

Glory Denied

TOM CIPULLO

Act I

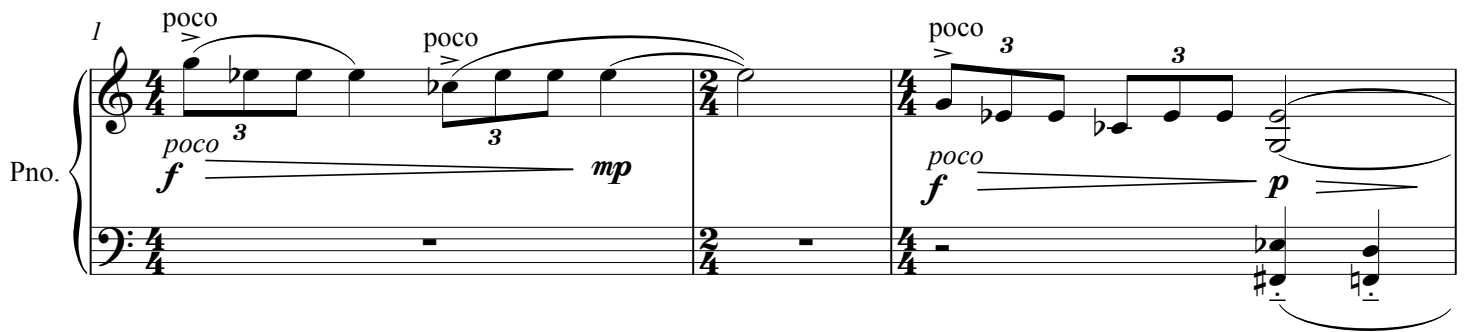
Older Thompson:

It didn't matter - whatever I did.

Spoken —

Tempo comodo, con alcuna licenza (♩ = 98)

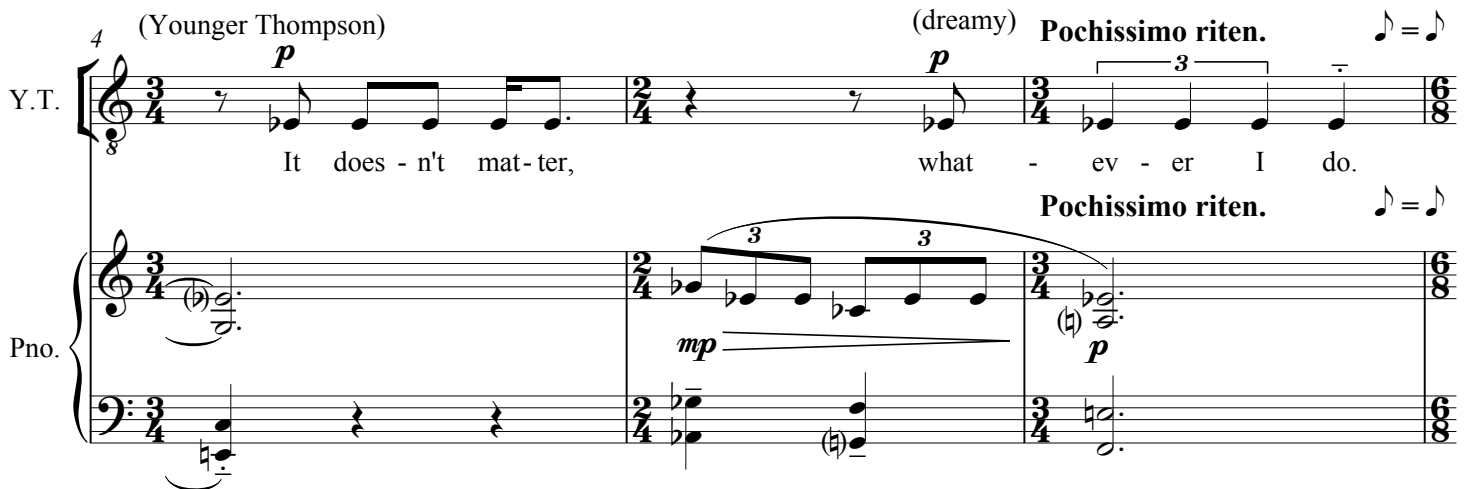
Pno.



Y.T. (Younger Thompson)

It does - n't mat-ter, what - ev - er I do.

Pno.

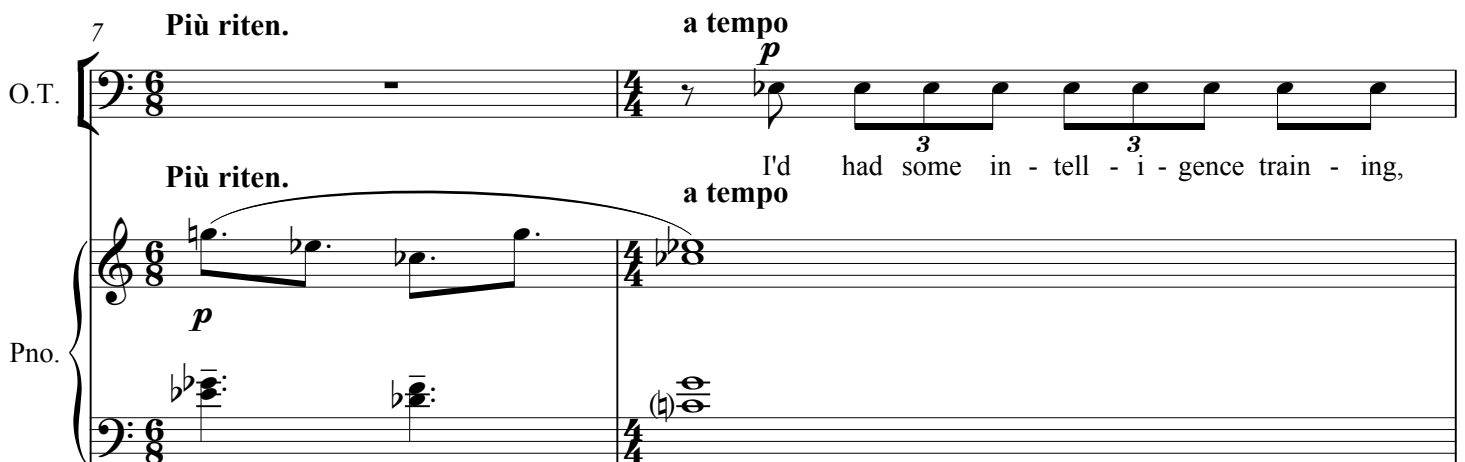


O.T.

Più riten. a tempo

I'd had some in - tell - i - gence train - ing,

Pno.



9 *mp* *poco f*

O.T. so I un - der - stood what they were do - ing.

