

*Don Henry*  
A Chamber Opera in One Act

By

© 2019

Frank Charles Steen Nawrot

M. Mus., Central Michigan University, 2015

B. Arts., Grand Valley State University, 2013

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.

---

Chair: Dr. Ingrid Stölzel

---

Dr. Forrest Pierce

---

Dr. Brad Osborn

---

Dr. Martin Nedbal

---

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

Date Approved: 22 April 2019

### 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 The libretto consists of a combination of historical documents, poems written by British international brigaders, and original text and lyrics.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 <i>Don Henry</i> .....	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

**This page intentionally left blank**

# 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**

1. Oh, Kansas!

$\text{♩} = 138$   
*con moto, with energy*

Flute

Clarinet in B $\flat$

*p* *mf* *pp*

Violin

Cello

$\text{♩} = 138$   
*con moto, with energy*

Don

Piano

*pp*

*Red.*

clean

E. Guitar

*p* *pp*

B. Guitar

Drum Set

1. Oh, Kansas!

7

Fl.

B♭ Cl.

Vln.

Vc.

Don

Pno.

E.Gtr.

Bass

D. S.

*p* *mf* *p* *p* *mf*

*pp*

*mp*

*p* *mp* *p* *mp*

Detailed description: This is a page of a musical score for the piece '1. Oh, Kansas!'. The score is arranged in a system with eight staves. From top to bottom, the staves are: Flute (Fl.), B♭ Clarinet (B♭ Cl.), Violin (Vln.), Viola (Vc.), Double Bass (Don), Piano (Pno.), Electric Guitar (E.Gtr.), and Double Bass (D. S.). The Flute and Double Bass (Don) staves are mostly empty, with a '7' above the first measure. The B♭ Clarinet staff contains a melodic line starting at measure 7, with dynamics *p*, *mf*, *p*, *p*, and *mf* indicated. The Violin and Viola staves are empty, with a '7' above the first measure. The Piano staff has a steady eighth-note accompaniment starting at measure 7, with a dynamic of *mp*. The Electric Guitar staff has a rhythmic pattern of eighth notes starting at measure 7, with dynamics *p* and *mp* indicated. The Double Bass (D. S.) staff is empty, with a '7' above the first measure. The Viola staff has a few notes at the end of the system, with a dynamic of *pp*.

1. Oh, Kansas!

Musical score for "1. Oh, Kansas!". The score is arranged for the following instruments:

- Fl. (Flute):** Starts with a whole rest. Enters in the final measure with a half note G4, marked *p*, followed by a half note A4, marked *mf*.
- B♭ Cl. (Bass Clarinet):** Plays a rhythmic eighth-note pattern. Dynamics are *p*, *p*, *mf*, *p*, *p*, *mf*.
- Vln. (Violin):** Whole rests throughout, with a half note G4 in the final measure, marked *p*.
- Vc. (Viola):** Plays a half-note bass line. Dynamics are *f* and *f*.
- Don. (Drum):** Whole rests throughout.
- Pno. (Piano):** Plays a steady eighth-note accompaniment. Dynamics are *f* and *mf*.
- E.Gtr. (Electric Guitar):** Plays a rhythmic eighth-note pattern. Dynamics are *p*, *mp*, *p*, *mp*.
- Bass:** Whole rests throughout.
- D. S. (Double Bass):** Whole rests throughout.

Rehearsal mark 13 is indicated at the beginning of each staff.

1. Oh, Kansas!

19

Fl. *pp*

B♭ Cl. *p* *p* *mf* *p* *p*

Vln. *mf* *pp*

Vc. *p*

Don 19

Pno. 19 \* *Rec.*

E.Gtr. *p* *mp* *mp*

Bass

D. S. 19 *mp*

Detailed description: This page of a musical score is for the first system of the piece 'Oh, Kansas!'. It features nine staves. The Flute (Fl.) part starts at measure 19 with a *pp* dynamic. The Clarinet in B-flat (B♭ Cl.) part begins at measure 19 with a *p* dynamic, featuring a melodic line with slurs and dynamics of *p*, *mf*, and *p*. The Violin (Vln.) part starts at measure 19 with a *mf* dynamic, followed by a *pp* dynamic. The Viola (Vc.) part starts at measure 19 with a *p* dynamic. The Trumpet (Don) part is silent from measure 19. The Piano (Pno.) part starts at measure 19 with a melodic line in the right hand and a bass line in the left hand, marked with a *\** and *Rec.*. The Electric Guitar (E.Gtr.) part starts at measure 19 with a *p* dynamic, followed by *mp* dynamics. The Bass part is silent from measure 19. The Double Bass (D. S.) part starts at measure 19 with a *mp* dynamic, indicated by 'x' marks on the staff.



1. Oh, Kansas!

25 27

Fl.

B♭ Cl. *mf* *p*

Vln.

Vc.

25 27 *p*

Don  
8  
Oh, \_\_\_\_\_ mo - ther \_\_\_\_\_ Not e - ven am I

25 *pp*

Pno.

\*

25 *pp* *p*

E.Gtr.

Bass

25

D. S.

1. Oh, Kansas!

31

Fl.

B♭ Cl.

Vln.

Vc.

Don

Pno.

E.Gtr.

Bass

D. S.

gone yet I long to be safe at home.

*p* *mf* *mf* *pp*

The musical score is arranged in a system of staves. The top section includes Flute (Fl.), B♭ Clarinet (B♭ Cl.), Violin (Vln.), and Viola (Vc.). The middle section features Trombone (Don) with lyrics: "gone yet I long to be safe at home." The bottom section includes Piano (Pno.), Electric Guitar (E.Gtr.), Bass, and Drums (D. S.). The score is marked with a first ending bracket (31) and dynamic markings: *p* (piano), *mf* (mezzo-forte), and *pp* (pianissimo). The time signature changes from 4/4 to 3/4 at the end of the piece.

1. Oh, Kansas!

37

Fl.

B♭ Cl.

*mf*

Vln.

Vc.

Don

37 *mf*

8 Fa - ther \_\_\_\_\_ man - y \_\_\_\_\_ hard - ships we, we have seen, \_\_\_\_\_

Pno.

37

*mp*

♩

E.Gtr.

Bass

37

D. S.

1. Oh, Kansas!

43

Fl.

B♭ Cl.

Vln.

Vc.

Don

Pno.

E.Gtr.

Bass

D. S.

*mp* cresc. *f*

*p*

*f*

*mf*

*mf*

rain that nev-er ends, sun that al-ways beams.

*mf*

Detailed description: This page of a musical score is for the first section of 'Oh, Kansas!'. It features nine staves: Flute (Fl.), Clarinet in B-flat (B♭ Cl.), Violin (Vln.), Viola (Vc.), Trumpet (Don), Piano (Pno.), Electric Guitar (E.Gtr.), Bass, and Double Bass (D. S.). The music is in 4/4 time, which changes to 3/4 time in the final two measures of the system. The Flute and Violin parts are mostly rests. The Clarinet part has a melodic line starting at measure 43, marked *p*. The Viola part has a long note at measure 43, marked *mp* *cresc.*, which then moves to *f*. The Trumpet part has a melodic line starting at measure 43, marked *f*. The Piano part has a rhythmic accompaniment, marked *sed.*. The Electric Guitar part has a melodic line starting at measure 43, marked *mp*. The Bass part has a melodic line starting at measure 43, marked *mf*. The Double Bass part has a rhythmic accompaniment, marked *mf*. The lyrics 'rain that nev-er ends, sun that al-ways beams.' are written under the Trumpet staff.

1. Oh, Kansas!

Musical score for the piece "1. Oh, Kansas!". The score is arranged for a large ensemble and includes the following parts:

- Fl. (Flute):** Starts at measure 48 with a rest. A box containing the number "50" is placed above the staff. The part begins at measure 50 with a *mf* dynamic.
- B♭ Cl. (B♭ Clarinet):** Starts at measure 48 with a *mf* dynamic, then transitions to *p* (piano) at measure 50.
- Vln. (Violin):** Starts at measure 48 with a rest, then enters at measure 50 with a *mf* dynamic.
- Vc. (Viola):** Starts at measure 48 with a *p* dynamic, then transitions to *mf* at measure 50.
- Don. (Double Bass):** Starts at measure 48 with a rest. A box containing the number "50" is placed above the staff.
- Pno. (Piano):** Starts at measure 48 with a rest, then enters at measure 50 with a *mp* dynamic, marked *For.* (Forcello).
- E.Gtr. (Electric Guitar):** Starts at measure 48 with a rest.
- Bass (Double Bass):** Starts at measure 48 with a rest.
- D. S. (Double Bass):** Starts at measure 48 with a rest.

1. Oh, Kansas!

54

Fl. *f* *mf*

B♭ Cl. *f* *mf*

54

Vln. *f* *mf*

Vc. *f* *mf*

54

Don

54

Pno.

54

E.Gtr. *mp* *pp* *p*

Bass *p*

54

D. S.

Detailed description: This page of a musical score is for the first movement, 'Oh, Kansas!'. It covers measures 54 through 59. The score is arranged for a full orchestra and includes parts for Flute (Fl.), B♭ Clarinet (B♭ Cl.), Violin (Vln.), Viola (Vc.), Double Bass (Bass), Piano (Pno.), Electric Guitar (E.Gtr.), and Double Bass (Drum Set, D. S.). The Flute, B♭ Clarinet, Violin, and Viola parts feature melodic lines with dynamic markings of *f* (forte) and *mf* (mezzo-forte). The Piano part provides a rhythmic accompaniment with a steady eighth-note pattern. The Electric Guitar part has dynamic markings of *mp* (mezzo-piano), *pp* (pianissimo), and *p* (piano). The Double Bass part has a *p* marking. The Drum Set part is indicated by 'x' marks on a staff, suggesting a simple rhythmic pattern.

1. Oh, Kansas!

60

Fl.

B $\flat$  Cl.

Vln.

Vc.

Don

Pno.

E.Gtr.

Bass

D. S.

*f* *ff* *f* *mf*

Detailed description: This page of a musical score is for the first movement, 'Oh, Kansas!'. It features eight staves of instruments. The Flute (Fl.) and Clarinet in B-flat (B $\flat$  Cl.) parts are identical, starting with a half note G4 (with a sharp sign) and moving to a half note A4, then a half note B4, and finally a half note C5, all under a slur. Dynamics are *f* for the first two measures and *ff* for the last two. The Violin (Vln.) and Viola (Vc.) parts are also identical, following the same melodic line. The Double Bass (D. S.) part consists of a series of 'x' marks on the staff, indicating a drum pattern. The Piano (Pno.) and Electric Guitar (E.Gtr.) parts play a rhythmic accompaniment of eighth notes. The Piano part has a dynamic of *f*. The Electric Guitar part has a dynamic of *f* and includes a tremolo effect in the final two measures. The Bass part has a dynamic of *mf* and plays a simple harmonic line. The Don part is a single staff with a treble clef and a '3' below it, containing a series of rests. The tempo is marked as 60.

1. Oh, Kansas!

66

Fl.

B♭ Cl.

Vln.

Vc.

Don

Pno.

E.Gtr.

Bass

D. S.

*mf*

*mp*

*p*

*pp*

*mp*

Not e - ven am I \_\_\_\_\_ gone, yet I long for this

\* *leg.* \* *leg.*

*mp*



1. Oh, Kansas!

70

Fl. *p* *mp*

B♭ Cl. *mf*

Vln.

Vc. *mp*

Don. 8 soil and this soil and this loam. Not

Pno. \* *tea* \*

E.Gtr.

Bass

D. S. 70

Detailed description: This page of a musical score is for the first system of the piece 'Oh, Kansas!'. It features ten staves for different instruments: Flute (Fl.), Bass Clarinet (B♭ Cl.), Violin (Vln.), Viola (Vc.), Trombone (Don.), Piano (Pno.), Electric Guitar (E.Gtr.), Bass, and Double Bass (D. S.). The score is divided into four measures with changing time signatures: 2/4, 4/4, 5/4, and 3/4. The Flute part begins with a dynamic of *p* (piano) and transitions to *mp* (mezzo-piano). The Bass Clarinet part has a dynamic of *mf* (mezzo-forte). The Trombone part has a dynamic of *f* (forte). The Piano part includes a *tea* marking and asterisks. The Double Bass part includes a *tea* marking and asterisks. The number '70' is written above the first measure of each staff.

1. Oh, Kansas!

The musical score is arranged in a system with seven staves. The top staff is for Flute (Fl.), followed by B♭ Clarinet (B♭ Cl.), Violin (Vln.), Viola (Vc.), Double Bass (Don.), Piano (Pno.), and Double Bass (D. S.). The score begins at measure 73. The Flute and Violin parts feature a melodic line starting in 3/4 time and moving to 4/4 time, marked with a *p* dynamic and a crescendo hairpin leading to a *mp* dynamic. The Viola part has a similar melodic line, marked with a *mp* dynamic and a crescendo hairpin leading to a *mf* dynamic. The Double Bass part has a bass line with a *mp* dynamic and a crescendo hairpin leading to a *mf* dynamic. The Double Bass (pedals) part shows a rhythmic pattern of chords marked with 'x' and '+' symbols. The Double Bass (Don.) part has lyrics: "e - ven am I \_\_\_ gone, yet I long \_\_\_ to be home. \_\_\_\_\_". The Piano part has a rhythmic accompaniment with some chords marked with an asterisk and "Ped.".

1. Oh, Kansas!

77 *mf* 79

Fl.

B♭ Cl.

*mf*

77 *mf* 79

Vln.

Vc.

*f* *f*

77 79

Don

8

77 *mf* 79

Pno.

*mf*

77 *mf* 79

E.Gtr.

Bass

*f*

77 *mf* 79

D. S.

*mf*

Detailed description of the musical score: The score is for a piece titled "1. Oh, Kansas!". It consists of ten staves. The Flute (Fl.) staff starts at measure 77 with a long note, then at measure 79 begins a melodic line with a mezzo-forte (*mf*) dynamic. The B♭ Clarinet (B♭ Cl.) staff is mostly silent, with some notes at measure 79. The Violin (Vln.) staff has a sustained chord at measure 77 and then a melodic line starting at measure 79. The Viola (Vc.) staff has a sustained chord at measure 77 and a single note at measure 79. The Donkey (Don) staff has a melodic line at measure 77 and is silent thereafter. The Piano (Pno.) staff has a rhythmic accompaniment of eighth notes throughout. The Electric Guitar (E.Gtr.) staff has a rhythmic accompaniment of eighth notes. The Bass staff has a sustained chord at measure 77 and a single note at measure 79. The Double Bass (D. S.) staff has a rhythmic accompaniment of eighth notes with accents and breath marks, then rests at measure 79.

1. Oh, Kansas!

82

Fl.

B♭ Cl.

82

Vln.

Vc.

82

Don

82

Pno.

82

E.Gtr.

Bass

82

D. S.

Detailed description: This page of a musical score is for the first ending of the piece 'Oh, Kansas!'. It features nine staves for different instruments: Flute (Fl.), B♭ Clarinet (B♭ Cl.), Violin (Vln.), Viola (Vc.), Trumpet (Don), Piano (Pno.), Electric Guitar (E.Gtr.), Bass, and Double Bass (D. S.). The tempo is marked as 82. The Flute, B♭ Clarinet, Violin, and Piano parts play a melodic line of eighth notes with slurs. The Viola part has a long, sustained note with a slur. The Trumpet part is silent. The Electric Guitar part plays a rhythmic eighth-note pattern. The Bass part has a simple bass line with a slur. The Double Bass part is silent.

1. Oh, Kansas!

88

Fl.

B♭ Cl.

88

Vln.

Vc.

88

Don

88

Pno.

88

E.Gtr.

Bass

88

D. S.

Detailed description: This page of a musical score is for the first movement, 'Oh, Kansas!'. It features nine staves for different instruments. The Flute (Fl.) part starts with a melodic line in the first measure, followed by a series of sixteenth-note patterns. The B♭ Clarinet (B♭ Cl.) part provides a rhythmic accompaniment with steady eighth-note patterns. The Violin (Vln.) part has a melodic line with slurs, while the Viola (Vc.) part has a more sustained, lower melodic line. The Trumpet (Don) part is mostly silent, indicated by rests. The Piano (Pno.) part has a complex accompaniment with sixteenth-note patterns in both hands. The Electric Guitar (E.Gtr.) part plays a rhythmic pattern of eighth notes. The Bass part has a simple, steady eighth-note line. The Double Bass (D. S.) part is also mostly silent, indicated by rests. The tempo is marked '88' at the beginning of each staff.

1. Oh, Kansas!

93

Fl.

B $\flat$  Cl.

*f*

93

Vln.

*f*

Vc.

93

Don

93

Pno.

*f*

pedal ad lib

93

distortion

E.Gtr.

*f*

Bass

93

D. S.

*f*

Detailed description: This page of a musical score is for the first movement, 'Oh, Kansas!'. It features eight instrumental parts. The Flute (Fl.) part begins at measure 93 with a rest, followed by a dynamic marking of *f* and a melodic line in the fifth measure. The Clarinet in B-flat (B $\flat$  Cl.) part starts at measure 93 with a dynamic marking of *f* and a rhythmic pattern of eighth notes. The Violin (Vln.) part begins at measure 93 with a dynamic marking of *f* and a melodic line. The Viola (Vc.) part starts at measure 93 with a dynamic marking of *f* and a bass line. The Drum (Don) part is silent throughout this section. The Piano (Pno.) part begins at measure 93 with a dynamic marking of *f* and includes the instruction 'pedal ad lib'. The Electric Guitar (E.Gtr.) part starts at measure 93 with a dynamic marking of *f* and includes the instruction 'distortion'. The Bass part begins at measure 93 with a dynamic marking of *f*. The Double Bass (D. S.) part starts at measure 93 with a dynamic marking of *f* and a rhythmic pattern of eighth notes.

1. Oh, Kansas!

101

100

Fl.

*mp* *pp*

B♭ Cl.

100

Vln.

Vc.

101

100

Don

*f*

Oh, Kan-sas! My heart will not breathe deep in

100

Pno.

100

E.Gtr.

Bass

*mf*

100

D. S.

*mf*

1. Oh, Kansas!

104 **106**

Fl.

B♭ Cl.

Vln.

Vc.

Don <sup>8</sup> (Fr. pronunciation "par-ee") **106**  
Lon - don or Par - is. Oh, Kan - sas!

Pno.

E.Gtr.

Bass

D. S.

Detailed description: This is a page of a musical score for the song "Oh, Kansas!". The score is arranged for a full band and includes a vocal line. The instruments listed are Flute (Fl.), B♭ Clarinet (B♭ Cl.), Violin (Vln.), Viola (Vc.), Piano (Pno.), Electric Guitar (E.Gtr.), Bass, and Double Bass (D. S.). The music is in 2/4 time and consists of five measures. Measure 104 is marked with a box containing the number 106. The vocal line for the Double Bass (Don) starts in measure 104 with the lyrics "Lon - don or Par - is." and continues into measure 106 with "Oh, Kan - sas!". The score includes various musical notations such as rests, triplets, and dynamic markings like "D. S." (Da Capo). The time signature changes from 2/4 to 3/4 in measure 106.



1. Oh, Kansas!

108

Fl.

B♭ Cl.

108

Vln.

Vc.

108

Don

8

If I can - not die for you than I should not — re - turn to you. Oh,

108

Pno.

108

E.Gtr.

Bass

108

D. S.

1. Oh, Kansas!

112 113

Fl. *mp*

B♭ Cl.

Vln. *mp* 3

Vc. *mp* 3

Don 112 113  
8 Kan - sas!

Pno. *p* *sc.*

E.Gtr. *p* clean

Bass *mf*

D. S.

Detailed description: This page of a musical score is for the first ending of the piece 'Oh, Kansas!'. It features eight staves: Flute (Fl.), Clarinet in B-flat (B♭ Cl.), Violin (Vln.), Viola (Vc.), Trumpet (Don), Piano (Pno.), Electric Guitar (E.Gtr.), Bass, and Double Bass (D. S.). The score is divided into two measures, 112 and 113, with a key signature change from 2/4 to 3/4 in measure 113. The Flute part has a melodic line starting in measure 113 with a *mp* dynamic. The Clarinet part is mostly silent. The Violin and Viola parts play a rhythmic triplet pattern with a *mp* dynamic. The Trumpet part has a melodic line in measure 112 and is silent in measure 113. The Piano part has a few notes in measure 113 with a *p* dynamic and a *sc.* (scordatura) marking. The Electric Guitar part has a melodic line in measure 113 with a *p* dynamic and a 'clean' pickup setting. The Bass part has a melodic line in measure 113 with a *mf* dynamic. The Double Bass part has a rhythmic pattern in measure 112 and is silent in measure 113.

1. Oh, Kansas!

116 **117**

Fl. *f* *mf*

B♭ Cl. *mp* *mf*

Vln. *mp* *p* *mp*

Vc. *mp* *p* *mp*

Don 8 **117** *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. 116

1. Oh, Kansas!

121

Fl. *mf* *mp* *mf* *f*

B♭ Cl. *mf* *f*

Vln. *mf* *mp* *mf* *f*

Vc. *mf* *mp* *mf* *f*

Don  
8 Do not fear, I'm a scout Mo-ther dear, turn a - round \_\_\_\_\_

Pno. *p* *mp* *p*

E.Gtr. *p* *mp*

Bass *mf*

D. S.

Detailed description: This page of a musical score is for the first system of the piece 'Oh, Kansas!'. It features eight staves: Flute (Fl.), B♭ Clarinet (B♭ Cl.), Violin (Vln.), Viola (Vc.), Double Bass (Bass), Piano (Pno.), Electric Guitar (E.Gtr.), and Double Bass (Drum Set, D. S.). The music is in 3/4 time and begins at measure 121. The Flute part starts with a *mf* dynamic, followed by *mp*, *mf*, and *f*. The B♭ Clarinet part starts with *mf* and then *f*. The Violin and Viola parts play a triplet pattern with dynamics *mf*, *mp*, *mf*, and *f*. The Double Bass part has a melodic line with dynamics *mf* and *f*. The Piano part has a rhythmic accompaniment with dynamics *p*, *mp*, and *p*. The Electric Guitar part has a rhythmic accompaniment with dynamics *p* and *mp*. The Double Bass (Drum Set) part is mostly silent. The lyrics for the Double Bass part are: 'Do not fear, I'm a scout Mo-ther dear, turn a - round \_\_\_\_\_'. There are some performance markings like *ped.* and *\** in the Piano part.

1. Oh, Kansas!

126 128

Fl.

B♭ Cl.

Vln.

Vc.

Don

Pno.

E.Gtr.

Bass

D. S.

*pp*

*p* *mp*

*f*

*p* *mp*

*mf* *mp* *mf* *f* *p*

*mf*

We who work are the ones

*mf*

1. Oh, Kansas!

130

Fl. *mf* *mp*

B♭ Cl. *mf*

Vln. *3*

Vc. *3*

Don  
8  
ne - ver leave, ne - ver fun. Do not fear, I'm a scout Mo-ther dear, —

Pno. *p* *p*

\* *leg.*

E.Gtr. *p* *mp* *p*

Bass

D. S. 130

Detailed description: This page of a musical score is for the first system of the piece '1. Oh, Kansas!'. It features ten staves. The Flute (Fl.) staff starts with a treble clef, a key signature of one sharp (F#), and a tempo of 130. It contains two dynamic markings: *mf* and *mp*. The Clarinet in B-flat (B♭ Cl.) staff also has a treble clef and a key signature of one sharp, with a dynamic marking of *mf*. The Violin (Vln.) and Viola (Vc.) staves both have treble clefs and a key signature of one sharp. The Violin staff includes triplet markings (indicated by a '3' and a bracket) and a dynamic marking of *mf*. The Viola staff includes a dynamic marking of *mp*. The Drums (Don) staff has a treble clef and a key signature of one sharp, with a tempo of 130 and a drum set icon. The lyrics 'ne - ver leave, ne - ver fun. Do not fear, I'm a scout Mo-ther dear, —' are written below the staff. The Piano (Pno.) staff has a treble clef and a key signature of one sharp, with a tempo of 130 and dynamic markings of *p*. The Electric Guitar (E.Gtr.) staff has a treble clef and a key signature of one sharp, with a tempo of 130 and dynamic markings of *p*, *mp*, and *p*. The Bass staff has a bass clef and a key signature of one sharp, with a tempo of 130 and dynamic markings of *p*. The Double Bass (D. S.) staff has a bass clef and a key signature of one sharp, with a tempo of 130. There are asterisks and a 'leg.' marking below the Piano staff.

1. Oh, Kansas!

135

Fl.

B♭ Cl.

Vln.

Vc.

Don

Pno.

E.Gtr.

Bass

D. S.

*mf* *f* *mf*

*mp* *mf* *mf*

*mp* *p* *p*

*p* *mp* *p*

Do not cry it's a trip I won't die You'll get by

\* Leo.

3

3

3

+

> >

> >

1. Oh, Kansas!

140

Fl.

B $\flat$  Cl.

Vln.

Vc.

Don

Pno.

E.Gtr.

Bass

D. S.

8

Not a boy, I'm a man! I will prove \_\_\_\_\_ that I can! \_\_\_\_\_

*mp* *mf*

*mp* *p* *mp* *f*

*p* *mp* *p*

$\underline{\underline{>}}$   $\underline{\underline{>}}$

Detailed description: This page of a musical score is for the first ending of the piece 'Oh, Kansas!'. It features eight staves for different instruments and a vocal line. The tempo is marked as 140. The vocal line, performed by Don, has lyrics: 'Not a boy, I'm a man! I will prove \_\_\_\_\_ that I can! \_\_\_\_\_'. The score includes dynamics such as *mp* (mezzo-piano), *mf* (mezzo-forte), *p* (piano), and *f* (forte). There are also performance markings like  $\underline{\underline{>}}$  (accent) and  $\underline{\underline{>}}$  (strong accent). The piano part features a rhythmic accompaniment with various dynamics. The electric guitar part has a melodic line with dynamics *p*, *mp*, and *p*. The bass and double bass parts provide a steady accompaniment. The flute and clarinet parts have melodic lines with triplets and slurs.



1. Oh, Kansas!

145 146

Fl. *f*

B♭ Cl. *f*

Vln. *f* arco

Vc. *f*

Don  
8 — that I can! —

Pno. *f*

E.Gtr. *mp* *mf* *mp* *mf* *f*

Bass *f*

D. S.

Detailed description: This page of a musical score is for the first system of 'Oh, Kansas!'. It features eight staves. The Flute (Fl.) and Clarinet in B-flat (B♭ Cl.) parts are marked with a forte (*f*) dynamic and include triplet markings. The Violin (Vln.) and Viola (Vc.) parts are also marked *f*, with the Viola part including an 'arco' instruction. The Double Bass (Bass) part is marked *f* and includes accent markings. The Piano (Pno.) part is marked *f*. The Electric Guitar (E.Gtr.) part has dynamics of *mp*, *mf*, *mp*, *mf*, and *f*. The Double Bass (D. S.) part is marked with a circled cross symbol. The vocal line (Don) includes the lyrics 'that I can!' and a measure rest. The score is in 3/4 time and begins at measure 145, with a section starting at measure 146.

1. Oh, Kansas!

Musical score for '1. Oh, Kansas!'. The score consists of several staves for different instruments:

- Fl.** (Flute): Starts at measure 150 with a melodic line.
- B♭ Cl.** (B-flat Clarinet): Starts at measure 150 with a melodic line, includes a triplet and a *p* dynamic marking.
- Vln.** (Violin): Starts at measure 150 with a melodic line.
- Vc.** (Violoncello): Starts at measure 150 with a melodic line, includes a *p* dynamic marking.
- Don.** (Drum): Starts at measure 150 with a rhythmic pattern.
- Pno.** (Piano): Starts at measure 150 with a rhythmic pattern, includes a *Leg.* marking and an asterisk.
- E.Gtr.** (Electric Guitar): Starts at measure 150 with a rhythmic pattern, includes *> mf* and *f* markings.
- Bass** (Double Bass): Starts at measure 150 with a melodic line.
- D. S.** (Double Bass): Starts at measure 150 with a rhythmic pattern.

1. Oh, Kansas!

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.

Detailed description: This page of a musical score is for the first movement, 'Oh, Kansas!'. It features nine staves for different instruments: Flute (Fl.), B♭ Clarinet (B♭ Cl.), Violin (Vln.), Viola (Vc.), Trumpet (Don), Piano (Pno.), Electric Guitar (E.Gtr.), Bass, and Double Bass (D. S.). The score begins at measure 154. The Flute part starts with a melodic line marked *p*. The B♭ Clarinet, Violin, Viola, Trumpet, and Double Bass parts are mostly silent, indicated by whole rests. The Piano part has a rhythmic accompaniment of eighth notes, starting at *p* and becoming *pp* in the second measure. The Electric Guitar part has a rhythmic accompaniment of eighth notes, starting at *p* and becoming *pp* in the second measure. A small asterisk (\*) is placed below the piano staff in the second measure. The score ends with a double bar line and repeat sign (//) at the end of each staff.

1. Oh, Kansas!

157

Fl.

B♭ Cl.

Vln.

Vc.

Don

Pno.

E.Gtr.

Bass

D. S.

*f*

*f*

*f*

*f*

*mf*

*f*

*fp* *cresc.*

Detailed description: This is a page of a musical score for the piece 'Oh, Kansas!'. The score is arranged for a large ensemble. It begins at measure 157. The Flute (Fl.) part starts with a rest followed by a melodic line. The B♭ Clarinet (B♭ Cl.) part plays a similar melodic line, marked with a forte (*f*) dynamic. The Violin (Vln.) and Viola (Vc.) parts provide harmonic support with rhythmic patterns, also marked *f*. The Double Bass (Don) and Piano (Pno.) parts are silent, indicated by whole rests. The Electric Guitar (E.Gtr.) part starts with a melodic line marked *mf*, which then transitions to a more rhythmic pattern marked *f*. The Bass part provides a steady rhythmic accompaniment marked *f*. The Double Bass (Drum Set) (D. S.) part features a complex, syncopated rhythmic pattern marked *fp* (fortissimo piano) with a *cresc.* (crescendo) instruction.

1. Oh, Kansas!

161

Fl.

B♭ Cl.

Vln.

Vc.

Don.

Pno.

E.Gtr.

Bass

D. S.

*ff*

*mf*

*ff*

*sub. mf*

*ff*

*sub. mf*

*sub. mf*

*f*

*sub. mf*

*f*

*ff*

*sub. mf*

*fp* *cresc.*

Detailed description: This page of a musical score is for the first movement, 'Oh, Kansas!'. It features seven staves of instruments: Flute (Fl.), B♭ Clarinet (B♭ Cl.), Violin (Vln.), Viola (Vc.), Double Bass (Bass), Electric Guitar (E.Gtr.), and Double Bass (Drum Set, D. S.). The score begins at measure 161. The Flute and B♭ Clarinet parts have melodic lines with dynamics ranging from *mf* to *ff*. The Violin and Viola parts provide harmonic support with dynamics from *ff* to *sub. mf*. The Double Bass part has a steady bass line with dynamics from *ff* to *sub. mf*. The Electric Guitar part has a melodic line with dynamics from *sub. mf* to *f*. The Drum Set part features a consistent rhythmic pattern with dynamics from *ff* to *fp* and a *cresc.* marking. The score is divided into four measures, with a change in time signature from 4/4 to 3/4 in the second measure.

1. Oh, Kansas!

165

Fl. *ff* *sub. mf* 167

B♭ Cl. *ff* *sub. mf*

Vln. *ff* *sub. mf*

Vc. *ff* *sub. mf*

Don 165 167 *f* very expressive  
Oh, \_\_\_\_\_ Kan - sas! \_\_\_\_\_ My

Pno.

E.Gtr. *sub. mf* *f* *sub. mf*

Bass *f* *sub. mf*

D. S. 165 *ff* *sub. mf*

1. Oh, Kansas!

170

Fl.

B♭ Cl.

170

Vln.

Vc.

170

Don

(Fr. pronunciation "par-ee")

heart will not breathe deep in Lon - don or Par - is.

170

Pno.

170

E.Gtr.

Bass

170

D. S.

The musical score is arranged in systems. The first system includes Flute (Fl.), B♭ Clarinet (B♭ Cl.), Violin (Vln.), and Viola (Vc.). The second system includes Double Bass (Don) with lyrics and a French pronunciation note, and Piano (Pno.). The third system includes Electric Guitar (E.Gtr.) and Bass. The fourth system includes Double Bass (D. S.). The score is in 4/4 time and features various rhythmic patterns and dynamics.

1. Oh, Kansas!

173

Fl.

B♭ Cl.

Vln.

Vc.

Don

8

Oh, Moth - er! Fa - ther! \_\_\_\_\_

Pno.

E.Gtr.

*mf*

Bass

D. S.

173

Detailed description: This page of a musical score is for the first ending of the piece 'Oh, Kansas!'. It features ten staves for different instruments: Flute (Fl.), B♭ Clarinet (B♭ Cl.), Violin (Vln.), Viola (Vc.), Double Bass (Don), Piano (Pno.), Electric Guitar (E.Gtr.), Bass, and Double Bass (D. S.). The score is in 3/4 time and consists of four measures. The Flute and B♭ Clarinet parts are melodic, with the Flute starting on a high note and the Clarinet on a lower note. The Violin and Viola parts play a rhythmic pattern of eighth notes. The Double Bass part has a melodic line with a long note in the third measure. The Piano part is mostly rests. The Electric Guitar part plays a rhythmic pattern of eighth notes with a dynamic marking of *mf*. The Bass part plays a simple rhythmic pattern of eighth notes. The Double Bass (D. S.) part plays a rhythmic pattern of eighth notes. The lyrics 'Oh, Moth - er! Fa - ther!' are written under the Double Bass staff, with a long line following 'Fa - ther!'.



1. Oh, Kansas!

177

Fl.

B♭ Cl.

Vln.

Vc.

177

Don

8 If I can-not cry<sup>3</sup> for you than I should not re - turn<sup>3</sup> to you. Oh,

177

Pno.

177

E.Gtr.

Bass

177

D. S.

Detailed description: This page of a musical score is for the first ending of the piece 'Oh, Kansas!'. It features nine staves: Flute (Fl.), Clarinet in B-flat (B♭ Cl.), Violin (Vln.), Viola (Vc.), Drums (Don), Piano (Pno.), Electric Guitar (E.Gtr.), Bass, and Double Bass (D. S.). The score is in 2/4 time and begins at measure 177. The vocal line (Don) includes the lyrics: 'If I can-not cry<sup>3</sup> for you than I should not re - turn<sup>3</sup> to you. Oh,'. The instrumental parts for Flute, Clarinet, Violin, Viola, Electric Guitar, Bass, and Double Bass all play sustained chords with accents. The Piano part consists of sustained chords in both hands. The Drums part features a steady eighth-note pattern in the right hand and a bass drum pattern in the left hand.

1. Oh, Kansas!

183 186

Fl.

B♭ Cl.

Vln.

Vc.

Don

8 Kan - sas!

Pno.

E.Gtr.

Bass

D. S.

*ff*

*ff*

*ff*

*f*

*sub. mp*

*ff*

*f*

*sub. mp*

3 3 3 3 3 3

200

\*

+

1. Oh, Kansas!

189

Fl.

B♭ Cl.

*mp*

*pp*

189

Vln.

Vc.

*pp*

189

Don.

8

189

Pno.

*p*

189

E.Gtr.

Bass

189

D. S.

II

Detailed description: This page of a musical score is for the first ending of the piece 'Oh, Kansas!'. It features eight staves. The Flute (Fl.) and Violin (Vln.) staves are mostly silent, indicated by rests. The B♭ Clarinet (B♭ Cl.) staff has a melodic line starting at measure 189 with a mezzo-piano (*mp*) dynamic, ending with a piano-piano (*pp*) dynamic. The Viola (Vc.) staff has a few notes at the end of the section, marked *pp*. The Double Bass (Don.) staff has a whole rest. The Piano (Pno.) staff has a few notes at the end, marked *p*. The Electric Guitar (E.Gtr.) staff has a rhythmic pattern of eighth notes. The Bass (Bass) staff has a whole rest. The Double Bass (D. S.) staff has a series of 'x' marks, likely indicating a specific drum pattern or a double bass line.

1. Oh, Kansas!

196 200

Fl.

B♭ Cl.

Vln.

Vc.

Don

Pno.

E.Gtr.

Bass

D. S.

*mf* *pp* *mp*

Oh, \_\_\_\_\_ mo - ther

1. Oh, Kansas!

202

Fl.

B $\flat$  Cl.

202

Vln.

Vc.

202

Don

8

Not e - ven am I gone yet I long

202

Pno.

202

E.Gtr.

Bass

202

D. S.

The musical score is arranged in a system of staves. The instruments are: Flute (Fl.), B-flat Clarinet (B $\flat$  Cl.), Violin (Vln.), Viola (Vc.), Trumpet (Don), Piano (Pno.), Electric Guitar (E.Gtr.), Bass, and Double Bass (D. S.). The vocal line (Don) includes the lyrics: "Not e - ven am I gone yet I long". The score is marked with the number 202 at the beginning of each instrument's part. The vocal line starts with a fermata on the first measure, followed by the lyrics. The instrumental parts are mostly rests, with the Electric Guitar (E.Gtr.) playing a rhythmic pattern of eighth notes.

1. Oh, Kansas!

206

Fl.

B♭ Cl.

*pp* *p*

206

Vln.

Vc.

206

Don

8

to be safe at home.

206

Pno.

206

E.Gtr.

*pp*

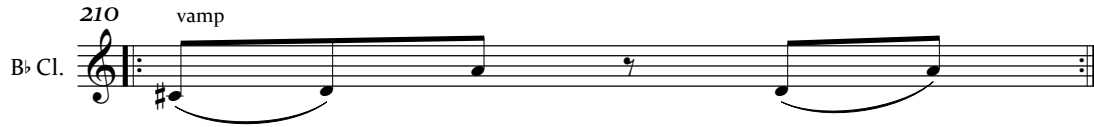
Bass

206

D. S.

The musical score is arranged in a system of staves. From top to bottom, the staves are: Flute (Fl.), B♭ Clarinet (B♭ Cl.), Violin (Vln.), Viola (Vc.), Donaldson (Don), Piano (Pno.), Electric Guitar (E.Gtr.), Bass, and Double Bass (D. S.). The Flute, Violin, Viola, and Double Bass parts are mostly silent, indicated by rests. The B♭ Clarinet part features a melodic line starting at measure 206, marked with *pp* and *p*. The Donaldson part has lyrics: "to be safe at home." The Electric Guitar part has a short melodic phrase at the beginning, marked with *pp*. The Piano part is silent.

1. Oh, Kansas!



[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

$\text{♩} = 88$  subdivisions remain constant throughout ( $\text{♩} = \text{♩}$ ,  $\text{♩} = \text{♩}$ )  
*with frustrated intensity*

The musical score is arranged in a grand staff format with the following parts:

- Flute:** Treble clef, 4/4 time. Three measures of whole rests.
- Violin:** Treble clef, 4/4 time. Three measures of whole rests.
- Cello:** Bass clef, 4/4 time. Three measures of whole rests.
- Ms. Henry:** Treble clef, 4/4 time. Three measures of whole rests.
- Piano:** Treble and Bass clefs, 4/4 time. First measure contains a melodic line in the treble clef with a forte (*f*) dynamic and a slur. The bass clef has a rhythmic accompaniment. The second and third measures contain a double bar line with a slash through it, indicating a repeat or continuation.
- E. Guitar:** Treble clef, 4/4 time. First measure contains a melodic line with a 'clean' pickup and a forte (*f*) dynamic. The second and third measures contain a double bar line with a slash through it.
- E. Bass:** Bass clef, 4/4 time. First measure contains a rhythmic line with a forte (*f*) dynamic. The second and third measures contain a double bar line with a slash through it.
- Drum Set:** Drum clef, 4/4 time. First measure contains a rhythmic pattern with a forte (*f*) dynamic. The second and third measures contain a double bar line with a slash through it.

Additional markings include 'no pedal' under the piano part and 'clean' in a box above the guitar part.



2. Die for Me

The musical score for "2. Die for Me" is arranged for a chamber ensemble. It consists of eight staves, each representing a different instrument. The score is divided into three measures. The first two measures are marked with a 4/4 time signature, while the third measure is marked with a 9/16 time signature. The instruments and their parts are as follows:

- Fl. (Flute):** Rests in all three measures.
- Vln. (Violin):** Rests in all three measures.
- Vc. (Viola):** Rests in all three measures.
- Ms. H. (Music Horn):** Rests in all three measures.
- Pno. (Piano):** Rests in the first two measures. In the third measure, the right hand plays a sequence of eighth notes (G4, A4, B4, C5) and the left hand plays a sequence of eighth notes (B3, A3, G3, F3), both beamed together.
- E.Gtr. (Electric Guitar):** Rests in the first two measures. In the third measure, it plays a sequence of eighth notes (Bb3, C4, D4, Eb4).
- Bass:** Plays a rhythmic pattern of eighth notes with accents in the first two measures. In the third measure, it continues with eighth notes (Bb3, C4, D4, Eb4).
- D. S. (Double Bass):** Rests in the first two measures. In the third measure, it plays a sequence of eighth notes (Bb3, C4, D4, Eb4) with accents.

2. Die for Me

7 **10**

Fl. *p* *mf* *p*

7 **10**

Vln. *p* *mf* *p*

Vc. *p* *mf* *p*

7 **10**

Ms. H. *mp*  
How will you tell my stor-y? —

7

Pno.

7

E.Gtr. *mf* *mp*

Bass

7

D. S.

Detailed description: This is a page of a musical score for the piece '2. Die for Me'. The score is arranged in a system with eight staves. The instruments are Flute (Fl.), Violin (Vln.), Viola (Vc.), Musician's Horn (Ms. H.), Piano (Pno.), Electric Guitar (E.Gtr.), Bass, and Drums (D. S.). The music is in 4/4 time and begins at measure 7. The Flute, Violin, and Viola parts feature a melodic line with dynamics of *p* (piano), *mf* (mezzo-forte), and *p*. The Musician's Horn part has a melodic line starting at measure 10 with a dynamic of *mp* (mezzo-piano), with the lyrics 'How will you tell my stor-y? —' underneath. The Piano part has a rhythmic accompaniment. The Electric Guitar and Bass parts provide harmonic support. The Drums part has a simple rhythmic pattern. There are two boxed measure numbers '10' in the score, one above the Flute staff and one above the Musician's Horn staff.

2. Die for Me

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.

2. Die for Me

16 18

Fl.

16

Vln.

Vc.

16 18

Ms. H.

I've seen ten - thou - sand days. Home is not where you

16 8<sup>va</sup> loco

Pno.

