

Bad Guys

arr. Trev Williams

♩=110
G

A
G

HIGH VOX

LOW VOX

G

♩=110
G

A

We could've been a ny-thing that we
G We could've been a-ny-thing that we

We could've been a ny-thing that we
We could've been a-ny-thing that we

Piano

Viola

Cello

Acoustic Guitar

Acoustic Guitar

T
A
B

Bass Guitar

The musical score is arranged in a system with seven staves. The top two staves are for High and Low Voice, both in 4/4 time with a key signature of one sharp (F#). The piano part consists of two staves (treble and bass clef) with a steady accompaniment of chords. The Viola and Cello staves are empty. The Acoustic Guitar part is shown in two staves: the top one is a standard guitar staff, and the bottom one is a tablature staff with letters T, A, and B. The Bass Guitar part is in the bottom staff, playing a rhythmic line in the bass clef. A tempo marking of 110 and a key signature of G are indicated at the beginning. A section marker 'A' is placed above the piano and guitar parts, and 'G' is placed above the vocal parts.

4 A D7 D9

wan ted to be__ But don't it make your heart glad__ That we de - ci - ded, a
 wan - ted to be__ With all the ta - lent we had__ No doubt a - bout it, we

wan ted to be__ But don't it make your heart glad__ That we de - ci - ded, a
 wan - ted to be__ A With all the ta - lent we had__ D7 D9
 D7/F# No doubt a - bout it, we

T
A
B

Detailed description: This is a musical score for guitar, page 2. It features a vocal line with lyrics and a guitar accompaniment. The key signature has one sharp (F#). The score is divided into four measures. The first measure has a guitar accompaniment of eighth notes and a vocal line. The second measure has a guitar accompaniment of eighth notes and a vocal line. The third measure has a guitar accompaniment of eighth notes and a vocal line. The fourth measure has a guitar accompaniment of eighth notes and a vocal line. Chord diagrams are provided for the guitar accompaniment: A, D7, and D9. The lyrics are: 'wan ted to be__ But don't it make your heart glad__ That we de - ci - ded, a' and 'wan - ted to be__ With all the ta - lent we had__ No doubt a - bout it, we'. The guitar accompaniment consists of eighth notes in the right hand and rests in the left hand. The bass line is a simple eighth-note pattern. The guitar accompaniment is in the treble clef, and the bass line is in the bass clef. The guitar accompaniment is in the treble clef, and the bass line is in the bass clef. The guitar accompaniment is in the treble clef, and the bass line is in the bass clef. The guitar accompaniment is in the treble clef, and the bass line is in the bass clef.

8 G F# F E C7 D7(omit5) G

fact we take pride in wine and we pour it. We be-came the best at be-ing bad. We're the ve - ry best at be - ing bad guys. We're bad guys.

fact we take pride in wine and we pour it. We be-came the best at be-ing bad. We're the ve - ry best at be - ing bad guys.

G F# F E C7 D7(omit5)/F# IG

T
A
B

B

12

G

A

rot-ten to the core_ And my con-gra-tu - la-tions no one likes you a-ny more Bad guys,

B

Bad guys,

A

T
A
B

16

D7

we're the ve-ry worst Each of us con-temp-ti-ble, we're cri-ti-cised and cursed We made the big_time, ma

D7

D7/F#

T
A
B

Detailed description: This is a musical score for guitar. It consists of six staves. The first staff is a treble clef with a key signature of one sharp (F#) and contains a melodic line with some rests. The second staff is a treble clef with the same key signature, containing a melodic line with lyrics underneath. The third staff is a grand staff (treble and bass clefs) with the same key signature, showing chord diagrams for the guitar. The fourth staff is a bass clef with the same key signature, containing a bass line. The fifth staff is a guitar tablature staff labeled 'T A B' on the left. The sixth staff is a bass clef with the same key signature, containing a bass line. Chord symbols 'D7' and 'D7/F#' are placed above the second and third staves respectively. The page number '16' is at the top left, and '5' is at the top right.

