

The Man Who Loved Children
Act 2 Scene 2

Mark Dunbar

Freely ♩=60

Flute *mp*

Alto Flute *mp*

Oboes *mp*

Cor Anglais *mp*

Clarinet in B \flat *mp*

Bass Clarinet in B \flat *mp*

Horns in F

Trumpets in B \flat

Flugelhorn

Trombone

Bass Trombone

Cymbals

Tam-tam

Piano

Henny *f*
cripes! I would-not want to burn my in-sides out and live to tell the tale

Hassie

Ellen *mf*
there are so ma-ny ways your - self to kill some are old fash-ioned with their per-man - gan - ate...

Freely ♩=60

Violin I

Violin II

Viola

Violoncello

Contrabass

Dance ♩=95

7

Fl. *mp*

A. Fl. *mp*

Ob.

C. A.

Cl. *mp*

B. Cl. *mp*

Hn.

Tpt.

Flug.

Tbn.

B. Tbn.

Cym.

T. t.

Pno.

Hen. *p*
it's sim-ple my - self I'd sim - ply drown why not put your head in a lov-ely gas ov- en?

Has. *mf* *p*
why not put your head in a lov-ely gas ov- en? why not put your head in a lov-ely gas ov- en?

Ell. *mf* *p*
they say it does not smell so bad that I do not know why not put your head in a lov-ely gas ov- en?

Dance ♩=95

Vin. I

Vin. II

Vla.

Vc.

Cb.

15

Fl. *mf* *p*

A. Fl. *mf* *p*

Ob. *mf* *p*

C. A. *mf*

Cl. *mf* *p*

B. Cl. *mf* *p*

Hn.

Tpt.

Flug.

Tbn.

B. Tbn.

Cym. $\frac{4}{4}$

T.-t. $\frac{4}{4}$

Pno.

Hen. *mf* *pp*
 thought I'd ask my den-tist to give me some of that stuff nit-rate? or is it nit-rous ox-ide? sweet - ly

Has. *mf* *pp*
 sniff too much and you go out so sweet-ly sweet - ly

Ell. *pp* *mf*
 sweet - ly in a gig-gle I guess

Vin. I

Vin. II

Vla.

Vc.

Cb.

Fl. *mp* *p*

A. Fl. *mp* *p*

Ob. *mf*

C. A. *mf*

Cl. *mp* *mf* *p*

B. Cl. *mp* *mf* *p*

Hn. *mp*

Tpt.

Flug.

Tbn.

B. Tbn.

Cym. $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

T.t. $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

Pno.

Hen. *f* *mf*
 ars - nic car bo - lic ac - id and per-man-ga - nate who could take them? I think of sliced veins.

Has. *mp* *mf*
 there are so ma - ny ways and means. I think of slic-ing veins in a warm bath. I think of slic-ing veins

Ell. *mp* *mf*
 just like eth-er there are so ma - ny ways and means. I think of sliced veins.

Vln. I

Vln. II

Vla.

Vc.

Cb.

30

Fl. *mp*

A. Fl. *mp*

Ob.

C. A.

Cl. *mp*

B. Cl. *mp*

Hn.

Tpt.

Flug.

Tbn.

B. Tbn.

Cym.

T.-t.

Pno.

Hen. *mf*
in a warm bath_ so

Has. *mf*
in a warm bath_ rat poi-son is pain-ful and slow and leaves a nas-ty smell so

Ell. *mf*
in a warm bath_ to drown is not my cup of tea but as-pirins I can chew munch and crunch one hun-dred and I'm sure my heart would kill me! so

Vln. I

Vln. II

Vla.

Vc.

Cb.

37

Fl. *mf* *p*

A. Fl. *mf* *p*

Ob. *mf* *p*

C. A. *mf*

Cl. *mf* *p*

B. Cl. *mf* *p*

Hn.

Tpt.

Flug.

Tbn.

B. Tbn.

Cym.

T.-t.

Pno.

Hen.
munch and crunch those pills and en - sure your heart is still

Has.
munch and crunch those pills and en - sure your heart is still
I could not touch a gun my hand would just qui-ver and shake I know I'd be a lou-sy shot too

Eli.
munch and crunch those pills and en - sure your heart is still

Vin. I

Vin. II

Via.

Vc.

Cb.

44

Fl.

A. Fl.

Ob.

C. A.

Cl.

B. Cl.

Hn.

Tpt.

Flug.

Tbn.

B. Tbn.

Cym.

T-t.

Pno.

Hen.

Has.

