

# A better world to live in 146 1

Arr. by Noble Cain

Words and Music by  
WALTER JURMANN  
(A. S. C. A. P.)

Moderato

Sopranos

Altos

Tenors

Basses

Piano or Organ

The composer suggests that the first sixteen bars be sung in free tempo, as if being recited, beginning with the refrain, the tempo is constant and broad, becoming animated at the *piu mosso*, ©. Arranger

The world is in dan-ger; Time is run-ning fast;

The world is in dan-ger; Time is run-ning fast;

The world is in dan-ger; Time is run-ning fast;

The world is in dan-ger; Time is run-ning fast;

The world is in dan-ger; Time is run-ning fast;

*rit.*

# A better world to live in 146 2

Love and faith have gone a - stray. \_\_\_\_\_ We must get to-gether, U-  
Love and faith have gone a - stray. \_\_\_\_\_ We must get to-gether, U-  
Love and faith have gone a - stray. \_\_\_\_\_ We must get to-gether, U-  
Love and faith have gone a - stray. \_\_\_\_\_ We must get to-gether, U-

Annotations: (A) *ten.* *a tempo*

Annotations: (A) *ten.* *a tempo*

ni - ted at last; Then peace on earth will be for-ev-er to stay! — Let's  
ni - ted at last; Then peace on earth will be for-ev-er to stay! — Let's  
ni - ted at last; Then peace on earth will be for-ev-er to stay! — Let's  
ni - ted at last; Then peace on earth will be for-ev-er to stay! — Let's

Annotations: *f*

Annotations: *f*

# A better world to live in 146 3

REFRAIN (*Sweepingly*)

make — this great big world — a bet-ter place to  
make — this great big world — a bet-ter place to  
make — this great big world — a bet-ter place to  
make — this grea big world — a bet-ter place to

The first system of the refrain consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in a four-part setting, with the lyrics "make — this great big world — a bet-ter place to" repeated on each staff. The piano accompaniment features a steady bass line and a more active treble line with chords and moving lines.

live in, Where — there is no room — for want and  
live in, Where — there is no room — for want and  
live in, Where — there is no room — for want and  
live in, Where — there is no room — for want and

The second system of the refrain continues with four vocal staves and a piano accompaniment. The lyrics are "live in, Where — there is no room — for want and", repeated on each staff. The piano accompaniment continues with the same rhythmic and harmonic patterns as the first system.

# A better world to live in 146

(B)

fear. \_\_\_\_\_ Let's pray \_\_\_\_\_ un-til the wrong \_\_\_\_\_ will turn to

fear. \_\_\_\_\_ Let's pray \_\_\_\_\_ un-til the wrong \_\_\_\_\_ will turn to

fear. \_\_\_\_\_ Let's pray \_\_\_\_\_ un-til the wrong \_\_\_\_\_ will turn to

fear. \_\_\_\_\_ Let's pray \_\_\_\_\_ un-til the wrong \_\_\_\_\_ will turn to

The piano accompaniment consists of two staves: a grand staff with treble and bass clefs. It features chords and melodic lines that support the vocal parts. A circled 'B' is placed above the first measure of the piano part.

(B)

right; don't give in; Clouds \_\_\_\_\_ of war and hate \_\_\_\_\_ will dis-ap-

right; don't give in; Clouds \_\_\_\_\_ of war and hate \_\_\_\_\_ will dis-ap-

right; don't give in; Clouds \_\_\_\_\_ of war and hate \_\_\_\_\_ will dis-ap-

right; don't give in; Clouds \_\_\_\_\_ of war and hate \_\_\_\_\_ will dis-ap-

The piano accompaniment continues with similar harmonic and melodic structures as the first system, providing a steady accompaniment for the vocal lines.

# A better world to live in 146

© *più mosso*

pear. \_\_\_\_\_ Work \_\_\_\_\_ with un - der - stand - ing for  
*più mosso*

pear. \_\_\_\_\_ Work \_\_\_\_\_ with un - der - stand - ing for  
*più mosso*

pear. \_\_\_\_\_ Work \_\_\_\_\_ with un - der - stand - ing for  
*più mosso*

pear. \_\_\_\_\_ Work \_\_\_\_\_ with un - der - stand - ing for  
*più mosso*

The piano accompaniment consists of two staves. The right hand features a melodic line with a circled 'C' above it, and the left hand provides harmonic support with chords and moving lines.

hu - man dig - ni - ty; In \_\_\_\_\_ the hap - py

hu - man dig - ni - ty; In \_\_\_\_\_ the hap - py

hu - man dig - ni - ty; \_\_\_\_\_ In \_\_\_\_\_ the hap - py

hu - man dig - ni - ty; In \_\_\_\_\_ the hap - py

The piano accompaniment continues with two staves, maintaining the harmonic and melodic structure established in the first system.

# A better world to live in 146 6

*ten.* <sup>ⓓ</sup> *a tempo*

end-ing there'll be lib-er-ty. — Let's keep — this great big

end-ing there'll be lib-er-ty. — Let's keep — this great big

end-ing there'll be lib-er-ty. — Let's keep — this great big

end-ing there'll be lib-er-ty. — Let's keep — this great big

*ten.* <sup>ⓓ</sup> *a tempo*

world — a place we can be-lieve in; Then the world is

world — a place we can be-lieve in; Then the world is

world — a place we can be-lieve in; Then the world is

world — a place we can be-lieve in; Then the world is

world — a place we can be-lieve in; Then the world is

<sup>ⓓ</sup> *a tempo*

# A better world to live in 146 7

*last time rit.* 1 2

free, e - ter - nal - ly! Lets ly!

*last time rit.*

free, e - ter - nal - ly! Lets ly!

*last time rit.*

free, e - ter - nal - ly! Lets ly!

*last time rit.*

free, e - ter - nal - ly! Lets ly!



**E** *f* *ff*

Then the world is free!

*f* *ff*

Then the world is free!

*f* *ff*

Then the world is free!

*f* *ff*

Then the world is free!

**E** *f* *ff*

Ped. Ped.

