

What's Up, Duloc?

LORD FARQUAAD AUDITION
Bars 23 to End

Orchestrations by **DANNY TROOB**
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CUE: SHREK: We're not stopping for t-shirts."

Musical score for the first system, measures 23-30. The score is in 4/4 time with a key signature of one sharp (F#). It features a vocal line and a piano accompaniment. The vocal line begins with a rest in measure 23, followed by the lyrics "Wel-come" in measure 30. The piano accompaniment includes parts for Horns (Hn.), Keyboard (Kbds), Reed (Rd's), Strings (Stg's), Violin and Bass (Vc, Bs.), Trumpet (+Tpt.), and Percussion (Perc.). Dynamics range from mezzo-forte (mf) to forte (f). Specific instrumentation includes Rd's, Br., Xylo, and D7 +Gtr's, Dr's.

Musical score for the second system, measures 31-34. The score continues with the vocal line and piano accompaniment. The vocal line includes the lyrics: "to Du - loc such a per - fect town. Here we have some rules. Let us lay them down, don't make". The piano accompaniment includes parts for Triangle (Tri.), Wood Block (Wd. Blk.), Piccolo Flute (Picc. Fl.), Violins (Vln's), Keyboard (Kbd.), and Violin and Bass (Vc, Bs.). Dynamics include Tri. and sim. Chord markings include G, D7, and G.

5 waves, stay in line and we'll get a - long fine. Du - loc is a per - fect

D7 G D7

8 place. Please keep off of the grass, shine your shoes, wipe your face.

9 10

G D7 *+Hn., Tbn. (mutes) f*

11 Du - loc is Du - loc is Du - loc is a per - fect

12 13 14

Tpt., Hn. mf G D7 G D7

"...who made it happen." (to 18)

15 place.

Splash

little, lite Rimshots

Br. Sig's

ff

Vc. Bs.

Tbn.

Timp solo

B Broad 4! Swing

18 19 20 21

Stg's

f

Bells sfz sfz sfz

+Br., Sop Sx.

+Alto Sx

+Tbn.

22 23 FARQUAAD: 24

Cue To Continue (FAQUAAD):
"Oh, it's you!
What a terrific surprise!" [GO]

Once up-on a time this place was in - fest - ed.

Mk Tr.

Sig's

mp

Solo Kbd. 1 "easy listening"

Ebm7 Ab13 Dm9 G13 #11

mf +Gtr.1 (comp)

CMaj7 B7 Dm7 G13

25 26 27 28

Freaks on ev'-ry cor-ner (I had them all ar-res-ted) Hey non-ny non-ny non-ny no

Dr's Mk.Tr. Tri.

Kbd. 1, Stgs. Kbd. 2, Cl.

Fl., Cl., Stg's.

Em7^{b5} A7 mp Tbn. > mp CMAj7 A7 Dm7 G7⁺⁵

(4th gliss)

29 30 31

If you had³ a quirk you did-n't pass in-spec-tion. We all have our stand-ards but

+Fl., Tpt., Stg's Kbd. 2(vla.) Cl.

CMAj7 B7 sf Hn., Tbn. mp Dm7 G9 Em7^{b5} A7

32 33 34 35

I will have per-fec-tion. and so... and so

ten.

solo Cl. "mocking" mf Picc., Cl. mp

D7 Dm7 G7 D7 G7 Wd.Bik. Br., Stg's, Gtr. F#7

Tbn's...
Bs.

36 *Kbd. 1. Rd's* *Sigs*

37

38

39

Kbd. 2 *mf*

+Tpt.

sfz *+Hn.* *(HP Blise)*

+Tbn., Timp., Bs.

C

40 Things are look-ing up here in Du - loc. The

41

42

43

ALL:

Just take a look!

+Picc., Xylo., Vin's.

Cl., Cello

mf

Gtr.: "Tony Orlando Meets Tina Turner"

B6 Bb7 B6 C#m7 F#7

44 things I'm cook-ing up here in Du - loc. A

45

46

47

ALL:

He likes to cook!

