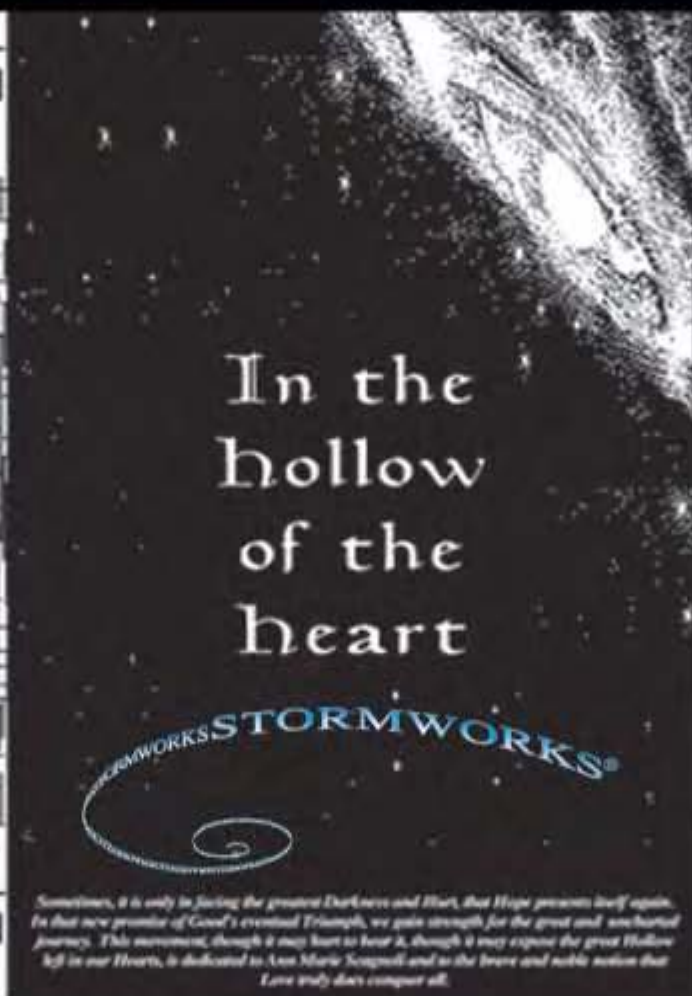
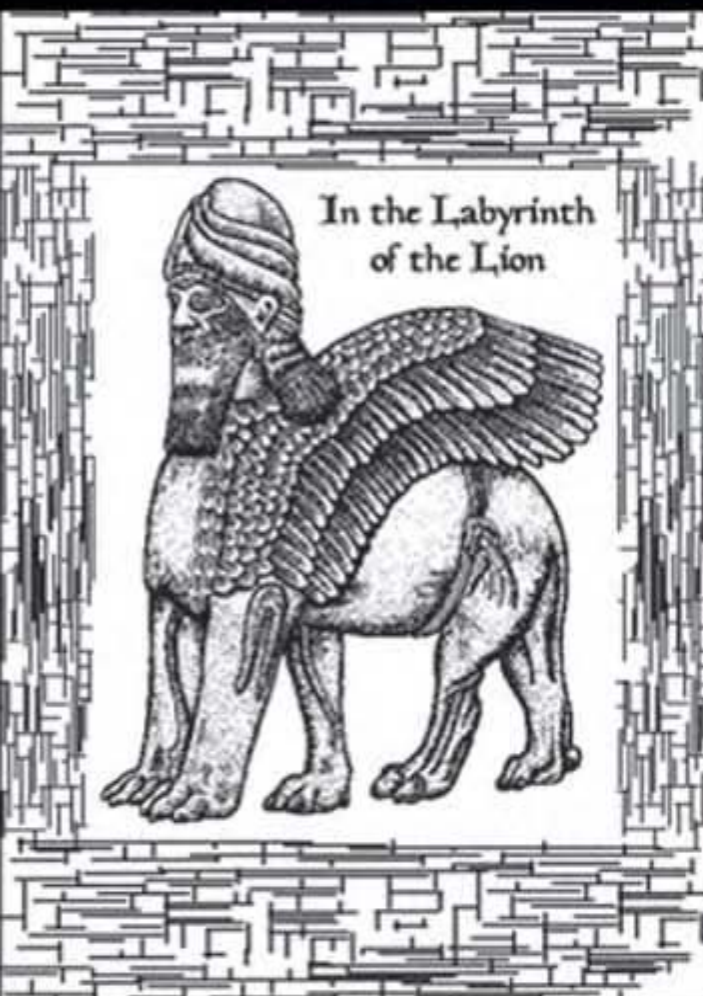


The First & The Last

Stephen Melillo
Composer





The First & The Last
#770 at 12:01 for Band of the 3rd Millennium
by © Stephen Melillo IGNA 19 January 1995... 2nd & 3rd Millennium

**Commissioned by and Humbly Dedicated to the
Members of the Ball State University Wind Ensemble
& their Conductor, Dr. Joseph R. Scagnoli**