16

E. Gtr.

pizz. staccato

mp

Bass

16

D. S.

Detailed description: This is a page of a musical score for the piece '2. Die for Me'. The score is arranged in a system with seven staves. From top to bottom, the staves are for Flute (Fl.), Violin (Vln.), Viola (Vc.), Musician (Ms. H.), Piano (Pno.), Electric Guitar (E. Gtr.), and Double Bass (D. S.). The Flute part has a melodic line with a slur from measure 16 to 18. The Violin and Viola parts have a similar melodic line with a slur. The Musician part has lyrics: 'I've seen ten - thou - sand days. Home is not where you'. There is a triplet of eighth notes in measure 17. The Piano part has a chordal accompaniment with a 'loco' marking. The Electric Guitar part has a 'pizz. staccato' marking and a melodic line starting in measure 18. The Bass part has a simple harmonic accompaniment. The Double Bass part has a simple harmonic accompaniment. Measure numbers 16 and 18 are indicated at the beginning of the first three staves. A box containing the number 18 is placed above the Flute staff in measure 18. A box containing the number 18 and the dynamic marking 'mf' is placed above the Musician staff in measure 18. A box containing the number 18 and the dynamic marking 'mp' is placed above the Electric Guitar staff in measure 18.

2. Die for Me

19

Fl.

19

Vln.

Vc.

19

Ms. H.

make it, \_\_\_\_\_ you, from with - in my soul, \_\_\_\_\_

19

Pno.

19

E. Gtr.

Bass

19

D. S.

*pp*

2. Die for Me

21

Fl.

21

Vln.

Vc.

21

Ms. H. *cresc.*

all are not yours to

21

Pno.

21

E. Gtr.

Bass

21

D. S. *cresc.*

Detailed description: This page of a musical score is for the second movement, 'Die for Me'. It features eight staves. The Flute (Fl.) staff begins with a measure of rest followed by a half note G4. The Violin (Vln.) and Viola (Vc.) staves play a sustained chord of G4 and B4. The Musician's Horn (Ms. H.) staff has a measure of rest followed by a half note G4, with a 'cresc.' marking above the staff. The Piano (Pno.) staff has a measure of rest followed by a half note G4. The Electric Guitar (E. Gtr.) staff plays a rhythmic eighth-note pattern. The Bass staff has a measure of rest followed by a half note G2. The Double Bass (D. S.) staff plays a rhythmic eighth-note pattern with a 'cresc.' marking below the staff. The lyrics 'all are not yours to' are positioned below the Musician's Horn staff.

2. Die for Me

23  
Fl. *mf*

23  
Vln. *mf*

Vc. *mf*

23  
Ms. H. *f* 3  
res - cue, — some simp - ly die a - lone. —

23 *8va*  
Pno.

23  
E. Gtr.

Bass

23  
D. S.

Detailed description: This page of a musical score for '2. Die for Me' covers measures 23 to 24. The score is arranged for a large ensemble including Flute (Fl.), Violin (Vln.), Viola (Vc.), Musician's Horn (Ms. H.), Piano (Pno.), Electric Guitar (E. Gtr.), Bass, and Double Bass (D. S.). The Flute, Violin, and Viola parts begin with a half note G4 (G4) marked *mf*. The Musician's Horn part has a melodic line starting on G4, moving to A4, Bb4, and C5, with a triplet of eighth notes marked *f*. The Piano part features a chordal accompaniment with a dynamic marking of *8va*. The Electric Guitar part plays a rhythmic eighth-note pattern. The Bass part has a melodic line starting on G2, moving to A2, Bb2, and C3. The Double Bass part plays a rhythmic eighth-note pattern with 'x' marks above the notes. The lyrics 'res - cue, — some simp - ly die a - lone. —' are aligned with the Musician's Horn part.

2. Die for Me

26

25

Fl.

25

Vln.

Vc.

25

Ms. H.

25 (8<sup>va</sup>)

Pno.

no pedal

25

E. Gtr.

normal

Bass

25

D. S.

*mf*

*f*

*f*

*f*



2. Die for Me

29

27

Fl.

27

Vln.

Vc.

27

Ms. H.

mf

How will I tell your

27

Pno.

f

pedal ad lib

27

E. Gtr.

mf

Bass

mf

27

D. S.

mf (kick and snare as written)

2. Die for Me

30

Fl.

30

Vln.

Vc.

30

Ms. H.

stor - y? — Move them with - out a sound? —

30

Pno.

30

E. Gtr.

Bass

30

D. S.

The musical score is arranged in a system with eight staves. The top three staves (Flute, Violin, and Viola) are mostly empty, with only a few rests. The Musician's Horn staff contains a melodic line with lyrics: "stor - y? — Move them with - out a sound? —". The Piano staff has a slash through a bar line in each measure. The Electric Guitar and Bass staves have a rhythmic accompaniment of eighth notes. The Double Bass staff has a similar rhythmic accompaniment with some slurs. A tempo marking of "30" is placed above the first measure of each staff.

2. Die for Me

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.

2. Die for Me

The musical score is arranged in a standard orchestral layout with the following parts from top to bottom:

- Fl. (Flute):** Starts at measure 35 with a *p* dynamic, playing a long note. At measure 36, the dynamic changes to *ff*.
- Vln. (Violins):** Play a rhythmic pattern of eighth notes with accents. Dynamic is *ff*.
- Vc. (Viola):** Play a rhythmic pattern of eighth notes with accents. Dynamic is *ff*.
- Ms. H. (Musician's Horn):** Starts at measure 35 with a *f* dynamic. Lyrics: "know that you can't be found?". Includes a triplet of eighth notes and a long note at the end.
- Pno. (Piano):** Play chords in the right hand and a bass line in the left hand. Dynamic is *ff*.
- E. Gtr. (Electric Guitar):** Play a rhythmic pattern. Dynamic is *ff*. A "distort." box is present above the staff at measure 36.
- Bass:** Play a rhythmic pattern. Dynamic is *ff*.
- D. S. (Drums):** Play a rhythmic pattern. Dynamic is *ff*.

2. Die for Me

37

Fl.

Vln.

Vc.

Ms. H.

Pno.

E. Gtr.

Bass

D. S.

*f*

*f*

B $\flat$ 9 (improv.)

2. Die for Me

40 42

Fl.

40

Vln.

Vc.

40 42 *f*

Ms. H.

Now you — say — you'll

40

Pno.

40 clean

E. Gtr.

Bass

40

D. S.

Detailed description: This is a page of a musical score for the piece '2. Die for Me'. The score is arranged in a system with eight staves. From top to bottom, the staves are for Flute (Fl.), Violin (Vln.), Viola (Vc.), Musician (Ms. H.), Piano (Pno.), Electric Guitar (E. Gtr.), Bass, and Double Bass (D. S.). The Flute, Violin, and Viola parts are mostly rests, with some chordal accompaniment in the second and third measures. The Musician part has a melodic line starting in the third measure, with lyrics 'Now you — say — you'll' underneath. The Piano part is mostly rests. The Electric Guitar part features a rhythmic pattern of eighth notes in the first two measures, followed by a 'clean' section in the third measure. The Bass part has a steady eighth-note accompaniment. The Double Bass part has a rhythmic pattern of eighth notes with some rests. The score is marked with measure numbers 40 and 42, and a dynamic marking of *f* (forte) in the Musician part. A 'clean' marking is present in the Electric Guitar part.

2. Die for Me

43

Fl.

43

Vln.

Vc.

43

Ms. H.

bleed for me.

43

Pno.

43

E. Gtr.

distort.

B $\flat$ <sub>9</sub>

Bass

43

D. S.

Detailed description of the musical score: The score is for a piece titled '2. Die for Me'. It consists of eight staves. The Flute (Fl.) and Violin (Vln.) staves are mostly silent, with rests. The Viola (Vc.) staff has a dynamic marking of *f* and plays a rhythmic pattern of eighth notes. The Musician's Horn (Ms. H.) staff has the lyrics 'bleed for me.' and plays a melodic line. The Piano (Pno.) staff is silent. The Electric Guitar (E. Gtr.) staff has a 'distort.' instruction and plays a distorted, rhythmic pattern. The Bass staff plays a rhythmic pattern of eighth notes. The Double Bass (D. S.) staff plays a rhythmic pattern of eighth notes. The score is marked with the number 43 at the beginning of each staff.

2. Die for Me

46 47

Fl.

Vln.

Vc.

Ms. H.

Pno.

E. Gtr.

Bass

D. S.

*mp* *f*

*f*

clean

B $\flat$ 9

E - ven though you — still need — for — me. —



2. Die for Me

49

Fl.

49

Vln.

Vc.

Ms. H.

Pno.

*f*

8<sup>va</sup>

E. Gtr.

distort.

Bass

D. S.

2. Die for Me

52 *f*

Fl.

52 *f*

Vln.

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.

Detailed description: This is a page of a musical score for the piece '2. Die for Me'. The score is arranged in a system of eight staves. The top staff is for Flute (Fl.), followed by Violin (Vln.), Viola (Vc.), Musician's Horn (Ms. H.), Piano (Pno.), Electric Guitar (E. Gtr.), Bass, and Double Bass (D. S.). The key signature has one flat (B-flat) and the time signature is 4/4. The score begins at measure 52, which is marked with a box containing the number '52'. The first two staves (Fl. and Vln.) are marked with a forte dynamic (*f*). The Musician's Horn part includes the lyrics: 'When your heart re - turns and we go on to - geth - er,'. The Piano part is marked 'loco'. The Electric Guitar part is marked 'clean'. The Double Bass part features a rhythmic pattern of eighth notes with 'x' marks above them, indicating a specific technique. The score concludes with a 3/4 time signature change at the end of the system.

2. Die for Me

54 56

Fl.

54 56

Vln.

Vc.

54 56

Ms. H.  
will you live — for me?

54 56

Pno.  
*mf*

54 56

E. Gtr.  
let ring  
*mf*

Bass  
*mf*

54

D. S.

Detailed description: This page of a musical score is for the second movement, 'Die for Me'. It features eight staves: Flute (Fl.), Violin (Vln.), Viola (Vc.), Musician's Horn (Ms. H.), Piano (Pno.), Electric Guitar (E. Gtr.), Bass, and Double Bass (D. S.). The score is in 3/4 time and consists of two systems. The first system covers measures 54 to 55, and the second system covers measures 56 to 57. The Musician's Horn part includes the lyrics 'will you live — for me?'. The Piano part includes the dynamic marking *mf*. The Electric Guitar part includes the instruction 'let ring' and the dynamic marking *mf*. The Double Bass part includes the dynamic marking *mf*. The Flute, Violin, and Viola parts are currently silent, indicated by rests.

2. Die for Me

57

Fl.

57

Vln.

Vc.

57

Ms. H.

57

Pno.

*mf*

57

E. Gtr.

Bass

*mf*

57

D. S.

2. Die for Me

59

Fl.

59

Vln.

Vc.

59

Ms. H.

59

Pno.

59

E. Gtr.

Bass

59

D. S.

2. Die for Me

61 62

Fl.

Vln.

Vc.

Ms. H. 62  
*mp*  
All we \_\_\_ need is bread. \_\_\_\_\_

Pno.

E.Gtt. *mp*

Bass

D. S. *mf* ————— *mp*

Detailed description: This is a page of a musical score for the piece '2. Die for Me'. The score is arranged in a system with eight staves. From top to bottom, the staves are for Flute (Fl.), Violin (Vln.), Viola (Vc.), Mezzo-Soprano (Ms. H.), Piano (Pno.), Electric Guitar (E.Gtt.), Bass, and Double Bass (D. S.). The Flute, Violin, and Viola parts are mostly silent, indicated by rests. The Mezzo-Soprano part has a vocal line starting at measure 62 with the lyrics 'All we \_\_\_ need is bread. \_\_\_\_\_'. The Piano part is also silent. The Electric Guitar part has a rhythmic accompaniment of eighth notes, starting at measure 61 and continuing through measure 62. The Bass part is silent. The Double Bass part has a simple rhythmic pattern of eighth notes, starting at measure 61 and continuing through measure 62. The score includes dynamic markings: *mf* (mezzo-forte) at the beginning of the Double Bass part and *mp* (mezzo-piano) for the Mezzo-Soprano and Electric Guitar parts. Measure numbers 61 and 62 are indicated at the top of the first and second measures, respectively. A double bar line with repeat dots is at the end of the Double Bass part.

2. Die for Me

63

Fl.

63

Vln.

Vc.

63

Ms. H.

— All I see is work a - head.

63

Pno.

63

E. Gtr.

Bass

63

D. S.

The musical score is arranged in a system of eight staves. The top staff is for Flute (Fl.), followed by Violin (Vln.), Viola (Vc.), Musician (Ms. H.), Piano (Pno.), Electric Guitar (E. Gtr.), Bass, and Double Bass (D. S.). The Musician staff contains the vocal line with lyrics: "All I see is work a - head." The Electric Guitar staff features a rhythmic accompaniment of eighth notes. The Double Bass staff contains a double bar line with a slash, indicating a section change. The number 63 is written above the first staff of each instrument group.

2. Die for Me

65

Fl.

65

Vln.

Vc.

65

Ms. H.

*mf*

All we are is love.

65

Pno.

65

E. Gtr.

Bass

*mf*

*mf*

65

D. S.

*mf*



2. Die for Me

67

Fl.

67

Vln.

Vc.

67

Ms. H.

— All we — are — is pain and luck.

67

Pno.

67

E. Gtr.

Bass

*mp*

*mp*

67

D. S.

The musical score is arranged in a system of eight staves. The top staff is for Flute (Fl.), followed by Violin (Vln.) and Viola (Vc.) which are grouped together. The fourth staff is for Soprano (Ms. H.) with lyrics underneath. The fifth staff is for Piano (Pno.). The sixth and seventh staves are for Electric Guitar (E. Gtr.) and Bass, respectively, with dynamic markings *mp* appearing in both. The bottom staff is for Double Bass (D. S.). The number 67 is written above the first measure of each staff. The lyrics are: "All we are is pain and luck." The electric guitar and bass parts feature a melodic line with slurs and ties, and the bass part has a long note with a slur.

2. Die for Me

69 70

Fl. *ppp* *f*

Vln. *ppp* *f*

Vc. *f*

Ms. H. 69 70

Pno. 69

E. Gtr. 69 distort. *f*

Bass *f*

D. S. 69 *f*

Detailed description: This is a page of a musical score for a piece titled "2. Die for Me". The score is arranged in a system with seven staves. The instruments are Flute (Fl.), Violin (Vln.), Viola (Vc.), Music Stand (Ms. H.), Piano (Pno.), Electric Guitar (E. Gtr.), Bass, and Double Bass (D. S.). The music is in 4/4 time. The first measure of each staff is marked with the number 69, and the second measure is marked with 70. The Flute and Violin parts start with a *ppp* dynamic and transition to *f* at measure 70. The Viola part also transitions from *ppp* to *f*. The Music Stand part has a whole note in measure 69 and a whole rest in measure 70. The Piano part has whole rests in both measures. The Electric Guitar part has a rhythmic pattern in measure 69 and a distorted, sustained note in measure 70. The Bass part has a rhythmic pattern in measure 69 and a sustained note in measure 70. The Double Bass part has a rhythmic pattern in measure 69 and a sustained note in measure 70.

2. Die for Me

71

Fl.

71

Vln.

Vc.

71

Ms. H.

71

Pno.

71

E. Gtr.

Bass

71

D. S.

Detailed description: This page of a musical score is for the second movement, 'Die for Me'. It features eight staves. The Flute (Fl.) staff begins at measure 71 with a melodic line of eighth and sixteenth notes, some with slurs and accents. The Violin (Vln.) and Viola (Vc.) staves also start at measure 71, with the Violin playing a similar melodic line and the Viola providing a rhythmic accompaniment of eighth notes. The Music Stand (Ms. H.) and Piano (Pno.) staves are empty, indicating that these instruments are not playing in this section. The Electric Guitar (E. Gtr.) and Bass staves begin at measure 71 with a rhythmic pattern of eighth notes. The Double Bass (D. S.) staff starts at measure 71 with a rhythmic pattern of eighth notes, including some slurs and accents. The score is written in a standard musical notation style with treble and bass clefs, and various musical symbols like slurs, accents, and slurs.

2. Die for Me

73

Fl.

73

Vln.

Vc.

73

Ms. H.

73

Pno.

*ff*

*fp*

8<sup>va</sup>

pedal ad lib

73

E. Gtr.

Bass

73

D. S.

Detailed description: This page of a musical score, numbered 74 at the bottom, contains the notation for measures 73-75 of the piece '2. Die for Me'. The score is arranged in a system with eight staves. From top to bottom, the staves are for Flute (Fl.), Violin (Vln.), Viola (Vc.), Music Horn (Ms. H.), Piano (Pno.), Electric Guitar (E. Gtr.), Bass, and Double Bass (D. S.). The Flute part begins with a melodic line starting on a whole note G4, followed by eighth notes. The Violin and Viola parts provide harmonic support with various note values and slurs. The Piano part features a dynamic shift from fortissimo (ff) to fortissimo piano (fp) and includes an 8va (octave) marking. The Electric Guitar and Bass parts play rhythmic accompaniment. The Double Bass part uses a simplified notation with 'x' marks for fretted notes. The Music Horn part is silent in these measures. The rehearsal mark '73' is placed at the beginning of each staff.



2. Die for Me

78

Fl.

Vln.

Vc.

Ms. H.

*f*

*ff*

You will bleed \_\_\_ for me? I will kiss a her-o's face! \_\_\_

Pno.

*sub. f*

*fff*

\*

E. Gtr.

*sub. f*

Bass

*sub. f*

D. S.

*sub. f*

2. Die for Me

82

Fl. *ff*

82 *f* *ff*

Vln.

Vc. *f* *ff*

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.

12/16

2. Die for Me

86

Fl.

86

Vln.

Vc.

86

Ms. H.

Cry for me, cry! \_\_\_\_\_ You said you'd die for me, die! \_\_\_\_\_

86

Pno.

pedal ad lib

86

E. Gtr.

86

Bass

86

D. S.

Detailed description of the musical score: The score is for a piece titled '2. Die for Me'. It consists of eight staves. The top staff is for Flute (Fl.), the second for Violin (Vln.), the third for Viola (Vc.), the fourth for Male Soprano (Ms. H.), the fifth for Piano (Pno.), the sixth for Electric Guitar (E. Gtr.), the seventh for Bass, and the eighth for Double Bass (D. S.). The key signature has one flat (B-flat) and the time signature is 12/16. The score begins at measure 86. The vocal line (Ms. H.) has the lyrics 'Cry for me, cry! \_\_\_\_\_ You said you'd die for me, die! \_\_\_\_\_'. The piano part (Pno.) includes a 'pedal ad lib' instruction. Dynamic markings of 'f' (forte) are present in the Viola, Electric Guitar, Bass, and Double Bass parts.



2. Die for Me

90

Fl.

*f*

90

Vln.

*f*

Vc.

90

Ms. H.

Give to me, why? —

90

Pno.

*8va*

90

E. Gtr.

Bass

90

D. S.

Detailed description: This is a page of a musical score for a piece titled "2. Die for Me". The score is arranged for a large ensemble. At the top, the title "2. Die for Me" is written above a long horizontal line that spans across the first two staves. The first staff is for Flute (Fl.), starting at measure 90. It has a whole rest in the first measure, followed by a melodic line of eighth notes in the second and third measures, marked with a forte (*f*) dynamic. The second staff is for Violin (Vln.), also starting at measure 90. It features a rhythmic pattern of eighth notes in the first measure, followed by a whole rest, and then a dense texture of sixteenth notes in the final measure, also marked with a forte (*f*) dynamic. The third staff is for Viola (Vc.), which has a continuous melodic line of eighth notes throughout the three measures. The fourth staff is for Musician's Horn (Ms. H.), starting at measure 90 with a whole rest, followed by a melodic line of eighth notes in the second and third measures. Below the staff, the lyrics "Give to me, why? —" are written. The fifth staff is for Piano (Pno.), with a complex accompaniment of chords and eighth notes. A dashed line labeled "8va" indicates an octave shift. The sixth staff is for Electric Guitar (E. Gtr.), playing a series of chords. The seventh staff is for Bass, with a melodic line of eighth notes. The eighth staff is for Double Bass (D. S.), playing a rhythmic pattern of eighth notes. The tempo or rehearsal mark "90" is written at the beginning of each staff.

2. Die for Me

96

93

Fl.

93

Vln.

Vc.

93

Ms. H.

Why won't you live for me, — why?! —

93

Pno.

(8<sup>va</sup>)

no pedal

93

E.Gtr.

Bass

93

D. S.

Detailed description: This page of a musical score is for the piece '2. Die for Me'. It features eight staves: Flute (Fl.), Violin (Vln.), Viola (Vc.), Musician's Horn (Ms. H.), Piano (Pno.), Electric Guitar (E.Gtr.), Bass, and Double Bass (D. S.). The score is in 4/4 time and begins at measure 93. The Flute part has a long melodic line with a fermata at the end of the first system. The Musician's Horn part has lyrics: 'Why won't you live for me, — why?! —'. The Piano part includes a 'no pedal' instruction. The Double Bass part has a 'D. S.' (Da Capo) marking. A boxed measure number '96' is located at the top right of the page.

2. Die for Me

97

Fl.

97

Vln.

Vc.

97 (hold as long as possible)

Ms. H.

97

Pno.

97

E. Gtr.

Bass

97

D. S.

2. Die for Me

100

Fl.

100

Vln.

Vc.

100

Ms. H.

100

Pno.

100

E. Gtr.

Bass

100

D. S.

The musical score is arranged in eight staves. The top four staves (Flute, Violin, Viola, Music Horn) are mostly silent, indicated by rests. The Piano part features a melodic line in the right hand and a bass line in the left hand, with a slur under the first two measures of the right hand. The Electric Guitar and Bass parts play a rhythmic pattern of eighth notes. The Double Bass part plays a similar rhythmic pattern with some accents marked with 'x'.

2. Die for Me

103

Fl. *pp* *mp*

103

Vln. *pp* *mp*

Vc. *pp* *mp*

103

Ms. H.

103

Pno.

103

E. Gtr.

Bass

103

D. S.

Detailed description: This is a page of a musical score for the piece '2. Die for Me'. The score is written in 4/4 time and consists of eight staves. The instruments are: Flute (Fl.), Violin (Vln.), Viola (Vc.), Music Stand (Ms. H.), Piano (Pno.), Electric Guitar (E. Gtr.), Bass, and Double Bass (D. S.). The first measure of each staff is marked with the number '103'. The Flute, Violin, and Viola parts begin with a half note on G4, marked *pp* (pianissimo). The Music Stand part has a whole rest. The Piano part has a whole chord of G4, B4, and D5, marked *pp*. The Electric Guitar part has a half note on G4, marked *pp*. The Bass part has a half note on G2, marked *pp*. The Double Bass part has a whole note on G2, marked *pp*. In the second measure, the Flute, Violin, and Viola parts have a half note on G4, marked *mp* (mezzo-piano). The Music Stand part has a whole rest. The Piano part has a whole chord of G4, B4, and D5, marked *mp*. The Electric Guitar part has a half note on G4, marked *mp*. The Bass part has a half note on G2, marked *mp*. The Double Bass part has a whole note on G2, marked *mp*. The score ends with a double bar line and two slanted lines (//).

### 3. Megan's World (pt. 1)

Text by Frank Nawrot

Flute  $\text{♩} = 200$

Salaria (monologue only; enters at end of scene)

Piano

Drum Set *agitato*  
*f* as written; no improv.

**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!

5 *Fixed media enters after piano begins*

Fl.

5 *agitato*  
*f*

Pno.

5

D. S.

3. Megan's World (pt. 1)

9

11

Fl.

*mf* *cresc.*

Pno.

D. S.

13

Fl.

Pno.

D. S.

3. Megan's World (pt. 1)

17

Fl.

Pno.

D. S.

21

Fl.

Pno.

D. S.

*ff* *f* *mf*



3. Megan's World (pt. 1)

25

Fl.

Pno.

D. S.

30

Fl.

Pno.

D. S.

32

*ff*

*f*

*f* (fixed media must remain audible)

3. Megan's World (pt. 1)

34

Fl.

34

Pno.

34

D. S.

38

Fl.

38

Pno.


38

D. S.

3. Megan's World (pt. 1)

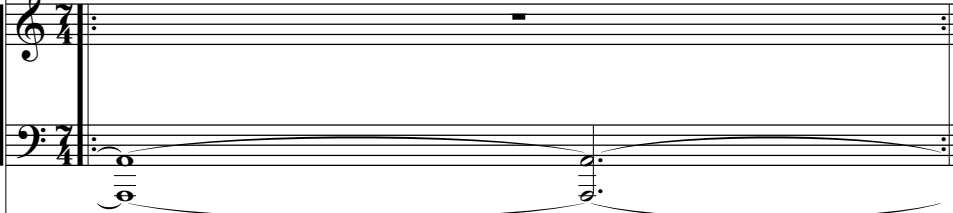
Play at least twice.  
Vamp until fixed media  
concludes if needed.

43

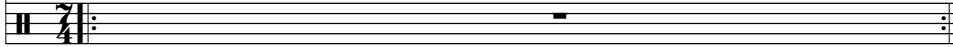
Fl. 

*p*

43

Pno. 


43

D. S. 

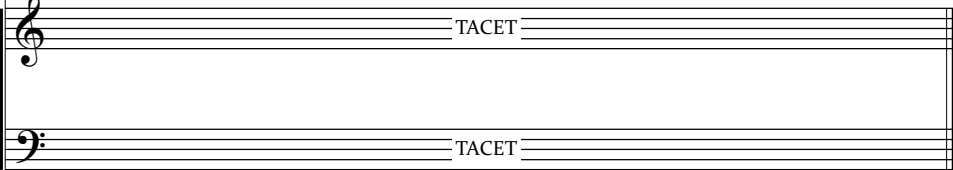
**On stage**

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.


44

Fl. 

44

Pno. 

44

D. S. 

**attacca**

# 4. Journey to Barcelona

Text by Sylvia Townsend Warner

*ominous*  
*a piacere, not too slow*

Clarinet in B $\flat$

Cello

Salaria *mp* *expressive recit.*

In that coun - try pal - lor was from the ground,

Piano *mf*

Rec.

2

Cl.

2

Vc.

2

S. *static*

dark - ness from the sky. As the train took us by

2

Pno.

Rec.

© Text used with permission from Carcanet Press Limited  
as it appears in *Poem from Spain*, ed. Jim Jump (2006)

[www.carcanet.co.uk](http://www.carcanet.co.uk)

© Music copyright 2019 by Frank C.S. Nawrot

4. Journey to Barcelona

3  
Cl. 3

3  
Vc. 3

3 (spoken) "...we debated if it were mountain we saw or cloud." 3  
S. 3

3  
Pno. 3

4  $\text{♩} = \text{c. } 108$

4  $\text{♩} = \text{c. } 108$

4  $\text{♩} = \text{c. } 108$

4 *con moto*  
Pno. *mf*

*Red.* *Red.* \*

4. Journey to Barcelona

7 *a piacere, not too slow*

Cl.

Vc.

7 *a piacere, not too slow*  
*mf* expressive recit.

S

The bleached fields are pal - lid as truth might be.

Pno.

*fp*

*Ad.*

8 **8** slightly faster

Cl.

*p* no vibrato

Vc.

*mp*

8 **8** slightly faster

S

Men move on them like clouds. Dwell - ings like hemp - en shrouds.

Pno.

*mp*

*Ad.* *Ad.* *Ad.*

4. Journey to Barcelona

9

Cl.

Vc.

S. (spoken) "...wrap up squalor with a grave dignity."

Pno.

10  $\text{♩} = \text{c. } 108$

Cl.

Vc. *con moto*

S. *mf expressive*  $\text{♩} = \text{c. } 108$

Pno. *con moto* *mp*

*ped.* *ped.* \* *sim.*

4. Journey to Barcelona

14

Cl.

Vc.

S.

Pno.

*dim.*

*mp*

*dim.*

*p*

\*

18 (♩ = ♩)

♩ = c.. 58

Cl.

Vc.

S.

Pno.

*mp* pizz., with lots of string noise

*mf*

*mf*

Pale is that coun - try — like a coun - try of bone.

*mf*

pedal ad lib



4. Journey to Barcelona

20

Cl.

20

Vc.

20

S

Dry is the riv - er bed. Dark - ness is o - ver - head.

20

Pno.

22

Cl.

*poco accel.*

22

Vc.

22

S

*f* *poco accel.*

threat-en-ing\_ with the fruit-ful-ness im-plic-it\_\_\_ in storm.

22

Pno.

*f*

pedal ad lib

4. Journey to Barcelona

**24** *with determination*  
♩ = c. 56, slightly faster

Cl. *mf*

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

Pno. *mf*

26

Cl.

Vc. *mp* *mf* *mp*

S  
ri-ver-bed \_\_\_ fills, \_\_\_ the sky thun-ders down

Pno.

4. Journey to Barcelona

28

Cl. *mf* *f*

Vc. *f* very expressive

S. fruit-ful - ness.

Pno. *mf* *f*

30 (♩=♩)

Cl. *p* *mf*

Vc. *p* *f* *p*

S. 30 (♩=♩)

Pno. 30

Detailed description: This page of a musical score is for the piece 'Journey to Barcelona'. It contains four systems of staves. The first system (measures 28-30) includes parts for Clarinet (Cl.), Violoncello (Vc.), Soprano (S.), and Piano (Pno.). The Cl. part features a melodic line with dynamics *mf* and *f*. The Vc. part has a bass line with a *f* dynamic and the instruction 'very expressive'. The S. part has the lyrics 'fruit-ful - ness.' under a melodic line. The Pno. part has a right-hand melody with *mf* and *f* dynamics and a left-hand accompaniment. The second system (measures 30-32) continues the Cl. and Vc. parts with dynamics *p* and *mf* for the Cl. and *p*, *f*, and *p* for the Vc. The S. and Pno. parts are mostly silent, with the Pno. left hand showing a long, sustained chord or pedal point.

4. Journey to Barcelona

32 *rit.*

Cl.

Vc.

S.

Pno.

*p*

*pp*

33 *slightly faster*  
*a tempo*  
♩ = c. 58

Cl.

Vc.

S.

Pno.

*p*

*mp*

TACET

TACET

Faith-ful to that earth the clouds have gath-ered a-gain.

4. Journey to Barcelona

35 *vamp*

Cl.

(spoken) As 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!

35

Ms. Henry

35

Drum Set

*p*

**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?"

♩ = c. 120, **slightly faster**  
vamp

Drum Set

*mf*

**attacca**

# 5. We Who Work

Text by Frank Nawrot

$\text{♩} = \text{c. } 120$   
*with motion and rhythmic precision*

The score is for a 4/4 piece. The Violin and Cello parts are mostly silent, with a single half-note chord in the fourth measure, marked *p*. The Don part is also silent. The Piano part features a *mf* accompaniment with chords in the first three measures and a half-note chord in the fourth, with a *pedal ad lib* instruction. The E. Guitar part is silent, with a half-note chord in the fourth measure, marked *p*. The Bass Guitar part plays a rhythmic pattern of quarter notes, marked *mf*. The Drum Set part features a steady 4/4 beat with cymbal flourishes in the first four measures, marked *mf*.

Violin

Cello

Don

Piano

E. Guitar

Bass Guitar

Drum Set

*mf* generally maintain the beat and improv. tasteful cymbal flourishes through m. 11

5. We Who Work

6

Vln.

Vc.

6

D

6

Pno.

6

E.Gtr.

Bass

6

D. S.

clean

*p*

*mp*

*p*

*mp*

*p*

*mp*

The musical score is arranged in six systems. The first system includes Violin (Vln.) and Viola (Vc.) parts, both starting with a measure rest and then playing a half note in the third measure, marked *p*, and a half note in the fourth measure, marked *mp*. The second system features a Drums (D) part with a measure rest in the first measure and a bass drum in the second measure. The third system shows the Piano (Pno.) part with chords in the first two measures and a melodic line in the last two measures. The fourth system includes Electric Guitar (E.Gtr.) and Bass parts; the guitar has a measure rest and then a half note in the third measure marked *p* and a half note in the fourth marked *mp*, with a 'clean' box above the notes, while the bass plays a rhythmic pattern. The fifth system shows the Double Bass (D. S.) part with a measure rest and then a series of diagonal slashes for the remainder of the piece.

5. We Who Work

11 III

Vln. *pp* *p* *pp* *p* *mp*

Vc. *pp* *p* *pp* *p* *mp*

11 *mf*

D We who build we who sing We who sew

II

Pno. \*

II

E.Gtr. *p*

Bass

II

D. S.

Detailed description: This page of a musical score is for the piece '5. We Who Work'. It features seven staves: Violin (Vln.), Viola (Vc.), Double Bass (D.), Piano (Pno.), Electric Guitar (E.Gtr.), Bass, and Double Bass (D.S.). The Vln. and Vc. parts are marked with dynamics *pp*, *p*, *pp*, *p*, and *mp* across four measures. The D. part includes lyrics: 'We who build we who sing We who sew'. The Pno. part has a first ending bracket (II) and an asterisk (\*) at the end. The E.Gtr. part has a first ending bracket (II) and a dynamic marking of *p*. The Bass part has a first ending bracket (II). The D.S. part is marked with a first ending bracket (II) and diagonal lines. A box with the number '11' is present at the start of the Vln. and Vc. staves.



5. We Who Work

15 16

Vln.

Vc.

D.

15 16

Pno.

E. Gtr.

Bass

D. S.

We who know.

*mf*

*f*

*mf*

*mf*

*sim.*

pedal ad lib

*mf*

Detailed description: This is a page of a musical score for the piece 'We Who Work'. The score is arranged in a system of seven staves. From top to bottom, the staves are: Violin (Vln.), Viola (Vc.), Double Bass (D.), Piano (Pno.), Electric Guitar (E. Gtr.), Bass, and Double Bass (D. S.). The music is in 3/4 time. The key signature has one flat. The score begins at measure 15 and continues through measure 16. The Violin part has a *mf* dynamic. The Viola part has a *f* dynamic. The Double Bass part has a *mf* dynamic. The Piano part has a *mf* dynamic and includes a 'pedal ad lib' instruction. The Electric Guitar part has a *mf* dynamic. The Bass part has a *mf* dynamic. The Double Bass part has a *mf* dynamic. The lyrics 'We who know.' are written under the Double Bass staff. The page number 103 is at the bottom.

5. We Who Work

19 20

Vln. *mf* *mf* *f* *ff*

Vc. *mf* *ff*

D. 20 *mf* *mf* *f*

We will come We will come We will come

Pno. *f* *ff*

E.Gtr. *p* *mf* *mf* *f*

Bass *mp* *f*

D. S. *p* *mf* *p* *f*

Detailed description: This is a page of a musical score for the piece 'We Who Work'. The score is arranged in a system with seven staves. From top to bottom, the staves are: Violin (Vln.), Viola (Vc.), Double Bass (D.), Piano (Pno.), Electric Guitar (E.Gtr.), Bass, and Double Bass (D.S.). The music is in 4/4 time. The Violin part starts at measure 19 and includes a boxed measure number '20'. It features dynamics of mezzo-forte (mf), forte (f), and fortissimo (ff). The Viola part also starts at measure 19 and includes a boxed measure number '20', with dynamics of mf and ff. The Double Bass part starts at measure 19 and includes a boxed measure number '20', with dynamics of mf, mf, and f. The lyrics 'We will come' are written under the Double Bass staff. The Piano part starts at measure 19 and includes a boxed measure number '20', with dynamics of f and ff. The Electric Guitar part starts at measure 19 and includes a boxed measure number '20', with dynamics of p, mf, mf, and f. The Bass part starts at measure 19 and includes a boxed measure number '20', with dynamics of mp and f. The Double Bass (D.S.) part starts at measure 19 and includes a boxed measure number '20', with dynamics of p, mf, p, and f. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

5. We Who Work

24

Vln. *mf*

Vc. *mf*

D. *mf*

24 *mf*

We who make we who grow \_\_\_\_\_

Pno. *mf*

pedal ad lib

E.Gtr. *mp*

Bass *mf*

24 *mf*

D. S.

Detailed description: This is a page of a musical score for the piece 'We Who Work'. The score is arranged for a chamber ensemble consisting of Violin (Vln.), Viola (Vc.), Double Bass (D.), Piano (Pno.), Electric Guitar (E.Gtr.), Bass, and Double Bass (D. S.). The music is in 4/4 time and begins at measure 24. The Violin and Viola parts are marked *mf* and feature a melodic line with some grace notes. The Double Bass part has lyrics: 'We who make we who grow \_\_\_\_\_'. The Piano part includes a 'pedal ad lib' instruction. The Electric Guitar part is marked *mp* and plays a rhythmic accompaniment. The Bass part is marked *mf*. The Double Bass (D. S.) part is marked *mf* and includes a percussive pattern of 'x' marks. The page number 105 is centered at the bottom.

5. We Who Work

27 *sim. bowing*

29 *f*

Vln.

Vc.

27 *sim. bowing*

29 *f*

D

8 We who serve \_\_\_\_\_ We who work. \_\_\_\_\_

27

Pno.

27

E.Gtr.

distort. *f*

Bass

27

D. S.

*f*

Detailed description: This is a page of a musical score for the piece 'We Who Work'. It features seven staves: Violin (Vln.), Viola (Vc.), Double Bass (D.), Piano (Pno.), Electric Guitar (E.Gtr.), Bass, and Double Bass (D. S.). The score is divided into two systems. The first system covers measures 27 to 28, and the second system covers measures 29 to 30. The key signature has one sharp (F#) and the time signature is 4/4. The Violin and Viola parts are marked with 'sim. bowing' and have accents. The Double Bass part has a melodic line with a slur over measures 27-28. The Piano part has a rhythmic accompaniment with chords. The Electric Guitar part has a distorted sound and a strong dynamic. The Bass part has a simple melodic line. The D. S. part has a rhythmic pattern with accents. The lyrics 'We who serve' and 'We who work.' are written under the Double Bass staff.

5. We Who Work

30

Vln. *sim.*

Vc. *sim.*  
*f*

D.  
8  
We will come!

Pno.

E.Gtr.

Bass

D. S.

Detailed description: This is a page of a musical score for the piece '5. We Who Work'. The score is arranged in a system with seven staves. The top staff is for Violin (Vln.), the second for Viola (Vc.), the third for Double Bass (D.), the fourth for Piano (Pno.), the fifth for Electric Guitar (E.Gtr.), the sixth for Bass, and the seventh for Double Bass (D.S.). The music is in 4/4 time and consists of four measures. The first measure is marked with a tempo of 30. The Vln. and Vc. parts are marked 'sim.' (sostenuto) and 'f' (forte). The D. staff has the lyrics 'We will come!' written below it. The Pno. part features a complex chordal texture. The E.Gtr. and Bass parts have a rhythmic pattern of eighth notes. The D.S. part has a rhythmic pattern of eighth notes with some accents.

5. We Who Work

35

34

Vln. *ff* *mf*

Vc. *f*

34

D

34

Pno. *mp*

34

E.Gtr. clean *mp*

Bass *mp*

34

D. S. improv. fill

5. We Who Work

38

Vln. *p* *mf* *p* *mp*

Vc. *p* *mf* *mp* *p* *mp*

D

Pno. \* pedal ad lib

E.Gtr. *p* *mp* *p*

Bass *p* *p*

D. S. *n* *mp*

Detailed description: This page of a musical score, numbered 109, contains the notation for measures 38 through 43 of the piece '5. We Who Work'. The score is arranged in a system with six staves. The Violin (Vln.) staff begins with a piano (*p*) dynamic, followed by a mezzo-forte (*mf*) passage, and ends with a piano (*p*) to mezzo-piano (*mp*) crescendo. The Viola (Vc.) staff mirrors this dynamic structure. The Piano (Pno.) part features a piano introduction with a fermata and a 'pedal ad lib' instruction. The Electric Guitar (E.Gtr.) and Bass staves provide harmonic support with dynamics ranging from piano (*p*) to mezzo-piano (*mp*). The Double Bass (D. S.) part includes a dynamic marking of *n* (normal) and a crescendo to *mp*. Measure numbers 38 are indicated at the start of each staff.

5. We Who Work

44

Vln.

Vc.

44

D.

44

Pno.

*mf*

*f*

*mf*

44

E. Gtr.

Bass

44

D. S.

Detailed description: This is a page of a musical score for the piece '5. We Who Work'. The score is arranged in a system of seven staves. From top to bottom, the staves are for Violin (Vln.), Viola (Vc.), Double Bass (D.), Piano (Pno.), Electric Guitar (E. Gtr.), Bass, and Double Bass (D. S.). The first four staves (Vln., Vc., D., and Pno.) each have a measure box containing the number '44' in a small box at the beginning of the first measure. The Pno. staff is the only one with musical notation. It features a melody in the right hand starting at measure 44, marked with a mezzo-forte (*mf*) dynamic. The melody consists of eighth and quarter notes, with a crescendo leading to a forte (*f*) dynamic in the third measure. The left hand provides a rhythmic accompaniment of eighth notes, marked with a mezzo-forte (*mf*) dynamic. The remaining staves (E. Gtr., Bass, and D. S.) are empty, with only the number '44' in a measure box at the start of each staff.



5. We Who Work

48

Vln. *mp* *mf*

Vc. *p*

48

D

48

Pno. *mp* *8va--'* *8va--'*

48

E.Gtr. *mf*

Bass

48

D. S.

Detailed description: This page of a musical score for the piece 'We Who Work' features six staves. The Violin (Vln.) staff begins at measure 48 with a melody starting on a quarter rest, marked *mp*, and then moves to a half note with a slur, marked *mf*. The Viola (Vc.) staff has rests until measure 48, then plays a half note marked *p*. The Double (D) staff has rests throughout. The Piano (Pno.) staff has a melody starting at measure 48, marked *mp*, with an 8va--' marking below the notes. The Electric Guitar (E.Gtr.) staff has a melody starting at measure 48, marked *mf*. The Bass and Double Bass (D. S.) staves have rests throughout.

5. We Who Work

52

Vln. *p* *p* *mp*

Vc. *mf* *p* *mp*

52

D

52

Pno. *8<sup>va</sup>- loco* *8<sup>va</sup>- sim.*

52

E.Gtr. *p* *mf*

Bass

52

D. S.

Detailed description: This page of a musical score for '5. We Who Work' contains six staves. The Violin (Vln.) staff starts at measure 52 with a piano (*p*) dynamic, playing a melodic line that transitions to mezzo-piano (*mp*) in the final measure. The Viola (Vc.) staff begins with a mezzo-forte (*mf*) dynamic and also transitions to mezzo-piano (*mp*) later. The Piano (Pno.) staff features a complex accompaniment with a right-hand melody and a left-hand bass line, including markings for *8<sup>va</sup>- loco* and *8<sup>va</sup>- sim.*. The Electric Guitar (E.Gtr.) staff starts at measure 52 with a piano (*p*) dynamic and moves to mezzo-forte (*mf*) in the final measure. The Bass and Double Bass (D.S.) staves are mostly silent, with some rests indicated.

5. We Who Work

56 57

Vln.

Vc.

56 57  
*mf*

D

We who build we who sing —

56

Pno.

