

# Kakehashi: THAT WE MIGHT LIVE

Then. Now. Always. A Documentary in Music

#919 in 65:33 for Actors, Chorus & Band of the 3rd Millennium

by © Stephen Melillo IGNA 11 September 2003

## Commissioned & Premiered by

The Roswell Independent School District High School Honor Band & Roswell Community Chorus  
with the collaboration of the **N.O.T.E.** (Nothing Other Than Excellence) **Council**  
with **Continental Harmony**, a leadership initiative of the National Endowment for the Arts  
and the American Composers Forum,  
with additional support from the John S. & James L. Knight Foundation, Rockefeller Foundation  
and from the Marshall Field's Project Imagine with support from the Target Foundation.

Please download a Digital Libretto in PDF made for the "visually scored" version of this work at  
[stormworld.com](http://stormworld.com)


This includes compressed score notes, lyrics and texts explanations.

## Seating Chart and Orchestral Forces needed for Kakehashi: THAT WE MIGHT LIVE

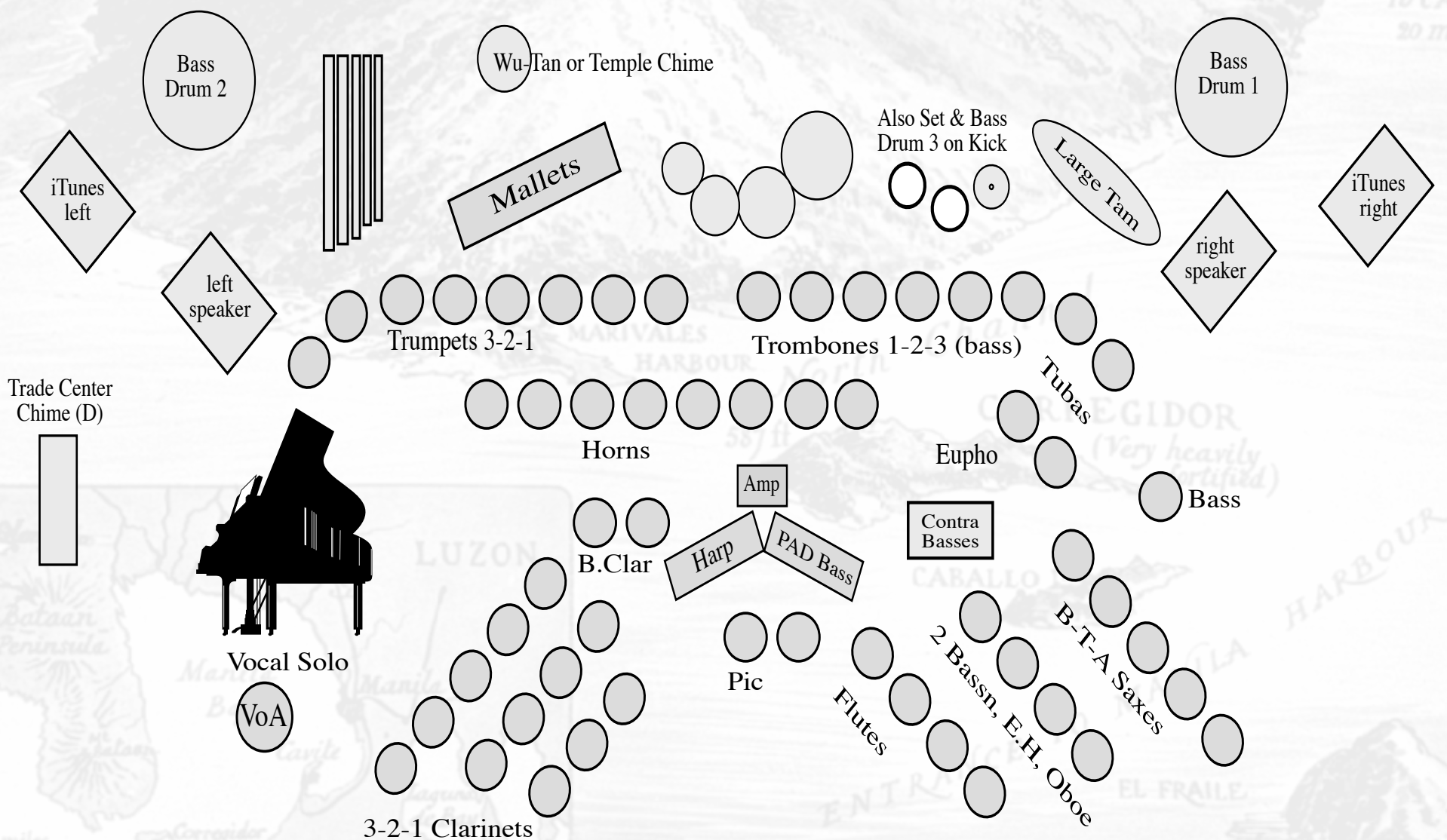
Actors  
Vocalists  
Antiphonal Buglers (Trumpets)

