

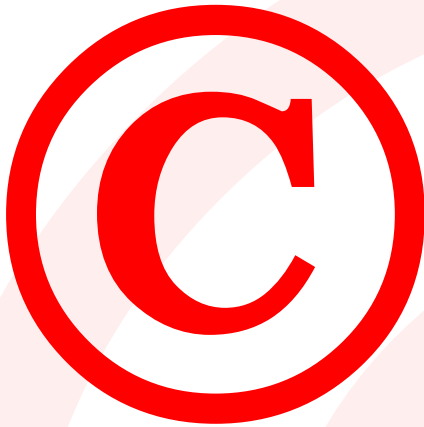
STORMWORKS
Chapter

21

WONWAY

DAS SINFONISCHE BLASORCHESTER RIED
CONDUCTED BY KARL GEROLDINGER

MUSIC BY
STEPHEN MELILLO
COMPOSER



Please download an extensive, must-accompanying and high-resolution **21:WON WAY PDF LIBRETTO** by visiting *stormworld.com* and clicking on “**Digital Libretti.**”

STORMWORKS Chapter 21: WON WAY represents several years of self-sustained, international work. With 21-years of past experience serving as an “*early vast warning system,*” it is foreseeable that much of this Music will be “imitated” across the next 10-20 years.

The Music within this document comes at significant cost. **STEALING** this Music is more than illegal. It is immoral. Altering it, taking it, *sharing* it, no matter how small you may believe the action to be, violates my rights and impedes upon my ability to provide.

So, please resist the temptation to imitate, excerpt, or post and *share* mp3s. ***Instead become a champion!*** Encourage your friends to **invest.** Support Art.

Please go ahead and download the high-resolution PDF libretto that accompanies this latest Chapter in the **STORMWORKS** Message. I hope you'll enjoy the journey, offered by many geographically distant, but united Souls across our world.

Thank you for championing this work. Enjoy & Godspeed!



Stephen Melillo
Composer

Sinfonisches Blasorchester Ried (SBO), the ensemble that recorded Chapter 21 in 3.3 days is comprised of Musicians ranging in ages from 9-73. Yes... *nine*. *Keep that in mind while listening.* There is no price for Integrity, or Giving... or Heart. If one is fortunate, Musicians like **SBO-Ried** take time from their holidays, and offer something that no fee can compensate. To **Karl Geroldinger** and the fine Musicians of SBO-Ried... **thank you** for all you have done since we first met in 2003. Thank you for giving so much of yourselves as together we pay homage to lofty Ideals and great Souls. Godspeed! S



Flute

Ingrid Geroldinger
 Katharina Geroldinger
 Georg Kühner
 Julia Pretzl
 Barbara Schnetzinger

Hobo/Englishhorn

Renate Nobis
 Lisa Quittner
 Petra Rischaneck
 Thomas Rischaneck

Fagott

Karina Greiner
 Markus Presenhuber
 Johanna Schamberger

Clarinet

Gabriele Angleitner
 Franz Bachner
 Annemarie Dullinger
 Brigitte Fidler
 Marion Kohlross
 Max Plank
 Katharina Ramsauer
 Hermann Schmidthaler
 Richard Stanzel

Bass-Clarinet

Teresa Doblinger

Saxaphone

Andrea Edlbauer
 Christina Haider
 Jürgen Haider
 Valentina Klambauer
 Roland Pirngruber



Horn

Eduard Geroldinger
 Maria Hauthaler
 Wolfgang Kaisermühlegger
 Christian Kleinecke
 Herbert Penzinger
 Thomas Pertlwieser
 Klaus Pesendorfer
 Johann Wadauer
 Wolfgang Zopf

Trumpet

Franz Heiler
 Christoph Huber
 Roland Kastner
 Philip Lang
 Wolfgang Mair
 Gerhard Reischl
 Günther Reisegger

Trombone

Philip Burgstaller
 Michael Enzenhofer
 Christoph Rosenthaler
 Walter Zauner
 Wilhelm Zelch

Euphonium

Felix Geroldinger
 Otto Voglmayr

Tuba

Christina Eder
 Gerhard Fischer
 Johann Oberauer
 Otto Voglmayr

Guitar

Sandra Freimueller

Keyboard

Christoph Bauinger
 Christian Fürst
 Roland Nöstlinger
 Lukas Reischl
 Stephen Melillo

Percussion

Viktor Burgstaller
 Florian Frimmel
 Thomas Hager
 Jonathan Geroldinger
 Josef Hinterhölzl
 Jürgen Leitner
 Michael Leitner
 Felix Lindner
 Ingomar Müller
 Thomas Ortmaier
 Sebastian Pauzenberger
 Spencer Melillo

Conductor

Karl Geroldinger

Recording

Andreas Schwarzgruber





“Since we met Stephen Melillo for the first time 8 years ago my orchestra and me are inspired by his emotional music touching the hearts.

We played some of his great pieces in our concerts and felt the power of his music occupying us and our audience in an involving manner.

You cannot play Steve’s music without being involved with heart and soul - and You must *not* do it, if You just want to play pieces for the background.

Music from Stephen Melillo is like an earthquake and a prayer in equal time.”

***Karl Geroldinger, Conductor
SBO-RIED***





Tritonus Chamber Choir

Ochsenhausen, Germany

Rendering The Prayer of Our Lord “Das Gebet unseres Herrn”

The two conductors Klaus Brecht and Walter Gropper founded *TRITONUS – CHAMBER CHOIR* in 1993 with the idea of giving young singers from the region the possibility of performing sophisticated choir-work. Since the founding, the choir has improved constantly and is now one of the most respected ensembles of the region, which can also be confirmed by the many concerts and CD recordings. In 2002 a CD was recorded with works of Johann Ernst Eberlin, a friend and supporter of Mozart. All of Eberlin’s works had been in the library of the former imperial abbey of Ochsenhausen and were performed again for the first time on the occasion of this concert. In 2003 *Tritonus* worked with the Italian choir, *Coro S. Maria del Monte Varese*. With this choir and also on their own in 2004, they performed newly rediscovered works of the baroque composer Heinrich Ignaz Franz Biber, of Michael’ Angelo Grancini, the Director of Music in the Cathedral of Milan, and of the composer, Joseph Joachim Raff. From 2005-2007 *Tritonus* did many projects cooperating with other choirs, for example with the *Eclectic Voices London*, and *S. Maria del Monte Varese*. *Tritonus* also performed the opera, *Alceste* in cooperation with *Concerto Köln*, one of the leading ensembles for historically informed performance practice, and the scenic choir-spectacle, *Mr. Sandman*. In 2012 *Tritonus* performed Anton Bruckner’s *Te Deum* together with the *Bruckner Orchestra of Linz* (Austria) under the direction of Dennis Russell Davies. In the future the focus will be on scenic realizations of choir-music in cooperation with choirs from Switzerland and France.

Conductor

Klaus Brecht

Recordist

Karl Bertsch

Sopran 1

Julia Dominique
Priska Laux

Sopran 2

Regine Kämper-Brecht
Janina Langer
Elke Lörz
Barbara Mader
Bryndís Pétursdóttir
Birgit Wegener

Tenor

Werner Altvater
Wolfram Lörz
Christoph Schulz
Harald Stehle

Alt

Ina Braummüller
Carmen Heine
Helena Jöst
Antje Licht
Franziska Martin
Anja Plonka
Elke Strasser
Maren Weber
Karin Buchmann

Bass

Werner Buchmann
Markus Dominique
Julian Enßle
Andreas Kreißig
Heinrich Scherb
Detlef Weiger

Klaus Brecht, Conductor

Klaus Brecht studied Music and Musicology in Heidelberg and Choir Conducting in Frankfurt. In 1989, after having taught Music in Grammar Schools and Music schools, he became an Lecturer in residence at the *Landesakademie Baden-Württemberg*. Since that time he has been successfully lecturing, conducting choirs and doing individual voice training. Additionally he works as an editor for the publishers *Klett, Carus and Reclam*. Klaus Brecht is also in charge of music-education workshops in Germany and other European countries. For more than ten years he has been the organizer and conductor of C.H.O.I.R., an international choir festival at the academy.

Stormworks® STORMVoices



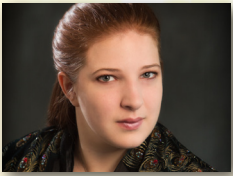
Michael Lee Ashby has performed with groups ranging from Heavy Metal to Traditional Irish music. After graduation from high school, Michael joined the United States Marine Corps where he served 4 years as a Welder. While serving, his interests in music shifted to writing and singing. He made a serious move into singing when he joined a Heavy Metal band called “*Sword of Avalon*.” He was the Lead Singer and Lyricist until the band split just one year later in 2011. That year he formed the Irish Trio, “*Shamrocks and Shenanigans*.” In addition to performing with the Irish Band, Michael works with Composer and Friend, Stephen Melillo. He sings in the “*Theatro-Metal™*” Band called **HEARTStorm**, formed by Ashby and Melillo.



