

THE SPEECH OF ANGELS



STEPHEN MELILLO
COMPOSER

STORMWORKS



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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!

Stephen Melillo, Composer

THE SPEECH OF ANGELS

#858 for Band of the 3rd Millennium at 6:08
by © Stephen Melillo IGNA 8 October 1998 at 3:33am
Commissioned by The Hancock Honor Band
Jerry Bell, Gradon Emmert, Don Hale, Tom Stadler, Directors



TECHNICAL

Strong players are needed on all parts. In the case where this work is rendered by an honors ensemble, please make sure that strengths are distributed into the ensemble from the bottom up. Though the parameters suggest an overall accessibility, each player is nevertheless challenged in demanding ways. Should any of the parts escape the reach of individual players, there are some ways to customize. The Horn parts, for instance, are *quite* demanding. If need be, the first horn part can be taken down an octave, and then doubled by Horns 2 and 3. Another solution is to double the size of the Horn section, and strategically plot when various individuals will play. The high “C” which appears in **m126** for Horn 1 is an option. I realize I am asking for much!

Should the articulations at **m85** and then again at **m95** in the brasses be too difficult, 2 straight eighth notes will suffice.

Please be sure that the Tuba and Bass Trombone parts are manned by people with great command of their instruments.

The flute section must be of sufficient size to render the stagger-effect which occurs at **m123**. If the section is not large enough, then a strategic placement of breaths between the first and second flutes can be employed... similar to what is happening in the oboe part at that point.

Before reading the piece, the Harpist (on synth) should be well versed and fluid. This same approach applies to all keyboard percussion. If a celesta is available, that would be preferred over the orchestra bells.

The Horns and a Trio of Muted Trumpets will begin the piece in varied off-stage positions. By **m29**, they will be with the ensemble. If personnel and staging space allows, the 2 Muted Trumpet parts at **m31**, may also be rendered by left and right-off-staged players. Also off stage is an optional and amplified madrigal choir. This same choir effect can be generated with a 3rd synthesizer. In either case, the **voices** should sound “off-stage”.

As always, *one* oboe and *one* bassoon are preferred because of the way they are employed.

Please be sure to read the **BRIEF INTRO TO MELILLO MUSIC** for info on Percussion, interpretation of markings, and the use of the PAD Bass and Harp.

MUSICAL

When reading the quote presented above, I instantly imagined that other, distant world, a place of Angels... the realm of Music. As they glided and conversed in the language of the Universe, all things noble were told in a spaceless Space, a timeless Time. And yet, even in *that* lofty world, there were those who had chosen not wings... but swords. Innocence clashed with the forces of darkness. Hope was challenged by despair, and the struggle for Good’s triumph over Evil went ever forward... as it does here.

The Speech of Angels is a “storm” work. As in all works so sharing in the metaphor of the “storm”, there is, ever portrayed, the indefatigable faith that Good... in the end... will triumph.

This work is dedicated to those who have asked me to compose it, to those who have given themselves to rendering it, and to all those, angels or *not*, who stay true to the vigil of their beliefs.

Godspeed!

Stephen Melillo

From the Silence, mm@64

1 2 3 4 5 6

Voices *p*

Flute 1

Flute 2

Oboe

Bassoon

Clarinet 1

Clarinet 2

Clarinet 3

Bass Clar

Alto 1

Alto 2

Tenor

Bari Sax

Horn 1 *p* off stage left

Horn 2

Horn 3

Trumpet 1

Trumpet 2

Trumpet 3

Euph

Tbone 1

Tbone 2

Bass Tbone

Tuba

PAD Bass *p*

Harp *p*

Timpani

Chimes *p* w/4 hard Timpani mallets, LV

Orch Bells *p*

Xylophone *p*

Vibes *p* *ca.* *Simile*

Triangle *p*

Tambourine

Piccolo Snare Drum

Finger Cymbal

Wind Chimes

Crash Cymbal

Bass Drum

Suspended Cymbal

Large TAM