

The New Beginning

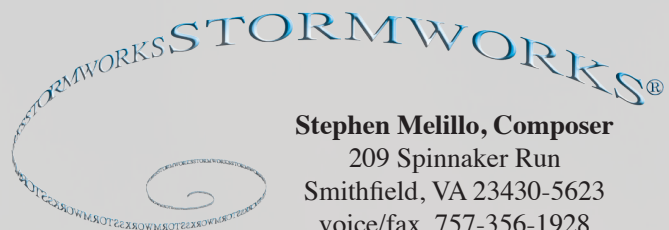
PERUSAL

GOSPEL!

Stephen Melillo

Stephen Melillo

Composer



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7 December 2020

Dear Tom, Collin & Musicians of the M.I.T. Concert Band,

Enclosed, please find on DVD(s):

**The 5 Sections comprising
“The New Beginning” #1244 in 17:00
Score(s) in PDF
Parts in PDF
Audio of Prerecorded Tracks, and Audio Demos
Logistics, Letters & Artwork Memento**

There’s something indescribably perfect (*with words anyway*) about coming into this moment, full circle after 40 years and 1,243 pieces in between. We chose the opposite direction of “flex-music” and instead created something that requires a unique set of variables that is present only in each of you, in the methods of the current technologies, and within the peculiarities of these Times. I hope this experience will live on in your collective memories.

Thank you for championing this Music and for believing in me enough to request its creation. It is humbling, but also a great honour and responsibility to be asked to write Music. What comes is a function of “*that Moment in Time*,” and all of the undocumented experiences leading up to it and those feelings and thoughts imagined after it. I address this in more personal detail in the **Section 2** Score Notes.

The Score Notes, perhaps uniquely so in this piece and more than any other, are an extension of this letter. As you come to an understanding of the work, I’m sure that it will become your own and that you will enjoy bringing it to the world! There are indeed challenges, but they are measured, (*pun intended*) and well within your reach.

Enjoy! I am forever grateful in ways best described in the Music.

Thanks so much and Godspeed!

Stephen Melillo, Composer

The New Beginning

#1244 in 17:00

by © Stephen Melillo, in the the 250th Anniversary of Beethoven

IGNA 16 December 2020, 2nd & 3rd Millennium

STORMWORKS, ASCAP

Commissioned by
The Massachusetts Institute of Technology
Concert Band
Dr. Thomas E. Reynolds, Co-Conductor
Collin J. Myers, Co-Conductor

Forty years ago on 3 May of 1980, the M.I.T. Concert Band under the direction of Professor John Corley rendered my first suite of pieces, a 10 movement work for extended Band and Jazz Ensemble, called “*Only for Now.*” Today, 40 years and 1,243 pieces later, we present “*The New Beginning.*”

The following “score” mixes the use of standard practices with the technological restrictions *and possibilities* of a “quarantined” Music-making process. With MIT Musicians literally scattered across the world because of the 2020 lock-down, some of whom were in the ensemble from 40 years ago, this piece has been devised and humbly offered. One day, portions of it can be rendered live. We long for such a day. Other portions provide an opportunity for Music-making in ways that combine human with beyond normal physical expressions.

Whereas each Musician will receive a “part” as necessitated by a particular sub-section of the work, each Musician will also receive the Score, namely, this document. The Score combines staging directions, notations, and processes specific to the possibilities of *this* ensemble of scattered Musicians, at *this* Time, in *this* technological environment.

Let's begin!

Godspeed!



