

#249 at 3:00 for Band
© Stephen Melillo IGNA 7 May 1985
VE Day

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STEPHEN MELILLO, COMPOSER
STORMWORLD.COM

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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

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*.

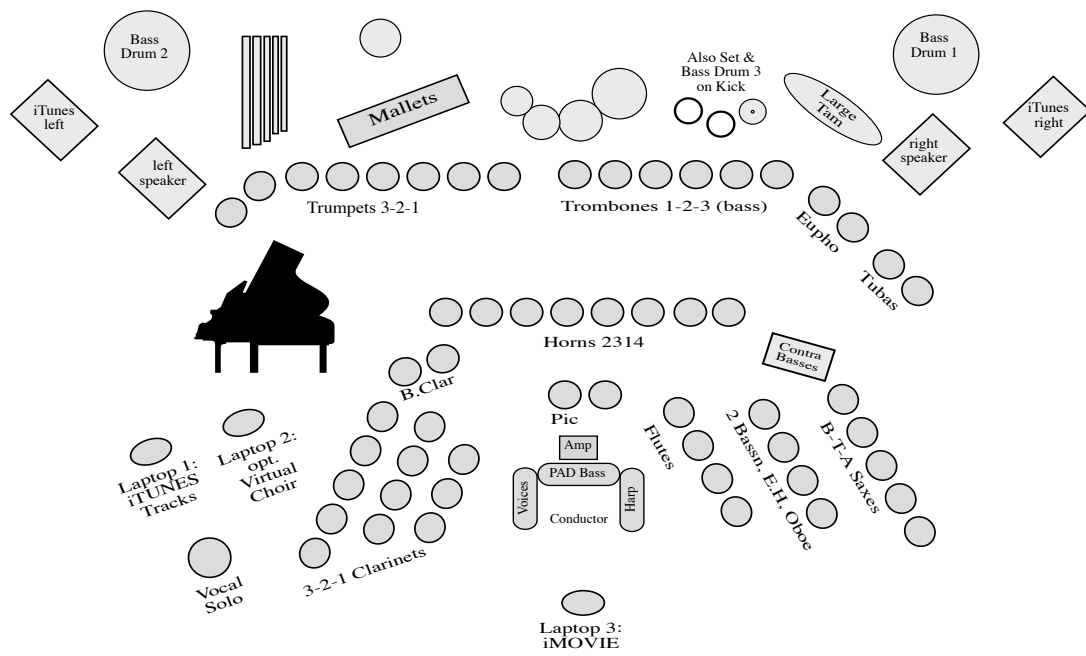
INTENDED ACCENTS are often the result of the way the rhythms are grouped. These are rendered automatically and it saves the eye the additional burden of seeing accent markings above every note. Unless marked to the contrary, usually with tenuto markings,

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.

