

Bad Day

Words & Music by Daniel Powter

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

The first system of music features a vocal line on a single staff with a treble clef, a key signature of two flats (B-flat and E-flat), and a 4/4 time signature. The vocal line consists of four measures of whole rests. Below the vocal line is a piano accompaniment consisting of two staves: a right-hand staff with a treble clef and a left-hand staff with a bass clef. The piano accompaniment begins with a piano (p) dynamic marking. The right-hand part plays a sequence of chords and eighth-note patterns, while the left-hand part plays a steady eighth-note bass line.

The second system of music includes a vocal line with lyrics. The vocal line starts with a whole rest, followed by a melodic phrase: "Where is the mo - ment we need - ed the most?". The piano accompaniment continues with the same right-hand and left-hand parts as in the first system.

The third system of music includes a vocal line with lyrics. The vocal line starts with a quarter rest, followed by a melodic phrase: "You kick up the leaves, and the ma - gic is lost.". The piano accompaniment continues with the same right-hand and left-hand parts as in the previous systems.

Cm

E^b/B^b

A^b

E^b/G

They tell me your blue___ skies fade___ to grey.____ They tell me your pas - sion's gone___ a - way,___

Fm⁷

B^b

B^bsus²

B^b

___ and I don't need___ no car - ry'n' on.____

E^b

A^b

B^b

A^b6

You stand in the line___ just to hit a new low.____

E^b

A^b

B^b

You're fak-ing a smile___ with the cof-fee to go.____

Cm



E^b/B^b



A^b



E^b/G



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

Fm⁷



B^b



N.C.

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

§

E^b



A^b



Fm⁷



B^b



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

E^b



A^b



Fm⁷



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

B^b **Cm** **E^b/B^b**

To Coda II \oplus 8fr 6fr

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

A^b **E^b/G** **Fm⁷** **B^b**

To Coda I \oplus 4fr 3fr

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

E^b5 **A^bsus²** **B^b7sus⁴** **B^bsus⁴** **B^b** **A^b**

day.

E^b5 **A^bsus²** **B^bsus⁴add⁹** **B^b7**

Cm



E^b/B^b



A^b



E^b/G



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

Fm⁷



B^b



B^bsus²



B^b



D.S. al Coda I

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

⊕ Coda I

Fm⁷



day.

Mm, what a ho -

E^b/G



G^b



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^b/B^b
6fr

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

F⁹/A
7fr

F⁷
8fr

A^b
4fr

B^b

— You had a bad day, — you had a bad

E^b
6fr

A^b
4fr

Fm⁷

B^b

Repeat to fade w/ad lib. vocals

day. Had a bad