







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



MUSASHI  
IS COMMISSIONED BY  
  
PATRIOTS SYMPHONIC BAND  
OF NORTH EAST OHIO  
ON THEIR 25TH ANNIVERSARY  
HARRY PFINGSTEN, CONDUCTOR

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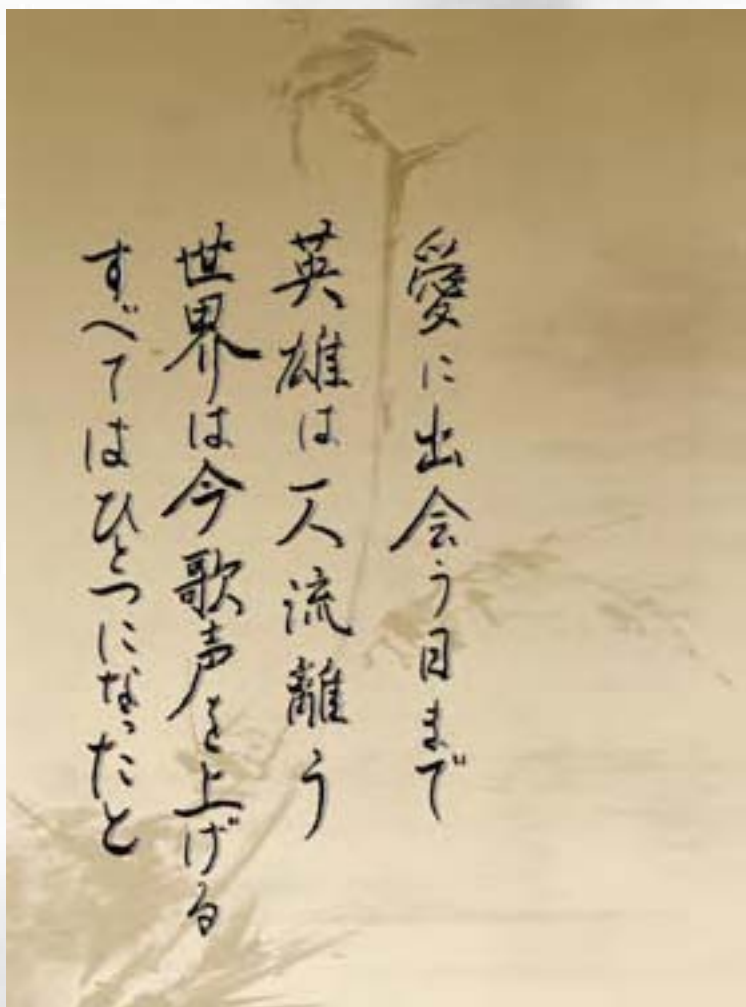


# MUSASHI

#906 at 16:33 by © Stephen Melillo IGNA 11 September 2002

Commissioned by Patriots Symphonic Band  
of North East Ohio on their 25th Anniversary  
Harry Pflingsten, Conductor

In great appreciation, my many thanks to, *Ichiro Asuke-san*, for patiently helping to translate “*Until Love Finds Him*”. *Tamotsu Kanno-san*, for scribing the Japanese Calligraphy, and *Yugyoku Kanno-sensei*, for her beautiful Chinese, or “poet” Calligraphy which you see to your left. Despite great distances and differences in language, these individuals, whom I have yet to meet, patiently assisted in the translation and artistic rendering of Musashi’s new *Musical Haiku* #21, “*Aini Deau Himade*”. To know that there are people such as these, so willing to give and assist, truly uplifts the Heart.



## TECHNICAL

Thank you for your kind attention to detail. Such regard for the new *Sonic Scape of a 3rd Millennium Wind & Percussion Orchestra* makes pieces like *MUSASHI* possible. Take care with the proper Percussion, Choral Synths, Harp and PAD Bass sounds. *Stormworks... Chapter ZERO* provides a useful example, though indeed *MUSASHI* pushes the *sonic scape* yet further. Hand Claps A & B are designed to be played light and tight, not loudly. Divide the ensemble as illustrated into 2 equal halves. If authentic Buddhist gongs and tams are not available, a properly equipped synth like the Roland XV-5080 might be employed. But of course, authentic instruments are part of the “*theater*”. For the opening Shinto Prayer Song, synths can of course be utilized.