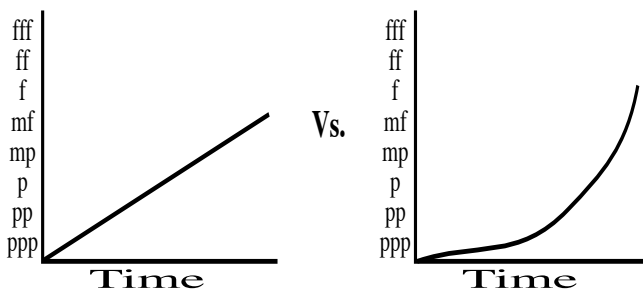
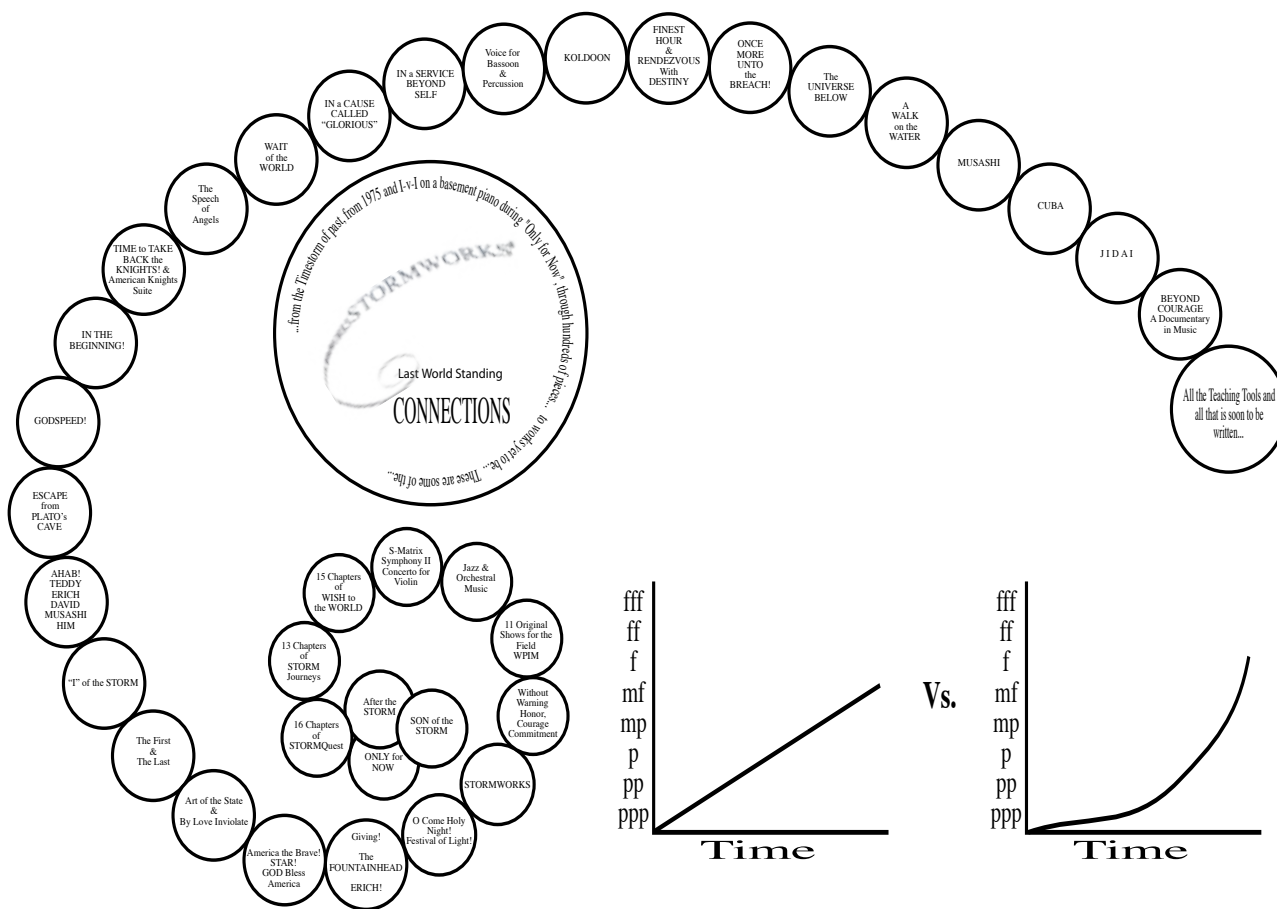
This marking: \wedge , in all of the "storm" Music, means that the note should have a weighted, symphonic accent. Imagine a full downbow swiped across the string. A swipe is the best way I can explain it... full, fast and hard. It is not necessarily short and it is much more like a jazz style notation...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

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1 Like Morse Code

This musical score is for the piece "Like Morse Code" and is arranged for a large ensemble. The score is written in 4/4 time and features a key signature of one flat (B-flat major or D minor). The instruments and their parts are as follows:

- Flutes (Fl 1 & Pic, Fl 2):** Both parts are silent throughout the piece.
- Clarinets (Cl 1, Cl 2):** Both parts are silent throughout the piece.
- Allos (Al 1, Al 2):** Both parts play a rhythmic melody in the first and third measures, with accents and breath marks. The second and fourth measures are silent.
- Tenors (Ten 1, Ten 2):** Both parts are silent throughout the piece.
- Horn (Hn):** Plays a rhythmic melody in the first and third measures, with accents and breath marks. The second and fourth measures are silent.
- Trumpets (Tr 1, Tr 2, Tr 3):** All three parts are silent throughout the piece.
- Trombones (Tbn 1, Tbn 2, Btn):** All three parts play a rhythmic melody in the first and third measures, with accents and breath marks. The second and fourth measures are silent.
- Tuba:** Plays a rhythmic melody in the first and third measures, with accents and breath marks. The second and fourth measures are silent.
- Timpani (Timp):** Plays a rhythmic melody in the first and third measures, with accents and breath marks. The second and fourth measures are silent.
- Percussion (Perc):** Plays a rhythmic melody in the first and third measures, with accents and breath marks. The second and fourth measures are silent.