20 G F# F E Cmaj7 D7 G

li-cious and mad_ We're the ve-ry best at be-ing bad

G F# F E Cmaj7 D7 G

li-cious and mad_ We're the ve-ry best at be-ing bad

G F# F E Cmaj7/E D7/F# G

T
A
B

Detailed description: This is a guitar score page for a song. It features a treble clef staff with a key signature of one sharp (F#). The music is in 4/4 time. The first two staves are vocal lines with lyrics: "li-cious and mad_ We're the ve-ry best at be-ing bad". The third staff is a guitar accompaniment with chords: G, F#, F, E, Cmaj7, D7, G. The fourth staff shows a guitar accompaniment with chords: G, F#, F, E, Cmaj7/E, D7/F#, G. The fifth staff is a blank staff with a treble clef. The sixth staff is a blank staff with a bass clef. The seventh staff is a blank staff with a bass clef. The eighth staff is a blank staff with a bass clef. The ninth staff is a blank staff with a bass clef. The tenth staff is a blank staff with a bass clef. The eleventh staff is a blank staff with a bass clef. The twelfth staff is a blank staff with a bass clef. The thirteenth staff is a blank staff with a bass clef. The fourteenth staff is a blank staff with a bass clef. The fifteenth staff is a blank staff with a bass clef. The sixteenth staff is a blank staff with a bass clef. The seventeenth staff is a blank staff with a bass clef. The eighteenth staff is a blank staff with a bass clef. The nineteenth staff is a blank staff with a bass clef. The twentieth staff is a blank staff with a bass clef. The twenty-first staff is a blank staff with a bass clef. The twenty-second staff is a blank staff with a bass clef. The twenty-third staff is a blank staff with a bass clef. The twenty-fourth staff is a blank staff with a bass clef. The twenty-fifth staff is a blank staff with a bass clef. The twenty-sixth staff is a blank staff with a bass clef. The twenty-seventh staff is a blank staff with a bass clef. The twenty-eighth staff is a blank staff with a bass clef. The twenty-ninth staff is a blank staff with a bass clef. The thirtieth staff is a blank staff with a bass clef. The thirty-first staff is a blank staff with a bass clef. The thirty-second staff is a blank staff with a bass clef. The thirty-third staff is a blank staff with a bass clef. The thirty-fourth staff is a blank staff with a bass clef. The thirty-fifth staff is a blank staff with a bass clef. The thirty-sixth staff is a blank staff with a bass clef. The thirty-seventh staff is a blank staff with a bass clef. The thirty-eighth staff is a blank staff with a bass clef. The thirty-ninth staff is a blank staff with a bass clef. The fortieth staff is a blank staff with a bass clef. The forty-first staff is a blank staff with a bass clef. The forty-second staff is a blank staff with a bass clef. The forty-third staff is a blank staff with a bass clef. The forty-fourth staff is a blank staff with a bass clef. The forty-fifth staff is a blank staff with a bass clef. The forty-sixth staff is a blank staff with a bass clef. The forty-seventh staff is a blank staff with a bass clef. The forty-eighth staff is a blank staff with a bass clef. The forty-ninth staff is a blank staff with a bass clef. The fiftieth staff is a blank staff with a bass clef. The fifty-first staff is a blank staff with a bass clef. The fifty-second staff is a blank staff with a bass clef. The fifty-third staff is a blank staff with a bass clef. The fifty-fourth staff is a blank staff with a bass clef. The fifty-fifth staff is a blank staff with a bass clef. The fifty-sixth staff is a blank staff with a bass clef. The fifty-seventh staff is a blank staff with a bass clef. The fifty-eighth staff is a blank staff with a bass clef. The fifty-ninth staff is a blank staff with a bass clef. The sixtieth staff is a blank staff with a bass clef. The sixty-first staff is a blank staff with a bass clef. The sixty-second staff is a blank staff with a bass clef. The sixty-third staff is a blank staff with a bass clef. The sixty-fourth staff is a blank staff with a bass clef. The sixty-fifth staff is a blank staff with a bass clef. The sixty-sixth staff is a blank staff with a bass clef. The sixty-seventh staff is a blank staff with a bass clef. The sixty-eighth staff is a blank staff with a bass clef. The sixty-ninth staff is a blank staff with a bass clef. The seventieth staff is a blank staff with a bass clef. The seventy-first staff is a blank staff with a bass clef. The seventy-second staff is a blank staff with a bass clef. The seventy-third staff is a blank staff with a bass clef. The seventy-fourth staff is a blank staff with a bass clef. The seventy-fifth staff is a blank staff with a bass clef. The seventy-sixth staff is a blank staff with a bass clef. The seventy-seventh staff is a blank staff with a bass clef. The seventy-eighth staff is a blank staff with a bass clef. The seventy-ninth staff is a blank staff with a bass clef. The eightieth staff is a blank staff with a bass clef. The eighty-first staff is a blank staff with a bass clef. The eighty-second staff is a blank staff with a bass clef. The eighty-third staff is a blank staff with a bass clef. The eighty-fourth staff is a blank staff with a bass clef. The eighty-fifth staff is a blank staff with a bass clef. The eighty-sixth staff is a blank staff with a bass clef. The eighty-seventh staff is a blank staff with a bass clef. The eighty-eighth staff is a blank staff with a bass clef. The eighty-ninth staff is a blank staff with a bass clef. The ninetieth staff is a blank staff with a bass clef. The hundredth staff is a blank staff with a bass clef.

