

The Man Who Loved Children
Act 3 Scene 9

Mark Dunbar

Lively ♩=130

Musical score for Act 3 Scene 9, measures 1-10. The score is in 4/4 time with a tempo of Lively ♩=130. The instruments listed are 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, Egg Shaker, Glockenspiel, Marimba, Vibraphone, Piano, Sam, Girls, and Boys. Dynamics include *f* and *mf*.

Lively ♩=130

Musical score for Act 3 Scene 9, measures 11-14. The instruments listed are Violin I, Violin II, Viola, Violoncello, and Contrabass. Dynamics include *f*, *mf*, *pizz.*, and *arco*.

9 **Swung** ♩=110

Picc. *p*

Fl.

Ob.

C. A.

Cl.

B. Cl. *mp*

Bsn.

Cbsn.

Hn. *con sord.* *mp*

Tpt. *con sord.* *mp*

Flug.

Tbn. *con sord.* *mp*

B. Tbn.

E. S. *p*

Glock.

Mar. *p*

Vib.

Pno.

Sam. *mf*
right - o my boy - oz we'll fix the fence - post

Gls.

Bys. *mf*
we'll fix the

Vln. I **Swung** ♩=110

Vln. II

Vla. *pizz.*

Vc. *pizz.*

Cb. *mf*

16

Picc. *mf*

Fl.

Ob.

C. A.

Cl.

B. Cl. *mf*

Bsn.

Cbsn.

Hn.

Tpt.

Flug.

Tbn.

B. Tbn.

E.S.

Glock.

Mar. *mf*

Vib.

Pno.

Sam. *mf*

while the she- mailes sweep and wash the dish - es_ while the she- mailes sweep and wash the dish - es coz man must work and wo- men must

Gls. *mf*

while the she- mailes sweep and wash the dish - es

Bys.

fence post coz we're ya boy - oz

Vin. I

Vin. II

Vla.

Vc.

Cb.

23 *molto rit.*

Picc. *mf*

Fl.

Ob.

C. A.

Cl.

B. Cl. *mf*

Bsn.

Cbsn.

Hn. *mf*

Tpt. *sfz*

Flug.

Tbn. *sfz*

B. Tbn.

E.S.

Glock.

Mar. *mf*

Vib.

Pno.

Sam. *mf*
sweep oh coz man must work_ oh and wom-en sweep oh

Gls. *mf*
coz man must work_ oh and wom-en sleep

Bys. *mf*
coz man must work_ oh and wom-en sweep oh

Vln. I

Vln. II

Vla.

Vc.

Cb. *mf*

molto rit.

29 Straight ♩=70

Picc.

Hn. *pp* *pp*

E.S.

Glock. *p*

Mar.

Vib.

Pno.

Sam. *mf*
 coz all things work to-gether for the good of man that loves the truth___ it's splen-did to be loved it is lo-ve-ly___ to be loved___ to have my fa-mi-ly

Gls.

Bys.

Straight ♩=70

Vln. I *tremolo* *p* *nat.* *tremolo* *p* *tremolo* *p* *mp*

37

Picc. *mf*

Fl. *mf*

Ob.

C. A. *mf*

Cl.

B. Cl.

Bsn.

Cbsn.

Hn. *mp* senza sord.

Tpt. *mp* senza sord.

Flug. *mp*

Tbn. *mp* senza sord.

B. Tbn.

E.S.

Glock. *p*

Mar.

Vib.

Pno.

Sam. *f*
all a-round me is the grea-test love a man can ev-er find his fam-ily's love_ coz all things work to-geth-er for the good of man that

Gls. *f*
coz all things work to-geth-er for the good of man that

Bys. *f*
coz all things work to-geth-er for the good of man that

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp* arco

Cb. *mp*

Swung ♩=110

S. Looco...summer sun

44

Picc. *p*

Fl. *pp*

Ob. *pp*

C. A. *pp*

Cl. *pp*

B. Cl. *p*

Bsn.

Cbsn.

Hn. *pp* con sord.

Tpt. *pp* con sord.

Flug. *pp*

Tbn. *pp* con sord.

B. Tbn.

E.S.

Glock.

Mar.

Vib.

Pno.

Sam. does love the truth

Gls. does love the truth

Bys. does love the truth

Swung ♩=110

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

Cb. *p*

54

Picc. *p*

Fl.

Ob.

C. A.

Cl.

B. Cl. *pp*

Bsn.

Cbsn.

Hn.

Tpt. *mp* *pp*

Flug.

Tbn.

B. Tbn.

E.S.

Glock.

Mar.

Vib.

Pno.

Sam. *p* whistles

Gls.

Bys.

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc.

Cb. *p*

G.P.

Straight $\text{♩} = 60$

Piu mosso ♩=75

65

One terrible, dark night

Picc. *pp*

Fl. *pp*

Ob. *pp*

C. A.

Cl. *p*

B. Cl. *pp*

Bsn.

Cbsn.

Hn.

Tpt.

Flug.

Tbn.

B. Tbn.

E.S. $\text{♩} \frac{3}{4}$

Glock. *pp*

Mar.

Vib. *pp*

Pno. *pp*

Sam.

Gls.

Bys.

Piu mosso ♩=75

Vin. I *ppp* con sord.

Vin. II *ppp* con sord.

Vla. *ppp* con sord.

Vc. *ppp* con sord.

Cb. *ppp* arco con sord.

