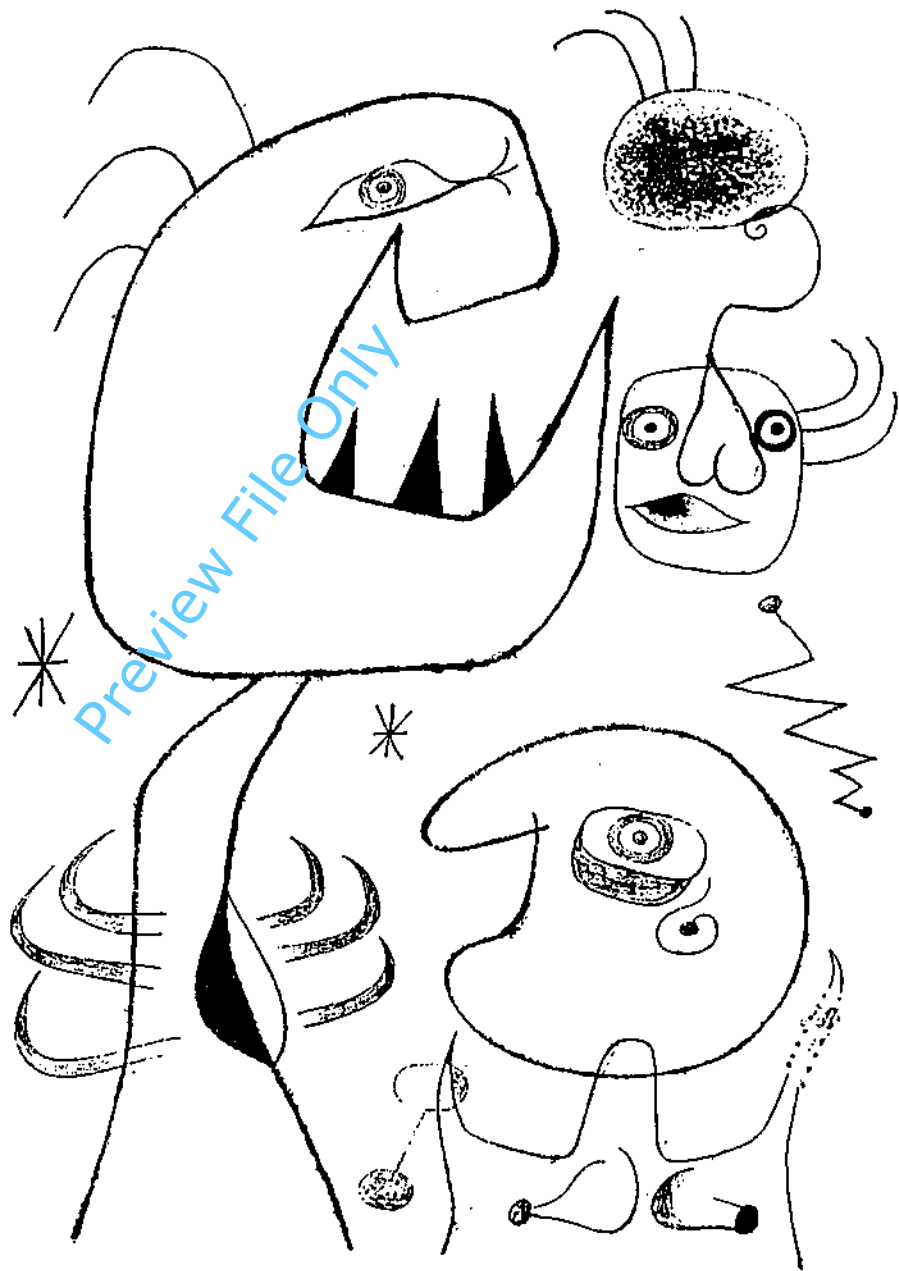


Andrew Toovey

UBU

Opera
in
two acts
(five scenes)

Text
by
Michael
Finnissy
and
the composer
after
Alfred Jarry's 'Ubu Roi'



ANDREW TOOVEYUBUOPERA IN TWO ACTS (FIVE SCENES)

TEXT BY MICHAEL FINNISSY AND ANDREW TOOVEY
(WITH CONTRIBUTIONS FROM JAMES MAVOR AND SIMON CHIDGEY)

AFTER ALFRED JARRY'S 'UBU ROI' (1896)

Characters (Seven performers)

<u>Ubu</u>	...	Baritone
<u>Ma Ubu, his wife</u>	...	High Tenor
<u>King, later Queen (Bear)</u>	...	Contralto
<u>Buggerlips, their son</u>	...	Mezzo Soprano
<u>Captain Crap</u>	...	Countertenor
<u>The Nobility, Various Duchesses, Princesses, Financiers, Judges, and The Army (one singer)</u>	...	High Coloratura Soprano
<u>The People and Messenger</u>	...	Bass

INSTRUMENTATION: Piccolo/Flute/Bass
(12 players) Oboe/Cor Anglais
 Clarinet Eb/Bb/Bass/Contra Bass
 Bassoon/Contra Bassoon
 Horn
 Trumpet
 Trombone 1
 Trombone 2
 Percussion (2 players)*
 Cello
 Double Bass

SCORE WRITTEN IN C (WITH USUAL OCTAVE TRANSPOSITIONS)

- * Percussion 1 : xylophone, crotales (2 8va) pedal bass drum, gong, firemans bell (medium), hand bells (C-A), whistle.
 Percussion 2 : 2 pedal timpani, vibraphone (with bow), marimba, bass marimba, ratchet, tenor drum, 3 suspended cymbals, large bass drum, Glockenspiel.

Some of the percussion instruments are shared.

(A)

SOME NOTES AND PERFORMANCE INSTRUCTIONS :

THE VOCAL LINES

The seven vocal parts tend to be extremes of each type of voice. For instance, the high coloratura soprano is unusually high, the contralto very low. The setting for both Ma and Pa Ubu often requires quick changes from full voice to falsetto. These are not indicated in the score, except that the lines assume this transition by the wide range used. For instance Ubu's opening exclamation of 'SHIIIIIIIT' (page 7 bar 26) obviously moves rapidly from full voice to falsetto, as does Ma Ubu a few bars later on page 9. I decided not to be exact about the place of transition, partly because it would limit the expressive and dramatic potential of the lines (sometimes the tenor of Ma Ubu may wish either to sing a top C in full or falsetto, depending on mood and dramatic impetus), and more importantly the exact place of change is widely different from singer to singer.

The sign $\overset{\vee}{\mid}$ in the vocal parts denotes spoken or shouted text. Only the exact rhythm is shown. The contour of the line is free, but not on one pitch.

The $\})$ in both vocal and instrumental parts denotes either breath or phrase indications. In percussion parts it usually indicates an immediate stopping of the sound. If a $\})$ occurs in all parts (as in page 39 bar 173 etc.) this means a clear gap between each sound, a semi-quaver taken from each dotted quaver for instance.

THE LANGUAGE OF UBU

Within the language of the Jarry play some swearwords exist. These have been extended to include those in usage today. Some, considered generally obscene have alternative possibilities (in brackets in the score). These words are there because I feel that the Ubu's would insist that they were!

