

05 Avoiding Defeat

Act 1 Scene 3

4 CUE: On lights up, after a beat $\text{♩} = 100$ ASQ (speaks); "Gentlemen! This meeting...in session." **5** ASQUITH:
We have come to meet to a-void de-feat your at-ten-tion here__ must be com-plete__

Piano *mp*

Bass TACET

Drum Set/ Snare Drum, Cymbal *p* *pp*

Reed 1 Flute/Piccolo Flute

Reed 2 Oboe

Reed 3 B♭ Clarinet/ Bass Clarinet Bass Clarinet *p*

B♭ Trumpet 1/ Trumpet in E♭ Eb Trumpet harmon mute *mp sfz*

B♭ Trumpet 2/ Flugelhorn Trumpet

F. Horn *p*

Bass Trombone *p*

1 2 3 4 5 6 7 8

Violin 1 *p*

Viola 1 *p*

Viola 2 *p*

Violoncello *p*

Timpani Timpani *pp* *pp* *pp*

Percussion TACET

NO fermatas

This hole can be opened up when recording dialogue, if necessary

3+2+2

All 7/8 bars CLIX in *♩*s

19

7/8 faster *♩* = 130

4/4

slower

(dialogue)

20

re-com-mend-a - tions we must now pro - ceed. Gen-tle-men gen-tle-men di - a-logue-to-night. Please di - a-logue to-night, not a mon-o - lo-guing fight.

Piano (Pno.) part with *pp* dynamics and musical notation.

Bass part with musical notation.

Drum (Dr.) part with musical notation.

Flute (Fl.) part with musical notation.

Oboe (Ob.) part with musical notation.

Bass Clarinet (B. Cl.) part with *mp* dynamics and musical notation.

E♭ Trumpet (E♭ Tpt.) part with musical notation.

Trumpet 2 (Tpt. 2) part with musical notation.

Horn (Hn.) part with *p* dynamics and musical notation.

Bass Trombone (B. Tbn.) part with *p* dynamics and musical notation.

17

18

19

20

21

22

23

Violin 1 (Vln. 1) part with *sf* dynamics and musical notation.

Viola (Vla.) part with *sf* dynamics and musical notation.

Viola (Vla.) part with *sf* dynamics and musical notation.

Violoncello (Vc.) part with *p* and *sf* dynamics and musical notation.

Timpani (Timp.) part with *p* dynamics and musical notation.

Percussion (Perc.) part with musical notation.

NO repeat for recording

RTT.

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

26 tempo primo
KITCHENER:

repeat if necessary for dialogue rit. last X

Voice

Con-ject-ure and lies the news-pa-pers write. But I know the truth so I know what's right For-ti-fy the line fo-cus

Pno.

mp *p*

Bass

Dr.

pp *pp*

Fl.

pp

Ob.

B. Cl.

p *p* *p*

E♭ Tpt.

Tpt. 2

Hn.

p

B. Tbn.

24 25 26 27 28 29 30

Vln. I

p

Vla.

mp *p*

Vla.

p

Vc.

mp *mp* *p*

Timp.

p *pp*

Perc.

2 beats CLICK a tempo to set up b. 34

Ritard but NO fermatas

rit... a tempo 36 LLOYD GEORGE: rit... slower

all we've got de fence is the key and France is the spot. Fight-ing in the trench is that what you say dis-ease at the start and death in the

Pno. *pp*

Bass

Dr. *mp* *pp* *p*

Fl.

Ob.

B. Cl. *p* *p* *sf*

E♭ Tpt. (harmon mute) *sf* open *mp* *sf*

Tpt. 2 harmon mute *sf* open *sf*

Hn. *sf* *p* *sf*

B. Tbn. *p* *sf*

31 32 33 34 35 36 37 38

Vln. I *sf* *p* *p*

Vla. *sf* *p* *p*

Vla. *sf* *p* *p*

Vc. *sf* *p* *p*

Timp. *pp* *pp* *pp*

Perc.

Faster

Tempo of b. 41 (CLIX in ♩s)

3+3+2

41 Faster ♩ = 152

3+3+2

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

fray.

pp

sempre p

mp

mp

sf

sf

mf

sf

sf

sf

sf

p

39 40 41 42 43 44 45

Vln. 1

Vln. 2

Vln. 3

Vc.

Timp.

Perc.

