



# THE FOUNTAINHEAD

STEPHEN MELILLO  
COMPOSER

Composed on the 50th Anniversary of D-Day, The FOUNTAINHEAD was humbly rededicated on 11 September 2001. Concrete and steel and great effort may be tumbled, but Integrity, Faith and the Indomitable Aspiration to reach again and again and again for the best above us and in all of us forever stands as a MONUMENT TO THE SPIRIT OF MAN.

STORMWORKS





## THE FOUNTAINHEAD

#763 in 6 Movements at 25:45 for Band of the 3rd Millennium, © Stephen Melillo IGNA 6 June 1994

Commissioned by the 1994-1995 Oswego High School Concert Band, Symphonic Band & Wind Ensemble

Directed by Mr. William Palange & Mr. Anthony Joseph

Sponsored by The Oswego High School Band Parent Association

First Rendering on 11 March 1995 at The Oswego High School Theater of the Performing Arts

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### 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](http://stormworld.com) or [stormworks.net](http://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

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## ... An Overview For the Music Educator

**THE FOUNTAINHEAD** is an interesting piece for a number of reasons. My goal in this letter, to you, the Music Educator, is to share with you some of the inner workings of the piece.

The infrastructure, or Architecture of the work employs the **Fibonacci Series**. This ratio of expansion is also known as the Golden Mean, used in Greek Architecture. It is also the mathematical underpinning of the **STORMWORKS** Logo and permeates much of my Music.

The Fibonacci Series is: **1, 1, 2, 3, 5, 8, 13, 21, 34, 55, 89**, etc. The 6 movements of the piece represent the first six numbers of the series, spanning the Octave. (1, 1, 2, 3, 5, 8) The name "**ROARK**" composed of **5** letters takes us to the **5th** number in the series, which is **5**. From the first **5** notes of the scale... and later the **last 5 notes** of the scale going back to the octave, the piece derives its horizontal and vertical materials... the **BRICKS**, if you will.

The phrases have been set up to coincide with Fibonacci moments, so that at measure 1, then 2, then 3, then 5, then 8, 13, 21 and so on, important transitions or redirections occur. Many of these moments coincide at the number **34**. This was done for two reasons. **1:** It is a number in the form of the Fibonacci Series. **2:** The number has come to symbolically represent, "resurrection".

**Well, all of this is just fine to know. It may serve you as you approach the students and may be crafted in a way which is interesting and compelling. BUT, all of this would be for naught, if the piece didn't SOUND GOOD... and if it didn't serve the needs of your students, the audience, and you, the conductor/educator.**

So... here is how you can put **THE FOUNTAINHEAD** to work!

This work is unique in that it is designed to be performed across a **MUSIC PROGRAM**, rather than just one band. Here's what I mean. I'll offer you the concept. You'll need to customize that concept for your particular needs, since *many* possibilities exist.

Let us say that in your program or district, or even collaborating schools... you have a 9th grade band (*or a middle school band*), a concert band, or somewhat average group, and a wind ensemble, or symphonic band made up of your finest players. Here's the design:

**Movement 1:** The 9th Grade Band Performs

**Movement 2:** The Concert Group Performs

**Movement 3:** The Wind Symphony Performs

**Movement 4:** The Wind Symphony Performs

**Movement 5:** The Percussion Ensemble, made up of percussionists from all three groups Performs

**Movement 6:** The Wind Symphony, and optionally the other groups Perform. The criteria for students

from the younger groups playing in the Finale is simply this: **IF YOU CAN PLAY THE NOTE... AND YOU CAN PLAY IT IN TUNE, PLEASE JOIN IN!**

The "**younger**" pieces, interestingly enough, are more **rhythmically** energized and **SEEM** to be more rhythmically difficult... **BUT**, all of this is quite on purpose, and has been designed to inspire a wonderful learning experience for the students. (*There's more on how to approach the younger groups later in this score.*)

**The Upper Group is left with the very harrowing, demanding task of taking those LONG, full, languid moments, and filling them with the Beauty of the sensitive Musician.** The Chinese say, "**In clear water, little fish have no place to hide.**" In those moments where **hiding** is just not possible, I have called upon the fine Musician. To make **A MONUMENT TO THE SPIRIT OF MAN** truly a **MONUMENT!**, will take great Musicianship, great love and energy, great giving and care. The task ahead is significant.

