A close-up photograph of a hand holding a small, detailed globe of the Earth. The hand is positioned in the center, with fingers gently cupping the globe. The background is a dark, starry space with a bright, glowing horizon line at the top, suggesting a view from space or a celestial body. The overall mood is contemplative and global.

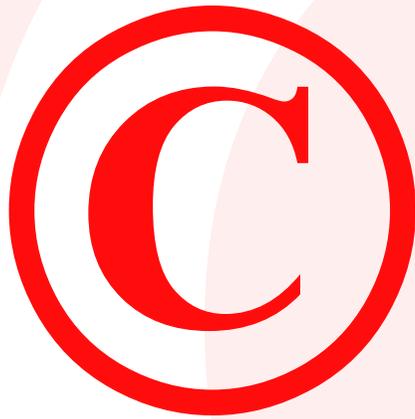
STORMWORKS CHAPTER 89  
WORLDS WITHIN THE WORLD

STEPHEN MELILLO  
C O M P O S E R

WITH MUSIQUE MILITAIRE GRAND-DUCALE DU LUXEMBOURG  
LIVE IN CONCERT AT THE ARTIKUSS THEATER, 24 FEB 2024

Thank you for downloading the libretto to **STORMWORKS Chapter 89: *Worlds Within the World***.

*The Music, the texts, documentations and stories are important contributions for Music Educators, Worldwide Audiences & STORMAficionados alike.*



**STORMWORKS Chapter 89: *Worlds Within the World***, represents several years of self-sustained, international work. With many years of past experience serving as an “*early vast warning system*”, it is foreseeable that much of this Music will be “imitated” across the next 10-30 years and beyond.

Please resist the temptation to imitate, excerpt, or post and share mp3s. Instead become a ***champion!*** Encourage your friends to invest. Support Art.

Please download the high-resolution PDF libretto that accompanies this latest Chapter in the **STORMWORKS**. I hope you’ll enjoy the journey, offered by many geographically distant, but united Souls across our world.

Thank you for championing this work. Enjoy & Godspeed!

Stephen Melillo, Composer

# STORMWORKS Chapter 89: Worlds Within the World

(run time: 2 hours & 15 minutes)

<b>01. Introduction to Chapter 89, Part 1</b> .....	2:17
02. The Souls of Heaven.....	11:19
03. At Dawn, A New Challenge for the Future of Humanity.....	10:26
04. A Requiem of Two Poems .....	9:33
05. Concerto for Marimba & Band.....	10:03
06. In Your Eyes I See the World .....	5:00
07. Scherzo .....	7:33
<b>08. Introduction to Part 2, The Year of Sorrow... and the Tears of Allah</b> .....	6:41
09. The New Beginning: Section 1: Nothing But Time & Too Little of it.....	6:26
10. The New Beginning: Section 2: Written in Stars .....	3:26
11. The New Beginning: Section 3: Fugue State .....	2:01
12. The New Beginning: Section 4: In the Throes... of Eternal Hope.....	4:56
13. The New Beginning: Section 5: The New Beginning.....	5:07
14. Ours are the Hours.....	4:41
15. Concerto for Tuba & Band 3 <sup>rd</sup> M: 1. The Strong Soul, <i>Allegro Intenso</i> .....	5:43
16. Concerto for Tuba & Band 3 <sup>rd</sup> M: 2. This Too Has Passed, <i>Lento con dolore</i> .....	6:37
17. Concerto for Tuba & Band 3 <sup>rd</sup> M: 3. Sorrows & Victory, <i>Lento, Allegro molto</i> .....	7:44
18. In Himmel höre ich nun: 1. I Shall Hear in Heaven .....	7:31
19. In Himmel höre ich nun: 2. The End of All Storms .....	7:36
20. In Himmel höre ich nun: 3. I Hear Now in Heaven .....	9:57

**Not on this Album, but part of Chapter 89:**

Fanfare for Low Brass ( <i>free at stormworld.com</i> ).....	1:33
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# “WHY?”

## ... to begin & end our libretto...

For those who do not know me personally, you may find the bending of words, indeed the use of undefined words, confusing. Consider “**SYNC**” for instance.

I write to you on the 9th day (3X3) of the 3rd month, precisely 33 years since the premiere of **SON of the STORM**, a piece composed at age 33, about a 33-year-old character. It begins with the single line, “*33 Years Ago!*” For purposes of our definition, even this *small* example will suffice. Obviously this congruence of 33’s could not be pre-planned across the many variables, including when I was born. There are some who would conclude that this is simply a “coincidence”, perhaps one in which the odds are highly, in fact *astronomically* against it, but a coincidence nevertheless.

Having begun my college years as a Physics Major, I can tell you that my use of the term, “**SYNC**” describes a set of probabilities that for me, can *only* be explained in the mysterious and/or miraculous. As Einstein said, “*Either nothing is a miracle, or everything is a miracle.*”

**Example:** While composing **SON of the STORM**, I made a random recording of a song onto DAT (*Digital Audio Tape*). Without ANY pre-planning, the recording stopped at, and revealed the song’s duration to be 3:33. The transfer ended precisely at DAT position 33:33, and the recording completed at precisely 3:33 PM. My watch was set to alarm at 3:33 PM because of an event that happened as far back as 3:33 PM on Thanksgiving Day in 1976. It chimed as if it were a smiling reminder. When calculating the “odds” of all these events coalescing at once, I decided to print the factorials rather than use exponentials. The result, printed at font size 10, was a 27 followed by **11 pages of numbers to 1**.

This then is **SYNC**. A congruency of highly improbable co-events.

With the term, **SYNC** established, let me now tackle *the Question of a Lifetime*.

**Photo:** At my Dad’s NYC apartment. Without knowing I was listening to a track from **SON of the STORM** after 21 years, he came in with a “Son of the Storm” t-shirt. “Remember this?” he asked. It was precisely 3:33 AM.

## WHY?

Why push through all that it takes to make this 53rd album, when all of the following has already been accomplished and cast into the Sea of Time?

Chapter WPIM: Works for Winds & Percussion in Motion  
 Chapter Orchestra & Jazz  
 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  
 Chapter 21: 21 Won Way  
 Chapter 34: SON of the STORM, a 1940s Radio Broadcast Musical  
 Chapter 55: Way of the Wanderer  
 Chapter 89: Worlds Within the World  
 We Hold These Truths  
 Forever Strong, What These Eyes Have Seen (DVD)  
 Kakehashi: That We Might Live (DVD)  
 Last World Standing (DVD)  
 A Cold Night, a Study of Music on Film (DVD)  
 Christmas Passion  
 In Holy Days  
 Musical Haikus by Stephen Melillo  
 Nogard & Dragon  
 Songs y Stephen Melillo  
 Symphonies (*Four*) by Stephen Melillo (*V in Progress*)  
 The GREY (I)  
 The GREY II-III  
 Music from, 12:01 PM  
 Music from, Accused  
 Music from, Aurora  
 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 (Jerry Peel)  
 Where the Warm Winds Blow (Mel Martin)  
 Love Conquers All  
 Arise Together (Love Conquers All the Gift)  
 The Mass  
 Embracing Sorrow  
 Excerpts & Music from Ahab & Death to Moby Dick Love Stories

## and this?

Function Chorales™ (*Teaching Tool*)  
 MIDIMAST (*Midi, Music Math, Science Teacher Curriculum*)  
 Nogard & Dragon (*Interactive Children's Book with Music*)  
 Only for Now (*Young Adult Novel*)  
 Ahab, a Love Story (*Novel & Audio/Music work*)  
 Death to Moby Dick, a Love Story (*Novel & Audio/Music work*)

**Why do this?** Why make albums when CD sales are a thing of the past? Why write novels few will discover? Why make this 53rd album when there is no pre-defined outlet? Why, as Mahler asserts, continue to bang one's head on the wall? Why make a libretto that only a handful of people will find, read, and embrace? Why even write this "preamble" about "Why?"

The one word answer is both infinitely complex and almost irritatingly simple.

# Faith.

All is done with Love and a Belief in the Good this may bring to our ultimate Destiny, the Brotherhood of Humanity.

*“Noble,” you say. “A great legacy to bequeath to your Sons and their heirs, but then what is **your** personal goal with such outpouring?”*

Again, the answer is complex and simple.

I want to make something for **you** to hang your Heart on, something to bravely place your *Soul* and mind within.

At the age of 16, I discovered and listened to Gustav Mahler for **33.33** uninterrupted hours. *(I did not discover this fact until on a jet to Tokyo 30 years later in response to an interview question.)* As Mahler had cast his Music to the Seas of Time, a Message in a Bottle, so do I send this Music to the future, there to be discovered by someone in need.

With that, I’m sure that **you**, the you of the past, the present, and the future, will listen far beyond the notes and into the Music... whatever that actually is. For me, Music is a sonic mathematics, and a loving, reassuring Voice that could only have come from God.

Enjoy the Journey & Godspeed! S



## Worlds Within the World a Personal Message about STORMWORKS Chapter 89

The title, *“Worlds Within the World”* instantly invokes the intended realities of our **existence** and the *one* message, and *many* messages of this album.

***Existence?*** This quote is attributed to Osman Bey at the onset of the Ottomans. ***“Existence is a school. Everyone is a student. And God is the only Teacher.”***

In that context, *each* and every “world” we observe, *each* History we explore, *each* life we meet and share, *each* place we go, *each* thought we think, all are *worlds within the world*. The One Word that is the Universe is at once an Infinite number of *worlds within worlds within worlds within the world*.

One is awed and humbled.

The Music on this album, indeed all of the Music in what is now 1,358 outpourings, is mindful of the wonder, the mystery, the elegance, the recursive genius, the unending Beauty of Creation, and in *this*, our tiny, infinite world within the worlds.

Enjoy & Godspeed!  
Stephen Melillo  
Composer





**Recorded at the Artikuss Theater in Luxembourg  
on 24 February 2024, this is the first *Live Concert Recording*  
of a **STORMWORKS** Album.**

**Many thanks to the fine Musicians of  
“Musique Militaire Grand-Ducale du Luxembourg”  
and their conductor, LTC Jean-Claude Braun.**

**Special thanks to Bass Clarinetist & Staff Photographer, Eric Engel**

As you will experience via this document,  
the discoveries made on 28 February 2024  
at the American Military Cemetery of Luxembourg,  
*were, and are, and always will be*  
a part of this Music...

*...even before* writing it and knowing it.

Though we experience Life as an unfolded line,  
it is instead a single point... a “dot”,  
a Universe within the  
Worlds within the World.

Special Thanks to

# Artikuss

SALLE DE CONCERT ET OF SPECTACLE

**Artikuss, 4413 Soleuvre - Luxembourg**

**Artikuss Technical Support : Pol Milbert, Dany Niesen & Patrick Steichen**

**Artikuss Artistic Director : Manuel Ribeiro**

**Thanks to “Commune de Sanem”**



Samedi

24.  
02

Concert

# Musique Militaire Grand-Ducale

Chef-invité & compositeur : Stephen Melillo



**FR** Stephen Melillo est un compositeur de renommée mondiale. Il est lauréat de plusieurs *Gold Global Music Awards* en 2022-23, d'un *Hollywood Music in Media Award* pour la Meilleure musique épique/orchestrale en 2022, et d'un *Best New Age Album Award* aux *New Age Radio Awards* pour *The Grey II-III* en 2023.

Parmi ses plus de 1330 œuvres, on retrouve entre autres 4 symphonies, plusieurs concertos et plus de 45 heures de *Music for Ensembles of the 3rd Millennium*. *La Symphonie III : Lightfall* de Stephen a été nominée pour les prix *Pulitzer* et *Nemmers* en 2015. Parmi ses 15 musiques de film, on retrouve celle de *12 :01 PM*, nominée aux *Oscars*.

Stephen Melillo a publié 52 albums sur divers services de streaming et 9 livres, dont *Only for Now*, *Ahab*, *a Love Story*, le préquel de *Moby Dick de Melville*, et, plus récemment, la suite, *Death to Moby Dick*, *a Love Story*.

Stephen Melillo et la Musique Militaire Grand-Ducale sont les artistes en résidence de l'Artikuss au mois de février.

**Au programme :** *Selections from STORMWORKS Chapter 89: Worlds Within the World*

**DE** Das umfangreiche Schaffen von Stephen Melillo reicht von Filmmusiken, vier Symphonien und Instrumentalkonzerten bis hin zu einem großen, ständig erweiterten Zyklus von Werken für großes Blasorchester, die er *STORMWORKS* nennt. Das Publikum soll die Botschaft Melillos in erster Linie im Hören und Erleben empfangen und begreifen. Dennoch ist es interessant zu erfahren, daß all diesen Werken etwas Gemeinsames zugrunde liegt, was Melillo „Sturm“ (engl. *STORM*)

nennt. Damit sind beispielsweise Leid, Dunkelheit, Bedrohung und Krieg gemeint.

Stephen Melillo und das luxemburgische Militärorchester treten im Rahmen einer Künstlerresidenz im Artikuss auf.



