Don Henry
A Chamber Opera in One Act

By
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A. Arts, Grand Rapids Community College, 2011

Submitted to the graduate degree program in Music and the Graduate Faculty of the University of Kansas in partial fulfillment of the requirements for the degree of Doctor of Musical Arts.

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Chair: Dr. Ingrid Stölzel

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Dr. Forrest Pierce

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Dr. Brad Osborn

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Dr. Martin Nedbal

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Dr. Michael Baskett

Date Defended: 22 April 2019

The dissertation committee for Frank Nawrot certifies that this is the approved version of the following dissertation:

Don Henry
A Chamber Opera in One Act

_____

Chair: Dr. Ingrid Stölzel

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Abstract:

Don Henry is a chamber opera that tells the true story of a University of Kansas student who fought in the Spanish Civil War against Francisco Franco's fascist forces in the 1930s. The work examines the eponymous protagonist's commitment to the anti-fascist cause for which he gave his life. *Don Henry* represents a stylistic synthesis of rock music and art music. *Don Henry* is a sixty-minute one-act work. The work is scored for mezzo-soprano, tenor, pre-recorded soprano and male narrator, Pierrot ensemble, and rock trio (drum set, bass guitar, and electric guitar). The libretto consists of a combination of historical documents, poems written by British international brigaders, and original text and lyrics. The primary purpose of *Don Henry* is to portray, through music and drama, the composer's conviction that exploitation, national chauvinism, and intolerance are not permanent characteristics of humanity, but are things that can be overcome.

Acknowledgements:

Dedicated to Amy, Eric, Deana and Rachael

I am fortunate to have a large extended family, without whom I would be nothing. My deepest thanks to the Watsons, the Nawrots, the Severances, and the Rules. Thanks to those who taught me how to be a musician and to those who have supported the journey: **Rachael Rule, Mike Nawrot, Bill Ryan, Darla Jewell, Thaddeus Kennedy, Johnny Pulte, Steve Lechtanski, Brian Morris, Carol VanRandwyk, John C.L. Jansen, David Gillingham, Jay Batzner, Dr. Bonnie McLarty, Dr. Ben Justis, Nathan Brown, Neal Long, Alejandro Avila Alvarez, Gretchen Pille, Brian Sussman, Dr. Mackenzie Phillips, Nicolas Lira, Brent Ferguson, Brett Keating, Dr. Kip Haaheim, Dr. Forrest Pierce, Dr. Brad Osborn, and Dr. Martin Nedbal.**

Each member of my dissertation committee at the University of Kansas has been supportive and integral to the work I have done during my doctoral studies. Dr. Ingrid Stölzel has been my mentor over the past three years, and her dedication to compositional craft and teaching excellence is inspirational and serves as a model for my artistic and professional pursuits.

Table of Contents:

Acceptance Page ii
Abstract iii
Acknowledgements iv
Table of Contents v

Don Henry 1

1. Oh, Kansas! 2
2. Die for Me 46
3. Megan's World (pt. 1) 84
4. Journey to Barcelona 90
5. We Who Work 100
6. Full Moon at Tierz 125
7. Megan's World (pt. 2) 152
8a. Die for Me 159
8. Split Wide Open 161
9. A Moment of War 194
10. Accommodations are swell 229
11. Megan's World (pt. 3) 230
12. They That Have the Power 248
13. The Internationalist 284
14. Megan's World (pt. 4) 310
15. Ebro Crossing 341
16. Enough is Enough 351

Appendices

A. About *Don Henry* 407
B. Libretto 413
C. Performance Notes 431
D. Technical Notes 435

References

Don Henry's letter from Spain 437
Press Release of the Board of Regents 453
Bibliography 456
Works Cited and Text Permissions 458

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Don Henry

A Chamber Opera in One Act

for mezzo-soprano, tenor, pre-recorded soprano and pre-recorded male narrator, Pierrot ensemble, and rock trio

Frank Nawrot

2019

Instrumentation:
1 Tenor
1 Mezzo-soprano
1 Flute
1 Clarinet in B-flat
1 Violin
1 Cello
1 Piano
1 Electric guitar
1 Electric bass
1 Drum set
Fixed media (1 pre-recorded soprano,
1 pre-recorded male narrator)

duration: c. 60 minutes

1. Oh, Kansas!

Text by Frank Nawrot

Fixed Media

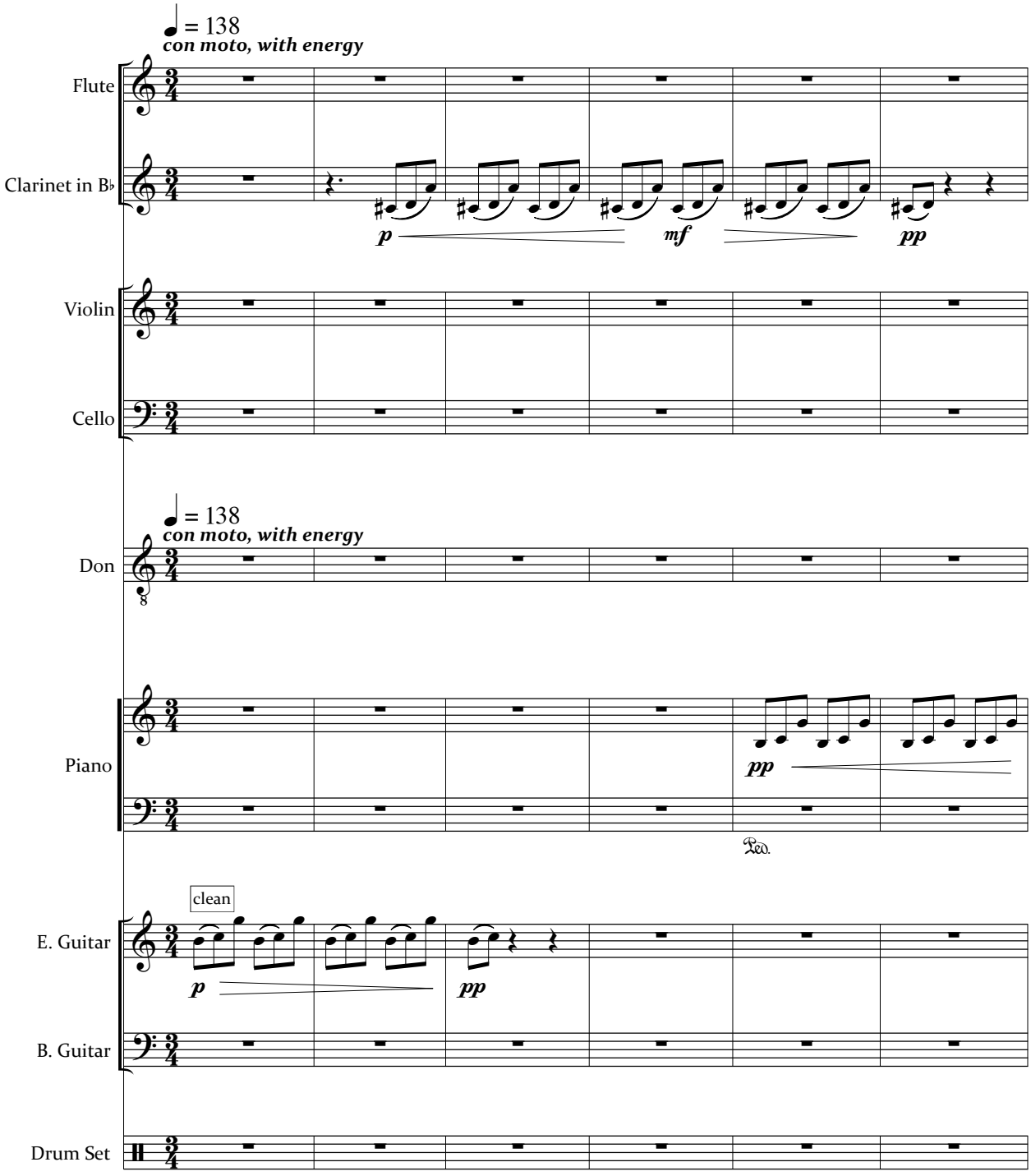
[Duke Prospero sits across from Megan O'Reilly. He reads from a document.]

DUKE: Don Henry, when he came to the University of Kansas, was a religious boy with a normal outlook. Evidence by reputable citizens of Dodge City proved to the Committee's satisfaction that he had no communistic tendencies; he was a Boy Scout, interested in patriotic and religious activities.

On Stage

[on-stage soprano has back turned to audience while Don Sings]

attacca



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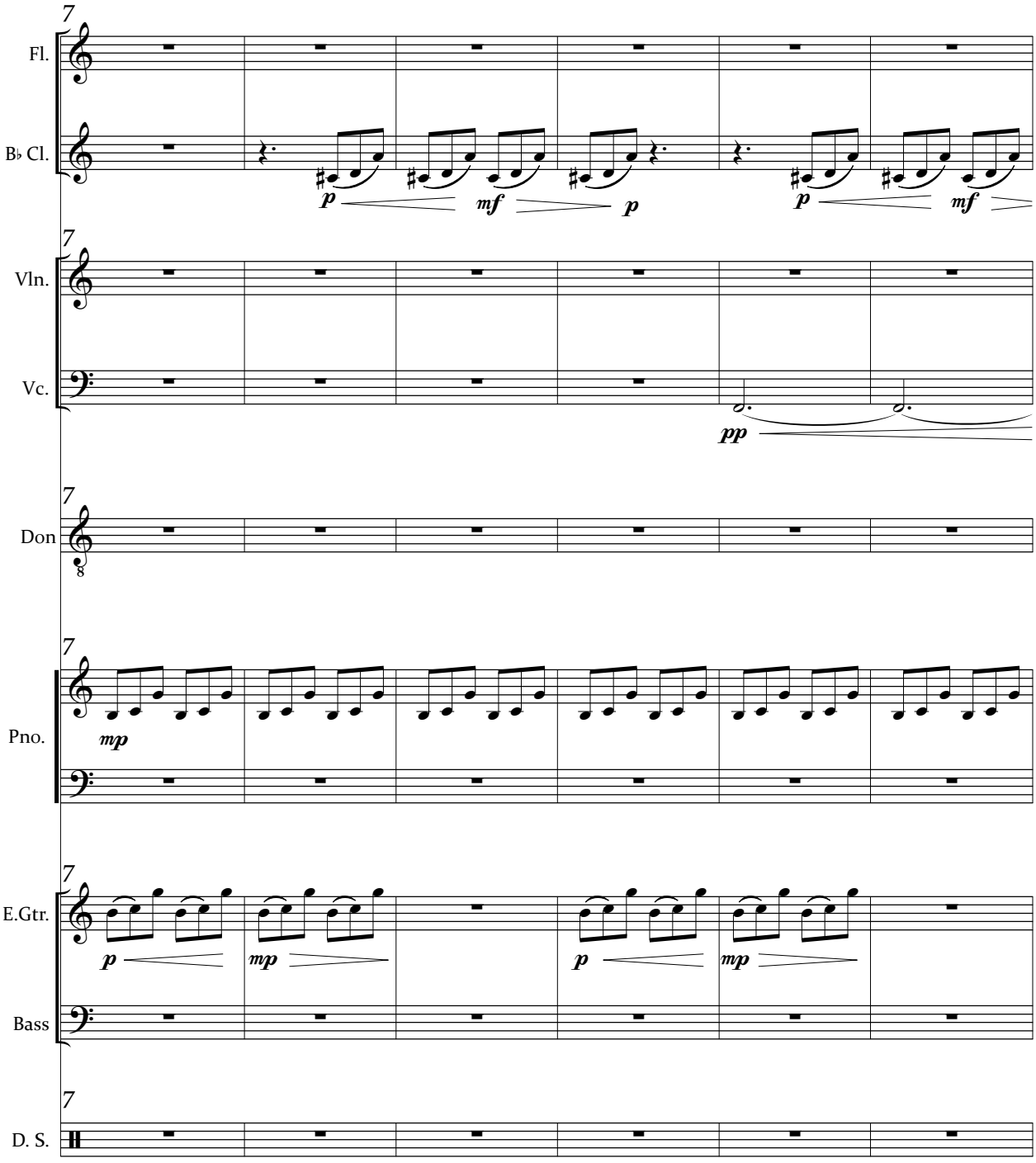
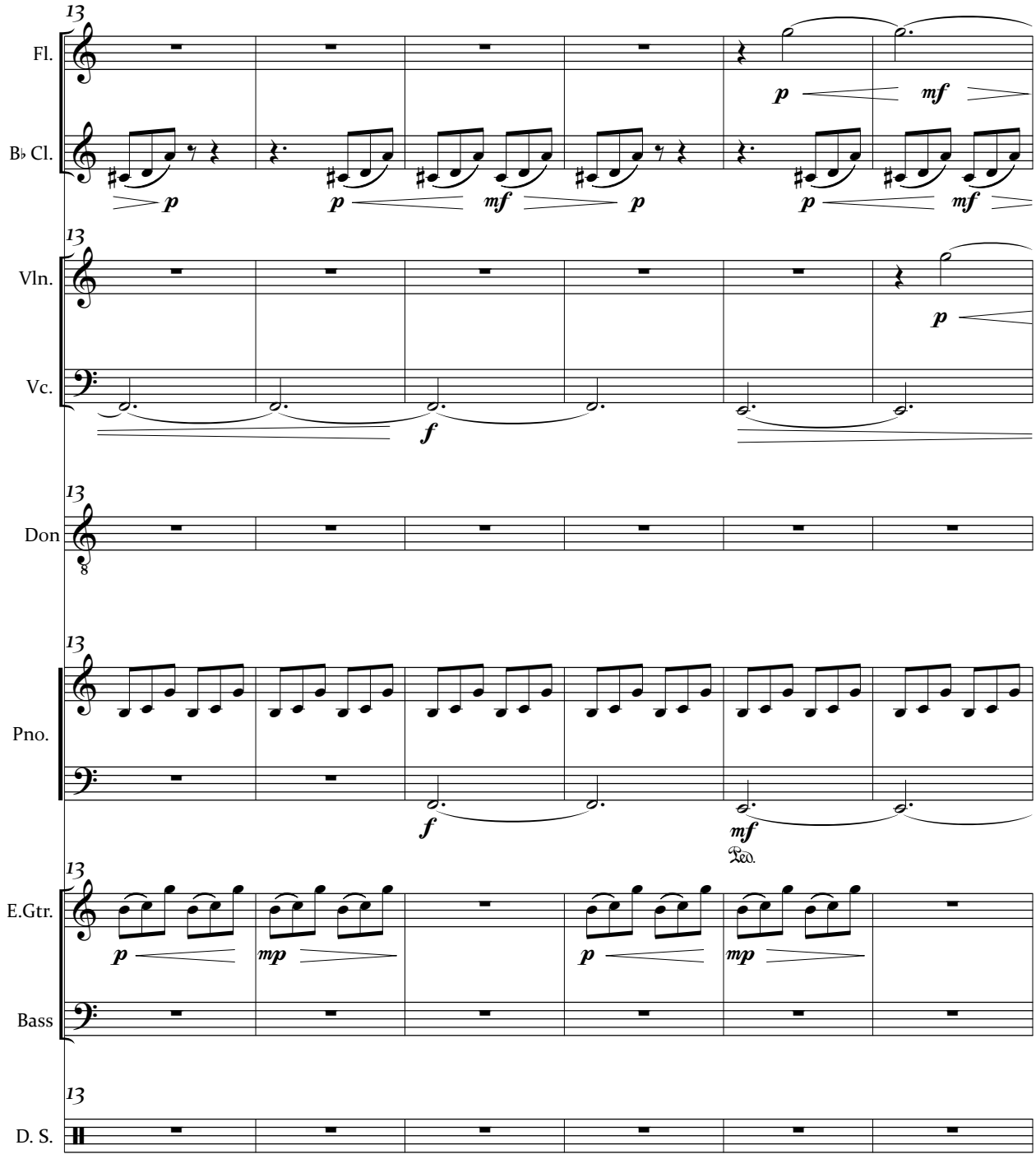
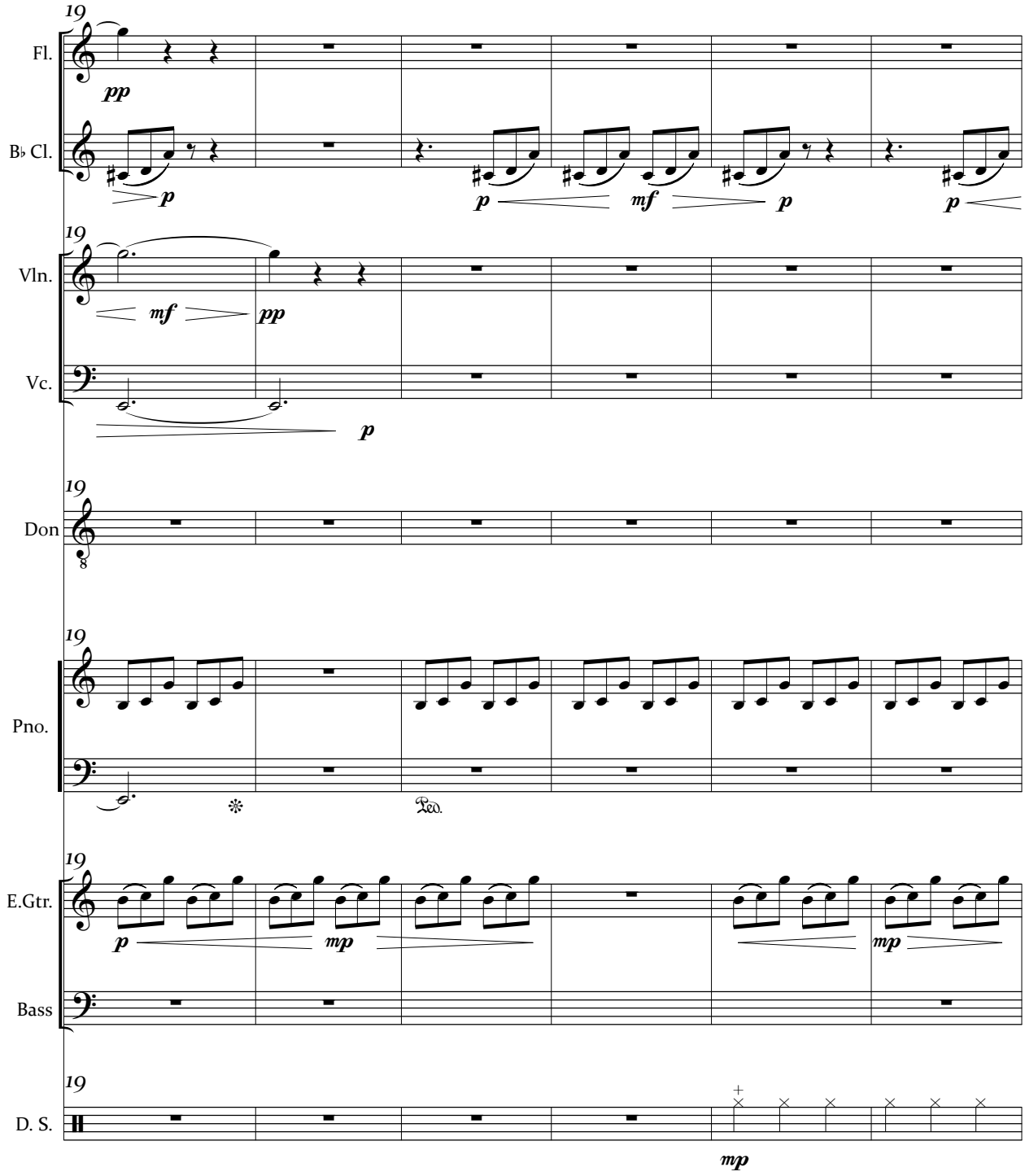
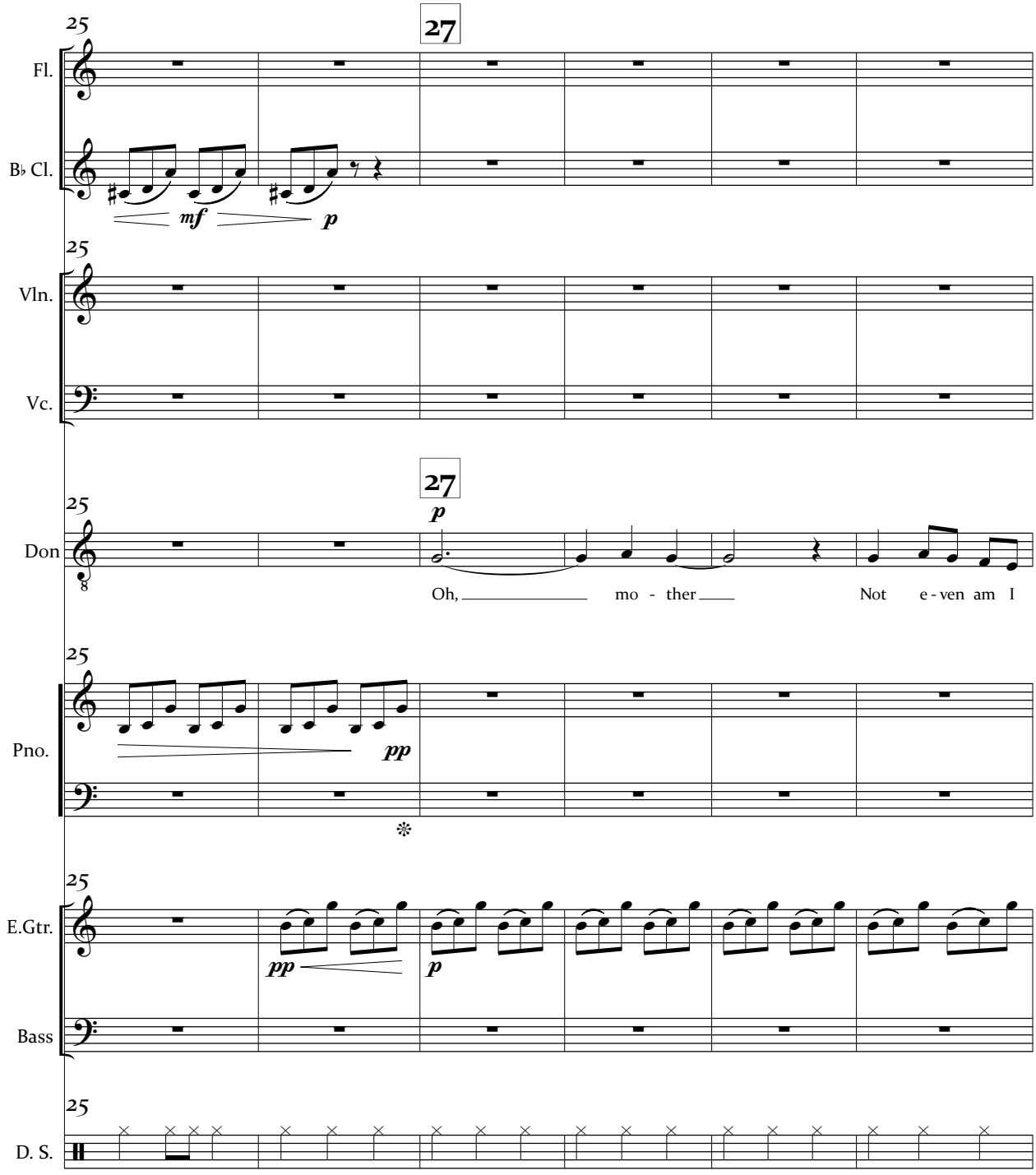
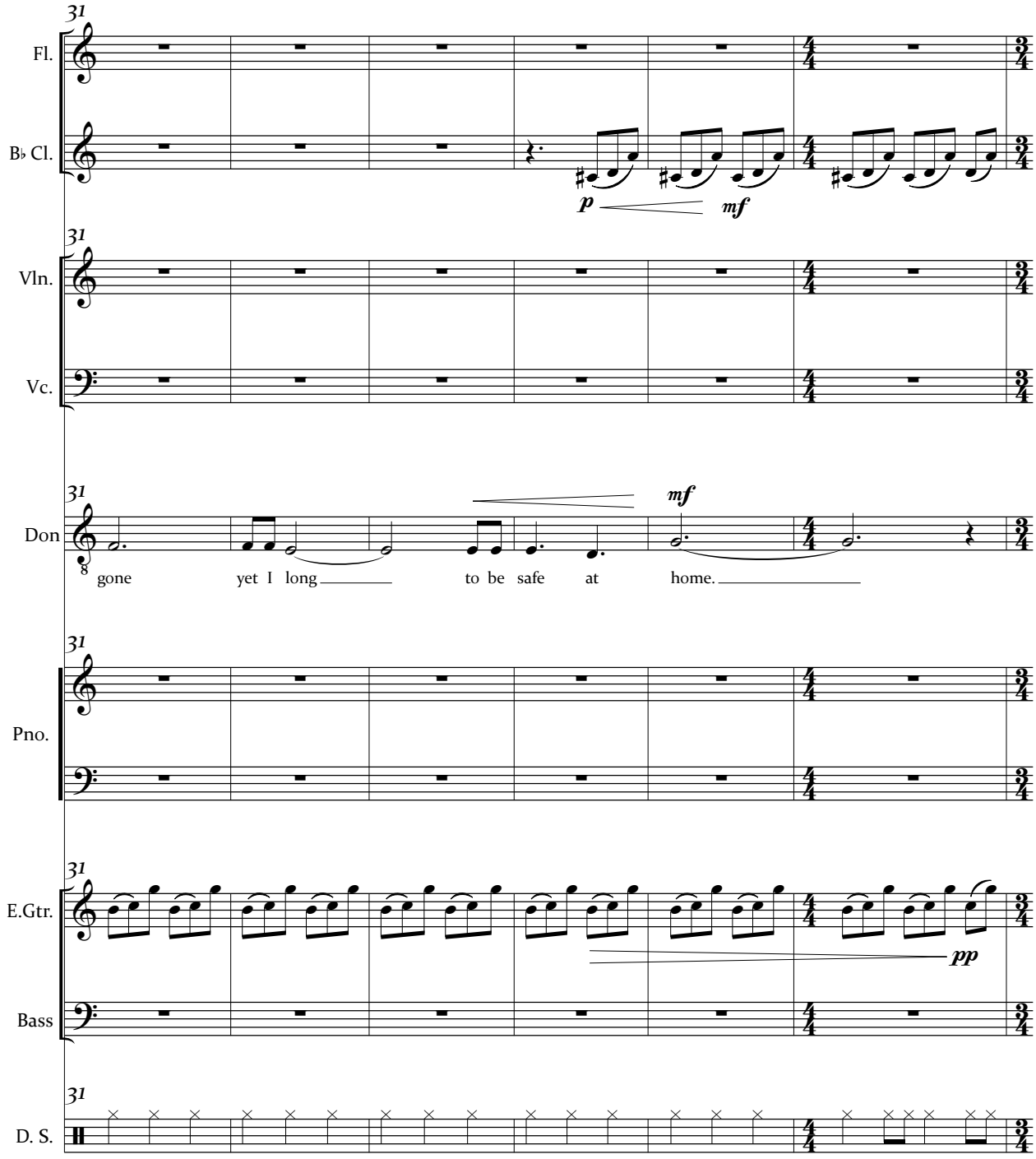
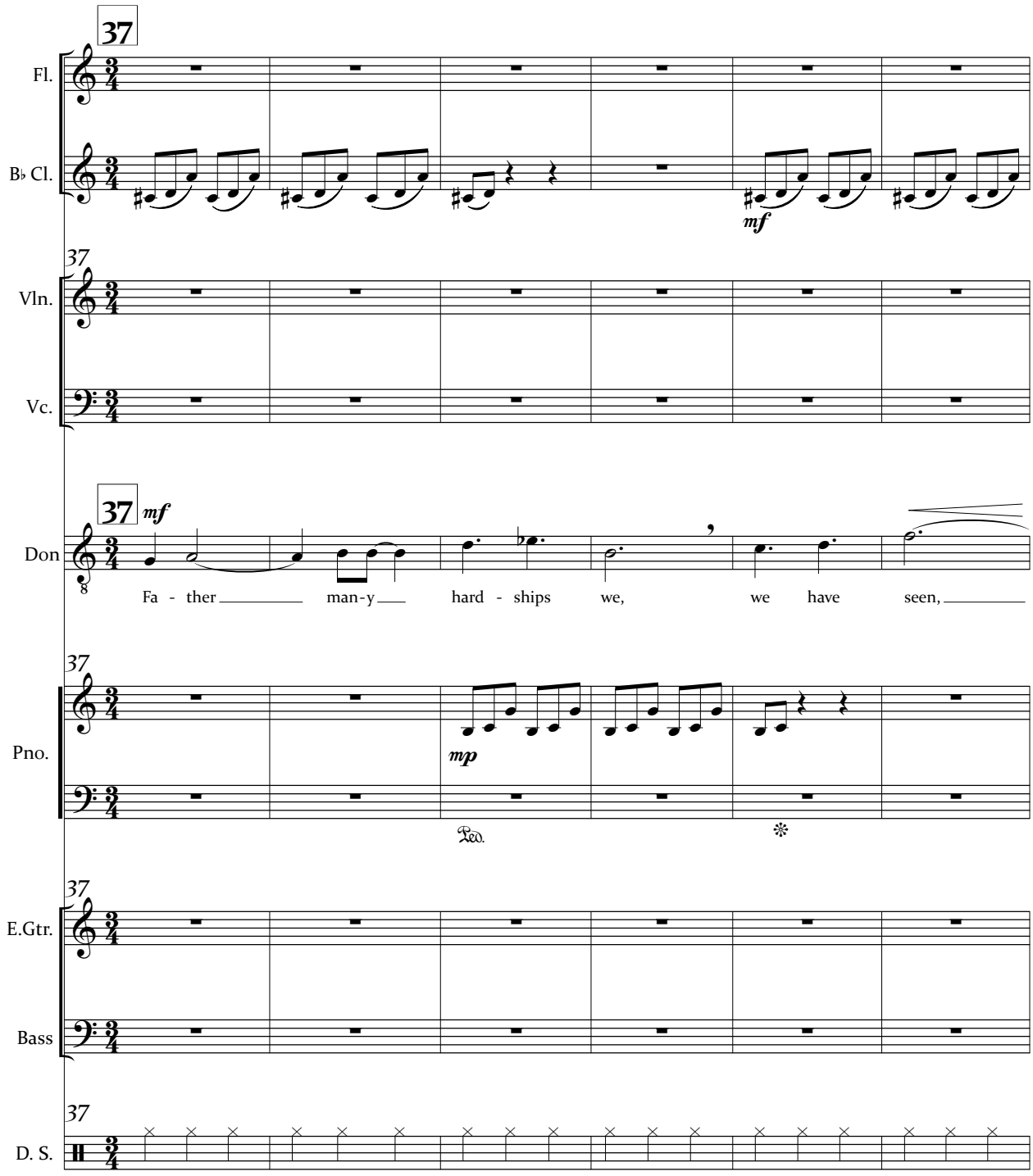

7
Fl.
B♭ Cl.
p
mf
p
p
mf
7
Vln.
Vc.
pp
7
Don
8
7
Pno.
mp
7
E.Gtr.
p
mp
p
mp
Bass
7
D. S.

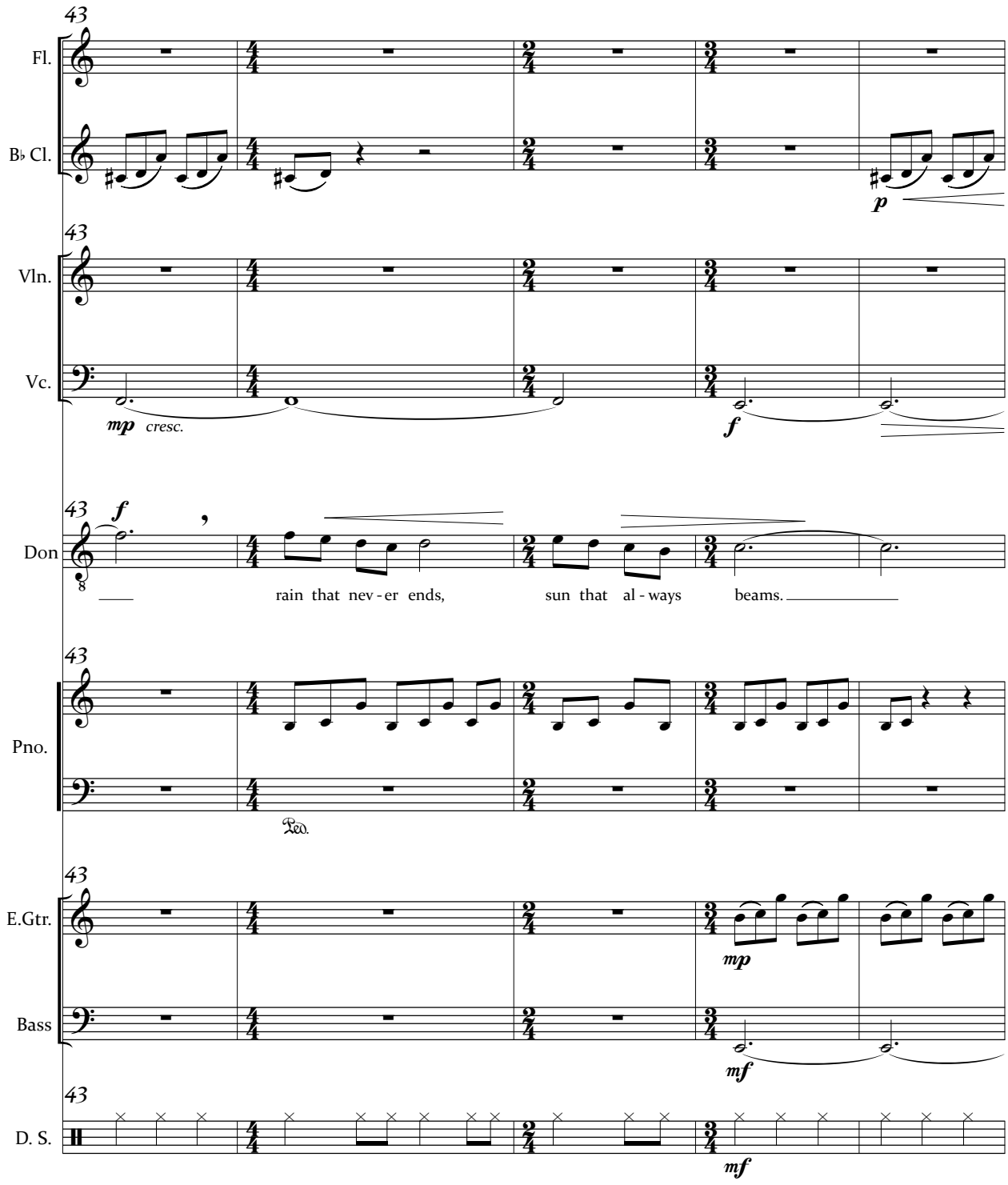

13
Fl.
B♭ Cl.
Vln.
Vc.
Don
Pno.
E.Gtr.
Bass
D. S.
p
mf
f
mp
Ped.

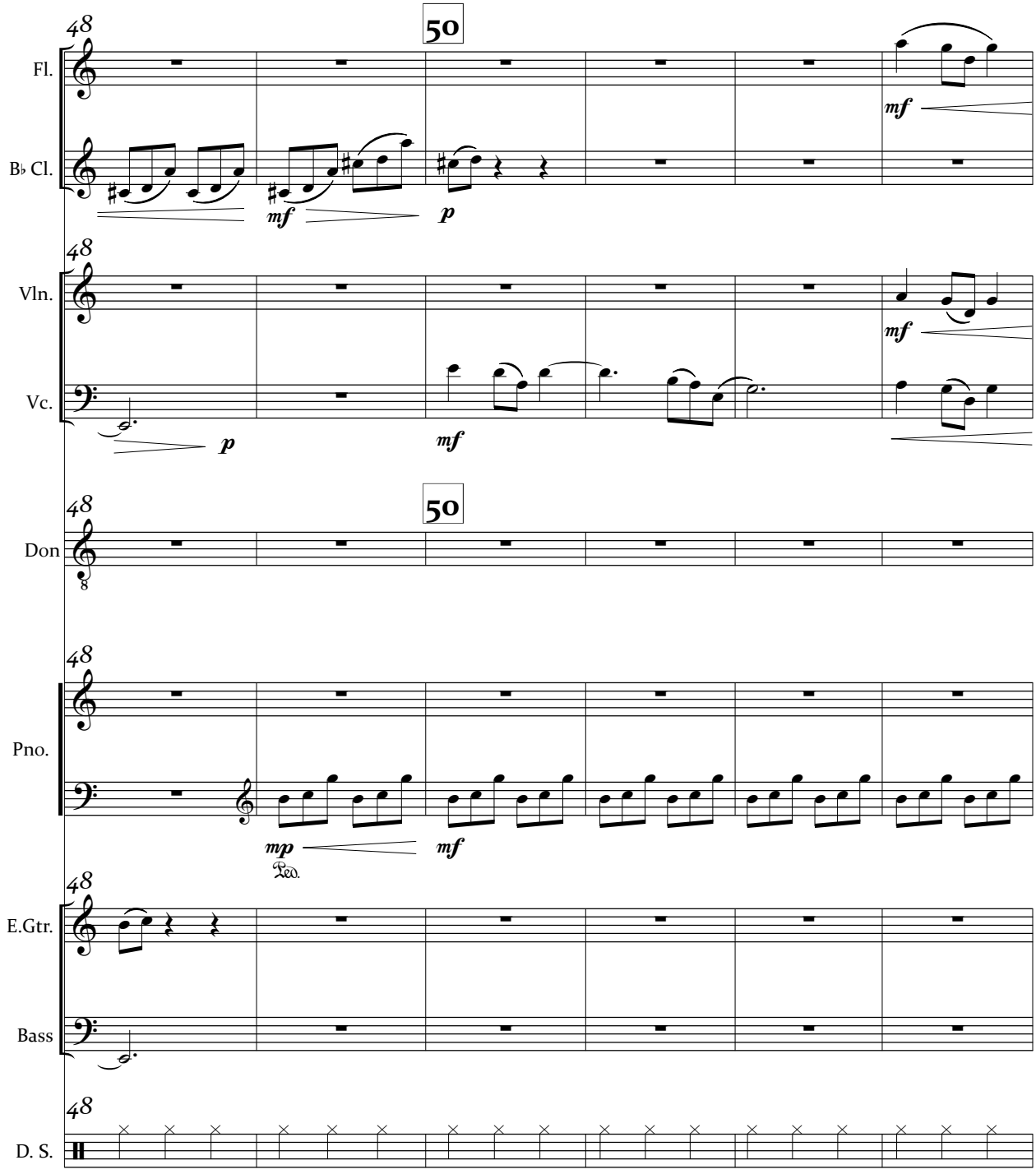

19
Fl.
pp
B♭ Cl.
p
p
mf
p
p
19
Vln.
mf
pp
Vc.
p
19
Don
8
19
Pno.
Ped.
19
E.Gtr.
p
mp
mp
Bass
19
D. S.
mp

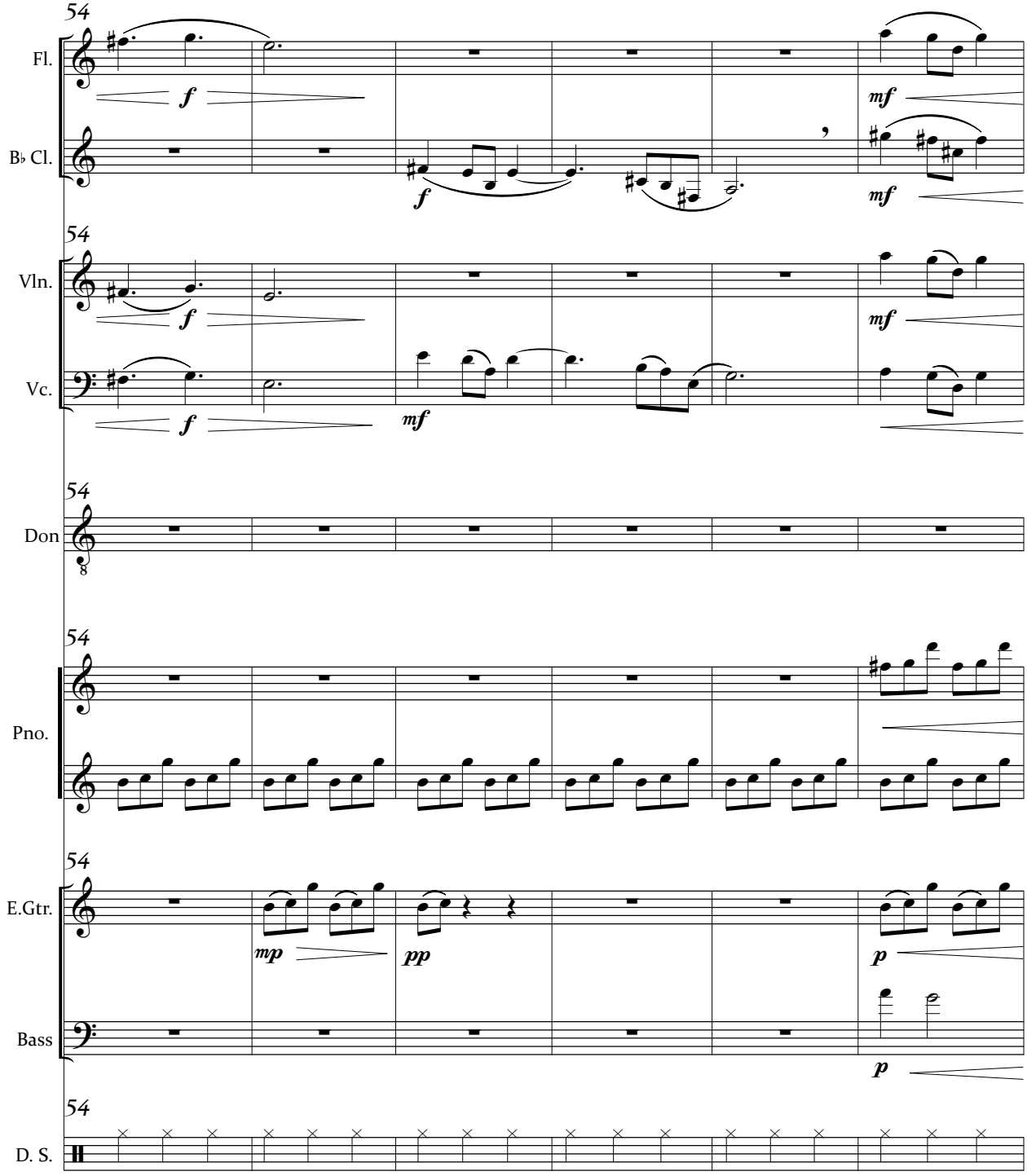

25
27
Fl.
B♭ Cl.
mf
p
25
Vln.
Vc.
27
25
p
Don
Oh, mo - ther Not e - ven am I
25
Pno.
pp
25
E.Gtr.
pp
p
Bass
25
D. S.

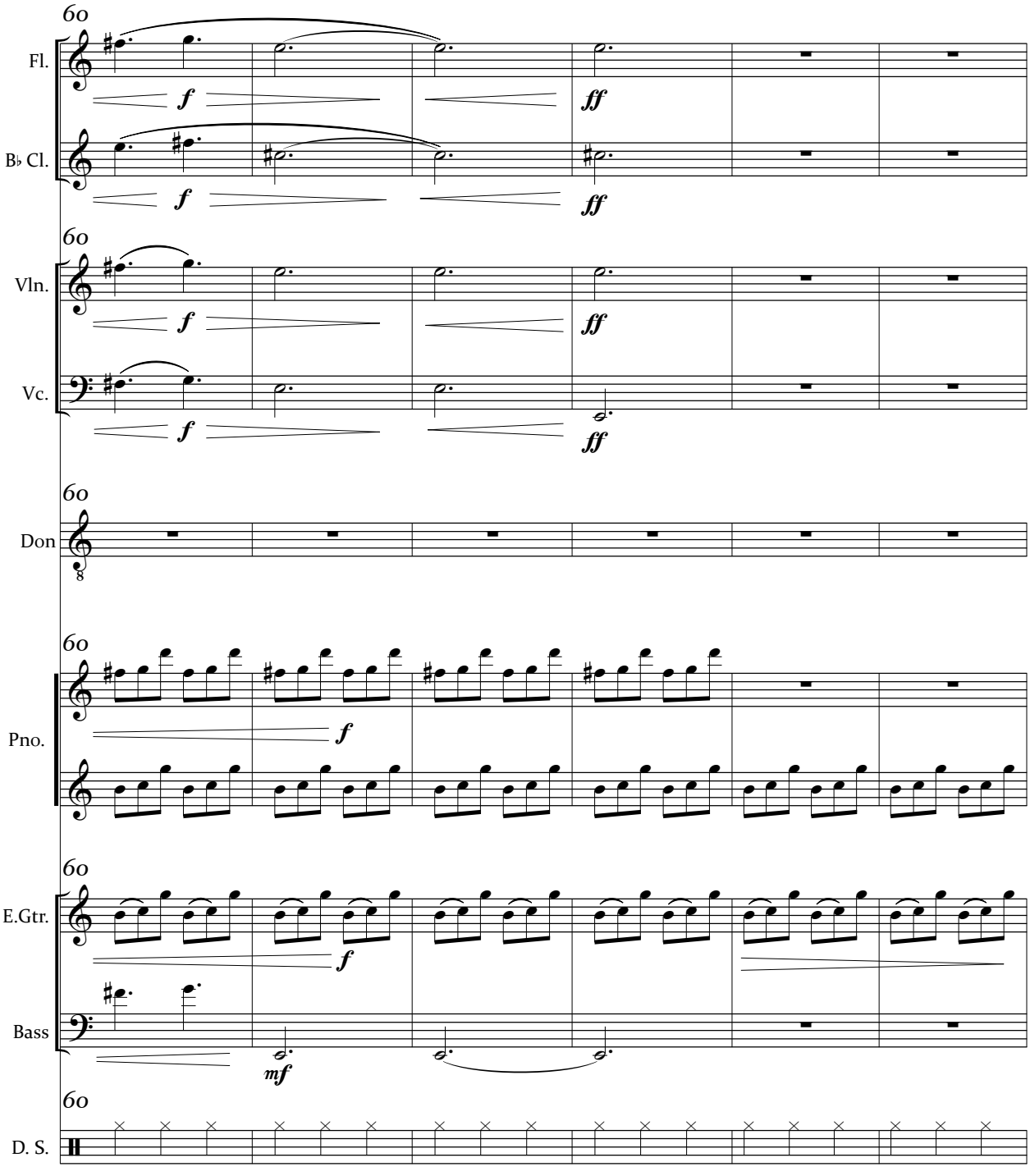

31
Fl.
B♭ Cl.
p
mf
31
Vln.
Vc.
31
Don
mf
gone yet I long to be safe at home.
31
Pno.
31
E.Gtr.
pp
Bass
31
D. S.

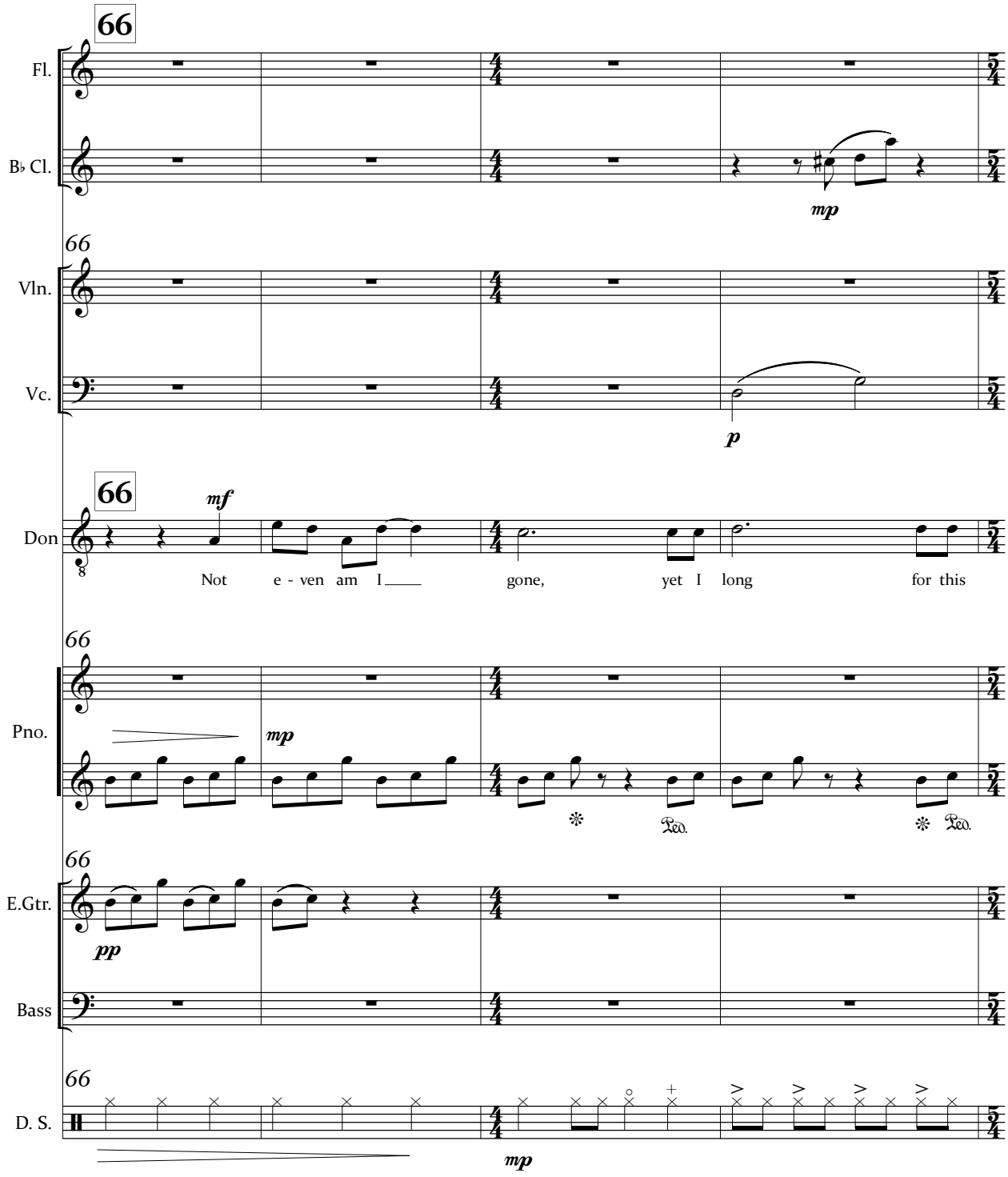

37
Fl.
B♭ Cl.
mf
37
Vln.
Vc.
37
mf
Don
Fa - ther man-y hard - ships we, we have seen,
37
Pno.
mp
Ped.
37
E.Gtr.
Bass
37
D. S.

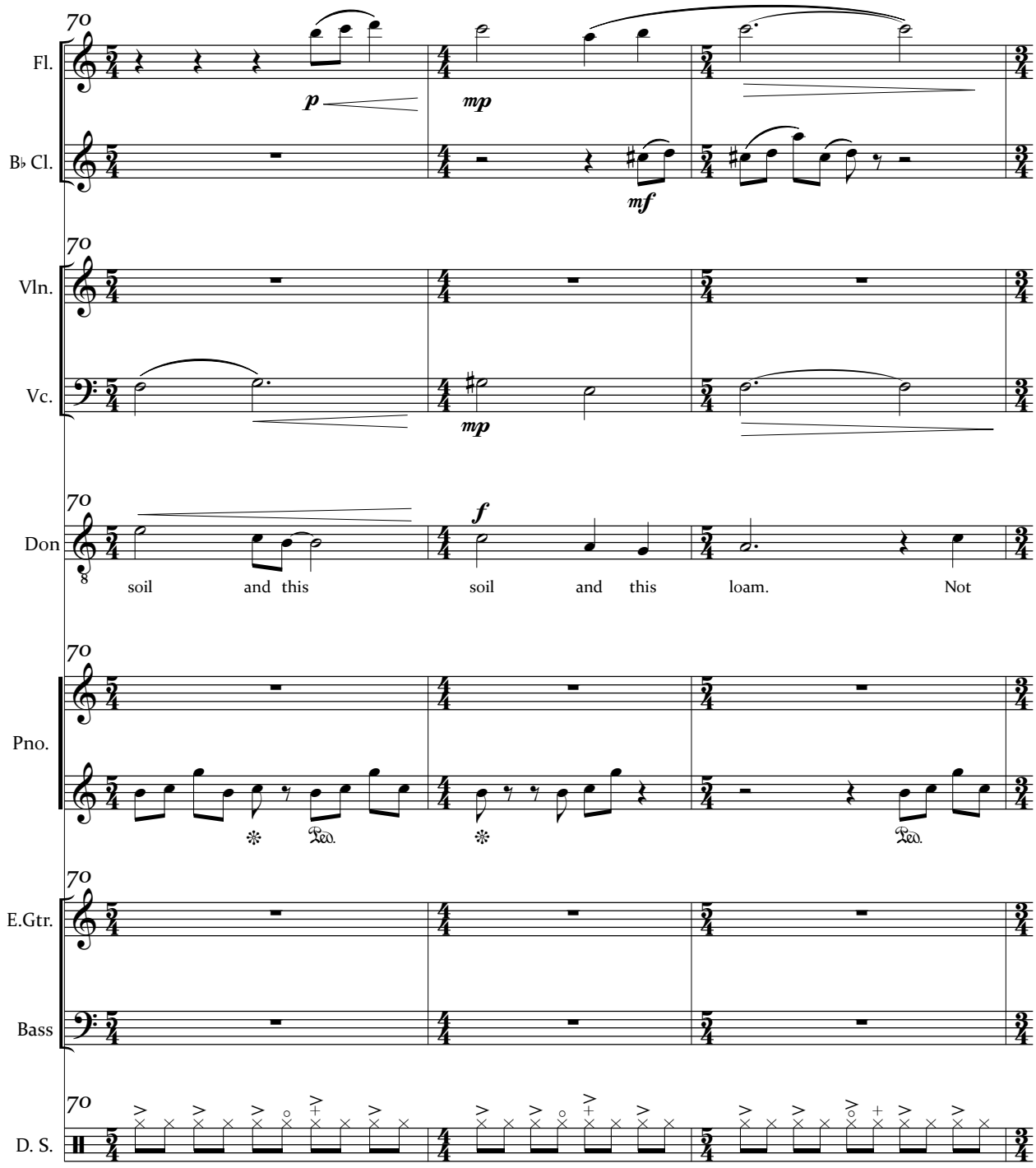

43
Fl.
B♭ Cl.
p
43
Vln.
Vc.
mp cresc.
f
43
f
Don
rain that nev - er ends,
sun that al - ways
beams.
43
Pno.
Ped.
43
E.Gtr.
mp
Bass
mf
43
D. S.
mf

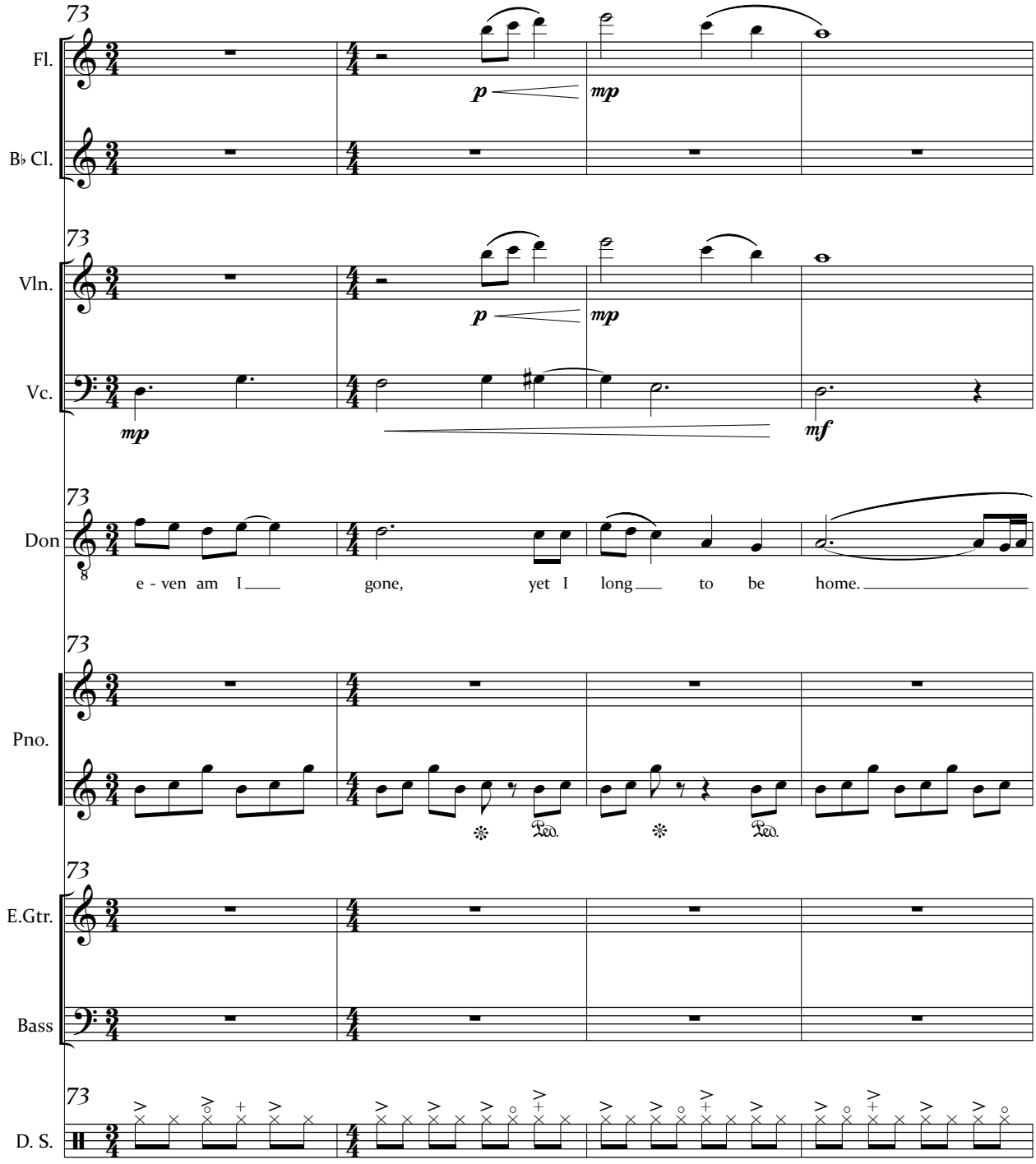

48
50
Fl.
B♭ Cl.
mf
mf
p
Vln.
Vc.
mf
p
mf
Don
mp
mf
Pno.
E.Gtr.
Bass
D. S.

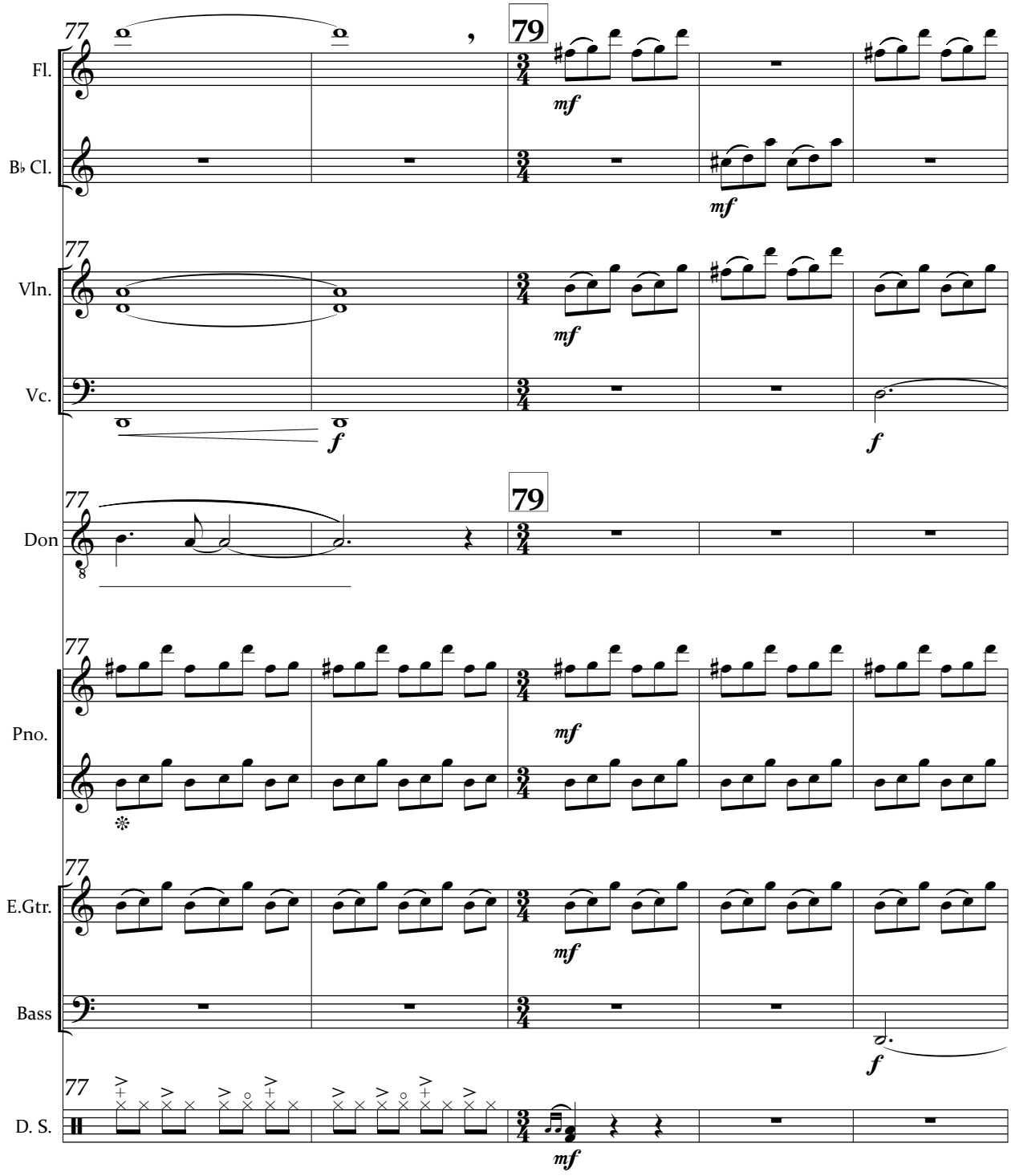

54
Fl.
B♭ Cl.
Vln.
Vc.
Don
Pno.
E.Gtr.
Bass
D. S.
f
mf
mp
pp
p

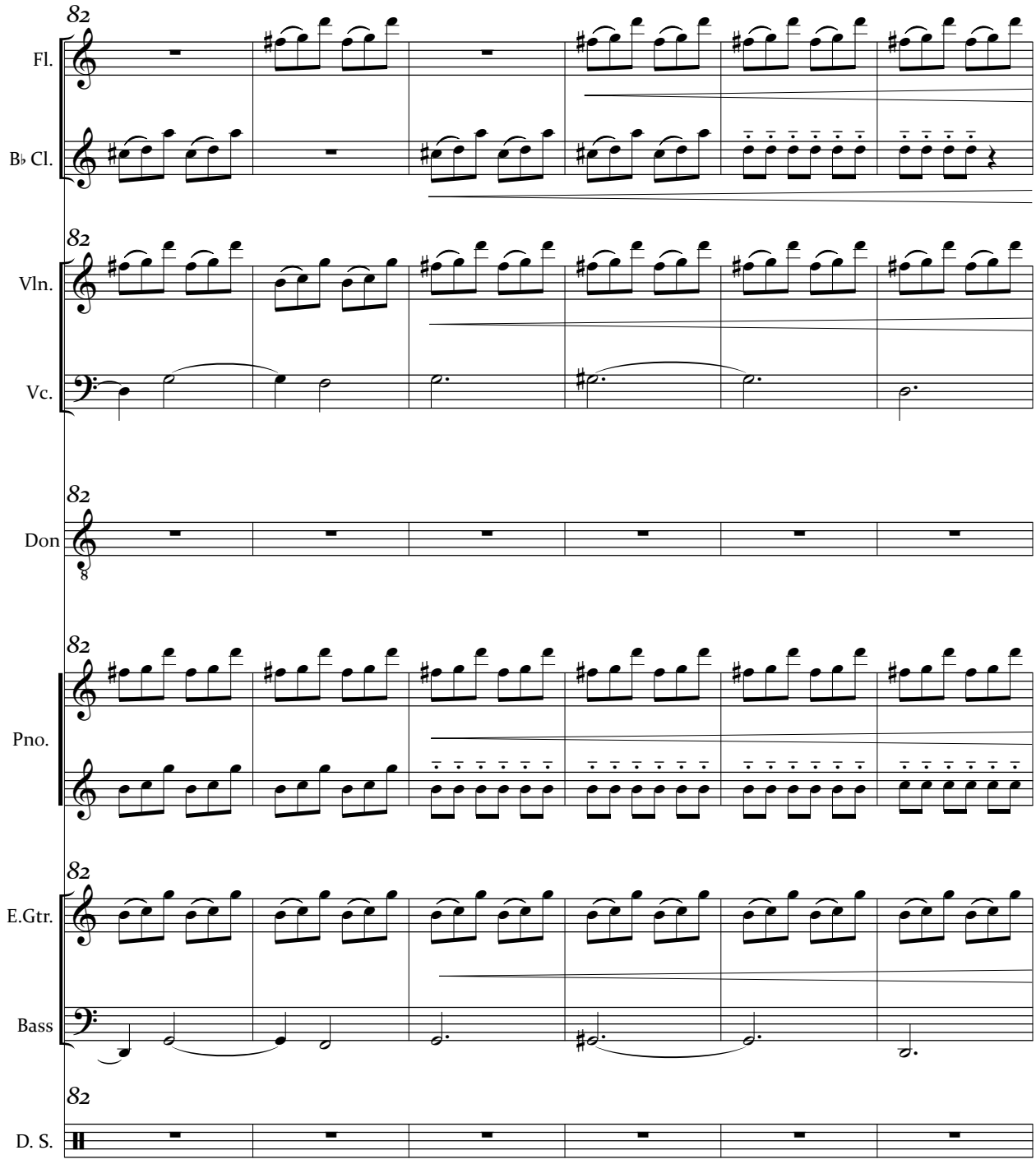

60
Fl.
B♭ Cl.
Vln.
Vc.
Don
8
Pno.
E.Gtr.
Bass
D. S.
f
ff
mf

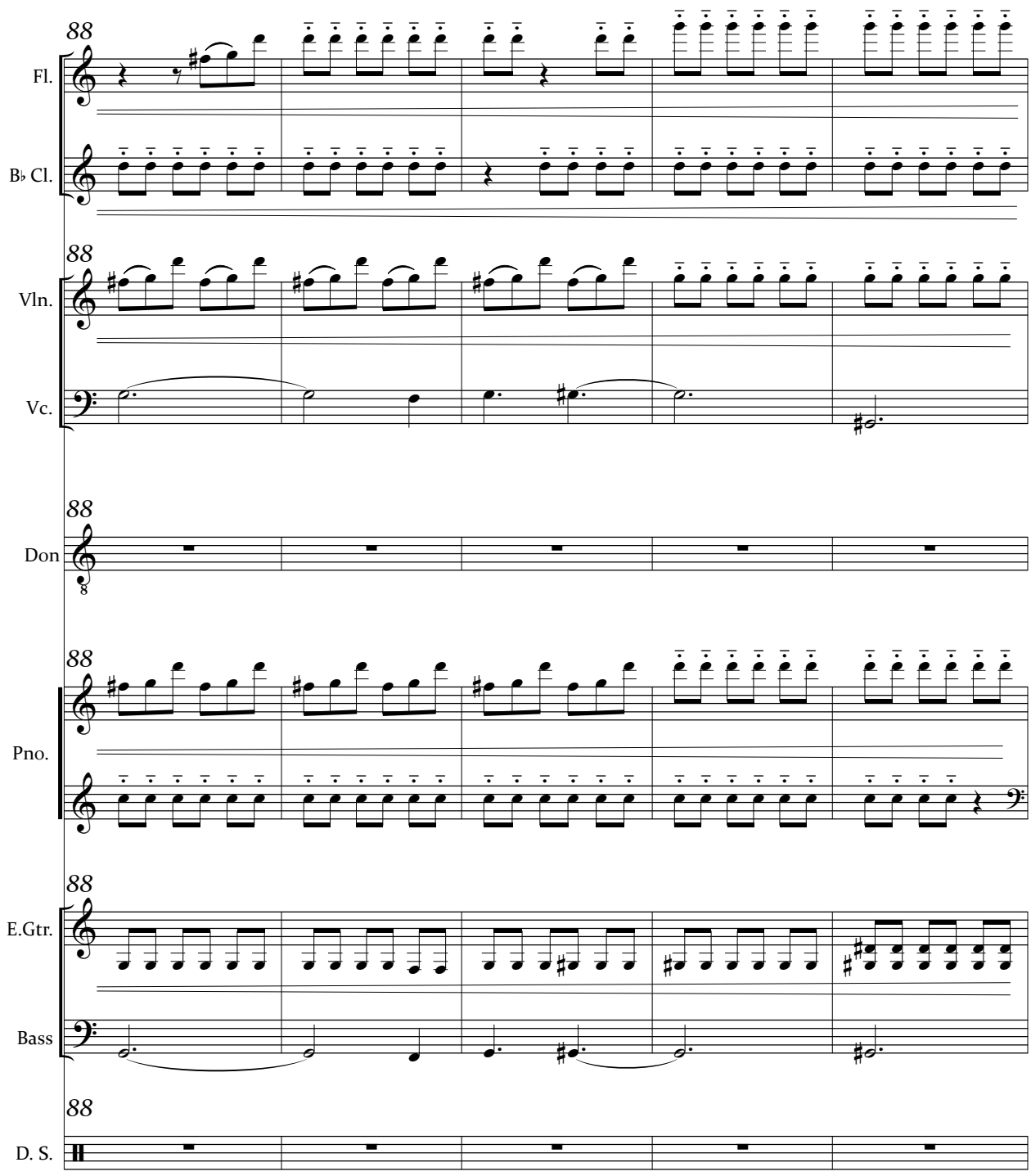

66
Fl.
B♭ Cl.
mp
66
Vln.
Vc.
p
66
mf
Don
Not e - ven am I gone, yet I long for this
66
Pno.
mp
Ped.
Ped.
66
E.Gtr.
pp
Bass
66
D. S.
mp

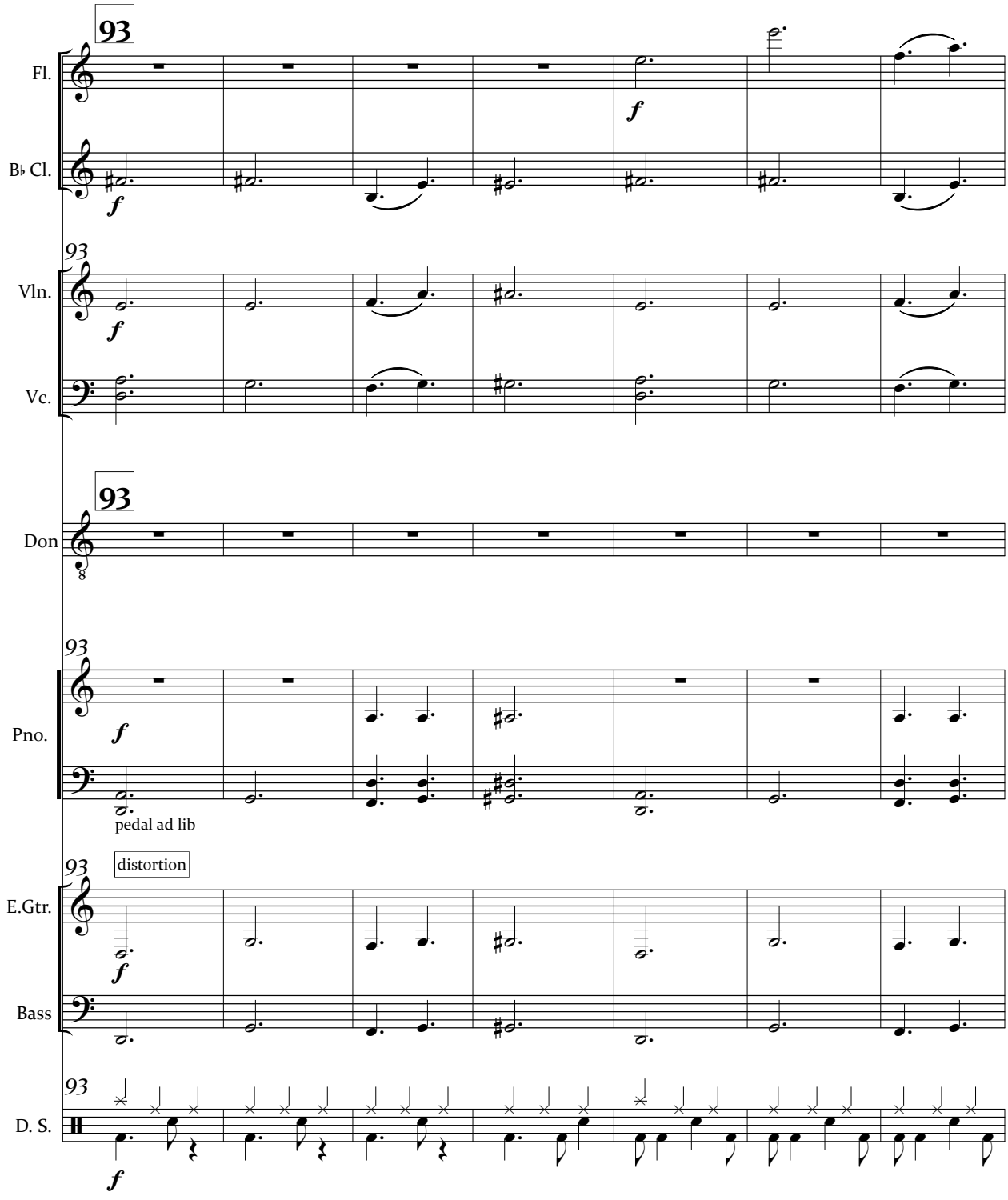

70
Fl.
B♭ Cl.
Vln.
Vc.
Don
Pno.
E.Gtr.
Bass
D. S.
p
mp
mf
f
soil and this soil and this loam. Not

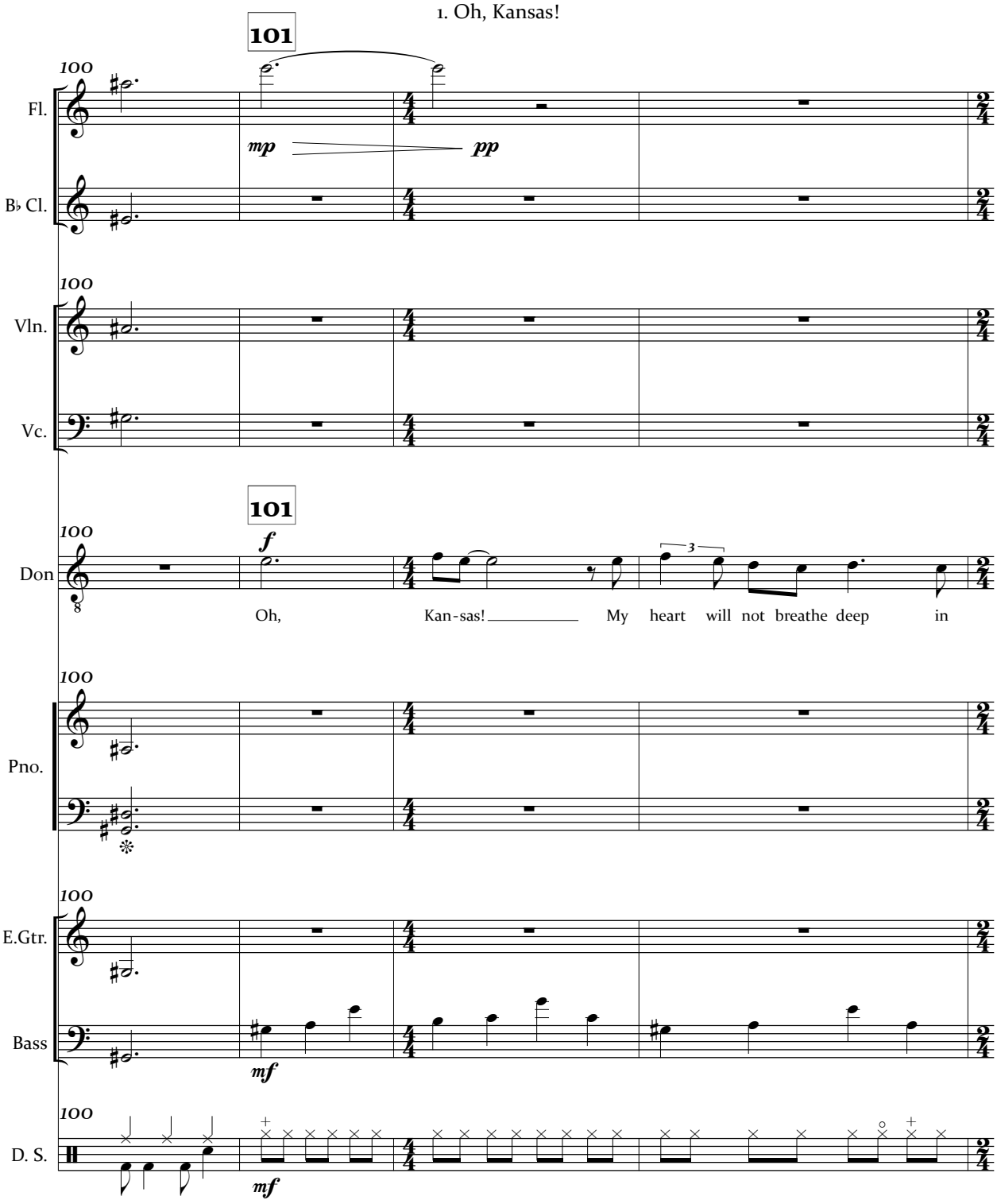

73
Fl.
B♭ Cl.
Vln.
Vc.
Don
Pno.
E.Gtr.
Bass
D. S.
p
mp
mf
e - ven am I gone, yet I long to be home.
Ped.

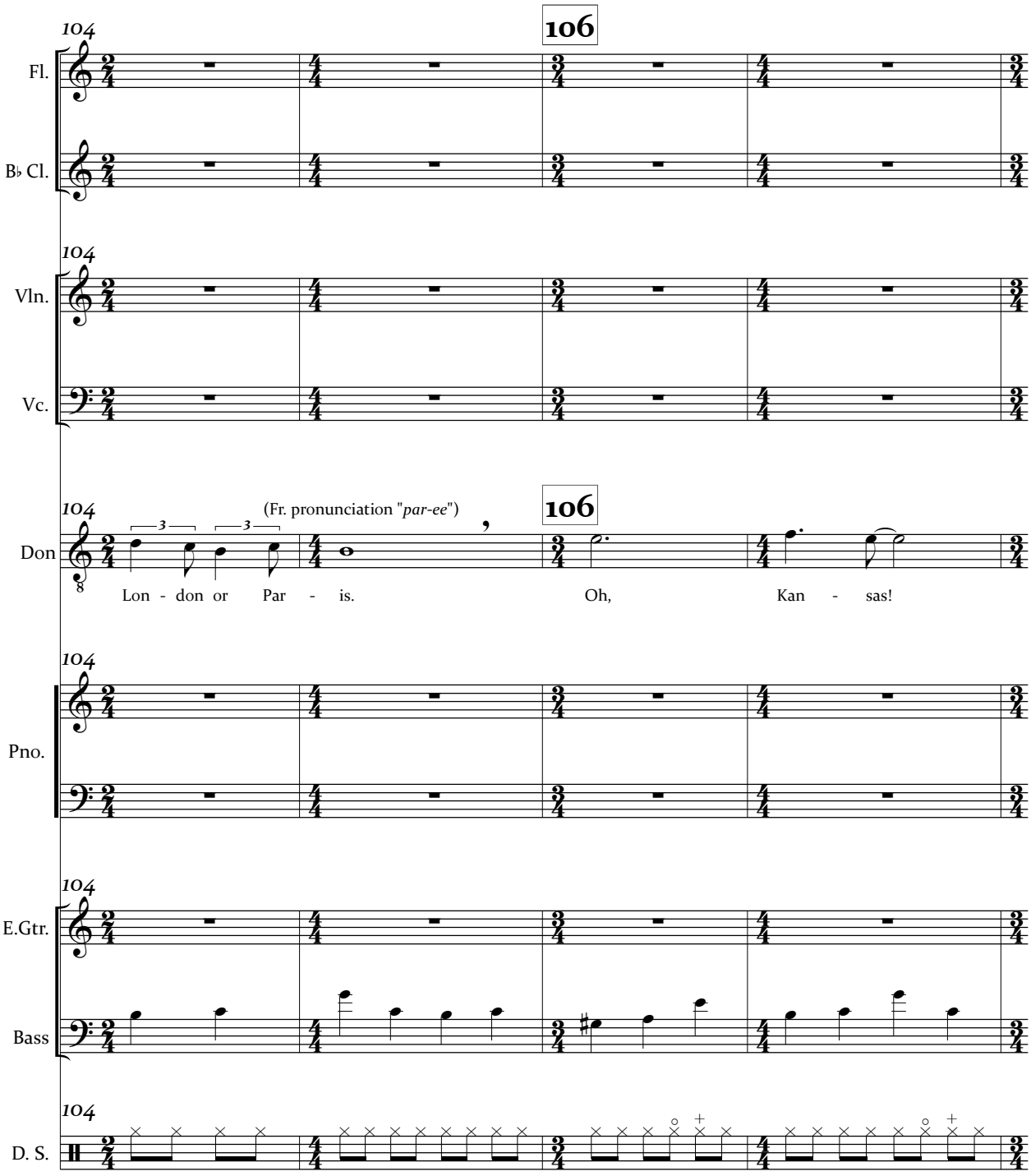

77
79
Fl.
B♭ Cl.
Vln.
Vc.
Don
Pno.
E.Gtr.
Bass
D. S.
mf
f

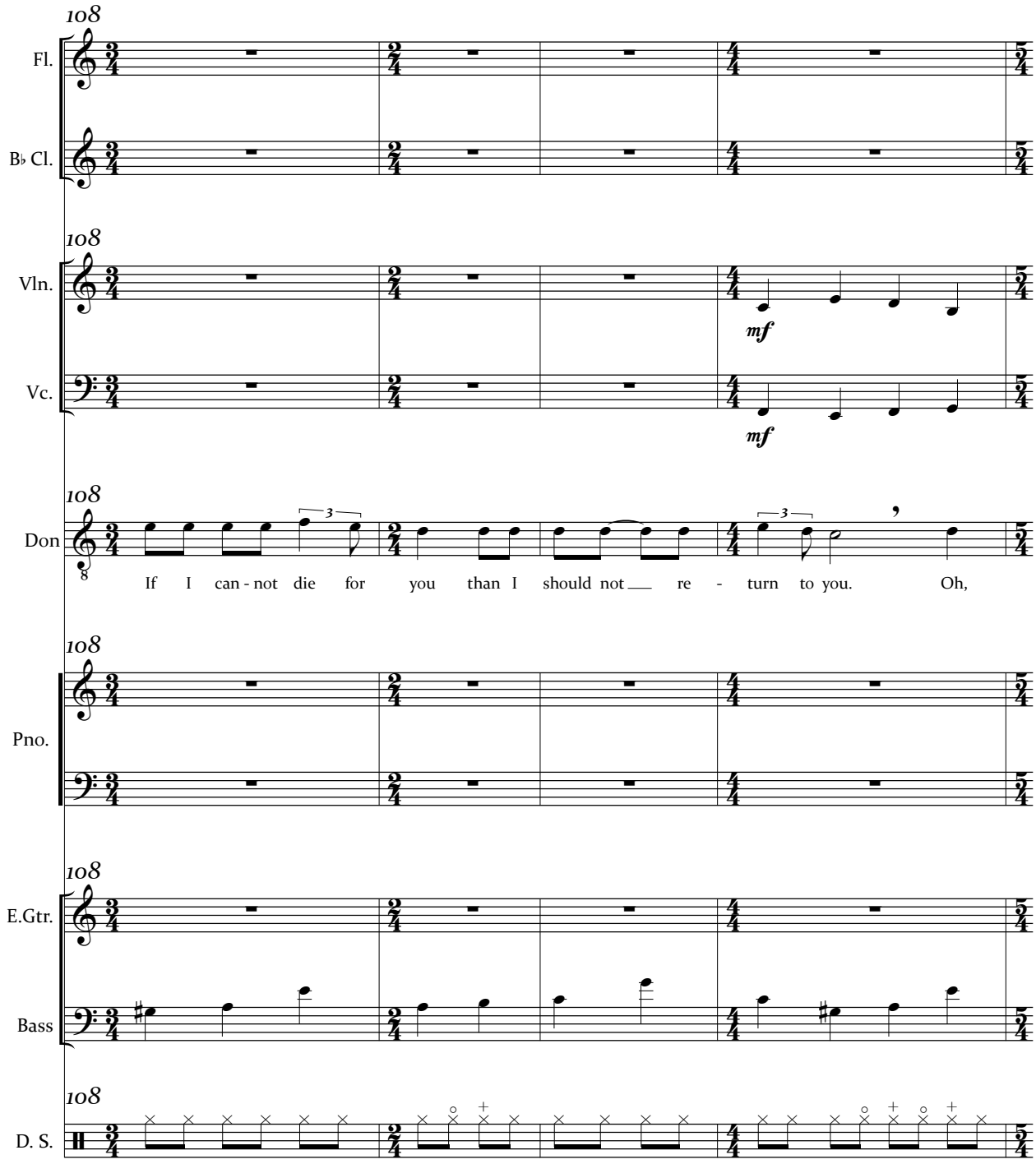

82
Fl.
B♭ Cl.
Vln.
Vc.
Don
Pno.
E.Gtr.
Bass
D. S.

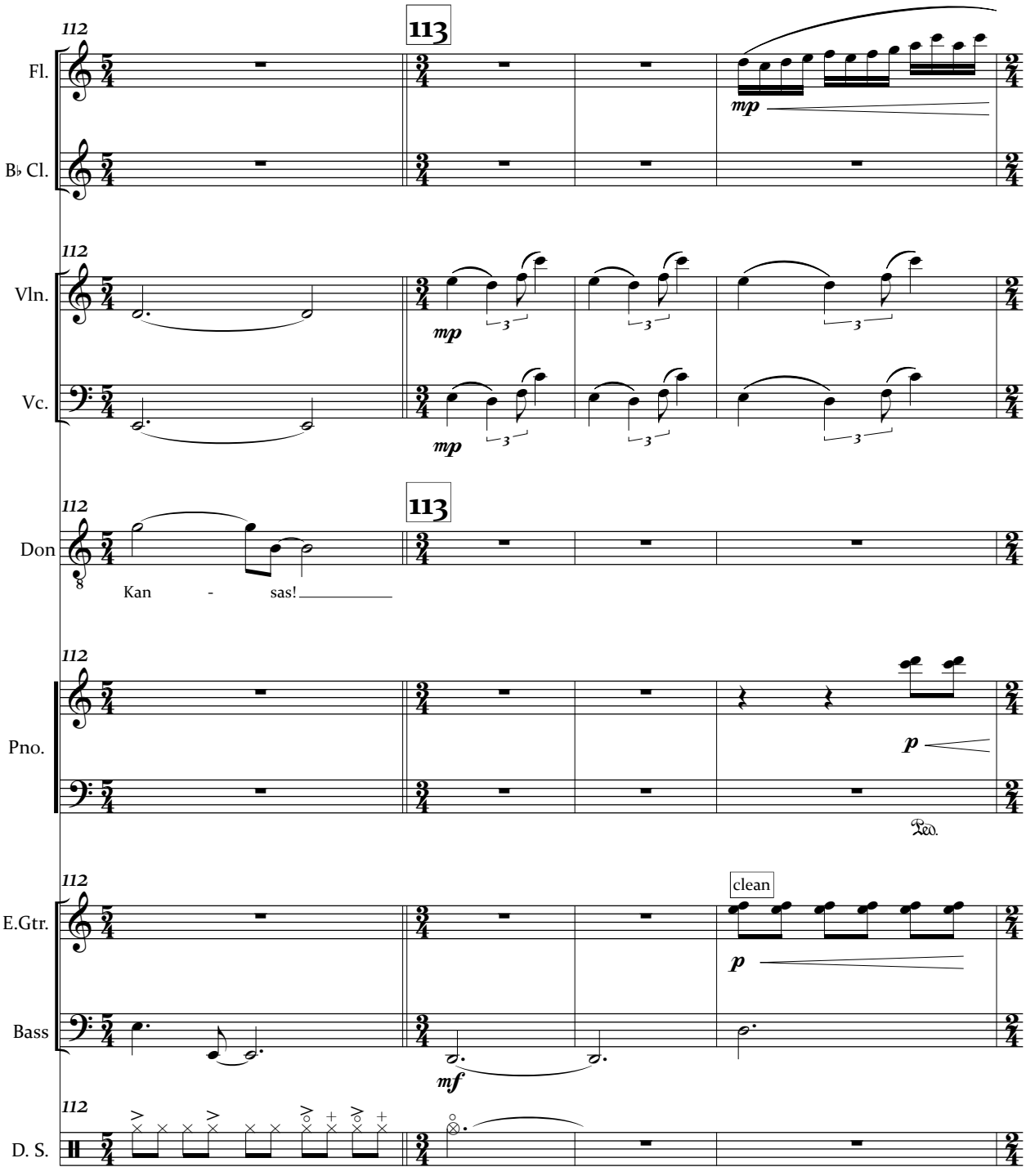

88
Fl.
B♭ Cl.
Vln.
Vc.
Don
Pno.
E.Gtr.
Bass
D. S.

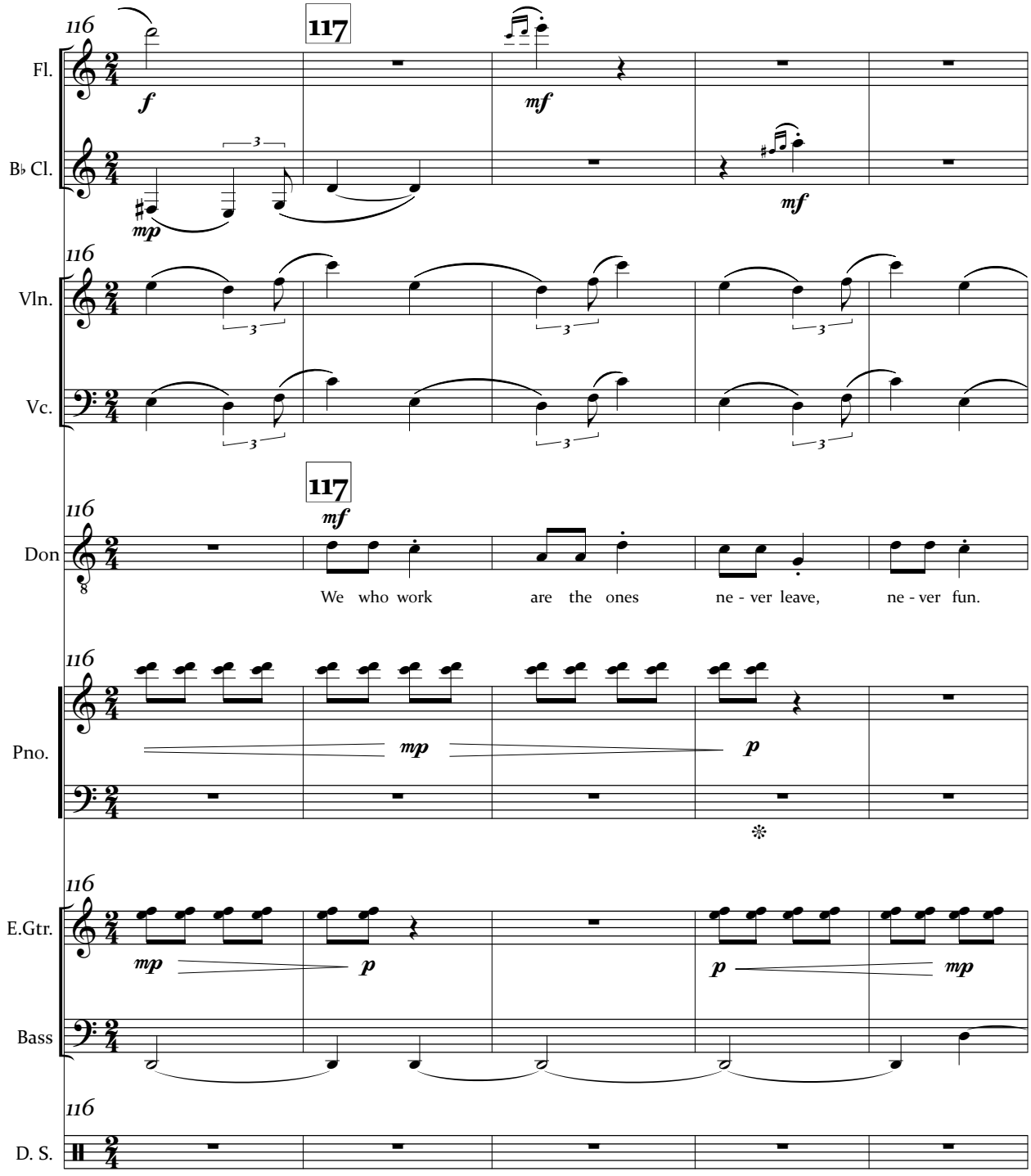

93
Fl.
f
B♭ Cl.
f
93
Vln.
f
Vc.
93
Don
8
93
Pno.
f
pedal ad lib
93
distortion
E.Gtr.
f
Bass
93
D. S.
f

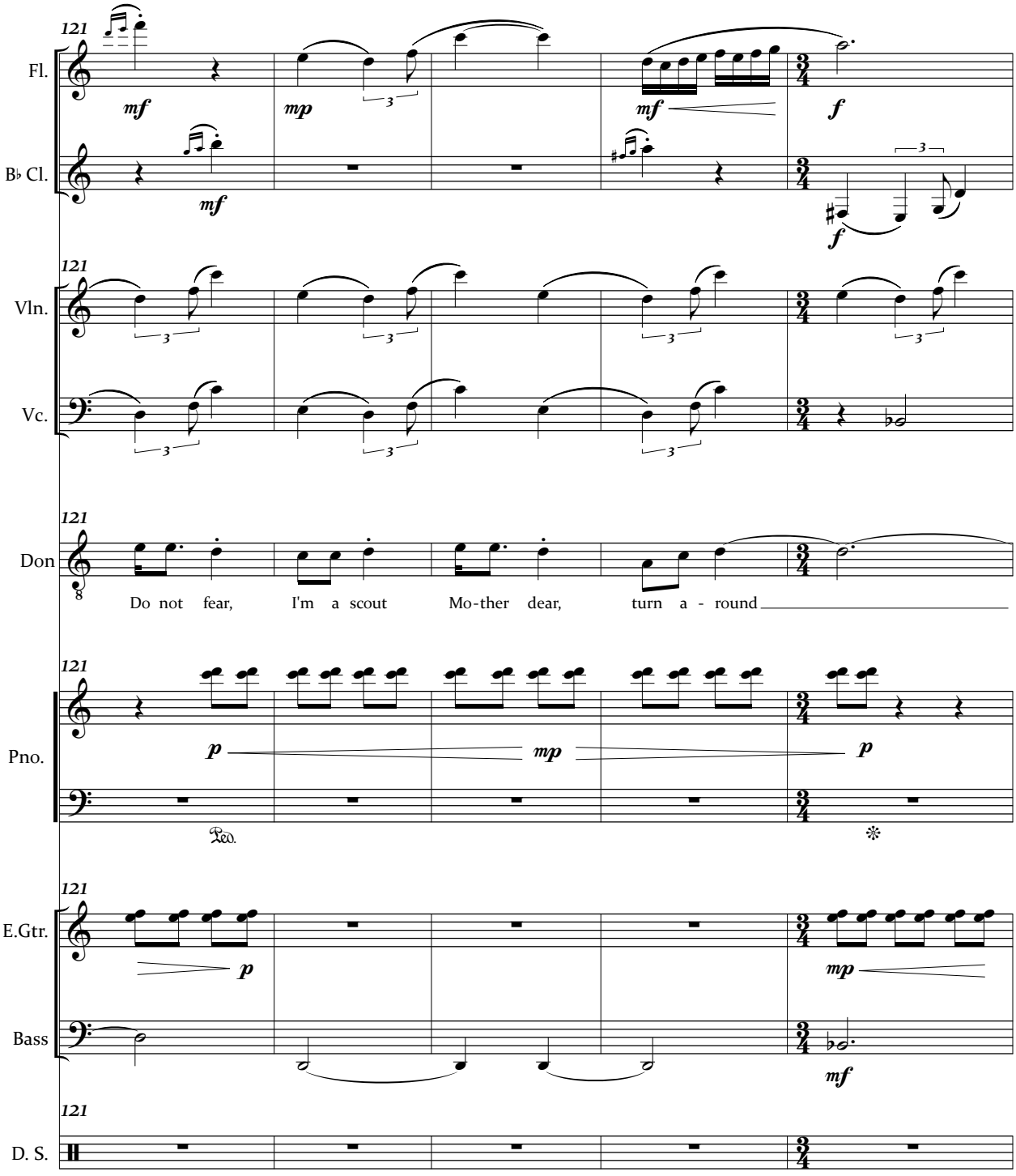

101
100
Fl.
mp
pp
B♭ Cl.
100
Vln.
Vc.
101
100
Don
f
3
Oh, Kan-sas! My heart will not breathe deep in
100
Pno.
100
E.Gtr.
Bass
mf
100
D. S.
mf

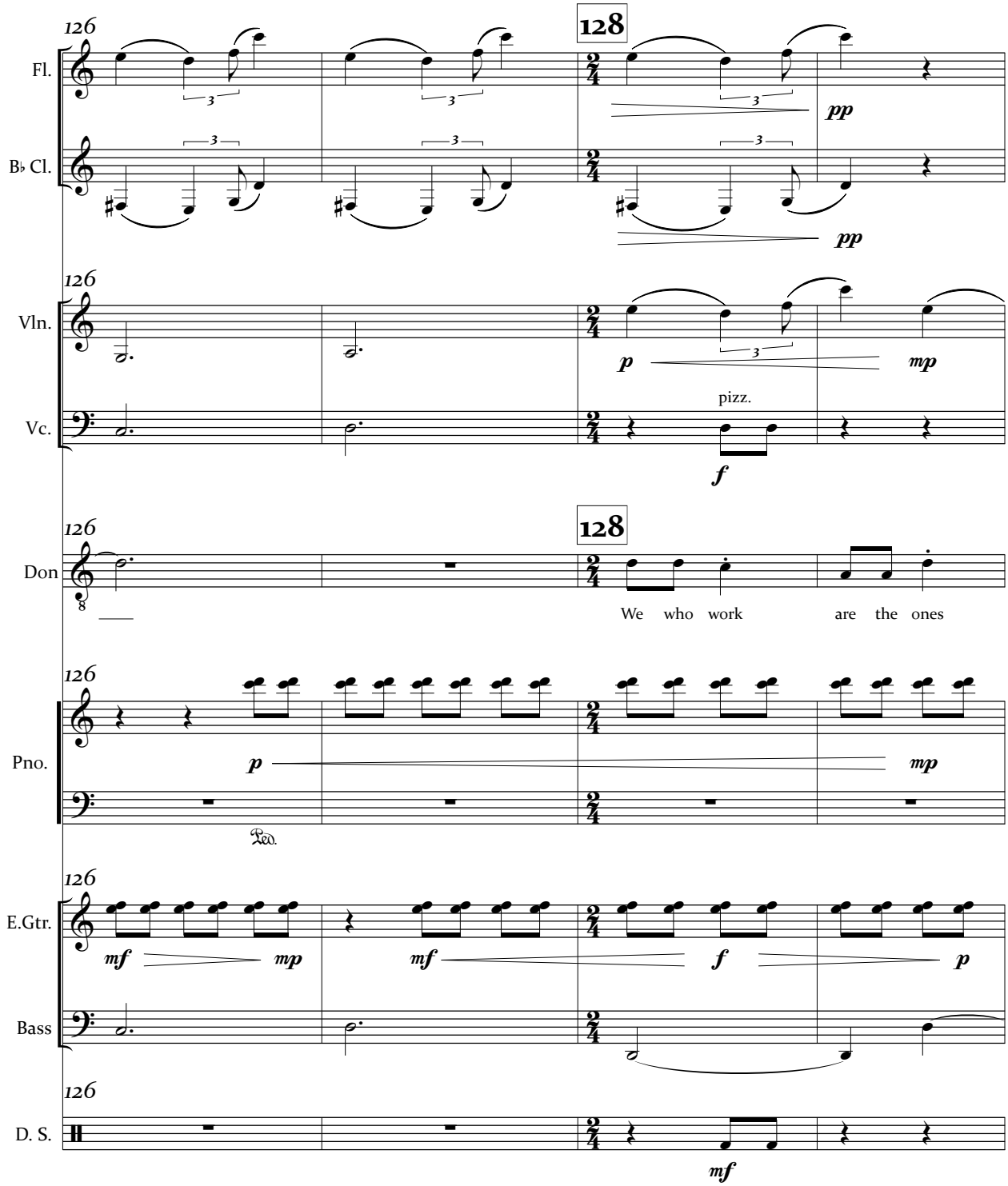

104
106
Fl.
B♭ Cl.
Vln.
Vc.
Don
(Fr. pronunciation "par-ee")
Lon - don or Par - is.
Oh, Kan - sas!
Pno.
E.Gtr.
Bass
D. S.

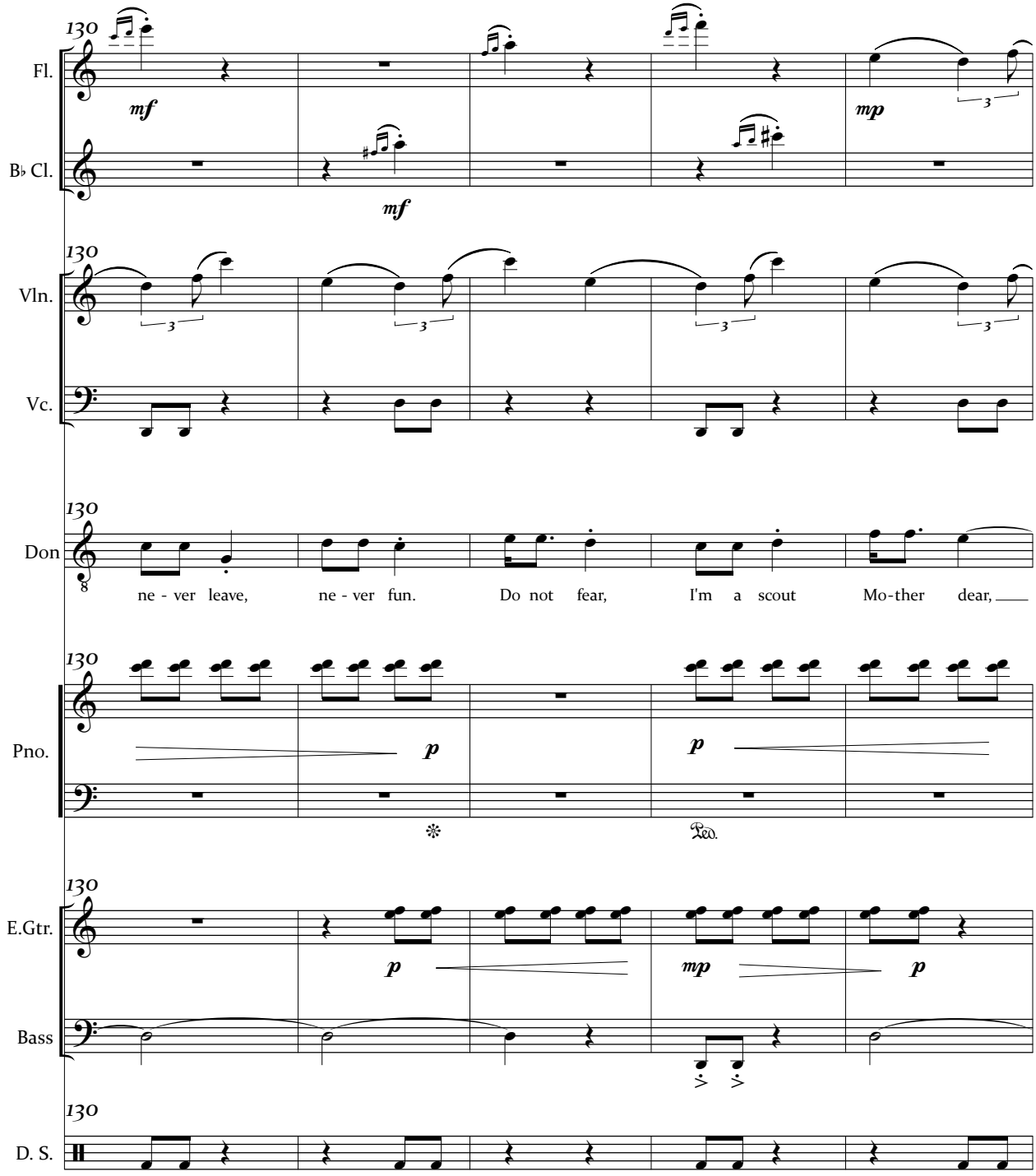

108
Fl.
B♭ Cl.
Vln.
mf
Vc.
mf
Don
If I can - not die for you than I should not re - turn to you. Oh,
Pno.
E.Gtr.
Bass
D. S.

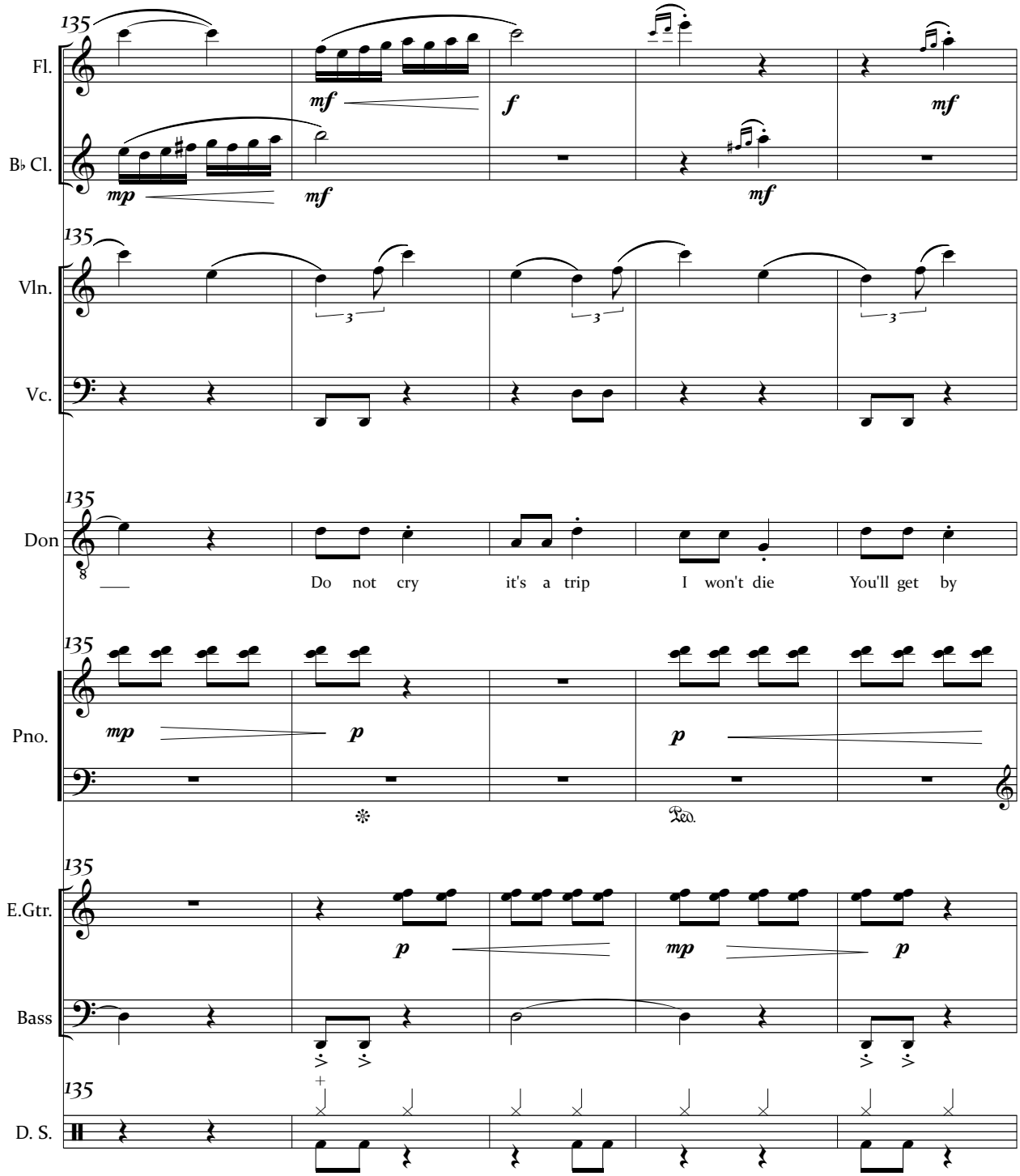

112
113
Fl.
B♭ Cl.
Vln.
Vc.
Don
Kan - sas!
Pno.
E.Gtr.
clean
Bass
D. S.
mp
p
mf
Ped.

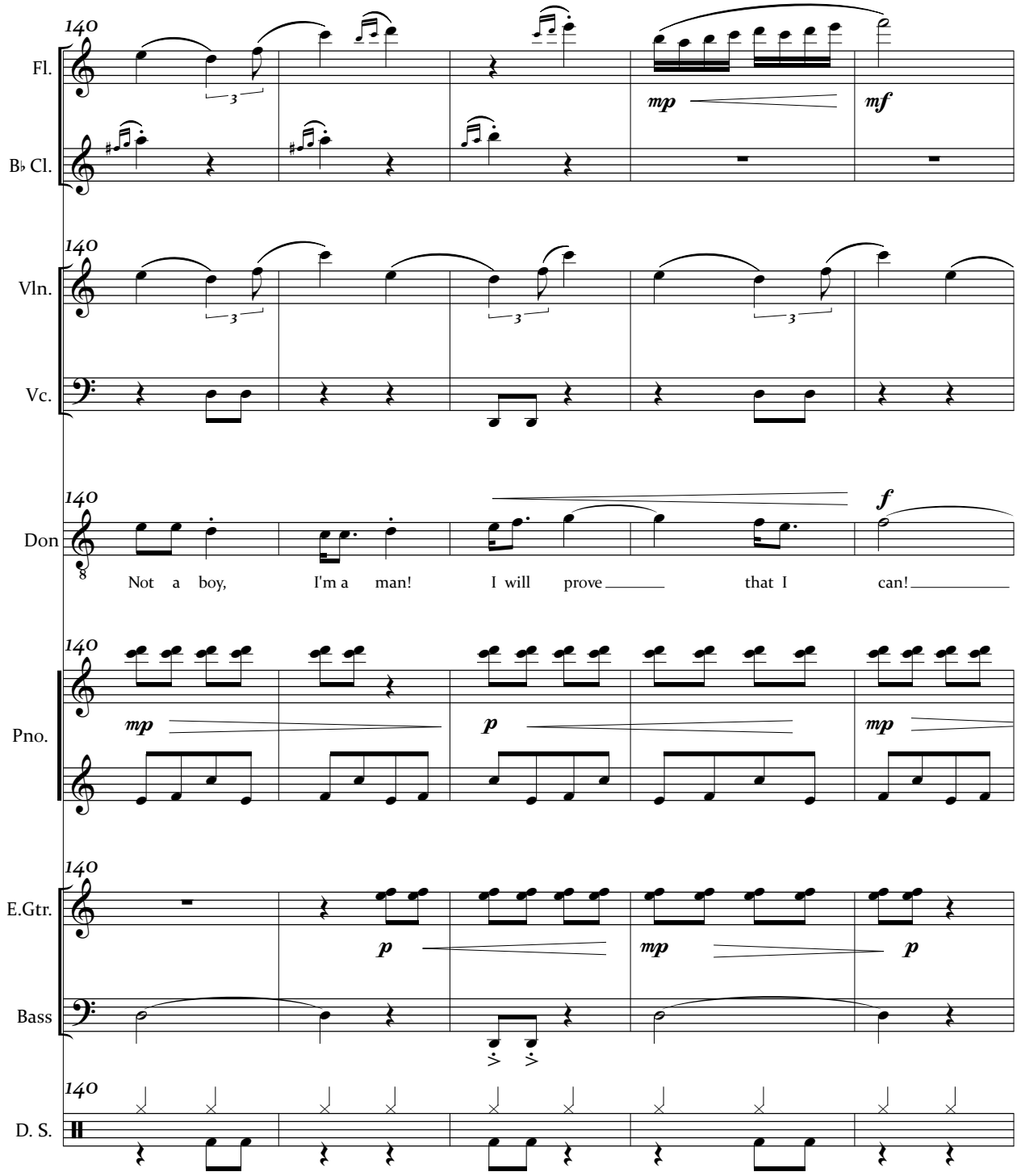

116
117
Fl.
f
mf
B♭ Cl.
mp
mf
Vln.
Vc.
Don
mf
We who work are the ones ne - ver leave, ne - ver fun.
Pno.
mp
p
E.Gtr.
mp
p
p
mp
Bass
D. S.

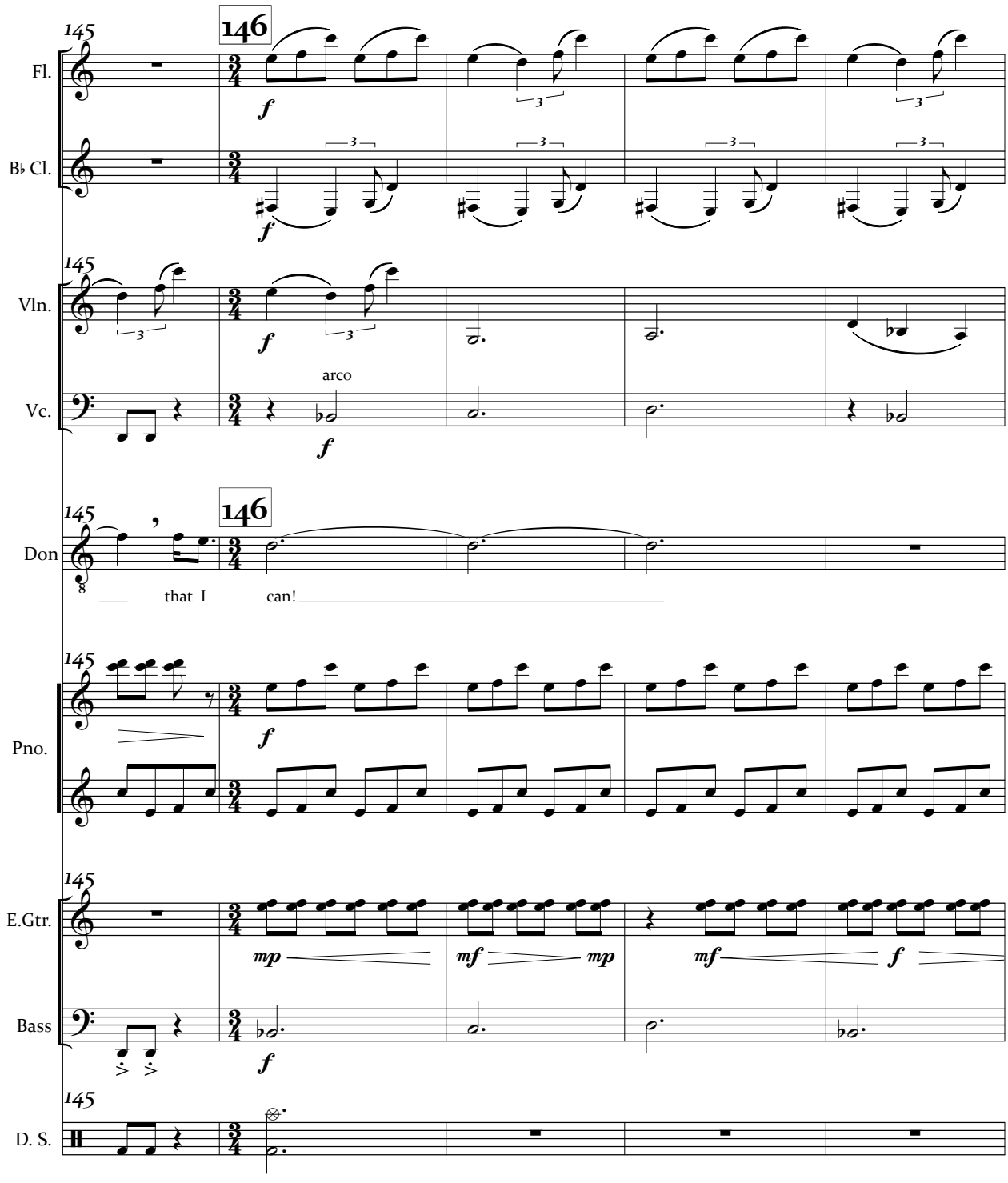

121
Fl.
B♭ Cl.
Vln.
Vc.
Don
Pno.
E.Gtr.
Bass
D. S.
mf
mp
f
p
Do not fear, I'm a scout Mo-ther dear, turn a - round

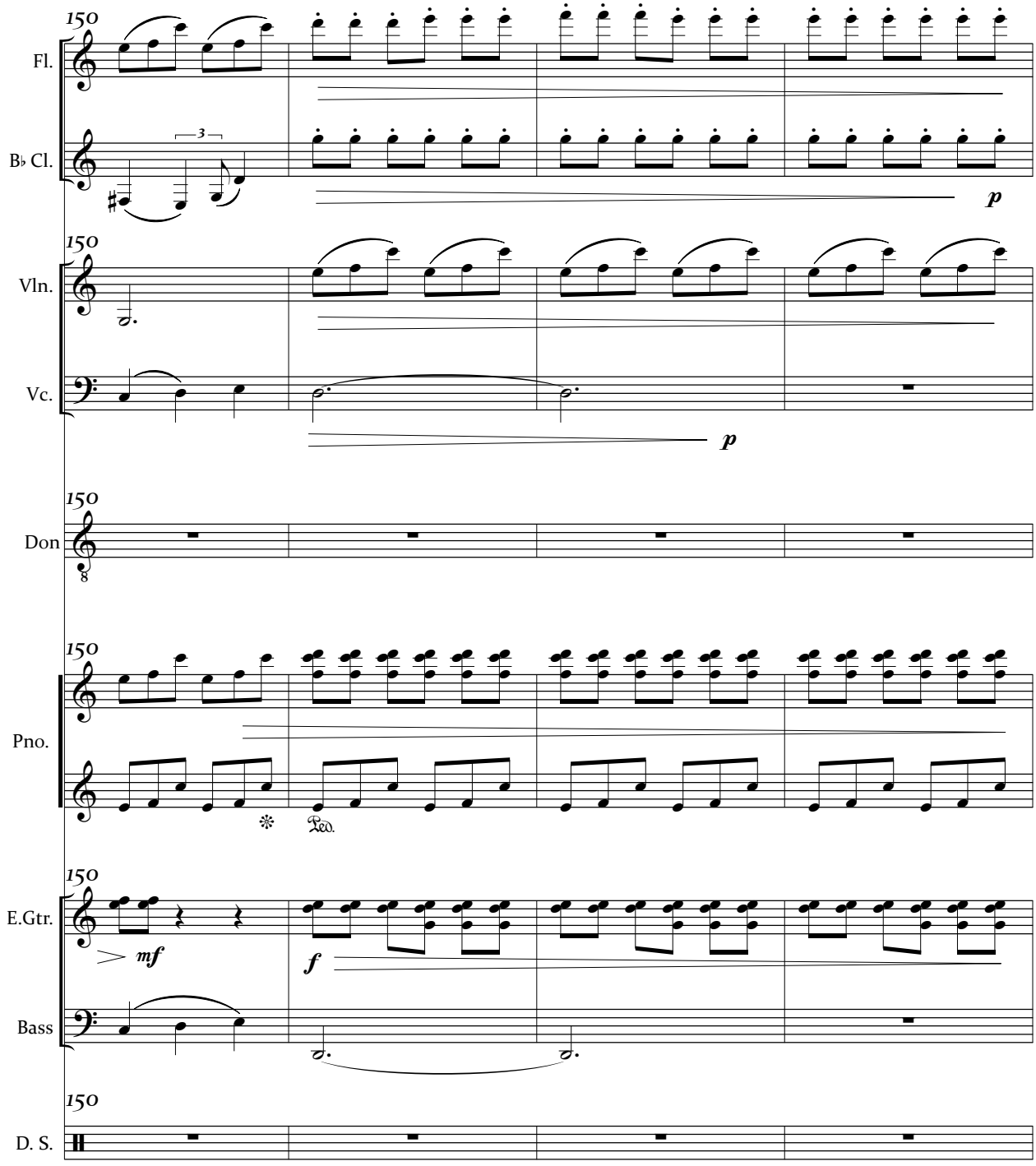

126
128
Fl.
B♭ Cl.
Vln.
Vc.
Don
Pno.
E.Gtr.
Bass
D. S.
pp
p
mp
pizz.
f
We who work are the ones
mf
Ped.

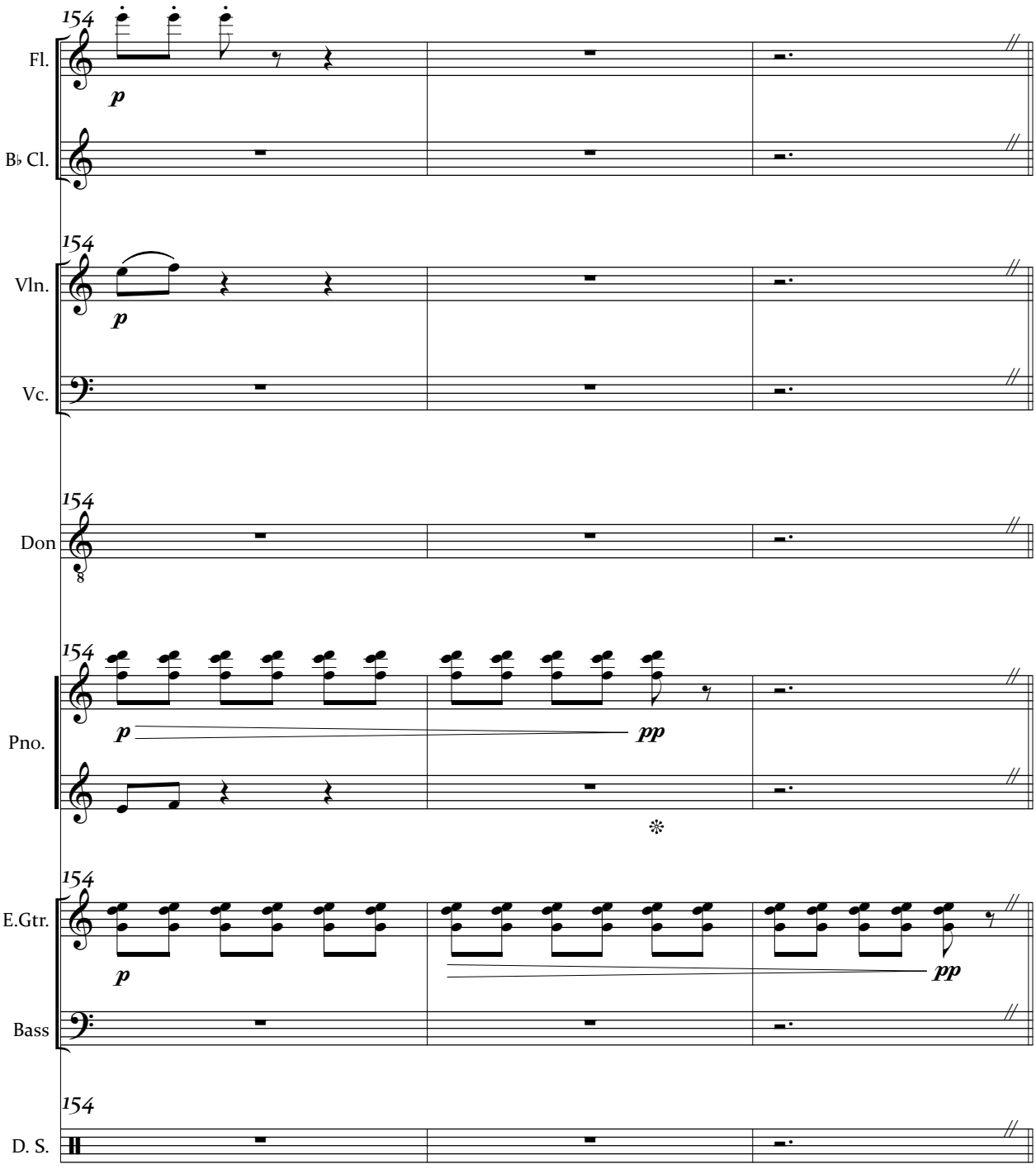

130
Fl.
mf
mp
B♭ Cl.
mf
130
Vln.
Vc.
130
Don
ne - ver leave, ne - ver fun. Do not fear, I'm a scout Mo-ther dear,
130
Pno.
p
p
Ped.
130
E.Gtr.
p
mp
p
Bass
130
D. S.

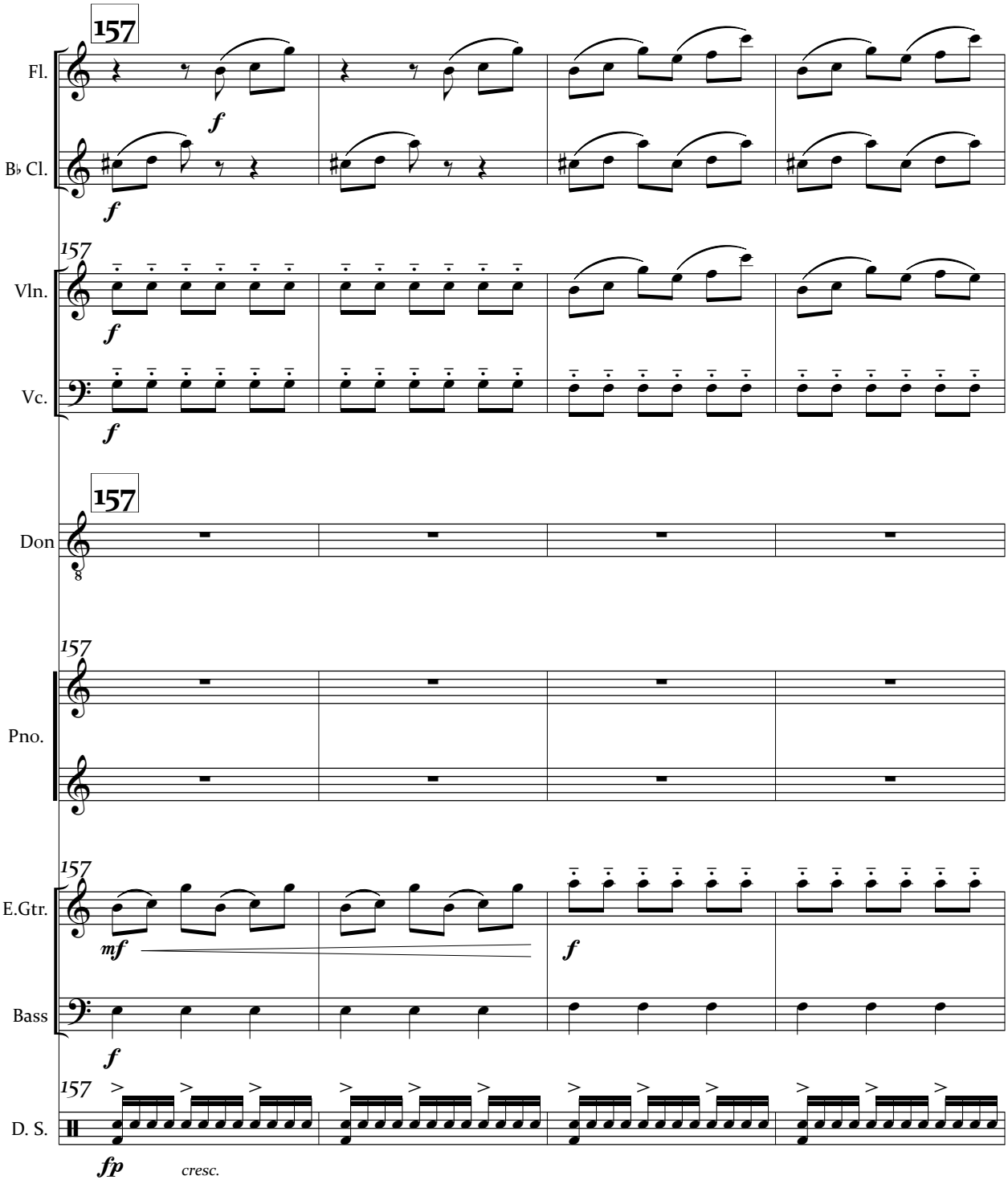

135
Fl.
B♭ Cl.
Vln.
Vc.
Don
Pno.
E.Gtr.
Bass
D. S.
mf
f
mp
p
Do not cry
it's a trip
I won't die
You'll get by

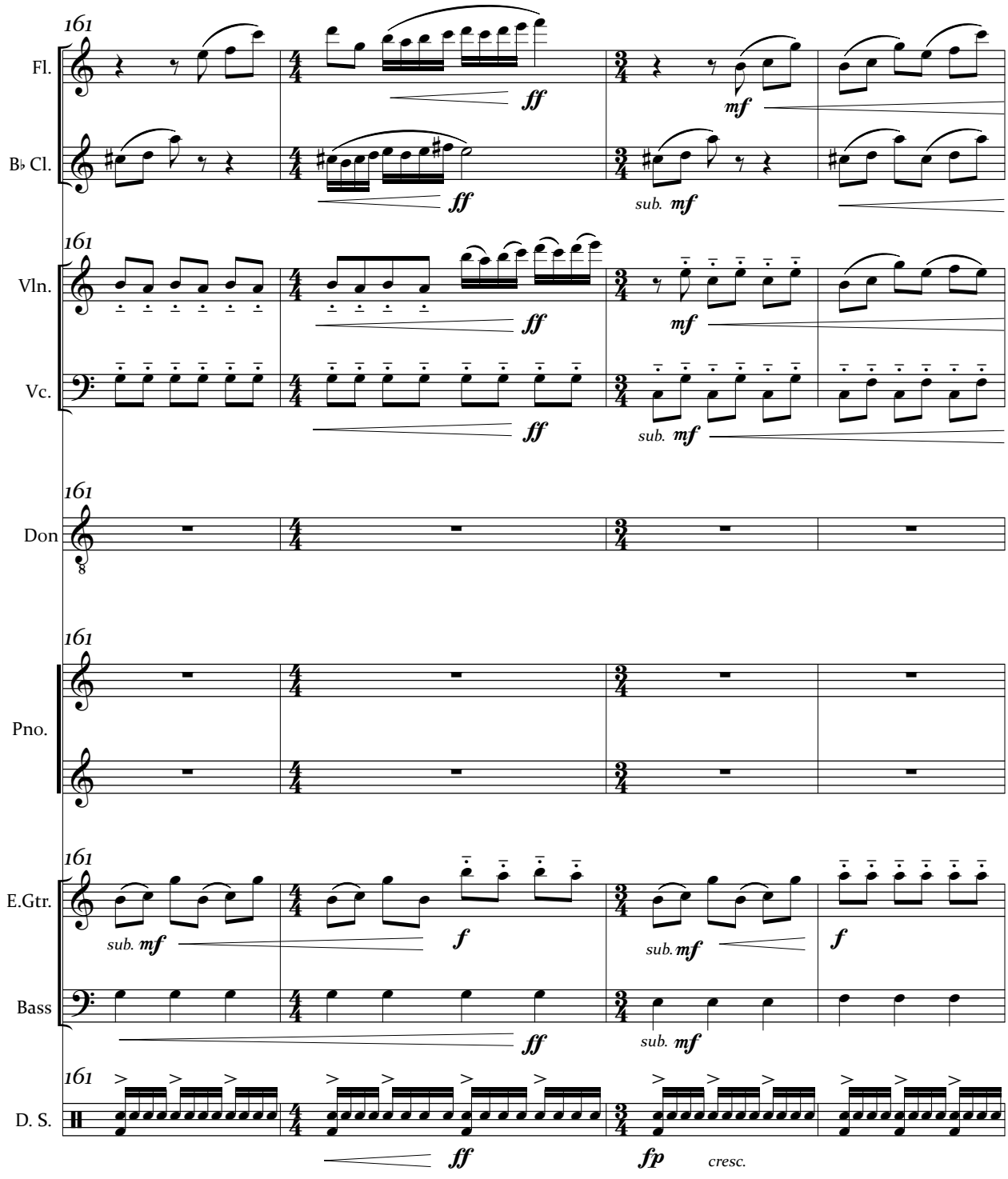

140
Fl.
B♭ Cl.
mp
mf
Vln.
Vc.
Don
f
Not a boy, I'm a man! I will prove that I can!
Pno.
p
E.Gtr.
Bass
D. S.

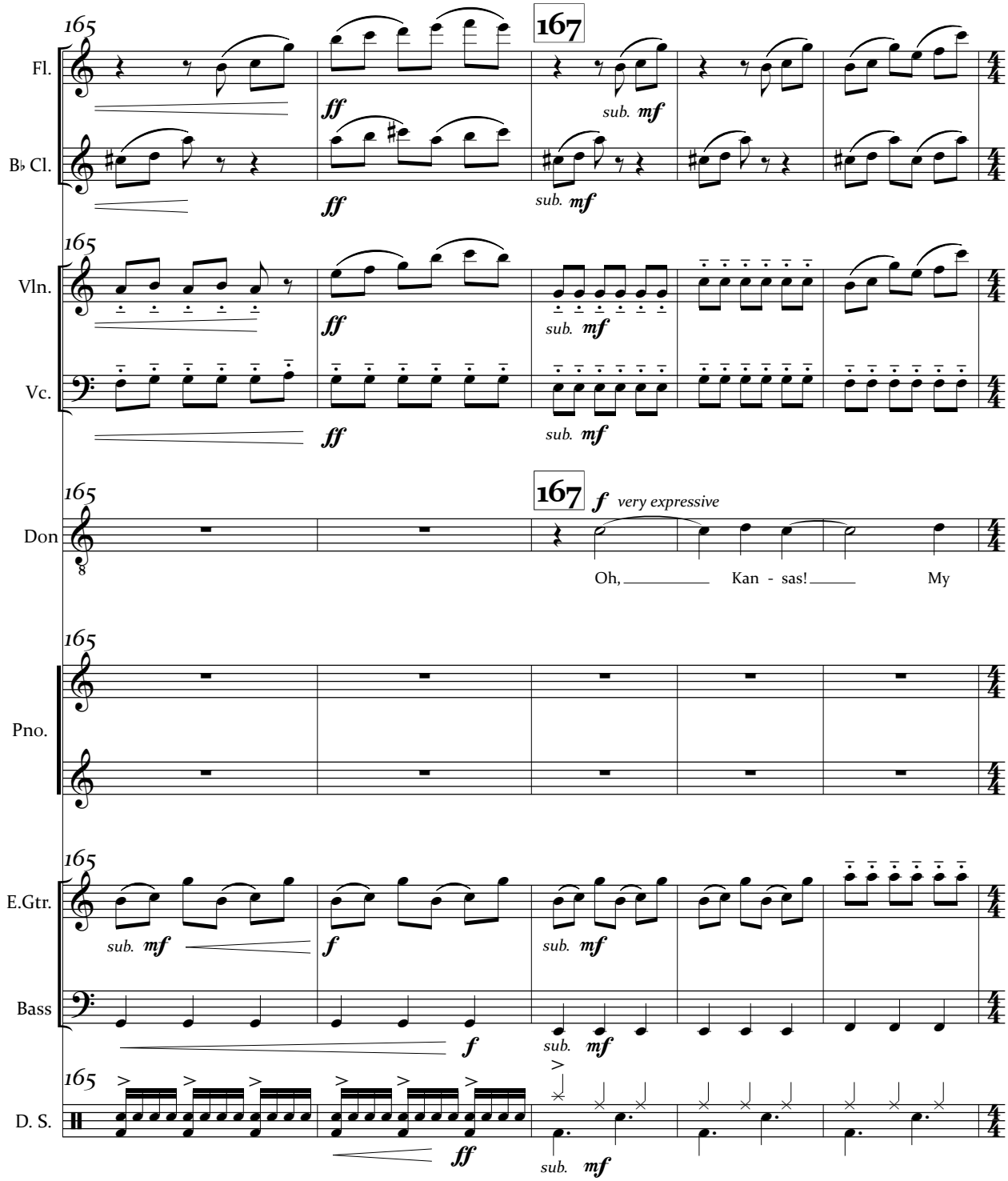

145
146
Fl.
B♭ Cl.
Vln.
Vc.
arco
Don
that I can!
Pno.
E.Gtr.
Bass
D. S.
f
mp
mf

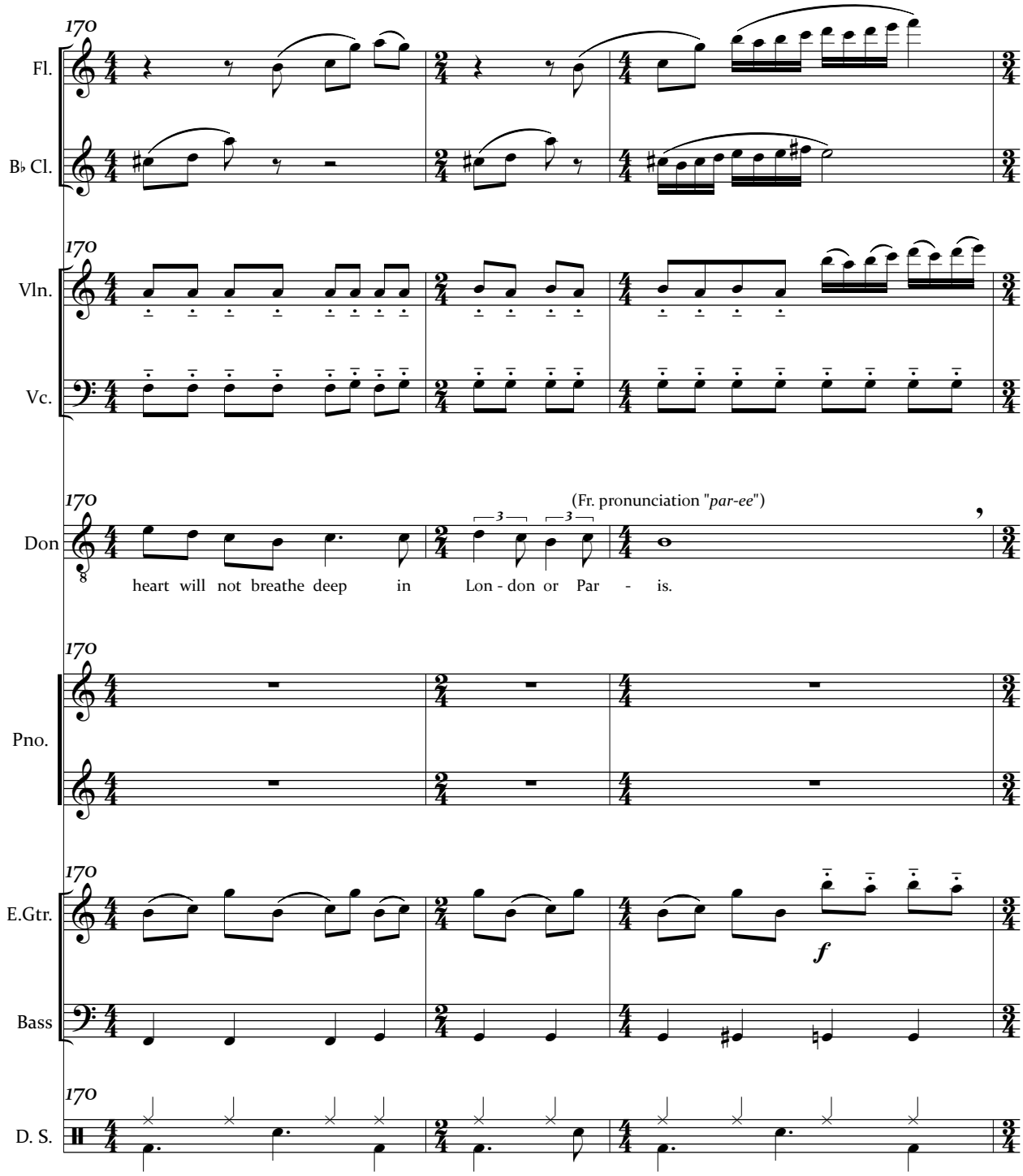

150
Fl.
B♭ Cl.
3
p
150
Vln.
Vc.
p
150
Don
8
150
Pno.
Ped.
150
E.Gtr.
mf
f
Bass
150
D. S.

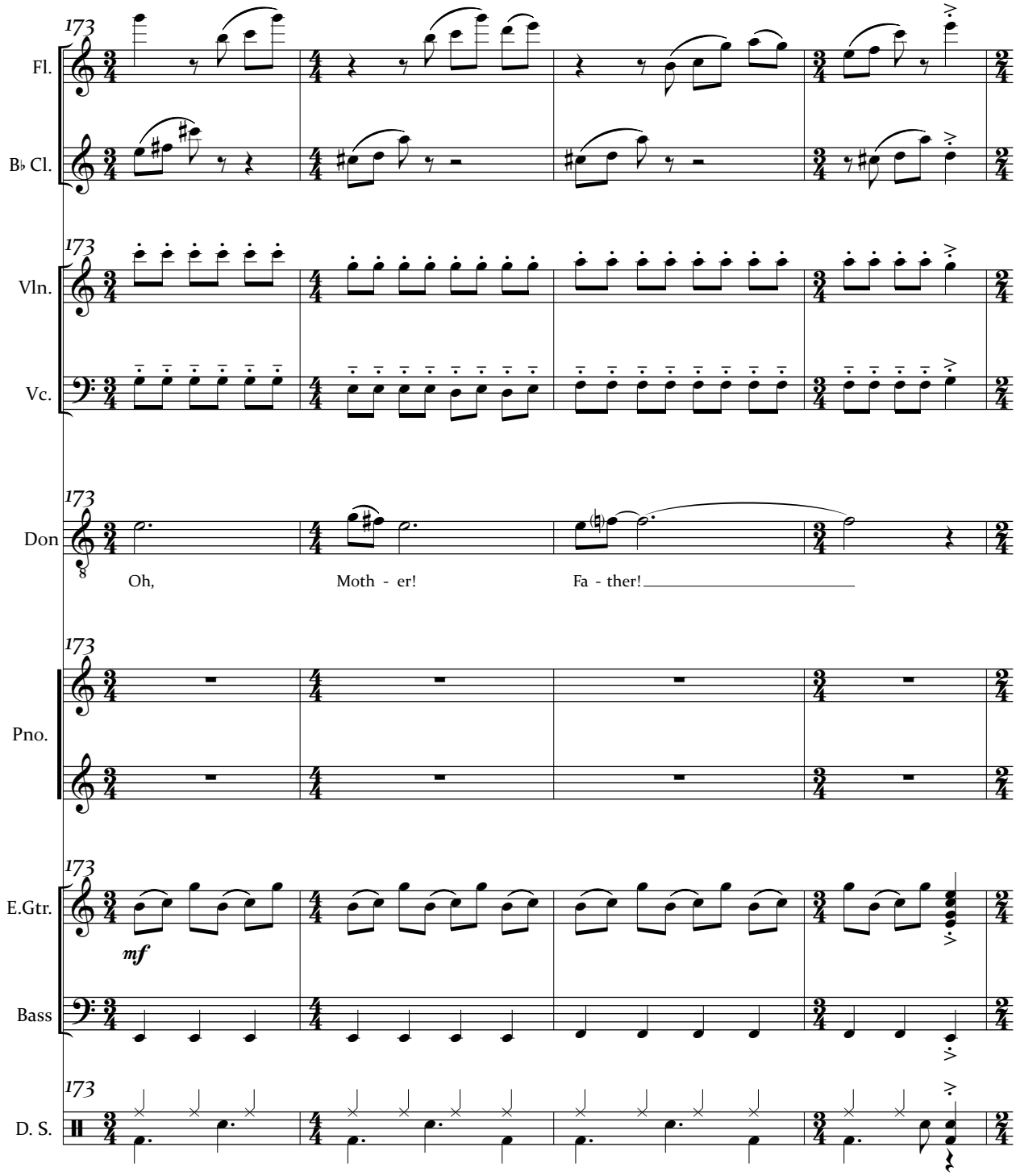

154
Fl.
p
B♭ Cl.
154
Vln.
p
Vc.
154
Don
8
154
Pno.
p
pp
154
E.Gtr.
p
pp
Bass
154
D. S.

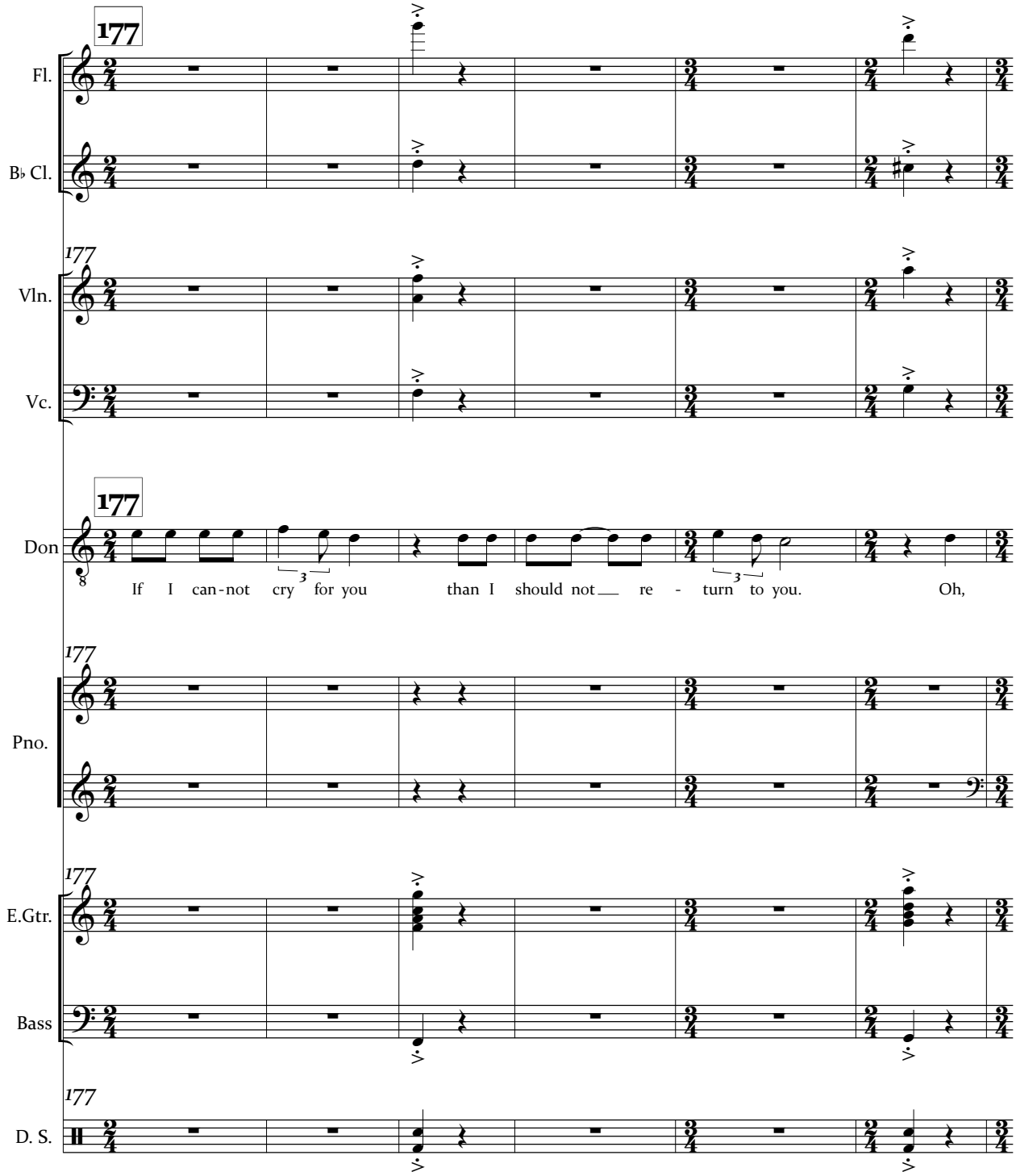

157
Fl.
f
B♭ Cl.
f
157
Vln.
f
Vc.
f
157
Don
8
157
Pno.
157
E.Gtr.
mf
f
Bass
f
157
D. S.
fp
cresc.

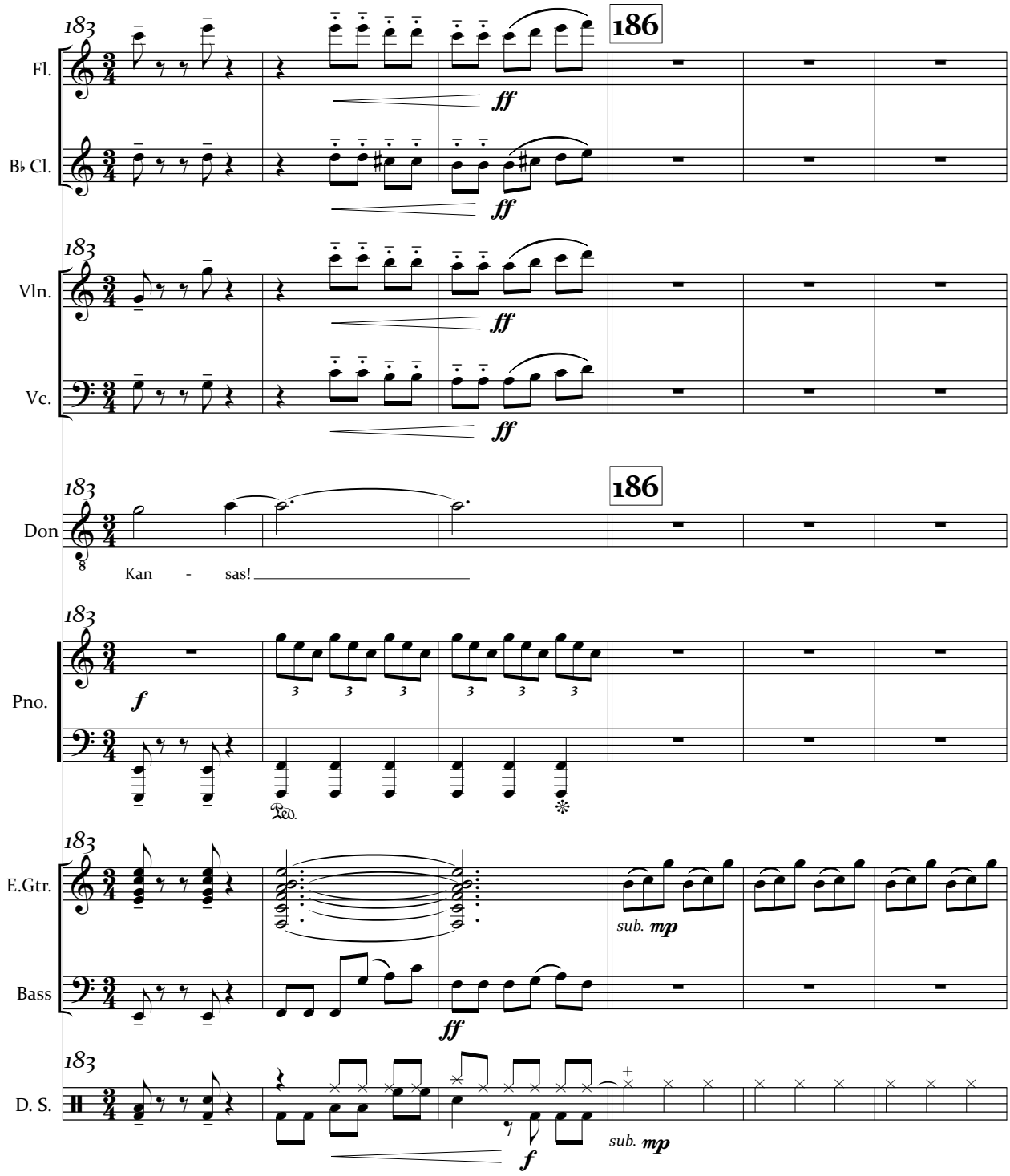

161
Fl.
B♭ Cl.
Vln.
Vc.
Don
Pno.
E.Gtr.
Bass
D. S.
ff
mf
sub. mf
f
fp
cresc.

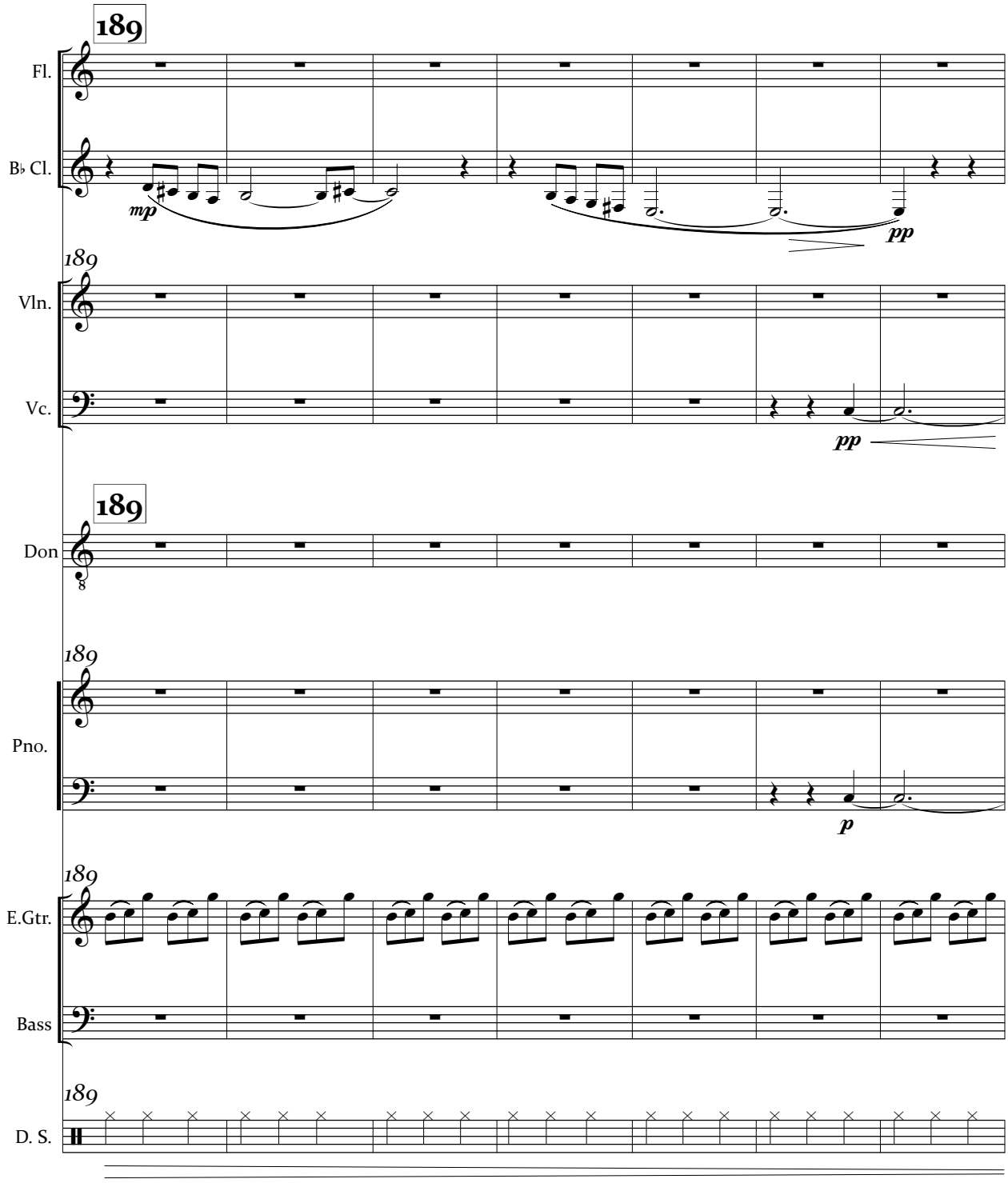

165
167
Fl.
B♭ Cl.
Vln.
Vc.
Don
Pno.
E.Gtr.
Bass
D. S.
ff
sub. mf
f
very expressive
Oh, Kan - sas! My

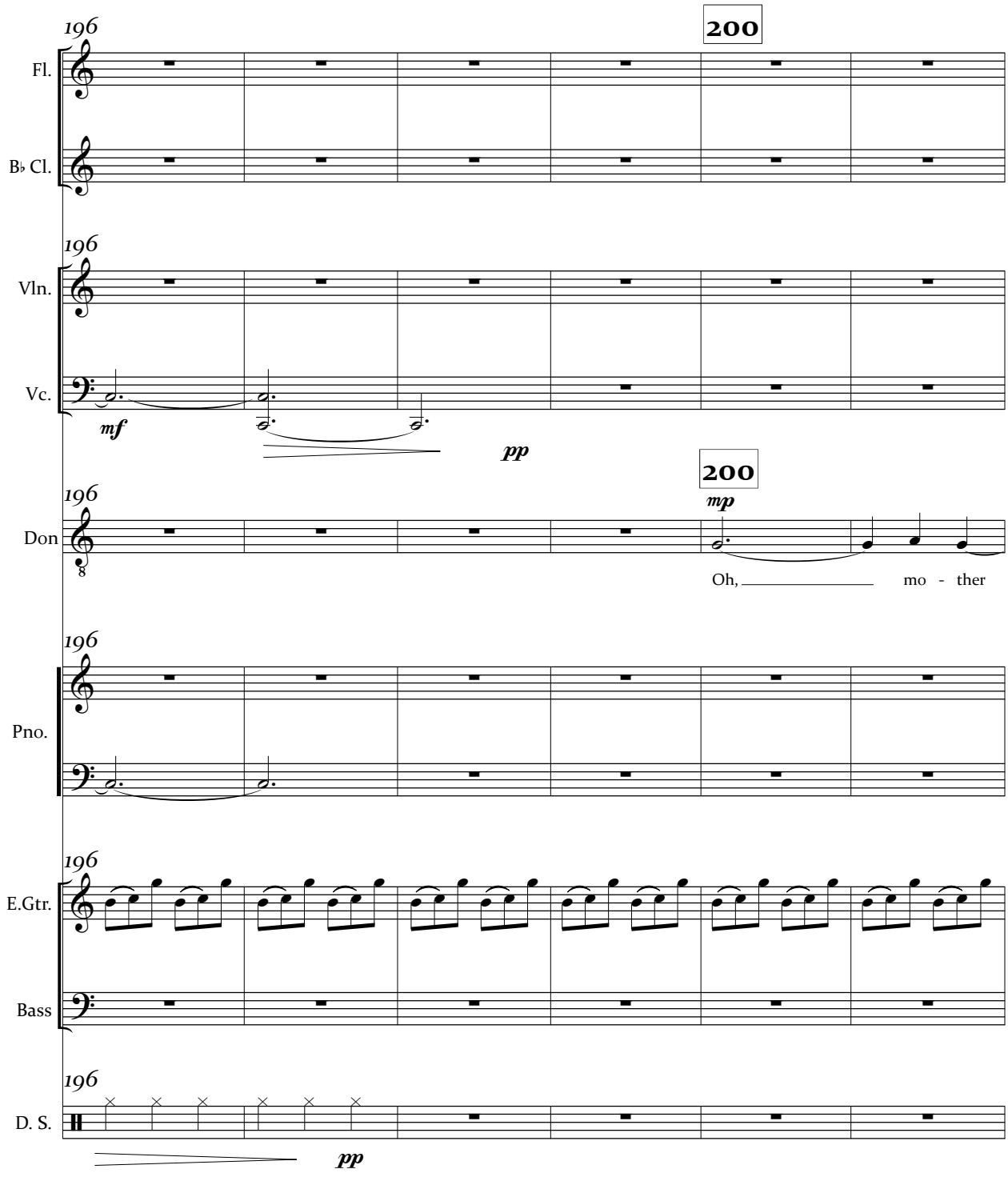

170
Fl.
B♭ Cl.
Vln.
Vc.
Don
(Fr. pronunciation "*par-ee*")
heart will not breathe deep in Lon - don or Par - is.
Pno.
E.Gtr.
f
Bass
D. S.

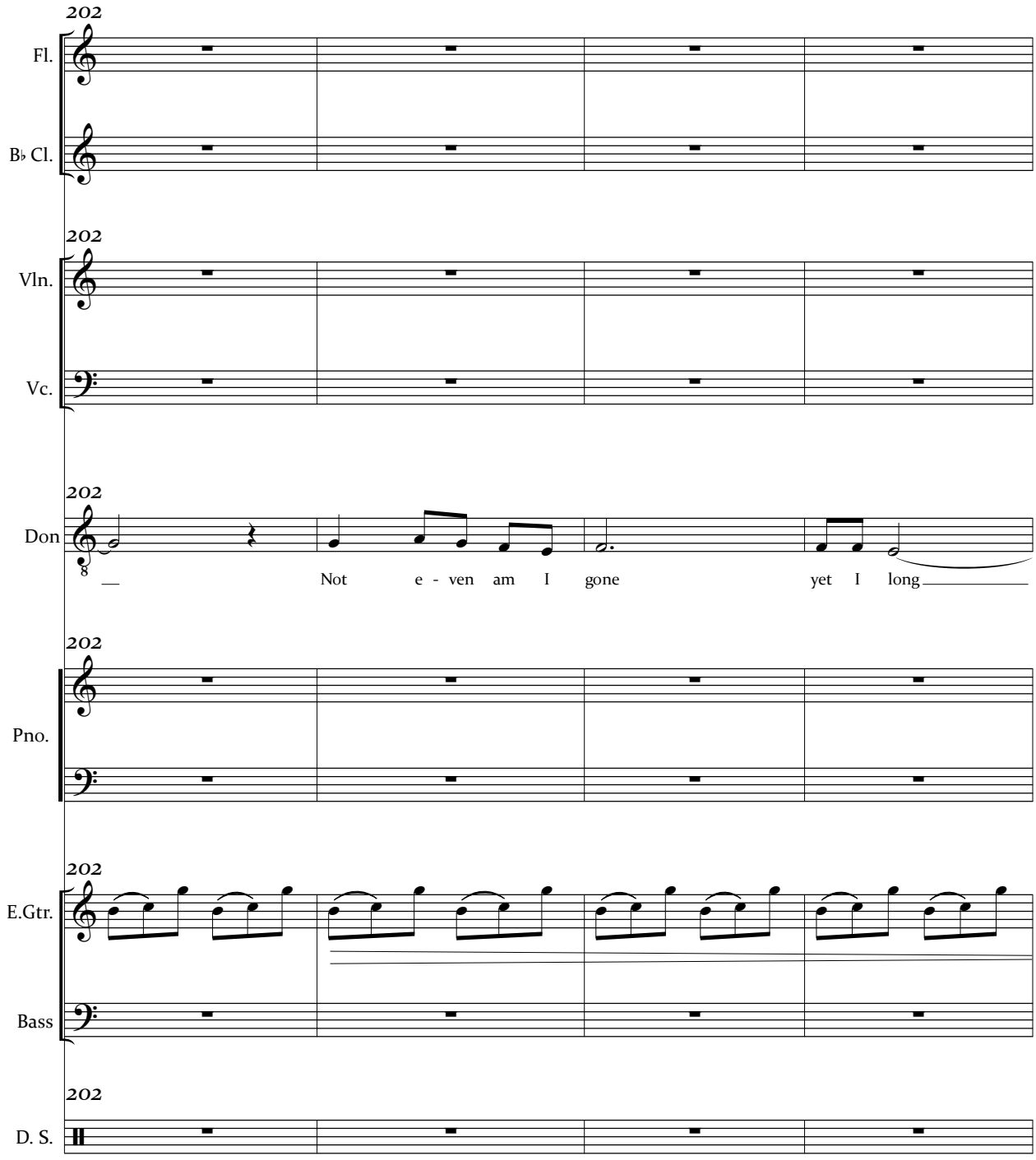

173
Fl.
B♭ Cl.
Vln.
Vc.
Don
Oh,
Moth - er!
Fa - ther!
Pno.
E.Gtr.
mf
Bass
D. S.

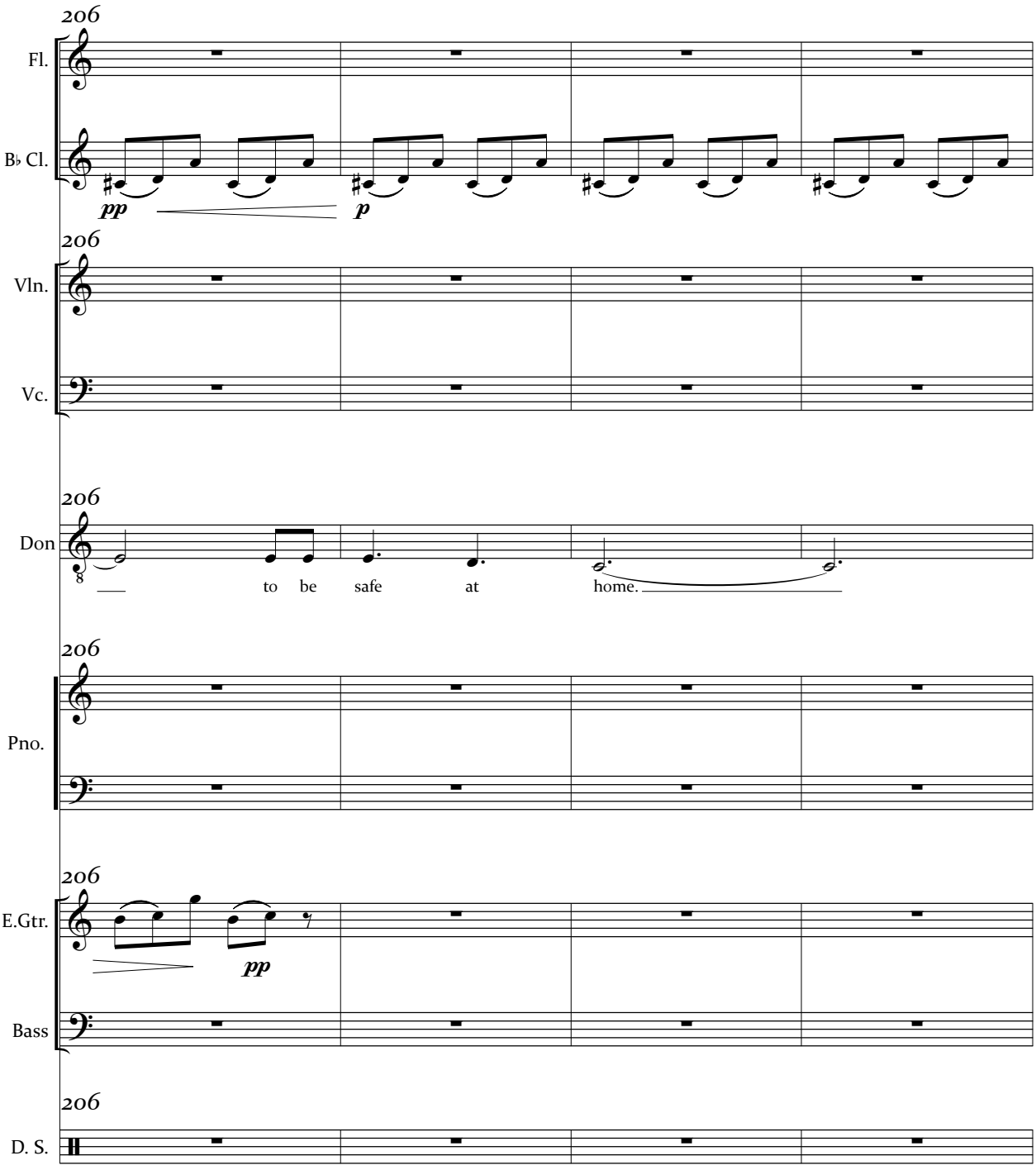

177
Fl.
B♭ Cl.
177
Vln.
Vc.
177
Don
If I can-not cry for you than I should not re - turn to you. Oh,
177
Pno.
177
E.Gtr.
Bass
177
D. S.


183
186
Fl.
B♭ Cl.
Vln.
Vc.
Don
Kan - sas!
Pno.
E.Gtr.
Bass
D. S.
ff
f
mp
sub.
Ped.


189
Fl.
B♭ Cl.
mp
pp
189
Vln.
Vc.
pp
189
Don
189
Pno.
p
189
E.Gtr.
Bass
189
D. S.


196
200
Fl.
B♭ Cl.
196
Vln.
Vc.
mf
pp
200
196
mp
Don
Oh, mo - ther
196
Pno.
196
E.Gtr.
Bass
196
D. S.
pp


202
Fl.
B♭ Cl.
202
Vln.
Vc.
202
Don
Not e - ven am I gone yet I long
202
Pno.
202
E.Gtr.
Bass
202
D. S.


206
Fl.
B♭ Cl.
pp
p
206
Vln.
Vc.
206
Don
to be safe at home.
206
Pno.
206
E.Gtr.
pp
Bass
206
D. S.

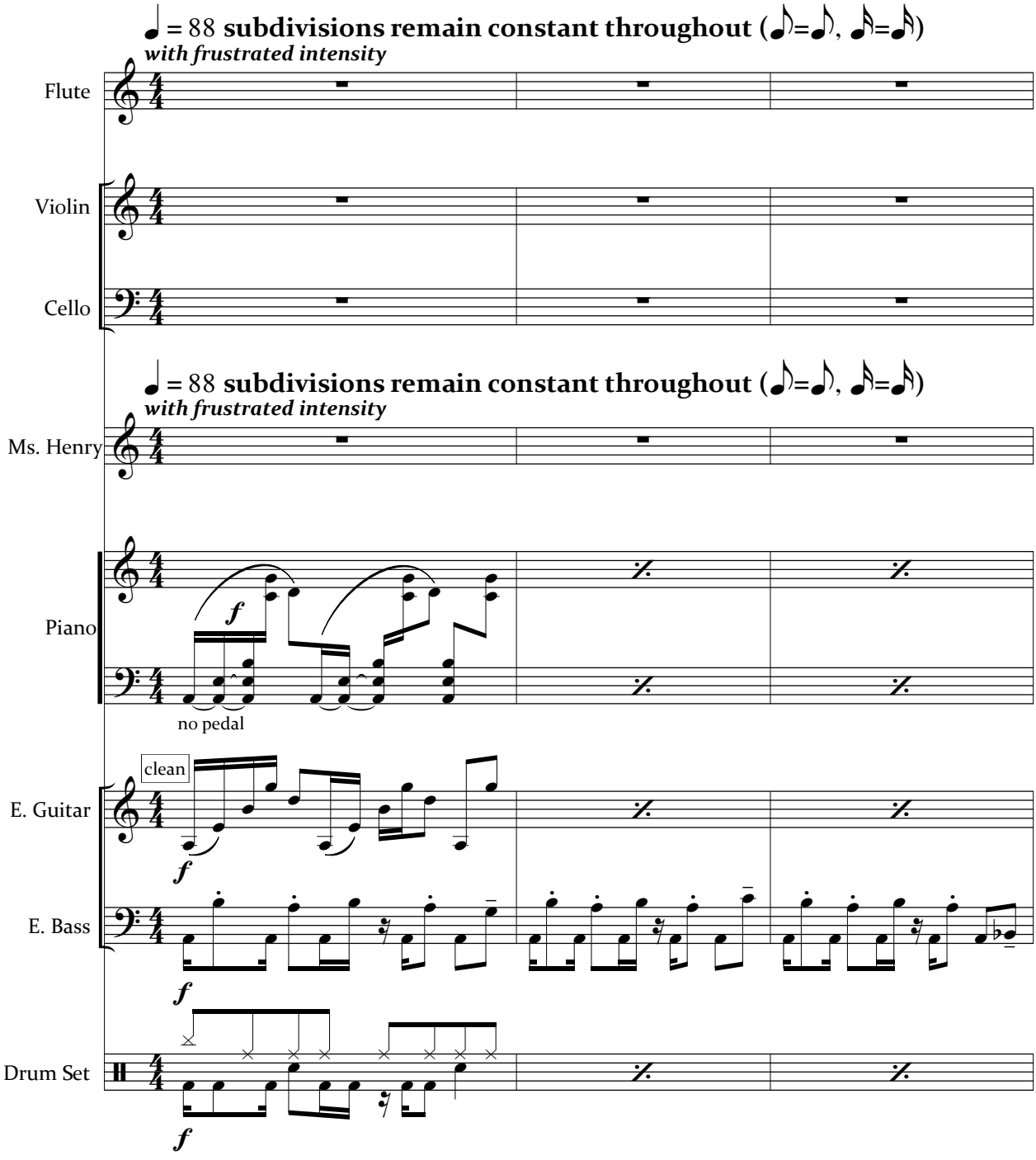
[Don walks up to Ms. Henry who is oblivious to his presence—drops letter—walks away—Ms. Henry picks up letter and opens it, reads it aloud]

MS. HENRY: Mother- I hope this letter has reached the folks at home for paper and postage is very scarce here in Spain. I have joined the Abraham Lincoln Brigade. At least half of my battalion are U.S. citizens. About the proposed trip to France and tour of Europe, I can only say that it was a hoax for the delicate position of comrades headed for Spain made it necessary to conceal my actual destination. For the same reason, I cannot say exactly where I am in Spain. We have been some 3 weeks now making this journey and have undergone severe hardships to join this fight against Fascism. [Ms. Henry pauses, becoming visibly angry]

attacca

2. Die for Me

Text by Frank Nawrot



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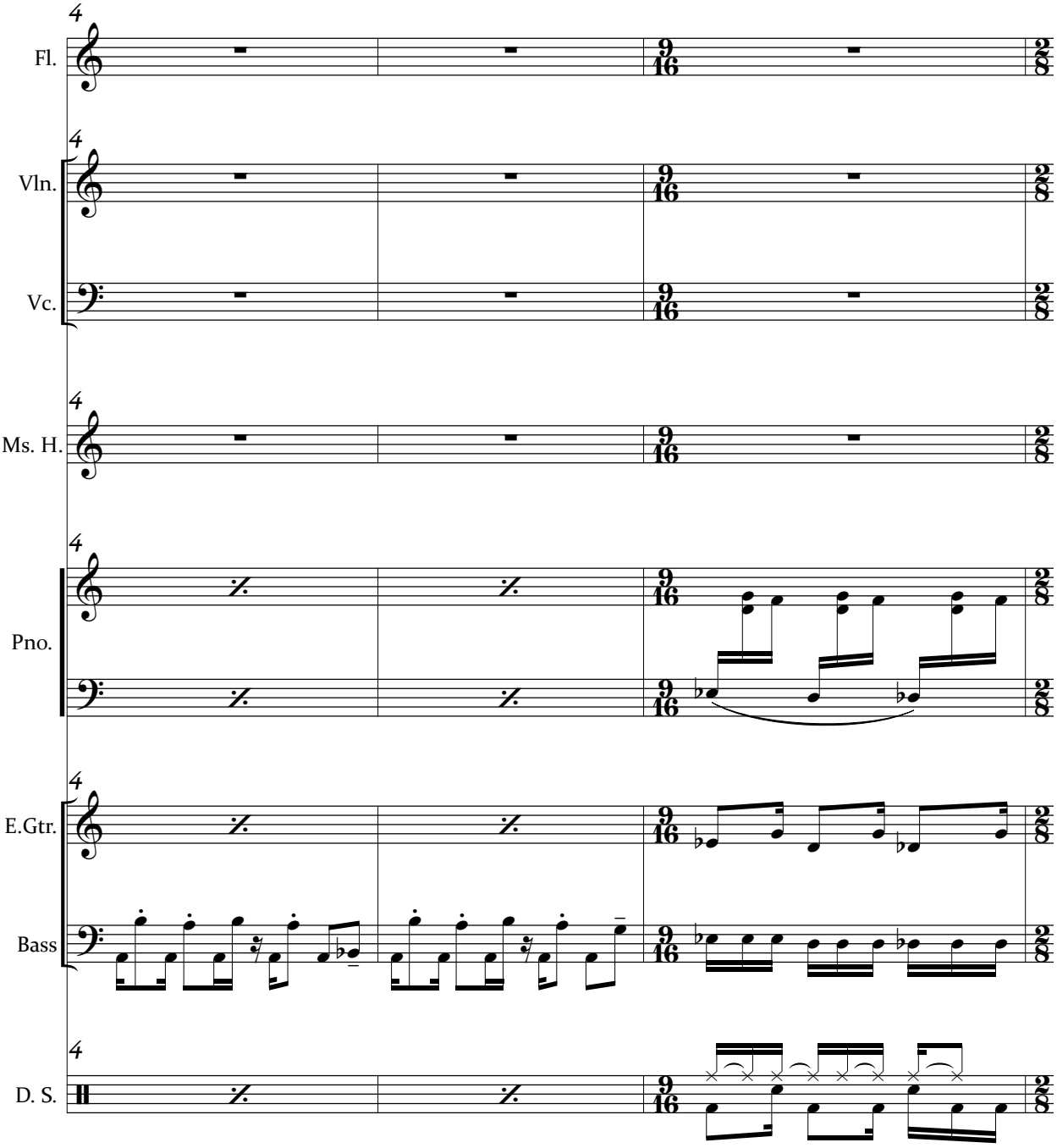
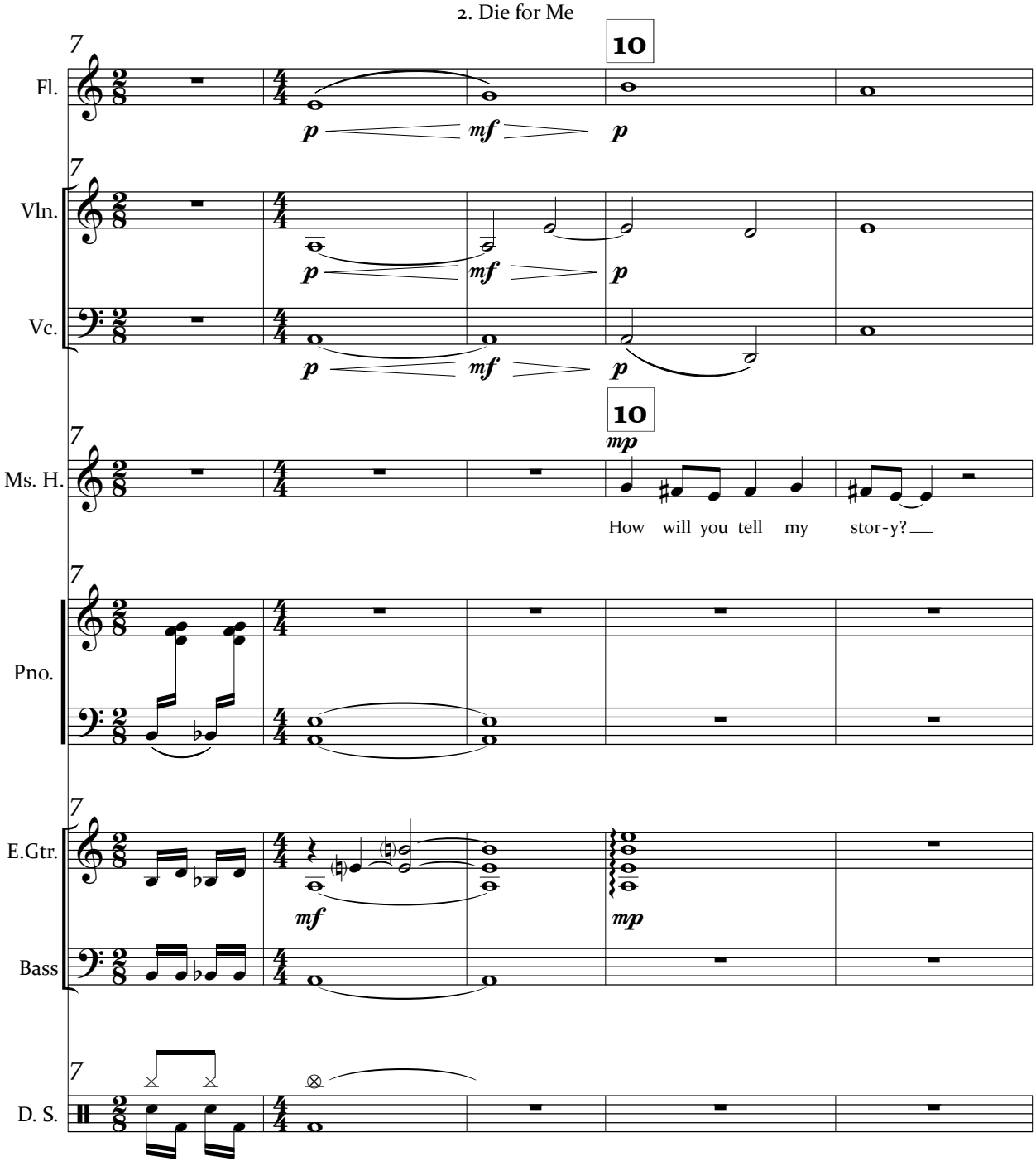
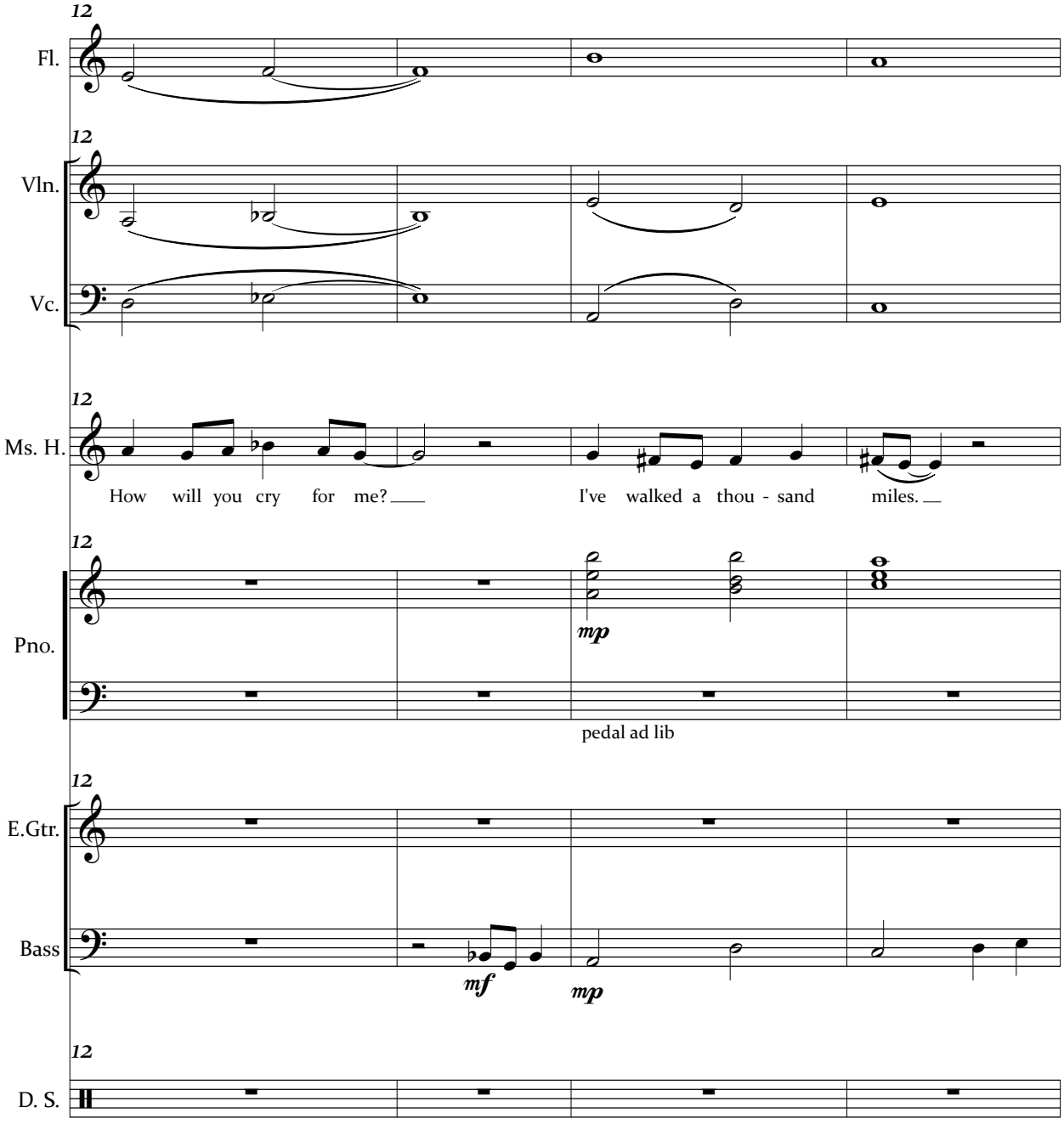
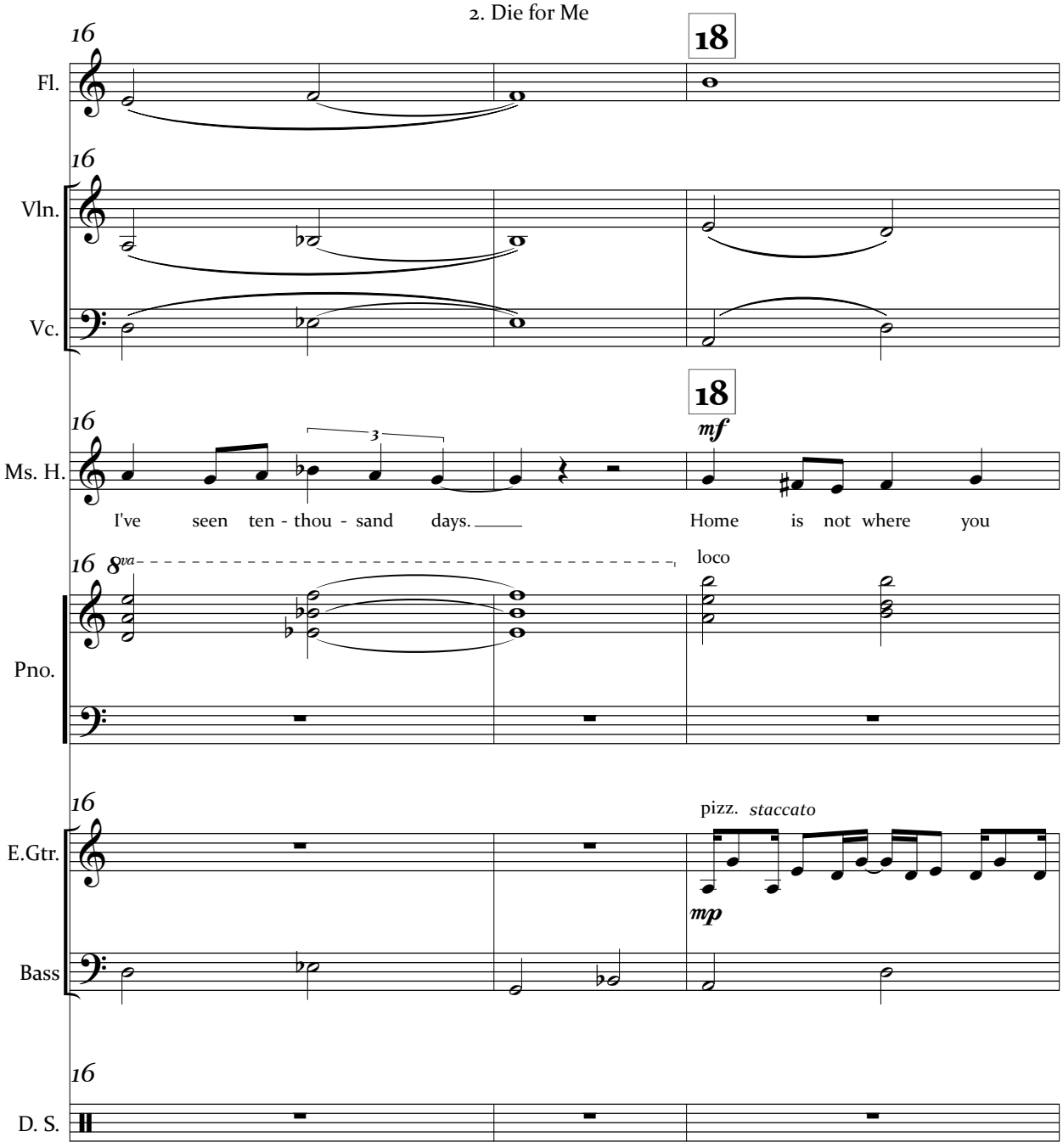
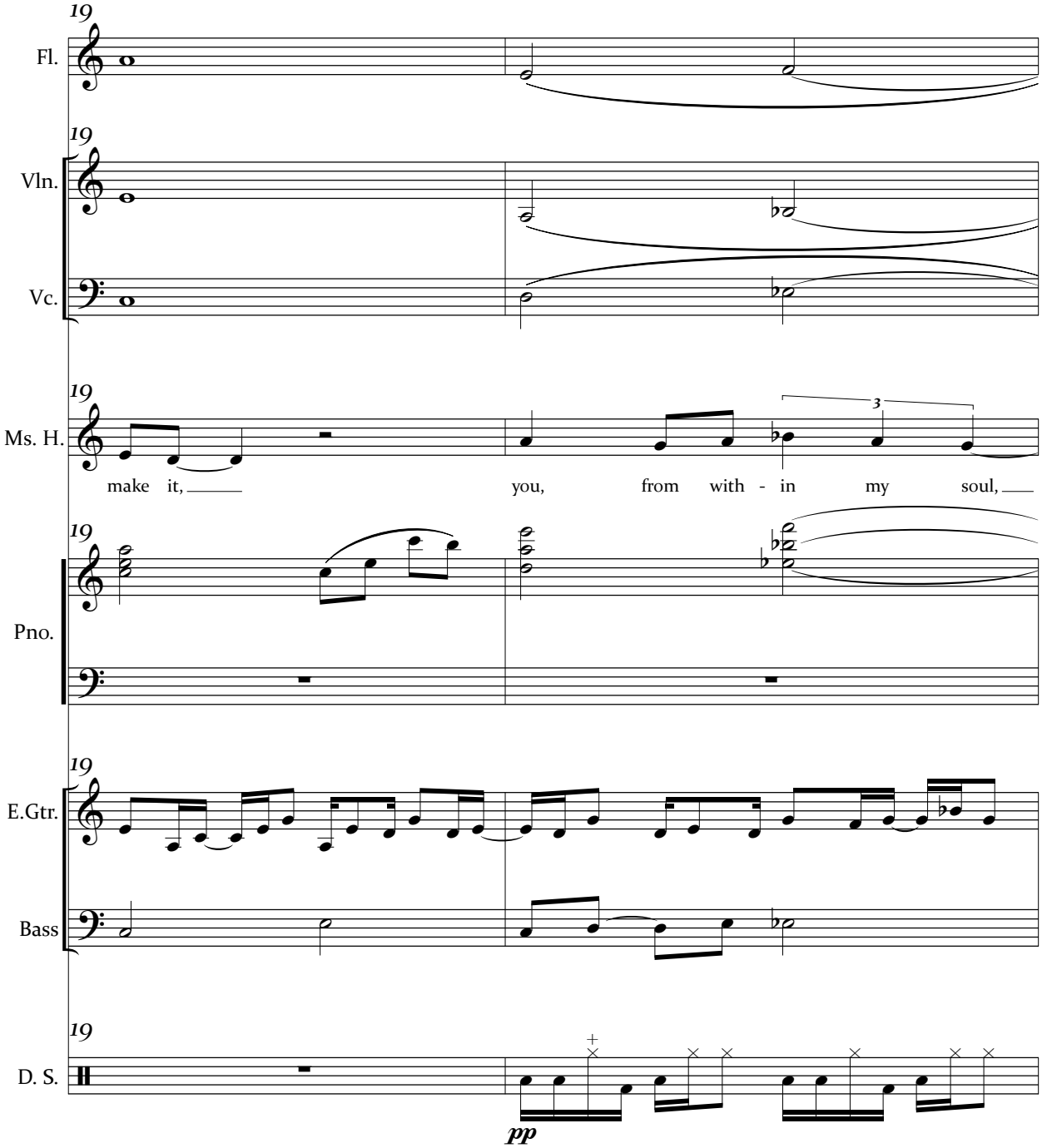
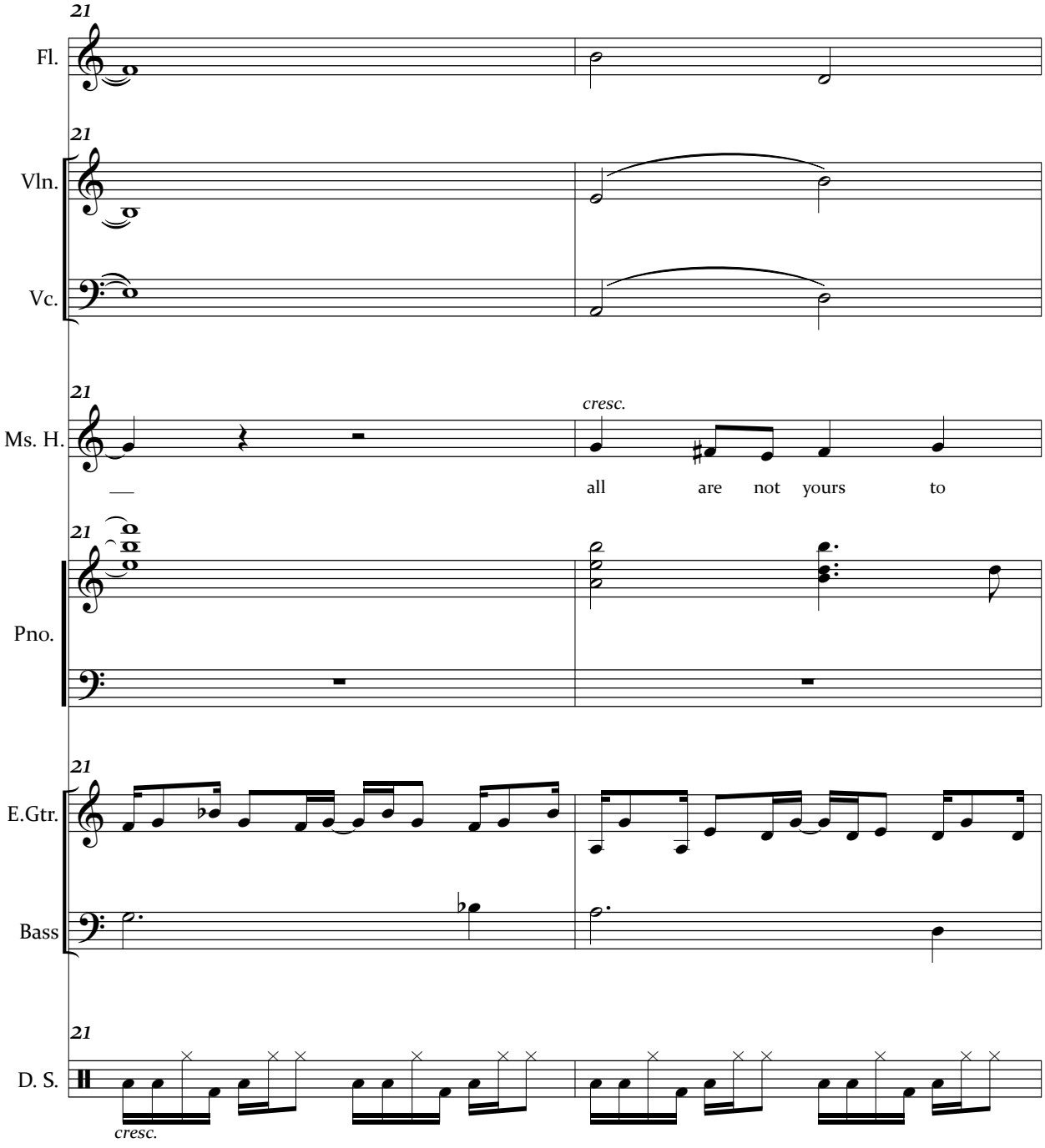

Fl.
Vln.
Vc.
Ms. H.
Pno.
E.Gtr.
Bass
D. S.

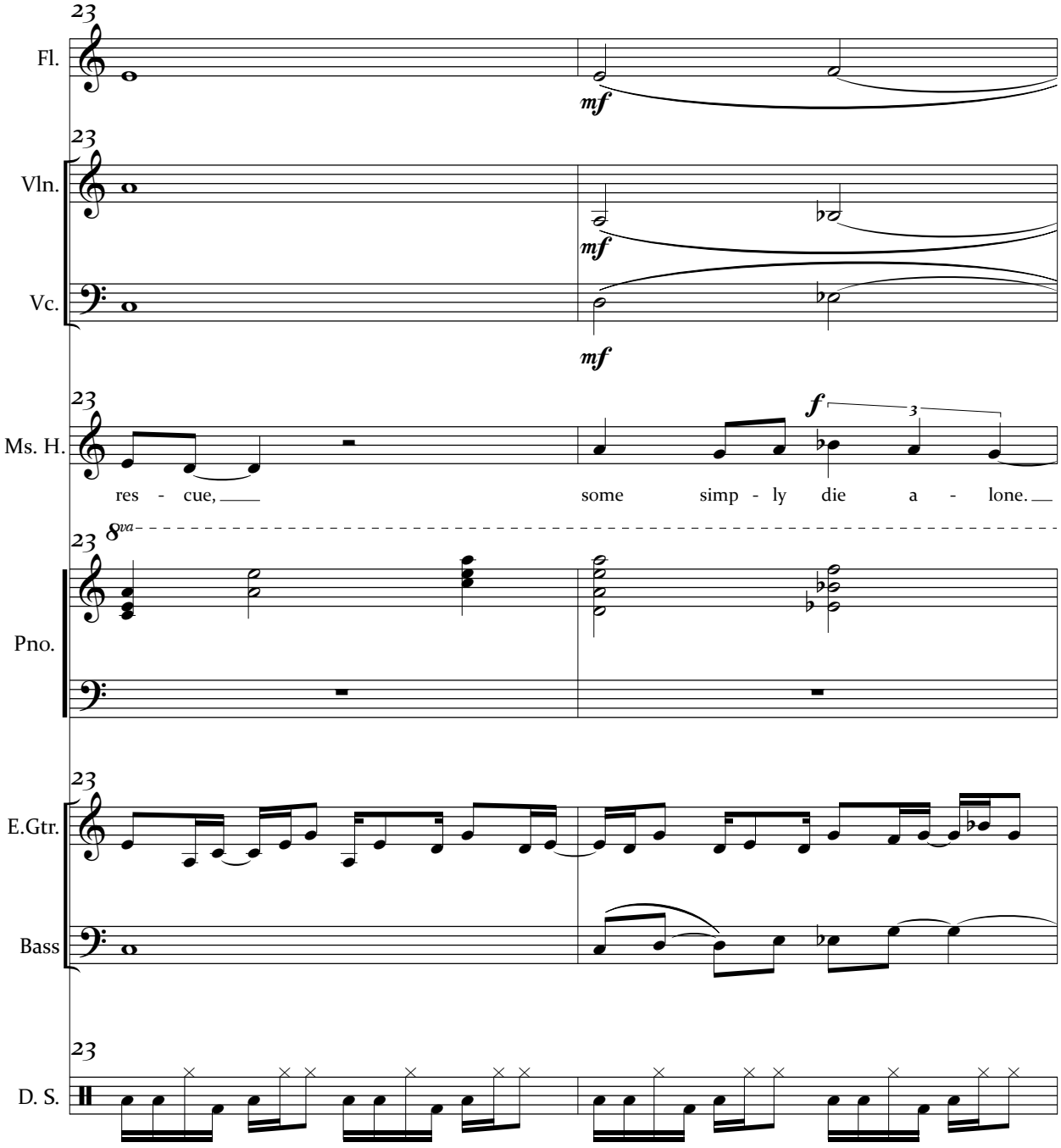

7
10
Fl.
p
mf
p
7
Vln.
Vc.
p
mf
p
10
mp
7
Ms. H.
How will you tell my stor-y?
7
Pno.
7
E.Gtr.
mf
mp
Bass
7
D. S.

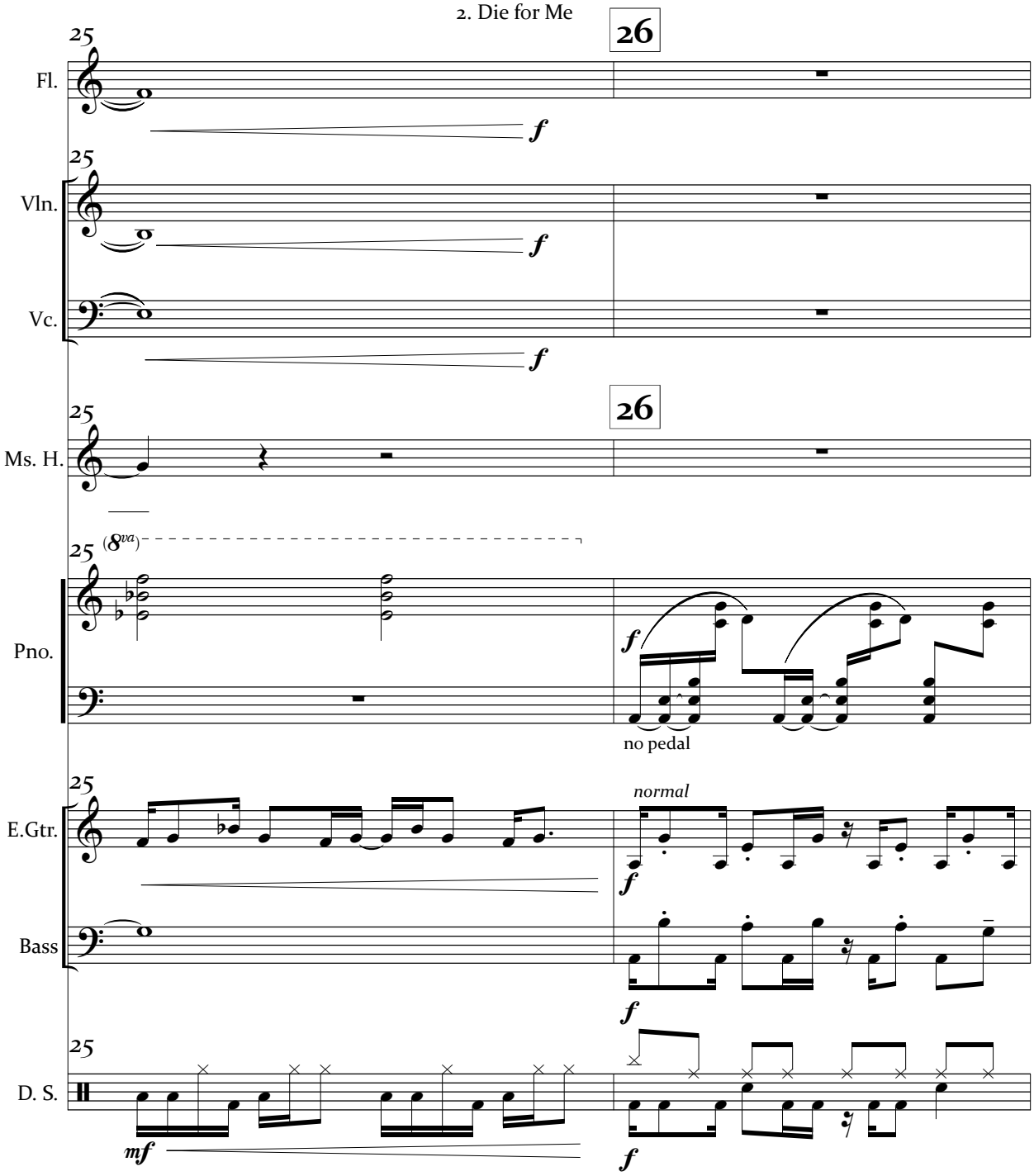

12
Fl.
12
Vln.
Vc.
12
Ms. H.
How will you cry for me?
I've walked a thou - sand miles.
12
Pno.
mp
pedal ad lib
12
E.Gtr.
Bass
mf
mp
12
D. S.

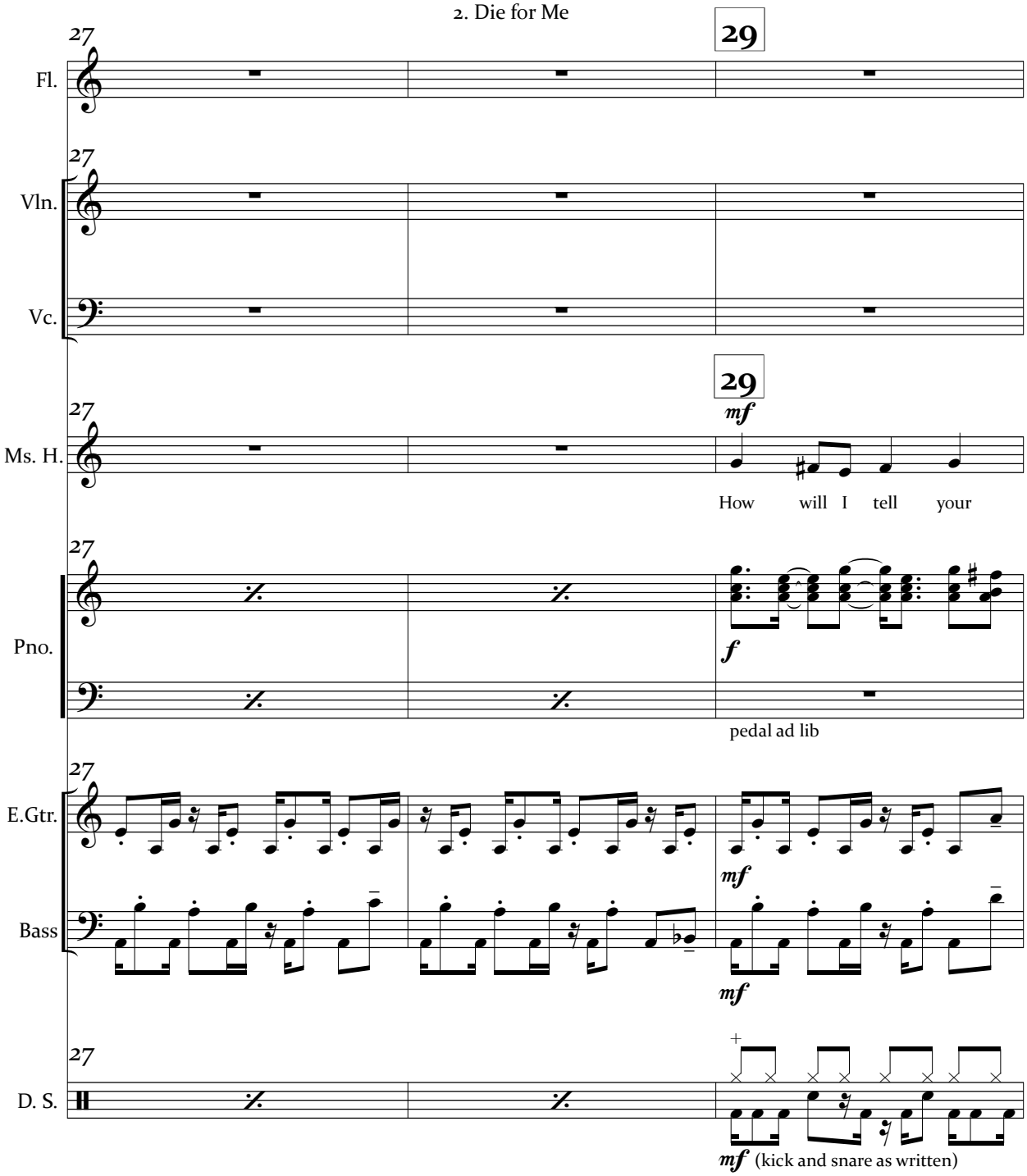

18
Fl.
Vln.
Vc.
18
mf
Ms. H.
I've seen ten - thou - sand days.
Home is not where you
8va
loco
Pno.
pizz. staccato
mp
E.Gtr.
Bass
D. S.

