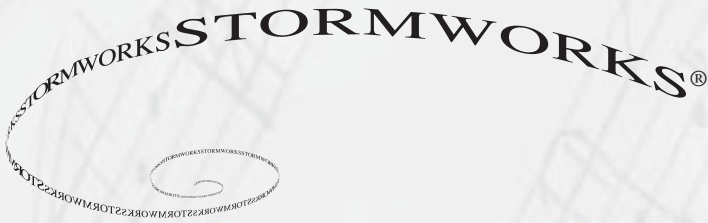


A close-up photograph of a stone sculpture of a man's face, likely King David. The sculpture is highly detailed, showing the texture of the stone and the features of the face. The man has a serious expression and is wearing a crown or tiara. The lighting is dramatic, highlighting the contours of the face and the crown.

# DAVID

STEPHEN MELILLO  
COMPOSER

HABET VIRTUS FINE CORONUM



# DAVID

#800 at 15:33 for Band of the 3rd Millennium © Stephen Melillo IGNA 25 December 1994  
*The Touchstone* is commissioned by Ronald E. Rogers  
& The Farragut High School Band & Band Parents Association, Knoxville, Tennessee

*DAVID* is commissioned by United States Air Force Heritage of America Band  
Captain Larry H. Lang, Commander & Conductor

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## 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 FAQ’s* residing on the **STORMSite** at [stormworld.com](http://stormworld.com) or [stormworks.net](http://stormworks.net).

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 1980’s, 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 CD’s**, you will hear how these sounds, placed in stereo 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 which excites them... Music which sonically *competes* with the inundation of supremely produced sounds heard on the radio, on the computer, on the TV set and in the movies theaters.

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

# DAVID

#800 at 15:33 for Band 1994

STEPHEN MELILLO, COMPOSER

**DAVID is a work for musically mature performers. *The Touchstone & its conclusion: DAVID*, makes use of 4 synthesizers and 3 acoustic keyboard instruments. All of these sounds should be stereo sounds with reverberation. Careful balancing and placement will help to create a musical experience. The electronic orchestration calls for:**

**Synth 1: PHANTASIA**, a shimmering glass-like sound found on the **Proteus**. It is a “generic” synthesizer patch found on most brands of equipment. On the **Korg 05R/W**, patches like *Fresh Air* and *Airways* are similar, to name only two. In Movement 2, Synth 1 is set to a **STRINGS** patch. On the demo cassette, I have deliberately used a String Patch from an inexpensive synthesizer for the sole purpose of demonstrating the absolute bare minimum sound requirement. The **STRING** patch selected should be translucent with a soft attack, shimmery and distant. Nothing harsh. The String patch of choice is unfortunately a sound of my own construction. If you are using a Proteus, I can send you the patch information as a **SYSEX Dump** via MIDI. On the **Korg 05R/W**, the *Layer Strings* is suitable. It is the sound used on the demo.

The **Synth 2: CHORUS** sound is literally a haunting vocal choir sound.

The **Synth 3: HARP** is as close to a realistic Harp sound as is possible. In the *Prelude .. a battle to come...*, the patch required is *RB's Wine*. An Acoustic effect can be achieved by humming into a Timpani Head.

The **Synth 4: PAD BASS** is a deep analogue string sound whose purpose is to create a fundamental for the ensemble at least an octave below the Tuba. After finding the proper sound, I usually detune the synthesizer down by an octave to get the intended depth. This is only done if using a keyboard which has less than 88 keys.

The **PIANO** is acoustic but if equipment allows, this instrument too, should be electronic. You see, the desired effect for *The Touchstone* is that the piano sounds as though *playing from off stage*. There are three ways to accomplish this effect which is either a logistics nightmare or an exciting challenge, dependent upon your perspective. **1.)** Position an acoustic piano off stage. **2.)** Feed the Piano Synthesizer through its own set of amplifier and/or speakers which are positioned off stage. **3.)** Play the Piano Synthesizer with a lot of reverb effect on it... as on the demonstration cassette. For Movement 2, an acoustic piano is desired, or a synth-piano with less reverb.

A word about the **HARP** notation. Fast rhythmic figures are designed to work as tremolos between the two hands. The fast rhythms, sextuplets or 32nd notes are not to be read exactly, but as splashes of color and performed in a harp-like manner.

