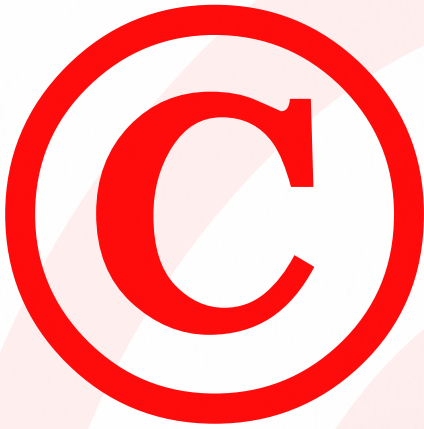


Musical Haikus

Stephen Melillo, Composer





Please download an extensive, must-accompanying and high-resolution **Musical Haikus for Band** by visiting stormworld.com and clicking on “**Digital Libretti.**”

Musical Haikus for Band represents several years of self-sustained, international work.

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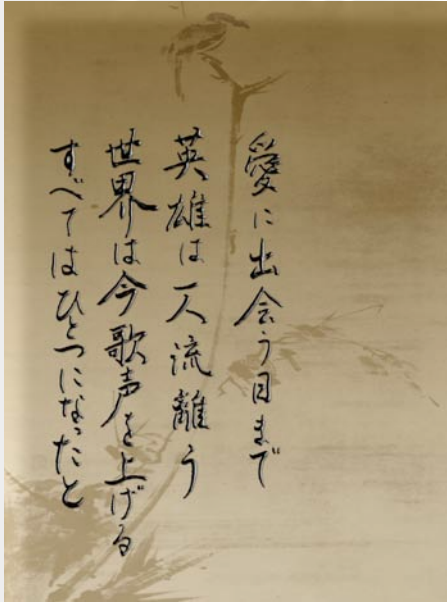
Please go ahead and download the high-resolution PDF libretto that accompanies this latest compilation in the **STORMWORKS** Message. I hope you'll enjoy the journey, offered by many geographically distant, but united Souls across our world.

Thank you for championing this work. Enjoy & Godspeed!

Stephen Melillo
Composer

Musical Haikus for Band by Stephen Melillo

What is meant by “Musical Haiku?” Having studied many martial art forms for 43 years, and very much a student of the Chinese and Japanese philosophies, I would often make the writing of a “*Musical Haiku*” a means of quieting and centering myself, perhaps in between the depletions of writing larger works, like the Symphonies. On average, I have composed a *Musical Haiku* for every 21 pieces in the larger library of 1063 pieces.



An actual *Haiku* I had written for the piece *Musashi*, on the Chapter 5:8 CD Set

I would often set a clock to **3:33** and create to that duration.

The beginnings of the *Musical Haikus* however, reside in the practicalities of serving as a band director in the public schools for 17 years.

A firm believer in the “centering” qualities of sonorous chorales as part of a meaningful warm-up, I would often arrive at school around 4:30 AM, compose with pen and paper, (*this was before the non-tactile use of computer-based typesetting programs*) prepare parts, photocopy and have the brief work ready for the 7:50 AM rehearsal. Self-impositions were; to create a meaningful work in a short duration, and employ error-free, well-crafted speed in producing something the kids would enjoy.

Their goals would then be to render a beautifully intoned, carefully reasoned and mixed representation of that spontaneous, instant work.

The **FUNCTION CHORALES™** were born of this process and eliminated the need for transpositions and individual instrument parts. Indeed, because of their immense “*functionality*,” I was then able to compose **FUNCTION CHORALES™** on the spot and in front of the kids on the blackboard for a rich and combined experience in Music Education. Eventually the kids would compose their own *Function Chorales*, supplying many weeks of original warm-ups for band, orchestra and jazz ensemble.

When the process had been carefully handed over to the kids, the *Musical Haikus* became personal outpourings, private *re-centerings* if you will. In addition to this recording, there are *many other Musical Haikus*, in a variety of settings and purposes, the *Horn Haikus*, works for strings, small groups, solo piano, narratives and more.

As you will discover, some these *Musical Haikus* have inspired, and were then embedded within larger works, like “*I of the Storm, Iconoclast, Aurora* and *Escape from Plato’s Cave* to name only a few. Perhaps one day I will record these many other *Musical Haikus* for other CDs. This is but an *introduction* to an expansive, large body of work.

Each *Musical Haiku* depicts a snapshot in Time, a personal story... but that story is best expressed in the Music *itself*, with which I hope you will resonate, and like the kids, deeply enjoy.

Thank you for championing this work and Godspeed!

Stephen Melillo
Composer

Musical Haikus for Band by Stephen Melillo

Tracks:

01. Him	4:22	KMK Royal Dutch Military Band
02. No One Knows	3:46	Blasorchester Liepzig
03. Never Forgotten.....	2:37	Blasorchester Liepzig
04. The 4th Year.....	2:49	Blasorchester Liepzig
05. The Truth About Pirates.....	1:19	Blasorchester Liepzig
06. IF.....	2:28	Troy University Band
07. In the Eyes of Our Children.....	3:33	Japan Air Self Defense Force Band
08. Voice for the Silent	3:42	World Ensemble
09. Decent Into Heaven	2:51	Sinfoniches Blasorhester-REID
10. Where Dreams Must face the Night, Have You Ever Wondered?	3:33	Blasorchester Liepzig
11. 111465.....	3:33	Troy University Band
12. Hymn to the Marines.....	2:46	Troy University Band
13. Prayer from Iconoclast.....	2:00	Troy University Band
14. Were You There	5:04	Sinfoniches Blasorhester-REID
15. Message of the Man.....	4:40	Blasorchester Liepzig
16. One Man.....	2:33	Stephen Melillo & Jerry Peel
17. One Moment to Eternity	3:00	Troy University Band
18. Lullaby	3:18	World Ensemble
19. The Day Music Died	5:03	Troy University Band
20. The Touchstone	6:00	Marine Band Royal Netherlands Navy
21. Our Time as a Song in the Universe.....	6:40	Troy University Band

Tracks & Pages

Please see the [final page](#) in this document for options and pricing.

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53. <i>Options & Pricing</i>		

01. Him, from Chapter 0 4:22 KMK Royal Dutch Military Band

From the Silence, mm@62 w/Tender Faith

0 1 2 3 4 5 6 7

Flute 1
Flute 2
Flute 3
Oboe 1
Oboe 2
Eng. Horn
Bassoon 1
Bassoon 2
Clarinet 1
Clarinet 2
Clarinet 3
Bass Clar
Alto 1
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
Harp
Timpani
Chimes
Orch Bells
Vibraphone
Wind Chimes
Crash Cymbal
Bass Drum
Suspended Cymbal
Large TAM

© S t e p h e n M e l i l l o I G N A 2 0 0 1

2nd & 3rd M i l l e n n i u m

p



8 9 10 11 12 13 14

Flute 1
Flute 2
Flute 3
Oboe 1
Oboe 2
Eng. Horn
Bassoon 1
Bassoon 2
Clarinet 1
Clarinet 2
Clarinet 3
Bass Clar
Alto 1
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
Harp
Timpani
Chimes
Orch Bells
Vibraphone
Wind Chimes
Crash Cymbal
Bass Drum
Suspended Cymbal
Large TAM

