



Voice: ten-tion here__ must be com-plete_ A lost ship at sea a nav-al de-feat__ Ger-mans on the coast, and they won't re - treat.

KBD. I: *p*, *p*, *sf*, *p*

Bass:

Dr.: *pp*, *mp*, *pp*

KBD. II: *pp*, open

KBD. III: *mp*

Dynamics: *p*, *sf*, *pp*, *mp*

Tempo: rit..., a tempo

Avoiding Defeat (Keyboard Reduction)

15 19 (dialogue) 20 3+2+2 7 8 4 4

slower Faster

Voice

A re-ver-sal soon this coun-cil must lead_ re-com-mend-a-tions we must now pro-ceed. Gen-tle-men gen-tle-men

KBD. I

14 15 16 17 18 19 20

Bass

Dr.

KBD. II

KBD. III

mp sfz> p to WOODWINDS B. Cl. mp



4 4

26 Tempo primo

CUE: ASQ: "...at this crucial time?"

repeat if necessary for dialogue rit. last X

Voice

di-a-logue-to-night. Please di-a-logue to-night, not a mon-o-lo-guing fight. Con-ject-ure and lies the

KBD. I

21 22 23 24 25 26

Bass

Dr.

KBD. II

KBD. III

mp sfz> sf last X only mp p to BRASS F. Hn. p

Avoiding Defeat (Keyboard Reduction)

musical score for measures 27-32, featuring Voice, KBD. I, Bass, Dr., KBD. II, and KBD. III staves.

musical score for measures 33-40, featuring Voice, KBD. I, Bass, Dr., KBD. II, and KBD. III staves.

Avoiding Defeat (Keyboard Reduction)

41 **Faster** $\text{♩} = 152$

44 **FISHER:**

Gen-tle-men gen-tle-men Au stri - a is right now Au stri - a is right as a way to solve our plight. Pop-py-cock pop py-cock

KBD. I

41 42 43 44 45

Bass

Dr.

KBD. II

KBD. III

F. Hn. *mf*

Tpt. *sempre p*

46 **poco rit...** 49 **a tempo** **LLOYD GEORGE:**

Au-stri - a you say? Now Au-stri - a old man is a death en-sur-ing fray. Pop-py-cock pop-py-cock pop-py-cock you say? Now

KBD. I

46 47 48 49 50

Bass

Dr.

KBD. II

KBD. III

F. Hn. *mf*

Trb. *mf*

Avoiding Defeat (Keyboard Reduction)

54 slower ♩ = 126

rit... //

54 55 56 57

pop-py-cock is talk of a crot-chet-y cli-che. Well this old cli-che has a lot to say.

sf *sf* *mf poco marcato*

l.h. *sempre p*

sf *sf* *mf* F. Hn.



Voice: Re-com-mend-a-tions will now come your way _____ En-gland is a ship, strong-est on the sea. Think a bout the two, the

KBD. I: 58 59 60 61 62 63

Bass: - - - - -

Dr.: - - - - -

KBD. II: - - - - -

KBD. III: to WOODWINDS Fl. mp poco marcato

67

Voice

na-vy is the key. Pop-py-cock or not, crot-chet-y you claim? Na-val pow-er is how we'll

KBD. I

(poco marcato)

64 65 66 67 68 69

Bass

Dr.

KBD. II

KBD. III

to BRASS

72

Voice

win this game. Might-y in de-fence Swift up-on the sea Sure of all we do it's el - e-ment-a - ry!

KBD. I

cresc.

70 71 72 73 74 75

Bass

Dr.

KBD. II

cresc.

KBD. III

F. Hn. Trb. Tpt. mf

7

05 Avoiding Defeat

Avoiding Defeat (Keyboard Reduction)

96

Voice

grin - der_____ Plans are bet-ter than schemes and a mil-lion cas - ual - ties. Did I say a mil-lion?

KBD. I

p

92 93 94 95 96 97 98 99 100

Bass

Dr.

p soft mallets *mf*

KBD. II

mp *Vc. solo* *mf* *Vc.* *mf* *Va.* *sf* *sf*

KBD. III

mf



104

Voice

Yes a mil - lion_____ The facts so gris-ly a guide and a - rith-ma-tic is on the wrong side. Did I say a-rith-ma-tic? And I'm

(half spoken, half sung)

KBD. I

KBD. II (strings) *to STRINGS*

101 102 103 104 105 106 107 108

Bass

Dr.

