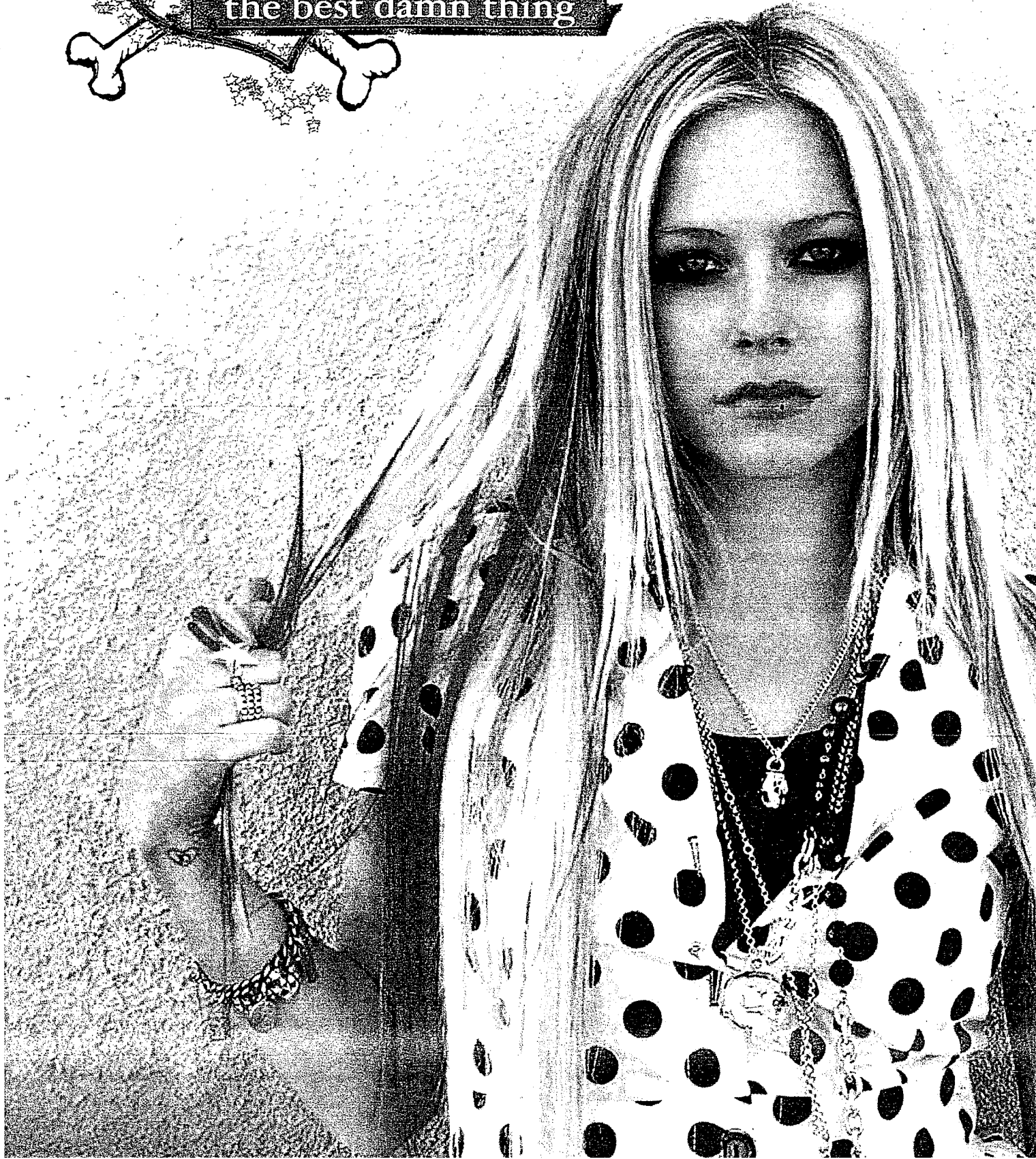


Piano • Vocal • Guita

AVRIL LAVIGNE

the best damn thing



4 *Girlfriend*

13 **I** **C**on Do **B**etter

21 *Run@w@y*

29 The **B**est **D**amn **T**hing

37 When *You're* *Gone*

43 **E**verything **B**ack **B**ut **Y**ou

52 *#*ot

60 **I**nnocence

69 **I** Don't *#*@ve to Try

77 *One of Those* *Girls*

85 *Cont@giou\$*

90 *Keep #*olding *On*

GIRLFRIEND

Words and Music by AVRIL LAVIGNE
and LUKASZ GOTTWALD

Moderately fast Rock

N.C.

Hey, hey, you, you, I don't like your girl - friend. No way, no way, I
Hey, hey, you, you, I know that you like me. No way, no way, -

mf

think you need a new one. Hey, hey, you, you, I could be your girl - friend.
no, it's not a se - cret. Hey, hey, you, you, I want to be your girl - friend.



N.C.

You're so fine, I want you

A5



mine, you're so de - li - cious. I think a - bout you all the time, you're so ad - dic - tive.

B5



G5



Don't you know what I could do to make you feel al - right, — al - right, — al - right, —

D5



— al - right, — al - right? — Don't pre - tend, I think you know I'm damn pre - cious.

A5



B5



And hell yeah, I'm the moth - er - **** - in' prin - cess. I can tell you like me

G5



too and you know I'm right, I'm right, I'm right, I'm right, I'm right.

B5



F#sus



She's like so what - ev - er. You could do

Asus2



so much bet - ter. I think we should get to - geth - er now

G5



A5



D5



A5



and that's what ev - ry - one's talk-in' a - bout. Hey, hey, you, you,

B5

G5

D5

A5

B5

G5



I don't like your girl - friend. No way, no way, I think you need a new one.



D5

A5

B5

G5

D5

F#5



Hey, hey, you, you, I could be your girl - friend.



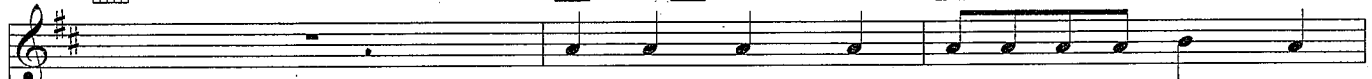
G5

D5

A5

B5

G5



Hey, hey, you, you, I know that you like me.



D5

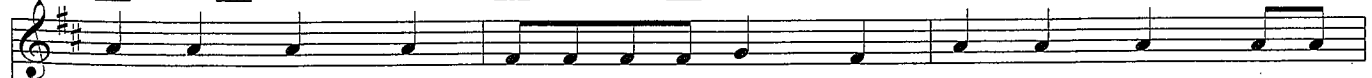
A5

B5

G5

D5

A5



No way, no way, no, it's not a se - cret. Hey, hey, you, you, I



B5

G5

D5

F#5

G5

To Coda

want to be your girl - friend.

N.C.

A5

I can see the way, I see the way you look at me. And e - ven when you look a -

B5

way, I know you think of me. I know you talk a - bout me all the time a - gain and a - gain. -

G5

D5

So come, so come o - ver here and

A5
x x x x
3fr

tell me what I want to hear. Bet - ter yet, make your girl - friend dis - ap - pear.

B5
x x x x
3fr

G5
x x x x
3fr

I don't wan - na hear you say her name ev - er a - gain, — and a - gain, — and a - gain, —

D.S. al Coda

— and a - gain. — 'Cause.

CODA
⊕

D5
x x x x
3fr
N.C.

Uhh, in a sec - ond you'll be wrapped a - round my fin - ger

'cause I — can, 'cause I can do it bet - ter. There's no oth - er, so

when's it gon - na sink in? She's so stu - pid, what the hell were you think - in'?

Hey, hey, you, you, I don't like your girl - friend. No way, no way, I

think you need a new one. Hey, hey, you, you, I could be your girl - friend.



No way, no way. Hey, hey, you, you,

B5

G5

D5

A5

B5

G5



I know that you like me. No way, no way, no, it's not a se - cret.

D5

A5

B5

G5

D5

F#5



Hey, hey, you, you, I want to be your girl - friend. No way, no

G5

D5

A5

B5

G5



way, hey. Hey, hey, you, you, I don't like your girl - friend.

D5

A5

B5

G5

D5

A5



No way, no way. I think you need a new one. Hey, hey, you, you,

D5 A5 D5 G5 G5

I could be your girl - friend. No way, no way, hey.

D5 A5 B5 G5 D5 A5

Hey, hey, you, you, I know that you like me. No way, no way,

B5 G5 D5 A5 B5 G5

no, it's not a se - cret. Hey, hey, you, you, I want to be your girl - friend. No

D5 F#5 G5 D5

way, no way, hey, hey.

I CAN DO BETTER

Words and Music by AVRIL LAVIGNE
and LUKASZ GOTTWALD

Fast

C5



G5



F5



C5



I could - n't give a damn
You're so full of _____

G5



what you say _____ to me. _____ I don't real - ly care
it, _____ I _____ can't stand _____ the way you act. _____ I

F5



C5



what you think of me, 'cause ei - ther way, you're gon - na
just can't com - pre - hend. I don't think that you

G5



think what you be lieve. There's noth - ing you could say
— can han - dle it. I'm way o - ver, —

F5



C5




that would hurt me. I'm bet - ter off with - out
o - ver it. I will drink as much —

G5




— you an - y - way. I thought it would be hard, —
— Li - mon - cel - lo as I can, and I'll do it a - gain —







but and I'm o - kay. I don't need you if you're
 and a - gain. I don't real - ly care



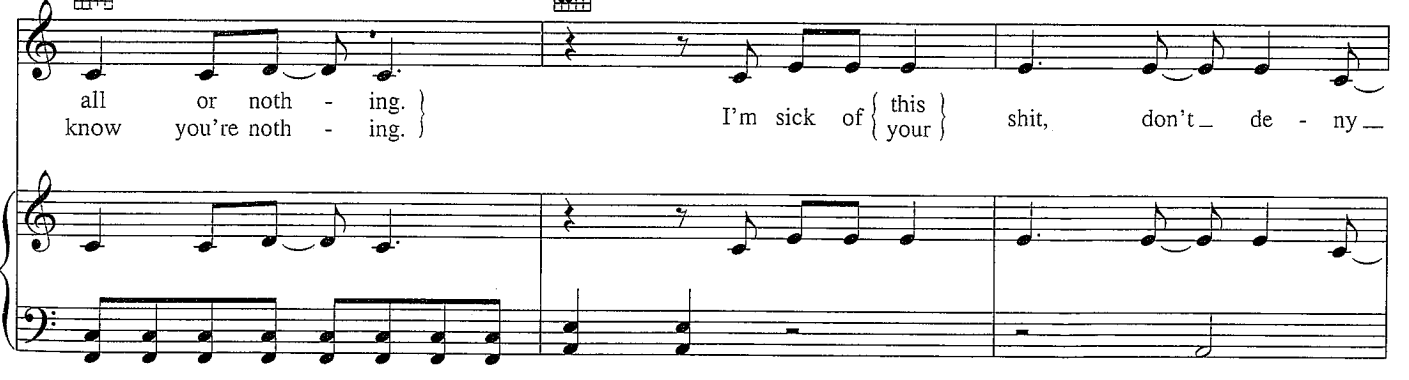




gon - na be that way, 'cause with me it's
 what you have to say, 'cause you know, you



all or noth - ing. } I'm sick of { this } shit, don't de - ny -
 know you're noth - ing. } your }



you're a waste of time. I'm sick of { this }
 your }



F5

G5

3fr

shit, don't ask why. I hate

C

G7(no3)

you now, so go a way

Am

from me. You're gone, so long; I

Fsus2

can do bet - ter, I can do bet - ter. Hey,


C



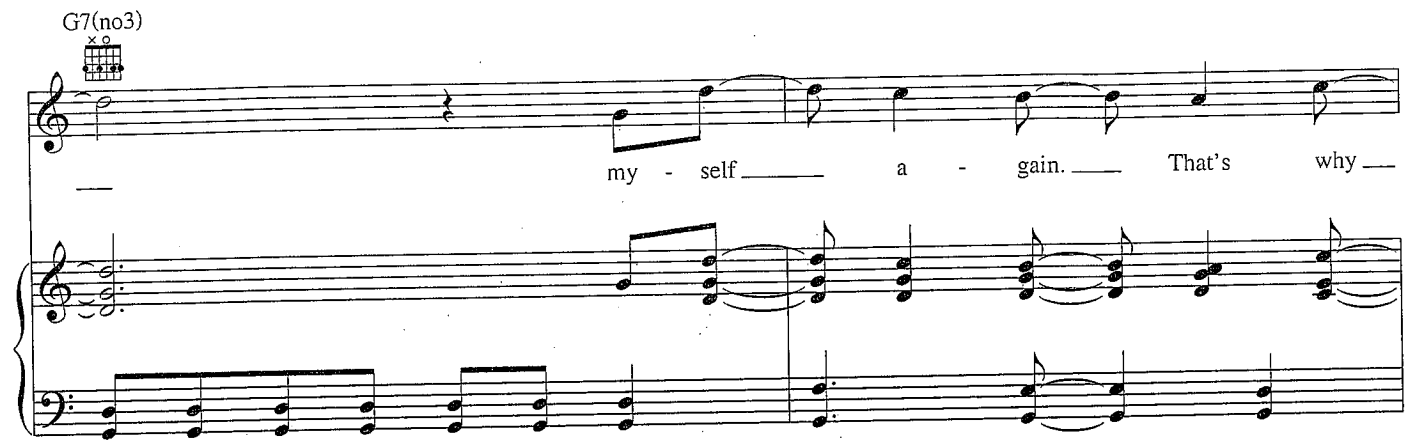
hey you, I found




G7(no3)



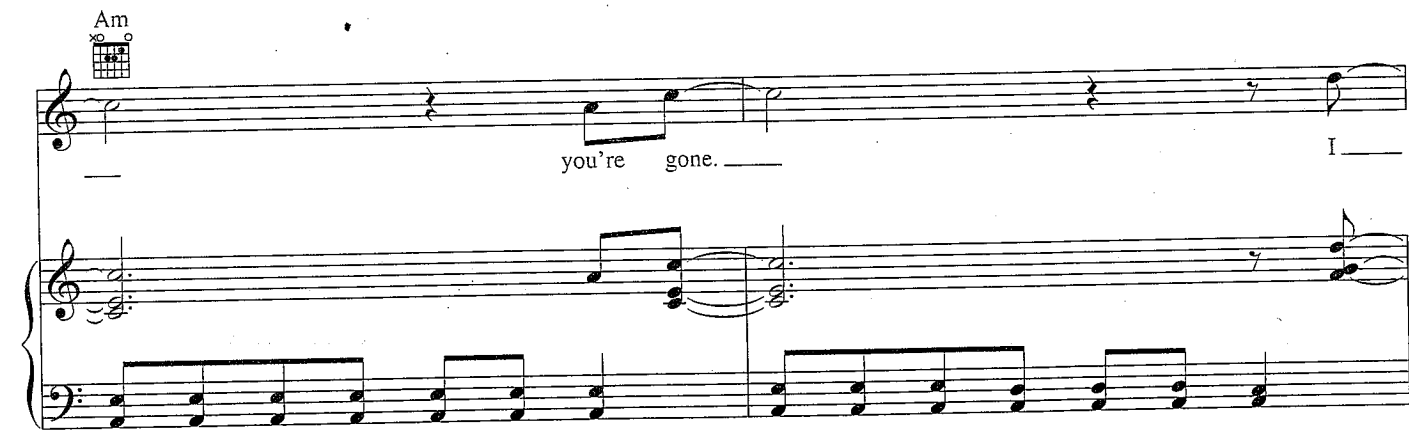
my - self a - gain. That's why



Am



you're gone. I



Fsus2



can do bet - ter, I can do bet - ter.



