

COURAGEOUS



Curt DeMott

Stephen Melillo

Peter Palko
Taylor Pittman

[Signature]

American Idol

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COURAGEOUS

Andrew [Signature]

[Signature]

[Signature]

Zach [Signature]

Shaw Brown

[Signature]

[Signature]

Alexi Kaishi

[Signature]

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Elyse Kistler

[Signature]

[Signature]

[Signature]

Chelsea Valdez

Beth Vandervall

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Alexis Schirring

Kelly Klein

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Curt DeMott

Stephen Melillo

Greetings from America, and...



Greetings from Austria

Flute: Katharina Geroldinger,
Ingrid Geroldinger
Oboe: Renate Nobis
Clar: Doris Freimüller, August Auinger,
Manuel Peer
Horn: Hubert Ecklbauer, Florian Eigelsberger
Trpt: Markus Reisinger, Franz Heiler,
Gerhard Reischl
Trbn: Felix Geroldinger, Walter Zauner
Tuba: Johann Oberauer
Recording Engineer: Andreas Schwarzgruber
Conductor: Karl Geroldinger

Karl Geroldinger



COURAGEOUS

Dedication

This piece is humbly offered in memory of Charlotte Bacon and Olivia Rose Engel.

NOTES

On December 14th, 2012 my youngest son, Matthew sat huddled in the corner of his classroom at Sandy Hook Elementary School. Beyond his classroom door an unimaginable tragedy unfolded that took the lives of Charlotte and Olivia along with their friends and classmates.

Charlotte, you were an amazing, happy, ever-smiling beautiful girl. I miss you tremendously. There are no words to explain the devastating, draining, helpless, sadness I felt that day. Even to this day I can find no words.

Olivia, your loss was equally devastating. We met when your Mom came over to tutor my boys each summer. Even though our meetings were few you left a lasting impression on me. Like Charlotte, it is your beautiful smile that I remember most.

I humbly offer this work as a gesture of sympathy in the only language that can adequately express how I feel. Music.

Sincerely,
Curt

Dear JoAnn & Joel, Dear Shannon & Brian,

Even the greatest belief in the powers of Music fall immeasurably short when we attempt to find some vibration in the Universe that will offer healing. I know I speak for *all* of the Musicians involved in this project when I say, "our playing of this Music is offered, knowing that the gesture is small. Yet, we hope that you will always hear something other than 'sound.' What matters more is that *strangers*, people you've never met, from around the world aged 12 to 73 came together to grieve with you and let you know that you are not alone. We, those who have signed this score from America and Austria, we... who are merely empathetic Souls, offer not just the Music... but our Love and support. May you find some strength in this gesture. Godspeed!"

The many Musicians from Central Bucks West & South High Schools & West Chester University, Pennsylvania, USA, the Musicians from SBO-Ried, Austria, Karl Geroldinger, Andreas Schwarzgruber, Sylvia Ahramjian, Robert Rust, Scott Hensil, Curt DeMott & Stephen Melillo.

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A BRIEF INTRO TO MUSIC BY STEPHEN MELILLO

Dynamics are exaggerated by stressing the quieter markings. Crescendo markings which do not indicate a "starting" point emerge from **"nothing."** Follow line shapes *dynamically*. As a general statement... What opens up in terms of interval should also open up in terms of faster air and bow.

A crescendo has a different correlation to time as it expands to a destination or "arrival" point in *STORM Music*. The picture below, better illustrates the effect, which to ensure a great rendering, must be felt and not merely executed. From Silence, stay to the lower portion of the slope longer... pushing the dynamic effect closer to the end or destination point. *Algorithmic vs. linear*. Percussionists should further exaggerate this effect, allowing the winds to remain transparent, staying out of the crescendo until the very last moments. Non-pitched percussionists and people playing repeated notes under lines that rise and fall must do their best to listen and swell appropriately. The result should be a continuous succession of rising and falling, swelling and building. *The dynamic architecture is the Music.*

INTENDED ACCENTS are often the result of the way rhythms are grouped. These are rendered automatically and it saves the eye the additional burden of seeing accent markings above every note. Unless marked to the contrary, usually with tenuto markings, syncopated rhythms automatically receive a lift, a separation, an accent. A triplet figure in music in 2s is syncopated, therefore, stressed and separated. A duplet figure in music in 3s is syncopated, therefore stressed and separated.

