

The Knight is Young

A blue-tinted profile of a young man's face, looking upwards and to the right. In the background, there is a glowing blue star with a white outline, set against a dark background. The overall mood is contemplative and hopeful.

Stephen Melillo
Composer



STEPHEN MELILLO, COMPOSER
STORMWORLD.COM

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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



A brief explanation of a fascinating History.

The artwork to the left was created in **1998**. The title of the suite was a play on the words, “**Arabian Nights**” Until 2003 the suite called “**American Knights**”. That title has since been changed to “*A Wish to the World*”.

While the old artwork alone is striking and eerily foreboding given its creation date, the intent of the Music is even *more* so.

Before 11 September 2001, there was a notion that “*heroes were a thing of the past*”. This Suite was offered as a counter theme. I wanted to let student Musicians know that there *were* Heroes... all around us all of the time. Indeed, I could have written an almost infinite number of pieces about a great many people throughout Geography and Time.

Then, on **11 September 2001**, the idea of Heroism was revisited. The original intent of “**American Knights**”, from the Music to its artwork became an **all-too-close-to-reality** foretelling. When one looks at the same artwork *after* 11 September 2001, it takes on a meaning beyond the intentions of the Music. Our friends across the world, who have grown rapidly, and who take the English language quite literally, have helped to inspire this new title.

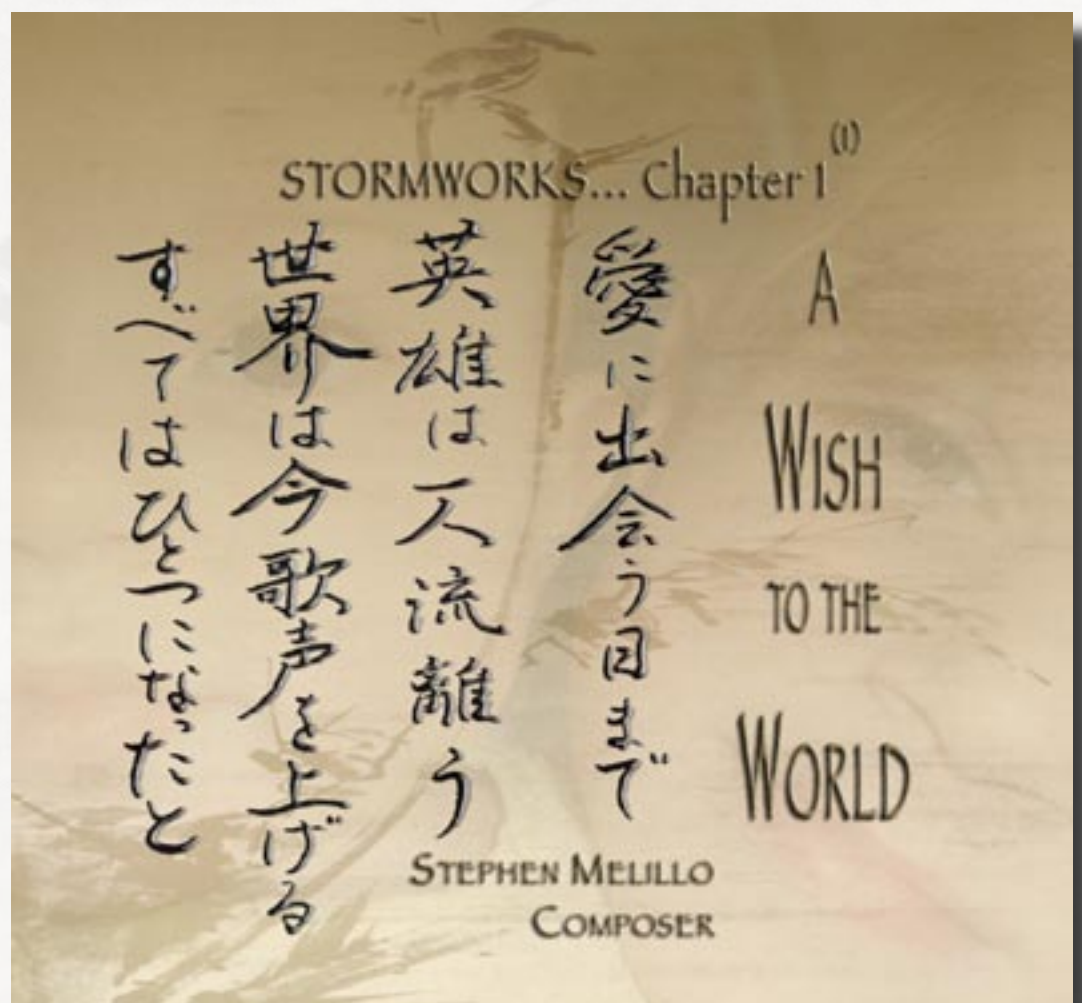
In an effort to applaud the Heroism for which this Music was originally and purposefully composed, the suite finds its new title, “**A Wish to the World.**” The wish? That all of us once again embrace those Heroes alive and sacrificed, the Souls of Heroes from all over the World and vastly different Times, who have embodied self-sacrifice, Kindness and Love.

The new artwork comes from the piece, **MUSASHI**. This work is about a great Hero to the Japanese people. Musashi had become a master of the Sword, only to give it up for the cause of Art and the pursuit of Poetry and Love.

Here is the translation of the Chinese Poet text from **Musashi**, written in the form of a Shinto Prayer Song. In this we find the Spirit with which “**A Wish to the World**” is humbly offered.