KBD. II

mp *sf* *p* *cresc.* *mf* *to PIANO*

KBD. III

to BRASS *Tpts.* *p* *cresc.* *mf* *Trbs.*

Avoiding Defeat (Keyboard Reduction)

[illegible]

The musical score for measures 118-124 of the piece "Faster" is presented. The score includes parts for Voice, KBD. I, Bass, Dr., KBD. II, and KBD. III. The tempo is marked "Faster" with a metronome marking of 134. The key signature is one flat (B-flat major or D minor). The score includes various musical notations such as notes, rests, dynamics (pp, p, mp, sf, ppp), and articulations (accents, slurs). The lyrics for the voice part are: "there? More men to march to slaugh - ter. Since we can-not beat the Ger-mans in the". The score also includes performance instructions like "(dialogue)", "(on cue)", "Solo Tpt.", "to BRASS", "to PIANO", "to TIMPANI", and "Timp.".

Measure 118: Voice enters with "there?". KBD. I plays a rhythmic pattern. Dr. plays a pattern. KBD. II and KBD. III provide harmonic support.

Measure 119: Voice continues with "More men to march". KBD. I continues the rhythmic pattern. Dr. continues the pattern. KBD. II and KBD. III continue the harmonic support.

Measure 120: Voice continues with "to slaugh - ter". KBD. I continues the rhythmic pattern. Dr. continues the pattern. KBD. II and KBD. III continue the harmonic support.

Measure 121: Voice continues with "Since we can-not beat the Ger-mans in the". KBD. I continues the rhythmic pattern. Dr. continues the pattern. KBD. II and KBD. III continue the harmonic support.

Measure 122: Voice continues with "Since we can-not beat the Ger-mans in the". KBD. I continues the rhythmic pattern. Dr. continues the pattern. KBD. II and KBD. III continue the harmonic support.

Measure 123: Voice continues with "Since we can-not beat the Ger-mans in the". KBD. I continues the rhythmic pattern. Dr. continues the pattern. KBD. II and KBD. III continue the harmonic support.

Measure 124: Voice continues with "Since we can-not beat the Ger-mans in the". KBD. I continues the rhythmic pattern. Dr. continues the pattern. KBD. II and KBD. III continue the harmonic support.

Avoiding Defeat (Keyboard Reduction)

CUE: CH; "We arrive at Turkey."

open for dialogue

Voice

main the - a - tre of war, then it's time to tread a new path be - fore we take one step more. E -

KBD. I

125 126 127 128 129 130 131 132

Bass

Dr.

KBD. II

Piano

to TIMPANI

KBD. III

to BRASS

Voice

mas - cu - late the Dar - dan - elles strait. Land troops and forge a - head. Cap - ture Con - stan - tin - o - ple. This is a path to tread_____

Strings

mp sempre cresc.

133 134 135 136 137 138 139 140 141

Bass

soft mallets

Dr.

damp! G.P.

p mf

KBD. II

G.P.

G.P.

KBD. III

Tpts.

mp (poco sfz) sempre cresc.

Trb.

G.P.

G.P.

Avoiding Defeat (Keyboard Reduction)

142

Voice

Since we can not beat the Ger-mans in the main the-a-tre of war, then it's time to tread a new path, a path with an o-pen door.

KBD. I

p (without emotion)

142 143 144 145 146 147 148 149 150

Bass

Dr.

p

KBD. II

Timp. *pp*

[to PIANO]

KBD. III

Solo Tpt. *mp* *pp*

F. Hn. *p*

Segue to "Paths to Tread"

rit.

Voice

Since we can not beat the Ger-mans in the main the-a-tre of war, then it's time to tread a new path, a path with an o-pen door.

KBD. I

p

151 152 153 154 155 156 157

Bass

Dr.

mp

KBD. II

Piano *p*

KBD. III

Solo Tpt. *mp* *pp*

F. Hn. *mp* *sf*

Fl. *mf* *dim.*

Ob.

[To WOODWINDS]