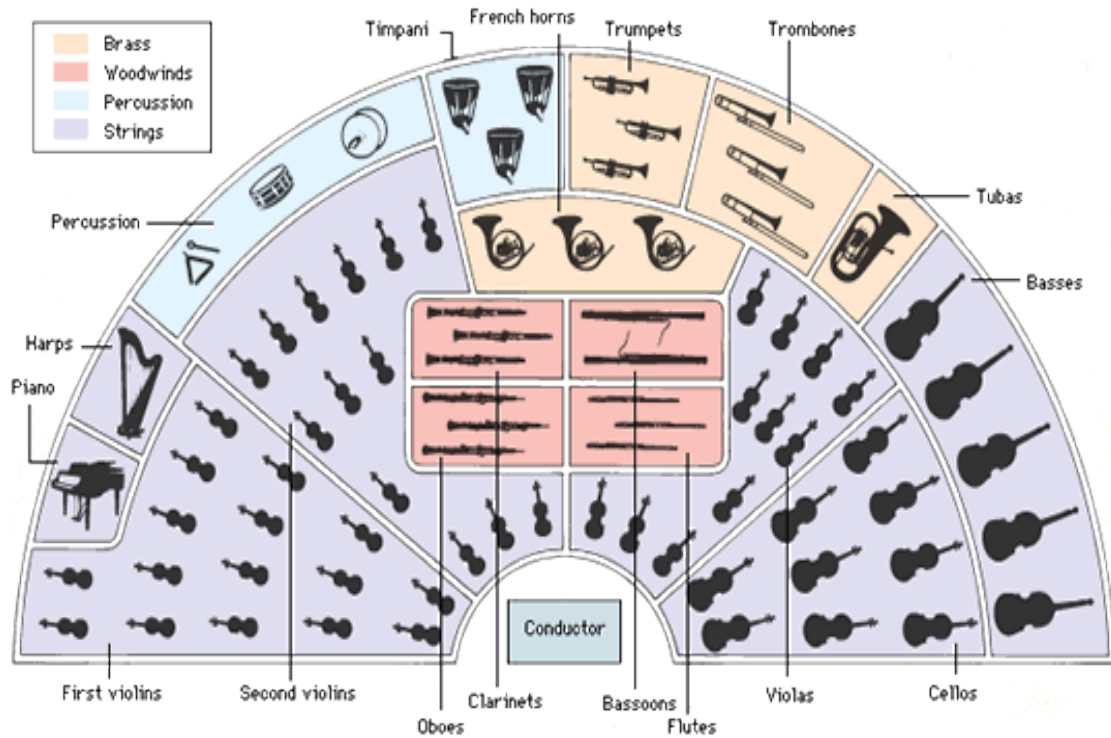
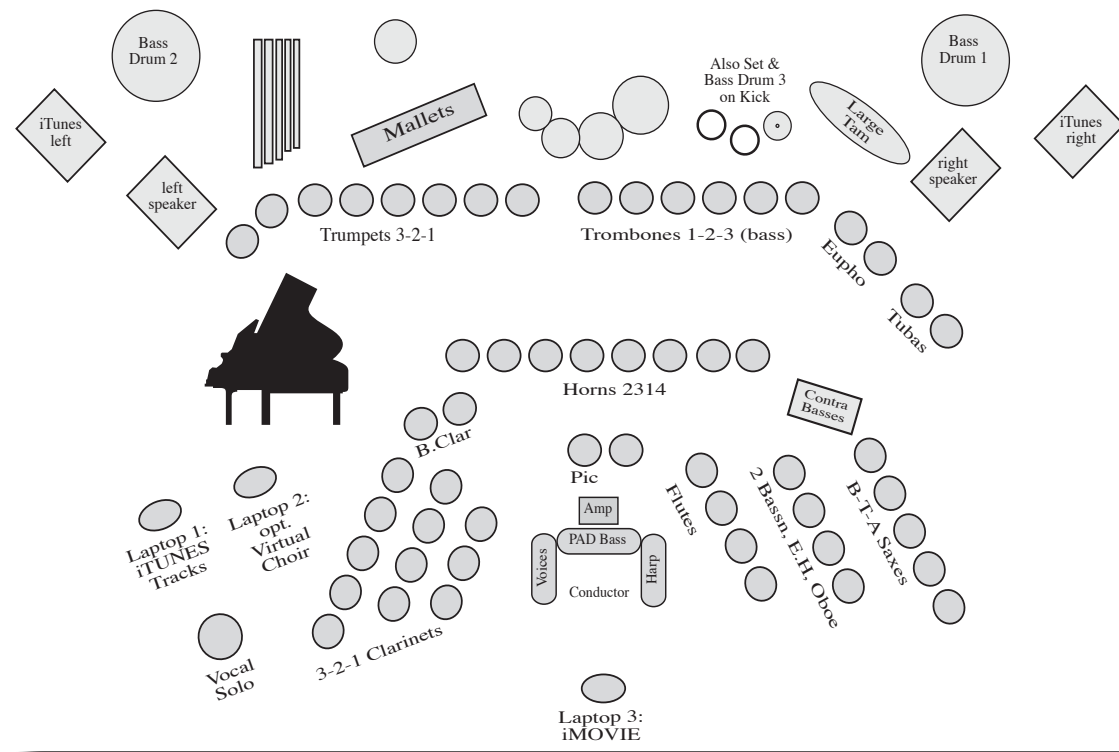
This marking: \wedge , in all of the "storm" Music, means that the note should have a weighted, symphonic accent. Imagine a *full downbow* swiped across the string. A *swipe* is the best way I can explain it... It is not short. It is much more like a jazz style notation... "AAHT!"

