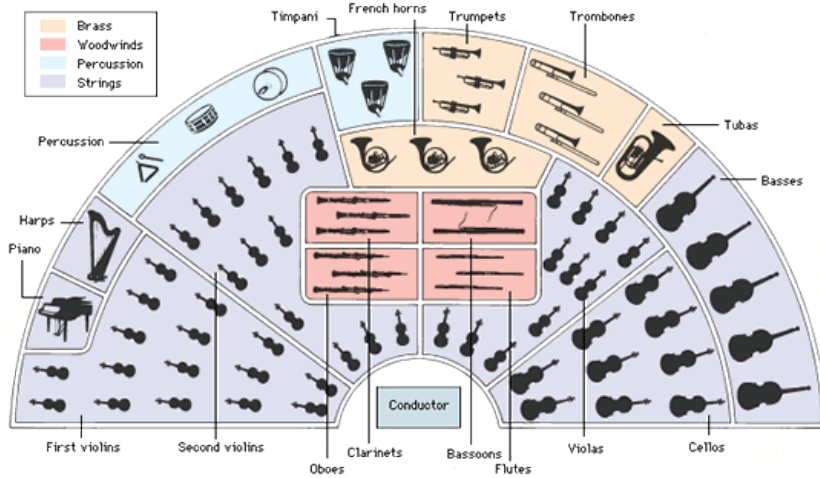
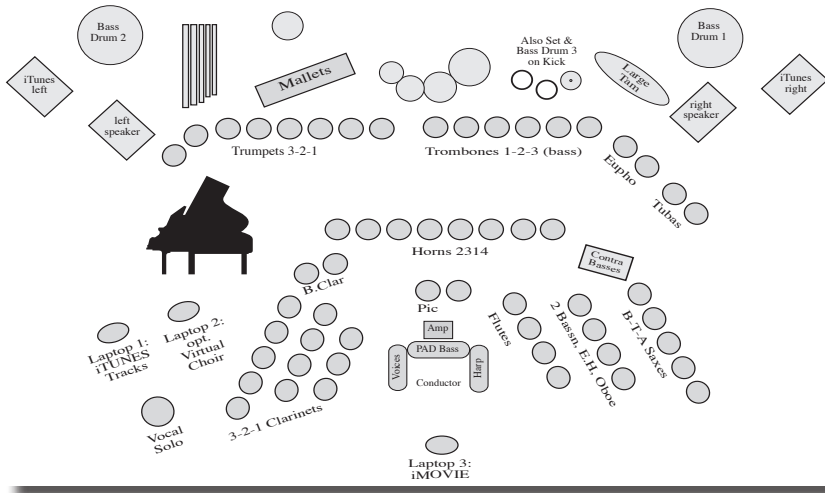




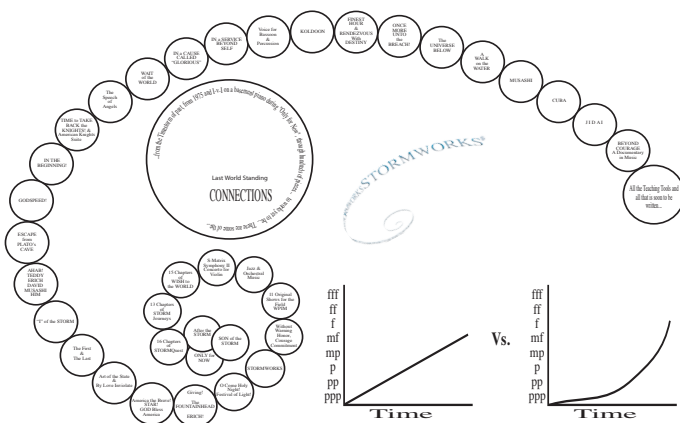
**THAT WHICH REMAINS
A HYMN FOR NOTRE DAME**

**STEPHEN MELILLO
COMPOSER**

A BRIEF INTRO TO MUSIC BY STEPHEN MELILLO



For Band and for Orchestra, angle the parabolically positioned speakers, back through the ensemble and toward the keyboardists. This allows for warmth of sound and proper mixing. *These* diagrams represent the *optimum*. 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*. I usually allow for **12-feet of space** between the Horns and the Trumpets. I often stage the Horns in the center, and with great space in back of them. This opens the entire Brass Arc. By 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* & possibilities of this idiom until you experiment with *space*. Godspeed! S



suddenly calls upon the sensitive breath-like phrasing of an insightful Conductor. which, indeed, are the essence... and the very reason for everything else.

