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TOM CIPULLO

GLORY DENIED

OPERA IN TWO ACTS

Based on the book by
TOM PHILPOTT

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AVAILABLE EDITIONS

→ Piano/Vocal Score	8609
Additional Full Score—9 Instrument Version	8609A
Additional Full Score—16 Instrument Version	8609B
Libretto	8609C
Full Score and Parts for Both Versions	Rental
Two Arias for Soprano from <i>Glory Denied</i>	8609D
Two Arias for Baritone from <i>Glory Denied</i>	8609E

Tom Cipullo For biographical information visit: www.tomcipullo.net

Tom Philpott For biographical information visit: www.militaryupdate.com/biography.html

Cover Art: Pattima Singhalaka, Houston Grand Opera

CAST OF CHARACTERS

Younger Alyce Soprano
Older Alyce. Soprano
Younger Thompson. Tenor
Older Thompson Baritone

PERFORMING FORCES

Version for 9 Instruments

Flute
Clarinet in B \flat

Horn in F

Percussion
(Snare Drum, Triangle, Anvil, Guiro, Vibraslap,
Crash Cymbal, Suspended Cymbal, Xylophone,
Crotale (Cb), Ratchet, Sand Blocks, Suspended
Sizzle Cymbal, Glockenspiel, Bass Drum,
Whip, Maracas, Wood Block, Timpani
(playable, if necessary, on one 32-inch Drum)

Harp
Piano

Violin
Viola
Violoncello

Version for 16 Instruments or Orchestra

Flute
Clarinet in B \flat
2 Bassoons

Horn in F
Trumpet in C
Trombone

Timpani

Percussion
(same percussion list as for the other version,
except the Timpani is a separate part for an
extra player)

Harp
Piano

Violin I
Violin II
Viola
Violoncello
Contrabass

DURATION: 1 hour, 17 minutes

SYNOPSIS

Glory Denied has four singing roles. Jim and Alyce Thompson are each played by two singers. Thus, young Alyce presents the character as Jim remembers her from letters written long ago. Older Alyce is the person she has become since his capture. Likewise, the older Jim reflects back on his imprisonment while the younger represents his character during the ordeal. On occasion, the singers may assume the voices of other figures as well (i.e., Pentagon spokesman, Army General, Vietnamese guard, etc.).

Act I - In Captivity

Colonel Floyd James Thompson (Jim), America's longest-held prisoner of war, looks back on his years as a captive. He sees himself as a young man and recalls episodes from his nine-year ordeal; escape attempts, torture, the overwhelming loneliness of four years in solitary confinement, being forced to sign a propaganda statement. Through it all, he finds the strength to survive in memories of his wife and family. He recalls every letter his beloved Alyce sent to him before his capture.

As Thompson thinks on his idealized wife, Alyce receives the news that his surveillance plane has been shot down. Filled with fear and bitterness, she soon begins a relationship with another man (Harold), eventually moving in with him and telling the children that their father has died. Alyce denies permission for Jim's name to be released to the public, not even for one of the P.O.W. bracelets that were common at the time. She consults a lawyer in an effort to have him declared legally dead.

As the act nears its conclusion, Thompson finds comfort in the 23rd Psalm as themes from the opera swirl around him. On his last word, "forever," he is freed from prison, and a reunion with Alyce, inevitable and tragic, awaits.

Act II - Welcome Home

The P.O.W.s are released and Jim returns home. The Pentagon announces another man, a Navy pilot, as the longest-held prisoner. Excerpts from the Paris Peace Accords interrupt the pre-war memories of Jim and Alyce. Jim reads a letter of welcome from President Nixon, the text noting ominously that "Some things about America may appear to have changed since your departure." Alyce meets Jim and confesses. She offers to disappear if that is what he wants, but only after he hears her out. Jim decides to attempt a reconciliation. He notes how the nation has become different during his ordeal, at first mentioning improvements in material items and civil rights, but inevitably concluding with disdain for the new permissiveness and for his wife's infidelity. Soon, the couple begins to fight, and Jim complains, "You're not the Alyce I left." For her part, Alyce asserts her independence, refusing to be the docile obedient wife. She tells of what her life was like during his absence, of the callous behavior of neighbors and family, of late-night crank calls from malicious strangers, of her fear and loneliness. Jim visits the church where he and Alyce were married. He speaks to the congregation hopefully, ignoring the fact that his dream of home and family has been shattered.

Glory Denied

Opera in Two Acts

Tom Cipullo

Tom Cipullo

Based on the book by Tom Philpott

Act I

Older Thompson:

Spoken

It didn't matter - whatever I did.