Pno. *p*

11 *passione poco f* *molto*

Y.T. But ev-en know - ing, I can't change

Pno. *poco f*

14 *p* *riten.* **A** *a tempo*

Y.T. it

O.T. *mp* *molto* *pp* *sotto voce pp*

That's the hell of it. When they con-trol your en - vir-on-ment so com

Pno. *pp* *a tempo* **A**

17

O.T. *mf* *riten.*

plete - ly, they can man - ip - u - late your mor - ale at

Pno. *mf* *poco* *riten.* *p*

a tempo

sotto voce, but intense

poco f

20

Y.T. *p* *mf*

will. fight it

O.T. *p* *mf*

will. You can fight to a cer - tain point.

Pno. *p*

24

Y.T. *f* *5:4* *mp*

try to min - i - mize - the ef - fect, you

O.T. *mf*

You can try but you

Pno. *poco f* *mp*

B a tempo

Y.T. 27 *p* *pp* *riten. ----- molto* *mp*
 can't get a way from it. Long-er in -

Pno. *p* *pp* *mp*

Y.T. 30 *mf* *mf* *pp* (whispered)
 ter - ro - ga - tion ses - sions, less sleep, cut wood,

Pno. *mf* *pp*

Y.T. 33 *poco*
 blow on the fire, bend down, bend

Pno. *sub. poco f* *pp* *poco*

37 *p* *poco* *poco* *mp*

Y.T. *8* down, bend, bend, The sim-plest

Pno. *p* *mp* *mf* *mp* *mf*

41 *mp* *cresc.*

Y.T. *8* task has be-come in - sur - mount - a - ble. —

Pno. *mp* *cresc.*

44 **C** *f*

Y.T. *8* They wake me in the mid-dle of the night to

Pno. *f*

47

Y.T. *mp*

cut brush. _____ They take my

Pno. *mp*

50

Y.T. *poco f*

boots, _____ makeme gobare-foot in - to the jun - gle.

Pno. *poco f*

53

Y.T. *f* **D** *ff*

An - y - thing to cause me phys - i - cal pain, _____

Pno. *f* *cresc.* *ff*

56

Y.T. *ff*

to

Pno. *ff*

riten. **Young Alyce (idealized) poco f** **E** **Slower, expressive ♩ = 70**
a tempo **mp** **p**

Y.A. 59 My dar - ling, my dar - ling, I

Y.T. 8 lose rest. —

riten. **E** **Slower, expressive ♩ = 70**
a tempo **colla voce** **molto p**

Pno. **ff** **3** **3** **3** **3**

F **a tempo**

Y.A. 63 miss you, I miss you, I miss you, my dar - ling, As for the girls for-get-ting who their

pp **p** **riten.** **floating ppp** **no breath p**

F **a tempo**

Pno. **riten.** **ppp** **p**

Y.A. 67 fath - er is be - fore your tour is up in June, for -

mp **riten.** **pp** **p**

Pno. **riten.** **8va** **3** **3** **pp**

71 *a tempo*
mp

Y.A.

get it. *a tempo* *passione* 3

Pno. *p* *mf* *mf*

75 *riten.* **G** *A tempo*
Tempo I (♩ = 88) *mp* ♩ = ♩ 4:3

O.T. Long-er and long - er in - terr-o-ga-tions ses-sions

riten. **G** *A tempo*
Tempo I (♩ = 88) ♩ = ♩

Pno. *poco f* *poco f* *mp*

79 *mf* 3

Y.T. Long-er in-terr-o-ga-tion

O.T. *mp* *mf*

Fin -(a)lly the beat-ings most ly with bam

Pno. *mf* *mp* *p* *mf*

83 *mp* *mf* *f*

Y.T. a-cross my back. a guard be - hind.

O.T. boo An in-terr-o-ga- tor_ in front,

Pno. *mp* *mf* *f* 8va

Measures 83-86. Y.T. and O.T. have vocal lines. Y.T. starts with a half rest, then a quarter note G4, eighth notes A4-B4, quarter note C5. O.T. has a half rest, then a quarter note G2, eighth notes A2-B2, quarter note C3. Pno. has a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The key signature has two sharps (F# and C#). The time signature changes from 4/4 to 2/4 to 4/4.

87 **H** *f*

Y.T.

O.T. Not an out - right beat - ing

Pno. **H** *f* *passione* 3

Measures 87-90. Y.T. has a half rest. O.T. has a half rest, then a quarter note G2, eighth notes A2-B2, quarter note C3. Pno. has a forte section marked 'passione' with a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The key signature has two flats (Bb and Eb). The time signature changes from 4/4 to 3/4 to 2/4.

89 *f* *ff* ,

Y.T. just punc-tu - a - tion.

O.T. punc-tu - a - tion.

Pno. *f* *ff* *ff* ,

Measures 89-92. Y.T. has a half rest, then a quarter note G4, eighth notes A4-B4, quarter note C5. O.T. has a half rest, then a quarter note G2, eighth notes A2-B2, quarter note C3. Pno. has a forte section marked 'passione' with a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The key signature has two flats (Bb and Eb). The time signature changes from 2/4 to 3/4 to 2/4.

93 **I** *pp* (gently) *pp*

O.T. *pp* "You must answer. You must abide by the rules of this camp. You must obey the guards.

Pno. *pp* *ff* *pp*

97 *mp* *mp* *f*

O.T. Do you Do you a - gree? You must answer.

Pno. *ff* *mp* *f* *mp* *poco f*

101 *mf* *f* **J**

O.T. You must obey the guards. How many U. S. aircraft in

Pno. *ff* *mf* *ff* *f* **J**

105

Y.T. *f* *f*

O.T. What? *f* How should I know?

Vi - et - nam? Howman - y ships in the sev-enth fleet?

Pno. *ff* *f*

108

Y.T.

O.T. *ff*

Howman - y air - fields? Howman - y ra - di - os?

Pno. *ff*

112

Y.T.

O.T. *ff* What? *ff*

of what type? What fre-quen - cy?

Pno.

116 *mp* *p* **riten.** **K** Free, quasi recit. *p*

Y.T. *mf* must an - swer." from the

O.T. You must an - swer." They knew a - bout me

Pno. *p* *pp* **colla voce**

119 *p* gently

Y.T. let - ters they found in my pock - et.

O.T. "How do you think your wife _____ feels?"

Pno.

