

STORMWORKS®

# The Universe Below

Stephen Melillo  
Composer



STEPHEN MELILLO, COMPOSER  
STORMWORLD.COM

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**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

# THE UNIVERSE BELOW

#897 at 7:33 for Band of the 3rd Millennium  
© Stephen Melillo IGNA 6 June 2001... D-Day

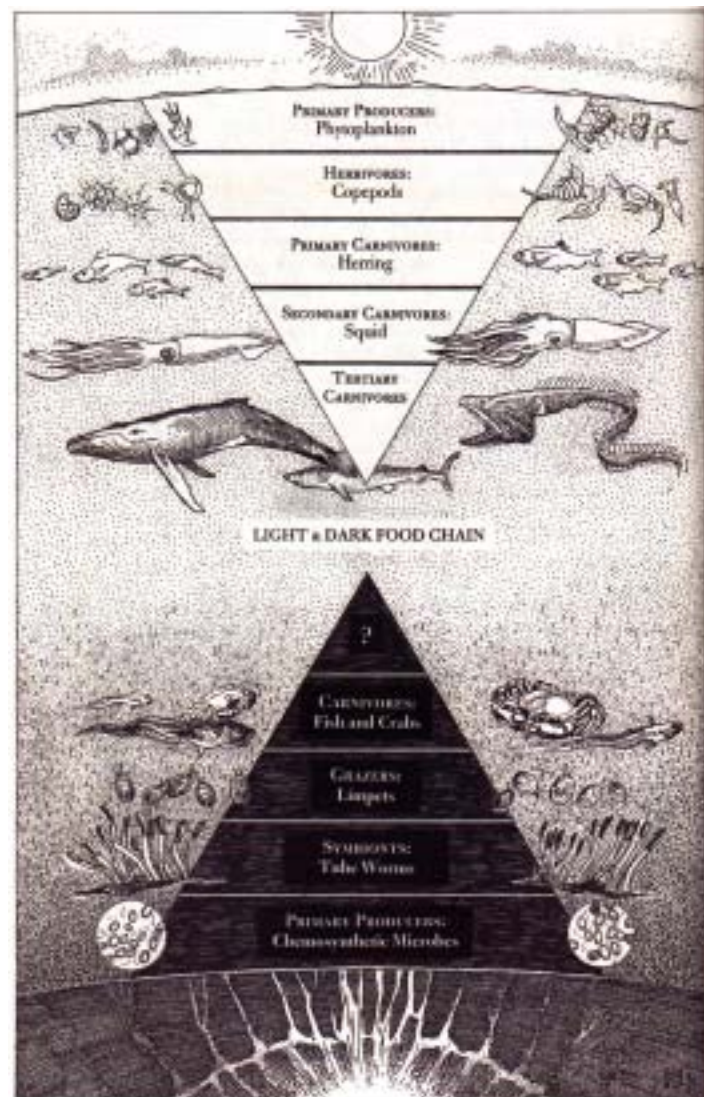
Commissioned by  
Bay Shore Schools Arts Education Fund  
for Bay Shore High School

## TECHNICAL

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**”. This work also requires the addition of a **CD Player** into the already existing “**STORMSystem**”. Enjoy!

Throughout the piece *exaggerated* dynamics should follow **4** principles:

1. Exaggerate the shape and contour of the line.
2. Instead of writing dynamic markings at the beginning points of crescendi 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 in order to exaggerate the constant swelling and growing of the work’s evolution in Time. This allows the conductor more opportunity for expression in excess of 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.
4. Not everyone has the same dynamic markings. This is to create timbral changes within dynamics. By exaggerating these differences, the intended colours will rise and subside.



## Considerations and Options:

1. The **CHORUS** may be rendered acoustically or on a **synth or both!**
2. There are **THREE** tracks on the enclosed **CD** corresponding to the **3 BLOCKED** Cues on the **CD TRACK Part**. These 3 cues are also indicated in the score. The player should have volume levels predetermined in rehearsals, then fade the corresponding track in and then out, as cued by the conductor and as written in the CD Track Part. There is “extra” ambient sound in each of the 3 tracks to allow for variances in the interpretation. To allow for ease in entering and exiting the texture, the CD fades in during *fermati*, or definitive downbeats. Swells within the ensemble obscure the varied entrances. On Track 2, a multiplicity of Harps play... but with a definite pulse. There are 4 measures of this sound which establish a feeling for the Time... prior to the ensemble’s entrance.

## MUSICAL

**And God said, Let there be a firmament in the midst of the waters. GENESIS**

**THE UNIVERSE BELOW** was inspired after reading the book by the same name, written by **William J. Broad** and illustrated by **Dimitry Schidlovsky**. The book is fascinating, it’s implications as mind-boggling as the thought of an Infinite Universe. Inasmuch as there is an obvious “physical” connection between this Music and Mr. Broad’s book, **The Universe Below** is a counterpart to **A WALK ON THE WATER**, a piece composed just prior to this one. And therein lies its real meaning, submerged, behind, and deep within.

Godspeed!

Stephen Melillo  
Composer

mm@56, From the Nothing...

0 1 2 3 4 5 6 7 8 9 10 11 12

CD-TRACK

1

Pic & Flute 1

Flute 2

Oboe

Eng. Horn

Bassoon

Clarinet 1

Clarinet 2

Bass Clar & Contra Bass Clar

Alto 1

Alto 2

Tenor

Bari Sax

Horn 1

Horn 2

Horn 3

Trumpet 1

Trumpet 2

Trumpet 3

Euph

Tbone 1

Tbone 2

Bass Tbone

Tuba

Chorus (opt. synth)

PAD Bass

Harp (synth)

Timpani

Chimes

Orch Bells

Finger Cymbal  
Wind Chimes  
Snare Drum

Suspended Cymbal  
Large TAM

Crash Cymbal  
Bass Drum

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