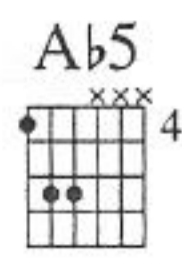
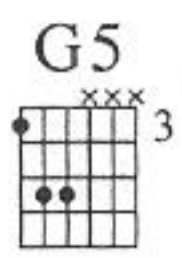


HELLA GOOD

Words and Music by
G. STEFANI, T. KANAL,
C. HUGO and P. WILLIAMS

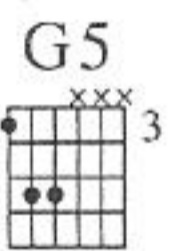
Moderately fast rock ♩ = 120

N.C.

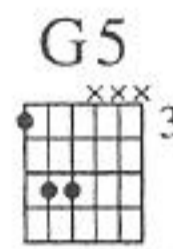
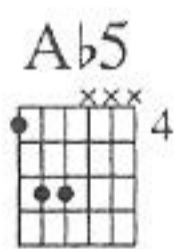


The first system of music features a guitar part with a treble clef and a 4/4 time signature. It begins with a whole rest, followed by three measures of sustained chords. Above the staff are four guitar chord diagrams: N.C. (No Chords), G5, Ab5, G5, and Ab5. The piano accompaniment consists of two staves (treble and bass clefs) with a 4/4 time signature. The melody in the right hand is a series of eighth notes, and the bass line in the left hand provides a steady accompaniment. The dynamic marking *mf* is placed below the piano part.

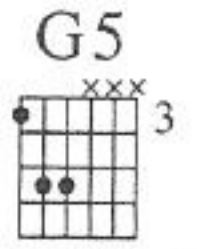
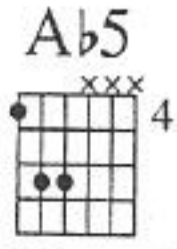
Verse:



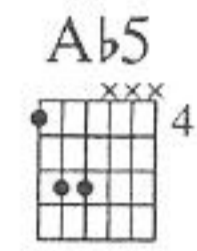
The verse section begins with a guitar part in 4/4 time, starting with a whole rest and a G5 chord diagram. The piano accompaniment continues with the same rhythmic pattern. The vocal line is written in a treble clef and includes two verses of lyrics. The first verse is: "1. The waves keep on crash-ing on me for some rea - son,". The second verse is: "(2.) for - mance de - serv - ing of stand - ing o - va - tions,". The piano accompaniment provides a harmonic and rhythmic foundation for the lyrics.



The second system of music continues the verse. The guitar part has a whole rest followed by a G5 chord diagram. The piano accompaniment continues with the same rhythmic pattern. The vocal line includes the lyrics: "but your love keeps on com - ing like a" and "and who would-'ve thought it'd be the". The piano accompaniment provides a harmonic and rhythmic foundation for the lyrics.



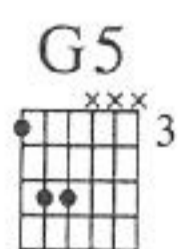
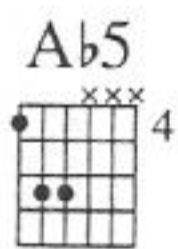
thun-der - bolt.____
two of us?____



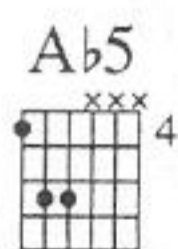
Well, come 'ere____ a lit - tle clos - er,____
So, don't wake____ me if____ I'm dream - ing,____



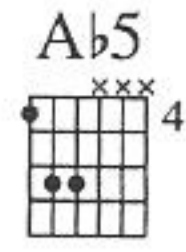
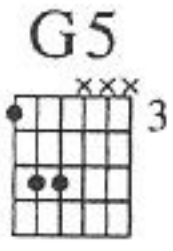
'cause I wan - na see ya, ba - by, real close up.____
'cause I'm in the mood; come on and give it up.____



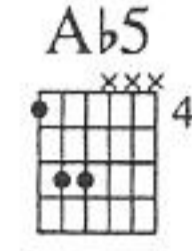
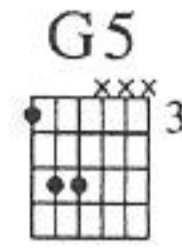
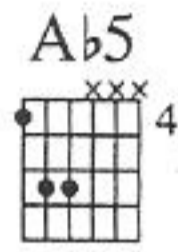
Chorus:



Get o - ver here. Get o - ver here. You got me feel - ing hel - la good,____ so let's just



keep on danc - ing. _____ You

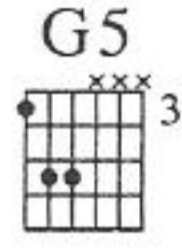
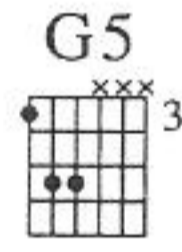
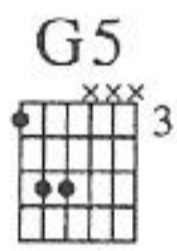


hold me like you should_ so I'm gon-na keep on danc - ing. _____
 (Keep on danc - ing.)

