

# ESCAPE FROM PLATO'S CAVE



STEPHEN MELILLO  
COMPOSER



**ESCAPE from PLATO's CAVE**  
**#699 at 16:33 for Band of the 3rd Millennium**  
**© Stephen Melillo IGNA 28 February 1993... 2nd & 3rd Millennium**

**Commissioned by Dr. Jack Stamp**  
**& The Indiana University of Pennsylvania Wind Ensemble**

**and by Dr. Patrick Rooney**  
**& The James Madison University Wind Ensemble**

Conductors, rendering any "**STORM**" work have the composer/copyright holder's permission to photocopy the Score & Parts for the **sole** and **specific** use of their students and/or musicians residing in the organization which invested in an original copy of the work from **STORMWORKS®**. Reproduction, arranging, transcribing or excerpting for **any other** purpose, including transport to another location or organization is prohibited by law. Music which has been purchased in the Digital Form may be printed with all rules pertaining to printed Music still in effect. All Rights Reserved. International Copyright Secured. Stephen Melillo is a member of ASCAP.

**© Stephen Melillo/STORMWORKS® 2nd & 3rd Millennium**  
**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

# ESCAPE FROM PLATOS CAVE

#699 at 16:33 for Band M3  
© Stephen Melillo IGNA 1993

## Technical

This piece demands careful mixing and the greatest regard for tuning and intoning. The tempo markings given are *guides only*. “Time” is of far greater concern, than *tempo*. Only a feelingful, understood rendering on the part of the conductor will allow the Music to speak as intended. The slows are **much** slower, the ritards so much **more** than can be written.

The harp part is designed to sound harp-like whether rendered on harp or keyboard, utilizing only white keys for the glissandi. If using a keyboard, be sure to position the speakers within the ensemble. Utilize reverb and mix into the texture carefully. It’s worth the extra effort.

In places where the Harp and the Piano are doubled, either instrument may be used at the discretion of the conductor.

**MESSAGE OF THE MAN**, the second movement *may* be rendered as a single piece, in which case the repetitive timpani pulse on D should end with the piece. Of course, this is a 3-movement work. Its meaning is *best* derived from the “whole”.

During the first movement, **THE CAVE**, percussionists may occasionally add, within the parameters of good taste, additional scrapes or other effects which I will leave to their Musical judgement. These additional effects would occur on the last **1/16th** of the **4th** beat in the percussion ostinato-cave figure.

In the event that the fast chromatic runs are too difficult for your situation, consider them as glissandi. It is the **effect** which is important here, the scurrying, the excitement, the drama.

Beginning at measure **108** in the last movement, we are moved “Into the Light!” Between the Harp, the Piano, the Chimes, the Orchestra Bells and the Vibraphone, an aleatoric effect is intended. The harp should “gliss” or tremolo the written figure as quickly as possible. It is the same for the other melodic percussion instruments. Establish this glistening effect first and then build the rest of the ensemble into it!

During the very last measure, these instruments should play the notes that are written, *not* in the feel of the tempo, but at **RANDOM** and out of tempo, despite the fact that there is a fermata going on. The effect needs to continue despite the fact that the last measure calls for a huge, long romantic sustain! *Please be sure to read the **BRIEF INTRO TO MELILLO MUSIC**.*

## MUSICAL

Plato tells a story in which cave-dwellers are deprived the knowledge of the Light outside. In *this* story, **ESCAPE From PLATO’S CAVE!**... the people of the Underworld are visited by a Man from the Light. He tells them of a wondrous world... *outside*. Some Cave-dwellers struggle against the would-be listeners, using chains to forever imprison them in the shadows of the Cave. His message heard, a few take on the challenge of the Escape and eventually, through noble battle and dark journey, emerge from the shadowy underworld... **Into the Light!**

1. **The Cave, The Struggle, and The Man from the Light.**
2. **Message of the Man (*The Fragile Heart*)**
3. **Escape... Into the LIGHT!**

## DEDICATION

At the very moment I had reached that transitory moment in the third movement, the transcendence from “**D**”ark to “**G**”od, the phone rang. Father Peter Rinaldi had died. As a boy growing up, so often running to him at recess and serving mass with him every day of the summer, he taught me, by action, the Message of “the Man”... a message of Love. He literally gave me the shirt off his back one day, no show, no lesson, only Love. His entire Life was in dedication to something higher... a Prayer to that which humbled him. My young adult novel, **ONLY FOR NOW**, was dedicated to him, his name that of the main character. Subconsciously, I’ve quoted the 9-movement Wind Ensemble Suite, my first piece, inspired by that book. Now, Father Rinaldi has gone... into the Light. He would not have me dedicate anything to him. His eyes were always looking upward... beyond himself. But, to him, another Man from the Light... I bow humbly and offer back that which was, and *never really will be mine to give*.



GODSPEED, SINCERELY... *Stephen Melillo*

Dark-Mysterious-Slow... Sempre Legato

1 2 3 4 5 6

This musical score is for a symphony orchestra and percussion ensemble. It is written in 4/4 time and features a key signature of one sharp (F#). The score is divided into six measures, with measure numbers 1 through 6 indicated at the top. The instruments and parts include:

- Flutes:** Fl 1 and Fl 2, both playing a melodic line starting in measure 3.
- Oboes:** Ob 1 and Ob 2/EH, both playing a melodic line starting in measure 3.
- Contra Bassoon/Contrabassoon:** Bssn/Con, playing a melodic line starting in measure 3.
- Clarinets:** Cl 1, Cl 2, and Cl 3, all playing a melodic line starting in measure 3.
- Bass Clarinet:** B. Cl, playing a melodic line starting in measure 3.
- Alto Saxophones:** Al 1 and Al 2, both playing a melodic line starting in measure 3.
- Tenors:** Ten 1 and Ten 2, both playing a melodic line starting in measure 3.
- Bari Saxophone:** Bari S, playing a melodic line starting in measure 3.
- Horns:** Hn 1, Hn 2, Hn 3, and Hn 4, all playing a melodic line starting in measure 3.
- Trumpets:** Tr 1, Tr 2, and Tr 3, all playing a melodic line starting in measure 3.
- Trombones:** Tb 1, Tb 2, and Tb 3, all playing a melodic line starting in measure 3.
- Drum Set:** Btn (Snare Drum), Tuba, and PAD Bass (Percussion), all playing a melodic line starting in measure 3.
- Piano:** Playing a melodic line starting in measure 3.
- Timpani:** Timp, playing a melodic line starting in measure 3.
- Chimes:** Chimes, playing a melodic line starting in measure 3.
- Glockenspiel:** Glock, playing a melodic line starting in measure 3.
- Vibes:** Vibes, playing a melodic line starting in measure 3.
- Marimba:** Marimba, playing a melodic line starting in measure 3.
- Crash Cymbal, Snare Drum, Bass Drum:** Playing a melodic line starting in measure 3.
- Wind Chimes, Triangle, Tambourine:** Playing a melodic line starting in measure 3.
- Cymbal:** Cymb, playing a melodic line starting in measure 3.
- Tam-tam:** Tam, playing a melodic line starting in measure 3.

The score includes various dynamics such as *mp* (mezzo-piano) and *pp* (pianissimo). The tempo is marked *Sempre Legato*. The score is written for a full symphony orchestra and a large percussion ensemble.