

The Grey II-III

© *Stephen Melillo*

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WITH GUEST ARTISTS:

CHRISTOPHER MCCREWELL, VOICE

CATHERINE L. GEACH, VOICE & VIOLIN

ZSUZSANNA EMÖDI, VIOLIN & VIOLA

DANIEL RIDDER, TUBA

RENSKE DE LEUW, HARP

CURT DEMOTT, PIANO

STORMWORKS® SCORING ORCHESTRA

PRODUCED BY CURT DEMOTT & STEPHEN MELILLO

RUN TIME IS 141:33 MINUTES

ALL MUSIC ON THIS ALBUM WAS COMPOSED AND/OR RESURRECTED IN 2021

MUSIC, LYRICS, TEXTS, LIBRETTO, CONDUCTING, RECORDING & PHOTOGRAPHY BY

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AND ENJOY THE STORY THAT ACCOMPANIES THE MUSIC ON THIS ALBUM!

The GREY II-III

Stephen Melillo
Composer

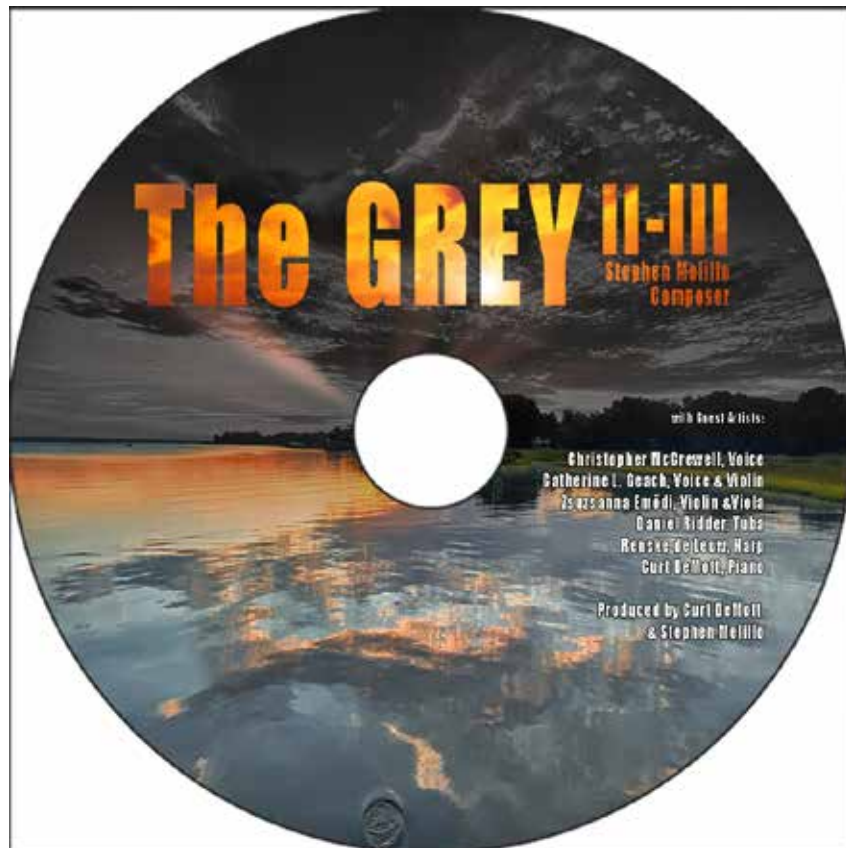


The Grey^{I-II-III} and other works from the **STORMWORKS Library** represent many years of self-sustained work. Please resist the temptation to imitate, excerpt, or post and share the Music in any form, from mp3s to printed versions, lifts and arrangements. Instead become a **champion!** Encourage your friends to invest as you have. Support Art, and in this case, support the Message & Music of *The Grey^{I-II-III}*.

This work is offered by many geographically distant, but united Souls across our world.

Enjoy & Godspeed!

Stephen Melillo, Composer



The Grey^{II-III} Track List: 141:33 minutes

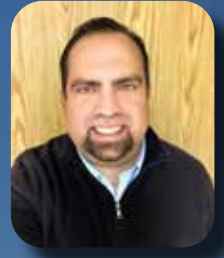
01. After the Fall	3:50
02. Tears for Spring	7:24
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31. 3 Musical Haikus: 1. <i>Blood</i>	4:32
32. 3 Musical Haikus: 2. <i>Lost Ancestors of the Yangtze</i>	3:23
33. 3 Musical Haikus: 3. <i>LIFEstorm</i>	4:07
34. Psalm 151: Groanings Which Cannot Be Uttered	4:53
35. a Place of Rest	1:37

Special Thanks ...

Walter Avellaneda Jr. came to Japan in 2005 to play PAD Bass on the historic, *STORMWORKS Chapter 5:8 Album: Writings on the Wall*. Since then, he has become a consummate, role model Teacher, Dad, and Friend.

This is a guy who's always there to lend a sensitive, Musical ear no matter the hour or personal circumstance. He was invaluable to me in shaping the Music of this document into what he calls, "a transportation back to memories of your past and the dreams & hopes of your future." Thank you, W... for being an outstanding Teacher, Dad and Friend.



I met Roland Stuppin (*The James Dean of Recording*) in Germany, on the *STORMWORKS Chapter 55: Way of the Wanderer* project. I vowed to never use another engineer! Properly capturing and mastering recorded Music is an art that requires a rare combination of skilled technician and Musician. During the recording phase of *The Grey II-III*, Roland was always available to answer questions, which

often 'Greek' to me, were appropriately 'German' to my good German Friend. Thank you, Roland for your invaluable help on the production of this Document.

As we continue our journey into ***The Grey*** with these new works by Stephen Melillo, I believe ***your*** story, whatever that may be, can be found within this music. As you listen, remember; let go. If you do, you're in for a treat! No, not a treat. **A gift!** Remember. As you start your journey, things may seem a bit *Grey* at first, but soon you'll realize that the sun is just beyond the clouds. **Curt DeMott, Producer**



An important Message for those who look up for Light but only see *The Grey*. Is it *Grey*? “Behind that thin veil of Grey clouds, the Sun still rises, the Universe sings out with uncountable Stars and Worlds... and even now, the Wind grazes the water while Seagulls carry on... *Greyless*... a reminder to remain steadfast beyond the eyes. Never be deceived by *The Grey*. In all ways, God is always...” SLM

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In all ways, God is always...

We see this...



But what is *there*, behind what we see?



It is this.



We see this...



But what is there, *behind* what we see?



It is this.



We see this...



But *what* is there, behind what we see?



It is this.




We see this...



But look behind!



A wide-angle photograph of a sunset over a calm body of water. The sky is filled with dramatic, layered clouds in shades of blue, orange, and red. The sun is low on the horizon, creating a bright glow. The water in the foreground is still, reflecting the colors of the sky. In the distance, a dark line of trees and a small building are visible on the right side. The overall mood is serene and contemplative.

Now let's take a walk on the water together, in sound, and
in feeling, as we look beyond *The Grey*...



After the Fall...

*#1122, Musical Haiku 61 in 3:45
by Stephen Melillo
Composer*



After the Fall

#1122, Musical Haiku #61 in 3:50


by © Stephen Melillo, IGNA 27 November 2015

After the fall, comes *another* fall, and then, maybe another. But after *any* fall, the chance to stand up from that fall, or metaphorically face the cold, bleak *Grey* of Winter resides in the warm, always returning message of a new Hope and a new Spring...

Tears for Spring

#1263 in 7:24

by © Stephen Melillo, IGNA 9 March 2021

A landscape photograph showing a sunrise over a field. The sun is low on the horizon, creating a bright orange and yellow glow. There is a layer of mist or fog in the foreground, partially obscuring the field. Several trees are visible on the right side of the image, silhouetted against the bright sky. The overall scene is peaceful and evocative of a spring morning.

Scored for a 27-piece Orchestra, **“Spring”** was spotted (*for a 3:40 animated film*) composed, orchestrated, demo-recorded, score, parts and click-track/streamer prepared in 6 hours. When I did my student teaching, my supervisor looked at my log. It listed more than *five* (5) times the required amount of student-teaching hours. He said, *“What? Do you want some sort of special acknowledgment?”*

Knowing that the **“Spring”** achievement would render similar results, and in fact missing the deadline because I had heard of the challenge only 6 hours in advance of it, I made the work more personal, added 3 minutes, and wrote... **“Tears for Spring.”** You see *the Grey?* Tears for Spring. Tears for Hope. Tears for Love, for God, for Friends, for Family, for strangers I’ll never meet. Forget *the Grey!* I wish all of you the best always. After *all* Falls, comes the promise of *Spring*...

