

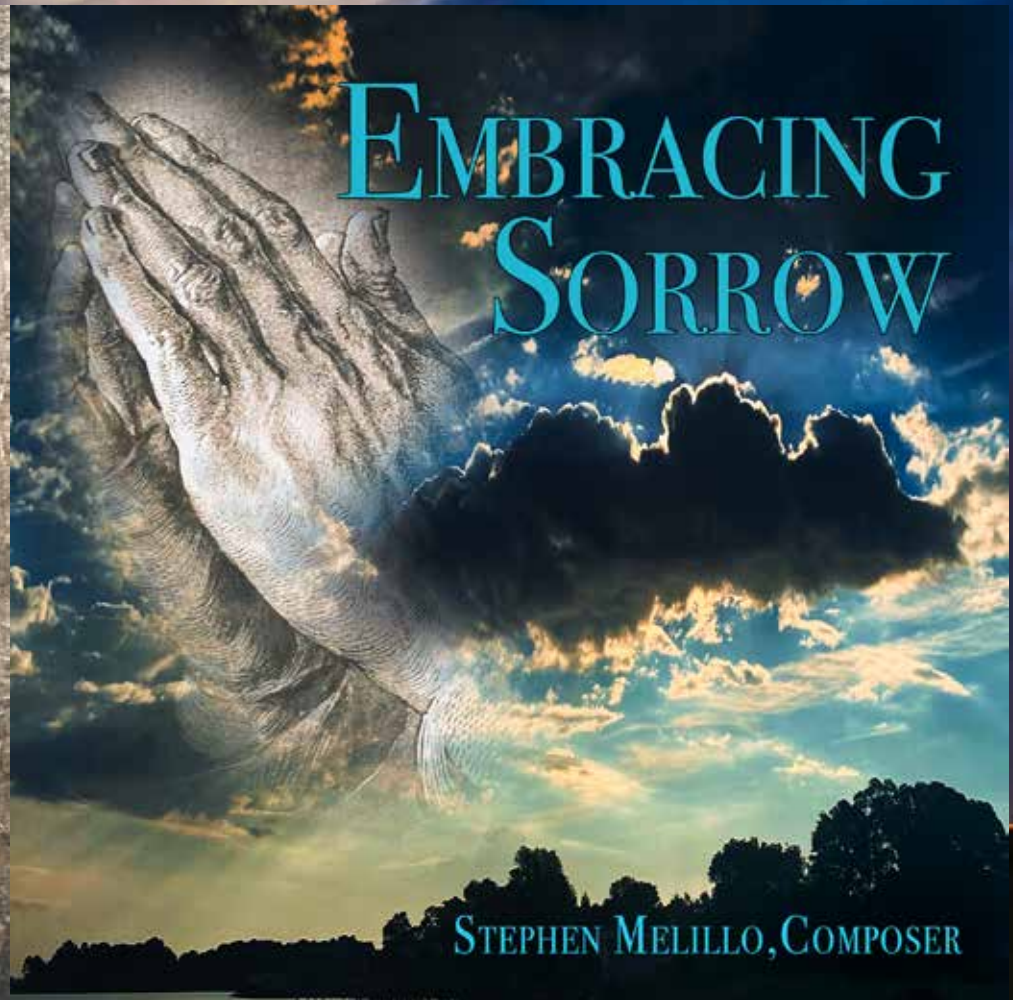
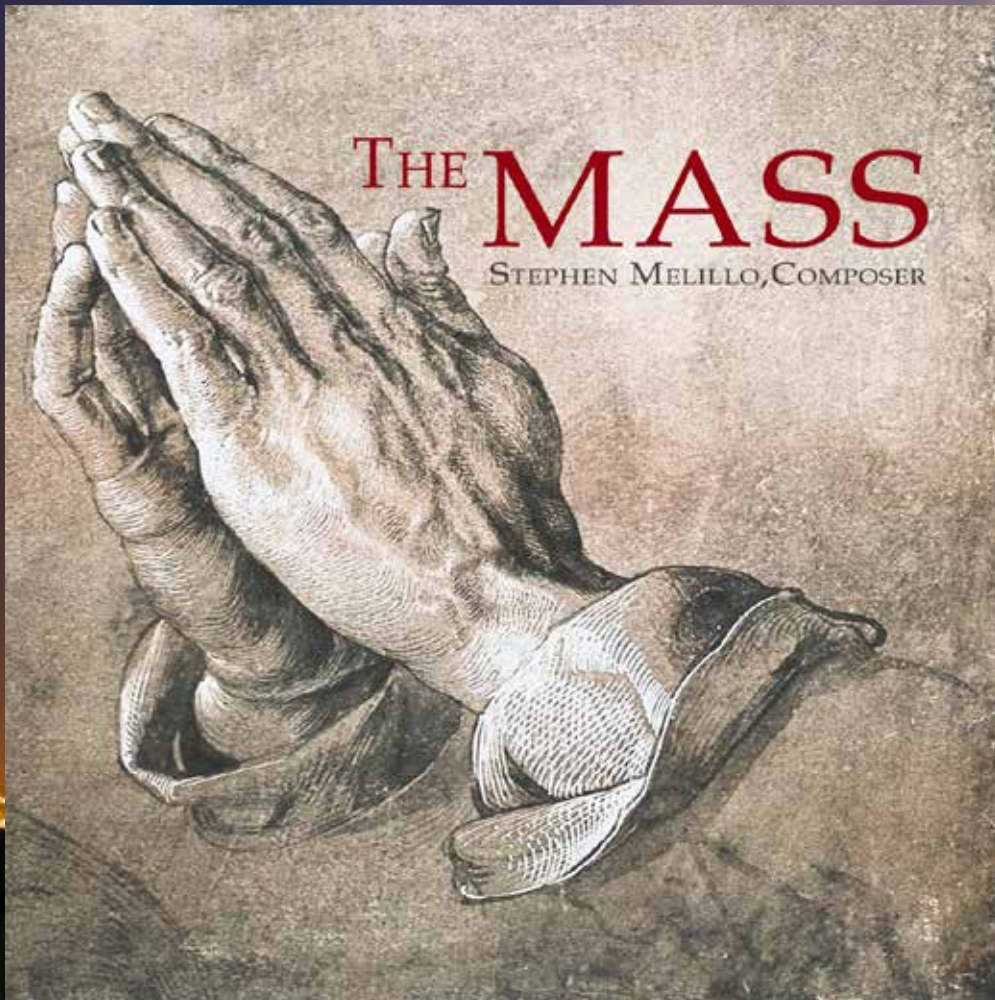
Combined Libretti for:
The Mass & Embracing Sorrow

Two Albums by

© Stephen Melillo, IGNA 2022 - 2023

2nd & 3rd Millennium

STORM®ecords, STORMWORKS®

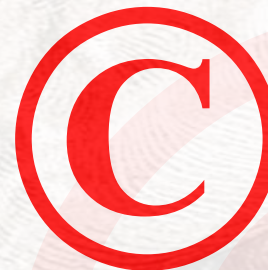


Album I: The Mass

01. Kyrie Eleison (in B)	0:58
02. Gloria (in G)	3:30
03. Alleluia (in C, no change)	0:23
04. Sanctus (in C)	1:01
05. Mystery 1 (in Db)	0:36
06. Mystery 2 (in Db)	0:36
07. Mystery 3 (in Db)	0:46
08. Amen (in D, no change)	0:35
09. Agnus Dei (in A)	1:30
10. God Bless the World (in F#)	2:38
11. Gounod's Ave Maria 2022	3:48
12. Schubert's Ave Maria 2022	3:38
13. Kyrie Eleison - Instrumental Only Version	0:58
14. Gloria - Instrumental Only Version	3:30
15. Alleluia Instrumental Only Version	0:23
16. Sanctus Instrumental Only Version	1:01
17. Mystery 1-Instrumental Only Version	0:36
18. Mystery 2-Instrumental Only Version	0:36
19. Mystery 3-Instrumental Only Version	0:46
20. Amen - Instrumental Only Version	0:35
21. Agnus Dei - Instrumental Only Version	1:30
22. God Bless the World - Instrumental Only Version	2:38
23. The Prayer of Our Lord 2022	3:15
24. Were You There? 2022	4:40
25. Eternal Father - Instrumental Only Version	3:07
26. Him 2022	4:15
27. Agnus Dei from ARENA 2022	6:16

Album II: Embracing Sorrow Segue from The Mass

01. Psalm 151, Groanings Which Cannot be Uttered	4:53
02. Gethsemane (from Embracing Sorrow).....	5:46
03. "30"... pieces of silver	3:41
04. Plyve Kacha Po Tysyni, Little Ducklings Swimming ...	4:36
05. A Requiem of Two Poems	4:20
06. Holodomor	6:39
07. Because I Have Nothing.....	3:20
08. That Which Remains, a Theme for Notre Dame.....	5:17
09. The Year of Sorrow... and the Tears of Allah	3:48
10. When Broken Glass Floats.....	5:41
11. Unbreaking the Broken (from Embracing Sorrow).....	3:34



The Mass, Embracing Sorrow, and many other works from the **STORMWORKS Library** represent over 30 years of self-sustained, international work. Please resist the temptation to imitate, excerpt, or post and share mp3s. Instead become a **Champion!** Encourage your friends to invest. Support Art, and in this case, **The Mass.**

I hope you'll enjoy the journey again and again, perhaps using **The Mass & Embracing Sorrow** as a Musical way of **praying** each day. The work is offered by geographically distant, but united Souls across our world.

Enjoy & Godspeed!

Stephen Melillo, Composer





THE **MASS**

STEPHEN MELILLO, COMPOSER



Album 1: The Mass

Segue

Album 2: Embracing Sorrow

Music by © Stephen Melillo , IGNA 2022-2023, 2-3 Millennium
STORM®^{ecords} STORMWORKS® stormworld.com

Featured Guest Artist

Catherine Louise Geach, Soprano & Violin
Founder of The Khmer Cultural Development Institute, Cambodia

Also Featured

Das Sinfonische Blasorchester Ried
Conducted by Karl Geroldinger
Recorded by Andreas Schwarzgruber

Koninklijke Militaire Kapel
Conducted by Stephen Melillo
Recorded by Lex van Diepen

Das Musikkorps der Bundeswehr
Conducted by Christoph Scheibling,
Catherine's Vocals & the Violin for "Holodomor"
Recorded by Roland Stuppin

a world of Music & Story awaits you at

stormworld.com

***"Praying Hands" is by Albrecht Dürer.
The Story of the cover art.***

Albrecht and his brother, Albert, made plans to pursue careers in Art. Because their father couldn't afford to send both boys to Art School, it was decided by the toss of a coin that Albrecht would attend school first.

Albert was to work in the mines, awaiting his turn for schooling upon his brother's return. After four years, Albrecht came home, now to support the patient, devoted Albert.

At dinner that evening, the family raised their glasses to toast Albrecht and salute Albert in his new beginning.

With hammer-calloused hands, Albert said, *"The mines have ruined my hands. I'll never paint a beautiful line though I prayed that you would graduate. I can't even raise this glass to toast you."*

As Albert said grace, Albrecht sketched his brother's *Praying Hands*... which later became a symbol of his brother's Love.

With *that* same sentiment, with crumpled hands clasped in Prayer, this simple, ordinary Catholic Mass is humbly offered, wishing the best for all of us, through, and with, and in, the glory of Our Lord and Savior, Jesus Christ.



Catherine's Vocals for **The Mass** and the Violin for "**Holodomor**", which appears on **Album 2: "Embracing Sorrow"**, were recorded by Recording Engineer, **Mr. Roland Stuppin**, who traveled from Germany to Rome.

That they might worship in Freedom and Peace, **Santa Sofia** was completed in 1969 by **Patriarch Josyp Slipyj** to reunite those Ukrainians dispersed by the USSR. He himself had been held in the gulags of Siberia for many years before being exiled. He is considered a Saint.