122 *f*

O.T. Since you've been gone your wife has had a ba - by and she does - n't know if you are dead or a -

Pno. *f*

124

Y.T. *p* *p*

O.T. *live.* *a-gain*

Pno. *mf* *p* *p*

"How_ do you think your wife feels? (whispered) How do you think she

128

Y.T. *non cresc. poco* **L**

O.T. *subito f*

Pno. *f*

feels? How_ does she feel?" *a -gain* **L** "You know we still hold some pris-on-ers from the

132

O.T. *f* *(with disgust)*

Pno. *f* *f*

French_ war. We keep them be-cause they are not

136

O.T. *fit to re - turn to their fam - (i)lies. Some were killed be - cause*

Pno.

f *p*

139

Y.A. *My dar - - ling, to - day has been one of those*

O.T. *af - ter so long they were not fit to live.*

Pno.

mp *p* **M** *Tempo II teneramente* *Tempo II*

142

Y.A. *days All three chil - dren have mis be - haved. Ruth and Lau - radumped cer e - al all*

Pno.

poco sost. *riten.* *a tempo relaxed* *poco* *poco sost.* *riten.* *a tempo colla voce*

145

Y.A. *o - ver the floor. Then the mail - man came and no let - ter from you.*

Pno.

sostenuto pp dolce *ppp* *colla voce*

148 **N** a tempo *p* *mp* *poco f*

Y.A. Right now, Pam is watch-ing The Wiz-ard of Oz. She just said, mom,

Pno. *p* *mp*

150 (smiling) **O** Much slower *ppp* *dolcissimo*

Y.A. — come here, this is sca - ry." Oh, broth - er. Time

Pno. *poco f* *mp* *ppp* **O** Much slower

Pressing forward *mp* *poco*

153

Y.A. — pass-es so slow - ly but our fifth week of sep - a - ra - tion is

Pno. *mp*

Pressing forward

156 *poco sostenuto*

Y.A. *no breath mp* *3* *poco f*
o - ver, on - ly a - bout twen-ty more un -

Y.T. *mp*
How do you think your wife feels?

Pno. *poco sostenuto*

160 *mf*

Y.A. *mf*
til your tour is up in June. I

Pno. *poco f* *mp* *p*

164 **P** Free *p* *pp* *mp* *♩ = 88 a tempo*

Y.A. *pp* *mp*
miss you my dear-est and love you so ver - y much.

Pno. **P** Free *p* *pp* *♩ = 88 a tempo*

Pressing forward

riten.

(sinister now)

168

Y.A. *4/4* *2/4* *6/8* *5/8* *2/4*

O.T. *4/4* *2/4* *6/8* *5/8* *2/4*

Pno. *4/4* *2/4* *6/8* *5/8* *2/4*

pp *p* *p*

You musto-bey the guards.

p

You must an-swer.

Pressing forward

riten.

Q

Un poco più mosso (♩ = 104)

a tempo

passione

173

Pno. *p* *mp* *poco f*

3 *3* *3* *3* *3*

179

Pno. *f* *ff*

3 *3*

R Very free (♩ = ca. 92)

Y.T.



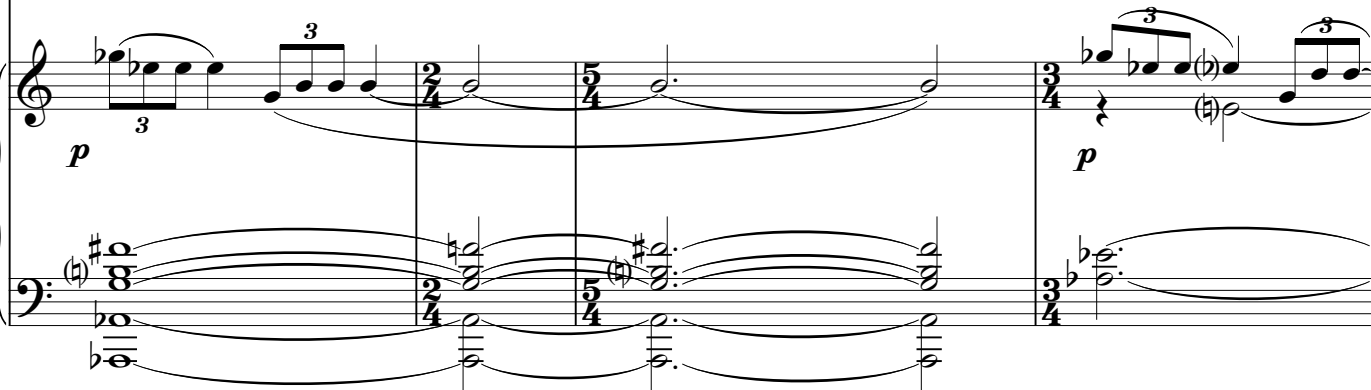
O.T.



We're rea-dy to take your state - ment.

R Very free (♩ = ca. 92)

Pno.



Suddenly faster (♩ = 116)

Y.T.



What

state - ment?

I nev - er a - greed to an - y

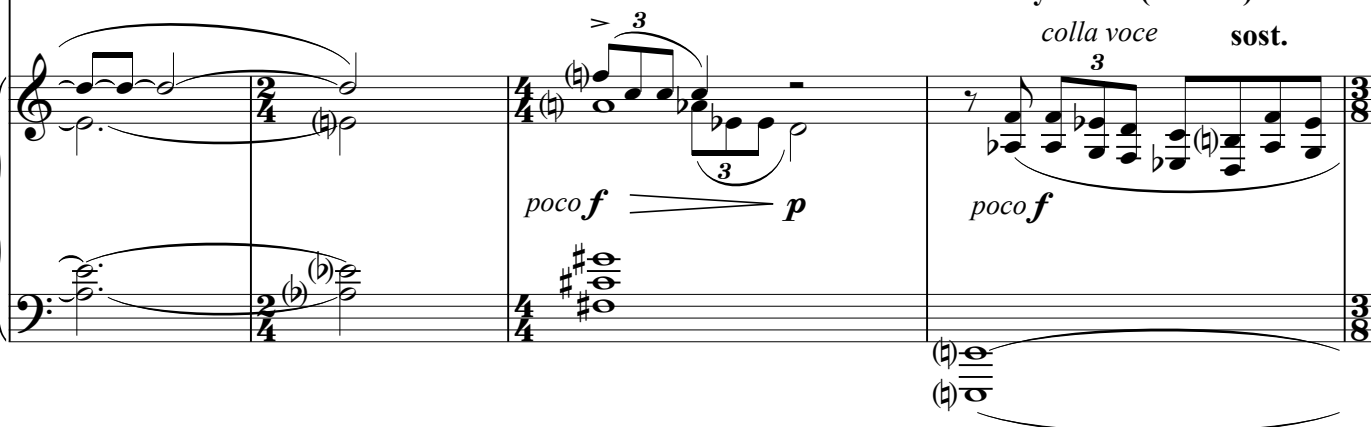
O.T.



You a - greed.

Suddenly faster (♩ = 116)

Pno.



192

Y.T. *state-ment.*

O.T.

Pno. *p* *poco f* *f*

==

196 2+3+1

Y.T.

O.T. *p* (*gently*) *p*

You a - greed to o bey campreg - u - la - tions. One reg - u - la - tion

Pno. *p* *f* *p*

200

Y.T. *f* I won't make a state-ment.

