



# GOOD SPEED!

STEPHEN MELILLO  
COMPOSER





STEPHEN MELILLO, COMPOSER  
STORMWORLD.COM

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.

© **Stephen Melillo/STORMWORKS® 2nd & 3rd Millennium**  
**www.stormworld.com**

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

# GODSPEED!

#855 at 5:55 by © Stephen Melillo IGNA 10 May 1998

Commissioned by The Muncie Central High School Symphonic Band, Mr. Bill Pritchett, Conductor

## TECHNICAL

Suggested tempi produces the proper inner architecture of the piece, and allows the players to move through otherwise long-winded passages with greater ease.

For those fascinated by such matters, “**Godspeed**” is formed in the Fibonacci Series. There are **33** meter changes, and in this work, the real-timing of **3:33** happens at **m78**... the “golden mean”.

At **m1**, the woodwinds have the repeated flourish phrase. **Trill fingerings** may be used to facilitate the delivery of this section and its recurrence later in the work.

If breath is needed during this passage, I would suggest having the players stagger breath throughout the section, taking a breath on **any** of the staccato eight notes.

This same, possible challenge and solution exists at **m9** for the trumpet section, **m22** for the clarinet section, then again at **m98** for the trumpets, and then again at **m138** for the flutes and clarinets.

Please be sure to read the **BRIEF INTRO TO MELILLO MUSIC** in order to best interpret the **PAD Bass, Synthesized Harp** and **Percussion** requirements.

Unmarked eighth notes, such as appears in **m20** suggest a more legato, jazz-style phrasing.

Conduct **m46-m82** as felt. Use **m82** as an “escape *hatch*”, a measure to kick off the **a tempo** to **mm=160**.

## MUSICAL

There is no better way to express the Music of this work than to allow you to read a letter sent to me by Mr. Pritchett. His love has inspired this work.

“I haven’t really had a chance to put this into words, but this is what I want to say. Every morning I marvel at how lucky I am to stand in front of the kids I have. It is really a pleasure for me to have the opportunity to conduct a high school band of this quality. I’ve worked with a college band and sure, the group is better, but not necessarily better for *me!* It’s hard to explain, except to say that I really love the kids at Muncie Central, and that I have loved working with them for the last 17 years. We have the kind of kids that aren’t afraid to roll up their sleeves and get dirty... sweat... work. I want them to feel a sense of ownership in this work. The notes they play won’t last nearly as long as this composition will last. All of these kids should feel as if they were a part of something meaningful. Can you help me put this into words?”

Bill... I just did.

And now, let me share something with you, my friends. This is not for the Program Notes. It’s just between me and all of you. Ever since high school, I’ve signed my many letters, “*Godspeed!... Sincerely, Stephen Melillo*” People used to **laugh** at me for signing this way! I *still* don’t know why. Now, I sign Music, my most *personal* letters, in the same fashion.

After today, I shall never write that word again without **hearing** it as Music!

**Godspeed** was written on 10 May 1998. On that day, **Symphony # 1** premiered. Dimitri Tiomkin and Max Steiner were born. I love these souls, composers of great and innocent Giving. *My* offering is small, but it comes to you, hands outstretched, in the same manner implicated by Mr. Pritchett’s beautiful words.

Within its Time-compressed boundaries of 5:55, *much* happens. There is youthful exhilaration, the flight of an inviolable spirit, hectic confusion and innocent zeal. Amidst the flurry and flash, comes a reverent prayer and an ode to that which is forever quiet and most still. There is the confident assertion of ideals and an ever-abiding vow to take on Life’s challenges. There is Hope and daring, introspection and sorrow. Fun is married to Courage, Darkness overwhelmed by Light. And in its final hour, it is the indomitable will of the forever stalwart that rises in victorious Triumph!

While possible to write notation, **Music** is forever left to the uncapturable center of our Humanity. That Music is for **you** to find, for **you** to deliver and enjoy as you offer it to others.

The **pseudo**-professionals... whom I sometimes call “the music masters”... would be fatigued by such a piece, *imposed* upon by such demands to Give! **THAT** is what Mr. Pritchett means when he says, “I’ve worked with a college band and sure, the group is better, but not necessarily better for *me.*” He means that you guys have the Heart and the Soul to make Music. For that reason, I am honoured to have been asked to write this piece. It is for **you**.

**GODSPEED!!!**



Stephen Melillo

mm=160 w/Spectacle!

2

3

4

5