N.C.

What'd ya say?
I'm — so

I told you so.
sick of you.

You know that,
You're on my nerves.

'cause I al - ways know. }
I want to puke. }

Get out of my face,

hey, hey. You're not my taste, hey, hey.

Hey, hey, Hey, hey. I hate —

x o o
x o o

— you now, — so go — a - way —

Am
x o o
x o o

— from me. — You're gone, — so long; —

Fsus2
x o o
x o o

— I — can do bet - ter, I —

C
x o o
x o o

— can do bet - ter. Hey, — hey you, —

G7(no3)



I found _____ my - self _____

Am



_____ a - gain. _____ That's why _____ you're gone. _____

Fsus2



_____ I _____ can do bet - ter, I _____

1

2

C5



_____ can do bet - ter. I hate _____ can do bet - ter.

RUNAWAY

Words and Music by AVRIL LAVIGNE,
LUKASZ GOTTWALD and KARA DioGUARDI

Moderately fast

C5 G5 F G5

Got up on the wrong side of life to - day, yeah. — Crashed the

C5 G5 F G5

car, and I'm gon - na be real - ly late. My

C5 G5 F G5

phone does - n't work, 'cause it's out of range. — Looks



like it's just one of those kind of days. You



can't kick me down; I'm al - read - y on the ground. — No, you
so is how I'm do - ing, if you're won - der - ing. — I'm in a



can't — but you could - n't catch me an - y - how. Blue
fight — with the world — but I'm win - ning. Stay



skies, but the sun is - n't com - ing out, no. — To -
there, come — clos - er; it's at your own risk. — Yeah, you

C5 G5 F G5 C G5 F5

day it's like I'm un - der a heav - y cloud. } And I
 know - how it is; life can be a bitch. }

G5 C G5 F5 G5

feel so a - live. I can't help my - self, -

C G5 F5 G5 C G5 F5

don't you re - al - ize.

G5 Am C5

I just wan - na scream and lose con - trol,

C/F



throw my hands up and let _____ it go, _____ for -

Am



C5



C/F



get a - bout ev - 'ry - thing _____ and run _____ a - way, _____

Am



yeah. _____ I just want to fall and lose _____

C5



C/F



_____ my - self, _____ laugh - ing so hard it hurts _____

like hell, for - get a - bout ev - 'ry - thing

The first system of the musical score features a vocal line and piano accompaniment. The vocal line starts with a treble clef and a key signature of one flat. The lyrics are "like hell, for - get a - bout ev - 'ry - thing". The piano accompaniment consists of a right-hand part with chords and a left-hand part with a steady eighth-note bass line.

and run a - way, yeah.

C5 C/F

The second system continues the musical score. The vocal line has the lyrics "and run a - way, yeah.". Above the vocal line, guitar chord diagrams for C5 and C/F are provided, both marked "3fr". The piano accompaniment continues with the same rhythmic pattern.

So - yeah.

C5 G5 F5 G5

The third system of the score includes the lyrics "So - yeah.". Above the vocal line, guitar chord diagrams for C5, G5, F5, and G5 are shown, all marked "3fr". A first ending bracket labeled "1" spans the end of this system. The piano accompaniment features a more active bass line with eighth notes.

Run a - way, run a - way.

Am7 C5 C/F

The fourth system contains the lyrics "Run a - way, run a - way.". Above the vocal line, guitar chord diagrams for Am7, C5, and C/F are provided, with Am7 and C5 marked "3fr". A second ending bracket labeled "2" spans the end of this system. The piano accompaniment continues with eighth-note patterns.



Run a - way, run a - way.



Run a - way, run -



a - way. Run a - way, run, run a - way.



Run a - way, run a - way. Run a - way, run -

run a - way. I just wan - na scream and lose

con - trol, throw my hands up and let

C5 C/F

it go. for - get a - bout ev - 'ry - thing

Am

and run a - way, yeah.

C5 C/F



I just want to fall and lose _____ my - self, _____



laugh - ing so hard it hurts _____ like hell, _____ for -



get a - bout ev - 'ry - thing _____ and run _____ a



way, _____ yeah. _____

THE BEST DAMN THING

Words and Music by AVRIL LAVIGNE
and BUTCH WALKER

Moderately fast



(2.) Al - right, — Let me hear you say,
now let me hear you say,

1 2
"Hey, hey, hey!" (Hey, hey, hey!)
"Hey, hey, ho!" (Hey, hey, ho!) I



hate it when a guy { does - n't get the door, e - ven
does - n't un - der - stand why a

though I told him yes - ter - day and the day be - fore. I
 cer - tain time of month I don't wan - na hold his hand. I

hate it when a guy does - n't get the tab and I
 hate it when they go out and we _____ stay _____ in, and they

have to put my mon - ey out, and that looks bad.
 come _____ home _____ smell - ing like their ex - girl - friend.

G5

Bm9 **Gmaj9**

(1., 3.) Where are _____ the hopes, _____ where are _____ the dreams, _____
 (2.) But I found _____ my hopes, _____ I found _____ my dreams, _____

my Cin - der - el - la sto - ry scene? -
 my Cin - der - el - la sto - ry scene. -

When do — you think — they'll fin - 'ly see —
 Now ev - 'ry - bod - y's gon - na see —

that you're not, — not, not — gon - na get —
 that you're not, — not, not — gon - na get —

an - y bet - ter? } You won't, — won't, won't, — you won't get
 an - y bet - ter. }

Bm7



rid of me, nev - er. Like _____ it or not, _____ e - ven though _____

Asus



D/G



_____ she's a lot _____ like me, _____ we're not the same. _____



_____ And yeah, _____ yeah, _____ yeah, _____ I'm a lot _____

D/G



_____ to han - dle. You don't _____ know trou - ble; I'm a _____

hell of a scan - dal. Me, I'm a scene, I'm a

dra - ma queen, I'm the best damn thing that your

G5

To Coda

1



A5

D5

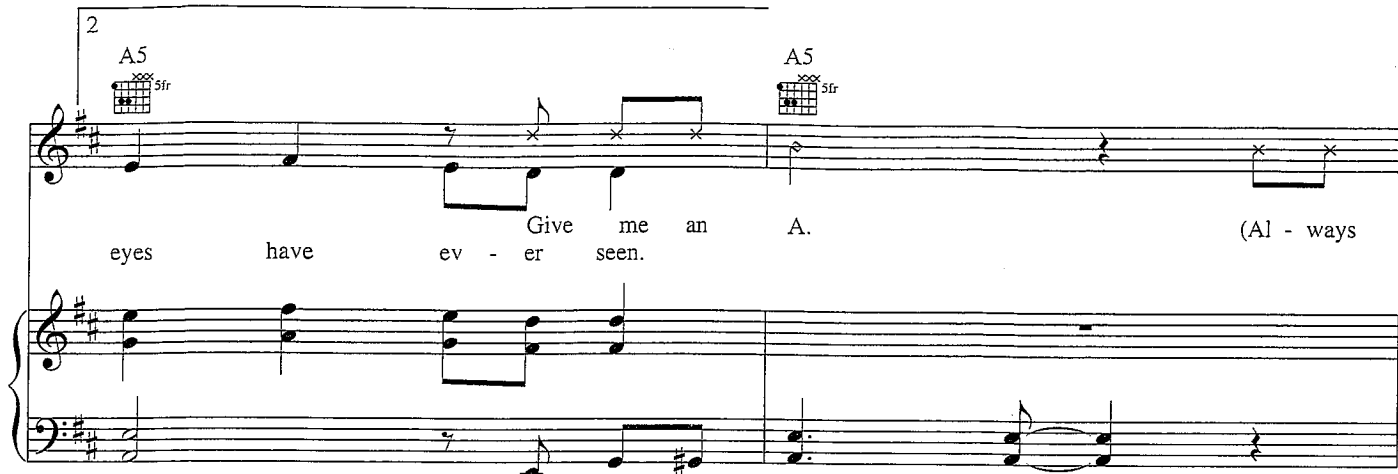
eyes have ev - er seen. Al - right,

al - right, yeah. I

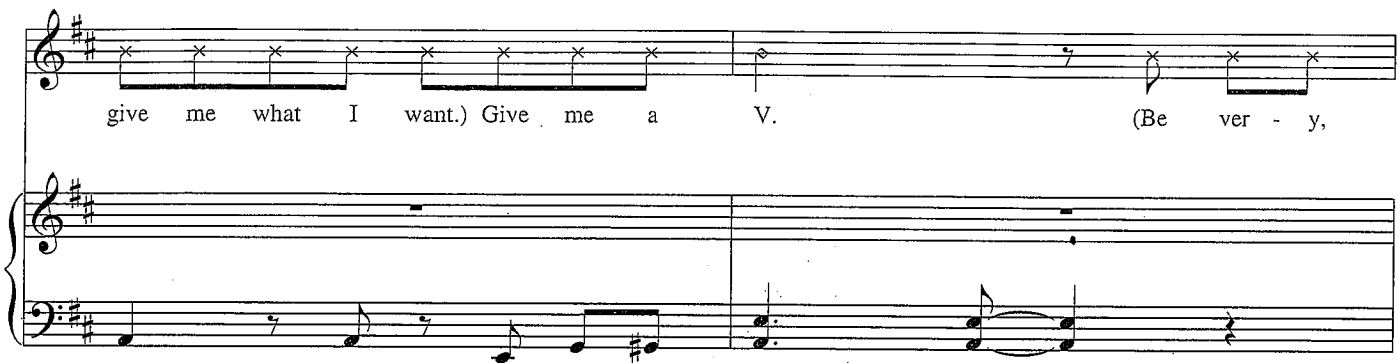
2

A5  A5 

eyes have ev - er seen. Give me an A. (Al - ways



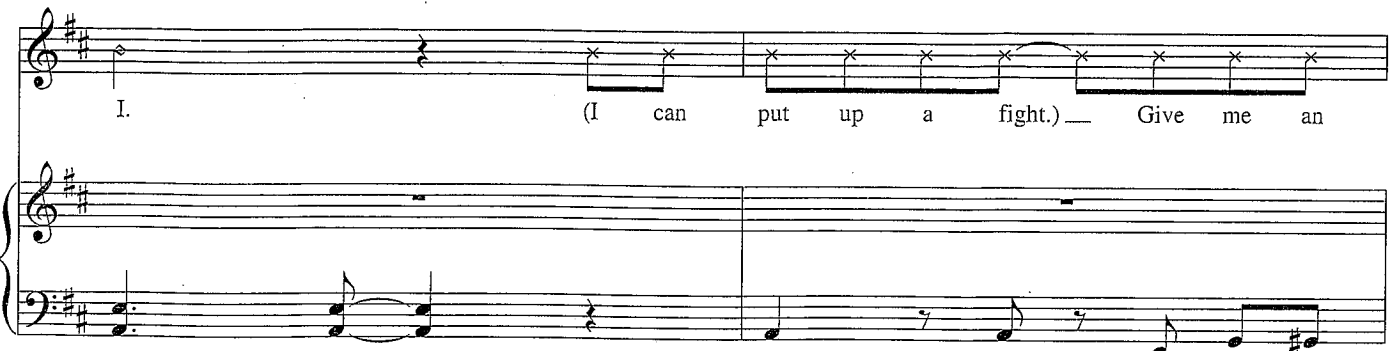
give me what I want.) Give me a V. (Be ver - y,



ver - y good to me. R. (Are you gon - na treat me right?)



I. (I can put up a fight.) — Give me an



L. Let me hear you scream loud. (Let me

hear you scream loud.) One, two, three, four.

D.S. al Coda

CODA



eyes have ev - er seen. Let me hear you say,

"Hey, hey, hey!" (Hey, hey, hey!) Al - right, -

now let me hear you say, "Hey, hey, ho!" (Hey, hey, ho!)

D5

(Hey, hey, hey!)

(Hey, hey, hey!) (Hey, hey, hey!) I'm the

G5

A5

D5

best damn thing that your eyes have ev - er seen.

WHEN YOU'RE GONE

Words and Music by AVRIL LAVIGNE
and BUTCH WALKER

Moderately slow

First system of musical notation. It consists of a vocal line and a piano accompaniment. The piano part features a steady eighth-note accompaniment in the right hand and a simple bass line in the left hand. The tempo is marked 'Moderately slow' and the dynamics are 'mp'. Chord diagrams for C, Em, and C are provided above the staff.

Second system of musical notation. It continues the vocal and piano parts. The piano accompaniment has a slight change in rhythm. Chord diagrams for C, Em, Dsus, and D5 are provided above the staff.

Third system of musical notation, containing the first line of lyrics. The piano accompaniment features a more complex chordal texture. Chord diagrams for G, D/F#, and Em7 are provided above the staff.

al - ways need - ed time on my own. I nev - er thought I'd
nev - er felt this way be - fore. Ev - 'ry-thing that I do

Fourth system of musical notation, containing the second line of lyrics. The piano accompaniment continues with a similar texture. Chord diagrams for C and D(add4) are provided above the staff.

need you there when I cried. And the
re - minds me of you. And the



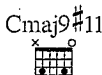
days feel like years — when I'm — a - lone, — and the bed where you lie —
 clothes you left, they lie on — the floor, — and they smell just like you. —



— is made up on your side. — }
 — I love the things that you do. — } When



you walk a - way, — I count the steps that you take. — Do you



see how much — I need — you right now? — When you're gone, —

Cmaj9 Em7 D

the piec - es of my heart are miss-ing you. When you're gone, -

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in G major, starting with a whole note G4, followed by quarter notes A4, B4, C5, B4, A4, G4, and a half note F#4. The piano accompaniment features a steady eighth-note chordal pattern in the right hand and a simple bass line in the left hand.

Cmaj9 Em7 D

the face I came to know is miss-ing too. When you're gone, -

Detailed description: This system contains the next two lines of music. The vocal melody continues with a whole note G4, followed by quarter notes A4, B4, C5, B4, A4, G4, and a half note F#4. The piano accompaniment maintains the same rhythmic and harmonic structure as the first system.

Am7 C(add2) G D/F#

the words I need to hear to al - ways get me through the day -

Detailed description: This system contains the third and fourth lines of music. The vocal melody starts with a whole note G4, followed by quarter notes A4, B4, C5, B4, A4, G4, and a half note F#4. The piano accompaniment continues with the established pattern.