With the permission of **Father Marco Yaroslav Semehen**, and the kind assistance of **Father Dmytro Kudin**, Roland and Catherine recorded in the Beautiful **La Basilica Minore di Santa Sofia Ukrainian Cathedral in Rome, Italy**. Father Marco put at their disposition, the Basilica (*Cathedral*), the electric cables, the microphone stands and a good table for Roland. They let them use everything until late to avoid traffic noise, so even the expenses of the lights left on were given by them.



Santa Sofia is not only a place of Worship, but a center of learning, a place to house refugees and a place to gather emergency supplies. Father Dmytro told Catherine that people come to him and ask, "**My Son has been killed, why is God not helping us?**" He does not know what to say, only that there are things beyond our understanding. Considering that they are undergoing much strain as Ukrainians, not only because of the devastation of their country, but also with the many responsibilities they have, we are all so deeply grateful.

Though Roland's flights were less-than-ideal, he had the good fortune of staying as the guest of the **Sisters della Casa Ferie Nostra Signora del Sacro Cuore**, (*Our Lady of the Sacred Heart*.)

Dear Father Marco, Father Dmytro, and Good Sisters, thank you!
From all of us, Roland, Catherine, and Stephen, **Dyakuyu!**

**Photos from La Basilica Minore di Santa Sofia Ukrainian Cathedral
in Rome, Italy**





Roland Stuppin began his musical education in Ravensburg, Germany, at the age of 5 on the piano, followed by guitar and clarinet. At 14, he began his training on the trombone. He first completed his studies (*orchestral musician*) at the Music College on the trombone, and then worked as an instrumental teacher at various music schools and as an orchestra musician with the Deutsche Bläserphilharmonie (*German Wind Philharmonic*).

For several years, he was a member of various orchestras, and his experience as a musician under well-known composers and conductors had a decisive influence on his musical development. In addition to an extra-occupational course in conducting wind orchestras, he also completed a state-certified course as a Recording Engineer. Mr. Stuppin is a member of the Association of German Sound Engineers

and has received the right to use the professional title “Master of Sound Engineer” from this Association.

In addition to CD recordings with his own recording studio for various publishers, well-known concert orchestras such as the Military Orchestra of the German Armed Forces, the Saxony Wind Philharmonic, and the Luxembourg Military Orchestra have been among his clients for many years.

The love of music and the fascination for its potential impact determine his work with his studio, **WIND RECORDS**, located in Cloppenburg, Germany. Personal experience as a musician paired with technical know-how play a crucial role here. Every artist strives for their best performance. Roland Stuppin has the skill, expertise, and experience to implement the environment, and the technology to do so.

Photo by Paolo Dirito



Catherine Louise Geach Soprano & Violin

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.

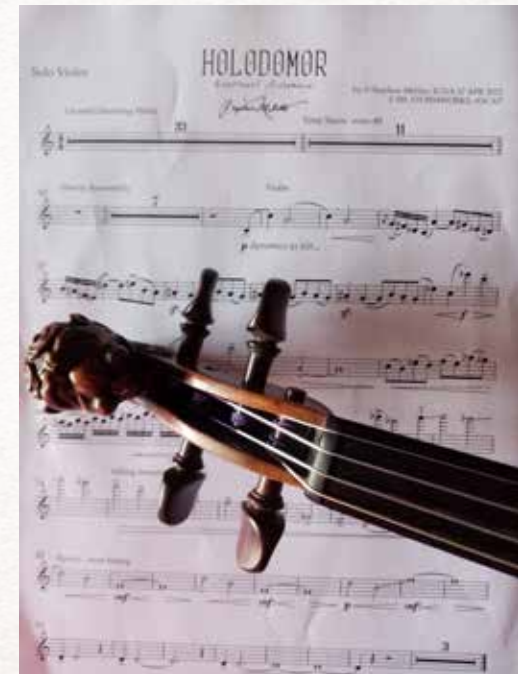
Graduating from the Royal Academy of Music in 1991, she returned to Cambodia in the same year and began teaching Violin as a volunteer at the request of the dean of the Music Faculty University of Fine Arts, because so many Teachers had perished during the Khmer Rouge Genocide (1975 -79). There she also 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.

In August of 1994, the first very vulnerable and disabled children came to begin their studies of Traditional Cambodian Music and to receive full-time care and education. Catherine was the Director of the School, working as a volunteer for over a decade and is, as founder, today still as a volunteer, very active on a daily basis to support her Cambodian staff with Child Care, Cultural Programs and fundraising. She goes to stay in her School at least twice yearly. From 1996 -1998, she created a Music, Dance and Art Therapy Program in the Mesa Selimovic Primary School in Sarajevo, Bosnia, for Children badly traumatised by the Bosnian War. This program then became incorporated by the School Staff as part of their curriculum.

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).



Stephen Melillo Composer

Stephen's more than 1,320 works include 4 symphonies, several concerti and over 45-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 51 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*.



Congregation & Soprano

MASS

KYRIE ELEISON

© STEPHEN MELILLO IGNA Christmas 2009

1 m@68 as felt

Ky-ri - e - - - E - le - i - son Ky-ri - e - e - e - e - e - le - i - son Chri-i-

ste - - - E - le - i - son Chri-i - ste - - - E - le - i - son Ky-ri - e - - - E - le - i -

son Ky - ri - e , E - le - i - son

GLORIA

mm@72 freely

Glo-ry-to God in the high-est, and on Earth Peace to peo-ple of good will We

praise You we bless You we a - dore You, we Glo-ri - fy You - - - we give You

thanks for Your great glo - ry, Lord God hea-ven-ly King, oh God al-migh-ty Fa - ther,

Lord Je-sus Christ on-ly be-got-ten Son Son Lord God, lamb of God, Son of the Fa - ther_ *V.S.*

2 Congregation & Soprano

You take a-way the sins of the world have mer-cy on us, You take a-way the sins of the

world re - ceive our prayer, You are seat-ed at the right hand of the Fa - ther, have mer-cy-on

us, for You a-lone are the Ho - ly One, You a-lone are the Lord, You a-lone are the most

high, Je-sus Christ, Je-sus Christ, Je-sus Christ, with tthe ho-ly spi-rit in the glo-ry of God, the

Fa - ther - - - A - a - men A - men A - men - - -

ALLELUIA

mm=Spirited

A - le-lu - ia A - le-lu - ia A - le-lu - u - ia

SANCTUS

mm@72 freely as felt... w/impetus

Ho - ly - Ho - ly - Ho - ly-Lord God of hosts, Hea-ven and Earth are

Congregation & Soprano

3

90
 full of Your glo - ry - Ho - sa - nah in the high - est _____ Bless - sed is He who

95
 comes in then ame of the Lord, Ho - sa - nah in the high - est _____
f

MYSTERY 1

mm@72 Dynamic as felt...

101
 We pro - claim Your death O - oh Lord and pro - fess Your re - sur -
mp

106
 rec - tion, un - til You come a - gain _____

MYSTERY 2

111
 When we eat this bread and we drink this cup we pro -

115
 claim Your death oh Lord, un - til You come a - gain _____

MYSTERY 3

121

Congregation & Soprano

4

123
 Save us Sav - ior of the world for by Your cross and re - sur - rec - tion You have set us free

AMEN

mm@74

130
 A - a - men _____ A - men A - men
mp *mf*

AGNUS DEI Lamb of God

mm@74, freely

139
 A - men _____ Lamb of God You
f *mf*

147
 take a - way the sins of the world, have mer - cy on us _____ Lamb of God you take a - way the sins

153
 of the world, have mer - cy on us, Lamb of God You
f *mp*

159
 take a - way the sins of the world, Grant us Peace... _____
p

God Bless the World

Soprano & Congregation

#955 @ 3:00
MUSICAL HAIKU #31 FOR THE 25TH ANNIVERSARY OF GOOD SHEPHERD CHURCH
© STEPHEN MELILLO IGNA 6 JUNE 2008

mm@68, Always Transparent... Innocent

1

Oh God bless us, let Him bless the World, let us

11

see each o - the - ers' Light as we pray, Oh God bless us as we work and Love, let His

19

Son be praised, let all Souls be raised... Oh God bless us, let Him bless the

27

World, let us care for one a - a - no - ther - Oh God bless us as we fall and

35

Pray, let His Son be praised, let all Men be ra - aised, let our Songs be heard as we bless our

43

freely, slowly... fading...

World... Oh God bless us, let Him bless the

48

1. only all

World, hear our Prayer... Ah... (men...)

The Prayer of Our Lord

Chorus

© STEPHEN MELILLO IGNA 6-9 AUGUST 2010
2-3 MILLENNIUM
ASCAP

A Voice quietly rising... mm@62 Silence...

1

Sop w/divisi
Alto
Tenor
Bass

Our Fa - ther which art in Hea - ven

12

Hallowed...

hal - lo - wed be Thy name. Thy king - dom come, Thy

hal - lo - wed be Thy name Thy king - dom come, Thy

hal - lo - wed be Thy name Thy king - dom come, Thy

hal - lo - wed Hal - lowed be Thy name Come Thy

18

Heaven... Cresc...

will be done, on earth as it is in Hea - ven. Give us this day our dai - ly bread and for -

will be done, on earth as it is in Hea - ven. Give us this day our dai - ly bread and for -

will be done, on earth as it is in Hea - ven. Give us this day our dai - ly bread and for -

will be done on earth as it is in Hea - ven Give us this day our dai - ly bread and for -

V.S.

24



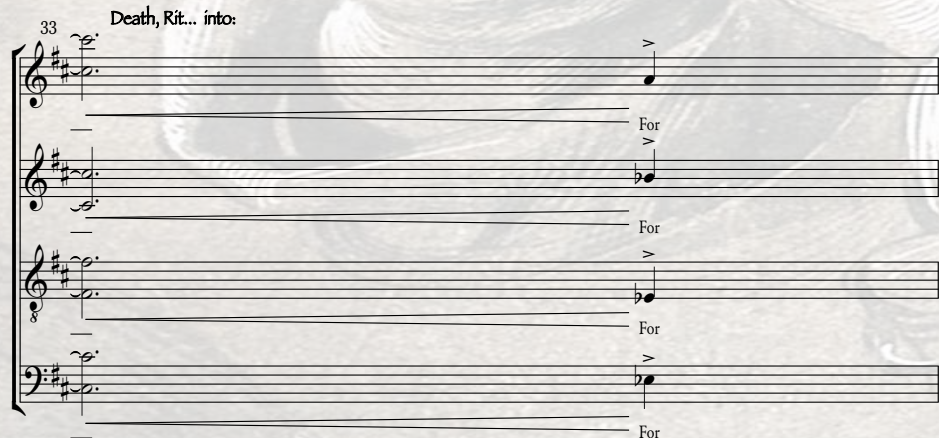
give us our tres-pass-es *p* as we for-give those who tres-pass a-gainst us. And
 give us our tres-pass-es *p* as we for-give those who tres-pass a-gainst us. And
 give us our tres-pass-es those who tres-pass a-gainst us. And
 give us our tres-pass-es those who tres-pass a-gainst us.

28



but de-liv-er us from E-vil
 lead us not in-to temp-ta-tion but de-liv-er us from E-vil
 lead us not in-to temp-ta-tion but de-liv-er us from E-vil
 Lead us not in-to temp-ta-tion but de-liv-er us from E-vil

33 Death, Rit... into:



For
 For
 For
 For
 For

34



Thine is the king-dom and the pow-er and the glo-ry for e-ver and
 Thine is the king-dom and the pow-er and the glo-ry for e-ver and
 Thine is the king-dom and the pow-er and the glo-ry for e-ver and
 Thine is the king-dom and the pow-er and the glo-ry for e-ver and

39



e-ver A-men A-men A
 e-ver A-men A-men A
 e-ver A-men A-men A
 e-ver and e-ver A-men A-men A

43



men
 A-men men
 A-men men
 A-men men

Vocal Tracks 1-10 have been transposed to the following keys:

01. Kyrie Eleison (*to the Key of G*)
02. Gloria (*to the Key of G*)
03. Alleluia (*unchanged in the Key of C*)
04. Sanctus (*to the Key of C*)
05. Mystery 1 (*to the Key of Db*)
06. Mystery 2 (*to the Key of Db*)
07. Mystery 3 (*to the Key of Db*)
08. Amen (*unchanged in the Key of D*)
09. Agnus Dei (*to the Key of A*)
10. God Bless the World (*to the Key of F#*)

The Mass

Tracks 13 - 22

“Instrumental Only Versions”

Tracks 13-22 are for your personal use in singing or praying along with *The Mass*, or perhaps used with a congregation where no Chorus is available.

