

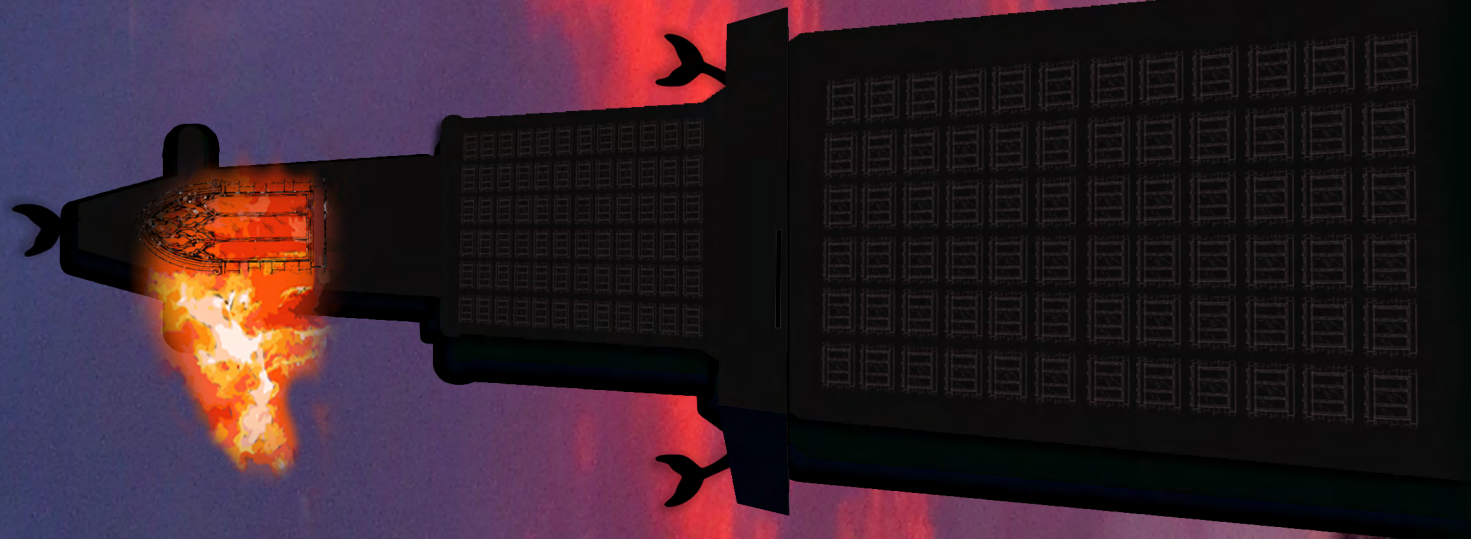
# I Hear Now in Heaven

*Im Himmel höre ich nun*

*a small ode of love for Ludwig van Beethoven*

#1190 in 20:20

Stephen Melillo  
Composer



# I Hear Now in Heaven

Im Himmel höre ich nun

a small ode of love for Ludwig van Beethoven

#1190 in 3 Movements

for Band of the 3rd Millennium™

in 20:20

by © Stephen Melillo

IGNA 16 December 2019

1. I Shall Hear in Heaven
2. The End of All Storms
3. I Hear Now in Heaven

Commissioned by

Thomas Rundel (Stormworks Germany)

