

# Another Day

Words and Music by  
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Moderately bright

Dmaj9



Bm



F#m



G



A



Dmaj9



Bm



*mf*

F#m



G



A



D5



C5



D5



C5



Who do you think you are, —

D5



C5



F#5



G5



A5



D5



C5



barg - ing in on me and my — gui - tar? — Lit - tle girl, hey,

D5



C5



D5



C5



F#5



G5



A5



the door is that way. You bet-ter go, — you know the fire — is out — an - y - way.

A A/G A/B Bm7

Take your pow - der, take your can - dle, Your sweet whis per I

The first system of the musical score features a vocal line and piano accompaniment. The vocal line starts with a treble clef and a key signature of one sharp (F#). The lyrics are "Take your pow - der, take your can - dle, Your sweet whis per I". Above the vocal line, four guitar chord diagrams are provided: A, A/G, A/B, and Bm7. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a simple bass line.

A/B Bm7 A A/G

just can't han dle. Well, take — your hair — in the moon - light,

The second system continues the musical score. The vocal line lyrics are "just can't han dle. Well, take — your hair — in the moon - light,". Above the vocal line, four guitar chord diagrams are provided: A/B, Bm7, A, and A/G. The piano accompaniment continues with chords and a bass line.

D/F# G A B

your brown eyes. Good - bye, good night!

The third system concludes the first part of the song. The vocal line lyrics are "your brown eyes. Good - bye, good night!". Above the vocal line, four guitar chord diagrams are provided: D/F#, G, A, and B. The piano accompaniment includes a change in time signature from 4/4 to 2/4 and back to 4/4.

I should tell — you, I should tell you.

The fourth system shows the final part of the song. The vocal line lyrics are "I should tell — you, I should tell you.". The piano accompaniment features a change in time signature to 6/4.

Emaj7 B E A

I should tell — you, I should... No! An - oth - er time,

The first system of the musical score features a vocal line and piano accompaniment. The vocal line begins with the lyrics "I should tell — you, I should... No! An - oth - er time,". The piano accompaniment consists of a right-hand melody and a left-hand bass line. The key signature is one sharp (F#) and the time signature is 4/4. Chord diagrams for Emaj7, B, E, and A are provided above the vocal line.

D G D/F# E A D G D/F# E

an - oth - er place, our temp - 'ra - ture would - climb, there'd be a long em - brace,

The second system continues the musical score. The vocal line has the lyrics "an - oth - er place, our temp - 'ra - ture would - climb, there'd be a long em - brace,". The piano accompaniment continues with the same melodic and harmonic structure. Chord diagrams for D, G, D/F#, E, A, D, G, D/F#, and E are shown above the vocal line.

A D G D/F# E A

We'd do an - oth - er dance, — it'd be an - oth - er play. Look - ing for ro - mance?

The third system of the score features the vocal line with lyrics "We'd do an - oth - er dance, — it'd be an - oth - er play. Look - ing for ro - mance?". The piano accompaniment provides harmonic support. Chord diagrams for A, D, G, D/F#, E, and A are placed above the vocal line.

D G D/F# E

Come back an - oth - er day, — an - oth - er

The final system on the page shows the vocal line with lyrics "Come back an - oth - er day, — an - oth - er". The piano accompaniment concludes the piece. Chord diagrams for D, G, D/F#, and E are provided above the vocal line.

A F Fm

day. The heart may

Cm Bb Ab Eb Bb/D

freeze, or it can burn.

Cm F Ab

The pain will ease if I can

Eb Bb/D Cm Bb/D

learn. There is no future,





there is no past. I live this







mo - ment as my last.







