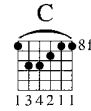
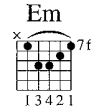
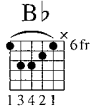
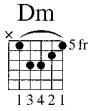


# Happy Now?

Words and Music by Gwen Stefani, Thomas Dumont and Tony Kanal



## Intro

Moderately Fast Rock ♩ = 164

Chords: Cm, Bb, Ab

Gr. 1 (dist.) Rhy. Fig. 1

Gr. 2 & 3 (dist.) Rhy. Fig. 1A

Bass Bass Fig. 1

Chords: Cm, Bb

End Rhy. Fig. 1

End Rhy. Fig. 1A

End Bass Fig. 1

\*Omit slides when Rhy. Figs. are recalled.

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Ab

1. You

w/ bar

-1/4

-1/4

-1/4

-1/4

-1/4

-1/4

Verse

Am Dm

had the best but you gave her up 'cause de - pend - en - cy might in -  
cer - tain - ty you had of me brought cloud - ed shad - y com -

Rhy. Fig. 2

P.M. P.M. P.M. P.M. P.M. P.M.

2 5 2 2 2 5 2 2 2 5 2 2 2 5 2 2 2 5 2

Rhy. Fig. 2A

P.M. P.M. P.M. P.M. P.M. P.M.

5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

simile on repeats

5 5 5 5 5 5 5 5 5 5 5 5 5 5 (5)

F Am

ter rupt. I deal is tic will so hard to please, put your  
 pa ny. The ten der ness ha bit u al, a sel

End Rhy. Fig. 2

P.M. P.M. P.M. P.M. P.M. P.M. P.M.

10 10 10 10 10 10 10 7 7 7 7 7 7 7 7 7

End Rhy. Fig. 2A

P.M. P.M. P.M. P.M. P.M. P.M. P.M.

8 8 8 8 8 8 8 5 5 5 5 5 5 5 5 5

1 1 1 1 3 3 5 5 5 5 5 5 5 5 5 5

Dm Bb

in de ci sive mind at ease. You  
 dom fad ing rit u al. You

P.M. P.M. P.M.

2 2 5 6 7 2 2 2 5 6 7 2 3 3 6 6 7 3

P.M. P.M. P.M. P.M.

5 5 5 5 5 6 6 6 6 6 7 7 7 7 7

5 5 5 5 5 6 6 6 6 6 6 6 6 6



Ab5 F5 C5

hap - py now. Are you hap - py? Are you hap - py?

P.M.

6 6 6 6 6 6 6 6 3 3 3 3 3 3 3 3 5 5 5 5 5 5 5 5

4 4 4 4 4 4 4 4 1 1 1 1 1 1 1 1 3 3 3 3 3 3 3 3

4 4 4 4 4 4 4 4 1 1 1 1 1 1 1 1 3 3 3 3 3 3 3 3

Bb5 Ab5 1. F5

P.M. P.M. P.M.

3 3 3 3 3 3 3 3 6 6 6 6 6 6 6 6 3 3 3 3 3 3 3 3

1 1 1 1 1 1 1 1 4 4 4 4 4 4 4 4 1 1 1 1 1 1 1 1

1 1 1 1 1 1 1 1 4 4 4 4 4 4 4 4 1 1 1 1 1 1 1 1

Gtrs. 1, 2 & 3: w/ Rhy. Figs. 1 & 1A Cm Bb Ab

2. The un -

Bass Fig. 2 End Bass Fig. 2

3 3 3 3 3 3 3 3 1 1 1 1 1 1 1 1 4 4 4 4 4 8 8 8 8 6 6 6 6

2. F5 N.C.(C5) (Bb)

Are you hap - py now? — How is it now? — Are you  
(Ah. —)

P.M.

Bass Fig. 3

(Ab5) F5 Bass: w/ Bass Fig. 3 N.C.(C5)

hap - py now? — Are Are you hap hap - py? — py? py?

Gtr. 1 Gtrs. 1, 2 & 3 Gtrs. 2 & 3 *divisi*

End Bass Fig. 3

\*Gtr. 1 to left of slashes.

(Bb) (Ab5) F5

To Coda ⊕

\*\*Rhy. Fill 1 End Rhy. Fill 1

Gtr. 1 Gtrs. 2 & 3 (Gtr. 3 cont. in slash)

\*\*Refers to all gtrs.



End Half Time Feel

Bb

Em

no more both er. If you  
(Ah. \_\_\_\_\_)

P.M. P.M. P.M. P.M. P.M. P.M. P.M.

0 0 7 0 0 0 5 5 5 5 5 5 7 7 7 7 7 7 7

1 1 1 3 3 3 7 7 7 7 7 7 7



C

feel you just might want me, Ah.

P.M. P.M. P.M. P.M. P.M. P.M.