DANCE OF THE SHADELLI PUPPETS

#1250 at 3:04 for Young String Orchestra (*with prerecorded options*)

by © Stephen Melillo, IGNA 22 January 2021, 2-3 Millennium, Stormworks, ASCAP
from Music originally composed by © Stephen Melillo, IGNA 17 June 2008

Written for the fine student Musicians of
The Bridle Path/Montgomery Elementary Select String Ensemble
Ralph T. Jackson, Conductor

and for the Khmer Cultural Development Institute
Catherine Louise Geach, Director

With great Love and respect, this small work is offered.





Deceduto

#1245, Musical Haiku #103 in 4:20

by © Stephen Melillo, IGNA 21 December 2020

Deceduto, Décédé, Difunto, Verstorben, Wáng gú de, Nakunatta, Jug eun... Deceased. This work was inspired by a letter written by Catherine Geach regarding the early, untimely passing of her Mother. In the death of loved ones, we are inescapably, *face-to-face* confronted by perhaps the most pervasive of all “Greys.”

What lies *beyond* the veil of death? *Is* there a beyond?

Even Before I Met You
featuring Curt DeMott, Piano
#1200, Musical Haiku #88 in 2:39
by © Stephen Melillo, IGNA 7 June 2020

Below is a story my Grandfather shared with me about his wife, my grandmother, *Genevieve*. I transcribed it from an audio recording I made on Christmas Day, 2018. These are his words and the inspiration behind ***“Even Before I Met You.”***

“When I went into the Service, I went to (Lawrence’s Photography Studio) to take a picture with my mother. I walked up this flight of stairs, and there was a picture on the wall of this girl. So I turned to my mother and said, “That’s a beautiful girl.”

Then when I got out of the Service, my mother wanted another picture. And as I walked up the stairs, I noticed that the girl’s picture was still hanging on the wall. Once again, I thought, “That’s a beautiful girl.”

Years later, after your grandmother passed, I opened a drawer to clean it out and discovered a group of photographs. Within the photos was THE picture. The picture I saw hanging on the wall in Lawrence Photography Studio. It was your Grandmother. I never made the connection until that moment, as I held the picture in my hand.” - Carmen Sabatelli

The odds are staggering. Impossible, some would say. Or perhaps, in *the Grey*, miracles are just on the other side of the clouds. *Curt J. DeMott*



Genevieve
#1227,
Musical Haiku #96 in 3:08
by © Stephen Melillo,
IGNA 19 March 2020

“I’m not sure if I ever sent this to you. The attached picture is of my Grandmother,

Genevieve Sabatelli. This is **THE** picture my Grandfather fell in love with. It was the photo of *Genevieve*, hanging in the staircase of the photography studio that caught his eye.

It’s the story that inspired you to write ***“Even Before I Met You.”***

Take a look at the picture of the BACK of that photo. See those numbers and markings? What can you do with those numbers in 48 hours?!

HA! Ready for today’s composition challenge! Write a follow-up to ***“Even Before I Met You.”*** The numbers represent my Grandmother’s story, which unfortunately only GOD knows. If anyone can decipher those numbers and God’s message into music, it’s you!” *Curt J. DeMott*

Once I Dreamed of Love, Ida's Pen

#1076, Musical Haiku #4 in 2:20

by © Stephen Melillo, IGNA 7 October 2013



From a journal entry: “Just a little while ago I poured the cool ashes from the inside wood stove into the fire pit outside. Tiny glowing embers were sure to fade slowly away in the damp wood. After several hours, I looked outside, into the darkness, and saw that a big, blazing fire had started in the fire pit.

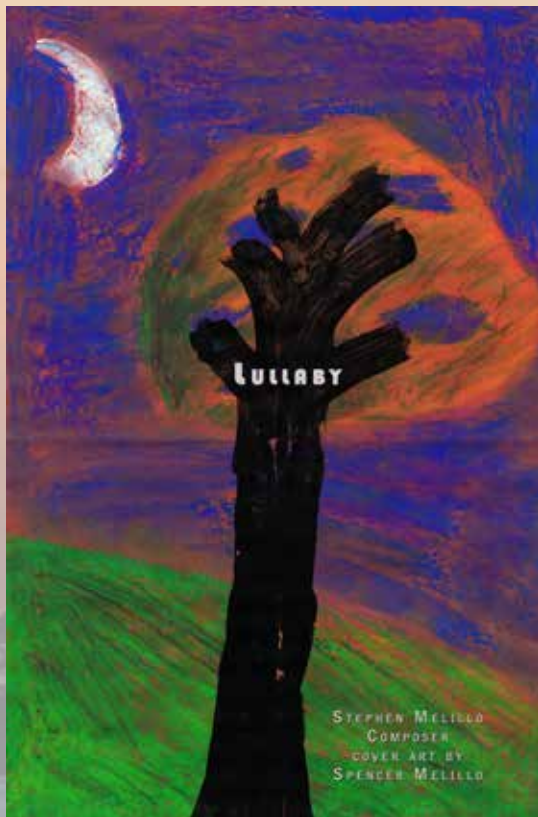
Just those *tiny glowing embers*... created a raging fire. All they needed was Time.

This happened after having spent a great day with *Colonel Ed Shames*. The message told in those glowing embers and the fire pit was part of the Message from that special day.

In 2013, I was the Composer on a documentary made about *Colonel Ed Shames* and his many experiences with “Easy Company” 506th, P.I.R. 101st Airborne (*Band of Brothers*) from before the war, into D-Day, through Belgium and Holland, and into Paris after the liberation of the concentration camps. We became friends. I had met his wife, Ida, who later passed away. (*As of this writing, the Colonel is still with us.*)

Sadly, the documentary was never distributed, though indeed it was completed and presented to Colonel Shames and his wife, Ida, for whom, “*Once I Dreamed of Love, Ida's Pen*” was written.

I felt it was Time to finally share this Music with the Colonel and brought him some homemade CDs! In the photo under the title, you'll see that the Colonel signed the CD Cover *with the very Gold Pen* that Ida had sent to him during the War. She was essentially saying, “*Write to me. I'll be waiting for you.*” The Colonel held that pen in his pocket for the duration of WWII. Through the *Grey of War, that Pen, that story*, has inspired this humble, simple piece.



Lullaby

from a Theme of Johannes Brahms

#1266 in 3:13

featuring Christopher McCrewell, Voice

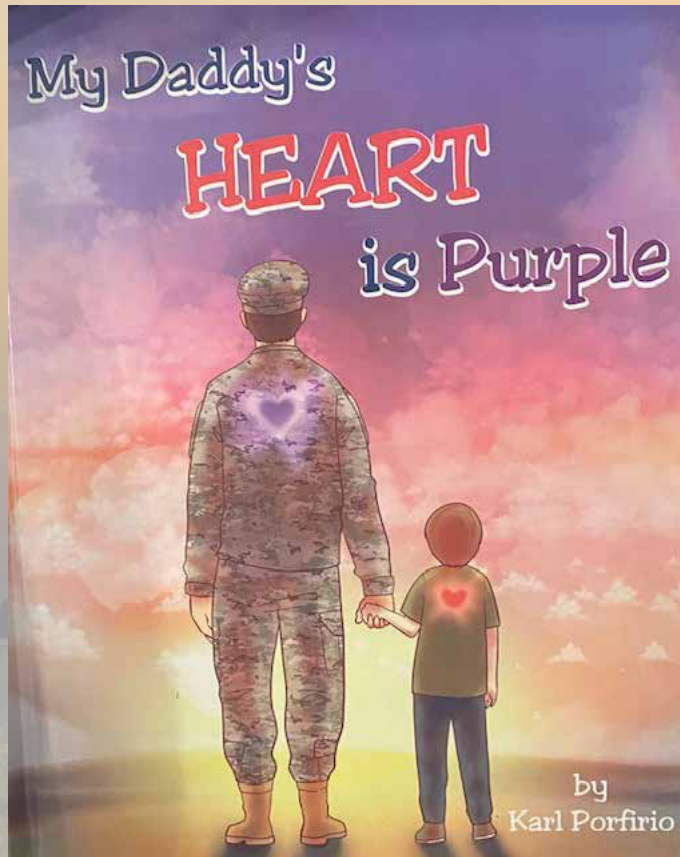
Musical Interpretation & Lyrics

by © Stephen Melillo, IGNA 22 April 2021

In the absence of those we love, or once loved in times past, we find ourselves longing for something to fill the void. We look up. Sometimes, it's *Grey*. In *Lullaby*, a Dad visits his child, now serving in a distant land... In his mind and Heart, he sings to her, as he once did when she was a little girl.