8<sup>va</sup> - -

56

E. Gtr.

Bass

*p*

56

D. S.

*pp* ————— *mp*

Detailed description: This is a page of a musical score for the piece 'We Who Work'. It features seven staves: Violin (Vln.), Viola (Vc.), Double Bass (D.), Piano (Pno.), Electric Guitar (E. Gtr.), Bass, and Double Bass (D. S.). The Vln. and Vc. parts are mostly rests, with a few notes in the final measure of the Vc. staff. The D. staff has lyrics: 'We who build we who sing —'. The Pno. staff has a melodic line in the right hand and a bass line in the left hand, with '8<sup>va</sup> - -' markings. The E. Gtr. and Bass staves are mostly rests. The D. S. staff has a rhythmic pattern of eighth notes. Dynamics include *mf*, *p*, and a crescendo from *pp* to *mp*. Measure numbers 56 and 57 are indicated at the start of their respective staves.

5. We Who Work

60

Vln.

Vc.

*mp*

60

D.

We who make we who grow

60

Pno.

8<sup>va</sup> - -'

60

E.Gtr.

Bass

60

D. S.

Detailed description: This is a page of a musical score for the piece '5. We Who Work'. The score is arranged in a system of seven staves. From top to bottom, the staves are: Violin (Vln.), Viola (Vc.), Double Bass (D.), Piano (Pno.), Electric Guitar (E.Gtr.), Bass, and Double Bass (D.S.). The tempo is marked as 60. The key signature has one sharp (F#). The Vln. and Vc. parts are mostly rests, with a few notes in the Vc. part. The D. part has lyrics: 'We who make we who grow'. The Pno. part features a melodic line with some octaves marked '8<sup>va</sup> - -'. The E.Gtr. part is mostly rests. The Bass part has a simple rhythmic pattern. The D.S. part has a rhythmic pattern with some notes marked with an 'x'.



5. We Who Work

68

Vln. *mf* *ff*

Vc. *mf* *ff*

D. *f*  
All that we've built All that we've grown \_\_\_\_\_

Pno. *mf* *ff*  
Ped. \*

E.Gtr. *mf*

Bass *mf*

D. S. *mp* *mf*

Detailed description: This page of a musical score for the piece '5. We Who Work' covers measures 68 to 70. The score is arranged for a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass), piano, electric guitar, and double bass. The key signature has one sharp (F#) and the time signature is 3/4. The Violin I and II parts feature a melodic line starting in measure 69, with dynamics increasing from mezzo-forte (mf) to fortissimo (ff). The Viola and Cello/Double Bass parts provide a rhythmic accompaniment. The piano part has a similar melodic line to the violins, also with dynamics from mf to ff. The electric guitar and double bass parts provide harmonic support. The double bass part includes a double bass clef and a dynamic marking of mezzo-piano (mp) in measure 69, which changes to mezzo-forte (mf) in measure 70. The piano part includes a 'Ped.' (pedal) marking and an asterisk (\*) in measure 70. The vocal line (D.) has lyrics 'All that we've built' and 'All that we've grown' with a long note in measure 70. The score is divided into systems, with each instrument's part on its own staff.

5. We Who Work

71 **mf** **ff** **f** **mf** **74**

Vln.

Vc. **f** **f** **mf** **74** **mf**

D. **f** **f** **mf** **74** **mf**

All we've made \_\_\_\_\_ We will come

Pno. **f** **ff** **f** **8va** **pedal ad lib**

E.Gtr. **f** **mf** **distort.** **clean**

Bass **f** **mf**

D. S. **mp** **mf** **f** **mf** **fill**

Detailed description: This is a musical score for the piece '5. We Who Work'. It consists of seven staves: Violin (Vln.), Viola (Vc.), Double Bass (D.), Piano (Pno.), Electric Guitar (E.Gtr.), Bass, and Double Bass (D.S.). The score is divided into two time signatures: 3/4 and 4/4. The Vln. part starts at measure 71 with a mezzo-forte (mf) dynamic, increasing to fortissimo (ff) in the 3/4 section, then returns to mf in the 4/4 section. The Vc. part starts at measure 71 with a forte (f) dynamic and remains f through measure 74, where it changes to mf. The D. part starts at measure 71 with a forte (f) dynamic and remains f through measure 74, where it changes to mf. The Pno. part starts at measure 71 with a forte (f) dynamic, increasing to ff in the 3/4 section, then returns to f in the 4/4 section. The E.Gtr. part starts at measure 71 with a forte (f) dynamic, then changes to mf in the 4/4 section. The Bass part starts at measure 71 with a forte (f) dynamic and remains f through measure 74, where it changes to mf. The D.S. part starts at measure 71 with a mezzo-piano (mp) dynamic, increasing to mf in the 3/4 section, then returns to mp in the 4/4 section. The score includes various musical notations such as slurs, accents, and dynamic markings. The lyrics 'All we've made \_\_\_\_\_ We will come' are written below the D. staff.

5. We Who Work

75

Vln.

Vc.

D.

8

for it. We will come for it!

75 (8<sup>va</sup>)

Pno.

E.Gtr.

Bass

75

D. S.

The musical score consists of seven staves. The Violin (Vln.) staff starts at measure 75 with a dynamic of *mf*, which increases to *f* and then returns to *mf*. The Viola (Vc.) staff also starts at measure 75. The Drums (D.) staff includes lyrics: "for it. We will come for it!". The Piano (Pno.) staff starts at measure 75 with an 8<sup>va</sup> marking. The Electric Guitar (E.Gtr.) and Bass staves also start at measure 75. The Double Bass (D. S.) staff is marked with a double bar line and diagonal slashes, indicating a rest.



5. We Who Work

78 80

Vln. *mp* *mf* *f*

Vc. *f* *mf* *f*

D

78 80

We will come come for \_\_\_ it!

78 (8<sup>va</sup>)

Pno. *f*

E.Gtr. *f*

Bass *f*

78

D. S. *f*

Detailed description: This is a page of a musical score for the piece '5. We Who Work'. The score is arranged for a string quartet (Violin, Viola, Double Bass) and a piano ensemble (Piano, Electric Guitar, Bass, Double Bass). The page is numbered 78 at the beginning of each system and 80 in a box at the end of each system. The Violin part starts with a mezzo-piano (*mp*) dynamic, moving to mezzo-forte (*mf*) and then forte (*f*). The Viola part starts with forte (*f*) and mezzo-forte (*mf*). The Double Bass part starts with forte (*f*). The Piano part features a melodic line with accents and a forte (*f*) dynamic. The Electric Guitar part has a strong, accented sound (*f*). The Bass part has a rhythmic accompaniment with a forte (*f*) dynamic. The Double Bass part has a rhythmic accompaniment with a forte (*f*) dynamic. The lyrics 'We will come come for \_\_\_ it!' are written under the Double Bass staff. The score includes various musical notations such as slurs, accents, and dynamic markings.

5. We Who Work

81

Vln.

Vc. *sim. bowing*

D *hold as long as possible!*

Pno. *81 (8va)*

E.Gtr. *distort.*

Bass

D.S. *81*

3/4

Detailed description: This is a musical score for a piece titled "5. We Who Work". The score is arranged for a seven-piece band: Violin (Vln.), Viola (Vc.), Drums (D.), Piano (Pno.), Electric Guitar (E.Gtr.), Bass, and Double Bass (D.S.). The music is in 3/4 time and begins at measure 81. The Violin and Viola parts feature eighth-note patterns with accents and slurs. The Viola part includes the instruction "sim. bowing". The Drums part consists of a single sustained note with the instruction "hold as long as possible!". The Piano part has a melodic line in the right hand and a bass line in the left hand, with the instruction "81 (8va)" above the right hand. The Electric Guitar part features a distorted sound, indicated by the "distort." box, and plays a melodic line with accents. The Bass part plays a steady eighth-note bass line. The Double Bass part plays a rhythmic pattern of eighth notes with accents, marked "81".

5. We Who Work

84

Vln. *mf* *f*

Vc. *mf* *f*

D. *8*

Pno. *loco* *mf* *f*

E.Gtr. *p* *mf* *p*

Bass *mf* *f*

D. S. *p* *f*

Detailed description: This is a page of a musical score for the piece '5. We Who Work'. The score is arranged in a system with six staves. The top staff is for Violin (Vln.), the second for Viola (Vc.), the third for Double Bass (D.), the fourth for Piano (Pno.), the fifth for Electric Guitar (E.Gtr.), and the sixth for Double Bass (D. S.). The music is in 3/4 time and starts at measure 84. The Violin and Viola parts feature melodic lines with dynamic markings of mezzo-forte (mf) and forte (f). The Piano part includes a 'loco' section with chords and dynamic markings of mf and f. The Electric Guitar part has a dynamic of piano (p) and then mezzo-forte (mf). The Bass part has dynamic markings of mf and f. The Double Bass part (D. S.) features a rhythmic pattern of eighth notes with dynamic markings of piano (p) and forte (f). The score includes various musical notations such as slurs, accents, and dynamic hairpins.

5. We Who Work

89 92

Vln. *ff*

Vc.

D.

Pno.

E.Gtr. *f*

Bass

D. S.

The musical score is arranged in seven systems. The first system includes Violin (Vln.), Viola (Vc.), and Double Bass (D.). The second system includes Piano (Pno.). The third system includes Electric Guitar (E.Gtr.) and Bass. The fourth system includes Double Bass (D. S.). The score is in 4/4 time and features various musical notations such as slurs, accents, and dynamic markings like *ff* and *f*. Measure numbers 89 and 92 are indicated in boxes above the Vln. and D. staves respectively.

5. We Who Work

94

Vln. *mf*

Vc. *mf*

94

D

94

Pno. *f*

94

E.Gtr. *mp*

Bass *mf*

94

D. S. *mp* — *f*

Detailed description: This is a page of a musical score for the piece 'We Who Work'. The score is arranged in six systems, each with two staves. The instruments are Violin (Vln.), Viola (Vc.), Double Bass (D.), Piano (Pno.), Electric Guitar (E.Gtr.), and Double Bass (D. S.). The music is in 2/4 time and consists of four measures. The first measure is in 2/4 time, the second in 4/4, the third in 3/4, and the fourth in 4/4. The Violin and Viola parts start with a *mf* dynamic and play a melodic line. The Double Bass (D.) part is mostly silent. The Piano part starts with a *f* dynamic and plays a rhythmic accompaniment. The Electric Guitar part starts with a *mp* dynamic and plays a melodic line. The Bass part starts with a *mf* dynamic and plays a rhythmic accompaniment. The Double Bass (D. S.) part starts with a *mp* dynamic and plays a rhythmic accompaniment, with a crescendo leading to a *f* dynamic in the final measure.

5. We Who Work

98

Vln.

Vc.

98

D

98

Pno.

98

E.Gtr.

Bass

98

D. S.

*p*

*f*

*f*

*p*

*mf*

*mf*

*p*

*mf*

Detailed description: This page of a musical score for '5. We Who Work' covers measures 98 to 100. It features six staves: Violin (Vln.), Viola (Vc.), Piano (Pno.), Electric Guitar (E.Gtr.), Bass, and Double Bass (D. S.). The Violin and Viola parts are in treble and bass clefs respectively, with dynamic markings of *p* and *f*. The Piano part is in treble and bass clefs, with a dynamic marking of *f*. The Electric Guitar part is in treble clef with a dynamic marking of *mf*. The Bass part is in bass clef. The Double Bass part is in bass clef with dynamic markings of *p* and *mf*. The score includes various musical notations such as slurs, accents, and dynamic hairpins.

## 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]

The musical score consists of two staves: Violin (top) and Cello (bottom). The time signature is 7/4. A tempo marking of quarter note = 176 is shown at the beginning. Both staves start with a 'vamp' instruction. The Violin staff has a dynamic marking of *p* and contains a sequence of eighth notes with stems pointing up, starting on G4 and moving up stepwise to D5. The Cello staff has a dynamic marking of *p* and contains a sequence of quarter notes with stems pointing down, starting on G2 and moving up stepwise to D3. Both staves end with a double bar line and repeat dots.

**attacca**

6. Full Moon at Tierz

$\text{♩} = 176$   
*with determined heroism*

Flute *f*

Clarinet in B $\flat$  *f*

Violin *f*

Cello *f*

$\text{♩} = 176$   
*with determined heroism*

Don

Piano



6. Full Moon at Tierz

4

Fl. *fp* *ff*

B♭ Cl. *fp* *ff*

Vln. *fp* *ff*

Vc. *fp* *ff* *f* pizz.

D *mf*

Pno. *f* *mf* hold right-hand notes for full duration (no pedal)

The

Detailed description: This is a page of a musical score for the piece '6. Full Moon at Tierz'. It features seven staves: Flute (Fl.), B♭ Clarinet (B♭ Cl.), Violin (Vln.), Viola (Vc.), Double Bass (D), Double Bass (D), and Piano (Pno.). The score is in 4/4 time and consists of three measures. The first measure is in 4/4 time, and the second and third measures are in 2/4 time. The Flute, B♭ Clarinet, Violin, and Viola parts all play a rhythmic pattern of eighth notes, starting with a dynamic of *fp* (fortissimo piano) and increasing to *ff* (fortissimo) by the end of the first measure. The Viola part includes a 'pizz.' (pizzicato) instruction in the second measure. The Double Bass part plays a similar eighth-note pattern, starting with *fp* and increasing to *f* (forte) in the second measure. The Double Bass (D) part is mostly silent, with a few notes in the third measure marked *mf* (mezzo-forte). The Piano part starts with a dynamic of *f* (forte) and plays a series of chords in the right hand, which are held for the full duration of the notes. The left hand plays a simple eighth-note accompaniment. A '(no pedal)' instruction is given for the piano part. The word 'The' is written below the Double Bass (D) staff in the third measure.

6. Full Moon at Tierz

7

Fl.

B $\flat$  Cl.

7

Vln.

Vc.

7

D

8 past, a gla - cier gripped the moun - tain — wall, — And

7

Pno.

Detailed description: This page of a musical score is for the piece '6. Full Moon at Tierz'. It features six staves: Flute (Fl.), B-flat Clarinet (B $\flat$  Cl.), Violin (Vln.), Viola (Vc.), Double Bass (D), and Piano (Pno.). The Flute and B-flat Clarinet parts are mostly rests, with a measure rest marked '7' at the beginning of each staff. The Violin part also has a measure rest marked '7'. The Viola part consists of a steady eighth-note accompaniment. The Double Bass part has a melodic line starting with a measure rest marked '7', followed by the lyrics: '8 past, a gla - cier gripped the moun - tain — wall, — And'. The Piano part provides a rhythmic accompaniment with a repeating eighth-note pattern in the right hand and a steady eighth-note bass line in the left hand.

6. Full Moon at Tierz

9

Fl.

B♭ Cl.

Vln.

Vc.

D

Pno.

8 time was inch - es, dark \_\_\_ was \_\_\_ all. \_\_\_ But here it scales

*mf*

*mf*

*mf*

The musical score is arranged in six systems. The first system includes Flute (Fl.) and B♭ Clarinet (B♭ Cl.), both with rests in the first two measures and a *mf* melodic phrase in the third measure. The second system includes Violin (Vln.) and Viola (Vc.); the Violin has a *mf* accompaniment in the third measure, while the Viola has a steady eighth-note accompaniment throughout. The third system is the vocal line (D) with lyrics: "time was inch - es, dark \_\_\_ was \_\_\_ all. \_\_\_ But here it scales". The fourth system is the Piano (Pno.) accompaniment, featuring a steady eighth-note accompaniment in the first two measures and a *mf* melodic phrase in the third measure. The score is in 3/4 time and begins at measure 9.

6. Full Moon at Tierz

12

Fl.

B $\flat$  Cl.

Vln.

Vc.

D

8

the end of the range The di - a - lect - ic's point of change,

Pno.

6. Full Moon at Tierz

15

Fl.

*mf*

B♭ Cl.

*mf*

15

Vln.

*mf*

Vc.

arco

15

D

8

Crash-es in light and min-utes to its fall.

15

Pno.

Detailed description: This page of a musical score is for the piece '6. Full Moon at Tierz'. It features six staves: Flute (Fl.), B♭ Clarinet (B♭ Cl.), Violin (Vln.), Viola (Vc.), Double Bass (D), and Piano (Pno.). The score begins at measure 15. The Flute and B♭ Clarinet parts start with a series of quarter notes with accents, followed by a rest and then a pair of eighth notes. The Violin part plays a series of chords, and the Viola part plays a series of quarter notes. The Double Bass part plays a series of quarter notes. The Piano part plays a series of chords. The lyrics 'Crash-es in light and min-utes to its fall.' are written below the Double Bass staff. The score is in 4/4 time and includes dynamic markings such as *mf* and *arco*.

6. Full Moon at Tierz

Musical score for "6. Full Moon at Tierz" in 4/4 time. The score includes parts for Flute (Fl.), B♭ Clarinet (B♭ Cl.), Violin (Vln.), Viola (Vc.), Double Bass (D.), and Piano (Pno.).

The score is divided into two systems. The first system covers measures 19 to 20. The second system covers measures 21 to 23.

**Flute (Fl.):** Measure 19: *fp* (piano), *ff* (fortissimo). Measure 20: *f* (forte).

**B♭ Clarinet (B♭ Cl.):** Measure 19: *fp* (piano), *ff* (fortissimo). Measure 20: *f* (forte).

**Violin (Vln.):** Measure 19: *fp* (piano), *ff* (fortissimo). Measure 20: *f* (forte).

**Viola (Vc.):** Measure 19: *fp* (piano), *ff* (fortissimo). Measure 20: *f* (forte).

**Double Bass (D.):** Measure 19: *fp* (piano), *ff* (fortissimo). Measure 20: *f* (forte).

**Piano (Pno.):** Measure 19: *fp* (piano), *ff* (fortissimo). Measure 20: *f* (forte). Measure 21: *f* (forte). Measure 22: *f* (forte). Measure 23: *f* (forte). Pedal ad lib.

Dynamic markings: *fp* (piano), *ff* (fortissimo), *f* (forte).

Rehearsal mark 20 is indicated in a box above measures 19 and 20.

6. Full Moon at Tierz

Musical score for "6. Full Moon at Tierz" featuring six instruments: Flute (Fl.), B♭ Clarinet (B♭ Cl.), Violin (Vln.), Viola (Vc.), Double Bass (D.), and Piano (Pno.). The score is in 3/4 time and begins at measure 22. The Flute part features melodic lines with triplets and slurs. The B♭ Clarinet part has a rhythmic pattern of eighth and sixteenth notes. The Violin part includes triplets and slurs. The Viola part has a simple bass line. The Double Bass part has a simple bass line. The Piano part provides harmonic support with chords and bass notes.

6. Full Moon at Tierz

The musical score is arranged in a system with seven staves. The instruments are Flute (Fl.), B♭ Clarinet (B♭ Cl.), Violin (Vln.), Viola (Vc.), Double Bass (D), and Piano (Pno.).

- Flute (Fl.):** Measures 26-28. Measure 26 features a triplet of eighth notes. Measure 28 begins with a *fp* dynamic and contains six eighth notes with accents.
- B♭ Clarinet (B♭ Cl.):** Measures 26-28. Measure 28 begins with a *fp* dynamic and contains six eighth notes with accents.
- Violin (Vln.):** Measures 26-28. Measure 26 features a triplet of eighth notes. Measure 28 begins with a *fp* dynamic and contains six eighth notes with accents.
- Viola (Vc.):** Measures 26-28. Measure 28 begins with a *fp* dynamic and contains six eighth notes with accents.
- Double Bass (D):** Measures 26-28. Measure 28 is marked with a **28** in a box.
- Piano (Pno.):** Measures 26-28. Measure 28 begins with a *fp* dynamic and contains six eighth notes with accents. A fingerings diagram is shown below the staff, with an asterisk (\*) indicating a specific fingering.



6. Full Moon at Tierz

Musical score for "6. Full Moon at Tierz". The score is in 4/4 time and consists of seven staves: Flute (Fl.), B♭ Clarinet (B♭ Cl.), Violin (Vln.), Viola (Vc.), Double Bass (D), Double Drum (D), and Piano (Pno.). The score is divided into three measures. The first measure starts at measure 29. The Flute, Violin, and Piano parts feature a melodic line with accents and dynamic markings of *fp* and *ff*. The B♭ Clarinet and Viola parts feature a rhythmic accompaniment with dynamic markings of *fp* and *ff*. The Double Bass part features a rhythmic accompaniment with dynamic markings of *fp* and *ff*. The Double Drum part is marked with a rest. The Piano part features a rhythmic accompaniment with dynamic markings of *fp* and *ff*. The score ends with a double bar line and a key signature change to one sharp (F#).

29

Fl. *fp* *ff* *fp* *ff*

B♭ Cl. *fp* *ff* *fp* *ff*

Vln. *fp* *ff* *fp* *ff*

Vc. *fp* *ff* *fp* *ff*

D

D

Pno. *fp* *ff* *fp* *ff*

Leo \*

6. Full Moon at Tierz

32

Fl. *sub. p* *p*

B♭ Cl. *sub. p* *p*

32 *legato*  
Vln. *sub. p* *p*

32 *legato*  
Vc. *sub. p* *p*

32  
D

32  
Pno. *sub. p*

pedal ad lib

Detailed description: This page of a musical score is for the piece '6. Full Moon at Tierz'. It contains six staves: Flute (Fl.), B♭ Clarinet (B♭ Cl.), Violin (Vln.), Viola (Vc.), Double Bass (D), and Piano (Pno.). The Flute and B♭ Clarinet parts begin at measure 32 with a *sub. p* dynamic and a long melodic line. The Violin and Viola parts also begin at measure 32 with a *legato* marking and *sub. p* dynamic, featuring a sustained harmonic accompaniment. The Double Bass part is marked with *sub. p* and *p*. The Piano part begins at measure 32 with a *sub. p* dynamic and includes a 'pedal ad lib' instruction. The score is written in a common time signature and features various musical notations such as slurs, accents, and dynamic markings.

6. Full Moon at Tierz

40

Fl.

B $\flat$  Cl.

Vln.

Vc.

40

*mp*

D

8

Time pre-sent is a wa-ter - fall whose force breaks down the banks

Pno.

6. Full Moon at Tierz

47 52

Fl. *p* *mp* *p*

B♭ Cl. *mp* *mf* *p*

47 52

Vln. *mp* *mp*

Vc. *mp* *mp*

47 52

D *mp*

8 e - ven at its source \_\_\_\_\_ And his - tor - y \_\_\_\_\_

47

Pno. *mp*

6. Full Moon at Tierz

53

Fl.

B♭ Cl.

Vln.

Vc.

D

Pno.

8

form - ing in our hands

*mp*

*mf*

*mp*

53

53

53

53

6. Full Moon at Tierz

59 **60**

Fl. *mp* *mf*

B♭ Cl. *p*

Vln. *mp* *mf* *f*

Vc. *mp* *mf* *f*

D 59 *mf* **60**

8 Not play-doh clay \_\_\_\_\_ but roar - - -

Pno.

Detailed description: This page of a musical score is for the piece '6. Full Moon at Tierz'. It features six staves: Flute (Fl.), B♭ Clarinet (B♭ Cl.), Violin (Vln.), Viola (Vc.), Double Bass (D), and Piano (Pno.). The score is divided into measures 59 and 60. Measure 60 is highlighted with a box. The Flute part begins in measure 59 with a whole note and continues in measure 60 with a melodic line, marked *mp* and *mf*. The B♭ Clarinet part has a whole note in measure 59 and a melodic line in measure 60, marked *p*. The Violin part has a whole note in measure 59 and a melodic line in measure 60, marked *mp*, *mf*, and *f*. The Viola part has a whole note in measure 59 and a melodic line in measure 60, marked *mp*, *mf*, and *f*. The Double Bass part has a whole note in measure 59 and a melodic line in measure 60, marked *mf*. The Piano part has a whole note in measure 59 and a melodic line in measure 60. The lyrics for the Double Bass part are: 'Not play-doh clay \_\_\_\_\_ but roar - - -'. The page number 140 is at the bottom.

6. Full Moon at Tierz

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.

6. Full Moon at Tierz

71  $\text{♩} = 176$   
*with determined heroism*

69 Fl. *ff* *sub. f* *ff* *f* *ff*

69 B♭ Cl. *f*

69 Vln. *f*

69 Vc. *f*

69 D *f* *with determined heroism*  
course. \_\_\_\_\_

69 Pno. *f* (no pedal)



6. Full Moon at Tierz

73

Fl.

B♭ Cl.

73

Vln.

Vc.

73

D

8

73

Pno.

Detailed description: This page of a musical score, numbered 143, contains the notation for measures 73 and 74 of the piece '6. Full Moon at Tierz'. The score is arranged in a system with seven staves. From top to bottom, the staves are for Flute (Fl.), B♭ Clarinet (B♭ Cl.), Violin (Vln.), Viola (Vc.), Double Bass (D), Double Bass (8), and Piano (Pno.). The Flute part begins with a whole note chord in measure 73, followed by a melodic line in measure 74. The B♭ Clarinet part plays a descending eighth-note line in measure 73 and a similar line in measure 74. The Violin part features a rhythmic eighth-note pattern with accents in measure 73, and a more melodic line with accents in measure 74. The Viola part plays a steady eighth-note line in measure 73 and continues in measure 74. The Double Bass part (labeled 'D') has a whole rest in measure 73 and a whole note chord in measure 74. The second Double Bass part (labeled '8') has a whole rest in measure 73 and a whole note chord in measure 74. The Piano part plays a rhythmic eighth-note pattern in measure 73 and continues in measure 74. The key signature has one sharp (F#) and the time signature is 4/4.

6. Full Moon at Tierz

75 76

Fl. *ff f ff*

B♭ Cl.

Vln.

Vc. *pizz.* *f*

D *mf* 76

The in - ter - sect - ing lines \_\_\_\_\_ that cross

Pno. *sub. mp*

Detailed description: This page of a musical score for '6. Full Moon at Tierz' features six staves. The Flute (Fl.) part starts at measure 75 with a series of eighth notes, marked with a hairpin from *ff* to *f* and back to *ff*. The B♭ Clarinet (B♭ Cl.) part has a melodic line in measures 75-76. The Violin (Vln.) part has a rhythmic pattern of eighth notes with accents. The Viola (Vc.) part has a bass line with a *pizz.* (pizzicato) marking and a dynamic of *f*. The Double Bass (D) part has a sparse accompaniment, with a dynamic of *mf* and a boxed measure number 76. The Piano (Pno.) part has a complex accompaniment with a dynamic of *sub. mp*. The vocal line includes the lyrics 'The in - ter - sect - ing lines \_\_\_\_\_ that cross'.

6. Full Moon at Tierz

78

Fl. *f*

B♭ Cl.

78

Vln.

Vc.

78

D

8 both ways, Time fu - ture, has

78

Pno.

Detailed description: This is a page of a musical score for the piece '6. Full Moon at Tierz'. The score is arranged in a system with six staves. From top to bottom, the staves are for Flute (Fl.), B♭ Clarinet (B♭ Cl.), Violin (Vln.), Viola (Vc.), Double Bass (D), and Piano (Pno.). The Flute part begins at measure 78 with a dynamic marking of *f* (forte). The B♭ Clarinet part is mostly silent, with rests. The Violin part is also mostly silent. The Viola part plays a steady eighth-note accompaniment. The Double Bass part has lyrics underneath: 'both ways, Time fu - ture, has'. The Piano part provides a harmonic accompaniment with chords and moving lines. The score is written in 4/4 time, with a key signature of one sharp (F#). There are time signature changes to 2/4 and back to 4/4 within the system.

6. Full Moon at Tierz

81

Fl.

B♭ Cl.

Vln.

Vc.

D

Pno.

no i - mage in space, \_\_\_\_\_ Crook-ed as the road

The musical score is arranged in six systems. The first system includes Flute (Fl.) and B♭ Clarinet (B♭ Cl.), both starting with a rest in the first measure and playing a melodic phrase in the second measure marked *f*. The second system includes Violin (Vln.) and Viola (Vc.). The Violin part starts with a rest and plays a melodic line in the second measure marked *f*, which continues in the third measure marked *mf*. The Viola part plays a steady eighth-note accompaniment. The third system features the Double Bass (D) with lyrics: "no i - mage in space, \_\_\_\_\_ Crook-ed as the road". The fourth system features the Piano (Pno.) with a complex accompaniment of eighth notes in both hands.

6. Full Moon at Tierz

84

Fl.

B♭ Cl.

*f*

*f*

84

Vln.

Vc.

84

D

8

that we must tread, Straight as our bul - lets

84

Pno.

Detailed description: This page of a musical score is for the piece '6. Full Moon at Tierz'. It features six staves: Flute (Fl.), B♭ Clarinet (B♭ Cl.), Violin (Vln.), Viola (Vc.), Trumpet (D), and Piano (Pno.). The score is divided into three measures. The first measure is in 4/4 time, the second in 4/4, and the third in 3/4. The Flute and B♭ Clarinet parts play a melodic line starting in the second measure, marked with a forte (*f*) dynamic. The Violin and Viola parts play a rhythmic accompaniment of eighth notes. The Trumpet part has lyrics: 'that we must tread, Straight as our bul - lets'. The Piano part provides harmonic support with chords and moving lines. The number '84' is written above the first measure of each staff.

6. Full Moon at Tierz

87

Fl.

B♭ Cl.

Vln.

Vc.

D

Pno.

mf cresc.

cresc.

f

fly a - head. We are the fu - ture.

cresc.

Detailed description: This page of a musical score is for the piece '6. Full Moon at Tierz'. It features six staves: Flute (Fl.), B♭ Clarinet (B♭ Cl.), Violin (Vln.), Viola (Vc.), Double Bass (D), and Piano (Pno.). The score begins at measure 87. The Flute and B♭ Clarinet parts are in 4/4 time and then change to 5/4 time, playing a melodic line starting with a mezzo-forte (mf) dynamic and a crescendo (cresc.) marking. The Violin part is in 7/8 time, playing a rhythmic pattern with accents and a crescendo marking. The Viola part is in 4/4 time, playing a steady bass line. The Double Bass part is in 7/8 time, playing a melodic line with a crescendo marking and a forte (f) dynamic. The Piano part is in 7/8 time, playing a rhythmic accompaniment with a crescendo marking. The lyrics 'fly a - head. We are the fu - ture.' are written below the Double Bass staff.

6. Full Moon at Tierz

90

91

Fl.

B♭ Cl.

Vln.

Vc.

arco  
cresc.

90

91

D

8

The last fight let us The last

Pno.

The score consists of seven staves. The Flute (Fl.) and B♭ Clarinet (B♭ Cl.) parts begin at measure 90 and feature melodic lines with accents and a forte (*f*) dynamic starting at measure 91. The Violin (Vln.) and Viola (Vc.) parts also begin at measure 90; the Viola part is marked *arco* and *cresc.* before measure 91, where it joins the Violin in a forte (*f*) dynamic. The Double Bass (D) part begins at measure 90 and provides a harmonic accompaniment, with lyrics "The last fight let us The last" written below the staff. The Piano (Pno.) part begins at measure 90 and features a rhythmic accompaniment in the right hand and a bass line in the left hand, marked *f* from measure 91. The score is in 4/4 time and includes various musical notations such as slurs, accents, and dynamic markings.

6. Full Moon at Tierz

94

Fl.

B♭ Cl.

94

Vln.

Vc.

94

D

8 fight let us The last fight let us face. \_\_\_\_\_

94

Pno.

The musical score is for a piece titled "6. Full Moon at Tierz". It is written in 4/4 time and consists of seven staves. The instruments are Flute (Fl.), Bass Clarinet (B♭ Cl.), Violin (Vln.), Viola (Vc.), Double Bass (D), Trumpet (D), and Piano (Pno.). The score begins at measure 94. The Flute, Bass Clarinet, Violin, and Viola parts feature a rhythmic pattern of eighth notes with accents. The Double Bass part has a similar rhythmic pattern. The Trumpet part has a melodic line with lyrics: "fight let us The last fight let us face." The Piano part provides harmonic support with chords and a bass line. The score ends at measure 100.



6. Full Moon at Tierz

99

Fl.

B♭ Cl.

Vln.

Vc.

D

Pno.

pedal ad lib

The musical score is for the piece "6. Full Moon at Tierz". It consists of six staves: Flute (Fl.), B♭ Clarinet (B♭ Cl.), Violin (Vln.), Viola (Vc.), Double Bass (D), and Piano (Pno.). The music is in 6/4 time and begins at measure 99. The Flute part features a melodic line with eighth notes and a half note. The B♭ Clarinet part has a similar melodic line with eighth notes and a half note. The Violin part plays a rhythmic accompaniment of eighth notes. The Viola part plays a rhythmic accompaniment of eighth notes. The Double Bass part plays a rhythmic accompaniment of eighth notes. The Piano part features a complex accompaniment with eighth notes and a half note. The score includes various musical notations such as slurs, accents, and dynamic markings. The piece concludes with a double bar line and repeat slashes.

# 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.

$\text{♩} = 200$  *fixed media enters within the first 4 measures*

Flute

Cello

E. Guitar

Drum Set

5

5

5

5

9

*mf*

Fl.

Vc.

E.Gtr.

D.S.

7. Megan's World (pt. 2)

10

Fl.

Vc.

E.Gtr.

D. S.

15

Fl.

Vc.

E.Gtr.

D. S.

*mf*

*mf*

7. Megan's World (pt. 2)

19

Fl.

Vc.

E.Gtr.

D. S.

23

Fl.

Vc.

E.Gtr.

D. S.

7. Megan's World (pt. 2)

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.

7. Megan's World (pt. 2)

35

Fl. *f*

Vc. *f*

E.Gtr. *f*

D. S. *f* (fixed media must remain audible)

39

Fl. *b2*

Vc. *f*

E.Gtr. *f*

D. S. *f*

7. Megan's World (pt. 2)

43

Fl.

Vc.

E.Gtr.

D. S.

Musical score for measures 43-46. The Flute (Fl.) part features a long slur over four measures, starting with a half note G4, followed by a half note A4, a quarter note B4, a quarter note C5, and a half note D5. The Violin (Vc.) part plays a rhythmic pattern of quarter notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5. The Electric Guitar (E.Gtr.) part plays a rhythmic pattern of eighth notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5. The Drum Set (D. S.) part plays a consistent pattern of eighth notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5.

47

Fl.

Vc.

E.Gtr.

D. S.

Musical score for measures 47-50. The Flute (Fl.) part features a long slur over four measures, starting with a half note G4, followed by a half note A4, a quarter note B4, a quarter note C5, and a half note D5. The Violin (Vc.) part plays a rhythmic pattern of quarter notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5. The Electric Guitar (E.Gtr.) part plays a rhythmic pattern of eighth notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5. The Drum Set (D. S.) part plays a consistent pattern of eighth notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5.

7. Megan's World (pt. 2)

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

51  
Vc. *mp*

55  
Vc.



# 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."

Ms. Henry

E. Guitar

vamp  
A<sub>9</sub> clean D<sub>9</sub> A<sub>9</sub> D<sub>9</sub>

*p* arpeggiate ad lib

## "Die for Me" reprise

Ms. Henry

E.Gtr.

5 = 88 *mp* with frustrated sadness

How will you tell my stor - y? — How will you die for me? —

Ms. Henry

E.Gtr.

10

How will I tell your stor - y? — You, from with - in my soul... —

8a. Die for Me (reprise)

14

Ms. Henry

You say that you'll die for me, — why can't you live for me? —

E.Gtr.

16 *mf*

Ms. Henry

When your heart re - turns and we go on to - geth - er, —

E.Gtr.

18

Ms. Henry

will you live for me?

E.Gtr.

ATTACCA

# 8. Split Wide Open

Text by Don Henry

$\text{♩} = \text{c. } 112$   
*con moto, with energy*

Flute

Clarinet in B $\flat$

Violin

Cello

$\text{♩} = \text{c. } 112$   
*con moto, with energy*  
*f*

Don  
8 One thing we are sure of \_\_\_ is that hell is bound \_\_\_ to

Piano

E. Guitar  
distortion  
*f*

B. Guitar  
*f*

Drum Set  
*f* fill fill

The musical score is arranged in a system of staves. From top to bottom, the staves are: Flute, Clarinet in B $\flat$ , Violin, Cello, Don (vocal line), Piano, E. Guitar, B. Guitar, and Drum Set. The tempo is marked as  $\text{♩} = \text{c. } 112$  and the performance style is *con moto, with energy*. The vocal line includes the lyrics: "One thing we are sure of \_\_\_ is that hell is bound \_\_\_ to". The E. Guitar part is marked with "distortion" and "f". The Drum Set part includes "f" and two "fill" boxes.

# 8. Split Wide Open

4

Fl.

B $\flat$  Cl.

4

Vln.

Vc.

4

Don

8

split wide o - pen\_\_ One thing we are sure of\_\_ is that hell is bound\_\_ to

4

Pno.

4

E.Gtr.

Bass

4

D. S.

fill

fill

Detailed description: This is a musical score for a piece titled "8. Split Wide Open". The score is arranged in a system with seven staves. From top to bottom, the staves are: Flute (Fl.), Clarinet in B-flat (B $\flat$  Cl.), Violin (Vln.), Viola (Vc.), Drums (D. S.), Bass, and Electric Guitar (E.Gtr.). The time signature is 4/8. The key signature has one flat (B-flat). The Flute, Clarinet, Violin, and Viola parts are mostly rests. The Drums part features a complex rhythmic pattern with various note values and rests. The Bass part has a steady eighth-note accompaniment. The Electric Guitar part plays a series of chords and arpeggios. The Drums part includes two "fill" boxes at the end of the piece. The lyrics for the vocal part (Don) are: "split wide o - pen\_\_ One thing we are sure of\_\_ is that hell is bound\_\_ to".

8. Split Wide Open

8 9

Fl.

B♭ Cl.

Vln.

Vc.

8 9

Don

split wide o - pen \_\_\_\_\_

8

Pno.

8

E.Gtr.

ensure silence over rests

Bass

legato

8

D. S.

Detailed description: This page of a musical score is titled "8. Split Wide Open". It features eight staves for different instruments: Flute (Fl.), Clarinet in B-flat (B♭ Cl.), Violin (Vln.), Viola (Vc.), Drums (Don), Piano (Pno.), Electric Guitar (E.Gtr.), Bass, and Double Bass (D. S.). The score is divided into two measures, labeled 8 and 9. Measure 8 shows rests for the Flute, Clarinet, Violin, and Viola. The Drums part has a melodic line with lyrics "split wide o - pen" and a long line following "pen". The Piano part also has rests. The Electric Guitar and Bass parts play a rhythmic accompaniment of eighth notes. The Double Bass part plays a similar eighth-note line with accents. Measure 9 shows rests for the Flute, Clarinet, Violin, and Viola. The Drums part has a rest. The Piano part has rests. The Electric Guitar part has a melodic line with the instruction "ensure silence over rests" above it. The Bass part has a melodic line with the instruction "legato" below it. The Double Bass part has a rhythmic line with accents.

8. Split Wide Open

The musical score is arranged in a system of eight staves. The first four staves (Flute, B♭ Clarinet, Violin, and Viola) are mostly empty, with a measure rest in each measure. The fifth staff (Double Bass) contains a simple rhythmic pattern of eighth notes. The sixth staff (Piano) is empty. The seventh staff (Electric Guitar) features a melodic line with a double bar line and a second ending bracket. The eighth staff (Double Bass) contains a complex rhythmic pattern with various articulations like accents and slurs.

10

Fl.

B♭ Cl.

10

Vln.

Vc.

10

Don

8

10

Pno.

10

E.Gtr.

2

Bass

10

D. S.

8. Split Wide Open

13

Fl.

B♭ Cl.

13

Vln.

Vc.

13

Don

13

Pno. *mf*

*sc.*

13

E.Gtr. *pizz.* *mf*

Bass

13

D. S. *mf*

Detailed description: This page of a musical score is titled '8. Split Wide Open'. It contains eight staves of music. The first four staves (Flute, B♭ Clarinet, Violin, and Viola) are mostly empty, with a measure rest in each. The fifth staff is for Double Bass, also with a measure rest. The sixth staff is for Piano, showing a melody in the right hand and a bass line in the left hand, both marked *mf* and *sc.* (scordatura). The seventh staff is for Electric Guitar, featuring a rhythmic pattern of eighth notes in the right hand, marked *pizz.* and *mf*. The eighth staff is for Double Bass, showing a rhythmic pattern of eighth notes, marked *mf*. The number '13' is written above the first measure of each staff.

8. Split Wide Open

15

Fl.

B♭ Cl.

15

Vln.

Vc.

15

Don

8

15

Pno.

15

E.Gtr.

2

Bass

15

D. S.

The musical score is arranged in a system of nine staves. The top five staves (Flute, B♭ Clarinet, Violin, Viola, and Drum) contain rests for the first two measures. The Piano part (measures 15-16) features a melodic line in the right hand and a bass line in the left hand, with 'Ped.' markings under the first and second measures. The Electric Guitar part (measure 15) has a double bar line with a '2' above it, indicating a second ending. The Bass and Double Bass parts (measures 15-16) contain rests.



8. Split Wide Open

17

Fl.

B $\flat$  Cl.

17

Vln.

Vc.

17 *mf* confidently

Don

8 Ev 'ry - where is the clenched fist\_\_ sa - lute, ev-'ry-one's name is com - rade. The

17

Pno.

17

E.Gtr.

2

Bass

*p*

5

17

D. S.

The musical score is arranged in a system with seven staves. From top to bottom: Flute (Fl.), B-flat Clarinet (B $\flat$  Cl.), Violin (Vln.), Viola (Vc.), Double Bass (Don), Piano (Pno.), and Double Bass (D. S.). The Flute, B-flat Clarinet, Violin, and Viola staves contain whole rests for measures 17 and 18. The Double Bass (Don) staff has a vocal line starting at measure 17 with the lyrics: "Ev 'ry - where is the clenched fist\_\_ sa - lute, ev-'ry-one's name is com - rade. The". The Piano (Pno.) staff shows chords for measures 17 and 18. The Electric Guitar (E.Gtr.) staff has a double bar line at measure 17 and a "2" with a slash and a double bar line at measure 18. The Bass staff has a dynamic marking of *p* and a slash with a "5" above it at measure 18. The Double Bass (D. S.) staff has a dynamic marking of *p* and a "+" above it at measure 17, followed by a rhythmic pattern of eighth notes with downward strokes.

# 8. Split Wide Open

19

Fl.

B♭ Cl.

19

Vln.

Vc.

19

Don

8 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.

The musical score is arranged in a system of staves. From top to bottom, the staves are: Flute (Fl.), Clarinet in B-flat (B♭ Cl.), Violin (Vln.), Viola (Vc.), Vocal (Don), Piano (Pno.), Electric Guitar (E.Gtr.), Bass, and Double Bass (D. S.). The vocal line includes lyrics: "Span-ish peo-ple go on, go on with their lives. Calm-ly. As though no dan-ger at all". The electric guitar part features two double bar lines with a '2' above them, indicating a double bar line with a fermata. The double bass part includes a boxed instruction: "19 tasteful improv. and variation".

# 8. Split Wide Open

23 25

Fl.

B♭ Cl.

Vln.

Vc.

23 25 *f*

Don  
8 — a - wait - ed — them. One thing we are sure of — is that

Pno.

23

E.Gtr.