SOME HISTORY OF THE PLAY AND A NOTE ON THE CHARACTER OF UBU

When Alfred Jarry (1873-1907) was fifteen he wrote a puppet play about Peré Ubu, based on the character of a much ridiculed teacher at his school. When it was produced as a play in Paris in 1896, Ubu Roi provoked a scandal. From the moment the first word 'Merdre!' was spoken all hell was let loose. The play has become a classic for the artistic world (see the art work of Miro for instance), not just the theatre. The beginnings for what has become known as 'the theatre of the absurd'.

Ubu (and Ma Ubu for that matter) shows the animal, primal nature of man. He is a savage caricature - stupid, selfish, cruel, ruthless, greedy and a coward. He is a mean, vulgar, and very brutal character who kills a king to get his throne. Tortures his subjects. Kills the prince and captain. And treats Ma Ubu like shit. Even so this dark exploration of human nature has been surpassed in reality by many world leaders, past and present, and to a lesser (or perhaps greater) extent by 'ordinary' people. Ma Ubu, like Lady Macbeth before her sows the seed of most of Ubu's plans.

The characters of Ubu are set in a world of childish naiveté, stark colours and primal images. The music changes abruptly from aggressive, violent outbursts, to soft lilting moments and to various kinds of pastiche.

THE LIBRETTO

I would like to thank Michael Finnissy, James Mavor and Simon Chidgey for there great help with the libretto. Basically after my initial honing down of the text (from five acts to two!) and a new translation by Michael Finnissy, (who also added many of his own ideas), important additions were made by myself, James Mavor and Simon Chidgey from single word changes to major structural changes. For instance James greatly developed the closing scene of the text. Ultimately much of the original play is lost. Even so, I feel the very best remains to forcefully inflict the world of Ubu on its victims.

(C)

ACT 1

Scene 1

Ubu SHIIIIIIIT!

Ma U. Charming! How nice, what a pretty word - you filthy old git!

Ubu I'll bash your head in!

Ma U. Not me! bash someone else's brains out!

Ubu In!

Ma U. Out!

Ubu IN!!!

Ma U. Out!!!

Ubu By my green candle! (HITS HER)

Ma U. You know nothing - Ignorant dog!

Always the same story.
Ubu likes things this way. Won't change.
Where's your ambition gone?

Ubu Gono!

Ma U. By my green candle! (HITS HER)

I'm quite content. Quite satisfied. See!

(WAVES MEDALS AT HER)

Captain of Dragoons. Order of the Red Eagle. Medal of Honour. Lots more.

Ma U. Try measuring your big fat head for the crown.

Ubu The King is still wearing the crown, you silly bitch!

Ma U. So bump him off. Knock off the Queen and the bloody lot.

Ubu The whole damn tribe. Kill them all!

Ma U. Ma Ubu, you're in deep shit - You'll pay for it - someone will come along and wipe you out.

Ma U. Wipe me out? Wipe me out? If they do - who will wipe up your crap?

Ubu I'll wipe myself - I can wipe my own arse.

Ma U. Then when you've wiped it, try sitting on the throne with it. You could get filthy rich. Indescribably, incredibly rich - vory, very rich...

Ubu Ah temptation! - I'll do it. Shittery-bug and Buggery-shit!!!

Ma U. Oooh! Real man-talk.

Ubu But wait... there again... perhaps not... No... Me? Captain of the dragoons, slaughter the King?! No... I'd rather die.

(HE HURRIES OUT)

Ma U. Oh POOOOOOO! (TO ONE SIDE)

The lousy little worm! But one way or other, by fart or by shit, I'll wind him up.

(UBU REAPPEARS WITH VARIOUS DISHES OF FOOD, CHAIRS. HE IS OBVIOUSLY PRETENDING NOT TO HEAR WHAT MA UBU IS SAYING)

I know how to get him excited. I'll win him over by the grace of God. And then - maybe - in seven days time, I'll be a Queen.

(MA UBU GRABS PA UBU AND THEY BEGIN TO DANCE - FIRST PASTICHE - DURING THIS DANCE MA AND PA CAN WHISTLE OR HUM MAIN TUNE)

Ubu, dearest, our guest is extrooooooemely late.
I'm fainting with hunger, expiring with it.

Ma U. By my green candle - You're exceptionally ugly tonight, my sweet - is it in honour of our guest?

Ma U. Shit-head!

Ubu I'm HUNGRY! FAMISHED!! I'm FAMISHED!!!

(ENTER CAPTAIN CRAP. DURING THIS EATING SCENE HIGH COLORATURA SOPRANO SINGS WITH THE ENSEMBLE)

Ma U. About bloody time. Captain Crap, please be seated.

(ALL THREE SIT AT THE TABLE)

C.C. Good evening to you both.

Ma Ubu, what's on the menu?

Ma U. Bum-hole surprise! A piss-drenched fruit salad! Some cheese chunder! Nipple-tart! Cream of cock! Boiled nuts! And cauliflower in turd sauce!

(THEY EAT)

All 3 Yum. Yum. Yum.

Ubu Uuuuuuuugh! This is disgusting! What shit!

C.C. Quite right. No good at all.

Ma U. Ignorant pigs, what do you expect?

All 3 Yum. Yum. Food.

Ma U. Let's taste the calf bollocks.

C.C. Yum yum, I've finished.

Ma U. Now for the fresh goose shit.

C.C. Delicious. Yum yum.

Ubu Now, captain, have you eaten well?

C.C. Really fine, except for all the shit.

All 3 Shit. Shit. Shit.

Ubu Surely the little plip-plops were the best bits?

Ma U. To each his own.

Ubu In a few days, with your help, I shall be King.

C.C. You're going to kill the King?

All 3 Kill. Kill. Kill.

Ubu He's no fool, he's guessed it!

All 3 Kill. Kill. Kill. Kill.

C.C. If you want to kill him, I'm with you.

Ubu Oh! Oh! I love you dearly.

(UBU JUMPS ENTHUSIASTICALLY ONTO CAPTAIN CRAP)

C.C. Aaargh! You stink, don't you ever wash?

Ubu Rarely.

Ma U. More like never.

Ubu I'll break your legs!

Ma U. You big dollop of shit!

All 3 Shit. Shit. Shit.

Ubu Let's finalise our conspiracy. My friends we simply poison the King by putting lots of arsenic in his food.

Ma U. You evil cunt (pig)!

All 3 Cunt(pig). Cunt(pig). Cunt(pig).

C.C. I'd rather carve him up from head to belly.

Ma U. Yes! A noble suggestion!

Ubu Supposing he kicks you? He has very big feet. (PAUSE)

I have the ideal solution.

I'll stamp on his toes. Hard.

Yell SHIIIIIIIT! Loudly.

And you pounce on him from behind, and knock his block off.

Ma U. When he's dead you snatch the crown, sceptre, robes, palace, kingdom, - it's all so eoooooeeasy!!!

All three

Hooray! Hooray! Hooray!

We'll kill the King today!

Kill the King, dead at last,

Kill his head and kill his arse,

Kill the King and rule.

Rule! Fool! Rule! Fool!

Kill and rule!

Throne and stool!

Tongue and tool!

Kill! Kill! Kill!