Day is done
Night has won
and I send you my blessings
If you sleep
should you Dream
let the world just fade away
I really don't know where you are
in a place all too far
but in Faith that we keep
I will Pray

Go to sleep, my dear child
let the fight go without you
for one night
just one night
may you rest your soul
and...
sleep...



My Daddy's Heart is Purple

#1265 in 5:07

by © Stephen Melillo, IGNA 1 April 2021

Look for Karl's Book on *Amazon.com*.

After reading Karl's book, a friend suggested that a piece of Music be written.

At 0233 on 1 April of 2021, Karl Porfirio, author of "*My Daddy's Heart is Purple*" sent a letter. We discussed the great challenges and indeed, the *pressures*, of writing such a work. I told him, "*I'll try.*"

As it is with *all* Music, each person, dependent upon their personal, unique experiences, will hear the Music differently. Knowing so many who have found themselves in this never-ceasing, most difficult place of the darkest *Grey*, this work... indeed this *album* and many others, is humbly offered.



Gethsemane

featuring Catherine L. Geach, Violin

#1251 in 5:43

by © Stephen Melillo, IGNA 25 February 2021

Gethsemane was inspired by a phone call with Edith Ring, the wife of dear Friend, “Uncle” Sammy Ring. Sam had *just-turned* 18 and was *wounded* on his birthday. Just *days later*, Sam, a 6th Army Ranger, saved his own Father during the *Great Raid of Cabanatuan* towards the end of WWII in the Philippines.

When Sam’s devoted wife, Edith was just 10 years old, she was repeatedly instructed by her Mom on how to prevent the 3rd Reich from discovering that Edith’s Father was Jewish.

Edith’s dad was killed at Auschwitz while she studied for the *Hitler Youth*. When asked if she would write her Story, Edith sent an old typewritten letter; an incredible childhood Lifetime on *two* simple pages. The contents of that letter became *this* Music.

Upon hearing the first recording, Edith suggested that the piece, originally named after her, be changed to “*Gethsemane*.”

Were You There?

Spiritual from 1899

Version 2 for Soliloquy Piano

#994, Musical Haiku #37 in 3:54

arr. by © Stephen Melillo, IGNA 30 March 2019



Were You There?

arranged by
STEPHEN MELILLO
Composer



**Were you there when they crucified my Lord?
Were you there when they crucified my Lord?
Oh, sometimes it causes me to tremble, tremble, tremble.
Were you there when they crucified my Lord?**

**Were you there when they nailed him to the tree?
Were you there when they nailed him to the tree?
Oh, sometimes it causes me to tremble, tremble, tremble.
Were you there when they nailed him to the tree?**

**Were you there when they laid him in the tomb?
Were you there when they laid him in the tomb?
Oh, sometimes it causes me to tremble, tremble, tremble.
Were you there when they laid him in the tomb?**

**Were you there when God raised him from the tomb?
Were you there when God raised him from the tomb?
Oh, sometimes it causes me to tremble, tremble, tremble.
Were you there when God raised him from the tomb?**

In the Blessing of Smoke, a Question

#1247, Musical Haiku #104 in 5:19

by © Stephen Melillo, IGNA 29 December 2020

Yesterday, in his typical manner, Curt wrote the following:

“Dearest Professor of Shaving Artistry, Ph.D. of Music Composition Exquisiteness. I am pleased to learn that you’ve received my gift package. May the blessing of the smoke (*Hmm... The Blessing of Smoke. I’ll leave that glorious and inspirational title in your capable hands*) calm your spirit and invigorate your mind on all that is true and just. With unbridled sincerity and goodwill.”

Smoke. Clouds. The Grey. Smoke could mean fire, the kind that destroys. It could be the kind that comes from a *controlled* fire, one that warms and saves, and that one enjoys. Smoking a fine cigar or a pipe can be like “*making a burnt offering.*” Bach too, was fond of the pipe. On just the proper, crystalline night, when the Stars are dancing in their brilliance, I often watch the smoke

fall upward and back to Eternity with an accompanying Prayer.

Needless to say, in many cultures around the world, incense is burned. As the Smoke and imagination rises, we are brought to a Place of Question. We ask. We Listen. Then ashes to ashes and dust to dust, the Smoke continues on its ever-upward spiraling Journey to rejoin with the Stars.

Recently, I had taken a piece of charcoal out of the wood stove, wondering if “*charcoal drawings*” in days of old, were indeed crafted with charred wood from the controlled fire. As a test, I wrote a cursive “*Stephen*” on a piece of Music paper, a habit from attending Catholic school. It was on this same sheet that I wrote... ***Piece #1247, Musical Haiku #104, “The Blessing of Smoke,”*** later to become, “***In the Blessing of Smoke, a Question.***”

Here is Music for such a Moment of “*burnt offering,*” Question, Soul-searching beyond the *Grey*, and Prayer. Enjoy!



Mer

#1178, Musical Haiku #74 in 2:19
by © Stephen Melillo, IGNA 9 May 2018

The third of May 2018 was the 38th anniversary of *Only for Now*, my first work, which premiered in Cambridge, Massachusetts at M.I.T. in 1980. A woman with long-flowing white hair approached to share what she called “*her life-changing Miracle.*” She had just watched a rehearsal with a visiting community band of “*Godspeed*” with the Composer conducting.

Since that day, and as of this Christmas 2021, *Meredith “Mer” Hudson* has watched **1,333** sunrises and/or looked for them through overcast *Grey* days. For each new morning, she has listened **1,333** times to a recording of “*Godspeed.*”

“*Mer*” was written as a thank you Gift before ever discovering that she would be so committed to a single piece of Music. The score cover to the right makes use of a photo that Mer captured at her place of daily watching.

As you will soon hear, “*Mer*”... *the ocean*, led to her Granddaughter, “*River.*” Such is the flow of Music and Space and Time and Life in the glorious sunshine... but *also* in the *Grey*.



RIVER



Stephen Melillo
Composer

River

#1249, Musical Haiku #105 in 3:05

© Stephen Melillo, IGNA 20 January 2021

“Oh, my dearest Stephen...

Look what you have created.

I see her running, dancing, twirling...

I hear her laughing, talking, singing.

And underneath... thinking... questioning... dreaming.

It's definitely the wonder of *River*.

Thank You for capturing her unique and beautiful Spirit.”

Meredith Hudson, Grandmother

No Words, Just Gone
#1202, Musical Haiku #90 in 3:41
an interlude for Tuba, and a potential “4th” Movement for
“The Strong Soul,” The Concerto for Tuba & Orchestra

featuring *Daniel Ridder, Tuba*
by © Stephen Melillo, IGNA 26 June 2019

Not Even She Was Her
#359 in 3:27
featuring *Christopher McCrewell, Voice*
by © Stephen Melillo, IGNA 19 September 1987

Handwritten musical score for "Not Even She Was Her" by Stephen Melillo. The score is written on ten staves. At the top, it is dated "1987 - 19 Sep 1987" and includes the title "Not Even She Was Her" and the composer's name "Stephen Melillo". The score begins with a treble clef, a common time signature (C), and a key signature of one flat (B-flat). The first staff contains the title and a circled number "21". The second staff has the instruction "Tuba" and the key signature "B-flat". The score includes various musical notations such as notes, rests, and dynamic markings like "p" and "f". The lyrics "Not even she was her" are written below the notes. The score concludes with a double bar line and the instruction "The end". The composer's signature "Stephen Melillo" is written at the bottom right. In the bottom left corner, there is a handwritten note "on the disc".

Parting

#1236, Musical Haiku #99 in 3:17
by © Stephen Melillo, IGNA 14 August 2020

Someone Up There

#1201, Musical Haiku #89 in 3:44
featuring Daniel Ridder, Tuba
by © Stephen Melillo, IGNA 11 June 2019

01-Spencer Melillo

Today at 9:08 AM

SM

To: Stephen Melillo

Re: "Parting"

I love you, Dad. I'll see you soon.