A 306 Piece Chorus composed of:

- 34 Soprano 1
- 34 Soprano 2
- 68 Alto
- 68 Tenor
- 102 Bass



A White Flag  
A US Flag  
A Flag Pole





**THAT WE MIGHT LIVE. Then. Now. Always. A Documentary in Music** is made complete by an historically accurate, pre-recorded Soundtrack bearing **38:33** of authentic radio & musical clips from World War II, excerpts and lyrics of which are pertinent to the events of Bataan and Corregidor during the **3 years, 8 months and 25 days** where **31,095** Souls were sacrificed to brutal conditions and hardship..

For the *Survivors* of the Bataan Death March, the day of surrender did *not* mark an end to their agonizing imprisonment, ordeals on the “Hell Ships” and then continued slave labor in Japan. For them, the war would last much longer. In fact, it has taken almost **40** years before these valiant ex-POW’s *began* to speak of the events we now sum in the phrase, **“Bataan Death March”**.

If a single work spanning **65:33** seems long, please remember that it represents only **1/31, 385th** of the Time endured by these Defenders of Freedom.

Over **170** minutes of audio were considered as back-drop for this work. Short clips, sometimes overlapped and extracted from the 170 minutes of audio listed and accredited below were utilized within the timeline of the work. Clips bearing a **3 digit number** indicate their usage and placement within the musical framework. *These authentic clips help to create the historically accurate atmosphere in which the intent of the Music plays itself.*

In addition to the Copyright and credits given here for each piece, I would like to acknowledge the valued assistance of **The Miller Nichols Library Marr Sound Archives of the University of Missouri-Kansas City** for supplying **“WAR in the PACIFIC”** Broadcasts, some of which are contained within the list below. I must also acknowledge the kind support of our **National Archives**.

