

A close-up photograph of a hand holding a small, realistic globe of the Earth. The hand is positioned in the center, with fingers gently cradling the globe. The background is a dark, starry space with a nebula-like glow in shades of orange and red. The text is overlaid on the right side of the image.

LAST WORLD STANDING

THE HEROES OF PEACE

STEPHEN MELILLO, COMPOSER

LAST WORLD STANDING

#939 in 33
Stormwork #111

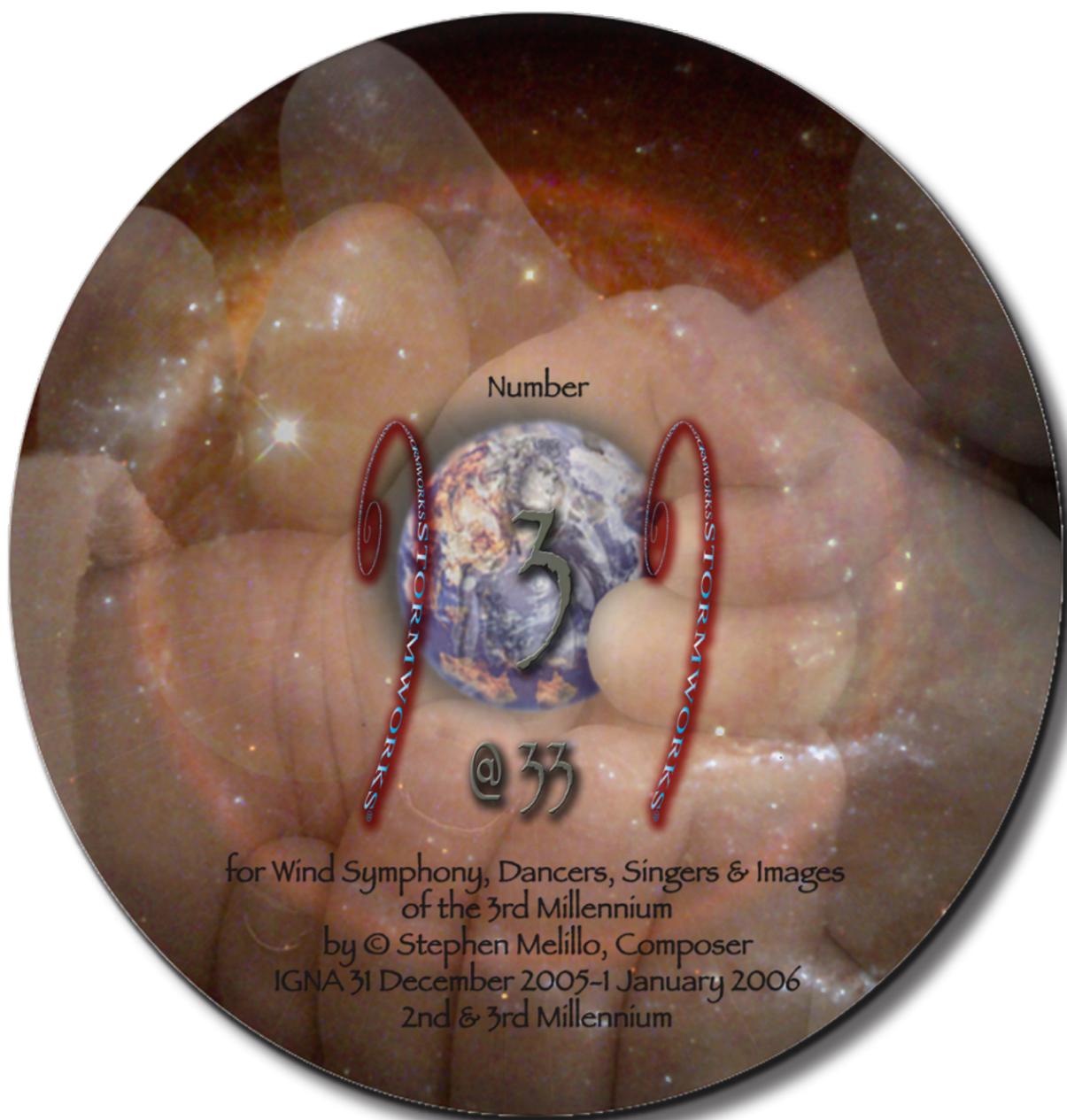
Scored for Dramatic Wind Symphony, Dancers, Singers & Images of the 3rd Millennium
by © Stephen Melillo IGNA 31 December 2005 - 1 January 2006 2nd & 3rd Millennium

LAST WORLD STANDING is commissioned in concert by

Stephen E. Panoff & The Tallwood High School Music Parents of Virginia Beach, Virginia
& by

Ralph Ford & The Troy University Symphony Band of Troy, Alabama
& by

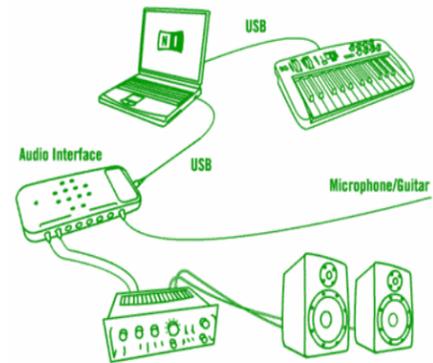
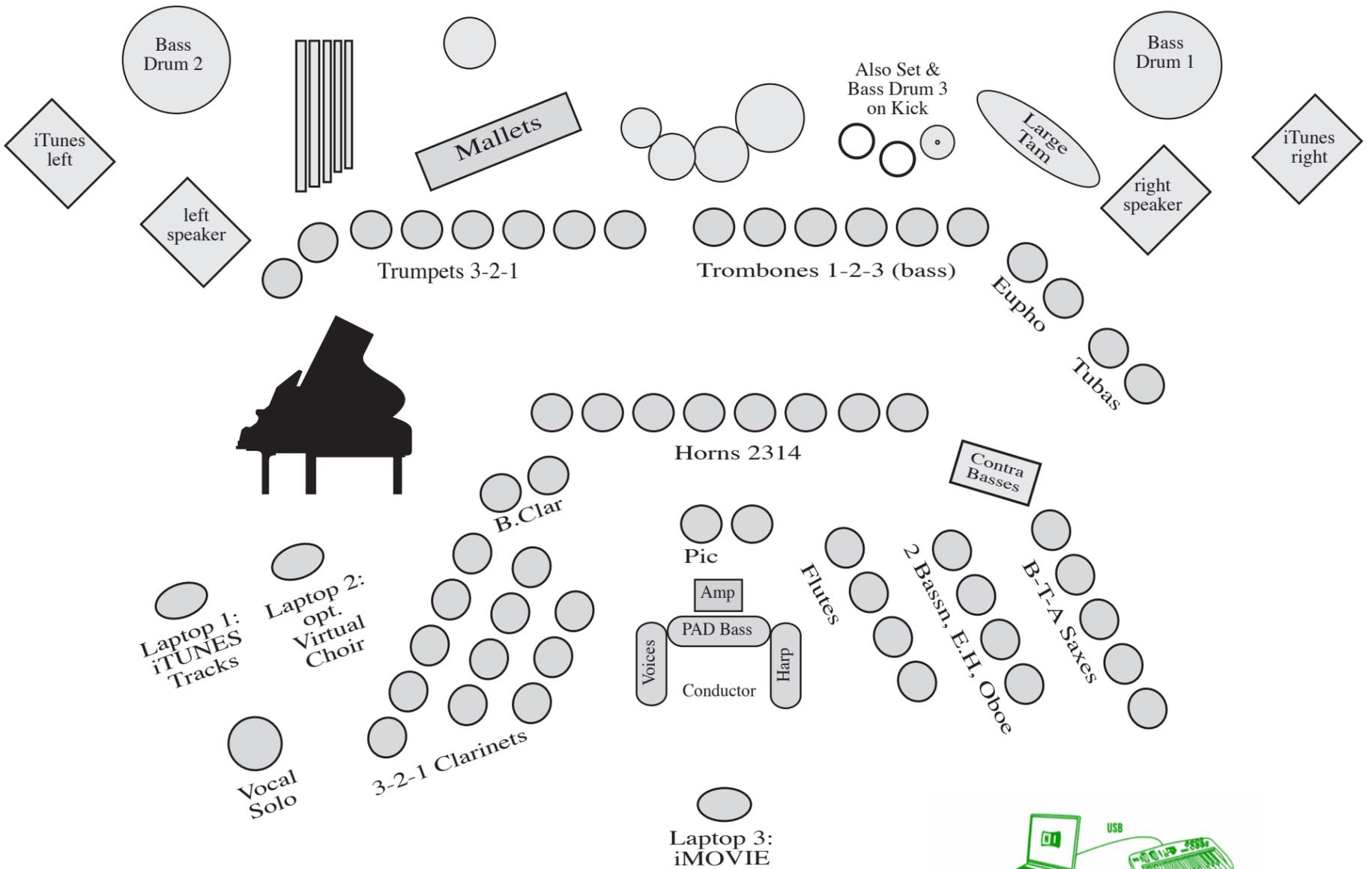
Jeffrey D. Waggoner & The Hinsdale Central Music Parents Association of Hinsdale, Illinois



