

# Bad Day

Words & Music by Daniel Powter

$\text{♩} = 140$   $\text{♪} = \text{♪} \text{♪}$   
N.C.

The first system of music features a vocal line in the upper staff with four whole rests. The piano accompaniment is in 4/4 time with a key signature of two flats (B-flat and E-flat). The right hand plays a sequence of chords: E-flat major (E-flat, G, B-flat), D-flat major (D-flat, F, A-flat), C major (C, E, G), and B-flat major (B-flat, D, F). The left hand plays a steady bass line of quarter notes: B-flat, G, F, E-flat, D, C, B-flat, A-flat.

The second system includes a vocal line with the lyrics "Where is the mo - ment we need - ed the most?\_\_\_\_\_". The piano accompaniment continues with the same chord and bass line structure as the first system.

The third system includes a vocal line with the lyrics "You kick up the leaves,\_\_\_ and the ma - gic is lost.\_\_\_\_\_". The piano accompaniment continues with the same chord and bass line structure as the first system.

Cm

E<sup>b</sup>/B<sup>b</sup>

A<sup>b</sup>

E<sup>b</sup>/G

They tell me your blue\_\_\_ skies fade\_\_\_ to grey.\_\_\_\_ They tell me your pas - sion's gone\_\_\_ a - way,\_\_\_

The first system of music features a vocal line in the treble clef and piano accompaniment in the grand staff. The key signature has two flats (Bb and Eb). The vocal line begins with a 7-measure rest, followed by the lyrics. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

Fm<sup>7</sup>

B<sup>b</sup>

B<sup>b</sup>sus<sup>2</sup>

B<sup>b</sup>

\_\_\_ and I don't need\_\_\_ no car - ry'n' on.\_\_\_\_

The second system continues the vocal line and piano accompaniment. The vocal line has a 7-measure rest before the lyrics. The piano accompaniment continues with chords and a bass line.

E<sup>b</sup>

A<sup>b</sup>

B<sup>b</sup>

A<sup>b</sup>6

You stand in the line\_\_\_ just to hit a new low.\_\_\_\_

The third system continues the vocal line and piano accompaniment. The vocal line has a 7-measure rest before the lyrics. The piano accompaniment continues with chords and a bass line.

E<sup>b</sup>

A<sup>b</sup>

B<sup>b</sup>

You're fak-ing a smile\_\_\_ with the cof-fee to go.\_\_\_\_

The fourth system continues the vocal line and piano accompaniment. The vocal line has a 7-measure rest before the lyrics. The piano accompaniment continues with chords and a bass line.

Cm



E<sup>b</sup>/B<sup>b</sup>



A<sup>b</sup>



E<sup>b</sup>/G



You tell me your life's been way off - line, you're fall - ing to pie - ces ev - 'ry time, -

Fm<sup>7</sup>



B<sup>b</sup>



N.C.

and I don't need no car - ry'n' on. 'Cos you had a bad

§

E<sup>b</sup>



A<sup>b</sup>



Fm<sup>7</sup>



B<sup>b</sup>



day, you're tak - ing one down, you sing a sad song just to turn it a - round. You say you don't

E<sup>b</sup>



A<sup>b</sup>



Fm<sup>7</sup>



know, you tell me "don't lie", you work at a smile and you go for a ride.

**B<sup>b</sup>** **To Coda II** **Cm** **E<sup>b</sup>/B<sup>b</sup>**

— You had a bad day, the cam-'ra don't lie, you're com-ing back

**A<sup>b</sup>** **E<sup>b</sup>/G** **To Coda I** **Fm<sup>7</sup>** **B<sup>b</sup>**

down and you real-ly don't mind. You had a bad day, — you had a bad

**E<sup>b</sup>5** **A<sup>b</sup>sus<sup>2</sup>** **B<sup>b</sup>7sus<sup>4</sup>** **B<sup>b</sup>sus<sup>4</sup>** **B<sup>b</sup>** **A<sup>b</sup>**

day.

**E<sup>b</sup>5** **A<sup>b</sup>sus<sup>2</sup>** **B<sup>b</sup>sus<sup>4</sup>add<sup>9</sup>** **B<sup>b</sup>7**

Cm



E<sup>b</sup>/B<sup>b</sup>



A<sup>b</sup>



E<sup>b</sup>/G



Well, you need a blue sky ho - li - day. The point is, they laugh at what you say,

Fm<sup>7</sup>



B<sup>b</sup>



B<sup>b</sup>sus<sup>2</sup>



B<sup>b</sup>



D.S. al Coda I

and I don't need no car - ry'n' on. You had a bad

⊕ Coda I

Fm<sup>7</sup>



day.

Mm, what a ho -

E<sup>b</sup>/G



G<sup>b</sup>



li - day.

Some-times the sys - tem goes on the blink, and the

whole thing, it turns out wrong. — You might not make it back, —

— and you know\_ that you could be, well, oh that strong, — and I'm not wrong, —

— yeah, — yeah, yeah, — yeah. —

So where is the pas - sion when you need it the most? — Oh, — you and I! —

D.S. al Coda II

— You kick up the leaves, — and the ma - gic is lost. — 'Cos you had a bad

⊕ Coda II

Cm  
8fr

Baug  
7fr

E<sup>b</sup>/B<sup>b</sup>  
6fr

day. You see what you're like? — And how does it feel — for one more time? —

F<sup>9</sup>/A  
7fr

F<sup>7</sup>  
8fr

A<sup>b</sup>  
4fr

B<sup>b</sup>

— You had a bad day, — you had a bad

E<sup>b</sup>  
6fr

A<sup>b</sup>  
4fr

Fm<sup>7</sup>

B<sup>b</sup>

*Repeat to fade w/ad lib.vocals*

day. Had a bad