Yes. Someone "*up there*," someone behind those relentless *Grey* clouds and even beyond the Stars on a crystalline night...

Yes, *Someone Up There* is watching, caring, loving.

And one day, You and I will be that *someone* for loved ones still here...

Song from the Valley of Heaven

(a Theme for Abbie, from Ahab, a Love Story)

#1043, Musical Haiku #46 in 3:51

by © Stephen Melillo, IGNA 7 June 2012



I traveled to Medellin, Colombia twice in 2012. There was much Love in everything, the sky, the mountains, the Music-making, and the People. One night I sat at the fortuitously unlocked hotel piano sipping lime water. An immense Story flooded my heart and mind and soul. I *knew* that I had to write about *Ahab* as a **BOY**. *What happened to him?* I knew also, almost instantly, that there was an *Abbie*, someone who young Ahab loved. This is her theme.

Surrender

#1224, Musical Haiku #95 in 4:50

featuring Zsuzanna Emödi, Viola

by © Stephen Melillo, IGNA 10 February 2020

(on the birthday of Jerry Goldsmith)

Kakehashi: That We Might Live is a 70-minute, self-contained concert inspired by and dedicated to the Souls of Bataan & Corregidor in WWII. On 4 April 1942, defenders of the Philippines were “surrendered” to enemy forces. In each and every discussion with ex-POW Veterans, they emphasized that “they” did not surrender. Instead, they were “*surrendered*.”

Toward the end of *Kakehashi: That We Might Live*, we hear an actual cassette recording of an ex-POW and Hell-Ship Survivor named Lorenzo Bañegas. He says, “*I looked at the cross in the beams of the ship and said, If it is Your will for me to live then I’ll live. If it is Your will for me to die then I’ll die.*”

Many of the Vets, with whom I had become good Friends over many years, spoke of that *moment* of *Real Surrender*... *not* to the enemy, but to something... some *One* beyond the relentless *Grey* of prison walls, cargo bays, slave labor, and *Suffering*.

Take My Hand

#1191, Musical Haiku #80 in 2:45
by © Stephen Melillo, IGNA 24 March 2019

On 24 March 2019, upon hearing the first sketch of this piece, Curt wrote:

"I saw a new father helping his baby boy stand for the first time. His tiny hands wrapped around this Dad's index fingers as he pulled him up, up, up!

I saw a mother helping her daughter to her feet after she fell off her bike for the first time. The mother's hand reached down to help her up.

That simple gesture. That feeling of love, support and connection. All throughout the stages of one's life. From friends, family, coworkers, strangers. These scenes kept playing in my mind as I listened.

As the piece came to a close, the last vision I saw was the father, the same father that had lifted his son to his feet with his index finger. Now, he was elderly and lying in his bed.

His son's hand reaches out to take his.
His father takes his last breath.
All goes white.
The hand of God reaches out.

My friend... The name of this piece is what God would have said to that father. The name of the piece is:

"Take my Hand."

If you take my hand
I will help you stand
walk with me, you'll see
you can be just like me

Can you take my hand
Will you help me stand and
show me the hope and the
love you have for me

If you take my hand
you will understand
pray with me, you'll see
He loves you just like me

Can you take my hand
Now I understand
that my life is much more
than this world can see

Words by Curt J. DeMott

Twinkle Twinkle Little Star

for Soliloquy Piano

#1228, Musical Haiku #97 in 2:28

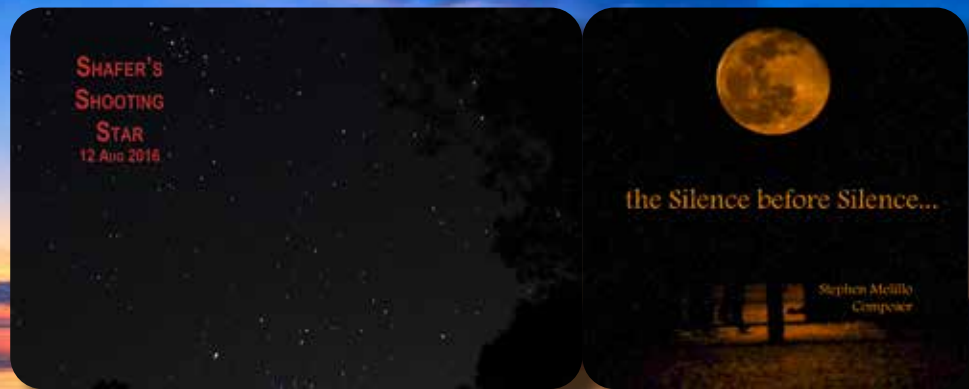
by © Stephen Melillo, IGNA 21 March 2020

the Silence before Silence

#1267 in 6:34

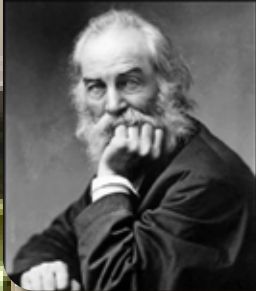
featuring Catherine L. Geach, Voice

by © Stephen Melillo, IGNA 6 February 2021





For more on “*Our Time as a Song in the Universe*” and the *Porter Music Box STAR Disc*, please visit stormworld.com. It is a part of *Stormworks Chapter 13: Whispers on the Wind*.



When I heard the learn'd astronomer, When the proofs, the figures, were ranged in columns before me, When I was shown the charts and diagrams, to add, to divide and measure them, When I sitting heard the astronomer where he lectured with much applause in the lecture-room, How soon unaccountable I became tired and sick, Till rising and gliding out I wander'd off by myself, In the mystical moist night-air, and from time to time, Look'd up in perfect silence at the stars.

The Learn'd Astronomer
an Idea in Music by © Stephen Melillo IGNA 1974...
then created as a Porter Music Box Disc on 1
February 2006. Then Composed for Band of
the 3rd Millennium™ as “*Our Time as a
Song in the Universe*” on 19 April 2007
and then as #1267 in 6:38 for The
Grey^{II-III} on IGNA 29 April 2021

The Question

#1144 in 4:46

by © Stephen Melillo, IGNA 13 March 1982

2-3 Millennium

At Boston Conservatory 1978-79, I wrote this piece while searching the city for all of the various church bells with a portable cassette deck. Believing I had an orchestra in place, I scored it in 1982. Until *quite recently*, the piece was just one of many hundreds sitting in *Grey* boxes. On this same date, my Mom's Mom passed away. Years later, again on that same date, also the birthday of my close Friend, Tom Quinn, Dame Mary Sigillo Barraco and I journeyed **3 hours and 33 minutes** to record the Porter Music Box *Star Disc*. In the *Grey*, or in the Light, one cannot plan such Synchronicity.

THE QUESTION

3/13/82

In the Stars I see You
Like an opened hand
If my thoughts ^{ca} touch You
Will You grasp my heart?

On a cross You waited
For the light of hope
From the dark I ask You
Will You Answer Me?

I bring to You this simple question
From my heart
I ask it.....

Can I sing to You, Lord?
Do my words arrive?
All my dreams will touch You
Through-out Time I call You.....

Amen.

Handwritten musical score for 'The Question'. The score is written on ten staves, with the first two staves labeled 'VCL' and the remaining eight staves labeled 'PIANO'. The music is in 4/4 time and features a key signature of one flat (B-flat). The score includes various musical notations such as notes, rests, and dynamics. A red arrow labeled 'FORCE' points to the right above the first staff. The date '3/13/82' is written in the top right corner. The score concludes with the word 'Amen.' and a large handwritten signature 'D. Melillo' at the bottom.

ORIGINAL MOTION PICTURE SCORE
THE UNWILLING

Unused Theme from “The Unwilling”

#1234, Musical Haiku #50 in 2:29

by © Stephen Melillo, IGNA 1 August 2020

Prior to seeing the film, I read the script to *The Unwilling* and responded to Director, Jonathan Heap with this potential “*Theme for The Unwilling.*” After seeing the first scene however, a 3-note theme inspired by the lead character’s Mozart-like cleaning of the mirror emerged and became the arching Theme that would later evolve into the 69:25 Score. One wonders what that film, or perhaps some other film yet to be made, would be like with *this* Music. All the pieces we *don’t* write, or don’t *use*, very much comprise *the Grey.*

STEPHEN MELILLO
COMPOSER

“The Unwilling” - A Case Study



“The Unwilling” - A Supernatural Horror Thriller
Directed by Jonathan Heap
Cinematography by David Stump, ASC.