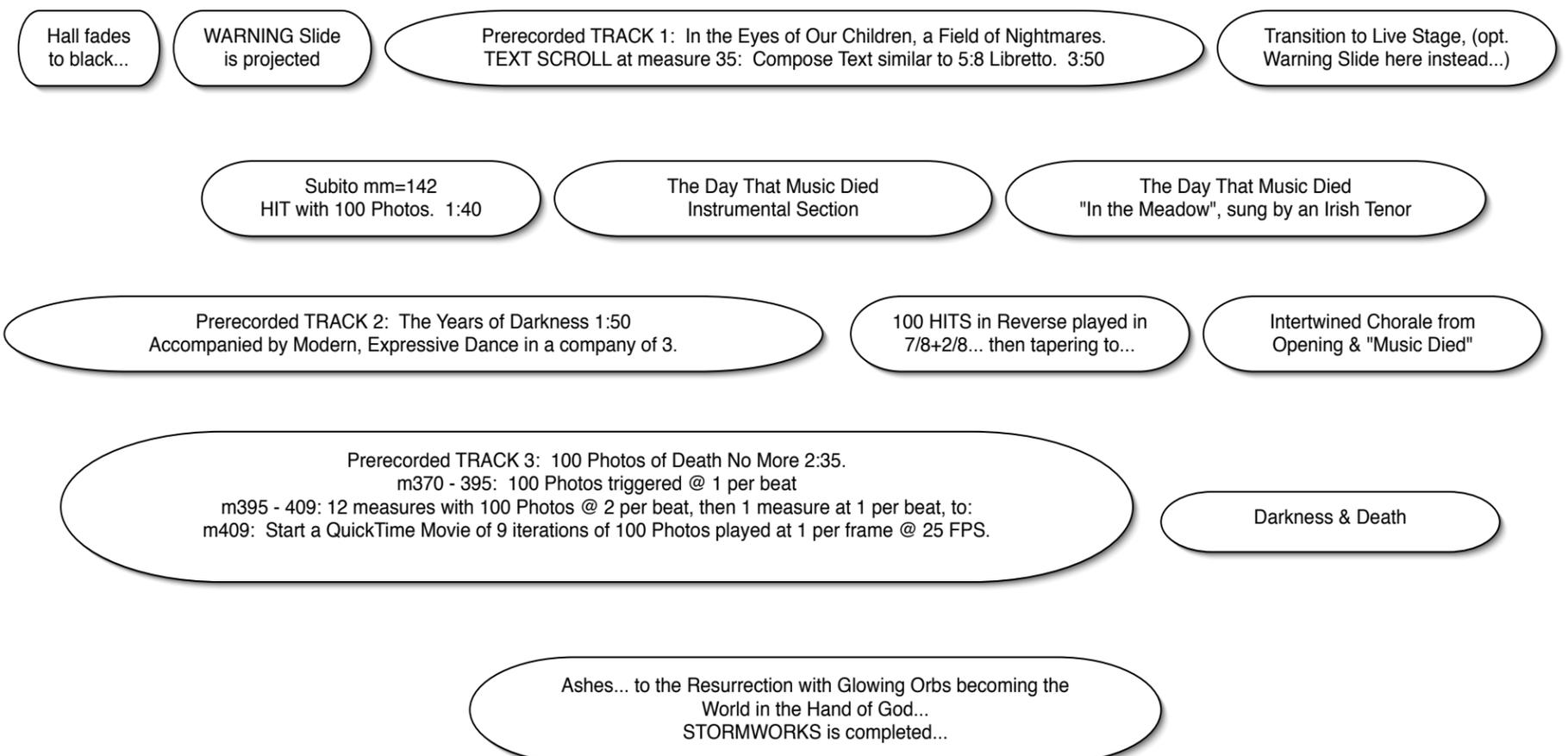
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LAST WORLD STANDING,
 calls for
 an "Irish Tenor" Solo Vocalist.
 a Theatrical Children's Choir, carrying "glowing orbs".
 3 Dancers, in Black or Gray, portraying Death.
 1 laptop loaded with iTunes.
 1 laptop loaded with iMOVIE.
 1 or 2 synchronized laptop projectors.

1 laptop loaded with Virtual Choir and triggered via the Voices Part Synthesizer.



LAST WORLD STANDING
 Pre-Composition Layout
 Draft 1
 4 November 2005, on Spencer's Day of Baptism
 Draft 2
 11 November 2005, Veteran's Day





Pause	Title	Length
1 2 sec	00-LAST WORLD STANDING	31:52
2 2 sec	01-Years of Darkness	01:46
3 2 sec	02-Eyes of Children Nightmares	03:48
4 2 sec	03-100 Photos of Death	02:29

- TRACK NAME
- Conductor
- Irish Tenor
- Piccolo/Flute
- Flute 1
- Flute 2
- Oboe
- English Horn
- Bassoon
- Clarinet 1
- Clarinet 2
- Clarinet 3
- Bass Clarinet
- Alto Sax 1
- Alto Sax 2
- Tenor Sax
- Bari Sax
- Horn 1
- Horn 2
- Horn 3
- Trumpet 1
- Trumpet 2
- Trumpet 3
- Euphonium
- Trombone 1
- Trombone 2
- Bass Trombone
- Tuba
- PAD Bass & Rich Strings
- PAD Bass/Voices
- Voices
- VOICES DOUBLE
- PIANO
- Harp
- Timpani
- Chimes
- Glockenspiel
- Xylophone
- Vibraphone
- Snare Drum
- Roll Crash Hit (Synth)
- Wind Chimes
- PERCUSSION SYNTH HITS
- Suspended Cymbal (Bb4)
- TOMS & Cymbal Scrapes
- Crash & Bass Drum
- Gong
- PRERECORDED TRACKS

WARNING
Last World Standing
The Day War Ended...
 is visually & musically graphic.
 It may not be suitable
 for all audiences.
 Discretion is advised.



Back in **1979** while working with *beyond-cutting-edge* people at **M.I.T.** in Cambridge, Massachusetts, I realized that the “*future*” resided in the use of technologies, which at *that Time* were unheard of or regarded as toys.

In **1980**, I purchased a *Korg Poly-800 Synthesizer* and a *Commodore 64 Business Computer*, and with it, an outlandish-new device called a **MIDI Interface**. I was quick to incorporate them into the Music Education classes and of course, the Band. I still have these wonderful heirlooms as museum pieces!



In **1981**, I incorporated the synthesizers with my high school jazz ensemble and concert band.

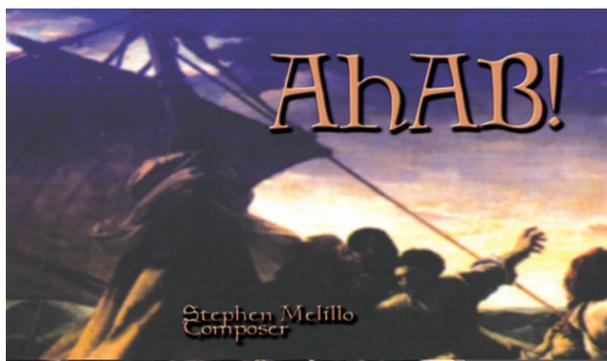
Also in **1981**, some **25 years ago...** a student who aspired toward attending the *NYU Film School*, prepared a 16mm Film which was projected above the Band and scored **Live** via streamers and punches in a concert involving the student-made 16mm projected film, live Musical scoring, synthesizers, stage, lighting and sonic effects. *Ironically*, this film had stock footage of the Atomic Bomb within it and dealt with the effects of War.



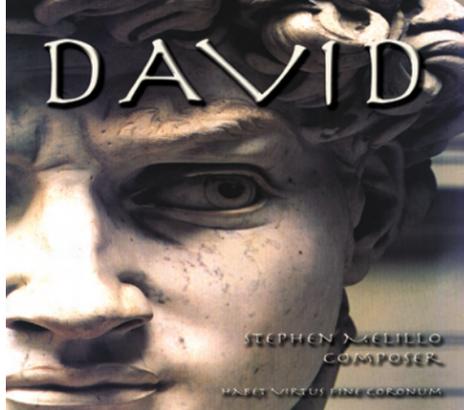
In **1982**, I began utilizing first a Yamaha and then a Roland synthesizer to generate a *fundamental* in the Band Orchestration, which up to that point existed only in the Orchestral world. Enter the **PAD Bass!** If **this terminology is new to you, please do read and learn more about the PAD Bass via stormworld.com.**

SOUND IN MOTION made use of synthesizers, guitars, basses, *pre-recorded soundtracks*, (*everything from dialogue tracks to machine gun fire, airplane crashes and much more!*) ... and all sorts of special spatial effects and sonic theatrical devices rendered live via power from marine-batteries. We were **pioneers** some **23 years ago!** Those special kids will always be dear to me because of their unbridled collaboration in exploring new frontiers. It was all so fitting for the Music Education of *that Time* and for the Music Education *still* yet to be *fully* discovered even now.

In **1987**, I began to resurrect Music sketches set into a “**Private Music Journal**” beginning in **1975-1976**. Yes, **30 years ago**. It was *then* that the logical, inevitable evolution to *this work*, *Last World Standing...* began.

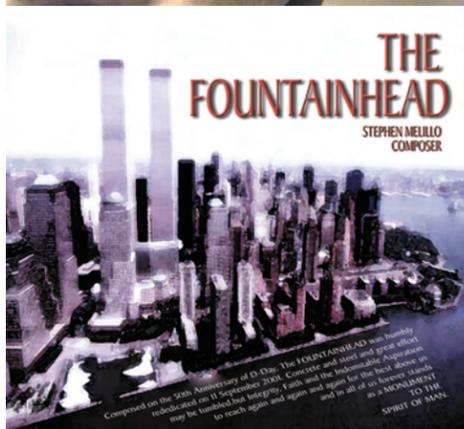


In 1992, I composed **AHAB**, a dramatic, *theatrical*-concert work for **Actor & Band**. That experimentation paved the way for **The Universe Below** which provided a logistically **easy** way to bring an immense new dimension of pre-recorded Music and effects into the Modern-day *Band of the 3rd Millennium*.