**Entrée gratuite**  
**Début 20h00**  
**⌘ 90 min. + pause**

**Réservation** [artikuss@suessem.lu](mailto:artikuss@suessem.lu)

**Organisation** Artikuss

**Informations** [artikuss.lu](http://artikuss.lu)

# Musique Militaire Grand-Ducale du Luxembourg

Conducted by LTC Jean-Claude Braun

Photos by Engel, Adler, & Boggiani









## Musique Militaire Grand-Ducale du Luxembourg

### Piccolo-Flute

SgtCh Střphanie Schlink

### Flute

AdjCh Alain Baustert  
SgtCh Střphanie Schlink  
Mad. Yura Seo  
M. Yorik de Bruycker

### Oboe

AdjMaj Tom Brinck  
Sgt Quentin Debecq  
Mad. Lea Ferreira

### English Horn

Sgt Quentin Debecq

### Bassoon

1Sgt Jřřfme Theis  
CplStag Andy Sadeler

### Contrabassoon

Sgt Kevin Massinon

### Es-Clarinet

AdjMaj Romaine Werner

### Clarinet

AdjMaj Thierry Majerus  
AdjCh Aline Scheer  
SgtCh Katharina Pickar  
SgtCh Marc Sadeler  
SgtCh Jolllle Schintgen

SgtCh Isabelle Scholtes

Sgt Viola Van Der Poel

Sgt Anna Scherer

Sgt Magaly Da Silva Ferreira

Sgt Sarah Czech

CplStag Isabelle Schleider

### Bass Clarinet

Adj Eric Engel

### Saxophone

AdjMaj Patrick Lux

AdjCh Anne Lelong

AdjCh Georges Sadeler

SgtCh Lydie Schroeder

Sgt Kevin Massinon

CplStag David Jans

### French Horn

AdjMaj Francois Schammo

Adjch Gilles Klein

SgtCh Pit Keller

1Sgt Olivier Boehm

Sgt Marco Delbrassinne

### Trumpet

AdjMaj Ernie Hammes

AdjMaj Marc Desorbay

AdjMaj Monique Bernotte

AdjCh Raoul Christophe

SgtCh Melvin Burger

Sgt Tracey Lamberty Wohles

Trombone

Lt Jean Thill  
Adj Laurent Lemaire  
Sgt Dino Ajdarpasic

Bass Trombone

SgtStag Nick Engel

Euphonium

AdjMaj Jean-Luc Desorbay  
Adj Marc Mollitor  
1Sgt Ben Brosius  
M. Thomas Cremmer

Tuba

AdjMaj Yves Schmumacher  
AdjMaj Tom Braquet  
1Sgt Ben Seil

String Bass & PAD Bass

M. Pasquale Massaro

Harp

Mad. Genevieve Conter

Piano

Mad. Valeria Cacopardo

Percussion

AdjMaj Carole Weber  
AdjCh Tim Kleren  
Adj Philippe Noesen  
1Sgt Louis Muller  
Sgt Philippe Schiltz  
Sgt Flavio Pierotti  
Sgt Ben Weiland

Conductor

Lieutenant Colonel Jean-Claude Braun

Conducted Live in Concert by

Stephen Melillo

Recording Engineer

Lex van Diepen

Produced & Mastered by

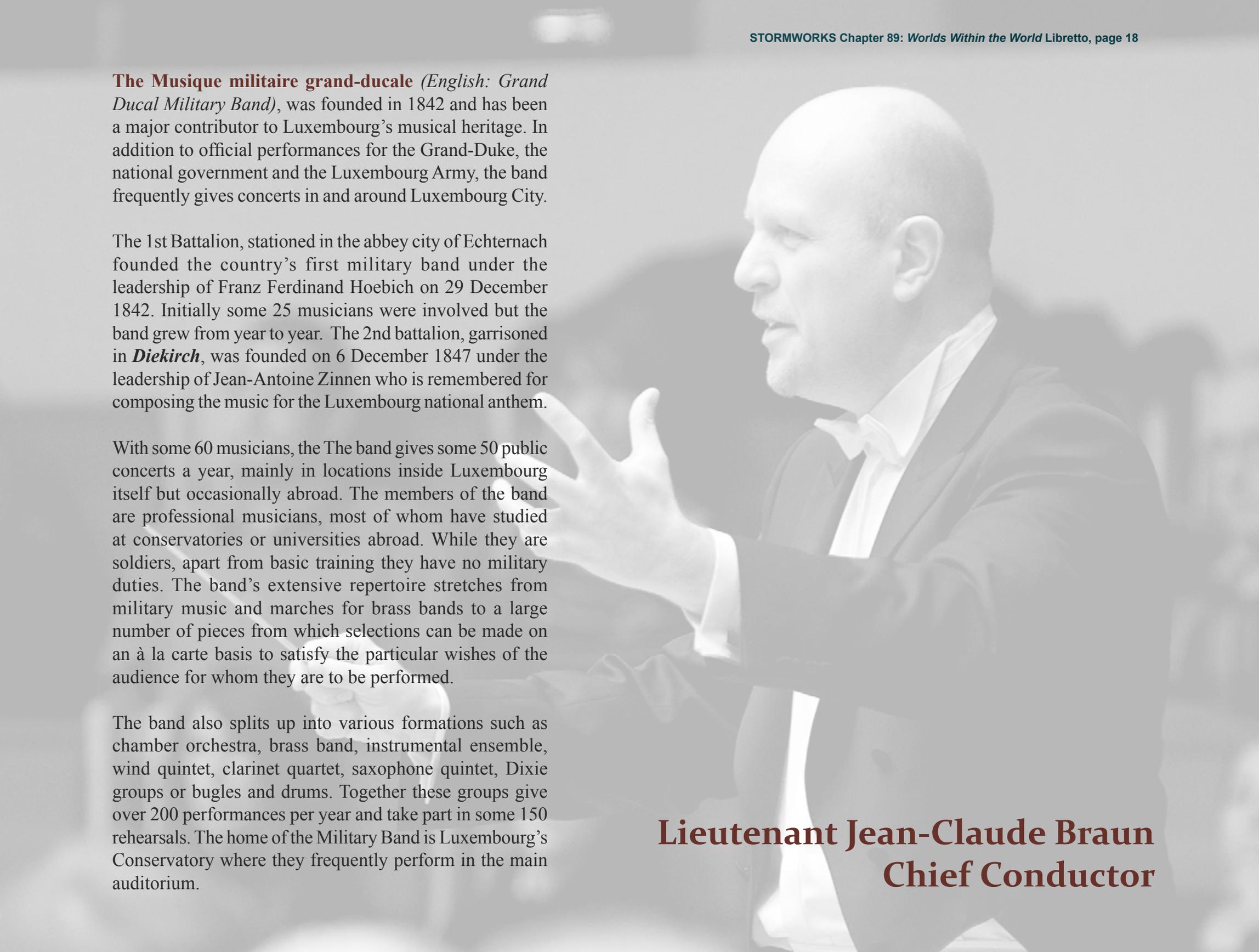
Lex van Diepen & Stephen Melillo

**The Musique militaire grand-ducale** (*English: Grand Ducal Military Band*), was founded in 1842 and has been a major contributor to Luxembourg's musical heritage. In addition to official performances for the Grand-Duke, the national government and the Luxembourg Army, the band frequently gives concerts in and around Luxembourg City.

The 1st Battalion, stationed in the abbey city of Echternach founded the country's first military band under the leadership of Franz Ferdinand Hoebich on 29 December 1842. Initially some 25 musicians were involved but the band grew from year to year. The 2nd battalion, garrisoned in *Diekirch*, was founded on 6 December 1847 under the leadership of Jean-Antoine Zinnen who is remembered for composing the music for the Luxembourg national anthem.

With some 60 musicians, the The band gives some 50 public concerts a year, mainly in locations inside Luxembourg itself but occasionally abroad. The members of the band are professional musicians, most of whom have studied at conservatories or universities abroad. While they are soldiers, apart from basic training they have no military duties. The band's extensive repertoire stretches from military music and marches for brass bands to a large number of pieces from which selections can be made on an à la carte basis to satisfy the particular wishes of the audience for whom they are to be performed.

The band also splits up into various formations such as chamber orchestra, brass band, instrumental ensemble, wind quintet, clarinet quartet, saxophone quintet, Dixie groups or bugles and drums. Together these groups give over 200 performances per year and take part in some 150 rehearsals. The home of the Military Band is Luxembourg's Conservatory where they frequently perform in the main auditorium.



**Lieutenant Jean-Claude Braun**  
**Chief Conductor**

**AUDIO:** Welcome to **STORMWORKS Chapter 89: Worlds Within the World**. For each track in this Chapter, please listen to the explanation offered in Track 1. (*as a reference to the whole*).

Shared with the audience, and now with you in these consecutive tracks, are invitations to become collaborators *inside* the listening. To be complete, to have the extensive Memento in your hands, please download your digital libretto/liner notes.

Go to **stormworld.com** and choose digital-libretti under **RESOURCES/STORMAficionados**.

After conducting concerts around the world for 50 years, something special happened at the Live concert/recording of **STORMWORKS Chapter 89: Worlds Within the World**.

*I spoke to the audience.* You might think, well of course, but this was different. To date, I had never explained a **STORMWORKS Chapter** before. And for the first Time in 50 years, we were actually presenting almost *all* of a Stormworks Chapter in a single program.



Because the audience response was overwhelming, I decided to bring those dialogues to this recorded album, and introduce each piece as I did at the concert.

But **RED ALERT**. A magazine writer approached me at the intermission. Her arms opened wide, she said, *“I want to write about this experience! It’s so incredible to hear what the Music is about.”*

I cautioned her saying, *“Please be careful! My words are **not** what the Music is *about*, but rather what *brought* me to writing it.”*

Those thoughts are **“IN”** the Music, but the Music itself is that which can **not** be said with words.



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**Here is what I shared with the audience at the  
*Live from Luxembourg Concert*  
 on 24 February 2024, not yet realizing that it was the  
 2nd Anniversary of the Invasion of Ukraine and the composing of  
 “*A Requiem of Two Poems*”.**

**01.** “Tonight is a *first*. I never speak at the onset of a concert but tonight, while you listen, we are recording the Music from **STORMWORKS Chapter 89: Worlds Within the World**. Many of the works you’ll hear tonight are world premieres, and *all* were written during the pandemic. What is the *first*?... For the first time in 53 albums, I can share with you the idea of a “*Chapter*” ... and with your permission, I’m going to guide your listening. Each piece, or perhaps better said, each “paragraph”, is a “*world within the world*.”

*Here’s an example.* Our first piece starts with a Navahoe drum. The same drum and rhythms will reoccur in the final piece tonight, like bookends. The first title deals with *Souls* and with Heaven. The last title is what the *Soul* of Beethoven tells us from, yes... Heaven.

Similar orchestrations, woodwind effects, for instance, from one piece to the next, the use of related titles, *all* are connected. It's **ONE** Chapter, each piece, a paragraph. And then in the future, when you discover the other Stormworks *Chapters*, imagine them as parts of One massive Novel, a Story that could *only* be told as Music.

**02.** Our first piece tonight is, “**THE SOULS of HEAVEN**”. **Here's the set-up.** I was returning from Norway and Taiwan. I had Covid before they'd even named it. A commissioner calls. “*I want a piece,*” he says.

**Here is what was happening AS he called.**

**1.** Just days earlier, **Dame Mary Sigillo Barraco** passed away. The Dame was a Knighted Belgian Freedom Fighter (*anyone here from Belgium?*) and an ex-POW from WWII. As a teenager, she smuggled Jewish Children away from the NAZIs. Her Story is impossible to share in only a few words. As you hear the Music, please imagine such a person and *listen* for that.

**2.** The Commissioner had **20 Brass players** in his group, so I wanted to try something different, a fanfare for **20 part-brass players** incorporated into the piece.

**3.** I wrote to a friend about my new **1,214<sup>th</sup>** piece. He had 2 children at *Sandy Hook* during the shooting. He wrote back, “*The SYNC here is so huge. Piece #1214. 12/14 - the Sandy Hook Shooting. The title of your piece!!! Dude... chill factor 1 million.*”

**4.** But, my friend did *not yet know* that I had already written for **20 brass players**. At that moment, *each* player came to represent **one of the 20 Children lost on 14 December of 2012.**

**5. The SOULS of Heaven.** Think of those kids, think of those parents who lost so much, but also think of *yourself*. Who did *you* love and lose? Who are *your* “Souls of Heaven?” And if you're an atheist and don't believe in Heaven, close your eyes still and contemplate... who do *you* miss, who for *you* is a forever part of the Universe? That Brass Fanfare you see, is about the “*forever-part!*”

# The Souls of Heaven

#1214, composed on 12/14 in 9:52  
for Wind Symphony of the 3rd Millennium™ & 20-part Brass Fanfare Ensemble  
by © Stephen Melillo IGNA 19 December 2019, 2nd & 3rd Millennium

Commissioned by The Sunbury City Band,  
Thomas E. Gegenheimer, Director



# *The Souls of Heaven*

*Stephen Melillo*  
Composer

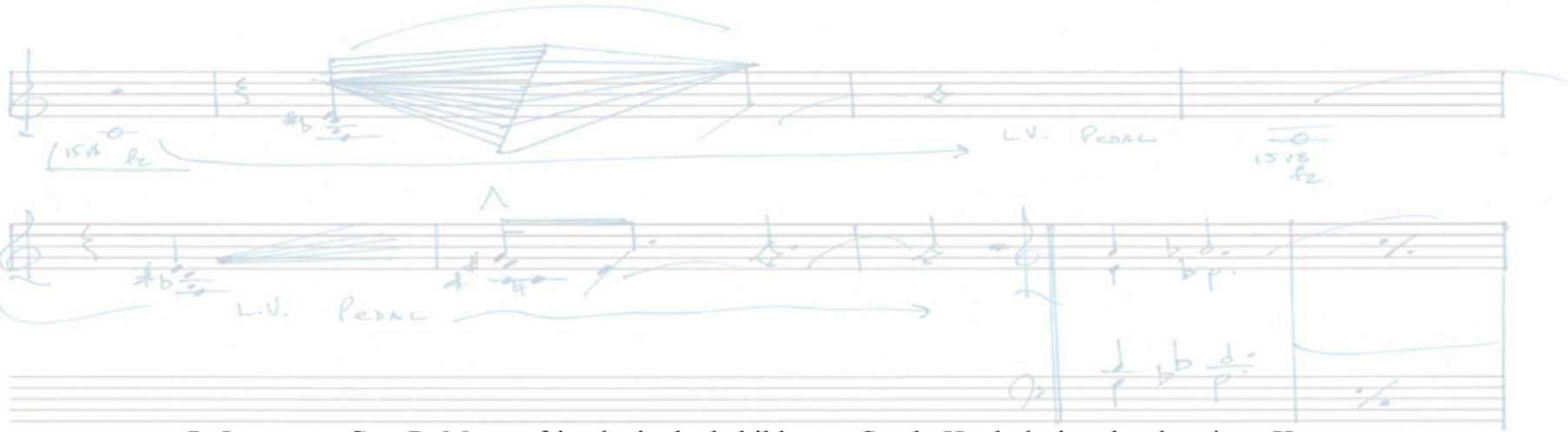
After speaking with Tom Gegenheimer, we decided to set these private journal thoughts into the Score Notes. These timely words may help the Conductor see *through* to the intended Meaning of the Music. As with ALL Stormworks Music, this work is **NOT** programmatic. Pictures created are unique to each individual listener. For that reason, anything offered, in any set of Score Notes, is metaphoric.

