

#249 at 3:00 for Band
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VE Day

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Dear Conductor... Thank you for believing in, and investing in the body of work called *STORMWORKS*. Once you’ve tasted the possibilities and experienced the reactions from your students and audiences, a large body of interrelated work awaits you. If you’ve invested in the whole package or Suite... **Bravo**. It was the best way to go. The *STORMSite* at **www.stormworld.com** provides up-to-date info on all that is happening with *STORMWORKS®*. Thanks so much for championing this Music and Godspeed in the journeys ahead.

SYSTEM REQUIREMENTS

One wouldn’t think of buying software without having the appropriate hardware. With this same common-sense thinking, conductors rendering “Storm” Works should be properly equipped.

In the *Band of the 3rd Millennium*, the orchestration employed in the body of work called *Stormworks*, we find the standard wind and percussion ensemble augmented by the use of 2 synthesizers. A seemingly innocent leap, it is replete with functionality. The generic sounds ascribed to the synthesizers are: **PAD Bass**, (*sometimes Piano and/or Chorus*) and **Harp**. Comments about the types of sounds and manner of interpreting the varied notation may be found in the *Brief Intro to the Music of Stephen Melillo... with FAQs* residing on the *STORMSite* at **stormworld.com**.

In 1980, the cost for such an undertaking was significant. Now, for a cost-effective, multi-useful investment, your program can be readily equipped. Of course, this is only if you are completely *un*-equipped right now! Most music programs will have at least one student who owns a synthesizer, or at least knows someone who does. In the early 1980s, I was able to recruit a great number of students simply by suggesting that there was a place for them in the “*electronics*” section! I invite you, *now with Music that calls for it*, to be champions of a wider and fuller Music Education.

On the *STORMWORKS CDs*, you will hear how these sounds, placed in a stereo field around the band... *as in the diagram on the seating chart page*... enhances the overtone hierarchy and resonance of the band while remaining somewhat “*traditional*” in its orchestral usage. Two speakers, lying flat on the floor, should be placed so that the sound is directed back into the ensemble.

As we approach all of the new tomorrows, students need to play Music, that while serving the cause and purpose of Music Education, excites them... Music which sonically *competes* with the inundation of supremely produced sounds they hear in their every day lives.

A vast variety of interrelated and graduated pieces as well as accompanying Teaching Tools await you.

Now, as always, it’s up to you. Only *you* can be the guide your students need, and only *you* can deliver this Music to that limitless realm we refer to as Music. To that Quest, noble and honorable, Godspeed!

Stephen Melillo, Composer

A BRIEF INTRO TO MUSIC BY STEPHEN MELILLO

Dynamics are exaggerated by stressing the quieter markings. Crescendo markings which do not indicate a "starting" volume level should be considered as starting from "nothing". Follow the line shapes *dynamically*. As a general statement... What opens up in terms of interval should also open up in terms of faster air and bow. For bow markings, I defer to the conductor and concert master.

A crescendo has a different correlation to time as it expands to a destination or "arrival" point in *STORM Music*. The picture below, better illustrates the effect, which, to ensure a great rendering, must be felt and not merely executed. From Silence, stay to the lower portion of the slope longer... pushing the dynamic effect closer to the end or destination point.

Percussionists should further exaggerate this effect, allowing the winds to remain transparent, staying out of the crescendo until the very last moments. Non-pitched percussionists and people playing repeated notes under lines that rise and fall must do their best to listen and swell appropriately. The result should be a continuous succession of rising and falling, swelling and building. *The dynamic architecture is the Music.*

