

The Man Who Loved Children

Act 1 Scene 6

Mark Dunbar

Jig ♩ = 100 H: why is that fowsy.

Piccolo

Flute

Oboes

Cor Anglais

Clarinet in B \flat

Bass Clarinet in B \flat

Bassoons

Contrabassoon

Horns in F

Trumpets in B \flat

Flugelhorn

Trombone

Bass Trombone

Bass Drum *mp*

Cymbals

Tam-tam *mp*

Roto-toms *mp*

Temple Blocks *mp*

Glockenspiel

Piano

Harp

Aunt Jo

Sam

Jig ♩ = 100

Violin I *mf*

Violin II

Viola

Violoncello

Contrabass

11

Picc.

Fl.

Ob.

C. A.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn.

Tpt.

Flug.

Tbn.

B. Tbn.

B. D.

Cym.

T.-t.

Roto-t.

T. Bl.

Glock.

Pno.

Hp.

Jo.

Sam.

Vin. I

Vin. II

Via.

Vc.

Cb.

Picc. Fl. Ob. C. A. Cl. B. Cl. Bsn. Cbsn. Hn. Tpt. Flug. Tbn. B. Tbn. B. D. Cym. T. I. Roto-T. T. Bl. Glock. Pno. Hp. Jo. Sam. Vln. I. Vln. II. Vla. Vc. Cb.

Musical score page for rehearsal mark 23, page 3. The score includes parts for Piccolo, Flute, Oboe, Clarinet in A, Clarinet in Bb, Bass Clarinet, Bassoon, Contrabassoon, Horn, Trumpet, Flugelhorn, Trombone, Bass Trombone, Snare Drum, Cymbal, Tom-toms, Roto-tom, Tenor Drums, Bass Drum, Glockenspiel, Piano, Harp, Jazzer, Snare, Violin I, Violin II, Viola, Violoncello, and Double Bass. The score includes various dynamic markings such as *mf* and *pizz.*

Picc. Fl. Ob. C. A. Cl. B. Cl. Bsn. Cbsn. Hn. Tpt. Flug. Tbn. B. Tbn. B. D. Cym. T.-t. Roto-t. T. Bl. Glock. Pno. Hp. Jo. Sam. Vin. I. Vin. II. Via. Vc. Cb.

46

vamp if req'd J: ...with your father kids exit

Musical score for orchestra and vocal soloist, measures 46-51. The score includes parts for Piccolo, Flute, Oboe, Clarinet in A, Clarinet in Bb, Bassoon, Contrabassoon, Horn, Trumpet, Flugelhorn, Trombone, Bass Trombone, Bass Drum, Cymbal, Tom-tom, Roto-tom, Tom Bell, Glockenspiel, Piano, Harp, Viola, Violin I, Violin II, Viola, Violoncello, and Contrabass. The vocal soloist part (Jo.) includes the lyrics: "I wish you'd send those chil-dren to church".

Measure 46: Piccolo, Flute, Oboe, Clarinet in A, Clarinet in Bb, Bassoon, Contrabassoon, Horn, Trumpet, Flugelhorn, Trombone, Bass Trombone, Bass Drum, Cymbal, Tom-tom, Roto-tom, Tom Bell, Glockenspiel, Piano, Harp, Viola, Violin I, Violin II, Viola, Violoncello, and Contrabass are silent. The vocal soloist (Jo.) has a rest.

Measure 47: Piccolo, Flute, Oboe, Clarinet in A, Clarinet in Bb, Bassoon, Contrabassoon, Horn, Trumpet, Flugelhorn, Trombone, Bass Trombone, Bass Drum, Cymbal, Tom-tom, Roto-tom, Tom Bell, Glockenspiel, Piano, Harp, Viola, Violin I, Violin II, Viola, Violoncello, and Contrabass are silent. The vocal soloist (Jo.) has a rest.

