

# ICONOCLAST

THE 4TH SIGN



STEPHEN MELILLO  
COMPOSER

# ICONOCLAST

## The 4th Sign

#944 in 13:33 for Band M3

by © Stephen Melillo IGNA 25 December 2006, 2nd & 3rd Millennium

Commissioned by  
HOFSTRA UNIVERSITY SYMPHONIC BAND  
Peter Loel Boonshaft, Conductor

### TECHNICAL

Despite my best efforts at “deconfliction”, the keys finally chosen for **ICONOCLAST: The 4th Sign** render the best orchestrational colours within the intended sonic-scape. For this reason, there is some compromise. Still, I have done my best to make it as playable as possible on the **1st take**, (*by accomplished players at the Grade 4+ - 5 level*), with some extra burdens placed on the saxophones and inner voices.

Again, as indeed I have prepared the way to this piece with **111** other “storm” works, attempting to render this work without **ALL** of its colours and elements and in a set-up **different** from the staging as employed in the **STORMWORKS®** Recordings and in the diagram presented on the **Brief Intro**, will yield far *less* than favorable results. I would *urge* you, if new to all of this, to make a concerted, objective effort to experiment with and discover a whole new world of possibilities residing in placement, space and the logistics-simple use of synthesizers in the Band of the 3rd Millennium (*Band M3*).

The **VOICES** part, by the way can indeed be sung by a live choir should such forces exist. But since, the realities of the pragmatic always emerge, this piece is designed *in advance* to yield significant results with minimum logistics invested up front. Please see the **Brief Intro**.

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# MUSICAL & Personal

There is actually a *Lifetime* of preparation entwined within this work. Though it took *13 days* to compose and typeset, it was a piece that took almost *50 years* to discover, to grow into, to face, and to divest. Only now, is it right to set it down to paper... only now, after all of the events in Japan with the *Chapter 5:8 CD Set: Writings on the Wall*, and only now with the right commissioner who inspired me, and only now at the right moment in History. As always, the wonder of *Life-at-this-Moment* inspires this piece, **ICONOCLAST: The 4th Sign**. But what does this mean?

Rather than including such lengthy notes in any program, I would ask that a sensitive Conductor speak briefly, and perhaps explain the universal quality and the “timely worldliness” of the following:

**ICONOCLAST: The 4th Sign** is inspired by the last line as presented in the 6th chapter of the Gospel of John.

## John 6

### Jesus Feeds the Five Thousand

<sup>1</sup>Some time after this, Jesus crossed to the far shore of the Sea of Galilee (that is, the Sea of Tiberias), <sup>2</sup>and a great crowd of people followed him because they saw the miraculous signs he had performed on the sick. <sup>3</sup>Then Jesus went up on a mountainside and sat down with his disciples. <sup>4</sup>The Jewish Passover Feast was near.

<sup>5</sup>When Jesus looked up and saw a great crowd coming toward him, he said to Philip, “Where shall we buy bread for these people to eat?” <sup>6</sup>He asked this only to test him, for he already had in mind what he was going to do.

<sup>7</sup>Philip answered him, “Eight months’ wages[a] would not buy enough bread for each one to have a bite!”

<sup>8</sup>Another of his disciples, Andrew, Simon Peter’s brother, spoke up, <sup>9</sup>”Here is a boy with five small barley loaves and two small fish, but how far will they go among so many?”

<sup>10</sup>Jesus said, “Have the people sit down.” There was plenty of grass in that place, and the men sat down, about five thousand of them. <sup>11</sup>Jesus then took the loaves, gave thanks, and distributed to those who were seated as much as they wanted. He did the same with the fish.

<sup>12</sup>When they had all had enough to eat, he said to his disciples, “Gather the pieces that are left over. Let nothing be wasted.” <sup>13</sup>So they gathered them and filled twelve baskets with the pieces of the five barley loaves left over by those who had eaten.

<sup>14</sup>After the people saw the miraculous sign that Jesus did, they began to say, “Surely this is the Prophet who is to come into the world.”

<sup>15</sup>**Jesus, knowing that they intended to come and make him king by force, withdrew again to a mountain by himself.**

**Before further explaining, these related excerpts have also inspired the Musical telling:**

### Wisdom 2:12, 17-20

“Let us lie in wait for the righteous man, because he is inconvenient to us and opposes our actions; he reproaches us for sins against the law, and accuses us of sins against our training. Let us see if his words are true, and let us test what will happen at the end of his life; for if the righteous man is God’s son, he will help him, and will deliver him from the hand of his adversaries. Let us test him with insult and torture, that we may find out how gentle he is, and make trial of his forbearance. Let us condemn him to a shameful death, for, according to what he says, he will be protected.”

### Mark 9:30-37

<sup>30</sup>They went on from there and passed through Galilee. He did not want anyone to know it; <sup>31</sup>for he was teaching his disciples, saying to them, ‘The Son of Man is to be betrayed into human hands, and they will kill him, and three days after being killed, he will rise again.’ <sup>32</sup>But they did not understand what he was saying and were afraid to ask him.

