

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

Tenor 1

Tenor 2

Bariton

Bass 1

Bass 2

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

T 1

T 2

Bar

B 1

B 2

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

T 1
bad type, make your ma-ma sad type, make your girl-friend mad tight, might se-duce your dad type,

T 2
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!

Bar
dooh____ doo - uab mad tight, dad type,

B
ts ts ts ts ts ts ts ts ts ts ts ts

B 2
dum dum de dum dum dum dum de dum dum dum dum de dum dum dum

B.P. 1
snap fingers
tap feet

D

35

T 1
hoo____ hoo____ hoo____ hoo____ hoo____ hoo____

T 2
*spoken: ha!** ha! ha! I'm the bad____ guy.

Bar
hoo____ hoo____ hoo____ hoo____ hoo____ hoo____

B
ts ts

B 2
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)

E

40

T 1
hoo____ hoo____ doo - hoo I like it when you take con-trol e - ven if you

T 2
ha! ha! I like it when you take con-trol e - ven if you

Bar
hoo____ hoo____ doo - hoo

B
ts ts ts ts ts ts ts ts ts I like it when you take con-trol e - ven if you

B 2
____ dum dum de dum dum dum dum de dum dum dum

B.P. 1
snap fingers (everybody)

B.P. 2

* see last page

Bad Guy 5

TTBarBB + percussion

63

T 1
bad type, make your ma-ma sad type, make your girl-friend mad tight, might se-duce your dad type,

T 2
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!

Bar
dooh_____ doo - uab mad tight, dad type,

B
ts ts ts ts ts ts ts ts ts ts ts ts

B 2
dum dum de dum dum dum dum de dum dum dum dum de dum dum dum

B.P. 1
snap fingers
tap feet

G

69

T 1
hoo_____ hoo_____ hoo_____ hoo_____ hoo_____ hoo_____

T 2
spoken: ha! ha! ha! I'm the bad____ guy.

Bar
hoo_____ hoo_____ hoo_____ hoo_____ hoo_____ hoo_____

B
ts ts

B 2
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

T 1
hoo_____ hoo_____ doo - hoo hoo_____ hoo_____

T 2
ha! ha! spoken: ha!

Bar
hoo_____ hoo_____ doo - hoo ha ha ha ha ha

B
ts ts ts ts ts ts ts ts ts ts ha ha ha ha ha

B 2
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
TTBarBB + 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. 1st Basses will have parts with vocal percussion. These Hi-Hat-sounds must be tight but not tense.
4. 2nd Basses: sorry not much variation for you here, but watch out for different tone lengths in different parts.
5. 2nd Tenors: "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.