

TIME to TAKE BACK the KNIGHTS!



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



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.

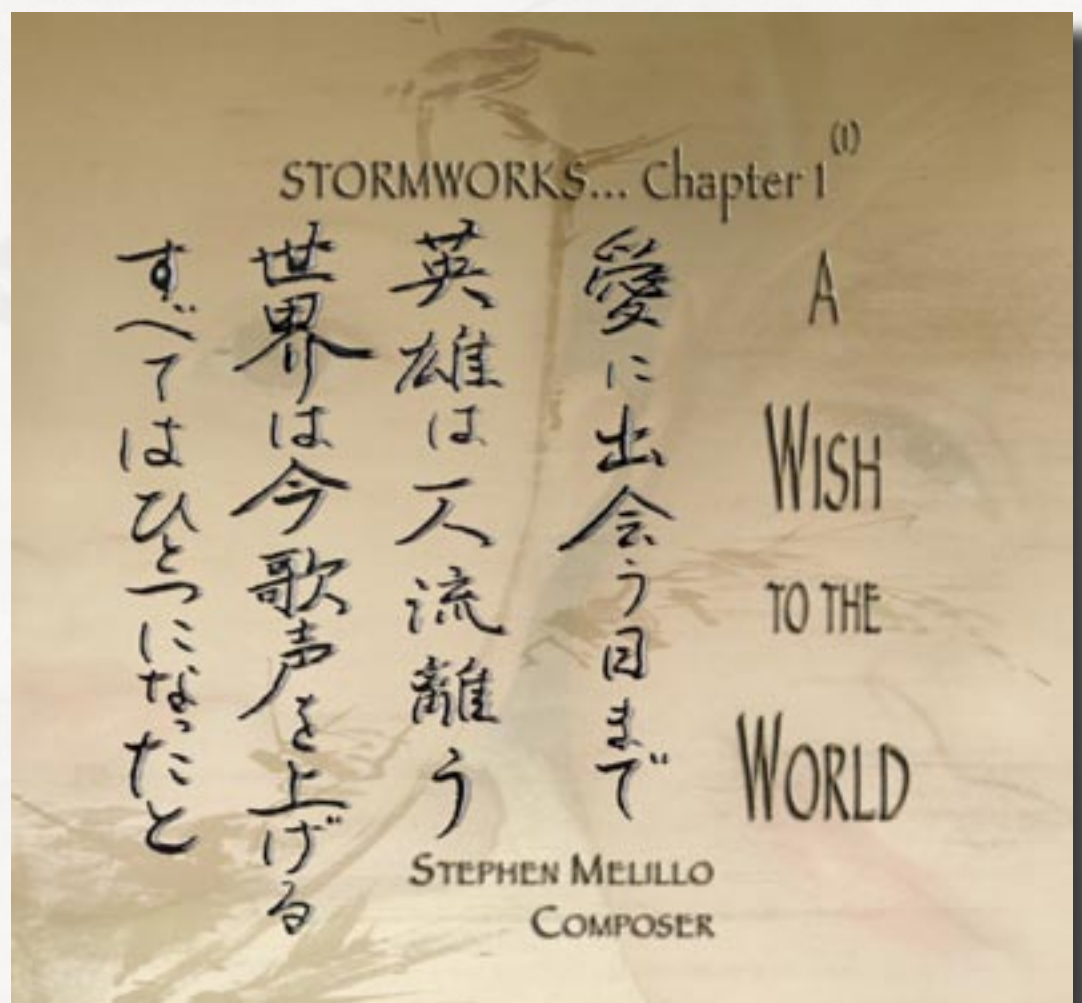
In an effort to applaud the Heroism for which this Music was originally and purposefully composed, the suite finds its new title, “**A Wish to the World.**” The wish? That all of us once again embrace those Heroes alive and sacrificed, the Souls of Heroes from all over the World and vastly different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



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

steve@stormworld.com www.stormworld.com

“Time to Take Back the Knights!”

alternate title: “The CHOSEN”

#861 at 8:18 for Band of the 3rd Millennium
by © Stephen Melillo IGNA 12:01 am, 1 January 1999

Commissioned by the Rancho Buena Vista High School Wind Ensemble
Mr. Larry R. White, Conductor

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

It is possible that many groups will attempt this piece, struggling with a slower tempo. Please know that the piece is not being delivered as intended unless the **mm=158** tempo marking is met. Anything under **mm=154** would change the impact of the piece... to my mind, quite dramatically.

What makes this piece *difficult* is not necessarily the notes employed, but rather, the interplay of component forces, and the need to move seamlessly between, and sometimes *merge* differing styles of Music. The piece begins with a bluesy, airy sax solo, reminiscent of a “Harlem Nocturne”. But when the brass come in, we are in a world of Tchaikowsky-like military calls. The varied ghost-like voices of **Heroes** distant and past call to us in these brass figures. I shall leave all of this interpretation to you, the conductor.

In this pieces as well as others, I write “**Groove-Ad Lib**” in the Percussion parts, in this case the congas (*or bongos if not equipped*). I believe that the role of the congas is such that they should either be amplified, or at least strategically positioned so as to allow its voice to be heard and felt. If the HARP Part is being rendered on an actual Harp, and not a synth, certain passages, like **measure 58** become impossible. In this instance, a downward C Major Gliss may be substituted, or, the Harpist may play the 1/8th notes of the measure.

Please see “**Brief Intro**”. The PAD Bass, alternates between the PAD Bass and the Fretless Bass. It may be rendered with one Musician on a keyboard switching back and forth, or it may be played by 2 Musicians, one on the usual keyboard PAD Bass, the other Musician on an amplified acoustic bass or Fretless Electric Bass. I defer to the Musician and the Conductor.

MUSICAL

“*Time to Take Back the Knights!*” or “*The Chosen*” 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 **8:18**, 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,



1 Freely... 2 3 4 5 6 7 8 9 10 Subido mm=158! 11 12 13 14

This musical score is for a symphony orchestra and soloists. It is written in 4/4 time and features a key signature of one sharp (F#). The score is divided into measures 1 through 14. Measures 1-10 are marked "Freely..." and measures 11-14 are marked "Subido mm=158!".

The instruments and parts included are:

- Piccolo
- Flute 1
- Flute 2
- Oboe
- Bassoon
- Clarinet 1
- Clarinet 2
- Clarinet 3
- Bass Clar
- Alto 1 (Solo ala City Blues Nocturne... opt off stage & amplified)
- Alto 2
- Tenor
- Bari Sax
- Horn 1
- Horn 2
- Horn 3
- Trumpet 1
- Trumpet 2
- Trumpet 3
- Euph
- Tbone 1
- Tbone 2
- Bass Tbone
- Tuba
- PAD Bass
- Fretless Bass
- Piano
- Harp
- Timpani
- Chimes
- Orch Bells
- Xylophone
- Clave
- Congas
- Piccolo Snare Drum
- Fing Cymbal
- Wind Chimes
- Triangle
- Ride Cymbal
- Suspended Cymbal
- Large TAM
- Crash Cymbal
- Bass Drum

The score includes various musical notations such as dynamics (mp, p, sfz, f), articulation (tr, ^), and performance instructions (Solo ala City Blues Nocturne... opt off stage & amplified). The woodwinds and strings play a melodic line starting in measure 11, while the brass and percussion provide harmonic support.