Bass  
*cresc.* *f*

23 *f*

D. S.  
*cresc.* *f*

Detailed description: This is a page of a musical score for a piece titled "8. Split Wide Open". The score is arranged in a system with seven staves. From top to bottom, the staves are for Flute (Fl.), Clarinet in B-flat (B♭ Cl.), Violin (Vln.), Viola (Vc.), Drums (Don), Bass, and Double Bass (D. S.). The music is in 4/4 time. The Flute, Clarinet, Violin, and Viola parts are mostly silent, with rests indicated by a horizontal line with a vertical bar. The Drums part has a vocal line with lyrics: "— a - wait - ed — them. One thing we are sure of — is that". The Bass part features a melodic line with a "cresc." (crescendo) marking and a "f" (forte) dynamic marking. The Double Bass part features a rhythmic pattern with "x" marks above the notes, a "cresc." marking, and a "f" marking. The Piano part is also mostly silent. Measure numbers 23 and 25 are indicated at the beginning and end of the system, respectively. A box highlights the number 25 in the Flute staff.

# 8. Split Wide Open

27

Fl.

B $\flat$  Cl.

27

Vln.

Vc.

27

Don

8 hell is bound \_\_\_ to split wide o - pen \_\_\_ One thing we are

27

Pno.

27

E.Gtr.

Bass

27

D. S.

Detailed description: This page of a musical score is for the piece '8. Split Wide Open'. It features eight staves. The top two staves are for Flute (Fl.) and B-flat Clarinet (B $\flat$  Cl.), both with a measure rest in measure 27. The next two staves are for Violin (Vln.) and Viola (Vc.), also with measure rests. The fifth staff is for the vocal soloist, Don, with the lyrics 'hell is bound \_\_\_ to split wide o - pen \_\_\_ One thing we are'. The sixth staff is for Piano (Pno.) with a measure rest. The seventh staff is for Electric Guitar (E.Gtr.), playing a complex chordal texture with many accidentals. The eighth staff is for Bass, playing a rhythmic line. The final staff is for Drums (D. S.), showing a drum set with various notes and rests.

8. Split Wide Open

30

Fl.

B $\flat$  Cl.

30

Vln.

Vc.

30

Don

8 sure of \_\_\_ is that hell is bound \_\_\_ to split wide o - pen \_\_\_

30

Pno.

30

E.Gtr.

Bass

30

D. S.

The musical score is arranged in systems. The first system includes Flute (Fl.), Clarinet in B-flat (B $\flat$  Cl.), Violin (Vln.), and Viola (Vc.). The second system features the Drums (Don) with lyrics: "sure of \_\_\_ is that hell is bound \_\_\_ to split wide o - pen \_\_\_". The third system includes Piano (Pno.). The fourth system includes Electric Guitar (E.Gtr.) and Bass. The fifth system includes Drums (D. S.). The score is in 5/4 time and includes a rehearsal mark '30' at the beginning of each system.

# 8. Split Wide Open

33

Fl.

B♭ Cl.

33

Vln.

Vc.

33

Don

33

Pno.

33

E.Gtr. *legato* same riff as bass part at m. 9

*f* ensure silence over rests

Bass

33

D. S. *f*

Detailed description: This page of a musical score is titled '8. Split Wide Open'. It contains nine staves for different instruments: Flute (Fl.), Clarinet in B-flat (B♭ Cl.), Violin (Vln.), Viola (Vc.), Drums (Don), Piano (Pno.), Electric Guitar (E.Gtr.), Bass, and Double Bass (D. S.). The score is in 4/4 time and begins at measure 33. The Flute, Clarinet, Violin, Viola, and Drums parts are mostly rests. The Piano part has rests in both hands. The Electric Guitar part starts with a 'legato' riff, with a note box indicating it is 'same riff as bass part at m. 9'. The Bass part starts with a 'f' dynamic and a note box saying 'ensure silence over rests'. The Double Bass part starts with a 'f' dynamic and has several 'x' marks above the notes. The score ends with a double bar line and repeat sign in the final measure of each staff.

8. Split Wide Open

36 37

Fl.

B $\flat$  Cl.

Vln.

Vc.

36 37 *mf* confidently

Don

8

Ev 'ry - where \_\_\_ is the clenched fist \_\_\_ sa - lute, \_\_\_

36 *f*

Pno.

Reo.

36 pizz.

E.Gtr.

*mf*

Bass

*p*

36

D. S.

*mf*

Detailed description: This is a page of a musical score for a piece titled "8. Split Wide Open". The score is arranged in a standard orchestral layout with eight staves. From top to bottom, the staves are: Flute (Fl.), Clarinet in B-flat (B $\flat$  Cl.), Violin (Vln.), Viola (Vc.), Drums (Don), Piano (Pno.), Electric Guitar (E.Gtr.), and Double Bass (D. S.). The music is in 4/4 time. The score is divided into two measures, 36 and 37. Measure 36 shows mostly rests for the woodwinds and strings, while the drums play a steady eighth-note pattern. In measure 37, the vocal line (Don) begins with the lyrics "Ev 'ry - where \_\_\_ is the clenched fist \_\_\_ sa - lute, \_\_\_". The piano part (Pno.) plays a melodic line starting with a forte (*f*) dynamic. The electric guitar (E.Gtr.) plays a rhythmic pattern with a *mf* dynamic and a pizzicato (*pizz.*) instruction. The bass (Bass) continues the eighth-note pattern with a *p* dynamic. The double bass (D. S.) plays a melodic line with a *mf* dynamic and includes some articulation marks (crosses) above the notes.

# 8. Split Wide Open

38

Fl.

B $\flat$  Cl.

38

Vln.

Vc.

38

Don

*f* anxiously

ev-'ry-one's name is com - rade. All a-long the east coast \_\_\_\_\_ there

38

Pno.

38

E.Gtr.

Bass

38

D. S.

tasteful improv. and variation

Detailed description: This is a musical score for a piece titled "8. Split Wide Open". The score is arranged for a large ensemble including Flute (Fl.), Clarinet in B-flat (B $\flat$  Cl.), Violin (Vln.), Viola (Vc.), Drums (Don), Piano (Pno.), Electric Guitar (E.Gtr.), Bass, and Double Bass (D. S.). The score is divided into three measures, with the measure number 38 indicated at the beginning of each system. The Flute and Clarinet parts are mostly rests. The Violin and Viola parts are also mostly rests, with a few notes in the third measure. The Drums part features a rhythmic pattern of eighth and sixteenth notes, with a dynamic marking of *f* (forte) and the instruction "anxiously". The Piano part has a melodic line with a dynamic marking of *leg.* (legiero). The Electric Guitar part has a slash symbol, indicating a solo or improvisation. The Bass part has a rhythmic pattern of eighth and sixteenth notes. The Double Bass part has a rhythmic pattern of eighth and sixteenth notes, with a dynamic marking of *leg.* and a box containing the instruction "tasteful improv. and variation".



8. Split Wide Open

41 43

Fl.

B♭ Cl.

Vln. *legato*

Vc. *mf cresc.*

Don 43

8 are no signs of war *mf* ex - cept ex - cept *f* amb-u-lanc-es, trucks and, mil-i-tar-y cars

Pno. *leg.* \*

E.Gtr.

Bass

D. S.

8. Split Wide Open

44

Fl.

B $\flat$  Cl.

Vln.

Vc.

Don

Pno.

E.Gtr.

Bass

D. S.

8

of all kind on the road head-ed in all di-rec - tions.

*f* *ff* *f* *p* *f* *ff* *f* *ff* *cresc.*

The musical score is arranged in a system with eight staves. From top to bottom: Flute (Fl.), Bass Clarinet (B $\flat$  Cl.), Violin (Vln.), Viola (Vc.), Double Bass (Don), Piano (Pno.), Electric Guitar (E.Gtr.), and Double Bass (D. S.). The key signature has one flat (B $\flat$ ) and the time signature is 4/4. The score begins at measure 44. The Flute and Piano parts are mostly silent, indicated by a double bar line with a slash. The Bass Clarinet, Violin, Viola, and Double Bass (Don) parts are active. The Double Bass (Don) part includes lyrics: "8 of all kind on the road head-ed in all di-rec - tions." The Double Bass (D. S.) part features a rhythmic pattern of eighth notes with various articulations (accents, slurs, and breath marks) and a dynamic marking of *cresc.* (crescendo). Dynamic markings include *f* (forte), *ff* (fortissimo), and *p* (piano). The score concludes at measure 47.

# 8. Split Wide Open

48

Fl.

B♭ Cl.

48

Vln.

Vc.

48 *f*

Don

8 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

Detailed description: This is a page of a musical score for a piece titled "8. Split Wide Open". The score is arranged in a multi-staff format. At the top, there are staves for Flute (Fl.) and B♭ Clarinet (B♭ Cl.), both in 4/4 time. Below these are staves for Violin (Vln.) and Viola (Vc.), also in 4/4 time. The vocal part, labeled "Don", begins at measure 48 with a forte (*f*) dynamic. The lyrics are: "One thing we are sure of \_\_\_ is that hell is bound \_\_\_ to split wide o - pen \_\_\_". Below the vocal line is the Piano (Pno.) part. The Electric Guitar (E.Gtr.) part starts at measure 48 with a forte (*f*) dynamic, playing a complex, rhythmic pattern. The Bass part also starts at measure 48 with a forte (*f*) dynamic, playing a steady eighth-note line. The Drums (D. S.) part is at the bottom, featuring a pattern of snare and tom-tom hits, with two "fill" boxes indicating specific drum fills. The page number "177" is centered at the bottom.

8. Split Wide Open

52

Fl.

B $\flat$  Cl.

52

Vln.

Vc.

52

Don

8 One thing we are sure of \_\_\_ is that hell is bound \_\_\_ to split wide o - pen \_\_\_

52

Pno.

52

E.Gtr.

Bass

52

D. S.

fill

fill

The musical score is arranged in systems. The first system includes Flute (Fl.), Bass Clarinet (B $\flat$  Cl.), Violin (Vln.), and Viola (Vc.), all with rests. The second system features the vocal line (Don) with lyrics: "One thing we are sure of \_\_\_ is that hell is bound \_\_\_ to split wide o - pen \_\_\_". The third system shows Piano (Pno.) with rests. The fourth system includes Electric Guitar (E.Gtr.) with a complex chordal texture, Bass, and Drums (D. S.) with a rhythmic pattern and two "fill" boxes. The score is in 5/4 time and spans measures 52-55.

8. Split Wide Open

56

Fl.

B♭ Cl.

56

Vln.

Vc.

56

Don.

56

Pno.

56

E.Gtr. *legato* *f* 2

Bass *f*

56

D. S. *f*

Detailed description: This page of a musical score is titled "8. Split Wide Open". It features seven staves for different instruments. The top four staves (Flute, B♭ Clarinet, Violin, and Viola) and the fifth staff (Double Bass) are currently silent, indicated by a horizontal line with a bar across the staff. The sixth staff is for Electric Guitar, starting at measure 56 with a *legato* and *f* (forte) dynamic. It plays a melodic line with slurs and a double bar line with a repeat sign and a '2' above it at the end of the section. The seventh staff is for Double Bass (Drum Set), also starting at measure 56 with a *f* dynamic, playing a rhythmic pattern of eighth notes with accents marked by 'x' symbols above the notes.

8. Split Wide Open

60

Fl.

B♭ Cl.

*mf* cresc.

Vln.

*mf* cresc.

Vc.

*mf* cresc.

Don

60

Pno.

*mf* cresc.

(no ped.)

E.Gtr.

2

2

cresc.

Bass

D. S.

60

Detailed description: This is a page of a musical score for the piece '8. Split Wide Open'. The score is arranged in a system of staves. At the top, a box contains the number '60'. The instruments are listed on the left: Flute (Fl.), Clarinet in B-flat (B♭ Cl.), Violin (Vln.), Viola (Vc.), Double Bass (Don), Piano (Pno.), Electric Guitar (E.Gtr.), Bass, and Double Bass (D. S.). The Flute and Double Bass (Don) parts are mostly silent. The Clarinet, Violin, and Viola parts feature melodic lines with dynamic markings of *mf* and *cresc.*. The Piano part has a rhythmic accompaniment with a 'no ped.' instruction. The Electric Guitar part has a simple rhythmic pattern with two '2' markings above the staff. The Bass part has a steady eighth-note accompaniment. The D. S. part has a rhythmic pattern with some articulation marks.

8. Split Wide Open

64

Fl.

B♭ Cl.

Vln.

Vc.

Don.

64

Pno.

64

E.Gtr.

Bass

64

D. S.

*f*

*f*

*ff*

*f*

*ff*

*f*

*ff*

*f*

8va

8

Detailed description: This is a page of a musical score for a piece titled "8. Split Wide Open". The score is arranged in a system of nine staves. From top to bottom, the staves are: Flute (Fl.), B♭ Clarinet (B♭ Cl.), Violin (Vln.), Viola (Vc.), Double Bass (Don.), Piano (Pno.), Electric Guitar (E.Gtr.), Bass (Bass), and Double Bass (D. S.). The music is in 6/4 time, as indicated by the "64" markings above the first and fifth staves. The key signature has one flat (B♭). The score is marked with dynamic levels: *f* (forte) for Flute, B♭ Clarinet, Violin, and Electric Guitar; *ff* (fortissimo) for Viola, Piano, Bass, and D. S.; and *f* for the Double Bass. The Flute part begins with a rest for the first two measures, then plays a melodic line starting in the third measure. The B♭ Clarinet and Violin parts play a similar melodic line. The Viola part plays a rhythmic accompaniment of eighth notes. The Piano part plays a block chord accompaniment. The Electric Guitar part plays a melodic line. The Bass part plays a rhythmic accompaniment of eighth notes. The D. S. part plays a rhythmic accompaniment of eighth notes. The score is divided into four measures by vertical bar lines.

8. Split Wide Open

68

Fl.

B♭ Cl.

68

Vln.

Vc.

68

Don

68 (8va)

Pno.

68

E.Gtr.

Bass

68

D. S.

3

Detailed description: This is a page of a musical score for the piece '8. Split Wide Open'. The score is arranged in a system of eight staves. From top to bottom, the staves are: Flute (Fl.), Clarinet in B-flat (B♭ Cl.), Violin (Vln.), Viola (Vc.), Double Bass (Don), Piano (Pno.), Electric Guitar (E.Gtr.), and Double Bass (D. S.). The music begins at measure 68. The Flute, Clarinet, and Violin parts feature melodic lines with slurs and accents. The Viola part has a rhythmic pattern of eighth notes. The Double Bass (Don) part is mostly silent. The Piano part consists of block chords. The Electric Guitar part has a melodic line with slurs. The Double Bass (Bass) part has a rhythmic pattern of eighth notes. The Double Bass (D. S.) part has a complex rhythmic pattern with a triplet of eighth notes in the third measure. The score is written in a key signature of one flat (B-flat) and a common time signature (C).



8. Split Wide Open

72

Fl.

B♭ Cl.

72

Vln.

Vc.

72

Don

8

72

Pno.

72

clean  
legato

E.Gtr.

*p*

Bass

*p*

72

D. S.

Detailed description: This page of a musical score is titled '8. Split Wide Open'. It contains nine staves for different instruments. The Flute (Fl.), B♭ Clarinet (B♭ Cl.), Violin (Vln.), and Viola (Vc.) staves are mostly empty, with a small box containing the number '72' at the beginning of each staff. The Drum (Don) staff has a box with '72' and an '8' below it. The Piano (Pno.) staff is also empty with a '72' at the start. The Electric Guitar (E.Gtr.) staff begins at measure 72 with a 'clean' and 'legato' marking and a piano (*p*) dynamic. It features a melodic line with slurs and ties. The Bass staff also begins at measure 72 with a piano (*p*) dynamic and plays a rhythmic accompaniment. The Double Bass (D. S.) staff begins at measure 72 with a long note that spans across the first two measures, marked with a circled 'x' and a dot.

8. Split Wide Open

74 76

Fl.

B $\flat$  Cl.

Vln.

Vc.

74 76 *p* very expressive

Don

8 On the train we passed car af-ter car of

Pno.

*mf*

74 76 *mf*

E.Gtr.

Bass

74

D. S.

8. Split Wide Open

78

Fl. *mp* very expressive

B♭ Cl. *mf* very expressive

Vln. *cresc.* *mf*

Vc. *mf* very expressive

Don. *f* **80**  
wound-ed \_\_\_ com - rades bound for the rear

Pno. *ped.*

E.Gtr. *cresc.*

Bass *cresc.*

D. S. *p* *cresc.*

Detailed description: This page of a musical score is titled "8. Split Wide Open". It features nine staves for different instruments: Flute (Fl.), Clarinet in B-flat (B♭ Cl.), Violin (Vln.), Viola (Vc.), Trombone (Don.), Piano (Pno.), Electric Guitar (E.Gtr.), Bass, and Double Bass (D. S.). The score begins at measure 78. The Flute and Clarinet parts are marked *mp* very expressive. The Violin and Viola parts are marked *mf*. The Trombone part has a dynamic marking of *f* and a tempo change to 80. The Piano part includes *ped.* markings. The Electric Guitar part has a *cresc.* marking and features two double bar lines with a "2" above them. The Bass part has a *cresc.* marking. The Double Bass part is marked *p* *cresc.* and includes a triplet of eighth notes. The lyrics "wound-ed \_\_\_ com - rades bound for the rear" are written below the Trombone staff.

8. Split Wide Open

82

Fl.

84

*mp*

B♭ Cl.

82

Vln.

Vc.

*sub. p*

82

84 *mf*

Don

One thing we are sure of\_\_ is that

82

Pno.

*mf*

82

E.Gtr.

*f*

Bass

*f*

82

D. S.

*f*

2

3

3

8. Split Wide Open

86

Fl.

B♭ Cl.

86

Vln.

Vc.

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.

8. Split Wide Open

90

Fl.

B $\flat$  Cl.

90

Vln.

Vc.

90

Don

hell is bound \_\_\_\_\_ to split wide o - pen \_\_\_\_\_

90

Pno.

*cresc.*

\*

90

E.Gtr.

Bass

90

D. S.

5/4

5/4

5/4

5/4

5/4

5/4

5/4

5/4

5/4

5/4

8. Split Wide Open

93

Fl. *ff*

B♭ Cl. *ff*

93

Vln. *ff*

Vc. *ff*

Don

93

Pno. *ff*  
pedal ad lib

93

E.Gtr. *f* distortion

Bass *f*

93

D. S. *f*

Detailed description: This is a page of a musical score for a piece titled "8. Split Wide Open". The score is written for a large ensemble including Flute (Fl.), Clarinet in B-flat (B♭ Cl.), Violin (Vln.), Viola (Vc.), Double Bass (Don), Piano (Pno.), Electric Guitar (E.Gtr.), Bass, and Double Bass (D. S.). The music is in 4/4 time and begins at measure 93. The Flute, Clarinet, Violin, and Viola parts feature melodic lines with slurs and accents, marked with a fortissimo (*ff*) dynamic. The Double Bass part has a rhythmic pattern of eighth notes. The Piano part provides harmonic support with chords and a "pedal ad lib" instruction. The Electric Guitar part is marked with a fortissimo (*f*) dynamic and includes a "distortion" effect. The Bass and D. S. parts also feature rhythmic patterns, with the D. S. part marked with a fortissimo (*f*) dynamic. The score is presented in a standard musical notation format with staves for each instrument.

8. Split Wide Open

96

Fl.

B♭ Cl.

Vln.

Vc.

Don

96

96 (8va)

Pno.

E.Gtr.

Bass

96

D. S.

Detailed description: This page of a musical score is titled "8. Split Wide Open" and begins at measure 96. It features ten staves for different instruments: Flute (Fl.), B♭ Clarinet (B♭ Cl.), Violin (Vln.), Viola (Vc.), Double Bass (Don), Piano (Pno.), Electric Guitar (E.Gtr.), Bass, and Double Bass (D. S.). The Flute, B♭ Clarinet, and Violin parts consist of melodic lines with slurs and accents. The Viola part has a similar melodic line. The Double Bass part is a rhythmic accompaniment with eighth notes. The Piano part features a harmonic accompaniment with chords and moving bass lines. The Electric Guitar part has a rhythmic accompaniment with chords. The Bass part is a rhythmic accompaniment with eighth notes. The Double Bass part has a rhythmic accompaniment with chords and moving bass lines. The tempo is marked as 96. The key signature has two flats. The score is written in a standard musical notation style.



8. Split Wide Open

100

99 Fl. *pp*

99 B♭ Cl. *sub. mf*

99 Vln. *pp*

99 Vc.

99 Don 8

99 Pno. *sub. ppp* *loco*

99 E.Gtr.

99 Bass

99 D. S. 3

Detailed description: This page of a musical score is titled "8. Split Wide Open" and features a tempo marking of 100. The score is arranged for a full orchestra and includes parts for Flute (Fl.), B♭ Clarinet (B♭ Cl.), Violin (Vln.), Viola (Vc.), Drums (Don), Piano (Pno.), Electric Guitar (E.Gtr.), Bass, and Double Bass (D. S.). The music is in 7/4 time and begins at measure 99. The Flute part has a dynamic of *pp* and a fermata. The B♭ Clarinet part has a dynamic of *sub. mf*. The Violin part has a dynamic of *pp*. The Piano part has a dynamic of *sub. ppp* and includes a *loco* section. The Double Bass part features a triplet of eighth notes. The score is divided into two systems, with the second system starting at measure 100.

8. Split Wide Open

102

Fl.

B♭ Cl.

*pp*

102

Vln.

Vc.

*mp*

102

Don

8

102 *8<sup>va</sup>*

Pno.

*mf*

102

E.Gtr.

Bass

102

D. S.

## 8. Split Wide Open

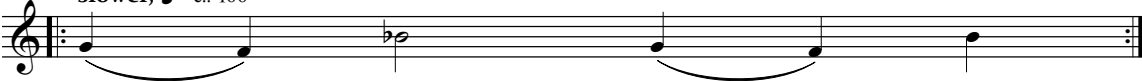
### Fixed Media

[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.

105    vamp  
         slower, ♩ = c. 100

Vln. 

**attacca**

# 9. A Moment of War

Text by Laurie Lee

$\text{♩} = 100$   
*dark and serious*

Flute

Violin

Salaria  
Ms. Henry

Piano

E. Guitar

The musical score is arranged in five systems. The first system includes Flute and Violin. The second system includes Salaria Ms. Henry. The third system includes Piano. The fourth system includes E. Guitar. The Flute part begins with a *mf* dynamic and features a melodic line with a *mf* dynamic. The Violin part begins with a *mp* dynamic and features a melodic line with a *mp* dynamic. The Salaria Ms. Henry part is a vocal line with a *mf* dynamic. The Piano part features a *mp* dynamic and includes a *pedal ad lib* instruction. The E. Guitar part features a *mp* dynamic and includes a *clean* instruction. The score is in 4/4 time and consists of six measures. The tempo is marked as  $\text{♩} = 100$  and the mood is *dark and serious*.

9. A Moment of War

The musical score is arranged in five systems, each with a different instrument. The time signature changes from 3/4 to 4/4 and back to 3/4. A boxed number '9' is placed above the staff in the first system of each instrument.

- Fl. (Flute):** Measures 6-11. Starts with a melodic line in 3/4, then rests in 4/4. Dynamics: *pp*.
- Vln. (Violin):** Measures 6-11. Starts with a melodic line in 3/4, then rests in 4/4. Dynamics: *mf*. Performance instruction: *legato, expressive*.
- S. H. (Saxophone/Horn):** Measures 6-11. Rests throughout.
- Pno. (Piano):** Measures 6-11. Accompaniment in 3/4 and 4/4. Includes a double bar line and an asterisk (\*) in the 4/4 section.
- E.Gtr. (Electric Guitar):** Measures 6-11. Chordal accompaniment in 3/4 and 4/4.

9. A Moment of War

The musical score is arranged in five systems, each starting with a dynamic marking of *ff* (fortissimo). The piece is in 4/4 time and consists of five measures. The first measure is in 4/4 time, the second and fourth are in 3/4 time, and the third and fifth are in 4/4 time. The Flute (Fl.) and Saxophone/Horn (S. H.) parts are silent throughout. The Violin (Vln.) part features a melodic line with accents (*v*) and a slur over the first four measures. The Piano (Pno.) part is silent. The Electric Guitar (E.Gtr.) part provides a harmonic accompaniment with chords in the right hand and bass notes in the left hand.



9. A Moment of War

19

Fl.

19

Vln.

19

S.  
Ms. H.

19

Pno.

19

E.Gtr.

Detailed description: This page contains a musical score for five instruments: Flute (Fl.), Violin (Vln.), Saxophone/Horn (S. Ms. H.), Piano (Pno.), and Electric Guitar (E.Gtr.). The score is divided into five systems, each starting with a measure number '19'. The Flute part features a melodic line with slurs and a key signature change to one flat. The Violin part has a similar melodic line. The Saxophone/Horn part consists of whole rests. The Piano part also consists of whole rests in both staves. The Electric Guitar part provides a harmonic accompaniment with chords and a key signature change to one flat. The time signature changes from 4/4 to 3/4 and back to 4/4 throughout the piece.



9. A Moment of War

23

Fl. *pp*

23

Vln. *mp*

23

S. Ms. H.

23

Pno. *mp* legato *8<sup>va</sup>*

pedal ad lib

23

E.Gtr. (*p*)

Detailed description: This page of a musical score is titled "9. A Moment of War". It contains five staves of music. The Flute (Fl.) staff starts at measure 23 with a melodic line in 4/4 time, marked *pp*. The Violin (Vln.) staff also starts at measure 23 with a melodic line, marked *mp*. The Saxophone/Horn (S. Ms. H.) staff is mostly silent, with a few notes in the later measures. The Piano (Pno.) staff has a right-hand part starting at measure 23 with chords, marked *mp* legato, and an *8<sup>va</sup>* marking. The left-hand part has a "pedal ad lib" marking. The Electric Guitar (E.Gtr.) staff plays chords throughout, marked (*p*).

9. A Moment of War

28 31

Fl.

28

Vln.

28 31 *mp*

S.  
Ms. H.

as Salaria: It is night like a

28 <sup>(8<sup>va</sup>)</sup> <sup>15<sup>ma</sup></sup>

Pno.

(pedal ad lib)

28

E.Gtr.

Detailed description: This page of a musical score is for the piece '9. A Moment of War'. It features five staves: Flute (Fl.), Violin (Vln.), Soprano/Mezzo-Soprano (S. Ms. H.), Piano (Pno.), and Electric Guitar (E.Gtr.). The Flute part is mostly rests, with a measure number '31' in a box at the end. The Violin part plays a melodic line with a flat second degree. The Soprano/Mezzo-Soprano part has lyrics: 'as Salaria: It is night like a'. The Piano part has a complex texture with a high register (8<sup>va</sup>) and a low register (15<sup>ma</sup>) line, and includes a 'pedal ad lib' instruction. The Electric Guitar part provides harmonic support with chords. The score is in 4/4 time and includes various time signature changes (3/4, 4/4, 3/4).

9. A Moment of War

33

Fl.

33

Vln.

33

S.  
Ms. H.

red rag drawn a - cross the eyes \_\_\_\_\_ the flesh is bit - ter - ly

33 (15<sup>ma</sup>)

Pno.

33

E.Gtr.

9. A Moment of War

37

Fl.

37

Vln.

37

S.  
Ms. H.

pinned to des-p'rate vig-i-lance the blood is stut-ter-ing with fear

37 (15<sup>ma</sup>)

Pno.

37

E.Gtr.

The musical score is arranged in five systems. The first system is for Flute (Fl.), the second for Violin (Vln.), the third for Soprano/Men's Harmonies (S. Ms. H.), the fourth for Piano (Pno.), and the fifth for Electric Guitar (E.Gtr.). The Flute and Violin parts are mostly rests, with notes appearing in the final two measures of the system, marked *pp* and *mp*. The Soprano/Men's Harmonies part has lyrics: "pinned to des-p'rate vig-i-lance the blood is stut-ter-ing with fear". The Piano part features a melodic line in the right hand with accidentals (flats) and rests in the left hand. The Electric Guitar part consists of rests.

9. A Moment of War

41

43

Fl. *pp* *pp* *p*

41

Vln. *pp* *mp* *mp*

41

43 *mf*

S. H. *mf*

as Ms. Henry: O praise the se - cu - ri - ty in

41 (15<sup>ma</sup>)

Pno.

41

E.Gtr. *mp*

Detailed description: This page of a musical score is for the piece '9. A Moment of War'. It features five staves: Flute (Fl.), Violin (Vln.), Soprano (S. H.), Piano (Pno.), and Electric Guitar (E.Gtr.). The music is in 3/4 time and begins at measure 41. The Flute part starts with a *pp* dynamic and includes a boxed measure number '43' above a note. The Violin part starts with *pp* and moves to *mp*. The Soprano part includes lyrics: 'as Ms. Henry: O praise the se - cu - ri - ty in'. The Piano part has a first ending marked '(15<sup>ma</sup>)'. The Electric Guitar part starts with *mp*. Dynamics include *pp*, *p*, *mp*, and *mf*. There are also triplet markings in the Soprano part.

9. A Moment of War

46

Fl.

*mp*

46

Vln.

*pp* *p*

46

S.  
Ms. H.

cool crumbs of soil, flat - ter — the hid - den sap and the

46 (15<sup>ma</sup>)

Pno.

46

E.Gtr.

Detailed description: This page of a musical score is for the piece '9. A Moment of War'. It features five staves: Flute (Fl.), Violin (Vln.), Soprano (S.), Piano (Pno.), and Electric Guitar (E.Gtr.). The score begins at measure 46. The Flute part has a dynamic marking of *mp*. The Violin part has dynamic markings of *pp* and *p*. The Soprano part has lyrics: 'cool crumbs of soil, flat - ter — the hid - den sap and the'. The Piano part has a first ending bracket labeled '(15<sup>ma</sup>)'. The Electric Guitar part has a dynamic marking of *pp*. The score is written in 2/4 time and includes various musical notations such as rests, notes, and slurs.

9. A Moment of War

50

Fl.

50

Vln.

50

S.  
Ms. H.

lost un - fer - til - ized spawn of fish!

50 (15<sup>ma</sup>) 8<sup>va</sup>

Pno.

*mp*

(pedal ad lib)

50

E.Gtr.

*pp* *p*

Detailed description: This page of a musical score is for the piece '9. A Moment of War'. It features five staves: Flute (Fl.), Violin (Vln.), Soprano (S.), Piano (Pno.), and Electric Guitar (E.Gtr.). The score begins at measure 50. The Flute part has a melodic line with a slur over the first two measures. The Violin part is silent. The Soprano part has lyrics: 'lost un - fer - til - ized spawn of fish!'. The Piano part has a melodic line with a slur over the first two measures, marked with *mp*. The Electric Guitar part has a melodic line with a slur over the first two measures, marked with *pp* and *p*. The score includes various time signatures (3/4, 2/4, 3/4, 4/4, 3/4) and dynamic markings. There are also performance instructions like '(pedal ad lib)' and '15<sup>ma</sup>' and '8<sup>va</sup>'.

9. A Moment of War

55 58

Fl. *p*

Vln. *mf* pizz. no vibrato

S. H. *mp* 58  
as Salaria: The hands melt with

Pno. *p* (pedal ad lib)

E.Gtr.

8<sup>va</sup> 15<sup>ma</sup>

Detailed description: This page of a musical score is for the piece '9. A Moment of War'. It features five staves: Flute (Fl.), Violin (Vln.), Soprano/High Horn (S. H.), Piano (Pno.), and Electric Guitar (E.Gtr.). The score begins at measure 55 and includes a boxed measure number '58' in the Flute and Soprano/High Horn parts. The Flute part starts with a rest and then plays a few notes in the 58th measure, marked *p*. The Violin part also has a rest until measure 58, where it plays a few notes, marked *mf*, with the instruction 'pizz. no vibrato'. The Soprano/High Horn part has a rest until measure 58, where it plays a few notes, marked *mp*. Below the vocal line, the lyrics 'as Salaria: The hands melt with' are written. The Piano part has a rest until measure 58, where it plays a few notes, marked *p*, with the instruction '(pedal ad lib)'. The Electric Guitar part has a rest until measure 58, where it plays a few notes. The score is written in 3/4, 4/4, and 2/4 time signatures. There are also markings for 8<sup>va</sup> and 15<sup>ma</sup> in the Piano part.



9. A Moment of War

60

Fl.

60

Vln.

60

S.  
Ms. H.

weak-ness in-to the gun's hot i - ron the bod-y melts with

60 (15<sup>ma</sup>)

Pno.

E.Gtr.

Detailed description: This musical score is for a piece titled "9. A Moment of War". It features five staves: Flute (Fl.), Violin (Vln.), Soprano (S.), Piano (Pno.), and Electric Guitar (E.Gtr.). The tempo is marked as 60. The score is in 4/4 time and consists of five measures. The key signature has one flat (B-flat). The Flute and Violin parts are relatively simple, with notes and rests. The Soprano part includes lyrics: "weak-ness in-to the gun's hot i - ron the bod-y melts with". The Piano part features a melodic line in the right hand and rests in the left hand. The Electric Guitar part consists of rests throughout. The score includes various musical notations such as slurs, accents, and a triplet in the Soprano part.

9. A Moment of War

65

Fl.

65

Vln.

65 *f* *mf*

Ms. H.

pit - y, — the face is braced for wounds the o - dor and the

65 (15<sup>ma</sup>) 8<sup>va</sup>

Pno.

65

E.Gtr.

pizz.

*p*

9. A Moment of War

69 71

Fl. *p*  $\curvearrowright$  *mf*

Vln. arco (with vibrato) *p*  $\curvearrowright$  *mf*

Ms. H. 71 *f*

kiss of fi-nal pain. as Ms. Henry: O en-vy the peace of

Pno. *ppp* *p* *mf*

\* pedal ad lib

E.Gtr.

9. A Moment of War

74

Fl.

74

Vln.

74

S.  
Ms. H.

wom-en Giv-ing birth and love like

74

Pno.

74

E.Gtr.

loco

*f* *mf* *f* *mf* *mf* *mp*

Detailed description: This page of a musical score is for the piece '9. A Moment of War'. It features five staves: Flute (Fl.), Violin (Vln.), Soprano (S.), Piano (Pno.), and Electric Guitar (E.Gtr.). The music is in 3/4 time and begins at measure 74. The Flute and Violin parts have dynamic markings of *f* and *mf*. The Soprano part has lyrics: 'wom-en Giv-ing birth and love like'. The Piano part consists of chords and bass notes. The Electric Guitar part is marked 'loco' and has dynamic markings of *mf* and *mp*.

9. A Moment of War

78 *poco rit.* **83** *a tempo*  
Fl. *pp* *f*

78 *p* *f*  
Vln.

78 *poco dim.* *poco rit.* *mp* **83** *a tempo*  
S. H. toys in-to the hands of men!

78 *f* *15<sup>ma</sup>*  
Pno. *f*

78 *sub. f*  
E.Gtr. *sub. f*

Detailed description: This page contains the musical score for the piece '9. A Moment of War'. It features five staves: Flute (Fl.), Violin (Vln.), Soprano (S. H.), Piano (Pno.), and Electric Guitar (E.Gtr.). The score begins at measure 78 and ends at measure 83. The Flute part starts with a melodic line in 4/4 time, marked *poco rit.* and *pp*, then changes to 3/4 time at measure 83, marked *a tempo* and *f*. The Violin part follows a similar pattern, starting in 4/4 with *p* and moving to 3/4 with *f*. The Soprano part has lyrics: 'toys in-to the hands of men!'. It starts in 4/4, has a triplet of eighth notes marked *poco dim.* and *poco rit.*, then changes to 3/4 time marked *mp* and *a tempo*. The Piano part provides harmonic support, starting in 4/4 with *f* and moving to 3/4 with *f* and a *15<sup>ma</sup>* (15th measure) marking. The Electric Guitar part starts in 4/4 with *sub. f* and moves to 3/4 with *sub. f*.

9. A Moment of War

84 87

Fl.

Vln.

84 87

S.  
Ms. H. *f*

as Salaria: The mouth chat - ters \_ with

84 (15<sup>ma</sup>) 8<sup>va</sup>

Pno. *sub. mf* *cresc.*

E.Gtr.

Detailed description: This page of a musical score is for the piece '9. A Moment of War'. It features five staves: Flute (Fl.), Violin (Vln.), Soprano (S.), Piano (Pno.), and Electric Guitar (E.Gtr.). The Flute, Violin, and Electric Guitar parts play a melodic line starting at measure 84, marked with a box containing '87'. The Soprano part has lyrics: 'as Salaria: The mouth chat - ters \_ with'. The Piano part has dynamics 'sub. mf' and 'cresc.'. The score includes various time signatures (3/4, 4/4, 3/4, 2/4, 3/4) and musical notations such as slurs, accents, and dynamic markings.

9. A Moment of War

89 90 93

Fl. *f*

Vln. *f* *mp*

89 90 *f* 93

S. Ms. H. pale curs - es \_\_\_\_\_ The bow - els \_\_\_\_\_

89 (8<sup>va</sup>) *f* \*

Pno.

89 *f* *sub.mf*

E.Gtr.

Detailed description: This page contains a musical score for the piece '9. A Moment of War'. It features five staves: Flute (Fl.), Violin (Vln.), Soprano Horn (S. Ms. H.), Piano (Pno.), and Electric Guitar (E.Gtr.). The score is in 4/4 time and consists of 93 measures. The Flute and Violin parts play a melodic line starting at measure 89, marked with a forte (*f*) dynamic. The Soprano Horn part has lyrics: 'pale curs - es' (measures 89-90) and 'The bow - els' (measures 91-93). The Piano part provides harmonic support with chords, marked *f*. The Electric Guitar part plays a rhythmic accompaniment, marked *f* and *sub.mf*. Measure numbers 89, 90, and 93 are boxed in the score. A first ending bracket is shown above the Piano staff for measures 89-90. An asterisk (\*) is placed below the Piano staff at the end of the piece.

9. A Moment of War

94

Fl. *mp* *mf*

94

Vln. *mp* *f*

94

S. Ms. H. strug - gle — like a nest of rats. \_\_\_\_\_

94

Pno. *f*

94

E.Gtr. *f*

Red. \*

Detailed description: This page of a musical score is for the piece '9. A Moment of War'. It features five staves: Flute (Fl.), Violin (Vln.), Soprano/High Voice (S. Ms. H.), Piano (Pno.), and Electric Guitar (E.Gtr.). The music is in 4/4 time and consists of four measures. The first measure is in 4/4 time, the second in 2/4, the third in 3/4, and the fourth in 4/4. The Flute part starts with a mezzo-piano (*mp*) dynamic and moves to mezzo-forte (*mf*) in the third measure. The Violin part starts with mezzo-piano (*mp*) and moves to forte (*f*) in the third measure. The Soprano/High Voice part has lyrics: 'strug - gle — like a nest of rats.' with a long line indicating the phrase continues. The Piano part has a forte (*f*) dynamic in the third measure. The Electric Guitar part has a forte (*f*) dynamic in the third measure. A 'Red.' (Reduction) symbol with an asterisk is placed below the Piano staff in the third measure.



9. A Moment of War

98 **99**

Fl. *ff* *f*

98

Vln.

98 **99** *mf* *mp*

Ms. H. — the feet wish they were grass spaced qui-et-ly. —

98 *ff*

Pno.

98

E.Gtr.

Detailed description: This page contains a musical score for five instruments: Flute (Fl.), Violin (Vln.), Soprano (Ms. H.), Piano (Pno.), and Electric Guitar (E.Gtr.). The score is divided into five systems. The first system shows the Flute part starting at measure 98 with a forte (*ff*) dynamic, transitioning to a fortissimo (*f*) dynamic at measure 99. The second system shows the Violin part starting at measure 98. The third system shows the Soprano vocal line starting at measure 98 with a mezzo-forte (*mf*) dynamic, transitioning to a mezzo-piano (*mp*) dynamic at measure 99. The lyrics are: "the feet wish they were grass spaced qui-et-ly. —". The fourth system shows the Piano part starting at measure 98 with a fortissimo (*ff*) dynamic. The fifth system shows the Electric Guitar part starting at measure 98. The score includes various musical notations such as notes, rests, and dynamic markings.

9. A Moment of War

102

Fl. *mp* *cresc.*

102

Vln. *p* *cresc.* *mf*

102

S. Ms. H.

102

Pno. *f*

102

E.Gtr. *p* *cresc.*

Detailed description: This page of a musical score is for the piece '9. A Moment of War'. It features five staves: Flute (Fl.), Violin (Vln.), Saxophone/Horn (S. Ms. H.), Piano (Pno.), and Electric Guitar (E.Gtr.). The music is in 7/4 time. The Flute part begins at measure 102 with a melodic line starting on a half rest, marked *mp* and *cresc.*. The Violin part also starts at measure 102 with a melodic line starting on a half rest, marked *p*, *cresc.*, and *mf*. The Saxophone/Horn part has a whole rest for the entire duration. The Piano part has whole rests for the first two measures, followed by a chordal entry in the third measure marked *f*. The Electric Guitar part provides a harmonic accompaniment with chords, starting at measure 102 with a half rest, marked *p* and *cresc.*.

9. A Moment of War

105

Fl. *ff* *mf* **107**

Vln. *fff* *mf* **107**

S. H. *f* **107**  
as Ms. Henry: O Christ and Moth-er! —

Pno. *fff* *mf*  
8<sup>va</sup> pedal ad lib loco

E.Gtr. *f* **107**

Detailed description: This page of a musical score is for the piece '9. A Moment of War'. It features five staves: Flute (Fl.), Violin (Vln.), Soprano/High Voice (S. H.), Piano (Pno.), and Electric Guitar (E.Gtr.). The score begins at measure 105 and ends at measure 107. The Flute and Violin parts play a melodic line starting with a half note G4 (with a flat) and a quarter note A4, followed by a half note B4 and a quarter note C5. The Soprano/High Voice part has a rest until measure 107, where it begins with a half note G4 and a quarter note A4. The Piano part has a left-hand accompaniment of eighth notes and a right-hand accompaniment of chords. The Electric Guitar part plays a series of chords. The score includes dynamic markings such as *ff*, *fff*, *mf*, and *f*. There are also performance instructions like 'pedal ad lib' and 'loco' for the piano part. Measure numbers 105 and 107 are boxed in the original image.

9. A Moment of War

110

Fl. *ff*

110

Vln. *ff*

110

S. Ms. H. *f* *freely*  
O Christ and Moth-er! —

110

Pno. *ff*

110

E.Gtr. *ff*

Detailed description: This page of a musical score is titled "9. A Moment of War". It features five staves: Flute (Fl.), Violin (Vln.), Soprano (S.), Piano (Pno.), and Electric Guitar (E.Gtr.). The Flute, Violin, and Electric Guitar parts begin with a melodic phrase in 7/4 time, marked with a forte dynamic (*ff*) and a rehearsal mark (110). The Soprano part has a rest in the first measure, followed by a melodic line starting in the second measure, marked with a forte dynamic (*f*) and the instruction "freely". The lyrics "O Christ and Moth-er! —" are written below the Soprano staff. The Piano part has a complex chordal texture in the first measure, also marked with *ff* and rehearsal mark 110. The Soprano staff includes a double bar line and a fermata over the final note of the phrase. The time signature changes from 7/4 to 4/4, then to 2/4, and back to 4/4 across the measures.

