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COURAGE, COMMITMENT, HONOR

STEPHEN MELILLO
COMPOSER

COURAGE, COMMITMENT, HONOR



BATAAN LHD

Honor, Courage... Commitment

#821 for Band 1996 at 6:03... or 11:58 (w/optional 3rd Movement) © Stephen Melillo IGNA 8 August 1996
Commissioned by & Dedicated to the United States Navy
in Tribute to 75 Years of Service in the Cause of Freedom

Without Warning

An Overture for the Uncommon Band
#805 at 1:33 by © Stephen Melillo IGNA 27 January 1996,
the 3 year Anniversary of the Birth of STORMWORKS
and the 5 year Anniversary of the 1201PM Recording Session.

Without Hesitation

#821 at 4:30 by © Stephen Melillo IGNA 8 August 1996

(Optional Movement 3)

GODSPEED!

#855 at 5:55 by © Stephen Melillo IGNA 10 May 1998

I want to thank The **US NAVY** for asking me to compose, *“something that will be like a Victory at Sea, only more... something filmic and dramatic, a monument to the spirit of the Navy!”* Having a Father who served as a Naval Aviator, an uncle who served on the **USS INTREPID** during the *View Nam War*, and having befriended as many as **seven** Captains of the **USS BATAAN**, with a Music Student from the 1980s who became a Captain of the **USS KIDD**, my love for the **USS INDIANAPOLIS** Survivors, and having grown up wearing an old P-coat, I felt ready!

The Acoustic Upright Bass is critical in this piece, and should be amplified. It serves to feature the contribution of this often neglected player in the ensemble. Should the Orchestra Bell player find the lines too difficult to play at tempo, the player may alter the notes between left and right hands, thereby taking 8 notes as 1-2-3-4-5-6-7-8 and playing them as: 1-3-2-4-5-7-6-8, or whatever pattern best serves them. The part may also be rendered on Celeste.

Although *“slurs”* are written across the woodwind parts, these fast moving lines may be articulated in any way which best serves the Musician. For instance, it is preferred that much of the flute and piccolo part be double tongued, but for the sake of speed, I defer to the conductor.

At measure **45** in **Without Warning**, the Percussion part calls for High Hat, a groove which may be rendered on either High Hat, Conga, or Triangle depending on your tastes and those of the percussionists.

In **Without Hesitation**, the top percussion part is written as a roto-tom. Presumably, one player performs a roll, while another assists in a quick detuning. This part however may be rendered in a variety of ways, some of which call for the construction of a new instrument. (*Since the composing of this piece, the “Water-Marimba” has been designed. Complete plans are available as a PDF download on the STORMPage at www.stormworld.com*). The sound, depicting a submerging submarine, may also be synthesized.

As always, should there be any questions, please don't hesitate in calling or writing.

Finally, there is a stand alone movement, recorded by **The Marine Band of the Royal Netherlands Navy** on **STORMWORKS Chapter 3: Wait of the World**. It is called **GODSPEED!** It may serve as the finishing **3rd Movement** to **HONOR, COURAGE... COMMITMENT**.

On the next page, you will find some photographs from a Tribute made to **Mr. Ben “Bull” Benini**. His **POWER** is only *partially* contained within this piece, because indeed it takes **ALL** of the **STORMWORKS**, from **Chapter 1** to **THAT WE MIGHT LIVE**, to boldly tell the Story of such Men, what they have lived and Suffered and Survived in the Defense of Freedom.

Godspeed!





Captain John Carter



CMSGT. ALCIDE "BULL" SYLVIO BENINI




15 October, 1921-May 16, 2015

Adriano "Bull" Benini was born in Cologne, Italy, he was the son of the late Luigi and Elvira Benini. Benini had proudly served in the U.S. Military and had served during WWII, Korea and two tours of duty to Vietnam. He retired in 1976 after serving for over 30 years. Nicknamed "the Bull," Benini is a World War II POW. He was captured in Bataan, Philippines in 1942 and endured the infamous Bataan Death March. Then he rode one of the Hell Ships to Japan, where he used as forced labor in Japanese mines. "It took us 10 days to Hong Kong. Then we sat in Hong Kong another 10 days aboard the ship. Then we went from there, we were supposed to go to Japan, but ended up in Formosa," Benini said. "Sept 22 they took us into Manila."

"There was a lot of bad, every day was bad, there was no good, never had enough to eat, never had enough to drink, never had enough to relax," he said.

"I could have run away and gone to the mountains, joined a gorilla group or something, but if one guy runs, the other nine were killed." And after all he endured, there was the day in 1945 when he was finally free: "They turned me loose to get home in time for Christmas. That was the first time I'd seen my mother in four years, no five years," Benini said.

After his release he served with the 82nd Airborne Division Pathfinder platoon. During his assignment to the Pathfinder Platoon, Benini was fully trained Master Parachutist. In January, 1953 he left the Army and enlisted in the United States Air Force to establish the Air Force Pathfinders later renamed Combat Controllers.

Named in his honor is the Benini Heritage Center and Museum located at the Combat Control School at Pope Field, NC.




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The musical score is arranged in a standard orchestral layout. The instruments are listed on the left side of the page, and their corresponding staves are on the right. The score is divided into four measures, with a key signature change from B-flat major to D minor in the second measure. Dynamics range from piano (p) to fortissimo (ff). The percussion section includes Timpani, Chimes, Orch Bells, High Hat, Crash Cymbal, Bass Drum, and Large TAM.

Woodwinds: Piccolo, Flute 2, Oboe, Bassoon 1, Bassoon 2, Clarinet 1, Clarinet 2, Bass Clar, Alto Sax 1, Alto Sax 2, Ten Sax 1, Ten Sax 2, Bari Sax.

Brass: Horn 1, Horn 2, Horn 3, Horn 4, Trumpet 1, Trumpet 2, Trumpet 3, Euph 1, Euph 2, Tbone 1, Tbone 2, Bass Tbone, Tuba & PAD Bass.

Percussion: Upright Bass, Timpani, Chimes, Orch Bells, High Hat, Crash Cymbal, Bass Drum, Large TAM.

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This musical score is for a large ensemble, including woodwinds, brass, and percussion. The score is written for 24 parts, with some parts having multiple staves. The key signature is one flat (Bb), and the time signature is 3/4. The score is divided into four measures. The first measure contains a complex woodwind and brass texture. The second measure continues this texture. The third measure features a change in dynamics and articulation. The fourth measure concludes the section with a final chord and some percussion. The score includes various dynamic markings such as *mp*, *ff*, *f*, and *sfz*. There are also articulation marks like accents (^) and slurs. The percussion part includes a specific instruction: "Pizzicato, Jammin!".

Woodwinds: Piccolo, Flute 2, Oboe, Bassoon 1, Bassoon 2, Clarinet 1, Clarinet 2, Bass Clar, Alto Sax 1, Alto Sax 2, Ten Sax 1, Ten Sax 2, Bari Sax.

Brass: Horn 1, Horn 2, Horn 3, Horn 4, Trumpet 1, Trumpet 2, Trumpet 3, Euph 1, Euph 2, Tbone 1, Tbone 2, Bass Tbone, Tuba & PAD Bass, Upright Bass.

Percussion: Timpani, Chimes, Orch Bells, High Hat, Crash Cymbal, Bass Drum, Large TAM.