The *instrumental-only* tracks have been recorded in their original “congregation” keys, and reflect the original Score and written parts attached.

Ave Maria

#1. by Franz Schubert in 1825

#2. by Charles Gounod in 1859... & spanning 87 years, J.S. Bach 1772

#1273 in 3:33 & #1088 in 3:50

both versions arranged by © Stephen Melillo, IGNA 15 August 2022
on the Feast Day of the Assumption of Mary

Since 1989, I have done 7 arrangements of the Schubert and the Gounod "*Ave Marias*." The last version appeared on the *Christmas Passion* Album. I had always intended that *Dame Mary Sigillo Barraco*, a Knighted Freedom Fighter from WWII, would sing the arrangement. Indeed, as a prisoner of the Nazis, her survival, despite unmentionable tortures in four prison camps, was often the result of her singing the *Ave Maria*. Dame Mary passed away before I could properly record her at age 96. It is fitting now, that Catherine Louise Geach renders the *Ave Maria(s)*. In many ways, her life and the life of Dame Mary, have been similar. In 1999, I composed, "*Lonely is the Knight*." It was dedicated, "*for Catherine Geach... who brings the Music of Hope.*"

From the 1999 Score Notes: "As an accomplished violinist, a teenaged Catherine Geach left the comforts of home to bring Music to the war-torn people of Cambodia. Pitted against the forces of the Khmer Rouge, Catherine acquired a one-acre plot, built a school, then recruited students. She learned Khmer, the language of Cambodia and then the country's musical heritage, the ancient Pin Peat Music. She taught orphaned children how to play the takhe, shaped like a crocodile, the roneat thong, a bamboo xylophone and the large gong vong."

"It is difficult to appreciate the sacrifice of this Hero, who so unselfishly decided to give herself to the cause of resurrecting another country's musical heritage, while at the same time bringing Hope to war-battered children. In fact, the thought of her "giving" is quieting and humbling."

"**Lonely is the Knight** is a tribute to Catherine Geach, and perhaps a comment on what it is she must sometimes feel in the dead of night, so far from home. This piece is an impression... an impression of what it must be like to so valiantly give to others."

Segue to the Ave Maria (s). Twenty-one years later. Catherine recorded many of the pieces on this album... *on her knees*. Such is the Faith and the dedication she so humbly brings to what she considers devoted Service to the cause of our Lord and of Humanity. Because the Schubert "*Ave*" was originally written in German, and because Catherine felt that both the German and Latin did not properly convey the text that we all know, she decided to sing the Music without words. Listen to Catherine as she sings from her knees. In your mind and in your Heart, and in your own language, offer the "*Hail Mary... full of grace.*"

The Prayer of Our Lord

#1000
for Band 3M & opt Chorus
by
STEPHEN MELILLO
Composer

The Prayer of Our Lord

“Das Gebet unseres Herrn”

#1000 in 3:20

Scored for Chorus

& Orchestra and/or Band 3M™

by Stephen Melillo

© IGNA 6-9 August 2010

This setting of the Lord's Prayer is
made possible by

Claudia, Thomas & Stefan Rundel

and is lovingly dedicated to

Antonie & Siegfried Rundel

The Prayer of Our Lord originally concluded a 3.3 hour Album inspired by and dedicated to Roberto Clemente entitled, *STORMWORKS Chapter 21: Won Way*. I had often imagined myself in my last days, there to find that I had written 1000 pieces. Writing much in the last few years, I had not yet gone to the database to catalog the new works. *21: WON WAY* was one of the works, piece #999. I entered *The Prayer of Our Lord*. It was the 1000th piece. Friends had urged me to write something “epic” for piece #1000, some large scale undertaking like *Kakehashi: That We Might Live*, or *Last World Standing*, or *Wait of the World...* but what came unplanned was the best of all. Who better to serve with Music than *our Lord*, who taught us how to Pray, and for me, Music *is* Prayer.

About the Musicians...

From the Chapter 21 Libretto: Sinfonisches Blasorchester Ried (SBO), the ensemble that recorded Chapter 21 in 3.3 days, is comprised of Musicians ranging in ages from **9 to 73**. Yes... **nine**. Keep that in mind while listening.

There is no price for Integrity, or Giving, or Heart. If one is fortunate, Musicians like *SBO-Ried* take time from their holidays, and offer something that no fee can compensate.

To *Karl Geroldinger* and the fine Musicians of *SBO-Ried*... thank you for all you have done since we first met in 2003. Thank you for giving so much of yourselves, as together, we pay homage to lofty Ideals and great Souls. Godspeed! S

The Kids of SBO!

Included are Karl Geroldinger's children and 9-year-old Spencer Melillo, who played Bass Drum on the recording.



Tritonus Chamber Choir
Ochsenhausen, Germany
Rendering *The Prayer of Our Lord*
“Das Gebet unseres Herrn”

Most telling about *Tritonus* is *how* they recorded *The Prayer of Our Lord*. Conductor Klaus Brecht listened in headphones to the Austrian Ensemble, SBO-Ried. The Vocalists watched his conducting and sang *acapella*... that is, they sang without hearing the Instrumental track. Later, Vocals and Instrumental tracks were combined. Many continued thanks to these exceptionally fine, skilled Musicians for joining in... *The Prayer of Our Lord*.

Conductor

Klaus Brecht

Recordist

Karl Bertsch

Sopran 1

Julia Dominique
Priska Laux

Sopran 2

Regine Kämper-

Brecht

Janina Langer
Elke Lörz
Barbara Mader
Bryndís Pétursdóttir
Birgit Wegener

Alt

Ina Braunmüller
Carmen Heine
Helena Jöst
Antje Licht
Franziska Martin
Anja Plonka
Elke Strasser
Maren Weber
Karin Buchmann

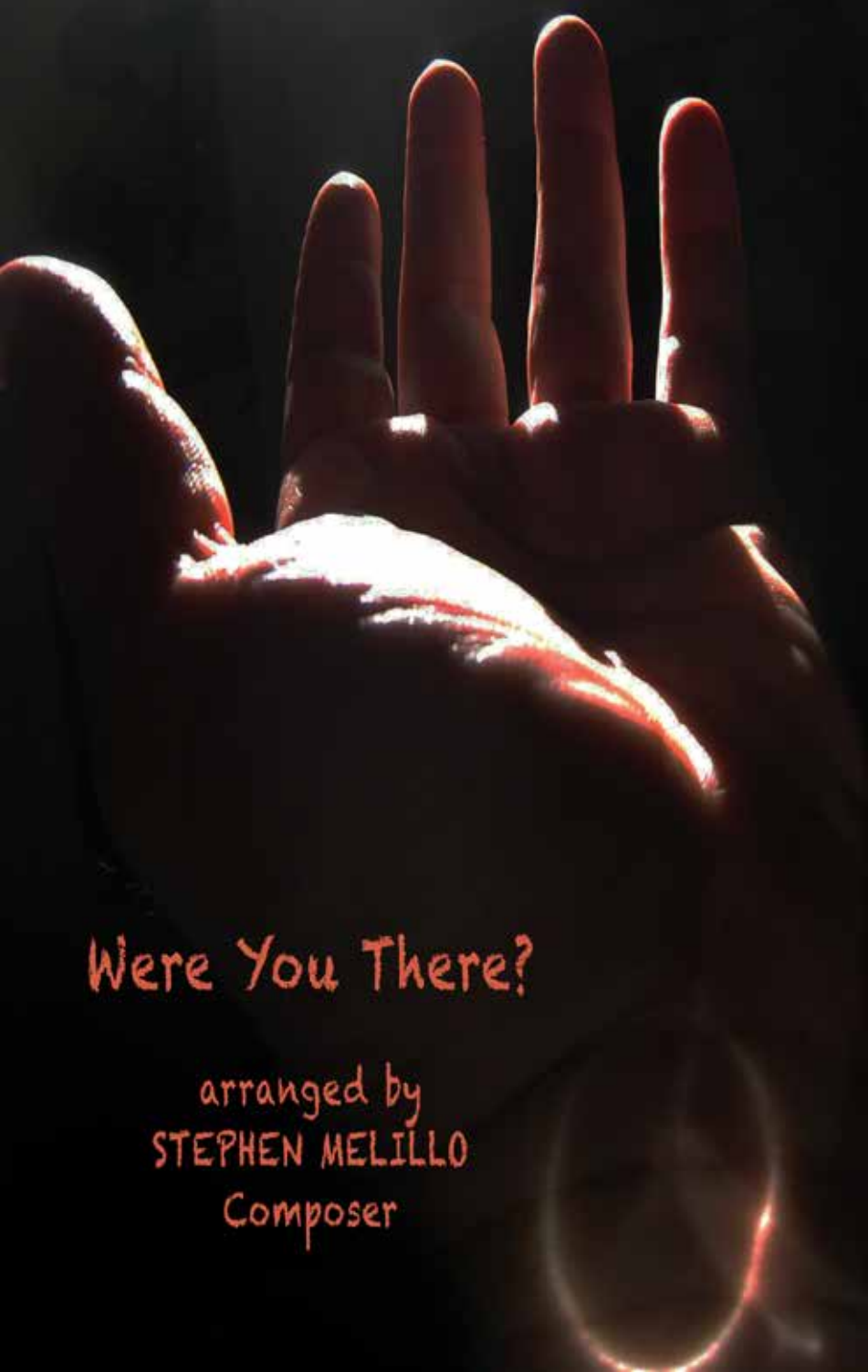
Tenor

Werner Altvater
Wolfram Lörz
Christoph Schulz
Harald Stehle

Bass

Werner Buchmann
Markus Dominique
Julian Enßle
Andreas Kreißig
Heinrich Scherb
Detlef Weiger





Were You There?

arranged by
STEPHEN MELILLO
Composer

Were You There?

Spiritual from 1899

#995 in 5:15

Scored for Band of the 3rd Millennium™

by © Stephen Melillo

IGNA 2 April 2010, Good Friday

Commissioned by

The Caston High School Comet Band

Fulton, Indiana, James Byrn, Director

Dedicated to Those who Believe

Somewhere in Boston during the year 1899...

Some part of this dedication must always belong to the unnamed author, yet another unknown soldier whose purpose has transcended his/her signature. The sentiment of this arrangement comes from the 1st & 4th verses, which might ring in the Mind while listening. We often sing this work on *Good Friday*. It is therefore, rightfully and profoundly Sad. But in verse 4, there are words about the *Resurrection*, just 3 days away. Such is the sentiment of this work. The ending? Even *after* the Resurrection... we still feel the echo of His Suffering. We come full circle to die and live and die and live again and again... in His name.

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.



Eternal Father, Strong to Save

#1099 with many options,
Scored for *World Ensemble* of the 3rd Millennium
Poem by William Whiting
in 1860,
Music by John B. Dykes
in 1861
arranged by
© Stephen Melillo,
IGNA 31 July 2014

Commissioned by
Das Musikkorps der Bundeswehr,
Christoph Scheibling, Conductor

Dedicated by
Rev. J. Paul Hudson

“I would like to dedicate your version of *Eternal Father* to the 74 sailors of Turret 2, **USS IOWA**. They lost their lives in a non-combat situation. It took the USN 20 years to make this situation right with the families of these men. Your arrangement of this hymn brings tears to my eyes and, congratulations, you included the *Amen*. Grace and Peace to you--and calm seas forever.”

