

PIANO-CONDUCTOR

RENT

15

ANOTHER DAY

(ROGER, MIMI, OTHERS)

(2)

PIANO

DR. SOLO

3

4

5

D^b $B^b m. 7$ $F m.$ G^b A^b D^b $B^b m. 7$ $F m.$ G^b A^b

Detailed description: This block contains the piano introduction for the song. It features a grand staff with treble and bass clefs. The key signature is B-flat major (two flats). The music starts with a circled '2' above the staff. The first measure is a whole rest. The second measure has a '3' above it and contains a triplet of eighth notes in the bass clef. The third measure has a '4' above it and contains a triplet of eighth notes in the bass clef. The fourth measure has a '5' above it and contains a triplet of eighth notes in the bass clef. Chord symbols are written above the treble clef staff: D^b , $B^b m. 7$, $F m.$, G^b , A^b , D^b , $B^b m. 7$, $F m.$, G^b , A^b . The word 'PIANO' is written in a box above the second measure. 'DR. SOLO' is written in a box above the first measure of the bass clef staff.

VERSE (BS. 84)

(6) (ROGER:

7

8

WHO DO YOU THINK YOU ARE? BAR-GING IN ON

$D^b (No 3)$ $C^b (No 3)$ $D^b (No 3)$ $C^b (No 3)$ $D^b (No 3)$

Detailed description: This block contains the first line of the verse. It features a grand staff with treble and bass clefs. The key signature is B-flat major. The music starts with a circled '6' above the staff. The first measure has '(ROGER:' written above it. The second measure has a '7' above it. The third measure has an '8' above it. The lyrics 'WHO DO YOU THINK YOU ARE?' are written below the first two measures, and 'BAR-GING IN ON' is written below the third measure. Chord symbols are written below the treble clef staff: $D^b (No 3)$, $C^b (No 3)$, $D^b (No 3)$, $C^b (No 3)$, $D^b (No 3)$.

9

10

11

ME AND MY GUI-TAR LIT-TLE GIRL HEY THE DOOR IS THAT WAY

$F (No 3)$ $G^b (No 3)$ $A^b (No 3)$ $D^b (No 3)$ $C^b (No 3)$ $D^b (No 3)$ $C^b (No 3)$

Detailed description: This block contains the second line of the verse. It features a grand staff with treble and bass clefs. The key signature is B-flat major. The music starts with a '9' above the staff. The first measure has a '10' above it. The second measure has a '11' above it. The lyrics 'ME AND MY GUI-TAR LIT-TLE GIRL HEY THE DOOR IS THAT WAY' are written below the first three measures. Chord symbols are written below the treble clef staff: $F (No 3)$, $G^b (No 3)$, $A^b (No 3)$, $D^b (No 3)$, $C^b (No 3)$, $D^b (No 3)$, $C^b (No 3)$.

12

13

14

YOU BET-TER GO YOU KNOW THE FI-RE'S OUT AN-Y-WAY TAKE THE POW-DER

$D^b (No 3)$ $F (No 3)$ $G^b (No 3)$ A^b

Detailed description: This block contains the third line of the verse. It features a grand staff with treble and bass clefs. The key signature is B-flat major. The music starts with a '12' above the staff. The first measure has a '13' above it. The second measure has a '14' above it. The lyrics 'YOU BET-TER GO YOU KNOW THE FI-RE'S OUT AN-Y-WAY TAKE THE POW-DER' are written below the first three measures. Chord symbols are written below the treble clef staff: $D^b (No 3)$, $F (No 3)$, $G^b (No 3)$, A^b .

p/c

2.

ANOTHER DAY

Roger

15 TAKE YOUR CAN-DLE YOUR SWEET WHIS-PER I JUST CAN'T HAN-DLE

16 17

18 WE'LL TAKE YOUR HAIR IN THE MOON-LIGHT YOUR BROWN EYES GOOD-

19 20

21 - BYE GOOD NIGHT

22 23

24 I SHOULD TELL YOU I SHOULD TELL YOU I SHOULD TELL YOU I SHOULD-- NO!

25 26 27

Chords: A^b7/G^b , A^b/B^b , $B^b m.7$, A^b/B^b , $B^b m.7$, A^b , A^b7/G^b , D^b/F , G^b , A^b , B^b , $E^b ma.7$, f

Other markings: (85.04), (pno.), mf, f

p/c

3.

ANOTHER DAY

(28) Roger

29 30

AN-OTH-ER TIME AN-OTH-ER PLACE OUR TEM-PRA-TURE WOULD CLIMB

E^b A^b D^b G^b E^b A^b

31 32 33

THER'D BE A LONG EM-BRACE... WE'D DO AN-OTH-ER DANCE... I'D BE AN-OTH-ER PLAY...

D^b G^b E^b A^b D^b G^b

34 35 36

... LOOK-ING FOR RO-MANCE... COME BACK AN-OTH-ER DAY ...

E^b A^b D^b G^b E^b

37 38 39

... AN-OTH-ER DAY ...

E^b A^b E

p/c

4.

ANOTHER DAY

(4/4) MIMI:

41 42

THE HEART MAY FREEZE OR IT CAN

(PND.) Em. Bm. A G D/F#

43 44 45

BURN THE PAIN WILL EASE

D A/C# Bm.7 E

46 47 48

IF I CAN LEARN THERE IS NO

G D/F# D A/C# Bm.

49 50 51

FUTURE THERE IS NO PAST

A/C# D E

p/c

5.

