

FINEST HOUR



Stephen Melillo
Composer

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STORMWORKS



STEPHEN MELILLO, COMPOSER
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!

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FINEST HOUR!

#893 at 6:10 for Band of the 3rd Millennium
© Stephen Melillo IGNA 23 February 2001, 2nd & 3rd Millennium

A Small but Heartfelt Tribute to Winston S. Churchill
in Honour of the Commissioning of the USS Winston S. Churchill on 10 March 2001

TECHNICAL

Please be sure to be properly equipped with all of the instrumentation needed for Band of the 3rd Millennium. For details on Percussion of choice, interpretation and desired **electronic-orchestral** components, please see "**Brief Intro**".

Throughout the piece *exaggerated* dynamics should follow 4 principles: 1. Exaggerate the shape and contour of the line. 2. Instead of writing dynamic markings at the beginning points of crescendo markings, assume that the Music begins as quiet as is comfortably possible. Of course various contexts will change certain moments, but in general, always come back in order to exaggerate the constant swelling and growing of the work's evolution in Time. This allows the conductor more opportunity for expression in excess of the dynamic markings. 3. Accent, pulse and feel the way rhythms are grouped. Lift and impetus should be applied to these rhythms continually as the piece advances. Rising and falling with great contrasts will give the Music its character, stereophonic ambience and drama. 4. Not everyone has the same dynamic markings. This is to create timbral changes within dynamics. By exaggerating these differences, the intended colours will rise and subside.

Considerations and Options:

1. The vocal sounds may be rendered acoustically or on a **synth**, which also serves as the **Harp** and **Church Pipe Organ**. For a reference, please listen to *The SPEECH of ANGELS* on the *STORMWORKS... Chapter 3 CD*. Choosing the proper patches are important to rendering the piece as intended.
2. At **m78**, a small group of players may be employed. A Piccolo might also be added to this section.
3. Throughout the piece, as many Snare Drums as equipment and personnel allows may play. This work was originally composed for the combined forces of the US Navy Atlantic Fleet Band and the British Royal Marine Band. This large military effect is not for Volume however. It is for Texture, and the Percussionists should know that at the onset.

MUSICAL

A new member of the "Churchill Center", I received a mailing just yesterday. The letter indicated that the United States Navy was soon to commission the first non-U.S. citizen guided missile destroyer DDG 81 in the name of *Sir Winston S. Churchill!* His photograph by Yousuf Karsh hangs over my desk. A single glance had me instantly calling Commander Keller to find out if the Atlantic Fleet Band was playing for the celebration. Indeed they would be... and joined by the forces of the British Royal Marine Band. So, with precious little Time, this piece, joined thematically to the *AMERICAN KNIGHTS* suite was fittingly crafted.

"*Never, Never, Never... Never give in.*" So strong was his courage and faith in a new day, that Winston Churchill requested first TAPS... and then *REVEILLE* at his memorial service in January of 1965. His favorite hymn, *Who Would True Valour See* opened the tribute.



William Shakespeare in Henry V, summed just part of the essence of Winston S. Churchill in the St. Crispen's Day Speech. For this reason, Winston's Theme is connected to the American Knights. Indeed his mother was an American, and Winston embodied the very alliance that helped to defeat the forces of Tyranny. When you think of truly great Leaders, it is *not* possible to forget the tremendous gifts of this most influential master statesman.

This piece, connected to *Once More Unto the Breach*, a theme which embodies Winston S. Churchill, is dedicated to those of us who look to the forever stalwart, past and present. In them we find the courage to face the insurmountable again and again and *again...*

Godspeed!

Stephen Melillo

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Composer

Flute 1

Flute 2 & Oboe

Clarinet 1

Clarinet 2

Bass Clar

Alto 1

Alto 2

Tenor

Bari Sax

Horn 1 (& 3)

Horn 2

Trumpet 1

Trumpet 2

Trumpet 3

Tbone 1

Tbone 2 & Eupho

Bass Tbone & Bassoon

Tuba

PAD Bass & Pipe Organ

Pipe Organ & Chorus Harp

Timpani

Chimes

Orch Bells

Snare Drum (s)

Crash Cymbal Bass Drum

Wind Chimes Suspended Cymbal Large TAM

FINEST HOUR!

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Melillo

IGNA

23

Feb

2001

Off-Stage

mf

Distant

mf

Distant

mf

Distant

mf

p

mp

On Church Pipe Organ

p

mp

p

mp