

THE MAN SPEAKS ROUGHLY TO US

[A Composition for Solo Voice and Piano]

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Introduction

The composition “The Man Speaks Roughly to Us,” is a scene from the opera book, “Joseph and His Brothers,” composed by the author. The dramatic encounter of Joseph’s brothers in Egypt with that of Joseph himself, is narrated in a reporting speech to their father Jacob; and Jacob’s reaction to his son’s narrative is the story of this composition. The text is lifted from the book of Genesis 42:30-38.

Pre-compositional Consideration

Title	: The Man Speaks Roughly to Us
Key	: G
Time signature	: 4/4
Tempo	: <i>Allegretto, Andante Slowly</i>
Length	: 76 bars
Texture	: Through Composed
Texture	: Monophonic
Media	: Voice with Piano Accompaniment
Scale	: Diatonic
Mood	: Anxiously, Soberly
Dynamic	: <i>f, rit</i>
Language	: English
Audience	: Church and Concert Hall
Genre	: Opera

Modulation

As the tone of speech changes in this operatic work, modulations are created to reflect the changes in speech. Benward and Saker (2009) discusses modulation as “a process that results in a shift of tonal center. The term applies to those occasions in music when one established tonal center gives way to another” (P. 315). Modulation, is also the process of moving from the home key of a musical composition to establish another key within the piece of music. The modulation moved to the submediant major of the tonic G. This is found in bars 67-60.

The image shows a musical score for a piece titled "Andante". It consists of three staves. The top staff is a vocal line for "Reuben" with the lyrics "Slay my two sons, if I bring him not to thee when you give me the child". The middle staff is a piano accompaniment in E major, marked "Andante". The bottom staff is a piano accompaniment in a lower register, also marked "Andante".

Performance Interpretation: For the optimal performance of this work, the following should be considered.

- A good musical interpretation of the text.
- Good breath control.
- A good articulation of words.
- Proper costume for the composition

Structural Analysis

- Bars 1-42** : Section A: Solo with piano accompaniment
- Bars 43-45** : Prelude
- Bars 46-56** : Section B: Solo with piano accompaniment
- Bars 57-60** : Transition in E major
- Bars 61-77** : Section C: Solo with Piano accompaniment/ piano closing passage.
- Cadences** :
- Section A : Imperfect cadence (vii – I)
- Section B : Imperfect authentic cadence ($V^6_4 - I$)
- Section C : Perfect authentic cadence ($I^6_4 - V^7 - I$)

The image shows a musical notation for a cadence. It consists of two staves. The top staff has a treble clef and the bottom staff has a bass clef. The notation shows a sequence of chords: a dominant chord (V) in the first measure, followed by a subdominant chord (IV) in the second measure, and finally a tonic chord (I) in the third measure, which is a perfect authentic cadence.

Textual Analysis

The text shows the blindness of envy and jealousy. Joseph, being sold by his brothers recognised his brothers when he saw them. However, despite all of Joseph's interrogations, his brothers could not recognise him. When humans are carried away with envy, hatred, and greed, it clouds their sense of recognition and thoughts.

Cast: Joseph brothers, Jacob and Reuben.

References

Benward, B. & Saker, M. (2009). *Music in theory and practice*. McGraw-Hill Companies, Inc,

THE MAN SPEAK ROUGHLY TO US

Dr. Evangeline B. Giami

Allegretto *f* Brothers

Tenor

Bass

Piano

Allegretto

8

The man, the lord of the land speak rough-ly to us, and

took us for spies of the coun-try. we say un-to him, we are true men and not

spies, we are twelve bro thers, sons of our fa-ther, and the young-est with our

fa-ther in ca naan land. And the man, the lord of the

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is in the treble clef with a key signature of one sharp (F#) and a common time signature. It begins with the lyrics "fa-ther in ca naan land." followed by a full rest for two measures, then "And the man, the lord of the". The piano accompaniment is in the bass clef with the same key signature and time signature, providing harmonic support with chords and moving lines.

coun-try said to us, now shall I know that ye are true_ men, leave one of your bro-thers with me here, and take

The second system continues the musical score. The vocal line begins with the lyrics "coun-try said to us, now shall I know that ye are true_ men, leave one of your bro-thers with me here, and take". The piano accompaniment continues with harmonic support.