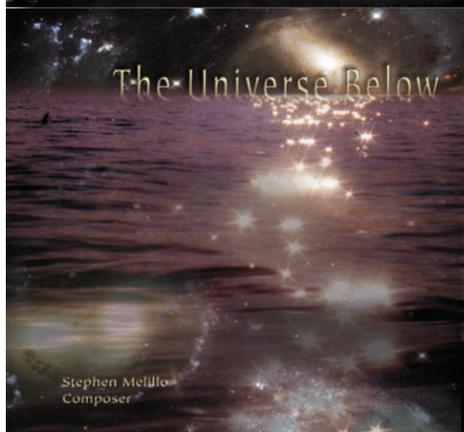
That experiment, involving 19 pre-recorded Harps and sonically-rich Whale-Song paved the way to **KAKEHASHI: THAT WE MIGHT LIVE, a Documentary in Music**. This work utilizes a complex interaction of *Prerecorded Audio* from the 1940s. In fact, **70** Copyrights were purchased in order to give this work its unique ability to transport the Listener back some **60** years to an historically-accurate Past.

Yet, despite the complexity in the layering of the pre-recorded material, the *logistics* in putting these epic works together with a Grade 4-5 Band was, **and is**, deceptively simple.



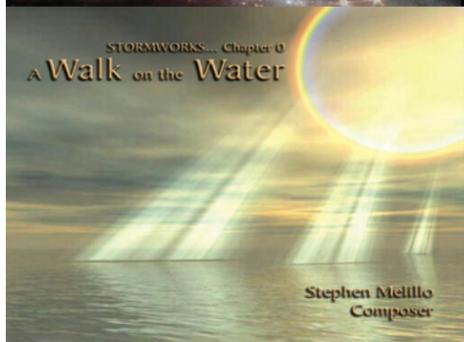
Thirty years in the making, **thirty** years in the composing and **thirty** years in the refinement of instrumental placing by means of recording experimentation in union with advances in technology have led to this culminating work entitled **LAST WORLD STANDING**. *No longer* are restraints a consideration in the Musical outpouring. *A True Romanticism* has been achieved by means of **Science**. And so... **STORMWORKS** leaves its **30**-year Journey in the form of this culminating, healing work.

In the metaphor of the “storm”, Life has given us Darkness. But in the end, *Truth* wears the crown. *Light* wins. **Habet Virtus Fine Coronum**.



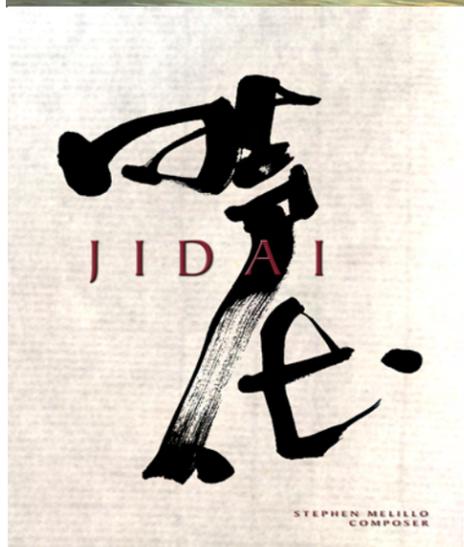
The inspiration for this work comes from Men and Women who have made Humanity much better than it might have been, had they not lived. This Music springs forth from the lives of Great people who have known Great Travail and who now walk their final days with those of us blessed to know them. The Souls I speak of are now in their late 70s and 80s. Some are in their 90s.

As I thought of the great hole soon to pierce my Heart, as these Valiant Souls left our world for the New One they so richly paid for, I wondered, “*Who will it be? Who will be the Last Man Standing?*”



Then, a thought came. “*Hmm. What will be the last WORLD standing?*” That is, what will be the final version of *our* World when all suffering is done, when War is finally and forever finished, when pain and hurt and sorrow are replaced by the instilled belief in a Brotherhood of Good Will toward Men? A Romantic idea? Perhaps. But such is the basis for this piece, **LAST WORLD STANDING**.

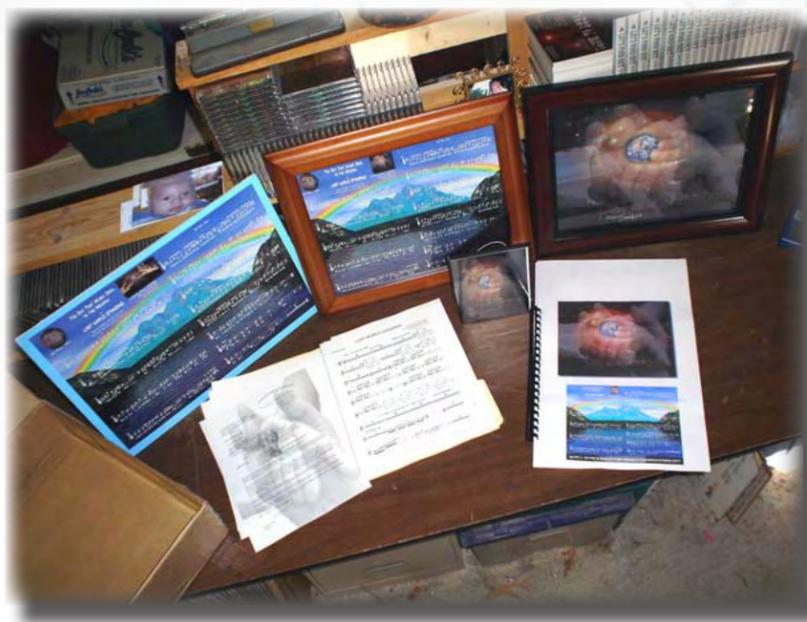
LAST WORLD STANDING employs the usual 3 synthesizers as explored & demonstrated in the **30** years of **STORMWORKS History** and more contemporaneously, the 1994 piece **DAVID**. Other optional possibilities for extended electronic instrumentation exist within the piece as well. We will discuss these momentarily.



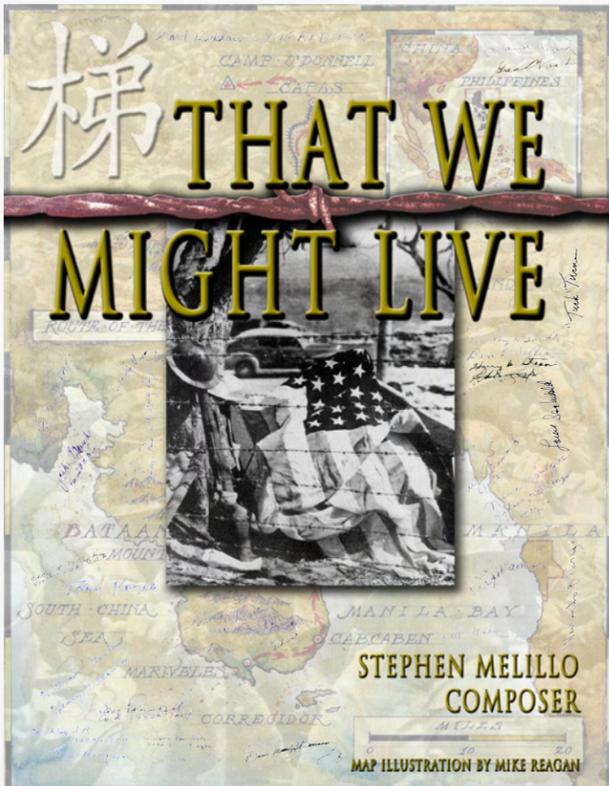
LAST WORLD STANDING also calls for an Irish Tenor, 3 Dancers, an optional group of Young Children (*preferably a Children's Choir*), and a logistically simple, yet powerful amassing of explicit photographs, films and pre-recorded soundtracks, **designed in advance to be logistically simple**. The purpose of all this ground-breaking does **not** reside in *ground-breaking* for its own sake.



As always, the purpose of this Music is to forge a path through currently existing parameters to those intangible things only speakable *as Music*.



Notes of Dedication & Inspiration



LAST WORLD STANDING is inspired by and dedicated to a host of Individuals who have given far more than can be properly honored by means of Text, Image or Music. This work pours out with the Life of my adopted Irish Grandfather, **Jack Aldrich** who survived the *Bataan Death March*... and far more... with his unrelenting longing for Freedom and his unyielding Faith.

LAST WORLD STANDING is for **Stanley Woody**, one of 249 Americans taken from the sinking ship, USS Houston to build the *Bridge on the River Kwai*. He said with a laugh, **"I was only 19 when they got me. That's why I look so young!"** He also said, **"I fought for Freedom, and I would do it again. After I read the book they did on us, that's when I got scared."**

LAST WORLD STANDING is for **Harold Hise** and his 11-year-old great grandson, and it is for **Mrs. Lorenzo Bañegas** and **Manuel Armijo** and **Evans Garcia** and **Louis Sachwald** and **John Olson** and **Frederick Lucas** and **Neil Duke** and **Charlie Dowdy** and **Norman Matthews** and **David Topping** and **Lloyd Hackenberg** and *all* of the families and *all* of my many Spiritual Friends who have survived the Darkest moments of Human suffering with inviolable Love and the un-surrendering belief that Men are Brothers designed for Freedom.



LAST WORLD STANDING is for **Mr. Sam Ring**, a 6th Army Ranger who was amongst the liberators in the behind-the-lines rescue at Cabanatuan. In an unimaginable quirk of Fate, unknown and untold in the motion picture, *"The Great Raid"*, Sam rescued another Sergeant Ring... *his own Father*. Sam had not realized that his Father had survived the Death March and 3.5 years as a POW. Such is the profound Nature of **True Story** and the profound synchronicities of Life.

