THE PRIDE OF CHARACTER

MUSIK: EMIL ROIJER

TEXT: EDWARD ALBEE; BEARBETAD AV: EMIL ROIJER
The Pride of Character

Emil Roijer

scene based on

"Who's Afraid of Virginia Woolf"

by Edward Albee

Preface

This opera scene is not a part of an existing opera, and it's not an opera that will ever be written. It is created for other reasons and with a very specific goal in mind:

It's a study of the characters voices and the characters actions with the help of music.

Both characters in the scene are constructed with both sexes in mind.

That means that both characters can be sung/played by both males and females;

Martha/Martin - lyric-dramatic soprano/dramatic tenor
John/Jane - lyric dramatic mezzo/lyric baritone

The orchestral setting reflects the most common orchestral sounds and soundscape without the necessity to use the entire symphony orchestra.
The Pride of Character

Music: E Roijer
Lyrics: E Roijer after E Albee

Piano

Very good, John.

You bring out the best in me.

You really are a bastard!

M

J
You can go a-round like a hopped up A-rab, slash ing at ev'-ry-thing,

scatter ing up half the world! But let some-body else

try it? Oh no! Why, ba by! I did it all for you! I

did it 'cause I thought you'd like it, sweet-heart. It's to your taste, blood and earn-age and all. I thought you'd
sort of get excited.

I thought you'd heave and pant

and come running at me, heaving, and panting, running at me

You really screwed

with your melons bobbing...
M
up!
I mean it!

J
You are too much!

M
You really have!

J
I don't mind your dirty under things in public... I mean, I

M
You really have!

J
I don't mind your dirty under things in public... I mean, I

Meno mosso

J
do, Actually I do, but I reconciled myself to that.

Meno mosso

J
But you have taken a new tack in the last century which is just too much. Too much!

You can humiliate me, tear me to pieces all night, that's perfectly fine...

You can
M

stand it!

You can stand it! You married me for it!

J

I cannot stand it!

Don't you know it even yet?

My arm has got ten tired of whip ping you.
Year after year!

I'm impressed!

I warned you!

You went too far!

I'm just pressed!
M

M

J

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J
John, you have got at me, had to find a way to get at you.

You don't have to do anything. A

thousand years of you has been enough! Do you
know what really happened tonight?

snapped!

It snapped! Everything broke, the whole arrangement.

Snap! Finally!

poco rit. a tempo

tried. And I made so many excuses: "To hell with it!" "This is life!"
"To-mor-row may be he'll be dead." "To-mor-row may be I am dead."

But then one day one-night you know that it is over.
Snap! It breaks and you don't give a damn!

For

give me, my dear, I really tried.

I really tried.
Oh, come off it. You are a

I am loud and vulgar, and I wear the pants around the house 'cause some body's monster.

I am loud and vulgar, and I wear the pants around the house 'cause some body's monster.

got to! But I'm not a monster!

You're a spoiled and will-full, self-indulgent,
Snap! it went snap! There was a
dirty-minded, liquor-lidded...

...and when I could have gotten through to you.
cleared me, more than I will admit. But not now, there is no

second back there when I could have gotten through to you.

rit. You can't

moment when we could come together.

a tempo
Più mosso $\frac{3}{4}=105$

M come to - ge- ther with no- thing! And you're no- thing! Snap! I looked at you to-night, you

J

Più mosso $\frac{3}{4}=105$

rit. \hspace{2cm} \text{meno mosso}

\hspace{2cm} a tempo

I've been a

wer en't ev-en there! Fi-nal-ly it snapped, and I'm gon na howl it

suck-er, but I don't be lieve you a- ny- more.

out

And I'll make the

I will beat you at your own game,
biggest god-damn explosion

and rip you to pieces.

you have ever heard!

Total war?

tal!

Meno mosso \( \frac{70}{4} \) col canto

Meno mosso \( \frac{70}{4} \) Total war?

Meno mosso \( \frac{70}{4} \) a tempo

tal!

Meno mosso \( \frac{70}{4} \) a tempo