The score is divided into four measures. The first and third measures contain the main melodic and rhythmic material, while the second and fourth measures are primarily rests for the instruments, with some percussion activity. The dynamic marking *mp* (mezzo-piano) is used throughout the score.

Musical score for page 5 of 'Those Who Serve...' by Stephen Melillo. The score is arranged for a large ensemble and consists of 15 staves. The instruments are: Fl 1 & Pic, Fl 2, Cl 1, Cl 2, Al 1, Al 2, Ten 1, Ten 2, Hn, Tr 1, Tr 2, Tr 3, Tbn 1, Tbn 2, Btn, Tuba, Timp, and Perc. The score is in 4/4 time and features a key signature of one flat (B-flat major or D minor). The music is divided into four measures. The woodwinds (Al 1, Al 2, Hn, Tbn 1, Tbn 2, Btn) and brass (Tr 1, Tuba, Timp) parts have active lines, while the flutes, clarinets, and tenors are mostly silent. The percussion part includes a complex rhythmic pattern with various accents and dynamics.

This musical score page, numbered 9, features the title "THOSE WHO SERVE..." by Stephen Melillo, IGNA 1985. The score is arranged for a large ensemble and includes the following parts:

- Flutes 1 & 2:** Both parts play a melodic line with a trill in the second measure, marked with a forte (*sf*) dynamic.
- Clarinets 1 & 2:** Both parts play a rhythmic pattern of quarter notes, marked with a forte (*sf*) dynamic.
- Allos Horns 1 & 2:** Both parts play a rhythmic pattern of quarter notes, marked with a forte (*sf*) dynamic.
- Tenors 1 & 2:** Both parts play a rhythmic pattern of quarter notes, marked with a forte (*sf*) dynamic.
- Horn:** Plays a rhythmic pattern of quarter notes, marked with a forte (*sf*) dynamic.
- Trumpets 1, 2, & 3:** All three parts play a rhythmic pattern of quarter notes, marked with a forte (*sfz*) dynamic.
- Trombones 1 & 2:** Both parts play a rhythmic pattern of quarter notes, marked with a forte (*sfz*) dynamic.
- Baritone:** Plays a rhythmic pattern of quarter notes, marked with a forte (*sfz*) dynamic.
- Tuba:** Plays a rhythmic pattern of quarter notes, marked with a forte (*sfz*) dynamic.
- Timpani:** Plays a rhythmic pattern of quarter notes, marked with a forte (*sfz*) dynamic.
- Percussion:** Plays a rhythmic pattern of quarter notes, marked with a mezzo-forte (*mp*) dynamic.

The score is written in a key signature of one flat (B-flat major/D minor) and a 4/4 time signature. The first measure of the score is marked with a forte (*sf*) dynamic. The second measure features a trill in the flute parts, marked with a forte (*sf*) dynamic. The third measure is marked with a mezzo-forte (*mp*) dynamic. The score concludes with a final measure marked with a mezzo-forte (*mp*) dynamic.

This page of a musical score contains 17 staves for various instruments. The woodwind section includes Flutes 1 & Piccolo, Flute 2, Clarinets 1 & 2, Alto Saxophones 1 & 2, Tenor Saxophones 1 & 2, and Horns. The brass section includes Trumpets 1, 2, and 3, Trombones 1 and 2, Baritone, and Tuba. The percussion section includes Timpani and Percussion. The score is written in a key signature of two flats and a 4/4 time signature. It begins with a five-measure rest for the woodwinds. The woodwinds enter in the second measure with various rhythmic patterns. The brass section enters in the second measure with a strong *f* dynamic, playing a rhythmic accompaniment. The percussion section also enters in the second measure with a *f* dynamic. The score concludes in the fifth measure with a *mp* dynamic for the brass and percussion.