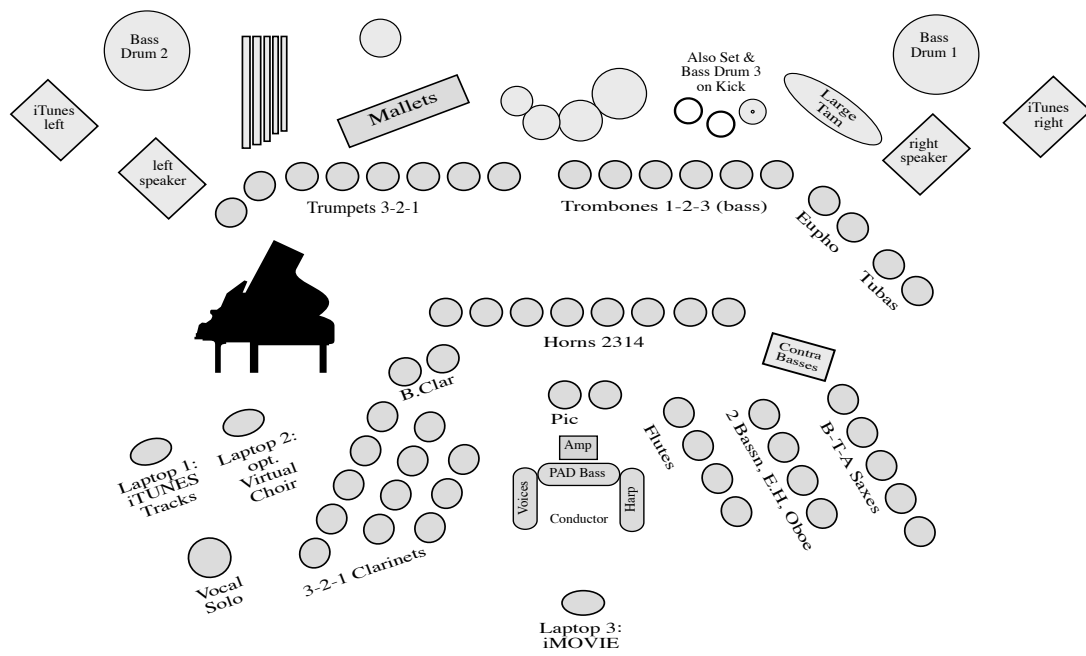
INTENDED ACCENTS are often the result of the way the rhythms are grouped. These are rendered automatically and it saves the eye the additional burden of seeing accent markings above every note. Unless marked to the contrary, usually with tenuto markings,

syncopated rhythms automatically receive a lift, a separation, an accent. A triplet figure in music in 2's is syncopated, therefore, stressed and separated. A duplet figure in music in 3's is syncopated, therefore stressed and separated. This lift and separation are of paramount importance in establishing impetus, pulse and relentless drama.