Godspeed!

Alone the Hero walks
 Until Love finds him
 The World sings now
 For all is one



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steve@stormworld.com www.stormworld.com

“The Knight is Young!”

#867 at 6:20 for Large Band of the 3rd Millennium

by © Stephen Melillo IGNA 7 May 1999

VE Day

The Birthdates of Piotr Tchaikowsky & Johannes Brahms

Commissioned by The Kentucky Music Educators Association

In Tribute to

Danny Eberlein

Dedicated to those parents, family, teachers and friends, who in the noble support and promotion of school Music programs throughout this country and the world, inspire the next generation of Heroes...

by being Heroes themselves.

TECHNICAL

The Knight is Young! is scored for:

Flute 1-2-3
Oboe 1-2-3
English Horn (4th Oboist)
Bassoon 1-2-3
Clarinet 1-2-3
Bass Clarinet
Alto 1-2
Tenor 1-2
Bari Sax
Horn 1-2-3
Trumpet 1-2-3
Euphonium 1-2
Baritone 1-2
Trombone 1-2
Bass Trombone
Tuba
PAD Bass
Piano
Harp
Timpani
Chimes
Orchestra Bells
Marimba
Snare Drum (piccolo and doubled)
Tambourine
Finger Cymbals
Wind Chimes
Suspended Cymbal
Crash Cymbal
Bass Drum
Large Tam

This piece was designed to launch the *Stormworks... Chapter One (Prime) Suite*... and will be the opening statement, fanfare and prelude on the *A Wish to the World CD*. This work falls within the grade 4-5 range. It was composed for the **Kentucky All-State Band 2000**. It was also composed for similar situations, where either honor bands or region bands, etc, had unusually large instrumentation and needed Music. It was challenging for me to once again enter upon a situation where 4 oboists would be asked to read... and “tune”... one line of Music. This piece, while serving as still yet another movement in the *Chapter One (Prime) Suite*, creates another option for conductors seeking a somewhat atypical opening statement.... which utilizes larger forces of double reeds and brasses.

As with all “storm” works, it is imperative that detail be given to an authentic electronics component as discussed in the “Brief Intro”.

Until m45, the flow of Time, the phrasing and cadence is left to the Conductor. At **m45**, should personnel allow, “**Off-Stage, or rather Antiphonal**” brass is asked for. It is assumed that there is a large ensemble of mixed bands, or one unusually large ensemble. If not, the trumpets should stand and deliver! Horns should play *Schalltrichter Auf*. The brass fanfare must be Orchestral and strong. A dramatic pause may be inserted at the end of **m46**.

At **m63**, the Time moves suddenly to **mm=148**. Slower tempi might make it more difficult for the woodwinds in terms of breathing. Speed gives the interaction of materials its sense of struggle and... at first... dark adventure!

The tambourine is meant to played on a stand, using the fingers to create a sixteenth note “groove”. All dynamics should be exaggerated as suggested in the “Brief Intro”.

Staccato markings, rather than long accent markings in the triplet figures suggests that these notes be played as if their durations were 1/2 of what is written. The use of the triplet 1/8th rest was avoided for clarity in reading.

Please see “**Brief Intro**”. As always the **PAD Bass** and **Harp** parts are vital new colours in Music for Band of the 3rd Millennium.

MUSICAL

When I began this suite of pieces “*to inspire the next generation of Heroes*”... I had no idea that the suite could potentially be continued into **eternity**. You see, there are many, *many* Heroes... despite all we are often told. I did not know **Danny Eberlein** personally... and yet, I’m quite sure he would appreciate the sentiment in this piece. A “knight”... must, in terms of his or her capacity to face the challenges of Life... always be “young”. I’m quite sure that Danny was such a man... always “young”. Heroes are all around us, all of the time, in the not-too-distant past, and in the current fabric of the world. They are being molded right now by the adventure of the day, and the legacy left to us by such individuals as *Danny*.

“*The Knight is Young*” is but one part of *A Wish to the World*, a series of pieces written to inspire the next generation of Heroes... and *A Wish to the World* is but one part of a personal mission called **STORMWORKS**. Within its musical boundary of 6:20, thematic ideas connect it to many of its other parts, wherein lies the greater, single message. That message is for you to discover and enjoy! Thank you so much for championing this and all **STORM works**... and for helping to inspire the next generation of Heroes.

Godspeed. Sincerely,



1 2 3 4 5 6 7 8 9 10 11 12
mm=pulse @ 62, w/innocence

Flute 1

Flute 2

Flute 3

Oboe 1

Oboe 2

Oboe 3

Eng Horn

Bassoon 1

Bassoon 2

Bassoon 3

Clarinet 1

Clarinet 2

Clarinet 3

Bass Clarinet

Alto 1

Alto 2

Tenor 1

Tenor 2

Bari Sax

Horn 1

Horn 2

Horn 3

Trumpet 1

Trumpet 2

Trumpet 3

Euphonium 1

Euphonium 2

Tbone 1

Tbone 2

Bass Tbone

Tuba

PAD Bass

Piano

Harp

Timpani

Chimes

Orch Bells

Marimba

Tambourine on Stand
Snare Drum (pic)

Wind Chimes
Finger Cymbals
Suspended Cymbal
Crash Cymbal
Bass Drum
Large TAM

E. Horn Solo Cues

Random single chimes w/metal beater

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