



Festival of Light!

Stephen Melillo
Composer



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!

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#784 at 7:00 for Band of the 3rd Millennium

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Commissioned by Bishop Ireton Symphonic Wind Ensemble, Garwood Whaley, Director

(The horn solo, symbol of the Eternal Light occurred at 3:33 into the piece, which I composed at 3:33pm)

In 165 BC, the Holy Temple of Jerusalem was invaded by Syrian Soldiers. A small group of defenders, led by the Maccabees, resisted the oppression. Despite overwhelming odds, the Patriots freed Jerusalem. As a result of relentless raiding, there was only one day's supply of consecrated oil with which to rekindle the Eternal Light, a symbol of God's presence... but the oil burned for Eight days and the Temple was rebuilt! The story of Chanukah is a "storm" story, with Light's eventual triumph, the exciting and wondrous conclusion. This work is written in celebration of Chanukah, and is dedicated to the Jewish Tradition and to all those who believe in miracles.

TECHNICAL NOTES

The following notes have been included in the parts listed:

TRUMPET 3:

The Ram's Horn can be rendered in this way: Place a light cloth over the bell of the trumpet via a rubber-band. Position yourself in the Percussion Section behind the Large Tam. Place the bell an inch or so from the Tam's backside and while pressing the valves about 1/4 of an inch down, play very loudly into the Tam getting it to ring. The player should become familiar with the Ram's Horn sound and have fun imitating it! Of course, the best choice is to utilize an actual **Shofar** which can be obtained from a Rabbi. Godspeed.

PAD BASS:

The **PAD Bass** sound is a deep analogue String patch, warm and rich, which supplies a fundamental at least one octave below the Tuba's. The synthesizer should be detuned by an octave and the sound is more felt than heard. The **VOICES** sound is a deep male chorus sound. The **PIANO** is an acoustic piano sound. The sound required is very strong. If an actual piano is used, it may need to be amplified. Since all synthesizer keyboards are different, please note that you will be reading the given music in the **LOWEST** available octaves, doubling were applicable. Please observe the 8vb Clefs. Godspeed.

HARP:

Remember that you are imitating a Harp. Glisses are obvious, but figures which occur by example at **measures 18 and 23**, represent splashes of color which are **NOT** to be read rhythmically. Place your hands and render a tremolo, a harp-like splashing of color. Godspeed.

The Large Tam part may be doubled with suspended cymbal, dependent upon personnel. It should be used judiciously, however, reserved only for those moments deemed appropriate by the percussionists.

If possible, an actual **Shofar** may be obtained and used. The method described, however, lends a very eery effect and will mix well with the double reeds as written.

At **m24**: We want to mix the woodwinds and piano to the short pluck of the harp synthesizer and tambourine.

At **m48-56** in the Horns and **m52-68** in the Trombones, optional stopped horn and straight-muted trombone.

At **m69**, everything in the ostinato pattern should be mixed toward the piano in its lowest octave. The Bari-Sax, the Contra-Bass Clarinet and Contra-Bassoon parts are to be rendered "behind" the piano sound which is very strong. The conga may also be rendered on bongos or any drum instrument the percussionist feels best suits the geography and time period! Some percussionists may own tabla drums or skinned field drums for instance.

As in all of the Music, the pulse as is suggested by the harmonic motion. By example, **m124** will drastically ritard to **m127**, then at **m128**, more motion will occur. At **m132**, it begins to slow, then a big ritard at **m133**, then subito **mm=158** at **m134**. Remember, exaggeration is the key to the contrast and dynamism of the Music called "storm" works.

The **HOLD** at **m155** on the third beat is to allow for the distinct, dramatic placement of each timpani note. At **m156**, it is immediately *a tempo!* The fermatta should be full and glorious!

As is always the case, please feel free to call me if there any questions or concerns.

Godspeed.



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In Mystery, mm=40

1 2 3 4 5 mm=120 6 mm=40 7 8 9 10

Flute
Fl 1 Solo Flute *mp*
Fl 2 *mf*
Oboe *mf*
Eng Hn *mf*
Bssn *mf*
Con Bsn *fp* Taper entrances & exits for breath ad lib

Clarinet
Cl 1 *mf*
Cl 2 *mf*
Cl 3 *mf*
B Cl *mf*
Con Bb BC *fp* Taper entrances & exits for breath ad lib

Trumpet
Al 1 *mf*
Al 2 *mf*
Ten 1 *mf*
Ten 2 *mf*
B Sax *mf*
H 1 *mf*
H 2 *mf*
H 3 *mf*
H 4 *mf*
Tr 1 *mf*
Tr 2 *mf*
Tr 3 *mf* RAM'S HORN *mp*

Drum
Btn *mf*
TB 1 *mf*
TB 2 *mf*
Bass TB *mf*
Tuba *mf*

Other
PAD Bass *p*
Voices *p*
Piano *p*
Harp *mf*
Timp *sfz*
Chime *sf*
Glock *mf*
Finger Cymbal *mp*
Wind Chimes *mp*
Tambourine *mp*
Conga *mp*
Crash Cymbal *mp*
Bass Drum *mp*
Large Tam *p*

Performance Notes
Eng. Horn Cues
Bassoon Cues
Very Slow
Scrape