### **Other Options:**

1. Each movement may be performed as a separate work.
2. One ensemble may play the entire work.
3. All 3 groups, or 2, or 4... whatever, can be on stage for the entire piece. You can add the groups in at very dramatic moments to intensify the climaxes and so on. The only criteria is that the student **PLAY IN TUNE!** Or each group can await its time to play, joining *gloriously* in the finale!
4. The piece may be divided in this way. The first movement is rendered at the Middle School's Spring Concert. An invitation is made at **that** concert to attend the high school's spring concert in which parents and students can hear the rest of the work. There are many ways to utilize **THE FOUNTAINHEAD** to generate interest across the grade levels, literally create a **BRIDGE** between groups, unify the town's music department, and more.
5. A 3-movement work may be derived from the whole, to be rendered by the Wind Symphony.

**Here is how we rendered the last movement with 3 bands on stage for the last movement. You may want to include this into your copy of the score. It helps to generate a MAXIMUM of impact, drama and excitement!**

m1: ..... All Bands  
m13: ..... Wind Ensemble Only  
m33, beat 4: ..... All Bands  
m38: ..... Wind Ensemble Only  
m48, beat 4: ..... All Bands  
m58, beat 3: ..... Wind Ensemble Only  
m65: ..... All Bands  
m93, beat 3: ..... Wind Ensemble Only  
m105: ..... All Bands!

I hope you see this as I do. The piece is unique in that it offers many creative ways of unifying your music program! And now to the task ahead!

Godspeed... Sincerely,





For the younger groups taking part in **THE FOUNTAINHEAD**, this Music has been composed in a manner which will entice their desire to “make it happen”. Ranges and keys are therefore appropriate for younger groups. At the same time, some directors may find the piece too difficult rhythmically... and yet, **THAT** is the very reason for the piece, or movement! The **7/8's** and the **5/8's** are easy when they are approached correctly... **AND** the music was written to be a vehicle for easy communication about playing through these meters!

The **1/8ths** are played and counted as **GROUPED**. Regardless of the meter, a student is either counting **1-2-3...** or **1-2**. A **7/8** bar, as grouped in the first movement for example would be **1-2-3, 1-2, 1-2**. Since the notes are not tremendously difficult, the students can develop the skill of subdividing a beat, **regardless of its meter**, into a **1-2-3...** or a **1-2**.

Example: This passage is counted: **1-2-3, 1-2-3, 1-2, 1-2, 1-2** 

The fact that it is in **12/8** is irrelevant. I hope that’s enough, but please call me if you'd like more on how to approach it.

Now, about the **HARP**, electronic or not, the **PIANO**, electronic or not and the **PAD BASS**, electronic or not. **These sounds must be Musical!** They must be balanced into the ensemble as any acoustic instrument would be. Now, I certainly don't mean to be presumptive, but you would be amazed at just how many talented, musical directors go amiss when “**electronics**” are introduced. Here's the **big tip**. **Relentlessly, consistently...** just think of these sounds as **REAL** and beautiful and capable of orchestral dimension. It’s natural.