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1974

02. No One Knows, from "I" of the STORM, STORMJourneys 3:46 Blasorchester Liepzig

No One Knows... © Stephen Melillo IGNA 1994 page 1

1 Slow, Distant, Imperceptible 2 3

The musical score is arranged in a standard orchestral format with staves for various instruments. The score is divided into three measures, labeled 1, 2, and 3. The tempo and mood are indicated as 'Slow, Distant, Imperceptible'. The instruments and their parts are as follows:

- Solo Bb:** A single staff with a whole rest in measure 1 and a whole note in measure 2.
- Fl 1, Fl 2, Fl 3:** Flute parts with melodic lines and dynamics markings like *p*.
- Oboe:** Oboe part with melodic lines and dynamics markings like *p*.
- Bssn:** Bassoon part with melodic lines and dynamics markings like *p*.
- C1 1, C1 2, C1 3:** Clarinet parts with melodic lines and dynamics markings like *p*.
- B Cl:** Bass Clarinet part with melodic lines and dynamics markings like *p*.
- Al 1, Al 2:** Alto saxophone parts with whole rests.
- Ten:** Tenor saxophone part with whole rests.
- Bari:** Baritone saxophone part with whole rests.
- Hn 1, Hn 2, Hn 3, Hn 4:** Horn parts with whole rests.
- Tr 1, Tr 2, Tr 3:** Trumpet parts with whole rests.
- Tbn 1, Tbn 2, Tbn 3:** Trombone parts with whole rests.
- Btn:** Baritone trombone part with whole rests.
- Tuba:** Tuba part with whole rests.
- Timp:** Timpani part with whole rests.
- Vibe:** Vibraphone part with melodic lines and dynamics markings like *p*.
- Glock:** Glockenspiel part with melodic lines and dynamics markings like *p*.
- Perc:** Percussion part with dynamics markings like *p* and specific techniques like *Fing Cym*, *Wood Cym*, *Sn Cym*, and *Tom*.



118 1974

No One Knows... © Stephen Melillo IGNA 1994 page 2

4 5 6 7 8

Solo B♭

Fl 1

Fl 2

Fl 3

Oboe

Bsn

C1 1

C1 2

C1 3

B C1

Al 1

Al 2

Ten

Bari

Hn 1

Hn 2

Hn 3

Hn 4

Tr 1

Tr 2

Tr 3

Tbn 1

Tbn 2

Tbn 3

Btn

Tuba

Timp

Vibe

Glock

Perc

Fing Cym
Wind Chime
Sng Cym
Tm

18 1974

03. **Never Forgotten**, from 3 Musical Haikus, *STORMJournays* 2:37 Blasorchester Liepzig
Also a version scored for a capella Chorus. Also a version for Strings with optional narration.

Musical Haiku #14... *Never Forgotten* ... © Stephen Melillo 1985 Page 1

The musical score is arranged in a standard orchestral layout with 18 staves. The instruments are listed on the left side of each staff: Fl 1, Fl 2, Fl 3, Oboe, Cl 1, Cl 2, Cl 3, B. Cl., Al 1, Al 2, Ten 1, Ten 2, Bari S., Horns, Tr 1, Tr 2, Tr 3, Tbone 1, Tbone 2, Tbone 3 & Bassoon, Baritone, Tuba, PAD Bass, Piano, and Timp. The score is divided into ten measures, numbered 1 through 10 at the top. The key signature is one sharp (F#) and the time signature is 4/4. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like *p* and *mp*. The piano part includes chord symbols: CMaj⁹, Am⁹, Fmaj⁹, CMaj⁹, and CMaj⁹. The instruction "Arpeggio Freely" is written below the piano part. The percussion part includes Triangle, Suspended Cymbal, and Crash Cymbal. A large, faint watermark of a stylized character is visible on the right side of the page.

© 1974

11 12 13 14 15 16 17 18 19 20

Fl 1
Fl 2
Fl 3
Oboe
Cl 1
Cl 2
Cl 3
B. Cl
Al 1
Al 2
Ten 1
Ten 2
Bari S
Horns
Tr 1
Tr 2
Tr 3
Tbone 1
Tbone 2
Tbone 3 & Bassoon
Baritone
Tuba
PAD Bass
Piano
Timp

Am⁹ G/F F G/FF CMaj⁹ Am⁹ Fmaj⁹ CMaj⁹ CMaj⁹ F/G C

Triangle
Suspended Cymbal
Crash Cymbal

mp

A detailed musical score for a band. The score is arranged in a vertical column of staves. At the top, measures 11 through 20 are indicated. The instruments listed on the left are: Fl 1, Fl 2, Fl 3, Oboe, Cl 1, Cl 2, Cl 3, B. Cl, Al 1, Al 2, Ten 1, Ten 2, Bari S, Horns, Tr 1, Tr 2, Tr 3, Tbone 1, Tbone 2, Tbone 3 & Bassoon, Baritone, Tuba, PAD Bass, Piano, and Timp. The Piano part includes a series of chords: Am⁹, G/F, F, G/FF, CMaj⁹, Am⁹, Fmaj⁹, CMaj⁹, CMaj⁹, F/G, and C. The score includes various musical notations such as notes, rests, and dynamic markings like *mp*. There is a large, faint watermark on the left side of the page that reads '日者辰' and a red stamp at the bottom left. A red number '8 1974' is visible in the bottom right corner.

04. The 4th Year, from 3 Musical Haikus, STORMJOURNEYS

2:49

Blasorchester Leipzig

Musical Haiku #6 - "The 4th Year" ... © Stephen Melillo 1984 Page 1

Gendy

1

The musical score is arranged in a standard orchestral format with multiple staves. The instruments and their parts are as follows:

- Flute & Oboe:** Part 1, starting with a *p* dynamic and a *mp* dynamic section.
- Cl 1:** Clarinet 1, starting with a *p* dynamic and a *mp* dynamic section.
- Cl 2:** Clarinet 2, starting with a *p* dynamic and a *mp* dynamic section.
- B. Cl:** Bass Clarinet, starting with a *p* dynamic.
- Al 1:** Alto Saxophone 1, starting with a *p* dynamic and a *mp* dynamic section.
- Al 2:** Alto Saxophone 2, starting with a *p* dynamic and a *mp* dynamic section.
- Tenors:** Tenor Saxophone, starting with a *p* dynamic.
- Bari S:** Baritone Saxophone, starting with a *p* dynamic.
- Horns:** Horn section, starting with a *p* dynamic and a *mp* dynamic section.
- Tr 1, 2, 3:** Trumpet 1, 2, and 3, all starting with a *p* dynamic.
- Tbone 1, 2:** Trombone 1 and 2, both starting with a *p* dynamic.
- Eupho 1, 2:** Euphonium 1 and 2, both starting with a *p* dynamic.
- Bassoon:** Bassoon, starting with a *p* dynamic.
- Baritone 1, 2:** Baritone 1 and 2, both starting with a *p* dynamic.
- Tuba:** Tuba, starting with a *p* dynamic.
- PAD Bass:** Pad Bass, starting with a *p* dynamic.
- Timp:** Timpani, starting with a *p* dynamic.
- Glock:** Glockenspiel, starting with a *p* dynamic.
- Triangle / Suspended Cymbal:** Triangle and Suspended Cymbal, starting with a *pp* dynamic.
- Ride Cymbal / Snare Drum:** Ride Cymbal and Snare Drum, starting with a *pp* dynamic.



