

Happier Than Ever

Arranged for Piano by Nick Reardon

Billie Eilish & FINNEAS

$\text{♩} = 100$
Swing

p When I'm a - way from you I'm hap-pi - er than

5 e - ver Wish I could ex-plain it be - tter I wish it was-n't true -

10 (ue) Give me a day or two To think of some-thing cle - ver

14 To write my-self a le - tter To tell me what to do -

19 (o) Do you read my in-ter-views O - r do you skip my

24

a - ve-nue Whe-n you said you were pas-sing through Was I

27

ev - en on your way? I - knew when I asked you to B - e

31

cool ab-out what i was tel-ling you You-d do the op - po - site of what you

34

said you'd do And I'd end up more af - raid Don't say it

37

mp

is-n't fair you clear-ly weren't a-ware that you made me miser-a - ble -

Rit.

41 *A tempo*

- So if you real-ly wan - na know When I'm a - way from

45

you I'm hap-pi - er than e - ver Wish I could ex-plain it be -

49 *Rit.* $\text{♩} = 160$ **Straight**

tter I wish it was-n't true - (ue)

56

You call me a - gain

65

Drunk in your Benz Dri-ving home un - der the in - flu-ence You

71

scared me to death but I'm was-ting my breath 'Cause you on-ly lis-ten to

77

your fuck-in' friends/I don't re - late to you I don't re -

83

late to you, no 'Cause I'd ne - ver treat me this shit - ty

89

ff You made me hate this ci - ty And I don't talk *fff* shit ab-out

95

You on the in - ter - net Ne - ver told an - y - one an - y - thing bad 'Cause

101

that shit's em bar-ass-ing You were my ever - y-thing And all that you

106

did was make me fuck-ing sad So don't waste the time I don't

112

have - And don't try to make me feel bad I could talk ab-out

118

ever - y time that you showed up on time but I'd have an emp - ty line 'cause

123

you nev-er did Nev-er paid an-y mind to my mo-ther or friends so I

129

shut 'em all out for you 'cause I was a kid *f* You ruined

135

ever-y-thing good Al-ways said you were mis-un-der stood

142

ff Made all my mom-ents your ow - n *fff* Just fuck - ing leave me a -

148

lo - - ne

155

ne

164

Musical score for measures 164-172. The piece is in G major (one sharp) and 4/4 time. The right hand features a melody of eighth notes, while the left hand plays a steady eighth-note accompaniment. A key signature change to F major (two flats) occurs at measure 165. Brackets are placed below the left-hand accompaniment in measures 164, 165, 166, 167, 168, 169, 170, 171, and 172.

173

Musical score for measures 173-179. The right hand continues with eighth-note patterns, and the left hand maintains the eighth-note accompaniment. Brackets are placed below the left-hand accompaniment in measures 173, 174, 175, 176, 177, 178, and 179.

180

Musical score for measures 180-183. The right hand plays sustained chords in measures 180 and 181, then transitions to a triplet of eighth notes in measure 182, and a triplet of sixteenth notes in measure 183. The left hand continues with eighth-note accompaniment. A *ffff* (fortississimo) dynamic marking is present in measure 182. Brackets are placed below the left-hand accompaniment in measures 180, 181, and 182-183.