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

The First & The Last

#770 for Wind Symphony in 3 Movements by © Stephen Melillo IGNA 19 January 1995

Technical Notes

In the Labyrinth of the Lion: Following are some thoughts concerning the first movement. Please feel free to experiment, based on the ideas put forth. The “*warm-up*” and introductory exercises are probably the most *fascinating* part of any rehearsal! It’s like showing someone a pile of **BRICKS and MORTAR** before pointing their eyes at the resultant cathedral! **Your creative enthusiasm is SO important!**

In getting into the piece, I would prepare the ensemble with the following downward moving scale, played in 15 keys: **5-4-3-2**. You could use the rhythm in the piece. This is simply the first five notes of a major scale, minus the root. (*The symbolism, I will leave to you.*) This illustration would flow logically from the overtone series warm-up which is included with the score.

After doing this, have the ensemble play a Major chord **1-3-5**, then a minor chord **1-b3-5**. After doing this and perhaps playing modal scales from the given pitches as per the **FUNCTION CHORALE** concept, have those Musicians playing the flatted **3rd** play the note a major **2nd** beneath it. (Or **1-b2-5**) Play modal scales, Major Scales and most importantly, *Chromatic* scales with this harmony, employing those rhythms which you would like to rehearse from the piece. (*The fast woodwind passages are all chromatic.*) You have just explored the harmonies used in the **Labyrinth!**

- 1) If your flute section is large, the Piccolo part may be doubled by **FLUTE 1**. This would make the Flute Part a **FLUTE 2** part.
- 2) The beginning note of the motif, the **concert C**, may be trilled by the woodwinds each time it occurs, dependent upon the strengths of your woodwind players and the amount of variation you would like to introduce to the movement.
- 3) If you have enough percussionists, you can double the timpani part, minus the rolls, with a bass drum sound. You can have some fun with this. The tone should be African -like, jungle-like and subtly support the Timpani... maybe a low conga or sordo.
- 4) The tambourine part may be doubled or substituted by a jingle bell stick. It’s okay if the percussionists take some liberty in providing interesting sounds which will augment the primal, jungle feel of the 1st movement. For example, a whip, or slap-stick may be used at certain moments to augment an impact.
- 5) The **TAM** part may be doubled and/or substituted by a suspended China cymbal, something that has a *roar*-like quality to it.
- 6) The **PAD-Bass** sound should be an analog deep String sound, a PAD, very low and warm, something which would provide a fundamental at least one octave below the Tuba. It is there to be *felt* more than heard.
- 7) At measure **19**, the woodwinds should play with a jazz phrasing. Throughout the piece, dynamics as expressed in the Overview are in effect! A constant swelling and heaving and building and seething will lift this piece out of the realm of mere notes and into the somewhat terrifying world of the lion.
- 8) If you don’t have baritones in your ensemble, the Baritone part should be treated as **TROMBONE 3 (Bass)**.

In the Hollow of the Heart: I defer to your great sensitivity and love. Please read about the Harp on the Brief Intro to Mel-Music. For me, I would conduct measure **39 in 8** to capture a huge, dramatic ritard. And, please... live for those silences... Godspeed.

In the Battle at Meggido:

- 1) For most of my concert writing, I prefer a Piccolo Snare Drum sound. It’s very important in this militaristic intro to the 3rd movement. If you have enough players, you can double the snare part on multiple snares and actually make use of a marching snare, tuned not-quite as tightly as it would be used outdoors.
- 2) Aside from the **Organ** sound employed subtly in the introductory statement, I have steered clear of using it during the rest of the piece. I wanted to avoid what I thought would be a cliché sound. That should give you a fair idea about how I think of this Music which depicts the final struggle between Good and Evil. The battle, though dynamic, desperate and obviously confrontational... is quick, decisive, and somehow incomplete. It’s hard for me to say *more* than what I have said in the Music. The Music, this piece... is how I feel about the struggle between Good and Evil.
- 3) Of great importance is the notion of tempo. Consider tempo markings as suggestions. The idea is that the $\frac{1}{16}$ th note triplets set up the tempo at measure **15**, which is exactly twice the starting tempo. I would probably render the Music slower than notated... like mm=74, going to mm=148... so as to allow for the fullest saturation of dynamics. Yes, there should be excitement and energy, but be careful not to cross that fine line, where the Music is sacrificed to a mere hectic blur of over-adrenalined misadventure.

MUSICAL

We live... *right now*... in the Labyrinth of the Lion. But beyond the outward struggle, obvious to most and still unseen by many, there is a place in the Hollow of the Heart where the Greatest Battle, the First and the Last Battle forever rages. As in all **storm** works, this piece is offered with the constant encouragement that Light will have its final, decisive victory over the Forces of Darkness. Godspeed.

0

Piccolo

Flute

Oboe

Bsn

Cl 1

Cl 2

Cl 3

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

Btn

Tuba

PAD Bass

Timp

Glock

Chime

Cymbals
Bass Drum
Large Tam
or China

Tambourine
Triangle
Snare Drum