

# Nobody Does It Better

Words by Carole Bayer Sager  
Music by Marvin Hamlisch

Slowly (♩ = 60)

Musical score for the first system of "Nobody Does It Better". It features four vocal staves (TENOR, TENOR, BASS, BASS) and a piano accompaniment. The tempo is marked "Slowly (♩ = 60)". The key signature is one sharp (F#) and the time signature is 4/4. The vocal parts are marked with a piano (*p*) dynamic. The lyrics "wa - da - do" are written under the vocal staves. The piano accompaniment includes a *mf* dynamic and various chords: G, G7, Gdim7, F#dim7, G7/D, and G7(b9).

Musical score for the second system of "Nobody Does It Better". It features four vocal staves and a piano accompaniment. The tempo is marked "Slowly (♩ = 60)". The key signature is one sharp (F#) and the time signature is 4/4. The vocal parts are marked with a mezzo-forte (*mf*) dynamic. The lyrics "No-bod-dy does . it bet - ter \_\_\_\_\_ makes me feel sad \_\_\_\_\_ for the" are written under the vocal staves. The piano accompaniment includes a *mf* dynamic and various chords: C, Cm, G7, C, and Cm. There are also triplets indicated by a "3" over the notes.

mm

mm

rest. No-bod-y does \_ it \_\_\_\_\_ half as good as you.

rest. No-bod-y does \_ it \_\_\_\_\_ half as good as you.

G7 C Cm B7<sup>b9</sup> B7(b9) Em7

*mf*

mm Yeah, \_\_\_\_\_ ba-by you're the best. \_ Look -

*mf*

mm Yeah, \_\_\_\_\_ ba-by you're the best. \_ Look -

Ba - by, you're \_ the best. \_ Yeah, \_\_\_\_\_ ba-by you're the best. \_ Look -

Ba - by, you're \_ the best. \_ Yeah, \_\_\_\_\_ ba-by you're the best. \_ I was-n't look - in' \_\_\_\_\_

Am7 D11 G G7 Gdim7 F#dim7 G G7/B

12

in', oo your love light.

in', oo your love light.

in', oo your love light.

but some-how you found me. I tried to hide from your love light.

C Cm G G7/B A9/G Ab9

15

oo To- oo To-

oo To- oo To-

oo To- oo To-

But like heav-en a-bove me the spy who loved me is keep-in' all my se-crets safe to-

G G7/B C Cm B7 E7(b9) Am7 D7

18

night. wa-da-do No-bod-y does it bet - ter

night. wa-da-do No-bod-y does it bet - ter

wa-da-do

night. wa-da-do

G C Cm G7

*mf*

21

some-times I wish some-one would. No-bod-y does it

some-times I wish some-one would. No-bod-y does it

oo oo

oo oo

C Cm G7 C Cm

24

— quite the way you do. Why d'you have to be so good? Why d'you have to be so

oo Why d'you have to be so

oo Why d'you have to be so

B7<sup>#9</sup> B7(♭9) Em7 Am7 D7 G G7 Gdim7 F#dim7

27

good? Yeah, hold me, hold

good? Yeah, hold me, hold

*mf* good? The way that you hold me when-ev - er you hold me,

*mf* good? The way that you hold me when-ev - er you hold me,

G G7/B C Cm

29

me, yeah, in - side you, ...that keeps me from run -

me, yeah, in - side you, ...that keeps me from run -

there's some kind of mag - ic in - side you... oo run -

there's some kind of mag - ic in - side you... oo run -

32

ning, but just keep it com - ing. — How d'you learn \_ to do the things you

ning, but just keep it com - ing. — oo — Things you

ning. oo —

ning. oo —

34

do? No - bod - y, \_\_\_

do? No - bod - y, \_\_\_

\_\_\_ No - bod - y, \_\_\_

\_\_\_ No - bod - y does \_ it

G7 C Cm

ff

36

\_\_\_ no - bod - y does it bet - ter, oo \_\_\_ makes me feel

\_\_\_ no - bod - y does it bet - ter, oo \_\_\_ makes me feel

\_\_\_ no - bod - y does it bet - ter, oo \_\_\_ makes me feel

bet - ter, \_\_\_ makes me feel sad \_\_\_ for the

G G/B C Cm

38

sad, makes me feel sad for the rest. \_\_\_ Yeah, \_\_\_ no-bod - y

sad, makes me feel sad for the rest. \_\_\_ Yeah, \_\_\_ no-bod - y

sad, makes me feel sad for the rest. \_\_\_ Yeah, \_\_\_ no-bod - y

rest. No-bod - y does it \_\_\_\_\_  
 G7 C Cm

40

does it half as good... Yeah, \_\_\_ ba - by, ba - by \_\_\_

does it half as good as you. Yeah, \_\_\_ ba - by, ba - by \_\_\_

does it half as good as you. Yeah, \_\_\_ ba - by, ba - by \_\_\_

\_\_\_ half as good as you. Yeah, \_\_\_ ba - by, ba - by \_\_\_

*ff* *ff* *ff*

\_\_\_ half as good as you. Yeah, \_\_\_ ba - by, ba - by \_\_\_

B7<sup>#9</sup><sub>9</sub> B7(b9) Em9 Am7 G



42

— ba - by you're the best, — ba - by you're the

— ba - by you're the best, — ba - by you're the

— ba - by you're the best, — ba - by you're the

— ba - by you're the best, — ba - by you're the

Cmaj7 C#m7(b5) D11 G G/B

44

*mf* best, ba - by you're the best, —

*mf* best, ba - by you're the best, — ba - by you're the best, —

*mf* best, ba - by you're the best, — ba - by you're the best, —

*mf* best, ba - by you're the best, — ba - by you're the best, —

C Cm/Eb G G/B C Cm/Eb

*f*

47

*mp*

No - bod - y does it, ba - by you're the best,

*mp*

oo ba - by you're the best. oo

*mp*

oo ba - by you're the best. oo

*mp*

oo ba - by you're the best. oo

*mf* *mp*

G G/B C Cm/Eb G G/B

50

*rall.*

ba - by you're the best.

*rall.*

oo

*rall.*

oo

*rall.*

oo

C Cm G G7 Gdim7 F#dim7 G

*rall.*