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*"Beyond
this place
of wrath
and*

tears..." Stephen Melillo, Composer

DRIFT

*“Beyond this place of
wrath and tears...”*

For Large String Orchestra & Percussion
#961 in 9:09 by © Stephen Melillo IGNA 24 November 2008

Commissioned by
The Central Bucks East, South, & West High School Orchestras
Scott Hensil and Jennifer Divasto -Directors

Dedicated to Wade S. Paxton

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27 November 2008, Thanksgiving & The Birthday of Bruce Lee.

Dear Scott & Jennifer... and those who will one day explore this Music,

I include these notes not for any “program”, but for the simple purpose of keeping a personal journal.

Somehow, whenever I finally write it, the Music is always entwined within the Timely. Personal to us, yet global. Perhaps that is why, when listening to a mere MIDI version in the car last night... the “rosined” sound of wipers in pouring rain competing with the quieter moments, and coming back from a *Father’s Night* at St. Andrew’s... an otherwise quiet and contemplative 7-year-old Spencer suddenly asked from the darkened back seat, “*Dad, if the Universe is Infinite, where does Heaven begin?*”

Did the Music do that? I think... yes.

Thank you for believing in me enough to ask for Music rather than a “piece”. Thank you for the story of your Grandfather who now becomes a Grandfather for all of us.

“*Beyond this place of wrath and tears...*” is once again Timely... connected to the Past, the Now and the Future.

For me, Composing is Sculpting. This piece is a perfect example. It *is* a Symphony sculpted to these 10 minutes or so. The goal was to imply what was *not* written... that which was sculpted away... while the *ghost* of those unwritten notes sound somewhere still. In many ways this work is an “excerpt of itself” if that makes any sense. Its “form” is the condensing of its implied self.

Okay... let’s leave it like this: As you know, for me there is **NO** Music unless the listener is *changed* by having listened... and hopefully in a good way, even if that “good” way involves facing pain. The sum of the sounds and rhythms and form must exceed what would be only sounds and rhythms and forms if not guided *by* and *to* some physical, emotional, psychological and spiritual Purpose.

In the same week in which this work was written, I had composed a theme for a feature film, a piece for a television talk show and a song for someone soon to leave us. During that same Time, while being a stay-at-home Dad, someone had gotten into my online credit card system and charged 411 iterations of \$2000. I have been fielding phone calls from mutual victims. I discovered yet another, this time blatant copyright infringement and began the fight for my rights and those of my children. During all of this, I had passed through the flu and slept a total of 7 hours or so. I was at an emotional defeat when suddenly **my own Music** changed me. **That** is the Music I wrote for Scott and Jennifer and their student Musicians and for the listeners of today and tomorrow. “My own Music”. Well, not really. Music is borrowed from God, and a piece is like a child. His, but through us.

And of course there’s more. We are, *all of us*, in the epic adventure of Life, fraught with adversity, and occasionally, rarely, brilliantly lit moments of insight and hope. **That** is this Music... inspired by Life itself and summed in the **William Ernest Henley** poem...

Invictus

Out of the night that covers me,
Black as the Pit from pole to pole,
I thank whatever gods may be
For my unconquerable soul.

In the fell clutch of circumstance
I have not winced nor cried aloud.
Under the bludgeonings of chance
My head is bloody, but unbowed.

Beyond this place of wrath and tears

Looms but the horror of the shade,
And yet the menace of the years
Finds, and shall find me, unafraid.

It matters not how strait the gate,
How charged with punishments the scroll,
I am the master of my fate;
I am the captain of my soul.

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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 the 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. For bow markings, I defer to the conductor and concert master.