7 7 7 7 7 7 8 8 8 8 8 8 8 8 8 8 8 8 8

7 5 5 7 5 3 3 3 3 3 3 3 0 3 3 5 3 7



Em

C

(cont. in notation)

that's too bad. I'm not that easy.

P.M. P.M. P.M. P.M. P.M. P.M.

let ring

### Interlude

Bass: w/ Bass Fig. 2, 4 times  
Cm

B $\flat$

A $\flat$

Gr. 1

*f*

let ring let ring let ring w/ bar

-1/2 -1/2 -1/2

Gtrs. 2 & 3

*f*

let ring let ring let ring w/ bar

-1/2 -1/2 -1/2

Cm Bb Ab F7

let ring throughout w/ bar

11 13 12 11 10 11 10 11 13 14 (14)

4 5 5 4 3 3 3 4 5 7 (7)

Cm Bb Ab

Rhy. Fig. 4

Rhy. Fig. 4A

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

12 13 11 13 11 12 13 10 11 10 11 10 11 10 8 8 8 9 8 8 9 8 8 9 11 9 11 8 8

5 5 4 6 4 5 5 3 3 3 4 3 3 3 1 1 1 1 4 4 3

Cm Bb Abmaj7

3. The

End Rhy. Fig. 4

w/ bar

12 13 11 13 11 12 13 10 11 10 11 10 11 11 13 11 12 12 12 15 13 (15) (13)

End Rhy. Fig. 4A

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

5 5 4 6 4 5 5 3 3 3 4 3 3 3 5 5 4 5 8 (8) (5)

Verse

Gtrs. 1, 2 & 3: w/ Rhy. Figs. 2 & 2A

Am

Dm

con - tem - pla - tor all those years, now you must ad - here to your new

Bass

5 5 5 5 5 5 5 5 5 5 5 5

F

Am

ca - reer of lib - er - a - tion. You've been cast all by

Bass

1 1 1 1 3 3 5 5 5 5 5 5 5 5 5 5 5

Dm

Bb

Gtrs. 1, 2 & 3: w/ Rhy. Fig. 3

Am

your - self. You're free at last. You broke the set, now there's,

Gtr. 1

Gtrs. 1, 2 & 3

Gtrs. 2 & 3 *divisi*

Bass

5 5 6 6 7 5 7

Am7 F Fadd2

there's on - ly sin - gles. There's no look - ing — back — this time — I mean — it. Are you

7 7 5 3 2 5 1

⊕ Coda

Outro

Gtrs. 1 & 2: w/ Rhy. Fig. 1  
F5

Gtrs. 1, 2 & 3: w/ Rhy. Figs. 4 & 4A, simile  
Bass: w/ Bass Fig. 2, 2 times  
Cm

Bb

Oh, you're by your - self, \_\_\_\_\_ all

Ab

Cm

by your - self. \_\_\_\_\_ You got no one else, \_\_\_\_\_

Bb

Abmaj7

\_\_\_\_\_ you're by your - self. \_\_\_\_\_ All

Cm

Bb

Ab

by your - self, \_\_\_\_\_ all by your - self. \_\_\_\_\_ All

Rhy. Fig. 5

End Rhy. Fig. 5

Gtr. 1 *mf* let ring \_\_\_\_\_ let ring \_\_\_\_\_ let ring \_\_\_\_\_

13 11 13 11 11 10 11 10 10 8 9 8 10 8 9 8 9 8 11 8 8 10

Rhy. Fig. 5A

End Rhy. Fig. 5A

Gtrs. 2 & 3 *mf* P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

let ring \_\_\_\_\_ let ring \_\_\_\_\_ let ring \_\_\_\_\_

5 5 4 6 4 5 5 3 3 3 4 3 3 3 1 1 1 3 1 1 1 1 1 4 1 1 3

Bass Bass Fig. 4

End Bass Fig. 4

\_\_\_\_\_ \_\_\_\_\_ \_\_\_\_\_

3 1 4

Bass: w/ Bass Fig. 4, 2 times

Cm

Bb

Abmaj7

by your - self, all by your - self. \_\_\_\_\_

let ring simile

11 13 11 11 10 11 10 10 11 15 11 11 13 12 12 12 12 13 12 15 11 11

P.M. P.M. P.M. P.M. P.M. P.M. P.M.

let ring simile

5 5 4 6 4 5 3 3 3 4 3 3 5 5 4 5 3 4 5 4 5 5 4 5 3 5 5 4 5 5 4

Gtrs. 1, 2 & 3: w/ Rhy. Fig. 5 & 5A, 1 1/2 times, simile

Cm

Bb

No one else, no one else. \_\_\_\_\_

Bass tacet

Cm

Bb

By your - self,

Cm

by your - self. \_\_\_\_\_

let ring

w/ bar

w/ bar

12 13 11 12 15 11 11 12 13 11 12 15 (15) (15) (15) (15)

-1/2 -1/2

P.M. P.M.

5 5 4 5 3 4 5 3