



LONELY IS
THE KNIGHT

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.

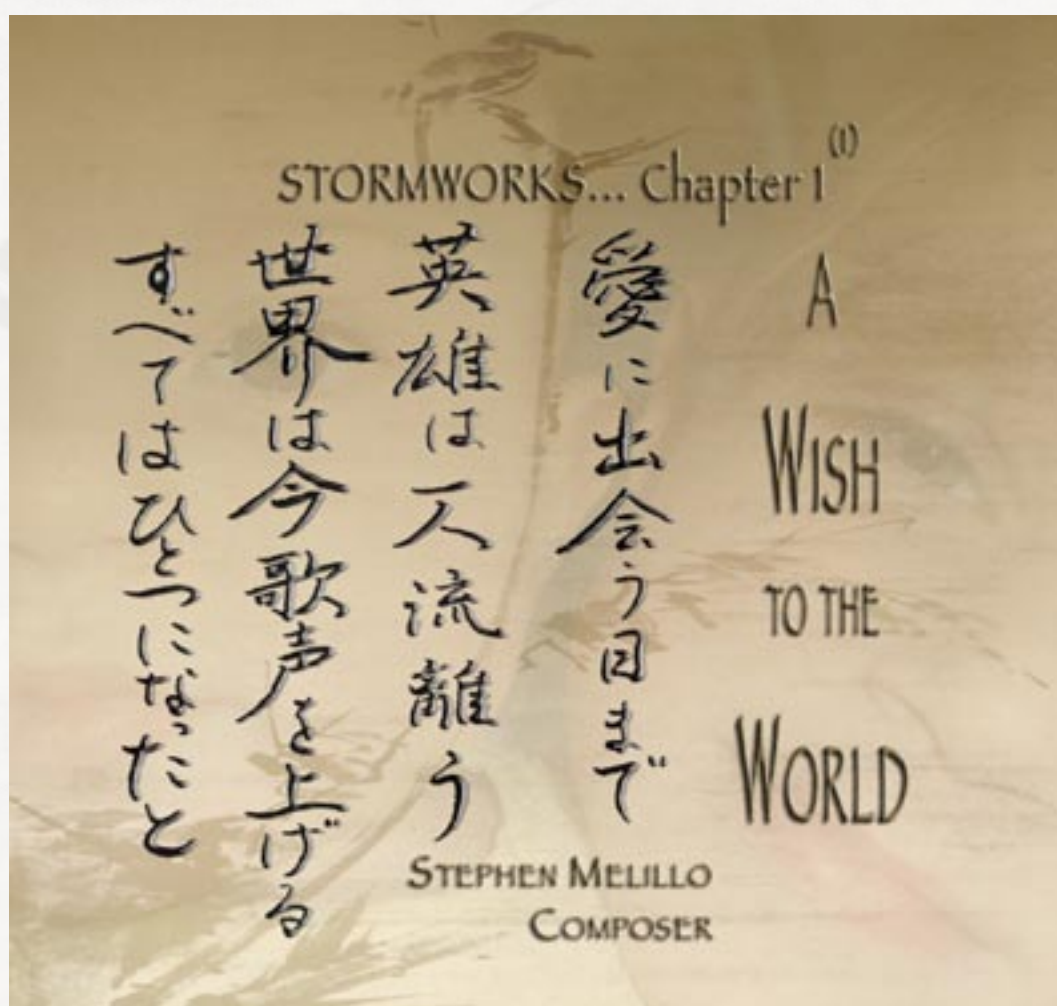
In an effort to applaud the Heroism for which this Music was originally and purposefully composed, the suite finds its new title, “**A Wish to the World.**” The wish? That all of us once again embrace those Heroes alive and sacrificed, the Souls of Heroes from all over the World and vastly different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

for Catherine Geach... who brings the Music of Hope

#862 at 4:45 for Band of the 3rd Millennium
by © Stephen Melillo IGNA 1 February 1999...
333 days before the last year of the 2nd Millennium

Commissioned by Raymond R. Reynolds
and the Thunder Bay Eighth Grade Symphonic Band
Alpena, Michigan

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 is *technically* a grade 2 piece for “young” band. The 2nd Clarinets stay below the break. The French Horns go to their 4th-line “D”, and the Trumpets have an optional moment to their “G”. Despite the parameters, there is great urgency for the mixing of colours and the ever-present demand on the players to intone beautiful intervals and tune to each other with warm and rich sounds.