(THEY DANCE AWAY MERRILY)

Scene 2

(THE KING, PRINCE BUGGERLIPS AND THE ARMY ENTER. ARMY STANDS RIGIDLY TO ATTENTION. UBU ENTERS, CLOSELY FOLLOWED BY MA UBU AND CAPTAIN CRAP. UBU JOINS THE KING TO INSPECT THE ARMY)

King O Noble Ubu, pray inspect the troops. Attention!!!

Ubu Aren't they wonderful?

Ubu They are a mess. Vile! - Look at this one. How long since you last shaved, scum-bag?!

King But this soldier is properly attired. What are you thinking of?

Ubu This! (HE JUMPS ON THE KING'S HUGE FEET)

King Assassin!

Ubu SHIIIIIIIT! Up and at 'em! Get stuck in!

C.C. Hurrah! Hurrah! Hurrah!

(CAPTAIN CRAP LEAPS ON THE KING FROM BEHIND AND FELS HIM TO THE GROUND AND RIDES HIM LIKE A HORSE)

King Help me! Holy Virgin. I'm dead!

Ubu I have the crown!

(UBU TAKES THE CROWN. THE KING IS DRAGGED OFF. MA UBU AND CRAP CHASE AFTER BUGGERLIPS AND ARMY. UBU TRIUMPHANTLY LIFTS THE CROWN ABOVE HIS HEAD. ARMY AND BUGGERLIPS CROSS THE STAGE HOTLY PURSUED BY MA UBU AND CRAP. UBU EXITS POMPOUSLY. THE CHASE CROSSES ONCE MORE. SHORT PAUSE. ARMY CROSSES ALONE PURSUED BY MA UBU AND CRAP PAUSE. QUEEN - KING REMOVES THE BEARD, CLOAK, AND OUTSIZE SHOES ENTERS WITH PRINCE BUGGERLIPS)

Queen Ah! Ah! Alas! Those lunatics have penetrated the palace. They are mounting the stairs!

Both Defend the Lord!

King Oh that Pa Ubu, the wretch, the rascal, if only I could get hold of him.

(UBU MA UBU AND CRAP ENTER)

Ubu Don't stop, Buggerlips, what would you do to me?

King I shall defend my mother, unto death.

Ubu Oooh! Captain Crap, I'm really scared. Let's leave at once. Hahaha.

King Mother! Quick - the secret door!

Queen And you, my son?

King I shall follow!

(QUEEN RUSHES OUT)

Ubu Try and grab the stupid Queen!

(MA UBU AND CRAP RUSH FORWARD, COLLIDE WITH EACH OTHER, AND CRASH TO THE GROUND)

Idiots! She's gone...

As for you, you little prick...

King By God's right hand, my vengeance, at last! (PAUSE)

Mother, I follow you!

(HE FLINGS HIS CLOAK OVER UBU, WHO FALLS CONFUSEDLY OVER CRAP AND MA - AND RUNS TO ANOTHER PART OF THE STAGE. THE CLOAK NOW COVERS ALL THREE FIGURES ON THE GROUND. MUFFLED MUMBLING AND SWEARING IS HEARD FROM BENEATH THE CLOAK, AS THE FIGURES TRY TO EXTRICATE THEMSELVES. GRADUALLY THEY EXHAUST THEMSELVES, WITHOUT ESCAPING, AND ALL FALLS SILENT. THE QUEEN ENTERS)

Ubu/Ma/Cc (FROM BENEATH THE CLOAK) Well fuck(piss) off then!!!

King Rest here. We are quite safe.

Queen I hope so, Ah! Buggerlips, assist me!

(SHE FALLS GRACEFULLY ONTO THE MOUND OF FIGURES CONCEALED BY CLOAK)

King Ah! What ails you?

Queen I have no more than three hours, seven minutes and twentyone seconds to live.

King What?! Has the cold got to you?

Queen I can't go on! The King murdered, our family destroyed, forced into exile...

King And by whom. A vulgar adventurer - an upstart from nowhere. The vilest, basest, filthiest vagabond!

Queen Oh Buggerlips! How happy we all were... (SHE SMOONS)

King What's wrong? She pales, falls! Ah, no! - Dead!

All alone in this barren wilderness!

Is it possible? Another victim falls to Pa Ubu! (Covers his face).

Alas, how very sad, to find oneself in the first flush of youth

with such a terrible vengeance to pursue! Ah! Ah! Ah! Eh?!

(THE QUEEN RISES UP - A PHANTOM)

Is this a miracle? What prodigy of Nature?

Queen Take heed! Prince Buggerlips, our noble line is strong and good.

Our ancestors are angry. Angry at this crime against our house.

Avenge! Avenge! Take this sword!

(SHE GROPPES CLUMSILY UNDER HER SKIRT FOR A BATTERED AND RUSTY OLD SWORD, WHICH SHE THEN HANDS - CEREMONIOUSLY - TO BUGGERLIPS)

Know thou no rest, 'til thou hast struck down the usurper.

(SHE EXITS SLOWLY AND SOMNAMBULISTICALLY. BUGGERLIPS FOLLOWS WITH SWORD HELD HIGH, AS HE GOES OUT HE CATCHES HOLD OF HIS CLOAK AND PULLS IT AFTER HIM. THE DISHEVELLED GROUP, ONCE AGAIN REVEALED, BRING THEMSELVES TO ORDER. UBU PLACES THE CROWN ON HIS HEAD. A FANFARE RINGS OUT IMMEDIATELY, AND THE PEOPLE WALKS ON)

People (SALUTING UBU) Long live the King! Long live King Ubu!
Hooray! Hooray! Hooray!

(PEOPLE STANDS EXPECTANTLY IN FRONT OF UBU. UBU DIGS DEEP INTO HIS POCKET AND FINDS A HANDFUL OF MONEY WHICH HE THROWS AT THE PEOPLE. PEOPLE WONDERS OFF HAPPILY. ANOTHER FANFARE)

Ubu Let's go and see what there is to eat!

(ALL THREE EXIT. BETWEEN SCENE 2 AND 3 AN INTERLUDE WILL BE HEARD)

Scene 3

(ENTER UBU AND MA UBU IN CROWNS AND REGAL PARAPHERNALIA)

Ubu By my green candle, I am truly king of this kingdom! And already this foreign food is making my belly ache!

Ma U. Some small reward is due to Captain Crap for this success.

Ubu Crap? Don't talk to me about that heap of shite!

Ma U. You are wrong, Ubu. He will turn against you.

Ubu Fat chance!

Ma U. And you've unfinished business with Prince Buggerlips.

Ubu What harm can that smooth-arsed cock sucker(zit-face) do me?

Ma U. He wants revenge for the death of his father. Buggerlips intends to crush you. He thinks he has greater good on his side.

Ubu What rubbish! Greater good?! Bad is as great as Good any day!

Crap and Buggerlips are smelly little facts. Enough of them,

- on with the main business of the day.

BRING ON THE ARISTOCRACY!!!

(PEOPLE SHOVS ON NOBILITY, WHO FALLS TO THE FLOOR WEEPING, IN A HEART-RENDING GESTURE OF SUPPLICATION)

I have the honour to inform you that in order to increase the wealth of this dismal Nation, I intend to do away with all nobles, lords, ladies, honourables, Princes and Dukes alike. All down the shite-hole. I intend to take all their goodies.