Greg Lamboy is a singer-songwriter and multi-instrumentalist with four CDs of original music to his credit. A recipient of multiple songwriting awards, Greg’s music is currently being heard on radio stations near and far, from his current home town of San Francisco to Utah, Costa Rica, and the UK. Singing since he could speak, Greg holds a degree in music from New York University and honed his vocal skills with the renowned Judy Davis. He was inspired to become a musician by his friend and mentor (and former high school band teacher) Stephen Melillo and counts their collaborations among his proudest achievements.



Christopher McCrewell is a graduate of Hampton University with a Bachelor of Arts degree in Music with an Education emphasis and a Voice concentration. Since graduating, he has performed at *Busch Gardens* Williamsburg as a featured vocalist on and off for three years. Christopher has also performed at *Walt Disney World* with the *Voices of Liberty* in their annual production of *Candlelight Processional*, a retelling of the birth of Jesus Christ by a celebrity narrator accompanied by orchestra and choir. Most recently, he performed in *Lyric Opera Virginia’s* premier production of *La Traviata* under the direction of Peter Mark. Christopher is now employed with *Royal Caribbean Cruise Lines* as a Production Vocalist aboard *Monarch of the Seas*. He would like to thank Steve for this opportunity, his family and friends for their love and support and God for blessing him with this gift.



Elizabeth Stanworth is a rising senior at Old Dominion University. Highlights of her performance career include *Eve*, *Children of Eden*, *Rosalinda*, *Die Fledermaus*, and *Mme. Thenardier*, *Les Miserables*. She was most recently seen as *Susanna*, *Nozze di Figaro* at Old Dominion. Last summer, she was a part of Opera Festival di Roma, understudying the Second Lady, *Magic Flute*. Elizabeth would like to say thank you to anyone who ever believed in her. Nothing would have been possible without you.



Madeline Samarzea, a mezzo-soprano originally from Bloomington, Indiana just finished her first semester of her sophomore year as a double major in Music Education and Dance Performance at Old Dominion University. Her numerous stage roles include the title role in Rodgers and Hammerstein’s *Cinderella*, *Rosie Alvarez* in *Bye Bye Birdie*, *Hodel* in *Fiddler on the Roof*, and *Marty* in the Jacobs/Casey musical *Grease*. She has appeared professionally in the role of *Molly* in the musical *Annie* with “*Bloomington Music Works*.” Most recently she was dance choreographer for ODU’s spring 2012 production of *Guys & Dolls*. Her studies include four years of dance training with renowned “*Rockette*” dancer and choreographer, *Rosalie Amoroso*. Madeline is also a member of ODU’s *Diehn Chorale*, a selective auditioned ensemble. Other passions include a women’s barber shop quartet that she founded and her work as a soloist section leader at *Royster Memorial Presbyterian Church*.



Rachel Clark, a graduate of Old Dominion University, received a Bachelor’s of Science in Biology with an emphasis in pre-medical studies and a minor in biochemistry. While music is not her primary focus, she has been actively involved in the ODU Concert Choir for a major portion of her undergraduate studies, performing in such venues as the Sandler Center and Chrysler Hall. She was accepted into the university *Diehn Chorale*, a scholarship ensemble, during her last two years and has performed with the in the community as both a choir member and soloist.



Christian Harward is currently a Music and Education and Performance major with a Voice Emphasis at Old Dominion University, and is a graduate of The Visual and Performing Arts Academy at Salem High School in Virginia Beach, VA. Under direction of Dr Nancy Klein at ODU and Dr. Don Krudop at the VPAA, Christian has performed at such venues and conferences like Carnegie Hall, Alice Tully Hall at Lincoln Center, the National Presbyterian Church, and the College Music Society Conference. He has performed in works like *Gustav Mahler’s 8th Symphony*, *Anton Bruckner’s Te Deum*, and *James Bingham’s Requiem*.

Madisonville North Hopkins High School Symphonic Band

Robert M. Bryant, Conductor

In 2012, The Madisonville North Hopkins High School Symphonic Band, conducted by Mr. Robert Bryant premiered the *Pasodobles para Santa Cecilia y los Héroes de España* at Carnegie Hall, New York City. With minimal preparation time, the ensemble recorded the Band version of *Sieben Glückliche Jahre* as a Cameo-guest artist addition to Chapter 21. Rob and his fine student Musicians have now joined in the gift of this Music.

Piccolo

Emma King

Flute

Lexi Gamblin
Mollie Ables
Rachel Hoard

Oboe

Kate Love

Bassoon

Zachary Reiff

Clarinet

Breanna Woodruff
Kelsey Lake
Hannah Suarez
Morgan P'Pool
Anna Quijano-Eckard
Rebecca Allen
Kati Ramage

Saxophone

Hailey Griffey
Tyler Hunt
Joey Cummings
Jaren Hill

Horn

Cory Mullins
Kali Hancock
Skylar Stanley
Sarah Wood

Trumpet

Aaron Brewer
Cody Peavler
Kaci Ashby
Jacob Sharp
Christopher DeFini

Fluegalhorn

Hunter Carter
Caden Holmes

Trombone

Tanner Baldwin
Evan Downall
Mason Wheatley

Bass Trombone

Bill Thomas

Euphonium

Ammon Clemens
Seth Peveler

Tuba

Justin Hill
Lucas Strong

Harp

Lynn Curtis

PAD Bass

Hunter Sanders

Percussion

Cole McClure
Hunter Sanders
Kyle Ramsey
Nathan Porter
Jesse Martin
Hunter Conley
Conner Ellis

Conductor

Robert M. Bryant

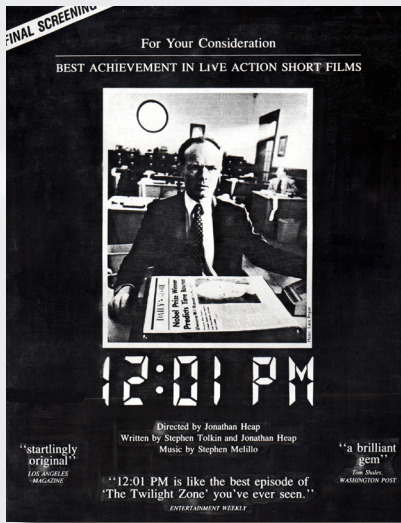
Recording

Box5 Productions
Tim Snyder Engineer

Special Thanks to:

Glema Mahr Center for the Arts
Madisonville Community College





WON WAY: A Road Less Traveled

Personal Message: on Roberto Clemente's Birthday

21 years ago, *Stormworks Chapter 34: SON of the STORM* was composed. This 88 minute outpouring spun from the 1976 piece *After the Storm* and the young adult novel, *Only for Now*. These became the basis for the following 21 year sojourn, set into Chapters and called, "*Stormworks*." 21 years ago, I had scored the *Academy-Award* nominated *1201PM*. In 2010, 210 minutes of Music were composed, including 2 film scores.

Chapter 21 is a part.

Adventure compels us to leave the Highway. Off the ramp, there are many ways to go. *Let's go this way*. Through back alleys and parts of town unknown, you realize that you never know where you haven't been until you go there. Potholes appear. Bumps fail to detract the road-dance. Instead, some inner engine urges faster, forward driving, further and farther away.

The Highway vanishes beyond the rear-view mirror. Civilization passes. Gas runs low. The road becomes cobbled... then it's dirt, and finally a scanty scratching in the earth's surface. Drive too fast and all you see is dust. The road narrows. Trees, shrubs and brush encroach. Suddenly it's a path. The car becomes expendable. You leave it. By foot, and with half-full canteen you venture forward. Through dark shadowy woods, then merciless brush and incessant insects you stay on the vanishing path. You are sure that no one has yet trampled the dry, dusty world beneath your now aching feet.

Night approaches. Should I have left the Highway? Then it happens. The path and any possibility of it... stops. You have reached the end. No Rainbows. No song in the end credits. Instead you lie on your back and for the Eternity of the night, you prayerfully smile back at the countless stars in the now open sky. *Ah! A shooting star!*

Morning comes. The Sun rises. You look at a magnificent world, outstretched before you in Time and space and realize: **You are Free. The roads are gone, but where there are no roads... all directions are possible.**

This less-traveled road, this *Ganó Camino* is the Heart of *Stormworks: Chapter 21: Won Way*, summed in humble dedication to **Roberto Clemente** and others like him; **Roberto Clemente** who condensed all of what he had accomplished in his brief Life into a simple, daring statement: "*If you have the chance to do something good for someone, and you don't, you're wasting your time on this earth.*"



This recorded document stands beyond all the apparent roads, and "road-scholars" of this day. Under open skies, the Message of great Men like **Roberto Clemente** and others like him, will ring for as long as we are here to carry on.

Godspeed! Stephen Melillo



Seductively...

