The People's Voice

A story of two families during the Revolutionary War

An Opera in Three Acts

by

Richard L. Rose

Complete score

The libretto is adapted from the story "Landscapes," in the *Sketches of Eighteenth Century Life,* written by Hector St.-Jean de Crèvecoeur and published in 1782.

"The most precious right
is the right to be left alone."
--Justice Brandeis (paraphrase)

A Marginal Notes Production
The Marginal Notes Repertory Company produces original works for worthy causes and is sponsored by the Fairlington Presbyterian Church of Alexandria, Virginia.

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Barbara Wilkinson,
Musical Director
Elizabeth McWilliams,
Stage Director

Two families divided by a revolution and by ethnic cleansing.

The People's Voice

A new musical play by the
FAIRLINGTON PLAYERS

WHEN & WHERE ON FRIDAY, JUNE 1, 2001 AND SATURDAY, JUNE 2, 2001 AT THE FELLOWSHIP HALL MUSICAL THEATRE OF THE FAIRLINGTON PRESBYTERIAN CHURCH AT 7:30 P.M. (EXIT 5 EAST FROM I-395, ALEXANDRIA, VA.). TICKETS $12 AT THE DOOR OR BY RESERVATION (703-836-8424).
PERFORMERS INCLUDE:
HarlieSponaugle, Linda Priebe, Kathy & Rebecca Berlin, David Compe, Caroline Widegren, Rick Zeni, Chris & Brooke Hatfield, Dick Rose, Kay& Doug Bedwell, Ben & Libby Lyon,

Marginal Notes Production Company
Original Music for Worthy Causes
4 W. Howell Ave. Alexandria, VA 22301
703-836-8424 and sbrose@home.com

The Fairlington Presbyterian Church provides support for Marginal Notes. A portion of the proceeds of events is donated to such Alexandria organizations as Computer CORE and A.L.I.V.E.to help with training and housing of those in need.

RECRUITMENT: Marginal Notes is always looking for singers (SATB) and those interested in theatre work. For our next production, contact Dick Rose at any of the addresses above.

THE PEOPLE'S VOICE

A NEW MUSICAL PLAY
BY THE
FAIRLINGTON PLAYERS

FRIDAY JUNE 1, 2001
& SATURDAY JUNE 2, 2001
AT 7:30 P.M.
IN THE
FELLOWSHIP HALL MUSICAL THEATRE
OF
FAIRLINGTON PRESBYTERIAN CHURCH
(Exit 5 East from I-395, Alexandria, VA)

Tickets $12 at the door or by reservation. Phone 703-836-8424 to leave name, phone number and number of tickets desired.

A few notes

While the opera does not have a moral, it *does* comment on the idea that one attains ideological purity through the elimination of those with different ideas --even though the degree of difference might be undetectable by an outside observer. Such terms as *genocide, ethnic cleansing, atonement fees* and practices such as *nightriding, terrorism, burnings and torture* and *ostracism* are confined to no time or people. The thinking that led Mr. Castro to state that "unity is only permitted to revolutionaries" is similar to that resulting in the burning of Servetus. One group has truth to protect at all costs, including the extermination of another group. The out-group can never pay too much: even after *Kristallnacht*, there were "atonement fees" due. The groups may be indistinguishable -- Hutus and Tutsis, Orange and Green, Palestinian and Israeli, Lutheran and Anabaptist. As in the two previous productions, *The Books of Daniel* and *Amber*, my aim has been to offer the disputation for your consideration and to suggest that we might better spend our efforts on moderation than on collecting twigs for an *auto da fe.*

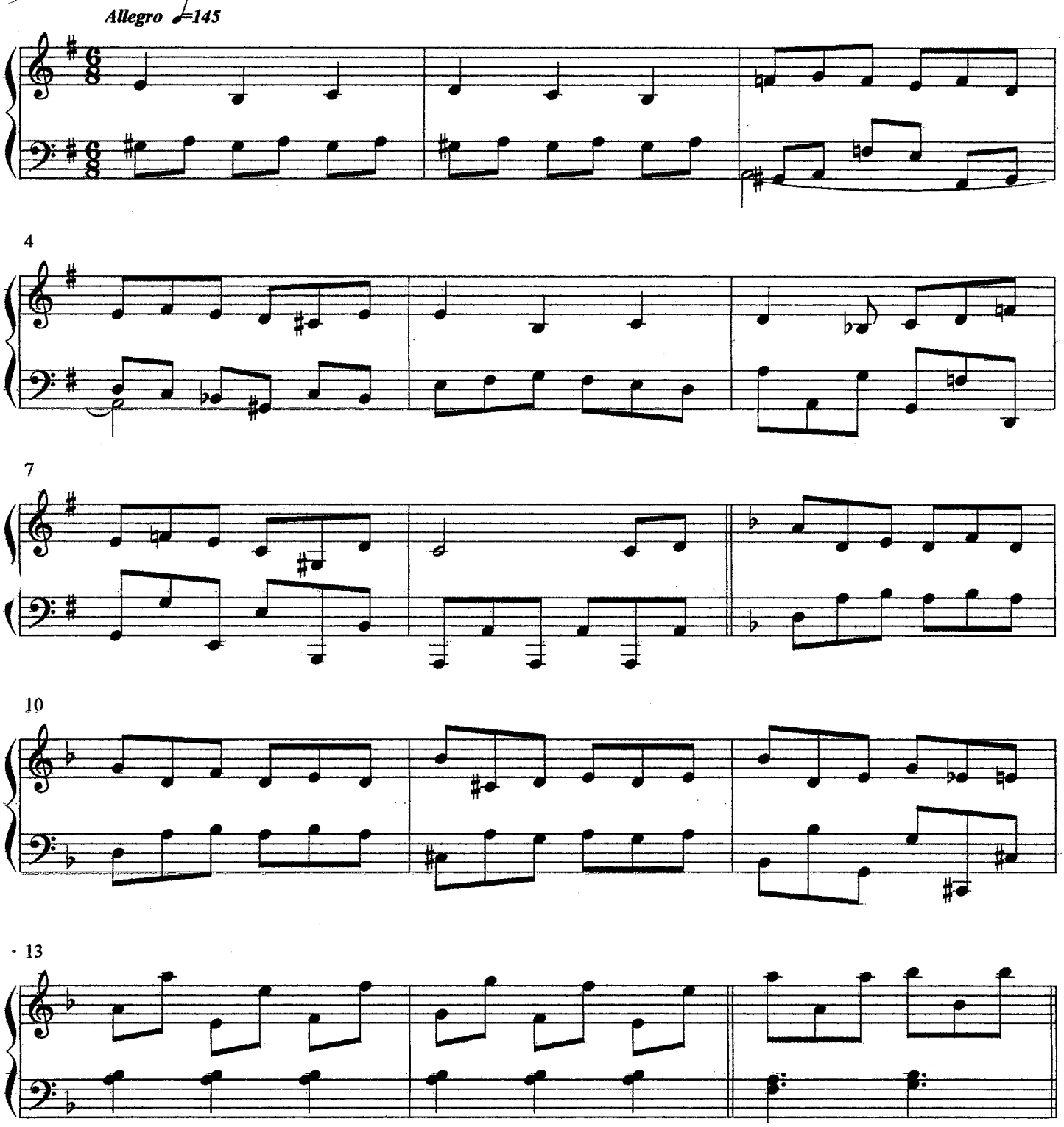
Many thanks are due to the production team both for creating the performance and for improving the score and libretto. I am especially indebted to Musical Director Barbara Wilkinson for her wise musical advice on both *The People's Voice* and *Amber.* Elizabeth McWilliams, Stage Director, made many perceptive suggestions and a few deft plot changes that improved action. Harlie Sponaugle, Kathy Berlin and Linda Priebe provided helpful modifications of the lead roles. Many thanks also to Dave Compe, Stage Manager, for much good advice and to Brooke Hatfield, Chris Hatfield, Minu Beijan and the cast for their patience and persistent efforts on this new work.