1974

05. The Truth About Pirates, from 3 Musical Haikus, STORMJOURNEYS 1:19 Blasorchester Liepzig

Warm & Full... as Conducted

Musical Haiku #16... *The Truth About Pirates*... © Stephen Melillo 1987 ... Page 1

1

The musical score is arranged in a standard orchestral layout. It includes staves for:

- Flute 1 (Fl 1)
- Flute 2 (Fl 2)
- Oboe
- Clarinet 1 (Cl 1)
- Clarinet 2 (Cl 2)
- Clarinet 3 (Cl 3)
- Bass Clarinet (B. Cl.)
- Trumpet 1 (Al 1)
- Trumpet 2 (Al 2)
- Tenor 1 (Ten 1)
- Tenor 2 (Ten 2)
- Bari Saxophone (Bari S.)
- Horn 1 (Hn 1)
- Horn 2 (Hn 2)
- Horn 3 (Hn 3)
- Horn 4 (Hn 4)
- Trumpet 1 (Tr 1)
- Trumpet 2 (Tr 2)
- Trumpet 3 (Tr 3)
- Trombone 1 (Tbone 1)
- Trombone 2 (Tbone 2)
- Trombone 3 Bassoon (Tbone 3 Bassoon)
- Baritone
- Tuba
- PAD Bass
- Cymbal
- Snare Drum
- Bass Drum

The score begins with a dynamic marking of *p* (piano) and includes various musical notations such as slurs, accents, and dynamic changes to *mp* (mezzo-piano) for the woodwinds and percussion.



© 1974

Stronger

Musical Haiku #16... *The Truth About Pirates*... © Stephen Melillo 1987 ... Page 2

8

The musical score is arranged in a standard concert band format. It includes parts for:

- Flutes 1 & 2 (Fl 1, Fl 2)
- Oboe
- Clarinets 1, 2, & 3 (Cl 1, Cl 2, Cl 3)
- Bass Clarinet (B. Cl.)
- Alto Saxophones 1 & 2 (Al 1, Al 2)
- Tenors 1 & 2 (Ten 1, Ten 2)
- Bari Saxophone (Bari S.)
- Horns 1, 2, 3, & 4 (Hn 1, Hn 2, Hn 3, Hn 4)
- Trumpets 1, 2, & 3 (Tr 1, Tr 2, Tr 3)
- Trombones 1, 2, & 3 (Tbone 1, Tbone 2, Tbone 3)
- Bassoon
- Baritone
- Tuba
- PAD Bass
- Cymbal, Snare Drum, and Bass Drum

The score is written in 4/4 time with a key signature of one sharp (F#). It features a variety of musical notations including dynamics (p, mf, f), articulation (accents, slurs), and phrasing. The piece concludes with a double bar line and repeat signs.



© 1974

06. IF, from Chapter 13..... 2:28 Troy University Band

If ...

Musical Haiku #27
for Patrick Henry Hughes and his Dad, John

© STEPHEN MELILLO
IGNA 14 FEBRUARY 2007
2ND & 3RD MILLENNIUM

The musical score is arranged for a large band and includes the following instruments and parts:

- Flute 1 (with 1st Harp part)
- 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 (with 2nd Harp part)
- Trumpet 2
- Trumpet 3
- Trombone 1
- Trombone 2
- Euphonium
- Bass Trombone
- Tuba
- PAD Bass (with instruction: "May in 2 octaves, plus 8 ft")
- Harp
- Timpani
- Orch Bells
- Wind Chimes (with instruction: "random single chimes w/ mallets/batters or finger cymbals")
- Finger Cymbals
- Suspended Cymbal
- Crash & Bass Drum

The score is written in 4/4 time and features various musical notations including dynamics (p, mp, mf, f), articulation (accents, slurs), and performance instructions.

12 13 14 15 16 17 18 19

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
Trombone 1
Trombone 2
Euphonium
Bass Trombone
Tuba
PAD Bass
Harp
Timpani
Orch Bells
Wind Chimes
Finger Cymbals
Suspended Cymbal
Crash & Bass Drum

0 1974

124 125 126 127 128 129 130 131 132 133 134

Piccolo

Flute 1

Flute 2

Alto Flute (Flute 3)

Oboe

Eng. Horn

Bassoon

Contra Bassoon

Clarinet 1

Clarinet 2

Clarinet 3

Bb Bass Clar

Bb Contra Bass Clar

Alto 1

Alto 2

Tenor

Bari Sax

Horn 1

Horn 2

Horn 3

Horn 4

Trumpet 1

Trumpet 2

Trumpet 3

Euph

Tbone 1

Tbone 2

Bass Tbone

Tuba

Chorus (Vocal Synth)

PAD Bass

Piano

Harp

Timpani

Chimes

Orch Bells

Snare

Crash Cymbal

Concert Bass Drum

"Taiko" Drums

Wind Chimes

Finger Cymbals

Suspended Cymbal

Cymbal Scrapes

2 Tuned Claves (Kabuki Set)

Large Tam (Gong)

Large Temple Chime

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urhi © 1974

08. Voice for the Silent, for WORLD ENSEMBLE, Chapter 21

3:42

World Ensemble

What is meant by "World Ensemble?"

This work allows for Music-making in many varied combinations and possibilities.

Chorus
String Orchestra
American & European Band
Symphony Orchestra
Chorus & Band
Chorus & Orchestra
Brass Ensemble
Woodwind Ensemble
etc., and...

Any Combination of forces at your disposal, or brought together for special concert events. You are as much part of the Orchestration as I am. During rehearsals, you can decide what Soloists will be featured, which sections or sub-ensembles to highlight. Much is possible! Enjoy & Godspeed! S

Voice for the Silent #1039 in 3:33 FOR WORLD ENSEMBLE

mm@34... as slowly as the Musicianship will allow, taper in & out of the Silences...

© STEPHEN MELILLO
IGNA 27 APRIL 2012, 2-3 MILLENNIUM
ABCAP

The musical score is written for a large ensemble and includes the following parts:

- Choir
- Flute 1-2
- Oboe 1-2
- Bassoon 1-2
- Clarinet 1-2-3
- Bass Clarinet in Bb
- Alto Sax 1-2
- Tenor Sax 1-2
- Bari Sax
- Horn 1
- Horn 2-4
- Trumpet in Bb 1-2-3
- Trombone 1-2
- Baritone
- Euphonium 1-2
- Eb Tenor Horn
- Euphonium
- Tuba
- String & PAD Bass Eb
- Timpani
- Suo Cym Bass Drum
- Violin 1-2 (div.)
- Viola
- Cello Solo
- Cello
- Contrabass

The score is in 3/4 time and consists of 13 measures. It features a variety of musical notations including rests, notes, and dynamic markings.

Ihn Hrabushi © 1974

14 15 16 17 18 19 20 21 22 23 24 25 26

Choir

Flute 1-2

Oboe 1-2

Bassoon 1-2

Clarinet 1-2-3

Bass Clarinet in Bb

Alto Sax 1-2

Tenor Sax 1-2

Bari Sax

Horn 1

Horn 2-3-4

Trumpet in Bb 1-2-3

Trombone 1-2

Bass Trombone

Flugelhorn 1-2

Bb Tenor Horn

Euphonium

Tuba

String & PAD Bass 8vb

Timpani

Sus Cym Bass Drum

Violin 1-3 (div.)