#	Usage	RAW AUDIO	Original Duration	Source Information & ©
Prelude	0	Corrido de Bataan by Lorenzo Bañegas	8:00	Courtesy of Mrs. Niña Bañegas
0	000	Interview with Lorenzo Bañegas	44:44	Courtesy of Chris and Gerald Schurtz & Mrs. Niña Bañegas
1		Broadcast 27 Aug 45	2:06	CBS Reporting from Admiral Turner's Flagship 1945
2		Announce War	0:13	CBS Reporting Attack on Pearl Harbor 1941
3		Axe to the Axis	2:37	Music from Early WW II, by Corday-Mann & Weiss
4	039	Baby Come On Home	5:20	Jo Stafford & Her V-Disc Boys
5	030	Accentuate the Positive	2:39	Bing Crosby, Johnny Mercer & Harold Arlen
6	027	Along the Santa Fe Trail	3:09	Bing Crosby, Captain Glenn Miller
7		Come What May	1:57	Bing Crosby
8		I'll Get By	2:47	Bing Crosby
9		Beautiful Sunrise	0:35	Navajo Indian Music
10	026	Bell Bottom Trousers	2:53	Traditional
11	035	Bob Hope Shows	8:05	Recorded Live from "Somewhere in the South Pacific" on KOC 1226
12		Broadcast from Admiral Nimitz	1:15	CBS World News from Admiral Nimitz
13		Charlie Spivak	0:48	Radio Broadcast Introducing "Remember Pearl"
14		Chattanooga Choo Choo	3:26	Mack Gordon, Harry Warren
15		Churchill on US War with Japan	0:14	10 November 1941, Robert Dallek on WGBH in 1997 (Hitler First!)
16	022	Churchill Speech	4:50	Call for Britain to meet the Threat of Germany
17		You've Got to Cross the Atlantic	3:05	Les Brown & His Orchestra
18		Dig You Later in the USA	3:02	Perry Como & The Satisfiers w/Russ Case & Orchestra
19	010	Slap the Dirty Little Jap	2:37	Music from Early WW II, Bob Miller on Bluebird 11414
20		End of War Broadcast 15 Aug 45	5:13	CBS World News, Bill Henry Reporting. Arthur B. Church KMBC Collection
21	001	FDR 1 Sep 39 Neutral	1:07	NBC Broadcast 1939
22	004-005-006	FDR 8 Dec 41, Infamy	0:26	NBC Broadcast 1941
23	002	FDR 1940 Democratic Convention	0:25	NBC Broadcast 1940
24		FDR 8 Dec 41, Declaration of War	0:29	NBC Broadcast 1941
25	025	FDR 24 Dec 41	4:18	NBC Broadcast 1941
26		FDR Big 3 Conference	3:39	NBC Broadcast 1944
27		FDR Complete 8 Dec 41 Speech	7:35	NBC Broadcast 1941
28		FDR Fireside 27 May 41	2:02	NBC Broadcast 1941
29		FDR Fireside 27 May 41, 2	1:18	NBC Broadcast 1941
30		FDR Infamy 7 Dec 1941	0:49	NBC Broadcast 1941
31		FDR Labor Day 1941	0:45	NBC Broadcast 1941
32		FDR No New Order (Nazi Forces)	2:19	NBC Broadcast 1940
33	003	FDR Arsenal of Democracy 1940	0:22	NBC Broadcast 1941
34	015	Fools Rush In	1:49	Johnny Mercer, performed by Frank Sinatra & Tommy Dorsey Orchestra
35	028	Getting Sentimental	1:00	Tommy Dorsey & His Orchestra
36	009	Goodbye Mama	3:01	J. Fred Coots
37		Hitler First 1942 Meeting	1:20	10 November 1941, Robert Dallek on WGBH in 1997 (Hitler First!)
38	033	I Am an American 17 May 42	2:16	Broadcast from 1942 (Alamo & Doolittle Raid)
39	038	Intermezzo from Cavalleria Rusticana	1:00	Pietro Mascagni
40		Intertribal Navajo Music	0:35	Traditional Navajo Music
41	020	Japanese Wartime National Anthem	0:32	Music from WW II
42	013	Kay Kyser, Pass the Ammunition	0:32	Kay Kyser 1942
43		Missouri Waltz	2:21	John Valentine Eppel
44		Mothers Honor Song	0:43	Navajo Traditional Music
45	034	My Filipino Baby	2:44	Cowboy Copas on King 505
46		Navajo Grinding Song	0:30	Lee Bickerstaff on Smithsonian/Folkwaves Recordings 1992
47		Navajo Love Song	0:30	Ed Lee Natay, Traditional Navajo Songs on 1998 Canyon
48		Navajo Music	0:35	Ed Lee Natay, Traditional Navajo Songs on 1998 Canyon
49	021	Old Gray Mare	2:30	John Lomax 1939
50	011	Remember Pearl Harbor 1	2:56	Frank Luther, Performed by Carson Robison on Bluebird 11414
51	008	Remember Pearl Harbor 2	2:27	Don Reid, Sammy Kaye on Victor 27738
52		Retreat 14 Dec 41	6:10	NBC Broadcast 1941 (Retreat from Moscow)
53		Son of a Gun Who Picks on Uncle Sam	3:16	Harburg, B. Lane
54		Morse Code Message 1	0:52	from Corregidor, LT Irving Stroebling 1942
55	016	Morse Code Message 2	0:35	from Corregidor, LT Irving Stroebling 1942
56	017	Morse Code Message 3	0:29	from Corregidor, LT Irving Stroebling 1942
57		Morse Code Message 4	0:27	from Corregidor, LT Irving Stroebling 1942
58		Morse Code Message 5	0:31	from Corregidor, LT Irving Stroebling 1942
59	018	Morse Code Message 6	0:30	from Corregidor, LT Irving Stroebling 1942
60	019	Morse Code Message 7	0:26	from Corregidor, LT Irving Stroebling 1942
61		Morse Code Message 8	0:26	from Corregidor, LT Irving Stroebling 1942
62		Morse Code Message 9	0:26	from Corregidor, LT Irving Stroebling 1942
63		Morse Code Message 10	0:31	from Corregidor, LT Irving Stroebling 1942
64		Surrender BC 1 Sep 45	3:25	CBS, Arthur B. Church KMBC Collection
65		Taos Round Dance	0:35	Navajo Traditional Dance Music
66	007	Tojo Declares War	0:13	Broadcast from 8 December 1941
67		Under the Double Eagle	2:43	John Phillip Sousa
68		We Did it Before	2:28	Eddy Howard & His Orchestra
69	014	Win the War Blues	2:40	Sonny Boy Williamson
70	012	You're a Sap Mr. Jap	2:37	Carl Hoff & Orchestra w/Murphy Sisters
71	032	Zero Hour 8.14.44_02	0:58	Tokyo Rose Broadcasts, Earth Station 1
72	036a	Zero Hour 8.14.44	0:31	Tokyo Rose Broadcasts, Earth Station 1
73	029	Zero Hour Broadcast	1:36	Tokyo Rose Broadcasts, Earth Station 1
74	036	Auld Lang Syne	1:01	Celtic Traditional, Guy Lombardo & His Orchestra
75	037	Auld Lang Syne	1:05	Duke Ellington & His Orchestra
76	031	No Shortage of Love	4:04	Benny Goodman & His Orchestra
77	023	In the Stars	4:04	Stephen Melillo, Background Orchestra
78	024	TIMEStorm 1	2:00	Stephen Melillo, Background Orchestra
79	040	From the Angels	1:54	Stephen Melillo, Background Orchestra