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.*

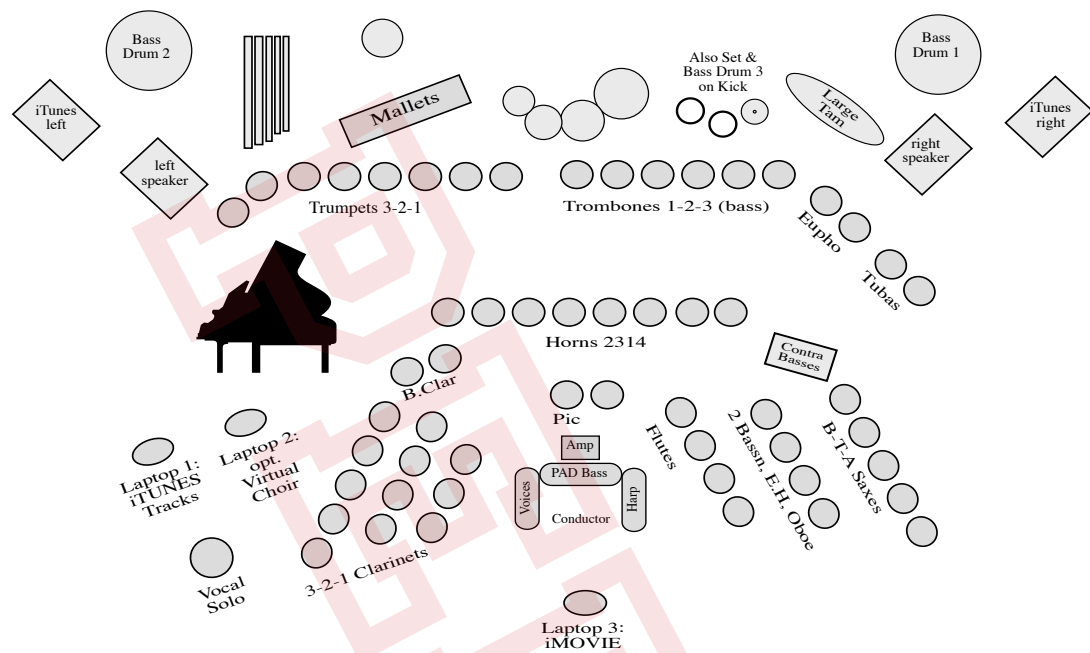
INTENDED ACCENTS are often the result of the way the rhythms are grouped. These are rendered automatically and it saves the eye the additional burden of seeing accent markings above every note. Unless marked to the contrary, usually with tenuto markings,

syncopated rhythms automatically receive a lift, a separation, an accent. A triplet figure in music in 2's is syncopated, therefore, stressed and separated. A duplet figure in music in 3's is syncopated, therefore stressed and separated. This lift and separation are of paramount importance in establishing impetus, pulse and relentless drama.

