at [22] - a wrong note really stands out in a piece like this! Tempo and dynamic markings are little more than a guide - ensembles are encouraged to try different ways of phrasing until the right mood is captured.

Groups are strongly encouraged to listen the original version, recorded by The Idea of North on their album *Ballads*.

About the Composer:

Naomi graduated with a Bachelor of Music in Jazz Voice from the Elder Conservatorium – University of Adelaide and has been a member of many choirs, orchestras and ensembles throughout her career. In addition, Naomi has played a wide range of musical instruments including piano, cello and oboe. She won the Young Australian Composer of the Year Award (1996) and Best Undergraduate Vocalist Award (2001) from the Elder Conservatorium of Music. Naomi has also studied voice, conducting, piano and jazz ballet, and has taught piano, vocal and choral students for several years.

After joining The Idea of North in early 2002, Naomi quickly became a significant contributor to the group's repertoire through her writing and arranging and has also utilised her extensive choral training and experience in taking a major responsibility for managing the group's musical affairs and educational activities. She currently undertakes the role of Musical Director. Since becoming a member of the group, Naomi has travelled widely on all overseas tours and having spent a number of years studying the German language is a very useful person to have on a European tour!

Naomi augments her Idea of North experience by adjudicating, writing, arranging, workshopping, masterclassing and consulting in all things vocal.

About the Arranger:

Edward Fairlie grew up in Geelong, Victoria. Upon finishing high school he move to Melbourne where he earned Bachelor of Music Performance (Improvisation) on trumpet from the Victorian College of the Arts in Melbourne (2003); AmusA with Distinction on trumpet (2004), and a Bachelor of Music Performance Honours (Composition) (2012).

Edward has composed and arranged pieces for wind band, big band, symphony orchestra, choir, chamber ensemble and brass band, winning the 2012 Australian Band and Orchestra Directors' Association Concert Band Composition Contest.

Edward currently teaches trumpet and conducts jazz and wind ensembles at Eltham High School in Melbourne and is a lecturer in Interactive Composition stream at the University of Melbourne.

SAMPLE SCORE

7 1. Solo

Fl. 1 2

Ob. 1 2

Bsn. 1 2

B \flat Cl. 1

B \flat Cl. 2 3

B \flat B. Cl.

B \flat Cb. Cl.

E \flat A. Sax. 1 2

B \flat T. Sax.

E \flat Bari. Sax.

B \flat Tpt. 1

B \flat Tpt. 2 3

F Hn. 1

F Hn. 2

Tbn. 1 2

Tbn. 3

Euph.

Tba.

Timp.

Glock.

Cym.

B. D.

SAMPLE SCORE

One only on top

This musical score is for the piece "A Country Mile" and is arranged for a large ensemble. The score is divided into two systems, with the first system starting at measure 19 and the second system starting at measure 21. The instruments included are:

- Flute 1 & 2 (Fl. 1, 2)
- Oboe 1 & 2 (Ob. 1, 2)
- Bassoon 1 & 2 (Bsn. 1, 2)
- B♭ Clarinet 1 & 2 (B♭ Cl. 1, 2)
- B♭ Bass Clarinet (B♭ B. Cl.)
- B♭ Contrabass Clarinet (B♭ Cb. Cl.)
- E♭ Alto Saxophone 1 & 2 (Eb A. Sax. 1, 2)
- B♭ Tenor Saxophone (B♭ T. Sax.)
- E♭ Baritone Saxophone (Eb Bari. Sax.)
- B♭ Trumpet 1 & 2 (B♭ Tpt. 1, 2)
- B♭ Trumpet 3 (B♭ Tpt. 3)
- F Horn 1 & 2 (F Hn. 1, 2)
- Tuba 1 & 2 (Tbn. 1, 2)
- Tuba 3 (Tbn. 3)
- Euphonium (Euph.)
- Tuba (Tba.)
- Timpani (Timp.)
- Glockenspiel (Glock.)
- Cymbal (Cym.)
- Bass Drum (B. D.)

The score includes various musical notations such as dynamics (e.g., *mf*, *mp*), articulation (accents, slurs), and performance instructions. A prominent red watermark "SAMPLE SCORE" is overlaid diagonally across the middle of the page. The key signature is B-flat major, and the time signature is 4/4.

29 33

Fl. 1 2 *f* *mp*

Ob. 1 2 *f*

Bsn. 1 2 *f* *mp*

B♭ Cl. 1 2 3 *f* *mp*

B♭ B. Cl. *f* *mp*

B♭ Cb. Cl. *f* *mp*

E♭ A. Sax. 1 2 *f*

B♭ T. Sax. *f*

E♭ Bari. Sax. *f*

B♭ Tpt. 1 2 3 *f* *mf*

F Hn. 1 2 *f*

Tbn. 1 2 3 *f* *mf*

Euph. *f* *mf*

Tba. *f* *mf*

Timp. *mf*

Glock. *f*

Cym. *mf*

B. D. *mf*

SAMPLE SCORE