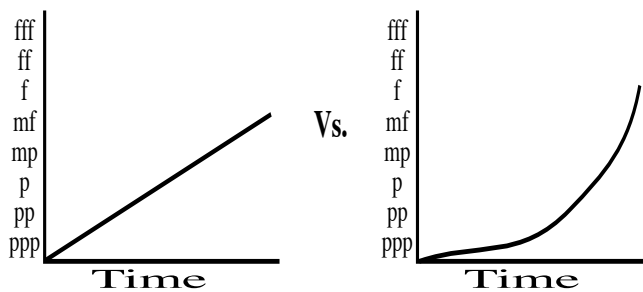
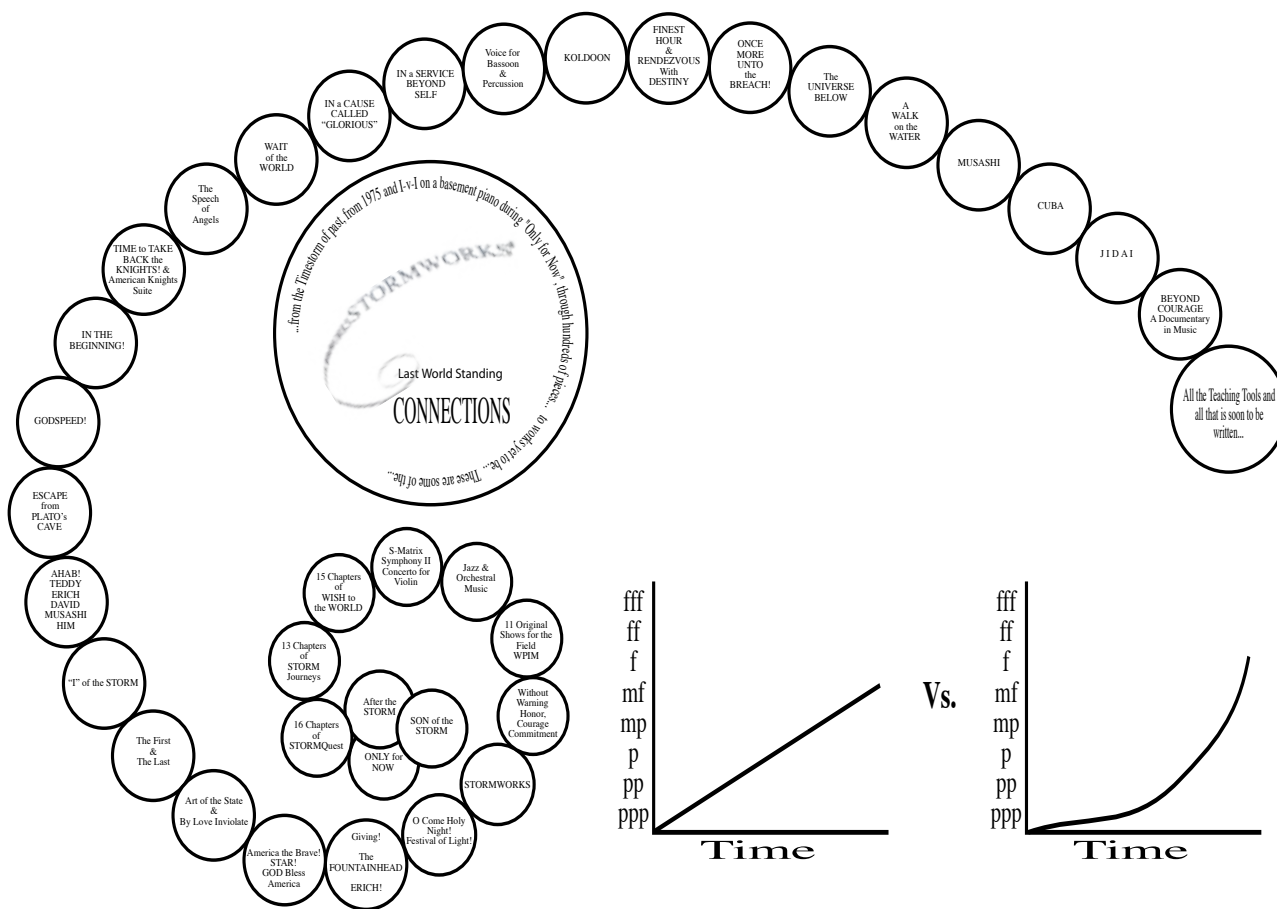
This marking: \wedge , in all of the "storm" Music, means that the note should have a weighted, symphonic accent. Imagine a full downbow swiped across the string. A swipe is the best way I can explain it... full, fast and hard. It is not necessarily short and it is much more like a jazz style notation... "AAHT!"

A conductor, in viewing the score, may find an A Major chord, for example, spelled vertically as A, Db, E. Please understand that the Music is conceived in a horizontal manner and that notes and enharmonics are chosen based on, more times than not, what the instrumental Musician will read.

The **HARP**, electronic or not, the **PIANO**, electronic or not and the **PAD BASS** must be mixed into the ensemble as any acoustic



Angle the asymmetrically positioned speakers, back through the ensemble and toward the keyboardists to allow for warmth of sound and proper mixing. Dependent upon numbers, the Flutes and Clarinets become interchangeable. I have found that for "younger" groups, the flutist's posture is better when staged in reverse of the diagram. The diagram represents the optimum ensemble as composed for. Since I myself have hardly ever had such an ensemble, rest assured that the Music will work in a variety of "in-the-trenches" realities. One thing not revealed in the diagram, but which is of paramount importance, is **space**. By example, I usually allow for **12 feet** of space between the Horns and the Trumpets. With the diagram serving only as a **guide**, I often stage the Horns in the center, and with great space in back of them. So too do the Trombones have much more space afforded them. As another example, in a group of **36** Musicians recording the Chapter 2 CD, there was **65 feet** of space of between the Conductor and the Timpanist. Of course such spacing is not always possible, **BUT**, I maintain that you have yet to fully explore the sonic-scape of this idiom until you experiment with **space**, and sometimes, dependent upon the Music, the use of risers. Godspeed!



instrument would be. Just think of these sounds as **REAL** and *beautiful* and capable of orchestral dimension. A new world of colour and student involvement awaits those who will patiently explore the wind and percussion ensemble of the 3rd Millennium. Please see my Seating Chart for placement and visit **STORMWORLD** for more.