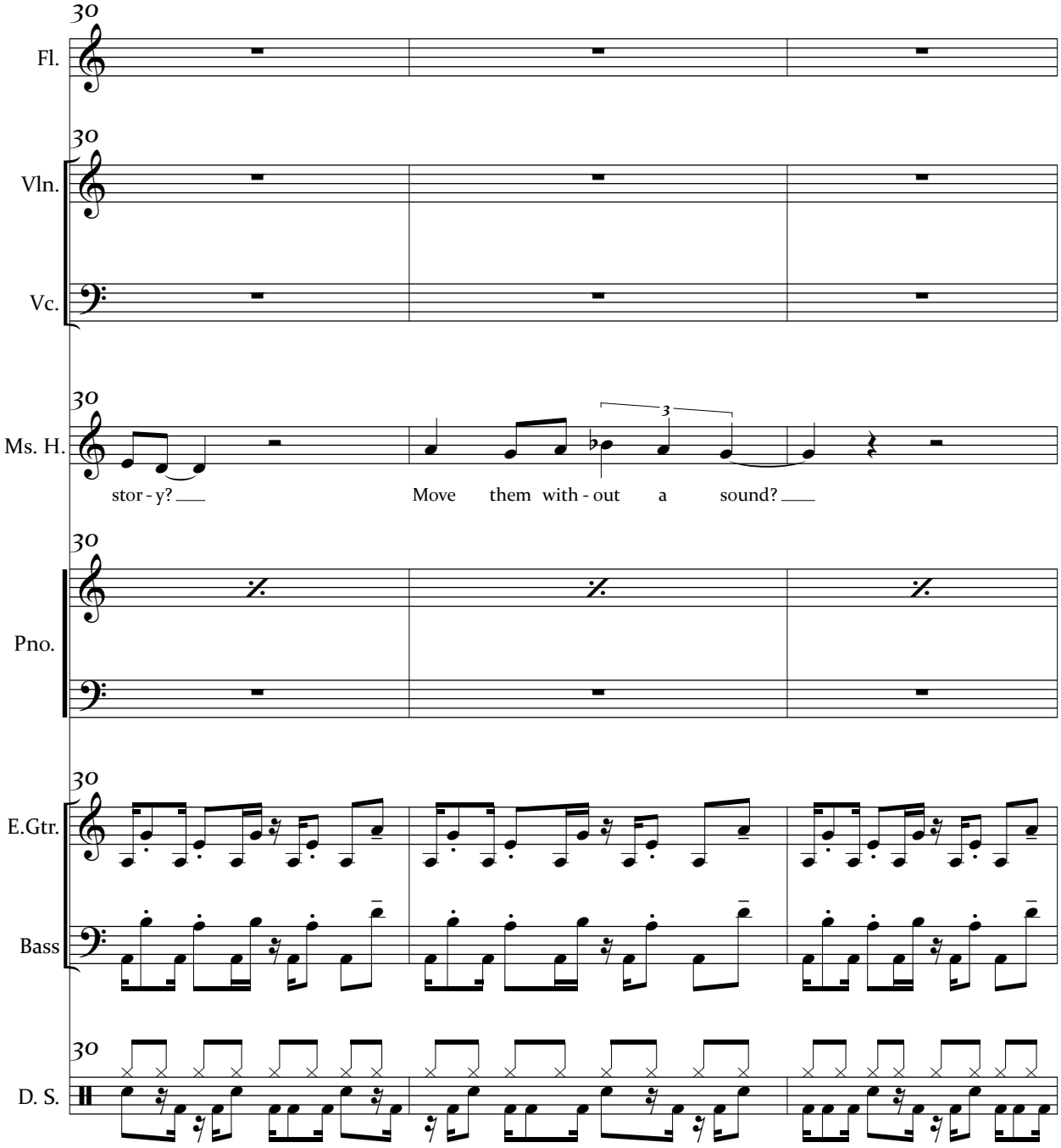

19
Fl.
19
Vln.
Vc.
19
Ms. H.
3
make it,
you,
from with - in my soul,
19
Pno.
19
E.Gtr.
Bass
19
D. S.
pp

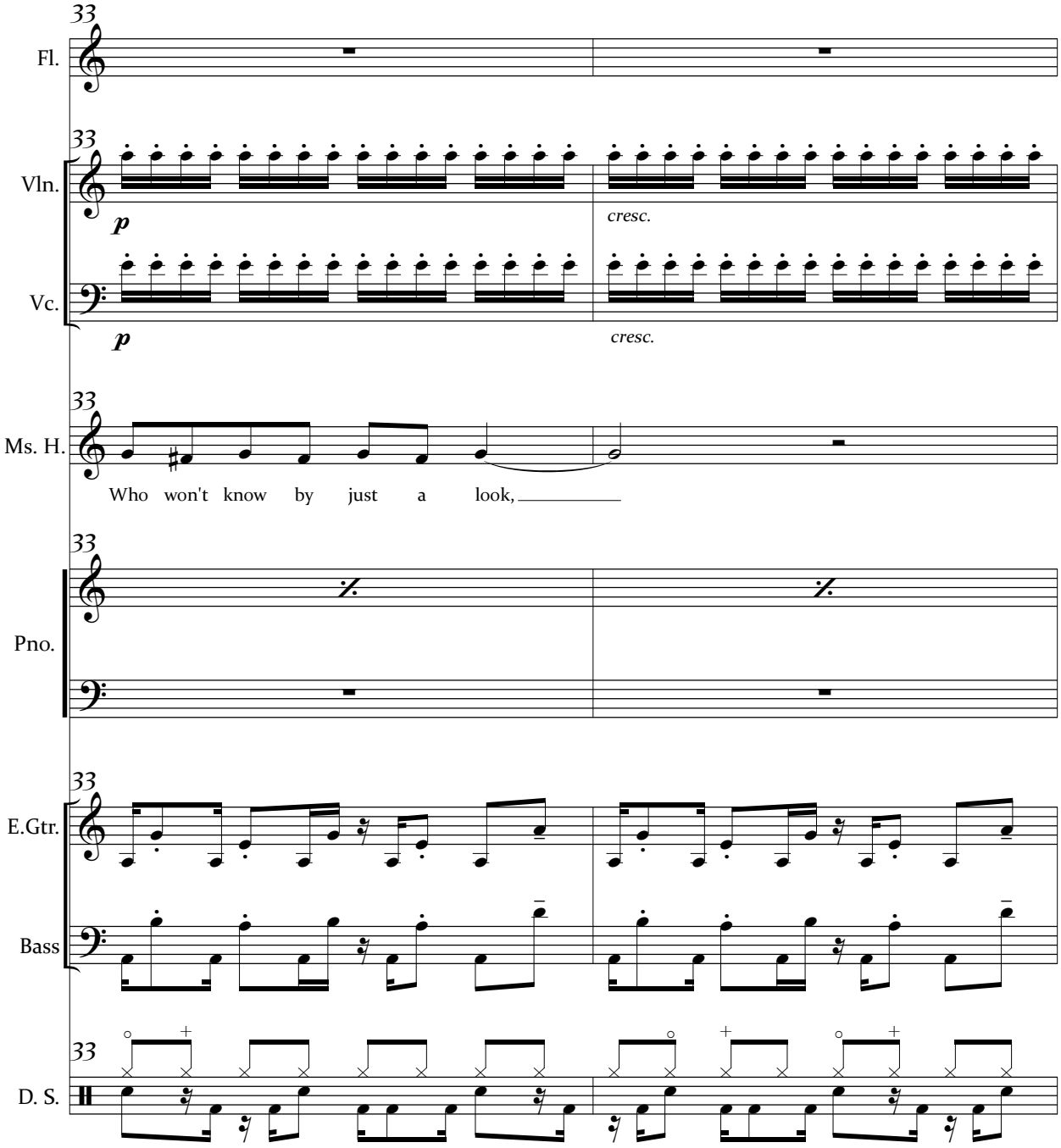

21
Fl.
21
Vln.
Vc.
21
cresc.
Ms. H.
all are not yours to
21
Pno.
21
E.Gtr.
Bass
21
D. S.
cresc.

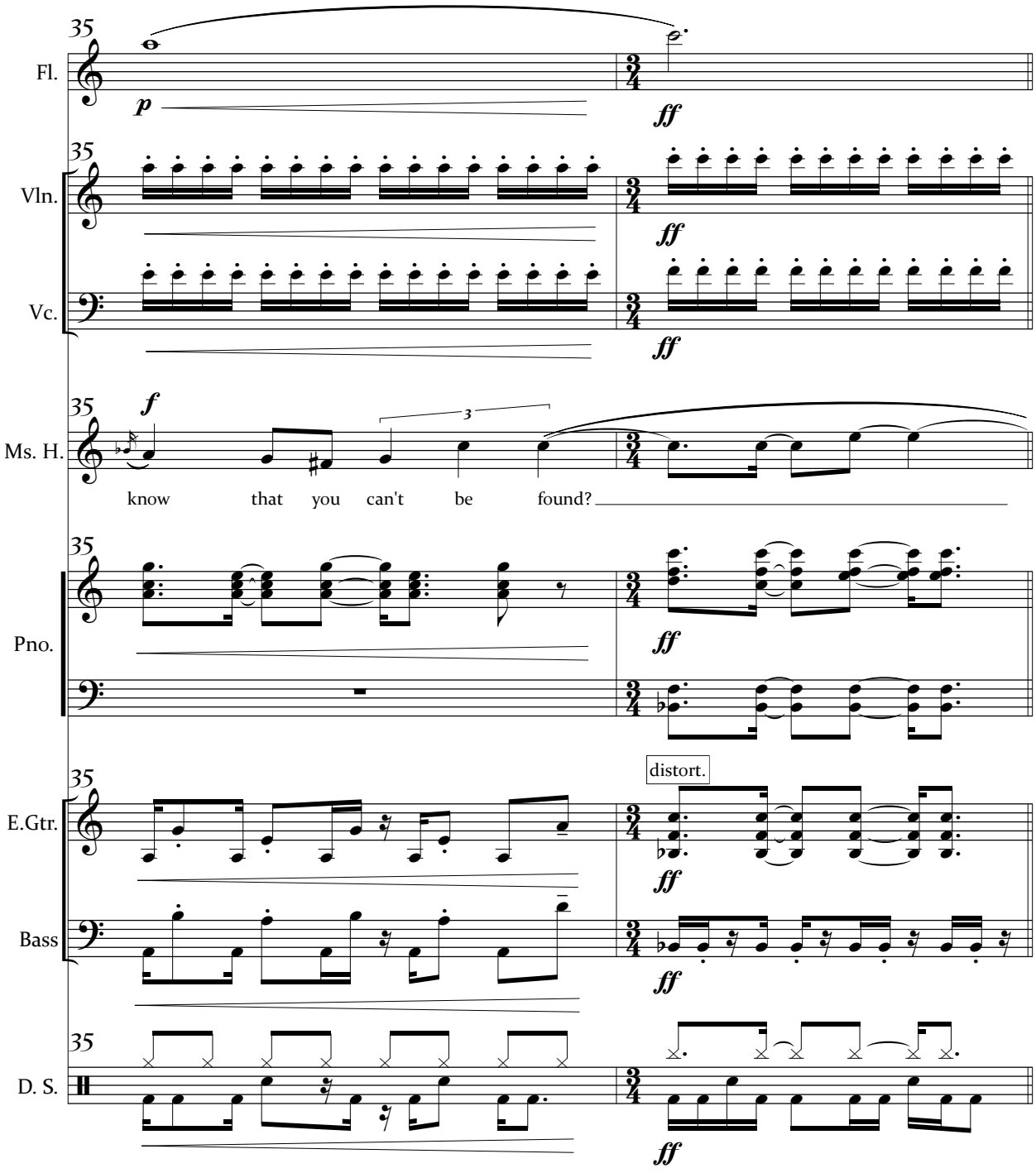

23
Fl.
mf
23
Vln.
mf
Vc.
mf
23
Ms. H.
f
3
res - cue,
some simp - ly die a - lone.
8va
23
Pno.
23
E.Gtr.
Bass
23
D. S.

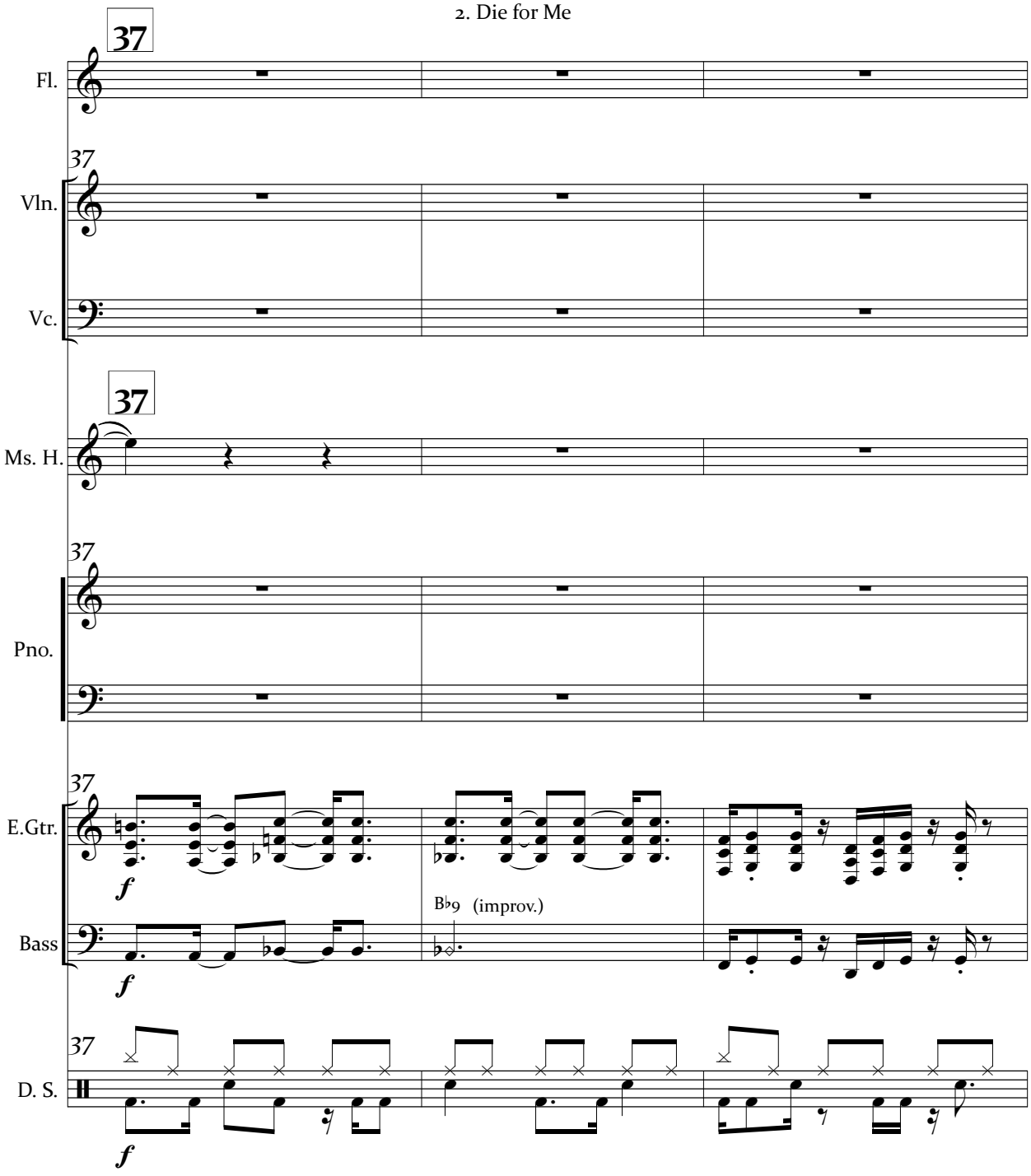

26
Fl.
Vln.
Vc.
26
Ms. H.
(8va)
Pno.
no pedal
normal
E.Gtr.
Bass
D. S.

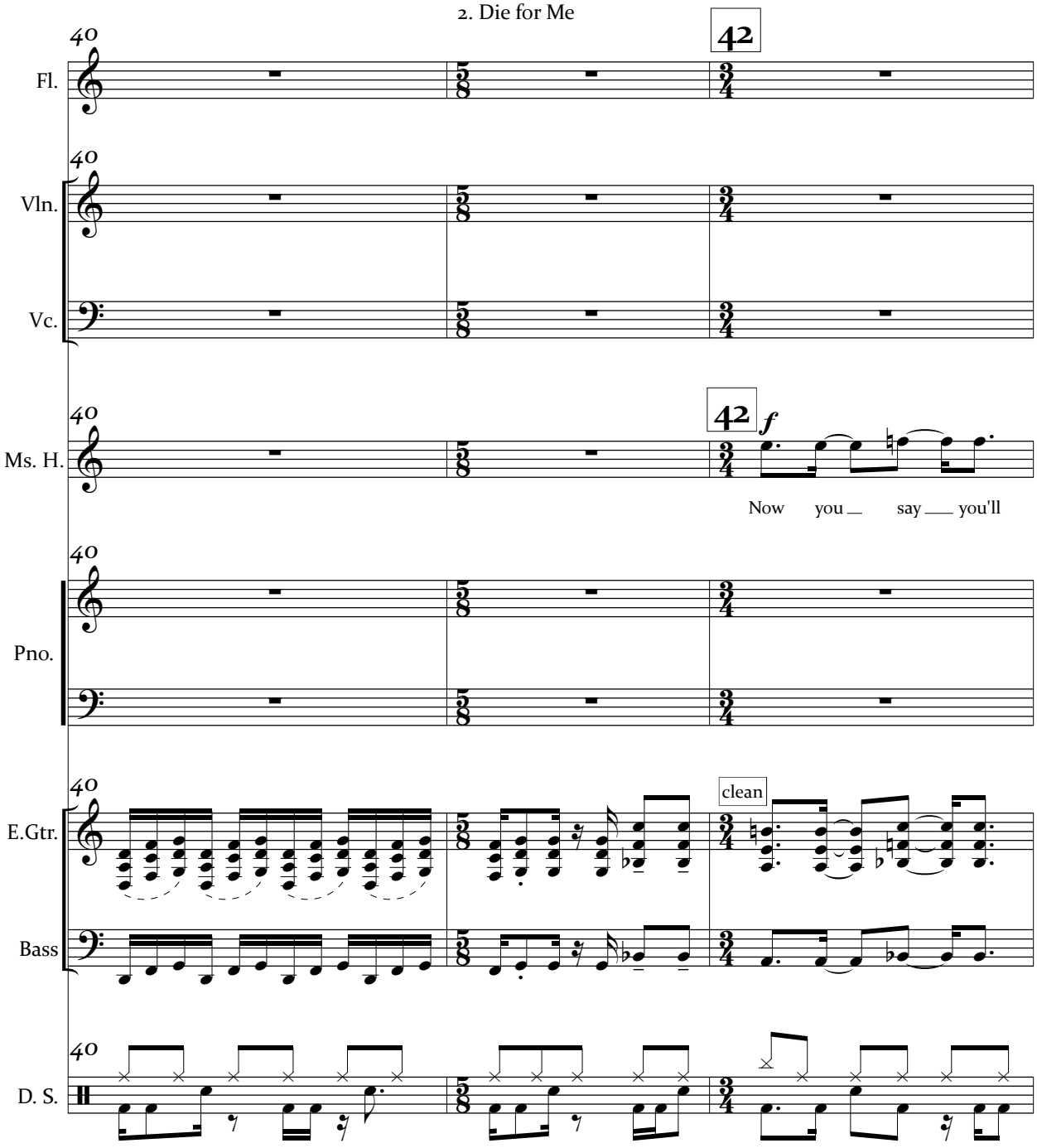

27
29
Fl.
Vln.
Vc.
Ms. H.
mf
How will I tell your
Pno.
f
pedal ad lib
E.Gtr.
mf
Bass
mf
D. S.
mf (kick and snare as written)

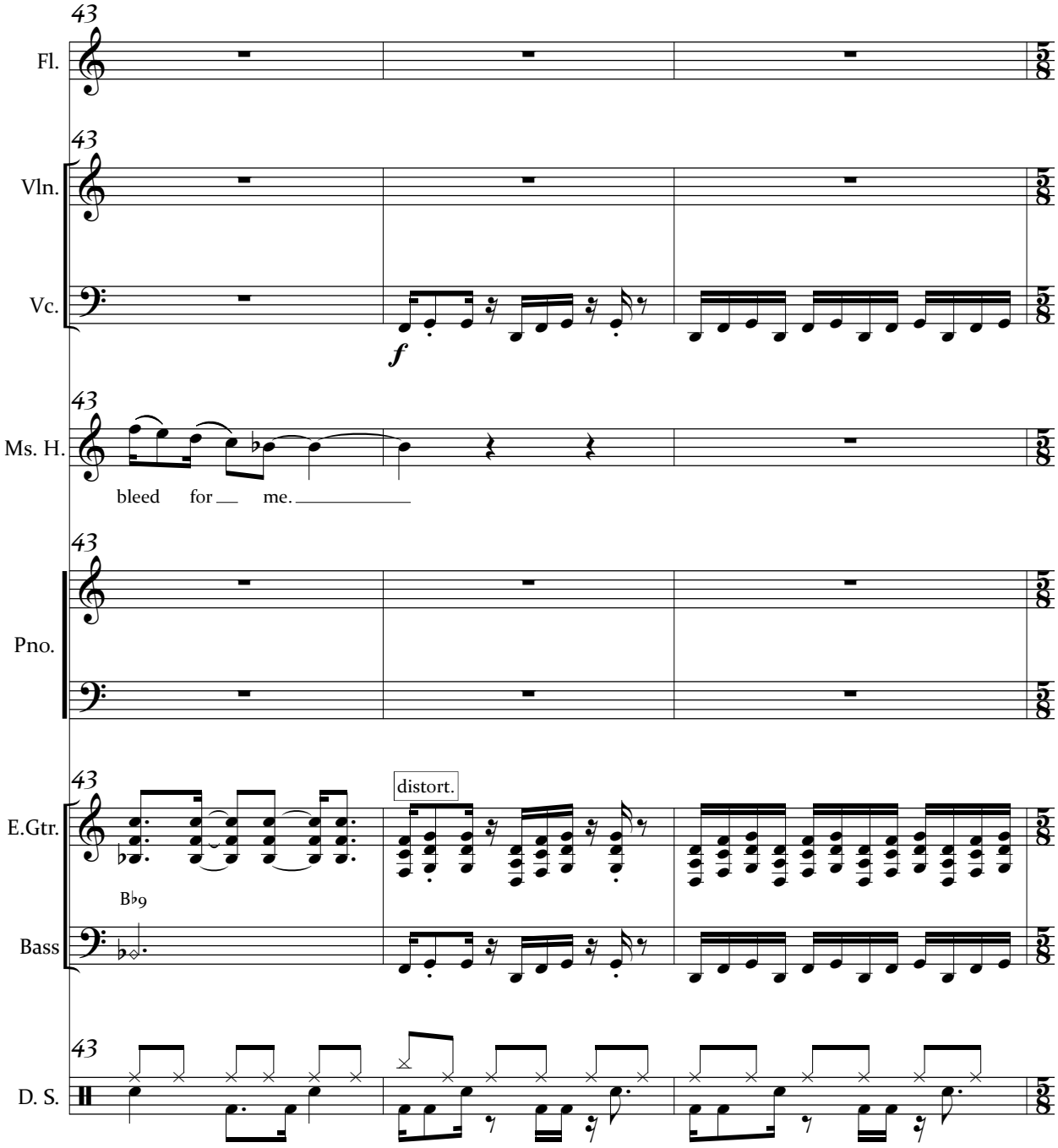

30
Fl.
30
Vln.
Vc.
30
Ms. H.
3
stor - y?
Move them with - out a sound?
30
Pno.
30
E.Gtr.
Bass
30
D. S.

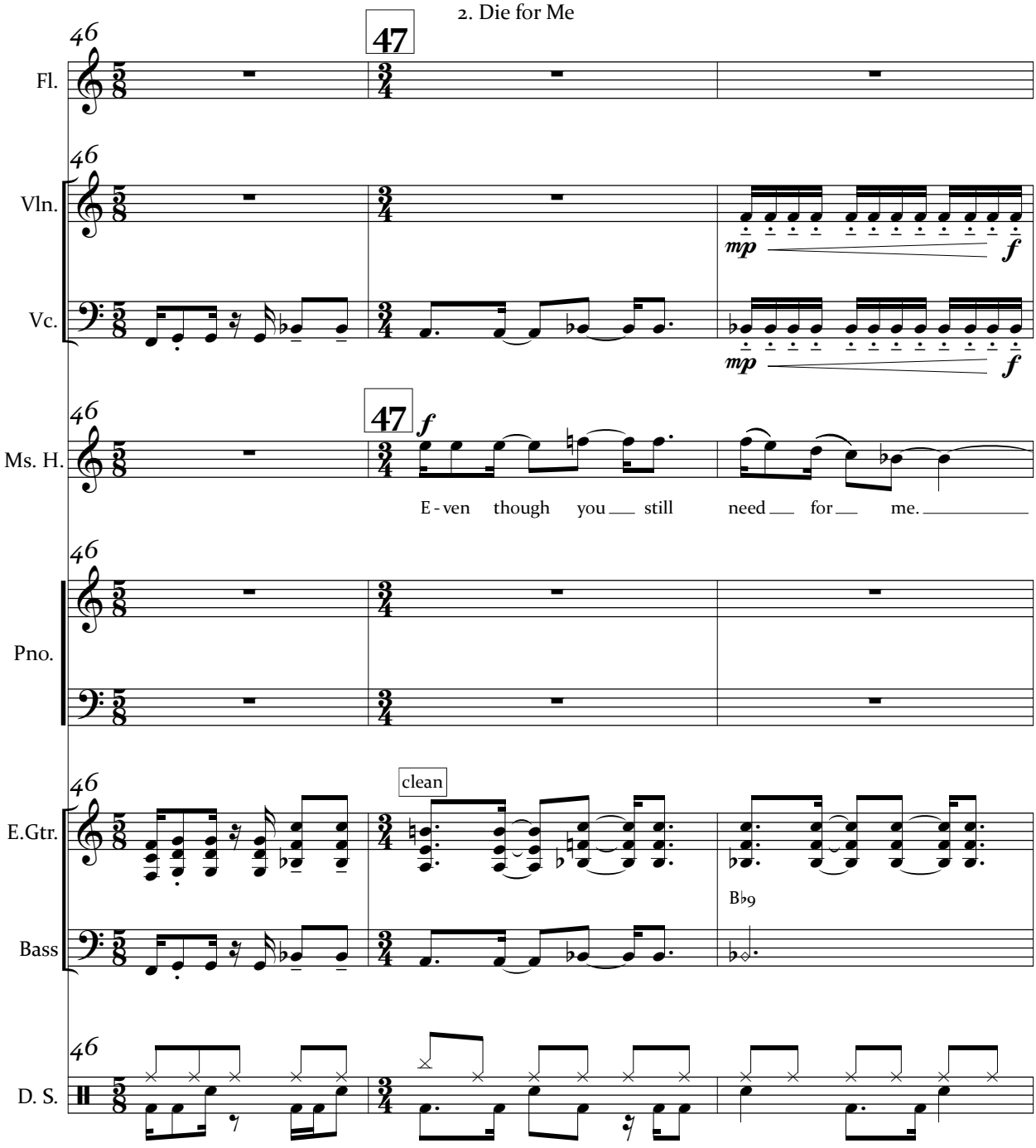

33
Fl.
33
Vln.
p
cresc.
Vc.
p
cresc.
33
Ms. H.
Who won't know by just a look,
33
Pno.
33
E.Gtr.
Bass
33
D. S.

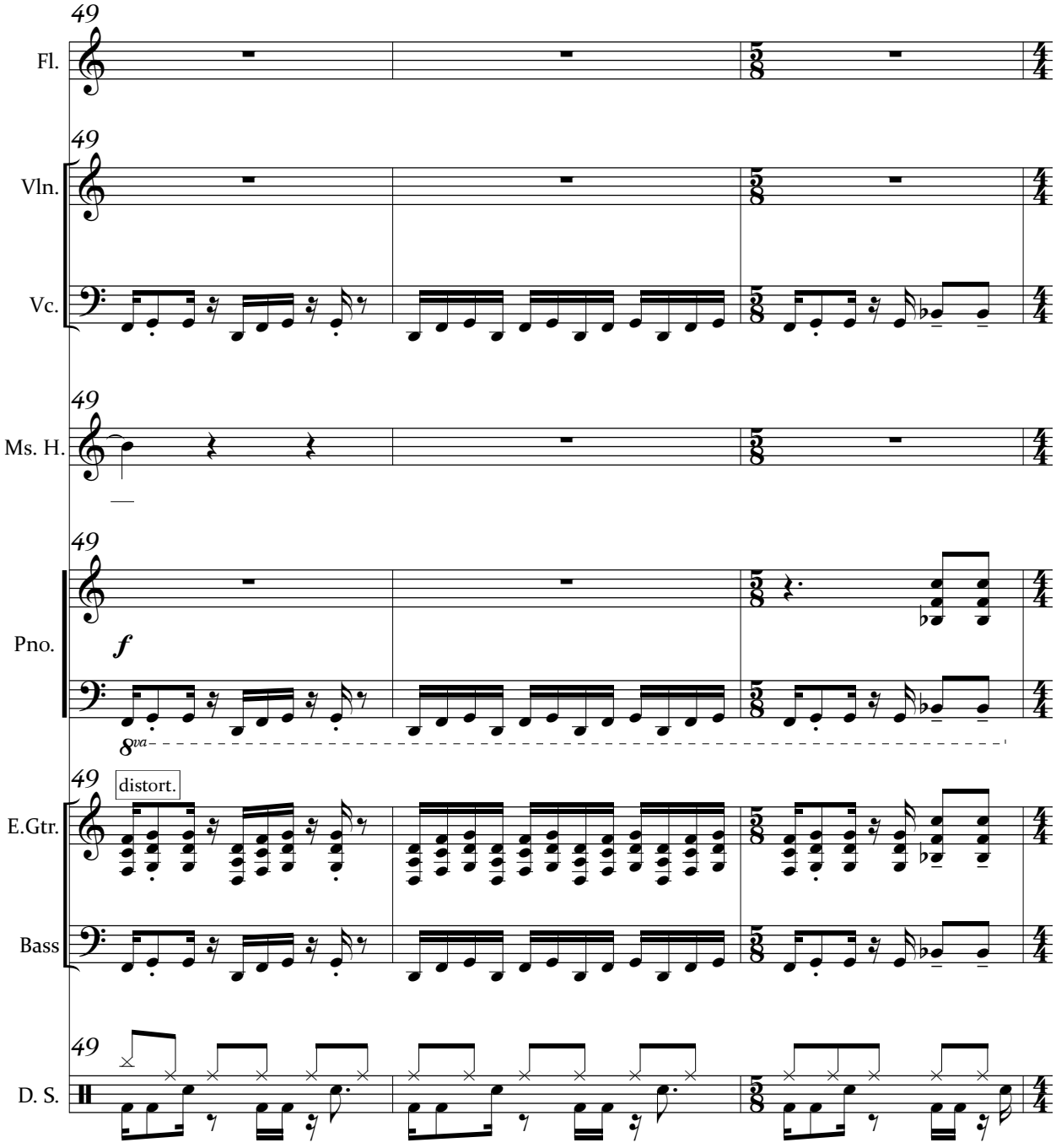

35
Fl.
p
ff
35
Vln.
ff
Vc.
ff
35
f
Ms. H.
know that you can't be found?
35
Pno.
ff
35
distort.
E.Gtr.
ff
Bass
ff
35
D. S.
ff

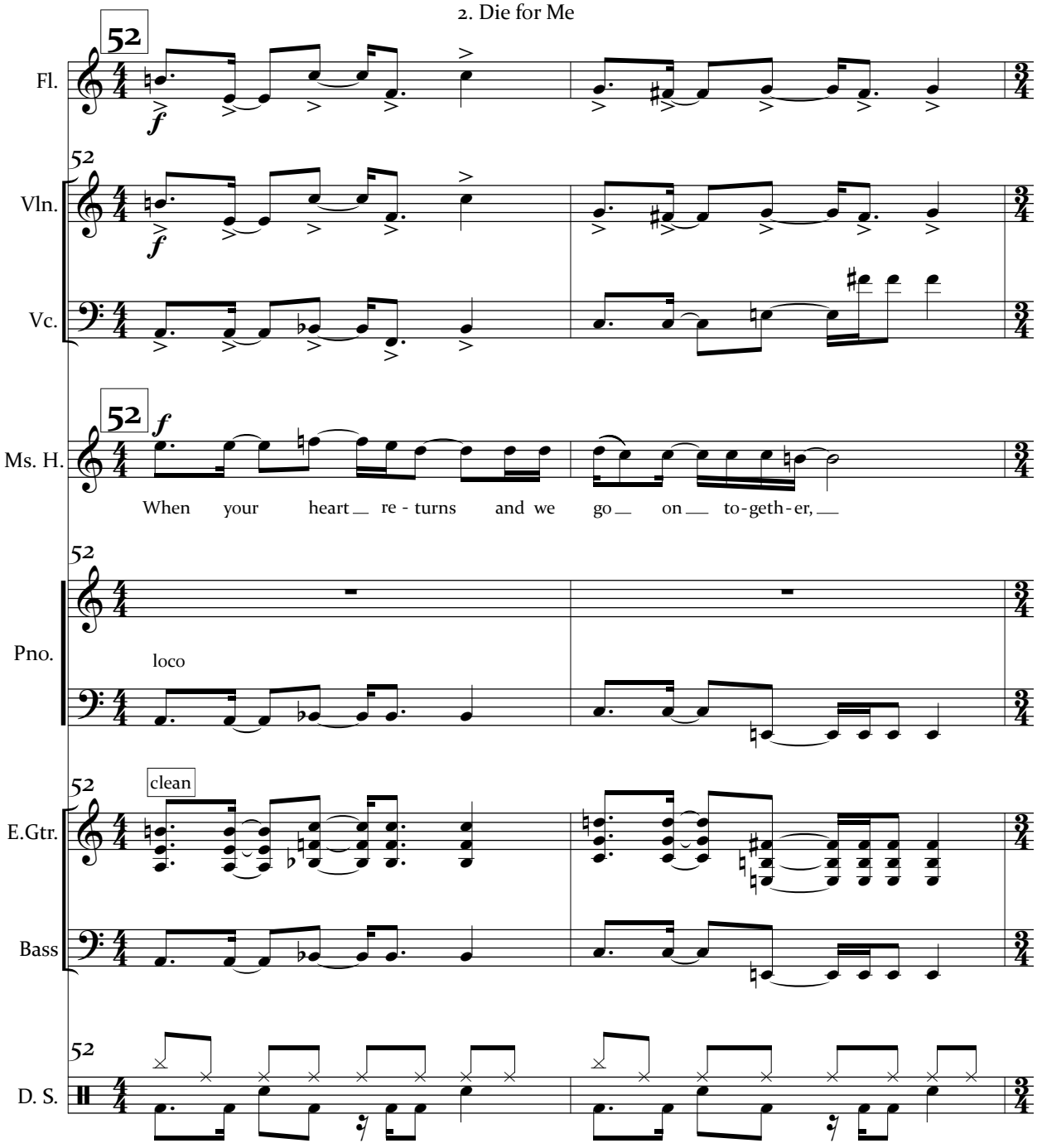

37
Fl.
37
Vln.
Vc.
37
Ms. H.
37
Pno.
37
E.Gtr.
f
B♭9 (improv.)
Bass
f
37
D. S.
f

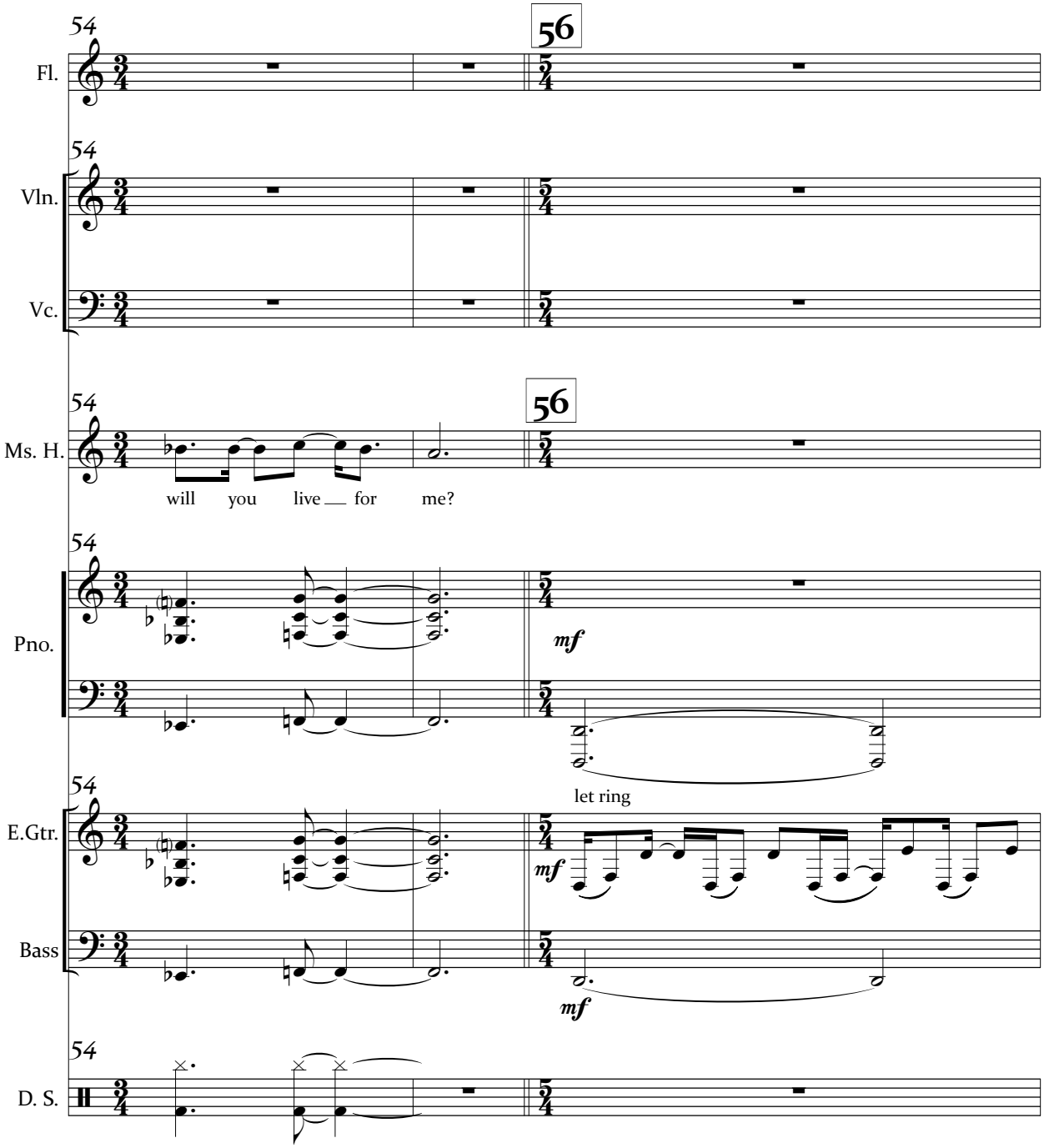

40
42
Fl.
Vln.
Vc.
Ms. H.
f
Now you say you'll
Pno.
clean
E.Gtr.
Bass
D. S.

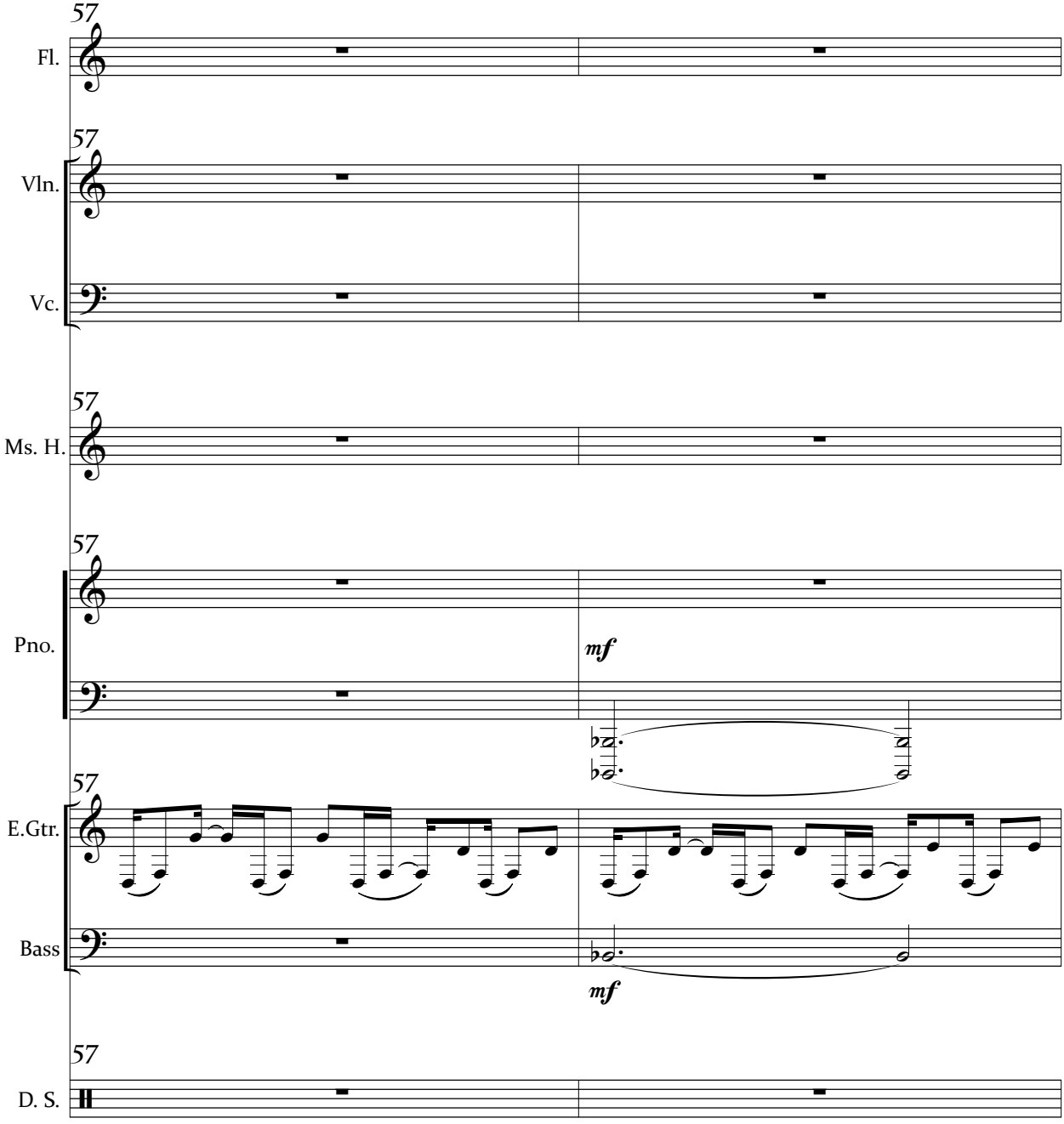

43
Fl.
43
Vln.
Vc.
f
43
Ms. H.
bleed for me.
43
Pno.
43
E.Gtr.
distort.
B♭9
Bass
43
D. S.

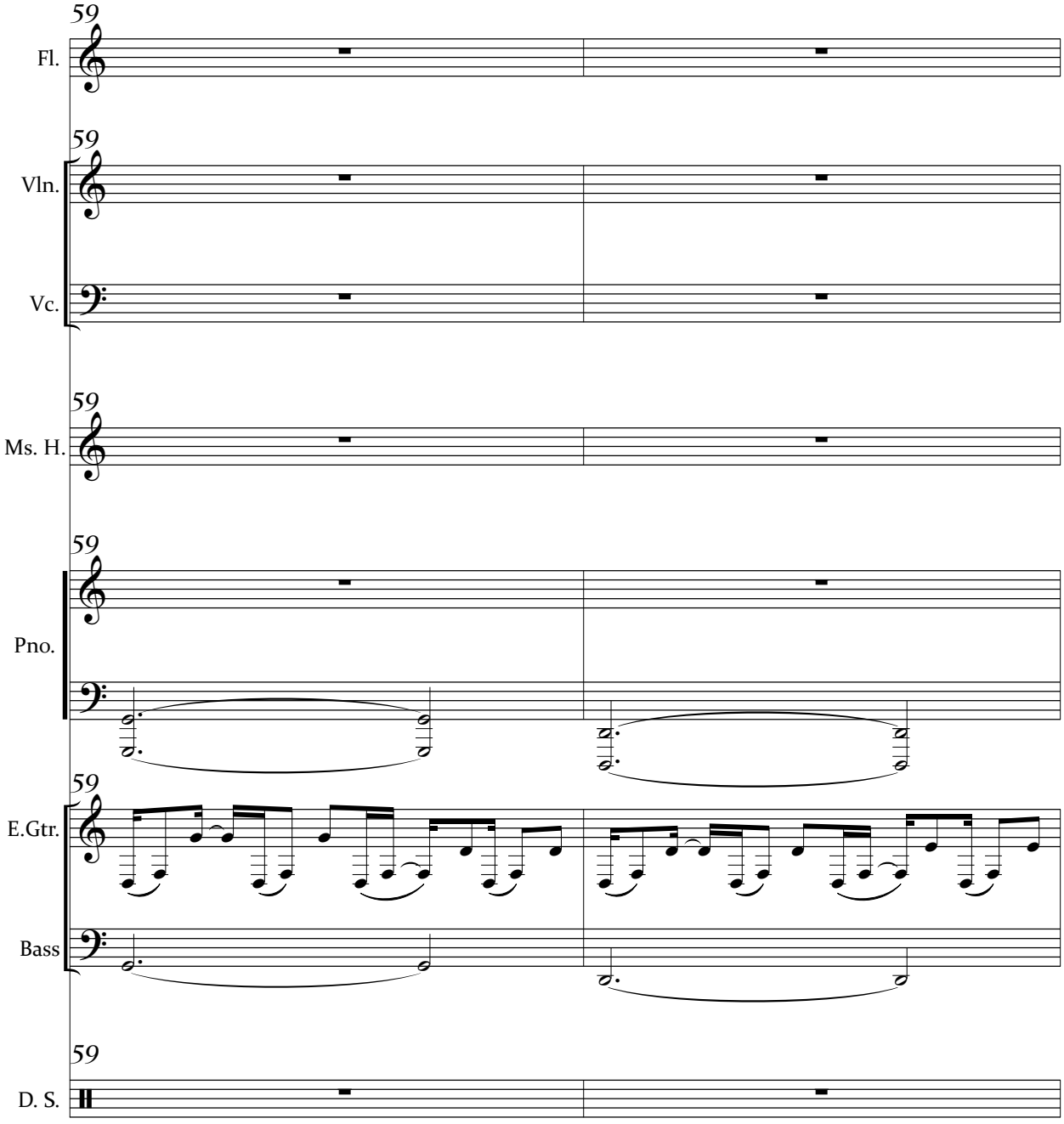

46
47
Fl.
Vln.
mp
f
Vc.
mp
f
47
f
Ms. H.
E - ven though you still need for me.
Pno.
clean
E.Gtr.
B♭9
Bass
D. S.

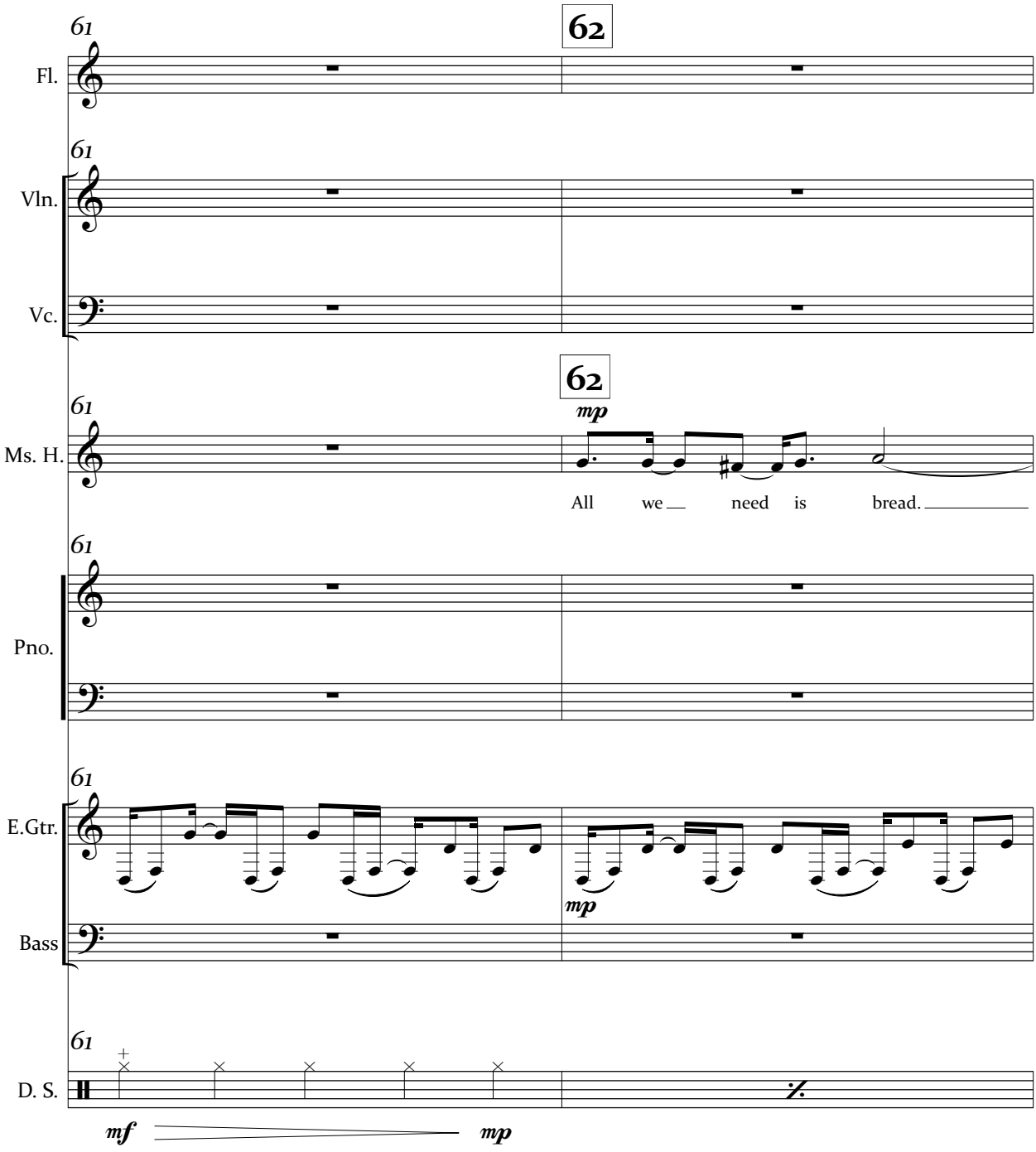

49
Fl.
Vln.
Vc.
Ms. H.
Pno.
f
8va
distort.
E.Gtr.
Bass
D. S.

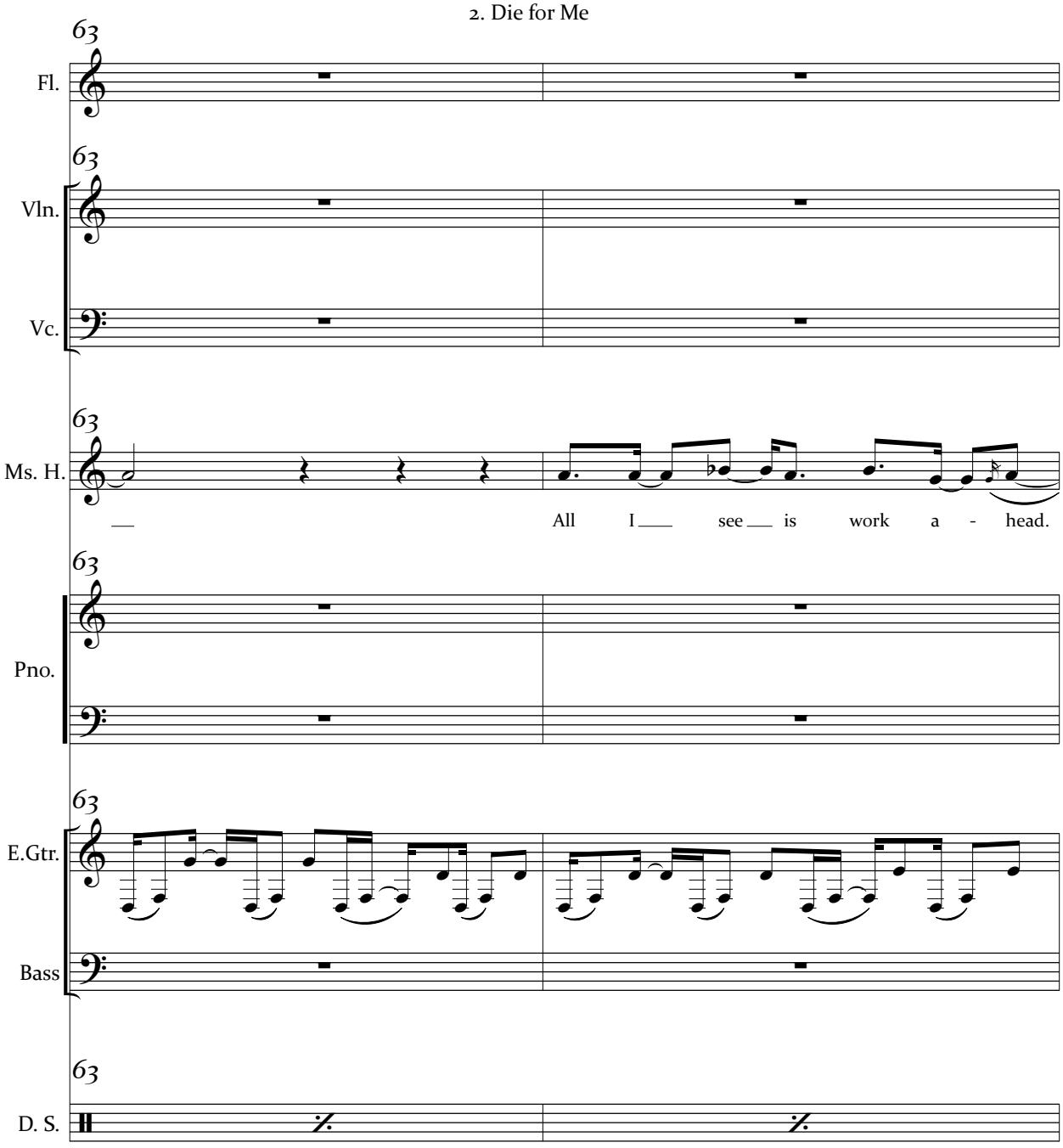

52
Fl.
f
52
Vln.
f
Vc.
52
f
Ms. H.
When your heart re - turns and we go on to-geth-er,
52
Pno.
loco
52
clean
E.Gtr.
Bass
52
D. S.

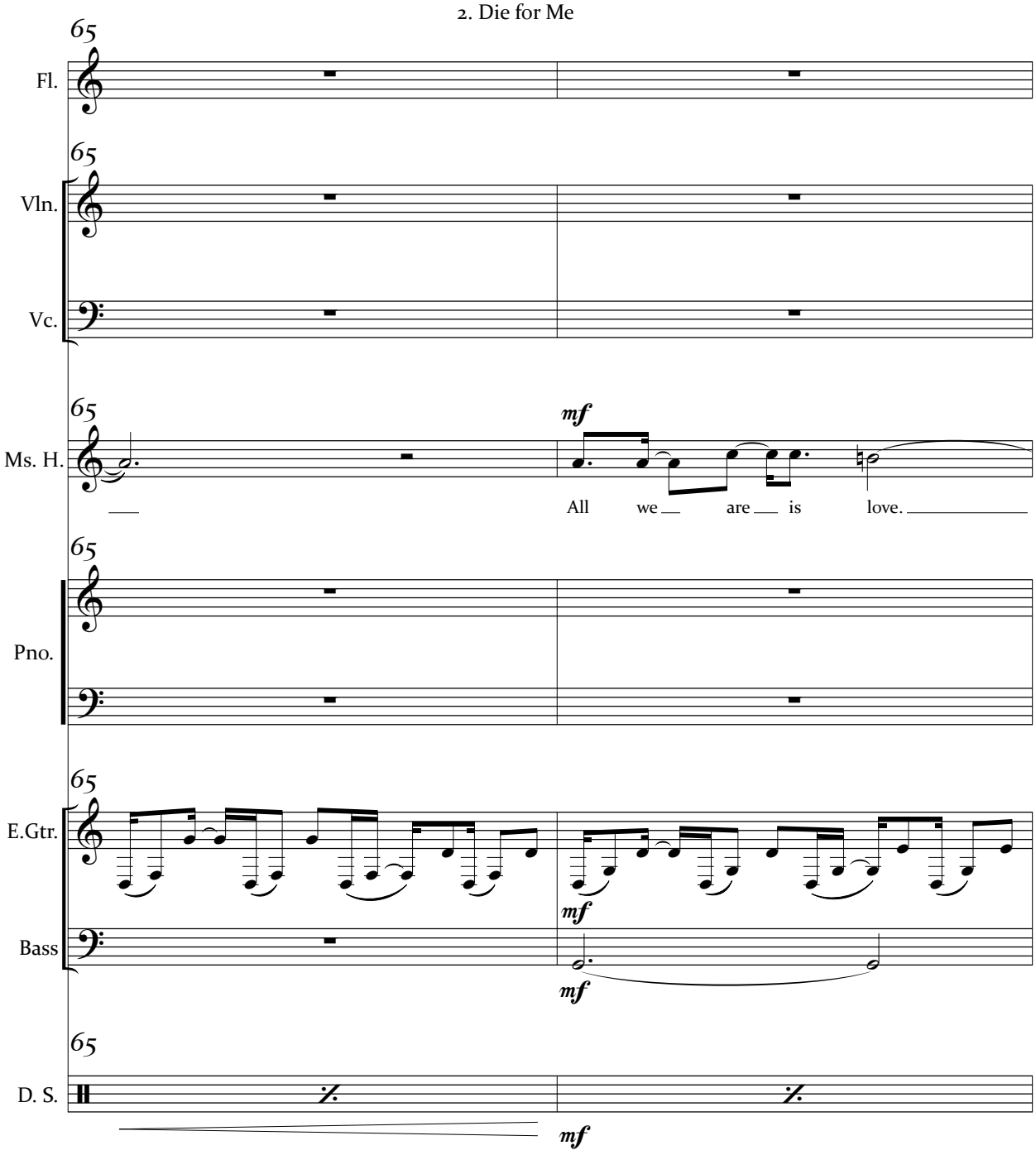

54
56
Fl.
Vln.
Vc.
Ms. H.
will you live for me?
Pno.
mf
let ring
E.Gtr.
Bass
D. S.

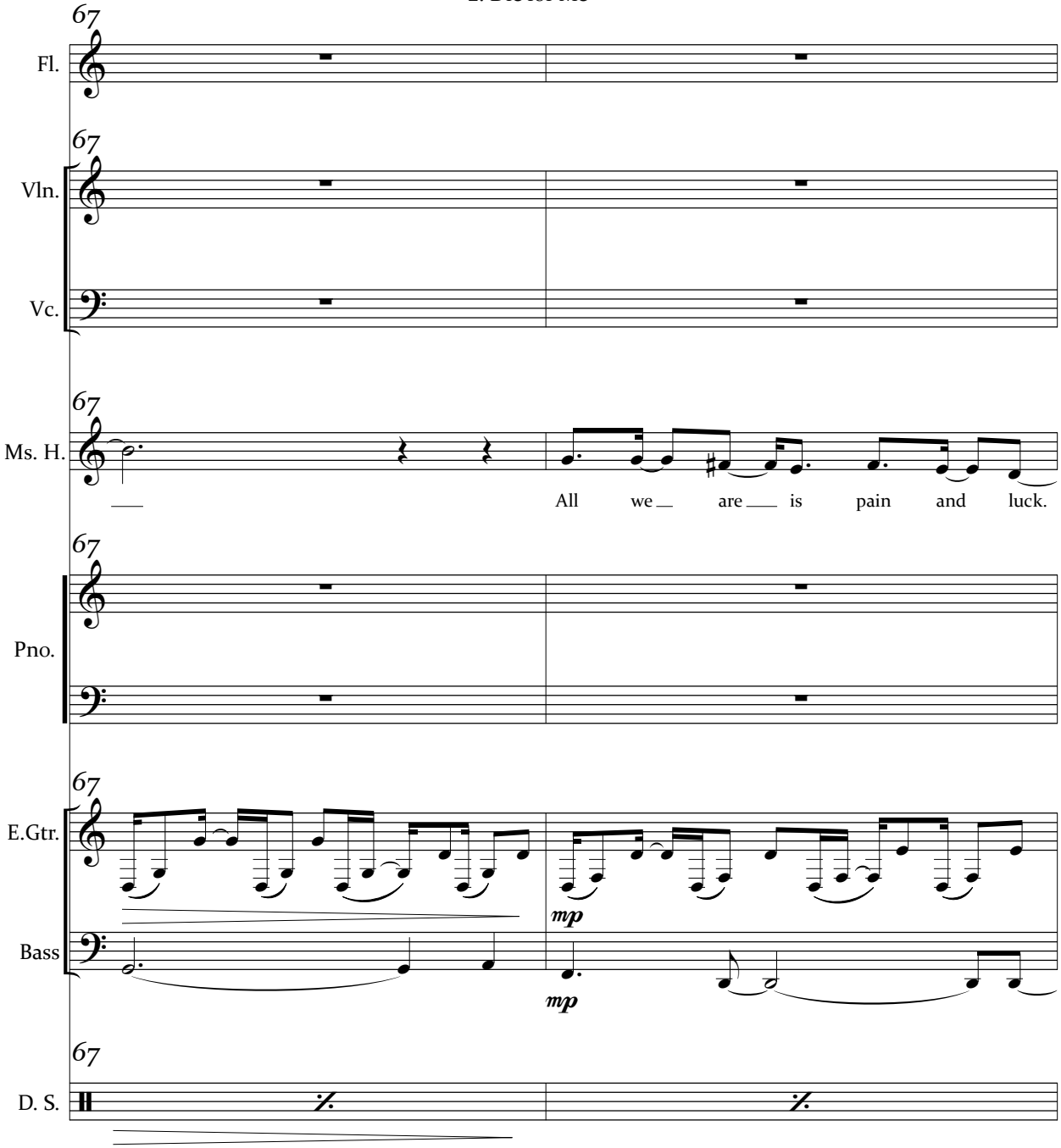

57
Fl.
57
Vln.
Vc.
57
Ms. H.
57
Pno.
mf
57
E.Gtr.
Bass
mf
57
D. S.

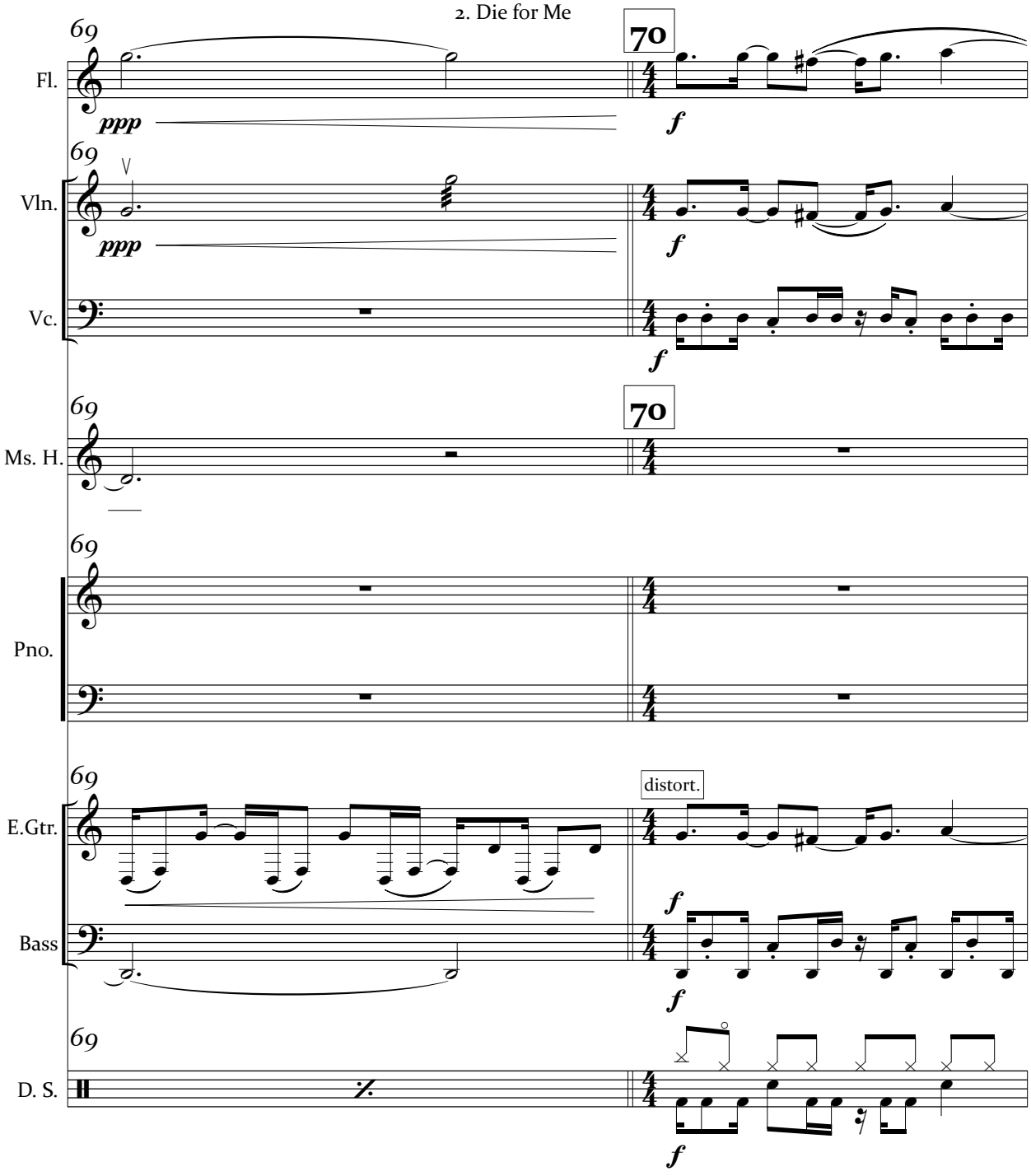

59
Fl.
59
Vln.
Vc.
59
Ms. H.
59
Pno.
59
E.Gtr.
Bass
59
D. S.

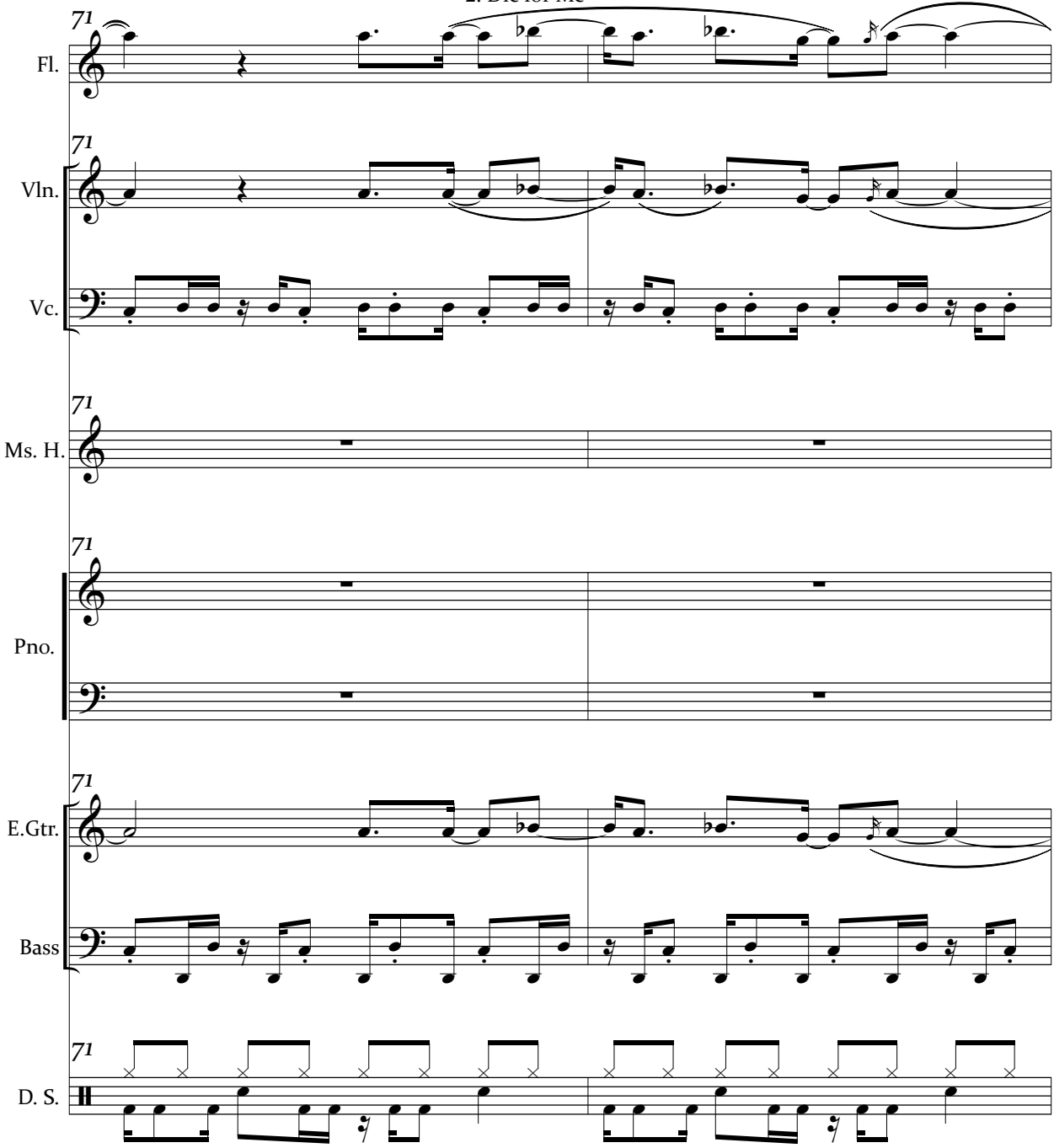

61
62
Fl.
Vln.
Vc.
Ms. H.
mp
All we need is bread.
Pno.
E.Gtr.
Bass
D. S.
mf
mp

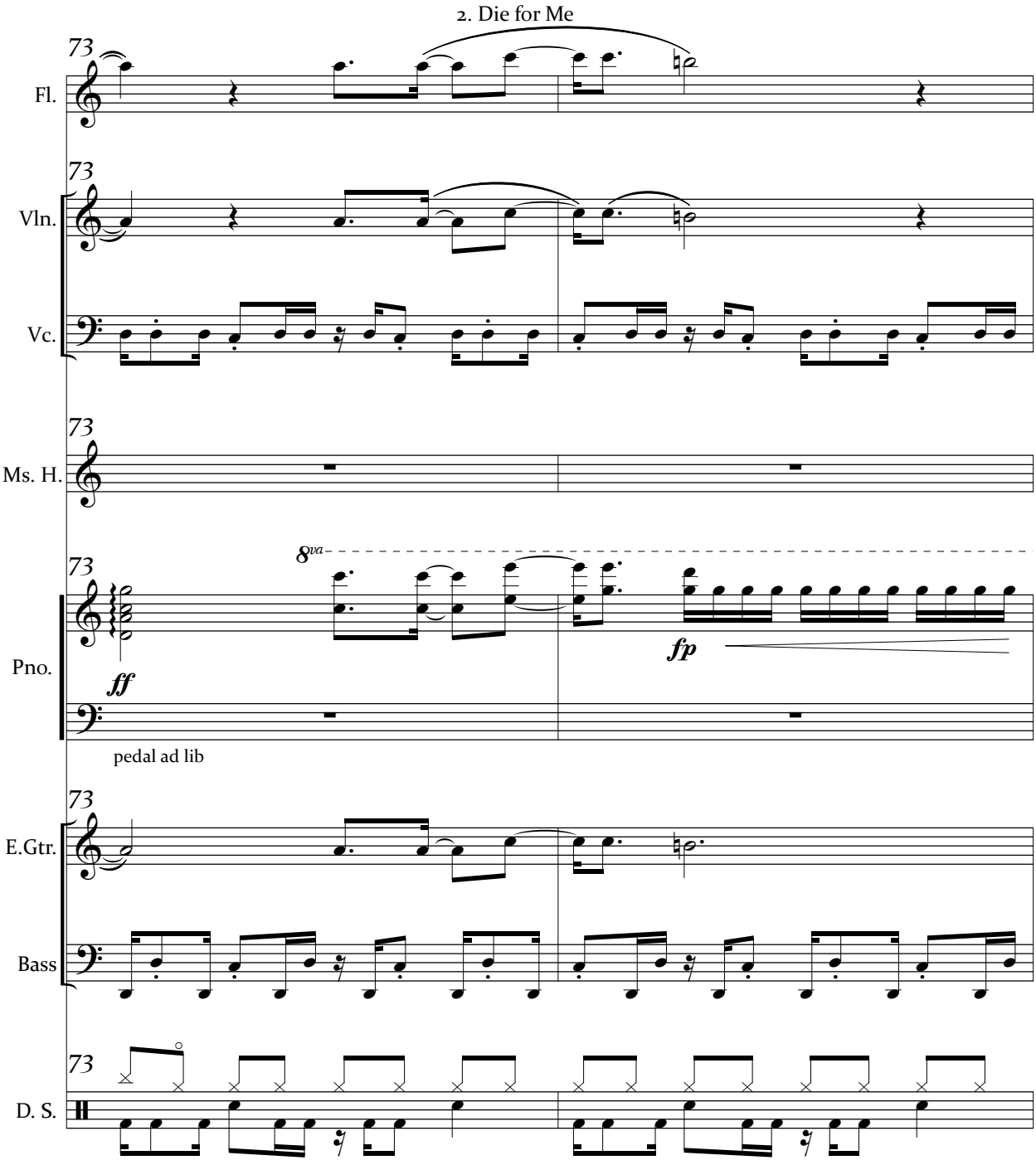

63
Fl.
Vln.
Vc.
Ms. H.
All I see is work a - head.
Pno.
E.Gtr.
Bass
D. S.

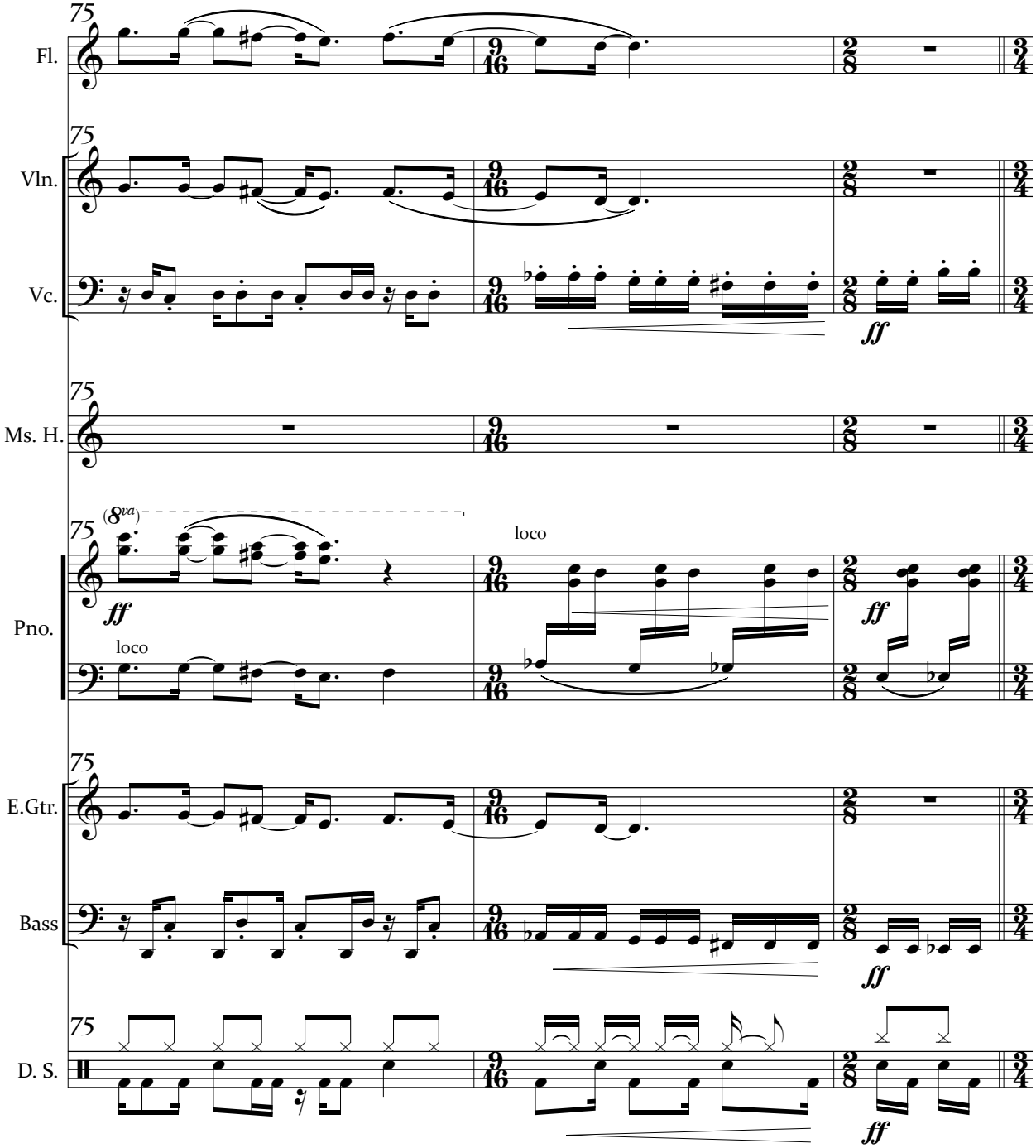

65
Fl.
Vln.
Vc.
Ms. H.
mf
All we are is love.
Pno.
E.Gtr.
Bass
D. S.

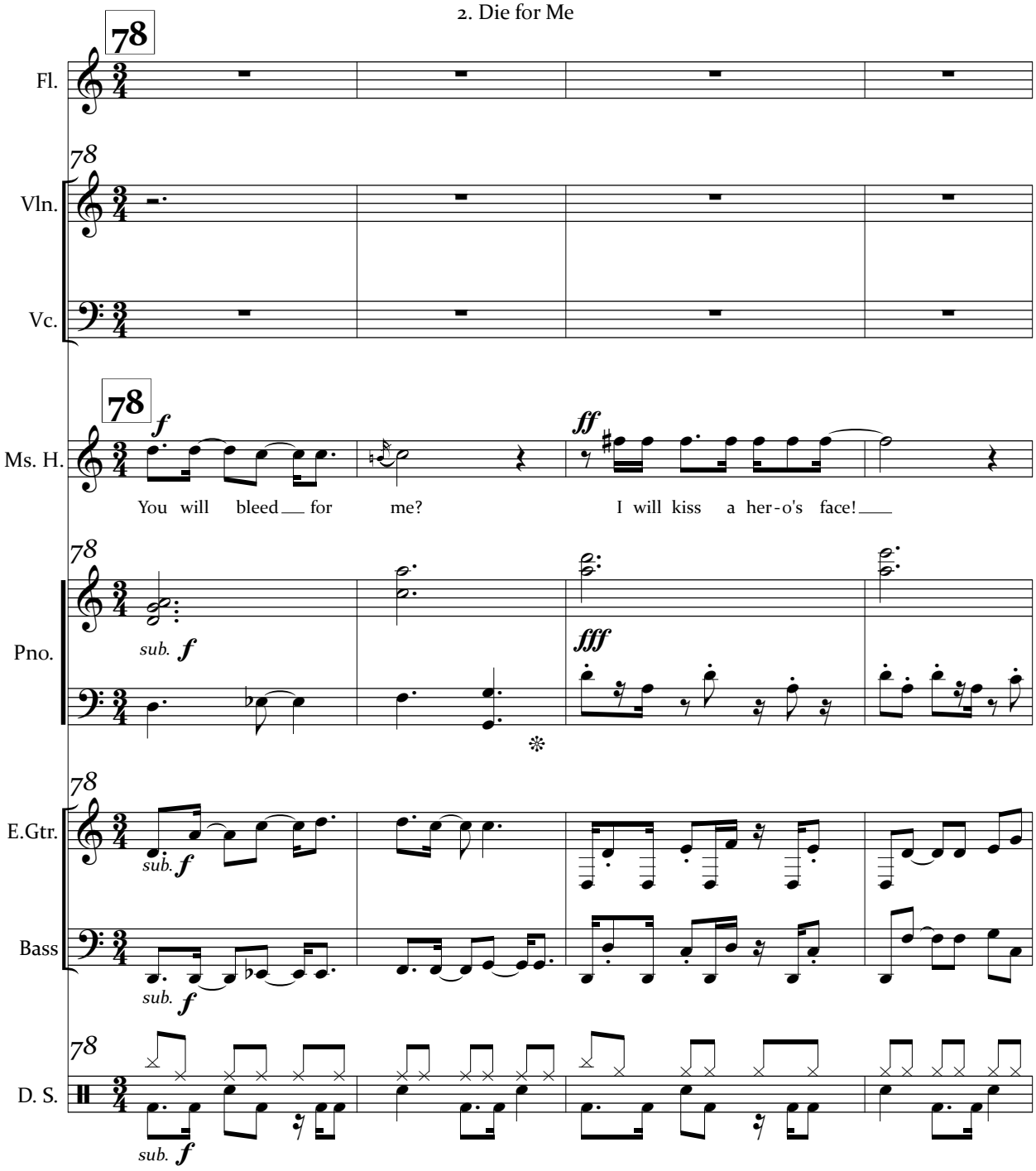

67
Fl.
Vln.
Vc.
Ms. H.
All we are is pain and luck.
Pno.
E.Gtr.
mp
Bass
mp
D. S.

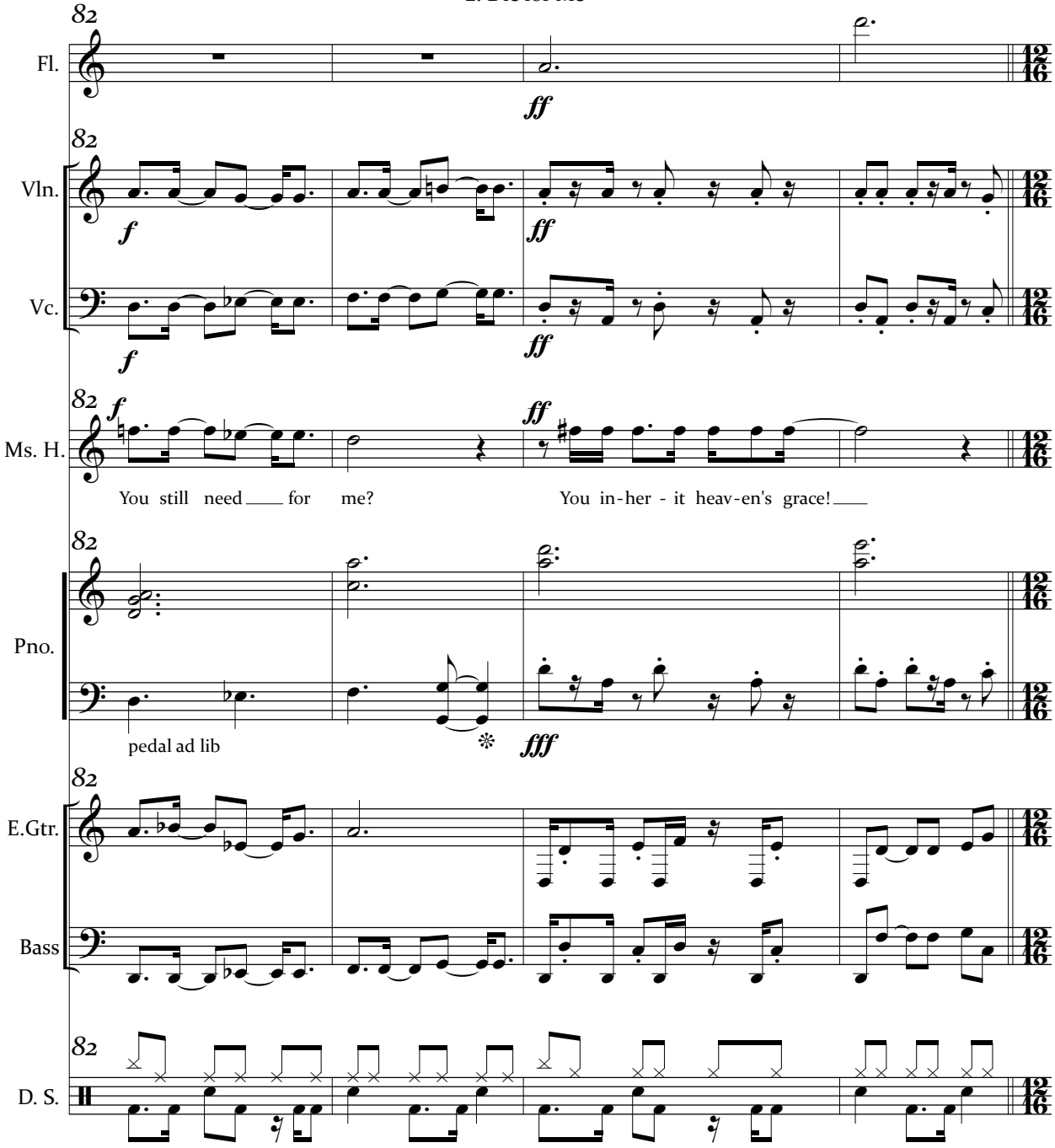

69
70
Fl.
ppp
f
Vln.
Vc.
Ms. H.
Pno.
E.Gtr.
distort.
Bass
D. S.

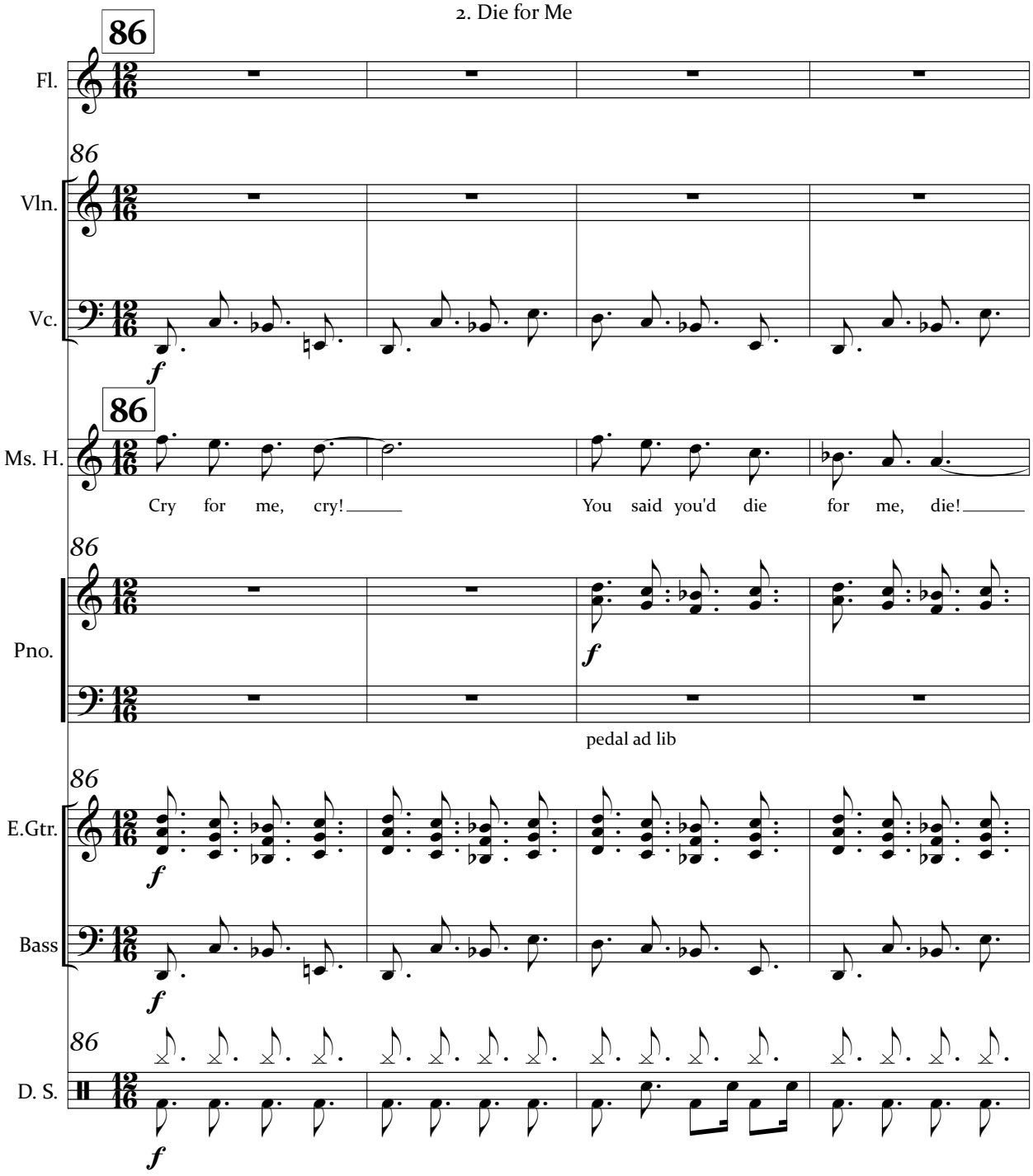

71
Fl.
71
Vln.
Vc.
71
Ms. H.
71
Pno.
71
E.Gtr.
Bass
71
D. S.

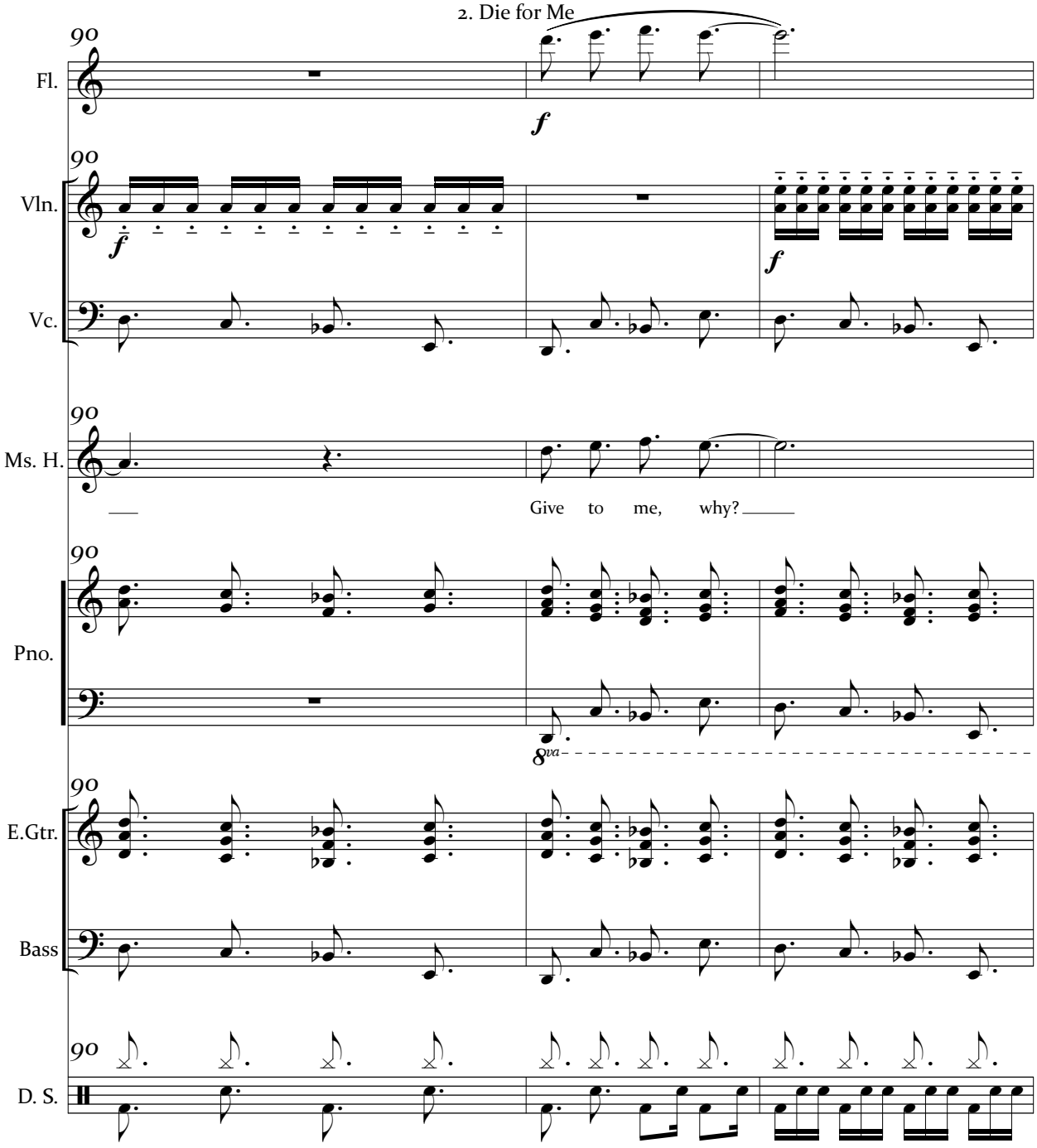

2. Die for Me
73
Fl.
73
Vln.
Vc.
73
Ms. H.
73
8va
Pno.
ff
fp
pedal ad lib
73
E.Gtr.
Bass
73
D. S.

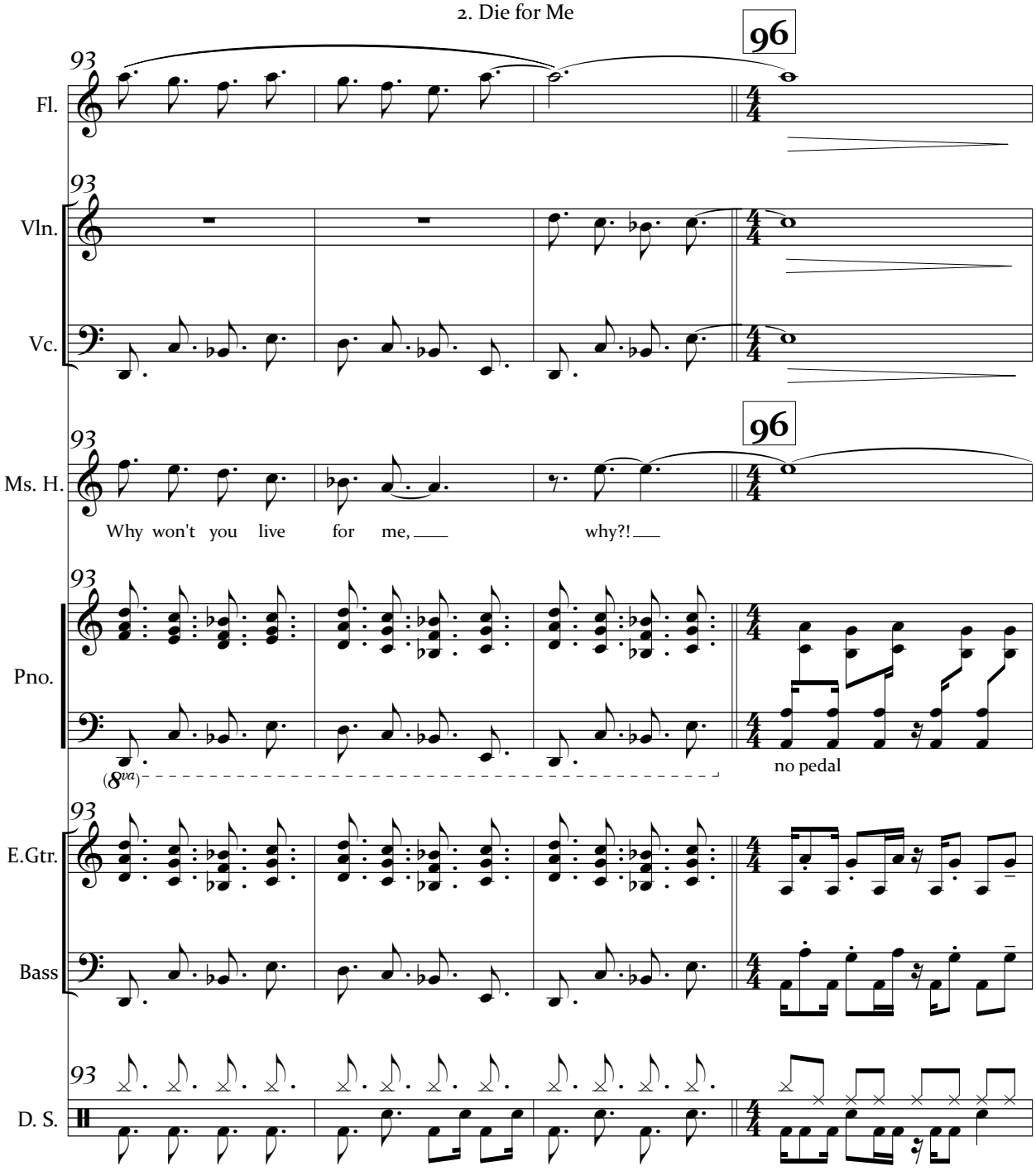

75
Fl.
Vln.
Vc.
Ms. H.
Pno.
E.Gtr.
Bass
D. S.
(8va)
loco
ff

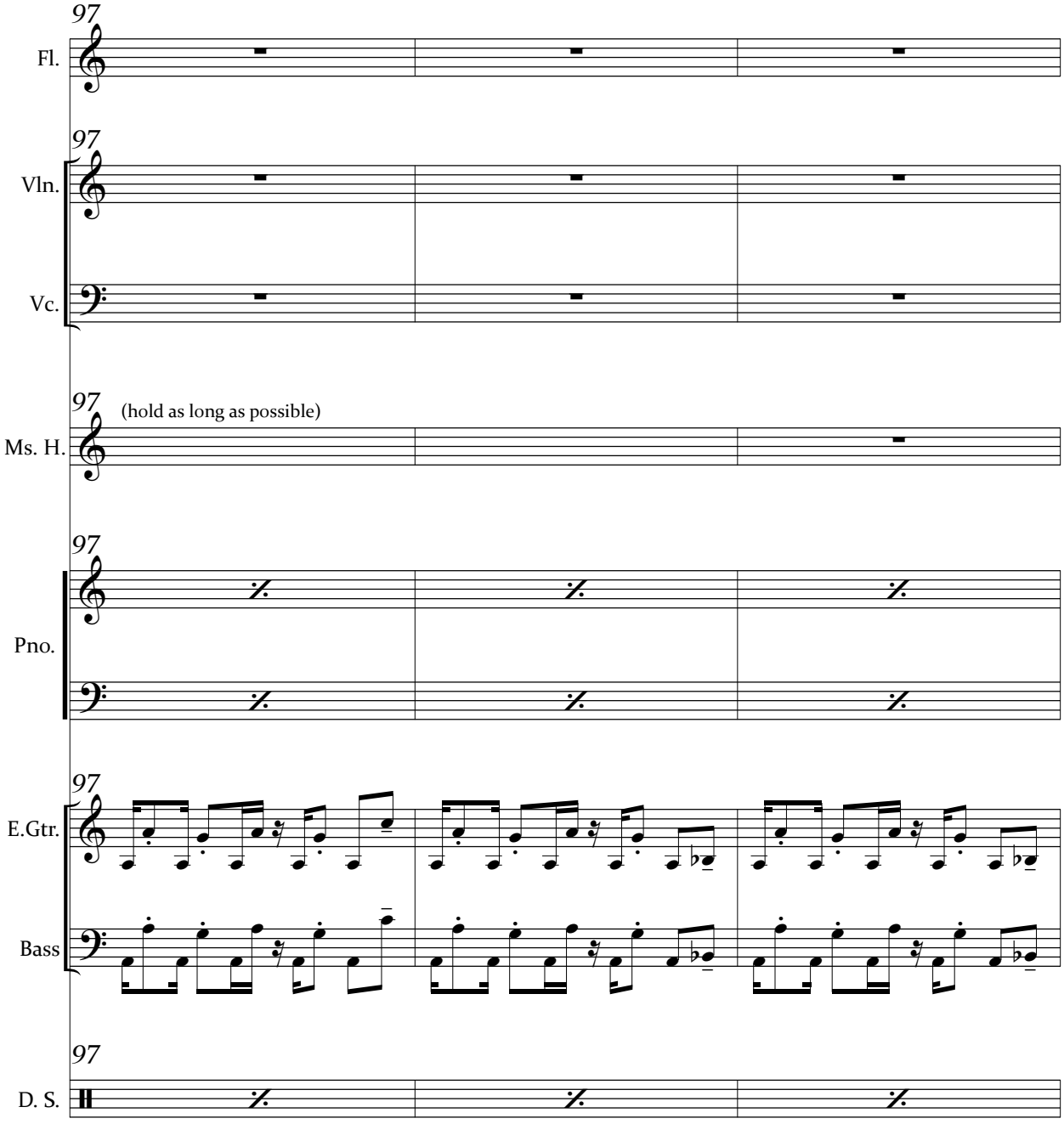

78
Fl.
78
Vln.
Vc.
78
Ms. H.
f
ff
You will bleed for me?
I will kiss a her-o's face!
78
Pno.
sub. f
fff
78
E.Gtr.
sub. f
Bass
sub. f
78
D. S.
sub. f

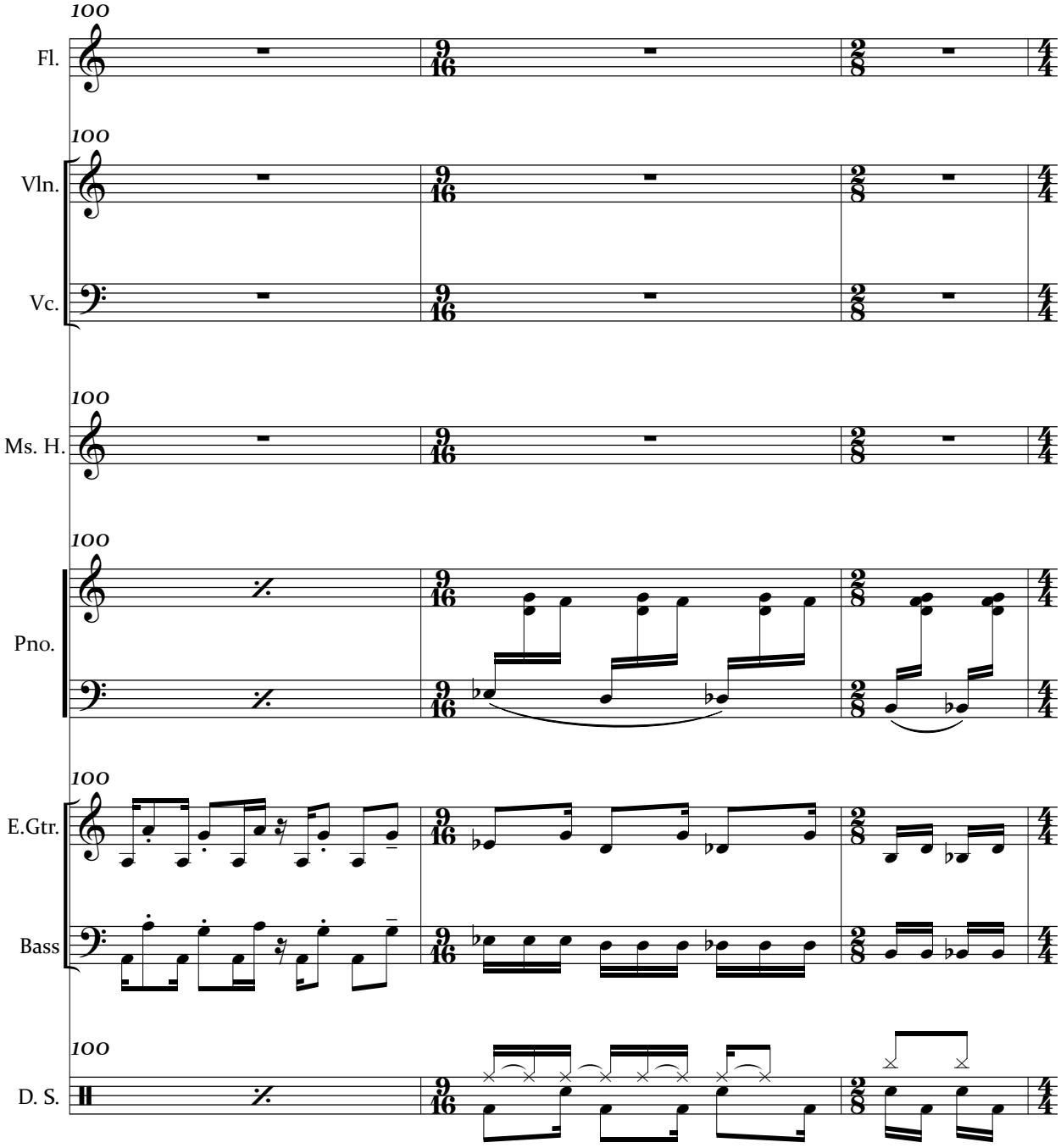

82
Fl.
ff
82
Vln.
f
ff
Vc.
f
ff
82
Ms. H.
f
ff
You still need for me?
You in-her - it heav-en's grace!
82
Pno.
pedal ad lib
fff
82
E.Gtr.
Bass
82
D. S.

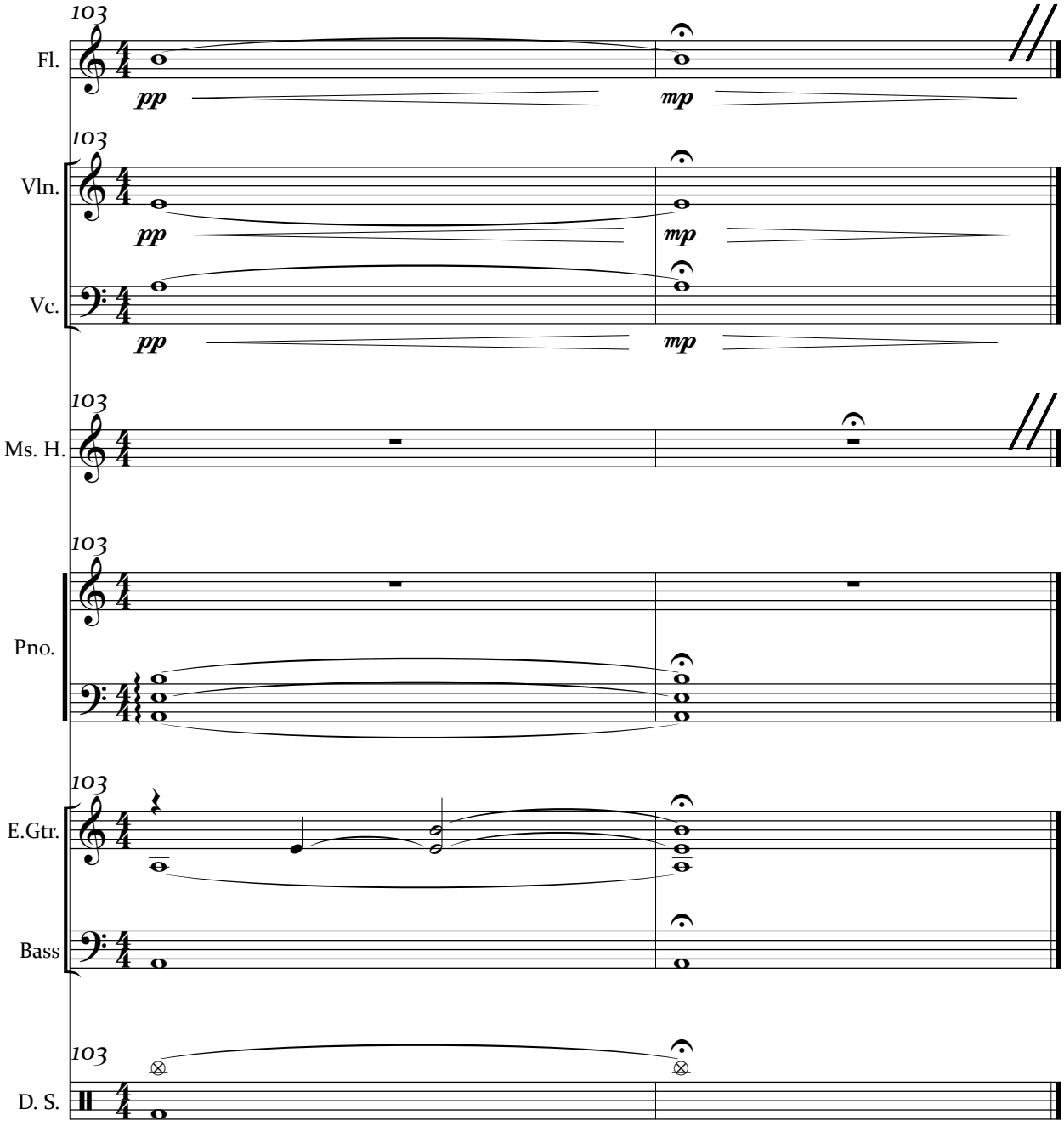

86
Fl.
86
Vln.
Vc.
f
86
Ms. H.
Cry for me, cry!
You said you'd die for me, die!
86
Pno.
f
pedal ad lib
86
E.Gtr.
f
Bass
f
86
D. S.
f


2. Die for Me
90
Fl.
f
90
Vln.
f
f
Vc.
90
Ms. H.
Give to me, why?
90
Pno.
8va
90
E.Gtr.
Bass
90
D. S.


96
93
Fl.
Vln.
Vc.
Ms. H.
Why won't you live for me, why?!
Pno.
(8va)
no pedal
E.Gtr.
Bass
D. S.

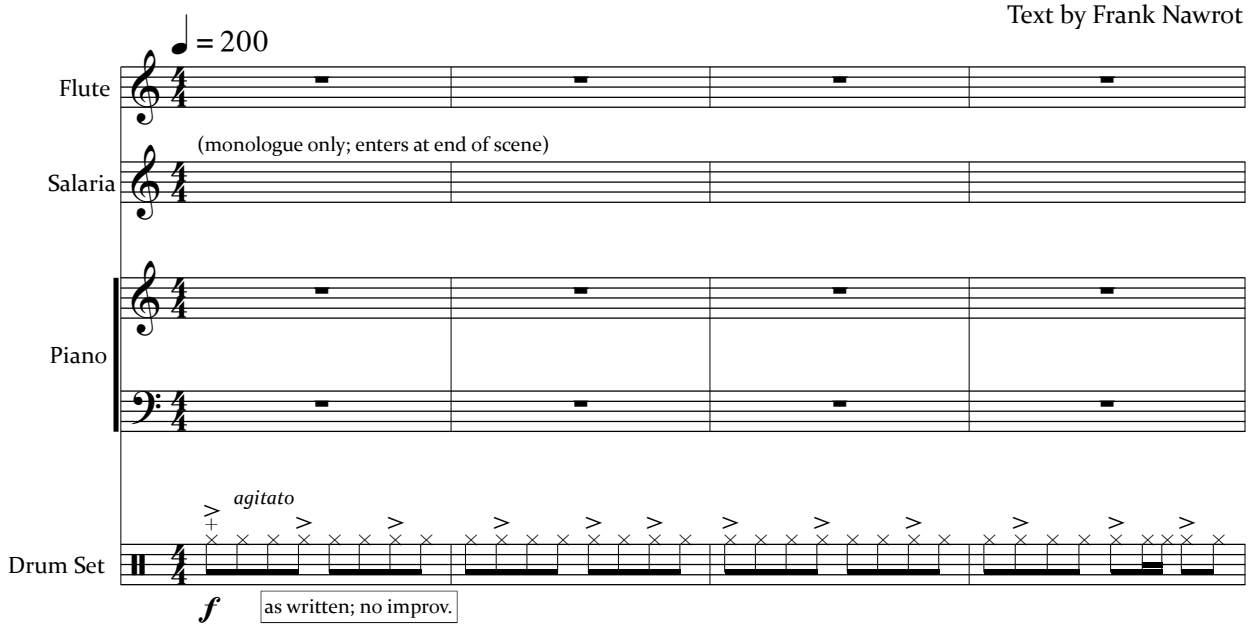

97
Fl.
97
Vln.
Vc.
97
(hold as long as possible)
Ms. H.
97
Pno.
97
E.Gtr.
Bass
97
D. S.


100
Fl.
100
Vln.
Vc.
100
Ms. H.
100
Pno.
100
E.Gtr.
Bass
100
D. S.


103
Fl.
pp
mp
103
Vln.
pp
mp
Vc.
pp
mp
103
Ms. H.
103
Pno.
103
E.Gtr.
Bass
103
D. S.

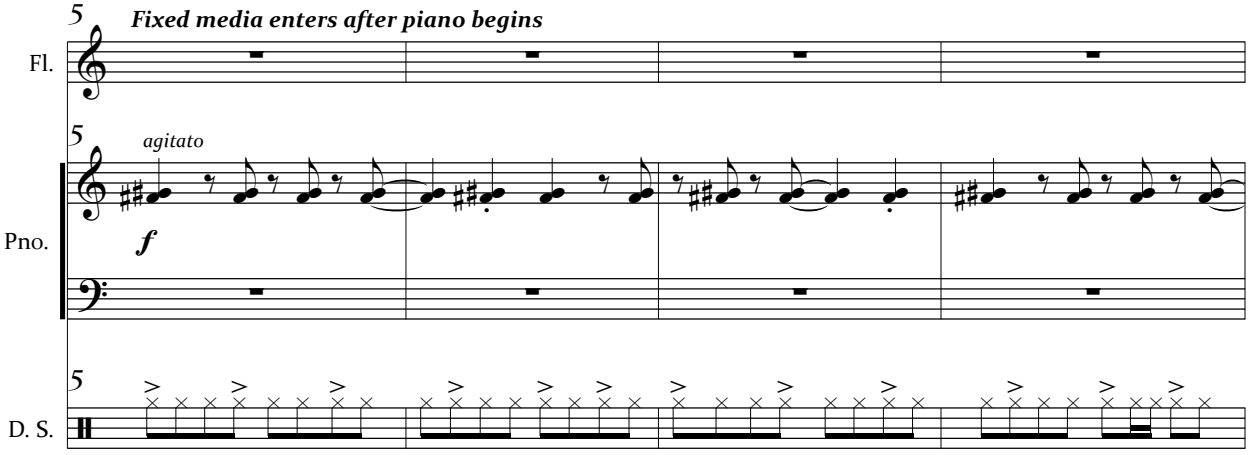
3. Megan's World (pt. 1)

Text by Frank Nawrot



Fixed Media (the following monologue will take place over the course of this scene)

MEGAN O'REILLY: Megan O'Reilly here. We here at the No-Spin-Zone have been to Spain to see first-hand what the socialist nation is like. I wanna tell the millions who are voting for so-called American socialists in the United States what I saw. I saw bad people on both sides. There were some very fine people fighting to Make Spain Great Again. Some bad apples, but some very fine people. [without missing a beat:] Now—I've never been to Spain nor has anyone I know, but we just received footage from Europe of one of these [mockingly] Social Justice Warriors from the US who went over there...probably to smash some windows and smoke weed. Do we have the footage? No? Okay... [not too angry; just annoyed] Do it live!



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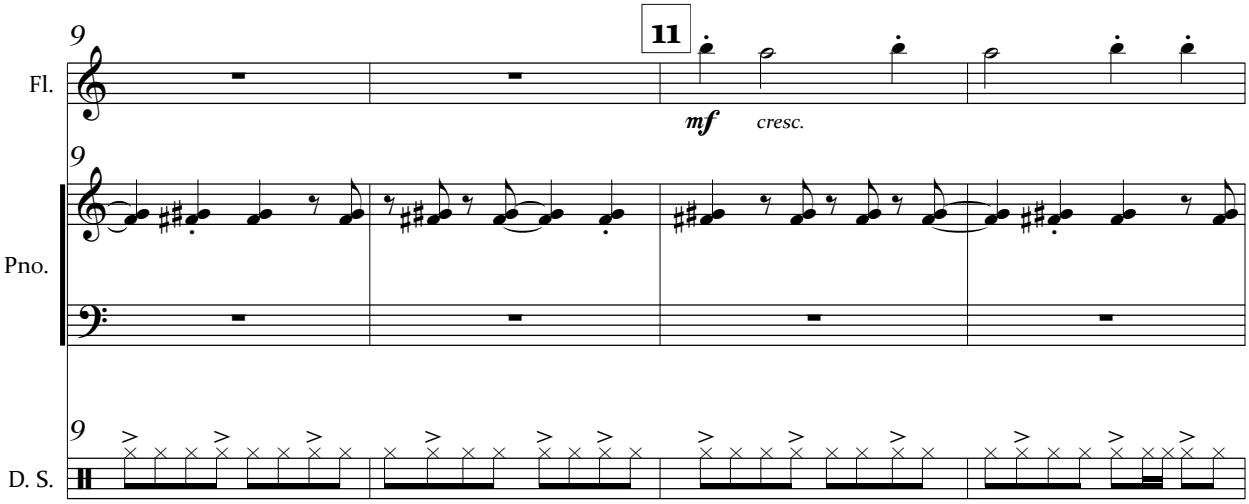
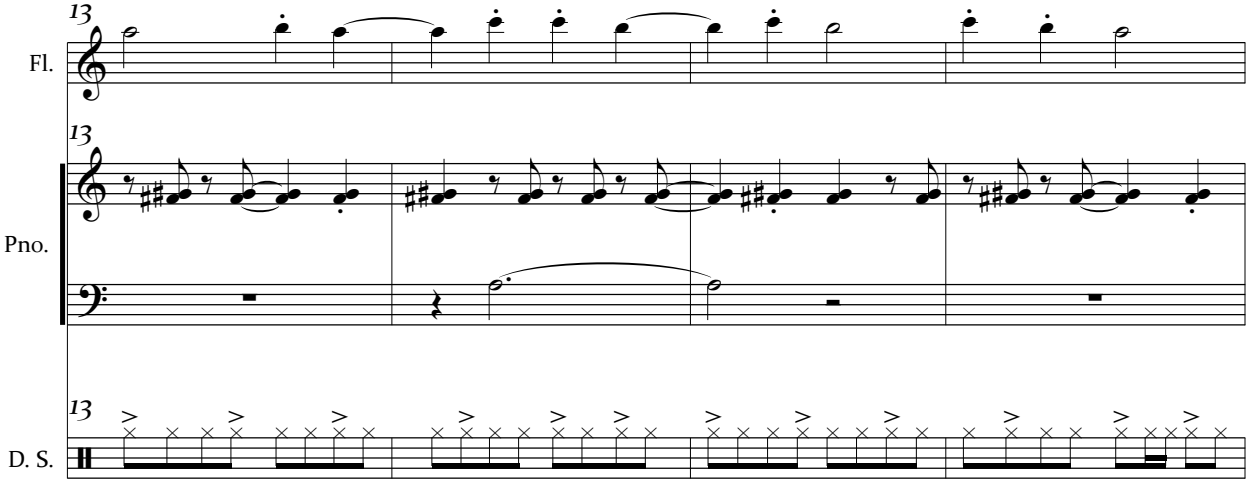
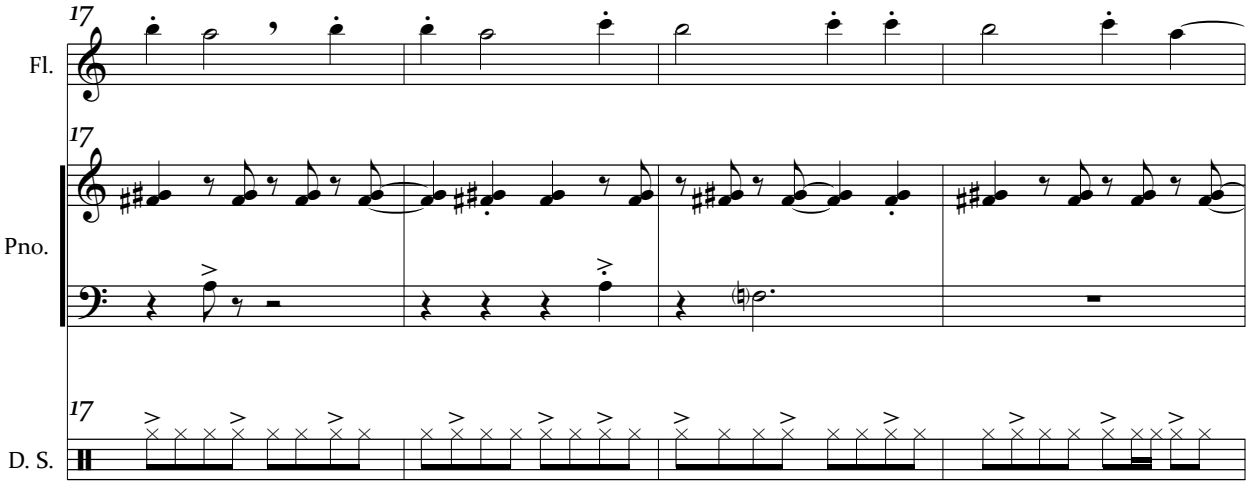
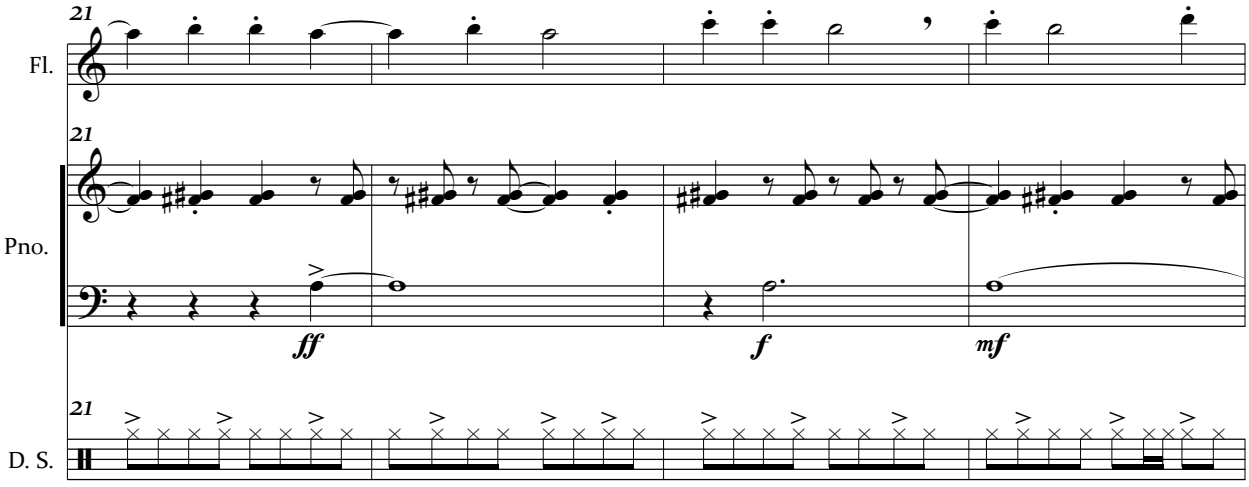
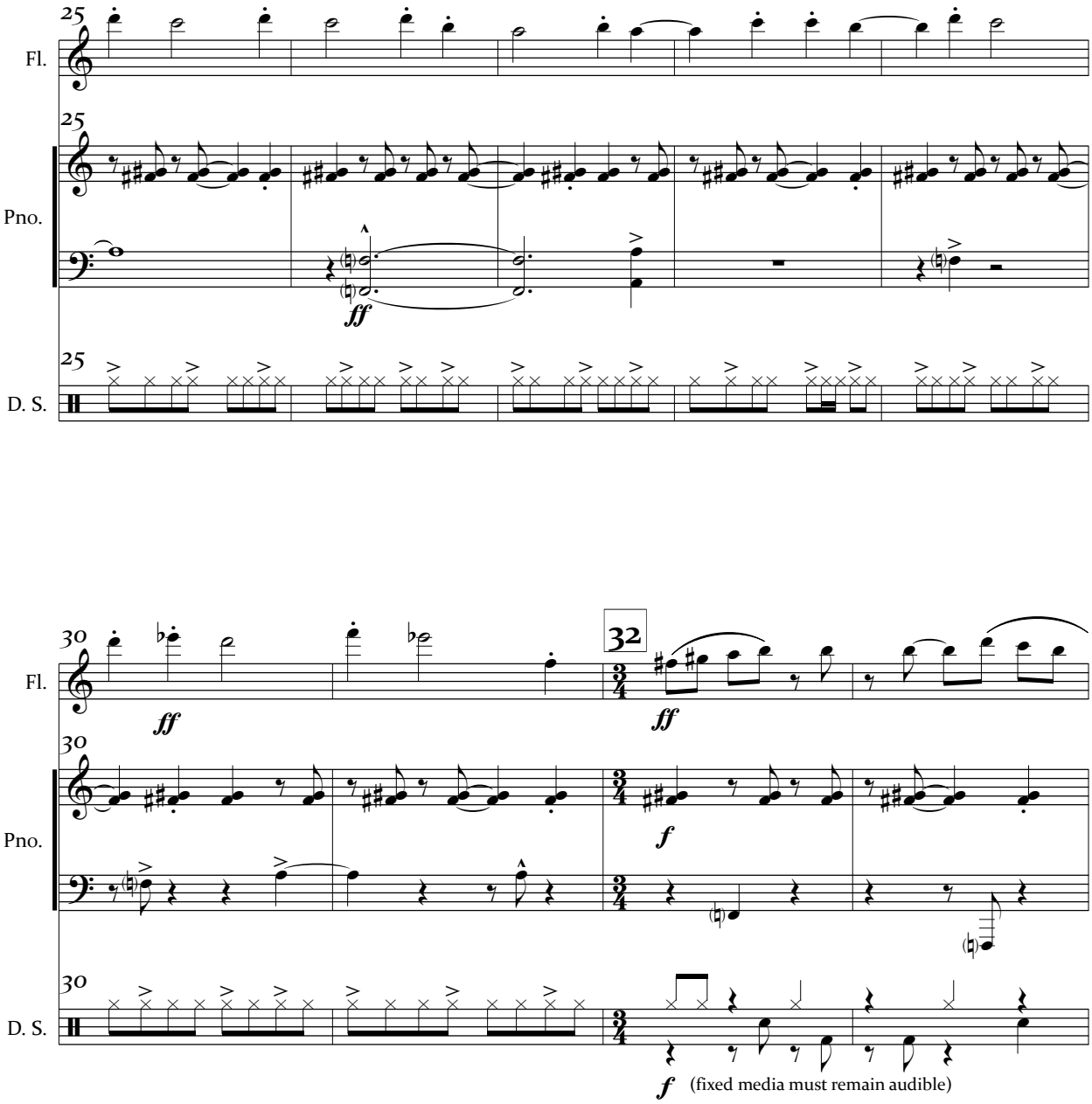
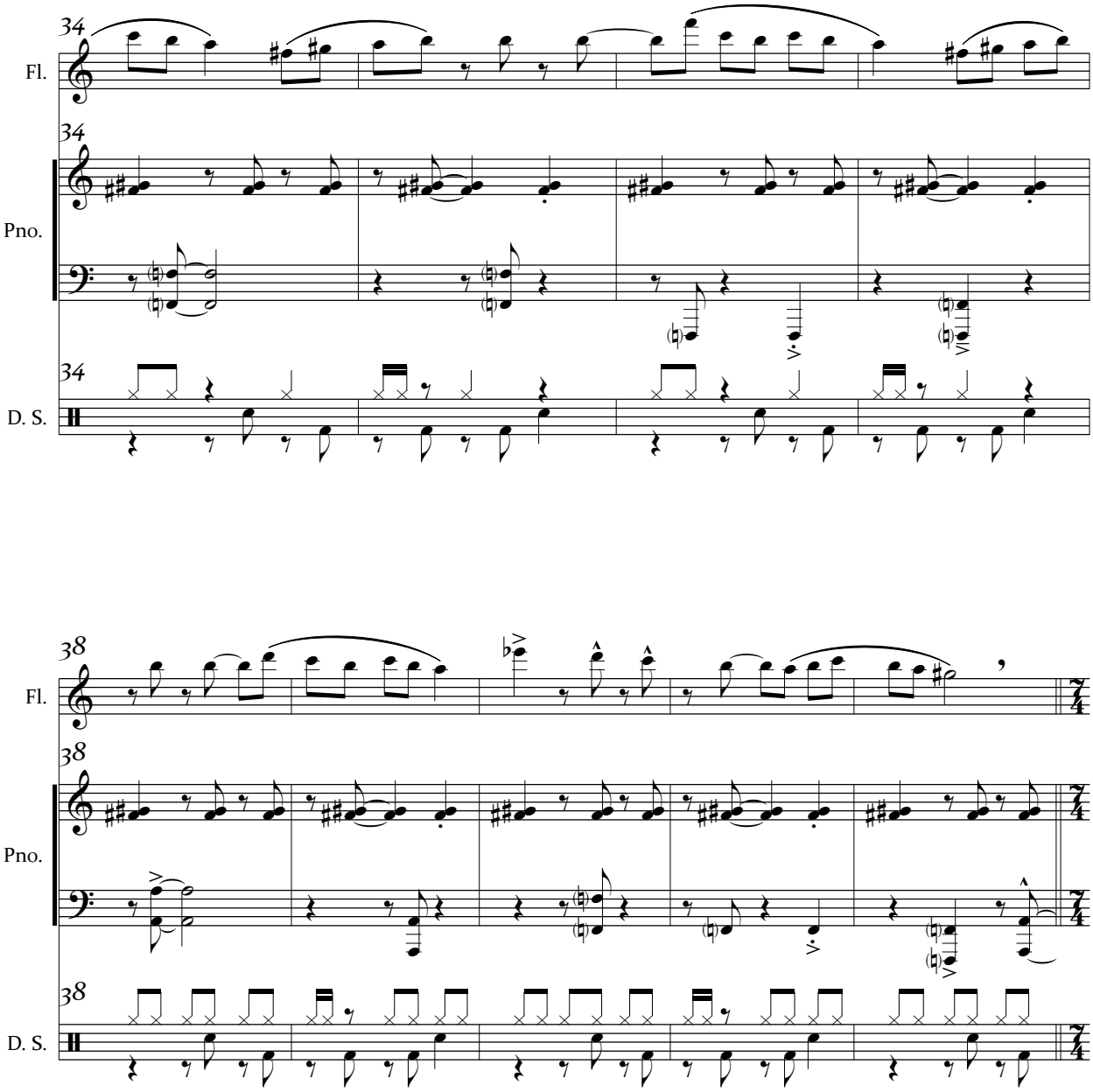

11
9
Fl.
mf
cresc.
9
Pno.
9
D. S.


13
Fl.
13
Pno.
13
D. S.

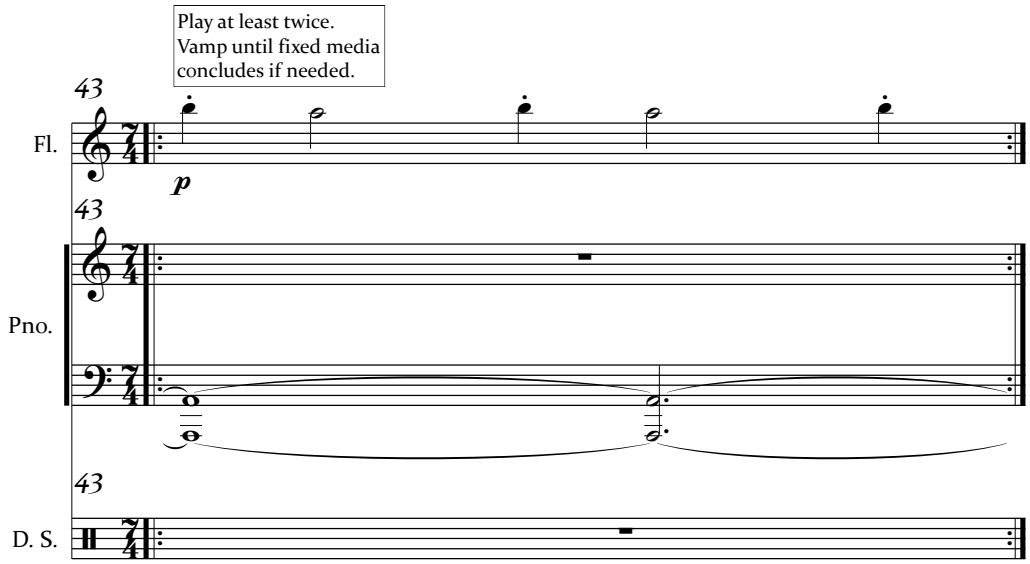

17
Fl.
17
Pno.
17
D. S.


21
Fl.
21
Pno.
ff
f
mf
21
D. S.


25
Fl.
25
Pno.
ff
25
D. S.
30
Fl.
ff
32
ff
30
Pno.
f
30
D. S.
f
(fixed media must remain audible)

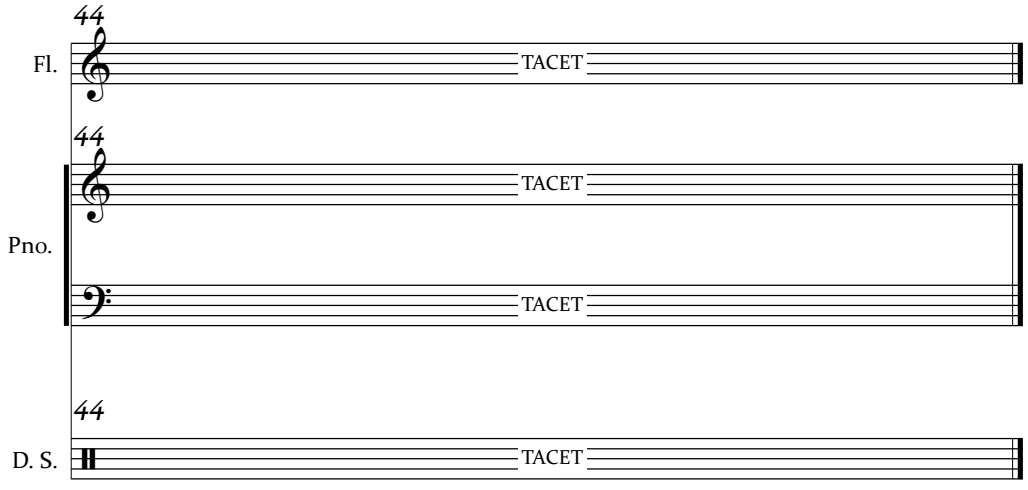

34
Fl.
34
Pno.
34
D. S.
38
Fl.
38
Pno.
38
D. S.

3. Megan's World (pt. 1)



On stage

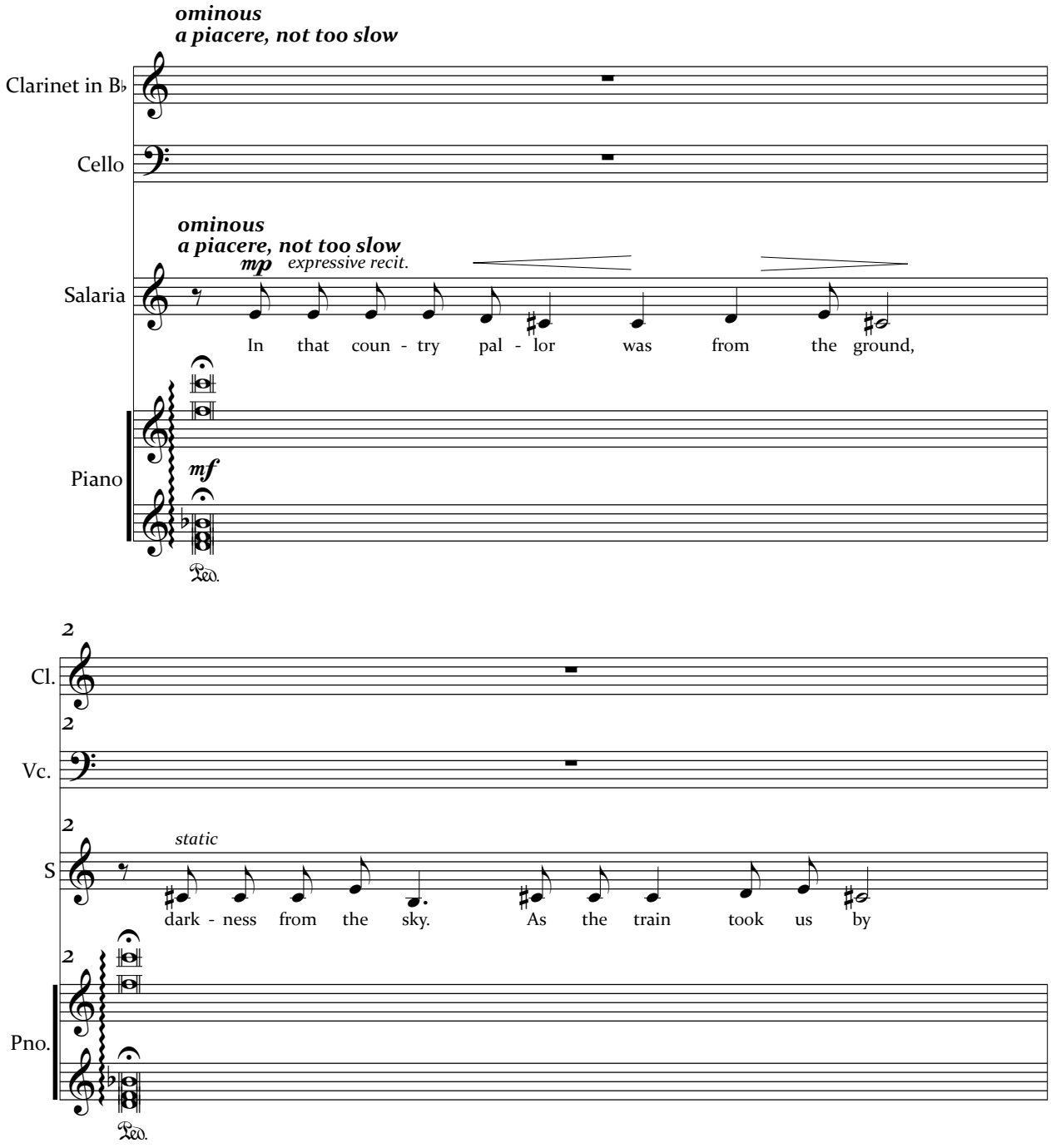
SALARIA: My name is Salaria Kee. I'm from Akron, Ohio. I am making my way to Barcelona to aid in the fight against Spanish fascists for the sake of Spanish workers and farmers and, indeed, workers and farmers worldwide.



attacca

4. Journey to Barcelona

Text by Sylvia Townsend Warner



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as it apperas in *Poem from Spain,* ed. Jim Jump (2006)
www.carcanet.co.uk
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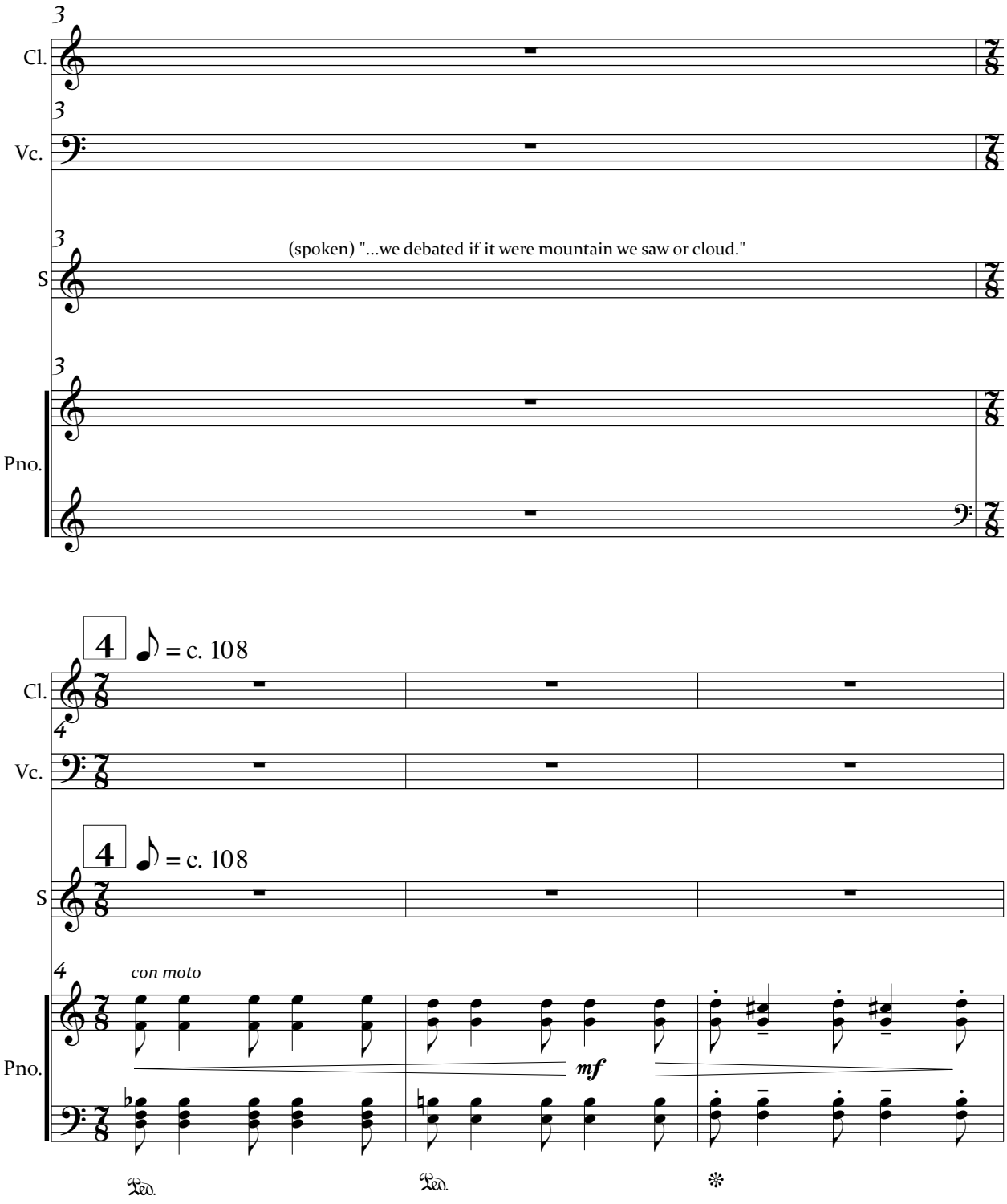
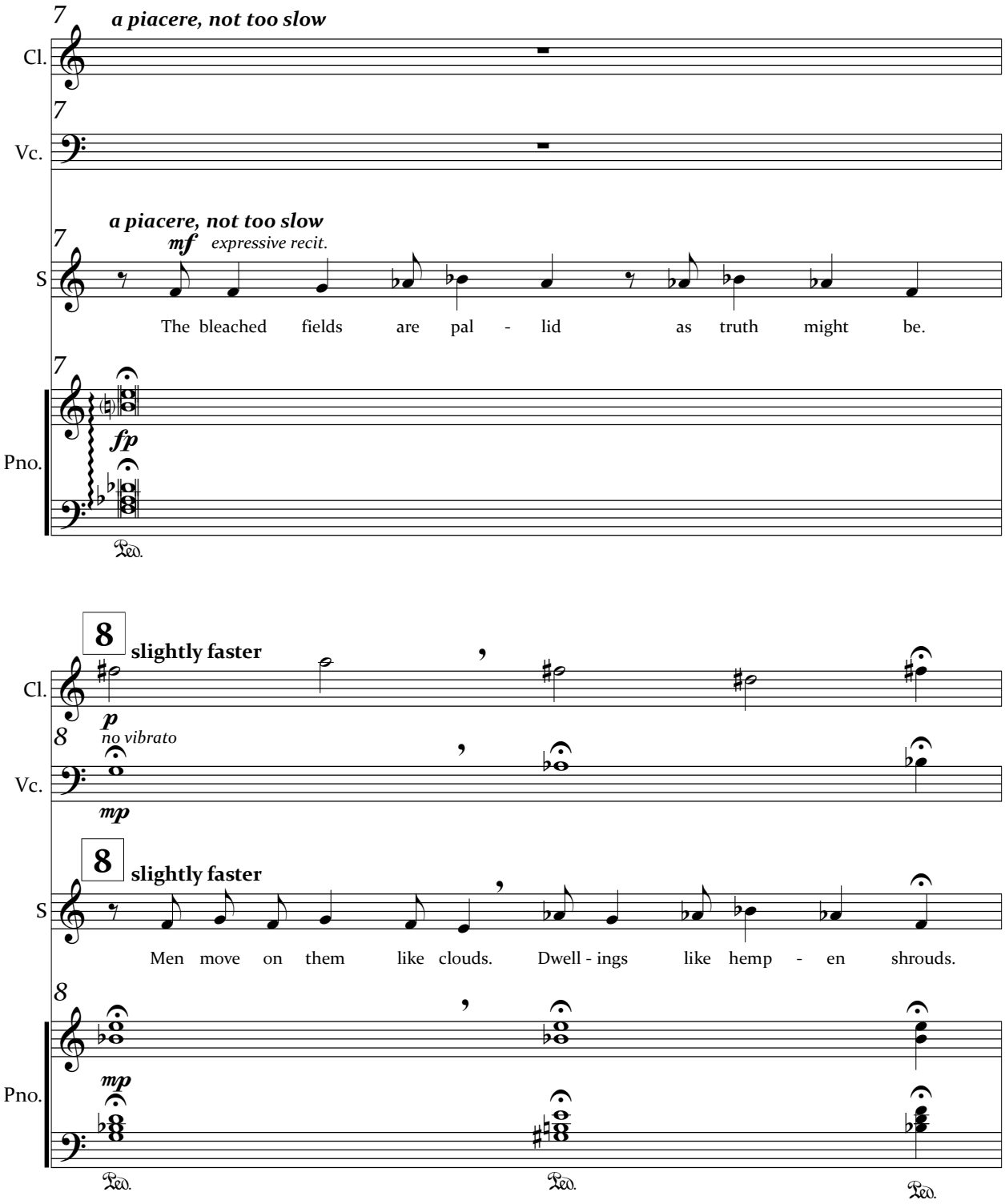
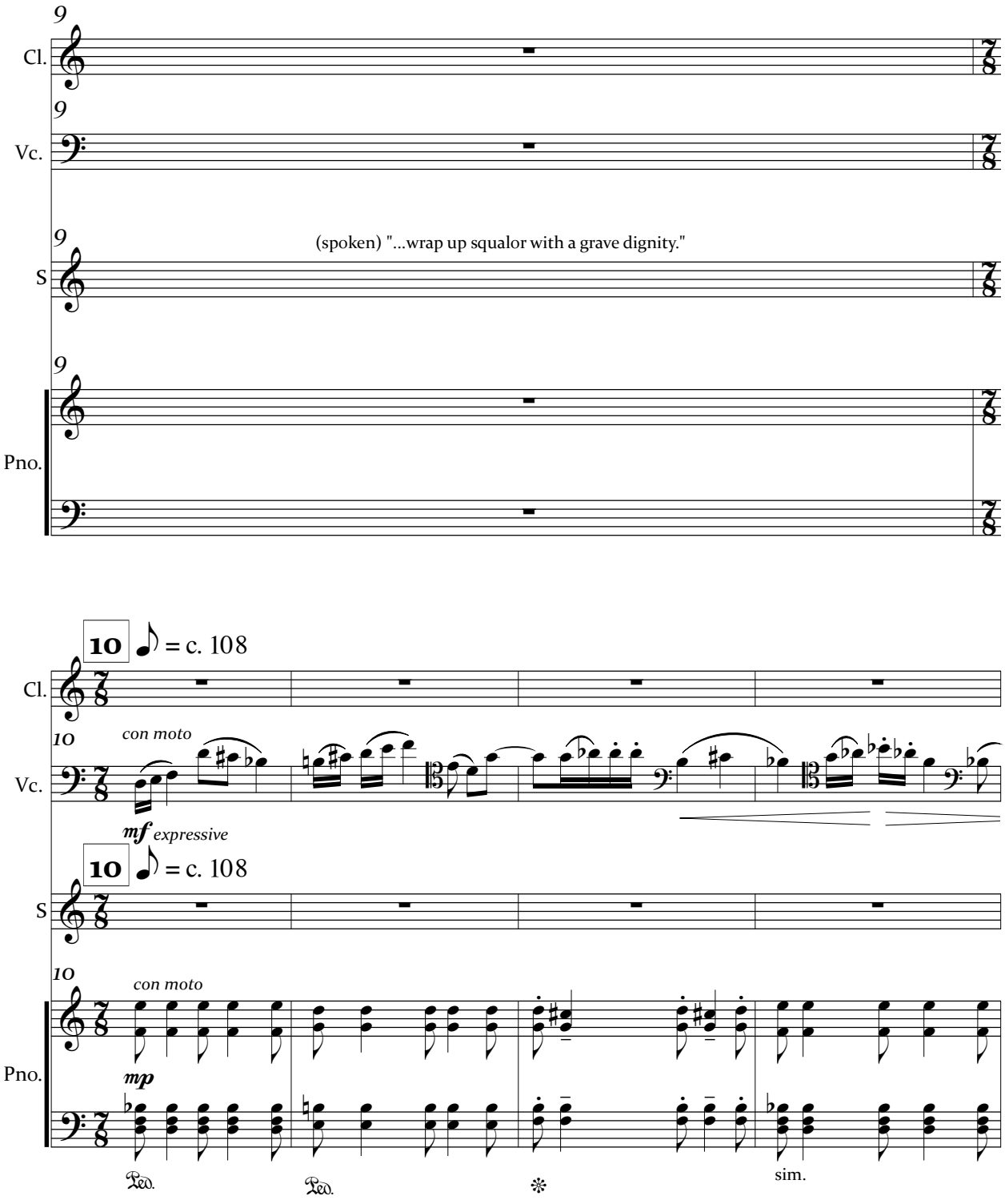
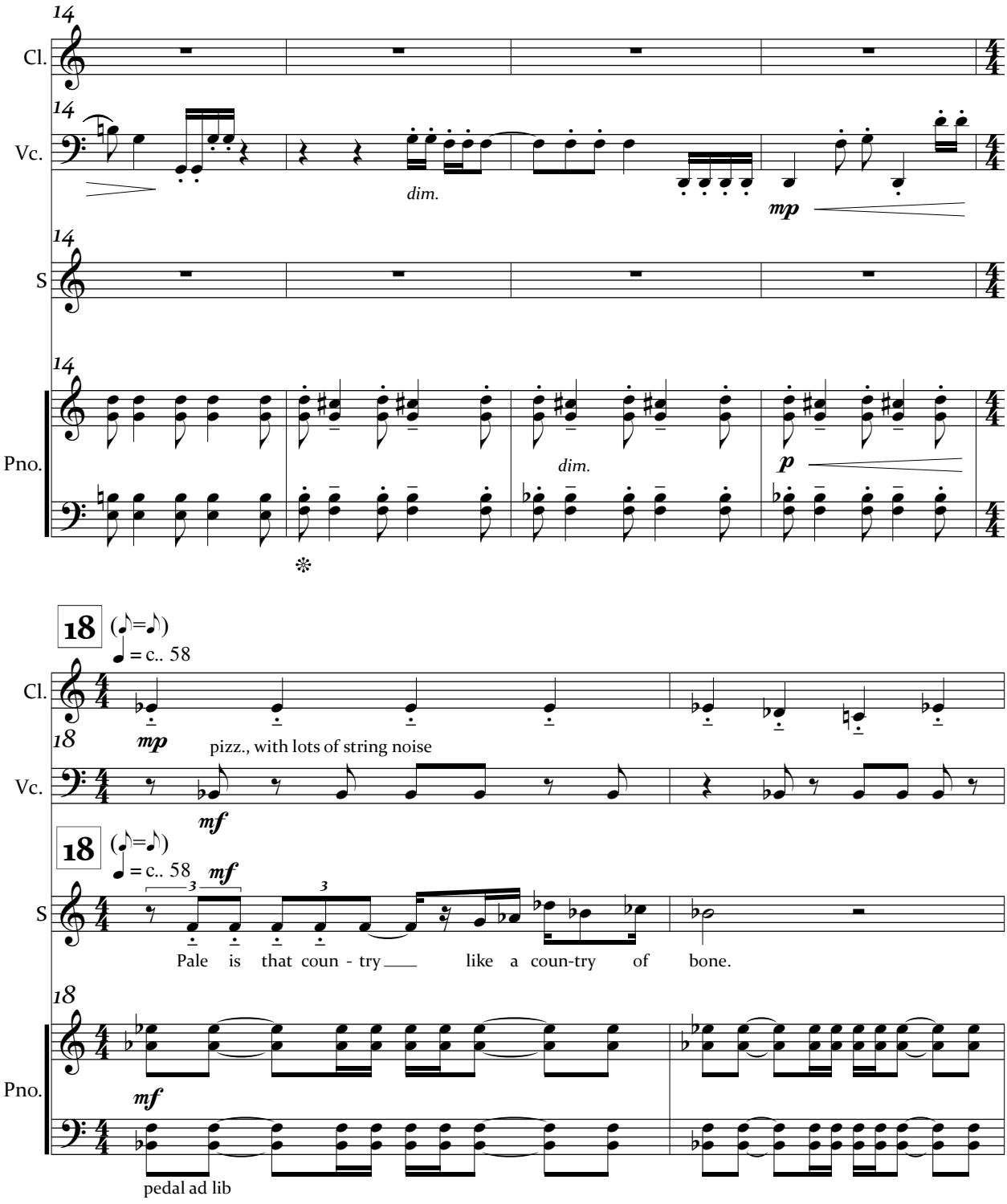
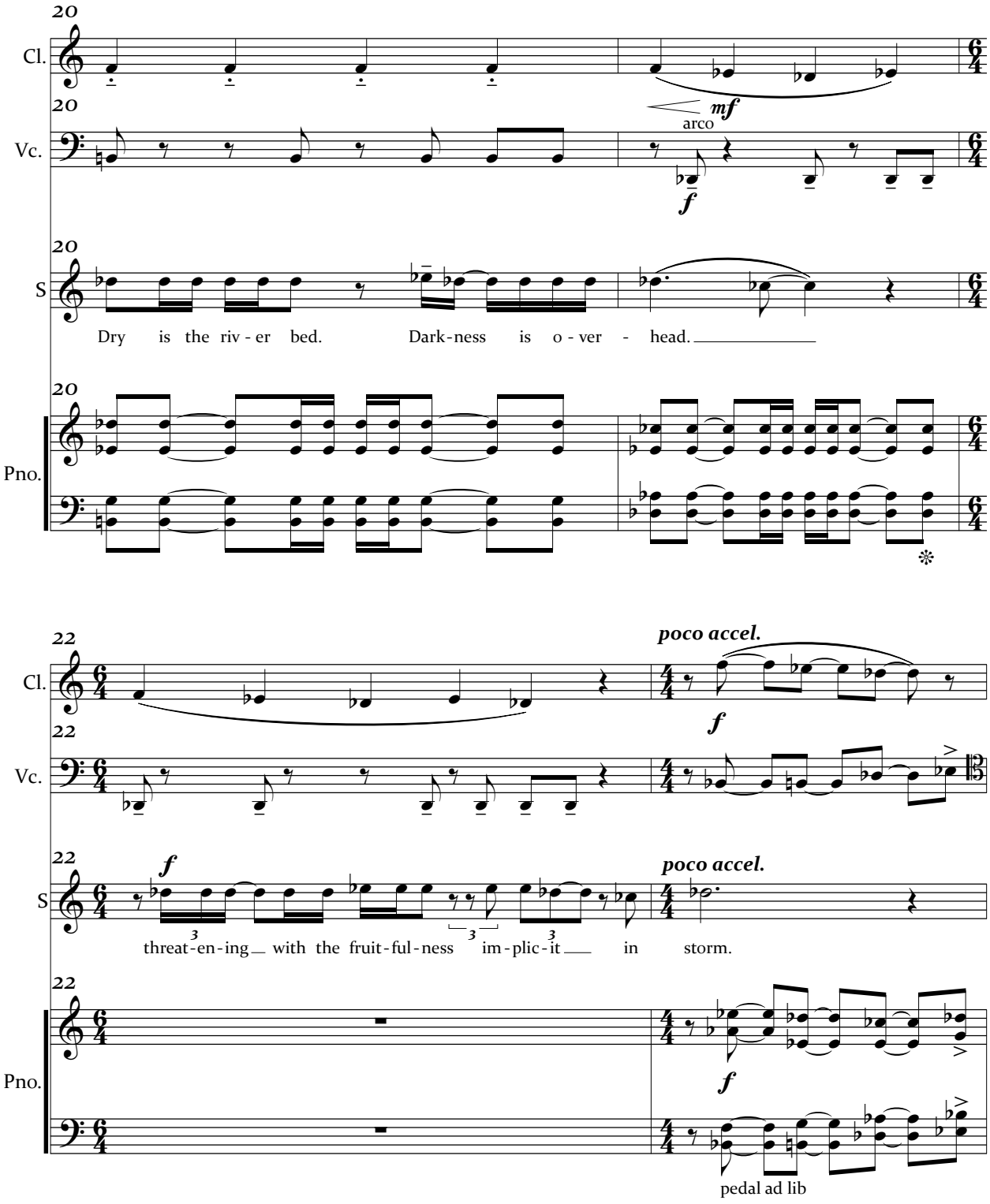
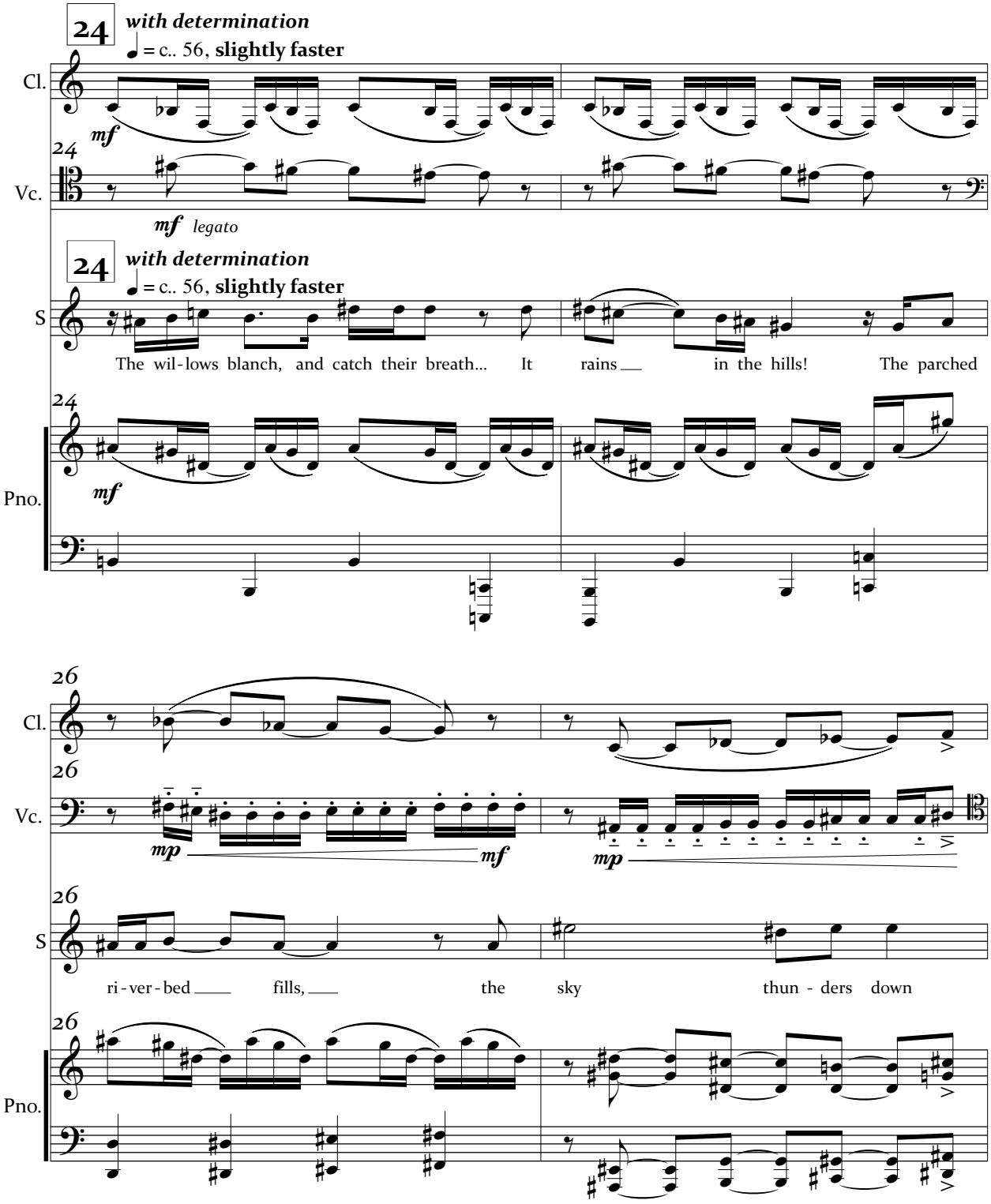

Cl.
Vc.
S
(spoken) "...we debated if it were mountain we saw or cloud."
Pno.
4 = c. 108
con moto
mf

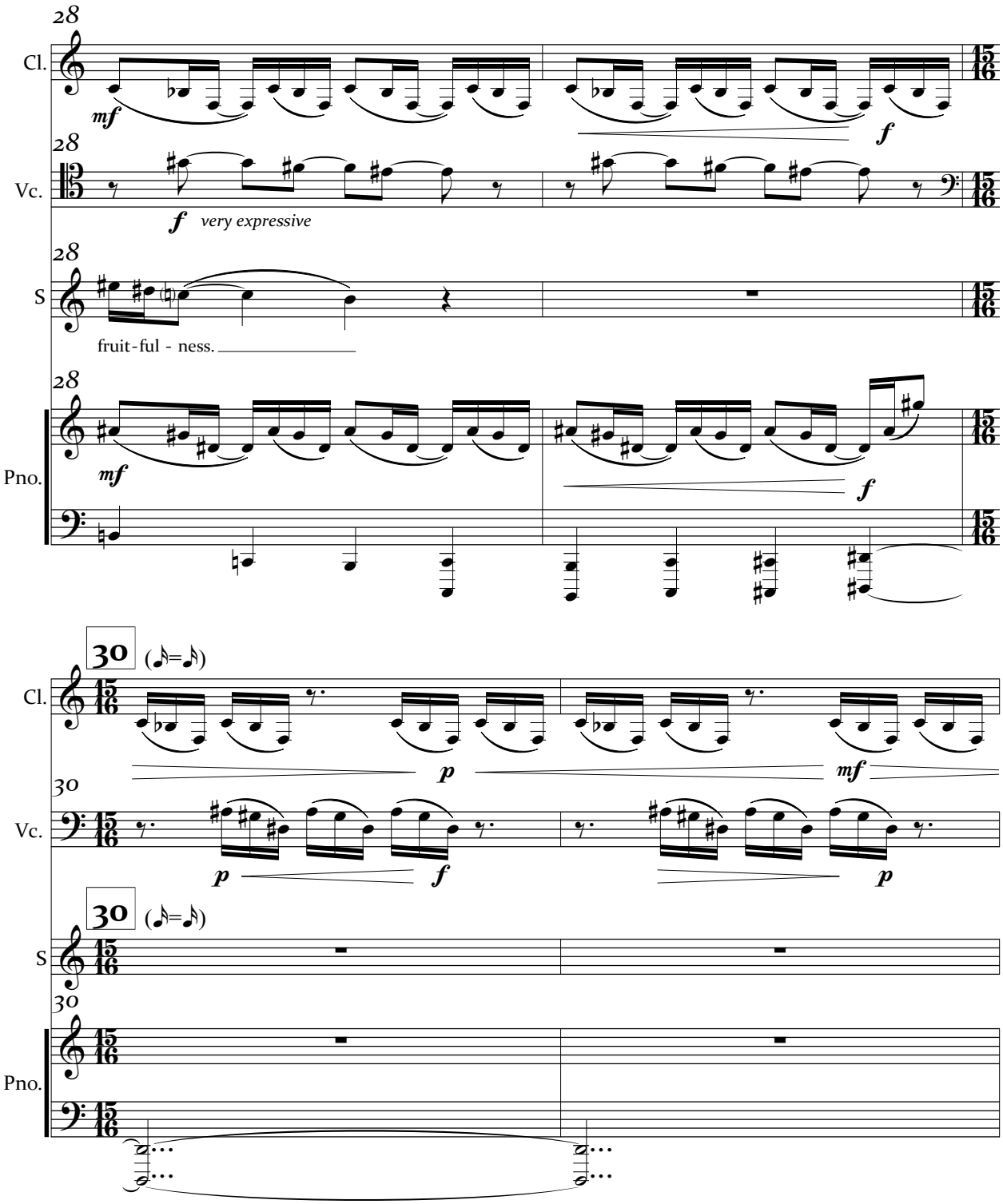

7
a piacere, not too slow
Cl.
7
Vc.
a piacere, not too slow
mf expressive recit.
7
S
The bleached fields are pal - lid as truth might be.
7
fp
Pno.
Ped.
8
slightly faster
Cl.
p
no vibrato
8
Vc.
mp
8
slightly faster
S
Men move on them like clouds. Dwell - ings like hemp - en shrouds.
8
mp
Pno.
Ped.
Ped.
Ped.

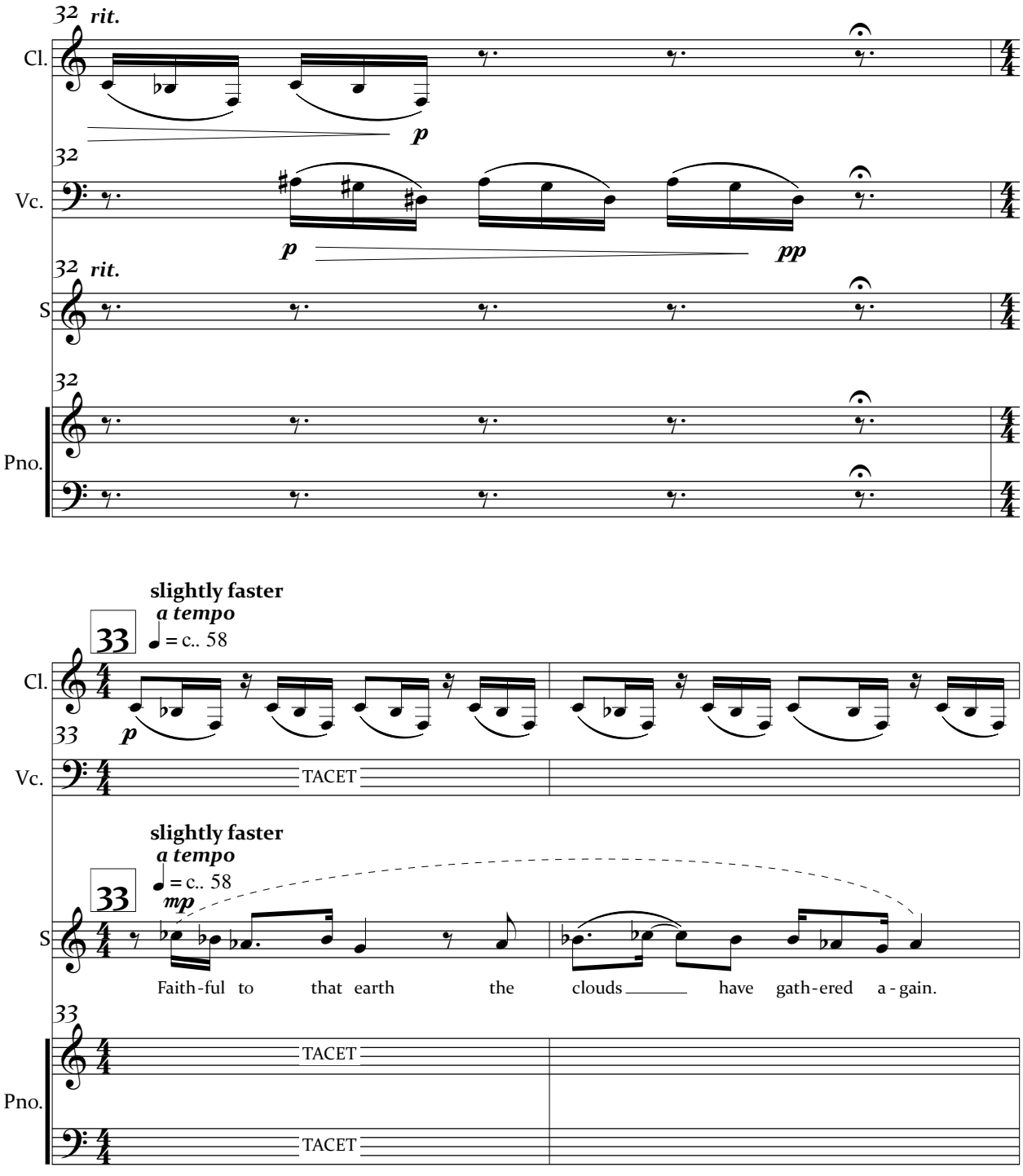

9
Cl.
9
Vc.
9
(spoken) "...wrap up squalor with a grave dignity."
S
9
Pno.
10 = c. 108
Cl.
10
con moto
Vc.
mf expressive
10 = c. 108
S
10
con moto
Pno.
mp
Ped.
Ped.
sim.

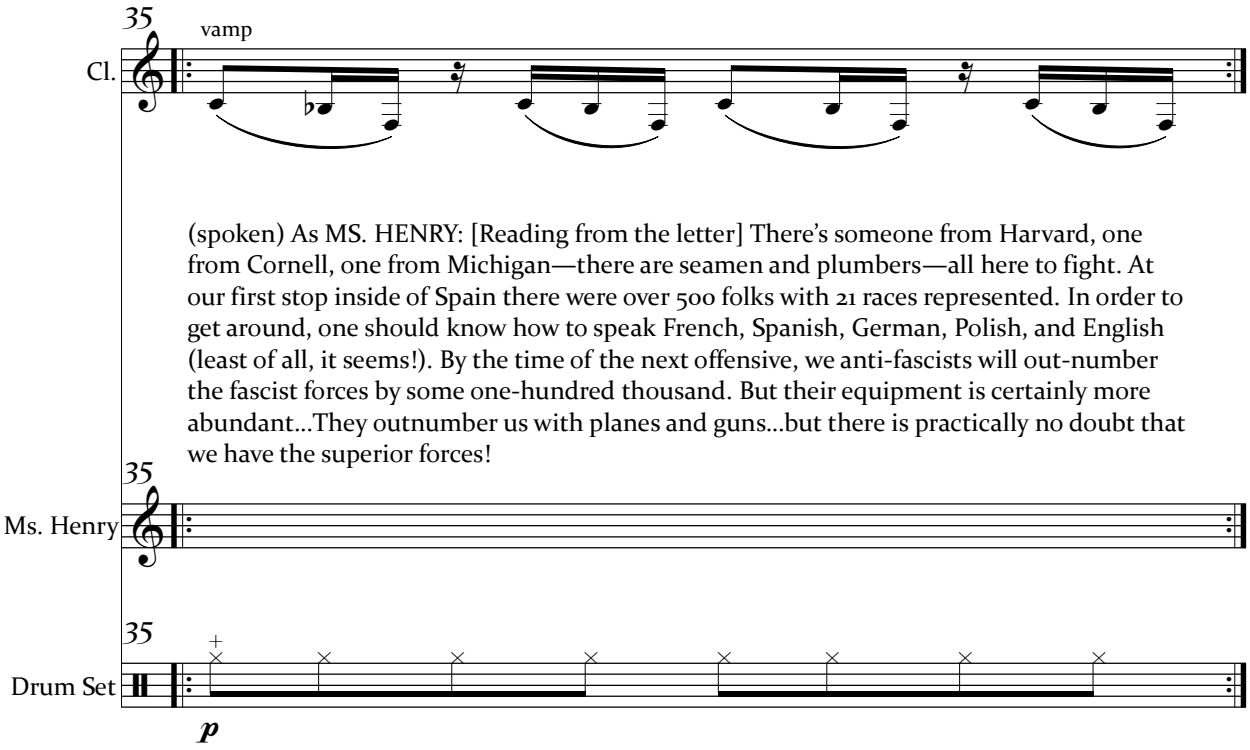

14
Cl.
Vc.
S
Pno.
dim.
mp
p
18
(♪=♪)
= c.. 58
mp
pizz., with lots of string noise
mf
Pale is that coun - try like a coun-try of bone.
pedal ad lib


20
Cl.
Vc.
S
Pno.
mf
arco
f
Dry is the riv - er bed. Dark - ness is o - ver - head.
22
poco accel.
threat - en - ing with the fruit - ful - ness im - plic - it in storm.
pedal ad lib


24
with determination
♩ = c.. 56, slightly faster
Cl.
mf
24
Vc.
mf legato
24
with determination
♩ = c.. 56, slightly faster
S
The wil-lows blanch, and catch their breath... It rains in the hills! The parched
24
Pno.
mf
26
Cl.
26
Vc.
mp
mf
mp
26
S
ri-ver-bed fills, the sky thun-ders down
26
Pno.


28
Cl.
mf
f
28
Vc.
f very expressive
28
S
fruit-ful - ness.
28
Pno.
mf
f
30 (♪=♪)
Cl.
p
mf
30
Vc.
p
f
p
30 (♪=♪)
S
30
Pno.

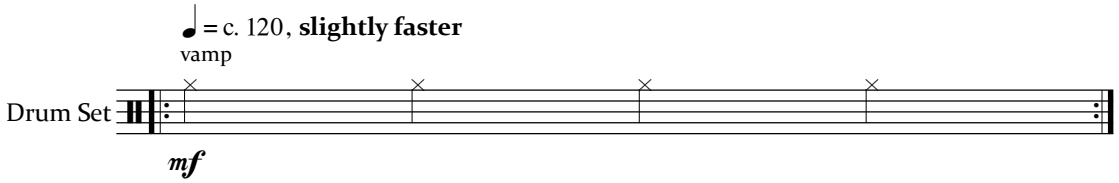

32
rit.
Cl.
p
32
Vc.
p
pp
32
rit.
S
32
Pno.
slightly faster
a tempo
33
= c.. 58
Cl.
33
p
Vc.
TACET
slightly faster
a tempo
33
= c.. 58
mp
S
Faith-ful to that earth the clouds have gath-ered a-gain.
33
Pno.
TACET
TACET



Fixed Media

DUKE: Don immediately affiliated with the YMCA and became a member of its cabinet. The Chancellor says the YMCA was dominated by a leftist group. Some observed that he was easily excited and not entirely happy with the school in general and somewhat class conscious.

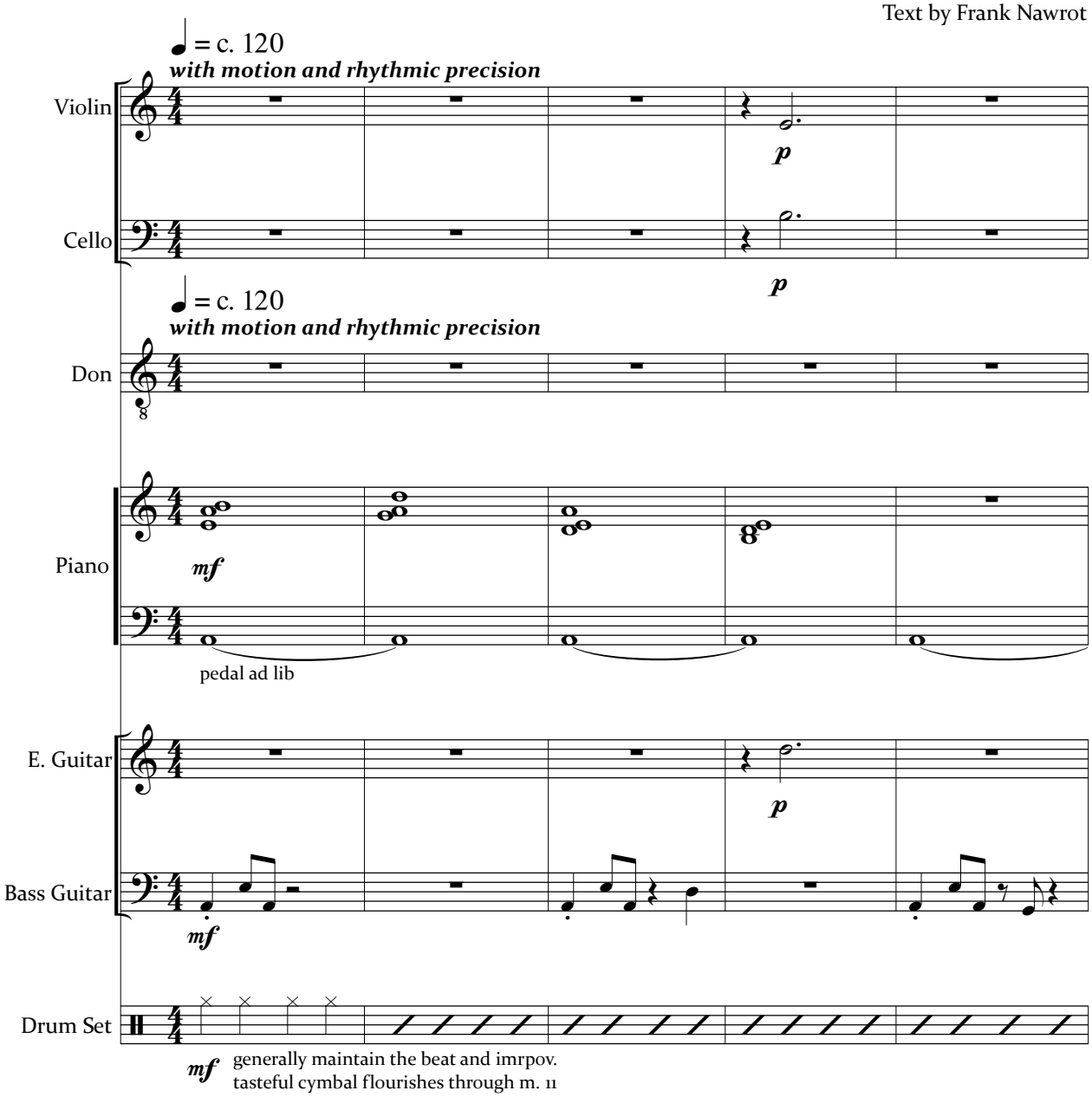
MEGAN O'REILY: [incredulously, almost angry] "What does that mean? Class conscious? He knew what classes he was taking. Probably calculus or something, right?"



attacca

5. We Who Work

Text by Frank Nawrot



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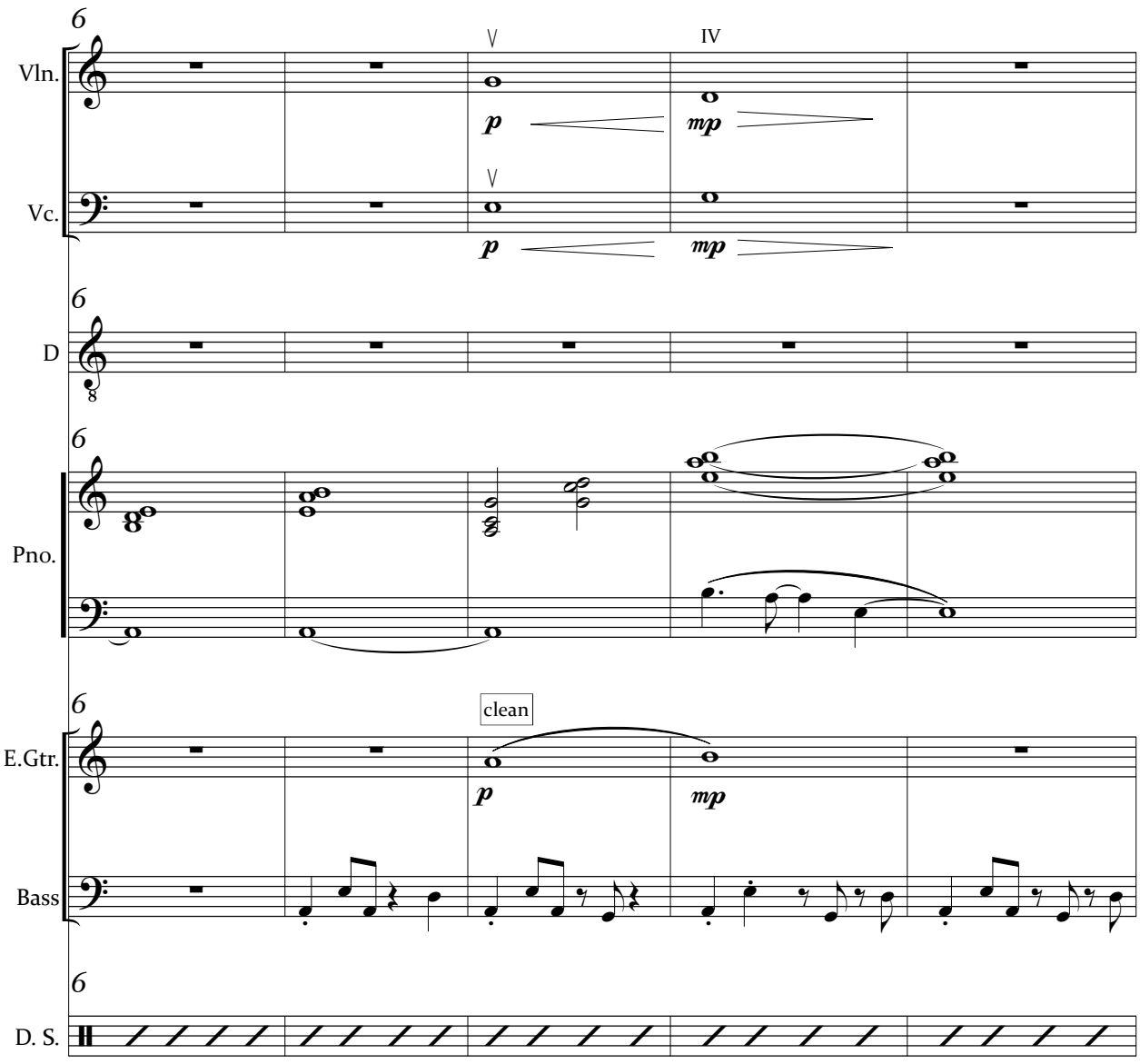
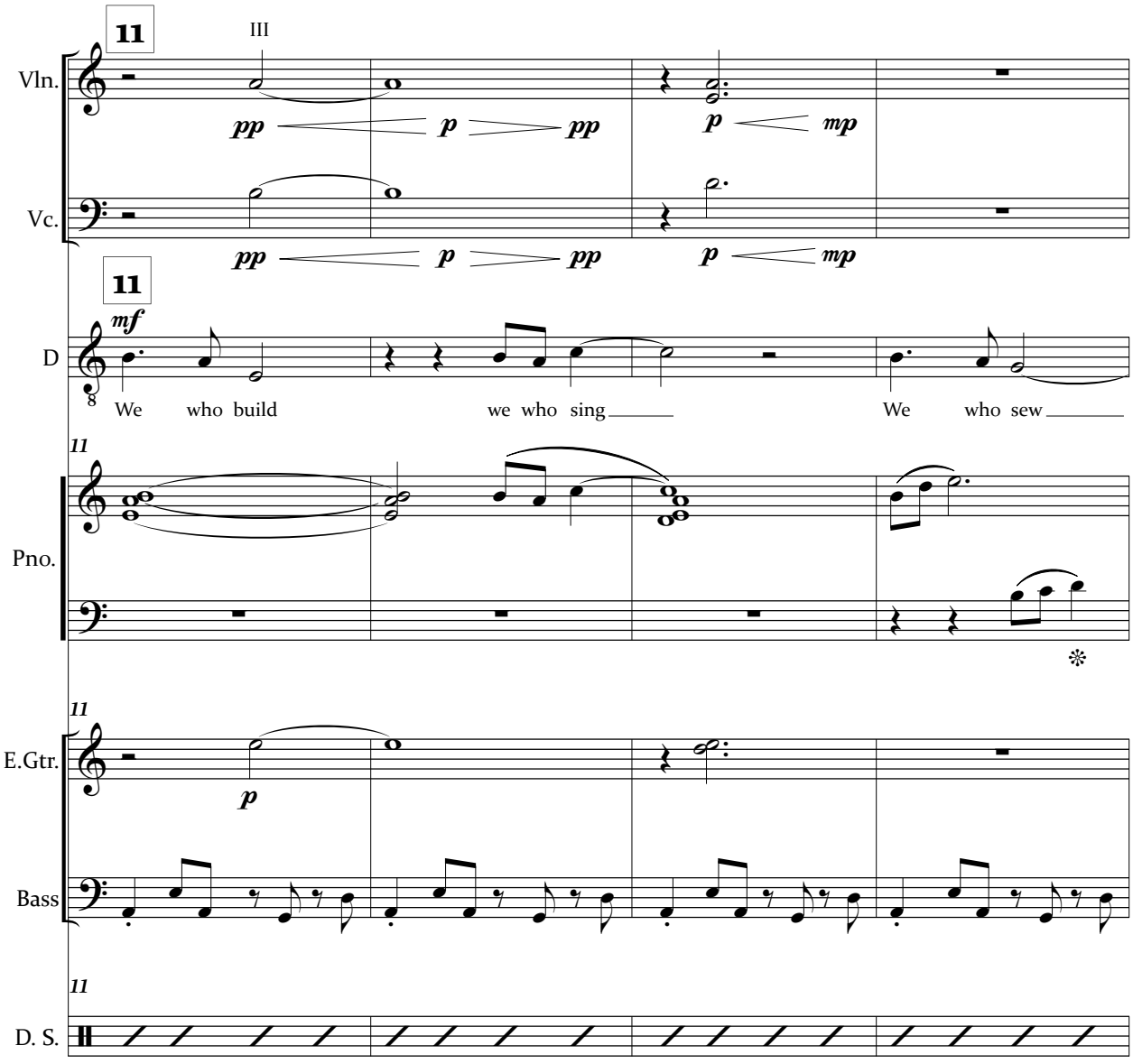
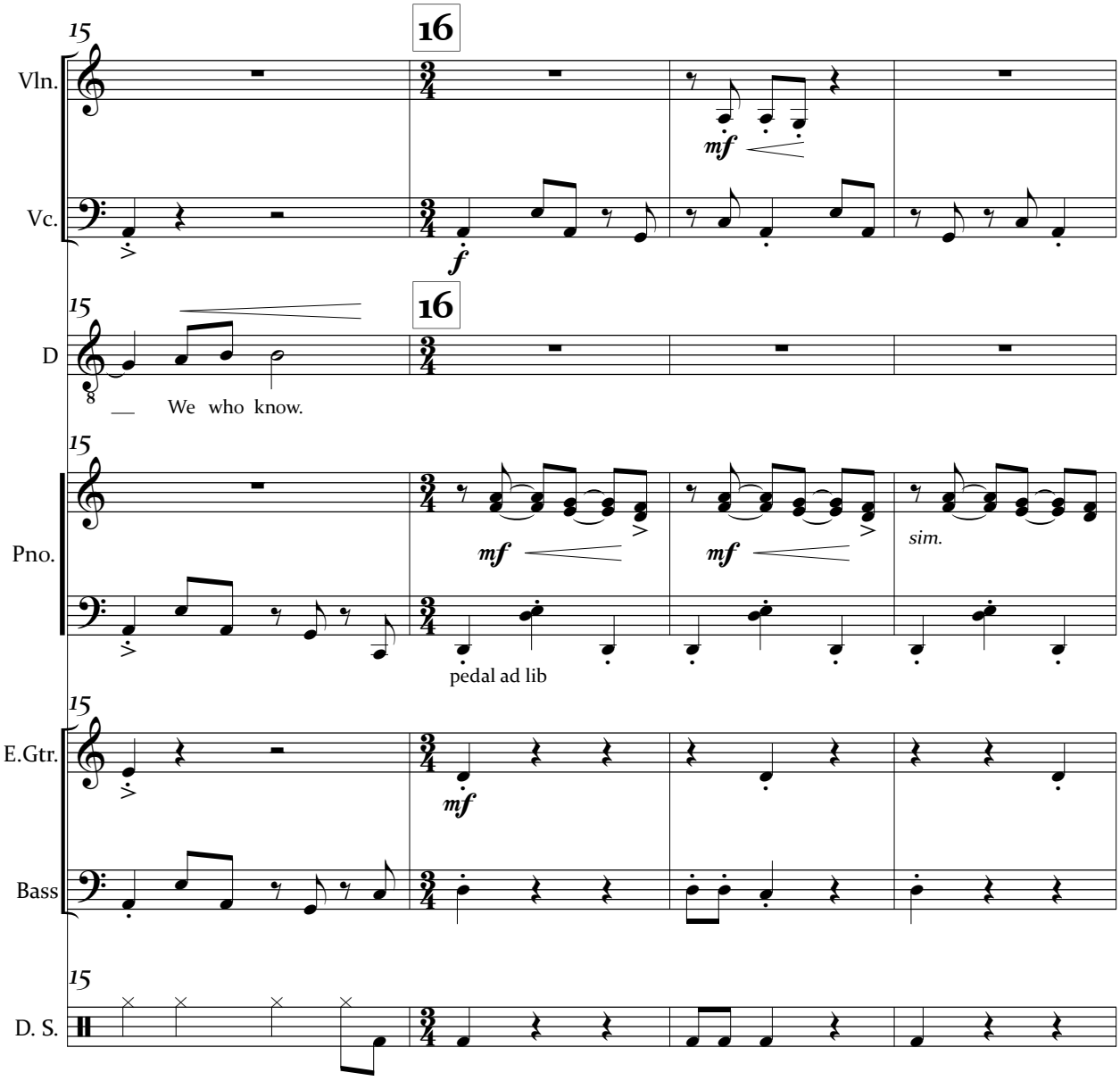
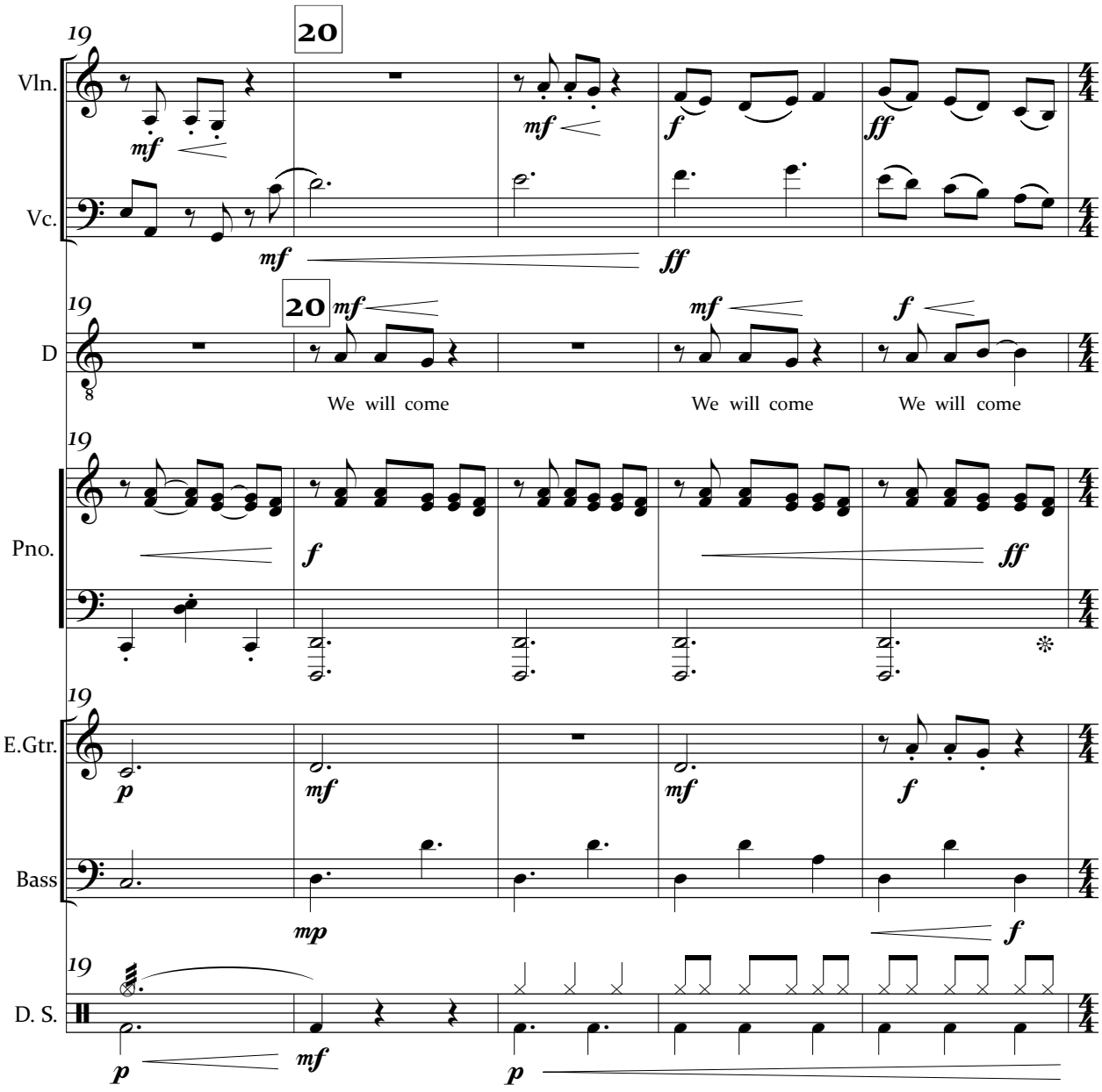
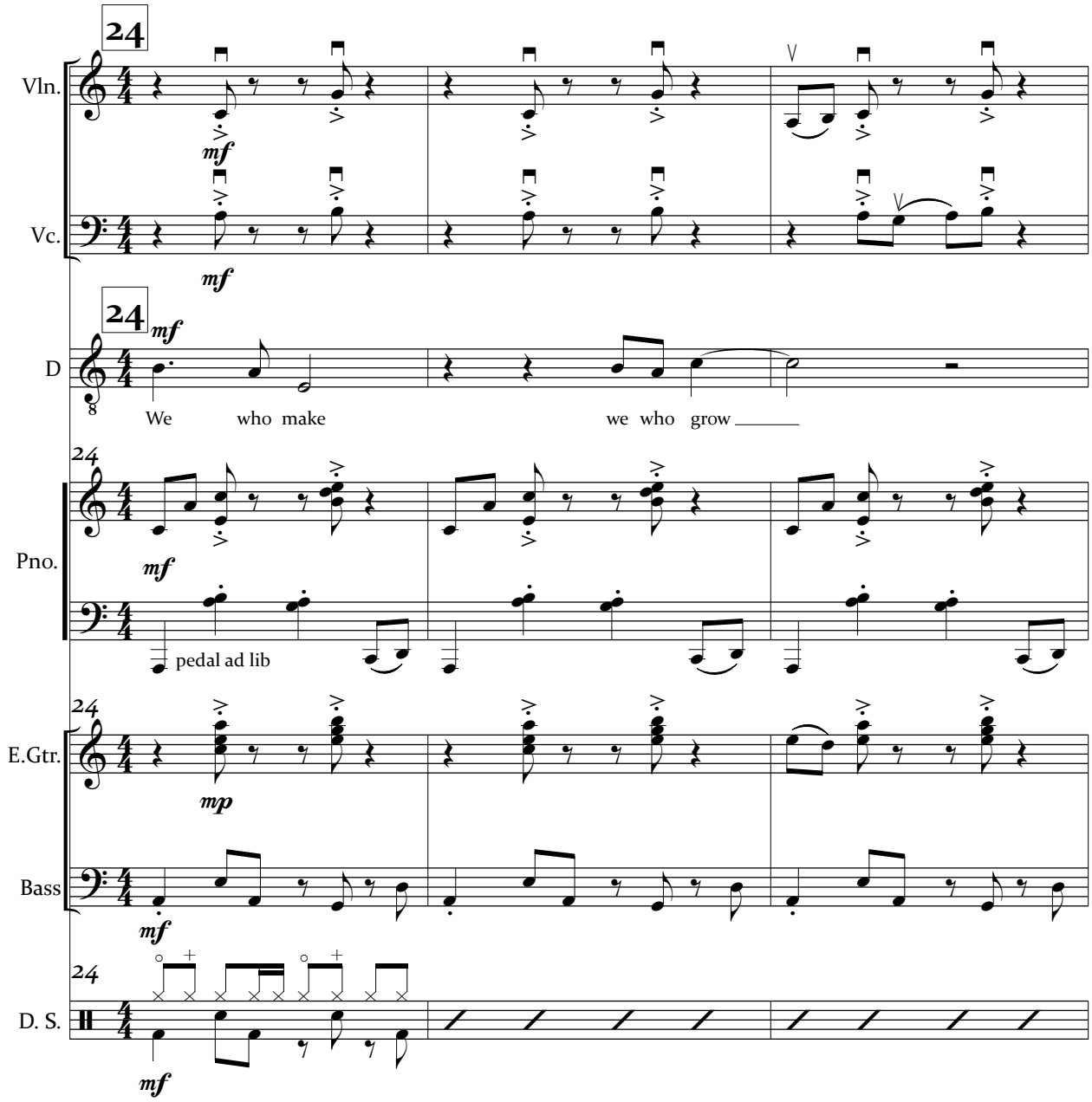
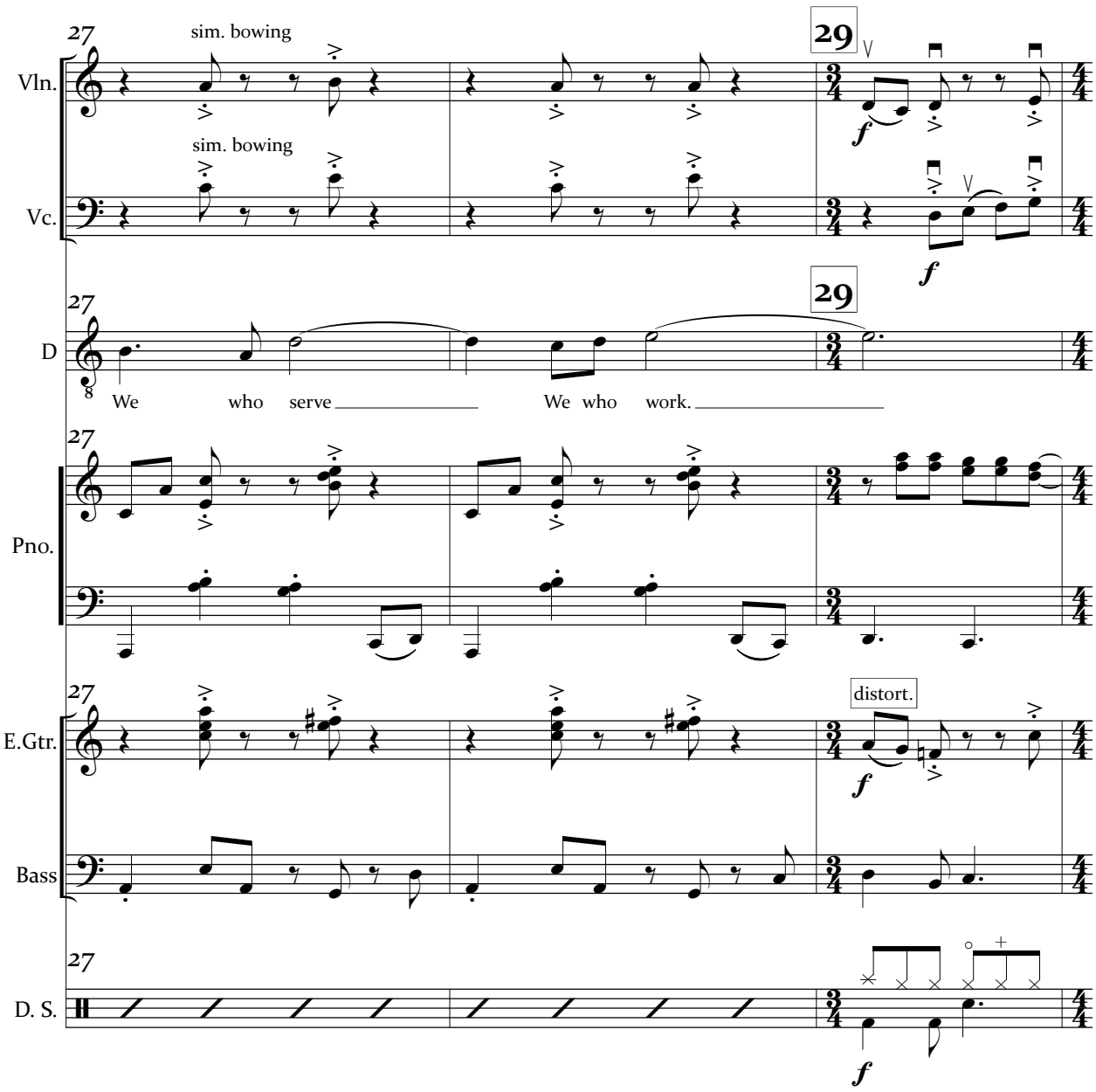

6
Vln.
V
IV
p
mp
Vc.
V
p
mp
6
D
8
6
Pno.
6
clean
E.Gtr.
p
mp
Bass
6
D. S.

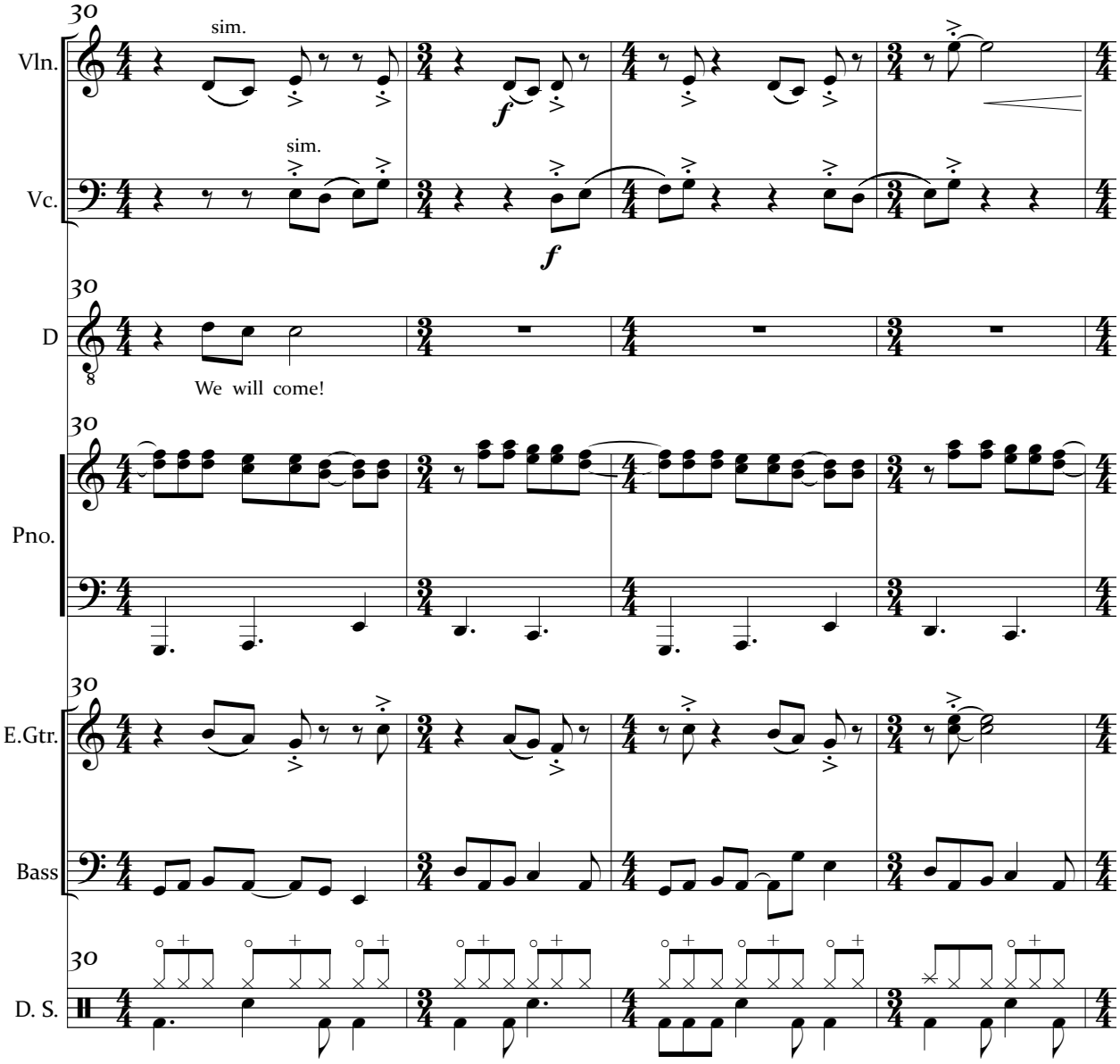

11
III
Vln.
pp
p
pp
p
mp
Vc.
pp
p
pp
p
mp
11
mf
D
8
We who build we who sing We who sew
11
Pno.
11
E.Gtr.
p
Bass
11
D. S.

