

Chapter 3

THE SEARCH FOR 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
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#822 at 4:33 by © Stephen Melillo IGNA 10 February 1997
Commissioned by Michele Frankl & Focus on Excellence
In Dedication to all those who search for and Focus on Excellence in Music

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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 3

STORMQUEST

The Search for Truefire!

#822 at 4:33 by © Stephen Melillo IGNA 10 February 1997

Commissioned by Michele Frankl and Focus on Excellence
In Dedication to all those who Search for and Focus on Excellence in Music

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 work for younger band. 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 **dotted triplet 1/8th** rhythm is one that I would actually teach by rote! Yes! Play the kids a recording of *Superman*, and they’ll know how to approach it with style and character. Now, if this rhythm presents a problem with articulation, or if the group is too young, try converting all of those rhythms back to a **straight triplet 1/8th** rhythm. The piece will still maintain its character.

In any event, 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, Chime 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 parts back into **2** or **3** 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.

MUSICAL

Your kids can play this piece... well!

Truefire. What is *Truefire*? Surprised, Dragon turned to face the man. “You mean, you have never heard of **TRUEFIRE**? *Truefire* is what stars use to burn so brightly. It’s what keeps OneWorld afloat in the sea of space. *Truefire* is the life within us. It makes us Brothers and Sisters and Friends.”

With heralding fanfare, the Quest begins, a noble search for Truefire! Then at **m33** into **m34**, we begin the theme which depicts the many aspects of that Quest. Determination in the face of darkness continuously plays against a dignity of spirit and valor undaunted. At **m62**, we hear the *real* motivation for such a Quest. That feeling is better left to Music, and I shall leave the words to you. At **m94**, we restate our purpose and end dramatically... ready for the next chapter!

With holds placed at **m24** and **m93**, you can increase the tension and excitement.

The 10th of February is **Jerry Goldsmith’s** birthday. He is a man who has shaped my hearing of the world. I can not say enough about his influence in my life, except to say that the world often seems “scored” to me. Feelings take on the sublime and fleeting whisper of Music and all the vast universe seems a metaphor for something else.

This piece is purposefully molded into the form of a recent film theme by Mr. Goldsmith. The reason? There are two reasons. One, is to provide a character base, a reference for the kids, and two, is a hint at the message. *STORMQuest*, the metaphor, awaits its discoverer. This work is a tribute to Jerry Goldsmith and to all those who Search for Truth in the day-to-day quest of our tireless work.

Godspeed. Sincerely,



Lifted & Stately

1 2 3 4 5 6 7

This musical score is for the piece "Lifted & Stately" and is arranged for a large ensemble. The score is written in 3/4 time and features a variety of instruments. The woodwind section includes Flute 1 and 2, Oboe 1 and 2, Bassoon, Clarinet 1 and 2, and Bass Clarinet. The brass section includes Alto 1 and 2, Tenor, Bari Sax, Horn 1 and 2, Trumpet 1 and 2, Low Brass 1 and 2, and Tuba. The percussion section includes PAD Bass, Harp, Chimes, Timpani, Snare Drum, Bass Drum, and Crash & Sus Cym. The score is divided into seven measures, with the first measure starting at measure 1. The key signature is one flat (B-flat major or D minor). The tempo is marked "Lifted & Stately". The dynamics range from *mf* (mezzo-forte) to *mp* (mezzo-piano). The woodwind and brass parts are mostly silent, with some notes in the Trumpet 1 and 2 parts. The percussion parts are also mostly silent, with some notes in the Crash & Sus Cym part.