

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...

Music inspired by

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.

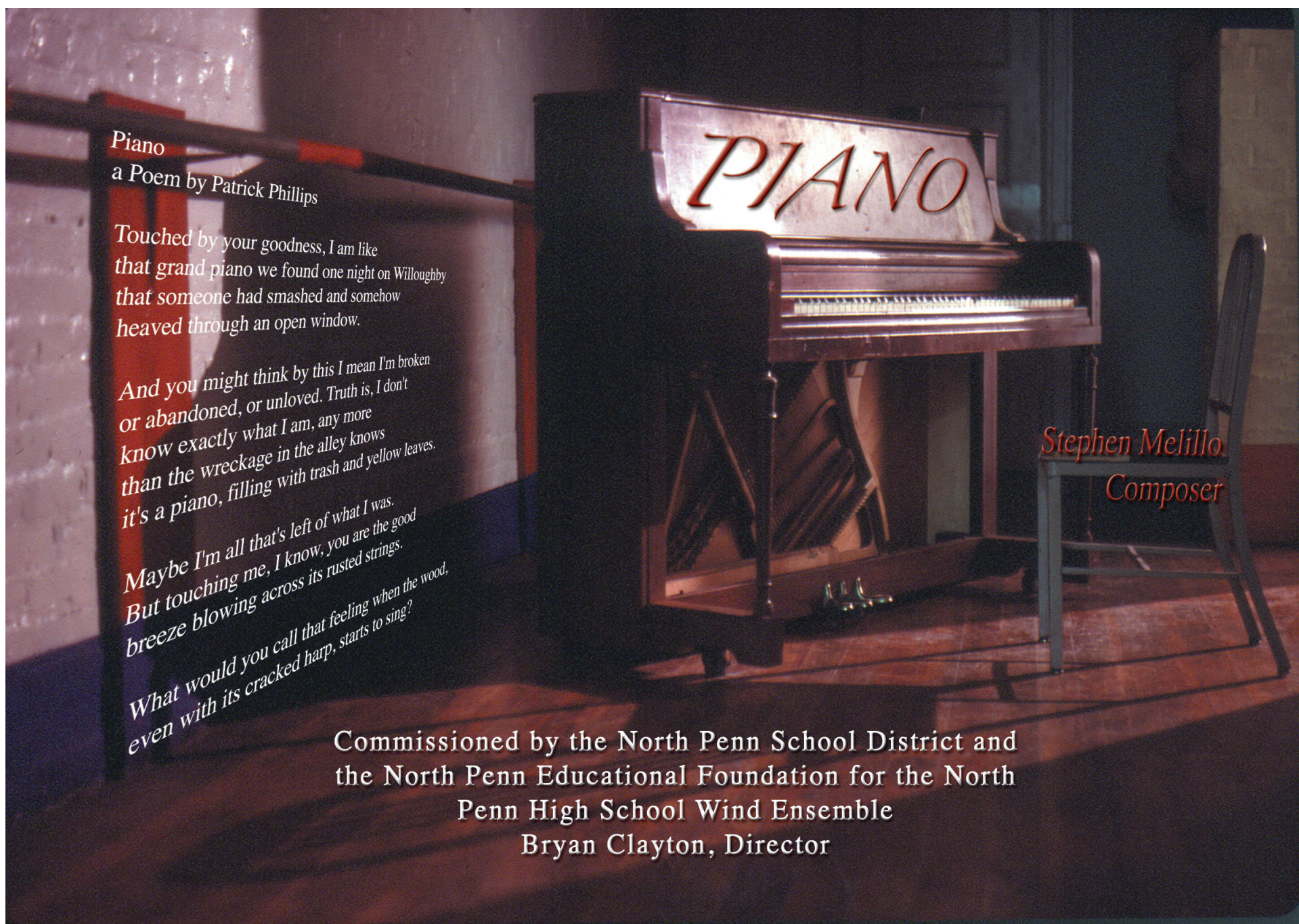
Maybe I'm all that's left of what I was.
But touching me, I know, you are the good
breeze blowing across its rusted strings.

What would you call that feeling when the wood,
even with its cracked harp, starts to sing?

