

Chapter 7

ESCAPE FROM BA-TAAN!



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

Composed By © Curt DeMott IGNA 14 April 1997

Commissioned by the Vestavia Hills High School Band, Alabama
In Honor of Mrs. Suzanne Winter, Band Director at Pizitz Middle School

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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 7

S T O R M Q U E S T

Escape from BA-TAAN!

Composed By © Curt DeMott IGNA 14 April 1997

Commissioned by the Vestavia Hills High School Band, Alabama
In Honor of Mrs. Suzanne Winter, Band Director at Pizitz Middle School

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. We say 3 because of the rhythms employed. 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.

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!*

I have composed a **Harp** part and a **Piano and PAD Bass** part to be played by a single keyboard player. Obviously, if you’ve got the personnel and the equipment, you can divide the part back into **2** parts. The combined part is orchestrated in such a way as to allow the player to switch from one patch to the other with ease. 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.

An interesting feature in **ESCAPE** is its shifting between the Music **3**’s and the Music in **2**’s. Strive to make this difference apparent and resolute as this will provide a good learning tool in the form of clear subdivisional thinking.

MUSICAL

Your kids can play this piece... well!

Metaphors are interesting in as much as they reflect the Real. *STORMQuest*, is of course, a metaphor, and this, the **7th** chapter depicts a kind of heroism in the face of great adversity.

I hope that the title of this work will lead you on your own Quest... into history, and into the many possible Musical worlds that can be the result of such investigation.

To elucidate the metaphor and join Steve in his one vast and far-reaching mission, I have quoted many themes from *STORMWORKS* and the other chapters of *STORMQuest*.

ESCAPE FROM BA-TAAN is but one part of a larger work called *STORMQuest*... and *STORMQuest* is but one part of a mission called *STORMWORKS*. Within its musical boundaries, 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

mm=120 w/Terrifying Excitement

This musical score is for a piece titled "Escape from Ba-Taan" by Curt DeMott, dated March 3, 1997. The tempo is marked as mm=120 with the instruction "w/Terrifying Excitement". The score is written in 4/4 time and features a full orchestral ensemble. The instruments are arranged in the following order from top to bottom: Flute 1 and 2, Oboe, Bassoon, Clarinet 1 and 2, Bass Clarinet, Alto Saxophone 1 and 2, Tenor Saxophone, Bass Saxophone, Horn 1 and 2, Trumpet 1, 2, and 3, Tuba, Tuba 2, Piano, Harp, Chimes, Glockenspiel, Timpani, Snare, Crash Cymbal, Bass Drum, and Suspended Cymbal/Large Tam. The score is divided into five measures, with measure numbers 1, 2, 3, 4, and 5 indicated at the top. Dynamics range from *mp* (mezzo-piano) to *ff* (fortissimo). The score includes various musical notations such as triplets, slurs, and accents. The percussion section includes a complex rhythmic pattern in the Timpani part, with dynamics ranging from *p* (piano) to *f* (forte). The overall mood is "Terrifying Excitement" as indicated by the tempo marking.