

MUSIC FROM THE MOTION PICTURE

AURORA



STORMWORKS[®]

STEPHEN MELILLO
COMPOSER



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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

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AURORA

MUSIC BY © STEPHEN MELILLO IGNA 21 MARCH 1998

#845 FOR BAND 1998, AT 14:15 (5:55 - 4:00 - 4:20)

BETWEEN THE WORLDS

Commissioned by & Dedicated to The Alpena High School Symphonic Wind Ensemble, Mr. Barry Wentz, Conductor

WHERE DREAMS MUST FACE THE NIGHT, HAVE YOU EVER WONDERED?

Made possible by the fine student Musicians at Moultrie Middle School, Mount Pleasant SC, John R. Spitler, Conductor
Commissioned in part by Barry Wentz from Alpena, MI & by Phil Min from Vestavia Hills, AL

OF VALOUR IN THE VOID

Commissioned by and Dedicated to the Vestavia High School Band, Phil Min, Conductor

TECHNICAL

Though composed to be accessible to Grade **3-4** Bands, the designation "**Band 1998**" calls for colours not normally associated with music for this idiom. Please consult the **BRIEF INTRO TO MELILLO MUSIC** for more information. Though cross-scored for optimum flexibility in sharing this Music with as many Student Musicians as possible, it is suggested that fine double reed players have the opportunity to shine. In the first movement, there is a **saxophone quartet feature**. This would be the most "technically" difficult of the three movements.

For preparation in exploring the Music, and dependent upon the current level of your band, I would have the kids experiment and learn the following notes: **Cb, B#, E#, Fb**, and any other enharmonic spelling which they may not yet know. A Grade **3-4** band should be well versed in **all 15 Major Scales**. If you need help, please consider the video **SCALEWORKS** which will teach you how to teach the kids how to teach *themselves* **15 Major Scales in 15 minutes!**

Each of the movements may be rendered as separate entities. The second movement employs a somewhat unusual orchestration. Knowing that programming this movement is **optional**, utilize it to create a fresh and contrasting moment in your concert. The movement is scored for:

Solo Flute

Solo Alto Sax, (which is optional. The part has English Horn and Oboe cues in the event that these players are not available. Also, the option exists for you to mix and match the soloistic opportunities to the strengths and weakness of your ensemble. I want you to have as much flexibility as possible as you explore the coloristic potential of the work. This is the case with many of the solo lines which appear not only in movement 2, but throughout the piece.)

Solo Horn

Solo Off-Stage Trumpet

Solo Oboe

Solo English Horn

Flutes 1 - 2 - 3

Clarinets 1 - 2 - 3

Bass Clarinet (s)

Alto Sax 1 - 2

Tenor Sax

Orchestra Bells

Vibraphone

Harp / Piano (on synth)

PAD Bass

Percussion

In the score of **Movement 2** and in the Parts, there is this designation: * **PLEASE SEE SCORE NOTES**. Here now is an explanation. This contiguous stream of triplet eight notes must be smooth, with imperceptible movement between all of the notes. Whatever best achieves this result should be employed, be it a legato tongue or slur. The section must stagger breath, but I would also suggest that each stand, assuming two players per stand, predetermines moments where one will drop out for a **MEASURE or two** of breath while the other continues. Entrances and exists should, of course, be imperceptible.

At **m3**, either an off-stage trumpet or a horn may play the solo line. All other solo line options will appear as obvious via the score. The glockenspiel sound, mixed with the single-note wind chimes, should be slightly in back of the harp sound. Strive to create an interesting mix of these colours.

At **m48**, the flute section has optional **VOCALS**. This vocalization may be repeated throughout the ensemble for a chilling effect. The voices, though numerous should be veiled and in "back-of" the solo lines.

MUSICAL

My apologies, for I can only imagine the thoughts of those music "masters" who are forever untouchable by Music which is expressive and Giving... *especially* when it has come from a Film! My apologies... and my sympathy.

A well-meaning student sent me an email recently. In it, he applauded me for my arrangement of **AMERICA THE BRAVE**.

"On looking at it I thought, 'OH NO!! Not another dinky patriotic medley piece that uses only tonic, dominant, and subdominant chords.' But as we played it, I realized there was much more to your music than just 1, 4, and 5 chords. You actually used some harmonic invention and creativity in that piece. Thank you Mr. Melillo for writing such exciting and awesome music."

In this student's honour, the third movement is composed utilizing the **1, 4 and 5 chords!** I want him, and as many people as I can reach, to realize that **Music** does **not** reside in its chosen vocabulary... but in something *greater*, something I hope you and the kids will so humbly give yourselves to.

The opportunity to tell the untellable in metaphor has always been somewhere at the very heart of those who seek to share some inward thought, or put forth some brave new idea. **AURORA** is a film and a story by a very fine person. The actors in the film are also fine people. Won't it be neat to watch all of our careers as they grow! For as of now, **you** are a part of that story!

A simple tale of adventure and daring is told. Fraught with conflict, it is constantly infused with Hope. For some, not even this **Hope** is enough. For others, there is a triumph over the forces of despair and relentless oppression. Therefore, the Music from the Score for **AURORA** is a "**STORM**" work!

Extending the metaphor still further, I have made use of the themes from the film to create this work for Band 1998. No, this is not an exact "**take**" of the film Music... though the last movement is quite similar to the End Title sequence. Instead, I have told *another* story, the meaning of which is for you to explore. Within its Musical boundary of **14:15**, thematic pointers connect it to the body of work called **STORMWORKS**... wherein lies the greater, single message. That message is for you to discover.

Godspeed!



Stephen Melillo

1 mm=90 w/Fanfare!

2

3

Piccolo

Flute 1

Flute 2

Oboe

Eng Horn

Bassoon

Clarinet 1

Clarinet 2

Clarinet 3

Bass Clar

Contra B Cl

Alto 1

Alto 2

Tenor

Bari Sax

Horn 1

Horn 2

Horn 3

Trumpet 1

Trumpet 2

Trumpet 3

Euph

Tbone 1

Tbone 2

Bass Tbone

Tuba

Timpani

PAD Bass

Chimes

Glock

Vibes

Pic Snare

Suspended Cymbal

Fing Cymbal

Tambourine

Crash Cym

Bass Drum

Large Tam