



STORMWORKS

IN A SERVICE BEYOND SELF

STEPHEN MELJILLO
COMPOSER



STEPHEN MELILLO, COMPOSER
STORMWORLD.COM

Conductors, rendering any “**STORM**” work have the composer/copyright holder’s permission to photocopy the Score & Parts for the **sole** and **specific** use of their students and/or musicians residing in the organization which invested in an original copy of the work from **STORMWORKS®**. Reproduction, arranging, transcribing or excerpting for **any other** purpose, including transport to another location or organization is prohibited by law. Music which has been purchased in the Digital Form may be printed with all rules pertaining to printed Music still in effect. All Rights Reserved. International Copyright Secured. Stephen Melillo is a member of ASCAP.

© **Stephen Melillo/STORMWORKS® 2nd & 3rd Millennium**
www.stormworld.com

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 SERVICE BEYOND SELF

#886 at 5:55 for Band M3

by © Stephen Melillo IGNA 2 September 2000

© Stephen Melillo/STORMWORKS® 2nd & 3rd Millennium

Commissioned by
The United States Air Force Band of the Golden West
Captain Douglas Monroe, Commander & Conductor

In Tribute to the Efforts and Vision of
Brigadier General Billy Mitchell

TECHNICAL

My many thanks to Captain Douglas Monroe and The United States Air Force Band of the Golden West for allowing this piece to be!

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**”. In this piece, one player using a split keyboard will serve as PAD Bassist, Chorus and Harp. The Chorus and the Harp may of course be rendered with the actual forces. The Acoustic Double Bass should be amplified.

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.

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.*

At the beginning of the piece, it is possible to double the French Horns with 2 off-stage Trumpets. It may also be played muted and off-stage... or not at all.

If there are any questions, please don't hesitate in calling or emailing.

MUSICAL

General William “Billy” Mitchell (1879-1936) was the renowned pioneer of US air power and generally regarded as one of the most farsighted military leaders of his age. As Prometheus was burned at the stake for bringing the world fire, so was Billy court-martialled for his prophecy that Japan might cripple the US Navy at Pearl Harbor using air power. His was a voice in the wilderness, a man ahead of his Time. He was a forward thinking risk-taker whose reputation was not restored until after his passing. You can learn more about Billy by visting the **BILLY** link from the *STORMSite* at www.stormworld.com.

In a Service Beyond Self is humbly dedicated to the Efforts and Vision of General “Billy” Mitchell and to all those who, like him, serve ideals which are beyond themselves.

Godspeed!



Stephen Melillo
Composer

Flute 1

Flute 2

Oboe

Eng. Horn

Bassoon 1

Bassoon 2

Clarinet 1

Clarinet 2

Clarinet 3

Con. & Bass Clar

Alto 1

Alto 2

Tenor

Horn 1

Horn 2

Horn 3

Horn 4

Trumpet 1

Trumpet 2

Trumpet 3

Eupho

Tbone 1

Tbone 2

Bass Tbone

Tuba

Chorus, Harp
(synth)
& PAD Bass
(Split Keyboard)

Double Bass

Timpani

Random Single Wind Chimes
Bass Drum
Piccolo Snare Drum

Vibraphone
Finger Cymbal
Tambourine
Bass Drum

Finger Cymbal
Crash Cymbals
Suspended Cymbal
w/Scrapes
Orchestra Bells
Bass Drum
Large Tam

I n a S e r v i c e B e y o n d S e l f © S t e p h e n M e l i l l o I G N A 2 0 0 0