Many thanks to *Das Musikkorps der Bundeswehr*, The German Army Band, and Conductor, *Christoph Scheibling* who recorded this work for the **STORMWORKS Chapter 55: Way of the Wanderer** Album.

This languid Prayer is often sung or played for “*they who go down to the Sea in ships...*” and for that reason, and written on 31 July 2014, it is also dedicated to the Souls of the **USS INDIANAPOLIS, CV-35**.

The original Hymn was most likely inspired by Psalm 107: 23-26.

“Some went out on the sea in ships; they were merchants on the mighty waters. They saw the works of the Lord, his wonderful deeds in the deep. For he spoke and stirred up a tempest that lifted high the waves. They mounted up to the heavens and went down to the depths; in their peril their courage melted away.”

HIM

Musical Haiku #19

#896 at 4:22 by © Stephen Melillo

IGNA 6 February 2001... 2nd & 3rd Millennium

This recording is from *STORMWORKS Chapter Zero: Walk on the Water*.

The Music is rendered by

Koninklijke Militaire Kapel (*The Dutch Royal Military Band*)

Through *Him*, With *Him*, and In *Him*

All Glory and Honor is Yours,

Almighty Father,

Forever and Ever...

Amen



ARENA

Excerpts from ARENA

#985 in 9:01 (excerpted to 6:14)

Scored for Band of the 3rd Millennium™

by © Stephen Melillo IGNA 25 December 2009

Commissioned by CDMC (France)

Conseil Départemental pour

la Musique et la Culture

This excerpt is by *SBO-Ried* from **STORMWORKS**
Chapter 21: Won Way.

Teddy Roosevelt said, *“It is not the critic who counts; not the man who points out how the strong man stumbles, or where the doer of deeds could have done them better. The credit belongs to the man who is actually in the arena, whose face is marred by dust and sweat and blood; who strives valiantly; who errs, who comes short again and again, because there is no effort without error and shortcoming; but who does actually strive to do the deeds; who knows great enthusiasms, the great devotions; who spends himself in a worthy cause; who at the best knows in the end the triumph of high achievement, and who at the worst, if he fails, at least fails while daring greatly, so that his place shall never be with those cold and timid souls who neither know victory nor defeat.”*

Take *that* idea, and mix it with a vision of the early Christians in the Coliseum. We have come full circle. The *Agnus Dei*, originally written in 2009 for **The Mass**, also became the “Love Theme” inside of **Arena** on that same Christmas Day. The Music depicts the Faith and Love of the Christians, then, now, and *perhaps tomorrow*.
We are always in the Arena.

STEPHEN MELILLO
COMPOSER

Segue
Album 2:



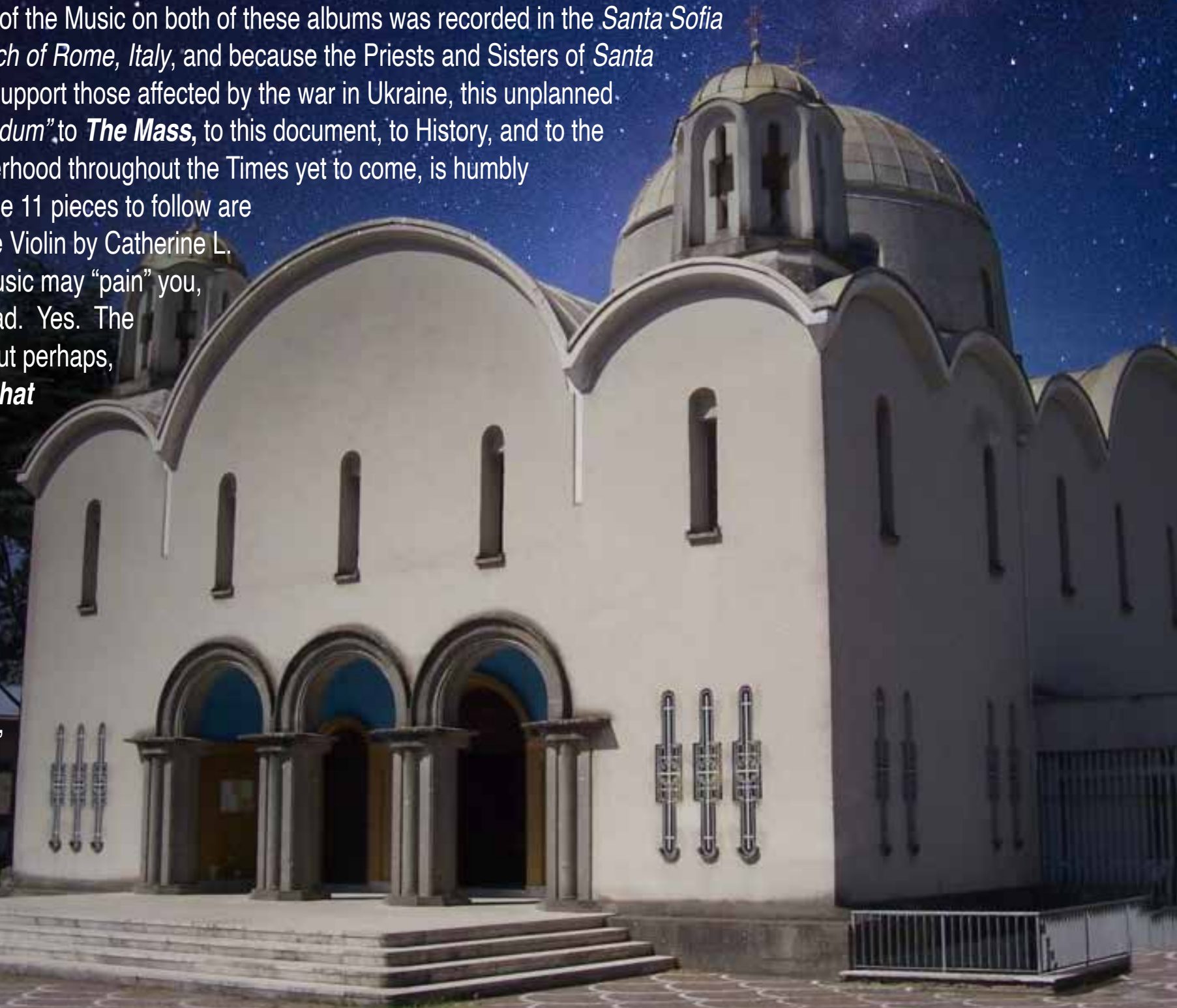


EMBRACING SORROW

STEPHEN MELILLO, COMPOSER

Because much of the Music on both of these albums was recorded in the *Santa Sofia Ukrainian Church of Rome, Italy*, and because the Priests and Sisters of *Santa Sofia* valiantly support those affected by the war in Ukraine, this unplanned “*Musical Addendum*” to ***The Mass***, to this document, to History, and to the cause of Brotherhood throughout the Times yet to come, is humbly added. Six of the 11 pieces to follow are rendered on the Violin by Catherine L. Geach. The Music may “pain” you, strike you as Sad. Yes. The Music *is* Sad, but perhaps, in ***Embracing that Sorrow***, in that mutual sharing of Sadness, we may rise to the eternal Joys of Brotherhood.

Godspeed!
Stephen Melillo,
Composer





On 8 May 2022, Catherine (L. Geach) gave a *Requiem* at the *Ukrainian Cathedral of La Basilica Minore di Santa Sofia*, in Rome, at the request of Don Marco Yaroslav Semehen. The *Requiem* was given to help the Ukrainian Community come together to express their pain, suffering, and sorrow for the destruction of their Country, and the deaths of their Loved ones. The Ambassador to Ukraine, His Excellency, Yaroslav Melnyk and Madame Melnyk were present.

A Sacred Moment of collective mourning, Catherine rendered the Music of Bach, traditional Ukrainian Music, and the compositions of Stephen Melillo. Three of the Pieces by Stephen Melillo, including his arrangement of a much loved Ukrainian lament, *Plyve Kacha Po Tysyni*, were premiered by Catherine during the *Requiem*. The fourth piece, *Holodomor*, was composed by Stephen Melillo and recorded after the *Requiem*. The piece and this Album will become a Gift to the Ukrainian People during their *Holodomor Memorial Ceremony* in the 4th Weekend of November.

Plyve Kacha Po Tysyni is a traditional Ukrainian Folk Song about a young Soldier as he dies on the front-line far from home. He calls for his Mother. She hears him. As thousands of men and women of all ages and backgrounds defend their country, this Song has taken on a new and heart-wrenching significance.

Oh, duckling floats on (River) Tysyni,
Mother don't reproach me, don't reproach me
Oh, don't reproach me in this dark hour
I don't know where I'll die,
I don't know where I'll die.
Oh, I'll die on foreign lands.
Who will prepare my grave for me,
Who will prepare my grave for me.
Oh, other people will prepare
Strangers will prepare it
Won't you regret Mother?
Won't you regret Mother?
Oh, my Son, how could I not regret?
How could I not regret?
You were laying on my Heart,
Little duckling floats on Tysyni,
Little duckling floats of Tysyni.

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
... and the Tears of God*

Amidst the noise and distractions of the World, few recognized the coming of Christ. People, then and now, did not hear the Voice of God calling to them.

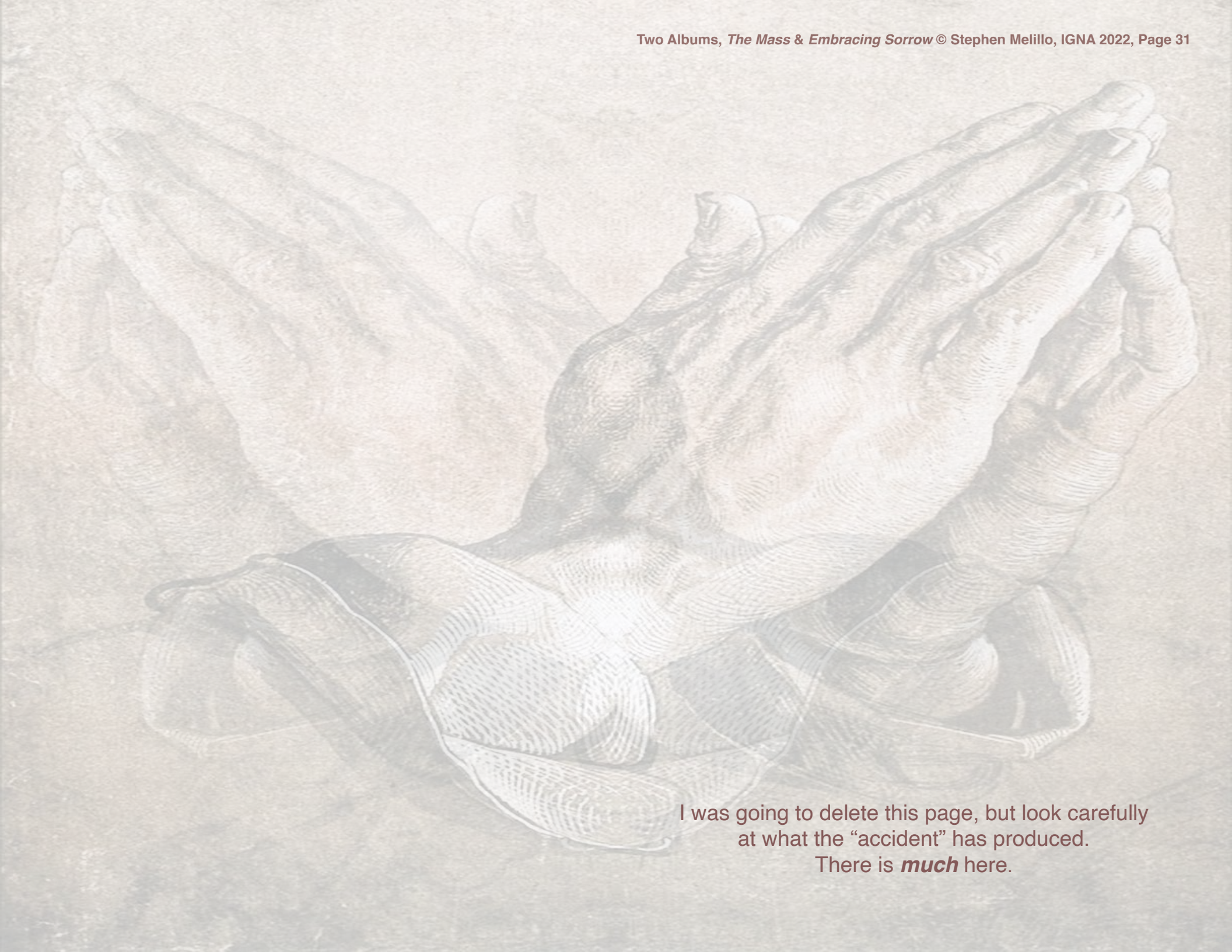
Listen here, to the otherwise immeasurable pain, the Voice of thousands of Innocents all over the World, who cry out to God for Help.