Measure 48: Piccolo, Flute, Oboe, Clarinet in A, Clarinet in Bb, Bassoon, Contrabassoon, Horn, Trumpet, Flugelhorn, Trombone, Bass Trombone, Bass Drum, Cymbal, Tom-tom, Roto-tom, Tom Bell, Glockenspiel, Piano, Harp, Viola, Violin I, Violin II, Viola, Violoncello, and Contrabass are silent. The vocal soloist (Jo.) has a rest.

Measure 49: Piccolo, Flute, Oboe, Clarinet in A, Clarinet in Bb, Bassoon, Contrabassoon, Horn, Trumpet, Flugelhorn, Trombone, Bass Trombone, Bass Drum, Cymbal, Tom-tom, Roto-tom, Tom Bell, Glockenspiel, Piano, Harp, Viola, Violin I, Violin II, Viola, Violoncello, and Contrabass are silent. The vocal soloist (Jo.) has a rest.

Measure 50: Piccolo, Flute, Oboe, Clarinet in A, Clarinet in Bb, Bassoon, Contrabassoon, Horn, Trumpet, Flugelhorn, Trombone, Bass Trombone, Bass Drum, Cymbal, Tom-tom, Roto-tom, Tom Bell, Glockenspiel, Piano, Harp, Viola, Violin I, Violin II, Viola, Violoncello, and Contrabass are silent. The vocal soloist (Jo.) has a rest.

Measure 51: Piccolo, Flute, Oboe, Clarinet in A, Clarinet in Bb, Bassoon, Contrabassoon, Horn, Trumpet, Flugelhorn, Trombone, Bass Trombone, Bass Drum, Cymbal, Tom-tom, Roto-tom, Tom Bell, Glockenspiel, Piano, Harp, Viola, Violin I, Violin II, Viola, Violoncello, and Contrabass are silent. The vocal soloist (Jo.) has a rest.

Picc. *mf*

Fl.

Ob.

C. A.

Cl.

B. Cl.

Bsn. *mp* *f*

Cbsn.

Hn.

Tpt.

Flug.

Tbn.

B. Tbn.

B. D.

Cym.

T.-t.

Roto-t.

T. Bl.

Glock.

Pno.

Hp.

Jo. *f*

Sam. *f*

Vln. I

Vln. II

Via.

Vc.

Cb.

Sam - uel where then is their Aunt Bon - nie? her be-
 I told you Jo I'll have no nims in my house Bon - ni - fer - ous does snooz - if - er - ous up - stairs

72

Picc. *f*

Fl. *f*

Ob. *f*

C. A.

Cl. *mp* *f*

B. Cl. *mp* *f*

Bsn. *mp* *f*

Cbsn.

Hn. *p* *f*

Tpt. *f* *con sord.* *mf*

Flug. *f*

Tbn. *f*

B. Tbn. *f*

B. D. *mp*

Cym.

T-t. *mp*

Roto-t. *mp*

T. Bl.

Glock.

Pno.

Hp.

Jo. *ff* *f*
 hav-iour is ter-ri-ble scan-da-lous a dis-grace no! she's been seen in pub-lic a-gain with that

Sam. (spoken)
 easy on Joe! it's on-ly a nap she's been clean-ing all morn-ing a-pace

Vln. I *mf*

Vln. II *mf*

Vla.

Vc.

Cb.

Picc. Fl. Ob. C. A. Cl. B. Cl. Bsn. Cbsn. Hn. Tpt. Flug. Tbn. B. Tbn. B. D. Cym. T.-t. Roto-t. T. Bl. Glock. Pno. Hp. Jo. Sam. Vin. I. Vin. II. Via. Vc. Cb.

mar-ried man a-gain you must put a stop to it be a man Sam such an a-bo-mi-na-tion it can-not go on! she's been seen in pub-lic a-gain with that

91

Picc. Fl. Ob. C. A. Cl. B. Cl. Bsn. Cbsn. Hn. Tpt. Flug. Tbn. B. Tbn. B. D. Cym. T. T. Roto-T. T. Bl. Glock. Pno. Hp. Jo. Sam. Vln. I. Vln. II. Vla. Vc. Cb.

mf

p

mp

arco mp

mp

mar-ried man a-gain you must put a stop to it be a man Sam such an a-bo-mi-na-tion it can-not go on! just when I dis-co-vered one of our kin brave sol-dier fought in

Picc.

