

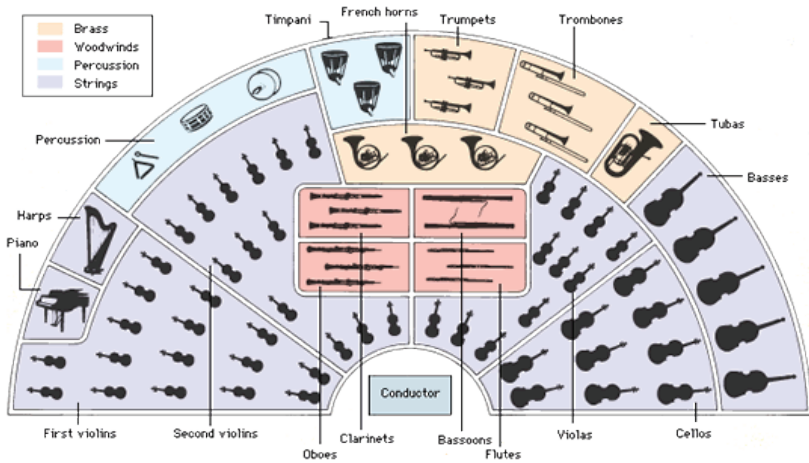
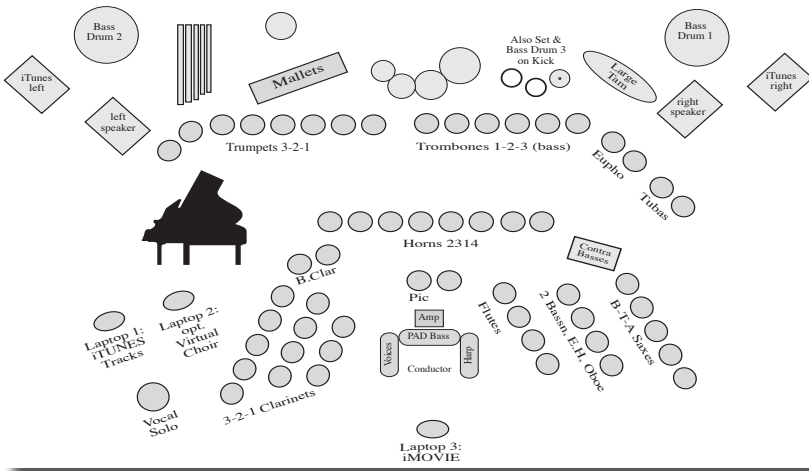
FANFARE FOR LOW BRASS CHOIR

STEPHEN MELLILLO

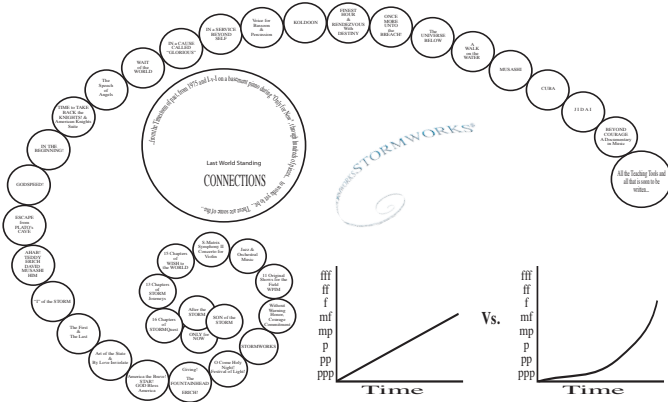
COMPOSER



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 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*

© STORMWORKS COPYRIGHT NOTICE FOR SCORE & PARTS

Conductors, rendering any "STORM" work have the composer/copyright holder's permission to photocopy the Score & Parts for the **sole** and **specific** use of their students and/or musicians residing in the organization which invested in an original copy of the work from **STORMWORKS®**. Reproduction, arranging, transcribing or excerpting for **any other** purpose, including transport to another location or organization is prohibited by law. Music which has been purchased in the Digital Form may be printed with all rules pertaining to printed Music still in effect. All Rights Reserved. International Copyright Secured. Stephen Melillo is a member of ASCAP.

