

## KEYBOARD I Conductor

Never Give Up

## 01 Better Than Before

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

Act I Scene 1

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

$\text{♩} = 112$  CHURCHILL: (sings)

Voice: We ar - rive in the chaos of a world in mid - flight. An

KBD. II

KBD III/Drums/Bass

+ S.D., bass

BRASS 3 on cue

KBD. I *mp*

2 4 5 6

en - ig - mat - ic rid - dle, a chance or two in sight to make it bet - ter than be fore. All a -

F, Hn

7 8 9 10 11 12

lone in the dark - ness we the worms muck a - bout, the chan - ces not - with stand - ing this glow - worm will stand

Strings

13

14 15 16 17 18 19 V.S.

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out to make it bet - ter than be fore. Bet - ter than be fore to this I do sub scribe. A life in this pur -

F. Hn

23

*legato cresc.* *p*

20 21 22 24 25 26 27

Dialogue

suit I will ful - ly now im - bibe.

+ S.D.

30

*p*

28 29 31 32 33

F. Hn

34 35 36 37 38 39 40

*pp*

**a tempo**

So fill me to the brim with chal - len - ges ga - lore — I'll

F. Hn

S.D.

Strings

+ bass

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

**a tempo**

*mf* *legato*

41 43 44 45

meet them each di - gest them and bel - ly up for more.

Pno

to PIANO

*f*

46 47 48 49

**Meno mosso** *p (freely)* *mf*

En- trap me af - front me, no mat - ter at all. For you are a man be - neath me —

Strings

**Meno mosso** *mp* *cresc.*

51 Gm Bb/D Dm Eb Cm<sup>7b5</sup> Bb/F D<sup>7b9</sup>/F# Gm

50 52 53 54 55 56 57 V.S.

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*mp* (mockingly)

Your one des - ti - ny is so plain to see.

*mp*

F/E<sup>b</sup> Dm Gm E<sup>b</sup>m<sup>6</sup>/G<sup>b</sup>

58 59 60 61 62

(spoken) **Tempo primo** CHURCHILL:

Wel - come fail - ure! Now the

WW S.D.

*poco rit.* **Tempo primo**

B<sup>b</sup>/F E/F E<sup>b</sup>/F F<sup>7</sup>

*sempre p* to BRASS

Cue: CH: "God's teeth! That's a trifle dark ole boy"

63 64 65 66 67

key is to fo - cus on the aid of man - kind. Leave post - pub - es - cent hob - bies which on - ly tease the

Ob. FL.

Strings

68

BRASS *p*

69 70 71 72 73 74

mind, I'll make it bet-ter than be fore. Shed a tear for the his-t'ry of the down-trod-den's cry, then

75 76 77 78 79 80 81

min-i-mize the speech-es and max- and max-i-mize the try to make it bet-ter than be-fore

piccolo

S.D.

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

on cue

82 83 84 85 86 87

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

Piccolo

Strings

mf legato

89 90 91 92 93 94

V.S.

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CHURCHILL acknowledges  
GILBERT

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

*tr*

*sub p* *mf*

95 96 97 98 99 100

I'll make them each Ach - il - les my ar - row in their heel

Piano

to PIANO

101 102 103 104 105

Meno mosso

FISHER: as before

Ig - nore me, de - fy me, no mat - ter at all. For your fate can

strings

Meno mosso

107 Gm Bb/D Dm Eb Cm<sup>7b5</sup> Bb/F

*mp* *cresc.*

106 107 108 109 110 111

not es - cape me \_\_\_\_\_ Acts of van - i - ty bear a leg - a - cy \_\_\_\_\_ doomed

Fl.

*mp* *sempre p*

112 113 114 115 116 117 118 119

*D<sup>b9</sup>/F<sup>#</sup>* *Gm* *F/E<sup>b</sup>* *Dm* *Gm* *E<sup>b</sup>m<sup>6</sup>/G<sup>b</sup>* *B<sup>b</sup>/F*

*rit.* CHURCHILL: **Tempo primo**

to fail - ure! Ov - er - come ev - ery hur - dle, pay with blood sweat and tears. In -

+ S.D., bass

*rit.* *mf* **123** **Tempo primo**

to BRASS

120 121 122 124 125 126

*E/F* *E<sup>b</sup>/F* *F<sup>7</sup>*

// (shouts)

dif - f'rent brut - ish fath - ers and ev - en great - er fears to make it bet - ter than be fore. Giv - ing up can you

B. Cl.

127 128 129 130 131 132 133 V.S.

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*poco meno mosso*  
on cue

*poco accel*

hear me nev - er will I al - low. My cher - ub - ic suc -

*poco accel*

134

*poco meno mosso*  
on cue

KBD. II STRINGS

135 136 137

ces - ses one day you will av - ow I'll make it bet - ter than be - fore.

S.D.

138 139 140 141 142

**Tempo primo**

Bet - ter than be fore to this I do sub - scribe. A life in this pur - suit I will

Piccolo

Strings

143 **Tempo primo**

*mf* **BRASS** *mf*

144 145 146 147 148



ful - ly now im - bibe. So fill me to the brim with chal - len - ges ga - lore

*tr*

151

149 150 152 153

*poco accel. to end*

— I'll meet them each di - gest them and bel - ly up for more!

*tr*

G.P.

*poco accel. to end*

G.P.

G.P.

G.P.

154 155 156 157 158 159

*A tempo*

*tr*

160 *A tempo*  
Scene change

161 162 163 164 165 166

V.S.

Measures 167-171 of the musical score. The score is written for a single melodic line (treble clef) and a piano accompaniment (grand staff). The key signature is B-flat major (two flats). Measure 167 features a trill in the melodic line. Measure 168 shows a melodic line with eighth notes and a piano accompaniment with chords. Measure 169 continues the melodic line with eighth notes and a piano accompaniment with chords. Measure 170 features a melodic line with eighth notes and a piano accompaniment with chords. Measure 171 shows a melodic line with eighth notes and a piano accompaniment with chords. A double bar line is present at the end of measure 171.

Measures 172-175 of the musical score. The score is written for a single melodic line (treble clef) and a piano accompaniment (grand staff). The key signature is B-flat major (two flats). Measure 172 features a melodic line with eighth notes and a piano accompaniment with chords. Measure 173 shows a melodic line with eighth notes and a piano accompaniment with chords. Measure 174 features a melodic line with eighth notes and a piano accompaniment with chords. Measure 175 shows a melodic line with eighth notes and a piano accompaniment with chords. A double bar line is present at the end of measure 175.