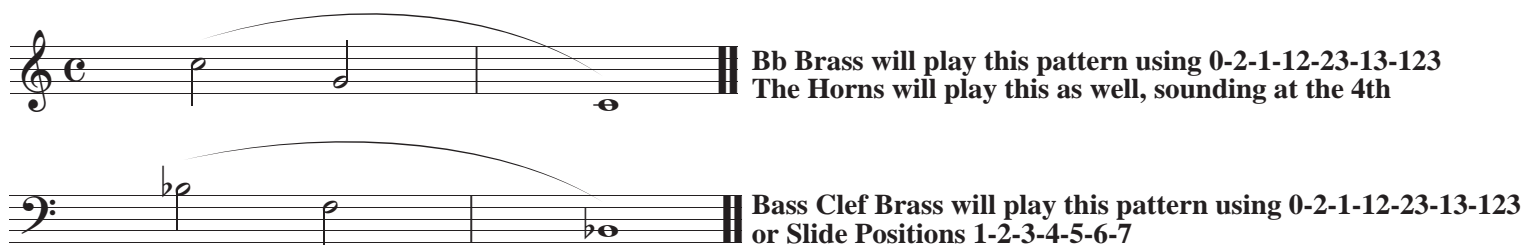
Also, a word about the **HARP** notation. I literally write as if the part is for harp... (*considering, of course, that the part is most likely to be played on a keyboard.*) Therefore, the Musician should be aware of how to respond to harp notation. If he or she sees a **7 note figure** with a harp-like graphic notation... it represents a gliss across the **whole** keyboard. I've actually listened to performances of **LITERAL** interpretations of the 7 notes, despite my little letters to the players and conductors. The glisses, by the way, only happen across the white keys. Convenient, huh?

Feel free to be creative with the music. If you decide that another percussion instrument would be appropriate for a certain passage, try it. If you've got a kid sitting around and would like to involve him or her, let them double a percussion part... although I can't imagine your percussionists being bored, but you get the idea. Adjust octaves if necessary. If you’ve got flute players that move comfortably in the upper range, let them go for it where appropriate. Above all things, the **KIDS** are the most important thing here. Let them feel the **THRILL** of this piece. Let them discover its warmth and love. Let them build a **Monument to the Spirit of Man!** It’s all in **your** hands now. But if you need to confer with me, please don’t hesitate.

Each of the students should receive a copy of the **OVERTONE SERIES Warm-Up** which is reprinted below. This warm-up will reinforce ear-training and proper set-up of embouchure while isolating the Tonic, Dominant and Tonic in 7 keys. The woodwinds will have the opportunity to move through the tetrachords of these scales and gain an appreciation of the melodic material employed in **THE FOUNTAINHEAD!**


## GETTING STARTED... The Overtone Series

Using the **OVERTONE SERIES**, play **8-5-1** in: Concert **B<sup>b</sup>-A-Ab-G-G<sup>b</sup>-F-E**. The rhythmic pattern will be half-note, half-note, whole-note. Trombone players will be using **1-2-3-4-5-6-7** slide positions, while 3-valve brass players use **0-2-1-12-23-13-123**. Horn players can either play at the 4th, which is what I do, or they can start the series on the 1st finger. Woodwinds may play only the **TONIC**, or play **8-5-1**, or **what is printed below** as they become thoroughly familiar. You can place a fermata on each whole note before proceeding to the next in sequence.



**B<sup>b</sup> Brass will play this pattern using 0-2-1-12-23-13-123**  
**The Horns will play this as well, sounding at the 4th**

**Bass Clef Brass will play this pattern using 0-2-1-12-23-13-123**  
**or Slide Positions 1-2-3-4-5-6-7**

C woodwinds, in comfortable octaves	B <sup>b</sup> woodwinds, in comfortable octaves	E <sup>b</sup> woodwinds, in comfortable octaves
		
		
		
		
		
		
		

**THE FOUNTAINHEAD** comes with its own set of program notes which should be copied and included with your program wherever and whenever possible. Remember, that these notes are a *PART* of the Musical Message. They are not arbitrary and are very much a part of the overall and complete experience. Godspeed.