+Picc., Xylo., Vin's.

+Hn.

B6 Bb7 C#m7 F#7

48 49 50 51

mo - del that a - maz - es A plan with se - ven phas - es

Tpt.

mp +Cl. E6 Em6 B/F# G#7

+Kbd. 2

52 WOMEN: 53

Bum Bum Bum Bum Bum

MEN:

Bum

+Picc., Cl. *Tutti* sfz G#7

54 FARQUAAD: 55 56

Things are look - ing up here in Du - loc.

They're

Kbd. 1 (Hp.) +Picc., Xylo., Vln's.

Tbn., Stg's. Clm7 F#6 B6 *Kbd. 2, Cl., Cello*

57 58 59

In Du - loc the

look - ing up!

Picc., Vln's

+Hn.

C#m7 F#7 B G7/A G7

D

60 61 62 63

lad - ies all look swell. The men are so dash - ing

WOMEN: Ah

MEN: Ah

Kbd. 1 Picc., Cl.

Hn. Br.

mf C Maj7 B7 Dm7 G6

64 65 66 67

thanks to my new dress code *f* The fash - ion's nev - er clash - ing.

ALL: *f* The fash - ion's nev - er clash - ing.

Picc. Cl., *Picc. Cl.*
Br.

Em7^{b5} *A7* *A7/G*

68 69 70 71

Hey non - ny non - ny non - ny no. _____ This

+Picc.,
Vln's. "floating"

Hrn.,
Cello
(sub. p)

mp *CMaj7* *A7* *Dm7* *G⁶*

Kbd. 2

72 73 74 75

cas - tle I had built is tal - ler than the clif - tops a

1 2 3 1 2 3

Far - quaad Far - quaad Far - quaad. Far - quaad Far - quaad Far - quaad.

Picc., Fl.

Hr.

+Stg's

CMaj7 B7 Dm7 G6

76 77 78 79

cit - y like a post - card with a mon - o - rail and gift shops. And

1 2 3

Far - quaad Far - quaad Far - quaad.

+Br.

Em7^{b5} A7 D7 G7

80 81 82 83

so And so And so

And so And so

Stg's

Kbd. 2 (glock)

sfz

+Bells

G7

Kbd. 1 solo (Hp.) f

F#7

E

84 FARQUAAD: 85 86 87

No one from the gut - ter in Du - loc. Em -

ALL:

He's tak - ing aim.

Cl., Sop Sax., Tpt.

mp

B6

Bb7

B6

C#m7

F#7

Kbds, +Vln.I, Tpt.

88 89 90 91

brace the cook-ie cut - ter in Du - loc The

Cl., Sop Sax., Tpt. *mp* B6 Bb7 C#m7 F#7

We're all the same.

Kbds, +Vln.1, Tpt.

92 93 94 95

up - shot is e - nor - mous if you can shout

ALL: > > >

Tbn. solo E6 Em6 *mf* B/F# *Tutti* *sfz*

Kbd. 2, Br., Sig's.

Con - form us!

96 FARQUAAD: 97 98 99

Things are look - ing

WOMEN:
Things are look - ing up Things are look - ing up

MEN:
Things are look - ing up Things are look - ing up

*Picc.,
Stg's.*

*+Tbn.,
Hn.*

C#m7 C#m7^{b5}

100 101 102 103

up here in

Things are look - ing up

Up

*Picc.,
Stg's.*

*Tutti
f* B/F# F#7

F

104 105 106 107

Du - loc

Stg's *mf*

Tn. Sx., Tpt., Hn. swing *f* (add Alto)

+Kbd. 2

sub. mp B C°7 C#m7 F#9 *f* F°7/C Gm7 C7

G

108 109 110 111

Sx's., Br.

comping (celeste sounds 8va)

F6 E7 F6 *f* b9 G7+5 C13

112 113 114 115

+Bells

F6 E7 F6 Cm7 F9

116 *Stg's* 117 118 119

Tutti *Sr's., Tbn., Hn.* *Tutti*

Bb6 Bbm6 F6/C D+7 *sfz*

120 *Sr's., Br.* 121 122

Gm7 D+7 Gm7

123 124 125

D7b9 D7 Gm7 D7b9/A Gm7/Bb C7b9 Db9 *sfz*

FARQUAAD LIFT 126 *Kbd. 1* 127

ff *Kbd. 2, Stg's, Bells*

128 129 130

Sx's., Tpt., Hn.