9. A Moment of War

114

Fl. *ff* (no dim.)

Vln. *ff* *pp*

S. Ms. H. 114

Pno. *ff* *loco* *mf* *mp*

E.Gtr. *ff*

8<sup>va</sup> loco. 8<sup>va</sup>

Detailed description: This page of a musical score is for the piece '9. A Moment of War'. It features five staves: Flute (Fl.), Violin (Vln.), Saxophone/Horn (S. Ms. H.), Piano (Pno.), and Electric Guitar (E.Gtr.). The score begins at measure 114, which is boxed in the original image. The Flute part starts with a dynamic of *ff* and includes a '(no dim.)' instruction. The Violin part also starts with *ff* and ends with a *pp* dynamic. The Saxophone/Horn part is silent throughout. The Piano part has a treble and bass clef; the treble clef part starts with *ff* and includes 'loco' markings, while the bass clef part has '8<sup>va</sup>' markings. The Piano part concludes with dynamics of *mf* and *mp*. The Electric Guitar part starts with *ff*. The score is divided into measures with time signatures of 7/8, 3/4, and 4/4.

9. A Moment of War

118 121

Fl. *p* *pp*

Vln. *p* *pp*

Ms. H. *p dolce*  
as Salaria: But dark - ness — o - pens like a

Pno. *p* *pp*  
loco loco *8<sup>va</sup>* loco

E.Gtr.

Detailed description: This page of a musical score is for the piece '9. A Moment of War'. It features five staves: Flute (Fl.), Violin (Vln.), Soprano (Ms. H.), Piano (Pno.), and Electric Guitar (E.Gtr.). The tempo is marked as 118. The Flute and Violin parts have dynamics of *p* and *pp*. The Soprano part has a dynamic of *p dolce* and includes the lyrics 'as Salaria: But dark - ness — o - pens like a'. The Piano part has dynamics of *p* and *pp*, with a *loco* marking and an *8<sup>va</sup>* marking. The Electric Guitar part is marked with a *loco* marking. There are two boxed measure numbers, 118 and 121, indicating the start of the section.

9. A Moment of War

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.

122

E.Gtr.

The musical score is arranged in five systems. The first system shows the Flute (Fl.) and Violin (Vln.) parts, both with rests. The second system features the Soprano/Mezzo-Soprano (S. Ms. H.) part with the lyrics "knife for you and you are marked down by your puls - ing brain \_\_\_\_\_" and a performance marking of *(dolce p)*. The third system contains the Piano (Pno.) part, with a treble clef staff showing chords and a bass clef staff showing a bass line with a *loco* marking and a dashed line. The fourth system shows the Electric Guitar (E.Gtr.) part with rests. The score includes time signature changes from 2/4 to 3/4 and back to 2/4.

9. A Moment of War

126

Fl. *p* *p* *f*

126 *pizz.* *arco* *pizz.*  
*p* *p* *f* *pp*

126  
S. H. *mf* *mp*  
and i - so - lat - ed — and your

126 *8<sup>va</sup>* *8<sup>va</sup>*  
Pno. *p* *p* *f*

126 *p* *p* *f* *pp*  
E.Gtr. unpitched, muted VI string

Detailed description: This page of a musical score is for the piece '9. A Moment of War'. It features five staves: Flute (Fl.), Violin (Vln.), Soprano (S. H.), Piano (Pno.), and Electric Guitar (E.Gtr.). The score is divided into measures with changing time signatures: 3/4, 4/4, 3/4, and 4/4. The Flute part starts at measure 126 with a piano (*p*) dynamic, playing a melodic line with slurs. The Violin part also starts at measure 126, playing a pizzicato (*pizz.*) line with a piano (*p*) dynamic, then switches to arco (*arco*) with a crescendo from *p* to *f*, and returns to *pizz.* with a *pp* dynamic. The Soprano part has lyrics: 'and i - so - lat - ed —' and 'and your'. The Piano part features an 8<sup>va</sup> (octave up) marking and a crescendo from *p* to *f*. The Electric Guitar part starts at measure 126 with a piano (*p*) dynamic, has a crescendo to *f*, and ends with a *pp* dynamic section marked 'unpitched, muted VI string'.



9. A Moment of War

131 132

Fl. *mf* *f*

Vln. arco *mf* *f*

S. H. *ff*  
breath-ing, — as both: your breath-ing is the blast

Pno. *f*  
pedal ad lib

E.Gtr. *sub. f*

Detailed description: This page of a musical score is for the piece '9. A Moment of War'. It features five staves: Flute (Fl.), Violin (Vln.), Soprano/High Voice (S. H.), Piano (Pno.), and Electric Guitar (E.Gtr.). The Flute part begins at measure 131 with a rest, then enters at measure 132 with a melodic line starting on a middle C, marked *mf*, which intensifies to *f* by the end of the phrase. The Violin part also starts with a rest at measure 131 and enters at measure 132 with a rhythmic accompaniment of eighth notes, marked *mf* and *f*, and is played *arco*. The Soprano/High Voice part has lyrics: 'breath-ing, —' at measure 131 and 'as both: your breath-ing is the blast' at measure 132, with a *ff* dynamic. The Piano part has a rest at measure 131 and enters at measure 132 with a chordal accompaniment marked *f*, including a 'pedal ad lib' instruction. The Electric Guitar part has a rest at measure 131 and enters at measure 132 with a distorted accompaniment marked *sub. f*.

9. A Moment of War

134

Fl. *mf* *f* *mf*

Vln. *mf* *f* arco *mf*

S. Ms. H. the bul - let \_\_\_\_\_ your breath - ing is the

Pno.

E.Gtr.

Detailed description: This page of a musical score is for the piece '9. A Moment of War'. It features five staves: Flute (Fl.), Violin (Vln.), Soprano (S.), Piano (Pno.), and Electric Guitar (E.Gtr.). The Flute part begins at measure 134 with a melody of eighth notes, marked *mf*, *f*, and *mf*. The Violin part also starts at measure 134, mirroring the flute's melody with *mf*, *f*, and *arco* *mf* dynamics. The Soprano part has lyrics: 'the bul - let \_\_\_\_\_ your breath - ing is the'. The Piano part consists of three measures of sustained chords. The Electric Guitar part features three measures of sustained chords, with the third measure being a more complex chord structure.

9. A Moment of War

137

Fl. *f* *mf* *f* *pp* 140

Vln. *f* *mf* *f* *pp*

S. H. 137 140  
blast the bul - let

Pno. *mf* *f* *sub. mp*

E.Gtr. *mp*

Detailed description: This page of a musical score is for the piece '9. A Moment of War'. It features five staves: Flute (Fl.), Violin (Vln.), Soprano (S. H.), Piano (Pno.), and Electric Guitar (E.Gtr.). The Flute and Violin parts are marked with dynamics *f*, *mf*, *f*, and *pp*. The Soprano part has lyrics: 'blast the bul - let'. The Piano part has dynamics *mf*, *f*, and *sub. mp*. The Electric Guitar part is marked *mp*. Measure numbers 137 and 140 are indicated at the beginning and end of the section respectively.

9. A Moment of War

141

Fl.

141

Vln.

141 *mf*

S.  
Ms. H.

the bul - let and the fi - nal sky.

141

Pno.

*p*

141

E.Gtr.

*p*

9. A Moment of War

146

Fl.

146

Vln.

146

S.  
Ms. H.

146

Pno.

*pp*

146

E.Gtr.

Detailed description: This page of a musical score is for the piece '9. A Moment of War'. It features five staves. The Flute (Fl.), Violin (Vln.), and Soprano/High Voice (S. Ms. H.) staves each begin with a measure number of 146 and contain five measures of music, each represented by a single horizontal line. The Piano (Pno.) staff is divided into two systems. The upper system has a treble clef and contains five measures of music, with the first measure marked with a piano (*p*) dynamic and the fifth measure marked with a pianissimo (*pp*) dynamic. The lower system has a bass clef and contains two measures of music, each represented by a single horizontal line. The Electric Guitar (E.Gtr.) staff begins with a measure number of 146 and contains five measures of music, each represented by a single horizontal line.

9. A Moment of War

**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.

151

VAMP

Pno.

(Pia)

# 10. Accommodations are swell

Text by Don Henry

Flute TACET

Clarinet in B $\flat$  TACET

Violin TACET

Cello TACET

Salaria TACET

Don  
(spoken) 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.

Piano TACET

E. Guitar TACET

B. Guitar TACET

Drum Set TACET

**attacca**

# 11. Megan's World (pt. 3)

Text by Frank Nawrot

The musical score is arranged in a system with seven staves. The top three staves are for Flute, Clarinet in B $\flat$ , and Cello. The fourth staff is for Megan (fixed media), which includes a vocal line with lyrics: "Col - lege kids Col - lege kids". The bottom three staves are for Piano, E. Guitar, and Drum Set. The tempo is marked as  $\text{♩} = 200$ . The time signature is 3/4. The score consists of four measures, each containing a whole rest for the instrumental parts and a quarter note with an 'x' for the vocal part.



11. Megan's World (pt. 3)

5

Fl.

B♭ Cl.

5

Vc.

5

Meg.

Col - lege kids Col - lege kids

5

*agitato*  
*f*

Pno.

5

*mf*

E.Gtr.

5

*agitato*

D. S.

*f* as written; no improv.

11. Megan's World (pt. 3)

9

Fl.

B♭ Cl.

9

Vc.

9

Meg.

Col - lege kids Col - lege kids

9

Pno.

9

E.Gtr.

9

D. S.

*f*

The musical score is for a piece titled "11. Megan's World (pt. 3)". It consists of seven staves. The first two staves are for Flute (Fl.) and B♭ Clarinet (B♭ Cl.), both of which are silent throughout the piece. The third staff is for Violoncello (Vc.), which plays a rhythmic pattern of quarter notes starting at measure 9, marked with a forte (*f*) dynamic. The fourth staff is for Meg, who sings the lyrics "Col - lege kids Col - lege kids" in a simple, rhythmic melody. The fifth staff is for Piano (Pno.), which plays a melodic line in the right hand and is silent in the left hand. The sixth staff is for Electric Guitar (E.Gtr.), which plays a melodic line in the right hand and is silent in the left hand. The seventh staff is for Double Bass (D. S.), which plays a rhythmic pattern of quarter notes. The score is in 4/4 time and begins at measure 9.

11. Megan's World (pt. 3)

13 15

Fl.

B $\flat$  Cl.

Vc.

Meg.

Pno.

E.Gtr.

D. S.

Col - lege kids Col - lege kids en - ti - tle - ment

*f* *fp*

*f*

Detailed description: This is a musical score for a piece titled "Megan's World (pt. 3)". The score is arranged in a system with seven staves. From top to bottom, the staves are for Flute (Fl.), Bass Clarinet (B $\flat$  Cl.), Vocals (Vc.), Megaphone (Meg.), Piano (Pno.), Electric Guitar (E.Gtr.), and Double Bass (D. S.). The music is in 4/4 time. The Flute part begins at measure 13 and has a dynamic marking of *f* (forte) at measure 15, which then changes to *fp* (fortissimo piano) with a hairpin crescendo. The Bass Clarinet part is mostly silent, with rests. The Vocal part has lyrics: "Col - lege kids Col - lege kids en - ti - tle - ment". The Megaphone part has "x" marks above the notes, indicating a specific sound effect. The Piano part has a melodic line in the right hand and rests in the left hand. The Electric Guitar part has a melodic line with a key signature of one sharp (F#). The Double Bass part has a rhythmic pattern of eighth notes with accents.

11. Megan's World (pt. 3)

16

Fl. *f*

B $\flat$  Cl.

16

Vc.

16

Meg.

en - ti - tle - ment en - ti - tle - ment col - lege kids

16

Pno.

16

E.Gtr.

16

D. S.

Detailed description: This page contains a musical score for 'Megan's World (pt. 3)'. It features six staves: Flute (Fl.), Bass Clarinet (B $\flat$  Cl.), Vocals (Vc.), Piano (Pno.), Electric Guitar (E.Gtr.), and Double Bass (D. S.). The Flute part begins at measure 16 with a melodic line marked *f*. The Bass Clarinet part is mostly silent. The Vocalist enters at measure 16 with the lyrics 'en - ti - tle - ment en - ti - tle - ment col - lege kids'. The Piano part provides harmonic support with chords and moving lines. The Electric Guitar part features a rhythmic pattern with accents. The Double Bass part plays a steady eighth-note accompaniment.

11. Megan's World (pt. 3)

(x note heads denote unpitched speech)

19

Fl. *f fp* *f* CUCK! CUCK!

B♭ Cl. *f* (x note heads denote unpitched speech) CUCK! CUCK! *f fp*

Vc. 19 *mp* *cresc.*

Meg. 19 CUCK! CUCK! big - ot big - ot mi - cro - ag -

Pno. 19 *f* *agitato*

E.Gtr. 19 *mf*

D. S. 19 *f* *agitato* as written; no improv.

11. Megan's World (pt. 3)

22

Fl.

*f fp* *f*

B♭ Cl.

*f*

big - ot big - ot big - ot big - ot

Vc.

*mp* *cresc.*

22

Meg.

3 3 3

gres - sion mi - cro - ag - gres - sion

22

Pno.

22

E.Gtr.

22

D. S.

11. Megan's World (pt. 3)

25 28

Fl. *CUCK!*  
*ff*

B♭ Cl. *CUCK!*  
*ff*

Vc. (x note heads denote unpitched speech) *CUCK!*  
*ff*

Meg. 25 28  
shel - tered rear shel - tered rear fas - ci - sm

Pno. (x note heads denote unpitched speech) *CUCK!*  
*ff*

E.Gtr. (x note heads denote unpitched speech) *CUCK!*  
*ff* *mf*

D. S. 25 (spoken only) *CUCK!*  
*ff*

11. Megan's World (pt. 3)

29

Fl.

B♭ Cl.

29

Vc. *mf*

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.

Detailed description: This page contains a musical score for seven instruments. The Flute (Fl.) and Bass Clarinet (B♭ Cl.) parts are mostly rests. The Violoncello (Vc.) part features a melodic line of eighth notes in the first two measures, followed by a measure with a dynamic marking of *mf* and a note marked with an 'x'. The Megaphone (Meg.) part has a rhythmic pattern of eighth notes with 'x' marks above them, corresponding to the lyrics 'fas - ci - sm' repeated four times. The Piano (Pno.) part has a rhythmic accompaniment of eighth notes with a key signature of two sharps. The Electric Guitar (E.Gtr.) part has a similar rhythmic accompaniment. The Double Bass (D. S.) part has a complex rhythmic pattern with notes marked with '+' and 'o' symbols.



11. Megan's World (pt. 3)

32

Fl.

B $\flat$  Cl.

Vc.

Meg.

Pno.

E.Gtr.

D. S.

fas - ci - sm fas - ci - sm fas - ci - sm fas - ci - sm CHAD!

*f fp*

*mf f*

Detailed description: This page of a musical score is for the piece 'Megan's World (pt. 3)'. It features seven staves: Flute (Fl.), Clarinet in B-flat (B $\flat$  Cl.), Violoncello (Vc.), Meg, Piano (Pno.), Electric Guitar (E.Gtr.), and Double Bass (D. S.). The score begins at measure 32. The Flute part has a rest for the first two measures, followed by a melodic phrase in the third measure marked with a forte (*f*) dynamic and a hairpin crescendo leading to a fortissimo (*fp*) dynamic. The Clarinet part plays a steady eighth-note accompaniment in the key of D major. The Violoncello part features a rhythmic pattern of eighth notes with 'x' marks above them, indicating muted strings. The Meg part has lyrics 'fas - ci - sm fas - ci - sm fas - ci - sm fas - ci - sm CHAD!' with 'x' marks above the notes. The Piano part plays a rhythmic accompaniment of eighth notes in the right hand and rests in the left hand. The Electric Guitar part plays a rhythmic accompaniment of eighth notes in the key of D major. The Double Bass part plays a rhythmic accompaniment of eighth notes. Dynamics include *f*, *fp*, *mf*, and *f*.

11. Megan's World (pt. 3)

35 36

Fl. *f*

B♭ Cl. *f* FREE - DOM *ff* FREE - DOM

Vc. *ff* CHAD! *ff*

Meg. 35 36  
CHAD! CHAD! FREE - DOM OF SPEECH! FREE - DOM OF SPEECH!

Pno. 35 CHAD! *ff* *f*

E.Gtr. 35 *ff* CHAD! *mf* *8va*

D. S. 35 *ff* (spoken only) CHAD! *ff*

11. Megan's World (pt. 3)

38 *f* *p* *cresc.*

Fl. fas - ci - sm fas - ci - sm fas - ci - sm fas - ci - sm

B♭ Cl. *fff* *ff* *f*  
FREE - DOM FREE - DOM FREE - DOM

Vc. *mp* *cresc.*  
fas - ci - sm fas - ci - sm

38  
Meg. FREE - DOM OF SPEECH! FREE - DOM OF SPEECH! FREE - DOM OF SPEECH!

38 *mp* *cresc.*  
Pno. fas - ci - sm fas - ci - sm

38 <sup>(8va)</sup>  
E.Gtr.

38  
D. S.

11. Megan's World (pt. 3)

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

11. Megan's World (pt. 3)

44

Fl. *f*

B♭ Cl. *f*

Vc. *mf*

free - dom of speech free - dom of speech free - dom of speech

44

Meg. *f*

an - ti - fa an - ti - fa an - ti - fa

Pno. *f*

E.Gtr. *mp*

D. S. *mp* as written; no improv.

11. Megan's World (pt. 3)

47

Fl.

B♭ Cl.

47

Vc.

free - dom of speech free - dom of speech free - dom of speech

47

Meg.

an - ti - fa an - ti - fa an - ti - fa

47

Pno.

47

E.Gtr.

47

D. S.

Detailed description: This is a musical score for a piece titled "11. Megan's World (pt. 3)". The score is arranged in a system with six staves. From top to bottom, the staves are: Flute (Fl.), Clarinet in B-flat (B♭ Cl.), Guitar (Vc.), Vocals (Meg.), Piano (Pno.), and Drums (D. S.). The music is in 4/4 time and the key signature has two sharps (F# and C#). The score begins at measure 47. The Flute and Clarinet parts play a melodic line with a slur over the first measure and a dynamic marking of  $\text{mf}$ . The Guitar part consists of a series of 'x' marks on the staff, indicating muted notes. The Vocals part has lyrics: "free - dom of speech free - dom of speech free - dom of speech" and "an - ti - fa an - ti - fa an - ti - fa". The Piano part has a dynamic marking of  $\text{mf}$  and plays a simple accompaniment. The Electric Guitar (E.Gtr.) part has a dynamic marking of  $\text{mf}$  and plays a rhythmic pattern with slurs. The Drums (D. S.) part has a dynamic marking of  $\text{mf}$  and plays a rhythmic pattern with slurs.

11. Megan's World (pt. 3)

50

Fl.

B♭ Cl.

50

Vc.

50

Meg.

an - ti - fa

50

Pno.

50

E.Gtr.

50

D. S.

Detailed description: This is a page of a musical score for the piece 'Megan's World (pt. 3)'. The score is arranged in a system with seven staves. From top to bottom, the staves are: Flute (Fl.), Bass Clarinet (B♭ Cl.), Violoncello (Vc.), Megan (vocals), Piano (Pno.), Electric Guitar (E.Gtr.), and Double Bass (D. S.). The Flute, Bass Clarinet, and Piano staves have a measure rest in the first measure of the system. The Violoncello and Piano staves have a single note in the first measure, marked with an accent (^). The Megan staff has the lyrics 'an - ti - fa' under the first three notes of the first measure. The Electric Guitar staff has a melodic line starting with a key signature of two sharps (F# and C#). The Double Bass staff has a rhythmic pattern of eighth notes, marked with accents (>) and 'x' symbols above the notes. The number '50' is written above the first measure of each staff.

11. Megan's World (pt. 3)

53

Fl.

B♭ Cl.

53

Vc.

53

Meg.

53

Pno.

53

E.Gtr.

53

D. S.

The musical score consists of seven staves. The first six staves (Flute, B♭ Clarinet, Violoncello, Megan, Piano, and Electric Guitar) each contain a single note on a staff line in every measure. The seventh staff (Double Bass) contains a rhythmic pattern of eighth notes with accents and 'x' marks above them.



11. Megan's World (pt. 3)

**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.

Vamp until fixed media scene concludes.

56

Vc. *p*

56

D. S. *p*

The musical score consists of two staves. The top staff is for Violin/Contra (Vc.) in bass clef, starting at measure 56. It features a melodic line with notes G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, C31, D31, E31, F31, G31, A31, B31, C32, D32, E32, F32, G32, A32, B32, C33, D33, E33, F33, G33, A33, B33, C34, D34, E34, F34, G34, A34, B34, C35, D35, E35, F35, G35, A35, B35, C36, D36, E36, F36, G36, A36, B36, C37, D37, E37, F37, G37, A37, B37, C38, D38, E38, F38, G38, A38, B38, C39, D39, E39, F39, G39, A39, B39, C40, D40, E40, F40, G40, A40, B40, C41, D41, E41, F41, G41, A41, B41, C42, D42, E42, F42, G42, A42, B42, C43, D43, E43, F43, G43, A43, B43, C44, D44, E44, F44, G44, A44, B44, C45, D45, E45, F45, G45, A45, B45, C46, D46, E46, F46, G46, A46, B46, C47, D47, E47, F47, G47, A47, B47, C48, D48, E48, F48, G48, A48, B48, C49, D49, E49, F49, G49, A49, B49, C50, D50, E50, F50, G50, A50, B50, C51, D51, E51, F51, G51, A51, B51, C52, D52, E52, F52, G52, A52, B52, C53, D53, E53, F53, G53, A53, B53, C54, D54, E54, F54, G54, A54, B54, C55, D55, E55, F55, G55, A55, B55, C56, D56, E56, F56, G56, A56, B56, C57, D57, E57, F57, G57, A57, B57, C58, D58, E58, F58, G58, A58, B58, C59, D59, E59, F59, G59, A59, B59, C60, D60, E60, F60, G60, A60, B60, C61, D61, E61, F61, G61, A61, B61, C62, D62, E62, F62, G62, A62, B62, C63, D63, E63, F63, G63, A63, B63, C64, D64, E64, F64, G64, A64, B64, C65, D65, E65, F65, G65, A65, B65, C66, D66, E66, F66, G66, A66, B66, C67, D67, E67, F67, G67, A67, B67, C68, D68, E68, F68, G68, A68, B68, C69, D69, E69, F69, G69, A69, B69, C70, D70, E70, F70, G70, A70, B70, C71, D71, E71, F71, G71, A71, B71, C72, D72, E72, F72, G72, A72, B72, C73, D73, E73, F73, G73, A73, B73, C74, D74, E74, F74, G74, A74, B74, C75, D75, E75, F75, G75, A75, B75, C76, D76, E76, F76, G76, A76, B76, C77, D77, E77, F77, G77, A77, B77, C78, D78, E78, F78, G78, A78, B78, C79, D79, E79, F79, G79, A79, B79, C80, D80, E80, F80, G80, A80, B80, C81, D81, E81, F81, G81, A81, B81, C82, D82, E82, F82, G82, A82, B82, C83, D83, E83, F83, G83, A83, B83, C84, D84, E84, F84, G84, A84, B84, C85, D85, E85, F85, G85, A85, B85, C86, D86, E86, F86, G86, A86, B86, C87, D87, E87, F87, G87, A87, B87, C88, D88, E88, F88, G88, A88, B88, C89, D89, E89, F89, G89, A89, B89, C90, D90, E90, F90, G90, A90, B90, C91, D91, E91, F91, G91, A91, B91, C92, D92, E92, F92, G92, A92, B92, C93, D93, E93, F93, G93, A93, B93, C94, D94, E94, F94, G94, A94, B94, C95, D95, E95, F95, G95, A95, B95, C96, D96, E96, F96, G96, A96, B96, C97, D97, E97, F97, G97, A97, B97, C98, D98, E98, F98, G98, A98, B98, C99, D99, E99, F99, G99, A99, B99, C100, D100, E100, F100, G100, A100, B100, C101, D101, E101, F101, G101, A101, B101, C102, D102, E102, F102, G102, A102, B102, C103, D103, E103, F103, G103, A103, B103, C104, D104, E104, F104, G104, A104, B104, C105, D105, E105, F105, G105, A105, B105, C106, D106, E106, F106, G106, A106, B106, C107, D107, E107, F107, G107, A107, B107, C108, D108, E108, F108, G108, A108, B108, C109, D109, E109, F109, G109, A109, B109, C110, D110, E110, F110, G110, A110, B110, C111, D111, E111, F111, G111, A111, B111, C112, D112, E112, F112, G112, A112, B112, C113, D113, E113, F113, G113, A113, B113, C114, D114, E114, F114, G114, A114, B114, C115, D115, E115, F115, G115, A115, B115, C116, D116, E116, F116, G116, A116, B116, C117, D117, E117, F117, G117, A117, B117, C118, D118, E118, F118, G118, A118, B118, C119, D119, E119, F119, G119, A119, B119, C120, D120, E120, F120, G120, A120, B120, C121, D121, E121, F121, G121, A121, B121, C122, D122, E122, F122, G122, A122, B122, C123, D123, E123, F123, G123, A123, B123, C124, D124, E124, F124, G124, A124, B124, C125, D125, E125, F125, G125, A125, B125, C126, D126, E126, F126, G126, A126, B126, C127, D127, E127, F127, G127, A127, B127, C128, D128, E128, F128, G128, A128, B128, C129, D129, E129, F129, G129, A129, B129, C130, D130, E130, F130, G130, A130, B130, C131, D131, E131, F131, G131, A131, B131, C132, D132, E132, F132, G132, A132, B132, C133, D133, E133, F133, G133, A133, B133, C134, D134, E134, F134, G134, A134, B134, C135, D135, E135, F135, G135, A135, B135, C136, D136, E136, F136, G136, A136, B136, C137, D137, E137, F137, G137, A137, B137, C138, D138, E138, F138, G138, A138, B138, C139, D139, E139, F139, G139, A139, B139, C140, D140, E140, F140, G140, A140, B140, C141, D141, E141, F141, G141, A141, B141, C142, D142, E142, F142, G142, A142, B142, C143, D143, E143, F143, G143, A143, B143, C144, D144, E144, F144, G144, A144, B144, C145, D145, E145, F145, G145, A145, B145, C146, D146, E146, F146, G146, A146, B146, C147, D147, E147, F147, G147, A147, B147, C148, D148, E148, F148, G148, A148, B148, C149, D149, E149, F149, G149, A149, B149, C150, D150, E150, F150, G150, A150, B150, C151, D151, E151, F151, G151, A151, B151, C152, D152, E152, F152, G152, A152, B152, C153, D153, E153, F153, G153, A153, B153, C154, D154, E154, F154, G154, A154, B154, C155, D155, E155, F155, G155, A155, B155, C156, D156, E156, F156, G156, A156, B156, C157, D157, E157, F157, G157, A157, B157, C158, D158, E158, F158, G158, A158, B158, C159, D159, E159, F159, G159, A159, B159, C160, D160, E160, F160, G160, A160, B160, C161, D161, E161, F161, G161, A161, B161, C162, D162, E162, F162, G162, A162, B162, C163, D163, E163, F163, G163, A163, B163, C164, D164, E164, F164, G164, A164, B164, C165, D165, E165, F165, G165, A165, B165, C166, D166, E166, F166, G166, A166, B166, C167, D167, E167, F167, G167, A167, B167, C168, D168, E168, F168, G168, A168, B168, C169, D169, E169, F169, G169, A169, B169, C170, D170, E170, F170, G170, A170, B170, C171, D171, E171, F171, G171, A171, B171, C172, D172, E172, F172, G172, A172, B172, C173, D173, E173, F173, G173, A173, B173, C174, D174, E174, F174, G174, A174, B174, C175, D175, E175, F175, G175, A175, B175, C176, D176, E176, F176, G176, A176, B176, C177, D177, E177, F177, G177, A177, B177, C178, D178, E178, F178, G178, A178, B178, C179, D179, E179, F179, G179, A179, B179, C180, D180, E180, F180, G180, A180, B180, C181, D181, E181, F181, G181, A181, B181, C182, D182, E182, F182, G182, A182, B182, C183, D183, E183, F183, G183, A183, B183, C184, D184, E184, F184, G184, A184, B184, C185, D185, E185, F185, G185, A185, B185, C186, D186, E186, F186, G186, A186, B186, C187, D187, E187, F187, G187, A187, B187, C188, D188, E188, F188, G188, A188, B188, C189, D189, E189, F189, G189, A189, B189, C190, D190, E190, F190, G190, A190, B190, C191, D191, E191, F191, G191, A191, B191, C192, D192, E192, F192, G192, A192, B192, C193, D193, E193, F193, G193, A193, B193, C194, D194, E194, F194, G194, A194, B194, C195, D195, E195, F195, G195, A195, B195, C196, D196, E196, F196, G196, A196, B196, C197, D197, E197, F197, G197, A197, B197, C198, D198, E198, F198, G198, A198, B198, C199, D199, E199, F199, G199, A199, B199, C200, D200, E200, F200, G200, A200, B200, C201, D201, E201, F201, G201, A201, B201, C202, D202, E202, F202, G202, A202, B202, C203, D203, E203, F203, G203, A203, B203, C204, D204, E204, F204, G204, A204, B204, C205, D205, E205, F205, G205, A205, B205, C206, D206, E206, F206, G206, A206, B206, C207, D207, E207, F207, G207, A207, B207, C208, D208, E208, F208, G208, A208, B208, C209, D209, E209, F209, G209, A209, B209, C210, D210, E210, F210, G210, A210, B210, C211, D211, E211, F211, G211, A211, B211, C212, D212, E212, F212, G212, A212, B212, C213, D213, E213, F213, G213, A213, B213, C214, D214, E214, F214, G214, A214, B214, C215, D215, E215, F215, G215, A215, B215, C216, D216, E216, F216, G216, A216, B216, C217, D217, E217, F217, G217, A217, B217, C218, D218, E218, F218, G218, A218, B218, C219, D219, E219, F219, G219, A219, B219, C220, D220, E220, F220, G220, A220, B220, C221, D221, E221, F221, G221, A221, B221, C222, D222, E222, F222, G222, A222, B222, C223, D223, E223, F223, G223, A223, B223, C224, D224, E224, F224, G224, A224, B224, C225, D225, E225, F225, G225, A225, B225, C226, D226, E226, F226, G226, A226, B226, C227, D227, E227, F227, G227, A227, B227, C228, D228, E228, F228, G228, A228, B228, C229, D229, E229, F229, G229, A229, B229, C230, D230, E230, F230, G230, A230, B230, C231, D231, E231, F231, G231, A231, B231, C232, D232, E232, F232, G232, A232, B232, C233, D233, E233, F233, G233, A233, B233, C234, D234, E234, F234, G234, A234, B234, C235, D235, E235, F235, G235, A235, B235, C236, D236, E236, F236, G236, A236, B236, C237, D237, E237, F237, G237, A237, B237, C238, D238, E238, F238, G238, A238, B238, C239, D239, E239, F239, G239, A239, B239, C240, D240, E240, F240, G240, A240, B240, C241, D241, E241, F241, G241, A241, B241, C242, D242, E242, F242, G242, A242, B242, C243, D243, E243, F243, G243, A243, B243, C244, D244, E244, F244, G244, A244, B244, C245, D245, E245, F245, G245, A245, B245, C246, D246, E246, F246, G246, A246, B246, C247, D247, E247, F247, G247, A247, B247, C248, D248, E248, F248, G248, A248, B248, C249, D249, E249, F249, G249, A249, B249, C250, D250, E250, F250, G250, A250, B250, C251, D251, E251, F251, G251, A251, B251, C252, D252, E252, F252, G252, A252, B252, C253, D253, E253, F253, G253, A253, B253, C254, D254, E254, F254, G254, A254, B254, C255, D255, E255, F255, G255, A255, B255, C256, D256, E256, F256, G256, A256, B256, C257, D257, E257, F257, G257, A257, B257, C258, D258, E258, F258, G258, A258, B258, C259, D259, E259, F259, G259, A259, B259, C260, D260, E260, F260, G260, A260, B260, C261, D261, E261, F261, G261, A261, B261, C262, D262, E262, F262, G262, A262, B262, C263, D263, E263, F263, G263, A263, B263, C264, D264, E264, F264, G264, A264, B264, C265, D265, E265, F265, G265, A265, B265, C266, D266, E266, F266, G266, A266, B266, C267, D267, E267, F267, G267, A267, B267, C268, D268, E268, F268, G268, A268, B268, C269, D269, E269, F269, G269, A269, B269, C270, D270, E270, F270, G270, A270, B270, C271, D271, E271, F271, G271, A271, B271, C272, D272, E272, F272, G272, A272, B272, C273, D273, E273, F273, G273, A273, B273, C274, D274, E274, F274, G274, A274, B274, C275, D275, E275, F275, G275, A275, B275, C276, D276, E276, F276, G276, A276, B276, C277, D277, E277, F277, G277, A277, B277, C278, D278, E278, F278, G278, A278, B278, C279, D279, E279, F279, G279, A279, B279, C280, D280, E280, F280, G280, A280, B280, C281, D281, E281, F281, G281, A281, B281, C282, D282, E282, F282, G282, A282, B282, C283, D283, E283, F283, G283, A283, B283, C284, D284, E284, F284, G284, A284, B284, C285, D285, E285, F285, G285, A285, B285, C286, D286, E286, F286, G286, A286, B286, C287, D287, E287, F287, G287, A287, B287, C288, D288, E288, F288, G288, A288, B288, C289, D289, E289, F289, G289, A289, B289, C290, D290, E290, F290, G290, A290, B290, C291, D291, E291, F291, G291, A291, B291, C292, D292, E292, F292, G292, A292, B292, C293, D293, E293, F293, G293, A293, B293, C294, D294, E294, F294, G294, A294, B294, C295, D295, E295, F295, G295, A295, B295, C296, D296, E296, F296, G296, A296, B296, C297, D297, E297, F297, G297, A297, B297, C298, D298, E298, F298, G298, A298, B298, C299, D299, E299, F299, G299, A299, B299, C300, D300, E300, F300, G300, A300, B300, C301, D301, E301, F301, G301, A301, B301, C302, D302, E302, F302, G302, A302, B302, C303, D303, E303, F303, G303, A303, B303, C304, D304, E304, F304, G304, A304, B304, C305, D305, E305, F305, G305, A305, B305, C306, D306, E306, F306, G306, A306, B306, C307, D307, E307, F307, G307, A307, B307, C308, D308, E308, F308, G308, A308, B308, C309, D309, E309, F309, G309, A309, B309, C310, D310, E310, F310, G310, A310, B310, C311, D311, E311, F311, G311, A311, B311, C312, D312, E312, F312, G312, A312, B312, C313, D313, E313, F313, G313, A313, B313, C314, D314, E314, F314, G314, A314, B314, C315, D315, E315, F315, G315, A315, B315, C316, D316, E316, F316, G316, A316, B316, C317, D317, E317, F317, G317, A317, B317, C318, D318, E318, F318, G318, A318, B318, C319, D319, E319, F319, G319, A319, B319, C320, D320, E320, F320, G320, A320, B320, C321, D321, E321, F321, G321, A321, B321, C322, D322, E322, F322, G322, A322, B322, C323, D323, E323, F323, G323, A323, B323, C324, D324, E324, F324, G324, A324, B324, C325, D325, E325, F325, G325, A325, B325, C326, D326, E326, F326, G326, A326, B326, C327, D327, E327, F327, G327, A327, B327, C328, D328, E328, F328, G328, A328, B328, C329, D329, E329, F329, G329, A329, B329, C330, D330, E330, F330, G330, A330, B330, C331, D331, E331, F331, G331, A331, B331, C332, D332, E332, F332, G332, A332, B332, C333, D333, E333, F333, G333, A333, B333, C334, D334, E334, F334, G334, A334, B334, C335, D335, E335, F335, G335, A335, B335, C336, D336, E336, F336, G336, A336, B336, C337, D337, E337, F337, G337, A337, B337, C338, D338, E338, F338, G338, A338, B338, C339, D339, E339, F339, G339, A339, B339, C340, D340, E340, F340, G340, A340, B340, C341, D341, E341, F341, G341, A341, B341, C342, D342, E342, F342, G342, A342, B342, C343, D343, E343, F343, G343, A343, B343, C344, D344, E344, F344, G344, A344, B344, C345, D345, E345, F345, G345, A345, B345, C346, D346, E346, F346, G346, A346, B346, C347, D347, E347, F347, G347, A347, B347, C348, D348, E348, F348, G348, A348, B348, C349, D349, E349, F349, G349, A349, B349, C350, D350, E350, F350, G350, A350, B350, C351, D351, E351, F351, G351, A351, B351, C352, D352, E352, F352, G352, A352, B352, C353, D353, E353, F353, G353, A353, B353, C354, D354, E354, F354, G354, A354, B354, C355, D355, E355, F355, G355, A355, B355, C356, D356, E356, F356, G356, A356, B356, C357, D357, E357, F357, G357, A357, B357, C358, D358, E358, F358, G358, A358, B358, C359, D359, E359, F359, G359, A359, B359, C360, D360, E360, F360, G360, A360, B360, C361, D361, E361, F361, G361, A361, B361, C362, D362, E362, F362, G362, A362, B362, C363, D363, E363, F363, G363, A363, B363, C364, D364, E364, F364, G364, A364, B364, C365, D365, E365, F365, G365, A365, B365, C366, D36

# 12. They That Have the Power

Texts by David Marshall and William Shakespeare

The musical score is arranged in a system of seven staves. The top three staves (Flute, Clarinet in B $\flat$ , and Ms. Henry) and the bottom two staves (Don and Drum Set) contain rests, indicating that these instruments are silent for this section. The E. Guitar and B. Guitar staves contain the primary musical content. The E. Guitar part begins with a 'clean' pickup, followed by a 'Barre 3' and a 'Barre 5'. The instruction 'let ring when possible' is placed above the notes between Barre 3 and Barre 5. A 'Barre 7' is also indicated. The dynamic marking *mf dolce* is present below the first few notes. The B. Guitar part provides a bass line, also marked *mf dolce*. The tempo is set at  $\text{♩} = 72$  and the time signature is 4/4.

12. They That Have the Power

The musical score is arranged in seven staves. The Flute (Fl.) and Music Horn (Ms. H.) parts consist of whole rests throughout the piece. The B♭ Clarinet (B♭ Cl.) part features a melodic line starting with a triplet of eighth notes (F#, G, A) marked *mf*, followed by a sequence of eighth and sixteenth notes. The Drum (Don.) part is marked with an '8' and contains whole rests. The Electric Guitar (E.Gtr.) and Bass parts play a rhythmic accompaniment of eighth notes, with a triplet of eighth notes at the beginning of the first measure and a pair of eighth notes (marked '2') in the second and fourth measures. The Double Bass (D. S.) part also plays a rhythmic accompaniment of eighth notes, with a triplet of eighth notes at the beginning of the first measure. The score is divided into four measures, with a double bar line at the end of each measure.

12. They That Have the Power

7 (♩ = ♩)

Fl.

B♭ Cl.

Ms. H.

Don

7 distortion

E.Gtr.

f

Bass

f

D. S.

f

The musical score is arranged in a system of seven staves. The top three staves (Flute, B♭ Clarinet, and Mellophone) are mostly silent, with rests indicated by a horizontal line with a vertical tick. The Drumset staff shows a consistent rhythmic pattern of eighth notes. The Electric Guitar staff features a distorted, rhythmic pattern of eighth notes, starting with a dynamic marking of 'f'. The Bass staff plays a steady eighth-note line, also marked 'f'. The Double Bass staff has a more complex rhythmic pattern, including some triplet-like figures, and is marked 'f'. A rehearsal mark '7' is placed at the beginning of the Electric Guitar staff, and a 'distortion' box is placed above it. The tempo marking '(♩ = ♩)' is located at the top left of the score.

12. They That Have the Power

The musical score is arranged in seven staves, each with a double bar line and a repeat sign (11) at the beginning. The time signature is 6/4. The Flute (Fl.), B♭ Clarinet (B♭ Cl.), Music Horn (Ms. H.), and Drum (Don) parts consist of whole rests throughout the piece. The Electric Guitar (E.Gtr.) part features a melodic line with eighth-note patterns and a final half-note. The Bass part provides a steady eighth-note accompaniment. The Double Bass (D. S.) part includes a complex rhythmic pattern with eighth notes, quarter notes, and sixteenth-note chords, marked with a star and a plus sign.

12. They That Have the Power

15 16

Fl.

B♭ Cl.

Ms. H. 16  
*f* frustrated and determined  
They that have pow-er to hurt and will do none That do not do the thing they

Don

E.Gtr. clean pizz.  
*mf*

Bass *mf*

D. S. *mf*

12. They That Have the Power

19

Fl.

B $\flat$  Cl.

Ms. H.

19

most do — show, who mov - ing oth - ers are them - selves as stone, un -

Don

8

E.Gtr.

Bass

19

D. S.





12. They That Have the Power

Musical score for the piece "12. They That Have the Power". The score is arranged for seven instruments: Flute (Fl.), B♭ Clarinet (B♭ Cl.), Music Horn (Ms. H.), Drum (Don), Electric Guitar (E.Gtr.), Bass, and Double Bass (D. S.). The music is in 4/4 time and begins at measure 25. The Flute and B♭ Clarinet parts feature melodic lines with long phrases and slurs. The Music Horn and Drum parts are mostly silent, indicated by rests. The Electric Guitar part plays a rhythmic pattern of eighth notes. The Bass part plays a steady eighth-note accompaniment. The Double Bass part features a complex rhythmic pattern with accents and slurs.

12. They That Have the Power

28

Fl.

B♭ Cl.

Ms. H.

Don

E.Gtr.

Bass

D. S.

*pp*

*pp*

28

28

clean (sim. as in beginning)

*mf* dolce

*mf*

28

⊗

Detailed description: This is a page of a musical score for the piece 'They That Have the Power'. The score is arranged in a standard orchestral layout with seven staves. The top two staves are for Flute (Fl.) and B♭ Clarinet (B♭ Cl.), both in 4/4 time. They play a melodic line starting at measure 28, marked with a box containing the number '28'. The Flute part has a long slur over the first two measures, and the B♭ Clarinet part has a similar slur. Both parts are marked *pp* (pianissimo). The Music Horn (Ms. H.) and Drum (Don) staves are empty, with a box containing '28' above the Music Horn staff. The Electric Guitar (E.Gtr.) and Bass staves are in 4/4 time. The E.Gtr. part starts at measure 28, marked with a box containing '28'. It is marked *mf* (mezzo-forte) and *dolce* (dolce). The first measure is marked 'clean' in a box, and the second measure is marked '(sim. as in beginning)'. The Bass part starts at measure 28, marked with a box containing '28', and is marked *mf*. The Double Bass (D. S.) staff is empty, with a box containing '28' above it and a circled 'X' symbol below it. The page number '256' is centered at the bottom.

12. They That Have the Power

30

Fl.

B $\flat$  Cl.