LAST WORLD STANDING is for **Mr. Turk Turner**,

whose submarine, the *USS Perch*, was scuttled in March of 1942. After saving his captain's life, he too survived the war's length as a POW. He recently told me, **"My Life just keeps getting better and better!"**

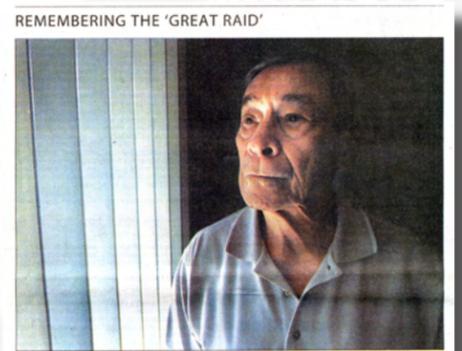
LAST WORLD STANDING is offered as a Gift to the Hungarian Composer, **Frigyes Hidas** who survived the Nazis and the Communists. His answer to the sorrows of the World has been Beautiful, Romantic, Life-giving Music. What is it that causes some men to become bitter while other Men turn *slaps-in-the face* into Song? To the birth-pangs of the evolving World, Frigyes offers us Music. **This** Music is for him. The last work Frigyes was to hear before leaving this world was, **"The Day the Music Died"**, from **Last World Standing**.

LAST WORLD STANDING is for **Mr. Bliss Alexander**, a trombone player who played with Tommy Dorsey. His musical career was cut short when he landed in Normandy on D-Day. His young Life and later his adult Life were given in service to others. Bliss also passed away this year as this Music was being written.



In 1944, Bliss wound up in Belgium where another inspiration, **Dame Mary Sigillo Barracco**, recently **knighted** by the Belgium Government, served as a self-sacrificing resistance fighter during WWII. She smuggled Jews to Freedom under the scrutiny of the Nazis, and herself survived 4 POW camps. Yes... people like **this** are still with us!

It is for **Mr. Joseph R. Priestley** who fought in **three** terrible Wars and yet, from his wheelchair continues to create art and sing the praises of Goodness in Men. It is for the violinist, **Grace C. Nash** and her 3 sons who also survived WWII as prisoners. Her 3rd son was born in captivity, and because of the compassion of a Japanese soldier is alive and well today.



Memory by movie

More about the film
WANT TO SEE 'THE GREAT RAID'?
 The movie is showing locally at AMC Hampton Towne Centre 24 and at Regal Kirt Creek 20.

WANT TO READ MORE?
 Check out "Great Raid" by Hampton Sides, "Year of Redemption" by Forrest Bryant Johnson and "The Great Raid" by William B. Brown.

SON
 Sam Ring, shown in 1967, later found out his father, Walter Ring, shown in 1968, was freed from the camp.

FATHER
 weeks past his 18th birthday, he participated in the daring raid upon the Cabanatuan prisoner-of-war camp on Jan. 25, 1945.

THE RAID
 The raid was interesting to me, because it was like a piece of history," says Ring, who grew up in the Denning area after retiring from Fort Benning in 1976. "It's a pretty good movie, really. They always change things to make the story bigger than it was, but it's really pretty accurate."

Ring, 78, notices these things because he was there. Not here.

'GREAT RAID' Continued from A1

A rescue mission that freed a rescuer's father

Ring's own story of the raid has a twist to it that would be no cinematic twist in a Hollywood movie.

He was a guerrilla in a detention camp in nearby Pangasinan that was supporting the 10th U.S. Army Rangers on the raid.

Ring was never inside the Cabanatuan camp during the raid, but three days after the raid, Ring and a few other soldiers stepped by the makeshift hospital that was treating the POWs who had been liberated, as well as other wounded soldiers.

"We were walking through that hospital and I saw someone say, 'Hey, Sergeant Ring, he's ready,'" he recalls.

"I turned and said, 'Yes?'"

"But the guy said, 'No, not you -- we want that Sergeant Ring over there. I looked where they were pointing, and it was my father."

Ring, a truck sergeant, knew that his father, Master Sgt. Walter Ring, had been captured by the Japanese in 1942. The family believed he was dead. Even if he was alive, there was little chance he would still be in the Philippines by January 1945, of the approximately 21,000 U.S. prisoners being held there, about 90 percent had been moved to sites in Japan.

But Walter Ring had defied the odds. Sixty years later, Ring still remembers the details of that moment.

"I guess we were both pretty stunned," he says. "I don't know what kind of reaction you'd call it, but it was a happy one."

He passed for a moment and then concluded, "I managed to open a half a day with him before I had to leave."

Ring himself has trouble getting around because of a degenerative condition in his spine.

He was happy to see "The Great Raid" bring this story to a wide audience.

"The film has done another business at the box office, showing on fewer than 1,000 screens a very personal level."

"That was so long ago -- 1945," Ring says. "I had actually forgotten some of the names of the guys I served with, and I never thought that would happen. This movie really brought it all back to me."

But he's glad he had the chance to see "The Great Raid," and he says the film hit him on a very personal level.

"People are paying more attention to the long war than they are to World War II," Ring says.

But he's glad he had the chance to see "The Great Raid," and he says the film hit him on a very personal level.

"That was so long ago -- 1945," Ring says. "I had actually forgotten some of the names of the guys I served with, and I never thought that would happen. This movie really brought it all back to me."

Sam Ring clipped this George Parker drawing of Camp Cabanatuan in the Philippines from *Time* magazine in 1945. (AP/WIDE WORLD)

It is for *those no longer with us*, and for those still here, but unsung. It is for the **Souls of Sacrifice**, some giving the last measure, *that we might live*.

This Music is **for** them. It is **about** them and is written **to** them. It is **from** them to all of us. It is for all of the Children of all the tomorrows whose obligation it is to **never** forget the infantile stages of our evolving World... *before* it reached its final, intended version. My skill is small. My offering exceeds my ability. Yet, my Heart is filled with infinite Love for these Souls and so many others not named, but never forgotten.

This Music is for you.

- ITUNES, Hits & Irish Tenor Guide
- Irish Tenor Part
- Piccolo & Flute
- Flute 1
- Flute 2
- Oboe
- English Horn
- Alto Sax as English Horn
- Bassoon
- Clarinet 1
- Clarinet 2
- Clarinet 3
- Bass Clarinet
- Alto Sax 1
- Alto Sax 2
- Tenor Sax
- Baritone Sax
- Horn 1
- Horn 2
- Horn 3
- Trumpet 1
- Trumpet 2
- Trumpet 3
- Trombone 1
- Trombone 2
- Euphonium
- Baritone (Treble)
- Bass Trombone
- Tuba
- PAD Bass & Rich Strings
- Voices (Virtual Choir)
- Piano
- Harp
- Timpani
- Chimes
- Orchestra Bells
- Synth Hits, Snare, Wind Chimes
- Horror Hit XV-5080, Sus & Large Tam
- Synth Toms in 5.1 Surround
- Crash Cymbal & Bass Drum

The Sonic Forces of LAST WORLD STANDING

TECHNICAL Notes & Story-Board:

0. As people are seated, perhaps escorted by young members of the **Children’s Choir**, a **WARNING Loop** designated as **0_WARNING_LOOP.mov**, is played via the **iMOVIE (Quicktime) Laptop Projector**. These Film Cues will all be explained in a separate section soon to follow.

01. Lights are lowered. The Optional Quicktime clip, **01_OPT_SPENCEINTRO.mov** is played. As the picture fades...

1. m1: Prerecorded **TRACK 1** fades in and is played from the accompanying CD or pre-loaded **iTUNES Laptop**. This is the first of **3** Prerecorded **MUSIC Tracks**. It is suggested that these tracks be loaded into **iTUNES** and played via **laptop** as per the *Staging Diagram*.



2. On the strident transition sound, (*labeled in the score as m36*) in prerecorded **TRACK 1**, the following **Text Scroll** plays as part of an independent Quicktime excerpt: **1_SCROLLING_BLOCK.mov**. A detailed set of directions fully explaining the **iTUNES, iMOVIE HITS PART** and the use and projection of the **QUICKTIME Movies** follows shortly.

TEXT SCROLL
 “Remember the Future
 for Truth is Timeless ”

It takes a photon 38 million years to escape the unforgiving gravity of the sun and blast its way to the molten surface where eight minutes later it bathes the earth in an ancient Light.

In the Timestorm of that 38 million years and eight minutes... give or take a few millennia, a tiny moment of imperceptible dancing on the cosmic stage... the Human drama has seen unthinkable violence, pain, hurt, self-inflicted suffering... emptiness and longing. And with it? Untold Love, Sacrifice, Giving and Heroism.

Without Warning we are cast into the epic adventure. The art of the State battles with the state of the Heart . Our World evolves.

What is the final version of our World? When all Suffering is done and all War is finally finished... What is the Last World Standing?

LAST WORLD STANDING					
MEASURE	LOCK	NAME	NUM	FIND	WEIGHT
1 1 000		Track 1: In the Eyes of Our Children... Nightmares Past	1		Normal
36 1 000		Text Scroll...	11		Normal
56 1 000		100 Hits, mm@142	9		Normal
115 1 000		The Day That Music Died, mm@56	2		Normal
127 1 000		Heroes Amongst the Damned	3		Normal
140 1 000		Proceed Bittersweet. 3:33 here...	4		Normal
151 1 000		with Pleading & Hope...	5		Normal
165 1 000		Violent!	6		Normal
179 1 000		Pure, Inocent, Sweet	7		Normal
192 1 000		Where Beauty Has No Chance...	8		Normal
210 1 000		In the Meadow... Song	10		Normal
264 1 000		Slowly... Out of Time...	25		Normal
271 1 000		Track 2: The Years of Darkness	12		Normal
295 1 000		gods of War mm@60	13		Normal
305 1 000		Impacts with 100 Photos... Again! mm@120	14		Normal
333 1 000		m333 at 19:42... The Voices of Peace, Slow & Build mm@50	15		Normal
366 1 000		Track 3: mm=150, 100 Photos of Death No More...	16		Normal
370 1 000		100 Photos at 1 per beat.	18		Normal
395 1 000		96 Photos at 2 per beat.	19		Normal
408 1 000		Last 4 Photos at 1 per beat.	20		Normal
409 1 000		Trigger QT Movie of 100 Photos @ 25 FPS. Stop Conducting.	21		Normal
448 1 000		mm@54	17		Normal
450 1 000		The Children's March (optional vamp for children)	22		Normal
472 1 000		Pained, in Anguish...	29		Normal
477 1 000		Beginning again, in Innocence...	30		Normal
500 1 000		Deliver, with Unyielding Love...	26		Normal
506 1 000		... and Again!	27		Normal
521 1 000		... and Again!	28		Normal
535 1 000		Softly...	24		Normal

3. **m56:** 100 Musical Hits are accompanied by 100 of the **333 Repeated Photographs** that constitute this project. Images are projected at one frame per triggered advance via the Quicktime Film: **2_MEASURE_56.mov**. The Part designated **SYNTH TOMS** may be played on acoustic Toms, or they may be played by a **MIDI** trigger device such as an *Octopad*. In this instance the **4** drums should be placed in a stereo, or better yet, **5.1 Surround** environment. **Any** synthesized instrument in the score may be replaced by its **acoustic** counterpart if such logistics exist for you. If the Tom-Drums can be placed in speakers at the back of the hall, the effect is further enhanced!