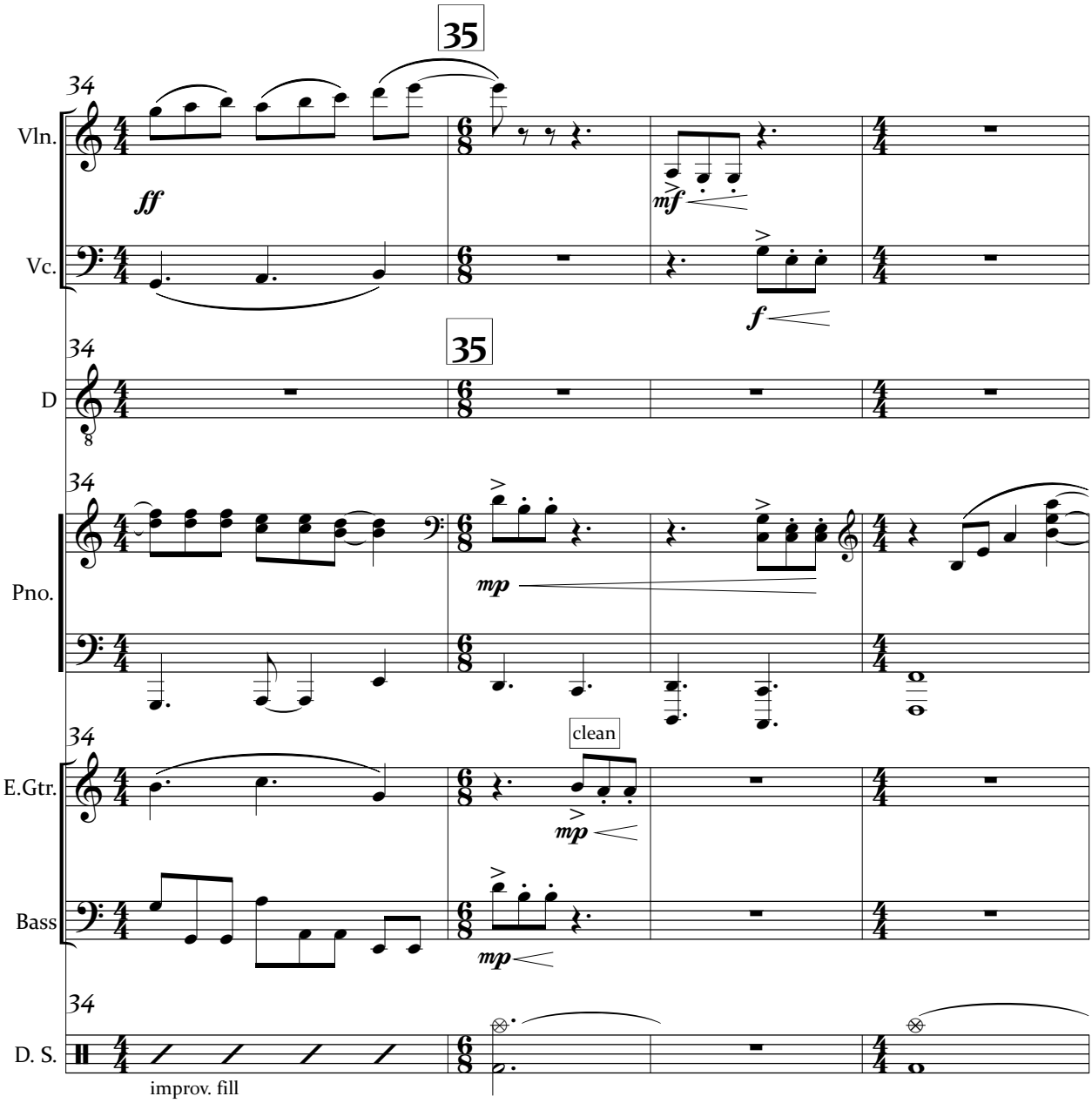

15
16
Vln.
Vc.
mf
f
D
We who know.
Pno.
sim.
pedal ad lib
E.Gtr.
Bass
D. S.

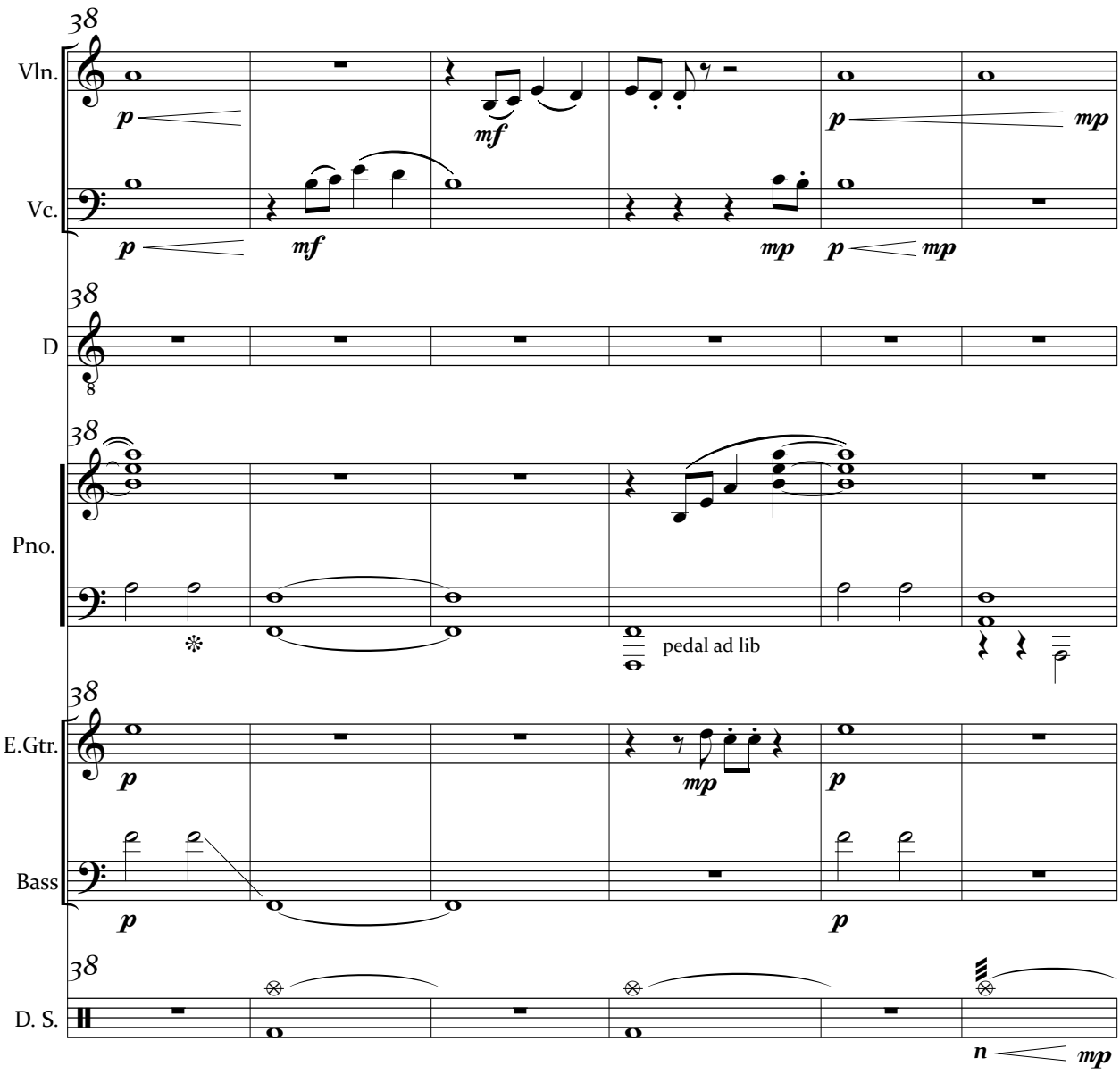

19
20
Vln.
Vc.
mf
ff
19
20
D
We will come
We will come
We will come
19
Pno.
f
ff
19
E.Gtr.
Bass
p
mf
f
mp
19
D. S.
p
mf

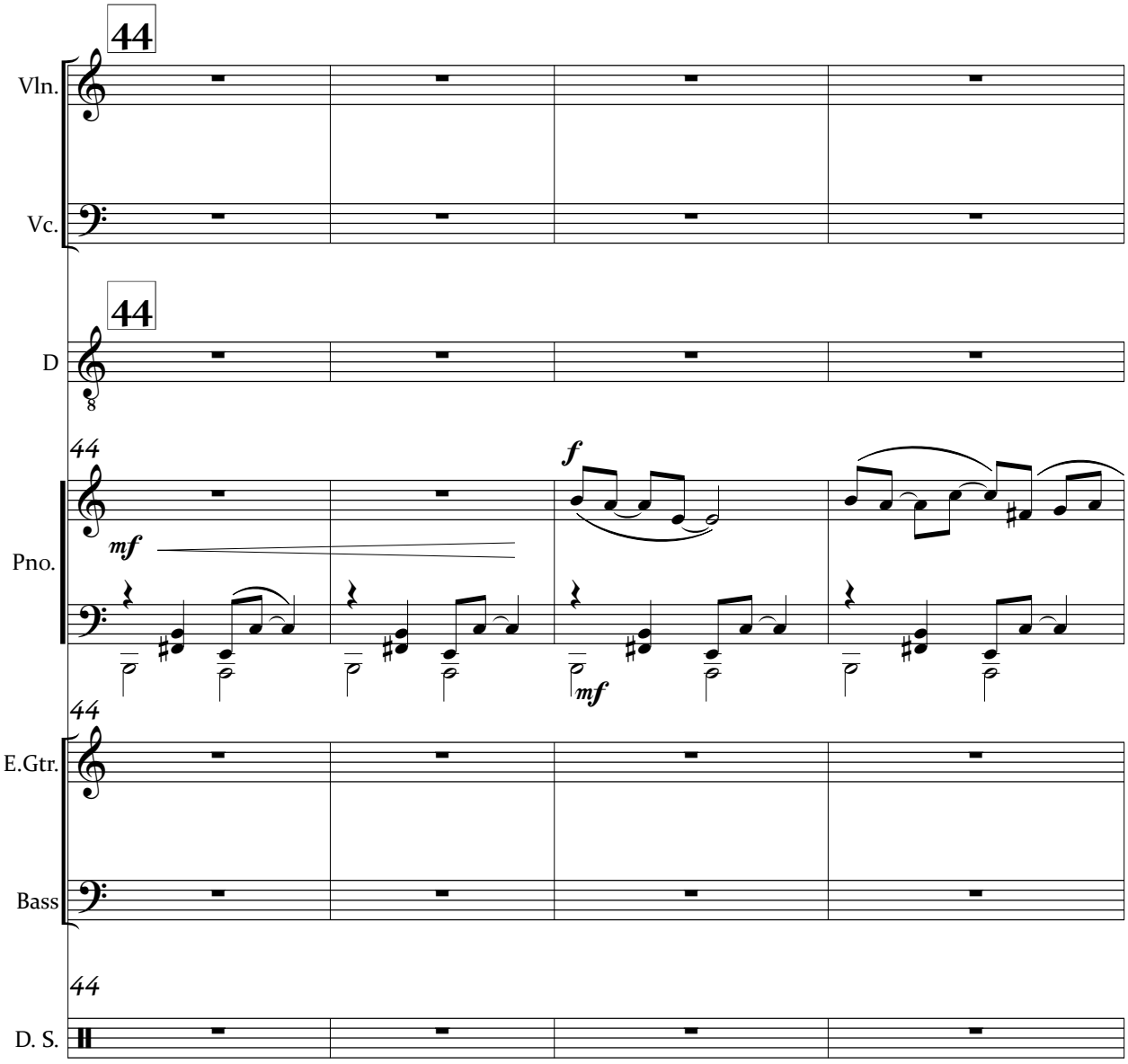

24
Vln.
mf
Vc.
mf
24
mf
D
We who make we who grow
24
mf
Pno.
pedal ad lib
24
E.Gtr.
mp
Bass
mf
24
D. S.
mf

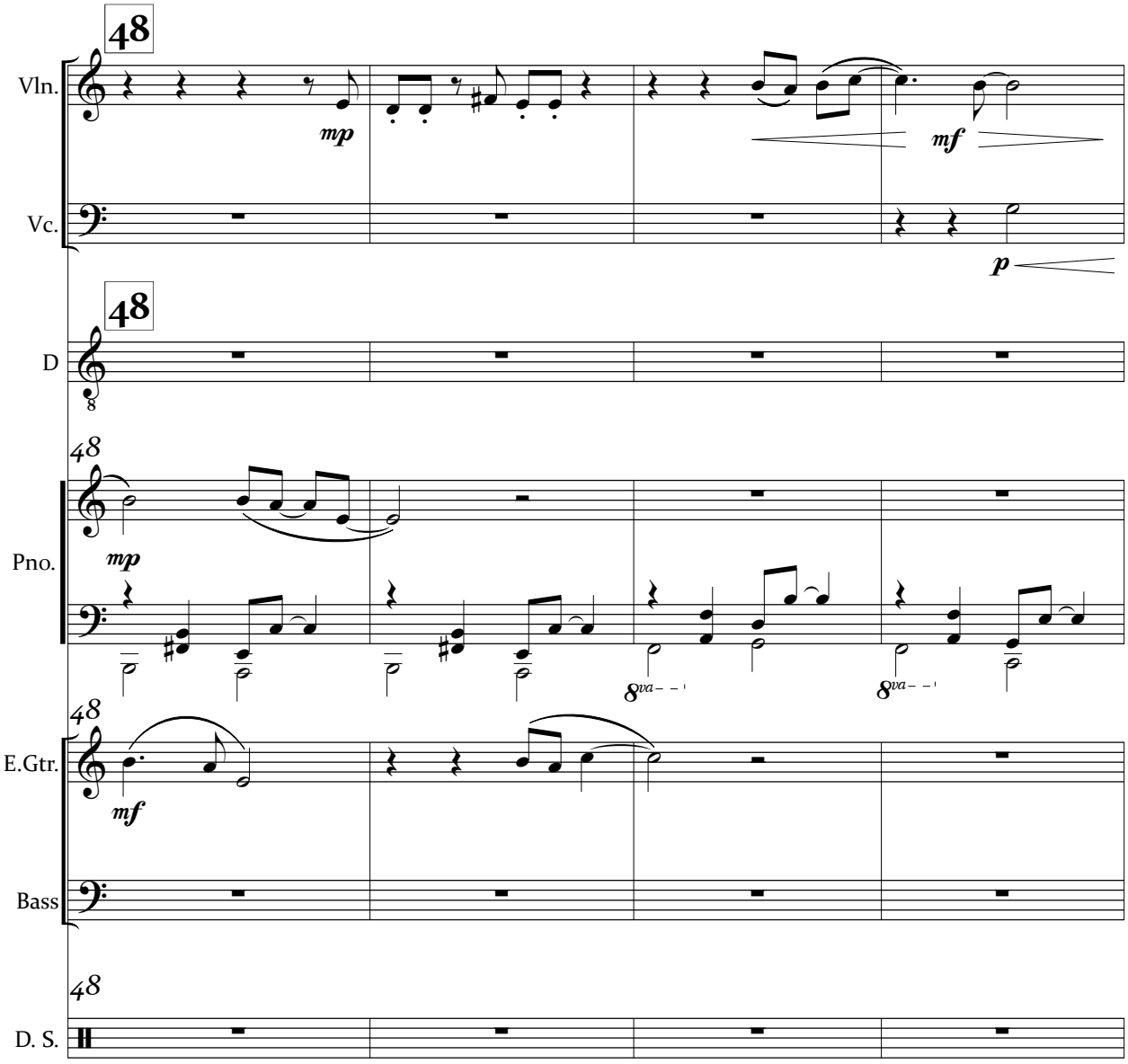

27
sim. bowing
29
Vln.
sim. bowing
Vc.
27
29
D
We who serve
We who work.
27
Pno.
27
distort.
E.Gtr.
Bass
27
D. S.

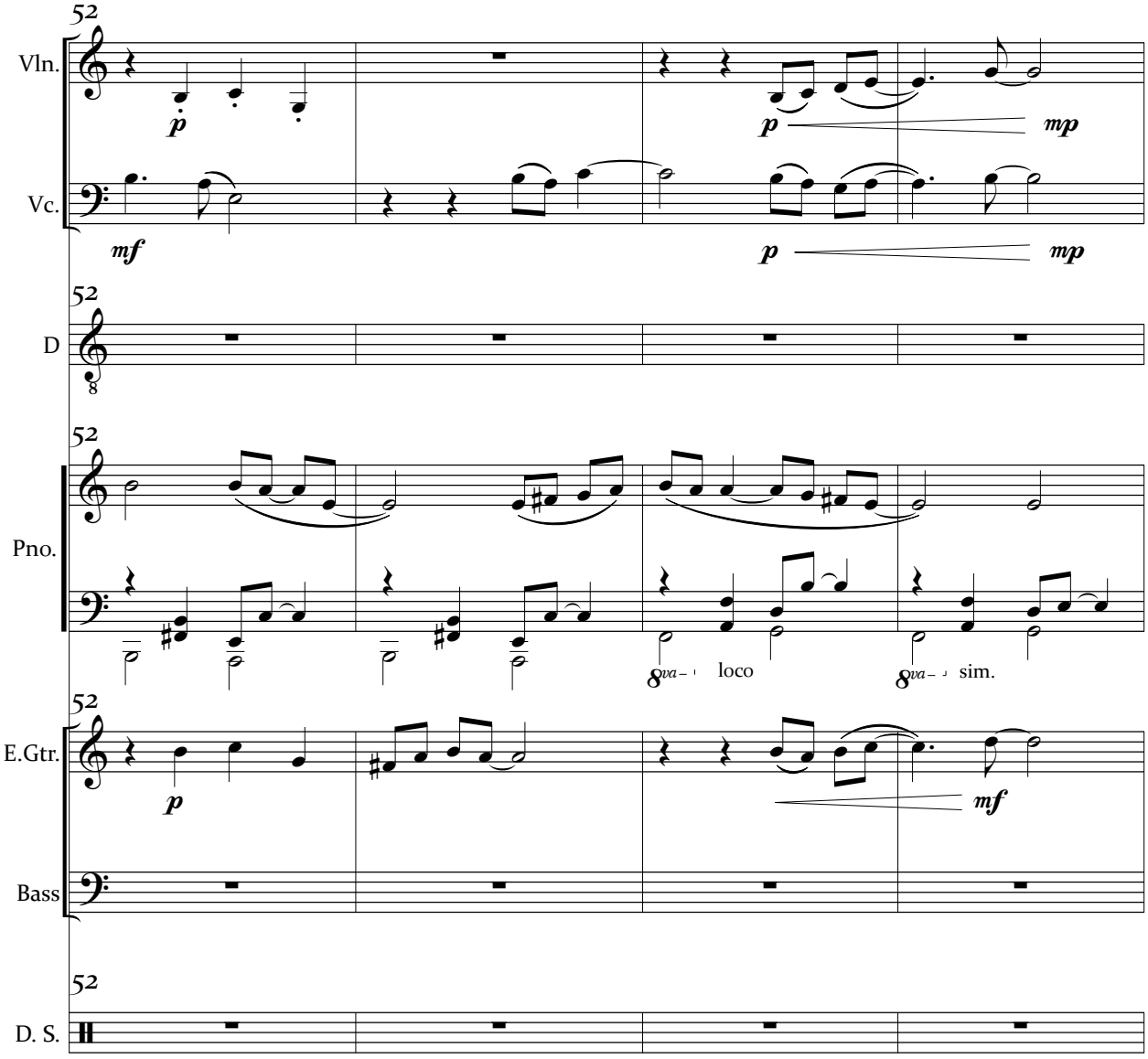

30
Vln.
sim.
f
Vc.
sim.
f
D
We will come!
Pno.
E.Gtr.
Bass
D. S.

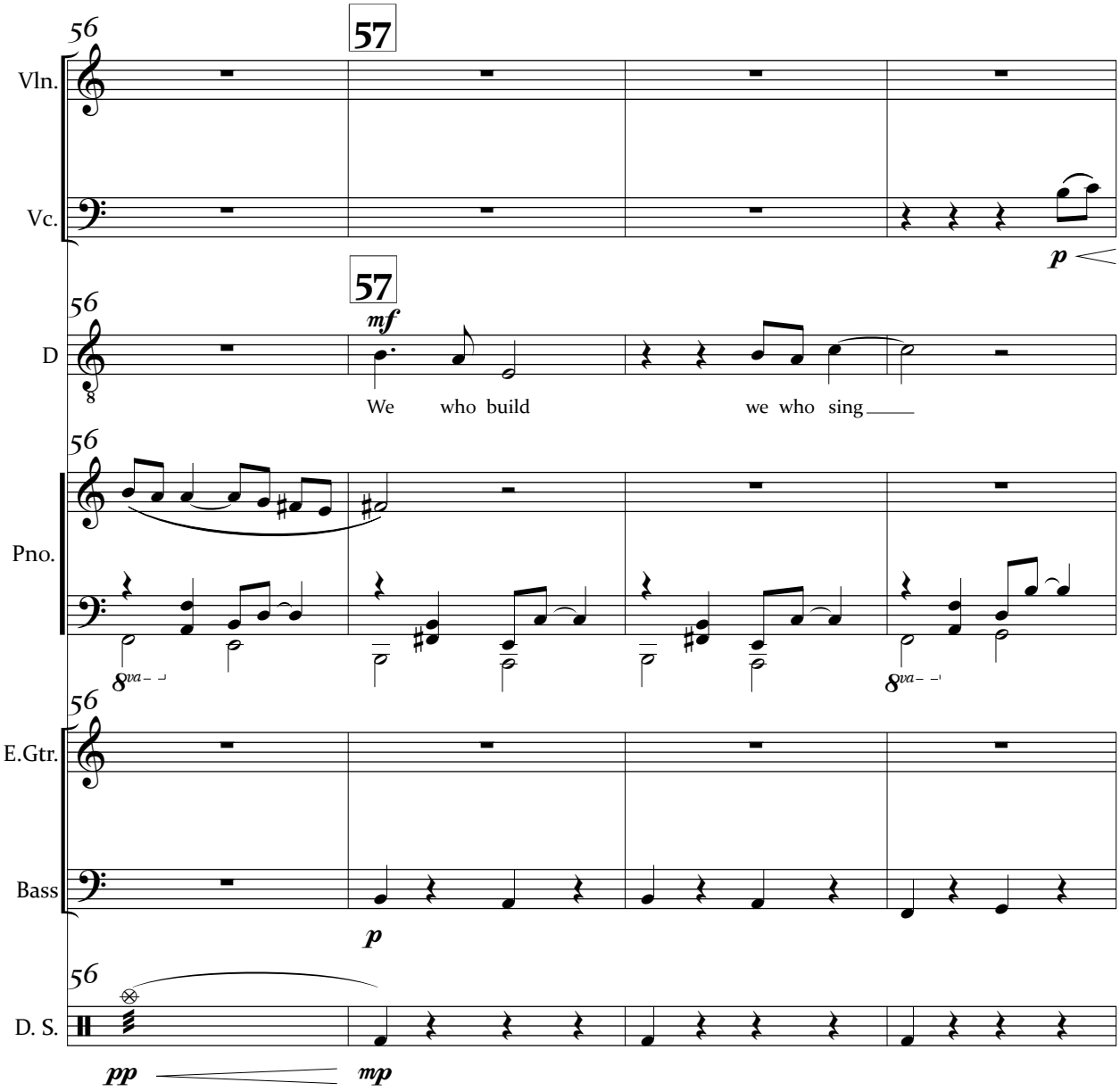

35
34
Vln.
ff
mf
Vc.
f
35
34
D
8
34
Pno.
mp
34
clean
E.Gtr.
mp
Bass
mp
34
D. S.
improv. fill

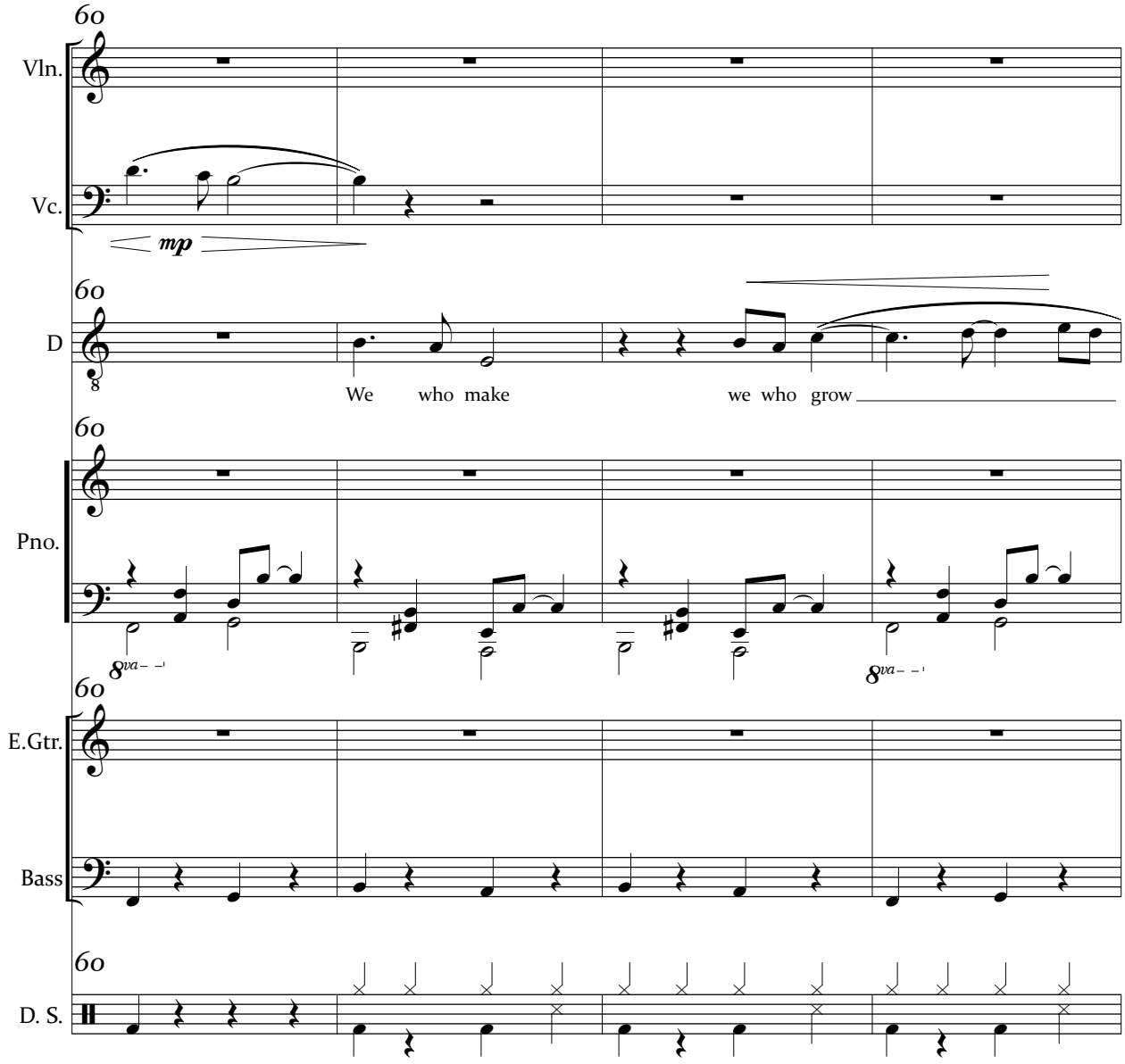

38
Vln.
Vc.
D
Pno.
E.Gtr.
Bass
D. S.
pedal ad lib

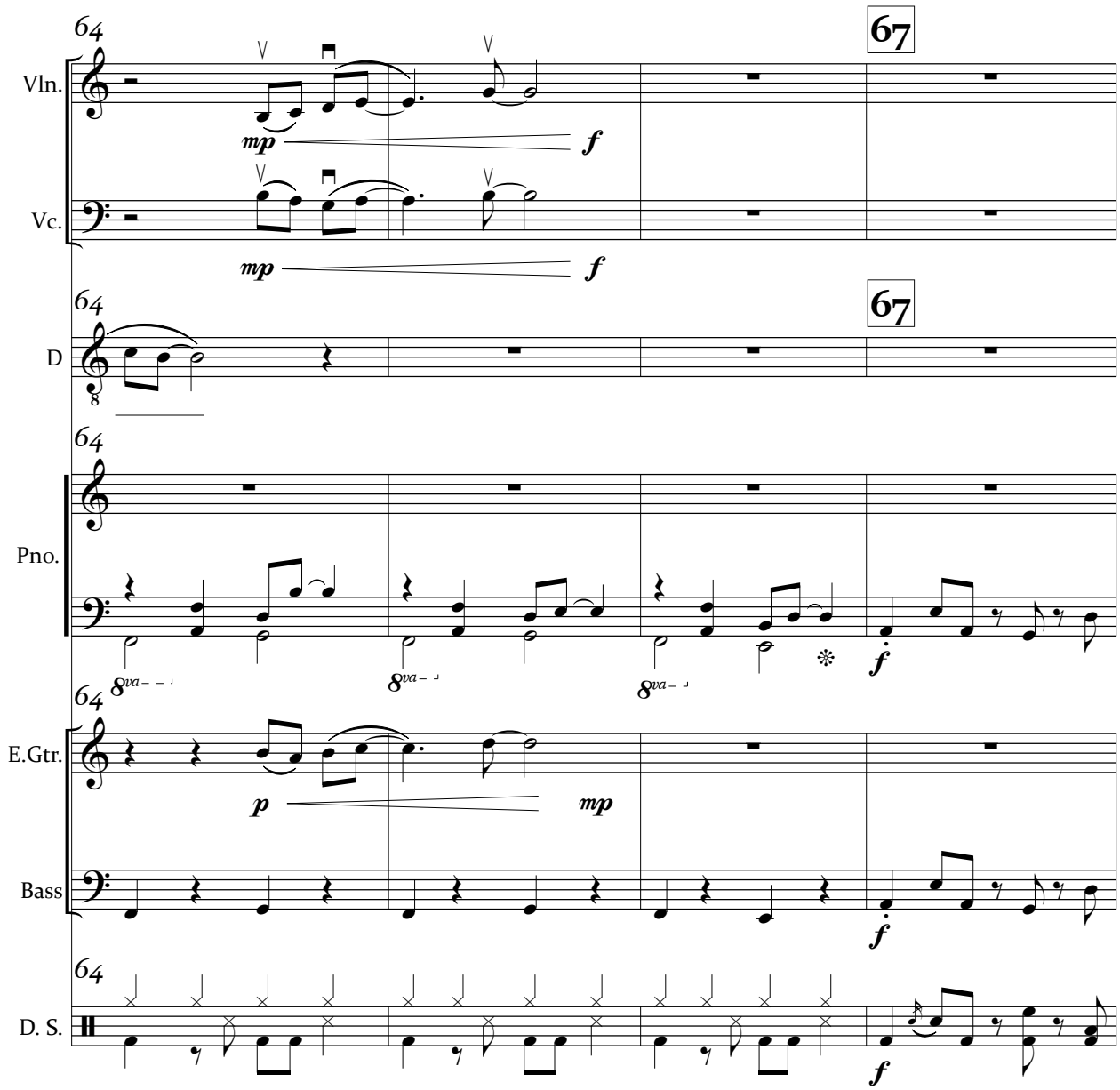

44
Vln.
Vc.
44
D
44
Pno.
mf
f
mf
44
E.Gtr.
Bass
44
D. S.

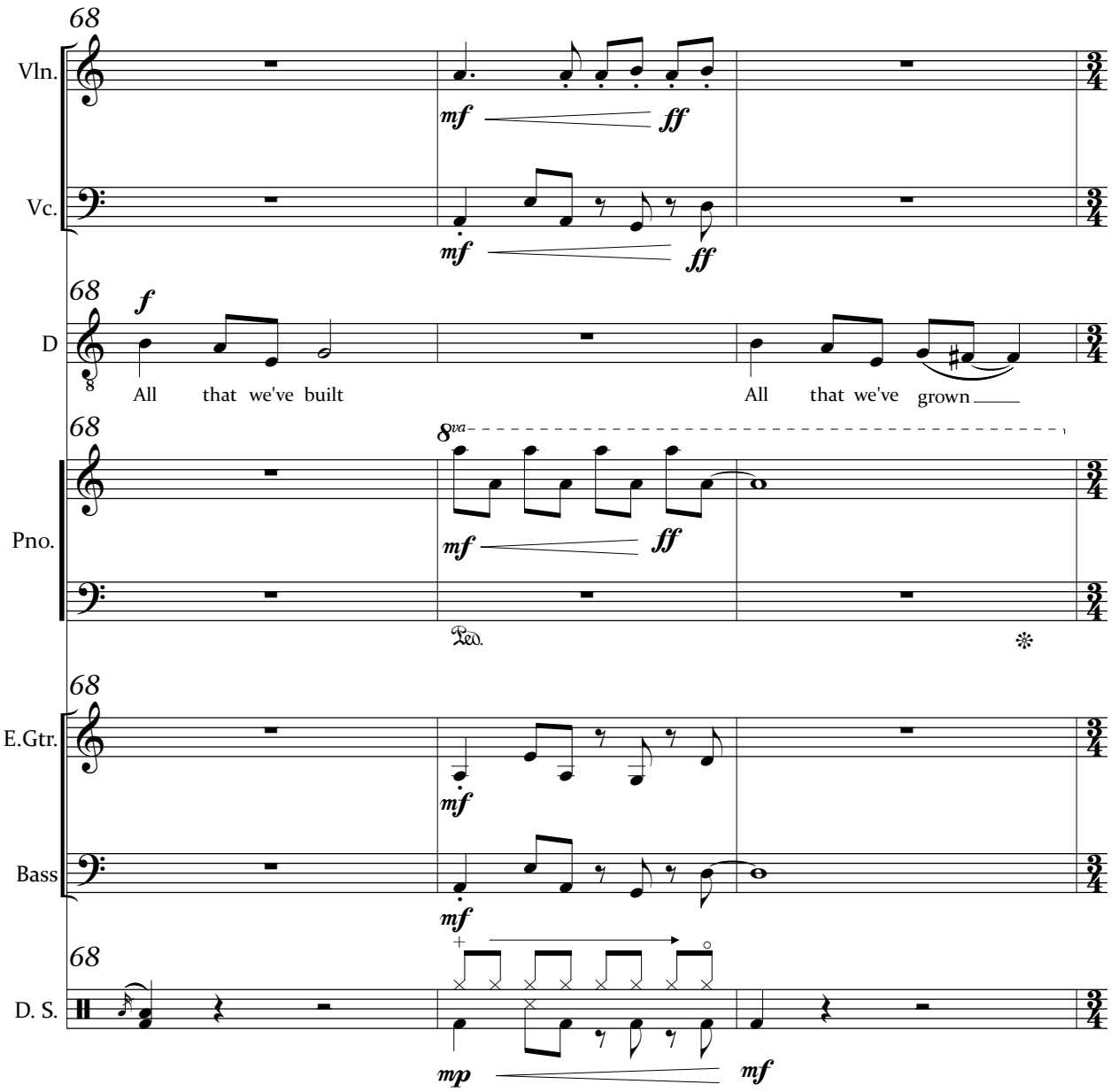

48
Vln.
mp
mf
Vc.
p
48
D
8
48
Pno.
mp
8va
8va
48
E.Gtr.
mf
Bass
48
D. S.

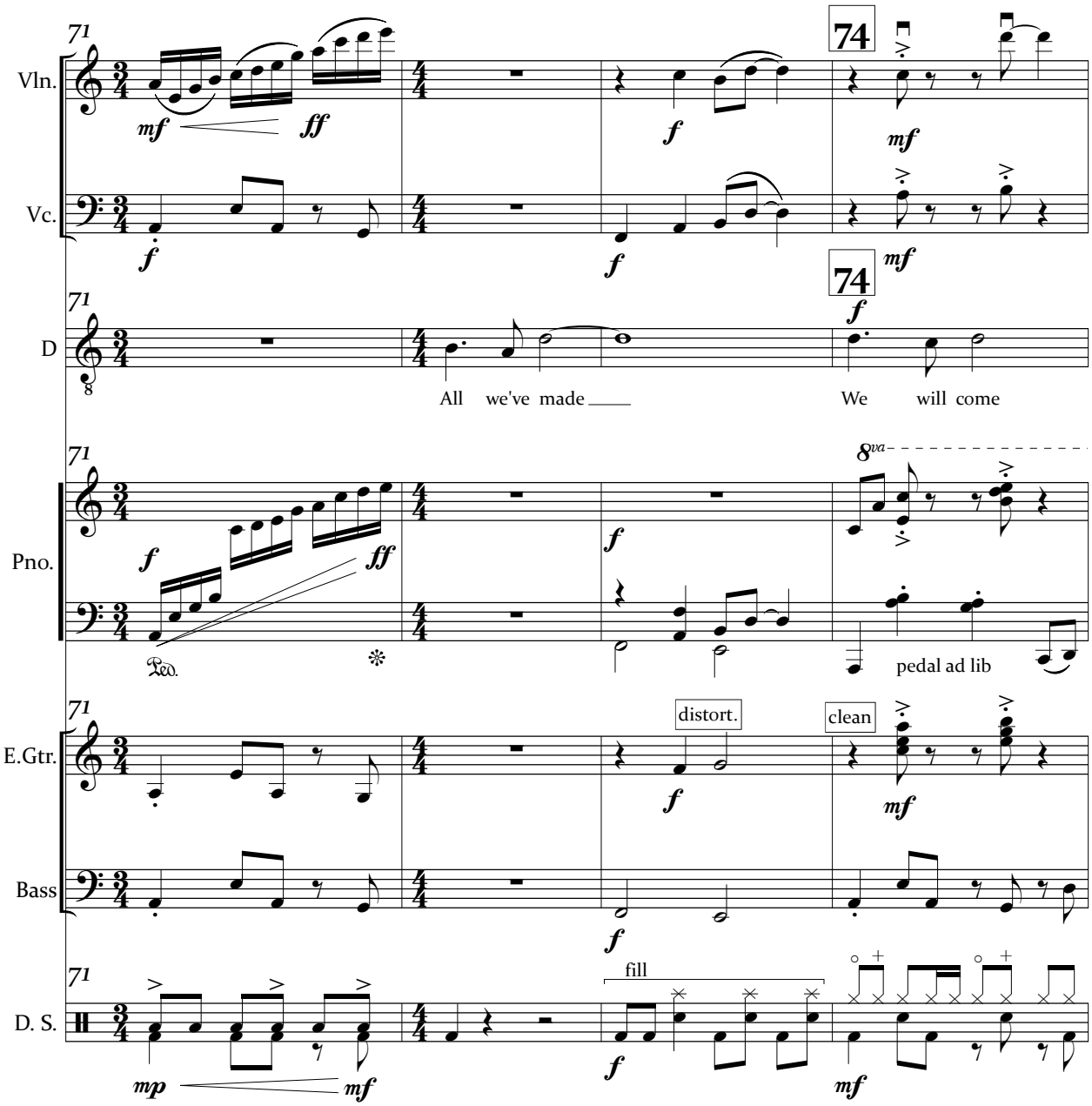

52
Vln.
p
p
mp
Vc.
mf
p
mp
52
D
8
52
Pno.
8va
loco
8va
sim.
52
E.Gtr.
p
mf
Bass
52
D. S.

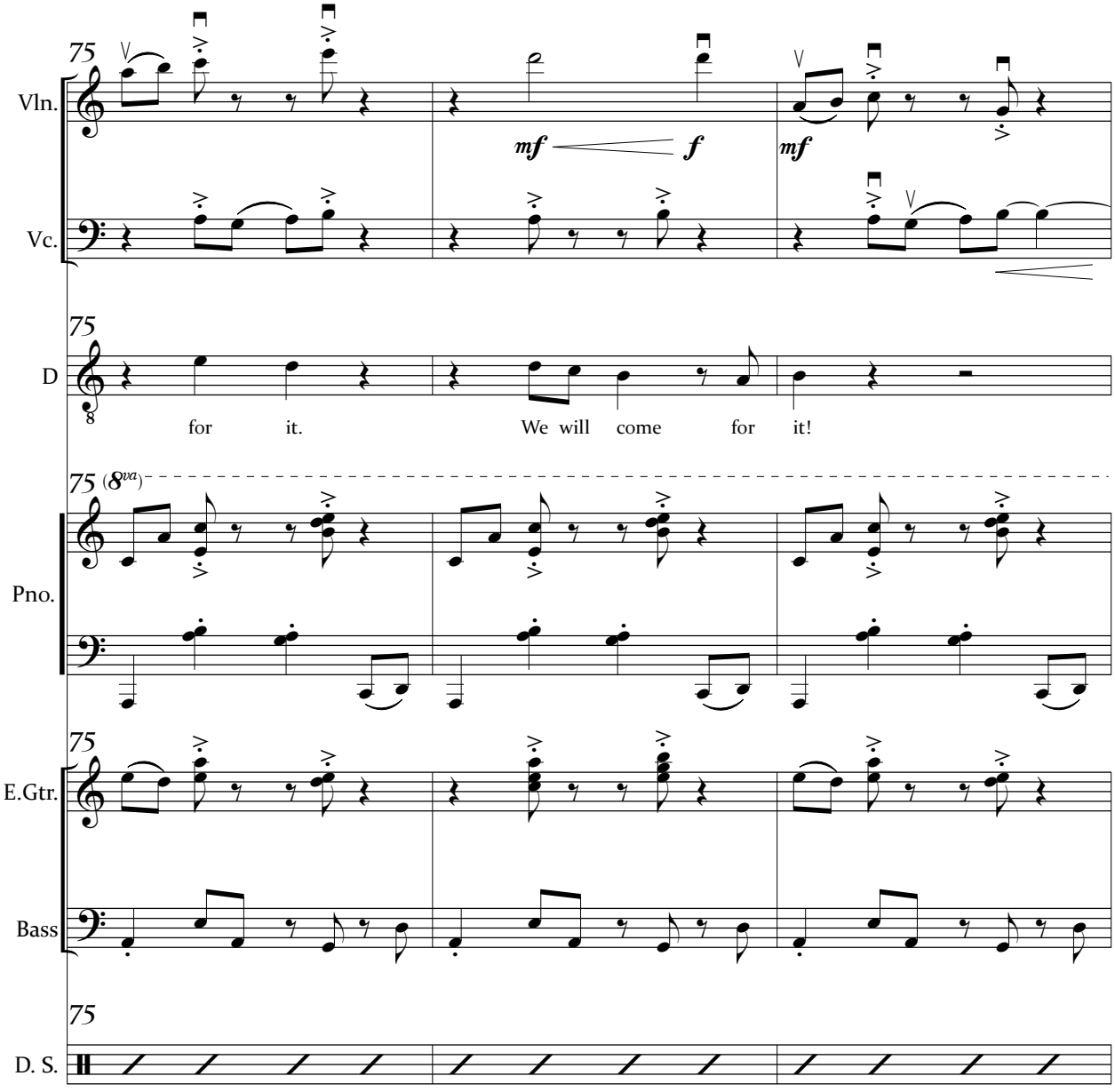

56
57
Vln.
Vc.
p
57
mf
D
We who build we who sing
Pno.
8va
E.Gtr.
Bass
p
D. S.
pp
mp

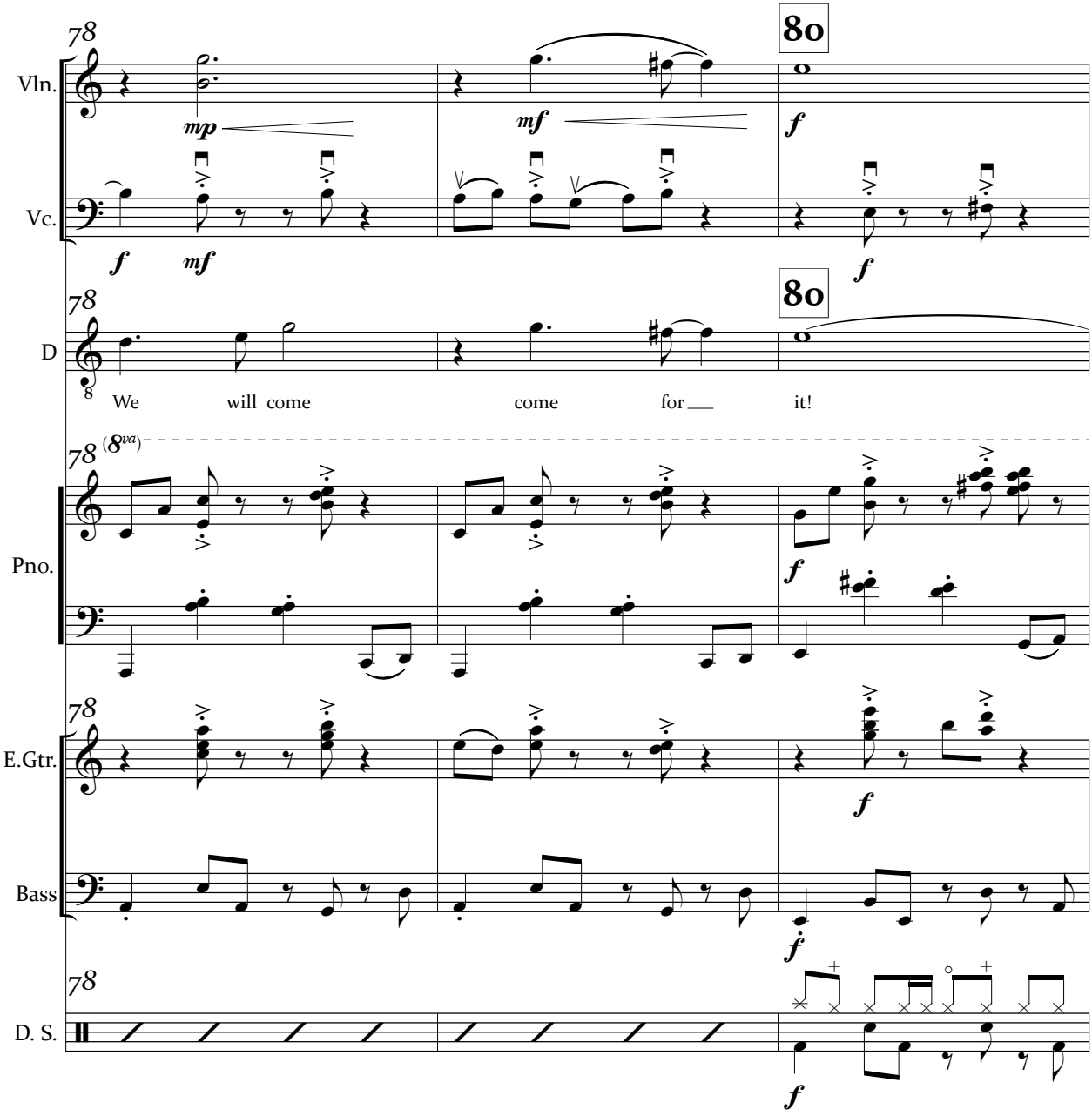

60
Vln.
Vc.
mp
60
D
We who make we who grow
60
Pno.
8va
8va
60
E.Gtr.
Bass
60
D. S.

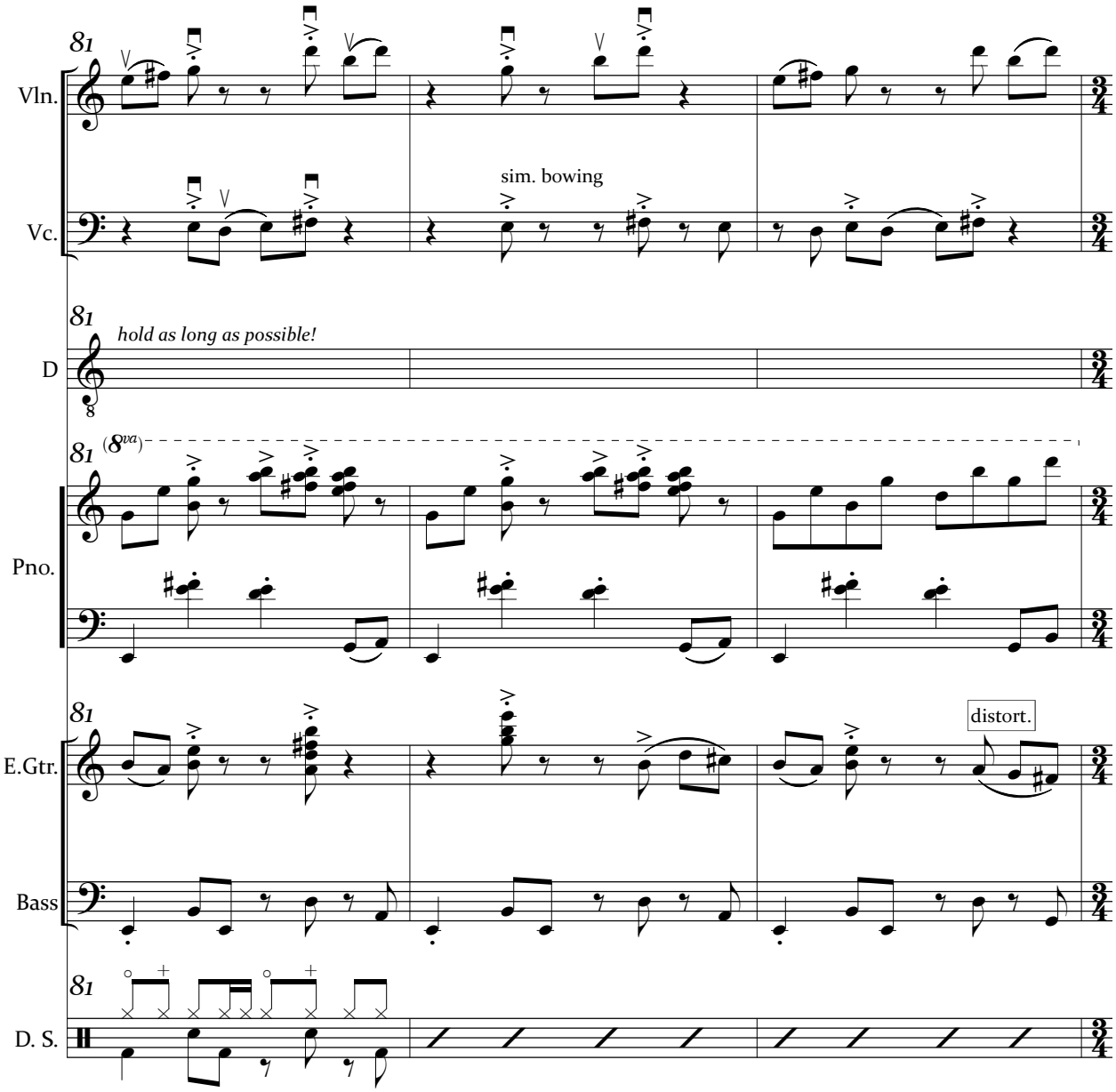

64
67
Vln.
mp
f
Vc.
mp
f
64
67
D
8
64
Pno.
8va
8va
8va
f
64
E.Gtr.
p
mp
Bass
f
64
D. S.
f

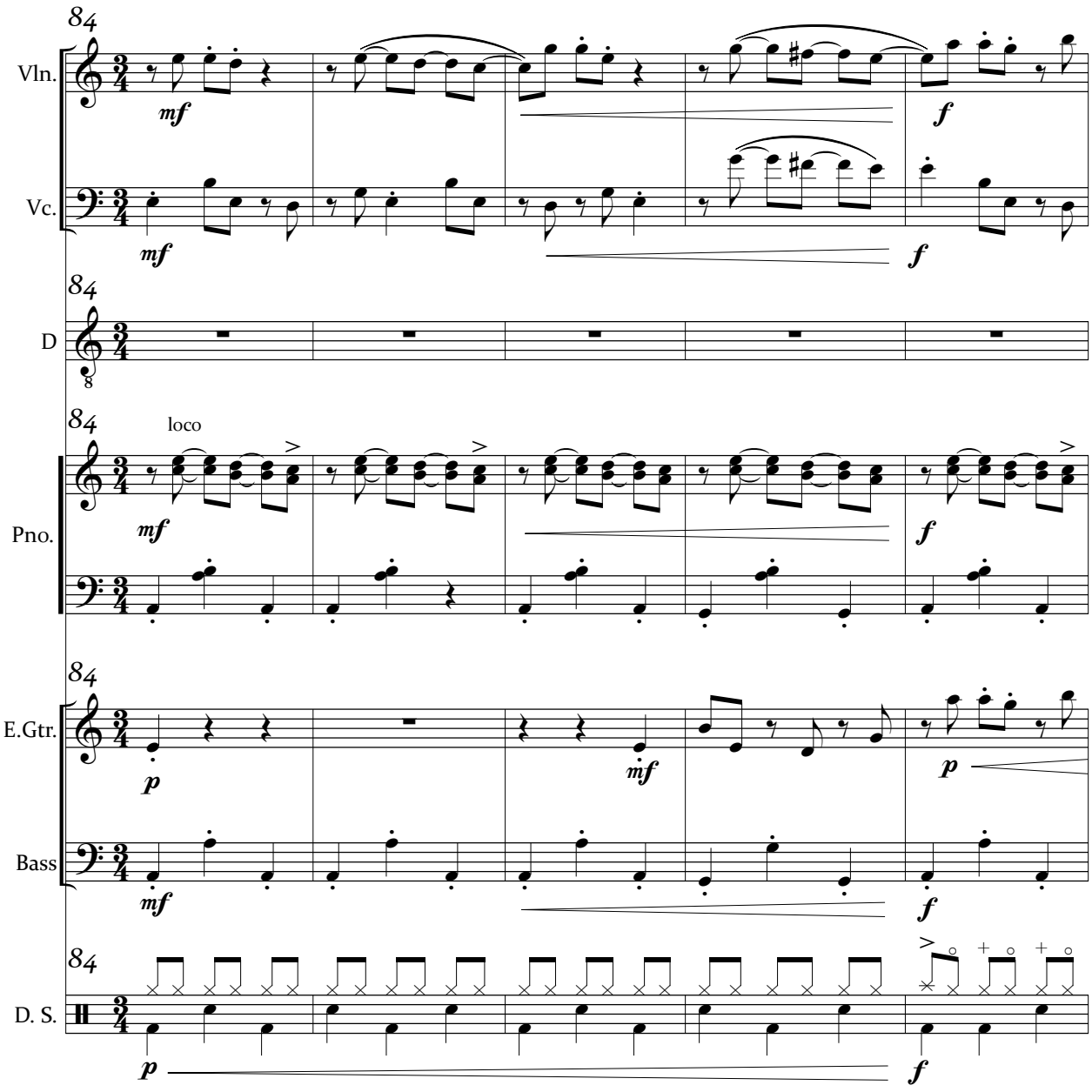

68
Vln.
mf
ff
Vc.
mf
ff
68
D
f
All that we've built
All that we've grown
68
8va
Pno.
mf
ff
Ped.
68
E.Gtr.
mf
Bass
mf
68
D. S.
mp
mf

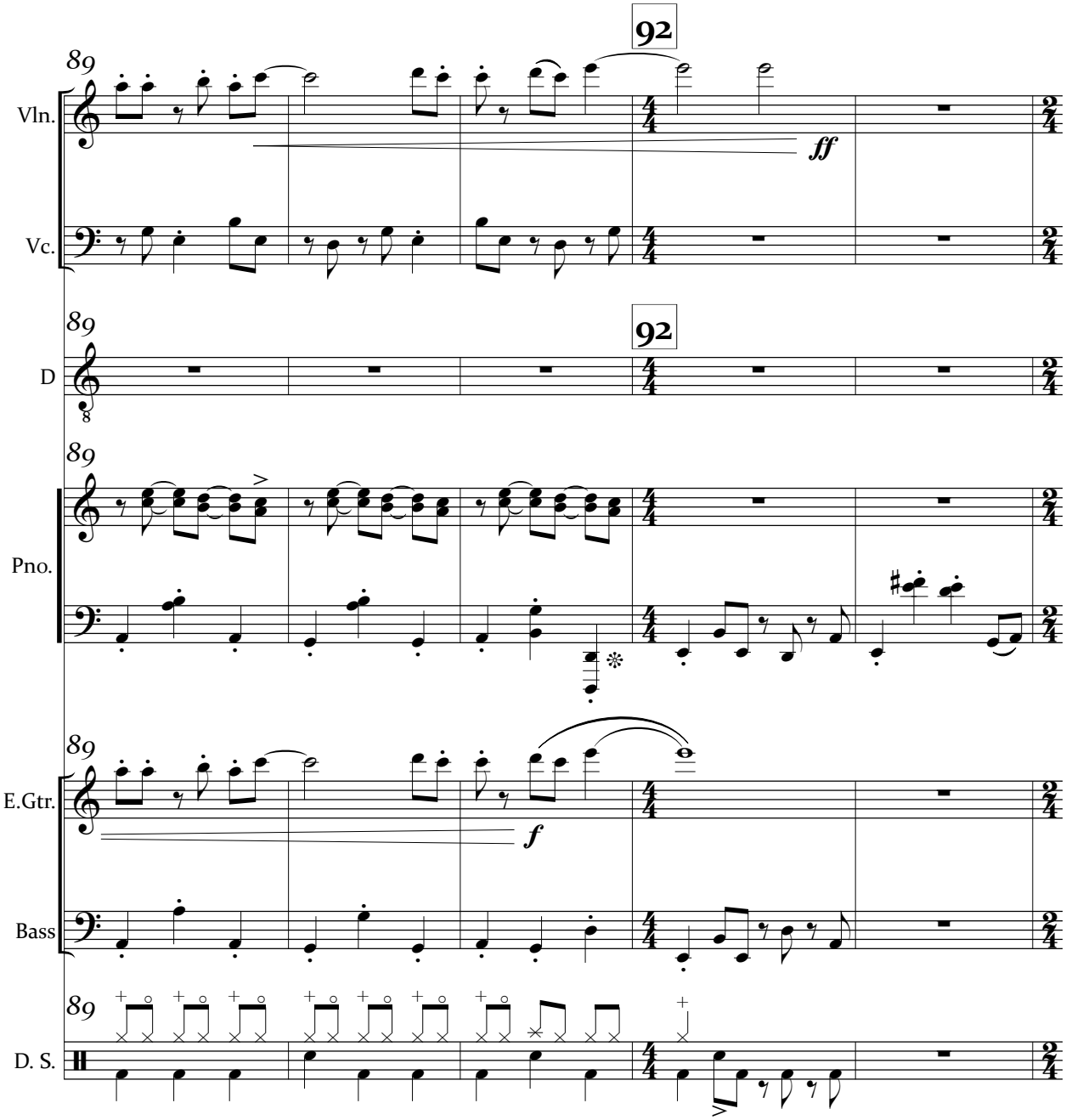

71
74
Vln.
mf
ff
f
mf
Vc.
f
f
mf
71
74
D
f
All we've made
We will come
71
8va
Pno.
f
ff
f
Ped.
pedal ad lib
71
distort.
clean
E.Gtr.
f
mf
Bass
f
71
fill
D. S.
mp
mf
f
mf

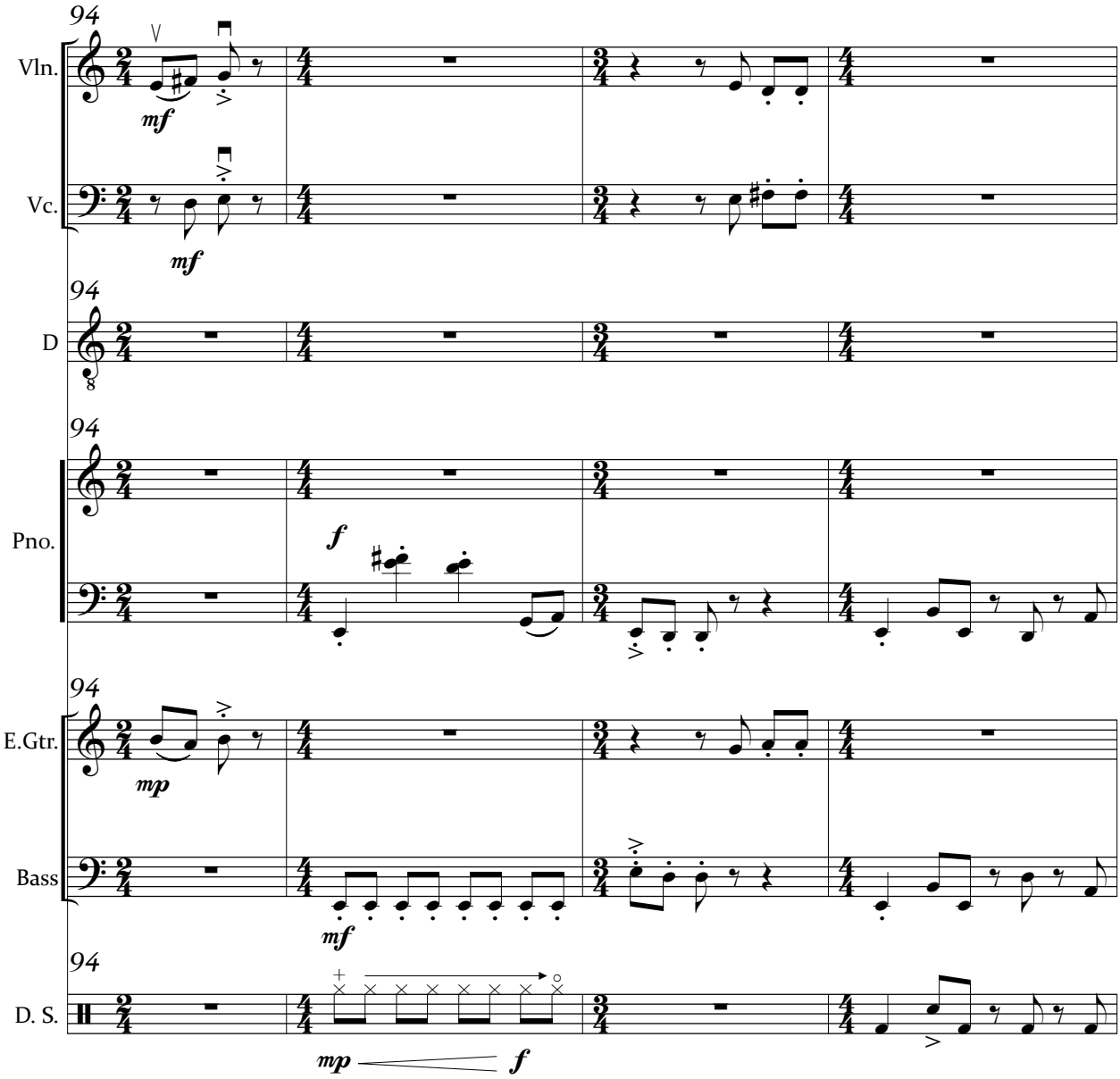

75
Vln.
Vc.
mf
f
mf
75
D
for it.
We will come for it!
75 (8va)
Pno.
75
E.Gtr.
Bass
75
D. S.

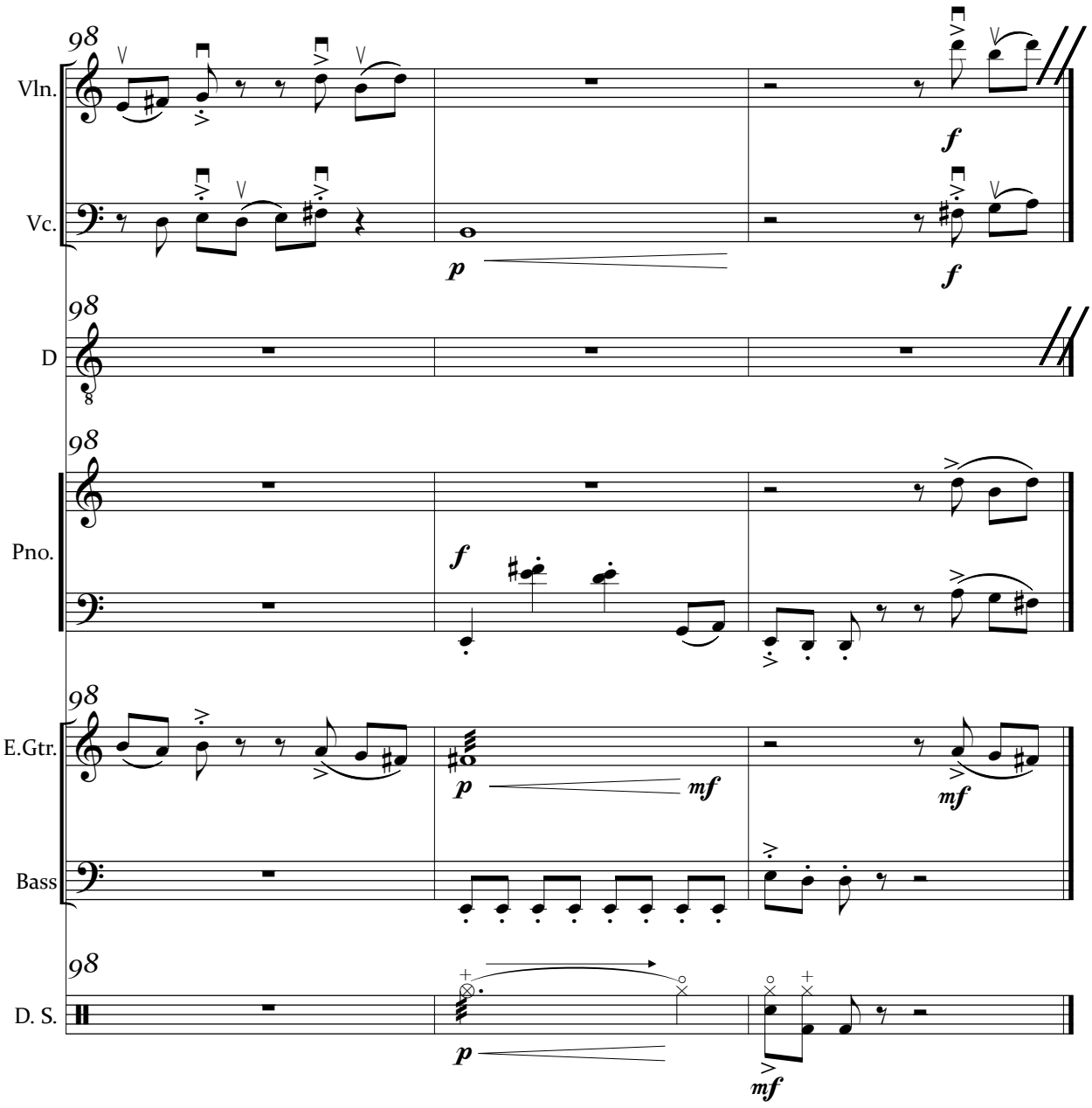

78
80
Vln.
mp
mf
f
Vc.
f
mf
f
78
80
D
We will come come for it!
(8va)
Pno.
f
78
E.Gtr.
f
Bass
f
78
D. S.
f


Vln.
Vc.
sim. bowing
D
hold as long as possible!
Pno.
E.Gtr.
distort.
Bass
D. S.


84
Vln.
mf
f
Vc.
mf
f
84
D
8
84
loco
Pno.
mf
f
84
E.Gtr.
p
mf
p
Bass
mf
f
84
D. S.
p
f


92
89
Vln.
ff
Vc.
92
89
D
8
89
Pno.
89
E.Gtr.
f
Bass
89
D. S.


94
Vln.
mf
Vc.
mf
94
D
94
Pno.
f
94
E.Gtr.
mp
Bass
mf
94
D. S.
mp
f


98
Vln.
Vc.
D
Pno.
E.Gtr.
Bass
D. S.
p
f
mf

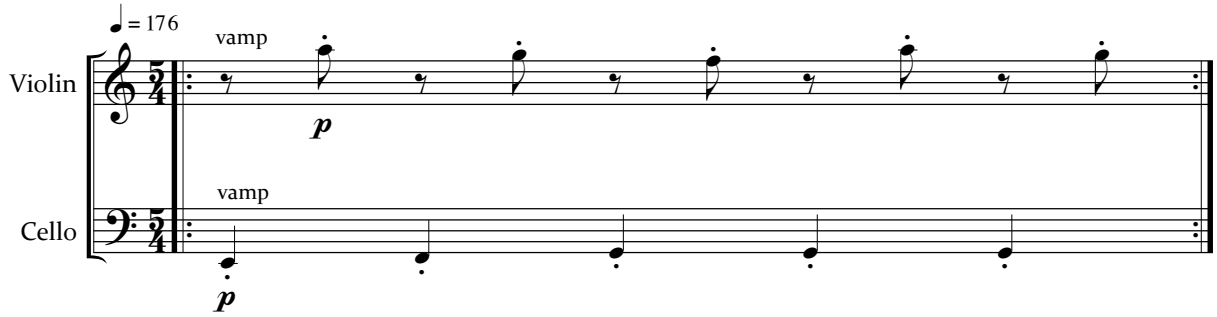
6. Full Moon at Tierz

Text by John Cornford

Fixed Media (to be triggered shortly after music begins)

MEGAN: We see it all across college campuses. Ya know, social justice warriors; sitting inside the safety of the classroom thinking they know what's best for you and me. Okay, so what's going on with all of this, Duke? Am I crazy? These liberals never actually do anything!

DUKE: [reading from a document] There was at the University of Kansas a Young Communist League operating secretly behind various false fronts, evidence shows that in the spring of his first year he joined the Young Communist League. [looks up from document blankly]



attacca

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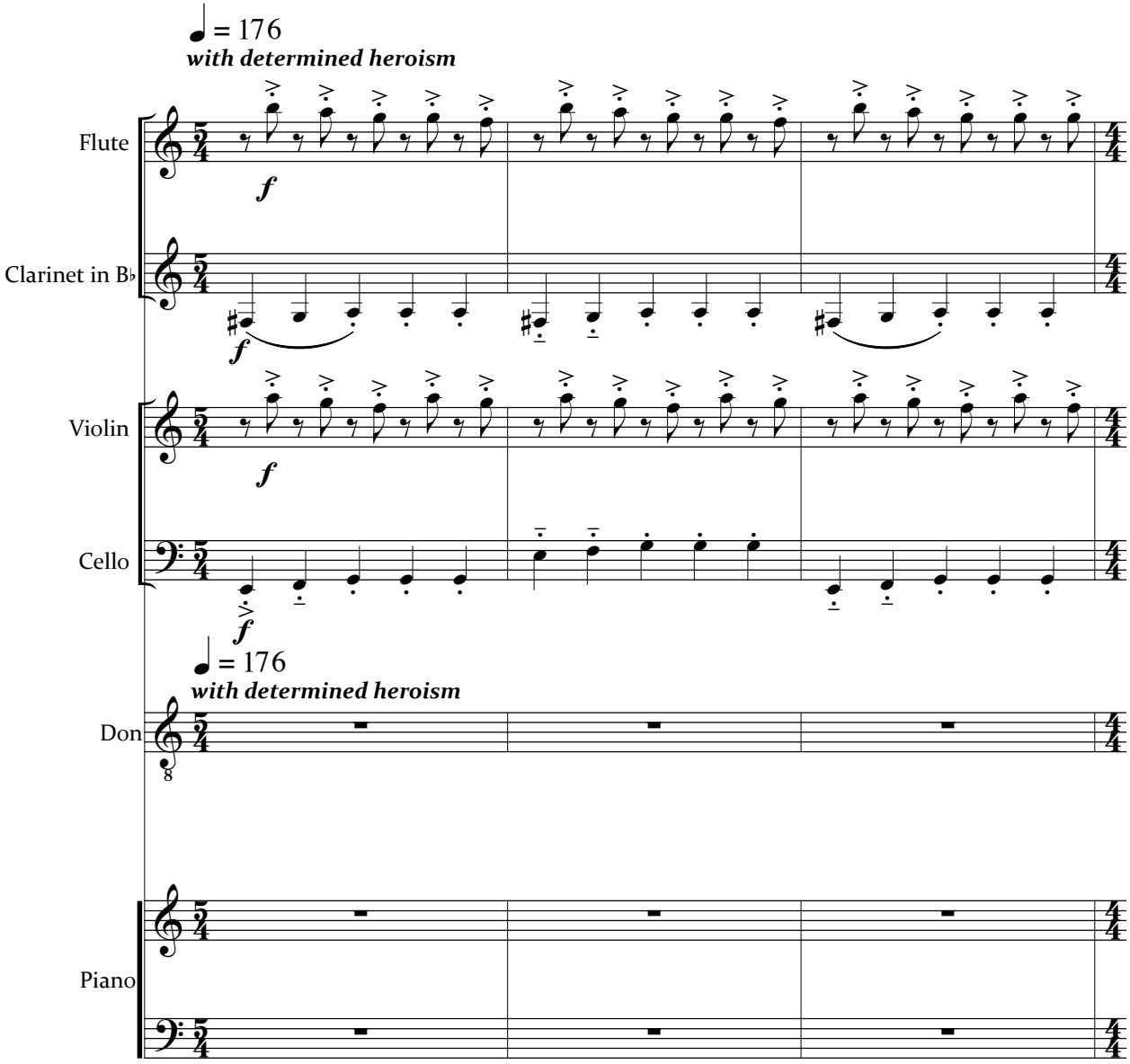
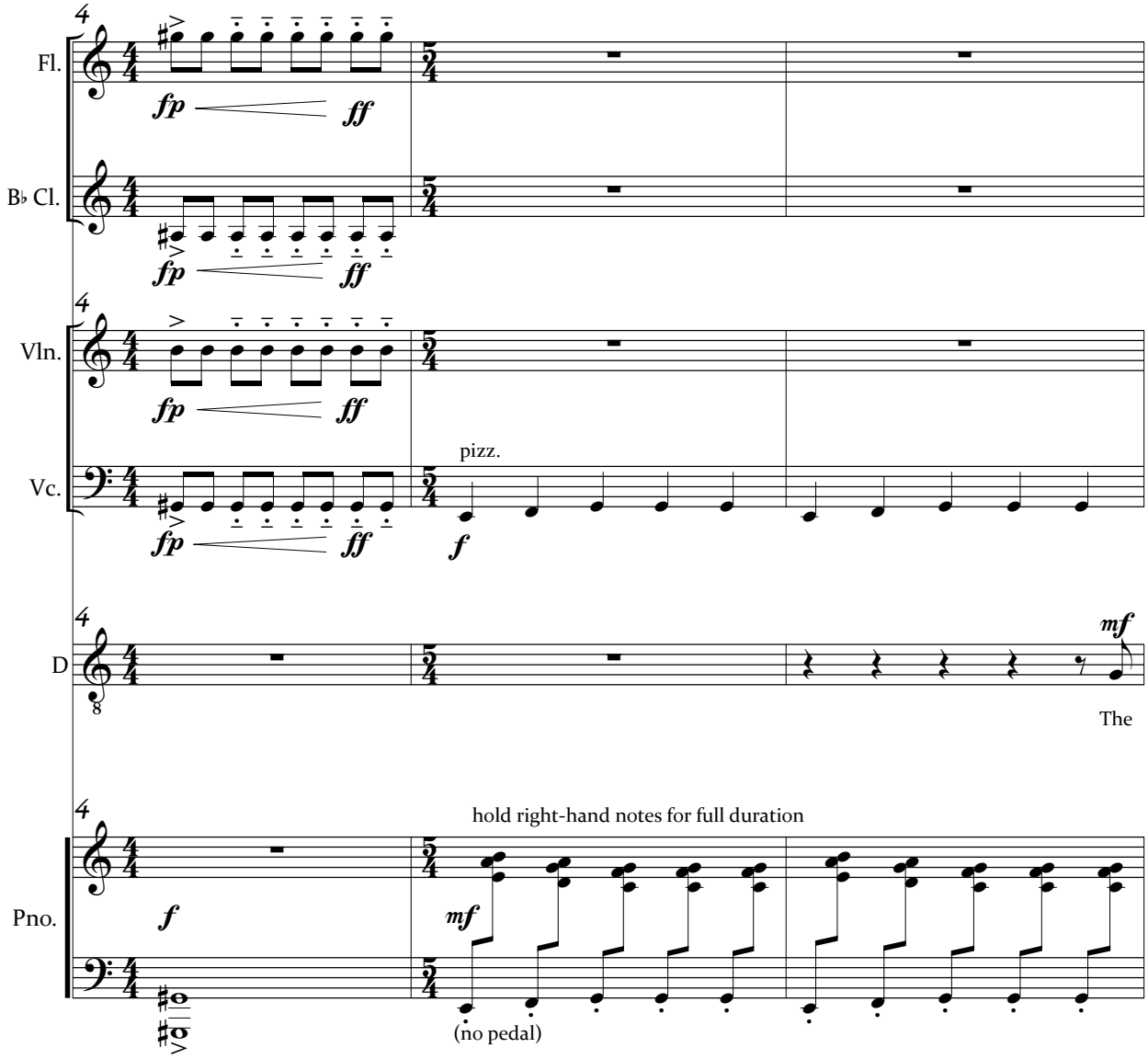
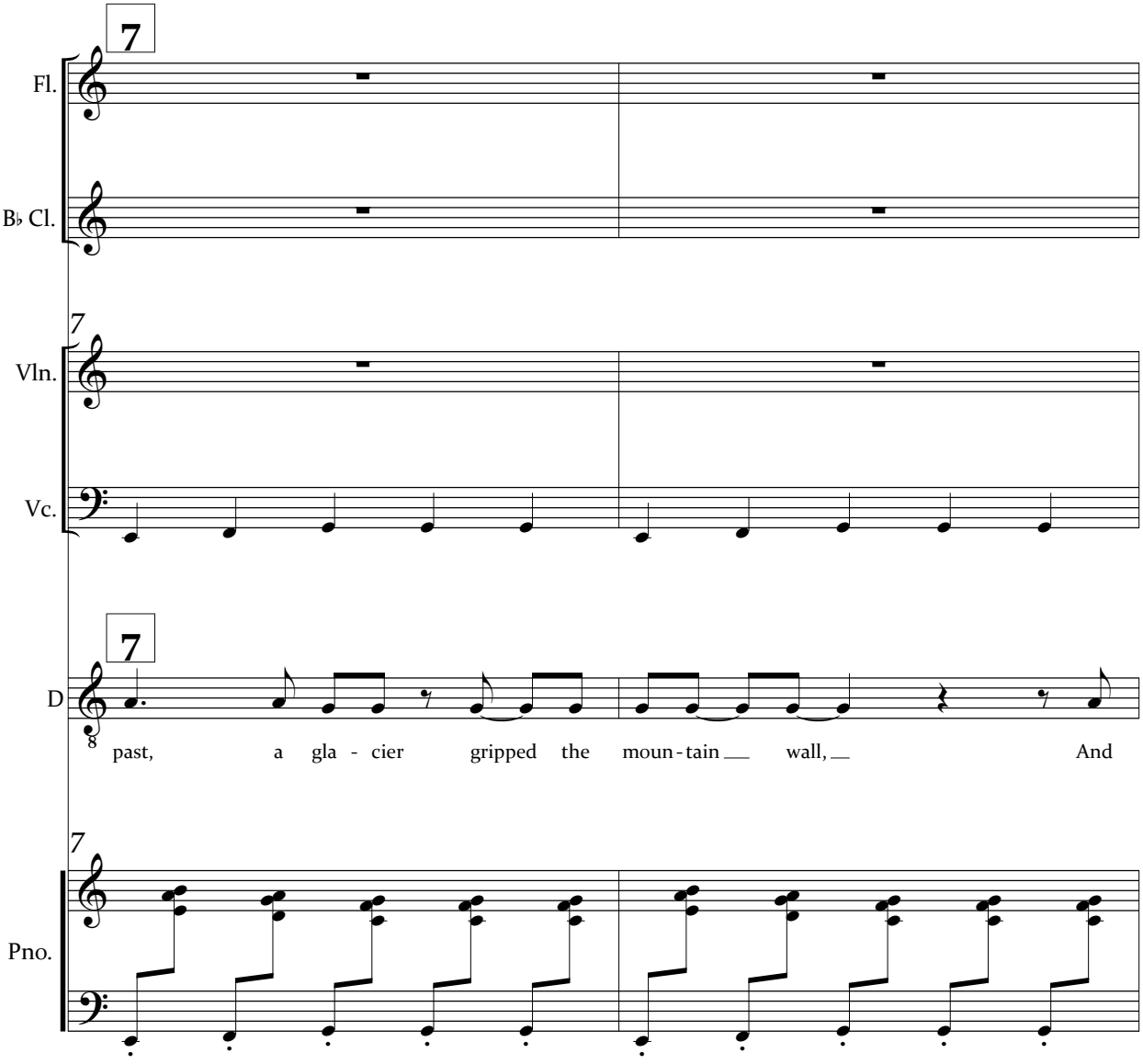
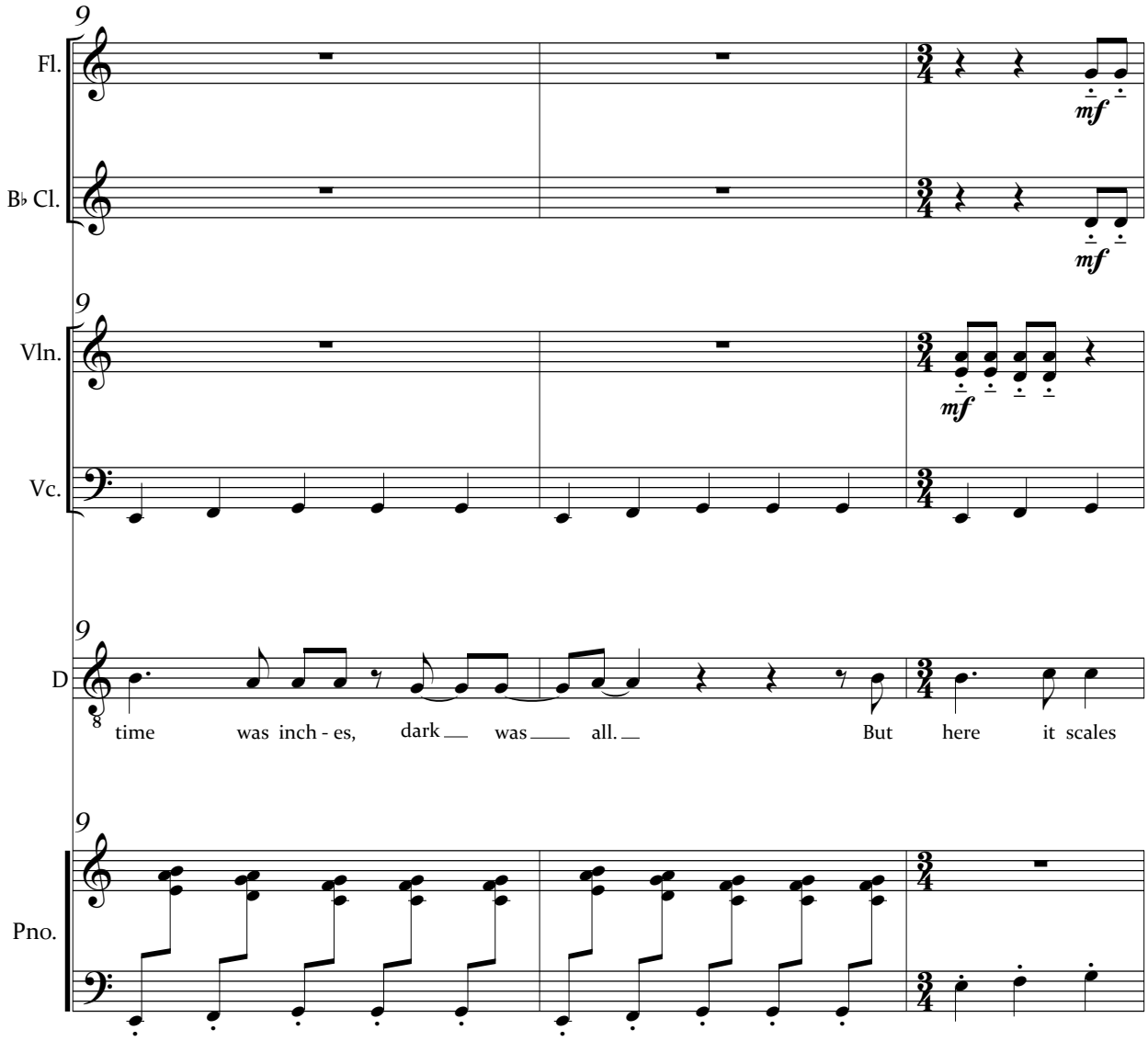
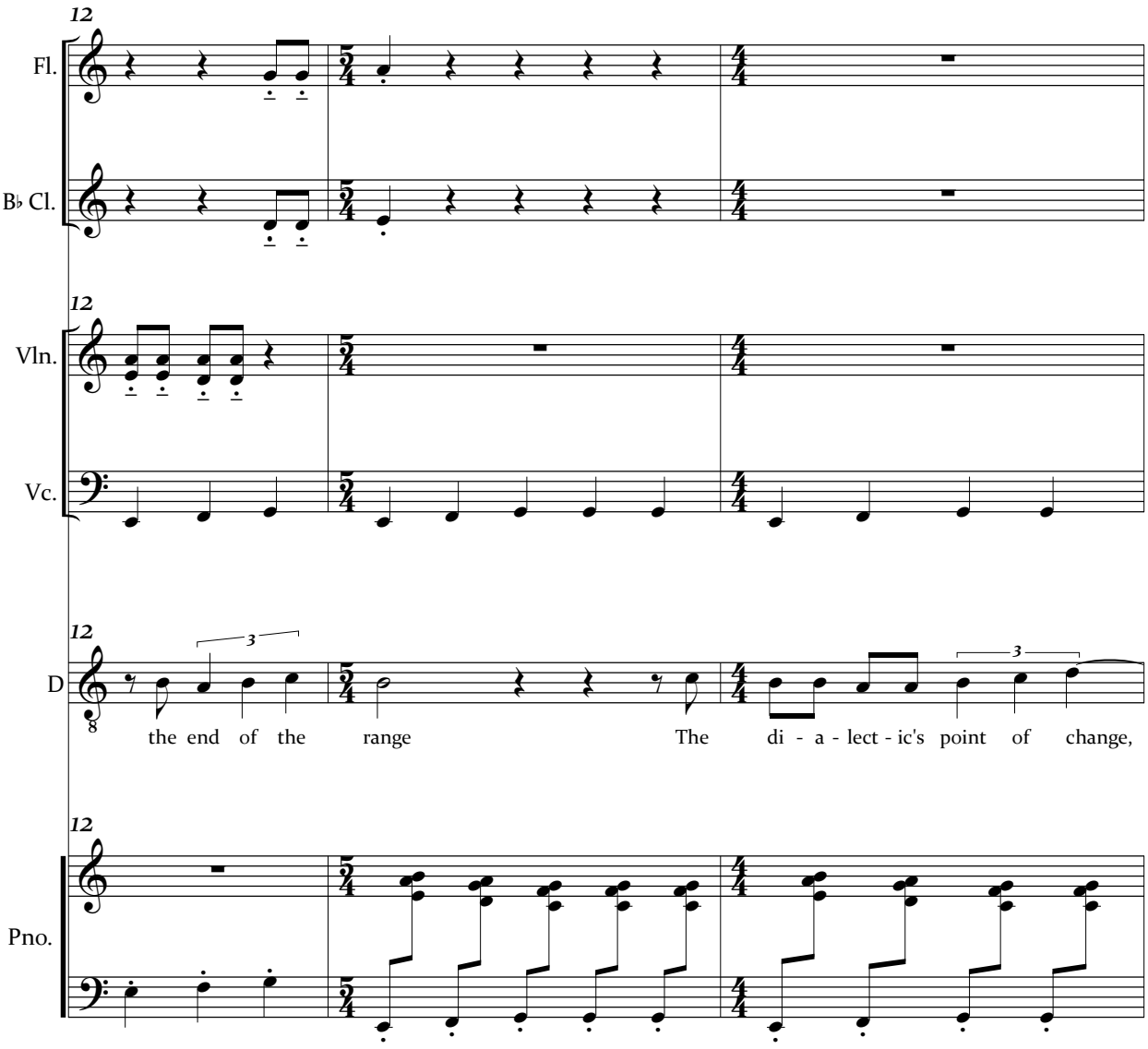
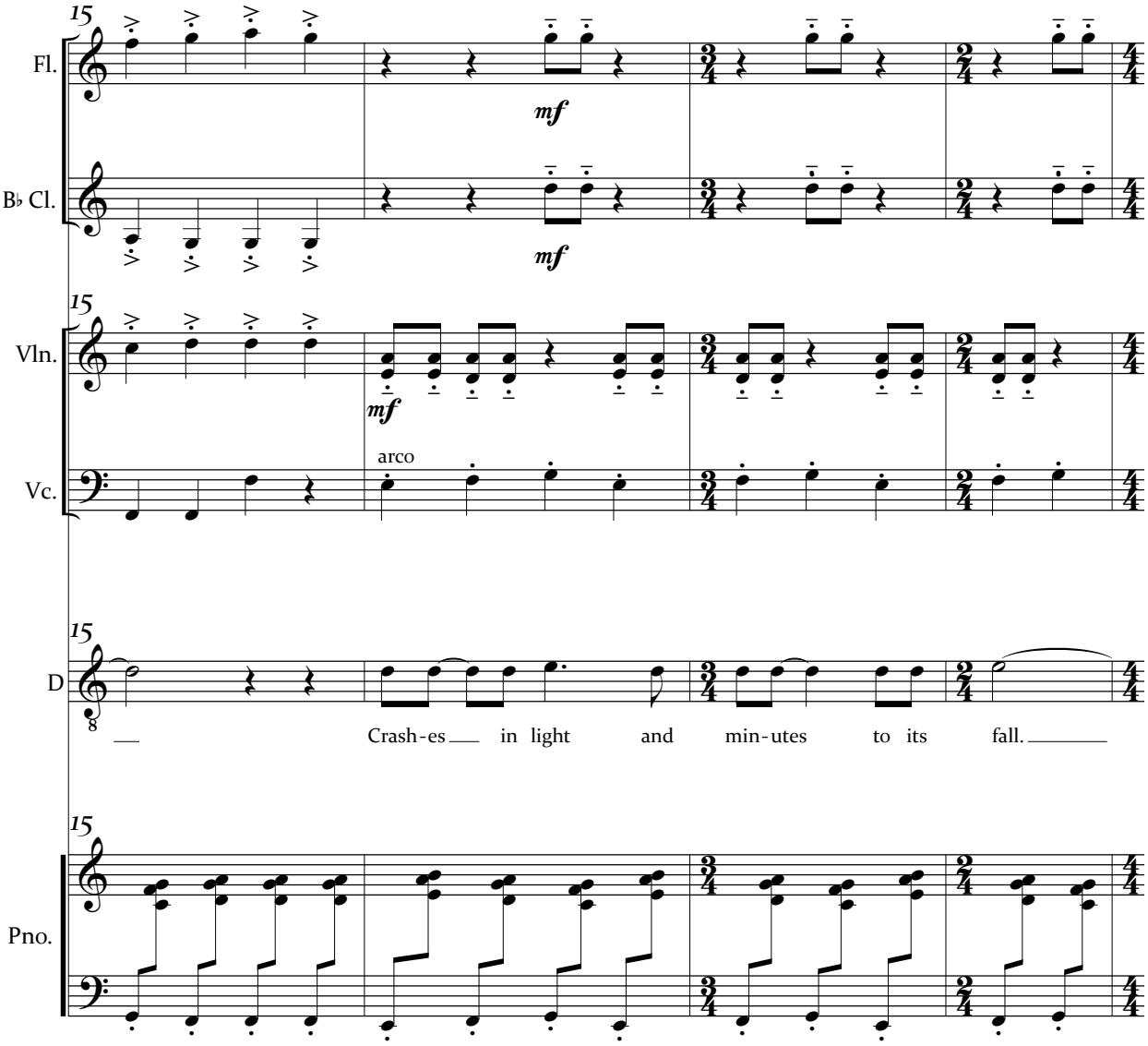

♩ = 176
with determined heroism
Flute
Clarinet in B♭
Violin
Cello
Don
Piano
f

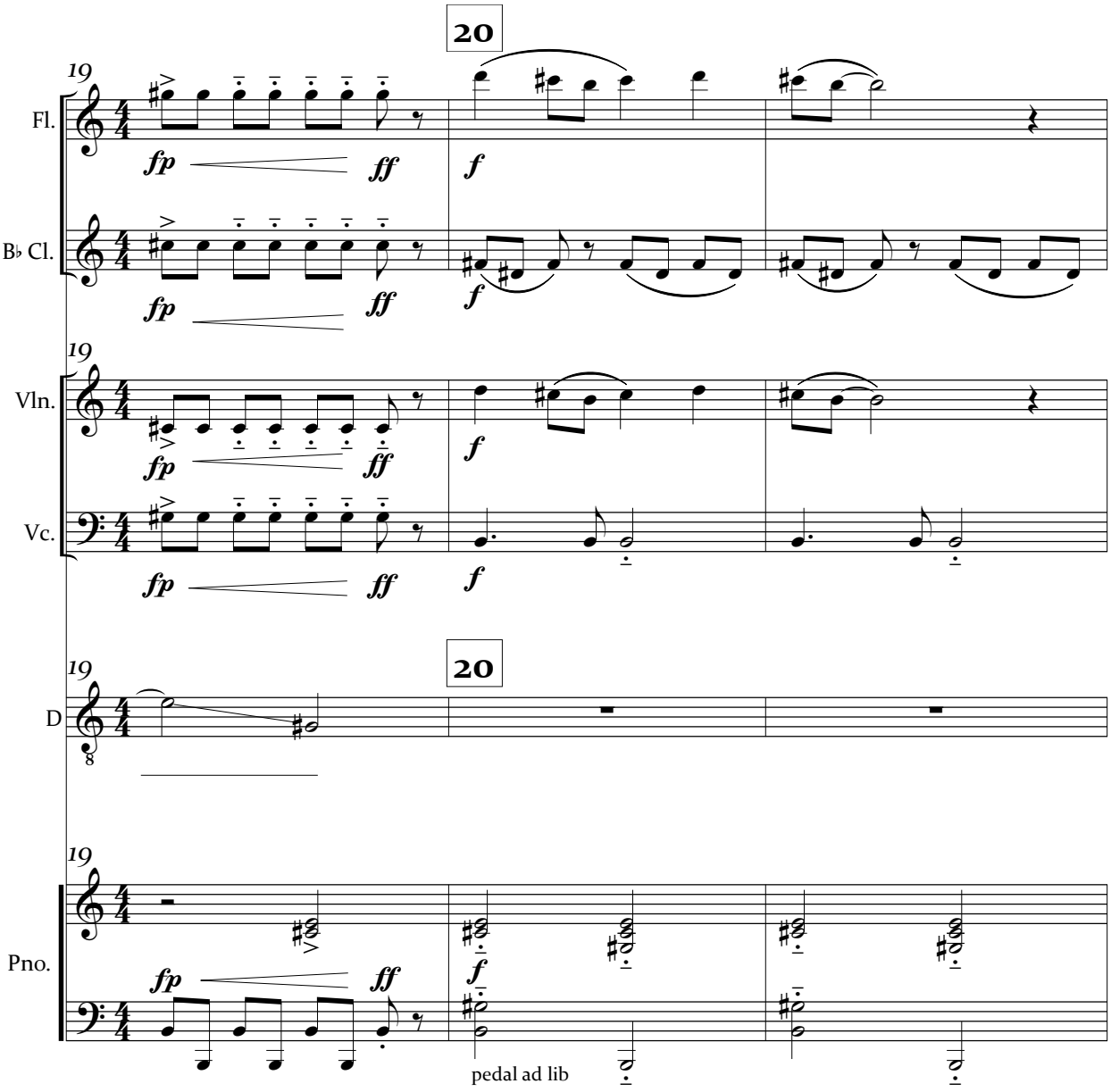

Fl.
B♭ Cl.
Vln.
Vc.
D
Pno.
fp
ff
pizz.
f
mf
The
hold right-hand notes for full duration
(no pedal)

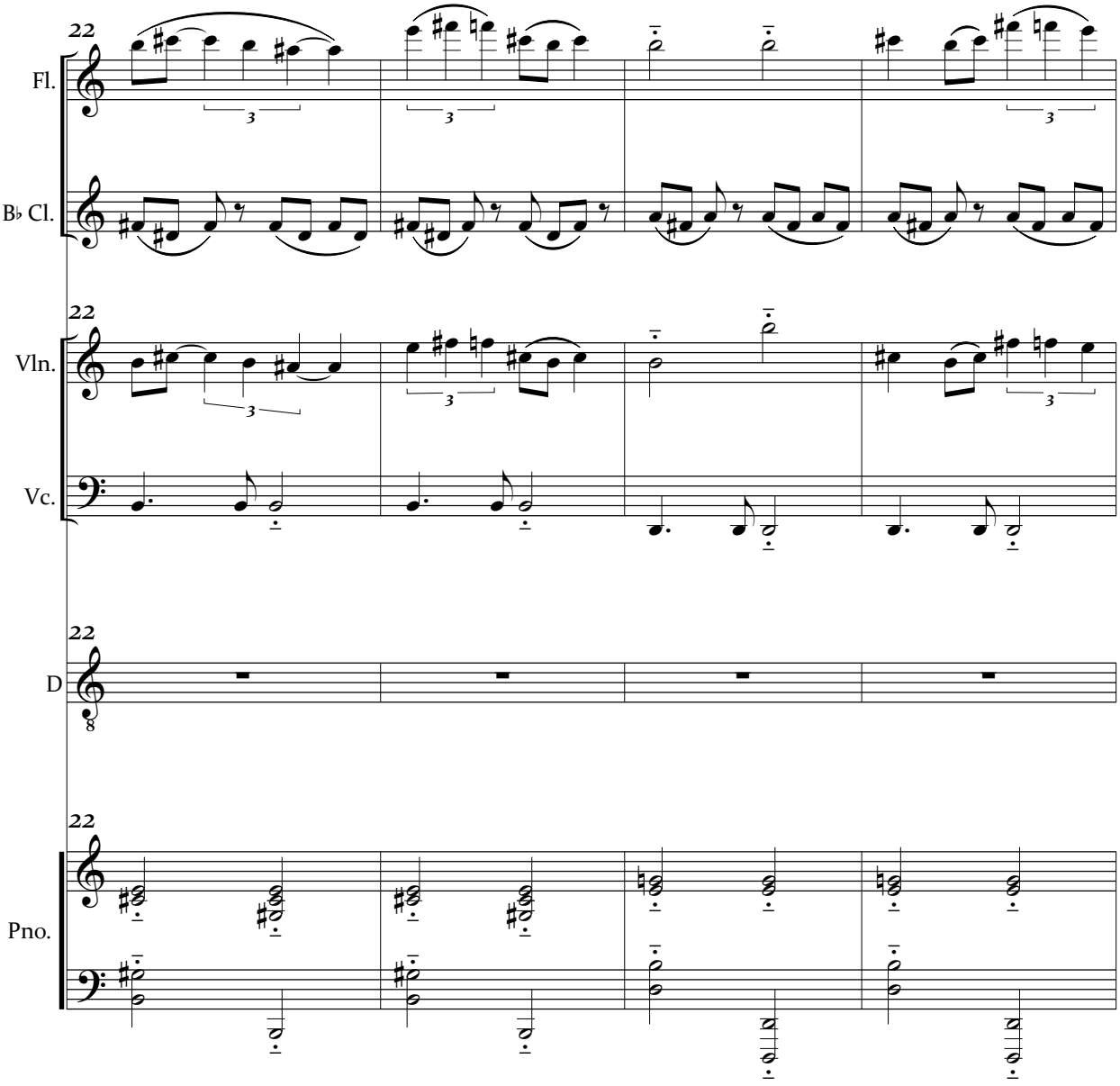

7
Fl.
B♭ Cl.
7
Vln.
Vc.
7
D
past, a gla - cier gripped the moun - tain wall, And
7
Pno.

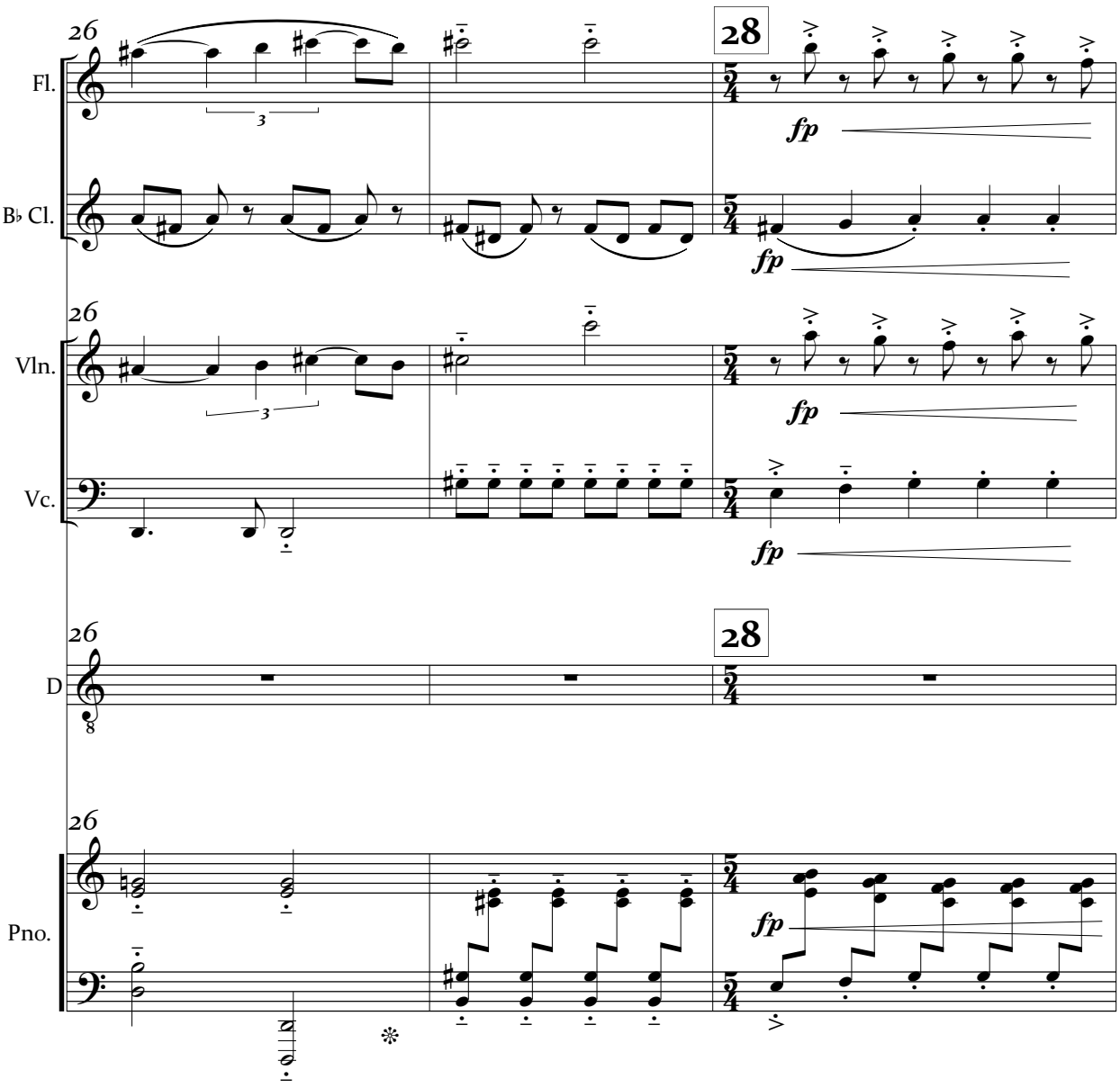

9
Fl.
mf
B♭ Cl.
mf
9
Vln.
mf
Vc.
9
D
8
time was inch - es, dark — was — all. — But here it scales
9
Pno.

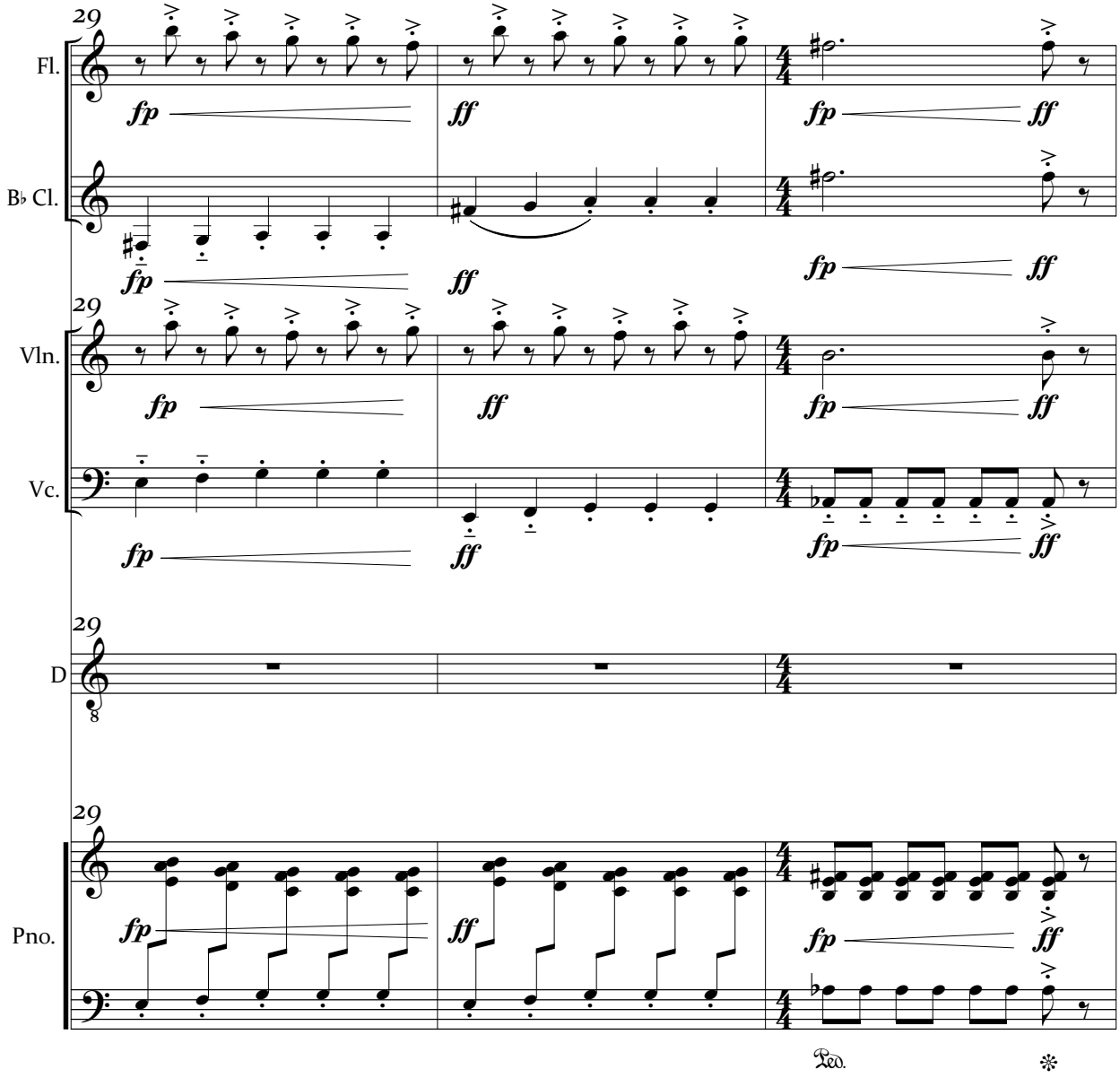

12
Fl.
B♭ Cl.
12
Vln.
Vc.
12
3
D
8
the end of the range
The di - a - lect - ic's point of change,
3
12
Pno.

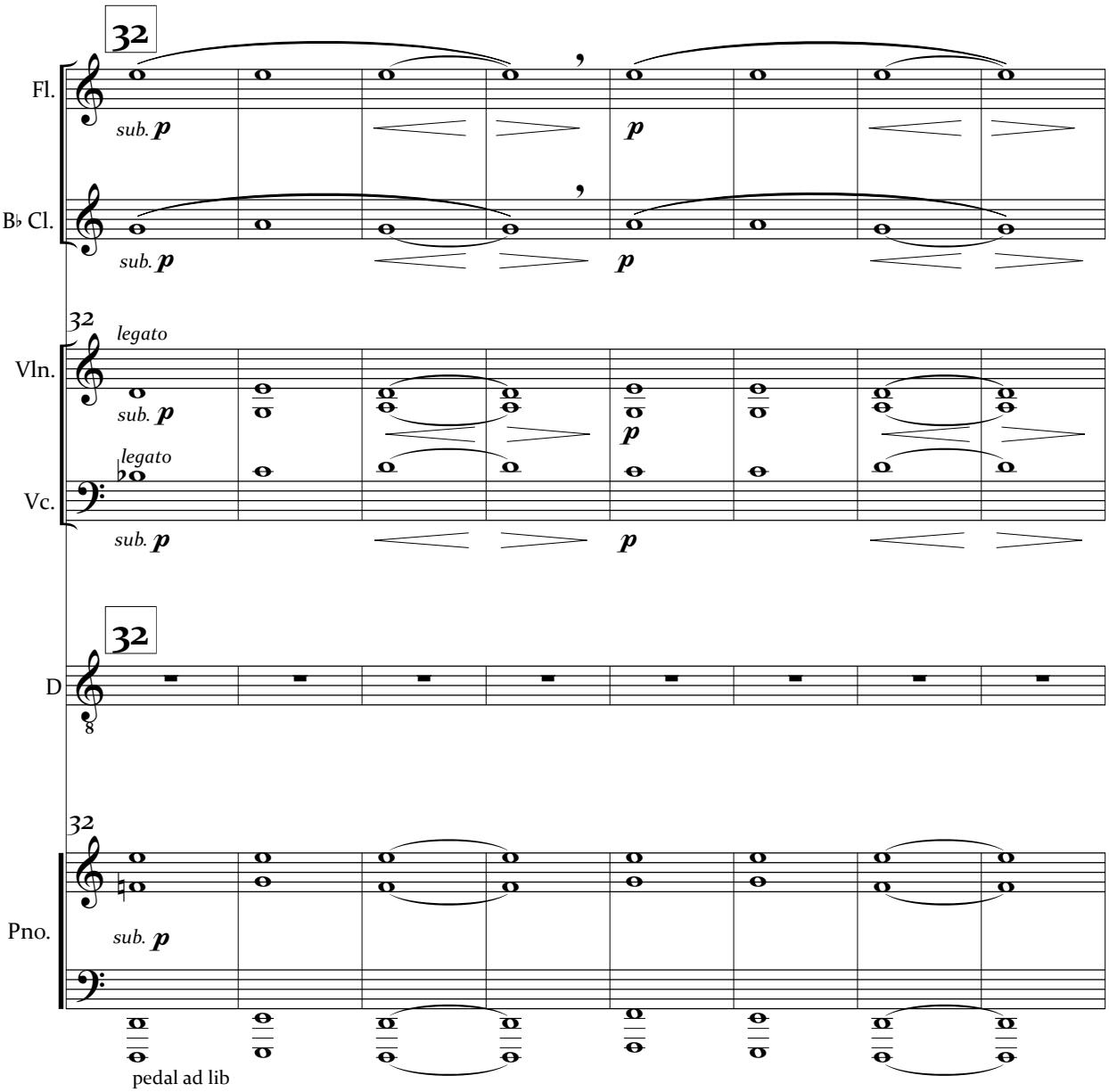

15
Fl.
mf
B♭ Cl.
mf
15
Vln.
mf
arco
Vc.
15
D
8
Crash-es in light and min-utes to its fall.
15
Pno.

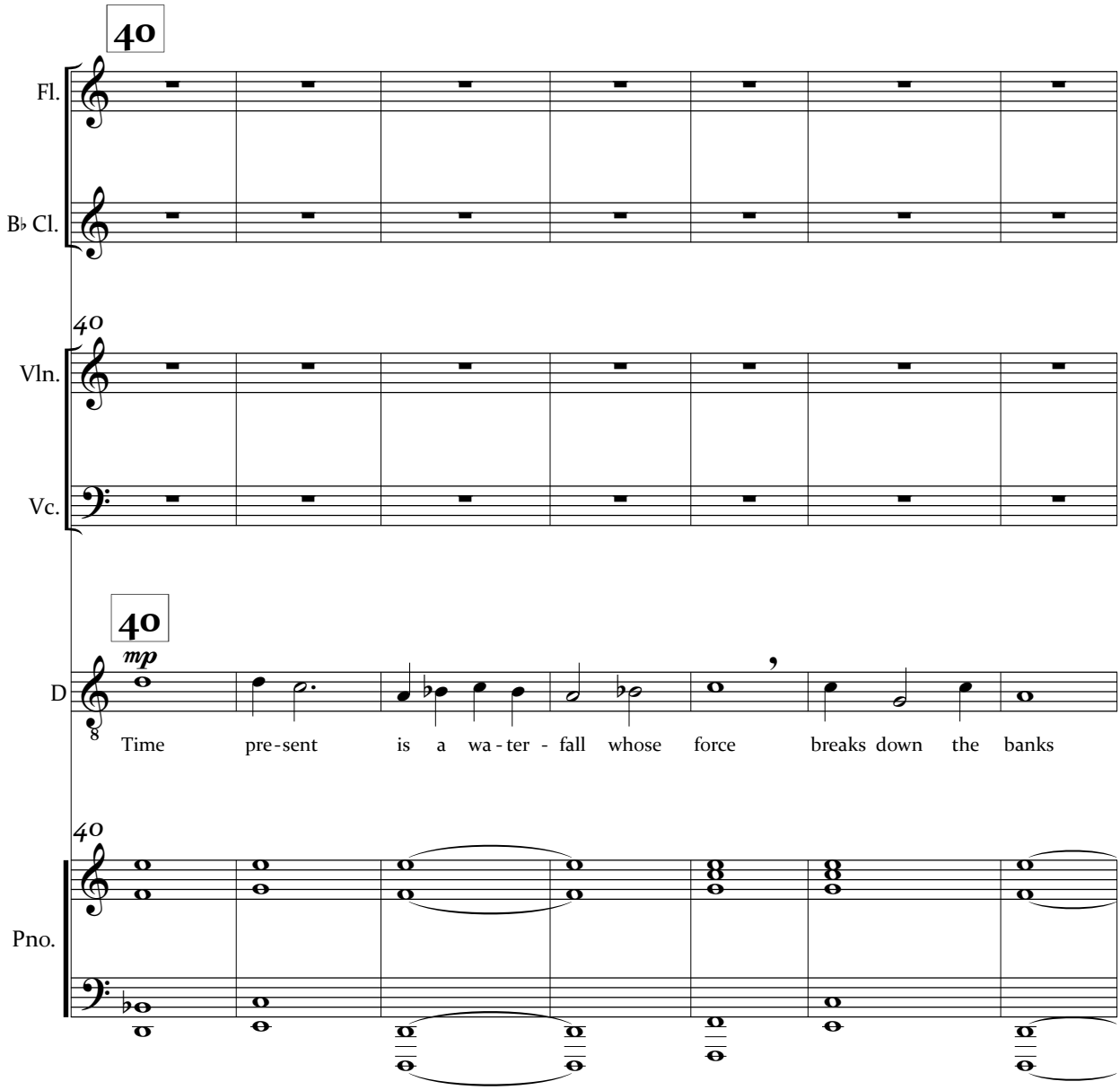

20
19
Fl.
fp
ff
f
B♭ Cl.
fp
ff
f
19
Vln.
fp
ff
f
Vc.
fp
ff
f
20
19
D
8
19
Pno.
fp
ff
f
pedal ad lib

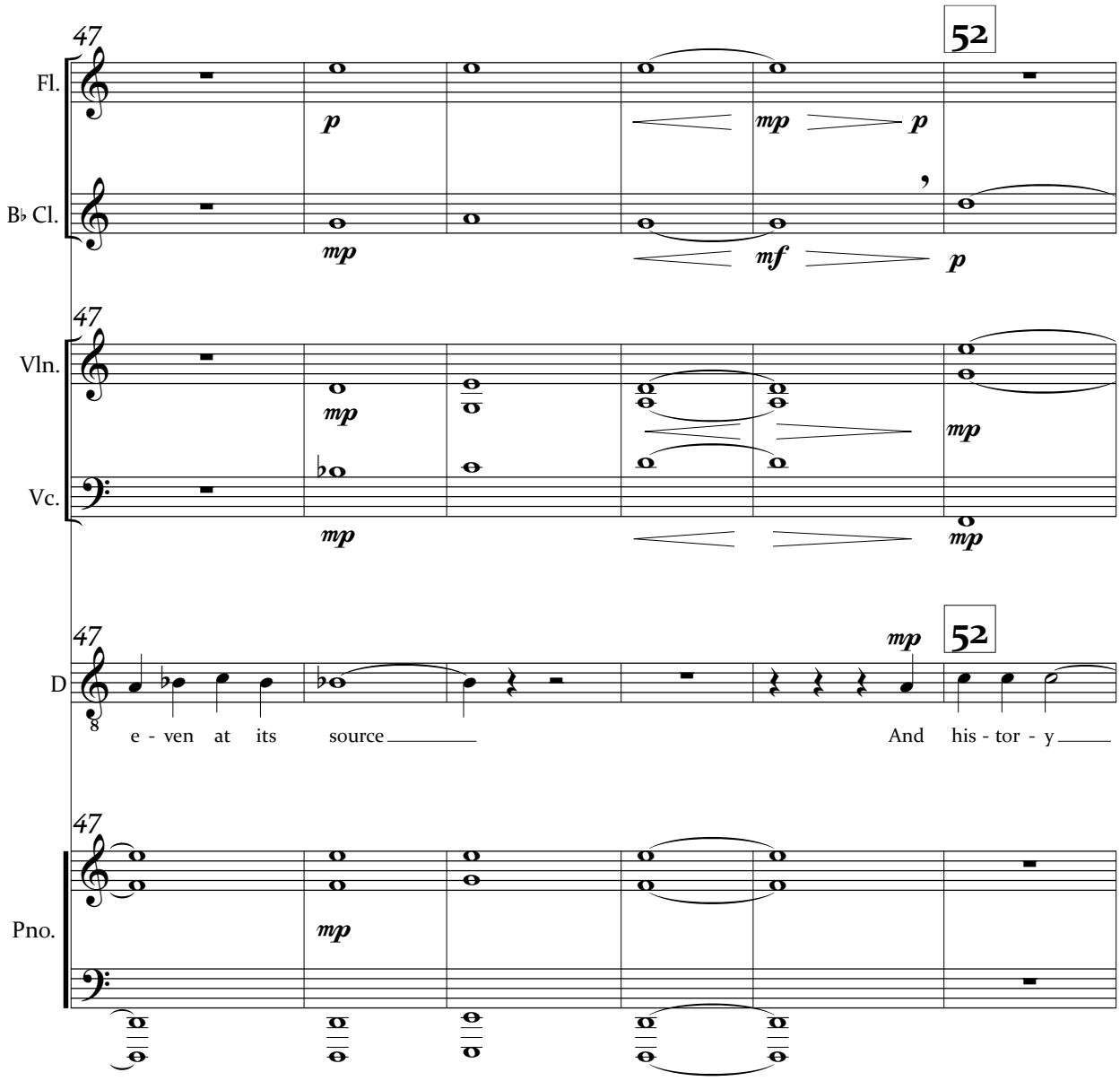

22
Fl.
B♭ Cl.
Vln.
Vc.
D
Pno.

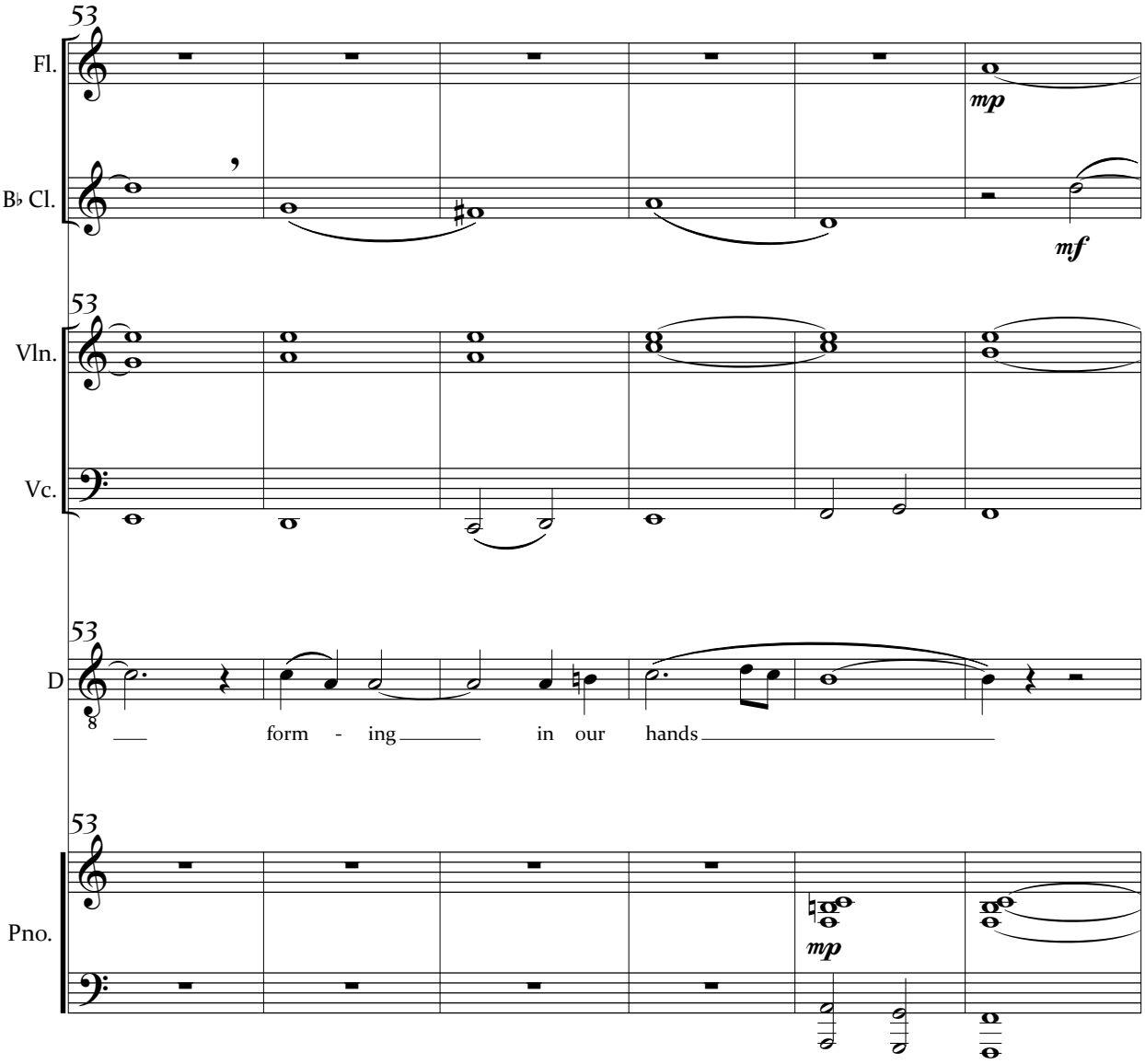

26
28
Fl.
B♭ Cl.
Vln.
Vc.
D
Pno.
fp
3

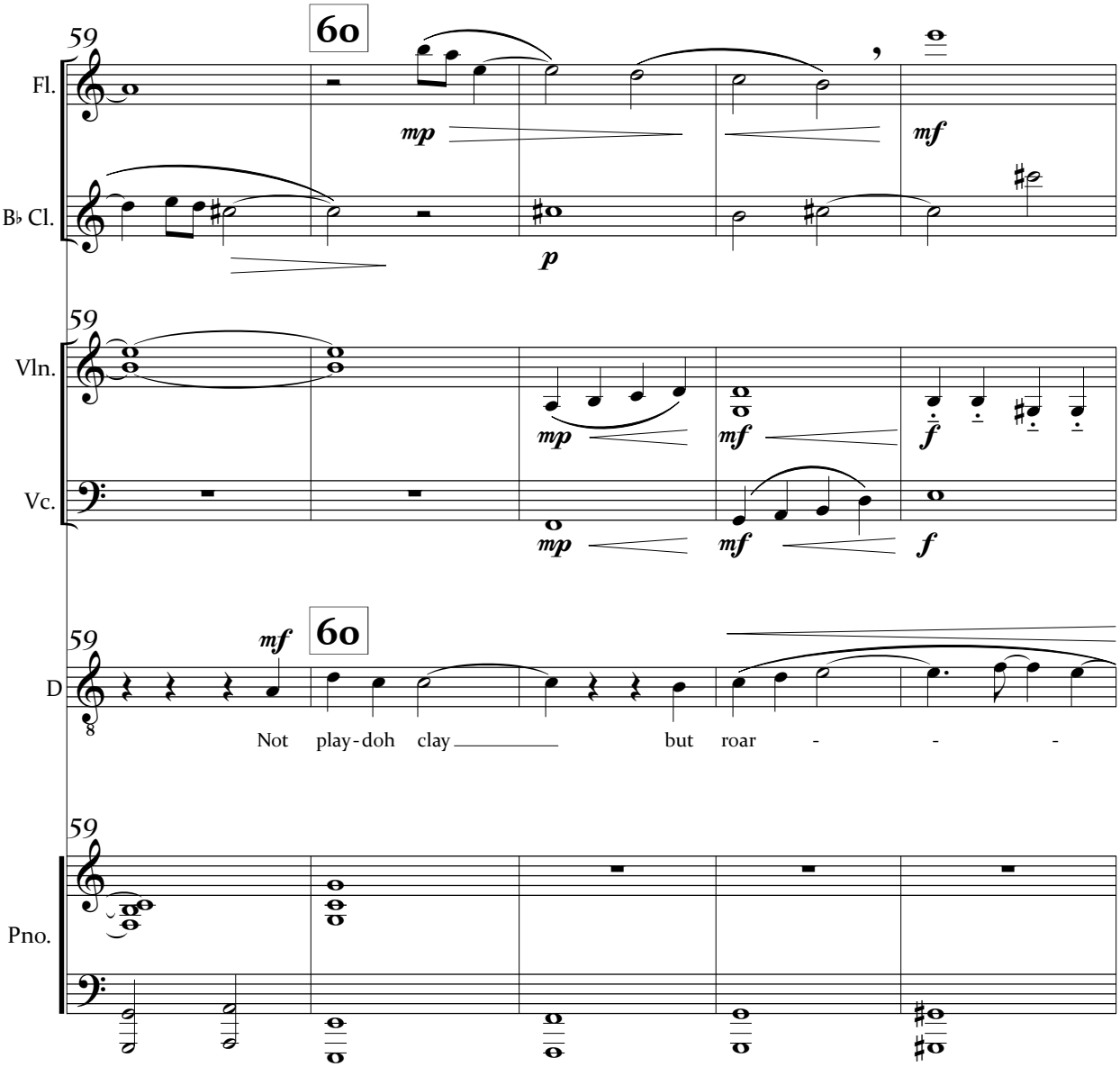

29
Fl.
B♭ Cl.
Vln.
Vc.
D
Pno.
fp
ff
Ped.

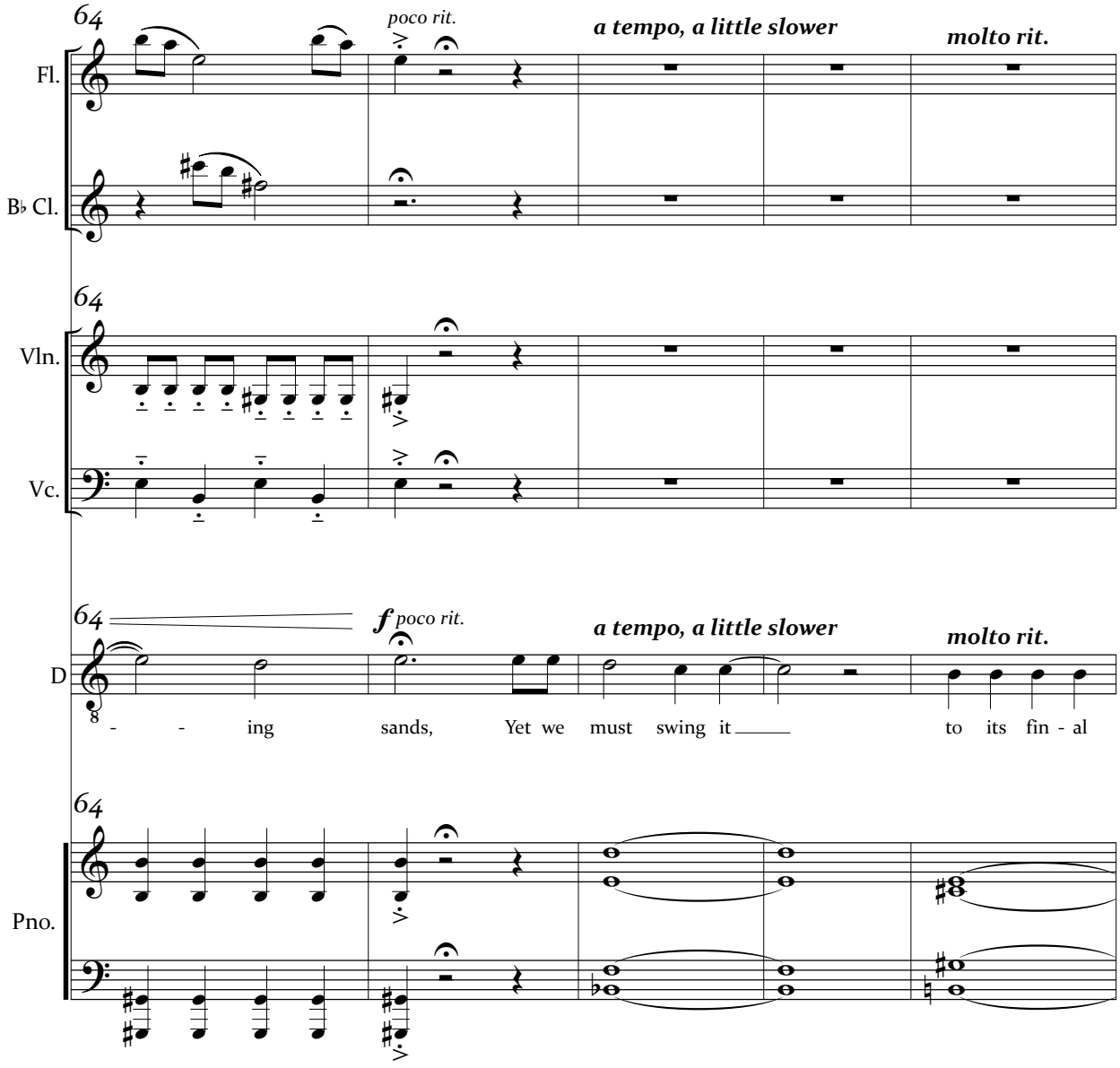

32
Fl.
sub. p
p
B♭ Cl.
sub. p
p
32
legato
Vln.
sub. p
p
legato
Vc.
sub. p
p
32
D
8
32
Pno.
sub. p
pedal ad lib

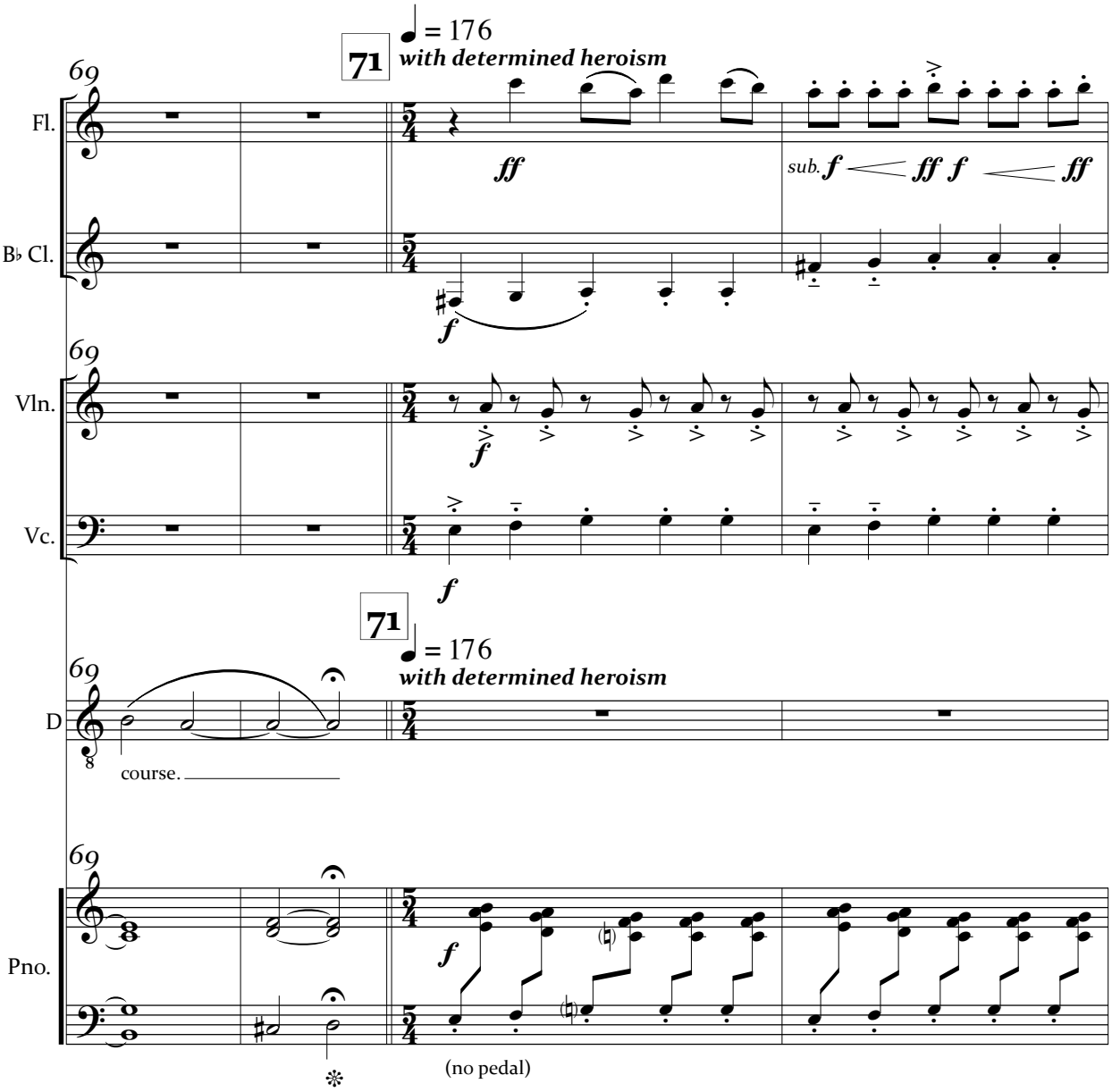

40
Fl.
B♭ Cl.
40
Vln.
Vc.
40
mp
D
Time pre-sent is a wa-ter - fall whose force breaks down the banks
40
Pno.

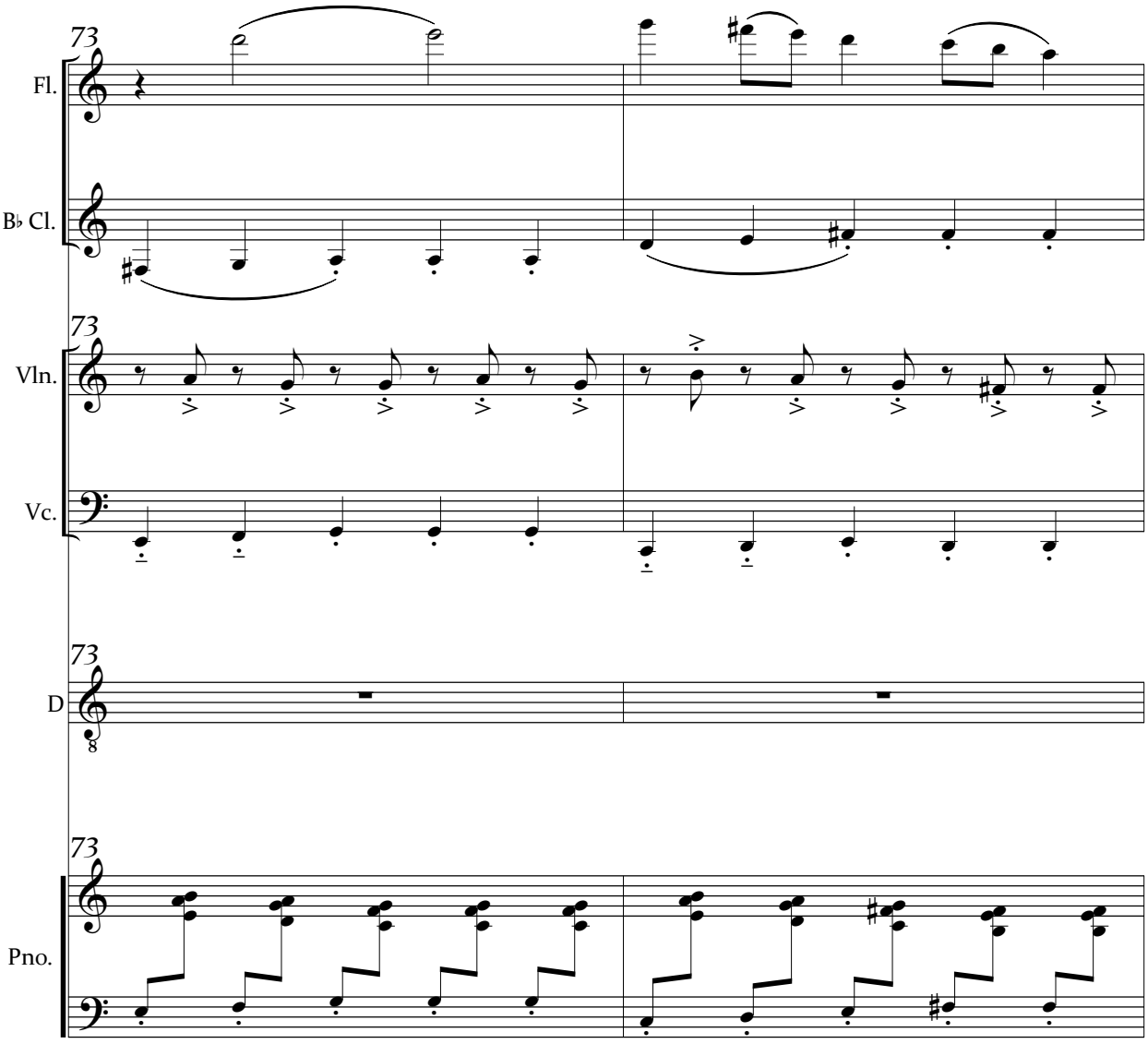

47
52
Fl.
B♭ Cl.
Vln.
Vc.
D
Pno.
e - ven at its source
And his - tor - y

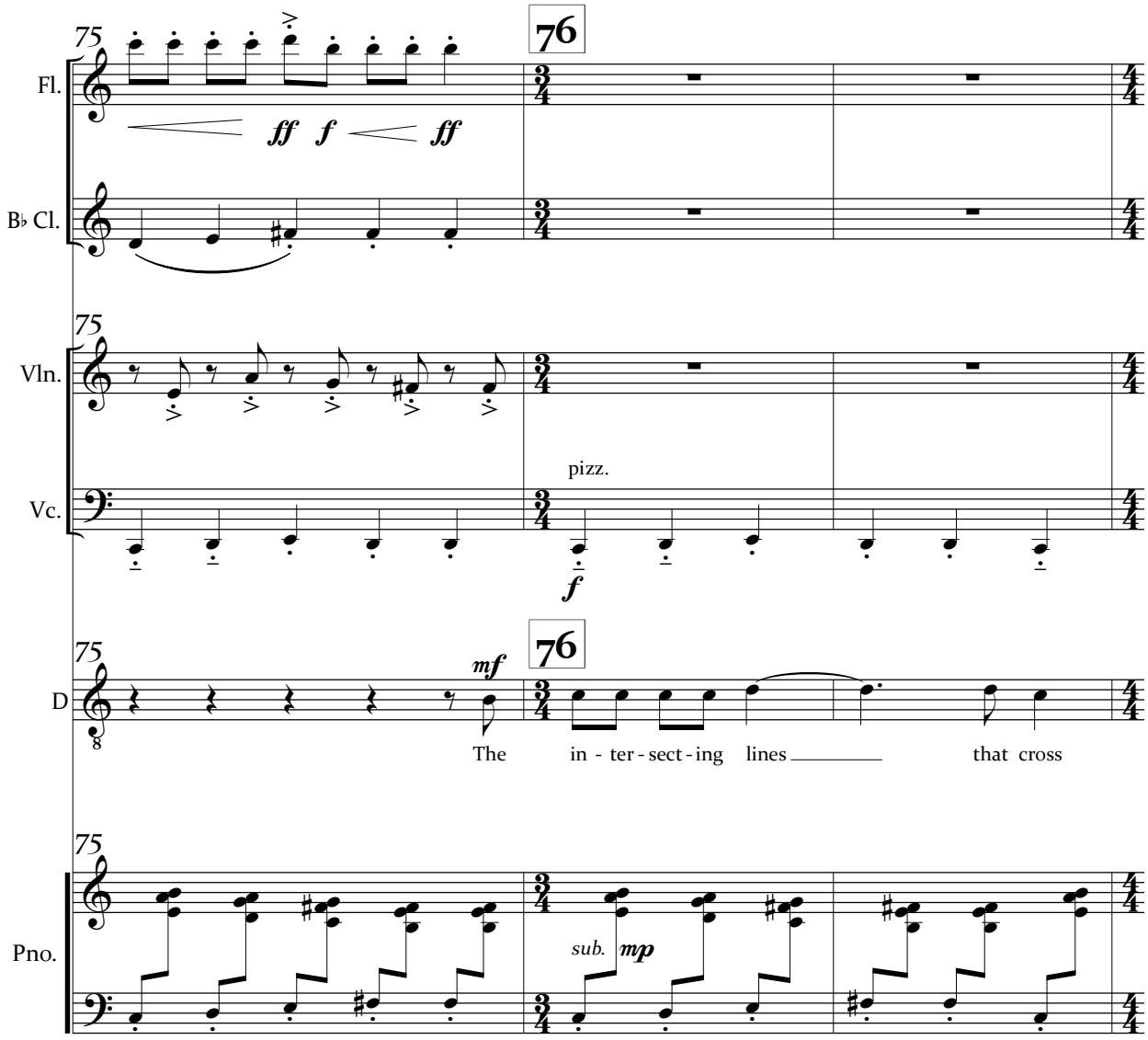

53
Fl.
mp
B♭ Cl.
mf
53
Vln.
Vc.
53
D
form - ing in our hands
53
Pno.
mp

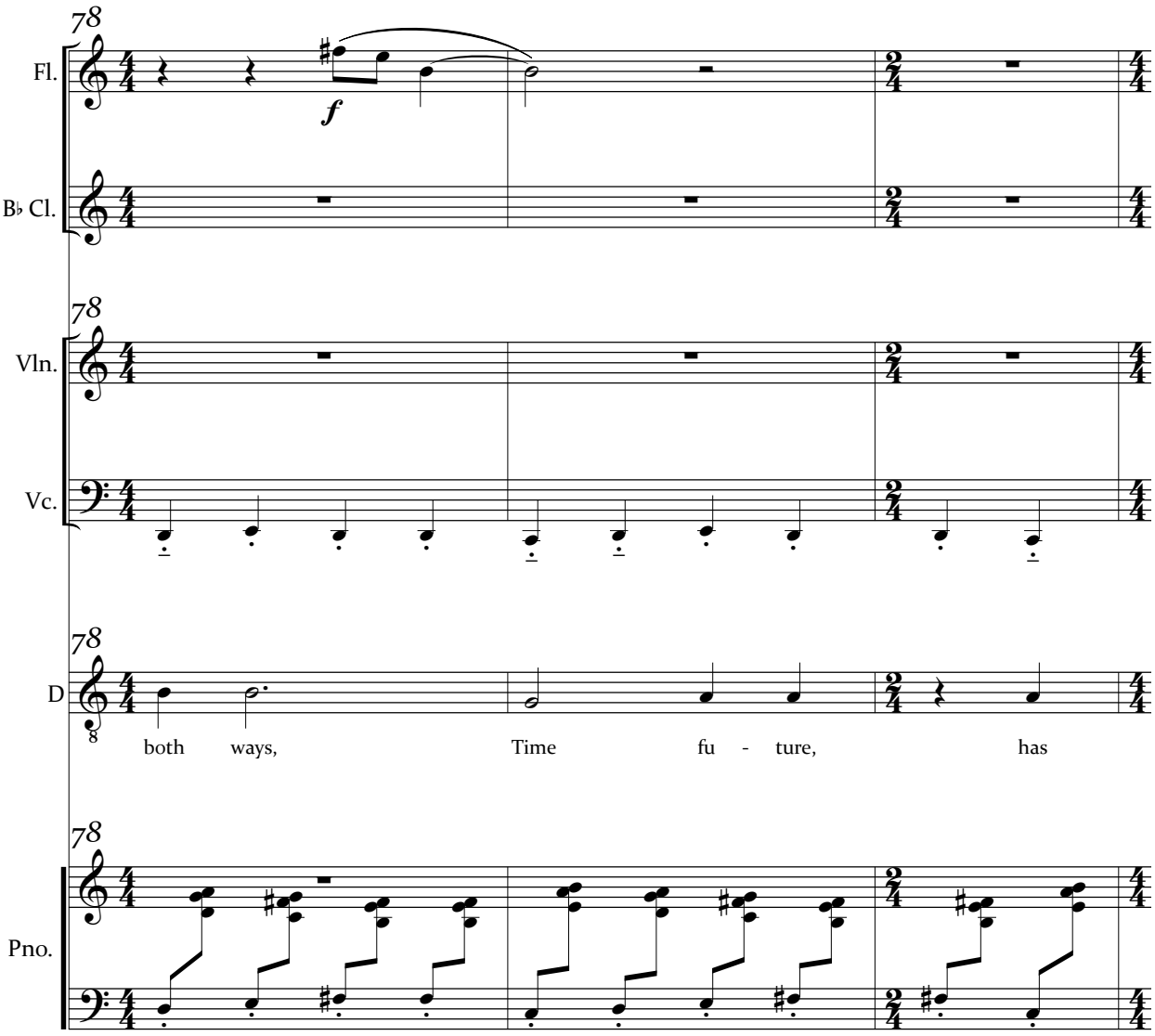

59
60
Fl.
mp
mf
B♭ Cl.
p
59
Vln.
mp
mf
f
Vc.
mp
mf
f
59
mf
60
D
Not play-doh clay
but roar - - -
59
Pno.

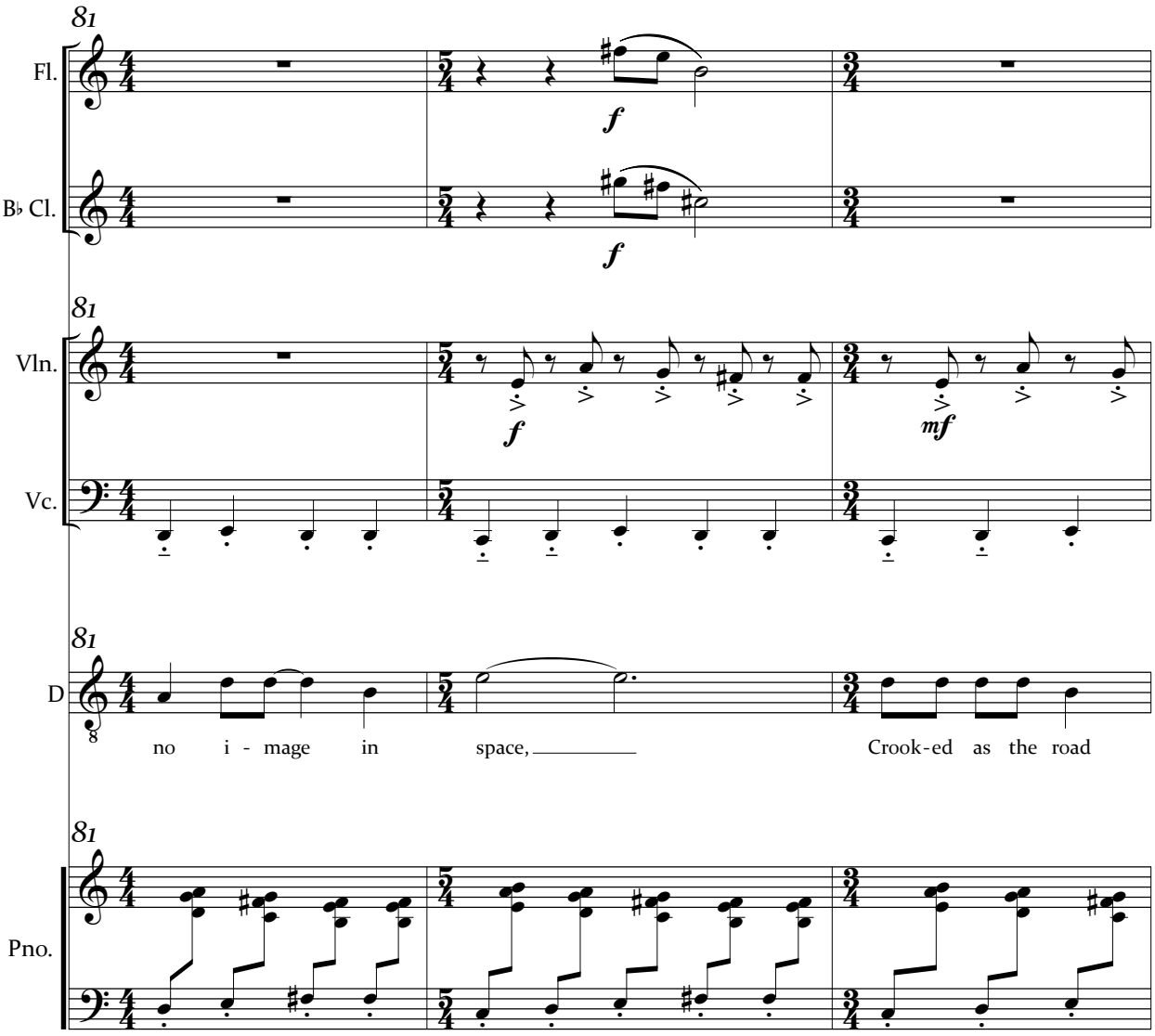

64
poco rit.
a tempo, a little slower
molto rit.
Fl.
B♭ Cl.
64
Vln.
Vc.
64
f poco rit.
a tempo, a little slower
molto rit.
D
8
- - ing sands, Yet we must swing it to its fin - al
64
Pno.

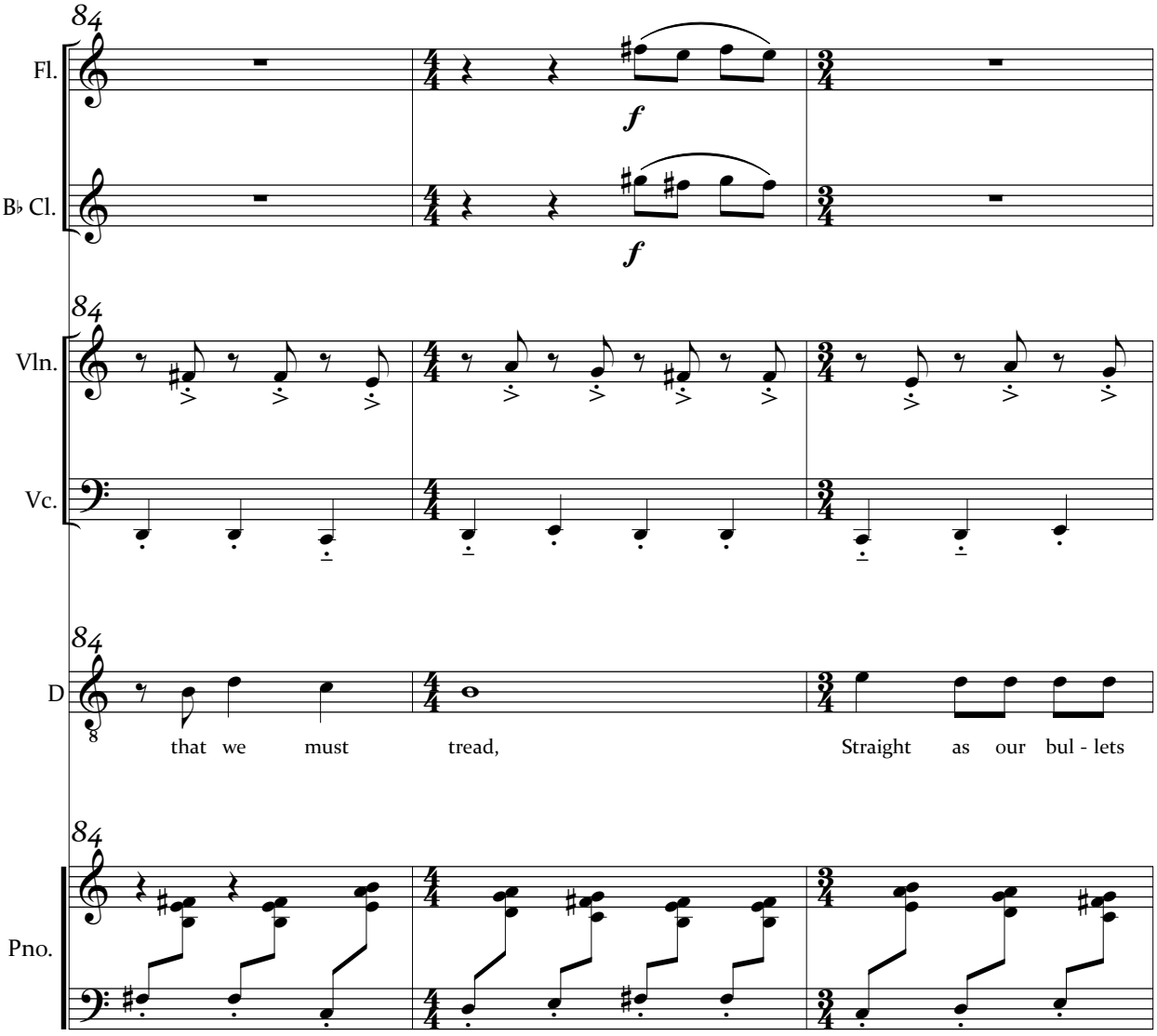

71
♩ = 176
with determined heroism
69
Fl.
B♭ Cl.
Vln.
Vc.
D
Pno.
ff
sub. f ff f ff
f
course.
(no pedal)

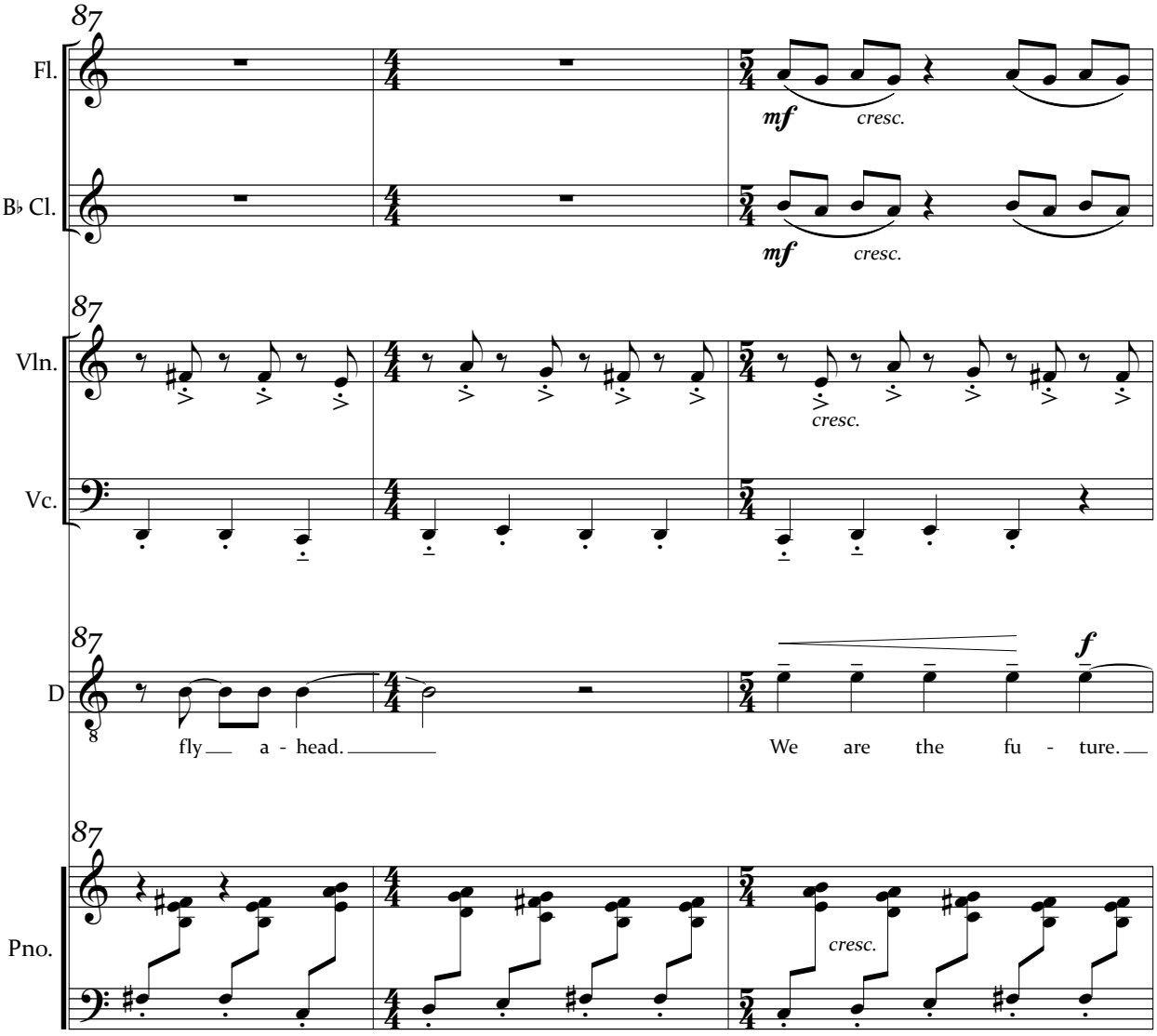

73
Fl.
B♭ Cl.
73
Vln.
Vc.
73
D
8
73
Pno.

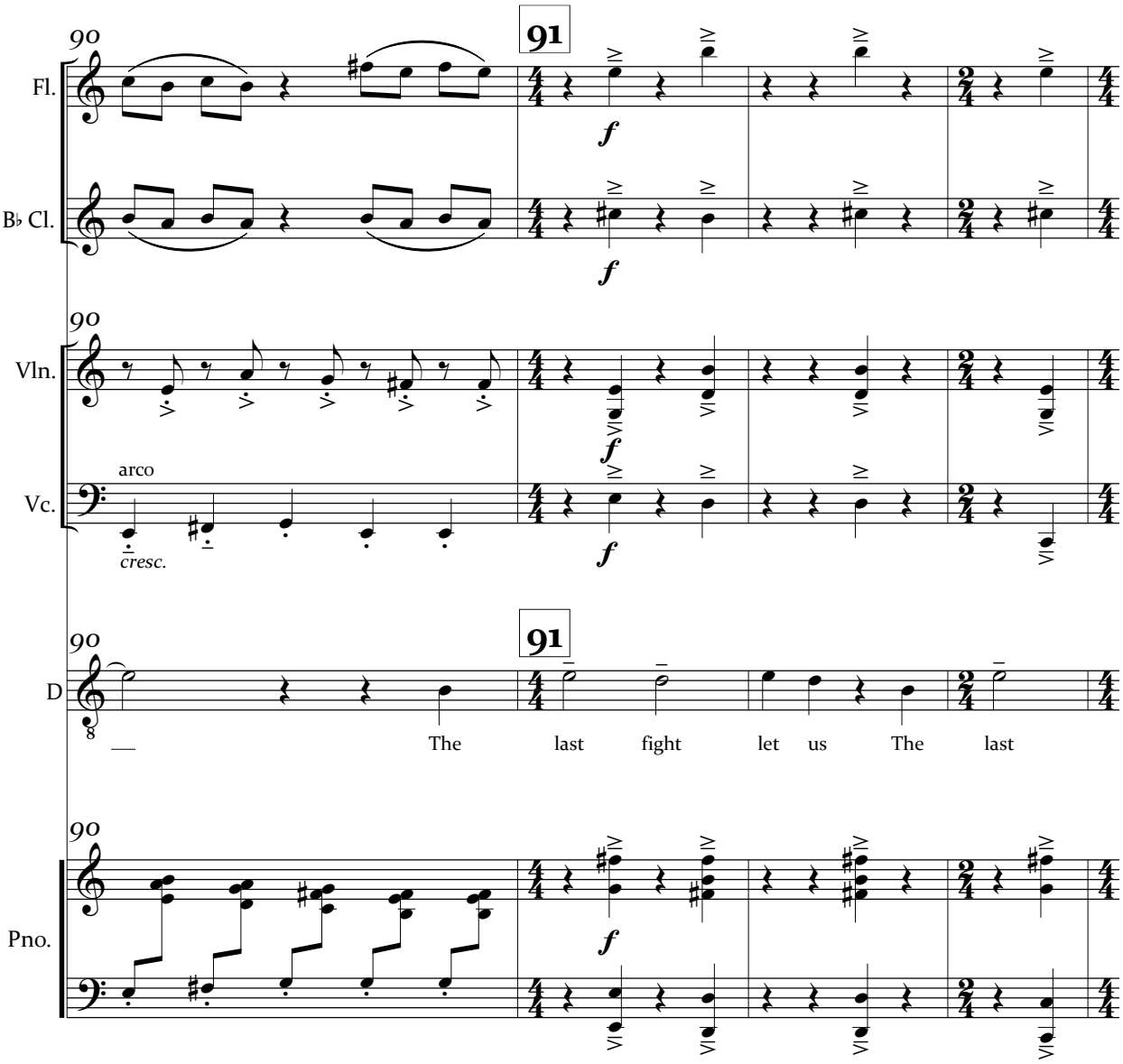

75
76
Fl.
ff f ff
B♭ Cl.
75
Vln.
pizz.
Vc.
f
75
76
D
mf
The in - ter - sect - ing lines that cross
75
Pno.
sub. mp

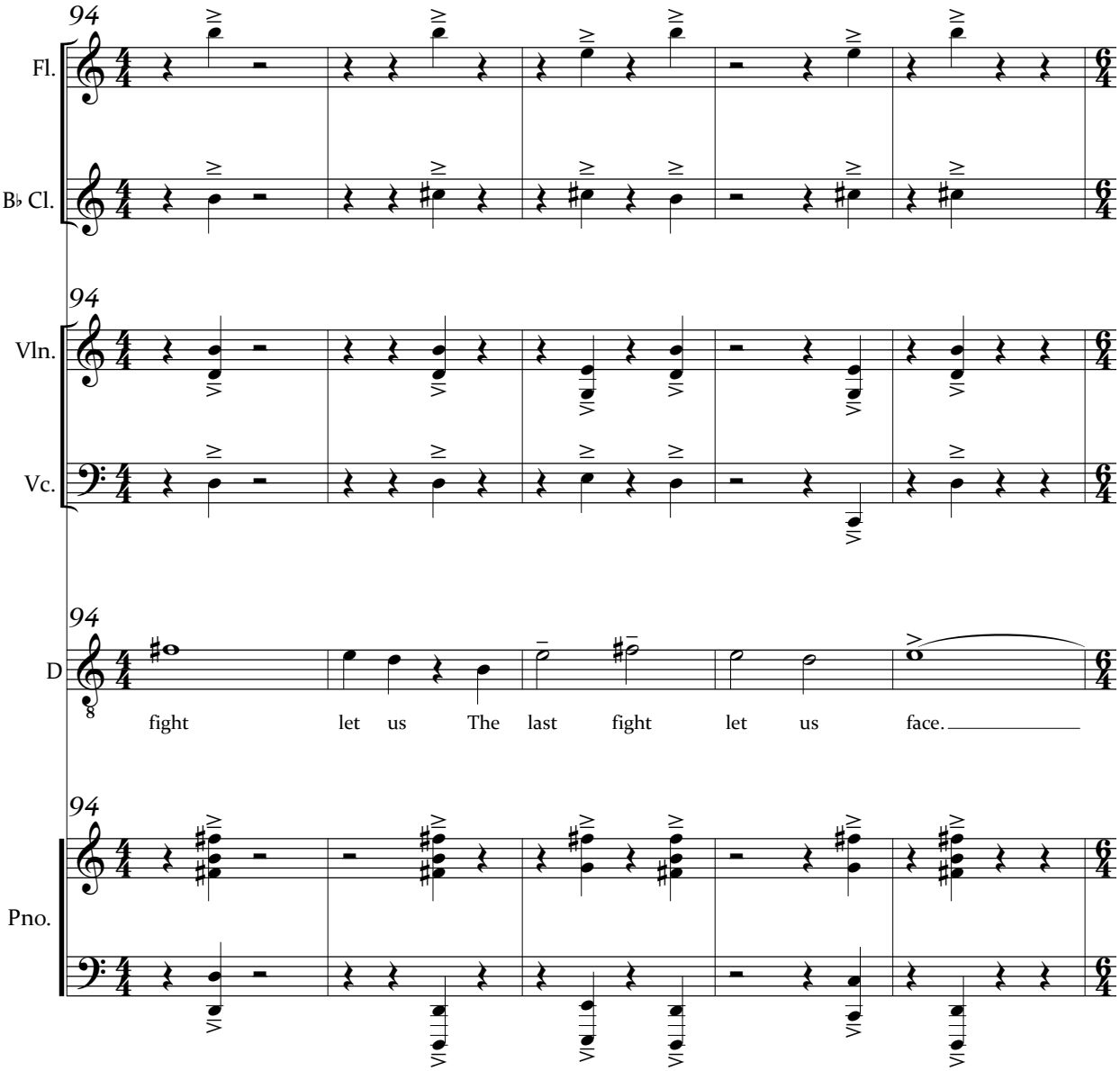

78
Fl.
f
B♭ Cl.
78
Vln.
Vc.
78
D
both ways, Time fu - ture, has
78
Pno.

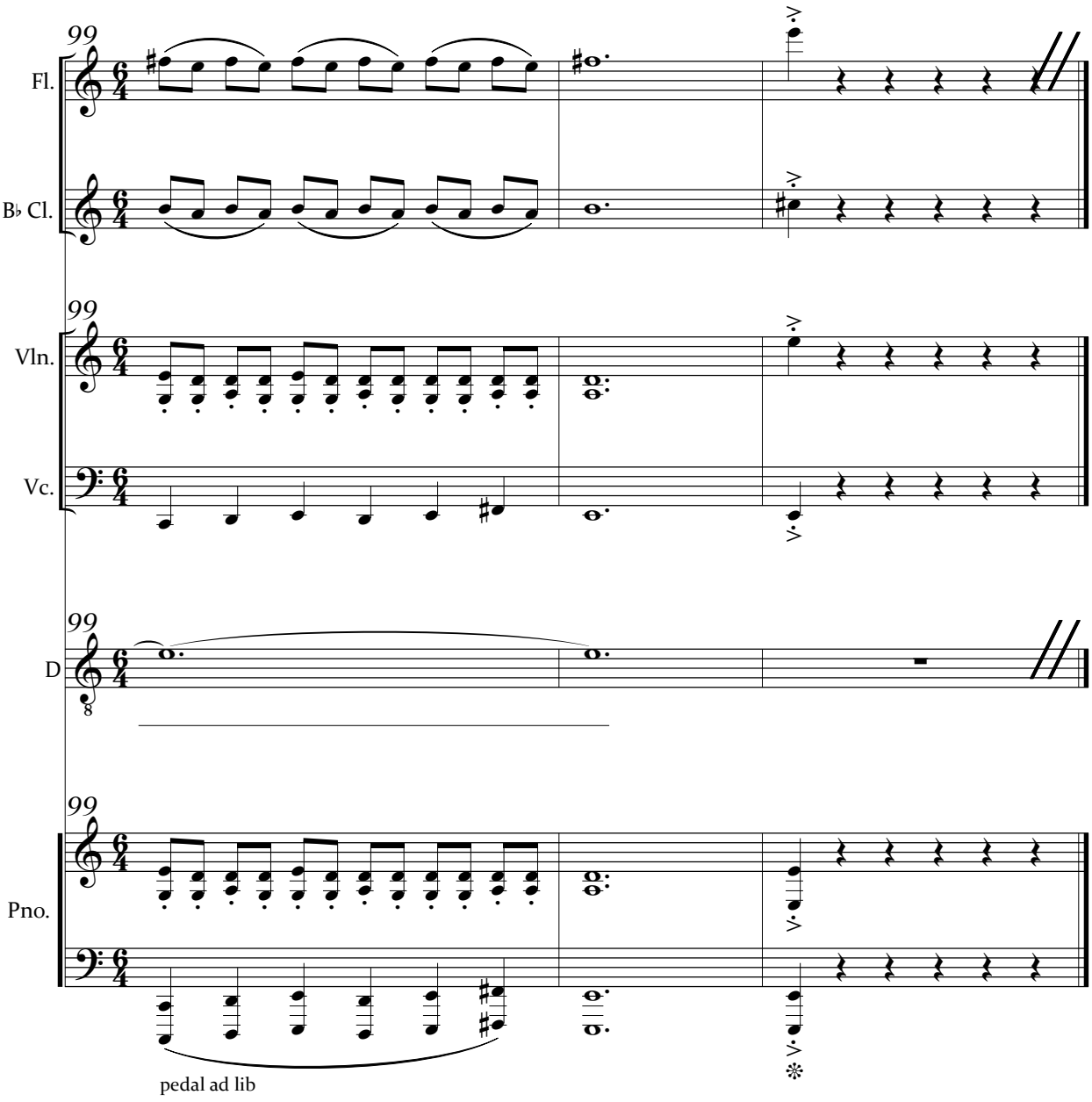

81
Fl.
B♭ Cl.
Vln.
Vc.
D
Pno.
f
mf
no i - mage in space,
Crook-ed as the road


Fl.
B♭ Cl.
Vln.
Vc.
D
Pno.
f
f
that we must tread, Straight as our bul - lets


87
Fl.
B♭ Cl.
Vln.
Vc.
D
Pno.
mf
cresc.
f
fly a - head.
We are the fu - ture.


90
91
Fl.
B♭ Cl.
Vln.
Vc.
arco
cresc.
D
The last fight let us The last
Pno.
f


94
Fl.
B♭ Cl.
Vln.
Vc.
D
Pno.
fight let us The last fight let us face.

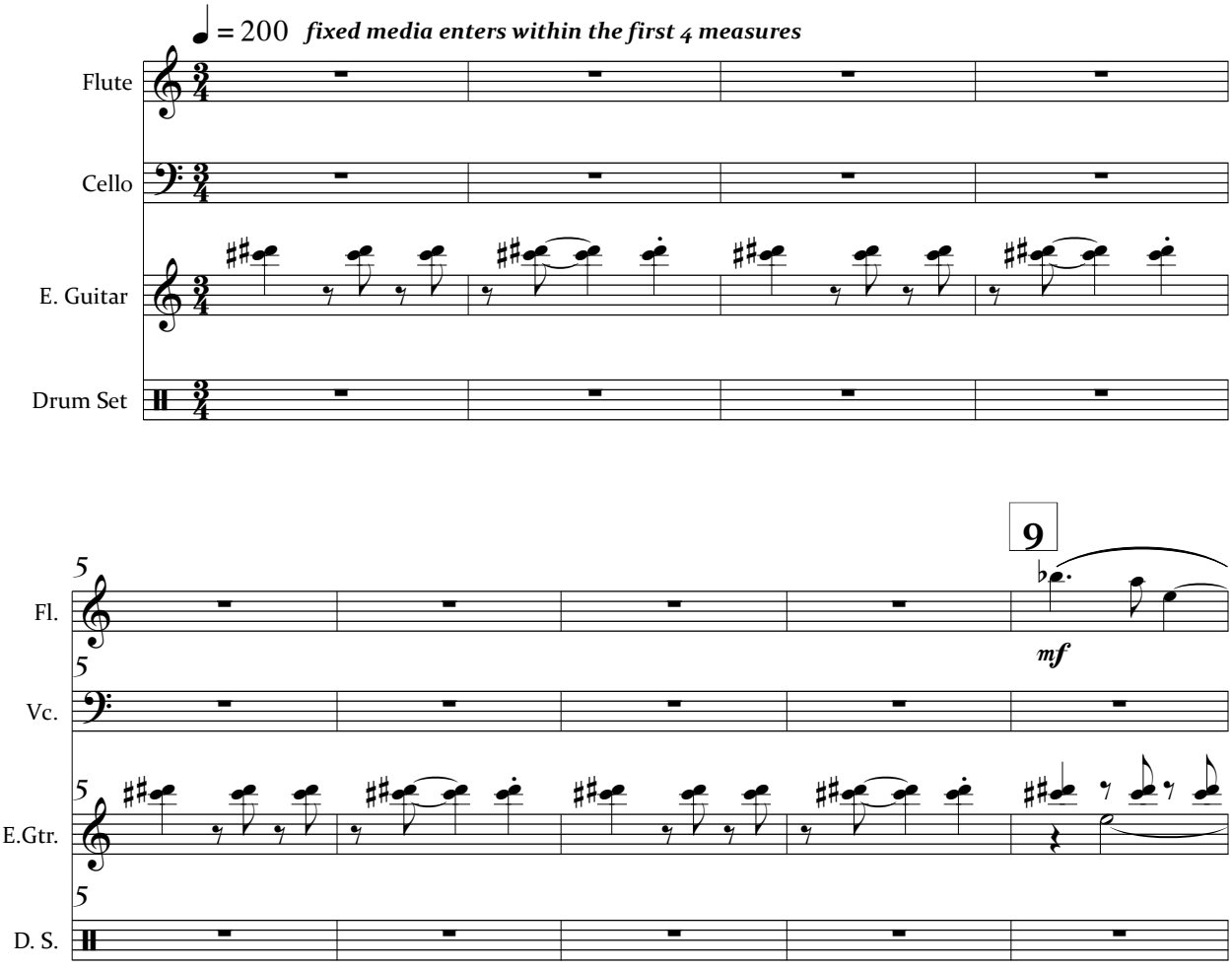

99
Fl.
B♭ Cl.
Vln.
Vc.
D
Pno.
pedal ad lib

7. Megan's World (pt. 2)

Text by Frank Nawrot

Fixed Media (the following monologue will take place over the course of this scene)

MEGAN: Look, I'm a lover of the first amendment. Freedom of speech is fine. Should we patriots take the constitution so literally? Of course we should! It's a dead document. [very serious, almost angry] Dead. Killed. Murdered. [nonchalantly, lots of hand gesture] But death can be interpreted this way, or that way. Let's talk about these bandana-clad anti-fascists. Should they be able to speak? We can't see their faces? Listen, the cops in the USA and Europe do a fine job of keeping fascists at bay, right? These guys think they are cops now, I guess. You are abusing freedom. [very serious, very sincere]: Freedom of speech is fine. Breaking the law in this intense time, is not.



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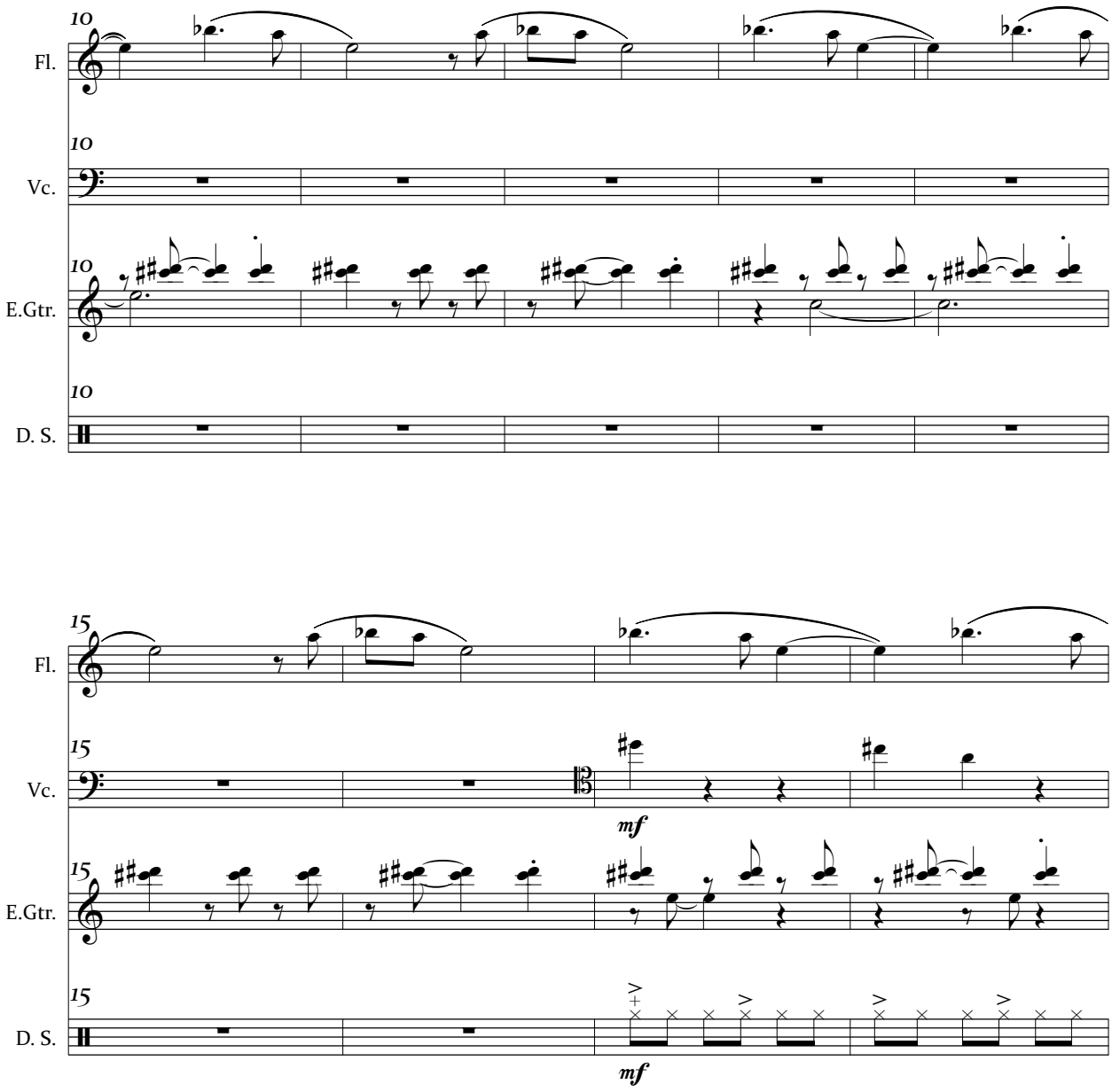
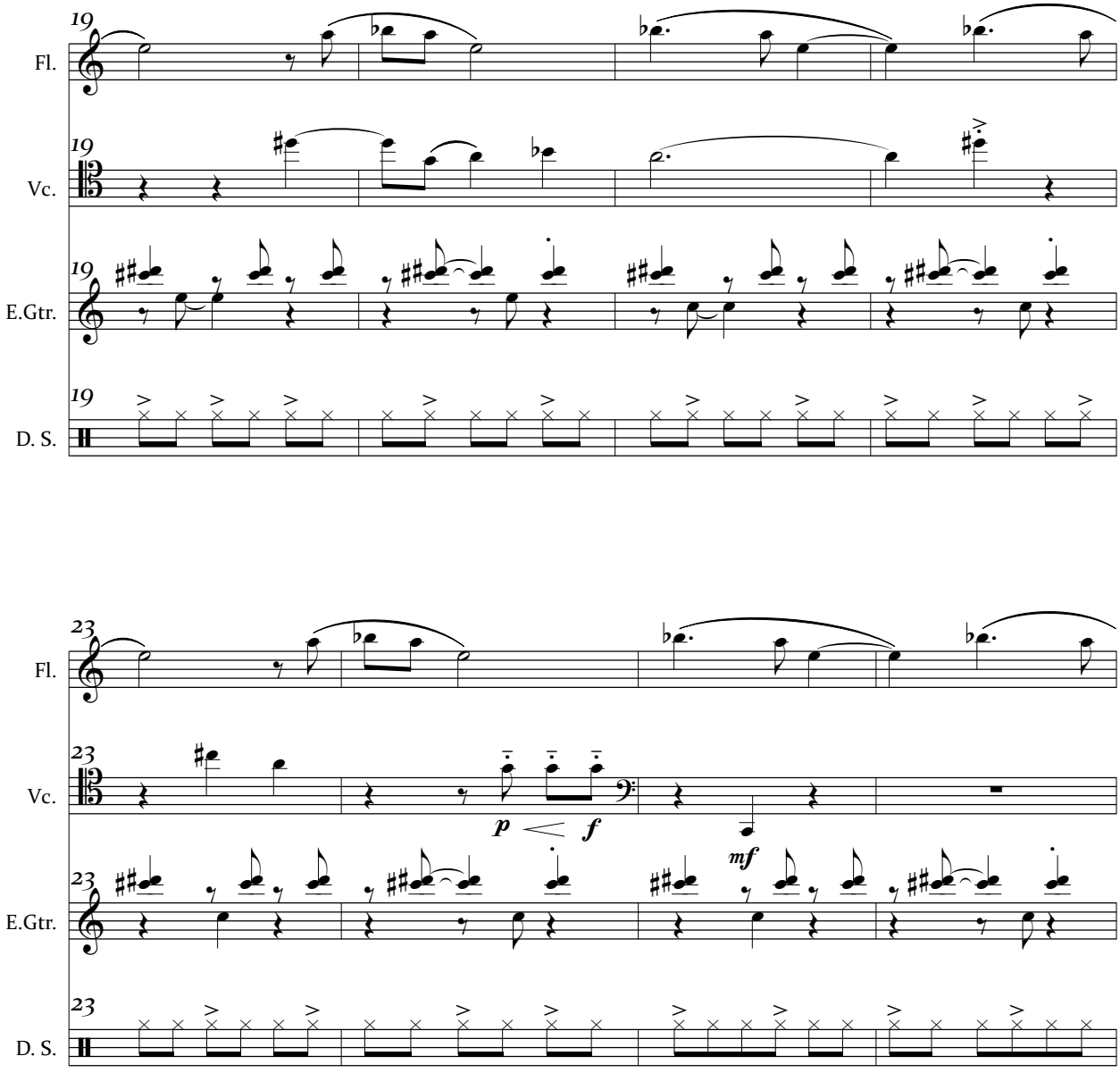
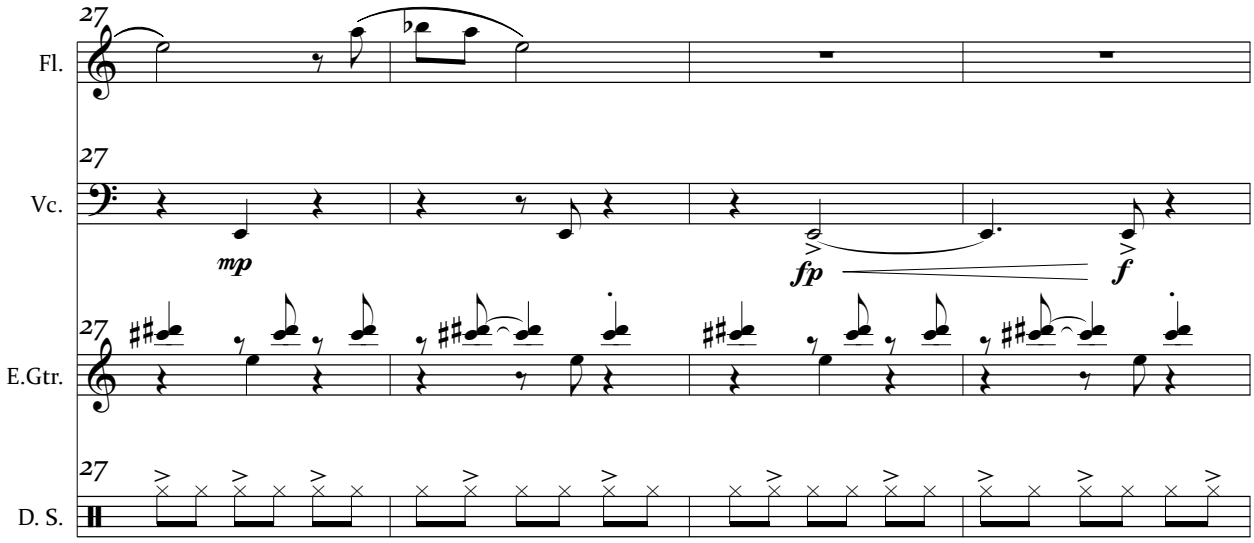
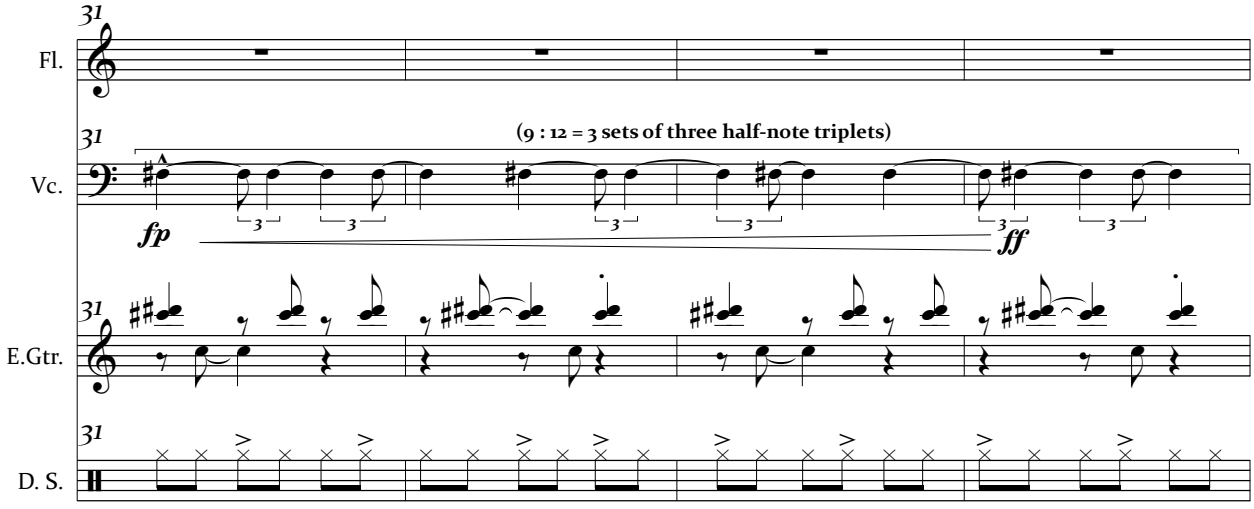
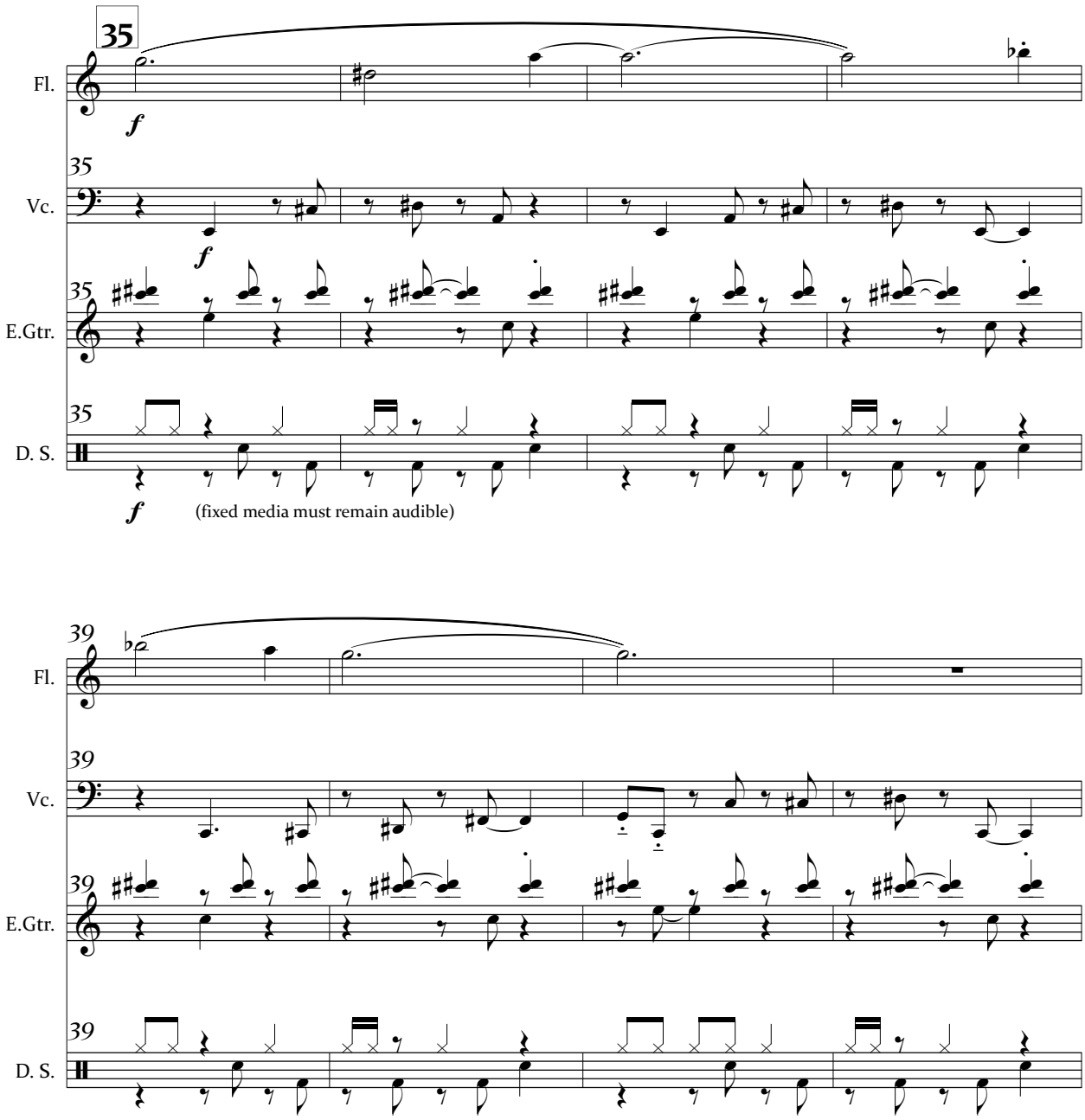
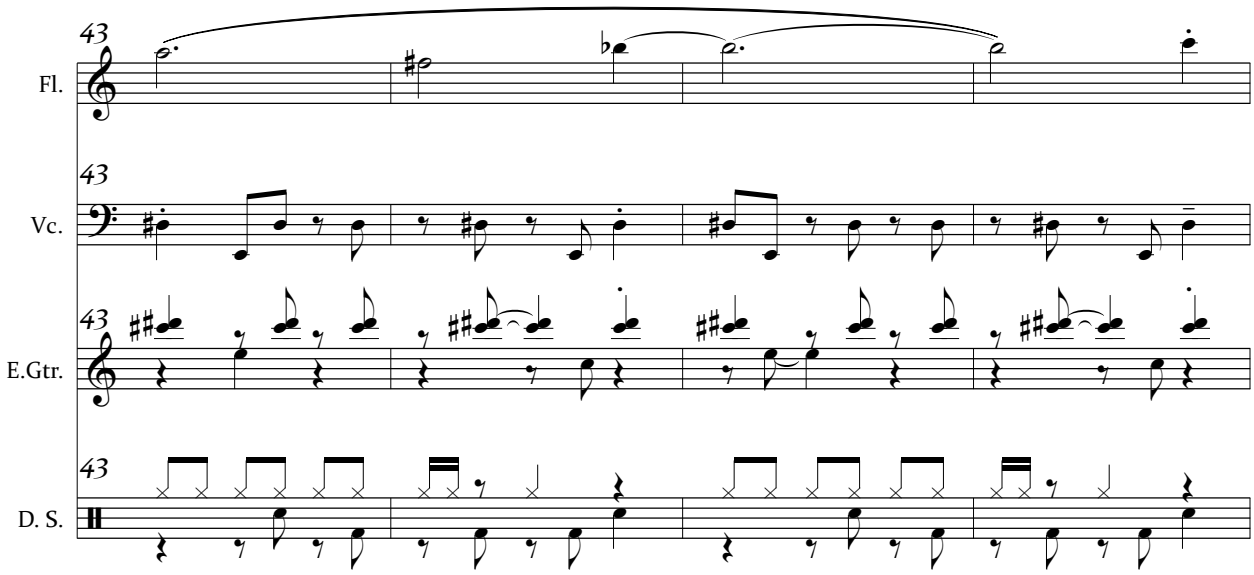

10
Fl.
10
Vc.
10
E.Gtr.
10
D. S.
15
Fl.
15
Vc.
mf
15
E.Gtr.
15
D. S.
mf

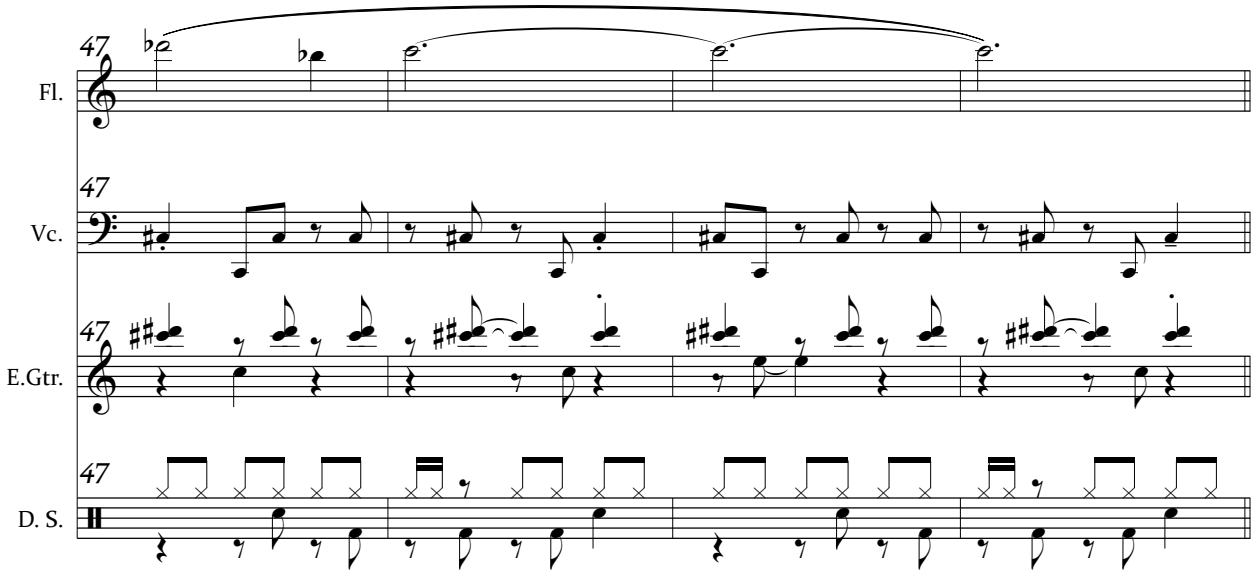

19
Fl.
19
Vc.
19
E.Gtr.
19
D. S.
23
Fl.
23
Vc.
p
f
mf
23
E.Gtr.
23
D. S.


27
Fl.
27
Vc.
mp
fp
f
27
E.Gtr.
27
D. S.

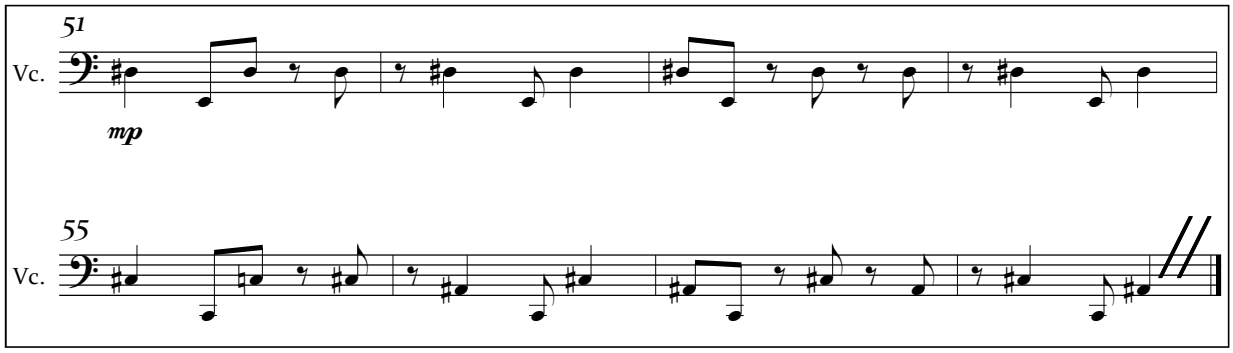

31
Fl.
31
Vc.
(9 : 12 = 3 sets of three half-note triplets)
fp
ff
31
E.Gtr.
31
D. S.


35
Fl.
f
35
Vc.
f
35
E.Gtr.
35
D. S.
f
(fixed media must remain audible)
39
Fl.
39
Vc.
39
E.Gtr.
39
D. S.


43
Fl.
43
Vc.
43
E.Gtr.
43
D. S.


47
Fl.
47
Vc.
47
E.Gtr.
47
D. S.

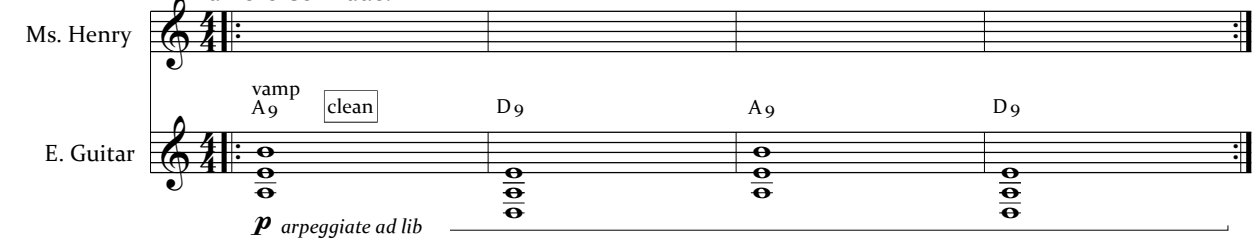
Play at least once.
Vamp until fixed media
scene concludes if needed.



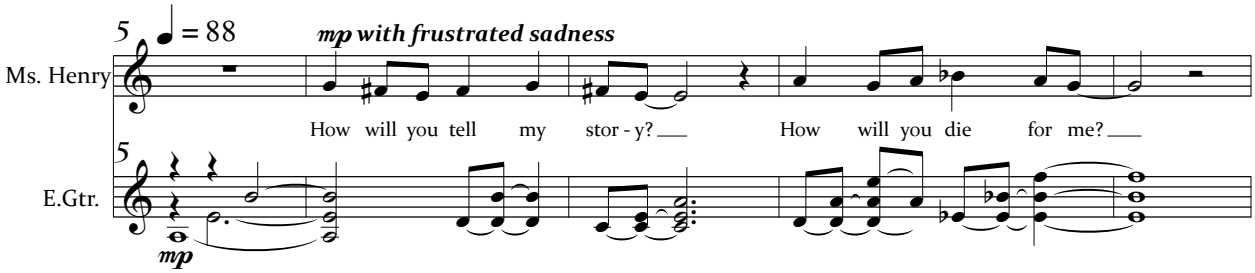
8a. Die for Me (reprise)

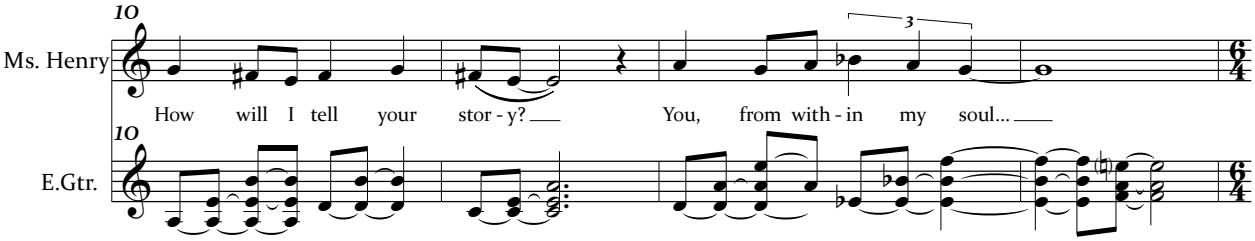
Text by Frank Nawrot

(spoken) MS. HENRY: [reading from a letter]"One thing we are sure of is that hell is bound to split wide open before much longer...The people here are a real treat to a radical's eyes. Everywhere is the clenched fist salute of the anti-fascists, and everyone's name is Comrade."



