



#874 at 6:33 for Band M3 by © Stephen Melillo IGNA 12 October 1999

A Sending is Jointly Commissioned

...by

The Davis Middle School 8th Grade Band, In Honor of Billy Rabold 1986-1999

... and by

The Eureka High School Band

Todd Stalter, Director

In loving memory of Lindsey Ann Hambleton and in jubilation of her conquest of life's storms.

... and for

The Spencer Middle School 8th Grade Band by The Spencer Band Boosters, Spencer, Iowa

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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

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TECHNICAL

This piece is *technically* a Grade 3. Later, I will present an option for changing the work into a Grade 2 or 2+ work. But, some suggestions may help even younger students get some of the seemingly difficult. Please remember that the kids come first. This piece is written to serve them.

The 3rd Clarinets and the Bass Clarinet stay below the break. The French Horns go to their "F", but they have the option of taking things down an octave. Despite the parameters, there is great urgency for the mixing of colours and the ever-present demand on the players to intone beautiful intervals and tune to each other with warm and rich sounds. For those who have utilized the **Function Chorales**, there are a number of preparatory exercises. By playing in Concert **Eb: 1-7-6-5-4-3-2-1**, we establish the "key". By then playing 1-7-6-**b6**-5-4-**b3**-2-1, the kids will become acquainted with the notes **Gb** and **Cb** which appear in the piece. At **m64**, we modulate to **F**, and you may want to incorporate that into the "warm-up" as well.

There's nothing so ominous about a **Gb** or a **Cb**... two more notes to understand and learn. Approach the piece in that way. Look at its vocabulary, determine the notes the kids will need to know, troubleshoot **first** and then enjoy the piece. Remember my favorite quote from Abraham Lincoln. "*If I had 8 hours to chop down a tree, I'd spend six sharpening the axe.*"

The Chinese say, "*In clear water, little fish have no place to hide.*" In many ways, younger bands play much more "difficult" Music. The challenge of Tuning and Intoning becomes apparent in works such as this. This piece will provide great opportunity to explore blending and mixing, and tuning and colouring.... all within the reach of "younger" players.

The **Chorus (synth)** part is meant for an off-stage choir... a very chilling, distant effect. If a choir, singing an open "**Ah**" syllable is not available, then feel free to play the part on a synthesizer set to an appropriate vocal patch. If you do not have the additional synth or player, I have prepared a combined **PAD Bass, Chorus Part** which can be played on **one** keyboard with a **SPLIT Keyboard Function** in effect.

At **m69**, I felt compelled to compose Music which pushed the work to a Grade 3... maybe higher. Here are some options, which of course, are dependent upon your situation and those teaching concepts you may wish to employ with your students.

1. Learn double-tonguing. Because the phrase is in nice short bursts, it lends itself to being a good introduction to double-tonguing.
2. Change the rhythm to either:
1/8th - 2-Sixteenths... (*instead of 1/8th- 4 Thirty-Seconds*) or 1/8 - 3 Triplet Sixteenths. (*Make sure to imitate this change in the Snare Drum as well.*)
3. Cut the section completely, thereby bringing the work back to a Grade 2-2+ with optional 8vb's as desired.

The Cut also has 2 options: **m64 to m74... or m69 to m74**. I would prefer the **m64 to m74** cut, but I defer to you and your situation.

Please see "**Brief Intro**". As always the **PAD Bass** and **Harp** parts are vital new colours in Music for Band of the 3rd Millennium.

MUSICAL

Even with the forces of a professional Symphony Orchestra, I would be hard-pressed to offer a meaningful tribute to what it feels like to *lose* someone. This work was composed for those individuals who must carry on in spite of their loss. It is a wish for safe journey. My offering is *small* and humble. I hope that in a quiet way, you will recognize it in *this* way... The piece is a reminder that so many people want the best for you. I know that the greatest challenge resides within you and you alone. I hope that this simple work, composed for young musicians, will... if even in the smallest of ways... ease that challenge with the Light of Hope.

Godspeed.



1 2

Flute 1

Flute 2

Oboe

Bassoon

Clarinet 1

Clarinet 2

Clarinet 3

Bass Clar

Alto 1

Alto 2

Tenor

Bari Sax

Horn 1

Horn 2

Horn 3

Trumpet 1

Trumpet 2

Trumpet 3

Tbone 1

Tbone 2

Euph

Tuba

Chorus (synth)

PAD Bass

Piano

Harp

Timpani

Chimes

Orch Bells

Snare Drum (Deep)

Wind Chimes

Crash Cymbal

Bass Drum

Suspended Cymbal

Large TAM