

Bad Day

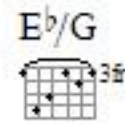
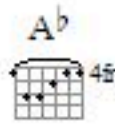
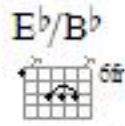
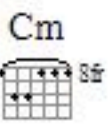
Words & Music by Daniel Powter

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

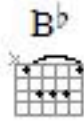
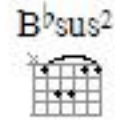
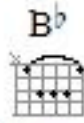
The first system of music consists of three staves. The top staff is a single treble clef staff with a 4/4 time signature and a key signature of two flats (B-flat and E-flat). It contains four measures of whole rests. The middle and bottom staves are grouped as a grand staff (treble and bass clefs). The middle staff contains a piano accompaniment with chords and eighth notes. The bass staff contains a bass line with quarter notes and a long note with a slur.

The second system of music consists of three staves. The top staff is a single treble clef staff with a 4/4 time signature and a key signature of two flats. It contains a vocal line with a melody and lyrics: "Where is the mo - ment we need - ed the most? ____". The middle and bottom staves are grouped as a grand staff (treble and bass clefs) and contain the same piano accompaniment as the first system.

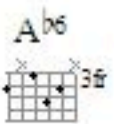
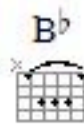
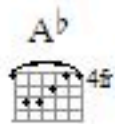
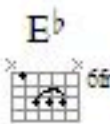
The third system of music consists of three staves. The top staff is a single treble clef staff with a 4/4 time signature and a key signature of two flats. It contains a vocal line with a melody and lyrics: "You kick up the leaves, ____ and the ma - gic is lost. ____". The middle and bottom staves are grouped as a grand staff (treble and bass clefs) and contain the same piano accompaniment as the first system.



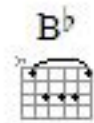
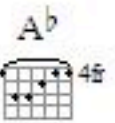
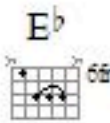
They tell me your blue__ skies fade__ to grey.___ They tell me your pas - sion's gone__ a - way,.



__ and I don't need__ no car - ry'n' on.___



You stand in the line__ just to hit a new low.___



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 *To Coda II* **Cm** **E^b/B^b**

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

A^b **E^b/G** *To Coda I* **Fm⁷** **B^b**

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^b7sus⁴add⁹** **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

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

D.S. al Coda I

⊕ 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

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

— You had a bad day, — you had a bad

day. Had a bad —