Nob. Oh Horror!

Ubu Louder please, I can't hear you!

Nob. (APPEALING PATHETICALLY TO PEOPLE) Assist me! Have mercy!

Ubu By my green candle!

Who are you?

Nob. Anna, Duchess of Agrophobia.

Ubu How much are you worth?

Nob. Three million.

Ubu Guilty!

(HE DANCES WITH HER. ANNA GRADUALLY FALLS AND IS DRAGGED OFF QUICKLY, REAPPEARING ALMOST IMMEDIATELY IN SLIGHTLY DIFFERENT GUISE. DURING EACH DANCE THE COURTIERENOR JOINS THE ENSEMBLE IN A SEQUENCE OF 'YES YES YES YES, NO NO NO NO NO' STATEMENTS)

Ma U. What criminal enthusiasm!

Ubu Next!

Nob. Bertha, Princess Bluestocking.

Ubu Excellent! Excellent!

(HE DANCES WITH HER. BERTHA FALLS. SAME BUSINESS. REAPPEARS IN DIFFERENT GUISE)

Down the plug!

Ma U. What bestial ferocity!

Ubu Cor! This one's ugly. Name.

Nob. Cristabel, Marchioness of Cock-Cheese, Cooks, Crumbs, Condoms, Cornorations, Cornucopias, Coronations, Custard-pies, Cholice, Cobabitation, Copulation, Corporation, Conjugation, Constipation and Crud. (MA UBU SHOUTS CRISTABEL'S LIST AFTER HER)

Ubu Very good. Nothing else?

Nob. Quite sure.

Ubu Down you go, then!

(HE DANCES WITH HER. SAME BUSINESS)

Ma U. What mindless barbarity!

Ubu Number four. Who are you?

Nob. Delilah, Lady Dumbcluck.

Ubu And what fortune do you have?

Nob. Nothing. I've no money.

Ubu What a pity. No money, no mercy.

(HE DANCES WITH HER. SAME BUSINESS)

Ma U. What ruthless cruelty!

Ubu Number five. Name. Rank. Telephone number.

Nob. (PARADING HER BOSOM SEDUCTIVELY) Edith, Countess Ever-ready. Ex-directory.

Ubu (FINGERING HER TITS) Not much there. Is that it?

Nob. Is that not sufficient?

Ubu Not for me!

(HE DANCES WITH HER. EDITH IS DRAGGED OFF)

Ma U. You're so fierce, Ubu.

Ubu I find this so enriching! All this money.

Now for new laws!

Ma U. Rules!

Ubu Regulations!

Ma U. Prohibitions!

Ubu Prosecutions!

BRING ON THE CHIEF JUSTICE!!!

(NOBILITY IS DRAGGED ON, IN JUDICIAL WIG AND GOWN)

First, I shall reform the entire legal system - then proceed to

questions of high finance, big business, grand larceny, ET CETERA.

JMS. The courts will strongly oppose all change.

Ubu SHIIIIIIIT! All judges will have their salaries stopped.

JMS. Scandalous!

Ubu All judges will be restricted to one trial per year.

JMS. Ridiculous! Awful! Infamous! Scandalous! Degrading!

Ubu We refuse to judge under such conditions.

Away with you!! Down the shite-hole!!

(JUSTICE IS ESCORTED OUT)

Ma U. That's done it. Who's going to maintain law and order now?

Ubu Me.

Ma U. You?

Ubu ME!!

Ma U. That's going to be a proper cock-up.

Ubu Shut it! BRING ON THE STOCK-EXCHANGE AND THE TAX INSPECTORS!!!

(NOBILITY IS ONCE AGAIN DRAGGED ON, SUITABLY ATTIRED AS A TAX INSPECTOR)

To start with, I want half the taxes.

T.I. Such nerve!

Ma U. Such nerve!

Ubu Then we'll put ten percent tax on property, industry, commerce,

weddings, funerals - and births.

T.I. That's quite absurd.

Ma U. That's quite absurd.

Ubu Piss off. Down the hole!

(TAX INSPECTOR IS FROG-MARCHED OUT)

Ma U. You're cutting down the population by leaps and bounds, dearest.

No more Justice. Tax Inspectors. So how will you squeezeeeeeee all that lovely money out of the stupid peasants?

Ubu Do not fear, my little piss-pot, I will go from village to village IN PERSON to collect the handouts. None shall escape.

(UBU AND MA UBU EXIT. IT GROWS DARK. CAPTAIN CRAP CREEPS ON. DURING THIS SCENE THE CONTRALTO ADDS A VOCALISE TO THE ENSEMBLE)

C.C. Take care, King Ubu. In the seven days since you've been ruler here, you have committed more murders that would damn all the saints in paradiso. I repent joining your awful scheme. The blood of the King and his subjects cries out for vengeance. And those cries will be heard.

(HE MAKES A DEFIANT GESTURE)

END OF ACT ONE

DEDICATED TO MARGARET TOOVEY

COMMISSIONED BY MUSIC THEATRE WALES WITH THE ASSISTANCE OF THE WELSH ARTS COUNCIL AND THE HOLST FOUNDATION

FIRST PERFORMANCE : ST.DAVID'S HALL - CARDIFF FESTIVAL SEPTEMBER 24 1992

ACT 2

Scene 4

(MA AND PA UBU SIT MOTIONLESS, STARING AT THE AUDIENCE DURING MUSIC)

Ubu Oh look! People burning, Screaming! What a magnificent view!
Everywhere you look, Universal suffering! My ideas work!
- What's up? A man on a horse? In the palace?! Get out the dustpan.

(A MESSENGER [DASS] ON A HOBBYHORSE ENTERS, IGNORING BOTH UBU AND MA UBU, CROSSES THE STAGE, SINGING HIS SONG, AND DROPPING - EN ROUTE - A BROWN PAPER PARCEL FROM HIS REAR END)

Mess. I have a Turd-Cruncher for every taste - one for the firm and one for the poste. Steamy turd, horse turd, breast-fed baby turd. Policeman's stools, oldmans dribbles. No two turds are alike you know, no two turds are alike.

(UBU BEGINS TO SING [OR WHISTLE] THE MESSENGERS SONG THEN...)

Ubu Hang about! Wait! Come back! He's just fucked(pissed) off.

Ma U. (SCOOPING UP PARCEL) He's gone. But he left a message!

Ubu Read it then. Hurry, hurry. Read it. Get a move on.

Ma U. It's from Captain Crap. He says that the enemy has welcomed him with open arms. That he will shortly invade this dump and reinstate Prince Buggerlips as King, and P.S. You're for the chop.

Ubu Boohoo. Boohoo. That nasty man is coming to kill me. I'm really upset.

Ma U. He's gone over to the other side.

Ubu The enemy.

Ma U. They've welcomed him with open arms.

Ubu The twat.

Ma U. They're on their way.

Ubu Oh shit.

Ma U. A mighty force.

Ubu Of mighty farts.

Ma U. A mighty force to flush you down the pan and put

Buggerlips upon your throne. You're for the chop!

Ubu Oh woe is me. Oh woe, oh woe. That crappy captain - that spotty prince - oh woe. (STOPS) Fuck(Sod) this for a game of soldiers!