There are, however, some deviations from what might be expected of Music for “young” band. These reside in the notes employed, and of course the sentiment asked for. There’s nothing so ominous about a **Gb**... it’s just another note to be learned. Approach the piece in that way. Look at its vocabulary, determine the notes the kids will need to know, troubleshoot first and then enjoy the piece. Remember my favorite quote from Abraham Lincoln. “*If I had 8 hours to chop down a tree, I’d spend six sharpening the axe.*”

There are, at an immediate level, **4 Concepts** to explore:

1. The kids will, at first, want to play the **1/6th, dotted 1/8th** rhythm short. “dut - da... or perhaps rush over the 1/6th and play the entire figure too quickly. The marking clearly asks for *daa-daa*. I would suggest making this a stylistic concern and perhaps a scale exercise.
2. “Tie” vs. “Push” as discussed in *STORMQuest, Chapter 14*. The discussion is too long to reprint here, but you can download the *STORMQuest Score Notes* as a **PDF** from the *STORMPage* at www.stormworks.net.
3. Correct interpretation of the 1/4 note triplets as discussed in *STORMQuest, Chapter 4*.
4. Emotional Dynamics, phrasings with rubato control of Time. By example, at **m22**, there is a section which clearly calls for rubato and changes in tempi. Rather than imprisoning these in tempo markings, the subtle variations in Time are left for you and the kids to discover and play with and enjoy.

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



As an accomplished violinist, a teenaged **Catherine Geach** left the comforts of home to bring Music to the war-torn people of Cambodia. Pitted against the forces of the *Khmer Rouge*, Catherine acquired a one-acre plot, built a school, then recruited students. She learned *Khmer*, the language of Cambodia and then the country’s musical heritage, the ancient *Pin Peat* Music. She taught orphaned children how to play the *takhe*, shaped like a crocodile, the *roneat thong*, a bamboo xylophone and the large *gong vong*.

It is difficult to appreciate the sacrifice of this *Hero*, who so unselfishly decided to give herself to the cause of resurrecting another country’s musical heritage, while at the same time bringing Hope to war-battered children. In fact, the thought of her “giving” is quieting and humbling.

Lonely is the Knight is a tribute to Catherine Geach, and perhaps a comment on what it is she must sometimes feel in the dead of night, so far from home. I have not set out to imitate her scholarly acquisition of Cambodia’s musical heritage, nor to offer an authentic or even *pseudo*-Cambodian portrayal. Instead, I have taken the hollow-open of our American sounds, and hinted at what we often consider to be Oriental sounds. This piece is an *impression*... an impression of what it must be like to so valiantly give to others.

Lonely is 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**. Within its musical boundary of **4:45**, 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,

Slow... Distant

1 2 3 4 5 6 7 8 9 10

Flute 1 *mp*

Flute 2 *mp*

Oboe *mp*

Bassoon *mp*

Clarinet 1

Clarinet 2

Bass Clar *Ease In...* *mp*

Alto 1

Alto 2

Tenor

Bari Sax

Horn 1 *mp*

Horn 2 *mp*

Trumpet 1

Trumpet 2

Trumpet 3

Tbone 1

Tbone 2

Eupho & Bass Tbone

Tuba *Ease in...* *mp*

PAD Bass *Ease in...* *mp*

Timpani

Harp *p* *mp*

Chimes

Orch Bells *p*

Finger Cymbal *mp*

Suspended Cymbal

Large Tam *mp* scrape

Crash Cymbal

Bass Drum