• *If there are any questions concerning the piece or you would like suggestions about how to go about creating the electronic portion of the orchestration, please don't hesitate to call or write.*

*The Prelude ... a battle to come...* is intended to be pre-recorded. Step one is to record the brass and percussion ensemble, placing it in a distant and very “wet” reverb. The desired effect is one of great distance, or dream-like remembering. An exciting opening effect can be achieved in this manner. Record as many band members as possible whipping the “slings” and/or ropes for 33 seconds. The whipping sound will overlap into the Prelude. The tape is then played through the sound system on the stage stereo speakers. If logistics allow, a separate set of *off-stage* speakers may be employed.

At **m76** in *DAVID*, the Percussionists, as many are as available, are asked to spin “Slings”. Following is a description and a how-to:

For each percussionist, take a piece of black coaxial cable (*used for cable TV*) measuring 2 Cubits, or approximately 40 inches.

Once the "sling" has been constructed, be sure to plan for its use. Percussionists must avoid anything which calls attention to the section. Avoid spectacle, and perform the whipping effect desired at measure 76 as if David himself were readying the stone for delivery.



Fold the Cable once, creating a loop.



Tape the ends together, creating a grip. Use black tape.

If the proper kind of cable can not be found, nylon white rope can also be used. From **m76** to **m84**, a certain freedom has been built into the way the Music can evolve. Though the Tenor Snare can continue to keep strict pulse, the other elements may be conducted freely against it, until the larger forces are called upon beginning in **m84**. At **m129** to the end,  $\frac{1}{2}$  of a minimum 6-person Trombone/Baritone section may take the 3 parts up an octave... this where the line involves motion to the Bb. They'll know when to stay low. Similarly, 3 trumpets may play 8vb. The resulting brass thickness and strength would be extremely welcomed.

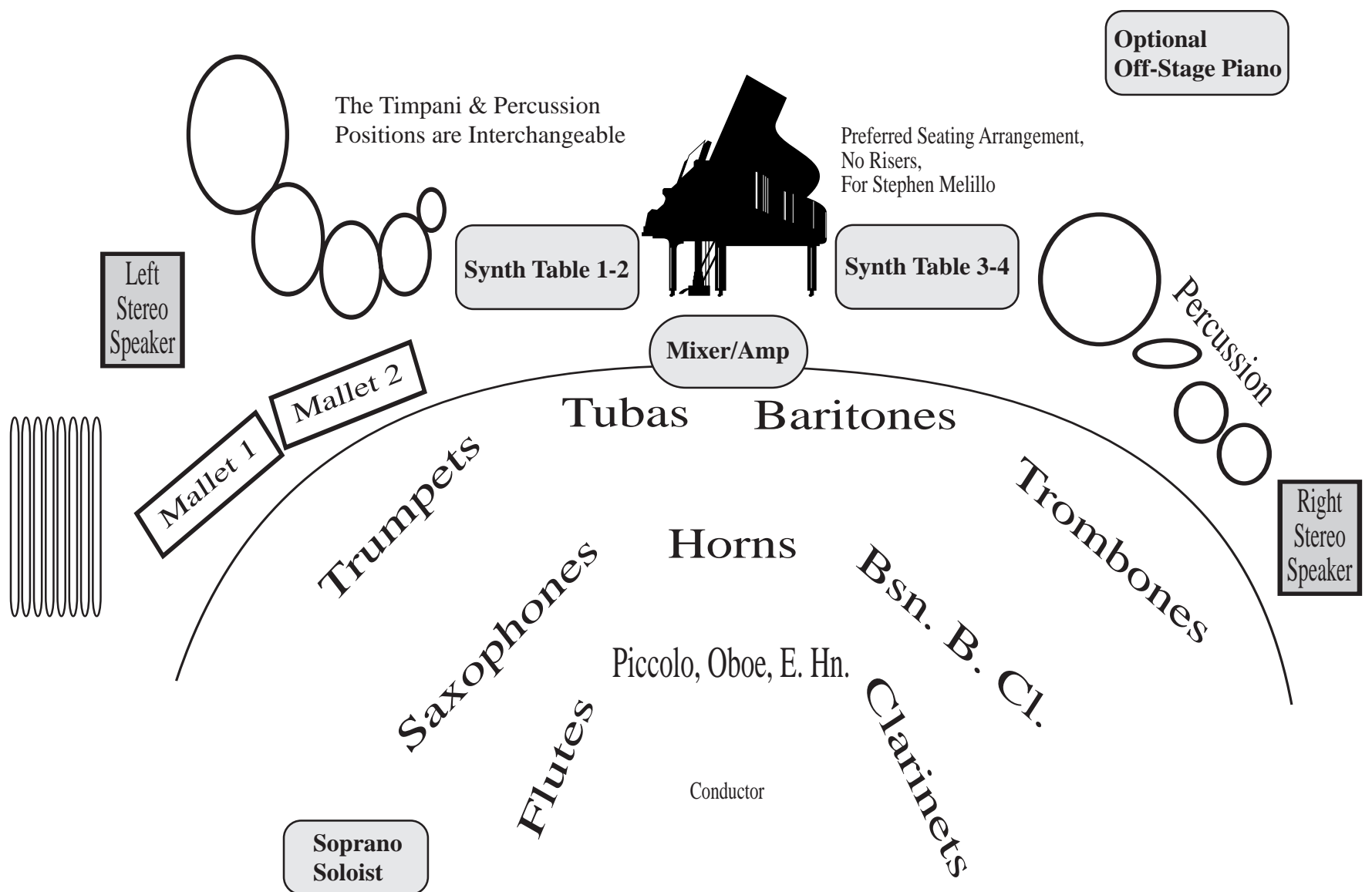
As always, there is a tremendous dichotomy in my Music, almost a schizophrenia which at one moment demands exact, relentless, unyielding pulse... and then suddenly calls upon the sensitive breath-like rubato of an insightful conductor.