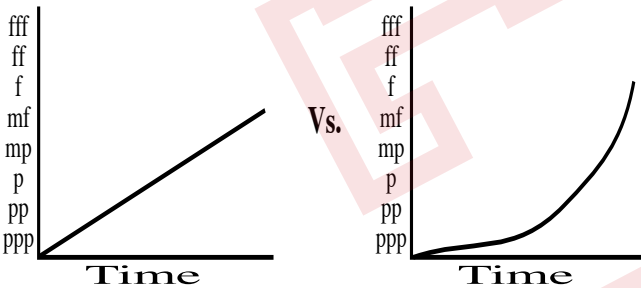
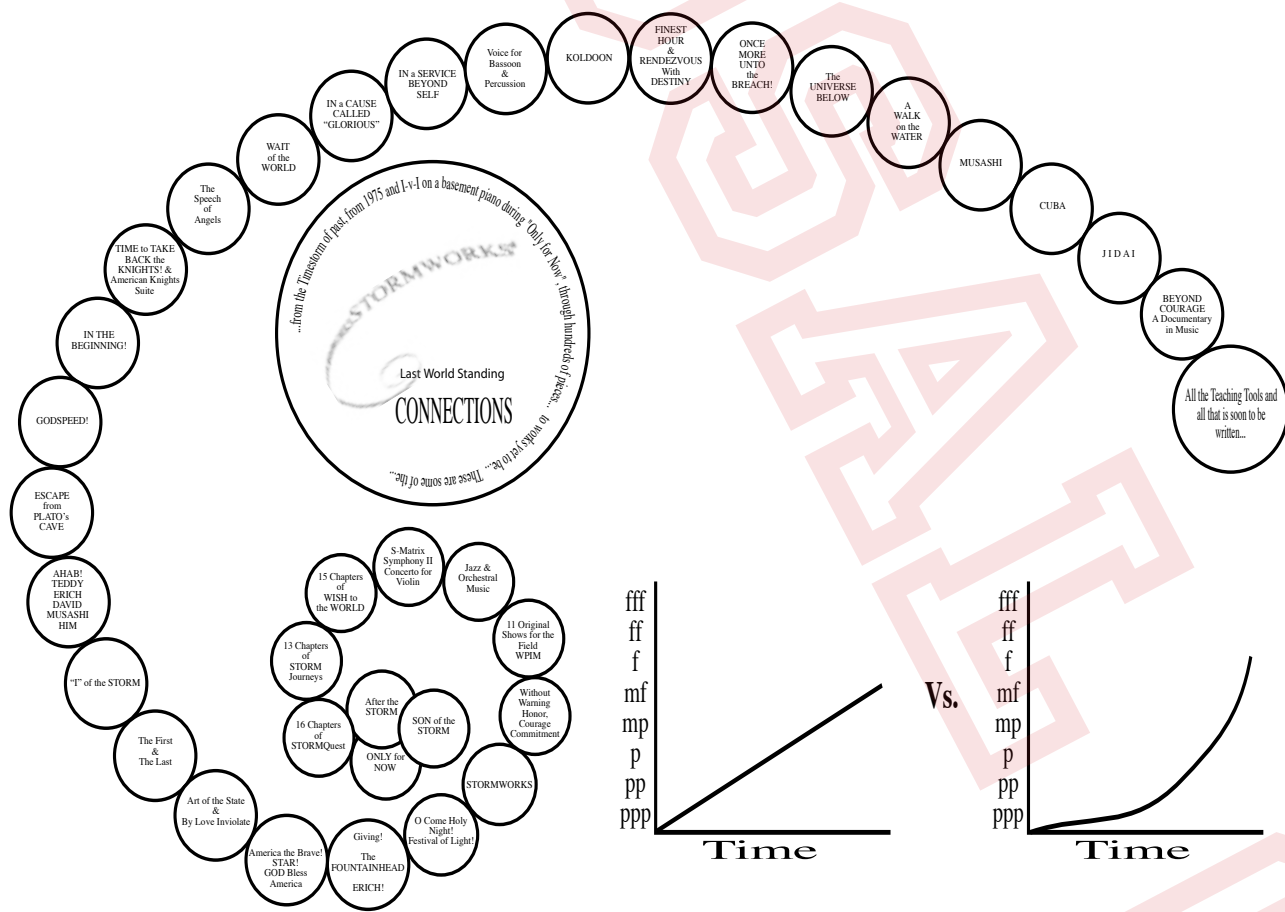
This marking: \wedge , in all of the "storm" Music, means that the note should have a weighted, symphonic accent. Imagine a full downbow swiped across the string. A swipe is the best way I can explain it... full, fast and hard. It is not necessarily short and it is much more like a jazz style notation...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

A conductor, in 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 and that notes and enharmonics are chosen based on, more times than not, what the instrumental Musician will read.

The **HARP**, electronic or not, the **PIANO**, electronic or not and the **PAD BASS** must be mixed into the ensemble as any acoustic



Angle the asymmetrically positioned speakers, back through the ensemble and toward the keyboardists to allow 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. The diagram represents the optimum ensemble as composed for. 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**. By example, I usually allow for **12 feet** of space between the Horns and the Trumpets. With the diagram serving only as a **guide**, I often stage the Horns in the center, and with great space in back of them. So too do the Trombones have much more space afforded them. As another 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 of this idiom until you experiment with **space**, and sometimes, dependent upon the Music, the use of risers. *Godspeed!*



instrument would be. Just 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... (*considering, of course, that the part is most likely to be played on a keyboard.*) 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 gliss across the whole 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.*

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"Beyond this place of wrath and tears..."