Viola

Cello Solo

Cello

Contrabass

09. Decent Into Heaven, from Chapter 21 2:51 Sinfoniches Blaserhester-REID

Descent into Heaven

#1010 IN 3:00 BY © STEPHEN MELILLO, COMPOSER
MUSICAL HAIKU 41, IGNA 11 FEBRUARY 2011, 2-3 MILLENNIUM
ASCAP

Flute 1
Flute 2
Oboe
English Horn
Bassoon
Clarinet 1
Clarinet 2
Clarinet 3
Bass Clarinet in Bb
Alto Sax 1
Alto Sax 2
Tenor Sax
Bari 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
Chimes
Orch Bells

Cr, Sus, BD, Tam
Crash Cym
Suspended
Bass Drum
Tam Scrape
Tam

Slowly...
Solo
1 2 3 4 5 6 7 8 9 10 11 12

similar arpeggio on all verticals

scrape on Tam

mp

13 Pdre... 15 16 17 18 19 20 21 22

All *mp*

Flute 1

Flute 2

Oboe

English Horn

Bassoon

Clarinet 1

Clarinet 2

Clarinet 3

B. Cl.

Alto Sax 1

Alto Sax 2

Tenor Sax

Bari Sax

Horn 1

Horn 2

Horn 3

Trumpet 1

Trumpet 2

Trumpet 3

Euphonium

Trombone 1

Trombone 2

Bass Trombone

Tuba

PAD Bass

Hp.

Timpani

Chimes

Orch Bells

Sus, Cr, BD, Tam

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10. Where Dreams Must Face the Night, Have You Ever Wondered? 3:33 Blasorchester Liepzig

from Music from the Motion Picture: Aurora, STORMJOURNEYS

Have You Ever Wondered?... by © Stephen Melillo IGNA 1997 ... Page 1...

w/Wonder, mm@60

1 2 3 4 5 6

Flute Solo

Oboe

Eng. Horn

Alto Sax Solo

Horn Solo

Off-Stage Trumpet Solo

Flute 1

Flute 2

Flute 3

Clar 1

Clar 2

Clar 3

Bass Clarinet

Alto Sax 1

Alto Sax 2

Tenor Sax

Glock

Vibraphone

Harp & Piano

PAD Bass

Wind Chimes
Finger Cymbals
Suspended Cymbal

off-stage Trumpet Cues

p

pp

f

mp



7 8 9 10 11

Flute Solo

Oboe

Eng. Horn

Alto Sax Solo

Horn Solo

Off-Stage Trumpet Solo

Flute 1

Flute 2

Flute 3

Clar 1

Clar 2

Clar 3

Bass Clarinet

Alto Sax 1

Alto Sax 2

Tenor Sax

Glock

Vibraphone

Harp & Piano

PAD Bass

Wind Chimes
Flage Cymbals
Suspended Cymbal

11... In Prayer

8 9 10 11 12 13 14 15

Solo

Flute 1 *mp*

Flute 2 *mp*

Flute 3 *mp*

Oboe *mp*

Bassoon *mp*

Clarinet 1 *mp*

Clarinet 2 *mp*

Clarinet 3 *mp*

Bass Clar & Contra Bass Clar *mp*

Alto 1 *mp*

Alto 2 *mp*

Tenor *mp*

Bari Sax *mp*

Horn 1 *mp* Solo

Horn 2 *mp* All

Horn 3 *mp* All

Trumpet 1

Trumpet 2

Trumpet 3

Euph *mp*

Tbone 1 *mp*

Tbone 2 *mp*

Bass Tbone *mp*

Tuba *mp*

PAD Bass *mp*

Chorus (synth) *mp*

Harp *mp*

Timpani *mp*

Chimes *mp*

Orch Bells

Snare (s) *mp*

Finger Cymbal *mp*

Cymbal Scrape *mp*

Suspended Cymbal *mp*

Large TAM *mp*

Crash Cymbal *mp*

Bass Drum *mp*

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8 1974

12. Hymn to the Marines, from Chapter 13.....2:46 Troy University Band
Also scored for optional Orchestra and vocals.

HYMN to the MARINES

Slowly... as felt, sweeping & full...

ARRANGED BY © STEPHEN MELILLO IGNA 10 NOVEMBER 2007
JACQUES OFFENBACH © 1895

1 2 3 4 5 6 7 8 9 10 11 12 13

Flute 1
Flute 2
Flute 3
Oboe (Solo... *longately*)
Bassoon (opt. w/Voices)
Clarinet 1
Clarinet 2
Clarinet 3
Bass Clarinet in Bb
Alto Sax 1
Alto Sax 2
Tenor Sax
Bari Sax
Horn 1
Horn 2
Horn 3
Trumpet 1 (opt. solo if no oboe... *sweetly*)
Trumpet 2
Trumpet 3
Baritone Horn
Euphonium
Trombone 1
Trombone 2
Bass Trombone
Tuba
Violin 1
Violin 2
Viola
Cello
Bass (opt. w/Voices)
PAD Bass (Double 8V8 opt. w/Voices)
Voices
Harp
Timpani
Chimes
Orchestra Bells
Wind Chimes (Random single chimes w/ finger cymbals)
Suspended Cymbal
Crash & Bass Drum



1101974

forward...

14 15 16 17 18 19 20 21

Flute 1
Flute 2
Flute 3
Oboe
Bassoon
Clarinet 1
Clarinet 2
Clarinet 3
B. Cl.
Alto Sax 1
Alto Sax 2
Tenor Sax
Bari Sax
Horn 1
Horn 2
Horn 3
Trumpet 1
Trumpet 2
Trumpet 3
Bar. Hn.
Euphonium
Trombone 1
Trombone 2
Bass Trombone
Tuba
Violin 1
Violin 2
Viola
Cello
Bass
PAD Bass
Voices
Harp
Timpani
Chimes
Orchestra Bells
Perc.
Suspended Cymbal
Perc.

© 1974

13. Prayer Theme, from Iconoclast, Chapter 13

2:00 Troy University Band

20

w/Violent Impact & Slowing to...

Ashes at mm@54

Prayer (mm@60)

138 139 140 141 142 143 144 145 146 147 148 149 150

Piccolo
Flute 1
Flute 2
Oboe
Bassoon
Clarinet 1
Clarinet 2
Clarinet 3
B. Cl.
Alto Sax 1
Alto Sax 2
Tenor Sax
Bari Sax
Horn 1
Horn 2
Horn 3
Trumpet 1
Trumpet 2
Trumpet 3
Euphonium
Trombone 1
Trombone 2
Bass Trombone
Tuba
PAD Bass
Voices
Harp
Timpani
Chimes
Orchestra Bells
Snare Drum
Wind Chimes
Finger Cymbals
Suspended Cymbal
Cymbal Scrapes
Crash Cymbal
Bass Drum
Gong/Temple Chime



18 1974

Reaching...

151 152 153 154 155 156 157 158 159 160 161

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Piccolo
- Flute 1 (with '1. only' marking at measure 156)
- Flute 2
- Oboe
- Bassoon
- Clarinet 1
- Clarinet 2
- Clarinet 3
- B. Cl.
- Alto Sax 1
- Alto Sax 2
- Tenor Sax
- Bari Sax
- Horn 1
- Horn 2
- Horn 3
- Trumpet 1
- Trumpet 2
- Trumpet 3
- Euphonium
- Trombone 1
- Trombone 2
- Bass Trombone
- Tuba
- PAD Bass
- Voices
- Harp
- Timpani
- Chimes
- Orchestra Bells
- Snare Drum
- Wind Chimes
- Finger Cymbals
- Suspended Cymbal
- Cymbal Scrapes
- Crash Cymbal
- Bass Drum
- Gongs/Temple Chime

The score includes various musical notations such as notes, rests, and dynamic markings (e.g., *mp*, *mf*, *pp*). A large, faint watermark is visible on the left side of the page.

