TOM CIPULLO

GLORY DENIED

OPERA IN TWO ACTS

Based on the book by

TOM PHILPOTT

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CAST OF CHARACTERS

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

PERFORMING FORCES

Version for 16 Instruments

Flute
Clarinet in B♭
Bassoon 1
Bassoon 2

Horn in F
Trumpet in C
Trombone

Timpani
Percussion
[Snare Drum, Suspended Cymbal,
Glockenspiel, Triangle, Xylophone,
Bass Drum, Anvil, Crotale (C♭),
Suspended Sizzle Cymbal, Whip,
Wood Block, Guiro, Ratchet, Maracas,
Crash Cymbal, Sand Blocks, Vibraslap]

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.

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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 *Glory Denied*	8609D
Two Arias for Baritone from *Glory Denied*	8609E

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

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

Glory Denied

Opera in Two Acts

Tom Cipullo
Based on the book by Tom Philpott

Tom Cipullo (ASCAP)

Act I

Flute
B-flat Clarinet
Bassoon 1
Bassoon 2
F Horn
Trumpet in C
Trombone
Timpani
Percussion
Harp
Piano
Younger Alyce
Older Alyce
Younger Thompson
Older Thompson

Spoken: I t d i d n ' t m a t t e r - w h a t e v e r I d i d.

Violin I
Violin II
Viola
Violoncello
Contrabass

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1 **Tempo comodo, con alcuna licenza (♩ = 98)**

Fl.

Cl.

Bn. 1

Bn. 2

Hn.

Tpt.

Tbn.

Timp.

Perc.

Hp.

Pno.

Y.T.

Vn. I

Vn. II

Va.

Vc.

Cb.

poco *poco* *poco* *f* *mp* *p* *pp* *mp* pizz. Snare Drum

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4

pochissimo riten.

♪ = ♪

Fl.

Cl.

Bn. 1

Bn. 2

Hn.

Tpt.

Tbn.

Perc.

Hp.

Y.T.

Vn. I

Vn. II

Va.

Vc.

(S.D.)

E♮

G♮

D♯

A♮

(dreamy)

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

arco

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7

più riten. **a tempo**

Fl.

Cl.

Bn. 1

Bn. 2

Hn.

Tpt.

Tbn.

Timp.

Perc.

Pno.

O.T.

Vn. I

Vn. II

Va.

Vc.

Cb.

Suspended Cymbal
scrape with triangle beater

choke

S.D.

I'd had some in-tell-i-gence train-ing, so I un - der-stood what they were do-ing.

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11

Fl.
Cl.
Bn. 1
Bn. 2
Hn.
Tpt.
Tbn.
Perc.
Pno.
Y.T.
Vn. I
Vn. II
Va.
Vc.
Cb.

(S.D.)

passione

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

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14

riten.

A

a tempo

Fl.

mp

(mp)

Cl.

3

p

Bn. 1

mp 3 pp

p 3

Hn.

3

mf

Timp.

pp

(S.D.)

3

Glock.

Perc.

p

pp

8va

Hp.

mp

Pno.

p

Y.T.

it

O.T.

mp molto pp

3 3

That's the hell of it.

sotto voce

pp

3 3 3 3

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

pizz.

Vn. I

mp

sul tasto

Vn. II

p

arco

sul tasto

Va.

p

(arco - Cb. is pizz.)

Vc.

p p

pizz.

Cb.

p p

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17

riten.

Fl.

Cl.

Bn. 1

Hn.

open

Tpt.

Tbn.

Pno.

O.T.

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

Vn. I

arco

Vn. II

ord.

Va.

Vn. I

ord.

Vc.

Cb.

arco

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20 **a tempo**

Fl. *mp* *pp*

Cl. *mp* *pp*

Bn. 1 *mp*

Bn. 2 *mf*

Hn. con sord. *mf* *pp*

Tpt. con sord. *mp* *pp*

Tbn. con sord. *mf* *pp*

Timp. *pp*

Perc. Sus. Cym. *scrape* *p* Triangle *pp* Xylophone *mp*

Hp. *mp*

Pno.

Y.T. *sotto voce, but intense* will. *poco f* fight it

O.T. *p* will. *p* You can *mf* fight to a cer - tain point.