## Kakehashi: THAT WE MIGHT LIVE Prop List

In addition to theatrical Lighting, **Kakehashi: THAT WE MIGHT LIVE** requires the following props when rendered live. Also, 2 possible soundtracks exist, and 3 possible concert scenarios. These will be explained shortly.

1. A **Radio**, similar to any of the ones presented on the right of this page. There are 2 options for producing this prop should an actual **1939-40 Philco** radio be unavailable. **A:** Use the **Philco Radio Print.TIF** File enclosed on the accompanying CDR to print a color “face” for a cardboard box. **B:** Have students in shop class emulate the construction, with art students painting the face. This radio should be placed on a stool or some such innocent stand as per the orchestral forces sketch. A spotlight will hit the radio when we are listening to broadcasts and songs from the 1940’s. The radio is a “**character**” in the theatrical unfolding of this work.

2. A **Microphone**, similar to the *NBC Voice of America Microphones* pictured to the right. On the CDR, you will find **VoA Mic for Print.TIF**. This file should be printed in color and then used to cover the microphone utilized by *Mrs. Niña Bañegas* as she sings her *In the Stars Corrido* live from the *Rainbow Room at The Rockefeller Center*.

3. An Announcer with appropriate dress (*a Zoot suite would actually be in character...*) will need 2 signs or rather **CUE CARDS**. One will say, “**Meanwhile Back in America!**” The other will say **APPLAUSE! The Announcer**, immune to the ravages of war, and with a voice delighting in the commercial earnings of the radio network introduces *In the Stars* by saying... “**And now, ladies and gentlemen, direct to you, live from the Rainbow Room at The Rockefeller Center, and sent out live to all our Men in the Pacific, please welcome Mrs. Niña Bañegas!**” He then holds up the **APPLAUSE** Sign.

Into the “**Voice of America**” **Microphone**, one of two optional scenarios happens.

**A:** The Vocalist sings live with the prerecorded CD on **Track 11**.

**B:** An **ACTOR** sings nothing, but instead communicates the meaning of the song via her eyes and gestures. The appropriately dressed 1940’s singer-actor listens, as does the audience, to the version of *In the Stars* with the prerecorded Vocalist. This is **Track 13**. **Track 12**, by the way, exists as an option for the Live Singer. In this version of the song, a flute plays along with the melody line. This can also be used for rehearsing until the live singer is comfortable with the tempo and phrasing. *As you can see, there are many options.*

4. The male soloist singing *God Bless America* should be dressed in a **World War I uniform, or rather the Guardsmen uniform and helmet of 1941**. Seek the assistance of your drama department, but by all means consult with your local U.S. Army representatives. You can see this uniform by renting the film, *MacArthur*.

5. The young child vocalist who sings at measure **812**, and then the a capella opening of *God Bless America*, may also sing a phrase of *Furusato* a capella before the piece *Furusato* begins. In the instance of a live rendering, the Chorus may join the melody line of this work, singing “Mmmm” gently with the instrumental Music.

6. Either *STAR* or *Furusato* can conclude this work. **OR...** The piece can be rendered as: *That We Might Live, God Bless America, Furusato, Star.*

7. For the premier, an actual piece of **I-Beam** from the **World Trade Center** was transported to Roswell, New Mexico. It sounded the note “D” and was thus specifically composed for. To emulate this, have a single suspended “low D” from a second chime set isolated and played as per the orchestral forces diagram. Advise your audience of this special *symbolic* instrument via your program notes. It is possible for a band parent to **construct** an I-Beam using light wood. This can be painted to look like damaged steel and then suspended around the chime. However you choose to do it, the sentiment and acknowledgement is important.

8. If using **Optional Pre-recorded Soundtrack #2: TRACK 7: Letter from a Japanese Soldier.**

“I cannot tell you where I am right now. Only know that I am serving with honor. The climate is difficult. The more I see, the more I realize that Men were not born for war. Perhaps all of this will soon be over... Then, I can return to you. How I miss you and our son, Kotaro. I count the days... the hours... the minutes, until we can once again be in each other’s arms.”