## MUSICAL

Removed from the historic Life-and-Death bout awaiting him, “*Musashi saw the white paper as the great universe of nonexistence. A single stroke would give rise to existence within it. He could evoke rain or wind at will, but whatever he drew, his heart would remain in the painting forever. If his heart was tainted, the picture would be tainted; if his heart was listless, so would the picture be. If he attempted to make a show of his craftsmanship, it could not be concealed. Men’s bodies fade away, but ink lives on. The image of his heart would continue to breathe after he himself was gone.*”

*He realized that his thoughts were holding him back. He was on the brink of entering the world of nonexistence, of letting his heart speak for itself, independent of his ego, free from the personal touch of his hand. He tried to be empty, waiting for that sublime state in which his heart could speak in unison with the universe, selfless and unhampered.”*

For the second Time in approaching 30 years, I’ve just finished reading the marvelous epic novel, *MUSASHI* by Eiji Yoshikawa. The Circle ... † .... expands. “A circle? What could it mean?” He let his thoughts flow. A perfectly round line, no beginning, no end, no deviation. If expanded infinitely, it would become the universe. If contracted, it would become coequal with the infinitesimal dot in which his soul resided.”

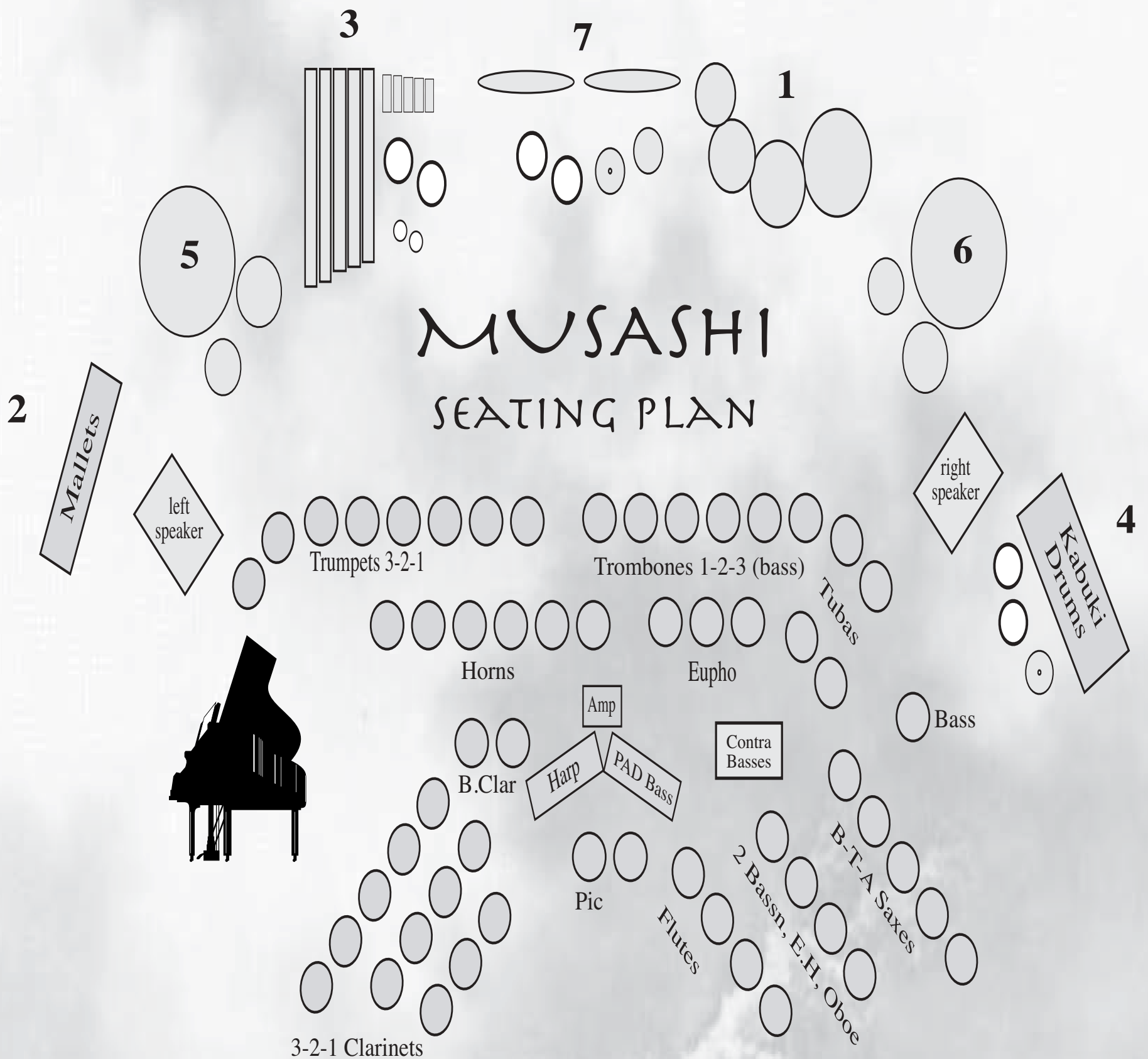


Also at that Time, not really so long ago, I approached a young man who was carefully brushing this painting. I watched him throughout its entire rendering. When he was done, he turned to me and with a generous smile, offered the picture to me as a gift. He scribed a personal note on the back, one which I will always cherish.

Though, indeed, so much Time has passed, the circle of that synchronous connection endures. This piece, inspired by the reminiscence of boyhood studies and adventures past is, in part, a small gift back to him, John Hrabushi, and to all people who send into the Universe waves of kindness which begin as gentle ripples and expand in their touching, until one day they become manifest as an act of unbridled Heroism and Giving.