© 1974

14. Were You There, from Chapter 21..... 5:04 Sinfoniches Blatorhester-REID

Were You There?

ARRANGED BY © STEPHEN MELILLO IGNA SPIRITUAL 1899
GOOD FRIDAY 2011 2ND & 3RD MILLENNIUM ASCAP

from Silence... haunting...

With Quiet Purpose... sad

1 2 3 4 5 6 7 8 9 10 11 12

The score is arranged for a large band. The instruments listed are: Flute 1, 2, 3; Oboe; Bassoon; Clarinet 1, 2, 3; Bass Clarinet in Bb; Alto Sax 1, 2; Tenor Sax; Bari Sax; Horn 1, 2, 3; Trumpet 1, 2, 3; Euphonium; Trombone 1, 2; Bass Trombone; Tuba; PAD Bass; Harp; Timpani; Orch Bells; Chimes; FC - Wind Chimes; Crash Cym. Sus. BD; and Large Tam. The score includes dynamic markings such as *mp*, *mf*, *mf... decresc.*, and *p*. There are also performance instructions like "Haunting Vocal sound made into Large Tam while pulling roined bow..." and "Strike Center of Tam w/ Center of Puffy Mallet".

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1974

Message of the Man... The Fragile Heart... © Stephen Melillo 1993

10 11 12 13 14 15 16 17

Fl 1
Fl 2
Ob 1
Ob 2
Bsn
Cl 1
Cl 2
Cl 3
B. Cl
Al 1
Al 2
Ten 1
Ten 2
Bari S
Hn 1
Hn 2
Hn 3
Hn 4
Tr 1
Tr 2
Tr 3
Tb 1
Tb 2
Tb 3
Bsn
Tuba
PAD Bass
Harp
Timp
Chimes
Glock
Finger Cymbal
Wint Chimes
Crash Cymbal
Snare/Tom
Bass Drum
Sus Cym

3 1974

16. **One Man**, from *Haikus for Horn & prerecorded CD*

2:33 Stephen Melillo & Jerry Peel

One Man

#266 Musical Haiku #9 2:42

© Stephen Melillo IGNA 30 October 1985 at 2:42am

For JERRY PEEL, whose sound and musicianship hold the great inward beauty of One Man.
Proceed with great care and sensitivity...



with Quiet Reaching



In the Silence... and into the stillness...

SINCERELY, *Stephen Melillo*

17. One Moment to Eternity, from Chapter 13

3:00 Troy University Band

One Moment to Eternity

Musical Haiku #30... for Edward S. Lisk

© STEPHEN MELILLO
COMPOSER
ISNA 2 JUNE 2007, 2-3 MILLENNIUM

With Hope mm@62

The musical score is arranged for a large band and includes the following parts:

- Flute 1
- Flute 2
- Oboe
- Bassoon
- Clarinet 1
- Clarinet 2
- Clarinet 3
- Bass Clarinet in B \flat
- Alto Sax
- Tenor Sax
- Bari Sax
- Horn 1
- Horn 2
- Horn 3
- Trumpet 1
- Trumpet 2
- Euphonium
- Baritone
- Trombone 1
- Trombone 2
- Tuba
- PAD Bass (with instruction: Double FVB Thru-out)
- Voices
- Harp
- Timpani
- Chimes
- Suspended Cymbal
- Crash & Bass Drum

The score features various musical notations including dynamics (e.g., *mp*, *mf*), articulation (accents), and performance instructions like "(Solo)". The piece is in 4/4 time and consists of 12 measures.

9 10 11 12 13 14 15 16 17

Choir
 bless-ings. If you sleep, should you Dream - Let the world just fade a - way - I real-ly don't - know where you are, in a place all too

Flute 1-2-3
 bless-ings. If you sleep, should you Dream - would fade a - way - don't - know where you are, place all too

Oboe 1-2
 bless-ings. If you sleep, should you Dream - would fade a - way - don't - know where you are, place all too

Bassoon 1-2
 bless-ings. If you sleep, should you Dream - would fade a - way - don't - know where you are, place all too

Clarinet 1-2-3
 bless-ings. If you sleep, should you Dream - would fade a - way - don't - know where you are, place all too

Alto Clarinet in Eb
 bless-ings. If you sleep, should you Dream - would fade a - way - don't - know where you are, place all too

Bass Clarinet in Bb
 bless-ings. If you sleep, should you Dream - would fade a - way - don't - know where you are, place all too

Alto Sax 1-2
 bless-ings. If you sleep, should you Dream - would fade a - way - don't - know where you are, place all too

Tenor Sax 1-2
 bless-ings. If you sleep, should you Dream - would fade a - way - don't - know where you are, place all too

Bari Sax
 bless-ings. If you sleep, should you Dream - would fade a - way - don't - know where you are, place all too

Horn 1-2-3
 bless-ings. If you sleep, should you Dream - would fade a - way - don't - know where you are, place all too

Trumpet 1-2-3
 bless-ings. If you sleep, should you Dream - would fade a - way - don't - know where you are, place all too

Trombone 1-2
 bless-ings. If you sleep, should you Dream - would fade a - way - don't - know where you are, place all too

Trombone 3, Bass Trombone
 bless-ings. If you sleep, should you Dream - would fade a - way - don't - know where you are, place all too

Bb Flugel Horn 1-2
 bless-ings. If you sleep, should you Dream - would fade a - way - don't - know where you are, place all too

Bb Tenor Horn
 bless-ings. If you sleep, should you Dream - would fade a - way - don't - know where you are, place all too

Euphonium
 bless-ings. If you sleep, should you Dream - would fade a - way - don't - know where you are, place all too

Tuba
 bless-ings. If you sleep, should you Dream - would fade a - way - don't - know where you are, place all too

Str. / PAD Bass
 bless-ings. If you sleep, should you Dream - would fade a - way - don't - know where you are, place all too

Harp
 bless-ings. If you sleep, should you Dream - would fade a - way - don't - know where you are, place all too

Timpani
 bless-ings. If you sleep, should you Dream - would fade a - way - don't - know where you are, place all too

Chimes
 bless-ings. If you sleep, should you Dream - would fade a - way - don't - know where you are, place all too

Orch Bells
 bless-ings. If you sleep, should you Dream - would fade a - way - don't - know where you are, place all too

Percussion
 bless-ings. If you sleep, should you Dream - would fade a - way - don't - know where you are, place all too

Violin 1-2-3
 bless-ings. If you sleep, should you Dream - would fade a - way - don't - know where you are, place all too

Viola
 bless-ings. If you sleep, should you Dream - would fade a - way - don't - know where you are, place all too

Solo Cello
 bless-ings. If you sleep, should you Dream - would fade a - way - don't - know where you are, place all too

Cello
 bless-ings. If you sleep, should you Dream - would fade a - way - don't - know where you are, place all too

Bass
 bless-ings. If you sleep, should you Dream - would fade a - way - don't - know where you are, place all too