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 the Psalm as *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...*”



I was going to delete this page, but look carefully
at what the “accident” has produced.
There is *much* here.

Gethsemane

for Soliloquy Violin

#1251 in 6:20 by
© Stephen Melillo, Composer
IGNA 25 JAN 2021, 2-3M
Stormworks, ASCAP

mm@46, Between Sorrow, Anguish & Despair

1

mp

Musical notation for measures 1-3, starting with a mezzo-piano (mp) dynamic. The first measure contains a triplet of eighth notes. The second measure has a triplet of eighth notes followed by a quarter note. The third measure has a triplet of eighth notes followed by a quarter note.

4

p (no vib.) mfz

Musical notation for measures 4-7. Measure 4 features a quintuplet of eighth notes. Measures 5 and 6 have triplets of eighth notes. Measure 7 has a triplet of eighth notes. Dynamics range from piano (p) with no vibrato to mezzo-forte (mfz).

8

Musical notation for measures 8-12, featuring triplets of eighth notes throughout.

13

sp f sfz p

Musical notation for measures 13-16. Measure 13 has a triplet of eighth notes. Measure 14 has a triplet of eighth notes. Measure 15 has a triplet of eighth notes. Measure 16 has a triplet of eighth notes. Dynamics range from mezzo-piano (mp) to fortissimo (f).

17

f mp

V.S.

Musical notation for measures 17-21. Measure 17 has a triplet of eighth notes. Measure 18 has a triplet of eighth notes. Measure 19 has a triplet of eighth notes. Measure 20 has a triplet of eighth notes. Measure 21 has a triplet of eighth notes. Dynamics range from fortissimo (f) to mezzo-piano (mp). The section ends with a *V.S.* (Vivace) marking.

2

22

Accel...

ffz

Musical notation for measures 22-26. Measure 22 has a triplet of eighth notes. Measure 23 has a triplet of eighth notes. Measure 24 has a triplet of eighth notes. Measure 25 has a triplet of eighth notes. Measure 26 has a triplet of eighth notes. Dynamics range from mezzo-forte (mf) to fortissimo (ffz). The section is marked *Accel...* (Accelerando).

23

1/2 step trill

f mf f

Musical notation for measures 23-27. Measure 23 has a triplet of eighth notes. Measure 24 has a triplet of eighth notes. Measure 25 has a triplet of eighth notes. Measure 26 has a triplet of eighth notes. Measure 27 has a triplet of eighth notes. Dynamics range from fortissimo (f) to mezzo-forte (mf). A *1/2 step trill* is indicated above measure 25.

28

subito gentile

Musical notation for measures 28-32. Measure 28 has a triplet of eighth notes. Measure 29 has a triplet of eighth notes. Measure 30 has a triplet of eighth notes. Measure 31 has a triplet of eighth notes. Measure 32 has a triplet of eighth notes. The section is marked *subito gentile* (suddenly gentle).

33

smf

Musical notation for measures 33-37. Measure 33 has a triplet of eighth notes. Measure 34 has a triplet of eighth notes. Measure 35 has a triplet of eighth notes. Measure 36 has a triplet of eighth notes. Measure 37 has a triplet of eighth notes. Dynamics range from mezzo-forte (smf).

38

sf mp p sf

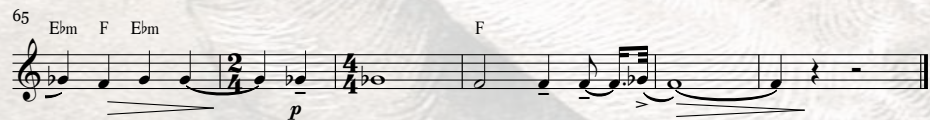
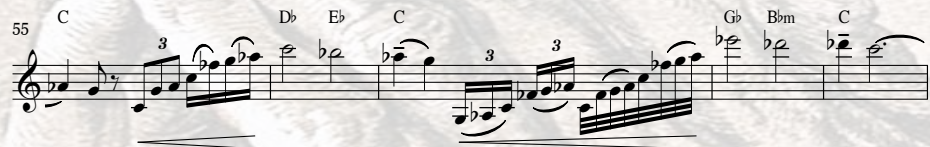
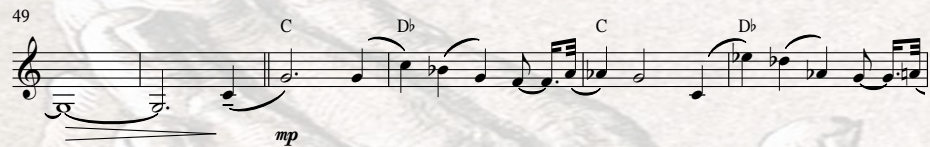
Musical notation for measures 38-42. Measure 38 has a triplet of eighth notes. Measure 39 has a triplet of eighth notes. Measure 40 has a triplet of eighth notes. Measure 41 has a triplet of eighth notes. Measure 42 has a triplet of eighth notes. Dynamics range from fortissimo (sf) to mezzo-piano (mp).

43

p

Musical notation for measures 43-47. Measure 43 has a triplet of eighth notes. Measure 44 has a triplet of eighth notes. Measure 45 has a triplet of eighth notes. Measure 46 has a triplet of eighth notes. Measure 47 has a triplet of eighth notes. Dynamics range from piano (p).

w/Great Tenderness & Giving...



FOR EDITH RING
GODPSEED!

IGNA 25 JANUARY 2021



Photo by Pio Giuseppe Conte

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 Mother on how to prevent the 3rd Reich from discovering that Edith’s Father was Jewish.

Edith’s Father was killed at Auschwitz while she studied for the *Hitler Youth*. When asked if she would write her Story down, Edith sent an old typewritten letter; an incredible childhood Lifetime on 2 simple pages. The contents of that letter became *this* Music.

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

Gethsemane, also portrays the Heart-breaking Aloneness of Christ in the Garden as He awaited the torture and death He knew was soon to come.

“30”... pieces of silver

by © Stephen Melillo, IGNA 2 OCT 2022
#1318, Musical Haiku #115
IN 3:33

On 2 October 2022, Curt DeMott wrote:

“I love to throw these little compositional challenges at you when they pop into my mind. I think this one might be difficult to write, for there is no place for *light*. Or is there?”

(Writing this email at 9:33 PM) Title of the piece:
26:15. (From Matthew.) It’s dark, and sad, and filled with remorse.

The piece is about Judas when he asked, “**What are you willing to give me if I deliver him over to you?**” So they counted out for him thirty pieces of silver.”

I’m curious to hear what comes to you when you contemplate Judas in his last few moments of life, his attempt to return the 30 coins and his final moments when he has the noose around his neck and he’s about to take his own life. Dark. Or is it? Man, I just got a chill.

Obviously you don’t have to do anything with this if time does not permit. But I always find it amazing to see what comes to your mind.”

“30” ... PIECES OF SILVER #1318, MUSICAL HAIKU #115 IN 3:33

© STEPHEN MELILLO, IGNA 2 OCT 2022



30 PERMUTATIONS OF THE 30 NOTES IN 30/16
“ATYMAL™” FRAGMENTS OF INTERVALS 2-6 & 1-5
FROM MATTHEW 26:15

Curt & *STORMC*[®]*ew*,

I have indeed written Music, though it is a bit different from what Curt suggested. That task requires its own Film and Film Score. Instead, I have written a brief Musical Haiku (#115) to sum the following.

I have often thought about Judas, chosen since the Beginning of Time, to be the one who would betray the Messiah. Did he freely *choose* Betrayal, or was he *chosen* for Betrayal. If chosen in the Will of God, one must feel sympathy for him. Imagine being born to such a task?

Indeed, some portrayals of the Story suggest that Judas truly believed Jesus to be the Messiah. All Jesus needed, thought Judas, was the proper incentive, perhaps to see his people directly attacked by the Romans. But Judas misunderstood the Message of the Son of Man. Did God forgive Judas? Do *WE* forgive Judas?

Here now is “**30**”... **pieces of silver**.

The Tempo Marking of 115 bpm is used because it is Musical Haiku #115. It is written in 30 bars of 30/16. Thirty (30) notes, inside 30 measures with 30 pieces of Silver piercing his mind and flesh. But not just “silver”, also the Nails being plunged into the flesh of Jesus on the cross. The Melody is “*Atymal*[™]” and composed of intervals 2-6 and 1-5, from the passage of Matthew cited by Curt. After the 30 pieces of Silver are literally NAILED into the body and consciousness of Judas, ultimately leading to his suicide, his soul departs and goes to Heaven. (*measure 31*)

Ironically, Christ had **JUST** opened that door. ***Think of the Timing!*** It could be that Judas was the **FIRST** Soul to be forgiven and sent to Heaven. *Imagine.*

The rest of the piece, ending at 3:33, deals with what I believe happened to Judas. He was forgiven. And beyond forgiveness, the Story of his choosing since the beginning of Time was explained to him. After the Hell he had put himself through, Judas had fulfilled his mission and was welcomed into Heaven. Perhaps he was even surprised...

I “hear” words spoken by the One Triune God, which are unimaginable to any other human. ***“Forgive us (me) for choosing you, but we needed you.”***

All ends as it should.

Godspeed! S

Plyve Kacha Po Tysni “Little Ducklings Swimming”

