



TWILIGHT'S  
LAST  
GLEAMING

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.

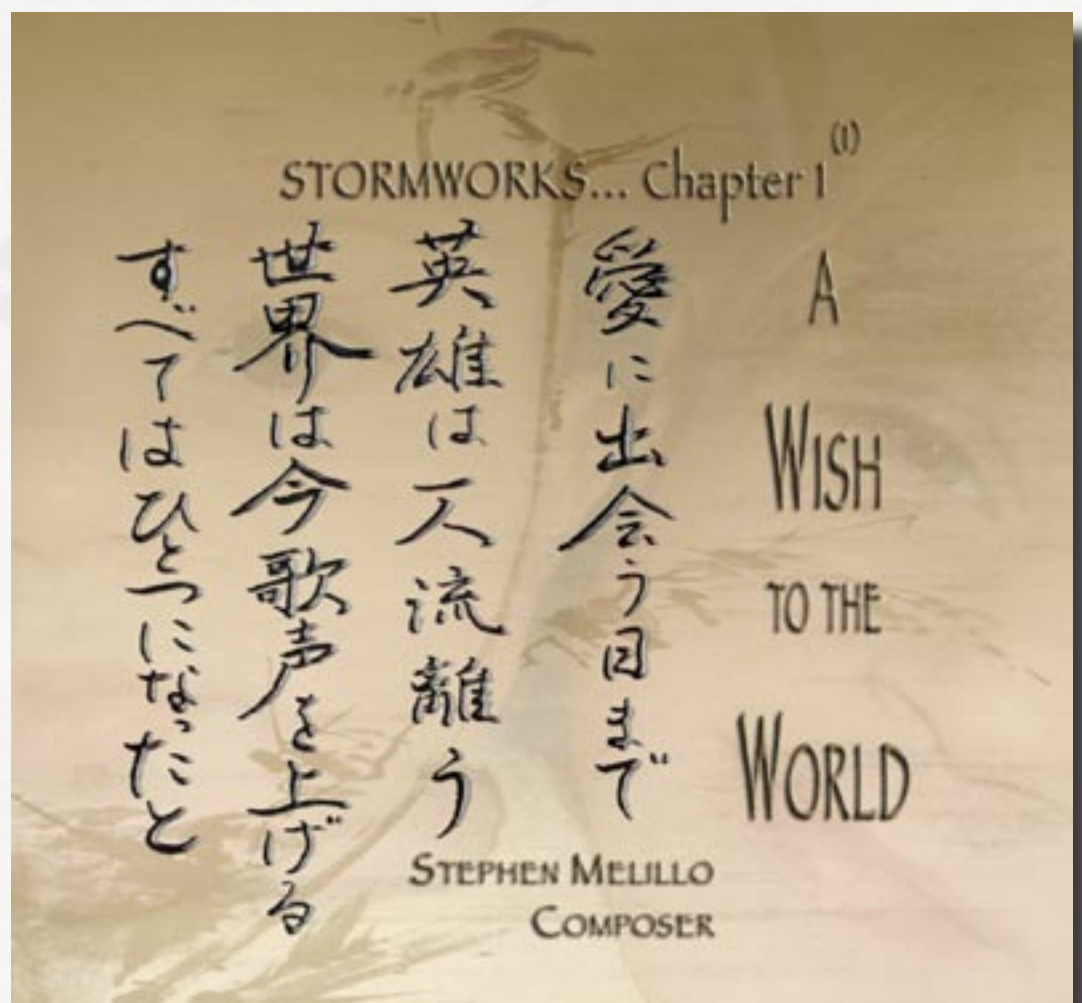
In an effort to applaud the Heroism for which this Music was originally and purposefully composed, the suite finds its new title, “A Wish to the World.” The wish? That all of us once again embrace those Heroes alive and sacrificed, the Souls of Heroes from all over the World and vastly different Times,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

#866 at 4:12 for Band of the 3rd Millennium  
by © Stephen Melillo IGNA 18 April 1999... on the Birthday of Miklos Rozsa

