

STORMWORKS[®] STORMWORKS[®]

"I" of the STORM

Stephen Melillo
Composer



“T” of the STORM
#757 at 9:18 for Band of the 3rd Millennium
© Stephen Melillo IGNA 10 April 1994... 2nd & 3rd Millennium

A Relentless, Romantic Fugue
based on the fugue from *SON of the STORM*
by © Stephen Melillo 1994

For Woodwind Soloist & Wind Ensemble
Dedicated to Dr. Caroline Hartig

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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

"I" of the STORM!

A Relentless, Constantly Building mm=148!

1 2 3 4 5

Solo Alto

Pic

Fl 1

Fl 2

Oboe

Bssn

Cl 1

Cl 2

Cl 3

B Cl

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

Chime

Glock

Vibe

Perc

Crash

Bass/Kick

Snare

Tam

The image shows a page of a musical score for a symphony. The title is "I" of the STORM! by Stephen Melillo, 1987-94. The tempo is marked "A Relentless, Constantly Building mm=148!". The score is for a full orchestra and includes parts for Solo Alto, Piccolo, Flutes 1 and 2, Oboe, Bassoon, Clarinets 1, 2, and 3, Bass Clarinet, Alto Saxophones 1 and 2, Tenor Saxophone, Baritone Saxophone, Horns 1 through 4, Trumpets 1, 2, and 3, Trombones 1, 2, and 3, Baritone, Tuba, Timpani, Chime, Glockenspiel, Vibraphone, and Percussion. The percussion part includes Crash, Bass/Kick, Snare, and Tam-tam. The score is in 4/4 time and starts with a key signature of one sharp (F#). The first five measures are shown, with dynamics ranging from pp (pianissimo) to ff (fortissimo). The music is characterized by a relentless, constantly building texture.