Ms. H.

Don

*mf dolce*

3 3

8 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.

The musical score is arranged in a system with seven staves. From top to bottom: Flute (Fl.), B-flat Clarinet (B $\flat$  Cl.), Music Stand (Ms. H.), Drums (D. S.), Electric Guitar (E.Gtr.), Bass, and Double Bass (D. S.). The Flute, B-flat Clarinet, Music Stand, and Drums staves contain rests. The Electric Guitar and Bass staves have two measures of chords, each marked with a '2' and a double slash. The Double Bass staff has rests. The Drums staff has rests. The vocal line for Don is in the fifth staff, starting at measure 30. It begins with a treble clef, a key signature of one flat, and a 4/4 time signature. The tempo and mood are marked 'mf dolce'. The melody features two triplet markings over the first two measures. The lyrics are: '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 \_'. The score ends at measure 33.

12. They That Have the Power

34

Fl.

B $\flat$  Cl.

34

Ms. H.

Don

8

I have rubbed rough shoul - ders with un - num - bered sol - diers dead in their thou - sands.

*f* *mf*

3 3

They

34

E.Gtr.

2

2

Bass

2

2

34

D. S.

The musical score is arranged in a system with seven staves. From top to bottom: Flute (Fl.), B-flat Clarinet (B $\flat$  Cl.), Musician's Horn (Ms. H.), Drums (Don), Double Bass (Bass), Electric Guitar (E.Gtr.), and Double Bass (D. S.). The Flute, B-flat Clarinet, and Musician's Horn parts consist of whole rests in the first three measures, followed by a quarter rest in the fourth measure. The Drums part has a bass drum pattern starting in the fourth measure. The Double Bass part has a bass line starting in the fourth measure. The Electric Guitar and Double Bass parts have a power chord (2) in the first and third measures. The Drums part has a bass drum pattern starting in the fourth measure. The Double Bass part has a bass line starting in the fourth measure. The lyrics are: "I have rubbed rough shoul - ders with un - num - bered sol - diers dead in their thou - sands." The word "They" is written below the Musician's Horn staff. Dynamic markings include *f* and *mf*. There are also triplet markings (3) over the notes in the Drums part.

12. They That Have the Power

38

Fl. *mf*

B♭ Cl. *mf*

Ms. H. *f*

Don

E.Gtr. 38 *pizz.*

Bass

D. S. 38 *mp*

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

Detailed description: This is a page of a musical score for the piece 'They That Have the Power'. The score is arranged for a band and includes a vocal line. The instruments are Flute (Fl.), Clarinet in B-flat (B♭ Cl.), Saxophone in Major (Ms. H.), Trumpet (Don), Electric Guitar (E.Gtr.), Bass, and Drums (D. S.). The music is in 4/4 time. The Flute and Clarinet parts feature a melodic line with eighth-note patterns, marked *mf*. The Saxophone part has a similar melodic line, marked *f*. The Trumpet part is mostly rests, with a few notes. The Electric Guitar part features a rhythmic pattern of eighth notes, marked *pizz.*. The Bass part has a simple bass line. The Drums part has a steady eighth-note pattern, marked *mp*. The vocal line is for a male soloist (Ms. H.) and includes the lyrics: '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'. The score is divided into measures, with a box containing the number '38' at the beginning of each staff.

12. They That Have the Power

41

Fl.

B♭ Cl.

Ms. H.

Don

E.Gtr.

Bass

D. S.

own - ers — Oth - ers but stew - ards of your ex - cel - lence.

*mf*

8

The musical score is arranged in seven staves. The Flute (Fl.) and B♭ Clarinet (B♭ Cl.) parts feature intricate sixteenth-note patterns. The Musician's Horn (Ms. H.) part includes a melodic line with a dynamic marking of *mf* and lyrics: "own - ers — Oth - ers but stew - ards of your ex - cel - lence." The Drum (Don) part is marked with an 8. The Electric Guitar (E.Gtr.) and Bass parts provide harmonic support with rhythmic patterns. The Double Bass (D. S.) part features a walking bass line. The score includes a key signature change from one flat to one sharp and a time signature change from 2/4 to 4/4.

12. They That Have the Power

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*

Detailed description: This page of a musical score is for the piece '12. They That Have the Power'. It features six staves. The top two staves are for Flute (Fl.) and B♭ Clarinet (B♭ Cl.), both in 4/4 time and marked with a box containing the number 44. The next two staves are for vocal parts: Male Soprano (Ms. H.) and Donor (Don.), both in 4/4 time and marked with a box containing 44. The Ms. H. part has lyrics: 'You have rubbed rough shoul - ders \_\_\_ with un - num - bered sol - diers \_'. The Don. part has lyrics: 'I have rubbed rough shoul - ders \_\_\_ with un - num - bered sol - diers \_'. Both vocal parts are marked with a forte 'f' dynamic and include triplet markings over the final notes. The fifth staff is for Electric Guitar (E.Gtr.) in 4/4 time, marked with a box containing 44 and a 'distortion' box. It features a heavy, distorted guitar riff with a forte 'f' dynamic. The sixth staff is for Bass in 4/4 time, marked with a forte 'f' dynamic. The final staff is for Double Bass (D. S.) in 4/4 time, marked with a box containing 44 and a forte 'f' dynamic, playing a rhythmic pattern of eighth notes.

12. They That Have the Power

47

Fl.

B $\flat$  Cl.

Ms. H.

Don

E.Gtr.

Bass

D. S.

dead in their tens of thou-sands. —

dead in their tens of thou-sands. — The work-ing folks who saved Ma - drid, —

*f*



12. They That Have the Power

50

Fl.

B $\flat$  Cl.

50

Ms. H.

Don

8 — those lads that fell at Bir-ming-ham, at Pyong-yang and Sta-lin-grad! —

50

E.Gtr.

Bass

50

D. S.

The musical score is arranged in a system with six staves. From top to bottom: Flute (Fl.), Bass Clarinet (B $\flat$  Cl.), Music Stand (Ms. H.), Vocal (Don), Electric Guitar (E.Gtr.), and Double Bass (D. S.). The vocal line includes the lyrics: "8 — those lads that fell at Bir-ming-ham, at Pyong-yang and Sta-lin-grad! —". The guitar and bass parts feature complex rhythmic patterns, including triplets and sixteenth notes. The double bass part has a steady eighth-note accompaniment. The flute and bass clarinet parts are mostly rests, with some notes in the first measure.

12. They That Have the Power

53 54

Fl.

B♭ Cl.

Ms. H.

Don

53 54

Barre 5 let ring when possible

E.Gtr.

Bass

53

D. S.

The musical score is arranged in a system of seven staves. The top two staves are for Flute (Fl.) and B♭ Clarinet (B♭ Cl.), both starting at measure 53 and playing a sustained note in measure 54, marked *ff*. The Music Stand (Ms. H.) and Drums (Don) staves are mostly empty, with the Drums staff showing a single drum symbol in measure 53. The Electric Guitar (E.Gtr.) and Bass staves begin at measure 53 with a complex rhythmic pattern of chords and single notes. The E.Gtr. staff includes a 'Barre 5' instruction and the phrase 'let ring when possible'. The Double Bass (D. S.) staff starts at measure 53 with a rhythmic pattern of eighth notes.

12. They That Have the Power

56

Fl.

B♭ Cl.

Ms. H.

Don

56

E.Gtr.

Bass

56

D. S.

Detailed description: This is a musical score for a piece titled "12. They That Have the Power". The score is arranged for a band and consists of seven staves. The instruments are: Flute (Fl.), Clarinet in B-flat (B♭ Cl.), Mellophone (Ms. H.), Trombone (Don), Electric Guitar (E.Gtr.), Bass, and Drums (D. S.). The score begins at measure 56. The Flute and Clarinet parts feature melodic lines with slurs and a key signature of one flat. The Mellophone and Trombone parts are mostly rests. The Electric Guitar part has a complex, rhythmic pattern with many accidentals. The Bass part provides a steady accompaniment. The Drums part features a consistent rhythmic pattern with accents. The score is divided into three measures with time signatures of 3/4, 3/4, and 4/4. The piece ends with a double bar line.

12. They That Have the Power

59 60

Fl.

B♭ Cl.

Ms. H.

Don

59 60

E.Gtr.

Bass

59

D. S.

The musical score is arranged in seven staves. The top three staves (Flute, B♭ Clarinet, Music Horn) and the Drum staff (Don) are mostly silent, with rests in measures 59 and 60. The Electric Guitar (E.Gtr.) and Bass staves feature a rhythmic pattern starting in measure 59, marked with a forte (*ff*) dynamic. The Double Bass (D. S.) staff shows a similar rhythmic pattern with accents and slurs. The score transitions from a 3/8 time signature to a 4/4 time signature at measure 60.





12. They That Have the Power

66

Fl.

B♭ Cl.

Ms. H.

Don.

E.Gtr.

Bass

D. S.

66

66

66

66

choke

choke

though to it-self it on-ly live and die, \_\_\_\_\_

But if that flow-er with base in-fec-tion meet,

though to it-self it on-ly live and die, \_\_\_\_\_

*ff*

5

choke

choke

12. They That Have the Power

69

Fl.

B $\flat$  Cl.

Ms. H.

Don.

E.Gtr.

Bass

D. S.

choke

The low - est weed out-braves his dig-ni - ty. —

Detailed description of the musical score: The score is for a piece titled '12. They That Have the Power'. It consists of seven staves. The top two staves are for Flute (Fl.) and B-flat Clarinet (B $\flat$  Cl.), both containing whole rests. The third staff is for Mellophone (Ms. H.), which has a melodic line starting with a whole rest, followed by a quarter note G $\flat$ , and then a series of eighth notes: F $\flat$ , G $\flat$ , A $\flat$ , B $\flat$ , C $\flat$ , D $\flat$ , E $\flat$ , F $\flat$ , G $\flat$ , A $\flat$ , B $\flat$ , C $\flat$ . The lyrics 'The low - est weed out-braves his dig-ni - ty. —' are written below this staff. The fourth staff is for Drum (Don.), containing a whole rest. The fifth staff is for Electric Guitar (E.Gtr.), with a melodic line in the treble clef. The sixth staff is for Bass, with a melodic line in the bass clef. The seventh staff is for Double Bass (D. S.), with a rhythmic line in the bass clef, including a 'choke' instruction. The piece is in 3/4 time, as indicated by the time signature at the end of each staff.





12. They That Have the Power

75

Fl.

B♭ Cl.

Ms. H.

Don

*ff* very expressive

8

These were my com - rades, \_\_\_\_\_ my com - pan - ions, ci-vil-ians, con -

75

E.Gtr.

Bass

75

D. S.

12. They That Have the Power

79

Fl.

B♭ Cl.

Ms. H.

Don

8

*(legato)*

scripts, par-ti-sans, who did great deeds to win hard

E.Gtr.

Bass

D. S.

12. They That Have the Power

83

Fl.

B♭ Cl.

Ms. H.

Don

vic-to-ry.

83

E.Gtr.

Bass

83

D. S.

(fully open)

improv.

*ff*

Detailed description: This is a musical score for a piece titled "12. They That Have the Power". The score is arranged for a band and includes parts for Flute (Fl.), B♭ Clarinet (B♭ Cl.), Music Stand (Ms. H.), Drums (Don), Electric Guitar (E.Gtr.), Bass, and Double Bass (D. S.). The piece begins at measure 83. The Flute and B♭ Clarinet parts feature intricate rhythmic patterns with many beamed notes. The Music Stand part is mostly silent. The Drums part has a melodic line with a long phrase labeled "vic-to-ry." that spans across several measures. The Electric Guitar and Bass parts provide harmonic support with rhythmic accompaniment. The Double Bass part features a steady eighth-note pattern with accents and a section labeled "improv." that ends with a double bar line and a fortissimo (*ff*) dynamic marking.

12. They That Have the Power

87

Fl. *mp*

B♭ Cl. *mp*

Ms. H.

Don. *p dolce*  
8 In un - re - mem - bered graves they lie — un -

87

E.Gtr.

Bass

87

D. S. *p*

Detailed description: This is a page of a musical score for the piece 'They That Have the Power'. The score is arranged for a concert band and includes parts for Flute (Fl.), B♭ Clarinet (B♭ Cl.), Trumpet (Ms. H.), Trombone (Don.), Electric Guitar (E.Gtr.), Bass, and Double Bass (D. S.). The music is in 4/4 time and consists of four measures. The first measure is marked with a box containing the number '87'. The Flute and B♭ Clarinet parts play a melodic line with a dynamic marking of *mp*. The Trumpet and Trombone parts are silent. The Double Bass part plays a rhythmic pattern of eighth notes with a dynamic marking of *p*. The Trombone part has a vocal line with the lyrics 'In un - re - mem - bered graves they lie — un -'. The music is marked *p dolce* for the vocal line. The time signature changes from 4/4 to 2/4 in the second measure, to 5/4 in the third, and back to 4/4 in the fourth.



12. They That Have the Power

93 95

Fl.

B♭ Cl.

Ms. H.

Don

E.Gtr.

Bass

D. S.

his-to - ry. —

The sum-mer's flow-er is to the

The sum-mer's flow-er is to the

distortion

*mp* *sub. ff* *ff*

*ff* *ff*

*ff*

*ff*

*ff*

12. They That Have the Power

96

Fl.

B♭ Cl.

Ms. H.

Don

E.Gtr.

Bass

D. S.

sum-mer sweet,            though to it-self    it on-ly live and die, \_\_\_\_\_    But

8  
sum-mer sweet,            though to it-self    it on-ly live and die, \_\_\_\_\_    But

The musical score is arranged in a system of seven staves. The top staff is for Flute (Fl.), the second for B♭ Clarinet (B♭ Cl.), the third for Musician's Horn (Ms. H.), the fourth for Trumpet (Don), the fifth for Electric Guitar (E.Gtr.), the sixth for Bass, and the seventh for Double Bass (D. S.). The score begins at measure 96. The Flute part is mostly rests. The B♭ Clarinet part has a melodic line with slurs. The Musician's Horn and Trumpet parts have identical melodic lines with lyrics: "sum-mer sweet, though to it-self it on-ly live and die, \_\_\_\_\_ But". The Electric Guitar part has a melodic line with slurs. The Bass part has a rhythmic accompaniment. The Double Bass part has a rhythmic accompaniment with slurs. The score is in 4/4 time and features a key signature of one flat (B♭).



12. They That Have the Power

99

Fl.

B♭ Cl.

Ms. H.

Don.

E.Gtr.

Bass

D. S.

if that flow-er with base in-fec-tion meet, ——— the low-est weed out-braves his dig-ni-ty. —

if that flow-er with base in-fec-tion meet, ——— the low-est weed out-braves his dig-ni-ty. —

Detailed description of the musical score: The score is for a band piece titled '12. They That Have the Power'. It consists of seven staves. The Flute (Fl.) part has rests in all three measures. The B♭ Clarinet (B♭ Cl.) part plays a melodic line with slurs and ties across the measures. The Musician's Horn (Ms. H.) and Trombone (Don.) parts play a rhythmic accompaniment with a melodic line, including a five-measure rest in the second measure. The Electric Guitar (E.Gtr.) part plays a rhythmic accompaniment. The Bass part plays a rhythmic accompaniment. The Double Bass (D. S.) part plays a rhythmic accompaniment. The lyrics are: 'if that flow-er with base in-fec-tion meet, ——— the low-est weed out-braves his dig-ni-ty. —'.

12. They That Have the Power

102 103

Fl.

B♭ Cl.

Ms. H.

Don

102 103

E.Gtr. clean (sim. as in beginning)  
*mf dolce*

Bass

102

D. S.

Detailed description: This page of a musical score is for the piece 'They That Have the Power'. It features seven staves: Flute (Fl.), B♭ Clarinet (B♭ Cl.), Music Horn (Ms. H.), Drum (Don), Electric Guitar (E.Gtr.), Bass, and Double Bass (D. S.). The score is divided into measures 102 and 103. The Flute and Music Horn parts are mostly rests. The B♭ Clarinet part has a melodic line in measure 102. The Drum part has a steady eighth-note pattern. The Electric Guitar part has a melodic line in measure 102, with a 'clean' instruction and 'mf dolce' dynamic marking in measure 103. The Bass part has a melodic line in measure 102. The Double Bass part has a rhythmic pattern in measure 102.

12. They That Have the Power

105

Fl.

B♭ Cl.

105

Ms. H.

Don

8

105

E.Gtr.

2

2

Bass

*mf dolce*

105

D. S.

Detailed description: This is a page of a musical score for the piece '12. They That Have the Power'. The score is arranged in a system of seven staves. From top to bottom, the staves are for Flute (Fl.), B♭ Clarinet (B♭ Cl.), Music Horn (Ms. H.), Drum (Don), Electric Guitar (E.Gtr.), Bass, and Double Bass (D. S.). The Flute, B♭ Clarinet, Music Horn, and Double Bass parts are mostly silent, indicated by a horizontal line with a small dash above it. The Electric Guitar part features two double bar lines with a '2' above each, indicating a double bar line. The Bass part has a melodic line starting at measure 105, marked with the dynamics *mf dolce*. The Drum part is marked with an '8' below the staff, indicating a specific drum sound. The page number '105' is written above the first staff of each instrument group.

12. They That Have the Power

109

Fl.

B♭ Cl.

109

Ms. H.

Don

8

109

E.Gtr.

2

2

Bass

109

D. S.

Detailed description: This is a page of a musical score for the piece 'They That Have the Power'. The score is arranged in a system of seven staves. From top to bottom, the staves are for Flute (Fl.), B♭ Clarinet (B♭ Cl.), Music Horn (Ms. H.), Drum (Don), Electric Guitar (E.Gtr.), Bass, and Double Bass (D. S.). The Flute, B♭ Clarinet, Music Horn, and Double Bass parts are relatively simple, consisting of whole rests in every measure. The Drum part is marked with an '8', indicating an 8-measure rest. The Electric Guitar part features a melodic line in the bass clef with slurs and accents, and a double bar line with a '2' above it in the second and fourth measures. The Bass part plays a rhythmic pattern of eighth notes with slurs. The page number '109' is written above the first measure of each staff.

12. They That Have the Power

113

Fl.

B $\flat$  Cl.

113 *mp dolce*

Ms. H.

Sweet-est things turn so - ur by their deeds; Li - lies — that fes - ter — smell far worse than weeds.

Don

8

113

E.Gtr.

Bass

*p*

113

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.

117

vamp

Bass

# 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!)

The musical score is arranged in a grand staff format with seven parts. The tempo is marked as quarter note = 138, and the mood is 'spirited'. The key signature is one flat (Bb) and the time signature is 4/4. The Flute part starts with a melody of eighth notes, marked *mf* and *f*. The Clarinet in Bb part provides a rhythmic accompaniment of eighth notes, marked *mf*. The Salaria and Don parts are silent. The Piano part features a steady accompaniment of chords and eighth notes, marked *mf*. The Bass Guitar part plays a simple eighth-note bass line, marked *mf*. The Drum Set part uses brushes to play a consistent eighth-note pattern, marked *mp*.

© Copyright 2019 by Frank C.S. Nawrot

13. The Internationalist

The musical score for "The Internationalist" is arranged for a jazz ensemble. It consists of seven staves, each with a 3/4 time signature. The instruments and their parts are as follows:

- Fl. (Flute):** Features a melodic line with a triplet of eighth notes in the first measure, followed by eighth and sixteenth notes, and a half note in the second measure.
- B♭ Cl. (Bass Clarinet):** Provides a rhythmic accompaniment with eighth notes and quarter notes.
- S. (Saxophone):** The staff is empty, indicating no part for this instrument.
- D. (Drums):** The staff is empty, indicating no part for this instrument.
- Pno. (Piano):** Features a complex accompaniment with a triplet of eighth notes in the right hand and a steady eighth-note bass line in the left hand.
- Bass:** Features a steady eighth-note bass line.
- D. S. (Double Bass):** Features a steady eighth-note bass line with accents (>) on every eighth note.

13. The Internationalist

6

Fl.

B $\flat$  Cl.

6

*mf* vaudeville-like

S.

Ich came nach Spain in Jan - u - ar Yo hab - lar seu - le - ment

D.

6

Pno.

*mp*

6

Bass

*mp*

6

D. S.

The musical score is arranged in a system with seven staves. The top two staves are for Flute (Fl.) and B-flat Clarinet (B $\flat$  Cl.), both containing rests. The third staff is for the Soprano (S.) voice, starting with a dynamic marking of *mf* and the instruction 'vaudeville-like'. The lyrics are: 'Ich came nach Spain in Jan - u - ar Yo hab - lar seu - le - ment'. The fourth staff is for the Double Bass (D.). The fifth staff is for the Piano (Pno.), featuring a rhythmic accompaniment of eighth notes with a dynamic marking of *mp*. The sixth staff is for the Bass, also with a dynamic marking of *mp*. The seventh staff is for the Double Bass (D. S.), featuring a rhythmic accompaniment of eighth notes with accents (>) over each note.



13. The Internationalist

9

Fl. *mf*

B $\flat$  Cl. *mf*

9

S. En - glish,

D. *f* vaudeville-like  
But jetz i Say Com-ment Sa - var, Wie

9

Pno.

9

Bass

9

D. S.

Detailed description: This is a page of a musical score for the piece 'The Internationalist'. It features seven staves: Flute (Fl.), Bass Clarinet (B $\flat$  Cl.), Soprano (S.), Double Bass (D.), Piano (Pno.), Bass, and Double Bass (D. S.). The score is divided into three systems. The first system (measures 9-11) shows the Flute and Bass Clarinet parts with a mezzo-forte (*mf*) dynamic. The Soprano part has the lyrics 'En - glish,'. The Double Bass part has the lyrics 'But jetz i Say Com-ment Sa - var, Wie' and is marked with a forte (*f*) dynamic and 'vaudeville-like' character. The Piano part features a rhythmic accompaniment with chords and eighth notes. The Bass part has a simple bass line. The second system (measures 12-14) continues the instrumental parts. The third system (measures 15-17) continues the instrumental parts, with the Double Bass part featuring accents (>) on the notes.

13. The Internationalist

II

Fl.

B $\flat$  Cl.

II

S.

D.

Pno.

II

Bass

II

D. S.

13

*mp*

Ich fa - ren mit mein

gehts, Que tal, to - var - itsch. —

Detailed description: This is a page of a musical score for 'The Internationalist'. It features six staves: Flute (Fl.), Clarinet in B-flat (B $\flat$  Cl.), Soprano (S.), Double Bass (D.), Piano (Pno.), and Double Bass (D. S.). The music is in 4/4 time and includes lyrics in German. A rehearsal mark '13' is present in the Flute and Soprano parts. The Soprano part includes the lyrics 'Ich fa - ren mit mein' and a dynamic marking of *mp*. The Double Bass part includes the lyrics 'gehts, Que tal, to - var - itsch. —'. The Piano part features a complex rhythmic accompaniment with chords and eighth notes. The Double Bass (D. S.) part features a steady eighth-note accompaniment with accents.

13. The Internationalist

14

Fl.

*mp* *f*

B♭ Cl.

*mp* *f* *mp* *f*

S.

am - bu - lance In woi - kin shoit and pant - ies, —

*ff*

D.

8

Pno.

*f*

Bass

*p* *f*

D. S.

*f*

Detailed description of the musical score: The score is for a piece titled '13. The Internationalist'. It features seven staves: Flute (Fl.), B♭ Clarinet (B♭ Cl.), Soprano (S.), Drums (D.), Piano (Pno.), Bass, and Double Bass (D. S.). The music is in 4/4 time, with a key signature of one flat (B♭). The score begins at measure 14. The Flute and B♭ Clarinet parts start with a half rest, followed by a quarter rest, then a half note. The Flute part has dynamics *mp* and *f*. The B♭ Clarinet part has dynamics *mp*, *f*, *mp*, and *f*. The Soprano part has lyrics 'am - bu - lance In woi - kin shoit and pant - ies, —' and a dynamic of *ff*. The Drums part has a bass drum icon and a dynamic of 8. The Piano part has a dynamic of *f*. The Bass part has dynamics *p* and *f*. The Double Bass part has a dynamic of *f*. The score includes various musical notations such as rests, notes, and slurs.

13. The Internationalist

17

Fl.

B $\flat$  Cl.

S.

D.

Pno.

Bass

D. S.

*mf*

*cresc.*

*f*

No ten-go ti-em - po por ro - mance ro-mance, Y ar - beit\_\_ mas du - ro\_\_ que

*mf*

*cresc.*

*f*

No ten-go ti-em - po por ro - mance ro-mance, Y ar - beit\_\_ mas du - ro\_\_ que

*mf*

*sub. mp*

13. The Internationalist

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*

Detailed description: This page of a musical score is for the piece 'The Internationalist'. It features seven staves: Flute (Fl.), B♭ Clarinet (B♭ Cl.), Soprano (S.), Alto (D.), Piano (Pno.), Bass, and Double Bass (D. S.). The score is in 4/4 time and begins at measure 20. The Flute and B♭ Clarinet parts have melodic lines with some slurs. The vocal parts (Soprano and Alto) have lyrics in German: 'an - tes. — Wen a - bend komt, I'. The Piano part has a rhythmic accompaniment with a pedal point. The Bass and Double Bass parts provide harmonic support. Dynamics include *f* (forte) for the B♭ Clarinet and *sub. p* (subito piano) for several instruments. A box containing the number '22' is placed above the Flute and Soprano staves at the end of the first system.

13. The Internationalist

23

Fl. *sub. f* *sub. p* *sub. f*

B $\flat$  Cl. *sub. f* *sub. p* *sub. f*

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*

23

Bass *sub. f* *sub. p* *f*

23

D. S. *sub. f* *sub. p* *sub. f*

13. The Internationalist

26 28 *poco rit.*  
Fl. *mf*

26 28 *poco rit.*  
B $\flat$  Cl. *mf*

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 *p* *mf*  
Pno.

26 *p* *mf*  
Bass

26 *sub. p* *mf*  
D. S.

Detailed description: This page of a musical score for 'The Internationalist' features six staves. The Flute and Clarinet parts (B-flat) are in treble clef and play a melodic line starting at measure 28 with a mezzo-forte (mf) dynamic and a poco ritardando (poco rit.) tempo change. The Soprano part is in treble clef, with lyrics 'C'est la guerre,' starting at measure 28. The Double Bass part is in treble clef, with lyrics 'Ich bin sehr kalt, but I am told das - der' starting at measure 26. The piano accompaniment consists of two staves: the right hand in treble clef and the left hand in bass clef. The piano part starts at measure 26 with a piano (p) dynamic and changes to mezzo-forte (mf) at measure 28. The Double Bass part is in bass clef, playing a rhythmic pattern of eighth notes starting at measure 26 with a sub-piano (sub. p) dynamic and changing to mezzo-forte (mf) at measure 28. A box containing the number '28' is placed above the Flute and Clarinet staves at the beginning of their respective parts.

13. The Internationalist

29 *f* *p* *a tempo* *f* 31 *2.*

Fl.

B♭ Cl.

29 *a tempo* 31

S. there's a war on.

D. krieg, there's a war on.

29 *ff* *f* *f*

Pno.

29 *f* *f*

Bass

29 *f* *f*

D. S.

Detailed description: This page of a musical score for 'The Internationalist' features seven staves. The Flute (Fl.) and Bass Clarinet (B♭ Cl.) parts begin at measure 29 with a forte (*f*) dynamic, transitioning to piano (*p*) and then back to forte (*f*) at measure 31. The vocal parts for Soprano (S.) and Alto (D.) enter at measure 29 with the lyrics 'there's a war on.' and 'krieg, there's a war on.' respectively. The Piano (Pno.) part starts at measure 29 with fortissimo (*ff*) and features a dynamic shift to forte (*f*) at measure 31. The Bass and Double Bass (D. S.) parts also begin at measure 29 with forte (*f*) dynamics. The score includes various musical notations such as slurs, accents, and dynamic markings. A rehearsal mark '31' is enclosed in a box above the Flute and Soprano staves.



13. The Internationalist

The musical score for "The Internationalist" is arranged for a jazz ensemble. It features seven staves: Flute (Fl.), B♭ Clarinet (B♭ Cl.), Saxophone (S.), Drums (D.), Piano (Pno.), Bass, and Double Bass (D. S.). The score is divided into three measures, each with a different time signature: 5/4, 4/4, and 5/4. The key signature is one flat (B♭). The Flute and B♭ Clarinet parts are melodic, with the Flute part starting at measure 32. The Saxophone and Drums parts are mostly rests. The Piano part features a rhythmic accompaniment with chords and eighth notes. The Bass part features a rhythmic accompaniment with eighth notes. The Double Bass part features a rhythmic accompaniment with eighth notes and accents.

13. The Internationalist

The musical score is arranged in seven staves, each with a measure number '35' at the beginning. The top two staves are for Flute (Fl.) and Bass Clarinet (B♭ Cl.), both in treble clef. The next two staves are for Saxophone (S.) and Drums (D.), both in treble clef. The fifth staff is for Piano (Pno.), with a grand staff (treble and bass clefs). The sixth staff is for Bass, in bass clef. The seventh staff is for Double Bass (D. S.), in bass clef. The score is divided into two measures by a vertical bar line. The first measure is in 5/4 time, and the second measure is in 4/4 time. The Flute and Bass Clarinet parts feature melodic lines with slurs and accents. The Piano part has a complex texture with chords and moving lines in both hands. The Bass and Double Bass parts provide a steady rhythmic accompaniment with accents.

13. The Internationalist

38 *mp*

Fl.

38 *mp*

B♭ Cl.

38 *mf*

S.  
Ich came nach Spain in Jan - u - ar Yo hab - lar seu - le - ment

D.

38

Pno.

38 *mp*

Bass

38 *sub. mp*

D. S.

Detailed description: This page of a musical score for 'The Internationalist' features seven staves. The Flute (Fl.) and B♭ Clarinet (B♭ Cl.) parts play a rhythmic pattern of eighth notes with a dynamic of *mp*. The Soprano (S.) part has lyrics: 'Ich came nach Spain in Jan - u - ar Yo hab - lar seu - le - ment' with a dynamic of *mf*. The Double Bass (D.) part has a whole rest. The Piano (Pno.) part has whole rests in both staves. The Bass part plays a rhythmic pattern of eighth notes with a dynamic of *mp*. The Double Bass (D. S.) part plays a rhythmic pattern of eighth notes with a dynamic of *sub. mp*. Each staff begins with a box containing the number 38.

13. The Internationalist

41

Fl.

B $\flat$  Cl.

S.

D.

Pno.

Bass

D. S.

En - glish,

But jetz i Say Com-ment Sa - var, Wie

*f*

*mf*

*f*

*f*

*f*

*f*

Detailed description: This is a page of a musical score for the piece 'The Internationalist'. It features seven staves: Flute (Fl.), Bass Clarinet (B $\flat$  Cl.), Soprano (S.), Double Bass (D.), Piano (Pno.), Bass, and Double Bass (D. S.). The score begins at measure 41. The Flute and Bass Clarinet parts play a rhythmic pattern of eighth notes. The Soprano part has the lyrics 'En - glish,'. The Double Bass part has the lyrics 'But jetz i Say Com-ment Sa - var, Wie'. The Piano part features a melodic line with a forte (*f*) dynamic. The Bass part plays a steady eighth-note accompaniment with a forte (*f*) dynamic. The D. S. part plays a rhythmic pattern of eighth notes with accents (>) and a forte (*f*) dynamic. The score is in 4/4 time and includes dynamic markings such as *f* and *mf*.

13. The Internationalist

43

Fl.

B $\flat$  Cl.

*mf* *f*

43

S.

*mp*

But

D.

8

gehts, Que tal, to - var - itsch. —

43

Pno.

*mf* *f*

43

Bass

*mf*

43

D. S.

*mf*

Detailed description: This page of a musical score is for the piece 'The Internationalist'. It features seven staves. The Flute (Fl.) staff has a treble clef and a 4/4 time signature, starting at measure 43 with a melodic line. The Bass Clarinet (B $\flat$  Cl.) staff has a treble clef and a 4/4 time signature, playing a bass line with dynamics *mf* and *f*. The Soprano (S.) staff has a treble clef and a 4/4 time signature, with lyrics 'But' and a dynamic of *mp*. The Double Bass (D.) staff has a treble clef and a 4/4 time signature, with lyrics 'gehts, Que tal, to - var - itsch. —' and dynamics *f* and *mp*. The Piano (Pno.) staff has a grand staff (treble and bass clefs) and a 4/4 time signature, with dynamics *mf* and *f*. The Bass staff has a bass clef and a 4/4 time signature, with a dynamic of *mf*. The Double Bass (D. S.) staff has a bass clef and a 4/4 time signature, with a dynamic of *mf*. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

13. The Internationalist

45

Fl. *sub. p*

B♭ Cl. *sub. p*

45

S. un - der - er dings Ich hat ge - lernt

D. *mf* That mänge ist nicht veel,

45

Pno. *sub. p*

45

Bass *sub. p*

45

D. S. *sub. p*

Detailed description: This page of a musical score for 'The Internationalist' features seven staves. The Flute (Fl.) and B♭ Clarinet (B♭ Cl.) parts play a melodic line of eighth notes, starting at measure 45 with a 'sub. p' dynamic. The Soprano (S.) and Double Bass (D.) parts have lyrics: 'un - der - er dings Ich hat ge - lernt' and 'That mänge ist nicht veel,' respectively. The Piano (Pno.) part features a complex texture with chords and moving lines in both hands. The Bassoon (Bass) and Double Bass (D. S.) parts provide a rhythmic accompaniment with eighth notes and accents, also marked 'sub. p'. The score includes dynamic markings such as *sub. p* and *mf*.

13. The Internationalist

48

Fl.

B $\flat$  Cl.

S.

D.

Pno.

Bass

D. S.

*mf* *f*

No - so - tros fleisch is some-times burnt,

*f*

Mit

> > > > > > > > > >

Detailed description: This is a page of a musical score for 'The Internationalist'. It features seven staves: Flute (Fl.), Bass Clarinet (B $\flat$  Cl.), Soprano (S.), Drums (D.), Piano (Pno.), Bass, and Double Bass (D. S.). The score begins at measure 48. The Flute and Bass Clarinet parts play a rhythmic pattern of eighth notes with accents. The Soprano part has lyrics: 'No - so - tros fleisch is some-times burnt,' with dynamic markings *mf* and *f*. The Drums part has a 'Mit' marking. The Piano part has a complex accompaniment with chords and moving lines. The Bass part plays a simple bass line. The Double Bass part plays a rhythmic pattern of eighth notes with accents (>).

13. The Internationalist

51

Fl. *f*

B $\flat$  Cl. *f*

S.

D. *8*  
gar - lis tam - bi - en huile

51

Pno. *f*

Bass *f* *mp*

51

D. S. *f* *mf*

Detailed description: This page of a musical score is for the piece 'The Internationalist'. It features seven staves. The Flute (Fl.) and Bass Clarinet (B $\flat$  Cl.) parts are marked with a box containing the number '51' and a forte (*f*) dynamic. The Flute part includes a key signature change from B $\flat$  to B $\natural$ . The Soprano (S.) part is silent. The Drums (D.) part includes the lyrics 'gar - lis tam - bi - en huile' starting at measure 8. The Piano (Pno.) part is marked with a box containing '51' and a forte (*f*) dynamic. The Bass part is marked with a box containing '51', starting with a forte (*f*) dynamic and moving to mezzo-piano (*mp*) later. The Double Bass (D. S.) part is marked with a box containing '51', starting with a forte (*f*) dynamic and moving to mezzo-forte (*mf*) later. The score includes various musical notations such as notes, rests, and dynamic markings.



13. The Internationalist

54

Fl.

B $\flat$  Cl.

54

S.

D.

54

Pno.

54

Bass

54

D. S.

The musical score is arranged in six systems. The first system contains the Flute (Fl.) and B-flat Clarinet (B $\flat$  Cl.) staves, both with a treble clef and a measure rest. The second system contains the Saxophone (S.) and Drums (D.) staves, both with a treble clef and a measure rest. The third system contains the Piano (Pno.) part, with a treble clef on the upper staff and a bass clef on the lower staff, showing a melodic line in the right hand and a bass line in the left hand. The fourth system contains the Bass part, with a bass clef and a melodic line. The fifth system contains the Double Bass (D. S.) part, with a bass clef and a rhythmic line of eighth notes. The number '54' is printed above the first measure of each system.

13. The Internationalist

57 **58**

Fl.

B♭ Cl.

57 **58** *mf*

S. es u - ber all,

D. *mf* Pe-ro, un-a i - dea An i -

57

Pno.

57

Bass

57

D. S.

13. The Internationalist

61

Fl.

B $\flat$  Cl.

*pp* *cresc.*

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.

Detailed description: This is a page of a musical score for the piece 'The Internationalist'. The score is arranged in a system with seven staves. From top to bottom, the staves are: Flute (Fl.), Clarinet in B-flat (B $\flat$  Cl.), Soprano (S.), Alto (D.), Piano (Pno.), Bass, and Double Bass (D. S.). The Flute and Clarinet parts are mostly rests, with some notes in the final measure of the system. The Piano part features a melodic line in the right hand, starting with a piano (*ppp*) dynamic and moving to mezzo-forte (*mf*) by the end of the system. The Bass and Double Bass parts are also mostly rests. The vocal parts (Soprano and Alto) have lyrics in German and English. The Soprano part has the lyrics 'We'll ar - beit schwer for Fran-co's fall,' and the Alto part has '8 dea mu-y — pro - fun - do, Und'. The page number '61' is written above the first and fifth staves.

13. The Internationalist

65

Fl.

B $\flat$  Cl.

*mp*

*mp*

65

S.

D.

(U.H.P.)

oo ha-che pe en to do el mun - do

65

Pno.

65

Bass

65

D. S.

Detailed description: This page of a musical score for 'The Internationalist' features seven staves. The Flute (Fl.) and Bass Clarinet (B $\flat$  Cl.) parts are marked with a mezzo-piano (*mp*) dynamic. The Soprano (S.) part is silent. The Drums (D.) part includes a snare drum (8) and features the lyrics 'oo ha-che pe en to do el mun - do' with a '(U.H.P.)' marking above the first measure. The Piano (Pno.) part has a treble and bass staff, with the bass staff being silent. The Bass part consists of a single bass staff with a steady eighth-note pattern. The Double Bass (D. S.) part is silent. The score is divided into four measures with time signatures of 2/4, 2/4, 2/4, and 4/4. A rehearsal mark '65' is placed at the beginning of each staff.

13. The Internationalist

69 71

Fl. *f*

B♭ Cl. *f*

69 *ff* 71

S. Work - ers of the world — u - nite!

D. *ff* Work - ers of the world — u - nite!

69 *f*

Pno.

69 *f*

Bass

69 *f*

D. S.

Detailed description: This page of a musical score for 'The Internationalist' features seven staves. The Flute (Fl.) and B♭ Clarinet (B♭ Cl.) parts begin at measure 69 and play a melodic line starting at measure 71, marked *f*. The Soprano (S.) and Alto (D.) vocal parts enter at measure 69 with the lyrics 'Work - ers of the world — u - nite!', marked *ff*. The Piano (Pno.) part starts at measure 69 with a chord and a melodic line, marked *f*. The Bass part starts at measure 69 with a bass line, marked *f*. The Double Bass (D. S.) part starts at measure 69 with a rhythmic pattern, marked *f*. Measure numbers 69 and 71 are indicated at the beginning of their respective parts.

13. The Internationalist

73

Fl.

B $\flat$  Cl.

73

S.

D.

73

Pno.

73

Bass

73

D. S.

Detailed description: This page of a musical score is for the piece 'The Internationalist'. It features seven staves. The Flute (Fl.) and Bass Clarinet (B $\flat$  Cl.) parts are in the top two staves, both starting at measure 73. The Saxophone (S.) and Drums (D.) parts are in the next two staves, with the Drums part marked with an '8' below the staff. The Piano (Pno.) part is in the fifth staff, showing a complex texture with chords and moving lines in both hands. The Bass part is in the sixth staff, and the Double Bass (D. S.) part is in the seventh staff, featuring a rhythmic pattern with accents. The score is written in treble clef for the woodwinds and piano, and bass clef for the bass and double bass.



# 14. Megan's World (pt. 4)

Text by Amilcar Cabral, William Shakespeare, and Frank Nawrot

$\text{♩} = 184$

Flute

Clarinet in B $\flat$

Violin

Cello

$\text{♩} = 184$   
*ff*

Megan (fixed media)  
I'm a lov - er of the first a - mend - ment.

Ms. Henry

Don

Piano

E. Guitar

Drum Set

© Copyright 2019 by Frank C.S. Nawrot



14. Megan's World (pt. 4)

6

Fl.

B♭ Cl.

Vln.

Vc.

Meg.

Ms. H.

Don.

Pno.

E.Gtr.

D. S.

Free - dom of speech is fine.

*f* *sub. p*

14. Megan's World (pt. 4)

9

Fl.

B♭ Cl.

Vln.

Vc.

9

Meg. *mp* (cresc. to end)

I'm a lov - er of the first a - mend - ment.

Ms. H.

Don

9

Pno. *mf* 25

E.Gtr.

9

D. S. *agitato*

*mf* as written; no improv.

14. Megan's World (pt. 4)

14 17

Fl.

B♭ Cl.

Vln.

Vc.

Meg.

Ms. H.

Don

Pno.

E. Gtr.

D. S.

Free - dom of speech is fine. I'm a lov - er

Al - ways bear in

*p*

*f*

8

The musical score is arranged in systems. The first system includes Flute (Fl.), B♭ Clarinet (B♭ Cl.), Violin (Vln.), and Viola (Vc.). The second system includes Megan (Meg.), Music Stand (Ms. H.), and Don. The third system includes Piano (Pno.) with both treble and bass staves. The fourth system includes Electric Guitar (E. Gtr.) and Drums (D. S.). The score is in 4/4 time and features a key signature of one sharp (F#). Megan's vocal line includes the lyrics "Free - dom of speech is fine. I'm a lov - er". Don's vocal line includes the lyrics "Al - ways bear in". The piano part features a melodic line in the treble clef and a bass line in the bass clef. The electric guitar and drums parts are mostly rests, with the drums playing a consistent pattern of eighth notes.

14. Megan's World (pt. 4)

19

Fl.

B♭ Cl.

Vln.

Vc.

Meg.

Ms. H.

Don.

Pno.

E.Gtr.

D. S.

of the first a - mend - ment.

mind that the peo - ple are not fight - ing for

Detailed description: This is a page of a musical score for a piece titled "14. Megan's World (pt. 4)". The score is arranged in a system with ten staves. The instruments are: Flute (Fl.), Clarinet in B-flat (B♭ Cl.), Violin (Vln.), Viola (Vc.), Soprano (Meg.), Mezzo-Soprano (Ms. H.), Tenor (Don.), Piano (Pno.), Electric Guitar (E.Gtr.), and Double Bass (D. S.). The music is in 4/4 time and consists of four measures. The first measure is in 4/4 time, the second in 3/4, the third in 5/4, and the fourth in 4/4. The Soprano (Meg.) and Tenor (Don.) parts have lyrics: "of the first a - mend - ment." and "mind that the peo - ple are not fight - ing for". The Piano part has a melodic line in the right hand and rests in the left hand. The Double Bass part has a rhythmic pattern of eighth notes with accents. The other instruments (Fl., B♭ Cl., Vln., Vc., Ms. H., E.Gtr.) have rests throughout the piece.