"Die for Me" reprise





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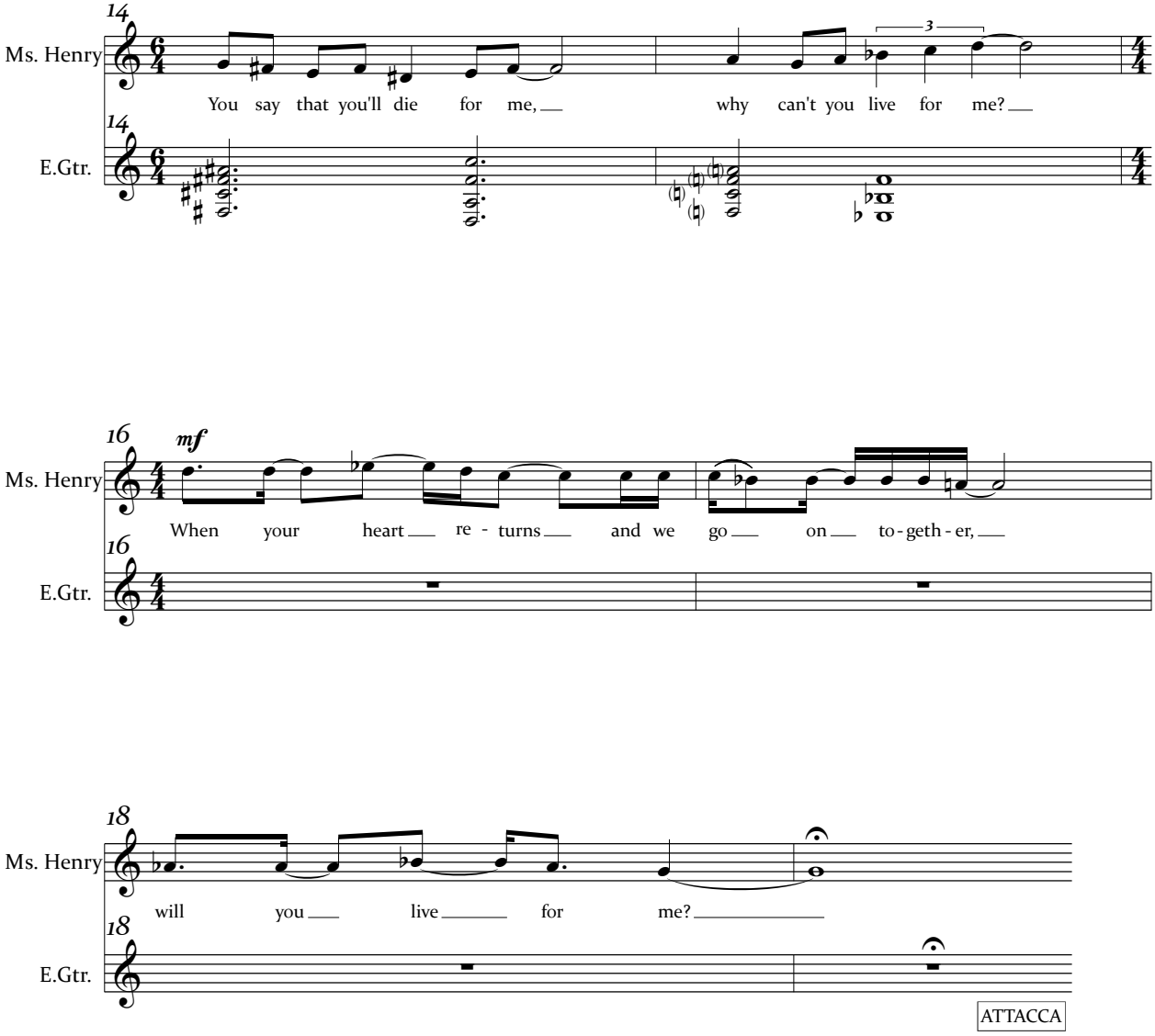
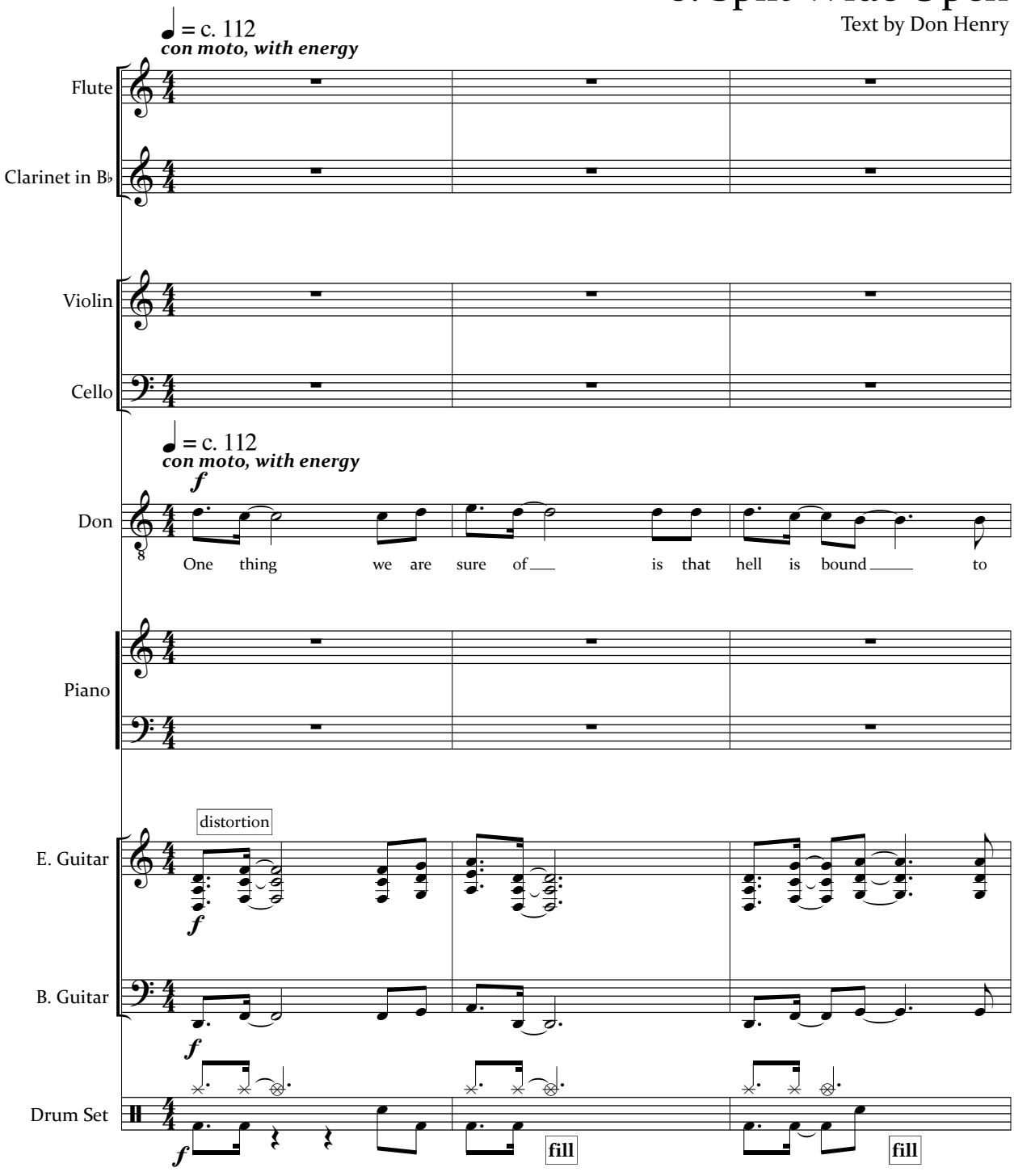

14
Ms. Henry
You say that you'll die for me, why can't you live for me?
14
E.Gtr.
16
mf
Ms. Henry
When your heart re - turns and we go on to - geth - er,
16
E.Gtr.
18
Ms. Henry
will you live for me?
18
E.Gtr.
ATTACCA

8. Split Wide Open

Text by Don Henry



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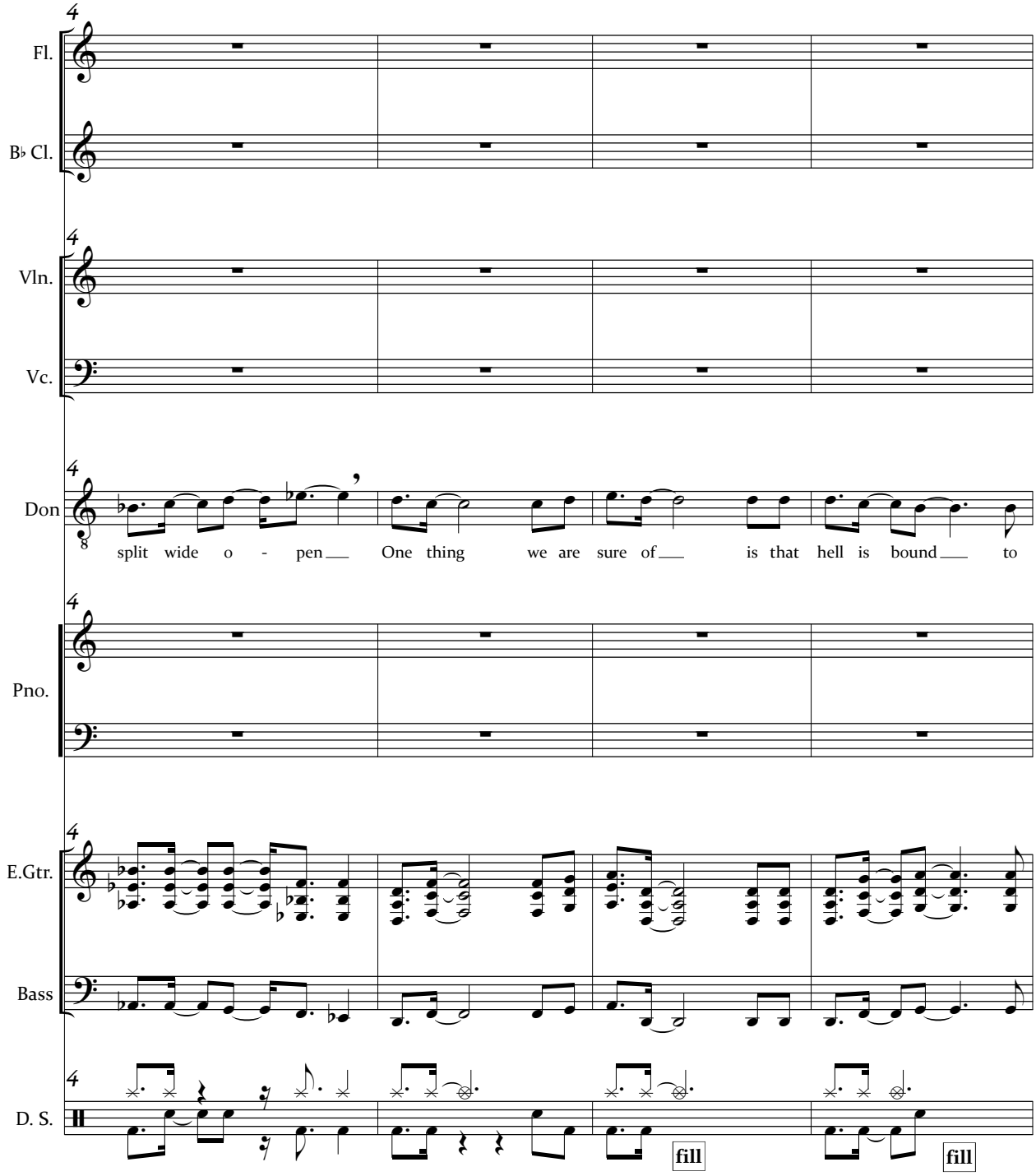
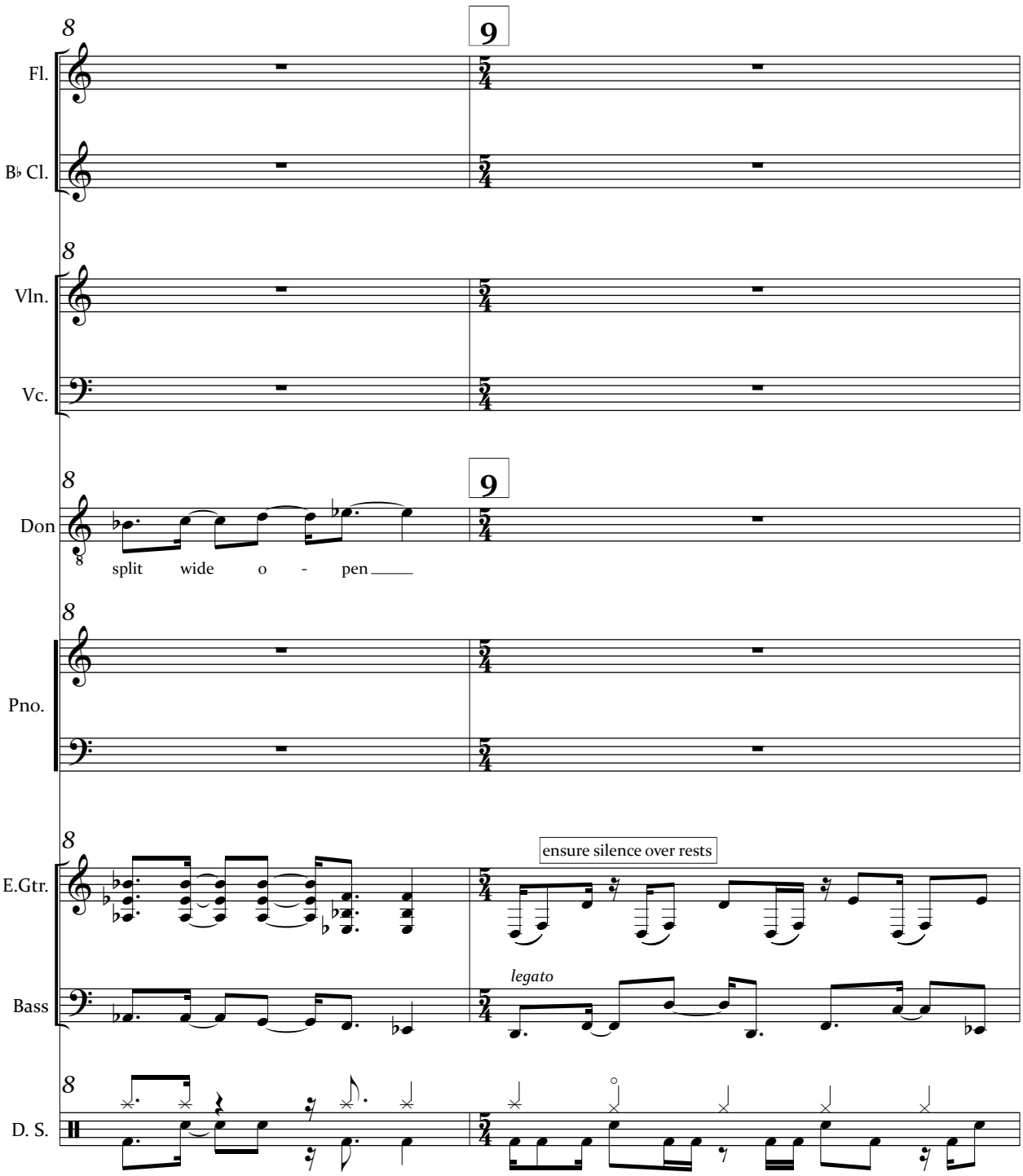
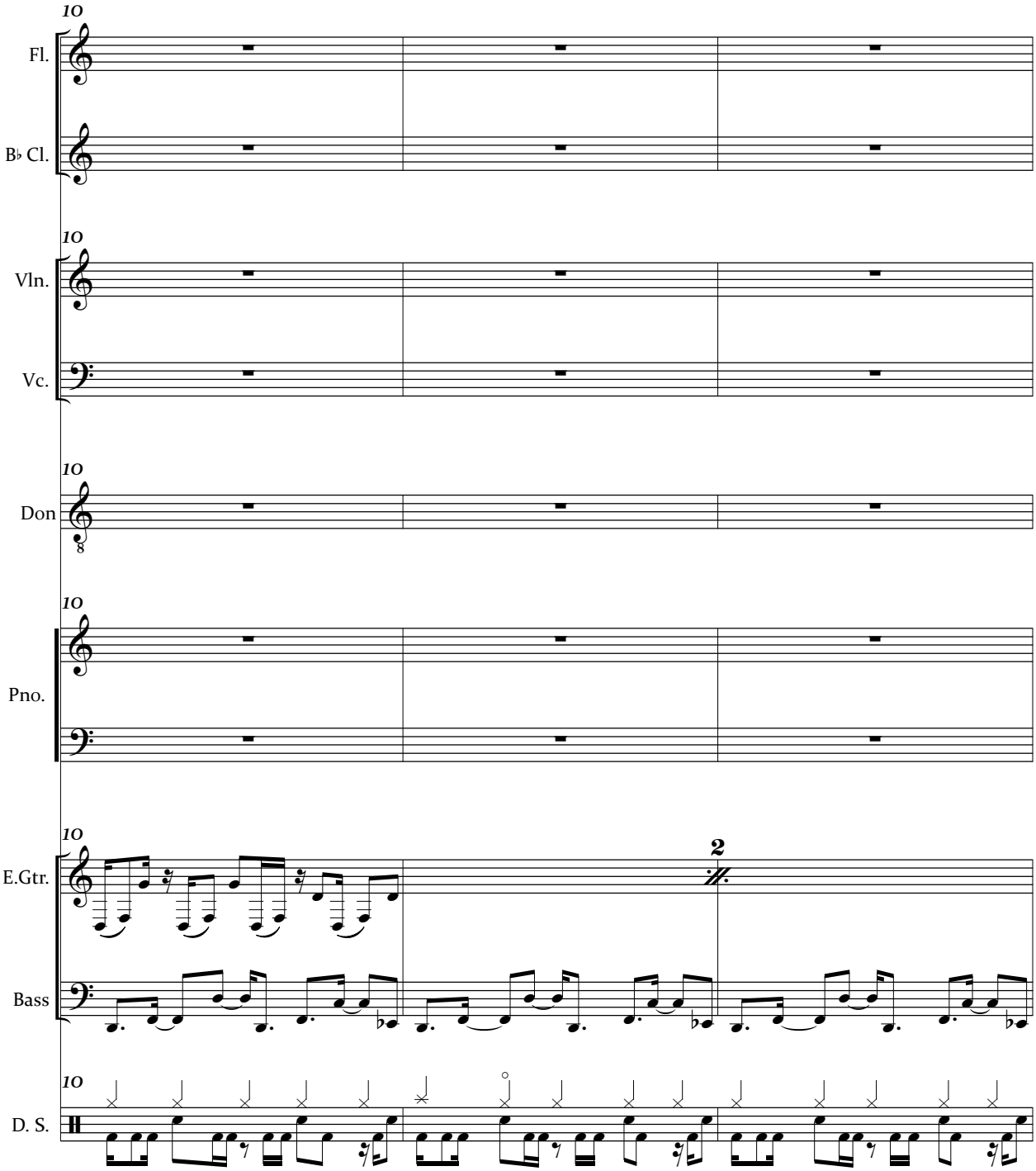
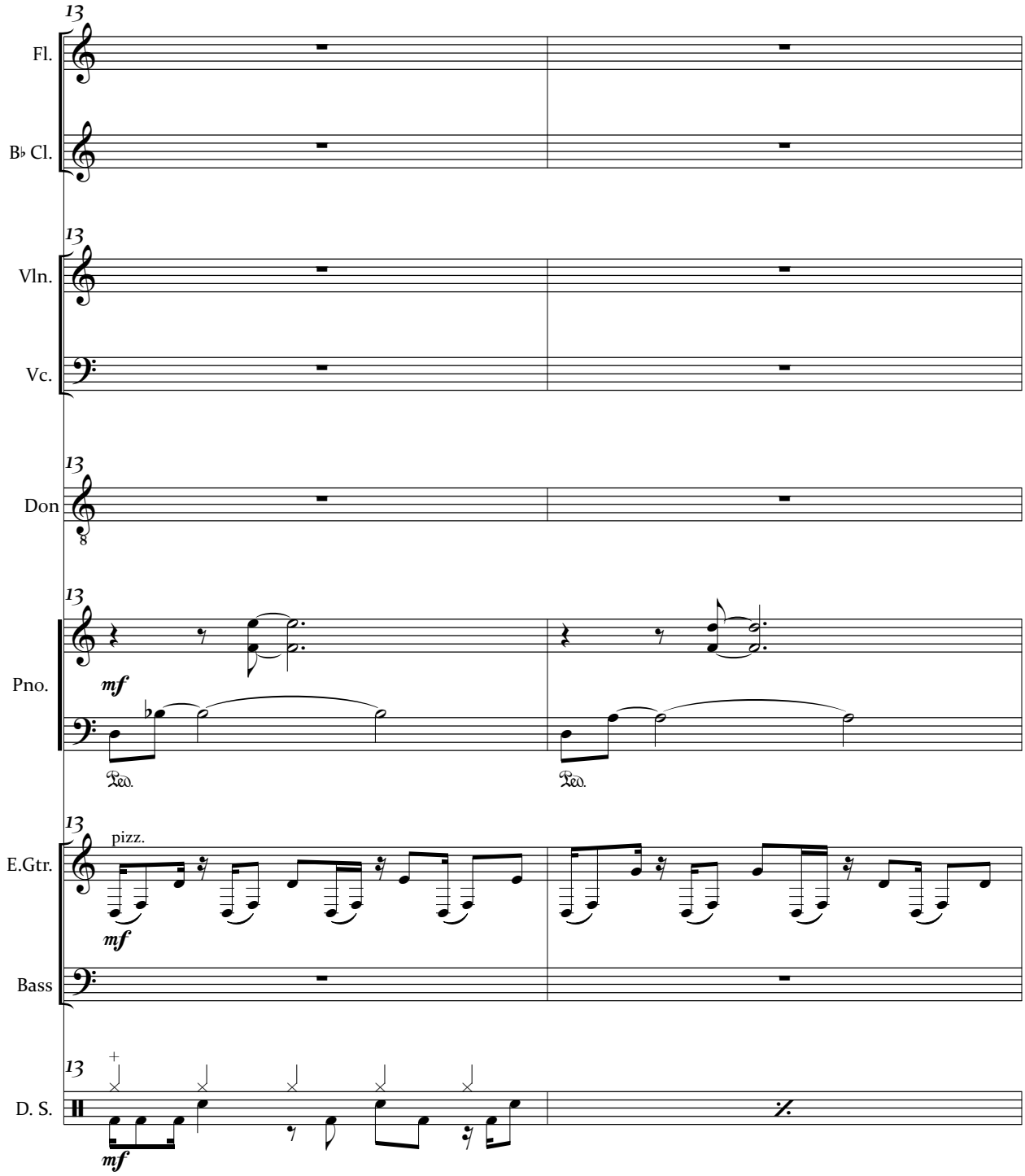
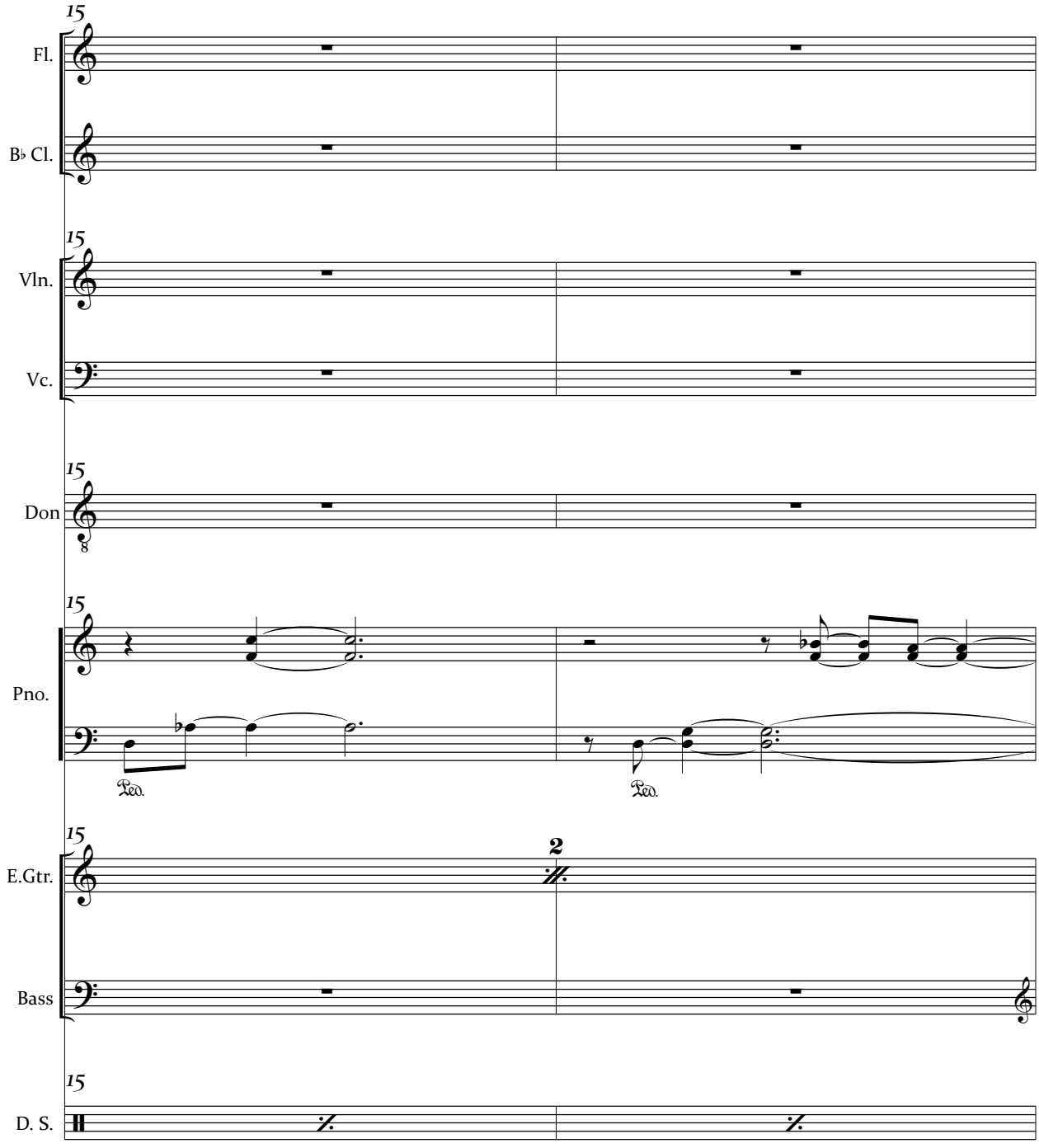
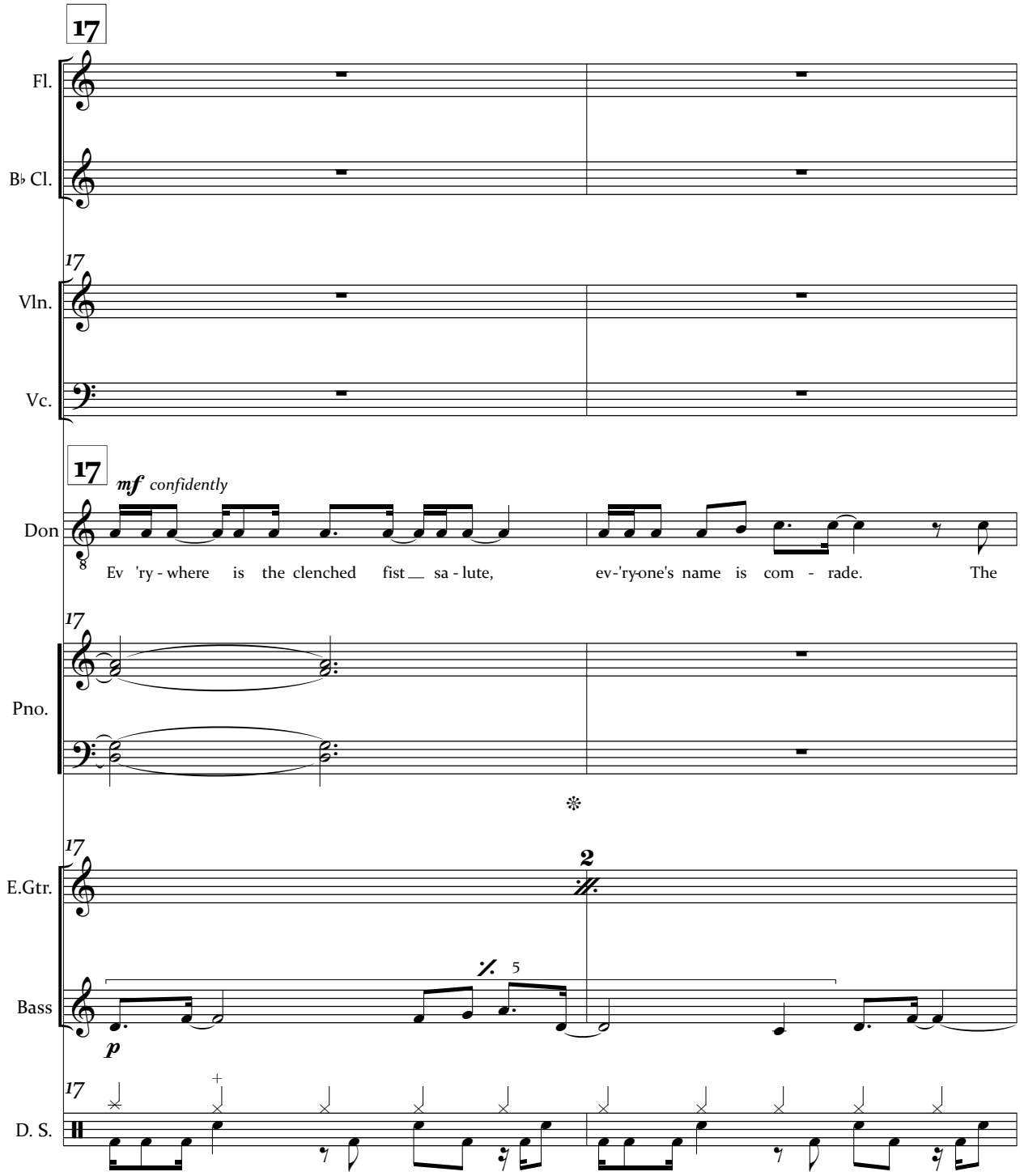

Fl.
B♭ Cl.
Vln.
Vc.
Don
split wide o - pen One thing we are sure of is that hell is bound to
Pno.
E.Gtr.
Bass
D. S.
fill
fill

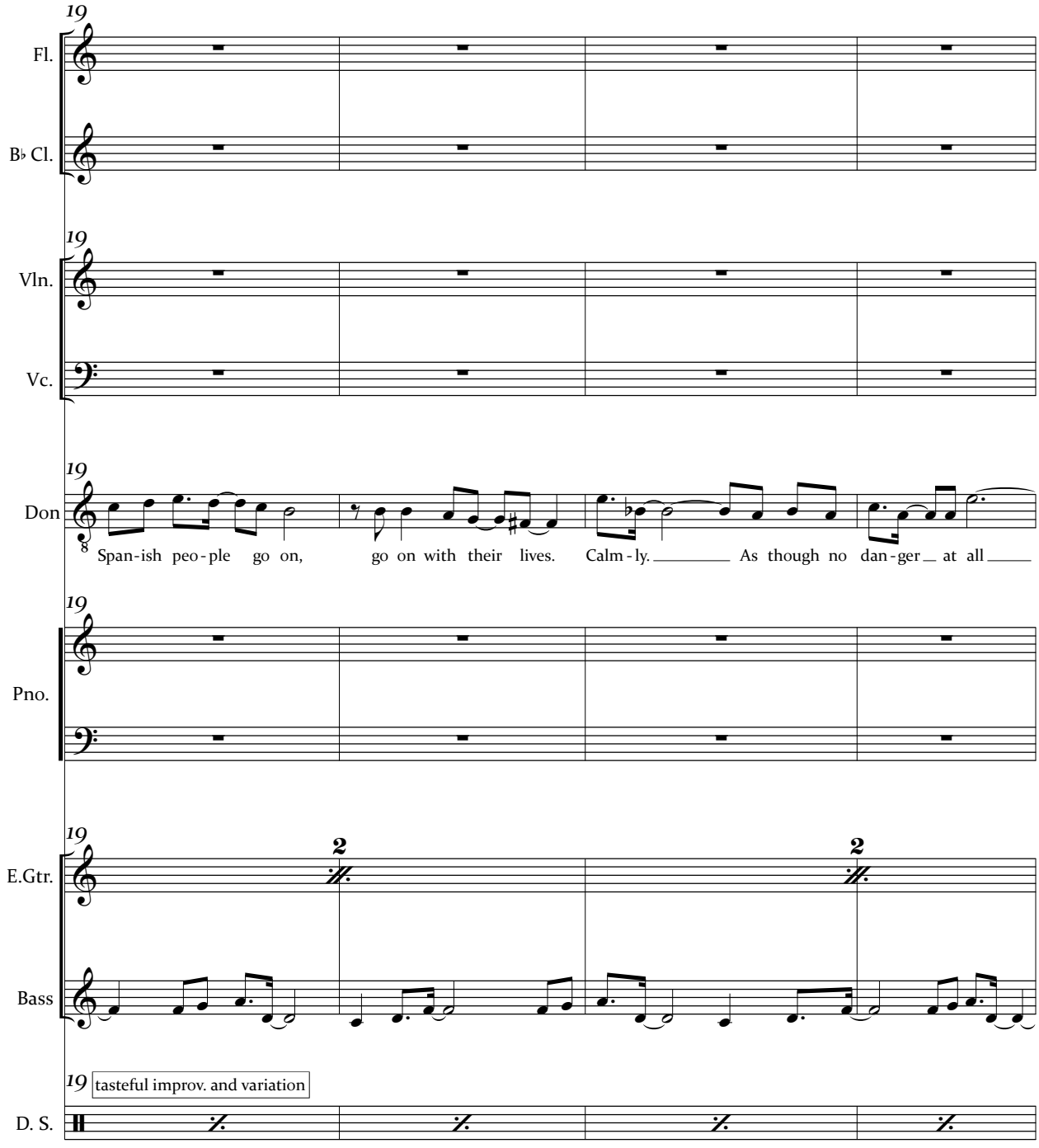

9
Fl.
B♭ Cl.
Vln.
Vc.
9
Don
split wide o - pen
Pno.
ensure silence over rests
E.Gtr.
legato
Bass
D. S.

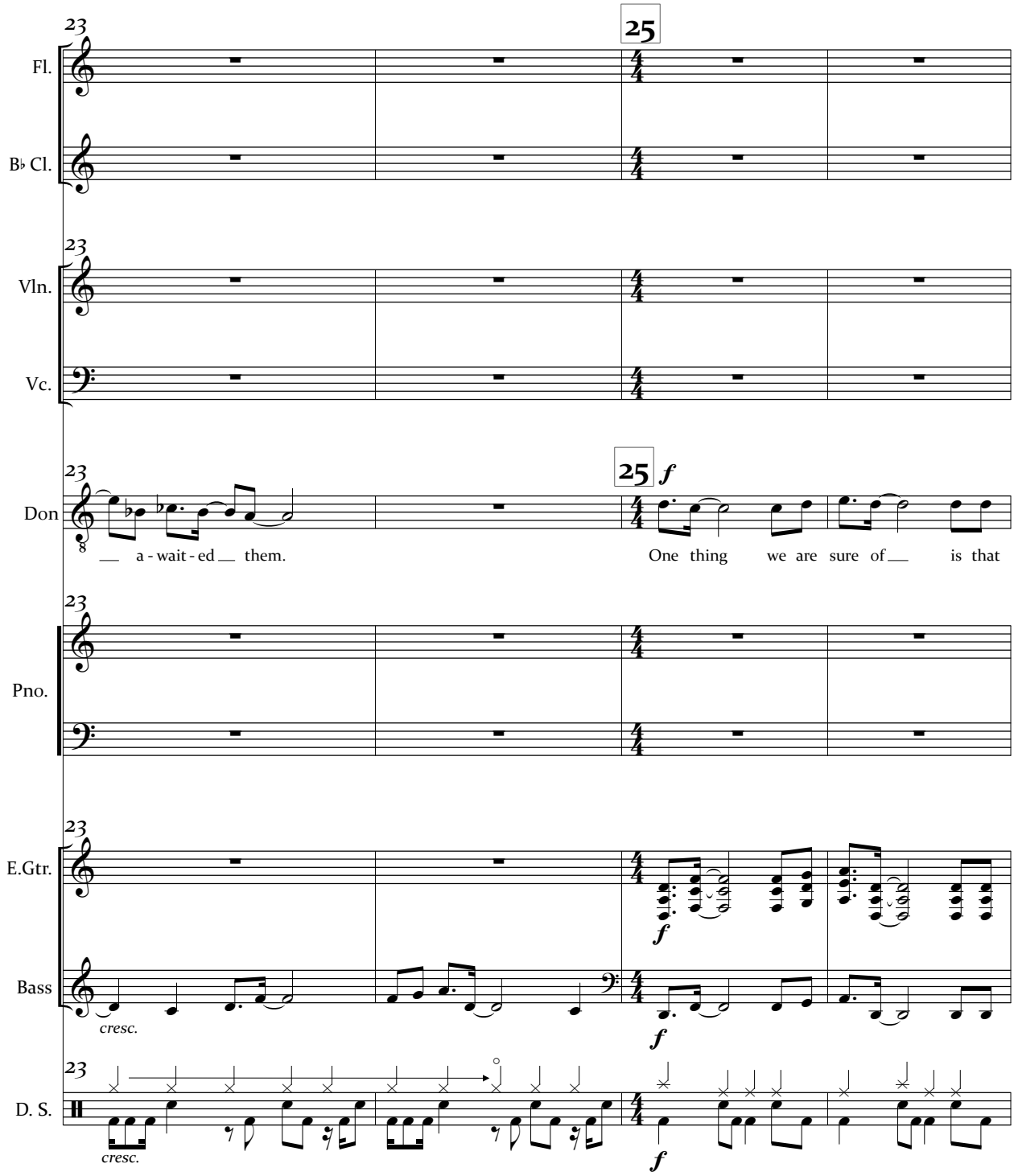

10
Fl.
B♭ Cl.
10
Vln.
Vc.
10
Don
10
Pno.
10
E.Gtr.
2
Bass
10
D. S.

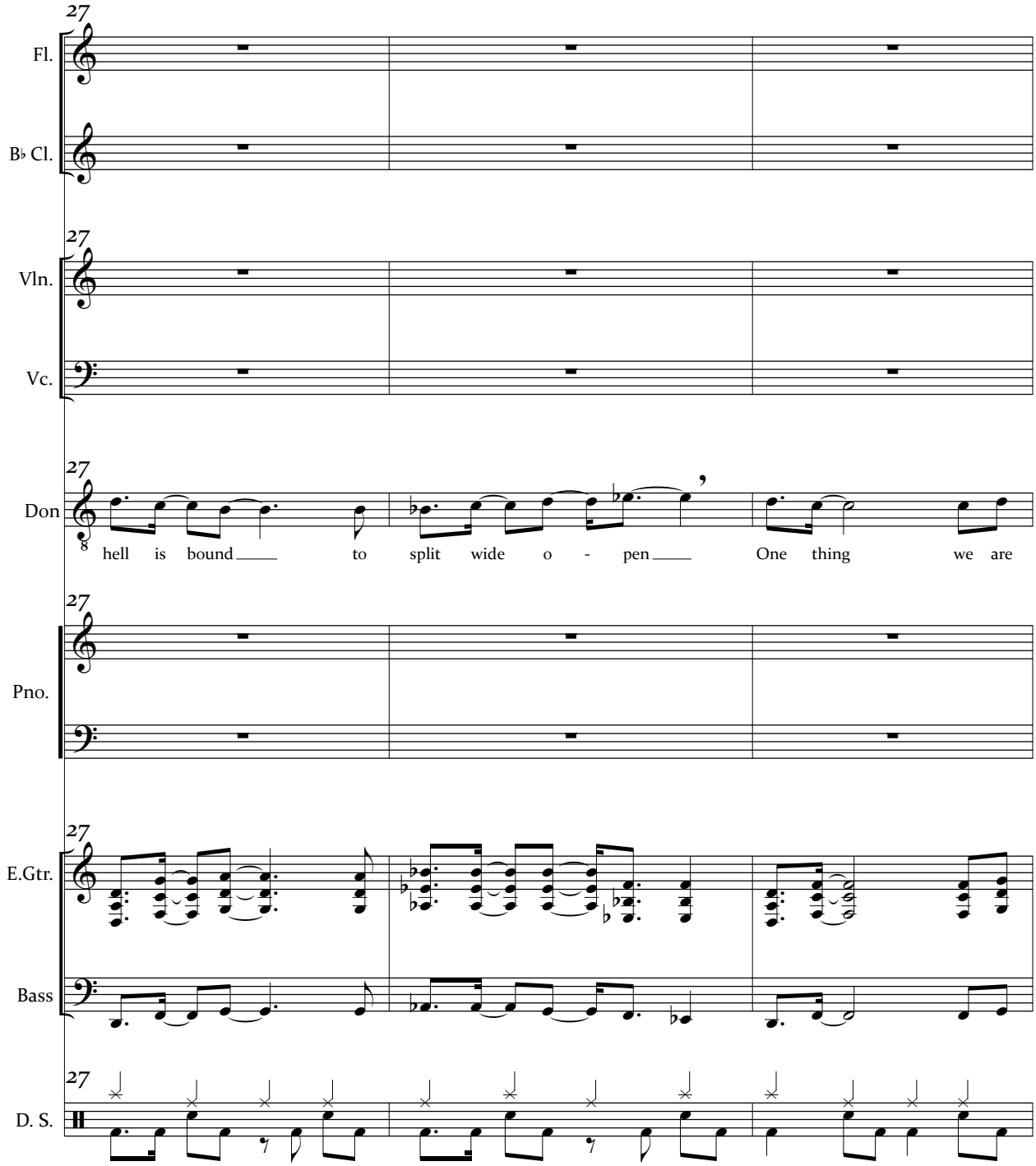

13
Fl.
B♭ Cl.
13
Vln.
Vc.
13
Don
8
13
Pno.
mf
Ped.
Ped.
13
pizz.
E.Gtr.
mf
Bass
13
D. S.
mf

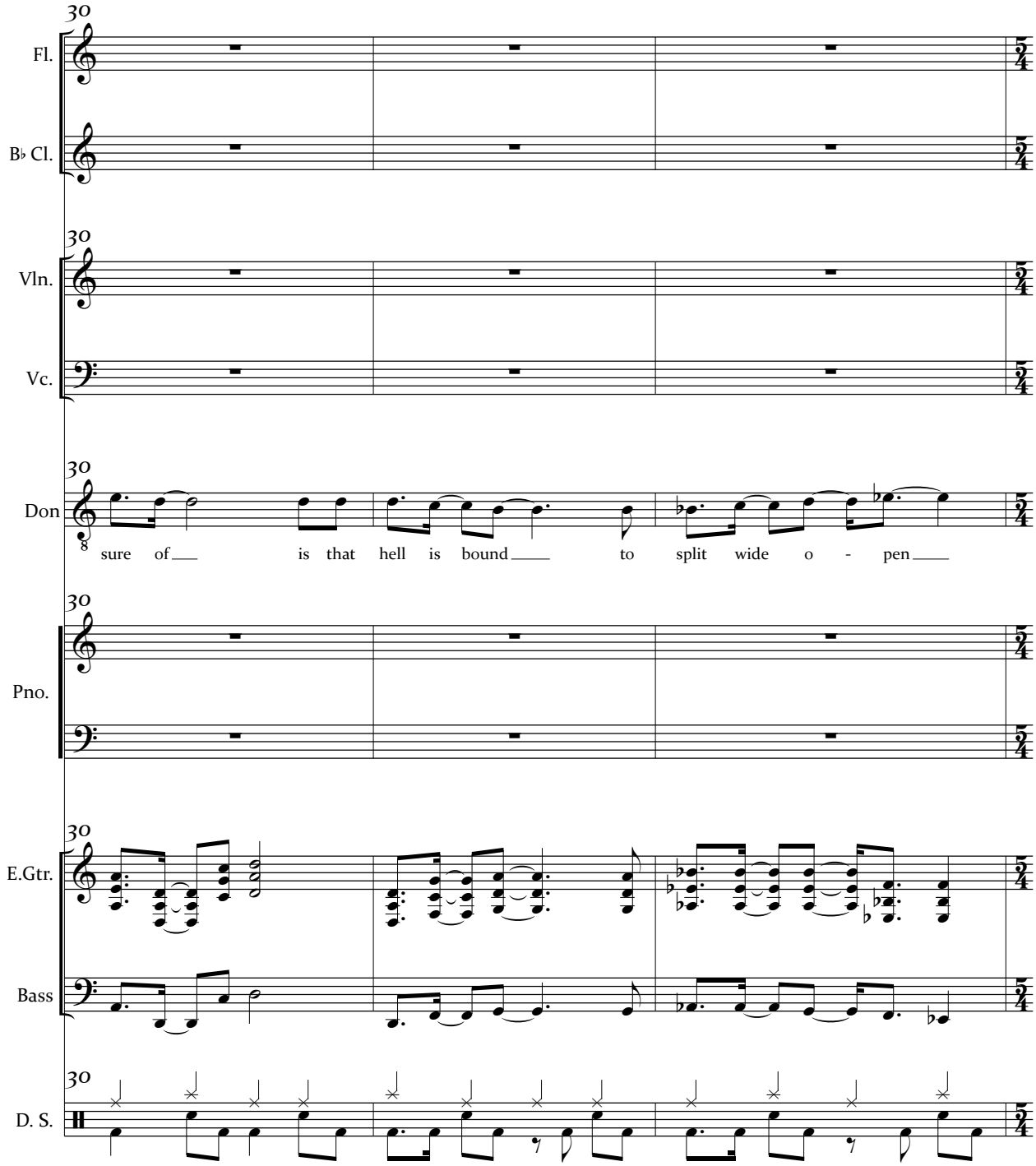

15
Fl.
B♭ Cl.
15
Vln.
Vc.
15
Don
15
Pno.
Ped.
Ped.
15
E.Gtr.
2
Bass
15
D. S.

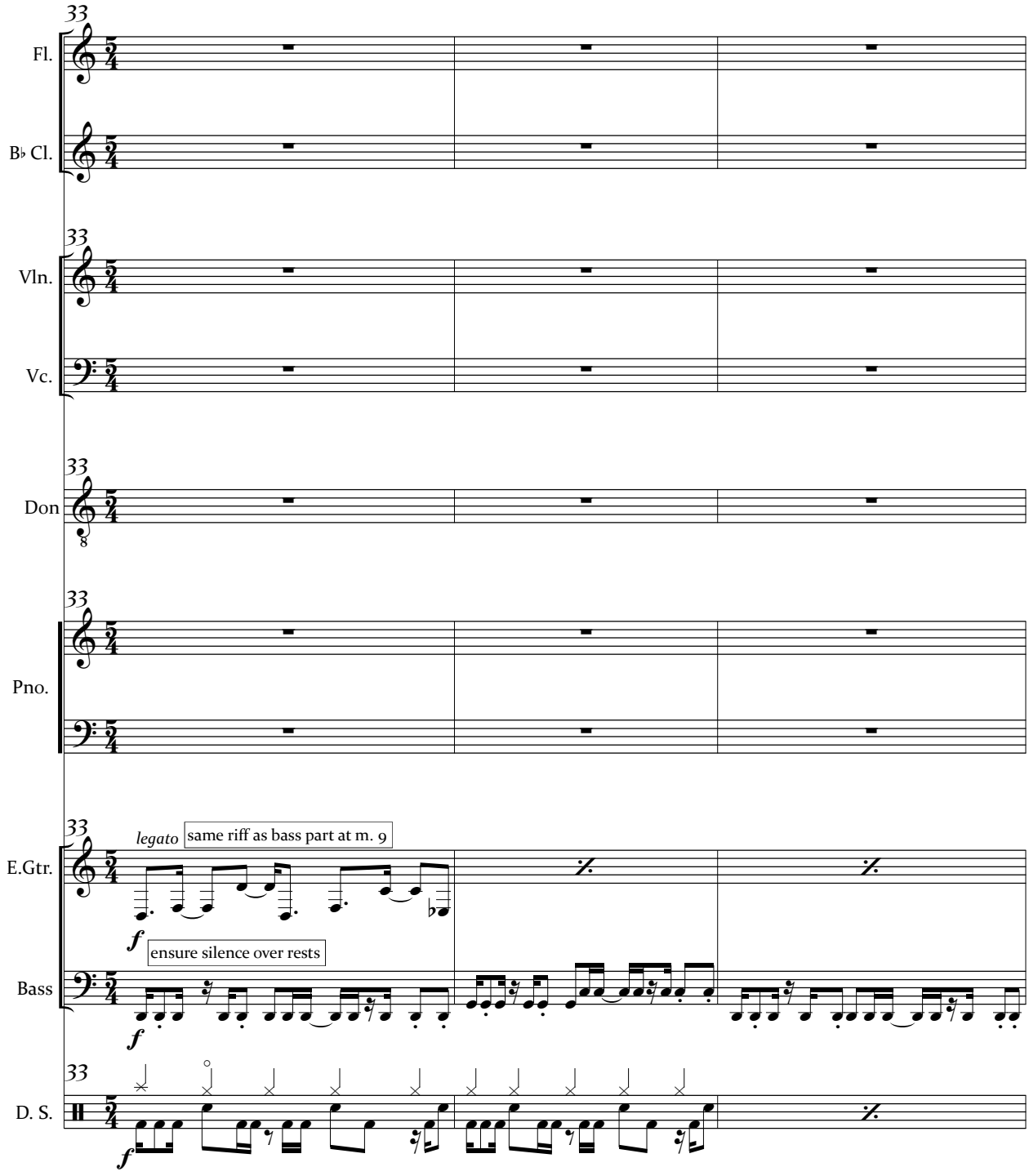

17
Fl.
B♭ Cl.
17
Vln.
Vc.
17
mf confidently
Don
Ev 'ry - where is the clenched fist sa - lute, ev-'ry-one's name is com - rade. The
17
Pno.
17
2
E.Gtr.
5
Bass
p
17
D. S.

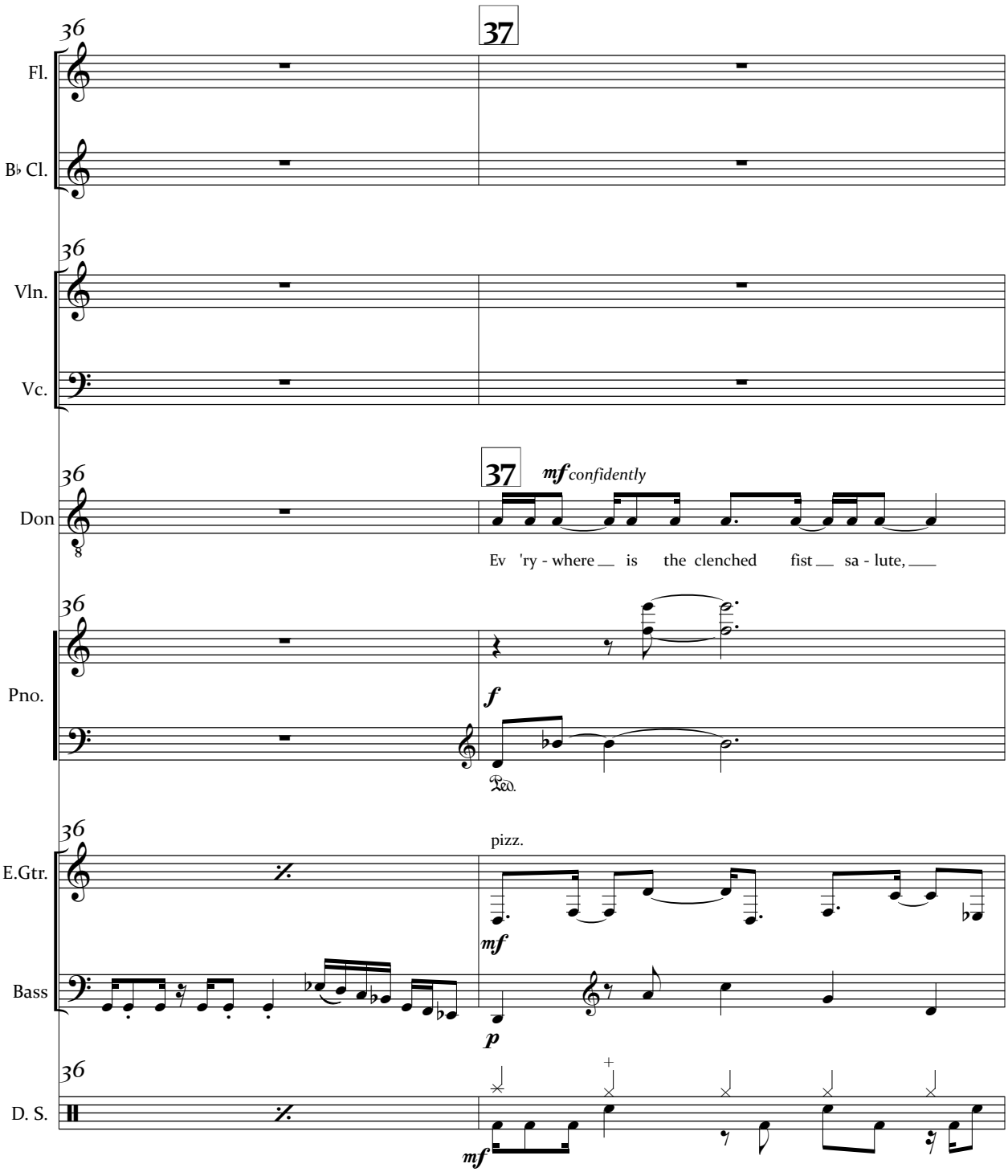

19
Fl.
B♭ Cl.
19
Vln.
Vc.
19
Don
Span-ish peo-ple go on, go on with their lives. Calm-ly. As though no dan-ger at all
19
Pno.
19
E.Gtr.
2
2
Bass
19
tasteful improv. and variation
D. S.

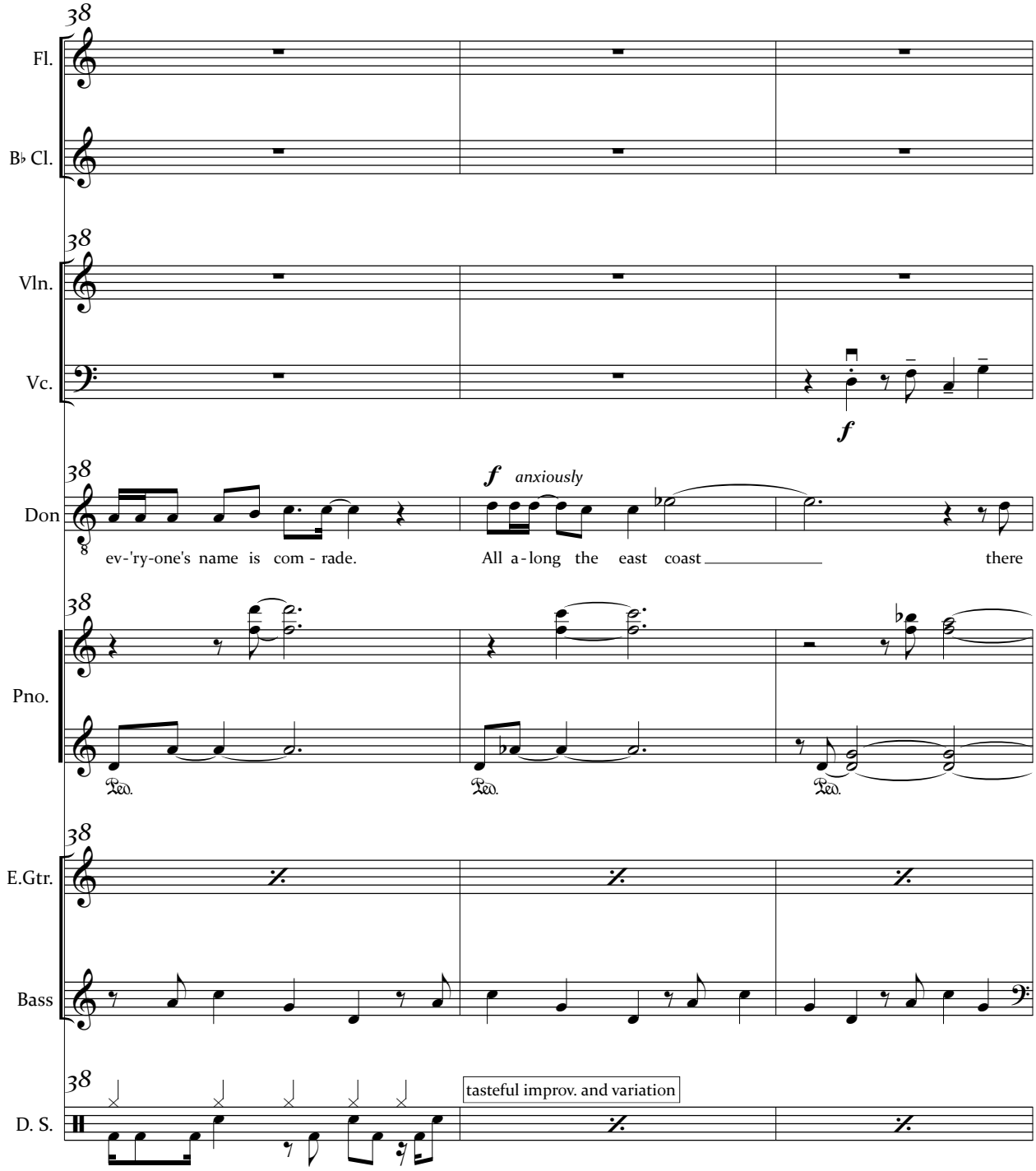

23
25
Fl.
B♭ Cl.
Vln.
Vc.
Don
25 f
a - wait - ed them.
One thing we are sure of is that
Pno.
E.Gtr.
Bass
cresc.
D. S.
cresc.

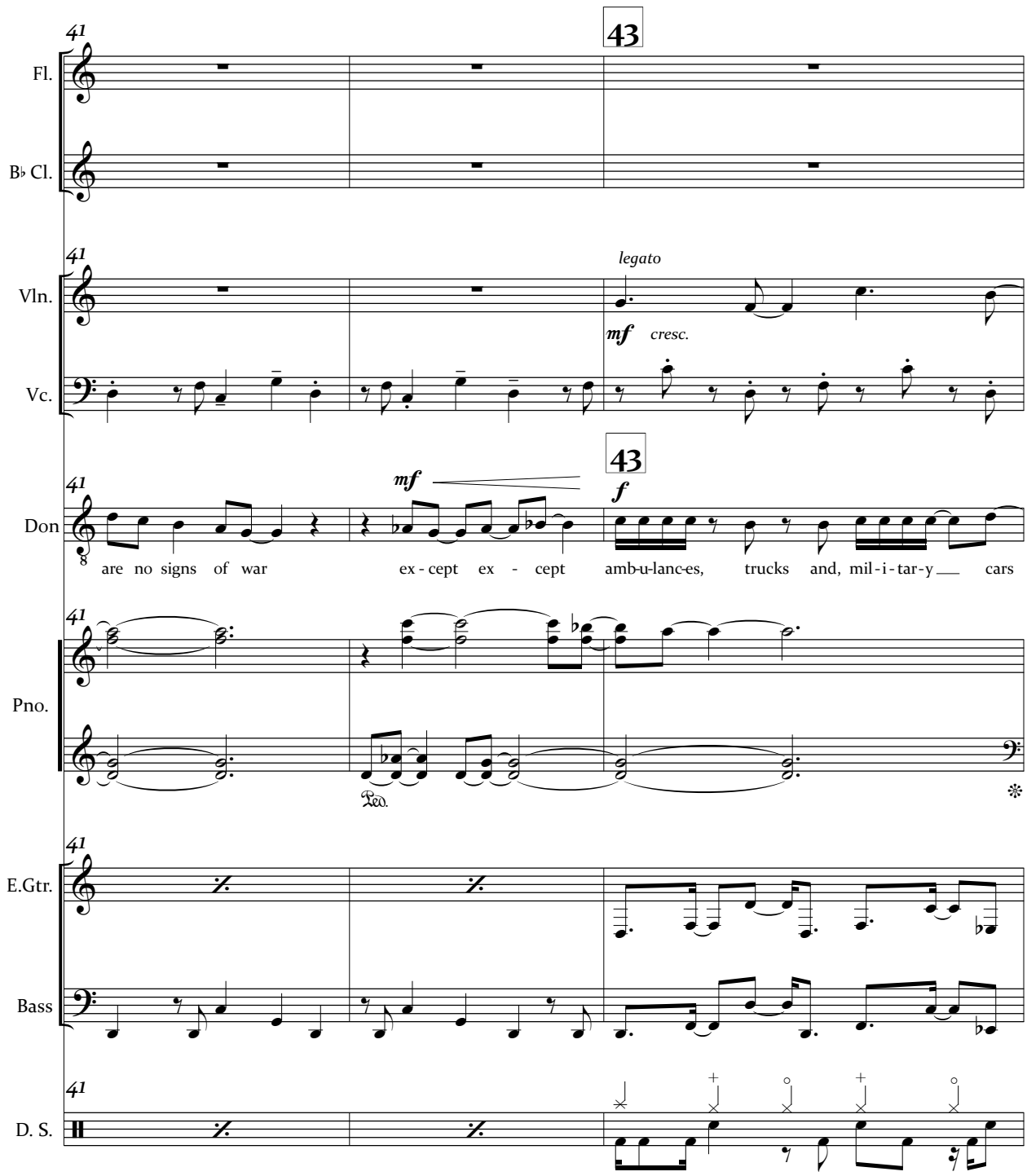

27
Fl.
B♭ Cl.
27
Vln.
Vc.
27
Don
hell is bound to split wide o - pen One thing we are
27
Pno.
27
E.Gtr.
Bass
27
D. S.

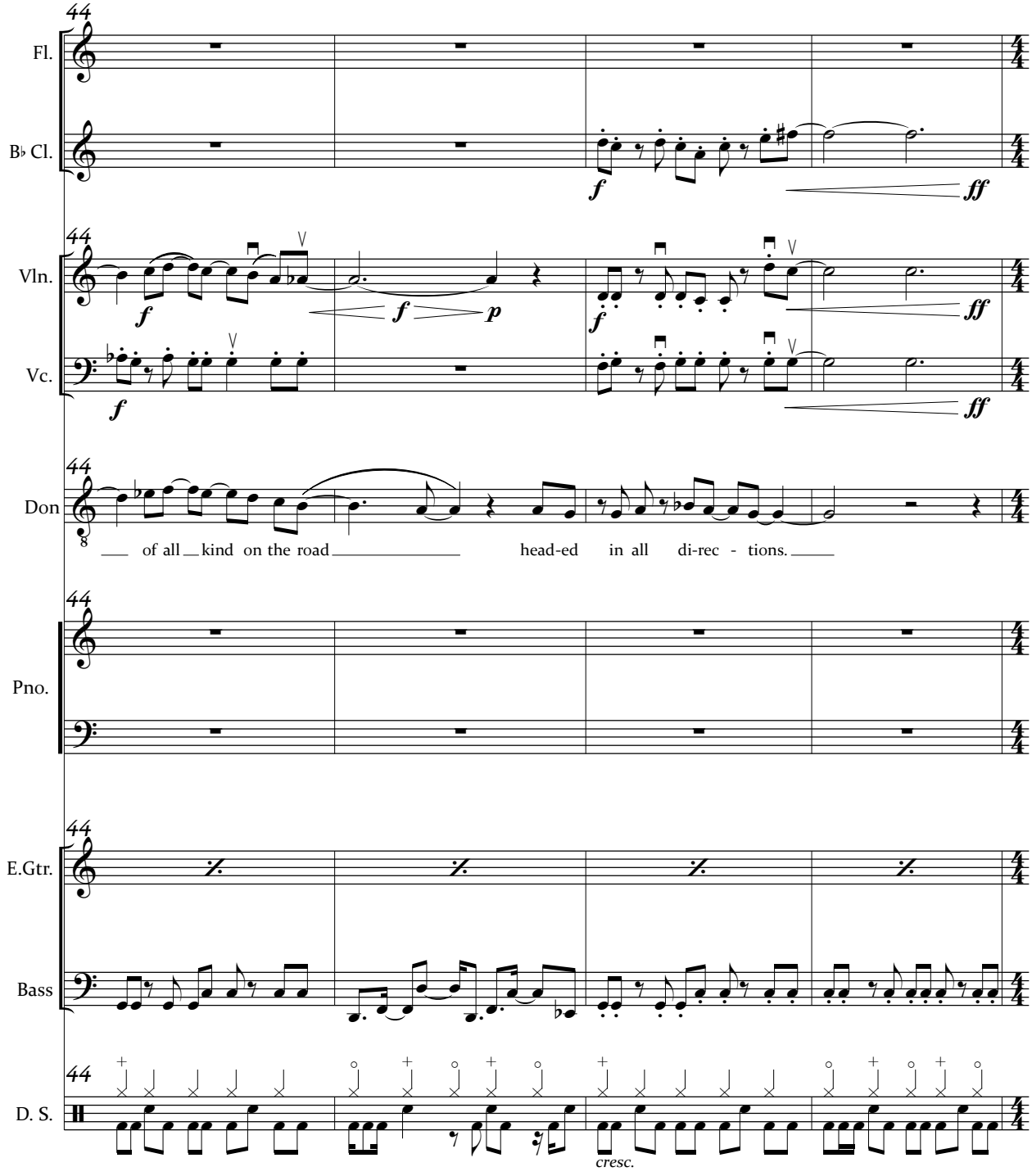

30
Fl.
B♭ Cl.
Vln.
Vc.
Don
sure of is that hell is bound to split wide o - pen
Pno.
E.Gtr.
Bass
D. S.

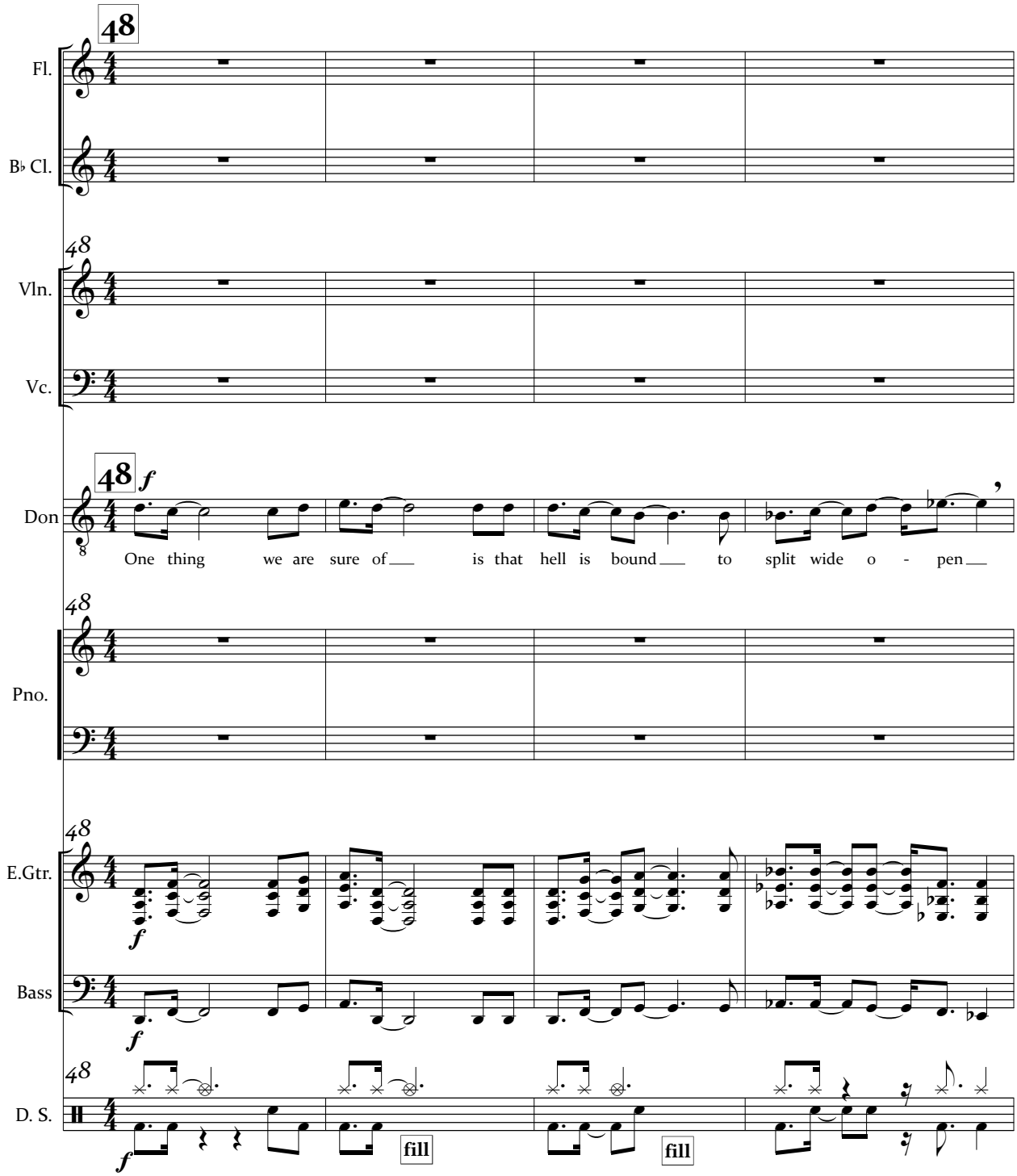

33
Fl.
B♭ Cl.
Vln.
Vc.
Don
Pno.
E.Gtr.
Bass
D. S.
legato
same riff as bass part at m. 9
ensure silence over rests

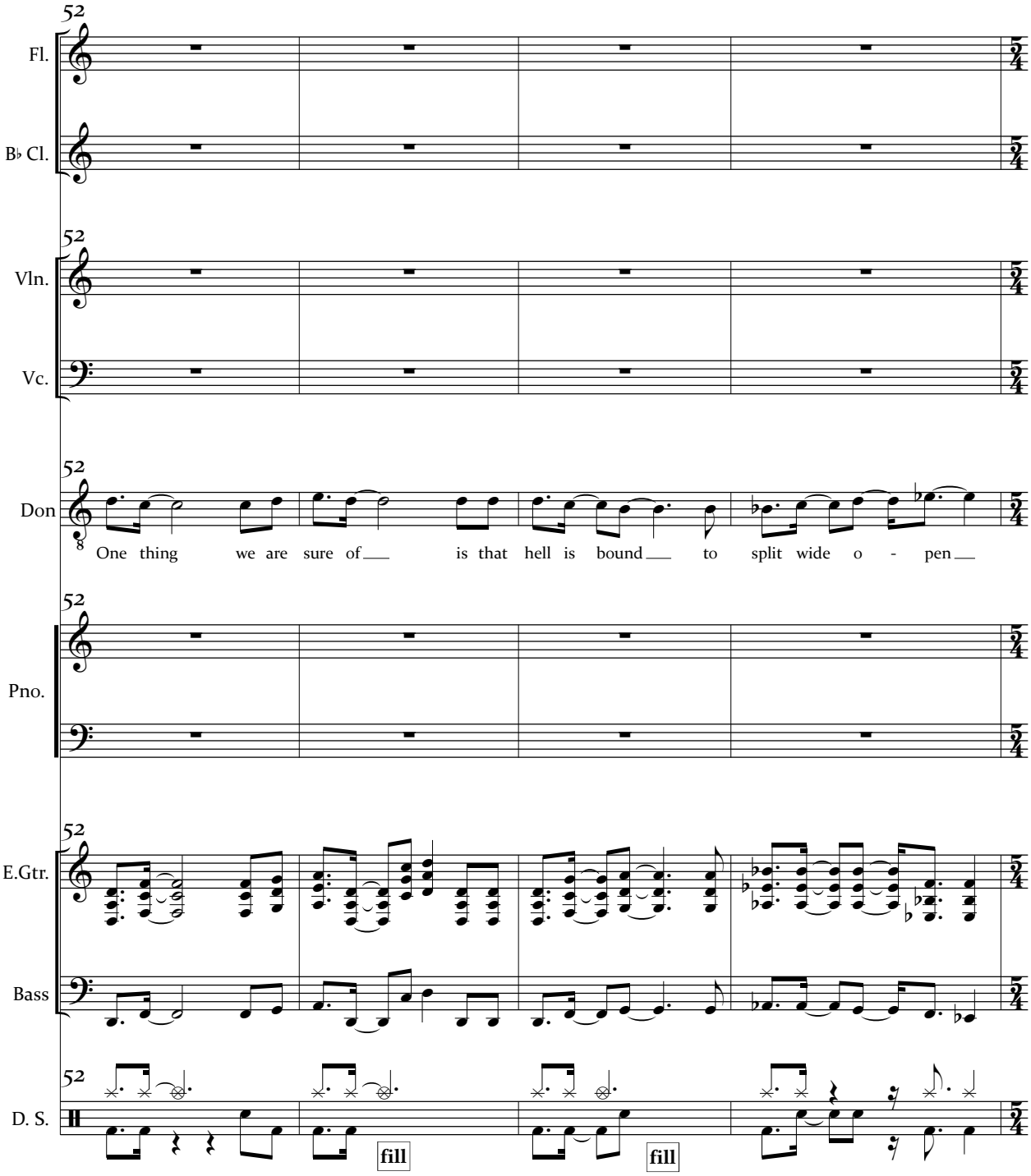

36
37
Fl.
B♭ Cl.
36
Vln.
Vc.
36
37
mf confidently
Don
Ev 'ry - where is the clenched fist sa - lute,
36
Pno.
f
Ped.
36
pizz.
E.Gtr.
mf
Bass
p
36
D. S.
mf

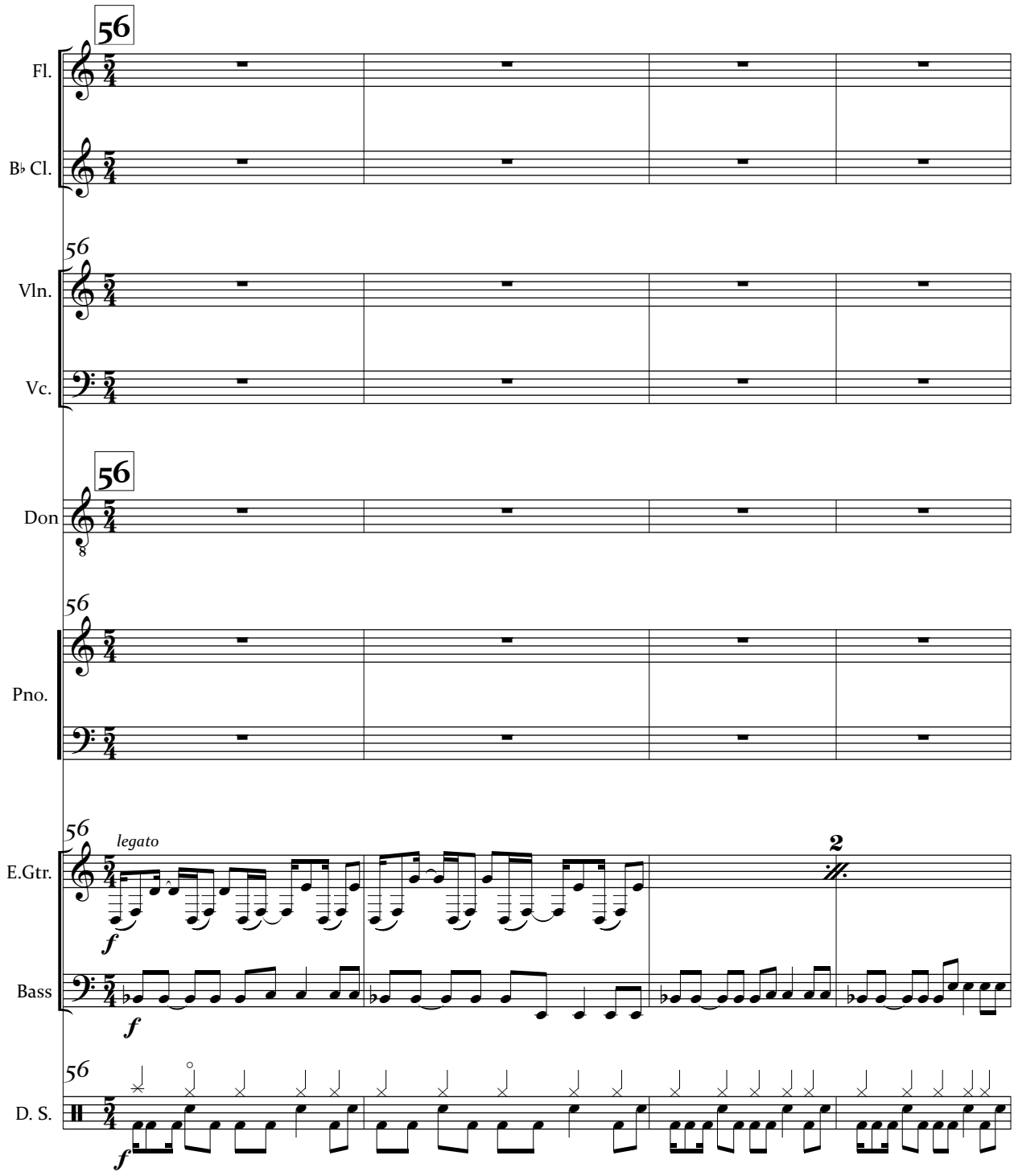

38
Fl.
B♭ Cl.
38
Vln.
Vc.
f
38
Don
f anxiously
ev-'ry-one's name is com - rade.
All a - long the east coast
there
38
Pno.
Ped.
Ped.
Ped.
38
E.Gtr.
Bass
38
tasteful improv. and variation
D. S.

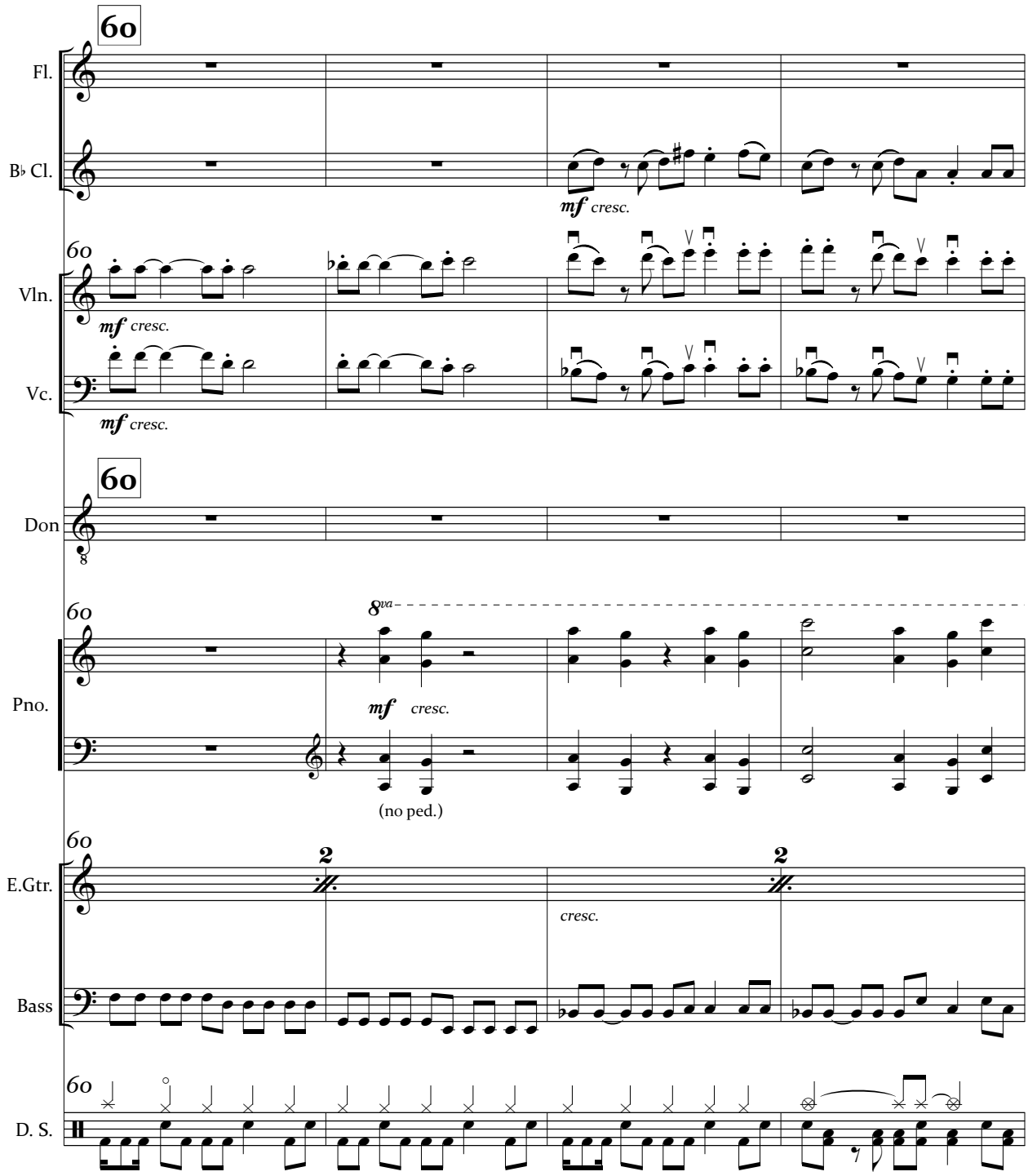

41
43
Fl.
B♭ Cl.
Vln.
Vc.
legato
mf
cresc.
Don
mf
f
are no signs of war
ex - cept ex - cept
amb-u-lanc-es, trucks and, mil - i - tar - y cars
Pno.
Ped.
E.Gtr.
Bass
D. S.

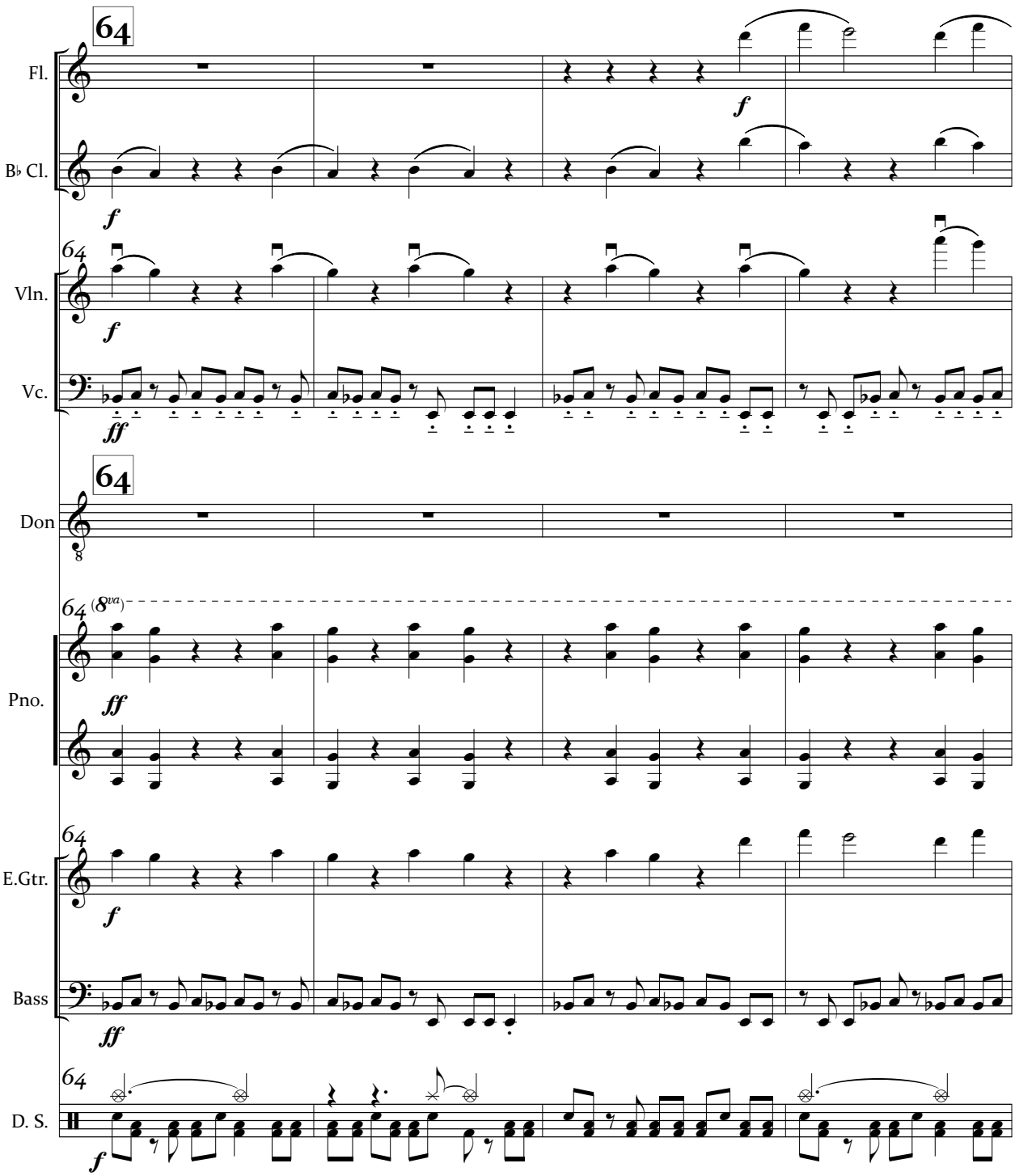

Fl.
B♭ Cl.
Vln.
Vc.
Don
of all kind on the road
head-ed in all di-rec - tions.
Pno.
E.Gtr.
Bass
D. S.
cresc.

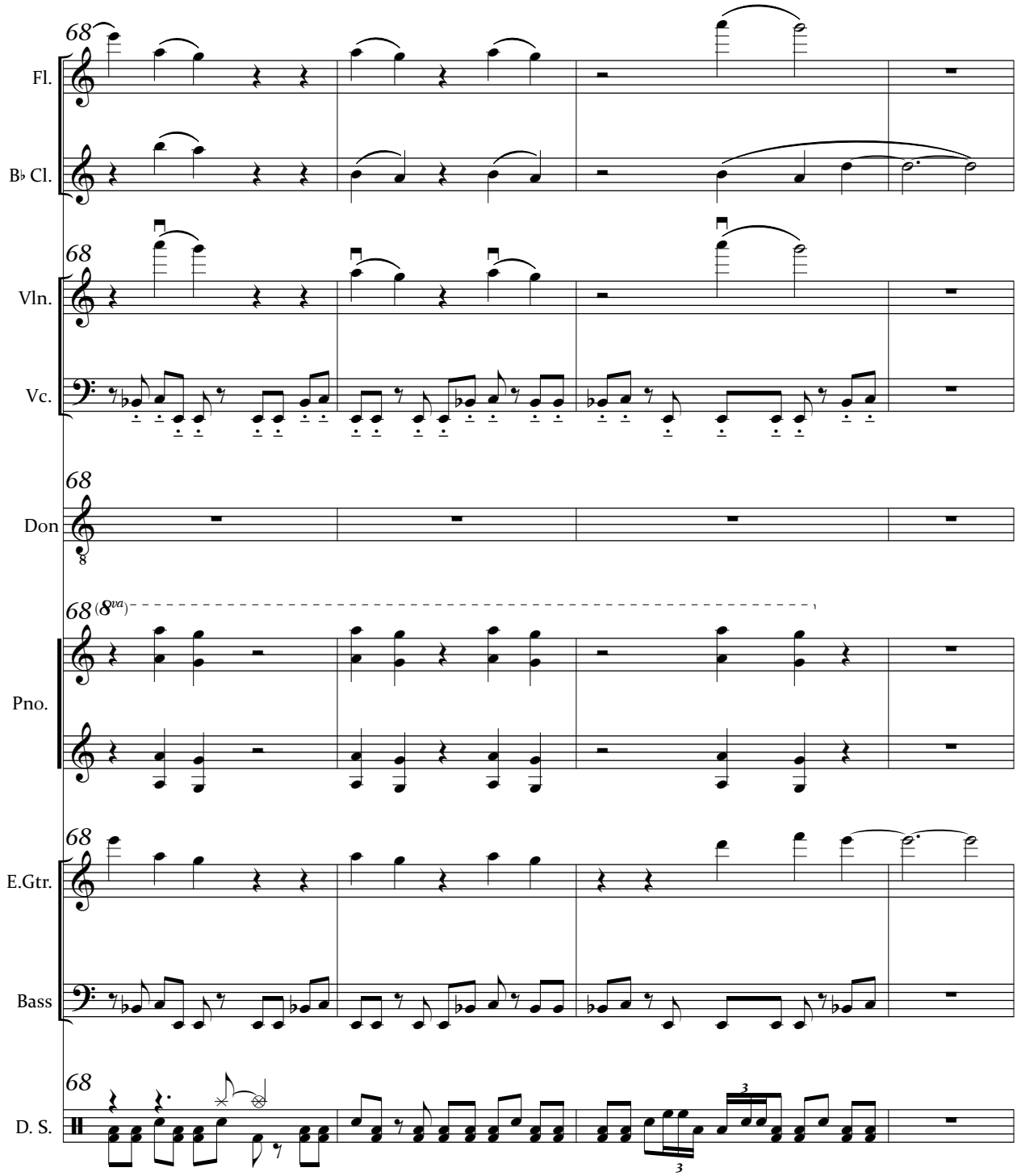

48
Fl.
B♭ Cl.
48
Vln.
Vc.
48 f
Don
One thing we are sure of is that hell is bound to split wide o - pen
48
Pno.
48
E.Gtr.
f
Bass
f
48
D. S.
f
fill
fill

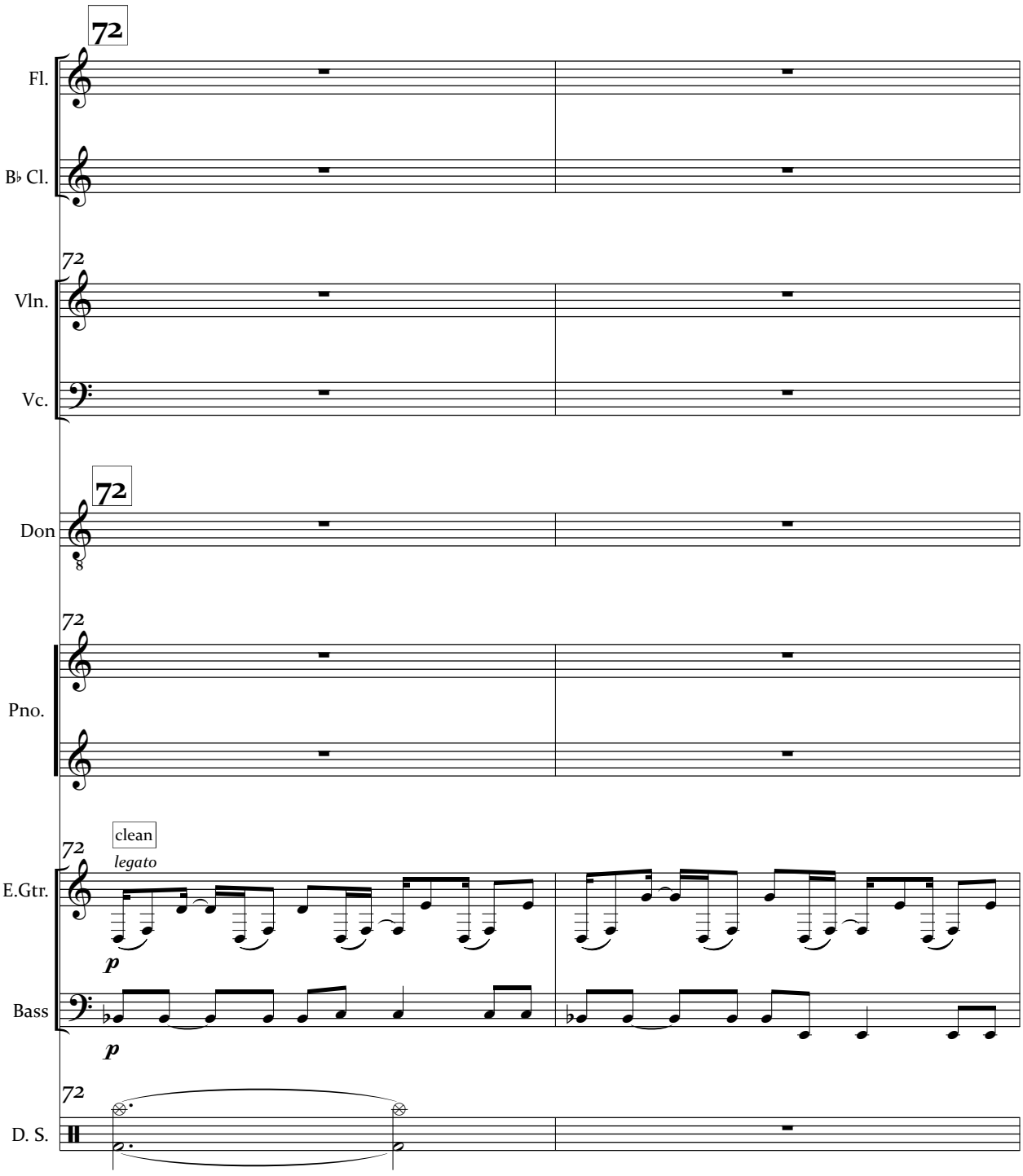

52
Fl.
B♭ Cl.
Vln.
Vc.
Don
One thing we are sure of is that hell is bound to split wide o - pen
Pno.
E.Gtr.
Bass
D. S.
fill
fill

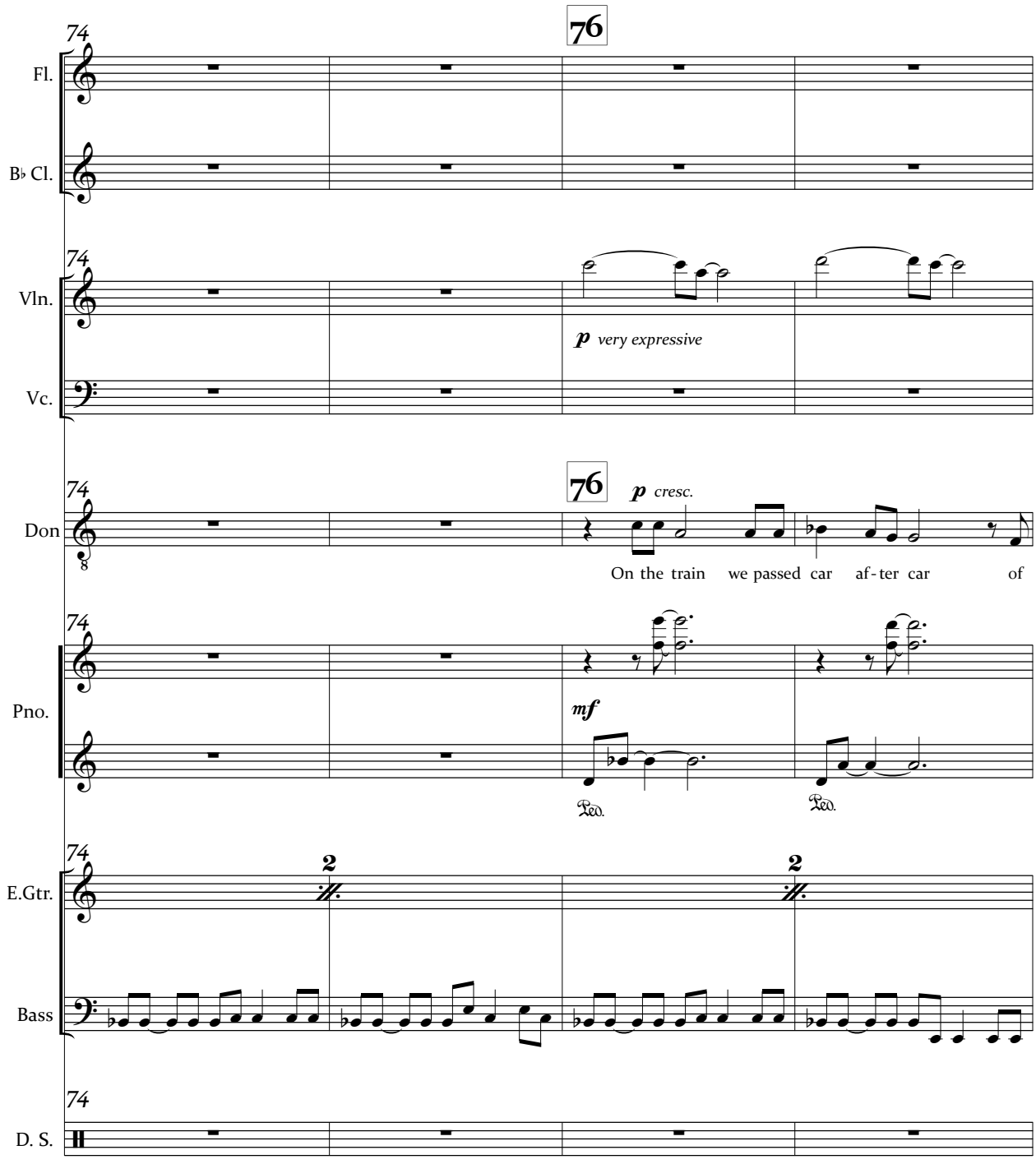

56
Fl.
B♭ Cl.
56
Vln.
Vc.
56
Don
56
Pno.
56
E.Gtr.
legato
f
2
Bass
f
56
D. S.
f

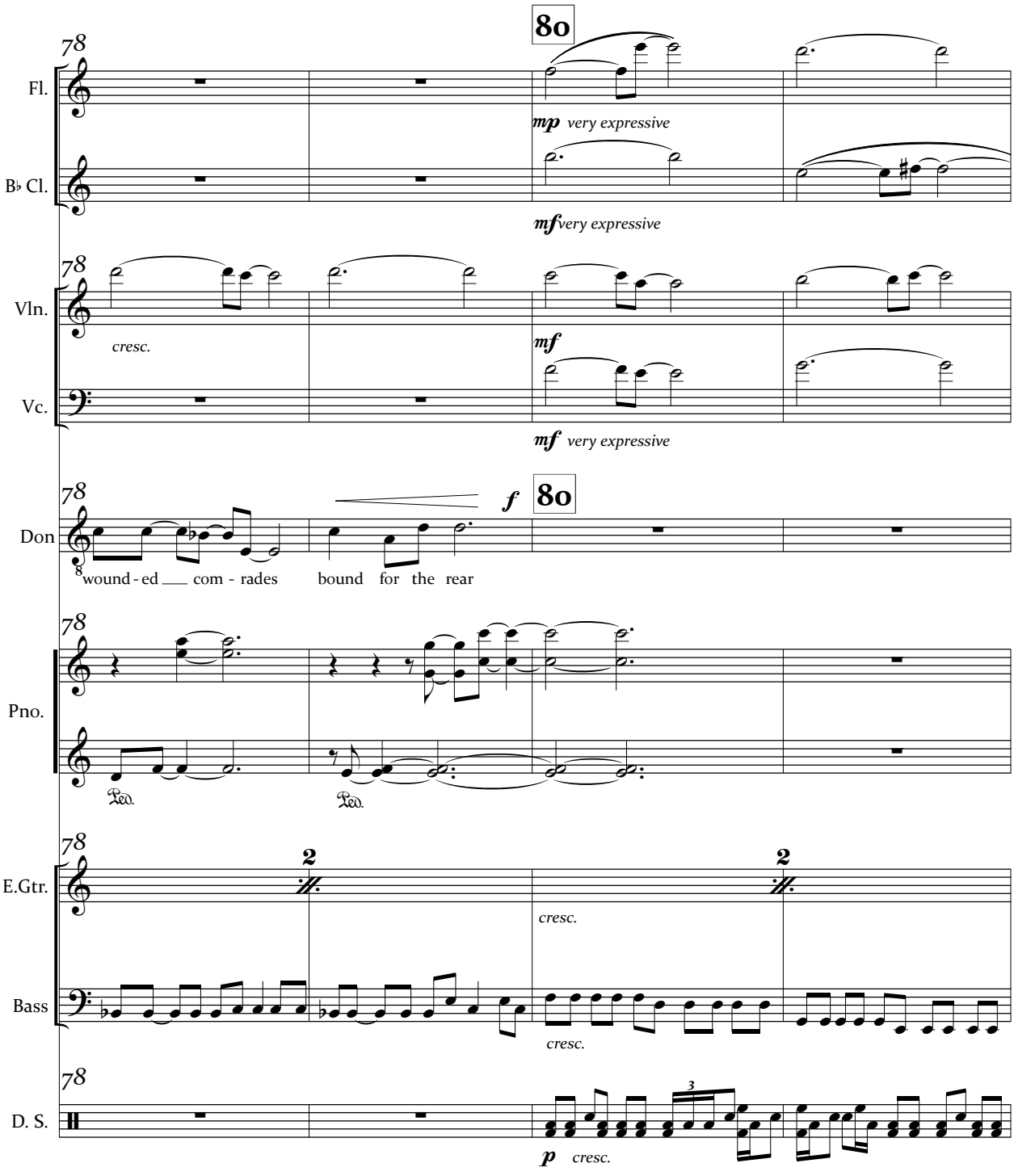

60
Fl.
B♭ Cl.
mf cresc.
60
Vln.
mf cresc.
Vc.
mf cresc.
60
Don
60
8va
Pno.
mf cresc.
(no ped.)
60
2
2
E.Gtr.
cresc.
Bass
60
D. S.

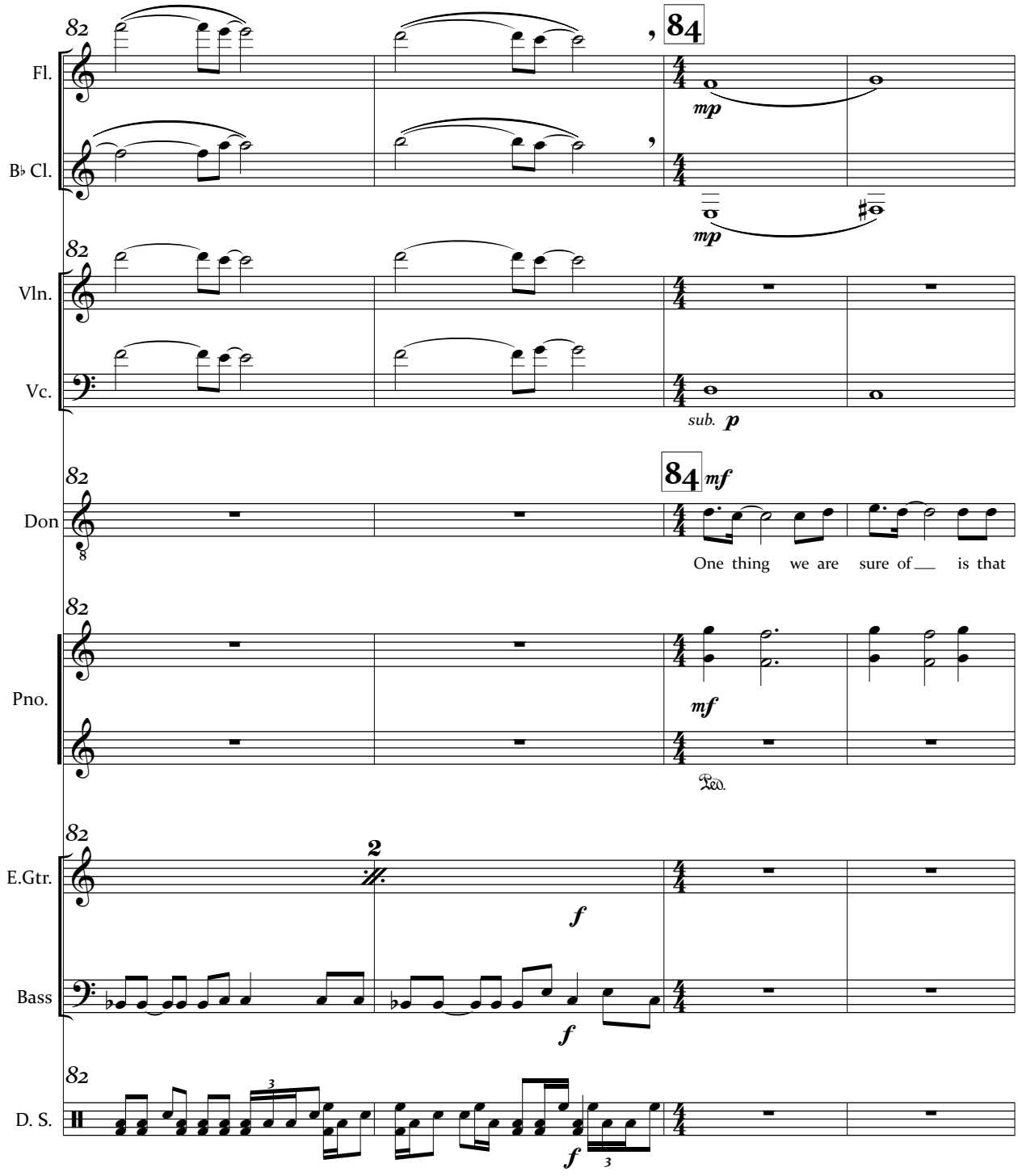

64
Fl.
B♭ Cl.
f
64
Vln.
Vc.
ff
64
Don
64 (8va)
Pno.
ff
64
E.Gtr.
Bass
ff
64
D. S.
f

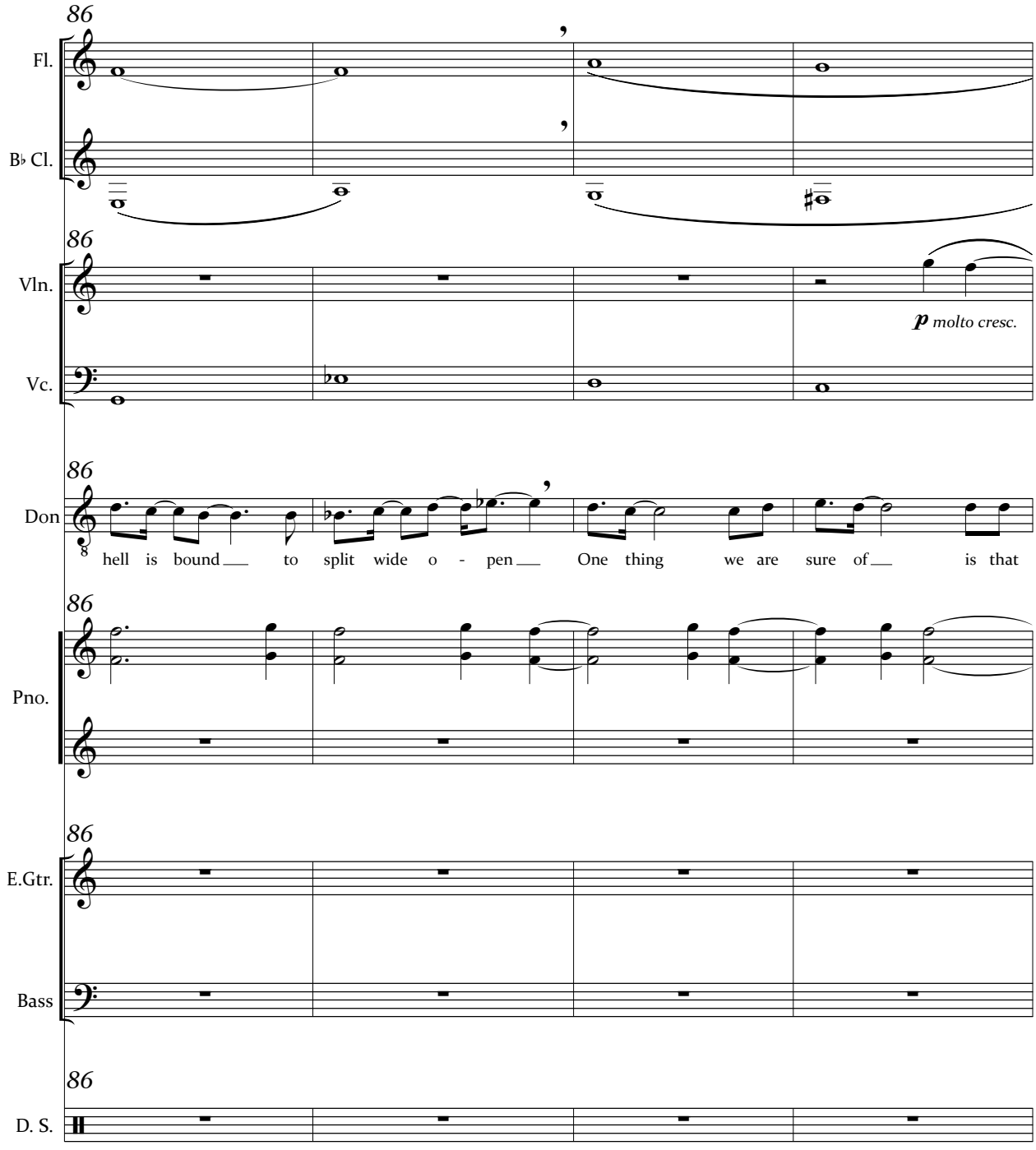

68
Fl.
B♭ Cl.
Vln.
Vc.
Don
(8va)
Pno.
E.Gtr.
Bass
D. S.

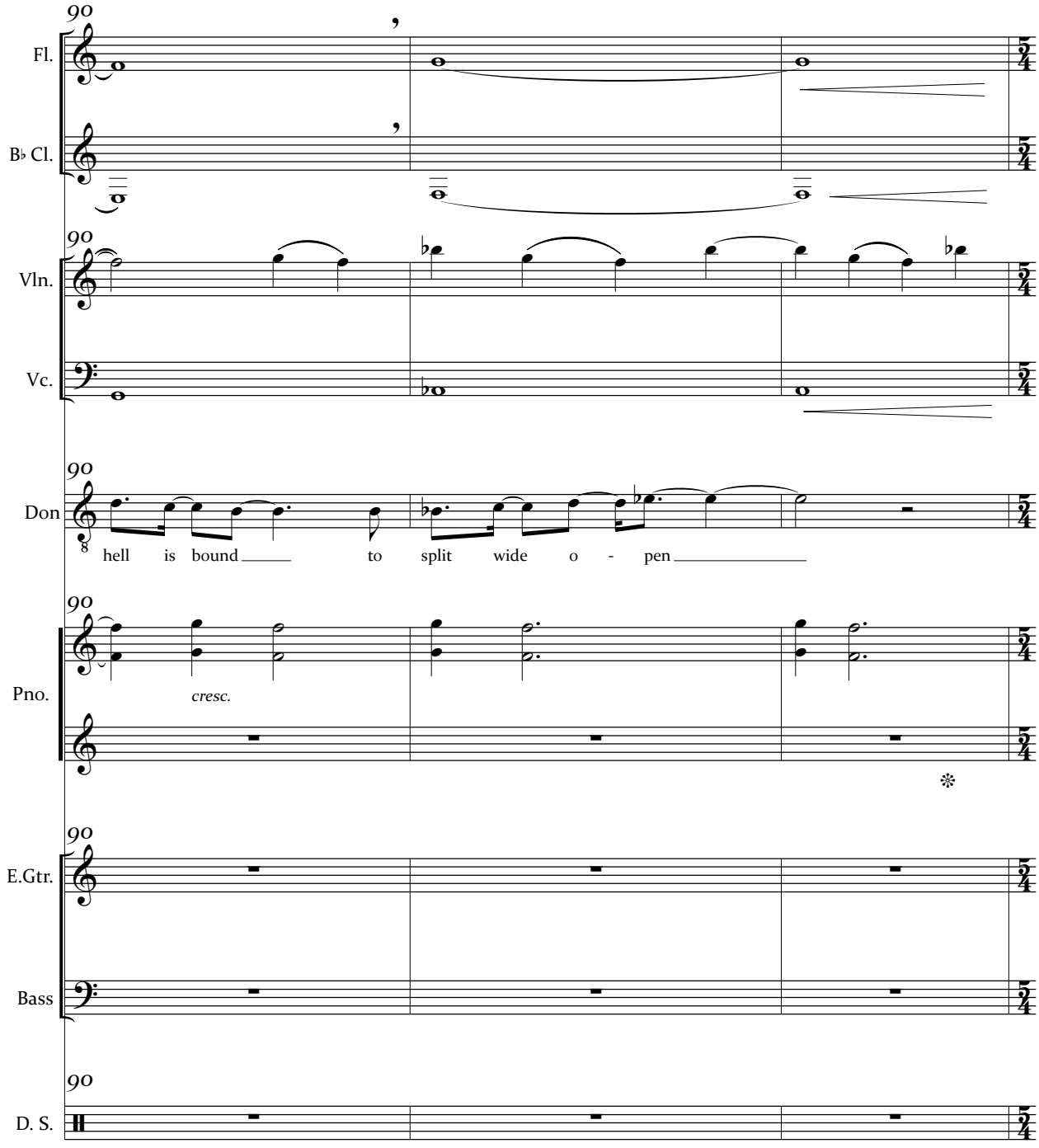

72
Fl.
B♭ Cl.
72
Vln.
Vc.
72
Don
8
72
Pno.
clean
72
legato
E.Gtr.
p
Bass
p
72
D. S.

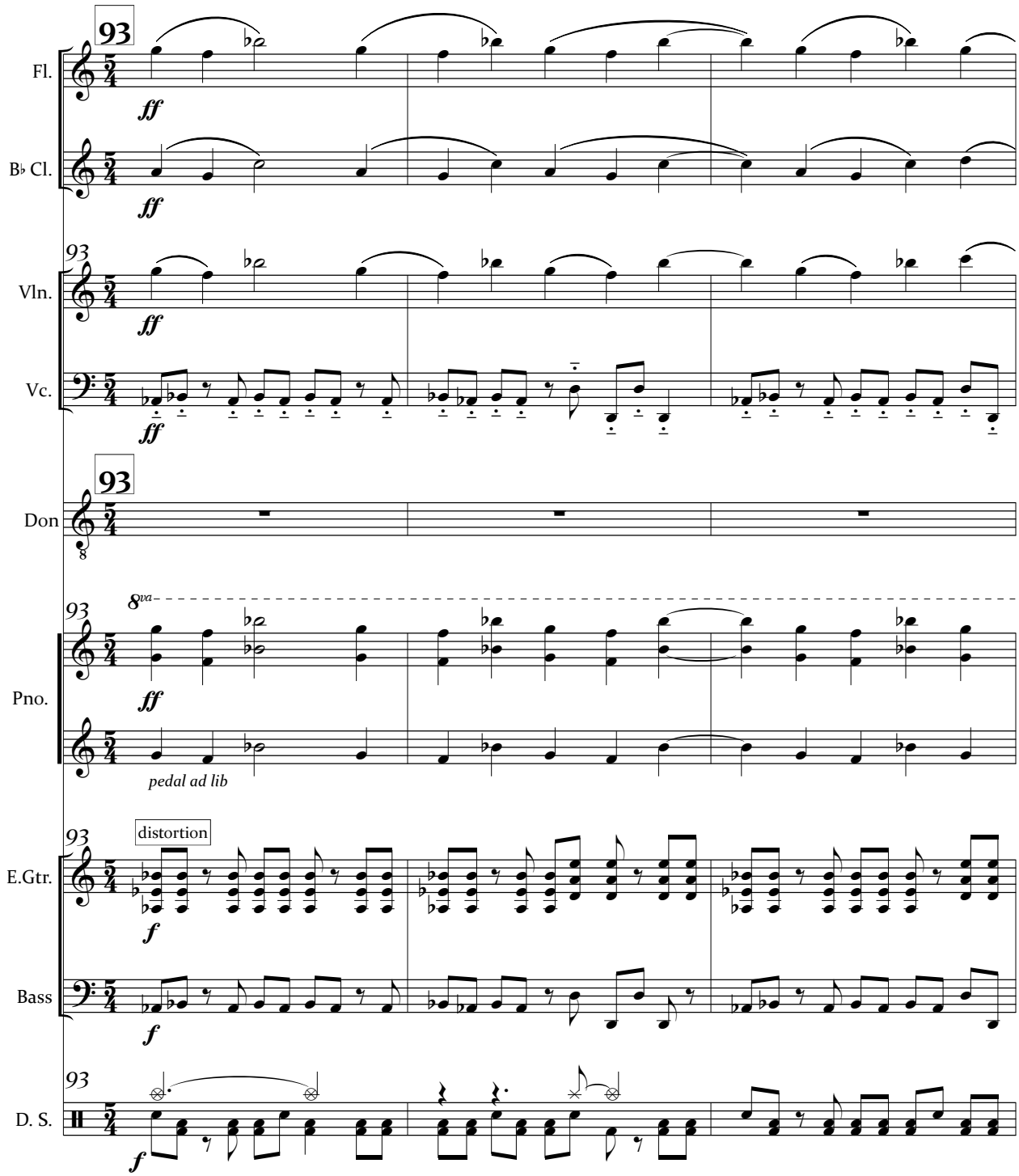

76
74
Fl.
B♭ Cl.
Vln.
Vc.
p very expressive
76
p cresc.
Don
On the train we passed car af-ter car of
Pno.
mf
Ped.
Ped.
E.Gtr.
2
2
Bass
D. S.

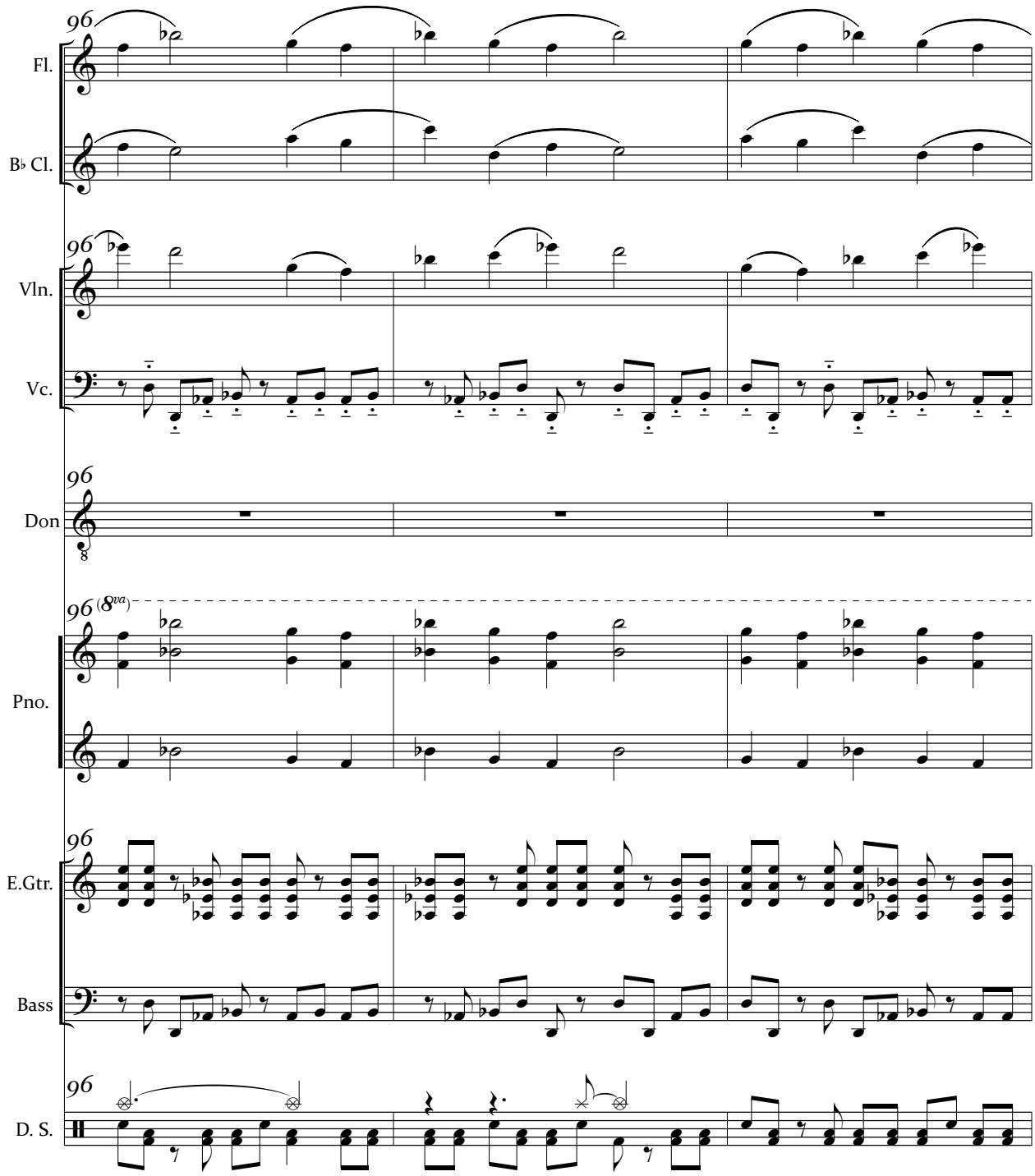

80
78
Fl.
B♭ Cl.
mp very expressive
mf very expressive
Vln.
Vc.
cresc.
mf
mf very expressive
Don
f
80
wound - ed com - rades bound for the rear
Pno.
Ped.
Ped.
E.Gtr.
Bass
2
2
cresc.
cresc.
D. S.
3
p cresc.

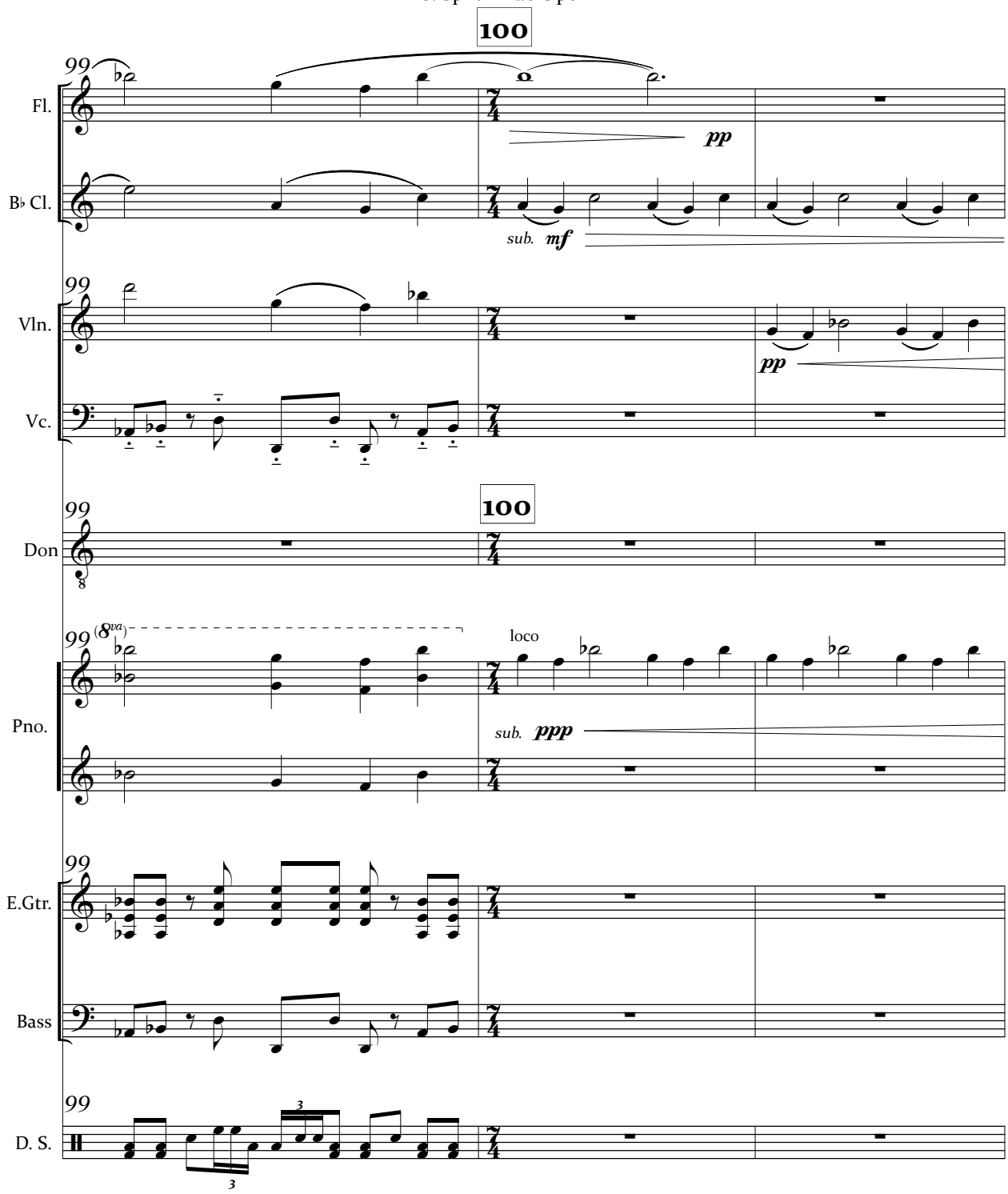

82
Fl.
B♭ Cl.
Vln.
Vc.
Don
Pno.
E.Gtr.
Bass
D. S.
84
mp
mp
sub. p
84 mf
One thing we are sure of is that
mf
Ped.
2
f
f
f

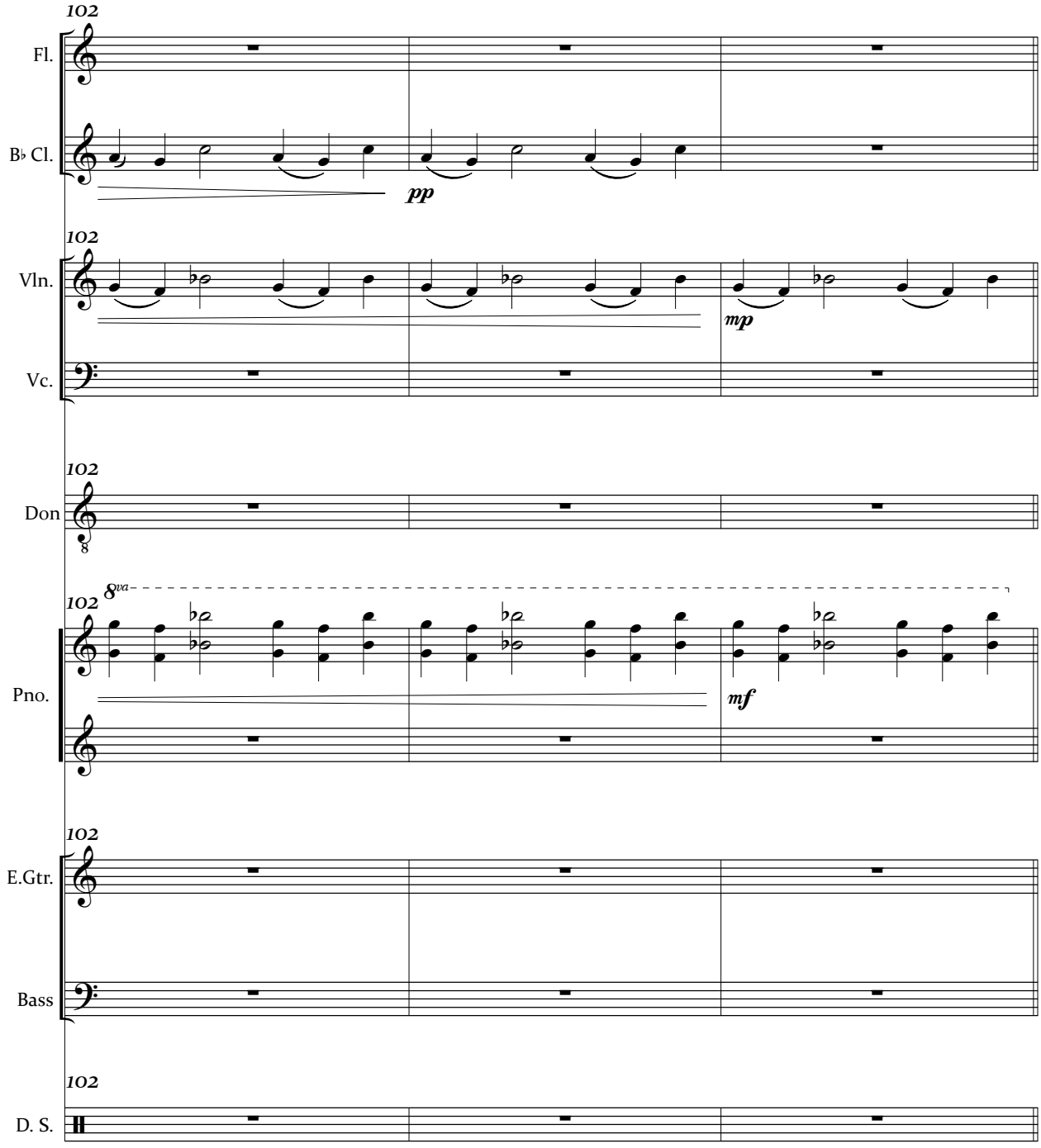

86
Fl.
B♭ Cl.
86
Vln.
Vc.
p molto cresc.
86
Don
hell is bound to split wide o - pen One thing we are sure of is that
86
Pno.
86
E.Gtr.
Bass
86
D. S.


90
Fl.
B♭ Cl.
Vln.
Vc.
Don
hell is bound to split wide o - pen
Pno.
cresc.
E.Gtr.
Bass
D. S.


93
Fl.
ff
B♭ Cl.
ff
93
Vln.
ff
Vc.
ff
93
Don
8
93
8va
Pno.
ff
pedal ad lib
93
distortion
E.Gtr.
f
Bass
f
93
D. S.
f


96
Fl.
B♭ Cl.
Vln.
Vc.
Don
(8va)
Pno.
E.Gtr.
Bass
D. S.


100
99
Fl.
pp
B♭ Cl.
sub. mf
Vln.
pp
Vc.
100
Don
(8va)
loco
Pno.
sub. ppp
E.Gtr.
Bass
D. S.

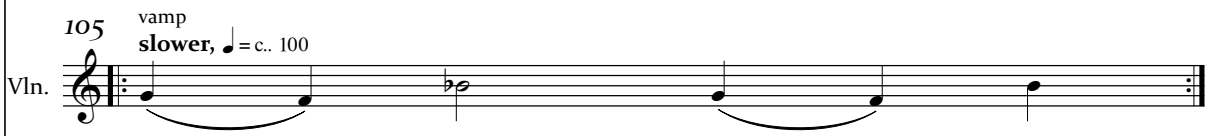

102
Fl.
B♭ Cl.
pp
102
Vln.
Vc.
mp
102
Don
8
8va
102
Pno.
mf
102
E.Gtr.
Bass
102
D. S.

Fixed Media

[Closeup of Megan O.'s face. She stares blankly into the camera for 10 seconds]

DUKE: The Young Communist League held meetings and was addressed by Communist organizers.

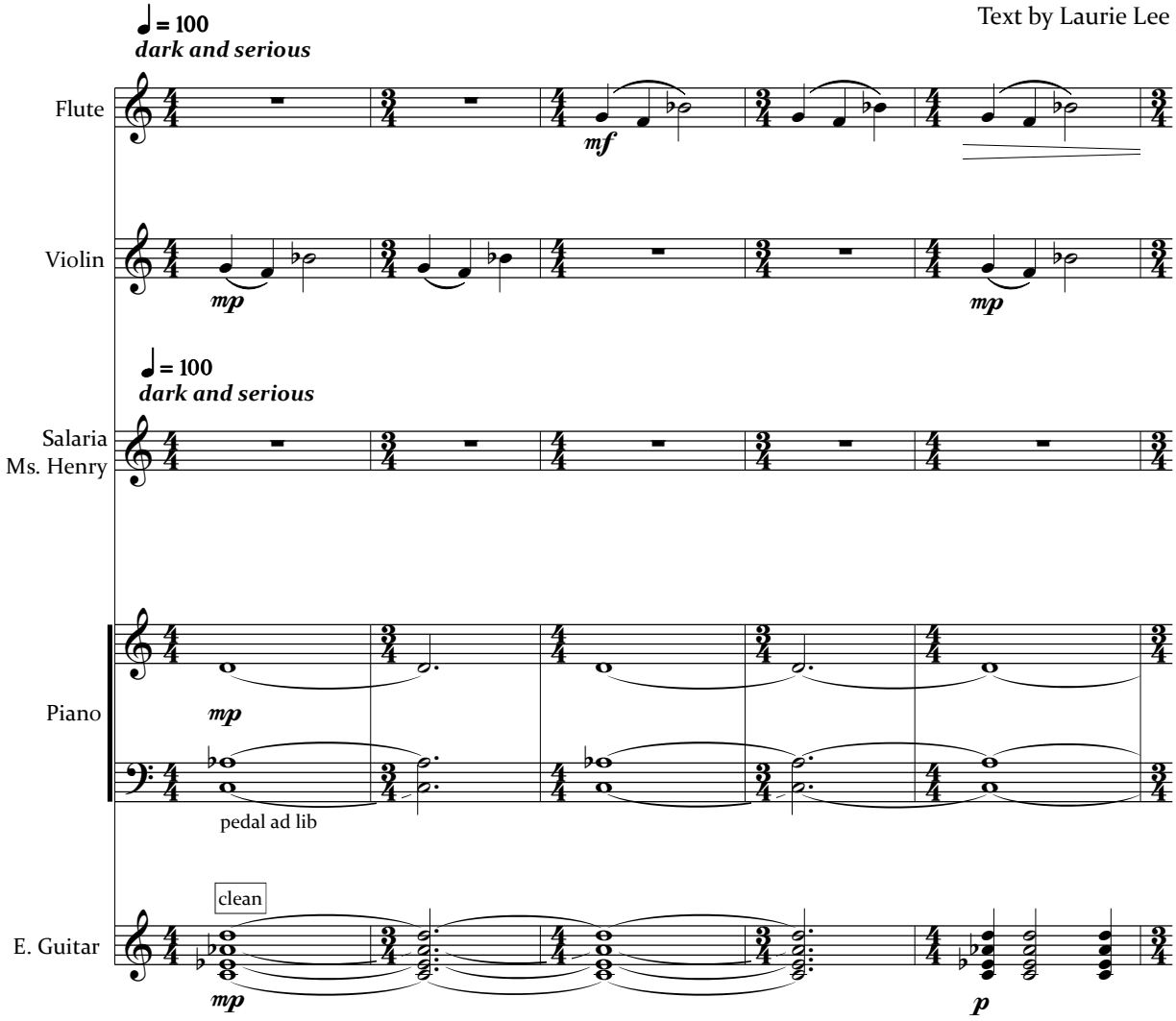
Don Henry became President of the American Student Union as his designated function in the Young Communist League. He was very active in left wing peace movements and Y.M.C.A. The American Student Union was a merger of the Communist National Student League and the socialistic Student league for Industrial Democracy.



attacca

9. A Moment of War

Text by Laurie Lee



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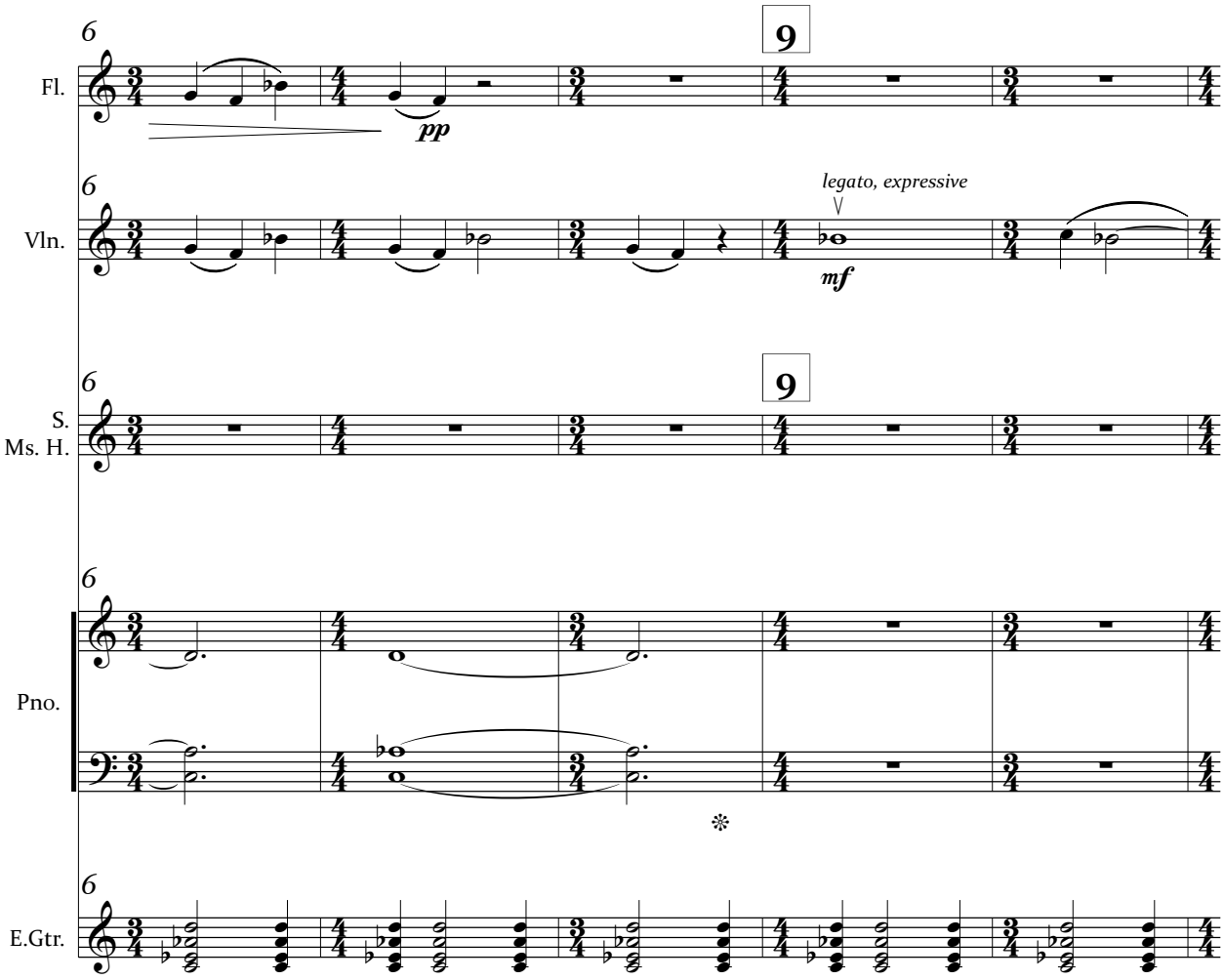
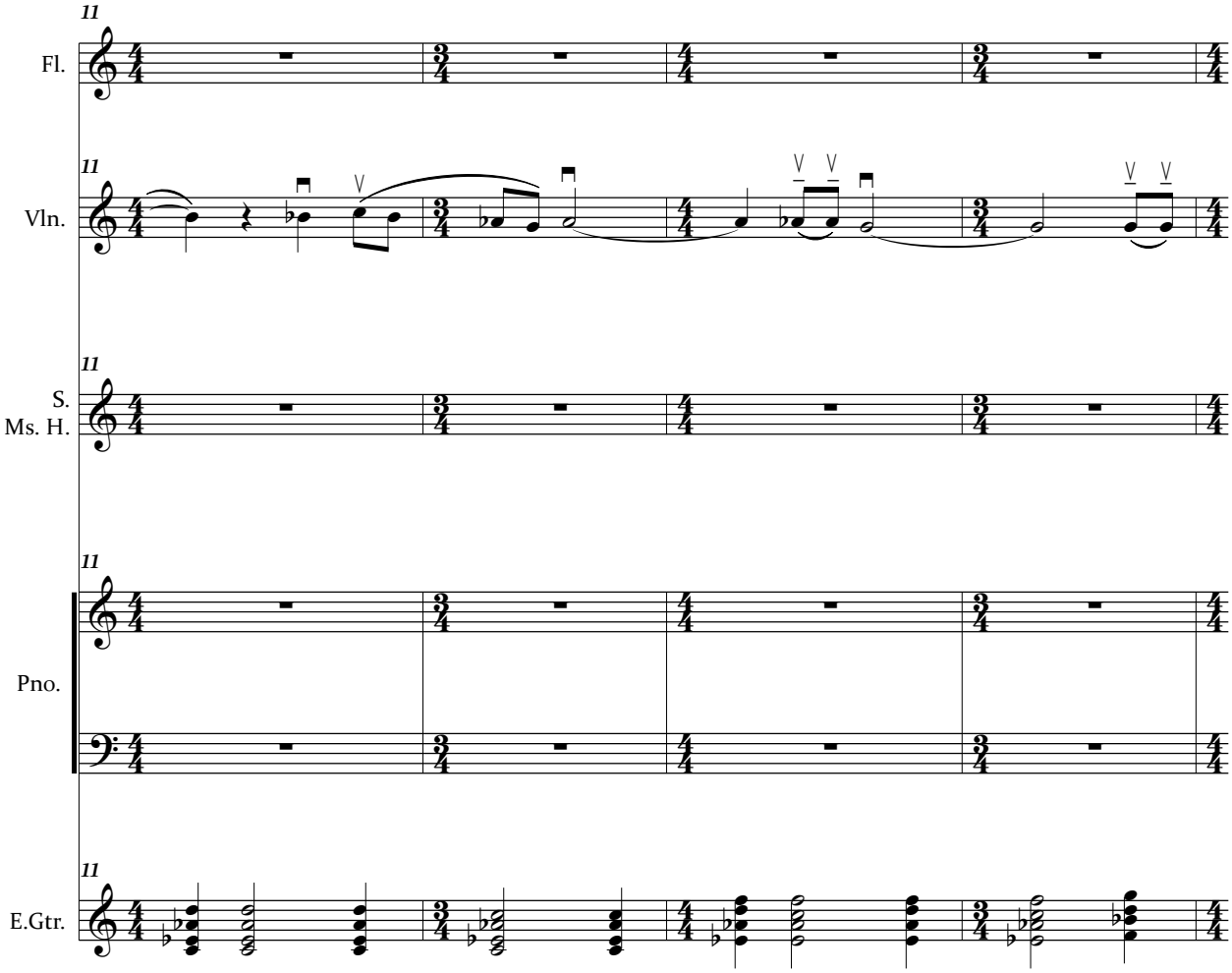
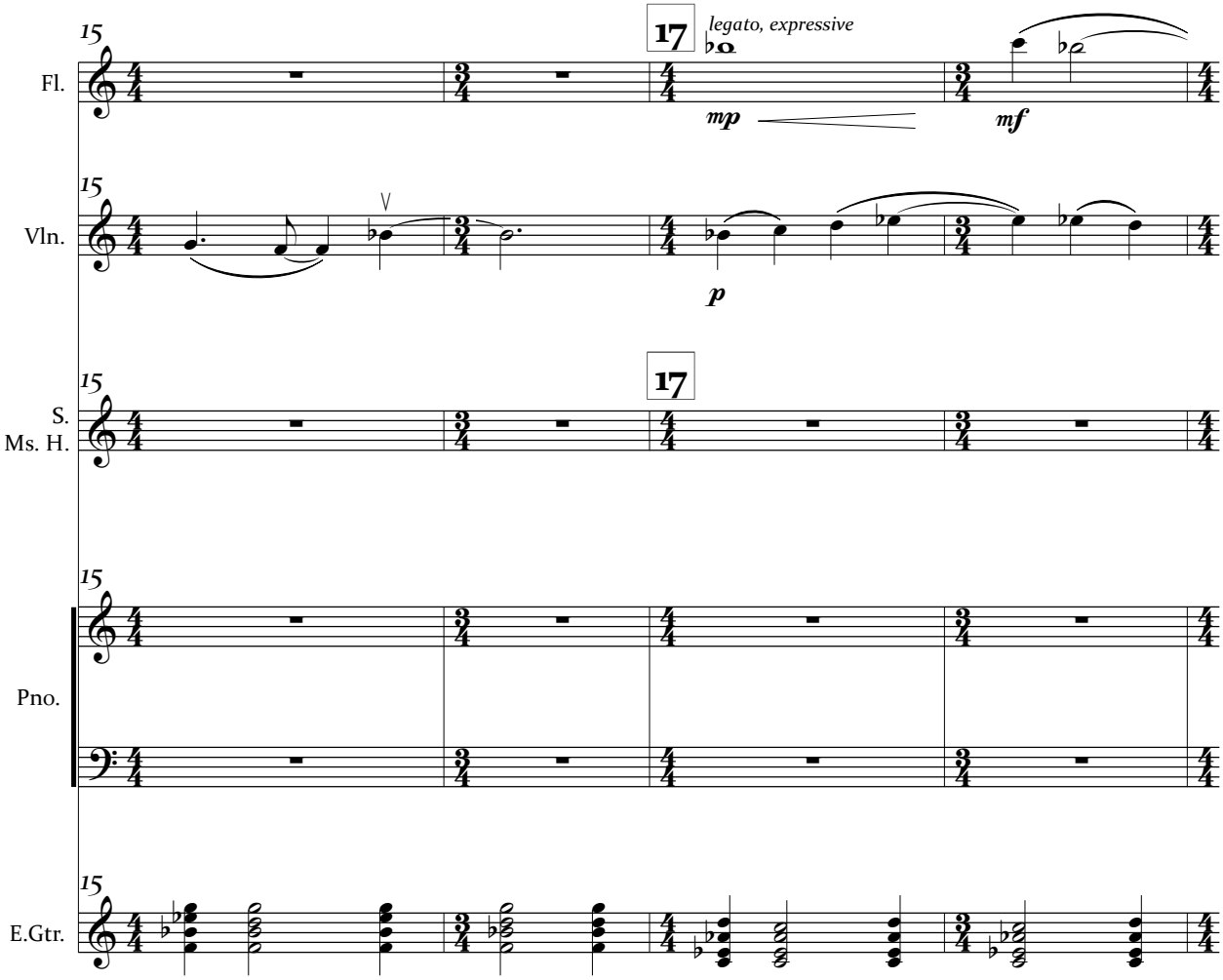
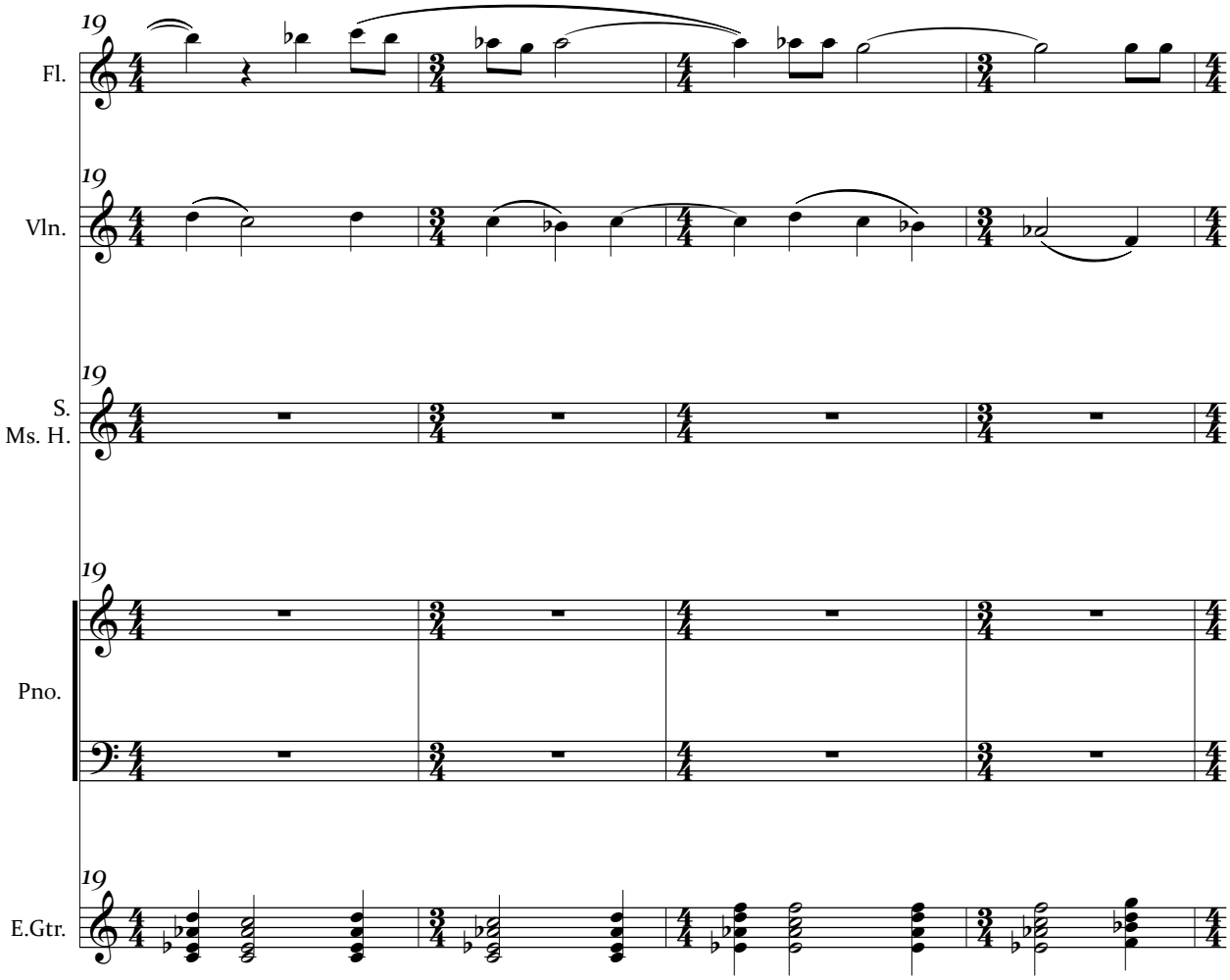
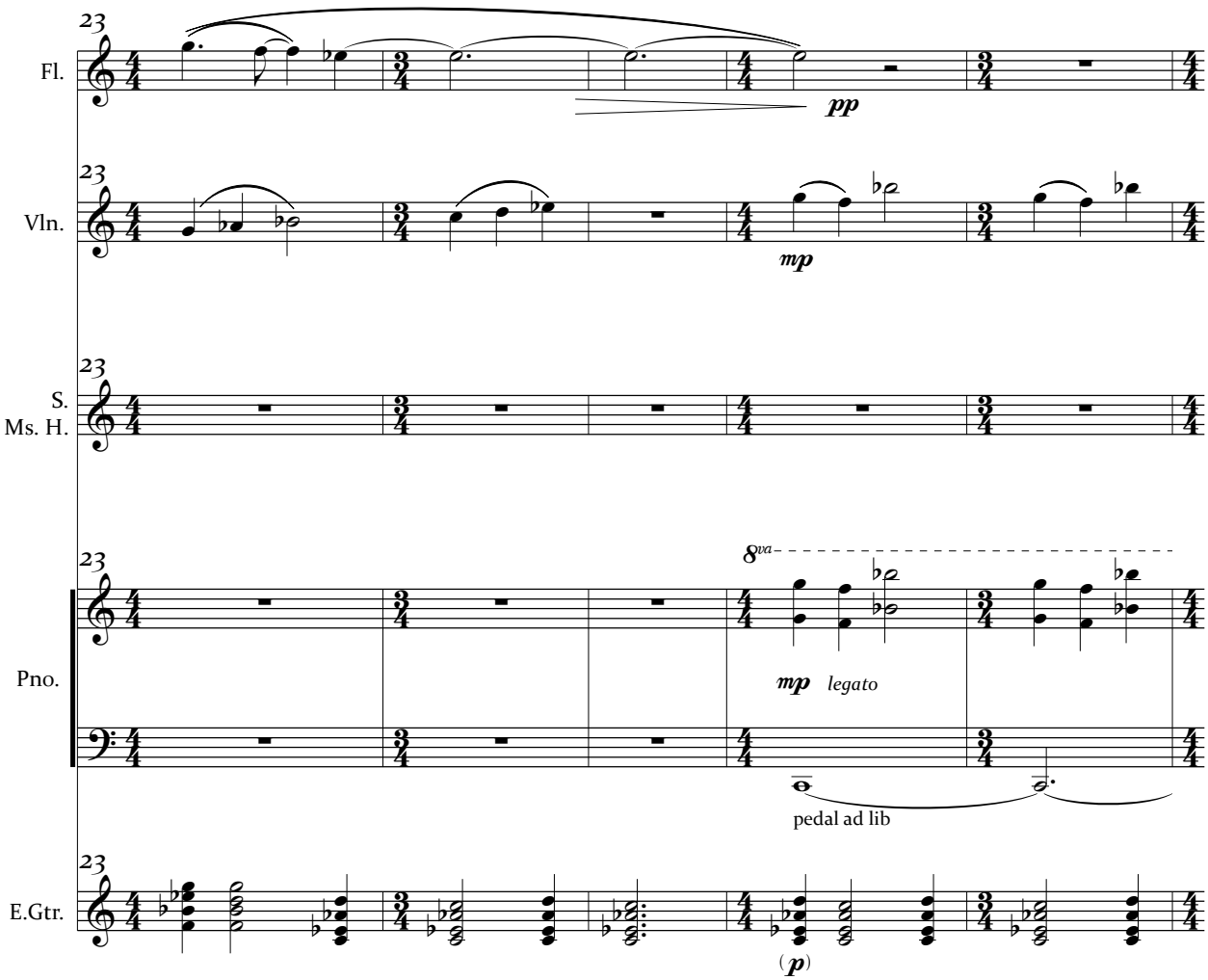
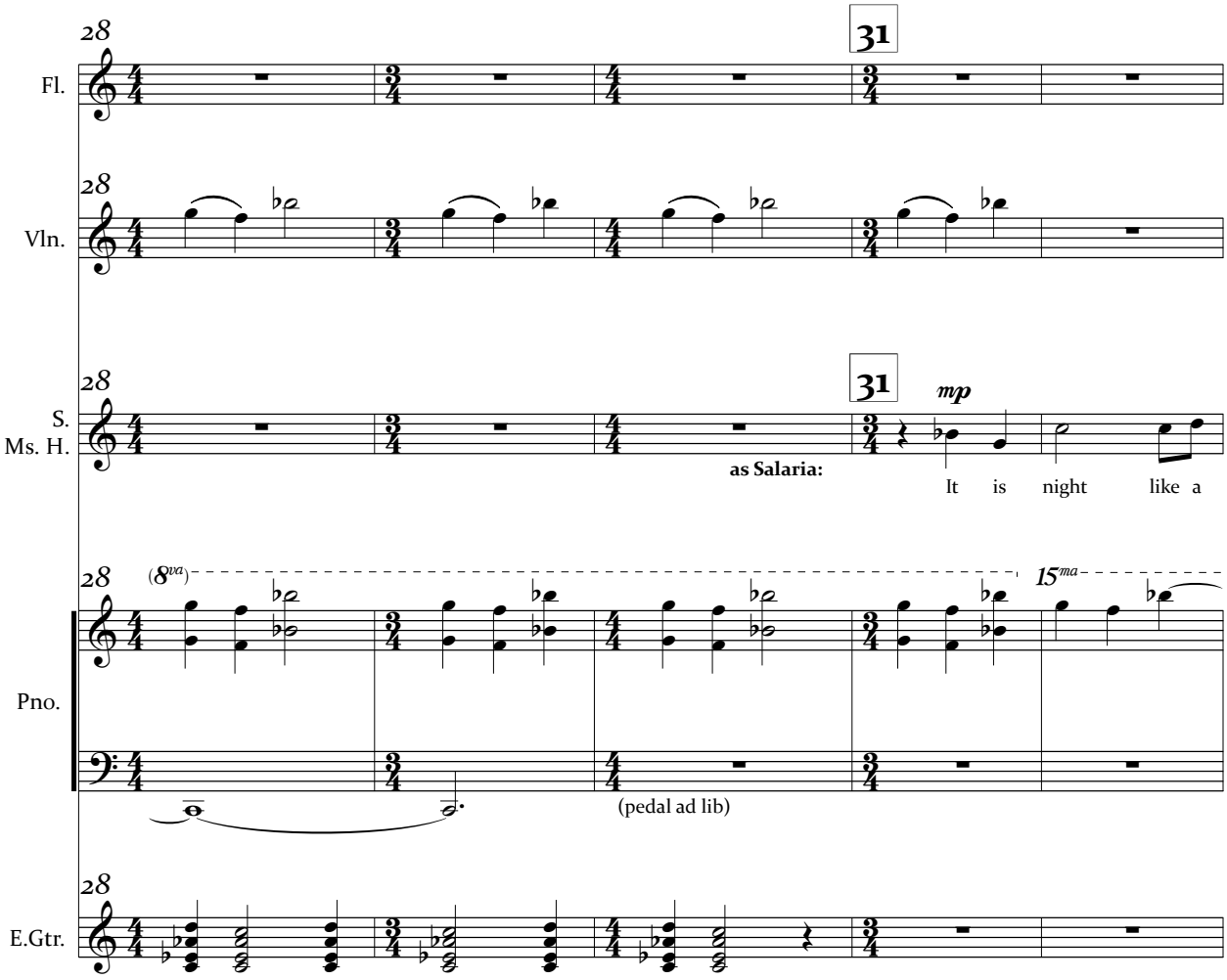

6
9
Fl.
pp
6
legato, expressive
Vln.
mf
6
9
S.
Ms. H.
6
Pno.
6
E.Gtr.

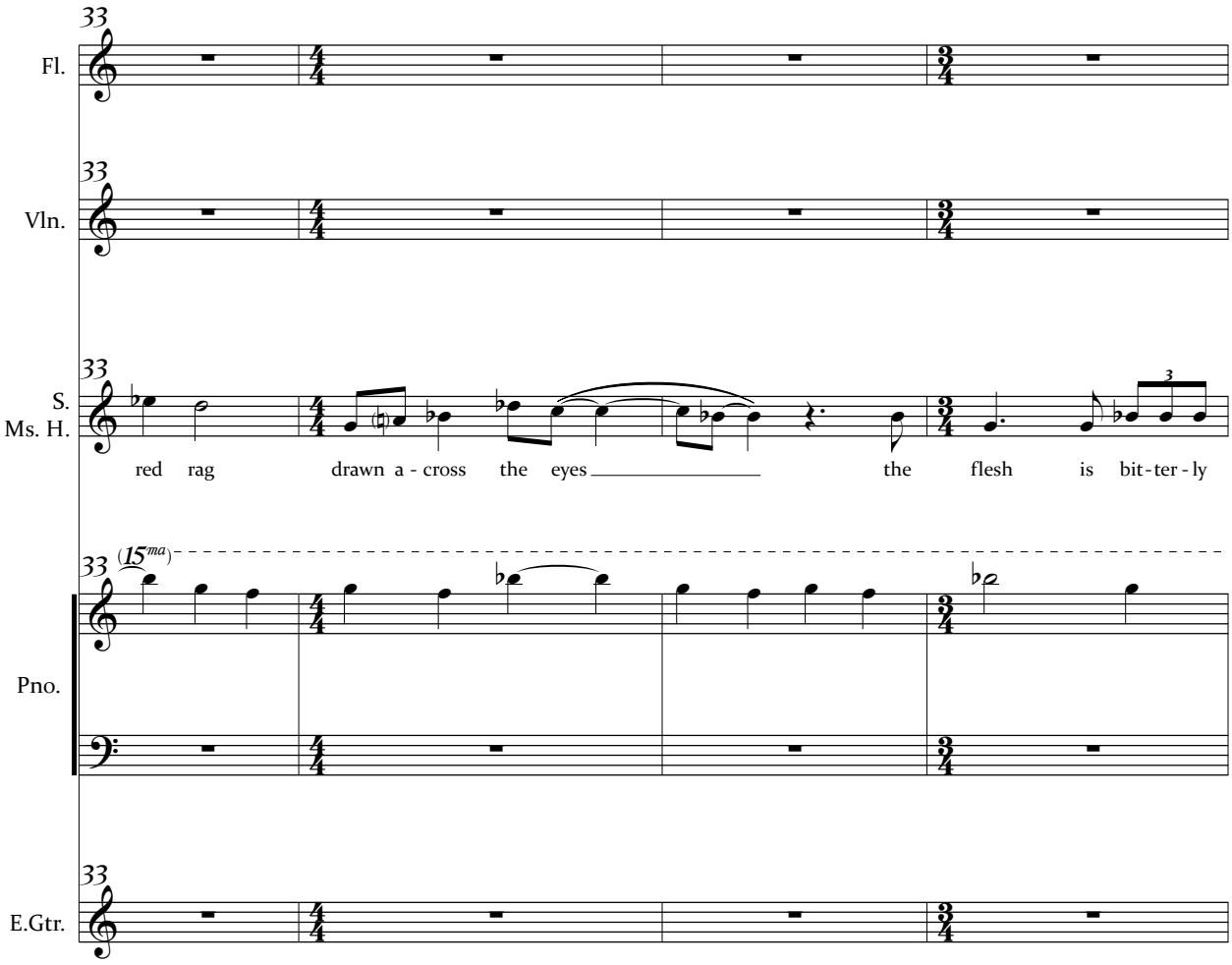

11
Fl.
11
Vln.
11
S.
Ms. H.
11
Pno.
11
E.Gtr.

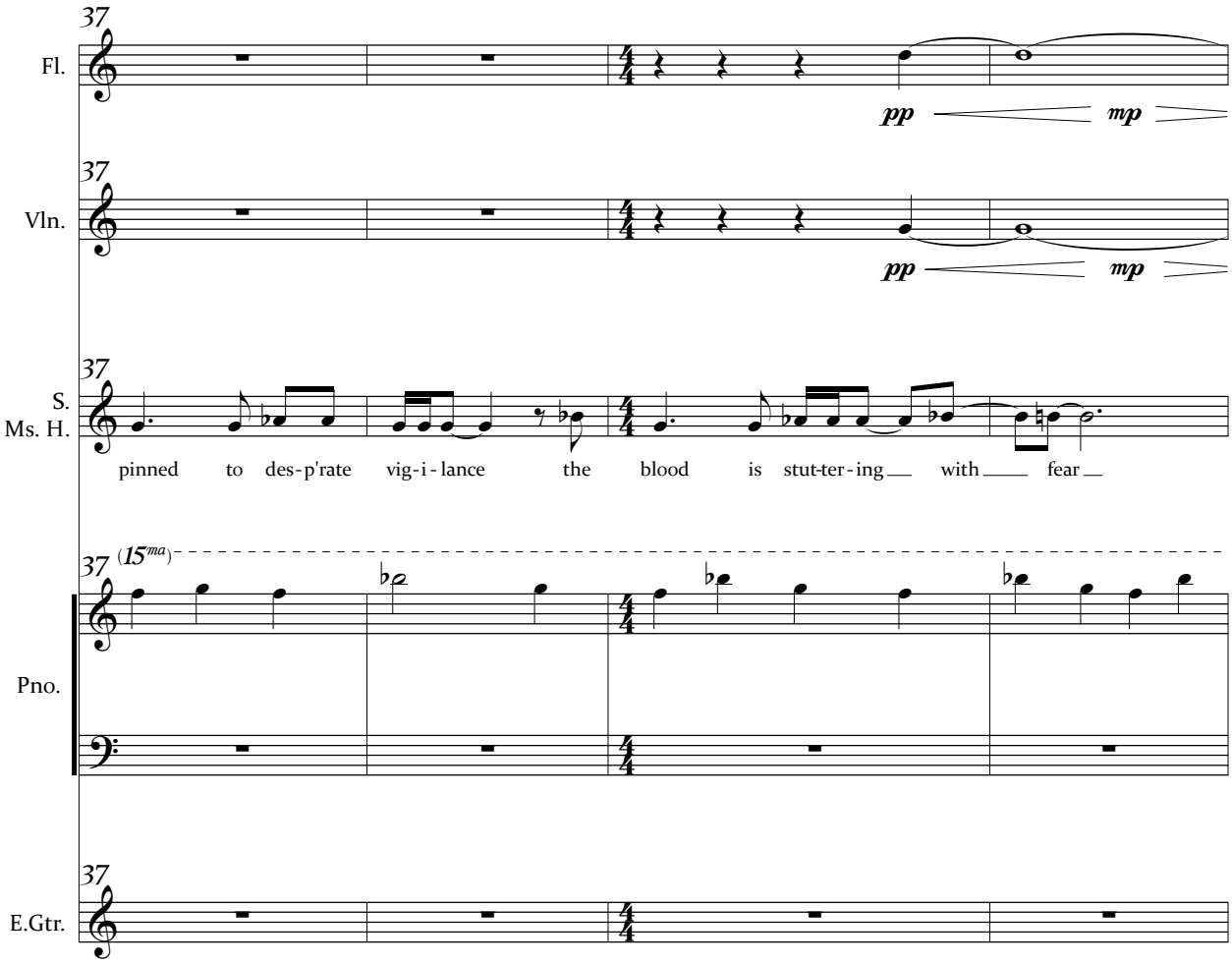

15
17
legato, expressive
Fl.
mp
mf
15
Vln.
p
15
17
S.
Ms. H.
15
Pno.
15
E.Gtr.

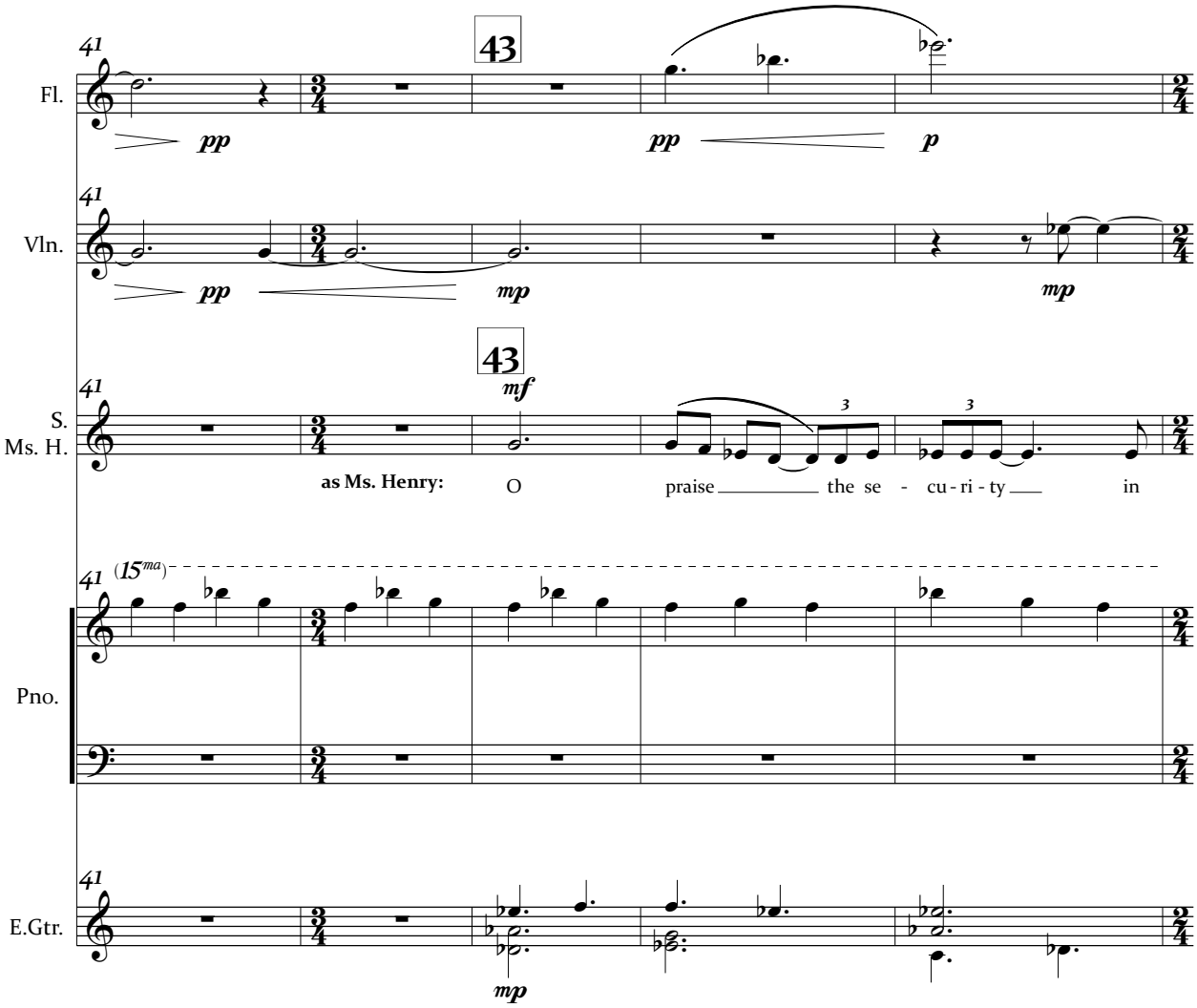

19
Fl.
19
Vln.
19
S.
Ms. H.
19
Pno.
19
E.Gtr.

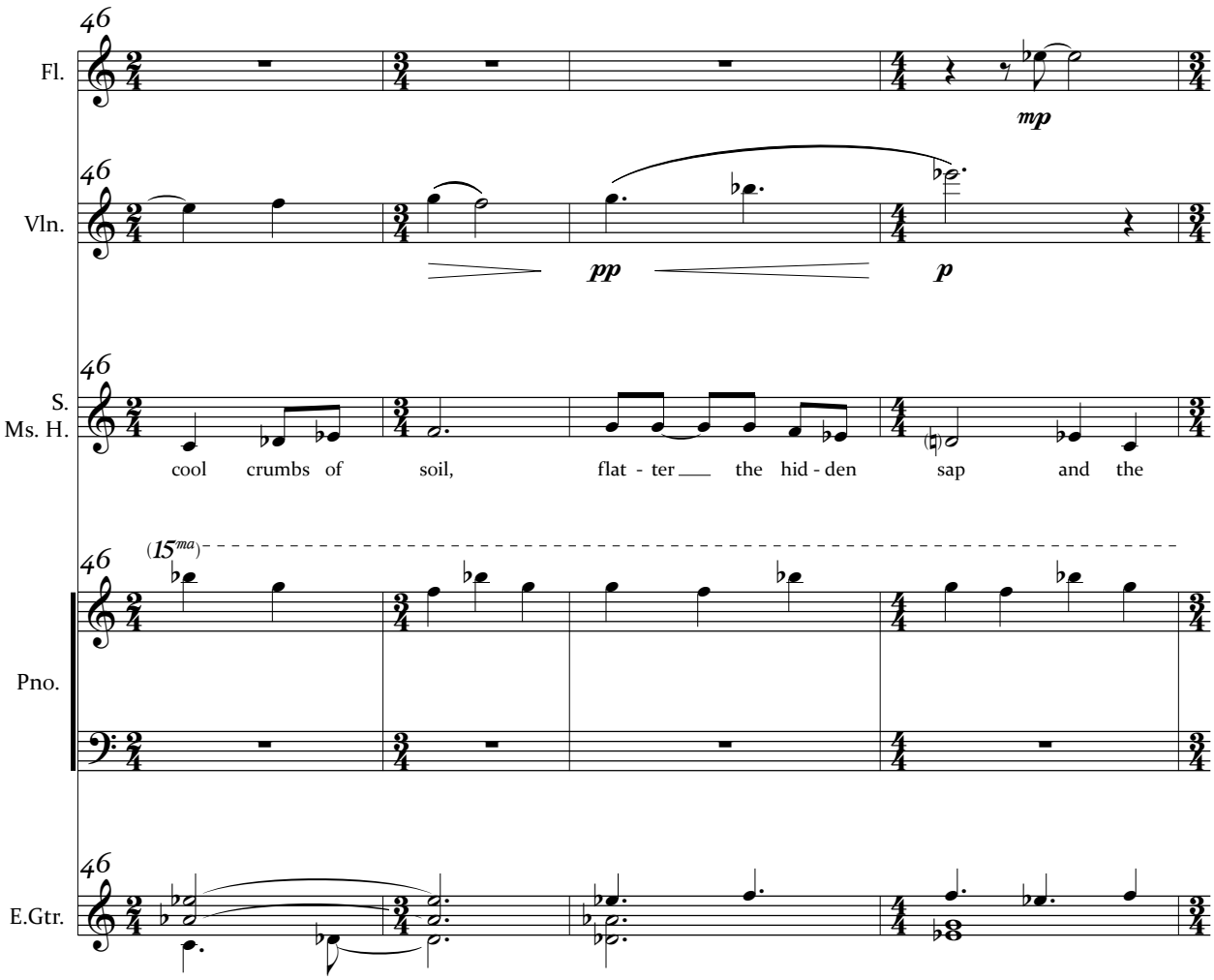

23
Fl.
pp
23
Vln.
mp
23
S.
Ms. H.
23
8va
Pno.
mp legato
pedal ad lib
23
E.Gtr.
(p)

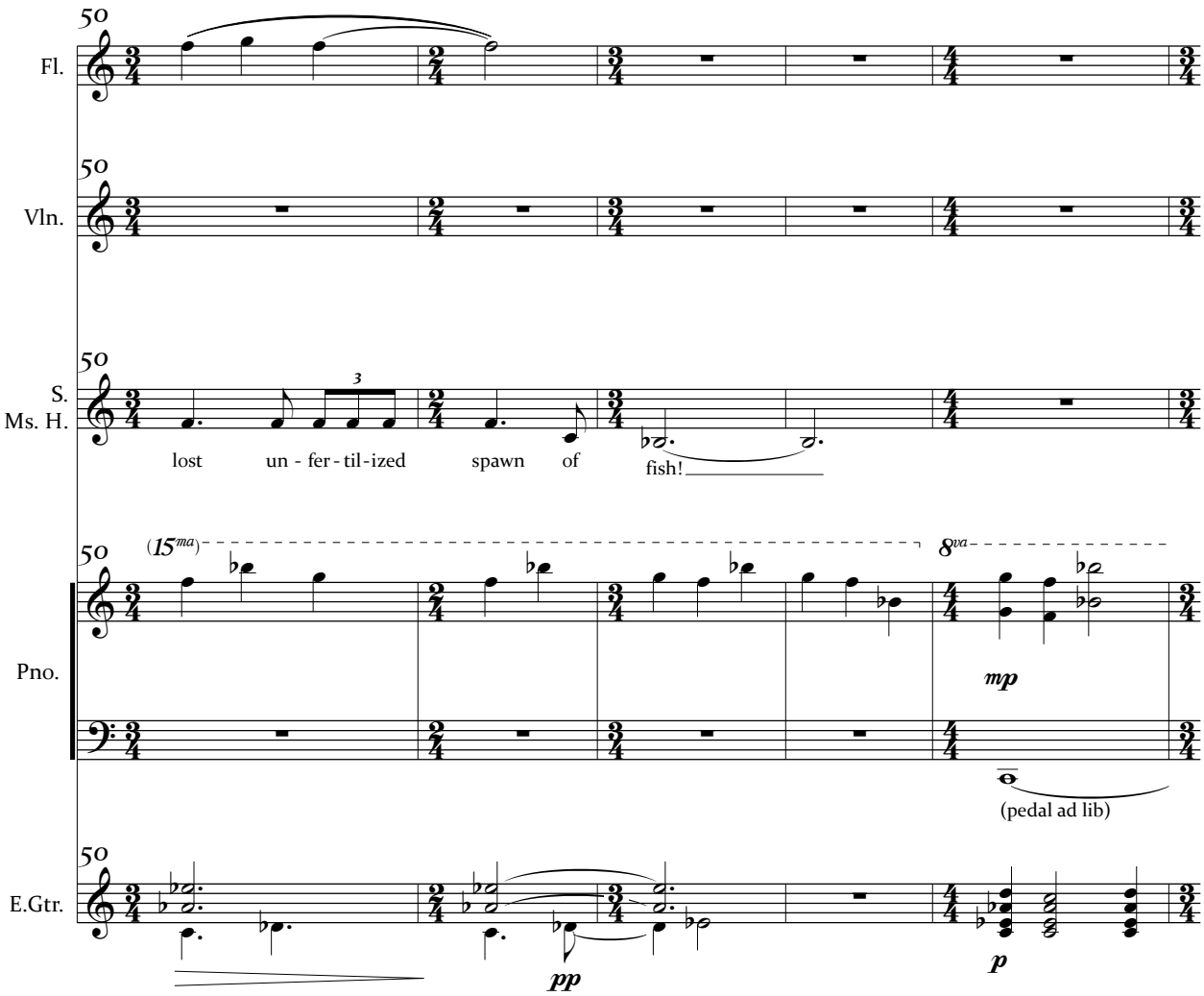

28
31
Fl.
Vln.
S.
Ms. H.
mp
as Salaria:
It is night like a
(8va)
15ma
Pno.
(pedal ad lib)
E.Gtr.

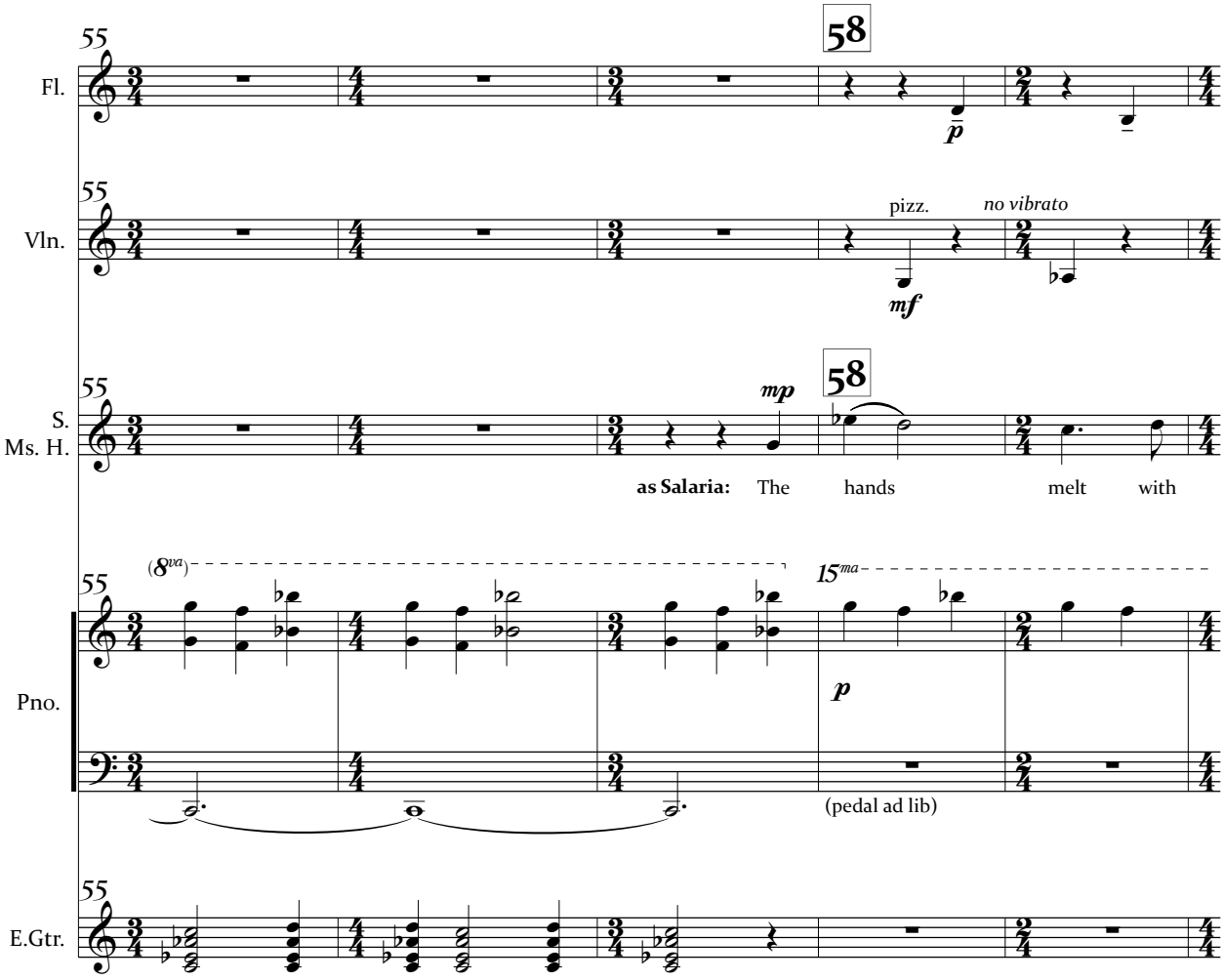

33
Fl.
33
Vln.
33
S.
Ms. H.
red rag drawn a - cross the eyes the flesh is bit - ter - ly
(15ma)
33
Pno.
33
E.Gtr.

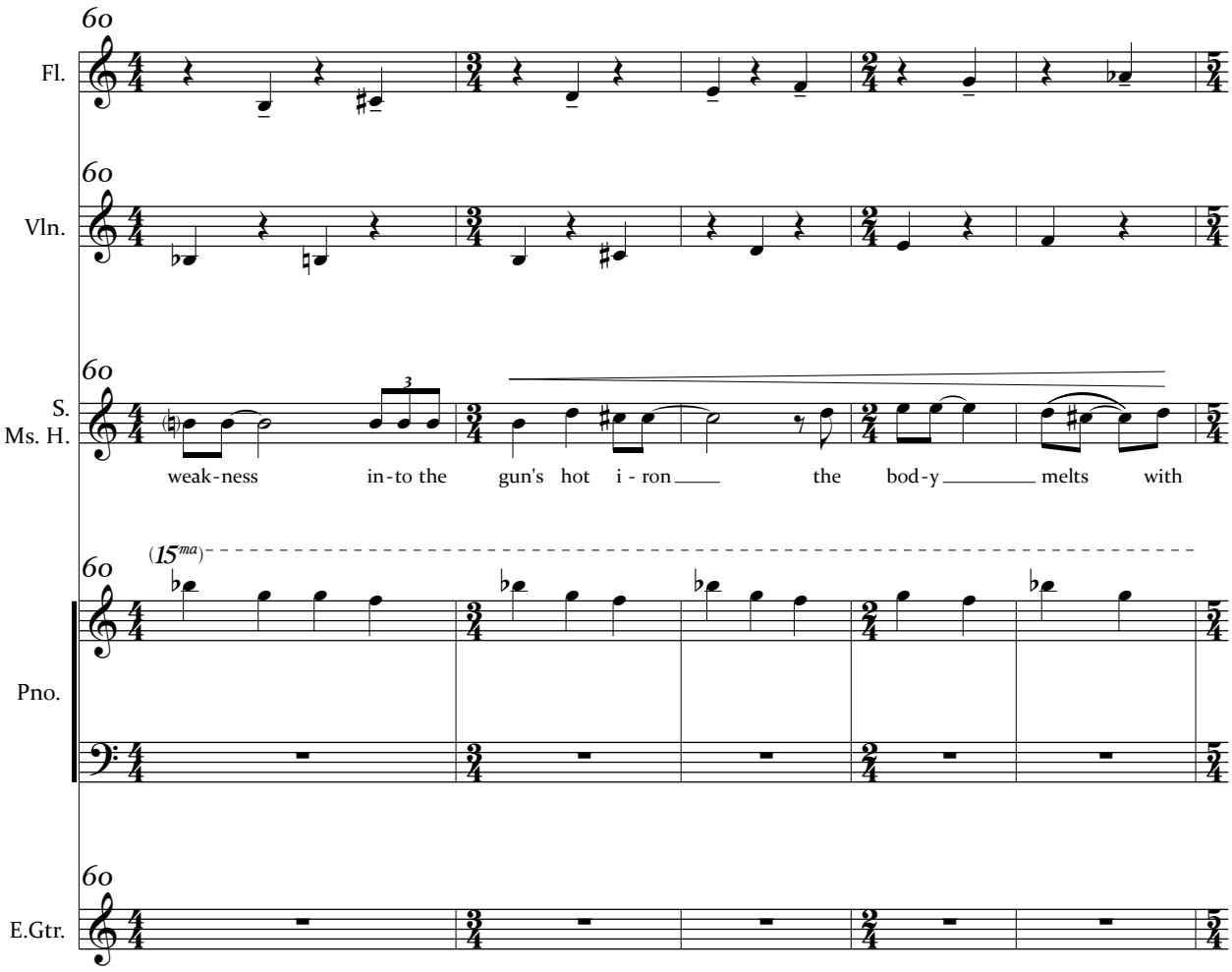

37
Fl.
pp
mp
37
Vln.
pp
mp
37
S.
Ms. H.
pinned to des-p'rate vig-i-lance the blood is stut-ter-ing with fear
37
(15ma)
Pno.
37
E.Gtr.

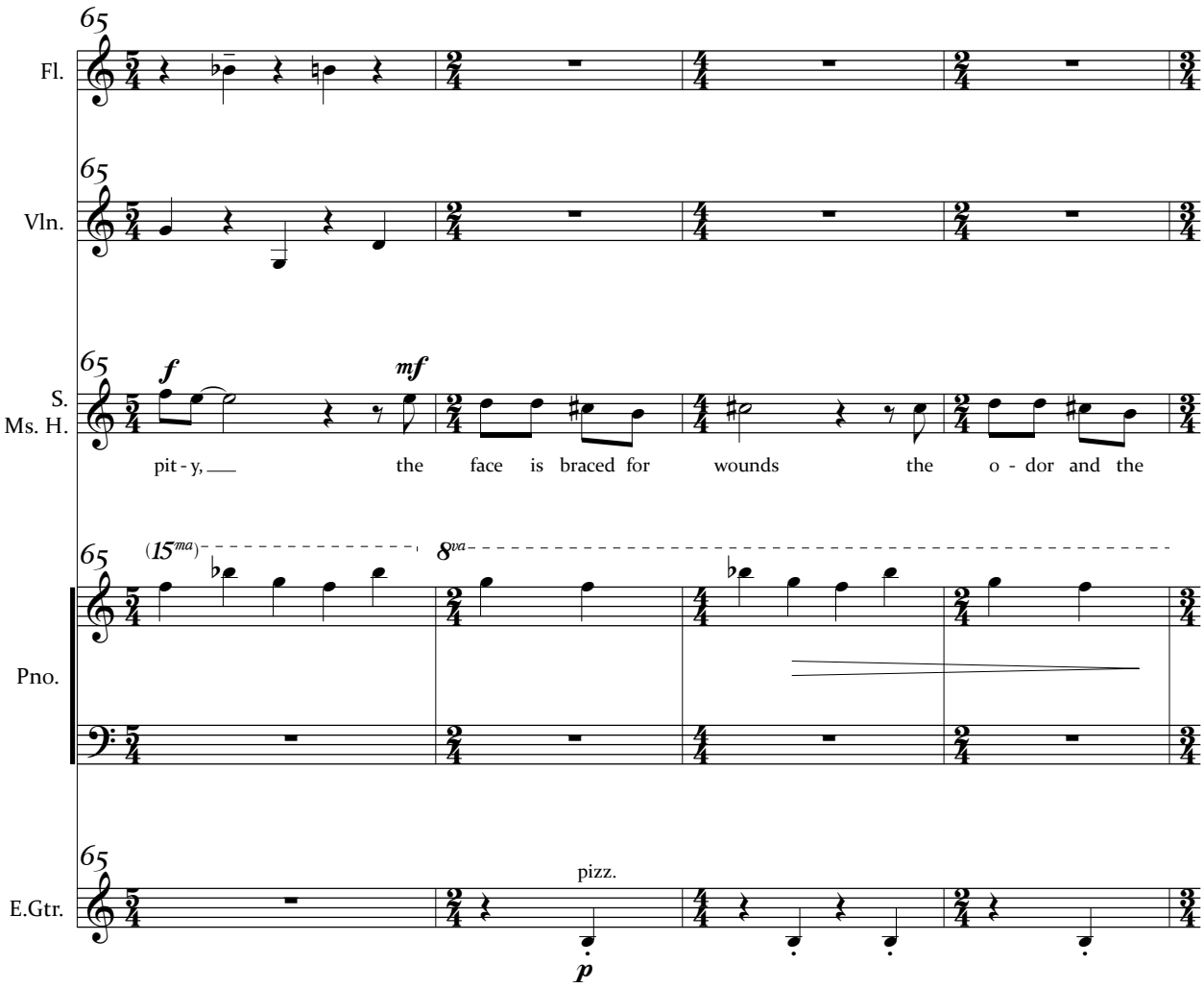

41
43
Fl.
pp
pp
p
41
Vln.
pp
mp
mp
43
mf
41
S.
Ms. H.
as Ms. Henry:
O
praise
the se - cu - ri - ty
in
41
(15ma)
Pno.
41
E.Gtr.
mp

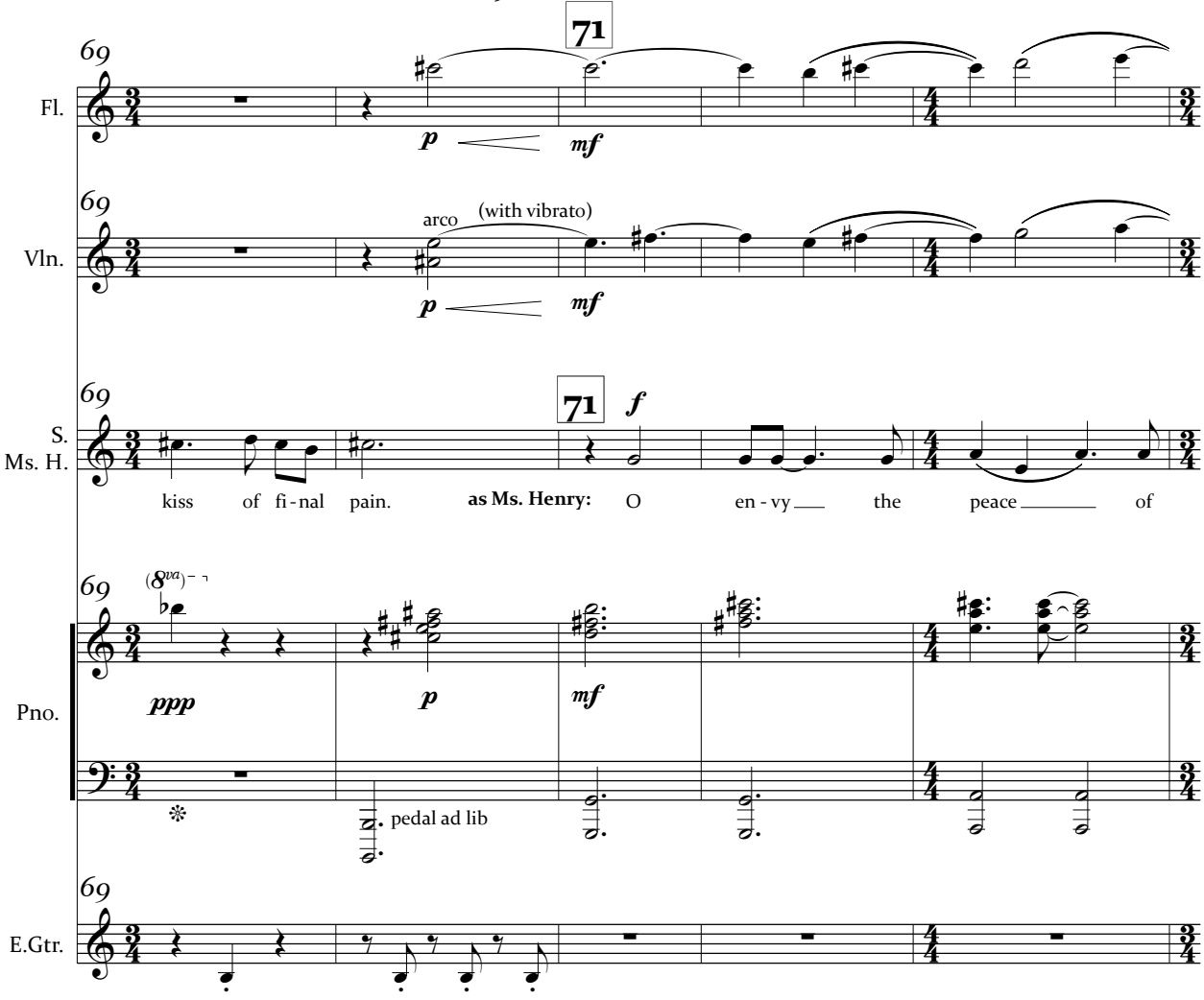

46
Fl.
mp
Vln.
pp
p
S.
Ms. H.
cool crumbs of soil, flat - ter the hid - den sap and the
(15ma)
Pno.
E.Gtr.

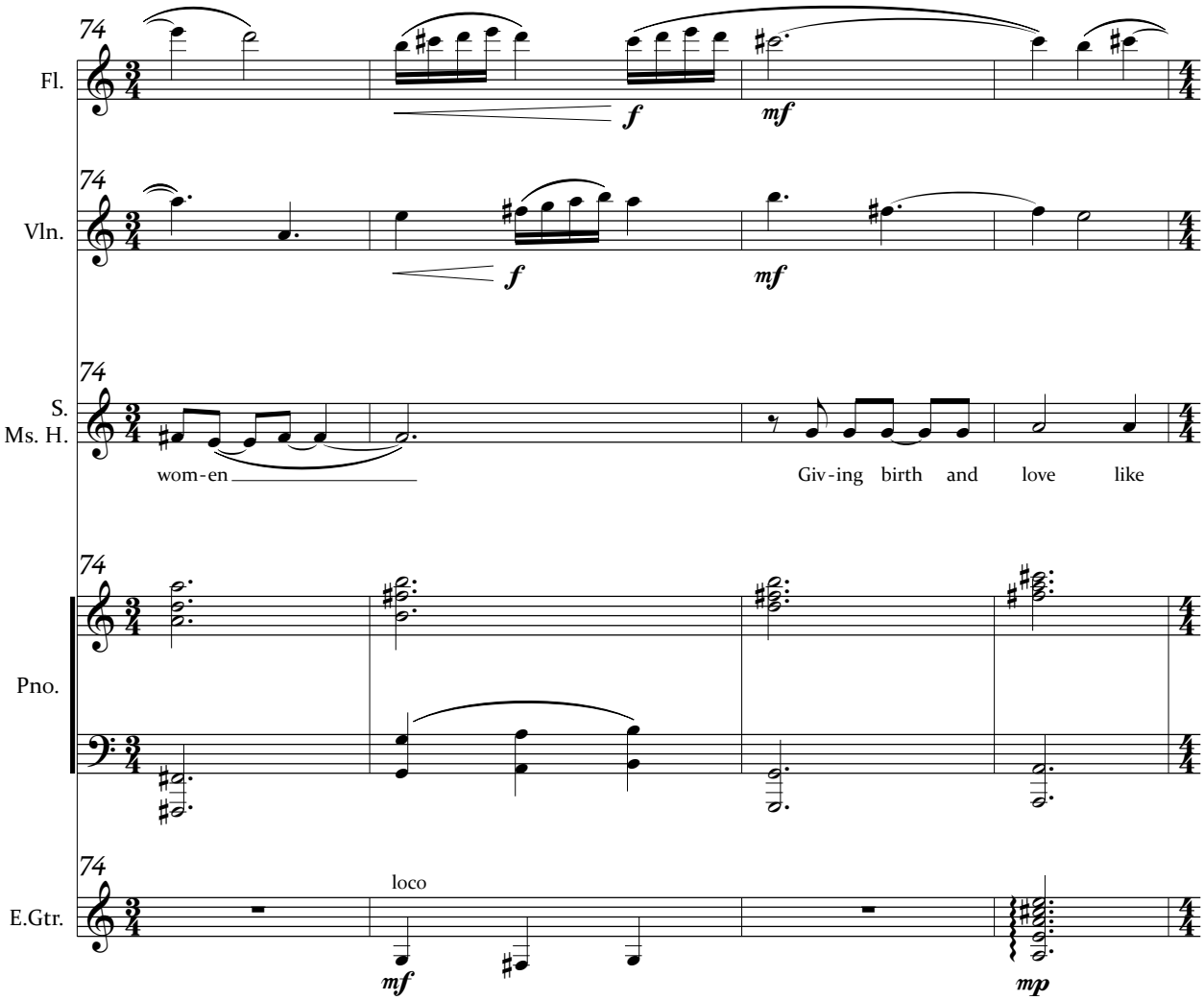

50
Fl.
50
Vln.
50
S.
Ms. H.
lost un - fer - til - ized spawn of fish!
50
(15ma)
8va
Pno.
mp
(pedal ad lib)
50
E.Gtr.
pp
p

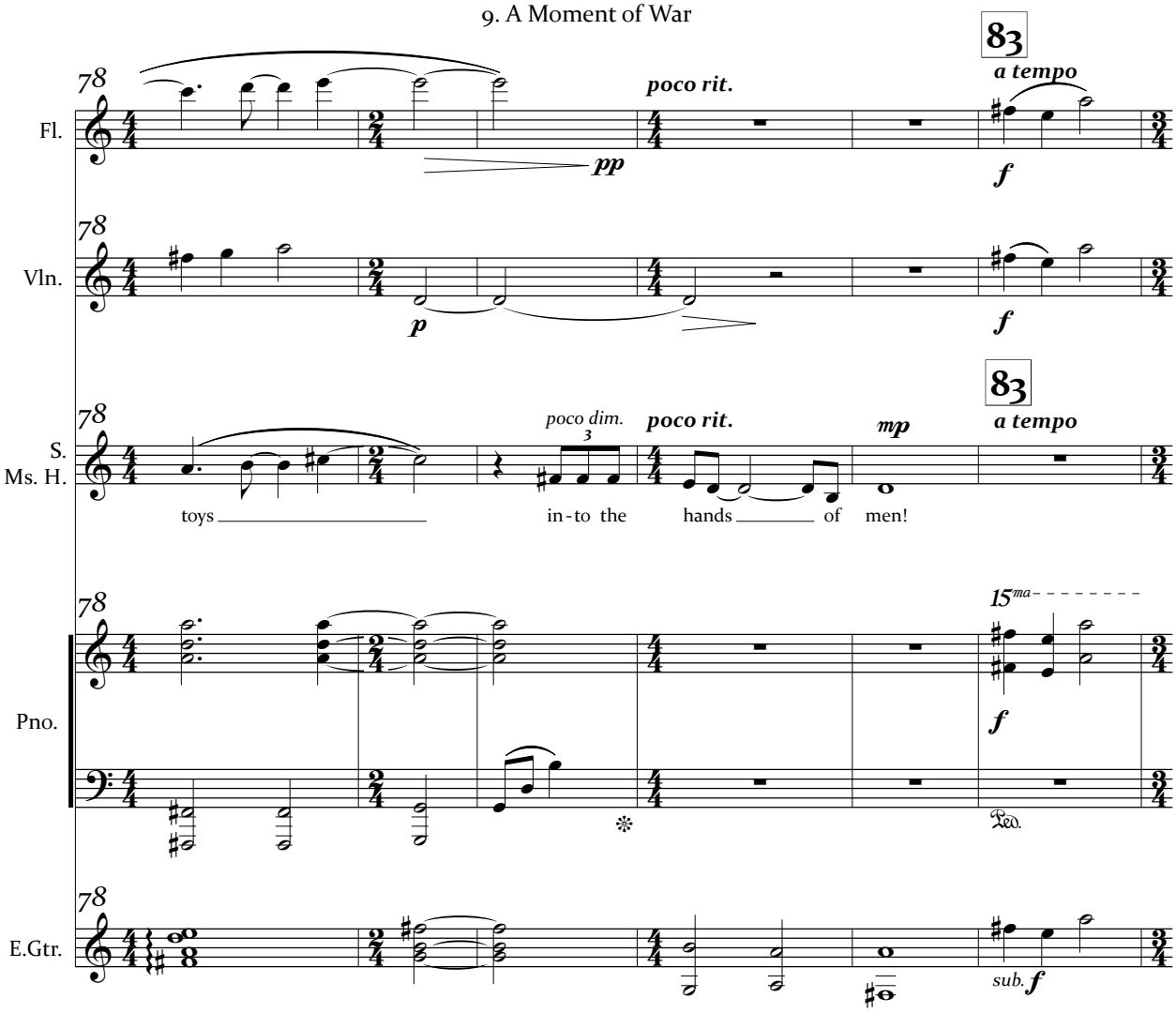

55
58
Fl.
p
55
pizz.
no vibrato
Vln.
mf
55
mp
58
S.
Ms. H.
as Salaria: The hands melt with
55
(8va)
15ma
Pno.
p
(pedal ad lib)
55
E.Gtr.

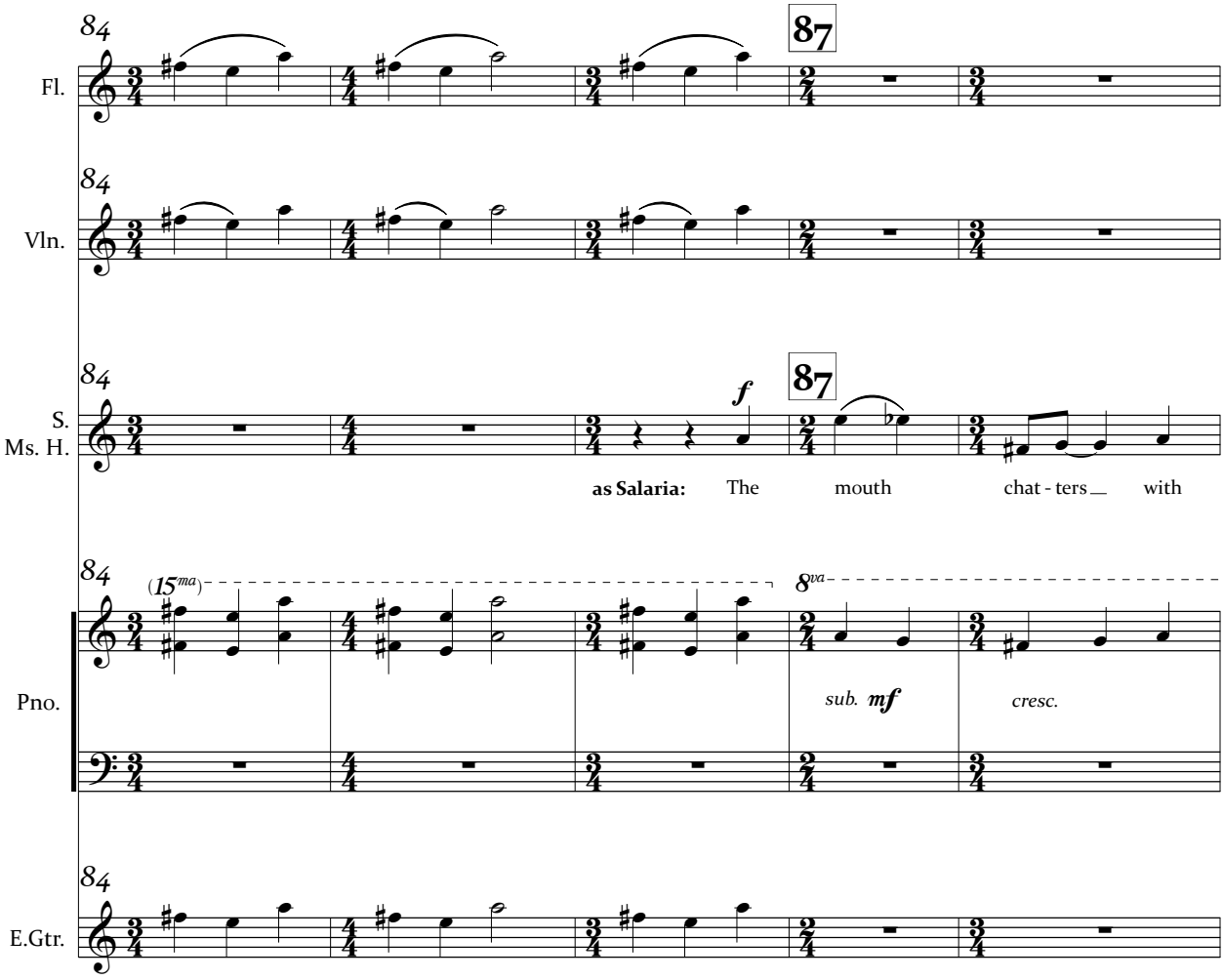

60
Fl.
60
Vln.
60
S.
Ms. H.
weak-ness in-to the gun's hot i - ron the bod-y melts with
(15ma)
60
Pno.
60
E.Gtr.

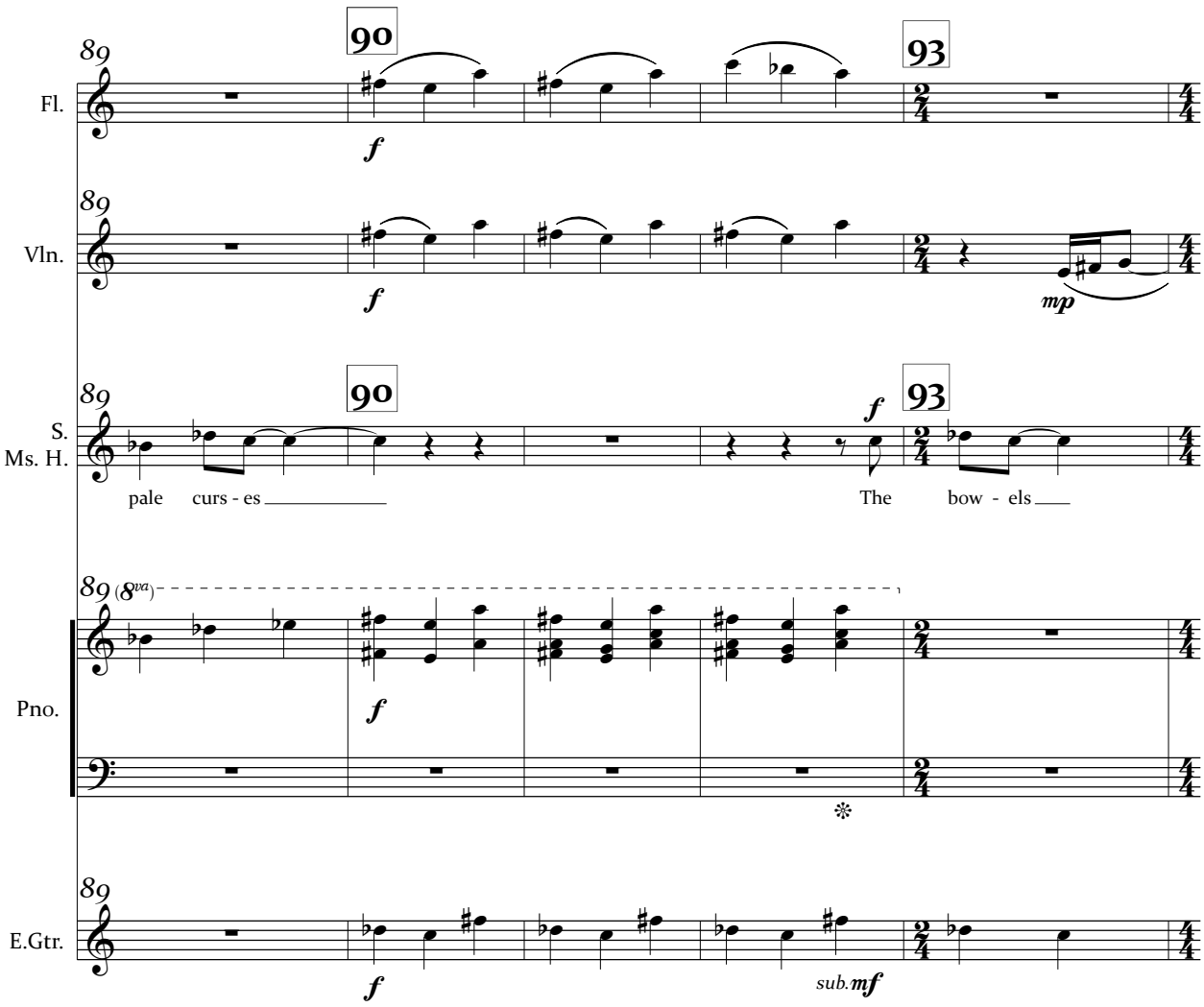

65
Fl.
Vln.
S.
Ms. H.
f
mf
pit - y, the face is braced for wounds the o - dor and the
(15ma)
8va
Pno.
E.Gtr.
pizz.
p

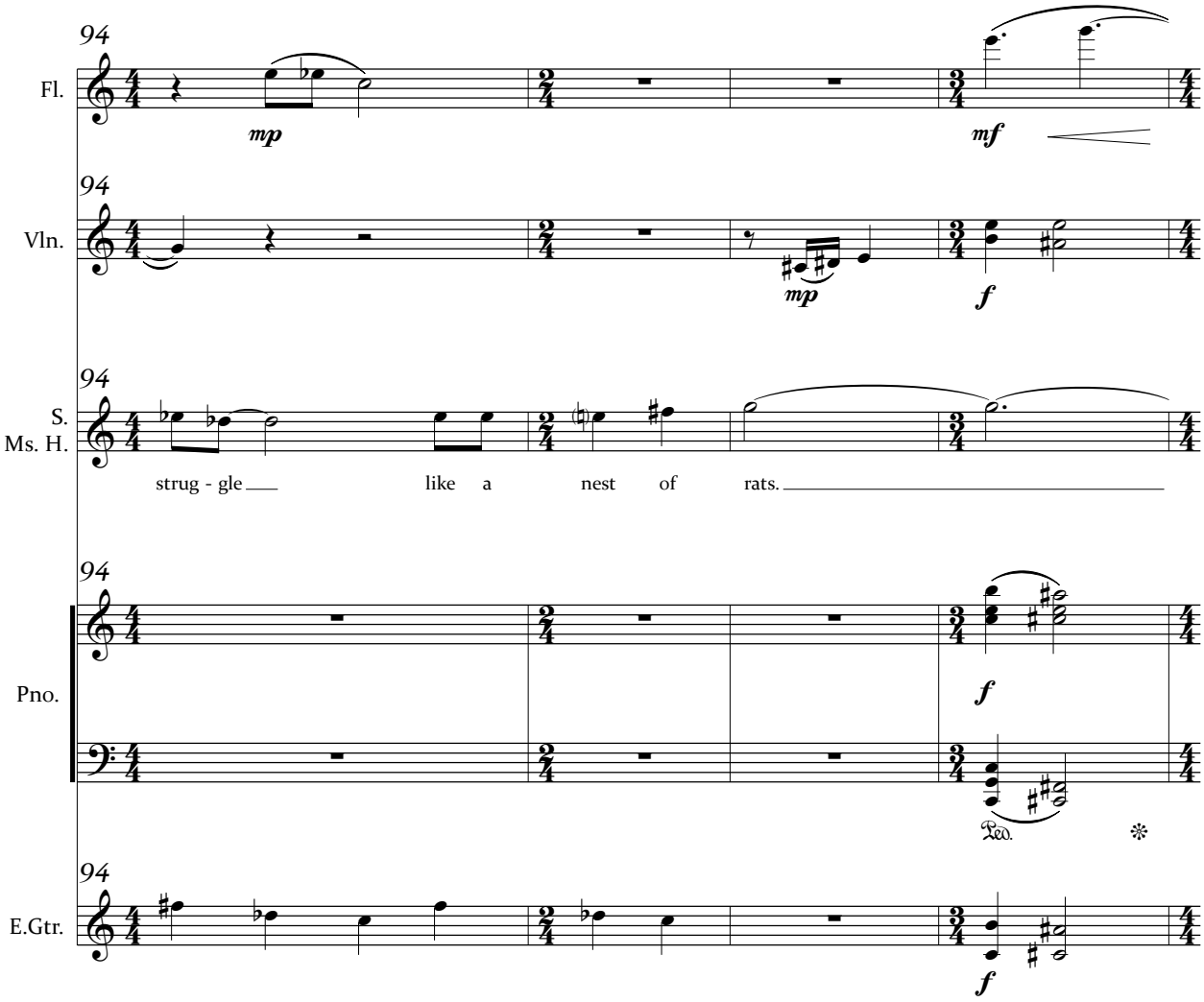

69
71
Fl.
p
mf
69
arco
(with vibrato)
Vln.
p
mf
69
71
f
S.
Ms. H.
kiss of fi - nal pain.
as Ms. Henry:
O en - vy the peace of
69
(8va)
Pno.
ppp
p
mf
pedal ad lib
69
E.Gtr.