C

24

G

A

We could've been a-ny-thing that we wan ted to be__

We took the ea-sy way out__

G

A

We could've been a-ny-thing that we wan ted to be__

We took the ea-sy way out__

C

A

28 D7 G A A(add9) D7

With lit-tle train-ing, we mas-tered com-plain-ing Man-ners seemed un-ne-ces-sa-ry We're so rude, it's al-most sca-ry

D7 G A A(add9) D7

With lit-tle train-ing, we mas-tered com-plain-ing Man-ners seemed un-ne-ces-sa-ry We're so rude, it's al-most sca-ry

D7/F# G F# F E A D7/F#

T
A
B

32

G A

We could've been a-ny-thing that we wan-ted to be__ With all the ta-lent we had__

G A

We could've been a-ny-thing that we wan-ted to be__ With all the ta-lent we had__

G A

T
A
B

The image shows a musical score for guitar. It consists of several staves. The top two staves are vocal lines with lyrics: "We could've been a-ny-thing that we wan-ted to be__ With all the ta-lent we had__". The lyrics are repeated on the second staff. Above the first staff, the chords G and A are indicated. Above the second staff, the chords G and A are also indicated. The third staff shows a guitar accompaniment with chords G and A. The fourth and fifth staves are empty. The sixth staff is labeled T, A, B. The seventh staff shows a bass line.

36 D7 G F# F E C7 D7 G F# F E

With lit-tle prac-tice, we made e - very black list We're the ve-ry best at be-ing bad

D7 G F# F E C7 D7 G F# F E

With lit-tle prac-tice, we made e - very black list We're the ve-ry best at be-ing bad

D7/F# G F# F E C7/E D7/F# G F# F E

T
A
B

40 C⁷ D⁷ G F# F E C⁷ D⁷ G

We're the ve-ry best at be-ing bad We're the ve-ry best at be-ing bad

C⁷ D⁷ G F# F E C⁷ D⁷ G

We're the ve-ry best at be-ing bad We're the ve-ry best at be-ing bad

C⁷/E D⁷/F# G F# F E C⁷/E D⁷/F# G

T
A
B

D

44

The musical score consists of several staves. The top two staves are treble clefs with a key signature of one sharp (F#), containing rests. The third system includes a grand staff with a treble clef and a bass clef, both with a key signature of one sharp. The treble clef part contains four chords, and the bass clef part contains rests. The fourth system consists of two staves with a bass clef and a key signature of one sharp, both containing rests. The fifth system includes a treble clef staff with a key signature of one sharp and a guitar tablature staff labeled 'TAB'. The sixth system is a bass clef staff with a key signature of one sharp, containing a rhythmic pattern of eighth notes.

46

The musical score consists of several staves. The first two staves are treble clefs with a key signature of one sharp (F#), containing whole rests. The third system is a grand staff with a treble clef and a bass clef; the treble clef part contains a sequence of chords, while the bass clef part contains whole rests. The fourth system consists of two staves, both with a bass clef and a key signature of one sharp, containing whole rests. The fifth system includes a treble clef staff with whole rests, followed by a TAB section with three empty lines labeled 'T', 'A', and 'B'. The final staff is a bass clef staff with a key signature of one sharp, containing a rhythmic bass line of eighth notes.

HIGH VOX

Bad Guys

arr. Trev Williams

G $\text{♩} = 110$ A G

5 We could've been a ny-thing that we wan ted to be__
We could've been a-ny-thing that we wan-ted to be__

8 But don't it make your heart glad__ That we de - ci - ded, a
With all the ta lent we had__ No doubt a - bout it, we

12 B G fact we take pride in We be-came the best at be-ing bad bad guys. We're
rot-ten to the core And my con-gra-tu-la-tions no one likes you a-ny more Bad guys,
We're the ve - ry best at be - ing__ A

16 **3** D⁷ G F[#] F E
We made the big__ time, ma - li - cious and mad__

21 Cmaj⁷ D⁷ G
We're the ve - ry best at be - ing bad

2

HIGH VOX

24 **C** G A

We could've been a-ny-thing that we wan ted to be__ We took the ea-sy way out__

28 D7 G A A(add9)

With lit - tle train - ing, we mas - tered com - plain - ing Man - ners seemed un - ne - ces - sa - ry

31 D7 G

We're so rude, it's al - most sca - ry We could've been a-ny-thing that we wan - ted to be__

34 A D7 G F# F E

With all the ta - lent we had__ With lit - tle prac - tice, we made e - very black list