Fl.

Ob.

C. A.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn.

Tpt.

Flug.

Tbn.

B. Tbn.

B. D.

Cym.

T.-t.

Roto-t.

T. Bl.

Glock.

Pno.

Hp.

Jo.

the A - me - ri - can Re - vo - lu - tion this bomb - shell comes a - long to taint us with sin tar - nish - ing brand - ing us all with her sin _____

Sam.

Vin. I

Vin. II

Via.

Vc.

Cb.

111

Picc. *f*

Fl. *f*

Ob. *f*

C. A.

Cl. *f*

B. Cl. *mf*

Bsn.

Cbsn.

Hr. *mp*

Tpt.

Flug.

Tbn.

B. Tbn.

B. D. *f* *p*

Cym.

T. T. *f* *p*

Roto-T. *f* *p*

T. Bl. *p*²

Glock.

Pno. *mp*

Hp.

Jo. *mf*
 I was hor - ri - fied can you i - mag - ine could not sleep a wink my poor head was in a tail - spin can you won - der my fright my hor - ror can you i - ma - gine

Sam.

Vln. I *f* *p*

Vln. II *f* *p*

Vla. *f* *pizz.* *divisi* *p*

Vc. *f* *mp* *pizz.*

Cb. *f* *mp* *pizz.*

Picc.

Fl.

Ob.

C. A.

Cl.

B. Cl.

Bsn.

Cbsn.

Hr.

Tpt.

Flug.

Tbn.

B. Tbn.

B. D.

Cym.

T. t.

Roto. t.

T. Bl.

Glock.

Pno.

Hp.

Jo.

Sam.

Vin. I

Vin. II

Via.

Vc.

Cb.

mf

f

the fright-ful mis-er-able state I was in for a heathen Sam I know you are moral I know you are good put a stop to this scan-dal or our name my good name

S: It wouldn't.

B: ...dulcet tones

127

Picc.
 Fl.
 Ob.
 C. A.
 Cl.
 B. Cl.
 Bsn.
 Cbsn.
 Hn.
 Tpt.
 Flug.
 Tbn.
 B. Tbn.
 B. D.
 Cym.
 T. t.
 Roto-t.
 T. Bl.
 Glock.
 Pno.
 Hp.
 Jo.
 Sam.
 Vln. I.
 Vln. II.
 Vla.
 Vc.
 Cb.

senza sord.
ff
ff
ff
f
p
f
f
f
ff
mp
mp
mp
mp
ff
fff
mp
mp
ff
ff
mp

will be mud put a stop to this scan-dal or our good name your good name my good name all will be mud mud! don't play the

Picc. Fl. Ob. C. A. Cl. B. Cl. Bsn. Cbsn. Hn. Tpt. Flug. Tbn. B. Tbn. B. D. Cym. T. t. Roto. t. T. Bl. Glock. Pno. Hp. Jo. Sam. Vin. I. Vin. II. Via. Vc. Cb.

f *p* *p* *f*

in - no - cent mis - sy with me you bring dis - re - pute on our fa - mi - ly you were seen in a bar with that mar - ried man don't try and de - ny you be - have like a hus - sy!

[B: ...none of your business]

143

Picc. *mf*

Fl. *mf*

Ob.

C. A.

Cl.

B. Cl.

Bsn.

Cbsn.

Hr.

Tpt. *p* *mf* *f* *ff* *mf con sord.*

Flug. *p* *mf* *f* *ff* *mf*

Tbn. *p* *mf* *f* *ff*

B. Tbn.

B. D. *f* *mf*

Cym.

T. T.

Roto-T. *f* *mp* *mf*

T. Bl. *f* *mf*

Glock.

Pno. *p* *mf* *f* *ff* *mf*

Hp.