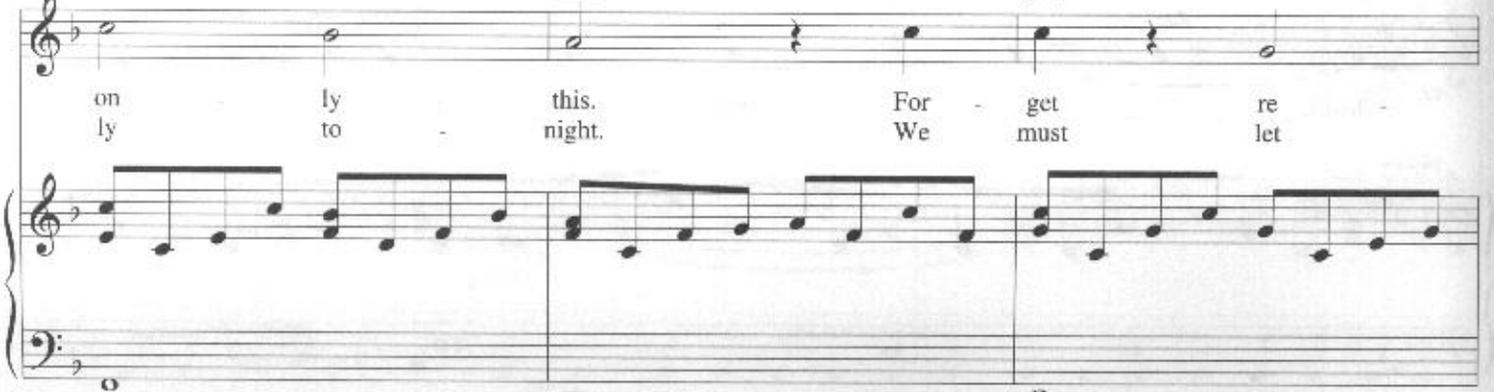

There's on - ly us, there's  
on - ly ly yes, on








on ly ly to this. night. For We get must re let



Bb F/C Csus F

gret or life is yours to miss. No  
go to know \_\_\_\_\_ what's right. No

C/F Bb/F F C/F Bb/F

oth er road, no oth er  
oth er er course, no oth er

Dm C/E Fsus

way, no day but to - day.  
way, no day but to - day.

To Coda ⊕

F A7 D5 C5 D5 C5

Ex - cuse me if I'm off track, but if

D5 C5 F#5 G5 A

you're so wise, then tell me why do you need smack?

A/G

Take your needle, take your fancy prayer.

A/B Bm7 A/B Bm7 A A7/G

Don't forget, get the moon-light out of your hair. Long ago you might've

D/F# G A

lit up my heart, but the fire's dead, ain't never ever gonna

B

E A

start. An - oth - er time,

D G D/F# E A D G D/F# E

an oth - er place, the words would on - ly rhyme, we'd be in out - er space.

A D G D/F# E A

It'd be an oth er song, - we'd sing an - oth - er way. You want to prove me wrong,

D G D/F# E E7

— come back an - oth - er day, — an - oth - er



D.S. al Coda

day. \_\_\_\_\_ There's

CODA



I can't con-



trol. (Con - trol your tem - per. \_\_\_\_\_) My



des ti - ny. (She does - n't

B $\flat$  C/B $\flat$  B $\flat$ 5 F

see.) I trust my soul; (Who says that my

Fmaj7 F G5

there's on ly a soul? is just to

A5 D

be. (Just let me be. ) (Who There's

A/D G/D D A/D G/D

do on you ly think now, you are, there's on ly

Bm A/C# G

here. (barg in in to on the me and  
Give in in to the love, or

D/A A D A/D G/D

my live in gui - tar. fear. (Lit tle girl, hey,  
No oth er

D A/D G/D Bm

path the door is no that oth way.) er way, no

A/C# Dsus D

day but to day. (The fire's out an - y - way.

Bm7 A/C# Dsus

No day but to day. (Take your powder,

take your candle. No day but to day.

(Take your brown eyes, your pretty smile, your silhouette. No day

but to day. (An other time, an other place, an

Bm7 A/C# Dsus

D Bm7 A/C#

Dsusp D Bm7

A/C# Dsus

D Bm7

oth - er rhyme, a warm em - brace. ) No day

A/C# Dsus D Dsus/B Bm7

but (An - oth - er dance, an - oth - er way, an - to - day.

F#5 G5 A5 G/A

oth - er chance, an - oth - er day.

Am C/D D

No day but to - day. )

8vb