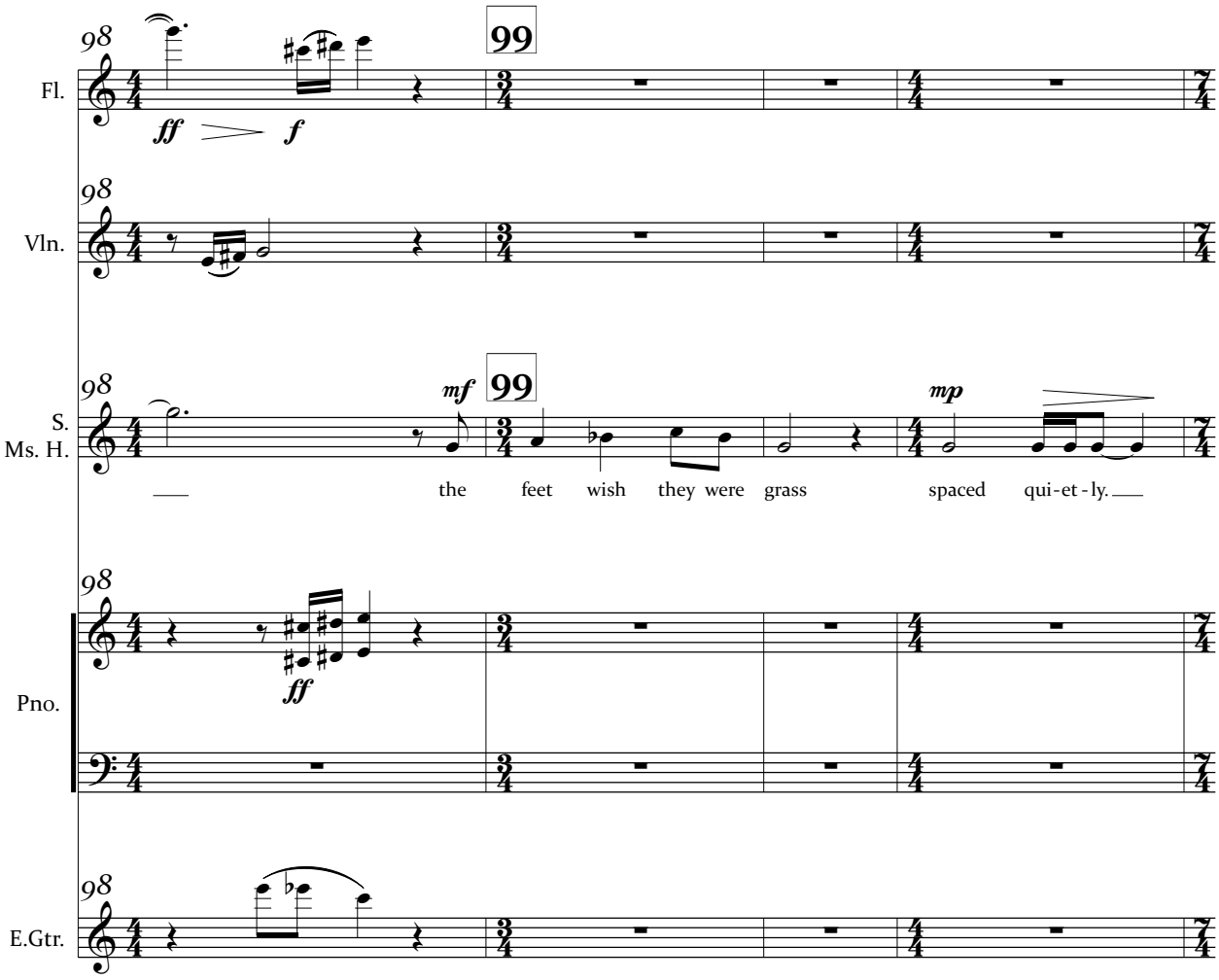

74
Fl.
f
mf
74
Vln.
f
mf
74
S.
Ms. H.
wom-en
Giv-ing birth and love like
74
Pno.
74
E.Gtr.
loco
mf
mp

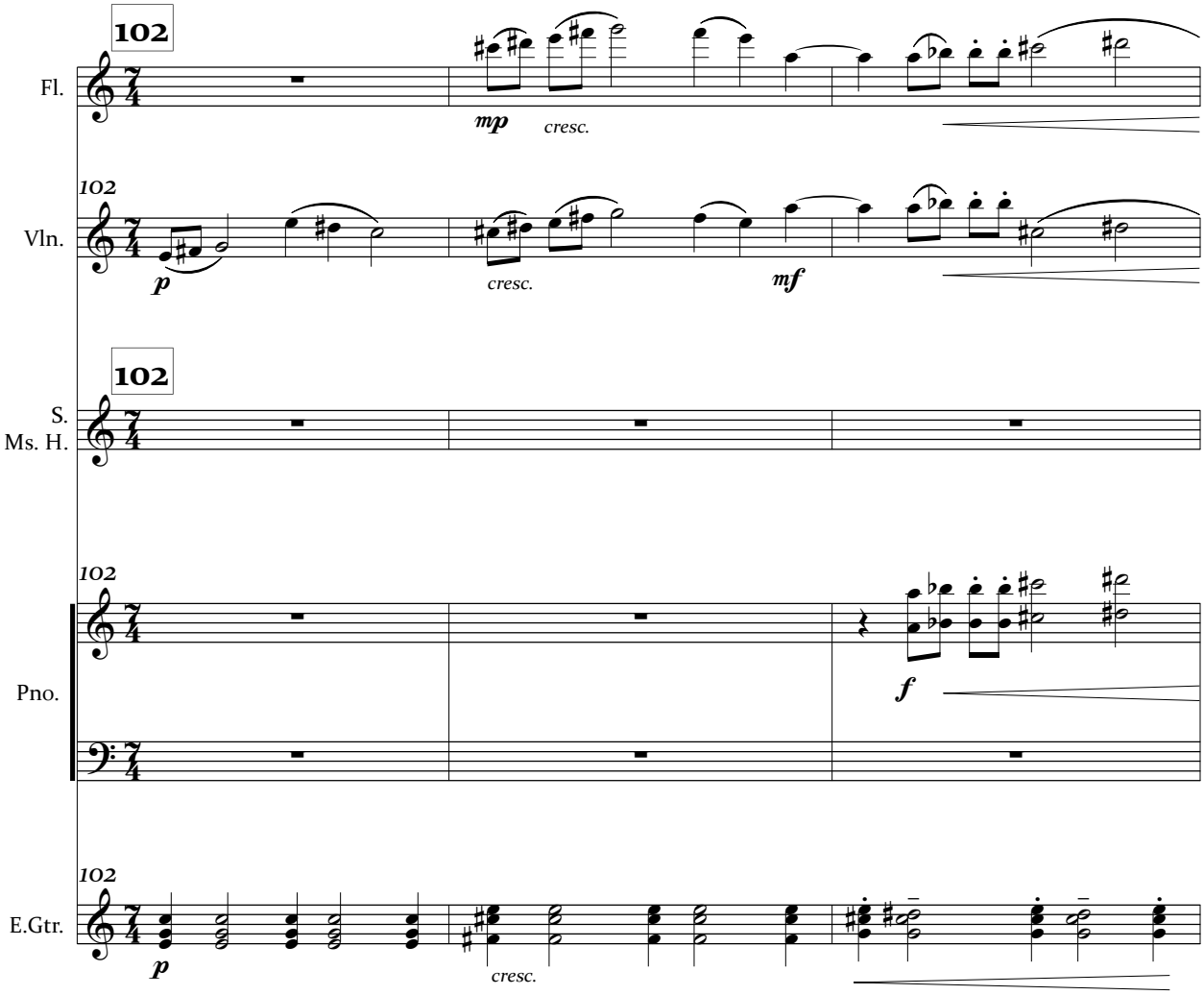

83
a tempo
78
poco rit.
Fl.
pp
f
Vln.
p
f
83
a tempo
S.
Ms. H.
poco dim.
poco rit.
mp
toys
in-to the
hands
of
men!
15ma
Pno.
f
Ped.
E.Gtr.
sub. f

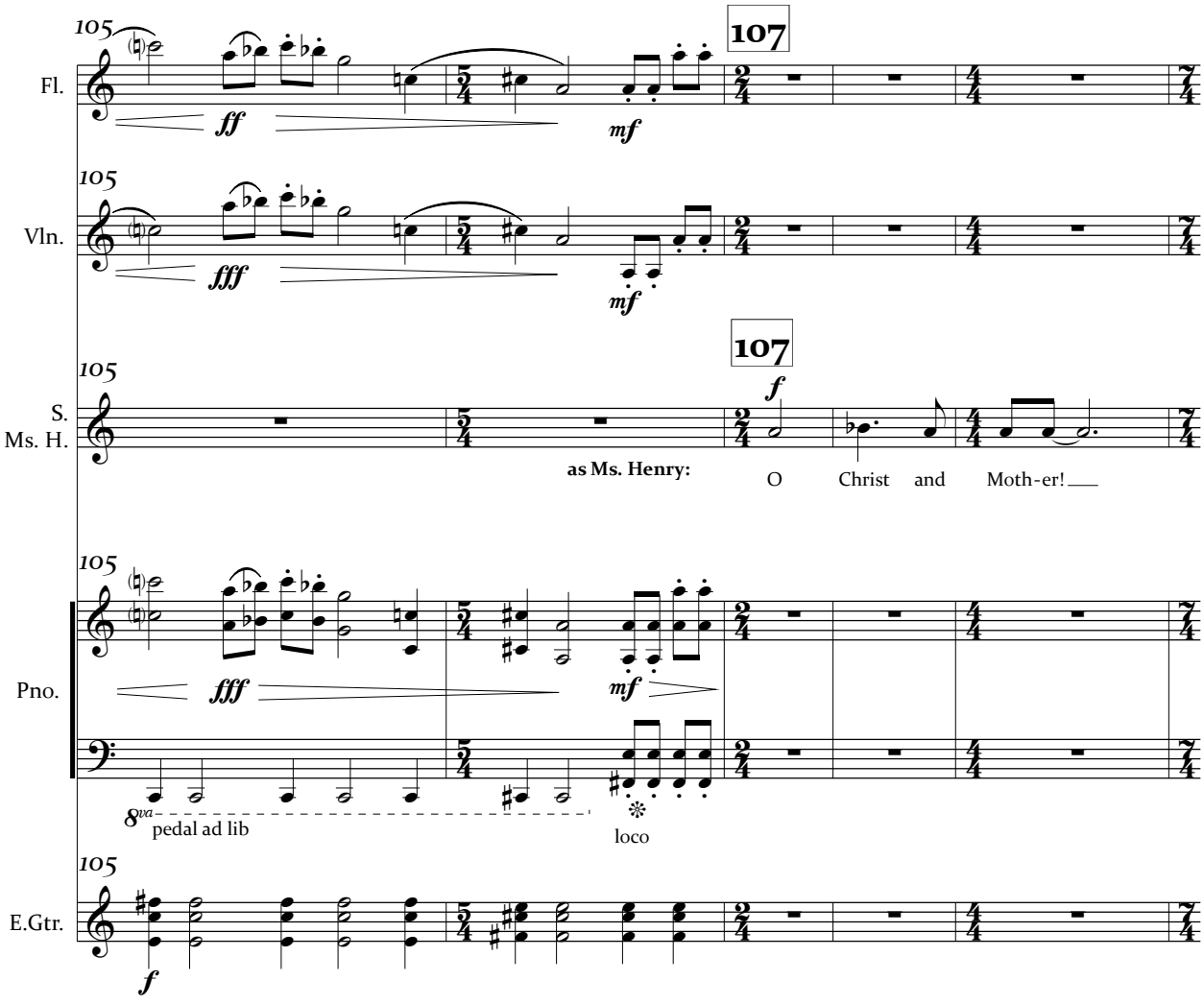

84
87
Fl.
Vln.
S.
Ms. H.
f
as Salaria: The mouth chat - ters with
(15ma)
8va
Pno.
sub. mf
cresc.
E.Gtr.

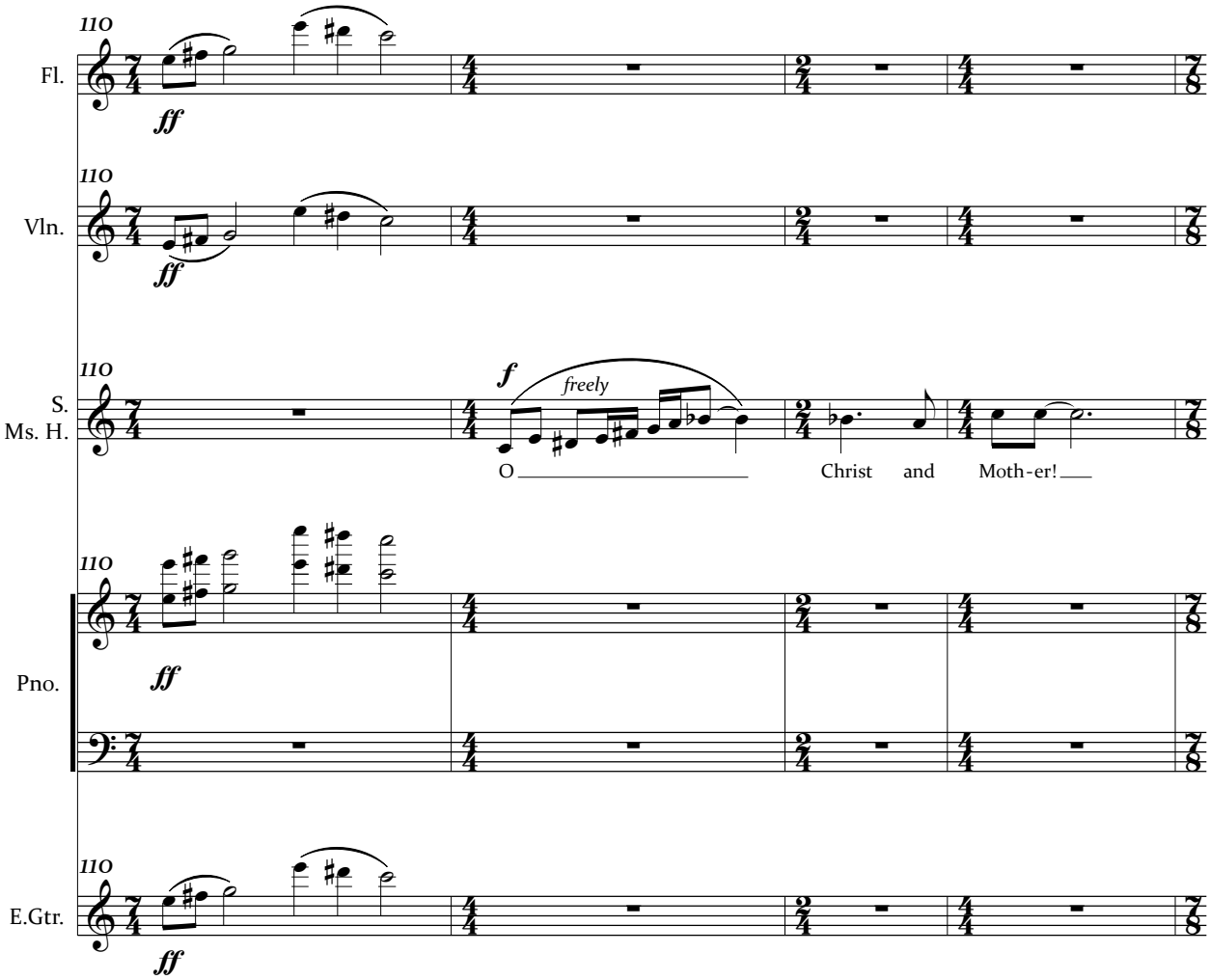

89
90
93
Fl.
f
Vln.
mp
S.
Ms. H.
pale curs - es
The bow - els
(8va)
Pno.
E.Gtr.
sub.mf

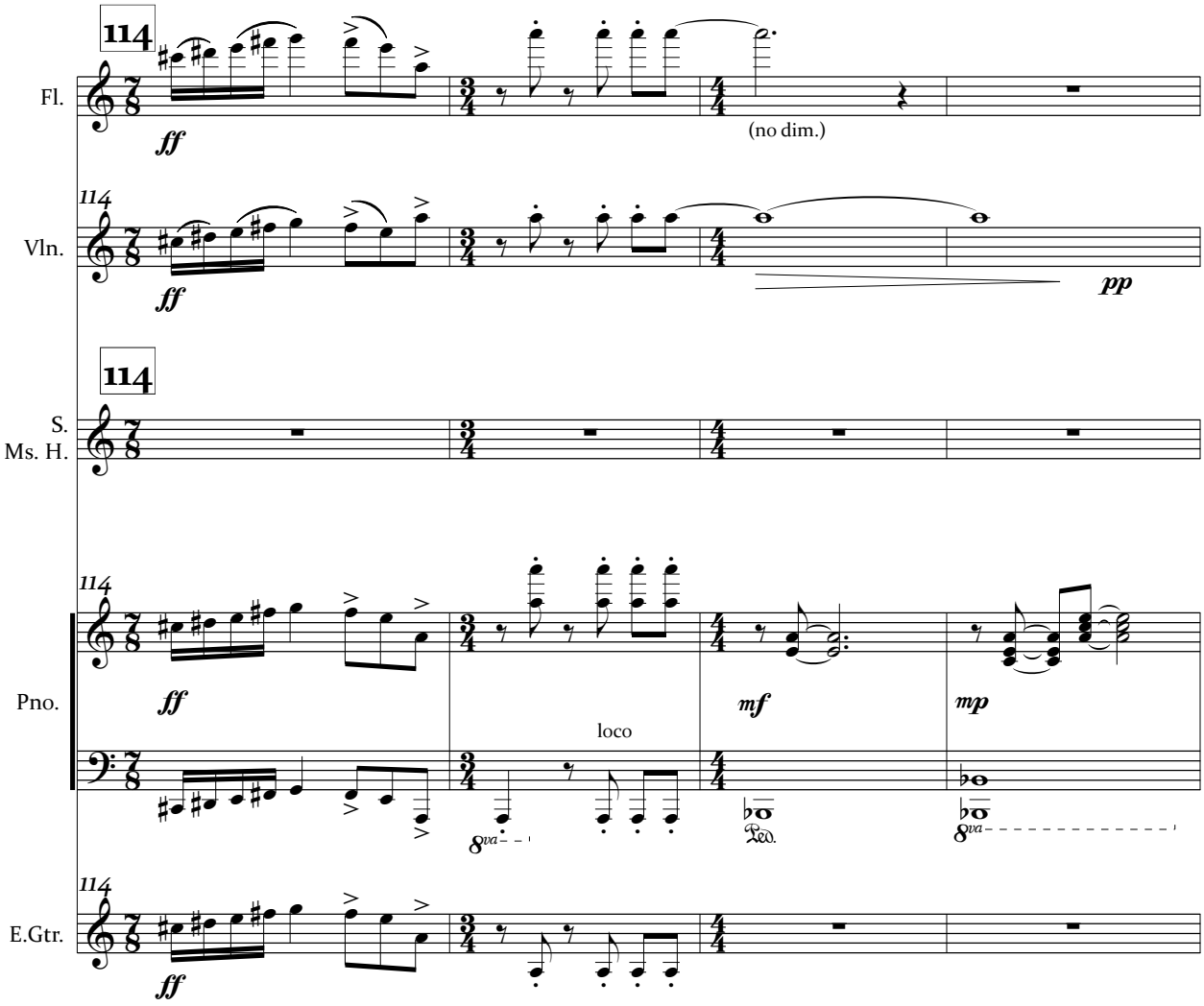

94
Fl.
mp
mf
94
Vln.
mp
f
94
S.
Ms. H.
strug - gle
like a nest of rats.
94
Pno.
f
Ped.
94
E.Gtr.
f

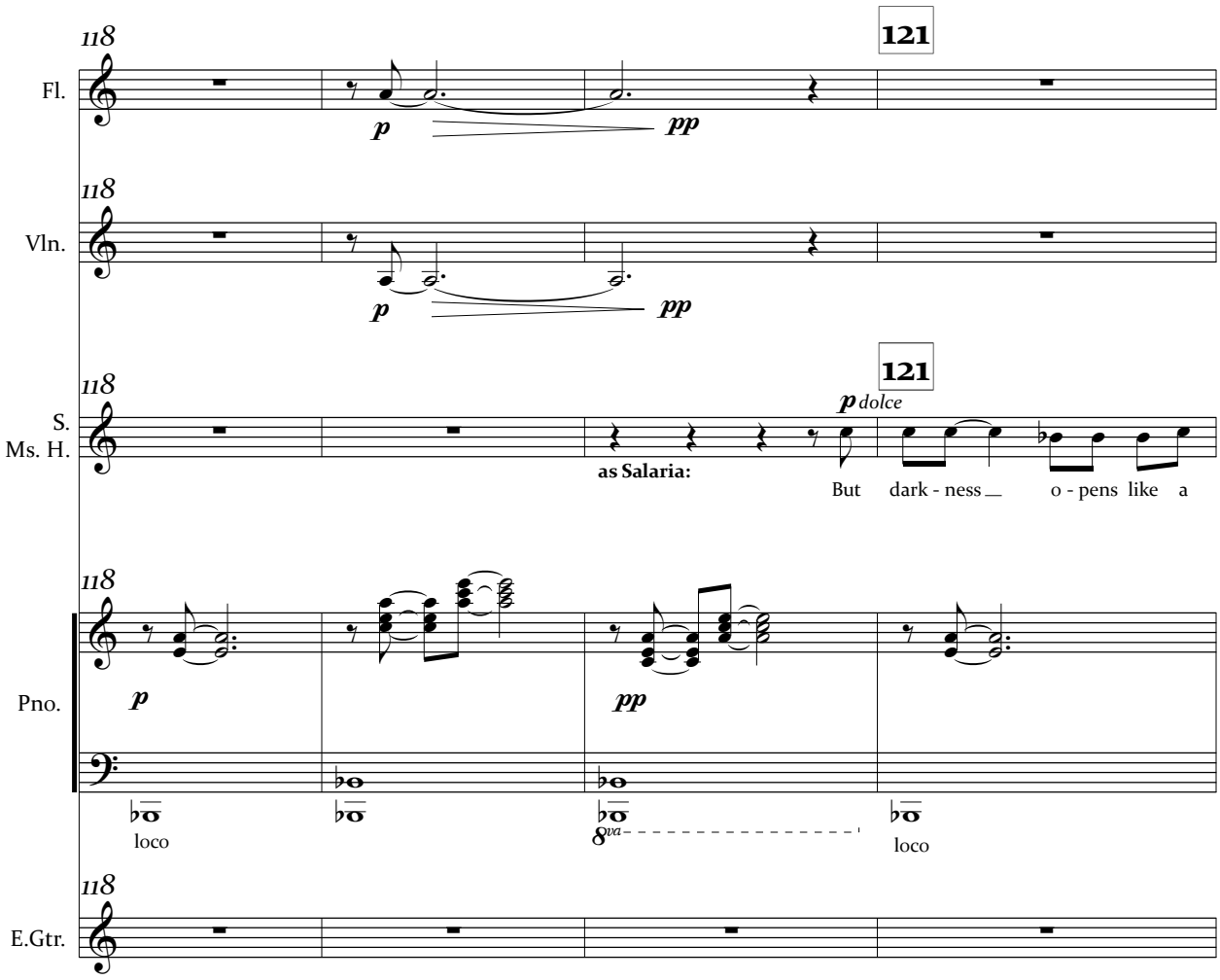

98
99
Fl.
ff
f
98
Vln.
98
mf
99
S.
Ms. H.
mp
the feet wish they were grass spaced qui-et-ly.
98
ff
Pno.
98
E.Gtr.

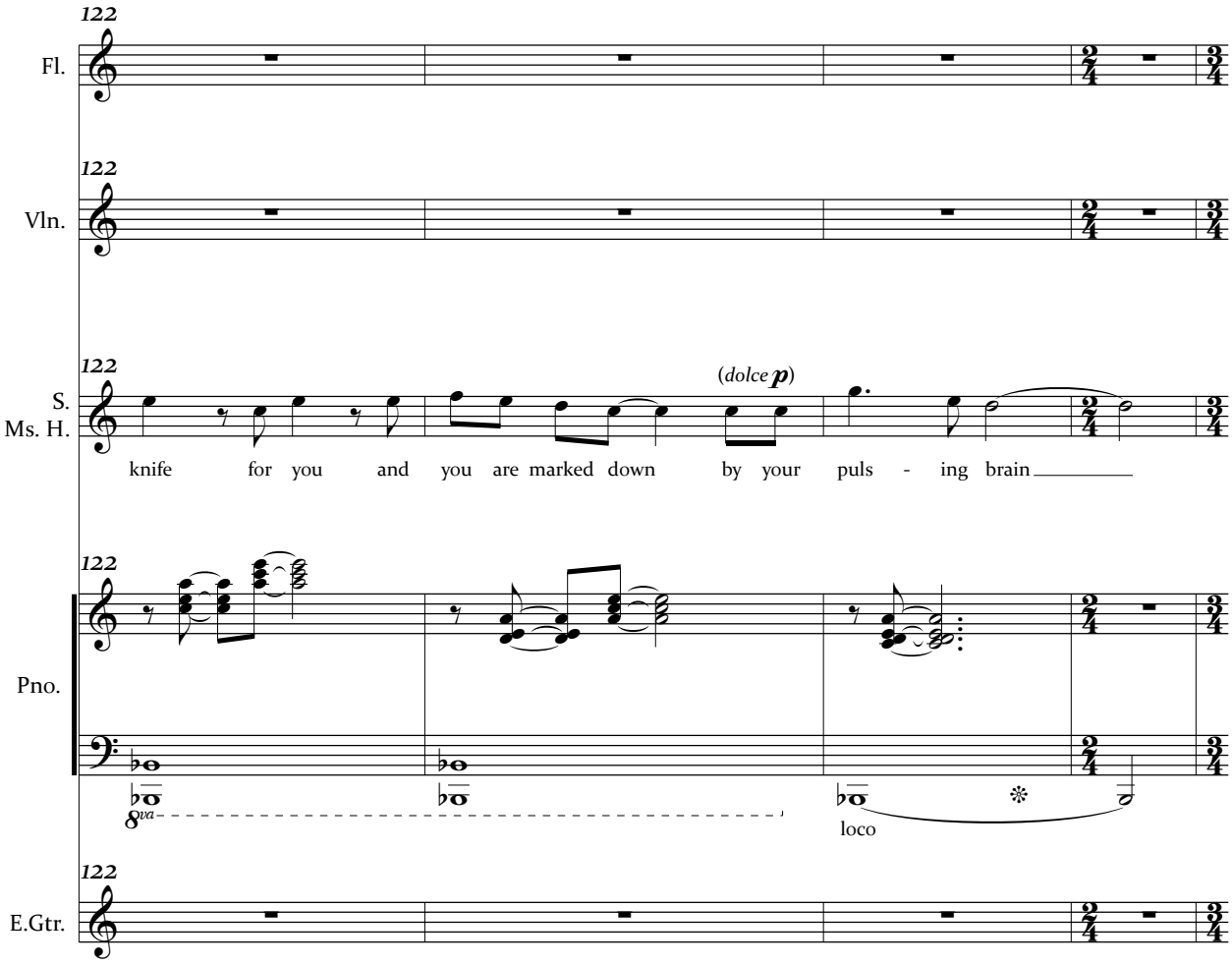

102
Fl.
mp
cresc.
102
Vln.
p
cresc.
mf
102
S.
Ms. H.
102
Pno.
f
102
E.Gtr.
p
cresc.

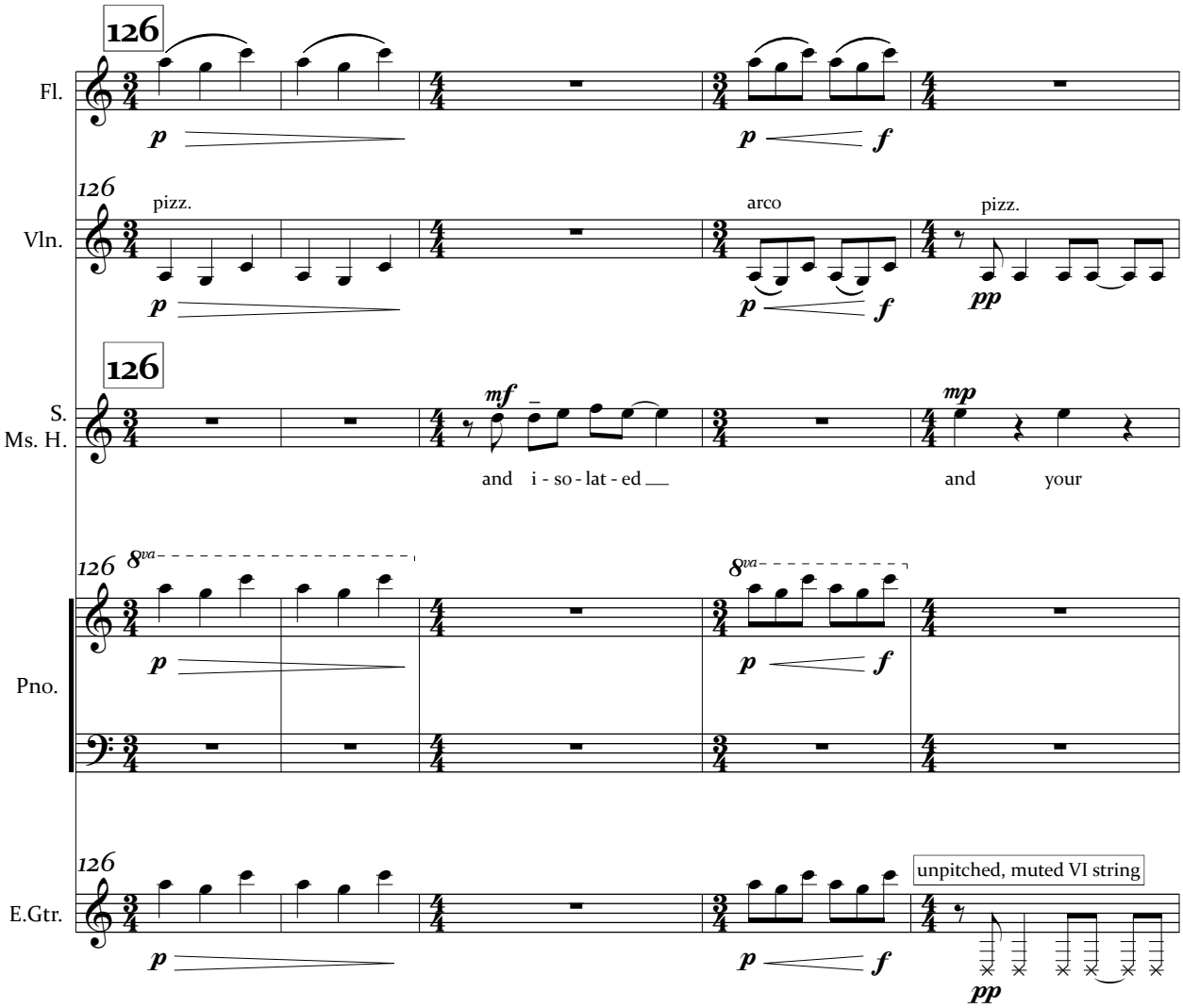

105
107
Fl.
ff
mf
105
Vln.
fff
mf
105
107
S.
Ms. H.
f
as Ms. Henry:
O Christ and Moth-er!
105
Pno.
fff
mf
8va
pedal ad lib
loco
105
E.Gtr.
f

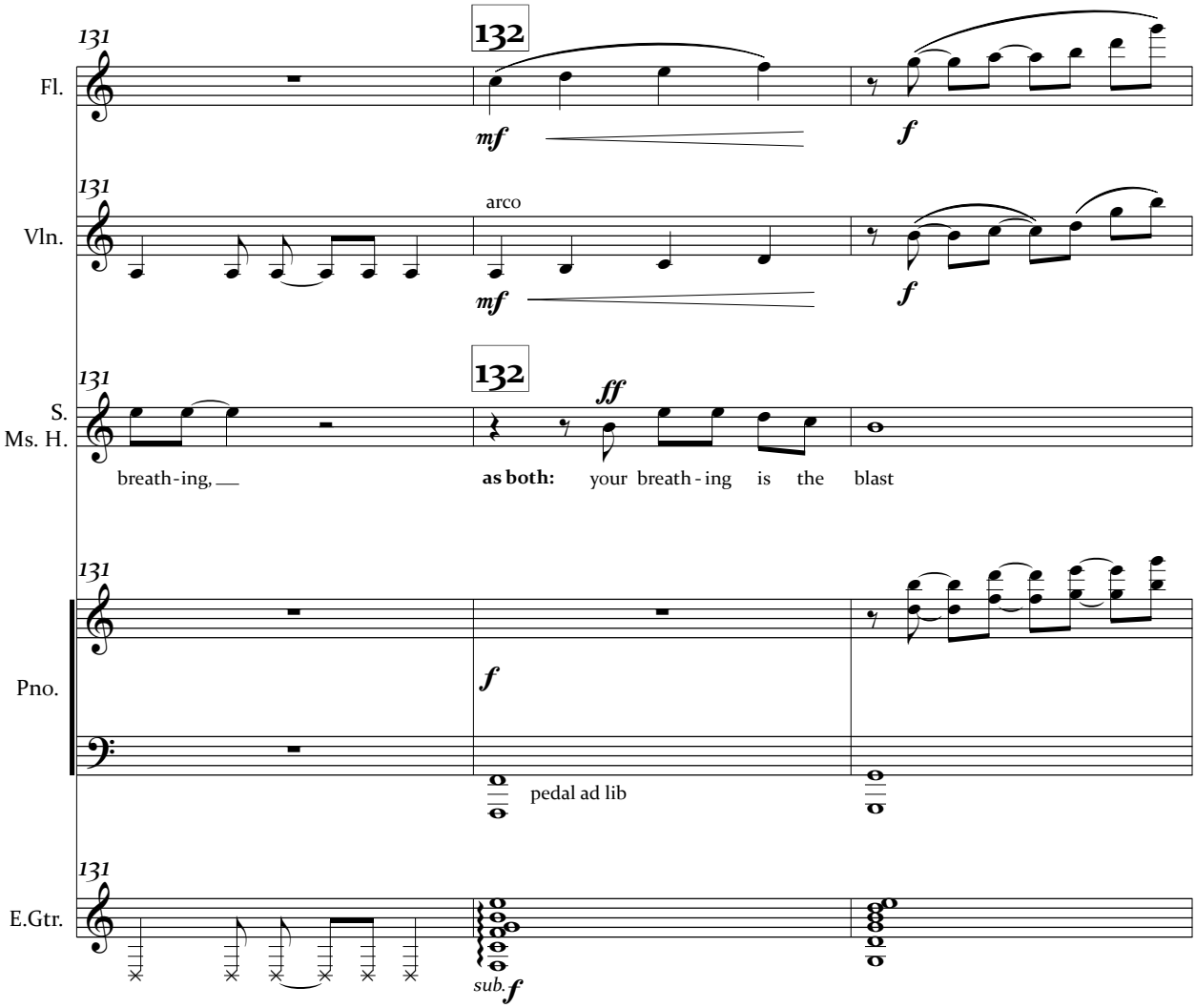

110
Fl.
ff
110
Vln.
ff
110
S.
Ms. H.
f
freely
O
Christ and Moth-er!
110
Pno.
ff
110
E.Gtr.
ff


114
Fl.
ff
(no dim.)
114
Vln.
ff
pp
114
S.
Ms. H.
114
Pno.
ff
mf
mp
loco
8va
Ped.
8va
114
E.Gtr.
ff

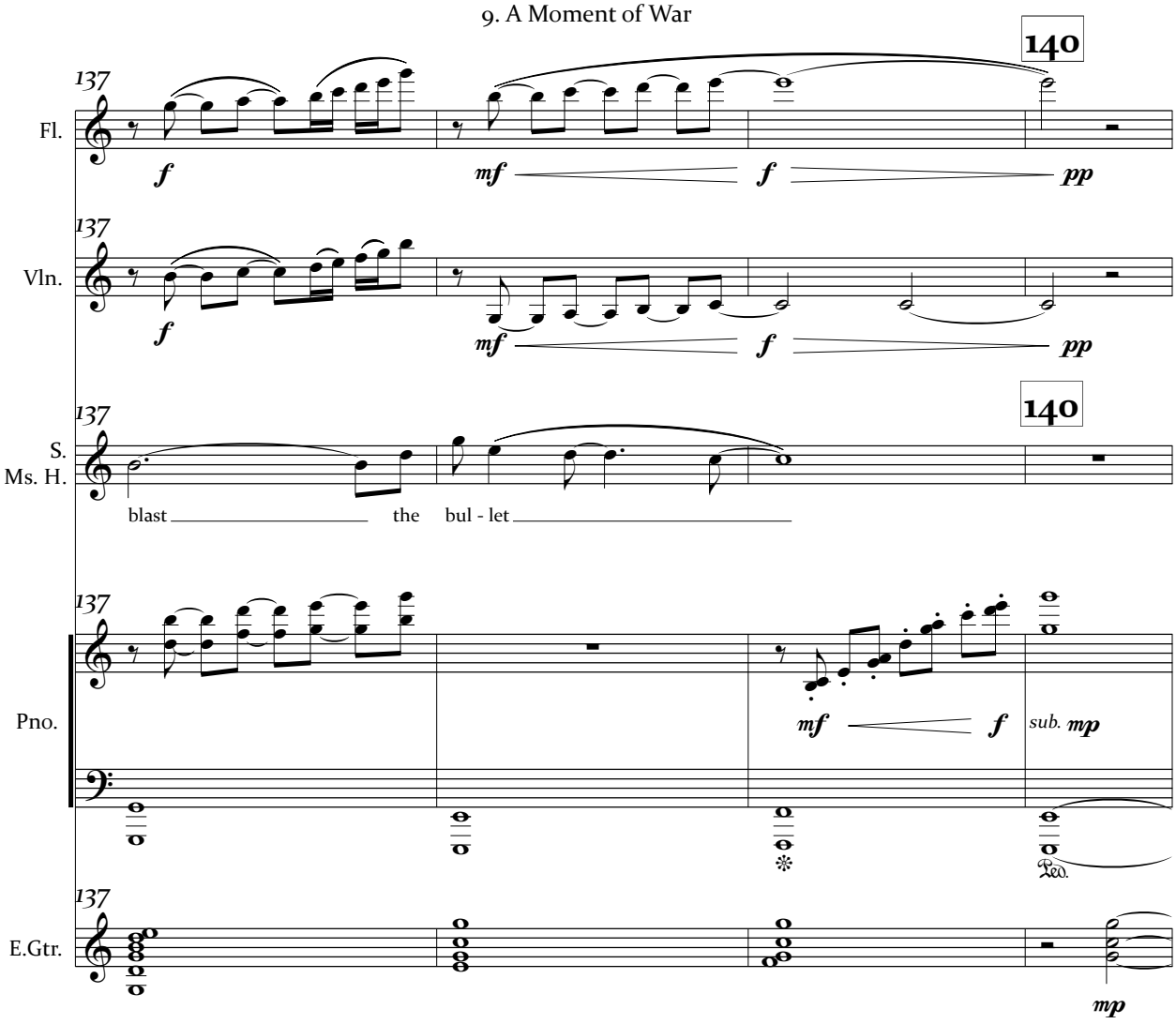

118
121
Fl.
p
pp
118
Vln.
p
pp
118
121
S.
Ms. H.
p dolce
as Salaria:
But dark - ness o - pens like a
118
Pno.
p
pp
loco
8va
loco
118
E.Gtr.

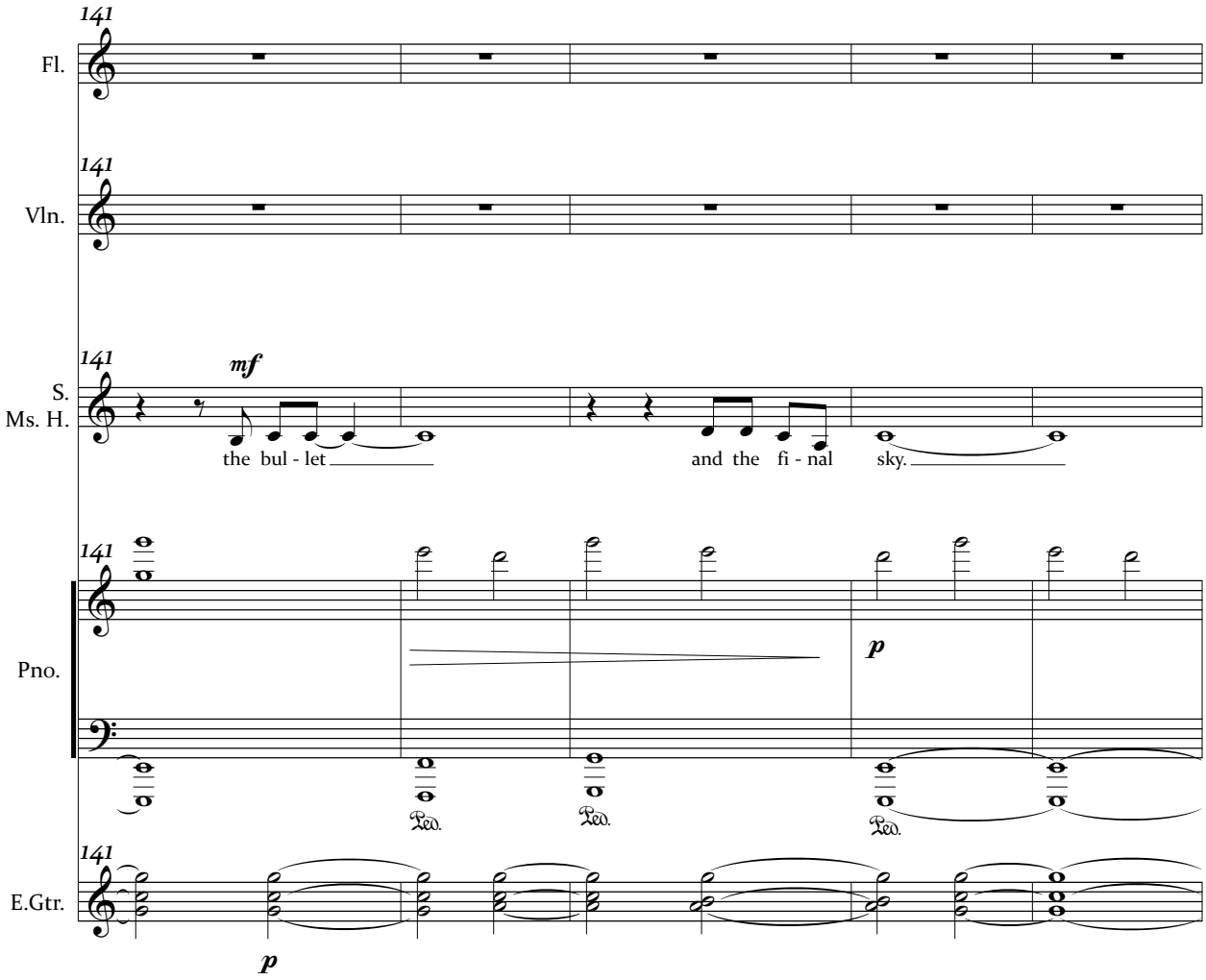

122
Fl.
122
Vln.
122
S.
Ms. H.
(dolce p)
knife for you and you are marked down by your puls - ing brain
122
Pno.
8va
loco
122
E.Gtr.

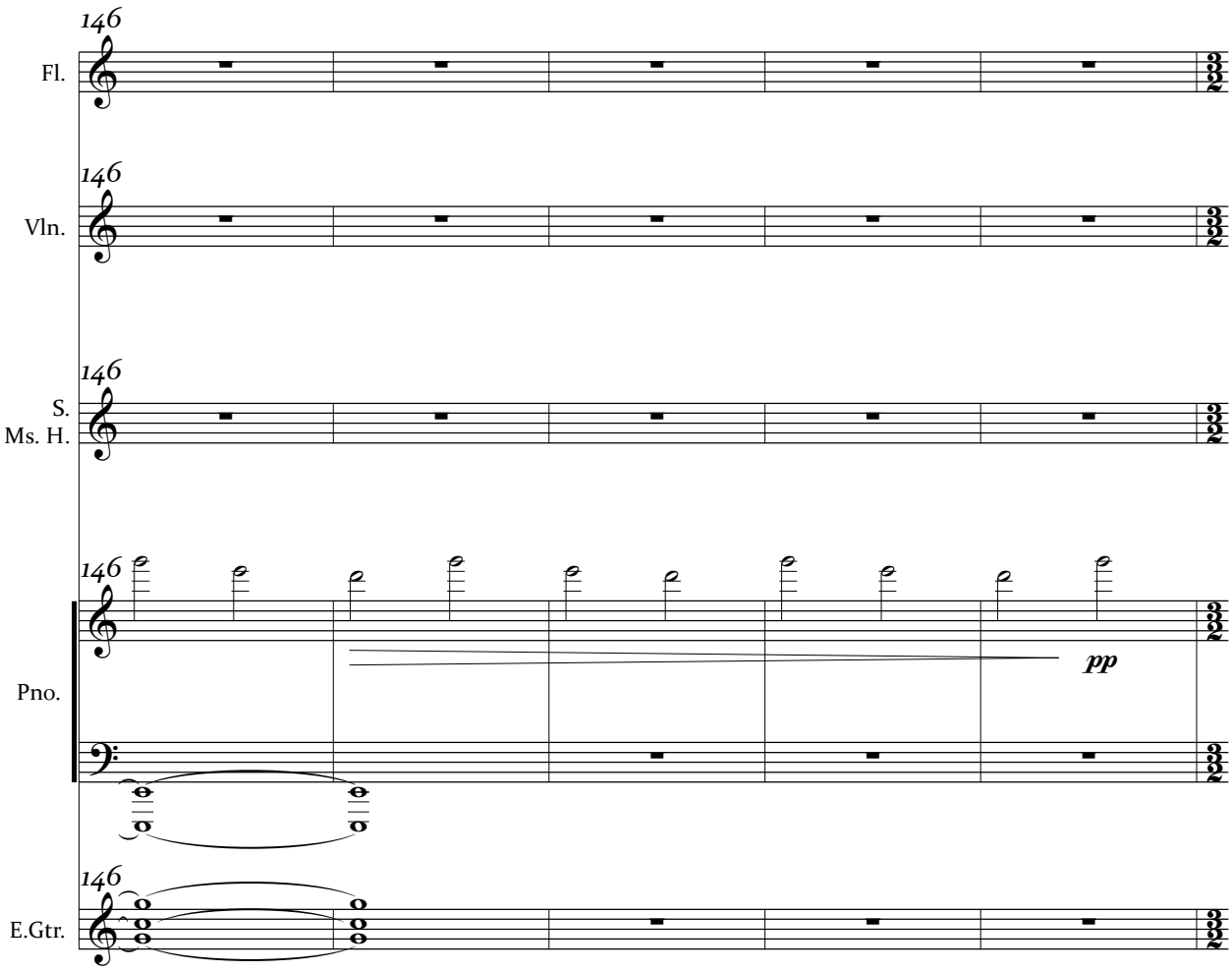

126
Fl.
p
p
f
126
pizz.
arco
pizz.
Vln.
p
p
f
pp
126
S.
Ms. H.
mf
mp
and i - so - lat - ed
and your
126
8va
8va
Pno.
p
p
f
126
unpitched, muted VI string
E.Gtr.
p
p
f
pp


131
132
Fl.
mf
f
131
arco
Vln.
mf
f
131
132
S.
Ms. H.
ff
breath - ing, __
as both: your breath - ing is the blast
131
Pno.
f
pedal ad lib
131
E.Gtr.
sub. f

134
Fl.
mf
f
mf
134
Vln.
arco
mf
f
mf
134
S.
Ms. H.
the bul - let
your breath - ing is the
134
Pno.
134
E.Gtr.


140
137
Fl.
f
mf
f
pp
137
Vln.
f
mf
f
pp
140
137
S.
Ms. H.
blast
the
bul - let
137
Pno.
mf
f
sub. mp
Ped.
137
E.Gtr.
mp

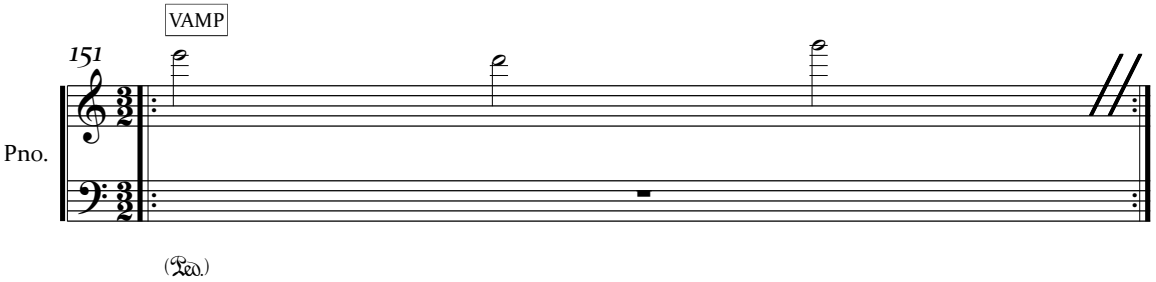

141
Fl.
141
Vln.
141
S.
Ms. H.
mf
the bul - let
and the fi - nal
sky.
141
Pno.
p
Ped.
Ped.
Ped.
141
E.Gtr.
p


146
Fl.
146
Vln.
146
S.
Ms. H.
146
pp
Pno.
146
E.Gtr.

On stage

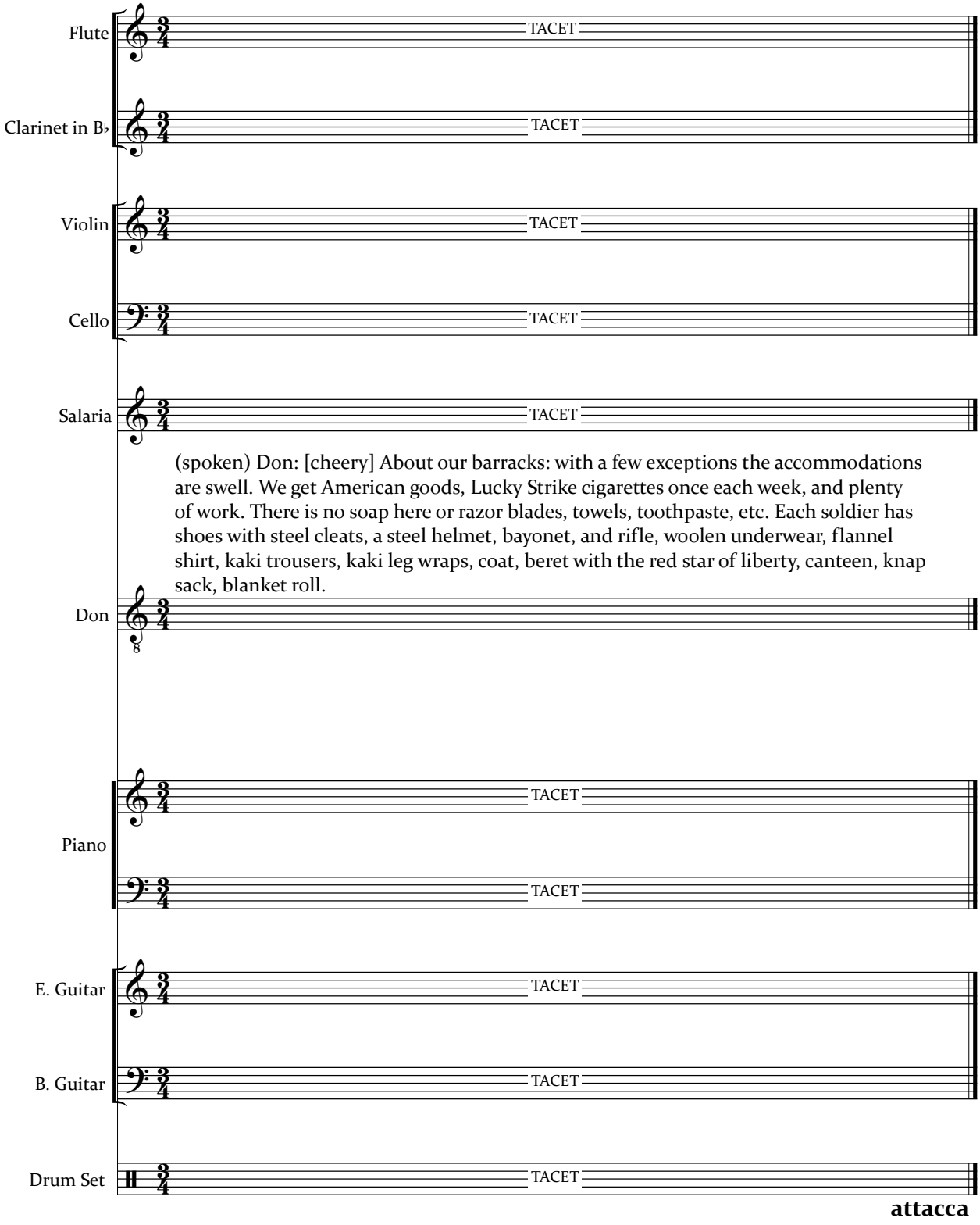
[Don is writing a letter while Ms. Henry is reading. Don will speak what he is writing]

(spoken) DON: [dejected] Most appalling of all is the parade of one-armed and one-legged Comrades in every train station. The civilian bombardment is the worst ever known to man.



10. Accommodations are swell

Text by Don Henry



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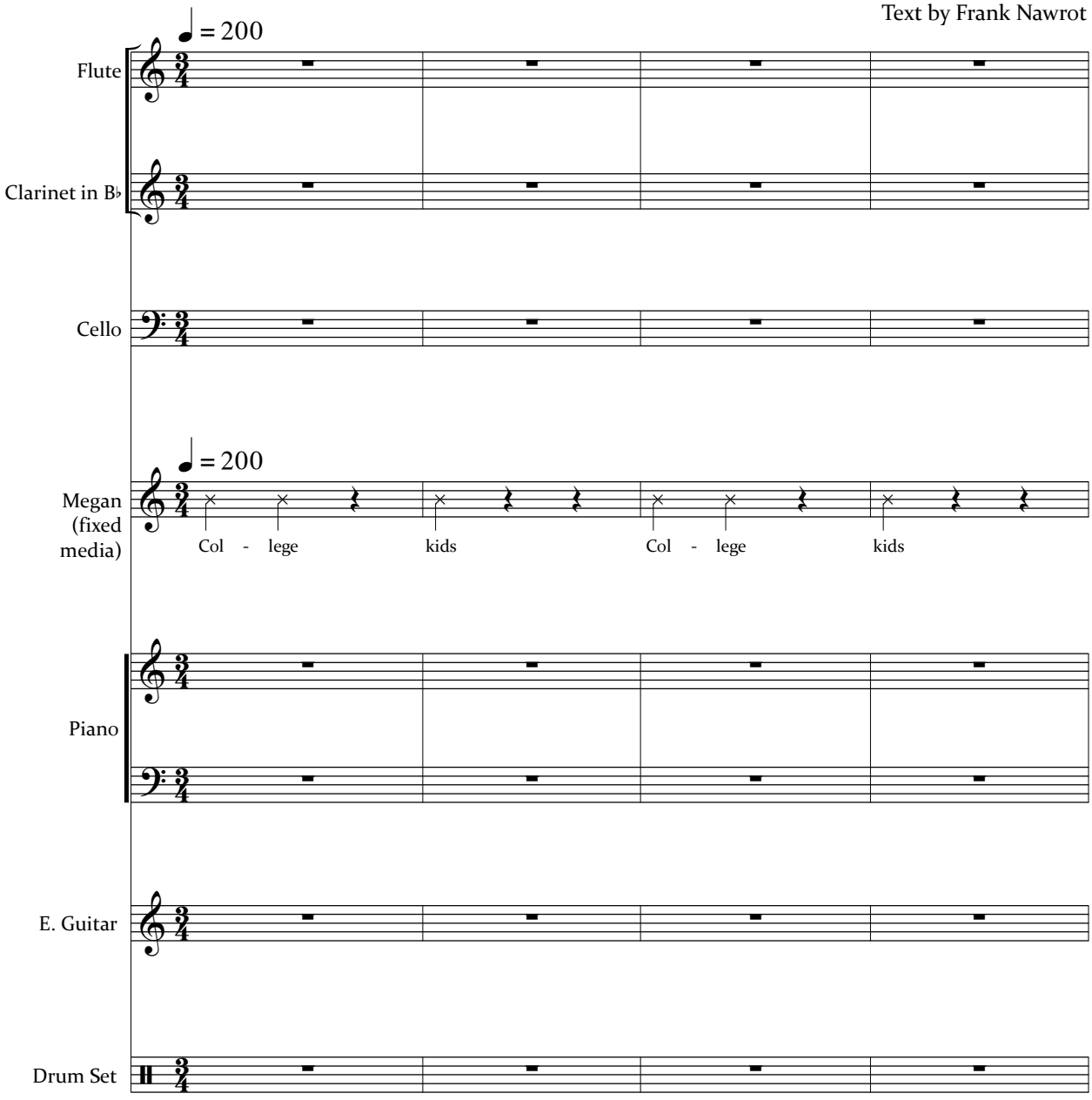
11. Megan's World (pt. 3)

Text by Frank Nawrot



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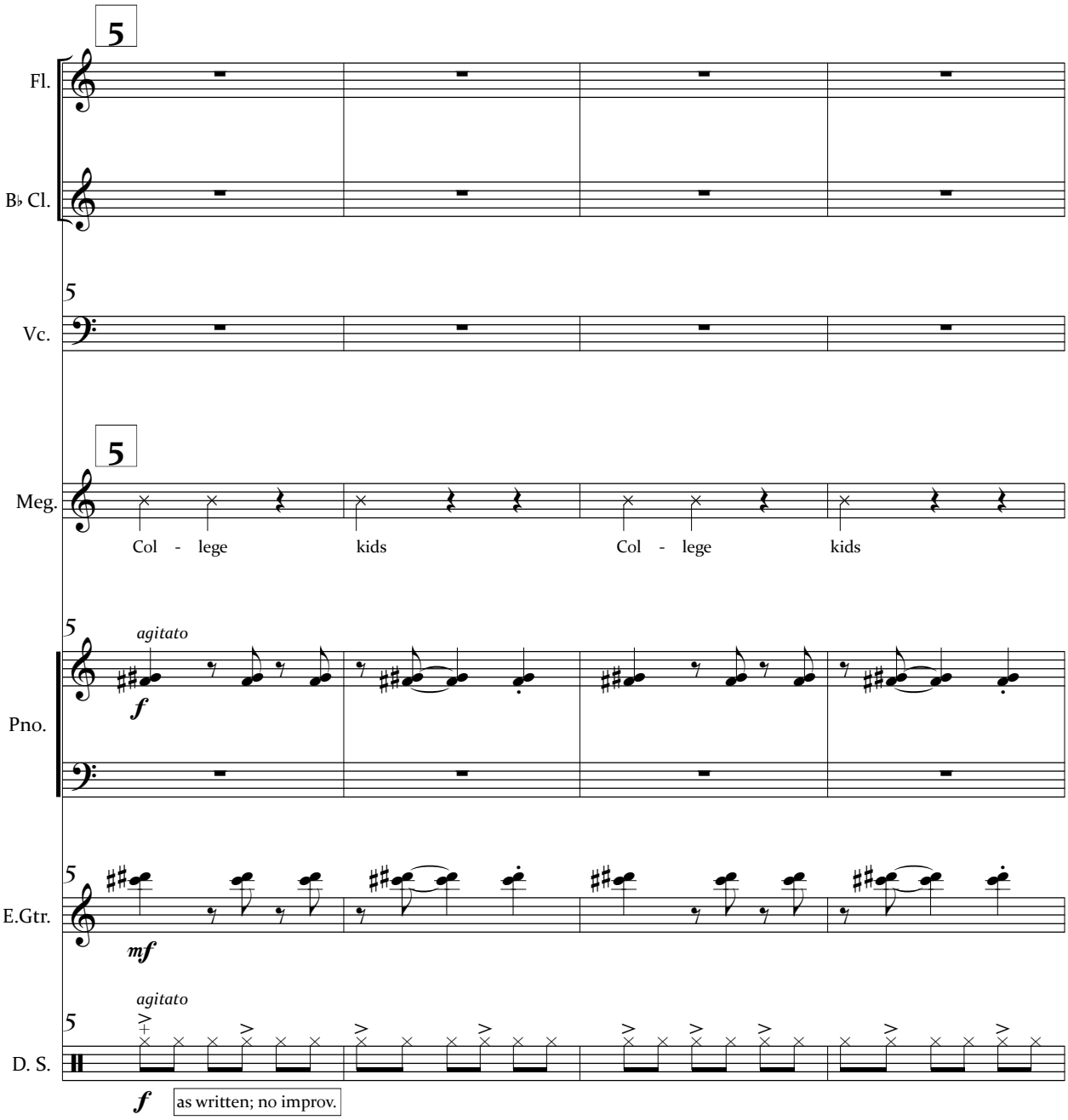
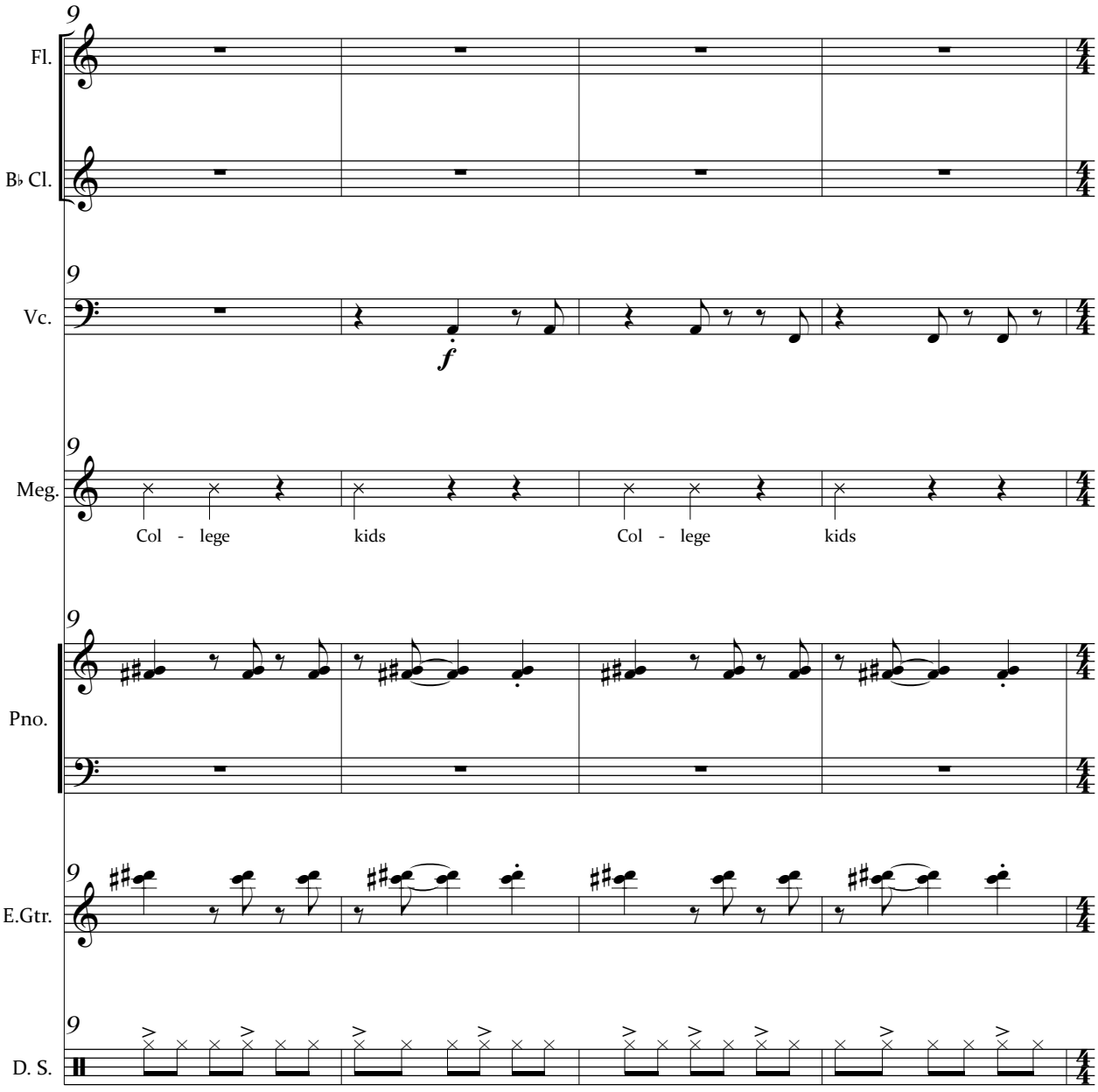
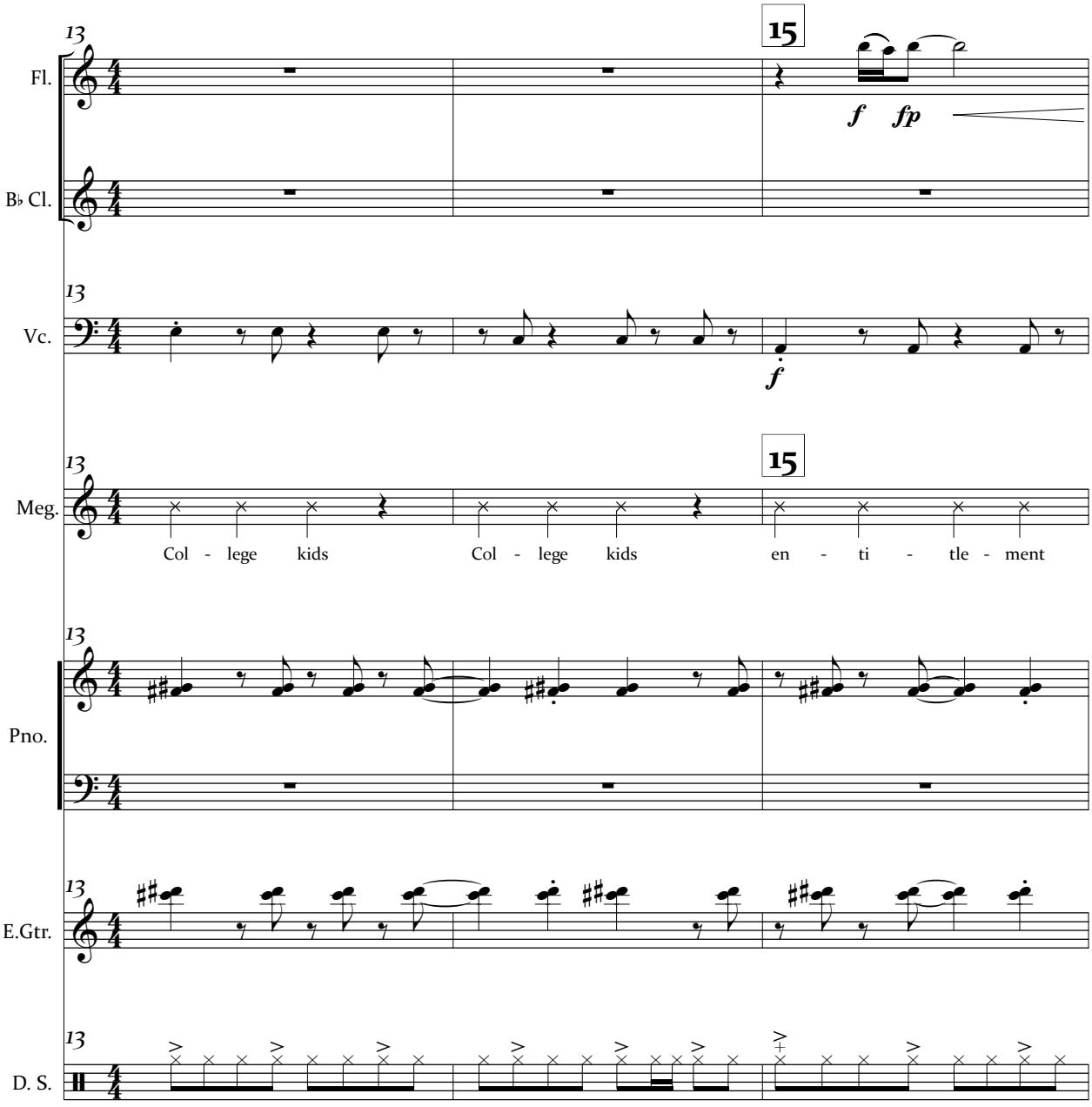
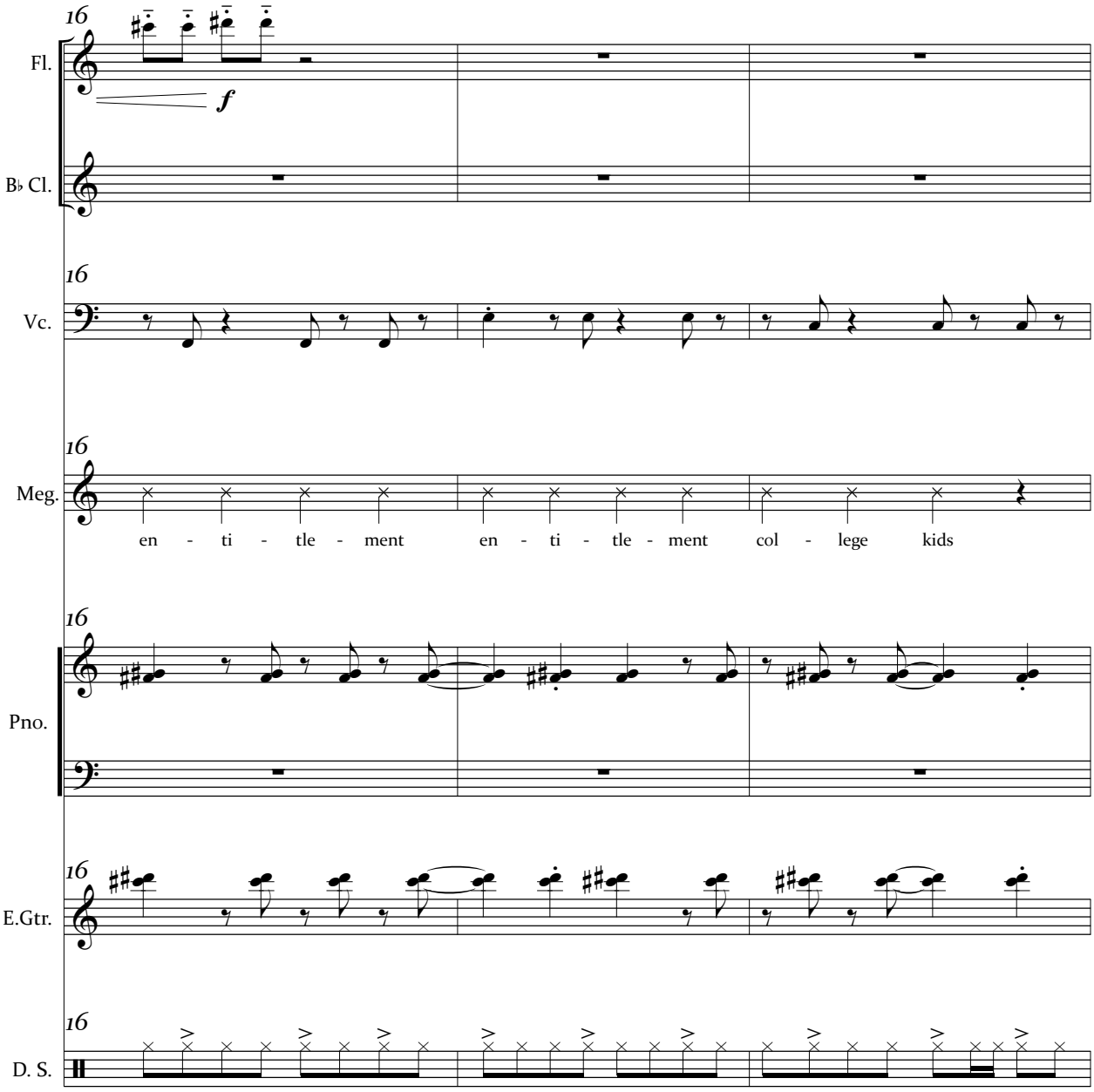
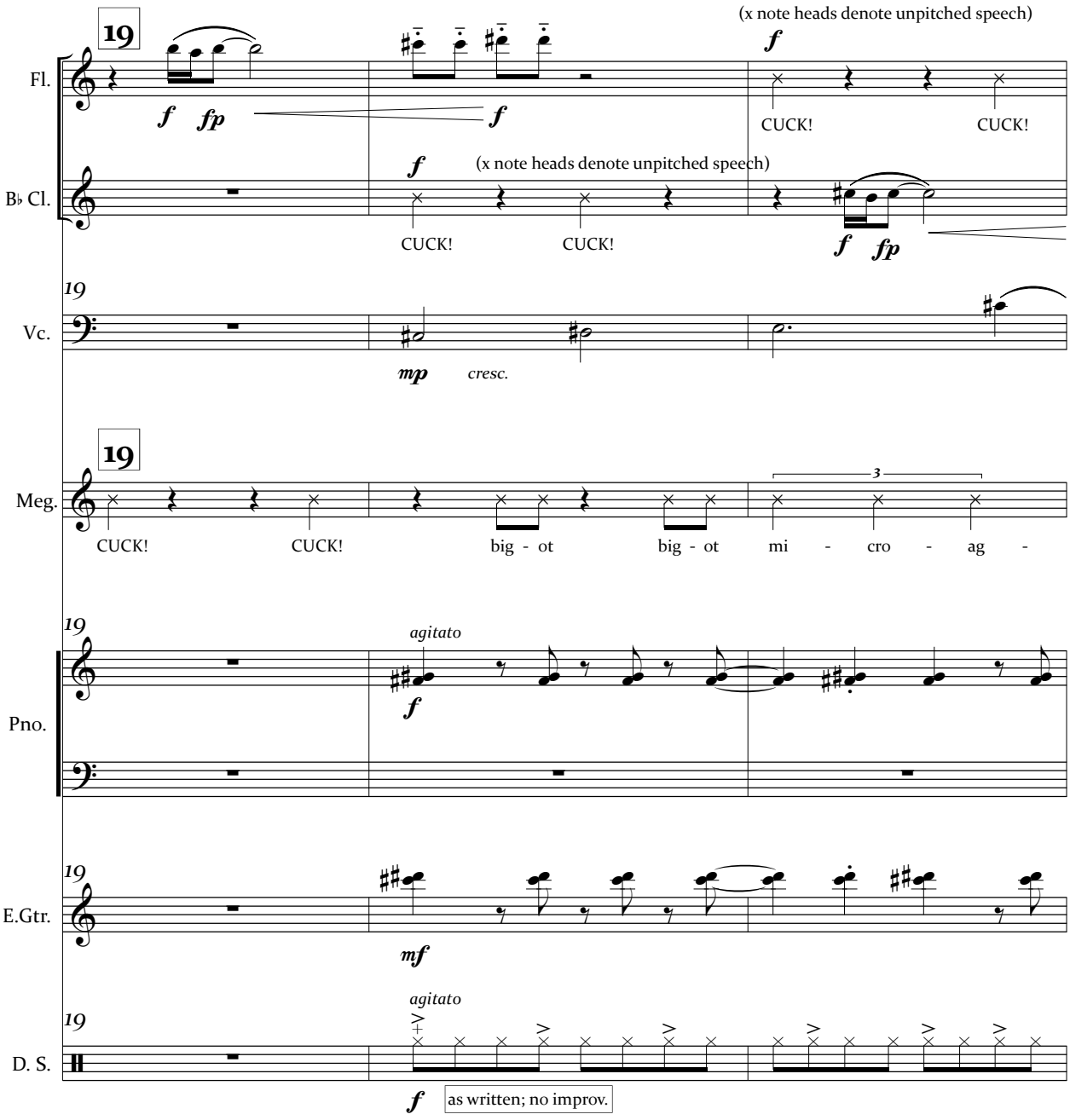
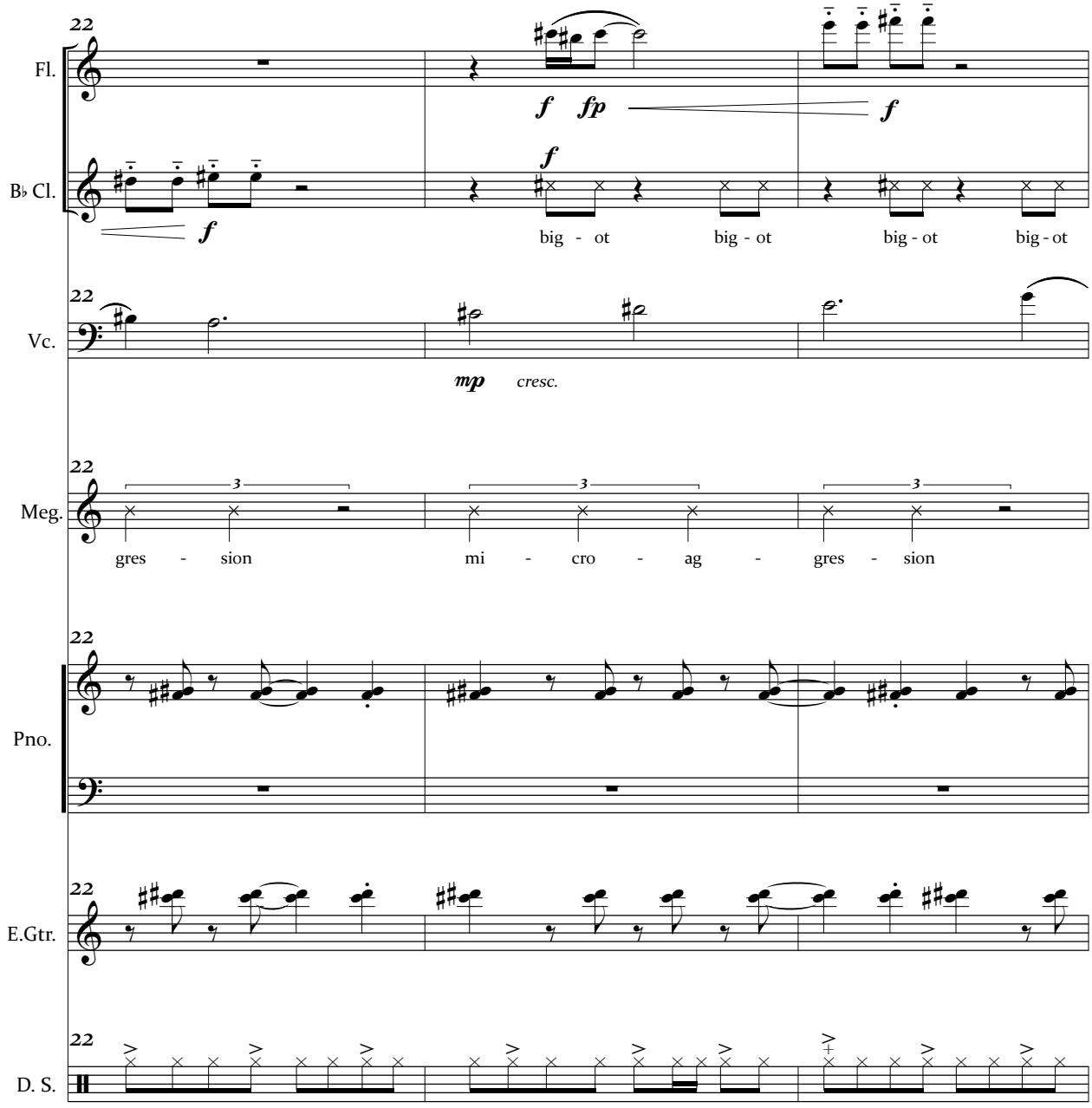

5
Fl.
B♭ Cl.
5
Vc.
5
Meg.
Col - lege kids Col - lege kids
5
agitato
f
Pno.
5
E.Gtr.
mf
agitato
5
D. S.
f
as written; no improv.

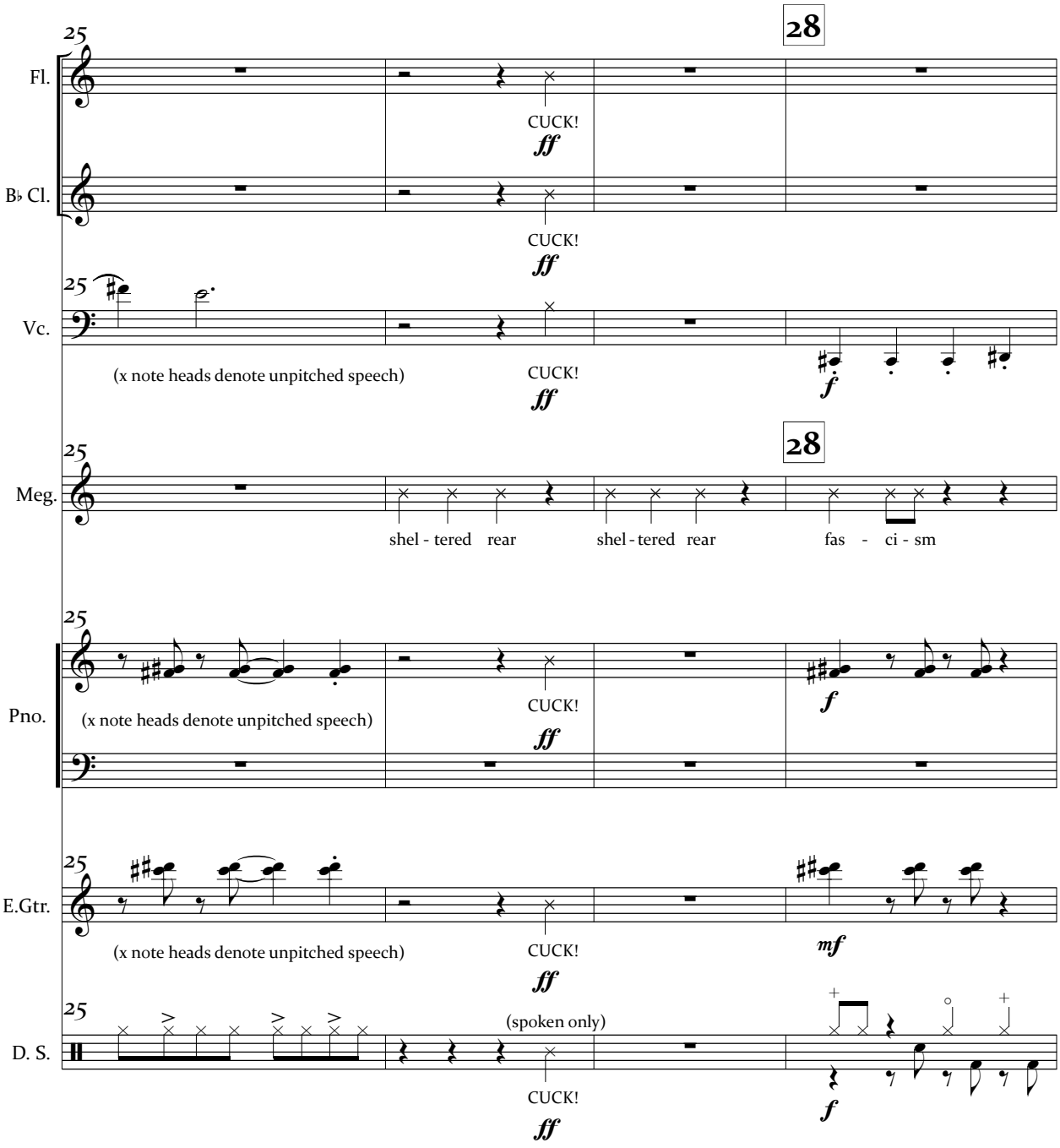

9
Fl.
B♭ Cl.
9
Vc.
f
9
Meg.
Col - lege
kids
Col - lege
kids
9
Pno.
9
E.Gtr.
9
D. S.

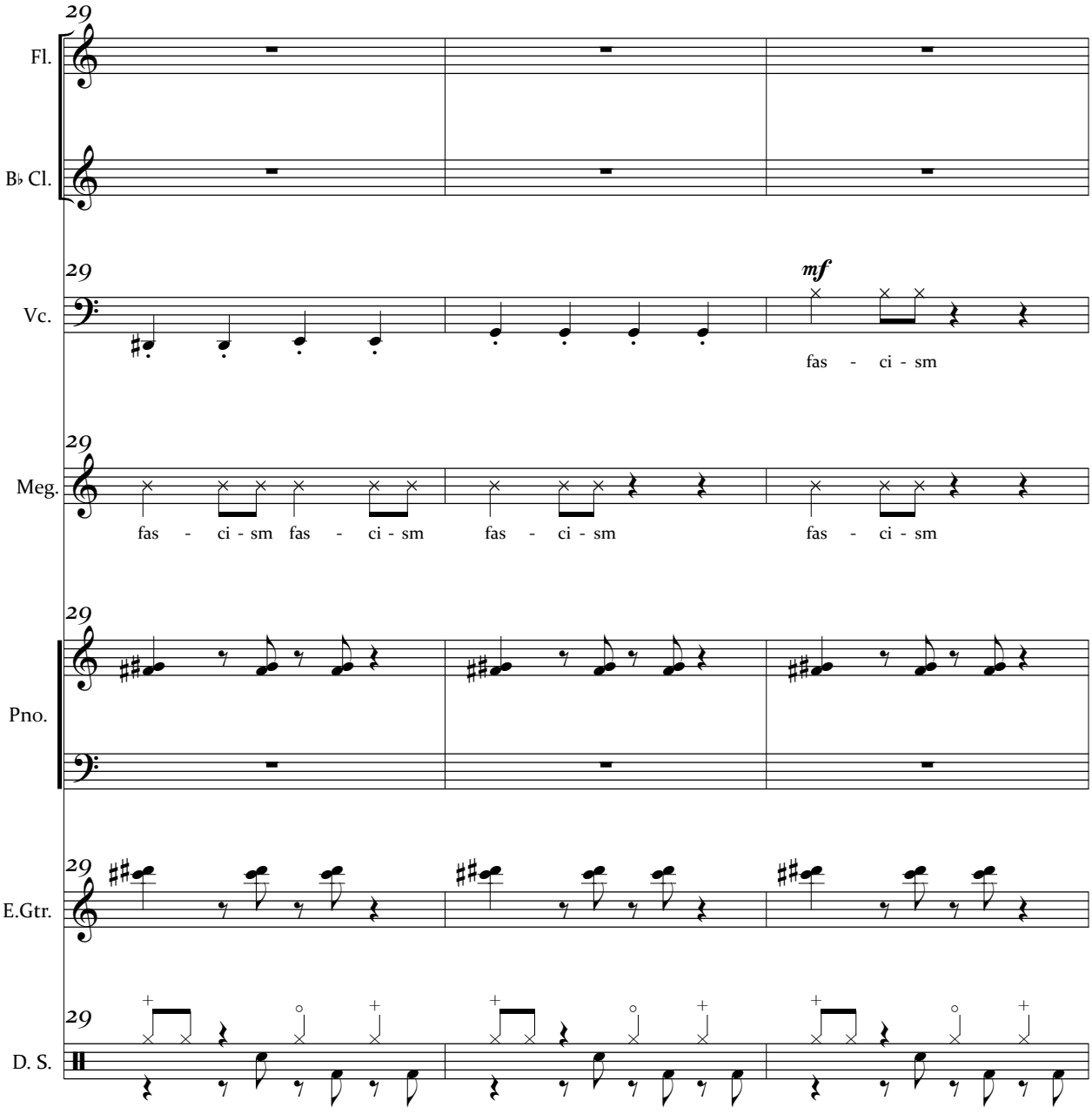

13
15
Fl.
B♭ Cl.
f fp
13
Vc.
f
13
15
Meg.
Col - lege kids
Col - lege kids
en - ti - tle - ment
13
Pno.
13
E.Gtr.
13
D. S.

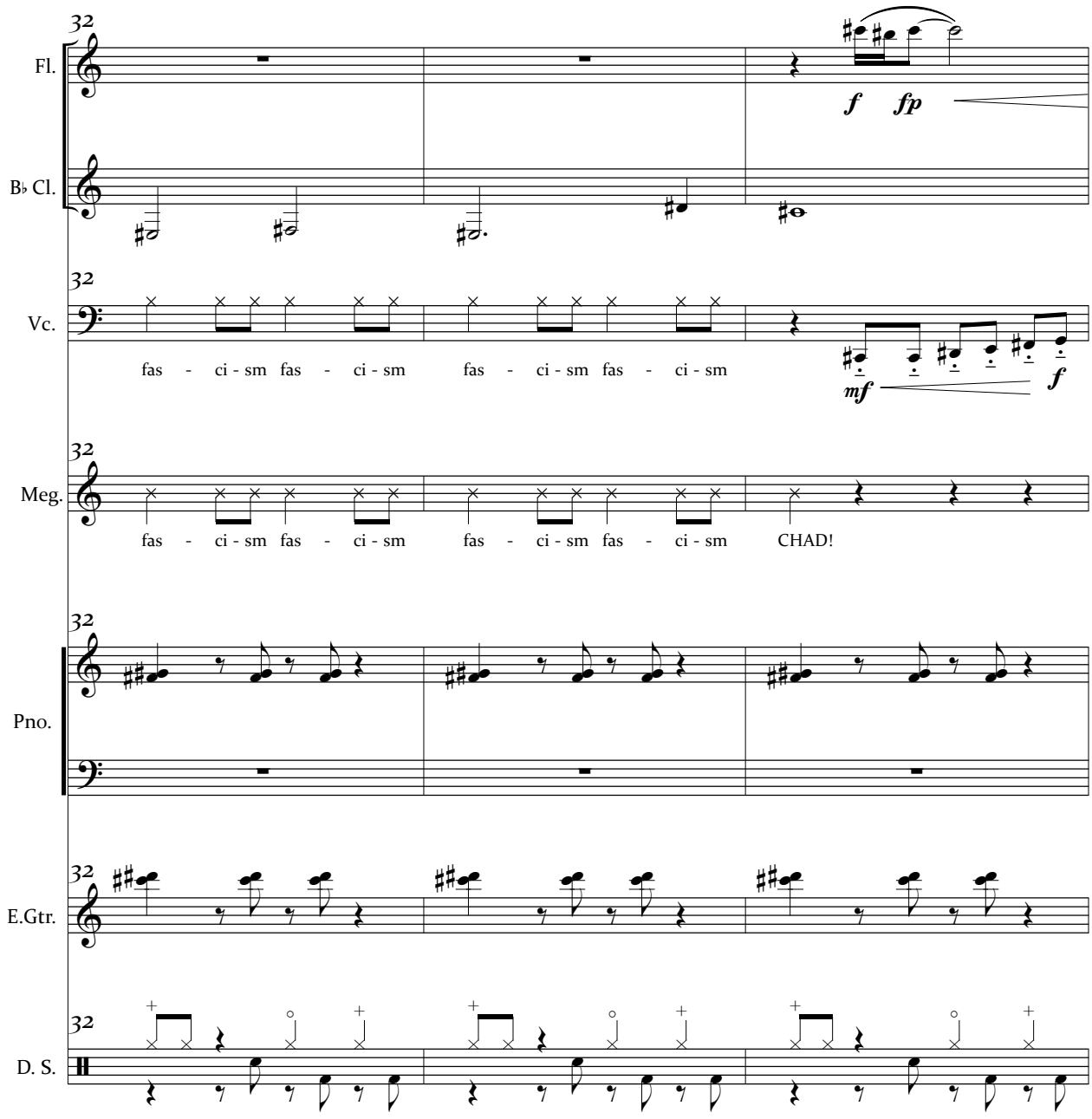

16
Fl.
f
B♭ Cl.
16
Vc.
16
Meg.
en - ti - tle - ment en - ti - tle - ment col - lege kids
16
Pno.
16
E.Gtr.
16
D. S.

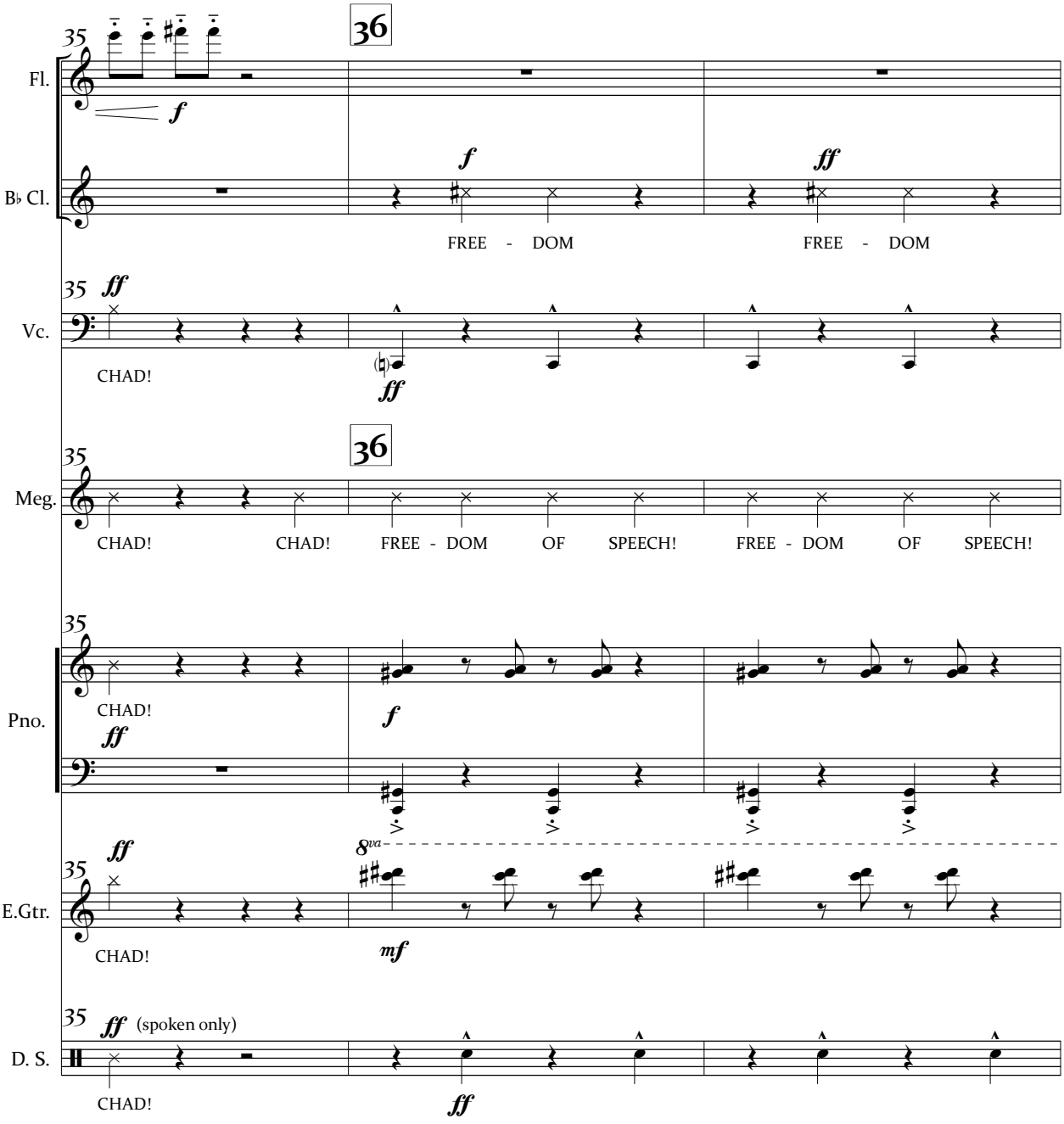

19
(x note heads denote unpitched speech)
Fl.
f
fp
f
f
CUCK!
CUCK!
B♭ Cl.
f
(x note heads denote unpitched speech)
CUCK!
CUCK!
f
fp
19
Vc.
mp
cresc.
19
Meg.
3
CUCK!
CUCK!
big - ot
big - ot
mi - cro - ag -
19
agitato
Pno.
f
19
E.Gtr.
mf
19
agitato
D. S.
f
as written; no improv.

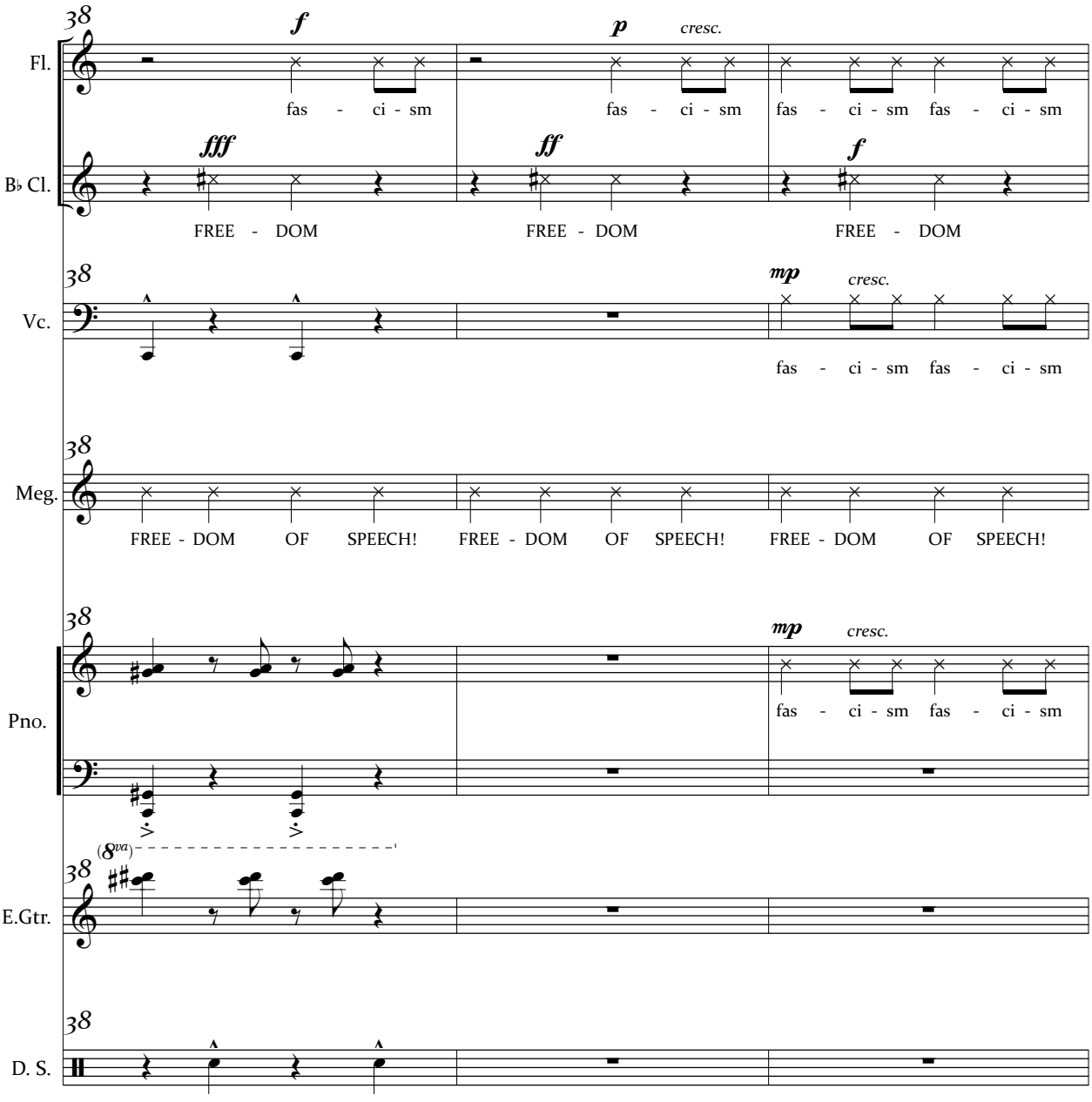

22
Fl.
f fp
f
B♭ Cl.
f
f
big - ot big - ot big - ot big - ot
22
Vc.
mp cresc.
22
Meg.
3 3 3
gres - sion mi - cro - ag - gres - sion
22
Pno.
22
E.Gtr.
22
D. S.

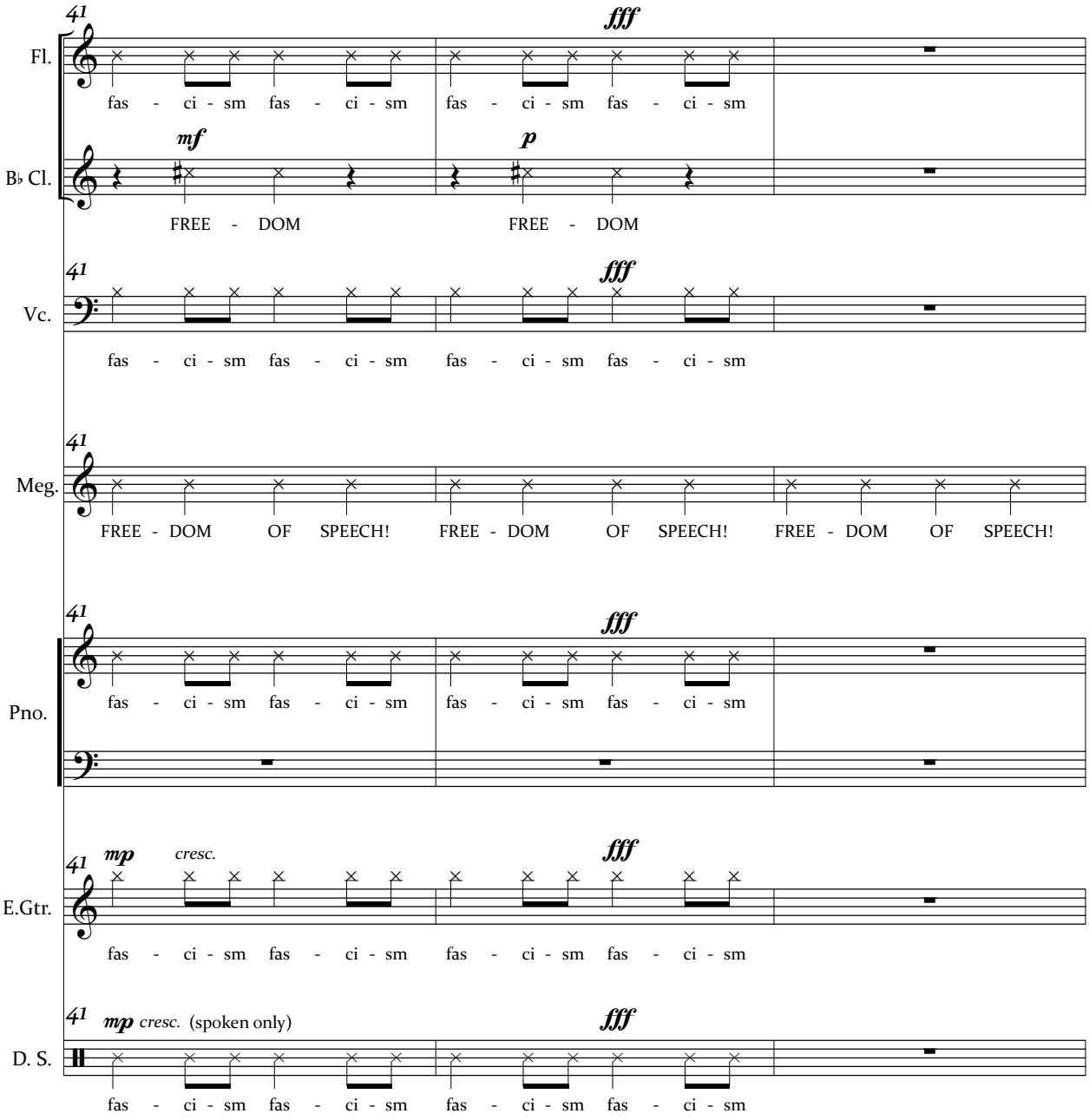

25
28
Fl.
CUCK!
ff
B♭ Cl.
CUCK!
ff
25
Vc.
(x note heads denote unpitched speech)
CUCK!
ff
f
25
28
Meg.
shel - tered rear
shel - tered rear
fas - ci - sm
25
Pno.
(x note heads denote unpitched speech)
CUCK!
ff
f
25
E.Gtr.
(x note heads denote unpitched speech)
CUCK!
ff
mf
25
D. S.
(spoken only)
CUCK!
ff
f

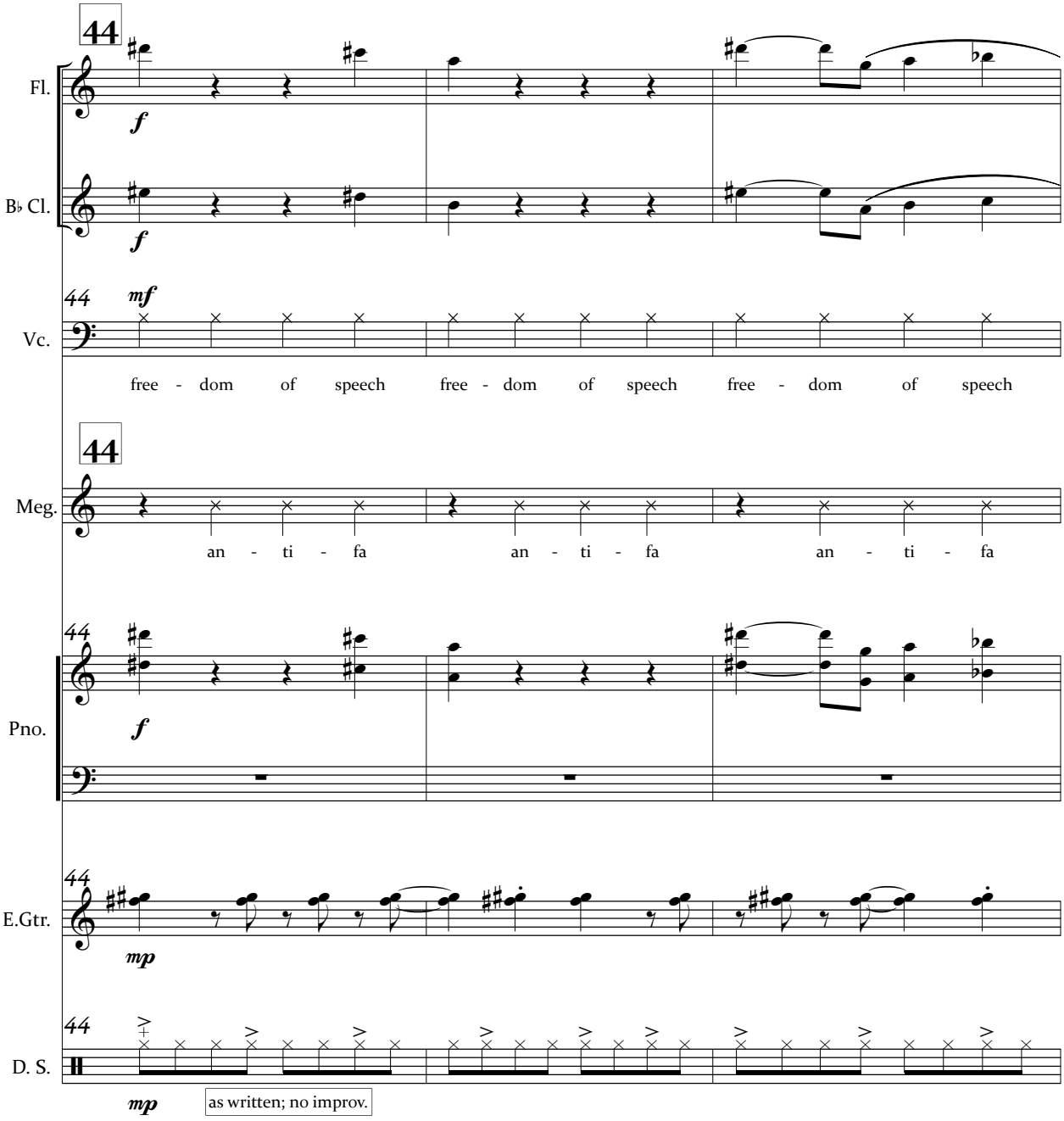

29
Fl.
B♭ Cl.
29
mf
Vc.
fas - ci - sm
29
Meg.
fas - ci - sm fas - ci - sm fas - ci - sm fas - ci - sm
29
Pno.
29
E.Gtr.
29
D. S.

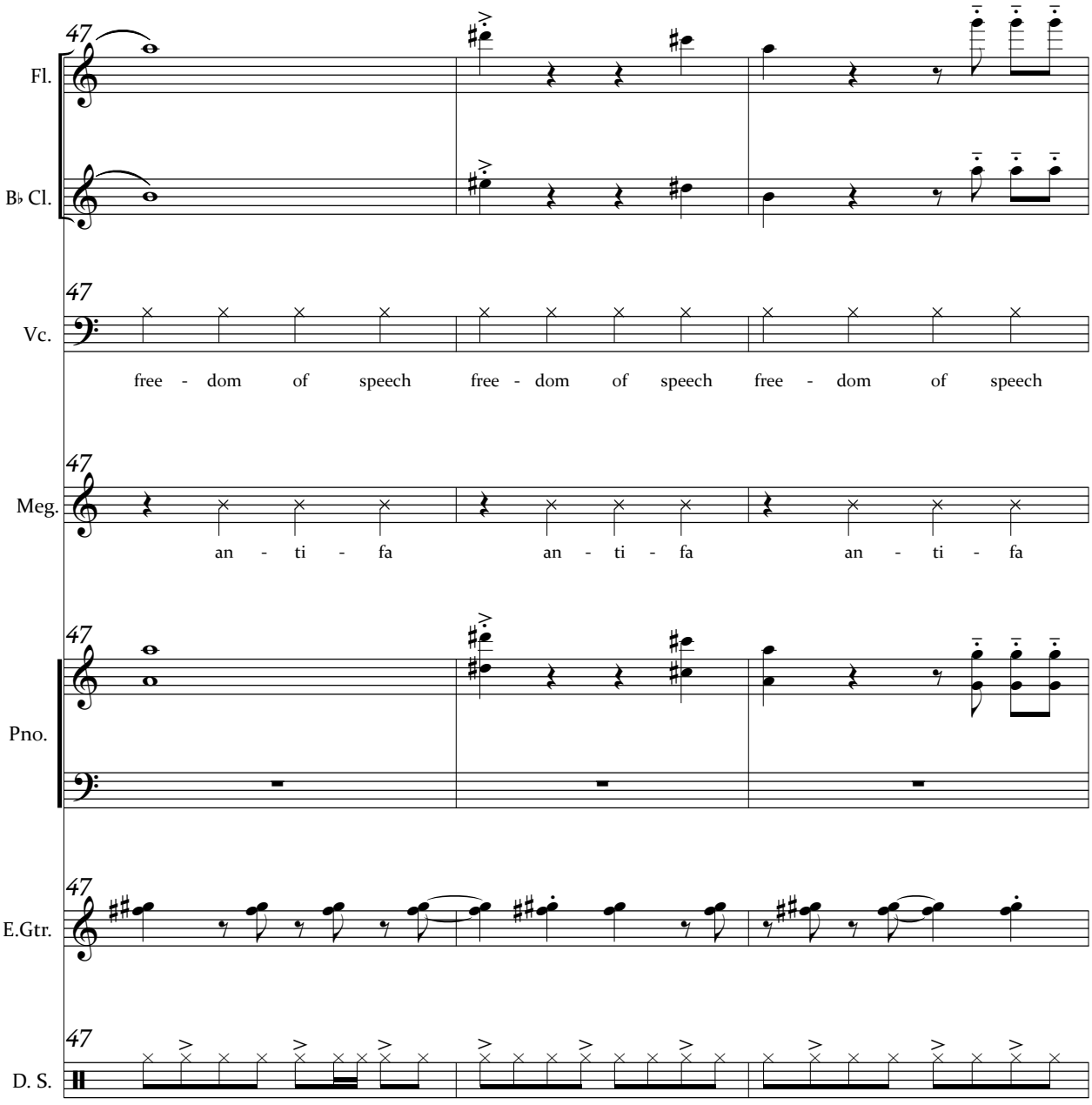

32
Fl.
f
fp
B♭ Cl.
32
Vc.
fas - ci - sm fas - ci - sm fas - ci - sm fas - ci - sm
mf
f
32
Meg.
fas - ci - sm fas - ci - sm fas - ci - sm fas - ci - sm CHAD!
32
Pno.
32
E.Gtr.
32
D. S.

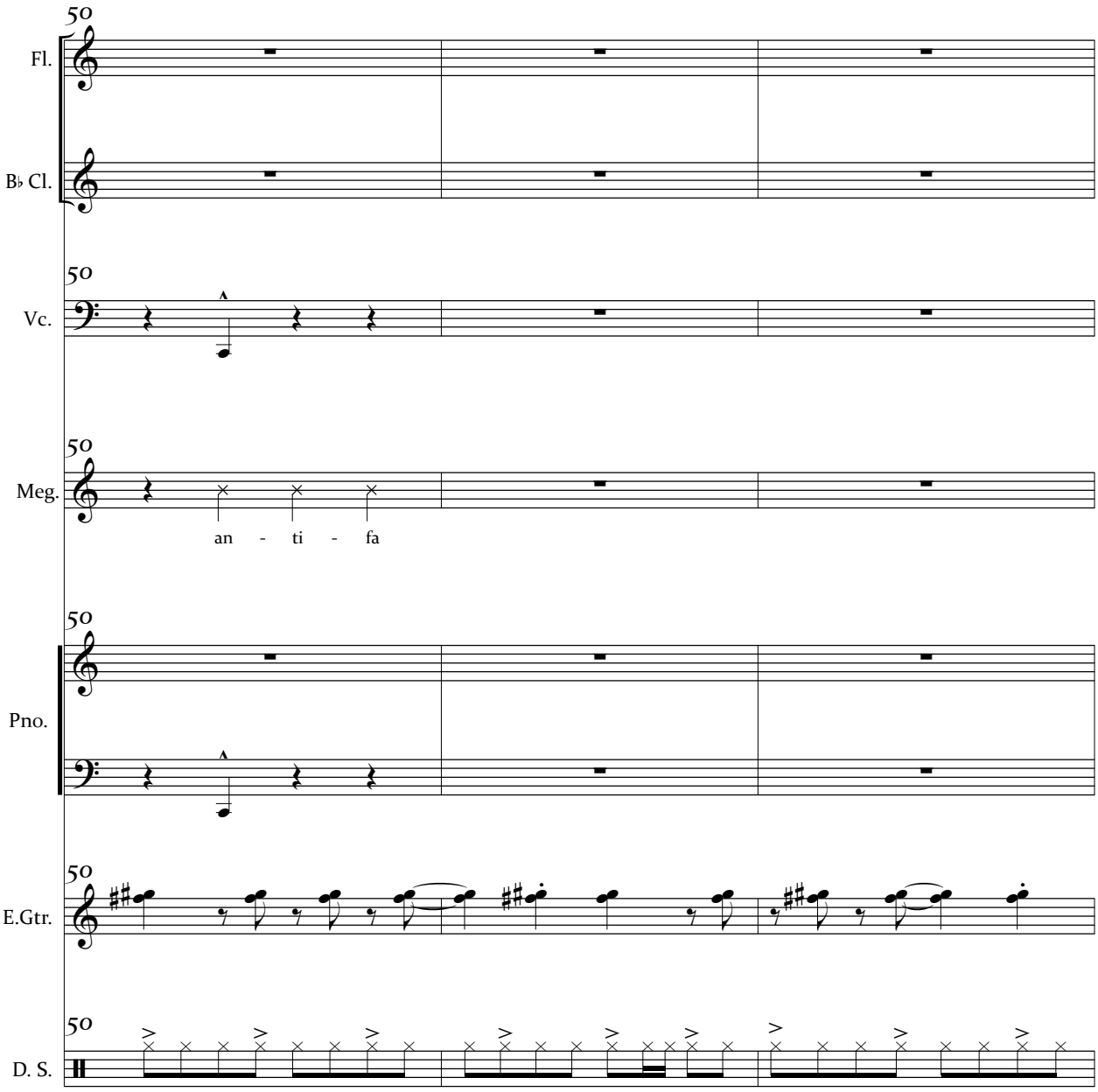

35
36
Fl.
f
B♭ Cl.
f
ff
FREE - DOM
FREE - DOM
35
ff
Vc.
CHAD!
ff
35
36
Meg.
CHAD!
CHAD!
FREE - DOM
OF SPEECH!
FREE - DOM
OF SPEECH!
35
Pno.
CHAD!
ff
f
ff
8va
35
E.Gtr.
CHAD!
mf
35
ff (spoken only)
D. S.
CHAD!
ff

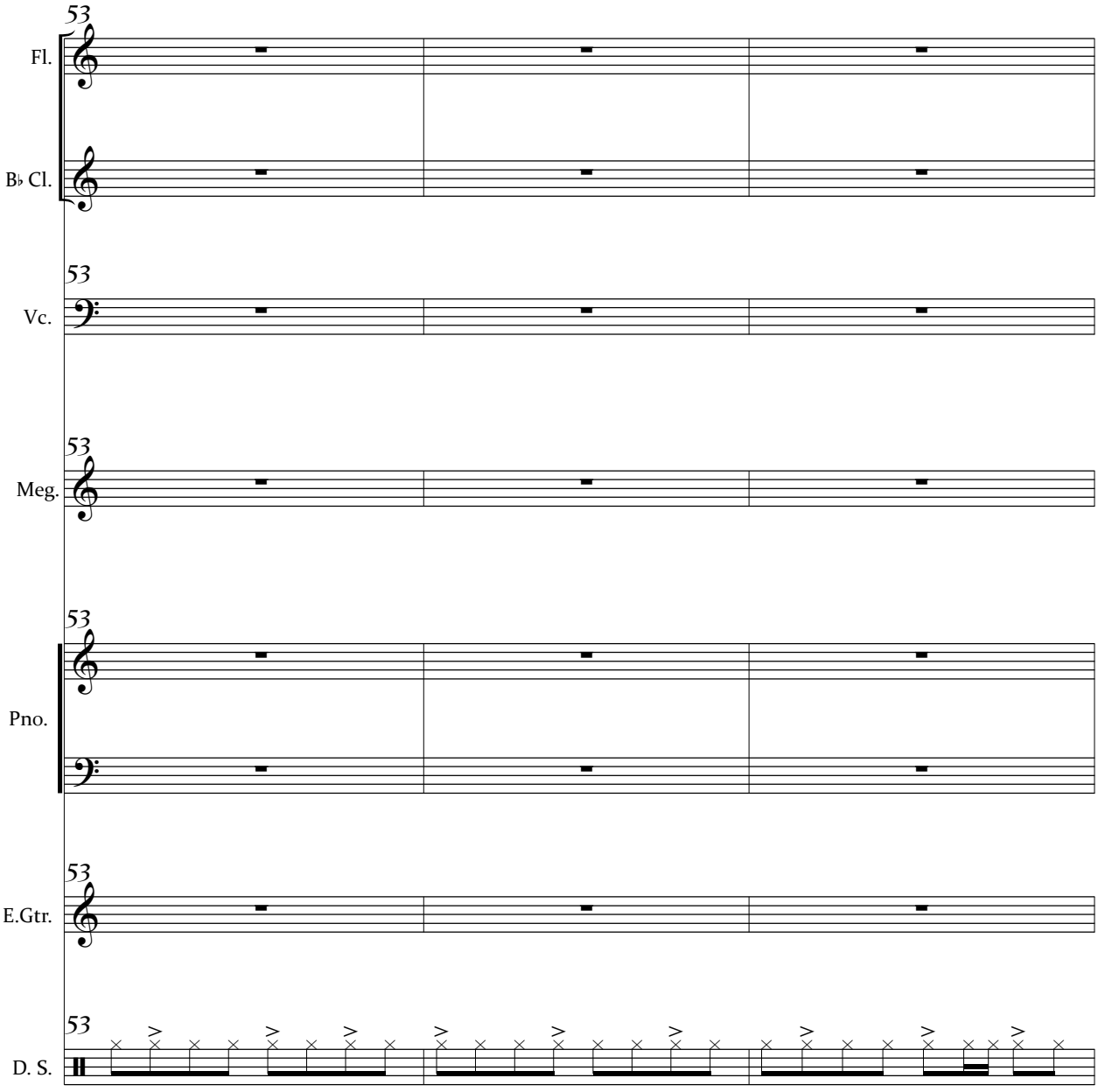

38
Fl.
f
fas - ci - sm
p
cresc.
fas - ci - sm
fas - ci - sm fas - ci - sm
B♭ Cl.
fff
FREE - DOM
ff
FREE - DOM
f
FREE - DOM
38
Vc.
mp
cresc.
fas - ci - sm fas - ci - sm
38
Meg.
FREE - DOM OF SPEECH!
FREE - DOM OF SPEECH!
FREE - DOM OF SPEECH!
38
Pno.
mp
cresc.
fas - ci - sm fas - ci - sm
(8va)
38
E.Gtr.
38
D. S.


41
fff
Fl.
fas - ci - sm fas - ci - sm fas - ci - sm fas - ci - sm
mf
p
B♭ Cl.
FREE - DOM FREE - DOM
41
fff
Vc.
fas - ci - sm fas - ci - sm fas - ci - sm fas - ci - sm
41
Meg.
FREE - DOM OF SPEECH! FREE - DOM OF SPEECH! FREE - DOM OF SPEECH!
41
fff
Pno.
fas - ci - sm fas - ci - sm fas - ci - sm fas - ci - sm
41
mp
cresc.
fff
E.Gtr.
fas - ci - sm fas - ci - sm fas - ci - sm fas - ci - sm
41
mp cresc. (spoken only)
fff
D. S.
fas - ci - sm fas - ci - sm fas - ci - sm fas - ci - sm


44
Fl.
f
B♭ Cl.
f
44
mf
Vc.
free - dom of speech free - dom of speech free - dom of speech
44
Meg.
an - ti - fa an - ti - fa an - ti - fa
44
Pno.
f
44
E.Gtr.
mp
44
D. S.
mp
as written; no improv.

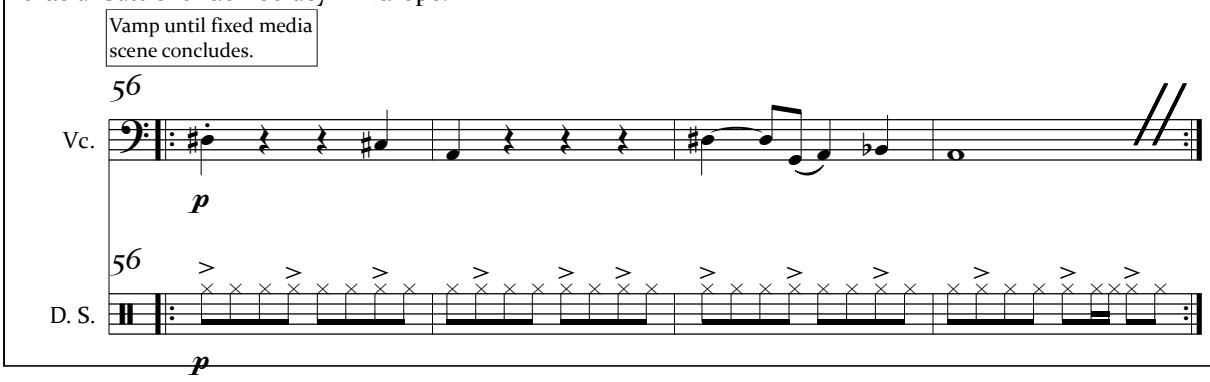

47
Fl.
B♭ Cl.
Vc.
free - dom of speech free - dom of speech free - dom of speech
Meg.
an - ti - fa an - ti - fa an - ti - fa
Pno.
E.Gtr.
D. S.


50
Fl.
B♭ Cl.
50
Vc.
50
Meg.
an - ti - fa
50
Pno.
50
E.Gtr.
50
D. S.


53
Fl.
B♭ Cl.
53
Vc.
53
Meg.
53
Pno.
53
E.Gtr.
53
D. S.

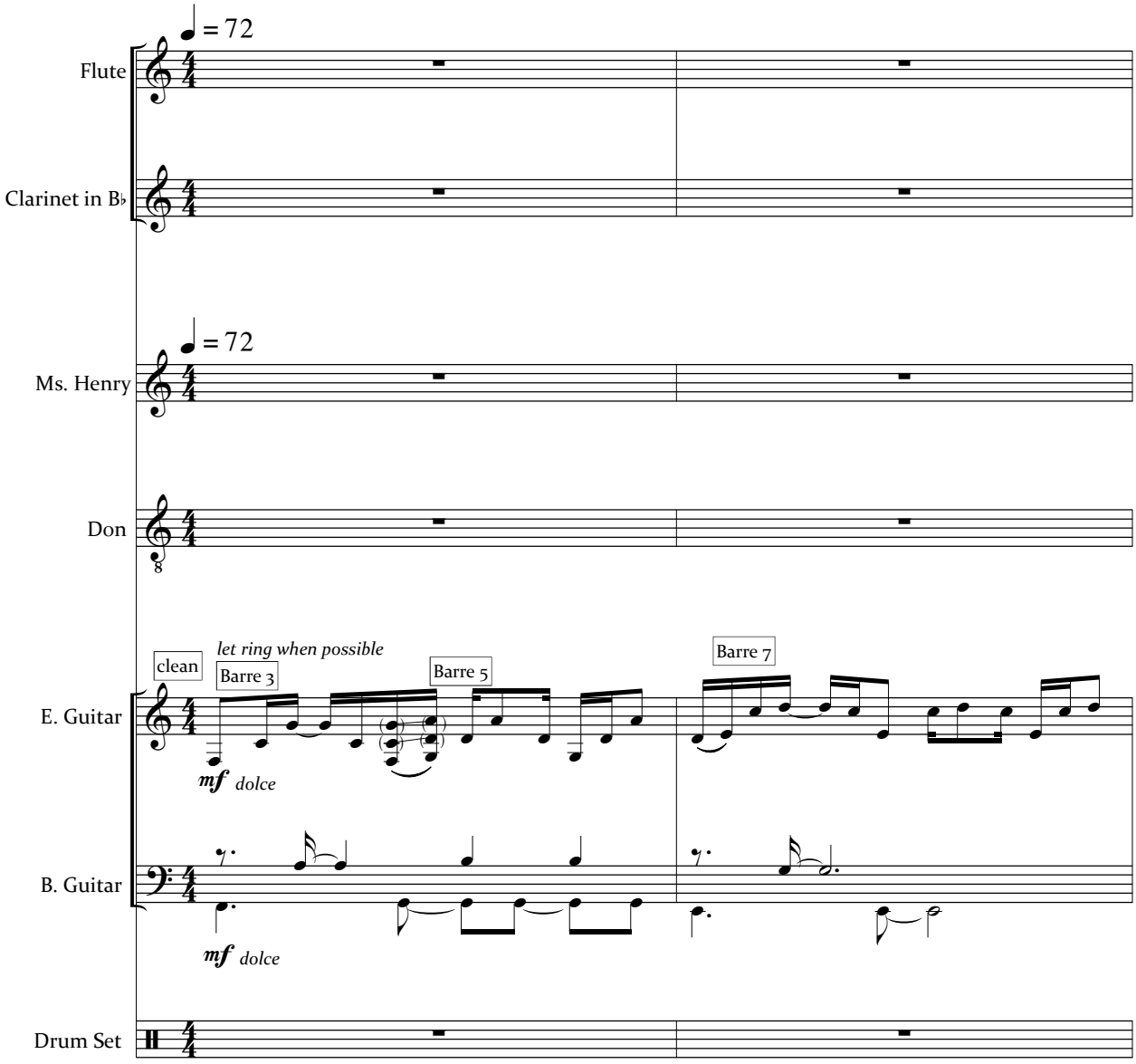
Fixed Media

DUKE: During Don's first year at the University of Kansas, numerous editorials were published in the Daily Kansan on the Spanish situation, extolling the cause of the Loyalists, also called Red forces. It is common knowledge of the Communist support and participation with Spanish Loyalists. These highly partisan editorials by faculty members held the Loyalist's cause to be the crucial battle for democracy in Europe.



12. They That Have the Power

Texts by David Marshall and William Shakespeare



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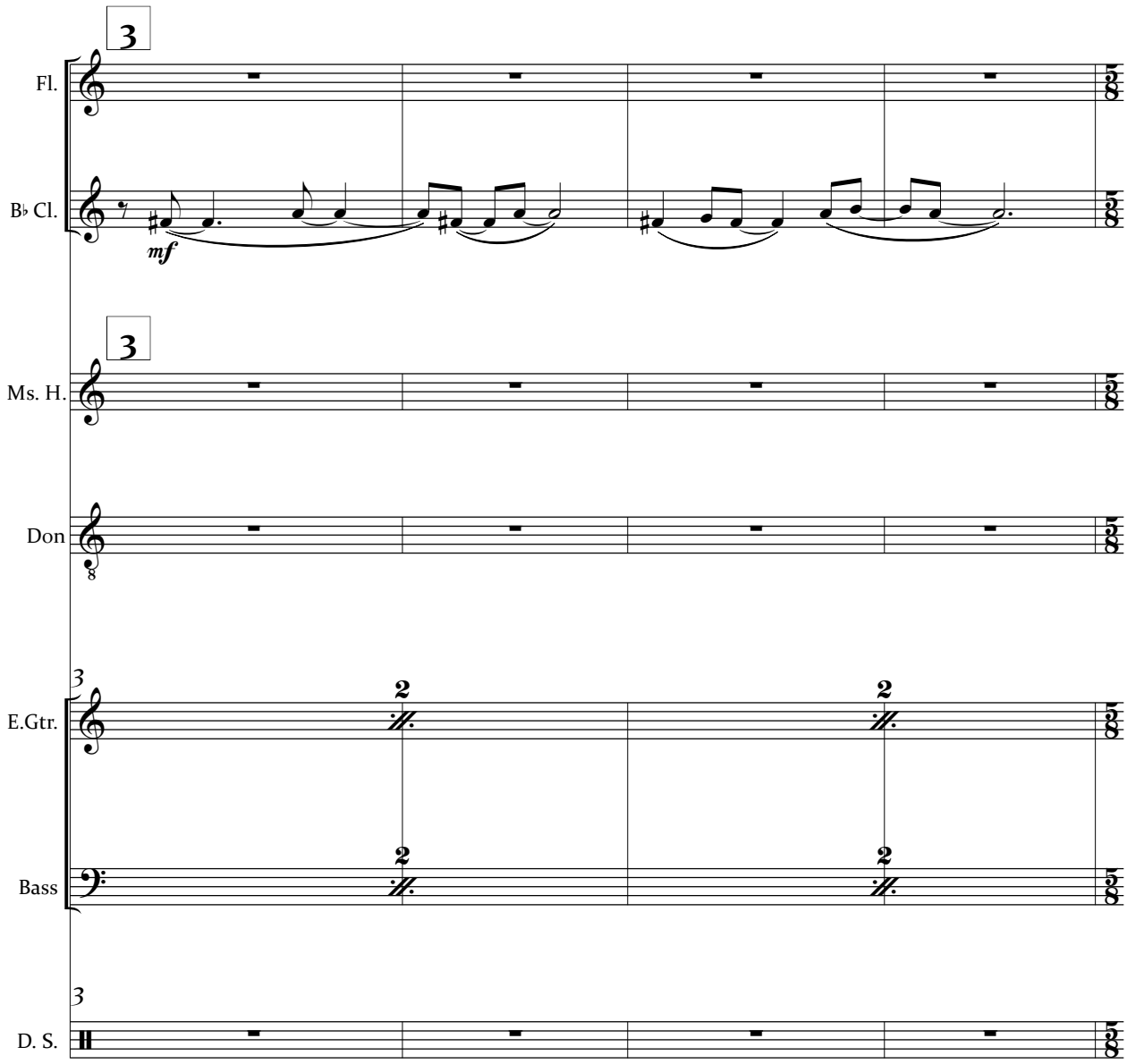
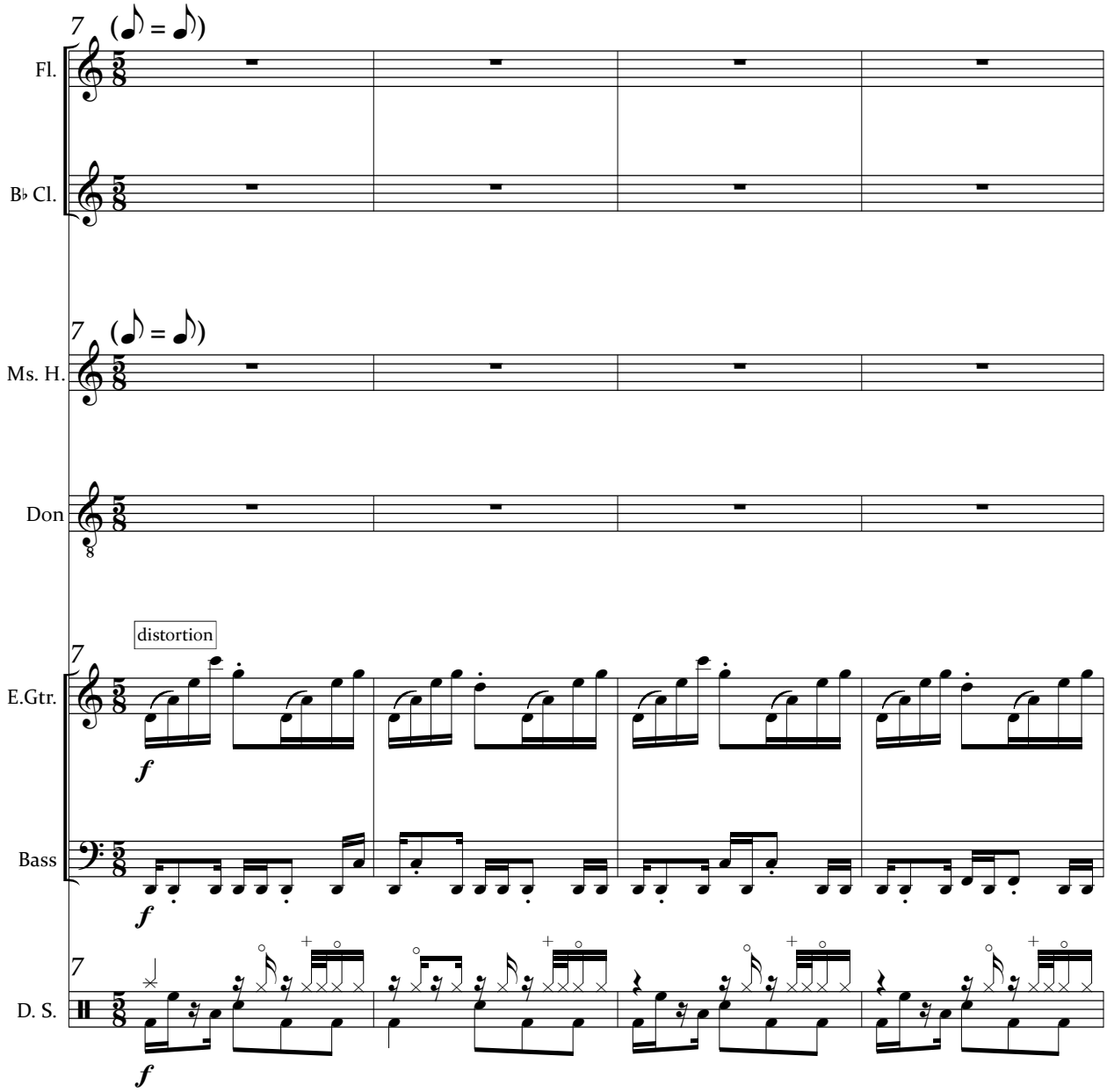
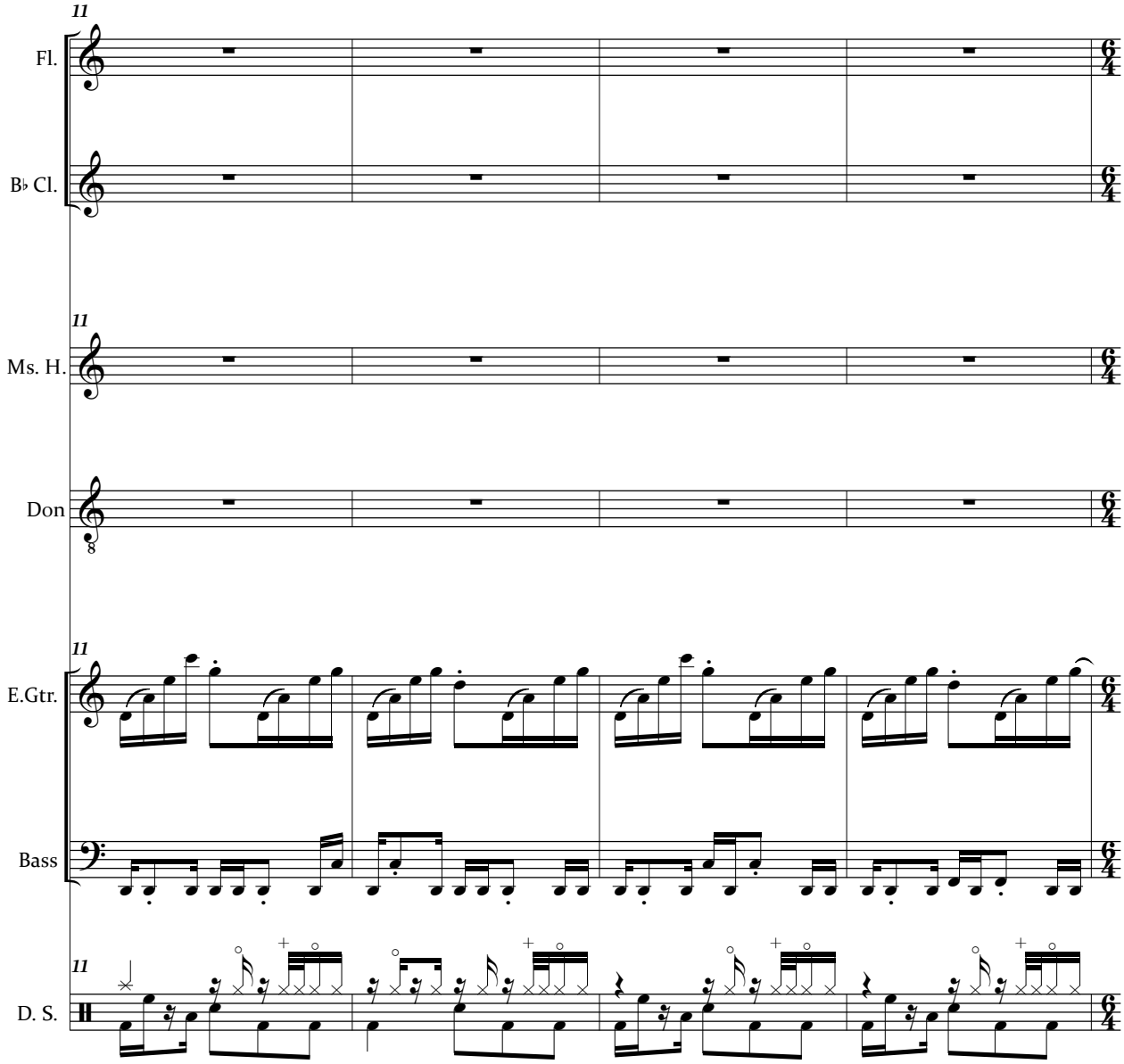
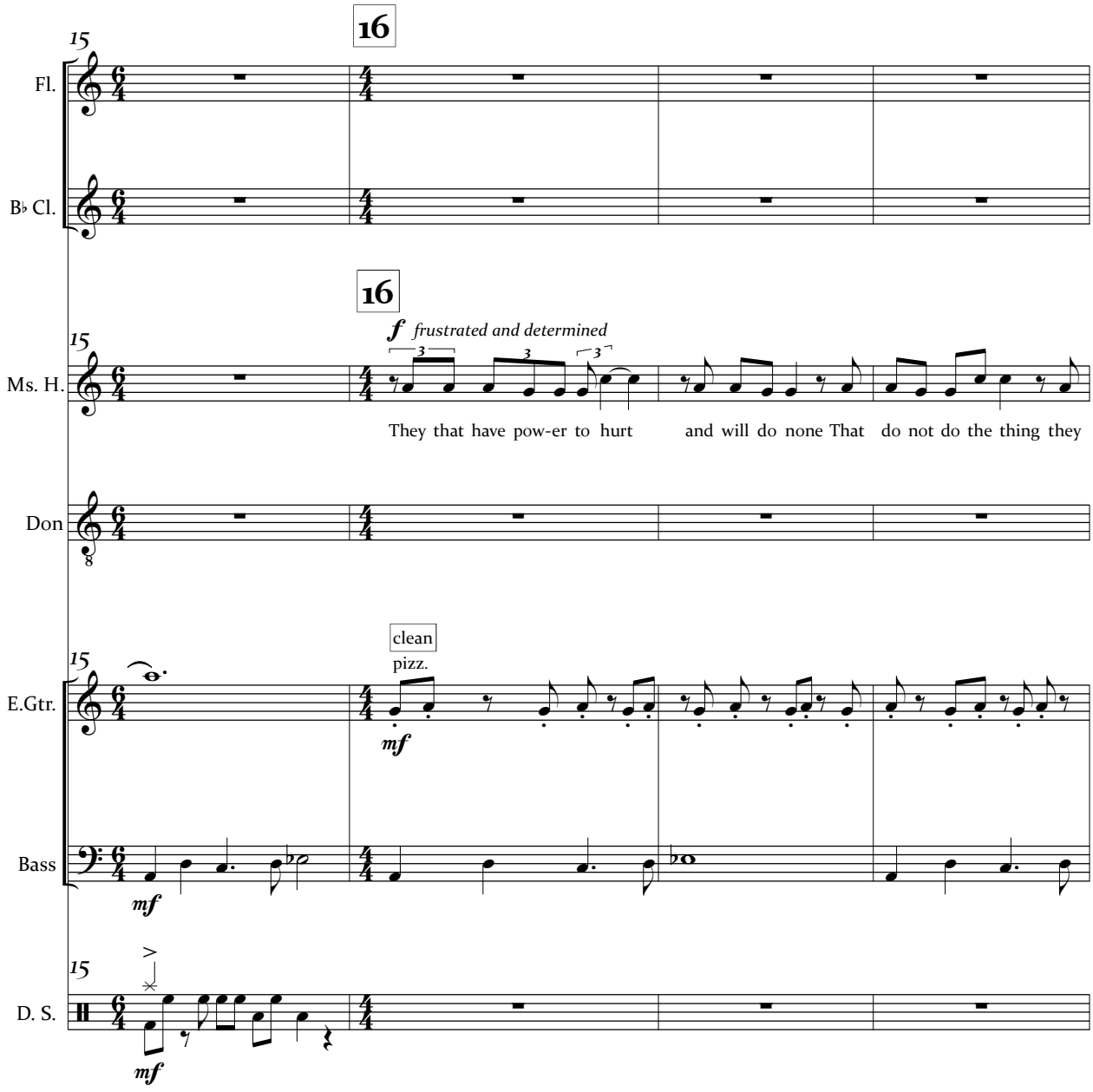
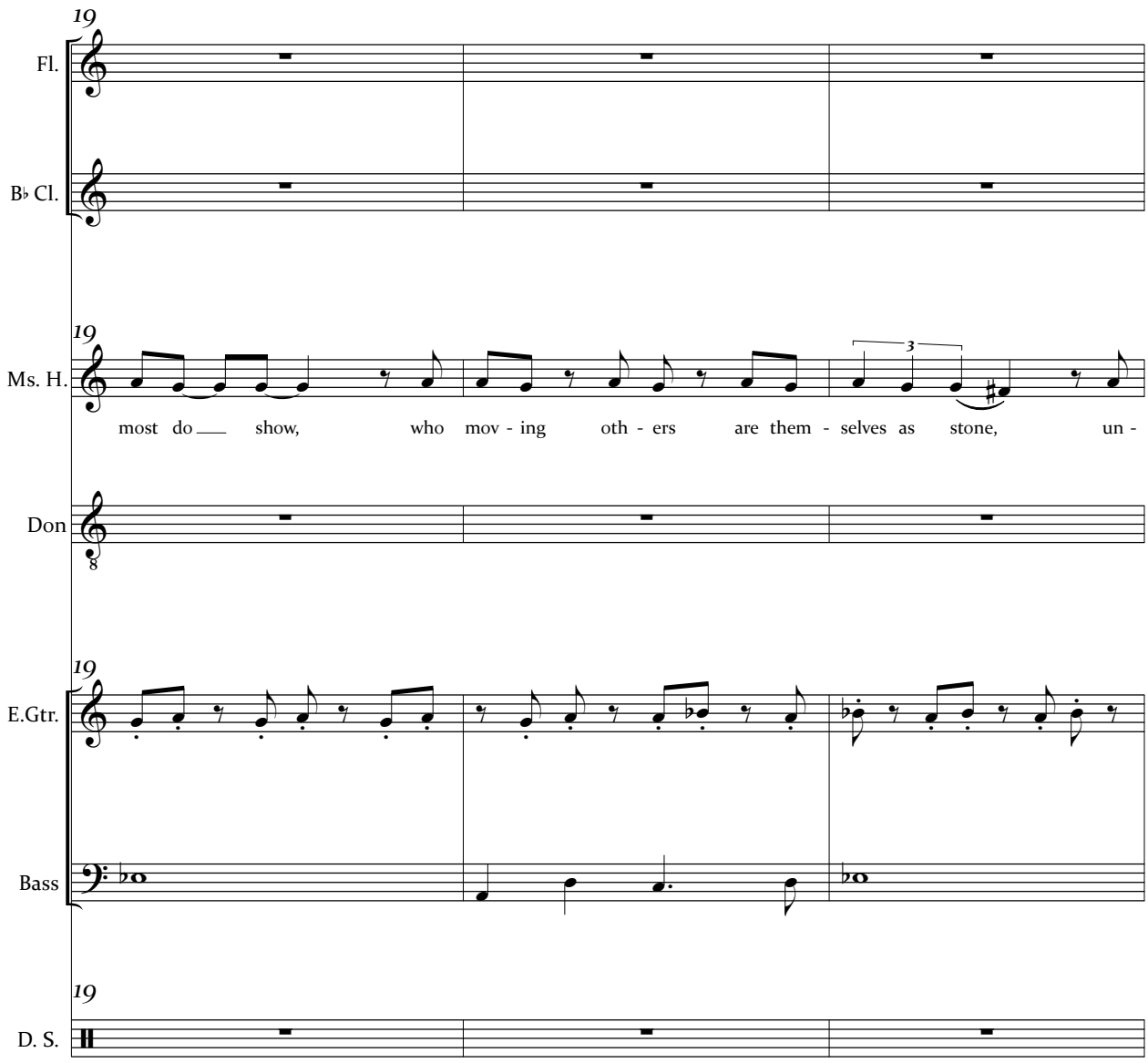
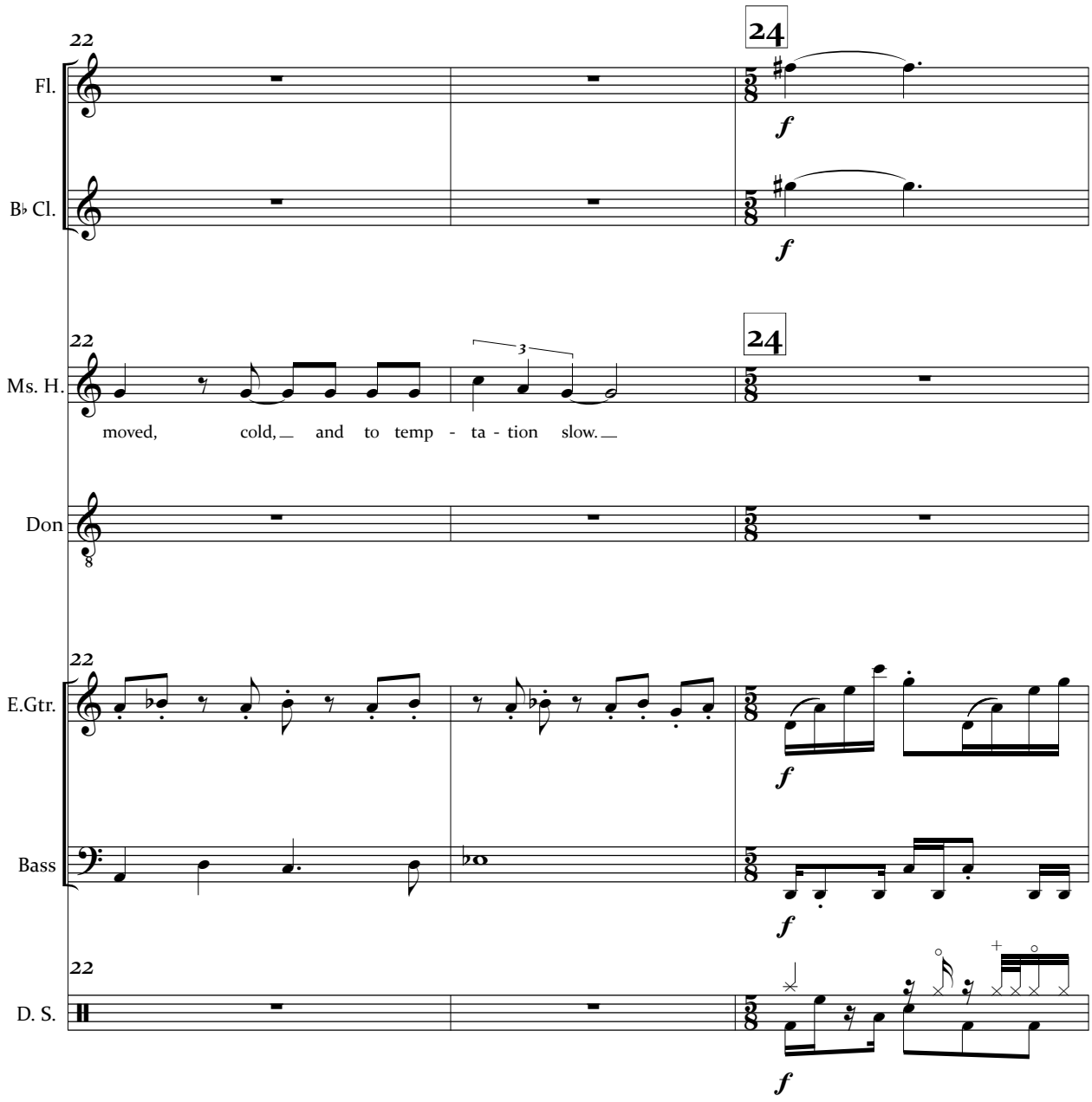

3
Fl.
B♭ Cl.
mf
3
Ms. H.
Don
3
E.Gtr.
2
2
Bass
2
2
3
D. S.

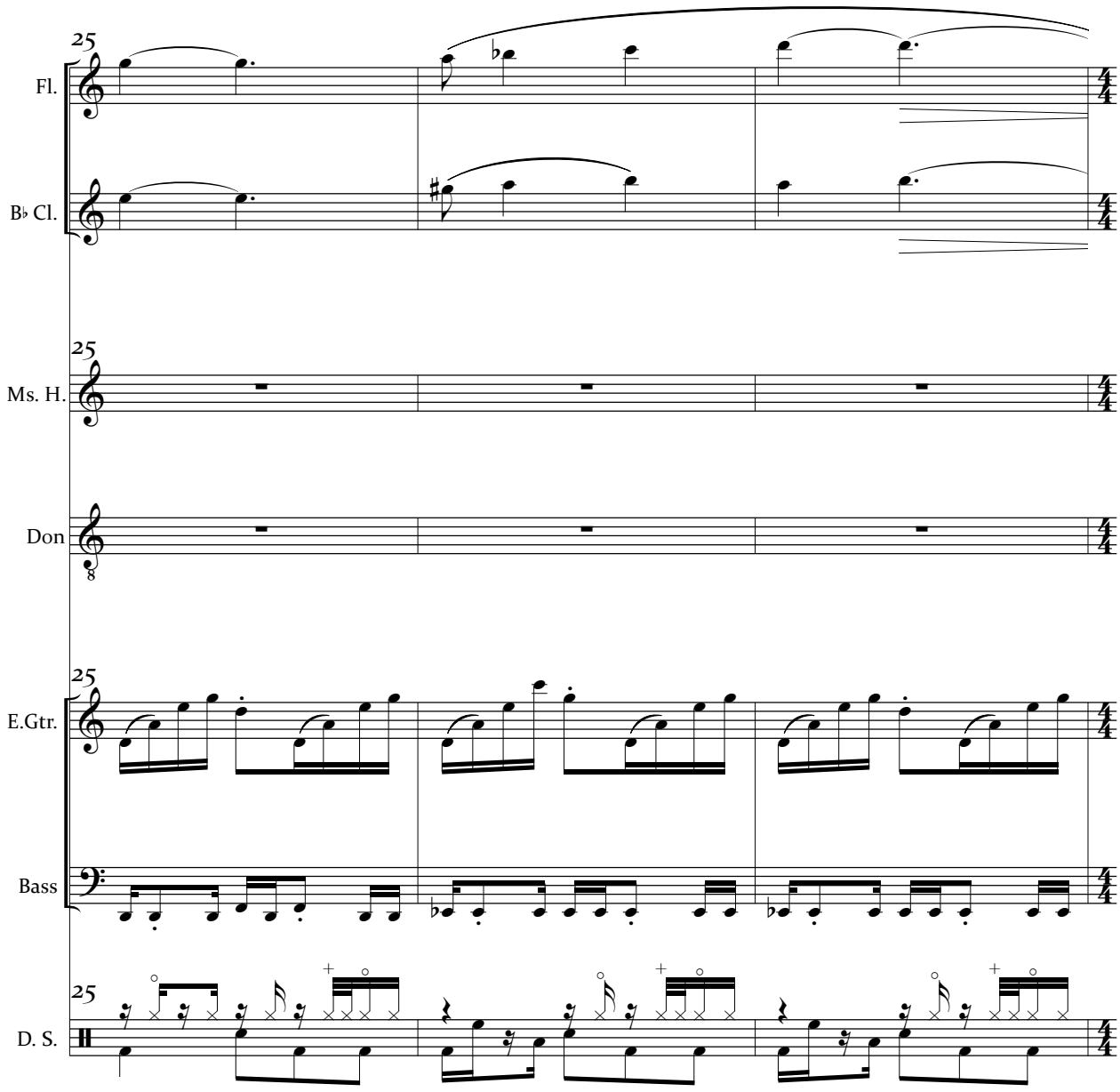

7
(♪ = ♪)
Fl.
B♭ Cl.
7
(♪ = ♪)
Ms. H.
Don
distortion
7
E.Gtr.
f
Bass
f
7
D. S.
f

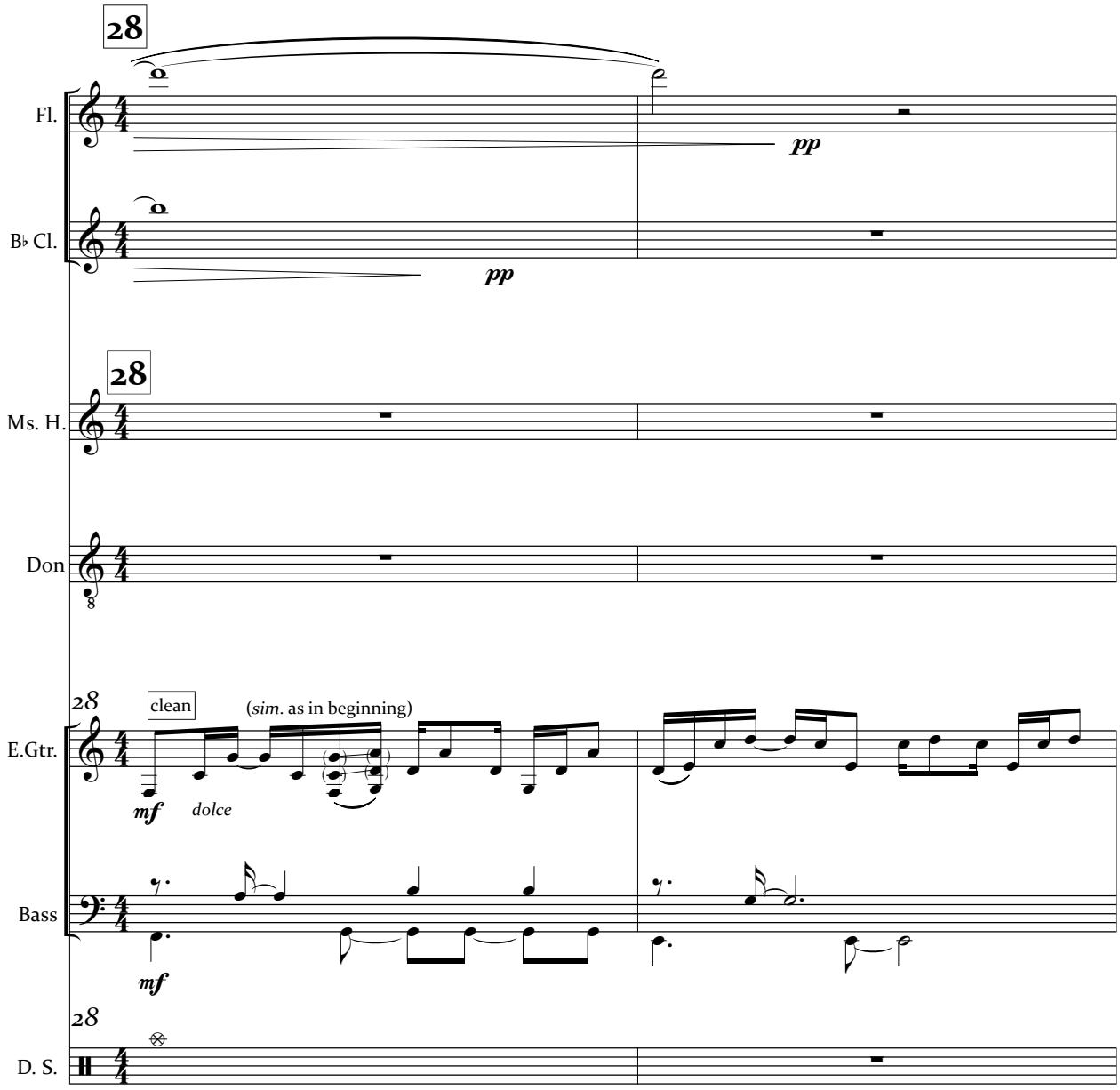

11
Fl.
B♭ Cl.
11
Ms. H.
Don
11
E.Gtr.
Bass
11
D. S.

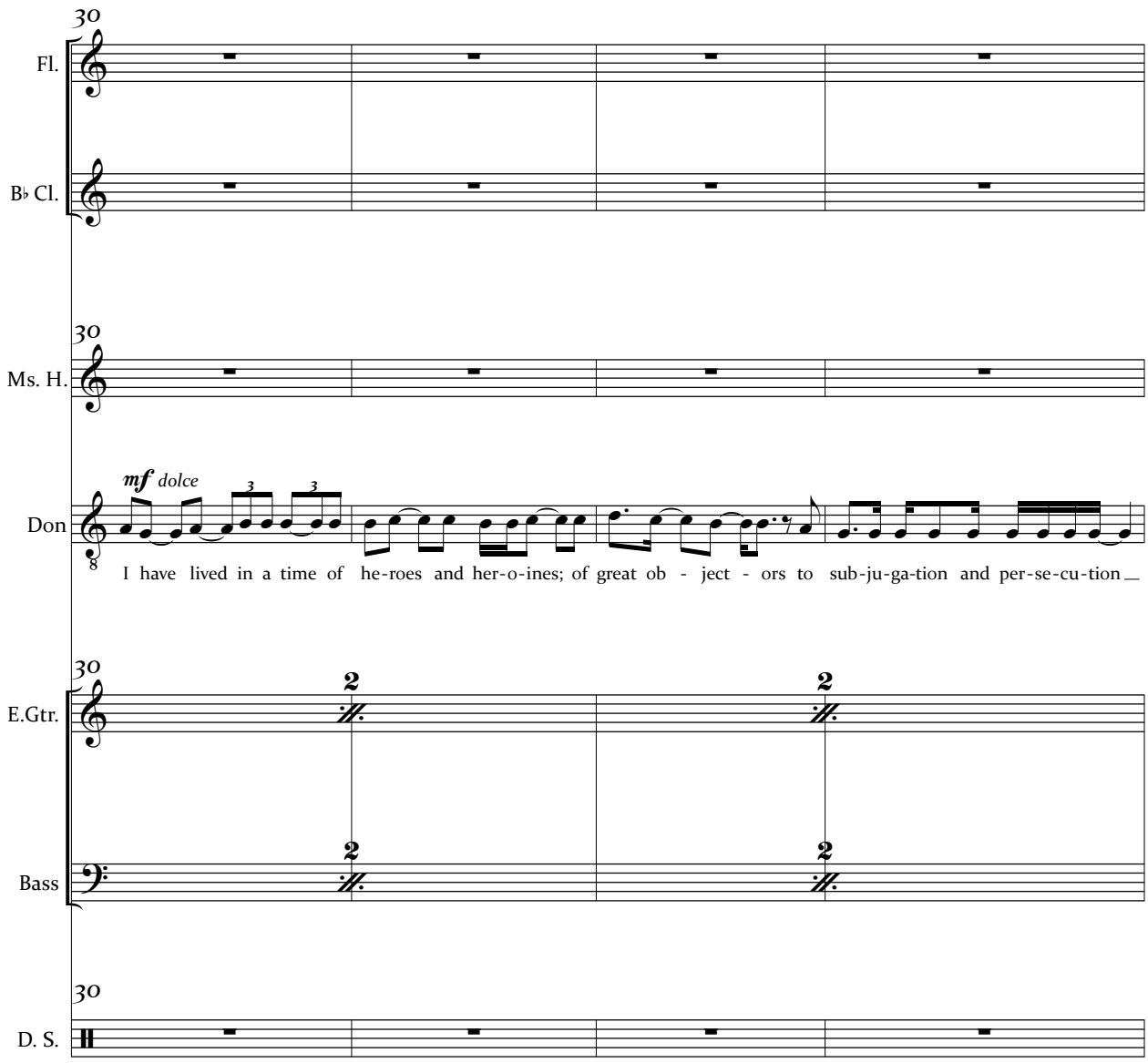

16
15
Fl.
B♭ Cl.
16
f frustrated and determined
15
Ms. H.
They that have pow-er to hurt and will do none That do not do the thing they
Don
clean
pizz.
15
E.Gtr.
mf
Bass
mf
15
D. S.
mf

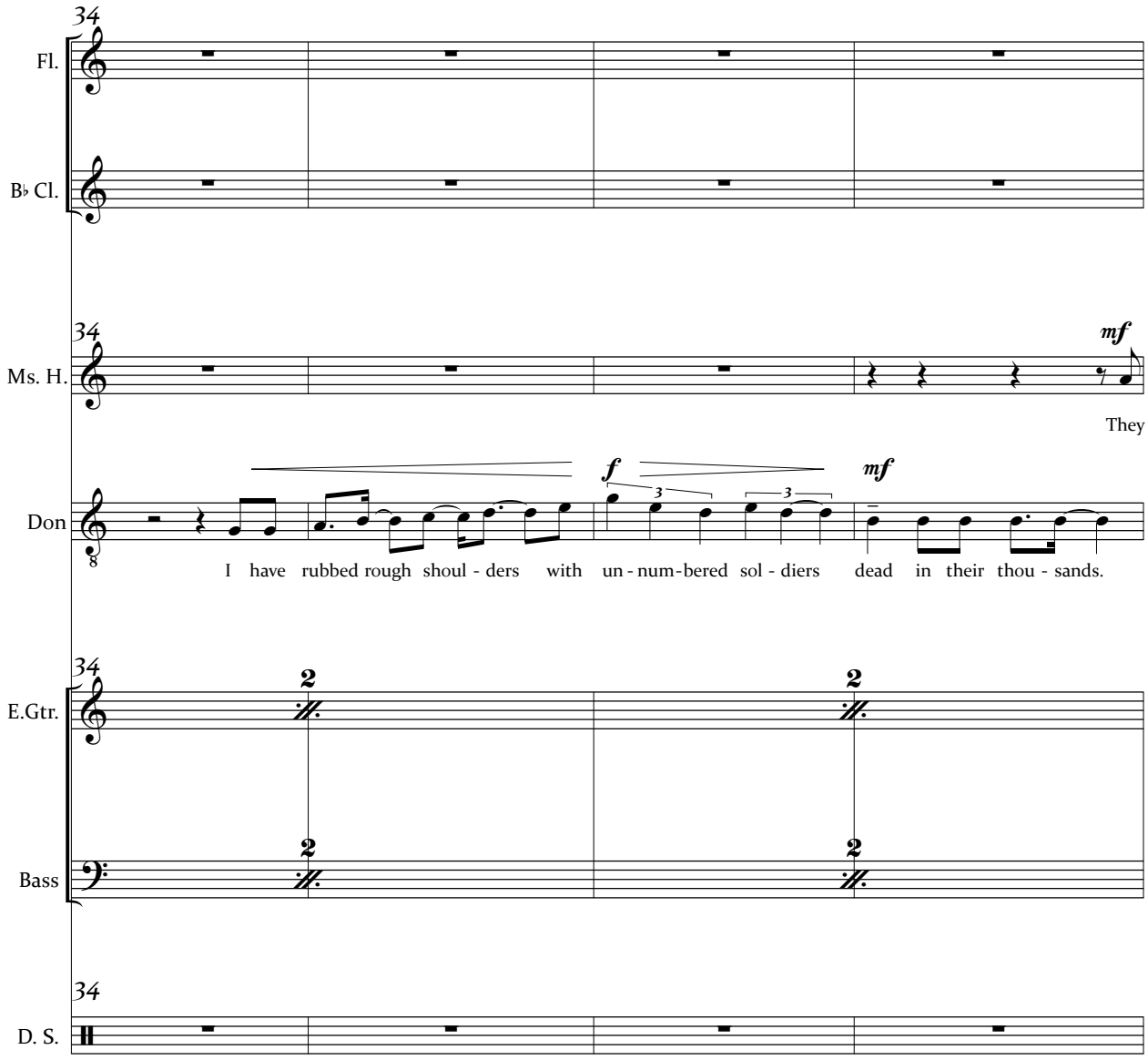

19
Fl.
B♭ Cl.
19
Ms. H.
most do show, who mov - ing oth - ers are them - selves as stone, un -
Don
19
E.Gtr.
Bass
19
D. S.

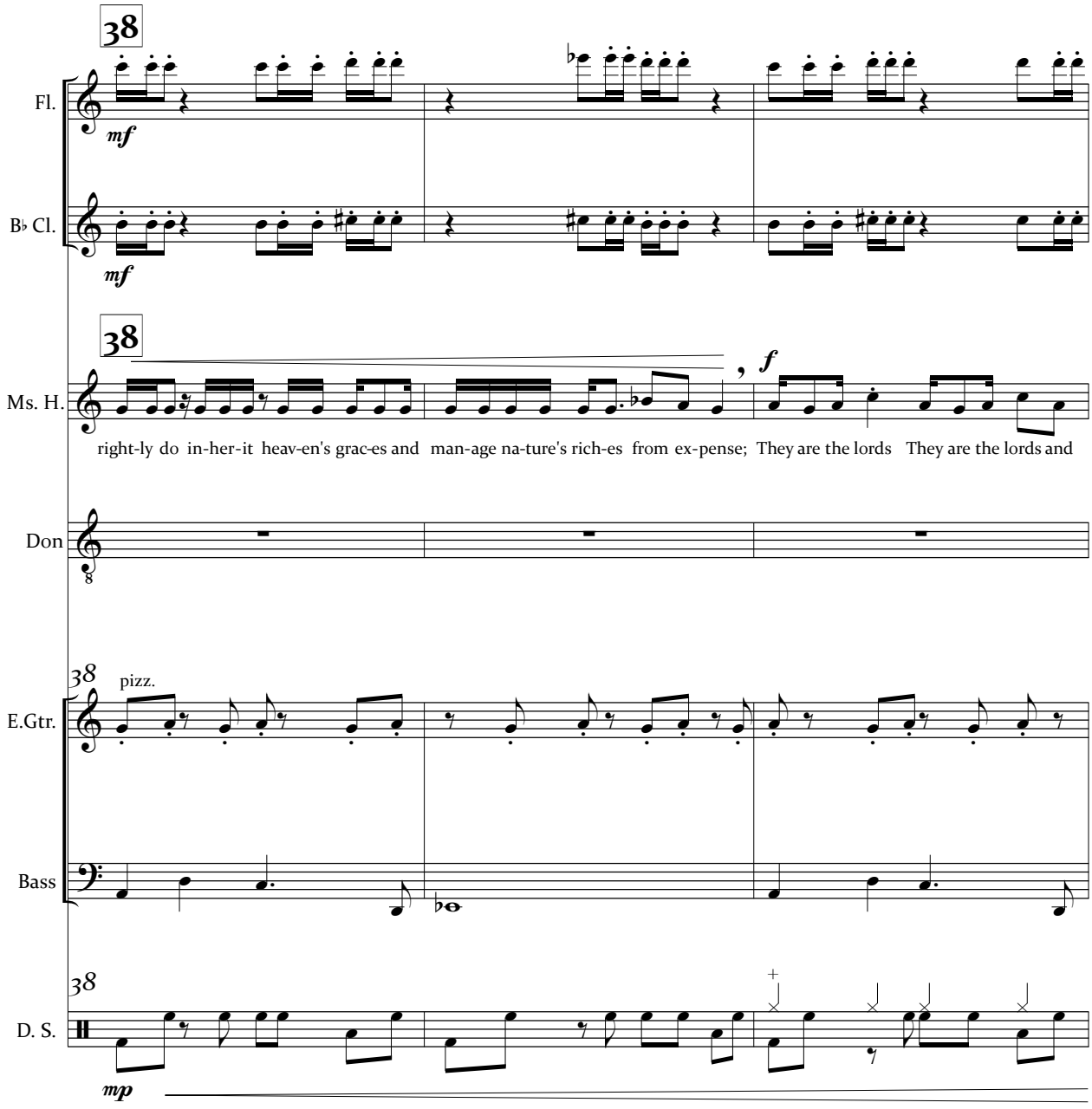

22
24
Fl.
B♭ Cl.
Ms. H.
moved, cold, and to temp - ta - tion slow.
Don
E.Gtr.
Bass
D. S.
f

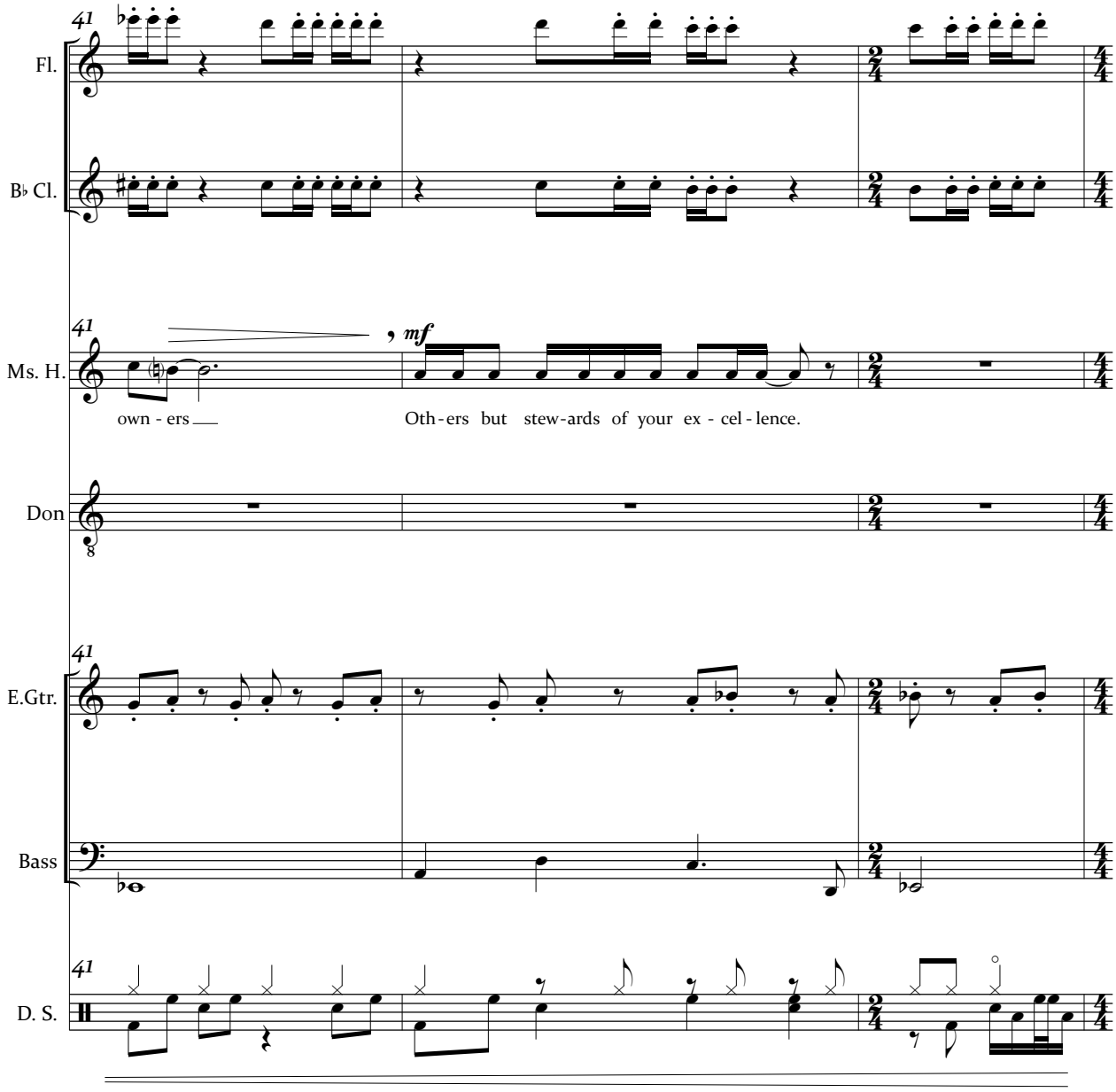

25
Fl.
B♭ Cl.
25
Ms. H.
Don
25
E.Gtr.
Bass
25
D. S.

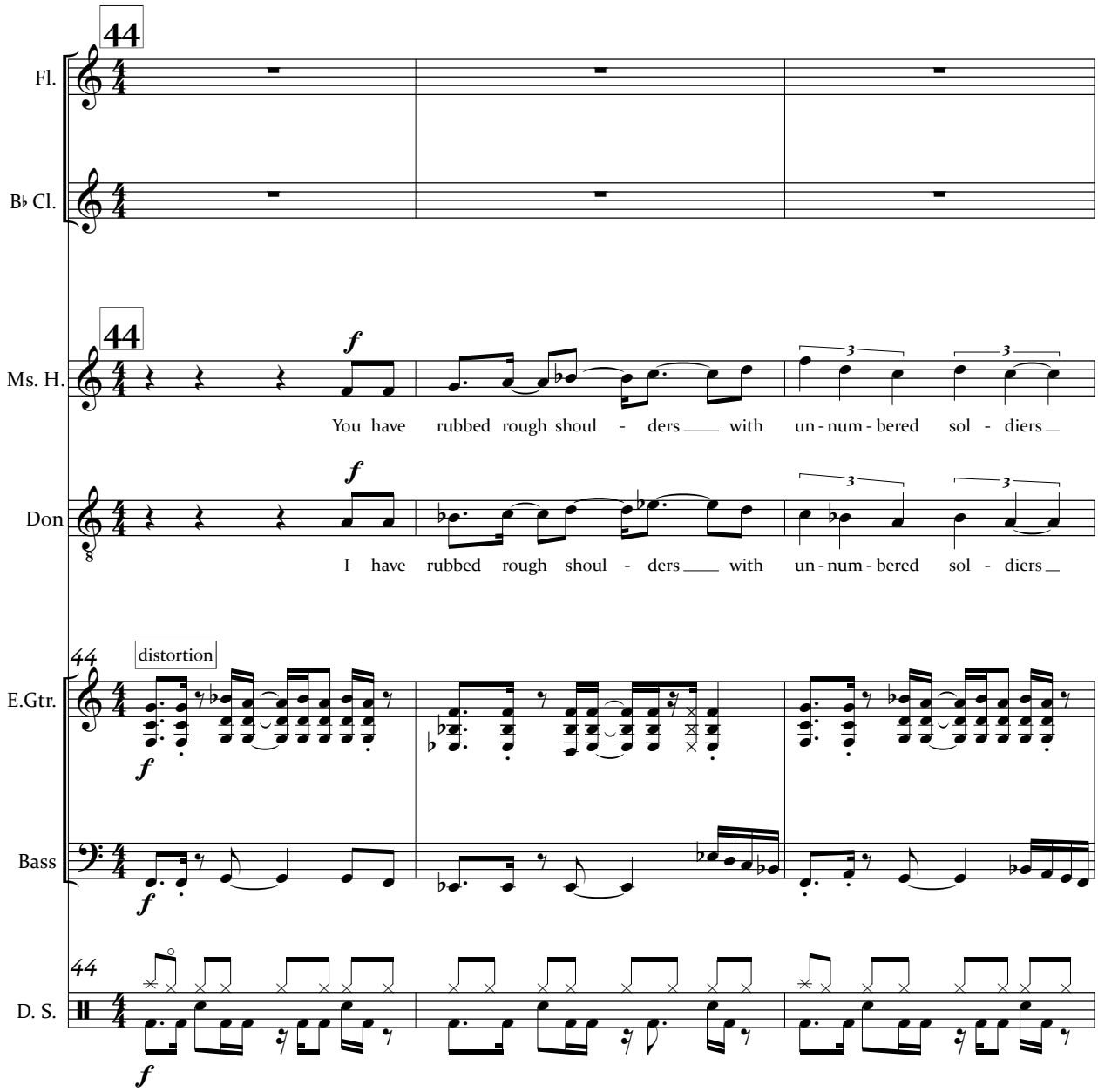

28
Fl.
pp
B♭ Cl.
pp
28
Ms. H.
Don
28
clean
(sim. as in beginning)
E.Gtr.
mf
dolce
Bass
mf
28
D. S.

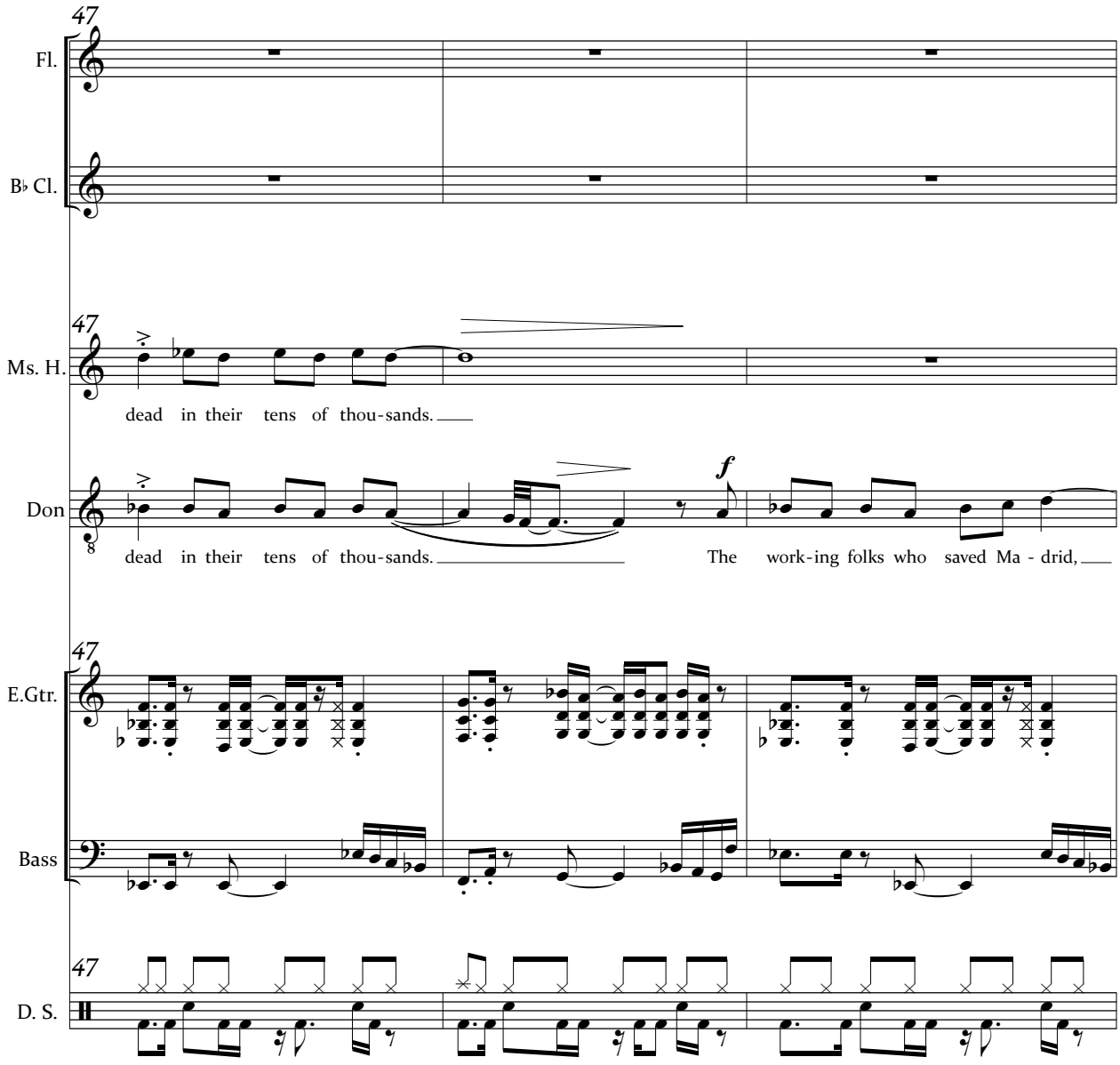

30
Fl.
B♭ Cl.
30
Ms. H.
mf dolce
Don
I have lived in a time of he-roes and her-o-ines; of great ob - ject - ors to sub-ju-ga-tion and per-se-cu-tion
30
E.Gtr.
2
2
Bass
2
2
30
D. S.

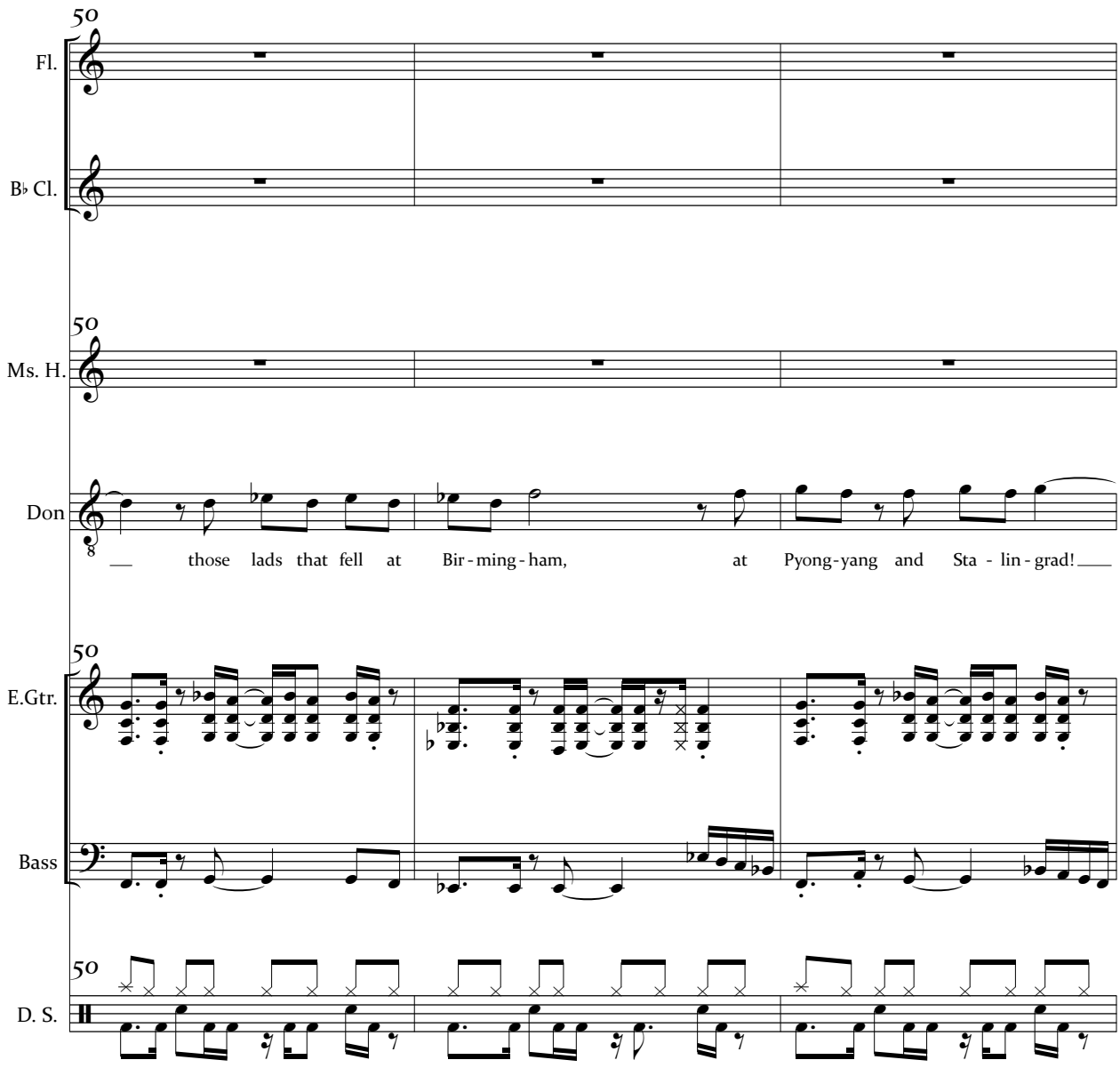

34
Fl.
B♭ Cl.
34
Ms. H.
mf
They
Don
f
mf
I have rubbed rough shoul - ders with un - num - bered sol - diers dead in their thou - sands.
34
E.Gtr.
2
2
Bass
2
2
34
D. S.

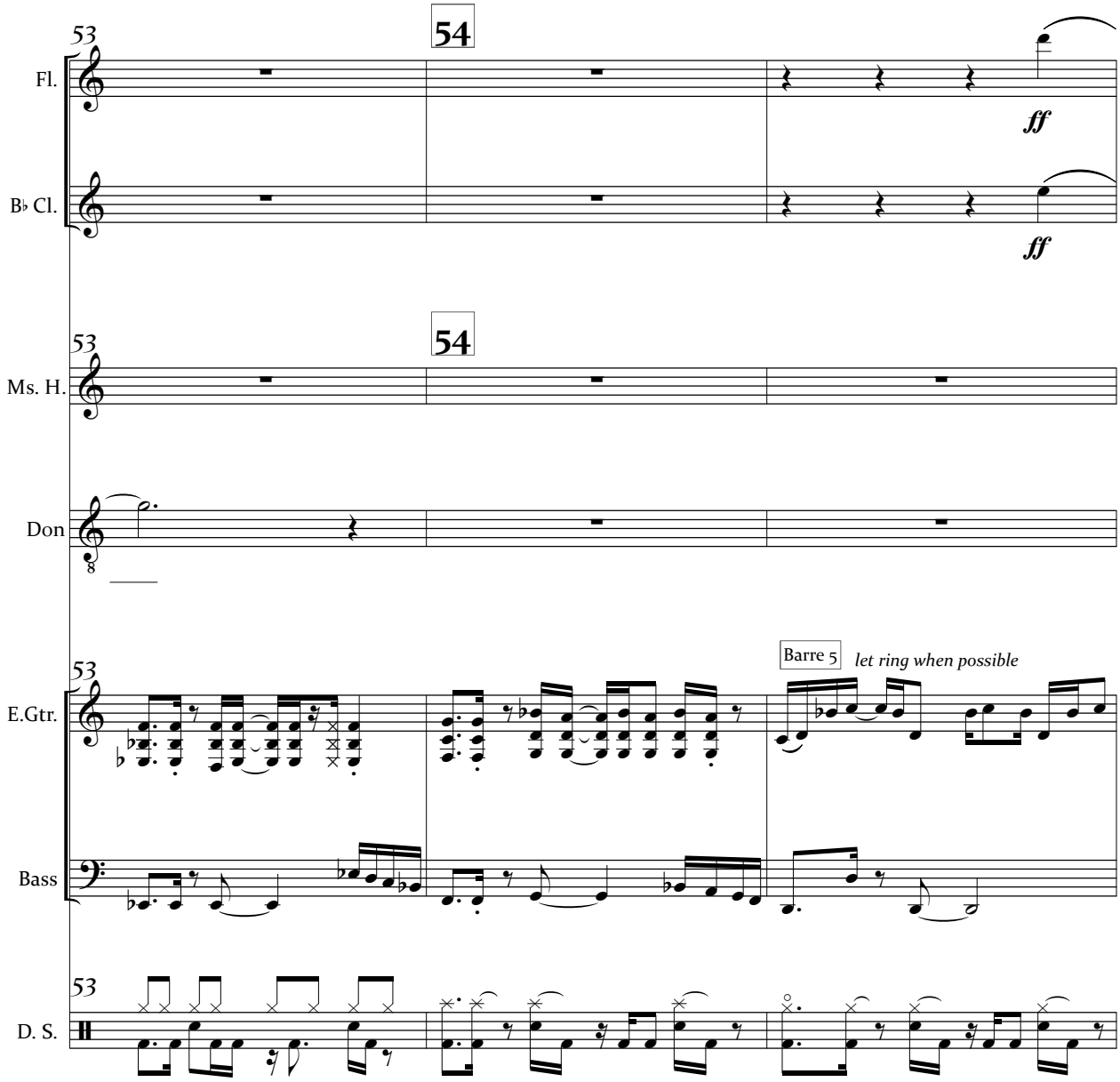

38
Fl.
mf
B♭ Cl.
mf
38
Ms. H.
f
right-ly do in-her-it heav-en's grac-es and man-age na-ture's rich-es from ex-pense; They are the lords They are the lords and
Don
38
pizz.
E.Gtr.
Bass
38
D. S.
mp

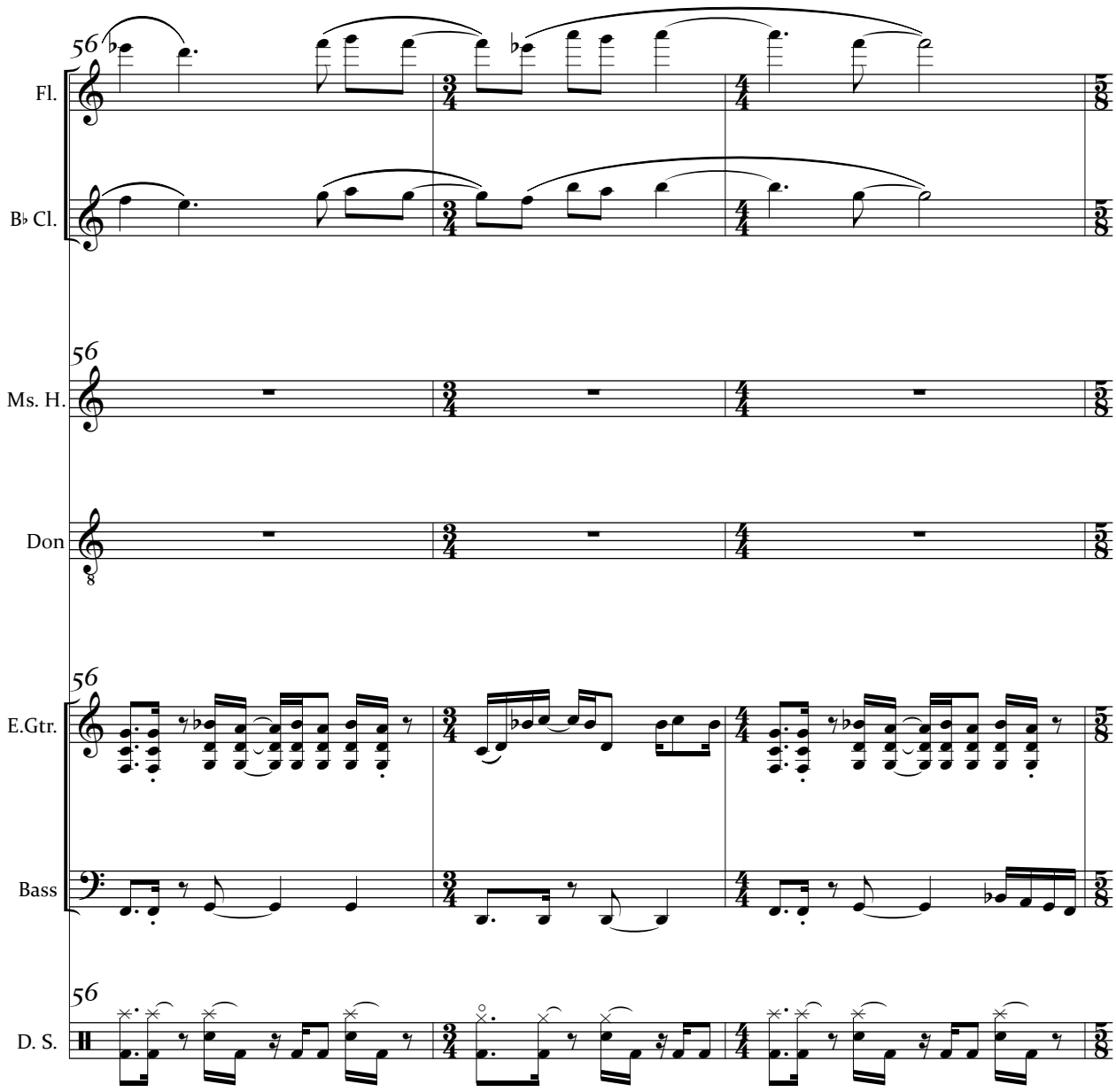

41
Fl.
B♭ Cl.
Ms. H.
mf
own - ers
Oth - ers but stew - ards of your ex - cel - lence.
Don
E.Gtr.
Bass
D. S.

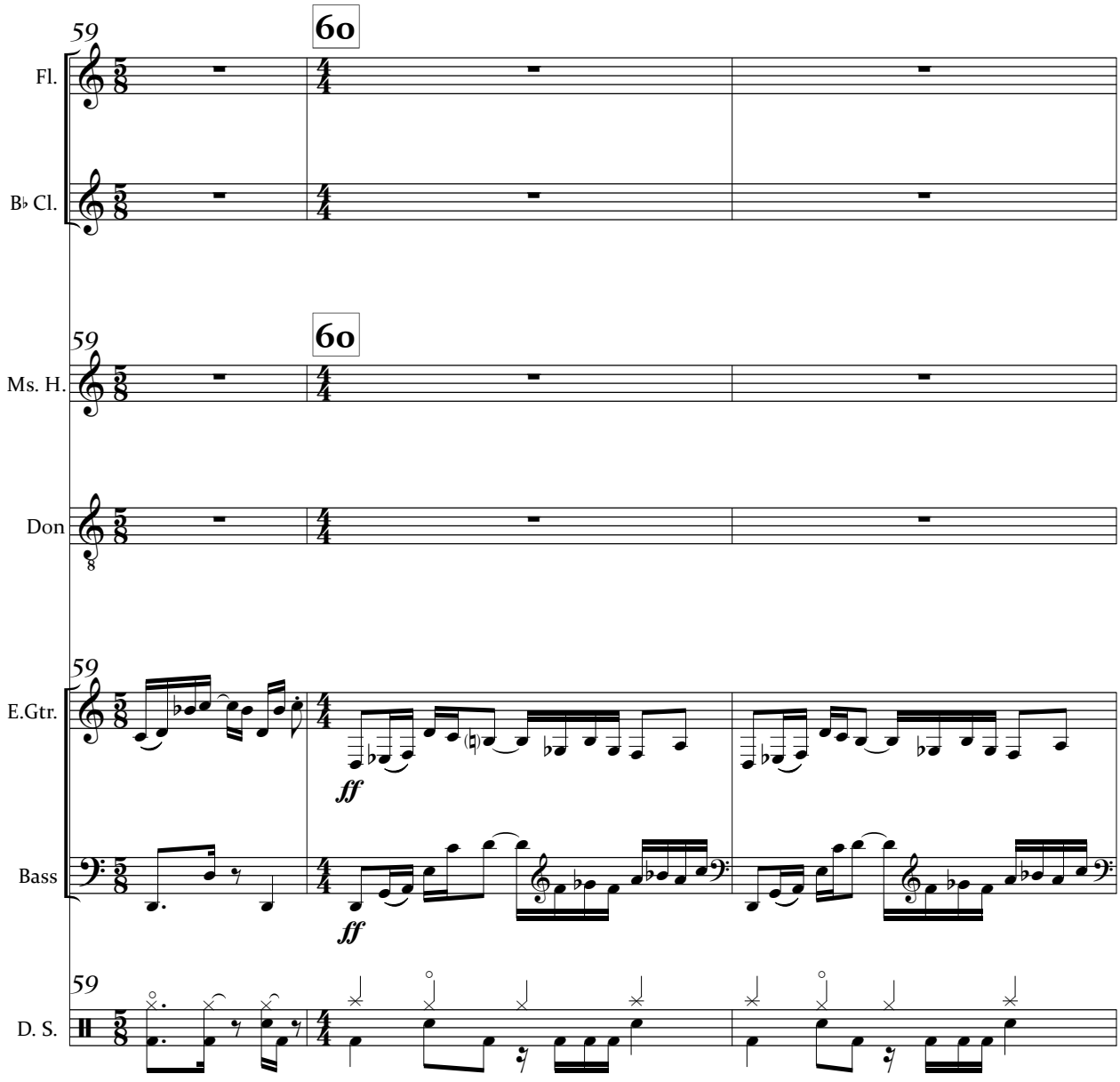

44
Fl.
B♭ Cl.
44
Ms. H.
f
You have rubbed rough shoul - ders with un - num - bered sol - diers
Don
f
I have rubbed rough shoul - ders with un - num - bered sol - diers
44
distortion
E.Gtr.
f
Bass
f
44
D. S.
f

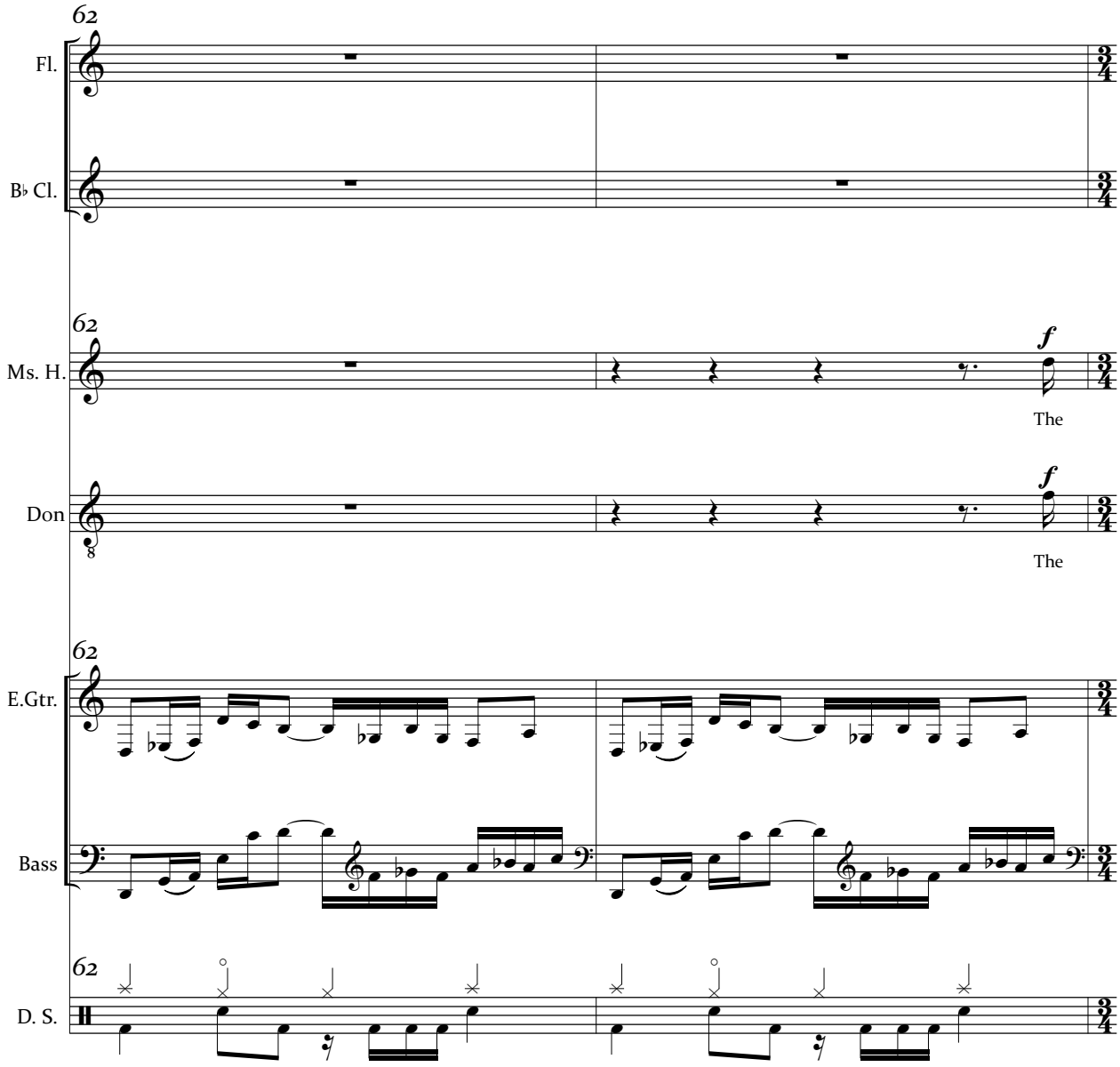

47
Fl.
B♭ Cl.
47
Ms. H.
dead in their tens of thou-sands.
Don
dead in their tens of thou-sands.
f
The work-ing folks who saved Ma - drid,
47
E.Gtr.
Bass
47
D. S.

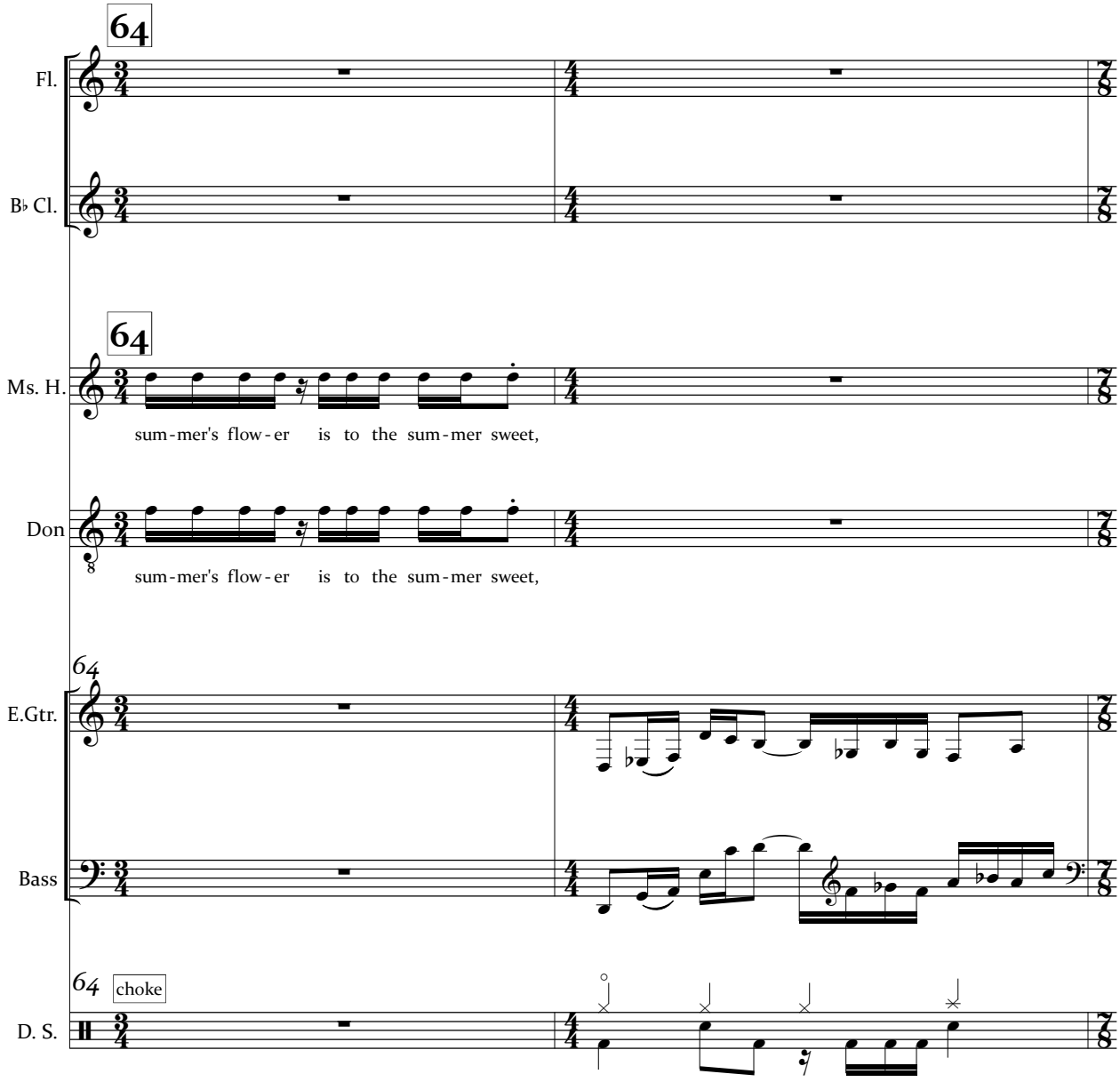

50
Fl.
B♭ Cl.
50
Ms. H.
Don
those lads that fell at Bir - ming - ham, at Pyong - yang and Sta - lin - grad!
50
E.Gtr.
Bass
50
D. S.