89

Picc. *mf* *p*

Fl. *mf*

Ob. *mf*

C. A. *mf*

Cl. *mf*

B. Cl. *mf*

Bsn. *mf*

Cbsn. *mf*

Hn. *mp* *p*

Tpt. *mp* *p*

Flug. *mp* *p*

Tbn. *mp* *p*

B. Tbn. *mp* *p*

E.S. *mp*

Glock. *mp*

Mar.

Vib. *mf* *mp*

Pno. *mf*

Sam.

Gls.

Bys.

Vln. I

Vln. II

Vla.

Vc.

Cb.

100

L: Well she drank you anymore | S: Look! not yourself | vamp for text | L: Everything

Picc. *mp*

Fl. *mp* *p* *p*

Ob. *mf* *p* *p*

C. A. *mp* *p* *p*

Cl. *mp* *p* *p*

B. Cl. *mp*

Bsn. *mp* *p*

Cbsn. *mp*

Hn. *mp* *p*

Tpt. *mp*

Flug. *mp*

Tbn. *mp*

B. Tbn. *mp* *p*

E.S.

Glock. *pp*

Mar.

Vib. *p*

Pno. *mp* *p* *pp*

Sam.

Gls.

Bys.

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p*

112

Picc. *mp*

Fl. *pp*

Ob. *pp*

C. A. *pp*

Cl. *pp*

B. Cl. *pp*

Bsn. *pp*

Cbsn. *pp*

Hn. *mp* *pp*

Tpt. *pp*

Flug. *pp*

Tbn. *pp*

B. Tbn. *pp*

E.S. *pp*

Glock. *pp*

Mar. *pp*

Vib. *pp*

Pno. *pp*

Sam. *pp*

Gls. *pp*

Bys. *pp*

Vin. I *espress.* *mp* *pp*

Vin. II *pp*

Vla. *pp*

Vc. *pp*

Cb. *pp*

123

This page contains a musical score for measures 123 through 132. The instruments are arranged in the following order from top to bottom: 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.), Euphonium (E.S.), Glockenspiel (Glock.), Maracas (Mar.), Vibraphone (Vib.), Piano (Pno.), Saxophone (Sam.), Glasses (Gls.), Bells (Bys.), Violin I (Vln. I), Violin II (Vln. II), Viola (Via.), Violoncello (Vc.), and Double Bass (Cb.). The Flute part features a prominent sixteenth-note pattern. The Piano part includes a complex rhythmic accompaniment with sixteenth-note runs and chords. The Double Bass and Cello parts play a steady, low-frequency accompaniment.

133 L. told you? Next morning **Allegro ♩=130**

Picc. G.P.

Fl.

Ob.

C. A.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn.

Tpt.

Flug.

Tbn.

B. Tbn.

E.S.

Glock.

Mar.

Vib.

Pno.

Sam.

Gls.

Bys.

Vin. I

Vin. II

Vla.

Vc.

Cb.

Allegro ♩=130

144

Picc. *mf* *f* Louie leaves

Fl.

Ob.

C. A.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn.

Tpt.

Flug.

Tbn.

B. Tbn.

E.S.

Glock.

Mar.

Vib.

Pno.

Sam.

Gls.

Bys.

Vln. I

Vln. II

Vla.

Vc.

Cb.

[S: Little-Wooney, 1861]

152

Picc.

Fl.

Ob.

C. A.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn.

Tpt.

Flug.

Tbn.

B. Tbn.

E.S.

Glock.

Mar.

Vib.

Pno.

Sam.

Gls.

Bys.

Vin. I.

Vin. II.

Vla.

Vc.

Cb.

mf

f

mf

mf

Musical score for orchestra and strings, measures 160-164. 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.), Euphonium (E.S.), Glockenspiel (Glock.), Maracas (Mar.), Vibraphone (Vib.), Piano (Pno.), Saxophone (Sam.), Glasses (Gls.), Bells (Bys.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Measures 160-164 show various instrumental entries and dynamics. The Piccolo, Flute, Oboe, Clarinet in A, Clarinet, Bass Clarinet, Bassoon, and Contrabassoon parts feature melodic lines with accents and dynamics such as *mf*. The Horn, Trumpet, Flugelhorn, Trombone, and Bass Trombone parts also have melodic lines with accents and dynamics. The Violin I, Violin II, and Viola parts have melodic lines with dynamics. The Violoncello and Contrabass parts have bass lines with dynamics and pizzicato markings (*pizz.*).

165

Picc. Fl. Ob. C. A. Cl. B. Cl. Bsn. Cbsn. Hn. Tpt. Flug. Tbn. B. Tbn. E.S. Glock. Mar. Vib. Pno. Sam. Gls. Bys. Vln. I Vln. II Vla. Vc. Cb.

Detailed description: This page of a musical score contains measures 165 through 168. The score is for a large orchestra and string ensemble. The woodwind section includes Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Cor Anglais (C. A.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), and Contrabassoon (Cbsn.). The brass section includes Horn (Hn.), Trumpet (Tpt.), Flugelhorn (Flug.), Trombone (Tbn.), and Bass Trombone (B. Tbn.). Percussion includes Euphonium (E.S.), Glockenspiel (Glock.), Maracas (Mar.), Vibraphone (Vib.), and Gong (Gls.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score features complex rhythmic patterns with many sixteenth and thirty-second notes, often beamed together. There are numerous dynamic markings such as *mf*, *f*, and *ff*, and articulation marks like accents and slurs. The key signature has one sharp (F#), and the time signature is 4/4. The page number '165' is written at the top left of the first staff.