

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
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$\text{♩} = 82$

In High Dudgeon

PIANO

p

pedal only when indicated

Detailed description: This block shows the piano introduction for the piece. It consists of two staves: a treble staff and a bass staff. The treble staff has a melodic line starting with a quarter note G4, followed by eighth notes. The bass staff has a simple accompaniment with a few notes. The key signature is one sharp (F#) and the time signature is 2/2. The dynamic marking is *p* (piano). A bracket on the left indicates the piano part. The instruction 'pedal only when indicated' is written below the bass staff.

5

1

2

PNO.

mf

Thou

f

p

Ped. \wedge

Detailed description: This block contains the first system of the vocal and piano parts. It features two vocal staves (1 and 2) and a piano accompaniment (PNO.). The vocal staves are mostly rests, with a few notes in the second staff. The piano accompaniment has a rhythmic pattern of eighth notes in the treble and quarter notes in the bass. Dynamic markings include *mf* (mezzo-forte) and *f* (forte). The word 'Thou' is written above the piano staff. A pedal marking 'Ped. \wedge ' is shown below the piano staff.

10

1

2

PNO.

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

(sempre p)

f

mf

Ped. \wedge

Detailed description: This block contains the second system of the vocal and piano parts. It features two vocal staves (1 and 2) and a piano accompaniment (PNO.). The vocal staves have lyrics: 'art an art - less, boil-brained bag - gage!'. The piano accompaniment continues with the same rhythmic pattern. Dynamic markings include *f* (forte) and *mf* (mezzo-forte). The instruction *(sempre p)* is written above the piano staff. A pedal marking 'Ped. \wedge ' is shown below the piano staff.

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 *mf* 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.

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.