

Chapter 10

THE DEFENDERS OF TRUEFIRE!



#824 at 3:33 by © Stephen Melillo IGNA 15 September 1996
Commissioned by and Dedicated to the Women of Sigma, Alpha, Iota
ΣAI

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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

S T O R M Q U E S T

The Defenders of Truefire!

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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 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. 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.”*

At measures **49-55**, we enter temporarily into a key which may, dependent upon the age of the group, seem unwieldy to the woodwind players and/or low brass section. It is simply a matter of familiarization, so be positive and encourage the students. Always feel free to adjust the octave if necessary.

Should the wind players find it difficult to tongue the **1/16ths** that appear in the **4/4** sections, feel free to replace these with an **1/8th** note triplet figure.

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 the 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.

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 Worlds afloat in the sea of space. **Truefire** is the life within us. It makes us Brothers and Sisters and Friends.”*

In April of 1996, I had the honour of being inducted into Σ AI. Never having belonged to a fraternity, I was hesitant. I thought I would be struck with a paddle. Instead, I was *sung* to by people dedicated to becoming the fine Music Educators of tomorrow. I still remain deeply touched by the generosity and thoughtfulness of these fine young women from Ball State University who found it within themselves to honour me in so special a way.

The Defenders of 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 themes connect it to all of its other parts, wherein lies the greater, single message. *That message is for you to discover.* As for the fine people of Σ AI... well, they are truly the message-bearers, and the defenders of Truefire. I am honoured to be counted among them. Godspeed. Sincerely,



Pulse = 132, with Heart!

12345678

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

Baritone

Trombone 1

Trombone 2

Tuba

PAD Bass

Harp

Chimes

Timpani

Snare Drum

Crash Cym & Bass Drum

Sus Cym & Large TAM