O.T. *(violent)* *f* is that you must do ev-'ry-thing you are told.

Pno. *f*

204

Y.T. *f* I re - fuse.

O.T. *mp (gently)* You must o - bet the guards. *poco f* You must a - bide by the rules of this camp.

Pno. *mp* *f*

208

Y.T. *fp* *(3+2)* *S*

O.T. *poco f* *(3+2)* *S*

Pno. *f* *ff* *poco f* *mp* *(3+2)* *S*

You must hold the pen, — must hold the pen, — must hold the pen,

212

Y.T. *f* *(2+3)* *molto*

O.T. *fp* *molto*

Pno. *f* *mp* *(2+3)* *f*

must hold the pen, must hold the pen, I must hold the pen.

— must hold the pen, You —

T

217 (3+2) *ff*

Y.T. *I must hold the pen. I must hold the pen. I must hold the pen.*

O.T. *You, _____ You, _____ You, _____ You,*

Pno. *ff*

T

(3+2)

Pno. *ff*

=

U

221 **Rhythmic** *poco f*

Y.A. *My dar - -*

Y.T. *I must hold the pen. I must hold the pen.*

O.T. *_____ You, _____*

Pno. *poco f*

U *rhythmic*

4:3 4:3 4:3 4:3

227

(4+3) (3+3+2) $(\text{♩} = \text{♩})$

f

Y.A. ling, Lau - ra did - n't fin - ish her box of Crack - er Jacks to - day.

O.T.

Pno.

4:3



231

f *f*

Y.A. She said she's sav-ing some for Dad - dy. They'll be pret-ty stale _____

O.T.

Pno.

236 *ff* (anguished)

Y.A. $\frac{3}{4}$ $\frac{5}{8}$ $\frac{7}{8}$ $\frac{12}{8}$ (3+2) (3+2+2)

when your tour is up in June.

O.T. $\frac{3}{4}$ $\frac{5}{8}$ $\frac{7}{8}$ $\frac{12}{8}$

Pno. $\frac{3}{4}$ $\frac{5}{8}$ $\frac{7}{8}$ $\frac{12}{8}$ *f* *ff* (3+2) (3+2+2)



V

240

Y.A. $\frac{12}{8}$ $\frac{6}{8}$ $\frac{12}{8}$

Y.T. $\frac{12}{8}$ $\frac{6}{8}$ $\frac{12}{8}$

O.T. *poco f* $\frac{12}{8}$ $\frac{6}{8}$ $\frac{12}{8}$

When I fin - (a)lly sign the state - ment, it is as if I am

Pno. *poco f* $\frac{12}{8}$ $\frac{6}{8}$ $\frac{12}{8}$ V

242 25

Y.T. *p* watch -

O.T. *f* *p* stand - - - ing to the side watch -

Pno.



(2+3) (2+2+3) *molto* *f*

245

Y.T. *molto* *f* ing my - self do it.

O.T. *molto* *f* - ing my - self do it.

Pno. *molto* *f*

249

molto rit. a tempo

Y.A.

Y.T.

O.T.

ff

They told me to re

W

molto rit. a tempo

passione.

ff *poco f*

Pno.

253

p

Y.A.

My dar - - - -

p

Y.T.

I re -

O.T.

write it in my own hand.

very rhythmic

sub. p

Pno.

258

Y.A. *molto* *ff* (4+3)

- ling, _____

Y.T. *molto* *ff*

-wrote it. _____

O.T. *ff* 3

Pno. *molto* *ff* (4+3)

They told me to

X

262

Y.A. (4+3) *poco f*

Lau-ra did-n't fin-ish her Crack-er Jack to-day.

Y.T. *f*

I

O.T. read _____ it in-to the mic-ro-phone.

Pno. (4+3) *poco f*

265 *poco f*

Y.A. She's sav - ing some for Dad - dy. My

Y.T. did.

O.T. *poco f* She's sav - ing some for Dad - dy.

Pno. *f* *poco f*



269 (3+3+2)

Y.A. dar - ling, I went to the doc tor to - day. Ev - 'ry - thing is

Y.T.

O.T.

Pno. (3+3+2)

272

Y.A. *fine.*

Y.T.

O.T. *poco f* How— do you think your wife feels?—

Pno. *poco f*

Z

275

Y.A. *mp* When the ba - by

Y.T.

O.T.

Pno. *f mp*

277

Y.A. *f* kicks, my whole stom-ach boun-ces.

Y.T. *f* How— do you think she feels?

O.T. *f* How— do you think she feels?

Pno. *f*

279

Y.A. *f* Your moth-er has sent a cra-dle.

Y.T.

O.T.

Pno. *f*

A1

282

Y.A. *mp* At this mo - ment, Mitch Mil-ler's group is sing - ing

Y.T.

O.T.

Pno. *f* *p*



285

Y.A. *poco f* "Miss You Since You Went A-way, Dear." *f* I'm al - most intears. I went to the doc - tor to -

Y.T.

O.T.

Pno. *poco f* *f*

288

Y.A. *f* day. Your moth-er has sent a cra-dle.

Y.T. *f* Ev - 'ry-thing is fine. She's sav - ing some for Dad - dy.

O.T. *f* Ev - 'ry-thing is fine. She's sav - ing some for Dad - dy.

Pno. *f*

B1

Y.A. *f* rallent.- - molto free "Miss You Since You Went A- way." I'm al-most in tears.

Y.T. *ff* Al- yce. We still hold French- men un -

O.T. *ff* Al- yce. We still hold French- men un -

Pno. *ff*

B1

rallent.- - molto free

C1

Intense (♩ = ca. 84, at first)
pressing forward

296

Y.A. *mp* re- turn...

O.A. *f* *quasi recit.* (racing ahead) 4:3

Y.T. *mf* *pp* *sotto voce* "The Sec - re - tar - y of the

O.T. *mf* *pp* *sotto voce* fit to re - turn _____ to their fam - 'lies. _____

C1

Intense (♩ = ca. 84, at first)
pressing forward *colla voce*

Pno. *ffpp*

301

O.A. 3 5:3 6

Ar-my has asked me to ex-press his deep re-gret that your hus-band Cap-tain Floyd J. Thomp son has been

Pno.

306 *sost.* *ff* (with horror) *f*

O.A. miss-ing in Vi - - et - nam since twen-ty six

Pno. *f* *sost.* *f* L.H.

310 *f* *mp* *sost.* *mp*

O.A. March, Nine-teen Six-ty Four. You will be ad-vised prompt - - ly when

Pno. *f* *mp* *p* *colla voce*

315 *ff* **D1**

O.A. an - y in - for - ma - tion is re - ceived. A rep - re - sent - a tive of the com - mand - ing gen - e - ral

Pno. *f* *fp* *poco f* **D1**

321

O.A. *riten.* *mp* *p* *ppp*

Third U. S. Ar-my will con-tact you per-son-al-ly to of-fer as - sis - tance.

