

# Chapter 9

## FLIGHT OF THE TRUEFIRE RAIDERS!



Composed by © Curt DeMott IGNA 3 January 1997  
Commissioned by SANDE OG MOSSERÖD SKOLEKORPS, Norway

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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



# STORMQUEST

## *Flight of the Truefire Raiders!*

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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. 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.

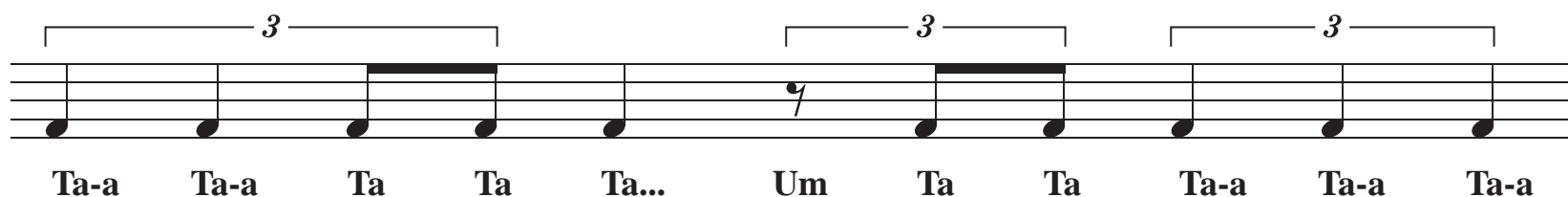
There are some deviations, however. These reside in the notes employed. There’s nothing so ominous about a **Gb**... it’s just another note to be learned. Approach the piece that way. Look at its vocabulary, determine the notes the kids will need to know, troubleshoot first and then enjoy the piece. 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!*

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 **FLIGHT** 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. The triplet figure passes through changing meters. Again, this is not difficult. The student should not be concerned with counting beats in a measure. It is the single beat which is important. Measuring the meters is simply a way of organizing the Music for rehearsal and ease of conducting. This rhythm...



...should “groove”. As discussed in other *STORMQuest* pieces and in the **BRIEF INTRO**, this rhythm suggests a “tempo-rary” shift to subdivisions in **3**, or, in other words, Music in **3**’s. So, instead of thinking of a triplet as **3** against **2**, think of it as **2** against the **3**.    **Ta-a, Ta-a, Ta-Ta, Ta... Um, Ta-Ta, Ta-a, Ta-a, Ta-a.**

More on this may be found in *STORMQuest*, Chapter 4, *Revenge of the Darkseekers*.

### MUSICAL

*Your kids can play this piece... well!*

A great Musical demand of the piece is maintaining the relentless continuity of the rhythmic impetus. This will challenge the younger students to invest great energy in the pursuit of this piece.

*Flight of the Truefire Raiders* 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

Mysterious mm=133

1

2

3

4

5

6

FL 1 *mp*

FL 2 *mp*

Oboe *mp*

Bssn

Cl 1 *mp*

Cl 2 *mp*

B. Cl *mp*

Al 1 *mp*

Al 2 *mp*

T. Sax

B. Sax

H 1 *mp*

H 2 *mp*

Tr 1

Tr 2

T-bone 1

T-bone 2

Baritone

Tuba

PAD Bass  
All notes should be played 8vb.

Harp *mp*

Chimes

Timpani  
Tuning= Bb - G - Eb

Snare

Crash Cymbal

Bass Drum *pp*

Sus. Cymbal

Large Tam

Wind Chimes

Detailed description: This is a full orchestral score for a piece titled 'Flight of the Truefire Raiders' by Curt DeMott. The score is written for a 4/4 time signature with a tempo of 133 mm. It features a variety of instruments including woodwinds (Flutes 1 & 2, Oboe, Clarinets 1 & 2, Bass Clarinet, Alto Saxophones 1 & 2, Tenor and Bass Saxophones, Horns 1 & 2, Trumpets 1 & 2, Trombones 1 & 2, Baritone, and Tuba), brass (Tuba), strings (PAD Bass), and percussion (Timpani, Snare, Crash Cymbal, Bass Drum, Suspended Cymbal, Large Tam, and Wind Chimes). The score is divided into six measures, with measure numbers 1 through 6 indicated at the top. Dynamics such as *mp* (mezzo-piano) and *pp* (pianissimo) are used throughout. The key signature is B-flat major. The PAD Bass part includes the instruction 'All notes should be played 8vb.' and the Harp part includes the instruction 'Tuning= Bb - G - Eb'.