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

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

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

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1 Like Morse Code

The musical score is for the piece "Like Morse Code" and is arranged for a large ensemble. The score is written in 4/4 time and features a key signature of one flat (B-flat major or D minor). The instruments and their parts are as follows:

- Fl 1 & Pic:** Flute 1 and Piccolo, both with rests throughout the piece.
- Fl 2:** Flute 2, with rests throughout the piece.
- Cl 1 & Cl 2:** Clarinet 1 and Clarinet 2, both with rests throughout the piece.
- Al 1 & Al 2:** Alto Saxophone 1 and Alto Saxophone 2. Both parts begin with a melodic line in the first measure, marked *mp*. The parts are similar, with some phrasing differences in the second and fourth measures.
- Ten 1 & Ten 2:** Tenor Saxophone 1 and Tenor Saxophone 2, both with rests throughout the piece.
- Hn:** Horn. The part begins with a rhythmic pattern in the first measure, marked *mp*, and continues with a similar pattern in the other measures.
- Tr 1, Tr 2, & Tr 3:** Trumpet 1, Trumpet 2, and Trumpet 3. Trumpet 1 has a rest in the first three measures and enters in the fourth measure with a melodic line, marked *mp*. Trumpets 2 and 3 have rests throughout the piece.
- Tbn 1 & Tbn 2:** Trombone 1 and Trombone 2. Both parts begin with a rhythmic pattern in the first measure, marked *mp*, and continue with a similar pattern in the other measures.
- Btn:** Baritone. The part begins with a rhythmic pattern in the first measure, marked *mp*, and continues with a similar pattern in the other measures.
- Tuba:** The part begins with a rhythmic pattern in the first measure, marked *mp*, and continues with a similar pattern in the other measures.
- Timp:** Timpani. The part begins with a rhythmic pattern in the first measure, marked *mp*, and continues with a similar pattern in the other measures.
- Perc:** Percussion. The part includes Cym, Snare, and Triangle. It begins with a rhythmic pattern in the first measure, marked *mp*, and continues with a similar pattern in the other measures.

Musical score for page 5 of "THOSE WHO SERVE...". The score is arranged in a grand staff format with 16 staves. The instruments and their parts are as follows:

- Fl 1 & Pic:** Flute 1 and Piccolo. Both staves are empty, indicating rests.
- Fl 2:** Flute 2. The staff is empty, indicating rests.
- Cl 1:** Clarinet 1. The staff is empty, indicating rests.
- Cl 2:** Clarinet 2. The staff is empty, indicating rests.
- Al 1:** Alto Saxophone 1. Part with eighth-note patterns and accents.
- Al 2:** Alto Saxophone 2. Part with eighth-note patterns and accents.
- Ten 1:** Tenor Saxophone 1. The staff is empty, indicating rests.
- Ten 2:** Tenor Saxophone 2. The staff is empty, indicating rests.
- Hn:** Horn. Part with eighth-note patterns and accents.
- Tr 1:** Trumpet 1. Part with quarter and eighth notes.
- Tr 2:** Trumpet 2. The staff is empty, indicating rests.
- Tr 3:** Trumpet 3. The staff is empty, indicating rests.
- Tbn 1:** Trombone 1. Part with eighth-note patterns and accents.
- Tbn 2:** Trombone 2. Part with eighth-note patterns and accents.
- Btn:** Baritone. Part with eighth-note patterns and accents.
- Tuba:** Tuba. Part with quarter notes.
- Timp:** Timpani. Part with quarter notes.
- Perc:** Percussion. Part with a complex rhythmic pattern of eighth and sixteenth notes.