Pno. *riten.* *p* *ppp*

326

O.A. *Very free* *mf* *(weary)* *mp* *p*

Cap tain Thomp son's par - ents are be - ing not - i - fied.

Pno. *Very free* *mf* *p*

329

O.A. *mp* *f* *(a scream)*

J. C. Lam - bert, Ma - jor Gen - e - ral.

Pno. *(Bright)* *p* *f* *ff*

E1

Slow, expressive (♩ = 84)

333 *dolce* *mp* *pp*

337 *poco f* *poco f* **Pressing forward**

341 **Pressing** *f* *mp* *p* *pp* *poco* **riten.**

F1Slow, serene (♩ = 64)
a tempo

345 *pp* *poco* *poco*

349 *sempre pp* *ten.* *dolce*

Y.T.

Pno.

poco

353

Y.T.

Pno.

355 *poco riten.* *a tempo*

Y.A.

Y.T.

Pno.

358

Y.A. *pp* *pppp* *poco sost.*

"I want Dad- dy to have it." _____

Y.T. *ppp* *pp* *pppp*

kay, is-n't it, Mom? I want Dad- dy." _____

Pno. *ppp* *pppp* *poco sost.* *8va*

G1

362 Fast, energetic (♩ = 148)

Pno. *pp* *f*

H1

366

Pno. *mp* *f*

372

Pno. *f*

378

Y.T.

Pno.

ff

mp

I1

382

Y.T.

Pno.

mp

p

poco f

p

Ta - ken from vil-lage to vil-lage, each day

no breath

387

O.A.

Y.T.

Pno.

mf

f

p

f

p

poco

As of

wait - ing for some-thing to hap - pen.

J1

J1

391

O.A. *mp* *mf*

Mon - - day, one hun-dreight - y eight sor - ties

Pno. *mp* *mf*

395

O.A. *poco f*

with fixed wing air - craft had been flown in the

Pno. *poco f*

399

O.A. *f* **K1**

search.

Pno. *mp* *legato* **K1**

403

O.A. *mp* *mf*

Poor vis - i - bil - i - ty bad weath-er and moun-tain-ous ter - rain con -

Pno. *mf*

L1

408

O.A. *Più mosso* (♩ = 168)

tin-ue to ham-per the search.

Y.T.

O.T. *p*

Ta-ken from vil-lage to

Pno. *f* *p*

L1

412

Y.T. *mf*

Wait-ing for some-thing to hap - pen.

O.T. *mp* *f*

vil - lage. I could-n't un-der-stand

Pno. *mp* *poco f*

419

O.A. tell me an - y-thing. Can I stay on post? Will I still keep get-ting his

Y.T.

O.T.

Pno.

420

422

O.A. *b^b* *checks?*

Y.T. *ff* Three es - cape at - tempts.

O.T.

Pno. *f* *poco* *f* *ff* *poco* *f*

==

426

Y.T. *f* es -

O.T. *mf* Frank - ly, they were hard - ly worth the ti - tle *f*

Pno. *poco*

N1

Y.T. 430
cape at-tempts.

O.T.

Pno. *f* *passione*

Y.T. 433

Pno. *pp* *ppp*

O1

Slower, but very free (♩ = 84)

quasi recit. *p* quarter-tone #

Y.T. 436 *riten.*

Pno. *p* *ppp* *f* *molto p*

colla voce

Since I was ta-ken pris-o-ner,

438 quarter-tone # ----- quarter-tone b -----

Y.T. *p* *pppp*

I have re-ceived the best of med-i - cal care and have been well treat - ed.

Pno. *poco f* *p* *poco sost.*

P1

Slow, serene (♩ = 62)
a tempo

440

Y.A. *4/4* *3/4* *4/4*

O.A. *4/4* *3/4* *4/4*

Y.T. quarter-tone b ----- quarter #

pp *3*

I have not lost an - y weight.

Pno. *poco f* *pp* *poco*

P1

Slow, serene (♩ = 62)
a tempo

443

Y.A. *pp* En-closed is a

O.A. *pp* a

Y.T. *pp* 3 The Vi-et-nam-ese Li-ber-a-tion Front main-tains a

Pno. *poco*

444

445

Y.A. *p* *poco* star Pam made in

O.A. *p* *poco* star Pam made in

Y.T. *p* 3 3 len-i-ent pol-i-cy toward all pris-o-ners of war.

O.T.

Pno. *pp* *poco*

446

447

448

448 *ppp* *poco sost.* *a tempo* *mp*

Y.A. *ppp* school. It's a lit-tle lop-sid-ed

O.A. *ppp* school. It's a lit-tle lop-sid-ed

Y.T. *mp* (dreamy) Pris-o-ners are not mal-treat-ed or tor-tured,

O.T.

Pno. *p* *poco sost.* *a tempo*

451 *mf* *pp*

Y.A. but that's o - kay.

O.A. *mf* *p* but that's o - kay.

Y.T. *mp* This pol-i - cy em-bod-ies the high-est i - deals of man

O.T. *mf* *pp* but that's o - kay.

Pno. *pp*

454

Y.A. *p* I want Dad - dy to have it. I *mp*

O.A. *p* I want Dad - dy to have it. *pp*

Y.T. 8 kind.

O.T. *p* I want Dad - dy to have it. *pp*

Pno. *ppp*

R1 Bright (♩ = 88)

457 *poco f* (cheerful)

Y.A. got am bi-tious to - day and cleaned out the has-sock. Our Read - ers' Di - gest came to-day,

Pno.

460

Y.A. looks like some real good stor - ies in it.

Pno. *poco f*

463

Y.A. You'll have

Pno. *mp*

465

Y.A. *poco f* plen - ty of read - ing to catch up on when you get home.

Pno. *poco f* 8^{vb}

468

Y.T. **S1** Younger Thompson *mp* Dear Mom,

Pno. **S1** *mp*

mp

471

Y.T. *mp*

We real - ly ap - prec - i - ate the clothes you made for Al - yce.

Pno. *p*

poco f

474

Y.T. *poco f*

You would-n't be - lieve the dif - fer - ence in her.

Pno. *poco f*

f

478

Y.T. *f*

Preg - nan - cy real - ly brought out the true beau - ty in her.

Pno. *f*

poco poco poco poco

482

T1

Y.T. *f* *mp*

Gone is the sus - pic - ion, the foul lang - uage

Pno. *f* *mp*

486 *poco f*

Y.T.

and the tem - per bred in the mis - (e)ra - ble

Pno.

poco f

489

Y.T. *at - mos - phere she has known her whole life.*

Pno.

491

Y.A. *f* no breath

Y.T. *f* I got am - bi - tious to - day and

She is a tru - ly won - der - ful girl.