*The Touchstone for Boy-Soprano Soloist and Band* is always rubato and highly dependent upon its use of colour and dynamic. In *DAVID*, I have finally formalized the term: “**ESCAPE HATCH**” which appears in the score and parts. An *Escape Hatch* is a device written into the Music which allows the conductor to control time with simple downbeats as felt. Avoiding such symbols as fermata and explanations which transcend wordings like *Ritard*, etc., the *Escape Hatch*, used in many of the *STORM works*, allows the conductor to create the necessary suspense and drama.

To your sensitive vision, I leave this drama, this dynamic, this constant return to languid moments... those whispers which, indeed, are the essence... and the very reason for everything else. Godspeed.

# DAVID

## the Preferred Seating Arrangement of Stephen Melillo



The expression, “*The Modern Band*” or “*The Contemporary Wind Ensemble*” are wholly inaccurate in describing the truly “*contemporary*” modern day band. That is why I have chosen to designate the ensemble with the specificity of a date.

Since *DAVID!* already exceeds the normal instrumentation for band, as implied in the designation “*for Band 1995*”, I would also urge for the following considerations:

*DAVID!* calls for 2 bass drums. One bass drum may be thought of as a standard bass, typical of the band idiom. It’s purpose is to “**punch**” and assist with impacts. A second large bass drum should be detuned to ring and throb at a low level. In notation, a **legato** marking implies a long stroke on such a drum. If personnel allows, an Off-Stage bass drum... as utilized in *The Fountainhead*... can be used in place of this second bass drum.

The snare drum of choice is a precisely-tuned piccolo snare. A conga may be used in lieu of the “tenor snare”, or any drum the percussionists wish to explore which will depict the ancient drums of the implied time period. Medium-Heavy, 22-inch Zildjian Classic Orchestral Cymbals are preferred.

## STAGING

Rather than be specific, allow me to tell the visual story that accompanies the Musical rendering of *DAVID!* The actual logistics are left to your own personal sense of creativity and drama. *DAVID!* is a piece which will touch people, and that “touching”, I leave to you.

The lights are low, dimmed to a haunting dark red.

A soprano, dressed in shepherd’s clothing, walks to the center of the stage.

David appears to be writing on a piece of parchment.

We begin to hear the pre-recorded whipping sounds as they fuse into the battle calls of the Prelude.

David listens to the distant armies, fearing for his people.

The dark red light, turns to a subdued moon-blue as David “*think-writes*” his **Psalm 30 v5**.

The lights gradually fade as daylight wins over the darkness.