#961 IN 9:09 BY © STEPHEN MELILLO, COMPOSER ASCAP
IGNA 24 NOVEMBER 2008, 2-3 MILLENNIUM

mm= 56. Pained
mm=120

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Violin 1, Violin 2, Violin 3: Each part begins with a *ffz* dynamic and includes the instruction "sul E, no vib." for the first three measures. They play a melodic line with trills (tr) and triplets (3) starting at measure 4.
- Viola, Cello 1, Cello 2, Double Bass: These parts play a rhythmic accompaniment of triplets (3) starting at measure 4, marked with *ff w/aggression*.
- Harp: Features a *ff* dynamic and a glissando (gliss.) in measure 4.
- Timpani: Plays a *ffz* dynamic in measure 4.
- Chimes: Plays a *ff* dynamic in measure 4.
- Sus & Crash Cymbal, Bass Drum, Gong: These percussion parts play a *f* dynamic in measure 4.

The score is divided into two systems. The first system covers measures 1 through 9, and the second system covers measures 10 through 15. The tempo changes from *mm= 56. Pained* to *mm=120* between measures 3 and 4. The score includes various musical notations such as trills, triplets, glissandos, and dynamic markings.

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Violin 1
Violin 2
Violin 3
Viola
Cello 1
Cello 2
Double Bass
Hp.
Timpani
Chimes
Crash Cymbal
Bass Drum
Gong

Subito Calm, Alone (mm@56) **In a Place of Tears**

21 1. only 22 23 24 25 26 27 28 29 30 31 32 33 34 35

Violin 1
Violin 2
Violin 3
Viola
Cello 1
Cello 2
Double Bass
Hp.
Timpani
Chimes
Crash Cymbal
Bass Drum
Gong

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36 37 38 39 40 41 42 43 44 45 46 47

Violin 1 *p* *1st Vlns.* *p*

Violin 2 *p*

Violin 3 *p*

Viola *p*

Cello 1 *p*

Cello 2 *p* *mf*

Double Bass *p* *mf*

Hp.

Timpani *mp* & steady build, like pulse...

Chimes *mf*

Crash Cymbal

Bass Drum

Gong *mp* *mp*

48 49 50 51 52 53 54 55

Violin 1 *mf w/aggression*

Violin 2 *mf w/aggression*

Violin 3 *mf w/aggression*

Viola *mf w/aggression*

Cello 1 *mf w/aggression*

Cello 2 *simile martele*

Double Bass *simile martele*

Hp. *mf*

Timpani

Chimes

Crash Cymbal

Bass Drum

Gong *mf*

Chinese Temple Chime, or strike Tam with ball of mallet at perpendicular

56 57 58 59 60 61 62 63

Ritard back to mm@56, 3:33 here.

64 65 66 67 68 69 70 71 72

93 94 95 96 97

Violin 1
Violin 2
Violin 3
Viola
Cello 1
Cello 2
Double Bass
Hp.
Timpani
Chimes
Crash Cymbal
Bass Drum
Gong

|| **Accel with Vigor & Promise!**

98 99 100 101 102

Violin 1
Violin 2
Violin 3
Viola
Cello 1
Cello 2
Double Bass
Hp.
Timpani
Chimes
Crash Cymbal
Bass Drum
Gong

103

104

105

106

Violin 1

Violin 2

Violin 3

Viola

Cello 1

Cello 2

Double Bass

Hp.

Timpani

Chimes

Crash Cymbal

Bass Drum

Gong

107

108

109

110

111

112

Violin 1

Violin 2

Violin 3

Viola

Cello 1

Cello 2

Double Bass

Hp.

Timpani

Chimes

Crash Cymbal

Bass Drum

Gong

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113 114 115 116 117 118 119 120

Violin 1
Violin 2
Violin 3
Viola
Cello 1
Cello 2
Double Bass
Hp.
Timpani
Chimes
Crash Cymbal
Bass Drum
Gong

121 122 123 124 125 126 127

Violin 1
Violin 2
Violin 3
Viola
Cello 1
Cello 2
Double Bass
Hp.
Timpani
Chimes
Crash Cymbal
Bass Drum
Gong

128 129 130 131 132 133

Violin 1
Violin 2
Violin 3
Viola
Cello 1
Cello 2
Double Bass
Hp.
Timpani
Chimes
Crash Cymbal
Bass Drum
Gong