Pno. *f*

494

Y.A. *f* cleaned out the has- sock.

Y.T. *f* She has the sweet - est kind - est na - ture.

Pno. *f*

497 *f* Joyous

Y.A. There is - n't an - oth - er coup - le as hap - py as

Y.T. *f* There is - n't an - oth - er coup - le as hap - py as

Pno. *f* Joyous

500 *riten.*

Y.A. us.

Y.T. us.

Pno. *riten.*

V1 Broadly ($\text{♩} = 68$)

riten.

Pno.

Y.A. **Free** *p*

When they con-trol your en - vir - on-ment so com - plete - ly,

Pno. *f* v *pp*

poco

Y.A. *p*

they can man - ip - u - late your mor - ale

O.A. *p*

Har - old was a

Pno. *p* *poco*

W1 Slow, expressive ($\text{♩} = 64$)
a tempo

riten.

p

511

Y.A.

O.A.

Pno.

poco

mp

poco

pp

And a

friend, That's all it start - ed out to be, just a friend.

mp

pp

514

Y.A. *p* con moto

ver - y car - ing per - son, would - n't hurt a fly...

O.A. *mp* poco

Oneday I said to my friend "Let's

Pno. *p* con moto

mp legato

517

X1 *poco f*

Y.A. To Ma - jor Gen - e - ral J. C. Lam - bert,

O.A. — go bowl - ing Har - old will be there. To Ma - jor Gen - e - ral J. C. Lam - bert,

Pno.

520

Y.A. *p* Please be ad-vised that as of the date of this let-ter, my new

O.A. *p* Please be ad-vised that as of the date of this let-ter, my new

Pno. *p*

523

Y.A. *pp* res - i - dence is Hud - son, Mass - a - chu - setts. **Y1** *pp* perdendosi *poco* One night he asked me to a

O.A. *pp* res - i dence is Hud - son, Mass - a - chu - setts.

Pno. *poco* *pp* **Y1** *pp*

526

Y.A. *ppp* mov - ie. *poco* I said

O.A. *pp* I said "Yes." One night he asked me out for din- ner. *mp*

Pno. *pp*

529 *poco f*

Y.A. *f*

"Yes." _____ My _____ new res - i - dence is Hud - son, Mass - a -

Pno. *poco f* *f* *pp*

533 *a piacere*

Y.A. *Z1 Fast, intense (♩ = 88)*

chu - setts.

O.T. *p*

I was put in a hor - i - zont - al cage may - be

Pno. *Z1 Fast, intense (♩ = 88)* *p*

536

O.T. *mp* *poco f*

two feet wise, may - be two feet high, and five feet long;

Pno.

538 *p* poco marcato *mf* *p*

O.T. not big e - nough to sit up in

Pno. *sfp* *mf* *p*

poco marcato, accente

540

O.T. or to lie down.

Pno. *sfp* *mp* *mf*

542 *f*

O.T.

Pno. *f*

545 *f*

O.T. There I was kept for

Pno. *f*

548

O.T.

four months.

Pno.

9:6 9:6 3

550 **A2**

O.T.

Pno.

poco f

6 6 6 6

552 *poco f*

O.T.

The campcam-mand - er gave me a les - son on how to bow.

Pno.

6 6 6 6

555 *poco f*

O.A.

Har - old taught the boy how to ride his first two -

O.T.

Pno.

poco f

3 3 3 3

559

Y.A.

O.A.

wheel - er

O.T.

poco f

I was o-bliged to bow an - y-time one of them ap-proached the cage.

Pno.

4:3

4:3

B2

564 *f*

Y.A.

Neigh - bors saw Har - old come and go but I did - n't

O.A.

Neigh - bors saw Har - old come and go but I did - n't

Y.T.

O.T.

angry

angry

B2

Pno.

ff

3

3

3

3

568

Y.A. *care*

O.A. *care*

Y.T. *f* I was o - bliged to bow an - y - time

O.T. *f* I was o - bliged to bow an - y - time

Pno.

C2

572

O.T. *mf* I in - vent - ed all

Pno. *marcato* *f*

6 9 6

576

O.T. man - ner of things to pass the time.

Pno. 6 6 6

579

O.T. Build - ing hous - es was my fav - (o)rite.

Pno.

582 *poco f*

O.T. Ev - 'ry - thing in the plan had to be ab - so - lute - ly

Pno.

586

O.T. per - fect. The ex - act num - ber of bricks,

Pno.

590 *mf*

O.T. the num - ber of board feet of lum - ber,

Pno.

593 *mf* *poco f*

O.T. the fix - tures, the wir - - -

Pno.

596 *f*

O.T. ing, the plumb - ing, the cost

Pno.

600 *f*

O.T. Ev - 'ry - thing had to be

Pno.

603

O.T. *ac - cur - ate. Oth - er - wise, it would have been a waste of*

Pno.

606

Y.T. *passione* **E2** *f* *It has*

O.T. *time.*

Pno. **E2** *f*

609

Y.T. *f* *five bed - rooms. The mas - ter bed - room has a*

Pno. *f*

612

Y.A. *f* Twin bath - rooms,

Y.T. *f* walk - in dress - ing room, Twin bath - rooms, mine just a show - er. Al - yce' - s bath - room

Pno.

616

Y.A. *poco f* There's _____ a

Y.T. *mf* has a tub and a built - in van - i - ty. *poco f* There's _____ a

Pno. *mf* *poco f*

F2

619 (3+3+2)

Y.A. boy's room. Know you have _____ a _____

Y.T. boy's room. I know I have _____ a _____

Pno. (3+3+2) 4:3 4:3 4:3

622

Y.A. *f* boy now.

Y.T. *f* boy now.

Pno. *f*

626

G2

Y.A. *f* The liv - ing room has space for a grand pi - a - no.

Y.T. *f* The liv - ing room has space for a grand pi - a - no.

O.T. *f* The liv - ing room has space for a grand pi - a - no.

G2

Pno. *f*

H2

630

Y.A.

Y.T.

O.T.

Pno.

p gently

H2

634

O.A.

mp

Can't your

Pno.

mp (more accented)

3

637

O.A.

law firm find some way to help me?

riten.

Pno.

riten.

3

640 *p* *mp*

O.A. I need to get on with my life.

Pno. *p* *mp*³

643 *mf*

O.A. The

Pno. *mf*

646

O.A. ar - my has shown me no proof he's a -

Pno. *mf*

649

O.A.

Pno.

live

f

I2

f

3

3

652

O.A.

Pno.

f

Are you say - ing this could go on for

3

3

655

O.A.

Pno.

ff (angry)

fif - ty years? Am I sup -

3

6

ff

658

O.A.

Pno.

posed to sit in a god - damn rock - ing chair with a prayer - book and

3

3

J2

661 *poco f*

O.A. *wait?*

Y.T. *ff*

Pno. *ff*

It has five bed - rooms. The mas - ter

J2

664 *ff*

O.A.

