



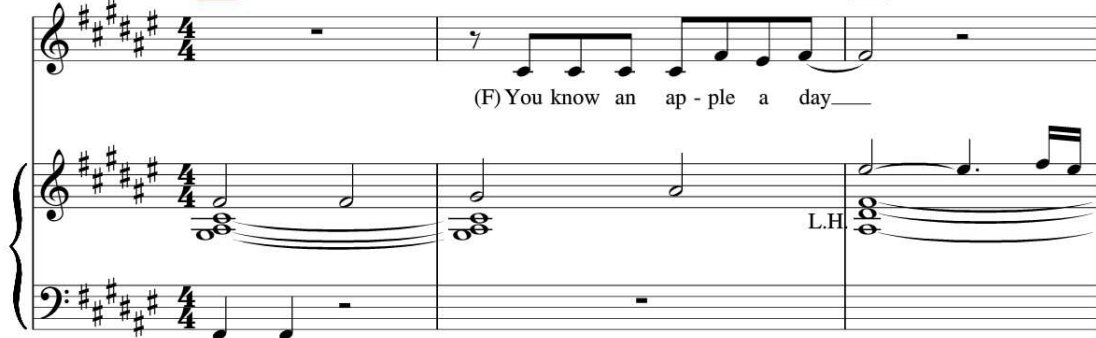
# An Apple A Day

Words & Music by Søren Rasted & Claus Norreen



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♩ = 132

F#add9  D#m/A# 





(F) You know an ap - ple a day\_\_\_

C#sus4  C# 




won't keep the doc - tor a - way.\_\_\_\_ Wel-


F# 



- come to the cli-chés, wel - come to the part where\_\_\_ we wan-na fin-ish what  
all the peo-ple on\_\_\_ your way\_ up 'cos they'll eat you heart out on the

B 

— we can't start. Come and get me. Just don't  
 — way\_ down. Come and get me, start what



F# 

— miss the wat - er till the well is dry, you've got to learn walk - ing af -  
 — you can't fin - ish, stick to what you can't. Life is here to help us, get



B 

- ter you can fly. Come and get me. What goes in  
 — things out of hand. Come and get us.



C#sus4  4fr    C#     F#/C#     C#7     C#     B/D#  4fr

will get out, what goes up comes right down. We go up, we go up, we go up.



(F) You know an ap - ple a day — (You know a ap - ple a day —) won't keep the doc - tor a - way.

— (Won't keep the doc - tor a way. —) We're nev - er taught what we teach — and won't prac

- tise — what we preach. — You know an ap - ple a day

— (You know an ap - ple a day — won't keep your trou - bles a way. —) Won't keep my trou - bles a way.

Bmaj<sup>9</sup> C#<sup>7</sup>sus<sup>4</sup> 4fr

Once bit - ten bye - bye, all the cli - chés\_ here to die.

1. F# C# 2, 3. F#

Just eat 'Cause you are\_

C# F#sus<sup>4</sup> F#

what you're eat - ing. Don't stick\_ to whats true. (Don't stick ('Cause you are\_ what you're eat - ing.)

D#maj<sup>9</sup> D#m Bmaj<sup>9</sup>

to what's true.) You are\_ what you're eat - ing. (Yes you are\_ what you're eat -

**C#7sus4** **F#** **C#** **To Coda**  $\phi$

Let it come\_\_\_ as it can. We are

**D#m** **Esus2**

\_\_\_ what we are, what's built\_\_\_ up will fall. \_\_\_

**B**

Do\_\_\_ what you want and be. \_\_\_

**G#m7** **C#7sus4** **D.S. al Coda**

hap - py, be hap - py, be hap - py. You know an ap - ple a day. \_\_\_

♩ CODA F#add9



— what we are, what's built—

This system contains the first two measures of the CODA. The vocal line starts with a whole note on G4, followed by a half note on A4, and another whole note on G4. The piano accompaniment features a sustained chord in the right hand and a bass line in the left hand.

D#m/A#



C#sus2



— up will fall. Do what you want

L.H.

This system contains the next two measures. The vocal line continues with a half note on G4, a quarter note on A4, and a half note on G4. The piano accompaniment includes a section labeled 'L.H.' in the left hand. The system concludes with a whole note on G4.

C#



F#add9



and be hap - py.

This system contains the final two measures. The vocal line has a quarter note on G4, a quarter note on A4, and a half note on G4. The piano accompaniment features a sustained chord in the right hand and a bass line in the left hand.