14. Megan's World (pt. 4)

22 25

Fl. *mp*

B♭ Cl. *mp*

Vln. *mf*

Vc. *f* *fp*

Meg. 25

Ms. H.

Don *8*

Pno.

E. Gtr.

D. S.

Free - dom of speech is fine. I'm a lov - er

i - deas, for the things in an - y - one's

Detailed description: This is a page of a musical score for a piece titled '14. Megan's World (pt. 4)'. The score is arranged in a system with multiple staves. At the top, the title is centered. The system begins with measure 22, indicated by a '22' above the first staff. A box containing the number '25' is placed above the fourth measure of the first staff. The instruments and parts include: Flute (Fl.), B-flat Clarinet (B♭ Cl.), Violin (Vln.), Violoncello (Vc.), Megan (Meg.), Musician's Horn (Ms. H.), Donald (Don), Piano (Pno.), Electric Guitar (E. Gtr.), and Drums (D. S.). The vocal parts (Meg. and Don) have lyrics written below their staves. The lyrics for Meg. are 'Free - dom of speech is fine. I'm a lov - er' and for Don are 'i - deas, for the things in an - y - one's'. The score features various time signatures (4/4, 3/4, 2/4) and dynamic markings such as *mp*, *mf*, *f*, and *fp*. There are also performance instructions like *8* for the Don part and *>* for the D. S. part.

14. Megan's World (pt. 4)

27

Fl.

B♭ Cl.

27

Vln.

Vc.

27

Meg.

of the first a - mend - ment.

Ms. H.

Don

8 head. They are fight - ing to

27

Pno.

27

E. Gtr.

27

D. S.

Detailed description: This is a page of a musical score for a piece titled "14. Megan's World (pt. 4)". The score is arranged in a system with ten staves. The instruments are: Flute (Fl.), Clarinet in B-flat (B♭ Cl.), Violin (Vln.), Viola (Vc.), Soprano (Meg.), Mezzo-Soprano (Ms. H.), Tenor (Don), Piano (Pno.), Electric Guitar (E. Gtr.), and Drums (D. S.). The music is in 4/4 time and consists of four measures. The first measure is in 4/4 time, the second in 3/4, the third in 5/4, and the fourth in 4/4. The Soprano part (Meg.) has lyrics: "of the first a - mend - ment." The Tenor part (Don) has lyrics: "8 head. They are fight - ing to". The Piano part (Pno.) has a complex melodic line with many accidentals and slurs. The Drums part (D. S.) has a rhythmic pattern of eighth notes with accents. The Electric Guitar part (E. Gtr.) is mostly silent. The Flute part (Fl.) is mostly silent. The Clarinet part (B♭ Cl.) has a simple melodic line. The Violin part (Vln.) has a simple melodic line. The Viola part (Vc.) has a simple bass line.

14. Megan's World (pt. 4)

30 33

Fl. *mp*

B♭ Cl.

Vln.

Vc. *f* *sub. p*

Meg. 30 33  
Free - dom of speech is fine. I'm a lov - er

Ms. H.

Don 8  
win ma - te - ri - al ben - e - fits, to live

Pno.

E. Gtr.

D. S.

14. Megan's World (pt. 4)

35

Fl.

B♭ Cl.

35

Vln.

Vc.

35

Meg.

Ms. H.

Don

35

Pno.

35

E.Gtr.

35

D. S.

of the first a - mend - ment.

For sweet - est things turn

bet - ter and in peace.

*f*



14. Megan's World (pt. 4)

38 41

Fl. *ff*

B♭ Cl. *ff*

Vln. *ff*

Vc. *f* *ff*

Meg. 41  
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.

14. Megan's World (pt. 4)

43

Fl.

B♭ Cl.

Vln.

Vc.

Meg.

Ms. H.

Don.

Pno.

E.Gtr.

D. S.

of the first a - mend - ment.

— smell far worse than weeds.

*ff*

Detailed description of the musical score: The score is for a multi-instrumental piece with vocal parts. It consists of ten staves. The first four staves are for woodwinds (Flute, B♭ Clarinet), strings (Violin, Viola), and voice (Megan, Ms. H.). The fifth staff is for Don. The sixth and seventh staves are for Piano. The eighth staff is for Electric Guitar. The ninth staff is for Drums. The music is in 4/4 time, with a key signature of one sharp (F#). The score is divided into three measures, each with a different time signature: 4/4, 3/4, and 5/4, followed by a final 4/4 measure. The vocal parts have lyrics: 'of the first a - mend - ment.' for Megan and '— smell far worse than weeds.' for Ms. H. The Ms. H. part includes a dynamic marking of *ff* (fortissimo) above the notes.

14. Megan's World (pt. 4)

46 49

Fl.

B♭ Cl.

Vln.

Vc.

Meg. 49  
*(mf)*

Ms. H.

Don *mf*

Pno.

E.Gtr.

D. S.

Free - dom of speech is fine. I'm a lov - er

Al - ways bear in

14. Megan's World (pt. 4)

51

Fl.

B♭ Cl.

Vln.

Vc.

Meg.

Ms. H.

Don.

Pno.

E. Gtr.

D. S.

*f*

*mp* *f*

*mf*

of the first a - mend - ment.

For sweet - est things turn

mind that the peo - ple are not fight - ing for

clean

*f*

Detailed description: This is a page of a musical score for a piece titled '14. Megan's World (pt. 4)'. The score is arranged in a system with multiple staves. The instruments and voices included are Flute (Fl.), B♭ Clarinet (B♭ Cl.), Violin (Vln.), Viola (Vc.), Megan (Meg.), Ms. H., Don., Piano (Pno.), Electric Guitar (E. Gtr.), and Drums (D. S.). The score is divided into four measures, with time signatures changing from 4/4 to 3/4, then 5/4, and finally back to 4/4. The music features various dynamics such as *f* (forte), *mp* (mezzo-piano), and *mf* (mezzo-forte). There are also performance markings like 'clean' and 'f' (forte) on the electric guitar staff. The vocal parts have lyrics: 'of the first a - mend - ment.', 'For sweet - est things turn', and 'mind that the peo - ple are not fight - ing for'. The piano part has a complex rhythmic pattern with many sixteenth notes and rests. The drums part consists of a steady pattern of eighth notes with accents.

14. Megan's World (pt. 4)

54 57

Fl. *mp*  $\curvearrowright$  *f*  $\curvearrowright$  *f*

B♭ Cl. *f*

Vln. *fp*  $\curvearrowright$  *ff* harmonic gliss

Vc. *mf* cresc.

Meg. 54 57  
 Free - dom of speech is fine. I'm a

Ms. H.  
 so - ur by their deeds; li - lies that

Don.  
 i - deas, for the things in

Pno.

E.Gtr. *mp*  $\curvearrowright$  *f* distortion V *mp* cresc.

D.S. 54



14. Megan's World (pt. 4)

61

Fl. *mp* *f* *f*

B♭ Cl.

Vln. *fp* *ff*

Vc. *fp* *ff*

Meg. mend - ment. Free - dom of speech is

Ms. H. weeds.

Don. 8 fight - ing to win ma - te - ri - al

Pno.

E. Gtr. *mp* *cresc.* *f*

D. S.

14. Megan's World (pt. 4)

64 65

Fl.

B♭ Cl.

Vln.

Vc.

Meg.

Ms. H.

Don.

Pno.

E.Gtr.

D. S.

mf *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f*

fine. I'm a lov - er of the first a -

For

ben - e - fits, to live bet - ter — and in peace.

*ff*

8

Detailed description: This is a page of a musical score for a piece titled '14. Megan's World (pt. 4)'. The score is arranged in a standard orchestral format with multiple staves. At the top, the title is centered. Below it, the measure numbers 64 and 65 are indicated, with 65 enclosed in a box. The instruments listed on the left are Flute (Fl.), B♭ Clarinet (B♭ Cl.), Violin (Vln.), Viola (Vc.), Megan (Meg.), Musician's Horn (Ms. H.), Double Bass (Don.), Piano (Pno.), Electric Guitar (E.Gtr.), and Double Bass (D. S.). The Flute, B♭ Clarinet, Violin, Musician's Horn, and Double Bass parts are mostly silent, indicated by rests. The Viola part has a melodic line with dynamics *mf* and *f*. The Megan part has lyrics: 'fine. I'm a lov - er of the first a -'. The Musician's Horn part has a single note with dynamic *f* and the word 'For' below it. The Double Bass part has a melodic line with dynamic *ff* and lyrics: 'ben - e - fits, to live bet - ter — and in peace.'. The Piano part has a complex melodic line. The Electric Guitar part has a melodic line with dynamics *mf* and *f*. The Double Bass (D. S.) part has a rhythmic pattern of eighth notes with accents.



14. Megan's World (pt. 4)

69

Fl.

B♭ Cl.

Vln.

Vc.

Meg.

Ms. H.

Don

Pno.

E.Gtr.

D. S.

mend - ment. Free - dom of speech is fine.

sweet - est things turn so - ur by their deeds; li - lies

14. Megan's World (pt. 4)

73

Fl.

B♭ Cl.

Vln.

Vc.

Meg.

Ms. H.

Don.

Pno.

E.Gtr.

D. S.

*f*

*fp*

*cresc.*

distortion

I'm a lov - er of the first a -  
 Fes - ter \_\_\_\_\_ smell worse smell worse than weeds worse than  
 Bet - ter \_\_\_\_\_ and in peace. Bet - ter \_\_\_\_\_ and in

Detailed description: This is a page of a musical score for a rock band. It features ten staves: Flute (Fl.), B-flat Clarinet (B♭ Cl.), Violin (Vln.), Violoncello (Vc.), Megan's vocal line (Meg.), Musician's Harmonica (Ms. H.), Don's vocal line (Don.), Piano (Pno.), Electric Guitar (E.Gtr.), and Drums (D. S.). The score is in 4/4 time, with a key signature of one sharp (F#). The piece is marked with a box containing the number '73' at the beginning of each staff. The vocal lines include lyrics. The electric guitar part is marked with 'fp' (fortissimo piano) and 'cresc.' (crescendo), and includes a 'distortion' effect box. The piano part has a melodic line with slurs and ties. The drums part consists of a steady rhythm of eighth notes with accents.

14. Megan's World (pt. 4)

77

Fl.

B♭ Cl.

Vln.

Vc.

Meg.

Ms. H.

Don.

Pno.

E.Gtr.

D. S.

mend - ment. Free - dom of speech is fine.

weeds Weeds Deeds Weeds Deeds Weeds

peace Fight - ing for i - deas.

14. Megan's World (pt. 4)

81

Fl.

B♭ Cl.

Vln.

Vc.

81

Meg.

Ms. H.

Don.

81

Pno.

81

E.Gtr.

81

D. S.

I'm a lov - er of the first a -  
Lo - ver Deeds  
Lov - er Weeds Weeds

*mp*

*mp*

14. Megan's World (pt. 4)

85

Fl.

B♭ Cl.

Vln.

Vc.

Meg.

Ms. H.

Don.

Pno.

E.Gtr.

D.S.

mend - ment. Free - dom of speech is

Ma - te - ri - al ben - e - fits Free - dom Free - dom

Ma - te - ri - al ben - e - fits Free - dom Free -

*cresc.*

*cresc.*

*f*

14. Megan's World (pt. 4)

89

88

Fl. *f*

B $\flat$  Cl. *ff*

Vln. *ff*

Vc. *ff*

88

Meg. *f* *mf* *cresc.*

Ms. H. *mf* *cresc.*

Don. *mf* *cresc.*

Pno.

E.Gtr. *ff*

D.S. *ff*

fine. I'm a lov - er of the first a -  
 Free - dom Free - dom Free - dom Free - dom  
 dom Free - dom Free - dom Free - dom

Detailed description: This is a page of a musical score for a piece titled '14. Megan's World (pt. 4)'. The page number '89' is in a box at the top. The score is for a full orchestra and vocal soloist. The instruments listed are Flute (Fl.), B-flat Clarinet (B $\flat$  Cl.), Violin (Vln.), Violoncello (Vc.), Soprano (Meg.), Musician's Horn (Ms. H.), Trombone (Don.), Piano (Pno.), Electric Guitar (E.Gtr.), and Double Bass (D.S.). The music is in 2/4 time, with a key signature of one sharp (F#). The score is divided into measures, with bar lines indicating the end of each measure. The vocal lines (Meg., Ms. H., Don.) have lyrics written below them. The instrumental parts include dynamics such as *f*, *ff*, *mf*, and *cresc.* (crescendo). The page number '88' appears at the beginning of each system, likely indicating the measure number. The score ends with a double bar line and a repeat sign.

14. Megan's World (pt. 4)

93

Fl.

B♭ Cl.

Vln.

Vc.

Meg.

Ms. H.

Don.

Pno.

E.Gtr.

D. S.

mend - ment. Free - dom of speech is fine.

Free - dom Free - dom Free - dom Free - dom

Free - dom Free - dom Free - dom Free - dom

Detailed description of the musical score: The score is for a 12-piece ensemble. It consists of 12 staves. The instruments are Flute (Fl.), B♭ Clarinet (B♭ Cl.), Violin (Vln.), Violoncello (Vc.), Megan (Meg.), Ms. H., Don., Piano (Pno.), Electric Guitar (E.Gtr.), and Drums (D. S.). The score is divided into four measures, each with a different time signature: 2/4, 4/4, 3/4, and 2/4. The key signature has one sharp (F#). The vocal parts (Meg., Ms. H., Don.) have lyrics. The piano part (Pno.) has a complex melodic line. The electric guitar (E.Gtr.) and drums (D. S.) provide accompaniment. The flute (Fl.) and B♭ clarinet (B♭ Cl.) have some notes in the second and third measures. The violin (Vln.) and violoncello (Vc.) have some notes in the first and second measures.

14. Megan's World (pt. 4)

97

Fl. *f*

B♭ Cl. *f*

97 *marcato*  
Vln. *ff*

97 *marcato*  
Vc. *ff*

97 *fff*  
Meg.  
I'm a lov - er of the first a -

97 *ff*  
Ms. H.  
I'm a lov - er of the first a -

97 *ff*  
Don.  
I'm a lov - er of the first a -

97 *ff*  
Pno.

97 *ff*  
E.Gtr.

97  
D. S.



14. Megan's World (pt. 4)

101

Fl.

B♭ Cl.

Vln.

Vc.

Meg.

Ms. H.

Don.

Pno.

E.Gtr.

D.S.

mend - ment. Free - dom of speech is

mend - ment. Free - dom of speech is

mend - ment. Free - dom of speech is

(8va)

14. Megan's World (pt. 4)

105

104

Fl.

*ff*

B♭ Cl.

*ff*

Vln.

Vc.

104

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

104

Pno.

*ff*

8

(8<sup>va</sup>)

104

E.Gtr.

104

D. S.

14. Megan's World (pt. 4)

108

Fl.

B♭ Cl.

Vln.

Vc.

Meg.

Ms. H.

Don.

Pno.

E.Gtr.

D.S.

first a - mend - ment. Free - dom of

first a - mend - ment. Free - dom of

first a - mend - ment. Free - dom of

8<sup>va</sup>

14. Megan's World (pt. 4)

The musical score is arranged in systems. The first system includes Flute (Fl.), Clarinet in B-flat (B♭ Cl.), Violin (Vln.), and Viola (Vc.). The second system includes Meg, Ms. H., and Don. The third system includes Piano (Pno.) and Electric Guitar (E.Gtr.). The fourth system includes Drums (D. S.).

Tempo and dynamics markings include *III* and *sub. p*. Performance instructions include "do not alter intensity from before" in boxes for the woodwinds and strings, and "8va" for the piano part.

Vocal parts (Meg, Ms. H., Don) have the lyrics: "speech is fine."

14. Megan's World (pt. 4)

Musical score for "14. Megan's World (pt. 4)". The score is arranged in a system with ten staves. The instruments and their parts are as follows:

- Fl. (Flute):** Starts at measure 115 with a melodic line consisting of eighth notes and quarter notes, including accents.
- B♭ Cl. (B♭ Clarinet):** Starts at measure 115 with a single note and rests.
- Vln. (Violin):** Starts at measure 115 with a melodic line consisting of eighth notes and quarter notes.
- Vc. (Viola):** Rests throughout the section.
- Meg. (Meg):** Rests throughout the section.
- Ms. H. (Ms. H.):** Rests throughout the section.
- Don (Don):** Rests throughout the section.
- Pno. (Piano):** Features a complex melodic line in the right hand with many accidentals and rests in the left hand.
- E.Gtr. (Electric Guitar):** Rests throughout the section.
- D. S. (Double Bass):** Features a rhythmic pattern of eighth notes marked with 'x' symbols.

14. Megan's World (pt. 4)

120

Fl.

B♭ Cl.

120

Vln.

Vc.

120

Meg.

Ms. H.

Don

120

Pno.

*do not slow down*

120

E.Gtr.

120

D. S.

*do not slow down*

Detailed description: This is a page of a musical score for 'Megan's World (pt. 4)'. The score is arranged in a system with ten staves. The top five staves are for Flute (Fl.), B♭ Clarinet (B♭ Cl.), Violin (Vln.), Viola (Vc.), and Megan (Meg.). The next three staves are for Music Stand (Ms. H.), Trumpet (Don), and Piano (Pno.). The bottom two staves are for Electric Guitar (E.Gtr.) and Drums (D. S.). The tempo is marked as 120. The key signature has two sharps (F# and C#). The piano part has a melodic line in the right hand and rests in the left hand, with the instruction 'do not slow down'. The electric guitar and drums parts also have the instruction 'do not slow down'. The drums part consists of a steady eighth-note pattern marked with 'x'. The score ends with a double bar line and repeat slashes in the Flute, Megan, and Trumpet staves.

# 15. Ebro Crossing

Text by James R Jump

♩ = c. 108

*freely, unmetered* (tempo marking indicates a base for sections marked "freely, unmetered")

(monologue only; enters at end of scene)

Salaria

Don

Clarinet in B $\flat$

Snare Drum

*freely, unmetered* enter freely after clarinet motive is played twice *mf a piacere*

Soon \_\_\_\_\_ we shall launch the at-tack. This is

*mp* (breathe as needed)

Don

B $\flat$  Cl.

S.Dr.

5

no rou-tine ma-neu-ver — We must re-gain the ground we lost three months back.

(always play through snare hits)

*ff*

Don

B $\flat$  Cl.

S.Dr.

8

voice only: *poco accel.*

All my be-long-ings have gone in a truck to the safe-ty of the rear

15. Ebro Crossing

II (♩ = c. 108)

Don 8 and I am a-lone, wear-ing my tat-tered un-i-form and my fear.

B♭ Cl. II

S.Dr. II to brushes *ff*

14

Don 8 In my pock-ets I have no-thing of my own - Not e-ven a pock-et knife or a comb

B♭ Cl. 14

S.Dr. 14 static circular brush roll. to sticks *f* *n*

16 17 *con moto* clap *ff*

Don 8

B♭ Cl. 16 *con moto* *fp* *f* *p*

S.Dr. 16 *con moto* clap *fff* *mp* snare off



15. Ebro Crossing

21 *mp* a loud whisper

Don 8 I have no mon - ey and not a sin - gle pho - to - graph

B♭ Cl. 21 *mp*

S.Dr. 21 *p*

24 *mf*

Don 8 I have no mon - ey and not a sin - gle

B♭ Cl. 24

S.Dr. 24

27 *f* (cease clapping)

Don 8 pho - to - graph to trans - port me trans - port me trans - port 29 *f* clap

B♭ Cl. 27 *fp* *ff* *f* stomp foot

S.Dr. 27 *f* on the rim

15. Ebro Crossing

30

Don *ff*  
to trans- port me tem- po- rar- i- ly from the

B♭ Cl. *fp* *ff* *mf* *fp*

S.Dr. *f*  
snare on on the head

34

Don *mf* *a piacere* ("1908")  
war I have my nine- teen- oh- eight ri- fle

B♭ Cl. *freely, unmetered*

S.Dr. *ff* *freely, unmetered* *ff*

37

Don *mf cresc.*  
fif- ty cart-rid- ges stuffed in my pock- ets and two hand

B♭ Cl. *mp* *mp*  
Li- ber- tad (rhythmically spoken)

S.Dr. *ff* *clap mp*  
Li- ber- tad (rhythmically spoken & played on rim)

15. Ebro Crossing

41 *f dim.* *mp* *mf*

Don 8 gre - nades tied to my belt In my blank - et roll I

41 B♭ Cl. Li - ber - tad Li - ber - tad (rhythmically spoken) Li - ber - tad Li - ber - tad (rhythmically spoken)

41 S.Dr. Li - ber - tad Li - ber - tad Li - ber - tad Li - ber - tad

45 *f*

Don 8 have a loaf of bread Li - ber - tad (rhythmically spoken)

45 B♭ Cl. Li - ber - tad Li - ber - tad Li - ber - tad

45 S.Dr. Li - ber - tad Li - ber - tad Li - ber - tad

15. Ebro Crossing

48 *p a piacere* (distance between notes may be taken as a pacing suggestion, but the pacing is ultimately at your discretion)

Don 8 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. *Li - ber - tad (whisper)*

50 voice only: accel.  
Don 8 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 8 like an un - gain - ly tail - less liz - ard.

52 B♭ Cl.

52 S.Dr.

15. Ebro Crossing

53  $\text{♩} = \text{c. } 108$   
*con moto*

Don

B♭ Cl.

S.Dr.

53 *con moto*  
*p*

53 *con moto* on the rim  
*p* on the head *mp* *mf* on the rim *f*

59 **60** *p* in time

Don  
 If I'm luck-y — and come out of the front line in

B♭ Cl.

59

S.Dr.

59 *p* *mp* *mf* on the rim

65

Don  
 may-be — ten — days' time — I shall have my own things a - gain

B♭ Cl.


65


S.Dr.

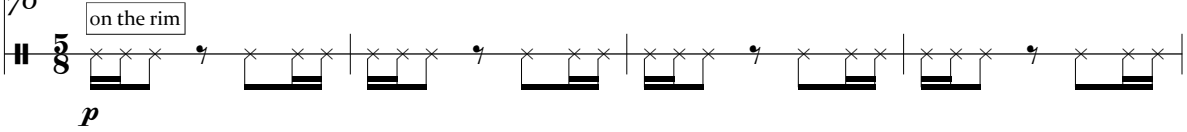
65 *p* *mp* *mf*

15. Ebro Crossing

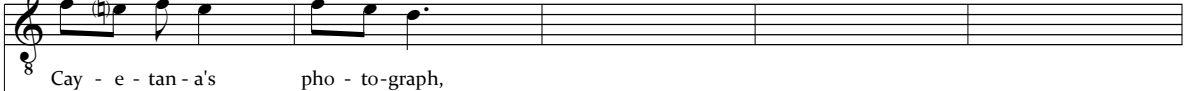
70 (spoken) "a book of lorca poems, a badge in the colors of the Spanish Republic..."


Don 


B♭ Cl. 

S.Dr. 

74 *mf* (do not belt this passage) (spoken) "a fountain-pen and a change of socks"

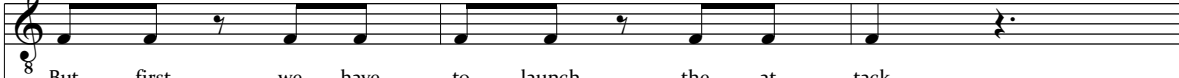
Don 

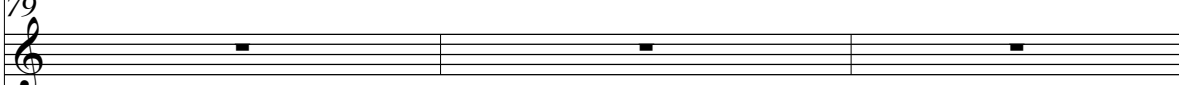
B♭ Cl. 

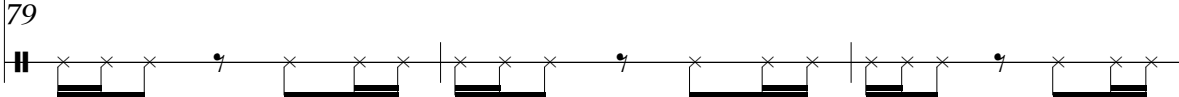
S.Dr. 

15. Ebro Crossing

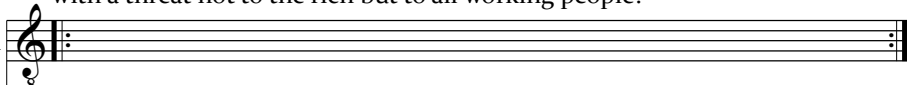
79 *expressionless; static*

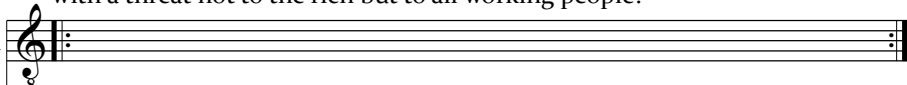
Don    
 8 But first, we have to launch the at - tack.

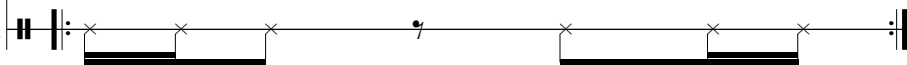
B♭ Cl. 

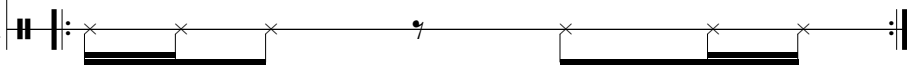
79 

(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!

82 

Don 

82 *vamp* 

S. Dr. 

15. Ebro Crossing

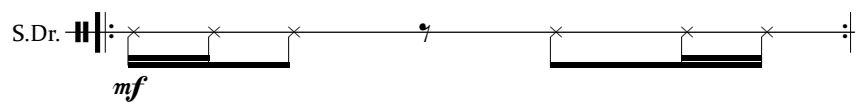
[T.V. Goes on, Duke and Megan are silently ranting about something]

(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,

83 vamp

S.Dr. 

*mf*

**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

$\bullet = 144$

The musical score is arranged in a system of staves. The top two staves are for Flute and Clarinet in Bb, both in treble clef. The next two are Violin and Cello, with Violin in treble clef and Cello in bass clef. Below these are vocal staves for Salaria and Don, both in treble clef. The Piano part is in treble clef, and the E. Guitar part is also in treble clef. The E. Bass part is in bass clef. The Drum Set part is in a drum clef. The score is in 3/4 time and begins with a tempo marking of quarter note = 144. Dynamics include *mp*, *p*, *pp*, *ppp*, *clean*, and *loco*. The Piano part includes *ped.* markings. The E. Guitar part includes *clean* and *loco* markings. The Drum Set part includes *ppp* markings.

16. Enough is Enough

The musical score is for the piece "Enough is Enough" and is written in 4/4 time. It features the following instruments and parts:

- Fl. (Flute):** Enters in the second measure with a melodic line starting on a dotted quarter note, marked *mp*.
- Cl. (Clarinet):** Enters in the second measure with a melodic line starting on a dotted quarter note, marked *pp* and ending with a *mf* dynamic.
- Vln. (Violin):** Enters in the second measure with a melodic line starting on a dotted quarter note, marked *mp*.
- Vc. (Viola):** Enters in the first measure with a melodic line starting on a dotted quarter note, marked *p*. It continues in the second and third measures, marked *pp* and *mf* respectively.
- Sal. (Saxophone):** Remains silent throughout the score.
- Don. (Drum):** Remains silent throughout the score.
- Pno. (Piano):** Enters in the first measure with a melodic line starting on a dotted quarter note, marked *mp*. It continues in the second and third measures, marked *Red.*
- E.Gtr. (Electric Guitar):** Enters in the first measure with a melodic line starting on a dotted quarter note, marked *p*.
- Bass:** Remains silent throughout the score.
- D. S. (Double Bass):** Enters in the first measure with a melodic line starting on a dotted quarter note, marked *mp*.



16. Enough is Enough

10

Fl. *mf* *f* *pp*

Cl. *mp* *mf*

10

Vln. *mp* *mf*

Vc. *p* *mf*

10

Sal.

Don

10 (8<sup>va</sup>)

Pno.

10

E.Gtr. *mf* *sub. p*

Bass *mf*

10

D. S. *mf*

Detailed description: This page of a musical score is for the piece 'Enough is Enough'. It features eight staves: Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Viola (Vc.), Piano (Pno.), Electric Guitar (E.Gtr.), Bass, and Double Bass (D. S.). The music is in 3/4 time. The Flute part begins at measure 10 with a melodic line marked *mf*, *f*, and *pp*. The Clarinet part also begins at measure 10 with a melodic line marked *mp* and *mf*. The Violin part begins at measure 10 with a melodic line marked *mp* and *mf*. The Viola part begins at measure 10 with a melodic line marked *p* and *mf*. The Piano part begins at measure 10 with a melodic line marked *mf* and *sub. p*. The Electric Guitar part begins at measure 10 with a melodic line marked *mf*. The Bass part begins at measure 10 with a melodic line marked *mf*. The Double Bass part begins at measure 10 with a melodic line marked *mf*. The score includes dynamic markings, articulation marks, and a first ending bracket.

16. Enough is Enough

13

Fl.

Cl.

Vln.

Vc.

13

Sal.

Don.

mf

8

You have walked a thou - sand — miles.

You have

13

Pno.

*8<sup>va</sup>*

*9*

*(Ped.)*

13

E.Gtr.

Bass

13

ride bell

D. S.

*p*

*p*

The musical score is arranged in systems. The first system includes Flute (Fl.), Clarinet (Cl.), Violin (Vln.), and Viola (Vc.). The second system includes Soprano (Sal.) and Tenor (Don.) voices. The third system includes Piano (Pno.) with a first and second staff. The fourth system includes Electric Guitar (E.Gtr.) and Bass. The fifth system includes Drums (D. S.). The score is in 3/4 time and includes dynamic markings such as *mf* and *p*, and performance instructions like *8<sup>va</sup>*, *9*, and *(Ped.)*. The vocal parts have lyrics: "You have walked a thousand miles." and "You have".

16. Enough is Enough

18

Fl.

Cl.

Vln.

Vc.

Sal.

Don.

Pno.

E.Gtr.

Bass

D. S.

*legato*

*p* *mp*

spent a thou - sand days

in this hole you

*pp* *mp*

*p*

*p*

16. Enough is Enough

23

Fl. *p* *mp*

Cl. *p* *mp*

Vln. *p* *mf*

Vc. *p* *mf*

Sal. in this time, your soul's a -

Don are a part, in this time, your soul's a -

23 (8<sup>va</sup>)

Pno.

E.Gtr. *mf*

Bass *p* *mp*

D. S. *mf*

Detailed description: This page of a musical score is for the piece '16. Enough is Enough'. It features a variety of instruments and vocalists. The Flute and Clarinet parts begin at measure 23 with a melody that starts piano (*p*) and moves to mezzo-piano (*mp*). The Violin and Violoncello parts enter at measure 23 with a melody starting piano (*p*) and moving to mezzo-forte (*mf*). The Soprano and Alto vocalists have lyrics: 'in this time, your soul's a -' and 'are a part, in this time, your soul's a -'. The Piano part features a rhythmic accompaniment starting at measure 23, marked with an 8va (octave up) instruction. The Electric Guitar part has a sustained chord starting at measure 23, marked mezzo-forte (*mf*). The Bass part has a rhythmic accompaniment starting at measure 23, marked piano (*p*) and mezzo-piano (*mp*). The Double Bass part has a rhythmic accompaniment starting at measure 23, marked mezzo-forte (*mf*). The score is in 5/4 time and includes dynamic markings such as *p*, *mp*, and *mf*.

16. Enough is Enough

28 *mf*

Fl.

Cl.

*mf*

28 *mf* *sim.*

Vln.

Vc.

*mf* *sim.*

28 *f*

Sal.

flame!

Don.

flame!

28 loco *mf*

Pno.

28 *mf*

E.Gtr.

Bass

*mf*

28 *mp*

D. S.

Detailed description: This is a page of a musical score for the piece '16. Enough is Enough'. The score is written for a full orchestra and includes parts for Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Viola (Vc.), Saxophone (Sal.), Trombone (Don.), Piano (Pno.), Electric Guitar (E.Gtr.), Bass, and Double Bass (D. S.). The music is in 7/4 time. The score is divided into systems. The first system includes Flute, Clarinet, Violin, and Viola. The second system includes Saxophone and Trombone. The third system includes Piano and Electric Guitar. The fourth system includes Bass and Double Bass. The score begins at measure 28. Dynamics include *mf* (mezzo-forte), *f* (forte), and *mp* (mezzo-piano). Performance instructions include *sim.* (simulazione), *loco*, and *flame!*. The Double Bass part features a rhythmic pattern of eighth notes with 'x' marks above them, indicating specific bowing or playing techniques.



16. Enough is Enough

31

Fl. *ff*

Cl. *ff*

Vln. *ff* *p*

Vc. *ff* *p*

Sal. *mf*  
Cut your pay or

Don.

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

E.Gtr. *ff* *p*

Bass *ff* *mf*

D. S. *ff* *mf*

Detailed description of the musical score: The score is for a piece titled '16. Enough is Enough'. It begins at measure 31. The woodwind section (Flute and Clarinet) and string section (Violin and Viola) play a melodic line with a forte (*ff*) dynamic. The piano part features a complex texture with a forte (*ff*) dynamic in the right hand and a piano (*p*) dynamic in the left hand. The vocal line (Soprano) enters in measure 33 with the lyrics 'Cut your pay or' and a mezzo-forte (*mf*) dynamic. The guitar and bass parts provide a rhythmic foundation, with the guitar playing a steady eighth-note pattern and the bass providing a walking bass line. The drum set (D. S.) plays a consistent pattern of eighth notes. The score includes various dynamic markings and articulations throughout.



16. Enough is Enough

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 (8<sup>va</sup>)

Pno.

41

E.Gtr. *p*

Bass

41

D. S.

Detailed description: This page of a musical score for the piece 'Enough is Enough' covers measures 41 to 45. The score is arranged for a full orchestra and vocalists. The instruments and their parts are: Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Viola (Vc.), Soprano (Sal.), Alto (Don.), Piano (Pno.), Electric Guitar (E.Gtr.), Bass, and Double Bass (D. S.). The Flute and Clarinet parts begin with a half note G4, followed by a half note A4, and then a whole note G4. The Violin and Viola parts play a melodic line starting on G4, moving to A4, B4, and C5. The Soprano and Alto vocalists sing the lyrics 'Damn your eyes just like Sam Hall Damn — your'. The Piano part features a rhythmic accompaniment of eighth notes. The Electric Guitar part plays a series of chords, and the Bass part plays a steady eighth-note bass line. The Double Bass part plays a rhythmic pattern of eighth notes. The score includes dynamic markings such as *mf*, *mp*, *p*, and *8<sup>va</sup>*. The page number 361 is located at the bottom center.

16. Enough is Enough

46 *f* 48 *mf*

Fl.

Cl.

46 *mf* *mp* *mf*

Vln.

Vc.

46 *f* 48

Sal.

deeds; — Damn my — eyes.

Don

8 deeds; — Damn my — eyes.

46 (8<sup>va</sup>) *mf* loco \*

Pno.

46 *f*

E.Gtr.

Bass

46 *f* *sub. mf*

D. S.

16. Enough is Enough

49

Fl. *mf* *f*

Cl. *mf* *f*

49

Vln. *mp* *f*

Vc.

49

Sal.

Don

49

Pno.

49

E.Gtr. *mf* *f*

Bass

49

D. S.

Detailed description: This page of a musical score, numbered 363, contains measures 49-50 of the piece 'Enough is Enough'. The score is arranged for a full orchestra and includes parts for Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Viola (Vc.), Saxophone (Sal.), Trombone (Don), Piano (Pno.), Electric Guitar (E.Gtr.), Bass, and Double Bass (D. S.). The music is in 4/4 time. The Flute and Clarinet parts begin with a melody in measure 49, marked *mf*, which intensifies to *f* in measure 50. The Violin and Viola parts also start in measure 49, with the Violin marked *mp* and the Viola *f*. The Piano part features a rhythmic accompaniment of eighth notes with accents. The Electric Guitar part has a melodic line in measure 49, marked *mf*, and a sustained chord in measure 50, marked *f*. The Bass and Double Bass parts provide a steady rhythmic foundation. The Saxophone and Trombone parts are silent throughout these measures.

16. Enough is Enough

51

Fl.

Cl.

Vln. *mf*

Vc. *f*

Sal.

Don.

Pno.

E.Gtr. *f*

Bass

D. S. *fp*

Detailed description: This is a page of a musical score for the piece '16. Enough is Enough'. The score is arranged in a system of ten staves. The instruments are: Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Viola (Vc.), Saxophone (Sal.), Trombone (Don.), Piano (Pno.), Electric Guitar (E.Gtr.), Bass, and Double Bass (D. S.). The music is in 4/4 time, with a key signature of one sharp (F#). The score begins at measure 51. The Flute and Clarinet parts have melodic lines with some grace notes. The Violin part starts with a mezzo-forte (*mf*) dynamic. The Viola part starts with a forte (*f*) dynamic. The Piano part has a rhythmic accompaniment with accents. The Electric Guitar part also starts with a forte (*f*) dynamic. The Bass part has a steady eighth-note accompaniment. The Double Bass part has a complex rhythmic pattern with accents and starts with a fortissimo (*fp*) dynamic. The score includes dynamic markings such as *mf*, *f*, and *fp*. There are also some performance instructions like 'V' for breath marks and 'x' for breath marks in the Double Bass part.

16. Enough is Enough

54

Fl. *ff*

Cl. *ff*

Vln. *ff*

Vcl. *ff*

Sal.

Don

Pno. *ff*

E.Gtr.

Bass *ff*

D. S. *f*

Detailed description: This is a page of a musical score for the piece 'Enough is Enough'. The score is arranged for a large ensemble. It begins at measure 54. The Flute (Fl.), Clarinet (Cl.), Violin (Vln.), and Viola (Vcl.) parts are marked with a fortissimo (*ff*) dynamic. The Flute and Clarinet parts feature a melodic line with eighth notes and slurs. The Violin and Viola parts play a rhythmic accompaniment of eighth notes with accents. The Piano (Pno.) part has a melodic line with slurs and accents. The Electric Guitar (E.Gtr.) part plays a steady eighth-note chordal accompaniment. The Bass part plays a rhythmic eighth-note accompaniment. The Double Bass (D. S.) part plays a rhythmic accompaniment with accents and slurs. The score is divided into four measures, with a 6/4 time signature at the end of each measure. The key signature has one sharp (F#).

16. Enough is Enough

58 59

Fl.

Cl.

Vln.

Vc.

Sal. *ff* 59  
E - nough

Don. *ff* *sub. mf*  
E - nough is \_\_\_ e - nough! E - nough is \_\_\_ e -

Pno. *sub. p* *pp* *mp*  
pedal ad lib

E.Gtr. distortion

Bass (5th position) *sub. p*

D. S. CHOKE *f* perform as written or improv. fill *sub. p*

Detailed description of the musical score: The score is for a piece titled '16. Enough is Enough'. It features a multi-instrumental ensemble including Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Viola (Vc.), Saxophone (Sal.), Double Bass (Don.), Piano (Pno.), Electric Guitar (E.Gtr.), Bass, and Drums (D. S.). The music is in 6/4 time and consists of 59 measures. The woodwinds and strings play a rhythmic pattern of eighth notes with accents. The vocalists, Sal and Don, enter at measure 59 with the lyrics 'E - nough' and 'E - nough is \_\_\_ e - nough! E - nough is \_\_\_ e -'. The piano part includes chords and a 'pedal ad lib' section. The electric guitar has a 'distortion' effect. The bass and drums provide a steady accompaniment, with the drums marked 'CHOKE' and 'perform as written or improv. fill'.



16. Enough is Enough

62

Fl.

Cl.

Vln.

Vc.

Sal.

Don

nough! We a - dapt to the pain To sur -

Pno.

*pp* *mp*

E.Gtr.

Bass

D. S.

Detailed description of the musical score: The score is for a piece titled '16. Enough is Enough'. It consists of eight systems of staves. The first system includes Flute (Fl.), Clarinet (Cl.), Violin (Vln.), and Viola (Vc.). The second system includes Flute (Fl.), Clarinet (Cl.), Violin (Vln.), and Viola (Vc.). The third system includes Flute (Fl.), Clarinet (Cl.), Violin (Vln.), and Viola (Vc.). The fourth system includes Flute (Fl.), Clarinet (Cl.), Violin (Vln.), and Viola (Vc.). The fifth system includes Flute (Fl.), Clarinet (Cl.), Violin (Vln.), and Viola (Vc.). The sixth system includes Flute (Fl.), Clarinet (Cl.), Violin (Vln.), and Viola (Vc.). The seventh system includes Flute (Fl.), Clarinet (Cl.), Violin (Vln.), and Viola (Vc.). The eighth system includes Flute (Fl.), Clarinet (Cl.), Violin (Vln.), and Viola (Vc.). The vocal line (Don) has lyrics: 'nough! We adapt to the pain To sur -'. The piano part (Pno.) includes dynamics 'pp' and 'mp'. The guitar part (E.Gtr.) and bass part (Bass) are also present. The drum part (D. S.) is indicated by 'x' marks on a staff.

16. Enough is Enough

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*

Detailed description of the musical score: The score is for a 5/4 time signature piece. It features a vocal line with lyrics and a piano accompaniment. The vocal line starts at measure 65 with the lyrics 'vive still we're numb. E - nough is e - nough! E - nough is e -'. The piano accompaniment includes chords and melodic lines in both hands. Dynamics include *mf*, *pp*, and *mp*. The score is arranged for Flute, Clarinet, Violin, Viola, Saxophone, Double Bass, Electric Guitar, and Double Bass (D.S.).

16. Enough is Enough

69 70

Fl. *ff*

Cl. *ff*

Vln. *ff*

Vc. *f*

Sal. nough!

Don. nough!

Pno. \*

E.Gtr.

Bass

D. S. *f*

Detailed description: This is a page of a musical score for the piece '16. Enough is Enough'. The score is arranged in a system with ten staves. The top staff is for Flute (Fl.), followed by Clarinet (Cl.), Violin (Vln.), and Viola (Vc.). The next two staves are for Saxophone (Sal.) and Trombone (Don.), both with the lyrics 'nough!'. The piano part (Pno.) consists of two staves, with an asterisk (\*) under the bass staff. The electric guitar (E.Gtr.) and bass (Bass) staves are empty. The double bass (D. S.) staff has a series of 'x' marks in the first measure and a dynamic marking of *f* in the second measure. The score is divided into two measures, 69 and 70, with a double bar line between them. The time signature changes from 7/4 in measure 69 to 6/4 in measure 70. Dynamics include *ff* for the woodwinds and strings, and *f* for the double bass.