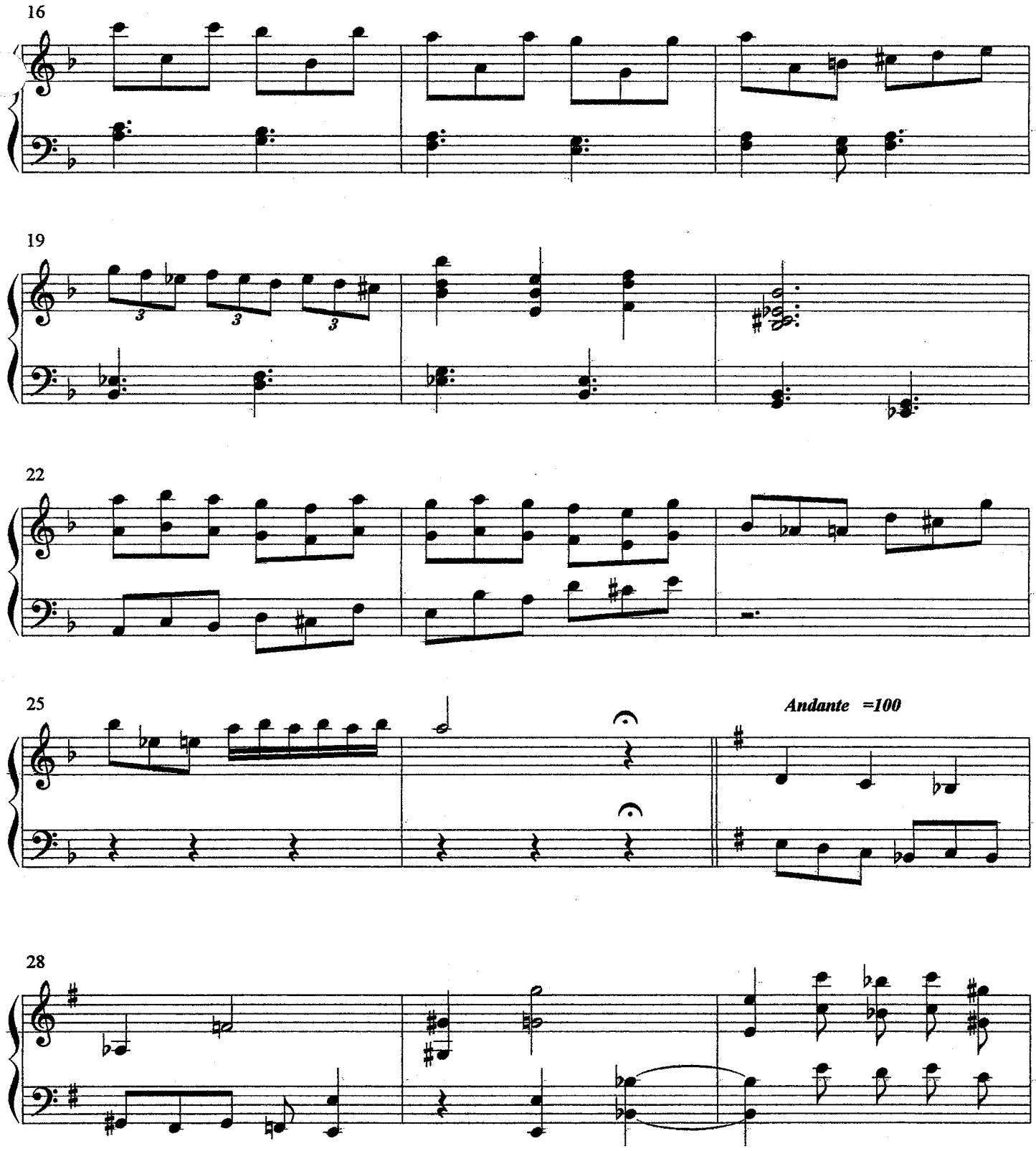
--Dick Rose
June 1, 2001

Instrumental Overture to The People's Voice

For Barbara Wilkinson

R.Rose 4.8.01

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Andante =100
