

CHRISTY'S MONOLOGUE

from *Playboy of the Western World*

for Tenor and Piano

Text by
JOHN MILLINGTON SYNGE

Music by
BRUCE TRINKLEY

CHRISTY'S MONOLOGUE

for Tenor and Piano

COMPOSER'S NOTE

Christy's Monologue was composed as a companion piece to **Seven Synge Songs**. Both works were inspired by the Druid Theatre's brilliant production of the complete plays of John Millington Synge, directed by Garry Hynes, at the Edinburgh International Festival in August 2005.

The monologue opens Act Two of Synge's play, *The Playboy of the Western World*. It seems that Christy, a young man who stumbled one night into Michael James Flaherty's bar, has murdered his father. Surprisingly, this daring crime makes Christy a hero in the eyes of the bar patrons and attracts the attention of Pegeen, Flaherty's daughter.

In the monologue, Christy catalogues the bar's well-stocked shelves of glasses and imagines how well set up he will be as Pegeen's new beau. It is clear that Christy is very impressed with his charm and his own good looks.

The playwright's stage directions are included in the score. The performer is encouraged to suggest the action, but without using actual props.

Duration: approximately 3 minutes 15 seconds.

Christy's Monologue

Opening Act 2

J. M. Synge (1871-1909)

from *Playboy of the Western World*

Bruce Trinkley

(Brilliant morning light. Christy, looking bright and cheerful, is cleaning a girl's boots, while counting jugs on dresser.)

Vigoroso $\text{♩} = 100$ *f*

Voice

Half a hun - dred be - yond. Ten there.

Piano

f *mf*

con pedale

A score that's a - bove. Eight - y jugs.

Six cups and a brok - en

one. Two plates. A pow - er of glass - es.

f *mf* *f*

2 21

Bot - tles, a school - mas - ter'd be hard set to

mf *sub.mp* *f*

26

count, and e - nough in them, I'm think - ing, to drunk - en all the

mp *cresc. poco a poco* *mf dim.* *p*

31

wealth and wis - dom of the Coun - ty Clare.

ff *cresc. poco a poco*

37

(He puts down the boot carefully.)

molto rit. **Larghetto** $\text{♩} = 58$

f *mp*

42 *mp molto legato*

There's her boots now, nice and de-cent for her eve-ning use, ——— and

47 *poco cresc.* *mf* (He puts them down and goes by degrees to the looking-glass.)

is - n't it grand brush - es she has? ——— Well, this - 'd be a fine place to

52 *f* *mp*

be my whole life talk - ing out with swear - ing Chris - tians, in

56 *cresc. poco a poco*

place of my old dogs and cat, and I stalk - ing a - round, ———

4 60

f *mf*

smok - ing my pipe — and drink - ing my fill, — and

cresc. poco a poco *mf*

64 *poco stringendo e cresc.*

nev - er a day's work but draw - ing a cork an odd time, or wip - ing a glass, or

mp *poco stringendo e cresc.*

68 *poco allarg.*

(He takes the looking-glass from the wall and puts it on the back of a chair; then sits down in front of it and begins washing his face.)

rins - ing out a shin - y tum - bler for a de - cent man.

poco allarg. *mf*

72 *mp* **Moderato espressivo** = 112-120

Did - n't I know right - ly — I was hand - some, —

mp *p*

77

8

though it was the div - il's own mir - ror we had be - yond, would

83

8

twist a squint a - cross an an - gel's brow, and I'll be grow - ing fine from — this

ten. *poco rit.* *f* *a tempo*

89

8

day, the way I'll have a soft love - ly skin on me — and

poco rit. mf *poco rit.*

94

Con moto ♩ = 126

8

won't be the like of the clum - sy young fel - lows do be plough - ing all times in the

sub. pp *cresc. poco a poco* *cresc. poco a poco*

6 100 *ff* *allargando* (He starts.) *mf* =

earth and dung. *allargando* Is she

106 *a tempo* (He looks out.) *f* *ff* *sub. mp*

com-ing a-gain? Strang - er girls. God help me, where'll I hide my-self a -

a tempo *mp* *f* *sub. p*

110 *mf* *ff* *mf poco dimin.*

way and my long neck na-ked to the world? I'd best go to the

mf *ff* *sub. p*

114 (He gathers up his coat and the looking-glass and runs into the inner room.)

room may - be till I'm dressed a - gain. *8va*

molto ritard. *ff*