

Bad Guy

- Billie Eilish -

Words and Music by Finneas Baird O'Connell
and Billie Eilish O'Connell

Arranged by André Bachmann

dark goth pop ♩ = 136

A

Soprano

Mezzosoprano

Alto

Tenor

Bass

Body Percussion 1

dum dum de dum dum dum dum de dum dum dum dum de dum dum dum dum de dum dum

tap feet

B

6

S

Mezz.

A

T

B

B.P. 1

White shirt now red, my bloo - dy nose slee - pin', you're on

bloo - dy nose

dum dum de dum dum dum dum de dum dum dum dum de dum dum dum dum de dum dum

tap feet

29

S dooh_____ doo - uab mad tight, dad type,

Mezz. bad type, make your ma-ma sad type, make your girl-friend mad tight, might se-duce your dad type,

A bad type, make your ma-ma sad type, make your girl-friend mad tight, might se-duce your dad type, I'm the bad guy. duh!

T ts ts ts ts ts ts ts ts ts ts ts ts ts ts ts

B dum dum de dum dum dum dum de dum dum dum dum de dum dum dum

B.P. 1 *snap fingers*
tap feet

35

S hoo_____ hoo_____ hoo_____ hoo_____ hoo_____ hoo_____

Mezz. hoo_____ hoo_____ hoo_____ hoo_____ hoo_____ hoo_____

A *spoken: ha!** ha! ha! I'm the bad guy.

T ts

B *legato*
dum dum de dum dum dum dum de dum dum dum dum de dum dum dum dum de dum dum

B.P. 1

B.P. 2 *rub palms for shaker sound (so obviously no finger snapping for this group. Feet tapping is possible)*

40

S hoo_____ hoo_____ doo - hoo I like it when you take con-trol e - ven if you

Mezz. hoo_____ hoo_____ doo - hoo I like it when you take con-trol e - ven if you

A ha! ha! I like it when you take con-trol e - ven if you

T ts ts ts ts ts ts ts ts ts

B dum dum de dum dum dum dum de dum dum dum

B.P. 1 *snap fingers (everybody)*

B.P. 2

* see last page

63

S dooh_____ doo - uab mad tight, dad type,

Mezz. bad type, make your ma-ma sad type, make your girl-friend mad tight, might se-duce your dad type,

A bad type, make your ma-ma sad type, make your girl-friend mad tight, might se-duce your dad type, I'm the bad_____ guy. duh!

T ts ts ts ts ts ts ts ts ts ts ts ts ts ts ts

B dum dum de dum dum dum dum de dum dum dum dum de dum dum dum

B.P. 1 *snap fingers*
tap feet

69

S hoo_____ hoo_____ hoo_____ hoo_____ hoo_____ hoo_____

Mezz. hoo_____ hoo_____ hoo_____ hoo_____ hoo_____ hoo_____

A *spoken: ha!* ha! ha! I'm the bad_____ guy.

T ts

B *legato*
dum dum de dum dum dum dum de dum dum dum dum de dum dum dum dum de dum dum

B.P. 1

B.P. 2 *rub palms*

74

S hoo_____ hoo_____ doo - hoo ha ha ha ha ha

Mezz. hoo_____ hoo_____ doo - hoo hoo_____ hoo_____

A ha! ha! *spoken: ha!*

T ts ts ts ts ts ts ts ts ts ts ha ha ha ha ha

B *legato*
dum dum de dum dum dum dum de dum dum dum de de de de doo dum dum de dum dum

B.P. 1

B.P. 2

Bad Guy 7
SMATB+ percussion

[illegible]

as for body percussion:

1. There are two groups. As long as "B.P. 2" - staff is empty or missing, do as "B.P. 1" says. Otherwise assign a considerable smaller group of singers to "B.P. 2".
2. Rubbing palms: I suggest to place your palms in a 90 degree angle (like a cross) and move only one hand.
3. Finger snapping: In this song your snapping should be "dirty". Snap with both hand and try NOT to be too tight.
4. Stomp - chest - clap: In order to match the tempo I suggest to use a back-hand clap in combination with the chest slaps. I do it like this:
I am right-handed so I ready my left hand in front of the left part of my chest in a distance of approximately 20 centimeters.
After slapping my left chest with the palm of my right hand I clap in a reverse movement with the back of my right hand and my waiting left hand.

as for vocal sounds:

1. The general sound is soft and in a small dynamic range, nearly spoken and with a bored (and maybe sarcastic) attitude.
2. All notes with cross-heads are spoken, a variety of spoken sounds is welcome so don't waste effort to match individual sounds
3. Tenors will have parts with vocal percussion. These Hi-Hat-sounds must be tight but not tense.
4. Basses: sorry not much variation for you here, but watch out for different tone lengths in different parts.
5. Altos: "ha!" in the chorus parts is special. Come in with an aspirated "(h)ah", then raise the pressure for a crescendo, finally cut the sound by closing the glottis abruptly. You can also imagine the reversed sound of a released breath after a glottal stop.