C(add2) 1 D

and make it O - K... I miss you. -

Detailed description: This system contains the final two lines of music. The vocal melody begins with a whole note G4, followed by quarter notes A4, B4, C5, B4, A4, G4, and a half note F#4. The piano accompaniment concludes with a final chord in the right hand and a sustained bass note in the left hand.

C Em C Em

The first system of music features a guitar part with four measures of chords: C, Em, C, and Em. The piano accompaniment consists of a treble clef with a melody of eighth notes and a bass clef with a simple bass line.

C Em Dsus D5

The second system continues the guitar part with chords C, Em, Dsus, and D5. The piano accompaniment features a treble clef with a melody that includes a fermata over the D5 chord, and a bass clef with a steady bass line. The lyrics "I've" are written at the end of the system.

2 D(add4) Bm

The third system begins with a second ending bracket over the first measure, which contains the chord D(add4). The guitar part then moves to Bm. The piano accompaniment features a treble clef with a melody and a bass clef with a steady bass line. The lyrics "I miss you. We were made for each oth -" are written across the system.

C G

The fourth system continues the guitar part with chords C and G. The piano accompaniment features a treble clef with a melody and a bass clef with a steady bass line. The lyrics "er, out here for - ev - er, I know we were. -" are written across the system.

D

B7

Em

Esus

Em



Yeah, yeah. All I ev-er want-ed was for you to know,

C

D/C

Cmaj7

C#m7b5



ev-'ry-thing I do, I give my heart and soul. I can hard-ly breathe; I need to feel you here with me.

D

Cmaj9

Em7



When you're gone, the piec - es of my heart

D

Cmaj9

Em7



are miss-ing you. When you're gone, the face I came to know



— is miss-ing too. When you're gone, — the words — I need — to hear — will



al - ways get me through — the day — and make it o - kay. —



— I miss — you. —



rit.

EVERYTHING BACK BUT YOU

Words and Music by AVRIL LAVIGNE
and BUTCH WALKER

Very fast

E F#7sus

E/A


G#5 1 A5 Bsus 2 A5 Bsus

To -

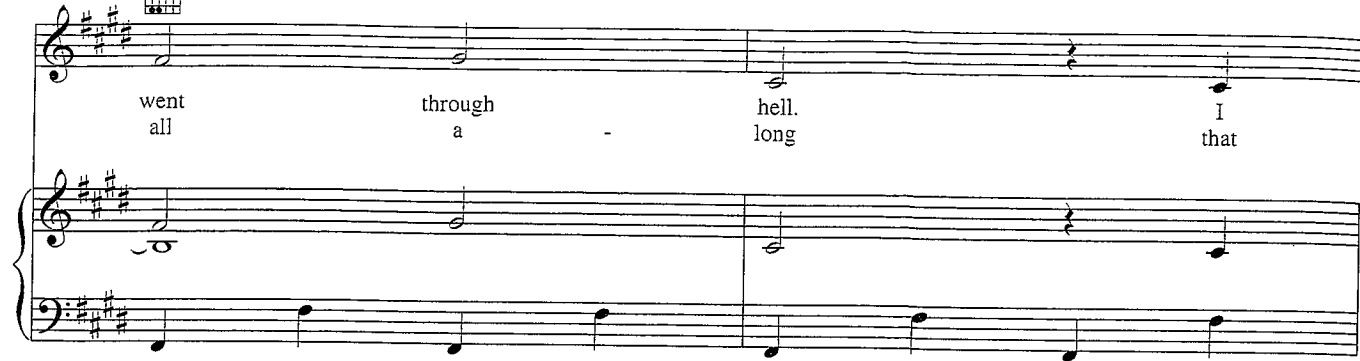
E5

day friends was _____ the to worst tell day: me _____ I

F#5



went all through a hell. long I that



A5



5fr


B5




wish I could re - move it from my _____ mind.
you _____ weren't the right _____ one for _____ me.




E5



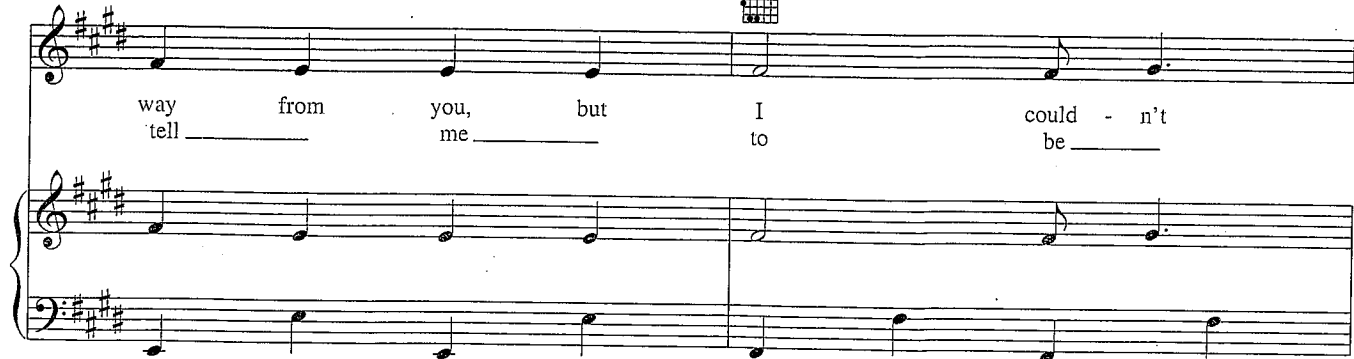
My Two friends months _ a -
tried _____ to



F#5



way from you, but I could - n't
tell _____ me _____ to be _____



A5



tell; I thought that ev - 'ry - thing was gon - na be just
strong. I bet you did - n't think that I would

B5



fine. } The
sec. }

C#m




post - card that you wrote with the stu - pid lit - tle

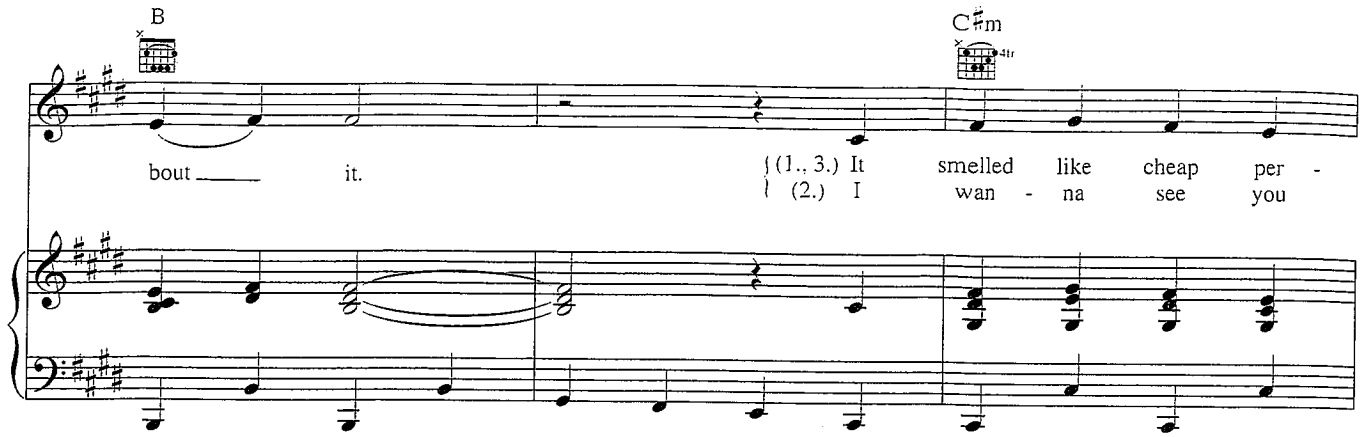
E




note, some - thing was - n't quite right a -

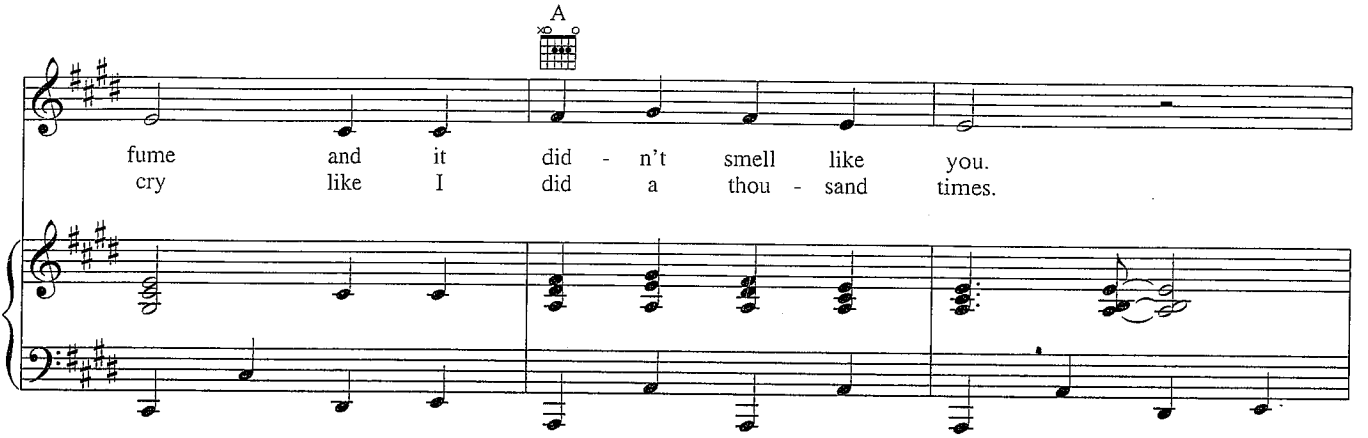
B  **C#m** 



bout — it. (1., 3.) It smelled like cheap per -
 (2.) I wan - na see you



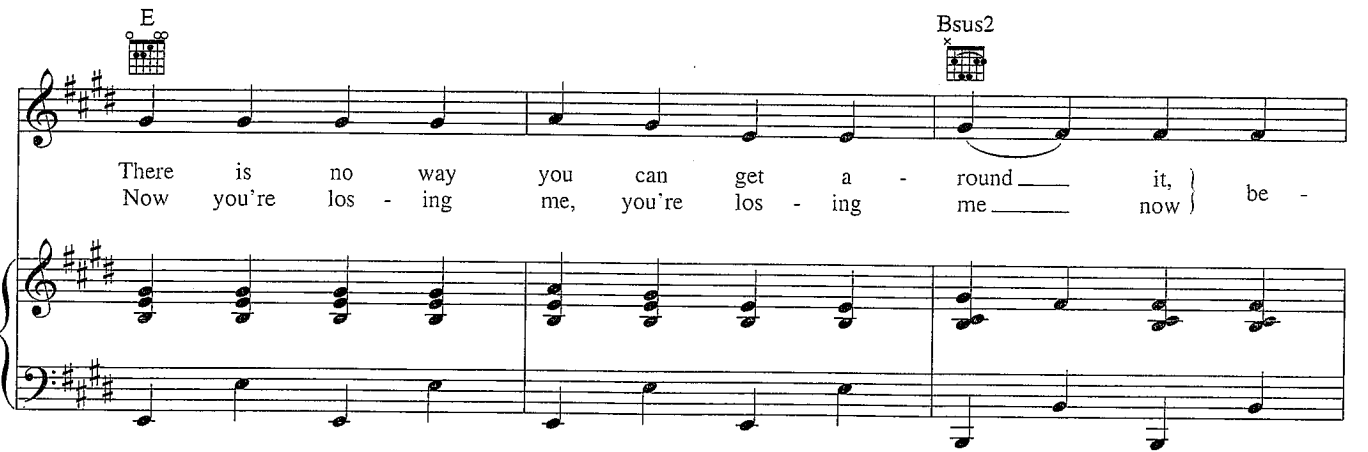
A 



fume and it did - n't smell like you.
 cry like I did a thou - sand times.



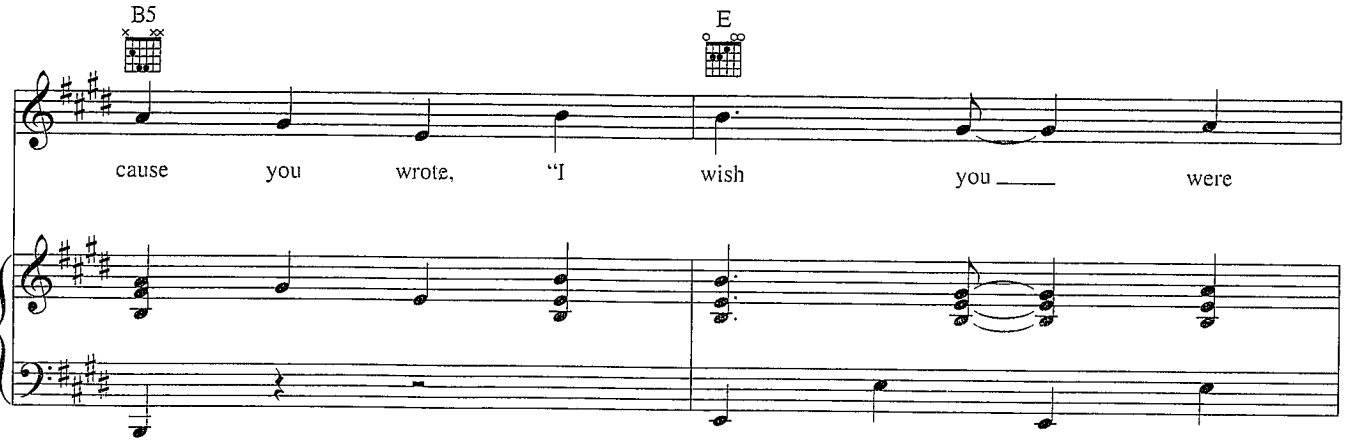
E  **Bsus2** 

There is no way you can get a - round — it, }
 Now you're los - ing me, you're los - ing me — now } be -



B5  **E** 

cause you wrote, "I wish you — were



her." You left out — the

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff (treble and bass clefs). The key signature has three sharps (F#, C#, G#). The vocal line starts with a quarter note 'her.' followed by a half note 'You', a quarter note 'left', a quarter note 'out', a quarter rest, and a quarter note 'the'. The piano accompaniment consists of chords and single notes in both hands.

"e." You left with - out me, and

The second system continues the vocal line with a quarter note '"e."', a half note 'You', a quarter note 'left', a quarter note 'with', a quarter note 'out', a quarter note 'me,', and a quarter note 'and'. The piano accompaniment continues with chords and single notes.

now you're some - where out there with a hey, hey,

The third system features a vocal line with a quarter note 'now', a quarter note 'you're', a quarter note 'some', a quarter note 'where', a quarter note 'out', a quarter note 'there', a quarter note 'with', a quarter note 'a', a quarter note 'hey,', and a quarter note 'hey,'. The piano accompaniment continues with chords and single notes.

psy - cho babe. I hate you. Why are guys so lame?