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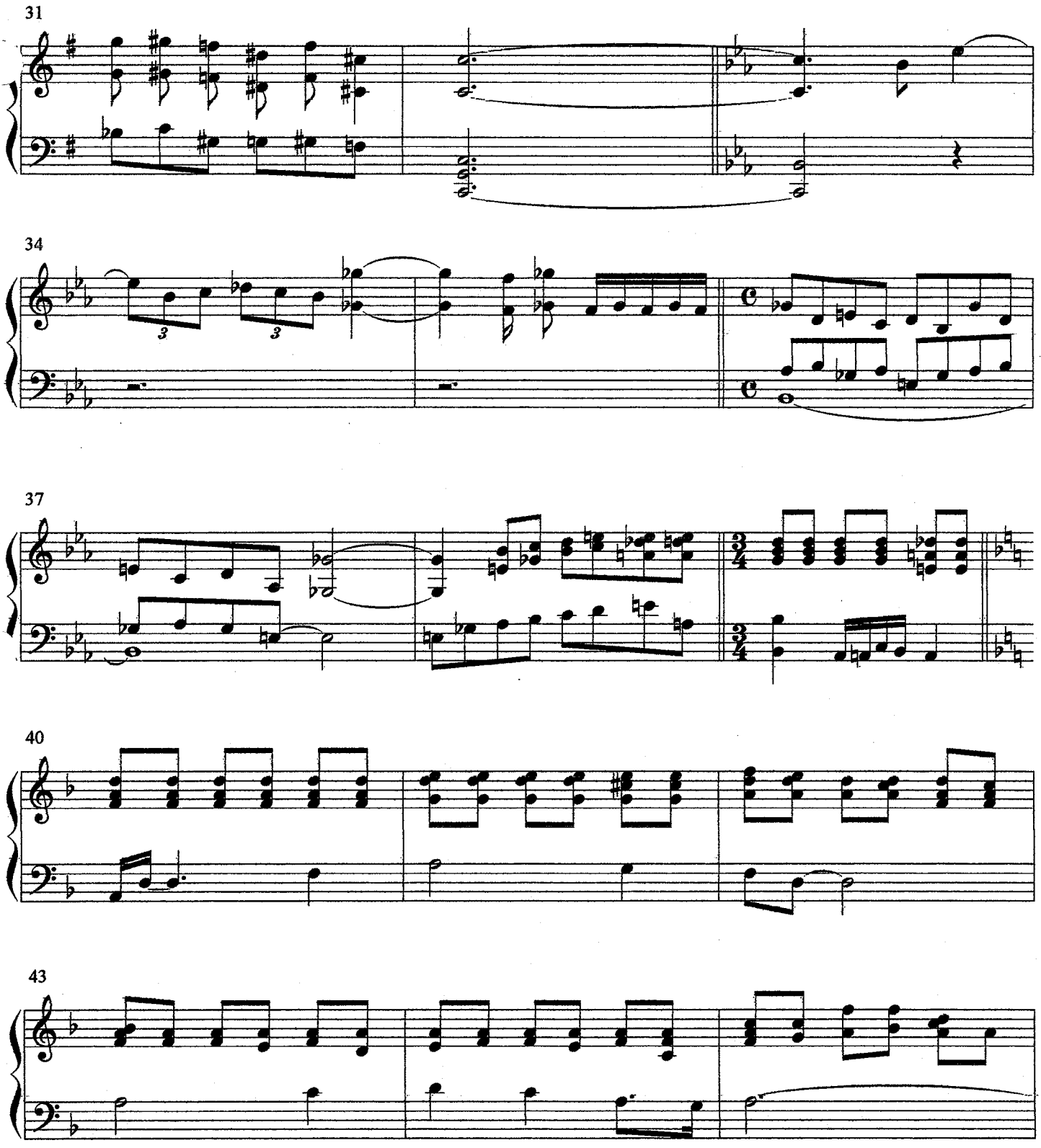
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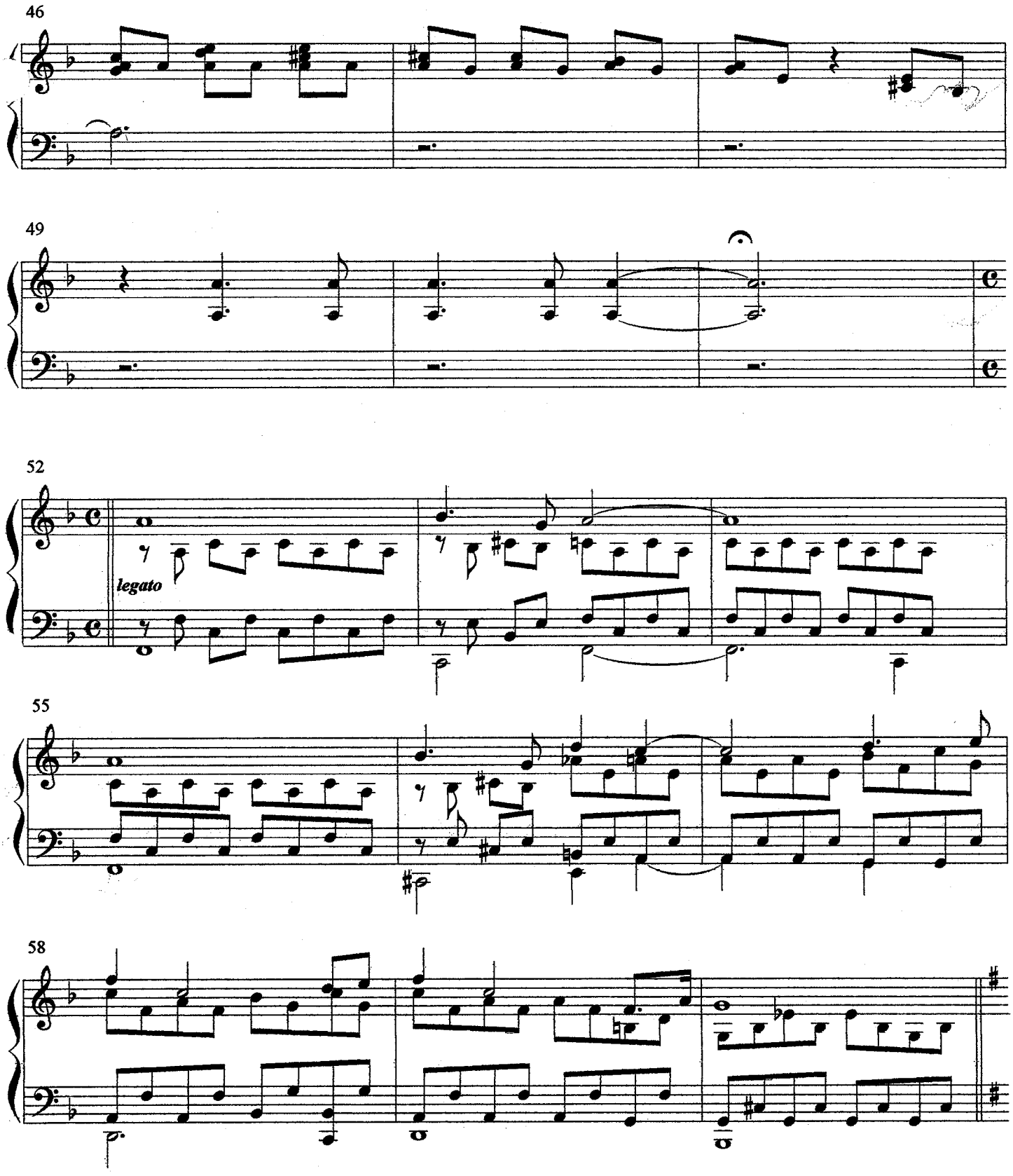
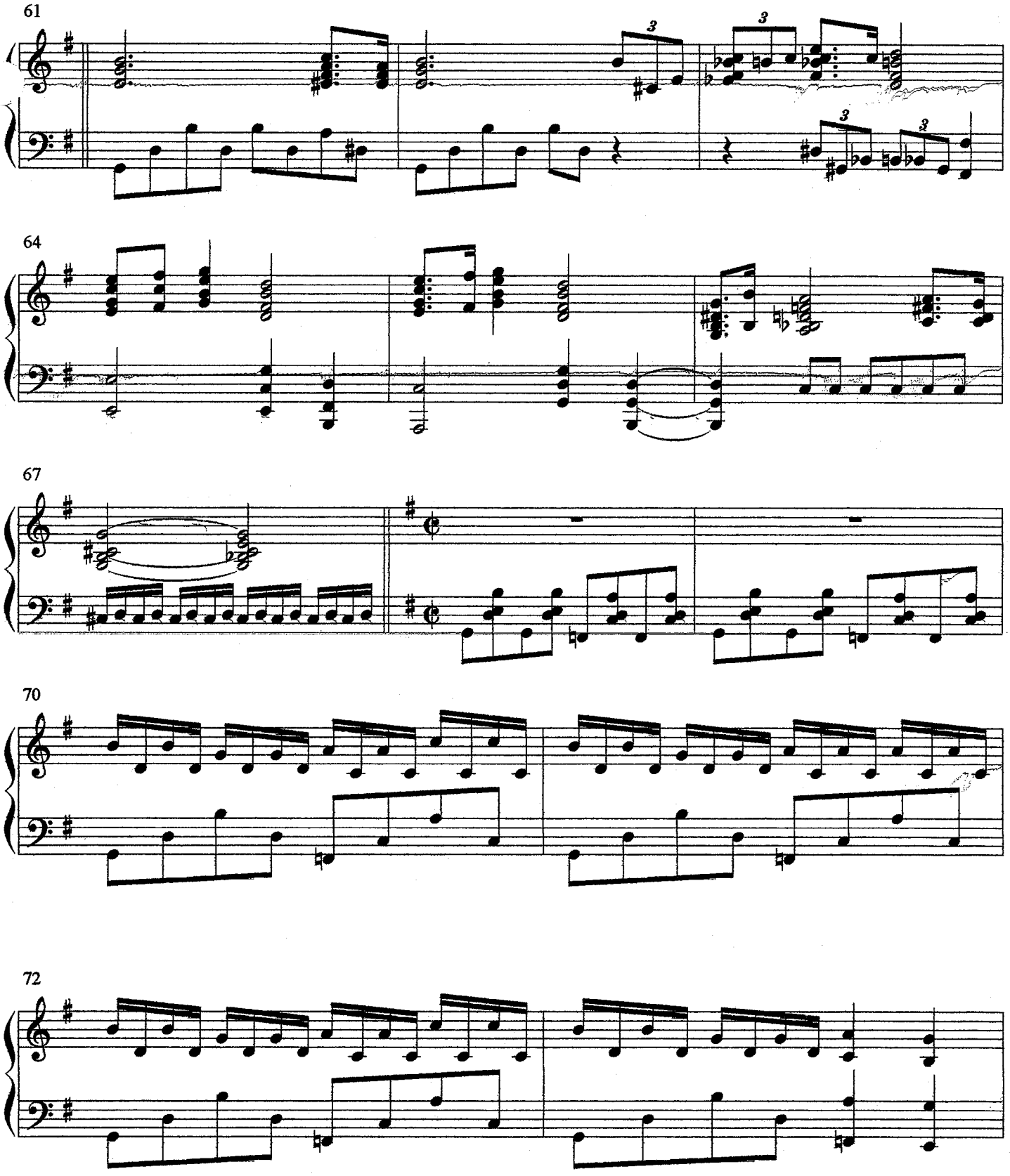

