

Chapter 5

COURAGE... AT THE WALL OF FIRE!



#840 at 7:00 by © Stephen Melillo IGNA 23 February 1997

... on the anniversary of Iwo Jima being taken in 1945.

Commissioned by Mickey Stisher

& The LaPorte High School Band, Indiana

Dedicated to those, who compelled by a cause greater than
themselves, met the Wall of Fire... with Courage.

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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

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STORMQUEST

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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 *Courage... at the Wall of Fire*, I have dared to write solos without cross-cues. You see, this is a piece about *courage*, and it’s time we honor our young Musicians with Real challenges... those that are born of the need to make Real Music.

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 is nothing so frightful about being exposed. This is a piece about nakedness... courage. Inspire that courage!

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.

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**. In *Courage*, we need a long sustaining approach to each and every note. Sometimes, I use the legato marking as a suggestion of “weight”, almost as if it were an accent, of sorts... a stress.

The ensemble of the new millennium requires an awareness of, and an appreciation for, the electronic component. Please be sure to read **“A BRIEF INTRO TO MELILLO MUSIC”**.

MUSICAL

On 23 February 1945, Iwo Jima was taken. I’m not going to pretend to understand the adrenaline-laden feeling of what must have taken **great** courage and daring. I only know that we should never forget. I suspect though, that this “feeling” is something quiet and resolute... an acceptance of one’s purpose and self-sacrifice. That is what *this* piece is about... not the outward imagery of heroism, but the resolve of a single individual who has accepted a cause, a charge, that exceeds him or her, inspires him or her... and lifts him or her.

Courage... at the Wall of Fire! 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 **7:00** 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,



Slowly at mm @ 64, Shape as felt...

1 2 Solo 3 4 5 6 7 8

Flute 1
Flute 2
Oboe
Bassoon
Clarinet 1
Clarinet 2
Bass Clar
Alto 1
Alto 2
Tenor
Bari Sax
Horn 1
Horn 2
Trumpet 1
Trumpet 2
Trumpet 3
Trombone 1
Trombone 2
Euphonium
Tuba
PAD Bass
Harp
Chimes
Glock
Timpani
Wind Chimes
Crash Cym
Bass Drum
Sus Cym
Large TAM