feat. Catherine L. Geach, Violin
A Traditional Ukrainian Melody

Transcribed to Violin by Catherine L. Geach, Violin

#1303 in 4:36

Arranged by © Stephen Melillo , IGNA 11 April 2022

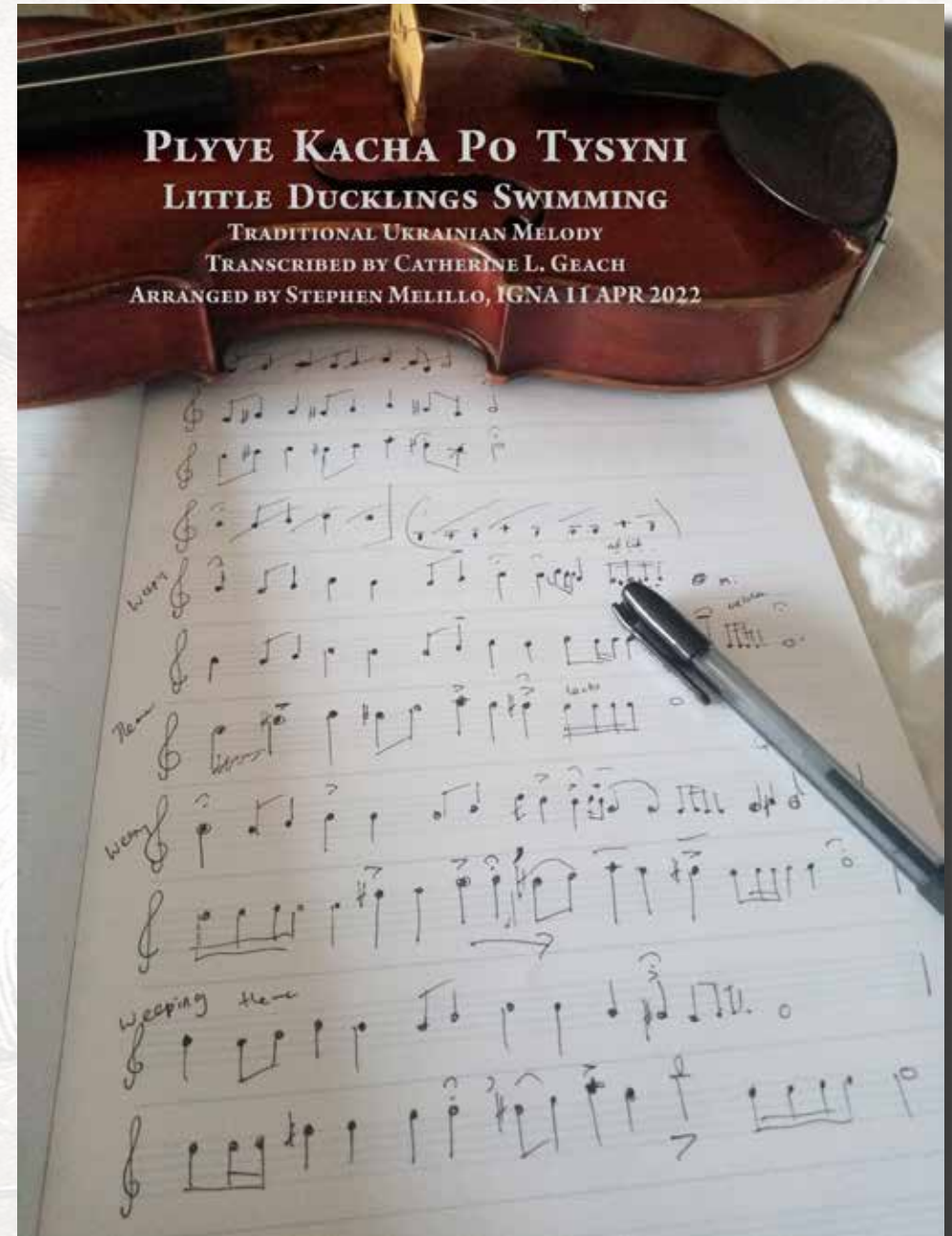
Plyve Kacha Po Tysni, or “*Little Ducklings Swimming*”, is a folk song depicting a Mother as she laments the death of her Son lost in War.

When Stalin took over Ukraine, he implemented a mass social experiment. All became “Collective Farmers”. Many died from hunger because of this failed policy. In 1933, Stalin deliberately created a man-made famine, known as the *Holodomor*, to punish Ukrainian resistance. During the *Holodomor*, between 7-10 million Ukrainians died of starvation. Between 1941- 49’ many hundreds of thousands of Ukrainians were also rounded up and deported to Siberia and perished there. Stalin burned down their Churches. So the Ukrainians worshipped secretly in cellars and caves.

Then, also in the 1930s, came the NAZIs, who seemed to consider the Ukrainians an “*inferior race*”. Elderly Ukrainians still remember when the NAZIs shot at them from a bell tower. Everyone ran terrified from the snipers. The NAZIs, particularly the *Einsatzgruppen*, razed and destroyed all in their path.

Over the centuries, Ukraine has mourned greatly for her Children and Ukrainian Mothers for their Sons lost in battle.

In many cultures, the crossing of Water means the passage of death. In Ukraine, Songs of “ducks swimming”, represents the body’s death and the Soul traversing the Waters in its path to Heaven.



A Requiem of Two Poems

feat. Catherine L. Geach, Violin
#1296, Musical Haiku #113 in 4:20
Music by © Stephen Melillo, IGNA 24 FEB 2022
on the day the Ukraine was invaded

In mere *hours* after composing the piece, “*A Requiem of Two Poems*” a *YouTube* and *mp3* version was sent through Catherine and her Ukrainian friend, Halyna, to be heard at The *Church of Berezdizi* near Lviv, Ukraine. Rapidly, it went to the *First Ukrainian Orthodox Church* in New Jersey.

Within just **2 days**, the piece was quickly spread throughout Ukraine and played while Ukrainian soldiers prayed in preparation to defend their country.

The work is inspired by Two Poems.

**“What lips my lips have kissed, and where, and why”
by Edna St. Vincent Millay (1892-1950)**

What lips my lips have kissed, and where, and why,
I have forgotten, and what arms have lain
Under my head till morning; but the rain
Is full of ghosts tonight, that tap and sigh
Upon the glass and listen for reply,
And in my heart there stirs a quiet pain
For unremembered lads that not again
Will turn to me at midnight with a cry.

Thus in the winter stands the lonely tree,
Nor knows what birds have vanished one by one,
Yet knows its boughs more silent than before:
I cannot say what loves have come and gone,
I only know that summer sang in me
A little while, that in me sings no more.

**“in the middle of the steppe of my beloved Ukraine”
by Taras Shevchenko (1814-1861)**

When I die, bury me in a high grave,
in the middle of the steppe of my beloved Ukraine.

So I will be able to see the vast fields,
the Dnipro, its dams shaken,
and I will also be able to hear their waters roar!

And when the river drags through Ukraine into the blue sea so much enemy blood,
then I will leave the fields and the mountains
And I will fly to God to lift up my prayer to him,
but until it comes
I know nothing about God...

Bury me, but you stand,
the chains that bind you brokenness,
And with the impure blood spilled
The sacred freedom splashes!

And already with a huge family,
free and new family,
do not forget to remind me
with a good word!

Bury me, but you stand,
the chains that bind you brokenness,
And with the impure blood spilled
The sacred freedom splashes!

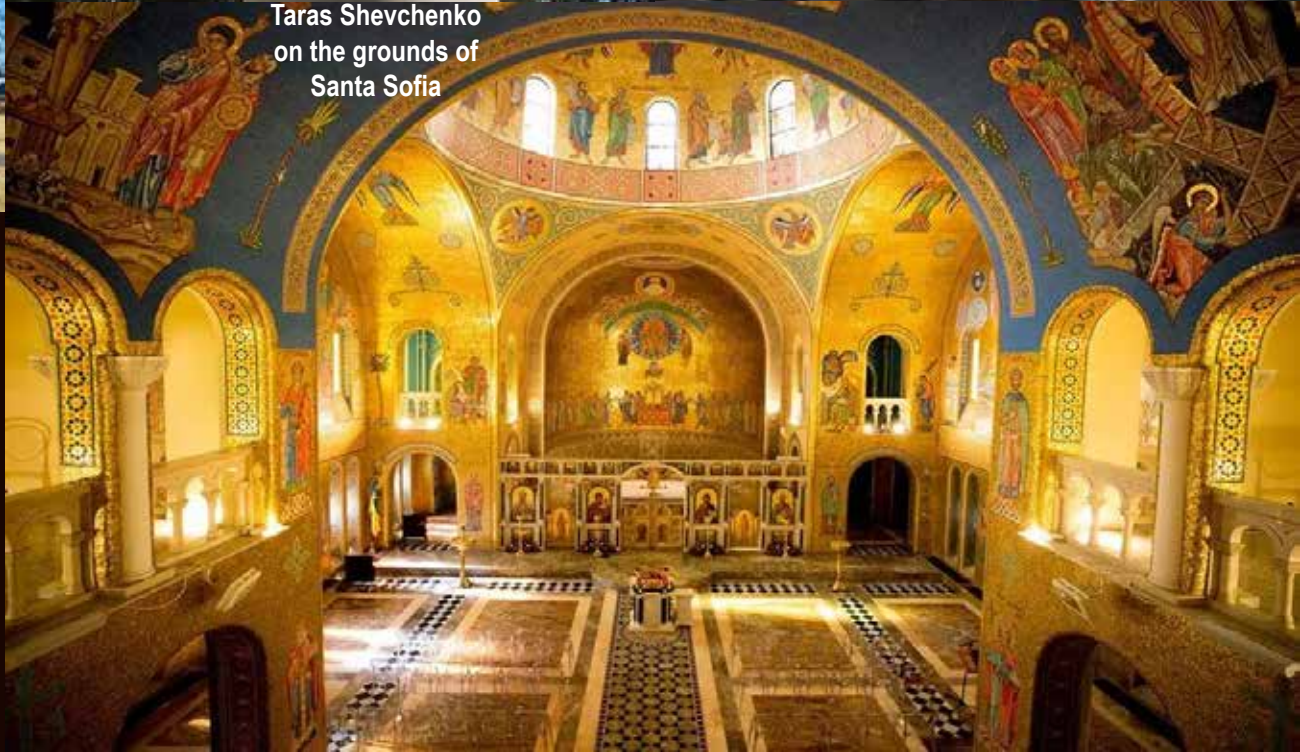
And already with a huge family,
free and new family,
do not forget to remind me
with a good word!



Церква ХВЕ
Берездівці+Н-Розділ
Organizzazione religiosa



Taras Shevchenko
on the grounds of
Santa Sofia



LAST WORLD STANDING
THE HEROES OF PEACE
STEPHEN MELILLO, COMPOSER



Holodomor

feat. Catherine L. Geach, Violin

#1308 in 6:39

Music by © Stephen Melillo, IGNA 27 APR 2022

Painting BY TOMUKAS SUEIKIS, 8 Year Old Lithuanian Boy



GOODBYE! Sincerely, Stephen Melillo IGNA 27 APR 2022

Holodomor, man-made famine that convulsed the Soviet republic of Ukraine from 1932 to 1933, peaking in the late spring of 1933. It was part of a broader Soviet famine (1931–34) that also caused mass starvation in the grain-growing regions of Soviet Russia and Kazakhstan. The Ukrainian famine, however, was made deadlier by a series of political decrees and decisions that were aimed mostly or only at Ukraine. In acknowledgement of its scale, the famine of 1932–33 is often called the **Holodomor**, a term derived from the Ukrainian words for hunger (holod) and extermination (mor).

<https://www.britannica.com/event/Holodomor>

Because I Have Nothing

#1319 in 3:20

Music & Lyrics by © Stephen Melillo

IGNA 23 OCT 2022

Because I have nothing
I have no gift to give
Instead I will thank You
For this chance to live

And thank You for the healing
In everything I eat
Though it be bitter
Yet, it is so sweet

