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The background is a vibrant, textured painting. A dark, gnarled tree trunk rises from the bottom center, with several thick, black brushstrokes forming its branches. The sky is a mix of deep blue, orange, and green, with a large, glowing orange and yellow sun or moon in the upper right. A crescent moon is visible in the upper left. The overall style is expressive and painterly.

LULLABY

STEPHEN MELILLO
COMPOSER
COVER ART BY
SPENCER MELILLO

Lullaby

for

World Ensemble™ of the 3rd Millennium

#1035 in 3:33 - 4:00

by © Stephen Melillo IGNA 10 May 2012, 2nd & 3rd Millennium

Commissioned in Concert by

The Caston Comet Band
Fulton, Indiana
James Byrn, Director

Mt. Pleasant High School Music Department
Jim DePriest, Director of Instrumental Music
Philip Schroetter, Director of Choral Music

What is meant by “World Ensemble?”

This work allows for Music-making in many varied combinations and possibilities.

Chorus

String Orchestra

American & European Band

Symphony Orchestra

Chorus & Band

Chorus & Orchestra

Brass Ensemble

Woodwind Ensemble

etc., and...

Any Combination of forces at your disposal, or brought together for special concert events. You are as much part of the Orchestration as I am. During rehearsals, you can decide what Soloists will be featured, which sections or sub-ensembles to highlight. Much is possible! Enjoy & Godspeed! S

Musical Thought

A Mom... a Dad, sings to their Child, now a Soldier serving in some distant land.

Technical

Lows are lows. The highs, reaching. Though optional *8vas* and *8vbs* are written into the Parts, you can always have student Musicians alter octaves whenever needed. As long as “Music” is being made the “notes” are secondary. Even professional players will be challenged to play with perfect tuning and intonation, the **starting points** from which the Music *might* one day hopefully flow.

Can such a small work be “monumental?” Find out. That you may give birth to the Music in these simple notes, and therefore the message and depiction of the parent thinking such thoughts across the seas... I wish you Godspeed! S

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A BRIEF INTRO TO MUSIC BY STEPHEN MELILLO

Dynamics are exaggerated by stressing the quieter markings. Crescendo markings which do not indicate a "starting" volume level should be considered as starting from **"nothing."** Follow line shapes *dynamically*. As a general statement... What opens up in terms of interval should also open up in terms of faster air and bow.

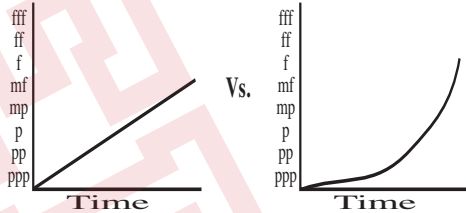
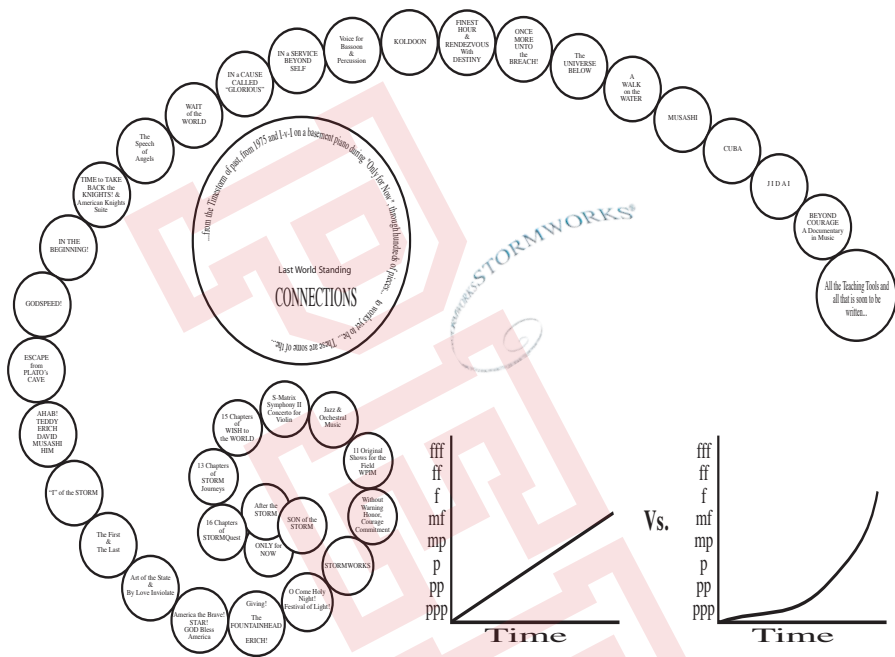
A crescendo has a different correlation to time as it expands to a destination or "arrival" point in *STORM Music*. The picture below, better illustrates the effect, which to ensure a great rendering, must be felt and not merely executed. From Silence, stay to the lower portion of the slope longer... pushing the dynamic effect closer to the end or destination point. Percussionists should further exaggerate this effect, allowing the winds to remain transparent, staying out of the crescendo until the very last moments. Non-pitched percussionists and people playing repeated notes under lines that rise and fall must do their best to

