

## 22

**2**

CUE: LORD FISHER, "Is it really?"

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*

1 2 3 4 5 6 7 8

Bass

*mp*

Drum Set/  
Snare Drum, Cymbal

*pp*

KEYBOARD II

to F.H.N.

F.H.N.

*pp*

KEYBOARD III

to STRINGS



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*



30 Dialogue

Voice

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

KBD. III

*r.h.*

Better Than Before (Keyboard Reduction)

Cue: CHURCHILL: "No need to get up m'Lord"

a tempo 42

Score for measures 34-43. Includes staves for Voice, KBD. I, Bass, Dr., KBD. II, and KBD. III. The score shows musical notation for each part, including dynamics like *pp*, *mf*, *legato*, and *p*.

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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. The score shows musical notation for each part, including dynamics like *f*, *Piano*, and *mf*. It also includes performance instructions like "to PIANO" and "to WOODWINDS".

## 01 Better Than Before

## Better Than Before (Keyboard Reduction)

78

Voice

post-pub-es-cent hob-bies which on-ly tease the mind, I'll make it bet-ter than be fore. Shed a tear for the his-t'ry of the

KBD. I

72 73 74 75 76 77 78 79

Bass

Dr.

KBD. II

Fl. *mp* R.H. to PICCOLO

KBD. III

*mf* *mp*

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

on cue

Voice

down - trod-den's cry, then min - i - mize the speech-es and max - and max - i - mize the try to make it

KBD. I

80 81 82 83 84 85 86

Bass

Dr.

Piccolo (sounding pitch)

CHURCHILL

and max - i - mize the try to make it

KBD. II

KBD. III

sub p

Better Than Before (Keyboard Reduction)

89

Voice

bet-ter than be-fore\_\_\_\_ Bet-ter than be fore a no-ble en-ter prise. Pray fate is on my side in this

KBD. I

*mf legato*

Bass

(play)

Dr.

*p* *mf*

KBD. II

*mf*

KBD. III

*mf* *r.h.*

87

88

89

90

91

92

93

94



CHURCHILL acknowledges GILBERT

Voice

dar-ing ex - er cise. So give me wor-thy foes but no I will not kneel\_\_\_\_ I'll

KBD. I

*sub p* *mf*

Bass

*sub p* *mf*

Dr.

*sub p* *mf*

KBD. II

*mf*

KBD. III

*mf* *r.h.*

95

96

97

98

99

100

101

Better Than Before (Keyboard Reduction)

Meno mosso

♩ = 116

FISHER: as before

3  
4

102 103 104 105 106

to PIANO

pp

(8)

f

to PIANO

Piano

mf

to WOODWINDS

==

3  
4

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

mp

cresc.

mp

p

legato

cresc.

pp

mp

p

Fl.

p

B. Cl.

134 **poco meno mosso** **poco accel**  
on cue

(shouts)

128 129 130 131 132 133 134 135 136

mp

mp legato

KBD. II STRINGS



Better Than Before (Keyboard Reduction)

143

Tempo primo

151

poco accel. to end

Better Than Before (Keyboard Reduction)

160 Scene change  
A tempo

musical score for measures 155-162

measures 155 156 157 158 159 160 161 162

musical notation for Voice, KBD. I, Bass, Dr., KBD. II, and KBD. III



musical score for measures 163-169

measures 163 164 165 166 167 168 169

musical notation for Voice, KBD. I, Bass, Dr., KBD. II, and KBD. III

Better Than Before (Keyboard Reduction)

Score for "Better Than Before (Keyboard Reduction)" showing measures 170 through 175. The score includes parts for Voice, KBD. I, Bass, Dr., KBD. II, and KBD. III.

Measures 170-175 are shown. The key signature is B-flat major (two flats). The time signature is 4/4.

**Measure 170:** KBD. I plays a whole note chord (F4, A4, C5). Bass plays a quarter note (F3). Dr. plays a quarter note (F3). KBD. II plays a quarter note (F4). KBD. III plays a whole note chord (F3, A3, C4).

**Measure 171:** KBD. I plays a whole note chord (F4, A4, C5). Bass plays a quarter note (F3). Dr. plays a quarter note (F3). KBD. II plays a quarter note (F4). KBD. III plays a whole note chord (F3, A3, C4).

**Measure 172:** KBD. I plays a whole note chord (F4, A4, C5). Bass plays a quarter note (F3). Dr. plays a quarter note (F3). KBD. II plays a quarter note (F4). KBD. III plays a whole note chord (F3, A3, C4).

**Measure 173:** KBD. I plays a whole note chord (F4, A4, C5). Bass plays a quarter note (F3). Dr. plays a quarter note (F3). KBD. II plays a quarter note (F4). KBD. III plays a whole note chord (F3, A3, C4).

**Measure 174:** KBD. I plays a whole note chord (F4, A4, C5). Bass plays a quarter note (F3). Dr. plays a quarter note (F3). KBD. II plays a quarter note (F4). KBD. III plays a whole note chord (F3, A3, C4).

**Measure 175:** KBD. I plays a whole note chord (F4, A4, C5). Bass plays a quarter note (F3). Dr. plays a quarter note (F3). KBD. II plays a quarter note (F4). KBD. III plays a whole note chord (F3, A3, C4).