#any4theat

Beyond Definition



What Happened to Me?

#1145 in 3:15

by © Stephen Melillo, IGNA 16 January 1986



If I had the answer as to why I had written this piece, I would share it with you. One form of the *Grey* is forgetting...

... and in many ways, like you too,
I am grateful for the ability to forget.

What We Must Leave Behind

for Dame Mary

featuring Catherine L. Geach, Violin

#1087, Musical Haiku #52 in 3:48

by © Stephen Melillo, IGNA 25 February 2014

Sometimes we leave behind us the horrors of war,
the *hopefully-forgettable* hurts and injustices.

Sometimes, with no choice, we leave *people* behind,
like the small Jewish children that Dame Mary
couldn't get to in time, or parents like Edith Ring,
even before she could fully comprehend the loss and
the Sacrifice.

So often, what we must leave behind pains us.

As we move forward, we often look back,
into the *Grey* of our Pasts...

We the Timeful in the Hands of the Timeless

#1234 in 5:26

by © Stephen Melillo, IGNA 1 August 2020

... a piece to be used for Meditation, centering, and re-focusing, as we contemplate our ephemeral, fleeting lives in the hands of the Timeless...
and often *Grey*...



While You Sleep I Will Guard the World

a Romance for Violin & Viola

for Naoyuki & Anna

#1113, Musical Haiku #55 in 5:40

featuring Zsuzsanna Emödi on Violin & Viola

by © Stephen Melillo, IGNA 12 January 2015



Three Musical Haikus #63-64-65

#1126 by © Stephen Melillo, IGNA 23-24-25 February 2020

1. Haiku for Tuba & Harp - *Blood*

in 4:32

featuring Daniel Ridder, Tuba
and Renske de Leuw, Harp

2. Haiku #1 for Viola & Harp - *Lost Ancestors of the Yangtze*

in 3:23

featuring Zsuzanna Emödi, Viola
and Renske de Leuw, Harp

As Confucius said of Music... *“To go to the very root of our feelings and know the changes which they undergo is the province of Music.”*

I originally composed the Music for this piece (*and two others*) on a Napkin while standing on the Great Wall of China in the freezing Cold. Two years later, I gave it the title, *“Lost Ancestors of the Yangtze.”*

The Chinese government accomplished a great engineering feat by constructing a Mega-Dam across the Yangtze River in 2012, and in so doing submerged 244 square miles of land imbued with 5000 years of Chinese History & Culture.

Some of it was saved... but much was submerged beneath 574 feet of water.

People who had known no other way of life were moved to higher ground and newer cities.

The Chinese were bold in terraforming the *next* 5000 years of future-sighted possibility. Still though... what they gave up was a Past that even “foreigners” like myself will miss. I have studied Chinese martial art all of my Life and deeply love the History and Culture of China. I was fortunate to visit several Temples, pray there, and walk on the Great Wall in 2010.

The most painful part of this relocation process was leaving generation upon generation of Family Ancestors to their grave-sites, now under the mirky *Grey* of deep water...





3. Haiku #2 for Viola & Harp

LIFESTorm

in 4:07

featuring *Zsuzanna Emödi, Viola
and Renske de Leuw, Harp*

Choose a path in Life that makes the *Grey* of death
a New Beginning...

PSALM 151

GROANINGS

WHICH

CANNOT

BE UTTERED

STEPHEN MELILLO
COMPOSER

Psalm 151,

Groanings Which Cannot Be Uttered

#1268, Musical Haiku #108 in 4:53, for Strings & Harp

by © Stephen Melillo, IGNA 21 June 2021

Behold the Lamb of God

The Story of Father Abie Rinaldi, a fiction in "The Grey"

Seventy-year-young Abie Rinaldi wore his new vestments awkwardly. A simple man, he would have preferred a plain black cassock for his first homily.

With altar lights reflecting on his balding head and a serene light shining outwardly from his hazel eyes, he spoke with conviction. Stage fright had long been tossed away. He had guest conducted tens of thousands. Now his life as a composer and conductor was over. All had led to this moment. Fresh from the *Sacred Heart Seminary* in Hales Corners, Wisconsin, he exuded the same boyish enthusiasm as brother priests one-third his age.

The homily began. "What an interesting path to this moment. I'm still not used to the robes, but man, how I've looked forward to our first Mass together.

As many of you know, the church allows older men, (*ahem, such as yours truly*) to enter the Priesthood when the circumstances of their Life is otherwise completed, when their spouses have gone on to the Lord, and when their children have families of their own. I'm a 'Father' now, but not for the first time, you see? I've had kids. Two Sons. I've raised Men in a difficult world. So when you call me 'Father', I'll be hearing it in two ways... and that's today's homily.

“Abraham went with Isaac to the altar, a stone slab where sheep were sacrificed to God. This particular pilgrimage was different. God had asked Abraham to sacrifice his *son*. With faith greater than the inward struggle, Abraham’s knife came up. A bound, obedient, frightened, confused, loving Isaac, with an equally unimaginable faith, was ready to receive the mystery of Death.

Can you imagine Abraham’s pain and confusion and raging conflict and every other almost inconceivable swirl of impossible anguish?

My friends, I stand before you to fully confess. I would have **FAILED** that test.”

Tears formed in Father Rinaldi’s eyes. “There is simply no way that I could **EVER** sacrifice my sons, under **ANY** condition or circumstance. I probably would have just thrust the blade into my own heart. I know that you Moms and Dads feel the same way. The love of our Children is so deep, *so* profound, that you would not even waste the trip to the place of sacrifice. ‘*No, God,*’ you would shout. ‘*I will not hurt, I will not sacrifice, I will not kill my child, nor anyone else’s, even when it is You who asks!*’”

The aging man, the new priest, looked down into the pulpit. There were no papers to shuffle. Instead he clutched the sides of the podium. “How can I be your ‘Father’ and yet confess to you, this late in the game, when many priests are retiring and I am only just beginning, that I have *already* failed?”

The congregation was silent. Even the usual squeals from the young ones were hushed.

“But of course, it wasn’t just a test was it? It was a *message*.”

He paused. Realizing his words to be the first uttered to the congregation, he said, softly, respectfully, reverently... “Behold the Lamb of God who takes away the sins of the world. In the Old Testament, God, through His story of Abraham told us, and tells us even now, that He would have no Angel to withdraw the knife, to prevent the Agony in the Garden, the Scourging at the Pillar, the Crowning of Thorns, the Carrying of the Cross, and the Crucifixion... from which the word “excruciating” comes. *Excruciating*. No, unlike a spared Abraham, HIS Son would die, cruelly, and at the hands of His own creation... and all so that *we* might live beyond this world.

So today, when we break bread, and the Priest, the old man, the Dad, the ‘Father’ holds up the consecrated body of Christ, say it again and again in your mind and heart... *Behold* the Lamb of God. Behold the Lamb of *God*. Behold the *Lamb* of God. For these are the ***groanings which cannot be uttered.***”

For this special occasion and to describe what we can not say, I have summoned my old musical skills and composed:



**Psalm 151,
Groanings Which Cannot Be Uttered**
#1268, Musical Haiku #108 in 4:53, for Strings & Harp

There are 150 Psalms in the Bible. Some of the mathematics and symmetries of the Psalms have been incorporated into several *STORMWORKS* pieces, most notably, the work, “*Wait of the World*” from *STORMWORKS Chapter 3: Wait of the World*.

In this **Musical Haiku #108, Psalm 151**, David has run out of words.

Instead, he writes wordless *Music*, sketching it for the instruments of his Time, the Viol, varied Percussion, and of course, *his* instrument, the Harp.

That which cannot be said in words are the “*groanings which cannot be uttered...*”



a Place of Rest
#1269, Musical Haiku #109 in 1:37
for Soliloquy Piano
by © Stephen Melillo, IGNA 23 June 2021

The Journey has demanded much.
Rest now, my friends...



