

Once More Unto the Breach!



Stephen Melillo
Composer

STORMWORKS



STEPHEN MELILLO, COMPOSER
STORMWORLD.COM

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Dear Conductor... Thank you for believing in, and investing in the body of work called **STORMWORKS**. Once you’ve tasted the possibilities and experienced the reactions from your students and audiences, a large body of interrelated work awaits you. If you’ve invested in the whole package or Suite... **Bravo**. It was the best way to go. The **STORMSite** at **www.stormworld.com** provides up-to-date info on all that is happening with **STORMWORKS®**. Thanks so much for championing this Music and Godspeed in the journeys ahead.

SYSTEM REQUIREMENTS

One wouldn’t think of buying software without having the appropriate hardware. With this same common-sense thinking, conductors rendering “Storm” Works should be properly equipped.

In the **Band of the 3rd Millennium**, the orchestration employed in the body of work called **Stormworks**, we find the standard wind and percussion ensemble augmented by the use of 2 synthesizers. A seemingly innocent leap, it is replete with functionality. The generic sounds ascribed to the synthesizers are: **PAD Bass**, (*sometimes Piano and/or Chorus*) and **Harp**. Comments about the types of sounds and manner of interpreting the varied notation may be found in the *Brief Intro to the Music of Stephen Melillo... with FAQs* residing on the **STORMSite at stormworld.com**.

In 1980, the cost for such an undertaking was significant. Now, for a cost-effective, multi-useful investment, your program can be readily equipped. Of course, this is only if you are completely **un**-equipped right now! Most music programs will have at least one student who owns a synthesizer, or at least knows someone who does. In the early 1980s, I was able to recruit a great number of students simply by suggesting that there was a place for them in the “*electronics*” section! I invite you, *now with Music that calls for it*, to be champions of a wider and fuller Music Education.

On the **STORMWORKS CDs**, you will hear how these sounds, placed in a stereo field around the band... *as in the diagram on the seating chart page*... enhances the overtone hierarchy and resonance of the band while remaining somewhat “*traditional*” in its orchestral usage. Two speakers, lying flat on the floor, should be placed so that the sound is directed back into the ensemble.

As we approach all of the new tomorrows, students need to play Music, that while serving the cause and purpose of Music Education, excites them... Music which sonically *competes* with the inundation of supremely produced sounds they hear in their every day lives.

A vast variety of interrelated and graduated pieces as well as accompanying Teaching Tools await you.

Now, as always, it’s up to you. Only *you* can be the guide your students need, and only *you* can deliver this Music to that limitless realm we refer to as Music. To that Quest, noble and honorable, Godspeed!

Stephen Melillo, Composer

ONCE MORE UNTO THE BREACH!

#888 at 11:40 for Band of the 3rd Millennium

1. 3:34... At the Speed of Dark
2. 3:33... I Shall Hear in Heaven
3. 4:33... The Gathering Storm... Once More Unto the Breach!

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Commissioned by
the Hinsdale Township, Illinois, High School District 86 Bands
Jeffrey Waggoner and Paul Kimpton, Directors

TECHNICAL

Please be sure to be properly equipped with all of the instrumentation needed for Band of the 3rd Millennium. For details on Percussion of choice, interpretation and desired **electronic-orchestral** components, please see "**Brief Intro**".

Throughout the piece *exaggerated* dynamics should follow **4** principles: **1.** Exaggerate the shape and contour of the line. **2.** Instead of writing dynamic markings at the beginning points of crescendo markings, assume that the Music begins as quiet as is comfortably possible. Of course various contexts will change certain moments, but in general, always come back in order to exaggerate the constant swelling and growing of the work's evolution in Time. This allows the conductor more opportunity for expression in excess of the dynamic markings. **3.** Accent, pulse and feel the way rhythms are grouped. Lift and impetus should be applied to these rhythms continually as the piece advances. Rising and falling with great contrasts will give the Music its character, stereophonic ambience and drama. **4.** Not everyone has the same dynamic markings. This is to create timbral changes within dynamics. By exaggerating these differences, the intended colours will rise and subside.

Considerations and Options:

- 1.** The vocal sounds may be rendered acoustically or on a **synth**, which also serves as the **Harp**. For a reference, please listen to *The SPEECH of ANGELS* on the *STORMWORKS... Chapter 3 CD*. Choosing the proper patches are important to rendering the piece as intended.
- 2.** The Soprano Sax in Movements **1** and **3** may be considered as an optional *obligato* part. The 2nd Movement necessitates the Soprano Sax as a soloist.
- 3.** For younger players who can not double tongue the tremolo-notated 16th note passages in Movement 1, they may play short 1/8th notes.
- 4.** At **m67**, "*Points of Dark*", a smaller number of players, even perhaps one per part can be employed.
- 5.** At **m234**, "*Patriots*", a small group of players may once again be employed. A Piccolo might also be added to this section.
- 6.** At **m217**, as many snare drums as equipment and personnel allows may play. This is not for Volume however. It is for Texture and the Percussionists should know that at the onset.
- 7.** There is a field version of this Music, but because it carries a different mood, message and meaning, it is entitled **OF DEMONS & THE KNIGHT**.

MUSICAL

The last words of Ludwig van Beethoven were, "*I shall hear in Heaven*". This piece is ever so humbly dedicated to him. What? With so much of his own Music and so much History and so many books and concerts forever played in his behalf, how can this humble piece be offered?

William Shakespeare in Henry V, summed it in the St. Crispin's Day Speech. This piece is dedicated to those of us who look to the forever stalwart, past and present. In *them...* the Washingtons, the Winstons, the Williams and the Souls like Beethoven, we find the courage to face the insurmountable again and again, as we, *like* them, go **Once More... Unto the Breach!**

Godspeed!



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Composer

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15

Flute 1 *ppp*

Flute 2 *ppp*

Oboe *ppp*

Bassoon *ppp*

Clarinet 1 *ppp*

Clarinet 2 *ppp*

Bass Clar *ppp*

Obligato Soprano Sax

Alto 1 *ppp*

Alto 2 *ppp*

Tenor *ppp*

Bari Sax *ppp*

Horn 1 & 3 *ppp*

Horn 2 *ppp*

Trumpet 1 *ppp*

Trumpet 2 *ppp*

Trumpet 3 *ppp*

Tbone 1 *ppp*

Tbone 2 & Eupho *ppp*

Bass Tbone *ppp*

Tuba *ppp*

PAD Bass *ppp*

Harp & Chorus *p* *ppp*

Timpani *p*

Chimes *mp* Water Chime

Orch Bells

Vibe & Xylo

Shaker *mp*

Snare Drum (s) *mp* Conga *mp*

Crash Cymbal Bass Drum

Triangle Tambourine Suspended Cymbal Large TAM *mp*

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