46
49
52
legato
55
58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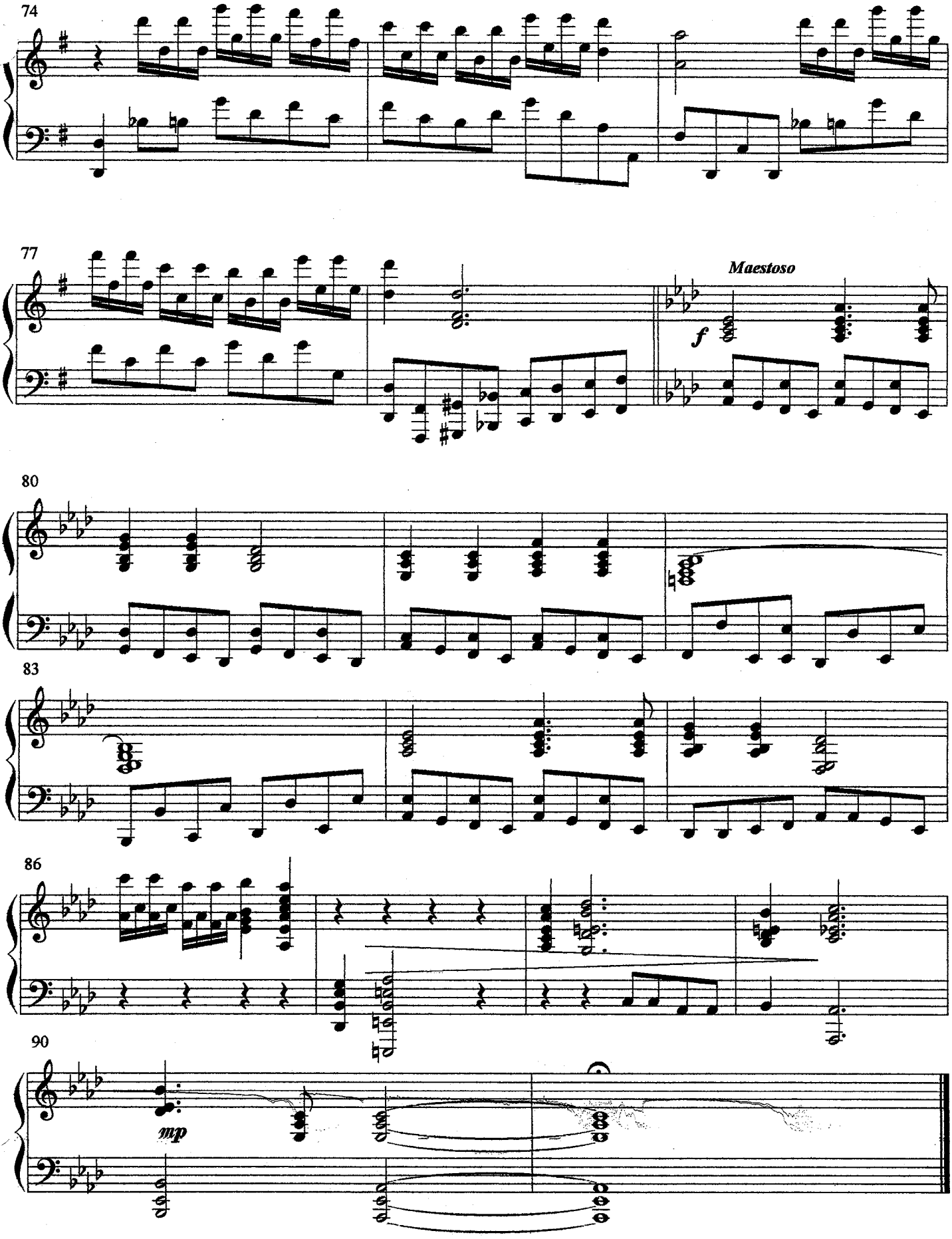
74
77
Maestoso
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80
83
86
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mp