Catherine Louise Geach , Violin & Soprano

Through Stephen's Music, is Given us the Sacred Gift of True Expression... of Profound Grief, of Loss and of Courage, of Light and the Sublime Joy of the Soul. My Gratitude for all that is Given by Stephen, is expressed in part by my small offerings of playing ***Gesthemane, What we must Leave Behind*** and singing ***the Silence before Silence***. Nothing can describe the Reverence with which these Pieces were Composed, Played and Sung. It is my deepest Honour and Profound Joy to be part of this Album. Thank You.

Born in England, Catherine began the Study of Violin and Classical Ballet at the age of 4, giving her first concert a year later. She won a Scholarship to study Violin at the Royal Academy of Music in London when she was fifteen, with Singing and Piano as her second studies. There she studied Violin with Professors Maurice Hasson, Xue Wei and had Masterclasses with Professors Felix Andriewski (Yehudi Menuhin School) and Zakhar Brohn (Moscow Conservatory). She perfected her Singing Studies as a Coloratura (Light Soprano) specialising in Early Music, in Italy. In 1990 at the age of eighteen, she went to Cambodia, during the civil war, to compile a report on the **Violation of Human Rights by the Khmer Rouge**, in order to demonstrate to the International Community that the Khmer Rouge should not be seated at the United Nations. She was allowed by the Cambodian Government to enter areas affected by War to document the devastation and suffering of the civilian population. For her documentation, **"The Aid and War Report"**, she was awarded the Bernard Brett Peace

Bequest. Graduating from the Royal Academy of Music in 1991, she returned to Cambodia in the same year and began teaching Violin as a volunteer at the request of the dean of the Music Faculty University of Fine Arts, because so many Teachers had perished during the Khmer Rouge Genocide (1975 -79). There she also set up a project for the Conservation of Traditional Cambodian Music and support of Music Students, with funds from the British Embassy. At the same Time, she learned the Cambodian Tro Sau instrument and taught Mohori Music as Therapy in a Rehabilitation centre, with her Cambodian colleagues, to Veteran soldiers badly injured and disabled by the war. In 1993, she founded the Cambodian NGO, **"The Khmer Cultural Development Institute"** which was ratified by the Supreme National Council. In 1994 she founded and oversaw the construction of the **"Kampot Traditional Music School for Orphaned and Disabled Children"** in Kampot Province, Cambodia, at the time badly affected by Khmer Rouge guerrillas, the war and hostage crisis. Today Catherine is a Concert Violinist and Soprano, living in Rome, Italy, and gives concerts all over the World. She has been the subject of documentaries and articles by the BBC, Australian ABC, BBC radio, South-African Radio, The Sunday Telegraph Magazine and the Reader's Digest. She has translated and edited a book on Cambodian Musical Instruments for UNESCO, published several articles about the Cambodian War in the Tablet Magazine, She was awarded the UNESCO Decade for Cultural Development (1995) and the Raoul Wallenberg Humanitarian Award (New York, 1999). She has spoken in Stockholm for UNESCO "The Right of the Child to Culture" (1998) and at Somerville College, Oxford University on the "Healing Power of Music" (2017).



Christopher McCrewell , Voice

So grateful to Stephen for seeing something in a young kid in a theme park and remembering the magic that we made that day.

Born in Philadelphia, and studying Music Education at Hampton University, Christopher has always had dreams of performing on stage.

His first opportunity came with the premiere season of *ChristmasTown* at Busch Gardens Williamsburg. He also had the opportunity to work at *Disney* with the a cappella singing group *Voices of Liberty* and as a Featured Singer with *Royal Caribbean Cruise Lines*.

You can catch him now, spreading the message of love and acceptance across the United States with the First National Touring Company of *The Prom* musical. Some of his favorite theatrical credits include *Children of Eden* (Father), *The Wiz* (Lion), *Pirates of Penzance* (Samuel) and *Sister Act*.

Daniel Ridder , Tuba

Even when I first worked with Stephen, we could literally feel this common musical understanding. His incredibly great way of composing fascinated me right from the start. Thank you dear Stephen for letting me accompany your CD with my tuba! It is a great pleasure and honour. Daniel

In addition to his main job as principal tuba player in the Musikkorps der Bundeswehr Siegburg, **Daniel Ridder** is regularly engaged as a substitute with various well-known orchestras, including the WDR Funkhausorchester Cologne, Staatstheater Oldenburg, Sinfonieorchester Münster, Duisburger Philharmoniker, Südwestfälische Philharmonie Hilchenbach, Bergische Symphoniker, Philharmonisches Orchester Hagen and the Deutsche Oper am Rhein in Düsseldorf. In addition, Daniel Ridder has made an extraordinary name for himself through numerous CD and solo CD recordings, as well as solo concerts at home and abroad. After winning an audition at the Staatstheater Oldenburg in 2013, he nevertheless decided to remain active in the Musikkorps der Bundeswehr and continued his passion for opera and orchestral literature in a wide variety of orchestras. Concert tours have taken him to South Korea, China, Brazil, Africa, Russia, Ukraine, the Netherlands, France, Spain, the USA, Norway, Austria and Turkey. In 2014, he was appointed by the Richard Wagner Association as a scholarship holder at the Bayreuth Festival. This time had a great impact on him and broadened his musical horizons. In addition to his orchestral activities, Daniel Ridder has passed on his accumulated knowledge in recent years in top-class workshops or master classes for low brass, including with Prof. Hans Nickel, Prof. Andreas Hofmeier and the German Tuba forum. At the Musikhochschule Münster, together with the lecturer for trombone, he passed on his experience in orchestral playing with great success. In his free time he teaches and has already helped several young people to make the leap into music studies. His special focus is the promotion of amateur music in his region. In cooperation with the Adams company from Holland, he is currently working on a model of a contrabass tuba and is a proud endorser of this company. He has also developed his own series of mouthpieces for bass and contrabass tuba with a well-known mouthpiece maker. Since 2021 Daniel is proud Artist of the Eastman Company too! In his spare time he is very enthusiastic about the history of the tuba and its instruments. Many of these rare instruments are in his private collection. At the beginning of 2021, his tuba book "Total - Tuba" will be published by a well-known publishing house, containing 31 exercises by himself and international tuba players and professors. Daniel Ridder continues his education in workshops, master classes and professional brass ensembles, e.g. the WDR Brass Band Cologne. He has been playing in professional brass ensembles in his home region for over 15 years. He also plays in tuba quartets and large brass formations. This gives him an enormous repertoire in the field of chamber music. Some arrangements of his work around the low brass are available in music publishers. Daniel Ridder always keeps in close contact with various professors at conservatories in Germany and abroad.



Renske de Leuw, Harp

“I very well remember how I first heard the sounds of the harp as a five-year-old girl ... I was hooked! Stubborn as I was back then, I kept asking my parents if I could play the harp, and when I was eight years old, I got my first harp lessons. Since then, I couldn't let go of the harp and its beautiful sound.

Nowadays I'm still grateful for that first spark. It opened a magical world, taught me a new language, made me feel like being part of something greater than myself. It gave me everything!”

Renske de Leuw (Netherlands, 1979) studied with Professor Alexandre Bonnet at the Conservatorium van Amsterdam, where she successfully obtained her Bachelor and Master of Music degrees. Renske participated in master-classes both in the Netherlands as abroad. To broaden her musical horizon, she also studied jazz- and pop-harp with international renowned harpists as Park Stickney and Edmar Castañeda.

Renske loves playing chamber music and is a member of several ensembles. In Duo *LeoNina*, Renske plays with flute-player Femke van Leeuwen. Together with Thorwald Jørgensen (theremin) she formed the very special *Duo Jørgensen - de Leuw*. The duo successfully performed in Brazil and Canada and recorded the album *‘Voices’*. Since 2016 Renske plays in the unique ensemble VIJF! with four other members of the Zeeuws Orkest. Spring 2020 they presented their album *‘Saffier’*.

Photo by Jan Stege



Photo by Dina Furrer



A Message from Guest Artist, Zsuzsanna Emödi, Viola

Any instrument, be it the violin, the viola, the flute, or horn, or plastic drums, or anything on which Music might be made, is simply an instrument to a Goal. As Music-makers, what we are always concerned about is the Music itself, an expression of our Souls and in many ways the revealing of those Souls who can't speak Music themselves, but understand it in their hearts.

For anyone who would listen, I would gladly play Music, from Bach to the Music on this Album. I loved playing it. I look forward to making more of this Music, so sincere and Giving.