After composing my first work for band, I wrote, "that which is left unsaid, is truly what is saying everything." In keeping with that realization, which remains intact 762 pieces later, I share with you all of those many phrases from which I was to choose the varied titles for each movement. These *unchosen* titles will help you in building the more complete picture of **THE FOUNTAINHEAD**. Godspeed.

**THE FOUNTAINHEAD**  
 Inspired by the Ayn Rand novel  
**Stephen Melillo**  
 Composer  
 #763 for Wind Symphony in 25:00 (580m)

**1. INTEGRITY'S FIRST STAND      3:17**

**ROARK & The DEAN**  
 "Do You Want to Stand Alone Against the Whole World?"  
 "There's No Room For Originality"  
 "You'll Never Become an Architect"

**2. FORM & FUNCTION      2:23**

**HENRY CAMERON**  
 "Those Who Want Me Will Come to Me"

**ELLSWORTH M. TOOHEY**  
 "Thousands Against One"  
 "The Man Who Refuses to Submit Must Be Destroyed!"  
 "A Stock Market of the Spirit"  
 "Using" Ideas

**PETER KEATING**  
 The Self-less Man

**3. WHERE BEAUTY HAS NO CHANCE...      6:40**

**DOMINIQUE FRANCON**  
 "Love or Architecture"

**GAIL WYNAND**  
 "The Mob Vs. the Individual"  
 "An Unspeakable Struggle"  
 "It is Precisely the Self Which Must Never Be Sacrificed"  
 "The Storm of Public Fury"

**4. FROM QUARRY TO QUEST      2:50**

**HOWARD ROARK, ARCHITECT**  
 \$14.57  
 The Commission is Yours (Roger Enright)  
 Compromise Vs. Integrity  
 "I'll Build for Any Man"  
 The Skyscraper & the Gas Station  
 "Any Man Who Calls For Me is My Kind of Man"  
 "You Must Love the Doing"  
 "I Will Have Built Cortlandt"

**5. DYNAMITING CORTLANDT      2:40**

Prometheus & Trail by Fire  
 "The Men of Unborrowed Vision"  
 The Individual Vs. the Collective

**6. A MONUMENT TO THE SPIRIT OF MAN      7:10**

## Listener's Notes: THE FOUNTAINHEAD

God Architected the World and then in the greatest Storm, Architected Man, granting Him the miraculous ability to Architecture Himself and His surroundings.

**THE FOUNTAINHEAD**, a composition set to paper, a structure which is built in time's present passing by today's fine young performers and You, the listener, stands as a testament to the continual **Spirit of Man**. The Monument, which we will build together, is a force which remains undaunted despite the Peter Keatings and the Ellsworth Toohey's of the world. It has *always* been timely, but now... more than ever.

**Howard Roark** is a hero, and for me, a personal hero. Consciously and as matter of pure coincidence, "our" lives have been similar. This work, composed as an architectural statement, employing the Fibonacci Series, takes but 5 notes, representing the name **ROARK**. With simple means, the journey begins. Part of that journey embodies the Promise I have made to myself as a composer... on a Bridge, years ago at 3:33pm.

This work is still, yet connected to many other works, and the greater message is forever unfolding, one large "**Storm work**" pointing the way back to our most important questions. To the right, is a graphic which illustrates *just some* of these connections.

Beyond the mathematical significance of the inner message, for Music is always in the "beyond", rests the constant prayer of a boy, on a Bridge, in the past, in the ever-present now and all the futures to come. We are **ALL** on that Bridge, you see!? And what of Beauty? Well... there is a certain ambiguity residing in **WHERE BEAUTY HAS NO CHANCE**. It is as though, Beauty has no chance... *nowhere*.

