

Reginald Unterseher

62 Insults

(from Shakespeare)



with words from Shakespeare
by Sheila Dunlop and Reginald Unterseher

Notes

This is not a "nice" or "pretty" piece! It is more along the lines of "dramatic" and "expressive."

This piece was conceived as a choral duel for equally matched opponents. The two sections have identical ranges and are likewise equally matched in the verbal abuse they heap upon each other.

An essential aspect of the harmonic structure of the piece is the clash of major and minor thirds. Watch the accidentals very carefully. Do not find a middle ground; keep them very major and very minor.

Find all the meanings of the words and deliver them with clear intent. Think classical Shakespearean acting rather than TV or movie acting. It is full and strong, at all volume levels, but not screamed. Imagine yourselves in full costume, on a set.

Clear, energetic consonants and tall vowels are very important. Especially in the word "Thou," sustain the tall "AH" vowel, never let it spread to the sound you make when you get hurt, "OW!"

Remember to listen to the other part and react to what they are saying, so that your next words are a response to what the others are saying to you. The spaces between what you say, and especially the silences, are just as important acting moments as when you are talking.

That being said, when you are learning the piece, it might be a good idea to get several bits very thoroughly learned before trying to put them together. Measures 69-81 come to mind, though mm. 52-58 also qualify.

Some distance between the two parts can work very well. Experiment with varying amounts of staging-- while the acting should always be full out, the amount of movement can vary widely from situation to situation.

The words are not part of modern, conversational English, so the audience may need some help understanding in addition to the singers simply saying them very clearly. The words could be printed in the program, but that gives away the joke. You could use projected supertitles like we do in opera, or some other way of showing the words could be devised.

There are so many different ways to deliver the insults! None of them should be the same. They can be given with a wicked smile and flashing eyes, with sudden fury, with calculated disdain, with indignation, with resentment, with annoyance, and with all sorts of other intentions and attitudes you can find in the thesaurus...

for The Columbia Basin Music Educator's Association,
the Enterprise Treble Choir, JoLyn Glenn, director,
and the McLoughlin Treble Choir, Kurtis McFadden, director

62 Insults (from Shakespeare)

Two equal treble choruses (div.) and piano

Sheila Dunlop & Reginald Unterseher,
from Shakespeare

Reginald Unterseher
2/24/2009
rev. 26 June 2011

♩ = 82

In High Dudgeon

PIANO

The piano introduction consists of two staves. The right hand plays a continuous eighth-note accompaniment in G major, 2/2 time, starting with a piano (*p*) dynamic. The left hand has a few sparse notes, including a half note G2 with a half-bow or breath mark.

pedal only when indicated

5

1

2

PNO.

A

mf

Thou

f

p

Ped.

Measures 5-9. The first two staves are for the treble choruses. The first staff has rests. The second staff has rests until measure 9, where it begins with a half note G2 and a mezzo-forte (*mf*) dynamic. The piano accompaniment (PNO.) continues with the eighth-note accompaniment. In measure 9, the piano accompaniment has a forte (*f*) dynamic. In measure 10, the piano accompaniment has a piano (*p*) dynamic. A pedal symbol is shown below the piano accompaniment.

10

1

2

PNO.

art an art - less, boil-brained bag-gage!

(*sempre p*)

f

mf

Ped.

Measures 10-14. The first two staves are for the treble choruses. The first staff has rests. The second staff has notes: quarter note G2, quarter rest, quarter note G2, quarter note F#2, quarter note E2, quarter note D2, quarter note C2, quarter note B1, quarter note A1, quarter note G1. The piano accompaniment (PNO.) continues with the eighth-note accompaniment. In measure 10, the piano accompaniment has a forte (*f*) dynamic. In measure 11, the piano accompaniment has a mezzo-forte (*mf*) dynamic. In measure 12, the piano accompaniment has a piano (*p*) dynamic. A pedal symbol is shown below the piano accompaniment.

15 *mf*

1 Thou art a churl-ish, clay-brained clot-pole!

2

PNO.

Ped.

20 *fp*

1 Thou! Thou! Thou!

2 Thou! Thou! Thou!

PNO.

Ped.

25 *f* *mf* **B**

1 Thou

2

PNO.

Ped.

30

1 art a fro - ward, froth - y flap - mouth.

2 Thou _____ art a pox - marked, puk - ing

PNO.

34

1 Thou! Thou, a mang - led, mum - bling mag - got - pie!

2 foot - lick - er! Thou! Thou, a mew - ling, mot - ly

PNO.

39

C
mp

1 No, Thou! And thy moth - er? a hedge - born har - py!

2 mea - sle - mon - ger! Thou!

PNO.

44

1 *mf* Thy fa - ther,

2 *mp* Thy moth - er, a baw - dy scut!

PNO. *mf*

48

1 *mf* a paun - chy pig - nut! In -

2 Thy fa - ther, Spon - gy, spur - galled skains - mate!

PNO.

52

1 fec - ted, ill - nur - tured, gleek - ing, hag - gard, sur - ly, splee - ny, rank, ree - ky

2 Pu - ny pum - pion, goat - ish, milk - liver - ed, fly - bit - ten, gor bel - lied

PNO.

57

1

2

PNO.

f

f

(sempre f)

Red.

D

62

1

2

PNO.

These bars left blank in perusal score

p

66

1

2

PNO.

70

1 a hast - y - wit - ted clack - dish. Thou art,

2 Thou art a sur - ly, half - faced hedge - pig. Thou

PNO.

74

1 thou art, Thou! _____ Thou art! _____ Thou! _____ Thou,

2 art, _____ thou art, _____ thou art, _____ No, _____

PNO.

78

1 _____ thou art, _____ thou art! No, _____ thou art!

2 no _____ thou art, _____ No, _____ thou art!

PNO.

83 **E** *mf*

1 Thy bro - ther, *mf* Thy grand -

2 Thy sis - ter,

PNO. *mf*

Ped. _____

88 **F** *p*

1 mo - ther! Hug-ger-mug- ger! *p*

2 Thy great - un - cle! Can-ker-blos- som!

PNO.

Ped. _____

92 *cresc. poco a poco*

1 Hug-ger-mug- ger! Hug-ger-mug- ger! *cresc. poco a poco* Hug ger-mug- ger!

2 Can-ker blos- som! Can-ker blos- som! Can-ker-blos- som!

PNO. *p*

95 *(mp)*

1 Hug-ger-mug-ger! Hug-ger-mug-ger! Hug-ger-mug-ger!

2 *(mp)*
Can-ker-blos-som! Can-ker-blos-som! Can-ker-blos-som!

PNO. *cresc. poco a poco*

98 *(mf)*

1 Hug-ger-mug-ger Fen-sucked, Cra-ven, Dis-mal,

2 *(mf)*
Can-ker-blos-som! Fawn-ing, Clout-ed, Dank-ish,

PNO. *(mf)*

Red. _____

102 *(f)*

1 Dron-ing, Thou art! Thou art! Thou! Thou! Thou! Thou!

2 *(f)*
Diz-zy, Thou art! Thou art! Thou! Thou! Thou! Thou!

PNO. *(f)*

Red. _____

107

1

ff Thou! _____

2

ff Thou! _____

PNO.

p

ff

Ped.

Ped.