Rit is very slight

4/4

7/8

4/4

poco rit...

49

a tempo LLOYD GEORGE:

Voice 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 pop-py-cock is talk of a

Piano accompaniment (Pno.) with musical notation and dynamics like mf.

Bass line (Bass) with musical notation.

Drum line (Dr.) with musical notation.

Flute line (Fl.) with musical notation.

Oboe line (Ob.) with musical notation.

Clarinet line (B. Cl.) with musical notation and dynamics like sf.

E♭ Trumpet line (E♭ Tpt.) with musical notation and dynamics like sf.

Trumpet 2 line (Tpt. 2) with musical notation and dynamics like sf.

Horn line (Hn.) with musical notation and dynamics like sf.

Bass Trombone line (B. Tbn.) with musical notation and dynamics like mf and sf.

46 47 48 49 50 51

Violin 1 line (Vln. 1) with musical notation and dynamics like sf.

Viola line (Vla.) with musical notation and dynamics like sf.

Viola line (Vla.) with musical notation and dynamics like sf.

Violoncello line (Vc.) with musical notation and dynamics like sf.

Timpani line (Timp.) with musical notation.

Percussion line (Perc.) with musical notation.

big Rit., no break

New tempo set up HERE

54 Slower
♩ = 126

FISHER: (with venom)

rit...
crot-chet-y cli-che. Well this old cli-che has a lot to say. Re-com-mend-a-tions will now come your way_____

Pno. *l.h.* *sempre p*

Bass

Dr.

Fl. *mp poco marcato*

Ob.

B. Cl. *sf*

E♭ Tpt. *sf*

Tpt. 2 *sf*

Hn. *mf*

B. Tbn. *sf*

52 53 54 55 56 57 58 59 60

Vln. 1 *sf* *mf poco marcato*

Vla. *sf* *f*

Vla. *sf* *mf poco marcato*

Vc. *sf* *mf poco marcato*

Vc. *sf* *mf poco marcato*

Timp.

Perc.

67

En-land is a ship, strong-est on the sea. Think a-bout the two, the na-vy is the key. Pop-py-cock or not, crot-chet-y-you claim?

61 62 63 64 65 66 67 68

Voice: Na-val pow-er is how we'll 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!

Pno. *cresc.*

Fl. *mf*

Ob. *mf*

B. Cl.

Eb Tpt.

Tpt. 2 *mf*

Hn. *mf*

B. Tbn. *mf*

69 70 71 72 73 74 75

Vln. 1 *cresc.*

Vla. *cresc.*

Vln. *cresc.*

Vc. *cresc.*

Timp.

Perc.

CLIX change to *♩*s to set up 7/8

new tempo set up HERE

7/8
77

l'istesso tempo
ASQUITH:

4/4

Voice: Gen-tle-men gen-tle-men in France we will be. The Ad-miral-ty's first lord I as - sume you a - gree? —

Piano accompaniment for measures 76-81. Includes G.P. markings.

Bass and Drum parts for measures 76-81. Includes G.P. marking.

Flute, Oboe, and Bass Clarinet parts for measures 76-81. Includes *p* dynamics and G.P. markings.

Trumpet and Trombone parts for measures 76-81. Includes *mf* and *sf* dynamics and G.P. markings.

76

77

78

79

80

81

Violin, Viola, and Cello parts for measures 76-81. Includes *p* dynamics and G.P. markings.

82 Slower
♩ = 120

CHURCHILL:

Voice

Are we ser-i-ous-ly con-sid-er-ing_ send-ing new men o - ver there? More men to chew barbed wi - re

Pno.

mp mechanically and without emotion

Bass

Dr.

p soft mallets

Fl.

Ob.

B. Cl.

E♭ Tpt.

Tpt. 2

Hn.

B. Tbn.

82 83 84 85 86 87 88 89 90 91 92 93

Vln. 1

mp without emotion *pp* *mp*

Vla.

mp without emotion *pp* *mp*

Vla.

mp without emotion *pp* *mp*

Vc.

mp without emotion *pp* *solo mf* *mp* *mf*

Timp.

p

Perc.

96

104

Voice

Facts are bet-ter than dreams and a mil-lion cas - ual - ties. Did I say a mil-lion? Yes a mil - lion The facts so gris-ly a

Pno.

p

Bass

Dr.

mf

Fl.

ppp *p*

Ob.