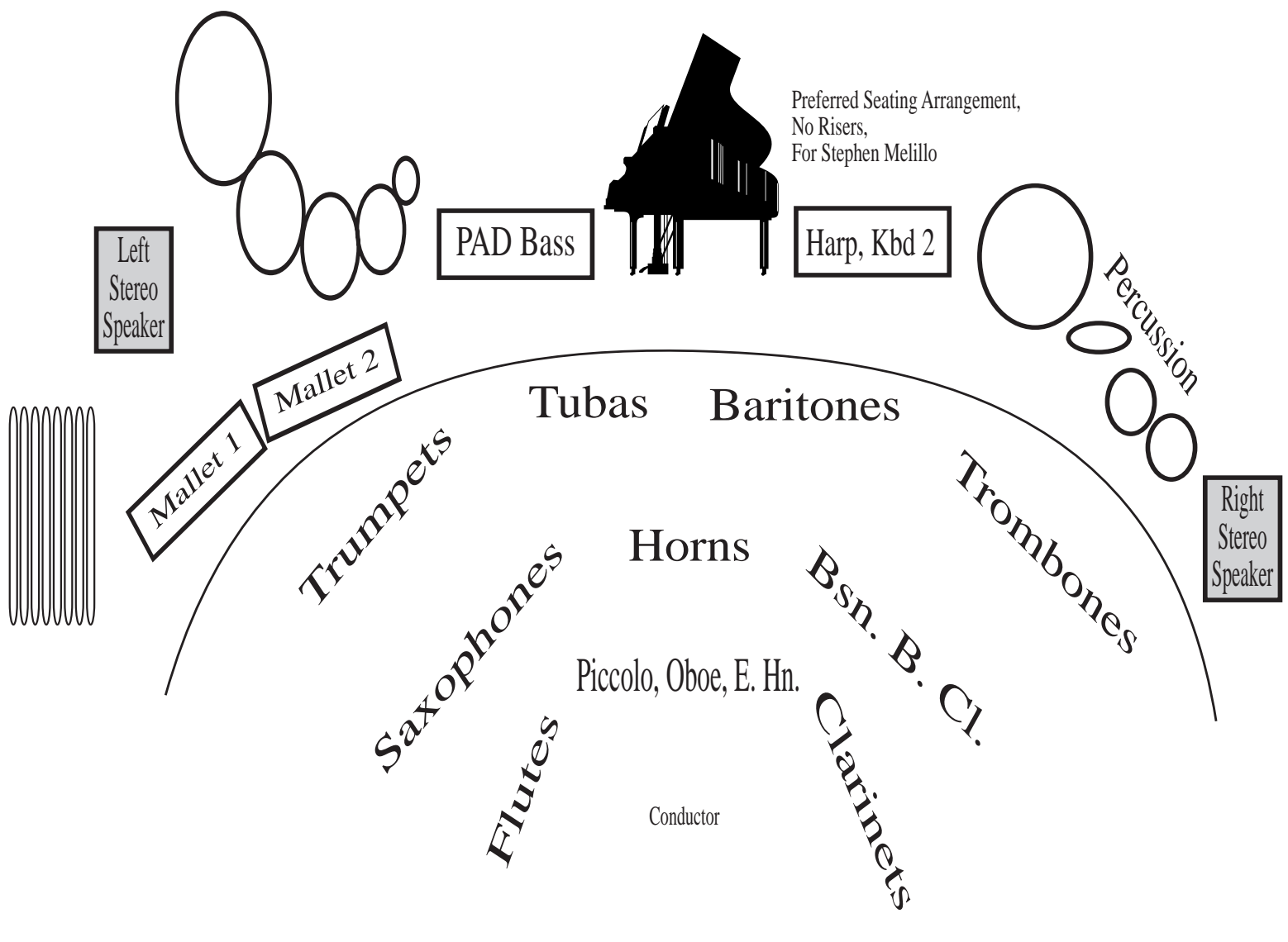
The whole work relentlessly points to its final movement... **MONUMENT TO THE SPIRIT OF MAN!**

I hope you will hear, in this Music which I write from Mind, Heart and Soul, that quality which is forever the wellspring of Man's better side. In this movement, we will build... together. For those of you who can relate to the numerical significance of the fact, we will fall... three times... but in that final climb, we will build the greatest most lasting skyscraper, a structure which forever climbs upward, through the clouds, beyond the Storm... into the Light beyond and Above.