THE PEOPLE'S VOICE

An Opera in Three Acts

Choral Overture

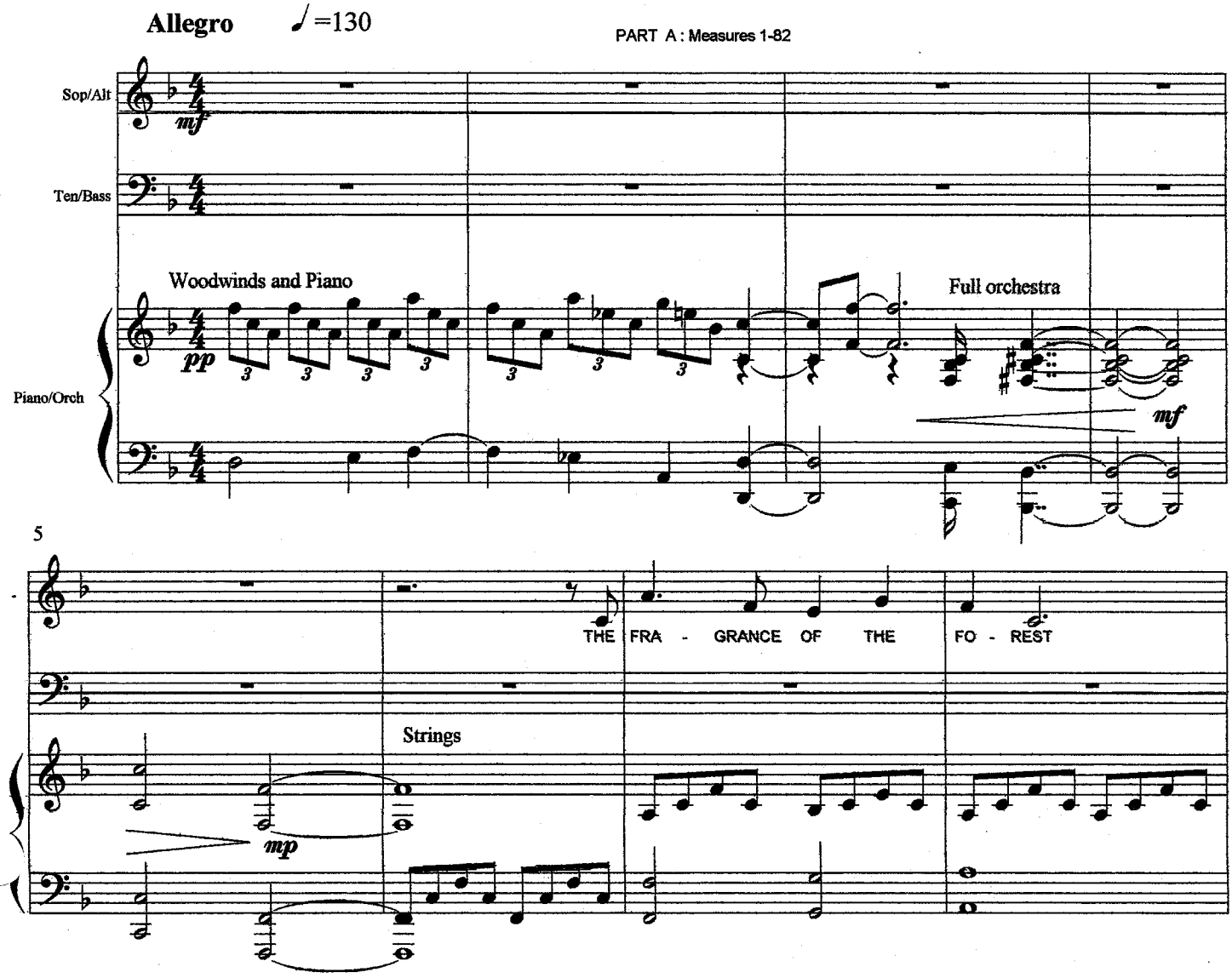
Fairlington Collection, Number 5

Richard L. Rose 2.2.00

The story takes place several weeks after the victory at Bennington and surrender at Saratoga on October 17, 1777. The place is a township somewhere between New York City and Philadelphia. After the overture, the first scene opens on morning prayers, or "matins," in two neighboring households on a snowy Sunday morning in November. The choral overture introduces all of the characters .

First, the women enter upstage right and come downstage center, standing in front of the screen or booked screens of a forest scene at midstage center. Then, arm in arm, the two families enter, the Marstons crossing from backstage left to downstage right and the Ridgeways from backstage right to downstage left. The two houses are represented by two stage projections. When not on stage, the chorus is seated on a bench to the left of the left projection. The woodland scene at the opening of Act II is already set up offstage to the right of the right projection. The men of the chorus enter both upstage and offstage left to join the others center stage. At the end of the overture, the two families go to the two projections.

The choral overture summarizes some of the events in the founding of America. It makes references to the statement of Puritan leader John Winthrop upon arriving at Cape Sable on June 6, 1630 that as they neared the coast, "there came a smell off the shore like the smell of a garden." The set backdrop, picturing firs and some deciduous trees, is lit to suggest that scene. If possible, pictures suggesting other events in the founding of the colonies may be projected onto screens or scrim behind the cast. Biblical references here (2 Cor 2:14) and throughout the work are in keeping with the Puritans' belief that they were to be the new divine remnant, a "city set upon a hill." While, like Peter's vision, this was to be an invitation to all, with none considered unclean, it was also their belief that only a chosen few would accept the invitation.



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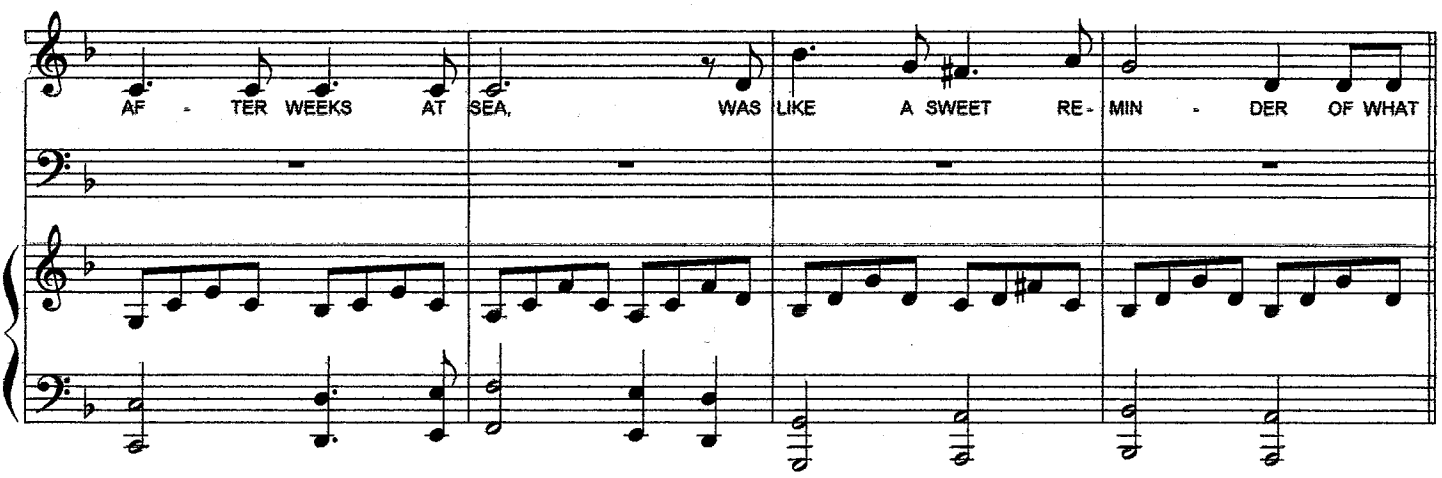

