

Better Than Ever

Lyrics by
CAROLE BAYER SAGER

Music by
MARVIN HAMLISCH

Moderate Disco tempo

The piano introduction is in 4/4 time with a key signature of three sharps (F#, C#, G#). It features a melodic line in the right hand and a bass line in the left hand. The dynamic marking is *mf*. The melody starts with a quarter rest, followed by eighth and quarter notes, and ends with a quarter rest.

A C+/G# C#m7(b5)/G F#7

Bet - ter than ev - er, I'm bet - ter than ev - er. You'll

The first line of the song features a vocal melody in the right hand and piano accompaniment in the left hand. The lyrics are: "Bet - ter than ev - er, I'm bet - ter than ev - er. You'll". The piano accompaniment consists of chords and moving lines in both hands.

Bm7 Dm

nev - er go look - ing for an - y - one else, I need - ed some time 'til I found

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "nev - er go look - ing for an - y - one else, I need - ed some time 'til I found". The piano accompaniment continues with chords and moving lines.

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C#m/E E A C+/G#

my - self, and now I'm bet - ter than ev - er. I'll be

C#m7(b5)/G F#7 Bm7

bet - ter than ev - er. We'll nev - er say good - bye

Dm C#m/E E Eb

a - gain, throw off your shoes and come on in. Say hel - lo

Dmaj7 E E/D C#m7

to an old ro - mance, say hel - lo to a sec - ond chance.

F#m7 Dmaj7 E E/D C#m7

Where you been so long, my love? Come on back

This system contains the first two lines of music. The vocal line is on a single staff with lyrics underneath. The piano accompaniment is on two staves (treble and bass clef). The key signature has three sharps (F#, C#, G#). The first line of music is marked with chords F#m7, Dmaj7, E, E/D, and C#m7. The lyrics are "Where you been so long, my love? Come on back".

F#m7 Dmaj7 C#m7 Bm7

where you be - long, you and me,

This system contains the next two lines of music. The vocal line continues with the lyrics "where you be - long, you and me,". The piano accompaniment continues with the same two-staff format. The second line of music is marked with chords F#m7, Dmaj7, C#m7, and Bm7. The lyrics are "where you be - long, you and me,".

Bm7/E E Bm7/E To Coda

to - geth - er, to - geth - er.

This system contains the third and fourth lines of music. The vocal line has the lyrics "to - geth - er, to - geth - er." and ends with a Coda symbol. The piano accompaniment continues. The third line of music is marked with chords Bm7/E, E, and Bm7/E. The lyrics are "to - geth - er, to - geth - er.".

Amaj9 F6/A A

This system contains the final two lines of music. The piano accompaniment continues on two staves. The fourth line of music is marked with chords Amaj9, F6/A, and A. There are no lyrics for this system.

Bm7/E A C+/G#

Bet - ter than ev - er, ah,

C#m7(b5)/G F#7 Bm7

this time for - ev - er. Ba - by, I missed_ your ten -

Dm C#m/E E

der touch. I've been out_ on my own_ and I learned_ so much. Come

A C+/G# C#m7(b5)/G

on, let me show_ you. Ah, come on, let me hold_ you.

F#7 Bm7

Don't be scared_ of what might_ come of this,_ I've been sav -

This system contains the first two measures of the piece. The vocal line begins with a whole rest in the first measure, followed by a half note 'Don't' and a half note 'be' in the second measure. The piano accompaniment features a treble clef with a key signature of three sharps (F#, C#, G#) and a bass clef with a key signature of two sharps (F#, C#). The piano part consists of chords and moving lines in both hands.

Dm C#m/E E A

in' up all_ my ten - der - ness._ Bet - ter than ev - er._

This system contains the next two measures. The vocal line continues with 'in' up all' in the first measure and 'my ten - der - ness.' in the second. The piano accompaniment continues with chords and moving lines. The key signature remains three sharps.

C D F G

Bet - ter than ev - er._

This system contains the next two measures. The vocal line has a whole rest in the first measure and 'Bet - ter than ev - er.' in the second. The piano accompaniment continues with chords and moving lines. The key signature remains three sharps.

A C D F G

Bet-ter than ev - er._ Bet - ter than ev - er._

This system contains the final two measures. The vocal line has a whole rest in the first measure and 'Bet - ter than ev - er.' in the second. The piano accompaniment continues with chords and moving lines. The key signature remains three sharps.

A C+/G# C#m7(b5)/G

Bet - ter than ev - er, I'm bet - ter than ev - er.

F#7 Bm7

You'll nev - er go look - ing for an - y - one else, I

Dm C#m/E E Eb

need - ed some time ___ 'til I found ___ my - self. Say hel - lo ___

D. S. al Coda

Coda
Repeat and fade

A C D F G

Bet - ter than ev - er. Bet - ter than ev - er.