This musical score page, numbered 9, features the following instruments and parts:

- Fl 1 & Pic**: Flute 1 and Piccolo
- Fl 2**: Flute 2
- Cl 1**: Clarinet 1
- Cl 2**: Clarinet 2
- Al 1**: Alto Saxophone 1
- Al 2**: Alto Saxophone 2
- Ten 1**: Tenor Saxophone 1
- Ten 2**: Tenor Saxophone 2
- Hn**: Horn
- Tr 1**: Trumpet 1
- Tr 2**: Trumpet 2
- Tr 3**: Trumpet 3
- Tbn 1**: Trombone 1
- Tbn 2**: Trombone 2
- Btn**: Baritone
- Tuba**: Tuba
- Timp**: Timpani
- Perc**: Percussion

The score is written in a key signature of one flat (B-flat major or D minor) and a 4/4 time signature. It includes various musical notations such as dynamics (*sf*, *sfz*, *mp*), articulation (*tr*, *acc*), and phrasing marks. The percussion part features a complex rhythmic pattern with accents and slurs.

This page of a musical score contains the following parts and their general characteristics:

- Fl 1 & Pic:** Flute 1 and Piccolo, both with rests.
- Fl 2:** Flute 2, with rests.
- Cl 1 & Cl 2:** Clarinets 1 and 2, playing a rhythmic pattern of eighth notes.
- Al 1 & Al 2:** Alto Saxophones 1 and 2, playing a melodic line with eighth notes.
- Ten 1 & Ten 2:** Tenors 1 and 2, playing a rhythmic pattern of eighth notes.
- Hn:** Horn, playing a melodic line with eighth notes.
- Tr 1, Tr 2, & Tr 3:** Trumpets 1, 2, and 3, playing a rhythmic pattern of eighth notes.
- Tbn 1 & Tbn 2:** Trombones 1 and 2, playing a rhythmic pattern of eighth notes.
- Btn:** Baritone, playing a rhythmic pattern of eighth notes.
- Tuba:** Tuba, playing a rhythmic pattern of eighth notes.
- Timp:** Timpani, playing a rhythmic pattern of eighth notes.
- Perc:** Percussion, playing a rhythmic pattern of eighth notes.

The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The percussion part includes dynamic markings of *f* (forte) and *mp* (mezzo-piano).

This musical score page, numbered 18, is for the piece "THOSE WHO SERVE..." by Stephen Melillo. It features a full orchestral arrangement with the following parts:

- Fl 1 & Pic:** Flute 1 and Piccolo, playing a melodic line with grace notes and slurs.
- Fl 2:** Flute 2, playing a sustained note with a forte (*f*) dynamic.
- Cl 1 & Cl 2:** Clarinet 1 and Clarinet 2, playing a sustained note with a forte (*f*) dynamic.
- Al 1 & Al 2:** Alto Saxophone 1 and Alto Saxophone 2, playing a sustained note with a forte (*f*) dynamic.
- Ten 1 & Ten 2:** Tenor Saxophone 1 and Tenor Saxophone 2, playing a sustained note with a forte (*f*) dynamic.
- Hn:** Horn, playing a melodic line with a forte (*f*) dynamic.
- Tr 1, Tr 2, & Tr 3:** Trumpet 1, Trumpet 2, and Trumpet 3, playing a sustained note with a forte (*f*) dynamic.
- Tbn 1 & Tbn 2:** Trombone 1 and Trombone 2, playing a sustained note with a forte (*f*) dynamic.
- Btn:** Baritone, playing a sustained note with a forte (*f*) dynamic.
- Tuba:** Tuba, playing a sustained note with a forte (*f*) dynamic.
- Timp:** Timpani, playing a rhythmic pattern with a forte (*f*) dynamic.
- Perc:** Percussion, playing a rhythmic pattern with a forte (*f*) dynamic.

Fl 1 & Pic

Fl 2

Cl 1

Cl 2

Al 1

Al 2

Ten 1

Ten 2

Hn

Tr 1

Tr 2

Tr 3

Tbn 1

Tbn 2

Btn

Tuba

Timp

Perc

mp

f

This musical score page, numbered 26, is for the piece "THOSE WHO SERVE..." by Stephen Melillo. It features a variety of instruments and includes dynamic markings such as *mp*, *f*, and *sf*. The score is organized into systems for different instrument groups:

- Flutes & Piccolo:** Fl 1 & Pic and Fl 2.
- Clarinets:** Cl 1 and Cl 2.
- Allos:** Al 1 and Al 2.
- Tenors:** Ten 1 and Ten 2.
- Horn:** Hn.
- Trumpets:** Tr 1, Tr 2, and Tr 3.
- Trombones:** Tbn 1 and Tbn 2.
- Other Brass:** Btn (Baritone) and Tuba.
- Timpani:** Timp.
- Percussion:** Perc.