**14 December 2019, 3:33 PM**

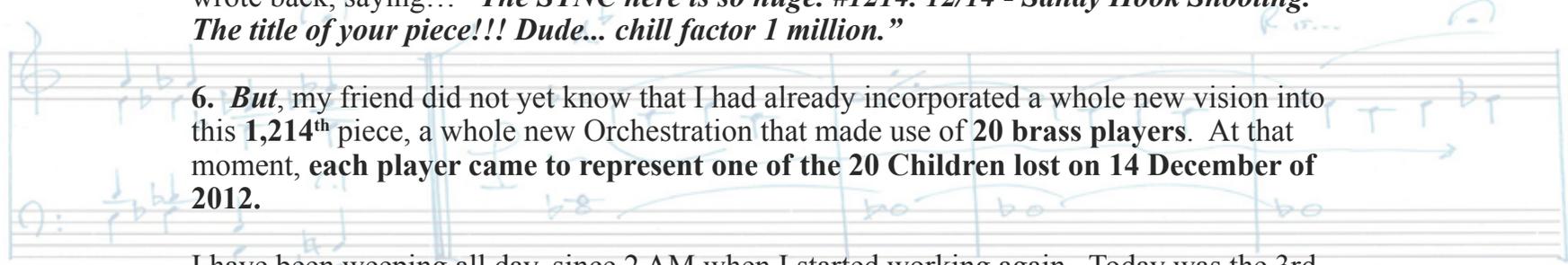
Tom,

After realizing that you wanted a piece for January 2020, amidst literally 60 projects, I felt for sure I had finally reached my end. I had just returned from Norway and Taiwan and contracted Covid at the start of the pandemic. I thought I would fail you. Instead, here is what happened:

- 1. Dame Mary Sigillo Barraco** passed away. A Knighted Belgian Freedom Fighter and ex-POW from WWII, her Story is *impossible* to crystallize. Too much is personal, beyond sharing.
2. Looking at your instrumentation, new Forms, new Logistics, *Innovative* ideas came.
3. Here comes the *God-directed* part. **I heard Music**. You might say, “*but isn’t that what all Composers do?*” This was different. I kept **Hearing** this Music, *beckoning* me. It never wavered. It was my *own* Music, written some Time ago. “*I know I didn’t write this for band. What is it?*”
4. I went to a recent album of Musical Haikus, there to find, unbelievably, a piece called ***The Lost Music***. The title comes from a Story written into the libretto for ***The GREY***. It’s on the ***STORMSite*** under Digital Libretti. Suffice it to say that before I titled the piece, ***The Souls of Heaven***, there was ***The Lost Music***. It was something I had played on piano. It was for the **Children Lost at Sandy Hook**.

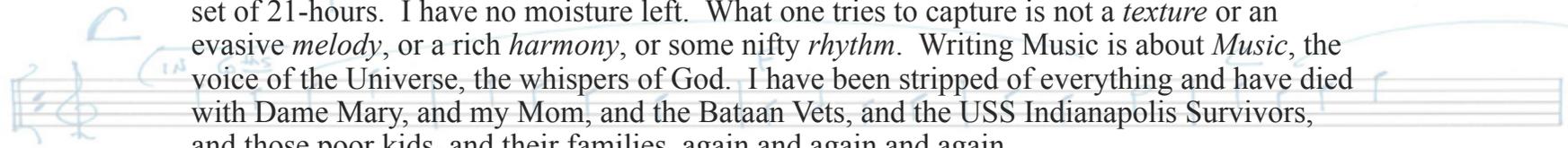


5. I wrote to Curt DeMott, a friend who had children at Sandy Hook during the shooting. He wrote back, saying... ***"The SYNC here is so huge. #1214. 12/14 - Sandy Hook Shooting. The title of your piece!!! Dude... chill factor 1 million."***



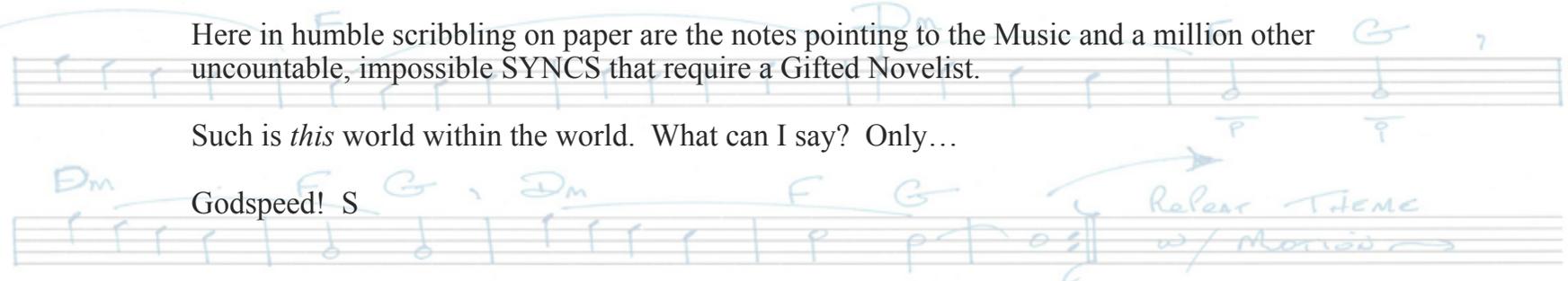
6. ***But***, my friend did not yet know that I had already incorporated a whole new vision into this 1,214<sup>th</sup> piece, a whole new Orchestration that made use of **20 brass players**. At that moment, **each player came to represent one of the 20 Children lost on 14 December of 2012.**

I have been weeping all day, since 2 AM when I started working again. Today was the 3rd set of 21-hours. I have no moisture left. What one tries to capture is not a *texture* or an evasive *melody*, or a rich *harmony*, or some nifty *rhythm*. Writing Music is about *Music*, the voice of the Universe, the whispers of God. I have been stripped of everything and have died with Dame Mary, and my Mom, and the Bataan Vets, and the USS Indianapolis Survivors, and those poor kids, and their families, again and again and again.

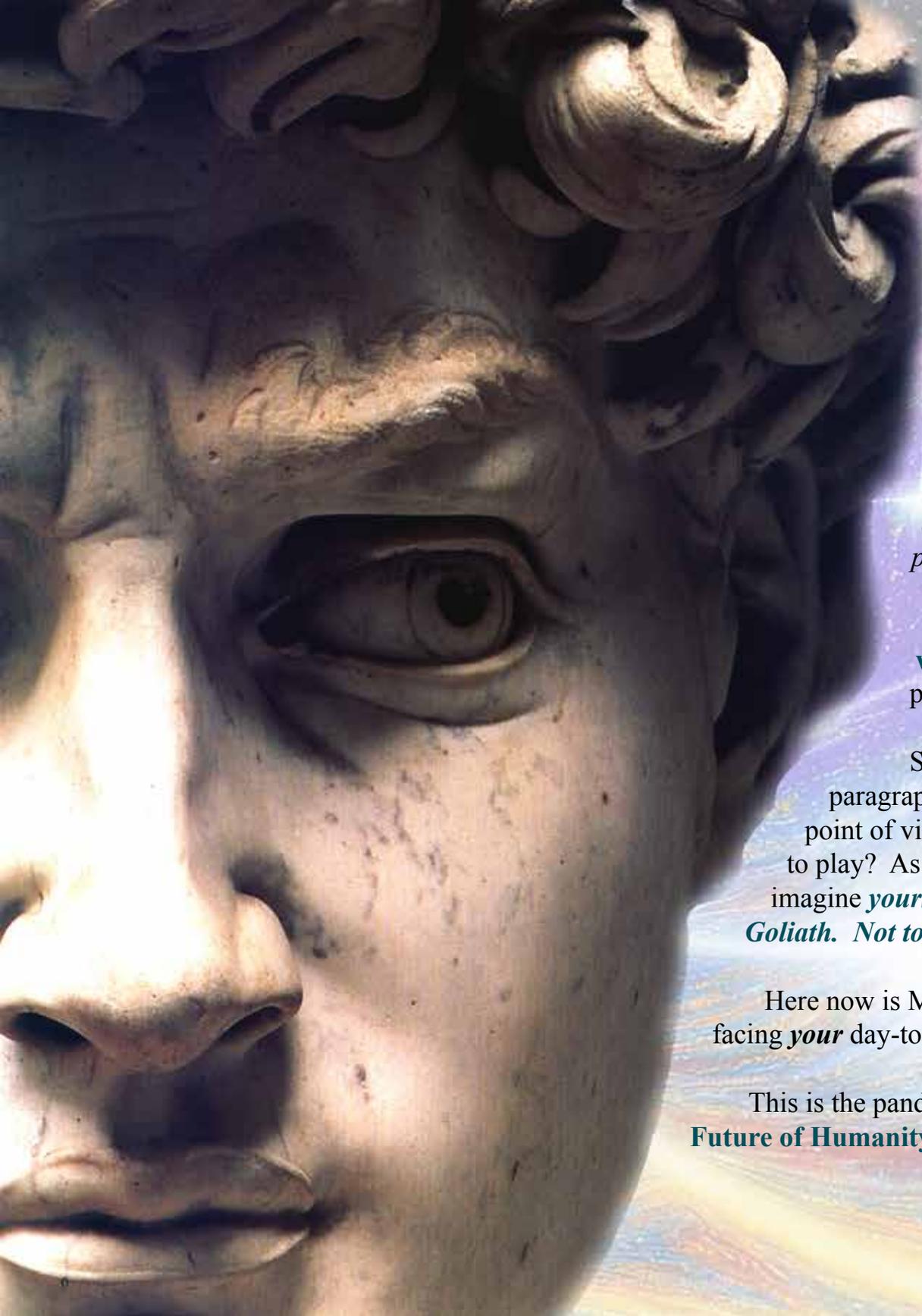


Here in humble scribbling on paper are the notes pointing to the Music and a million other uncountable, impossible SYNCs that require a Gifted Novelist.

Such is *this* world within the world. What can I say? Only...



Godspeed! S



**03.** Our next piece is: **At Dawn, a New Challenge for the Future of Humanity**

When I asked Sato-san what he wanted the piece to be, he wrote this:

*“Challenge to a hopeful future. Peaceful days, beautiful scenery, interrupted by the looming fear of Corona, the sudden confusion, the closed world, the anxiety about the future, the hearts of the people who go by. However, human beings have overcome all the difficulties so far. Eventually, “the dawn of a new earth”, a peaceful earth, the Victory of human beings.”*

Sato-san perfectly describes what I call a **“Storm” work**, Music dedicated to the Brotherhood of Man and the proposition that *after* the Storm, comes the Victory of Light!

Still though, that’s a difficult thing to write about in one paragraph. It needed a **Chapter** at least. So I came at it from the point of view of a HERO’s Theme. What would kids really love to play? As **you** listen... every once in a while, close your eyes, and imagine **yourself** looking straight at Goliath and saying, **“Not today, Mr. Goliath. Not today.”**

Here now is Music for **you** to use as **your** personal Hero’s Theme when facing **your** day-to-day Goliaths.

This is the pandemic composed, **“At Dawn, a New Challenge for the Future of Humanity”**.

# 夜明け ～愛 挑戦 寛容～

At Dawn ~Yoake~ A New Challenge for the Future of Humanity

## At Dawn, a New Challenge for the Future of Humanity

#1237 in 9:27 for Wind & Percussion Ensemble of the 3rd Millennium™  
by © Stephen Melillo, IGNA 31 October 2020, 2nd & 3rd Millennium

Commissioned & World Premiered by The Asahikawa Commercial High School Band  
Hokkaido, Japan, Jun Sato, Conductor

Stephen Melillo, Composer

Commissioned by

Asahikawa Commercial High School Band

Hokkaido, Japan

Jun Sato, Conductor

# 夜明け ～愛 挑戦 寛容～

*At Dawn ~Yoake~ A New Challenge for the Future of Humanity*

*From a letter written by Conductor, Jun Sato-san:*

“Challenge to a hopeful future. Peaceful days, beautiful scenery, interrupted by the looming fear of Corona, the sudden confusion, the closed world, the anxiety about the future, the hearts of the people who go by. However, human beings have overcome all the difficulties so far. Eventually, “the dawn of a new earth”, a peaceful earth, the Victory of human beings.”

As you can see, Sato-san perfectly describes a “Storm” work, Music dedicated to the Brotherhood of Man and the proposition that *after* the Storm, comes the Victory of Light!

Stephen Melillo, Composer

Commissioned by

Asahikawa Commercial High School Band

Hokkaido, Japan

Jun Sato, Conductor

**04.** On **24 FEB 2022**... a 2 year anniversary *that I did not realize on the night of the concert*, I read a Poem by Edna St. Vincent Millay. The war-time poem was laden with hurt and pain, loneliness and sorrow. I composed the anti-war piece, ***Musical Haiku #113***.

Mere *hours* later, Ukraine was invaded. Moments later, after learning of the attack on Ukraine, I discovered another Poem by the Ukrainian Poet, Taras Shevchenko. *Musical Haiku #113* was retitled, ***A Requiem of Two Poems***.

Catherine L. Geach, for whom was composed, *“Lonely is the Knight”* from *Chapter 1-Prime: Wish to the World* some 23 years ago, the Dame-Mary-like Woman who created a school for war-torn orphans in Cambodia, listened to the new piece. She presented me with a Violin recording made while on her knees in Prayer. A video of this Violin version was posted on *YouTube*.

Catherine traveled from Rome to be here with us tonight. Catherine also plays on a sister-work to the ***Requiem of Two Poems***, called ***Holodomor***. Last month, ***Holodomor*** was nominated for the *Pulitzer Prize in Music*. (*Here I had Catherine stand and be recognized.*)

Only *hours* after composing the piece, then the invasion, then the violin recording and posting, the piece was played at ***The Church of Berezdizi*** near Lviv in Ukraine. It was also played all around Ukraine including areas under attack and even *during Prayer* made by Ukrainian soldiers *before* going into battle.

On 15 Mar 2022, Dr. Thomas Reynolds of M.I.T., listened to the Violin version and requested a new version for what I call, ***Band of the 3rd Millennium™***. That’s the piece you’ll hear next.

I also wanted to share the SYNC of being here in Luxembourg with you. In the score notes is a photo of the grave site of Dominick Melillo at the American Military Cemetery. LTC Jean-Claude Braun and I will soon make a pilgrimage there.

*(Please see **DOMINICK H MELILLO JR Photos and Discoveries made on 28 FEB 2024 at the Luxembourg American War Cemetery at the end of the libretto**).*

I mentioned Ukrainian soldiers listening to this piece before going into battle. As **YOU** listen, what is *your* prayer? What is it that *you* wish for this world within the world?