I seek Your face
I live by Your Grace

Because I am nothing
All whom I meet
Greet Thee in me
Who kneels at Your feet

Because I want nothing
Just my Soul to lift
Everything You send
All is a Gift

I seek Your face
All by Your Grace

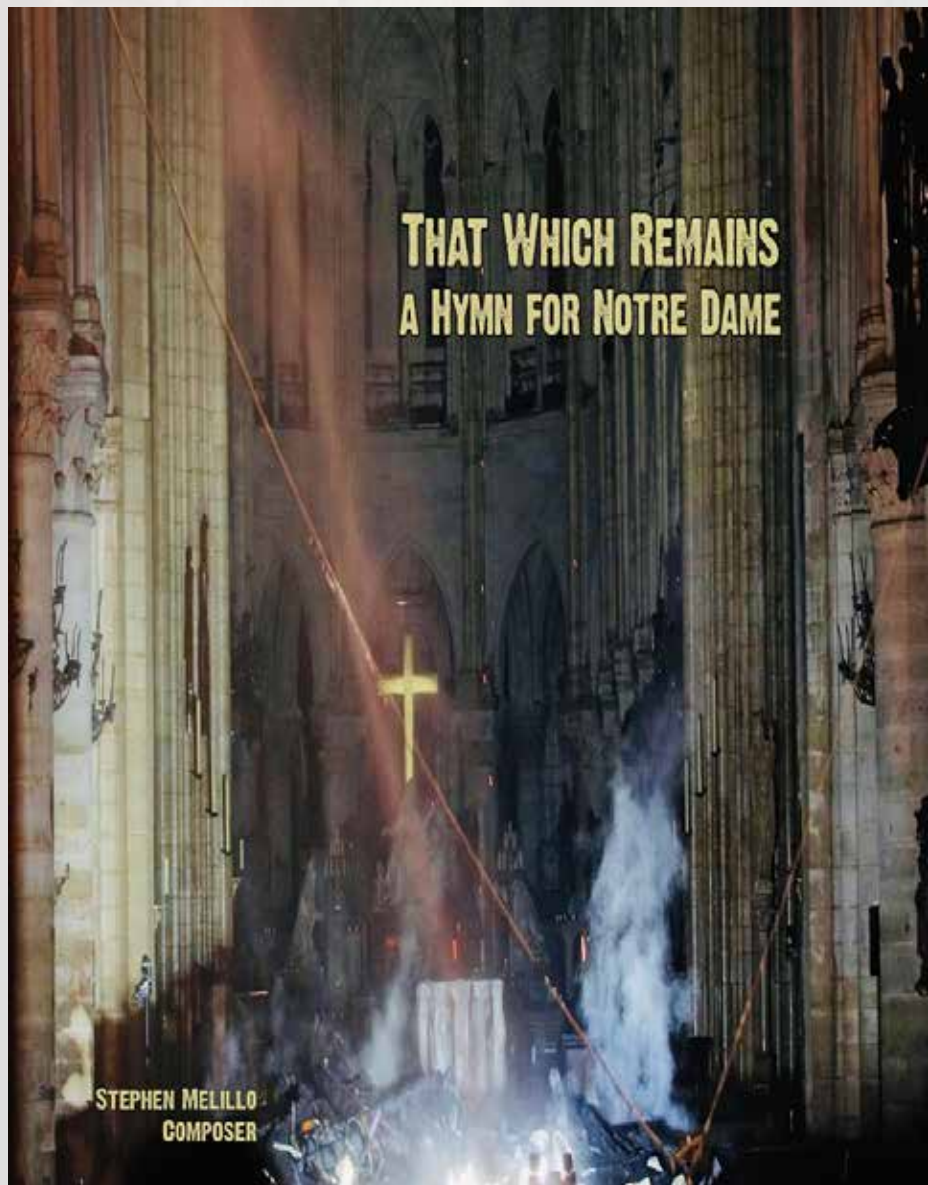
Because I have Nothing...
I have Everything,
Everything
In
You...

I'm not a singer, but encouraged by seasoned vocalists, I tried my best to "pray" the words of this Song. A former Music Educator used the word, "Ruach" to describe the feeling of the Music and of the singing. **Ruach** (pronounced roo-akh) is the Hebrew word for spirit, breath, or wind. The first mention of *Ruach* in the Bible is in the first chapter of Genesis – Genesis 1:2. How fitting then, that this song, sung by a non-singer, should be filled with Ruach, the same Holy Spirit we seek.



PHOTO TAKEN 2 MINUTES BEFORE THE QUEEN PAST ON...
8 SEP 2022 FROM ROME, ITALY

That Which Remains
a Hymn for Notre Dame
feat. Catherine L. Geach, Violin
#1193, Musical Haiku #81 in 5:17
by © Stephen Melillo
IGNA 16 April 2019, 2-3 Millennium



نَزْحَلُ امَاع

The Year of Sorrow ... and the Tears of Allah

feat. Catherine L. Geach, Violin
#1315, Musical Haiku #114 in 3:48
by © Stephen Melillo, IGNA 31 AUG 2022

In the Islamic tradition, the *Year of Sorrow* (Arabic: نَزْحَلُ امَاع, romanized: 'Ām al-Huzn, also translated *Year of Sadness*) is the *Hijri* year in which Muhammad's wife Khadijah and his uncle and protector, Abu Talib died. The year approximately coincided with 619 CE, or the tenth year after Muhammad's first revelation. Surely, for Muhammad, it was a year of Suffering, Sadness, and Sorrow.

These quotes from **THE PROPHET** by Kahlil Gibran, not only inspired the "Music" but, as you will see, also the Orchestration.

"Shall it be said that my eve was in truth my dawn?"

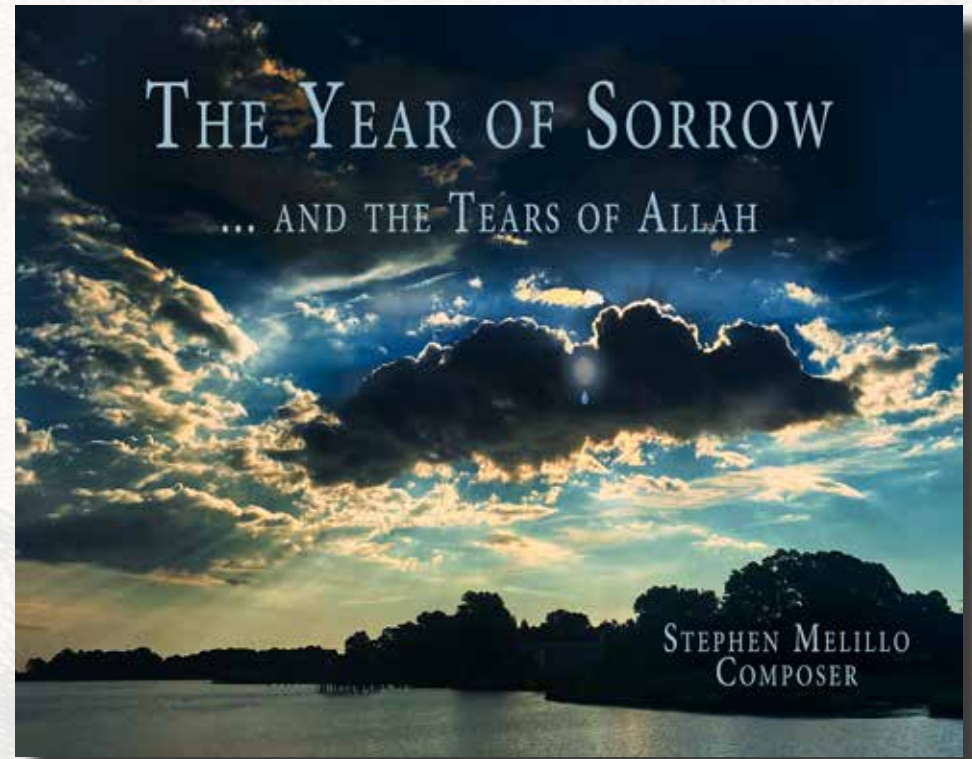
"And alone and without his nest shall the eagle fly across the sun."

*"Am I a harp that the hand of the mighty may touch me,
or a flute that his breath may pass through me?"*

"Even as the strings of the lute are alone though they quiver with the same music."

"The freest song comes not through bars and wires."

As it was for writing *Hajj*, I wanted to extend the hand of Love & Brotherhood to my Brothers and Sisters of Islam. The 99 names of Allah, Jehovah, Yahweh, God, Father... all are but different callings for the One True God who created Existence and... each of us. Because our world is so unnecessarily divided by the very diverse Creativity of Allah, certainly, He sheds tears for us. That is the reason for this Music. It is to illustrate *His* point of view. He sees us as One while we see ourselves as divided. But one day, and each of us knows this deep within, Love shall prevail. We will walk the Earth as Brothers and Sisters. Until then, as Allah weeps, so also do we.

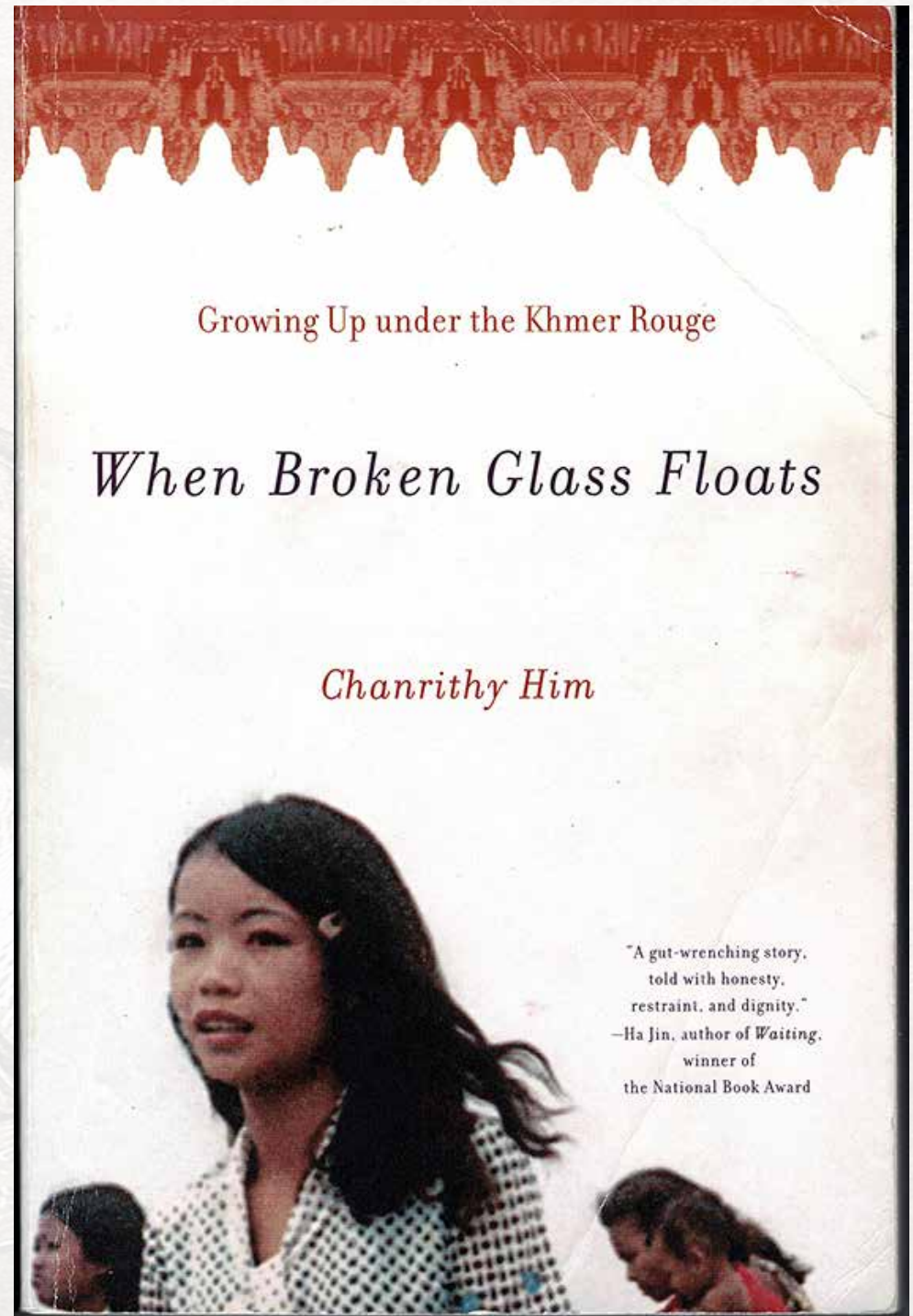


When Broken Glass Floats

#1320 in 5:41 by © Stephen Melillo, IGNA 28 OCT 2022

In her firsthand account about the early 1970s takeover of the Khmer Rouge, author *Chanrithy Him* writes:

“Loss will be God’s, victory will be the devil’s.” When good appears to lose, it is an opportunity for one to be patient, and become like God. But not very long, *p’yoan srey* (younger sister),” she explained, and referred to a Cambodian proverb about what happens when good and evil are thrown together in the river of life. Good is symbolized by *klok*, a type of squash, and evil by *armaeg*, shards of broken glass. “The good will win over evil. Now, *klok* sinks, and broken glass floats. But *armaeg* will not float long. Soon *klok* will float instead, and the good will prevail.”



In reading this heart-shattering work and researching the photos for this dark time in Human History, as well as researching the *Holodomor*, I compiled the following “*not-all-inclusive*” list. There is something *quite* deeply disturbing about the History of Mankind since the fall, the expulsion from the garden, or farther back, the casting out of Satan.