Ma U. Now you're talking.

Ubu What?

Ma U. Are you a man?

Ubu Well.

Ma U. You've got to fight.

Ubu Oh shite!

Ma U. This means war!

Ubu War? Oh WAR, Horray! We'll show those cunts(dogs), we'll puke on 'em, book 'em, spook 'em, nuke 'em. We'll bloody cook 'em. Yum yum. LET THERE BE WAR!

(THE ARMY AND THE PEOPLE IMMEDIATELY ENTER SINGING)

Army and People My tunic's got two, three, four lovely buttons,
FIVE bloomin' great buttons!
Six, seven, eight lovely buttons.
Nine bloomin' great buttons!
Ten, eleven, twelve lovely buttons,
Thirteen bloomin' great buttons!

My tunic's got fourteen, fifteen lovely buttons,
Sixteen bloomin' great buttons!
Eighteen, twenty lovely buttons,
Nineteen bloomin' great buttons!
Twenty-one, twenty-eight lovely buttons,
Thirty bloomin' great buttons!

My tunic's got thirty, forty lovely buttons,
...ty bloomin' buttons.
Forty-five lovely buttons
...ive bloomin' buttons
Seventy-one buttons
...un buttons!
My bloomin' tunic's got fifty thousand lovely,
Lovely great buttons,
Thousands and thousands of buttons,
Tons of buttons, Tons and tons...

Ubu and Ma U. In hats green and yellow
We raid the bordello
No person alive
Can ever survive
This little green follow

(UBU WAVES HIS GREEN CANDLE)

Army and People Long live King Ubu!
Ubu and Ma U. In hats blue and black
We found out the knock
No person remembers
Those long cold Decembers
When this one went slack
Army and People Long live King Ubu!
Ubu and Ma U. In gear grey and red
We make straight for bed
No person will waver
When this great lifesaver
Lifts up his proud head

Army and People Long live King Ubu! Long live King Ubu!
Ubu Stand to attention! Bring me my armour, you horrible slag.
Shift your arse - the enemy is almost here.

(MA UBU RUSHES OUT AND RE-ENTERS IMMEDIATELY WITH UBU'S ARMOUR)

Ma U. You look so handsome in that helmet and breastplate, so bright and shiny. I almost fancy you.

Ubu Now - my horse.

(ARMY BRINGS ON A PITIFULLY THIN AND FRAGILE TOY HORSE)

Ma U. That weak-kneed old nag will collapse under you.

Ubu Don't talk shite. I paid good money for it - it had better carry me - I'm certainly not WALKING into battle - there are appearances to keep up.

(HE SITS ON THE HORSE AND IT BREAKS)

Remove it. Sweep it up! Get me another one!

(AN ENORMOUSLY CUMBERSOME LONG-POLED HOBBYHORSE IS BROUGHT ON. UBU HAS GREAT DIFFICULTY IN SITTING ASTRIDE IT)

Steady, steady - this one's a bit frisky. I shall fall off.
Bounce on my bounce. I'm off to war
To kill everyone!
Anyone! Everyone!
Anyone! Everyone!
Anyone! Everyone!

(UBU CANTERS OFF INTO THE DISTANCE)

Ma U. Bye bye! Have fun! Farewell!
Fall off! Ah no! You slipped!
Take care! Bye bye! Fall off!
Farewell! You slipped! Toodle-oo!
Good! Now that that stupid prat has gone, I'm going to take all the dosh and get the fuck(hell) out of here!

ANDREW TOOVEY

UBU

OPERA IN TWO ACTS (FIVE SCENES)

ACT TWO - SCENE FOUR

TEXT BY MICHAEL FINNISSY AND ANDREW TOOVEY
(WITH CONTRIBUTIONS FROM JAMES MAVOR AND SIMON CHIDGEY)

AFTER ALFRED JARRY'S 'UBU ROI' (1896)

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<u>Captain Crap</u>	...	Countertenor
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INSTRUMENTATION: Piccolo/Flute/Bass
(12 players) Oboe/Cor Anglais
Clarinet Eb/Bb/Bass/Contra Bass
Bassoon/Contra Bassoon
Horn
Trumpet
Trombone 1
Trombone 2
Percussion (2 players)*
Cello
Double Bass

SCORE WRITTEN IN C (WITH USUAL OCTAVE TRANSPOSITIONS)

- * Percussion 1 : xylophone, crotales (2 8va) pedal bass drum, gong, firemans bell (medium), hand bells (C-A), whistle.
Percussion 2 : 2 pedal timpani, vibraphone (with bow), marimba, bass marimba, ratchet, tenor drum, 3 suspended cymbals, large bass drum, Glockenspiel.

Some of the percussion instruments are shared.

SOME THOUGHTS BY ANTONIN ARTAUD

WHERE OTHERS WANT TO PRODUCE WORKS OF ART, I ASPIRE TO NO MORE
THAN TO DISPLAY MY OWN SPIRIT

I WANTED A THEATRE THAT WOULD BE LIKE A SHOCK TREATMENT,
GALVANIZE, SHOCK PEOPLE INTO FEELING

WHERE THERE IS A STINK OF SHIT
THERE IS A SMELL OF BEING

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CANYISH KIN C. 117. 11111111 CENTRE,
10. 11111111 11111111. W.1

UBU - opera in 2 acts (5 scenes)

1.

Frantic! $\text{♩} = c. 60$

For Margaret Toovey.

Andrew Toovey
1991

Piccolo

Oboe

Contra Bass Clarinet

Contra Bassoon

Horn

Trumpet

Trombone 1

Trombone 2

Whistle/Ratchet/Pedal Bass Drum.

Percussion

Percussion 1

Percussion 2

2 Pedal Timpani/Large Bass Drums. * throughout timpani pedal changes should be rapid, frantic and never consistent!
(Hard strikes).
Pa and Ma are fucking on the table - centre stage.

PA UBU

MA UBU

Voices.

Cello

Double Bass

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10, St. Martin Place, London, W.1

2.

Very Sudden.

5

Piccolo

Oboe

Contra Bass Clarinet

Contra Bassoon

Horn

Trumpet

Trombone 1

Trombone 2

(Whistle/Ratchet/PBD)

Percussion 1

Percussion 2

(Timp./BD)

PA

MA

Voices

Cello

Double Bass

Ubu looks up at audience - carries on.

To Gong (lad flat, lit with metal)

9

This musical score page, numbered 9, features a variety of instruments. The woodwind section includes piccolo, oboe, Contrabass Clarinet, and Contrabassoon. The brass section consists of Horn, Trumpet, Trombone 1, and Trombone 2. Percussion includes two parts: Percussion 1 (marked with a Gong and ppp) and Percussion 2 (marked with Timps. / BD.). There are also staves for PA, MA, and Voices. The string section includes Cello and Double Bass. The score is divided into four measures. The first three measures show sustained notes for the woodwinds and brass, with some dynamics markings like *ppp* and *ff*. The fourth measure features more complex notation, including slurs and accents, particularly in the woodwind and brass parts. A large blue watermark reading "Preview File Only" is oriented diagonally across the center of the page.