This work is my small way of thanking the people of Japan for their generous embracing of the Music I quietly set to ink. Their great History and Culture spawns the Musashi’s of yesterday... and the Musashi’s of Tomorrow.

Godspeed!  Stephen Melillo



In addition to the extended orchestration for Band of the 3rd Millennium utilized in “*Storm*” works, **MUSASHI** calls for **SEVEN** percussionists, each placed in a parabolic arc as illustrated above. Ensuring the dimensional aspects of the Percussion Music, the instrumental assignments for each player are as follows:

Percussion 1: Timpani.

Percussion 2: Orchestra Bells & Xylophone.

Percussion 3: Chimes, Crash Cymbals, Wind Chimes, played with Finger Cymbals & Finger Cymbals.

Percussion 4: Kabuki Player: Crash Cymbal & Suspended Cymbal. If in Japan, or with access to Kabuki instruments: Tuned wood blocks & sticks, tenor-pitched Drum. If in non-Japanese settings, 2 Suspended Claves (*the top clave can be a higher pitched fiberglass type, and the lower pitched can be a King Clave*), and a Single Conga Drum (*played with Timbale mallets*).

Percussion 5: Bass Drum 1 with multi-tuned Cymbal Scrapes 2 & 3.

Percussion 6: Bass Drum 2 with multi-tuned Cymbal Scrapes 4 & 5.

Percussion 7: Off-Stage Buddhist Temple Gong, (*stage manager, or additional off-stage helper can strike a suspended 10-inch Wu Han Tam-Tam with the center of a large puffy mallet*), Crash Cymbals, Cymbal Scrape 1, Small Tam, (20-inch Wu Han) Large Gong, Small Temple Gong or Chime. (*This can be a nipple gong or another 10-inch Wu Han Tam-Tam*)

Each of the 5 Cymbal Scrapes should be played on 5 differently pitched cymbals, the smallest of which should be an 18-inch.



愛に出会う日まで  
 英雄は人流離う  
 世界は今歌声を上げる  
 すべはひとつになったと

Alone the Hero walks  
 Until Love finds him  
 The World sings now  
 For all is one

FROM "MUSASHI" "Ai Ni DEAU HIMADE" #905 IGNA 20 JUN 02  
 UNTIL LOVE FINDS HIM 34 (C) MUSASHI

BIWA-SHAMISEN-HARP SHAKUHACHI

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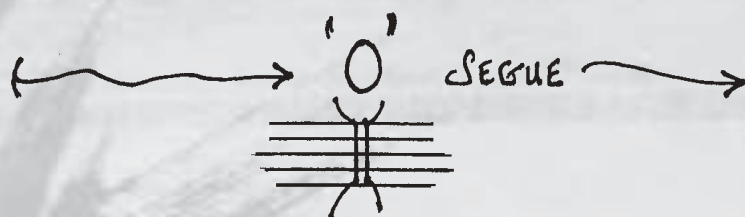
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0 OVERLAP 1