49 50 51 52 53 54 55 56 57 58

The musical score is arranged in systems. The vocal parts are at the top, followed by the woodwinds (Horns, Trumpets, Trombones, Tuba), percussion (Timpani, Chimes, Roto Tom, Conga/Bongo, Crash/Sus/BD, Anvil/Gong, Hrp), and strings (Violins, Viola, Cello, Bass). The lyrics 'You shall not see... and My will shall be done' are written below the vocal staves. The score includes various musical notations such as clefs, notes, rests, and dynamic markings like *mf*.

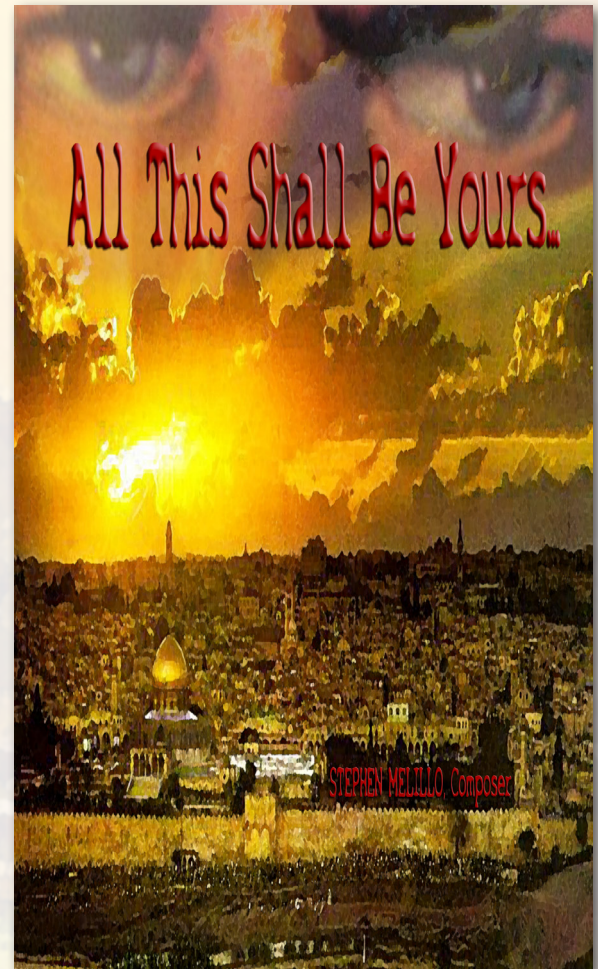
ALL THIS SHALL BE YOURS

Version 1 for Chorus & Orchestra
& coming soon on *HEARTStorm*,
Version 2 for Chorus, Orchestra
& Symphonic-Theatro Metal™

#991 in 11:00

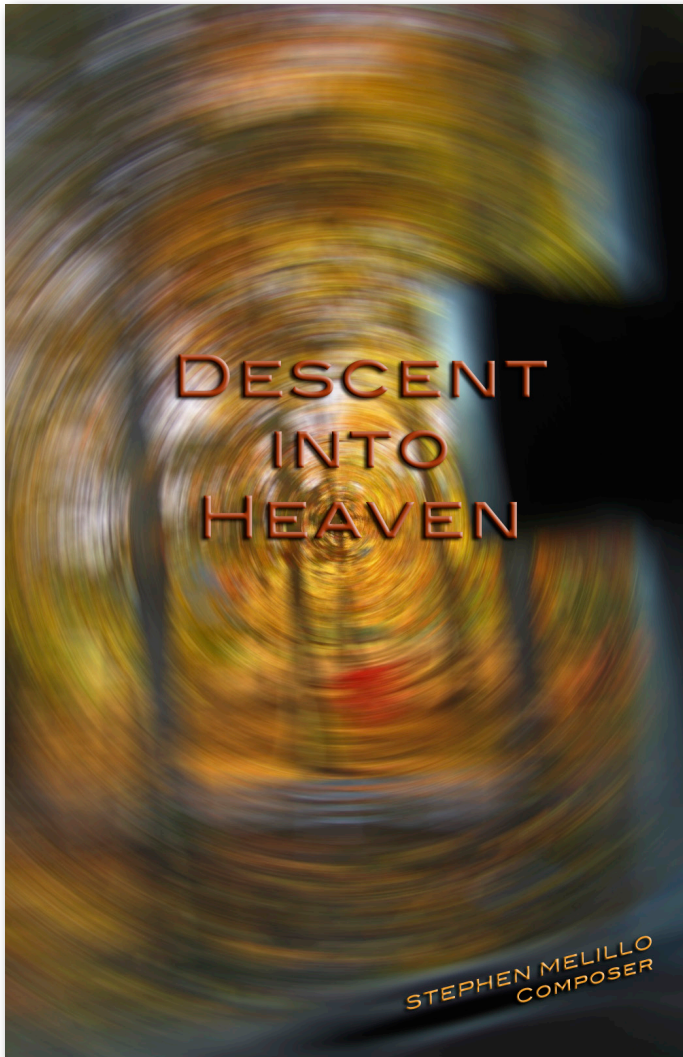
Music & Text by
© Stephen Melillo

IGNA 23 February 2010, 2-3 Millennium



Descent into Heaven
#1010, Musical Haiku #41 in 3:00
Scored for Band of the 3rd Millennium™
by © Stephen Melillo IGNA 11 February 2011
2nd & 3rd Millennium

The Musical “Haikus” are not musical versions of the rigorous “haiku” poetic form, but rather, short pieces, prelude-like, poetic in their own internal form of brevity. These works are most usually pieces I wake up hearing, or hear while unable to fall asleep.



Descent into Heaven is dedicated to my friend, Thomas Francis Walsh. I often refer to him as “Tommy mee lad!” This is shorthand for someone who meets each day with a blazing Irish smile, serves his triplet-children with love and optimism, tackles not one but many daily Goliaths, and pops back to his feet again and again after being knocked down and assumed finished. I look forward to that Time when Tom experiences the many successes he has worked so hard to achieve... and share. When that happens then all of us will be privy to an incredible, bigger-than-life story of perseverance and triumph against the many years of having faced many near-impossible odds. Summing Tom and the nature of this brief piece, here are the words of the Chinese philosopher, Mencius. These words also further sum this document called **Chapter 21: Won Way**.

“Heaven, when it is about to place a great responsibility on a man, always first tests his resolution, wears out his sinews and bones with toil, exposes his body to starvation, subjects him to extreme poverty, frustrates his efforts so as to stimulate his mind, toughens his nature and makes good his deficiencies. Only then do we realize that anxiety and distress lead to life and that ease and comfort end in death.”

Enjoy and Godspeed! Stephen Melillo



ONE

#988 in 8:21 for Band of the 3rd Millennium™
by © Stephen Melillo
IGNA 27 January 2010, 2nd & 3rd Millennium

“This work, commissioned by The North Royalton High School Band Boosters, serves as an ongoing tribute to Marty Lydecker, honoring him for his leadership, his loyalty, his dedication to the band, and his love of music. It is our wish that his retirement will be as successful as his teaching career.”

The following words are written by the North Royalton High School Band Boosters and Assistant Directors, David Vitale & Christopher Burdick.

“Commissioned on the occasion of the retirement of Marty J. Lydecker, the director of the North Royalton High School band for 24 years; “ONE” is an anthem and a tribute to the core philosophy of the Band. It chronicles the struggle within each band member to acknowledge and accept the concept that it is not about the individual, the section, or the director; it is all about the band as One.”

Theodore Roosevelt, 26th President of the United States, said; “It is not the critic who counts; not the man who points out how the strong man stumbles, or where the doer of deeds could have done them better. The credit belongs to the man who is actually in the Arena, who strives valiantly; who errs and comes short again and again. There is not effort without error and shortcomings. He who does actually strive to do the deed; who knows great enthusiasm, the great devotion, who spends himself in a worthy cause, who at the best knows in the end the triumph of high achievement and at the worst, if he fails, at least he fails while daring greatly. Far better is it to dare mighty things, to win glorious triumphs, even though checked by failure... than to rank with those spirits who neither enjoy much or suffer much, because they live in a gray twilight that knows not victory nor defeat.”

“ONE” is the musical presentation of this effort.



Concert for Clarinet & Orchestra
#1016 in 9:00 for Clarinet & String Orchestra by Stephen Melillo
 © IGNA 8 May 2011 2-3 Millennium

Written for Doug Monroe
One of the finest Musicians I've known...

Two versions: 1 for Clarinet & Piano, the other for Clarinet, Strings, Piano/Synth & Perc.

In 1996, I had the good fortune of having Doug Monroe play Clarinet in the very first *STORMWORKS* recording, *Stormworks Chapter 1: Without Warning*. The entire CD, under adverse conditions, was sight-read and recorded in 12 hours. (*God bless that Horn section!*) In fact, many first takes survived the malfunctions in the recording process.

At one point in the gruel, a one-hour break was announced. Doug stood up, and with the Heart of a boy, said, "Can we make it just 1/2-an-hour? This is so good. We have much to do! We have to get right back!"