&

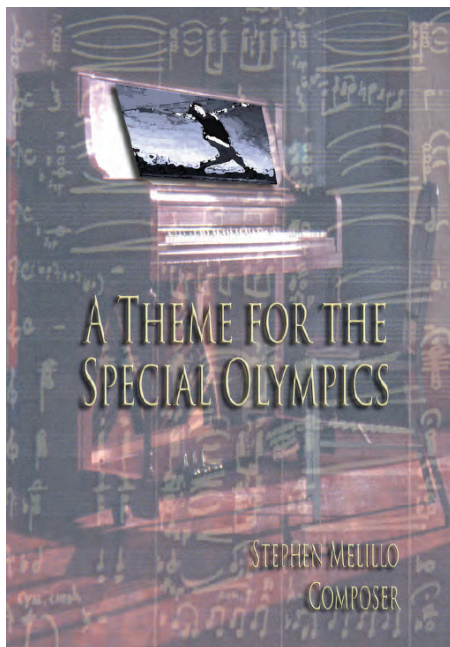
Lieutenant Colonel Christoph Scheibling

and The Concert Band of the German Armed Forces

in Commemoration of the 250th Year

of Ludwig van Beethoven

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*I Hear Now in Heaven* was completed 41-years-to-the-day since my first piece for band, *The Theme for the Special Olympics*, which was written on **3 February 1978**. As the Workings of the Wonder-filled World would have it, a recent contact through the *Knights of Columbus*, led to finally delivering *The Theme for the Special Olympics* to the Virginia Special Olympics Committee on **3 February 2019**. Colonel Christoph Scheibling and *Das Musikkorps der Bundeswehr* recorded the work after 41 years.



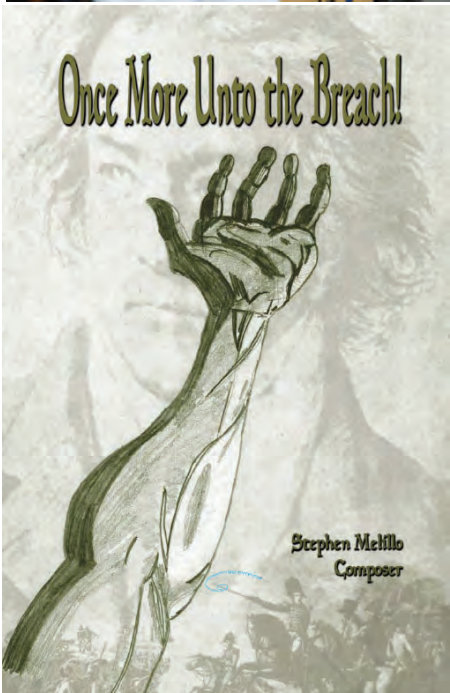
On **12 October 2018**, Christoph Scheibling and *The Concert Band of the German Armed Forces* played one of my own pieces as a way of saying “Thank you” for a week of recording new Music for the *Stormworks Chapter 55 Album: Way of the Wanderer*.

Without yet knowing whose Music they were to play, I was warned that they had not “played this piece for 3 years and that I should be forgiving.”

Until the first note sounded, I did not anticipate the piece they had chosen. Believing they would be tired of “*Stormworks*”, after having played 98 minutes of new Music across 3 work-days and then 36 minutes on Friday morning, they instead chose to play the 2nd movement of *Once More Unto the Breach*, “*I Shall Hear in Heaven*.”

These last utterances of Ludwig van Beethoven had inspired the first tribute in the year 2000, and as further SYNC (and God) would have it, **12 October** of 2000!

When the rendering finished, and to my understanding, planned with several of the Musicians at 2 AM on that day, Colonel Scheibling commissioned a new work. It was to be a *Tribute to Beethoven* for the **2020 Beethoven Festival**, celebrating the 250th Anniversary of Ludwig van Beethoven.