This musical score page, numbered 18, is for the piece "THOSE WHO SERVE..." by Stephen Melillo. It features a full orchestral arrangement with the following parts:

- Fl 1 & Pic:** Flute 1 and Piccolo, playing a melodic line with grace notes and slurs.
- Fl 2:** Flute 2, playing a sustained note with a forte (*f*) dynamic.
- Cl 1 & Cl 2:** Clarinet 1 and Clarinet 2, playing sustained notes with a forte (*f*) dynamic.
- Al 1 & Al 2:** Alto Saxophone 1 and Alto Saxophone 2, playing sustained notes with a forte (*f*) dynamic.
- Ten 1 & Ten 2:** Tenor Saxophone 1 and Tenor Saxophone 2, playing sustained notes with a forte (*f*) dynamic.
- Hn:** Horn, playing a melodic line with a forte (*f*) dynamic.
- Tr 1, Tr 2, & Tr 3:** Trumpet 1, Trumpet 2, and Trumpet 3, playing sustained notes with a forte (*f*) dynamic.
- Tbn 1 & Tbn 2:** Trombone 1 and Trombone 2, playing sustained notes with a forte (*f*) dynamic.
- Btn:** Baritone, playing a sustained note with a forte (*f*) dynamic.
- Tuba:** Tuba, playing a sustained note with a forte (*f*) dynamic.
- Timp:** Timpani, playing a rhythmic pattern with a forte (*f*) dynamic.
- Perc:** Percussion, playing a rhythmic pattern with a forte (*f*) dynamic.

Fl 1 & Pic

Fl 2

Cl 1

Cl 2

Al 1

Al 2

Ten 1

Ten 2

Hn

Tr 1

Tr 2

Tr 3

Tbn 1

Tbn 2

Btn

Tuba

Timp

Perc

mp

f

This musical score page, numbered 26, is for the piece "THOSE WHO SERVE..." by Stephen Melillo. It features a full orchestral arrangement with the following instruments and parts:

- Flutes & Piccolo (Fl 1 & Pic, Fl 2):** Fl 1 & Pic plays a melodic line with a long phrase across the first two measures. Fl 2 provides harmonic support with sustained notes.
- Clarinets (Cl 1, Cl 2):** Cl 1 plays a melodic line, while Cl 2 provides harmonic support.
- Allos (Al 1, Al 2):** Both play rhythmic patterns in the first two measures.
- Tenors (Ten 1, Ten 2):** Ten 1 plays a melodic line, while Ten 2 provides harmonic support.
- Horn (Hn):** Plays a melodic line.
- Trumpets (Tr 1, Tr 2, Tr 3):** Tr 1 and Tr 2 play rhythmic patterns, while Tr 3 provides harmonic support.
- Trombones (Tbn 1, Tbn 2):** Both play rhythmic patterns.
- Baritone (Btn):** Plays a rhythmic pattern.
- Tuba:** Plays a rhythmic pattern.
- Timpani (Timp):** Plays a rhythmic pattern.
- Percussion (Perc):** Plays a rhythmic pattern.

The score is written in 4/4 time and includes dynamic markings such as *mp* (mezzo-piano), *f* (forte), and *sf* (sforzando). The key signature is one flat (B-flat major or D minor).

This page of a musical score, numbered 31, features a variety of instruments. The top section includes Flute 1 & Piccolo (Fl 1 & Pic), Flute 2 (Fl 2), Clarinet 1 (Cl 1), and Clarinet 2 (Cl 2). Below these are two Alto Saxophones (Al 1, Al 2), two Tenors (Ten 1, Ten 2), Horn (Hn), three Trumpets (Tr 1, Tr 2, Tr 3), two Trombones (Tbn 1, Tbn 2), a Bass Trombone (Btn), and a Tuba. The bottom section contains Timpani (Timp) and Percussion (Perc). The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. It consists of four measures. The first two measures are marked with a forte dynamic (*sf*). The third measure includes a trill (*tr*) for the Flute 1 & Piccolo. The Percussion part features a complex rhythmic pattern with accents and dynamic markings like *sfz* and *v*. The overall texture is dense, with many instruments playing simultaneously.