Y.T. *4:3*

Pno. *4:3*

bed-room has a walk - in dress - ing room. —

He must be de - clared

8va

668 *ff*

Y.A. *3*

O.A. *3*

Y.T. *ff*

Pno. *ff*

As for the girls for - get - ting who their fa - ther is. —

dead.

I know I have a boy now. —

8va

672 **K2**

Y.A.

Y.T.

O.T.

Pno.

675 **mp** in a daze

O.A.

O.T.

Pno.

678 **f**

O.A.

O.T.

Pno.

681

O.A.

O.T.

f

3

6

6

3

3

Pno.

to de - tained in a for - eign coun - try

L2

684

O.A.

O.T.

f

3

a - gainst his will

L2

6

6

6

3

3

Pno.

687

O.A.

O.T.

f

2/4 (4/8)

2/4 (4/8)

2/4 (4/8)

2/4 (4/8)

6

6

6

6

Pno.

ef - fect - ive

Sept - em - ber

690

O.A. *ff* (angry) $\frac{4}{3}$ $\frac{3}{4}$

O.T. *ff* (angry) $\frac{4}{3}$ $\frac{3}{4}$

Pno. *ff* $\frac{3}{4}$

one _____ Nine-teen six - ty - five _____

Nine-teen six - ty - five _____

M2

2+2+3+3+2

695

O.A. *poco f* $\frac{3}{4}$ $\frac{12}{16}$ $\frac{2}{4}$

O.T. *poco f* $\frac{3}{4}$ $\frac{12}{16}$ *mp* $\frac{2}{4}$

Pno. *ff* *poco f* $\frac{3}{4}$ $\frac{12}{16}$ *mp* $\frac{2}{4}$

I wish to em-pha-size-this change of sta-tus

I wish to em-pha-size-this change of sta-tus is mer-ely a tech-ni-cal change.

M2

8^{va} $\frac{3}{4}$ $\frac{12}{16}$ $\frac{2}{4}$

2+2+3+3+2

697

O.A. *poco f* $\frac{2}{4}$ $\frac{3}{8}$ $\frac{2}{4}$

Y.T. *mf* $\frac{2}{4}$ $\frac{3}{8}$ $\frac{2}{4}$

Pno. *poco f* $\frac{2}{4}$ $\frac{3}{8}$ $\frac{2}{4}$

I wish to em-pha-size this change is tech - ni-cal

The Vi - et - nam - ese Li - ber - a - tion

M2

8^{va} $\frac{2}{4}$ $\frac{3}{8}$ $\frac{2}{4}$

3 3 3 3 3

699

Y.T. *f* *passione*

front main-tains a len-i-ent pol i-cy I have been well treat-ed, Pris-o ners are not mal-treat-ed,

Pno. *f*

702

Y.A. *poco f* *mf* I could have

Y.T. *f* *mf* or tor-tured, I have been well treat-ed

Pno. *f* *mf*

N2

705

Y.A. hugged the mail-man to-day

Pno.

708

Y.A. *f* *espressivo* two let-ters from you. I sit and dream of time gone

Pno. *f* *legato*

711 *ff*

Y.A. by and time to come. I long to have you,

Pno. *poco* *poco* *legato* *f* *poco*

714 *f dolce*

Y.A. long to have you hold me

Pno.

02 717 *mp dolce*

Y.A. I sit and

O.T. *mp*

02 I was put in a hor-i-zont-al cage may-be two feet wide, may-be two feet high, and

Pno. *mp*

719

Y.A. *mf* dream

O.A. *mf* I wish to em - pha - size this

O.T. *mf* five feet high I was

Pno. *mf*

721

Y.A. *mf* I long to have you hold me._____

O.A. *f* change is tech - ni - cal *f* I wish to

O.T. *mf* put in a hor - i - zon - tal cage may-be two feet wide may-be

Pno. *mf*

723

mf *poco f*

Y.A. I sit and dream of time gone by _____ I long _____

O.A. em-pha-size this change _____ is mere-ly tech-ni-cal. I wish I

O.T. two feet high and five feet long _____ I was put

Pno.

726

f *riten.* *ff* **P2** *slowing* *mp*

Y.A. _____ I long _____ to have you hold me to hold. _____

O.A. wish _____ I, _____ I _____

Y.T. *ff* *mf*

O.T. I was put I was put I was put

Pno. *riten.* **P2** *slowing* *mp*

slowing, perendosi -

77

729

Y.A. *p*

Y.T. *p* *pp*

O.T. *p* *pp*

must hold the pen, I must hold the pen, I must hold. _____

You can't _____ get a way from it. _____

Pno. *p* *pp*

slowing, perendosi -

Q2

733

O.T. Slow (♩ = 56)

Pno. *p* Slow (♩ = 56)

Q2

8va

738

Pno. *p* *mf* *pp*

3

Più mosso (♩ = 78)
a tempo —

750

O.A. 

The ar - my kept pes-ter-ing me.

Pno. 

754 *mf* cloying, insincere *poco f* 79

O.A. "How_ are you do- ing?" It got to be a pain in the ass.

Pno. *mp* *poco f* *8va*

758 *f* *f*

O.A. I told them to leave me a - lone Leave_ me a - lone_

Pno. *f* *8va*

761 *ff* *ff* *mf*

O.A. Leaveme a - lone. It is the pol - i - cy of the De - part - ment of De - fense

O.T. *ff* *mf*

Pno. *ff* *mf* *8va* *S2*

764

O.A. *f* *mf*

O.T. *f*

Pno.

"How_ are you do- ing?"

not_ to re-lease your name to an - y - one with - out your con - sent. Please com -

8va



767

O.A.

O.T. *f*

Pno.

plete the at-tached form in - di - ca - ting your de - cis - ion con - cern-ing the re -

T2

770

O.A. *pp* May the faith and hope which has sus -

O.T. *pp* lease of your name. May the faith and hope which has sus -

Pno. *p* *pp* relaxed

773

O.A. *p* (*mp*) tained you in the past con - tin - ue in the days that fol - low.

O.T. *pp* (*pp*) tained you in the past con - tin - ue in the days that fol - low.

Pno. *ppp*

776

Y.A. *mf* Leave me a - lone.

O.A. spoken: Bull-shit

Pno. *pp*

U2 Fast, intense (♩ = 138)

780

O.A. *f* You cer - tain - ly do

Pno. *f*

784

O.A. *f* not do nothave my per - mis-sion to

Pno. *f*

788

O.A. *ff* use my hus - band's name

Pno. *ff*

792

O.A. *ff* to call pub-lic at - ten - tion to his

Pno. *mf*

796 **ff**

O.A. cap - - ture,

Pno. **ff**

799

O.A. now go-ing on eight years.

