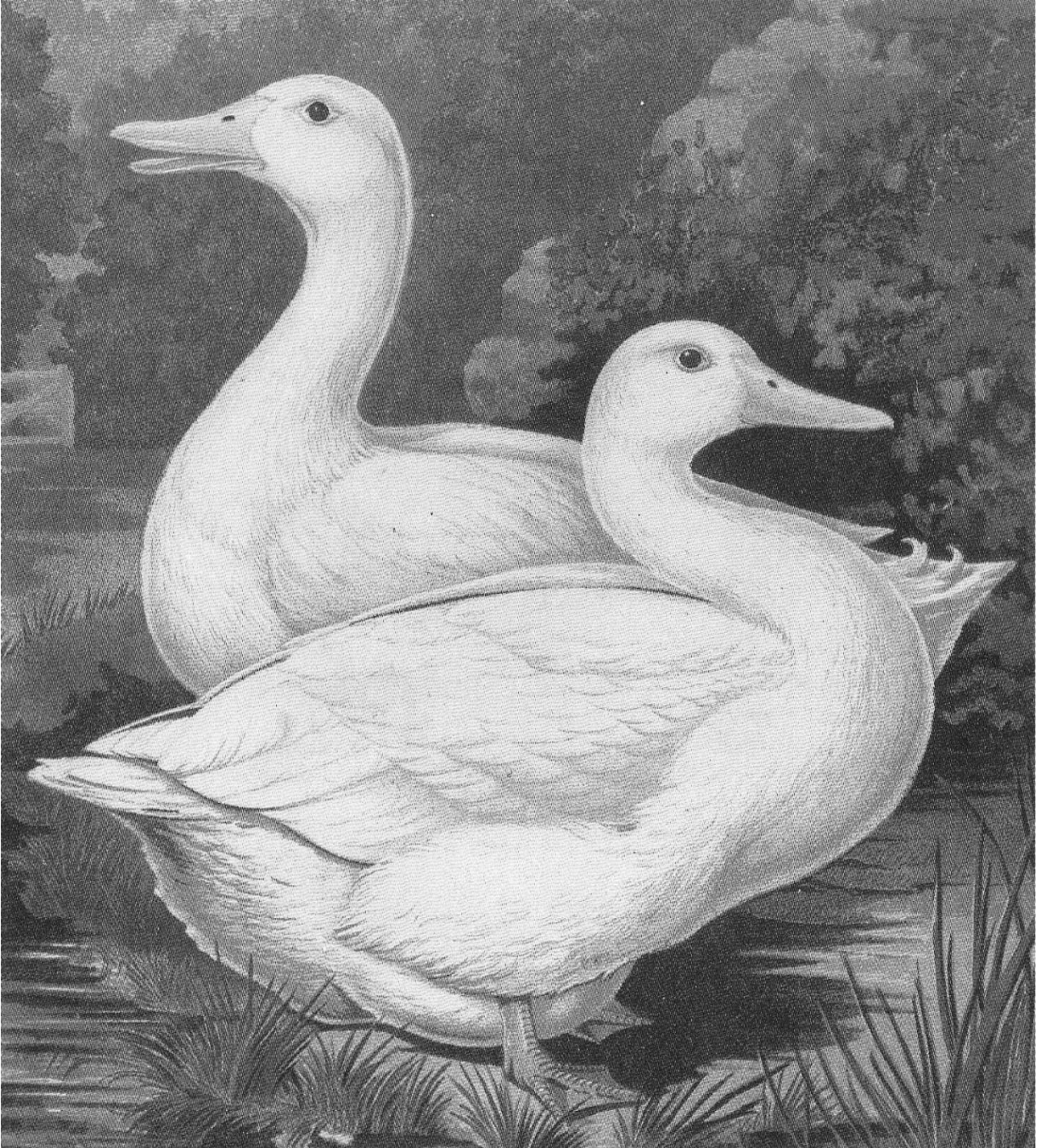


ON AN AYLESBURY DUCK
SUDDENLY AND UNEXPECTEDLY
EXPOSED TO INTERSTELLAR VACUUM



Words and Music by
CHRISTOPHER UPTON

ON AN AYLESBURY DUCK SUDDENLY AND UNEXPECTEDLY EXPOSED TO INTERSTELLAR VACUUM

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The musical score is for a four-part vocal ensemble (Soprano, Alto, Tenor, Bass) and Piano. It is in 2/2 time with a tempo of quarter note = 72. The key signature has one flat (B-flat). The lyrics are: "In space, no-one can hear you". The vocal parts (S, A, T, B) all have a *ff* dynamic marking. The piano part also has a *ff* dynamic marking. The piano part includes a triplet in the right hand and a bass line with a triplet in the first measure.

Soprano (S): *ff* In space, no-one can hear you

Alto (A): *ff* In space, no-one can hear you

Tenor (T): *ff* In space, no-one can hear you

Bass (B): *ff* In space, no-one can hear you

Piano: *ff* In space, no-one can hear you

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6 *mp* *mf*

quack. *mp* It is, there-fore, a si-lent, a si-lent small ex-

quack. *mp* It is, there-fore, a si-lent, a si-lent small ex-

8 quack. *mp* It is, there-fore, a si-lent, a si-lent small ex-

quack. *mp* a si-lent, a si-lent small ex-

11

- plo-sion bones which marks the de-com-pres-sive de-

- plo-sion of flesh which marks the de-com-pres-sive de-

8 - plo-sion and bill which marks the de-com-pres-sive de-

- plo-sion and fea-thers, which marks the de-com-pres-sive de-

15

- mise of a duck. Great in Ayles - bury was the mourn - ing,

- mise of a duck. Great in

19

and loud the la - ment from Thame pond; for she was trans -

and loud the la - ment from Thame pond; for she was trans -

and loud the la - ment from Thame pond; for she was trans -

Ayles - bury was the mourn - ing, for she was trans -

22

- port-ed fast - er e - ven than a Mal - lard; bold-ly she

- port-ed fast - er e - ven than a Mal - lard; bold-ly she

⁸ - port-ed fast - er e - ven than a Mal - lard; bold-ly she