ANOTHER DAY

Mimi

52 I LIVE THIS MOMENT AS _____ MY LAST _____

53

54

55

G F#A# B B/A B

56

57 THERE'S ON- LY US THERE'S ON- LY

58

59

E B/E A/E E B/E A/E

60 THIS FOR- GET RE- GRET OR LIFE IS YOURS TO

61

62

63

C#m.7 B/D# A B

64

65 MISS NO OTH- ER ROAD NO OTH- ER

66

67

E B/E A/E E B/E A/E

P/C

6.

ANOTHER DAY

Mimi

68 69 70 71

WAY NO DAY BUT TO-DAY

$C\sharp m.7$ $B/D\sharp$ $E\text{ sus.4}$ E $f\ G\sharp7$

(72) ROGER:

73 74

EX-CUSE ME IF I'M OFF TRACK - BUT IF YOU'RE SO WISE - THEN TELL ME

$D^b(\text{No } 3)$ $C^b(\text{No } 3)$ $D^b(\text{No } 3)$ $C^b(\text{No } 3)$ $D^b(\text{No } 3)$ $C^b(\text{No } 3)$

(85. 84)

75 76 77

WHY DO YOU NEED SMACK TAKE YOUR NEEDLE TAKE YOUR FANCY PRAYER -

$F(\text{No } 3)$ $G^b(\text{No } 3)$ A^b A^b A^b/G^b

78 79 80

— AND DON'T FORGET TAKE THE MOON-LIGHT OUT - OF YOUR HAIR LONG A-GO YOU MIGHT-VE

A^b/B^b $B^b m.7$ A^b/B^b $B^b m.7$ A^b

plc

7.

ANOTHER DAY

Roger

81 82

LIT UP MY HEART — BUT THE FI-RE'S DEAD — AIN'T NE-VER

Ab7/Gb *Db/F*

(85.84)

83 84 85

E-VER GON-NA START —

Gb *Ab* *Bb*

(86) 87 88

AN-OTH-ER TIME AN-OTH-ER PLACE THE WORDS WOULD ON-LY RHYME

Eb *Ab* *Db* *Gb* *Eb*

(PNO)

89 90 91

WE'D BE IN OUT-ER SPACE IT'D BE AN-OTH-ER SONG — WE'D SING AN-OTH-ER WAY

Db *Gb* *Eb* *Eb* *Ab* *Db* *Gb* *Eb*

plc

8.

ANOTHER DAY

92 Roger

YOU WANT TO PROVE ME WRONG... COME AN-OTH-ER DAY
BACK

93 94

95 AN-OTH-ER DAY

96 97

98

MIMI:

THERE'S ON- LY YES ON- LY TO-

99 100 101

p/c

Mimi

9.

ANOTHER DAY

102 (MIMI) 103 104

- NIGHT WE MUST LET GO TO

C#m.⁷ B/D# A

105 106 107

KNOW WHAT'S RIGHT NO OTH- ER

B E B/E A/E

108 109 110

COURSE NO OTH- ER WAY NO

E B/E A/E C#m.⁷

111 112 113

DAY BUT TO-DAY

B/D# E sus.⁴ E

114

MIMI & OTHERS:

115 I CAN'T CON-TROL

116

117

ROGER:

CON-TROL YOUR TEM-PER-

A E E(#4) E

118

119 MY DES-TI-NY

120

121

SHE DOES-N'T

A E(#4) E

122

123 I TRUST MY SOUL

124

125 MY ON-LY

SEE WHO SAYS THAT THERE'S A

A E

P/C

11.

ANOTHER DAY

126 M.+D. SOUL
 127 IS JUST TO BE
 128
 129 JUST LET ME BE

F# G#(No 3) G#7

130 THERE'S ON- LY NOW THERE'S ON- LY
 WHO DO YOU THINK YOU ARE?

D^b A^b/D^b G^b/D^b D^b A^b/D^b G^b/D^b

134 HERE GIVE IN- TO LOVE OR LIVE IN
 135 BAR- GING IN ON ME AND MY GUITAR
 136
 137

B^bm.⁷ A^b/C G^b D^b/A^b A^b

M+D: 138 FEAR NO OTH- ER PATH NO OTH- ER

R: LIT-TLE GIRL, HEY THE DOOR IS THAT WAY

Db A^b/D^b G^b/D^b D^b A^b/D^b G^b/D^b

142 WAY NO DAY BUT TO-DAY

THE FI-RE'S OUT AN-Y-WAY

B^b m. A^b/C D^b sus. 4 D^b

146 NO DAY BUT TO-DAY

TAKE THE POW-DER TAKE THE CAN-DLE

G^b/B^b A^b/C D^b

p/c

13.

ANOTHER DAY

(150)

M+D:

R:

153

154

155

156

157

158

p/c

14.

ANOTHER DAY

159 (160) 161 rit....

M+O: BUT TO-DAY

R: AN-OTH-ER DANCE, AN-OTH-ER WAY AN-OTH-ER CHANCE, AN-

A/c Db Bbm F(NO3) G4(NO3) Ab l.v. Red.

162 163 164 NO DAY BUT TO-

- OTH- ER DAY

165 166 167 168 DAY

115

Detailed description of the musical score: The score is written on four systems of staves. The first system (measures 159-161) includes vocal lines for M+O and R, and piano accompaniment with chords A/c, Db, Bbm, F(NO3), G4(NO3), and Ab. The second system (measures 162-164) continues the vocal lines with lyrics 'NO DAY BUT TO-' and '- OTH- ER DAY', and piano accompaniment. The third system (measures 165-168) shows the vocal line for 'DAY' and piano accompaniment. The score includes various musical notations such as slurs, ties, and dynamic markings like 'rit....' and 'Red.'.