

# Chapter 13

## BY LOVE COMPELLED... at the Hour of Shadows



#835 at 5:00 by © Stephen Melillo IGNA 1997  
Commissioned by the Anoka High School Concert Band  
John Lace, Director  
Dedicated *“to those who believe that Light will always follow the darkness!”*

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STEPHEN MELILLO, COMPOSER  
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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



# S T O R M Q U E S T

## *By Love Compelled... in the Hour of Shadows*

#835 at 5:00 by © Stephen Melillo IGNA 15 January 1997

Commissioned by the Anoka High School Concert Band

John Lace, Director

Dedicated “to those who believe that Light will always follow the darkness!”

### TECHNICAL

*Your kids can play this piece... well!*

This piece, as do all pieces, calls for careful balancing and tuning. The range of this piece falls within a grade 2-3 work for younger band with some options indicated in the score and parts. The second clarinets stay below the break, and the orchestration stays within the somewhat normal and expected parameters of the “young” band. There are some deviations, however. These reside in the notes employed and sometimes a *request* for an ever-reaching range. There’s nothing so ominous about a **Gb**... it’s just another note to be learned. Approach the piece that way. Look at its vocabulary, determine the notes the kids will need to know, troubleshoot first and then enjoy the piece. Remember my favorite quote from Abraham Lincoln. “*If I had 8 hours to chop down a tree, I’d spend six sharpening the axe.*” The Musical demand, as always... *exceeds* any grading system.

There is **no** difference in these sounds and the sounds that would be written for professional musicians. That is the whole approach to *STORMQuest!*

The **PAD Bass** part should sound an octave below what is written. This adjustment can be made quite easily on any keyboard or synth module. In **By Love Compelled**, the PAD Bass will also make a patch change to a choir sound. The sound of choice is the “**Voices**” on the Roland Super JX. The **TREBLE CLEF** indicates the Vocal patch. The **BASS CLEF** represents the PAD Bass. Please be sure to read “**A BRIEF INTRO TO MELILLO MUSIC**”. The ensemble of the new millennium requires an awareness of, and an appreciation for, the electronic component.

I had thought about writing vocal cues for the wind musicians. Let me be candid. There are two reasons, I did not do this, though I will always leave that additional option to you. **1.** With **few** exceptions, I dislike band pieces that call for singing. **2.** The written sound, with a properly chosen and balanced synth sound, will create a wonderful and new texture in our ensemble of the new millennium. I *promise* you the love of your audience! Be brave and stay with me.

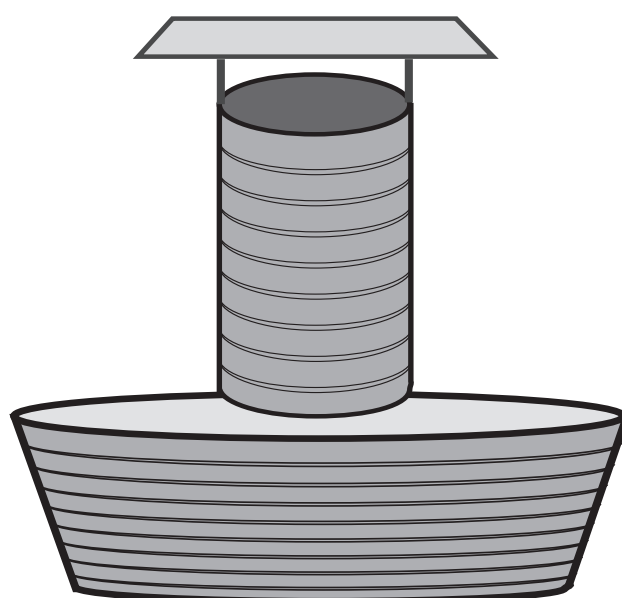
Between measures **9** and **15**, a number of things happen. First... there is **no** time. The wind players will hit a cluster of sound. It should remain very quiet... *spine-chillingly quiet!* Now, here are the following sub-groups in the cluster.

- 1. Flute 1-2, Oboe & Bassoon**
- 2. Clarinet 1-2 & Bass Clarinet**
- 3. Saxophones**
- 4. Horns**
- 5. Trumpets**
- 6. Low Brass**

Develop an indication for each of these sub-groups. Then through signaling, make each section swell and fade through the texture. Depending on how your band is set, you can also pass through the rows with dynamic swells. You can also devise your own creative “playing” with the textures once you are familiar with the resultant colours and effects.

On the score you will note the indication, “**Special Percussion Effects**”. Here’s what you need to elicit from the kids.  
*(On next page.)*

1. The timpanist will be glissing between pitches, playing mysterious and interesting random rhythms. Remember that **“less is more”**. At no point should any of these effects be overdone. The more subtle the better!
2. The cymbal player should do slow, long coin scrapes across the cymbal and the Tam. Again, encourage an interplay of sound... not **SIMULTANEOUS** sounds from the percussion, but an interesting, creative “interplay”.
3. The Tam player should draw a rosined bow across the edge of the Tam. **A WALK IN JURASSIC PARK** represents a good resource for listening to the potential of this improvised section.
4. There is sound I hear in my imagination. Let me describe it. Perhaps you and the kids can devise the actual apparatus given that you have the resources. Imagine a spare marimba bar, low... or something similar. It is suspended via rubber bands, or some such device over a large coffee can with the top and bottom removed. While the marimba bar is rolled with soft mallets, it is lowered into water. This sound is then added into the texture! Here now, is my humble drawing!



## MUSICAL

*Your kids can play this piece... well!*

Congratulations... for when they have fully explored **STORMQuest**, they're ready for **STORMWorks!**

In the 1980's I composed a song. It was hailed as being the new “*Send in the Clowns*” and in fact had generated *10 million dollars* from investors who believed the song to be the central reason for making the film. The film for which it was composed never came to be. For me, the waiting goes on.

I continued to quote this song in the **STORM works**. It's title, “**Follow Your Heart**” was a message I wanted to share, but only in the sublime code of Music. In **By Love Compelled**, I have taken that message still further, and decided to reveal more of this melody, which for whatever reason, may not ever be heard.

Follow your heart. This is the constant message, a message of encouragement and faith. If there is anything I can hope for, anything I can pray for, it is that somehow, in this Music, musicians and audience members alike can find a “pat-on the-back”. Like John says in the dedication, I hope that those who give themselves to listening will walk away ever believing *that Light will always follow the darkness*.

**By Love Compelled... in the Hour of Shadows** is but one part of a larger work called **STORMQuest...** and **STORMQuest** is but one part of a personal mission called **STORMWORKS**. Within its musical boundary of **5:00**, musical themes connect it to many of its other parts, wherein lies the greater, single message. *That message is for you to discover.*

Godspeed. Sincerely,

*Stephen Mallick*

[illegible]