Pno. **ff**

803 **W2**

O.A. delicate

Pno. **pp** poco marcato

807 **pp** (non cresc.)

O.A. As for that

Pno. **pp** (8)

812

O.A. *p* brace - - - let, there will be

Pno. *p*

816

O.A. *mf* none of that ei - ther.

Pno. *mp*

X2

821

O.A. *mf* *poco f* No brace - let with his name on it His

Pno. *mf*

825

O.A. a piacere name will be re-leased to no one, and if it is

Pno. *f* colla voce

829

O.A. *sost.----- più sost.* or spoken out of time

there will be hell _____ to pay.

Pno. *ff* *sost.----- più sost.* fierce

Y2

833

Y.A. *pppp* floating *pppp*

Y.T. a piacere // softer still No let - ter from you.

Then the mail - man came and no let - ter from you.

Pno. *pppp* colla voce floating *pppp* 8va

837

Y.A. Slow, expressive and very free (♩ = ca. 62)

Y.T. Slow, expressive and very free (♩ = ca. 62)

Pno. *pp* (8) *pp*

840 riten.

O.T. riten.

Pno. *poco* *mp*

843 Z2

O.T. *a tempo* *pp* (intimate) 3

Ev-ery-one has their own sense of right and wrong,

Pno. *pp* *p* Z2

846 *mp* *sost.*

O.T. but few peo-ple stop to think a-bout it. It's just colla voce

Pno. *mp* *pp*

850 *p* *pressing forward* *p* *passione*

O.T. there. In pris-on,

Pno. *p* *pressing forward* *p*

853 *mf* (b) (9)

O.T. I had time _____ to think and to cre - ate a

Pno. *mf*

856 *poco f* (b) **A3**

O.T. gen - u - ine sense of val - ues.

Pno. *poco f* **A3** più passione

858 *poco f* ancora più passione no breath

O.T. Things came out of my sub-con - scious;

Pno. *poco f* ancora più passione

864

O.T.

mem - o - rized as child - ren. For a

riten.

a tempo (bright)

B3

mp

Pno.

riten.

a tempo

bright

mp

866 *poco f* 3

O.T. pris - - - o - ner, the Twen-ty Third Psalm

Pno. *poco f*

869 *riten.* *mf*

Y.T. *f* *ff* The

O.T. took on a mean-ing I had ne - ver dreamed of be -

Pno. *f* *riten.*

a tempo
♩ = ♪
con moto

871 *mp* *p*

Y.T. Lord is my shep - herd, I shall not want; He makes me lie down in

O.T. fore.

Pno. *a tempo*
♩ = ♪
con moto

Somewhat free, but pressing forward to the end

874

O.A. *p* *mp*
May the faith and hope which has sus-tained you in the

Y.T. *p* *mp*
green pas-tures. He leads me be-side still wa-ters,

O.T. *p* *mp*
May the faith and hope which has sus-tained you in the

Pno. *p* *mp*
Somewhat free, but pressing forward to the end



C3

877

Y.A. *p dolce* *poco*
Time pass-es so slow-ly,

O.A. (spoken)
past... Bull-shit

Y.T. *mp* *p*
He re-stores my soul.

O.T. *p*
past...

Pno. *p* *p*
Somewhat free, but pressing forward to the end

880

mp *p*

Y.A. but our fifth week of sep - a - ra - tion is o - ver

O.A.

Y.T. *mp* *mp* He leads me in paths

O.T. *mp* How do you think your

Pno. *mp*

883

poco f

Y.A.

O.A. Am I sup - posed to sit in a god - damn

Y.T. *mf* of right - eous - ness for his name's sake

O.T. wife feels

Pno. *mp* *mf*

887

Y.A.

O.A.

rock-ing-chair with a prayer-book and wait

mf passione

Y.T.

8

E - ven though I walk in the

O.T.

Pno.

mf

890

Y.A.

O.A.

poco f

He must be de - clared dead.

Y.T.

8

val - ley of the shad - ow of death

O.T.

poco f

Ev - - 'ry - one has their own sense of

Pno.

D3

894 $\text{♩} = \text{♩}$

Y.A. 8/8 4/4

O.A. 8/8 4/4

Y.T. 8/8 4/4 *f* passione
I fear no e - vil for He is

O.T. 8/8 4/4 right and wrong.

Pno. 8/8 4/4 *f* passione

897 *f*

Y.A. 2/4 3/4 4/4
Right now Pam is watch-ing The Wiz-ard of Oz

O.A. 2/4 3/4 4/4

Y.T. 8/8 2/4 3/4 4/4 *f*
with me; His rod and His staff they com-fort

O.T. 2/4 3/4 4/4

Pno. 2/4 3/4 4/4 *f*

E3

900

Y.A. *f* The star's a lit-tle lop-si-ded but that's o -

O.A. *f* Let's gobowl-ing Har-old will bethere.

Y.T. me.

O.T. *f* The star's a lit-tle lop-si-ded but that's o -

Pno. *f* *colla voce*

903

Y.A. kay.

O.A. *f* Neigh-bors saw Har-old come and go but I did - n't

Y.T. kay.

O.T. kay.

Pno. *f*

(angry)

906

Y.A.

O.A.

care. *f*

Y.T.

8 He pre - pares a ta - ble be - fore me in the

O.T.

Pno.



908

Y.A.

O.A.

Y.T.

8 pre - sence of my en - e - mies. _____

O.T.

ff

We still hold pris - o - ners from the French _____ war,

Pno.

F3

910

Y.A. *f*

O.A. Are you say - ing this could go on for fif - ty years.

Y.T.

O.T. *f* un - fit to re - turn to their fam - ilies.

Pno. *f*

912

Y.A. *ff*

O.A. I could have hugged the

Y.T. *ff* He an - oints my head with oil,

O.T.

Pno. *ff*

914

Y.A. *ff* *fff*
mail-man to-day Two let-ters from you

O.A.

Y.T. *ff*
my cup o-ver-flows. Sure-ly

O.T.

Pno. *sempre ff*

916

Y.A. *ff* *fff*
Two let-ters from you.

O.A. *ff*
There'll be none of that brace-let shit.

Y.T. *ff*
good-ness and mer-cy shall fol-low me all the days of my

O.T.

Pno. *ff*



926

riten.----molto a tempo stringendo

Y.A.

O.A.

Y.T.

O.T.

Pno.

and if it is Lord

Lord

Lord

riten.----molto a tempo stringendo

ff

3

3

3

3

928

long

Free

Y.A.

O.A.

long

long

Y.T.

fff

for - ev - - - - - er.

O.T.

long

Pno.

ff

colla voce

fff

Free



930

free - rhythm an approximation only
spoken quietly

3

Y.A.

There'll be Hell to pay.

O.A.

Y.T.

O.T.

Pno.

ff

3

End of Act I

9/1/03 L.I.C.

T.C.