© Curt DeMott & Stephen Melillo/STORMWORKS® 2nd & 3rd Millennium

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 whisperers

Fanfare for Low Brass Choir

Written for the Glorious Low Brass Choir of the 2019 Bavarian Music Academy Wind Orchestra

© STEPHEN MELILLO
IGNA 1 AUG 2019, 2-3 M, ASCAP
3:33Am

1 $\text{♩} = 120$

The score is for a low brass choir in 3/4 time, marked with a tempo of 120 beats per minute. It consists of nine staves. The key signature has one sharp (F#). The piece begins with a first-measure rest for all parts. The Baritone A part starts with a quarter rest, followed by a series of eighth and sixteenth notes. The Baritone B part starts with a quarter rest, followed by eighth notes. The Baritone C part starts with a quarter rest, followed by eighth notes. The Baritone D part starts with a quarter rest, followed by eighth notes. The Eupho & Trombone A part starts with a quarter rest, followed by eighth notes. The Eupho & Trombone B part starts with a quarter rest, followed by eighth notes. The Eupho & Trombone C part starts with a quarter rest, followed by eighth notes. The Eupho & Trombone D part starts with a quarter rest, followed by eighth notes. The Bass Trombone & Tuba part starts with a quarter rest, followed by a half note. The score includes dynamic markings such as *fp cresc...*, *simile*, and *sffz*. The piece concludes with a double bar line and a repeat sign.

Baritone A *sffz*

Baritone B *sffz*

Baritone C *sffz*

Baritone D *sffz*

Eupho & Trombone A *sffz*

Eupho & Trombone B *sffz*

Eupho & Trombone C *sffz*

Eupho & Trombone D *sffz*

Bass Trombone & Tuba *fp cresc...* *simile* *sffz*

V.S.

Baritone A

Baritone B

Baritone C

Baritone D

Eupho & Trombone A

Eupho & Trombone B

Eupho & Trombone C

Eupho & Trombone D

Bass Trombone & Tuba



Baritone A

Baritone B

Baritone C

Baritone D

Eupho & Trombone A

Eupho & Trombone B

Eupho & Trombone C

Eupho & Trombone D

Bass Trombone & Tuba

Fanfare for Low Brass Choir

Written for the Glorious Low Brass Choir of the 2019 Bavarian Music Academy Wind Orchestra

Baritone A

© STEPHEN MELILLO
IGNA 1 AUG 2019, 2-3 M, ASCAP
3:33Am

1 ♩ = 120

1 *sfz*

6

6 *f*

11

11

14

14 *ffzp cresc...*

Fanfare for Low Brass Choir

Written for the Glorious Low Brass Choir of the 2019 Bavarian Music Academy Wind Orchestra

Baritone B

© STEPHEN MELILLO
IGNA 1 AUG 2019, 2-3 M, ASCAP
3:33Am

1 $\text{♩} = 120$

sfz

6

f

11

14

ffzp cresc...

Fanfare for Low Brass Choir

Written for the Glorious Low Brass Choir of the 2019 Bavarian Music Academy Wind Orchestra

Baritone C

© STEPHEN MELILLO
IGNA 1 AUG 2019, 2-3 M, ASCAP
3:33Am

1 ♩ = 120

1

4

6

11

14

Fanfare for Low Brass Choir

Written for the Glorious Low Brass Choir of the 2019 Bavarian Music Academy Wind Orchestra

Baritone D

© STEPHEN MELILLO
IGNA 1 AUG 2019, 2-3 M, ASCAP
3:33Am

1 $\text{♩} = 120$

4

6

11

14

sfz

f

ffzp cresc...