4. **m115:** The Synth Harp may switch to a “Fantasia” patch, ala **DAVID**, or any such

resonant, layered patch that is similar. In the event of not having an English Horn, an Alto Sax, seated away from the rest of the saxes and redeployed with the double-reeds has been provided with an optional “*Alto Sax as English Horn*” Part. Throughout this section **new Dynamic Markings** are introduced. Enjoy! **Solo** instruments are transmutable with **Soli** instruments, and the opportunity for muting the low brass in addition to muted trumpets and stopped horns is an option. Measures **115 to 270** contains within, the possibility for a **separate** work. This portion may be excerpted as, “**The Day That Music Died**”.

5. **m210:** The Song portion of **The Day That Music Died** is sung by an “Irish Tenor”. Octaves are **malleable** to best suit the individual vocalist. Shifting to octaves mid-phrase is **desirable** to suit the needs of the **Singer**. The **Voices Part** can be played by either a live Chorus singing “ah”, and/or Synth, and/or a Virtual Choir triggered via MIDI and/or any combination. This configuration is illustrated in the *Seating Diagram*.

6. **The Years of Darkness** at **m271:** Prerecorded **TRACK 2** is played. This may play as Music only, or as it is envisioned, it may be choreographed by **3** Dancers. The Dancers should be dressed in Black and/or Gray. The Choreography should be self-directed with this theme as an inspiration: “*a Portrait of Death*”.

7. **m295-m305:** Any portion of the **1/16th** note forces composed for may play. Though it does not indicate so in the score, there are a number of ways to render this section. **1:** As written. **2:** As written, but with smaller numbers of **1/16th** note players deployed in **any** combination. **3:** As an aleatoric section in which each **1/16th** note player plays the notes provided at **any** tempo, slow to as fast as possible, with repeats as needed. But, all that having been said, the preferred choice is as written.

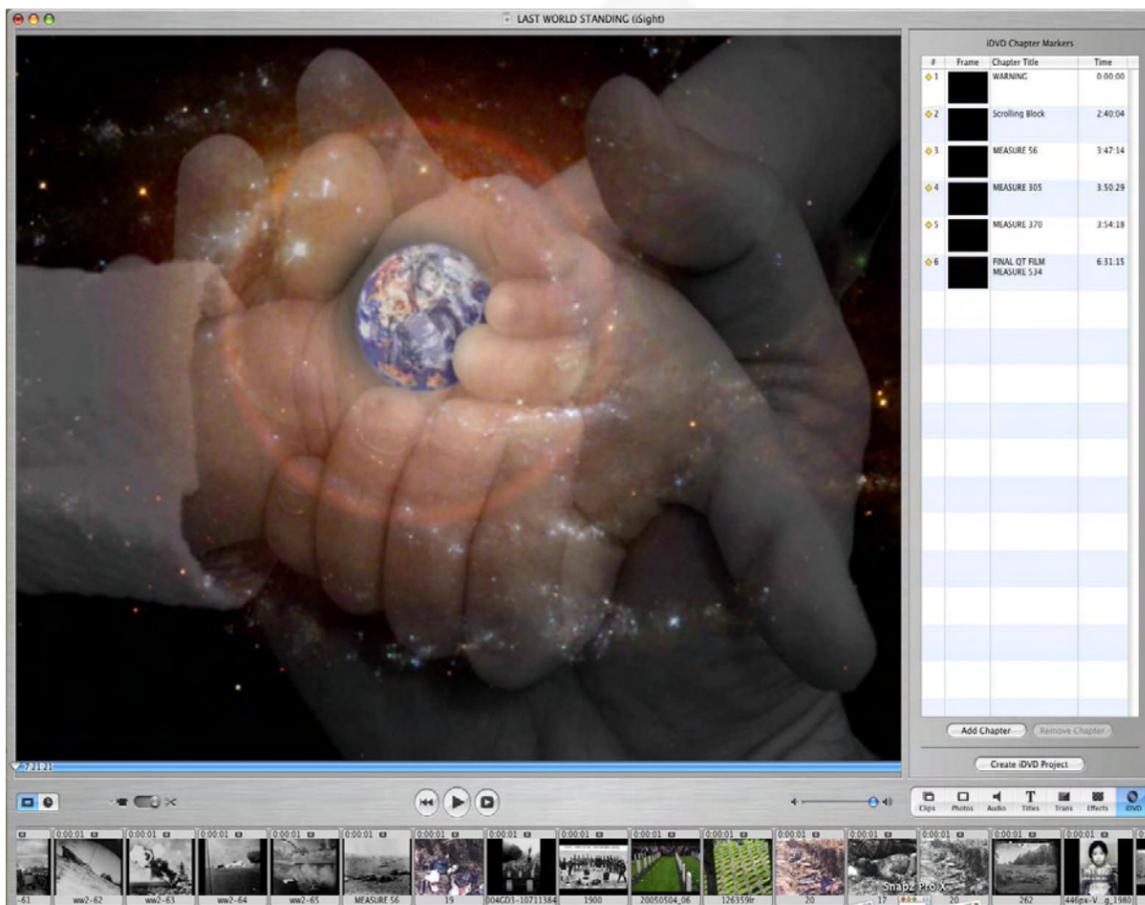
8. **m305:** Again, **100** Musical Impacts are accompanied by **Rhythmic Photographs**. I love these words and hereby trademark them! **RHYTHMIC PHOTOS™!** The Quicktime Movie, **3_MEASURE_305.mov** is triggered one frame at a time. Each photo advances at **one frame per forward-right-arrow-click** in **Quicktime**. Additional **BLACK** frames are provided as “*Escape Hatches*”. **There is one Escape Hatch black frame at the start of each PHOTORhythmic cue, and one at the end. Another great word, fully explained later! PHOTORhythmic™, and hereby trademarked!** That is, these **black frames** serve as a means to re-synchronize the advancing picture to the live Music. If off in **any** direction, simply use the **right-arrow-key** to advance, or the **left-arrow-key** to reverse, and then quickly advance to the *Escape Hatch black frame*.

9. **m333:** At **m333**, with the Real elapsed Time of **19:42**, a Children’s Choir may join with the Virtual or Choral Synth. This optional, but **theatrically** desired Children’s Choir sings either *off-stage* or in the *balcony*. We are staving off their grand entrance soon to come. Because no text is involved, it is conceived as a **multinational** possibility!

10. **m366:** **TRACK 3** begins with **16 Warning Clicks**.

11. At **m370**, Quicktime Movie, **4_MEASURE_370.mov** is triggered. **333 Repeating Photos** begin to flash at the pulse of the Music. One per beat. The Winds play with the prerecorded Track as was previously done in **KAKEHASHI: THAT WE MIGHT LIVE**. The percussion part at **m370** serves only as a reference. Though the **option** exists for play along, it creates a needless synching challenge and is not recommended. Suspended cymbal and Gong parts may be tastefully improvised. Additional haunting percussion effects such as bowed gong, etc, may also be tastefully added.

12. **m395:** Here the **Quicktime iMOVIE HITS Player** is asked to **play PHOTORhythmically** at 1 frame/per every **1/2** of a beat. He/she simply plays the rhythms as written in the **HITS Part**. Again, “*Escape Hatch*” devices are embedded within the **Quicktime file** for easy recovery should the synchronization be lost.



13. m408: The *HITS Part Player* triggers an embedded *Moving Picture* which is prerecorded and designed to play out to its own conclusion. Simply hit the **SPACEBAR** *still within* Quicktime Cue: **4_MEASURE_370.mov**! A succession of **1000s** of photos plays to a built-in fade out. *Escape Hatch black frames* await the *HITS Player* to re-synchronize when the cue is completed.

14. m450: At this moment, the Children's Choir walks from the exterior entrance-ways and down the aisles of the auditorium. Each child is holding a small **glowing orb**. To see these orbs, which represent tiny worlds in the hands of our Children, please look at the photographs. These orbs were ordered online at... http://www.windycitynovelties.com/EPaysoft/cart/product.asp?ITEM_ID=6412&CatID=267. I am also positive they can be ordered abroad as well. The



"Night Light" that is inserted into the orb produces a low-level light for quite some time. The hall-lights need to be dimmed. *At the premiere, the children entered with the hall-lights up. The hall-lights faded at the end, when the final Quicktime clip was played. The fading hall-light revealed the already blue-glowing light from the orb for a fantastic effect that made the audience applaud long before the ending!*

The Children may double the Voices Part at **m454**.



They will move to predetermined fixed positions in the aisles. Even if they were to sing only the lead voice in unison, the effect would still be carried because of the synthesizers and/or Virtual Choir. So at the onset, please know that the use of the Children Choir is more *Theatrical* than Musical.