The score shows musical notation for each instrument, including notes, rests, and dynamic markings. The percussion part includes a complex rhythmic pattern. The overall structure is a full orchestral score for a specific section of the work.

This page of a musical score, numbered 31, features a variety of instruments. The top section includes Flute 1 & Piccolo (Fl 1 & Pic), Flute 2 (Fl 2), Clarinet 1 (Cl 1), and Clarinet 2 (Cl 2). The middle section contains Alto Saxophone 1 (Al 1), Alto Saxophone 2 (Al 2), Tenor Saxophone 1 (Ten 1), and Tenor Saxophone 2 (Ten 2). The bottom section includes Horn (Hn), Trumpet 1 (Tr 1), Trumpet 2 (Tr 2), Trumpet 3 (Tr 3), Trombone 1 (Tbn 1), Trombone 2 (Tbn 2), Baritone (Btn), Tuba, Timpani (Timp), and Percussion (Perc). The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. It consists of four measures. The first two measures feature a complex rhythmic pattern with many sixteenth notes, while the last two measures show a more melodic and sustained texture. Dynamics such as *sf* (sforzando) and *tr* (trill) are used throughout. The percussion part includes a steady eighth-note pattern, and the timpani part has specific accents and dynamics.

Full & Warm

Musical score for page 35, featuring woodwinds, brass, and percussion. The score is in 4/4 time and includes the following parts:

- Fl 1 & Pic:** Flute 1 and Piccolo, starting with a rest and then playing a melodic line.
- Fl 2:** Flute 2, playing a melodic line with a *mp* dynamic.
- Cl 1 & Cl 2:** Clarinet 1 and Clarinet 2, playing a melodic line with a *p* dynamic.
- Al 1 & Al 2:** Alto Saxophone 1 and Alto Saxophone 2, playing a melodic line with a *p* dynamic.
- Ten 1 & Ten 2:** Tenor Saxophone 1 and Tenor Saxophone 2, playing a melodic line with a *p* dynamic.
- Hn:** Horn, playing a melodic line with a *mf* dynamic and an *Opt 8vb* marking.
- Tr 1, Tr 2, Tr 3:** Trumpet 1, Trumpet 2, and Trumpet 3, all with rests.
- Tbn 1, Tbn 2, Btn, Tuba:** Trombone 1, Trombone 2, Baritone, and Tuba, playing a melodic line with a *p* dynamic.
- Timp:** Timpani, playing a melodic line with a *p* dynamic.
- Perc:** Percussion, playing a melodic line with a *p* dynamic.

The score includes various dynamics such as *p*, *mp*, *mf*, and *pp*, and features a *Full & Warm* performance instruction. The percussion part includes a *pp* dynamic marking.

The musical score is arranged in a standard orchestral format with the following parts and staves from top to bottom:

- Fl 1 & Pic**: Flute 1 and Piccolo
- Fl 2**: Flute 2
- Cl 1**: Clarinet 1
- Cl 2**: Clarinet 2
- Al 1**: Alto Horn 1
- Al 2**: Alto Horn 2
- Ten 1**: Tenor 1
- Ten 2**: Tenor 2
- Hn**: Horn
- Tr 1**: Trumpet 1 (marked *mp*)
- Tr 2**: Trumpet 2 (marked *mp*)
- Tr 3**: Trumpet 3 (marked *mp*)
- Tbn 1**: Trombone 1
- Tbn 2**: Trombone 2
- Btn**: Baritone
- Tuba**: Tuba
- Timp**: Timpani (marked *p*)
- Perc**: Percussion (marked *pp* and *f*)

The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The percussion part includes a complex rhythmic pattern with dynamic markings *pp* and *f*.

