



GIVING

Begin a Massive, Dramatic Build!

As Fast as Possible

mf

Maintain as fast as possible during start

Huge & Giving!

ff



Stephen Melillo, Composer



GIVING

#783 at 5:33 for Band of the 3rd Millennium

© Stephen Melillo IGNA 27 January 1995... 2nd & 3rd Millennium

Commissioned by

The Indiana Music Educators Association in Honor of Dr. Joseph Scagnoli & His Family.

This work commemorates his dedicated service to Music Education in the State of Indiana

Composed for & Premiered by the IMEA Honor Band

IGNA 12 January 1996

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steve@stormworld.com

www.stormworld.com

www.stormworks.net

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 work awaits you. If you’ve gone for 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 FAQ’s* residing on the **STORMSite** at stormworld.com or stormworks.net.

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 1980’s, 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 CD’s**, you will hear how these sounds, placed in stereo 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 which excites them... Music which sonically *competes* with the inundation of supremely produced sounds heard on the radio, on the computer, on the TV set and in the movies theaters.

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

Giving

1 Fast! ... in mid-Storm!

The musical score is arranged in a standard orchestral format. The instruments are listed on the left side of the page, and their parts are written on staves across the top. The score begins with a tempo marking 'Fast! ... in mid-Storm!' and a dynamic marking 'ff'. The key signature is one flat (B-flat major or D minor), and the time signature is 12/8. The score includes parts for Flutes 1 and 2, Oboe, English Horn, Bassoon, Contrabassoon, Clarinets 1, 2, and 3, Bass Clarinet, Contrabassoon/Bass Clarinet, Alto Saxophones 1 and 2, Tenor Saxophones 1 and 2, Baritone Saxophone, Horns 1 through 4, Trumpets 1 through 3, Trombones 1 through 3, Tuba, PAD Bass, Harp, Timpani, Chime, Celeste or Orch. Bells, and various percussion instruments including Finger Cymbal, Wind Chimes, Suspended Cymbal, Crash Cymbal, Bass Drum, and Large Tam. The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as 'ff' and 'sfz'. There are also performance instructions like 'Opt 8vb' for the Horns and 'ff' for the Harp.