



#878 at 2:10 for Band M3

© Stephen Melillo IGNA 22 October 1999, 2nd & 3rd Millennium
on General Douglas MacArthur's Return to the Philippines in 1944.

Commissioned for
The Sixth Grade Concert Band
by The Spencer Band Boosters, Spencer, Iowa

Dedicated to the West Point Class of 1939

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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

Class of '39 Fight Song!

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TECHNICAL

By editing the middle section, this work can serve as a school Fight Song. The work is scored for "younger" bands to enjoy, while remaining true to the character and spirit of a Sousa March. Following is an excerpt from an article which appeared in US News. This provides some of the history behind the title, but more importantly, keeps alive the memory of these **American Knights**... these Heroes who gave us so much. I hope this work for "younger" Musicians will serve that cause.

THE CLASS OF 1939: BY JOSEPH L. GALLOWAY AND DOUGLAS PASTERNAK

They left West Point in 1939, soldier-scholars who made a difference. They are the boys of the class of '39, the class the big wars fell on. The charter members of the greatest generation, they were the young princes of World War II. Many were colonels before they were 30. Today, their hair, what's left of it, is gray. Backs that were ramrod straight in troop assemblies on dusty parade grounds are bent now. Legs that marched through the hedgerows of Normandy and the jungles of Bataan now are no longer so trustworthy. The boys, even the youngest now, are in their 80s. But don't think of them as old. Think, rather, of lions in winter.

Back in the summer of 1935, over 700 of the boys marched up the hill to the Plain from the train station at West Point. Four years later, having survived the hazing, the hassles, and the academic grind, 456 cadets graduated. Last month, 78 members of the class of '39 came back to West Point. The occasion was their 60th-anniversary reunion, and the '39-ers know for most this will be their final roll call. They looked just ahead of them in the Old Graduates' March and saw only eight members of the Class of '29. The toll of years is inexorable, but somehow it's not very frightening to these men. After all, they have known death intimately for most of their lives.

Seventy-two members of the class became general officers in the Army and the Air Force. An additional 224 rose to the rank of colonel. Many served for 30 years or more.

But starting out was a shocker. As new second lieutenants, the class of '39 joined a peacetime Army that had stagnated for years at 148,000 men and 12,000 officers. After World War I, most served with little hope of promotion and none for a pay raise. Over the next four years, these second lieutenants would be the core around which the Army grew to a trained force of 12 million men. At West Point, the cadets were taught by instructors who had been frozen at the rank of lieutenant for more than 15 years; many of the class of '39 would end the war in 1945 wearing a full colonel's eagles. They led infantry and armor regiments, Air Corps bomber and fighter groups. Class members fought and died in every theater of the war. Someone from the class of '39 fought in virtually every major battle, from Corregidor to North Africa, from Normandy Beach to the Bulge. The casualty rate, unsurprisingly, was high. The war claimed more than 40 members of the class.

On September 1, as the class of '39 reported to their first duty stations, Nazi forces crossed into Poland. World War II had begun.

West Point proudly states that "much of the history that we teach was made by people we taught," and it is no idle boast. West Point produced graduates who would general the armies of both sides in the Civil War, from Robert E. Lee to Ulysses S. Grant to William Tecumseh Sherman to Stonewall Jackson to James Ewell Brown (Jeb) Stuart to George Meade to P. G. T. Beauregard to George Pickett. Both the rebel officer who attacked Fort Sumter, beginning the war, and the Union officer who surrendered it were West Pointers.

The history, the tradition, the harrowing plebe year, the scrambling to make the grades was all soaked up by the class of '39, and it made them better men; the wars they soldiered through and survived, against the odds, made them better still.

Please be sure to read the rest of this article by searching CLASS of '39 on the Internet. The story, complete... speaks for itself, and is an incredible testament to the virtue of these fine heroes.

Godspeed! 

The image shows a page of a musical score for a large ensemble. The score is written for 18 different instruments and includes a percussion section. The instruments listed on the left are: Piccolo, Flute 1, Flute 2, Oboe, Bassoon, Clarinet 1, Clarinet 2, Bass Clar, Alto 1, Alto 2, Tenor, Bari Sax, Horn 1, Horn 2, Trumpet 1, Trumpet 2, Trumpet 3, Tbone 1, Tbone 2, Eupho, Tuba, Upright or Synth Bass (pizz.), Orch Bells, Snare Drum, Crash Cymbal, and Bass Drum. The score is in 4/4 time with a tempo marking of mm=128. The key signature has one flat (B-flat). The score is divided into measures 1 through 10. Dynamics markings such as *fz* (forzando) and *mf* (mezzo-forte) are used throughout. The percussion section includes a Snare Drum part with a *mf* dynamic, a Crash Cymbal part with *sf* (sforzando) and *fz* markings, and a Bass Drum part with *fz* and *mf* markings. The woodwind and brass parts feature various melodic and harmonic lines, often with accents and dynamic markings.