listen and swell appropriately. The result should be a continuous succession of rising and falling, swelling and building. *The dynamic architecture is the Music.*

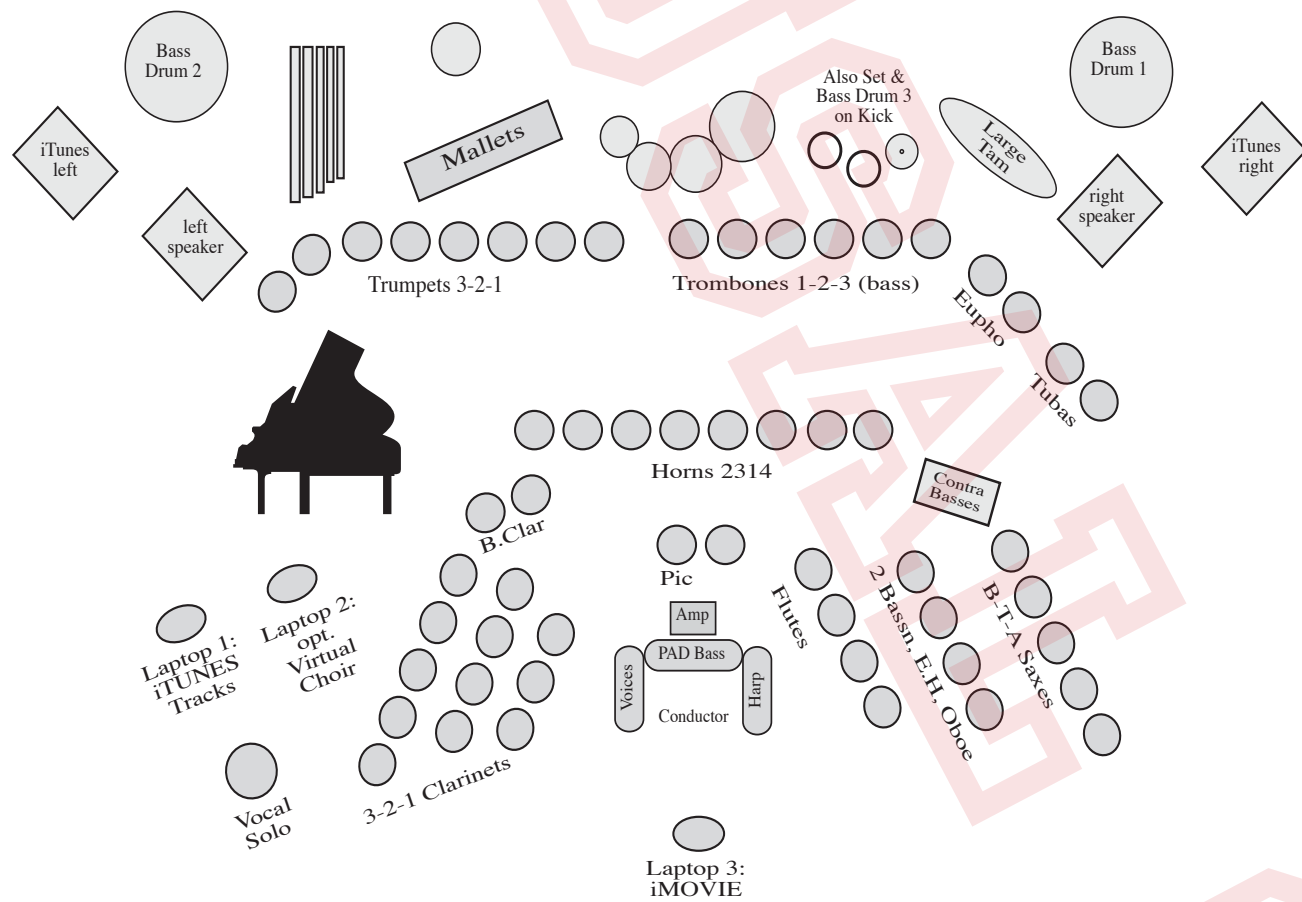
INTENDED ACCENTS are often the result of the way the rhythms are grouped. These are rendered automatically and it saves the eye the additional burden of seeing accent markings above every note. Unless marked to the contrary, usually with tenuto markings, syncopated rhythms automatically receive a lift, a separation, an accent. A triplet figure in music in 2s is syncopated, therefore, stressed and separated. A duplet figure in music in 3s is syncopated, therefore stressed and separated.

