

Compared To What

Words & Music by Eugene McDaniels

Moderately ♩ = 104

B^b7



Said I



love the lie, lie the love, hang -

- ing on with push and shove.

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are "- ing on with push and shove." The piano accompaniment is in a bass clef with the same key signature, featuring a steady eighth-note bass line and chords in the right hand.

Pos - ses - sion is the mo - ti - va - tion,

The second system continues the musical score. The vocal line has the lyrics "Pos - ses - sion is the mo - ti - va - tion,". The piano accompaniment maintains the same rhythmic and harmonic structure as the first system.

hang - ing up the whole damn na - tion.

The third system of the musical score features the lyrics "hang - ing up the whole damn na - tion." in the vocal line. The piano accompaniment continues with its characteristic eighth-note bass line and chords.

Looks like we al - ways end up in a

The fourth system concludes the page with the lyrics "Looks like we al - ways end up in a" in the vocal line. The piano accompaniment provides harmonic support throughout.

rut. _____ Try'n to make it real, _____

but com - pared to

To Coda ◊

what?

Slaugh - ter - house is kill - ing hogs, twis -
 Pre - si - dent he's got his war, folks.

- ted child - ren are kill - ing frogs. Poor
 don't know just what it's for. No

- darn red necks roll - ing logs, tired
 one gives us rhyme or reason, you

old la - dies are kiss - ing dogs. And I
 have one doubt, they call it treason. I said

hate that hu - man lo - ver, that stink - ing mud.
 we're chick - en fea - thers all with - out one gut.

Try'n to make it real,
Try'n to make it real,

but com - pared to
but com - pared to

1. | 2.

what? Said the Go to
what?

church on Sun - day, sleep at night, try -

- ing to duck the wrath of God. Prea -

- chers fill - ing us with pride, - tell -

- ing what he thinks is right. But

he must be some kind of stu - pid

nut, he tries to make it

real, try to make it real,

yeah. Try to make it real, real,

— yeah. Try to make it real,—

real, — real, —

yeah. Try to make it real, —

yeah, real, —

real — real real, try to make it

real. Try to make it real,

yeah. But

where's the bee, and where's the honey? Where's

my God, and where's my money? Un -

- rcal va - lues, crass dis - tor - tion, un -

- wed mo - thers need a - bor - tion. And it

kind - a brings_ to mind_ oh,_____ young kin -

- der. He_____ tried_____.

tried,

This system contains the first two staves of music. The vocal line (top staff) begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4, all under a slur. The piano accompaniment (middle and bottom staves) features a complex chord in the right hand and a rhythmic bass line in the left hand.

tried,

This system contains the second two staves of music. The vocal line continues with a half note G4, a quarter note A4, and a quarter note B4, all under a slur. The piano accompaniment continues with the same chordal and rhythmic patterns.

tried to make it real.

This system contains the third two staves of music. The vocal line starts with a half note G4, a quarter note A4, and a quarter note B4, all under a slur. The piano accompaniment continues with the same chordal and rhythmic patterns.

Tried to make it

This system contains the fourth two staves of music. The vocal line starts with a half note G4, a quarter note A4, and a quarter note B4, all under a slur. The piano accompaniment continues with the same chordal and rhythmic patterns.

real, yeah. But com - pared to

This system contains a vocal line and piano accompaniment. The vocal line starts with a rest, followed by the lyrics "real, yeah." and "But com - pared to". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

D.S. al Coda

what? Said I

This system continues the vocal line with the lyrics "what?" and "Said I". The piano accompaniment maintains the same rhythmic pattern as the first system.

⊕ CODA

This system consists of piano accompaniment for the Coda section. It features a complex rhythmic pattern with many sixteenth notes in both hands.

repeat to fade

This system continues the piano accompaniment for the Coda section, ending with a repeat sign and a fermata over the final chord.

Compared To What

Med. Gospel/Rock

Eugene McDaniels
(As sung by Les McCann)

$\text{♩} = 144$

N.C.

(cowbell)

(etc.)

(8)

(pn. w/ bs.)
mf

$E^b M_7$ (piano solo) $E^b 7$ $D M_7$ $F 7$

16 8 8 8

(bs. & dr. simile)

(dr. play time)

A F_{bass} $G^{\#} M_7 / F$ $F^{\circ 7}$ $F 7$ (2) $F^{\#}_{bass}$ $G^{\#} M_7 / F^{\#}$ $F^{\# \circ 7}$ $F^{\#} 7$

(alto solo)

$F^{\#}_{bass}$ $G^{\#} M_7 / F^{\#}$ $F^{\# \circ 7}$ $F^{\#} 7$ G_{bass} $A M_7 / G$ $G^{\circ 7}$ $G 7$ (2)

$D^{\flat} / A^{\flat} A^{\flat}$ D^{\flat} / A^{\flat} $D / A A$ D / A $E^{\flat} / B^{\flat} B^{\flat}$ E^{\flat} / B^{\flat}

poco a poco cresc.

$E / B B$ E / B C^{13}_{sus} $F 7$ B^{\flat} / C $F 7$ B^{\flat} / C (2)

B $F 7$ B^{\flat} / C $F 7$ $F 7$ B^{\flat} / C $F 7$ B^{\flat} / C

mf I love the lie and lie the love, a-hang-in' on with push

and shove. Pos-ses-sion is the mo-ti-va-tion that is

hang-in' up the whole damn na-tion. Looks like we al-ways

Bass plays variations on original bass line throughout. Vocal sounds one octave lower than written. Coda vamp is played 24 times on recording (three 16 bar phrases).

end up in a rut. Ev - 'ry- bod- y now, Tryin' to make it real

com- pared to what. Come on ba - by.

(Solo) **(4x's)**

Repeat to **(B)** for more verses;
after fourth verse, D.S. al
fifth verse al Coda

(Solo) **(On cue)**

(Vamp till cue)

(dr.) break

Tryin' to make it real compared to what *ff*

2nd VERSE

Slaughterhouses are killin' hogs; twisted children are killin' frogs;
Poor dumb rednecks rollin' logs; tired old ladies kissin' dogs.
I hate the human love of that stinkin' mutt. I can't use it.
Tryin' to make it real compared to what. (Come on baby, now).

3rd VERSE

The President he's got his war; folks don't know just what it's for.
Nobody gives us rhyme or reason; have one doubt, they call it treason.
We're chicken feathers all without one gut. God damn it.
Tryin' to make it real compared to what. (Sock it to me).

4th VERSE

Church on Sunday, sleep and nod; tryin' to duck the wrath of God.
Preachers fillin' us with fright; they all tryin' to teach us what they think is right.
They really got to be some kind of nut. I can't use it.
Tryin' to make it real compared to what.

5th VERSE

Where's that bee and where's that honey? Where's my God and where's my money?
Unreal values, crass distortion; unwed mothers need abortions.
Kind of brings to mind old young King Tut. He did it now.
Tryin' to make it real compared to what.

Melody is freely interpreted and varies with each verse.