

6 June 2013
D-Day at 69

STORMWORKS 1988-2013 is designed to be played by **any** combination of orchestral forces and pre-recorded percussion. In fact, *Live Percussion* may play with the Pre-recorded Percussion, all the way up to and including a total replacement of the Pre-recorded Track. While this requires a completely, albeit large, **“exotic-instrument-equipped”** Percussion Ensemble, **the possibilities are limited only by your imagination!**

This version is intended to be a “re-visitation” if you will, of the original work, which of course I encourage all bands to discover/re-discover as an additional resource and experience.

One of the many **“Untold Stories”** of **Stormworks** and the first **piece** created for what would later become over **28** hours of *Music for Ensembles of the 3rd Millennium®*, actually dates back to **1986**. Yes, **two** years before the copyright date of **1988**.

I was on a film set in Los Angeles in **1986**. I don't remember how I happened to be there! I was actually on *many* sets, and to the best of my memory, I cannot recall how I managed to get onto the lots! On one particular shoot, I somehow managed to return for many days, past gate guards and security! I was quickly accepted by the cast and crew.

One particular shoot was a low-budget horror-thriller. I hung around and helped when I could, eventually pulling levers for the special effects guys. I watched the film-making process, talked to as many people as I could. When people asked me, **“Who are you? What are you doing here?”** I responded, **“I'm the Composer!”**

Indeed, I had hoped to become the Composer on the film. Forget cell-phones (*which were like \$800 a month then*) and laptops! I had **score paper** with me! I wanted to impress the director, and in pen, wrote out a fully orchestrated score. It was what I had envisioned as the *Main Theme*.

Seizing a moment, I walked into the bathroom at the same time the director was going, and presented him the score. (*Sorry, I wish this could be more “story-book,” but that's how it happened!*)

“Who are you?” he asked. **“I'm the Composer!”**

He was interested and cordial for an entire week or so, set up **3** lunches with me, all of which he cancelled, and always at the last possible minute. His film score was eventually written by one of his friends. What a shock! In Hollywood for only a few weeks, I needed to get back to band camp and the 1986 school season.

In **1988**, that same on-the-set-conceived piece would become sections of 2 significant works... **MINDSTORM**, the 2nd movement of the **S-Matrix Symphony**, and **TIMESTORM**, which was transcribed from the 1986 orchestral work for my High School Band. Later, it became the 1st Movement of the piece, **STORMWORKS**. The **3rd** movement actually quotes a portion of a piece I had written in **1976**, **After the Storm**. (*Now we are getting back to my beginnings!*)

I sent **STORMWORKS** to **ONE** band in **1992**, offered as a gift in dedication to **Operation Desert Storm!** That action has brought us to this date in Time with **thousands** of world-wide renderings.

Also during these many years, **“imitations”** (*exceeding simply my musical influence*) have appeared again and again. Indeed, one of the reasons I am resurrecting my own **25**, well, **27-year-old**, well, **37-year-old** work is to set the record straight!

I cannot count the times I have heard many of the musical ideas written so long ago on a far-away-forgotten studio lot way back in **1986** appear again and again in a wide variety of band pieces, film cues, game scores, you name it. The last such *hearing* around Christmas prompted the initial inspiration to do this work. Scott and Erin were allies in every aspect of the project!

Interestingly, my Grandmother let us go on the very day I wrote this piece. All Music, even the adventure-laden and fun-filled is “sad.” All Music, even sad... is uplifting.

I leave you now to the great **fun** and the great **challenge** of this relentless 5 minute “episode!”

The challenge? Each Musician must acquire the skills of the **Studio Musician** and play along, as an ensemble with an **unchanging, unyielding, unforgiving** pre-recorded percussion track. At first this will be difficult, but in *time*, this process will become intuitive, improving individual and ensemble skills. This work offers the Student Musician the opportunity to rehearse alone and in an ensemble. The pre-recorded Percussion Track may be copied to each player in the ensemble for individualized home practice.