# Accompanying Audio CD for Kakehashi: THAT WE MIGHT LIVE

## Optional Pre-recorded Soundtrack #1

Audio CD: Beyond Courage Acc Audio CD		20 Tracks - 48:04	
Pause ▶	Title	Length	
1	2 sec	TRACK 1	00:57
2	2 sec	TRACK 2	01:16
3	2 sec	TRACK 3	00:13
4	2 sec	TRACK 4	01:09
5	2 sec	TRACK 5	04:37
6	2 sec	TRACK 6	01:05
7	2 sec	TRACK 7	00:48
8	2 sec	TRACK 8	00:33
9	2 sec	TRACK 9	00:51
10	2 sec	TRACK 10	02:13
11	2 sec	TRACK 11	04:05
12	2 sec	TRACK 12	04:05
13	2 sec	TRACK 13 KAREN	04:05
14	2 sec	TRACK 14	01:27
15	2 sec	TRACK 15	07:28
16	2 sec	TRACK 16	01:54
17	2 sec	December Clip Banegas	01:00
18	2 sec	In the Starsw/flute Mix	04:16
19	2 sec	In the Stars no flute mix	04:16
20	2 sec	EL Rancho Grande	00:56

In the event of not having a strong female soloist, Track 13 KAREN (In the Stars) may be used instead of Tracks 11 or 12 as discussed on the previous page.

Though it is preferred to be rendered live, an optional Recording of El Rancho Grande is provided on Track 19.

## Optional Pre-recorded Soundtrack #2

Audio CD: KTWML Audio		19 Tracks - 37:56	
Pause ▶	Title	Length	
1	4 sec	TRACK 1 Lorenzo	00:55
2	4 sec	TRACK 2 FDR Neutral Nation	01:16
3	4 sec	TRACK 3 War Announce	00:13
4	4 sec	TRACK 3 War Announce2	00:12
5	4 sec	TRACK 4 FDR Infamy	01:11
6	4 sec	TRACK 5 Tojo	03:13
7	4 sec	TRACK 6 Stroebling MC	01:14
8	4 sec	TRACK 7 Japanese Soldier	01:05
9	4 sec	TRACK 8 Empire	00:32
10	4 sec	TRACK 9 Gray Mare	00:49
11	4 sec	TRACK 10 WC Hitler	02:12
12	4 sec	TRACK 11 ItStars wFlute	04:05
13	4 sec	TRACK 12 ItStars	04:05
14	4 sec	TRACK 13 ItStars Karen	04:05
15	4 sec	TRACK 14 Timestorm	01:27
16	4 sec	TRACK 15 FDR Dec 41	06:10
17	4 sec	TRACK 16 Angels	01:53
18	4 sec	TRACK December Lorenzo Opt	01:00
19	4 sec	TRACK El Ranch Grande Opt	00:54

In the score TRACK 7 begins at measure 312, but bring in this track at measure 311 to allow just a bit more time for the CD Track player to start TRACK 8. Use measure 324, the Snare Drum Roll, as a “vamp” measure to prepare the TRACK 8 entrance.

### El Rancho Grande

Public Domain

Voice

A - llan El Ranch-o Gran-de, a - llan don-de vi-vi - a, Ha-bia  
un-a ranch-a-ri-ta, que al - leg-re me de-ci-a Que al - leg-re me de-ci - a. Te voy ha-  
cer tus cal - zon-es, co-mo los que usa el ranch-o, Te los com - ien - zo de  
la-na, te los a - ca - bo de quer-o. A - llan El Ranch-o Grand-e, a -  
llan don-de vi - a Ha-bia  
un-a ranch-a - ri - ta, que a - leg-re me de-ci-a Que a - leg-re me de-ci - a

### Furusato

Words by Tatsuyuki Takano (1876 -1947)

Music by Teiichi Okano (1878 - 1941)

U - sa - gi o - i - shi ka - no ya - ma,  
ko - bu - na tsu - ri - shi ka - no ka - wa,  
yu - me wa i - ma mo me - gu - ri - te,  
wa - su - re ga - ta - ki fu - ru - sa - to.

# Kakehashi: THAT WE MIGHT LIVE

## Story-Board

0. Prior to the beginning of **BEYOND COURAGE**, the hall should be set with photographs, artworks, props, varied staging points, low-level lighting, and creative lighting effects. If possible, a local US Army Band should play appropriate March Music as guests are seated.

The lights dim. We hear the Corrido Excerpt, which is **Optional TRACK 17**. Then, the Navajo drum begins, with lighting emulating a soft orange sunrise.

The piece has begun...