- port-ed fast - er e - ven than a Mal - lard; bold-ly she

26

went where no duck has gone be - fore. A - las, her a - na - ti - dine

went where no duck has gone be - fore. A - las, her a - na - ti - dine

⁸ went where no duck has gone be - fore. A - las, her a - na - ti - dine

went where no duck has gone be - fore. A - las, her a - na - ti - dine

30

frame was not e - volved for such cir - cum - stan - ces, and so

frame was not e - volved for such cir - cum - stan - ces, and so

8 frame was not e - volved for such cir - cum - stan - ces, and so

frame was not e - volved for such cir - cum - stan - ces, and so

34

mf *Emotive.*

mp

mf she died the dought - iest death a duck may die: *mp* a nob - ler fate by

mf she died the dought - iest death a duck may die: *mp* a nob - ler fate by

8 *mf* she died the dought - iest death a duck may die: *mp* a nob - ler fate by

she died the dought - iest death a duck may die: a nob - ler fate by

39

The musical score consists of five systems. The first four systems are for voice, and the fifth is for piano. Each system contains a vocal line and a piano accompaniment line. The lyrics are: "far than num-ber sev-en-teen with egg fried rice." The score includes dynamic markings *mf* and *f*. The piano part features a bass line with a sharp sign and a treble line with chords. The vocal lines are in a single melodic line with lyrics underneath.

mf *f*

far than num-ber sev-en-teen with egg fried rice.

mf *f*

far than num-ber sev-en-teen with egg fried rice.

mf *f*

far than num-ber sev-en-teen with egg fried rice.

mf *f*

far than num-ber sev-en-teen with egg fried rice.

“**T**HE white Aylesbury duck is, and deservedly, a universal favourite. Its snowy plumage and comfortable comportment make it a credit to the poultry-yard, while its broad and deep breast, and its ample back, convey the assurance that your satisfaction will not cease at its death.”

Isabella Beeton,
Mrs Beeton's Book of Household Management, 1861