Once individual skills are honed, the ensemble can come together, and not only play in exquisitely internalized **TIME** with the track, but in the proper **Mix** and Surround. It is a true **Timestorm!**

Enjoy & Godspeed! S

PS: See also: **STORMWORKS 1988-2013**

http://stormworld.com/frame_redirect.php?dest=http://stormworld.com/music/catalog/sworks1988.html

STORMWORKS 88'

by © STEPHEN MELILLO, Composer
IGNA 27 January 2013
Stormworks at 21, and the piece at 25.
ASCAP

mm=a Constant Relentless 156

1 2 3 4 5 6 7 8 9 10 11 12 13 14

The score is organized into several sections of staves:

- Woodwinds:** Flute 1 & Pic, Flute 2, Oboe, Bassoon 1, Bassoon 2, Clarinet in Bb 1, Clarinet in Bb 2, Clarinet in Bb 3, Bass Clarinet in Bb, Alto Sax 1, Alto Sax 2, Tenor Sax 1, Tenor Sax 2, Bari Sax.
- Brass:** Horn 1, Horn 2, Trumpet 1, Trumpet 2, Trumpet 3, Baritone, Euphonium, Trombone 1, Trombone 2, Bass Trombone, Tuba.
- Strings:** Violin 1, Violin 2, Viola 1, Viola 2, Cello, Bass.
- Low End:** PAD Bass.
- Percussion:** Timpani, Crash Cymbals, Bass Drum, Tuned Clave, Tambourine, Hi-Hat, Sticks, Gongs, Roto-toms, Tablas, Congas & Arabian Drums, DunDun, SLM Jungle Drums, Heavy Bass & Stick, Clave Tom Slap, Arabian Drums w/Flams, Udu Pot, Final STING, Mel Hits & Ambience.

Key annotations in the percussion section include:

- mf cresc... Groove ala Recording** (multiple instances)
- f** (multiple instances)
- Bowed** (with a bow symbol)
- mf cresc... Groove ala Recording** (multiple instances)

A central text box reads: **Percussion: This is only a Basic GUIDE. You will improvise based on the Recorded Track. Much is possible! Please be sure to read the score notes regarding Percussion for this piece.**

w/Great Rise & Fall

15 16 17 18 19 20 21 22 23 24 25 26 27 28 29

The score is organized into systems for different instrument groups:

- Woodwinds:** Flute 1 & Pic, Flute 2, Oboe, Bassoon 1, Bassoon 2, Clarinet in Bb 1, Clarinet in Bb 2, Clarinet in Bb 3, Bass Clarinet in Bb, Alto Sax 1, Alto Sax 2, Tenor Sax 1, Tenor Sax 2, Bari Sax.
- Brass:** Horn 1, Horn 2, Trumpet 1, Trumpet 2, Trumpet 3, Baritone, Euphonium, Trombone 1, Trombone 2, Bass Trombone, Tuba.
- Strings:** Violin 1, Violin 2, Viola 1, Viola 2, Cello, Bass.
- Percussion:** PAD Bass, Timpani, Crash Cymbals Bass Drum, Tuned Clave, Tambourine, Hi-Hat, Sticks, Gongs, Roto-toms, Tablas, Congas & Arabian Drums, DunDun, SLM Jungle Drums, Heavy Bass & Stick, Clave Tom Slap, Arabian Drums w/Flams, Udu Pot, Final STING, Mel Hits & Ambience.

Key musical features include dynamic markings such as *mf cresc...* and *Groove ala Recording*, and various articulations like accents and slurs. The percussion section features complex rhythmic patterns, including triplets and syncopated rhythms.

Hit Hard!

30 31 32 33 34 35 36 37 38 39 40 41 42

Flute 1 & Pic
Flute 2
Oboe
Bassoon 1
Bassoon 2
Clarinet in B♭ 1
Clarinet in B♭ 2
Clarinet in B♭ 3
Bass Clarinet in B♭
Alto Sax 1
Alto Sax 2
Tenor Sax 1
Tenor Sax 2
Bari Sax
Horn 1
Horn 2
Trumpet 1
Trumpet 2
Trumpet 3
Baritone
Euphonium
Trombone 1
Trombone 2
Bass Trombone
Tuba
Violin 1
Violin 2
Viola 1
Viola 2
Cello
Bass
PAD Bass
Timpani
Crash Cymbals
Bass Drum
Tuned Clave
Tambourine
Hi-Hat
Sticks
Gongs
Roto-toms
Tablas
Congas & Arabian Drums
DunDun
SLM Jungle Drums
Heavy Bass & Stick
Clave Tom Slap
Arabian Drums w/ Flams
Udu Pot
Final STING
Mel Hits & Ambience

mf cresc... Grove ala Recording

mf

mf cresc... Grove ala Recording