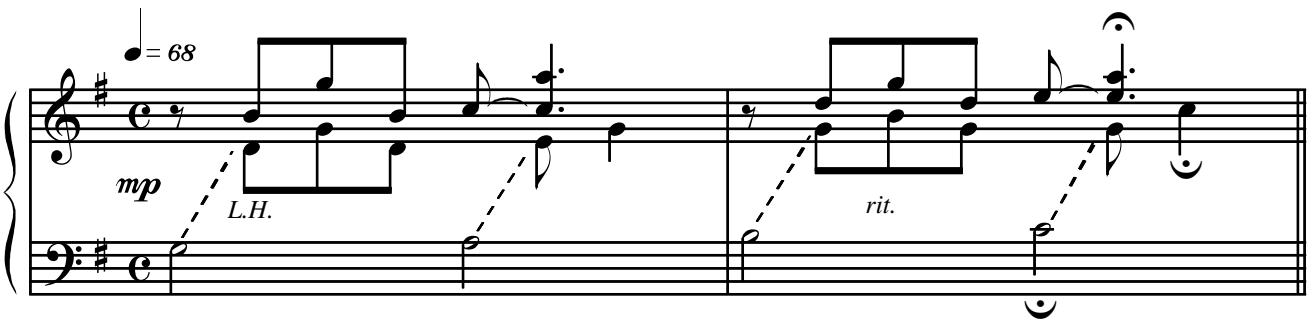


Nobody's Better (Than Anyone Else)

Words and Music by James Ahrend

Piano



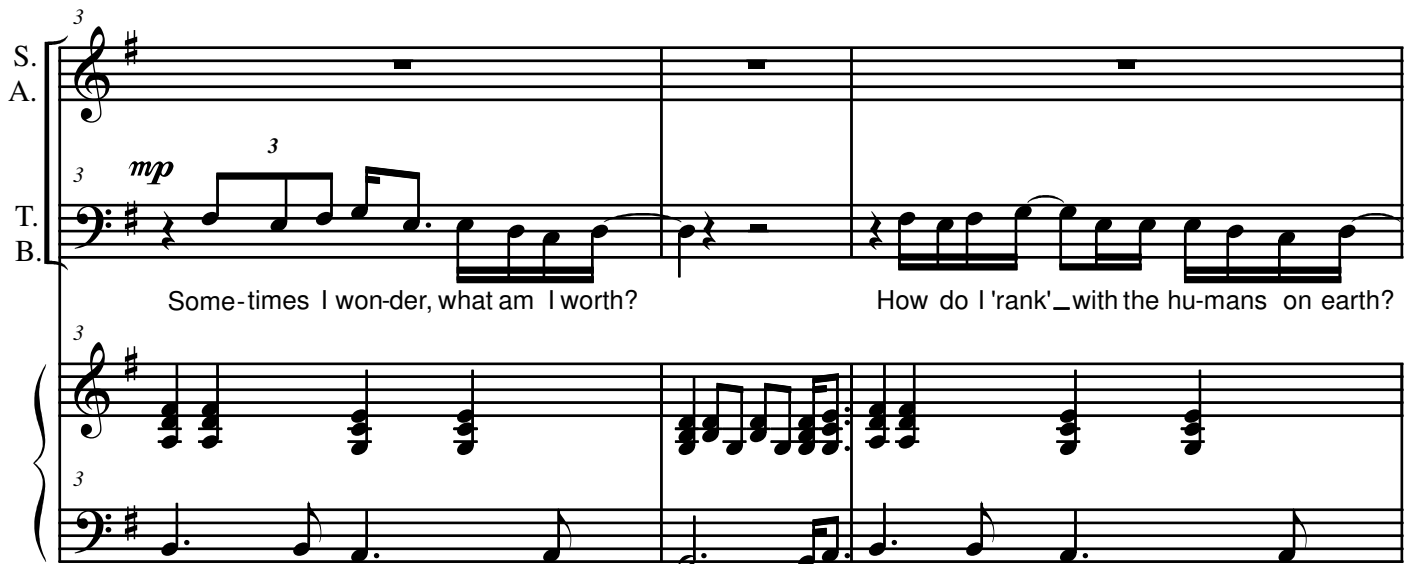
♩ = 68

mp L.H. *rit.*

The piano introduction consists of two measures. The first measure features a treble clef with a quarter note G4, a quarter note A4, and a quarter note B4. The bass clef has a quarter note G2, a quarter note A2, and a quarter note B2. The second measure features a treble clef with a quarter note G4, a quarter note A4, and a quarter note B4. The bass clef has a quarter note G2, a quarter note A2, and a quarter note B2. The tempo is marked as quarter note = 68. The first measure is marked *mp* and the second measure is marked *rit.*