A conductor viewing the score may find an A Major chord, for example, spelled **vertically** as A, Db, E. Please understand that the Music is conceived in a horizontal manner. Notes and enharmonics are chosen based on, more times than not, what the Musician will read. The **HARP**, electronic or not, the **PIANO**, electronic or not and the **PAD BASS** must be mixed into the ensemble as any acoustic instrument would be. Simply think of these sounds as **REAL** and *beautiful* and capable of orchestral dimension. A new world of colour and student involvement awaits those who will patiently explore the Band & Orchestra of the 3rd Millennium. Please see my Seating Chart for placement and visit *STORMWORLD* for more.

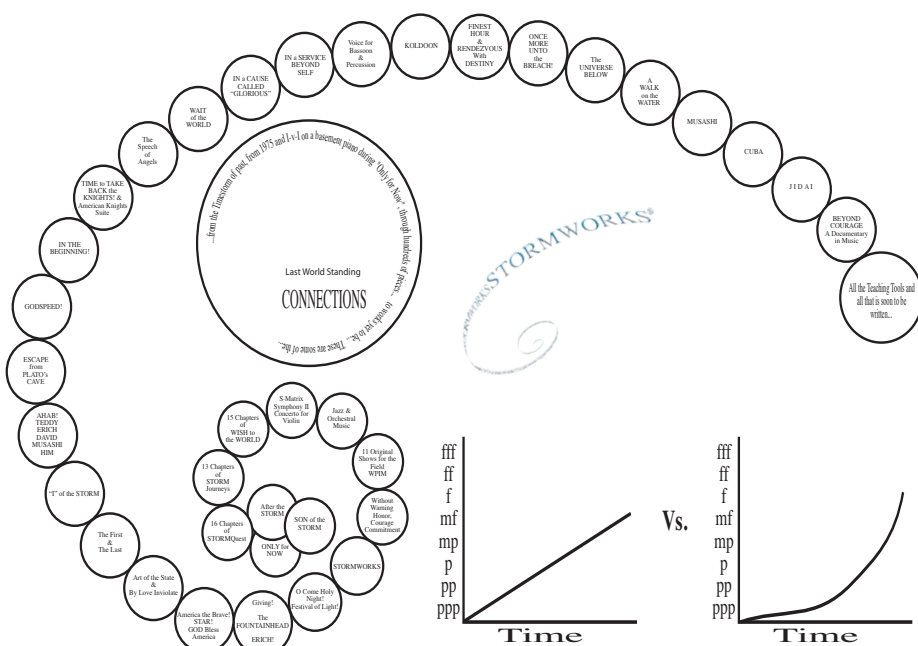
HARP notation is written for a one-staved harp, intended to be played on a synth. Therefore, the Musician should be aware of how to respond to harp notation. A **7-note** figure with a harp-like graphic notation represents a glissando across the keyboard. Do not exceed C5 as this will sound uncharacteristic. Glissandi only occur across the **white** keys, a strategy which allows for all ages to create sounds more often associated with the Orchestra. Fast rhythmic figures are designed to work as tremolos between the two hands. The faster written rhythms, sextuplets or 32nd notes are not to be read precisely, but as splashes of colour and rendered in a *harp-like* manner.

Percussion of Choice: One 18" Medium-Thin and one 16" Paper-Thin Zildjian Suspended Cymbals, one 22" Medium-Heavy German Symphonic Zildjian Crash, one Tambourine with German Silver Jingles, one Piccolo Snare, tightly tuned with coated batter head, Deagan Silver Chimes, Large Orchestral Bass Drum, and of course, the highest possible quality of Timpani. The designation "Glockenspiel" always means "Orchestra Bells".

As always, there is a tremendous dichotomy in the Music I write, a duality that at one moment demands exact, relentless, unyielding pulse... and then suddenly calls upon the sensitive breath-like phrasing of an insightful Conductor. To your sensitive vision, I leave these languid moments... those whispers which, indeed, are the essence... and the very reason for everything else.



For Band and for Orchestra, angle the parabolically positioned speakers, back through the ensemble and toward the keyboardists. This allows for warmth of sound and proper mixing. *These* diagrams represent the *optimum*. Since I myself have hardly ever had such an ensemble, rest assured that the Music will work in a variety of "in-the-trenches" realities. One thing not revealed in the diagram, but which is of paramount importance, is *space*. I usually allow for **12-feet of space** between the Horns and the Trumpets. I often stage the Horns in the center, and with great space in back of them. This opens the entire Brass Arc. By example, in a group of **36 Musicians** recording the **Chapter 2 CD**, there was **65-feet** of space of between the Conductor and the Timpanist. Of course such spacing is not always possible, **BUT**, I maintain that you have yet to fully explore the *Sonic-scape* & possibilities of this idiom until you experiment with *space*. Godspeed! S



suddenly calls upon the sensitive breath-like phrasing of an insightful Conductor. To your sensitive vision, I leave these languid moments... those whispers which, indeed, are the essence... and the very reason for everything else.