This musical score page, numbered 47, is for the piece "THOSE WHO SERVE..." by Stephen Melillo. It features a full orchestral arrangement with the following instruments and parts:

- Flutes & Piccolo (Fl 1 & Pic, Fl 2):** Both parts play a melodic line with accents and breath marks. Fl 1 & Pic has a trill-like figure in the final measure.
- Clarinets (Cl 1, Cl 2):** Cl 1 plays a sustained note with an accent. Cl 2 plays a lower sustained note.
- Allos (Al 1, Al 2):** Al 1 plays a melodic line with accents. Al 2 plays a similar line with a trill-like figure in the final measure.
- Tenors (Ten 1, Ten 2):** Both parts play sustained notes with accents.
- Horn (Hn):** Plays a melodic line with accents and breath marks.
- Trumpets (Tr 1, Tr 2, Tr 3):** Tr 1 and Tr 2 play a melodic line with accents. Tr 3 plays a lower sustained note.
- Trombones (Tbn 1, Tbn 2, Btn):** Tbn 1, Tbn 2, and Btn play a melodic line with accents and a dynamic marking of *f*.
- Tuba:** Plays a melodic line with accents and a dynamic marking of *f*.
- Timpani (Timp):** Plays a rhythmic pattern with a dynamic marking of *sfz* and *mp*.
- Percussion (Perc):** Plays a rhythmic pattern with a dynamic marking of *f* and *mp*.

The score is written in a key signature of one flat (B-flat major/D minor) and a 4/4 time signature. The page contains four measures of music, with various dynamic markings and performance instructions.

Dramatic Rit!

The musical score for page 51, titled "Dramatic Rit!", features a variety of instruments. The woodwinds include Flutes 1 & 2, Clarinets 1 & 2, Allos Horns 1 & 2, Tenors 1 & 2, and a Horn. The brass section consists of Trumpets 1, 2, and 3, Trombones 1 and 2, Baritone, and Tuba. The percussion includes Timpani and a High Hat. The score is written in a key signature of two flats and a 4/4 time signature. The "Dramatic Rit!" section begins at the third measure, marked with a forte dynamic (sfz) and a decrescendo hairpin. The woodwinds and strings play sustained notes, while the brass and percussion provide rhythmic support. The High Hat part begins in the fifth measure with a steady eighth-note pattern.

This page of a musical score, page 57, features a variety of instruments. The woodwind section includes Flute 1 & Piccolo, Flute 2, Clarinet 1, Clarinet 2, Alto Saxophone 1, Alto Saxophone 2, Tenor Saxophone 1, and Tenor Saxophone 2. The brass section consists of Horn, Trumpet 1, Trumpet 2, Trumpet 3, Trombone 1, Trombone 2, Baritone, and Tuba. The percussion section includes Timpani and a general Percussion part. The score is written in a key signature of two flats (B-flat major or D-flat minor) and a common time signature. The woodwinds and strings play a melodic line with various ornaments and slurs. The brass section provides harmonic support with sustained notes and rhythmic patterns. The percussion part features a steady, rhythmic accompaniment.

This musical score page, numbered 64, is for the piece "THOSE WHO SERVE..." by Stephen Melillo. It features a full orchestral arrangement with the following parts:

- Flutes & Piccolo:** Fl 1 & Pic, Fl 2
- Clarinets:** Cl 1, Cl 2
- Alto Saxophones:** Al 1, Al 2
- Tenors:** Ten 1, Ten 2
- Brass:** Horn (Hn), Trumpets (Tr 1, Tr 2, Tr 3), Trombones (Tbn 1, Tbn 2), Baritone (Btn), Tuba
- Percussion:** Timp (Tympani), Perc (Percussion)

The score is written in a key signature of one flat (B-flat major or D minor) and a common time signature. It consists of five measures. The woodwinds and strings play a melodic line, while the brass and percussion provide harmonic support. Dynamics markings include *f* (forte) and *mp* (mezzo-piano). The percussion part includes a steady rhythmic pattern.

This page of the musical score, page 69, features 17 staves for various instruments. The top two staves are for Flute 1 & Piccolo and Flute 2, both playing a melodic line with trills. The Clarinet 1 and 2 staves play a similar melodic line with dynamic markings of *f* and *sf*. The Alto Saxophone 1 and 2 staves play a rhythmic accompaniment. The Tenor 1 and 2 staves play a melodic line with dynamic markings of *f* and *sf*. The Horn staff plays a melodic line with dynamic markings of *f* and *sf*. The Trumpet 1, 2, and 3 staves play a rhythmic accompaniment. The Trombone 1 and 2 staves play a melodic line with dynamic markings of *f* and *sf*. The Baritone and Tuba staves play a melodic line with dynamic markings of *f* and *sf*. The Timpani staff plays a rhythmic accompaniment with dynamic markings of *sfz*. The Percussion staff plays a complex rhythmic pattern with dynamic markings of *f*.