<sup>33</sup> Then they came to Capernaum; and when he was in the house he asked them, ‘What were you arguing about on the way?’ <sup>34</sup> But they were silent, for on the way they had argued with one another about who was the greatest. <sup>35</sup> He sat down, called the twelve, and said to them, ‘Whoever wants to be first must be last of all and servant of all.’ <sup>36</sup> Then he took a little child and put it among them; and taking it in his arms, he said to them, <sup>37</sup> ‘Whoever welcomes one such child in my name welcomes me, and whoever welcomes me welcomes not me but the one who sent me.’

**Mark 8:27-35** (*The Center. See the “center” of Stormworks... “I” of the STORM, middle movement*)

And Jesus went on with his disciples, to the villages of Caesare’a Philip’pi; and on the way he asked his disciples, “Who do men say that I am?” And they told him, “John the Baptist; and others say, Eli’jah; and others one of the prophets.” And he asked them, “But who do you say that I am?” Peter answered him, “You are the Christ.” And he charged them to tell no one about him.

And he began to teach them that the Son of man must suffer many things, and be rejected by the elders and the chief priests and the scribes, and be killed, and after three days rise again. And he said this plainly. And Peter took him, and began to rebuke him. But turning and seeing his disciples, he rebuked Peter, and said, “Get behind me, Satan! For you are not on the side of God, but of men.”

And he called to him the multitude with his disciples, and said to them, “If any man would come after me, let him deny himself and take up his cross and follow me. For whoever would save his life will lose it; and whoever loses his life for my sake and the gospel’s will save it.

**... and finally, John 15: 18-27**

<sup>18</sup> If the world hate you, ye know that it hated me before it hated you.

<sup>19</sup> If ye were of the world, the world would love his own: but because ye are not of the world, but I have chosen you out of the world, therefore the world hateth you.

<sup>20</sup> Remember the word that I said unto you, The servant is not greater than his lord. If they have persecuted me, they will also persecute you; if they have kept my saying, they will keep yours also.

<sup>21</sup> But all these things will they do unto you for my name’s sake, because they know not him that sent me.

<sup>22</sup> If I had not come and spoken unto them, they had not had sin: but now they have no cloke for their sin.

<sup>23</sup> He that hateth me hateth my Father also.

<sup>24</sup> If I had not done among them the works which none other man did, they had not had sin: but now have they both seen and hated both me and my Father.

<sup>25</sup> But this cometh to pass, that the word might be fulfilled that is written in their law, They hated me without a cause.

<sup>26</sup> But when the Comforter is come, whom I will send unto you from the Father, even the Spirit of truth, which proceedeth from the Father, he shall testify of me:

<sup>27</sup> And ye also shall bear witness, because ye have been with me from the beginning.

The term, “*ICONOCLAST*” refers to a shatterer of illusion. The title and inspiration for *this* work comes from the “middle sign, or the 4th sign of John”, the story where Jesus multiplies fish and bread. In this incredibly profound, scene, which to my mind is not at all about fish, bread or even miracles, Jesus, who must one day face the unreasonable tumult of an agonizing death, is given the opportunity to bypass **all** that had previously been *written*. The crowd is ready at that very moment to anoint him Prophet and King of the Jews. “*Surely this is the Prophet who is to come into the world.*”

But this is not the purpose for which Jesus came. **Jesus, knowing that they intended to come and make him king by force, withdrew again to a mountain by himself.** The carpenter called Jesus would not glorify himself. He would conquer not Romans, nor the oppressors of the day... but evil itself throughout all Time. This was the lesson John chose to send into the future, our present, a sign in the form of Jesus renouncing fame and position, while walking away from the Crowd... *to be alone.*

In many ways, this “theme” has been present in *all* of the Storm-works. *David* for instance, rejects wealth (*the Touchstone*) and instead chooses Faith. I have long wanted to write a *Passion*, but my abilities are meager and when contemplating Bach, you ask yourself, “*what can I possibly do?*” So, I set out to write another Prayer... and in many ways, it has indeed become my “*Passion*”, small and humble though it may be. For it is not the Music, but rather the *subject* that is important.

This work is a part of *Stormworks Chapter 13: Whispers on the Wind*, and is followed by *LAST WORLD STANDING*. Therein lies the more complete message of Peace and the Brotherhood of Man.

# ICONOCLAST: The 4th Sign

BY © STEPHEN MELILLO, COMPOSER  
IGNA 25 DECEMBER 2006, 2-3 M

mm@52, a Calling in the Dark...

Agonistic @ mm=148

Subito mm@46, languid

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15

The musical score is arranged in a standard orchestral format with the following parts:

- Woodwinds:** Piccolo, Flute 1 & 2, Oboe, Bassoon, Clarinet 1, 2, & 3, Bass Clarinet in B $\flat$ , Alto Sax 1 & 2, Tenor Sax, Bari Sax.
- Brass:** Horn 1, 2, & 3, Trumpet 1, 2, & 3, Euphonium, Trombone 1 & 2, Bass Trombone, Tuba.
- Strings:** PAD Bass.
- Other:** Voices, Harp, Timpani, Chimes, Orchestra Bells, Snare Drum, Wind Chimes, Finger Cymbals, Suspended Cymbal, Cymbal Scrapes, Crash Cymbal, Bass Drum, Gongs/Temple Chime.

The score includes dynamic markings such as *f*, *mf*, *mp*, *ffz cresc...*, and *mp*. It also features performance instructions like "Large Tam" and "Db-D- (opt E Bva) Ab-A-Bb-B-C (E) F-G".