

# Chapter 6

## FORBIDDEN FORTRESS



STORMWORKS

CHILDHOOD USED TO BE FOR CHILDREN™

# STORMQUEST

1. The STORMQuest!
2. Journey Through Shadowood
3. The Search for Truefire!
4. Revenge of the Darkseekers!
5. Courage... at the Wall of Fire!
6. Forbidden Fortress!
7. Escape from BA-TAAN!
8. Truefire!
9. Flight of the Truefire Raiders!
10. The Defenders of Truefire!
11. Battle for OneWorld!
12. Time in the Balance!
13. By Love Compelled...  
at the Hour of Shadows
14. Last Outpost of Freedom!
15. Triumph at CHO-SIN!
16. Scenes from STORMQUEST

Curt DeMott & Stephen Melillo  
Composers  
© IGNA 3/33/97, 2nd & 3rd M

#839 at 4:00 by © Stephen Melillo IGNA 8 February 1997  
Commissioned by and Dedicated  
to the Moultrie Middle School Band  
Mr. John R. Spitler, Conductor

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STEPHEN MELILLO, COMPOSER  
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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 6

# S T O R M Q U E S T

## *Forbidden Fortress!*

#839 at 4:00 by © Stephen Melillo IGNA 8 February 1997

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Mr. John R. Spittler, Conductor

### 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 2-3 work for younger band with some options indicated in the score and parts. 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. In *Forbidden Fortress*, the trumpets are asked to go to their **G**, and the trombones are asked to play in the lower regions of their instruments. Options are given for them to make changes should this become necessary. In this “movement”, more than in the other chapters of *STORMQuest*, the music notation appears to make the Music more difficult than it is. Though there are “tricky” moments, the piece is not difficult.

There is **no** difference in these sounds and the sounds that would be written for professional musicians. That is the whole approach to *STORMQuest!*

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.”* The Musical demand, as always... *exceeds* any grading system.

In *Forbidden Fortress*, trills will be explored, exaggerated dynamics, glisses or swipes... and concerted impacts.

Strive for dynamic dynamics! Have the kids focus on the **point** of the crescendo marking rather than the open end. Encourage them to get **quiet** first and **then** open up. You can examine this in more detail in the enclosed **BRIEF INTRO TO MELILLO MUSIC**.

With everyone **feeling** the **SILENCES** together, the impacts will sound large and powerful!

A **Trill Page** is included for your woodwinds, with diagrams suggesting useful trills. In the music notation, **16th** notes are written. They should strive for this rhythmic accuracy while employing the **TRILL** fingerings. But fear not. Should the kids be unable to control the **16ths**, the resultant **TRILL** will still create the desired effect!

Also, a **GLISS** marking appears in the music notation. Wherever possible the kids should **SWIPE** at the sound, sliding, half-valving, chromatic glissing... whatever is physically possible on the instrument to get the effect.

The **PAD Bass** part should sound an octave below what is written, and is often doubled for additional strength. 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.

As with the *STORMQuest* piece, **TIME in the BALANCE**, the students are asked to **play** silences in order to deliver concerted, well-prepared and delivered impacts. The following exercise from **TIME in the BALANCE** will also be of concern to *Forbidden Fortress*.

Let's examine measures **38-40**. Before playing it in the piece, or immediately after the first crash, write this on the blackboard.

Have the kids **PLAY** the Sounds and the **SILENCES**. The silences, the “**UMS**”, should be heavier in weight than the sounds!

This is important to the percussionists as well, because this **playing** of the silences helps to set up the feeling of a “**groove**” which is the desired musical effect. Remember, this Music requires a groove and not a straight up-and-down mechanization.

When they're doing it *perfectly*, write this on the board:

After they've done **this** version perfectly, explain to them that the only difference was the introduction of **BARLINES**, a convention of organizing a rehearsal! The reality, the interplay of **felt** sounds and **felt** silences remained unchanged! Then, write the following:

The only difference here is the introduction of standard music notation. The **2** eighth note “**UMS**” are consolidated in the convention of a “quarter rest”... Bad word. Quarter Silence. As long as the kids are feeling the **TWO** places in the quarter silence, they're doing it perfectly. Also focus on holding the tempo, so that a “**groove**” begins to happen!

A percussion groove begins at measure **77**. Do not worry about the actual notation. The player can play straight **16th** notes from hand to hand on the triangle or high hat. Accents within the groove can be ad libbed. What's important is that it “grooves”. This groove should feel “**implied**” at measure **35**, though the percussion is not playing yet! A worthy goal is to have the kids **imagine** the groove at measure **77** when they're playing at measure **35**.

**Forbidden Fortress** 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 **4:00** 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,

8 February 1997

3:33 pm... excerpt from Personal Log

Today is **John Williams'** 65th birthday. I cannot tell you the number of people who have consciously and unknowingly been affected and influenced by this man... **20 years ago!... in a galaxy far, far away.**

There is so much to tell about John Williams. I remember sitting in the pit at one of our Summer Youth Festival Musical rehearsals. Don't remember the play. No.. it was **WEST SIDE STORY!!!** For those who have followed my fairy tale... well, you know!

Anyway, the tech guys were playing a new soundtrack over the auditorium system. It was the music from **STAR WARS**. A bunch of us who were there early to warm-up, sat in utter amazement.

Then, I was in NYC with a friend of mine... John Connely. We saw the marquee: **STAR WARS**. "Hey, let's go see this kids' movie," I said. "The music is really good."

Our first glimpse of **STAR WARS** happened at a ripe time in my life, and we saw it in just the right place... **The Loew's Astor Plaza**. The screen was huge... 4 stories high! The sound system was gigantic! We sat in the 4th row... I'll never forget... and I've been sitting in the 4th row ever since... *ever since*.