Stephen Melillo

Composer

First Name	Last Name	Affiliation (optional)	Instruments [Video and in-person]	Instruments [In-person only]	Instruments [Video only]	Instruments [Need to borrow...]	Other instruments	Questions or concerns...	Anything else to share?
Nicholas	Kopp	Community Player	Piccolo, Flute	Piano/Keyboard	Piano/Keyboard			Piccolo - Range up to high A, Piano - In Person Only, Keyboard - Video Only	
Meichen	Zhou	Community Player	Piccolo, Flute						
Alicia	Yang	MIT Student	Flute		Piano/Keyboard				
Ruth	Levitsky	MIT Staff	Flute						
Chadwynn	Reid	Community Player	Flute						
Frank	Kreimendahl	MIT Alum	Oboe						Note: This is a new email address
Toby	Kreimendahl		Oboe, English Horn						
Nicolas	Rockler	MIT Alum	Oboe, English Horn				None		
Rui	Chen	MIT Student	Bb Clarinet	Bb Clarinet	Bb Clarinet		Technically alto sax, although I haven't played it since high school		Nice job with the virtual format so far!
Christine	Schlaug	Former employee of MIT/community player/fiancé of a current MIT student :)	Bb Clarinet						
Tom	Dworetzky	Community Player	Bb Clarinet						
Collin	Myers	MITCB Conductor	Bb Clarinet	Alto Sax		Oboe		I already have a clarinet so I would only need to borrow an oboe if there's a shortage in the band currently!	Or else i could just start out on clarinet but borrow and oboe later on.
Allison	Porter	MIT Student	Bb Clarinet			Oboe		I already have a clarinet so I would only need to borrow an oboe if there's a shortage in the band currently!	Or else i could just start out on clarinet but borrow and oboe later on.
Danielle	Wilson		Bass Clarinet, Contra Clarinet			Contra Clarinet			
Matthew	Allan	MIT Student	Alto Sax						
Richard	Muri		Alto Sax, Tenor Sax						
Karen	Walrath	MIT Alum	Clarinet, Alto Clarinet, Bass Clarinet, Bassoon						
Grace	Harrington	MIT Student	Trumpet						
Faith	Donaghey	MIT Student	Trumpet						
Thomas	Reynolds	MITCB Conductor	Trumpet						
Henry	Heiberger	MIT Student	French Horn, String Bass			French Horn		Currently, I am borrowing a French horn from my high school.	I will need to return that in the eventual future though, so it would be nice to borrow a more permanent solution from MIT.
Stanley	Hung	Community Player	Trombone						
Harry	Heiberger	MIT Student	Trombone, Other (add below)				Viola		
James	Clark	MIT Alum	Euphonium						
Cliff	Banner	Community Player	Tuba						
Robert	Morrison	MIT Alum	Tuba, String Bass						
Molly	Hitt	Community Player	Piano/Keyboard, PAD Bass	Eb Clarinet, Bb Clarinet, Alto Clarinet, Bass Clarinet, Alto Sax, Tenor Sax	Alto Sax, Tenor Sax, Piano/Keyboard, PAD Bass			1. I can do anything electronic (closed sound thru computer) for the virtual performance. I had piano lessons growing up (but it's been a while) so keyboard stuff will come back. 2. Video will be a challenge because I don't have workable space at home. Having said that, it's more important to feature the students. 3. I would need to borrow anything electronic but might be willing to purchase my own for a reasonable price.	
Jonathan	Schmidt	Tom's student	Cond., Trumpet, Euphonium, Percussion , Clarinet				Guitar, electric bass. I own a vast array of percussion instruments	Let me know if you'd like a detailed list of percussion instrumentation available to me.	Please print my name as Jonathan Schmidt in any PR related things (programs, videos, etc)
Victoria	Lee	MIT	Percussion						
Robert	Rucinski	MIT Alum	Synthesizer						

Givens

As each Musician responds to their individual score/parts:

1. In all “Sections” or Movements comprising the whole, it is possible to access either a click-track or a conductor. **Warning Clicks** are built into the Music. Overlaps will be marked and demonstrated to Adam. (*our engineer*)
2. If you are capable of, *and want to do so*, you can double, or triple, etc., on **any** other instrument. This process will be further explained, specific to each Section.
3. You may double on an instrument, which is not necessarily a part of the score. You will have access to the full score and the full set of parts at all times.