“Piano” by Patrick Phillips, from *Boy*. © The University of Georgia Press, 2008.
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Please visit this and many other truly inspirational works by Mr. Phillips at his website.
www.patrickthemighty.com

and on Keillor's NPR site.
<http://writersalmanac.publicradio.org/index.php?date=2008/12/03>



Piano
a Poem by Patrick Phillips

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Commissioned by the North Penn School District and
the North Penn Educational Foundation for the North
Penn High School Wind Ensemble
Bryan Clayton, Director

11 December 2008

Dear Bryan,

Inspired by the Patrick Phillips Poem, *PIANO*, what began as a *Musical Haiku*, has now become a staged, dramatic Musical work.

I wanted you to see where I was going with all this in these very early stages.

Attached you'll find:

1. A FLOW CHART of how I envision the unfolding elements of "*PIANO*".
2. Two mp3 demos.

One of the mp3s attached is *A PIANO in the STORM*.

This work is a "Prerecorded Track" that will overlap the intended live Music. You will not hear it in its completed form at all. Just as a Novelist will create a "Back-Story" that you might never see, so too have I written two "Back-Story" pieces. One is prerecorded. The other is played live during the larger, new-form piece. Pieces within a piece that come together to hopefully deliver a lasting message not unlike the poem by Mr. Phillips.

Ideas from the prerecorded track will be used in different forms within the completed piece... and excerpts from this prerecorded track will be played over the ensemble as was done in other "storm" works... like *UNIVERSE BELOW*, *GARRISON at GOLIAD*, *THAT WE MIGHT LIVE* and *LAST WORLD STANDING*.

The second mp3 is *A BRIEF HISTORY of LIFE & TIME & the PIANO*.

It is accompanied by the actual Piano Part. This is being sent in advance so that your Pianist can begin to work on it while I continue to Compose! The mp3 is simply a reference.

With these two "Back-Story" pieces written... I am ready to begin the actual piece, which I am further describing in the attached PDF Flow Chart.

Godspeed! Steve

TECHNICAL NOTES

which are elaborated via Quicktime Video

Tempo is designated at **mm@232** with the overall Time for the work being **12:33 - 13:33**. Here is how to find the Tempo for *your* ensemble. Discover how fast your Musicians can play the **triplet-1/8th** note runs during the Swing sections, making it **SOUND** wild and effective. The key word here is “sound”. This is not an exercise and its purpose is the audience.

Just as Tempo is easy to find, there is another point of liberation. At any time, if notes are too high during the Swing sections, taking things down an octave is always an option that will not detract from the story-telling.

Eighth notes during the Swing sections should be basically straight, not triplet-like. The syllables to imagine are “oo-bah”. Aren’t you glad that we can now do a video demo?!

Synth Station 1 is an Acoustic Bass & PAD Bass. This can also be an **actual** Acoustic Bass with a switch to PAD Bass.

Synth Station 2 is Harp. The Harp can also be played on an actual Harp.

Synth Station 3 is the Swing Section Piano and is completely optional. This person can come in and out of the playing and control the **iTUNES** which is delivering the pre-recorded **TRACK 1: A Piano in the Storm** at Measure **89**. This pre-recorded track plays through the **STORMSystem™**.

The commissioning **Percussionists** requested a “drum set” that can be split into concert band percussion instruments. I have provided a “drum set” part. The option for splitting the parts in any fashion is a creative option for the percussionists.

All **Solos** and **Section Features** can be done while standing. Remember, this is “*staged*”.

The Clarinet Solo at **m17** can also be improvised.

At **m89**, the band begins a fade and literally goes to Silence at **m109** while still enacting a full out “jam session”. Pre-recorded **TRACK 1** begins at **m89** and has its own fade-out built into the recording.

At **m137**, the band fades back in as the pre-recorded track fades. Controlling the dynamic as best as possible creates the best result.

At **m158**, the Trumpets can take it up an octave if they want. Using plunger mutes, they can also deliver the wah-wah effect from the 1940s.

At **m196**, the actor/pianist plays “*A Brief History of Life & Time & the Piano*” as described in the **FLOW CHART**.