15. m500: The Children may join with an **OPTIONAL** reprise of the Irish Tenor. (*Sung off-stage and in reverb...*) Lyrics from the Song at **m210** may be used, but it is **preferred** that there are **no** words, only "Ahs" that accompany the synthesized Voices part.

16. m534: Here, the Music should be memorized as the House goes to as complete a fade-to-black as possible. *Only the glowing orbs can be seen.*

17. m534: The final Quicktime Movie Cue: **5_MEASURE_534.mov** is triggered. **Artwork** from **Last World Standing** fades up. At the Timpani's sounding of the dramatic **1/8ths** in **m544**, the image is at full projection. As the projected image fades to the last sounding of the last note, so do the house lights fade up. The piece is now concluded... Godspeed!

Stephen Melillo

Stephen Melillo
Composer

THE DAY THAT MUSIC DIED...

...In the Meadow
from **LAST WORLD STANDING**
Musical Haiku #25, Song #49, Opus #935

Words & Music by © **STEPHEN MELILLO**
IGNA 11 November 2005, Veteran's Day

In the voice of a Boy Tenor in the character of a Veteran Spirit...

In the meadow, always green, I wander
Searching for my Life
It was lost on distant soil far from home, my child 'n wife
As I think about the Price
And I visit all that Pain
I would give my Life 'n
Pay that price again...
Again
If you'll see the cost
of the Lives all lost
And we Pray that War is no more...
No more... no more...

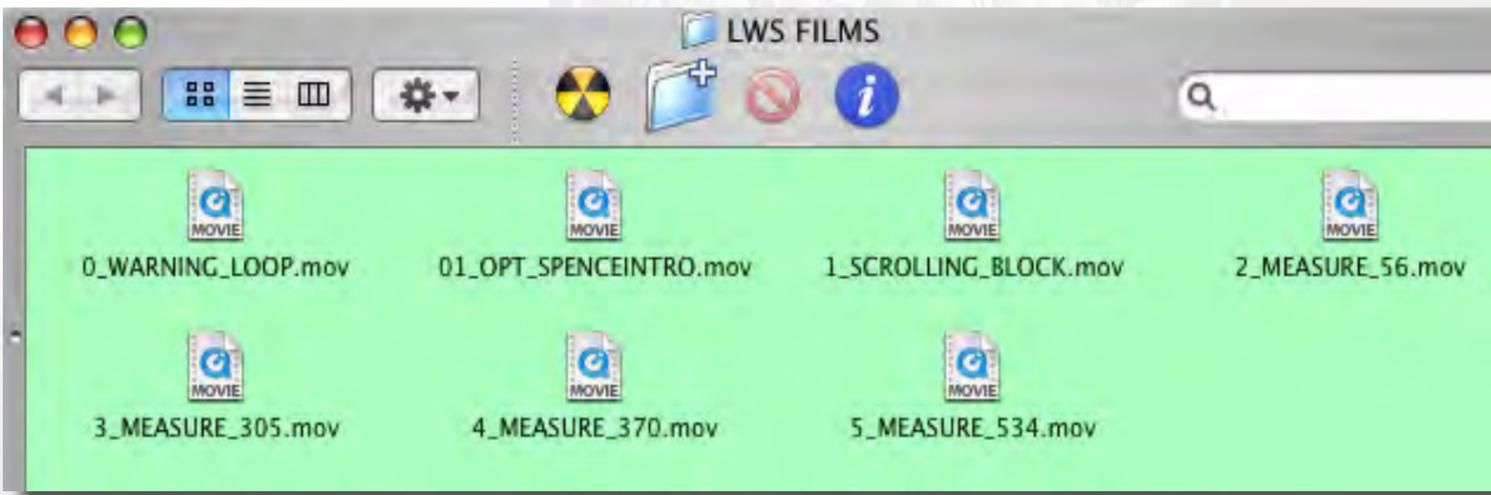
No more Pipes to call us
Drums to stir us
Hymns to say "Good-bye"
No more marches, taps or dirges
On the Day that
Music died...

Hear this Prayer, oh Lord
Child 'n Wife
Let me Live again!...
In a Time and Place of quiet Peace...

In this meadow, never changing
by the water's edge I see
All the Sacrifice 'n Agony 'n Blood that set you Free...

Hear this Prayer, oh Lord
Child 'n Wife
Let my Life not have been all in vain
In vain...

No more War... never... never... Again



UNDERSTANDING the iMOVIE PROCESS, the accompanying Quicktime Movie Films, the HITS PART & PHOTORhythm™

Before going further, please allow me to explain something of **great** significance happening in this 2005-2006 work, **LAST WORLD STANDING**. Whenever an image is projected and Music is present, the Music becomes **secondary** to the visual. This is basic knowledge, Film-Scoring 101. This is a function of Human Nature and how the senses are prioritized. For this reason I have avoided doing this sort of thing in the past with pieces like **KAKEHASHI: THAT WE MIGHT LIVE**. These are **Musical** pieces in which the carefully guided and nevertheless **implicit** imagery is left to the imagination of the Listener.

Now, for the **first** time that I have witnessed it, having studied film for many years and having taught Film Composition at SUNY since 1990, **LAST WORLD STANDING** incorporates a way of projecting images that do **NOT** sublimate the Music. Yes, in many ways this is a first. This involves the **Rapid “Rhythmic” projection** of images in order to **ENHANCE THE MUSICAL Effect!**

A Laptop equipped with **Quicktime** runs to a laptop projector (or 2). **Quicktime** is an **APPLE** product but can be downloaded free for use on **any** platform machine.

Running in **FULL SCREEN** mode automatically triggers playback. This is not useful. Instead, a simple cover, like a dense black cloth, can be thrown over the laptop lens during changes and calibrations and setting up the Start Frame, etc. Remember, as you **read** this it may seem difficult, **BUT**, this is actually **QUITE** simple. And, **all** of the logistics have been deconflicted to work on **Take ONE!**

In the **1980s** we experimented with setting 2 scrims about 3 feet apart. Between these scrims, a fog machine intermittently poured a foggy cloud. Onto this cloud, the images were projected rendering a haunting, chilling effect. This kind of surreal projection, in addition to the already blurry, rapid-fire of the **333 images of War** may provide for an otherworldly experience. Should your logistics allow, it is offered as a thought. *At the premiere, the images were sent out via 2 synchronized laptop projectors directly onto the walls of the auditorium. It was **NOT** even necessary to have a screen at all. The nature of the images is such that even jagged wall surfaces helps the photoplay!*

Laptop 1 with **iTUNES**, or a **CD Player** using the accompanying CD will play the **3** pre-recorded Music Tracks.

One player may read both the **CD** part and the **QUICKTIME FILM** part, but I recommend 2 separate people. In this way, the **HITS Player** is free to focus on the specific task of **Rhythmic, “Musical” Projection. PHOTORhythmic™ Playing!**

SCENARIO

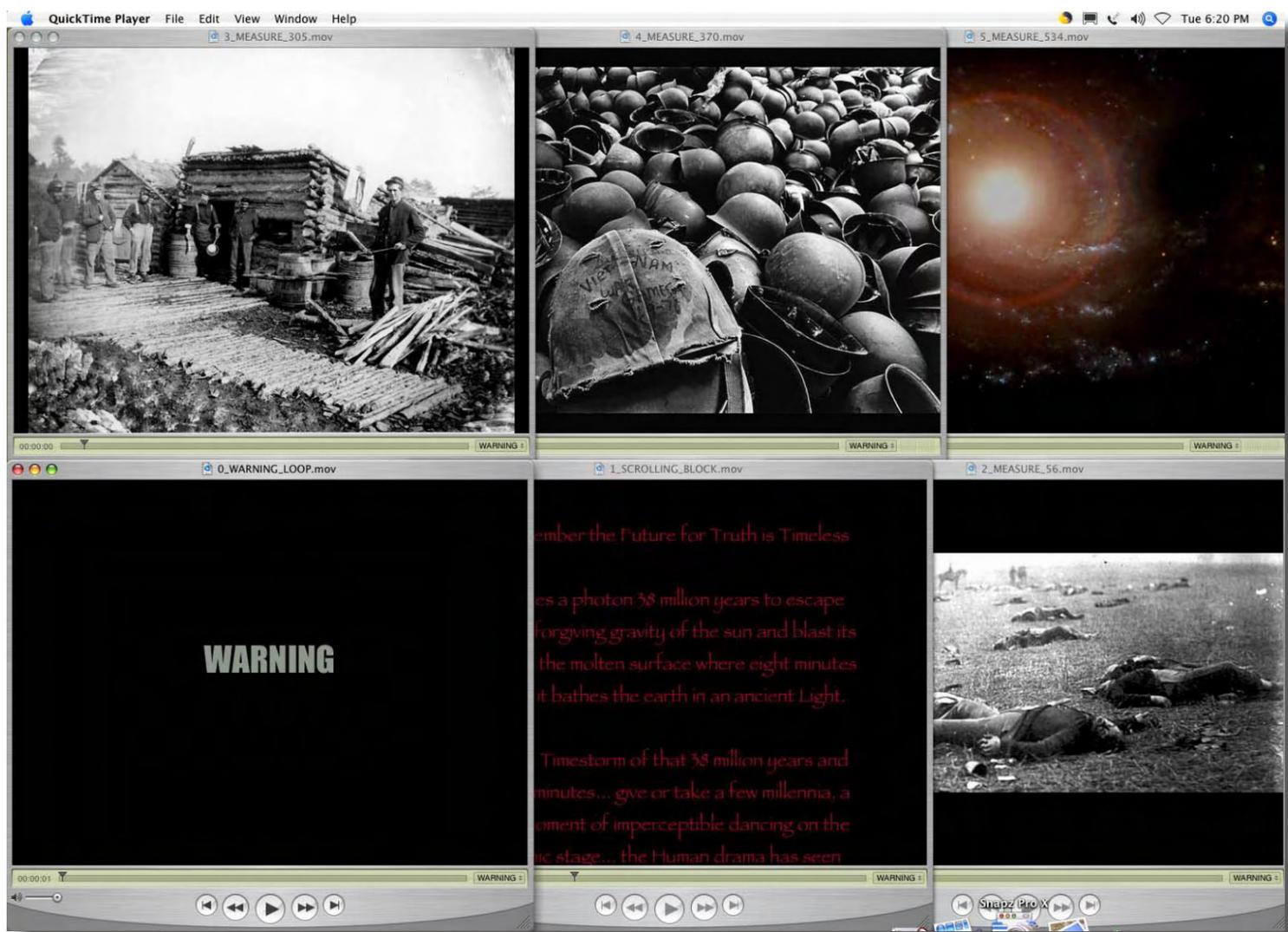
(Please copy this page for the HITS Player. A PDF is provided.)

