

Chapter 1

THE STORMQUEST



#823 at 3:00 by © Stephen Melillo IGNA 7 September 1996
from material originally composed on 27 July 1987... the year of Storms
Dedicated to *“those undaunted by first-steps”*
by The Palo Duro High School Band of 1996-97
Keith Riley & Terry Baker, Directors, Amarillo, Texas
“The Journey of a Thousand miles, begins with a single step...” Lao-Tzu

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STEPHEN MELILLO, COMPOSER
STORMWORLD.COM

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www.stormworld.com

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.

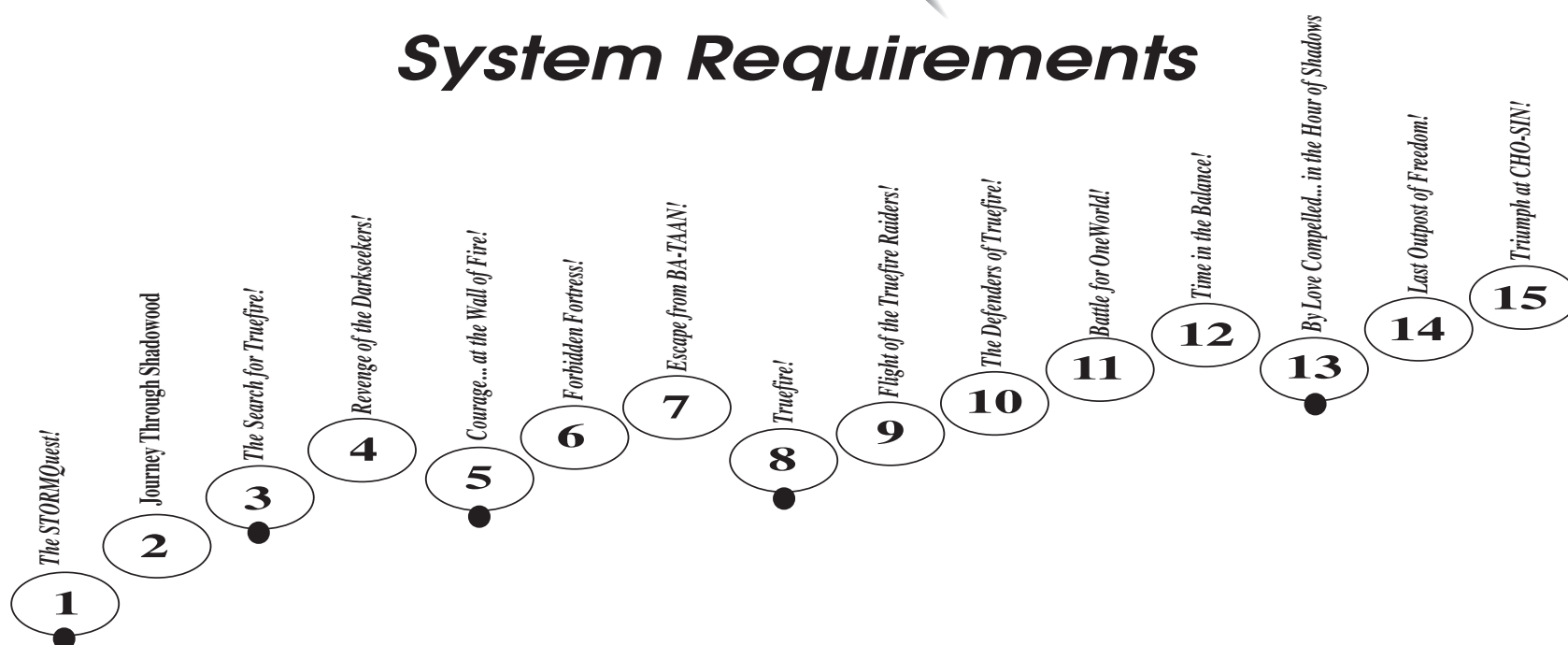
A vast variety of interrelated and graduated pieces as well as accompanying Teaching Tools await you.

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

STORMQUEST

System Requirements



You are about to embark on a Quest... a *STORMQuest!*

One wouldn't think of buying software without having the appropriate hardware. With this same common-sense thinking, conductors rendering *STORMQuest* should be properly equipped.

In the **Band of the New Millennium**, the orchestration employed in *STORMQuest*, 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 **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 at the STORMSite... www.stormworld.com**.

In **1980**, the cost for such an undertaking was high. Now, for under **\$700** you can be equipped with 2 mother, or controlling keyboards and a 16-bit, stereo CD quality, synth-module with digital effects built in and more!

Of course, this is only if you are completely UN-equipped right now! Most band 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 *STORMQuest CD*, you will hear how these sounds, placed in stereo around the band... as in the diagram on the seating chart page... enhances the overtones of the band while remaining somewhat "traditional" in its orchestral usage. The 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 competes with the inundation of supremely *produced* sounds heard on the radio, on the TV set and in the movies.