The fourth system features a vocal line with a quarter note 'psy', a quarter note 'cho', a quarter note 'babe.', a quarter note 'I', a quarter note 'hate', a quarter note 'you.', a quarter note 'Why', a quarter note 'are', a quarter note 'guys', a quarter note 'so', and a quarter note 'lame?'. The piano accompaniment continues with chords and single notes.



To Coda

Ev - 'ry - thing I gave you, I want ev - 'ry - thing



back but you.




My

2

E

F#5

you.

This system contains the first two measures of the piece. The vocal line begins with the word "you." The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Chord diagrams for E and F#5 are provided above the staff.

A5

The second system covers measures three and four. The piano accompaniment continues with the same rhythmic pattern. A chord diagram for A5 is shown above the staff.

G#5

A5

B5

E

The third system covers measures five and six. The piano accompaniment continues. Chord diagrams for G#5, A5, B5, and E are provided above the staff.

F#5

The fourth system covers measures seven and eight. The piano accompaniment concludes with the same rhythmic pattern. A chord diagram for F#5 is shown above the staff.

A5



G#5



A5



B5



D.S. al Coda

CODA

A5



Bsus



The

back but ("I

E



F#7sus



wish you — were her." You left out — the
you.

E/A



"e." You left with - out me.)

1

2

G#5 A5 Bsus A5 Bsus

Ev - 'ry - thing back but ("I back but

The first system of the score features a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. It contains the lyrics "Ev - 'ry - thing back but ("I back but". Above the vocal line, guitar chord diagrams are provided for G#5, A5, Bsus, A5, and Bsus. The piano accompaniment consists of two staves: a right-hand treble clef staff and a left-hand bass clef staff. The right-hand part features chords and moving lines, while the left-hand part provides a steady bass line.

E Esus

you.

The second system continues the musical score. The vocal line has a long note for the word "you." with a horizontal line underneath. Above the vocal line, guitar chord diagrams for E and Esus are shown. The piano accompaniment continues with the same two-staff structure, providing harmonic support for the vocal line.

This system shows the piano accompaniment for the third system of the score. It consists of two staves: a right-hand treble clef staff and a left-hand bass clef staff. The music continues with chords and moving lines in both hands.

E5

The final system of the score shows the piano accompaniment for the fourth system. It consists of two staves: a right-hand treble clef staff and a left-hand bass clef staff. A guitar chord diagram for E5 is shown above the first staff. The music concludes with chords and moving lines in both hands.

HOT

Words and Music by AVRIL LAVIGNE
and EVAN TAUBENFELD

Moderately fast

Ab5  Eb5  Bbsus 

You're _

Ab/Db  Dbsus2  Ab5  Eb5 

— so good to me, — ba - by, — ba - by. —

Bb7sus  Dbsus2 



The musical score is written in 4/4 time with a key signature of three flats (B-flat major/D-flat minor). It consists of three systems. The first system shows the beginning of the piece with guitar chords Ab5, Eb5, and Bbsus. The second system contains the vocal line with lyrics and guitar chords Ab/Db, Dbsus2, Ab5, and Eb5. The third system continues the piano accompaniment with guitar chords Bb7sus and Dbsus2.

Ab5



F5



I want to lock you up in my clos -
 I can make you feel all bet -

C5



Db5



Ab5



- et, where no one's a - round. I want to
 - ter, just take it in, and I can

F5



C5



put your hand in my pock - et, be -
 show you all the plac - es you've

Db5



Ab



cause you're al - lowed. I want to
 nev - er been. And I can

F5



C5



drive make you in - to the cor - ner and
make you say _____ ev - 'ry - thing that _____

Db



Ab



kiss you with - out _____ a sound. _____ I want to
_____ you've nev - er said. _____ And I will

F5



C5



stay this way _____ for - ev - er; I'll
let you do _____ an - y - thing a -

Db



Bb5



say it loud. _____ } Now you're in
gain and a - gain. _____ }

Db5



and you can't get out. — You make me so

Eb5



Bb5



hot, make me wan - na drop. You're so ri - dic - u -

Db5



Ab5



lous I can bare - ly stop. I can hard - ly



Eb5




Bb5





breathe; you make me wan - na scream. You're so fab - u -

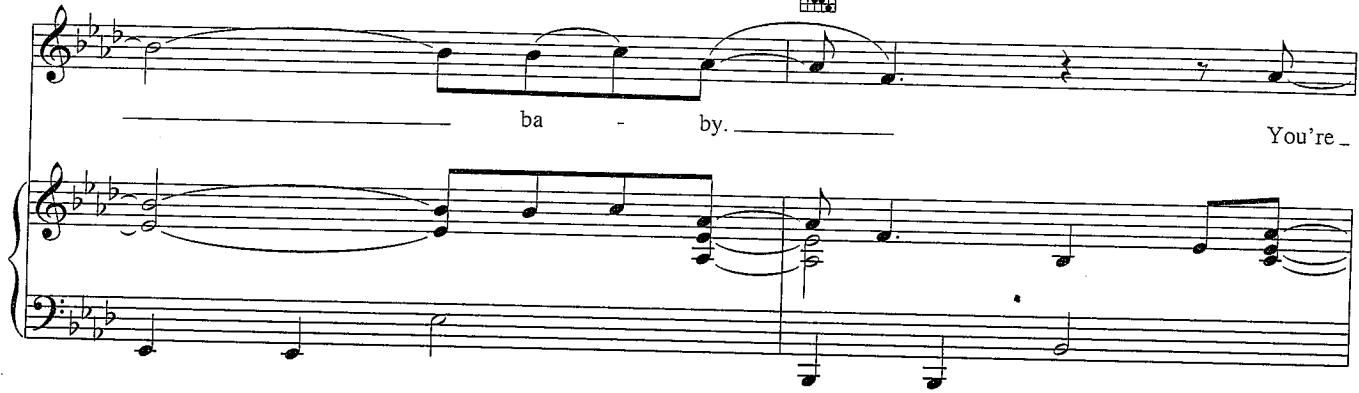
Db5  4fr Ab5  4fr




lous. You're so good to me, ba - by,




Eb5  6fr Bbsus 




ba - by. You're ..




Ab/Db  4fr Dbsus2  4fr Ab5  4fr

so good to me, ba - by,



Eb5  6fr Bb7sus  1
 Dbsus2  4fr

ba - by.



2

Db sus2

Bbm

Db

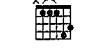


Kiss me gen - tly.

Ab

Eb(add4)

Bbm

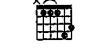


al - ways, I know. Hold me,

Db

Ab

Eb(add4)



love me, don't ev - er go,

Bbm

Db

Ab



oh,

E \flat (add4)



B \flat m



D \flat sus2



yeah.

A \flat 5



E \flat 5



You make me so hot, make me wan - na

B \flat 5



D \flat 5



A \flat 5



drop. You're so ri - dic - u - lous I can bare - ly stop. I can hard - ly

E \flat 5






B \flat 5



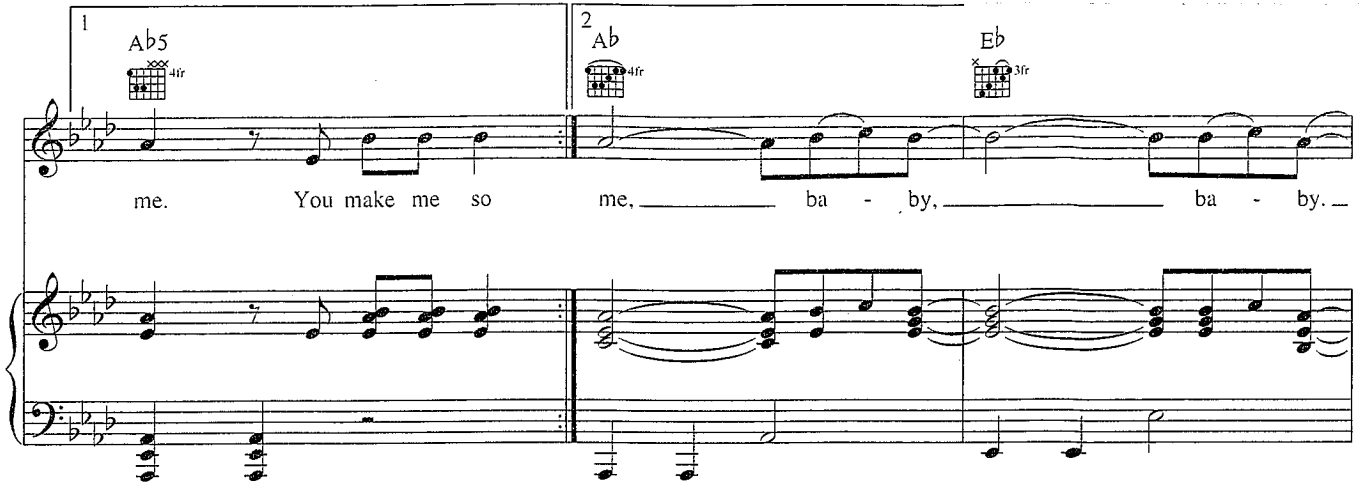
D \flat 5







breathe; you make me wan - na scream. You're so fab - u - lous. You're so good to

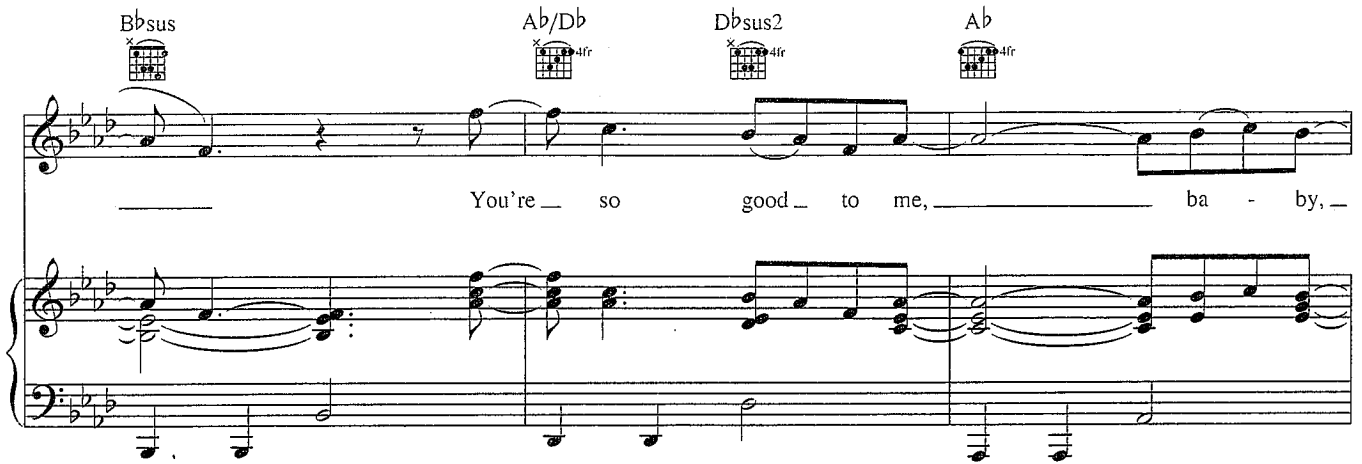
1 **Ab5**  **2 Ab**  **Eb** 




me. You make me so me, ba - by, ba - by.



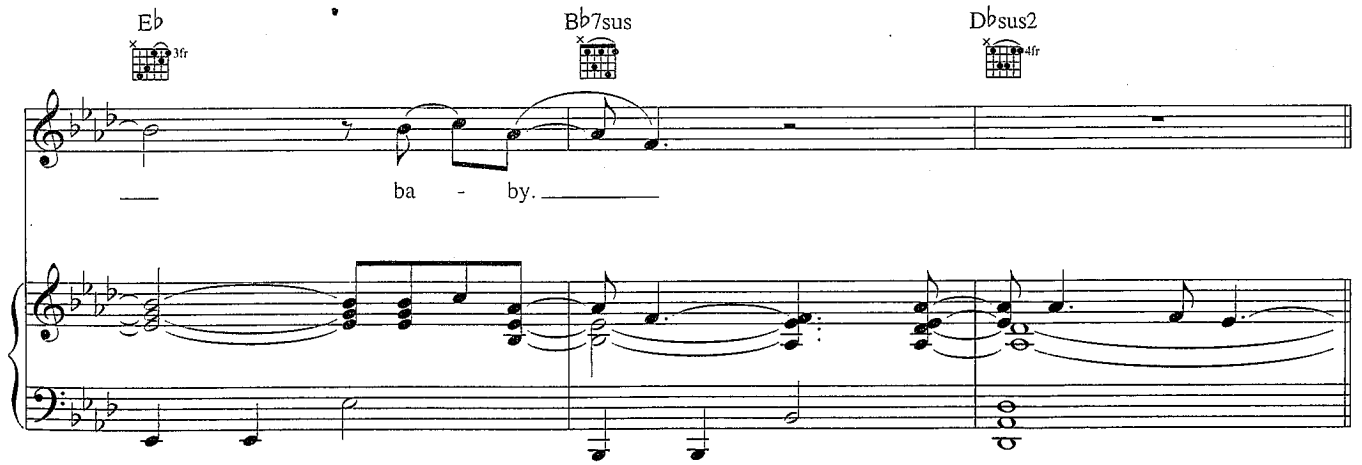
Bbsus  **Ab/Db**  **Dbbsus2**  **Ab** 

You're so good to me, ba - by,



Eb  **Bb7sus**  **Dbbsus2** 

ba - by.



Optional Ending

Repeat and Fade 



INNOCENCE

Words and Music by AVRIL LAVIGNE
and EVAN TAUBENFELD

Moderately slow

C#m Amaj7 C#m

Wak - ing up, I see that
I found a place - so -

mp

Amaj7 C#m

ev - 'ry - thing is o - kay. }
safe, - - not a sin - gle tear. } The first time in my

Amaj7 C#m

life, and now it's so { great.
clear. Slow - ing down, I look a -
Feel - - calm, - - I be -

Amaj7

C#m



round and now I'm so a - mazed. I think a - bout the
 long. I'm so hap - py here. It's so strong, and now I

Amaj7

B



lit - tle things that make _ life great. } I would - n't change _ a
 let my - self _ be _ sin - cere. }

Amaj7

B



thing _ a - bout _ it. This is the

A

B



best feel - ing.



This in - no - cence is bril - liant. I



hope that it will stay. This mo - ment is per - fect.



Please don't go a - way; I need



you now, and I'll

Amaj7

1 B B(add4)

hold on - to hold it. Don't you

B C#m

let it pass — you by.

Amaj7 C#m Amaj7

2 B7 Amaj7

Don't you let it pass — you by. — It's a state of bliss; you



think you're dream - ing. It's the hap - pi - ness in -



side that you're feel - ing. It's so beau - ti - ful, it makes you wan - na cry -



It's the state of bliss; you



think you're dream - ing. It's the hap - pi - ness in -



side that you're feel - ing. It's so beau - ti - ful, it



makes you wan - na cry.



(It's so beau - ti - ful, it makes you wan - na cry.) This in - no - cence



is bril - liant. (It makes me wan - na cry.)