1. El Corrido de Lorenzo Ybarra Bañegas (*Excerpt*) Opt. **TRACK 17** as a prelude to Concert.

2. From the same 5 notes:

**TRACK 1:** 000. Lorenzo Bañegas on Freedom, over  
The Navajo, Apache, Pueblo & Pawnee  
The Japanese  
The New Mexicans  
The Americans  
The Survivors

El Rancho Grande

3. m33: Oppression, based in the 5 note theme... 2-notes descending which will later become the 2-notes ascending on "Freedom"!

4. Completed on 6 June 2003, D-Day

m55: 6 antiphonal trumpets play all bugle calls except for two: Mess Hall and Quarters.

**TRACK 2,** m62:  
Overlap of FDR and Radio Clips:

01. FDR 1 Sep 1939  
02. FDR 1940 Democratic Convention  
03. FDR "Arsenal of Democracy" 1940

5. Taps, over:

**TRACKS 3-4,** m107:  
04-05-06. FDR 8 Dec 1941 Speech to Congress:

"Oh dear God, Hear this Prayer  
Hear Our Prayer  
Let them be, finally free, let them see  
What they gave their lives to  
Let them be... Finally Free..."

6. **TRACK 5,** m144: Sequence of Overlapped Radio Clips:

07. Tojo Declares War  
08. Remember Pearl Harbor  
09. Goodbye Mama  
10. Slap the Dirty Little Jap  
11. Remember Pearl Harbor, Version 2  
12. You're a Sap Mr. Jap  
13. Pass the Ammunition  
14. We Did it Before  
15. Fools Rush In

7. m206: Behold the Enemy: Invasion.

5 Notes of the Japanese Empire.

**TRACK 6,** m291:

016. LT Stroebing Morse Code Message from Corregidor 2

017. LT Stroebing Morse Code Message from Corregidor 3

**TRACK 7,** m307: **Raising of White Flag**

018. LT Stroebing Morse Code Message from Corregidor 6

019. LT Stroebing Morse Code Message from Corregidor 7

*If using Optional Audio Soundtrack #2:*

**TRACK 7,** m307: **Letter from Japanese Soldier, with Wife Reading...**

**TRACK 8,** m325

020. Japanese Empire Wartime National Anthem

m333: Anthem on Sax (*song of the Kamikaze, Pepe Baldonado*)

8. The Death March Begins...

**TRACK 9,** m344: 021. That Old Gray Mare

We're the Battling Bastards of Bataan  
No mama, no papa, no Uncle Sam  
No aunts, no uncles, no cousins, no nieces  
No pills, no planes, no artillery pieces  
And nobody gives a damn  
Nobody Gives a Damn!  
Damned!

Though historically, no melody was actually used by the Men of Bataan and Corregidor, one has been written in this piece as an optional "new" melody to honour what was once only chanted.

9. m378... "Damned!"

Oppression of the Death March

**TRACK 10,** m445

022. Churchill's Speech, "Hitler First!"

10. m515: A glimmer in the Darkness...

m522: Meanwhile... Back in America (*On Cue Card*) "Live from the Rainbow Room at Rockefeller Center!"  
Swing Band to...  
Piano run intro, to...  
Man with "Applause" sign (*as if in a studio*)  
Man Introduces Mrs. Niña Bañegas who either sings under spotlight, or "acts" in response to her audible thoughts: (*3 choices exist on the pre-recorded CD.*)

**TRACK 11 or 12 or 13,** m550:

023. IN the STARS.

(*Applause sign dropped to floor at end...*)

11. **TRACK 14,** m608: TIMEStorm 1:

024: Pre-recorded Soundtrack

m616: 8 Warning Clicks

m618: Ensemble enters.

m656: In Horror, back to mm=56

m671: Heart Beat to TIMEStorm 2

**TRACK 15,** m673:

025. FDR 24 December 1941

026. Bell Bottom Trousers

027. Along the Santa Fe Trail

028. Getting Sentimental Over You

029. Zero Hour Tokyo Rose Broadcast

030. Accentuate the Positive

031. No Shortage of Love

032. Zero Hour Tokyo Rose Broadcast #2 & #3

033. I Am an American 17 May 1942

034. My Phillipino Baby

035. Bob Hope Show from South Pacific

036. Auld Lang Syne by Guy Lombardo

036a. Zero Hour Tokyo Rose Sign-off.

037. Old Lang Syne Time Lapse by Duke Ellington

038. Intermezzo from Cavalleria Rusticanna

039. Baby Come Home

**TRACK 16,** m780: From the Angels...

12. m803: From the Ashes...

m812: Full Chorus: Beyond courage  
m817: Child, Alone:

There's a price for Freedom  
Always was and will be so.  
(*Always will be so...*)

First in the Fight and Last to return to Home,  
(*Home, Sweet Home...*)  
We marched for Souls not yet born...

m838: Full Chorus (*ever building...*)

We have paid for Freedom  
With the Blood of Friends now gone.