Commissioned by Ray Reynolds & Barry Wentz  
for  
The Thunder Bay Seventh Grade Concert Band,  
The Thunder Bay Eighth Grade Concert Band,  
The Alpena High School Symphony Band, and  
The Alpena High School Symphonic Wind Ensemble

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

This piece was carefully designed to be **one** of **two** possible finales to the “*A Wish to the World*” Suite. This work falls within the grade 2-3 range, with 3rd clarinets staying below the break. The exploration of simple rhythms provides a basis for careful listening and mixing skills, tuning and intoning. At the same time, the Music is *quite* demanding. Horns and brass are asked to push themselves to their upper limits. Here, more mature players can take the piece to its emotional heights while younger players can still access the piece simply by taking overly-difficult passages down an octave. This piece may be played by younger groups with 8vb’s or by very mature and Musical players. *Twilight’s Last Gleaming* may **end** the Suite... or it may be followed by *Time to Take Back the Knights!* In either case, many of the pieces in the suite can be substituted as a finale when utilizing younger players and mixing ensembles ala THE FOUNTAINHEAD scenario.

In the beginning, “**Off-Stage**” brass is asked for. It is assumed that there is a large ensemble of mixed bands. If not, try to create the effect of *distance* as best as is possible. (Perhaps the use of mutes and playing back into the stage...) At **m9**, “Taps” is played. The flutes are scored low, again assuming a large section. Carefully mix the flute and vocal colours and then have all other elements blend in a supporting fashion. I defer the potential beauty and bittersweetness of this section to your experimentation. For an idea of the vocal mix, which could be with live chorus or synth, listen to *The Speech of Angels* on the *STORMWORKS... Chapter Three CD*.

Celesta is preferred over Orchestra Bells, or a mix of the two colours should personnel and equipment allow.

At **m58**, the Harp and Celesta are asked to maintain the tremolo effect despite tempo-changes. They should play these figures as fast as possible, *comfortably*, and continue this effect despite tempo changes and the huge fermata of **m63**. A “fermata” is not written at **m63** however! Instead, the measure is made to be conducted. Conduct dramatically to the 3rd beat. Bring the Timpani and Harp in on the 4th beat... huge swell to the downbeat at **m64**.

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

I think it’s fitting that this last piece in the *Suite: “A Wish to the World”*, be completed on the birthday of **Miklos Rozsa**. He was and still is a personal Hero. Composer, Miklos Rozsa passed on only a short number of years ago. My last letter to him was en route when he left us. His legacy in films like *Thief of Bagdad* and *Ben-Hur* will affect people for as long as there are people in this world to be inspired!

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... all around us all of the time, in the not-too-distant past, and in the current fabric of the world... being molded right now as we venture into the meaning of this piece. But how could we possibly continue without paying homage to those valiant souls who gave their very lives for the cause of something larger than themselves? There will come a time, when for each of us, twilight will have its last gleaming. This piece, connected to its other parts, bears a message. In part, it is a tribute to those we honour on Memorial Day... but there is more. As much as this is a piece about the past, it is also a foretelling of the future yet to be.

“*Twilight’s Last Gleaming*” 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 4:12, thematic ideas which date back to the 1970’s 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,



mm = Pulse @60

1 2 3 4 5 6

Vocals/  
Synth or Live

Flute 1

Flute 2

Oboe

Eng Horn

Bassoon

Clarinet 1

Clarinet 2

Clarinet 3

Bass Clar

Alto 1

Alto 2

Tenor

Bari Sax

Horn 1

Horn 2

Horn 3

Trumpet 1

Trumpet 2

Trumpet 3

Eupho

Tbone 1

Tbone 2

Bass Tbone

Tuba

PAD Bass

Timpani

Harp

Orch Bells/  
Celesta

Chimes

Wind Chimes  
Suspended Cymbal  
Crash Cymbal  
Bass Drum  
Large TAM

Off-Stage

E. Horn Cues

*mp*

*mf*

*p*