

Backwards Day

Words and Music by JOEL DERFNER

Bright, Pop Feel

The first system of music consists of two staves: a treble clef staff and a bass clef staff. The key signature has three sharps (F#, C#, G#) and the time signature is common time (C). The treble staff begins with a whole rest, followed by a quarter note G#4, an eighth note A4, and a quarter note B4. The bass staff begins with a whole rest, followed by a quarter note G#2, an eighth note A2, and a quarter note B2. Chord symbols are placed below the bass staff: E (under G#2), B (under A2), C#m7 (under B2), E/G# (under G#4), and A2 (under A4).

5

The second system of music consists of two staves. The treble staff has four whole rests. The bass staff continues the melody from the first system. Chord symbols are placed below the bass staff: B (under G#2), C#m (under A2), B/D# (under B2), E (under G#4), E/G# (under A4), and A (under B4).

9

The third system of music consists of two staves. The treble staff contains the lyrics: "I stepped in-to the se - ven train this morn - ing,". The bass staff continues the melody. Chord symbols are placed below the bass staff: B (under G#2), E (under A2), F#m/A (under B2), E/B (under G#4), and B (under A4).

13

My hair just right, — in per-fect dis - ar - ray.

E/B B C#m G#m A B sus4

17

I glanced a - cross — the aisle — to see — A

B C G

20

gor - geous man, — eyes fixed on me. When I looked back, — he

Am Em7 F

23

did - n't look — a - way. He gazed at me — through sta -

G Am A/B B E2

27

- tion af - ter sta - tion. — His eyes were deep and blue. —

F#m/A A E/B B E/B B C#m

31

— and left no ——— doubt. I grabbed my cou rage,

G#m A B sus4 B C

35

took the dare, ——— And asked him, “Why the sex - y stare?” ——— He

G Am Em

38

said, “Be - cause your shirt’s ——— on in - side - out.”

F G F D#/E

41

Ev-'ry day is Back - wards Day in my

A E F#m A/C#

44

life. I run a-cross the fi - nish line go - ing

D F#m E/G# A

48

in the wrong di - rec - tion, Hav - ing stu - pid ac - ci - dents,

Bm/D A/E E F#m E/G# A

51

cau - sing strife, And sleep - ing through my

A/C# D E /D

54

sub - way — stop, ne - ver mak - ing a con - nec - tion To the

C# C#7/E# F#m Bm C#m

58

per - son that I want — so much to be, — So in -

D B7/D# A/E C#7/E#

62

stead I'm al - ways stuck be - ing me. But

D2/F# E2 F#sus4 F# B7

66

fate was with — me: once a - gain I saw him. —

E2 F#m/A A E/B B

69

At the pret-zel cart I got a sec - ond chance.

E/B B C#m G#m A/C# B sus4

73

I caught his eye and flashed a smile, Said,

B C G

76

“Care - ful there, the hot dog’s vile,” Stepped for - ward, and spilled

Am Em F

79

ket - chup on his pants. Ev - 'ry day is

G F D/E E2

82

Back - wards — Day — when — you're me.

A E F#m A/C# D

85

You're ne ver real ly on the — ball, — just a step or two be-hind —

E F#m E/G# A Bm/D

89

— it, Rais ing peo ple's hack - les — ac - ci - dent - al - ly.

A/E E F#m E/G# A A/C# D

93

The o-ther day, I re - a - lized how much ea - si - er — I'd

E E/D C# C#7/E# F#m Bm

97

find it If I turned in - to a pump - kin or a yam.

C#m D B7/D# A/E

101

But in - stead I've got to stay who I am.

C#7/E# D2/F# E2 F#sus4

105

So why — did he give me his num - ber?

Bbm /Ab Ab Gb

109

What the hell — do I do with this card? Is he a

Ab Db Ab/C

114

the - ra - pist — look ing for pa - tients? — 'Cause, if so, I'm ir -

119

repa - rab - ly marred. I'm a gi - ant, spec - ta - cu - lar

124

fuck-up who fits in like a foot in a glove. —

129

— I see peo - ple go for - wards and crabs go - ing side - ways, but

134

I'm just too back - wards to love. I guess I'll live a

Chords: Ebm7, Ebm7 / F, / Gb, Ab2

138

Back - wards Life for all time.

Chords: Bb, F, Gm, Bb/D, Eb

141

I really should have learned by now, it's the truth, not too up -

Chords: F, Gm, F/A, Bb, Cm/Eb

145

set - ting. Just a simple fact, no reason or rhyme:

Chords: Bb/F, F, Gm, F/A, Bb, Eb

149

I'm meant to be a - lone and awk - ward, al - ways yearn ing, nev er

F /Eb D7 /F# Gm Cm7

153

get - ting what I want and oh, my God, that's him one flight of stairs be -

Bb/D Eb C7/E Bb/F

157

low. Now, don't he - si - tate, just go. But this crowd is too damned

D/F# Gm Ab D7/A

161

slow, So I'll just shove my way a - long Through the peo - ple in the throng.

Gm /F /Eb /D CM7 Bb2/D Eb2

165

Hey, re - mem - ber me? I—aaaaaah!

Glissando

F2 Cm7 /D /E

168

ad lib.

Gosh, you arms are strong!

Glissando

Bb2 Ab2 Gb2 F sus4 F Bb

175

8va

8vb

8vb