This musical score page, numbered 73, is for the piece "THOSE WHO SERVE..." by Stephen Melillo. It features a full orchestral arrangement with the following parts:

- Flutes & Piccolo (Fl 1 & Pic, Fl 2):** Both parts begin with a whole rest, followed by a trill on a half note. They then play a melodic line with accents in the final measure.
- Clarinets (Cl 1, Cl 2):** Both parts play a rhythmic pattern of quarter notes, with Cl 1 in a higher register than Cl 2.
- Saxophones (Al 1, Al 2):** Both parts play a rhythmic pattern of quarter notes, with Al 1 in a higher register than Al 2.
- Tenors (Ten 1, Ten 2):** Both parts play a rhythmic pattern of quarter notes, with Ten 1 in a higher register than Ten 2.
- Horn (Hn):** Plays a rhythmic pattern of quarter notes.
- Trumpets (Tr 1, Tr 2, Tr 3):** All three parts play a rhythmic pattern of quarter notes.
- Trombones (Tbn 1, Tbn 2):** Both parts play a rhythmic pattern of quarter notes.
- Baritone (Btn):** Plays a rhythmic pattern of quarter notes.
- Tuba:** Plays a rhythmic pattern of quarter notes.
- Timpani (Timp):** Features a pattern of quarter notes with accents and a *fff* dynamic marking in the final measure.
- Percussion (Perc):** Features a complex rhythmic pattern with many sixteenth notes and accents.

The score is written in a key signature of two flats and a common time signature. It consists of four measures, with various dynamics such as *sf* and *fff* indicated throughout.

This page of the musical score, page 77, features a variety of instruments. The woodwind section includes Flutes 1 & Piccolo, Flute 2, Clarinets 1 & 2, and Tenors 1 & 2. The brass section includes Trumpets 1, 2, and 3, Trombones 1 and 2, Baritone, and Tuba. The percussion section includes Timpani and Percussion. The score is written in a key signature of two flats and a 4/4 time signature. The woodwinds and tenors play a melodic line with accents and slurs, while the brass and percussion provide harmonic support. The percussion part features a rhythmic pattern of eighth and sixteenth notes. The score concludes with a final measure containing a sixteenth-note flourish.

82 Suddenly

This musical score page, numbered 82, is titled "Suddenly". It features a full orchestral arrangement with the following instruments and parts:

- Fl 1 & Pic**: Flute 1 and Piccolo, starting with a trill (tr) and playing a melodic line.
- Fl 2**: Flute 2, playing a similar melodic line.
- Cl 1**: Clarinet 1, playing a melodic line.
- Cl 2**: Clarinet 2, playing a melodic line.
- Al 1**: Alto Saxophone 1, playing a melodic line.
- Al 2**: Alto Saxophone 2, playing a melodic line.
- Ten 1**: Tenor Saxophone 1, playing a melodic line.
- Ten 2**: Tenor Saxophone 2, playing a melodic line.
- Hn**: Horn, playing a melodic line.
- Tr 1**: Trumpet 1, playing a melodic line.
- Tr 2**: Trumpet 2, playing a melodic line.
- Tr 3**: Trumpet 3, playing a melodic line.
- Tbn 1**: Trombone 1, playing a melodic line.
- Tbn 2**: Trombone 2, playing a melodic line.
- Btn**: Baritone, playing a melodic line.
- Tuba**: Tuba, playing a melodic line.
- Timp**: Timpani, playing a rhythmic pattern with dynamic markings *sfz* and *ff*.
- Perc**: Percussion, playing a rhythmic pattern with dynamic marking *sfz*.

The score is written in a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. It includes various musical notations such as dynamics (*sfz*, *ff*), articulation (accents, slurs), and performance instructions (trill, breath marks). The percussion part includes specific drum notation with 'V' marks.