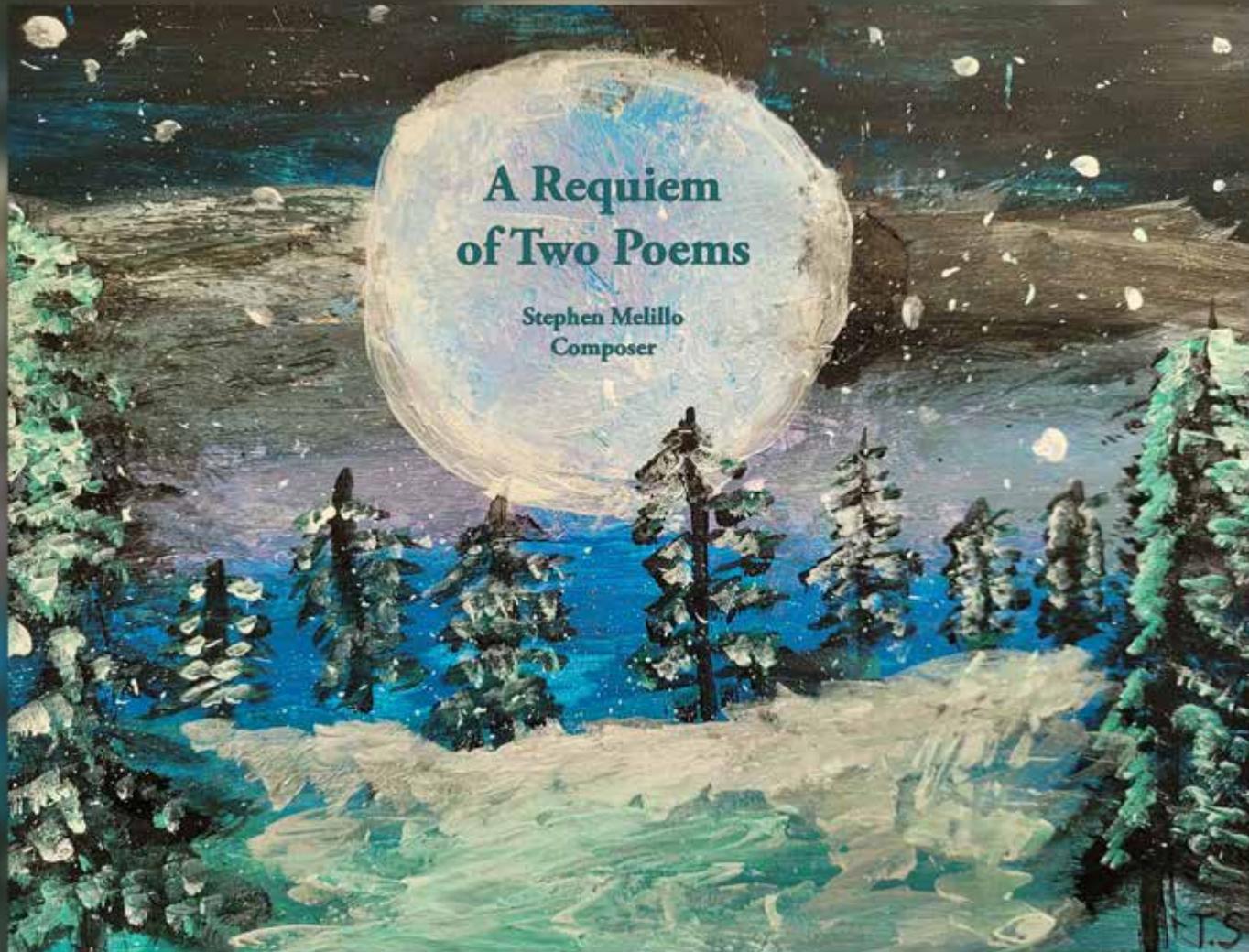
Here is: ***A Requiem of Two Poems***.



# A Requiem of Two Poems

#1300 in 5:50 for Grade 4 Band of the 3rd Millennium™  
by © Stephen Melillo, IGNA 24 FEB - 16 MAR 2022, 2nd & 3rd Millennium

Commissioned by The Massachusetts Institute of Technology Concert Band  
Dr. Thomas E. Reynolds, Collin J. Myers, Jonathan O. Schmidt, Conductors



Painting by Tomukas Sueikis , an 8 Year Old Lithuanian Boy



**Our Story...** On 24 FEB 2022, the gentleman who allowed me to use his photograph for the Score-cover of *The Concerto for Tuba*, posted a Poem by Edna St. Vincent Millay. The war-time poem was laden with hurt and pain, loneliness and sorrow. I composed ***Musical Haiku #113***. Mere *hours* later, Russia invaded Ukraine. Friends and descendants from Ukraine wrote. One first-generation Ukrainian “has a 16-year-old girl from Ukraine with me as part of an exchange. She is separated from her family, now under attack.”



**Poetry & War...** Minutes after writing ***Musical Haiku #113***, I discovered another Poem by the Ukrainian Poet, Taras Shevchenko. The work was retitled, “***A Requiem of Two Poems.***”

Catherine L. Geach, for whom was composed, “***Lonely is the Knight***” from ***Chapter 1-Prime: Wish to the World*** some 23 years ago, the Dame-Mary-like Woman who created a school for war-torn orphans in Cambodia, listened to the new piece. ‘Hearing’ the Music, she presented me with a Violin recording made while on her knees in Prayer. A video of this Violin version was posted on *YouTube* Only *hours* after composing, recording, and posting, the recording was played at ***The Church of Berezdizi near Lvev, Ukraine.***

Not only was the Music played in the Church but all around Ukraine including areas under attack and even during Prayer for Ukrainian soldiers before going into battle. One must marvel at the workings of God... for most assuredly, the Music, its Purpose, and its rapid spreading in Ukraine and beyond, were and remain in *His* hands.

On 15 Mar 2022, Dr. Thomas Reynolds listened to the Violin version of “***A Requiem of Two Poems***” and requested a version for band. Though content to leave the original outpouring of the Musical Haiku as a permanent snapshot of History, I did indeed revisit the piece to sculpt a new version. The result is a more developed statement with the depth of colour only available to us in the ***Band of the 3rd Millennium™***.

*On the eve of War in the Ukraine and on the 130th Birthday of the Poet,  
Edna St. Vincent Millay (1892-1950) I read her poem.*

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.

*Moments later, this poem was discovered by the Ukrainian Poet,  
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!

A fascinating, unintended SYNC regarding this piece, all of Chapter 89, and the *Musique Militaire Grand-Ducale du Luxembourg*, is this photo from the Score Notes of “*A Requiem of 2 Poems*”.

*Dominick Melillo*, a 1st generation American, is buried at the *Luxembourg American Cemetery* with General George S. Patton.

This particular photo is not however from our 28 FEB 2024 pilgrimage. Twenty-one years earlier, it comes from a 2003 motion picture score composed for “*Retrograde*”. The film was made in *Luxembourg*. The film’s director, Christopher Kulikowski, took this photo while directing there.

And so runs the Storm of Time, Recursion, and SYNC.



## Louis Muller

**05.** Our next piece is the **“Concerto for Marimba”**, featuring soloist, **Louis Muller**.

A friend said, *“you should write a piece for Marimba.”* He was on my mind when I received a text. Halfway into this piece, Steve and Lindsey Syrell had their 3rd child, Chloe! The piece had to therefore be in C and documented as a work written while she was being born. Chloe is the new daughter of a percussionist and... a Marimba player.

Originally, I had thought of subtitled the piece, *“These Are the Times That Try Men’s Souls.”* There’s that word again... *Souls*. Yes. Chloe is born into a Great Family, but also into a world that *tries Souls*.

How many parents are here tonight? Then you know. It’s that constant yin and yang. The joy of having a child, and the potential treacheries of the world. We wish Chloe and all of our Children, and all of us born into this Beautiful, but often treacherous world within the world, a reminder... to stay Strong! Here now is **“Concerto for Marimba”** featuring **Louis Muller**.



# Concerto for Marimba & Band M<sub>3</sub>

#1314 in 8:49 for Marimba (Grade 6 & Grade 4) Band of the 3rd Millennium™  
by © Stephen Melillo, IGNA 10 JUL 2022, 2-3 Millennium

Stephen Syrell said, “*you should write a piece for Marimba.*” Steve has a beautiful rosewood Marimba in his home. He was on my mind when, as SYNC and the wonders of the Universe would have it, I received a text. Halfway into this piece, Steve and Lindsey had their 3rd child, Chloe! The piece had to be in C and documented as a work written while she was born. Chloe is the new daughter of a percussionist and... a Marimba player. Originally, I had thought of subtitling the piece, “*These Are the Times That Try Men’s Souls.*” Yes. Chloe is born into a Great Family, but also into a world that tries Souls. We wish Chloe and all of us born into this Beautiful, but often treacherous world within the world, the best! Enjoy & Godspeed! Stephen Melillo, Composer



**06.** Walter Avellaneda, aka “W”, a great Dad & a great Music Educator, sent me a text while in Bavaria. He wanted a piece for his Son.

Gerard, aka “G”, was born with a cleft lip and is autistic. I said, “Hey, let’s write the piece together. Then we’ll give it away, as Curt and I had done with the *“Courageous”* piece. By the way, Curt? Curt DeMott? He is the *Father* of the kids at Sandy Hook, which I mentioned earlier.

W said, *“You should write it.”*

I suggested that “G” himself write the piece.

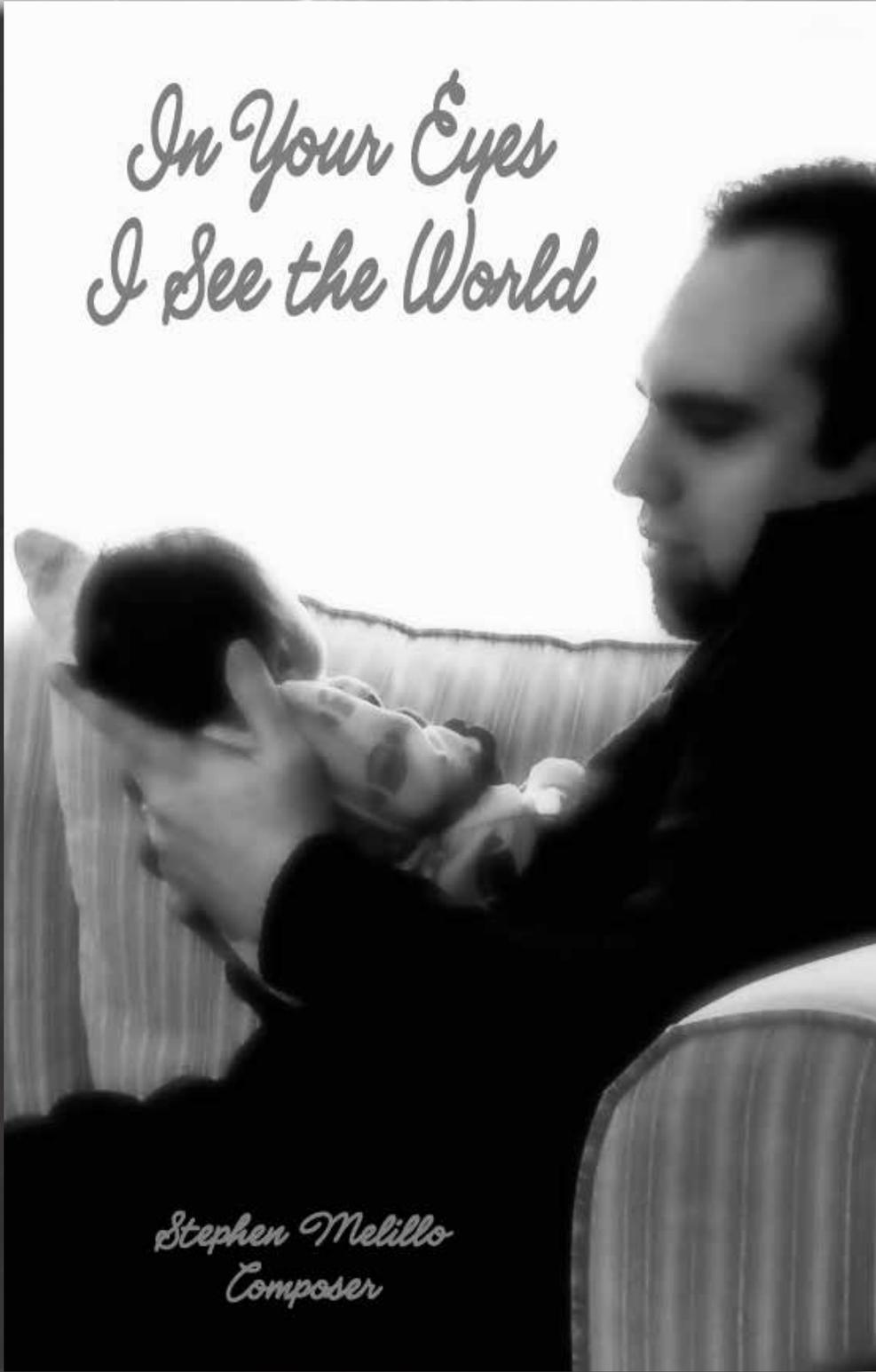
W said, *“Really? How?”*

Taking G’s initials... **“GFA”** I composed this work, **Musical Haiku #92**.

See the connection? Parents. Children. Born into the Throes of Life, *and* of Hope. What obstacles do *you* or a loved one face? Can *you* hear the Music and make it personal to *your* world within the world?

This piece, *Courageous*, scored for Orchestra, and many other pieces are free to conductors around the world at *Stormworld.com*.

Here now is **“In Your Eyes, I See the World”**.



# *In Your Eyes I See the World*

*Stephen Melillo  
Composer*

# In Your Eyes I See the World

#1205, Musical Haiku #92 in 3:51  
for Wind Ensemble of the 3rd Millennium™  
by © Stephen Melillo IGNA 30 July 2019, 2-3 Millennium

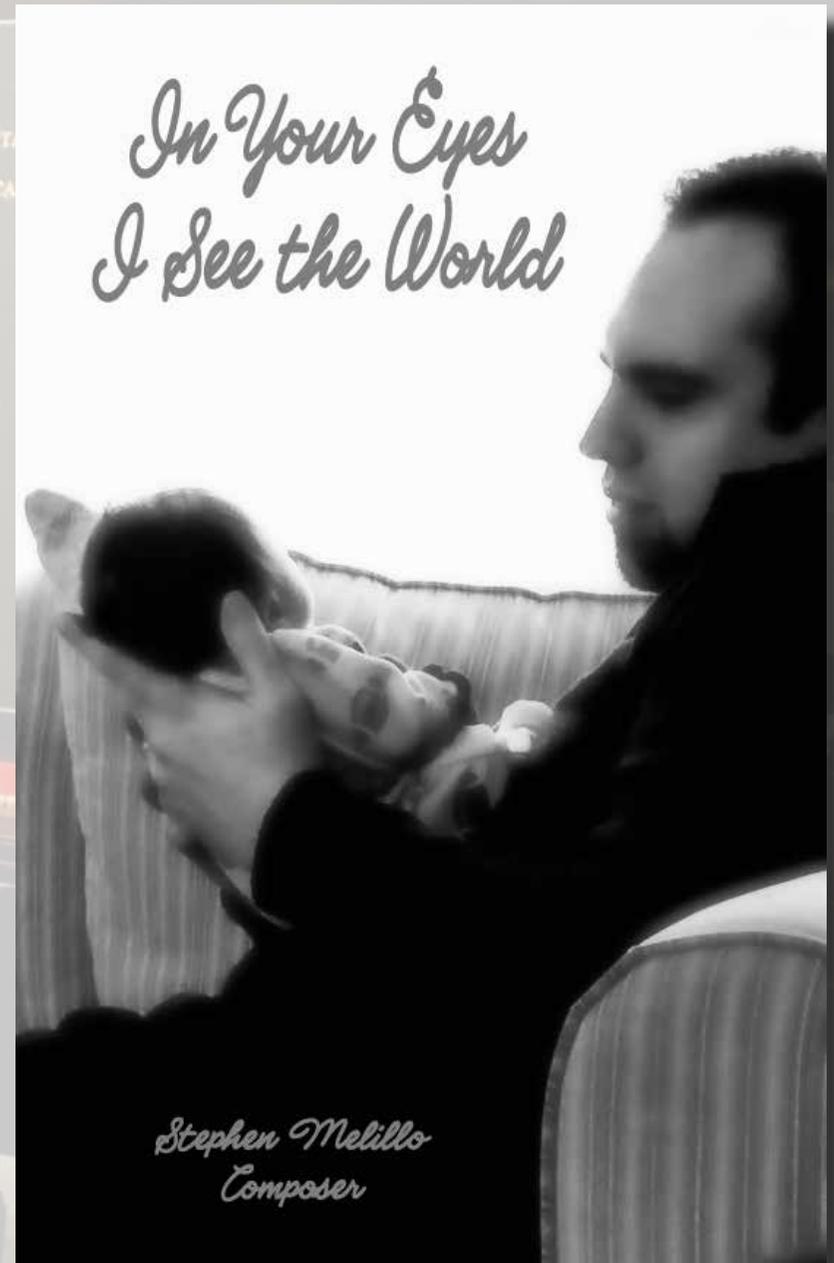
for Gerard Francis Avellaneda  
and all those Children and their Parents  
who see the unique Beauty that they alone  
can offer the World...