0. Open all 7 Films in Quicktime on Laptop 3, the iMOVIES Laptop. The *HITS Player* will read his/her part and



trigger this laptop connected to one or more projectors.

1. Drag all 7 Films to Full Size, filling the screen, but avoid using the Command: *FULL SCREEN*. This will trigger playback. You can still use FULL SCREEN mode to project, but remember to use the Laptop Projector Block during changes and calibrations and set-ups, including resets to the Start Frame.



2. Stack each of the 7 films directly on top of each other into playback order.

3. Use **COMMAND Key+L** to perpetually **LOOP** the **WARNING FILM** during audience seating.

4. As each film is completed, close it while using the Laptop Projector Block.

5. As people are being seated, a loop bearing the **WARNING** about the **GRAPHIC** nature of this work plays.

6. Lights dim. The Warning is played one more time in complete darkness. The piece begins.

7. **0_SPENCEINTRO.mov** plays. During its visual fade-to-black, Pre-recorded **AUDIO TRACK 1** begins.

8. At measure **36**, we hear the strident, dissonant sound which introduces the **SCROLLING BLOCK**. By hitting the **SPACEBAR**, the **FILM** begins. Hitting the **right arrow key** would advance the image by **one frame**. Hitting the **left arrow key** makes the film go in **reverse by one frame**.

9. At measure **56**, the **HITS Player** plays the rhythms as written in his/her part on the **right arrow key**. Each image plays percussively to the Music. The film starts in **Black**. The **FIRST** hit of the arrow key is picture.
10. At measure **113**, the **1/4-note** attack coincides with an **exit** back to the **“Escape Hatch” Black Recovery Frame**. If the player lost Sync in any way, this is a moment where he/she could quickly reverse and advance the frames back into the **Black**.
11. At measure **271**, **TRACK 2** plays.
12. At measure **305**, the **HITS Player** has had ample time to set up **CUE: MEASURE 305**. With the conductor, a **right arrow key** advance is the very first **PHOTORhythmic™** advance!
13. The downbeat at measure **331** is to an **“Escape Hatch” Black Recovery Frame**. If the downbeat is off, compensate as previously described.
14. At measure **366**, **TRACK 3** is triggered.
15. After 16 Warning Clicks, the filmic downbeat at measure **370** locks in with the conductor. Play the *right arrow key* **PHOTORhythmically™!** At measure **395**, play every **1/8th note** on the **right arrow key**. At measure **409**, hit the **SPACEBAR** and allow the rest of the film to play through to its built in fade-out back to the **“Escape Hatch” Black Recovery Frames**.
16. At measure **534**, after setting up for **CUE: MEASURE 534**, hit the **SPACEBAR**. This is the final **Quicktime** Film that plays to a final **BLACK** Frame.

CREDITS

In addition to many photographs that are in the Public Domain, I would like to formally thank
THE NATIONAL ARCHIVES & RECORDS ADMINISTRATION
 for their assistance in guiding me to, and allowing me to utilize many of their
 archived and copyrighted photographs for this production.

And of course, I must thank Mr. Stephen E. Panoff, Mr. Ralph Ford and Mr. Jeffrey D. Waggoner.
 Without Steve's passion to pioneer new things, this joyous experiment would not have been written.
 Without Ralph's immeasurable faith and support and championing, this piece might not have been.
 Without Jeff's belief and shared vision in a world where Brotherhood supersedes the former, this work might
 have remained mere sketches in a private journal.
 Thank you Steve and thank you, Ralph and thank you, Jeff... for your Friendship and Courage.

OBSERVATIONS made while Composing LAST WORLD STANDING

I can see how some school systems and many individuals would find great discomfort in some of the photographs presented in this work. I can only tell you this. My *4-year-old, 11 September 2001-born Son*, Spencer was on hand as I devised the visual portion of **LAST WORLD STANDING**. There was nothing inside me that said, **“Censor this!”** In fact, it was quite the opposite. I explained to him everything that indeed, **THIS PIECE IS ABOUT!!!** I told him, that the ugliness of the World was a Reality to be overcome. I told him that in Times past, and even now, there are precious people whose very special work it is to make the World Beautiful. Know what he said? **“I want to make it beautiful too, Daddy...”**

I looked at **thousands** of photographs and considered them for inclusion in this piece. It was a gut-wrenching, draining experience, fatiguing not only to the eyes, but to the Spirit. I chose **333** images ranging from Revolutionary War lithographs to Pol Pot Killing Fields, from the Civil War to Afghanistan, to Iraq, Korea, Viet Nam, Bosnia, Serbia, Europe, China, Pakistan, WWI, WWII, and *more!* Many photographs were *excluded...* too Dark... yes, even for the shock this work intends. Consider that.

Something interesting happened over Time. When all of the photos were reduced to Black & White, they seemed to lose their geography and timeline. Indeed, it became difficult to accurately distinguish and place any one single photograph! **All** of the photos from **all** of the Wars became a contiguous, hideous blur of the same awful reality. Sad. Yes... how sad.



I remember seeing photos from the Holocaust when I was in high school. Black & White seems to soften the blow, make it all “otherworldly”. Now, I was seeing rare color photographs of the Holocaust, and of course color photos of our world at present. Blood is a very different thing when it is red.

In many ways, we have grown immune to the horrors of war. We the public, who watch war from afar, seeing it only second-hand via photographs and news clips, do not experience the Dark Brutality of Mankind as do those who defend us. Perhaps **this**

piece will aid in making **WAR** a thing of the Past... and maybe *one day* our World will finally become the one it was most certainly intended to be. My family has been in America for only **100** years. So in love with our Italian ancestry, it’s difficult to imagine a *Melillo* fighting with General George S. Patton, through *Italy* and into Belgium. Now buried near Patton, he fought *against* and *for* his own ex-countrymen. He was engaged in a purpose which allows other Melillo’s to thrive in Freedom... *beyond* his youthful death.

Finally, there is one more individual I **must** mention in tribute as an Inspiration for **LAST WORLD STANDING**. He is **Charlie Chaplin**. At the end of his prophetic 1940 film, **The Great Dictator**, Charlie Chaplin, a Jewish barber who is mistaken for a Dictator, has the opportunity to speak before great masses of citizens and soldiers. Here now are his words from **66 years ago**... a message *then*... a message *now*.

“I’m sorry, but I don’t want to be an emperor. That’s not my business. I don’t want to rule or conquer anyone. I should like to help everyone - if possible - Jew, Gentile - black man - white. We all want to help one another. Human beings are like that. We want to live by each other’s happiness - not by each other’s misery. We don’t want to hate and despise one another. In this world there is room for everyone. And the good earth is rich and can provide for everyone. The way of life can be free and beautiful, but we have lost the way. Greed has poisoned men’s souls, has barricaded the world with hate, has goose-stepped us into misery and bloodshed. We have developed speed, but we have shut ourselves in. Machinery that gives abundance has left us in want. Our knowledge has made us cynical. Our cleverness, hard and unkind. We think too much and feel too little. More than machinery we need humanity. More than cleverness we need kindness and gentleness. Without these qualities, life will be violent and all will be lost....

The aeroplane and the radio have brought us closer together. The very nature of these inventions cries out for the goodness in men - cries out for universal brotherhood - for the unity of us all. Even now my voice is reaching millions throughout the world - millions of despairing men, women, and little children - victims of a system that makes men torture and imprison innocent people. To those who can hear me, I say - do not despair. The misery that is now upon us is but the passing of greed - the bitterness of men who fear the way of human progress. The hate of men will pass, and dictators die, and the power they took from the people will return to the people. And so long as men die, liberty will never perish.

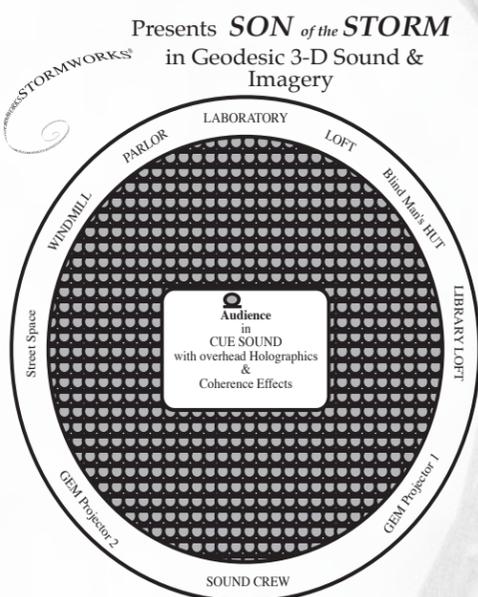
Soldiers! don’t give yourselves to brutes - men who despise you - enslave you - who regiment your lives - tell you what to do - what to think and what to feel! Who drill you - diet you - treat you like cattle, use you as cannon fodder. Don’t give yourselves to these unnatural men - machine men with machine minds and machine hearts! You are not machines! You are not cattle! You are men! You have the love of humanity in your hearts! You don’t hate! Only the unloved hate - the unloved and the unnatural! Soldiers! Don’t fight for slavery! Fight for liberty! In the 17th Chapter of St Luke it is written: “the Kingdom of God is within man” - not one man nor a group of men, but in all men! In you! You, the people have the power - the power to create machines. The power to create happiness! You, the people, have the power to make this life free and beautiful, to make this life a wonderful adventure. Then - in the name of democracy - let us use that power - let us all unite. Let us fight for a new world - a decent world that will give men a chance to work - that will give youth a future and old age a security. By the promise of these things, brutes have risen to power. But they lie! They do not fulfill that promise. They never will! Dictators free themselves but they enslave the people! Now let us fight to fulfill that promise! Let us fight to free the world - to do away with national barriers - to do away with greed, with hate and intolerance. Let us fight for a world of reason, a world where science and progress will lead to all men’s happiness. Soldiers! In the name of democracy, let us all unite!”