I never forgot that day or what Doug said. I've known Doug as a Clarinetist, as a fine Conductor who commissioned *In a Service Beyond Self* and as a dedicated, consummate Teacher. This piece, after all these years is something I owe him in thanks; not for playing on the CD... but for being the Man and Musician he is. With respect... The work is filled with sorrow... but I hope you will enjoy it. Godspeed! Steve

Douglas Monroe assumed his responsibilities as assistant professor of clarinet at East Carolina University in fall 2012. Previously, he was assistant professor of clarinet at North Dakota State University where he was a founding member of Trio Élan and the Red River Winds, was principal clarinet with the Fargo-Moorhead Symphony, and performed with the Fargo-Moorhead Opera. He has also been principal clarinetist with the Arizona Opera and clarinet soloist with the United States Army Field Band, Washington, D.C. Additionally, Monroe has performed with the Mariinsky Theater Orchestra, the North Carolina Symphony Orchestra, the Detroit Symphony Orchestra, the Aspen Festival Orchestra, Richmond Currents, and the Kalamos Clarinet Quartet.

In October 2011, Monroe gave the North American premier of Benjamin Britten's *Movements for a Clarinet Concerto* and in spring 2013, he will give the world premier of Michael Gandolfi's *Concerto for Clarinet and Wind Ensemble* at the New England Conservatory.

During the summer months, Monroe is a clarinet instructor at Interlochen Arts Camp. He has attended the Interlochen Arts Academy, Manhattan School of Music, Michigan State University, the University of Arizona, and The Ohio State University. His teachers have included Frank Kowalsky, Leon Russianoff, Elsa Ludewig-Verdehr, Charles West, and James Pyne.





Were You There?
Spiritual from 1899
#995 in 5:15 Scored for
Band of the 3rd Millennium™
by © Stephen Melillo
IGNA 2 April 2010 Good Friday
2nd & 3rd Millennium

Commissioned by
The Caston High School Comet Band
Fulton, Indiana
James Byrn, Director

Dedicated to Those who Believe

Somewhere in Boston during the year 1899...

When one thinks of the unnamed Soul who sat down one day to write this Music and set his/her text, one is reminded of the Buddhist Monk, Ino who is mentioned in the piece, *JIDAI*. When asked for a photograph, he simply said, *“It can be any one of my Brothers.”* Some part of this dedication must always belong to the unnamed author... yet another unknown soldier whose purpose has transcended his/her signature. The sentiment of this arrangement comes from the 1st & 4th verses, which might ring in the Mind while listening. We often sing this work on Good Friday. It is therefore,

rightfully and profoundly Sad. But in verse 4, there are words about the Resurrection, just 3 days away. Such is the sentiment of this work. It’s ending? Even after the Resurrection... we still feel the echo of His Suffering, and so we come full circle to die and live again and again.

Were you there when they crucified my Lord? Were you there when they crucified my Lord?
Oh, sometimes it causes me to tremble, tremble, tremble.
Were you there when they crucified my Lord?
Were you there when they nailed him to the tree? Were you there when they nailed him to the tree?
Oh, sometimes it causes me to tremble, tremble, tremble.
Were you there when they nailed him to the tree?
Were you there when they laid him in the tomb? Were you there when they laid him in the tomb?
Oh, sometimes it causes me to tremble, tremble, tremble.
Were you there when they laid him in the tomb?
Were you there when God raised him from the tomb? Were you there when God raised him from the tomb?
Oh, sometimes it causes me to tremble, tremble, tremble.



Sieben glückliche Jahre
Nachrichten an den Himmel und zurück
7 Happy Years
Messages to and from Heaven

#1032 in 9:33 Scored for
Symphony Orchestra (see bonus tracks)
& also for Band of the 3rd Millennium™
by © Stephen Melillo
IGNA 31 December 2011 - 1 January 2012
2nd & 3rd Millennium

Commissioned by
The Missouri Chapter
of the American String Teachers Association
for the 75th Anniversary
of The Missouri Music Educators Association

“Sieben glückliche Jahre (Seven Happy Years) is a quotation from Julian’s mother Lucia about the very brief life of her son. Seven also plays a dominant role in the composition from the very beginning. At measure 7 we go into 7/4, and begin a triumphal journey. Even when in 4/4 you have accents grouped in seven notes. Fours versus threes, and visa versa... a “Struggle of 7s.” The agitated sections, starting in the lower instruments, symbolizes not only Julian’s illness and death, but also the painful perspective of the Parents by means of various 7ths presented in fugues of the 7th, 4th and 3rd. Through this struggle of 7ths, there is resolve.”
Liner notes by Joachim & Lucia Buch (Julian’s Dad & Mom)

Joachim Buch is a distinguished journalist and musicologist. On 6 October of 2009, he and his wife Lucia lost their youngest son, Julian to Leukemia. Julian, a violinist, an artist, a beautiful young boy was just 7 years young. This Music is the only way of letting them know that we share in their Sorrow and in their Hope.

In 2012, The Madisonville North Hopkins High School Symphonic Band, conducted by Mr. Robert Bryant premiered the *Pasodobles para Santa Cecilia y los Héroes de España* at Carnegie Hall, New York City. With minimal preparation time, the ensemble recorded the Band version of this work as a Cameo-guest artist addition to *Chapter 21*. Rob and his fine student Musicians have now joined in the gift of this Music, a gift of Love to Joachim, Lucia and family, a gift to all of us who feel despair, but nevertheless continue to look into the Stars with unyielding trust.

Despite All Else...
#986 in 10:21 Scored for
Wind Symphony of the 3rd Millennium™
by © Stephen Melillo IGNA 31 December 2009 - 1 January 2010, 2nd & 3rd Millennium

**Commissioned by
Sound of the South
Troy University
in Dedication & Tribute to
Dr. Jack Hawkins Jr.**

And with Sound of the South's blessing, on 9 April 2011, Dedicated to the People of Japan

The 5-days encompassing the sketching of *Despite All Else* were filled with synchronicity and feelings which are conveyed through this Music. It was Anne Frank's 80th Anniversary. It was also 2X the anniversary of the Moon-landing! Anne was just 15-years-old on 15 July 1944 when she wrote in her diary. With her family and others, she had been hiding in an attic room for more than two years. On this day she wrote: *"It's really a wonder that I haven't dropped all my ideals, because they seem so absurd and impossible to carry out. Yet I keep them, because **in spite of everything, I still believe that people are really good at heart.** I simply can't build up my hopes on a foundation consisting of confusion, misery, and death. I see the world gradually being turned into wilderness. I hear the ever approaching thunder, which will destroy us too. I can feel the suffering of millions and yet, if I look up into the heavens, I think that it will all come right, that this cruelty too will end, and that peace and tranquility will return again."*



HERE WE STAND

STEPHEN MELILLO
COMPOSER

HERE WE STAND “Unsinkable”

#974 in 6:00

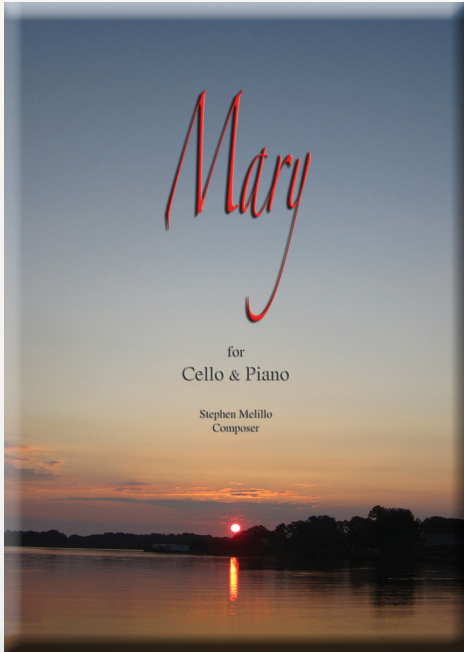
Scored for Wind Symphony of the 3rd Millennium™
by © Stephen Melillo IGNA 6 June 2009

D-Day plus 65
2nd & 3rd Millennium

Commissioned by
Stephen Panoff
& The Westfield High School Wind Symphony
& The Westfield High School Band Parents
to Commemorate
the 10th Anniversary of
Westfield High School

And with the blessing of Westfield High
School, dedicated to the People of Japan
on 9 April 2011

On 9 April 2011, the Natori Symphonic Winds in Sendai shared what all of the world had seen on TV. Because of the generosity of Mr. Stephen Panoff and all involved, this work’s purpose is lovingly amended to include a dedication to the People of Japan. Those of us who remain after Storm and Tumult are challenged often and in many ways. Sometimes those tests hit us hard and at our very core. In defiance of the world’s slings and arrows, there are those who stand stalwart in the Arena, and say... often silently, “Here We Stand.”



