

MAT OF THE WORLD

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

WAIT OF THE WORLD

AND NOW THE CHILDREN LEAD... AWAITING THE PAST... REMEMBERING THE FUTURE...

#847 at 24:33 by © Stephen Melillo IGNA 25 December 1997... 2nd & 3rd Millennium

Commissioned by The Marine Band of the Royal Netherlands Navy
Maurice Hamers, Conductor

7-8-9 July 1997

Mahler's Birthday, Percy Grainger's Birthday, Respighi's Birthday... all so fitting.

Considerations:

1. Given the printing capacities here in the USA, I believe the score represents the **best** choice for design. I realize it is small, but I've found that you can quickly get used to it. A condensed score would be easier to view, but less complete. I opted for completeness, as that is what *I* would have preferred as a conductor. I would suggest going over the score with a pen and enlarging the meter changes.
2. Please be sure to have **all** available forces for the first reading session... the PAD Bass, the Piano, the Harp, all of which I will elaborate on as we progress. I would then read the **2nd** movement first, then the **3rd** movement, saving the **1st** movement for last. The first movement can only be understood via the back two movements and by means of its title.
3. This Music was composed for a reverberation of not less than a **3.3** ms concert hall reverb. In the initial attacks of the first movement, *reverberation* is very much a part of the Music.

The Piano Concerto mix is my conception for the relationship of the Piano to the ensemble. Also, on the MIDI tape, you will observe the reverb amount and balance level. There were moments when I actually wanted to compose a piano concerto. Instead, it's role is something new. It **IS** concerto like, yet part of the elaborate whole.

Stereo speakers should surround the ensemble on the far right and the far left. I often place the speakers so that the sound plays back into the ensemble, reflecting off the back walls of the sound stage. The players, strategically located, can then hear themselves as their sounds interact with the ensemble. Through those speakers, we should hear the Piano, and the Pad Bass. The Piano needs amplification via 2 stereo microphones which are fed back to the surrounding stereo speakers. A **Kurzweil PC-88** is another option. The PAD Bass of choice is the **Roland Super-JX**, the Cello Orchestra patch.

The Harp should also be equipped with dual stereo microphone feeds which are also routed into the stereo mix. At times, **additional reverb** is requested to create a desired effect.

These sounds, like all of the other instruments, are of paramount importance. They are an integral part of the Orchestration, the architecture of the sound. They are designed to move "band" Music to a new place.

I have described the percussion to you in the overview. Let me now describe to you the "Water Chime". It is not necessary that an actual chime bar be removed. I would suggest going to a hardware store and purchasing a large pipe, like a very big chime bar. This is what can be struck and dipped into the water. In my experience, it is not necessary for the container of water to be large. I have often achieved the effect by placing the chime bar into a **GLASS** of water!

Running Commentary:

Movement One:

- Maintain a strict tempo. Not slower than **mm=164**... but not out-of-control either. **MM=168** is preferred.
- The desired effect at **m64** is like a gliss, not sloppy, but... well, I'm sure I could sing this better than I could explain it.
- I have included **C** Trumpet Parts. The whole movement can either be played on Bb or on C Trumpets, **BUT** what I would prefer is an **EVEN** balance of C ... **AND** Bb Trumpets. In the 2nd movement, there are only **Bb** Trumpet Parts. In the 3rd movement, I have once again included C Trumpet parts. I would like for the Trumpet section to switch to **ALL** C Trumpets at **m118!** This is all part of the sound design of the piece.
- I use *fz* and *sfz* interchangeably. They both represent a sforzando!

Movement Two:

Often times, you will observe different dynamics, or different articulations, at times where logic would tell you they should be similar. **NO!** They are **ALL** on purpose. *Exaggerate them!* This goes for the piece in its entirety. Remember how I write... **EVERYONE** has the solo! Godspeed!

Movement Three:

At **m63**, the Piano should be very faint, as it enters against the Harp. At **m86**, additional reverb to the Harp. At **m90**, we need a very convincing, sensitively played vocal patch from the PAD Bass synth, hopefully a Roland Super JX. At **m99**, we must see the **unsee-able!** Of course, at **m126**, we hear the first statement of Arrival! Then, again, build relentlessly to **m147!** You will note that this is the only **FFF** in the piece with exception to some horn parts which demanded such an emotional plea for power and Love! **This is the point to which all must build!**

MUSICAL

I am but one insignificant mote of dust in the great expanse of the Unimaginable. My offering is small and quiet. This humble work is but another cry of Love in the great tumult of Music written by so many finer composers. I waited. I listened to the sky at night and the throng in my heart as each day began. No piece in all the 847 has taken so long to compose... no piece has caused such anguish and longing. Yes, I waited, searching the stars, and prayed for the voice that would tell the story that needed telling. It has now become a child that I know and Love. I hope you will understand, Maurice. I hope. I hope. I hope.

Godspeed... and thank you so much for allowing me this opportunity to share what beats in my heart...



1 2 3 4 5 6 7 8 9 10 11

Piccolo *pp* *sf* *pp* *sf*

Flute 1 *pp* *sf* *p* *pp* *sf*

Flute 2 *pp* *sf* *p* *pp* *sf*

Alto Flute *pp* *sf* *p* *pp* *sf*

Oboe 1 *pp* *sf* *pp* *sf*

Oboe 2 *pp* *sf* *pp* *sf*

Bassoon *sf* *sf*

Con Bassoon *sf* *sf*

Eb Clarinet *pp* *sf* *pp* *sf*

Clarinet 1 *pp* *sf* *pp* *sf*

Clarinet 2 *pp* *sf* *pp* *sf*

Clarinet 3 *pp* *sf* *pp* *sf*

Bass Clarinet *sf* *sf*

Con Bass Clar *sf* *sf*

Alto Sax 1 *pp* *sf* *pp* *sf*

Alto Sax 2 *pp* *sf* *pp* *sf*

Tenor Sax 1 *pp* *sf* *pp* *sf*

Bari Sax *sf* *sf*

Horn 1 *p*

Horn 2 *p*

Horn 3 *p*

Horn 4 *p*

Trumpet 1 *sf* *sf*

Trumpet 2 *sf* *sf*

Trumpet 3 *sf* *sf*

Euphonium 1 *sf* *sf*

Euphonium 2 *sf* *sf*

Trombone 1 *sf* *sf*

Trombone 2 *sf* *sf*

Trombone 3 *sf* *sf*

Bass Trombone *sf* *sf*

Tuba *sf* *sf*

PAD Bass

Piano *fz* *L.V.* *fz* *L.V.* *fz* *L.V.*

Harp *pp* *sf* *pp* *sf* *pp* *sf*

Timpani *pp* *sf* *pp* *sf*

Chimes

Marimba *sf* *sf*

Vibes *fz* *L.V.* *fz* *L.V.* *fz* *L.V.*

Triangle
Crash Cymbal
Bass Drum
Large Tam & Temple Gong *sf* *sf*

Suspended Cymbal
Tambourine
Snare Drum *pp* *sf* *pp* *sf*