Dynamics are exaggerated by stressing the quieter markings. Crescendo markings which do not indicate a "starting" point emerge from "nothing." Follow line shapes dynamically. As a general statement... What opens up in terms of interval should also open up in terms of faster air and bow.

A crescendo has a different correlation to time as it expands to a destination or “arrival” point in STORM Music. The picture below, better illustrates the effect, which to ensure a great rendering, must be felt and not merely executed.

For Band and for Orchestra, angle the parabolically positioned speakers, back through the ensemble and toward the keyboardists. This allows for warmth of sound and proper mixing. For Band and for Orchestra, angle the parabolically positioned speakers, back through the ensemble which is of paramount importance, is realities. One thing not revealed in the diagram, but "in-the-trenches" represents the recording the 36 Musicians, there was American Knights TIME to TAKE BACK the Suite The First The Last &

Laptop 1: 
Laptop 2: opt.

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Laptop 1: 
Laptop 2: opt.

A conductor viewing the score may find an A Major jazz style notation... It is not short. It is much more like a jazz style notation... “AAHT!”

A conductor viewing the score may find an A Major chord, for example, spelled vertically as A, D, B, E. Please understand that the Music is conceived in a horizontal manner. Notes and enharmonics are chosen based on, more times than not, what the Musician will read. The HARP, electronic or not, the PIANO, electronic or not and the PAD BASS must be mixed into the ensemble as any acoustic instrument would be. Simply think of these sounds as REAL and beautiful and capable of orchestral dimension. A new world of colour and student involvement awaits those who will patiently explore the Band & Orchestra of the 3rd Millennium. Please see my Seating Chart for placement and visit STORMWORLD for more.

HARP notation is written for a one-staved harp, intended to be played on a synth. Therefore, the Musician should be aware of how to respond to harp notation. A 7-note figure with a harp-like graphic notation represents a glissando across the keyboard. Do not exceed C5 as this will sound uncharacteristic. Glissandi only occur across the white keys, a strategy which allows for all ages to create sounds more often associated with the Orchestra. Fast rhythmic figures are designed to work as tremolos between the two hands. The faster written rhythms, sextuplets or 32nd notes are not to be read precisely, but as splashes of colour and rendered in a harp-like manner.

Percussion of Choice: One 18” Medium-Thin and one 16” Paper-Thin Zildjian Suspended Cymbals, one 22” Medium-Heavy German Symphonic Zildjian Crash, one Tambourine with German Silver Jingles, one Piccolo Snare, tightly tuned with coated batter head, Deagan Silver Chimes, Large Orchestral Bass Drum, and of course, the highest possible quality of Timpani. The designation “Glockenspiel” always means “Orchestra Bells”.

As always, there is a tremendous dichotomy in the Music I write, a duality that at one moment demands exact, relentless, unyielding pulse... and then suddenly calls upon the sensitive breath-like phrasing of an insightful Conductor. To your sensitive vision, I leave these languid moments... those whispers which, indeed, are the essence... and the very reason for everything else.

Godspeed.

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Fanfare for Low Brass Choir

Written for the Glorious Low Brass Choir of the 2019 Bavarian Music Academy Wind Orchestra

© STEPHEN MEULLO
IGNA 1 AUG 2019, 2-3 M. ASCAP
3:33Am
Fanfare for Low Brass Choir

Written for the Glorious Low Brass Choir of the 2019 Bavarian Music Academy Wind Orchestra

Baritone A

\[ \text{\copyright \ STEPHEN MELILLO} \]

IGNA 1 AUG 2019, 2-3 M, ASCAP

3:33Am

fanfare for low brass choir

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IGNA 1 AUG 2019, 2-3 M, ASCAP

3:33Am

fanfare for low brass choir

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IGNA 1 AUG 2019, 2-3 M, ASCAP

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IGNA 1 AUG 2019, 2-3 M, ASCAP

3:33Am

fanfare for low brass choir
Fanfare for Low Brass Choir

Written for the Glorious Low Brass Choir of the 2019 Bavarian Music Academy Wind Orchestra

Baritone B

© STEPHEN MELILLO
IGNA 1 AUG 2019, 2-3 M, ASCAP
3:33AM

3:33AM

for the Glorious Low Brass Choir of the 2019 Bavarian Music Academy Wind Orchestra
Fanfare for Low Brass Choir

Written for the Glorious Low Brass Choir of the 2019 Bavarian Music Academy Wind Orchestra

Baritone C

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IGNA 1 AUG 2019, 2-3 M, ASCAP
3:33Am
Fanfare for Low Brass Choir

Written for the Glorious Low Brass Choir of the 2019 Bavarian Music Academy Wind Orchestra

Baritone D

\[ \text{IGNA 1 AUG 2019, 2-3 M, ASCAP} \]

\[ 3:33 \text{Am} \]

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\[ \text{IGNA 1 AUG 2019, 2-3 M, ASCAP} \]

\[ 3:33 \text{Am} \]

\[ \text{Written for the Glorious Low Brass Choir of the 2019 Bavarian Music Academy Wind Orchestra} \]

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\[ \text{STEPHEN MELILLO} \]

\[ \text{IGNA 1 AUG 2019, 2-3 M, ASCAP} \]

\[ 3:33 \text{Am} \]

\[ \text{Written for the Glorious Low Brass Choir of the 2019 Bavarian Music Academy Wind Orchestra} \]
Fanfare for Low Brass Choir

Written for the Glorious Low Brass Choir of the 2019 Bavarian Music Academy Wind Orchestra

Eupho & Trombone A

\( \begin{align*}
\text{\textcopyright{} STEPHEN MELILLO} \\
\text{IGNA} 1 \text{ AUG} 2019, 2-3 \text{ M, ASCAP} \\
\text{3:33Am}
\end{align*} \)

\( \text{ffz} \)

\( \text{f} \)

\( \text{fff Cresc...} \)
Fanfare for Low Brass Choir

Written for the Glorious Low Brass Choir of the 2019 Bavarian Music Academy Wind Orchestra

Eupho & Trombone B

\( \text{ffz} \)
Fanfare for Low Brass Choir

Written for the Glorious Low Brass Choir of the 2019 Bavarian Music Academy Wind Orchestra

Eupho & Trombone C

\[ \text{ff}z \quad \text{p} \quad \text{cresc...} \]

\[ \text{ff}z \quad \text{p} \quad \text{cresc...} \]

\[ \text{ff}z \quad \text{p} \quad \text{cresc...} \]
Fanfare for Low Brass Choir

Written for the Glorious Low Brass Choir of the 2019 Bavarian Music Academy Wind Orchestra

Bass Trombone & Tuba

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3:33Am

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