

CRUZIN'

for there is much to dare.

**#1123 in 9:11 for Band of the 3rd Millennium
by © Stephen Melillo IGNA 25 December 2015, Christmas
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**I would be true, for there are those who trust me;
I would be pure, for there are those who care;
I would be strong, for there is much to suffer;
I would be brave,**

for there is much to dare.

Poem by Howard Walter 1906

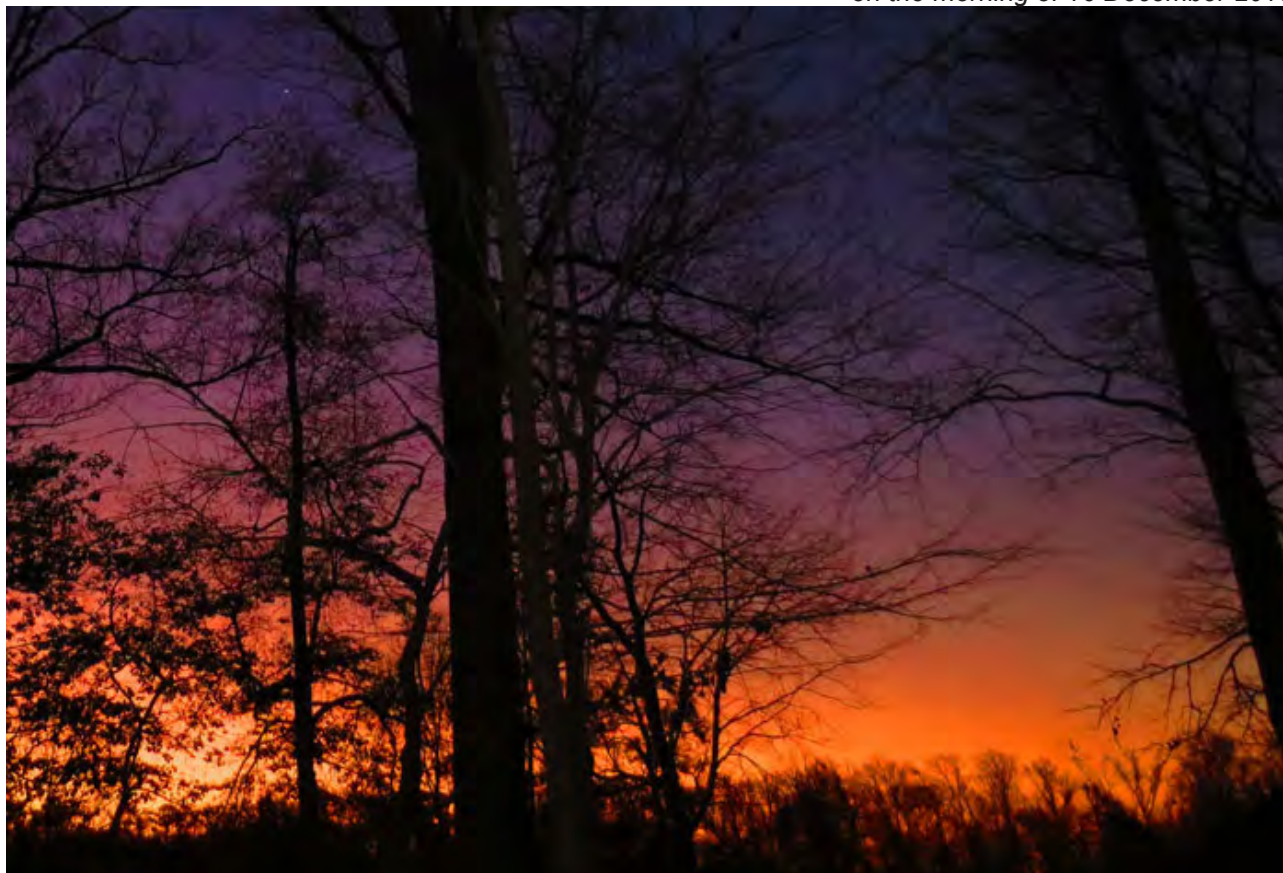
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Some personal thoughts and ideas for delivering “CRUZIN... for there is much to dare!”



on the morning of 16 December 2015



Dear Conductor,

Please use the internet for some interesting background on *Celia Cruz* and the *Celia Cruz Bronx High School of Music*, the super fine kids there and the great Teachers!

These things aren't meant for the program... just sharing. I began composing **CRUZIN** on the Anniversary Birthday of Beethoven, 16 December 2015. So many things were in my mind and heart.