Full & Warm

Musical score for page 35, featuring woodwinds, brass, and percussion. The score is in 4/4 time and includes the following parts:

- Fl 1 & Pic:** Flute 1 and Piccolo. Part 1 starts with a rest, then enters in measure 4. Part 2 starts in measure 1 with a *mp* dynamic.
- Cl 1 & Cl 2:** Clarinet 1 and Clarinet 2. Both parts start in measure 1 with a *p* dynamic.
- Al 1 & Al 2:** Alto Saxophone 1 and Alto Saxophone 2. Both parts start in measure 1 with a *p* dynamic.
- Ten 1 & Ten 2:** Tenor Saxophone 1 and Tenor Saxophone 2. Both parts start in measure 1 with a *p* dynamic.
- Hn:** Horn. Part starts in measure 4 with a *mf* dynamic and includes the instruction "Opt 8vb".
- Tr 1, Tr 2, Tr 3:** Trumpet 1, Trumpet 2, and Trumpet 3. Trumpet 1 has a melodic line starting in measure 1. Trumpets 2 and 3 are silent.
- Tbn 1, Tbn 2, Btn, Tuba:** Trombone 1, Trombone 2, Baritone, and Tuba. All parts have a sustained harmonic line starting in measure 1.
- Timp:** Timpani. Part starts in measure 4 with a *p* dynamic.
- Perc:** Percussion. Part starts in measure 1 with a *p* dynamic, followed by a crescendo to *pp* in measure 5.

This page of the musical score, page 42, features a variety of instruments. The woodwind section includes Flutes 1 & Piccolo, Flute 2, Clarinets 1 & 2, Alto Saxophones 1 & 2, Tenors 1 & 2, and Horns. The brass section consists of Trumpets 1, 2, and 3, Trombones 1 and 2, Baritone, and Tuba. The percussion section includes Timpani and a general Percussion part. The score is written in a key signature of two flats and a common time signature. The woodwinds and strings play melodic lines with various dynamics and articulations. The brass section provides harmonic support with sustained notes and rhythmic patterns. The percussion section features a steady rhythmic accompaniment with dynamic markings ranging from *pp* to *f*.

This musical score page, numbered 47, is for the piece "THOSE WHO SERVE..." by Stephen Melillo. It features a full orchestral arrangement with the following instruments and parts:

- Flutes & Piccolo (Fl 1 & Pic, Fl 2):** Both parts play a melodic line with accents and breath marks. Fl 1 & Pic has a trill-like figure in the final measure.
- Clarinets (Cl 1, Cl 2):** Cl 1 plays a sustained note with an accent. Cl 2 plays a lower sustained note.
- Allos (Al 1, Al 2):** Al 1 plays a melodic line with accents. Al 2 plays a similar line with a trill-like figure in the final measure.
- Tenors (Ten 1, Ten 2):** Both parts play sustained notes with accents.
- Horn (Hn):** Plays a melodic line with accents and breath marks.
- Trumpets (Tr 1, Tr 2, Tr 3):** Tr 1 and Tr 2 play a melodic line with accents. Tr 3 plays a lower melodic line with accents.
- Trombones (Tbn 1, Tbn 2, Btn):** Tbn 1, Tbn 2, and Btn play a melodic line with accents and a dynamic marking of *f*.
- Tuba:** Plays a melodic line with accents, starting with a dynamic marking of *f* and moving to *mp* in the final measure.
- Timpani (Timp):** Plays a melodic line with accents, starting with a dynamic marking of *sfz* and moving to *mp* in the final measure.
- Percussion (Perc):** Plays a rhythmic pattern with accents, starting with a dynamic marking of *f* and moving to *mp* in the final measure.

Dramatic Rit!

