

Chapter 2

JOURNEY THROUGH SHADOWOOD



#1 at 3:00 by © Curt DeMott IGNA 18 July 1995

Commissioned by Mr. John Kelly
& The Great Lakes Music Camp

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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

Chapter 2

STORMQUEST

Journey Through Shadowood

Composed by Curt DeMott IGNA 18 July 1995

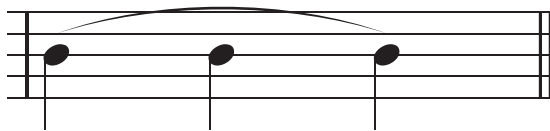
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TECHNICAL

The diamond-shaped notehead should be assigned in the following manner. For each section, assign each player a note in the chromatic scale, ie:... a 10 person trumpet section would be assigned: **C-Bb-A-Ab-G-Gb-F-E-Eb-D**.

This marking:

23



is not a slur, but rather a phrase marking. It suggests a very connected, legato sound. These three notes in the quarter note rhythm contrast the lifted and accented quality of the eighth note ostinato figure which appears throughout the piece.

Each measure of the opening **4** measures may be conducted without pulse. Simply give downbeats for each measure... about **3** seconds per measure, stretching to **4** seconds or **5** before a strong downbeat at measure **5**.

Dynamics should follow the contour of the line.

At measure **20**, the metronome marking is **120**. It need not be this fast. Conduct the music as it feels right to you and to the kids.

At measure **43**, *SOLO* is indicated in the trumpets. This is optional. Feel free to have the section play. Our own preference is to treat it as a *SOLI*.

At measure **93**, the metronome marking is **100**. This may be interpreted at a slower, more grandioso tempo as well.

As always, should there be any questions, please feel free to call or write.

Good luck on your journey.

MUSICAL

Your kids can play this piece... **well!**

Journey Through Shadowood is but one part of a larger work called *STORMQuest...* and *STORMQuest* is but one part of a mission called *STORMWORKS*. I have joined Stephen Melillo in his noble quest, and have made the decision to journey with him... through shadow and Light, adversity and triumph! Within the musical boundaries of this, my first work for band, structural ideas connect it to many of its other parts, wherein lies the greater, single message. *That message is for you to discover.*

Godspeed.

Curt DeMott

From Darkness to Light! mm=160 w/relentless drive & excitement

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

This musical score is for a symphony orchestra and includes the following parts:

- Flute 1 (Fl 1)
- Flute 2 (Fl 2)
- Oboe 1 (Ob 1)
- Oboe 2 (Ob 2)
- Bassoon (Bsn)
- Clarinet 1 (Cl 1)
- Clarinet 2 (Cl 2)
- Bass Clarinet (B. Cl)
- Alto Saxophone 1 (Al 1)
- Alto Saxophone 2 (Al 2)
- Tenor Saxophone 1 (Ten 1)
- Horn 1 (Hn 1)
- Horn 2 (Hn 2)
- Trumpet 1 (Tr 1)
- Trumpet 2 (Tr 2)
- Left Brass 1 (L. Brass 1)
- Left Brass 2 (L. Brass 2)
- Baritone T1
- Baritone T2
- Tuba
- PAD Bass
- Chimes
- Glock
- Timpani (Timp)
- Snare
- Tambourine
- Bass Drum
- Crash & Suspended Cymbal (Crash & Sus Cym)

The score is written in 3/4 time with a key signature of two flats (B-flat and E-flat). It features dynamic markings such as *ppp*, *ff*, *mf*, and *f*, along with crescendo and decrescendo hairpins. The percussion section includes a complex rhythmic pattern for the snare and timpani, and a specific technique for the crash and suspended cymbal.