

AFTER THE STORM

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

After the Storm

© Stephen Melillo IGNA 1976
#875 at 7:00 for Chorus & Band © IGNA 21 October 1999

Commissioned for
The Spencer High School Concert Band
by the Spencer Band Boosters, Spencer, Iowa

TECHNICAL

Scored for:

Chorus (SATB w/divisi)

Piccolo

Flute 1

Flute 2

Oboe

Clarinet 1

Clarinet 2

Clarinet 3

Bassoon 1 & 2

2 Horn 1

2 Horn 2

2 Horn 3

2 Horn 4

Trumpet 1

Trumpet 2

Trumpet 3

Trombone 1

Trombone 2

Bass Trombone

Tuba

Piano

Harp (may be synthesized)

PAD Bass (Synthesizer)

Timpani

Glockenspiel or Celesta

Large Tam

Suspended Cymbal

Tambourine

Crash Cymbal & Bass Drum

Piccolo Snare Drum

An observance of the forces called upon to the left, will yield a tremendous sound as intended for *After the Storm*. In many instances, the piece is concerto-like for certain players. While not being extreme by any means, it calls upon a virtuosic approach and rendering. The pianist, depending on technical abilities has the option of reading only the Bass or Left Hand of the part. The Harp part, unlike most other *STORM* works has been written for an *actual* Harp. Still, it can be rendered on a synthesizer as per the Brief Intro notes. The harpist (*synth-player*) should play glisses across the white keys, ignoring the various pedal changes which occur in the harp's glissandi. **Please see Brief Intro.**

MUSICAL

I am very grateful to the *Spencer Band Boosters*, and to the *Student Musicians of Spencer, Iowa* for allowing me this opportunity to reach back 23 years and draw upon one of the seminal works from which *all* of the "storm" works emerged. From an out-of-tune piano in the basement of *Dorm 40* at Boston Conservatory... to a commission for Organ and Chorus in 1990, an orchestral version in 1994, and now this work for Chorus & Band in 1999, various themes and sounds have been a part of my relationship to the world.

In front of us, always raging, either obviously swirling or mysteriously quiet is a **STORM**. That storm is outside of us. It is within us. This piece is about facing that Storm. In the metaphor of *Stormworks* it represents what might be expected... *after* the Storm, *after* Life.

In **1976**, two chords discovered on an out-of-tune piano in a dusty basement, sounds which I later learned were the Tonic and Phrygian V chords, have worked their way and carried their message in *SON of the STORM*, a "*Story in Music*"... and this work, *After the Storm*. Like the hub of a wheel, these seminal works have been quoted and expanded, sending many spokes of connection to a larger and ever expanding body of work I call *Stormworks*.

I am grateful to those who will render *After the Storm*. I am grateful that I have been asked to create this choral-band work... and offer to you that which was never really mine to give... Godspeed.

After The STORM...

Text

© Stephen Melillo IGNA 27 June 1990

After the **STORM**, I will come to you and wait for the Morning Light
And in what appears to be the Dark Night, we'll have the same simple sight. (Oh,
We will sing in an Endless Song and Peace will Reign beyond Right and Wrong...
As Darkness slips into the Night, we'll learn to clutch each others' blazing Light!
The Light!

STORM...

Somewhere inside that **STORM**, there is a **STORM** that's inside of us, teaching us.

Come, let's follow that **STORM**, the Light comes After The **STORM**...
Come, let's follow that **STORM**, the Light comes After The **STORM**...

Come, let's dance the **STORM**, move beyond the norm,
Throw the mask away, let Love have its way.
Now that Night is gone, raise your hearts in song,
As we ride the **STORM** and the Light is born.

Come, let's dance the **STORM**, rise above the norm,
Give when giving's rough, try though trying's tough.
Love's a thought away, Time's a dream away,
Hope's a wish away, Light is here to stay.

After the **STORM** we will know why we were trying to go
To a Place out of reach that was always inside us as
Light...

After the **STORM** we will see the infinite that sets us free
And when Darkness turns into
Light... After the **STORM**, we'll know that **WE ARE THAT**...

Into the **STORM**, bravely marching, Into the **STORM**...

After the **STORM**, we will be what we are to be.
We will be, wait and see... we will be, watch us be...
We will be, **WE ARE THAT**...

Light!...
The **Light!**...

We will be that **Light!**... **Light**... **Light**.

1 2 3 4 5 6

Soprano

Alto

Tenor

Bass

Piccolo

Flute 1

Flute 2

Oboe

Bsn 1 & 2

Clarinet 1

Clarinet 2

Clarinet 3

Bass Clar

Alto 1

Alto 2

Tenor Sax

Bari Sax

Horn 1

Horn 2

Horn 3

Horn 4

Trumpet 1

Trumpet 2

Trumpet 3

T-Bone 1

T-Bone 2

Bass Trombone

Euph

Tuba

Piano

PAD Bass

Harp

Orch Bells

Chimes

Timpani

Suspended Cymbal

Large Tam

Tamboirine

Crash & Bass Drum

Piccolo Snare Drum

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