

MILLELLINUM

STORMWORKS



BY LOVE INVIOLATE

ART OF THE STATE

STEPHEN Y. MELLILLO
COMPOSER



STEPHEN MELILLO, COMPOSER
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Dear Conductor... Thank you for believing in, and investing in the body of work called *STORMWORKS*. Once you’ve tasted the possibilities and experienced the reactions from your students and audiences, a large body of interrelated work awaits you. If you’ve invested in the whole package or Suite... **Bravo**. It was the best way to go. The *STORMSite* at **www.stormworld.com** provides up-to-date info on all that is happening with *STORMWORKS®*. Thanks so much for championing this Music and Godspeed in the journeys ahead.

SYSTEM REQUIREMENTS

One wouldn’t think of buying software without having the appropriate hardware. With this same common-sense thinking, conductors rendering “Storm” Works should be properly equipped.

In the *Band of the 3rd Millennium*, the orchestration employed in the body of work called *Stormworks*, we find the standard wind and percussion ensemble augmented by the use of 2 synthesizers. A seemingly innocent leap, it is replete with functionality. The generic sounds ascribed to the synthesizers are: **PAD Bass**, (*sometimes Piano and/or Chorus*) and **Harp**. Comments about the types of sounds and manner of interpreting the varied notation may be found in the *Brief Intro to the Music of Stephen Melillo... with FAQs* residing on the *STORMSite* at **stormworld.com**.

In 1980, the cost for such an undertaking was significant. Now, for a cost-effective, multi-useful investment, your program can be readily equipped. Of course, this is only if you are completely *un*-equipped right now! Most music programs will have at least one student who owns a synthesizer, or at least knows someone who does. In the early 1980s, I was able to recruit a great number of students simply by suggesting that there was a place for them in the “*electronics*” section! I invite you, *now with Music that calls for it*, to be champions of a wider and fuller Music Education.

On the *STORMWORKS CDs*, you will hear how these sounds, placed in a stereo field around the band... *as in the diagram on the seating chart page*... enhances the overtone hierarchy and resonance of the band while remaining somewhat “*traditional*” in its orchestral usage. Two speakers, lying flat on the floor, should be placed so that the sound is directed back into the ensemble.

As we approach all of the new tomorrows, students need to play Music, that while serving the cause and purpose of Music Education, excites them... Music which sonically *competes* with the inundation of supremely produced sounds they hear in their every day lives.

A vast variety of interrelated and graduated pieces as well as accompanying Teaching Tools await you.

Now, as always, it’s up to you. Only *you* can be the guide your students need, and only *you* can deliver this Music to that limitless realm we refer to as Music. To that Quest, noble and honorable, Godspeed!

Stephen Melillo, Composer

MILLENNIUM

#837 for Band M3 at 9:45

1. ART OF THE STATE

2. BY LOVE INVIOLETE

by © Stephen Melillo IGNA 20 January 1997

Commissioned for the 1997 Internationale Festiche Musiktage Uster

TECHNICAL & Personal Notes

ART of the STATE, interestingly enough, is a piece composed with exacting proportions. I say “interesting” because the effect desired is one where the chaos of order is *imposed*. Please see the enclosed graphic analysis. When calculated at the tempi from which a **constant** between all of the “**storm**” work pieces is maintained... that of $mm=90$, the first movement is exactly twice as long as the second. This is all a part of the inner message, which is more of a formal concern. It is not necessary to know these things to make the Music.

Against the natural inner architecture of the piece, the 4-note motif collides. It is a number not contained within the Fibonacci series... though related. As the 4-note motif ascends, the air should increase, so that with each iteration, each upward repetition, there is a continual crescendo, an unyielding swelling.

As the meters change, it is the **1/8th note** which remains constant.

Accents are derived from how the rhythms are grouped and how the Music is metered. One **7/8** measure may be written as 12,12,123, where the accents would be **1-2,1-2,1-2-3**. Another may be grouped 123,12,12, and therefore accented as **1-2-3,1-2,1-2**.

ART of the STATE, especially for *storm aficionados* is closely related to **The Labyrinth of the Lion**, which is the first movement of **THE FIRST & THE LAST**. It was necessary for me as a composer to extend the message and draw connection to this work, which like all storm works is further connected to the whole... the complete body of works called **STORMWORKS**. It is, however, a completely **new** composition, with a **new** inner form, **new** suggestions of counter-material, and an extended interpolation. From this new look and exposure to the horror of the “state”, comes the theme from which **BY LOVE INVIOLETE** is derived.

Had this piece been required to pass through a board at a publishing house, it might never have come to be. “*Too similar*”, they might have argued. *And they would have been wrong.*

Now, for one of the first times in our band idiom, we are experiencing the uninterrupted mind of a composer... finished with one work, and yet, **NOT** really finished. The composition of the one idea continues... and via architecture **THE FIRST & THE LAST** has a new chapter affixed to it... it is **MILLENNIUM**... and later I shall compose another piece, and all shall be bound. All movements combine to create a 5-movement work. The conductor can create new works from mixtures of these 5 elements.

The battle between the Real and the Fake, the Good and the Evil, the Champions of and the Thwarters of Humanity comes to a *concluding* statement in **MILLENNIUM**.

Our conclusion resides in the final movement. Yes, just **two** movements this time. **BY LOVE INVIOLETE**. In this movement, take great care to properly set the Harp, whether it be synthesized or not. Take care to establish the stereo field and employ a **PAD Bass** of great warmth. As in all of this writing, **one** Oboe Part suggests **1** player for this instrument. **One** Bassoon Part suggests **1** player here as well. All other solos are indicated as such.

I need not say *anything* about interpretation. Suffice it to say that there is a huge contrast between the first and second movements. Fine players with a sensitive conductor will find and render this contrast, thereby offering the true message of the piece to those who will openheartedly listen.

MUSICAL

We live during an interesting time. As a college student, I recall many discussions with classmates who shared the unshakable feeling, that somehow, they would not live into their 40's. There seems to reside in us a sort-of built-in *precipice* as we approach the beginning of the new millennium in 2001. The transition is simply a change of numbers, yet we *anticipate* it. Questions abound.

This work, **MILLENNIUM**, is an offering, a prediction if you will, about what may await us at the dawn of the new millennium, and for that matter, each and every day. In the future, it will serve as a snapshot of that moment *before* the imagined barrier came to pass.

The movement titles are merely pointers, the graphic... a picture to speak a thousand words. Or should I say “two thousand”?

This work, as are *all* storm works, is dedicated to those who believe that Light will eventually triumph over the forces of darkness. Godspeed!



ART of the STATE...

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Unyielding at mm=164-176

1 2 3 4 5

Pic/Flute 1
Flute 2
Oboe
Bassoon
Clarinet 1
Clarinet 2
Clarinet 3
Bass Clarinet
Alto Sax 1
Alto Sax 2
Tenor Sax 1
Tenor Sax 2
Bari Sax 2
Horn 1
Horn 2
Horn 3
Horn 4
Trumpet 1
Trumpet 2
Trumpet 3
Euphonium
Trombone 1
Trombone 2
Bass Trombone & Tuba
PAD Bass
Timpani
Chimes
Glock
Triangle
Tambourine
Clave
Snare Drum
Crash Cymbal
Bass Drum
Large Tam

f *ff* *mf* *mp*