



STORMWORKS[®]

Timestorm
Before the Storm
Into the STORM!

Stephen Melillo
Composer



STORMWORKS

#492 at 11:00 for Band of the 3rd Millennium

© Stephen Melillo IGNA 29 May 1988 -1990... 2nd & 3rd Millennium
on the birthday of Erich Wolfgang Korngold

TIMESTORM... A Dance of the Wu Li Master, With Relentless Drive & Terrifying Excitement!
Before the STORM... Slow, with Careful, Intrepid Sensitivity
Into the STORM! With Unyielding Purpose & Hope!

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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 work awaits you. If you've gone for 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 FAQ's* residing on the **STORMSite** at stormworld.com or stormworks.net.

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 1980's, 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 CD's**, you will hear how these sounds, placed in stereo 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 which excites them... Music which sonically *competes* with the inundation of supremely produced sounds heard on the radio, on the computer, on the TV set and in the movies theaters.

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

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After finishing the **Symphony 1... S-MATRIX** in 1988, a work which premiered during the North Carolina Symphony Orchestra's 1992 concert season, the **STORM** became a metaphor for "**being alive**". **STORMWORKS** is a collection of pieces dedicated to facing life. It has also become the name by which Music for band is now available to those who will render it.

TIMESTORM: A Dance of the Wu Li Master

"**Wu Li**" has many meanings... one is "**patterns of Organic Energy**", another is "**emptiness**". One of our greatest and most interesting storms is the one that dances in our imaginations as we instantly hurl ourselves through past, present and future thought. Here we were, there we are... somewhere is where we could be, and so runs the storm of time.

Before the STORM...

Before the storm there is quiet, mystery, hopeful anticipation and uncertainty. This movement is the "eye" of the **STORMWORKS** trilogy. **What is it like before the storm... before life?**

Into the STORM!

In front of us, always raging, either obviously swirling or mysteriously quiet is a storm. That storm is *within* us. It is outside of us. This piece is about the heroic charging forward of the individual, the on-purpose clenching of fists and the determination to move **in** to that storm, facing life, good and not-so-good with head-on clarity. This is a theme for **US**, not for some movie hero, but for the real and true-to-life individuals who embrace each day ... **storming**.

DEDICATION

STORMWORKS was premiered by the United States Air Force Band of the East on 26 August 1990. I would like to dedicate this work to the members of this fine ensemble and to Captain Robert Pouliot, whose love and energy bring life to it. It is also dedicated to those represented by the Band of the East, the defenders of our country, past, present and future, **the greatest Storm-Facers of all**.

TIMESTORM Rehearsal Plan!

It occurred to me that if the student-musicians could rehearse in the same manner that the piece was "**composed**", the combined learning and feeling of rapid success would be greatly enhanced. Here is your plan!

1. Rehearse the conducting style and counting for the **5/8** and **7/8** measures. (*the 5/8 is different at the measure 101 section!*)
2. Now rehearse measures **21, 22, 23**. When it's good, smile and announce, "**We now know 23.07% of the piece... would you like to know 45.56% of the piece?**"
3. "**GOOD, then go to m 131-150.**" This material also happens at **m 58-77**.
4. Now rehearse **m 49-58... and "IT"** again in a new key as **m 77-86**. When this is good, half-humorously announce, "**We now know 56.21% of the piece. Want to know 62.13% in one fell bound swoop?**"
5. "**GOOD, then go to m 86-96.**"
6. Now, keep up this routine. In **one** band period, the students will know **TIMESTORM!** Here are the figures for you... and Godspeed!

96-100, also include 120	=	65.68%
100-112	=	72.78%
112-120 & 150-154	=	79.88%
6 (there are 6 -7/8 measures)	=	83.43%
19-20 & 121-122	=	85.79%
29-49	=	97.63%

7. Closing unison measures and opening measures = **100%**

If using the **Roland D-10** synthesizer, here is a sound-choice list:
(*This was the original list as printed in 1988-1990*)

m2	Echo Pan	B24
m49	Pizzicato	A46
m114	Ice Rain	B22
m168	Orchestra	B81
optional:	Harp	A47
	Celeste	A37

Addendum: Synthesizers have truly advanced since **WAY BACK in 1990!** The sound of choice for "**STORM**" Works is the Harp, as per the *Brief Intro to Melillo Music*. Godspeed!

INTO THE STORM

Technical

The Marimba part may be doubled and/or substituted by Piano.

The "line" has a dynamic built into it. Exaggerate as exemplified.



Counting the piece is a question of subdividing **THREES** or **TWOS**. A clear explanation will yield clear results! It is not necessary to count beyond 2 or 3.



is counted: **123 123 12 12 12**

When counted this way, the **INTENDED ACCENTS** are performed automatically and it saves the eye the additional burden of seeing accent markings above every note. **The rhythms are accented the way they are grouped.**

mm=176, With Relentless Drive & Terrifying Excitement!

Short - Devilish

All Trills are 1/2 Step Trills

0 1 2 3 4 5 6 7 8 9

Fl 1
Fl 2
Fl 3
Oboe
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
Btn
Tuba
Timp
Keyboard
Glockenspiel
Conga
Crash Cymbals
Large Tam
Snare
Triangle
Clave
Tambourine