Vn. I *p* *f*

Vn. II *p* *f*

Va. *p* *f*

Vc. *p* *f*

Cb. *p*

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24

Fl.
Cl.
Bn. 1
Hn.
Tpt.
Tbn.
Timp.
Perc.
Y.T.
O.T.
Vn. I
Vn. II
Va.
Vc.
Cb.

(Xyl.)

5:4

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

You can try but you

pizz.

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27

riten. molto

B

a tempo

Fl.

Cl.

Bn. 2

Hn.

Tpt.

Tbn.

Timp.

S.D.

Sus. Cym.

scrape

choke

Perc.

Hp.

Pno.

Y.T.

can't get a - way from it.

Long - er in -

O.T.

arco

Vn. I

Vn. II

Va.

Vc.

Cb.

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30

Fl.

Cl.

Bn. 1

Bn. 2

Timp.

Perc.

Pno.

Y.T.

Vn. I

Vn. II

Va.

Vc.

Cb.

S.D.

poco

4:3

ter - ro - ga - tion ses - sions, less sleep, cut wood,

(whispered)

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33

Fl.

Cl.

Bn. 1

Bn. 2

Hn.

(con sord.)

Tpt.

(con sord.)

Tbn.

(con sord.)

Timp.

Pno.

Y.T.

blow on the fire, bend down, bend

poco

Vn. I

Vn. II

Va.

Vc.

Cb.

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37

Fl.
Cl.
Bn. 1
Bn. 2
Hn.
Tbn.
Timp.
Perc.
Y.T.
Vn. I
Vn. II
Va.
Vc.
Cb.

mp mf
mp mf
(♮) mp
mf
senza sord.
mf
senza sord.
pp
mp
Sus. Cym.
mp choke choke
p poco poco mp
down, bend, bend, The sim - plest
ord
p p p mp mp mf mf
ord
p p p mp mp mf f mf f mf
p p p mp mp mf f mf f mf
mf
mf

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41

Fl. mp f

Cl. mp mp mp

Bn. 1 mp mp

Bn. 2 mp p mp

Hn. mf

Tpt. senza sord. mp mf

Tbn. mp

S.D. p

Sus. Cym. *Timp. sticks* pp mf *choke*

Perc.

Pno. p mp

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

Vn. I mp mf

Vn. II mp mf

Va. mp mf

Vc. mp mf

Cb. mp mf

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C 3+2+2

44

2+3+3

Fl.

Cl.

Bn. 1

f

Bn. 2

f

Hp.

f sons etouffes

Pno.

Y.T.

f

They wake me in the mid - dle of the night to

Vn. I

ff

0

mf

Vn. II

ff

mf

Va.

ff

mf

Vc.

ff

mf

Cb.

ff

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47 3+3+4

Fl.

Cl.

Bn. 1

Bn. 2

Timp.

Hp.

ord.

Pno.

Y.T.

cut brush. They take my

Vn. I

Vn. II

Va.

Vc.

pizz.

Cb.

pizz.

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50

Fl.
Cl.
Bn. 1
Bn. 2
Hn.
Tpt.
Tbn.
Timp.
Hp.
Pno.
Y.T.
Vn. I
Vn. II
Va.
Vc.
Cb.

♪ = ♪

mp poco f
mp poco f
mp poco f
mp poco f
con sord. mp ppp
con sord. mp ppp
mp mf
poco f
mp
poco f
boots, make me go bare - foot in - to the jun - gle.
f
f
f
arco mf
poco f
arco mf
poco f
f

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53

D

Fl.

Cl.

Bn. 1

Bn. 2

Hn.

Tpt.

Tbn.

Perc.

Pno.

Y.T.

Vn. I

Vn. II

Va.

Vc.

Cb.

mp

poco f

senza sord.

S.D.

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

mf

pizz.

arco

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56

Fl.

Cl.

Bn. 1

Bn. 2

Hn.

Tpt.

Tbn.

Timp.

Y.T.

to

Vn. I

Vn. II

Va.

Vc.

Cb.

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59

riten.

E

Slower, expressive ♩ = 70
a tempo

Fl.
Cl.
Bn. 1
Bn. 2
Hn.
Tpt.
Tbn.
Timp.
Perc.
Pno.
Y.A.
Y.T.
Vn. I
Vn. II
Va.
Vc.
Cb.

dolce

choke

Sus. Cym.
Timp. stick

Bass Drum
Timp. stick

Young Alyce *(idealized)*

My dar - - - - - ling, my dar - ling, I

lose rest.

sul G

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