Mary

#1007 in 2:37 for Cello & Piano

by © Stephen Melillo IGNA 20 December 2010, 2-3 Millennium

Jan Hendrik Ruebel *Cello*

Jan Hendrik Ruebel was born in Hamburg in 1970. There he studied with Prof. W. Mehlhorn and in Berlin with Prof. W. Boettcher, receiving full marks for his diploma. In 1998, he graduated with honors from soloist studies with Prof. T. Demenga in Basel. Rübel earned several awards and a scholarship from the DAAD (German Academic Exchange Service). He has been a guest chamber music artist at leading international events such as the Ravinia Festival of Chicago, the Salzburg Festival and the Lucerne Festival, and has full ensemble experience as a member and substitute with prestigious orchestras including the National Youth Orchestra, the Zurich Opera and the Berlin Philharmonic. As a soloist he has performed with the Salzburg Mozarteum Orchestra and the Hamburg Philharmonic State Orchestra with Ingo Metzmacher, for whom he served as substitute solo cellist from 1998 to 2002. In 2002, Ruebel accepted the same position at the NDR Radio Philharmonic Orchestra (Hanover). Since 2007, Jan Hendrik Ruebel is working as a teacher at the University of Music and Theater in Hanover, where he supports young musicians and is docent of the National Youth Orchestra.



Ulrike Engels *Piano*

Ulrike Engels studied piano and chamber music (Prof. B. Ebert) at the University of Music and Theater in Hanover. As a student she was pianist with the Young German Philharmonic and accompanist for the German Music Council. In addition to chamber music and song accompaniment she loves musical theatre. Occasionally, she is music director for the opera ensemble "Opera on a lead" since 1997. She was "Professora invitada" at the Orchestra Ciudad de Granada in 1995/96. Since 1992 Engels is teaching répétiteur at the University of Music and Theater Hanover, working with strings and singers. Along with University instruction and giving concerts she is a piano teacher. Moreover she is a music coach, focusing on the relationship between body, mind and music.

ANTIPANICO

#1001 in 2:27

per Heavy Metal Sax (Alex Sebastianutto, figlio mio!)
& La Banda ANBIMA 2010

by © Stefano Melillo IGNA 24 August 2010



Musicians on the Recording:

Saxophone: **Alex Sebastianutto**

Piano: **Ferdinando Mussutto**

String Quintet & Percussion

Courtesy: Stefano Amerio



Maurice Sebastianutto Stefano Alex Sebastianutto
in Piani di Luzza 25 August 2010.. "I miei figli!"

There are 2 versions of this work, one for Sax Soloist and **Band**, and one for **Jazz Octet**. You can see the band version premiere at [facebook.com/Stormworks](https://www.facebook.com/Stormworks). On Chapter 21 **Alex Sebastianutto** appears Courtesy of **Stefano Amerio** & their **INTERSECTIONS** Album.

Grade 3 band with a Guest Soloist. Alex was prepared to play "**I Shall Hear in Heaven**" with **La Banda ANBIMA**. The 1st concert was 2 days away. "Wouldn't it be nice if **La Banda ANBIMA**, and the talents of **Alex Sebastianutto** could be joined to create a 1st movement for **I Shall Hear in Heaven**, while at the same Time providing a great learning experience for the kids?"

On the doors in the hotel, you see "**Don't Panic**" signs. In Italian, **ANTIPANICO!** Earlier that day while working with Intonation and for the very first time with any group in 3-days producing a **dominant 7th chord** in the overtones of a unison, (*long live the FUNCTION CHORALES™*) I spoke to the kids about how Beethoven could compose without physical hearing. That night, (*actually early morning*) the talk was put into action, the piece written and parts prepared for a rehearsal with Alex! On the next night, we **premiered** it. The kids and audience loved it.

The Band parts are simple for quick sight-reading and easy re-producing. In just 2 takes, we were concert-ready! The Tenor Sax Solo Part is for a guest artist or feature soloist with the ad-libbing skills and flare of an **Alex Sebastianutto**. This work is dedicated to Alex and to all of the Kids and Staff of **ANBIMA 2010**. Divertiti! Godspeed! Stefano!



Alex Sebastianutto



WU

TECHNESOPHIA: a Dance of the Wu Li Master
#958 in 4:22

Scored for Young Band of the 3rd Millennium™
by © Stephen Melillo IGNA 28 August 2008
2nd & 3rd Millennium

Commissioned by
The Clarence 7th Grade Band
Andrea Runfola, Director

In Chinese, the term “*Wu*” refers to *Nothing*, a Nothingness before even the *notion* of Nothing exists. From this primordial Nothing emerges the Yin and Yang, the perpetual interplay of opposites... the *Techne* and the *Sophia*.

From Martial Art to Music to Architecture and to all things made and used and imagined, the dance of opposites swirls in Heart, Mind and Soul. During the premiere of **WU** with very fine 7th Grade Music students and an exceptional Music Educator, Andrea Runfola, I happened to be in the middle of a film score with too many “SYNCS” to ignore. The Clarence 7th graders were premiering a piece called, “*Sophia*.” While in Clarence, I had been contacted by an Orchestra from *Sofia*, Bulgaria expressing a desire to record the *Symphonies* and the *Concerto for Violin*. Between Los Angeles, The Netherlands and Bulgaria, it was soon decided that the *Sofia Symphoniker* would record the animated-feature film score in progress. A main character in the film is named, “*Sophia*,” a Musician no less!

As a gift to the kids, some of the ideas presented in **WU** will be played (*and at this point, “was”*) by the *Sofia Symphoniker* and will appear in the film, *Dwegons*. Other concurrent *Storm* works will also be embedded and for the same reason... that of providing the kids a multi-layered, “*hey, we did that*” experience!

The dance between opposites that appear to be in conflict, sometimes are, and often times simply pass through each other, has become the inspiration for this piece. It is both literal and metaphoric. It is the dance we hear and the dance we live. It is the dance that is played and the dance that is imagined. This “younger” band work finds connection with the large scale **S-Matrix, Symphony # Numberless** and indeed provides yet another chapter in the expanding body of work called “Storm” works.



ARENA

#985 in 9:01 Scored for Band of the 3rd Millennium™
by © Stephen Melillo IGNA 25 December 2009
2nd & 3rd Millennium

Commissioned by
CDMC (France)
Conseil Départemental pour la Musique et la Culture
34, Rue des Dominicains
6852 Guebwiller Cedex

Many moods and colours take us through the metaphoric and literal “Arena.” Dance Music is mixed with the Spiritual as the sacred and profane meet once more for the struggle. As always, the many concepts to explore, as well as the many options for tailoring to your ensemble are carefully plotted and discussed in the score notes. We are always in the Arena. Enjoy!

Francis

For W. Francis McBeth
STEPHEN MELILLO
Composer

Francis
for W. Francis McBeth

#1009 in 7:00 for
Band of the 3rd Millennium™

by © Stephen Melillo
IGNA 27 January 2011
2nd & 3rd Millennium

Commissioned by
The Northwest Iowa Bandmasters Association
for its 60th High School Honor Band Festival

Francis is a small but heartfelt tribute to
W. Francis McBeth,
a Great Man, a Great Teacher,
a Great Composer.

He has touched many lives,
who in turn continue
to touch many other lives.

Dr. McBeth did indeed hear
the recording of this work,
made for Chapter 21...
of which he is most certainly a part,
on 6 January 2012.

Many thanks to the
Northwest Iowa Bandmasters

Many thanks to W. Francis McBeth
whose ever gracious heart was big enough to
allow for others.



Maximilian Wagner-Shibata, born in Freiburg, 1992 started playing the trumpet at the age of 6. In 2008 he changed to Tuba and started taking formal lessons with Werner Götze in Freiburg. Maximilian Wagner-Shibata has been a capable, all-rounded tubist. As a soloist, he participated in "Jugend Musiziert," a music competition for youth musicians in Germany, in 2011 and 2012. He received in both competitions 1st Prize. As an orchestral Tubist, he is a member of "Landesjugendorchester Baden-Württemberg."

In 2012 Maximilian Wagner-Shibata commenced his Bachelor Studies in Orchestral and Solo Tuba performance with Dirk Hirthe, in the Musikhochschule in Karlsruhe.

Duetto per Tuba

#1005 in 5:00 by © Stephen Melillo
IGNA 11 November 2010

Commissioned by
Casey Nidetch & Mitchell Lang
with many thanks to our Teacher,
Michael Salzman

Dedicated to the Legacy of Teachers, Past, Present & Future...

Casey Nidetch & Mitchell Lang
Michael Salzman
Harvey Phillips
William J. Bell

Harvey Phillips was a student of the great Bill Bell (**William J. Bell**). Bell was principal tubist in the Sousa Band at the age of 17. He later went on to play under Toscanini in the NBC Symphony Orchestra. Toscanini called him "The world's greatest tubist." Then he went on to the NY Philharmonic, and finally to Indiana University. He was really the world's first great tuba player and teacher. He taught an entire generation of tuba players. There was so little literature during his time that he wrote and arranged many pieces for his students. (*notes by Michael Salzman*)

Dirk Hirthe, born 1984 in Freiburg im Breisgau in Germany started to play the Tuba at the age of 13. He won several times the German youth competition and took part in several international Tubacompetitions. Dirk studied at the Musikhochschule Hannover with the well known Tubaprofessor, Jens Björn-Larsen. Dirk played Solo Concerts with the Badische Staatskapelle Karlsruhe, the Museumsorchester Frankfurt, the Symphony Orchestra Kemi (Finland) and the Hungarian Chamber Philharmonie.

