



Under Cover of Night ...  
Into the Light of Day

STORMWORKS<sup>®</sup>

Stephen Melillo  
Composer



## Under Cover of Night... Into the Light of Day!

#702 at 3:33 and 4:12 for Band of the 3rd Millennium  
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Commissioned by  
Nan Moore & The Louisville Male High School Band

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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](http://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](http://stormworld.com) or [stormworks.net](http://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

# ***UNDER COVER of NIGHT... INTO the LIGHT of DAY!***

by © Stephen Melillo IGNA 1987-93

## TECHNICAL

As in all “storm” works, dynamics and stylistic concerns are in effect as per the **BRIEF INTRO** which accompanies this score. The changing meters in this piece may appear difficult to younger ensembles, but they were composed as a teaching tool. The **7/8** is counted **12, 12, 123** and the **5/8-5/8-2/8** section is counted **123, 12, 123, 12, 12**.

Optional 8va's have been written into the parts. If any particular line is either too low or too high for the student in question, please feel free to adjust the octaves. The piece will still work. By example, the Baritone parts may seem too low for some players. Moving them when necessary will be okay... although, architecturally, it is preferred as written.

There is an almost melodic demand on the timpanist, this out of love for the instrument and respect to the timpanist. Initially, this may seem difficult, but should be accepted as a challenge. Mapping and planning and pedaling are part of the timpanist's adventure. The octave D's are desired but not necessary. The timpanist should strive for what is possible given the parameters of equipment and ability.

Although written into all of the flute parts and again during the alto sax solo, the flute line is an intended solo at measure **61**, but feel free to utilize the entire section if necessary. The great crescendo at **72 to 74** should feel as though leading to a “*full-out*” version of the theme. Instead, we return to the simple.

For purposes of record, there are *words* to the melody which appears at measure **61**:

*Please, please dear God, hear my prayer, it's the last I'll pray*  
*Please, please dear God, let the Night finally turn to Day*  
*I am scared of the Night as I wait for the Light*  
*And the words that are Right*  
*Words from You... only You*  
*Please, please dear God, hear my prayer, it's the last I'll pray*  
*Please, please dear God, let the Night finally turn to Day.*

••• Dependent upon your needs, at measure **106**, the Second *Movement*... or the Second *Piece* Begins: *Into the Light of Day!*

My apologies to the alto saxophones who are playing in **B Major** with quite a few sustained **C#**'s to handle. I tried other keys and for many reasons, most importantly my own personal taste and choice, the nature of the opening and the coming into the brightness of **D Major** was preferred. The piece offers the opportunity to explore **Db Major**, a rich sounding key and then **D Major**, a bright sounding, *orchestral* key. Players should warm up and prepare in both these keys, accepting the Music as a challenge.

Strive for well accented, pulsed, exact and rhythmic **1/4** note triplet against the **1/8th** note rhythm of the low brass. The counting for such accuracy resides in subdividing to **1/8th** note triplets, then counting the **TWO 1/8th** notes which comprise the **1/4** note triplet: **123,123,123,123 becomes: 12, 12, 12, 12, 12, 12**. Consult the notes from **STORMQUEST; Revenge of the Darkseekers** for a more thorough explanation.

At measure **172**, the woodwinds have a continuous **1/8th** note pattern. Each member of the section should circle predetermined **1/8th** notes, or, at your discretion, a few of the **beats** where each individual will take a breath, thus staggering the section so as to make the line seem uninterrupted.

## MUSICAL

There are those who have hidden their lies, their secret lives, their back-stabbing and cheating... *Under Cover of Night*. Still yet, there are those who have struggled *through* the Night, working without rest, in the hope that morning would bring a new and wonderful Light. In all cases, Night eventually gives way to the promise of Day.

GODSPEED... SINCERELY, 

1 mm=136 w/Treachery Afoot!

Fl 1

Fl 2

Ob

Bsn

Cl 1

Cl 2

B. Cl

Al 1

Al 2

Ten 1

Ten 2

B. Sax

Hn 1

Hn 2

Tr 1

Tr 2

Tr 3

TB 1

TB 2

Btn

Tuba

Timp

Chime

Glock

Vibes

Snare

Crash B. Drum

Sus Cym Tam

Huge Mel-Swell

*f* *fff* *p*