With singing heart,

Zsuzsanna Emödi



Closing Thoughts and a Wish for You, our Friend and Listener...

The first time we hear the voice of Charlie Chaplin in a film is at the end of the 1939 made, *The Great Dictator*. His speech in that film partly inspired the Singer/Actors of *Son of the Storm* and then summed the message in *Last World Standing*. His appeal to “*Humanity and not machines*” is a part of the *Stormworks Chapter 13: Whispers on the Wind* libretto. If you like, you can enjoy his words there.

Here now, is a great opportunity to demonstrate something always poignant in Life via the mathematics of Kurt Gödel. His two *incompleteness theorems* concern the limits of provability in formal axiomatic theories. The first states that within any consistent formal system, there are statements of the language which can neither be proved nor disproved. According to the second *incompleteness theorem*, such a formal system cannot prove that the system itself is consistent.

Paraphrased, he tells us, “*there is no axiom that can be formed for which the opposite might also be true.*”

I had great fun with this idea in a keynote address given at the *Bronx Celia Cruz High School of Music* in 2016, just days after my Father’s funeral. Yes. Quite *Grey*. In this new Light, let’s look at a quote from Charlie Chaplin. He said, “*You’ll never find a rainbow if you’re looking down.*”


We definitely understand the intended sentiment. Yet, a counter-possibility comes into being at the exact same moment, something like Heisenberg’s “*Uncertainty Principle*,” a movement within the *S-Matrix Symphony*. With Gödel’s observant help, we might rewrite the phrase to present another choice:

“You’ll never find a rainbow if you’re looking down, unless of course, you happen to see the Reflection of one in a puddle.”

In other words, Rainbows are *everywhere*. You might not see them, but they’re there. *Somewhere*. Somewhere on the globe, at every moment in its spinning, there is a Sunrise. *Always*. Even through the opaque Earth on which we stand, one can “see” the Stars beneath our feet.

Just as it is with “*The Grey*,” *everything*, including even the beleaguering veil of Time and Death, presents itself for us to “go beyond”, look *through*, venture around. And yes, even Suffering is a part of “*The Grey*.”

As you face all of the many Storms and infrequent Joys of Life, I hope that the simpatico in this Music becomes a part of *your* Life’s eternal Sound-track.

Godspeed! 

Here are the first set of Lyrics to what eventually became **“Promise of the Rainbow”** for the Tom Walsh film, **“Dwegons & Leprechauns”**. These words, **“Somewhere... Sunrise”**, perhaps subtitled, **“Reflections in a Puddle,”** work perfectly with our **“closing thoughts”** to **The Grey^{I-II-III}**.

Somewhere... Sunrise

First set of Lyrics written on 17 March 2009, Saint Patrick's Day!

Set-up: A young boy, perhaps, Timmy-lad, is distraught and must now face the night alone. A little afraid of the dark, fatigued and drained of hope, he is visited by a spirit creature.... a *Dwegan*. We hear the following song... Sung in an Irish Accent

When the sun leaves us for another lonely night
Trust the Stars to lead you on your journey
Listen well to their song and they'll warm ya up in-side

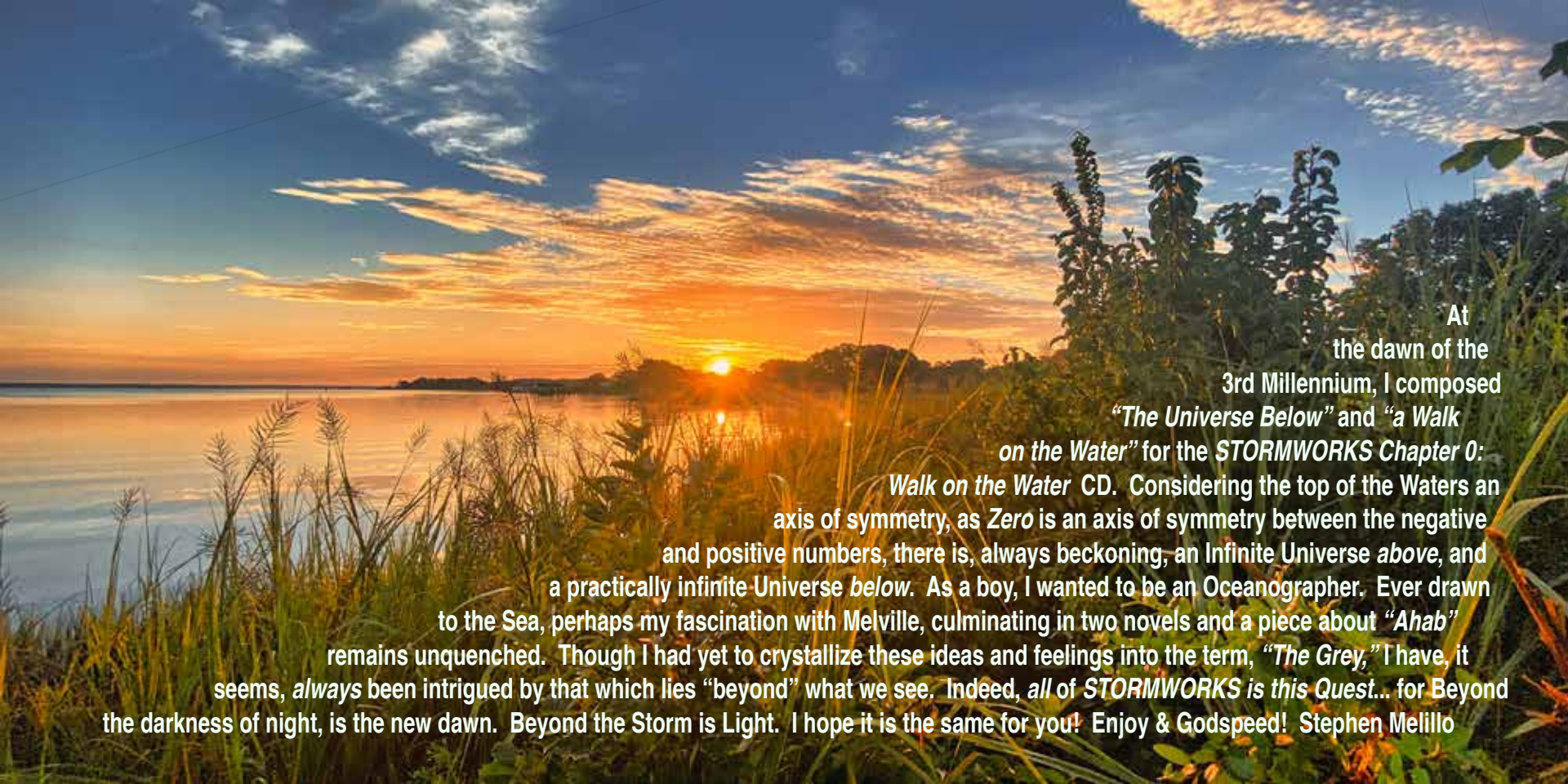
With a glowing,
Always knowing
That beyond the night,
Somewhere...
There's Sunrise...

After Storm and rain comes the Rainbow again
and that pot-o-gold promised long ago...

When you look up to the Darkest skies of night
Find your dream in Stars that shine to guide you...
Listen well, my-good friend,
to the Promise of the Night...

And you'll hear your song
It'll make ya strong
'cause beyond the night
Somewhere...
There's Sunrise...
There's Sunrise...

(then... the sun rises...)