Since 2008, Dirk is the Principal Tubaplayer of the Badische Staatskapelle Karlsruhe. He played with nearly all the great Orchestras in Germany and the Chamber Orchestra of Europe.

Since 2010 Dirk teaches at the Musikhochschule Karlsruhe.



Stephen Melillo
Composer

Flashback: This wee-hours photograph comes from my days at Boston Conservatory. The piano you see on the score-cover sat in a dusty basement that we converted into a mini gung fu training room. We had classes there every Sunday. If you've ever heard the story of how *Escape from Plato's Cave* was born some 21 years later, well this is "that" Piano. Now, *thirty-three* years later, I'm glad it was photographed! Posterity. Most of that self-imposed personal training, was painstakingly plucked out in the "work-out" room during the wee hours. *After the Storm*, though begun at UCONN, was also plucked on those keys.

When I heard and read *PIANO* by Patrick Phillips, I was instantly transported back to Dorm 40 on The Fenway in Boston. I could hear the back alley echo and the sounds of the big band coming from Berklee College of Music just a block away. Those were tough times... the stuff of Music. Some of that is here in this piece called... "Piano." I would like to dedicate this work to Mr. Patrick Phillips and to Mrs. Tunde Gerloczy Aalders and to all those who feel Life and Love and Wonder. ***Be sure to check the score notes for the many multi-departmental and theatrical possibilities.*** Enjoy and Godspeed! Steve

PIANO

#965 @ 12:33 - 13:33 for Piano & Band of the 3rd Millennium™
by Stephen Melillo © IGNA 25 December 2008 - 1 January 2009
2nd & 3rd Millennium

- I. Nightclub
- II. A Piano in the Storm
- III. Nightclub Swing,
- IV. A Brief History of Life & Time & the Piano
- V. A Piano in the Storm...

Piano by Patrick Phillips

Touched by your goodness, I am like
that grand piano we found one night on Willoughby
that someone had smashed and somehow
heaved through an open window.
And you might think by this I mean I'm broken
or abandoned, or unloved. Truth is, I don't
know exactly what I am, any more
than the wreckage in the alley knows
it's a piano, filling with trash and yellow leaves.
Maybe I'm all that's left of what I was.
But touching me, I know, you are the good
breeze blowing across its rusted strings.
What would you call that feeling when the wood,
even with its cracked harp, starts to sing?
"Piano" by Patrick Phillips, from Boy.

"Piano" by Patrick Phillips, from Boy.

© The University of Georgia Press, 2008.

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In a Small Window I Thought I Saw You

#967 for Piano @ 3:33

by © Stephen Melillo IGNA 18 April 2009

Literally thousands of almost impossible stories and photos leave any kind of description non-formable. The life of Dame Mary Sigillo Barraco, knighted for her service as a freedom fighter during WWII in Belgium, is far beyond what can be put into any epic film. In this one tiny snapshot of one brief moment in her life, she thought she saw her fiancé through a small window. He was executed by the Nazis. A nun delivered Artur's final letter to Mary the next day. He wrote, "*in a small window I thought I saw you.*" Yes, they had indeed seen each other across buildings, through small windows in one of the 4 prison camps Mary survived as a POW. There is so much to share one day.



Taps for the Souls of Bataan & Corregidor from Kakehashi: THAT WE MIGHT LIVE

#928 @ 3:00 for Band & Chorus of the 3rd Millennium™

by © Stephen Melillo IGNA 18 April 2009





Song from the Valley of Heaven
#1044 in 3:52 for Score
by © Stephen Melillo © IGNA 7 June 2012

From the valley... we look up.

**Pasodobles
para Santa Cecilia
y los Héroes de España**

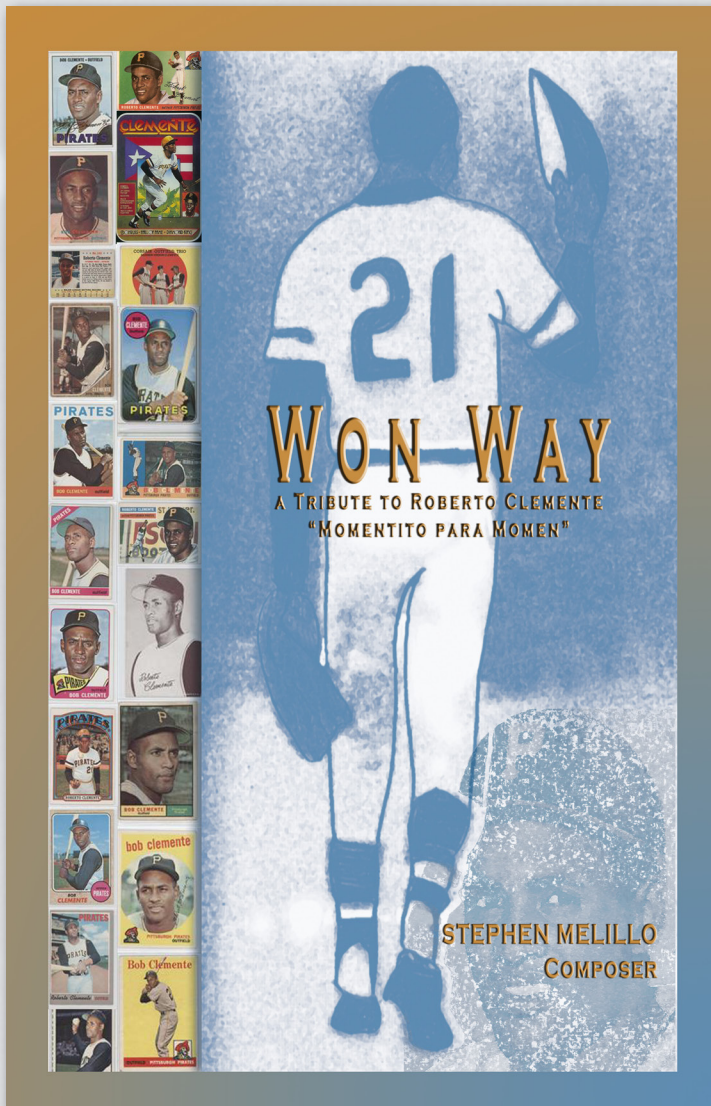
#1003 in 4:00 Scored for Band
by © Stephen Melillo IGNA 20 July 2011
2nd & 3rd Millennium

Commissioned for its World Premiere
with the New York Wind Band Festival
Carnegie Hall
26 February 2012
by the
2011-2012 Madisonville North Hopkins
High School Band
Madisonville, Kentucky
Rob Bryant, Alan Emerson
& Randy Adams, Directors



Saint Cecilia, the patron saint of Musicians,
sang to God as she died in martyrdom.

Santa Cecilia, la patrona de los músicos siaint,
cantó a Dios como su muerte en el martirio.



21: Won Way
a Tribute to Roberto Clemente
“Momentito para Momen”

#999 in 10:11 (21) or 15:15
if using the Romanza para Roberto European Version
Scored for Wind Symphony of the 3rd Millennium™
by © Stephen Melillo
IGNA 21 June 2010
2nd & 3rd Millennium

Primera parte 5:04 for European Version
Romanza para Roberto, Preludio

La segunda parte 10:11
21: Ganó Camino, “Momentito para Momen”

*“Good actions ennoble us,
we are the sons of our own deeds.”
Miguel de Cervantes*

21: Won Way is Commissioned in Concert
by the following
dedicated Music Educators...

Principales Comisionado (*Principal Commissioner*)

Lisbon High School Band, Lisbon, New York,
Glenn “Roberto” Roberts, Director

“Steve, I thought about Roberto Clemente’s life, and how he died. I wanted to convey a bit of what I see as one of the messages of *Stormworks*; and a bit of the purpose of Music & Teaching. I wanted to reconcile the 4 of those ideas into one. The noblest quality in humankind is that quality which causes one to stop and lend a hand to one who is low; who is in need. To help lift them when they have stumbled or need lifting; to raise them up when they have fallen. To those who give; who may sacrifice for another, this piece is dedicated.” **Glenn Roberts**

También Encargo por *(Also Commissioned by)*

Clarence High School Symphonic Band, Clarence, New York
Louis Vitello, Conductor

“Dedicated to those who share their souls with the world, even when sometimes, the world stands against them.”

Canandaigua Academy Wind Ensemble, Canandaigua, New York,
Tom Davis, Conductor

“A person like Roberto Clemente breaks more barriers than those he is given credit for. At some point even the distinction between Baseball and Music fade under the larger banner of living with Ideals, living in the spirit of doing something for, indeed, dying for someone else. To that Ideal, this work is dedicated.”

