

BILAGA 1

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

ppp < mp < pp < mp < pp

♩=100

Detailed description: This block contains the piano introduction. It features a grand staff with treble and bass clefs. The music starts with a piano (ppp) dynamic, moves to mezzo-piano (mp), then piano (pp), and returns to mezzo-piano (mp). The tempo is marked as quarter note = 100. The key signature has three sharps (F#, C#, G#). The time signature changes from 2/4 to 4/4 and back to 2/4.

8

M *col canto*

Ve - ry good, John.
Jane.

J *col canto*

You bring out the

col canto

f *pp* *sp*

Detailed description: This block contains the vocal and piano accompaniment for measures 8-12. The male vocal line (M) and female vocal line (J) are both marked *col canto*. The piano accompaniment features dynamics of *f*, *pp*, and *sp*. The tempo is quarter note = 100. The key signature has three sharps. The time signature changes from 2/4 to 4/4 and back to 2/4. A triplet of eighth notes is present in the female vocal line.

13

M ♩=65

You real - ly are a ♩=100
bas - tard!

J *a tempo*

best in me.

a tempo ♩=65 ♩=100

f

Detailed description: This block contains the vocal and piano accompaniment for measures 13-17. The male vocal line (M) starts at a tempo of quarter note = 65 and changes to quarter note = 100. The female vocal line (J) is marked *a tempo*. The piano accompaniment features dynamics of *f* and *pp*. The tempo is quarter note = 65 and quarter note = 100. The key signature has three sharps. The time signature changes from 2/4 to 4/4 and back to 2/4.

17 *f*

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

21 *col canto*

J scar-ring up half the world! But let some-bo-dy else

col canto

24 $\text{♩} = 70$
a tempo

J try it? O - oh no! Why, ba by! I did it all for you! I

$\text{♩} = 70$
p

p

28

J did it 'cause I thought you'd like it, sweet-heart. It's to your taste, blood and carn-age and all. I thought you'd

32 *accel.* $\text{♩} = 90$

J
 sort of get ex - ci - ted. I thought you'd heave and pant

accel. $\text{♩} = 90$

35 *cresc poco a poco*

J
 and come run-ning at me, heaving, and pan - ting, run - ning at me

cresc poco a poco

38 $\text{♩} = 140$ *ff*

M
 You real - ly screwed

J
 with your mel - lons bob - ling...
 ba - lls

rit.

$\text{♩} = 140$ *mp*

41

M up! I mean it!

J You are too much!

43 $\text{♩} = 100$

M You real - ly have!

J I don't mind your dir - ty un - der things in pub - lic... I mean, I

mf $\text{♩} = 100$

46 **Meno mosso** *col canto* *a tempo*

J do, Ac - tual - ly I do. but I re - con - siled my - self to that.

Meno mosso *col canto*

50

J

But you have ta - ken a new tack in the last cen - tu -

53

J

ry which is just too much. Too much!

56

M

You can

You can hu - mi - li - ate me, tear me to pie - ces all night, that's per - fect - ly fine...

59 ♩=70

M stand it! You can stand it! You mar-ried me for it!

J I can - not stand it!

ppp

63 *col canto*
3 *a tempo*

M Don't you know it e-ven yet? My

J *col canto*
3 That is a des-per-ate-ly sick lie!

p

67 ♩=140

M arm has got - ten ti - red of whip ping you.

f

69

M

Year af - - ter year!

mf

Detailed description: This system covers measures 69 and 70. The vocal line (M) has a rest in measure 69 and a triplet of notes in measure 70. The piano accompaniment features a triplet in the bass line and a triplet in the treble line. The dynamic marking is *mf*.

71

M

J

I warned you!

mp

Detailed description: This system covers measures 71 and 72. The vocal line (M) has a rest in measure 71 and a note in measure 72. The vocal line (J) has a rest in measure 71 and a note in measure 72. The piano accompaniment features a melodic line in the treble and a bass line with a triplet. The dynamic marking is *mp*.

73

M

J

pressed! I'm just be -

You went too far!

mf

Detailed description: This system covers measures 73 and 74. The vocal line (M) has a rest in measure 73 and a note in measure 74. The vocal line (J) has a rest in measure 73 and a note in measure 74. The piano accompaniment features a melodic line in the treble and a bass line with a triplet. The dynamic marking is *mf*.

75

M
gin - - - ning!

J
No! You're mad.

ff *p*

$\text{♩} = 70$

77

M
Don't you wor ry 'bout my mind!

J
I will have you com - mit - ted.

rit. *f* *pp* *p*

$\text{♩} = 70$

82


M
You what?!

J
You're sick. I will com-mit you. I

mp

87

M  John, Jane, you have got at me,

J  had to find a way to get at you.

mp 

91

M  You don't have to do a - ny - thing. A



94

M  thou - sand years of you has been e - nough! Do you

rit. 

98 *rit.*

M know what real-ly hap-pened to- night?

103 $\text{♩} = 54$

M *mp* It snapped! Ev' - ry-thing broke, the whole ar range ment,

108

M Snap! Fi-nal - ly! I

112

M tried. And I made so ma ny__ ex - cu - ses: "To hell with it!" "This is life!"

116

M

"To - mor - row may - be he'll be dead." "To - mor - row may - be I am
she'll

119

M

dead." But

mf

122

M

then one da - y one - night you know that it is o - ver.

rit. *a tempo* *f*

mf *rit.* *a tempo* *f*

126

M

Sna - - ap! It breaks and you don't give a damn! For

p

130

M

give me, my dear, I real-ly tried. I

$\text{♩} = 60$

pp *mf* *p*

135

M

real - - - ly tried.

137 $\text{♩}=90$
mf col canto

J Oh, come off it. You are a

$\text{♩}=90$
col canto
ff

139 *mf*

M I am loud and vul- gar, and I wear the pants a - round the house 'cause some - bo - dy's

J *a tempo*
 monster.

a tempo
mf

142 **Più mosso** $\text{♩}=100$

M got to! But I'm not a mons - ter!

J **Più mosso** $\text{♩}=100$
 You're a spoiled and will - full, self - in - dul - gent,

Più mosso $\text{♩}=100$

145

M Snap! it went snap! There was a

J dir - ty-mind-ed, liq - our-rid - dled... You de -

148

M sec-ond back there when I could have got - ten through to you.

J cieved me, more times than I will ad-mit. But not now, there is no

151

M *rit.* You can't

J mo - ment when we could come to - ge - ther.

rit. *a tempo*

154 **Più mosso** ♩=105 *rit.* **meno mosso**

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

J I've been a

Più mosso ♩=105 *rit.* **meno mosso**
a tempo

157 **ff**

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

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

f

161

M out _____ And I'll make the

J I will beat you at your own game,

163

M *big - gest god - dam ex - plo - - sion*

J *and rip you to pie - ces.*

165

M *rit. fff* *Meno mosso ♩=70 col canto*
you have ev - er heard! *To -*

J *col canto*
rit. ff *Meno mosso ♩=70* *To - tal war?*

169

M *a tempo*
tal!

J *a tempo*

ff