Measure 290 overlaps the ring of the Piano. This Music is rubato and in many ways... “*pianistic*”.

At **m347**, the winds crescendo and literally place their well-intoned D Major chord into the Piano. The Sustain Pedal is depressed allowing the ensemble sound to ring back to an eternal Silence.

MUSICAL NOTES

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. 33 years later, I’m glad I had photographed it! Posterity. Most of that self-imposed personal training, was painstakingly plucked out in the “work-out” room during the wee hours.

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.”

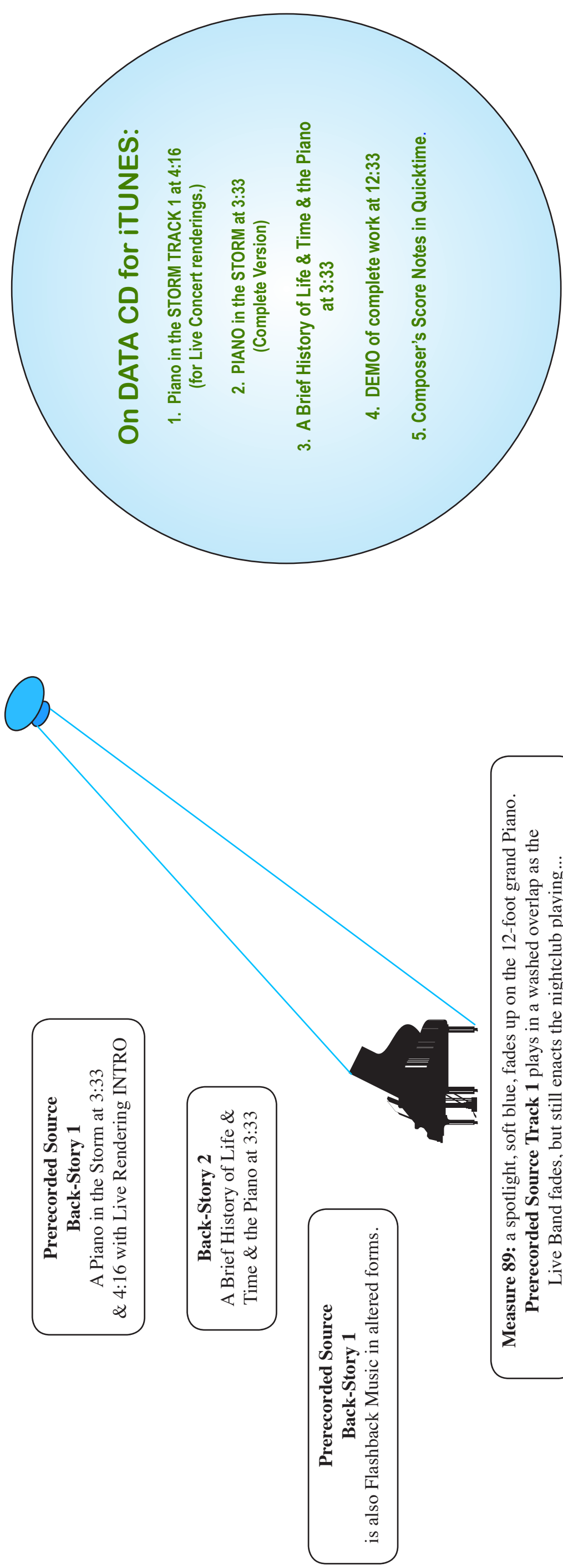
I would like to dedicate this work to Mr. Patrick Phillips and to Mrs. Tunde Gerloczy Aalders and to all those who feel Life and Love and Wonder.

Enjoy and Godspeed! Steve

PIANO

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by © Stephen Melillo IGNA 25 December 2008 to 1 January 2009, 2-3 Millennium

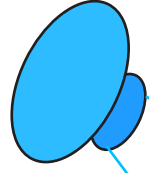
PRE-WRITTEN BACK-STORY” SOURCE PIECES TO BE OVERLAPPED, & UNDERLAPPED WITH LIVE PLAYING AND PRERECORDED TRACKS.