This in - no - cence — is bril - liant. —






Please don't go a - way, — 'cause I need — you — now, —



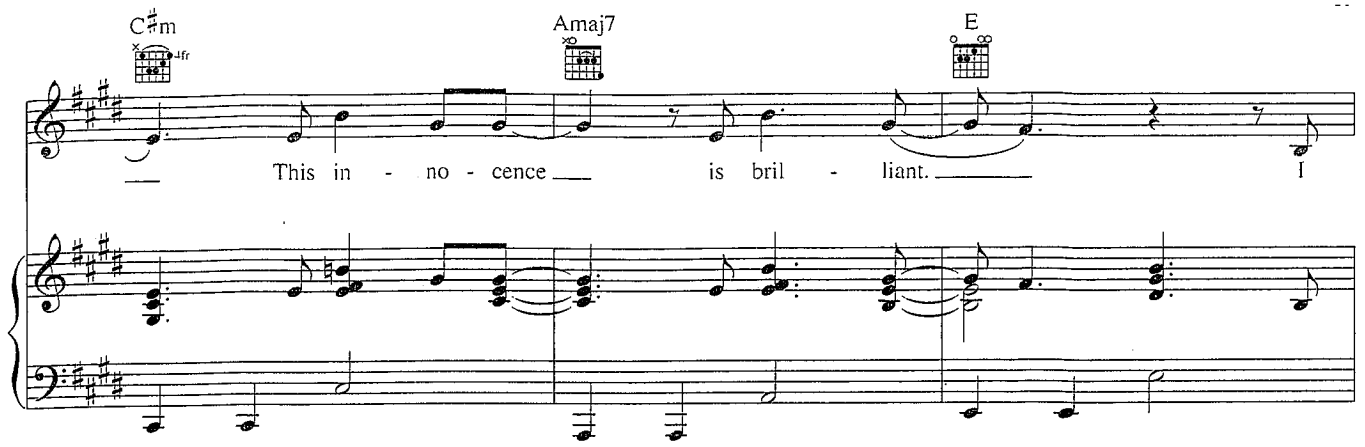
and I'll hold on -






to it. Don't you let it pass — you by. —

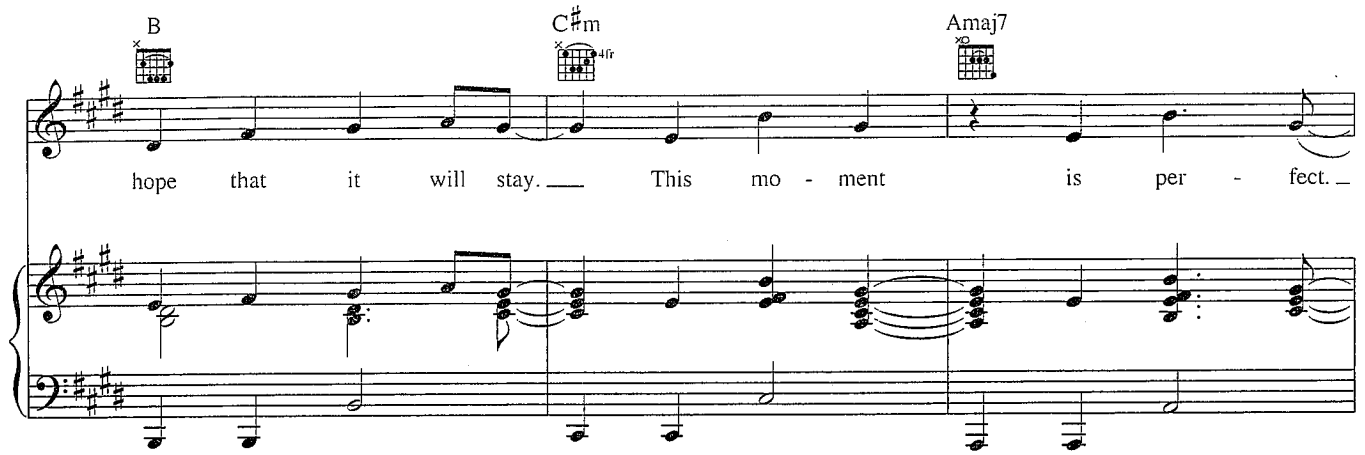




This in - no - cence — is bril - liant. — I



hope that it will stay. — This mo - ment is per - fect. —








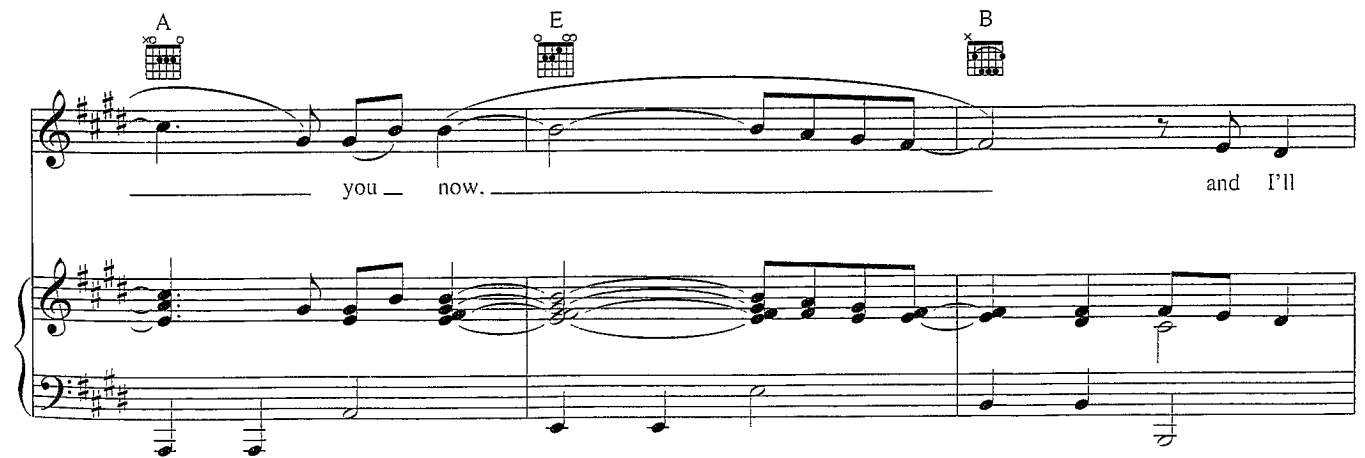


Please don't go a - way. — I need —



— you — now. — and I'll



Amaj7 B

hold on - to hold it. Don't you

This system contains the first two lines of music. The top line is a vocal melody in treble clef with lyrics. The bottom two lines are piano accompaniment in treble and bass clefs. Chord diagrams for Amaj7 and B are shown above the vocal line.

C#m Amaj7

let it pass — you by. —

This system contains the third and fourth lines of music. The top line is a vocal melody with lyrics. The bottom two lines are piano accompaniment. Chord diagrams for C#m and Amaj7 are shown above the vocal line.

C#m Amaj7 C#m

This system contains the fifth and sixth lines of music, which are piano accompaniment. Chord diagrams for C#m, Amaj7, and C#m are shown above the staff.

Amaj7 C#m Amaj9

rit.

This system contains the seventh and eighth lines of music, which are piano accompaniment. Chord diagrams for Amaj7, C#m, and Amaj9 are shown above the staff. The word "rit." is written below the first measure.

I DON'T HAVE TO TRY

Words and Music by AVRIL LAVIGNE
and LUKASZ GOTTWALD

Fast

* N.C.

I'm the one, I'm the one who knows the dance.
I'm the one who tells you what to do.

f

I'm the one, I'm the one who knows the prance. }
You're the one, you're the one, if I let you. }

I'm the one, I'm the one who wears the pants.

* Recorded a half step lower.



I wear the pants.




Hey you, fol - low me. —
 Don't you dis - a - gree, —




I'll take the lead, — can't you see? —
 be-cause you know — it's all a - bout


D5  5fr

A5  3fr


me. Don't Be you at





G5  3fr

C5  3fr

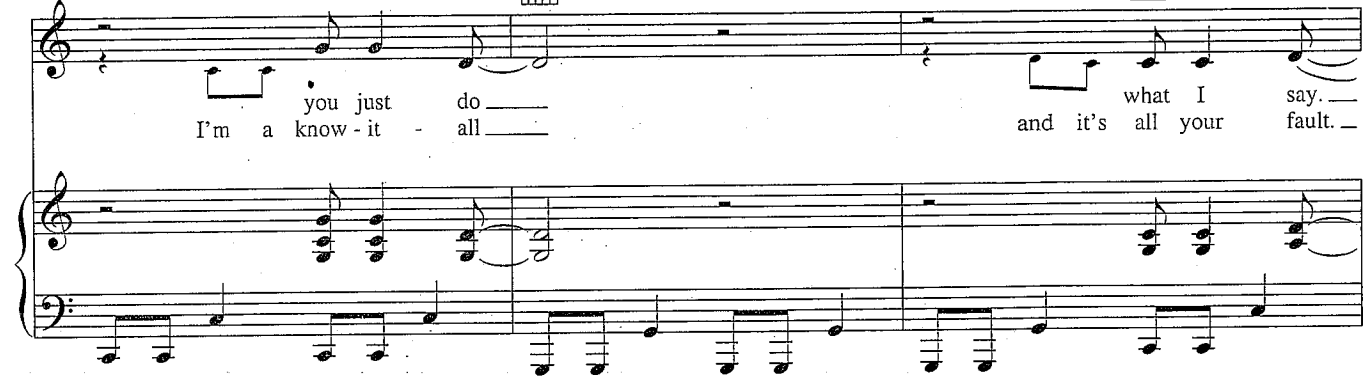
ques - tion and me; _____
my beck and call. _____



G5  3fr

C5  3fr

I'm a know - it - all _____ you just do _____ what I say. _____
and it's all your fault. _____



D5  5fr

A5  3fr

I don't care



G5 C5

what you're say - ing, I don't care

G5



what you're think - ing. I don't care a - bout

C5 D5

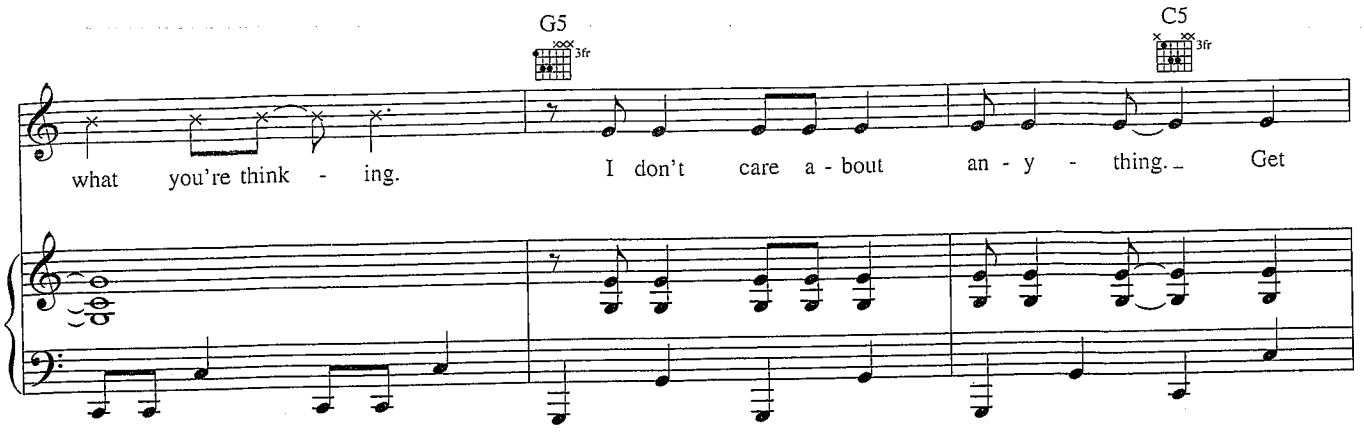
an - y - thing... Get read - y, get read - y, 'cause I'm hap - pen - ing.

A5 G5 C5

I don't care what you're say - ing, I don't care

G5  3fr  3fr




what you're think - ing. I don't care a - bout an - y - thing. - Get



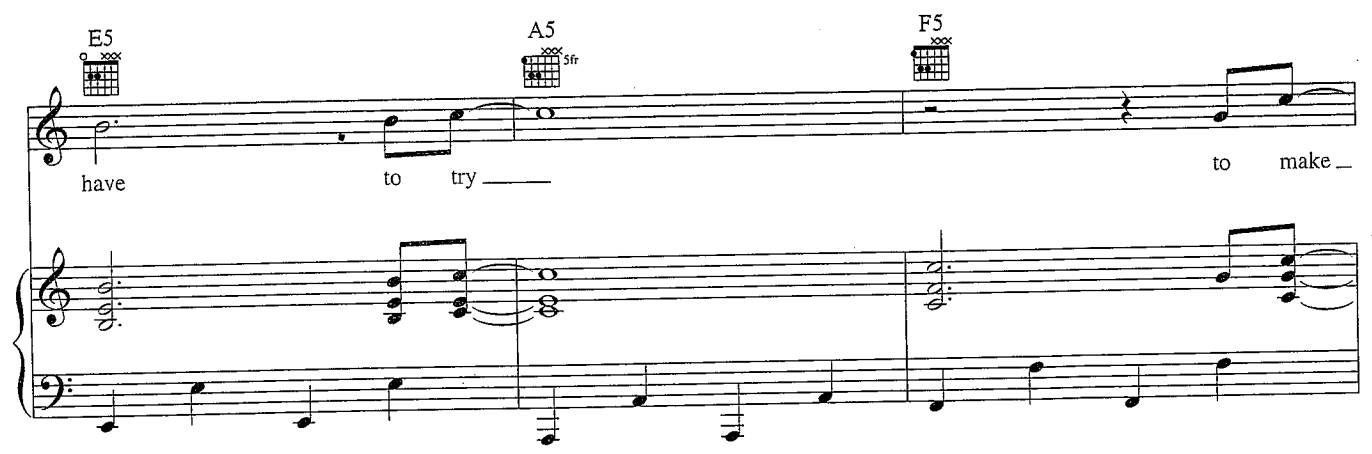
D5  3fr  3fr



read - y, get read - y, 'cause I'm on the scene. — I don't



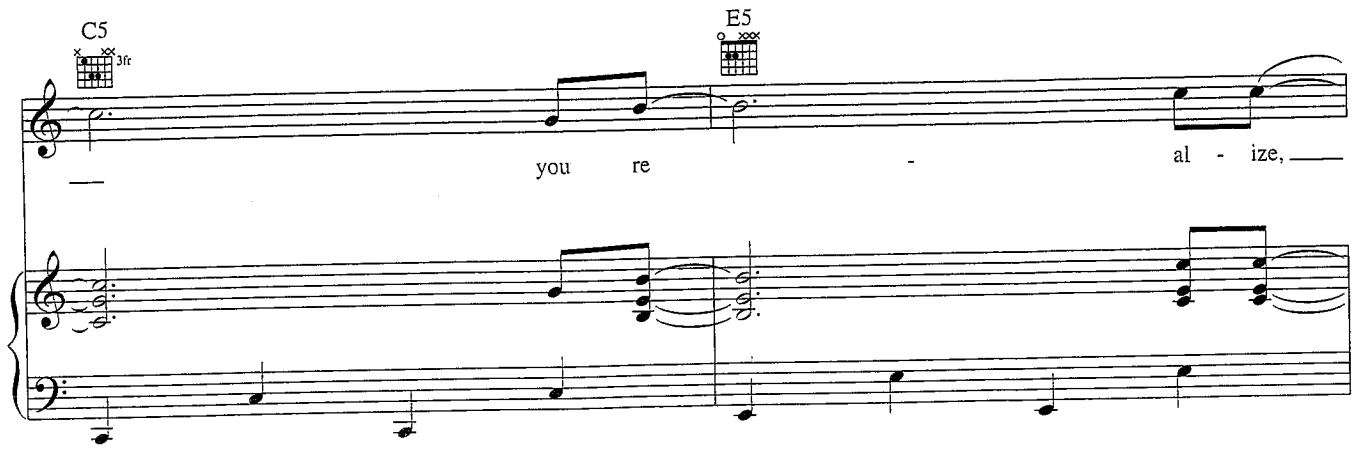
E5  3fr A5  3fr F5  3fr

have to try — to make —



C5  3fr E5  3fr

— you re - al - ize, —



A5



F5



Musical notation for the first system, including vocal line and piano accompaniment. The vocal line starts with a whole note chord, followed by a half note. The piano accompaniment features a bass line with quarter notes and a treble line with chords.