Commissioned as a Gift  
by Martin Sebastian Schmitt  
for Gerard Francis Avellaneda  
and the ensemble, "WINDspiel"

Walter Avellaneda, aka "W", a great Dad, sent me a text on 29 July 2019. He wanted a piece for his Son. Gerard, aka "G", was born with a cleft lip and is autistic. I said, *"Hey, let's write the piece. Then we'll give it away, as Curt and I had done with the "Courageous" piece.*

W said, *"You should write it."* Writing back from Germany, I suggested that "G" himself write the piece. W said, *"Really? How?"*

I took G's initials... namely, "GFA" and composed this work, *Musical Haiku #92*. On the final day of our week together, Martin Sebastian (Bach) Schmitt, a fantastic Composer and Conductor, approached me. He wanted to commission a work for his professional Wind Ensemble, *"WINDspiel"*. Martin was told about the recent story of W and G, a 3.7-year-old with special needs. We both agreed that I would write the piece without any fee and that Martin, with his professional Musicians would eventually record it for G and his parents at some point in the future. We would Gift the Music to all of the conductors around the world, perhaps asking for a direct donation to *"Smile Train"*, or an organization W would recommend. Enjoy & Godspeed! S



## Scherzo

**07. “Scherzo”** was composed between 15 and 29 July. On 15 July in 1799 – The Rosetta Stone was found in the Egyptian village of Rosetta by French Captain Pierre-François Bouchard during Napoleon’s Egyptian Campaign.

It was also the Birthday of Rembrandt in 1606.

And on the 29th of July in 1958 – NASA was created.

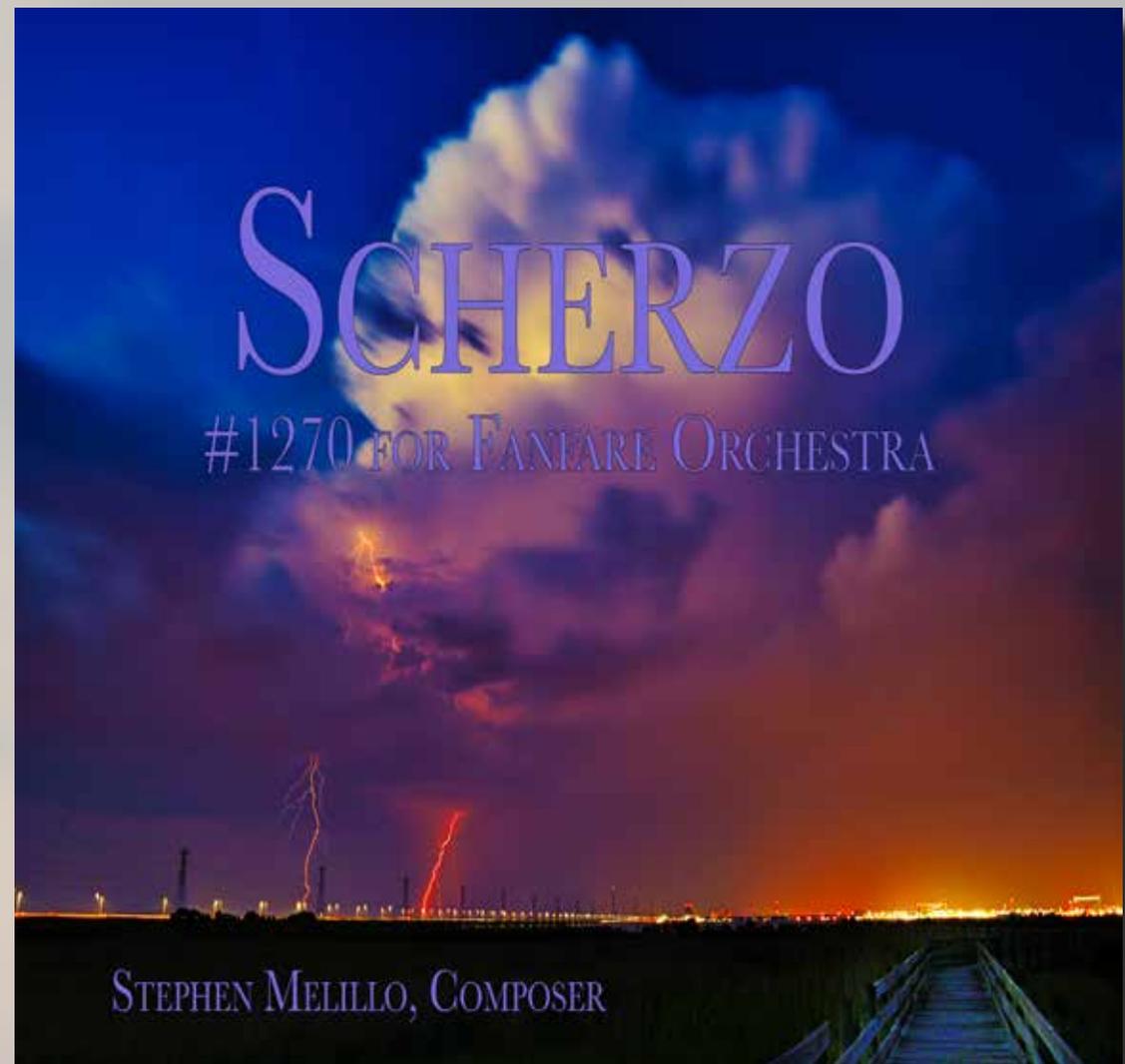
*Scherzo* is a piece for the Great Human Adventure, lived and yet to *be* lived! Though the Music is its own Story, this quote by Saint Francis, which did *not* inspire the Music, nevertheless points to one of the many messages within the piece, this particular *world within the world*.

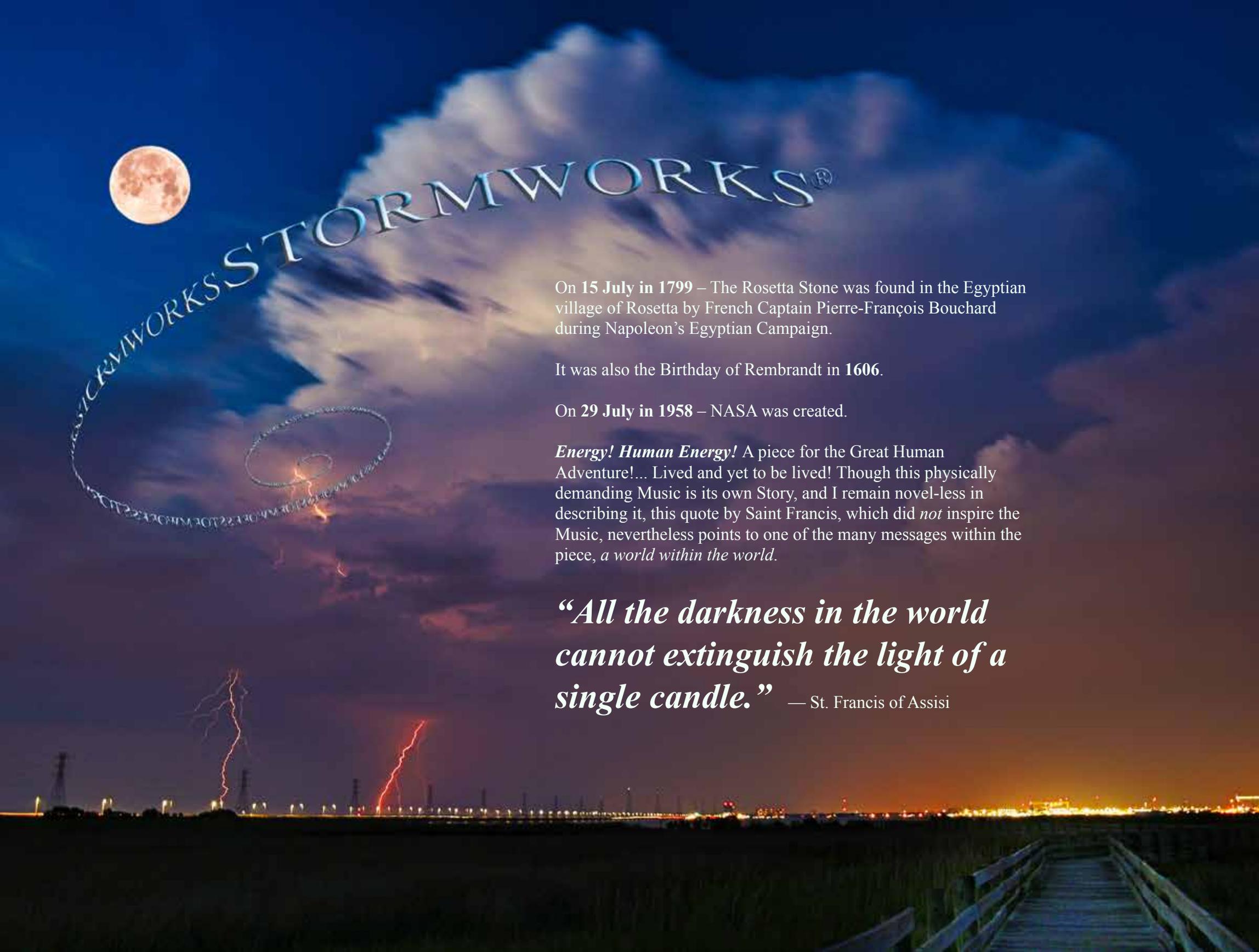
**“All the darkness in the world cannot extinguish the light of a single candle.”**

Enjoy the Story. Again, every so often close your eyes, and picture *your* story, *your* battles, *your* adventures.... This Music is for *all* of us.

#1270 in 5:12 for Fanfare Orchestra  
(also for Band, and also for Orchestra)  
by © Stephen Melillo, IGNA 15-29 July 2021,  
2nd & 3rd Millennium

Commissioned by Orkest Koninklijke Marechaussee  
Peter Kleine Schaars, Conductor





# STORMWORKS®

On **15 July in 1799** – The Rosetta Stone was found in the Egyptian village of Rosetta by French Captain Pierre-François Bouchard during Napoleon’s Egyptian Campaign.

It was also the Birthday of Rembrandt in **1606**.

On **29 July in 1958** – NASA was created.

*Energy! Human Energy!* A piece for the Great Human Adventure!... Lived and yet to be lived! Though this physically demanding Music is its own Story, and I remain novel-less in describing it, this quote by Saint Francis, which did *not* inspire the Music, nevertheless points to one of the many messages within the piece, *a world within the world*.

***“All the darkness in the world  
cannot extinguish the light of a  
single candle.”*** — St. Francis of Assisi

## PART TWO:

**08.** Our next piece, or paragraph in the chapter, is “**The Year of Sorrow... and the Tears of Allah**”. This work was Commissioned by LTC Jean-Claude Braun and the Luxembourg Military Band. Tonight is a world premiere.

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

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

*(Remember the piece, “At 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.”

Because our world is so unnecessarily and *humanly* divided by the diverse Creativity of Allah, of God, of the Universe, the Force, the Tao, certainly, tears from above... and *within*... are shed.

That is the reason for this Music, *this* world within the world. 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. As Beethoven had hoped, we will walk the Earth as Brothers and Sisters. Until then, as Allah weeps, so also do *we*.

عام ال حزن

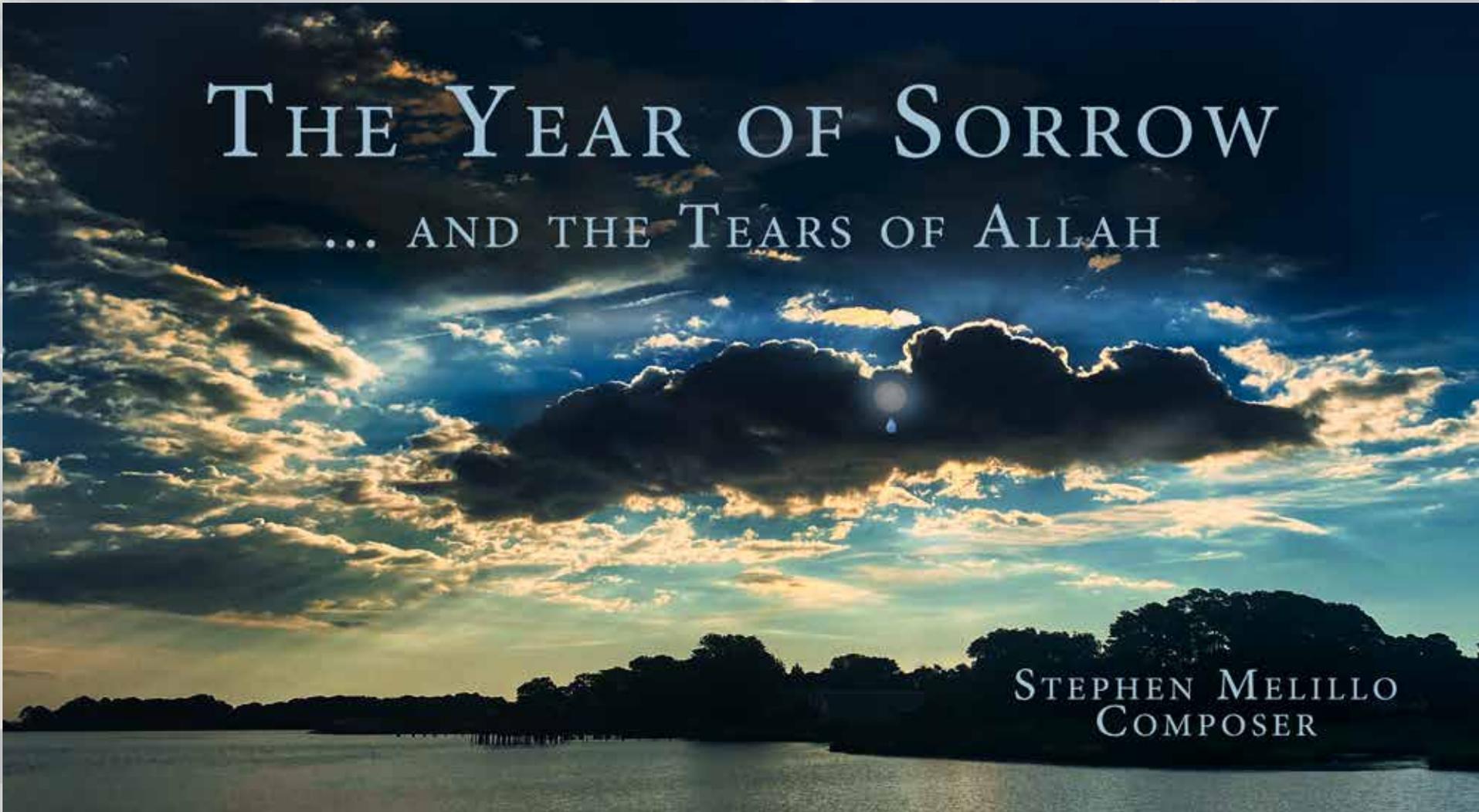
## The Year of Sorrow ... and the Tears of Allah

#1315, Musical Haiku #114 in 3:43 for Grade 4 Band M3

by © Stephen Melillo, IGNA 31 AUG 2022, STORMWORKS, ASCAP

Commissioned by

The “Musique Militaire Grand-ducale” of the Grand-duchy of Luxembourg  
and their conductor, Lieutenant-Colonel Jean-Claude Braun.