1.

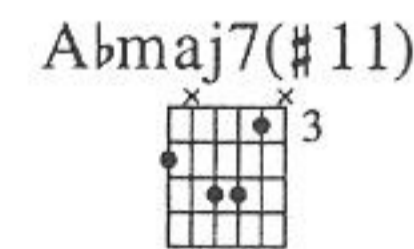
2.

D.S. % 3.



2. A per - You got me

Bridge:



Oo, yeah, yeah. _____

E♭maj7 B♭maj7 Gm A♭maj7(#11)

Oo, yeah, yeah. —

G5 A♭5 G5 A♭5 N.C.

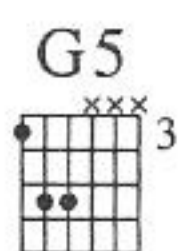
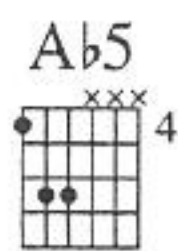
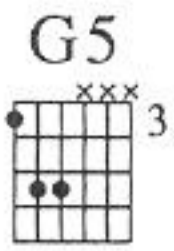
G5 A♭5 N.C. G5 A♭5 G5

You got me

Chorus:

A♭5 G5 A♭5

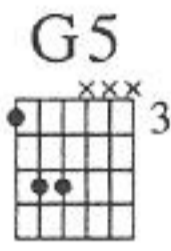
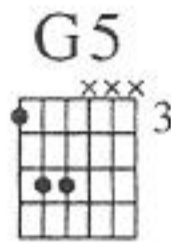
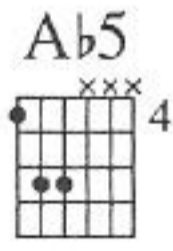
feel - ing hel - la good, — so let's just keep on danc - ing. —



You hold me like you should, so I'm gon-na keep on danc - ing. (Keep on

Musical notation for the first system, including vocal line and piano accompaniment.

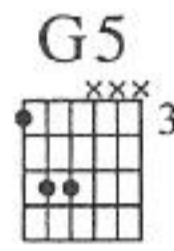
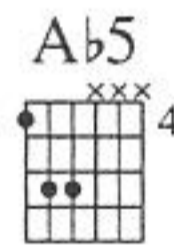
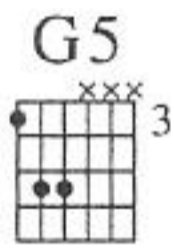
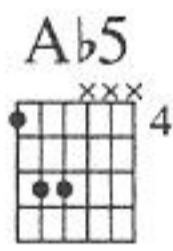
1. | 2.



danc - ing.)

You got me

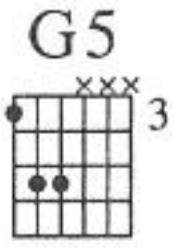
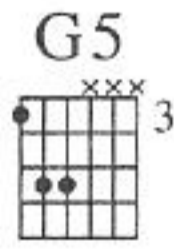
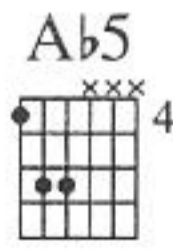
Musical notation for the second system, including vocal line and piano accompaniment.



Ah, ah, ah.

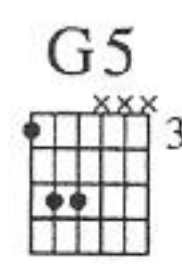
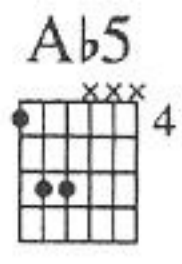
Ah, ah, ah.

Musical notation for the third system, including vocal line and piano accompaniment.

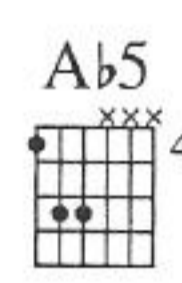


Ah, ah, ah.

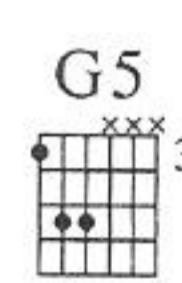
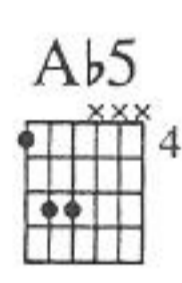
Musical notation for the fourth system, including vocal line and piano accompaniment.



Keep on danc - ing.



Keep on



N.C.

danc - ing.