Crossfade: Flashback Music overlaps Live Band. The Bari Sax Player (or Main Character Pianist) moves to the Piano. A clear pathway has been set up in advance. He/She is lit, the Piano is lit. He/She portrays the quiet urgency of being drawn to the Piano amidst the Nightclub spectacle and ruckus. The light fades on the actor and remains on the Piano as “A Piano in the Storm” plays. The Prerecorded track fades back under the Live Band. The nightclub band is back in full swing. Full-out tutti passages take us to an abrupt downbeat at **Measure 196**, where “A Brief History of Life & Time & the Piano” begins and is played live by the actor/pianist.

Full Live Band explodes in Mid-Jam!
Clarinet Solos, varied Tuttis
Nightclub feel and lighting, and full out Swing...





Option 1
A live camera is situated above the Pianist, and a shot of the hands are sent to a small projector that is inside the piano and projecting to the inside of the opened hood.



Option 2
Images of the Pianist throughout his life and at the Piano, are projected inside the uplifted Hood via a small laptop projector. The logistics of this are up to you and must be done carefully so as not to detract from the “Musical” story-telling.

This Music was first inspired by,

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At the point of “collapse” in **Back-Story 2**, the Live Orchestra overlaps, and emerges from the ringing Piano.
The Theme of the “**Piano**” is now fully orchestrated and delivered, beginning with an innocent woodwind treatment.
We hear the Theme as recorded in **Back-Story 1**, but never heard in its entirety during the Live Concert rendering. The recording was/is simply a reference. The piece ends with the Sustain Pedal opened on the Piano.... and the ring of the full ensemble within it, ever fading back to Silence....

Back-Story 2
A Brief History of Life & Time & the Piano at 3:33
is played live by the actor/pianist.



PIANO

#965 BY © STEPHEN MELILLO, COMPOSER ASCAP
IGNA 25 DECEMBER 2008 - 1 JANUARY 2009, 2-3 MILLENNIUM

In Full Jam... mm@232, Swing!

1 2 3 4 5 6 7

The score is for a full orchestra and includes the following parts:

- Flute 1, Flute 2, Flute 3: *f & Swingin'* (measures 1-4), *mf & Build* (measures 5-7) with trills.
- Oboe: *f & Swingin'* (measures 1-4), *mf & Build* (measures 5-7) with trills.
- English Horn: *mf & Build* (measures 5-7) with trills.
- Bassoon: *mf & Build* (measures 5-7) with trills.
- Clarinet 1, 2, 3, Bass Clarinet in B \flat : *f & Swingin'* (measures 1-4).
- Alto Sax 1, 2, Tenor Sax, Bari Sax: *f & Swingin'* (measures 1-4), *mf & Build* (measures 5-7) with trills.
- Horn 1, 2, 3, 4: Rest.
- Trumpet 1 (&4), 2, 3: Rest.
- Euphonium, Trombone 1, 2, Bass Trombone, Tuba: Rest.
- Bass/PAD Bass: *f* (measure 5), *mf & Build* (measures 6-7).
- Piano: *mf & Build* (measures 5-7). Note: *Swing Comp on Piano Synth, not "Character" Grand. See Score Notes*.
- Harp: *f* (measure 5).
- Drum Set/Timpani: *f* (measure 5), *mf & Build* (measures 6-7) with *Swing* feel.
- Conga/Chimes, Orch Bells, WC, FC, Crash, Bass, Gong, Sus Cymbal: Rest.

8 9 10 11 12 13 14 15

Flute 1
Flute 2
Flute 3
Oboe
English Horn
Bassoon
Clarinet 1
Clarinet 2
Clarinet 3
B. Cl.
Alto Sax 1
Alto Sax 2
Tenor Sax
Bari Sax
Horn 1
Horn 2
Horn 3
Horn 4
Trumpet 1-4
Trumpet 2
Trumpet 3
Euphonium
Trombone 1
Trombone 2
Bass Trombone
Tuba
Bass/PAD Bass
Piano
Harp
Drum Set/Timpani
Conga/Chimes
Orch Bells
WC, FC, Crash, Bass, Gong
Sus Cymbal