

# F L O W E R S A T O



スティーヴン・メリロ  
コンポーザー

愛に出会う日まで  
英雄はス流離う  
世界は今歌声を上げる  
すべてはひとりにたたと





STEPHEN MELILLO, COMPOSER  
STORMWORLD.COM

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**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


# FURUSATO

## HEIMAT... Home...

#930 at 7:00 Scored for Band of the 3rd Millennium  
by © Stephen Melillo IGNA 6 March 2005, 2nd & 3rd Millennium

Furusato is commissioned by the RUNDEL Family  
and is dedicated to the HEIMAT and HOME and FURUSATO we all long for!

**Furusato**  
Words by Tatsuyuki Takano (1876 -1947)  
Music by Teiichi Okano (1878 - 1941)



U - sa - gi o - i - shi ka - no ya - ma,  
ko - bu - na tsu - ri - shi ka - no ka - wa,  
yu - me wa i - ma mo me - gu - ri - te,  
wa - su - re ga - ta - ki fu - ru - sa - to.

Furusato was originally composed by Teiichi Okano 1878-1941

This work is Inspired by and Dedicated to:

Maki Sakakimoto for her faith, support, Friendship and dedicated, hard work in organizing the enormously challenging Chapter V∞ CD: Writings on the Wall. Domo arigato, Maki.  
Your work has brought something wonderful to us all.

Ichiro Asume for his faith and Friendship. His photograph of chrysanthemums has become a part of the Furusato Artwork on the front cover. It has been merged across Time with the Art of Musashi. His sleepless nights and insights have provided the Inspiration for this new version.  
Thank you so much, Ichiro.

Colonel Junichiro Eguchi for his Bravery and Vision.  
His honesty and frank communications combined with his willingness to transcend many challenges has inspired the transforming Creativity needed to bring Chapter V∞ to its intended and far-reaching heights. Beyond words... Arigato, Sir.

Nakamura-san and the Musicians of the Japan Air Self Defense Force Band.

The People and History of Japan.

And all those who have longed for Home...



## FURUSATO (My Heart's Home)

1. Usagi oishi kanoyama  
Kobuna tsurishi kanokawa  
Yumewa imamo megurite  
Wasuregataki Furusato
2. Ikani imasu chichi-haha  
Tsutsuganashiya tomogaki  
Ameni kazenituketemo  
Omoiizuru Furusato
3. Kokorozashiwo hatashite  
Itsunohinika kaeran  
Yamawa aoki Furusato  
Mizuwa kiyoki Furusato

## FURUSATO (My Heart's Home)

1. Sometimes I dream I'm on the Hill  
Chasing the wild hare - freely at will  
Catching small fish - as the Brook murmurs by  
Place of my birthright - for you I sigh
2. Father and Mother - once you taught me  
That treasures of life - are all given free!  
Friendship and happiness - Sunshine and Rain  
Your words come back to me time and again
3. Clear crystal brooklet - fresh Hills of Blue  
Whisper across the Breeze - where are you?  
when fortune smiles on me - then Furusato  
I will return to you, I love you so!

## MUSICAL

**Through FURUSATO, we may now reconsider... J I D A I :** The constantly living, ever flowing, never changing Time of the Hero... A legacy passed on from generation through generations to generation, an Idea that remains as it always is, pure in Heart and Spirit and the unwritten Code of Honour... and of Home.

I had wanted to offer a work, which in Music described "Heimat". *Heimat* is the German word for "Home, but "home" in the deepest possible meaning of that word. Ageless. Deep. *Heimat* describes a connection in the land and in the culture to the very dawn of Life in that land... family after family, generation after generation. It is interesting that this longing to describe Heimat would find fulfillment via *Furusato*, a work about the *Japanese* Homeland.

By means of **FURUSATO... Heimat... Home**, disparate cultures, who at one time warred with each other are now joined in a new purpose... the Hope of a New *Future-History* and the Brotherhood of Man.

To fully enjoy the meaning of this work, listeners must know *MUSASHI*, *JIDAI* and *KAKEHASHI: THAT WE MIGHT LIVE...* and then of course the complete body of works called, "*Stormworks*".

**FURUSATO** is dedicated to All those who have longed for Home. I am sure that one day, we will discover that despite all outward differences, we are at Heart, then, now and always... Brothers in this longing.

Godspeed!



Stephen Melillo

# FURUSATO... Heimat... Home

Slowly, Rubato. mm@60

ORIGINALLY COMPOSED BY TEIICHI OKANO 1878-1941  
ARRANGED BY © STEPHEN MELILLO, COMPOSER IGNA 6 MARCH 2005, 2-3M

Musical score for Furusato... Heimat... Home, arranged by Stephen Melillo. The score is in 4/4 time and includes parts for Piccolo/Flute, Flute 1, Flute 2, Oboe, Bassoon, Clarinet 1, Clarinet 2, Clarinet 3, Bass Clarinet, Alto Sax 1, Alto Sax 2, Tenor Sax, Bari Sax, Horn 1, Horn 2, Horn 3, Horn 4, Trumpet 1, Trumpet 2, Trumpet 3, Euphonium, Trombone 1, Trombone 2, Bass Trombone, Tuba, PAD Bass, Voices, Harp, Timpani, Chimes, Glockenspiel, Finger Cymbals, Wind Chimes, Suspended Cymbal, Crash Cymbal, Bass Drum, and Gong. The score is marked with dynamics such as *mp* and *p*, and includes performance instructions like "Solo" and "Flute 1 Solo Cues".