Jo. *f*
Sam lis - ten how she speaks so bra - zen de - fi - ant of me and of you

Sam. *mf*
calm down Jo what she says may - be true let's

Vln. I *mf* *p*

Vln. II *mf* *p*

Vla. *p* *mf* *f* *ff* *mf* *pizz.* *p*
tremolo nat.

Vc. *p* *mf* *f* *ff* *mf* *pizz.* *mp*
tremolo nat.

Cb. *p* *mf* *f* *ff* *mf* *mp*

B...he told me so?

153

Picc. Fl. Ob. C. A. Cl. B. Cl. Bsn. Cbsn. Hn. Tpt. Flug. Tbn. B. Tbn. B. D. Cym. T. t. Roto. t. T. Bl. Glock. Pno. Hp. Jo. Sam. Vin. I. Vin. II. Vla. Vc. Cb.

p senza sord. *mf* *f* *ff* *mp*

p *mf* *f* *ff*

p *mf* *f* *ff*

mf *f* *f* *f*

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

f

Sam it's dis - gus - ting she's ly - ing to you too!

hear her side then de - cide what to do

mf *mf* *pizz.* *mp pizz.*

p *mf* *f* *ff* *mp*

162

Picc. - - - - -

Fl. *mf* - - - - -

Ob. *mf* - - - - -

C. A. - - - - -

Cl. - - - - -

B. Cl. - - - - - *f*

Bsn. - - - - -

Cbsn. - - - - -

Hn. - - - - - *mf*

Tpt. - - - - - *ff*

Flug. - - - - -

Tbn. - - - - -

B. Tbn. - - - - -

B. D. - - - - - *f*

Cym. - - - - -

T. t. - - - - -

Roto-t. - - - - -

T. Bl. - - - - - *mf*

Glock. - - - - -

Pno. - - - - - *mf*

Hp. - - - - -

Jo. - - - - - *f*
Bal - der - dash!

Sam. *mf*
Jo you're not the a - ven - ging an - gel try to be hu - man if you can as you know in mat - ters like these I have more know - ledge than you do

Vln. I *p* - - - - - *mf*

Vln. II *p* - - - - - *mf*

Vla. - - - - - *p* - - - - - *mf*

Vc. - - - - - *mf*

Cb. - - - - - *mf*

172

Picc. *f*

Fl. *f*

Ob.

C. A.

Cl.

B. Cl. *f*

Bsn.

Cbsn.

Hn.

Tpt. *p* *mf* *f*

Flug.

Tbn. *f*

B. Tbn.

B. D.

Cym.

T. t. *mf* *f*

Roto-t. *mf*

T. Bl.

Glock.

Pno. *f*

Hp.

Jo. *ff*

Sam. *ff*

Vin. I *f*

Vin. II *f*

Via. *f*

Vc. *f*

Cb. *f*

if you won't tell her I will the man is still mar-ried just think of his wife_____ if you won't tell her I will the man is still mar-ried just think of his wife_____

as you know in mat-ters like these I have more know-ledge than you do_____

[SIEV. Hush Jo...the piano?]

March ♩=120

[K. No nims in my house!]

182

Picc. *mf*

Fl.

Ob.

C. A.

Cl.

B. Cl.

Bsn.

Cbsn.

Hr.

Tpt.

Flug.

Tbn.

B. Tbn.

B. D.

Cym.

T. T.

Roto-T.

T. Bl.

mp

p

4

8

Glock.

Pno.

Hp.

mf

mp

Jo.

Sam.

f

on - ward Chris - tian sol - diers march - ing as to war with the cross of Je - sus go - ing on be - fore! you should be a - shamed of your - self Sam - uel

March ♩=120

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

Picc. Fl. Ob. C. A. Cl. B. Cl. Bsn. Cbsn. Hn. Tpt. Flug. Tbn. B. Tbn. B. D. Cym. T.-t. Roto-t. T. Bl. Glock. Pno. Hp. Jo. Sam. Vin. I. Vin. II. Via. Vc. Cb.

12 4 4

p *pp*

you're not giv-ing them a chance to choose for them - selves you should at least at - low them to hear a bout God such pre - ju - dice! Why dere ain't no sich hanimal. Now dey believe in dere poor wittle dad.

mp

203

[B. Sammy... please do] **Piu mosso** ♩ =140 [J. Is this heathen...]