Godspeed. *Stephen Melillo*

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Courageous

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2-3 Millennium
ASCAP

Distant, begin at mm@44

mm@62

1 2 3 4 5 6 7 8 9 10 11

The musical score is arranged in a standard orchestral format with 24 staves. The instruments and their parts are as follows:

- Flute 1:** Rests throughout.
- Flutes 2-3:** Rests throughout.
- Solo Oboe:** Rests throughout.
- Bassoons 1-2:** Rests throughout.
- Clarinet 1:** Enters at measure 4 with a *p* dynamic, playing a melodic line that continues through measure 5.
- Clarinet 2-3:** Rests throughout.
- Horn 1:** Rests until measure 10, then plays a short phrase with *mp* dynamic.
- Horn 2:** Rests throughout.
- Horn 3:** Rests throughout.
- Trumpet 1, 2, 3:** Rests throughout.
- Trombone 1, 2:** Rests throughout.
- Bass Trombone:** Rests throughout.
- Tuba:** Rests throughout.
- Sus Crash & Bass Drum (Gong):** Enters at measure 4 with a *mp* dynamic, playing a sustained chord.
- Chimes & Orch Bells:** Rests throughout.
- Timpani:** Rests throughout.
- Piano:** Enters at measure 4 with a *p* dynamic, playing a chordal accompaniment.
- Harp:** Enters at measure 4 with a *mp* dynamic, playing a melodic line.
- Violins 1, 2, 3:** Enter at measure 4 with *mp* dynamics, playing melodic lines.
- Viola:** Enters at measure 4 with *mp* dynamic, playing a melodic line.
- Cello:** Enters at measure 4 with *mp* dynamic, playing a melodic line.
- Bass:** Enters at measure 4 with *mp* dynamic, playing a melodic line.
- PAD Bass:** Enters at measure 4 with *mp* dynamic, playing a sustained chord.

Like Beginning mm@44-48

mm@64 con moto

12 13 14 15 16 17 18 19 20 21

Flute 1 *mp* *f*

Flutes 2-3 *mp* *f*

Solo Oboe *mp* *f*

Bassoons 1-2 *f*

Clarinet 1 *mp* *f*

Clarinet 2-3 *mp* *f*

Horn 1 *mp* *f*

Horn 2 *mp* *f*

Horn 3 *mp* *f*

Trumpet 1 *f*

Trumpet 2 *f*

Trumpet 3 *f*

Trombone 1

Trombone 2

Bass Trombone

Tuba

Sus Crash & Bass Drum (Gong)

Chimes & Orch Bells *p*

Orch Bells

Timpani *mp* *mp* *f*

Piano

Harp *subito mp* *f*

Violins 1 *f*

Violins 2 *f*

Violins 3 *f*

Viola

Cello *mp* *f*

Bass *f*

PAD Bass *f*

Subito p mm@56, slowing like beginning...

51 52 53 54 55 56 57 58 59 60

Flute 1 *ff* *subito p* *p*

Flutes 2-3 *ff* *subito p*

Solo Oboe *p*

Bassoons 1-2 *ff*

Clarinet 1 *ff* *p*

Clarinet 2-3 *ff*

Horn 1 *ff*

Horn 2 *ff*

Horn 3 *ff*

Trumpet 1 *ff*

Trumpet 2 *ff*

Trumpet 3 *ff*

Trombone 1 *ff*

Trombone 2 *ff*

Bass Trombone *ff*

Tuba *ff*

Sus Crash & Bass Drum (Gong) *ff* *p* Finger Cymbal Scrape on Sus.

Chimes & Orch Bells *ff* *p with sideways mallets*

Timpani *ff*

Piano *subito p*

Harp *p*

Violins 1 *subito p*

Violins 2 *subito p*

Violins 3 *subito p*

Viola *ff*

Cello *ff*

Bass *ff*

PAD Bass *ff*

61 62 63 64 65 66 67 68 69 70 71

Flute 1

Flutes 2-3

Solo Oboe

Bassoons 1-2

Clarinet 1

Clarinet 2-3

Horn 1

Horn 2

Horn 3

Trumpet 1

Trumpet 2

Trumpet 3

Trombone 1

Trombone 2

Bass Trombone

Tuba

Sus Crash & Bass Drum (Gong)

Chimes & Orch Bells

Timpani

Piano

Harp

Violins 1

Violins 2

Violins 3

Viola

Cello

Bass

PAD Bass