

# Bad Day

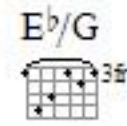
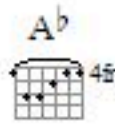
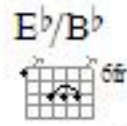
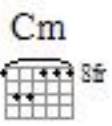
Words & Music by Daniel Powter

$\text{♩} = 140$   $\text{♪} = \overset{\text{3}}{\text{♪}}$   
N.C.

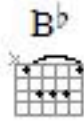
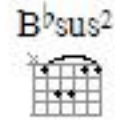
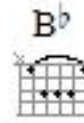
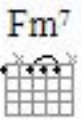
The piano introduction is in 4/4 time with a key signature of three flats (B-flat major/D-flat minor). The right hand plays a series of chords: G-flat major, B-flat major, and D-flat major. The left hand plays a simple bass line: G-flat, B-flat, D-flat, F-flat, G-flat, B-flat, D-flat, F-flat.

Where is the mo - ment we need - ed the most? \_\_\_\_\_

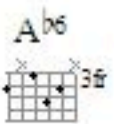
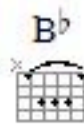
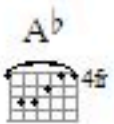
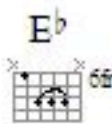
You kick up the leaves, \_\_\_\_\_ and the ma - gic is lost. \_\_\_\_\_



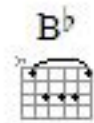
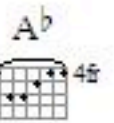
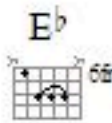
They tell me your blue\_\_ skies fade\_\_ to grey.\_\_\_ They tell me your pas - sion's gone\_\_ a - way,.



\_\_ 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<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>7sus<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> 

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

*D.S. al Coda I*





⊕ Coda I

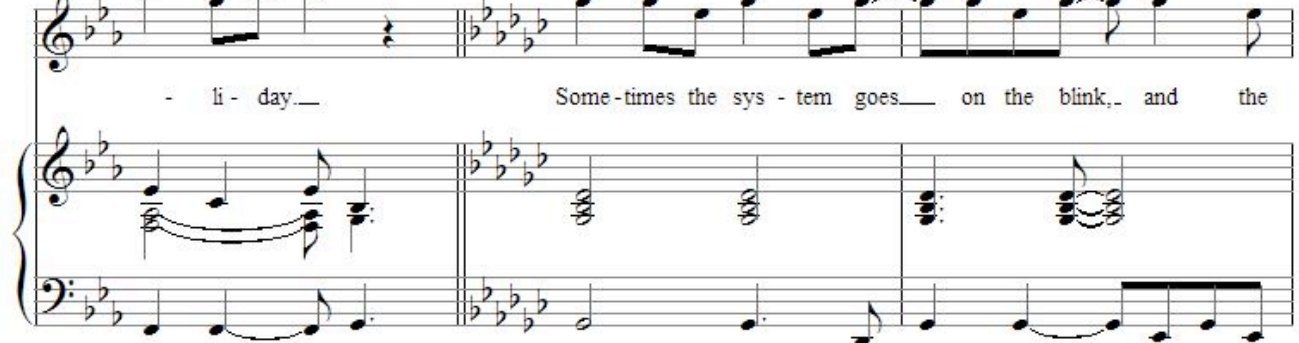
Fm<sup>7</sup> 





day. Mm, what a ho -



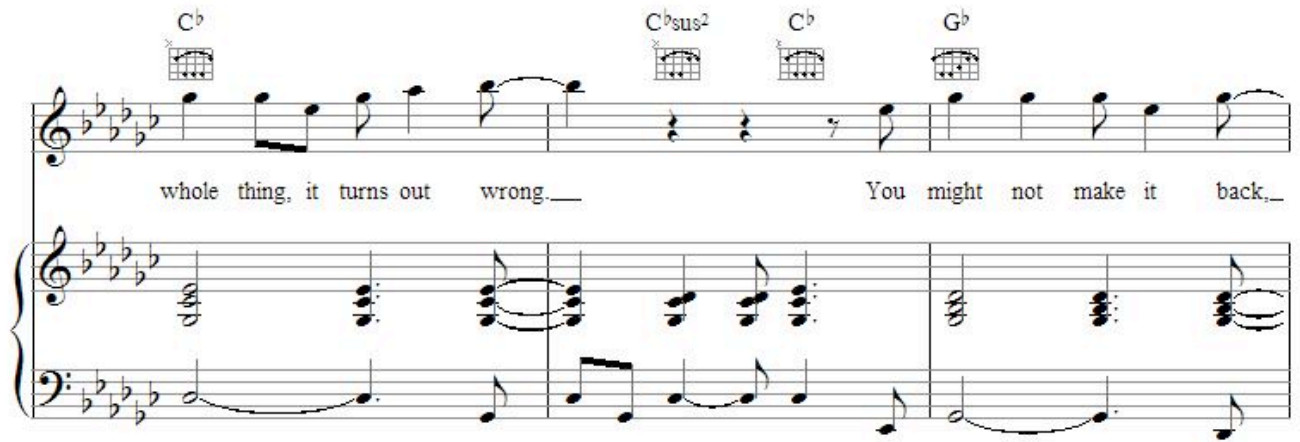
E<sup>b</sup>/G  G<sup>b</sup> 

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

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

*Bb Repeat to fade w/ad lib. vocals*