# THE YEAR OF SORROW

## ... AND THE TEARS OF ALLAH

STEPHEN MELILLO  
COMPOSER

In the Islamic tradition, the *Year of Sorrow* (Arabic: عام الحزن , 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. For this reason and more I have composed this work.

*“The Year of Sorrow... and the Tears of Allah”* is related to the Grade 6 work, **Hajj**, which appears on the *STORMJourneys* Album. This newer work provides greater access to the same harmonic and color-rich language of **Hajj**, but for Grade 4 bands. In fact, this work is a potential *1st movement* of what may one day be rendered as, *Hajj in 2 movements*.

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 God who created Existence and each of us. Because our world is so unnecessarily and humanly divided by the diverse Creativity of Allah, certainly, He sheds tears for us.

*That is the reason for this Music*, this world within the world. 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*.



# The New Beginning

Stephen Melillo  
Composer

# The New Beginning

#1244 in 17:00 by © Stephen Melillo, in the the 250th Anniversary of Beethoven  
IGNA 16 December 2020, 2nd & 3rd Millennium

- Section 1. Nothing But Time & Too Little of it... 3:47
- Section 2. Written in Stars, 3:24
- Section 3. Fugue State, 2:02
- Section 4. In the Throes... of Eternal Hope, 4:57
- Section 5. The New Beginning, 3:57

Commissioned by The Massachusetts Institute of Technology Concert Band  
Dr. Thomas E. Reynolds, Co-Conductor, Collin J. Myers, Co-Conductor

**09-10-11-12-13.** Forty years ago on 3 May of 1980, the M.I.T. Concert Band under the direction of Professor John Corley rendered my first suite of pieces, a 10-movement work for extended Band and Jazz Ensemble, called *“Only for Now”*. Today, 40 years and 1,243 pieces later, we present *“The New Beginning.”* With MIT Musicians literally scattered across the world because of the 2020 lock-down, some of whom were in the ensemble from 40 years ago, this piece has been *challengingly* devised. This 5 Section work provides an opportunity for Music-making in ways that combine human with *beyond normal* physical expressions. In addition to multiple parts, each Musician will also receive the Score, which combines staging directions, notations, and processes specific to the possibilities of *this* ensemble of scattered Musicians, at *this* Time, in *this* technological world within the world.

In **Section 1**, listen to the overlap of double reeds, bass clarinets, and basses, rendered by live Musicians in this recording, and conjoined with pre-recorded elements. In the case of MIT, many of these parts were overdubbed by one player.

In **Section 2**, listen to the overlap of styles. Rather than employing the MIT method of 1 player rendering several parts, the Luxembourg Military Band renders the notation in a normal concert setting, this time conjoining new and overlapped recorded elements.

In **Section 3**, listen for an authentic multi-metered, harmonized fugue. On this track, the band actually overdubs itself. This process has been *“deconflicted”* and *can indeed* be done live, using the techniques presented in the score notes.

In **Section 4**, here we are yet again in the “throes” of Life, but also of “eternal hope.”

In **Section 5**, we end with a “New Beginning”, a new Dawn, a new challenge.



# Ours are the Hours...

#1207,  
Musical Haiku #93  
in 4:38  
for Wind Ensemble of  
the 3rd Millennium™  
by © Stephen Melillo  
IGNA 16-21 August 2019  
2nd & 3rd Millennium

Commissioned by  
Martin S. Schmitt  
for the ensemble,  
“WINDspiel”

**14.** As Beethoven said,  
“*Man has no more noble  
possession than Time.*”

Here we are, in *this* world,

at *this* place in the Cosmos, and at *this* Time. How will *we* choose to write *Our* Hours in *this* brief Moment, in *this* world within the worlds?

Godspeed! S



**Concerto for Tuba**  
**& Wind Ensemble of the 3rd Millennium™**  
**"The Strong Soul"**



**Stephen Melillo**  
**Composer**  
Photograph by  
© Noel Laflin

**15-16-17.** *Shared with the audience that night:*  
On the Album, but skipped tonight is a 3 movement *Concerto for Tuba* called, "**THE STRONG SOUL**". With only 4 hours to prepare tonight's concert, we decided to record the work with guest artist, Daniel Ridder, on Monday. But when the album is made, please look forward to listening and enjoying in context. In the traditional form of a "Concerto", the soloist, who is with, and often against the ensemble, portrays **THE STRONG SOUL**, *our* Strong Souls as we must face the challenges of *our* world within the world.

**The Strong Soul**  
**Concerto for Tuba**  
**& Orchestra**  
**(Also for Tuba**  
**& Band of the 3<sup>rd</sup> Millennium)**

#1209 in 18:14 for Tuba & Wind Ensemble  
of the 3rd Millennium™  
by © Stephen Melillo  
IGNA 11 September 2019, 2-3 Millennium

Commissioned by Tobias Zinser  
& Thomas Rundel

In Dedication to Andreas Martin Hofmeir  
and All the Tuba Players Around the World.

featuring Tuba Soloist, Daniel Ridder

## Daniel Ridder



**1. The Strong Soul, *Allegro Intenso* 4:06.**

We are thrust into Hell.

**2. This Too Has Passed, *Lento con dolore* 6:09.**

It is said, “*This too shall pass.*” Rather, “This too has *already* passed.” We await the Past while remembering the Future. In the Timestorm of our thoughts, we project ourselves beyond all moments and “look back” upon a Lifetime to any Moment, past, present, or ahead. See also, the score notes written for “*The Book of Lasts*”, the 2nd movement of *Symphony III: Lightfall*.

**3. Sorrows & Victory, *Lento, Allegro molto***

7:19 (*with Cadenza*). In Surrender, we rise again, able to create a Monument to the Spirit of God and Man.

## George Sadeler



**18-19-20.** Our concluding piece this evening is in 3 movements. It is called, *“I Hear Now in Heaven”*. This piece was composed for the 250th Anniversary of Beethoven in 2020. I was to travel to Bonn for the festival. Instead, we were all sidetracked by the pandemic. This one, 3-part paragraph is a *“world within the world”*. It is not offered with any academic pretense, nor even worthiness. It is offered with *Love*.

**1. I Shall Hear in Heaven** 4:21. This movement features **George Sadeler** on Soprano Saxophone. In five simple words, Beethoven shares his Hope and his Faith. For Beethoven, it is *hearing*. What is it for *you*? What will *“you”* finally be able to do in Heaven?

**2. The End of All Storms** 6:49. Beethoven dies. He finds himself in Heaven. Uncertainty becomes acceptance. His spirit still lingering on the Earth, Beethoven feels the sting of death and yearns for what he believes is his forever silenced musical voice.

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

And so we conclude this night with a piece for Ludwig van Beethoven who said, “Alle Menschen werden Brüder” *All Men Shall be Brothers*.

Here now is: *I Hear Now in Heaven*... and from all of us, thank you.



# I Hear Now in Heaven

*Im Himmel höre ich nun*

*a small ode of love for Ludwig van Beethoven*

*#1190 in 20:20*

*Stephen Melillo*

*Composer*

# Im Himmel höre ich nun (*I Hear Now in Heaven*)

a small ode of love for Ludwig van Beethoven

#1190 in 3 Movements for Band of the 3rd Millennium™ in 20:20  
by © Stephen Melillo, IGNA 16 December 2019, 2nd & 3rd Millennium

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

Commissioned by Thomas Rundel (*Stormworks Germany*)  
& Lieutenant Colonel Christoph Scheibling & The Concert Band of the German Armed Forces  
in Commemoration of the 250th Year of Ludwig van Beethoven

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

On **12 October 2018**, Christoph Scheibling and *Das Musikkorps der Bundeswehr*, *The Concert Band of the German Armed Forces* played one of my own pieces as a way of saying “thank you” for a week of recording the *Stormworks Chapter 55 Album: Way of the Wanderer*. Without knowing whose Music they were to play, I was warned. “*We have not played this piece for 3 years. Please be forgiving.*”

*I did not anticipate the piece they had chosen*. Believing they would be tired of “*Stormworks*”, especially after having recorded 98 minutes of it across 3 work-days and then 36 minutes on Friday

morning, they instead chose to play the 2nd movement of *Once More Unto the Breach*, “*I Shall Hear in Heaven.*”

These last utterances of Ludwig van Beethoven had inspired my first tribute in the year 2000, and as SYNC and God would have it, *also* on **12 October**. *Coincidence?* (*also the wedding anniversary of my parents*).

After the rendering, and to my understanding, planned with several of the Musicians at 2 AM on that same day, Colonel Scheibling commissioned “a *Tribute to Beethoven* for the **2020 Beethoven Festival**, celebrating the 250th Anniversary of Ludwig van Beethoven”. *Wow*. The result is *this* work, **Im Himmel höre ich nun** (*I Hear Now in Heaven*).

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

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

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

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

**But there is more.** Why the *7th* Wonder? As Leonard Bernstein, in his piece “*Somewhere*,” offers homage to Beethoven by summoning the sentiment of the *Adagio un Poco Mosso from the 5th Piano Concerto in Eb*, so too did I hear this same musical longing and extend the homage to yet another layer. For me, this interval of the *minor 7th* simply expresses Beethoven’s *compassion* for those of us who do not yet hear with Heaven’s ears. It is *our* longing, and *his* for us.

Perhaps, as Beethoven now suggests through this work, “*there is a place for us... somewhere.*” In this new place, we love again, we see again, live again, and *hear* again.

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

As potentially interesting as all of this might be to those fascinated by such matters, it nevertheless falls aside when weighed against the intention of the Music; namely, to offer a small ode of love for a Soul who loved us with his Music.

**Program notes:**

**1. I Shall Hear in Heaven 4:21.** In five simple words, Beethoven shares his Hope and his Faith. For Beethoven, it is hearing. What is it for you? What shall “we” finally be able to do in Heaven?

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

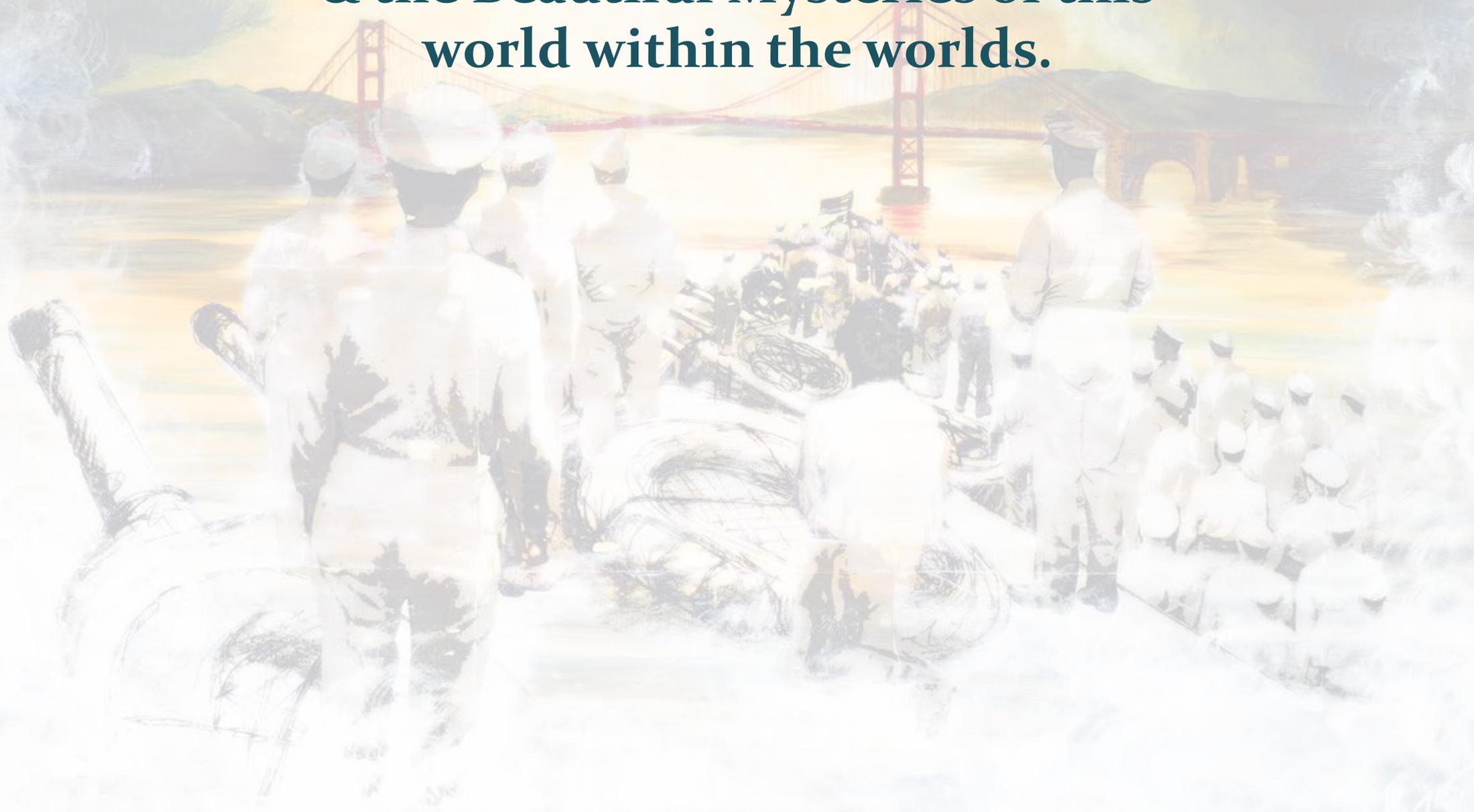
**3. Im Himmel höre ich nun, (I Hear Now in Heaven) 9:11.** Beethoven recalls his Life and sends to us, still here on Earth, a Message from Heaven. He shares a simple truth. “*I Hear Now in Heaven!*” So too, one day soon, shall you and I.