C5



G5



Musical notation for the second system, including vocal line and piano accompaniment. The vocal line contains the lyrics: "an - y - thing I wan - na do, an - y - thing I'm gon - na do,". The piano accompaniment consists of a steady bass line and a treble line with chords.

A5



F5



To Coda

Musical notation for the third system, including vocal line and piano accompaniment. The vocal line contains the lyrics: "an - y - thing I wan - na do, I do, and". The piano accompaniment continues with a bass line and treble line with chords.

C5






E5








A5




Musical notation for the fourth system, including vocal line and piano accompaniment. The vocal line contains the lyrics: "I don't have ___ to try. ___". The piano accompaniment features a bass line and a treble line with chords.


F5  C  G7sus 




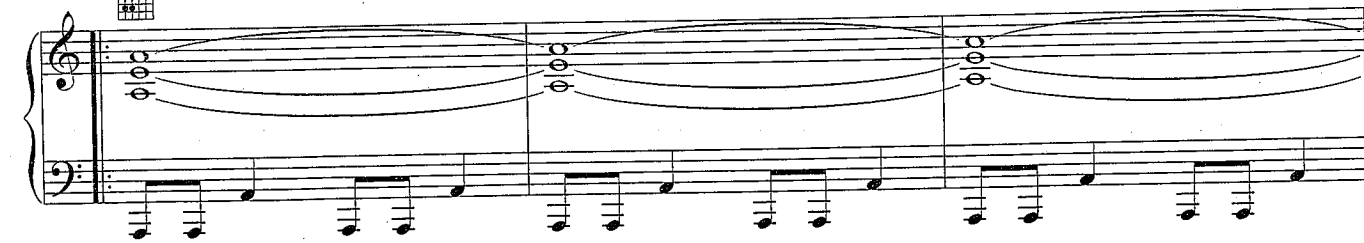
Am  F6  C  G7sus 






Am  F6 






A5  3fr




1  3fr

2  3fr 






B7sus  2fr  C6  Dsus2





Esus  Esus  Gsus2  A5 5fr

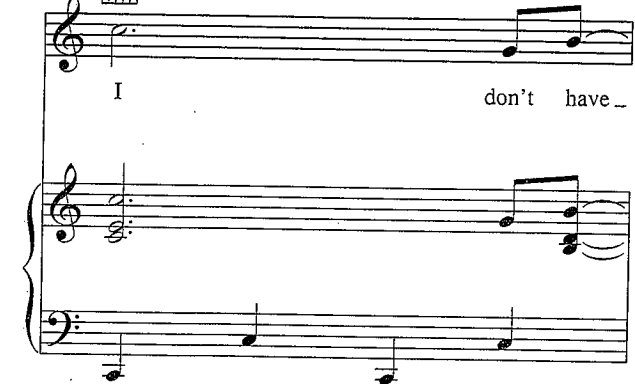





Am/B  Am/B  C/B D.S. al Coda



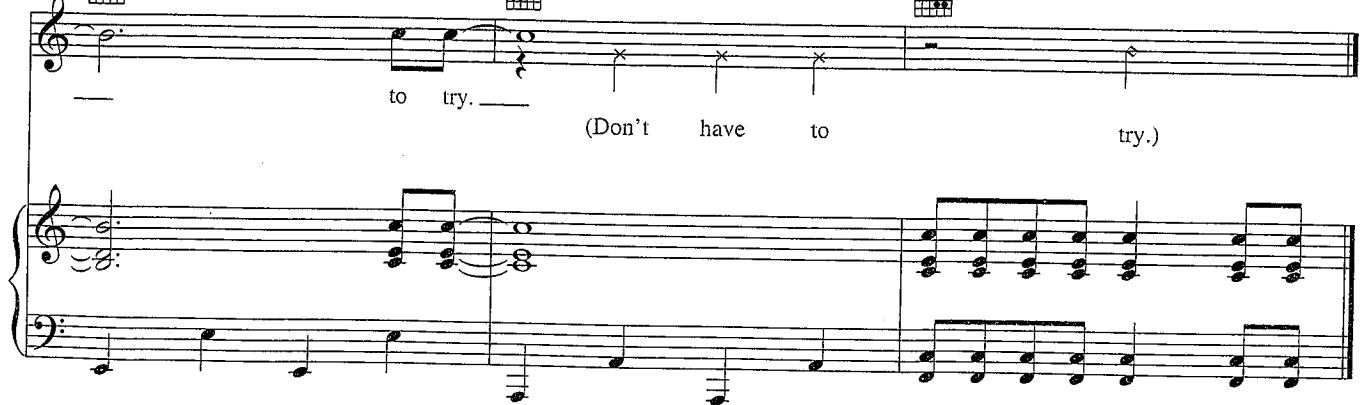
CODA  C5  C5 3fr

I don't have ...



E5  E5  A5 5fr  Fmaj7(no3rd) 3fr

to try. (Don't have to try.)



ONE OF THOSE GIRLS

Words and Music by AVRIL LAVIGNE
and EVAN TAUBENFELD

Fast

N.C.

mf

Eb5

F5

Ab5

Eb5

F5

Ab5

Eb5

She's gon - na I know your kind of girl.
be the end of you,

The musical score is written for piano in 4/4 time, featuring a key signature of two flats (Bb and Eb). The tempo is marked 'Fast' and the dynamic is 'mf'. The score is divided into four systems. The first system includes guitar chord diagrams for N.C. (No Chords), Eb5, and F5. The second system includes diagrams for Ab5 and Eb5. The third system includes diagrams for F5 and Ab5. The fourth system includes a diagram for Eb5 and contains the vocal line with lyrics. The piano accompaniment consists of chords in the right hand and a rhythmic bass line in the left hand.

* Recorded one step lower.

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Ab5



You on - ly at care least a - bout one thing: -
that's what they say. -

C5



It's who you've seen or where you've been, -
been a while, you're in de - ni -

Ab5



al, and who's got mon ey. -
now it's too late. -

Eb5



I see that look in your eyes; -
The way she looks, it makes you high. -

Ab5



it tells a mil - lion lies, —
All the warn - ing signs, —

C5



but deep in - side — I know why —
'cause her blonde hair, — her blue eyes, —

Ab5



you're talk - ing to him. —
it makes you wan - na die. —



Eb/G



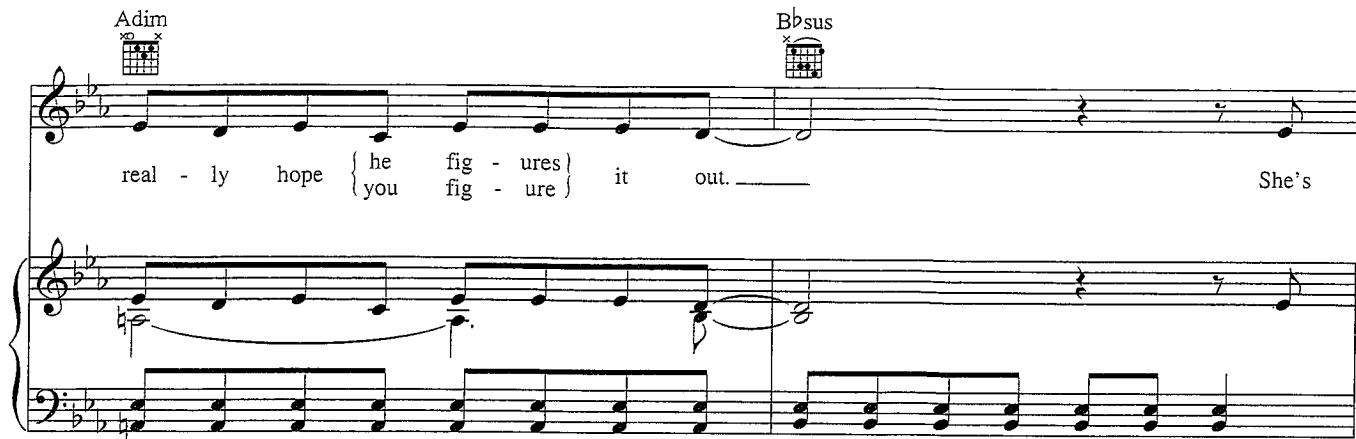
Ab5





I know what {you're } all a - bout; — I
{she's }

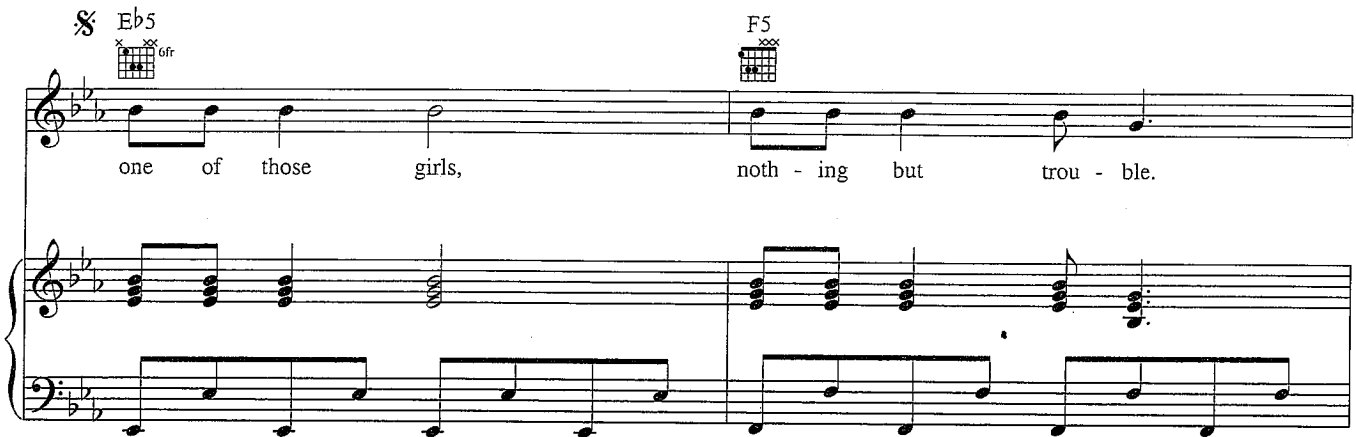
Adim  


real - ly hope { he fig - ures } it out. ——— She's
 { you fig - ure }



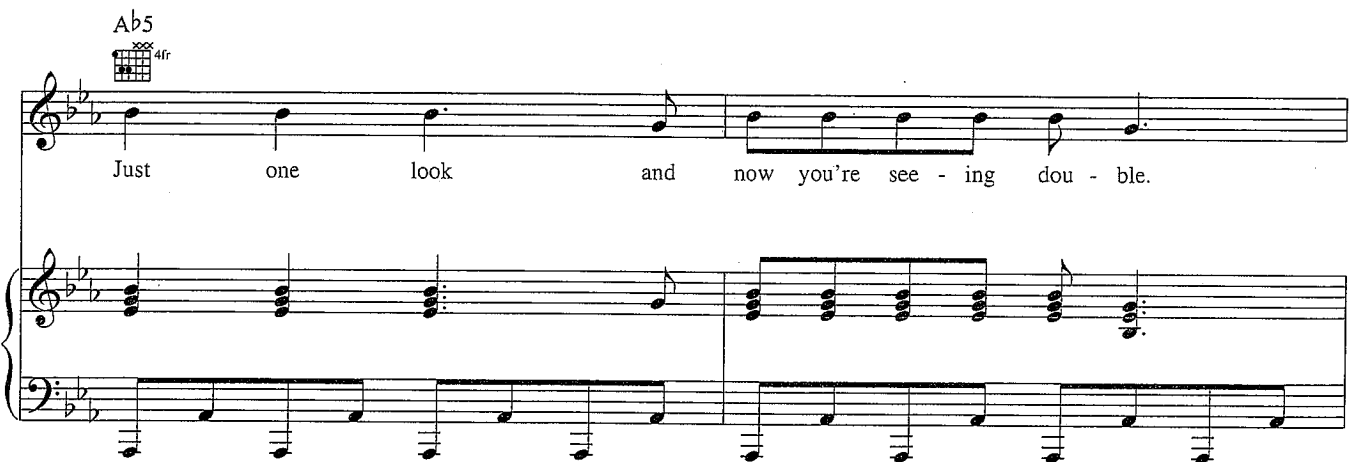
 




one of those girls, noth - ing but trou - ble.



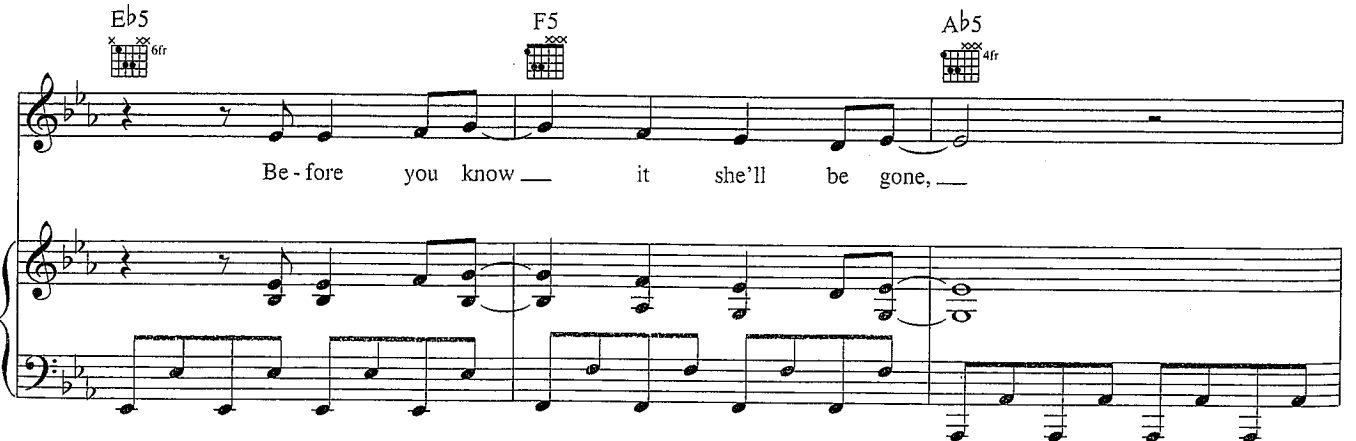





Just one look and now you're see - ing dou - ble.