That was our mission... to offer an alternative. Now, it's up to you, as it always is. Only **you** can be the guide your students need, and only **you** can deliver this Music to that limitless realm we refer to as **Real Music**. To that Quest, noble and honorable, Curt and I leave you our best wishes. Godspeed!

COMMISSIONERS: I think back, the romantic that I am, and wonder how many great and Timeless works would not have been set to pen were it not for those individuals who demonstrated their faith and support by commissioning someone they believed in. To these fine people, individuals who believe in us, Curt and I offer our most heartfelt thanks. You are **heros!**

Keith Riley from Texas
John Kelley from Indiana
Michele Frankl from **Focus on Excellence** in Illinois
Kappa Kappa Psi from Southwest Texas State University, Texas
Mickey Stisher from Indiana
John Spitler from South Carolina
Phil Min from Alabama
Douglas Fletcher from Indiana
Egil Lysbo from Norway
Sigma Alpha Iota from Ball State University, Indiana
Scott Rogers from Norway
John Lace from Minnesota
James Picolla from New York
Raymond Primm from Arkansas
Rob Bryant from Kentucky

Chapter 1

S T O R M Q U E S T

The STORMQuest!

#823 at 3:00 by © Stephen Melillo IGNA 7 September 1996
from material originally composed on 27 July 1987... the year of Storms

Dedicated to “*those undaunted by first-steps*”
by The Palo Duro High School Band of 1996-97
Keith Riley & Terry Baker, Directors
Amarillo, Texas
“*The Journey of a Thousand miles, begins with a single step...*” Lao-Tzu

TECHNICAL

Your kids can play this piece... well!

This piece, as do all pieces, calls for careful balancing and tuning. The range of this piece falls within a grade 2 work for younger band. The first Trumpet going to the concert Eb may be a stretch, but he or she will get it! The second clarinets stay below the break, and the orchestration stays within the somewhat normal and expected parameters of the “young” band.

There are some deviations, however. These reside in the notes employed. There’s nothing so ominous about a **Gb**... it’s just another note to be learned. Approach the piece 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.*”

Dynamics should follow the contour of the line.

In any event, the group will sound professional and full. There is **no** difference in these sounds and the sounds that would be written for professional musicians. That is our whole approach to *STORMQuest!*

Feel free to adjust octaves in any part if necessary. The Orchestra Bell part may be performed by 2 players if one player cannot handle the double-stops. The part may also be played with just the top line.

I have composed a **PAD Bass** part to be played by a keyboard player. The **PAD Bass** part should sound an octave below what is written. This adjustment can be made quite easily on any keyboard or synth module. Please be sure to read “**A BRIEF INTRO TO MELILLO MUSIC**”. The ensemble of the new millennium requires an awareness of and an appreciation for the electronic component.

MUSICAL

Your kids can play this piece... well!

STORMQuest! What is a *STORMQuest*?

That, I shall leave to you.

The character of this piece, this briefly and simply stated theme is one of nobility and dignity. It represents the beginning of our *STORMQuest Journey!*

The tempo should be determined by the ability of your ensemble to maintain a well supported and ever-reaching line.

The STORMQuest is but one part of a larger work called *STORMQuest...* and *STORMQuest* is but one part of a personal mission called *STORMWORKS*. Within its musical boundary of **3:00**, musical themes connect it to many of its other parts, wherein lies the greater, single message. *That message is for you to discover.*

Godspeed. Sincerely,



With Dignity at mm=88

Long & Full

1 2 3 4 Solo 5 6 All 7 8 9 10

Flute 1 *mp* *mp* *mf*

Flute 2 *mp* *mf*

Oboe *mp* *mf*

Bassoon *mp* *fp* *mf*

Clarinet 1 *mp* *fp* *mf*

Clarinet 2 *mp* *fp* *mf*

Clarinet 3 *mp* *fp* *mf*

B. Clarinet *mp* *fp* *mf*

Alto Sax 1 *mp* *fp* *mf*

Alto Sax 2 *mp* *fp* *mf*

Tenor Sax *mp* *fp* *mf*

Bari Sax *mp* *fp* *mf*

Horn 1 *mp* *fp* *mf*

Horn 2 *mp* *fp* *mf*

Trumpet 1 *mp* *fp* *mf*

Trumpet 2 *mp* *fp* *mf*

Trumpet 3 *mp* *fp* *mf*

Trombone 1 *mp* *fp* *mf*

Trombone 2
Baritone *mp* *fp* *mf*

Tuba *mp* *fp* *mf*

Timpani *fp* *mf*

PAD Bass *mp* *fp* *mf*

Orch Bells *mp* *mf*

Chimes *mp* *mf*

Sus Cym *p* *mf*

Crash Cym
Bass Drum *mf*

tr L. Hand Thumb