S.
A.

T.
B.



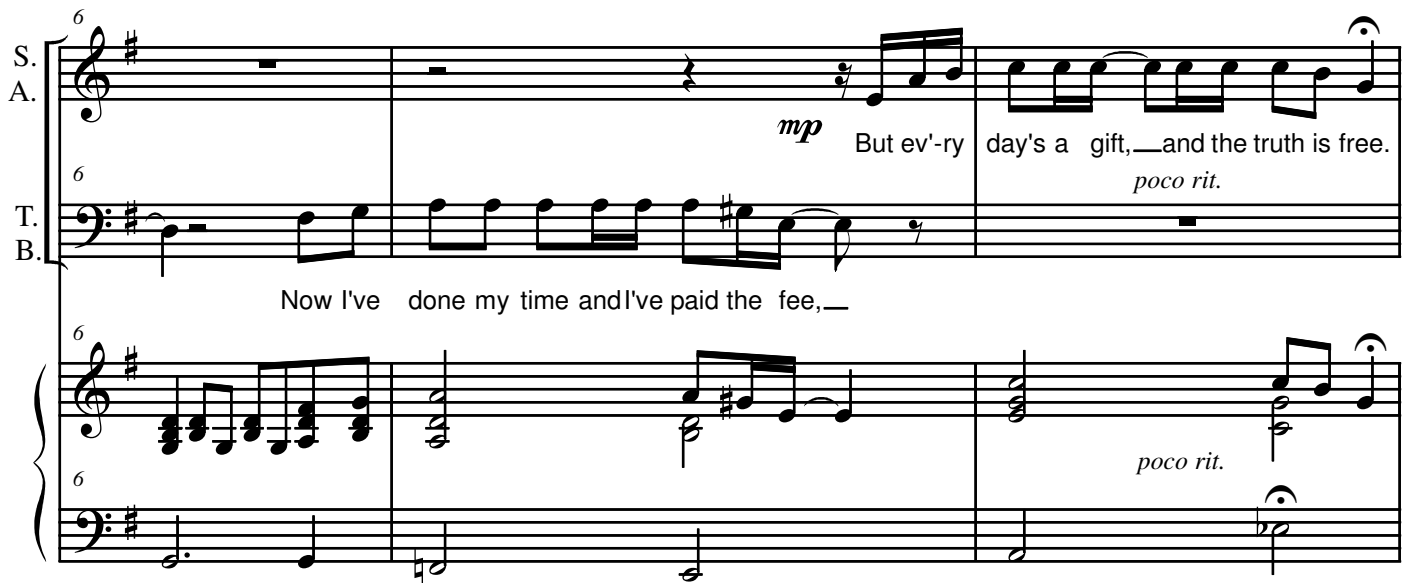
mp 3

Some-times I won-der, what am I worth? How do I 'rank'_with the hu-mans on earth?

The first line of the song features vocal staves for Soprano (S.) and Alto (A.) and piano accompaniment for Tenor (T.) and Bass (B.). The piano part includes a triplet of eighth notes in the bass clef. The lyrics are: "Some-times I won-der, what am I worth? How do I 'rank'_with the hu-mans on earth?". The piano accompaniment includes a triplet of eighth notes in the bass clef.

S.
A.

T.
B.



mp 6 *poco rit.*

But ev'-ry day's a gift,—and the truth is free.

Now I've done my time and I've paid the fee,—

The second line of the song features vocal staves for Soprano (S.) and Alto (A.) and piano accompaniment for Tenor (T.) and Bass (B.). The piano part includes a triplet of eighth notes in the bass clef. The lyrics are: "But ev'-ry day's a gift,—and the truth is free." and "Now I've done my time and I've paid the fee,—". The piano accompaniment includes a triplet of eighth notes in the bass clef.

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9

S. A. Some folks are rich, — others are wise, — Some have the weight of the world in their eyes,

T. B.

a tempo

9

a tempo

12

S. A. And it all depends how you play the game,

T. B.

mf

12

But in the eyes of God — we are all the same,

15

S. A. Trav'-ing, tur-ning, drea-ming, year-ning... No-bo-dy's bet-ter, No-bo-dy's bet-ter,

T. B.

poco rit. *a tempo*

mp

15

poco rit. *a tempo*

mp

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19 *poco a poco cresc.*

S. A. No - bo - dy's bet - ter than an - y - one else. — Birds of a feath - er, *mf*

T. B. *mf*

22

S. A. who soar to - geth - er, And we're no bet - ter than an - y - one else... > Than

T. B. *mf*

25 *mf*

S. A. an - y - one else... > Col - ors are nice, — es - pecial - ly in art, —

T. B. *mp* Oo... —

4 Nobody's Better (Than Anyone Else)

28 *p* Ah... *mf* But we

28 *mf* While col - ors of skin can paint us a - part,

30 *poco rit.* all dream dreams and we all need bread, we can all feel blue, and we all bleed red,

30 And *poco rit.*

32 *a tempo* May - be you're home-less, may - be you're poor.