17

Piccolo

Oboe

Contm Clarinet Bass

Contm Bassoon

Horn

Trumpet

Trombone 1

Trombone 2

Percussion 1 (Whistle, Ratchet, PBD)

Percussion 2

(Timp./BP)

PA

MA

Voices

Cello

Double Bass

Violent slapping with both hands on fingerboard/strings.
(basse down) - vary rhythm.

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6.

Piccolo/oboe/Horn/Trumpet = frantic over 4 bars, repeat as fast as possible. - breath ad lib.
(hold notes).

Swales

21

Piccolo

Oboe

Contrabass Clarinet

Contrabassoon

Horn

Trumpet

Trombone 1

Trombone 2

Percussion 1
(Whistle, Ratchet, P.D.D.)

Percussion 2
(Timps./D.D.)

PA

MA

Voices

Cello

Double Bass

(70 over 4 bars)

(67 over 4 bars)

(64 over 4 bars)

(65 over 4 bars)

fff

ff

Piccolo

Oboe

Contr. Bass Clarinet

Contr. Bassoon

Horn

Trumpet

Trombone 1

Trombone 2

Percussion 1

Percussion 2

PA

MA

Voices.

Cello

Double Bass

Looks up again.

ffff!

!!

multo Vibrato.

SH I I I I I I I I - T!!!

Charm - ing! Such a

(Not Pont.)

Arco.

Sul Pont.

fff! Small glissando, approx. a 3rd.

Detached.

Piccolo
f

Oboe
f

Cont'n Bass Clarinet
f

Cont'n Bassoon
f

Horn
f

Trumpet
f

Trambone 1
f

Trambone 2
f

Percussion 1

Percussion 2
(Soft sticks)

(Timp: (BD.))
pp (change pedals kerromatically)

(hits c.)

PA
ff
By my green can die!

MA
f
You know nothing Ignorant dog! Always the same story.

Voices

Cello
Arco.
Bowing ad lib.

Double Bass
f

41

Piccolo

Oboe

Contr. Clarinet Bass

Contr. Bassoon

Horn

Trumpet

Trombone 1

Trombone 2

Percussion 1

Percussion 2

(Timp. / DR)

PA

Voices.

Ubu likes things this way. Won't change. Where's your ambition gone? Gone! Gone! Gone!

Cello

Double Bass

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45

Piccolo
 Oboe
 Contm Bass Clarinet
 Contm Bassoon

(All still muted).

Horn
 Trumpet
 Trombone 1
 Trombone 2

Percussion 1
 Percussion 2

(Timp. / DR.)

(Hit Her.)

Waves medals at her.

PA
 MA
 Voices.

By my green candle! I'm quite content. Quite sa-tis-fied. See! Captain of Dra-goons.
 Gone!

'Cello
 Double Bass

49

3:2 5:4 3:2 3:2

piccolo

oboe

Contra Bass Clarinet

Contra Bassoon

To Bb Clarinet.

(Not muted).

Horn

Trumpet

Trombone 1

Trombone 2

Mute off.

Mute off.

Mute off.

Percussion 1

Percussion 2

(Timp./BD.)

Crotaks

Glockenspiel

pp

pp

PA

MA

Voices.

Order of the Red Eagle Medal of Honour. Lots more

mf

Try men-sur-ing your

Cello

Double Bass

pp

pp

Harmonic gliss ad lib.
(Wide range - not fast!)

ff.

53

Lip bands. 3:2

piccolo *pp*

oboe

B \flat Clarinet

Contr. Bassoon

Horn

Trumpet

Trombone 1

Trombone 2

(Crotales).

Percussion 1

(Glockenspiel).

Percussion 2

PA

MA

Voices.

big fat head - For the crown. (ah - ah -)

The king is still wear-ing! the crown, you

Cello

Double Bass

Preview File Only

piccolo

oboe

clarinet

Conton Bassoon

Horn

Trumpet

Trombone 1

Trombone 2

(marimba).

Percussion 1

Percussion 2

PA

MA

Voices.

lot. The whole damn tribe. Kill them a11! Wipe me out?

Some-one will come a-long and wipe you out.

Cello

Double Bass

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piccolo
 f
 fff!

oboe
 f
 fff!

clarinet
 f
 fff!

Contr. Bassoon
 f
 fff!

Horn
 fff!

Trumpet
 fff!

Trombone 1
 fff!

Trombone 2
 fff!

(marimba)
 Percussion 1
 Percussion 2
 fff!

PA
 MA
 Voices.
 Wipe me out? IF they do who will wipe up your crap?
 !! I'll wipe myself!

Cello
 fff!

Double Bass
 fff!

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piccolo

oboe

clarinet

Contr. Bassoon

Horn

Trumpet

Trombone 1

Trombone 2

Percussion 1

Percussion 2

PA

MA

Voices.

Cello

Double Bass

ff

ff

ff

ff

I can wipe my own arse.

Then when you've wiped it, try sitting on the throne with it. You could get fil - thy

Preview File Only

piccolo

oboe

clarinet

Contr. Bassoon

Horn

Trumpet

Trombone 1

Trombone 2

Percussion 1

Percussion 2

PA

MA

Voices.

rich. In - des - cri - bly, in - cre - di - bly rich - ve - ry ve - ry rich...

Cello

Double Bass

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81

pp *Non Vibrato.*

(muted).

pp *Non Vibrato.*

muted.

muted. pp

f

But wait... there a-gain... perhaps not... No... Me? Captain of the

Cello

Double Bass

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22.

85

Handwritten musical score for orchestra and voices, measures 22-85. The score includes parts for Piccolo, Oboe, Clarinet, Contrabassoon, Horn, Trumpet, Trombone 1 & 2, Percussion 1 & 2, Violin, Viola, Cello, and Double Bass. The vocal parts (PT and MA) have the following lyrics: "Dragoons, slaughter the king?! No... I'd rather die." and "oh BO OOOOO!". The score includes various musical notations such as dynamics (pp, p), articulation (accents), and performance instructions like "muted." and "Arco.". A large blue watermark "Preview File Only" is overlaid diagonally across the page.

89

Foster J = c. 92.

piccolo

oboe

clarinet

Contr. Bassoon

Horn (Nat. mtd.)

Trumpet (Mute off)

Trombone 1 (still mtd.)

Trombone 2 (still mtd.)

Percussion 1 (xylo.)

Percussion 2 (Timpani)

PA

MA

Voices.

'Cello (Arce)

Double Bass (Pizz.)

12
8

12
8

12
8

12
8

12
8

The lou sy lit tle worm ! But one way or o - ther, by Foster by shit, I'll wind him up.

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piccolo

oboe

clarinet

Contra Bassoon

Horn

Trumpet

Trombone 1

Trombone 2

Percussion 1 (xylophone)

Percussion 2 (Timpani)

PA

MA

Voices.

Cello

Double Bass

Ubu reappears with various dishes of food, chairs. He is obviously pretending not to hear what Ma Ubu is saying.

I know how to get him ex - ci - ted. I'll win him o-ver by the grace of

piccolo

oboe

clarinet

Contr. Bassoon

To Bassoon.

Horn

Trumpet

Trombone 1

Trombone 2

(xylophone)

Percussion 1

(Timpani)

Percussion 2

PA

MA

Voices.