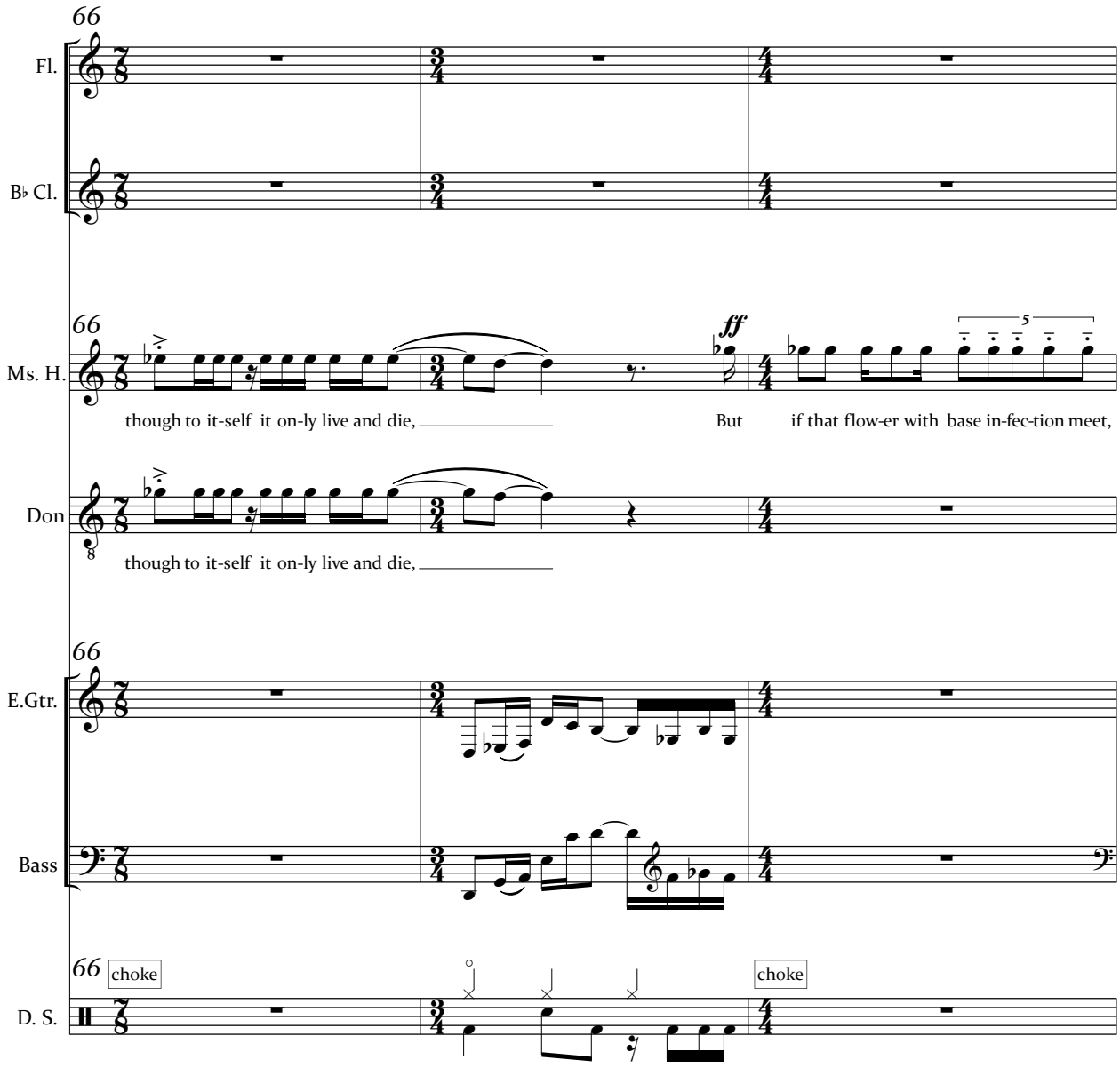

53
54
Fl.
ff
B♭ Cl.
ff
53
54
Ms. H.
Don
8
53
Barre 5
let ring when possible
E.Gtr.
Bass
53
D. S.

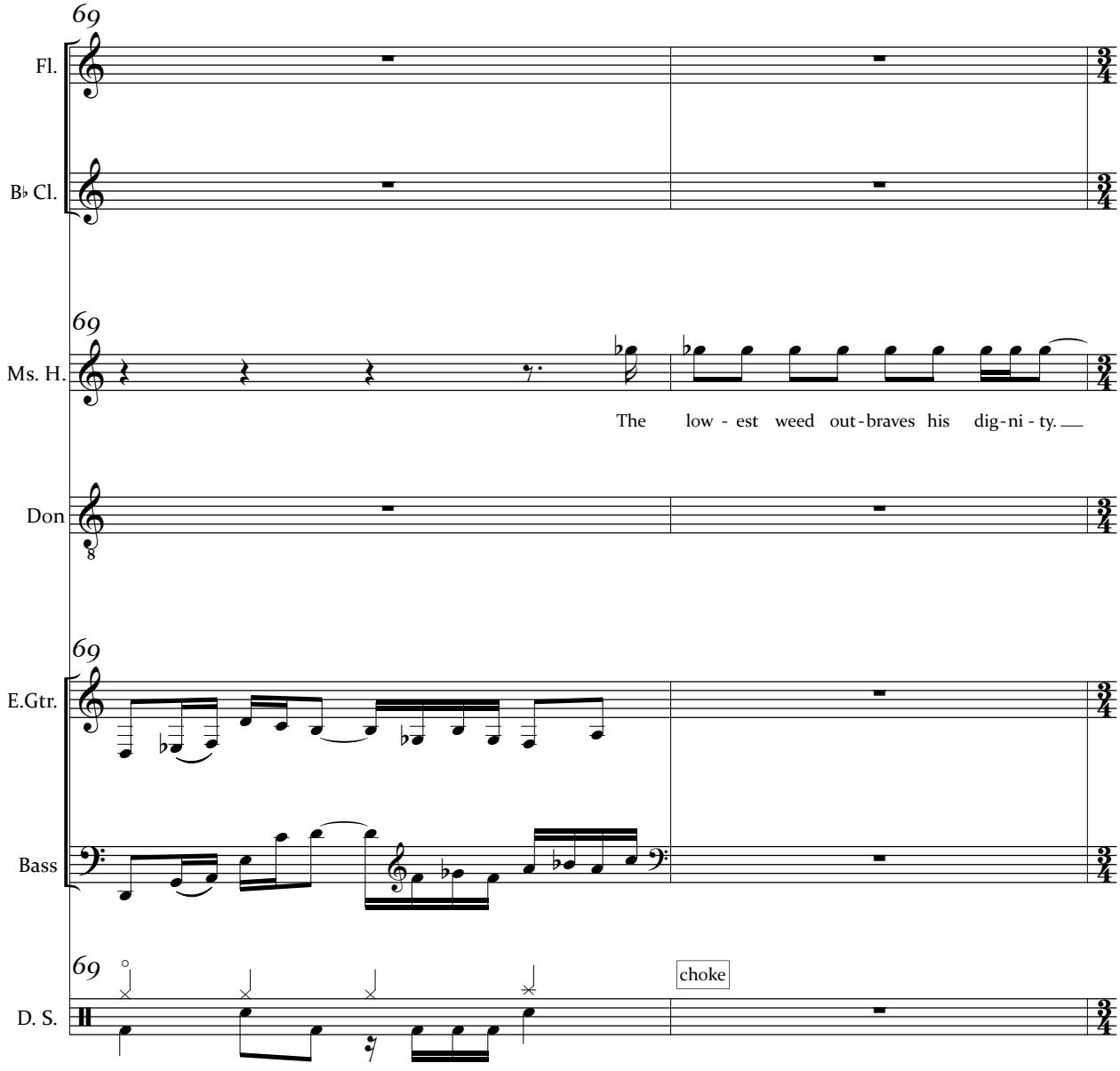

56
Fl.
B♭ Cl.
56
Ms. H.
Don
56
E.Gtr.
Bass
56
D. S.

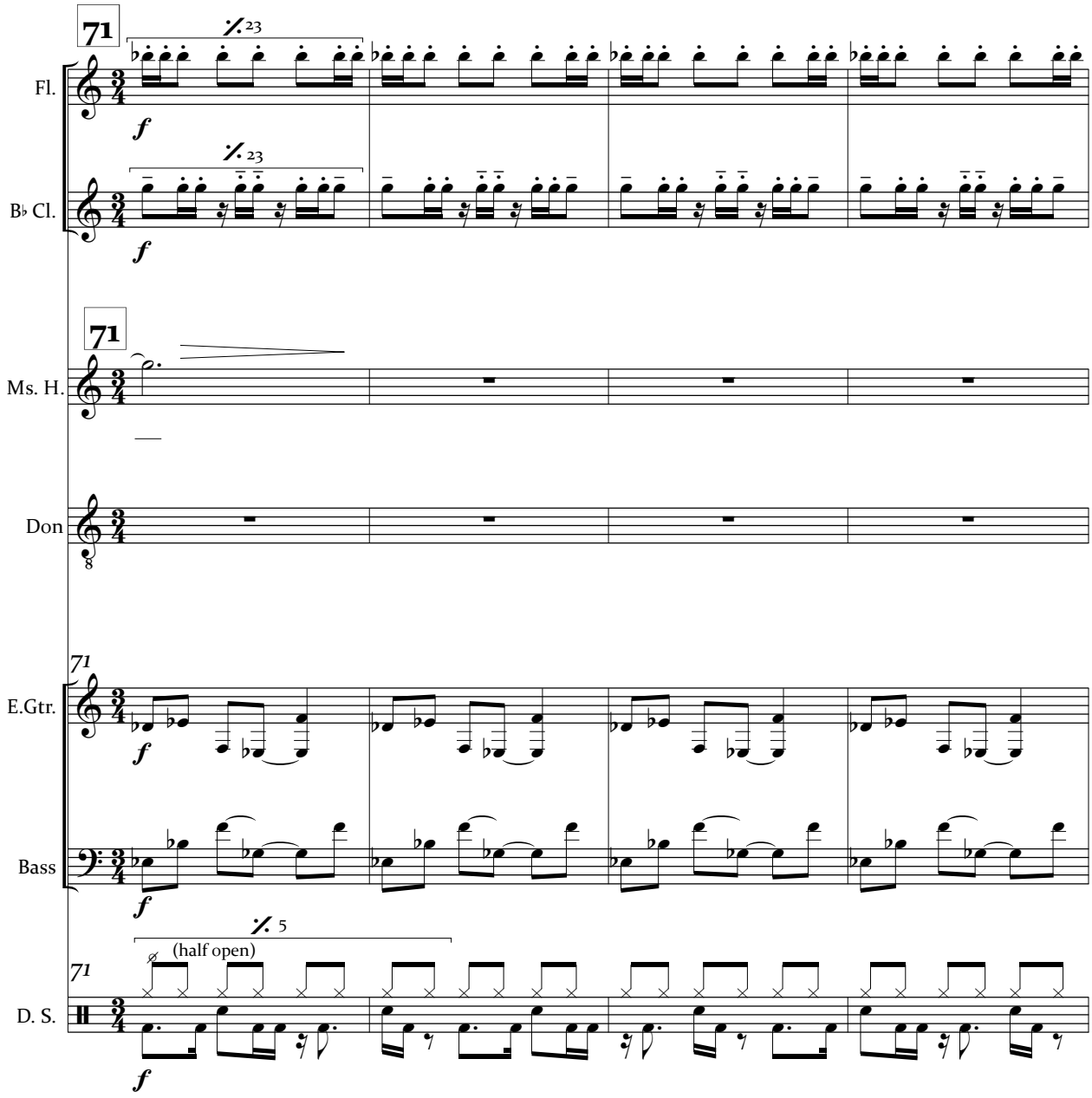

59
60
Fl.
B♭ Cl.
59
60
Ms. H.
Don
59
E.Gtr.
ff
Bass
ff
59
D. S.

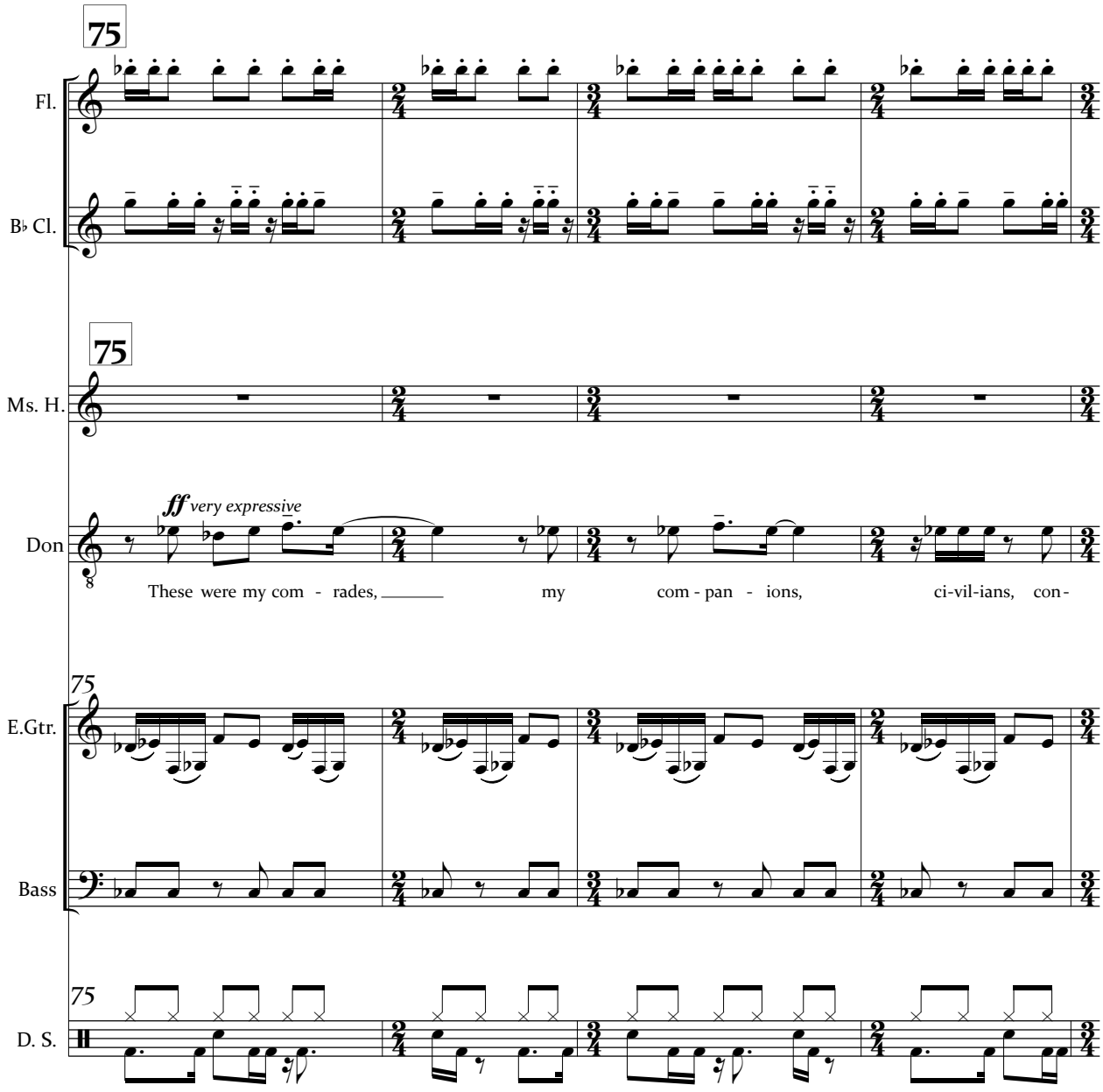

62
Fl.
B♭ Cl.
62
Ms. H.
f
The
Don
f
The
62
E.Gtr.
Bass
62
D. S.

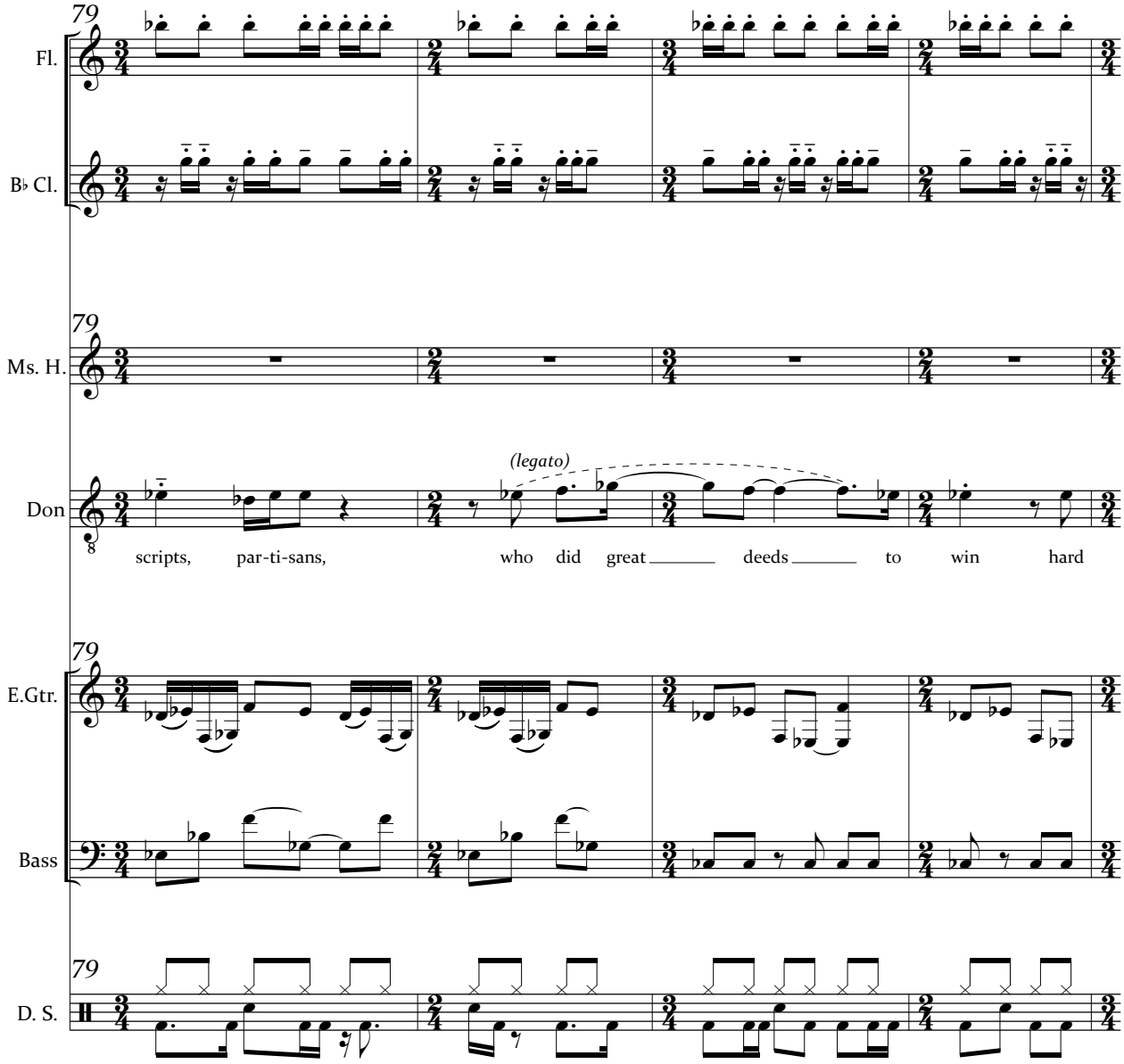

64
Fl.
B♭ Cl.
64
Ms. H.
sum-mer's flow-er is to the sum-mer sweet,
Don
sum-mer's flow-er is to the sum-mer sweet,
64
E.Gtr.
Bass
64
choke
D. S.

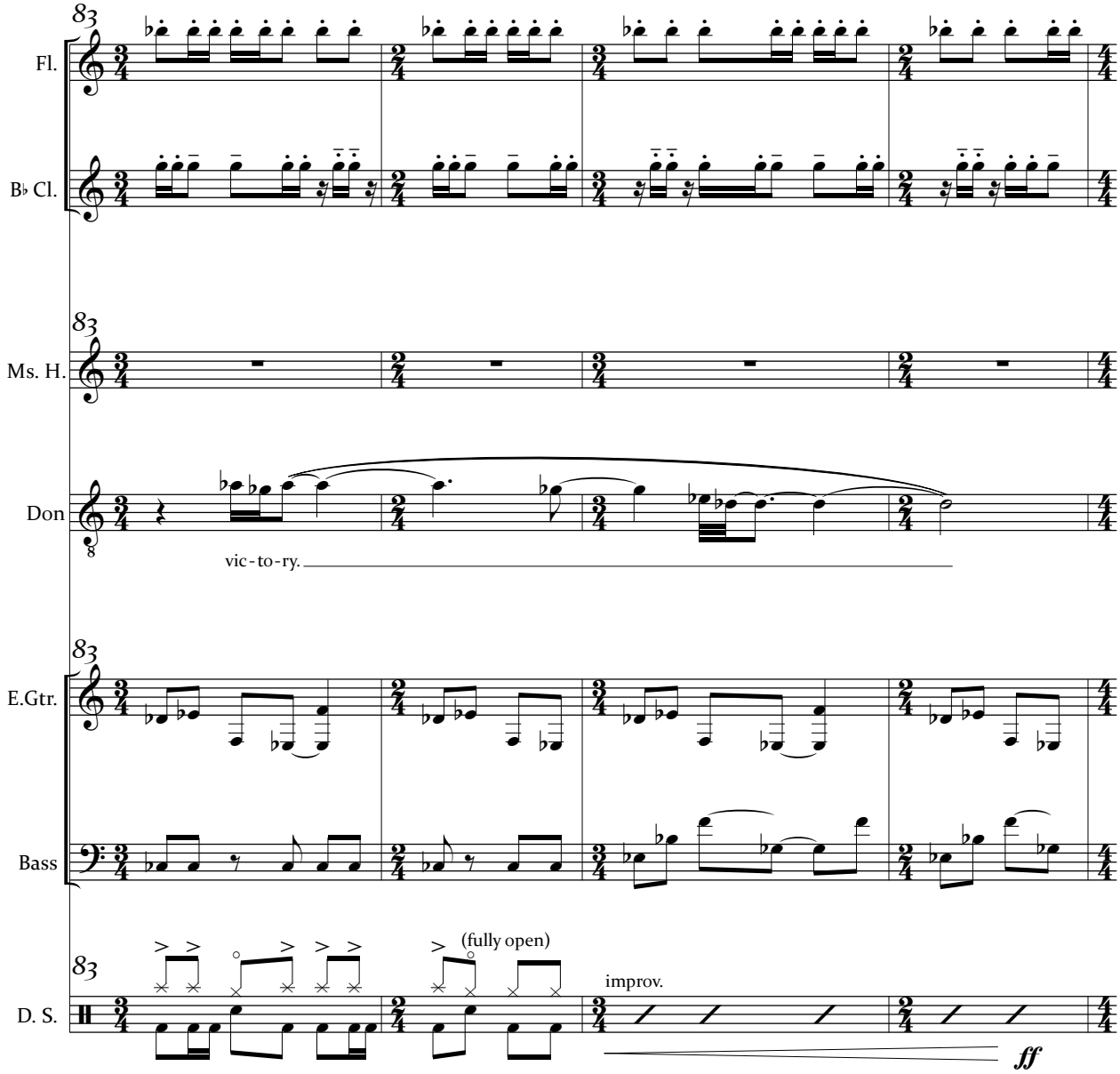

66
Fl.
B♭ Cl.
66
Ms. H.
ff
5
though to it-self it on-ly live and die,
But if that flow-er with base in-fec-tion meet,
Don
though to it-self it on-ly live and die,
66
E.Gtr.
Bass
66
choke
choke
D. S.

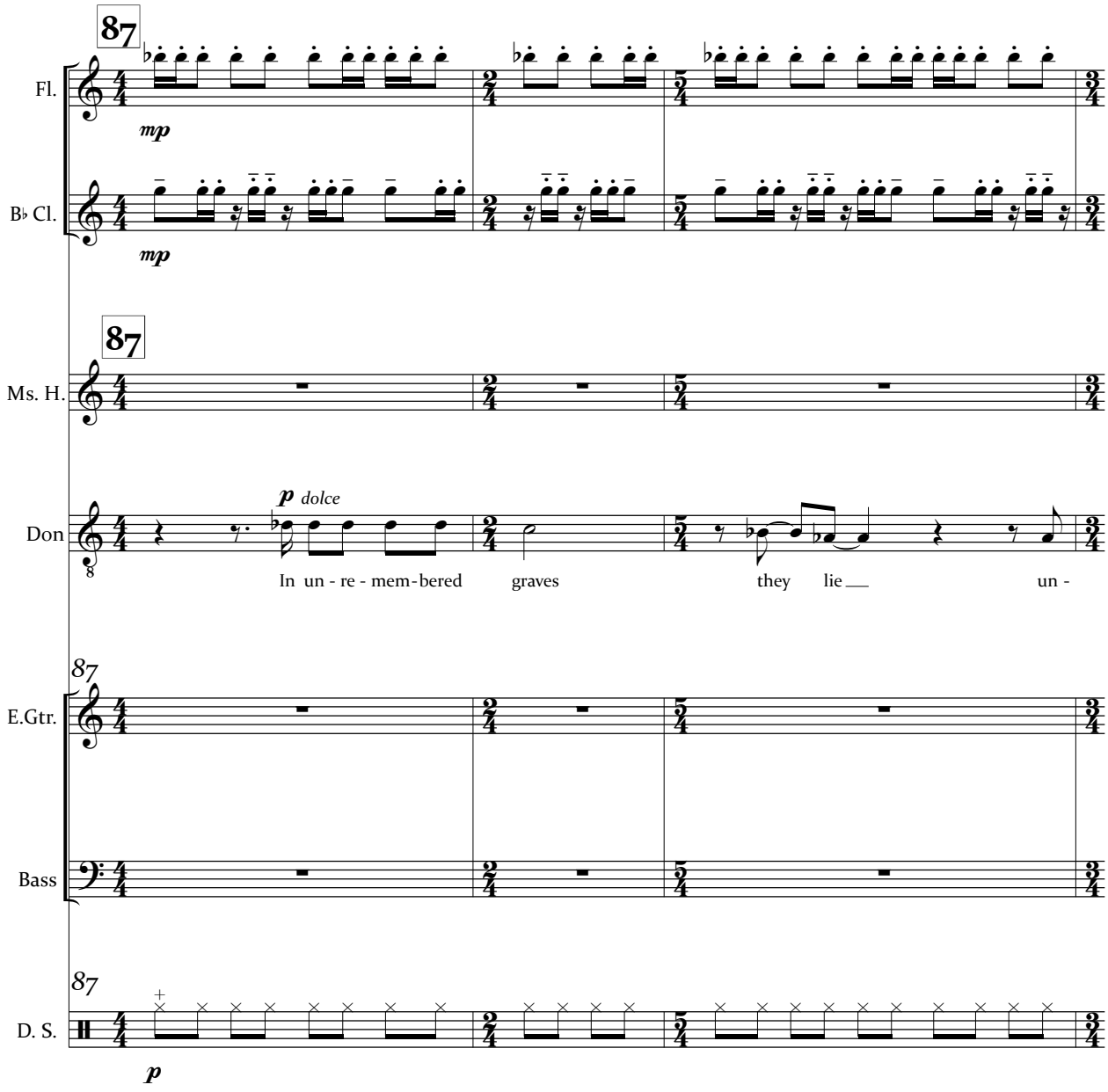

69
Fl.
B♭ Cl.
69
Ms. H.
The low - est weed out - braves his dig - ni - ty.
Don
69
E.Gtr.
Bass
69
choke
D. S.

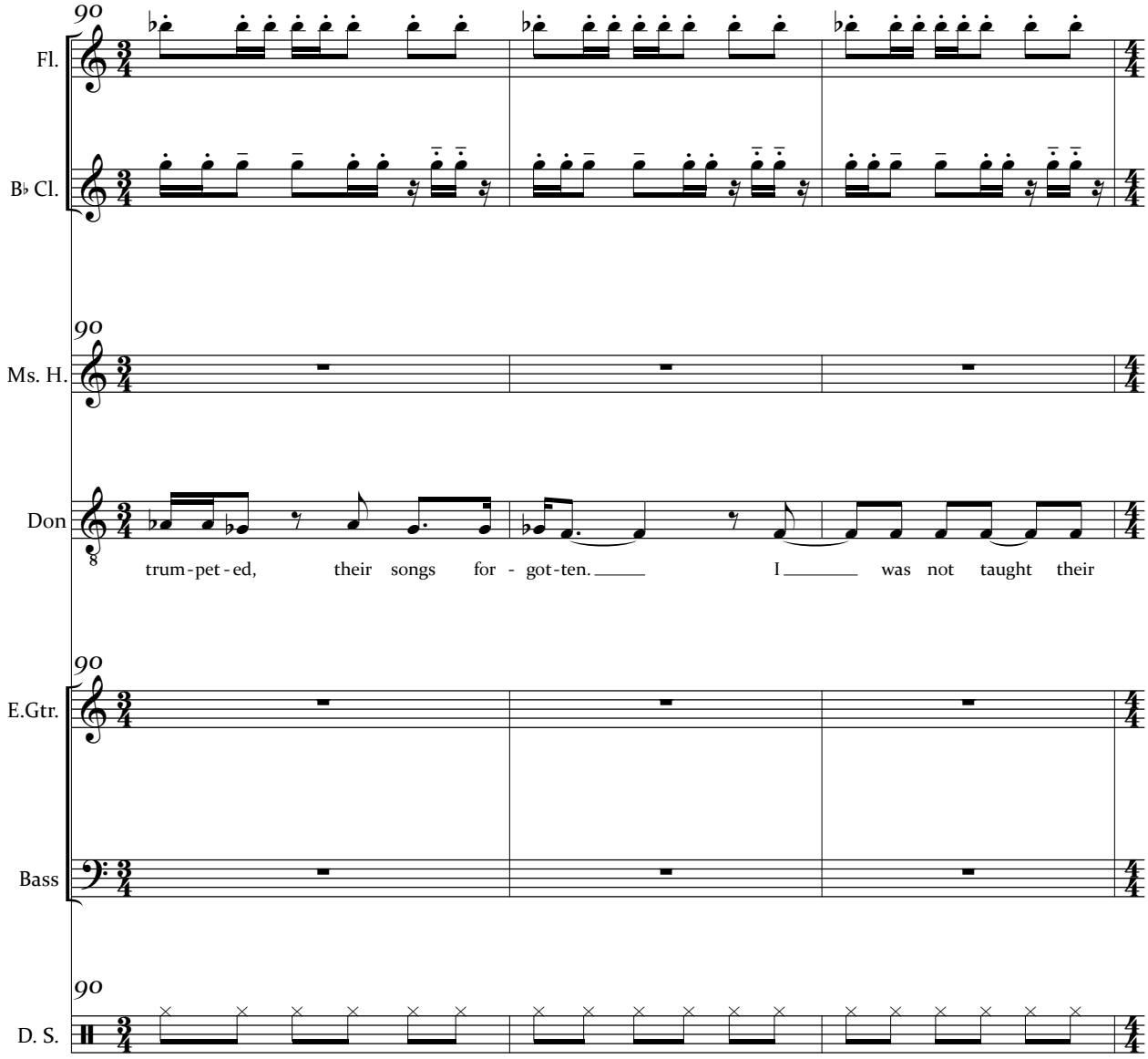

71
23
Fl.
B♭ Cl.
71
Ms. H.
Don
71
E.Gtr.
Bass
5
(half open)
71
D. S.

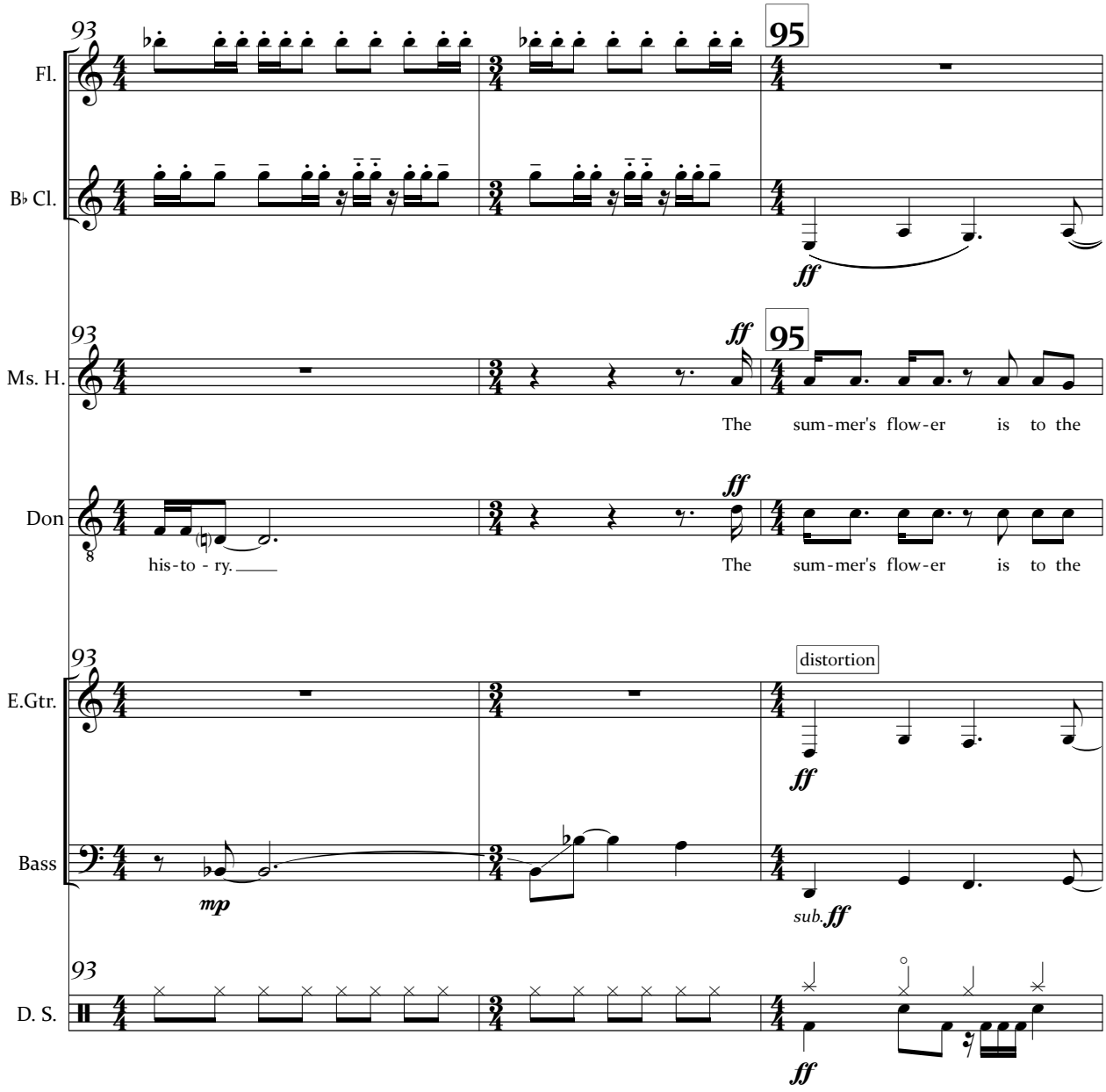

75
Fl.
B♭ Cl.
75
Ms. H.
ff very expressive
Don
These were my com - rades, my com - pan - ions, ci-vil-ians, con-
75
E.Gtr.
Bass
75
D. S.

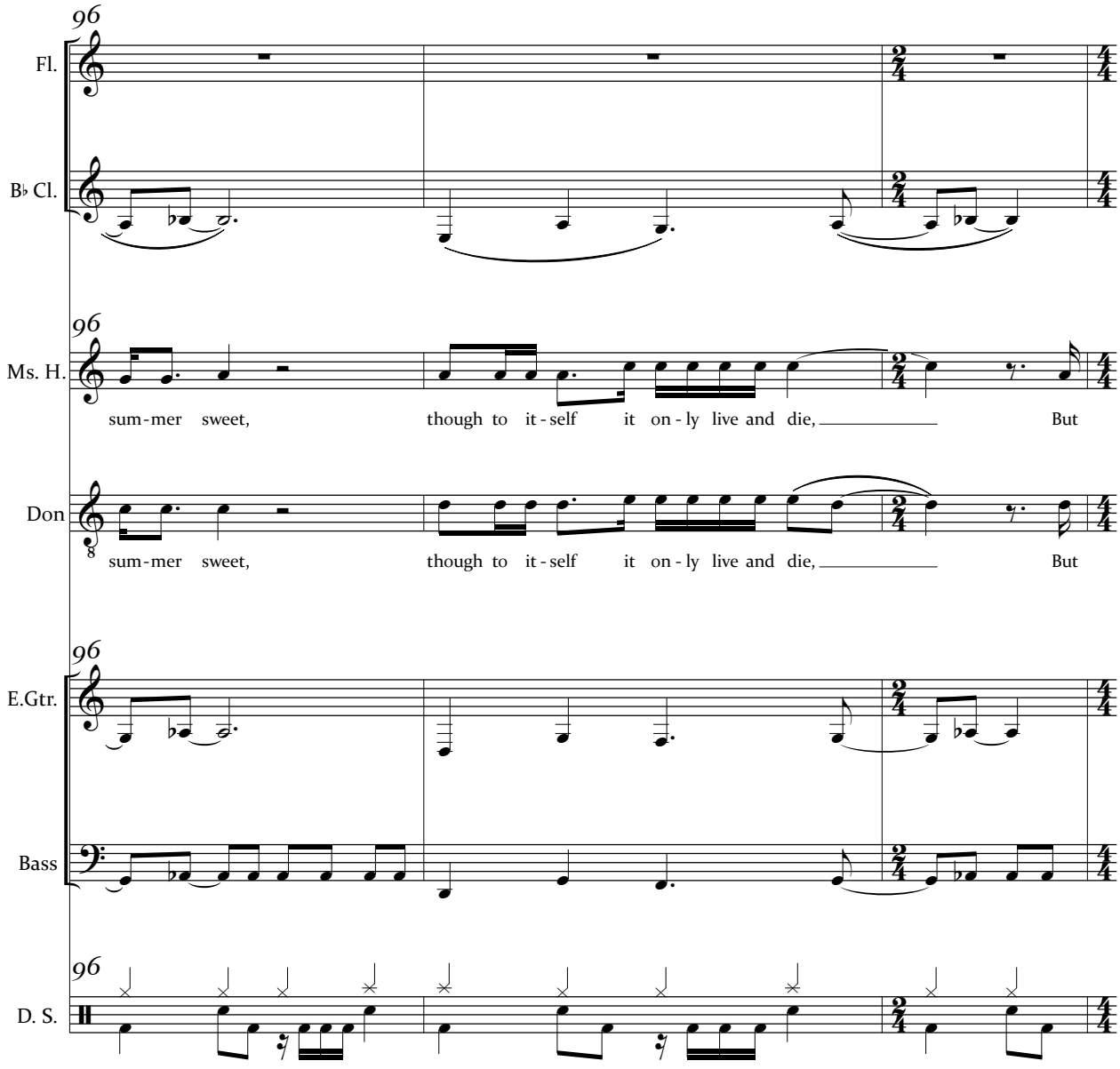

79
Fl.
B♭ Cl.
79
Ms. H.
(legato)
Don
scripts, par-ti-sans, who did great deeds to win hard
79
E.Gtr.
Bass
79
D. S.

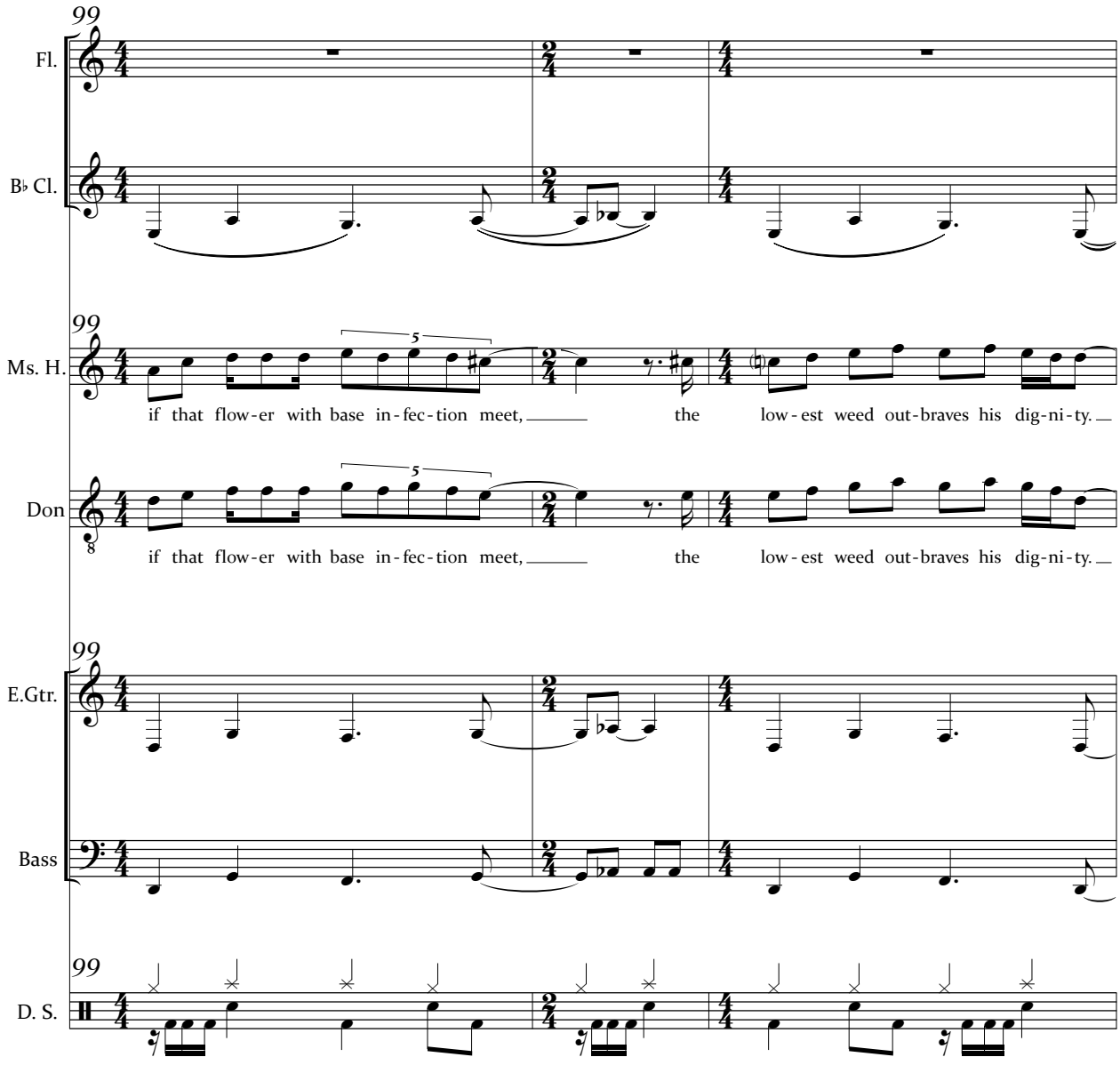

83
Fl.
B♭ Cl.
83
Ms. H.
Don
vic-to-ry.
83
E.Gtr.
Bass
83
(fully open)
improv.
D. S.
ff

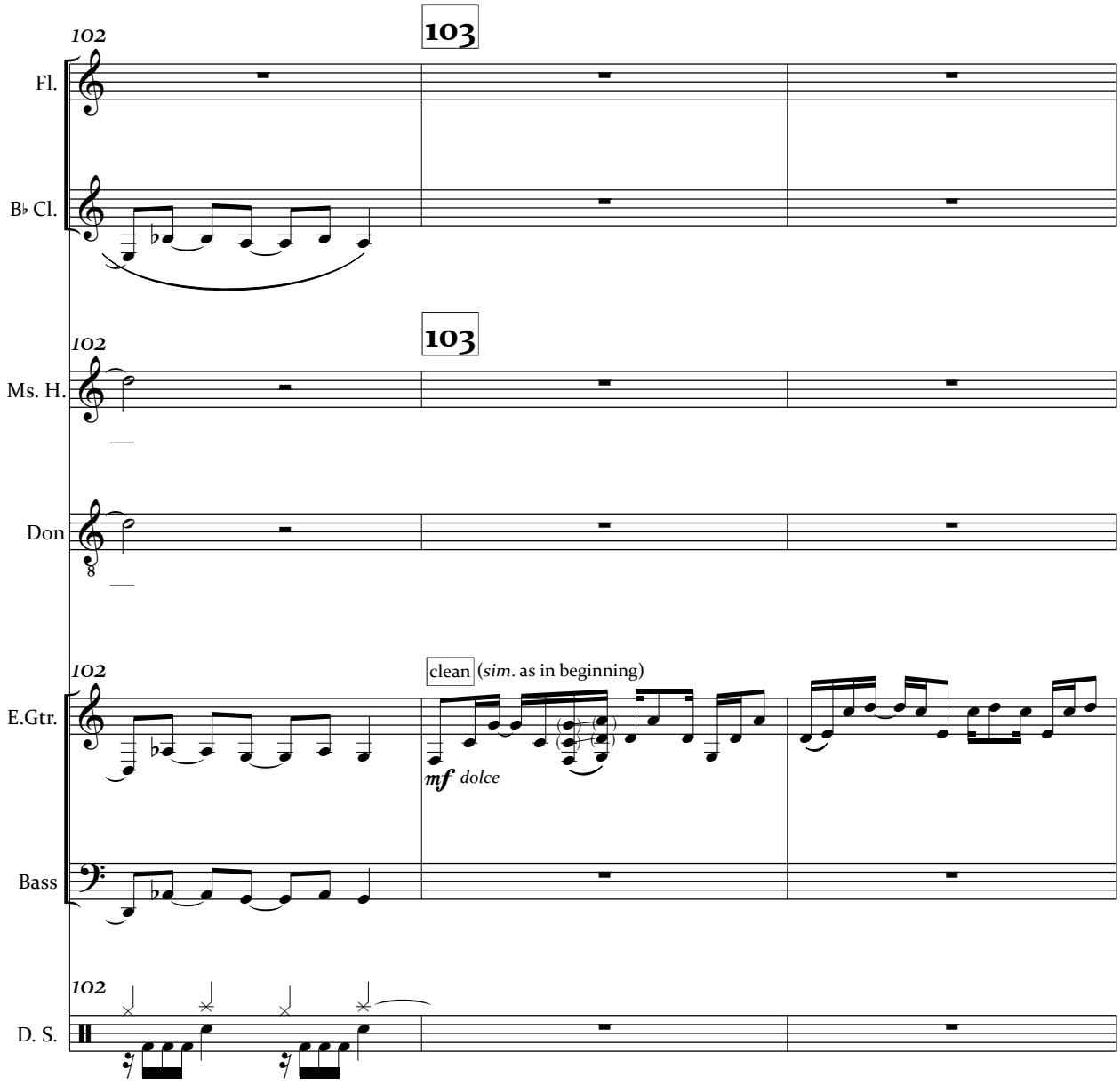

87
Fl.
mp
B♭ Cl.
mp
87
Ms. H.
Don
p dolce
In un - re - mem - bered graves they lie un -
87
E.Gtr.
Bass
87
D. S.
p

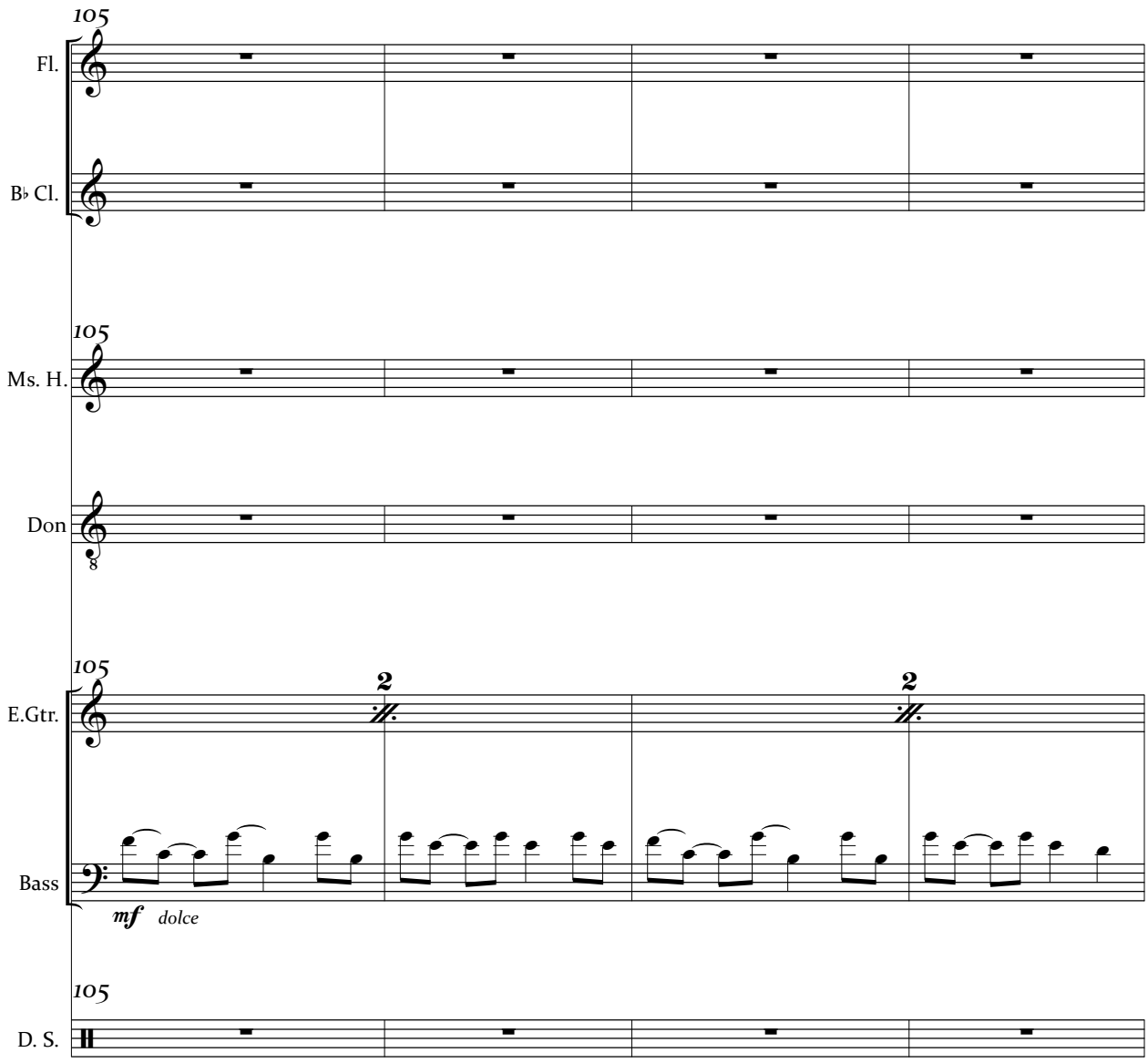

90
Fl.
B♭ Cl.
Ms. H.
Don
trum - pet - ed, their songs for - got - ten. I was not taught their
E.Gtr.
Bass
D. S.

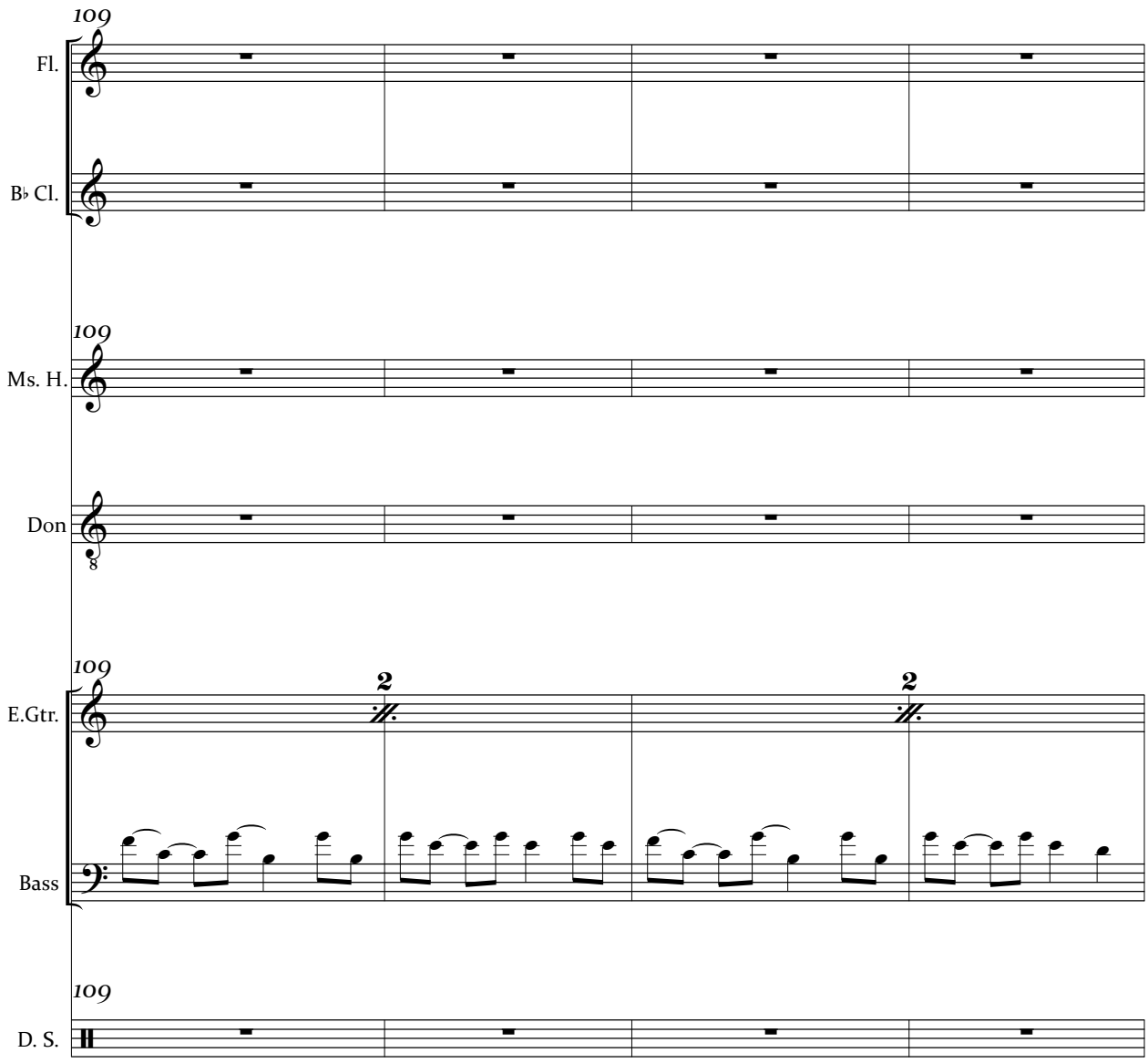

93
95
Fl.
B♭ Cl.
ff
Ms. H.
The sum-mer's flow-er is to the
Don
his-to - ry.
The sum-mer's flow-er is to the
distortion
E.Gtr.
Bass
mp
sub. ff
D. S.

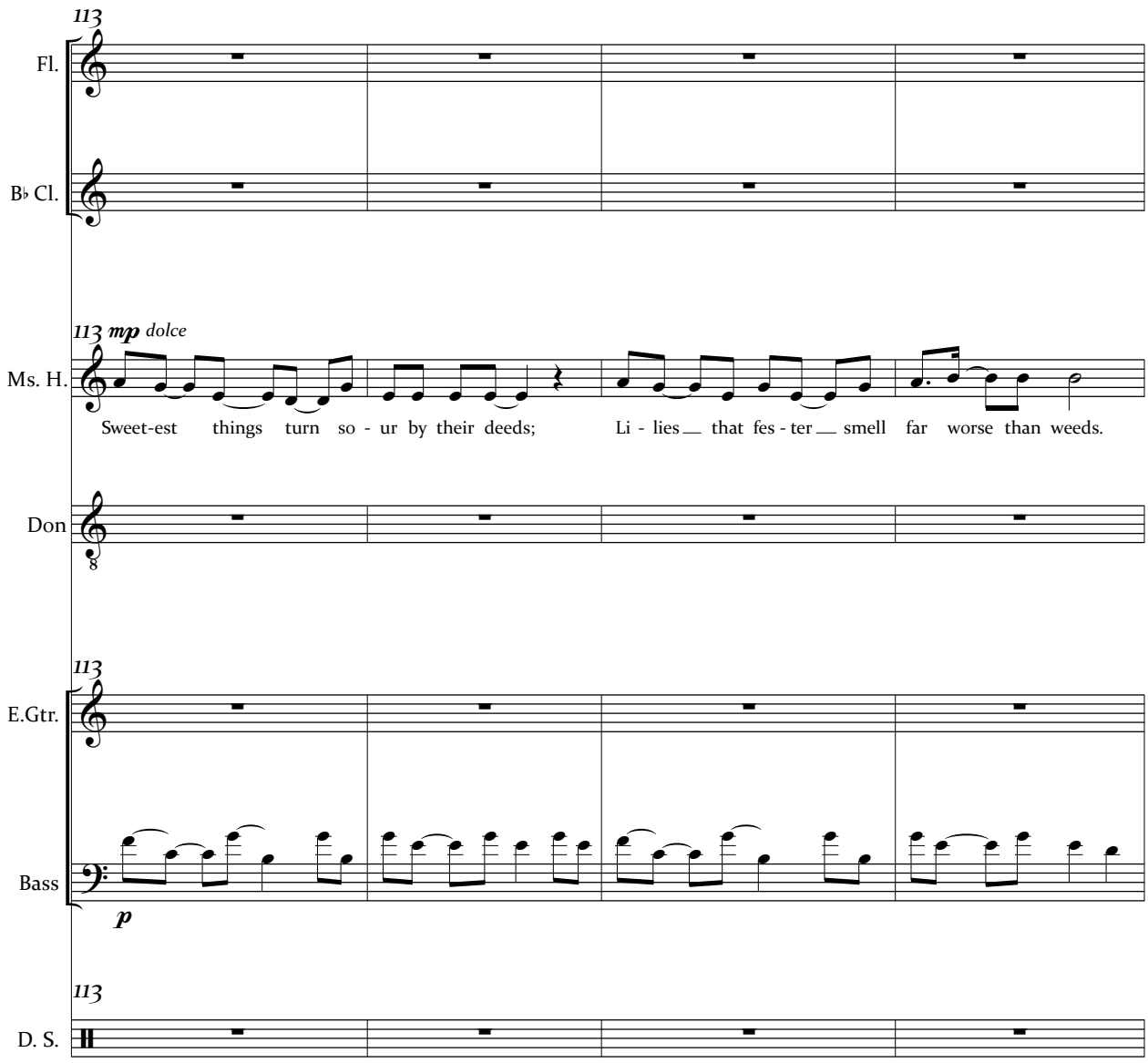

96
Fl.
B♭ Cl.
96
Ms. H.
sum-mer sweet, though to it-self it on-ly live and die, But
Don
sum-mer sweet, though to it-self it on-ly live and die, But
96
E.Gtr.
Bass
96
D. S.


99
Fl.
B♭ Cl.
99
Ms. H.
if that flow-er with base in-fec-tion meet, the low-est weed out-braves his dig-ni-ty.
Don
if that flow-er with base in-fec-tion meet, the low-est weed out-braves his dig-ni-ty.
99
E.Gtr.
Bass
99
D. S.


102
103
Fl.
B♭ Cl.
102
103
Ms. H.
Don
8
102
clean (sim. as in beginning)
E.Gtr.
mf dolce
Bass
102
D. S.

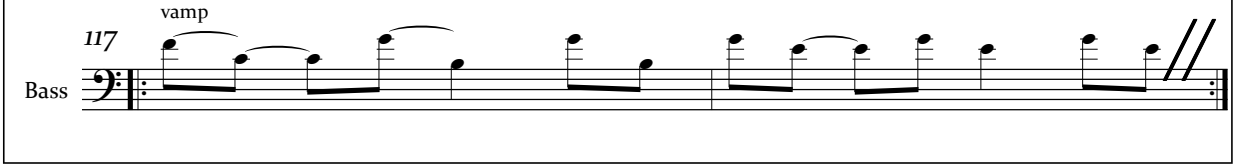

105
Fl.
B♭ Cl.
105
Ms. H.
Don
8
105
2
2
E.Gtr.
Bass
mf dolce
105
D. S.


109
Fl.
B♭ Cl.
109
Ms. H.
Don
8
109
2
2
E.Gtr.
Bass
109
D. S.



Fixed Media

DUKE: [closeup] Don Henry became interested in the Red cause in Spain. He was furnished money, through Communist sources, to go to Spain. He went to Spain.

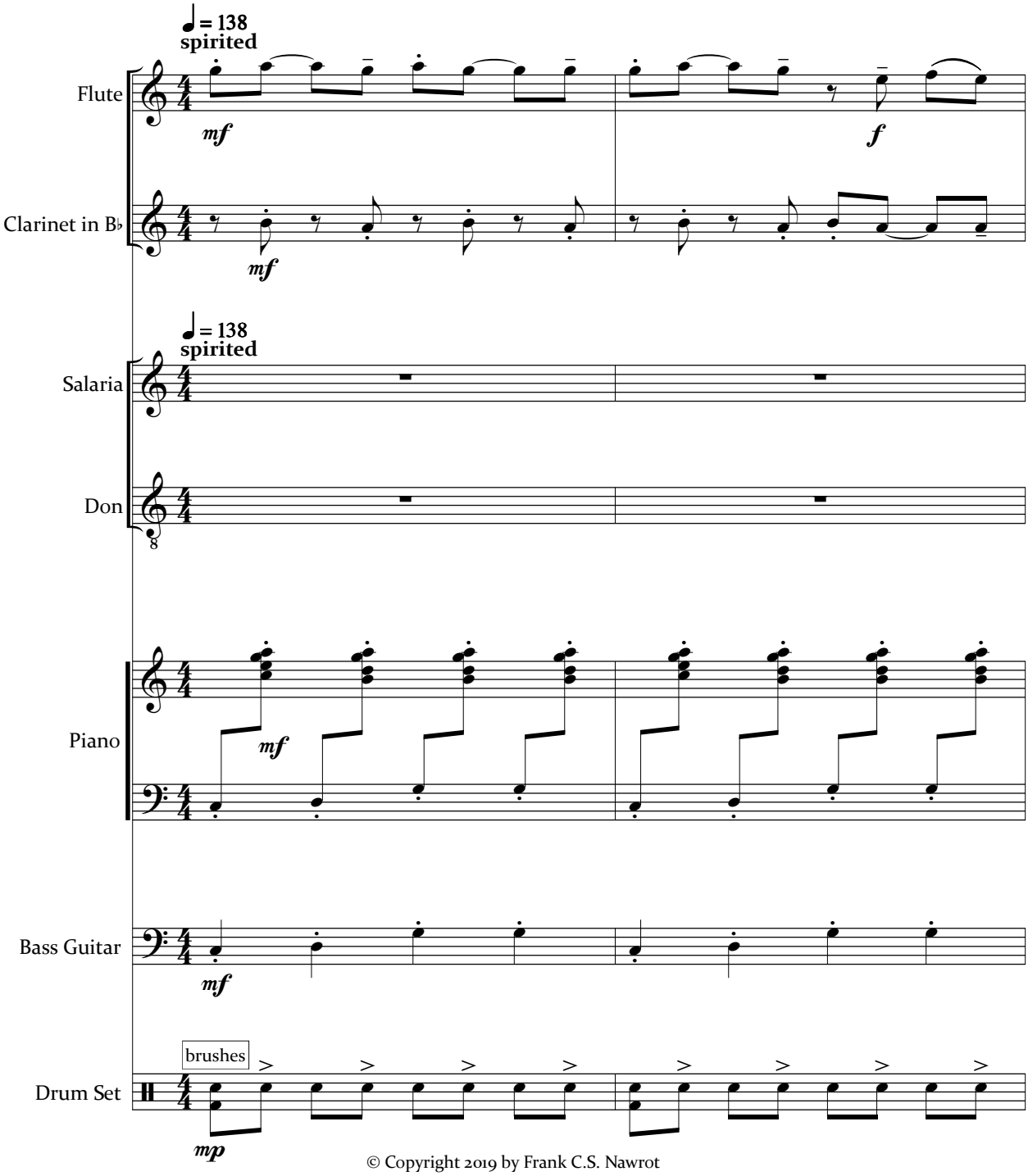


13. The Internationalist

Text by an anonymous International Brigader

On stage (monologue occurs prior to the beginning of song)

(spoken) DON: [writing letter] In order to get around, one should know how to speak French, Spanish, German, Polish, and English (least of all, it seems!)



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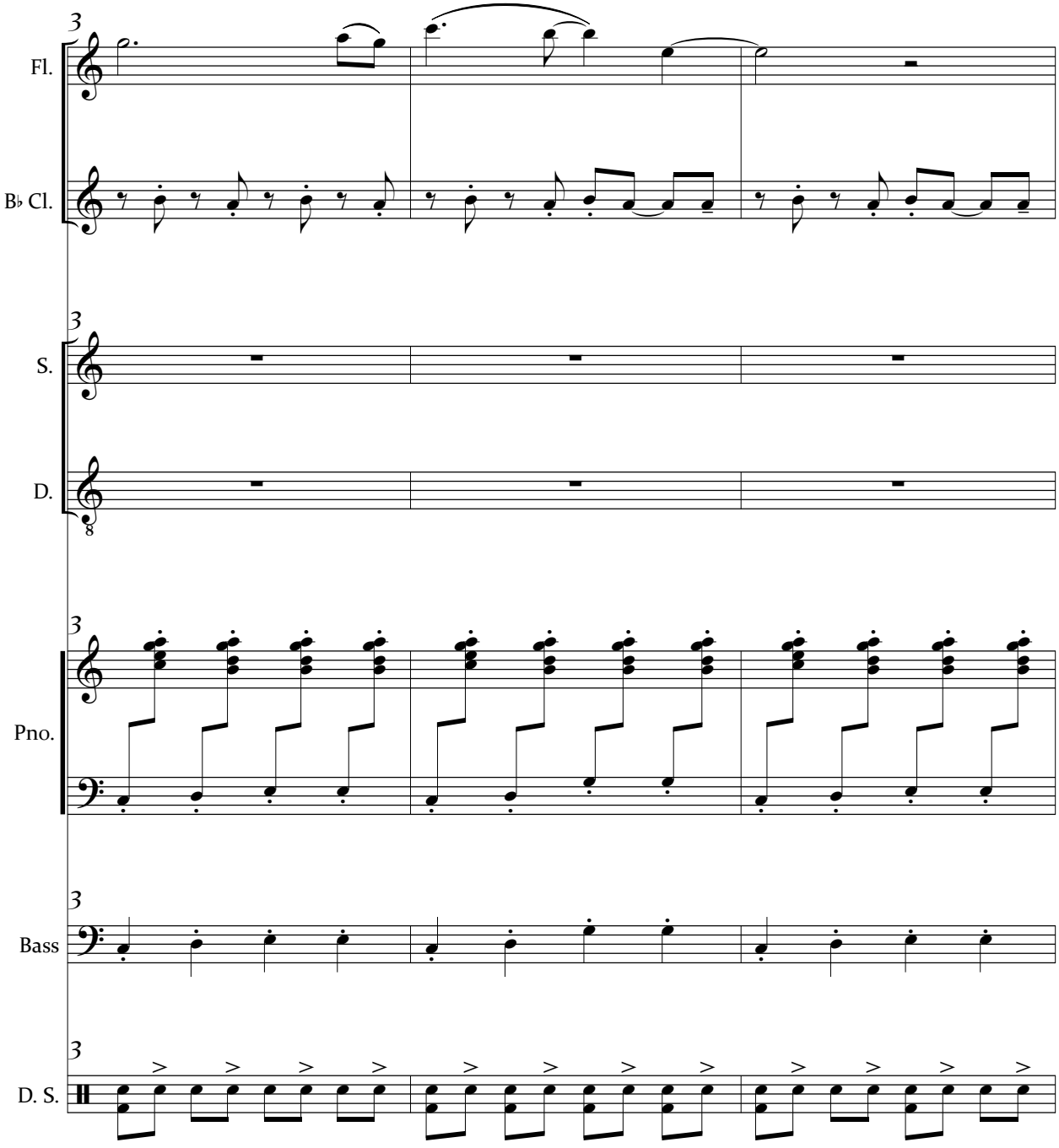
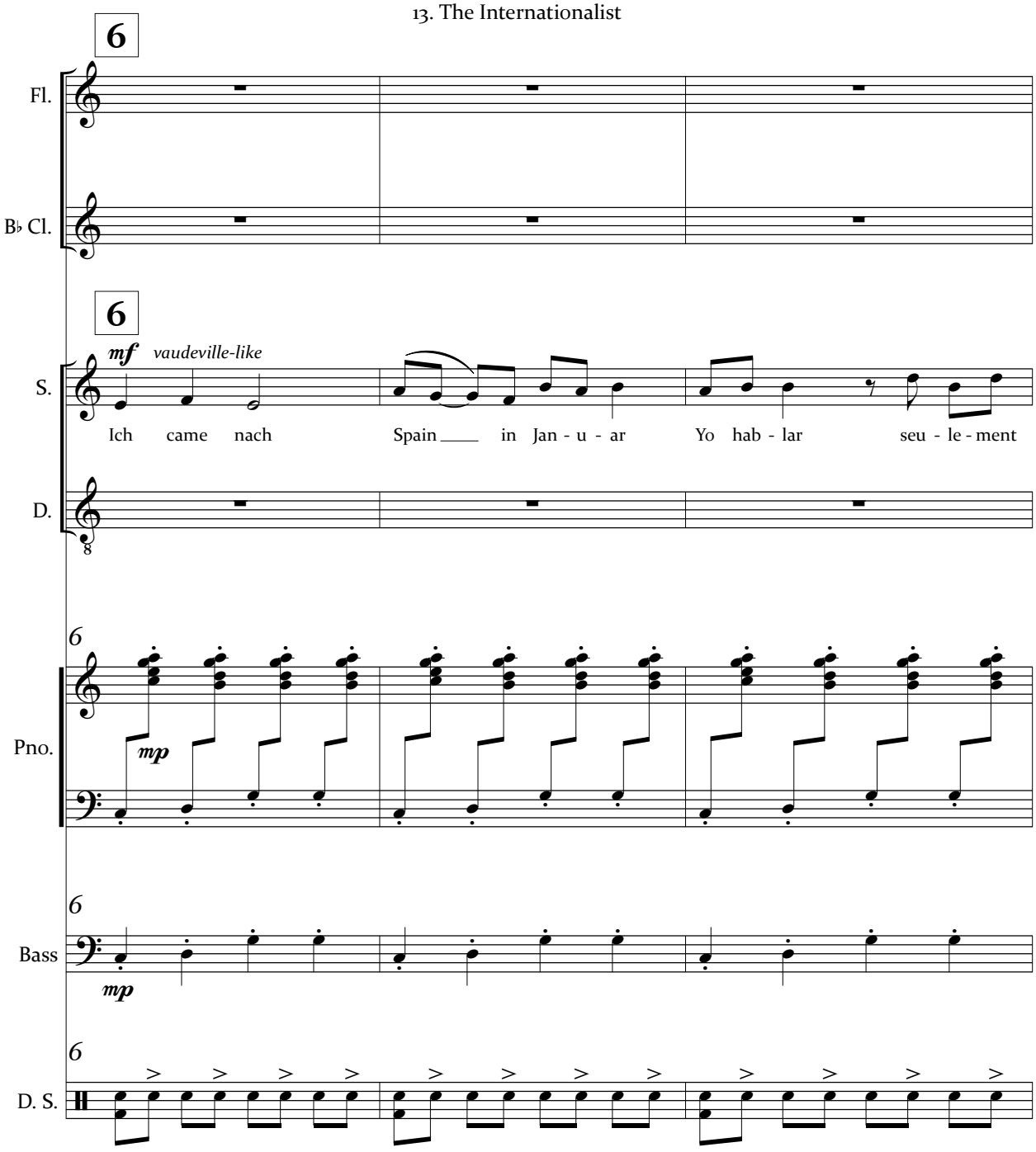
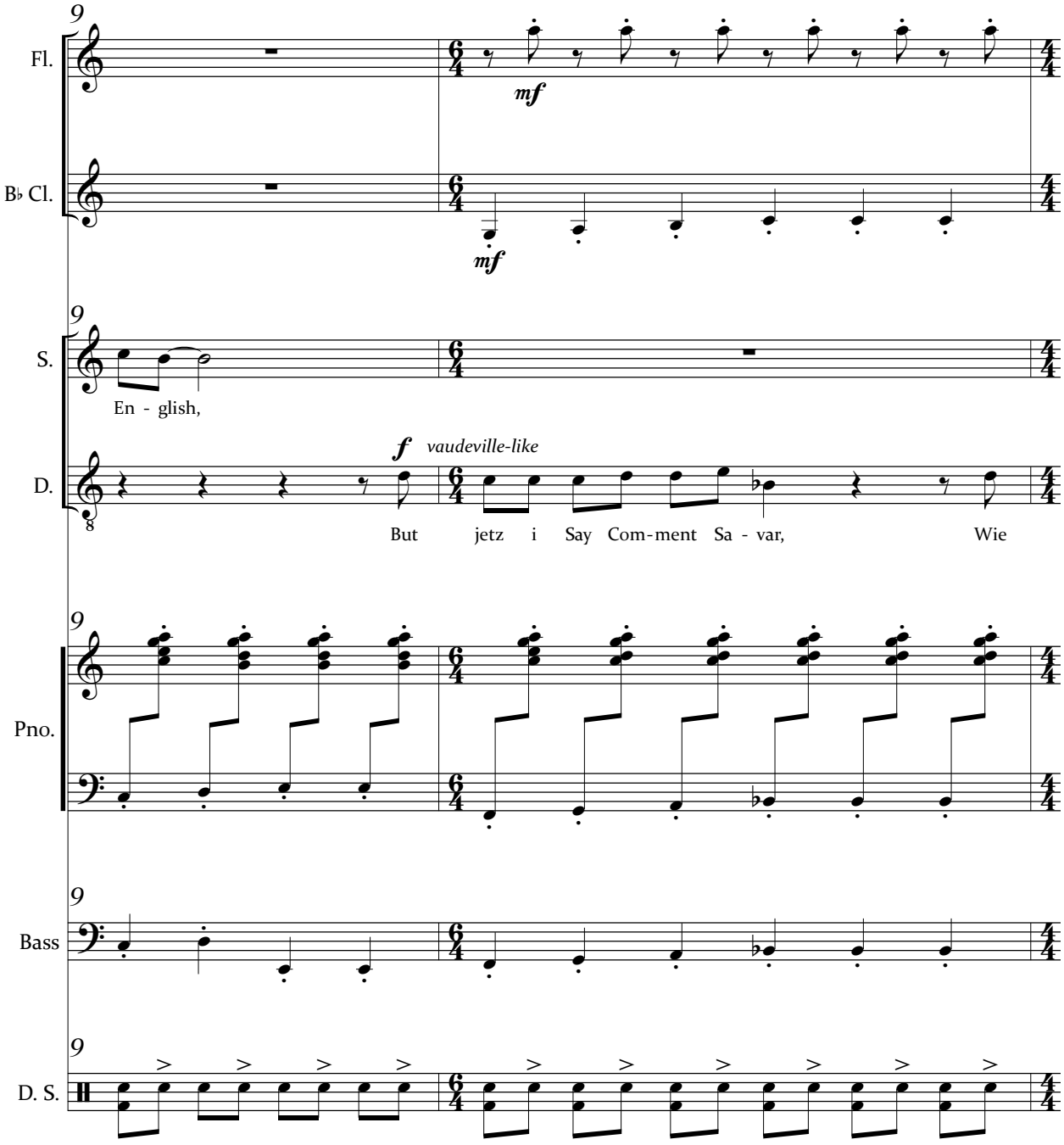
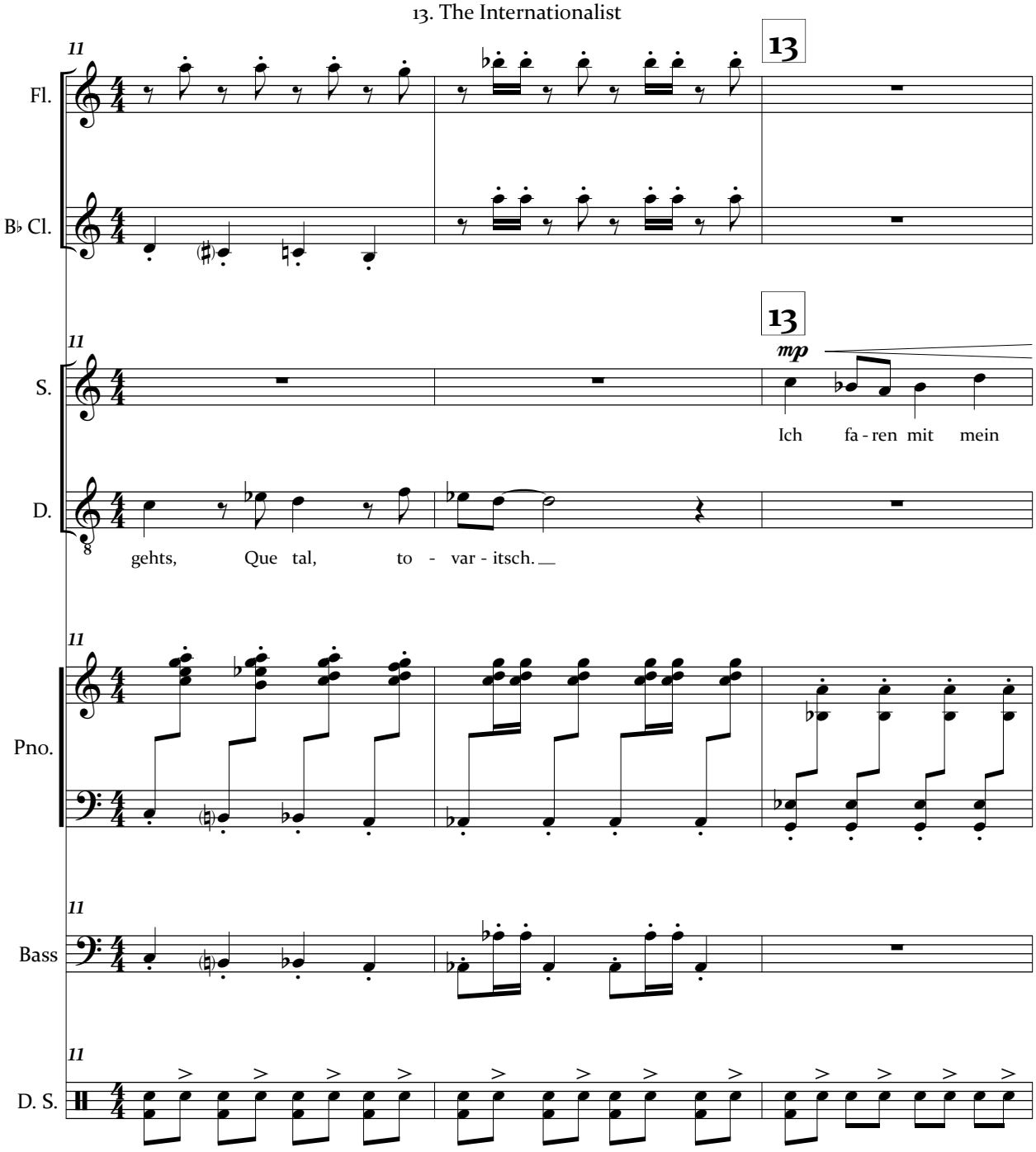
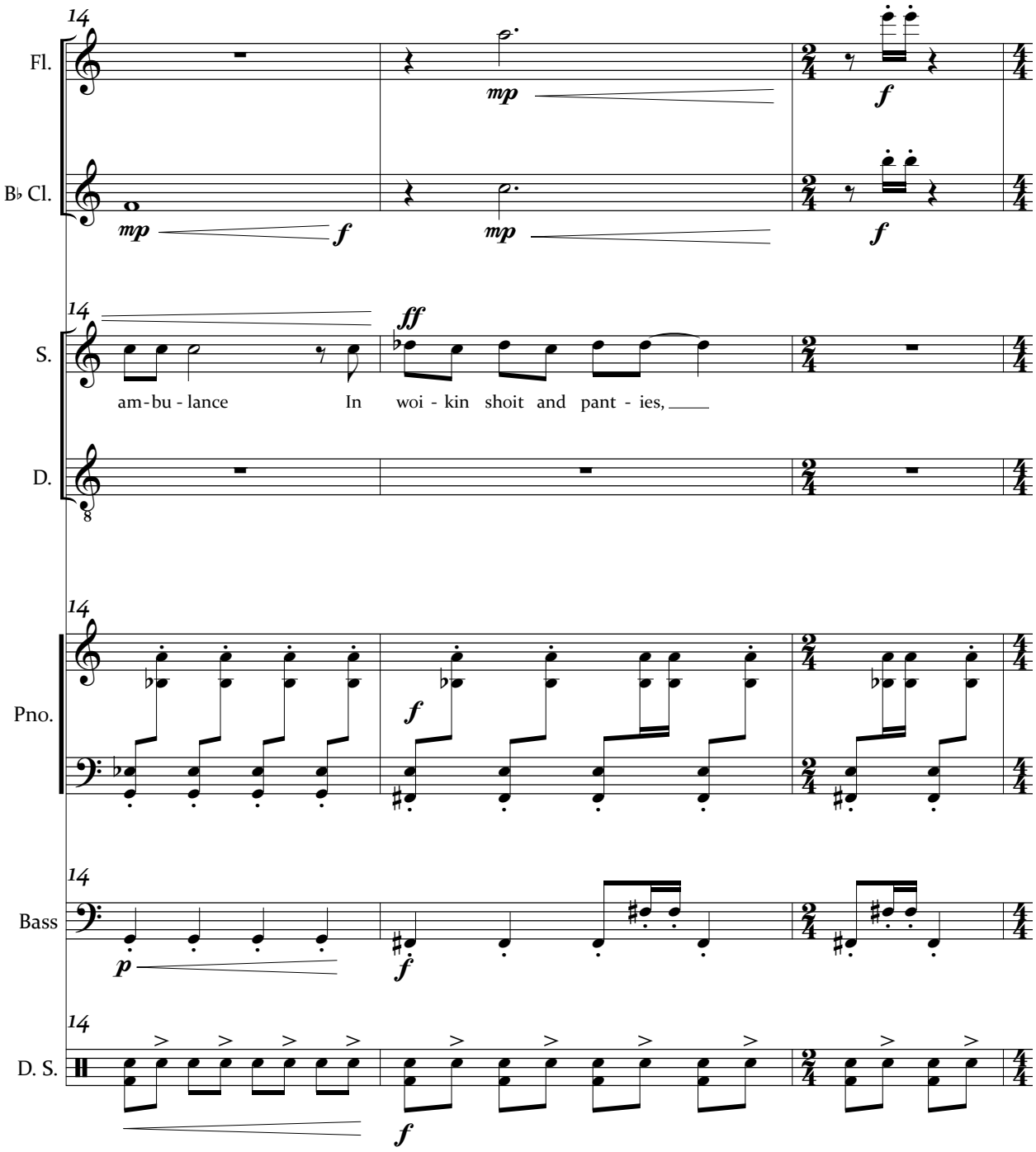
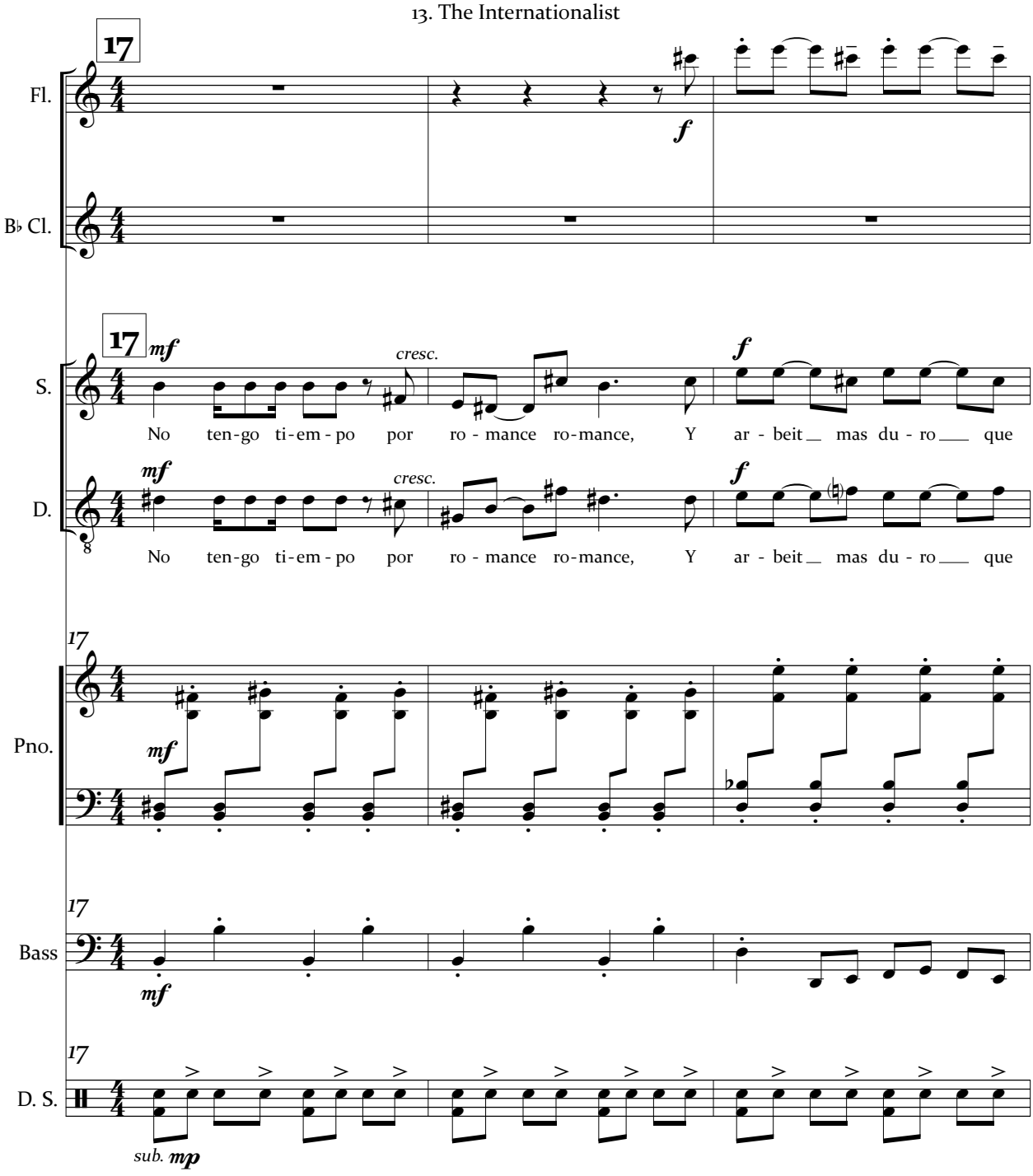

Fl.
B♭ Cl.
S.
D.
Pno.
Bass
D. S.

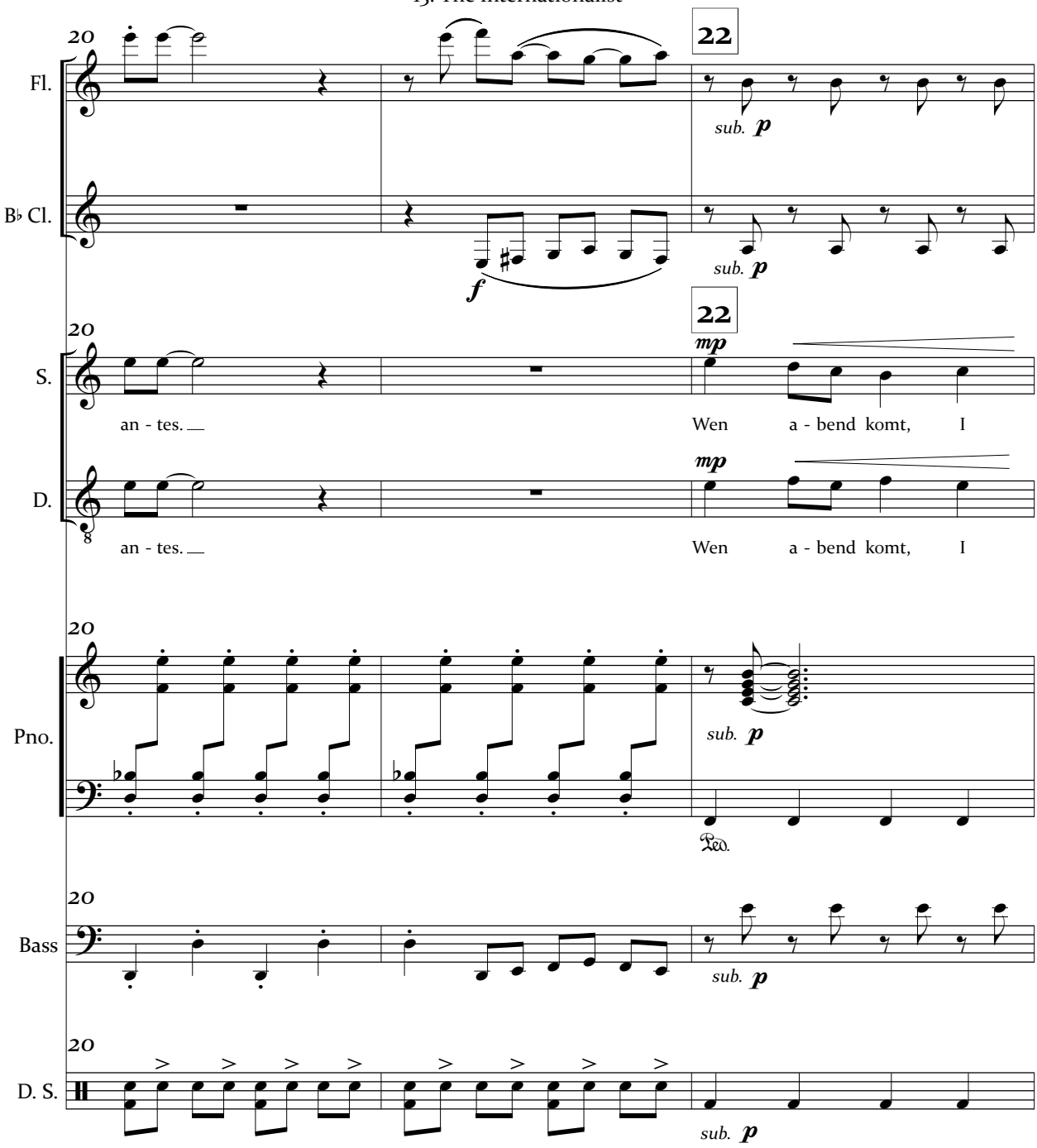

6
Fl.
B♭ Cl.
6
mf
vaudeville-like
S.
Ich came nach Spain ___ in Jan - u - ar Yo hab - lar seu - le - ment
D.
8
6
Pno.
mp
6
Bass
mp
6
D. S.

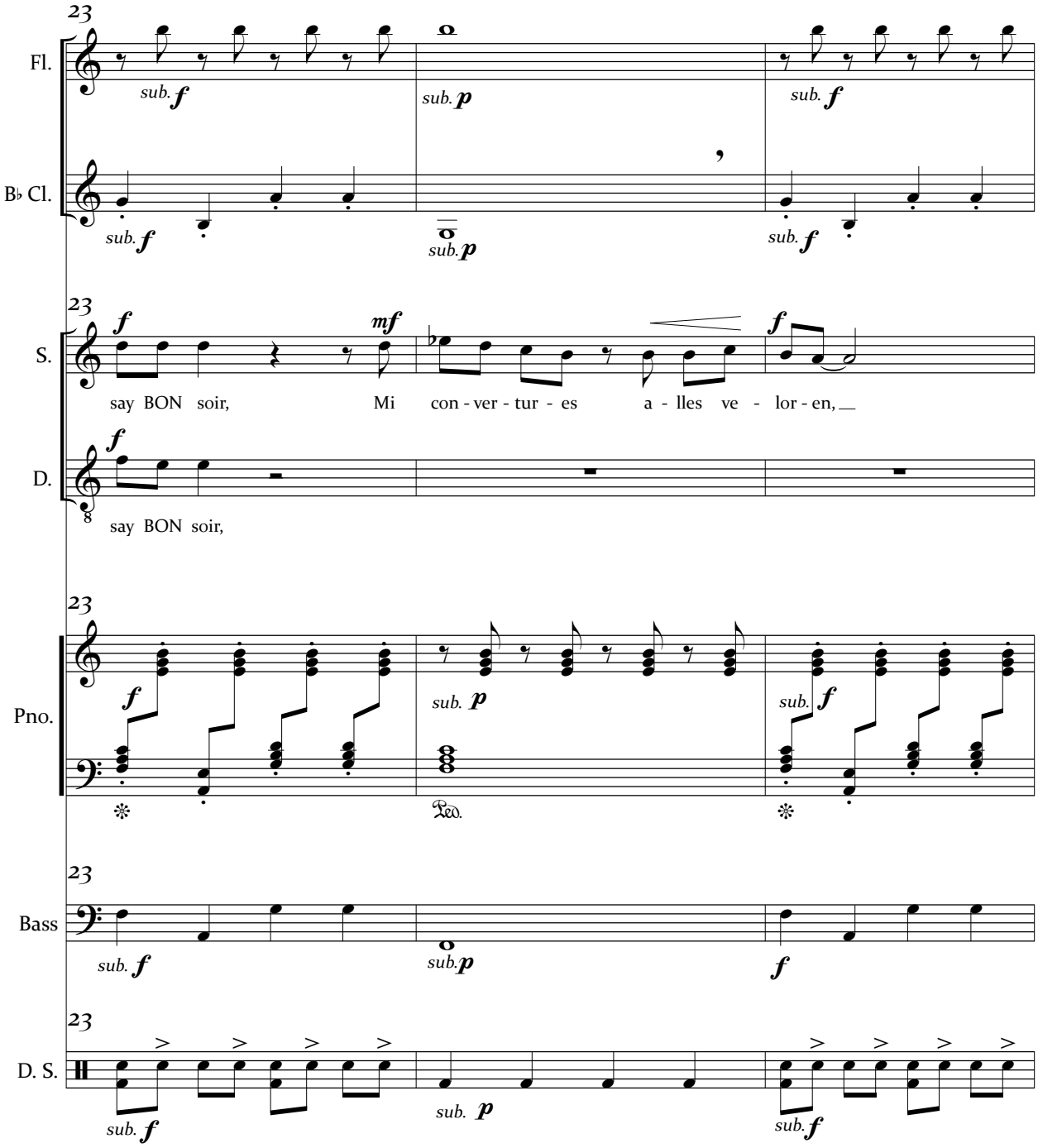

Fl.
mf
B♭ Cl.
mf
S.
En - glish,
D.
f
vaudeville-like
But jetz i Say Com-ment Sa - var, Wie
Pno.
Bass
D. S.

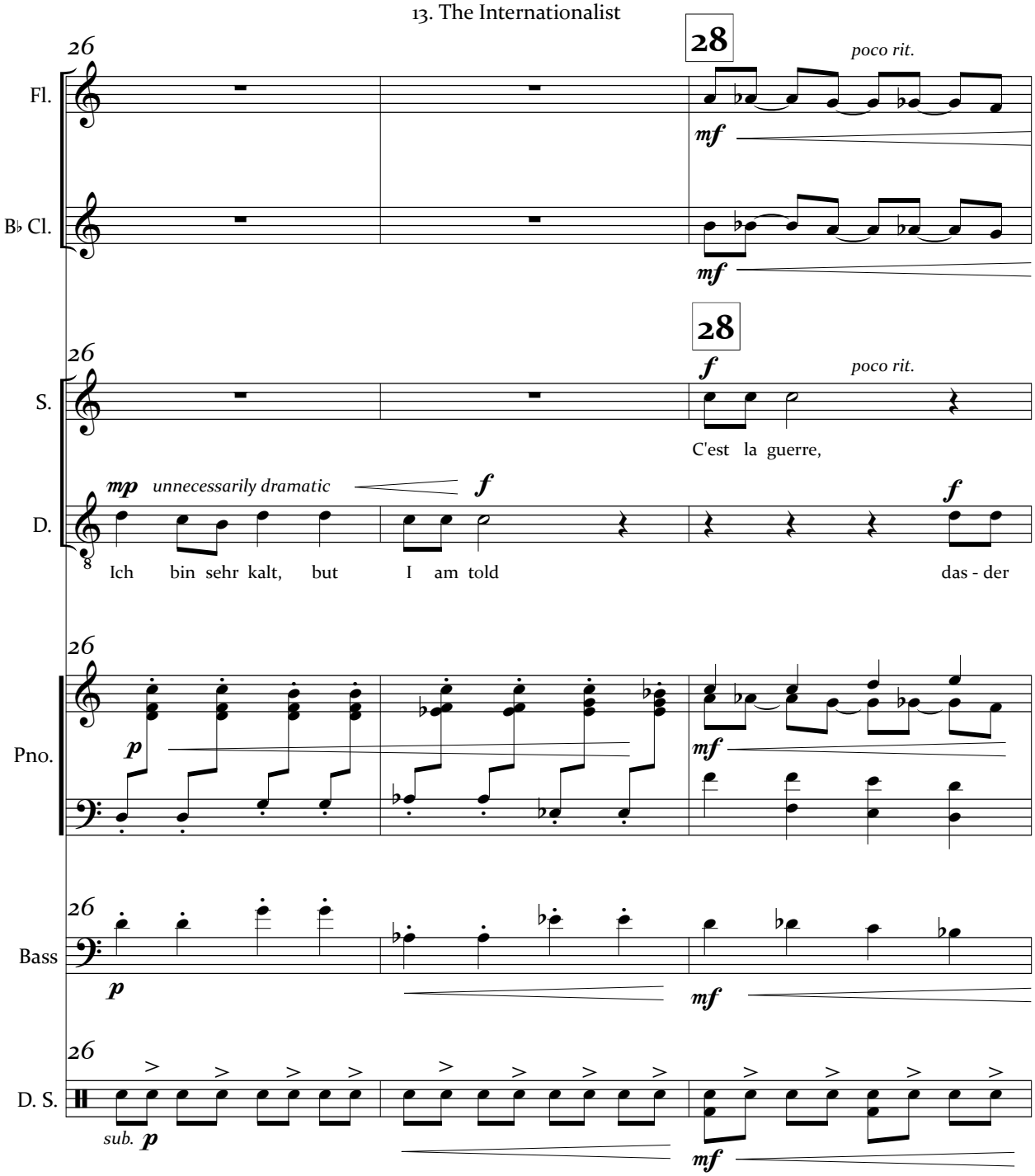

11
13
Fl.
B♭ Cl.
S.
mp
Ich fa - ren mit mein
D.
gehts, Que tal, to - var - itsch.
Pno.
Bass
D. S.

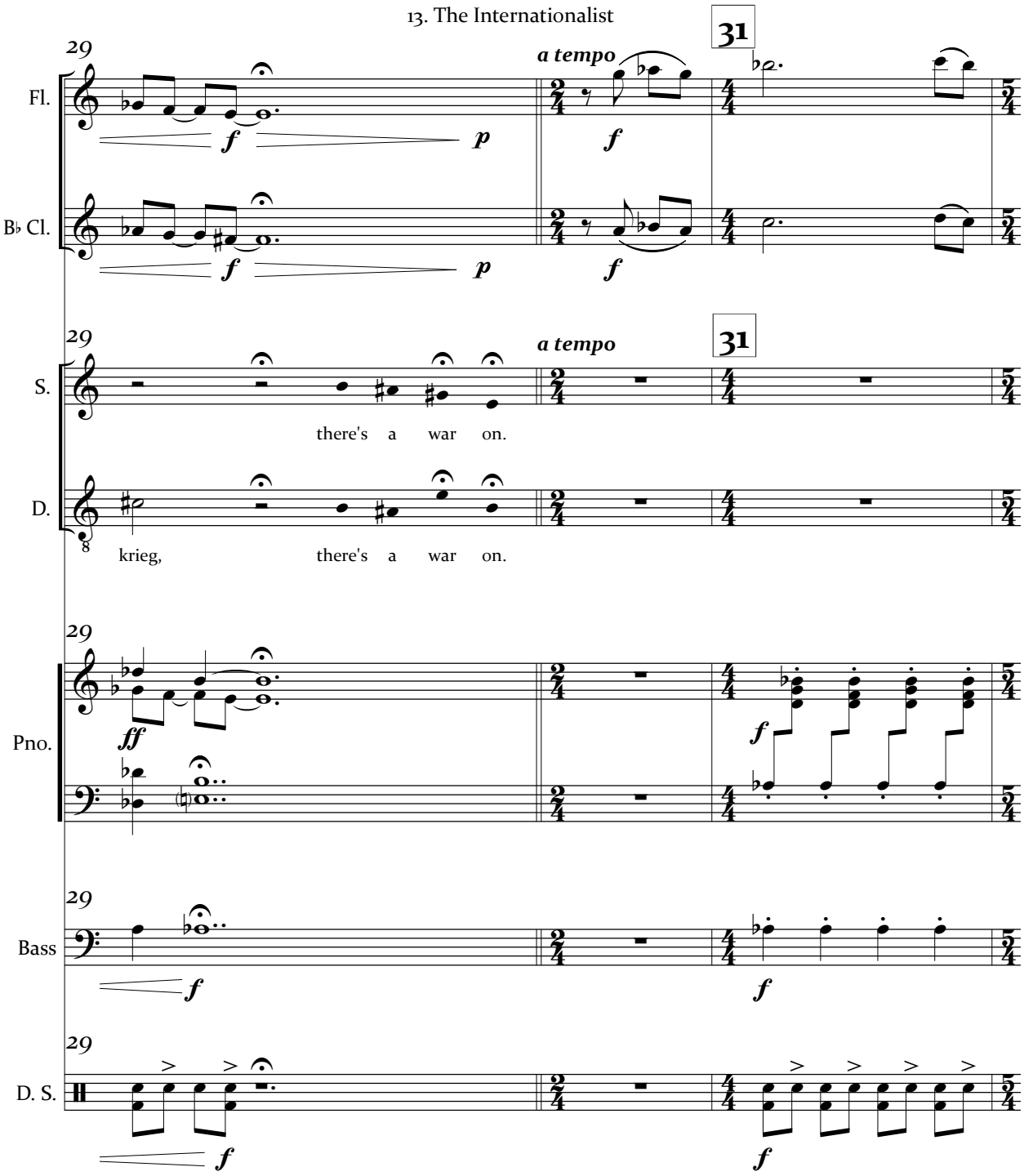

14
Fl.
mp
f
B♭ Cl.
mp
f
mp
f
14
S.
ff
am-bu-lance In woi-kin shoit and pant-ies,
D.
14
Pno.
f
14
Bass
p
f
14
D. S.
f

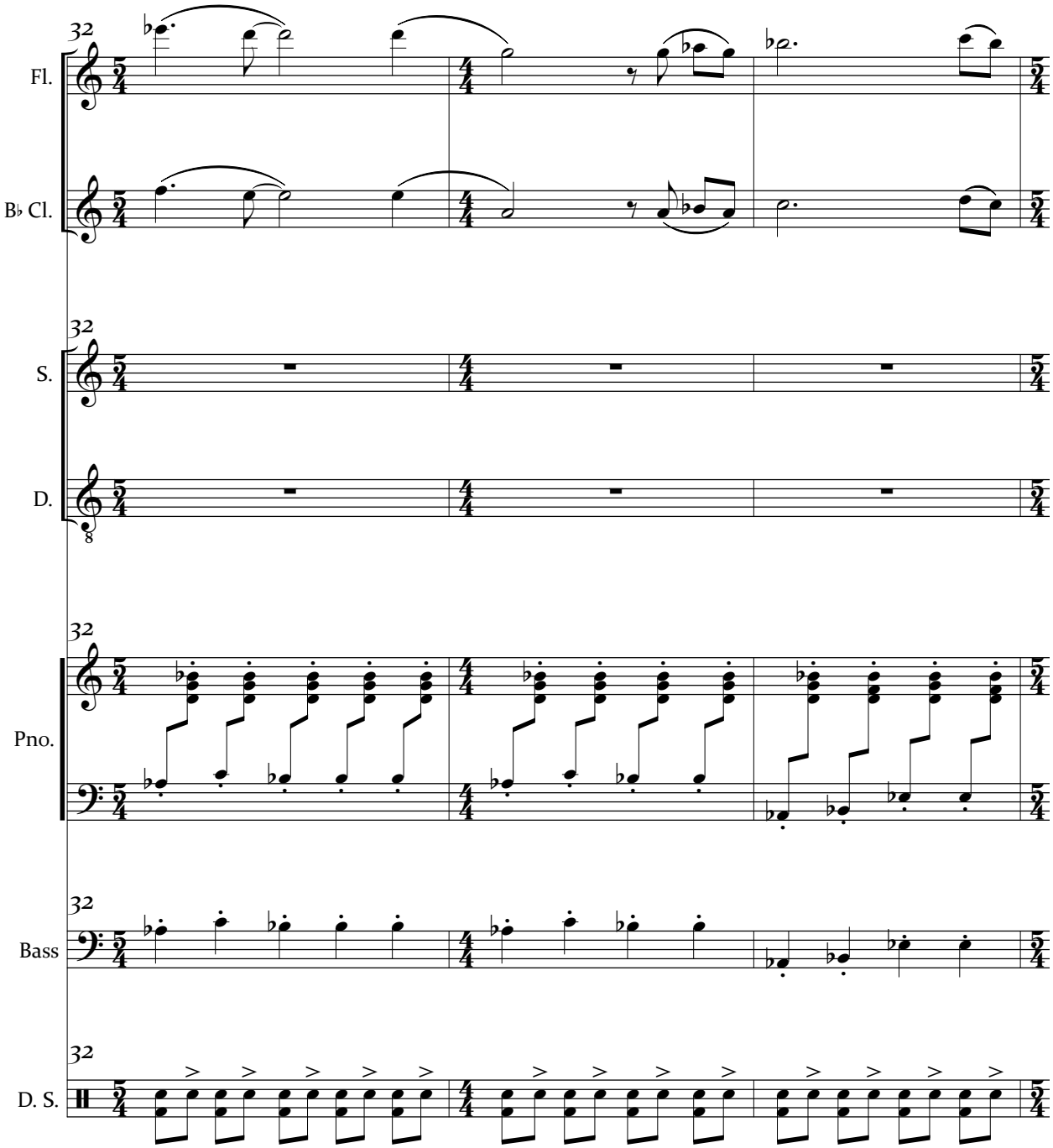

17
Fl.
f
B♭ Cl.
17
mf
cresc.
f
S.
No ten-go ti-em-po por ro - mance ro-mance, Y ar - beit mas du - ro que
mf
cresc.
f
D.
8
No ten-go ti-em-po por ro - mance ro-mance, Y ar - beit mas du - ro que
17
Pno.
mf
17
Bass
mf
17
D. S.
sub. mp

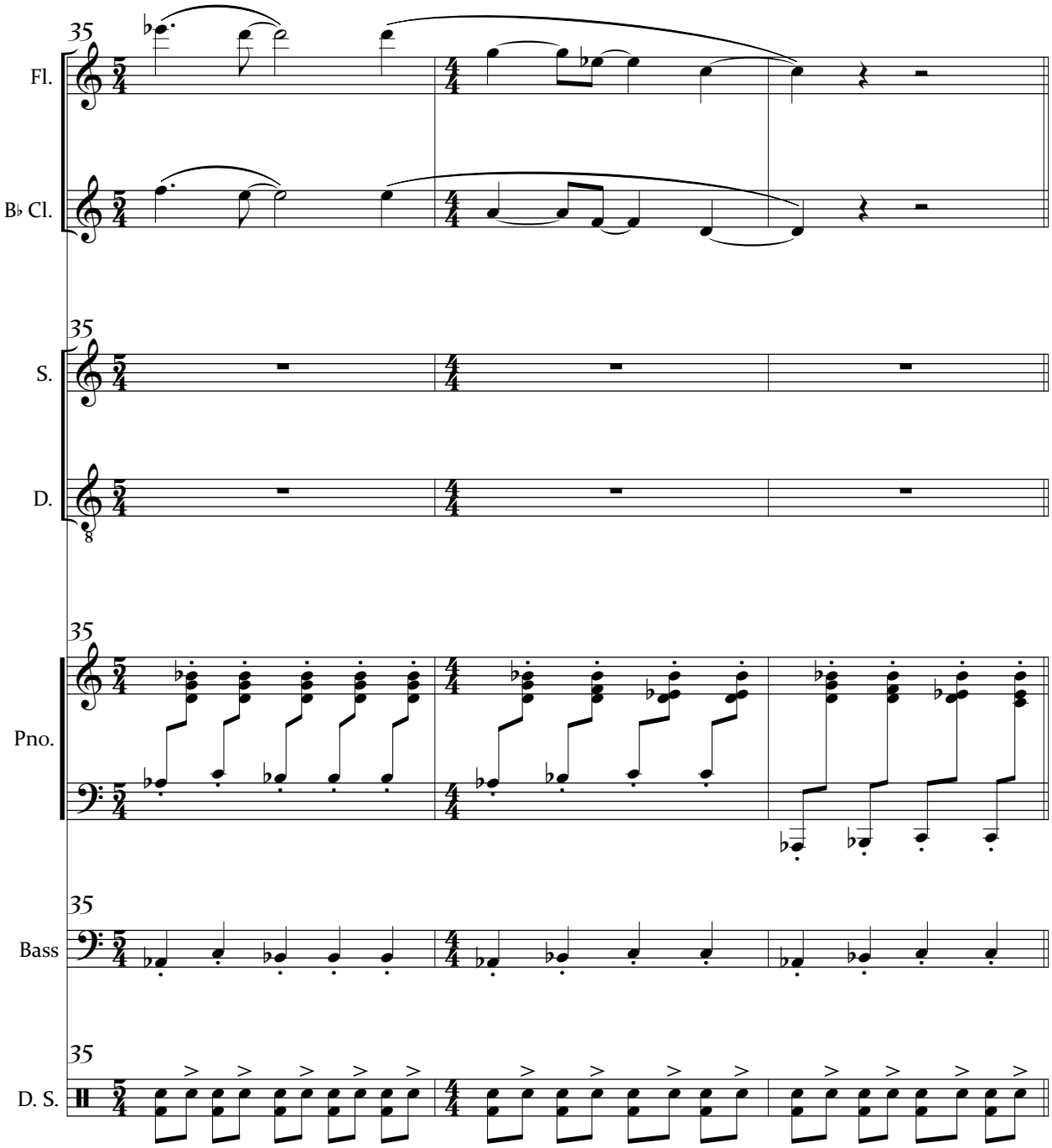

20
22
Fl.
sub. p
B♭ Cl.
f
sub. p
20
22
S.
mp
an - tes.
Wen a - bend komt, I
D.
mp
an - tes.
Wen a - bend komt, I
20
Pno.
sub. p
Ped.
20
Bass
sub. p
20
D. S.
sub. p

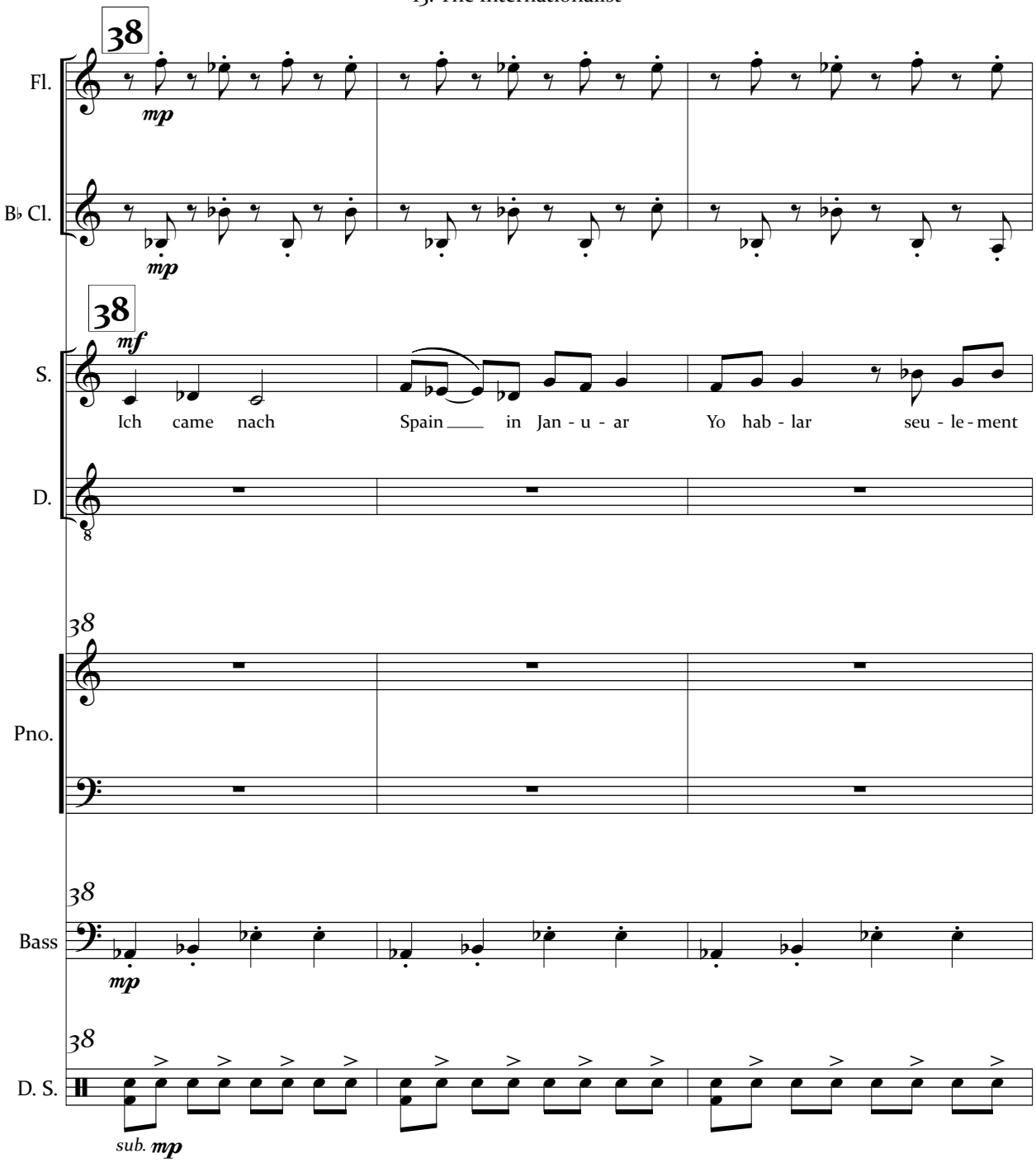

23
Fl.
sub. f
sub. p
sub. f
B♭ Cl.
sub. f
sub. p
sub. f
23
S.
f
mf
f
say BON soir, Mi con - ver - tur - es a - lles ve - lor - en,
D.
f
say BON soir,
23
Pno.
f
sub. p
sub. f
Ped.
23
Bass
sub. f
sub. p
f
23
D. S.
sub. f
sub. p
sub. f

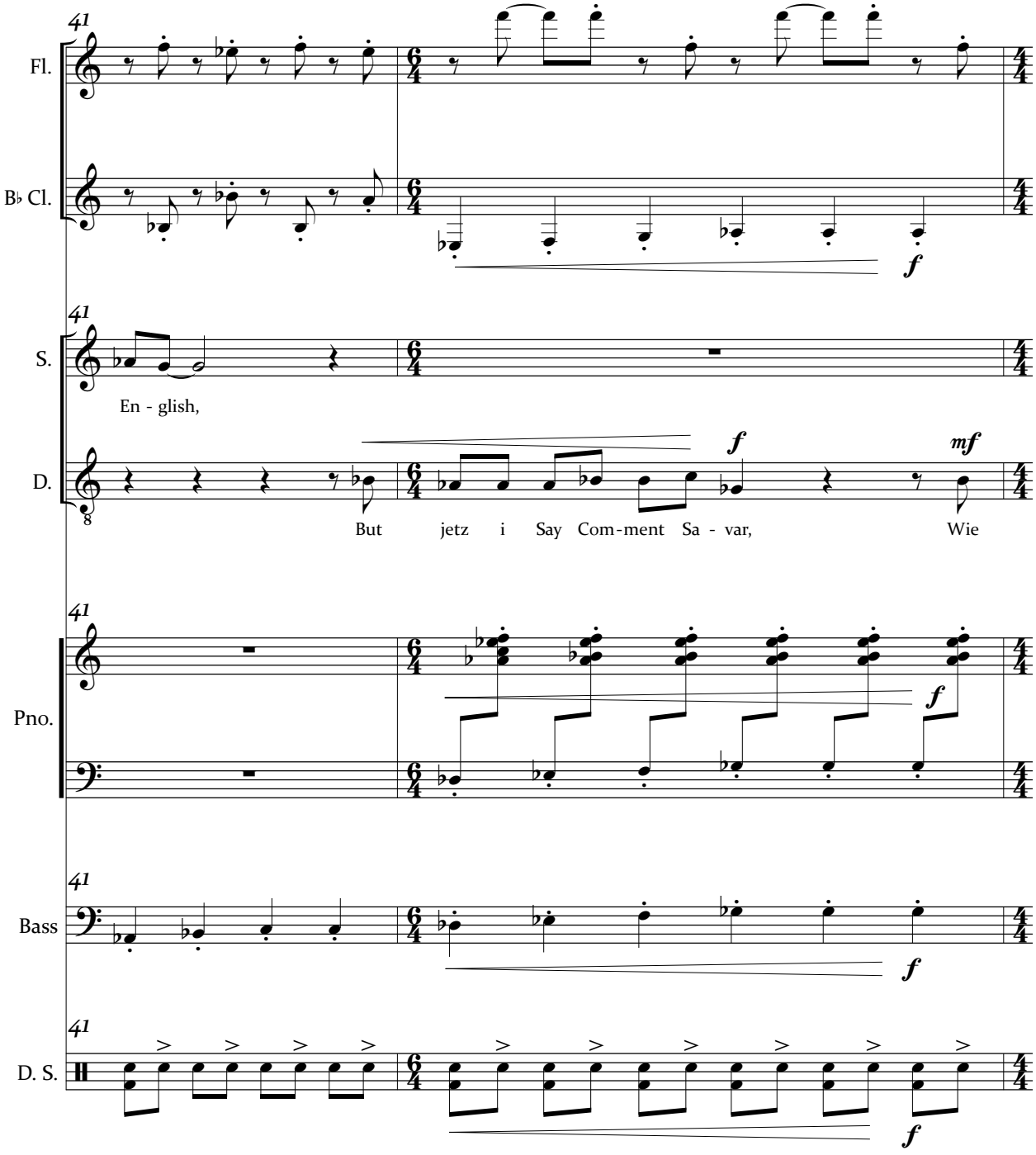

26
28
poco rit.
Fl.
mf
B♭ Cl.
mf
28
26
f
poco rit.
S.
C'est la guerre,
mp unnecessarily dramatic
f
f
D.
Ich bin sehr kalt, but I am told das - der
26
Pno.
p
mf
26
Bass
p
mf
26
D. S.
sub. p
mf

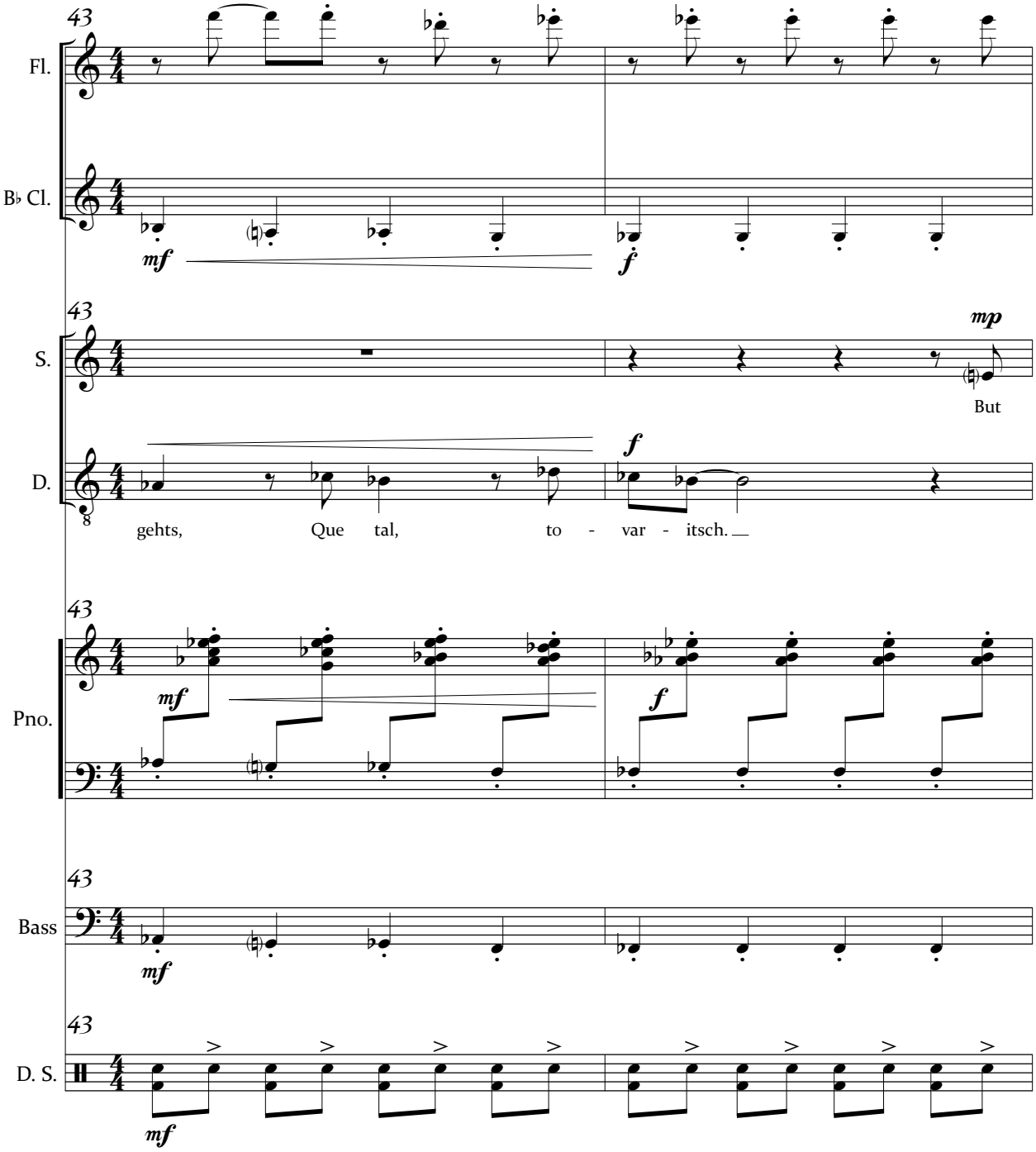

29
31
a tempo
Fl.
B♭ Cl.
S.
D.
Pno.
Bass
D. S.
there's a war on.
krieg, there's a war on.
f
p
ff

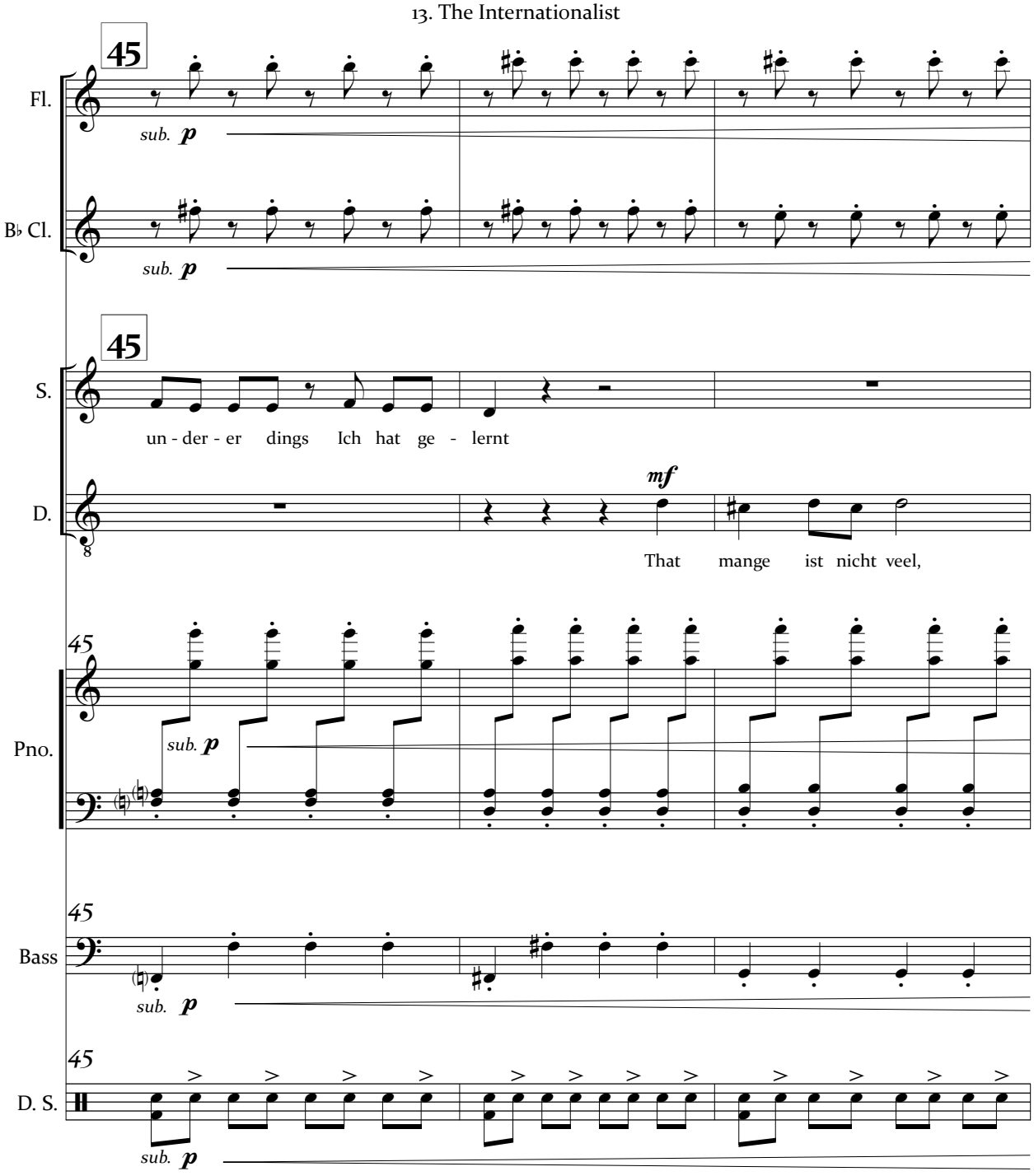

32
Fl.
B♭ Cl.
S.
D.
Pno.
Bass
D. S.

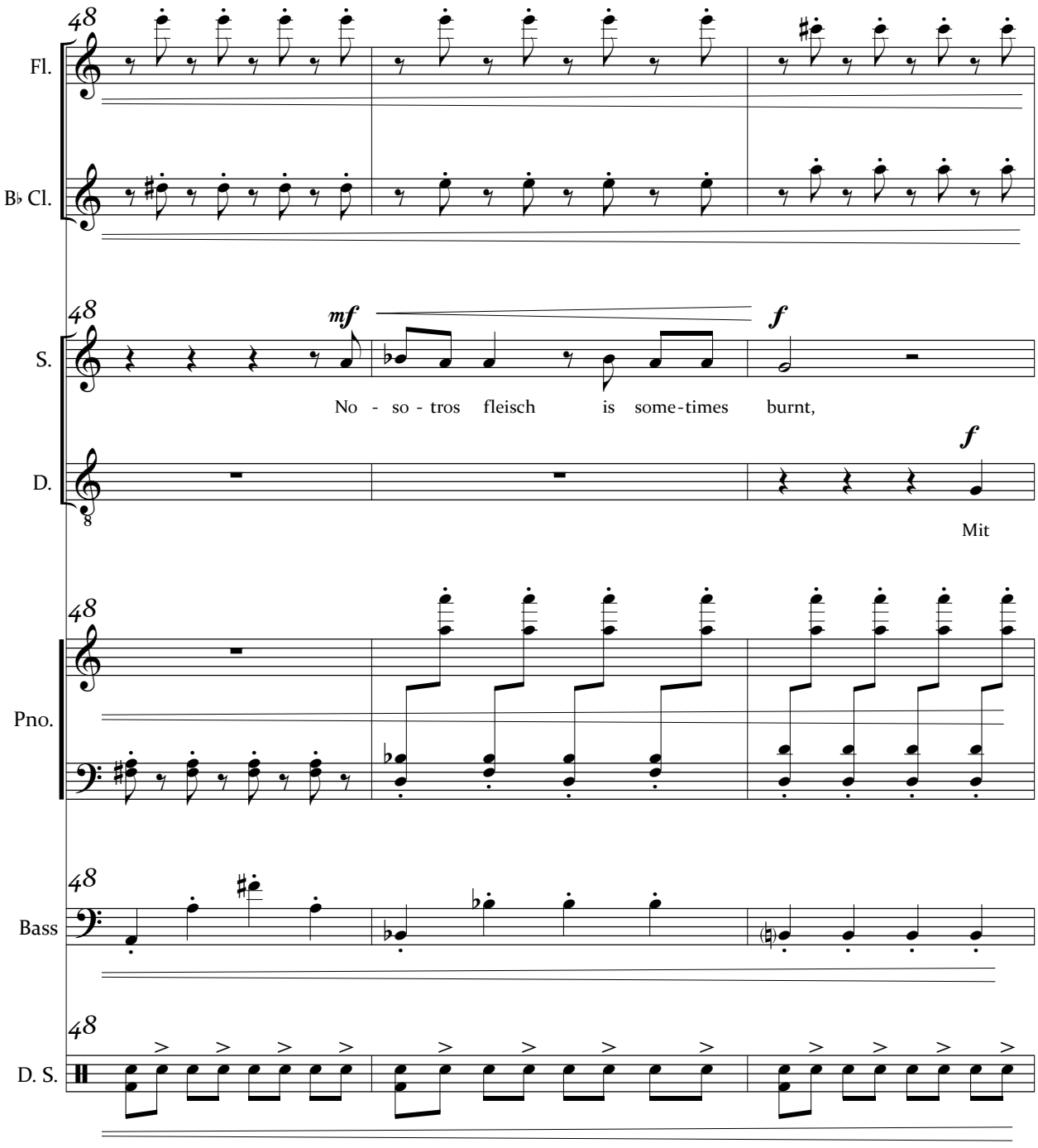

35
Fl.
B♭ Cl.
35
S.
D.
35
Pno.
35
Bass
35
D. S.

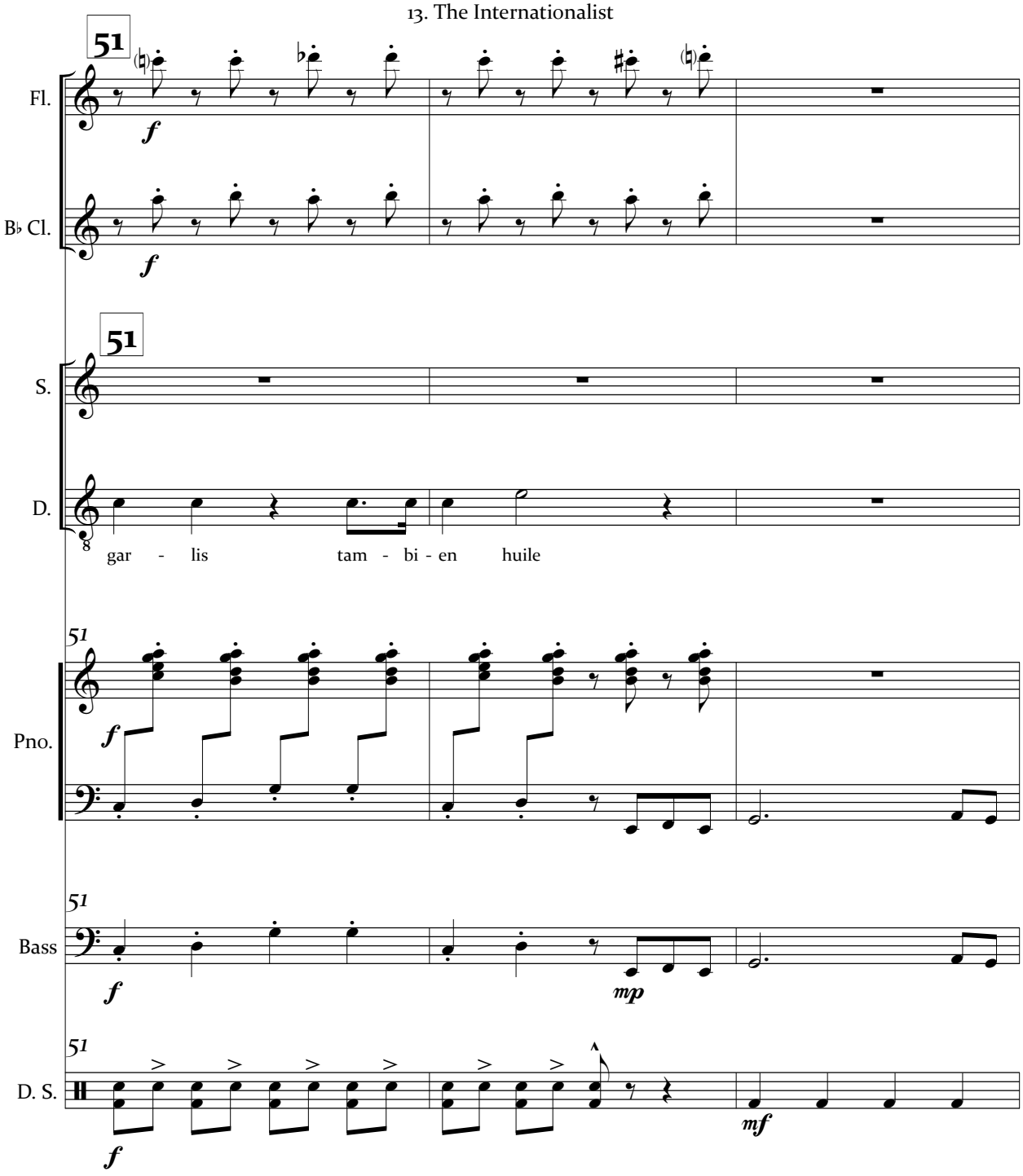

38
Fl.
mp
B♭ Cl.
mp
38
mf
S.
Ich came nach Spain in Jan - u - ar Yo hab - lar seu - le - ment
D.
8
38
Pno.
38
Bass
mp
38
D. S.
sub. mp

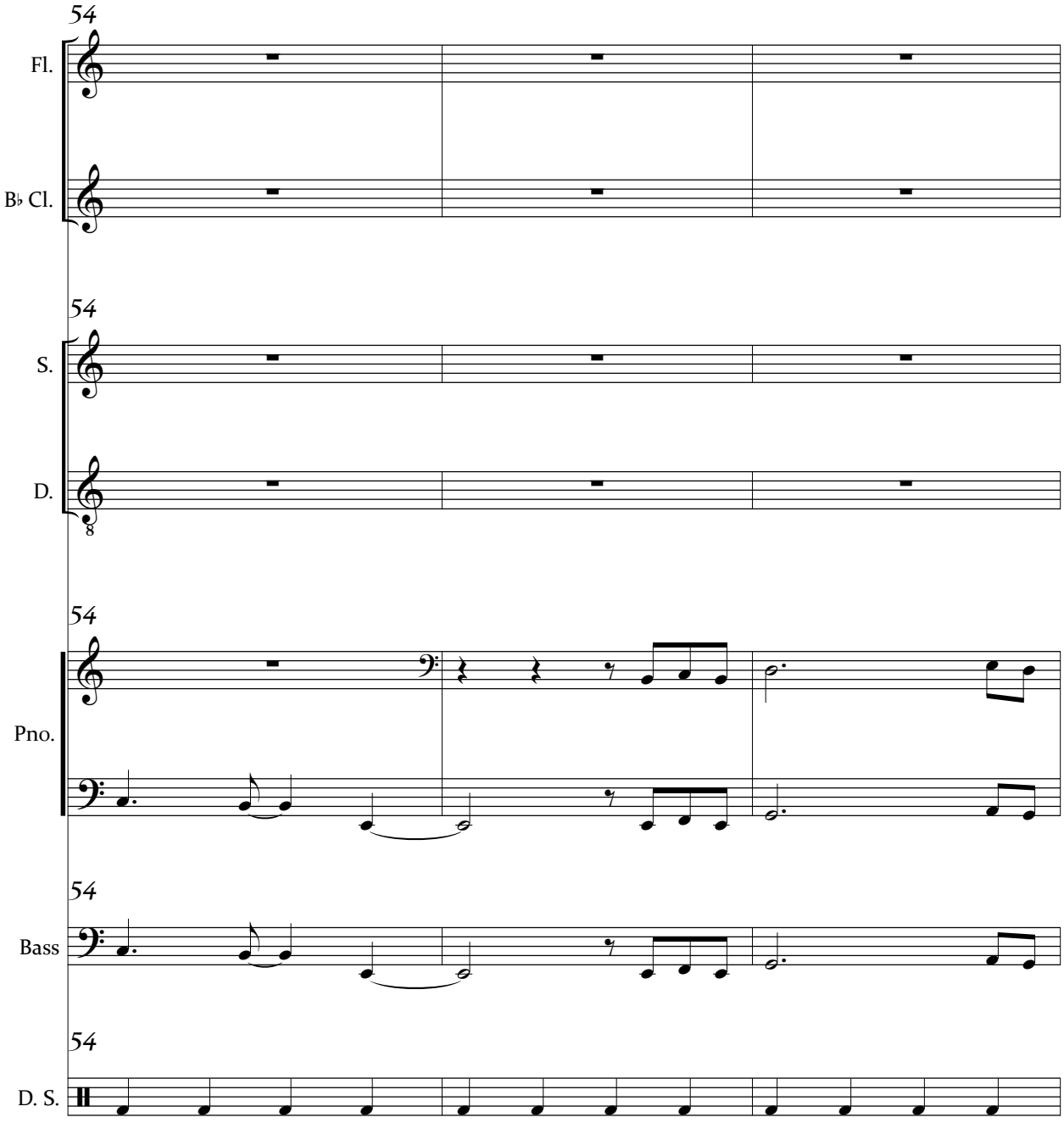

41
Fl.
B♭ Cl.
f
41
S.
En - glish,
D.
8
But jetz i Say Com-ment Sa - var, Wie
f
mf
41
Pno.
f
41
Bass
f
41
D. S.
f

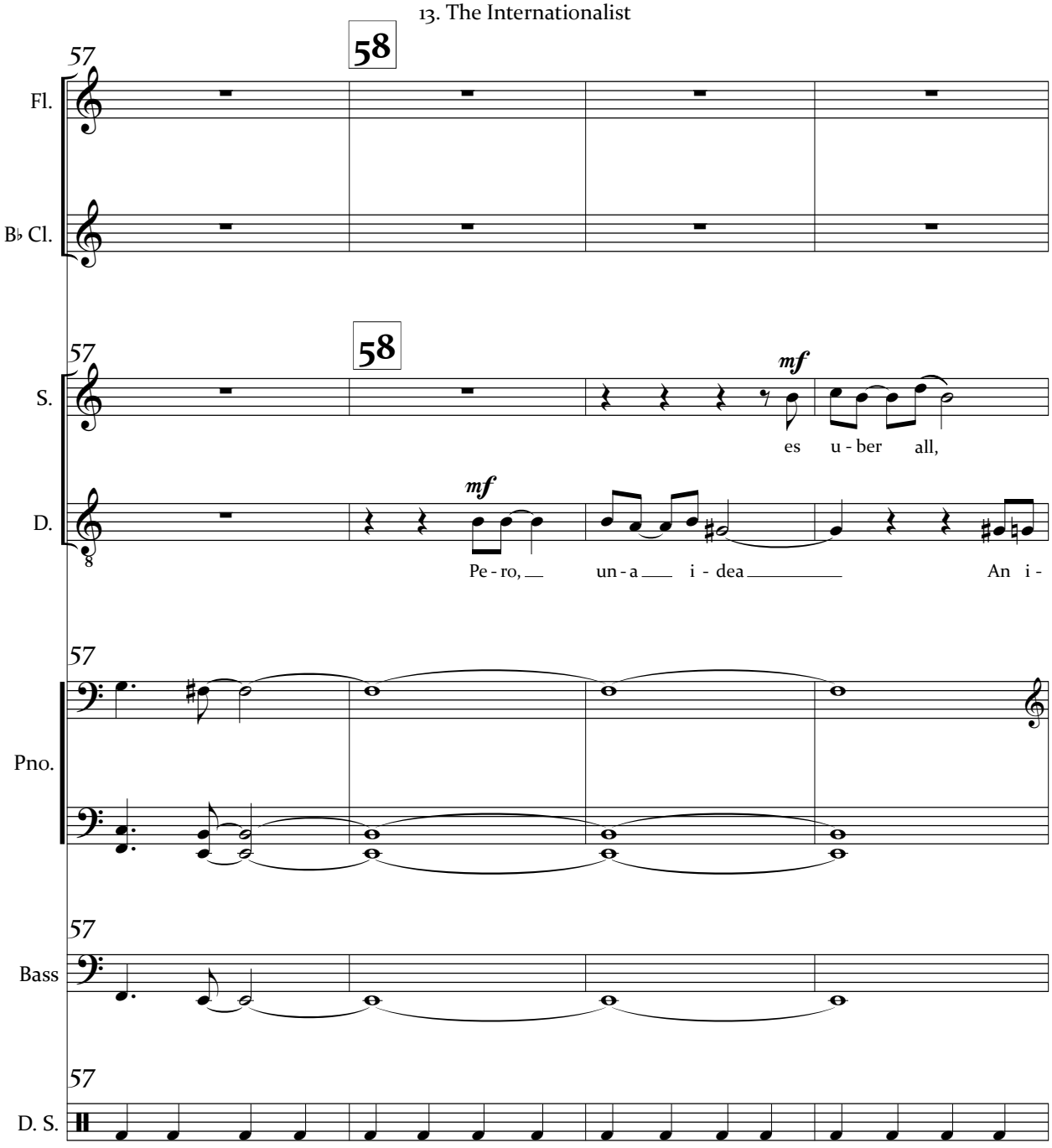

43
Fl.
B♭ Cl.
mf
f
43
S.
mp
But
D.
f
gehts, Que tal, to - var - itsch.
43
Pno.
mf
f
43
Bass
mf
43
D. S.
mf

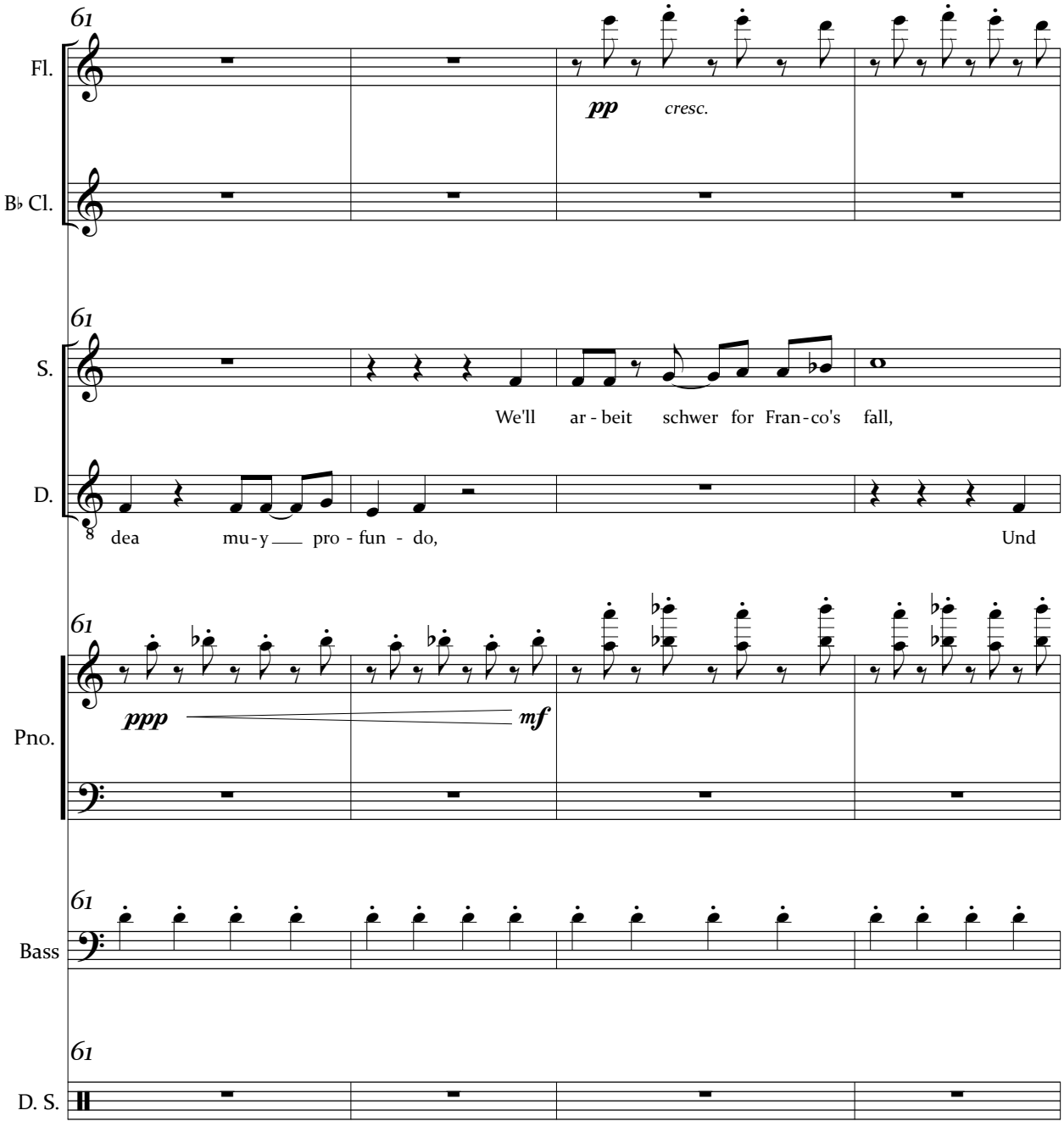

45
Fl.
sub. p
B♭ Cl.
sub. p
45
S.
un - der - er dings Ich hat ge - lernt
D.
mf
That mange ist nicht veel,
45
Pno.
sub. p
45
Bass
sub. p
45
D. S.
sub. p

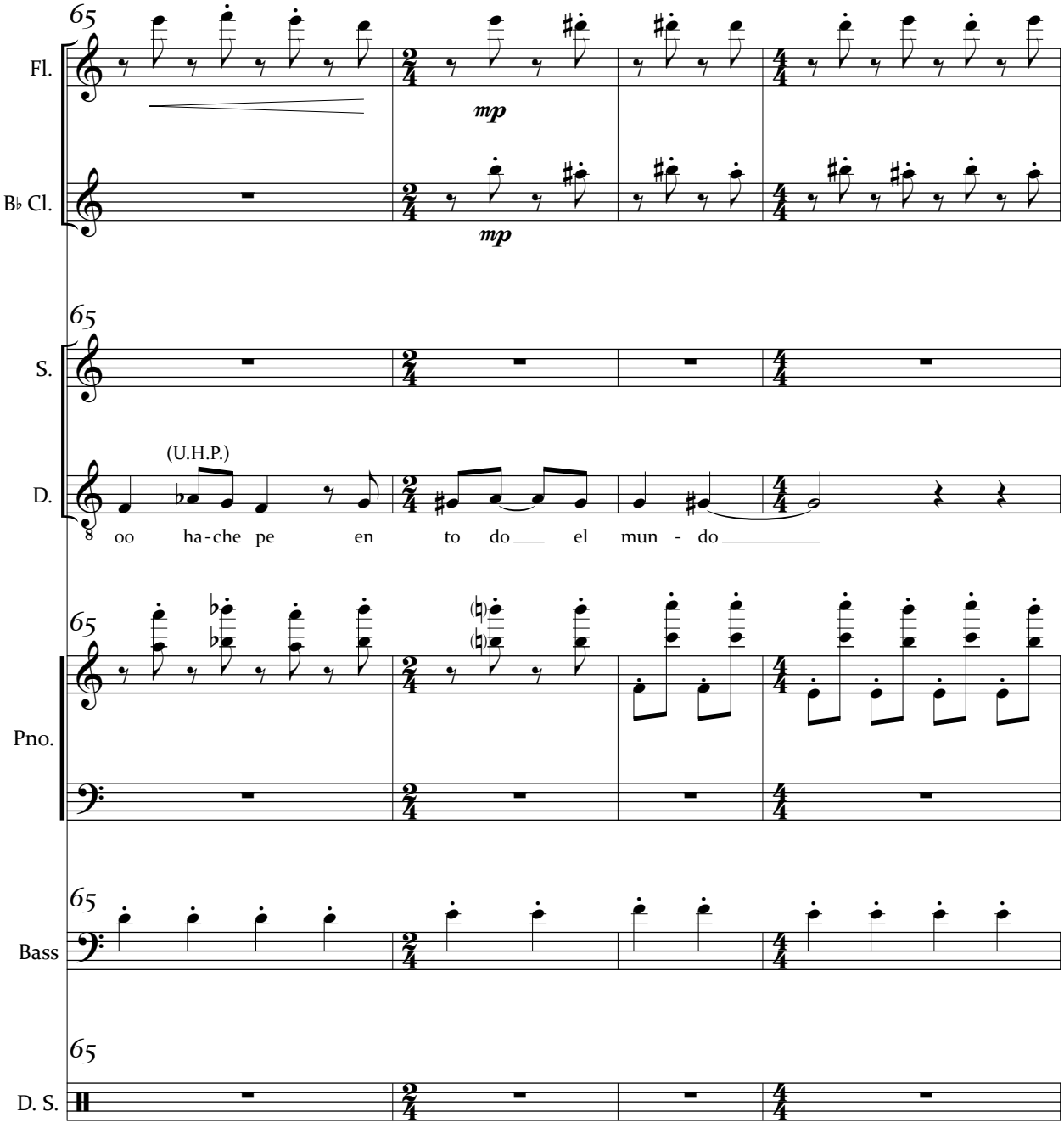

48
Fl.
B♭ Cl.
S.
mf
f
No - so - tros fleisch is some-times burnt,
D.
f
Mit
Pno.
Bass
D. S.

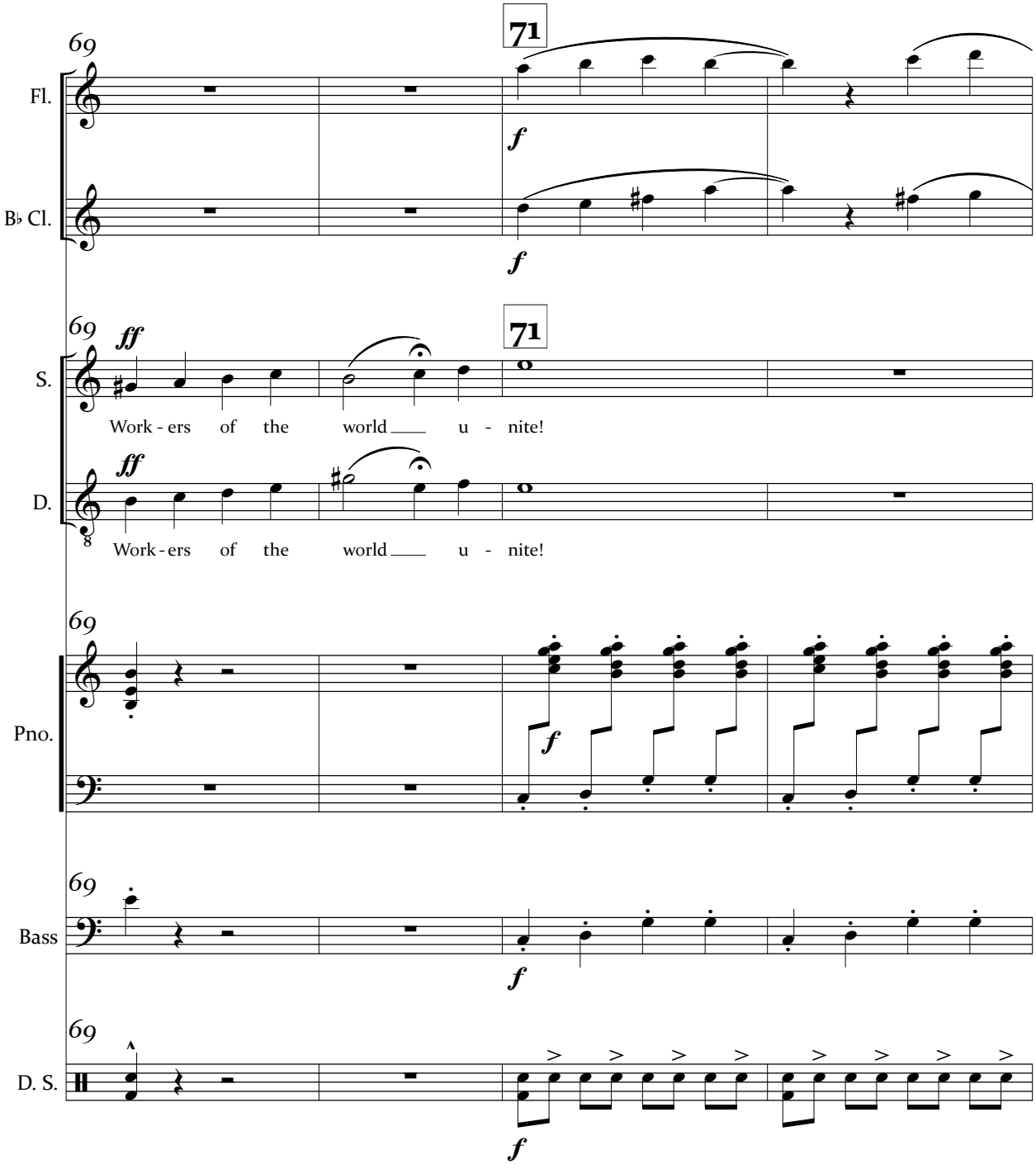

51
Fl.
f
B♭ Cl.
f
51
S.
D.
gar - lis tam - bi - en huile
51
Pno.
f
51
Bass
f
mp
51
D. S.
f
mf

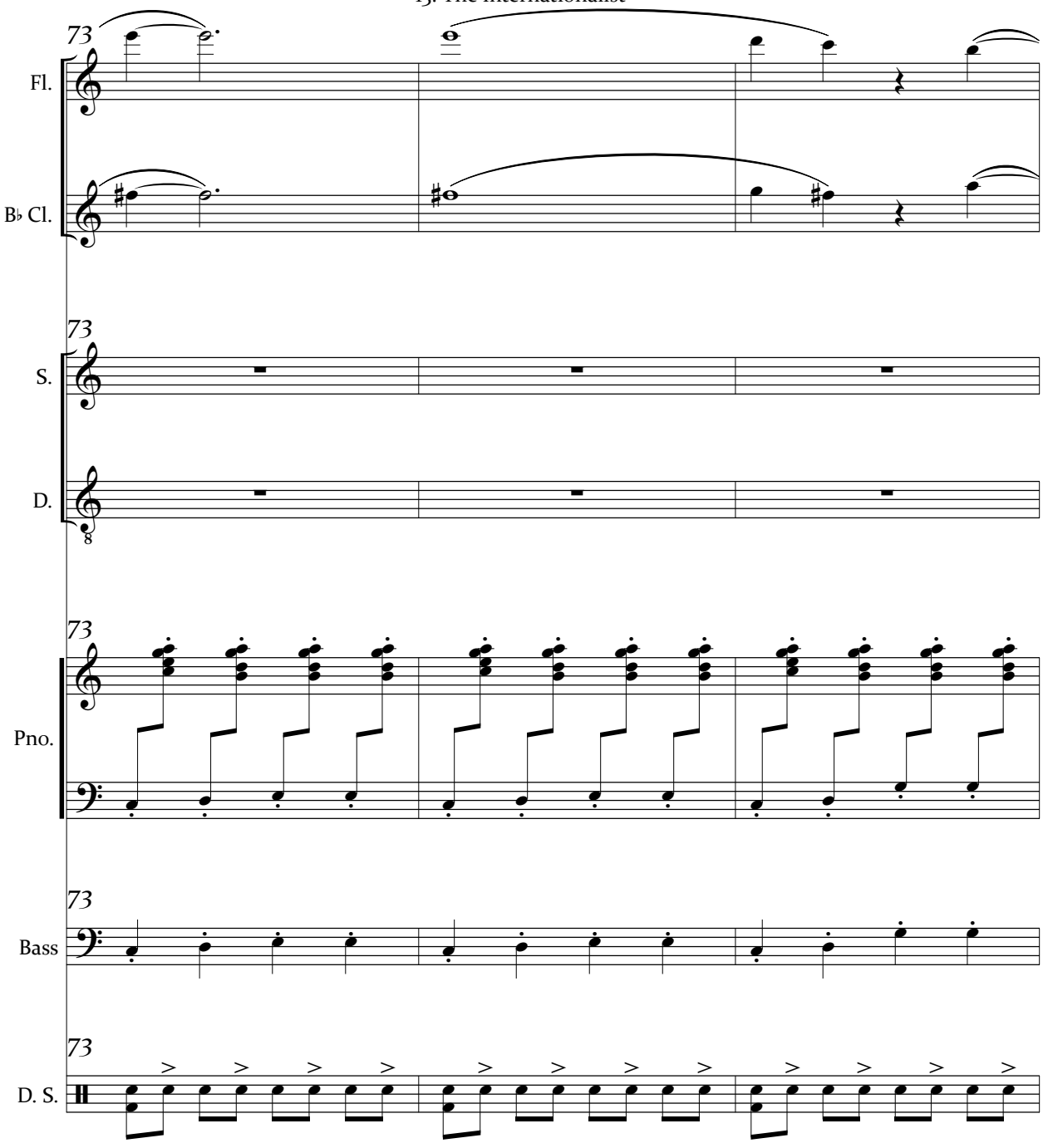

54
Fl.
B♭ Cl.
54
S.
D.
8
54
Pno.
54
Bass
54
D. S.

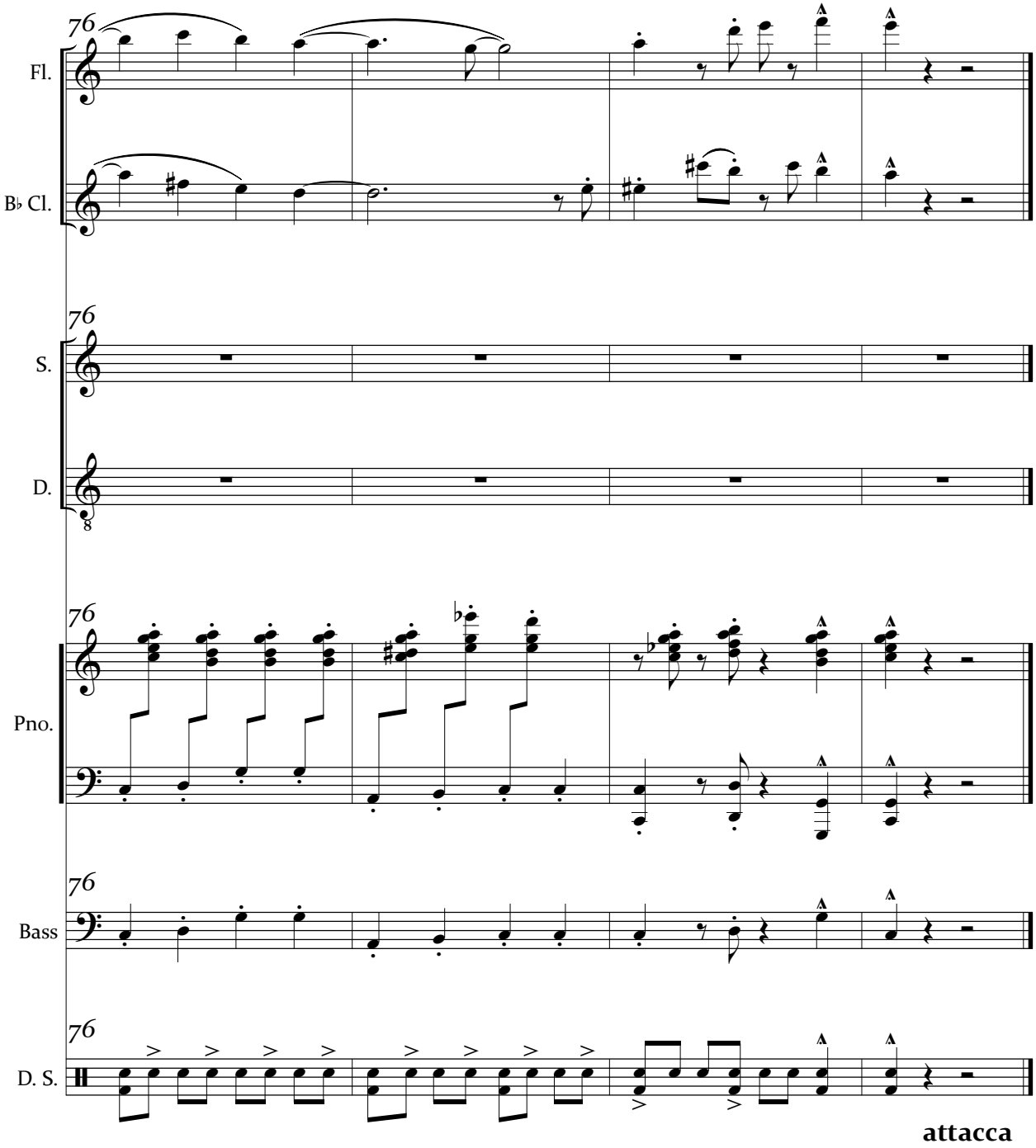

58
57
Fl.
B♭ Cl.
58
57
S.
mf
es u - ber all,
D.
mf
Pe - ro, un - a i - dea An i -
57
Pno.
57
Bass
57
D. S.


61
Fl.
pp
cresc.
B♭ Cl.
61
S.
We'll ar - beit schwer for Fran - co's fall,
D.
8
dea mu - y pro - fun - do,
Und
61
Pno.
ppp
mf
61
Bass
61
D. S.


65
Fl.
mp
B♭ Cl.
mp
65
S.
(U.H.P.)
D.
oo ha-che pe en to do el mun - do
65
Pno.
65
Bass
65
D. S.

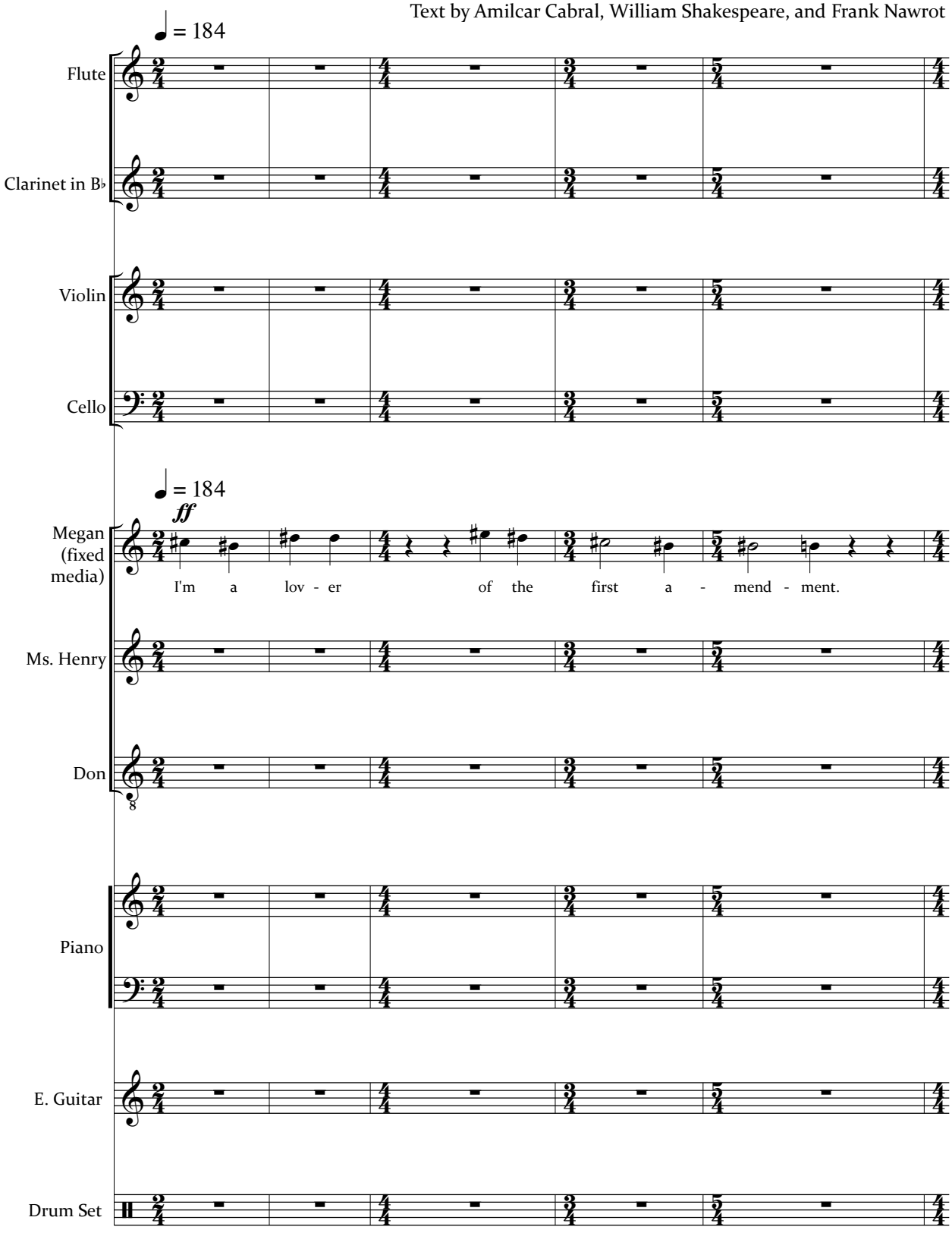

69
71
Fl.
f
B♭ Cl.
f
69
ff
71
S.
Work - ers of the world u - nite!
ff
D.
Work - ers of the world u - nite!
69
Pno.
f
69
Bass
f
69
D. S.
f


73
Fl.
B♭ Cl.
73
S.
D.
73
Pno.
73
Bass
73
D. S.


76
Fl.
B♭ Cl.
76
S.
D.
8
76
Pno.
76
Bass
76
D. S.
attacca

14. Megan's World (pt. 4)

Text by Amilcar Cabral, William Shakespeare, and Frank Nawrot



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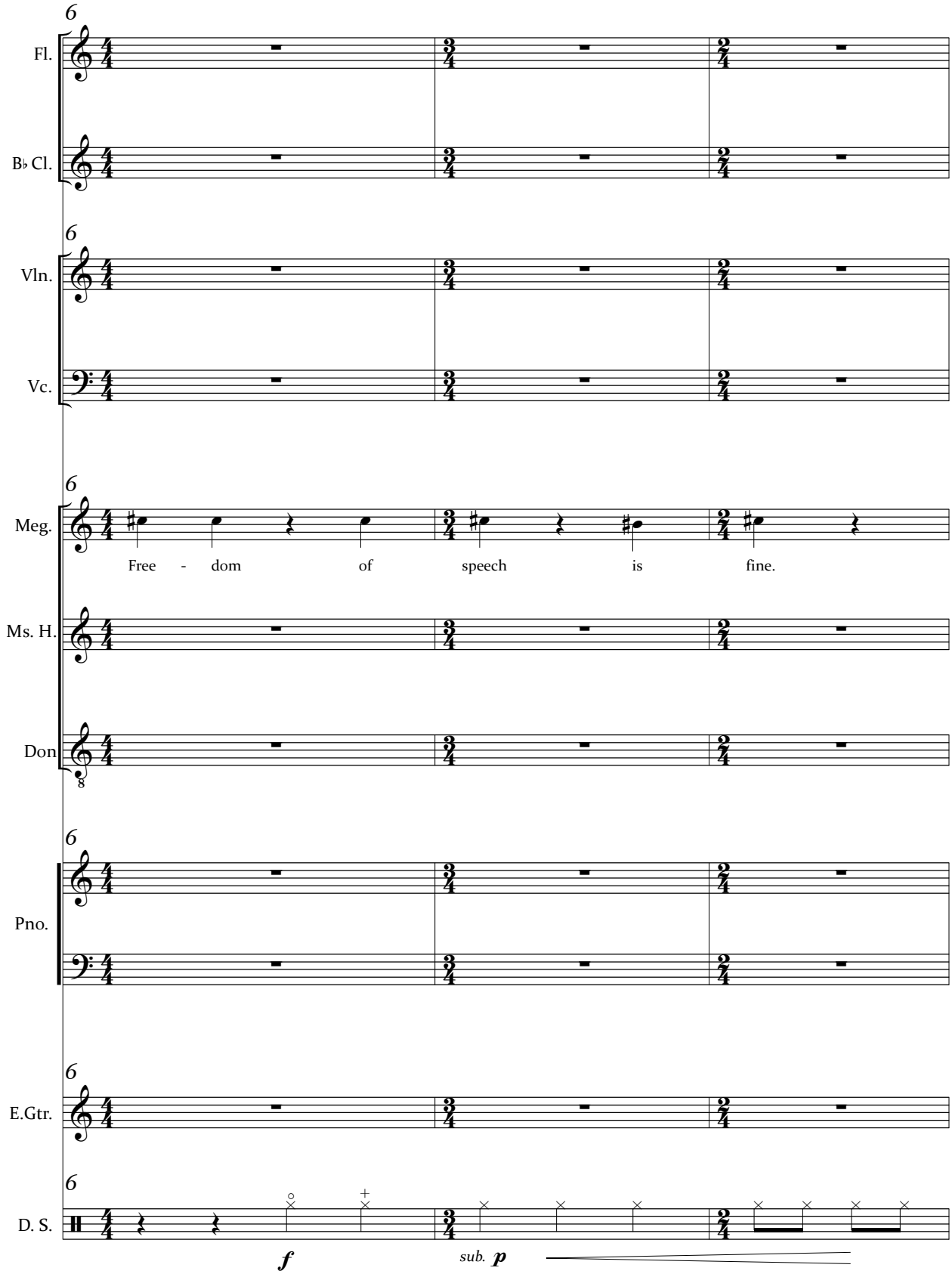
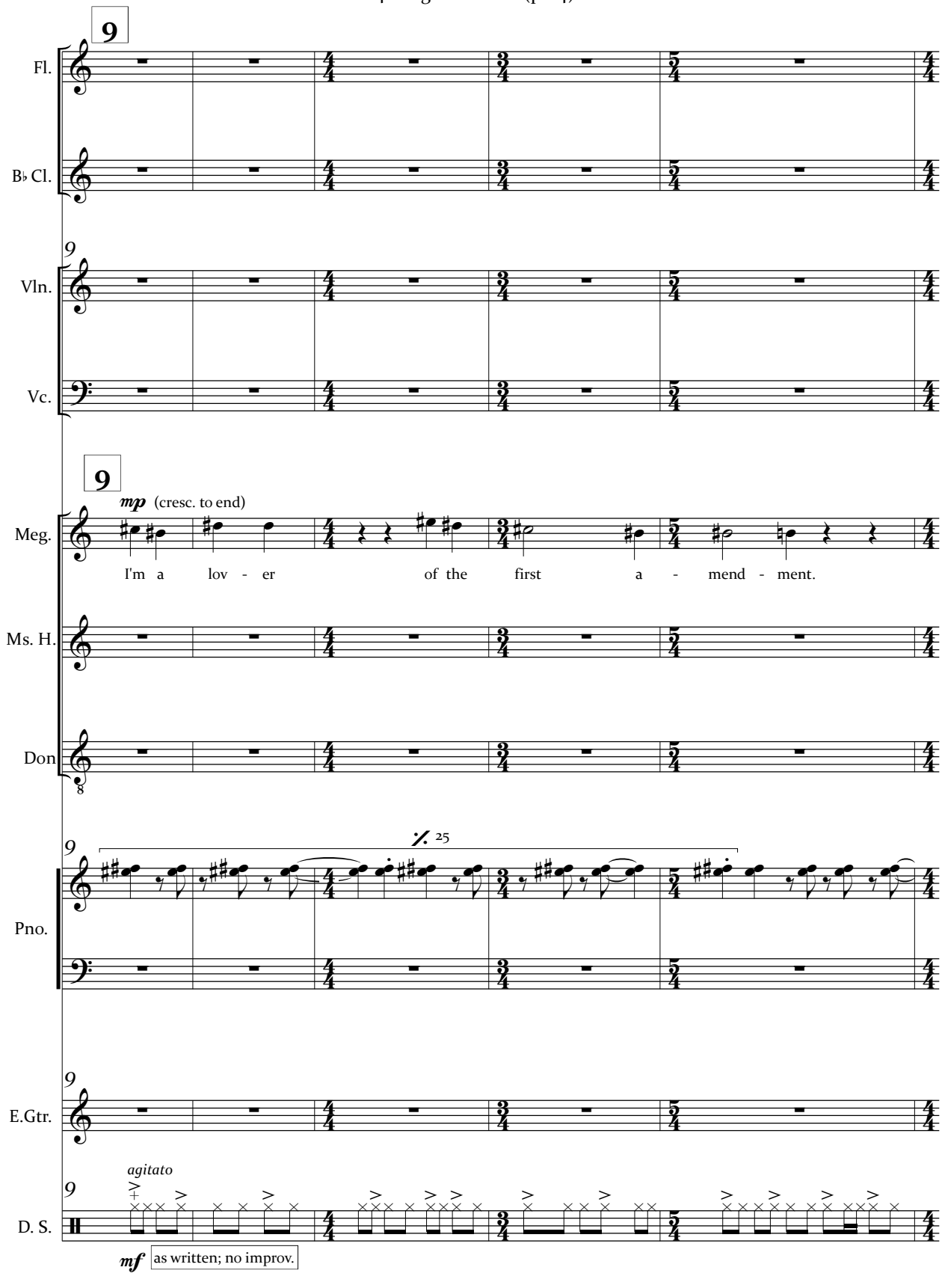
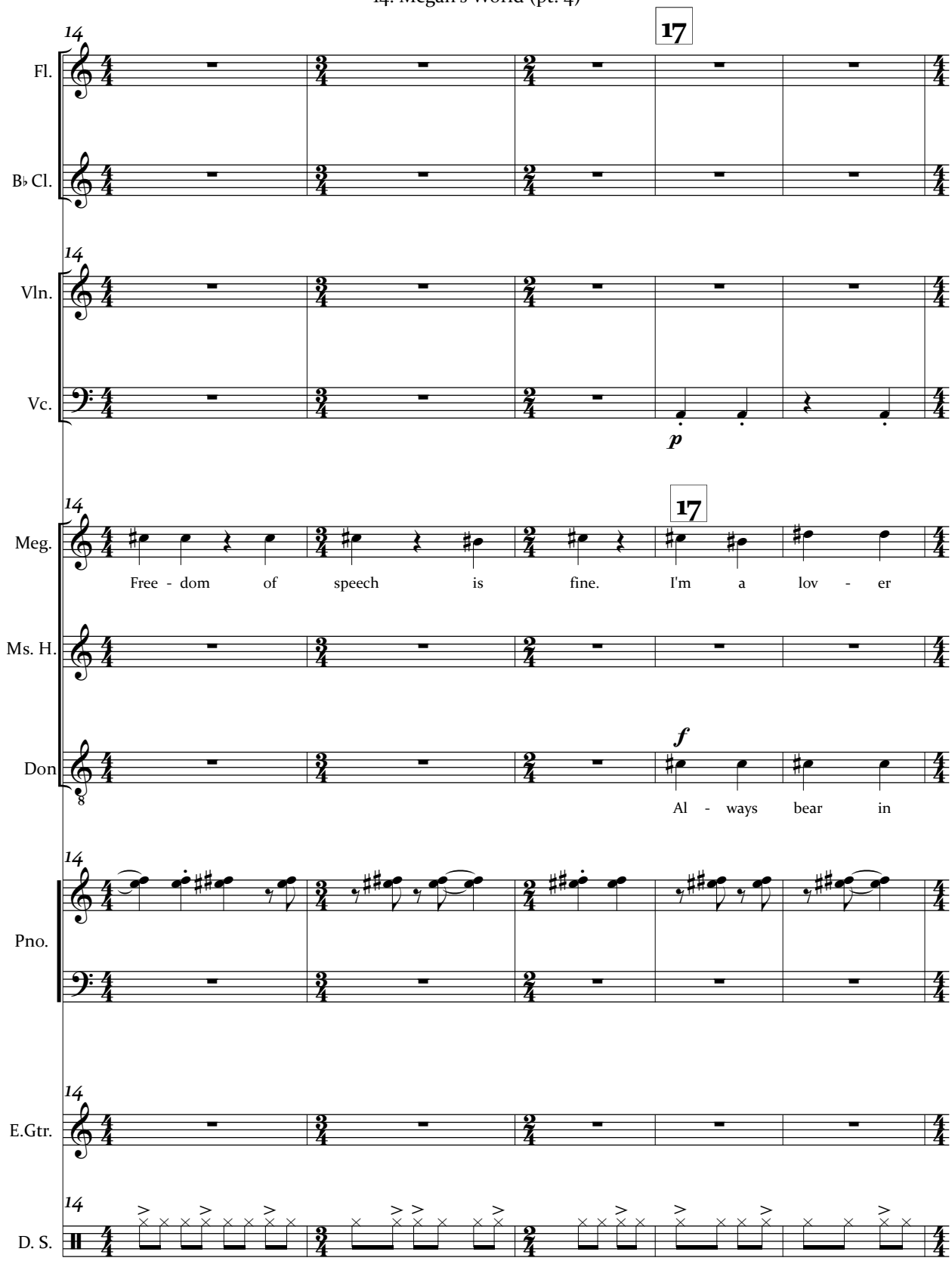
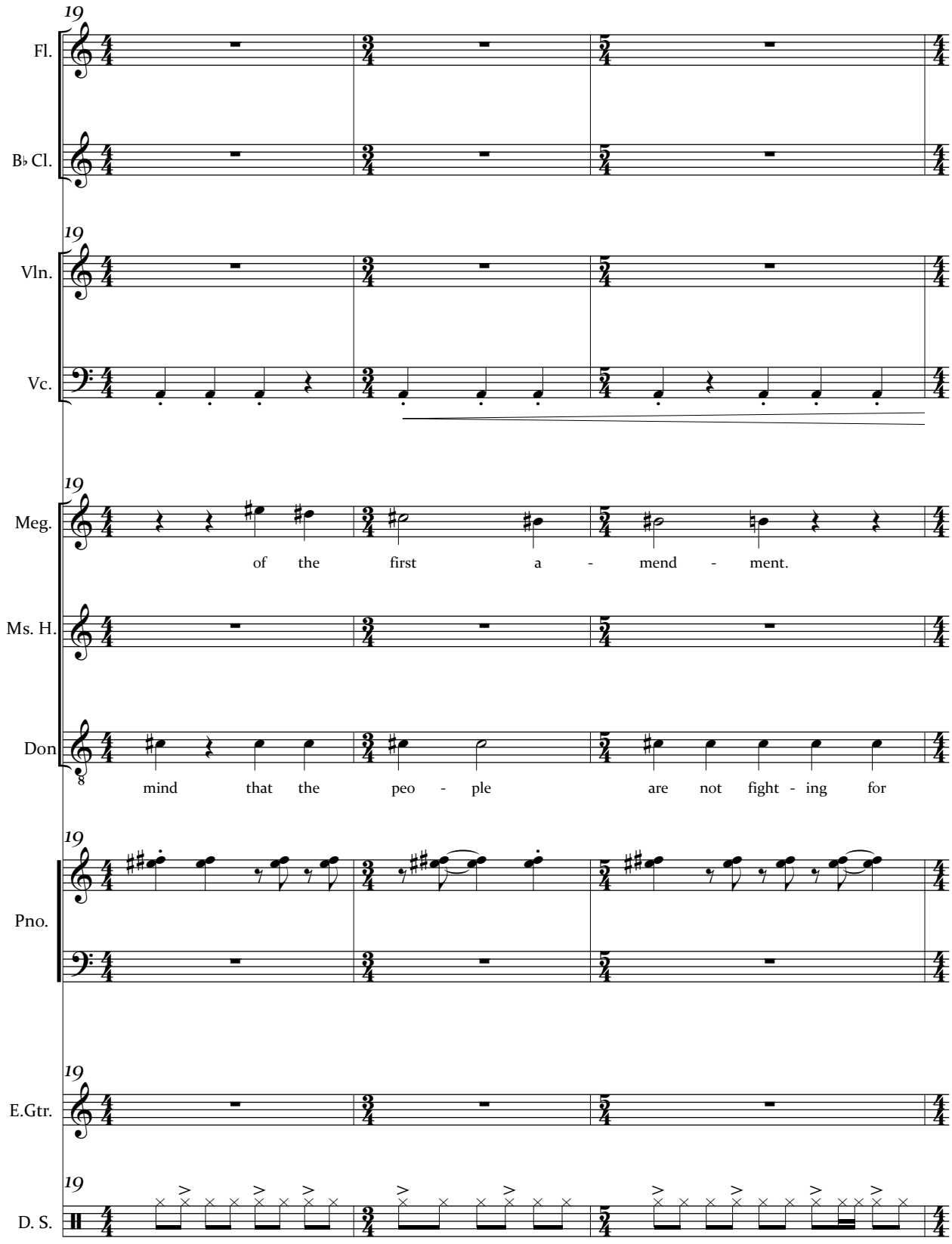
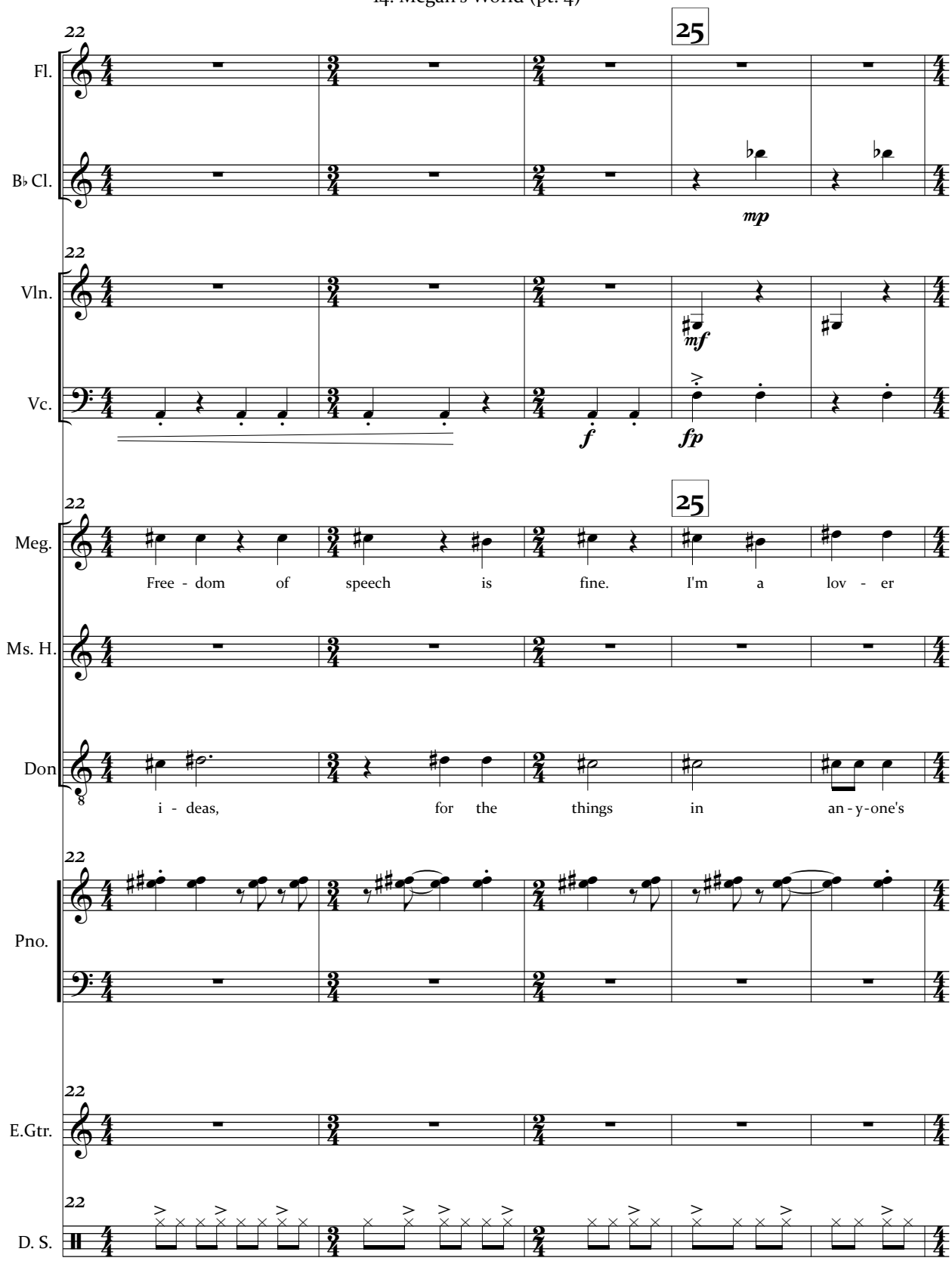
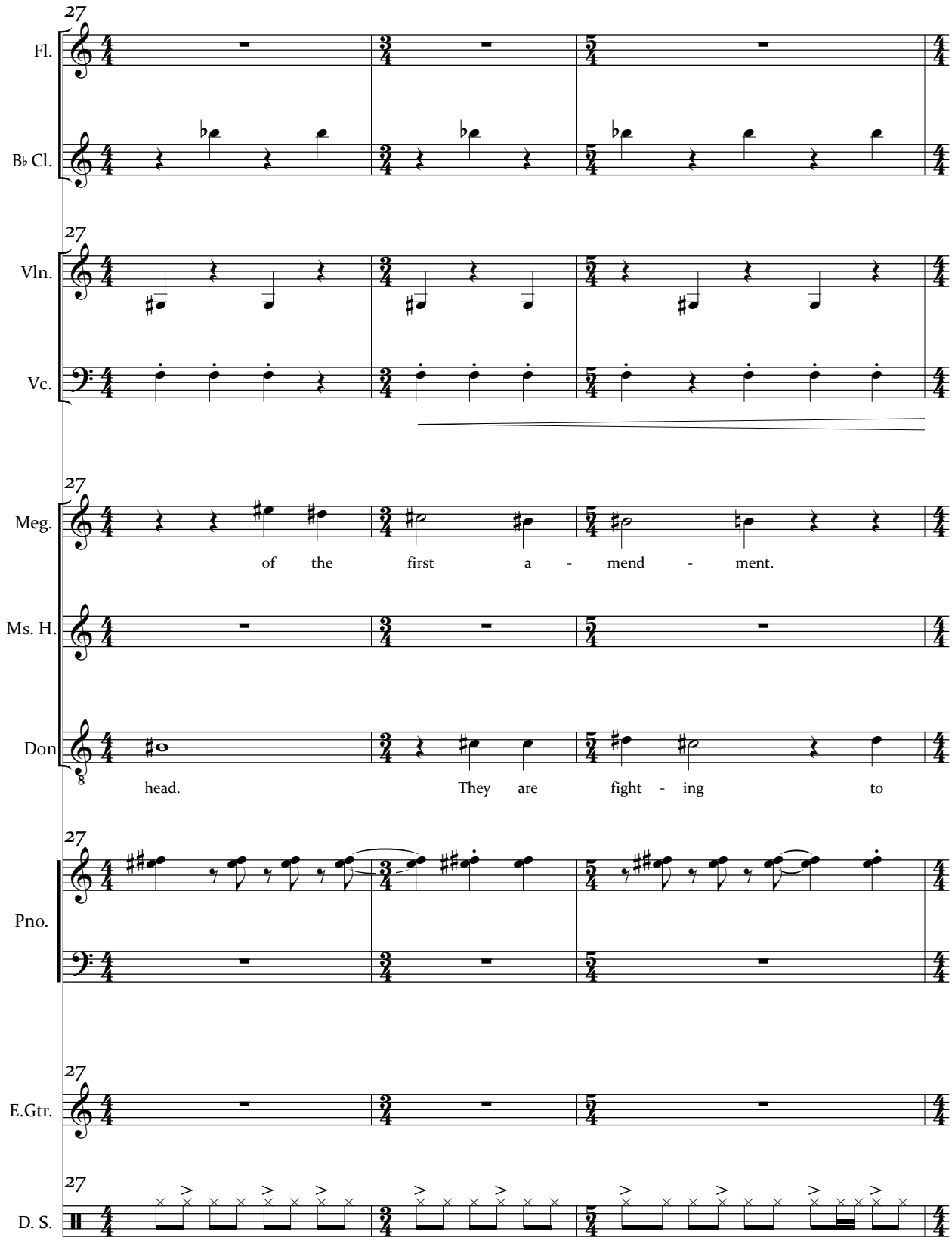

6
Fl.
B♭ Cl.
6
Vln.
Vc.
6
Meg.
Free - dom of speech is fine.
Ms. H.
Don
8
6
Pno.
6
E.Gtr.
6
D. S.
f
sub. p

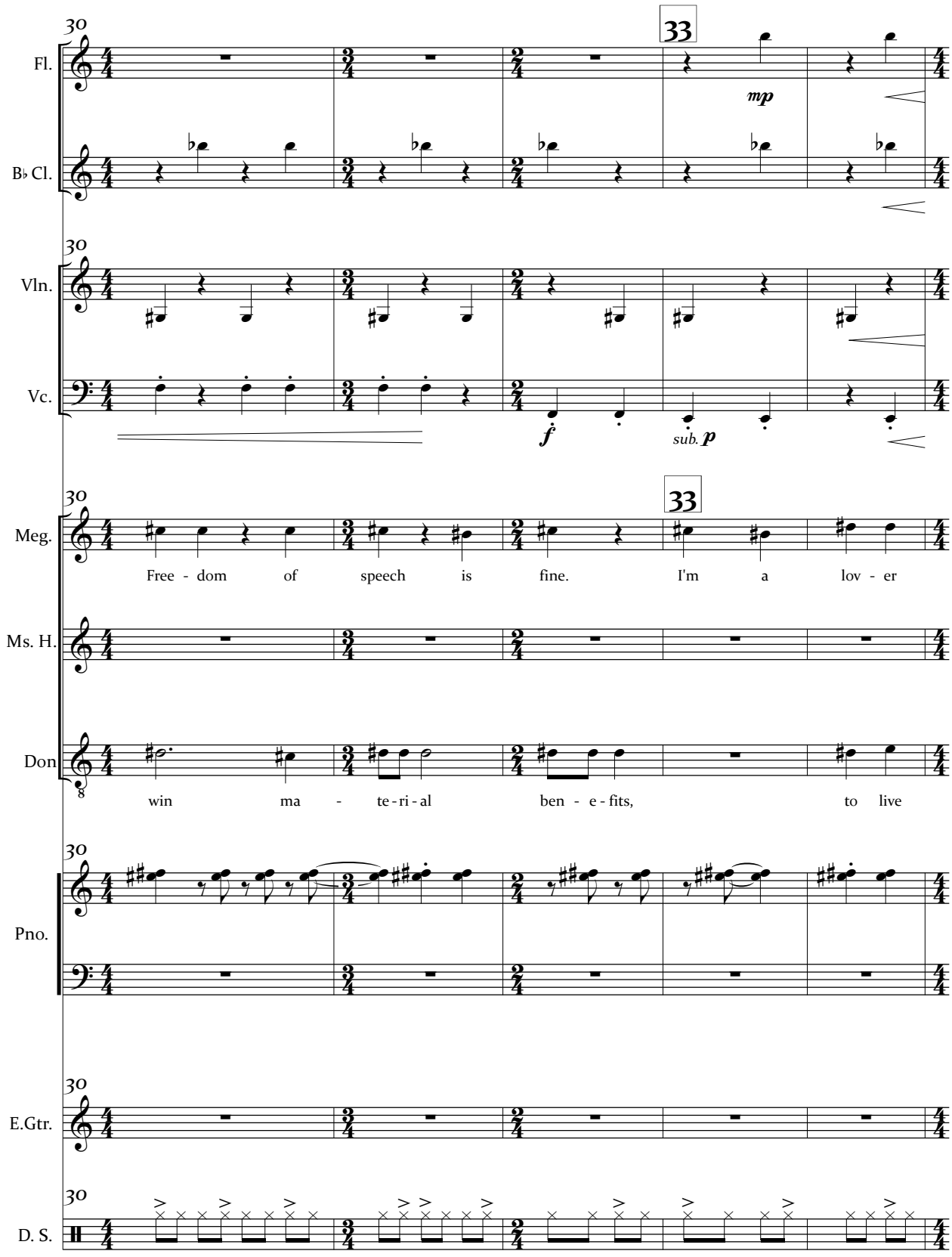

9
Fl.
B♭ Cl.
9
Vln.
Vc.
9
mp (cresc. to end)
Meg.
I'm a lov - er of the first a - mend - ment.
Ms. H.
Don
8
9
𝄋 25
Pno.
9
E.Gtr.
agitato
9
D. S.
mf
as written; no improv.

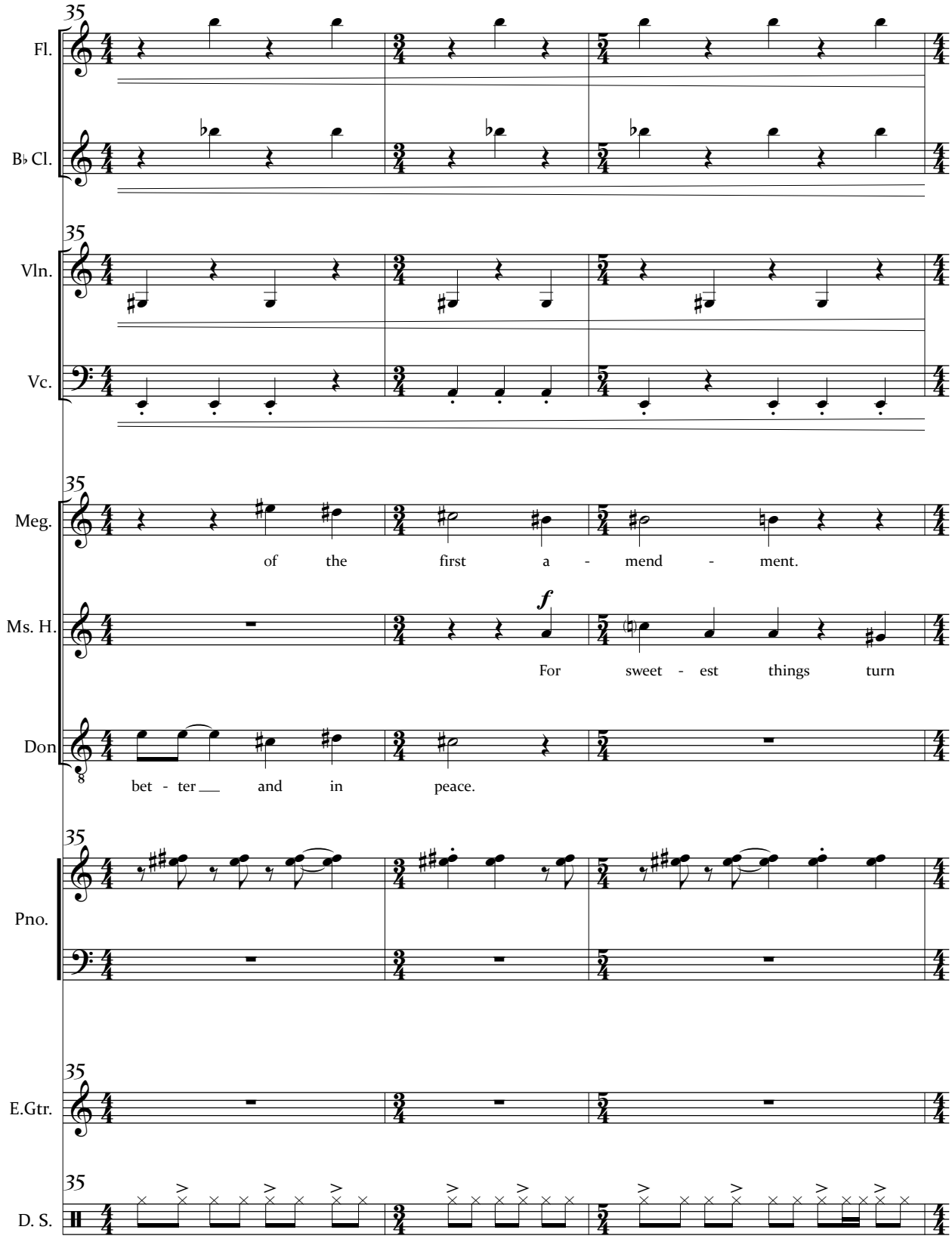

14
17
Fl.
B♭ Cl.
Vln.
Vc.
p
Meg.
Free - dom of speech is fine. I'm a lov - er
Ms. H.
Don
f
Al - ways bear in
Pno.
E.Gtr.
D. S.

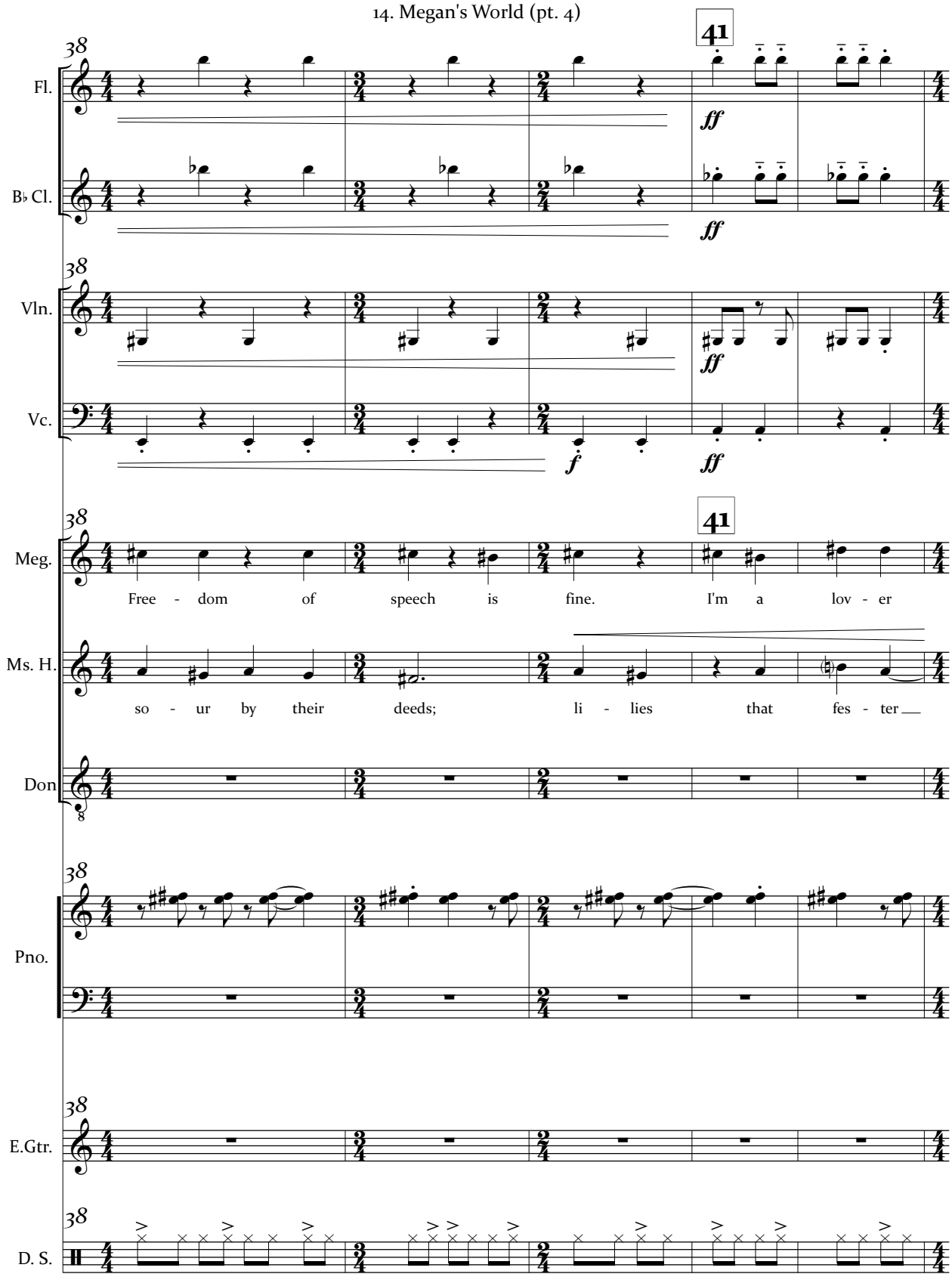

19
Fl.
B♭ Cl.
19
Vln.
Vc.
19
Meg.
of the first a - mend - ment.
Ms. H.
Don
mind that the peo - ple are not fight - ing for
19
Pno.
19
E.Gtr.
19
D. S.

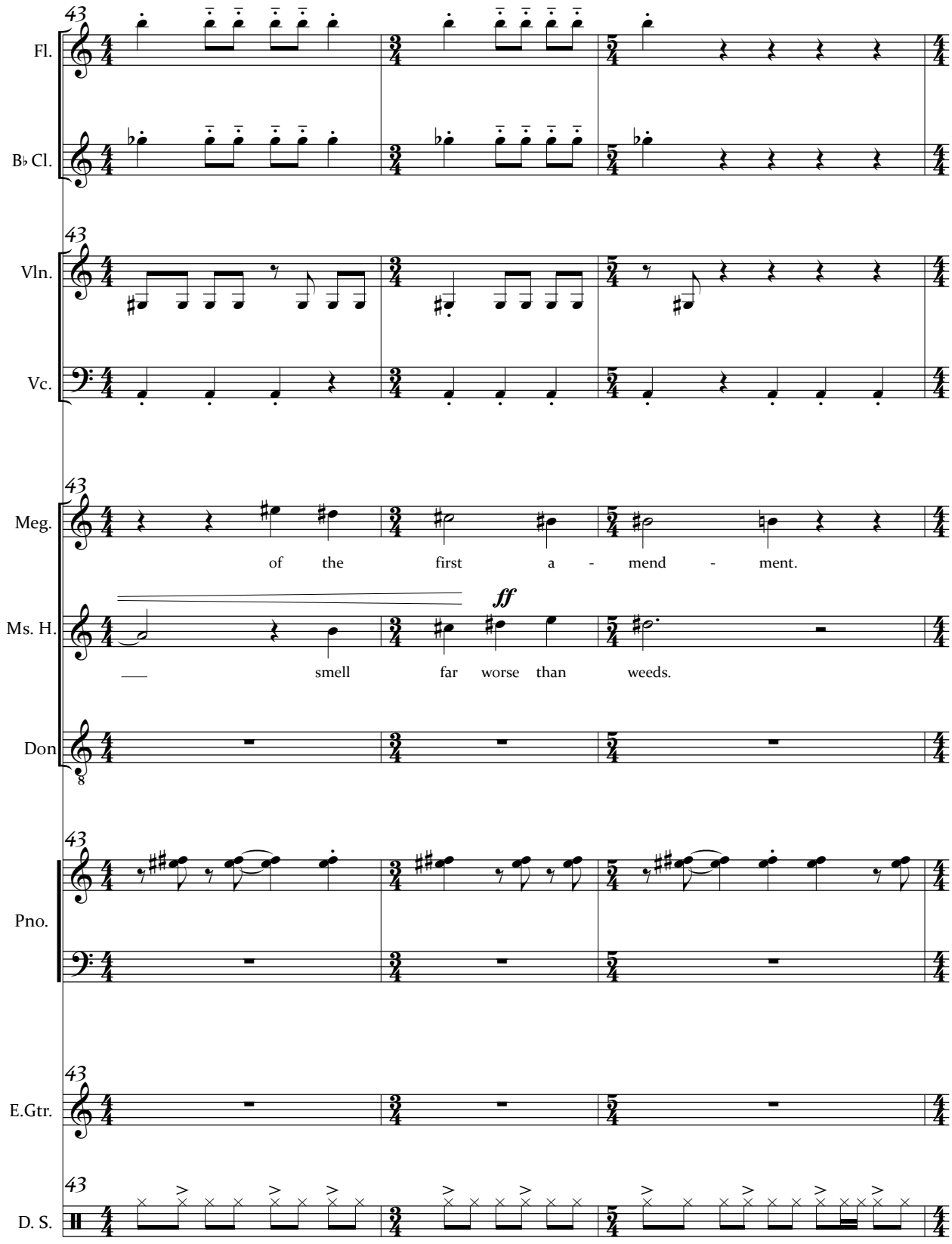

22
25
Fl.
B♭ Cl.
mp
Vln.
mf
Vc.
f
fp
Meg.
Free - dom of speech is fine. I'm a lov - er
Ms. H.
Don
i - deas, for the things in an - y - one's
Pno.
E.Gtr.
D. S.

