

# **The Whitechapel Whirlwind**

## **Tantrum Aria**

**Howard Fredrics**

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# Tantrum Aria v.4 draft

Legs sees Kiki flirting with Jack.

He fixes them both with an icy stare, and waggles his index finger at Kiki in a "come here" gesture.

♩ = 78

*Fuming, but restrained*

Howard Fredric

Soprano

Oh, now — you wish to dis - cuss the what's what? —

Piano

*sfz* *p* *f* *pp*

4

*mp* *fp*

*mp*

Now — you wish to dis-cuss the what's what? — You

*mp* *ff* *8va* *L.H.* *R.H.* *8vb*

7

*fp*

*sob molto vib.*

*sob molto vib.*

*fp*

*sfz*

tell me to shut my — lob - ster — catch - er just last night, — but now you wish — to dis -

*mp*

*fff* *Restrained, but still smoldering* *rit.*

*Explosively!* *mp* *molto vib.*

10 cuss the what's what? Well, close your head. It's my turn to chin. There is a

*f* *mp*

14 *With hopeful sadness and longing* num-er of things what— Ki - ki ain't hap - py a - bout. There is a

*< f*

16 num-er of things what must be add - ressed.

Legs rolls his eyes and hands her a fistful of cash. She throws it back at him

*Sultry, with a jazzy feel.*

♩=76

19

*Sultry, with a jazzy feel.*

*Sultry, with a jazzy feel*

♩=76

*mf* *p* *f* *p* *f*

*mp*

23

*Angrily mp*

You ain't just my butt-er and egg man, hon-ey, ya

*mp* *f* *mp* *f*

*Angrily mp*

27

*Bluesy*

*Aspirated*

can't just give me a cent-ur-y and some glad rags and some ice

*f* *mp* *f*

*Bluesy* *mp* *f*

*Aspirated*

*mp*

Angrily, and no longer bluesy

*poco rit.* - - - - -

30 *f* *sempre f*  $\text{♩} = 58$

and ex - pect me ta blow. There is a numb-er of things what Ki - ki ain't hap-py a -

33 *f* *mp* *f* *mp* *f* *mp*

bout. There is a numb - er of things what must be add-

35 *mp* *f* *mp sub.*  $\text{♩} = 58$  *Rall.* *Menacingly and bluesy*

ressed. It don't make Ki - ki hap-py when you

with boiling anger and disgust

37 *f* *mp sub.* *f* *sempre f* *mp*

flag — them bind-le broads. It don't make Ki-ki hap - - - when

Kiki puts her arms seductively around Jack's neck, and looks provocatively at Legs.  
Slower and more seductive ♩=52

39 *f* *mp* *f* *p*

Ki-ki is-n't hap-py and it don't make Legs un-hap-py. — And Ki-ki ain't hap-py ——— when a man what makes a liv-ing

41 *f* *mp* *f* *mp* *Gently*

knuck-le-dust - ing other gobs — has more ap-pre-ci - a - tion of her del-i-ca-cy ——— than a man what is supposed to be a

*With a knowing smile*

*mp* *mf* *p*

*Rall. - - - -*

*With utter contempt!*

43

bus-iness-man — of some re-fine - ment. May-be that man is a think - er and the

Legs starts to approach Jack menacingly. Kiki pu Jack to the side and directs her attention back to L

*Melancholy, but relatively calm*

*a tempo* ♩ = 52

45

o-therman is just a gob. And Ki-ki ain't hap-py — when

8vb

*Becoming increasingly furious - -*

47

Leg - sy ain't there at two A. - - - M. or

8vt





*mp*



53

Ki - ki ain't

hap - py

when

Musical score for measures 53-54. The vocal line (treble clef) features a triplet of eighth notes on 'Ki - ki ain't' and a half note on 'hap - py'. The piano accompaniment (grand staff) includes triplets in both hands and a fermata over the piano part at the end of measure 53. A dynamic marking of *mp* is present.