Caveats: To understand your individual challenge, let’s look at a *full-out scenario* in which you play every possible part on every possible instrument. The most important aspect of making this work **requires** the same set of skills used to make live Music. You **MUST** play in Tune, with perfect intonation and with rhythmic accuracy. As long as this practice is observed, there can literally be “*A Symphony of 1000.*”

4. To guarantee the best outcome for the Tuning & Intonation, the strategic use of the PAD Bass, and/or Low Piano, *used during faster passages*, precedes all other recordings in a “bottom-up” layering procedure.

5. **Recording follows this path:**

A: Listen to a DEMO RECORDING, *all* of which, or *parts* of which, may be combined with the live recordings.

B: Any part recorded by an acoustic Musician *may be* withdrawn from the separated Virtual Tracks. *This is all done in post-production.*

Example: There is a “String” Track in some of the Sections. In addition to Trombone, which may be doubled to cover all of the written Trombone parts, Harry Heiberger is also a Violist. Robert Morrison plays String Bass, and Robert Rucinski plays Synthesizer, which we can assume is set to a String Patch. If these players can play along with the Strings in the Demo Recording, in Tune and with Rhythmic Accuracy, then Adam has the options of adding/mixing them to the Virtual Strings or replacing them. Or, depending on the difficulty level, these players may opt *not* to record on secondary instruments at all. *The possibilities are many!*

C: “Bottom-up.”

Recording Procedure Example:

1. Acquire the PAD Bass and therefore Tuning from the Demo Recording.
2. Record the Musician-played PAD Bass, ala Molly Hitt, for example.
3. Record any other Basses, String Bass, Piano, etc.
4. Record the Contra-Bass Clarinet, Tuba, Bass-Clarinet, Bari Sax, etc., proceeding bottom-up through each Instrumental Choir with a high regard to the perfect Unison established in the Basses.

5. If any individual part is too difficult, call me. I will explain and/or write work-arounds.

6. There are possibilities *exceeding* the notation of the score/parts. If you have an idea, try it, or feel free to call for discussion. Basically, rendering what is written will be challenging enough!

7. When your individual part divides, you can play either the split comfortable to you, or double yourself with a second pass. If you are able to record with other Musicians in your particular Instrumental Choir, divided parts should always be weighted to the bottom. *Example:* We have 5 Clarinets. The part is split into 2. Two players should be on the top, and 3 on the Bottom.
8. Within this work, we will go back and forth between a more “traditional” score, a “pictorial-illustrative” score and a “wordy” score requiring this document.
9. Because we are recording the piece split into component Sections, you can focus on the specifics of that particular sub-section one at a time. The **whole composition**, in its **normal time-line**, will be “*stitched*” together with overlaps.
10. Each section will have its own set of *Givens*.
11. When applicable, each section will also have a set of Master Parts in PDF. Some sections may be tacit.
12. Please do not worry about the Visual aspects of this recording while making the Music. After the piece is assembled, each player can *karaoke-style* video themselves in action.
13. Because this piece need not be recorded from Time 0:00 to the End, we can begin, as indeed a Composer does, *anywhere* in the piece. We will begin with what I have composed first. Why is **Section 3: “Fugue State”** written and presented to the ensemble first? It is to honour the Confucian principle of “*Ri.*” “*Do what is difficult first.*”

Though this Score, except for the “Score Notes,” is reordered into the Listening Timeline, the piece was composed in Sections and in this order:

Section 3: Fugue State
Section 4: In the Throes ... of Eternal Hope
Section 1: Nothing But Time and Too Little of it...
Section 5: The New Beginning
Section 2: Written in Stars



Section I: “Nothing But Time & Too Little of it..”

3:33

Scored for 2 PAD Basses, optional Basses, Alto, Bass & Contra Bass Clarinets, Double Reeds, optional Timpani and Prerecorded Elements

Our piece begins strategically with a *Concert F* played in PAD Bass I. Because of the recursive nature of this Score and the Music it points to, Tuning & Intonation are of such importance, that the piece *must* begin that way.