As always, this piece is for You. Godspeed and thank you for listening with the same Love that has urged its creation and performance.

# THE FOUNTAINHEAD

## Seating Plan



**Audience, Equipped with  
THE FOUNTAINHEAD  
Program Notes!**



Noble, Swell w/Line... mm=72

1 2 3 4 5 6 7 8 9 10

Fl 1 & Pic

Fl 2

Oboe

Bsn

Cl 1

Cl 2

B. Cl

Al 1

Al 2

Ten

Bari S

Hn 1

Hn 2

Tr 1

Tr 2

Tb 1

Tb 2

Btn

Tuba

PAD Bass

Timp

Chime

Glock

Crash Cym  
Sus Cym  
Large Tam  
Bass Drum  
Snare Drum

*p* < *mf* *p* < *f*

w/Constant Drama! at mm= 142

1 2 3 4 5 6 7 8

Fl 1  
Fl 2  
Oboe  
Bsn  
Cl 1  
Cl 2  
B. Cl  
Al 1  
Al 2  
Ten 1  
Bari S  
Hn 1  
Hn 2  
Tr 1  
Tr 2  
Tr 3  
Tb 1  
Tb 2  
Btr  
Tuba  
PAD Bass  
Timp  
Chime  
Cymbals  
Bass Drum  
Large Tam  
Sus Cymbal  
Triangle/HH  
Snare Drum

*f*  
*sf*  
*p*  
*sfz*  
*f*  
*p*



Like Breath, Desolate, mm=48

1 2 3

Fl 1 *p*

Fl 2 *p*

Oboe *mp*

Bsn *p*

Cl 1

Cl 2

Cl 3

B. Cl

Eb Contra  
B. Cl *p*

Al 1

Al 2

Ten 1

Ten 2

Bari S

Hn 1 *p* *Simile*

Hn 2 *p* *Simile*

Hn 3 *p* *Simile*

Hn 4 *p* *Simile*

Tr 1

Tr 2

Tr 3

Tb 1

Tb 2

Tb 3

Btn

Tuba

PAD Bass

Piano

Harp *p*

Timp

Chime

Celeste

Wind Chimes  
Crash Cym  
Off Stage BD  
SUS. Cym  
Bass Drum  
Large Tam *pp* *p* *Scrape*

Detailed description: This is a page of a musical score for a symphony. The title is 'Where Beauty Has No Chance...' by Stephen Melillo, 1994. The tempo is 'Like Breath, Desolate, mm=48'. The score is for a full orchestra and includes various percussion instruments. The first three measures are marked with numbers 1, 2, and 3. The Flute 1 and 2 parts have a piano (*p*) dynamic. The Oboe part has a mezzo-piano (*mp*) dynamic. The Bassoon part has a piano (*p*) dynamic. The Eb Contrabass and Bass Clarinet part has a piano (*p*) dynamic. The Horns 1-4 parts have a piano (*p*) dynamic and are marked 'Simile'. The Percussion parts include Tr 1-3, Tb 1-3, Btn, and Tuba. The Piano part has a piano (*p*) dynamic. The Harp part has a piano (*p*) dynamic. The Wind Chimes, Crash Cymbal, Off Stage Bass Drum, Suspended Cymbal, Bass Drum, and Large Tam parts have dynamics of *pp* and *p*. The Scrape part has a dynamic of *pp*.

mm=132 In Abject Violence!