COMING FULL SPIRAL

Beginning in **1976**, with sketches later becoming *After the Storm* and *The Theme for the Special Olympics*, **STORMWORKS** began. For those of you who have followed the 30-year Journey in Song, **LAST WORLD STANDING** brings many themes and feelings into a self-revealing work.

Pointing back upon itself, even the artwork tells a story. The **“Reaching Hand”** from 1976, the **“STORMHands”** from the 1990 *Son of the Storm*.... the **“Hands within Hands”** from the 2006 **LAST WORLD STANDING**.

Even **staging, as it is to this day**, has been an important concern throughout the years. Just look at the theatrical diagram devised for the premiere of *SON of the STORM*.



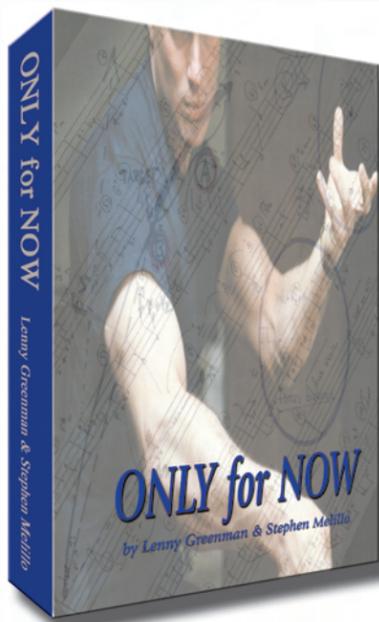
So what is it... As Ahab asks, *“What is it, what nameless, inscrutable, unearthly thing is it; that against all natural lovings and longings, I so keep pushing, and crowding, and jamming myself on all the time?”* What is that urges a would-be physics teacher, or an astronomer, or an oceanographer on a Journey of “storm-time”?

Answers reside in the **Music** itself. **AHAB**, for one. *Only for Now*, the story which urged the Music in the first place... and everything from *Nogard and Dragon*, a children’s book told with Music, to *SON of the STORM*, a prayer in Music.

As Hero, **Gustav Mahler** said, **“If a composer could say what he had to say**

in words, he would not bother trying to say it in Music.”

In best hope, I nevertheless offer these words to Friends & Colleagues about Why? (*This is best read while listening to the 4 Last Songs of Strauss or Mahler’s 5th Symphony Adagio... or the 2nd Movement of the Concerto for Violin.*)

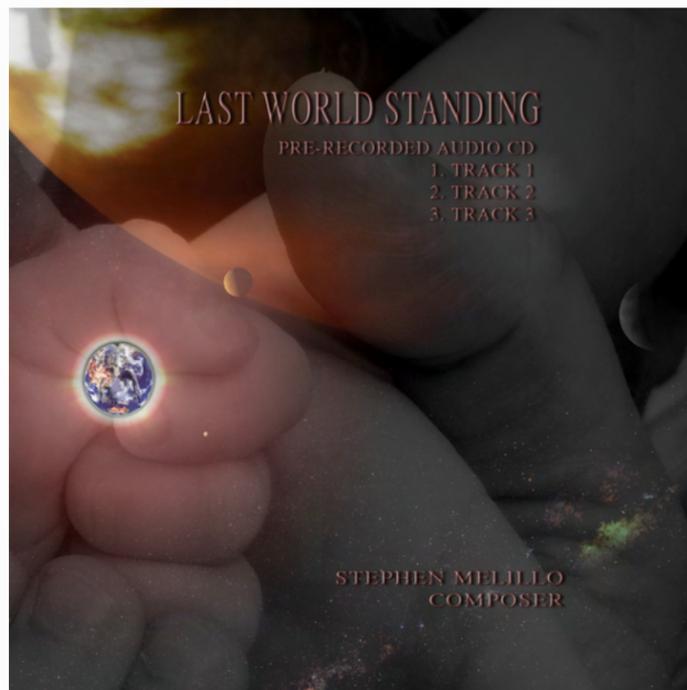
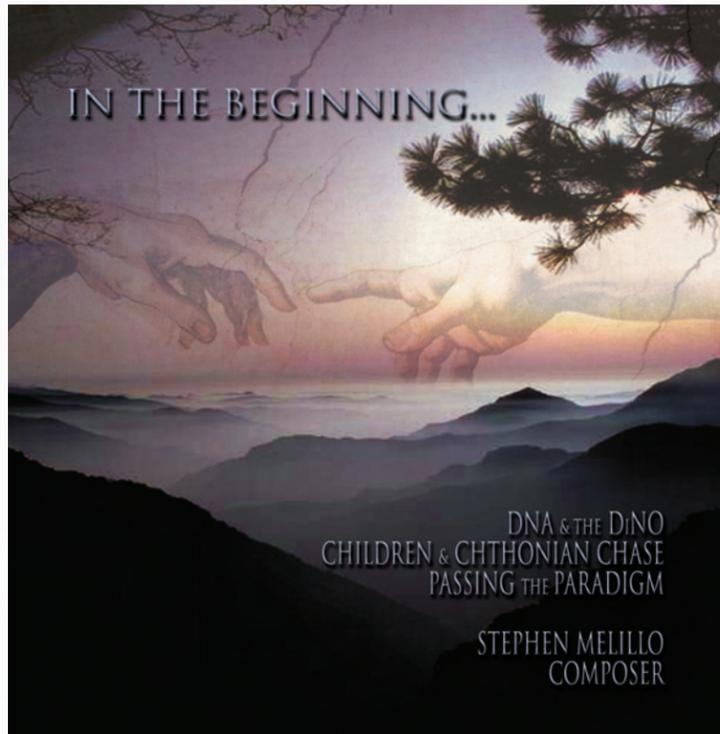


As difficult as it is to accept, there is Evil in the world. Our sometimes Beautiful moment in Time is often interrupted by acts of Treachery, deceit, back-stabbing, and hurts which probe, puncture and test our very Soul. Our once broken Heart is broken again, and when no further damage can possibly be done, it is broken again... then *again*.

This is both Personal and Global. It is One Man and Every Man, for as it says in the 17th Chapter of Saint Luke, **“the Kingdom of God is within man” - not one Man nor a group of Men, but in all Men!**

From the many slaps in the face, both accidental and intentional, there are those who choose instead to look into the stars when Night falls... to send into the Universe waves of kindness which begin as gentle ripples and expand in their touching, until one day they become manifest as an act of unbridled Heroism and Giving.

Setting Music is much like putting a Message in a Bottle. Then, it is set to Sea... into that Future Time when generations unimagined pick it up, take it to their Hearts, and bring it into their Lives. There in the Past, our Future children find the strength to be Heroes again, to Give again, to triumph in the face of despair... again and again and *again*.



THE DAY THAT MUSIC DIED... IN THE MEADOW

IRISH TENOR... FREELY

LAST WORLD STANDING

FROM

© STEPHEN MELILLO, COMPOSER
IGNA 11 NOVEMBER 2005
2ND-3RD MILLENNIUM

SONG #49, MUSICAL HAIKU #25, PIECE #935
FOR FRIGYES HIDAS & ALL WHO HAVE GIVEN MUCH
♩ = 56

207 ♩ = 56

IN THE MEA-DOW, AL-WAYS GREEN I WAN-DEE SEARCH-ING FOR MY LIFE...

212

IT WAS LOST ON DIS-TANT SO-IL FAR FROM HOME, MY CHILD 'N WIFE... AS I

217

THINK A-BOU-T THE PRICE... AND I VIS-IT ALL THAT PAIN... I WOULD

223

GIVE MY LIFE 'N PAY THAT PRICE A - GAIN... IF YOU'LL SEE THE COST... OF THE

229

LIVES ALL LOST, AND WE PRAY THAT WAR IS NO MORE... NO MORE... NO MORE... OPT. &VA. STRONG...

235

PIPE TO CALL US, DRUMS TO STIR US, HYMN TO SAY "GOOD - BYE" .NO MORE MAR-CHES, TAPS OR DIR-GES ON THE

239

DAY THAT MU-SIC DIED... HEAR THIS PRAYER OH, LORD, CHILD 'N WIFE, LET ME LIVE A-

244

GAIN... IN A TIME AND PLACE OF QUI-ET PEACE... IN THIS

249

MEA-DOW NE-VER CHANG-ING BY THE WA TER'S EDGE I SEE... ALL THE

253

SAC-RI-FICE 'N A-GO-NY 'N BLOOD THAT SET YOU FREE... HEAR THIS PRAYER, OH LORD

258

CHILD 'N WIFE, LET MY LIFE NOT HAVE BEEN ALL IN VAIN... IN VAIN...!

263

FREELY... NO MORE WAR NE - VER NE - VER A - - GAIN...

265

(NE - VER...)