Fanfare for Low Brass Choir

Written for the Glorious Low Brass Choir of the 2019 Bavarian Music Academy Wind Orchestra

Eupho & Trombone A

© STEPHEN MELILLO
IGNA 1 AUG 2019, 2-3 M, ASCAP
3:33Am

1 $\text{♩} = 120$

1 $\text{♩} = 120$

6 *f*

11

14 *ffzp cresc...*

Fanfare for Low Brass Choir

Written for the Glorious Low Brass Choir of the 2019 Bavarian Music Academy Wind Orchestra

Eupho & Trombone B

© STEPHEN MELILLO
IGNA 1 AUG 2019, 2-3 M, ASCAP
3:33Am

1 $\text{♩} = 120$

6

11

14

ffzp cresc...

Fanfare for Low Brass Choir

Written for the Glorious Low Brass Choir of the 2019 Bavarian Music Academy Wind Orchestra

Eupho & Trombone C

© STEPHEN MELILLO
IGNA 1 AUG 2019, 2-3 M, ASCAP
3:33Am

1 $\text{♩} = 120$

4

6

11

14

f 3 3 3 3 3 3

sfz

ffzp cresc...

Fanfare for Low Brass Choir

Written for the Glorious Low Brass Choir of the 2019 Bavarian Music Academy Wind Orchestra

Eupho & Trombone D

© STEPHEN MELILLO
IGNA 1 AUG 2019, 2-3 M, ASCAP
3:33Am

1 $\text{♩} = 120$



4



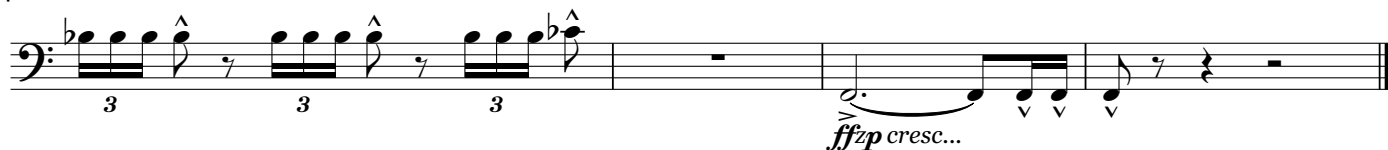
6



11



14



Fanfare for Low Brass Choir

Written for the Glorious Low Brass Choir of the 2019 Bavarian Music Academy Wind Orchestra

Bass Trombone & Tuba

© STEPHEN MELILLO
IGNA 1 AUG 2019, 2-3 M, ASCAP
3:33Am

1 ♩ = 120

Musical notation for measures 1-5. The staff is in bass clef with a 3/4 time signature. The first four measures are quarter notes: B2 (flat), D3 (flat), E3 (flat), and F3 (flat). The fifth measure is a half note chord of G3 (sharp) and A3 (sharp), followed by a quarter rest. The piece ends with a 4/4 time signature. Dynamics include *ffz cresc...*, *simile*, and *ffz*.

6

Musical notation for measures 6-10. The staff is in bass clef with a 4/4 time signature. Measures 6 and 7 are rests. Measure 8 begins with a quarter note G2 (flat), followed by eighth notes A2 (flat) and B2 (flat). Measure 9 contains a triplet of quarter notes: C3 (flat), B2 (flat), and A2 (flat). Measure 10 contains a triplet of quarter notes: G2 (flat), F2 (flat), and E2 (flat). Measure 11 is a quarter note D2 (flat).

11

Musical notation for measures 11-13. The staff is in bass clef with a 4/4 time signature. Measure 11 is a quarter note D2 (flat). Measure 12 contains a triplet of quarter notes: C2 (flat), B1 (flat), and A1 (flat). Measure 13 is a quarter note G1 (flat).

14

Musical notation for measures 14-18. The staff is in bass clef with a 4/4 time signature. Measures 14, 15, and 16 each begin with a triplet of quarter notes: G2 (flat), F2 (flat), and E2 (flat). Measure 17 contains a half note chord of G2 (flat) and A2 (flat), followed by a quarter note G2 (flat). Measure 18 is a quarter note F2 (flat). The piece ends with a double bar line. Dynamics include *ffz cresc...*.