Godspeed. *Stephen Melillo*

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Dynamics are exaggerated by stressing the quieter markings. Crescendo markings which do not indicate a "starting" point emerge from "**nothing**." Follow 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.

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. *Algorithmic vs. linear*. 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 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 2s is syncopated, therefore, stressed and separated. A duplet figure in music in 3s is syncopated, therefore stressed and separated.

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... It is not short. It is much more like a jazz style notation... "AAHT!"

A conductor 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. Notes and enharmonics are chosen based on, more times than not, what the 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 instrument would be. Simply 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 Band & Orchestra 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, intended to be played on a synth. 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 glissando across the 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 To your sensitive vision, I leave these languid moments... those whispers

THAT WHICH REMAINS

A HYMN FOR NOTRE DAME

Slowly... with motion & dynamic as felt

#1193, Musical Haiku #81 in 5:17 by © STEPHEN MELILLO

IGNA 16 April 2019, 2-3 Millennium

ASCAP

1

Violin

Viola

Violoncello

Contrabass

1. only

1. only

Detailed description: This block contains the first five measures of the musical score. The Violin part begins with a rest in measure 1, followed by a melodic line in measures 2-5. The Viola part has rests in measures 1-3 and then enters in measure 4. The Violoncello and Contrabass parts have rests throughout all five measures. Dynamic markings include '1. only' with a hairpin and a downward-pointing 'v' symbol.

6

Vln.

Vla.

Vc.

Cb.

1. only

1. only

Detailed description: This block contains measures 6-10. The Violin part has rests in all five measures. The Viola part begins in measure 6 with a melodic line. The Violoncello part has rests in measures 6-7 and then enters in measure 8. The Contrabass part has rests in measures 6-9 and then enters in measure 10. Dynamic markings include '1. only' with a hairpin and a downward-pointing 'v' symbol.

V.S.

12

Vln.

Vla.

Vc.

Cb.

tutti

17

Vln.

Vla.

Vc.

Cb.

22

Vln. *sp* V

Vla. *sp* V

Vc. *sp*

Cb. *sp*

Detailed description: This system contains measures 22 through 26. It features four staves: Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Contrabasso (Cb.). The Violin and Viola parts have a dynamic marking of *sp* (sforzando) and include accents (V) over the first and third measures. The Violoncello and Contrabasso parts also have a dynamic marking of *sp*. The music consists of eighth and sixteenth notes with various articulations and slurs.

27

Vln. *p* V

Vla.

Vc.

Cb.

V.S.

Detailed description: This system contains measures 27 through 31. It features the same four staves as the previous system. The Violin part has a dynamic marking of *p* (piano) and an accent (V) over the final measure. The Viola, Violoncello, and Contrabasso parts continue with their respective melodic lines. The system concludes with a double bar line and a key signature change to two sharps (F# and C#), indicated by two sharp symbols at the end of each staff. The instruction 'V.S.' is written at the bottom right of the system.

32

Vln.

Vla.

Vc.

Cb.

p

p

p

38

Vln.

Vla.

Vc.

Cb.

sp

p

p

p

43

Vln.

Vla.

Vc.

Cb.

This system contains measures 43 through 46. The Vln. part features a melodic line with eighth and sixteenth notes, including a slur over measures 44-45. The Vla. part has a steady eighth-note accompaniment. The Vc. part features a long, sweeping slur across measures 44 and 45. The Cb. part provides a simple bass line with eighth notes.

47

Vln.

Vla.

Vc.

Cb.

This system contains measures 47 through 50. The Vln. part has a melodic line with a long, expressive slur over measures 48 and 49. The Vla. part has a steady eighth-note accompaniment. The Vc. part features a long, sweeping slur across measures 48 and 49. The Cb. part provides a simple bass line with eighth notes.

Violin

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ASCAP

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1

1. only

9

tutti

16

23

sp

31

p

37

sp

43

Viola

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ASCAP

Slowly... with motion & dynamic as felt

1

3

1. only

7

15

tutti

21

sp

26

32

p

39

p

45

Violoncello

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ASCAP

Slowly... with motion & dynamic as felt

1

6 4

1. only

15

tutti

22

29

36

43

Contrabass

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ASCAP

Slowly... with motion & dynamic as felt

1

9

1. only

15

tutti

21

sp

28

3

37

p

44