

Chapter 8

TRUEFIRE



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

#843 at 3:33-4:00 by © Stephen Melillo

IGNA Easter Sunday, 30 March 1997

Commissioned by Douglas Fletcher & The Winchester Band, The Force

Dedicated to all those who continuously search for that which burns brightest!

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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 8

S T O R M Q U E S T *TRUEFIRE!*

#843 at 3:33 - 4:00 by © Stephen Melillo IGNA Easter Sunday, 30 March 1997

Commissioned by Douglas Fletcher & The Winchester High School Band, The Force
Dedicated to those who continuously search for that which burns brightest!

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 *TRUEFIRE*, there is vast openness in the scoring. You see, this is a piece about *what is real*, 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 great giving... Inspire that giving! I can hardly think of what word to write at measure **38**, and so I leave that to you and the kids. I will only share with you that this motif comes from my very first piece, **842** pieces and **21** years ago.

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 *TRUEFIRE*, after the heavily accented opening, 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. But all the Music is *Sempre Legato*...

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

What is **Truefire**? I’ve used the word over the many years and share it as Music in this eighth chapter of *STORMQuest*. I must leave it to you. Writing Music for “young” band is no different than writing Music. Yes, of course, there is a regard for the parameters of providing a good learning tool, but in all that I have tried to give as Music, it is the same **Truefire** which burns here. Yes, I could have gone on and on, exceeding the **three** humble measures of complete giving, and yes, I could have had more people playing more of the time, but there was a higher compulsion.

TRUEFIRE! 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 **3:33** musical ideas connect it to many of its other parts, wherein lies the greater, single message. *That message is for you to discover.*

Godspeed. Sincerely,



Heavy & Strong at mm=80

1 2 3 4 5 6 7

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

Timpani

Finger Cym

Wind Chimes

Crash Cym

Bass Drum

Sus Cym

Large TAM