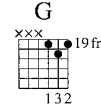
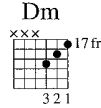
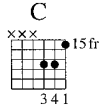


# Sixteen

Words and Music by Gwen Stefani and Tony Kanal



## Intro

Moderate Rock ♩ = 158

Half-Time Feel

N.C.

(C)

Spoken: One, two, three, four!

Gr. 1 (dist.)

TAB

Bass

f w/ dist.

TAB

(Dm)

P.H.

TAB

string noise

TAB

## End Half-Time Feel

(C)

P.M. P.H.

TAB

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C  
Rhy. Fig. 1

Gr. 2 (slight dist.)

*sim.*

Voc. Fig. 1

Yeah.

End Voc. Fig. 1

Riff A

8va

P.H.

3 3 3 3 3

pitches: C B $\flat$  G E C

Bass Fig. 1

0 2 2 0 3 0 | 0 2 3 3 3 3 | 0 2 2 0 3 0 | 0 2 3 3 3 3

Dm G C

End Rhy. Fig. 1

(cont. in notation)

End Riff A

8va

P.H.

3 3 3 3 3 3

pitches: C B $\flat$  G E C C

End Bass Fig. 1

5 5 5 3 5 2 3 | 5 2 5 5 5 | 0 2 0 3 0 | 0 2 3 (3) 15

**Verse**  
**Half-Time Feel**

Gtr. 1 tacet  
Am

1. You've been a ju - ven - ile \_\_\_\_\_ with a dol - phin smile, \_\_\_\_\_  
2. Why do they have to force us \_\_\_\_\_ through this met - a - mor - phose? \_\_\_\_\_

Gtr. 2 Rhy. Fig. 2

End Rhy. Fig. 2

*mf*

Bass Fig. 2

End Bass Fig. 2

dist. off

Gtr. 2: w/ Rhy. Fig. 2, 3 times, simile  
Bass: w/ Bass Fig. 2

Bass: w/ Bass Fill 1, 2nd time  
G

Gtr. 2: w/ Rhy. Fill 1, 2nd time  
Gtr. 3: w/ Fill 1, 2nd time  
Am

with no el - bow room, \_\_\_\_\_ with your bod - y in bloom. \_\_\_\_\_  
Lit - tle but - ter - fly, \_\_\_\_\_ no mat - ter how you try, \_\_\_\_\_

**Bass Fill 1**  
Bass

**Rhy. Fill 1**  
Gtr. 2

**Fill 1**  
Gtr. 3 (slight dist.)

*mf*



Gtr. 2: w/ Rhy. Fig. 1  
 Bass: w/ Bass Fig. 1, simile  
 Bkgd. Voc.: w/ Voc. Fig. 1

C End Rhy. Fig. 3

no. \_\_\_\_\_ 'Cause you're on - ly six - teen and you're  
 no. \_\_\_\_\_ Well, you're on - ly six - teen and you're  
 no. \_\_\_\_\_ Well, you're on - ly six - teen with a

End Bass Fig. 4

0 2 2 0 3 0 | 0 2 3 3 3 3

feel - ing real \_\_\_ but you, you can't seem to cop a feel. \_\_\_ No, \_\_\_  
 such a tease. \_\_\_ And there's noth - ing you do that can real ly please. \_  
 lot to say \_\_\_ but they, they won't give you the time of day. \_\_\_

To Coda ⊕

Bass: w/ Bass Fill 2, 3rd time

Dm G C

whoa. \_\_\_\_\_ Whoa, no. \_\_\_\_\_  
 Whoa. \_\_\_\_\_ Whoa, no. \_\_\_\_\_  
 Whoa. \_\_\_\_\_ Whoa, no. \_\_\_\_\_

**Interlude**

Gtrs. 1 & 2 tacet  
 Bass tacet  
 N.C.(C)

Spoken: "These children they're not really bad, most of them,"

\*Gtr. 4  
 mf

5 7 5 7

\*Strings arr. for gtr.

**Bass Fill 2**  
 Bass

T  
 A  
 B

0 2 0 3 0 2 0



**Verse**

Gr. 2: w/ Rhy. Fig. 2, 2 times  
 Bass: w/ Bass Fig. 3  
 Gr. 5 tacet

Am Dm G

3. You know you can't for - sake it, \_\_\_\_\_ so sit back and take \_\_\_\_\_

Am Dm

it. \_\_\_\_\_ You see you're just not ripe. \_\_\_\_\_

G Am

So don't try and \_\_\_\_\_ fight \_\_\_\_\_ that you're \_\_\_\_\_

*D.S. al Coda*  
End Half-Time Feel

⊕ *Coda*

**Outro**  
C

Gr. 2 *sim.*

Well, you're on - ly six - teen. Oh, you're (You're on - ly six - teen.

Gr. 1 *8va* *P.H.*

3 3 3 3 3 3 3 3  
 pitches: C C B $\flat$  G E C G G G

3 0 2 0 3 3 | 3 0 2 0 3 0 2 0 | 3 0 2 0 3 3

on - ly six - teen. You're on - ly six - teen. Well, you're just six - teen. You're

8va P.H.

8va P.H.

pitches: C C Bb Bb G G E C C G G pitches: C C C

3 0 2 0 3 0 2 0 | 3 0 2 0 3 3 | 5 5 5 3 5 2 3 5

on - ly six - teen.) Ah, you poor lit - tle thing.

8va Harm. P.H.

8va P.H.

A F# F# D G D D D pitches: C C G G E E C

3 4 4 5 12 12 12 | 3 3 3 3 3 3 3 |

2 3 5 2 5 5 | 0 2 0 3 0 2 0 | 3 0 2 3