

05 Better Than Before

Lyrics by Thomas K. Hunter
Book by Thomas K. Hunter

Music Composed by Thomas K. Hunter
and Steve Lehmann
Arranged and Orchestrated by John Herberman

Act I Scene 5

2 CUE: CH. "Well not to this son."
Vamp intro if necessary $\text{♩} = 112$ CHURCHILL: **3** on cue (sings)

Voice: We ar - rive in the chaos of a world in mid - flight. An en - ig - mat - ic rid - dle, a

KEYBOARD I: BRASS *mp*

Bass: *mp*

Drum Set/
Snare Drum, Cymbal: *pp*

KEYBOARD II: to F.H.N. F. HN. *pp*

KEYBOARD III: to STRINGS

1 2 3 4 5 6 7 8

13

Voice: chance or two in sight to make it bet - ter than be fore. All a - lone in the dark - ness we the worms muck a - bout, the

KBD. I: 9 10 11 12 13 14 15 16

Bass:

Dr.:

KBD. II: *p*

KBD. III: Strings *p*

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23

chan-ces not-with - stand-ing this glow-worm will stand out to make it bet-ter than be fore. Bet-ter than be fore to

KBD. I

17 18 19 20 21 22 23 24

Bass

Dr.

KBD. II

mp *pp* *mp* *cresc.*

KBD. III

r.h. *mp* *cresc.*



30

Dialogue

this I do sub - scribe. A life in this pur - suit I will ful-ly now im - bibe.

KBD. I

25 26 27 28 29 30 31 32 33

Bass

Dr.

KBD. II

p *p*

KBD. III

r.h.

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Cue: CH hands LORD GREY
his ear trumpet.

a tempo 42

Score for measures 34-43. Includes staves for Voice, KBD. I, Bass, Dr., KBD. II, and KBD. III. Dynamics include *pp*, *mf*, and *legato*.

34 35 36 37 38 39 40 41 42 43



Meno mosso

♩ = 116

LORD FISHER: *p* (freely)

3
4

Score for measures 44-50. Includes staves for Voice, KBD. I, Bass, Dr., KBD. II, and KBD. III. Dynamics include *f*, *Piano*, and *mf*. Includes performance directions: **to PIANO** and **to WOODWINDS**.

44 45 46 47 48 49 50

Better Than Before (Keyboard Reduction)

3
4 51

mf mp (mockingly)

trap me af-front me, no mat-ter at all. For you are a man be-neath me. Your one des-ti-ny is so plain to see.

Gm Bb/D Dm Eb Cm7b5 Bb/F D7b9/F# Gm F/Eb Dm Gm Ebm6/Gb

mp cresc. mp

51 52 53 54 55 56 57 58 59 60 61 62

Bass

Dr.

KBD. II FL./Ob. B. Cl.

KBD. III p pp p p



Cue: CH: "God's teeth! You're a ray of sunshine!"

2
2

Tempo primo ♩ = 112

CHURCHILL: 68

poco rit. (spoken)

Wel - come fail - ure! Now the key is to fo-cus on the aid of man - kind. Leave

Bb/F E/F Eb/F F7

sempre p to BRASS p

63 64 65 66 67 68 69 70 71

Bass mp

Dr. p pp

KBD. II p Ob. p B. Cl. (sounding pitch)

KBD. III mp legato

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78

72 73 74 75 76 77 78 79

Fl. *mp* R.H. to PICCOLO

mf *mp*



Cue: CH "...I'll be giving one at yours!"

on cue

80 81 82 83 84 85 86

CHURCHILL

Piccolo (sounding pitch) *f*

sub p *f*

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89

87 88 89 90 91 92 93 94

mf legato

(play) p mf

mf

mf r.h.

8va

CHURCHILL acknowledges GILBERT

95 96 97 98 99 100 101

sub p mf

sub p mf

sub p mf

mf

mf r.h.



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Meno mosso

♩ = 116

FISHER: as before

3/4

102 103 104 105 106

to PIANO

pp

(8)

to PIANO

Piano

mf

to WOODWINDS



3/4 107

107 108 109 110 111 112 113 114 115 116 117 118

mp

cresc.

mp

Fl.

p

B. Cl.

pp

legato

cresc.

mp

p

Better Than Before (Keyboard Reduction)

123

rit. CH: Tempo primo
♩ = 112

from your fa - ther! Ov - er - come ev - ery hur - dle, pay with blood sweat and tears. In - dif - frent brut - ish

Bb/F E/F Eb/F F7 to BRASS

sempre p mf

119 120 121 122 123 124 125 126 127

mp pp

R.H. to PICCOLO

p mf



134 poco meno mosso poco accel
on cue

fath - ers and ev - en great - er fears to make it bet - ter than be fore. Giv - ing up can you hear me nev - er will I al - low. My

mp KBD. II STRINGS

128 129 130 131 132 133 134 135 136

mp legato

Better Than Before (Keyboard Reduction)

143 Tempo primo
♩ = 112

Voice

cher-ub-ic suc-ces-ses one day you will av-ow I'll make it bet-ter than be-fore. Bet-ter than be fore. His fate I do de-

KBD. I

137 138 139 140 141 142 143 144 145

Bass

Dr.

Piccolo *8^{va}*

B. Cl. *mp*

KBD. II

KBD. III

r.h. *cresc.* *f*

mf *p* *mf*

151 poco accel. to end

Voice

cline. My life is mine to make, I will ho-nour this blood-line. So fill me to the brim with chal-len-ges ga-lore— I'll

KBD. I

146 147 148 149 150 151 152 153 154

Bass

Dr.

KBD. II

KBD. III

mf *mf* *r.h.*

Better Than Before (Keyboard Reduction)

160 Scene change
A tempo

meat them each di - gest them and bel-ly up for more!

155 156 157 158 159 160 161 162

Dr. *f* *mf*

KBD. II *f* *mf*

KBD. III *f*

G.P. G.P. G.P. G.P. G.P. G.P. G.P. G.P.

(8) *tr* *8va*



163 164 165 166 167 168 169

Dr.

KBD. II *f*

KBD. III

G.P. G.P. G.P. G.P. G.P. G.P. G.P. G.P.

(8) *tr* *8va*

Better Than Before (Keyboard Reduction)

The musical score is arranged in a system with six staves. The top staff is labeled 'Voice' and contains a whole rest for the entire duration. The second staff, 'KBD. I', is a grand staff with a treble clef and a bass clef. The third staff is 'Bass', a single bass clef staff. The fourth staff is 'Dr.', a single staff with a drum set icon. The fifth staff, 'KBD. II', is a grand staff with a treble clef and a bass clef. The sixth staff, 'KBD. III', is a grand staff with a treble clef and a bass clef. The score is divided into measures 170 through 175. Measure 170 has a measure rest in the voice part. Measure 172 features a fermata over the bass line of KBD. I. Measure 174 includes a dynamic marking of *f* and a hairpin crescendo. Measure 175 includes a dynamic marking of *f* and a hairpin decrescendo. A circled '8' is placed above the first staff of KBD. II in measure 170. A circled '5' is placed below the first staff of KBD. II in measure 173. A circled '5' is placed below the first staff of KBD. III in measure 170. A circled '5' is placed below the first staff of KBD. III in measure 171. A circled '5' is placed below the first staff of KBD. III in measure 172. A circled '5' is placed below the first staff of KBD. III in measure 173. A circled '5' is placed below the first staff of KBD. III in measure 174. A circled '5' is placed below the first staff of KBD. III in measure 175.