Beyond courage we've marched,  
Living and Trying, Giving and Dying

Beyond courage we've lived  
(*God Bless America...*)  
Agony became the Stars...

This, the price of Freedom  
We'd pay again,  
Just remember the cost and  
Live with a grateful Heart... Heart!

Beyond courage we've marched!  
Heroes no, just simple Men

Beyond courage we've marched!  
Beating for Heaven  
The Hell Heaven Sent us,  
Gave us the Chance... to... Beat...

Beyond courage!  
Beyond courage!  
That We Might Live...

We have Given  
Paid for  
With our blood, our battered Souls  
Our Pain, Our Hope  
Our Dream, Our Prayer for  
Freedom!

(**m915: 46-star US Flag is hoisted, replacing White Flag...**)

Freedom!  
Freedom!

Freedom!  
For Our Freedom!  
Freedom!

13. m930: GOD Bless AMERICA  
Completed on Memorial Day, 2003

First, the small child sings alone, then a young man dressed in a World War I (One) Uniform...

Then the full chorus! Here now, finally the 5-note theme is resolved... ever upward.

14. m1046: Either Furusato is played, or Star is played, or Furusato, followed by Star is played.

15. m1089: Introduction of Veterans!

## Program Notes offered by The Central Band of the Japanese Air Self Defense Force

Sixty Years ago during the very month that this work was recorded in Japan by Musicians of the Japanese Military, a terrible war was fought which even unto this day still leaves its many scars. During this World War II, the United States and Japan fought each other on and under the Pacific Ocean, on the islands of the Pacific, and in Southeast Asia. Hundreds of thousands of Japanese and American soldiers and civilians were sacrificed to this war.

Alive today because of the sacrifices of so many, we have an obligation to overcome the past. Never allowing it to be forgotten, we must, together, rise above it and build a glorious future for the sake of those who came before us... and for those who will come after. Past to future, nation to nation, culture to culture, and with mutual respect for each other's homeland, a new bridge will be built to the future. This is Kakehashi... the Bridge to the Future.

There is no limit in time or terrain. That bridge is within each of us. It will be built when we raise our courage, even above courage itself and learn to see the Brotherhood in all of us. Kakehashi: That We Might Live, is based on the relationship between American and Japanese who fought in great adversity during WWII. Both fought for their nation, for the completion of their mission, and for the people they loved... at Home.

Now, those same two countries cooperate in Brotherhood across the vast Pacific Ocean. The past is overcome with the Hope of the Future. These two countries now become a timely and much needed model for forgiveness and friendship.

**Kakehashi: That We Might Live** is rendered as a Documentary in Music. It effectively incorporates the actual radio broadcasts and music that aired during WWII. In fact 70 copyrights were purchased in order to make this work truly authentic. At the end of this epic work, there are two songs. They symbolize the Home that we LOVE and that we must understand in each other. **God Bless America** with its "Home sweet Home" is identical to **Furusato** which represents Home in Japanese. To put these tunes at the end of this large-scale work reflects the idea that we love our Home and that we have the feeling of longing for Home even if differing in country or race or religion or ideology.

**Kakehashi: That We Might Live...** This epic Documentary is rendered by a specially organized wind ensemble and huge choral section. To this dramatic work, the remarkable effects of additional prerecorded original music, radio programs, military songs and actual Morse code transmissions from WWII in the Pacific are adjoined. The prerecorded tracks are on a CD that comes with the score. We are honored to be the message-bearers... to bring this music to you, and to work for an eternal peace.

*The Central Band of the Japanese Air Self Defense Force*



**There are many Souls who inspired this work. To these, my friends and consultants, and to the many left un-named, I offer a special thank you to:**

**Jack Aldrich**, who **lived** it. This Music is for you. It is for your Friends now and for your Friends then... now sacrificed. You are a Hero. This Music is not a “photograph” of what you have lived. Rather, it is a portrait of what was suffered... that *we* might live. This Music in its eventual outcome, is Heroic. You will say, “***But I never stormed a beach, or held a hill. I never jumped from a plane or liberated a town. All I did was survive.***” Jack... you *are* a Hero, and that *can* be said as Music. I Love you, admire and respect you.

**Mrs. Niña Bañegas**, who allowed the Corrido of her husband, Lorenzo to be an historic part of this document. Thank you. This Music is for you.

**Mr. Gerald P. Schurtz**, who lost his Dad on the *Oryoku Maru* after surviving for 3 and one-half years as a prisoner. Thank you for your help and support. I grieve with you and honour the memory of your Father with this tribute.