God. - And then may be in seven days time, I'll be a Queen a Queen a Queen, a Queen a Queen a

Cello

Double Bass

This musical score page contains the following parts and markings:

- Flute:** *mf*
- Oboe:** *mf*
- Clarinet:** *f* (*)
- Bassoon:** *mf*
- Horn:** *mp* (*)
- Trumpet:** *mf*
- Trombone 1:** *mf*
- Trombone 2:** (no dynamic marking)
- Percussion 1:** (Xylophone)
- Percussion 2:** (no dynamic marking)
- PA:** (no dynamic marking)
- MA:** (no dynamic marking)
- Voices:** (no dynamic marking)
- Cello:** *mf*
- Double Bass:** *mf*, *Arco.*

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120

(*)

Flute
oboe
Clarinet
Bassoon

Musical notation for the woodwind section, including Flute, oboe, Clarinet, and Bassoon. The Flute part starts with a dynamic marking of *f*. The Bassoon part also starts with a dynamic marking of *f*. The notation includes various note values, rests, and articulation marks.

Horn
Trumpet
Trombone 1
Trombone 2

Musical notation for the brass section, including Horn, Trumpet, Trombone 1, and Trombone 2. The notation includes various note values, rests, and articulation marks.

(Xylophone)
Percussion 1
Percussion 2

Musical notation for Percussion 1 and Percussion 2. Percussion 1 includes a specific instruction for the Xylophone. The notation includes various note values and rests.

PA
MA

Musical notation for PA and MA. The notation includes various note values and rests.

Voices.

Musical notation for Voices. The notation includes various note values and rests.

(*)

Cello
Double Bass

Musical notation for Cello and Double Bass. The Double Bass part includes a dynamic marking of *Pizz.*. The notation includes various note values, rests, and articulation marks.

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140

Piccato.

No vibrato.
(all instr.)

Flute

Oboe

Clarinet Eb Clarinet.

Bassoon

ALL INSTRUMENTS ppp! to
Page 51 No < or >

Horn

Trumpet

Trombone 1

Trombone 2

muted.

muted.

Percussion 1 (Vibs.)

Percussion 2 (Clack.)

Ratchet. (turning voices = almost none num = very fast.)

Crotales. (sticks). Bitter, very little resonance. ppp!

NB it must always be played quietly (ppp!) so develop turning fast but with little noise.

PA fff! in Fam - - - - - mshed!!!

MA

Voices. ENTER CAPTAIN CRAP.

High Color a la Soprano. (within ensemble) Wordless - floating ppp! No vibrato. (Ah)

Cello

Double Bass

3/4
144

Piccolo

Oboe

E♭ Clarinet

Bassoon
Contra Bassoon.

Horn

Trumpet

Trombone 1

Trombone 2

Percussion 1
(Crotales)

Percussion 2
(Ratchet).
PPP!

PA

MA

Voices.
Captain Crap

H.C.S.

Cello

Double Bass

3 4 3 4 3 4 3 4

3 8 3 8 3 8 3 8

All three sit at the table.

mp
A - bout bloody time.

mp
Captain Crap please be seated.

149

Picc. *f*

Oboe *f*

E♭ Clarinet *f*

Contr. Bassoon

Horn

Trumpet

Trumpet 1

Trumpet 2

Percussion 1
4 (Crotches)
f

Percussion 2
(Ratchet)

PA

MA

Voices.
CC *f*
Good evening to you both.

H.C.S.

'Cello

Double Bass

mp!

3:2

3 2 3 4

4 4 4 8 4

4 4 3 3 4

4 4 4 8 4

2 4 3 3 4

4 4 4 8 4

2 4 3 3 4

4 4 4 8 4

2 4 3 3 4

4 4 4 8 4

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Piccolo

Oboe

E♭ Clarinet

Contr. Bassoon

Horn

Trumpet

Trombone 1

Trombone 2

Percussion 1
(Crotales)

Percussion 2
(Ratchd.)

PA

MA

Voices
CC

H.C.S.

Cello

Double Bass

3 3 2
8 4 8

3 3 2
8 4 8

3 3 2
8 4 8

ma U - bu -
what's on the me - nu?

Bum-hole surprise!

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160

Piccolo
 Oboe
 E♭ Clarinet
 Contr. Bassoon
 Horn
 Trumpet
 Trombone 1
 Trombone 2
 Percussion 1 (Crotals)
 Percussion 2 (Ratchet)
 PA
 MA
 Voices
 CC
 H.C.S.
 Cello
 Double Bass

2 4 2 3 3 4
 8 4 4 4 8 4
 2 4 2 3 3 4
 8 4 4 4 8 4
 2 4 2 3 3 4
 8 4 4 4 8 4

A piss - drenched fruit salad
 Some cheese chunder!
 Nipple-tart!

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Piccolo
 Oboe
 Eb Clarinet
 Contra Bassoon
 Horn
 Trumpet
 Trombone 1
 Trombone 2
 Percussion 1 (Crotals)
 Percussion 2 (Ratchet)
 PA
 MA
 Voices
 CC
 H.C.S.
 Cello
 Double Bass

2 6 2 3 4
 4 4 8 8 4
 2 6 2 3 4
 4 4 8 8 4
 2 6 2 3 4
 4 4 8 8 4

Cream of cock!
 Boiled nuts!
 Excitully Spoken.
 And cauliflower in turd sauce!

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172

Piccolo (Non Trem.)

Oboe

E♭ Clarinet

Contrabassoon

Horn

Trumpet

Trombone 1

Trombone 2

Percussion 1 (Crotales)

Percussion 2 (Ratchet)

PA

MA

Voices

CC

H.C.S.

Cello

Double Bass

3 8 4 4 5 4

3 8 4 4 5 4

mp yum. yum. yum. *fff!* Uunnnnngh!! *molto vib!* *harshly spoken.* This is disgusting! What shit!

They eat.

40.

178

Piccolo
 Oboe
 Eb Clarinet
 Contra Bassoon
 Horn
 Trumpet
 Trombone 1
 Trombone 2
 Percussion 1 (Crotales)
 Percussion 2 (Ratchet)
 PA
 MA
 Voices
 CC
 H.C.S.
 Cello
 Double Bass

Ignorant pigs, what do you expect?
 Quite right. No good at all.
 Yum. yum. yum.

5/4 3/8 4/4 3/8
 5/4 3/8 4/4 3/8
 5/4 3/8 4/4 3/8

ff
 f

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Handwritten musical score for a full orchestra and voices. The score includes staves for Piccolo, Oboe, Eb Clarinet, Contra Bassoon, Horns, Trumpet, Trombone 1, Trombone 2, Percussion 1 (Crotales), Percussion 2 (Ratchet), PA, MA, Voices, CC, H.C.S., Cello, and Double Bass. The music is in 4/4 time and features lyrics such as "Yum. Food. Let's taste the cat! bollocks. Yum yum live finished."

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Piccolo

Oboe

E♭ Clarinet

Contra Bassoon

Horn

Trumpet

Trombone 1

Trombone 2

Percussion 1 (Crotales)

Percussion 2 (Ratchet)

PA

MA

Voices

CC

H.C.S.