愛に出会う日まで  
 英雄は人流離う  
 世界は今歌声を上げる  
 すべてはひとつになったと

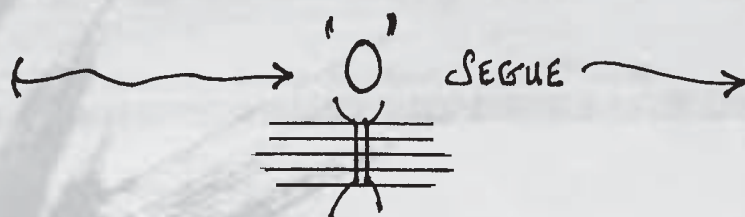
Alone the Hero walks  
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FROM "MUSASHI"      "Ai Ni DEAU HIMADE"  
 UNTIL LOVE FINDS HIM      #905 IGNA 20 JUN 02  
 34 (C) MUSASHI

BIWA-SHAMISEN-HARP      SHAKUHACHI

あいにであう日まで  
 えいゆうはひとりさすらう  
 せかいはいまうたごえを  
 あげる      すべてはひとつ  
 になったと

OVERLAP ①



# AINI DEAU HIMADE

BY © MUSASHI

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♩ = 60

-33

Lone Male Voice

Alto Flute (Quasi Shakuhachi)

Harp/Shamisen/Biwa

Wind Chimes

Finger Cymbals

Musical score for measures 33-34. The score includes staves for Lone Male Voice, Alto Flute (Quasi Shakuhachi), Harp/Shamisen/Biwa, Wind Chimes, and Finger Cymbals. The tempo is marked as ♩ = 60. The key signature is three flats (B-flat major/D-flat minor). The time signature is 4/4. The Alto Flute part has a dynamic marking of *mp*. The Wind Chimes part has a dynamic marking of *mp* and the instruction "Random Single Chimes".

-28

Musical score for measures 28-32. The score includes staves for LMV, A Fl., Harp, WC, and FC. The tempo is marked as ♩ = 60. The key signature is three flats (B-flat major/D-flat minor). The time signature is 4/4. The LMV part has lyrics: "A - i - ni De - a - u Hi - ma - de...". The Alto Flute part has a dynamic marking of *mp*. The Wind Chimes part has a dynamic marking of *mp*. The Finger Cymbals part has a dynamic marking of *mp*.

-24

-20

Musical score for measures 20-24. The score includes staves for LMV, A Fl., Harp, WC, and FC. The tempo is marked as ♩ = 60. The key signature is three flats (B-flat major/D-flat minor). The time signature is 4/4. The LMV part has lyrics: "Ei - Yuu - wa Hi - to - ri - i... Sa - su - ra - u... Se - ka - i - wa". The Alto Flute part has a dynamic marking of *mp*. The Wind Chimes part has a dynamic marking of *mp*. The Finger Cymbals part has a dynamic marking of *mp*.

Musical score for measures 16-20. The score includes staves for LMV, A Fl., Harp, WC, and FC. The tempo is marked as ♩ = 60. The key signature is three flats (B-flat major/D-flat minor). The time signature is 4/4. The LMV part has lyrics: "I - ma... u - ta - go - e wo A - ge - ru...". The Alto Flute part has a dynamic marking of *mp*. The Wind Chimes part has a dynamic marking of *mp*. The Finger Cymbals part has a dynamic marking of *mp*.



Musical score for 'From Nothing, mm=60'. The score is written for a large ensemble and includes the following parts:

- Flute 1
- Flute 2
- Alto Flute
- 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
- Crash Cymbal
- Wind Chimes
- Finger Cymbals
- Orch Bells/Xylo
- Crash Cymbal
- Sus. Cym.
- 2 Tuned Claves
- Conga Drum
- Cymbal Scrape 2
- Cymbal Scrape 3
- Bass Drum 1
- Cymbal Scrape 4
- Cymbal Scrape 5
- Bass Drum 2
- Cymbal Scrape 1
- Small Tam
- Off-Stage Temple Gong
- Large Gong
- Small Temple Gong

The score features various musical notations including dynamics (p, mp, mf, f), articulation (accents), and performance instructions (e.g., 'Long Scrape', 'Sus. Cym.'). The piece is in 4/4 time and begins with a tempo marking of mm=60.

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