16. Enough is Enough

Musical score for "Enough is Enough" starting at measure 72. The score is in 3/4 time and features the following instruments:

- Fl. (Flute):** Melodic line with eighth and sixteenth notes, including slurs and accents.
- Cl. (Clarinet):** Harmonic accompaniment with eighth notes and slurs.
- Vln. (Violin):** Melodic line with eighth notes and slurs.
- Vc. (Viola):** Harmonic accompaniment with eighth notes and slurs.
- Sal. (Saxophone):** Rested.
- Don. (Trombone):** Rested.
- Pno. (Piano):** Rested.
- E.Gtr. (Electric Guitar):** Rested.
- Bass:** Rested.
- D. S. (Double Bass):** Rested.

The score consists of 12 measures, with the 3/4 time signature indicated at the end of each measure.

16. Enough is Enough

75 76

Fl.

Cl.

Vln.

Vc.

Sal.

Don.

Pno.

E.Gtr.

Bass

D. S.

*mf* *ff* *mf* *ff* *ff* *f* *ff* *f* *mf*

(no pedal)

Detailed description: This page of a musical score, numbered 371, contains measures 75 and 76 of the piece 'Enough is Enough'. The score is arranged in a system of ten staves. The top two staves are for Flute (Fl.) and Clarinet (Cl.), both in 3/4 time. Measure 75 has a common time signature, while measure 76 changes to 6/4. The Clarinet part in measure 76 features a melodic line starting on a sharp note, with dynamics *mf* and *ff*. The Violin (Vln.) and Viola (Vc.) staves are in 3/4 time. The Viola part in measure 76 has a melodic line with dynamics *mf* and *ff*. The Saxophone (Sal.) and Trombone (Don.) staves are in 3/4 time and are mostly silent. The Piano (Pno.) part is in 3/4 time, with dynamics *ff* and *f*, and includes a '(no pedal)' instruction. The Electric Guitar (E.Gtr.) and Bass staves are in 3/4 time, with dynamics *ff* and *f*. The Double Bass (D. S.) part is in 3/4 time, with dynamics *f* and *mf*, and includes a '(no pedal)' instruction.

16. Enough is Enough

78

Fl. *mf* *ff* *mf* *ff*

Cl. *ff* *mf* *ff*

Vln. *mf* *ff* *mf* *ff*

Vc. *mf* *ff*

Sal.

Don

Pno.

E.Gtr. *mf* *ff*

Bass

D. S.

Detailed description: This page of a musical score, numbered 78, is for the piece 'Enough is Enough'. It features ten staves for various instruments. The Flute (Fl.) and Violin (Vln.) parts have dynamic markings of *mf* and *ff*. The Clarinet (Cl.) and Viola (Vc.) parts also have *mf* and *ff* markings. The Piano (Pno.) part consists of two staves with a rhythmic accompaniment of eighth notes. The Electric Guitar (E.Gtr.) part has *mf* and *ff* markings. The Bass and Double Bass (D. S.) parts provide a steady bass line. The Saxophone (Sal.) and Trombone (Don) parts are currently silent.

16. Enough is Enough

81

*f*

Fl.

Cl.

*f*

81

*f*

sim.

Vln.

sim.

Vc.

*f*

81

Sal.

Don.

81

*8va*

Pno.

81

distortion

*f*

E.Gtr.

*ff*

Bass

81

D. S.

*f*

Detailed description: This is a page of a musical score for the piece 'Enough is Enough'. The score is arranged in a standard orchestral layout with multiple staves. At the top, the title '16. Enough is Enough' is centered. The first system includes staves for Flute (Fl.), Clarinet (Cl.), Violin (Vln.), and Viola (Vc.). The Flute and Clarinet parts begin with a dynamic marking of *f* and a first ending bracket labeled '81'. The Violin and Viola parts also start with *f* and include 'sim.' (sustained) markings. Below these are staves for Saxophone (Sal.) and Trombone (Don.), which are currently silent. The next system features the Piano (Pno.) and Electric Guitar (E.Gtr.) parts. The Piano part has an *8va* (octave up) marking. The Electric Guitar part is marked with *f* and 'distortion'. The Bass and Double Bass (D. S.) parts follow, with the Double Bass part marked with *ff* and '81'. The page concludes with a final dynamic marking of *f* for the Double Bass.

16. Enough is Enough

84

Fl.

Cl.

84

Vln.

Vc.

84

Sal.

Don.

84 (8<sup>va</sup>)

Pno.

84

E.Gtr.

Bass

84

D. S.

Detailed description: This is a page of a musical score for the piece '16. Enough is Enough'. The score is arranged in a system with ten staves. The instruments are: Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Viola (Vc.), Saxophone (Sal.), Trombone (Don.), Piano (Pno.), Electric Guitar (E.Gtr.), Bass, and Double Bass (D. S.). The tempo is marked as 84. The key signature has one sharp (F#). The time signature is 3/4. The score is divided into three measures. The first measure is in 3/4 time, and the second and third measures are in 6/4 time. The Flute and Clarinet parts have melodic lines with slurs and accents. The Violin and Viola parts have harmonic support. The Piano part features a complex rhythmic pattern with many beamed notes. The Electric Guitar and Bass parts have a steady, rhythmic accompaniment. The Double Bass part has a simple, rhythmic line. The Saxophone and Trombone parts are mostly silent, indicated by rests.



16. Enough is Enough

87

Fl. *ff*

Cl. *ff*

Vln. *ff* *sim.*

Vc. *ff*

Sal.

Don

87 *8va*

Pno. *f* *leg.*

87

E.Gtr. *f*

Bass *f*

87

D. S. *f*

Detailed description: This page of a musical score is for the piece 'Enough is Enough'. It features eight staves of music. The top two staves are for Flute (Fl.) and Clarinet (Cl.), both marked *ff*. The next two staves are for Violin (Vln.) and Viola (Vc.), with the Violin part marked *ff* and *sim.* (simulacrum). The Piano (Pno.) part consists of two staves, with the upper staff marked *f* and *8va* (octave up), and the lower staff marked *leg.* (legato). The Electric Guitar (E.Gtr.) and Bass parts are marked *f*. The Drum Set (D. S.) part is marked *f* and includes a series of 'x' marks above the staff, indicating specific drum hits. The score is in 6/4 time and begins at measure 87.

16. Enough is Enough

89

Fl.

Cl.

89

Vln.

Vc.

89

Sal.

Don.

89 (8<sup>va</sup>)

Pno.

89

E.Gtr.

Bass

89

D. S.

Detailed description: This page of a musical score is for the piece 'Enough is Enough', starting at measure 89. It features ten staves for different instruments. The Flute (Fl.) and Clarinet (Cl.) parts are in the first system, with the Flute playing a melodic line of eighth notes and the Clarinet providing a harmonic accompaniment. The Violin (Vln.) and Viola (Vc.) parts are in the second system, with the Violin playing a melodic line and the Viola providing a harmonic accompaniment. The Saxophone (Sal.) and Trombone (Don.) parts are in the third system and are mostly silent, indicated by rests. The Piano (Pno.) part is in the fourth system, featuring a complex rhythmic pattern of eighth notes. The Electric Guitar (E.Gtr.) and Bass parts are in the fifth system, with the Electric Guitar playing a melodic line and the Bass providing a harmonic accompaniment. The Drums (D. S.) part is in the sixth system, featuring a complex rhythmic pattern of eighth notes.

16. Enough is Enough

91

Fl.

Cl.

sub. *mp*  $\curvearrowright$  *ff*

91

Vln.

Vc.

sub. *mp*  $\curvearrowright$  *ff*

91

Sal.

Don.

91 (8<sup>va</sup>)

Pno.

loco

sub. *mp*  $\curvearrowright$  *ff*

91

E.Gtr.

Bass

sub. *mp*  $\curvearrowright$  *f*

91

D. S.

sub. *p*  $\curvearrowright$  *f*

Detailed description: This page of a musical score for 'Enough is Enough' covers measures 91 to 94. It features eight staves: Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Viola (Vc.), Piano (Pno.), Electric Guitar (E.Gtr.), Bass, and Double Bass (D. S.). The score is in 4/4 time and includes dynamic markings such as *sub. mp* and *ff*. The Flute and Clarinet parts have a crescendo from *sub. mp* to *ff*. The Violin and Viola parts also have a crescendo from *sub. mp* to *ff*. The Piano part includes a 'loco' marking. The Electric Guitar and Bass parts have a crescendo from *sub. mp* to *f*. The Double Bass part has a crescendo from *sub. p* to *f*. The Saxophone and Drums staves are present but contain no notation.





16. Enough is Enough

97 *ff* *fff* 15/8

Cl. *f* *ff* 15/8

97 *ff* *fff* 15/8

Vc. *mf* *ff* 15/8

Sal. 15/8

Don. 15/8

(8<sup>va</sup>)

97 15/8

Pno. 15/8 \*

97 distortion *mf* *ff* 15/8

E.Gtr. *mf* *ff* 15/8

Bass *mf* *ff* 15/8

97 *mf* *ff* 15/8

D. S. 15/8

16. Enough is Enough

99 (Musical notation)

Fl.

Cl.

99 *f* Vln.

99 *f* Vc.

99 (Musical notation)

Sal.

Don

99 *loco* Pno.

99 *f* E.Gtr.

99 *f* Bass

99 D. S.

Detailed description: This page of a musical score is for the piece 'Enough is Enough'. It features ten staves for different instruments. The top two staves are for Flute (Fl.) and Clarinet (Cl.), both in treble clef with a 15/8 time signature. The next two staves are for Violin (Vln.) and Viola (Vc.), with the Violin in treble clef and Viola in bass clef, both in 15/8 time. The fifth and sixth staves are for Saxophone (Sal.) and Trombone (Don), both in treble clef with a 15/8 time signature. The seventh and eighth staves are for Piano (Pno.), with the right hand in treble clef and the left hand in bass clef, both in 15/8 time. The ninth and tenth staves are for Electric Guitar (E.Gtr.) and Bass, with the Electric Guitar in treble clef and Bass in bass clef, both in 15/8 time. The eleventh staff is for Double Bass (D. S.) in bass clef with a 15/8 time signature. The score includes various musical notations such as dynamics (e.g., *f*), articulation (e.g., *loco*), and performance instructions (e.g., *f*).

16. Enough is Enough

100  
Fl. *f*

Cl. *f*

100 *sim.*  
Vln. *sim.*

Vc. *sim.*

100  
Sal.

Don

100  
Pno.

100  
E.Gtr.

Bass

100  
D. S.

Detailed description: This page of a musical score is for the piece '16. Enough is Enough'. It features ten staves for different instruments. The Flute (Fl.) and Clarinet (Cl.) parts are marked with a dynamic of *f* (forte) and a tempo of 100. The Violin (Vln.) and Viola (Vc.) parts are marked with *sim.* (sostenuto) and a tempo of 100. The Saxophone (Sal.) and Trombone (Don) parts are marked with a tempo of 100. The Piano (Pno.) part features a complex rhythmic pattern with chords in both hands. The Electric Guitar (E.Gtr.) and Bass parts are marked with a tempo of 100. The Double Bass (D. S.) part is marked with a tempo of 100 and includes some articulation marks. The score is written in a standard musical notation style with treble and bass clefs.





16. Enough is Enough

103

Fl.

Cl.

Vln.

Vc.

103

Sal.

Don.

103

Pno.

103

E.Gtr.

Bass

103

D. S.

*sub. p*

*p*

*legato*

*mf*

*p*

*p*

This will not be a turned stone, not an ad -

16. Enough is Enough

107

Fl. *ff*

Cl. *ff*

Vln. *ff* sim.

Vc. *f* sim.

Sal. just - ment. \_\_\_\_\_

Don

Pno. *ff* 8<sup>va</sup> pedal ad lib

E.Gtr. *f* distortion

Bass *f* (7th position)

D. S. *f*

Detailed description: This page of a musical score is for the piece '16. Enough is Enough'. It features nine staves. The Flute (Fl.), Clarinet (Cl.), Violin (Vln.), and Piano (Pno.) parts begin at measure 107 with a forte (ff) dynamic. The Violin part includes a 'sim.' (sustained) marking. The Viola (Vc.) part starts with a forte (f) dynamic and also includes a 'sim.' marking. The Saxophone (Sal.) part has the lyrics 'just - ment.' with a line underneath. The Double Bass (Bass) part is marked with a forte (f) dynamic and '(7th position)'. The Electric Guitar (E.Gtr.) part is marked with a forte (f) dynamic and 'distortion'. The Double Bass (D. S.) part is marked with a forte (f) dynamic. The score includes various musical notations such as rests, notes, and dynamic markings.

16. Enough is Enough

110 111

Fl.

Cl.

Vln.

Vc.

Sal.

Don

110

111

*ff*

What was death must be

110 (8<sup>va</sup>)

Pno.

E.Gtr.

Bass

110

D. S.

CHOKE

Detailed description: This is a page of a musical score for the piece 'Enough is Enough'. The score is arranged in systems for various instruments. The first system includes Flute (Fl.), Clarinet (Cl.), Violin (Vln.), and Viola (Vc.). The second system includes Saxophone (Sal.), Double Bass (Don), and Piano (Pno.). The third system includes Electric Guitar (E.Gtr.) and Bass. The fourth system is for Double Bass (D. S.). The score is marked with rehearsal numbers 110 and 111. The key signature has one sharp (F#). The time signature changes from 2/4 to 4/4. The Double Bass part includes a 'CHOKE' instruction. The Piano part has an 8va marking and a \* symbol. The Double Bass part has an *ff* marking. The lyrics 'What was death must be' are written under the Double Bass staff.

16. Enough is Enough

113

Fl. *ff* 3 3 3 3 3 3

Cl. *ff*

Vln. *ff*

Vc. *ff*

Sal. What was man - y —

Don. life! What was man - y —

Pno. *ff* 3 3 3 3 3 3

8va  
Ped.

E.Gtr. *ff*

Bass *ff*

D. S. CHOKE

16. Enough is Enough

115 117

Fl. *ff* *p*

Cl. *ff*

Vln. *ff* *p*

Vc. *legato ff* *p*

Sal. *f* 117  
must be one!

Don. *f*  
must be one!

Pno. *ff* *p* *8va* *Leg.*

E.Gtr. *ff* *p* clean

Bass *ff* *p*

D. S. CHOKE *mp*

16. Enough is Enough

118

Fl.

Cl.

*mp* *mf* *pp*

118

Vln.

Vc.

118

Sal.

Don.

118 (8<sup>va</sup>)

Pno.

118

E.Gtr.

Bass

118

D. S.

Detailed description: This page of a musical score, numbered 118, is for the piece 'Enough is Enough'. It features nine staves for different instruments. The Flute (Fl.) and Clarinet (Cl.) parts are in the top system. The Flute part has a melodic line with slurs and accents. The Clarinet part starts with a *mp* dynamic, then moves to *mf* and finally *pp* with a crescendo hairpin. The Violin (Vln.) and Viola (Vc.) parts are in the second system, both playing eighth-note patterns with accents. The Saxophone (Sal.) and Double Bass (Don.) parts are in the third system, each playing a single note with a *pp* dynamic and a crescendo hairpin. The Piano (Pno.) part is in the fourth system, marked 118 (8<sup>va</sup>), playing a rhythmic eighth-note pattern. The Electric Guitar (E.Gtr.) and Bass parts are in the fifth system, with the E.Gtr. playing chords and the Bass playing a melodic line. The Double Bass (D. S.) part is in the sixth system, playing a simple harmonic accompaniment.

16. Enough is Enough

121 122

Fl. *f*

Cl. *mf* *f*

Vln. *f*

Vc. *f*

Sal. 121 122

Don. 8

Pno. 121 (*8<sup>va</sup>*) *f* loco (no pedal) \*

E.Gtr. 121 distortion *f*

Bass *f*

D. S. 121 FILL *f*

Detailed description: This page of a musical score for the piece '16. Enough is Enough' contains staves for Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Viola (Vc.), Piano (Pno.), Electric Guitar (E.Gtr.), Bass, and Double Bass (D. S.). The score is divided into measures 121 and 122. The Flute part begins in measure 121 with a melodic line and continues into measure 122. The Clarinet part has a *mf* dynamic in measure 121 and a *f* dynamic in measure 122. The Violin and Viola parts also feature a *f* dynamic in measure 122. The Piano part includes an *8<sup>va</sup>* marking in measure 121 and a *f* dynamic in measure 122, with a 'loco' instruction and a '(no pedal)' note. The Electric Guitar part has a 'distortion' marking and a *f* dynamic in measure 122. The Bass part has a *f* dynamic in measure 122. The Double Bass part includes a 'FILL' marking and a *f* dynamic in measure 122. The score includes various musical notations such as dynamics, articulation marks, and performance instructions.



16. Enough is Enough

125

Fl.

Cl.

Vln.

Vc.

Sal.

Don.

Pno.

E.Gtr.

Bass

D. S.

*f*

*f*

*f*

*f*

*sub. mp*

*sub. f*

*f*

*f*

*f*

The musical score is arranged in a system of ten staves. The top staff is for Flute (Fl.), followed by Clarinet (Cl.), Violin (Vln.), Viola (Vc.), Saxophone (Sal.), Trombone (Don.), Piano (Pno.), Electric Guitar (E.Gtr.), Bass, and Double Bass (D. S.). The score begins at measure 125. The time signature changes from 4/4 to 2/4 and back to 4/4. Dynamics include *f* (forte) and *sub. mp* (subito mezzo-piano). The Double Bass part uses a simplified notation with 'x' marks for notes and 'o' for accents.



16. Enough is Enough

135 137

Fl.

Cl.

Vln.

Vc.

Sal.

Don

Pno.

E.Gtr.

Bass

D. S.

*ff*

*f* *sub. mf*

*sub. p*

pedal ad lib

*ff*

CHOKE

*f* *sub. p*

perform as written or improv. fill

E nough is e -

The musical score is arranged in a system with ten staves. The top staff is for Flute (Fl.), followed by Clarinet (Cl.), Violin (Vln.), and Viola (Vc.). The next two staves are for Saxophone (Sal.) and Trombone (Don). The piano accompaniment consists of Piano (Pno.) and Electric Guitar (E.Gtr.). The Bass staff is for Bass, and the bottom staff is for Double Bass (D. S.). The score is in 7/4 time, with a key signature of one sharp (F#). It features a complex rhythmic structure with changes in meter (7/4, 6/4, 3/4, 5/4). Dynamics range from fortissimo (ff) to pianissimo (p). A 'CHOKE' instruction is present in the Double Bass part. The vocal line (Don) includes the lyrics 'E nough is e -'.

16. Enough is Enough

138 141

Fl. *mf*

Cl.

Vln. *p*

Vc. *p*

Sal. 141

Don  
 8 nough! E - nough is e - nough! Doomed, just as be-

Pno. *pp* *p* *pp* *p*

E.Gtr.

Bass

D. S. 138

The musical score is arranged in systems. The first system includes Flute (Fl.), Clarinet (Cl.), Violin (Vln.), and Viola (Vc.). The second system includes Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Viola (Vc.), and a vocal line (Don). The third system includes Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Viola (Vc.), Piano (Pno.), Electric Guitar (E.Gtr.), Bass, and Double Bass (D. S.). The score is in 4/4 time and features various dynamics such as *mf*, *p*, and *pp*. The vocal line includes lyrics: "nough! E - nough is e - nough! Doomed, just as be-".

16. Enough is Enough

142

Fl.

Cl.

Vln.

Vc.

Sal.

Don

Pno.

E.Gtr.

Bass

D. S.

*mf* > *p*

*f* take time

*mf*

*mf*

*pp*

fore. But now I bleed for my daugh - ters and sons. E

\*

The musical score is arranged in a system of staves. The top two staves are for Flute (Fl.) and Clarinet (Cl.), both with a treble clef. The next two staves are for Violin (Vln.) and Viola (Vc.), with Vln. in treble clef and Vc. in bass clef. The fifth staff is for Saxophone (Sal.) in treble clef. The sixth staff is for the Double Bass (Don) in bass clef, with lyrics underneath. The seventh staff is for Piano (Pno.) in grand staff. The eighth staff is for Electric Guitar (E.Gtr.) in treble clef. The ninth staff is for Bass in bass clef. The tenth staff is for Double Bass (D. S.) in bass clef. The score includes dynamic markings such as *mf*, *p*, *f*, and *pp*, and performance instructions like 'take time'. The key signature has one sharp (F#) and the time signature changes from 6/4 to 3/4. A double bar line with an asterisk (\*) is placed below the piano part.

16. Enough is Enough

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*

16. Enough is Enough

151

Fl. *ff*

Cl. *ff*

Vln. *ff* *legato*

Vc. *f*

Sal.

Don.

Pno. *mp* *ff* *8va* *pedal ad lib*

E.Gtr. *f*

Bass *f* (7th position)

D. S. *f*

Detailed description: This page of a musical score is for the piece 'Enough is Enough', starting at measure 151. The score is in 6/4 time and features eight staves. The Flute (Fl.) and Clarinet (Cl.) parts begin with a forte fortissimo (*ff*) dynamic and play a melodic line with slurs. The Violin (Vln.) part is marked *ff* and *legato*, with a 'v' marking above the final measure. The Viola (Vc.) part is marked *f*. The Piano (Pno.) part starts at *mp* and moves to *ff* in the second measure, with an *8va* marking and a dashed line above the right hand. The Electric Guitar (E.Gtr.) and Bass parts are marked *f*. The Double Bass (D. S.) part is marked *f* and includes a '7th position' marking. The score concludes with a fermata over the final measure.

16. Enough is Enough

154

Fl.

Cl.

154

Vln.

Vcl.

154

Sal.

Don

154 (8<sup>va</sup>)

Pno.

154

E.Gtr.

Bass

154

D. S.

Detailed description: This page of a musical score for the piece '16. Enough is Enough' covers measures 154 to 158. The score is arranged for a large ensemble. The Flute (Fl.) part features a melodic line with a long slur over measures 154-156. The Clarinet (Cl.) part provides harmonic support with a similar melodic contour. The Violin (Vln.) and Viola (Vcl.) parts have intricate, fast-moving lines. The Saxophone (Sal.) and Trombone (Don) parts are mostly silent, indicated by rests. The Piano (Pno.) part has a rhythmic accompaniment with a dotted eighth-note pattern. The Electric Guitar (E.Gtr.) and Bass parts play a driving, syncopated rhythm. The Double Bass (D. S.) part provides a steady bass line with accents. The key signature has one sharp (F#), and the time signature is 4/4. Measure numbers 154, 154 (8<sup>va</sup>), and 154 are marked at the beginning of their respective staves.



16. Enough is Enough

156 *poco rit.* ♩ = 100

Fl. *mf* *ff*

Cl. *mf* *p* *mf* *dolce*

Vln. *legato* *mf* *ff*

Vc. *mp* *ff*

Sal. *poco rit.* ♩ = 100

Don.

Pno. *ff* *ff*

E.Gtr. *p* *ff*

Bass *p* *ff*

D. S. *ff* **CHOKE**

Detailed description: This is a page of a musical score for the piece 'Enough is Enough'. It features eight staves: Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Viola (Vc.), Piano (Pno.), Electric Guitar (E.Gtr.), Bass, and Drums (D. S.). The score begins at measure 156. The Flute part has a melodic line with a slur and a dynamic marking of *mf* that changes to *ff*. The Clarinet part has a rhythmic accompaniment with dynamics *mf*, *p*, and *mf*, and a *dolce* marking. The Violin part has a *legato* marking and dynamics *mf* and *ff*. The Viola part has a dynamic marking of *mp* that changes to *ff*. The Piano part has a dynamic marking of *ff*. The Electric Guitar part has a dynamic marking of *p* that changes to *ff*. The Bass part has a dynamic marking of *p* that changes to *ff*. The Drums part has a *ff* marking and a **CHOKE** instruction. The tempo is marked *poco rit.* and the tempo indicator is ♩ = 100. The time signature changes from 2/4 to 4/4 and then to 3/4. The key signature has one sharp (F#).

16. Enough is Enough

161

Fl. TACET

Cl. *pp*

161

Vln. TACET

Vc. TACET

161

Sal. TACET

Don. TACET

161

Pno. *pp* *mf dolce*

8va

161

E.Gtr. *pp* clean

Bass

161

D. S. TACET



16. Enough is Enough

172

Fl.

Cl.

172

Vln.

Vc.

172

Sal.

Don.

172

Pno.

8<sup>va</sup>

*dolce*

*pedal ad lib*

172

E.Gtr.

Bass

*dolce*

172

D. S.

16. Enough is Enough

**178**

Fl.

Cl.

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

Pno.

E.Gtr.

Bass

D. S.

16. Enough is Enough

182

Fl.

Cl.

*n* *p*

182

Vln.

Vc.

182

Sal.

Don.

182 (8<sup>va</sup>)

Pno.

182

E.Gtr.

Bass

182

D. S.

"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."

The musical score is arranged in systems. The first system includes Flute (Fl.), Clarinet (Cl.), Violin (Vln.), and Viola (Vc.). The second system includes Saxophone (Sal.) and Drums (Don.). The third system includes Piano (Pno.). The fourth system includes Electric Guitar (E.Gtr.) and Bass. The fifth system includes Double Bass (D. S.). The vocal line (Sal.) contains the lyrics: "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." The score features various time signatures (4/4, 3/4) and dynamic markings (n, p, p).

16. Enough is Enough

186 **VAMP**

Fl.

Cl. *vamp*

Vln.

Vc.

Sal.

Don.

Pno. *vamp* *(8<sup>va</sup>)*

E.Gtr. *vamp* *let ring when possible* *p dolce* Barre 10 Barre 12 Barre 9

Bass

D. S.

"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."

\*

16. Enough is Enough

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.

Don.

TACET

190

Pno.

TACET

190

E.Gtr.

Bass

sim.

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.<sup>1</sup> 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

---

<sup>1</sup> 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 battlefield is everywhere. There is no sheltered rear.<sup>2</sup>

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

---

<sup>2</sup> 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*<sup>3</sup>. 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*.

---

<sup>3</sup> 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."<sup>4</sup> 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

---

<sup>4</sup> 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,<sup>5</sup>
- 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.<sup>6</sup>

### 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

---

<sup>5</sup> 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

<sup>6</sup> 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 outnumber 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.

Scene 10: Accommodations are swell

[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<sup>1</sup>:

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

---

<sup>1</sup> Words by Amilcar Cabral. "Tell no lies, Claim no easy victories..."<sup>1</sup> 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<sup>2</sup> [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

---

<sup>2</sup> Words by Amilcar Cabral. "Tell no lies, Claim no easy victories..."<sup>2</sup> 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**



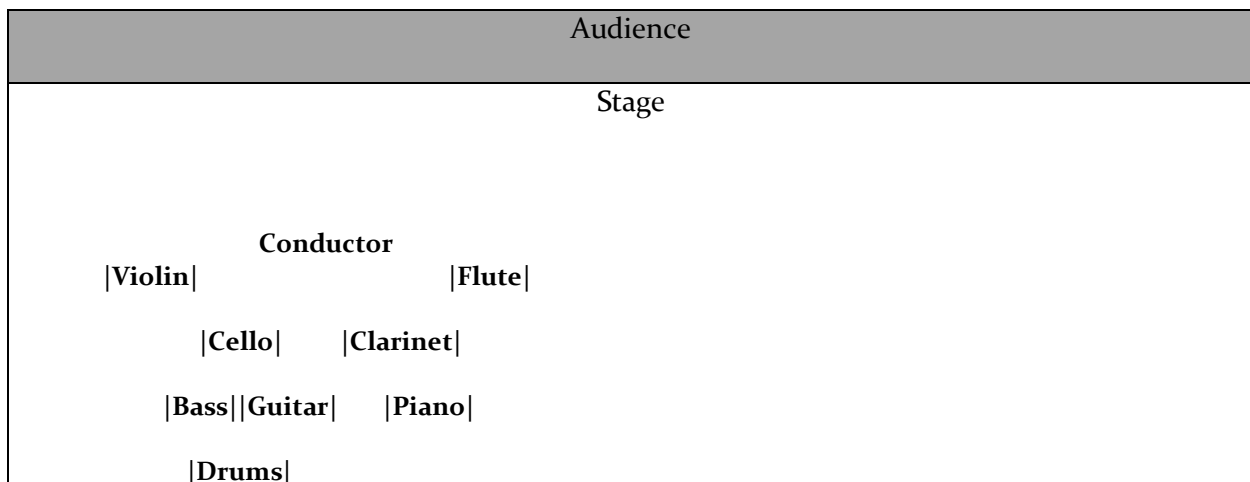
## Appendix C:

### 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](#)



#### 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 accepts 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.

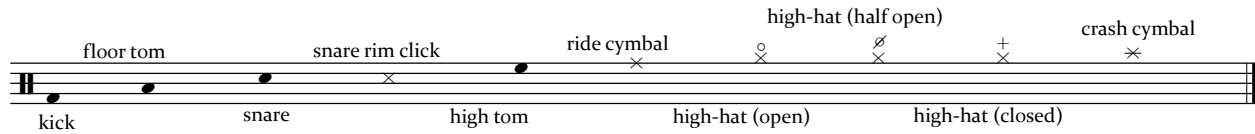
But in it I have learned  
That many is not a lot  
Our flesh is sometimes burnt  
With garlic and oil

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

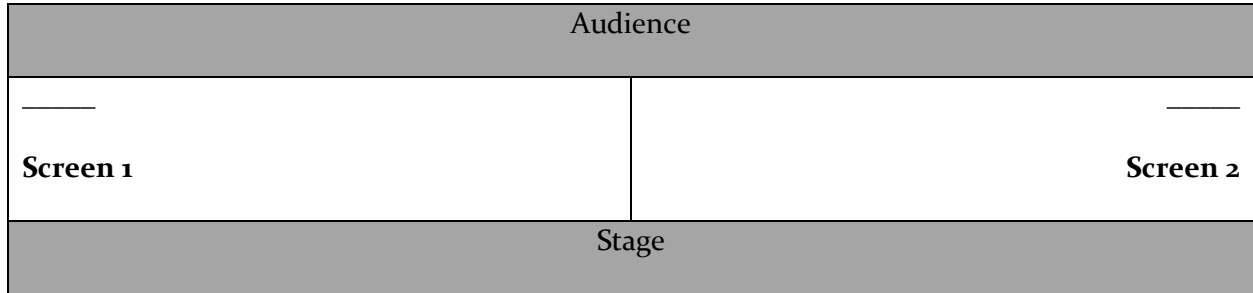
#### Amplification, Sound Reinforcement and Fixed Media

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.

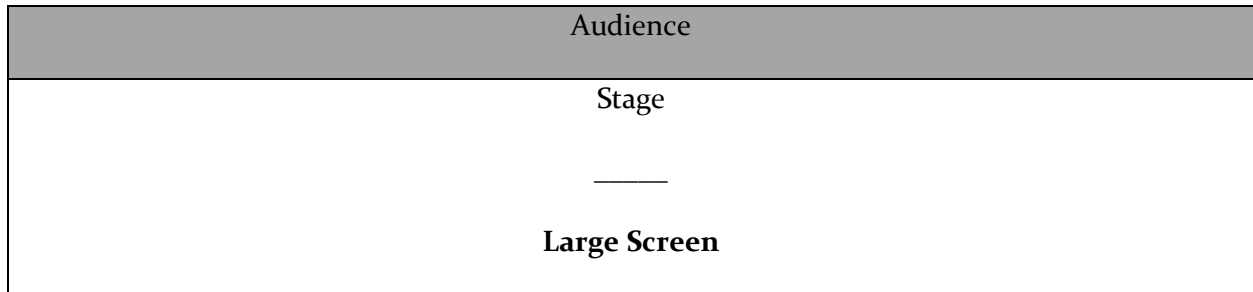
Incorporated into the opera is a fixed media component consisting of multiple video clips which will need to be manually triggered. Sound for the video can simply be run through the same PA system that is amplifying the musicians. There are cues throughout the score that indicate when to trigger the 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 Roso ~~International Red Aid~~  
No. 270  
Plaza de Altagano  
Albacete, SPAIN

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

July 4, 1937

Dear Ed:

I am addressing 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 Battalion. It is a Canadian Battalion 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 Battalion or the George Washington or Abraham Lincoln.

About the proposed trip to France and tour of all of 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



Address 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  
State from U., 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 making time while they build up their fighting equipment. By the time of the next

II

offensive the loyalists will outnumber the fascist forces by some 100,000 it is generally believed, but the fascist equipment 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 equipment. 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.



II

The people here are a  
real treat to a radical's eyes.  
Everywhere is the crunched  
left salute of the Popular  
Front Government and every  
man's name is COURAGE.  
The Spanish people go on  
about their affairs calmly and  
efficiently as though no danger  
at all awaited them. In  
Valencia and all along the  
East Coast from Catalonia on  
there are practically no signs  
of the war excepting the  
speeding govt. cars and packed  
trains of 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 in the streets,  
at the railway stations,  
and everywhere is posters  
and pictures all describing  
the horrors of the front.  
Most appalling of all is the  
parade of one armed and  
one 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 accommodations  
are swell. 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 issued - weigh  
about one pound each  
with steel canteen, steel  
helmet, bayonet and rifle,



III

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 our  
person during MANUEVERS  
and in the trenches. We had  
our first inspection and  
parade today and tomorrow  
we go out on mock MAN-  
UEVERS, crawling  $2\frac{1}{2}$  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  
Achen. 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 fore 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 fasc-  
ists. Five of my comrades



AND I AM APPLYING FOR ADMISSION  
TO THE MACHINES AND COMPANY  
BUT THEY KNOW I HAVE AMBU-  
LANCE EXPERIENCE AND I MIGHT  
POSSIBLY BE QUOTED THERE.  
WE GET 6 PESETAS EVERY  
DAY IN THE MOUNTAIN BUT  
AMBULANCE AND TRUCK DRIVERS  
GET 15 BECAUSE OF THE  
GREAT RISK INVOLVED. ONLY  
1 OF THE TRUCK DRIVERS  
STATIONED AT ONE POINT  
ARE STILL ALIVE ACCORDING  
TO REPORTS FROM COMRADES  
HERE.

OUR BEDS HAVE CONSIST  
OF A STRAW MATTRESS, STRAW  
PILLOW, AND A BLANKET. A BATH  
IS A RARE TREAT AND CLEAN

skin even rarer.

All of us here are perfectly aware of the dangers involved in this war yet 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. Be-  
cause the masses believed  
in a democratic govt. Now  
U.S. citizens close their  
eyes to an assault on  
a democratic people and  
in doing that are actually  
aiding the spread of fas-  
cism. You may say that Jews  
are suffering from the same  
depressions that the world  
war veterans suffered in  
1918 but the political  
line up is entirely dif-  
ferent with a threat not  
to bourgeois government  
but to a genuine  
proletariat mass move-



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

Salud  
-D.E.H.

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 Cigaretts 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 ~~to~~ and  
the Comrades At school offer-  
ed to send Anything we  
might need but it hasn't  
the facility now to write  
them. ~~of~~ In Any case  
write me At this Address  
And my mail will be de-  
livered even if we  
have been moved on

up fronto

wooz  
DGH.

wooz 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, 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 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.

## References:

### Bibliography

- Adams, John. *Doctor Atomic*. Libretto by Peter Sellars: Boosey & Hawkes/Hendon, 2005.
- Ades, Thomas. *Powder Her Face*. Libretto by Philip Hensher. Vocal Score. London: Faber Music, 1996.
- Argento, Dominick. *Miss Havisham's Wedding Night*. Libretto by John Olon-Scrymgeour. N.p.: Boosey & Hawkes, 1979.
- Britten, Benjamin. *Curlew River*. Libretto by William Porter. London: Faber Music, 2003.
- Drake, Brian. "Red October." <http://kuhistory.com>. Accessed October 11, 2018.  
<http://kuhistory.com/articles/red-october/>. Date of publication unclear.
- Foner, Philip S., ed. *Paul Robeson Speaks*. New York: Citadel Press, 1978.
- Hearne, Ted. "Katrina Ballads." *Bandcamp.com*. Last modified August 1, 2010. Accessed October 11, 2018. <https://tedhearne.bandcamp.com/album/katrina-ballads>.
- Holst, Gustav. *Sāvitrī*. Curwen Edition. London, New York: G. Schirmer, 1973.
- Jump, Jim, ed. *Poems from Spain: British and Irish International Brigaders on the Spanish Civil War*. London: Lawrence & Wishart, 2006.
- Kaplan, Juliana, 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.
- Lang, David. *The Loser*. New York: Red Poppy Music, G. Schirmer, 2016.
- Little, David T. "Soldier Songs." *davidtlittle.com*. Accessed October 11, 2018.  
<https://davidtlittle.com/works/soldier-songs/>. The Bubble
- Martin, Philip. "Shakespeare's Sonnet 94." *Critical Survey* 4, no. 2 (1969): 84-89.  
<http://www.jstor.org.www2.lib.ku.edu/stable/41553784>.
- Mimi Johnson Performing Artservices, Inc. "Perfect Lives." *RobertAshley.org*. Accessed October 11, 2018. <http://www.robertashley.org/productions/1977-83-perfectlives.htm>.
- Newton, Huey P., Dr. *Revolutionary Suicide*. New York: Penguin Books, 2009.
- Rouse, Mikel. "Dennis Cleveland." *Bandcamp.com*. Last modified September 20, 1996. Accessed October 11, 2018. <https://mikelrouse.bandcamp.com/album/dennis-cleveland>.

*Songs to Fan the Flames of Discontent: The Little Red Song Book International Edition*. Ypsilanti, MI: Industrial Workers of the World, 1995.

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

Stravinsky, Igor. *Historie [sic] Du Soldat*. Libretto by C.F. Ramuz. New York: Edwin F. Kalmus, 1918.

United States of American National Archives and Records Administration. "The Don Henry Story." Archives.Gov. Accessed October 11, 2018. <https://www.archives.gov/education/lessons/don-henry>.

Weill, Kurt. *Aufstieg und Fall der Stadt Mahagonny*. Libretto by Bertolt Brecht. Vienna: Universal Edition A.G., 1969.

Wolfe, Julia. *Anthracite Fields*. New York: Red Poppy, G. Schirmer, 2014.

Yun, Du, and Royce Vavrek. "Angel's Bone." Bandcamp.com. Last modified September 22, 2017. Accessed October 11, 2018. <https://nationalsawdust.bandcamp.com/album/angels-bone>.

## Works Cited and Text Permissions

- Cabral, Amilcar. "Tell no lies, Claim no easy victories..."<sup>1</sup> marxists.org. Accessed April 15, 2019. <https://www.marxists.org/subject/africa/cabral/1965/tnlcnev.htm>.
- Jump, Jim, ed. *Poems from Spain: British and Irish International Brigaders on the Spanish Civil War*. London: Lawrence & Wishart, 2006. This anthology was the source for the following poems: "Journey to Barcelona<sup>2</sup>," "Full Moon at Tierz," "A Moment of War,"<sup>3</sup> "I Have Lived in a Time of Heroes<sup>4</sup>" (combined with Sonnet 94 by Shakespeare in Scene 12), "The Internationalist," and "Ebro Crossing."
- MacMillan, Kieren. "THE PERFECT (?) MUSICAL LIBRETTO FORMAT." Kieren MacMillan - Composer. Last modified February 22, 2014. Accessed March 31, 2019. <http://kierenmacmillan.info/perfect-musical-libretto-format/>. The format of the *Don Henry* libretto was heavily influenced by this blog by Kieren MacMillan.
- Shakespeare, William. "They that have power to hurt and will do none (Sonnet 94)." Poets.org. Academy of American Poets. Accessed March 31, 2019. <https://www.poets.org/poetsorg/poem/they-have-power-hurt-and-will-do-none-sonnet-94>.
- U.S. National Archives and Records Administration. "Letter from Spain, July 4, 1937." National Archives. Last modified October 3, 2016. Accessed March 30, 2019. <https://www.archives.gov/education/lessons/don-henry/letter.html>. The readings from the letter in *Don Henry* are based on a letter Don sent back home from Spain which revealed the true nature of his trip to Europe. The text for "Split Wide Open" is based on the letter.
- . "Press Release of the Board of Regents." National Archives. Last modified October 3, 2016. Accessed March 30, 2019. <https://www.archives.gov/education/lessons/don-henry/press-release.html>. All text spoken by Duke Prospero taken from a press release made by the University of Kansas Board of Regents based on a report that they delivered to the Kansas State Legislature and the House Un-American Activities Committee.

---

<sup>1</sup> Quoted in Scenes 14 and 15

<sup>2</sup> 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

<sup>3</sup> See email permission from Norah Perkins of Curtis Brown on page 443

<sup>4</sup> See permissions from Marlene Sidaway on page 444

PERMISSION IS GIVEN ON THE FOLLOWING CONDITIONS

1. This permission is for one-time use only and any reprint/leased or licenced edition/repeat permission must be cleared and a further fee may become payable.
2. Full acknowledgement is made to the author or author's estate/trust, book (by full title and subtitle), translator/editor, and Carcanet Press Limited, as well as the date of the edition from which the material is taken. In some cases the permission licence will specify the appropriate wording to be used.
3. No deletions from, additions to, or other changes in the material submitted shall be made without written consent from Carcanet Press Limited.
4. This licence does not cover copyright material from other sources which may have been incorporated into our material.
5. PLEASE PAY THE FEE INDICATED ON THE RECEIPT OF THIS INVOICE. THE INVOICE LICENCE'S VALIDITY MAY CEASE AT OUR DISCRETION AFTER SIX WEEKS UNLESS PAYMENT HAS BEEN RECEIVED BY US. If for any reason you cannot comply with this condition please notify us by return.
6. On publication, one copy of the work should be forwarded to our Permissions Department, quoting our invoice licence number.
7. This permission extends to the licensing of book club rights, upon prior notice of such, provided the Publisher pays to Carcanet Press Limited a pro rata share of one quarter of the gross sums received from such licences, or ten pounds sterling (£10), per selection, whichever is the greater.
8. This permission may not be assigned or transferred by the Publisher without the written consent of Carcanet Press Limited.
9. When digital rights are licenced, the term of that licence is specified on the permission invoice and strictly limited to that term.
10. In the event of a gratis licence being issued, we require that a link to the appropriate page of the Carcanet web-site be clearly printed/encoded on the same page or window as the copyrighted text.
11. We accept payment by cheque, MasterCard, VisaCard, or bank transfer. Our bank details are:

IBAN NO: GB49NWBK50410111722673

BIC/SWIFT CODE NO: NWBKGB2L

Bank name: National Westminster Bank PLC

Bank address: Piccadilly and New Bond Street Branch  
63-65 Piccadilly, London

Account: Carcanet Press Limited

Sort Code: 50-41-01

Account No: 11722673



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.

Jim Jump  
21-10-18

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 Jump*

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>  
To: Frank Nawrot <fnawrot@gmail.com>

Mon, Dec 17, 2018 at 11:36 AM

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>  
To: Norah Perkins <norah.perkins@curtisbrown.co.uk>

Fri, Dec 21, 2018 at 3:06 PM

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 made 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>  
To: Frank Nawrot <fnawrot@gmail.com>

Mon, Jan 7, 2019 at 3:55 AM

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 Sidaway.  
President, International Brigade Memorial Trust.