

# CHORD LEGEND

- D minor : D F A
- C major : C E G
- F major : F A C
- B $\flat$  major : B $\flat$  D F
- A minor : A C E

Key: F major

## Happier

Words and Music by Dan Smith, Steve Mac and Christopher Comstock

TEACHERS: Please DUET the bass for Beginners  
Teach chords to Book 2 & up



$\text{♩} = 100$

Handwritten musical notation for the first line of the song. It features a treble clef, a 4/4 time signature, and a key signature of one flat. The melody consists of quarter and eighth notes. Chord boxes above the staff indicate Dm7, C, F, and Am. Fingerings are written above the notes, and a 'stretch' annotation is present over the final notes of the line.

Late - ly I've been, I've been think - ing I want you to be

Handwritten musical notation for the second line. It features a bass clef and a 4/4 time signature. The melody consists of quarter and eighth notes. Chord boxes above the staff indicate B $\flat$  and N.C. Fingerings are written above the notes.

hap - pi - er, I want you to be hap - pi - er. When the morn - ing

Handwritten musical notation for the third line. It features a bass clef and a 4/4 time signature. The melody consists of quarter and eighth notes. Chord boxes above the staff indicate Dm7, C, F, and Am. Fingerings are written above the notes, and 'triplets' are annotated over the final notes.

comes, — when we see what we've be - come, in the cold light of day we're a  
(2.) falls — and I'm left there with my — thoughts and the im - age of you be - ing

Handwritten musical notation for the fourth line. It features a bass clef and a 4/4 time signature. The melody consists of quarter and eighth notes. Chord boxes above the staff indicate B $\flat$  and C. Fingerings are written above the notes.

flame in the wind, not the fire that we be - gun, — ev - 'ry ar - gu -  
with some-one else, well that's eating me up in — side. But we've run our

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**Dm7** **C** **F** **Am**

3 3 3 3 3 3 3 4 2 5 5 5 3 3 3 2 3 2

ment, ev - 'ry word we can't take back, 'cos with all that has hap-pen-ed, I  
 course, we pre - tend - ed we're O. - K., now if we jump to-ge-th - er at

**Bb** **C**

2 3, 1 1 1 3 3 3 3 4 5 4 3 1 lift hand

think that we both know the way that the sto - ry \_\_\_\_\_ ends. \_\_\_\_\_ } Then  
 least we can swim far a - way from the wreck we \_\_\_\_\_ made. \_\_\_\_\_ }

**Dm7** **C** **F**

7 3 4 3 4 3 3 3 4 5 4 3 stretch

on - ly for a min - ute, \_\_\_\_\_ I want \_\_\_\_\_ to change my \_\_\_\_\_

**Bb** **C**

2 1 1 4 5 4 4 3 3 2 1 2 1 1 5

mind \_\_\_\_\_ 'cos this just don't feel \_\_\_\_\_ right \_\_\_\_\_ to \_\_\_\_\_ me, I

**Dm7** **C** **F**

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

want to raise your spir - its, \_\_\_\_\_ I want \_\_\_\_\_ to see you

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**Bb** 2 1 1 4 5 4 1 1 2 2 1 ?

smile \_\_\_ but know that means I'll have \_\_\_ to \_\_\_ leave.

**Dm7** **C** **F** **Bb** 4 5 4 1

Know that means I'll

overlap 1 2 2 1 1 **C** **Dm7** 3 2 3 **C** 2 3 2

have \_\_\_ to \_\_\_ leave. Late - ly I've been, I've been

**F** 2 1 5 4 stretch 3 2 1 **Bb** 2 3 3 5 4 3 2 1

think - ing I want you to be hap - pi - er, I want you to be

1. **C** 2 3 2 1 1 2 2.3. **C** 3 2 1 To Coda ⊕ **N.C.** 4 5

hap - pi - er. 2. When the eve - ning hap - pi - er. So I'll



4

High  
Figs

go, \_\_\_\_\_ I'll \_\_\_\_\_ go, \_\_\_\_\_ I will

go, \_\_\_\_\_ go, \_\_\_\_\_ go, \_\_\_\_\_ so I'll

go, \_\_\_\_\_ I'll \_\_\_\_\_ go, \_\_\_\_\_ I will

go, \_\_\_\_\_ go, \_\_\_\_\_ go. \_\_\_\_\_

Late - ly I've been, I've been think - ing I want you to be

**B $\flat$ 5** **C5**

hap - pi - er, I want you to be hap - pi - er. \_\_\_\_\_

**D5** **E5** **F5**

E - ven though I might not like this, I think that you'll be

*D.S.  $\text{\textcircled{C}}$  al Coda*

**B $\flat$ 5**

hap - pi - er, I want you to be hap - pi - er. \_\_\_\_\_ Then

**Coda**

**Dm7** **C** **F**

go, \_\_\_\_\_ I'll go, \_\_\_\_\_ I will

**B $\flat$**

go, \_\_\_\_\_ go, \_\_\_\_\_