Tbn.

F#m7 B13

H (Still Swinging)

131 132 133 134

There's no sign of slow - ing we're grow - ing we're grow - ing.

ALL:

Look, he's

Br.

sfz

Kbd. 2, Stg's

Sx's. E6 A9 B/F# G+

135 136 137 138

grow - ing and grow - ing and

grow - ing look at him

Tutti

f G#m G#m/F# Fm(Maj7)

Rall.

139 *b* *mf* grow! 140

C⁺/B^b *C⁺* *C⁺/D^b₃* *B^b7/D₃*

1 **Swingin'**
 FARQUAAD:
 141 (solo) 142 143

Things are look-ing up here — ALL:
 We practiced this part both for-ward and back, we

Sig's *Sx's., Tpt., Hn.* *+Bells* *pizz.*

ff *E^b6* *+Tbn.* *D9* *mf* *E^b6* *leggiero* *D7*

144 145 146

Things I'm cook-ing up here_____

make one mis-take and we get the rack. He

Stg's *Sx's., Tpt., Hn.* *+Bells* *pizz.*

mf *ff*

E♭6 *D7* *E♭6* *D9*

+Tbn.

147 148

taught us to dance with razz-a-ma-tazz. He's trained in bal-let, fla-men-co and jazz.

mf

Fm7 *B♭9* *Fm7* *B♭9*

149 FARQUAAD: 150 151

My hard work_____ and my ri-gor_____ have made me

arco *f* *sfz* *vibrato!*

+Br. *mf* *A♭6* *A♭m6* *+Cl.* *E7/B♭*

152 *>>* 153 154

so much big-ger

Tutti 3 3 3 3 3 3

Celeste *>*

C7

J **Fast 4**

155 156 157

Things are look - ing up.

ALL: Things are look - ing

Hn., Cl. *Tbn.* *Tpt.* *fp*

+Picc., Vln's. *+Kbd. 1* *+Picc., Vln's.*

f *brillante* *Ab6* *Abm6*

158 **FARQUAAD:** 159 160

Things are look - ing up here in

up.

fp

Picc., Cl.

Br. f

+Stg's

mf **F9**

f **Bb13**

161 162 163 164

Du - loc, here in Du - loc

ALL:

Ah Ah

Kbd. 1 (Hp.)

Eb *mf* (*Hp gliss*)

Eb/D (*Hp gliss*)

Eb/C *mf* (*Hp gliss*)

Eb/Bb (*Hp gliss*)

WOMEN: 165 166 167 168

Up up up up up!

MEN: 165 166 167 168

Up up up up up!

Cl. *+Picc* *fp*

+Br., Stg's *sfz* *sfz* *sfz* *sfz* *f* *fp*

B D F Ab Eb

Tutti

Detailed description: This page of a musical score is for the song 'What's Up, Duloc?' from the musical 'Shrek'. It features four staves. The first two staves are for vocalists, labeled 'WOMEN:' and 'MEN:'. Both parts have lyrics 'Up up up up up!' and are marked with measure numbers 165, 166, 167, and 168. The third staff is for the Clarinet (Cl.), which includes a Piccolo (+Picc) part starting at measure 167. The piano accompaniment is on the bottom two staves. It includes dynamic markings such as sfz (sforzando) and f (forte), and features a 'Tutti' section starting at measure 167. Chord symbols B, D, F, Ab, and Eb are indicated below the piano part.