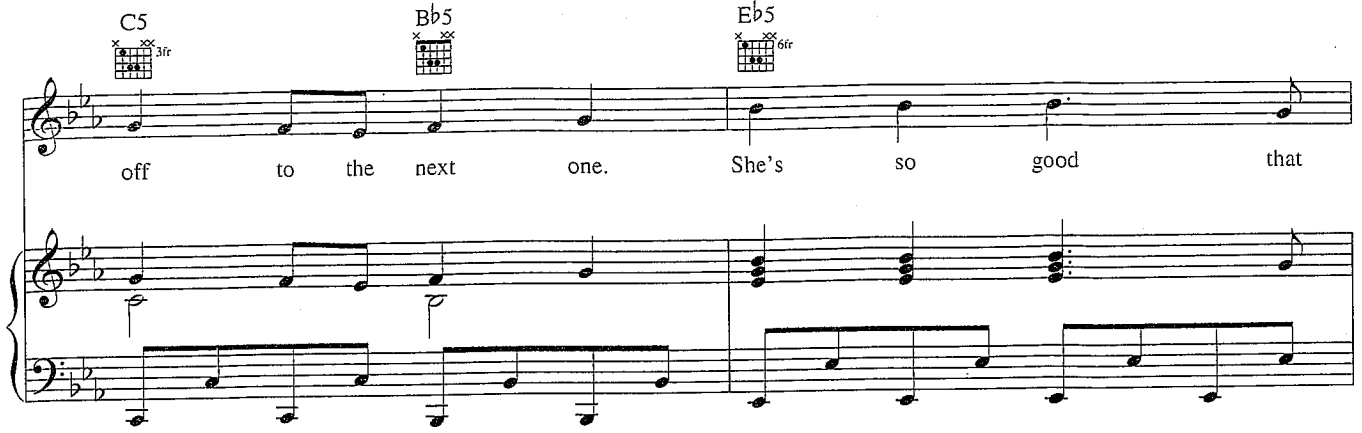
  

Be - fore you know — it she'll be gone, —



C5  Bb5  Eb5 


off to the next one. She's so good that



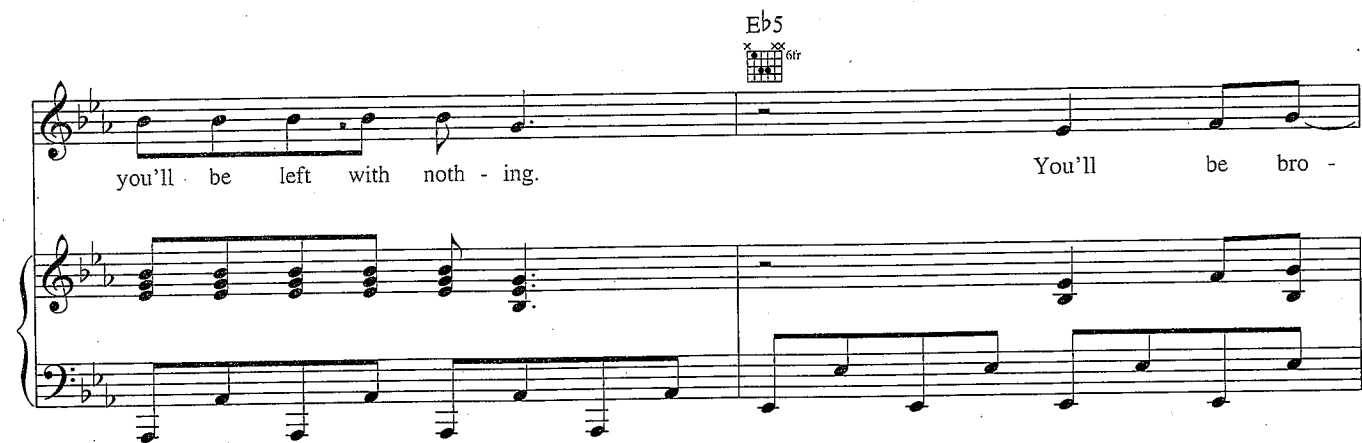
F5  Ab5 






you won't see it com - ing; she'll take you for a ride and



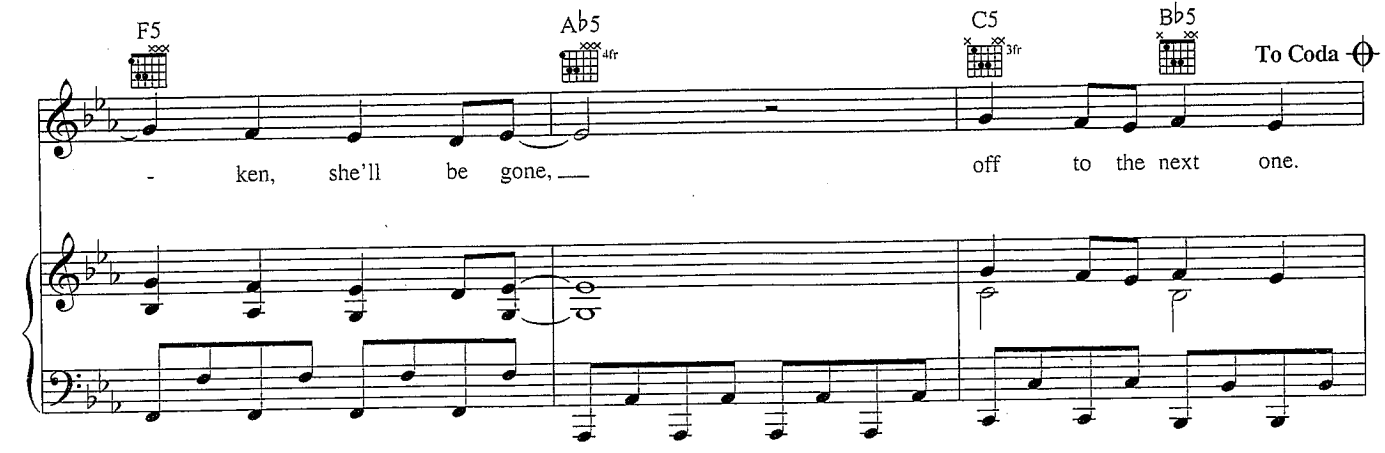
Eb5 

you'll be left with noth - ing. You'll be bro -





F5  Ab5  C5  Bb5  To Coda 


- ken, she'll be gone, — off to the next one.





1


E \flat 5  6fr

F5 


A \flat 5  4fr



E \flat 5  6fr

F5 

Off to the next one.




A \flat 5  4fr

2

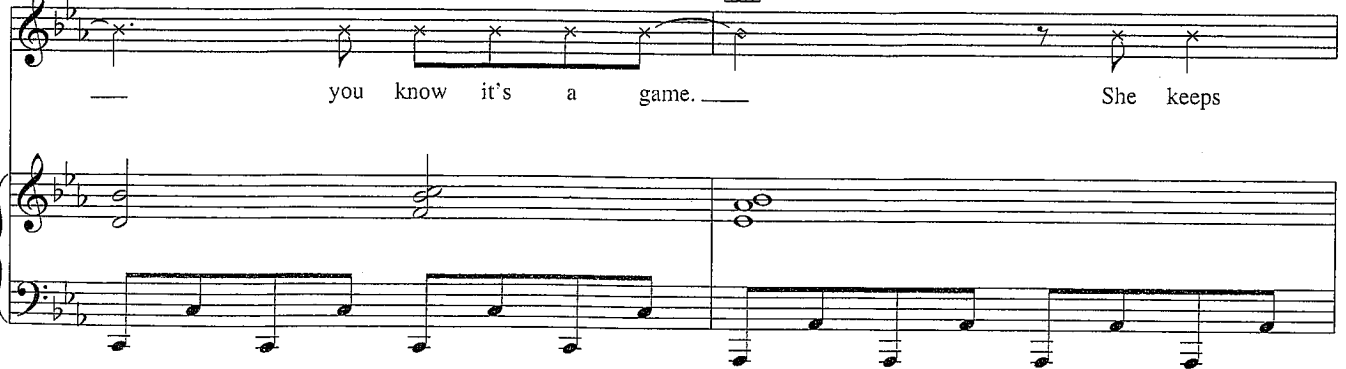
Cm7  3fr

You know it's a game, -



A \flat sus2  3fr

— you know it's a game. — She keeps



E \flat



play - ing a - round — with your head, —

B \flat



play - ing a - round — with your head. —

Cm7



She's so in - sane, — so in - sane. —

Absus2



E \flat



— She's the one — to blame, —

Bb

D.S. al Coda

she's the one to blame. She's

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The key signature has two flats (Bb and Eb). The vocal line contains the lyrics "she's the one to blame. She's". The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand.

CODA

Eb5
6fr

Ab5
4fr

Cm7
3fr

The second system of music continues the piano accompaniment from the first system. The vocal line is mostly empty, with a few notes at the end. The piano accompaniment continues with the same rhythmic pattern.

Ab5
4fr

Bb5

Eb5
6fr

Ab5
4fr

Off to the next one.

The third system of music features a vocal line with the lyrics "Off to the next one." and piano accompaniment. The piano accompaniment continues with the same rhythmic pattern.

C5
3fr

B5/F#

Bb5/F

Eb5
6fr

Off to the next one.

The fourth system of music features a vocal line with the lyrics "Off to the next one." and piano accompaniment. The piano accompaniment continues with the same rhythmic pattern.

CONTAGIOUS

Words and Music by AVRIL LAVIGNE
and EVAN TAUBENFELD

Moderately fast

* *mf*

D/F# G5 D D/F# G5

D D/F# G5

When you're a - round I don't know
They all say that you're no




D D/F# G5

what to do.
good for me, I do not think that I can
but I'm too close to turn a -

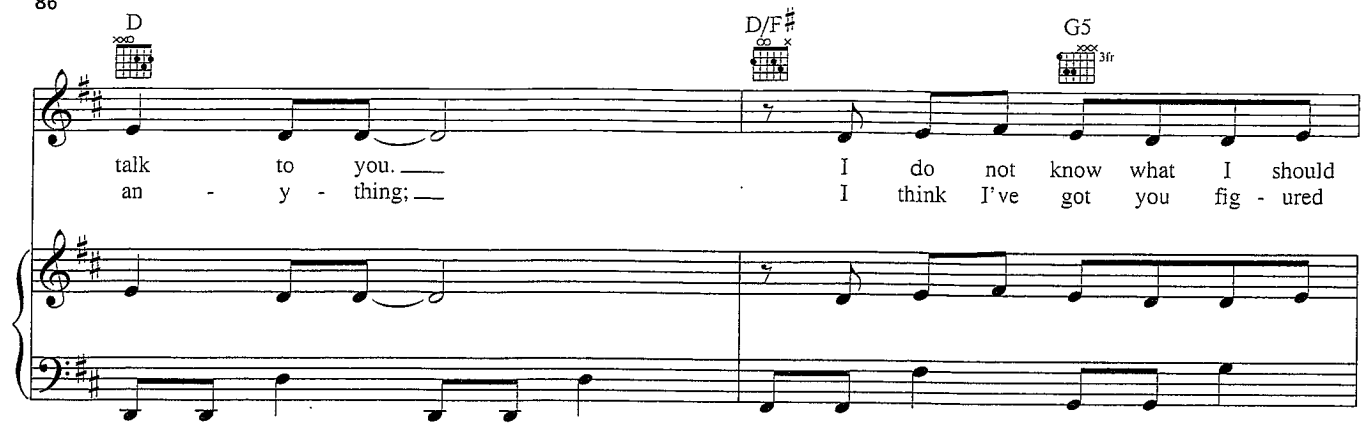
D D/F# G5

wai - ai - ait to go o - ver and to
rou - ou - ound. I'll show them they don't know

* Recorded a half step lower.

D  D/F#  G5 




talk to you. — I do not know what I should
an - y - thing; — I think I've got you fig - ured



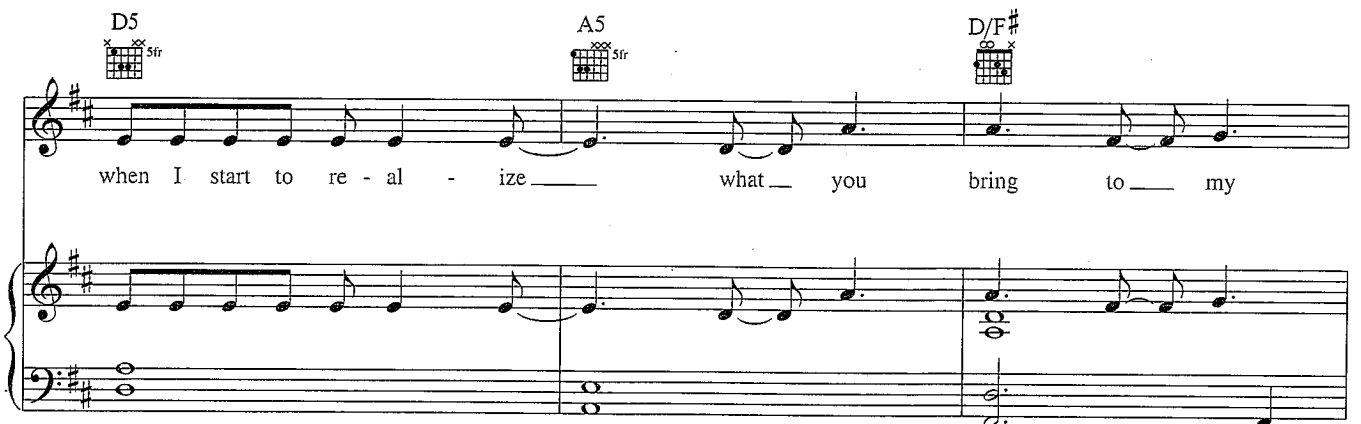
D  D/F#  G5 



say, and — } I walk out — in si - lence. — That's
out. So — }



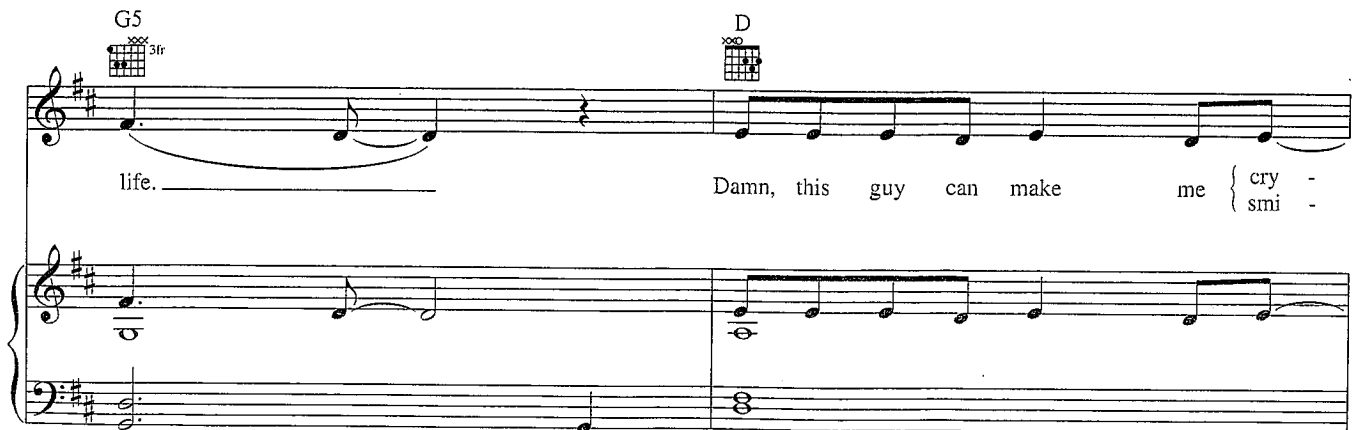
D5  A5  D/F# 

when I start to re - al - ize — what — you bring to — my



G5  D 

life. ————— Damn, this guy can make me { cry -
smi -



A D/G D

y - y. } It's so con -
i - ile. }

A Bm D/G D

ta - gious. I can - not get it out

A Bm D/G D A Bm

of my mind. It's so out - ra - geous. You

D/G D F#7(no3rd)

make me feel so { high
high.