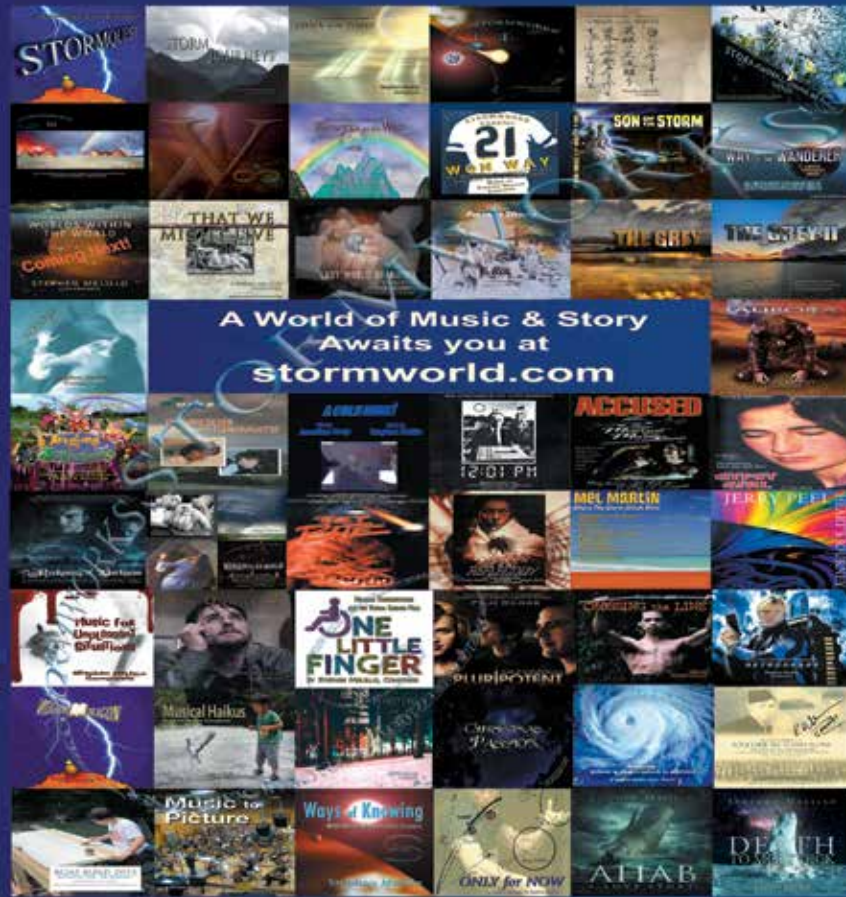
At the dawn of the 3rd Millennium, I composed "*The Universe Below*" and "*a Walk on the Water*" for the *STORMWORKS Chapter 0: Walk on the Water* CD. Considering the top of the Waters an axis of symmetry, as Zero is an axis of symmetry between the negative and positive numbers, there is, always beckoning, an Infinite Universe *above*, and a practically infinite Universe *below*. As a boy, I wanted to be an Oceanographer. Ever drawn to the Sea, perhaps my fascination with Melville, culminating in two novels and a piece about "*Ahab*" remains unquenched. Though I had yet to crystallize these ideas and feelings into the term, "*The Grey*," I have, it seems, *always* been intrigued by that which lies "beyond" what we see. Indeed, *all of STORMWORKS is this Quest...* for Beyond the darkness of night, is the new dawn. Beyond the Storm is Light. I hope it is the same for you! Enjoy & Godspeed! Stephen Melillo



Stephen Melillo Composer

Stephen's more than 1,280 works include 4 symphonies, several concerti and over 42-hours of Music for Ensembles of the 3rd Millennium™. Stephen's *Symphony III: Lightfall*, was nominated for the

Pulitzer and Nemmers Prize in Music. Winner of three 2009 *Telly & Ava Awards* for his 2005 Visualized Concert, *Kakehashi: That We Might Live*, Stephen's concert-version of that work was nominated for the *Pulitzer Prize in Music*. A fourth *Telly Award* was given for "Best Use of Music" in the 2019 feature film, *One Little Finger* produced by Rupam Sarmah. A fifth *Telly Award* included Stephen's work on the 2019 *Reckoning of Darkness* produced by Christopher Kulikowski. Stephen's 15 feature film scores include the Oscar-nominated *12:01PM* and the Jonathan Heap horror thriller, *The Unwilling*. Stephen has been a recipient of the ASCAP Concert Awards each year since 1992. STORMWORKS, Stephen's pioneering, self-publishing entity, has gone from 0 to many thousands of worldwide renderings since 1992 simply by word-of-mouth. He has 42 albums and 9 books on varied streaming services and novels, including *Only for Now*, *Ahab*, *a Love Story*, the prequel to Melville's *Moby Dick*, and most recently, the sequel, *Death to Moby Dick, a Love Story*.

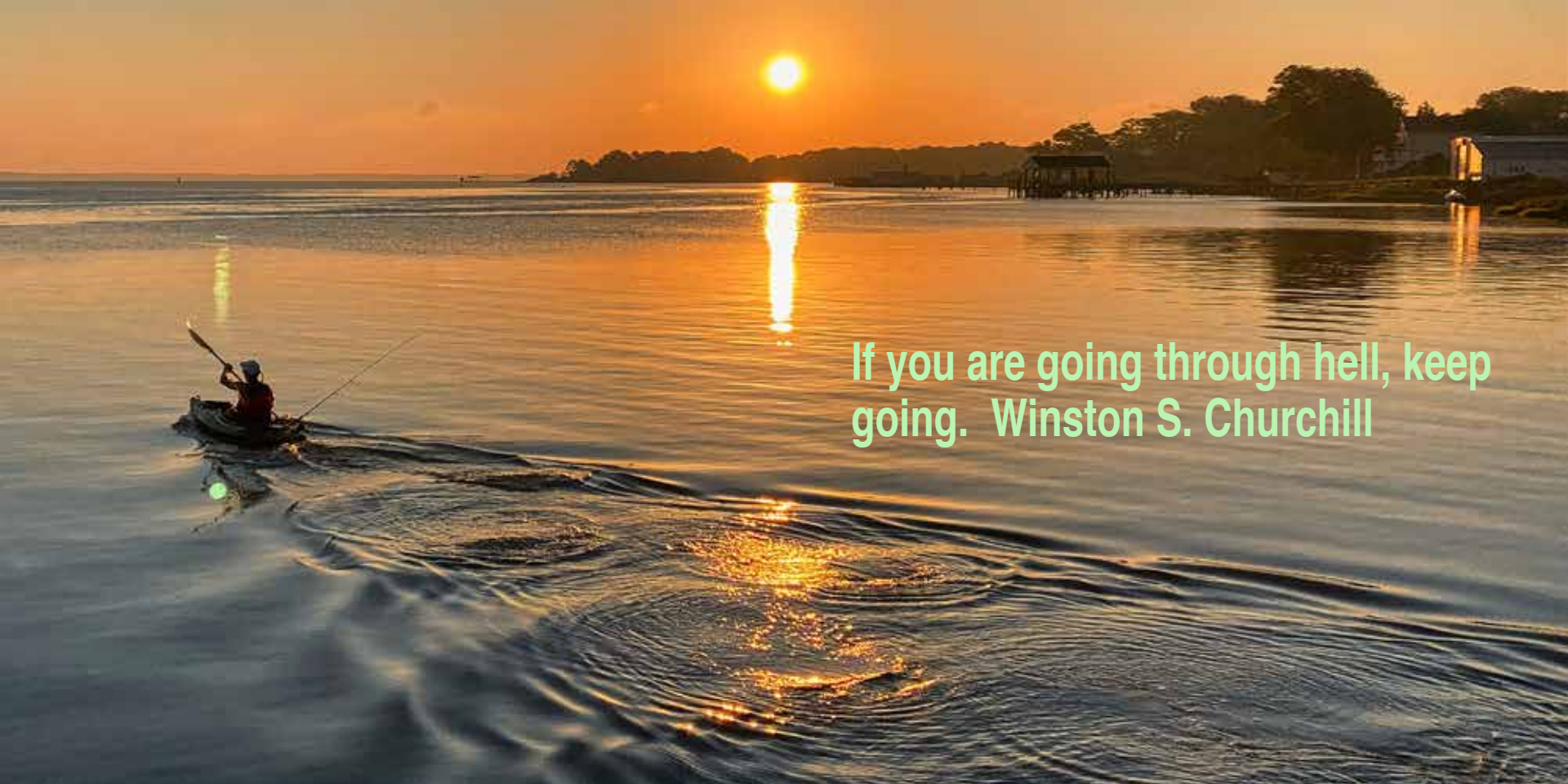


**What we think, we become.
Buddha**





**Set your minds on things Above
Colossians**



If you are going through hell, keep going. Winston S. Churchill

If you fell yesterday, stand up today.
H.G. Wells





There are as many
nights as days, and
the one is just as
long as the other in
the year's course.
Even a happy life
cannot be without
a measure of
darkness, and the
word 'happy' would
lose its meaning if it
were not balanced
by sadness.
Carl Gustav Jung





**For the wise man
looks into space and
he knows there is no
limited dimensions.
Lao Tzu**