West Seneca West Wind Ensemble, West Seneca, New York
John Blickwedehl, Conductor

“Dedicated to the parents, grandparents, sisters and brothers of the West Seneca West band FAMILY, past and present, for their support and compassion through the years.”

Syosset High School, Syosset, New York
Laurence Ballereau, Paul Caputo, Rona Pontecorvo, Band Directors
Michael Salzman, Coordinator of Fine and Performing Arts

Character development is a major part of our mission at Syosset High School. We are honored to take this opportunity to show our students that, like Roberto Clemente did, one person really can make a difference in the world. Through music we pay tribute to a great athlete, social activist and humanitarian.

Liverpool High School Symphonic Band, Liverpool, New York
James R. Spadafore, Conductor

John F. Kennedy High School Wind Ensemble, Bellmore, New York
Walter F. Avellaneda Jr, Conductor

Somewhere in the many “Storm” scores, sparse wording suggests an almost limitless supply of Heroes to serve as the inspiring subjects of many yet-to-be-written compositions. Such works are designed to honour those Heroes, past, present and future and light the way for those of us who might come to know them. **Roberto Clemente**, number 21 of the 1955-1972 Pittsburgh Pirates is such a Man, subject, and story.

In Spanish, Clemente means, “merciful.” Shortly after Clemente joined the Pirates, he chose No. 21 for his uniform. Twenty-one was the total number of letters in the name—Roberto Clemente Walker. The Pirates retired his number at the start of the 1973 season, and the right field wall at the Pirates’ PNC Park is 21 feet high in honor of Roberto.

“To some skilled practitioners of this science, (the science of baseball and its measuring) Clemente comes out very good but not the greatest; he walks too seldom, has too few home runs, steals too few bases. Their perspective is legitimate, but to people who appreciate Clemente this is like chemists trying to explain Van Gogh by analyzing the ingredients of his paint. Clemente was art, not science.”
David Maraniss from CLEMENTE, The Passion and Grace of Baseball’s Last Hero, page 256. (Highly recommended reading, which will elucidate as best as words can, the sentiment of this Musical offering.)

In untimely tragedy akin to other heroes mentioned within this Chapter 21 Setting, Roberto Clemente’s life ended on 31 December 1972 in a plane crash while en route to Nicaragua with relief supplies for earthquake victims. A humanitarian via deed, Clemente was on the plane to make sure the clothing, food and medical supplies weren’t stolen, as had happened with previous flights. The improperly loaded and manned craft went down off the coast of Puerto Rico’s Punta Maldonado shortly after takeoff. Save for a single sock identified by his wife, Vera, Roberto’s body was never found. For his *“outstanding athletic, civic, charitable, and humanitarian contributions,”* Roberto Clemente was awarded the Congressional Gold Medal by the United States Congress in 1973.

While receiving the Tris Speaker award at Mama Leone’s in New York City, Roberto Clemente said, ***“If you have a chance to help someone, and you don’t, you are wasting your time on this earth.”***

In the world of sports, the word hero can be used without regard to its classic definition; someone who gives their Life for another. But by the classic definition... Roberto Clemente *is* a Hero. To that end, and so that many might come to know him and his deeds, this Music is humbly offered...

Enjoy and Godspeed! Stephen Leonard Melillo



PROMISE OF THE RAINBOW

MUSIC BY
STEPHEN MELILLO
LYRICS BY
STEPHEN MELILLO
& TOM WALSH

PROMISE of the RAINBOW

from *Dwegons*

Music by

Stephen Melillo

Lyrics by

Stephen Melillo & Tom Walsh

© EnterAktion Studios Inc. IGNA 31 July 2009

One of the 59 Cues composed for *Dwegons*, an animated children's feature created by Tom Walsh, was *Promise of the Rainbow*. A version of this work is also scored for band as "One Moment to Eternity" in Chapter 13. The end credits song, *Promise of the Rainbow*, is sung by **Greg Lamboy**... who was a trumpet player in one of my high school bands during the early 1980s.

In that same band was **Derek Davodowich**, the guitarist, and **Brian Kornfeld**, the drummer, both now from *HEARTStorm*. The *Dwegon* in the center of the background image is *Sophia*, the "Music" *Dwegon*. The connections and stories yet to share go on and on... and much is still to come!

Enjoy & Godspeed! S



Mike Ashby



Derek Davodowich



Brian Kornfeld



Paul O'Keeffe



Stephen Melillo

HEARTSTORM

DESPITE ALL ELSE... Here We Stand
Symphonic Theatro-Metal™ Version for *HEARTStorm*

#1030 for Metal, Chorus, Band 3M & Orchestra
Music & Lyrics by

© STEPHEN MELILLO IGNA 11 November 2011

This version of Despite All Else... will also appear on the *HEARTStorm* CD, in progress.
As this piece ends, listen for Church Bells recorded from around the world, including
New York, Boston, London, Rome, Paris, Hamburg, Barcelona, Bataan, and more.

DESPITE ALL ELSE... Here We Stand
Symphonic Theatro-Metal™ Version for HEARTStorm

#1030 for Metal, Chorus, Band 3M & Orchestra
Music & Lyrics by
© STEPHEN MELILLO IGNA 11 November 2011

Do you think we're standing here because of you?
Hammered to our knees with all your rules?

Thank you for the Heartache,
Thank you for the Slander,
Thank you for your Lies and don't forget to Pander!
Thank you for the kicks when I was on the ground and
Thanks for taking me around and around

Despite all else, we've beat your Fear!
Despite all else we're standing here!

If you want to know the Truth
I'm grateful to you!
Beaten to a pulp, all black and blue.

Thank you for the Struggle,
Thank you for the Hardship,
Thank you for the nightmares
Thank you for the Pain!

Thank you for the slaps and turnin' my face red!
I'll still be around even after I am Dead!

Despite all else, we've beat your Fear!
Despite all else we're standing here!
Standing tall, we're stayin' here!
Despite all else we're Stand-ing here!

Do you think we're standing tall because of you?
Cowards are the fools
you use as tools.

Thank you for the Darkness,
Thank you for the taxes.
Thank you for your lectures
that cut us down like axes!

Thank you for the P. C.
Thank you for the put-downs,
Thank you for the Lies
that took us 'round and 'round!

Despite all else we're standing here!
Despite all else, we have no Fear!
Standing tall, we're stayin' here!
Despite all else, we're standing here!

Despite all else, all else!

Do you think we're standing here without duress?
Living in a world you've made a mess...

Thank you for your small brain
Thank you for your small heart
Thank you for your Wars and for killing all the Art!
Thank you for the deals you closed behind the door!
We're still standing here, and we're mopping up the Floor!

Despite all else we've beat your Fear!
Despite all else we're standing here!
Standing tall, we're stayin' here!
Despite all else we're standing here!
Standing here!
Standing here!

The Prayer of Our Lord

#1000
for Band 3M & opt Chorus
by
STEPHEN MELILLO
Composer

The Prayer of Our Lord “Das Gebet unseres Herrn”

#1000 in 3:13

Scored for Chorus & Orchestra and/or Band 3M™

by Stephen Melillo © IGNA 6-9 August 2010

This setting of the Lord's Prayer is made possible by
Claudia, Thomas & Stefan Rundel
and is lovingly dedicated to
Antonie & Siegfried Rundel

Chorus

© STEPHEN MELILLO IGNA 6-9 AUGUST 2010
2-3 MILLENNIUM
ASCAP

The musical score is written for a four-part chorus (Soprano, Alto, Tenor, Bass) in 4/4 time. It features a key signature of one sharp (F#) and a tempo of 3:13. The score is divided into three systems. The first system (measures 1-11) contains the opening phrase: "Our Fa - ther which art in Hea - ven". The second system (measures 12-17) contains the phrase: "hal - lo - wed be Thy name. Thy king - dom come, Thy". The third system (measures 18-23) contains the phrase: "will be done, on earth as it is in Hea - ven. Give us this day our dai - ly bread and for". The score includes various musical notations such as dynamics (p, p-exp), articulation (accents), and performance instructions (V.S.).

Our Fa - ther which art in Hea - ven
Our Fa - ther which art in Hea - ven
Our Fa - ther which art in Hea - ven
Our Fa - ther which art in Hea - ven

hal - lo - wed be Thy name. Thy king - dom come, Thy
hal - lo - wed be Thy name. Thy king - dom come, Thy
hal - lo - wed be Thy name. Thy king - dom come, Thy
hal - lo - wed Hal - lowed be Thy name. Come. Thy

will be done, on earth as it is in Hea - ven. Give us this day our dai - ly bread and for
will be done, on earth as it is in Hea - ven. Give us this day our dai - ly bread and for
will be done, on earth as it is in Hea - ven. Give us this day our dai - ly bread and for
will be done on earth as it is in Hea - ven. Give us this day our dai - ly bread and for

V.S.