1 2

all the time.

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a whole note rest, followed by a half note 'all', a quarter note 'the', and a quarter note 'time.' with a fermata. The piano accompaniment features a steady eighth-note bass line in the left hand and a melody in the right hand that mirrors the vocal line.

G D(add4) G

I will give you ev - 'ry - thing. I will treat you

Detailed description: This system covers measures 3-5. It includes guitar chord diagrams for G (x00033), D(add4) (x02x3fr), and G (x00033). The vocal line continues with 'I will give you ev - 'ry - thing.' and 'I will treat you'. The piano accompaniment provides harmonic support with chords and moving lines.

D(add4) G D(add4)

right. If you just give me a chance,

Detailed description: This system covers measures 6-8. It includes guitar chord diagrams for D(add4) (x02x3fr), G (x00033), and D(add4) (x02x3fr). The vocal line continues with 'right. If you just give me a chance,'. The piano accompaniment continues with harmonic accompaniment.

F#7(no3rd)

I can prove I'm right. It's

Detailed description: This system covers measures 9-11. It includes a guitar chord diagram for F#7(no3rd) (x02x4fr). The vocal line concludes with 'I can prove I'm right. It's'. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand.

so con - ta - gious. _ I can - not get _ it out _

_ of my _ mind. It's so out - ra - geous. _ You

make me _ feel _ so _ high. _

_ It's _ high _ all the time. _

KEEP HOLDING ON

from the Twentieth Century Fox Motion Picture ERAGON

Words and Music by AVRIL LAVIGNE
and LUKAS GOTTWALD

Moderate Rock

The musical score is written for guitar and piano. It consists of four systems of music. Each system includes a guitar part with chord diagrams and a piano part with a treble and bass clef. The tempo is marked 'Moderate Rock' and the dynamics include 'mp'.

System 1: Guitar chords: G5 (3fr), G5/F#, G5/E. Piano part: mp.

System 2: Guitar chords: G5/C, G5, G5/F#. Lyrics: You're not a - lone. To - geth - er we stand. So far a - way, I wish you were here.

System 3: Guitar chords: G5/E, G5/C, G5. Lyrics: I'll be by your side, you know I'll take your hand. When it gets cold. Be - fore it's too late, this could all dis - ap - pear. Be - fore the doors close.

System 4: Guitar chords: G5/F#, G5/E, G5/C. Lyrics: and it feels like the end, there's no place to go you know I won't give. and it comes to an end, with you by my side I will fight and de -

Em7 Csus2

in. fend. No, I won't give in. I'll fight and defend.

Csus2 D7sus G5 G5/F#

Keep hold - ing

Em7 Csus2 G5

on 'cause you know we'll make it through, we'll make it through. Just

G5/F# Em7 Csus2

stay strong 'cause you know I'm here for you, I'm here for you.

G5 G5/F# Em7

There's noth-ing you can say, noth-ing you can do. There's no oth-er way when it comes -

Csus2 G5 G5/F#



to the truth so keep hold - ing

Em7 Csus2 To Coda Am

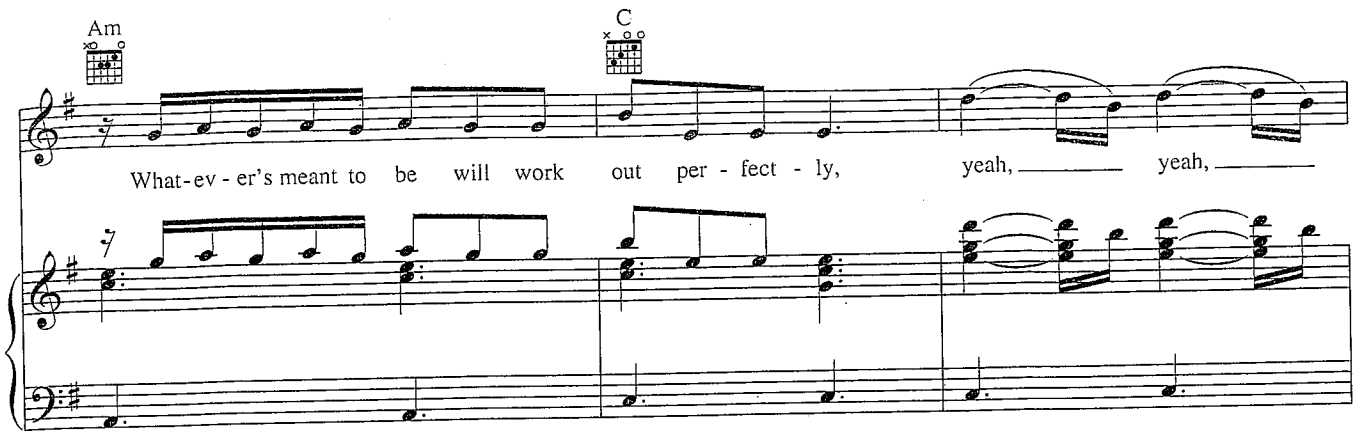
on 'cause you know we'll make it through, we'll make it through. Hear me when I say, when I say




C Am Em

I be - lieve that noth-in's gon - na change, noth-in's gon - na change des - ti - ny.

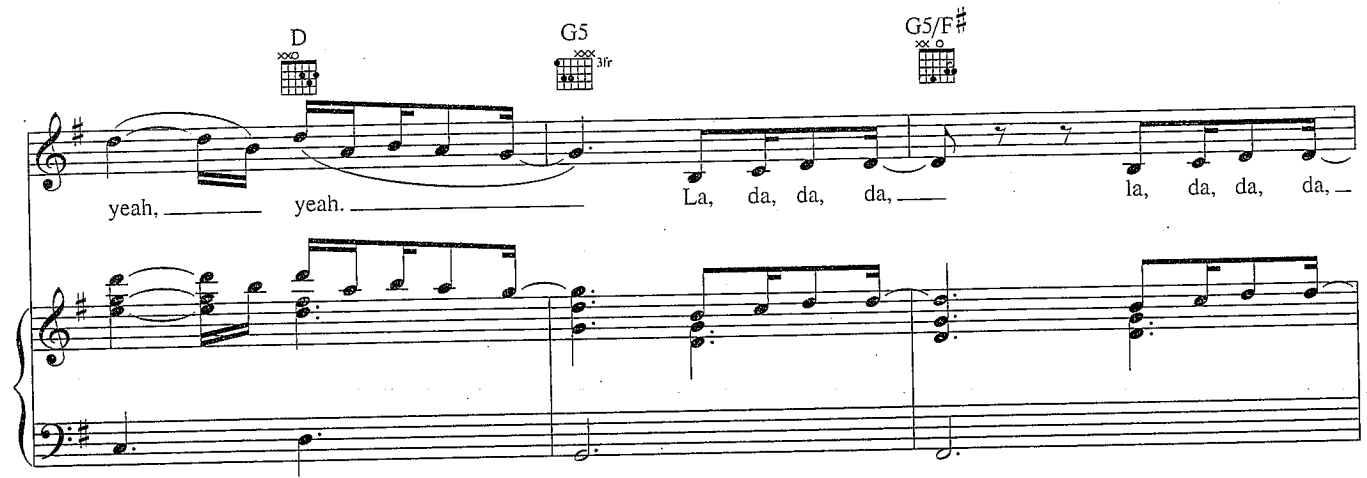
Am  C 



What-ev - er's meant to be will work out per - fect - ly, yeah, _____ yeah, _____



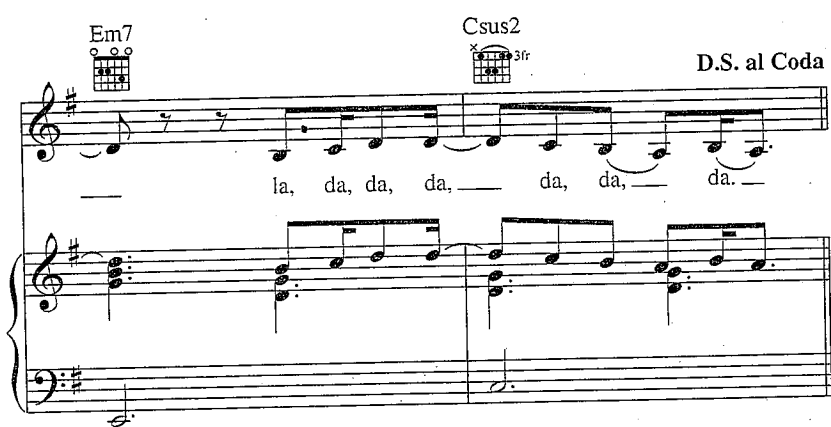
D  G5  G5/F# 

yeah, _____ yeah. _____ La, da, da, da, _____ la, da, da, da, _____






Em7  Csus2  D.S. al Coda

_____ la, da, da, da, _____ da, da, _____ da. _____




CODA G5 



G5/F#  Em7  Csus2 

Keep hold - ing on. _____




G5  3fr


G5/F# 


Em7 

Keep

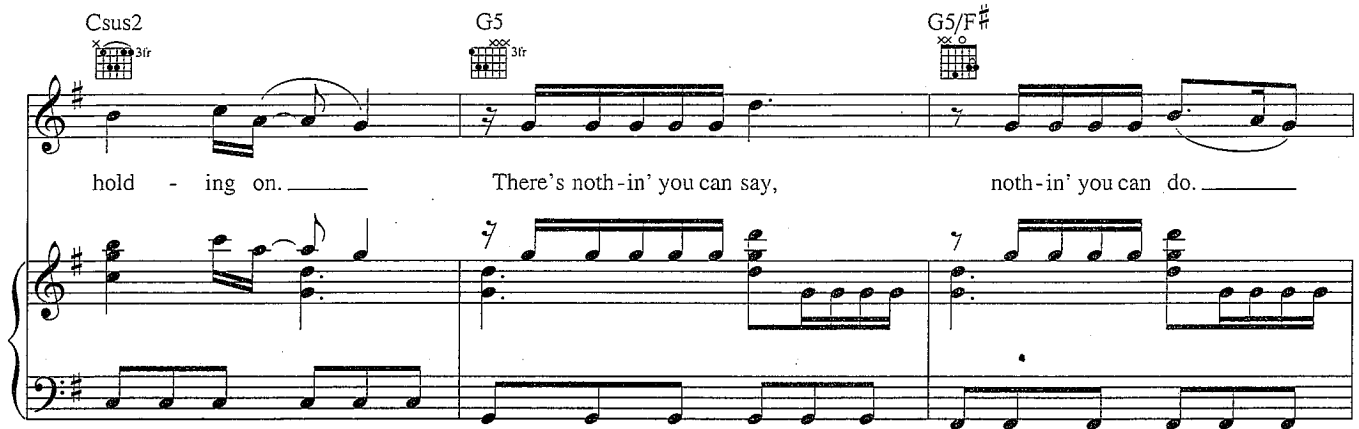



Csus2  3fr


G5  3fr


G5/F# 

hold - ing on. _____ There's noth-in' you can say, noth-in' you can do. _____

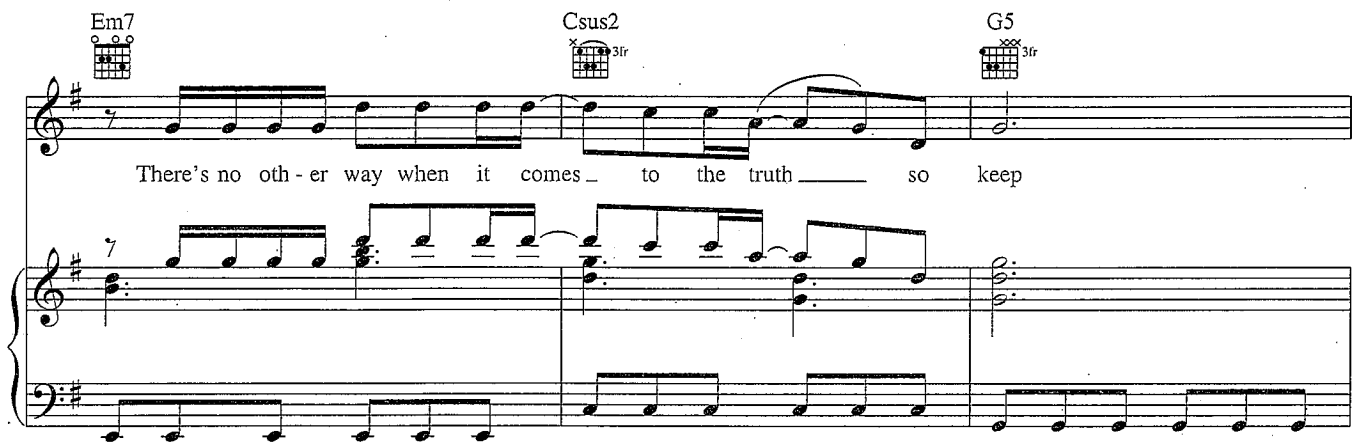



Em7 


Csus2  3fr


G5  3fr

There's no oth - er way when it comes _ to the truth _____ so keep



G5/F# 

Em7 

Csus2  3fr

hold - ing on _____ 'cause you know we'll make it through, we'll make it through. _