It was 12 noon when John and I went in and it was past midnight when we came out! We watched every showing! All in all, I paid **43** times to see **STAR WARS** and I have no idea about how many times I have watched it on television or video.

Soon, I will pay to see it for my **44th** time!

A major, major force in this movie was the Music. In fact, without John Williams' score, producers felt they had made a "flop" movie!

Like Erich Korngold, John Williams had reawakened Hollywood to the huge, Straussian Orchestral Film Score. So many people have continued in the practice which he, John Williams reinitiated. He is much like Korngold to me... honest and sincere and good.

This new "awakening" goes on today, and I'm sure a whole new generation will be affected by this wonderful... *and I hardly ever use that word...* Movie/Music. I mean **WONDER** and **FULL**.

In fact my writing, reaching kids who will see this movie on the big screen because of George Lucas' Vision, will have new meaning! You see, across the generations and separated only by Time... we are so much alike!

I was in Boston, during my last year at Boston Conservatory when John Williams appeared as the conductor of the Boston Pops. No one at the conservatory knew who he was... do you believe it? Just me. You see, I was deeply interested in the man who wrote the Music to the film that became a part of our culture.

I wish the timing worked out differently, but he came to Boston. I left. I began to teach and dreamed of one day going to Hollywood to make Film Music. When **EMPIRE** came out, I was teaching at Chester, NY... my first year as a teacher! I wrote a letter to George Lucas. It was typed. No computer yet!

Of course, it seems silly, knowing what I know today, that it would ever be possible to reach any of those guys. But with innocence, I tried. When **Return of the Jedi** came out, I was disappointed. The epic had become the trite. But that is another story. I will always enjoy **STAR WARS** and **EMPIRE STRIKES BACK**.

Of course, for me, it was **John Barry** and **Jerry Goldsmith** who turned on the clock in my soul and made me aware of Film Music in the first place... but like I said, I was ripe, at just the right age... as **Toshiko Akiyoshi** points out... to be influenced and "impressed" by the startling and unabashedly huge Music of John Williams!

And so, I would like to dedicate this chapter, **FORBIDDEN FORTRESS** to John Williams. You see, interestingly enough, it was the **Akira Kurasawa** film, **FORBIDDEN FORTRESS** that inspired **STAR WARS**! So you see, there are many circles of connection.

**Here's one more!** I composed the piece on 8 February, John William's birthday. When it was finished being typeset, it was 10 February... **Jerry Goldsmith's** birthday! Talk about a month! And so, I would also like to pay tribute to him!

I remember being 12 years old when I first heard **Jerry Goldsmith** Music. It is to him that I attribute the awakening of my Soul! Yes, a high tribute to make. Jerry Goldsmith has been my Teacher and I greatly admire him and all those who have come before him. I mention these individuals in my **STORMWatch #3... "Personal Thoughts on Great Music"**.

**Music** is deeply personal to me... and you know, there are people who would actually complain about me sharing such personal thoughts and history with you. A publisher would never have wasted the ink or the paper to print this page... and yet, is this not the very **essence** of it all?

Thank you for sharing in the special beauty of Music. Thank you for sharing this Music, humbly conceived, with your kids. You have given your life to a great and noble purpose... that of Music and the sharing of Music, as a Teacher. I honour you.

Thanks and Godspeed!



mm=68, in mystery

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

The musical score is arranged in a standard orchestral layout with 12 measures. The instruments and their parts are as follows:

- Flute 1 & 2:** Play a melodic line starting in measure 1 with a *mp* dynamic.
- Oboe:** Plays a melodic line starting in measure 1 with a *mp* dynamic.
- Bassoon:** Plays a melodic line starting in measure 2 with a *mf* dynamic.
- Clarinet 1 & 2:** Play a melodic line starting in measure 1 with a *mp* dynamic.
- Bass Clarinet:** Plays a melodic line starting in measure 2 with a *mf* dynamic.
- Alto 1 & 2:** Play a melodic line starting in measure 1 with a *mp* dynamic.
- Tenor:** Plays a melodic line starting in measure 2 with a *mf* dynamic.
- Bari Sax:** Plays a melodic line starting in measure 2 with a *mf* dynamic, and has a *mp* dynamic marking in measures 10-12.
- Horn 1 & 2:** Play a melodic line starting in measure 2 with a *mf* dynamic.
- Trumpet 1 & 2:** Play a melodic line starting in measure 1 with a *mp* dynamic.
- Euphonium:** Plays a melodic line starting in measure 2 with a *mf* dynamic.
- Trombone 1 & 2:** Play a melodic line starting in measure 2 with a *mf* dynamic, and have an *mp* dynamic marking in measures 10-12 with the instruction "opt. 8va. preferred as written".
- Tuba:** Plays a melodic line starting in measure 2 with a *mf* dynamic.
- PAD Bass:** Plays a melodic line starting in measure 2 with a *mf* dynamic, and has a *mp* dynamic marking in measure 3.
- Harp:** Plays a melodic line starting in measure 3 with a *mp* dynamic, featuring triplets.
- Timpani:** Plays a melodic line starting in measure 3 with a *mp* dynamic, featuring triplets.
- Percussion:** Includes Wind Chimes, Triangles, and Snare Drums starting in measure 7 with a *mp* dynamic, and Slow Coin Scrapes starting in measure 7.
- Crash Cym & Bass Drum:** No specific notation is shown.
- Large TAM:** Plays a melodic line starting in measure 2 with a *mp* dynamic.