32 *a tempo*

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34 Oo... *mf*
S. *p*
A. Do I
T. *mf*
B. 3
Am I somuch bet-ter, be-cause I have more? And I know deep down you are some-one's child,

37 *poco rit.*
S. think we'll ev-er be rec - on - ciled? Lov - ing, ha - ting, strug - gling, wai - ting...
A. think we'll ev-er be rec - on - ciled? Lov - ing, ha - ting, strug - gling, wai - ting...
T. *poco rit.*
B. *f*

40 *a tempo*
S. *f* No - bo - dy's bet - ter, No - bo - dy's bet - ter, No - bo - dy's bet - ter than
A. *f* No - bo - dy's bet - ter, No - bo - dy's bet - ter, No - bo - dy's bet - ter than
T. *a tempo*
B. *a tempo*

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43

S. A. *an - y - one else. —* *Birds of a feath - er,* *who soar to - geth - er,*

T. B. *an - y - one else. —* *Birds of a feath - er,* *who soar to - geth - er,*

43

43

46

S. A. *Birds of a feath - er just* *ri - ding the wind... —* *just* *gli - ding the wind... —*

T. B. *Birds of a feath - er just* *ri - ding the wind... —* *just* *gli - ding the wind... —*

46

46

no rit.

49

S. A. *ff* *One!* *We are* *one!* *Drops of* *o - cean! —* *Rays of* *sun!* *Light the*

T. B. *One!* *We are* *one!* *Drops of* *o - cean! —* *Rays of* *sun!* *Light the*

49

49

f

53

S. world! Salt the earth! Com-mon bod-y, Com-mon worth!

A.

T. 53

B.

53

no rit.

p

57

S. *mp* Some peo-ple come_ from o-ver-seas;_ Their lan-guage is so_ for-ign to me.

A.

T. 57

B.

57

mp

60

S. *mf* We have dif-ferent words_ for joy and pain;_ *p* Oo...

A.

T. 60

B. *mf*

60

But to the ears of God_ we all sound the same!

poco rit.

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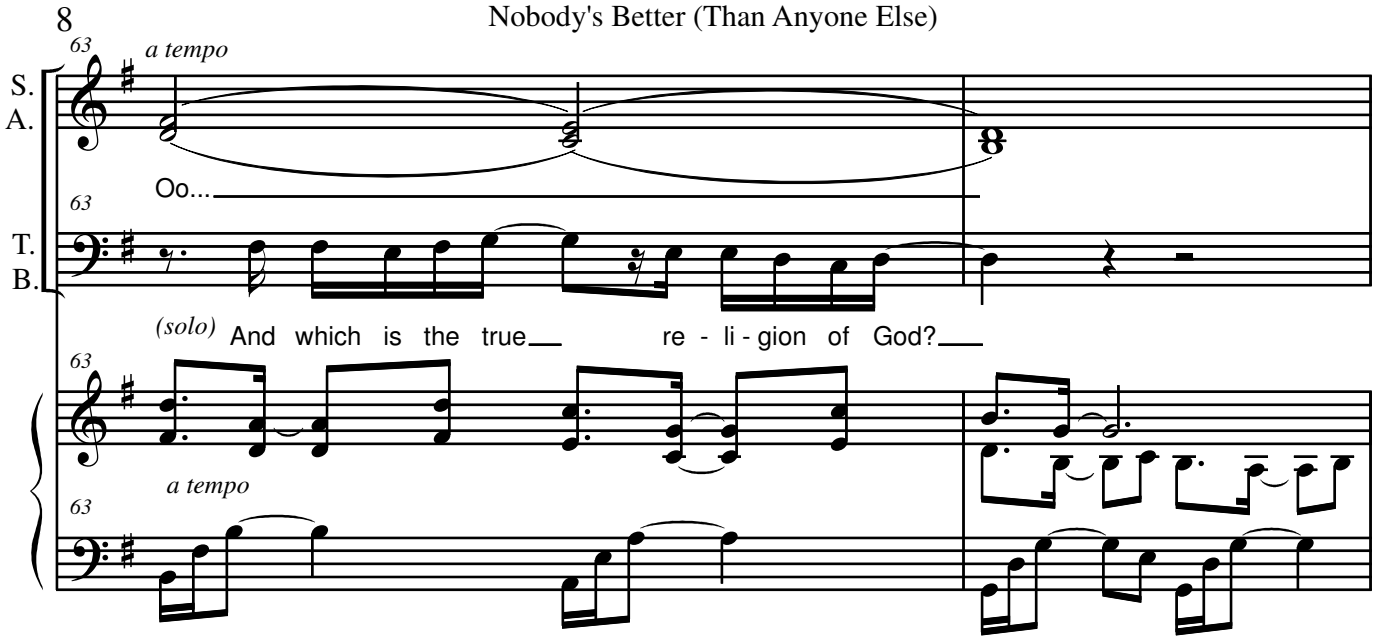
8
63 *a tempo*