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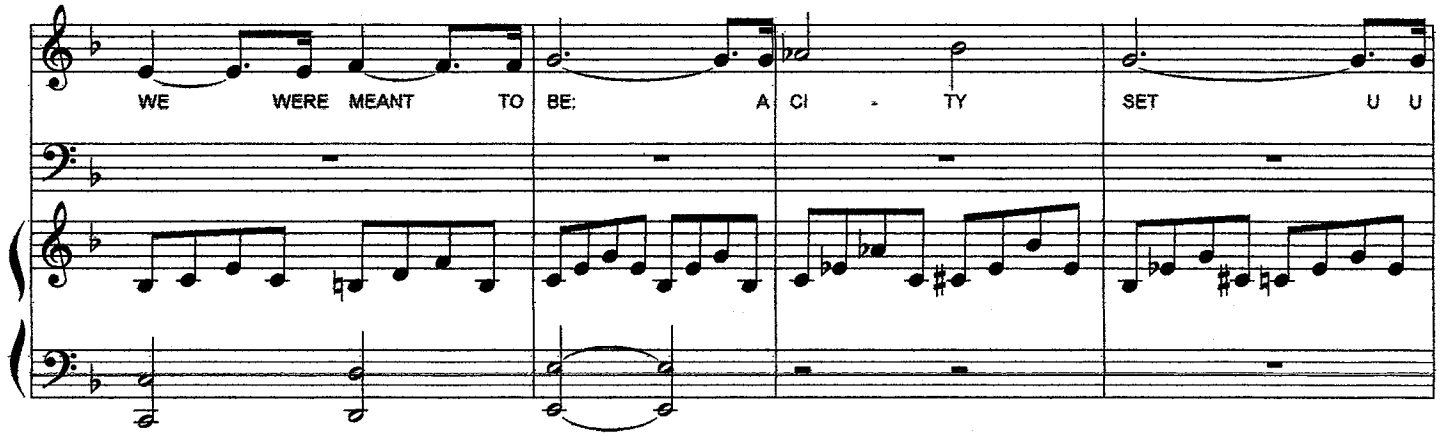
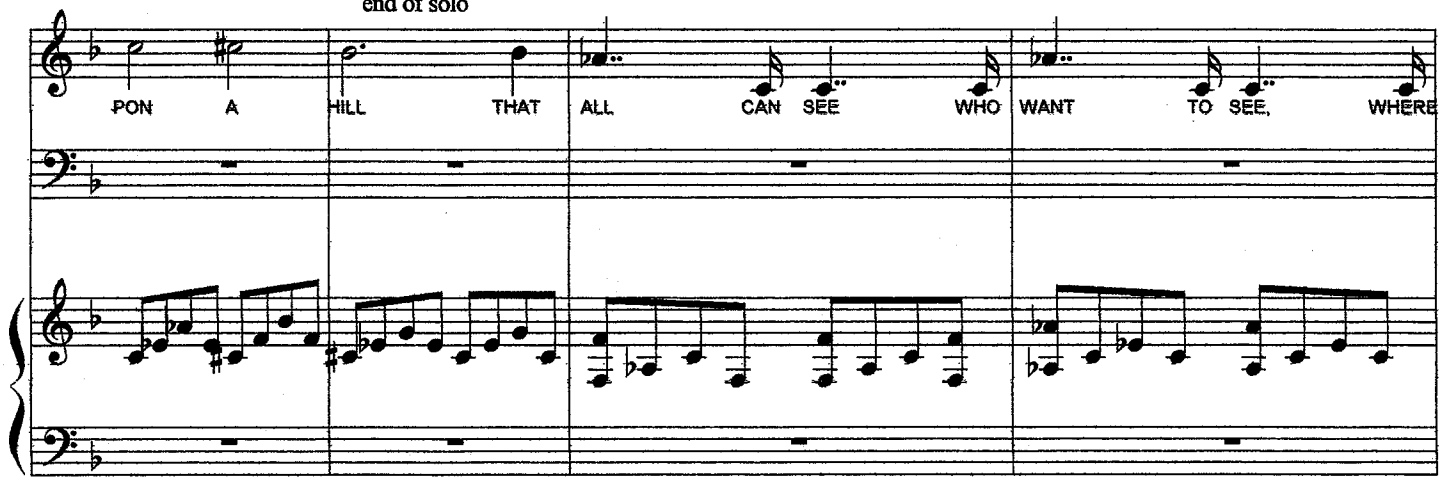
Selma and Eltha:



17

end of solo



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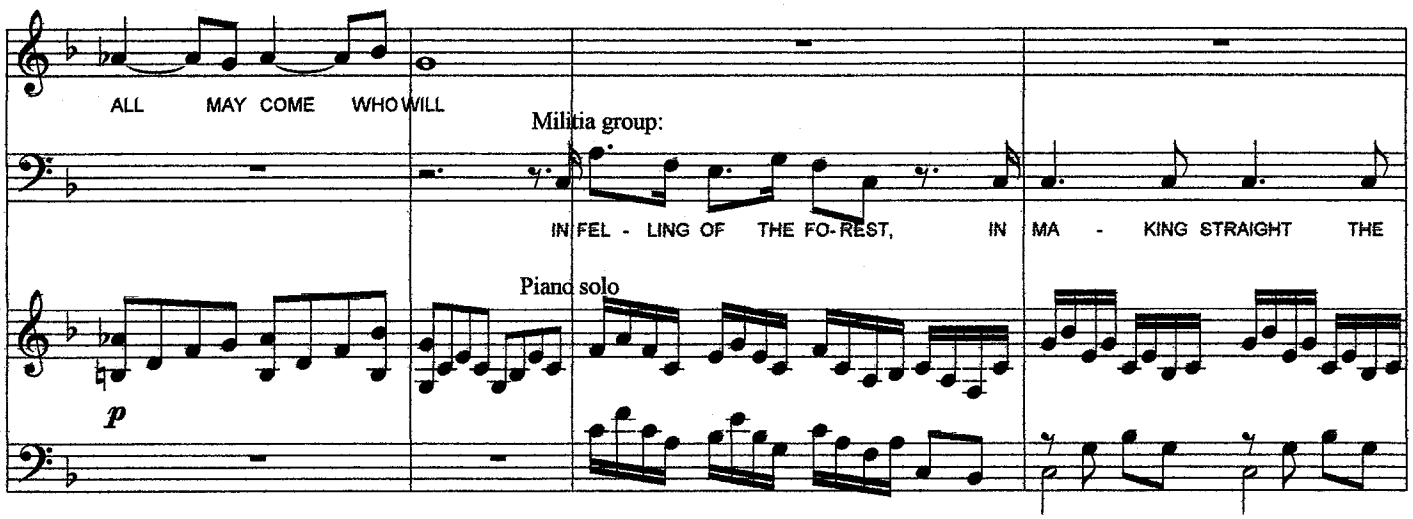
The men enter stage left, the militia group from offstage and the other men upstage.



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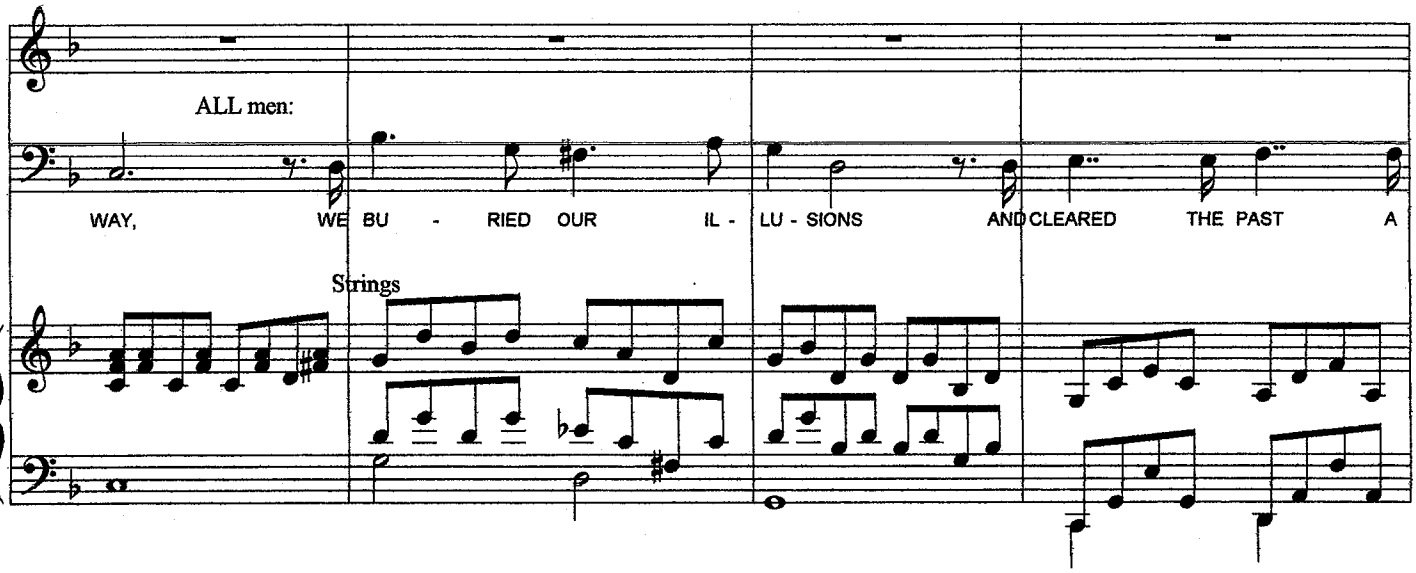