1 2 3 4 5 6 7 8 9

Fl 1 *ff*

Fl 2 *ff*

Fl 3 *ff*

Oboe *ff*

Bsn *ff*

Cl 1 *ff*

Cl 2 *ff*

Cl 3 *ff*

B. Cl *ff*

E♭ Contra B. Cl *ff*

Al 1 *ff*

Al 2 *ff*

Ten 1 *ff*

Ten 2 *ff*

Bari S *ff*

Hn 1 *ff*

Hn 2 *ff*

Hn 3 *ff*

Hn 4 *ff*

Tr 1 *ff*

Tr 2 *ff*

Tr 3 *ff*

Tb 1 *ff*

Tb 2 *ff*

Tb 3 *ff*

Btn *ff*

Tuba *ff*

PAD Bass

Piano *ff*

Harp

Timp *ff*

Chime *ff*

Glock *ff* Xylo

Vibe/Mar *ff*

Cymbals  
Wind Chime  
Bass Drum  
Large Tam *ff*

Triangle/HH  
Snare Drum *pp* *ff* *pp* *ff* *pp* *ff* *pp* *ff*

Detailed description: This is a page of a musical score for a large ensemble. The score is written in 4/4 time with a key signature of one sharp (F#). It features 25 staves, each representing a different instrument or section. The instruments listed are: Flutes 1-3, Oboe, Bassoon, Clarinets 1-3, Bass Clarinet, E♭ Contrabass Clarinet, Alto Saxophones 1-2, Tenor Saxophones 1-2, Baritone Saxophone, Horns 1-4, Trumpets 1-3, Trombones 1-3, Baritone, Tuba, PAD Bass, Piano, Harp, Timpani, Chime, Glockenspiel, Vibraphone/Maracas, Cymbals, Wind Chime, Bass Drum, Large Tom, Triangle/Hi-Hat, and Snare Drum. The score is divided into measures 1 through 9. Measures 1-7 show a steady rhythmic pattern with various melodic lines. Measures 8-9 feature more complex, rapid passages, particularly in the woodwinds and strings, with dynamic markings ranging from *pp* (pianissimo) to *ff* (fortissimo). The overall mood is one of intense, 'abject violence' as indicated by the tempo and dynamic markings.



1 2 3 4 5 6 7 8

Oboe

Bassoon

Bass Clarinet

Eb Contra Bass Clarinet

Piano

Chimes

Strings or Voices from Synth 1

Pad Bass, best choice is SUPER JX, Roland

Timpani 1 On Stage *mp*

Timpani 2 Back/Right..May be performed on 3 Bass Drums *mp*

Timpani 3 Back/Left..May be performed on 3 Bass Drums *mp*

Mid & High Conga *mf* Steady Cresc.

Tambourines on Snare Drums

Low Sordo and/or Open Tenors

Low, Open Log Drum or Lowest Marimba Bar

Clave, doubled by Pipe on Brick

Huge, Unmuted Bass Drum

Huge TAM with Scrapper

Varied, ad lib Suspended Cymbals w/Scrape & Vibra-Slap *p mp*

1 2 3 4

Fl 1 *Very Legato, Stagger as Necessary... Airy*  
*mp*

Fl 2 *Very Legato, Stagger as Necessary... Airy*  
*mp*

Fl 3 *Very Legato, Stagger as Necessary... Airy*  
*mp*

Oboe

Bsn

Cl 1

Cl 2

Cl 3

B. Cl

Eb Contra  
B. Cl

Al 1

Al 2

Ten 1

Ten 2

Bari S

Hn 1

Hn 2

Hn 3

Hn 4

Tr 1

Tr 2

Tr 3

Tb 1

Tb 2

Tb 3

Btn

Tuba

PAD Bass *Top Three Notes are 15ma... Use String or Chorus Patch... Mysterious*  
*p*

Piano

Harp

Timp

Chime

Glock

Vibe/Mar

Cymbals  
Wind Chimes  
Off Stage BD  
Bass Drum  
Large Tam

May be Doubled w/ Thunderous, Distant Synthe Effect

Fing Cym, Tri, HH  
Suspended Cymbal  
Snare Drum