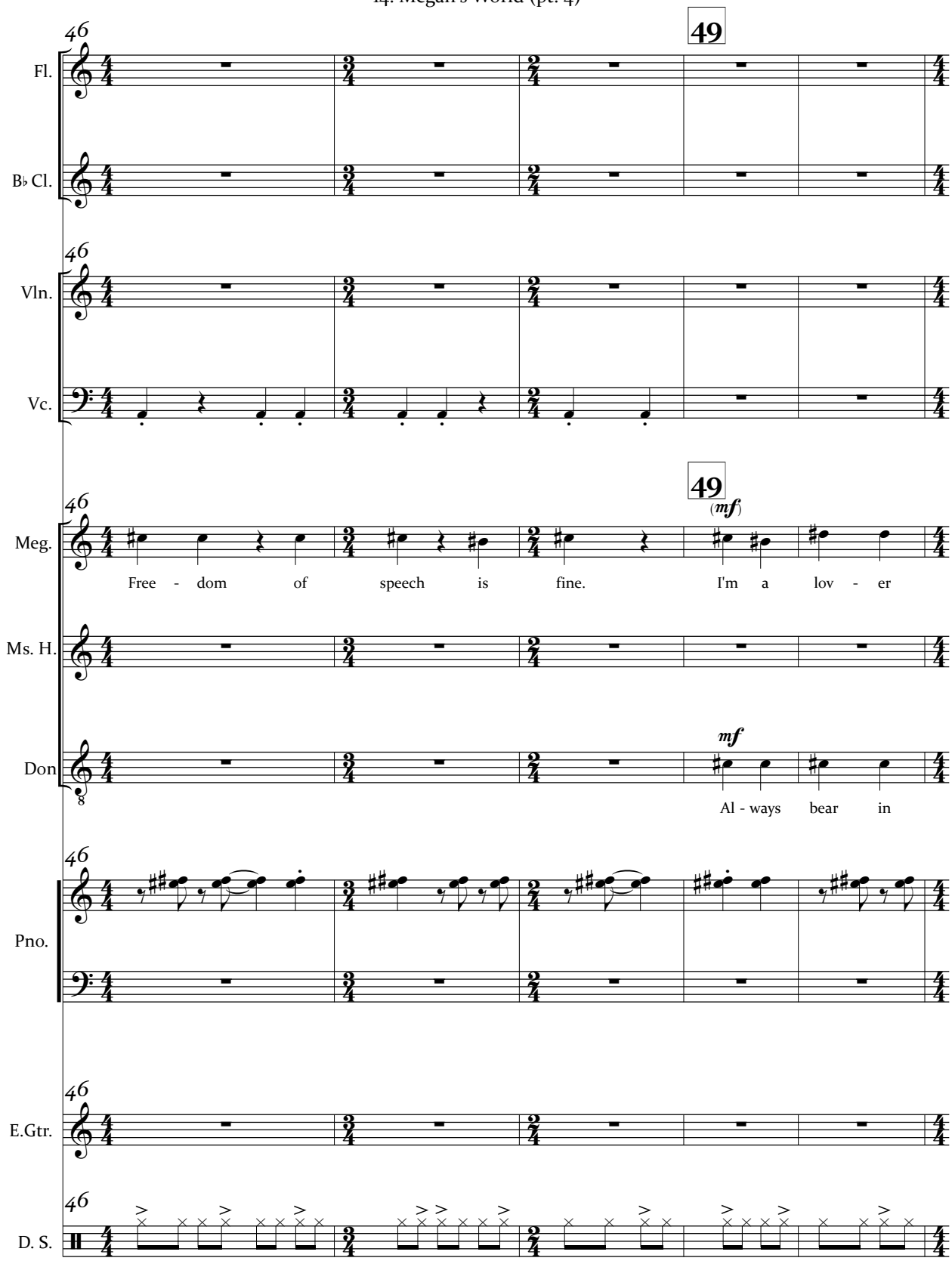

27
Fl.
B♭ Cl.
Vln.
Vc.
Meg.
of the first a - mend - ment.
Ms. H.
Don
head. They are fight - ing to
Pno.
E.Gtr.
D. S.

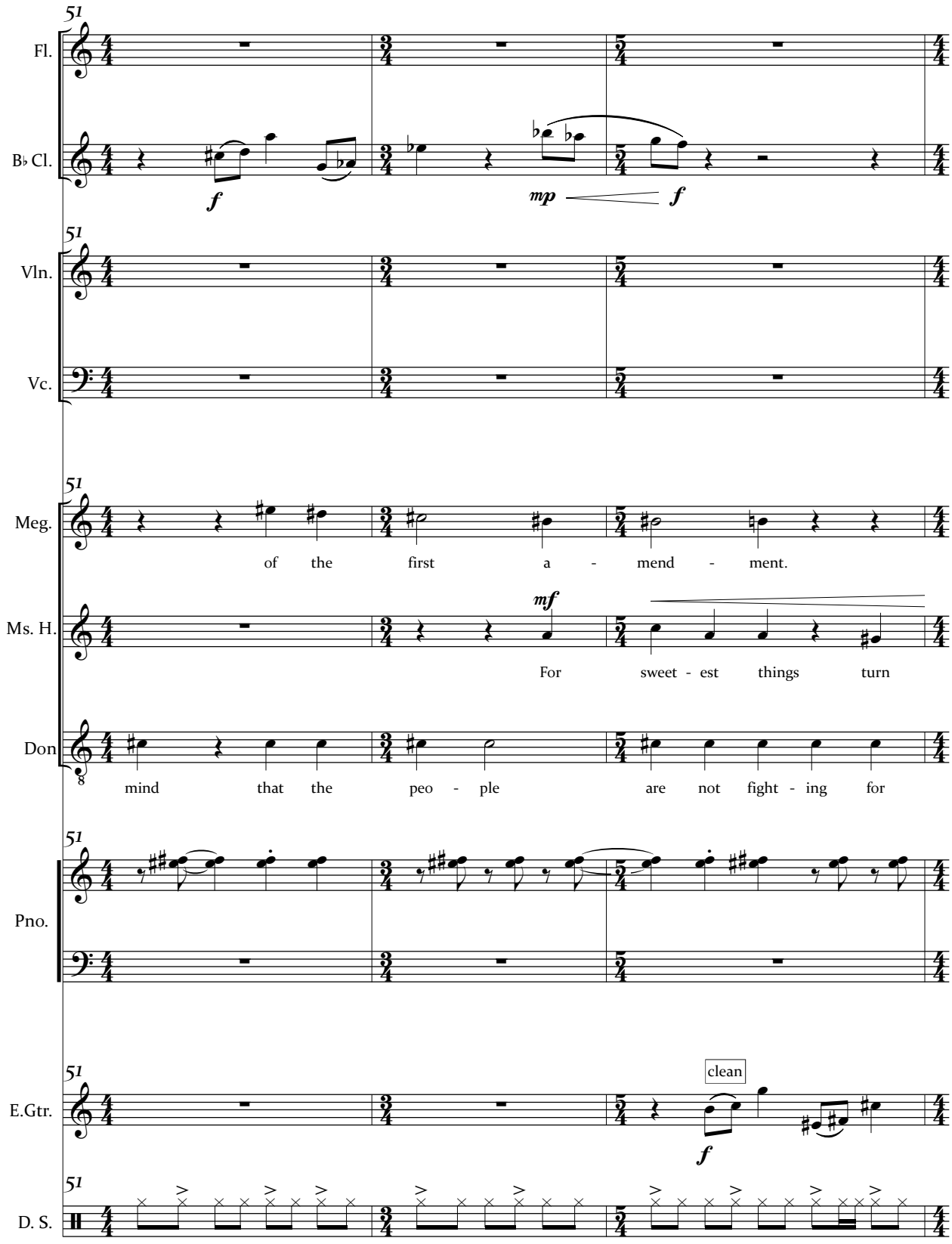

30
33
Fl.
mp
B♭ Cl.
30
Vln.
Vc.
f
sub. p
30
33
Meg.
Free - dom of speech is fine. I'm a lov - er
Ms. H.
Don
win ma - te - ri - al ben - e - fits, to live
30
Pno.
30
E.Gtr.
30
D. S.

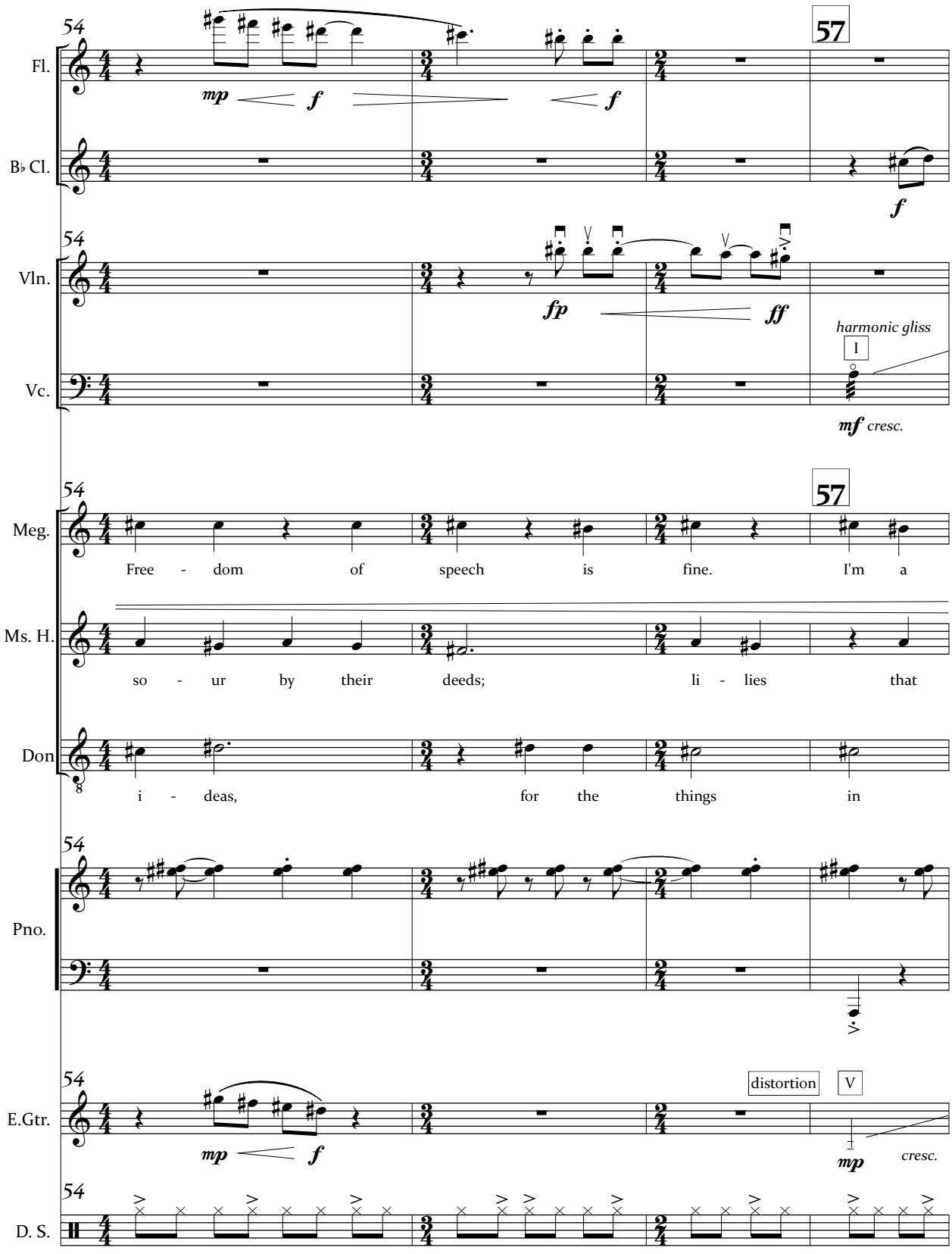

35
Fl.
B♭ Cl.
35
Vln.
Vc.
35
Meg.
of the first a - mend - ment.
Ms. H.
f
For sweet - est things turn
Don
bet - ter and in peace.
35
Pno.
35
E.Gtr.
35
D. S.

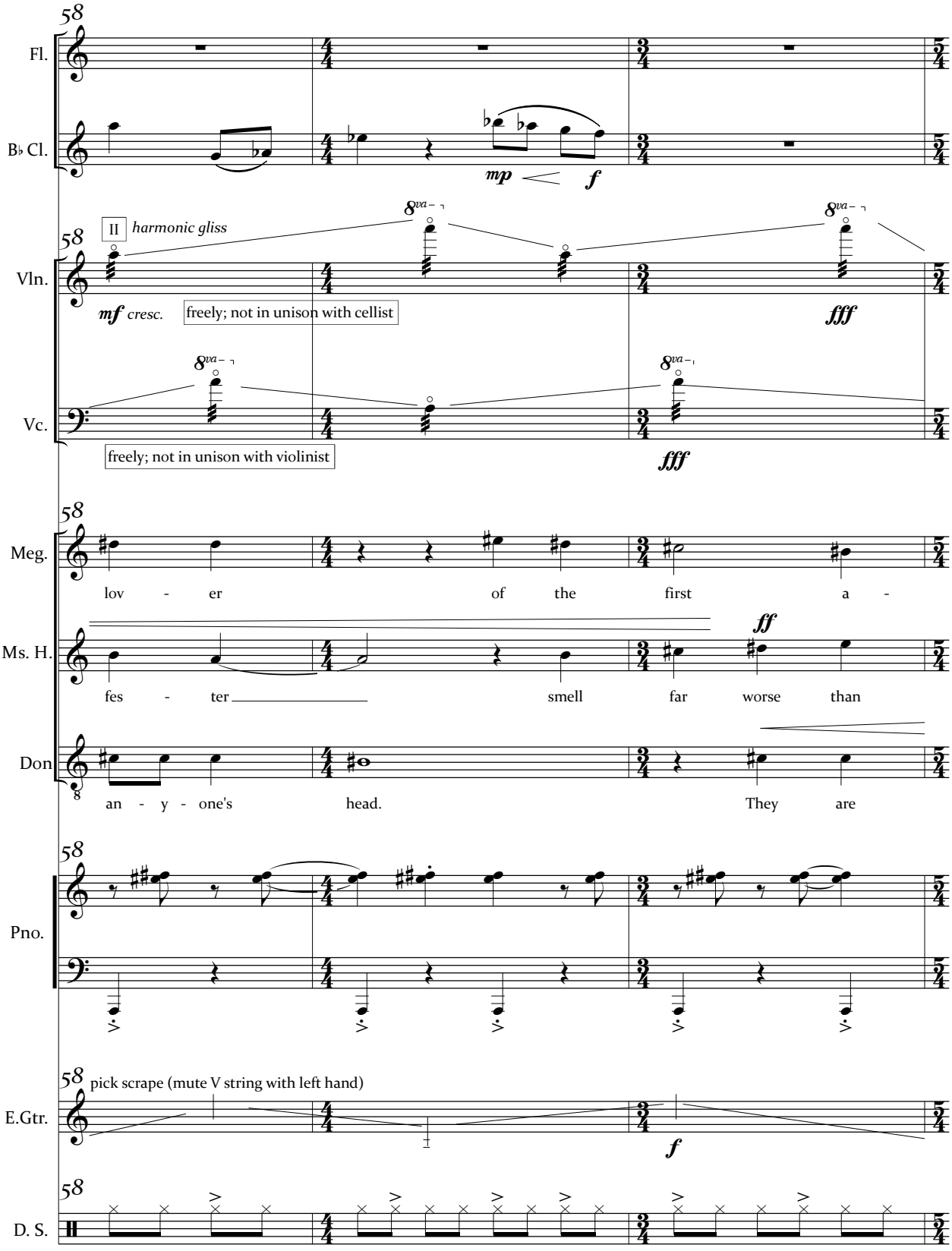

41
38
Fl.
ff
B♭ Cl.
ff
Vln.
ff
Vc.
f
ff
41
Meg.
Free - dom of speech is fine. I'm a lov - er
Ms. H.
so - ur by their deeds; li - lies that fes - ter
Don
Pno.
E.Gtr.
D. S.

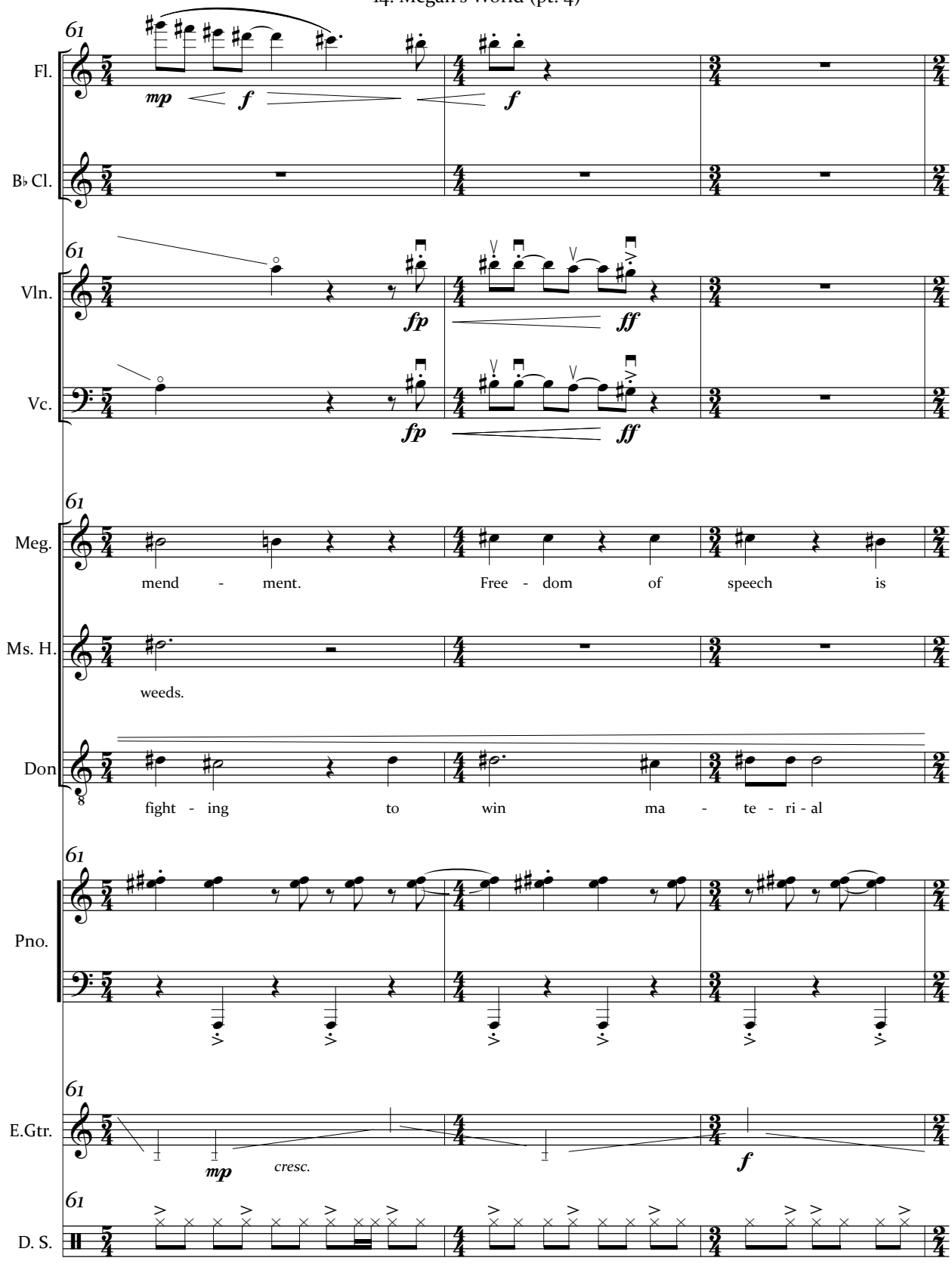

43
Fl.
B♭ Cl.
Vln.
Vc.
Meg.
of the first a - mend - ment.
Ms. H.
ff
smell far worse than weeds.
Don
Pno.
E.Gtr.
D. S.

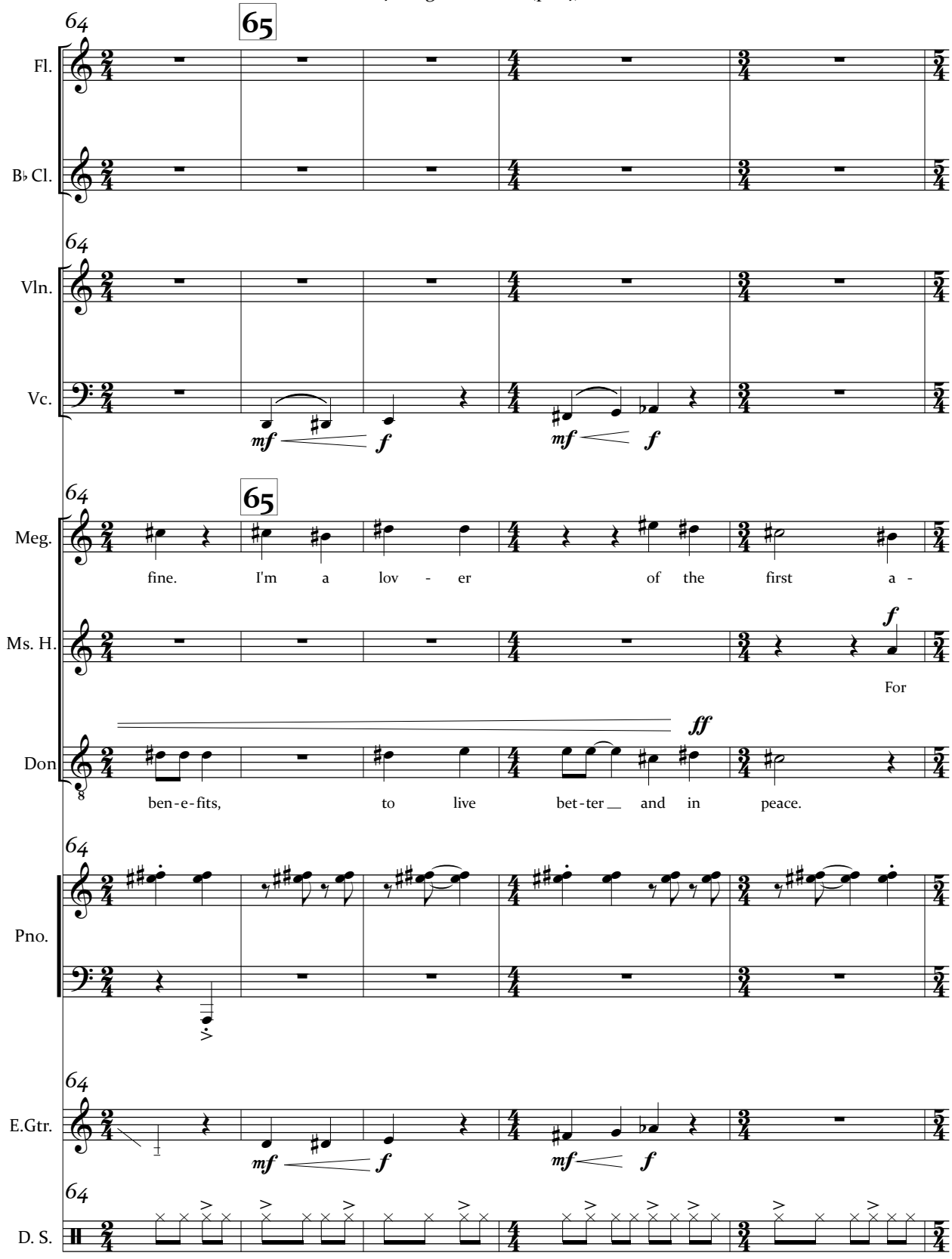

46
49
Fl.
B♭ Cl.
Vln.
Vc.
49
(mf)
Meg.
Free - dom of speech is fine. I'm a lov - er
Ms. H.
mf
Don
Al - ways bear in
Pno.
E.Gtr.
D. S.

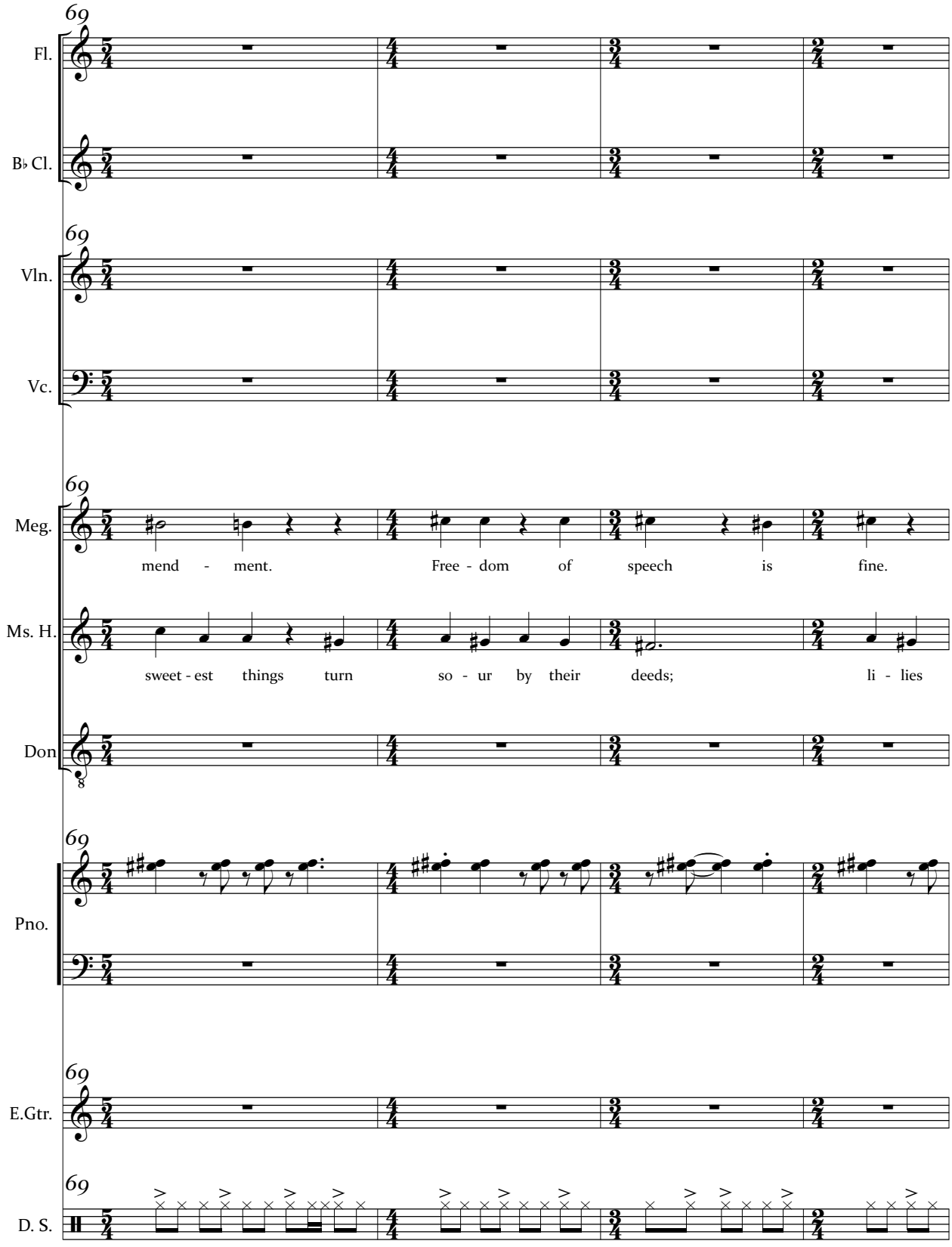

51
Fl.
B♭ Cl.
f
mp
f
51
Vln.
Vc.
51
Meg.
of the first a - mend - ment.
Ms. H.
mf
For sweet - est things turn
Don
mind that the peo - ple are not fight - ing for
51
Pno.
51
clean
E.Gtr.
f
51
D. S.

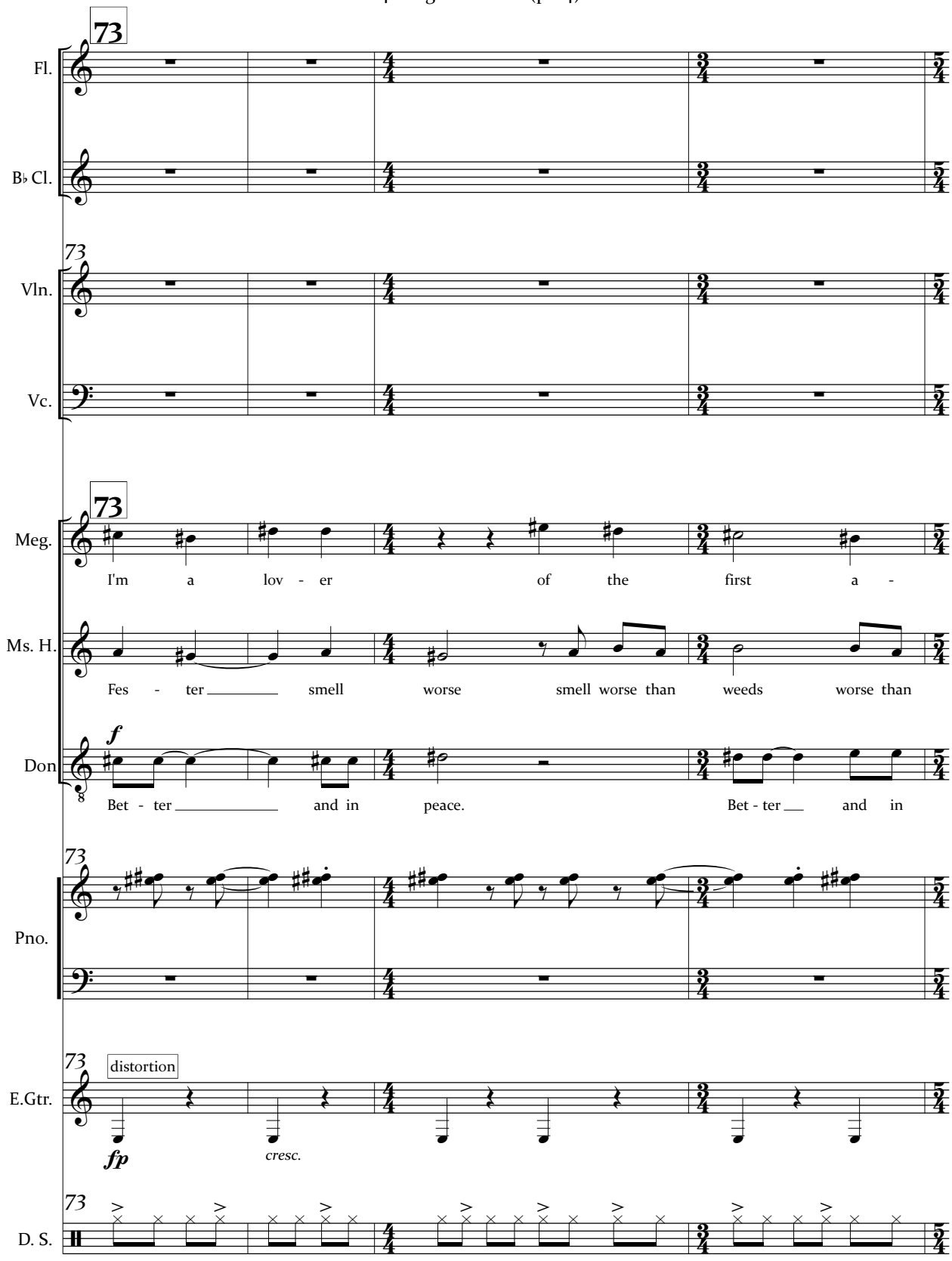

54
57
Fl.
mp
f
f
B♭ Cl.
f
54
Vln.
fp
ff
harmonic gliss
I
Vc.
mf cresc.
54
57
Meg.
Free - dom of speech is fine. I'm a
Ms. H.
so - ur by their deeds; li - lies that
Don
8
i - deas, for the things in
54
Pno.
54
distortion
V
E.Gtr.
mp
f
mp
cresc.
54
D. S.

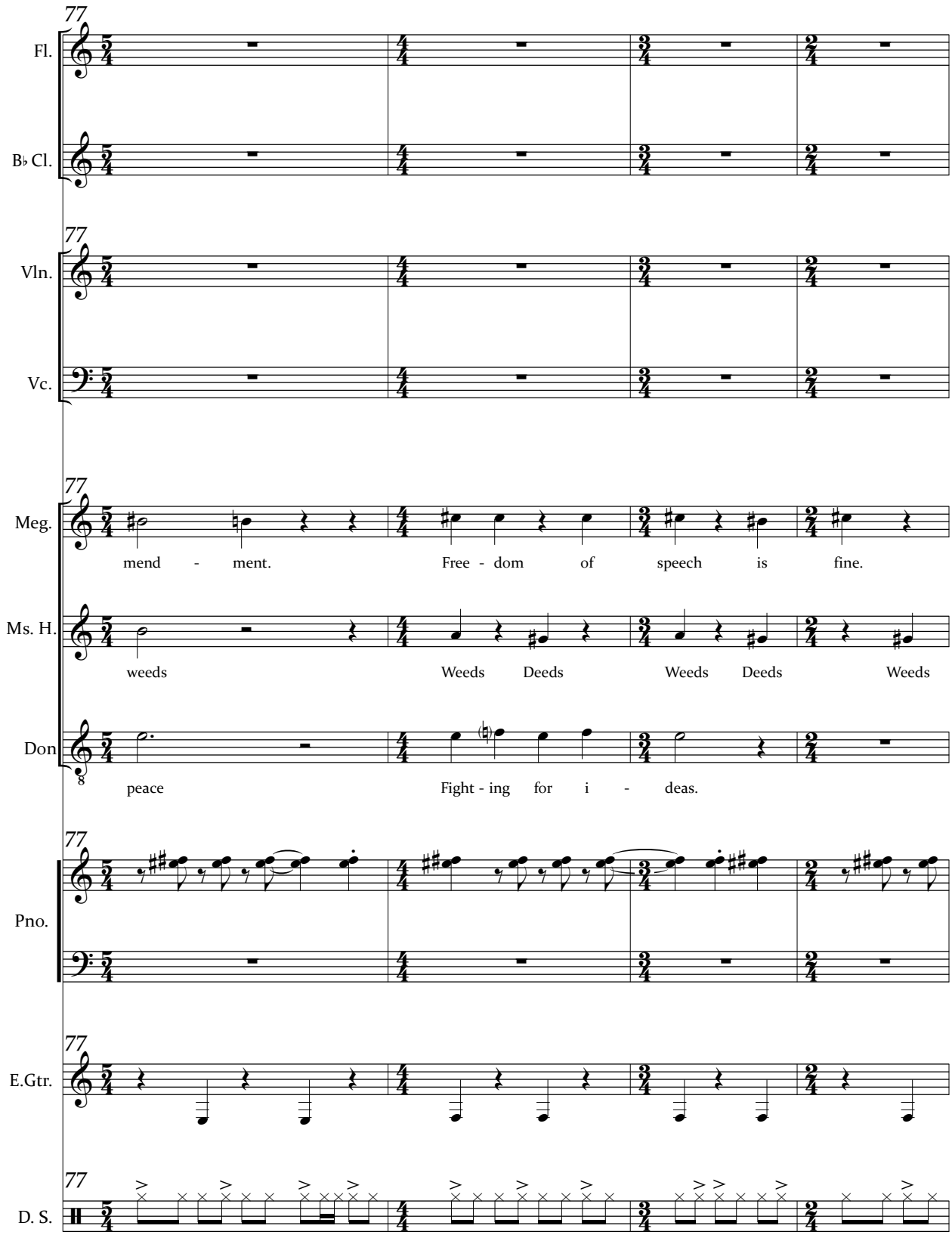

58
Fl.
B♭ Cl.
mp
f
II harmonic gliss
Vln.
mf cresc.
freely; not in unison with cellist
fff
Vc.
freely; not in unison with violinist
fff
Meg.
lov - er of the first a -
Ms. H.
ff
fes - ter smell far worse than
Don
an - y - one's head. They are
Pno.
E.Gtr.
pick scrape (mute V string with left hand)
f
D. S.

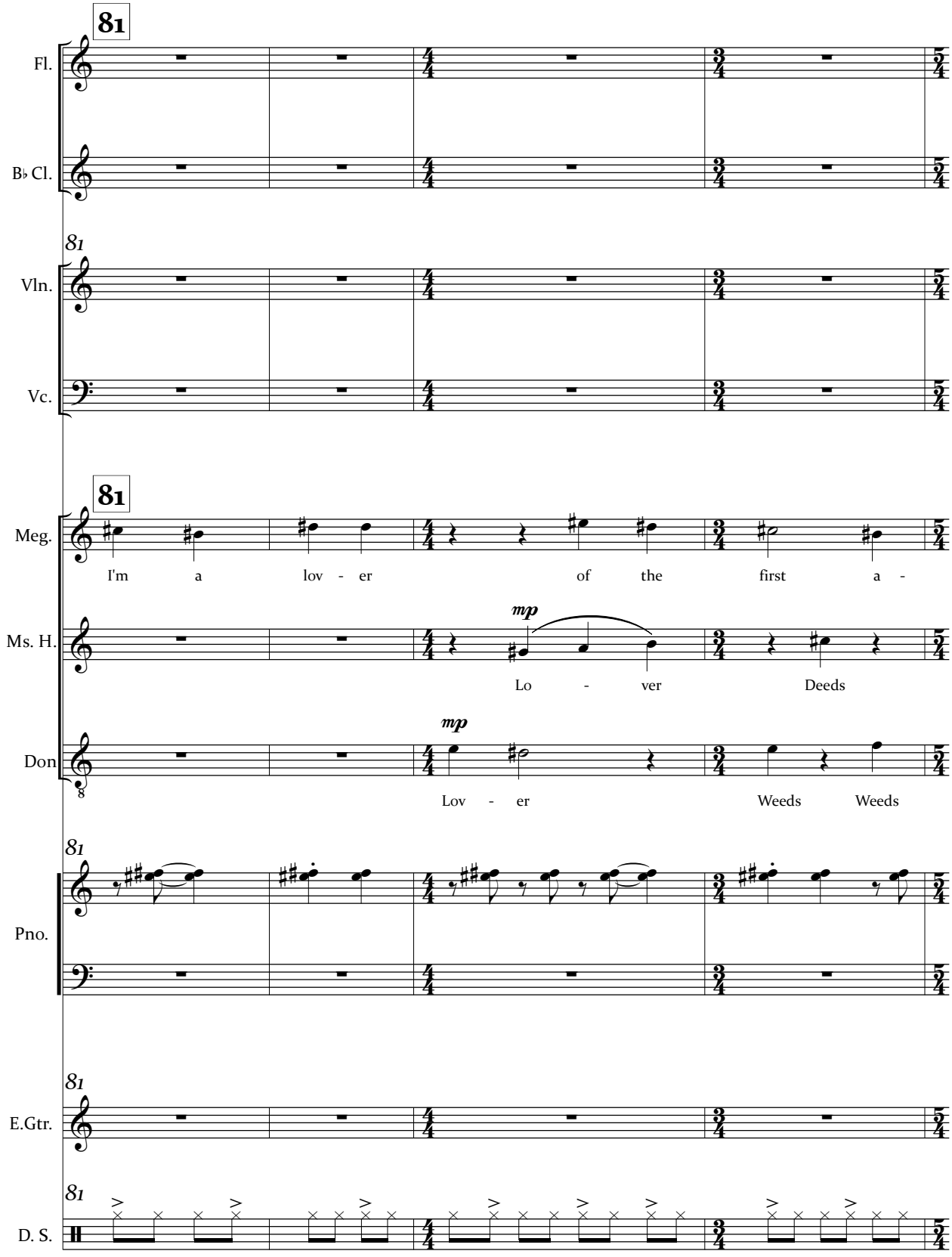

61
Fl.
mp
f
f
B♭ Cl.
61
Vln.
fp
ff
Vc.
fp
ff
61
Meg.
mend - ment.
Free - dom of speech is
Ms. H.
weeds.
Don
fight - ing to win ma - te - ri - al
61
Pno.
61
E.Gtr.
mp
cresc.
f
61
D. S.

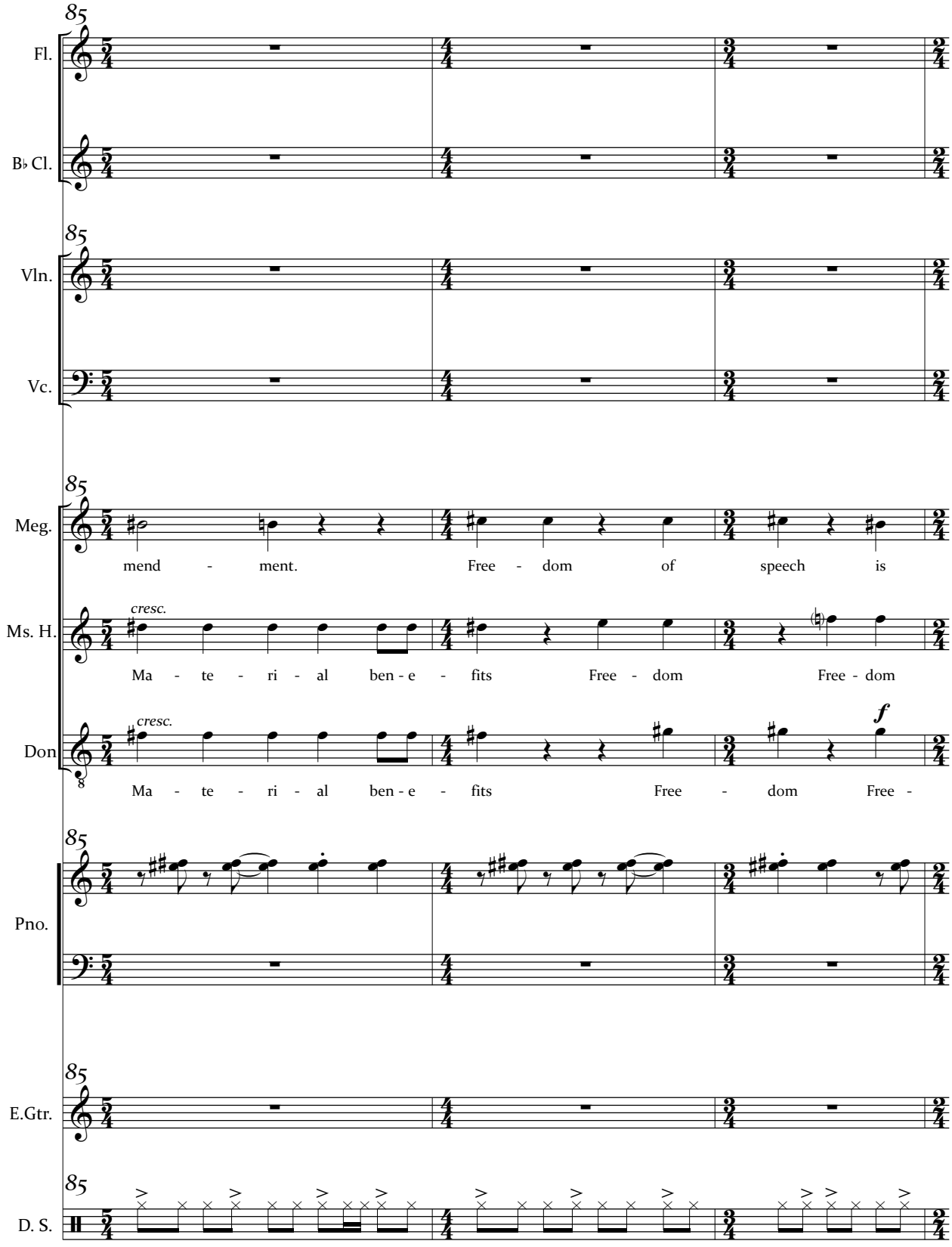

64
65
Fl.
B♭ Cl.
64
Vln.
Vc.
mf
f
mf
f
64
65
Meg.
fine. I'm a lov - er of the first a -
Ms. H.
f
For
Don
ff
ben-e-fits, to live bet-ter and in peace.
64
Pno.
64
E.Gtr.
mf
f
mf
f
64
D. S.

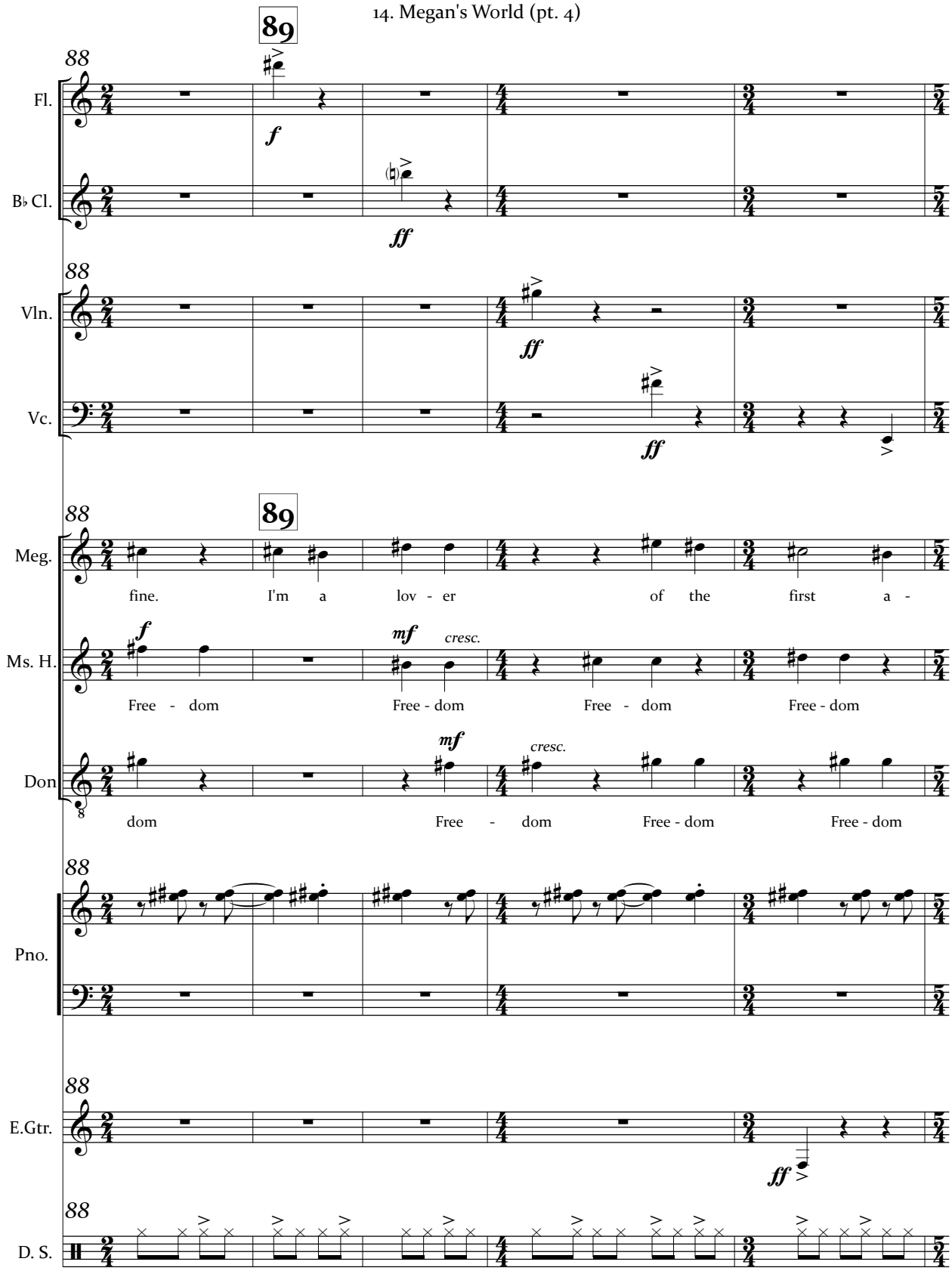

69
Fl.
B♭ Cl.
Vln.
Vc.
Meg.
mend - ment. Free - dom of speech is fine.
Ms. H.
sweet - est things turn so - ur by their deeds; li - lies
Don
Pno.
E.Gtr.
D. S.

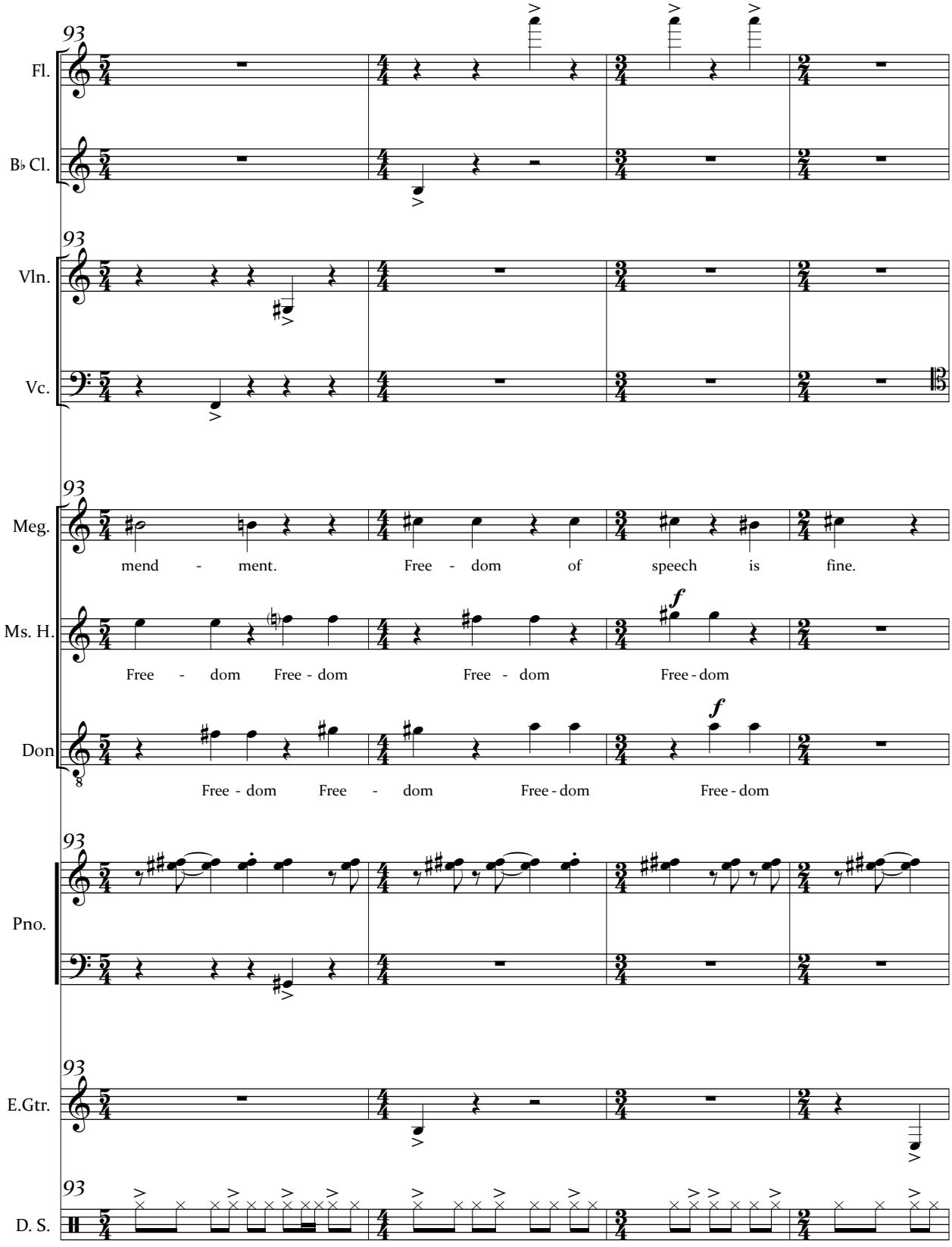

73
Fl.
B♭ Cl.
73
Vln.
Vc.
73
Meg.
I'm a lov - er of the first a -
Ms. H.
Fes - ter smell worse smell worse than weeds worse than
Don
f
Bet - ter and in peace. Bet - ter and in
73
Pno.
73
distortion
E.Gtr.
fp
cresc.
73
D. S.

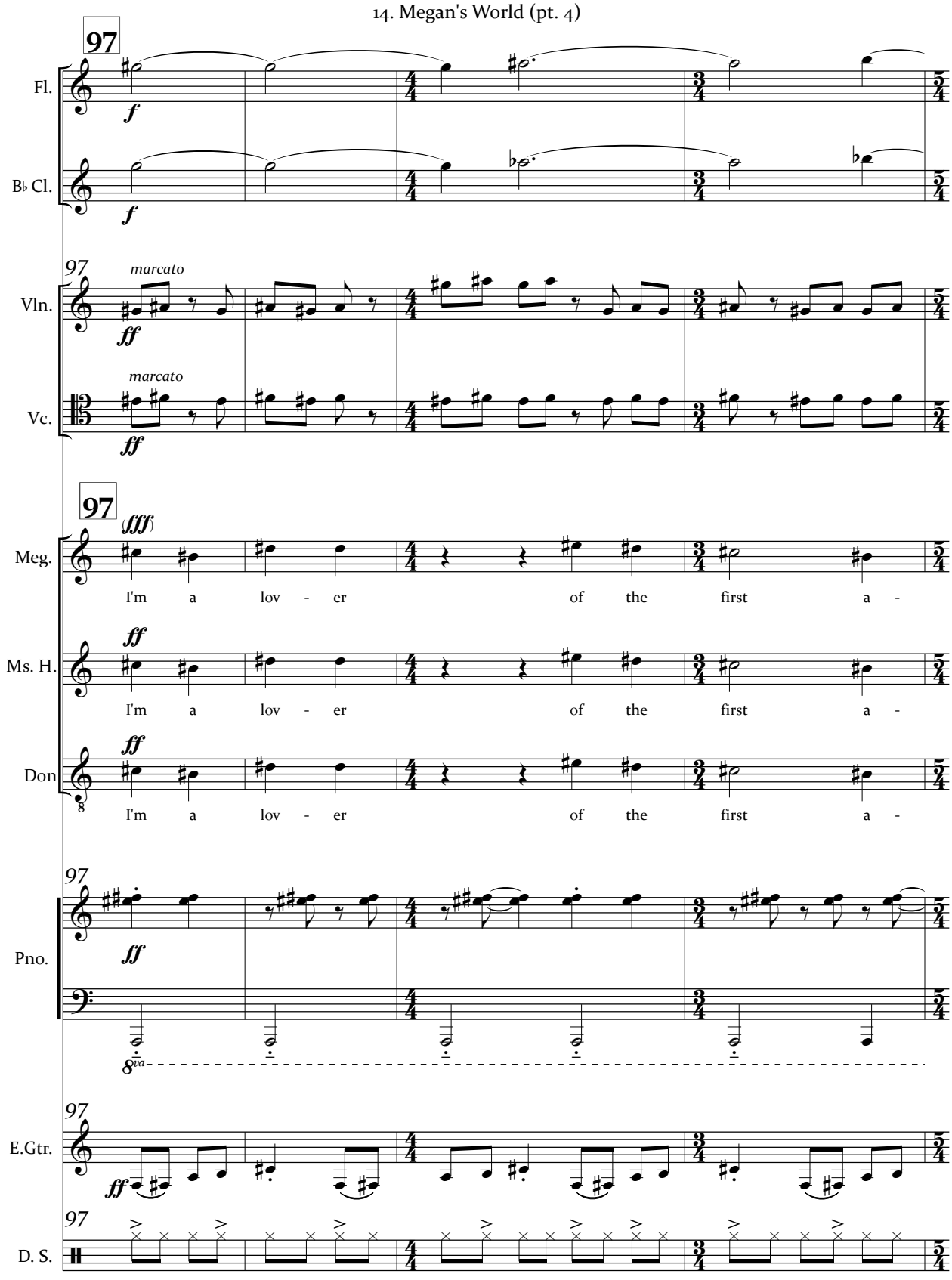

77
Fl.
B♭ Cl.
Vln.
Vc.
Meg.
mend - ment. Free - dom of speech is fine.
Ms. H.
weeds Weeds Deeds Weeds Deeds Weeds
Don
peace Fight - ing for i - deas.
Pno.
E.Gtr.
D. S.

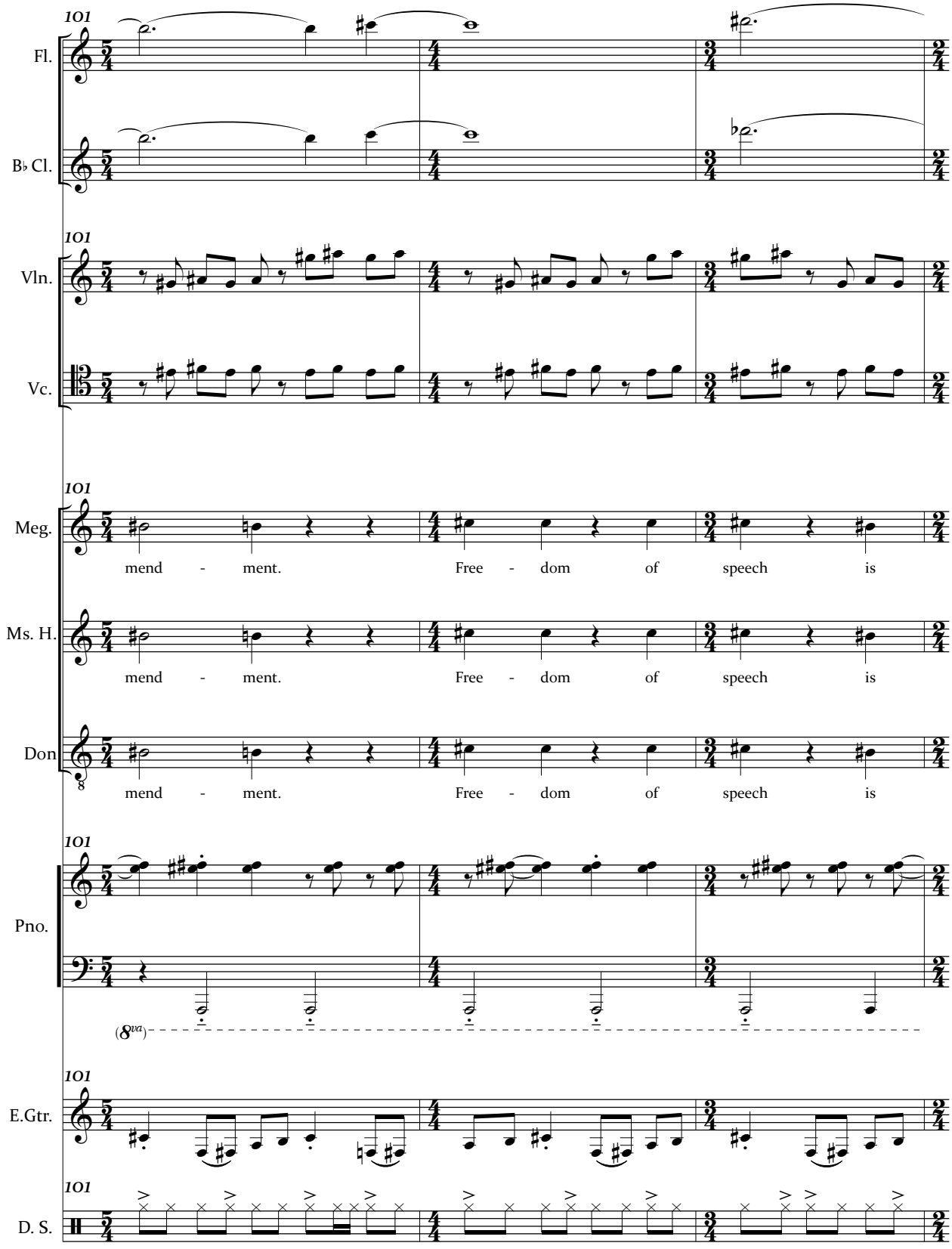

81
Fl.
B♭ Cl.
81
Vln.
Vc.
81
Meg.
I'm a lov - er of the first a -
Ms. H.
mp
Lo - ver Deeds
Don
mp
Lov - er Weeds Weeds
81
Pno.
81
E.Gtr.
81
D. S.

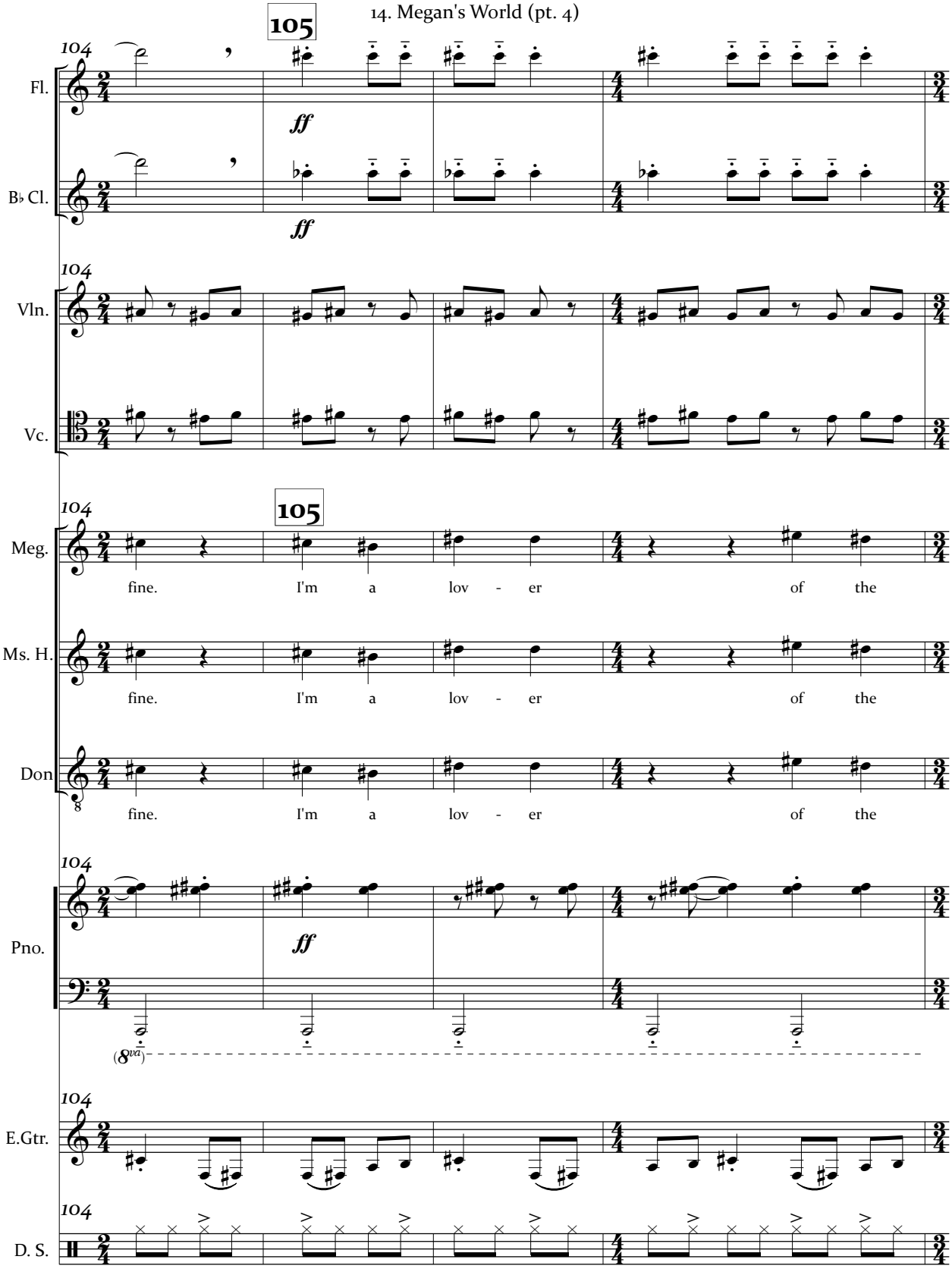

85
Fl.
B♭ Cl.
Vln.
Vc.
Meg.
mend - ment. Free - dom of speech is
Ms. H.
cresc.
Ma - te - ri - al ben - e - fits Free - dom Free - dom
Don
cresc.
f
Ma - te - ri - al ben - e - fits Free - dom Free -
Pno.
E.Gtr.
D. S.

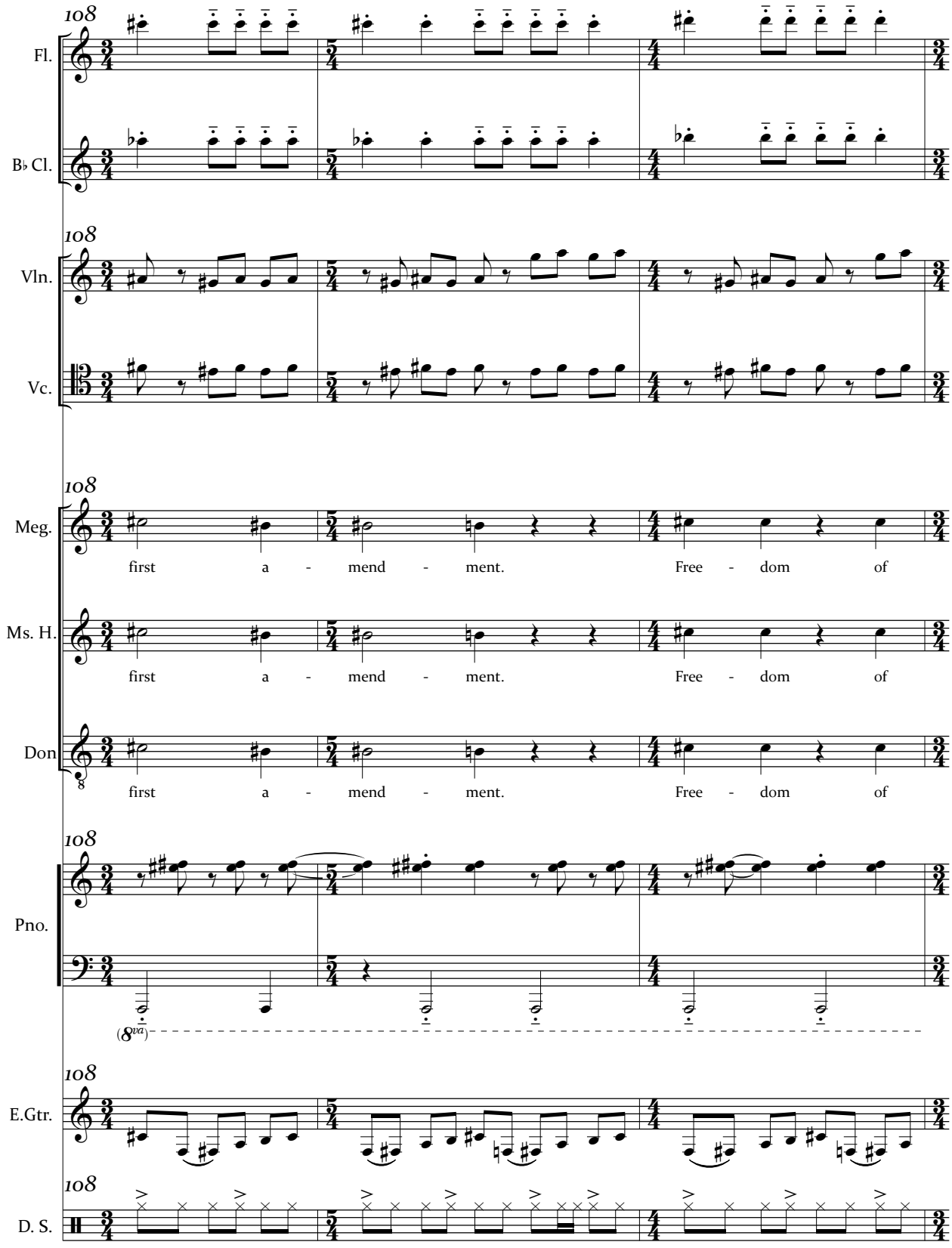

89
88
Fl.
f
B♭ Cl.
ff
Vln.
Vc.
Meg.
fine. I'm a lov - er of the first a -
Ms. H.
mf
cresc.
Free - dom Free - dom Free - dom Free - dom
Don
dom Free - dom Free - dom Free - dom
Pno.
E.Gtr.
D. S.

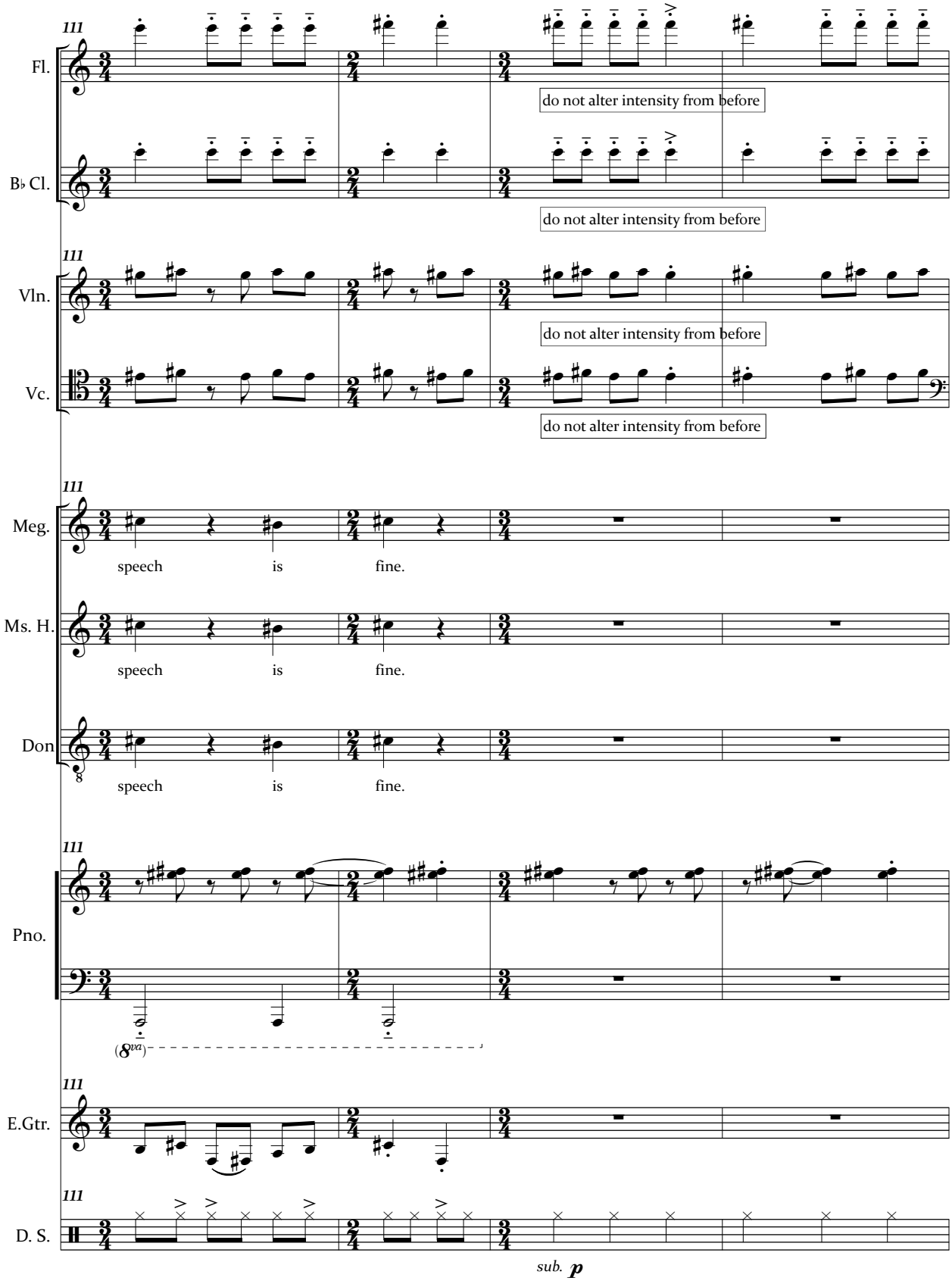

93
Fl.
B♭ Cl.
Vln.
Vc.
Meg.
mend - ment. Free - dom of speech is fine.
Ms. H.
Free - dom Free - dom Free - dom Free - dom
Don
Free - dom Free - dom Free - dom Free - dom
Pno.
E.Gtr.
D. S.

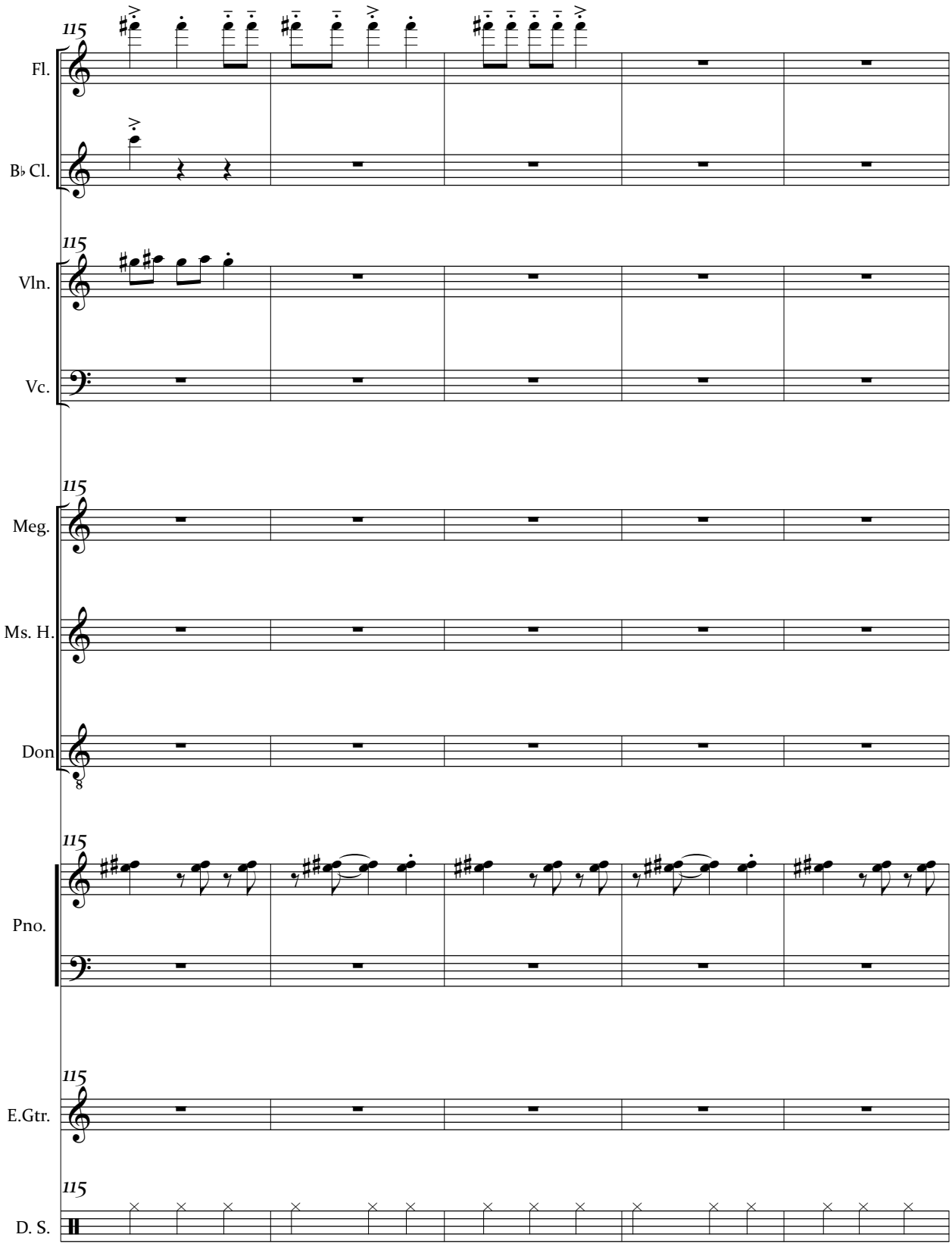

97
Fl.
f
B♭ Cl.
f
97
marcato
Vln.
ff
marcato
Vc.
ff
97
(fff)
Meg.
I'm a lov - er of the first a -
ff
Ms. H.
I'm a lov - er of the first a -
ff
Don
I'm a lov - er of the first a -
97
ff
Pno.
8va
97
E.Gtr.
ff
97
D. S.

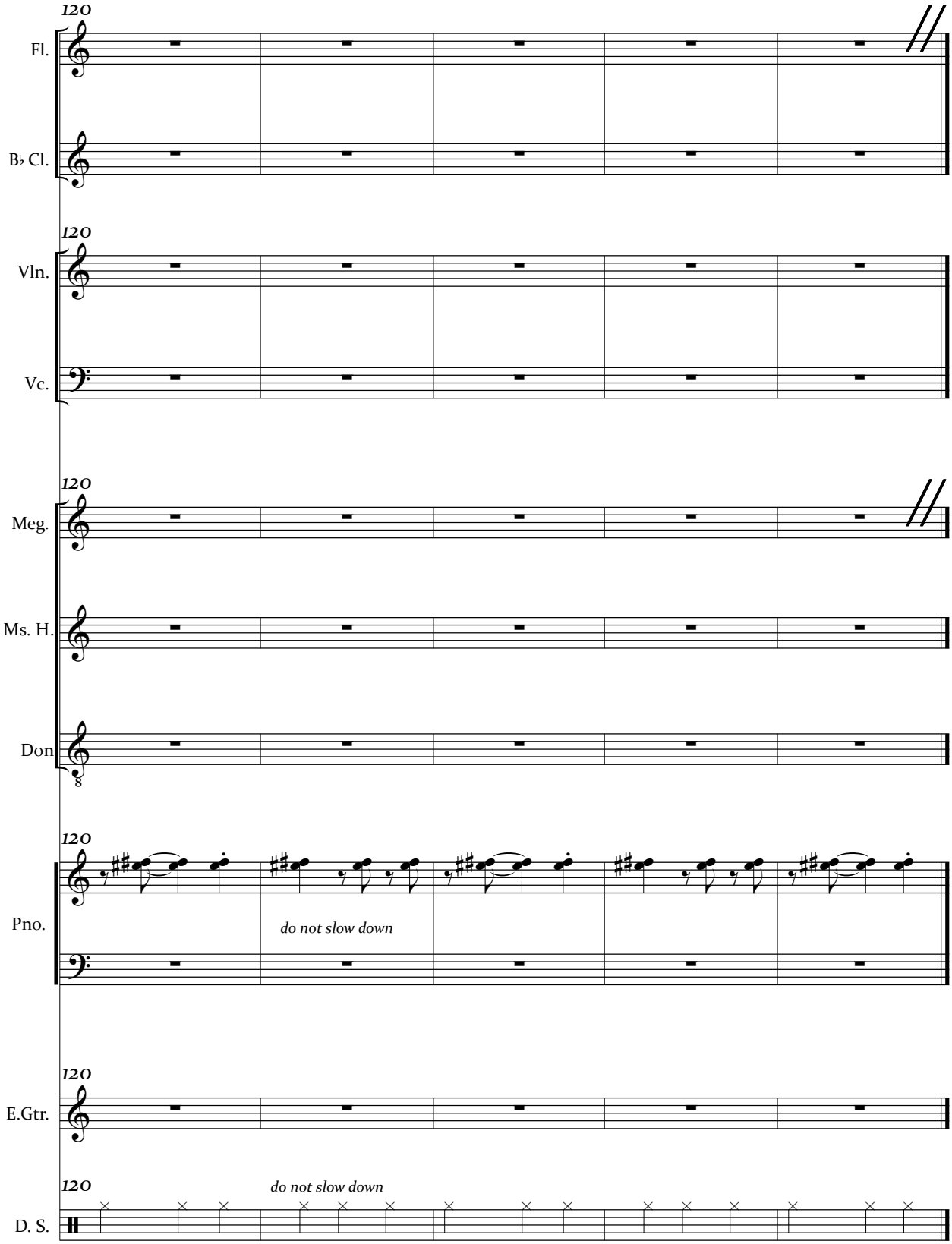

101
Fl.
B♭ Cl.
Vln.
Vc.
Meg.
mend - ment. Free - dom of speech is
Ms. H.
mend - ment. Free - dom of speech is
Don
mend - ment. Free - dom of speech is
Pno.
(8va)
E.Gtr.
D. S.


105
104
Fl.
ff
B♭ Cl.
ff
Vln.
Vc.
105
Meg.
fine. I'm a lov - er of the
Ms. H.
fine. I'm a lov - er of the
Don
fine. I'm a lov - er of the
Pno.
ff
(8va)
E.Gtr.
D. S.


108
Fl.
B♭ Cl.
Vln.
Vc.
Meg.
first a - mend - ment. Free - dom of
Ms. H.
first a - mend - ment. Free - dom of
Don
first a - mend - ment. Free - dom of
Pno.
(8va)
E.Gtr.
D. S.

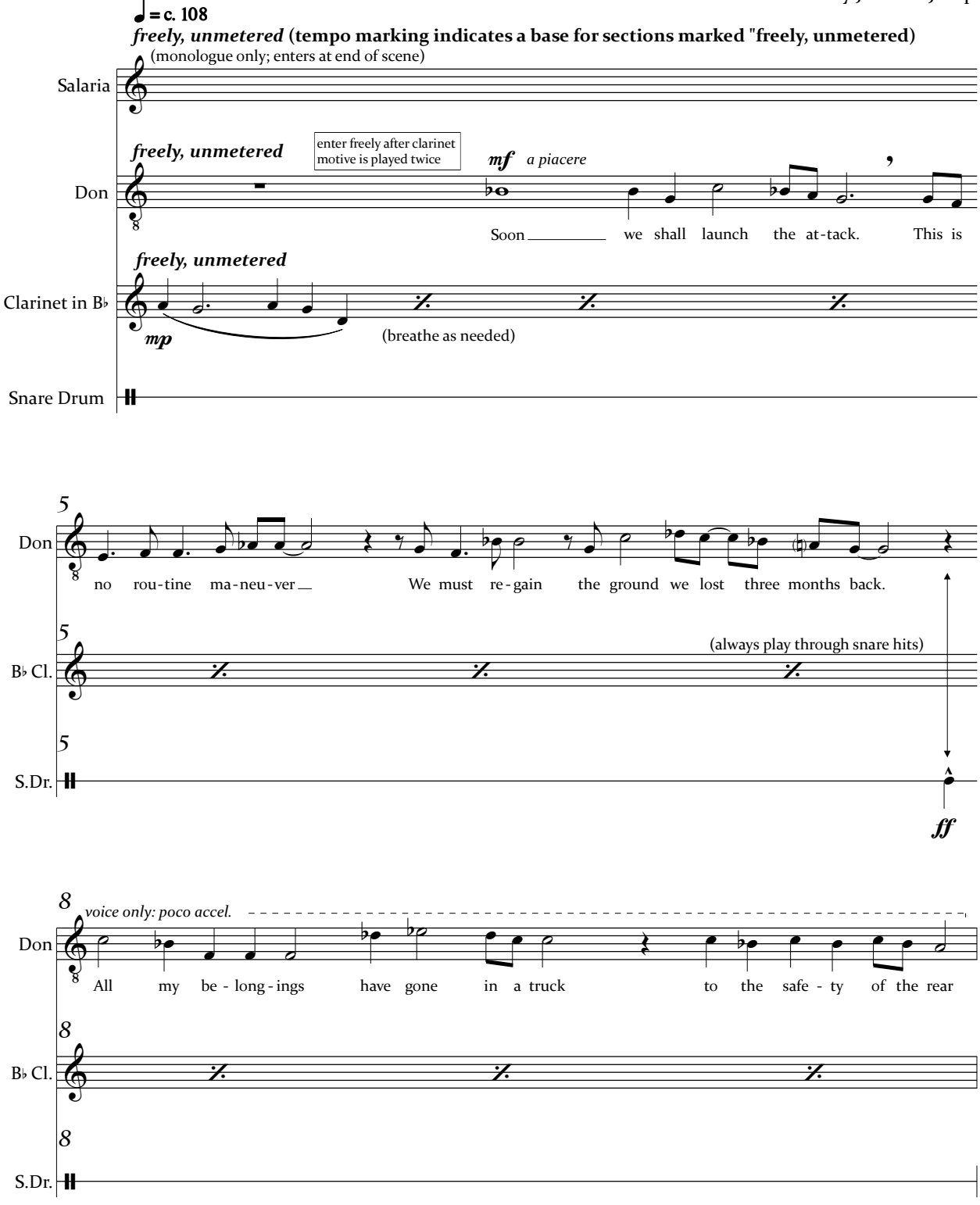

111
Fl.
do not alter intensity from before
B♭ Cl.
do not alter intensity from before
111
Vln.
do not alter intensity from before
Vc.
do not alter intensity from before
111
Meg.
speech is fine.
Ms. H.
speech is fine.
Don
speech is fine.
111
Pno.
(8va)
111
E.Gtr.
111
D. S.
sub. p


115
Fl.
B♭ Cl.
Vln.
Vc.
Meg.
Ms. H.
Don
Pno.
E.Gtr.
D. S.


120
Fl.
B♭ Cl.
120
Vln.
Vc.
120
Meg.
Ms. H.
Don
8
120
Pno.
do not slow down
120
E.Gtr.
120
do not slow down
D. S.

15. Ebro Crossing

Text by James R Jump



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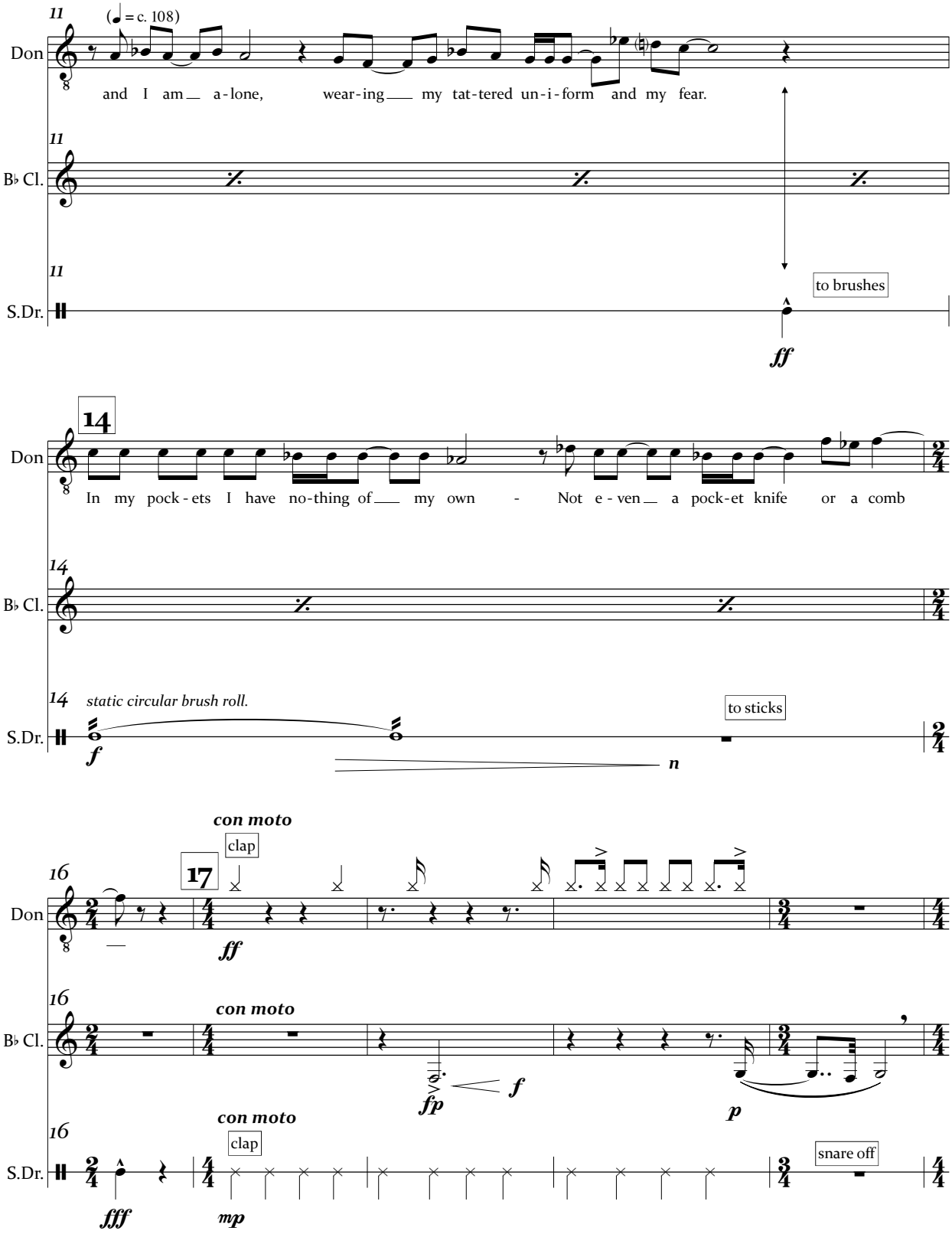
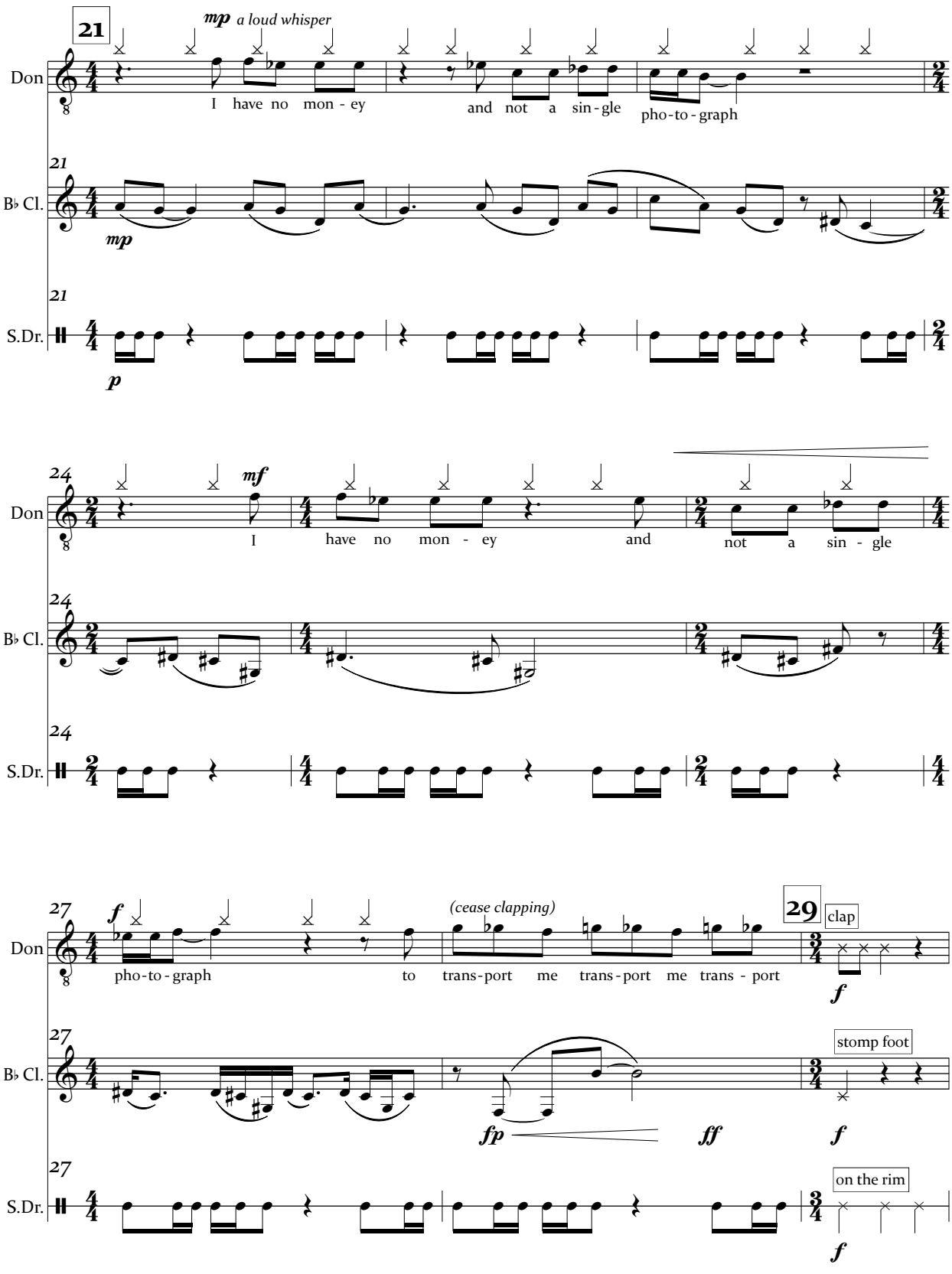
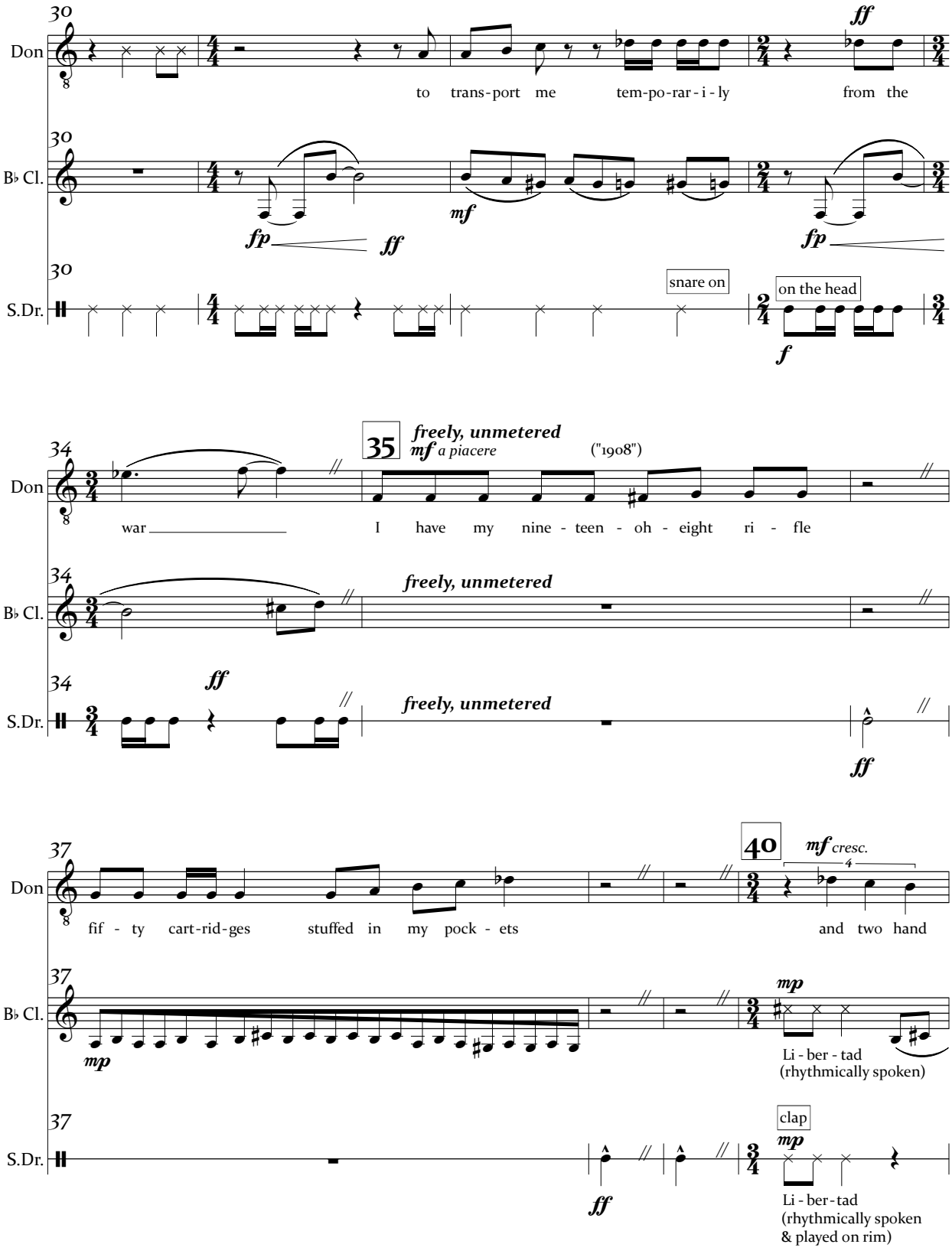
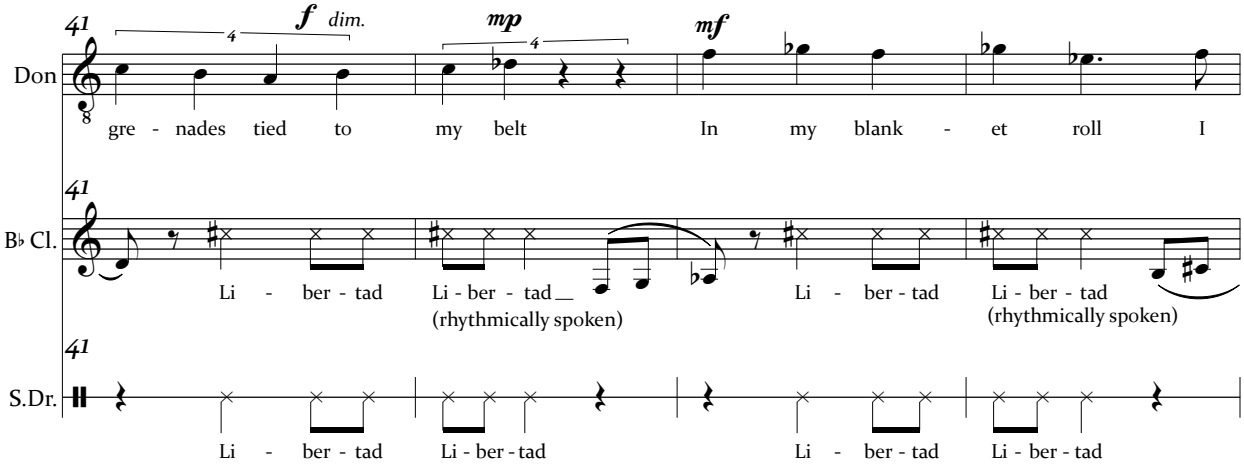
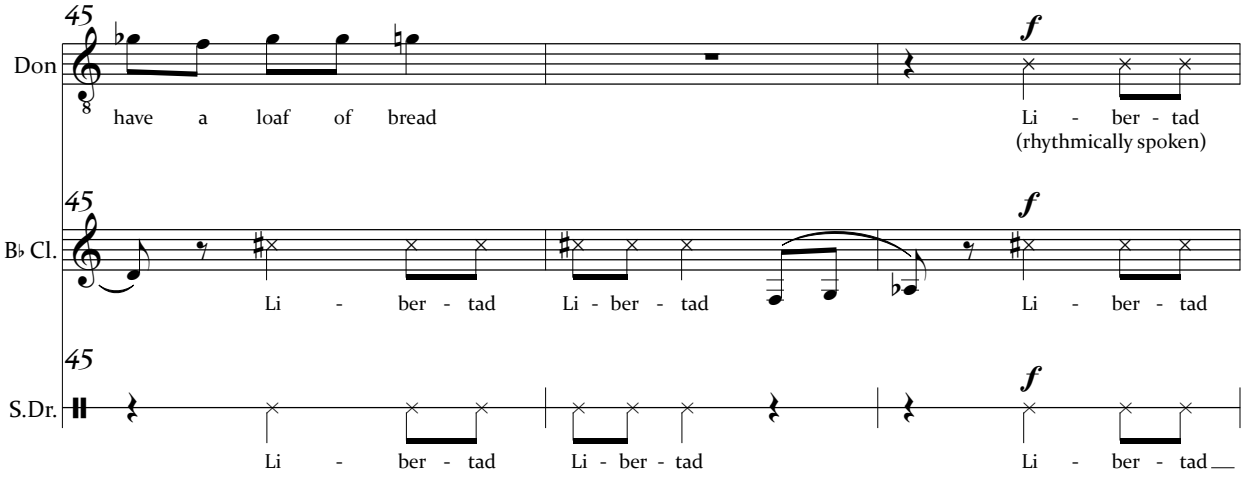
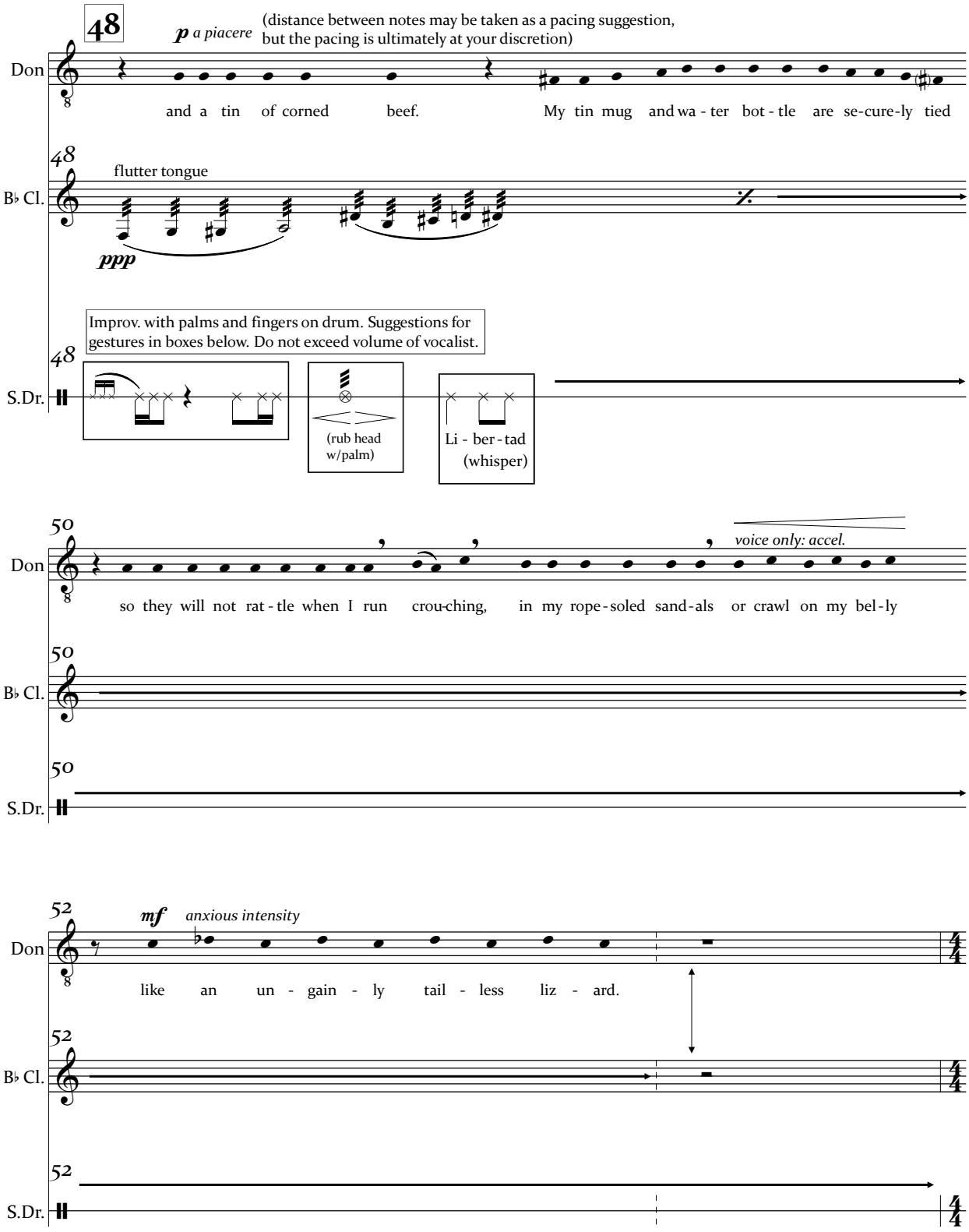

11
(♩ = c. 108)
Don
and I am a-lone, wear-ing my tat-tered un-i-form and my fear.
B♭ Cl.
S.Dr.
to brushes
ff
14
In my pock-ets I have no-thing of my own - Not e-ven a pock-et knife or a comb
static circular brush roll.
to sticks
f
n
con moto
clap
16
17
ff
fp
f
p
fff
mp
snare off

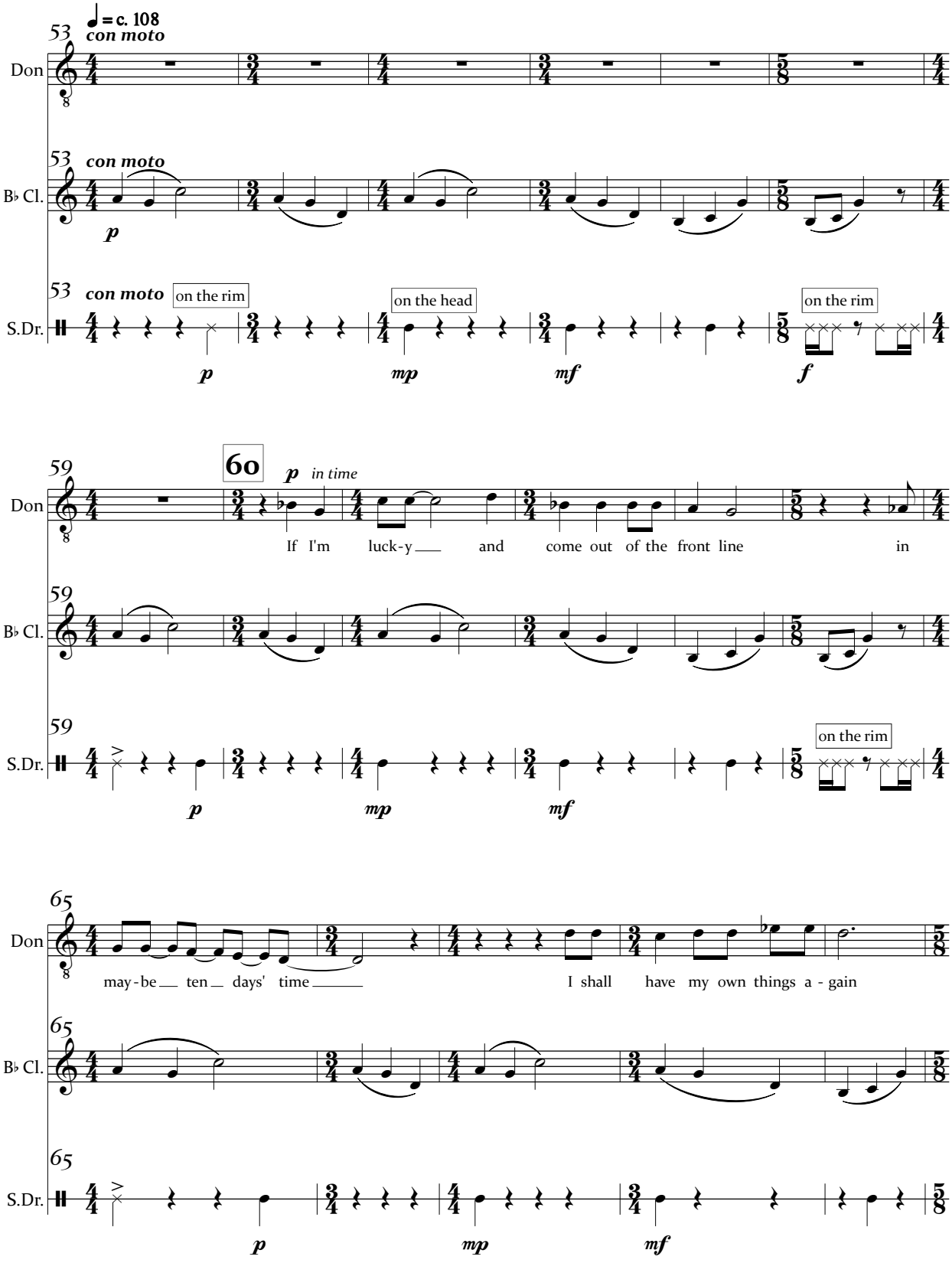

21
mp a loud whisper
Don
I have no mon - ey
and not a sin - gle
pho - to - graph
B♭ Cl.
mp
S.Dr.
p
24
mf
I have no mon - ey and
not a sin - gle
27
f
pho - to - graph
(cease clapping)
to trans - port me trans - port me trans - port
29
clap
f
stomp foot
fp
ff
f
on the rim
f

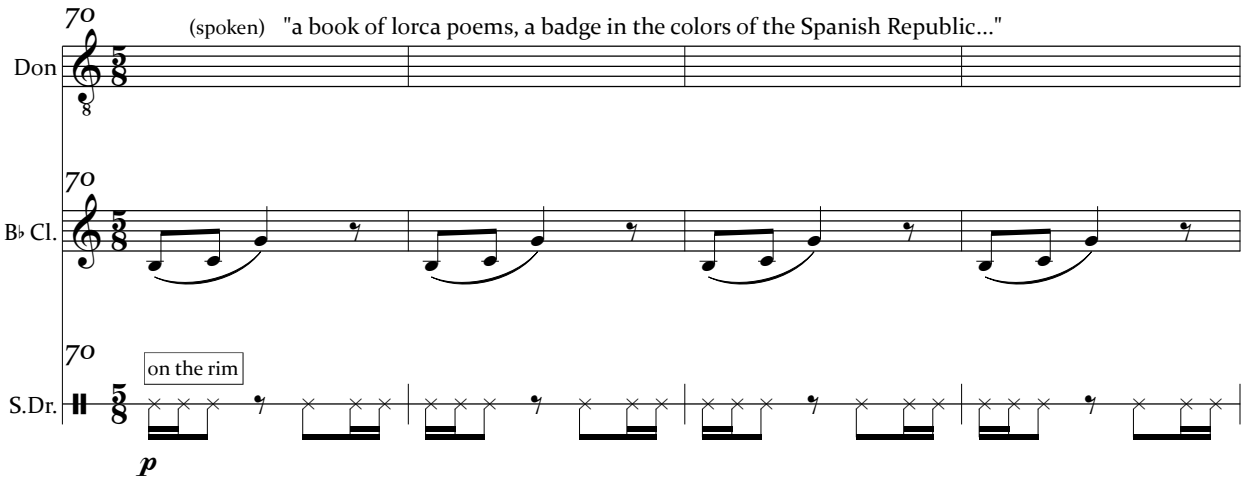

30
Don
to trans-port me tem-po-rar-i-ly from the
ff
B♭ Cl.
fp
ff
mf
fp
S.Dr.
snare on
on the head
f
34
35
freely, unmetered
mf a piacere
("1908")
war
I have my nine-teen-oh-eight ri-fle
ff
37
40
mf cresc.
fif-ty cart-rid-ges stuffed in my pock-ets and two hand
mp
Li-ber-tad
(rhythmically spoken)
clap
Li-ber-tad
(rhythmically spoken
& played on rim)

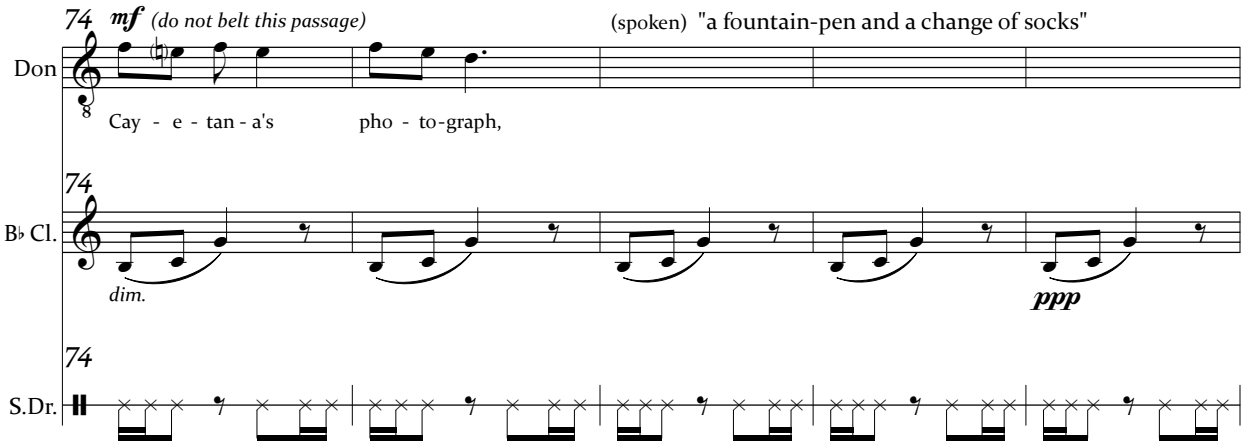

41
f dim.
mp
mf
Don
gre - nades tied to my belt In my blank - et roll I
B♭ Cl.
Li - ber - tad Li - ber - tad (rhythmically spoken) Li - ber - tad Li - ber - tad (rhythmically spoken)
S.Dr.
Li - ber - tad Li - ber - tad Li - ber - tad Li - ber - tad

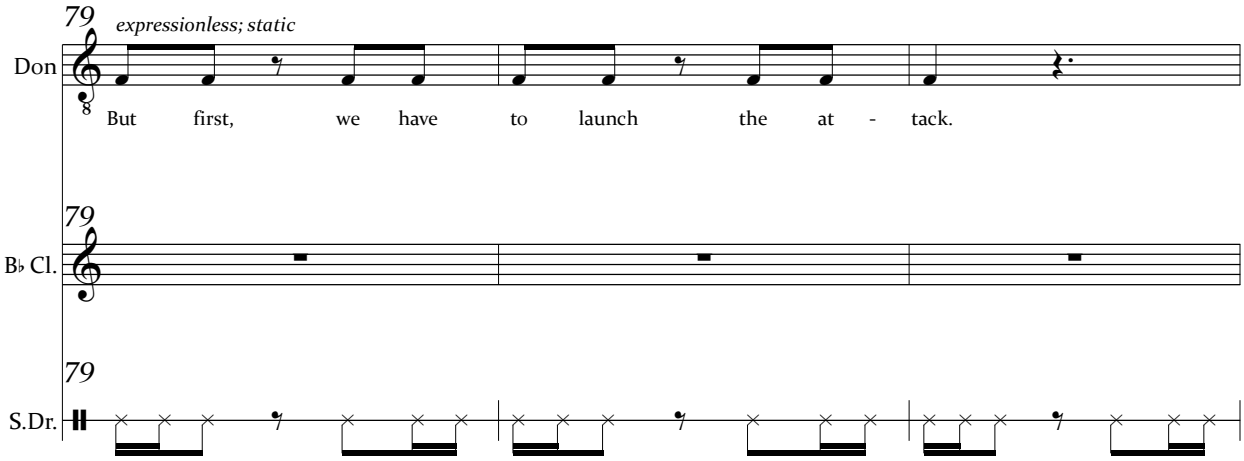

45
f
Don
have a loaf of bread Li - ber - tad (rhythmically spoken)
B♭ Cl.
Li - ber - tad Li - ber - tad Li - ber - tad
S.Dr.
Li - ber - tad Li - ber - tad Li - ber - tad


48
p a piacere
(distance between notes may be taken as a pacing suggestion, but the pacing is ultimately at your discretion)
Don
and a tin of corned beef. My tin mug and wa - ter bot - tle are se-cure-ly tied
48
flutter tongue
B♭ Cl.
ppp
48
Improv. with palms and fingers on drum. Suggestions for gestures in boxes below. Do not exceed volume of vocalist.
S.Dr.
(rub head w/palm)
Li - ber - tad (whisper)
50
Don
voice only: accel.
so they will not rat - tle when I run crou-ching, in my rope - soled sand - als or crawl on my bel - ly
50
B♭ Cl.
50
S.Dr.
52
mf
anxious intensity
Don
like an un - gain - ly tail - less liz - ard.
52
B♭ Cl.
52
S.Dr.

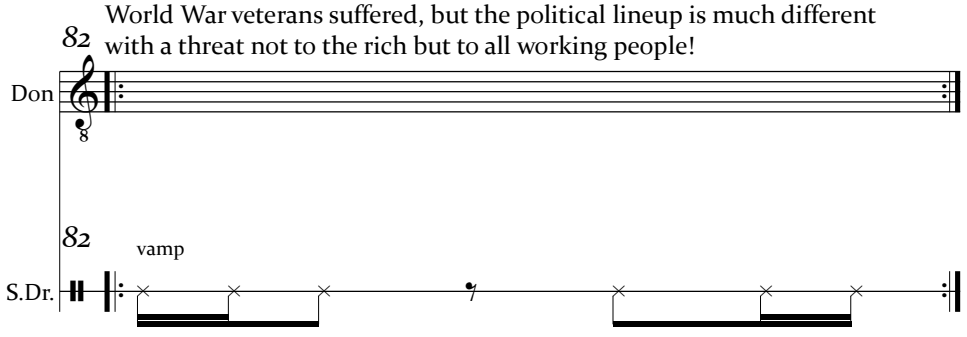

♩ = c. 108
con moto
53
Don
B♭ Cl.
S.Dr.
on the rim
on the head
on the rim
p
mp
mf
f
60
in time
59
If I'm luck-y and come out of the front line in
65
may-be ten days' time I shall have my own things a-gain


70
(spoken) "a book of lorca poems, a badge in the colors of the Spanish Republic..."
Don
70
B♭ Cl.
70
on the rim
S.Dr.
p


74
mf (do not belt this passage)
(spoken) "a fountain-pen and a change of socks"
Don
Cay - e - tan - a's
pho - to-graph,
74
B♭ Cl.
dim.
ppp
74
S.Dr.

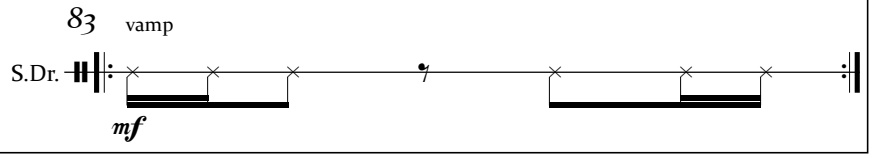


(spoken)DON: (writing a letter) Now U.S. citizens close their eyes to an assault on democracy and in doing so are actually aiding the spread of fascism. You may say we are suffering from the same delusions that the World War veterans suffered, but the political lineup is much different with a threat not to the rich but to all working people!



[T.V. Goes on, Duke and Megan are silently ranting about something]

(spoken) SALARIA [with fervor]:
Always bear in mind that the people are not fighting for ideas,
for the things in anyone's head.
They are fighting to win material benefits, to live better and in peace,
to see their lives go forward,



end after Salaria's monologue

Fixed media

[Stage goes dark. No music; silence except Duke.]

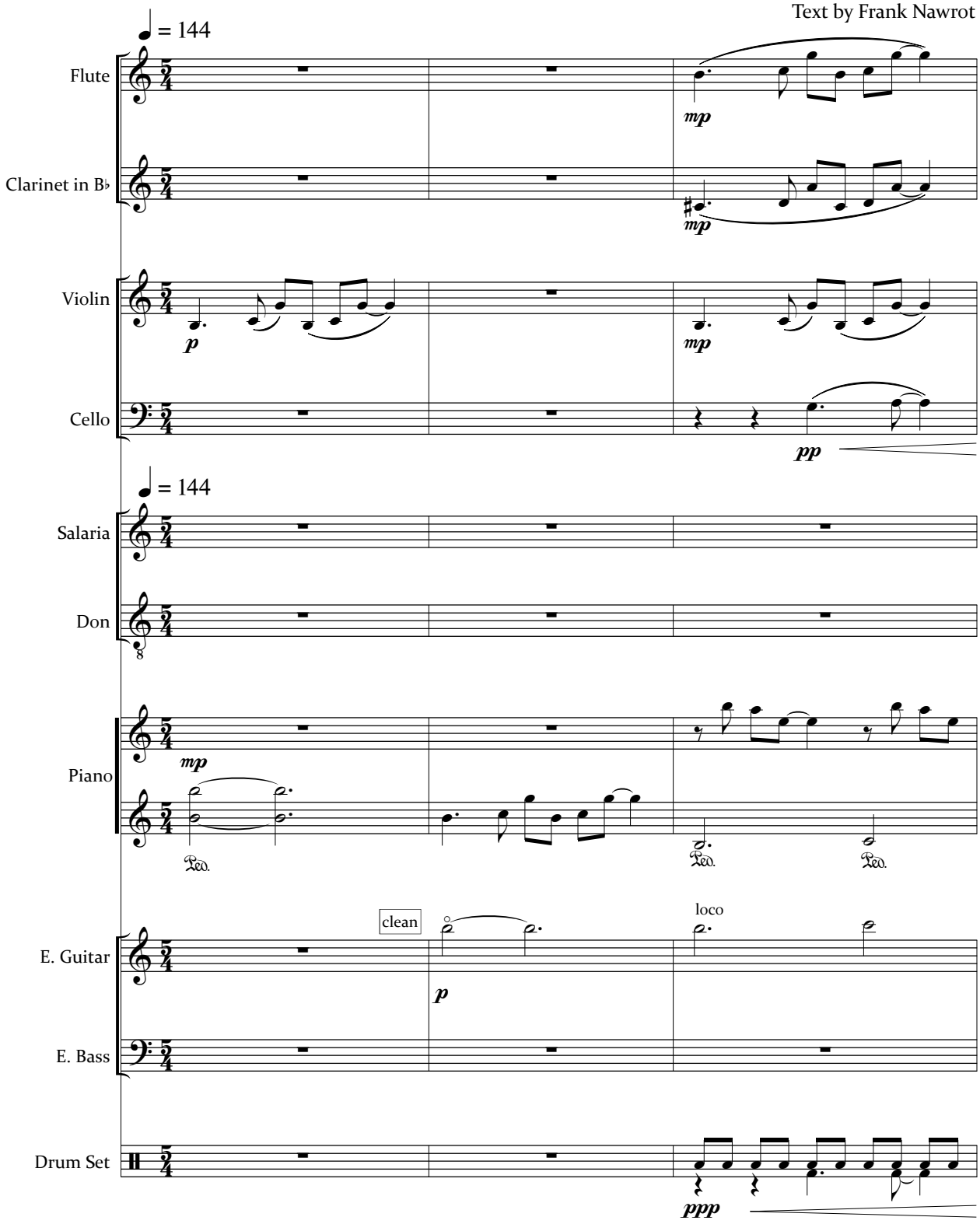
DUKE: Don Henry became interested in the Red cause in Spain. He was furnished money, through Communist sources, to go to Spain. He went to Spain. He was mortally wounded on his first day at the front. We have had entire cooperation from the University authorities. We are convinced that there has been, and is now, some Communistic and probably some Fascist activity at the University of Kansas. Since the appointment of this Committee some changes have been made at the University, eliminating certain of the personnel which we believe will minimize un-American activities.

[Screen goes to static.]

after Duke's monologue, wait at least 10 seconds before moving on to the next song.

16. Enough is Enough

Text by Frank Nawrot



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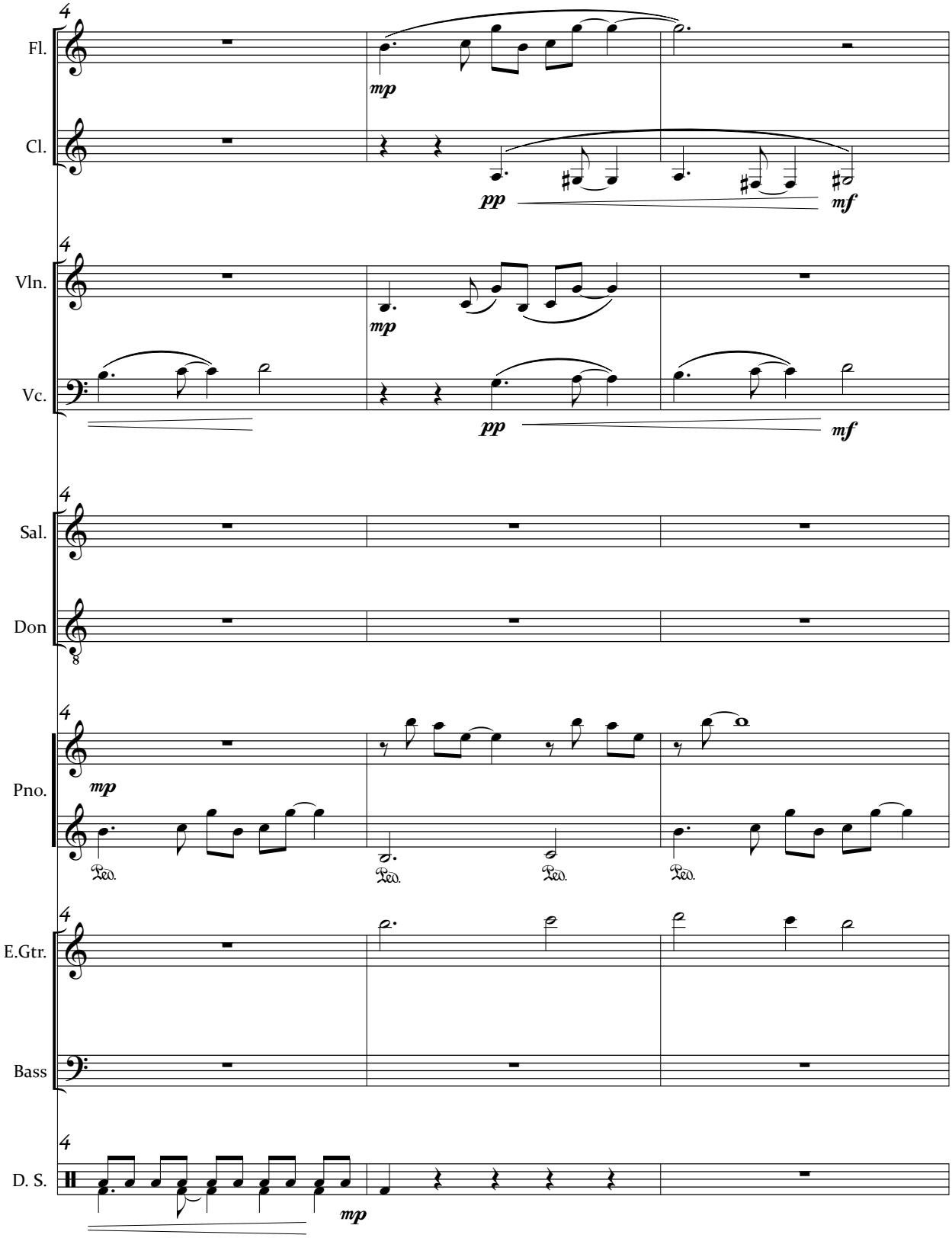
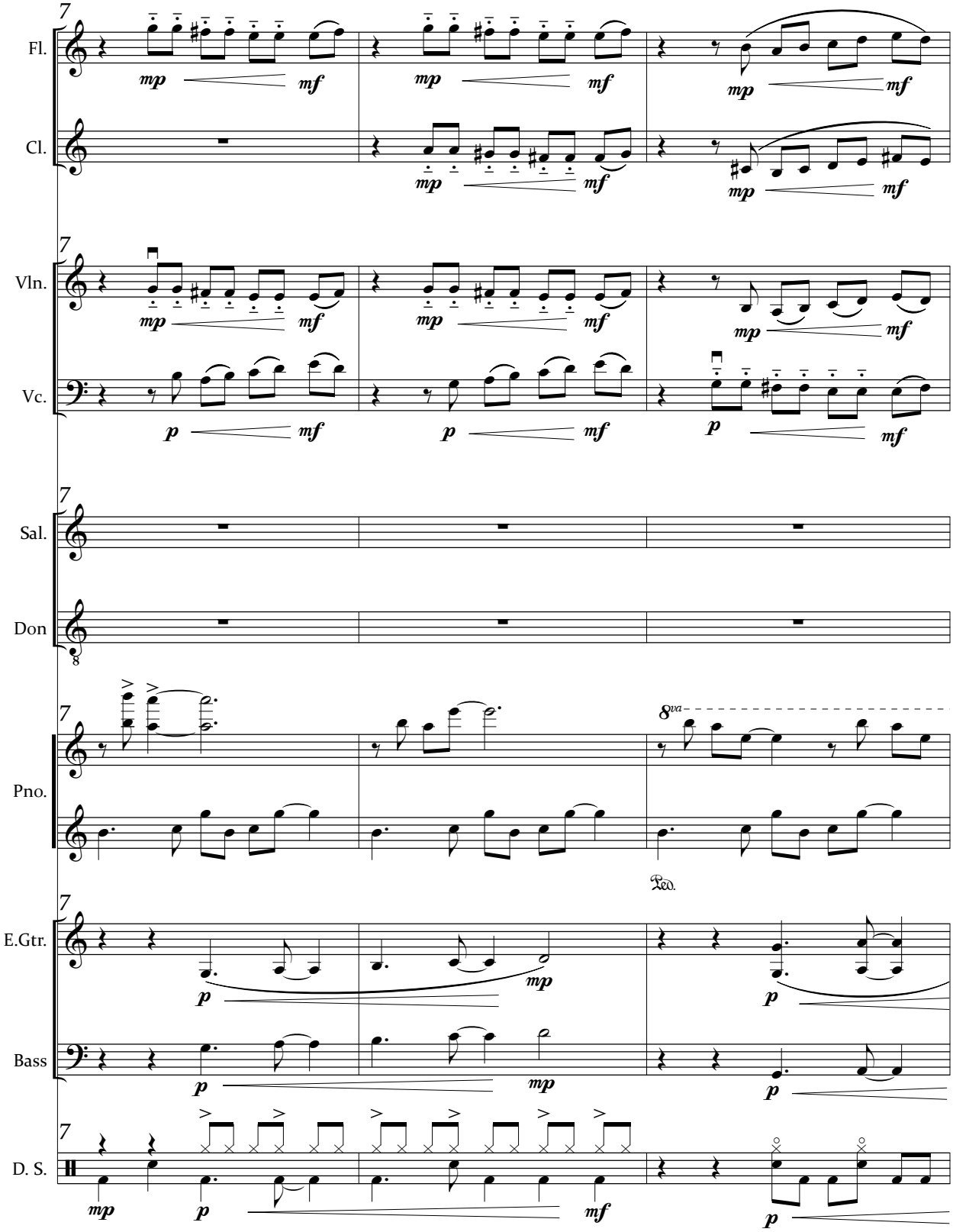
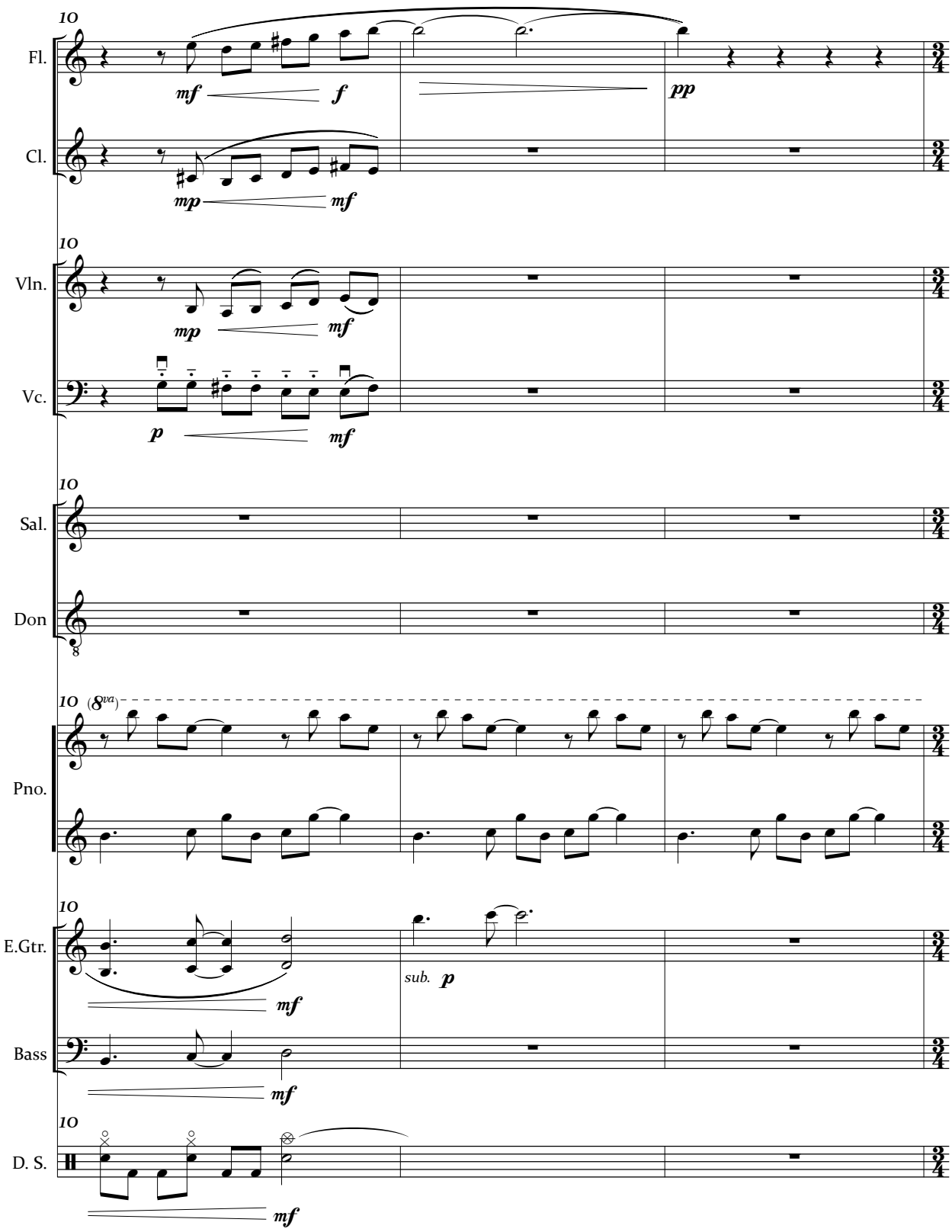
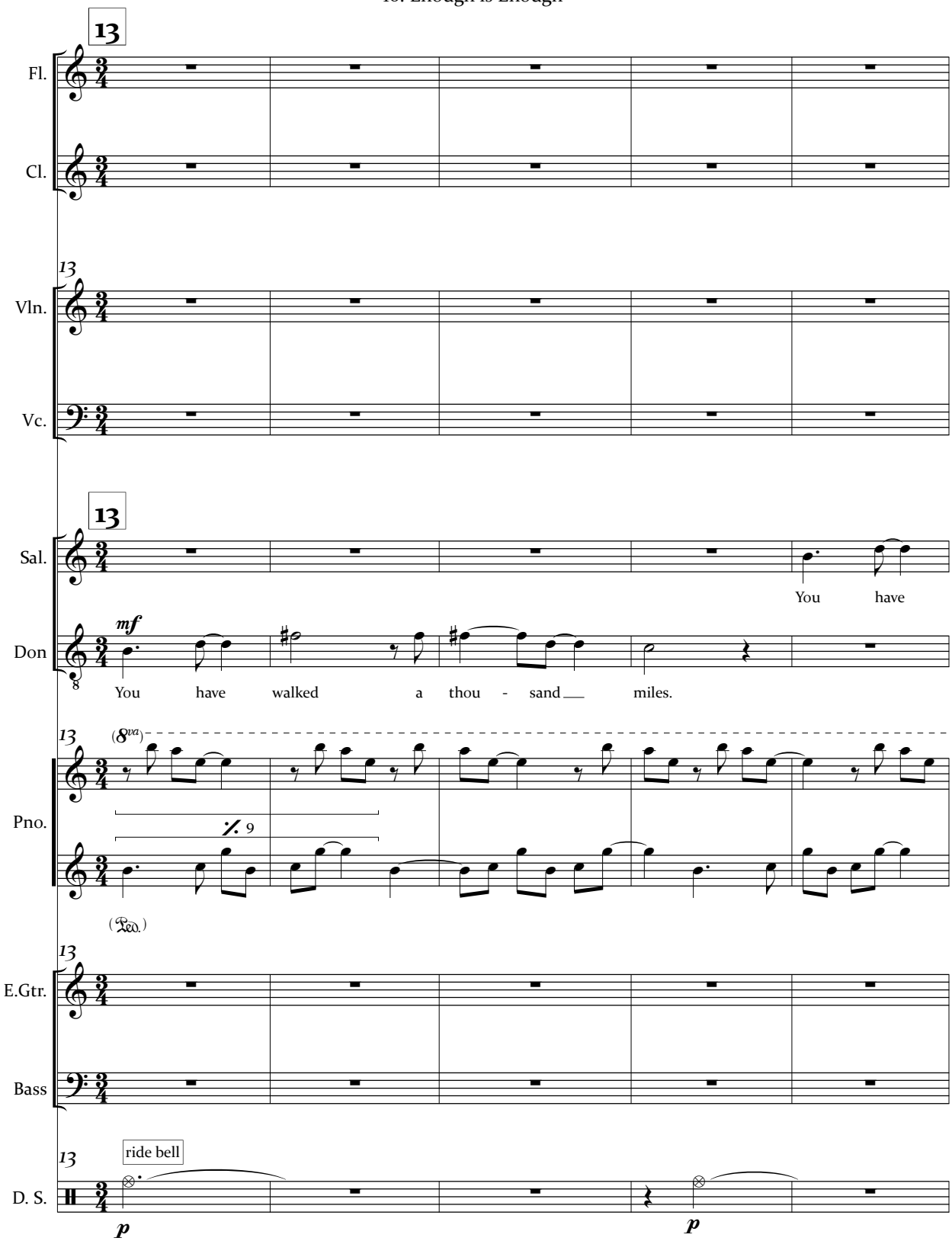
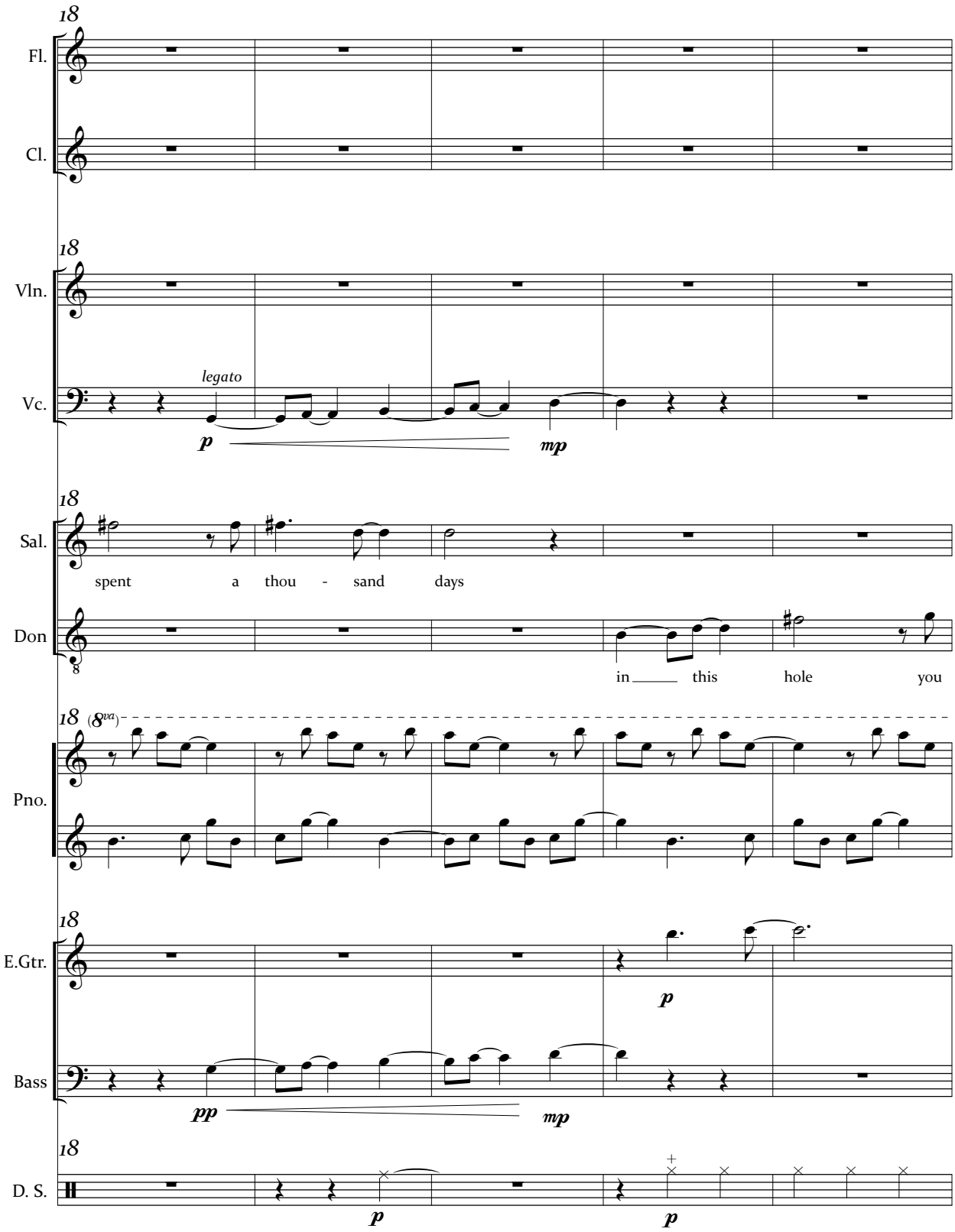
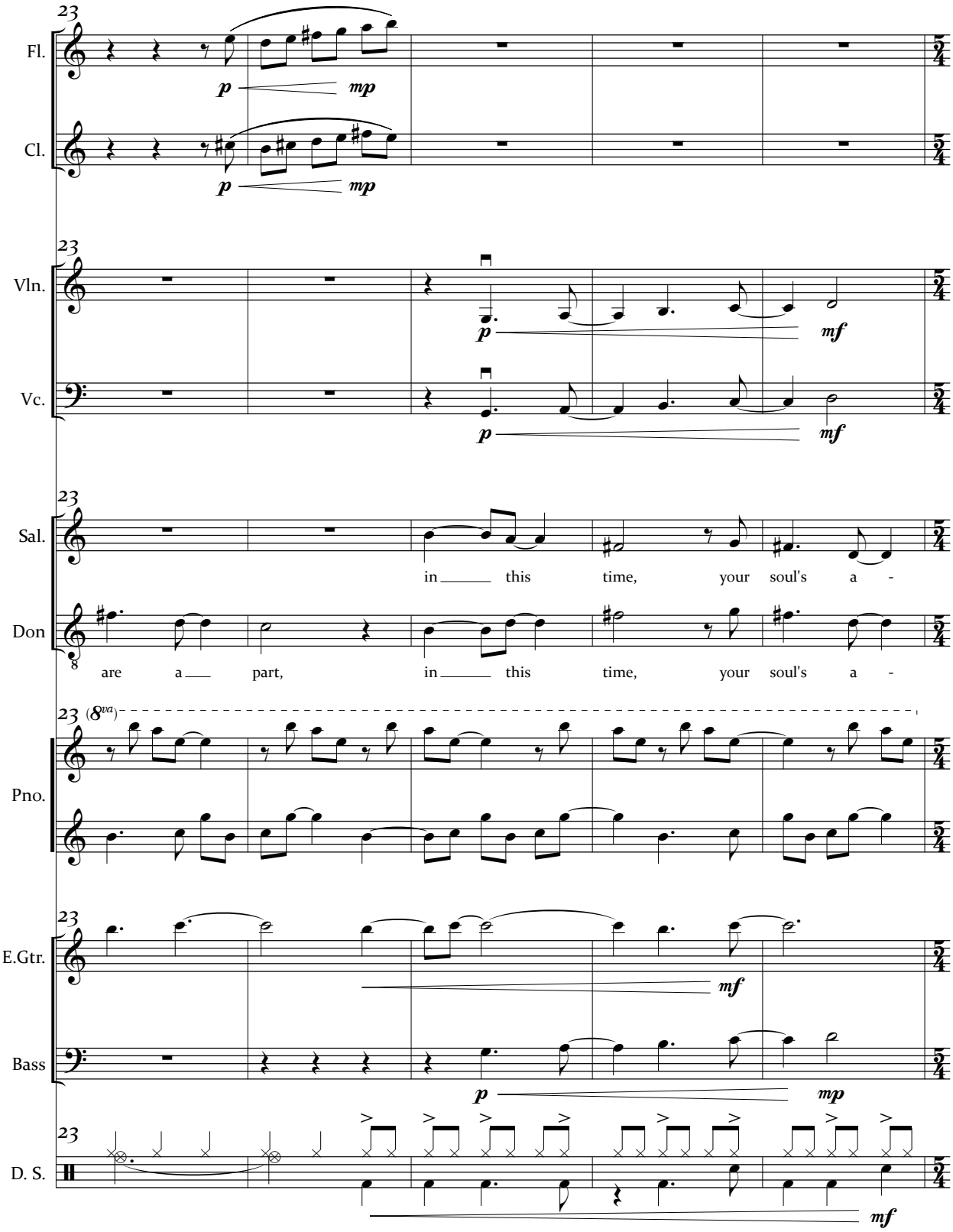

Fl.
Cl.
Vln.
Vc.
Sal.
Don
Pno.
E.Gtr.
Bass
D. S.
mp
pp
mf
Ped.

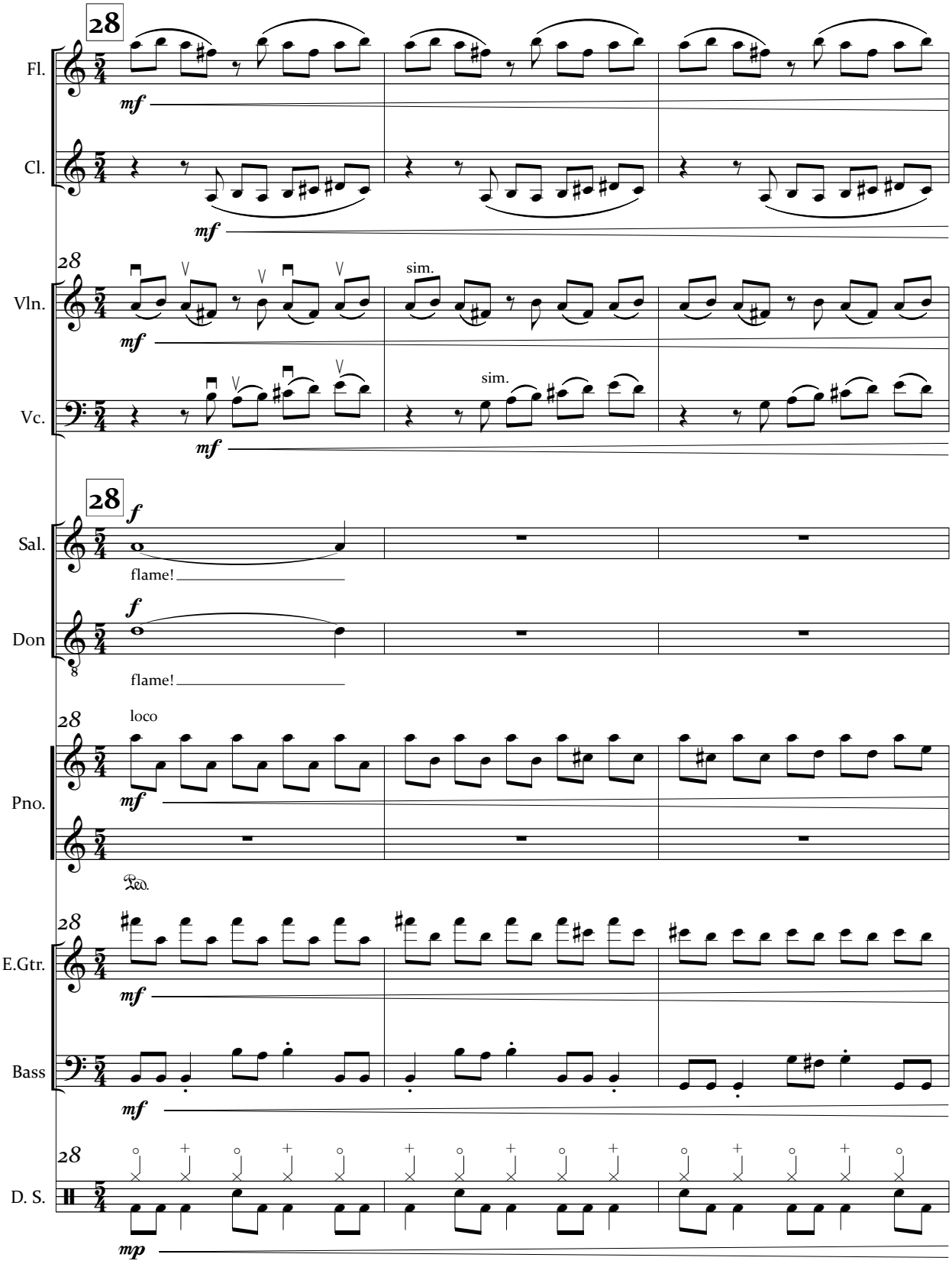

Fl.
Cl.
Vln.
Vc.
Sal.
Don
Pno.
E.Gtr.
Bass
D. S.
8va
Ped.

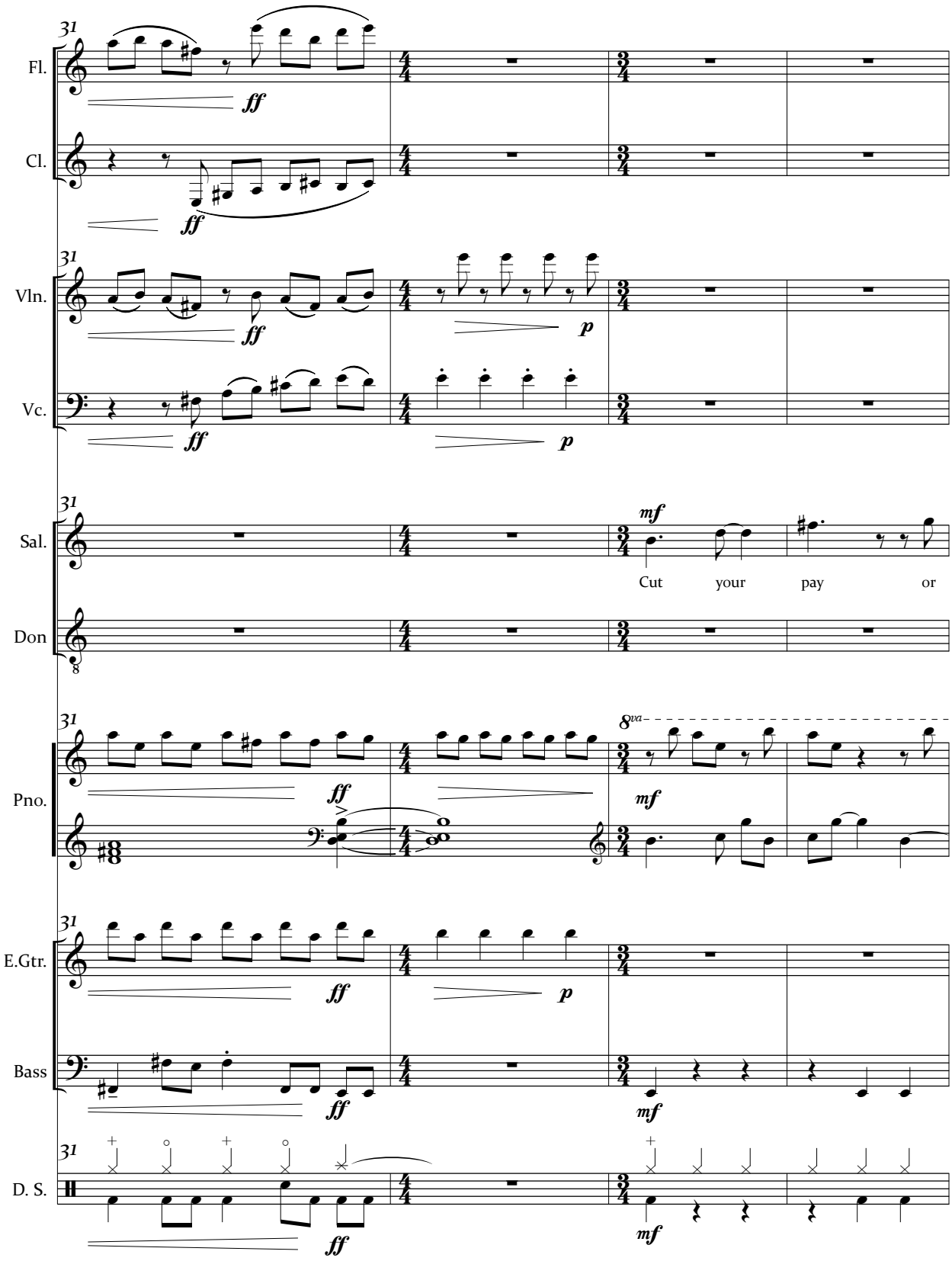

10
Fl.
mf
f
pp
Cl.
mp
mf
10
Vln.
mp
mf
Vc.
p
mf
10
Sal.
Don
8
10
(8va)
Pno.
10
E.Gtr.
mf
sub.
p
Bass
mf
10
D. S.
mf

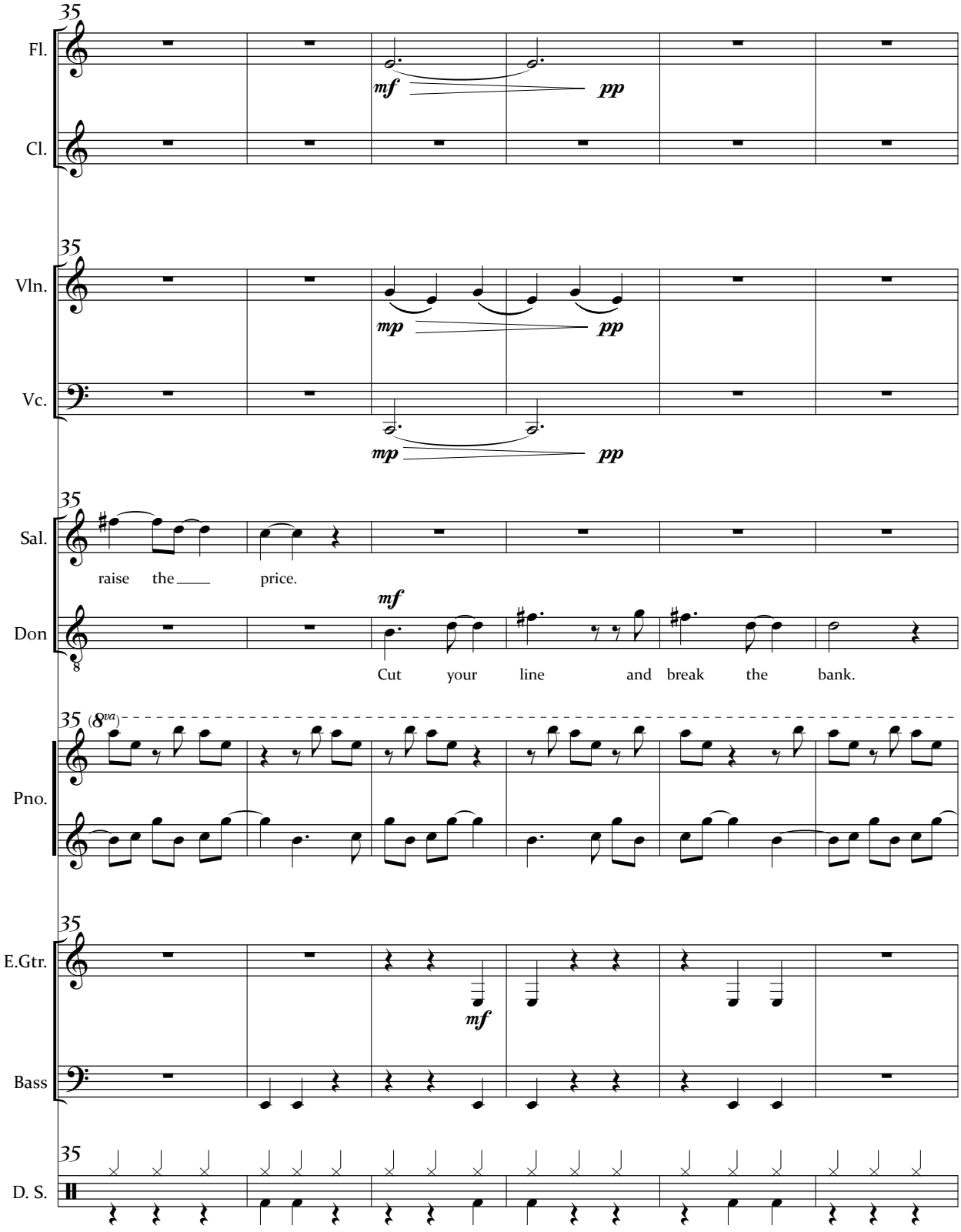

13
Fl.
Cl.
13
Vln.
Vc.
13
Sal.
You have
mf
Don
You have walked a thou - sand miles.
13
(8va)
Pno.
9
(Ped.)
13
E.Gtr.
Bass
13
ride bell
D. S.
p
p

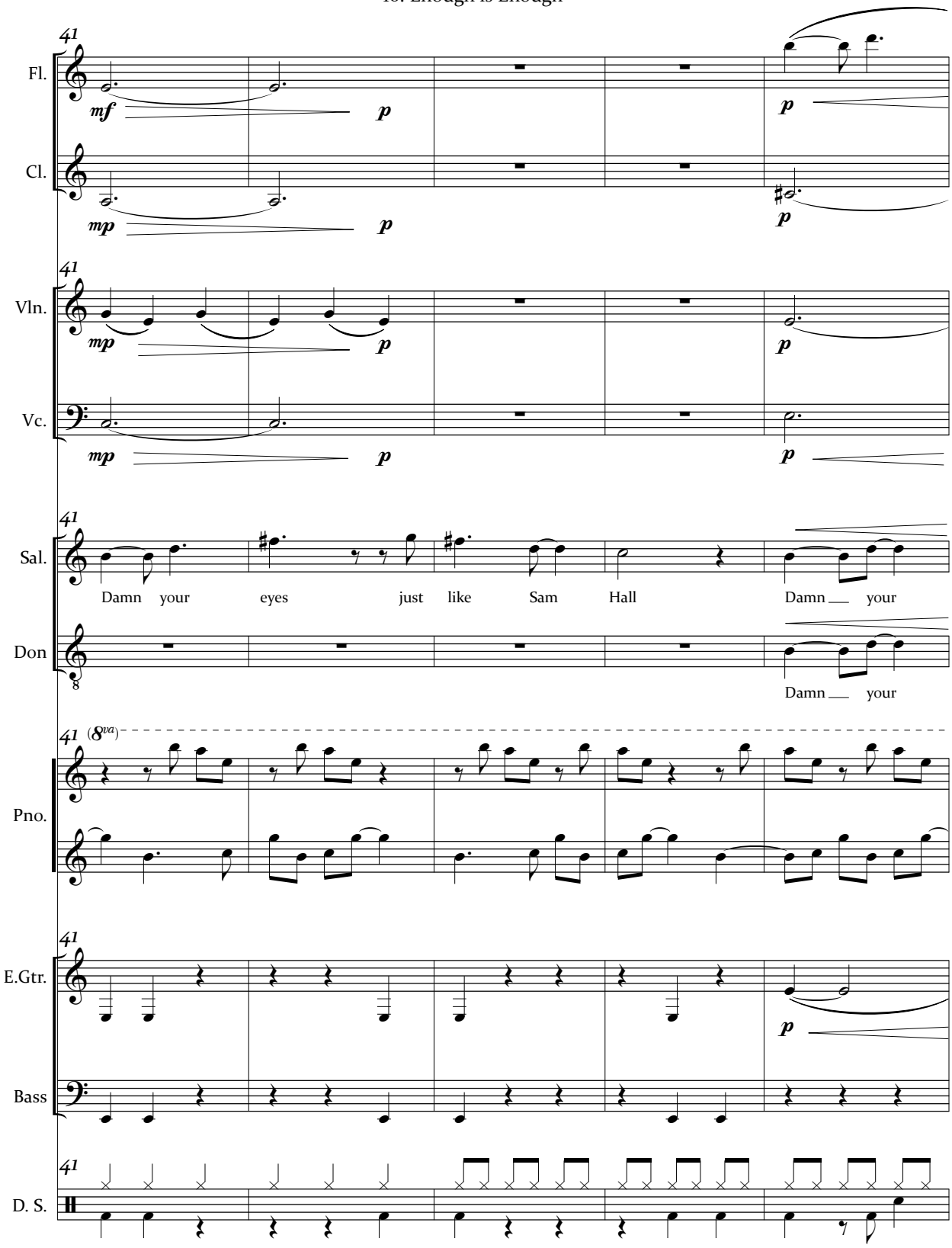

18
Fl.
Cl.
18
Vln.
Vc.
legato
p
mp
18
Sal.
spent a thou - sand days
Don
in this hole you
18 (8va)
Pno.
18
E.Gtr.
p
Bass
pp
mp
18
D. S.
p
p

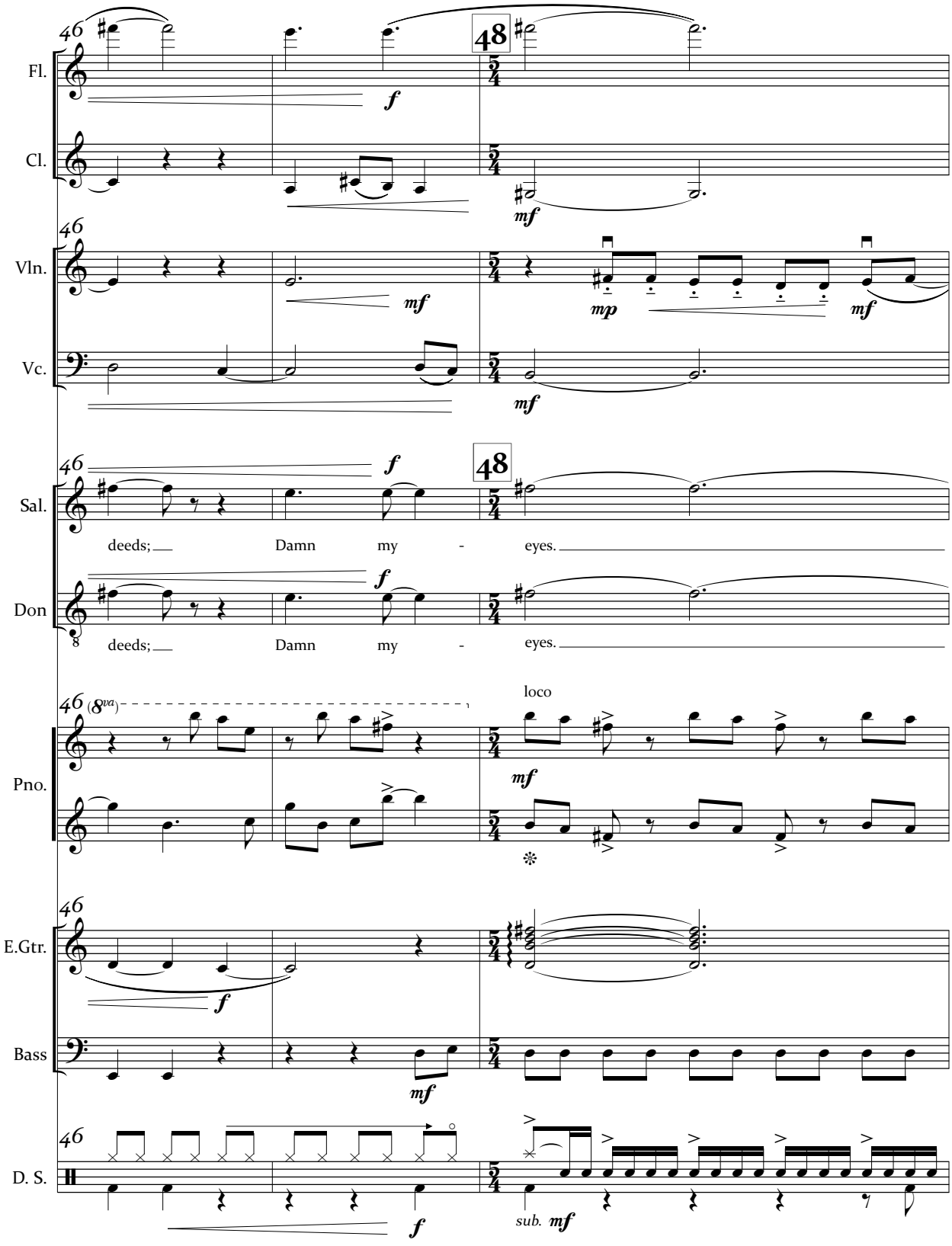

23
Fl.
p
mp
Cl.
p
mp
23
Vln.
p
mf
Vc.
p
mf
23
Sal.
in this time, your soul's a -
Don
are a part, in this time, your soul's a -
23 (8va)
Pno.
23
E.Gtr.
mf
Bass
p
mp
23
D. S.
mf

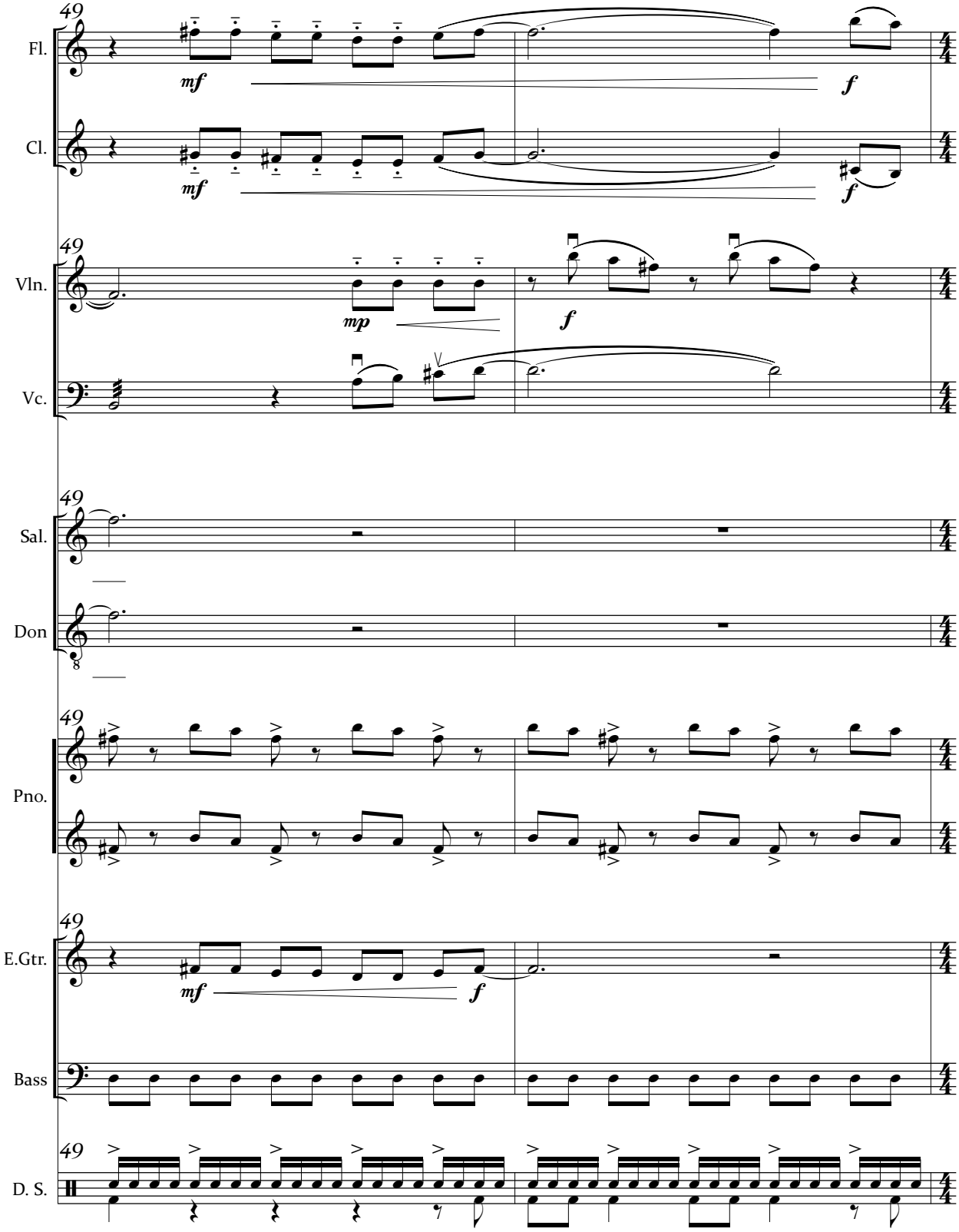

28
Fl.
mf
Cl.
mf
28
Vln.
mf
sim.
Vc.
mf
sim.
28
f
Sal.
flame!
f
Don
flame!
28
loco
Pno.
mf
Ped.
28
E.Gtr.
mf
Bass
mf
28
D. S.
mp

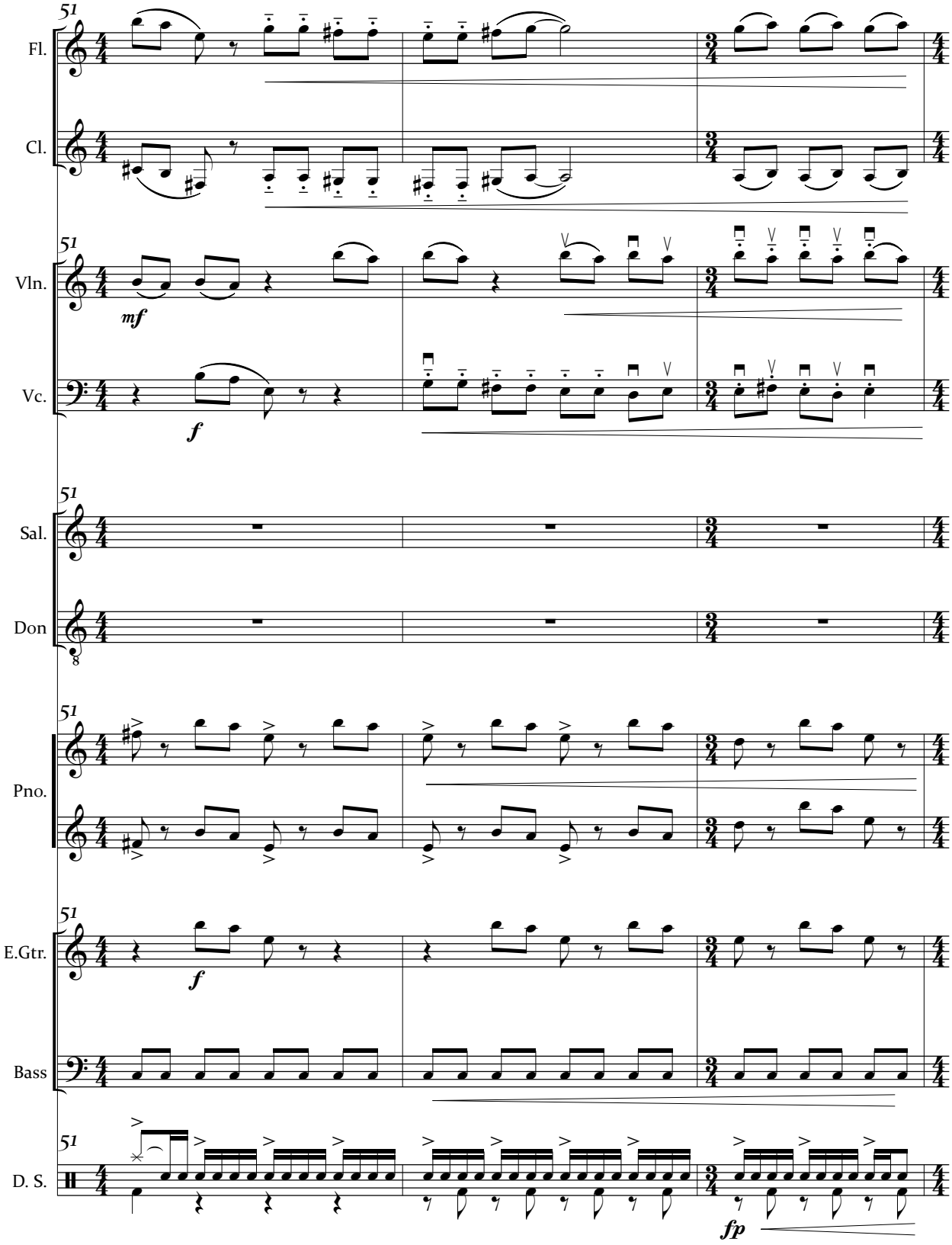

31
Fl.
Cl.
Vln.
Vc.
Sal.
Don
Pno.
E.Gtr.
Bass
D. S.
ff
p
mf
Cut your pay or
8va

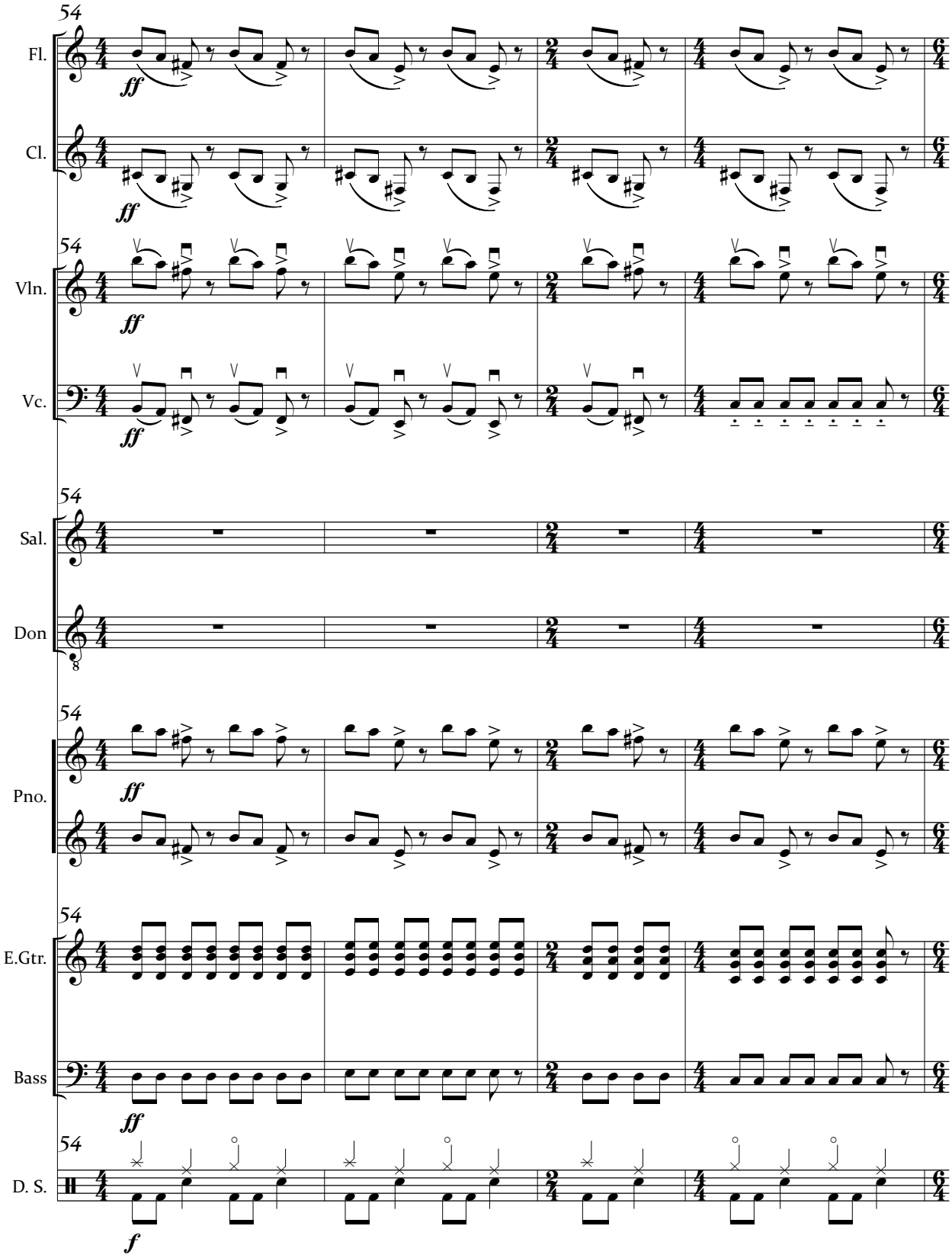

35
Fl.
Cl.
mf
pp
35
Vln.
Vc.
mp
pp
mp
pp
35
Sal.
raise the price.
Don
mf
Cut your line and break the bank.
35 (8va)
Pno.
35
E.Gtr.
Bass
mf
35
D. S.

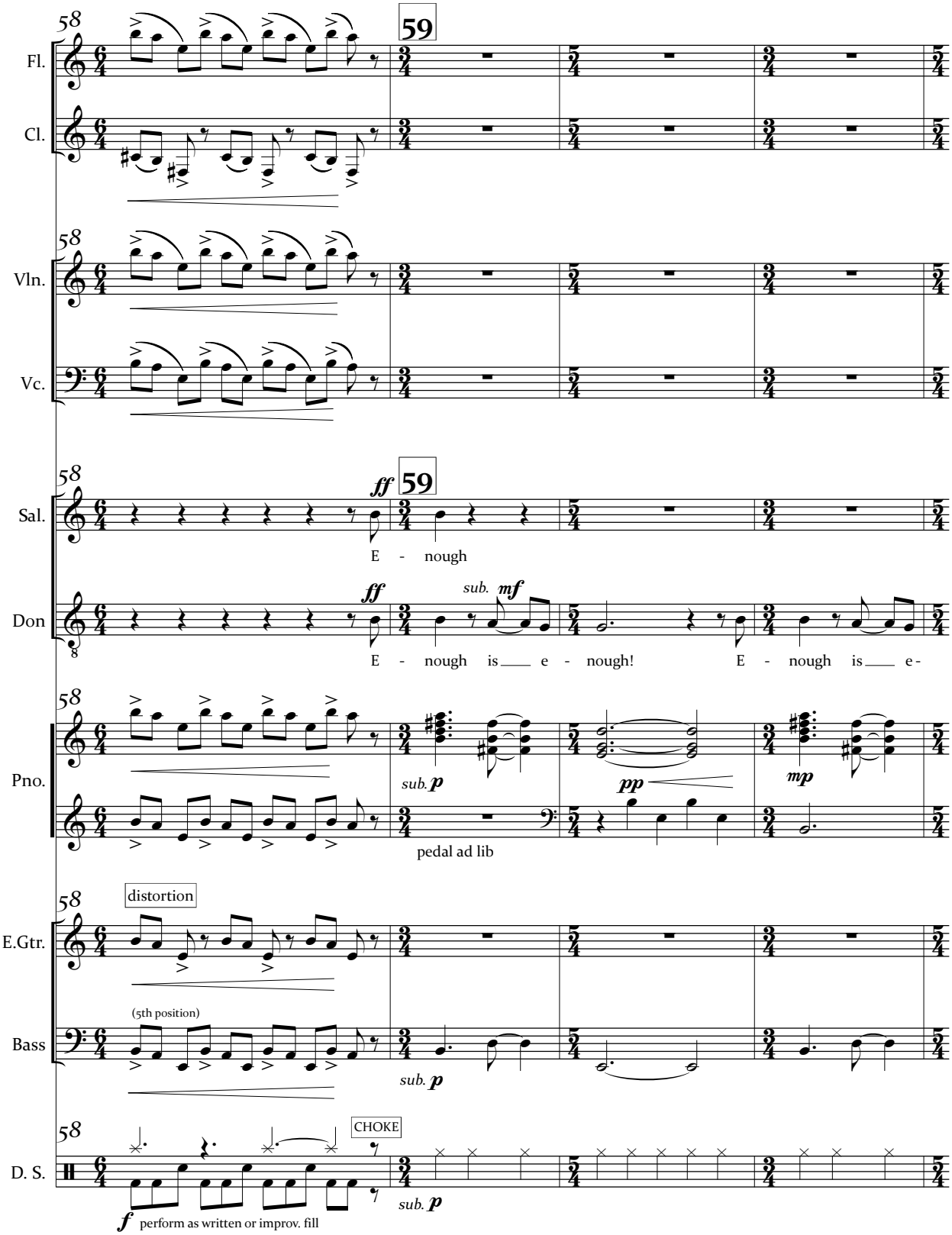

41
Fl.
mf
p
p
Cl.
mp
p
p
41
Vln.
mp
p
p
Vc.
mp
p
p
41
Sal.
Damn your eyes just like Sam Hall Damn your
Don
Damn your
41 (8va)
Pno.
41
E.Gtr.
p
Bass
41
D. S.