This musical score page, numbered 51, is titled "Dramatic Rit!". It features a variety of instruments and parts:

- Flutes:** Fl 1 & Pic, Fl 2, Cl 1, Cl 2
- Allos:** Al 1, Al 2
- Tenors:** Ten 1, Ten 2
- Horns:** Hn
- Trumpets:** Tr 1, Tr 2, Tr 3
- Trombones:** Tbn 1, Tbn 2, Btn
- Tuba:** Tuba
- Timpani:** Timp
- Percussion:** Perc (including High Hat)

The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. It consists of 12 measures. The first two measures show the initial entry of the woodwinds and brass. The third measure is marked with a forte dynamic (*sfz*) and a crescendo hairpin. The fourth measure is marked with a decrescendo hairpin. The fifth measure is marked with a *sfz* dynamic and a decrescendo hairpin. The sixth measure is marked with a *sfz* dynamic and a decrescendo hairpin. The seventh measure is marked with a *sfz* dynamic and a decrescendo hairpin. The eighth measure is marked with a *sfz* dynamic and a decrescendo hairpin. The ninth measure is marked with a *sfz* dynamic and a decrescendo hairpin. The tenth measure is marked with a *sfz* dynamic and a decrescendo hairpin. The eleventh measure is marked with a *sfz* dynamic and a decrescendo hairpin. The twelfth measure is marked with a *sfz* dynamic and a decrescendo hairpin.

This page of the musical score, page 57, features a variety of instruments. The woodwind section includes Flute 1 & Piccolo, Flute 2, Clarinet 1, Clarinet 2, Alto Saxophone 1, Alto Saxophone 2, Tenor Saxophone 1, and Tenor Saxophone 2. The brass section consists of Horn, Trumpet 1, Trumpet 2, Trumpet 3, Trombone 1, Trombone 2, Baritone, and Tuba. The percussion section includes Timpani and a general Percussion part. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. The woodwinds and strings play a melodic line with various ornaments and slurs. The brass section provides harmonic support with sustained notes and rhythmic patterns. The percussion section features a steady, rhythmic accompaniment.

This page of a musical score contains 17 staves for various instruments. The instruments listed on the left are: Fl 1 & Pic, Fl 2, Cl 1, Cl 2, Al 1, Al 2, Ten 1, Ten 2, Hn, Tr 1, Tr 2, Tr 3, Tbn 1, Tbn 2, Btn, Tuba, Timp, and Perc. The score is written in a key signature of one flat (B-flat) and a common time signature (C). The music is organized into five measures. The woodwind and brass sections (Flutes, Clarinets, Trumpets, Trombones, Horns, and Tuba) play a melodic line that begins in the first measure and becomes more active in the second and third measures. The percussion section (Timp and Perc) provides a rhythmic accompaniment, with the Timp playing a pattern of eighth notes and the Perc playing a more complex rhythmic pattern. Dynamics markings such as *f* (forte) and *mp* (mezzo-piano) are used throughout the score to indicate volume changes. The Percussion staff is marked with *f* and *mp* dynamics. The Tuba staff is marked with *f* and *mp* dynamics. The Tbn 1 and Tbn 2 staves are marked with *f* and *mp* dynamics. The Tr 1, Tr 2, and Tr 3 staves are marked with *f* dynamics. The Hn staff is marked with *f* and *mp* dynamics. The Al 1 and Al 2 staves are marked with *f* dynamics. The Ten 1 and Ten 2 staves are marked with *f* dynamics. The Cl 1 and Cl 2 staves are marked with *f* dynamics. The Fl 1 & Pic and Fl 2 staves are marked with *f* dynamics. The Perc staff is marked with *f* and *mp* dynamics. The Timp staff is marked with *f* and *mp* dynamics.

This page of the musical score contains 17 staves for various instruments. The top two staves are for Flutes 1 & Piccolo and Flute 2, both featuring trills. The next four staves are for Clarinets 1 and 2, and Saxophones 1 and 2. The following four staves are for Trumpets 1, 2, and 3, and Horns. The next four staves are for Trombones 1 and 2, Baritone, and Tuba. The final two staves are for Timpani and Percussion. The score is divided into four measures, with dynamic markings such as *f* and *sfz* indicating the intensity of the music. The percussion part includes a complex rhythmic pattern in the final measure.