S.
A. Oo...

T.
B.

(solo) And which is the true re - li - gion of God?

63 *a tempo*



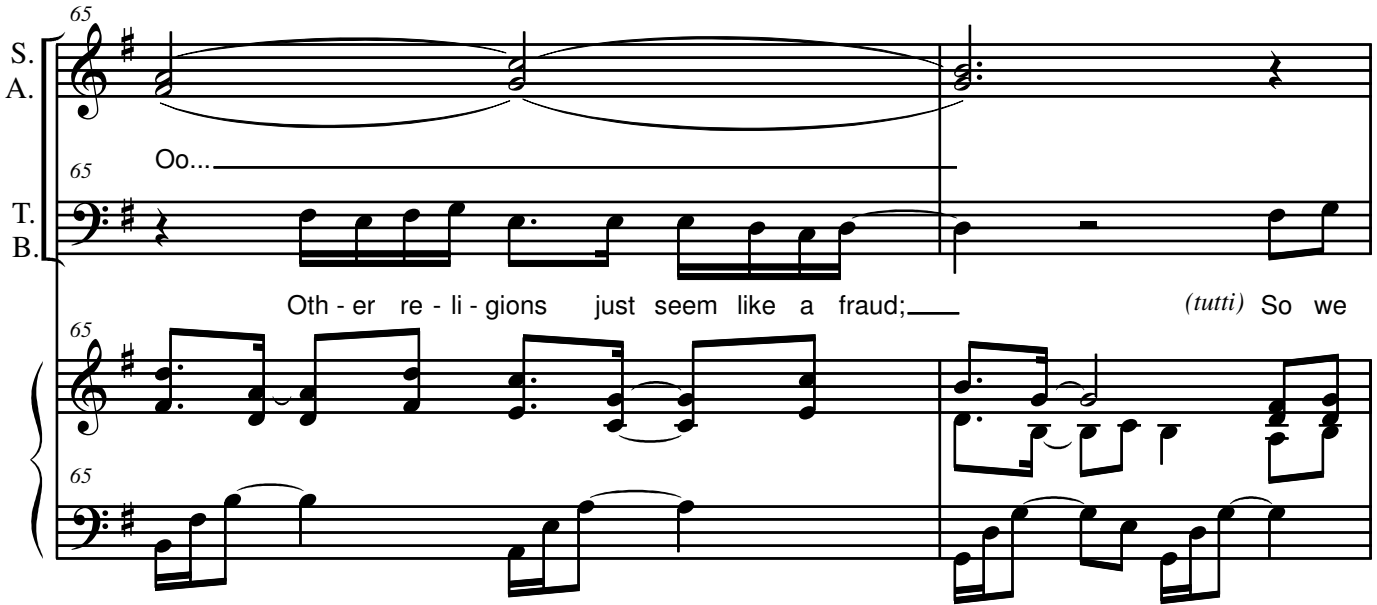
65

S.
A. Oo...

T.
B.

Oth - er re - li - gions just seem like a fraud; (tutti) So we

65

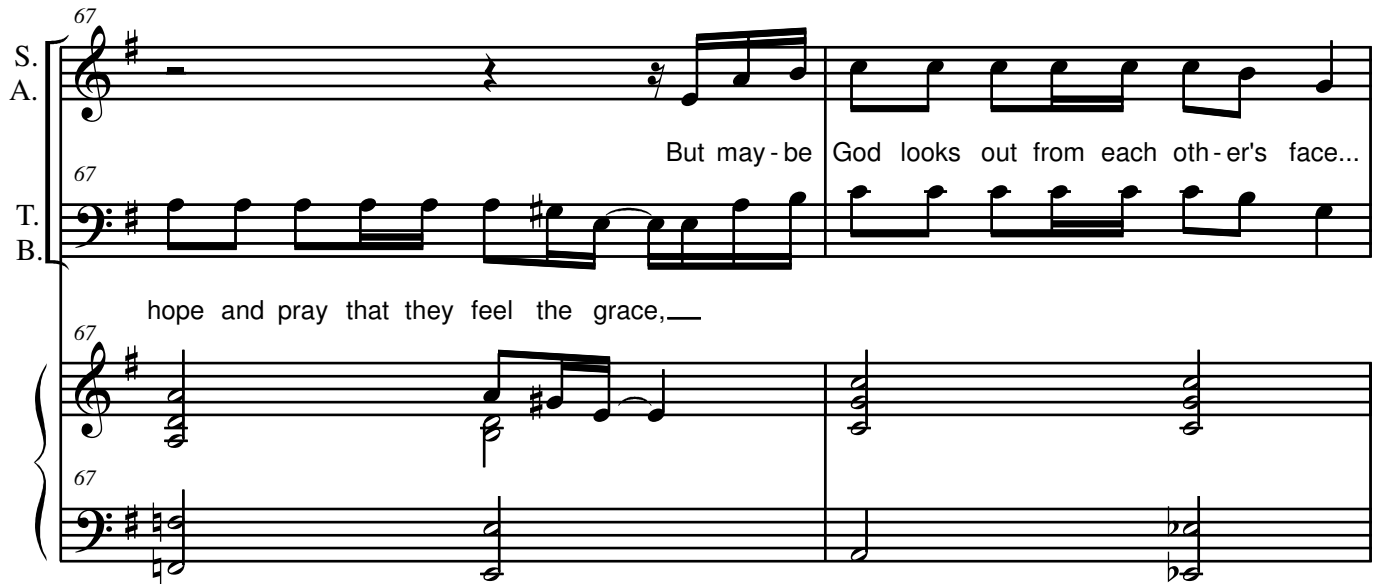


67

S.
A. But may - be God looks out from each oth - er's face...

T.
B. hope and pray that they feel the grace,

67



69
S. A. *ff* Laugh - ing, cry - ing, liv - ing, dy - ing... One! We are one! Man and

69
T. B. *f*

73
S. A. wo - man, — daugh - ter, son, Fath - er, moth - er, — black and

73
T. B.

76
S. A. white, All God's chil - dren, — all in flight! *mp* (solo)

76
T. B. *rit.* If I *rubato*

76
rit. *p*

79 *(solo)*

S. *rit.* And would

A. lived my dream, if I had the nerve, Would I choose to serve or would I be served?

T. *rit.*

B. *rit.*

82

S. If feel blest, or would I feel cursed, If the first were last and the last were first?

A. *rit.*

T. *rit.*

B. *rit.*

molto rit.

85

S. *(tutti)* *f* One! That's how God sees us, And no one's

A. *f*

T. *f*

B. *f*

a tempo *ff* No-bo-dy's bet-ter, No-bo-dy's bet-ter,

88

S. A. bet - ter than an - y - one else!

T. B. No - bo - dy's bet - ter than an - y - one else!

90

S. A. One! We're here to geth - er, And no one's bet - ter than

T. B. Birds of a feath - er, who dream to - geth - er, And we're no bet - ter than

93