© 1974

19. The Day Music Died, from LAST WORLD STANDING on DVD and Chapter 13 5:03 Troy University Band

The Day That Music Died... in the Meadow. Musical Haiku #25 23

TRACKS & Irish Tenor 210 211 212 213 214 215 216 217 218 219 220

min-dow,al-wegs green I was-der search-ing for my Life It was hot-on-the-tast-to-if far from Home,my child's wit-ness As I think a-bout the pri-ors and I

Piccolo/Flute
Flute 1
Flute 2
Oboe
English Horn
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
Trumpet 1
Trumpet 2
Trumpet 3
Trombone 1
Trombone 2
Euphonium
Bass Trombone
Tuba
PAD Bass & Rich Strings
Voices
Piano
Harp
Timpani
Chimes
Orchestra Bells
Synth Hits, Snare & WChime
XV-5080, Sus & Gong
Synth Toms
Crash & Bass Drum



8 1974

TRACKS & Irish Tenor

221 222 223 224 225 226 227 228 229 230 231

via-it all that Pain... I would Give my Life 'n' pay that Price a gain... A gain... If you'll see the cost... of the Lives All Lost, and we Pray that War is no

Piccolo/Flute

Flute 1

Flute 2

Oboe

English Horn

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

Trumpet 1

Trumpet 2

Trumpet 3

Trombone 1

Trombone 2

Euphonium

Bass Trombone

Tuba

PAD Bass & Rich Strings

Voices

Piano

Harp

Timpani

Chimes

Orchestra Bells

Synth Hits, Snare & WChime

XV-5080, Sus & Gong

Synth Toms

Crash & Bass Drum

3 1974

20. The Touchstone, from DAVID, Chapter 3 Marine Band of Royal Netherlands Navy

6:00 Helena Wiklund with the

THE TOUCHSTONE ... a prayer before battle ... by © Stephen Melillo IGNA 1995... ..Page 1

0 1 2 3 4 5 6 7

Soprano
In the morn - ing Light I see You, and then at Dusk I pray for

F11 & Pic
F12
Oboe
Bssn
Cl 1
Cl 2
Cl 3
Bb B. Cl & Con. Bb B. Cl
Al 1
Al 2
Ten 1
Ten 2
B. Sax
H 1
H 2
H 3
Tr 1
Tr 2
Tr 3
T-bone 1
T-bone 2
Baritone
Tuba
Timpani
Glock
Vibes
Piano
S1-Phantasia
S2-Harp
S3-Chorus
S4-PAD Bass
Finger Cymbal
Ward Chimes
Suspended Cymbal
Crash Cymbal
Bass Drum
Large Tam



SHI © 1974

THE TOUCHSTONE ... a prayer before battle ... by © Stephen Melillo IGNA 1995... ..Page 2

8 9 10 11 12 13 14 15 16 17 18 19

Soprano
strength from You. In the Twilight of the Star Night am awed by the sight of the Lights in the Sky that praise You... Work a

Fl1 & Pic
Fl2
Oboe
Bsn
Cl1
Cl2
Cl3
Bb B, Cl & Con, Bb B, Cl
Al1
Al2
Ten1
Ten2
B. Sax
H1
H2
H3
Tr1
Tr2
Tr3
T-bone1
T-bone2
Baritone
Tuba
Timpani
Glock
Vibes
Piano
S1-Phantasia
S2-Harp
S3-Chorus
S4-PAD Bass
Finger Cymbal
Wind Chimes
Suspended Cymbal
Crash Cymbal
Bass Drum
Large Tom

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1974



I am compelled to record this. As I moved all of these items into the garage on 1 February 2006, the very first thing which caught my eye was the number **33** in the photo of the chosen **celestial sphere**. This is an interesting SYNC. I include this photograph for personal reasons.



By means of measurement, image capture, printing at different percentages and then finally by tiling an exact-to-scale print as called for by the diameter of the *Porter Music Box Disk*, the final needed pages for plotting the Stars were printed.

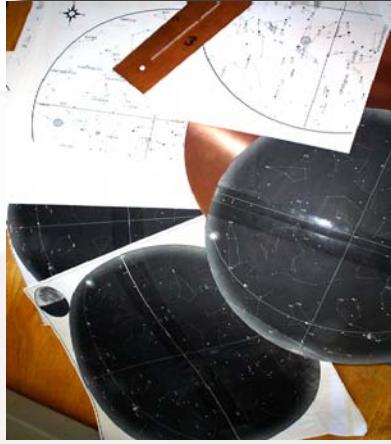
Exciting!



Though indeed it would be interesting to hear each and every Star and Planet regardless of its *magnitude*, the *Porter Music Box* must follow a specific Times-Template of possible *punches*. I had written a series of letters to Jim Sault at *Porter Music Box Company* beginning in 2003. Jim sent me not only a Disk, but also the Times-Template to assure accuracy in designing a plot which was playable.



The first scaled image I experimented with was the *white-on-black* version as seen above. Originally, my intent was to puncture the white dots and leave a small mark on the Disk. Later I would embolden the marks, send the Disk to Jim Sault and have him punch out those specific moments. The Stars chosen were based on a *magnitude* which made them visible to the naked eye.



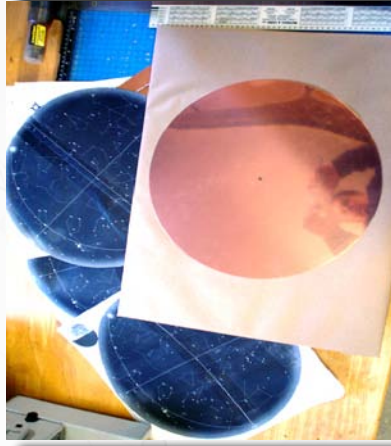
The Times-Template is the device seen at the right. It has the numbers 3 and 3 on it. It has the same fulcrum as the Disk and is designed to spin around the Disk in the manner of a compass.



Here is a photograph of the printed **celestial sphere** from **11 September 2001** scaled to the 15.5 inch Disk-size.



This photograph shows the Disk sent by Jim Sault of *Porter Music Box Company*. Many thanks to Jim and his Company for his patience and support during this project!



Here is another photograph of the Disk... this time with a captured self-portrait during the process!

1 February 2006, morning.

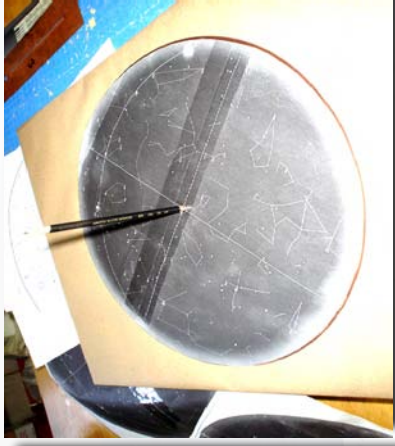
And many thanks to *The Christmas Attic* in Alexandria, Virginia. It was there I eventually recorded the Star Disc on 13-14 March 2007.



Here is a photograph of the preparation process and the 2 items sent to me by *Porter Music Box Company*. The Disk and the Times-Template.



More prep. More "setting-up".
The Times-Template by the way allows for 2 octaves of chromatic possibility across the Disk. All of the Stars and Planets at the selected magnitude fell into those very time positions! (*That alone is fascinating!*)



Here, the chosen **celestial sphere** photograph is carefully positioned onto the Disk.