For **Ludwig van Beethoven** who said, “**Alle Menschen werden Brüder**” *All Men Shall be Brothers*, I humbly offer this Music.

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

Enjoy & Godspeed! Stephen Melillo, Composer

**More on Souls,  
on Heaven,  
on Longing,  
& the Beautiful Mysteries of this  
world within the worlds.**



Returning home on 1 March, I did not unpack. I composed a piece for 3 B<sup>b</sup> Clarinets & Bass Clarinet, **“In You, I Live Again”**. The term, “great uncle” conjures images of an older gentleman, gray-haired, perhaps with a cane and a pipe. But when LTC Jean-Claude Braun, Eric Engel, and I visited the *American War Cemetery*, the curator produced chilling photos and documents I’m quite sure no one in my family has ever seen.

Born on 3 September 1924, and photographed at age 18, **Dominick “Harry” Melillo Jr., S# 31332670**, was KIA at age 20, a Tec-4 radio operator in the 5th Infantry Division, 46th Field Artillery Battalion, belonging to Patton’s 3rd Army.

**“T4 Dominick H Melillo Jr. enlisted in New Haven, Connecticut on 16 April 1943. He attended 4 years of High School and worked at Armstrong Rubber Co. producing rubber goods. The 5th Infantry Division in the ETO page 166: “Lt Dmoboski was wounded in action while adjusting fire on an enemy self-propelled gun which was firing on him and his radio operator. T/4 Dominick H Melillo was killed by the same SP.”**

It’s difficult to imagine this 18-year-old boy drafted on my birthday, 23 DEC, but in 1942, and then dying in Dame Mary’s home country of Belgium. Another report says **he was KIA near Diekirch, the place of the concert!**

*Yet another report says, “Dominick H. J. Melillo, Jr. was born in 1924 in Connecticut. He served in the 46th Field Artillery Battalion, 5th Infantry Division as a Technician 4th Grade during World War II. He died on January 22, 1945, and is now buried in the Luxembourg American Cemetery. T4 Melillo was one of the 38 American soldiers killed during the fierce fighting at sub-zero temperatures to recapture the town of Hoscheid, Luxembourg. His name is commemorated on the Peace Garden information boards located at Hoscheid, Luxembourg but his name is spelled Dominik.”*

**Dominick Melillo Sr. (father)**

**Rose Melillo (mother)**

**Julia Melillo (sister)**

**Margaurite Melillo (sister)**

**Molly Melillo (sister)**

**John B. Melillo (brother)**



Upon *seeing* his face, I instantly recognized Time-transcendent similarities with my own Sons. I wept. Dominick could no longer be my “great uncle”. He was to be like another Son.

By quickly writing “**In You, I Live Again**”, I was telling young Dominick that I would look after him, that I would keep his Memory alive for the rest of my Life, and that I would honor him as I did all the Vets, the ex-POWs, and Survivors.

Now, even though he is long evolved in the company of his close family in Heaven, he would live again here, not just as a Memory, but as a young Man, who fought “*fiercely*” in the cold, who deprived of Children of his own, would, like Beethoven and all the Souls of Heaven live yet again in our Love.

In the spirit of pictures speaking a thousand words, here is young Dominick. Perhaps you’ll see him and “hear” him as I do.

PS: Before completing this libretto, I composed another song for Dominick entitled, “***I Remember Him, I Remember Dominick***”.





July 1, 1924 Dec. 31, 1924  
**REGISTRATION CARD—(Men born on or after January 1, 1922 and on or before June 30, 1924)**

SERIAL NUMBER <b>W27</b>	1. NAME (Print) <b>Dominick H. Melillo, Jr.</b>	ORDER NUMBER <b>11627</b>
2. PLACE OF RESIDENCE (Print) <b>19 Prospect Place Ext. East Haven, N.H., Conn.</b>		
3. MAILING ADDRESS <b>SAME</b>		
4. TELEPHONE <b>4-1322</b>	5. AGE IN YEARS <b>18</b>	6. PLACE OF BIRTH <b>Hamden, Conn.</b>
DATE OF BIRTH <b>Sept. 2, 1924</b>		STATE OF BIRTH <b>Conn.</b>
7. NAME AND ADDRESS OF PERSON WHO WILL ALWAYS KNOW YOUR ADDRESS <b>Rose Melillo, 19 Prospect Pl. Ext. E. Haven</b>		
8. EMPLOYER'S NAME AND ADDRESS <b>Blaise Cutter Oper.</b>		
9. PLACE OF EMPLOYMENT OR BUSINESS <b>Armistongs Rubber Co. West Haven</b>		
I AFFIRM THAT I HAVE VERIFIED ABOVE ANSWERS AND THAT THEY ARE TRUE.		
D. S. S. Form 1 (Revised 6-1-42)		010-21030-3 <i>Dominick H. Melillo</i> <small>(Registrant's signature)</small>

**BERNARD C. LUONGO**  
 May Nineteenth

Activities: Intermural basketball (2, 3, 4); Deming Club (3); Senior Class Play Committee; Swimming Club (2, 3); Hi-Y (3).  
 "Bernie" . . . "Go tell it to the marines"  
 . . . "Hal 'em babies to" . . . likes women, especially blonds . . . spaghetti and meatballs.

**HARRY RUSSELL MACK**  
 August Twenty-first

Activities: Debating Club (1, 2, 3, 4); Orchestra (2, 3, 4); Junior Dramatic Club (1, 2); Theopians (2, 3, 4); Glee Club (1, 2, 3); Growling Pains (4); Junior Prom Committee (3); Variety Show (3); President of Homeroom (2); Head Auditor of Community Chest Drive (3).  
 "Mack" . . . slip that boss!  
 . . . blustering and impetuous . . . My Life With Caroline . . . "Let us have wine, women, mirth and laughter, sermons and soda water the day after."

**EVA D. MARINI**  
 October Eighteenth

Activities: Dancing Club (2, 3); Variety Show (3); Sports Club (4); Girls' Intramural (2); Basketball, Volley Ball, Ping Pong, Billiards and Doubled Deck Tennis.  
 "Eve" . . . Spencer Tracy . . . Ah!  
 . . . Fuzze "wuzum in white" . . . good skater . . . full of the devil . . . Happy-go-lucky . . . witty and sarcastic.



**COSMO MIELLO**  
 January Second

Activities: Entered from Hillhouse (3); Burdonal House Society; Class (4); President of Student Council (4); Intramural (3).  
 "Cosmo" . . . "I don't like it" . . . future pharmacist . . . woman hater, but not hated by the women . . . reads mystery thrillers . . . loves Apinot.

**DOMINICK HARRY MIELLO**  
 September Third

Activities: Intermural Basketball (1, 2, 3, 4); Assistant Basketball Manager (3); Manager of Basketball Team (4).  
 "Mickey" Melillo . . . while while you work . . . get busy—now . . . Cash Deere" . . . "Hot Dogs" . . . The team depends on him . . . "I don't want to set the world alfire."

**JOHN AUGUST MILLER**  
 July Fourth

Activities: Junior Varsity Basketball (3); Basketball (3, 4); Baseball (2, 4); Golf Club (3).  
 "John Boy" . . . Shy, bashful . . . but sh brother . . . Basketball wizard . . . Mr. May's Twi . . . full of calm sobriety . . . what a build!



**Our first glimpse of  
Dominick on the curator's  
computer screen**

28 FEB 2024



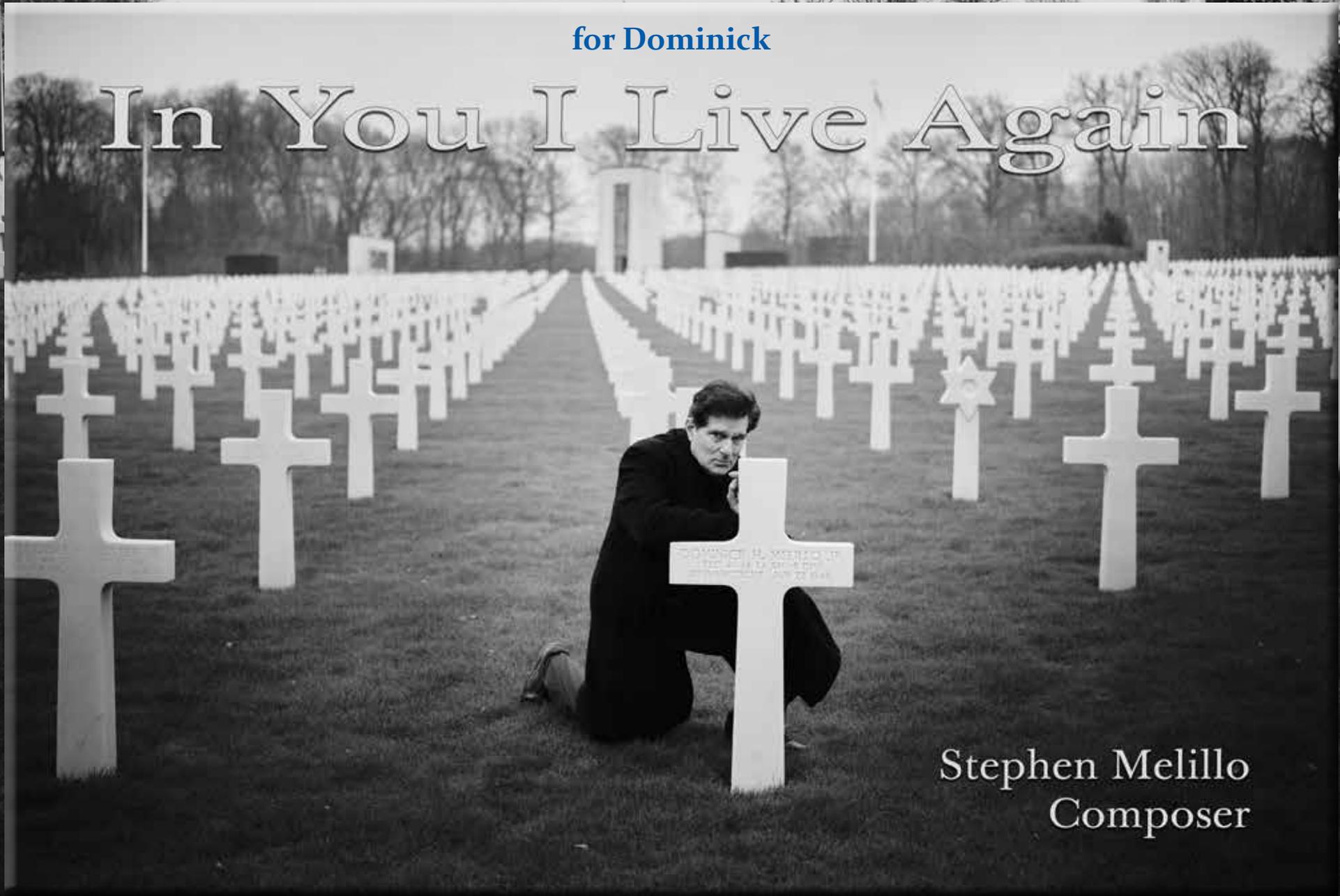




#1356 in 4:37 for 3 B<sup>b</sup> Clarinets & Bass Clarinet  
written upon returning home from Luxembourg  
and the making of this recording.