134 135 136 137 138 139 140

Violin 1
Violin 2
Violin 3
Viola
Cello 1
Cello 2
Double Bass
Hp.
Timpani
Chimes
Crash Cymbal
Bass Drum
Gong

subito p & build...
ff
gliss

Musical score for measures 141-154. The score is arranged in a standard orchestral format with the following parts:

- Violin 1: Measures 141-145 feature a trill (tr) on a whole note. Measures 146-148 feature a triplet of eighth notes.
- Violin 2: Measures 141-145 feature a trill (tr) on a whole note. Measures 146-148 feature a triplet of eighth notes.
- Violin 3: Measures 141-145 feature a trill (tr) on a whole note. Measures 146-148 feature a triplet of eighth notes.
- Viola: Measures 141-145 feature a triplet of eighth notes. Measures 146-148 feature a triplet of eighth notes.
- Cello 1: Measures 141-145 feature a triplet of eighth notes. Measures 146-148 feature a triplet of eighth notes. Dynamic: *ff ferociously*.
- Cello 2: Measures 141-145 feature a triplet of eighth notes. Measures 146-148 feature a triplet of eighth notes. Dynamic: *ff ferociously*.
- Double Bass: Measures 141-145 feature a triplet of eighth notes. Measures 146-148 feature a triplet of eighth notes. Dynamic: *ff ferociously*.
- Hp.: Measure 141 is a whole rest. Measure 146 features a triplet of eighth notes with a dynamic of *ff*. Measure 147 features a glissando (gliss.) on a whole note.
- Timpani: Measure 141 is a whole rest. Measure 146 features a triplet of eighth notes with a dynamic of *fz*.
- Chimes: Measure 141 is a whole rest. Measure 146 features a triplet of eighth notes with a dynamic of *ff*.
- Crash Cymbal: Measure 141 is a whole rest. Measure 146 features a triplet of eighth notes with a dynamic of *fz*.
- Bass Drum: Measure 141 is a whole rest. Measure 146 features a triplet of eighth notes with a dynamic of *fz*.
- Gong: Measure 141 is a whole rest. Measure 146 features a triplet of eighth notes with a dynamic of *fz*.

Measures 149-154:

- Violin 1: Measures 149-151 feature a trill (tr) on a whole note. Measures 152-154 feature a triplet of eighth notes.
- Violin 2: Measures 149-154 feature a triplet of eighth notes.
- Violin 3: Measures 149-154 feature a triplet of eighth notes.
- Viola: Measures 149-154 feature a triplet of eighth notes.
- Cello 1: Measures 149-154 feature a triplet of eighth notes.
- Cello 2: Measures 149-154 feature a triplet of eighth notes.
- Double Bass: Measures 149-154 feature a triplet of eighth notes.
- Hp.: Measures 149-151 feature a triplet of eighth notes. Measures 152-154 feature a triplet of eighth notes with glissandos (gliss.) on whole notes.
- Timpani: Measures 149-154 feature a triplet of eighth notes.
- Chimes: Measures 149-154 feature a triplet of eighth notes.
- Crash Cymbal: Measures 149-154 feature a triplet of eighth notes.
- Bass Drum: Measures 149-154 feature a triplet of eighth notes.
- Gong: Measures 149-154 feature a triplet of eighth notes.

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155 156 157 158

Violin 1 *p* 1. only or soli

Violin 2 *ffz*

Violin 3 *ffz*

Viola *ffz*

Cello 1 *ffz*

Cello 2 *ffz*

Double Bass *ffz*

Hp. *gliss.* *ffz*

Timpani *ffz*

Chimes

Crash Cymbal *ffz*

Bass Drum *ffz*

Gong

Morendo... back to Heaven...

159 160 161 162 163 164 165 166 167 168 169 170 171 172

Violin 1 *pp* All

Violin 2 *pp*

Violin 3 *pp*

Viola

Cello 1 *p* 1. only *pp* All

Cello 2 *pp*

Double Bass *pp*

Hp. *p*

Timpani *p*

Chimes

Crash Cymbal

Bass Drum

Gong *p*