Eil.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

f

mp

pp

f

p

mf

thi - ther sha-king hi-ther and thi-ther I've thought of hun-dred thou-sand mil-lion pain-less ways

gun bar-rel sha-king hith-er and thi-ther thi - ther sha-king hi-ther and thi-ther I've thought of a hun - dred ways

thi - ther sha-king hi-ther and thi-ther I'd miss the lot I've thought of a hun - dred ways

52 *Meno* ♩=90

Meno ♩=75

Fl. *f* *pp*

A. Fl. *f* *pp*

Ob. *f* *pp*

C. A. *f* *pp*

Cl. *f* *pp*

B. Cl. *f* *pp*

Hn. -

Tpt. -

Flug. -

Tbn. -

B. Tbn. -

Cym. *z*

T.-t. *mp* *pp*

Pno. *p* *mf*

Hen. *mf* *f* *mp*

Has. -

Eil. -

Vin. I *Meno* ♩=90 *Meno* ♩=75

Vin. II -

Via. -

Vc. -

Cb. -

Sam keeps cy-an-ide in the house all the time... that's what he kills the rats with and it's quick... you blow it in the holes... on-ly a stu-pid ser-vant girl

59 **Moderato** $\text{♩} = 90$ [L & E giggle] [H: If I thought...]

Fl. *p*

A. Fl. *p*

Ob.

C. A.

Cl. *mp*

B. Cl. *p*

Hn.

Tpt.

Flug.

Tbn.

B. Tbn.

Cym.

T.-t.

Pno.

Hen. *p*
would do that car-bo-lic ac-id trick_ there are so ma-ny ways your-self to kill

Has. *p*
there are so ma-ny_ ways your-self to kill

Eil. *p*
there are so ma-ny_ ways your-self to kill

Vln. I **Moderato** $\text{♩} = 90$

Vln. II

Vla.

Vc.

Cb.

67

Fl.
A. Fl.
Ob.
C. A.
Cl.
B. Cl.
Hn.
Tpt.
Flug.
Tbn.
B. Tbn.
Cym.
T.-t.
Pno.
Hen.
Has.
Eil.
Vln. I
Vln. II
Via.
Vc.
Cb.

77

Fl.

A. Fl.

Ob.

C. A.

Cl.

B. Cl.

Hn.

Tpt.

Flug.

Tbn.

B. Tbn.

Cym.

T.-t.

Pno.

Hen.

Has.

Eil.

Vin. I

Vin. II

Vla.

Vc.

Cb.

p

pp

87

Fl. A. Fl. Ob. C. A. Cl. B. Cl. Hn. Tpt. Flug. Tbn. B. Tbn. Cym. T.-t. Pno. Hen. Has. Ell. Vln. I Vln. II Vla. Vc. Cb.

Detailed description: This page of a musical score covers measures 87 to 91. The score is for a large ensemble, including woodwinds, percussion, piano, and strings. The woodwind section (Flute, Clarinet, Bass Clarinet) has active parts, while the brass section (Horn, Trumpet, Flugelhorn, Trombone) is mostly silent. The percussion section (Cymbal, Tom-tom) and piano part are also silent. The string section (Violin I, Violin II, Viola, Violoncello, Contrabass) is silent. The score is in 3/4 time and features a key signature change from one sharp (F#) to two sharps (F# and C#) between measures 88 and 89.

97

Fl.
A. Fl.
Ob.
C. A.
Cl.
B. Cl.
Hn.
Tpt.
Flug.
Tbn.
B. Tbn.
Cym.
T.-t.
Pno.
Hen.
Has.
Ell.
Vln. I
Vln. II
Vla.
Vc.
Cb.

Detailed description: This page of a musical score covers measures 97 through 104. The score is for a full orchestra. The woodwind section includes Flute (Fl.), Alto Flute (A. Fl.), Oboe (Ob.), Cor Anglais (C. A.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Horn (Hn.), Trumpet (Tpt.), Flugelhorn (Flug.), Trombone (Tbn.), and Bass Trombone (B. Tbn.). The percussion section includes Cymbal (Cym.) and Tom-tom (T.-t.). The keyboard section includes Piano (Pno.). The string section includes Horn (Hen.), Harp (Has.), Euphonium (Ell.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature is one sharp (F#) and the time signature is 4/4. The flute and alto flute parts are active throughout the measures, while the other instruments are mostly silent, indicated by rests.

107

Fl.

A. Fl.

Ob.

C. A.

Cl.

B. Cl.

Hn.

Tpt.

Flug.

Tbn.

B. Tbn.

Cym.

T.-t.

Pno.

Hen.

Has.

Ell.

Vln. I

Vln. II

Via.

Vc.

Cb.

vamp if req.

117

Fl.
A. Fl.
Ob.
C. A.
Cl.
B. Cl.
Hn.
Tpt.
Flug.
Tbn.
B. Tbn.
Cym.
T.-t.
Pno.
Hen.
Has.
Eil.
Vln. I
Vln. II
Vla.
Vc.
Cb.

125

Fl. E... nice bub-bub too

A. Fl.

Ob.

C. A.

Cl.

B. Cl.

Hn.

Tpt.

Flug.

Tbn.

B. Tbn.

Cym.

T.-t.

Pno.

Hen.

Has.

Ell.

Vln. I

Vln. II

Vla.

Vc.

Cb.