From that single pitch and its reference back to the Demo Recordings, with or without Click Track, the Tuning and Intonation is the focus. Once the Tuning is Precise, we can explore what the MIDI demo is incapable of, namely, the *Music* to which the notation points.

Section I is designed to establish the murkiness, the unsettled, serpentine Darkness from which the *New Beginning* of **Section 5** will eventually emerge to overcome.

Step by step and person by person, all tracks in the demo recording will be replaced by live-recordings. In **Section I**, there is also a Prerecorded Track. It is part of the intended final mix.

In addition to the individual Parts and Score, here are the Audio Tracks to be found in the **Section I Resource Folder**.

Name
Section 1_ Nothing But Time DEMO.mp3
Section 1_ Nothing But Time DEMO.wav
Section 1_ Nothing But Time PRERECORDED TRACK.wav
Section 1_ Nothing But Time with CLICK.wav
Section 1_ Nothing But Time-IND--70 Piece.wav
Section 1_ Nothing But Time-IND--Analog 1-8 1-2.wav
Section 1_ Nothing But Time-IND--Bass Clar.wav
Section 1_ Nothing But Time-IND--Bassoon.wav
Section 1_ Nothing But Time-IND--CLICK TRACK.wav
Section 1_ Nothing But Time-IND--Gong.wav
Section 1_ Nothing But Time-IND--HS Strings.wav
Section 1_ Nothing But Time-IND--Oboe.wav
Section 1_ Nothing But Time-IND--PAD Bass.wav
Section 1_ Nothing But Time-IND--Timp.wav
Section 1_ Nothing But Time-IND--WaterPhone.wav

Section I: "Nothing but Time and Too Little of it..."

from *The New Beginning*

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2-3M, STORMWORKS, ASCAP

4 WCLX mm=46 PAD on F Low Reeds

1 2 3 4 5 6 7 8 9 10 11 12

Oboe 1- Frank Kreimendahl

Oboe 2 - Toby Kreimendahl

E. Horn - Nicolas Rockler

Alto Clarinet 1 (opt. Karen)

Alto Clarinet 2 (opt. Karen)

Bassoon 1- Karen Walrath

Bassoon 2 - Karen Walrath

Bass Clarinet-Danielle Wilson

Bass and/or Contrabass Clarinet in B \flat -Danielle Wilson

PAD Bass 1

PAD Bass 2

Timpani

Serpentine **More Stress**

13 14 15 16 17 18 19 20 21 22 23 24 25

Oboe 1- Frank Kreimendahl

Oboe 2 - Toby Kreimendahl

E. Horn - Nicolas Rockler

Alto Clarinet 1 (opt. Karen)

Alto Clarinet 2 (opt. Karen)

Bassoon 1- Karen Walrath

Bassoon 2 - Karen Walrath

Bass Clarinet-Danielle Wilson

Bass and/or Contrabass Clarinet in B \flat -Danielle Wilson

PAD Bass 1

PAD Bass 2

Timpani

26 27 28 29 30 31 32 33

Oboe 1- Frank Kreimendahl

Oboe 2 - Toby Kreimendahl

E. Horn - Nicolas Rockler

Alto Clarinet 1 (opt. Karen)

Alto Clarinet 2 (opt.Karen)

Bassoon 1- Karen Walrath

Bassoon 2 - Karen Walrath

Bass Clarinet-Danielle Wilson

Bass and/or Contrabass Clarinet in B \flat -Danielle Wilson

PAD Bass 1

PAD Bass 2

Timpani



Falling Away...