FAMINES, GENOCIDES & SUFFERINGS

South Sudan 2017
Yemen 2015
The North Korean Famine 1994-1998
Rwandan Genocide 1994
Khmer Rouge Cambodian Genocide 1975 to 1979
Bangladesh Genocide 1971
Great Famine in China 1959-1961
The Ukraine and Belorussia Famine 1946-1947
Bengal Famine of 1943
Concentration Camps of WWII
POWs of WWII
Croatian Ustasha Genocide 1941 to 1945
Circassian Genocide 1941-1945
The Henan Famine 1942-1943
Nazi Holocaust 1933 to 1945
Holodomor 1932 to 1933
Kazakh Genocide 1931 to 1933
The Northwest China Famine 1928-1930
Russian Famine of 1921-22
Famine in Persia 1917-1919
Armenian Genocide 1915-1922
Northern China Famine of 1876-77
Andersonville 1864-65
Irish Potato Famine 1845-1849
Doji Bara Famine (“Skull Famine”) of 1788-1794
Chalisa Famine of 1783-84
PRISON SHIPS of the Revolution 1776–1783
Great Bengal Famine of 1770
Zunghar Genocide 1755 to 1758
Great Famine in Europe 1315-1317



**This photo could be from many wars.
It is from the “killing fields” of Cambodia between 1975-79.**

The illusion of the Black & White faded photographs from the 1920s, 30s, and 40s gives us a feeling of something long ago, faded to History. But in Reality, all is happening *now* as it always did. There were photos of the *Holodomor* eerily like photos from the *Bataan Death March*, and *Auschwitz*, and on and on. By editing the *Holodomor* photos this morning, I felt I was once again, and hauntingly so, creating the imagery for “**Last World Standing**”. It was as if *none* of those 1000 (*one thousand*) photographs had ever been compiled, edited, and organized into a work that would inspire Peace. It was as if all the work never existed. It was as though the “famine” of Mankind is so replete, it sucks up even the most Spiritual of foods in the vacuum-like abyss of Darkness. Yet, we continue to bravely bang our heads on the Wall, believing that Good will eventually prevail.

Broken glass floats but eventually sinks.

As beautiful as the world is, Human History is fraught with a Darkness that can only be ascribed to the profound Nature of Evil residing in even just one too many souls. Those of us who recognize our



To the children of this war-torn country,
a young British woman brings

Music of Hope

By KAREN EMMONS

THE soft sound of children singing rises from a garden in Cambodia. Twelve young dancers are moving with fierce concentration, bodies rigid, fingers arcing backwards. Another five youngsters tap out a gentle rhythm on cowhide drums and bamboo xylophones. Watching intently is a young woman, blonde hair spilling over her shoulders as she nods to the rhythm.

As the dancing ends, Catherine Geach gathers seven-year-old Kim Nga into her lap. He hands her his

In harmony — Catherine reads with Kim Nga, one of the pupils at the school she founded

favourite story *Beauty and the Beast* and she starts to read. "Once upon a time in a faraway land, there was a magical kingdom"... and so begins the tale of a woman who found joy where she least expected it.

The Killing Fields. Catherine Geach was three when she heard the music. Her mother, a sculptor, had put on a record of Brahms violin concerto in her studio in London. The child froze, transfixed by the rich sounds of an instrument whose name she didn't even know. She wanted to make music like that.

Soon Catherine was studying the violin. Her talent was exceptional. By the time she was five, she had played a public solo. At seven she

Him. Catherine helped the orphans, and the blind, and the wounded by first learning, and then teaching their own Cambodian Musical Heritage.

In 1999, I learned about Catherine through an article written in *Reader's Digest* and composed the work, "*Lonely is the Knight.*" (from *Stormworks Chapter 1 Prime: Wish to the World.*)

Twenty-one years later, she wrote a letter thanking me for the work. This has led to a deep Friendship and our Music-making collaborations.

Catherine has several times played concerts in *La Basilica Minore di Santa Sofia Ukrainian Cathedral in Rome, Italy.* The pre-recorded orchestral backdrops to which she has played has no definite pulse, or what Musicians call a "click". Instead, Catherine has interwoven her Soulful Musicianship symbiotically with the orchestra.

This requires great technical accomplishment as well as Artistry.

For this document, many of the pieces were recorded in her apartment, working around the noises of neighbors and hissing pipes. Into her inexpensive microphone, Catherine either sang or played the Violin from her knees. Such is her dedication to Music and to the spirit of Giving and Sacredness this Music hopes to share.

Brotherhood beyond any barrier or difference stand aghast at the ever-continuing onslaught of "man-against-man".

How does one describe *that* in Music?

In the early 1990s, 18-year-old Catherine L. Geach left the United Kingdom to help war-torn orphans of the Khmer Rouge in Cambodia. It was Catherine who shared the novel written by her friend, *Chanrithy*



Unbreaking the Broken

1:00:01:00

1:00:01:00

0:03:33.95

16 Bit

6/10/22

3:33 PM

Unbreaking the Broken

#1309 in 3:33-34

Music by © Stephen Melillo, IGNA 1 MAY 2022

The world is broken. We know this within the hollow of our own broken hearts. Yet, *unplanned*, and improvised on a piano, this work was recorded at **3:33 PM**. Its duration is **3:33-34**, (*the number of resurrection*). It was originally the **33rd** track on this album, and was previously documented on page **34** in this libretto.

God speaks to everyone differently. It's all how *You* see, how *You* hear, how *You* feel and wonder. This piece simply asks you... *to listen*, and in so doing, help *unbreak* the broken.

Godspeed!

Stephen Melillo
Composer

Closing Thoughts & Prayer...



Two Sundays ago, an inner voice said, “***You need to resurrect *The Mass*.***”

Having just completed over 361 minutes of new and diverse Music during the pandemic, I thought, “*Okay, this will be a nice project. Catherine, who now resides in Rome, Italy, can sing the Soprano-Congregation parts.*”

As always, one thing lead to the next. I kept thinking, “*This piece should be on the album. What about this piece? Oh yes, that one too!*”

I soon realized that ***many*** pieces from across the ***many*** years are organically connected to ***The Mass***... and as always, the eternal ***Arena***.

Stormworks, the body of over 400 of 1320 works and divided into albums called *Chapters*, is Music in *Metaphor*. It is a vast Journey with many layers.

Life is a kind of “*Storm*.” We are born into it, often thrashed about by the unforgiving winds of turbulence and tumult and testing. The Darkness seems incessant, brooding and long-lingering. While in the midst of a fury we did not choose, there seems to be no end. But then comes the Light. Often times, new pathways are lit by that Light. The Storm ends. The Sun bursts through. It rises and sets, all seemingly staged as a carefully placed and strategic reminder.

In the “storm” of ***The Mass***, we watch the Priest consecrate the Body and Blood as Jesus did at the Passover of the Last Supper. We know what’s coming next. *Gethsemane*, the agony in the garden, the scourging at the pillar, the crowning of thorns, the carrying of the cross... the crucifixion.

“Behold the Lamb of God who takes away the sins of the world.”

Anyone mindfully ingesting those words must hide their tears. So too are they the tears of God, the tears of Allah. Then, the profound Sadness fades. We “***Embrace the Sorrow***”. The cross, in all its grotesqueness was *necessary* for the Resurrection.

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

We fall to our knees, for “***by Your Holy Cross You have redeemed the world.***”

In this ever-deepening acknowledgement of ***The Mass***, we are humbled back to dust, realizing that all we do... *like making albums*... is inescapably small. But even in the smallest things, when surrendering to *His Love*, *His* great Light shines.

It is my fervent wish and hope and prayer that you find *His* Light in this Music, in Catherine’s Voice and Violin, in the Austrian and Dutch and German Musicians, in the Choir, and in the outpourings of *nine-year-old children* and little-drummer-boy composers.

Through Him, with Him, and in Him...

Godspeed! Stephen Melillo, Composer

Addendum

Several close friends have told me that I write and release too much Music, and that no one reads libretti. Seeing this sentence actually written, into a libretto, is itself an eye-opener, isn't it?

Libretto is the Italian word for “**booklet**”.

Of course, the “call”, or the vocation of Music is not something one can ascribe to a production line, with release dates, and successful marketing strategies. When one is summoned, one responds. And since I have no agent, no representative, I write and make Music with the same frequency as Prayer.

Ironically, if you are one of the few reading this and intently listening, you know what I mean.

In the 1990s, a band director approached me and said, “***I love your Music, but you need to slow down and give us a chance to catch up.***”

“Do you mean, I should write less Music?”

At that precise moment, I pictured someone approaching Beethoven after the premiere of one of his symphonies. I imagined a confused Beethoven turning to the well-meaning listener and saying, “***I'm not writing this Music for now, but for the Future.***”

And so it is with me. I am leaving an audio and paper trail back to the Prayers that spoke to me, to the world as it was and is and could be, and to a loving Journey back to God. *One day it will be discovered, and rediscovered.* Should one not write a novel or an encyclopedia simply because it will not be ingested in one sitting... or seen at all?

As I complete these **TWO** Albums, another **THREE** are currently and simultaneously up for a 65th Grammy Nomination: (*Does it matter?*)

Love Conquers All, with Cindy Paulos, **Arise Together** (*with a contribution to the Rupam Sarmah album entitled, “Love Conquers All, the Gift*), and **The GREY II-III**.

The GREY II-III alone represents 142 minutes of the 361 minutes of Music composed during the pandemic period.

This combined “booklet” is connected to *many* other works, each of which span many styles and purposes.

Let's take a brief Journey together. Perhaps one day, *you* will become a **STORMScholar™**, or a **STORMAficionado™**, and follow the connectedness of these albums back to their Origins. You can find all of the many PDF Libretti at **stormworld.com** under “**Resources**”.

As of this writing there are **62** Discs (CDs) in **51** Albums, each with many pages of accompanying notes. These represent *only the Music that has been recorded*, approximately **11%** of the complete output of what is today, **1,320** works.

... and all of this Music is related to 3 novels:

Only for Now

Ahab, a Love Story

Death to Moby Dick, a Love Story

1974-1976 First sketches resulting in, ***After the Storm, Chapter 0***

Chapter WPIM: **Works for Winds & Percussion in Motion**

Chapter: **Orchestra & Jazz Works**

Chapter: **STORMQuest**

Chapter: **STORMJourneys**

Chapter 0: **Walk on the Water**

Chapter 1: **Without Warning**

Chapter 1-Prime: **Wish to the World**

Chapter 2: **Wende**

Chapter 3: **Wait of the World**

Chapters 5:8: **Writings on the Wall**

Chapter 13: **Whispers on the Wind**

(includes a detailed History of Stormworks.)

Chapter 21: **21 Won Way**

Chapter 34: **SON of the STORM**

Chapter 55: **Way of the Wanderer**

Chapter 89: **Worlds Within the World** *(coming soon)*

We Hold These Truths *(coming soon)*

Forever Strong, What These Eyes Have Seen (DVD)

Kakehashi: That We Might Live (DVD)

Last World Standing (DVD)

Christmas Passion

In Holy Days

Musical Haikus by Stephen Melillo

Nogard & Dragon

Songs by Stephen Melillo

Symphonies by Stephen Melillo

Music from, **12:01 PM**

Music from, **Accused**

Music from, **Aurora**

Music from, **A Cold Night**

Music from, **Basque Legacy**

Music from, **Crossing the Line**

Music from, **Dark Reflection**

Music from, **Dwegons & Leprechauns**

Music from, **Gypsy Girl**

Music from, **Terrorvision**

Music from, **They Bite**

Music from, **Together We Stand Alone**

Music from, **One Little Finger**

Music from, **Pluripotent**

Music from, **Reckoning of Darkness**

Music from, **Retrograde**

Music from, **The Unwilling**

Music for **Unpleasant Situations**

Hearts Journey *(with Jerry Peel)*

Where the Warm Winds Blow *(with Mel Martin)*

Love Conquers All

Arise Together *(Love Conquers All, the Gift)*

The GREY

The GREY II-III

The Mass

Embracing Sorrow



An Ode to Humanity in Music & Story
 Awaits you at
stormworld.com