B. Cl.

p *cresc.*

E♭ Tpt.

p *cresc.*

Tpt. 2

p *cresc.*

Hn.

p *cresc.*

B. Tbn.

p *cresc.*

94 95 96 97 98 99 100 101 102 103 104

Vln. 1

mp *sf* *p cresc.*

Vla.

mp *sf* *p cresc.*

Vla.

mp *sf* *p cresc.*

Vc.

mp *sf* *p cresc.*

Timp.

mf

Perc.

Big RIT.

Slower tempo

Accel up to tempo of b. 111

111

Voice *(half spoken, half sung)*
 guide and a - rith - ma - tic is on the wrong side. Did I say a - rith - ma - tic? And I'm sick - ened by the num - ber who have died. Are we

Pno. *p* *(with CH)*

Bass

Dr. *p > pp* *p > pp*

Fl. *pp*

Ob.

B. Cl. *mf*

E♭ Tpt. *mf*

Tpt. 2 *mf*

Hn. *pp* *p*

B. Tbn. *mf* *p* *pp*

105 106 107 108 109 110 111 112 113 114

Vln. 1 *mf* *p* *p* *p*

Vla. *mf* *p* *p* *p*

Vla. *mf* *p* *p* *p*

Vc. *mf* *p* *p* *p* *legato*

Timp.

Perc.

Rit... (NO fermata) New tempo set up HERE

(dialogue) **123** **Faster** $\text{♩} = 134$

ser - i - ous - ly con - sid - er - ing send - ing new men o - ver there? More men to act like tur - tles Since we can-not beat the

Dr. *p* *pp* *p* *pp* *p* *pp* *p* *pp* (on cue)

Fl. *p* *pp* *pp* *p* *pp*

Ob. *pp* *p* *pp* *pp* *p* *ppp*

B. Cl. *p* *sf* *pp* *p*

E♭ Tpt. *mp*

Tpt. 2 *p* *sf* *pp* *p*

Hr. *pp* *pp* *p* *pp* *sf* *pp*

B. Tbn. *pp* *p* *pp* *sf* *pp*

115 116 117 118 119 120 121 122 123

Vln. 1 *sf* *pp* *p*

Vla. *sf* *pp* *p*

Vla. *sf* *pp* *p*

Vc. *sf* *pp* *p*

Timp. *pp*

Perc.

NO repeat

CUE: CH: "We arrive at Turkey."

open for dialogue

Voice

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

Pno.

Bass

Dr.

Fl.

Ob.

B. Cl.

E♭ Tpt.

Tpt. 2

Hn.

B. Tbn.

124 125 126 127 128 129 130 131 132

Vln. 1

Vla.

Vla.

Vc.

Timp.

Perc.

Tempo continues

musical score for measures 133-141. The score includes parts for Voice, Pno., Bass, Dr., Fl., Ob., B. Cl., Eb Tpt., Tpt. 2, Hn., B. Tbn., Vln. I, Vln., Vc., Timp., and Perc. The lyrics are: "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_____".

Measures 133-141 are marked with measure numbers 133, 134, 135, 136, 137, 138, 139, 140, and 141. The score includes dynamic markings such as *mp (poco sfz)* and *sempre cresc.*, and performance instructions like *soft mallets*, *damp!*, and *mf*. The score concludes with a *G.P.* (Grand Finale) marking.

142

Voice *S*ince 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.

Pno.

Bass

Dr. *p*

Fl. *p*

Ob. *p*

B. Cl. *p*

E♭ Tpt. *mp* *pp* *mp*

Tpt. 2 *p*

Hn. *p*

B. Tbn.

142 143 144 145 146 147 148 149 150

Vln. 1 *p*

Vla. *p*

Vla. *p*

Vc. *p*

Timp. *pp* *mp*

Perc.

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.

Pno. *p*

Bass

Dr. *mp*

Fl. *p* *mf* *dim.*

Ob. *p* *mf* *dim.*

B. Cl. *mp* *dim.*

E♭ Tpt. *mp* *pp* [to B♭ Trumpet]

Tpt. 2 *p* [to Flugelhorn]

Hn. *mp* *sf*

B. Tbn. *mp* *pp*

151 152 153 154 155 156 157 158

Vln. 1 *p*

Vla. *p*

Vla. *p*

Vc. *p*

Timp. *mp*

Perc.