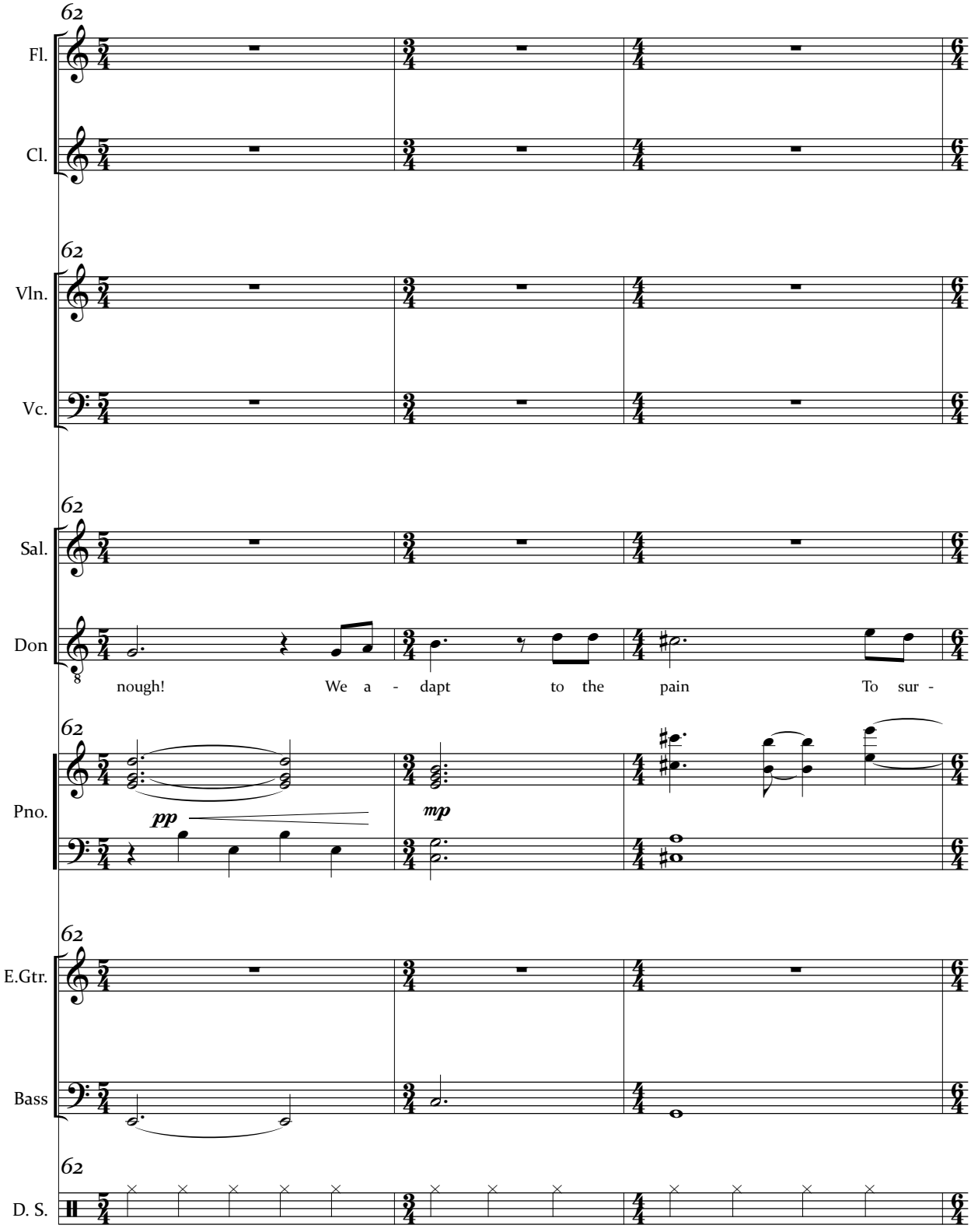

46
48
Fl.
Cl.
Vln.
Vc.
Sal.
Don
Pno.
E.Gtr.
Bass
D. S.
f
mf
mp
deeds; Damn my - eyes.
loco
sub. mf

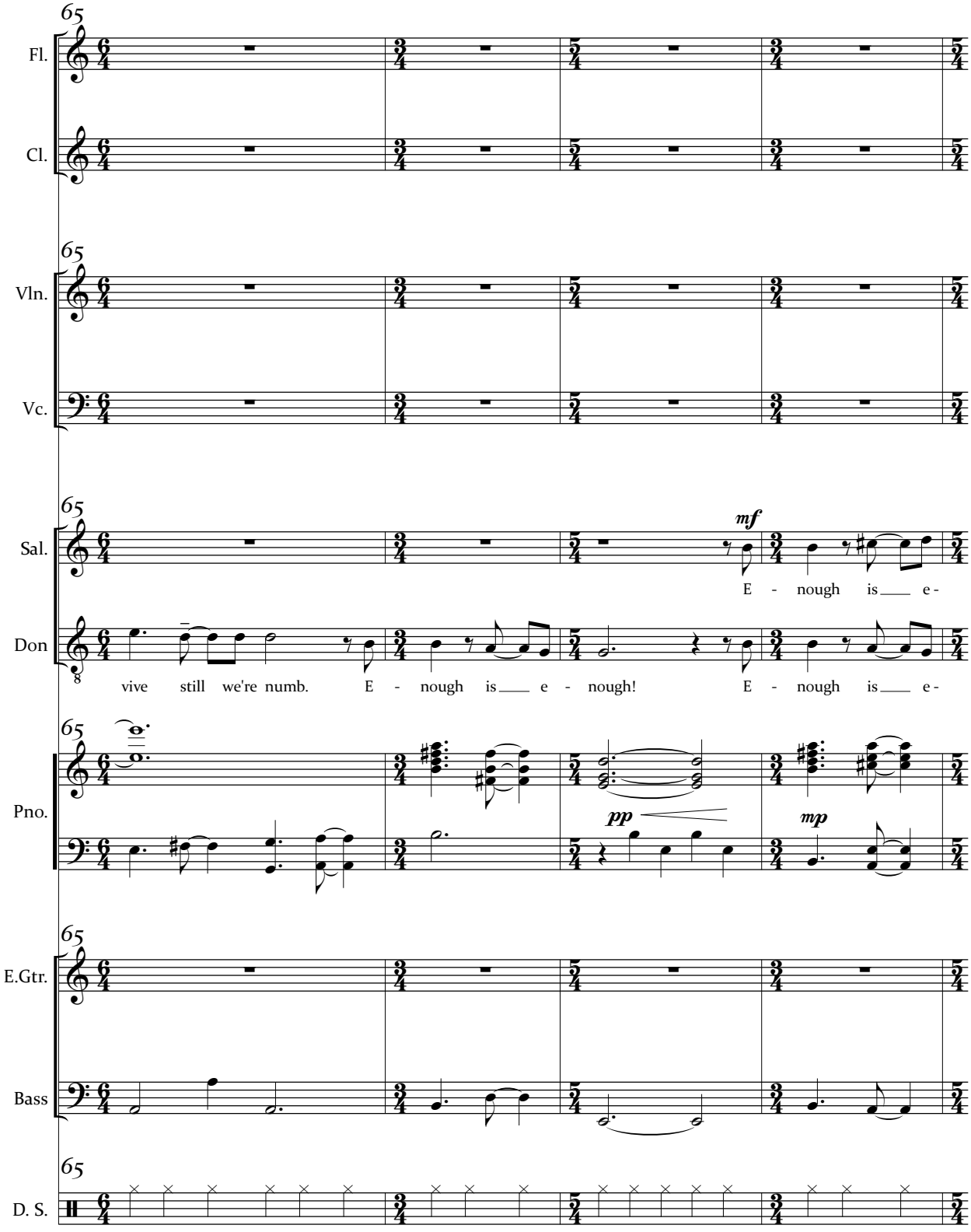

49
Fl.
mf
f
Cl.
mf
f
49
Vln.
mp
f
Vc.
49
Sal.
Don
8
49
Pno.
49
E.Gtr.
mf
f
Bass
49
D. S.

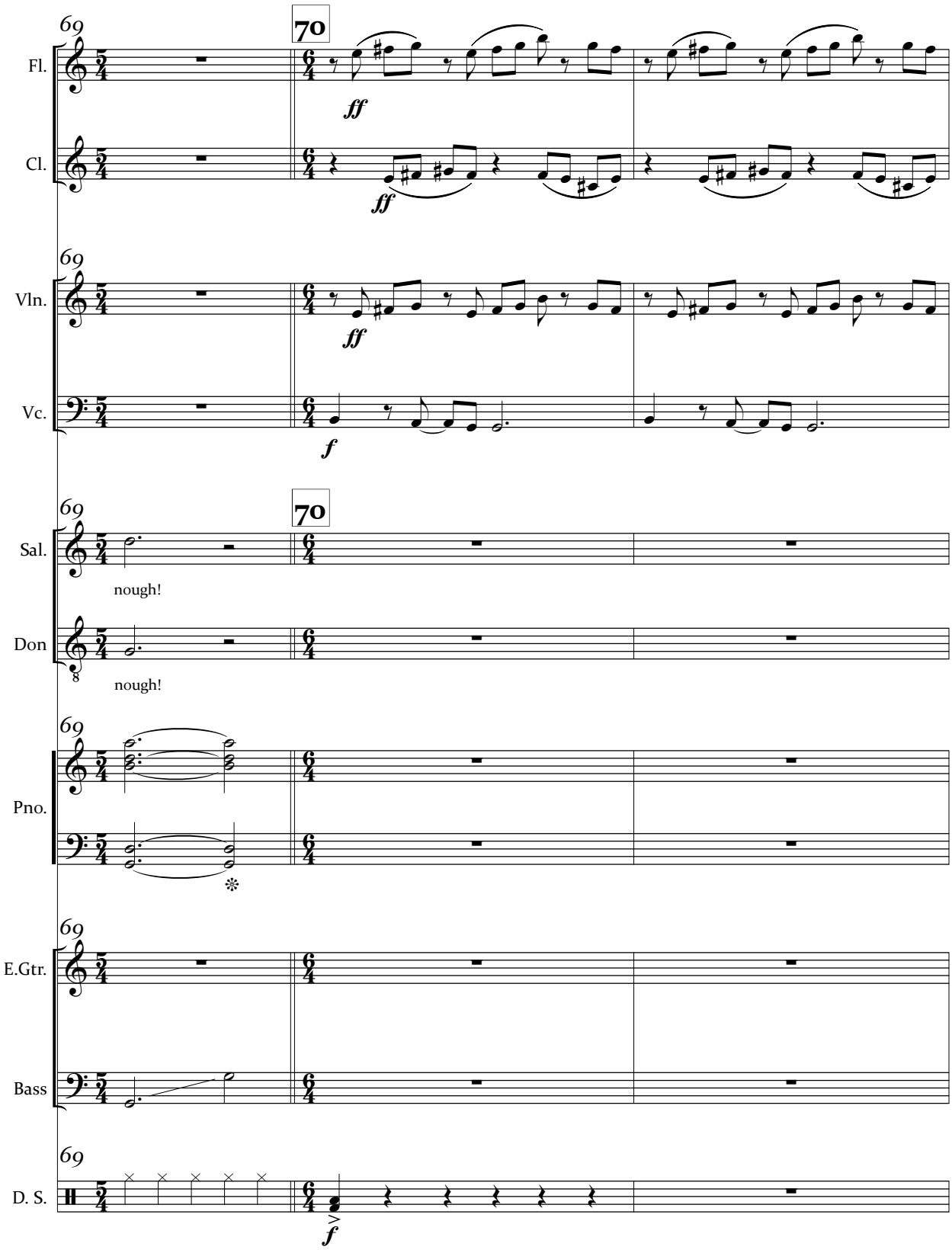

51
Fl.
Cl.
Vln.
mf
Vc.
f
Sal.
Don
Pno.
E.Gtr.
f
Bass
D. S.
fp

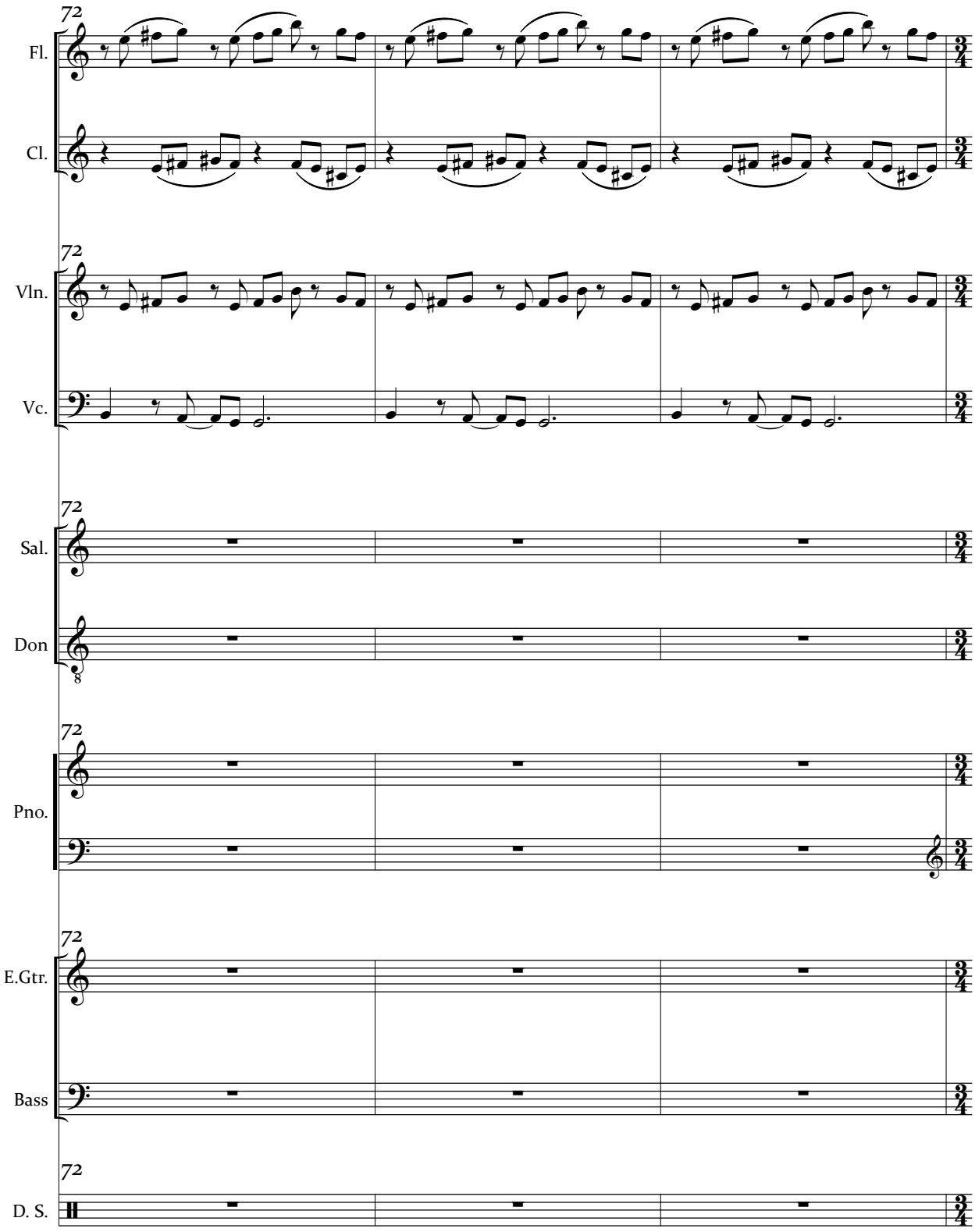

54
Fl.
Cl.
Vln.
Vc.
Sal.
Don
Pno.
E.Gtr.
Bass
D. S.
ff
f

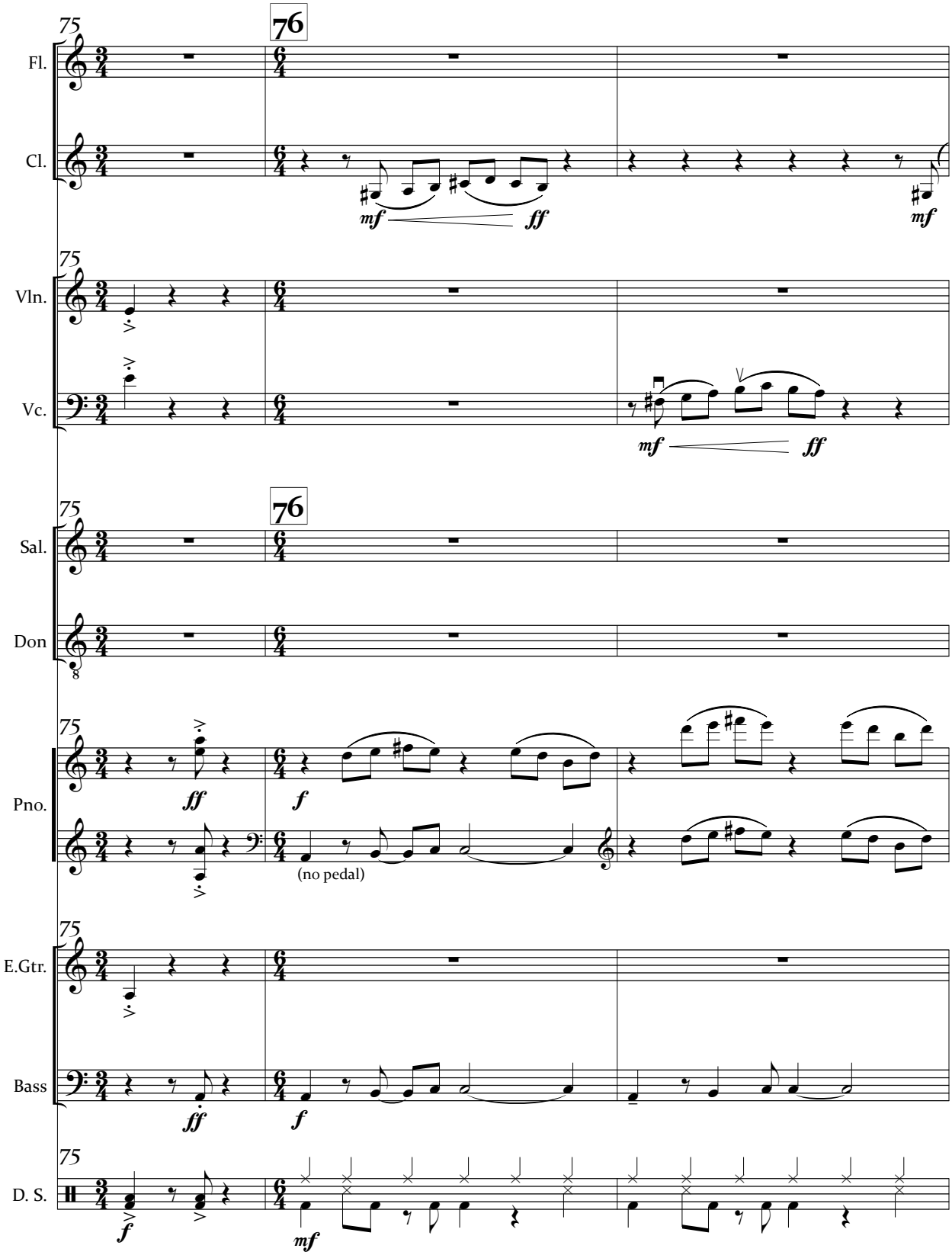

58
59
Fl.
Cl.
Vln.
Vc.
ff
Sal.
E - nough
Don
ff
sub. mf
E - nough is e - nough! E - nough is e -
Pno.
sub. p
pp
mp
pedal ad lib
distortion
E.Gtr.
(5th position)
Bass
sub. p
CHOKE
D. S.
sub. p
f perform as written or improv. fill

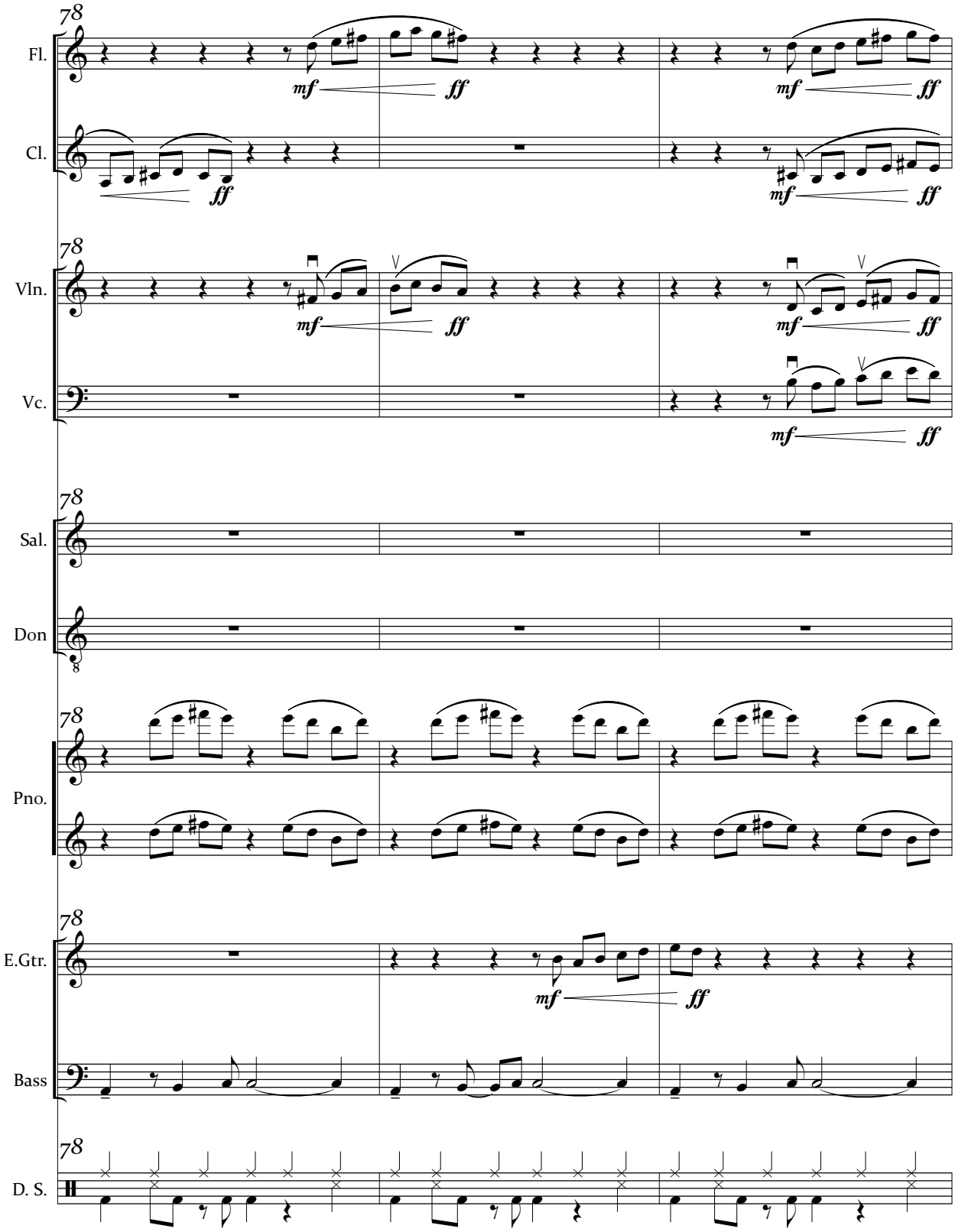

62
Fl.
Cl.
Vln.
Vc.
Sal.
Don
nough! We a - dapt to the pain To sur -
Pno.
pp
mp
E.Gtr.
Bass
D. S.

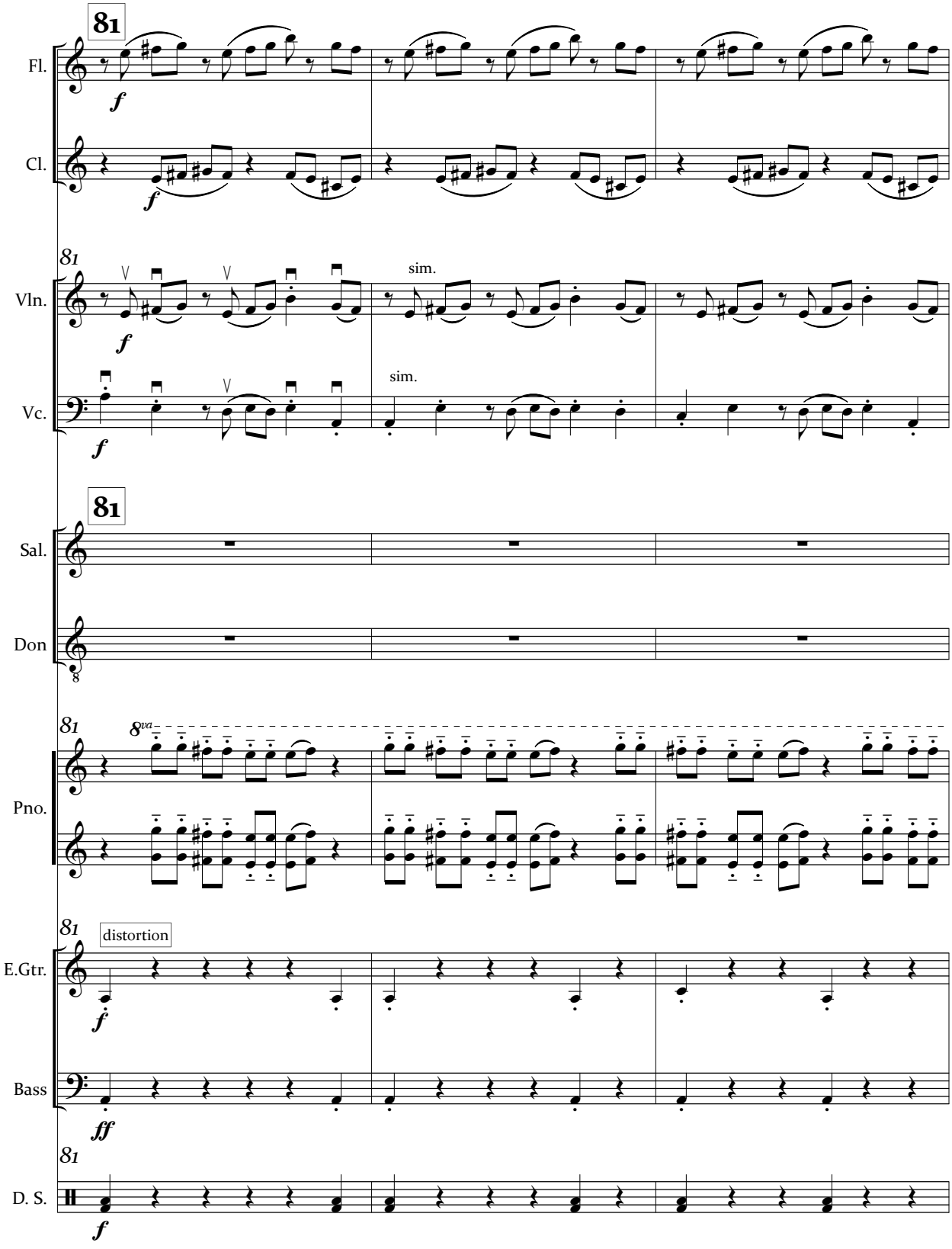

65
Fl.
Cl.
Vln.
Vc.
Sal.
Don
Pno.
E.Gtr.
Bass
D. S.
mf
E - nough is e -
vive still we're numb. E - nough is e - nough! E - nough is e -
pp
mp

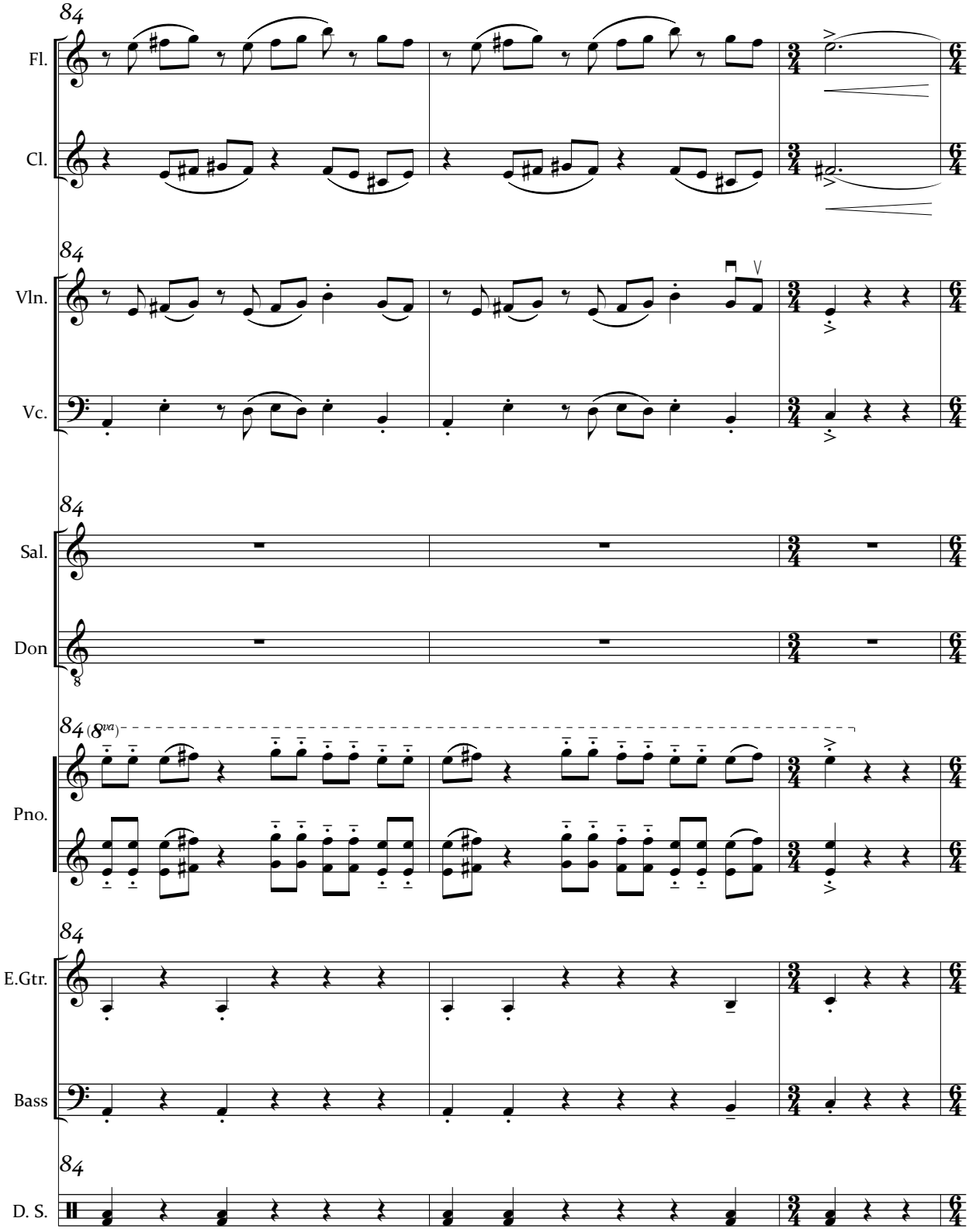

69
70
Fl.
ff
Cl.
ff
69
Vln.
ff
Vc.
f
69
70
Sal.
nough!
Don
nough!
69
Pno.
69
E.Gtr.
Bass
69
D. S.
f

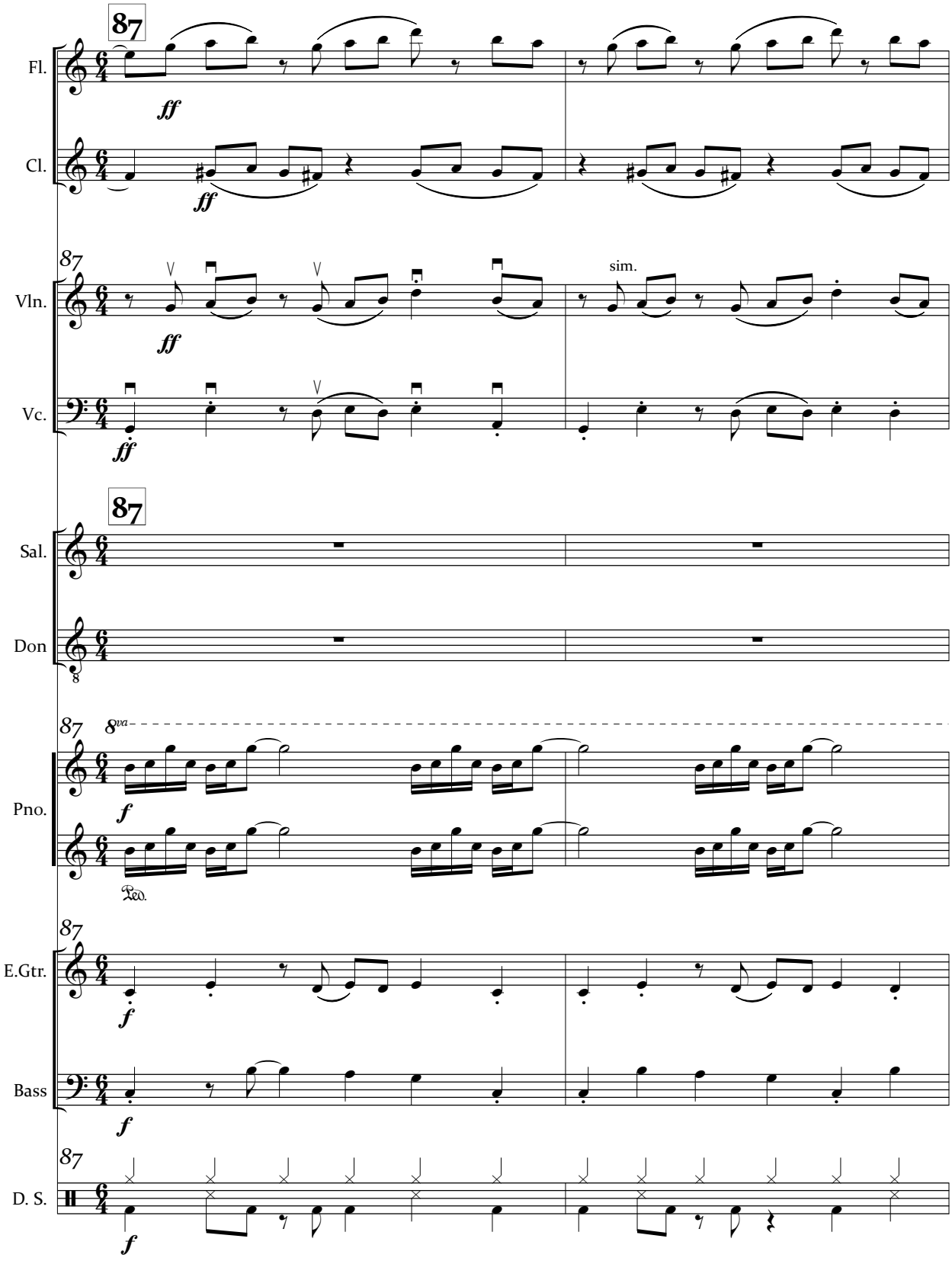

72
Fl.
Cl.
72
Vln.
Vc.
72
Sal.
Don
8
72
Pno.
72
E.Gtr.
Bass
72
D. S.

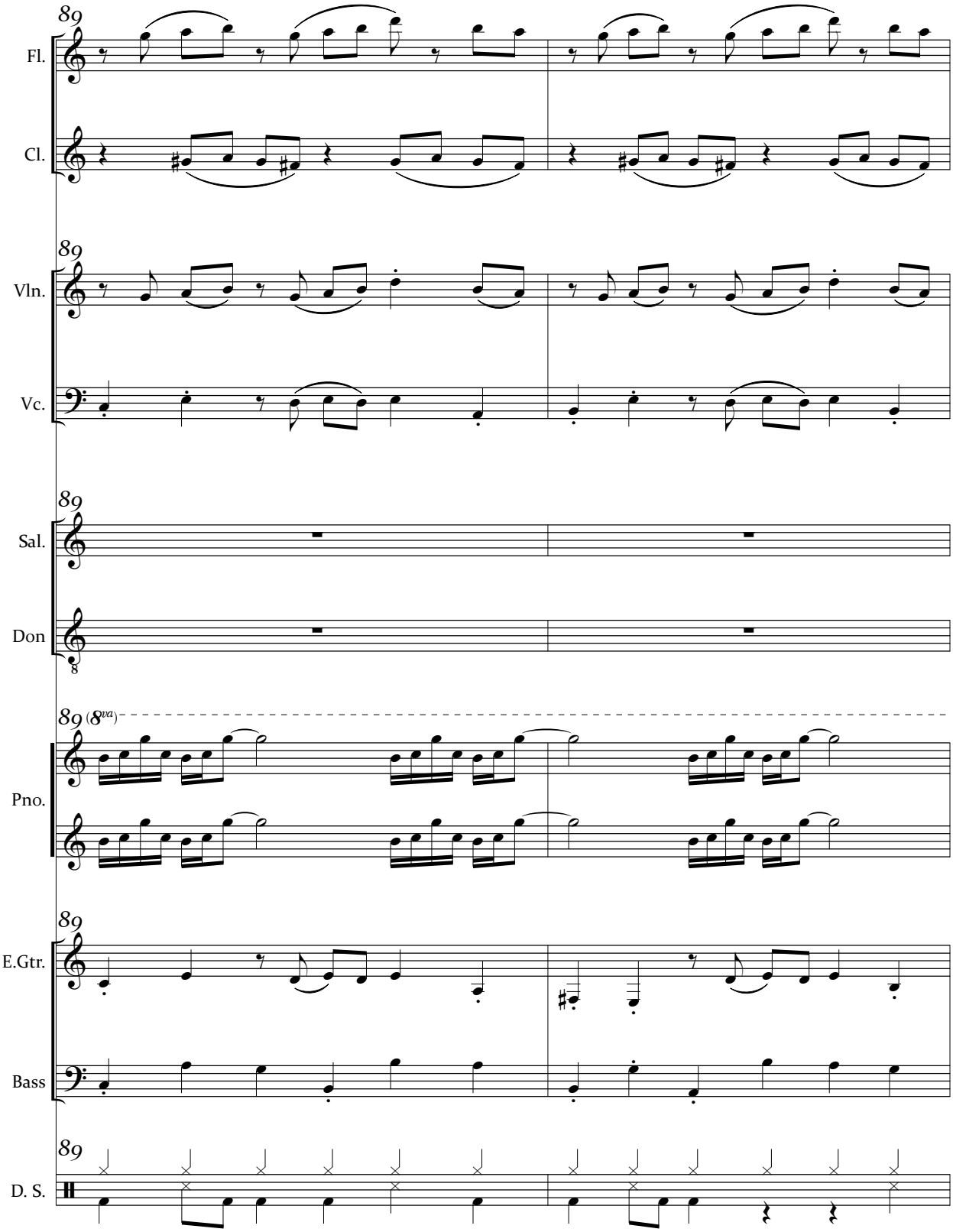

75
76
Fl.
Cl.
mf
ff
mf
Vln.
Vc.
mf
ff
Sal.
Don
Pno.
ff
f
(no pedal)
E.Gtr.
Bass
ff
f
D. S.
f
mf

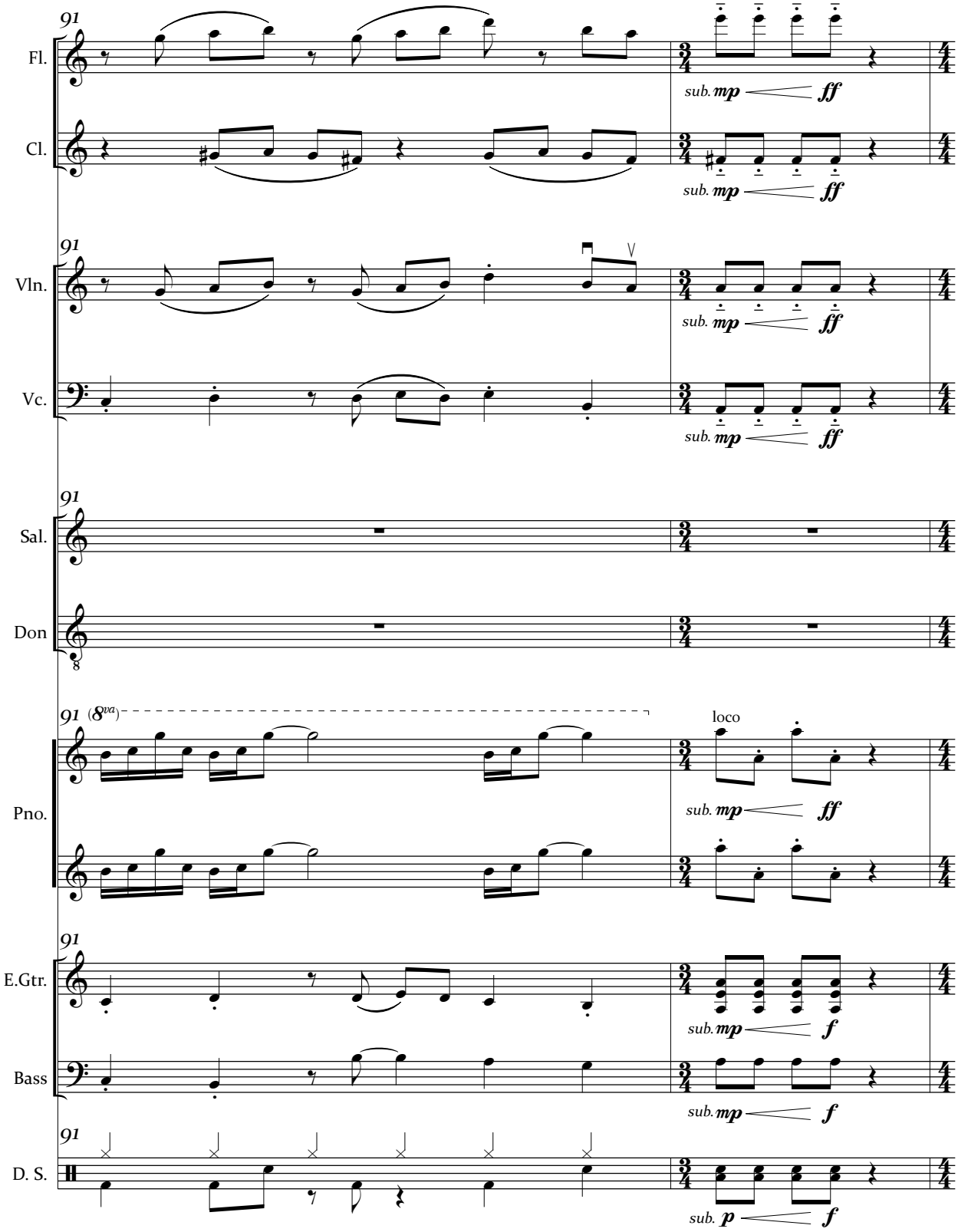

78
Fl.
Cl.
Vln.
Vc.
Sal.
Don
Pno.
E.Gtr.
Bass
D. S.
mf
ff

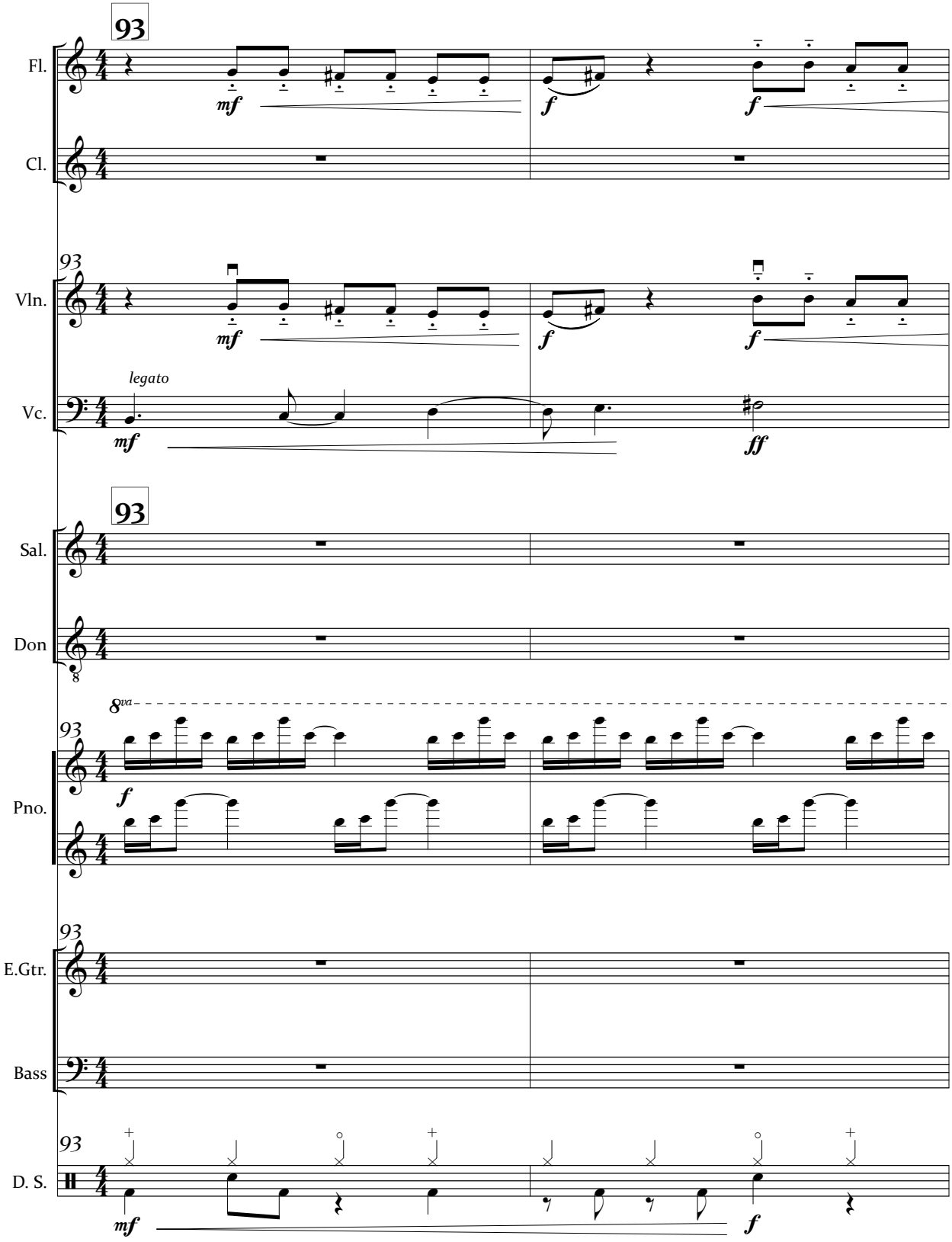

81
Fl.
Cl.
81
Vln.
Vc.
sim.
sim.
81
Sal.
Don
81
8va
Pno.
81
distortion
E.Gtr.
Bass
81
D. S.

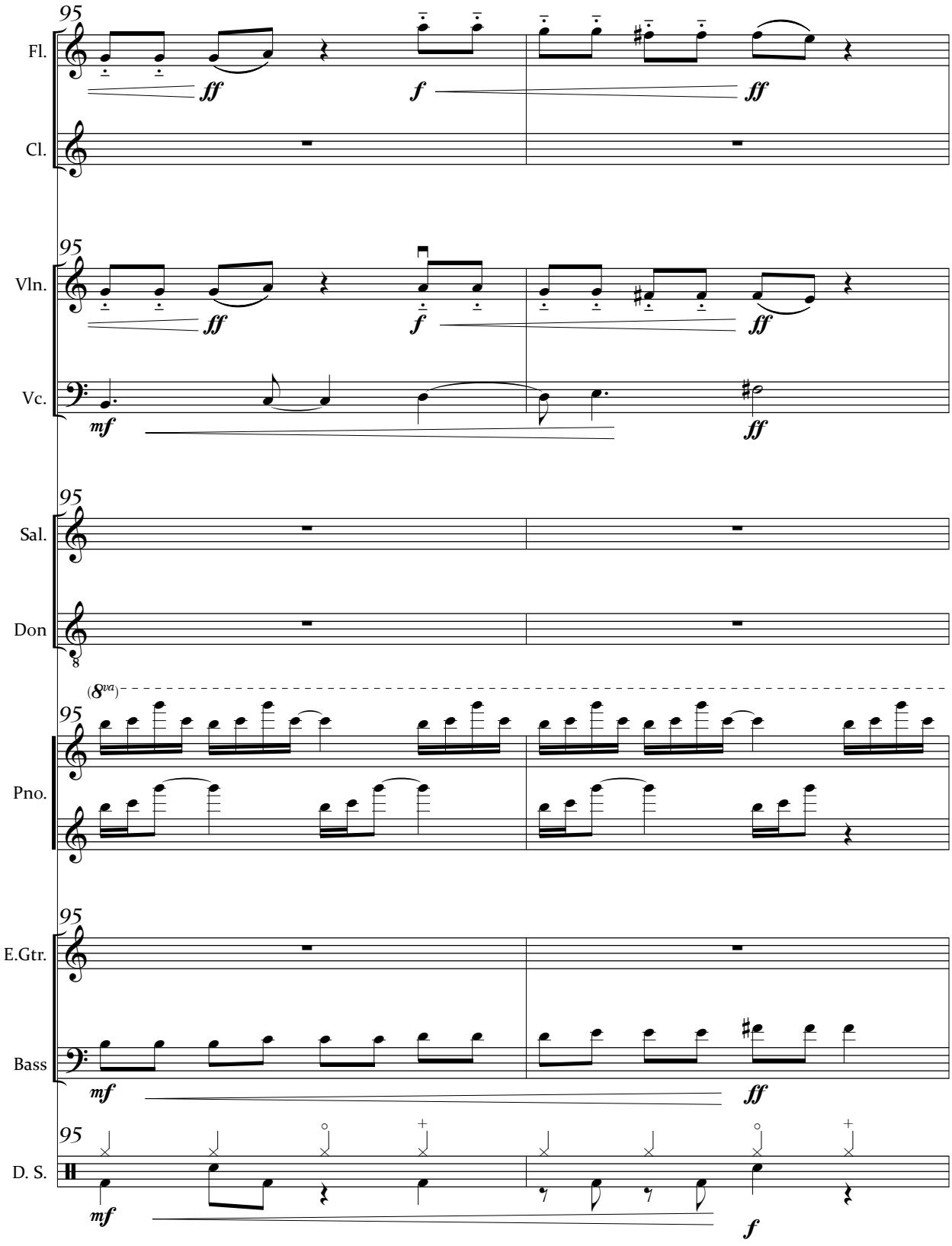

84
Fl.
Cl.
Vln.
Vc.
Sal.
Don
Pno.
(8va)
E.Gtr.
Bass
D. S.

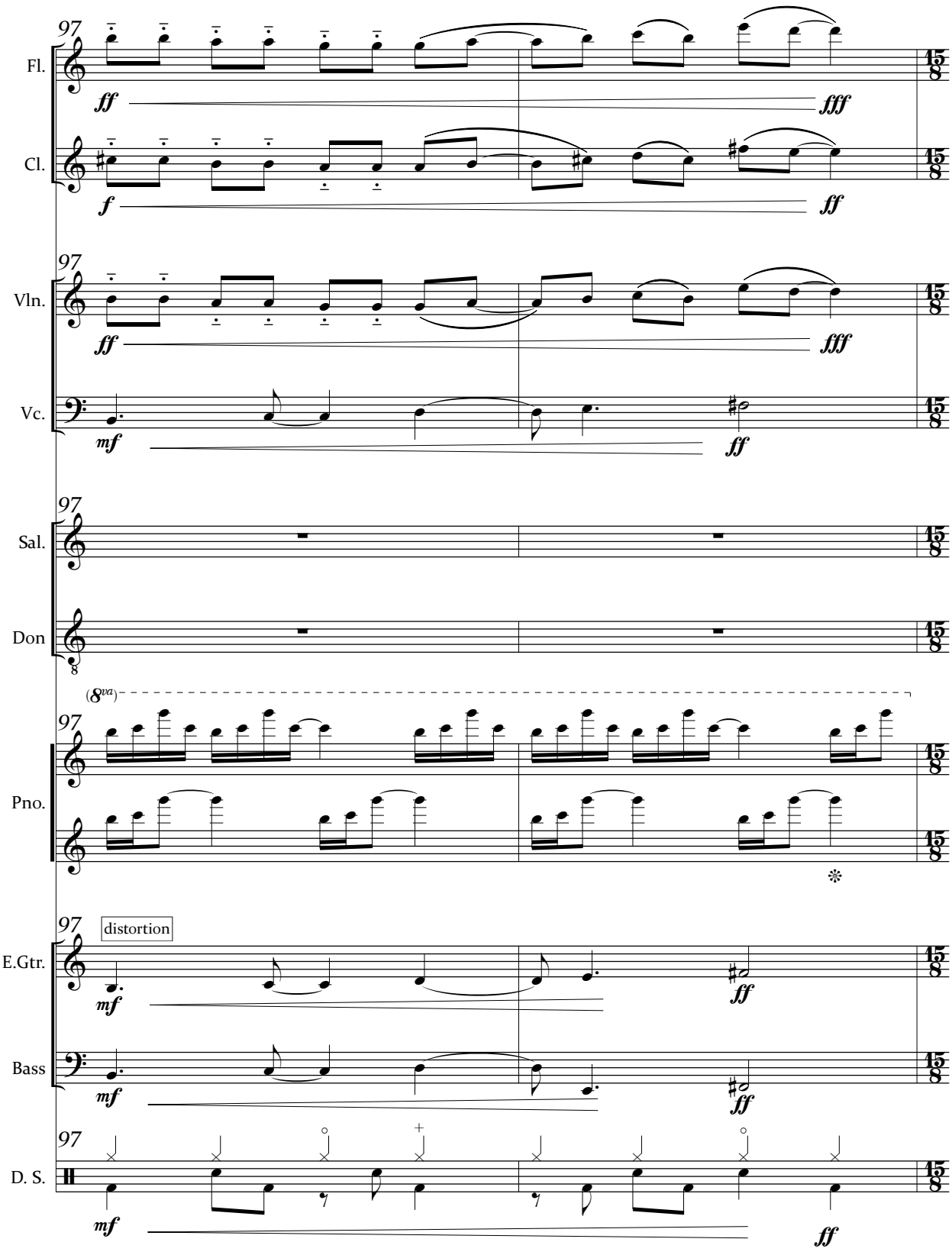

87
Fl.
ff
Cl.
ff
87
Vln.
ff
sim.
Vc.
ff
87
Sal.
Don
8
87
8va
Pno.
f
Ped.
87
E.Gtr.
f
Bass
f
87
D. S.
f

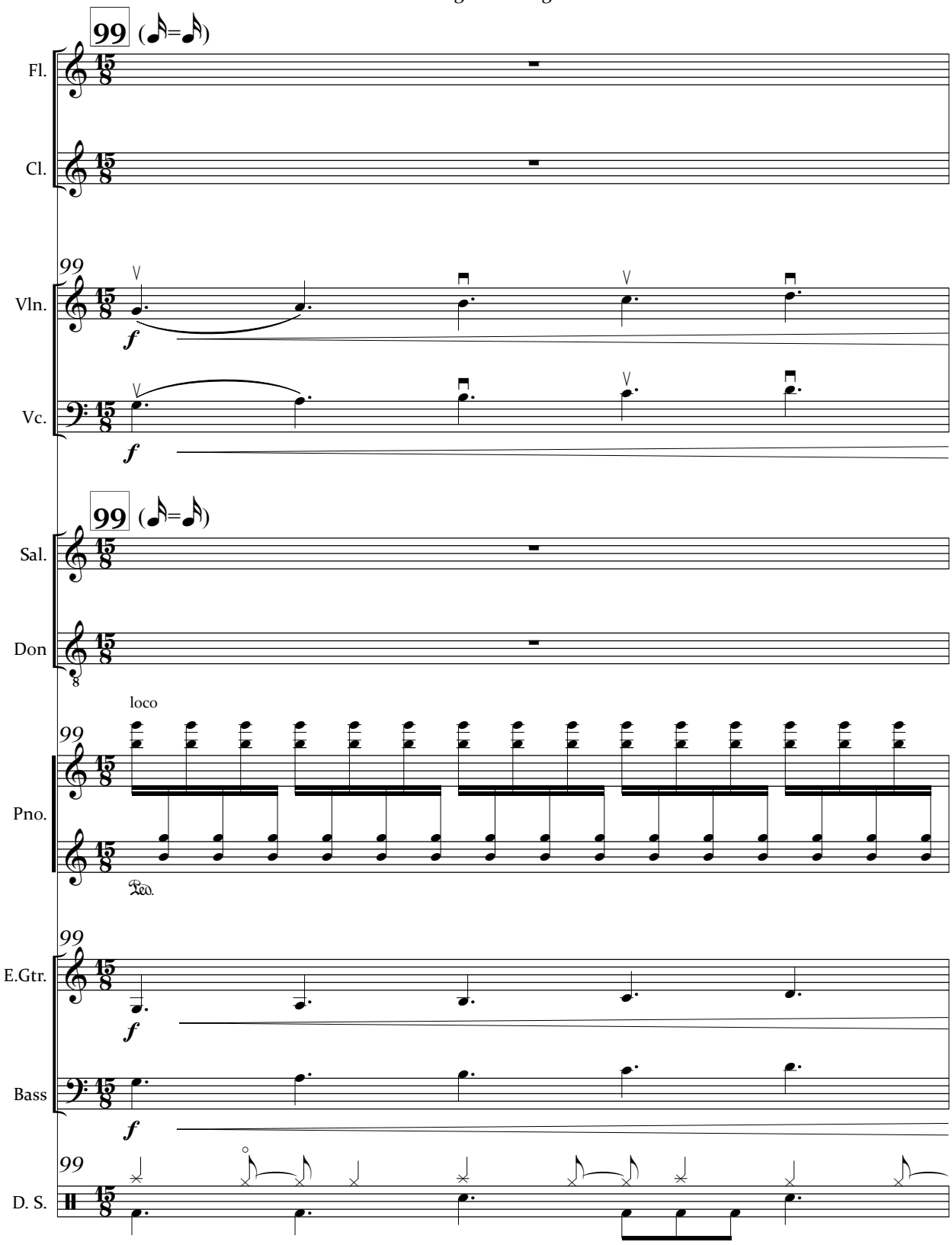

89
Fl.
Cl.
89
Vln.
Vc.
89
Sal.
Don
8
89 (8va)
Pno.
89
E.Gtr.
Bass
89
D. S.

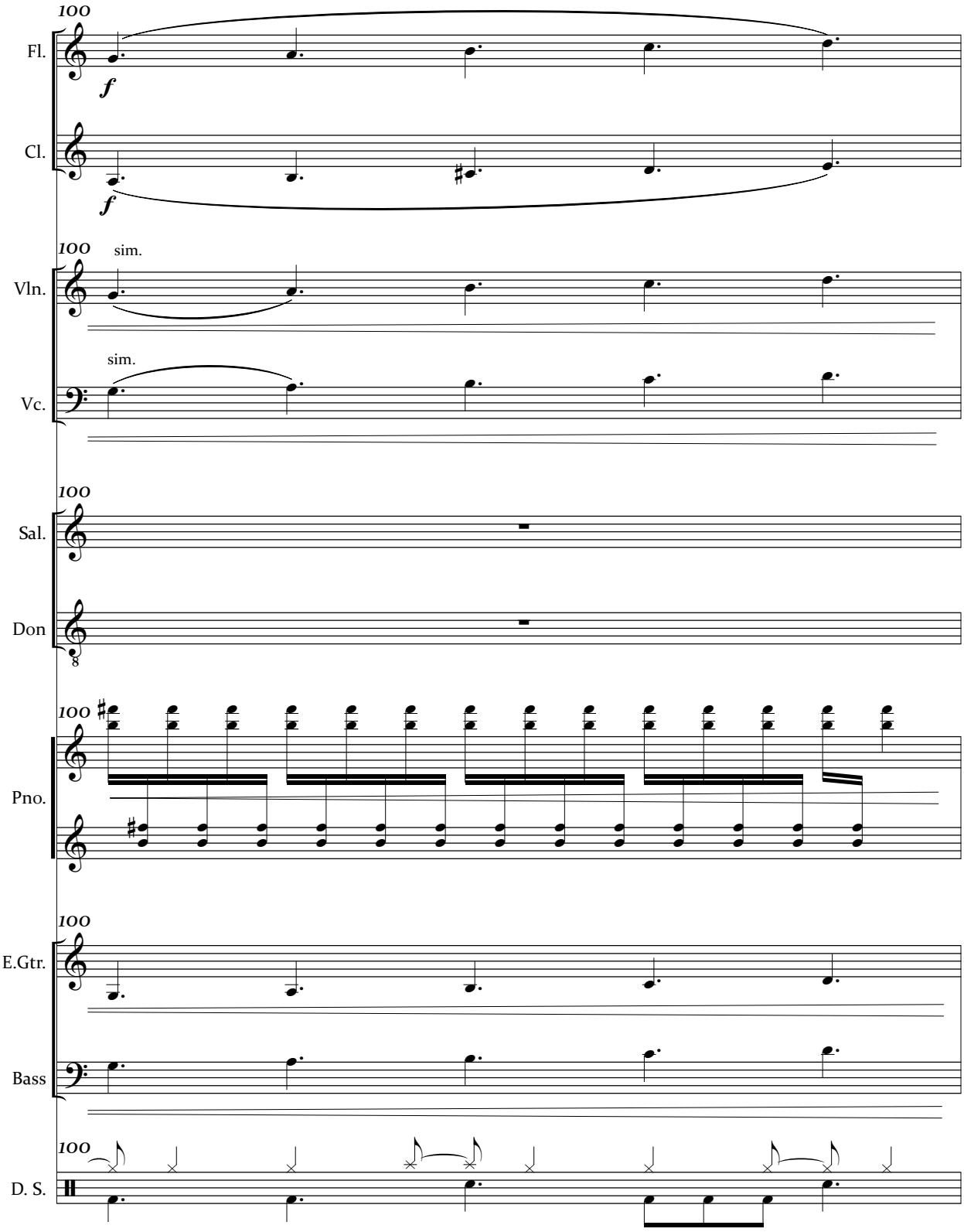

91
Fl.
Cl.
Vln.
Vc.
Sal.
Don
Pno.
E.Gtr.
Bass
D. S.
(8va)
loco
sub. mp
ff
f
p

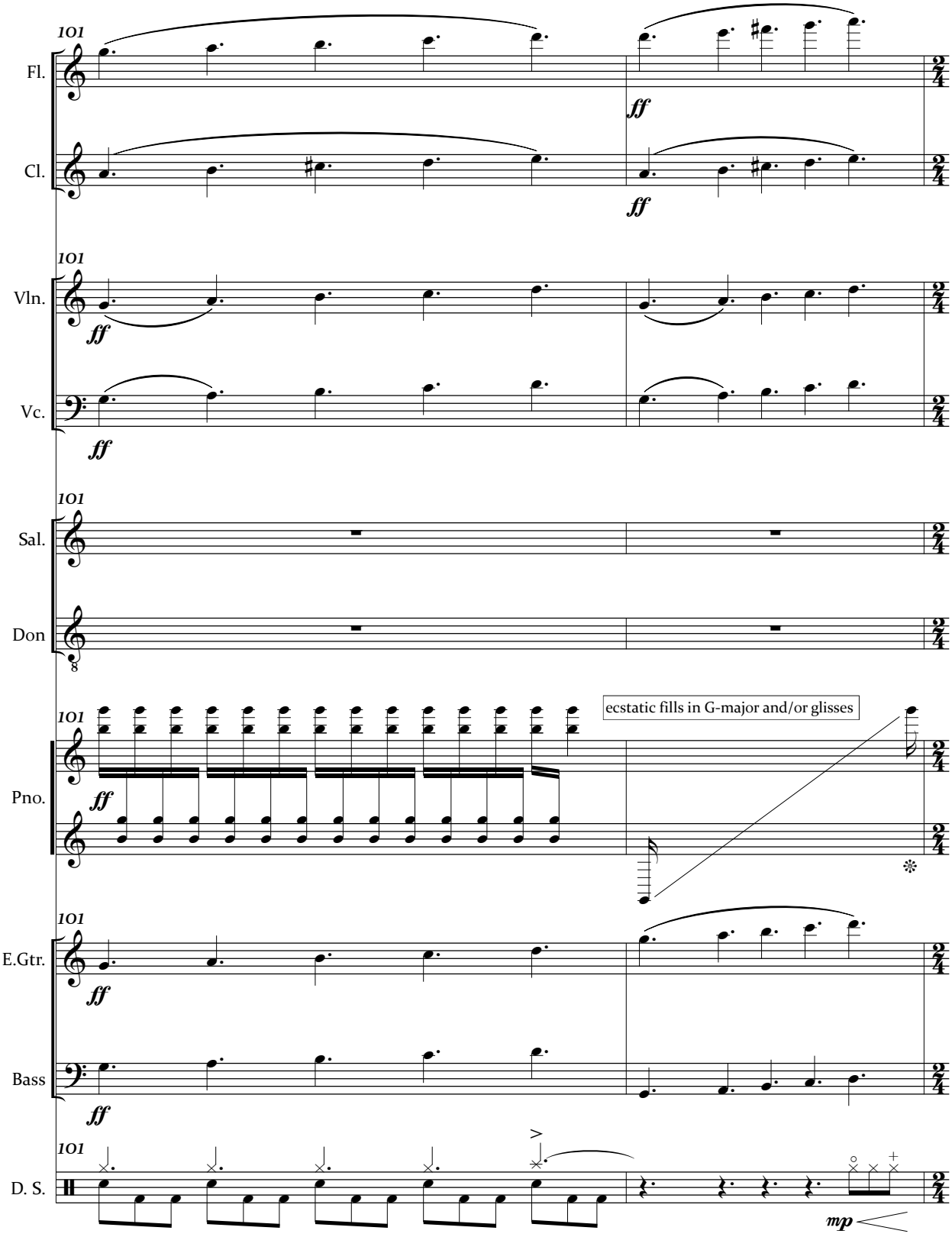

93
Fl.
Cl.
Vln.
Vc.
legato
Sal.
Don
8va
Pno.
E.Gtr.
Bass
D. S.
mf
f
ff

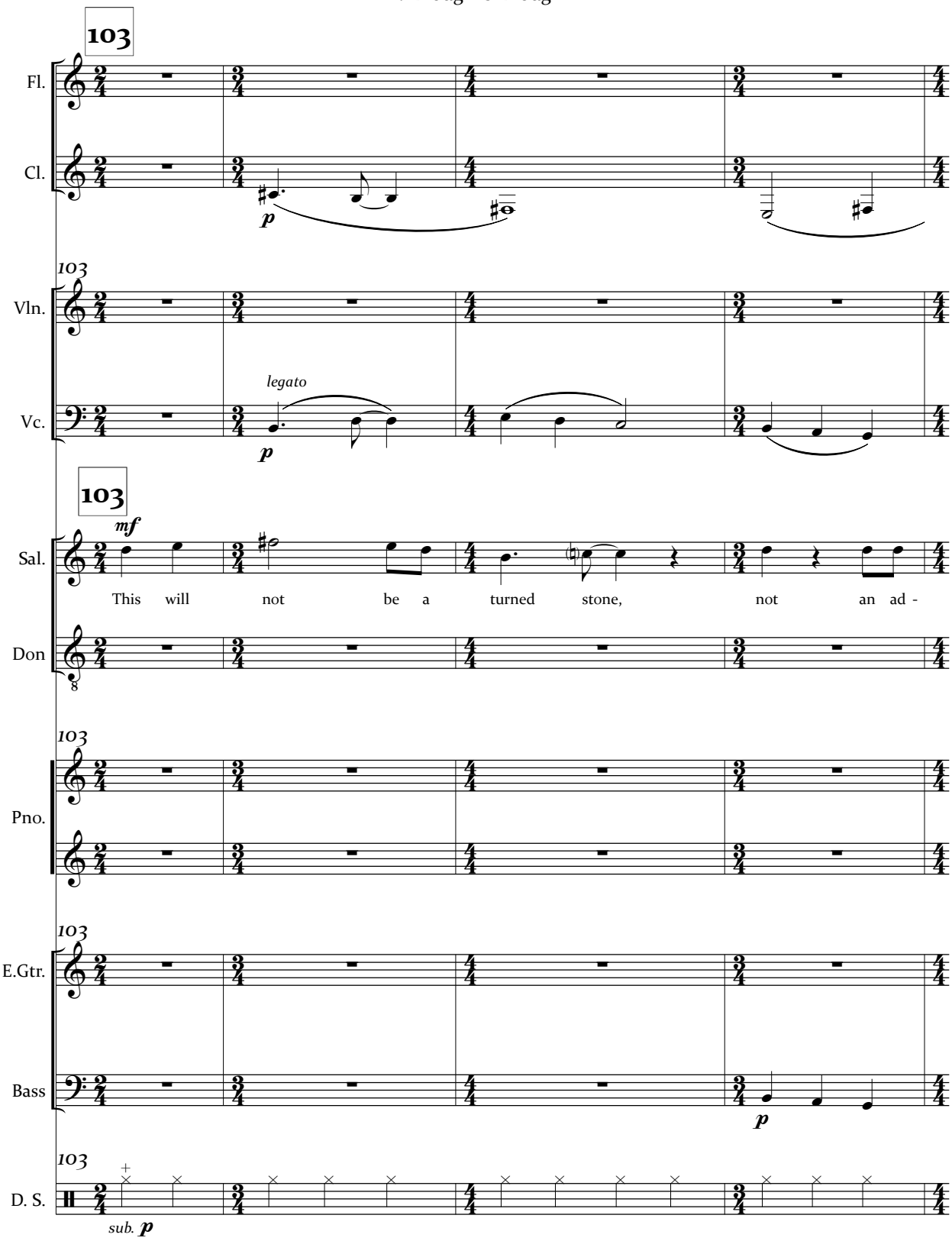

95
Fl.
ff
f
ff
Cl.
95
Vln.
ff
f
ff
Vc.
mf
ff
95
Sal.
Don
(8va)
95
Pno.
95
E.Gtr.
Bass
mf
ff
95
D. S.
mf
f

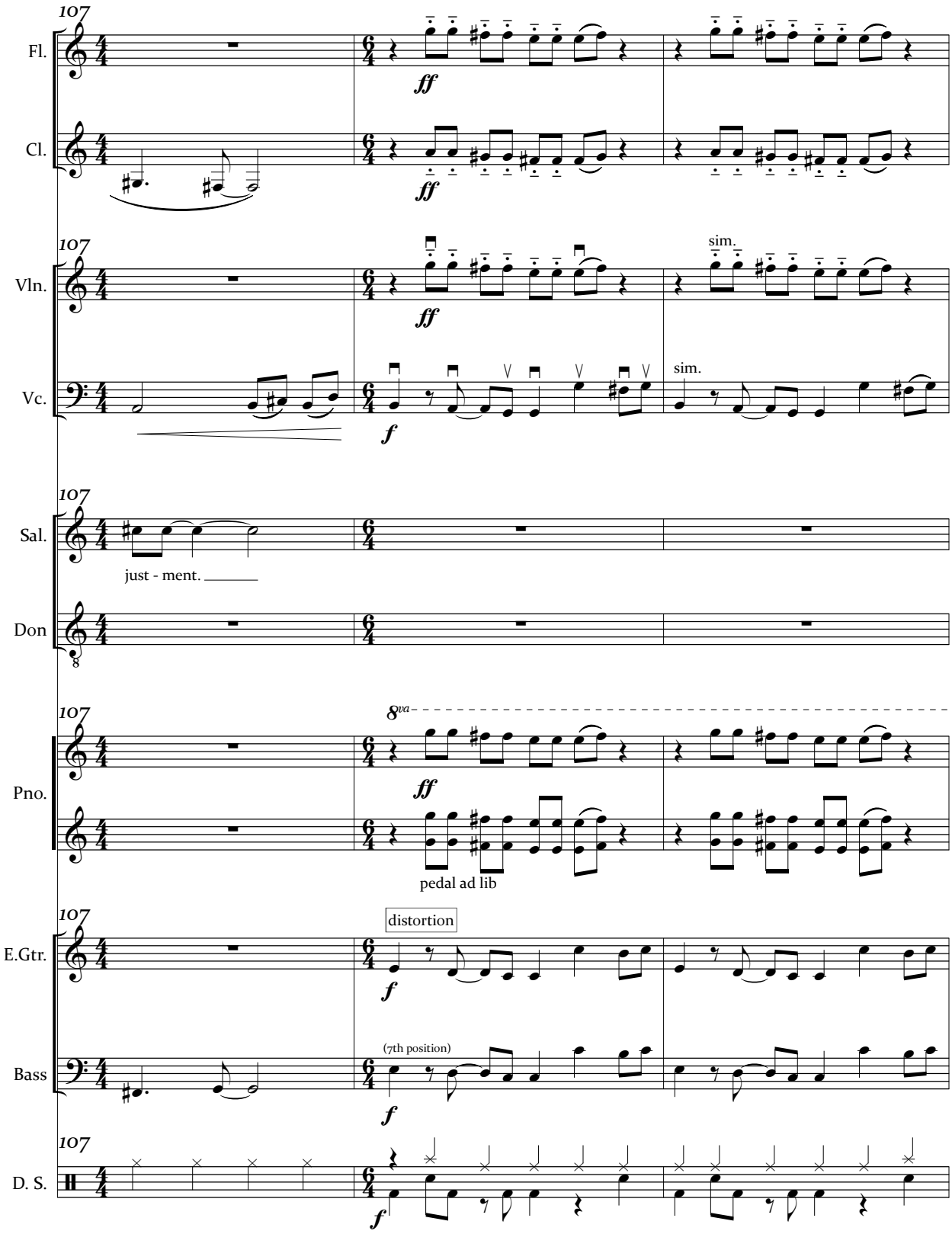

97
Fl.
ff
fff
Cl.
f
ff
97
Vln.
ff
fff
Vc.
mf
ff
97
Sal.
Don
8
(8va)
97
Pno.
97
distortion
E.Gtr.
mf
ff
Bass
mf
ff
97
D. S.
mf
ff

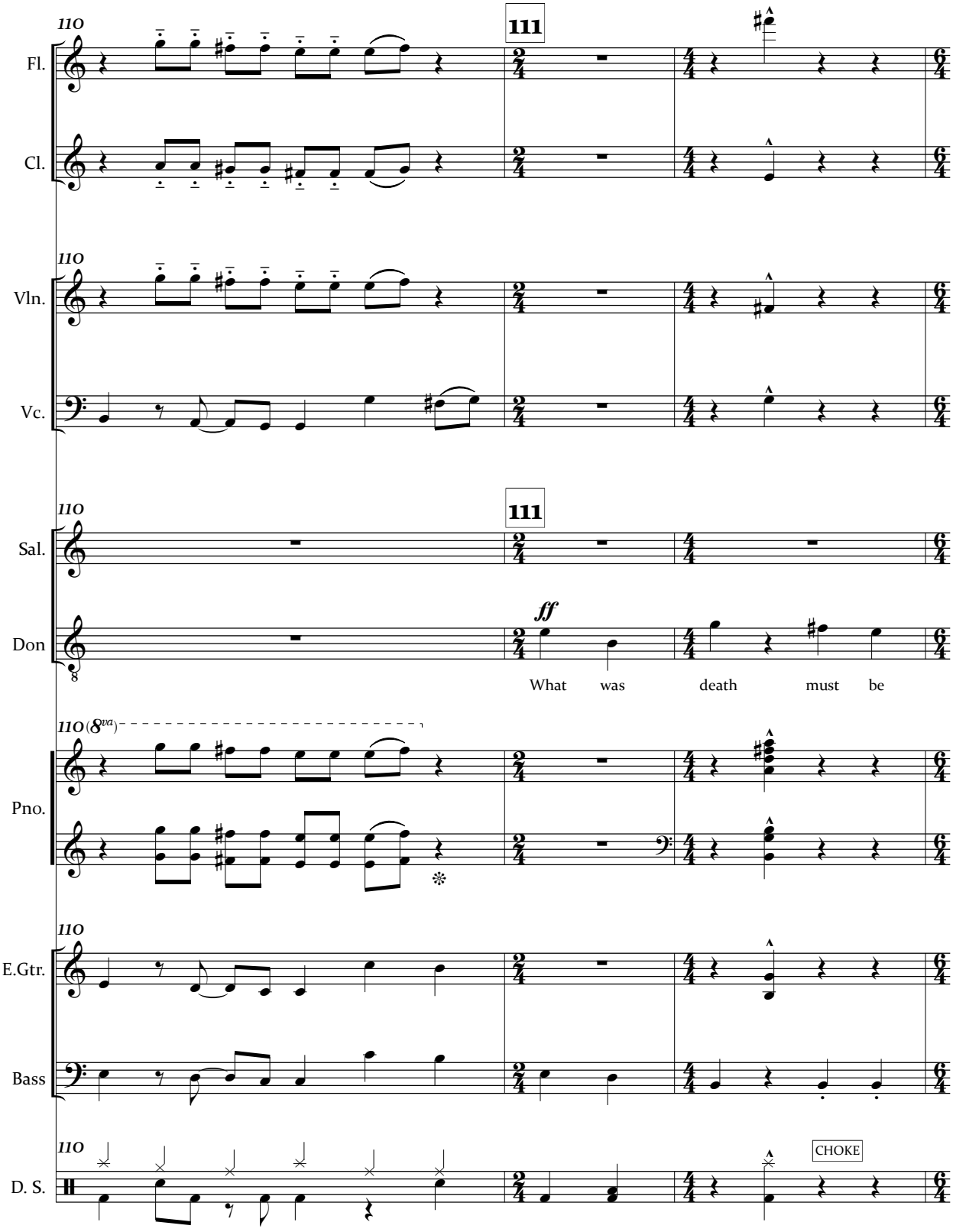

99 (♪=♪)
Fl.
Cl.
99
Vln.
f
Vc.
f
99 (♪=♪)
Sal.
Don
loco
99
Pno.
Ped.
99
E.Gtr.
f
Bass
f
99
D. S.

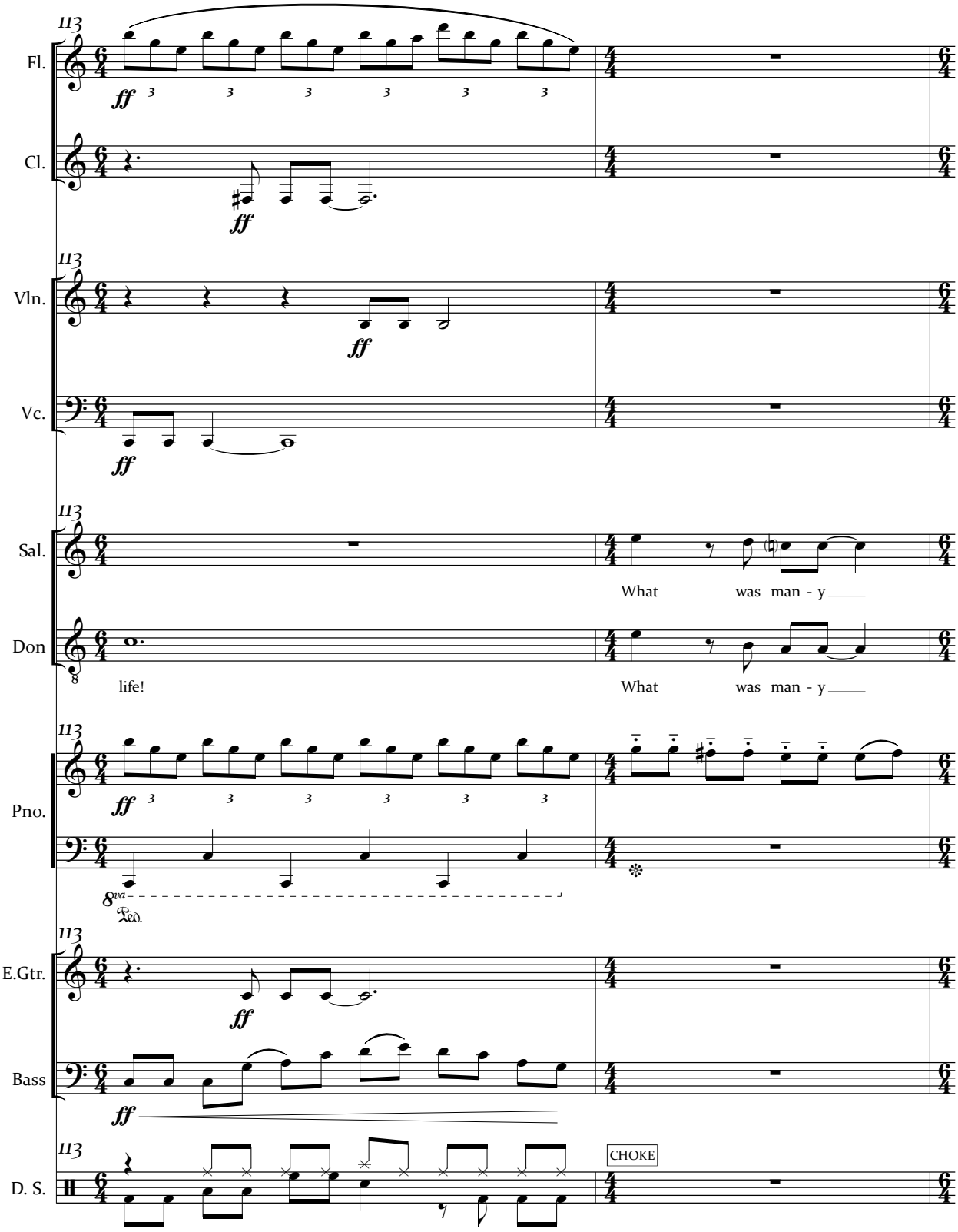

100
Fl.
f
Cl.
f
100
sim.
Vln.
sim.
Vc.
100
Sal.
Don
8
100
Pno.
100
E.Gtr.
Bass
100
D. S.

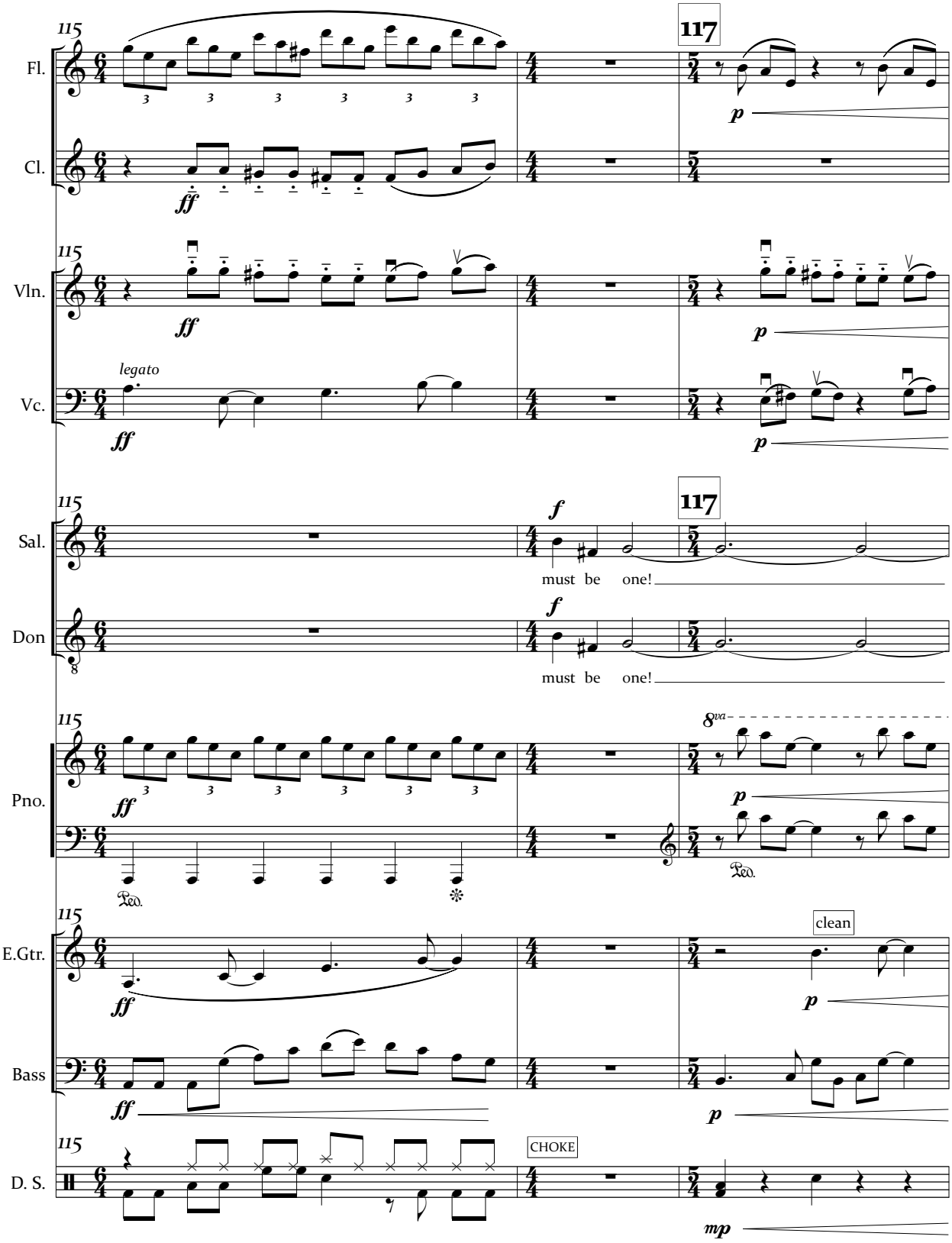

101
Fl.
Cl.
Vln.
Vc.
Sal.
Don
Pno.
E.Gtr.
Bass
D. S.
ff
mp
ecstatic fills in G-major and/or glisses

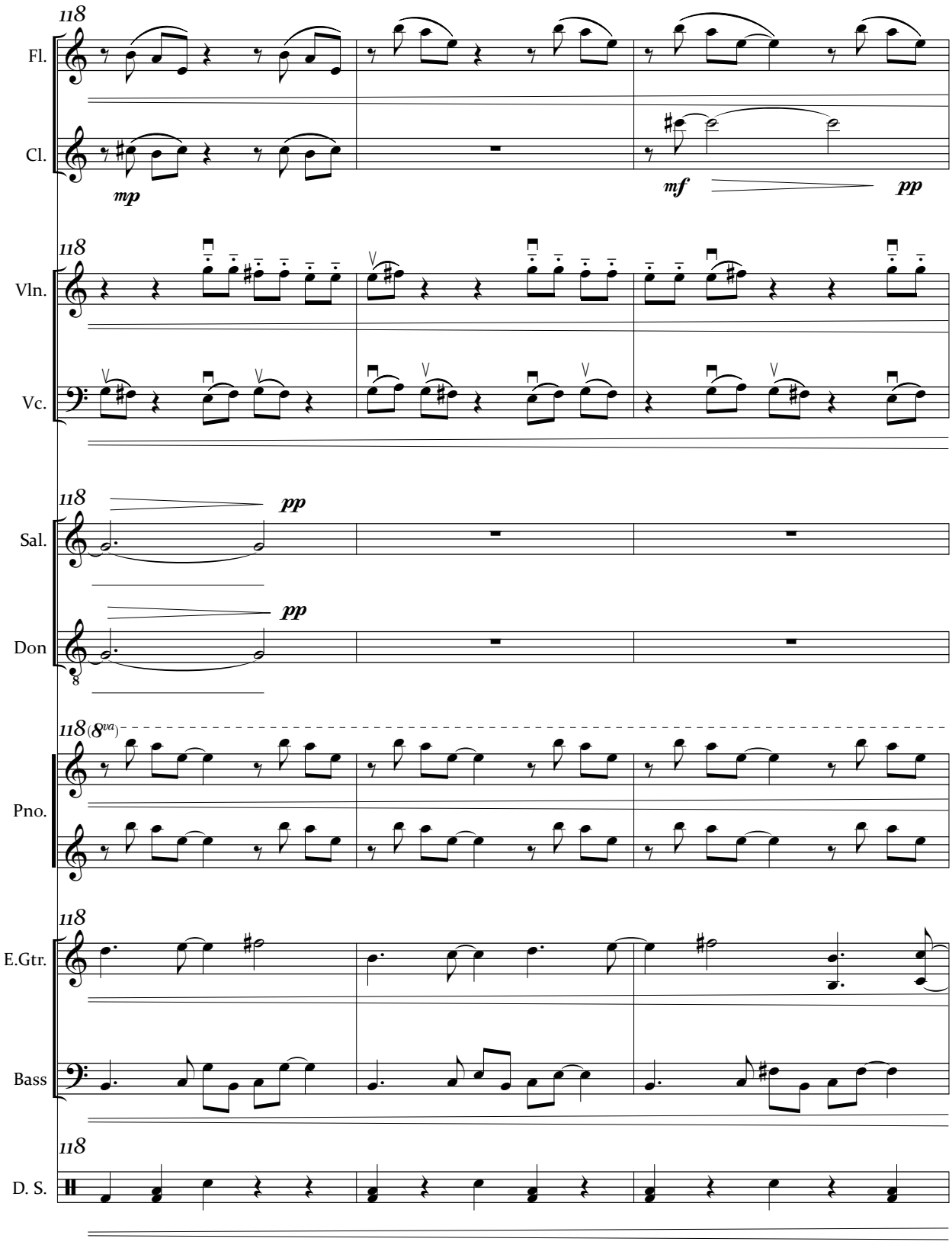

103
Fl.
Cl.
p
103
Vln.
Vc.
legato
p
103
mf
Sal.
This will not be a turned stone, not an ad -
Don
103
Pno.
103
E.Gtr.
Bass
p
103
D. S.
sub. p

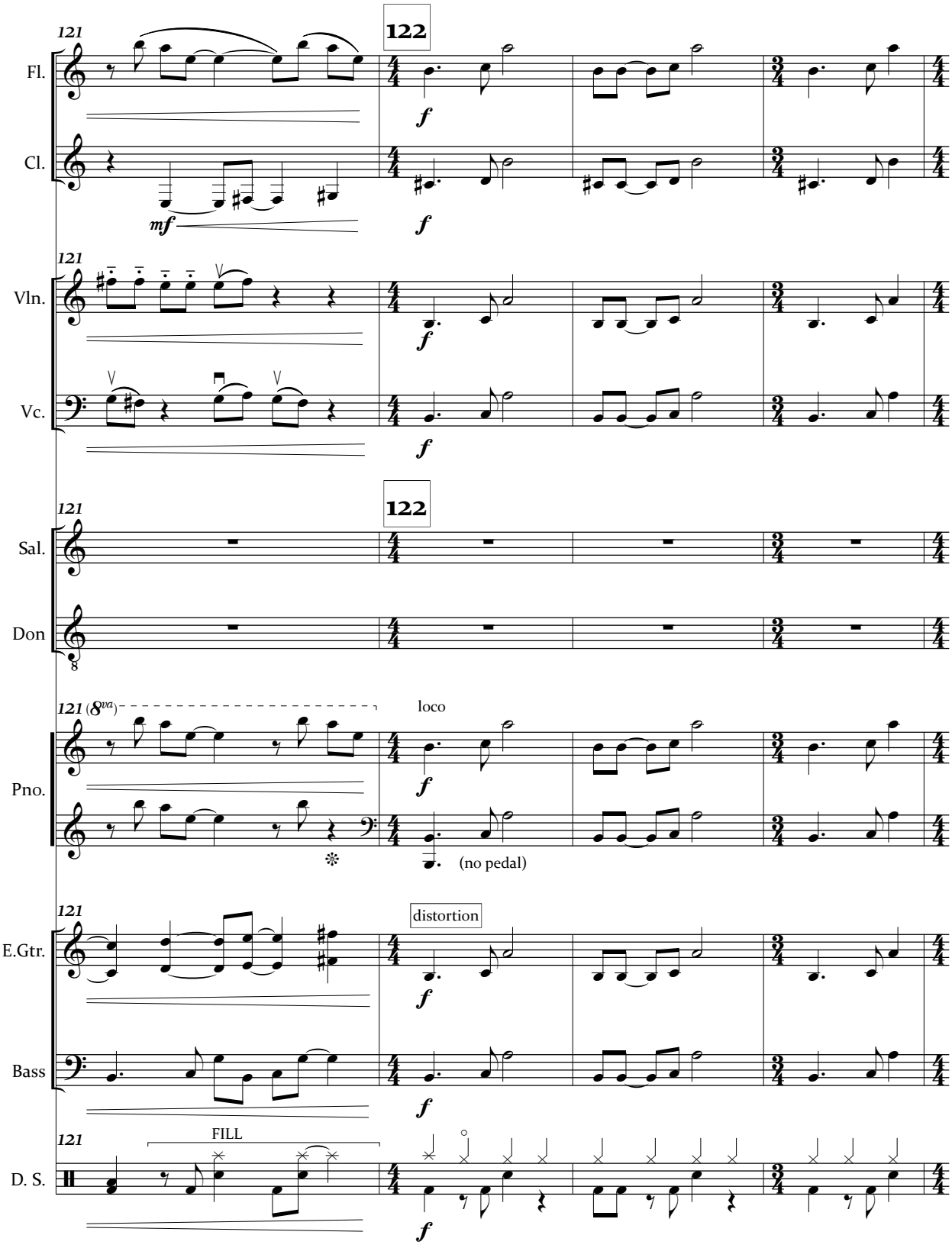

107
Fl.
Cl.
Vln.
Vc.
Sal.
Don
Pno.
E.Gtr.
Bass
D. S.
ff
f
sim.
just - ment.
8va
pedal ad lib
distortion
(7th position)

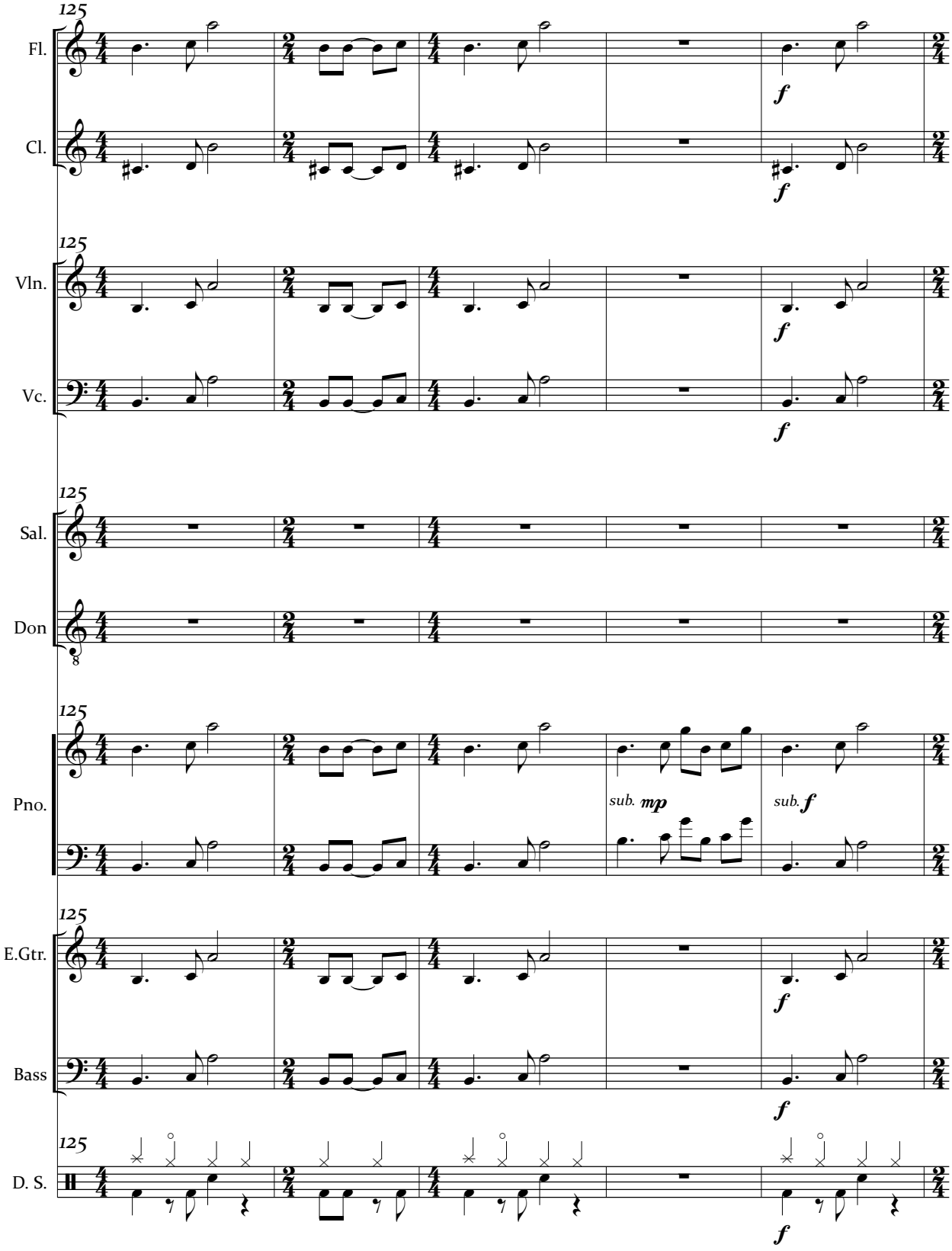

110
111
Fl.
Cl.
Vln.
Vc.
Sal.
Don
ff
What was death must be
Pno.
E.Gtr.
Bass
D. S.
CHOKE

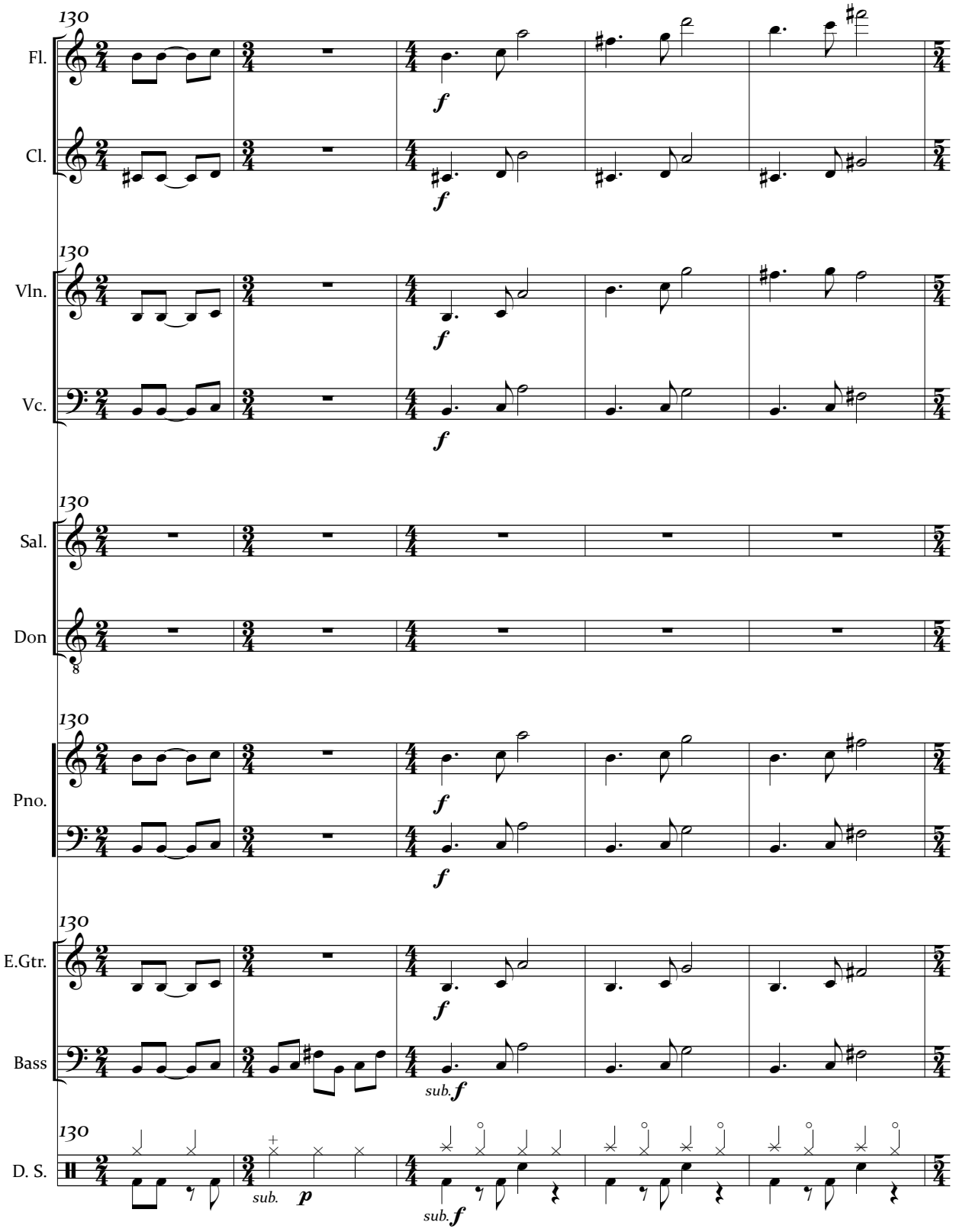

113
Fl.
ff
Cl.
ff
113
Vln.
ff
Vc.
ff
113
Sal.
What was man - y
Don
life!
What was man - y
113
Pno.
ff
8va
Ped.
113
E.Gtr.
ff
Bass
ff
113
D. S.
CHOKE

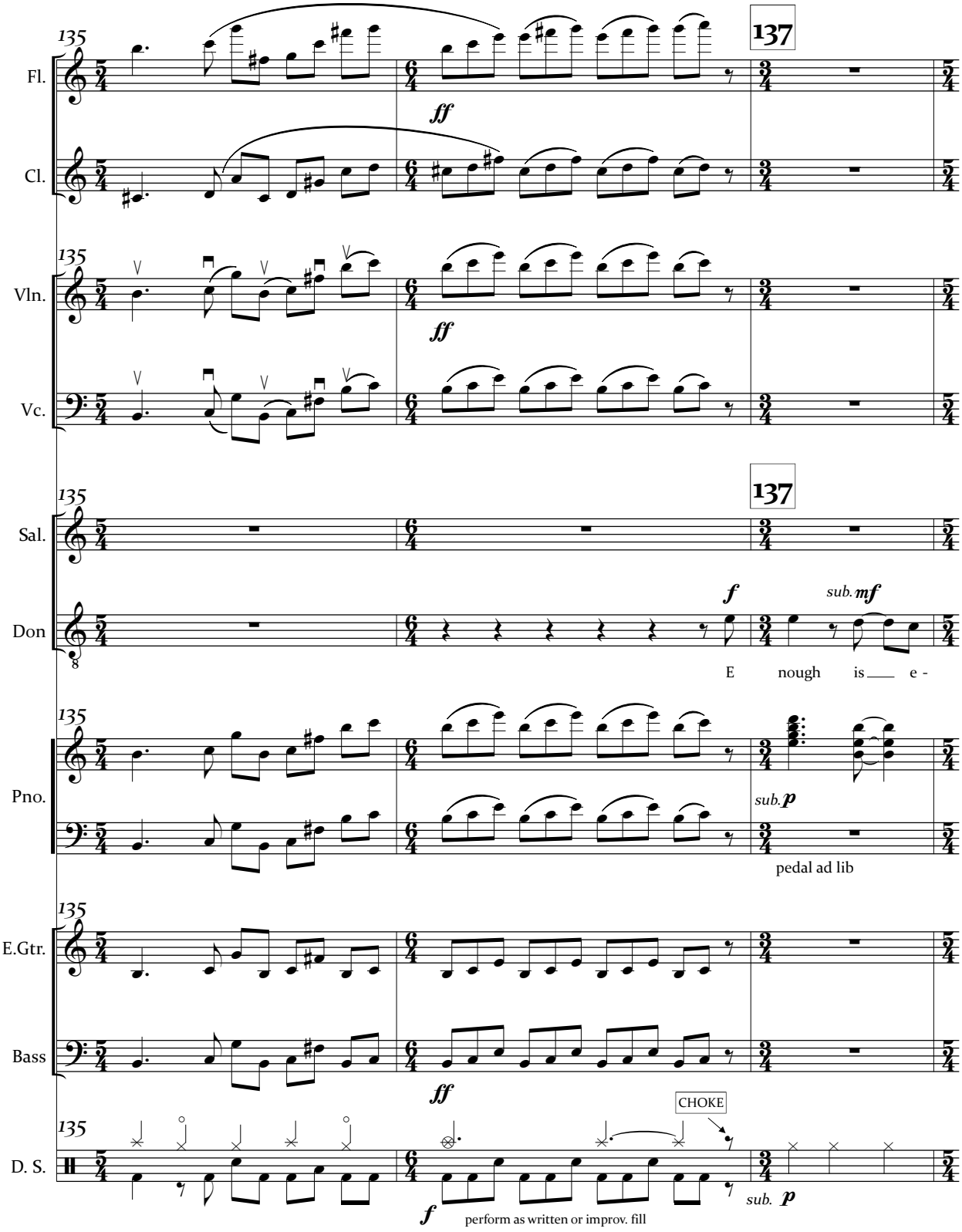

115
117
Fl.
Cl.
Vln.
Vc.
Sal.
Don
Pno.
E.Gtr.
Bass
D. S.
ff
p
f
mp
legato
must be one!
8va
clean
CHOKE
Ped.

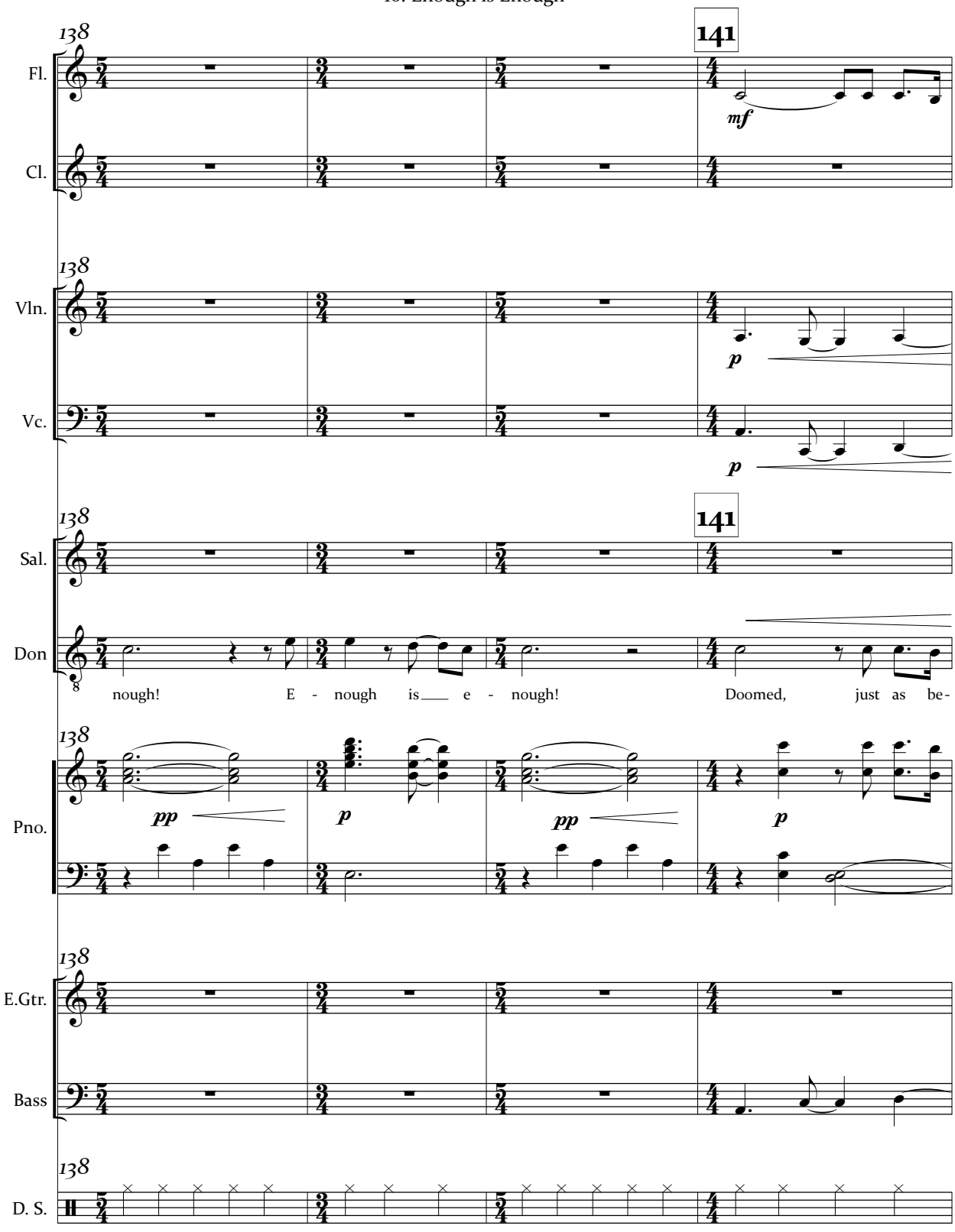

118
Fl.
Cl.
mp
mf
pp
118
Vln.
Vc.
118
Sal.
pp
Don
pp
8
118 (8va)
Pno.
118
E.Gtr.
Bass
118
D. S.

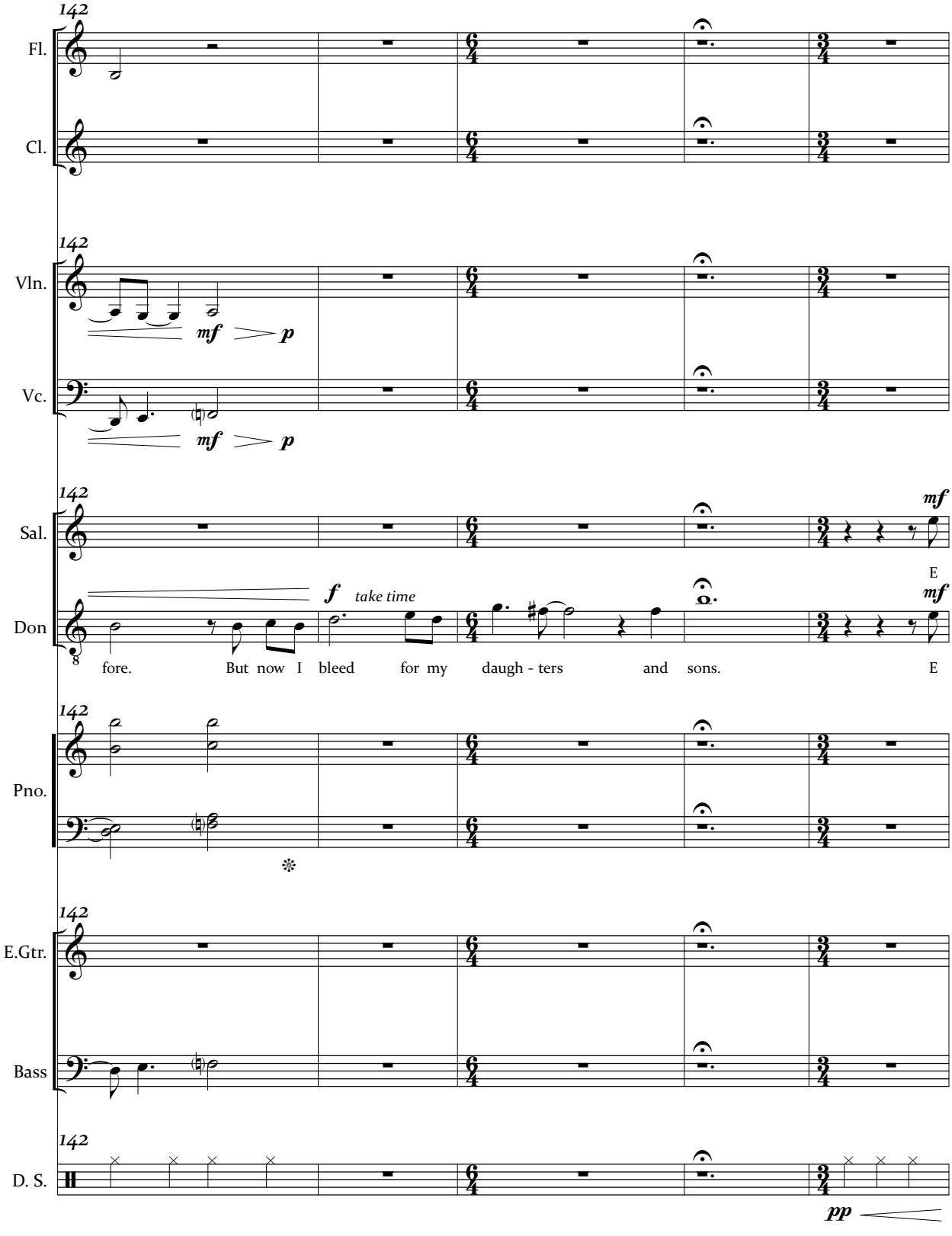

121
122
Fl.
Cl.
mf
f
Vln.
Vc.
Sal.
Don
8
(8va)
loco
Pno.
(no pedal)
distortion
E.Gtr.
Bass
FILL
D. S.

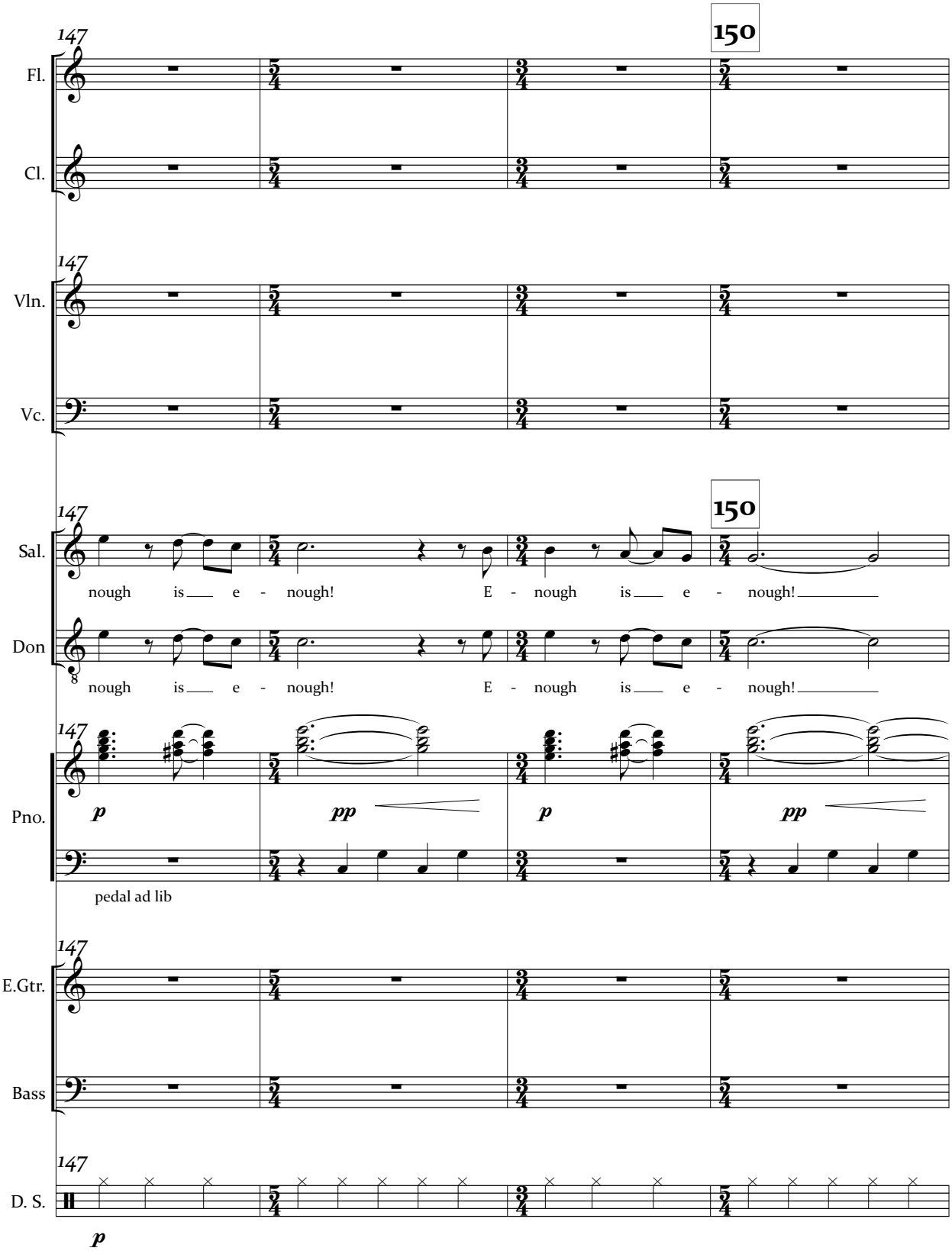

125
Fl.
Cl.
Vln.
Vc.
Sal.
Don
Pno.
E.Gtr.
Bass
D. S.
f
sub. mp
sub. f

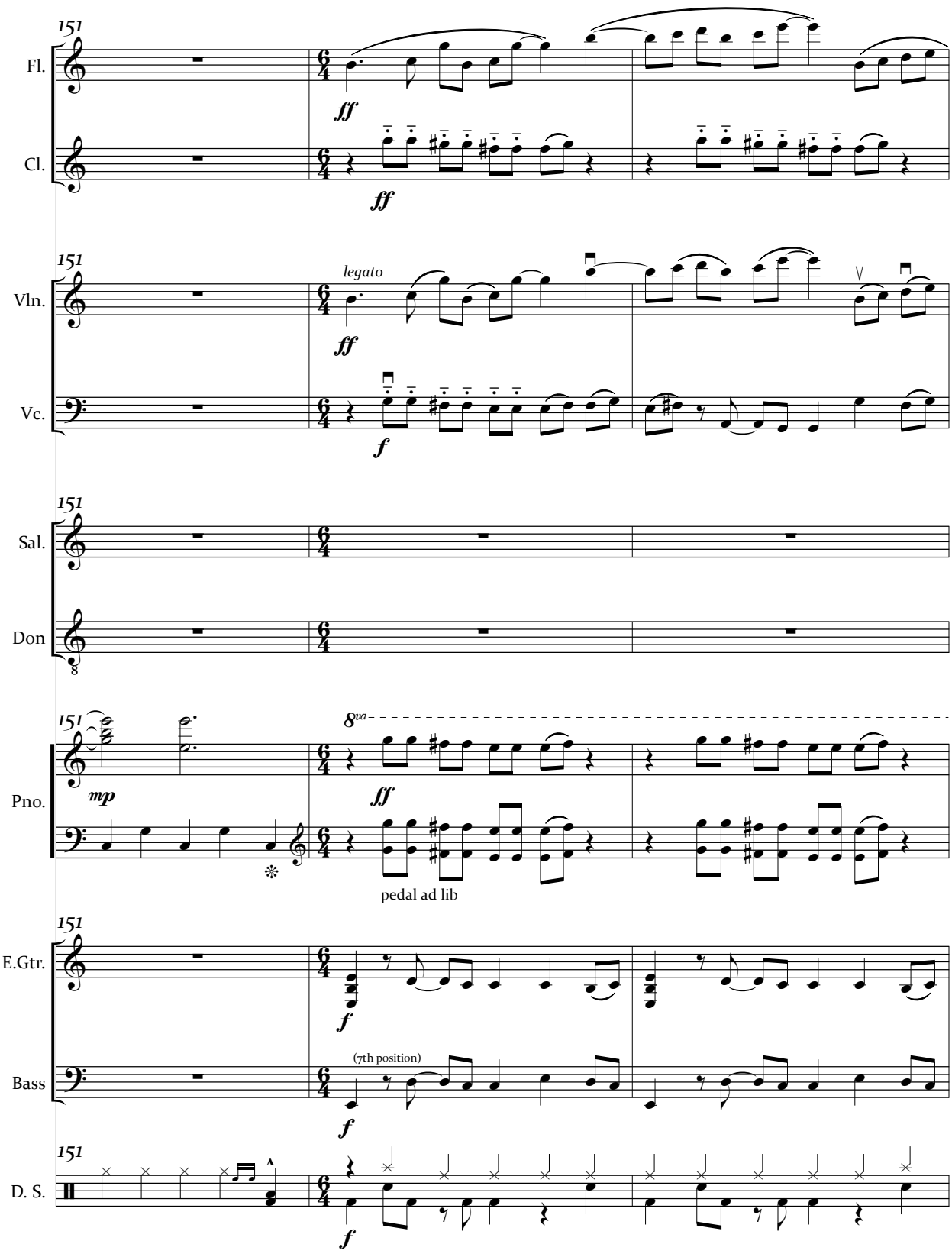

130
Fl.
Cl.
Vln.
Vc.
Sal.
Don
Pno.
E.Gtr.
Bass
D. S.
f
sub. f
sub. p

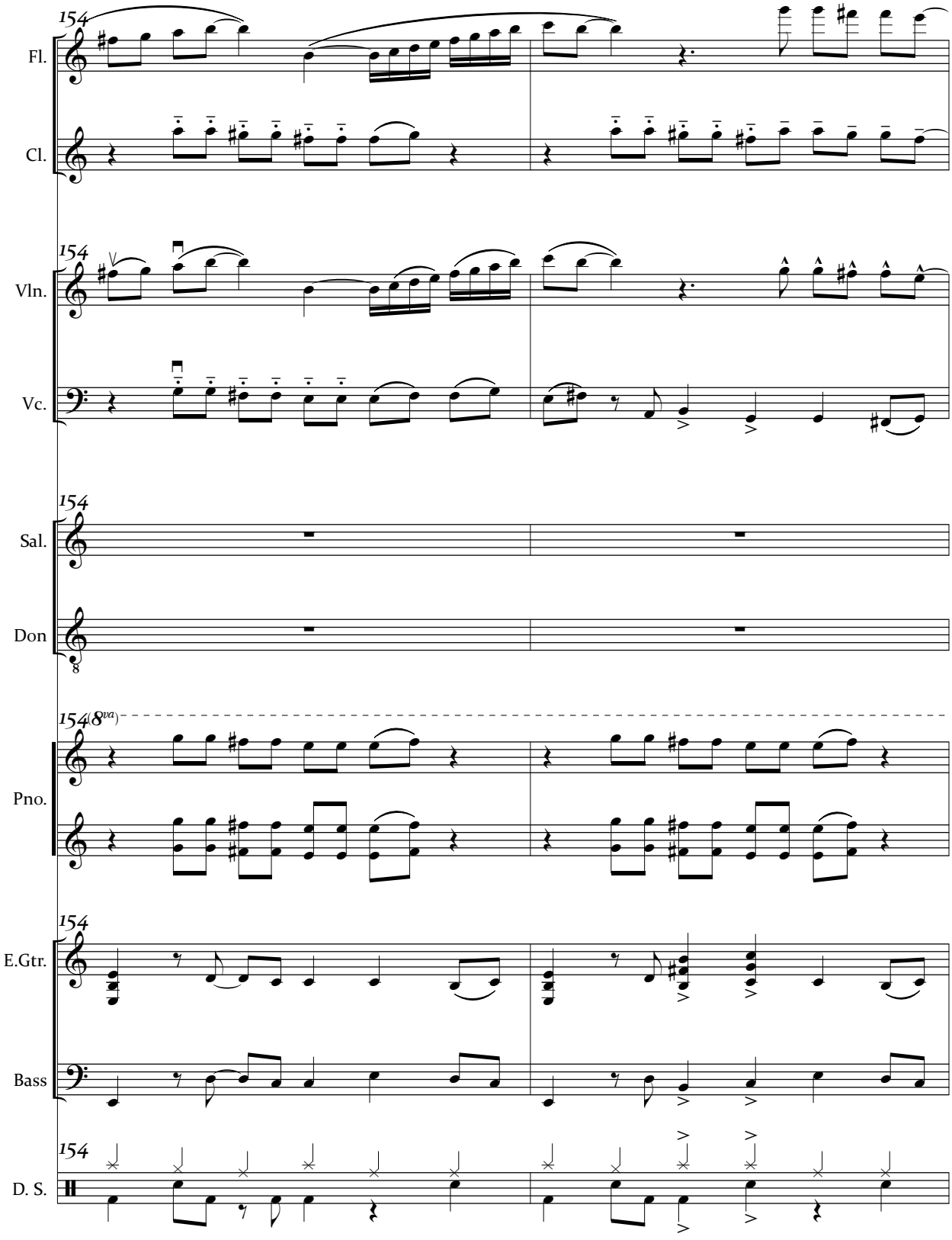

135
137
Fl.
Cl.
Vln.
Vc.
Sal.
Don
Pno.
E.Gtr.
Bass
D. S.
ff
f
sub. mf
sub. p
E nough is e -
pedal ad lib
CHOKE
perform as written or improv. fill

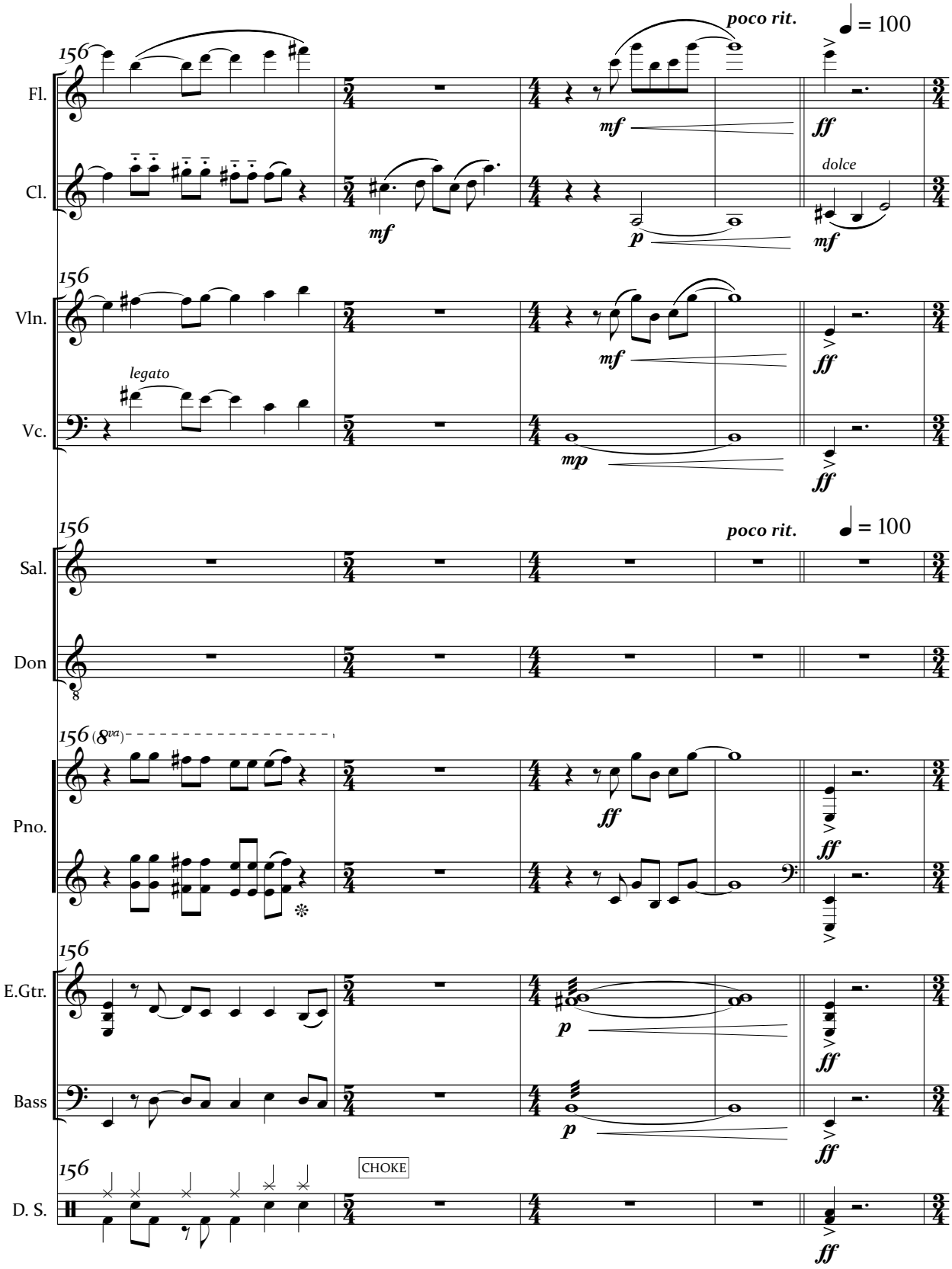

138
141
Fl.
Cl.
mf
Vln.
Vc.
p
p
Sal.
Don
nough! E - nough is e - nough! Doomed, just as be-
Pno.
pp
p
pp
p
E.Gtr.
Bass
D. S.

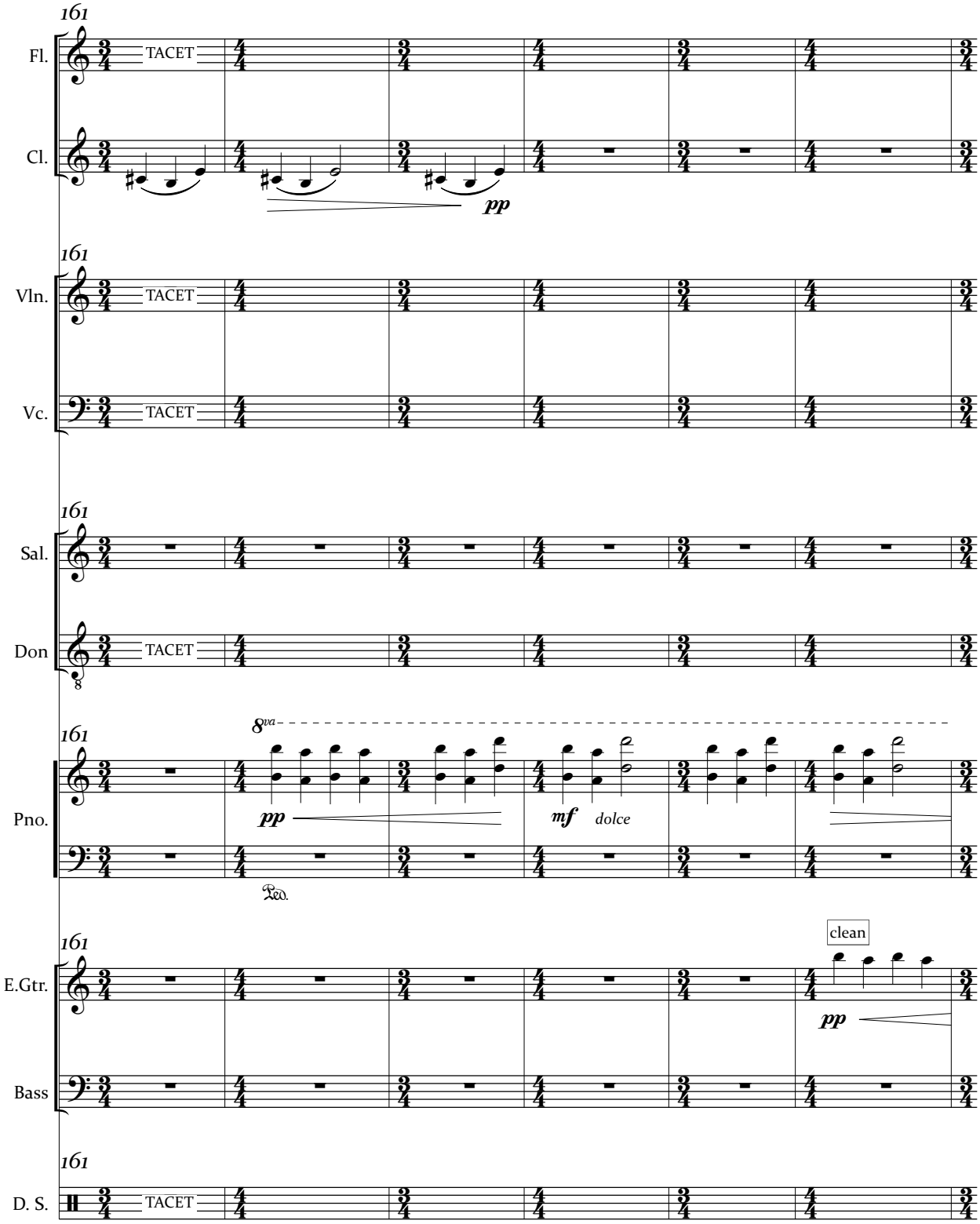

142
Fl.
Cl.
Vln.
mf
p
Vc.
mf
p
Sal.
mf
E
Don
f
take time
mf
fore. But now I bleed for my daugh - ters and sons.
E
Pno.
E.Gtr.
Bass
D. S.
pp

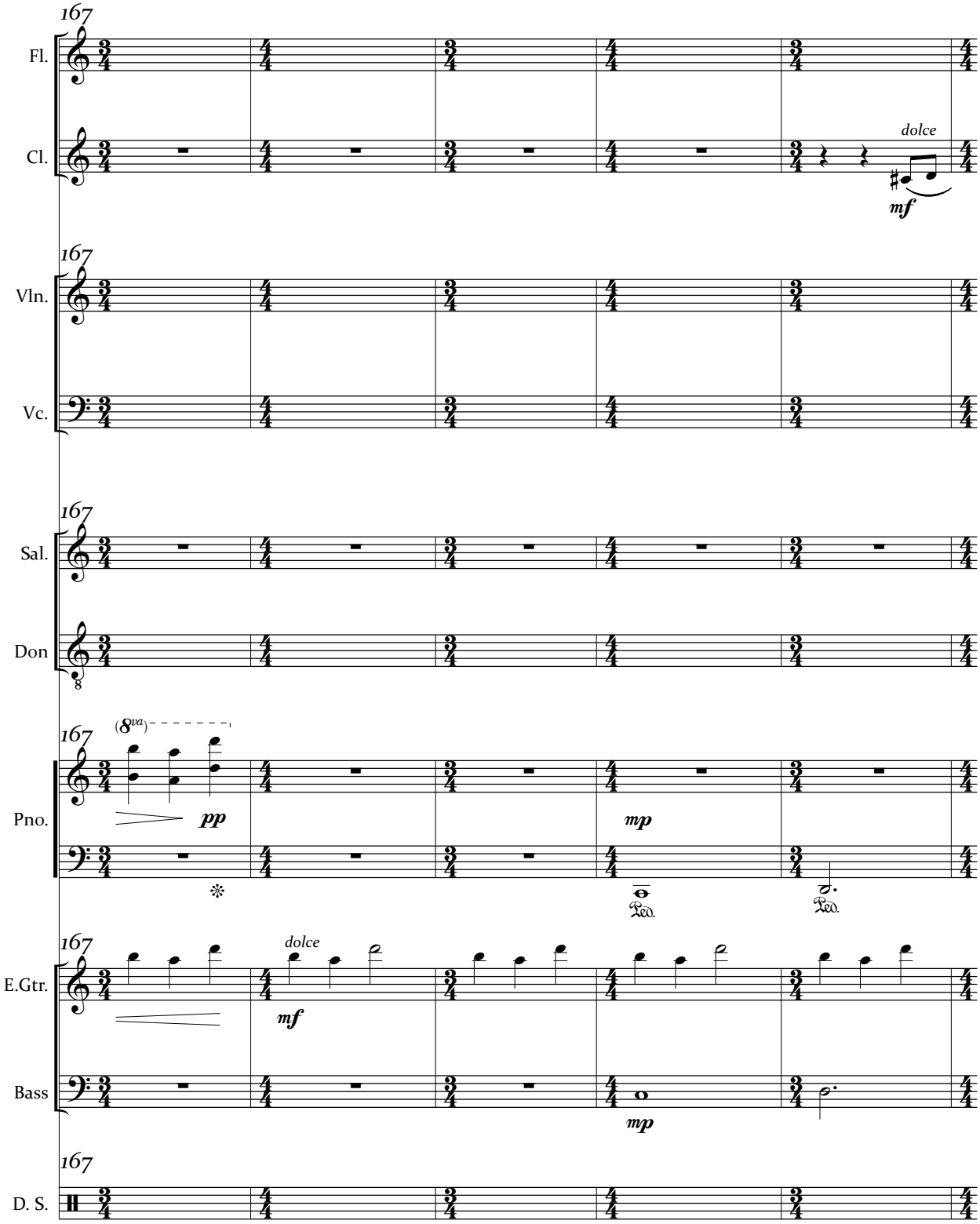

147
150
Fl.
Cl.
Vln.
Vc.
Sal.
nough is e - nough! E - nough is e - nough!
Don
nough is e - nough! E - nough is e - nough!
Pno.
p
pp
p
pp
pedal ad lib
E.Gtr.
Bass
D. S.
p

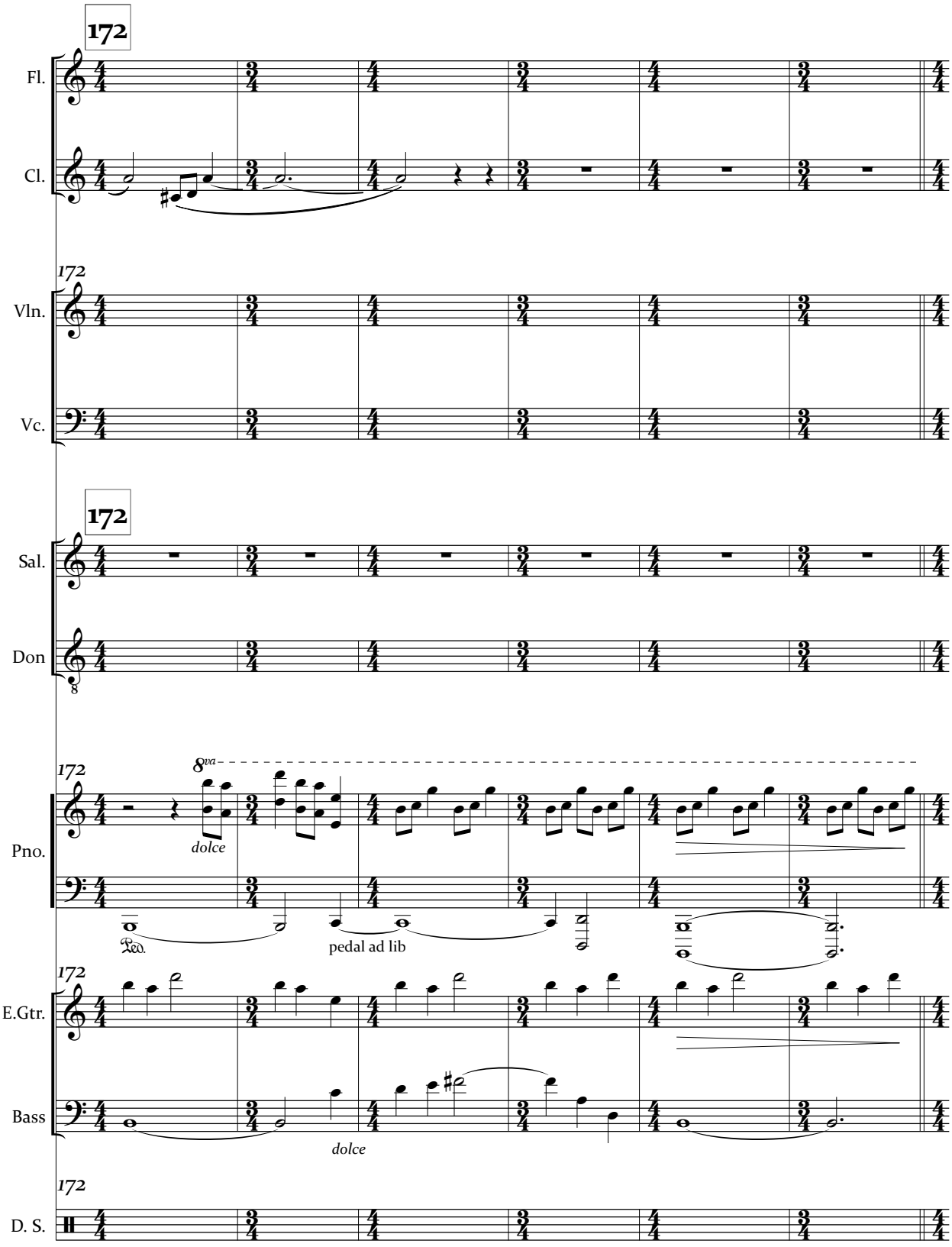

151
Fl.
Cl.
Vln.
Vc.
Sal.
Don
Pno.
E.Gtr.
Bass
D. S.
ff
f
mp
legato
8va
pedal ad lib
(7th position)

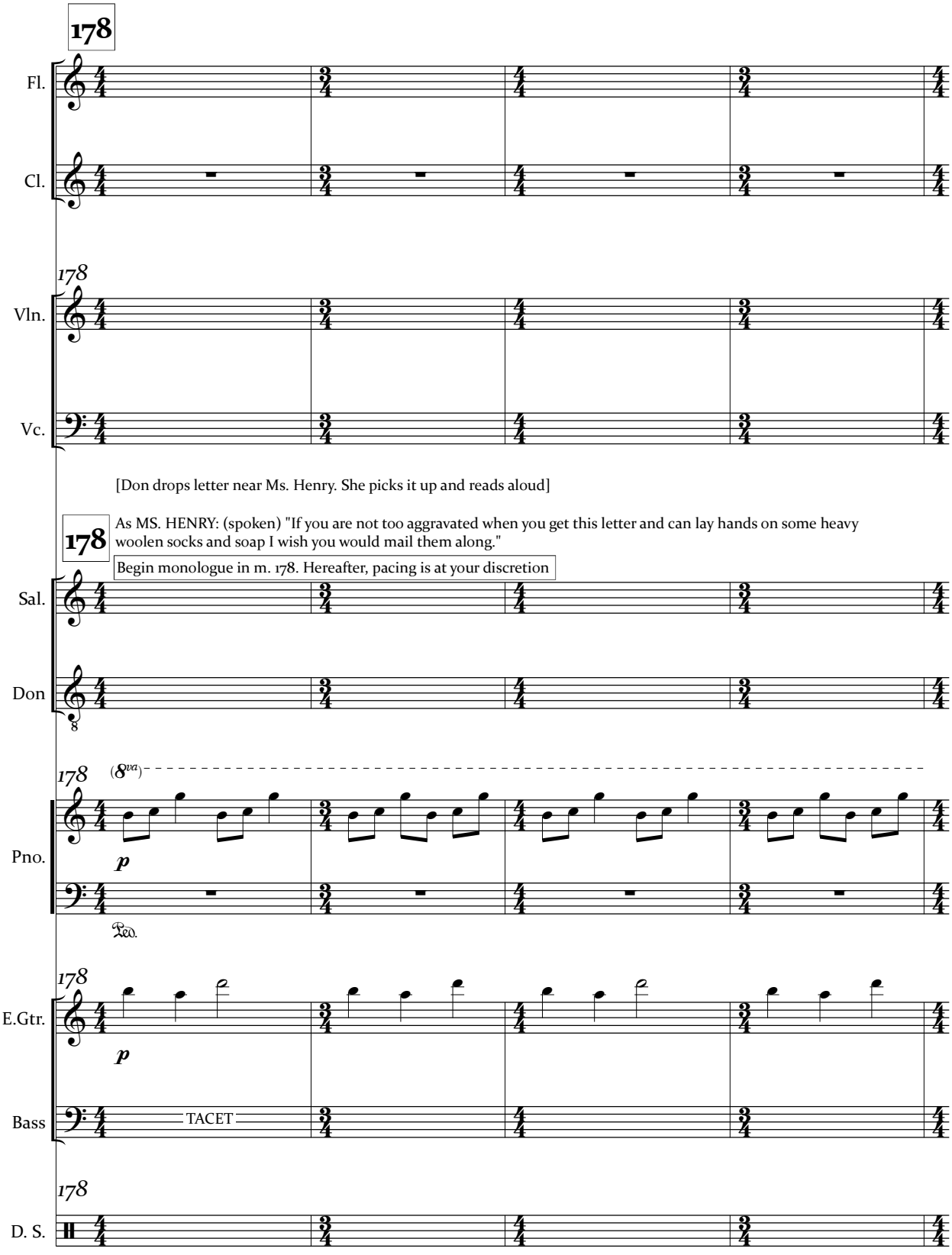

154
Fl.
Cl.
154
Vln.
Vc.
154
Sal.
Don
154
(8va)
Pno.
154
E.Gtr.
Bass
154
D. S.

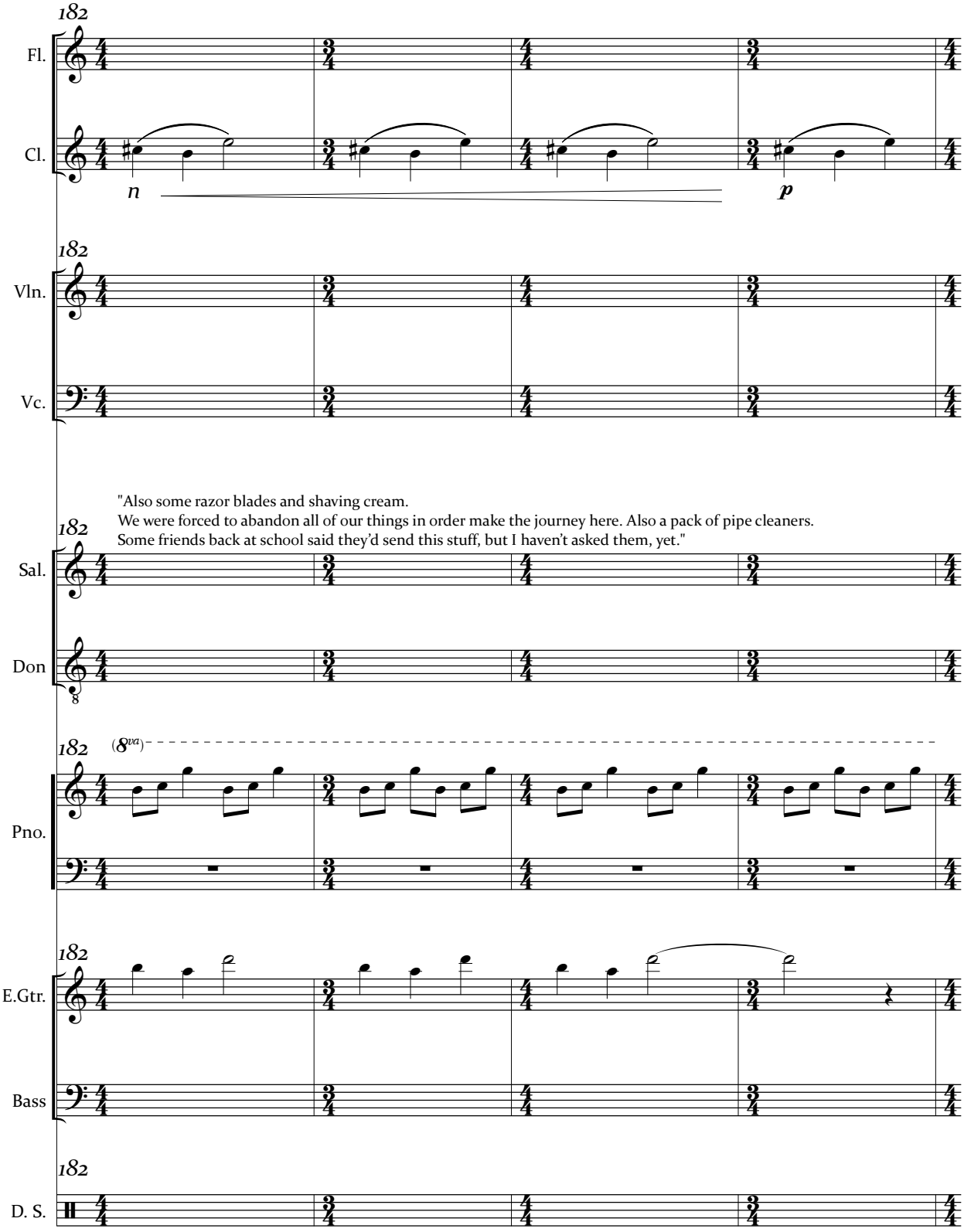

poco rit.
♩ = 100
156
Fl.
Cl.
Vln.
Vc.
Sal.
Don
Pno.
E.Gtr.
Bass
D. S.
mf
ff
p
mp
dolce
legato
(8va)
CHOKE

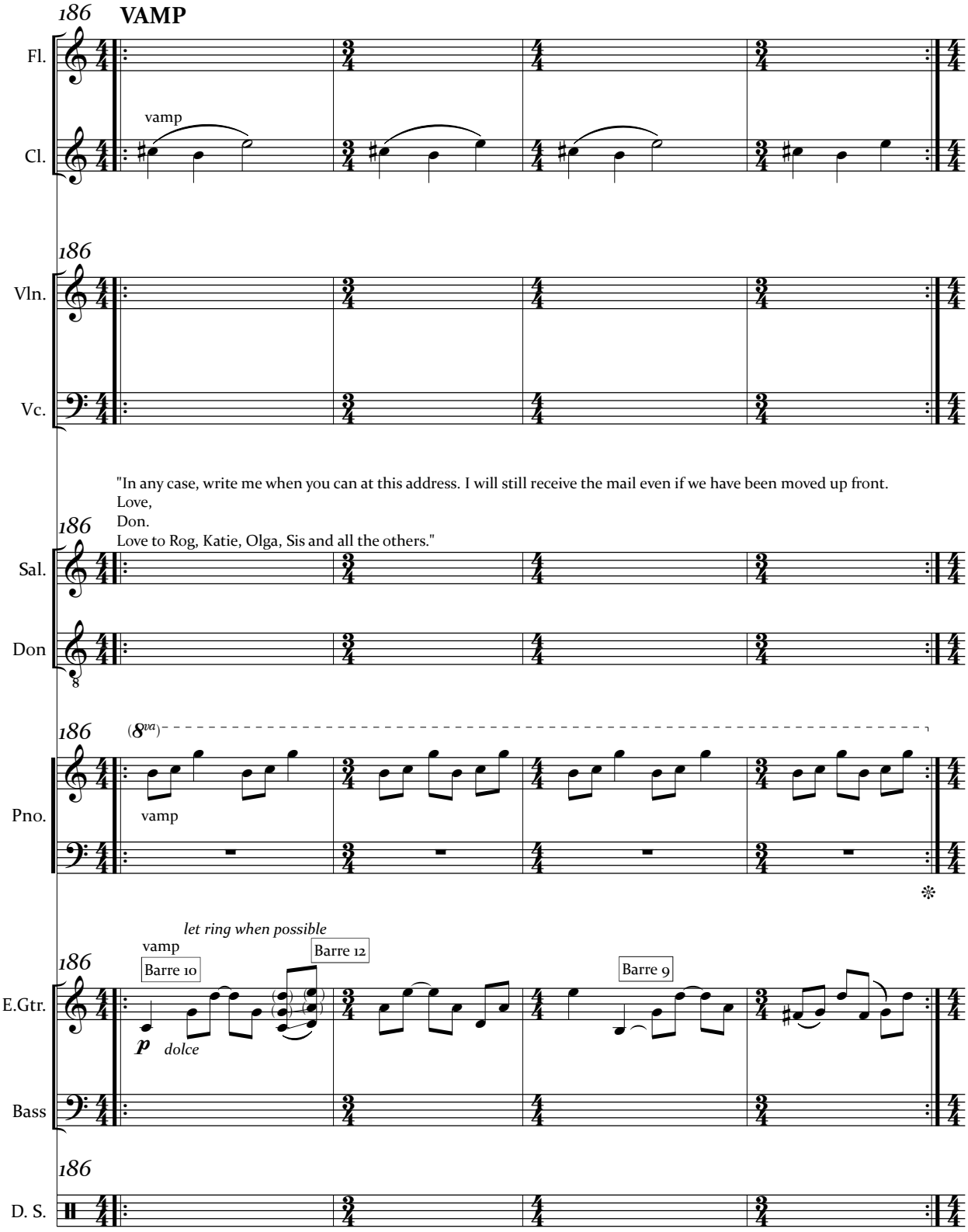

161
Fl.
TACET
Cl.
pp
161
Vln.
TACET
Vc.
TACET
161
Sal.
Don
TACET
8
161
8va
Pno.
pp
mf
dolce
Ped.
161
clean
E.Gtr.
pp
Bass
161
D. S.
TACET

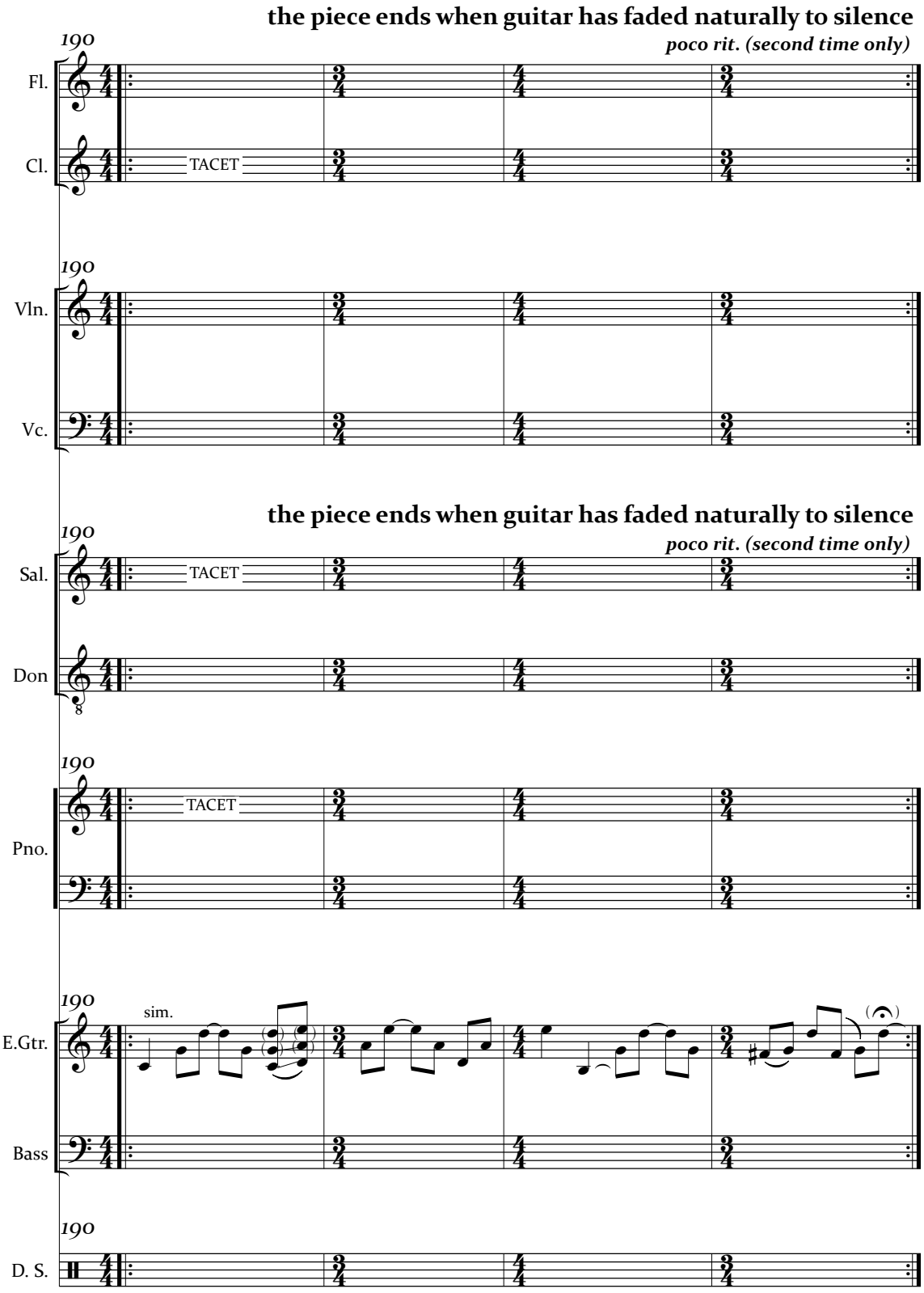

167
Fl.
Cl.
dolce
mf
167
Vln.
Vc.
167
Sal.
Don
8
167
(8va)
Pno.
pp
mp
Ped.
Ped.
167
dolce
E.Gtr.
mf
Bass
mp
167
D. S.


172
Fl.
Cl.
172
Vln.
Vc.
172
Sal.
Don
8
172
8va
dolce
Pno.
Ped.
pedal ad lib
172
E.Gtr.
Bass
dolce
172
D. S.


178
Fl.
Cl.
178
Vln.
Vc.
[Don drops letter near Ms. Henry. She picks it up and reads aloud]
178
As MS. HENRY: (spoken) "If you are not too aggravated when you get this letter and can lay hands on some heavy woolen socks and soap I wish you would mail them along."
Begin monologue in m. 178. Hereafter, pacing is at your discretion
Sal.
Don
178
(8va)
Pno.
p
Ped.
178
E.Gtr.
p
Bass
TACET
178
D. S.


182
Fl.
Cl.
n
p
182
Vln.
Vc.
"Also some razor blades and shaving cream.
We were forced to abandon all of our things in order make the journey here. Also a pack of pipe cleaners.
Some friends back at school said they'd send this stuff, but I haven't asked them, yet."
182
Sal.
Don
182
(8va)
Pno.
182
E.Gtr.
Bass
182
D. S.


186
VAMP
Fl.
vamp
Cl.
186
Vln.
Vc.
"In any case, write me when you can at this address. I will still receive the mail even if we have been moved up front.
Love,
Don.
Love to Rog, Katie, Olga, Sis and all the others."
186
Sal.
Don
186
(8va)
Pno.
vamp
let ring when possible
vamp
Barre 10
Barre 12
Barre 9
186
E.Gtr.
p
dolce
Bass
186
D. S.


the piece ends when guitar has faded naturally to silence
poco rit. (second time only)
190
Fl.
Cl.
TACET
190
Vln.
Vc.
the piece ends when guitar has faded naturally to silence
poco rit. (second time only)
190
Sal.
TACET
Don
8
190
Pno.
TACET
190
sim.
E.Gtr.
Bass
190
D. S.

Appendix A:

About *Don Henry*

Introduction

Don Henry is a chamber opera that tells the true story of an American student who fought in the Spanish Civil War to defeat Francisco Franco's fascist forces in the 1930s. The work examines the eponymous protagonist's commitment to the cause of equity and freedom for which he gave his life. *Don Henry* represents a stylistic synthesis of rock music and art music.

Don Henry is a sixty-minute one-act work. The work is scored for mezzo-soprano, tenor, pre-recorded soprano and male narrator, Pierrot ensemble, and rock trio (drum set, bass guitar, and electric guitar). This piece tells Don's story through historical documents and lyrical commentary. The primary source of text for the libretto is poetry written by those who witnessed the Spanish Civil War and contemporaneous historical documents, yet the nature of the fixed media and musical styles suggest a twenty-first century backdrop.

The impetus for creating a piece that examines the cause of anti-fascism is the increasing visibility and normalization of white-nationalism in the USA. In 2018, neo-Nazis and American white-nationalists ran for political office more than any other time in the history of the USA.[1] According to Paul Robeson, an African-American opera singer and activist whose career spanned from the 1920s-1960s, artists must take sides:

> Every artist, every scientist, must decide now where [they stand]. [They] have no alternative. There is no standing above the conflict on Olympian heights. There are no impartial observers…through the propagation of false ideas of racial and

[1] Juliana Kaplan and Alyssa Fisher, "Record Breaking Number of neo-Nazis and White Nationalists Running for Office in the U.S.," haaretz.com, last modified July 15, 2018, accessed October 11, 2018, https://www.haaretz.com/us-news/record-breaking-number-of-white-nationalists-run-for-office-in-u-s-1.6272263.
See also,

Southern Poverty Law Center, "WHITE NATIONALIST," splcenter.org, accessed October 11, 2018, https://www.splcenter.org/fighting-hate/extremist-files/ideology/white-nationalist.

> national superiority, the artist, the scientist, the writer is challenged. The battlefront is everywhere. There is no sheltered rear.[2]

His words call on all artists to use their place in the public sphere responsibly. *Don Henry* is a response to Robeson's decree.

The Don Henry Story

Don Henry was a University of Kansas (KU) student whose ideals led him to fight the fascists in the Spanish Civil War. He became a member of the international brigade that fortified the leftist Spanish Republicans (also referred to as the Loyalists). Don was a young man when Mussolini and Hitler established fascist governments in Western Europe. He and others from around the world traveled to Spain to help prevent a fascist government from taking hold as it had in Italy and Germany.

It did not take long for Don Henry to see the front line of the war after his arrival to Spain in the summer of 1937. Sadly, he died during his first battle. After his death, the House Un-American Activities Committee (HUAC) was provided evidence from the KU Board of Regents based on the latter's investigation at KU and in Don's hometown of Dodge City, KS. The investigation uncovered that Don had become a member of communist organizations at the University, and that his ideological leanings contributed to his decision to give his life fighting fascists.

Don Henry Chamber Opera Synopsis

Don Henry's story starts with his departure for Europe and ends shortly after the revelation of his death. The opera opens with Duke Prospero, a fictional representative from the

[2] Philip S. Foner, ed., *Paul Robeson Speaks* (New York: Citadel Press, 1978), 118.

HUAC, reading from the document which presents the result of the committee's investigation into Don's activities prior to joining the international brigade. Don's mother receives a letter from him, which she begins to read aloud. The letter reveals that Don had lied to his parents about the true nature of his trip to Europe. The setting shifts from on-stage activity to a television broadcast from a twenty-four-hour news channel reporting on the conflict in Spain. Next, a new character, Salaria Kee, is introduced. Salaria proceeds to sing an aria detailing her own journey to Spain for the same reason as Don. The twenty-four-hour news broadcast becomes increasingly dark and absurd while the seriousness of the Spanish conflict becomes clearer. The climactic musical number, *Enough is Enough,* elaborates on Salaria and Don's commitment to fighting fascism and alludes to an impending battle. Duke then coldly reveals Don's death during his first day on the front line. In the final scene, Don's mother reads the final two pages of his letter. She is unaware of his death while she reads Don's request for care packages from his family.

Survey of Related Research

My research focused on multiple extant dramatic vocal works that fall into two categories: 1) Landmark works that have become part of the standard repertory for ensembles, opera companies, and musical theatre companies and 2) works that are explicitly political and resemble my style. My research of landmark works began in the Spring of 2018 when I took a course on the history of opera with Dr. Martin Nedbal. The class investigated the most important operas from Claudio Monteverdi's *l'Orfeo* (1607) to John Adams' *Doctor Atomic* (2005). This survey revealed the multi-century trajectory of the operatic tradition that I am now participating in. There are three recent works that are especially applicable to my research: *Doctor Atomic* by John Adams, *Anthracite Fields* by Julia Wolfe, and *Solider Songs* by David T. Little.

The libretto for *Doctor Atomic* provided me with a model for telling the Don Henry story. Like *Doctor Atomic, Don Henry* is based on true events for which there is a multitude of historical documents. Peter Sellars' libretto for *Doctor Atomic* is made up of historical documents related to the development and testing of nuclear weapons as well as extant poetry used for arias and emotive commentary on the events the opera is based on. For example, the aria "Batter My Heart" is a setting of a sonnet by John Donne. Adams' tonal minimalist style is one I have long looked to for inspiration.

Although *Anthracite Fields* is an oratorio, many of its elements are pertinent to the development of my opera. Wolfe assembled the text for *Anthracite* herself, as I am doing for *Don Henry.* Her intention was to compose a work that would honor the harshly exploited anthracite coal-miners from her home state of Pennsylvania. To that end, she did extensive research by investigating local museums and interviewing former coal workers and their families. Her research inspired me to seek out the people who witnessed or fought in the Spanish Civil War. Through my research, I discovered an anthology of poetry entitled *Poems from Spain*[3]. All poems in this book were written by international brigaders from the British Isles. Like Wolfe, I hope to make my political statement more striking by invoking the emotions of those who experienced the story I am attempting to elevate. There are only a handful of composers whose music has influenced mine as much as Julia Wolfe. Throughout her career she has synthesized elements of rock music and art music in a way that has garnered respect from her colleagues and recognition from the public as evidenced by her winning the 2015 Pulitzer Prize in music for *Anthracite Fields* and her appearance on the beloved children's television program, *Arthur.*

[3] Jim Jump, ed., *Poems from Spain: British and Irish International Brigaders on the Spanish Civil War* (London: Lawrence & Wishart, 2006)

Of all the works I am researching, David T. Little's chamber opera *Soldier Songs* resembles my vision for *Don Henry* the most. Little's multi-media opera tackles a broad political topic with original lyrics by the composer and with a style influenced as much by art music as it is by rock music. According to the opera's program note, *Soldier Songs* is "an evening-length multimedia event…Combining elements of theater, opera, rock-infused concert music, and animation to explore the perceptions versus the realities of a soldier, the exploration of loss and exploitation of innocence, and the difficulty of expressing the truth of war." [4] The composer, like Julia Wolfe, constructed his own libretto. The fulcrum of the libretto are interviews Little conducted with U.S. military veterans. The interviews are used in two ways: first, audio from the interview is played during the opera, and second, the lyrics Little wrote are reflections on what he learned from the veterans. Similarly, my original lyrics are inspired and informed by the poems by and historical documents about the people I am depicting and whose concerns I am voicing in my opera. Little's use of audio and video to immerse the audience and contemporize the issues he is presenting is effective and will guide my own work on *Don Henry*.

Procedures and Methodologies

Libretto

The narrative is created using two historical documents. The historical documents are the KU Board of Regents press release and a letter that Don wrote to his father after his arrival in Spain. The music acts as a sort of emotive commentary on what is being revealed through the historical documents. The text that is drawn directly from the historical documents is often

[4] David T. Little, "Soldier Songs," davidtlittle.com, accessed October 11, 2018, https://davidtlittle.com/works/soldier-songs/.

altered for clarity, conciseness, and dramatic effect. Don's letter from Spain and the Press Release of the Board of Regents can be found on pages 437 and 453 respectively.

The following items have either informed the text or are direct sources of lyrics:

1) a letter Don Henry wrote to his father revealing the location and purpose of his European trip,[5]
2) the KU Board of Regents report,
3) *Poems from Spain.*
4) a contemporaneous newspaper clipping found in Don Henry's possession after his death,
5) Shakespeare, Sonnet 94,
6) lyric-poetry written by the composer,
7) *Revolutionary Suicide* by Huey P. Newton.[6]

Staging

The audience will experience the work in two settings: on stage and through a pre-recorded video playing on an on-stage screen. Below is a description of what each setting will include.

1. On-stage
    a. Two singers, a tenor and a mezzo-soprano
        i. Don Henry will be played by a tenor
        ii. Ms. Henry and Salaria Kee will be played by the same soprano
2. Video setting (pre-recorded):
    a. Megan O'Reilly (soprano)
        i. provide commentary on the on-stage events
        ii. propel narrative through satirizing a 24-hours news network personality
        iii. accompany on-stage singers
    b. Duke Prospero (male narrator)
        i. declamation of text from KU Board of Regents report

[5] Items 1, 2, and 4 can be accessed via the U.S. National Archives and Records Administration website: https://www.archives.gov/education/lessons/don-henry, accessed November 8, 2018

[6] Huey P. Newton, Dr., Revolutionary Suicide (New York: Penguin Books, 2009), 3. In this auto-biography, Newton unpacks the concept of Revolutionary Suicide. This concept relates directly to Don Henry's willingness to travel over four thousand miles to Spain and put his life on the line. "Revolutionary suicide does not mean that I and my comrades have a death wish; it means just the opposite. We have such a strong desire to live with hope and human dignity that existence without them is impossible. When reactionary forces crush us, we must move against these forces, even at the risk of death…"

Appendix B:

Libretto

Don Henry

A Chamber Opera in One Act

Libretto

By Various Authors and
Frank Nawrot

DON HENRY – Libretto

by Frank Nawrot & Various Authors (all text by Frank Nawrot unless otherwise indicated)

Characters:

Salaria Kee/Ms. Henry, on-stage mezzo soprano

Don Henry, on-stage tenor

Megan O'Reilly, pre-recorded soprano

Duke Prospero, male narrator

Scene 1: Oh, Kansas

Fixed Media

(*Text source:* Press Release of the Board of Regents. This document can be found on page 453)

[Duke Prospero sits across from Megan O'Reilly. He reads from a document.]

DUKE PROSPERO: Don Henry, when he came to the University of Kansas, was a religious boy with a normal outlook. Evidence by reputable citizens of Dodge City proved to the Committee's satisfaction that he had no communistic tendencies; he was a Boy Scout, interested in patriotic and religious activities.

On Stage

[on-stage soprano has back turned to audience while Don Sings]

OH, KANSAS

DON HENRY:

Oh, mother
Not even am I gone
Yet I long
To be back safe at home

Father,
Severe hardships we have seen
Rain that never ends
Sun that always beams

Not even am I gone
Yet I long
for this soil and this loam
Not even am I gone
Yet I long to be home

Oh, Kansas!
My heart will not breathe deep
in London or Paris
Oh, Kansas!
If I cannot die for you than I should not return to you
Oh, Kansas!

We who work
Are the ones
Never leave
Never fun
Do not fear
I'm a scout
Mother, dear,
Turn around
Do not cry,
Just a trip!
I won't die,
You'll get by.
Not a boy,
I'm a man!
I will prove
That I can!

Oh, Kansas!
My heart will not breathe deep
in London or Pari(s)
Oh, Mother! Father!
If I cannot cry for you than I should not return to you

Oh, mother
Not even am I gone
Yet I long
To be back safe at home

On Stage

(*Text source:* Don Henry's letter from Spain. This document can be found on page 437)

[Don walks up to Ms. Henry who is oblivious to his presence—drops letter—walks away—Ms. Henry picks up letter and opens it, reads it aloud]

MS. HENRY: Mother- I hope this letter has reached the folks at home for paper and postage is very scarce here in Spain. I have joined the Abraham Lincoln Brigade. At least half of my

battalion are U.S. citizens. About the proposed trip to France and tour of Europe, I can only say that it was a hoax for the delicate position of comrades headed for Spain made it necessary to conceal my actual destination. For the same reason, I cannot say exactly where I am in Spain. We have been some 3 weeks now making this journey and have undergone severe hardships to join this fight against Fascism. [Ms. Henry pauses, becoming visibly angry]

Scene 2: Die for Me

DIE FOR ME

MS. HENRY:

How will you tell my story?
How will you cry for me?
I've walked a thousand miles.
I've seen ten-thousand days.

Home is not where you make it,
you, from within my soul,
All are not yours to rescue,
Some simply die alone.

How will I tell your story?
Move them without a sound.
Who won't know by just a look,
Know that you can't be found

Now you say you'll bleed for me
Even though you still need for me.
When your heart returns and we go on together,
Will you live for me?

All we need is bread.
All I see is work ahead.
All we are is love
All we are is pain and luck.

You will bleed for me?
I will kiss a hero's face!
You still need for me?
You inherit heaven's grace!

Cry for me, cry for me!
You said you'd die for me!
Give to me, give to me!
Why won't you live for me?

Scene 3: Megan's World (pt. 1)

Fixed Media

(*Megan O'Reilly's text* by Frank Nawrot, satirizing Fox News Channel)

MEGAN O'REILLY: Megan O'Reilly here. We here at the No-Spin-Zone have been to Spain to see first-hand what the socialist nation is like. I wanna tell the millions who are voting for so-called American socialists in the United States what I saw. I saw bad people on both sides. There were some very fine people fighting to Make Spain Great Again. Some bad apples, but some very fine people. [without missing a beat:] Now—I've never been to Spain nor has anyone I know, but we just received footage from Europe of one of these [mockingly] Social Justice Warriors from the US who went over there…probably to smash some windows and smoke weed. Do we have the footage? No? Okay… [not too angry; just annoyed] Do it live!

On stage

SALARIA KEE: My name is Salaria Kee. I'm from Akron, Ohio. I am making my way to Barcelona to aid in the fight against Spanish fascists for the sake of Spanish workers and farmers and, indeed, workers and farmers worldwide.

Scene 4: Journey to Barcelona

JOURNEY TO BARCELONA

Text by Sylvia Townsend Warner

In that country pallor was from the ground,
darkness from the sky.
As the train took us by
we debated if it were mountain we saw or cloud

The bleached fields are pallid as truth might be.
Men move on them like clouds.
Dwellings like hempen shrouds
wrap up squalor with a grave dignity.

Pale is that country like a country of bone.
Dry is the river-bed.
Darkness is overhead,
threatening with the fruitfulness implicit in storm

The willows blanch, and catch their breath
It rains in the hills!
The parched river-bed fills,
the sky thunders down fruitfulness

Faithful to that earth the clouds have gathered again.

(*Text source:* Don Henry's letter from Spain)

MS. HENRY: [Reading from the letter] There's someone from Harvard, one from Cornell, one from Michigan—there are seamen and plumbers—all here to fight. At our first stop inside of Spain there were over 500 folks with 21 races represented. In order to get around, one should know how to speak French, Spanish, German, Polish, and English (least of all, it seems!). By the time of the next offensive, we anti-fascists will out-number the fascist forces by some one-hundred thousand. But their equipment is certainly more abundant…They outnumber us with planes and guns…but there is practically no doubt that we have the superior forces!

Fixed Media

(*Text source:* Press Release of the Board of Regents)

DUKE: Don immediately affiliated with the YMCA and became a member of its cabinet. The Chancellor says the YMCA was dominated by a leftist group. Some observed that he was easily excited and not entirely happy with the school in general and somewhat class conscious.

MEGAN: [incredulously, almost angry] What does that mean? Class conscious? He knew what classes he was taking. Probably calculus or something, right?

Scene 5: We Who Work

WE WHO WORK

DON:
We who build, we who sing
We who sew, we who know

We will come

We who make, we who grow
We who serve, we who work

We will come
All that we've built—
All that we've grown—
All we've made—

We will come for it!

Scene 6: Full Moon at Tierz

Fixed Media

MEGAN: We see it all across college campuses. Ya know, *social justice warriors*; sitting inside the safety of the classroom thinking they know what's best for you and me. Okay, so what's going on with all of this, Duke? Am I crazy? These liberals never actually do anything!

(*Text source:* Press Release of the Board of Regents)

DUKE: [reading from a document] There was at the University of Kansas a Young Communist League operating secretly behind various false fronts, evidence shows that in the spring of his first year he joined the Young Communist League. [looks up from document blankly]

FULL MOON AT TIERZ

Text by John Cornford

DON:

The past, a glacier, gripped the mountain wall,
And time was inches, dark was all.
But here it scales the end of the range,
The dialectic's point of change,
Crashes in light and minutes to its fall.

Time present is a cataract whose force
Breaks down the banks even at its source
And history forming in our hands
Not play-doh clay but roaring sands,
Yet we must swing it to its final course.

The intersecting lines that cross both ways,
Time future, has no image in space,
Crooked as the road that we must tread,
Straight as our bullets fly ahead.
We are the future. The last fight let us face.

Scene 7: Megan's World (pt. 2)

Fixed Media

MEGAN: Look, I'm a lover of the first amendment. Freedom of speech is fine. Should we patriots take the constitution so literally? Of course we should! It's a dead document. [very serious, *almost* angry] Dead. Killed. Murdered. [nonchalantly, lots of hand gesture] But death can be interpreted this way, or that way. Let's talk about these bandana-clad anti-fascists. Should they be able to speak? We can't see their faces? Listen, the cops in the USA and Europe do a fine job of keeping fascists at bay, right? These guys think they are cops now, I guess. You are abusing freedom. [very serious, very sincere]: Freedom of speech is fine. Breaking the law in this intense time, is not.

Scene 8: Split Wide Open

On stage

(*Text source:* Don Henry's letter from Spain)

[reading from the letter]

MS. HENRY: One thing we are sure of is that hell is bound to split wide open before much longer…The people here are a real treat to a radical's eyes. Everywhere is the clenched fist salute of the anti-fascists, and everyone's name is Comrade.

***DIE FOR ME* (reprise)**

MS. HENRY:

How will you tell my story?
How will you die for me?
How will I tell your story?
You, from within my soul…

You say that you'll die for me
Why can't you live for me?
When your heart returns and we go on together,
Will you live for me?

SPLIT WIDE OPEN

DON:

One thing we are sure of
Is that hell is bound to split wide open.

Everywhere is the clenched fist salute.
Everyone's name is comrade.

The Spanish people go on
Go on with their lives calmly
As though no danger at all awaited them.

One thing we are sure of
Is that hell is bound to split wide open.

Everywhere is the clenched fist salute.
Everyone's name is comrade.

All along the east coast
There are no signs of the war
Except
Ambulances, trucks, and military cars of all kind on the road
Headed in all directions.

One thing we are sure of
Is that hell is bound to split wide open.

On the train we passed car after car
Of wounded comrades
Bound for the rear.

One thing we are sure of
Is that hell is bound to split wide open.

Fixed Media

(*Text source:* Press Release of the Board of Regents)

[Closeup of Megan's face. She stares blankly into the camera for 10 seconds]

DUKE: The Young Communist League held meetings and was addressed by Communist organizers.

Don henry became President of the American Student Union as his designated function in the Young Communist League. He was very active in left wing peace movements and Y.M.C.A. The American Student Union was a merger of the Communist National Student League and the socialistic Student league for Industrial Democracy.

Scene 9: A Moment of War

A MOMENT OF WAR

Text by Laurie Lee

SALARIA:
It is night like a red rag
Drawn across the eyes

The flesh is bitterly pinned
To desperate vigilance

The blood is stuttering with fear.

MS. HENRY:
O praise the security
In cool crumbs of soil,
Flatter the hidden sap
And the lost unfertilized spawn of fish!

SALARIA:
The hands melt with weakness
Into the gun's hot iron

The body melts with pity,

The face is braced for wounds
The odor and the kiss of final pain.

MS. HENRY:
O envy the peace of women
Giving birth and love like toys
Into the hands of men!

SALARIA:
The mouth chatters with pale curses

The bowels struggle like a nest of rats

The feet wish they were grass
Spaced quietly.

MS. HENRY:
O Christ and Mother!

SALARIA:
But darkness opens like a knife for you
and you are marked down by your pulsing brain

and isolated

and your breathing
SALARIA & MS. HENRY:
your breathing is the blast, the bullet,
and the final sky.

On stage

(*Text source:* Don Henry's letter from Spain)

[Don is writing a letter while Ms. Henry is reading. Don will speak what he is writing]

DON: [dejected] Most appalling of all is the parade of one-armed and one-legged Comrades in every train station. The civilian bombardment is the worst ever known to man.

<u>Scene 10: Accommodations are swell</u>

[no music]

(*Text source:* Don Henry's letter from Spain)

DON: [cheery] About our barracks: with a few exceptions the accommodations are swell. We get American goods, Lucky Strike cigarettes once each week, and plenty of work. There is no soap here or razor blades, towels, toothpaste, etc. Each soldier has shoes with steel cleats, a steel

helmet, bayonet, and rifle, woolen underwear, flannel shirt, kaki trousers, kaki leg wraps, coat, beret with the red star of liberty, canteen, knap sack, blanket roll.

Scene 11: Megan's World (pt. 3)

Fixed Media

MEGAN:

college kids
entitlement
cuck
bigot
microaggression
sheltered rear
fascism
Chad
freedom of speech
antifa

Fixed Media

(*Text source:* Press Release of the Board of Regents)

DUKE: During Don's first year at the University of Kansas, numerous editorials were published in the Daily Kansan on the Spanish situation, extolling the cause of the Loyalists, also called Red forces. It is common knowledge of the Communist support and participation with Spanish Loyalists. These highly partisan editorials by faculty members held the Loyalist's cause to be the crucial battle for democracy in Europe.

Scene 12: They That Have the Power/I have Lived in the Time of Heroes

THEY THAT HAVE THE POWER

Texts by David Marshall and William Shakespeare

MS HENRY (Shakespeare)**:**
They that have power to hurt and will do none
That do not do the thing they most do show,
Who, moving others, are themselves as stone,
Unmoved, cold, and to temptation slow;

DON (Marshall):
I have lived in a time of heroes and heroines;
Of great objectors
To subjugation and persecution.

I have rubbed rough shoulders

With unnumbered soldiers
Dead in their thousands.

MS. HENRY (Shakespeare):
They rightly do inherit heaven's graces
And manage nature's riches from expense;
They are the lords and owners
Others but stewards of your excellence.

DON & MS. HENRY (Marshall):
I/You have rubbed rough shoulders
With unnumbered soldiers
Dead in their tens of thousands.

DON (Marshall):
The working folks who saved Madrid,
Those lads that fell at Birmingham
At Pyongyang and Stalingrad

MS. HENRY & DON (Shakespeare)**:**
The summer's flower is to the summer sweet,
Though to itself it only live and die,

MS HENRY (Shakespeare):
But if that flower with base infection meet,
The lowest weed outbraves his dignity:

DON (Marshall):
These were my comrades,
My companions,
Civilians, conscripts, partisans,

Who did great deeds to win hard victory.

In unremembered graves they lie
Untrumpeted, their songs forgotten
I was not taught their history.

MS. HENRY & DON (Shakespeare):
The summer's flower is to the summer sweet,
Though to itself it only live and die,
But if that flower with base infection meet,
The lowest weed outbraves his dignity:

MS. HENRY (Shakespeare):
Sweetest things turn sour by their deeds;
Lilies that fester smell far worse than weeds.

Fixed Media

(*Text source:* Press Release of the Board of Regents)

DUKE: [closeup] Don Henry became interested in the Red cause in Spain. He was furnished money, through Communist sources, to go to Spain. He went to Spain.

Scene 13: The Internationalist

On stage

(*Text source:* Don Henry's letter from Spain)

DON: [writing letter] In order to get around, one should know how to speak French, Spanish, German, Polish, and English (least of all, it seems!)

THE INTERNATIONALIST

Text by an anonymous International Brigader

DON & SALARIA:

Ich came nach Spain in Januar
Yo hablar seulement English,
But jetz I say Comment Savar
Wie gets, Que tal, tovaritsch

Ich faren mit mein ambulance
In woikin shoit and panties,
No tegno tiempo por romance,
Y arbeit màs duro que antes

Wen abend komt, I saw BON Soir,
Mi conventures alles veloren,
Ich bin sehr kalt, but I am told
C'est la guerre, dasder krieg, there's a war on

But underer dings Ich hat gelernt
That mange ist nicht veel,
Nosotros felisch is sometimes burnt,
Mit garlis, Tambien huile

Pero, una idea es uber alle,
An idea my profundo,
We'll arbeit schwer for Franco's fall,
Und U.H.P. en todo el mundo.
Workers of the world, unite!

Scene 14: Megan's World (pt. 4)

Fixed Media

MEGAN:

I'm a lover of the first amendment. Freedom of speech is fine.

DON[1]:

Always bear in mind that the people are not fighting for ideas,
for the things in anyone's head.
They are fighting to win material benefits, to live better and in peace

MS. HENRY (Shakespeare):

For sweetest things turn sour by their deeds;
Lilies that fester smell far worse than weeds

Scene 15: Ebro Crossing/An Assault on Democracy

EBRO CROSSING

Text by James R Jump

DON:

Soon we shall launch the attack.
This is no routine maneuver.
We must regain
The ground we lost three months back.

All my belongings have gone in a truck
To the safety of the rear
And I am alone,
Wearing my tattered uniform and my fear,
In my pockets I have nothing of my own –
Not even a pocket-knife or comb.
I have no money and not a single photograph
To transport me, temporarily
From the war.
I have a 1908 rifle,
Fifty cartridges stuffed in my pockets
And two hand-grenades tied to my belt.
In my blanket-roll I have a loaf of bread
And a tin of corned beef.
My tin mug and water-bottle are securely tied

[1] Words by Amilcar Cabral. "Tell no lies, Claim no easy victories..."[1] marxists.org. Accessed April 15, 2019. https://www.marxists.org/subject/africa/cabral/1965/tnlcnev.htm.

So that they will not rattle when I run,
Crouching,
In my rope-soled sandals
Or crawl on my belly
Like an ungainly tailless lizard.

If I am lucky and come out of the front line
In, maybe, ten days' time,
I shall have my own things again –
A book of Lorca poems
A badge of the colors of liberated Spain,
Cayetana's photograph,
A fountain-pen and a change of socks.

But first, we have to launch the attack.

(*Text source:* Don Henry's letter from Spain)

DON: [writing a letter]: Now U.S. citizens close their eyes to an assault on democracy and in doing so are actually aiding the spread of fascism. You may say we are suffering from the same delusions that the World War veterans suffered, but the political lineup is much different with a threat not to the rich but to all working people!

On stage

[T.V. Goes on, Duke and Megan are silently ranting about something]

SALARIA[2] [with fervor]:

Always bear in mind that the people *are* not fighting for ideas,
for the things in anyone's head.
They are fighting to win material benefits, to live better and in peace,
to see their lives go forward,
to guarantee the future of their children.

Fixed media

(*Text source:* Press Release of the Board of Regents)

[No music; silence except Duke.]

DUKE: Don Henry became interested in the Red cause in Spain. He was furnished money, through Communist sources, to go to Spain. He went to Spain. He was mortally wounded on his first day at the front. We have had entire cooperation from the University authorities. We are convinced that there has been, and is now, some Communistic and probably some Fascist activity at the University of Kansas. Since the appointment of this Committee some changes have been

[2] Words by Amilcar Cabral. "Tell no lies, Claim no easy victories..."[2] marxists.org. Accessed April 15, 2019. https://www.marxists.org/subject/africa/cabral/1965/tnlcnev.htm.

made at the University, eliminating certain of the personnel which we believe will minimize un-American activities.

[Screen goes to static.]

Scene 16: Enough is Enough

ENOUGH IS ENOUGH

Text by Frank Nawrot

Inspired by the words of Huey P. Newton:

"**Revolutionary suicide does not mean that I and my comrades have a death wish; it means just the opposite. We have such a strong desire to live with hope and human dignity that existence without them is impossible. When reactionary forces crush us, we must move against these forces, even at the risk of death…**"

SALARIA & DON:

You have walked a thousand miles
You have spent a thousand days
In this whole you are a part
In this time your soul's aflame!

Cut your pay or the raise the price
Cut your line and break the bank
Damn your eyes just like Sam Hall
Damn your deeds; damn my eyes

Enough is enough
We adapt to the pain
To survive
Still we're numb
Enough is enough

This will not be a turned stone
Not an adjustment
What was death must be life
What was many must be one

Enough is enough
Doomed, just as before, but
Now I bleed for my daughters and sons
Enough is enough

[Don drops letter near Ms. Henry. She picks it up and reads aloud]

On stage

(Text source: Don Henry's letter from Spain)

MS. HENRY: If you are not too aggravated when you get this letter and can lay hands on some heavy woolen socks and soap, I wish you would mail them along. Also some razor blades and shaving cream. We were forced to abandon all of our things in order make the journey here. Also a pack of pipe cleaners. Some friends back at school said they'd send this stuff, but I haven't asked them, yet. In any case, write me when you can at this address. I will still receive the mail even if we have been moved up front.

Love,
Don
Love to Rog, Katie, Olga, Sis and all the others.

END

Appendix C:

Performance Notes

Ensemble Placement

The preferred placement of the instrumentalists is onstage, off-center, and behind the singers, as the Graphic 1 demonstrates below.

Graphic 1

Audience
Stage **Conductor** **|Violin|** **|Flute|** **|Cello|** **|Clarinet|** **|Bass||Guitar|** **|Piano|** **|Drums|**

Staging

Staging will be determined by a stage director for each performance. One challenge for the stage director and on-stage soprano will be determining how to portray to the audience the sense of one person portraying two characters. Costume changes are the most obvious way this might be achieved. In the song "A Moment of War," the on-stage soprano plays both characters in quick succession. Musically, this dichotomy is achieved by differences in range, chromaticism, and melismatic versus syllabic text setting. In "A Moment of War," Ms. Henry's passages generally occupy a lower tessitura, her passages are less chromatic, and are more melismatic than Salaria's. At the end of the song, the singer is instructed to sing as both characters. This intention of this

indication is to direct the singer to contemplate two perspectives on one set of text: "Your breathing is the blast, the bullet, and the final sky." From Ms. Henry's perspective, the many young people who are fighting in Spain, including her son, are in great danger and this is poignant and frightening to her. From Salaria's perspective, as one of those young people who went to Spain to fight Franco's fascist forces, she accpets that her righteous mission will surely result in the death of many, including, potentially, herself.

Fixed Media

Incorporated into the opera is a fixed media component consisting of multiple video clips. In scenes 3, 7, 11, and 14 ("Megan's World" pts. 1-4), the on-stage musicians will interact directly with the fixed media. In scenes 3 and 7, on-stage musicians are accompanying monologues by the pre-recorded soprano. In scenes 11 and 14, the on-stage musicians are interacting in time with the pre-recorded soprano. In scene 14, the on-stage musicians, on-stage singers, and pre-recorded soprano are all interacting in time.

Notes to the Conductor

Large caesura symbols at the end of a scene indicate that there should be a brief pause before moving on to the next scene. When *attacca* is indicated and there is music at the end of the preceding scene and the beginning of the following scene, the transition should be seamless.

Notes to the On-Stage Singers

Belting is preferable to operatic singing. On-stage singers will be amplified. In scene 12, phonetically pronounce "Pyongyang" (capital city of the Democratic People's Republic of Korea). Scene 13 contains many misspelled words from at least five different languages. The text, by an

anonymous English-speaking poet, alludes to the great diversity among the people fighting against Franco's fascist forces. The singers should do their best to sing the words either phonetically or to the best of their ability based on their knowledge of the words being sung. Please refer to the libretto for the full poem. Below is pseudo-translation I created of "The Internationalist" for the purposes of getting inside the mind of the anonymous poet.

I came to Spain in January
I speak only English
But now I say "how do you do"
How are you, comrade

I drive with my ambulance
In my working shirt and pants
No time for romance
And a job harder than ever

When evening comes, I say goodnight
My brigade lost everything
I am very cold, but I am told
There's a war on.

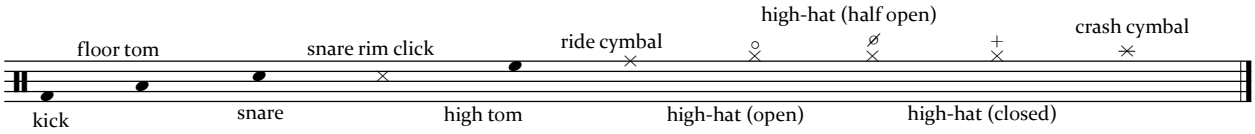
But in it I have learned
That many is not a lot
Our flesh is sometimes burnt
With garlic and oil

But, an idea above all
An idea is very profound
We'll work hard for Franco's fall
And workers of the world unite

Notes to the guitarist and bassist

For guitarists using standard six-string and four-string instruments, tune the lowest string down a major second to D. The guitarist will need to be able to switch between distortion and clean-tone via a foot-pedal.

Drum Set Key



Equipment:
1) Wooden sticks
2) Brushes
3) All percussion and associated hardware listed on the key above (additional drums and cymbals are okay)

Notes to the drummer:
Drummer is free to improvise variations on what is written unless otherwise noted. The kick drum and snare drum part should generally be played as written (with improvised flourishes such as grace notes, ghost notes, etc. strongly encouraged). Wooden sticks will be used at all times unless otherwise noted.

Appendix D:

Technology Requirements and Considerations

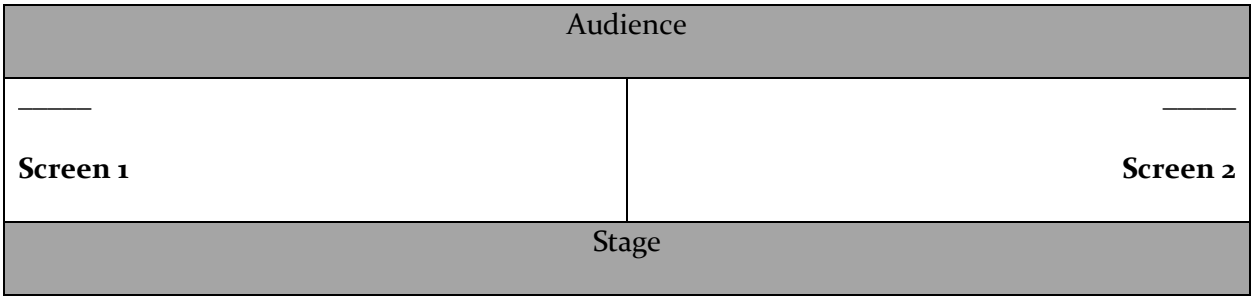
Amplification, Sound Reinforcement and Fixed Media

A sound engineer will be needed to operate a 2.1 channel public address (PA) system to amplify all acoustic instruments (electric guitar and electric bass will likely be amplified through personal amplifiers which may or may not be run through the PA system at the discretion of the sound engineer). There are two options for amplifying the on-stage vocalists: 1) they may be fitted with some sort of wireless clip on microphone (headset, lavalier microphone, etc.) or 2) wired or wireless hand-held dynamic microphones (i.e. Shure SM58) may be used with optional microphone stands (2) placed on either side of the stage so that stage directors can collaborate with vocalists on when they should be stationary and when moving about the stage freely is preferred.

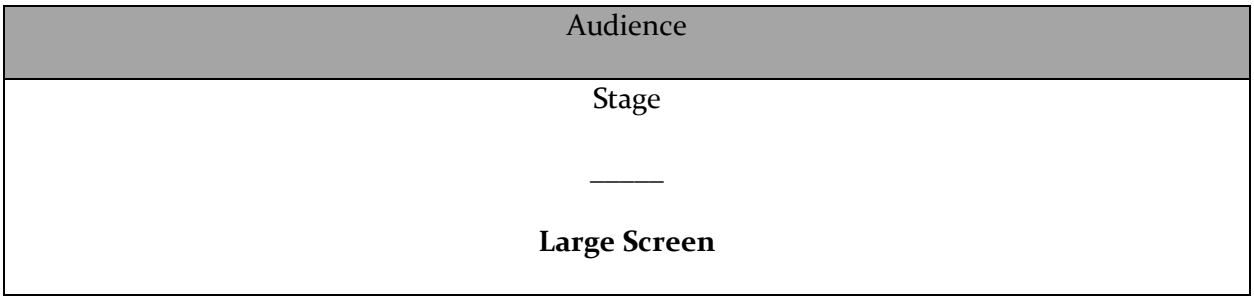
Incorporated into the opera is a fixed media component consisting of multiple video clips which will need to be manually triggered. Sound for the video can simply be run through the same PA system that is amplifying the musicians. There are cues throughout the score that indicate when to trigger the video clips. The preferred placement for the screens that will display the video is demonstrated on Graphic 2 on the following page.

Graphic 2

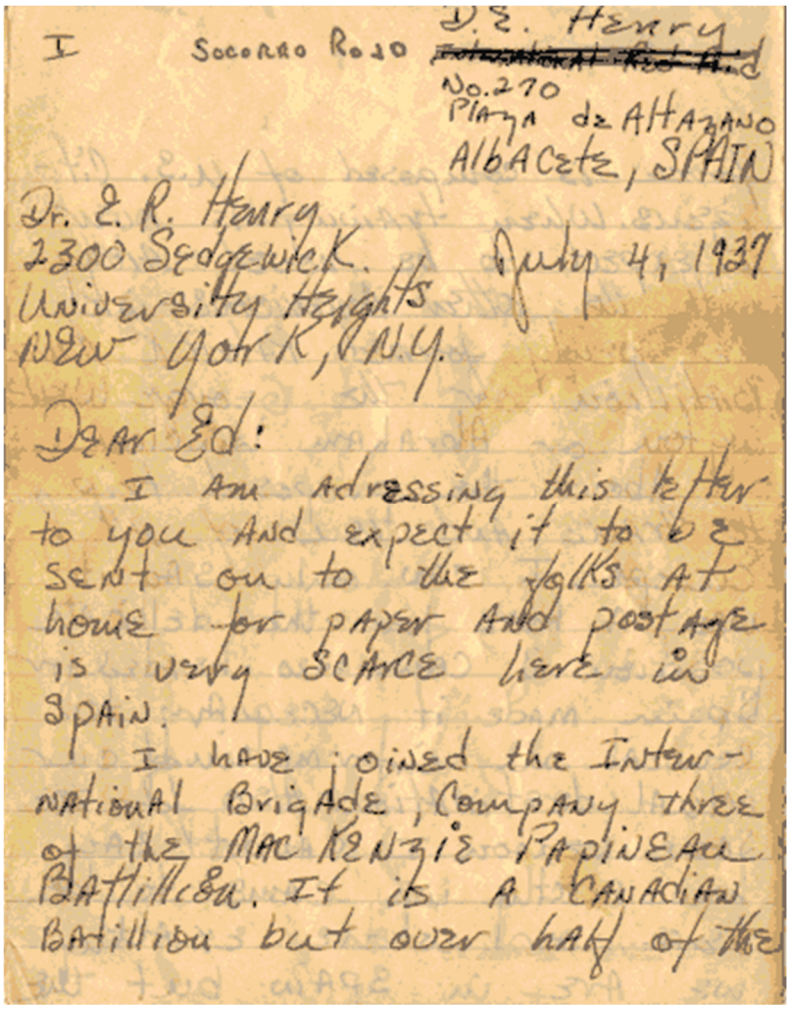
Preferred placement:



Alternate placement:



Don Henry's Letter from Spain



I Socorro Rojo D. E. Henry
~~[illegible]~~
No. 270
Plaza de Altazano
Albacete, SPAIN

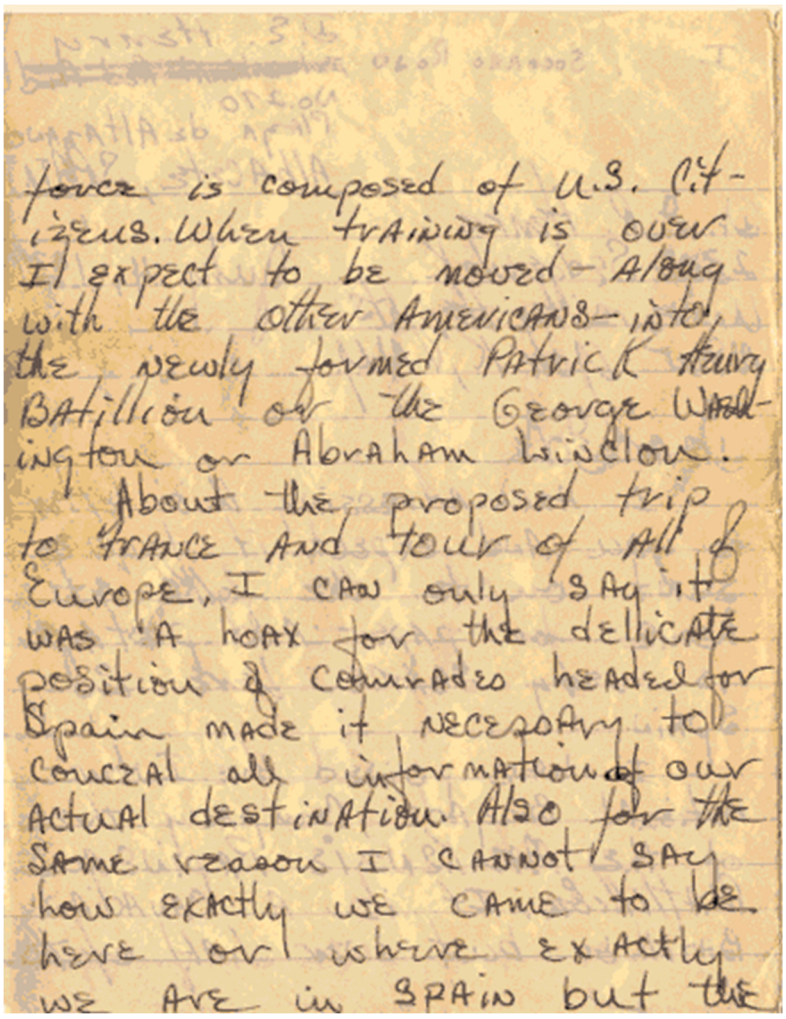
Dr. E. R. Henry
2300 Sedgewick.
University Heights
New York, N.Y.

July 4, 1937

Dear Ed:

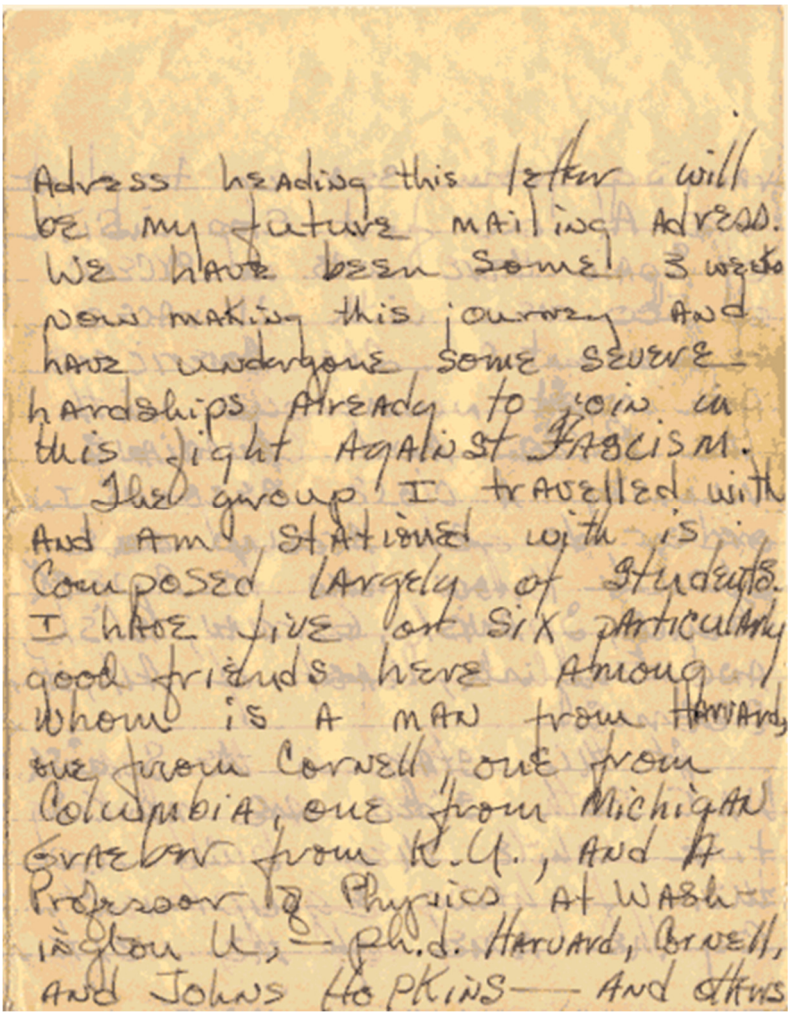
I am adressing this letter to you and expect it to be sent on to the folks at home for paper and postage is very SCARCE here in SPAIN.

I have joined the International Brigade, Company three of the MacKenzie Papineau Battillion. It is a CANADIAN Battillion but over half of the



force is composed of U.S. Citizens. When training is over I expect to be moved - Along with the other Americans - into the newly formed Patrick Henry Batillion or the George Washington or Abraham Winslow.

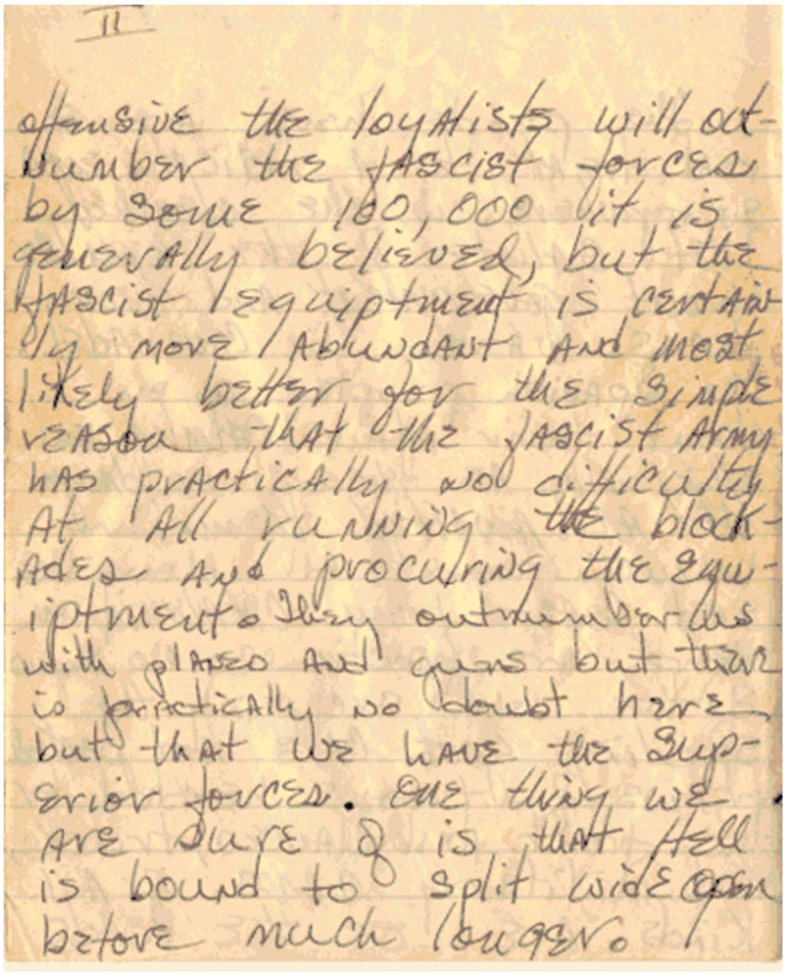
About the proposed trip to France and tour of all Europe, I can only say it was a hoax for the delicate position of comrades headed for Spain made it necessary to conceal all information of our actual destination. Also for the same reason I cannot say how exactly we came to be here or where exactly we are in Spain but the



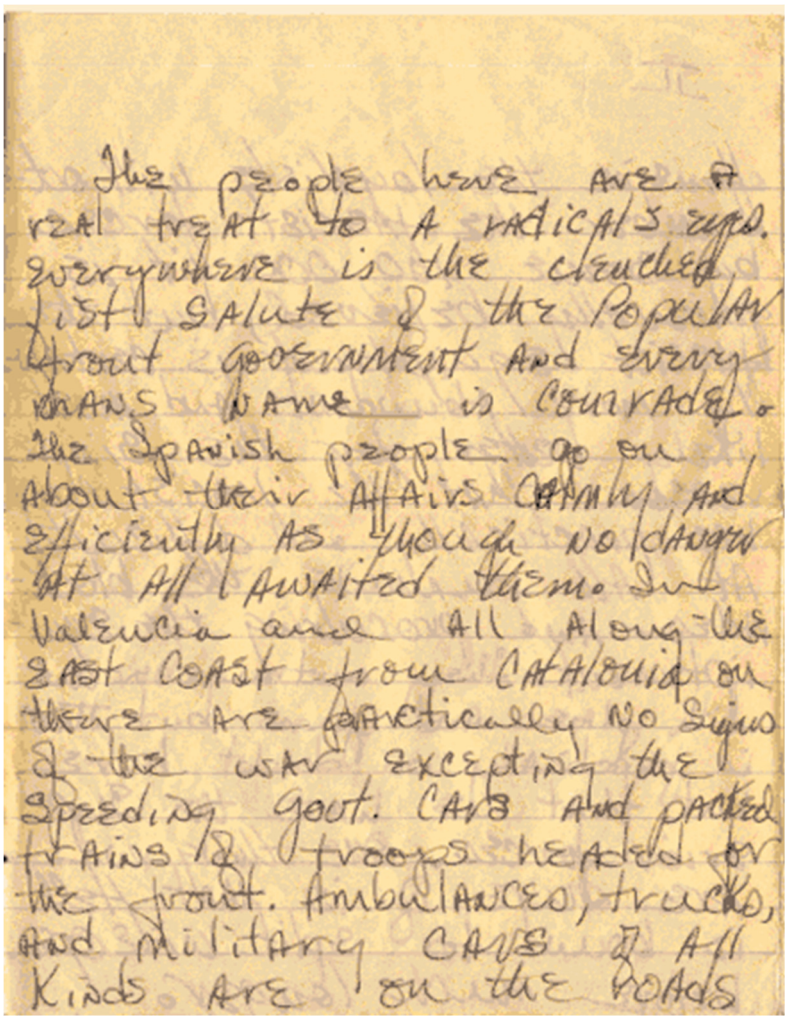
Adress heading this letter will
be my future mailing address.
We have been some 3 weeks
now making this journey and
have undergone some severe
hardships already to join in
this fight against FASCISM.
The group I travelled with
and am stationed with is
composed largely of students.
I have five or six particularly
good friends here among
whom is a man from Harvard,
one from Cornell, one from
Columbia, one from Michigan
another from U.C., and a
Professor of Physics at Wash-
ington U, — Ph.d. Harvard, Cornell,
and Johns Hopkins — and others

ranging from seamen to plumbers. At our first stop inside of Spain there was in excess of 500 men with 21 races represented. The Americans are most numerous, with the Poles and Canadians running a close second. In order to get around one should know how to speak French, Spanish, German, Polish, and English, least of all, it seems.

At this stage in the Spanish war both sides are marking time while they build up their fighting equipment. By the time of the next

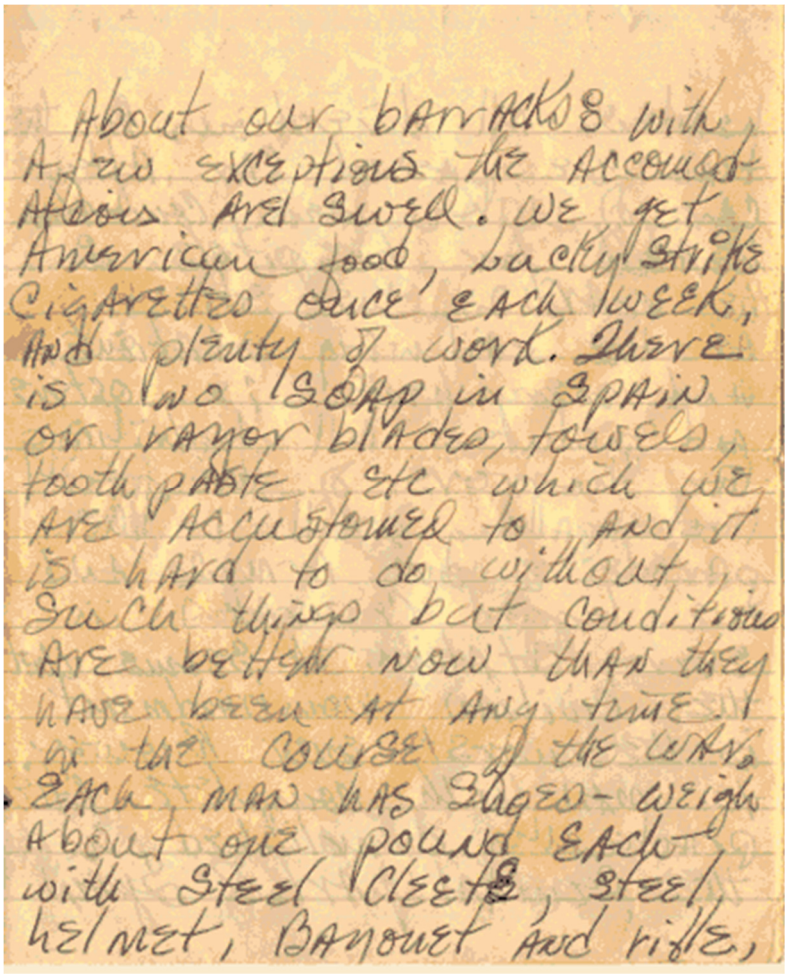

11

offensive the loyalists will outnumber the fascist forces by some 100,000 it is generally believed, but the fascist equiptment is certainly more abundant and most likely better for the simple reason that the fascist army has practically no difficulty at all running the blockades and procuring the equiptment. They outnumber us with planes and guns but there is practically no doubt here, but that we have the superior forces. One thing we are sure of is that Hell is bound to split wide open before much longer.



The people here are a real treat to a radical eye. Everywhere is the clenched fist salute & the Popular Front Government and every man's name is Comrade. The Spanish people go on about their affairs calmly and efficiently as though no danger at all awaited them. But Valencia and all along the East Coast from Catalonia on there are practically no signs of the war excepting the speeding gout. Cars and packed trains & troops headed for the front. Ambulances, trucks, and military cars of all kinds are on the roads

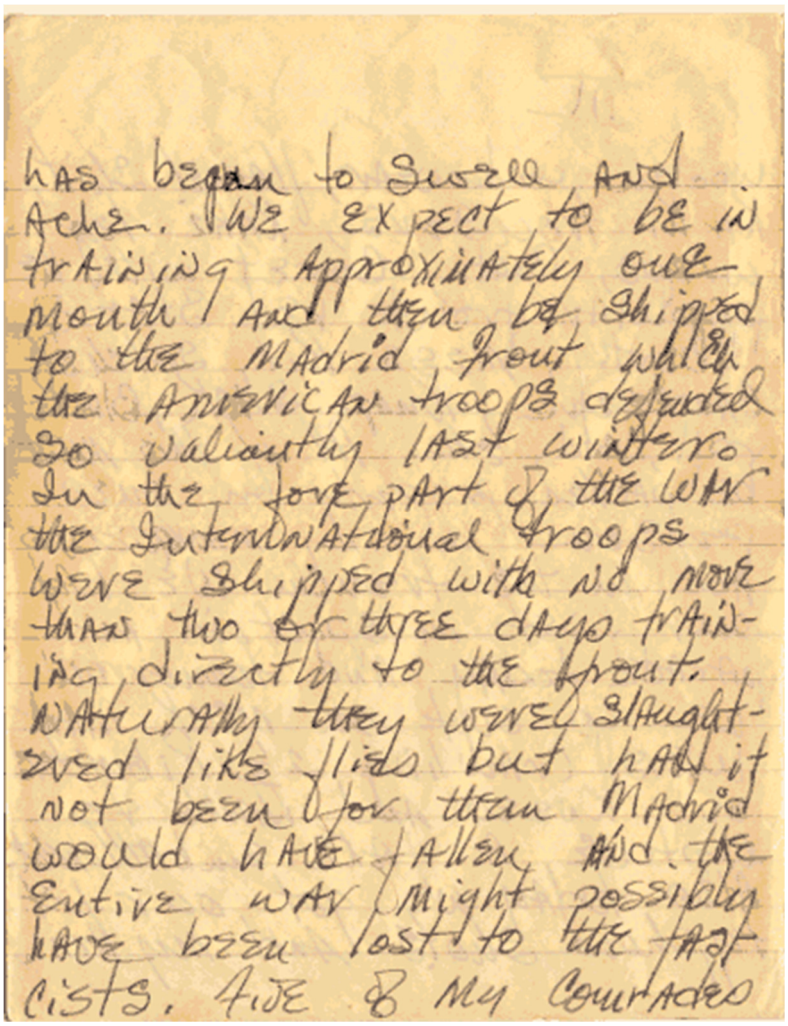
headed All directions. On the
train we passed car After
car of wounded Comrades
headed for hospitals in
the rear. On the streets,
At the rail way stations,
And everywhere is posters
And pictures All describing
the horrors of the front.
Most Appalling of All is the
parade of our Armed And
our legged Comrades in
every Station. It seems that
the Civilian bombardment
is the worst ever known
to man with complete cities
practically demolished in
the Central part of Spain.



About our barracks with
a few exceptions the accomodations are good. We get
American food, Lucky Strike
cigarettes once each week,
and plenty of work. There
is no soap in Spain
or razor blades, towels,
tooth paste etc which we
are accustomed to and it
is hard to do without
such things but conditions
are better now than they
have been at any time.
In the course of the war.
Each man has shoes - weigh
about one pound each
with steel cleats, steel
helmet, Bayonet and rifle,

11

Woolen underwear, flannel shirt, KAKi trousers, KAKi leg wraps, coat, Beret with the popular front red STAR of Liberty, MESS kit, satchel, CANTEEN, KNAP SACK, Blanket roll, and etc. All of this must be packed properly on ones person during MANEUVERS and in the trenches. We had our first inspection and parade today and tomorrow we go out on MOCK MANEUVERS, crawling 2½ Kilometers on KNEES and HANDS to capture A FAKE embattlement. Also today we got our first typhoid Shots and my Arm



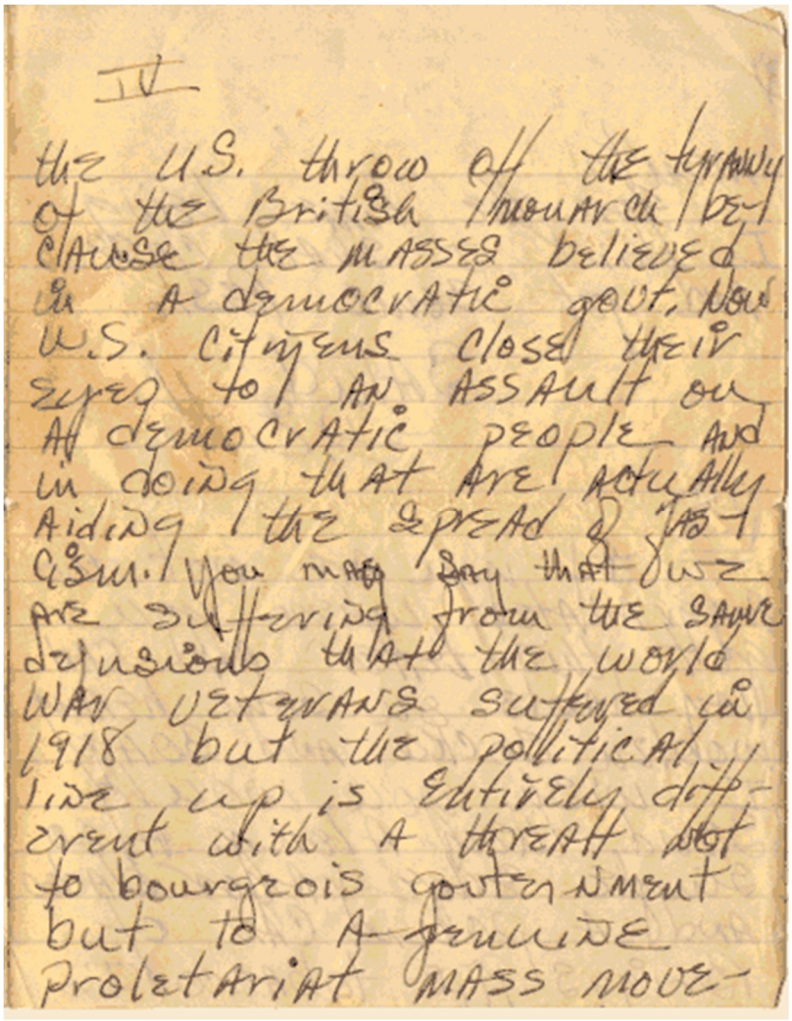
has began to swell and
ache. We expect to be in
training approximately one
month and then be shipped
to the Madrid front which
the American troops defended
so valiantly last winter.
In the first part of the war
the International troops
were shipped with no more
than two or three days train-
ing directly to the front.
Naturally they were slaught-
ered like flies but had it
not been for them Madrid
would have fallen and the
entire war might possibly
have been lost to the fas-
cists. Ade & My Comrades

And I are applying for admission to the machine gun company but they know I have ambulance experience and I might possibly be shifted there. We get 6 pesetas every day in the infantry but ambulance and truck drivers get 15 because of the great risk involved. Only 6 of the truck drivers stationed at one point are still alive according to reports from comrades here.

Our beds here consist of a straw mattress, straw pillow, and a blanket. A bath is a rare treat and clean

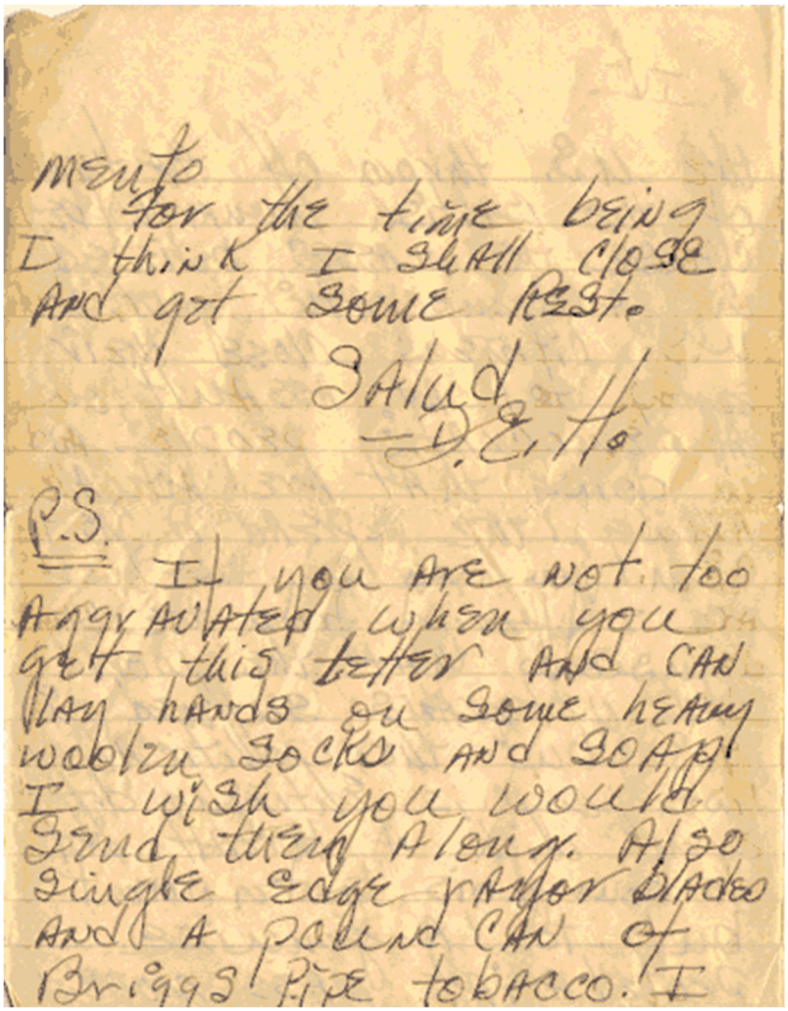
Skiing from Paris.

All of us here are perfectly aware of the dangers involved in this war but we are positive that this method of fighting fascism is the correct method and we intend to give our lives, if necessary, to maintain the independence of Spain. Another fascist gain in the world would mean another invitation to world war and gangster government. The political situation here is not much different than the political situation of the U.S. in 1776 when the French people helped



IV

the U.S. throw off the tyranny of the British monarch because the MASSES believed in A democratic govt. Now U.S. citizens closed their eyes to AN ASSAULT on A democratic people and in doing that ARE actually Aiding the spread of fascism. You may say that we ARE suffering from the same delusions that the world WAR VETERANS suffered in 1918 but the political line up is Entirely different with A threat not to bourgeois government but to A genuine Proletariat MASS MOVE-

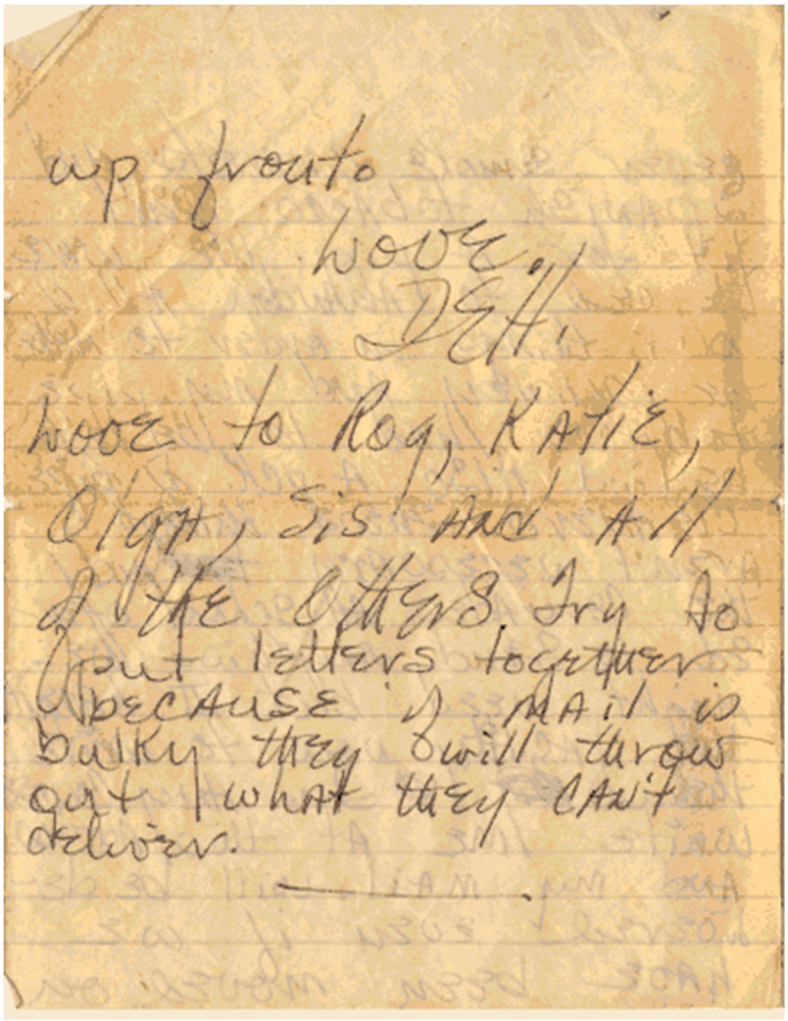


Mente
for the time being
I think I shall close
and get some rest.

Salud
—D. E. Ho

P.S.
If you are not too
aggravated when you
get this letter and can
lay hands on some heavy
woolen socks and soap
I wish you would
send them along. Also
single edge razor blades
and a pound can of
Briggs Pipe tobacco. I

never smoke cigarettes and
Spanish tobacco isn't
fit for a pig. We were
forced to abandon all of
our things in order to make
the journey and my pipe
tobacco had to be left
behind. Also a pck. of pipe
cleaners. These things
aren't necessary and
the Comrades all school offer-
ed to send anything we
might need but I haven't
the facility now to write
them. So In any Course
write me at this Address
and my mail will be de-
livered even if we
have been moved on



wp front

Love,
DEH.

Love to Rog, Katie,
Olga, Sis and All
of the Others. Try to
put letters together
because if mail is
bulky they will throw
out what they can't
deliver.

Press release of the Board of Regents

Press Release of Board of Regents

1. Don Henry when he came to K. U. was a religious boy with a normal outlook. Evidence by reputable citizens of Dodge City proved to the Committee's satisfaction that he had no communistic tendencies; he was a Boy Scout, interested in patriotic and religious activities.
2. He immediately affiliated with the Y. M. C. A. and shortly became a member of its cabinet. The Chancellor's report says the Y. M. C. A. was at that time dominated by a leftist group. It was observed by one in an authoritative position that during the first year, particularly the latter part of it, he was perhaps easily excited and not entirely happy about his relationship with the school in general and somewhat class conscious.
3. There was at K.U. a Young Communist League operating secretly behind various false fronts. evidence shows that in the spring of his first year he joined the Young Communist League.
4. The Young Communist League held meetings and was addressed by Communist organizers.
5. Don Henry became President of the American Student Union as his designated function in the Young Communist League. He was very active in left wing peace movements and Y. M. C. A. The American Student Union was formed December 29, 1935, being a national merger of the Communistic National Student League and the socialistic Student League for Industrial Democracy.
6. During Don Henry's first year numerous editorials were published in The Daily Kansan on the Spanish situation, extoling the cause of the Loyalists, also called Red forces. It is common knowledge of the Communist support and participation with Spanish Loyalists. These highly partisan editorials and reported addresses by faculty members and outside speakers held the Loyalist stand to be the crucial battle for democracy in Europe.
7. We are unable to find evidence presented to the student body of an equal amount of information on the other side of this moot question.
8. Don Henry became interested in the Red cause in Spain. He was furnished money, through Communist sources, to go to Spain. He went to Spain. He was mortally wounded on his first day at the front.

9. We have not found where any faculty member has exceeded his authority in teaching theories of government.

Neither have we found any faculty member who is affiliated directly with any leftist organization.

10. We have had entire cooperation from the University authorities.

11. We are convinced there has been, and is now, some Communistic and probably some Fascist activity at Kansas University. However, we do not believe these activities are present to any greater degree than in other large Universities. Since the appointment of this Committee some changes have been made at the University, eliminating certain of the personnel which we believe will minimize un-American activities. The evidence discloses there was less communistic activity in the school year 1936-1937 than in either of the two preceding years.

12. This Committee, because of lack of authority, time and money, has not been able to follow all the leads to a final solution. We believe we have found most of the salient facts. The Board of Regents should keep the informative material relative to this investigation for the information of any authoritative body that may deem it necessary to make further investigation.

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[1] Quoted in Scenes 14 and 15

[2] I am using the version of "Journey to Barcelona" from *Poems from Spain.* Carcanet Press Limited is the holder of the rights to this poem and has granted permission for use in this dissertation and for one performance. See permission information on page 440

[3] See email permission from Norah Perkins of Curtis Brown on page 443

[4] See permissions from Marlene Sidaway on page 444

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Jim Jump
IBMT Secretary
+44 (0)20 7253 8748
http://www.international-brigades.org.uk/
Charity no. 1094928

Dear Jim Jump,

I am writing to request permission to set the following poems for from *Poems From Spain (edited by Jim Jump):*

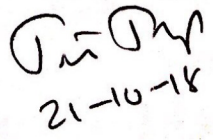
Full Moon at Tierz: Before the Storming of Huesca - John Cornford
The Internationalist – Anonymous
Jarama Front - Tony Hyndman
Brunete, 12 July 1937: An Ode to My Comrades - John Dunlop
Thaelmann Battalion - Aileen Palmer
Ebro Crossing - James R Jump
Farwell - Bill Harrington
A Tribute - Hugh Sloan

In addition to requesting permission to set the text to music for the opera *Don Henry*, I am also seeking permission:

1. to have the work performed publicly
2. to have the work published
3. to have the work audio-recorded
4. to have the work video-recorded
5. to have the text printed in a public program

The work will be used in the following manner:
1. The poem will be sung
2. The poem will be printed in the musical score for *Don Henry* is in concert-programs at performances of the opera for the audience to read.
3. In the score and in programs for public performances, the poems will be cited as follows: "'Poems From Spain: British and Irish International Brigaders on the Spanish Civil War' (edited by Jim Jump, Lawrence & Wishart, London, 2006)."

Please let me know if there is a fee for using this work in this manner.



Please indicate your approval of this request by signing the letter where indicated below and returning it to me as soon as possible via email or standard mail. Your signing of this letter will also confirm that you own the copyright to the above-described material.

Very truly yours,
Frank Nawrot

For copyright owner/steward use:

PERMISSION GRANTED FOR THE USE REQUESTED ABOVE:

By: Jim Tump
Title: Editor of 'Poems from Spain' (London, 2006)
Date: 21 October 2018

Please note that the estate of Aileen Palmer is managed by Victoria State Trustees in Australia, who, I'm sure will grant permission for her poem to be used.

Norah Perkins <norah.perkins@curtisbrown.co.uk> Mon, Dec 17, 2018 at 11:36 AM
To: Frank Nawrot <fnawrot@gmail.com>

Dear Frank,

Many thanks for your interest in Laurie's poem.

Could you let me know a little more about the opera you are writing? Will it be performed commercially?

If it's just for private/scholarly use, then we can go ahead right away. If it's for public performance/commercial recording, then we'd need to have a clearer sense of the use and there would indeed be a fee attached.

With best wishes,

Norah

[Quoted text hidden]

Frank Nawrot <fnawrot@gmail.com> Fri, Dec 21, 2018 at 3:06 PM
To: Norah Perkins <norah.perkins@curtisbrown.co.uk>

Norah,

Thanks for getting back to me!

The opera I am writing will not be performed commercially at this point. The work is my dissertation project for my doctorate in musical arts. That being said, there is always the possibility of more performances in the near future that may or may not be commercial in nature. If there is generally a fee for such projects, whether or not I have make any money on the opera, I am happy to pay for the use of this wonderful poem.

Thanks! Talk soon.
Frank
[Quoted text hidden]

Norah Perkins <norah.perkins@curtisbrown.co.uk> Mon, Jan 7, 2019 at 3:55 AM
To: Frank Nawrot <fnawrot@gmail.com>

Dear Frank,

We're happy for you to go ahead with your dissertation. If you do decide to have this performed in the future, please do come back to us.

With best wishes,
Norah
[Quoted text hidden]

Dear Marlene Sidaway

I am writing to request permission to set "I Have Lived in a Time of Heroes" by David Marshall to music for an opera I am writing.

In addition to requesting permission to set the text to music for the opera *Don Henry*, I am also seeking permission:

1. to have the work performed publicly
2. to have the work published
3. to have the work audio-recorded
4. to have the work video-recorded
5. to have the text printed in a public program

The work will be used in the following manner:

1. The poem will be sung
2. The poem will be printed in the musical score for *Don Henry* is in concert-programs at performances of the opera for the audience to read.
3. In the score and in programs for public performances, the poem will be cited in whatever way the rightsholder of the poem instructs.

Please let me know if there is a fee for using this work in this manner.

Please indicate your approval of this request by signing the letter where indicated below and returning it to me as soon as possible via email or standard mail. Your signing of this letter will also confirm that you own the copyright to the above-described material.

Very truly yours,
Frank Nawrot

For copyright owner/steward use:

PERMISSION GRANTED FOR THE USE REQUESTED ABOVE:

By: Marlene Sidaway
Title: MISS
Date: 22 - OCTOBER 2018.

International Brigade Memorial Trust.
Reg. Charity No. 1094928
www.international-brigades.org.uk

Registered Office:
37a, Clerkenwell Green,
London, EC1R ODU
020 7253 8748

22nd. October, 2018.

Dear Frank,

Here is the signed Permission Letter for "I have lived in a time of heroes" by my late partner, David Marshall, and a copy of his book of poems "The Tilting Planet" which I hope you will enjoy reading.

Best wishes,

Marlene

Marlene Sidaway.
President, International Brigade Memorial Trust.