THE PRAYER OF OUR LORD, #1000 BY © STEPHEN MELILLO IGNA 6-9 AUGUST 2010, 2-3 MILLENNIUM

I had often imagined myself in my 90s, there to find that I had written 1000 pieces. Writing *much* in the last few years, I had not yet gone to the data base to catalog the new works. **21: WON WAY** was one, piece **#999**. I entered *The Prayer of Our Lord*. It was the **1000th** piece. Friends had urged me to write something “epic” for piece #1000, some large scale undertaking like *Kakehashi: THAT WE MIGHT LIVE*, or *Last World Standing*, or *Wait of the World...* but what came unplanned was best. Who better to serve with Music? Jesus taught us how to Pray... and for me, Music is Prayer. So before you get to the bonus tracks, let us end this **Chapter 21: Won Way** tribute with a new beginning that you can listen to and make each day. Thank you for being a part of this offering. Godspeed! Stephen Melillo, Composer.

My Friends,

If you write Music without Love in your heart, you haven't written any Music.

An experiment: If you play the 1st piece in **Chapter 21: WON WAY**... and then the last piece back-to-back, after first having listened in its entirety, you will experience the complete Story of Man... our challenges and pains, our potential failures and our most noble triumphs in the humble call to the Eternal. To all of you who have inspired me... to all of you who understand our brief moment in this world...

Thank you. Godspeed! S

Chapter 21

Revelation

And God shall wipe away all tears from their eyes; and there shall be no more death, neither sorrow, nor crying, neither shall there be any more pain: for the former things are passed away.

The following mp3 additions are either demos for pieces not yet recorded, or personal outpourings to be shared with the Chapter 21 experience. Much is possible. Much is yet to come. Please share this libretto with your colleagues, from chorus to jazz to orchestra, and of course with your friends.

Enjoy & Godspeed!

21

"If you have the chance to help someone and you don't, you are wasting your time on this earth." Roberto Clemente

Never Forgotten

#1031 for Strings, and/or a capella Chorus, and/or Narration

Now 27 Years Later with Music & Lyrics

by © Stephen Melillo IGNA 4 September 1985

2nd & 3rd Millennium

Optional Narration of Flanders Fields by John McRae

This work may be played as:

1. Strings alone
2. Strings with Chorus
3. Strings with Narration of Flanders Fields
4. Chorus Alone
5. Strings, Choirs singing “Ahs” and Narration
6. Played 2x in Succession, 1 time with Narration, 1 time without and in any order.

Never Forgotten

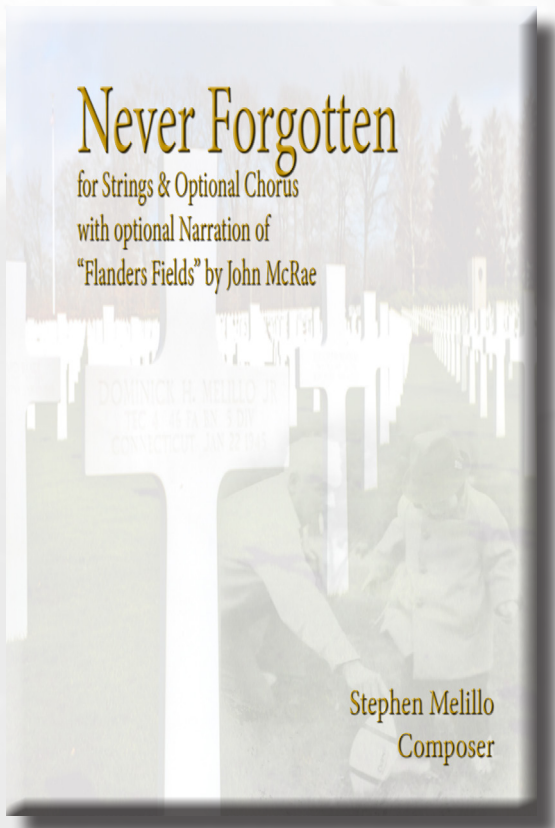
No

Never Forgotten

No

In fields you lay
by places where I pray
that Time remembers you, my Brothers...
it's here I'll stay
although we part this day
while you take journey Home...

We'll not forget
the price you paid that we might live
You gave that we could give and give
Your prayer to us is now our prayer to you
and we will see it through
and
We will not forget you
Amen





Lullaby for World Ensemble™ of the 3rd Millennium

#1035 in 3:33 - 4:00

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

Voice for the Silent

Musical Haiku #44 for World Ensemble™ of the 3rd Millennium

#1039 in 3:33 - 3:40

by © Stephen Melillo IGNA 27 April 2012, 2-3 Millennium

These works are 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

Lullaby is presented in a “Song Version.”

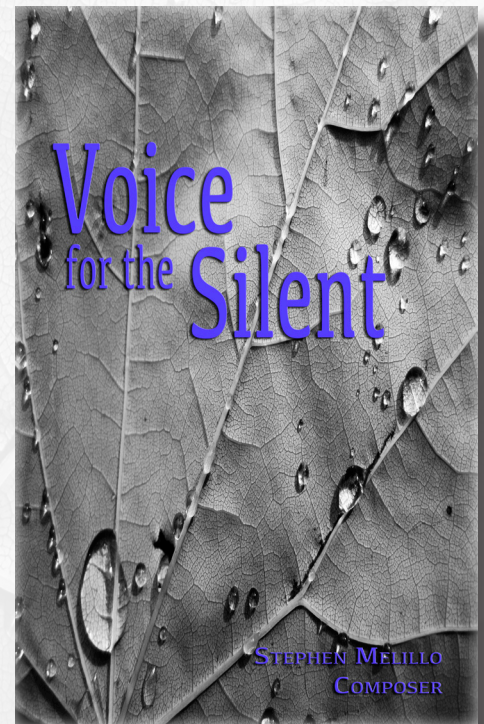
Voice for the Silent is presented as a “String Orchestra Version.”

What is meant by “*World Ensemble?*”

These works allow 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. The Music is conceived at inception and designed to anticipate varied needs. 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! Visit the score notes online for more. Enjoy & Godspeed! S





Hungarian Rhapsody #2

FRANZ LISZT 1847
arranged for band by
STEPHEN MELILLO
© IGNA 25 April 1982

Hungarian Rhapsody # 2
by Franz Liszt 1847
Arranged for Band
by Stephen Melillo
© IGNA 25 April 1982

Special thanks to Tom Davis for the MIDI mock-up! Visit Tom at tomdaviscomposer.com

Franz Liszt is one of the most inspiring and flamboyant personalities in Music. He was considered the greatest Pianist of his Time... and for some, *all* Time. Liszt's genius resided beyond the physical and Musical pyrotechnics of the Pianoforte. As a Composer he journeyed into areas that stunned, enraged, inspired, and triggered the minds of his contemporaries. He also paved the way for the Late Romantic, Impressionist, and Atonal schools. For his remarkable contributions, Liszt is unique, and his influence, unfortunately often tied to cartoons, is deeply significant. Franz Liszt is indeed a special Man, Musician and Composer.

I had originally penned this arrangement in 1982. Loving so many Hungarian Composers, and after a great experience in Austria and Germany for the recording of *Chapter 21: Won Way*, I decided to resurrect it. Twenty-nine years ago, I made use of this arrangement to generate "technique" inside the ensemble. Every so often, I would pull out a stopwatch... from *Let's Find Out* fame... and play the piece for speed. Though we would never play the work in concert that way... our record Time was **1:37!**

I share that with you because this work may well serve you and the kids in the same way. In separating technique from expression, the kids loved the challenge of topping their previous record. The only way to do that was through practice. So, in addition to everything else about this piece... Including the fact that no **4** consecutive measures are orchestrated the same way... it might also be used to generate enhanced technique via speed and fun!

it was on 31 July 2011 while visiting the birthplace of *Anton Bruckner* that I decided to find my old handwritten score to the *Hungarian Rhapsody #2* and resurrect it. It was on **this** very day, **125** years ago in 1886 that Liszt let us go. At the organ playing solemnly at his funeral was *Anton Bruckner*. That Strauss, Debussy, Stravinsky, Schoenberg, Sibelius and countless others would reap the benefits of studying his work would eventually become evident, illustrating Liszt's profound impact on Music history.

Again... there is so much to study about Franz Liszt. Ironically,



COLOMBIA CORAZÓN
STEPHEN MELILLO, COMPOSER

Colombia Corazón

Musical Haiku 45

#1042 at 4:16

© Stephen Melillo IGNA 6 June 2012

These works are not yet scored for any band, orchestra, or world ensemble. If you would like to commission such an undertaking, feel free to call.



Seele im Spiegel
Soul in Mirror

Seele im Spiegel

Musical Haiku 43

#1040 at 2:55

© Stephen Melillo IGNA 21 March 2012



Pilate's Question
Stephen Melillo, Composer

Pilate's Question

#992 at 5:04

© Stephen Melillo IGNA 4 February 1989



**Personalities
for Jazz Band**

#181 at 4:20

© Stephen Melillo IGNA 26 May 1983

Special thanks to Tom Davis for the MIDI mock-up!

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**Sieben glückliche Jahre
for Orchestra**

#1032 at 9:33

© Stephen Melillo IGNA 31 December 2011