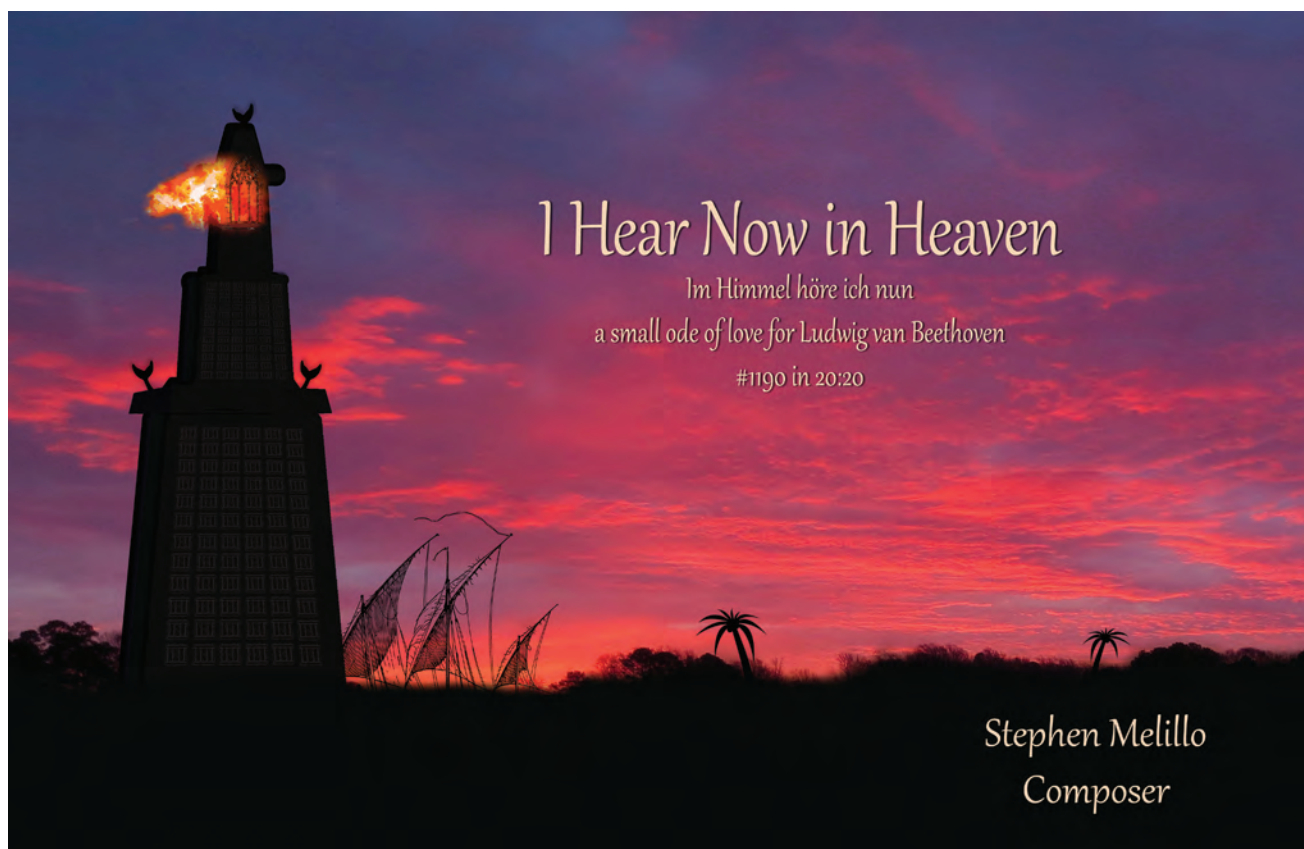
**Wow.**

The result is *this* work, **Im Himmel höre ich nun** (*I Hear Now in Heaven*).

*I Hear Now in Heaven* is inspired by Colonel Scheibling’s choice of Music on that *always-to-be-remembered*, interestingly connected 12th day of October of 2018. It is equally inspired by the feeling-rich beauty with which the Musicians rendered it. Needless to say, I felt the approving presence of hero, Beethoven.

**Stating the obvious:**

Even if someone had the craftsmanship and talent, it would be a pointless gesture to write a new piece “*as*” Beethoven. Worse still, would be an “*arrangement*” of Beethoven, compressing down what is already Perfect. Instead, this Music comes from a place of surrendered, prayerful, humble hands and Heart. It is offered **not** with academic acumen, nor even worthiness. It is offered with *Love*. For those of us that *Love* Beethoven, I hope you will enjoy this small ode of love from one of your fellow Brothers. It is indeed what I felt as Beethoven whispered into my waiting ear.



