

What's Up, Duloc?

Orchestrations by **DANNY TROOB**
Associate Orchestrator **JOHN CLANCY**

CUE: SHREK: We're not stopping for t-shirts."

PERFORMERS:

Wel-come

Rd's, Br., Xylo

Hn.

Kbds, Rd's, Stg's

mf

f

+Tpt.

D7

+Gtr's, Dr's

Vc, Bs.

A

1 2 3 4

to Du - loc such a per - fect town. Here we have some rules. Let us lay them down, don't make

Tri. *sim.*

Wd.Blk

Picc., Fl., Vln's

Kbd.1

Vc, Bs.

G *D7* *G* *D7* *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. *f* (mutes)

11 Du - loc is 12 Du - loc is 13 Du - loc is 14 a per - fect

Tpt., Hn.
mf

G D7 G D7

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

15 place.

Splash

little, lite Rimshots

Br. Stg's

8va

+Picc.

Vc, Bs.

Tbn.

Timp solo

ff

B

Broad 4! Swing

18 19 20 21

Stg's

f

Bells sfz sfz sfz

+Br., Sop Sx.

+Alto Sx

+Tbn.

22 Cue To Continue (FAQUAAD):

"Oh, it's you!

What a terrific surprise!" [GO]

23 FARQUAAD:

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

24

Mk Tr.

Stg's

mp

Solo Kbd.1 "easy listening"

+Br., Sx's

E7m7 Ab13 Dm9 G13#11

mf +Gtr.1 (comp)

CMaj7 B7 Dm7 G13

Bs.

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 C Maj7 A7 Dm7 G7⁺⁵

(Hp 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.

C Maj7 B7 sf Hn., Tbn. mp Dm7 G⁶ Em7^{b5} A7

32 33 34 35 ten.

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

solo Cl. "mocking" Picc., Cl.

mf mp

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

Tbn's., Bs.

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

37

38

39

Kbd. 2
mf

+Tpt.
sfz +Hn. (HP gliss)

+Tbn., Timp., Bs.

C

40 41 42 43

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

Just take a look!

+Picc., Xylo., Vln's.

mf

Cl., Cello

mf

Gr's. "Tony Orlando Meets Tiny Tim"

B6 Bb7 B6 C#m7 F#7

44 45 46 47

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

He likes to cook!

+Picc., Xylo., Vln's.

mf

+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# +Kbd. 2 G#7

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. C#m7 *Kbd. 2, Cl., Cello* B6

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 G9

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.

Cl., Stg's *Br.* *Picc. Cl.*

Em7^{b5} A7 A7/G

68 69 70 71

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

+Picc., Vln's. "floating" *Kbd. 2*

Hn., Cello (sub. p) *mp* CMaj7 A7 Dm7 G⁶₉

72 73 74 75

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

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

Picc., Fl.
Hr.

+*Stg's*

CMaj7 B7 Dm7 G⁶₉

76 77 78 79

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

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.1, Tpt.

88 89 90 91

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

We're all the same.

Cl., Sop Sax., Tpt. *mp* *B6* *Bb7* *C#m7* *F#7* *Kbds, +Vln. I, Tpt.*

92 93 94 95

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

ALL: Con - form us!

Tbn. solo *E6* *Em6* *mf B/F#* *Tutti sfz* *Kbd. 2, Br., Stg's.*

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. Sax., Tpt., Hn. swing *f*

(add Alto) 3

+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* G7+5 C13

112 113 114 115

+Bells

F6 E7 F6 Cm7 F9

116 *Stg's* 117 118 119

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

B \flat 6 B \flat m6 F6/C D+7 *sfz*

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

Gm7 D+7 Gm7

123 124 125

D7 \flat 9 D7 Gm7 D7 \flat 9/A Gm7/B \flat C7 \flat 9 D \flat 9 *sfz*

FARQUAAD LIFT

126 *Kbd. 1* 127

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

128 129 130

Sx's., Tpt., Hn.

Tbn.

F#m7 *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.

Handwritten: 5/16

139 140

grow!

mf

C^+/Bb C^+ C^+/D_b $Bb7/D$

1

Swingin'

FARQUAAD:

141 (solo) 142 143

Things are look-ing up here

ALL:

We practiced this part both for-ward and back, we

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

ff *Eb6* *+Tbn.* *D9* *mf* *Eb6* *leggiero* *D7*

144 145 146

Things I'm cook-ing up here

3 3

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

Stg's *b>* +Bells *pizz.*

Sx's, Tpt., Hn.

mf *ff*

E \flat 6 D7 E \flat 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.

3 3 3 3

mf

Fm7 B \flat 9 Fm7 B \flat 9

149 FARQUAAD: 150 151

My hard work and my ri-gor have made me

arco *f* *sfz* *vibrato!*

+Br. *mf* +Cl.

A \flat 6 A \flat m6 E \flat /B \flat

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. *Tpt.* *fp*

Tbn.

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

f brillante *Ab6* *Abm6*

FARQUAAD:

158 159 160

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: 8 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 of the musical score: The score is for measures 165-168. It features four staves. The top two staves are for vocalists: 'WOMEN:' and 'MEN:'. Both parts have lyrics 'Up up up up up!' and are marked with accents (>) above the notes. The third staff is for Clarinet (Cl.) and Piccolo (+Picc), showing a melodic line with a crescendo leading to a fortissimo (fp) dynamic. The bottom two staves are for Piano, with the right hand playing chords and the left hand playing bass notes. Dynamics include sfz (sforzando) and f (forte). Chord symbols B, D, F, Ab, and Eb are indicated. The word 'Tutti' is written above the piano part in measure 167.