

# Stormworks

## 1988-2013

from the 1986 *Timestorm* to the 1988 work for Band,  
to the 2013, 25th Anniversary look at the Music and Story!  
for  
Live Orchestral Forces & Pre-recorded Percussion

#1050 at 5:00 by Stephen Melillo © IGNA 27 January 2013  
2nd & 3rd Millennium

On this date, at approximately 5:30 AM, my Grandmother, Sue Melillo left us.  
This 25th Anniversary “action” cue version of Stormworks is in part for her.

Designed to work with many orchestral forces in choirs or combinations,  
this work for Strings & Prerecorded Percussion is

**Commissioned by**

**The Central Bucks South & Central Bucks West String Orchestras –  
Scott C. Hensil – Conductor**

**For S.M. and dedicated to those who wake up each morning and, *despite all else*,  
choose to face the world with a determined sense of adventure, daring  
and cheerful purpose ...**

(Special thanks to **Stephen Syrell** for his help in listening to the pre-recorded percussion track  
and devising a useful and simple reference score.)

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**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 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 set-conceived piece would become sections of 2 significant works... **MINDSTORM**, the 2nd movement of the **S-Matrix Symphony**, and **TIMESTORM**, which was a transcription from the 1986 orchestral work, scored 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**, 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, you name it. The last such hearing around Christmas prompted the initial inspiration to do this work. The commissioner was an ally 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

# STORMWORKS 1988-2013

a 25th anniversary look at the Music and Story!

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

Violin 1

Violin 2

Viola 1

Viola 2

Cello

Bass

The Pre-recorded Percussion Track has been "somewhat quantized" and presented here as:

1. a Reference, serving as a guide. After listening to the pre-recorded track, percussions can approach their parts like "set-players."
2. to offer the potential for any combination of Live Percussion with the Pre-recorded Percussion, including,
3. a complete replacement with Live Ensemble in the rare event of many "exotic" percussion instruments and personnel.

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

w/Great Rise & Fall

13 14 15 16 17 18 19 20 21 22

The musical score is organized into two systems. The first system includes Violin 1, Violin 2, Viola 1, Viola 2, Cello, and Bass. The second system includes 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, and Mel Hits & Ambience. The score features various musical notations such as rests, notes, slurs, and triplets across the measures.