54

Leg - sy goes

to Rock - a - way Beach

to dump a bod - y

and he

Musical score for measures 54-55. The vocal line (treble clef) features triplets of eighth notes on 'Leg - sy goes' and 'to Rock - a - way Beach', and a half note on 'to dump a bod - y'. The piano accompaniment (grand staff) includes triplets and sixteenth-note patterns. Dynamic markings include *f* and *mp*. There are several 'Ped.' (pedal) markings with asterisks and '8va' (octave) markings with dashed lines.

55

don't come back with no pret - ty sea - shells for the

wo - man what loves

Musical score for measures 55-56. The vocal line (treble clef) features a half note on 'don't come back with no pret - ty sea - shells for the' and a half note on 'wo - man what loves'. The piano accompaniment (grand staff) includes triplets and sixteenth-note patterns. Dynamic markings include *mp*. There are several 'Ped.' (pedal) markings with asterisks and '8va' (octave) markings with dashed lines.

\* Ped. \* Ped. \* Ped. \*

57

him.

*f* *mp* *f*

Teo. \* Teo. \* Teo. \* Teo. \* Teo. \* Teo. \* Teo. \*

59

*Boldly f*

And Ki-ki some-times thinks that

*mp* *f*

61

may - be some of these so - called "hits" have head - lights out to Con - ey which they

*f* *becoming sensuo*

*f* *becoming sensuo*

62 *mp*

dab with Shal - i - mar and show off

63 *poco rit.* - - - - - *a tempo*

*f*

just like bread on a shelf.

65 *f*

*Rall.* - - - - - *And*

67  $\text{♩} = \text{♩} = 54$

I may be a moll but I ain't a pat - sy. I ain't no boob, no

70  $\text{♩} = \text{♩}$

bip, no bun-ny broad like what you treat me.

73

*mp*

74 *Somewhat restrained p*

You can't

76 *f* *mp* *ff* *mp*

bun-co me. You think I ain't got the fog? I'll

*Rall.*

*♩ = 54 accel. poco a poco*

78

walk. I'll ank - le. I swear it, I will. I'll do to the pave - ment what

81

you done to me. Or bet-ter — yet, I'll make you pack your

84

pin - striped pants, your pin - striped pins, your pin - striped cock and balls. And

87

get in your fliv-ver — and fade, you fak - e - loo!

90

(oo)

*f* *mp* *mf*

3 3 3

sub-

Detailed description: This system covers measures 90 and 91. The vocal line (top staff) begins with a dynamic of *f* and a slur over the first six notes. The piano accompaniment (middle and bottom staves) features chords and triplets. Dynamics include *mp* and *mf*. A 'sub-' marking is present below the piano part.

92

(oo)

*p sub.* *f* *p* *f*

3 3 3 3 3 3

sub-

Detailed description: This system covers measures 92 and 93. The vocal line continues with triplets and a slur. The piano accompaniment includes a section marked *p sub.* and another marked *f*. Dynamics also include *p* and *f*. A 'sub-' marking is present below the piano part.

95

(oo)

*ff* *p* *f*

3

Cause

*ff* \* *ff* \*

Detailed description: This system covers measures 95 and 96. The vocal line starts with a slur and a triplet, ending with a dynamic of *f*. The piano accompaniment begins with a dynamic of *ff* and includes a section marked *p*. The word 'Cause' is written above the piano part. At the bottom of the page, there are markings: *ff*, \*, *ff*, and \*.

97 *sob* *molto vib.* *poco accel.* *f*

Ki - ki ain't hap - py. And if you

*mf* *poco accel.* *f*

\* Ped. \* Ped. \* Ped. \* Ped. \*

(*accel.*) *a tempo* ♩ = 54

99 don't start mak - ing Ki - ki hap - py, Ki - ki ain't gon - na be ver - y hap - py

*a tempo* ♩ = 54

(*accel.*)

101 *With a knowing smile* *mp*

a - bout it.