**About the front cover art:**

With limited illustrating capabilities, it was my intent to depict the *7th Wonder of the Ancient World, The Lighthouse at Alexandria* circa 333 BC.

Understanding the oil-fueled fire as it sheds its light for ancient Egyptian mariners is a transparent enough metaphor.

*But there is more.* Why the *7th* Wonder? As Leonard Bernstein, in his piece “*Somewhere*,” offer homage to Beethoven by summoning

the sentiment of the *Adagio un Poco Mosso* from the *5th Piano Concerto in Eb*, so too did I hear this same musical longing and extend the homage further to another layer. For me, this interval of the *minor 7th* simply expresses Beethoven’s *compassion* for those of us who do not yet hear with Heaven’s ears. It is *our* longing, and *his* for us. Perhaps, as Beethoven now suggests through this work, “*there is a place for us... somewhere.*” In this new place, we love again, see again, live again, hear again.

The rhythmic angst of the 2nd movement and the rhythmic energies of the 3rd movement come from another *7*, namely the *7th Symphony* of Beethoven. In the 3rd movement of *this* work, the longing *7th* is finally resolved, in sound and in Silence.

As potentially interesting as all of this might be to those fascinated by such matters, it nevertheless falls aside to the intention of the Music itself.

... namely, to offer a small ode of love for a Soul who loved us with his Music.

**Here are the program notes:**

**1. I Shall Hear in Heaven 4:21.** In five simple words, Beethoven shares his Hope and his Faith.

**2. The End of All Storms 6:49.** Beethoven dies. He finds himself in Heaven. Uncertainty becomes acceptance. Still lingering on earth however, Beethoven still feels the sting of death and yearns for what he believes is his forever silenced musical voice. (*Thanks to Dr. James McCrann and Curt DeMott for these thoughts on the 2nd movement.*)

**3. Im Himmel höre ich nun, (I Hear Now in Heaven) 9:11.** Beethoven recalls his Life and sends to us, still on Earth, a Message from Heaven. It is what he longs to share with us still here. He tells us a simple truth. “*I Hear Now in Heaven!*” So too, one day soon, shall you and I.

MEASURE	LOCK	NAME	NUM	FIND WEIGHT
1 1 000		mm@54, Contemplative	1	Normal
21 1 000		Solo Oboe, in Prayer.. freely	2	Normal
34 1 000		With Love	3	Normal
46 1 000		Gentle, Innocent	4	Normal
55 1 000		Ever Climbing	5	Normal
69 1 000		In Solitude	6	Normal
80 1 000		w/Impetus & Confidence! mm=146	7	Normal
105 1 000		In the Spirit of Beethoven!	8	Normal
111 1 000		Faster! (mm@154)	9	Normal
118 1 000		Subito Rubato mm=46	10	Normal
123 1 000		Brilliante, Subito mm=164	11	Normal
125 1 000		Punctuate, OR take opt. Conclusion!	12	Normal
126 1 000		In Fullest Glory!	13	Normal

For **Ludwig van Beethoven** who said, “**Alle Menschen werden Brüder**” *All Men Shall be Brothers*, I humbly offer this Music. Enjoy & Godspeed! Stephen Melillo, Composer

PS: If you haven’t seen the “*STORMSummate*”, a Video that compresses my personal and experienced Purpose and Philosophy of Music Education into just 11:33, it is set to the *Adagio un Poco Mosso* from the *5th Piano Concerto in Eb* by Ludwig van Beethoven. [stormworld.com](http://stormworld.com)

