

# We the People

of the United States, in order to form a more perfect Union, establish Justice, insure domestic Tranquillity, provide for the common defence, promote the general Welfare, and secure the Blessings of Liberty to ourselves and our Posterity, do ordain and establish this Constitution for the United States of America.

## Article I

Section 1. All legislative Powers herein granted shall be vested in a Congress of the United States, which shall consist of a Senate and House of Representatives.

Section 2. The House of Representatives shall be composed of Members chosen every second Year by the People of the several States, and the Electors in each State shall have the Qualifications requisite for Electors of the most numerous Branch of the State Legislature.

Section 3. The Senate shall have a

Section 4. The Congress shall assemble

Section 5. The Congress shall have the Power

Section 6. The Congress shall have the Power

Section 7. All Bills for raising Revenue

Section 8. All Bills for raising Revenue shall originate in the House of Representatives; but the Senate may propose or concur with Amendments as on other Bills.

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IN CONGRESS, JULY 4, 1776.

The unanimous Declaration of the thirteen united States of America.

IN A CAUSE CALLED  
"GLORIOUS"

STEPHEN MULLO  
COMPOSER





STEPHEN MELILLO, COMPOSER  
STORMWORLD.COM

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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

# IN A CAUSE CALLED “GLORIOUS”

#885 at 5:20 for Band M3  
by © Stephen Melillo IGNA 21 August 2000, 2nd & 3rd Millennium

Commissioned by LTC David Deitrick  
& The United States Military Academy Band

## TECHNICAL

My many thanks to LTC David Deitrick and The United States Military Academy Band for allowing this piece to be!

I believe that anything under **mm=142** would change the impact of the piece quite dramatically. It is important that the tempo be insistent, through all of the changing moods, relentlessly pointing to the huge ritard at **measure 200** where 4 huge and elongated pulses signify the **200th year anniversary of West Point!** Measure **201** signifies our pushing forth into the 3rd millennium and beyond!

Please be sure to be properly equipped with all of the instrumentation needed for Band of the 3rd Millennium. For details on Percussion of choice, interpretation and desired **electronic-orchestral** components, please see “**Brief Intro**”.

Throughout the piece *exaggerated* dynamics should follow **3** principles: **1.** Exaggerate the shape and contour of the line. **2.** Instead of writing dynamic markings at the beginning points of crescendo markings, assume that the Music begins as quiet as is comfortably possible. Of course various contexts will change certain moments, but in general, always come back to exaggerate the constant swelling and growing as the piece evolves in Time. This allows the conductor more opportunity for expression which exceeds the dynamic markings. **3.** Accent, pulse and feel the way rhythms are grouped. Lift and impetus should be applied to these rhythms continually as the piece advances. Rising and falling with great contrasts will give the Music its character, stereophonic ambience and drama.

In addition, this piece presents many options.

**1.** The vocal sounds may be rendered acoustically or on a **split keyboard synth**, which also serves as the PAD Bass. For a reference, please listen to *The SPEECH of ANGELS* on the *STORMWORKS... Chapter 3 CD*. *Choosing the proper patches are important to rendering the piece as intended.*

**2.** At measure **161**, the Snare part becomes **optional** if there are not enough players. Instead, the priority is to double the Timpani part at measure **185**. The drum may be in unison, stereophonically positioned in counterpoint to the first Timpani. It may also be tuned to the octave **G**.

**3. Off-Stage Trumpet Parts 1-2-3 in C** have been provided for the addition of *antiphonal* or *back-stage* forces beginning at measure **161**. The desired effect should not diminish the Music by being overly visual. Instead, the acoustic experience should become suddenly heightened! Of course, that is only my suggestion.

**4.** Bugle parts in G for **Soprano 1-2-3, Mellophone 1-2-3, Baritone 1-2-3 and Contrabass** have been included for still yet another option... that of adding the USMA “Hellcats” into the finale. Again, it would work better from the stage, but, if the players can be placed in antiphonal positions, where the auditory is more prominent than the visual distraction, this would be even *better* since the Music has reverberation and stereophonic imagery built into its design.

## MUSICAL

The United States Military Academy Band, the U.S. Army’s oldest active band and the oldest unit at West Point traces its roots to the Revolutionary War... a Time when a once ragtag “band” of gallant patriots joined defiant and brave *In a Cause Called “Glorious”*. With exuberant exhilaration they set forth on the great American Adventure! From that moment on, many souls have trained to defend that first and noble principle. This work is humbly dedicated to the men and women, past and future, alive and sacrificed who gave and continue to give of themselves in the defense of Freedom. They are the modern-day Knights, a long gray line of Heroes serving in a perpetual cause called... “Glorious”.

Godspeed!



Stephen Melillo  
Composer

The musical score is arranged in a standard orchestral format. It includes parts for woodwinds (Piccolo, Flute 1 & 2, Oboe, Eng. Horn, Bassoon 1 & 2, Clarinet 1, 2, & 3, Bass Clarinet, and Con. Bass Clarinet), brass (Horn 1-4, Off Stage Brass in C, Trumpet 1-3, Euphonium 1 & 2, Tbone 1 & 2, Bass Tbone, and Tuba), vocalists (Alto 1 & 2, Tenor, and Bari Sax), and a Chorus (synth) & PAD Bass (Split Keyboard). The percussion section includes Timpani, Harp, Orch Bells, Chimes, Triangle, Sus Cymbal, Large Tam, Crash Cymbal, Bass Drum, and Piccolo Snare Drum. The score features various dynamics such as *mp*, *f*, *sfz*, and *ff*, and includes performance markings like 'One Only' and 'All' for the trumpets. The tempo is marked 'mm=64...' and the mood is 'In Prayer...'. The score is divided into measures 1 through 6, with a key signature change from 4/4 to 3/4 at measure 4.

In a Cause Called "Glorious" © Stephen Melillo IGNA 2000