This marking: \wedge , in all of the "storm" Music, means that the note should have a weighted, symphonic accent. Imagine a full downbow swiped across the string. A *swipe* is the best way I can explain it... It is not necessarily short and it is much more like a jazz style notation... "AAHT!"

A conductor viewing the score may find an A Major chord, for example, spelled **vertically** as A, Db, E. Please understand that the Music is conceived in a horizontal manner. Notes and enharmonics are chosen based on, more times than not, what the Musician will read. The **HARP**, electronic or not, the **PIANO**, electronic or not and the **PAD BASS** must be mixed into the ensemble



Angle the parabolically positioned speakers, back through the ensemble and toward the keyboardists. This allows for warmth of sound and proper mixing. Dependent upon numbers, the Flutes and Clarinets become interchangeable. I have found that for "younger" groups, the flutist's posture is better when staged in reverse of the diagram. *This* diagram represents the *optimum* ensemble. Since I myself have hardly ever had such an ensemble, rest assured that the Music will work in a variety of "in-the-trenches" realities. One thing not revealed in the diagram, but which is of paramount importance, is *space*. I usually allow for **12-feet of space** between the Horns and the Trumpets. I often stage the Horns in the center, and with great space in back of them. This opens the entire Brass Arc. By example, in a group of **36 Musicians** recording the **Chapter 2 CD**, there was **65-feet** of space of between the Conductor and the Timpanist. Of course such spacing is not always possible, **BUT**, I maintain that you have yet to fully explore the *Sonic-scape* & possibilities of this idiom until you experiment with *space*. Godspeak! S



as any acoustic instrument would be. Simply think of these sounds as **REAL** and *beautiful* and capable of orchestral dimension. A new world of colour and student involvement awaits those who will patiently explore the wind and percussion ensemble of the 3rd Millennium. Please see my Seating Chart for placement and visit *STORMWORLD* for more.

HARP notation is written for a one-staved harp, intended to be played on a synth. Therefore, the Musician should be aware of how to respond to harp notation. A **7-note** figure with a harp-like graphic notation represents a glissando across the keyboard. Do not exceed C5 as this will sound uncharacteristic. Glissandi only occur across the **white** keys, a strategy which allows for all ages to create sounds more often associated with the Orchestra. Fast rhythmic figures are designed to work as tremolos between the two hands. The faster written rhythms, sextuplets or 32nd notes are not to be read precisely, but as splashes of colour and rendered in a *harp-like* manner.

Percussion of Choice: One 18" Medium-Thin and one 16" Paper-Thin Zildjian Suspended Cymbals, one 22" Medium-Heavy German Symphonic Zildjian Crash, one Tambourine with German Silver Jingles, one Piccolo Snare, tightly tuned with coated batter head, Deagan Silver Chimes, Large Orchestral Bass Drum, and of course, the highest possible quality of Timpani. The designation "Glockenspiel" always means "Orchestra Bells".

As always, there is a tremendous dichotomy in the Music I write, a duality that at one moment demands exact, relentless, unyielding pulse... and then suddenly calls upon the sensitive breath-like phrasing of an insightful Conductor. To your sensitive vision, I leave these languid moments... those whispers which, indeed, are the essence... and the very reason for everything else.

