



# THE NATURE OF HOPE

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.

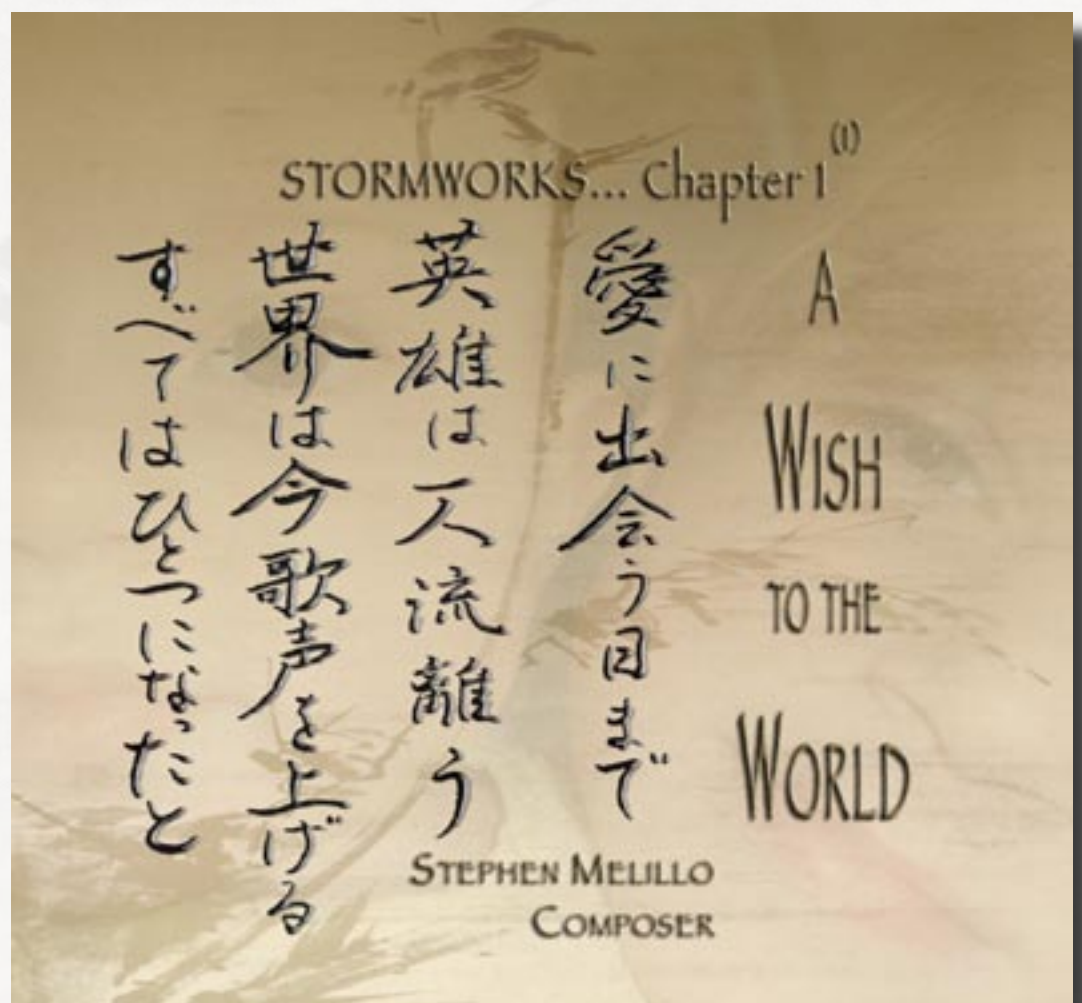
In an effort to applaud the Heroism for which this Music was originally and purposefully composed, the suite finds its new title, “**A Wish to the World.**” The wish? That all of us once again embrace those Heroes alive and sacrificed, the Souls of Heroes from all over the World and vastly different 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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# THE NATURE OF HOPE

**THE NATURE OF HOPE... an Epilogue for the Knight!**

#868 at 4:33 for Band of the 3rd Millennium

by © Stephen Melillo IGNA 22 May 1999 ... 2nd & 3rd Millennium

*(on the birthday of Richard Wagner)*

Commissioned by  
**Northwest District Missouri Music Educators Association**  
**1999 All-District Band**

Dedicated to those parents, family 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

Dependent upon the size of the woodwind sections many new effects might be created in addition to the contrasting dynamic swells. The dynamics should be exaggerated and trusted. Various colours will appear, disappear, and reappear if the markings are delivered.

The timpanist has **1** half-step pedal change, or the option to utilize a 4th drum. At any time, players should feel free to take things down an octave if they aren't yet ready. The snare should be a piccolo, but may also be doubled by a deeper snare should the situation and personnel allow. The horns should play bells up at the fanfare sections, and be staged so as to allow for a glorious horn sound throughout the piece! *The more horns the better!*

At **m53**, the Time changes... a slow "dissolve" into the oboe solo. If the oboist is not yet ready, the flute may play the solo. Be sure to read the "**Brief Intro**" for all other concerns.

## MUSICAL

*The Nature of Hope... an Epilogue for the Knight!* 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**. This piece was composed during an interesting Time. There was a shooting in Colorado. In the midst of that tragedy a young woman by the name of Cassie Bernall was asked a question. I don't mean to invade on her privacy or the intense grief of her parents, but her answer to, "*Do you believe in God?*" ... was "*Yes*". It is sad that the Times in which we live are so filled by Darkness. But in that Darkness, we find our Heroes. Cassie is, to my mind and heart, a Hero. She knew what the outcome of her response would be, yet she closed her eyes and accepted that destiny. As I wrote the Triumphal Fanfare at **m104**, I could not feel remorse. Instead, I imagined the Triumph of her spirit and her well deserved rewards in a Place you and I have yet to discover. This piece, in part... is for her. Within its musical boundary of **4:33**, 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,



Pulse = 132 w/Encroaching Darkness

1 2 3 4 5 6

Flute 1

Flute 2

Oboe

Bassoon

Clarinet 1

Clarinet 2

Bass Clar

Alto 1

Alto 2

Tenor

Bari Sax

Horn 1

Horn 2

Horn 3

Trumpet 1

Trumpet 2

Trumpet 3

Tbone 1

Tbone 2

Eupho

Bass Tbone

Tuba

PAD Bass

CHORUS & Harp

Timpani

Orch Bells/  
Celesta

Chimes

Conga

Tambourine  
Piccolo Snare Drum

Finger Cymbals  
Suspended Cymbal  
Crash Cymbal  
Bass Drum  
Large TAM

Exaggerate swells

Exaggerate Swells

*mp*

*mf*