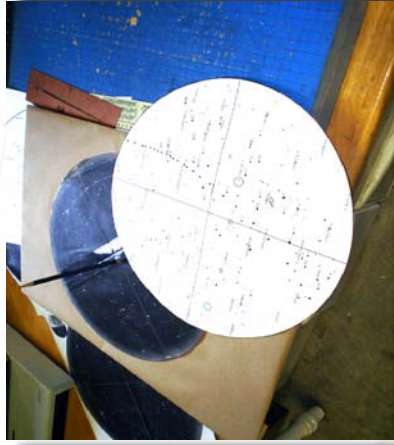


Everything has been arranged, printed, and plotted so as to allow for a consistent correlation between the Stars... and the *Porter Music Box!*

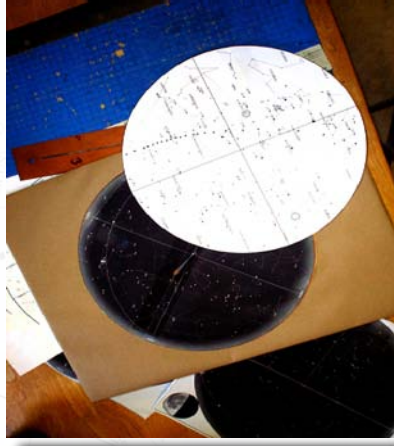
*What an AD for The Porter Music Box Company, and The Christmas Attic!
8 -)!*



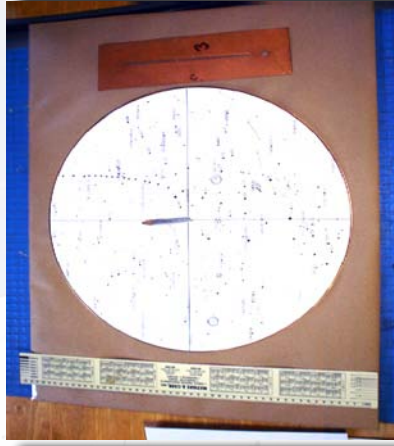
Here is another photograph of this step. This photograph was taken by Spencer! How could I say no? And it's a nice photo!



Because it was difficult to see the tiny white dots through the small holes of the Times-Template, I created an inverse image of the **celestial sphere**... an idea for whom I have Father Peter M. Rinaldi to thank! (*See the Holy Shroud of Turin. Also see Escape from Plato's Cave and Wait of the World. Did you know that the Shroud of Turin is present in the Artwork?*)

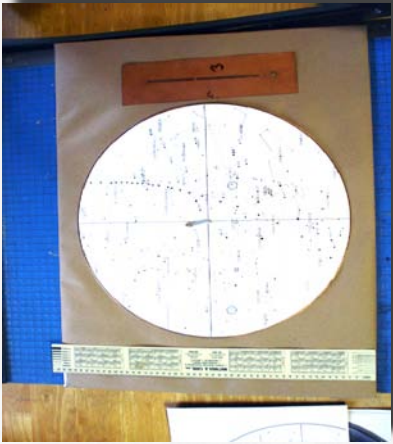


Later, I used a new printout of the **celestial sphere** as made available via computer by *MacAstronomica*, a star-gazing program that mirrors the night sky on a laptop screen.

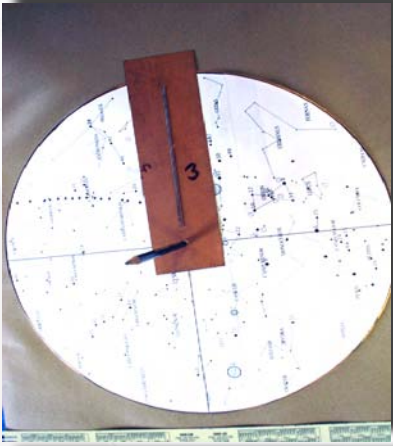


Now, using the new *MacAstronomica*'s celestial snapshot, I went back to the "drawing board" as it were, and reprinted, resized, recut and then repositioned the new **black-on-white celestial sphere**.

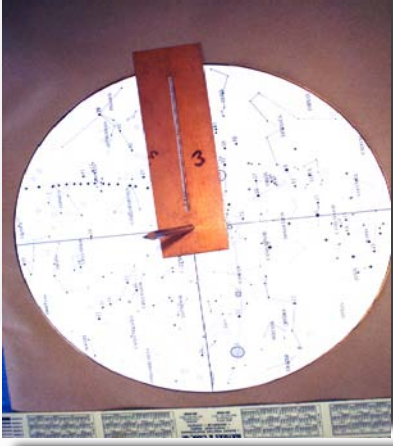
Spence wanted to do some cutting himself, so multiple copies were made!



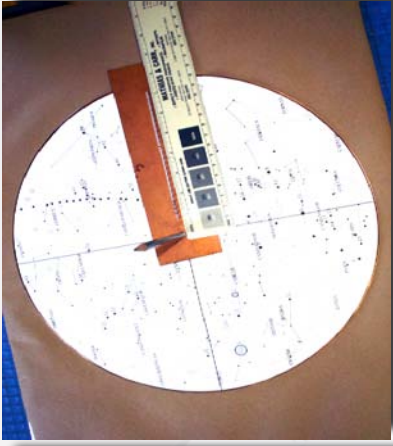
Here is a photograph of the set-up right before the "marking process". Everything, including the layers of paper, the Disk, the background brown paper, all are mounted on a kind of foam board.



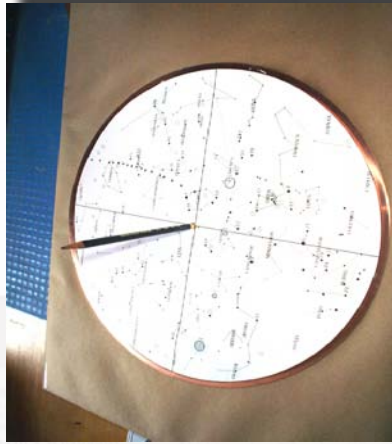
Here, the Times-Template is carefully positioned onto the **black-on-white celestial sphere**. It will now be rotated. Through the tiny rectangular slots or holes in the Times-Template, Star positions can be seen and then marked. These Star positions will be **playable** on the *Porter Music: Box*. **WOW!**



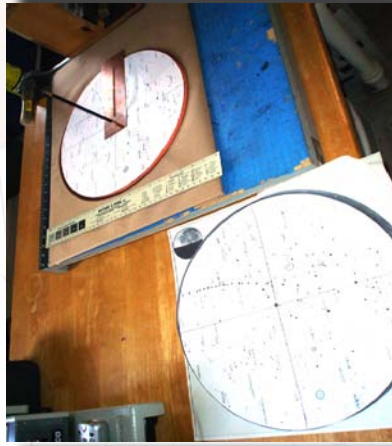
In the manner of a compass, the Times-Template is carefully, slowly spun around a controlled center point, common to all Disks and graphics.



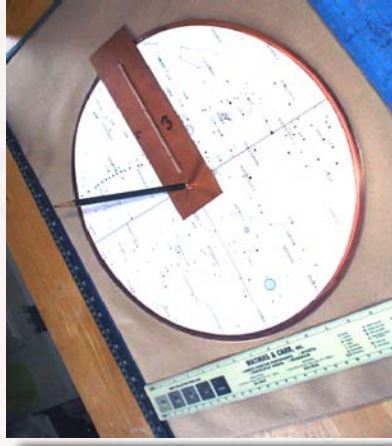
Through the tiny holes of the Times-Template, and using careful measurement, the Stars will be punctured through two layers of paper and into the foam board.