Tempo comodo, con alcuna licenza (♩ = 98)

1 *poco* *poco*

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

4 (Younger Thompson)

Y.T. *p* (dreamy) *p* **pochissimo riten.** ♩ = ♩

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

Pno. *mp* *p*

7 **più riten.** **a tempo**

O.T. *p*

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

Pno. *p*

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 e - ven know - ing, I can't change

Pno. *poco f*

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

Y.T. it

O.T. That's the hell of it. When _____ they con - trol your en - vir - on - ment so com -

Pno. *pp* *pp*

O.T. 17 *mf* *riten.*

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

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

Y.T. 20 *a tempo* *sotto voce, but intense* *poco f*

will. fight it

O.T. *p* *p* *mf*

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

Pno. *p* *riten.*

Y.T. 24 *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*

27 *p* *pp* *riten. molto* **B** *a tempo* *mp*

Y.T. *3* *3* can't get a - way from it. Long - er in -

Pno. *3* *3* *pp* *mp* *riten. molto* *a tempo*

30 *mf* *mf* *pp (whispered)*

Y.T. *4:3* ter - ro - ga - tion ses - sions, less sleep, cut wood,

Pno. *mf* *pp*

33 *poco*

Y.T. 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

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, make me go bare-foot in - to the jun - gle.

Pno. *poco f*

53

Y.T. *f* *ff*

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

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

56

Y.T. *ff* to

Pno. *ff*

59 *riten.* Young Alyce (*idealized*) *poco f* **E** Slower, expressive ♩ = 70
a tempo
 Y.A. *mp* *p*
 My dar - ling, my dar - ling, I

Y.T. *lose* *rest.*

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

Pno. *ff* *molto* *p*

63 *pp* *p* *riten.* *ppp* *floating* **F** *a tempo*
 Y.A. *p*
 miss you, I miss you, I miss you, my dar - ling, As for the girls for - get - ting who their

riten. **F** *a tempo*

Pno. *ppp* *p*

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

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

Pno. *riten.* *pp*

71 *a tempo* *mp*

Y.A. get it. _____

Pno. *a tempo* *passione* *p* *mf* *mf*

75 *riten.* *a tempo* *mp* *Tempo I* (♩ = 88)

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

riten. *a tempo* *poco f* *mp* *Tempo I* (♩ = 88)

Pno. *poco f* *mp*

79 *mf*

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

O.T. *mp* *mf*
Fin - 'ly the beat - ings most - ly with bam -

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

83 *mp* *mf* *f*

Y.T. *mp* *mf* *f*
a - cross my back. a guard be - hind.

O.T. *mp*
boo An in - terr - o - ga - tor in front,

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

87 *f* *passione*

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

Pno. *f*

89

Y.T. *f* just *ff* punc - tu - a - tion.

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

Pno. *f* *ff* *ff*

93 I *pp* (gentle) *pp* 3 3

O.T. "You must an - swer. You must a - bide by the rules of this camp. You must o - bey the guards.

Pno. *pp* *ff* *pp*

97 *mp* (mp) *f* 3

O.T. Do you Do you a - gree? You must an - swer.

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

101 J *f*

O.T. *f* You must o - bey the guards. How man - y U. S. air - craft in

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

105 *f* *f*

Y.T. What? How should I know?

O.T. *f* Vi - et - nam? How man - y ships in the sev - enth fleet?

Pno. *ff* *f*

108 *ff*

O.T. *ff* How man - y air - fields? How man - y ra - di - os?

Pno. *ff*

112

Y.T. *ff* What?

O.T. of what type? What fre-quen - cy?

Pno.

116

Y.T. *mp* must an - swer." *p* from the

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

Pno. *colla voce* *pp*

riten. **K** Free, quasi recit.

119

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

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

Pno. *gently p*

gently p

122 *f* *b*

O.T. *3* 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 *p*

Y.T. *3* "How do you think your wife feels? How do you think she

O.T. *(whispered)* live." a - gain

Pno. *mf* *p* *(p)*

128 *(non cresc.) poco* **L**

Y.T. *3* feels? How ___ does she feel?"

O.T. *sub. f* *3* a - gain "You know we still hold some pris-on-ers from the

Pno. *f*

132 *f* (with disgust)

O.T. French war. We keep them be - cause they are not

Pno.

136 *f* *p*

O.T. fit to re - turn to their fam - 'lies. Some were killed be - cause

Pno.

139 *p* **M** Tempo II *tenerezamente*

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

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

Pno. *mp* **M** Tempo II *pp*

riten.

a tempo

Y.A. 142 *poco sost.* 3 *mp relaxed* *poco*

days, All three chil - dren have mis - be - haved. Ruth and Lau - ra dumped cer - e - al all

riten.

a tempo

Pno. *poco sost.* 3 *colla voce* *mp* *mp*

Y.A. 145 *sostenuto pp dolce* 3 *ppp*

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

Pno. *mf* *pp colla voce*

N *a tempo*

Y.A. 148 *p* 3 3 *mp* *poco f*

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

N *a tempo*

Pno. *p* *mp*

150

Y.A. *mp* smiling **O** Much slower *ppp* *dolcissimo*

come here, this is scar - y." Oh, broth - er. Time

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



153

Y.A. *mp* *poco* *port.* **Pressing forward**

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

Pno. *mp* **Pressing forward**



156

Y.A. *mp* *poco* *f* **Poco sostenuto**

o - ver, on - ly a - bout twen - ty more un -

Y.T. *mp* **Poco sostenuto**

How do you think your wife feels?

Pno. *mp* **Poco sostenuto**



160 *mf*

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

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

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

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

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

168 **P** Free *pp* *p* *p* *p* Pressing forward *riten.*

Y.A. You must o-bey the guards.

O.T. You must an-swer.

Pno. *pp* *p* *p* Pressing forward *riten.*