An emissary from a distant land delivers to David the story of *The Touchstone*. He reads it.

Then in careful lighting, David sings and enacts *The Touchstone*.

When the piece subsides into silence, the lights fade to black.

David takes “his/her” place in the percussion section.

Then, suddenly, the lights erupt on stage for the Music-Only Finale! **HABET VIRTVS FINE CORONAM!**

Godspeed.

Once there was a man who searched for a single stone on the seemingly endless shores of a pebble-laden beach. A young man, he began his search with great faith and hope. With each and every stone, he bent to his knee, clutched his possible prize, and touched it to a simple chain he wore around his neck. When the chain turned to gold, his search would be over... for he would have found "The Touchstone".

Days passed, then weeks, then months, then years... until finally he had reached the end of his life. Old and worn he looked back over the many miles. Tired and defeated, he looked down at the chain around his neck. It had become gold! He had found The Touchstone... but caught in the persistence of his action... he had thrown it away.

*The Story as told to David by  
a Hindu Emissary*

*"You must FIND this  
Stone!"*

*"Yes... I shall!"*

# DAVID, COMPOSERS PROGRAM NOTES

What is the connection between the movements and why is this piece called **DAVID**? In *this* telling of the classic confrontation of the small standing against the insurmountable, David sings a prayer... perhaps another of his psalms. The prayer is inspired after hearing the tale of *The Touchstone*, delivered to David by an emissary from a distant land. (*The story is printed above.*) Realizing his own mortality, David continues to search for *The Touchstone* while offering his life in unyielding Faith.

As Fate would have it, **David finds *The Touchstone!*** It is *then* that Goliath so unrelentingly approaches. With no sword, no armor, no lance, David holds *The Touchstone* in his hand as if weighing his find. Then, without hesitation, he loads it into the sling and hurls it at the head of his enemy.

David's Faith saved his people. For *that* Faith, for *that* noble cause, even *The Touchstone* was worth throwing away...

**DAVID** is dedicated to the "Davids" of our world and to the memory of those who, despite untimely passings, have spent their lives for noble causes often considered small... or perhaps not noticed at all. These people are like "*Touchstones*", rare and precious... but their lives have not been in vain.

# DAVID

*...the battle to come...*

The following Music is to be pre-recorded as per score directions and played via off stage speakers prior to PSALM 30 V5.

© Stephen Melillo IGNA 1995

$\text{♩} = 76$

1 2 3 4

Muted Solo Horn

Horn 1

Horn 2

Horn 3

Muted Solo Trumpet

Tr 1

Tr 2

Tr 3

TB 1

TB 2

Bar

Tuba

S3- RB's Wine

S4- PAD Bass

Timpani

Snare (Piccolo)

Crash Cymbal Bass Drum

♩ = 48, Legato

Soprano Recorder  
In the Eve - ning, a spell of Tears... In the Mo-orning, Shouts, yes Shouts of

Flute 1

Flute 2

Flute 3

Flute 4

Oboe

Bassoon  
*p*

Clar 1  
*p*

Clar 2  
*p*

Clar 3  
*p*

Bass Clar  
*p*

Sus Cym

Soprano Recorder  
Jo - oy...

Flute 1  
*p*

Flute 2  
*p*

Flute 3  
*p*

Flute 4  
*p*

Oboe  
*mp*

Bassoon

Clar 1

Clar 2

Clar 3

Bass Clar

Sus Cym  
*pp*

S  
e  
g  
u  
e  
t  
o  
T  
O  
U  
C  
H  
S  
T  
O  
N  
E



0 1 2 3 4 5 6 7

Soprano

In the morn - ing Light I see You, and then at Dusk I pray for

F11 & Pic

F1 2

Oboe

Bssn

Cl 1

Cl 2

Cl 3

Bb B. Cl & Con. Bb B. Cl

Al 1

Al 2

Ten 1

Ten 2

B. Sax

H 1

H 2

H 3

Tr 1

Tr 2

Tr 3

T-bone 1

T-bone 2

Baritone

Tuba

Timpani

Glock

Vibes

Piano

S1-Phantasia

S2-Harp

S3-Chorus

S4-PAD Bass

Finger Cymbal  
Wind Chimes  
Suspended Cymbal  
Crash Cymbal  
Bass Drum  
Large Tam

*pp* < *p*