# "Im Himmel werde ich hören"

## "I Shall Hear in Heaven"

### Movement 1 from

# "Im Himmel höre ich nun"

Originally from  
Once More Unto the Breach  
© STEPHEN MELILLO  
IGNA 12 Oct 2000 & 16 Dec 2019  
2nd-3rd Millennium, STORMWORKS, ASCAP

mm@68

1 2 3 4 5

The score is for a 4/4 piece in G major. It features a complex woodwind and brass section. The woodwinds (Flute 1 & 2, Oboe, Bassoon, Clarinet in Bb 1 & 2, Bass Clarinet in Bb, Soprano Saxophone, Alto Saxophone 1 & 2, Tenor Saxophone, Baritone Saxophone) play intricate patterns, often in triplets. The brass section (Horn in F 1-3, Horn in F 2, Trumpet in Bb 1-3, Baritone, Trombone 1, Trombone 2 & Eupho, Bass Trombone, Tuba) provides harmonic support. The percussion section includes PAD Bass, Harp & Chorus, Timpani, Chimes, and a variety of cymbals and drums (Crash Cym, Bass Drum, Fing. Cym., Sus Cym, Suspended Cym, Large Tam). Dynamics range from piano (p) to mezzo-piano (mp).

Solo con Speranza

Musical score for "Solo con Speranza", measures 6 through 15. The score is arranged for a large ensemble including woodwinds, brass, strings, and percussion. The key signature is one sharp (F#) and the time signature is common time (C).

- Flute 1 & 2:** Play a melodic line starting at measure 12, marked *mp*.
- Oboe & Bassoon:** Provide harmonic support with sustained chords.
- Clarinet in Bb 1 & 2:** Play a melodic line starting at measure 6, marked *mp*.
- Bass Clarinet in Bb:** Play a melodic line starting at measure 6, marked *mp*.
- Soprano Saxophone:** Play a melodic line starting at measure 6, marked *mp*.
- Alto Saxophone 1 & 2:** Remain silent.
- Tenor Saxophone & Baritone Saxophone:** Remain silent.
- Horn in F 1-3 & 2:** Play a melodic line starting at measure 12, marked *mp*.
- Trumpet in Bb 1, 2, & 3:** Remain silent.
- Baritone, Trombone 1, Trombone 2 & Eupho, Bass Trombone, & Tuba:** Remain silent.
- PAD Bass:** Provides a steady bass line.
- Harp & Chorus:** Play a melodic line starting at measure 10, marked *mp*.
- Timpani:** Remain silent.
- Chimes:** Remain silent.
- Orchestral Bells:** Play a melodic line starting at measure 12, marked *p*.
- Vibraphone:** Play a melodic line starting at measure 10, marked *mp*, featuring a triplet.
- Cr Cym & Bass Drum:** Remain silent.
- Fing Cym, Sus Cym & Tam:** Play a melodic line starting at measure 6, marked *mp*.

Ever Giving

16 17 18 19 20 21

Flute 1  
Flute 2  
Oboe  
Bassoon  
Clarinet in B♭ 1  
Clarinet in B♭ 2  
Bass Clarinet in B♭  
Soprano Saxophone  
Alto Saxophone 1  
Alto Saxophone 2  
Tenor Saxophone  
Baritone Saxophone  
Horn in F 1-3  
Horn in F 2  
Trumpet in B♭ 1  
Trumpet in B♭ 2  
Trumpet in B♭ 3  
Baritone  
Trombone 1  
Trombone 2 & Eupho  
Bass Trombone  
Tuba  
PAD Bass  
Harp & Chorus  
Timpani  
Chimes  
Orchestral Bells  
Vibraphone  
Cr Cym & Bass Drum  
Fing Cym, Sus Cym & Tam

The musical score is arranged in a standard orchestral format. The woodwind section (Flutes, Oboe, Bassoon, Clarinets, and Saxophones) has the most active parts, with many triplets and melodic lines. The brass section (Horns, Trumpets, Trombones, and Tuba) provides harmonic support with sustained notes and some rhythmic patterns. The percussion section includes a PAD Bass, Harp & Chorus, Timpani, Chimes, and Orchestral Bells. The string section (Cr Cym & Bass Drum, Fing Cym, Sus Cym & Tam) is mostly silent in this section. The score is marked with a dynamic of *mf* (mezzo-forte) and includes various musical notations such as slurs, ties, and triplets.