38 C7 D7 G F# F E C7 D7

We're the ve - ry best at be - ing bad We're the ve - ry best at be - ing

41 G F# F E C7 D7 G

bad We're the ve - ry best at be - ing bad

45 **D**

4

LOW VOX

Bad Guys

arr. Trev Williams

G $\text{♩} = 110$ A G

We could've been a ny-thing that we wan ted to be__
 We could've been a-ny-thing that we wan-ted to be__

5 A
 But don't it make your heart glad__ That we de - ci - ded, a

8 G With the ta lent we had__ D7(omit5) G No doubt a - bout it, we

12 B shine and we pout it A We're the ve - ry best at be - ing__ bad guys.

18 D7 G F# F E
 Bad guys, we're the ve-ry worst Each of us con-temp-ti-ble, we're

21 Cmaj7 D7 G
 cri - ti-cised and cursed__ We made the big time, ma - li-cious and mad__

We're the ve - ry best at be - ing bad

2

LOW VOX

24 **C** G A

We could've been a-ny-thing that we wan ted to be__ We took the ea-sy way out__

28 D7 G A A(add9)

With lit - tle train - ing, we mas - tered com - plain - ing Man - ners seemed un - ne - ces - sa - ry

31 D7 G

We're so rude, it's al - most sca - ry We could've been a-ny-thing that we wan - ted to be__

34 A D7 G F# F E

With all the ta - lent we had__ With lit - tle prac - tice, we made e - very black list

38 C7 D7 G F# F E C7 D7

We're the ve - ry best at be - ing bad We're the ve - ry best at be - ing

41 G F# F E C7 D7 G

bad We're the ve - ry best at be - ing bad

45 **D**

4

Bad Guys

Piano

arr. Trev Williams

G $\text{♩} = 110$ **A** A

7 D7/F# G F# F E C7/E D7(omit5)/F# G

12 **B** A

18 D7/F# G F# F E Cmaj7/E D7/F# G

24 **C** A D7/F# G F# F E

30 A D7/F# G A

Musical notation for measures 30-35. Treble clef, key signature of one sharp (F#). Chords: A, D7/F#, G, A. Bass clef has whole rests.

36 D7/F# G F# F E C7/E D7/F# G F# F E

Musical notation for measures 36-39. Treble clef, key signature of one sharp (F#). Chords: D7/F#, G F# F E, C7/E, D7/F#, G F# F E. Bass clef has whole rests.

40 C7/E D7/F# G F# F E C7/E D7/F# G

Musical notation for measures 40-44. Treble clef, key signature of one sharp (F#). Chords: C7/E, D7/F#, G F# F E, C7/E, D7/F#, G. Bass clef has whole rests.

45 **D**

Musical notation for measures 45-48. Treble clef, key signature of one sharp (F#). Chord: D. Bass clef has whole rests.

Viola

Bad Guys

arr. Trev Williams

♩=110

TACET

A musical staff for Viola, starting with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The staff is filled with a solid black bar, indicating a Tacet instruction. The staff ends with a double bar line and repeat dots.

Cello

Bad Guys

arr. Trev Williams

♩=110

TACET

A musical staff for cello, featuring a bass clef, a key signature of one sharp (F#), and a 4/4 time signature. The staff is mostly obscured by a thick black horizontal bar, which is labeled 'TACET' above it. The bar starts with a vertical line at the beginning of the staff and ends with a double bar line at the end of the staff.

Acoustic Guitar

Bad Guys

arr. Trev Williams

♩=110

TACET



Acoustic Guitar

Bad Guys

arr. Trev Williams

♩=110

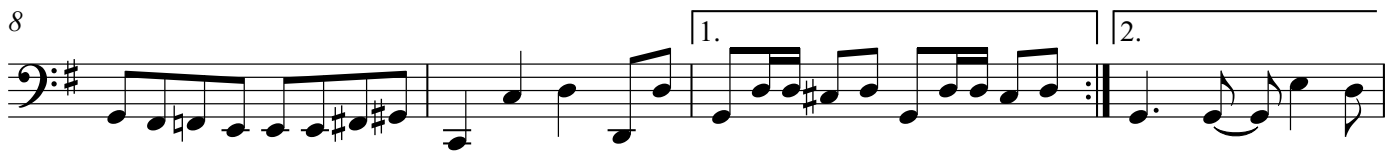
TACET

A musical staff consisting of five horizontal lines. On the left side, the letters 'T', 'A', and 'B' are stacked vertically, corresponding to the Treble, Acoustic, and Bass clefs. A thick black horizontal bar spans the width of the staff, indicating a TACET instruction. The word 'TACET' is printed above the staff. At the end of the staff, there are two dots on the top line and two dots on the bottom line, indicating the end of the piece.

Bad Guys

arr. Trev Williams

$\text{♩} = 110$



41



45

D



47