Godspeed. *Stephen Melillo*

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Lullaby

by Johannes Brahms
arranged as #1039 for World Ensemble
by © STEPHEN MELILLO
IGNA 10 MAY 2012, 2-3 Millennium
ASCAP

The Dream Before Sleep mm=48

1 2 3 4 5 6 7 8

Choir
Day is done, night has won, and I send you my
Day is done, night has won, send you my

Flute 1-2-3
mp

Oboe 1-2

Bassoon 1-2
mf mp

Clarinet 1-2-3
mp

Alto Clarinet in Eb
mf mp

Bass Clarinet in Bb
mf mp

Alto Sax 1-2

Tenor Sax 1-2
mf mp

Bari Sax
mf mp

Horn 1-2-3

Trumpet 1-2-3
mp

Trombone 1-2
mf

Trombone 3. Bass Trombone
mf

Bb Flugel Horn 1-2
mp

Bb Tenor Horn
mf mp

Euphonium
mf mp

Tuba
mf mp

Str. / PAD Bass
mf mp

Harp
mp

Timpani

Chimes
p

Orch Bells

Percussion

Violin 1-2-3
Flautando
mp

Viola
mf

Solo Cello
mf

Cello
mf

Bass
Pizz. Arco
mf

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9 10 11 12 13 14 15 16 17

Choir
 bless-ings. If you sleep, should you Dream - Let the world just fade a - way - I real-ly don't -- know where you are, in a place all too
 bless-ings. If you sleep, should you Dream - world fade a - way - don't - know where you are, place all too

Flute 1-2-3
 Oboe 1-2
 Bassoon 1-2
 Clarinet 1-2-3
 Alto Clarinet in Eb
 Bass Clarinet in Bb
 Alto Sax 1-2
 Tenor Sax 1-2
 Bari Sax
 Horn 1-2-3
 Trumpet 1-2-3
 Trombone 1-2
 Trombone 3, Bass Trombone
 Bb Fluegal Horn 1-2
 Bb Tenor Horn
 Euphonium
 Tuba
 Str. / PAD Bass
 Harp
 Timpani
 Chimes
 Orch Bells
 Percussion
 Violin 1-2-3
 Viola
 Solo Cello
 Cello
 Bass

musical notation including notes, rests, dynamics (mp, mf), articulation (accents, slurs), and performance instructions (Solo, All, a2, a3).

18 19 20 21 22 23 24 25 3

Choir
far, but in Faith - that I keep I will pray Go to sleep, my dear child, let the fight go with

Flute 1-2-3
a3 1. a2

Oboe 1-2

Bassoon 1-2

Clarinet 1-2-3
a3 1. a2

Alto Clarinet in Eb

Bass Clarinet in Bb

Alto Sax 1-2

Tenor Sax 1-2
a2

Bari Sax

Horn 1-2-3
a3

Trumpet 1-2-3
a3

Trombone 1-2
a2

Trombone 3, Bass Trombone

Bb Fluegal Horn 1-2
a2

Bb Tenor Horn

Euphonium

Tuba

Str. / PAD Bass

Harp

Timpani

Chimes

Orch Bells

Percussion
Crash

Violin 1-2-3
a3 1. a2

Viola

Solo Cello
mp

Cello

Bass

26 27 28 29 30 31 32 33 34 35 36

Choir
 1. out you... for one night, just one night - may you rest your soul... and... sleep... sleep
 2. out you... night, just one night. - and... sleep... sleep sleep

Flute 1-2-3
 1. only...
 p pp

Oboe 1-2
 p pp

Bassoon 1-2
 p pp

Clarinet 1-2-3
 1. Solo
 p pp

Alto Clarinet in Eb
 p pp

Bass Clarinet in Bb
 p pp

Alto Sax 1-2
 p pp

Tenor Sax 1-2
 p pp

Bari Sax
 p pp

Horn 1-2-3
 1.
 p pp

Trumpet 1-2-3
 1.
 p pp

Trombone 1-2
 p pp

Trombone 3. Bass Trombone
 p pp

Bb Flugel Horn 1-2
 a2 Clar. Cues
 1.
 p pp

Bb Tenor Horn
 p pp

Euphonium
 p pp

Tuba
 p pp

Str. / PAD Bass
 p pp

Harp

Timpani

Chimes

Orch Bells

Percussion

Violin 1-2-3
 a3 1. only...
 mp p pp

Viola
 mp p pp

Solo Cello
 mp p pp

Cello
 mp p pp

Bass
 mp p pp

Section