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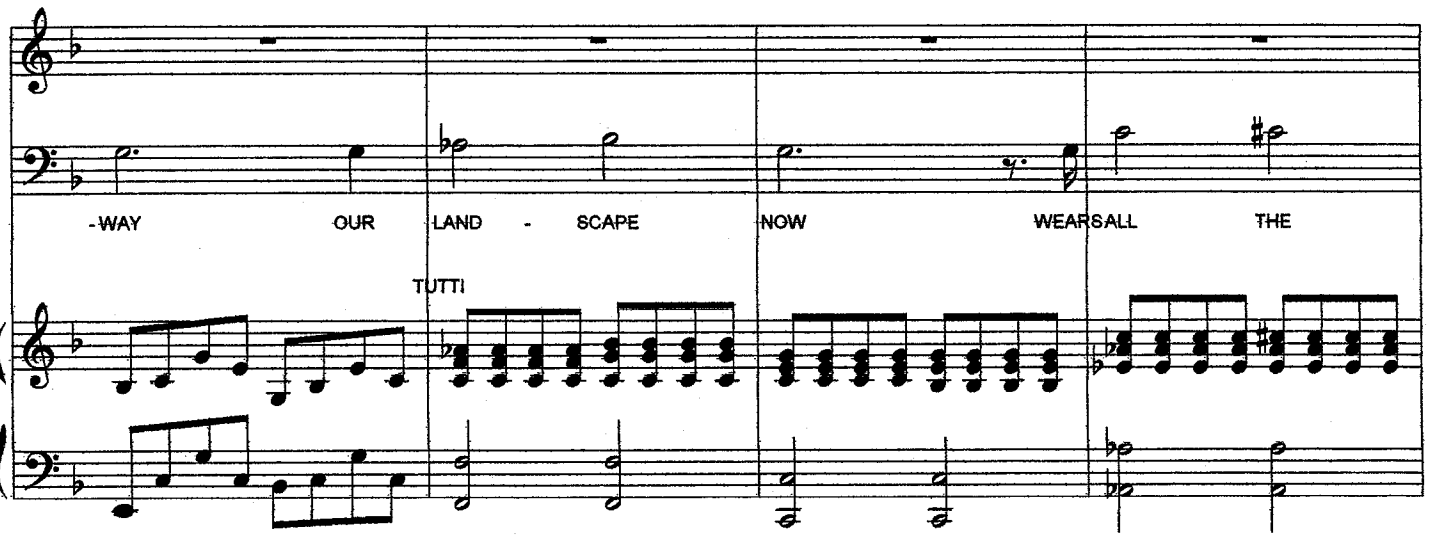

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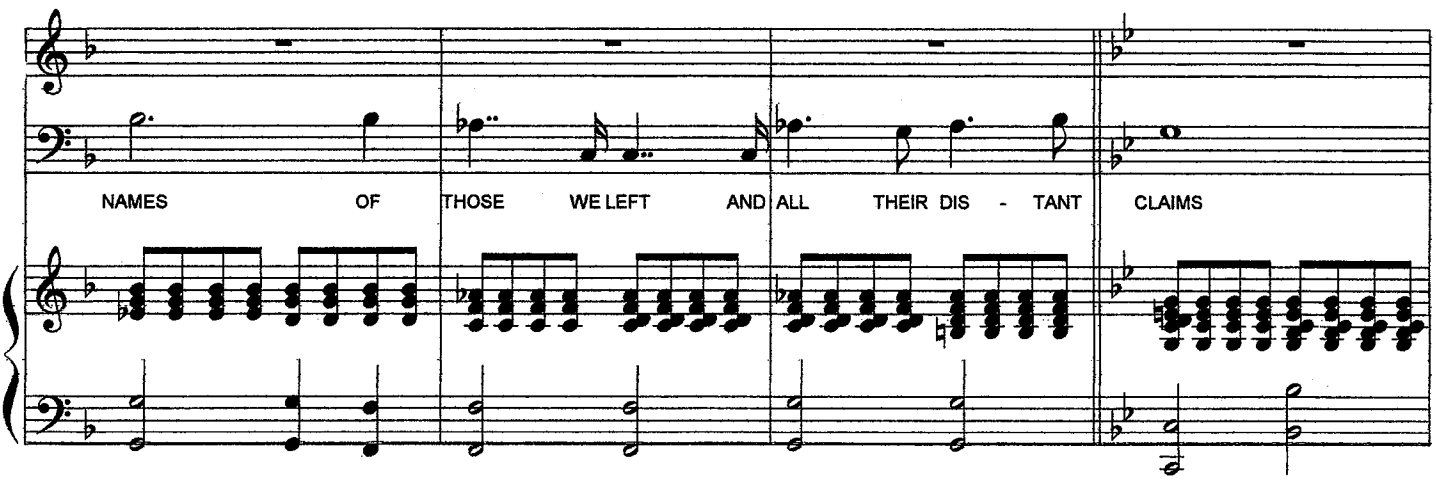
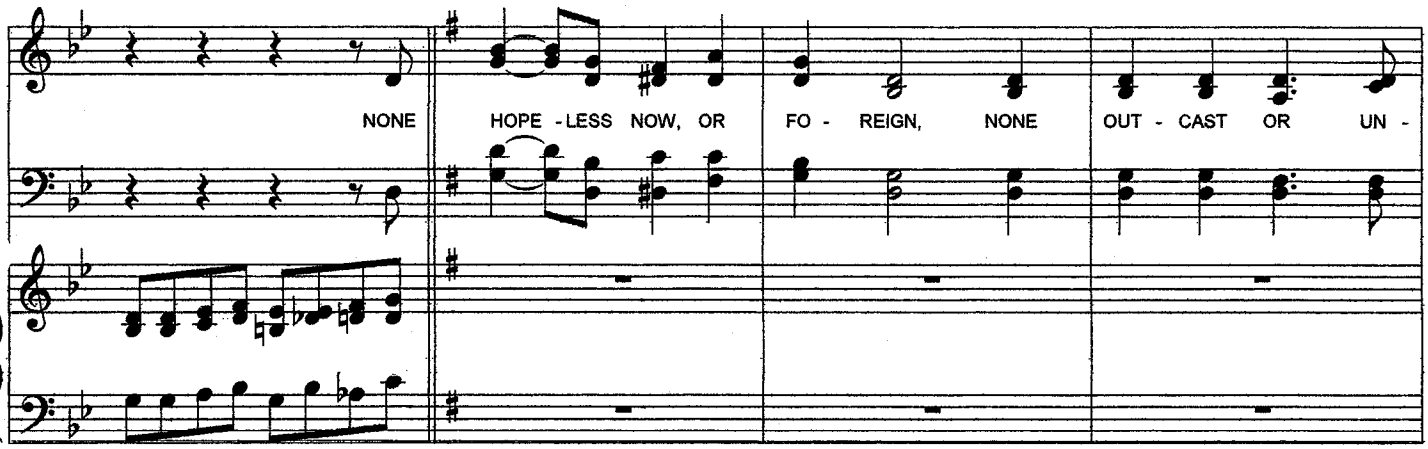

NAMES OF THOSE WE LEFT AND ALL THEIR DIS - TANT CLAIMS

37


NONE HOPE - LESS NOW, OR FO - REIGN, NONE OUT - CAST OR UN -

41

CLEAN, WHAT GOD HAS BLESSED AND GI - VEN, WE SEIZE AND PLANT AND

45 *con energico ma legato*

GLEAN, AND THROUGH OUR TEARS, AND BY OUR

49

HAND, WE MAKE THE RE - FUGE OF THE WORLD THIS GOOD AND PLEA - SANT LAND.