But first, all positioning must be accurately controlled, and the Stars have to fall within the radius-range of the Times-Template. The difference between THIS photograph and the one prior, is that now you can see almost 1/2 an inch of the Disk. To meet the needs of the Times-Template, the entire **celestial sphere** needed to be scaled down and then reprinted.



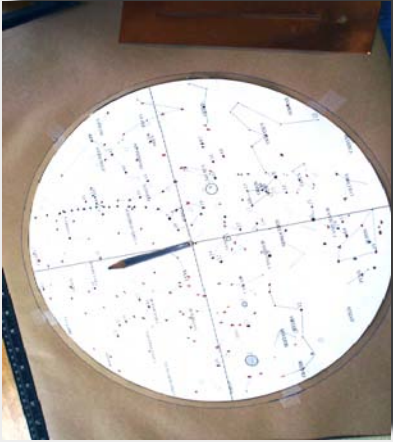
Final measurements are once again taken.



Now, it is time to spin the Times-Template around the common axis... and painstakingly perforate the Star locations through the brown paper and into the foam board that is beneath the set-up.



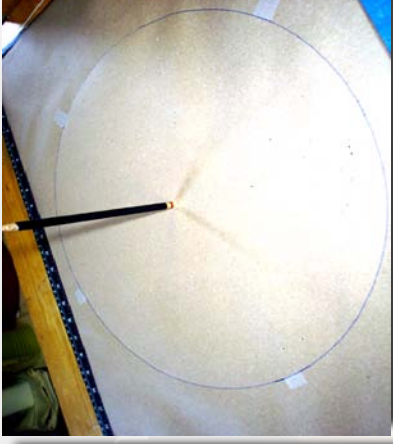
One of the Inspirations for this Piece looks on. Yes, Spencer Melillo is shown here looking at the "sky" as it was at the very moment of his birth... 8:18:18 on 11 September 2001.



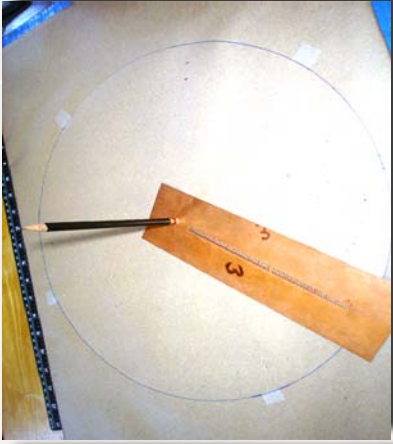
Here is a photograph of the **celestial sphere** after it has been perforated.



Removing the **black-on-white celestial sphere**, we are left with the perforated brown construction paper. These represent, literally **pinpoint Star Locations**.



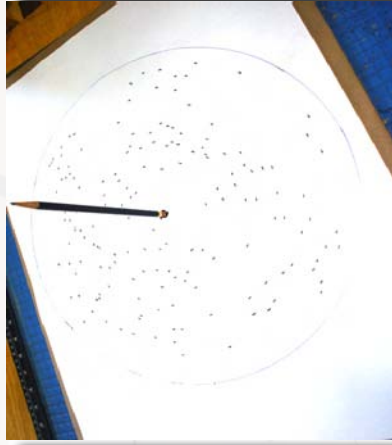
This new perforated "paper disk" will now be cut out and then repositioned over a piece of blank white paper.



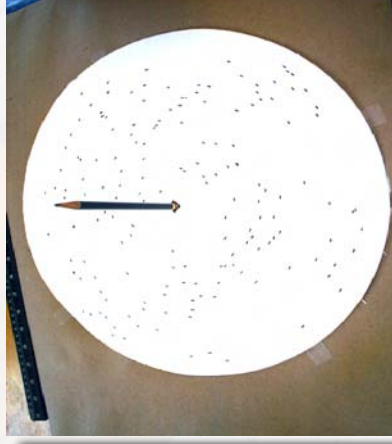
In this step, each tiny dot will be touched by a fine point Sharpie. The new dot will appear on a non-perforated white piece of prepositioned paper.



Once the white paper has been inked, the Times-Template is then once again... painstakingly rotated over the dots. This time, the Sharpie is used to fill in the exact **rectangular dimensions** for the punch on each occurrence.



Using this approach and the Times-Template, the marks are guaranteed to coincide with the *Porter Music Box's* Time Positions. In this photograph, we are now **looking** at the Music! *Chills!*



The **new** Template for the "SONG" is cut. It is carefully lifted from the cutting board, left unfolded and then...



...packaged and sent to *The Porter Music Box Company*. What will these "**dots/punches/Stars**" produce? Will it be recognizable as... "Song"? Or will it become the backdrop Inspiration to a New Song?

Only Time & Fate will tell....
And now to the **present!**



Sunrise in Alexandria
14 March 2007



The Christmas Attic
Alexandria, Virginia
Thank you!



The Porter Music Box
in a Christmas Store... How fitting!

Storm Motif from 1976, warm, prophetic, full...

7 8 9 10 11 12

Flute 1 *mf*

Flute 2 *mf*

Flute 3 *mf*

Oboe *mf*

Bassoon *mf*

Clarinet 1 *mf*

Clarinet 2 *mf*

Clarinet 3 *mf*

B. Cl. *mf*

Alto Sax 1 *mf*

Alto Sax 2 *mf*

Tenor Sax *mf*

Bari Sax *mf*

Horn 1 *mf*

Horn 2 *mf*

Horn 3 *mf*

Trumpet 1

Trumpet 2

Trumpet 3

Euphonium *mf*

Trombone 1 *mf*

Trombone 2 *mf*

Bass Trombone *mf*

Tuba *mf*

PAD Bass *mf*

Voices *mf*

Pno.

Hp. *mf*

Timpani *mf*

Chimes

Celesta/Orech. Bells

Wind Chimes

Finger Cymbals

Suspended Cymbal *mf*

Crash & Bass Drum

Gong

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Pricing Possibilities

Each piece may be purchased individually by clicking on the Title and visiting the [STORMSite](#). *Musical Haikus* by Stephen Melillo may be purchased in “collections” at a significantly discounted rate.

16. One Man & all 4 Haikus for Horn & Prerecorded CD

01. Him
02. No One Knows (*comes as part of “I” of the Storm*)
03. Never Forgotten
04. The 4th Year
05. The Truth About Pirates
06. IF

Collection 1: Bound in one Score with Parts on CD as PDF. \$315 Discounted to \$211.

08. Voice for the Silent
09. Decent Into Heaven
11. 111465
12. Hymn to the Marines
14. Were You There?
17. One Moment to Eternity
18. Lullaby

Collection 2: Bound in one Score with Parts on CD as PDF. \$435 Discounted to \$271.

07. In the Eyes of Our Children (*comes as part of JIDAI*)
10. Where Dreams Must face the Night, Have You Ever Wondered? (*comes as part of AURORA*)
13. Prayer Theme from Iconoclast (*comes with Iconoclast*)
15. Message of the Man (*comes as part of Escape from Plato’s Cave*)
19. The Day Music Died (*comes as part of LAST WORLD STANDING*)
20. The Touchstone (*comes as part of DAVID*)
21. Our Time as a Song in the Universe

Powerhouse Collection 3 for the very accomplished Conductor & Ensemble:
Prerecorded Tracks, Films, Scores with Parts on CD as PDF. \$1,050 Discounted to \$711.