16 December was the birthday of **Beethoven**, and I was just “winding down” from the premiere of my **4th Symphony**, and word that the conductor, Gerhardt Zimmermann would nominate the work for a *Pulitzer Prize in Music*. I appreciate his faith in the Music very much. I appreciate more than you can know, ANYONE who asks me to write Music for them. It is a humbling, rare honour and privilege.

The 16th was also the anniversary of **The Battle of the Bulge**. For those of you who know me, you well understand my great appreciation for our Veterans. This love has taken the form of many pieces of Music, some genuinely “epic” (*as opposed to merely evoking the word and attaching it in the hopes of raising a work beyond what it actually is.*) As I wrote this Music, the Vets were in my mind and heart. So close to Christmas, and knowing that I would copyright the work on that date, again for several

reasons, you will hear a very simple snare drum introducing the middle section. Listen carefully. It is **“The Little Drummer Boy.”**

Because when I last visited the Bronx, there was a stadium soon to be dedicated to **Roberto Clemente**, yes that **hero** too has become a part of this Music. And therefore it is an extension of **Stormworks Chapter 21: Won Way**.

The 16th was the day my Mom passed away in 2006. Her yearbook quote reads: **Carmel's ambition “to love and be loved.”** My Mom... her words, those too were in mind and heart.

Then there were the **kids** from *Celia Cruz High School*. I remembered them from my visit several year ago, their great hearts and ambitions. I wanted to write something they would embrace as their own. I also wanted to capture the challenge built into any form of *ambition, any manner of true dedication...* namely, that **there is much to dare!**

Some Musical thoughts and ideas:

There are many possibilities built within the piece, including the opportunity to take a kid “not” in the band, and make him or her the “actor” who starts the piece with a vamp on the Clave, or any 1/4-note groove instrument. Much potential for fun here! Simply repeat the 4-note groove for as long as desired. Spotlight the soloist in front of the ensemble. Bring the stage lights up slowly as you cue in the first percussionist. Let the piece evolve, start the journey. The audience will be pulled into the massively contrasting center before being entreated to the “Ultimate Triumph” of Heart over adversity.

Godspeed!

Stephen Melillo

This musical score is for a large ensemble, likely a symphony orchestra or a large concert band. The score is divided into five systems, corresponding to measures 24 through 29. The instruments are listed on the left side of the page:

- Flute 1, Flute 2, Flute 3
- Oboe 1, Oboe 2
- Bassoon 1, Bassoon 2, Bassoon 3
- Clarinet 1, Clarinet 2, Clarinet 3, Bass Clarinet in Bb
- Alto Sax 1, Alto Sax 2, Tenor Sax, Baritone Sax
- Horn 1, Horn 2, Horn 3
- Trumpet 1, Trumpet 2, Trumpet 3
- Euphonium
- Trombone 1, Trombone 2, Bass Trombone
- Tuba
- PAD Bass
- Harp
- Timpani
- Marimba
- Chimes, Bass Drum, Snare
- Clave
- Crash, Sus. Cymbal, Gong
- Roto-toms
- Conga Bongo Set

The score features a variety of musical notations, including dynamic markings such as *f* (forte) and *ffz* (fortissimo zingando), and articulation marks like accents and slurs. The percussion section includes complex rhythmic patterns, such as triplets and sixteenth-note runs on the Roto-toms and Snare. The woodwind and string sections play sustained, rhythmic patterns, often with slurs and dynamic markings. The overall texture is dense and rhythmic, characteristic of a modern concert band or symphony orchestra score.

Brass thru Explosive Dissonance!

30

31

32

33

34

35

The musical score is arranged in a standard orchestral format with multiple staves for each instrument family. The woodwind section includes Flute 1-3, Oboe 1-2, Bassoon 1-3, Clarinet 1-3, Bass Clarinet in Bb, Alto Sax 1-2, Tenor Sax, and Baritone Sax. The brass section includes Horn 1-3, Trumpet 1-3, Euphonium, Trombone 1-2, Bass Trombone, and Tuba. The percussion section includes PAD Bass, Harp, Timpani, Marimba, Chimes, Bass Drum, Snare, Clave, Crash, Sus. Cymbal, Gong, Roto-toms, and Conga Bongo Set. The score features various dynamic markings such as *fz* (forzando) and *ff* (fortissimo), and includes complex rhythmic patterns and melodic lines. The key signature is B-flat major, and the time signature is 4/4.