This musical score page, numbered 73, is for the piece "THOSE WHO SERVE..." by Stephen Melillo. It features a full orchestral arrangement with the following parts:

- Flutes & Piccolo (Fl 1 & Pic, Fl 2):** Both parts begin with a whole rest, followed by a trill on a half note in the second measure. They then play a melodic line with accents in the final two measures.
- Clarinets (Cl 1, Cl 2):** Both parts play a rhythmic pattern of quarter notes in the first measure, followed by eighth notes in the second measure, and a melodic line with accents in the final two measures.
- Saxophones (Al 1, Al 2):** Both parts play a rhythmic pattern of quarter notes in the first measure, followed by eighth notes in the second measure, and a melodic line with accents in the final two measures.
- Tenors (Ten 1, Ten 2):** Both parts play a rhythmic pattern of quarter notes in the first measure, followed by eighth notes in the second measure, and a melodic line with accents in the final two measures.
- Horn (Hn):** Plays a rhythmic pattern of quarter notes in the first measure, followed by eighth notes in the second measure, and a melodic line with accents in the final two measures.
- Trumpets (Tr 1, Tr 2, Tr 3):** All three parts play a rhythmic pattern of quarter notes in the first measure, followed by eighth notes in the second measure, and a melodic line with accents in the final two measures.
- Trombones (Tbn 1, Tbn 2):** Both parts play a rhythmic pattern of quarter notes in the first measure, followed by eighth notes in the second measure, and a melodic line with accents in the final two measures.
- Baritone (Btn):** Plays a rhythmic pattern of quarter notes in the first measure, followed by eighth notes in the second measure, and a melodic line with accents in the final two measures.
- Tuba:** Plays a rhythmic pattern of quarter notes in the first measure, followed by eighth notes in the second measure, and a melodic line with accents in the final two measures.
- Timpani (Timp):** Plays a rhythmic pattern of quarter notes in the first measure, followed by eighth notes in the second measure, and a melodic line with accents in the final two measures.
- Percussion (Perc):** Plays a rhythmic pattern of quarter notes in the first measure, followed by eighth notes in the second measure, and a melodic line with accents in the final two measures.

The score includes various musical notations such as rests, trills, accents, and dynamic markings like *sf* (sforzando) and *fff* (fortissimo).

This page of the musical score, page 77, features a variety of instruments. The woodwinds include Flutes 1 & Piccolo, Flute 2, Clarinets 1 & 2, and Tenors 1 & 2. The brass section consists of Trumpets 1, 2, and 3, Trombones 1 and 2, Baritone, and Tuba. The percussion includes Timpani and Percussion. The score is written in a key signature of two flats and a common time signature. The woodwinds and strings play melodic lines with accents and slurs, while the brass and percussion provide harmonic support. A dynamic marking of *f* (forte) is present at the bottom of the page. The Percussion part features a complex rhythmic pattern with sixteenth notes and rests, including a sixteenth-note triplet at the end of the page.

82 Suddenly

The musical score is arranged in a standard orchestral format with the following parts:

- Fl 1 & Pic:** Flute 1 and Piccolo, starting with a trill (tr) and playing a melodic line.
- Fl 2:** Flute 2, playing a similar melodic line.
- Cl 1 & Cl 2:** Clarinet 1 and Clarinet 2, playing a melodic line.
- Al 1 & Al 2:** Alto Saxophone 1 and Alto Saxophone 2, playing a melodic line.
- Ten 1 & Ten 2:** Tenor Saxophone 1 and Tenor Saxophone 2, playing a melodic line.
- Hn:** Horn, playing a melodic line.
- Tr 1, Tr 2, & Tr 3:** Trumpet 1, Trumpet 2, and Trumpet 3, playing a melodic line.
- Tbn 1, Tbn 2, & Btn:** Trombone 1, Trombone 2, and Baritone, playing a melodic line.
- Tuba:** Tuba, playing a melodic line.
- Timp:** Timpani, playing a rhythmic pattern.
- Perc:** Percussion, playing a rhythmic pattern.

The score is divided into measures with time signatures of 3/4 and 4/4. Dynamics include *sfz* (sforzando), *ff* (fortissimo), and *tr* (trill). The percussion part includes a *sfz* dynamic and a *ff* dynamic. The brass parts include *sfz* dynamics and accents (^).