S. A. an - y - one else! — *mf* Than an - y - one else... — *mp* Than

T. B. an - y - one else... — *mf* Than an - y - one else... — *mp* Than

93 *poco a poco decresc.*

Musical score for measures 95-100. The score is for Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), and Piano (P.). The key signature is one sharp (F#).
Measures 95-96: *rit.* (ritardando). The vocal lines (S., A., T., B.) sing "an - y - one else...". The piano accompaniment features a rhythmic pattern of eighth notes. Dynamics include *pp* (pianissimo).
Measure 97: *a tempo* (return to tempo). The vocal lines sing "We are one!". The piano accompaniment continues with the eighth-note pattern. Dynamics include *p* (piano) and *L.H.* (Left Hand) markings.
Measures 98-100: *a tempo*. The vocal lines continue with "one!". The piano accompaniment concludes with a final chord. Dynamics include *p* (piano).

Musical score for measures 97-100. This section shows the vocal lines and piano accompaniment for measures 97-100.
Measures 97-98: The vocal lines (S., A., T., B.) sing "We are one!". The piano accompaniment continues with the eighth-note pattern. Dynamics include *p* (piano).
Measures 99-100: *a tempo*. The vocal lines continue with "one!". The piano accompaniment concludes with a final chord. Dynamics include *pp* (pianissimo).

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