



CUBA

STEPHEN MELILLO, COMPOSER





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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!

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Inspiration

The original inspiration for **CUBA** came from **ALDO FORTE**, my friend and colleague Composer. For years now, I have enjoyed Aldo's many private accounts of Life in Cuba. His father managed to sneak Aldo and his family out of Cuba when Aldo was just 6 years old. Carrying a Violin Case (*see Concerto for Violin, also on the Chapter V[∞] CD*), Mr. Forte managed to make airport guards think he was a *Musician*, and therefore expendable. Aldo's father is actually a Mathematician and lives with his bride, Maria in Alabama.

Aldo's constant stories about Communism and Freedom have inspired this work. In part, it is a gift to him. Thank you for your Love of Freedom, Aldo.

CUBA is humbly and lovingly dedicated to
Aldo & Maria Forte,
Aldo Forte, Composer,
Walter Avellaneda Jr., Mrs. Amelia Avellaneda & Family
and to all who have longed for Freedom.

TECHNICAL

Because of Tom and MIT's great insight and unselfish generosity, this work was composed with the **JAPANESE AIR SELF DEFENSE FORCE Band** in mind, and specifically incorporates a Euphonium Solo (featured throughout). It was written as a gift to **LTC Yoshikatsu Takagi** (Conductor) and **Shoichiro Hokazono-san** (Euphonium) of the JASDF Band.

At the time of its writing, I also had in mind the wonderful Pianist who played on the **Tokyo Kosei Wind Symphony** recording of **Wait of the World**, conducted by Douglas Bostock.

Rendering this work without these world class Musicians is **still** possible, allowing the work to become accessible even to accomplished high school ensembles.

Here are the optional changes that would make such an undertaking possible.

1. Either remove completely, or transform the written Euphonium Solo to an improvised solo on any instrument.
2. Slow down the Piano cadenza to accommodate the technique of the available player. A further option includes removing notes from the 3.5/4 bar groove section while still maintaining the integrity of the intent.
3. Trumpets, and optionally the horns and optionally the low brass may adjust their octaves as needed.
4. The Harp part may be played on a keyboard. If this is the case, all glissandi will be re-interpreted to the white keys.

Cymbal Scrapes should emulate as best as possible, the sound of the Samurai Sword Blade as it is drawn. (*The imagined sound, not the actual sound...*) As in the case of **MUSASHI**, the metaphoric blade comes forth for the purpose of refining the Soul. It is the "Living Sword", "Wu Shu". "Without violence..."

Please study and listen to the **MUSASHI** Quicktime Video at the **STORMSite** at **stormworld.com**. The Temple Chime or Temple Bell is also demonstrated during this online video. It also resides on the CDR Version of the Parts Master Set.

MUSICAL

The Adventure of Man is often mixed with his Pain. The Hopes of Men are entwined within their struggle. The constant Prayer goes on while so many suffer... oft times needlessly. Here now, another snapshot of the Human Drama always and forever unfolding. **CUBA** is but a small chapter encased within a larger Chapter, and like the Russian Christmas boxes, packaged within the greater Gift. It is connected to all of the Music appearing on the **Chapter V[∞] CD** set, which of course is connected to **ALL** of the **STORM** works wherein lies the greater, and constant message. It is humbly offered to all who have longed for **Freedom**. Godspeed!

CUBA

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IGNA 11 SEPTEMBER 2005
2ND & 3RD MILLENNIUM
GODSPEED!

From Nothing: Slowly @48

1 2 3 4 Move... 5 Slow... 6 Move... 7 Slowly... 8

Piccolo

Flute 1

Flute 2

Alto Flute

Oboe

English Horn

Bassoon 1

Bassoon 2

Clarinet 1

Clarinet 2

Clarinet 3

Bass Clarinet & Con Bass Clar. in Bb

Alto Sax 1

Alto Sax 2

Tenor Sax 1 & 2

Horn 1 & 3

Horn 2 & 4

Trumpet 1

Trumpet 2

Trumpet 3

Euphonium 1

Euphonium 2

Trombone 1

Trombone 2

Bass Trombone

Tuba

Electric Bass

PAD Bass

Voices

Piano

Harp

Timpani

Chimes

Orchestral Bells

Ride Cymbal & Snare Drum

Conga

Wind Chimes & Clave

Sus, Finger Cym & Scrape Cymbal

Crash Cymbal & Bass Drum

Gong & Temple Bell

Play in lowest octaves thru-out...

gliss.

mp *f* *smp*