Cello

Double Bass

3 2 3 4 2

8 4 4 4 8

3 2 3 4 2

8 4 4 4 8

mf

Now for the fresh goose-shit.

f

Delicious Yum Yum.

ad lib.

3 2 3 4 2

8 4 4 4 8

195

Piccolo

Oboe

E♭ Clarinet

Contra Bassoon

Horn

Trumpet

Trombone 1

Trombone 2

Percussion 1 (Crotale)

Percussion 2 (Ratchet)

PA

MA

Voices

CC

H.C.S.

Cello

Double Bass

2 4 5 3
8 4 4 8

2 4 5 3
8 4 4 8

mf ff

Really fine, except for all the shifts

Now, Captain have you ea - ters well?

44.

200

Piccolo
 Oboe
 Eb Clarinet
 Contra Bassoon
 Horn
 Trumpet
 Trombone 1
 Trombone 2
 Percussion 1 (Crotales)
 Percussion 2 (Ratchet)
 PA
 MA
 Voices
 CC
 HGS
 Cello
 Double Bass

3 3 3 4 3 4
 8 4 8 4 4 4
 3 3 3 4 3 4
 8 4 8 4 4 4
 3 3 3 4 3 4
 8 4 8 4 4 4
 mp
 f Spoken
 shit. shit. shit. Surely the little piggypigs were the best bits?
 mp
 shit. shit. shit. To each his own.
 mp
 shit. shit. shit.
 3 3 3 4 3 4
 8 4 8 4 4 4

207

Piccolo
(Mourning)

Oboe

E♭ Clarinet
3:2

Contrabassoon

Trumpet

Trombone 1

Trombone 2

Percussion 1
4 (Crotales) 11/d
16/d

Percussion 2
(Ratchet)

PA
mp mf f ff mp
In a few days, with your help, I shall be king.

MA

Voices
whispered.
pp
kill. kill. kill.

CC

H.C.S.
, You're going to kill the king? kill. kill. kill.

Cello

Double Bass

46.

213

Piccolo

Oboe

E♭ Clarinet

Contr. Bassoon

Horn

Trumpet

Trombone 1

Trombone 2

Percussion 1
(Crotales)

Percussion 2
(Ratchel)

PA

MA

Voices

CC

H.C.S.

Cello

Double Bass

2 3 4 3
8 8 4 8

2 3 4 3
8 8 4 8

2 3 4 3
8 8 4 8

15/d.

half whispered.

He's no fool, he's guessed it!

kill. kill.

kill. kill.

kill. kill.

2 3 4 3
8 8 4 8

220

The musical score is arranged in a standard orchestral layout. The instruments are listed on the left side of the page. The score includes:

- Piccolo:** Features a melodic line with triplets and a dynamic marking of *pp*. A note in the final measure is marked *(Non tenore)*.
- Oboe:** Features a melodic line with triplets and a dynamic marking of *pp*.
- E♭ Clarinet:** Features a melodic line with a dynamic marking of *pp*. A note in the final measure is marked *(Non tenore)*.
- Contra Bassoon:** Remains silent throughout this passage.
- Horn:** Features a melodic line with a dynamic marking of *pp*.
- Trumpet:** Features a melodic line with a dynamic marking of *pp*.
- Trombone 1:** Remains silent throughout this passage.
- Trombone 2:** Remains silent throughout this passage.
- Percussion 1:** Includes *(Crotales)* and *(Ratchet)*. Features a rhythmic pattern with triplets and a dynamic marking of *pp*.
- Percussion 2:** Features a constant rhythmic pattern with a dynamic marking of *pp*.
- PA:** Features the vocal line with the lyrics "kill. kill." and a dynamic marking of *mp*.
- MA:** Features the vocal line with the lyrics "kill. kill." and a dynamic marking of *mp*.
- Voices:** Features the vocal line with the lyrics "kill. kill. if you want to kill him, I'm with you." and a dynamic marking of *mp*.
- H.C.S.:** Features a melodic line with a dynamic marking of *pp*.
- Cello:** Remains silent throughout this passage.
- Double Bass:** Remains silent throughout this passage.

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48.

226

Piccolo
Oboe
E♭ Clarinet
Contra Bassoon
Horn
Trumpet
Trombone 1
Trombone 2
(Cymbals)
Percussion 1
(Ratchet)
Percussion 2
PA
MA
Voices
CC
H.C.S.
Cello
Double Bass

Musical score for measures 48-52. The score includes parts for woodwinds, brass, percussion, and voices. The key signature is B-flat major. The time signature is 4/4. The music features a melodic line in the woodwinds and brass, with a rhythmic pattern in the percussion. The vocal parts have lyrics and performance instructions.

Lyrics:
 oh! oh! I love you dear-ly.
 He jumps enthusiastically onto Captain Crap.
 Screaming!
 Aaaagh!

Performance Instructions:
ff (for Percussion 1)
fff (for Screaming!)
mf (for PA)

Rehearsal Markings:
 3:2 (over Piccolo)
 3:2 (over Contra Bassoon)
 3 (over Percussion 1)
 3 (over Percussion 2)
 3 (over MA)

233

Piccoblo
 Oboe
 Eb Clarinet
 Contra Bassoon

2 4 3
 8 4 4

Horn
 Trumpet
 Trombone 1
 Trombone 2

Percussion 1
 Percussion 2

2 4 3
 8 4 4

PA
 MA
 Voices.
 CC
 H.C.S.

2 4 3
 8 4 4

Cello
 Double Bass

Preview File Only

Piccolo

Oboe

E♭ Clarinet

Contra Bassoon

3 3 3

4 8 4

Horn

Trumpet

Trombone 1

Trombone 2

3 3 3

4 8 4

Percussion 1 (Crotales)

Percussion 2 (Ratchet)

3 3 3

4 8 4

PA

MA

Voices

CC

H.C.S.

3 3 3

4 8 4

Cello

Double Bass

Spoken. *mp* *mp* *mp* *f* *p*

You big dollop of shit. shit. shit. shit. Let's finalise our conspiracy, my friends we simply poison the king by putting lots of

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245

piccolo

oboe

E♭ Clarinet

Contr. Bassoon

Horn

Trumpet

Trombone 1

Trombone 2

Percussion 1 (Crotales)

Percussion 2 (Ratchet)

PA

MA

Voices

CC

H.C.S.

Cello

Double Bass

3 8 4 4

3 8 4 4

3 8 4 4

3 8 4 4

arsenic in his food.

mp

ff!

mp (pig)

Cant. (pig)

Cant. (pig)

mp (pig)

Cant. (pig)

Cant. (pig)

Cant. (pig)

Cant. (pig)

Cant. (pig)

Cant. (pig)

Cant. (pig)

Cant. (pig)

27/0

Preview File Only

52.

1 = c. 48



252

Piccolo

Oboe

To Bb Clarinet.

E♭ Clarinet

To Bassoon.

Cont. Bassoon

Horn

Trumpet

Trombone 1

Trombone 2

3 Bowed Suspended Cymbals.
(Hold centre of cymbal to produce harmonics). Rough Sound.

Percussion 1

Bass Marimba.

Percussion 2

PA

MA

Voices.

CC

ly - ra - her came him - up from head - to bel - ly -

Cello

Double Bass

Preview File Only