Overlap to Section 2

34 35 36 37 38 39 40

Oboe 1- Frank Kreimendahl

Oboe 2 - Toby Kreimendahl

E. Horn - Nicolas Rockler

Alto Clarinet 1 (opt. Karen)

Alto Clarinet 2 (opt.Karen)

Bassoon 1- Karen Walrath

Bassoon 2 - Karen Walrath

Bass Clarinet-Danielle Wilson

Bass and/or Contrabass Clarinet in B \flat -Danielle Wilson

PAD Bass 1

PAD Bass 2

Timpani

Section 2: “Written in Stars”

3:24

for Concert Band & Prerecorded Elements

In *Section 2: Written in Stars*, the Universe is born, then propelled to the present day in 2020. The Journey seems crazed, but after all, it’s 2020, and we are experimenting with many layered ideas.

In recording, each individual can become a section unto themselves, or divide the parts throughout your Instrumental Choir. It’s whatever you like.

Matt and Richard for instance, get to be a 5 part Jazz Band Sax Section unto themselves. Robert Morrison, for instance, will have a chance not only to play Upright Bass, but Rock Bass as he asked for in the Zoom session. It may not be in the style you had anticipated, Robert, but feel free to have fun with it. You can see below the tracks that you will be replacing with live recordings.

One of the working titles for “*The New Beginning*” was *Risk*. Indeed, I took an interesting *risk* and created a “House” track... Yes, for a prerecorded addition to the concert band. Somehow, I felt it was needed.

With some hesitation in the idea, I asked my kids to come up, 15 and 19. “Okay, guys,” I said. “Be honest.”

They loved it! In context of the whole, it is appropriate and part of the Story. Swing with a Tabla instead of Set? It’s there. Heroics over House? Yes... it’s there, and functioning as a set up for the Journey to **Section 5**.

To the right you’ll see the Audio Tracks in the Section 2 AUDIO Folder. You will be replacing all of the Band Instruments, PAD Bass and Bass Tracks.

Jonathan, depending on what you have in Percussion, you will be replacing as much as you want, including the Tabla and Conga. You can of course leave these tracks as is and dedicate your playing to the Dramatic Percussion Instruments.

For this Section and any other, if you want to have “sweeteners” added to the final mix, let me know. Adam and I will go into a Post session. There should be plenty of Time to pull off the entire piece.

Section 2: Written in Stars was written between 2 days, 3 and 4 December of 2020.

I want to share something with you. Perhaps you will find it interesting in all the many things you do in and out of Music.

Name
Section 2- CLICK TRACK.wav
Section 2-DEMO.wav
Section 2-IND TRACKS--Alto.wav
Section 2-IND TRACKS--Analog 1-8 1-2.wav
Section 2-IND TRACKS--Bari.wav
Section 2-IND TRACKS--Bass Clar.wav
Section 2-IND TRACKS--Bassoon.wav
Section 2-IND TRACKS--BD.wav
Section 2-IND TRACKS--Chimes.wav
Section 2-IND TRACKS--Clarinet.wav
Section 2-IND TRACKS--Cymb.wav
Section 2-IND TRACKS--Flute.wav
Section 2-IND TRACKS--Gong.wav
Section 2-IND TRACKS--Horn.wav
Section 2-IND TRACKS--Jazz Bass.wav
Section 2-IND TRACKS--Oboe.wav
Section 2-IND TRACKS--PAD Bass.wav
Section 2-IND TRACKS--Rock Bass.wav
Section 2-IND TRACKS--Tbone.wav
Section 2-IND TRACKS--Tenor.wav
Section 2-IND TRACKS--Timp.wav
Section 2-IND TRACKS--Trumpet.wav
Section 2-IND TRACKS--Tuba.wav
Section 2-PRERECORDED TRACK - CONGA.wav
Section 2-PRERECORDED TRACK - SLM EFX.wav
Section 2-PRERECORDED TRACK - TREMELO.wav
Section 2-PRERECORDED TRACK -HOUSE GROOVE.wav
Section 2-PRERECORDED TRACK -TABLA.wav
Section 2-PRERECORDED TRACK 1.wav
Section 2-Reference WITH CLICK.wav