31
8
food for your house and be gone, and bring your young-est bro-ther un-to me, then shall I know that

The third system starts at measure 31, indicated by the number "31" above the staff. The vocal line begins with the lyrics "food for your house and be gone, and bring your young-est bro-ther un-to me, then shall I know that". The piano accompaniment continues with harmonic support.

37

ye are not spies, but that ye are true men, so I will de - li-ver your - bro - ther to you.

43

slow

Jacob

Me have ye be-reaved of my chil- dren, Jo-shep is not,

slow

50

Si-meon is not, and ye will take_ Ben-ja-min a way, all these things are a gainst me._____

E

57 **Andante**

Reuben

Slay my two sons, if I bring him not to thee when you give me the child. My son shall not go with

G
Jacob

Andante

62

thee, for his brother is dead, for his brother is death, and he's left a-lone,

67

and he's left a-lone, if his chief be-fall him by the way as ye go then shall

The image shows a musical score for a solo voice and piano. The top system consists of a vocal staff and a piano accompaniment staff. The vocal staff has a treble clef and a key signature of one sharp (F#). The piano accompaniment staff has a bass clef and the same key signature. The tempo marking 'rit.' is placed above the vocal staff. The lyrics 'ye bring my gray hair with sor-row to the grave.' are written below the vocal staff. The bottom system also consists of a vocal staff and a piano accompaniment staff. The vocal staff has a treble clef and the key signature of one sharp. The piano accompaniment staff has a bass clef and the key signature of one sharp. The tempo marking 'rit.' is placed above the vocal staff, and 'Allegretto' is placed above the piano accompaniment staff.

The Man Speaks Roughly to Us is a composition for solo voice and piano by Giami, Barididum Evangeline. It is drawn from the larger opera *Joseph and His Brothers* and dramatizes the biblical account in Genesis 42:30–38, where Joseph’s brothers recount their encounter with the ruler of Egypt, Joseph himself, though they do not recognize him, to their father Jacob. The work captures Jacob’s anxious response to their testimony, highlighting themes of envy, blindness, and human frailty.

The piece is set in G major, with a 4/4 time signature and alternating tempos of allegretto and andante to reflect shifts in mood. Spanning seventy-six bars, it is through-composed and primarily monophonic, with the piano providing a sober and anxious accompaniment. The texture and tonal language are diatonic, and the dynamic markings range from forte to ritardando, underscoring the tension of the narrative. Intended for both church and concert hall performance, the composition situates itself within the operatic genre while remaining accessible to sacred audiences.

As the tone of speech changes, the music modulates to reflect the evolving drama. In particular, Giami employs a modulation to the submediant major of the tonic G, evident in bars 57–60, to heighten the emotional intensity. Structurally, the work unfolds in three main sections: Section A (bars 1–42) features solo voice with piano accompaniment and closes with an imperfect cadence; Section B (bars 46–56) continues the dialogue with another imperfect authentic cadence; and Section C (bars 61–77) concludes with a perfect authentic cadence, bringing resolution to the dramatic arc. A brief piano prelude (bars 43–45) and transition in E major (bars 57–60) provide contrast and continuity.

The text itself reflects the destructive power of envy and jealousy. Joseph recognizes his brothers, but they fail to recognize him, a blindness symbolizing how hatred and greed can cloud perception and judgment. The cast of characters includes Joseph’s brothers, Jacob, and Reuben, whose voices carry the narrative forward.

For performance, careful interpretation of the text is essential, alongside controlled breath support, clear articulation, and appropriate costuming to enhance the dramatic impact. The work demands sensitivity to both its biblical source and its operatic form, balancing sober reflection with expressive delivery.

Ultimately, *The Man Speaks Roughly to Us* exemplifies Giami’s ability to merge sacred narrative with operatic expression. Through its tonal shifts, cadential design, and textual depth, the composition conveys the tension between recognition and blindness, envy and reconciliation. As part of *Joseph and His Brothers*, it stands as both a devotional reflection and a dramatic musical statement, resonating in sacred and concert contexts alike.