Picc. **G.P.**
 Fl.
 Ob.
 C. A.
 Cl.
 B. Cl.
 Bsn.
 Cbsn.
 Hn.
 Tpt.
 Flug.
 Tbn.
 B. Tbn.
 B. D.
 Cym.
 T.-t.
 Roto-t.
 T. Bl.
 Glock.
 Pno.
 Hp.
 Jo.
 Sam.
 Vin. I
 Vin. II
 Vla.
 Vc.
 Cb.

219

Picc.

Fl.

Ob.

C. A.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn.

Tpt.

Flug.

Tbn.

B. Tbn.

B. D.

Cym.

T. t.

Roto-t.

T. Bl.

Glock.

Pno.

Hp.

Jo.

Sam.

Vln. I

Vln. II

Vla.

Vc.

Cb.

234 *ff* ... bit goes/What cheek...

This page of a musical score contains measures 234 through 243. The score is arranged in a standard orchestral layout with the following parts from top to bottom:

- Picc.
- Fl.
- Ob.
- C. A.
- Cl.
- B. Cl.
- Bsn.
- Cbsn.
- Hn.
- Tpt.
- Flug.
- Tbn.
- B. Tbn.
- B. D.
- Cym.
- T.-t.
- Roto-t.
- T. Bl.
- Glock.
- Pno.
- Hp.
- Jo.
- Sam.
- Vln. I
- Vln. II
- Vla.
- Vc.
- Cb.

The piano part (Pno.) is the only instrument with musical notation in this system. It features a complex texture with a melodic line in the right hand and a rhythmic accompaniment in the left hand. The right hand includes a *gliss.* (glissando) and a *ff* (fortissimo) dynamic marking. The left hand consists of a steady eighth-note accompaniment. The rest of the orchestra is shown with empty staves, indicating they are silent in this system.

J. Kiddes...let's dance

Slow ♩=40 accel.

Andante ♩=60

248

Picc. Fl. Ob. C. A. Cl. B. Cl. Bsn. Obsn. Hn. Tpt. Flug. Tbn. B. Tbn. B. D. Cym. T.-t. Roto-t. T. Bl. Glock. Pno. Hp. Jo. Sam. Vln. I Vln. II Vla. Vc. Cb.

262

Picc. - Fl. - Ob. - C. A. - Cl. - B. Cl. - Bsn. - Cbsn. - Hn. - Tpt. - Flug. - Tbn. - B. Tbn. - B. D. - Cym. - T.-t. - Roto-t. - T. Bl. - Glock. - Pno. - Hp. - Jo. - Sam. - Vln. I - Vln. II - Vla. - Vc. - Cb.

mp pp mp pp f p f p mf mf mf p p p p

[S: Our sugar plump fairy...]

[S: ...really dance about!]

270

Musical score for orchestra and strings, measures 270-279. The score includes parts for Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet in A (C. A.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Contrabassoon (Cbsn.), Horn (Hn.), Trumpet (Tpt.), Flugelhorn (Flug.), Trombone (Tbn.), Bass Trombone (B. Tbn.), Bass Drum (B. D.), Cymbal (Cym.), Tom-tom (T.-t.), Rototom (Roto-t.), Tenor Drum (T. Bl.), Glockenspiel (Glock.), Piano (Pno.), Harp (Hp.), Snare Drum (Jo.), Snare Drum (Sam.), Violin I (Vln. I), Violin II (Vln. II), Viola (Via.), Violoncello (Vc.), and Contrabass (Cb.). The score features dynamic markings such as *mf*, *p*, *ff*, and *pp*. The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into two sections by a double bar line at measure 275. The first section (measures 270-275) features a melodic line in the Oboe and Clarinet in A, with a *mf* dynamic marking at the start and a *p* marking later. The second section (measures 275-279) features a more active bass line in the Trombone and Bass Trombone, with *ff* and *pp* markings. The strings play a steady accompaniment throughout.