**Aldo Forte**, friend and colleague, for his translation of the Corrido by Lorenzo Banegas.

**Mr. Michael F. Reagan**, who created the Map which appears as part of the front cover artwork.

**Mike Lee, Kent Jordan & the Musicians of Goddard and Roswell High Schools**, for taking on the challenge and responsibility of rendering this Music for the first Time. With **Continental Harmony** and the **N.O.T.E. Council**, you have created the necessary circumstances by which this work will continue to serve the cause and purpose for which it was written.

To Survivors and great people I am fortunate to know as Friends: **Charlie Dowdy, Louis Sachwald, David Topping, Norman Matthews, Stanley Woody, M. Turk Turner** and my “Uncle” **Sam Ring**, 6th Army Ranger who rescued his own Father during the Great Raid on Cabanatuan.

To **Dame Mary Sigillo Barraco**, knighted for her service as a resistance fighter in Belgium.

To **Grace C. Nash**, a violinist who gave birth to her 3rd son while interned at Los Baños.

To **family members, Charles Melillo**, a ex-POW of the North Koreans, and since passed on. **Dennis Chiarella**, an ex-POW of the North Vietnamese. **Pat Viscusi** who served in World War II, Korea and Viet Nam. **Dominic Melillo, Rudy Antonucci** and **Dominic Vallette** who served in World War II. **Ray Primm**, who served in Korea. **Don Marturano** who served aboard the *Intrepid* during the Viet Nam War.

Love and thanks always.

To all of my unnamed family and friends, and to **ALL** Men and Women, alive and sacrificed, who served this country in times of tumult... **Thank You**. This Music and its Dedication, as I’m sure the Souls of Bataan and Corregidor would have it, is for you as well.

## Kakehashi: THAT WE MIGHT LIVE A Message from Stephen Melillo, Composer

This Music is humbly dedicated to the **Defenders of Bataan & Corregidor**, alive and sacrificed, to their families and friends and to all those who love them. **We can not thank you for the Freedom you have paid so much for... but we say it nevertheless. Thank you.**

The test of Music resides *here* only in part. For it is in the Timeless expanse of Heaven where countries and ideologies have forever faded, where all current forms of measurement will give way to the Uplifting of the Human Spirit. There are those who will hear this Music as solely American. Yes, in many ways it is the *most* patriotic concert I could ever imagine, but its purpose includes the hope of Freedom for all.

**Who** were... who *are*... these Men? They suffered the unimaginable and were reduced to the most base form of “animal”. Horribly, there was enough Humanity left within to recognize this most lowered form of self. Some hated themselves and claimed that it was the “good” who died. After years of imprisonment and punishment, they were freed by their comrades who wore uniforms they did not recognize. Food was dropped from the skies to emaciated, starving survivors. In unthinkable irony, some who had endured so much for so long were killed by the canisters. And what did some of these battered Men do? ***They gave their food to starving Japanese children.*** God bless these Men.

At the end of *Camelot*, Arthur... fallen, battered, beaten and with all Hope vanquished comes upon a small boy. The boy, filled with Love and wonder recounts the legend of Camelot, of Chivalry and the Knights of the Round Table. Arthur’s eyes fill with the tears of Hope. He withdraws Excalibur and gives it to the boy, commanding him to run “behind the lines...” to Survive, and to carry the message of Camelot into the Future.

My friends, the descendants of the fallen and a quickly dwindling remainder of Men who have survived and who are yes, still with us... even today as this piece is written... enduring *all* that their Lives have been chosen to hold, are visions of a past we might have surrendered only to legend and aging history books. But... even now, and thank God for it, they are alive. They are here. They carry on amongst us waiting to make sure that the bright-burning torch of their patriotism and faith are passed on for the sake of their fallen brothers.

Shake their hands now. Touch them. Take them into your heart. Then touch your children and your children’s children. Have them do the same. Tell them of the Men and Women who found themselves in a Time and circumstance of extraordinary external choosing and then found within themselves, and for the sake of Freedom, the will to find Home once again. Refuse to let them *ever* die. Refuse to squander what they have fought for, lived for and died for. Into all the future generations, march as they have marched and find within yourself just some small fraction of their Love and Courage and Valor.

This Music, is but the sword Excalibur, humbly passed on to the children of today, the Men and Women of Tomorrow. Small and humble though this piece be, it is a starting point. These 65 minutes are entwined, as indeed they must be, with **all** of the “Storm” works. This great body of work is... as it was always meant to be... for *you*. Thank you. In the greatest practice of Truth marching on... Godspeed!



Map Illustration by Mike Reagan

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