for Dominick

# In You I Live Again

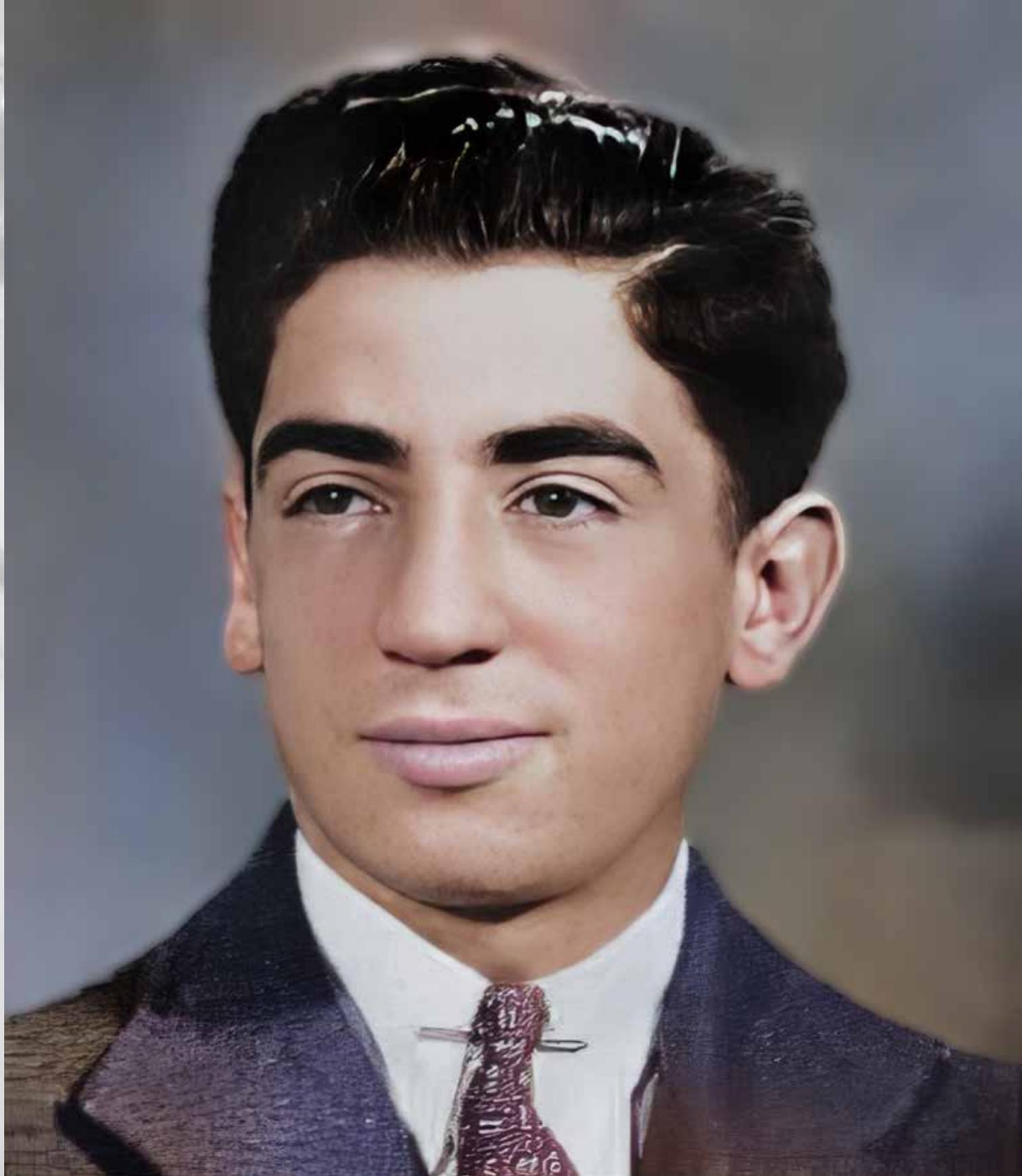


Stephen Melillo  
Composer

MC DONALD H D J	31879447	PVT	DNB
MC ELLICOTT JOHN F	31068806	SCT	MIA
MC GILL WILLIAM F	0-727313	CAPT	DNB
MC GINNIS BROADUS R	01314934	2 LT	MIA
MC GRATH JOSEPH E	0-809979	2 LT	DNB
MC GUIRE RICHARD	11104456	CPL	FOD
MC HUGH STEPHEN J	31403057	PVT	MIA
MC HUGH WILLIAM F	6150521	PFC	MIA
MC MULLEN EDWARD J	11119923	PFC	MIA
MC NAKARA STEPHEN J	20186294	SCT	MIA
MC NELLIS ROBERT L	01304095	2 LT	MIA
MC SHERRY THOMAS J	31280639	PFC	MIA
NEESHAN EDWARD J	0-731770	2 LT	FOD
NELSON JAMES B JR	31281346	3 SG	MIA
NEIKLEN HESLEY J	0-681044	2 LT	DNB
NEILLO D N JR	31332670	TCC4	MIA
MENTILLO JOSEPH T	31194702	PFC	MIA
MESSIER LEO R	31144412	3 SG	DNB
METCALFE JAMES R	20120584	SCT	MIA
NICKLINAS JOHN J	31250733	SCT	MIA
NICKNA JOSEPH	31336796	PVT	MIA
NICLIARO SALVATORE E	31194048	SCT	MIA
NICLIORE P A JR	31280784	PFC	MIA
NIKAITIS FRANK V	31316090	SCT	MIA

Since visualizing the  
11 SEP 2003 work  
in 2007, Dominick  
Melillo was and *always*  
*will be* a part of  
“Beyond Courage,  
Kakehashi:  
That We Might Live”

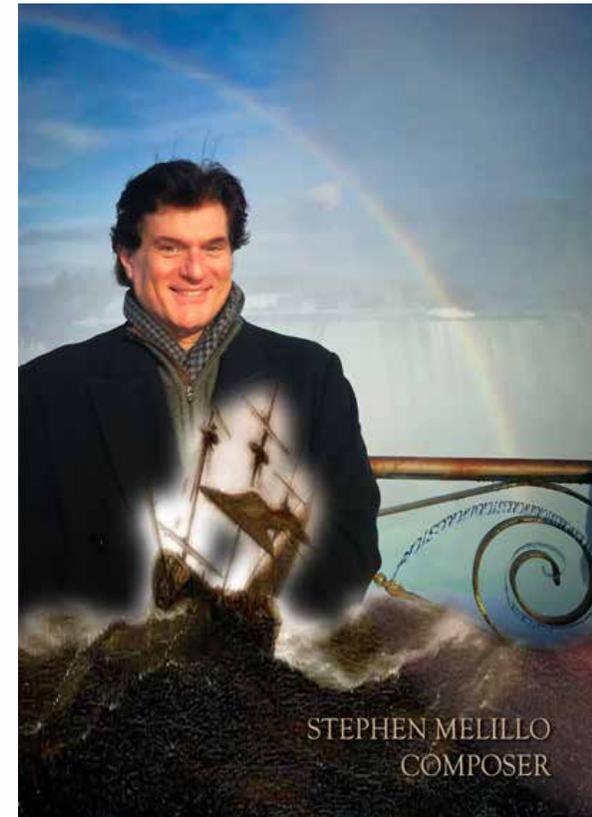
I did *not* know this  
until being handed  
the *same* list of New  
Haven’s fallen by  
the curator at the  
Luxembourg American  
War Cemetery on  
28 FEB 2024



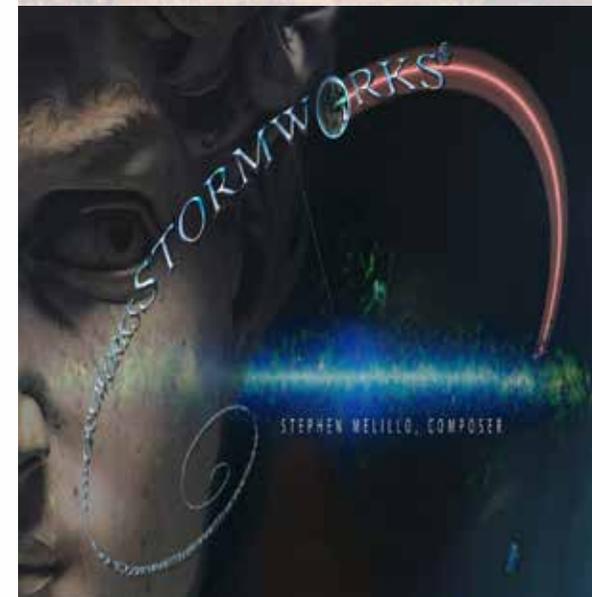
A world-renowned composer, winner of multiple *Gold Global Music Awards* in 2022-23, a *Hollywood Music in Media Award* for “*Best Epic/Orchestral Music*” in 2022, a *Best New Age Album Award* in “*New Age Radio Awards*” for “*The Grey II-III*”, and a *3rd Pulitzer in Music nomination* in 2024, Stephen’s more than 1355 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* in 2015. Winner of *three 2009 Telly & Ava Awards* for his 2005 Visualized Concert, *Kakehashi: That We Might Live*, Stephen’s concert-version 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* and *Scorpius Award* included Stephen’s work on the 2019 *Reckoning of Darkness*, produced by Christopher Kulikowski. Stephen’s 15 feature film scores include the *Academy Award-nominated 12:01 PM*.

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 53 Albums and 9 books on varied streaming services and novels, including *Only for Now*, *Nogard & Dragon*, *Ahab, a Love Story*, the prequel to Melville’s *Moby Dick*, and most recently, the sequel, *Death to Moby Dick, a Love Story*.

Complete BIO <https://stephenmelillo.com/bio>  
 WIKI Entry <https://stormworld.com/wikipedia-entry-with-images>  
 Digital Libretti here: <https://stephenmelillo.com/digital-libretti>  
 Amazon Author Page: <https://amazon.com/author/stephenmelillo>



*STORMWORKS* is a Life-lesson in “positive obsession,” the rigorous regard for History and its Heroes, the pursuit of transcendent Love despite the storms of the world and an unwavering belief in the Brotherhood of Man.



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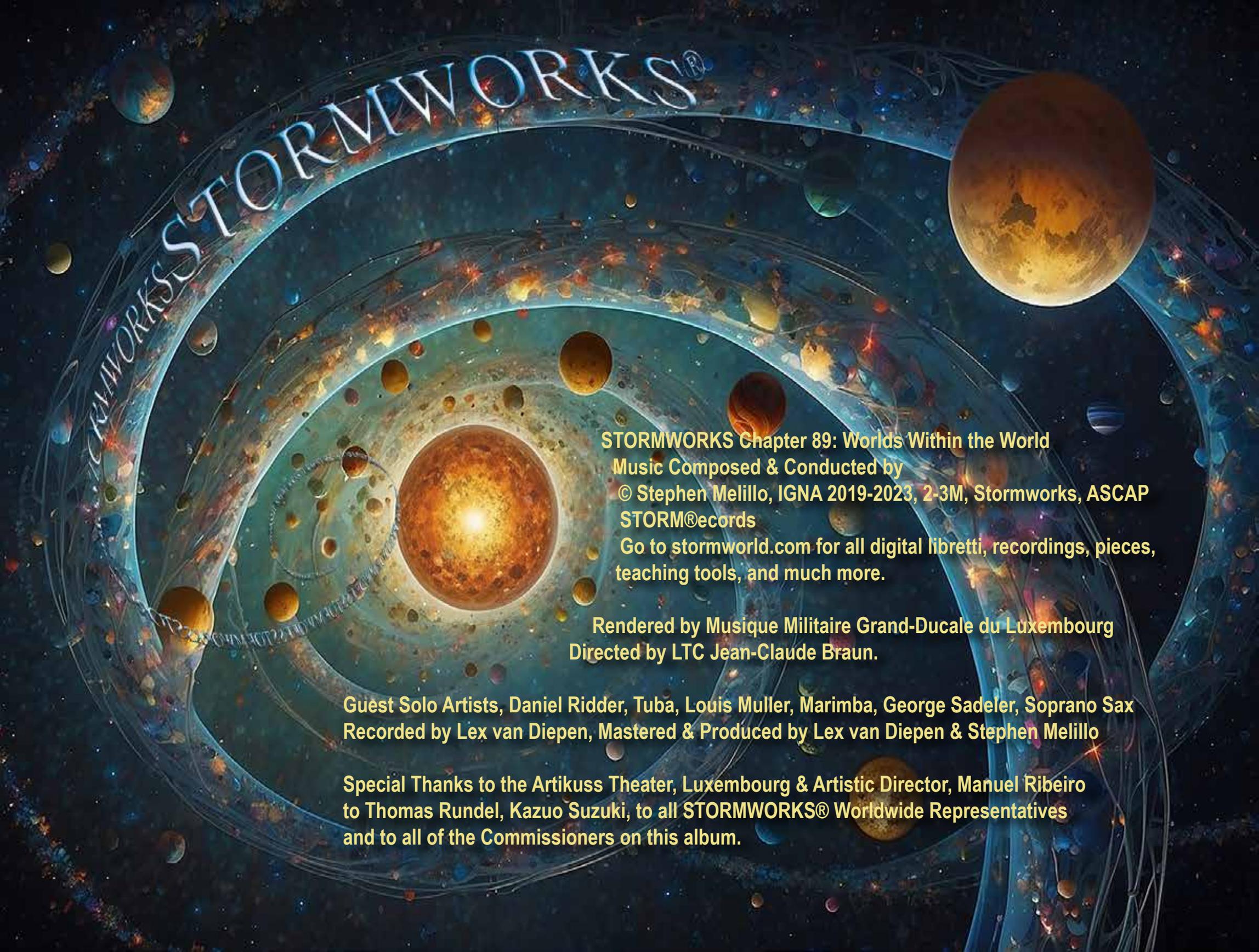
"This universe was not conceived in beauty. It was conceived in tragedy and travail. It evolved, and continues to be, only in the throes of desperate struggle. Pain, and violence, and tears form role it.

In the midst of this continuous battle of destruction and death there will have been those whose personal vision, who think this disaster. They create another view from the flux and flow of disaster. They are poets, and musicians, and artists. That is their answer to the ugliness of the world. They do not ask to be sentenced. They do not even ask to be free. But without them we should find the universe a sterile, white tabula rasa. They leave us form, and provide the eternal barbers of its structure and immortality. They are a gallant company. They are caught down the hellmouth of the world, and the others of this world coast us when they have passed."

From *Kings Row*  
 by Henry Hathaway

© STORMWORKS 1995





# STORMWORKS®

**STORMWORKS Chapter 89: Worlds Within the World**

**Music Composed & Conducted by**

**© Stephen Melillo, IGNA 2019-2023, 2-3M, Stormworks, ASCAP  
STORM@ecords**

**Go to [stormworld.com](http://stormworld.com) for all digital libretti, recordings, pieces,  
teaching tools, and much more.**

**Rendered by Musique Militaire Grand-Ducale du Luxembourg  
Directed by LTC Jean-Claude Braun.**

**Guest Solo Artists, Daniel Ridder, Tuba, Louis Muller, Marimba, George Sadeler, Soprano Sax  
Recorded by Lex van Diepen, Mastered & Produced by Lex van Diepen & Stephen Melillo**

**Special Thanks to the Artikuss Theater, Luxembourg & Artistic Director, Manuel Ribeiro  
to Thomas Rundel, Kazuo Suzuki, to all STORMWORKS® Worldwide Representatives  
and to all of the Commissioners on this album.**

A	B
GRAMP 41 Days after 66, for SLM	2/3/24
TODAY's DATE	4/9/24
Days ALIVE	66

9 APR 2024

**First the Date:** As **SYNC** would have it, **STORMWORKS Chapter 89: Worlds Within the World**, wraps on the 82nd anniversary of Bataan. Four years later, in 1945, Dietrich Bonhoeffer, was executed. (See, *In the Darkest Darkness Shines Your Light*, from Chapter 55: *Way of the Wanderer*). It is also the 159th anniversary, marking the end of the Civil War. (See, *Death to Moby Dick, a Love Story*). More chilling than even *these* date congruencies, is a fascinating correlation with the number **66**, or **33 x 2**.

**Intentional:** This libretto was designed to be **66** pages, coinciding with **66** books of the Bible. **Unintentional:** This 53rd album, if printed to 2 discs, produces the **66th** CD/DVD. To all that I've shared regarding my age, **SON of the STORM**, and other **33 x 2** phenomena, add this. My Grandfather, named "**Leonard**", died 41 days after his **66th** birthday. When 42 days had passed after my 66th birthday, I made a spreadsheet to document all the days I would **Live for Lenny**. "*In You, I Live Again*". See?

When I went to the *Luxembourg American Military Cemetery* on 28 FEB 2024, I saw my Lifetime as a "**dot**".

My confirmation name is "**Leonard**", but it wasn't until only 2 years ago, during the pandemic, that I discovered that **Leonard** is the patron saint of Prisoners and POWs. *Seems more than a coincidence, doesn't it?* Yesterday, I gave Blood. (See "**Blood**" from *The GREY II-III*). At the donation site, I spoke with 7 women about Dominick, the cemetery, the discoveries. These words came. Now, I share them with my SONS, but also with you.

**"God has played/is playing/will play a multidimensional chess game, this world a checkered (yin & yang) stage. We have entered the play, not to perform, but to Act. Once you figure that out, you can choose to cast yourself as a Hero."**

***And therefore... this Music is for you, the Heroes of today & tomorrow.***

*Godspeed! Steve, Dad, Composer*