53 *legato*

MILITIA GROUP:

COME FREE - DOM CALLS US, COME HEAR HER VOICE

Piano

57

ALL MEN:

COME MAKE YOUR CHOICE, DON'T DE - LAY!

Tutti

MILITIA GROUP:

ALL MEN:

61

WE WHO ARE MAN - Y HAVE ONE TRUE VOICE AS WE MAKE IT CLEAR,

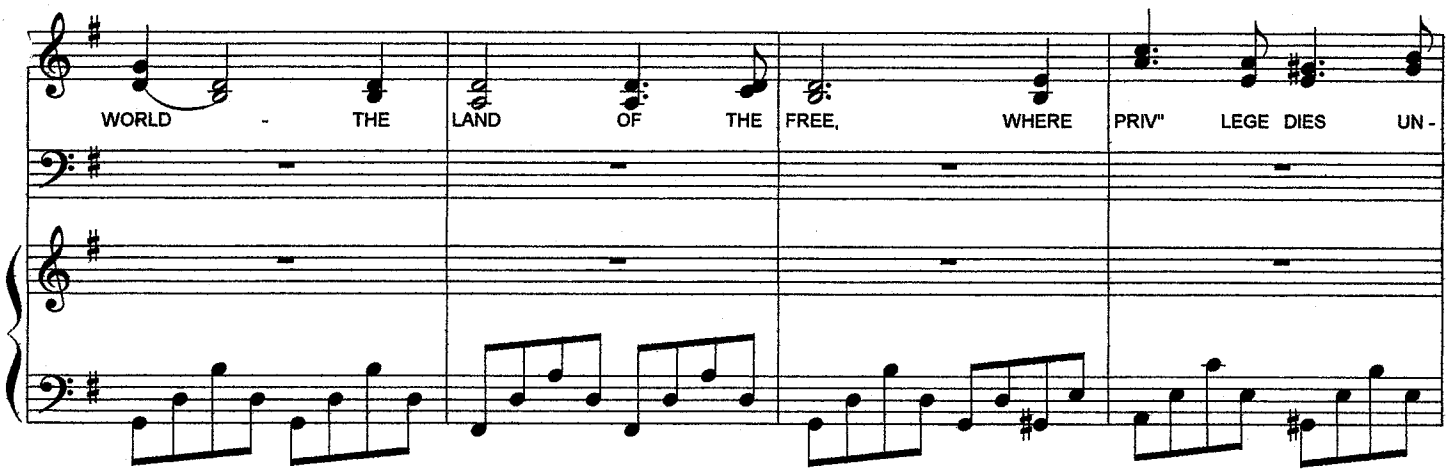
65

ALL THE O-THERS FEAR WHAT WE HAVE TO SAY!

THE RE - FUGE OF THE

69

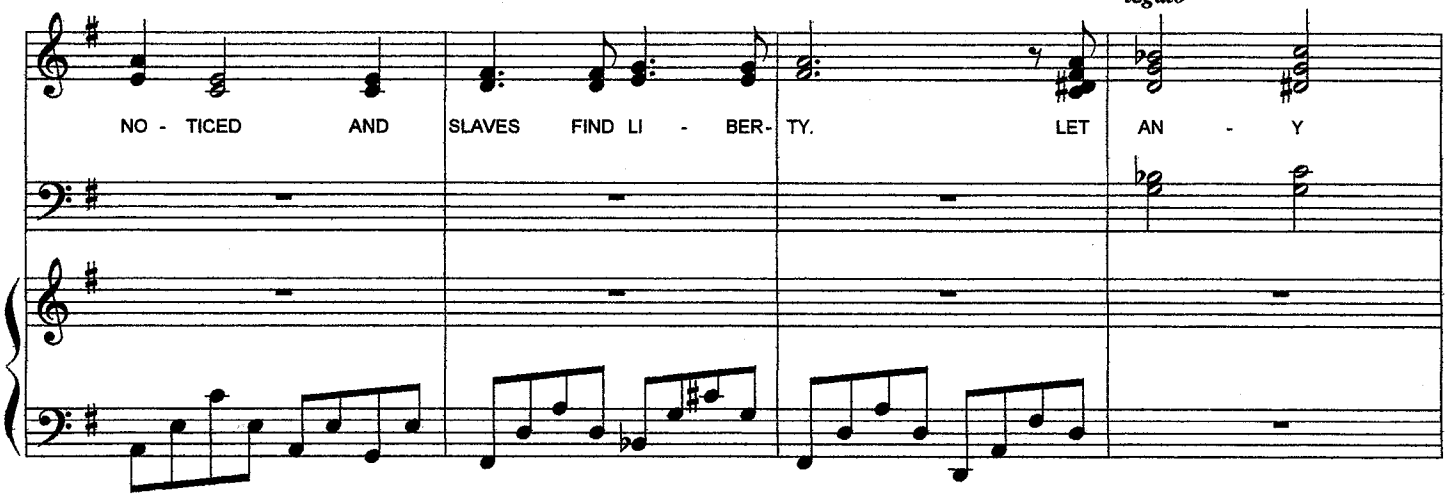
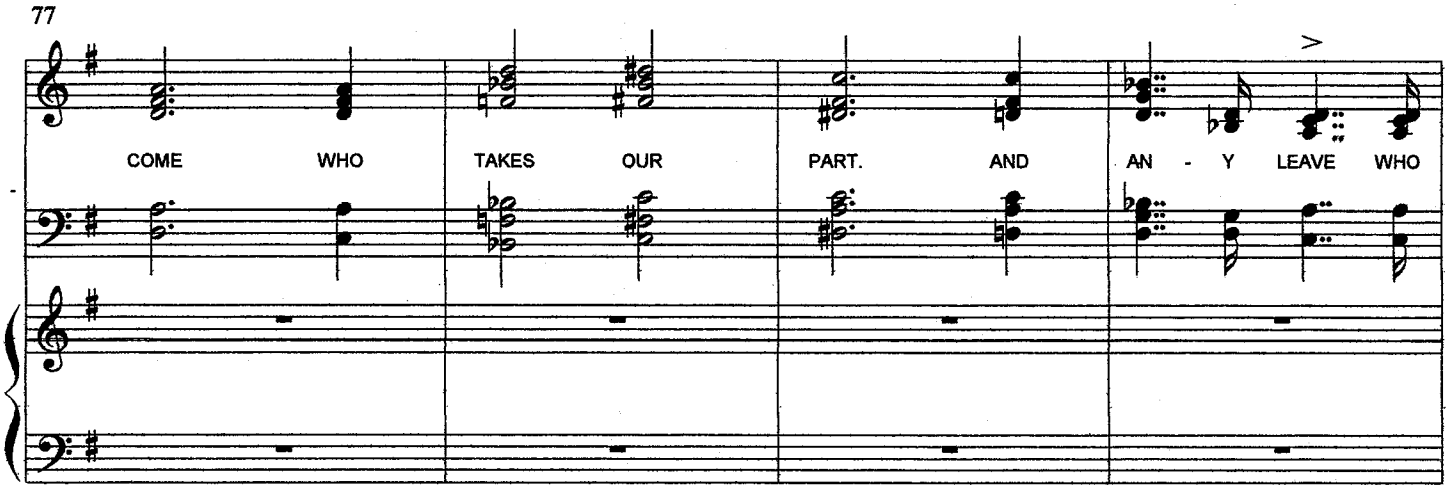
Eltha steps forward, sings upper part while others sing sotto voce.



73

(end of solo) ALL:

legato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