

Piano • Vocal • Guitar



# AVRIL LAVIGNE

the best damn thing



*Girlfriend*

**I C@n Do Better**

*Run@w@y*

**The Best Demn Thing**

*When You're Gone*

**Everything Beck But You**

*Hot*

**Innocence**

**I Don't H@ve to Try**

*One of Those Girls*

*Cont@giou\$*

*Keep Holding On*



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# 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

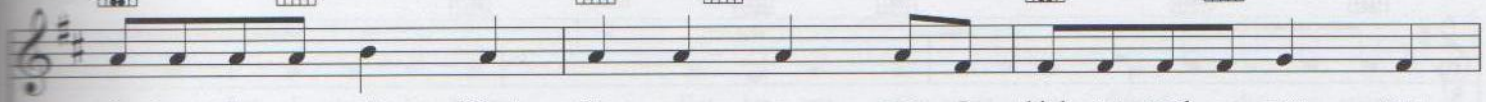
G5

D5

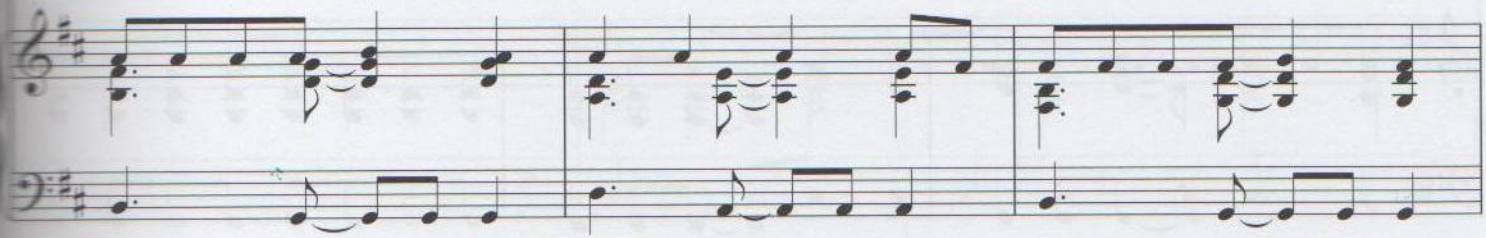
A5

B5

G5



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



D5

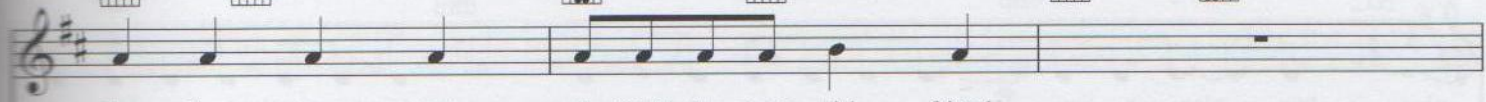
A5

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

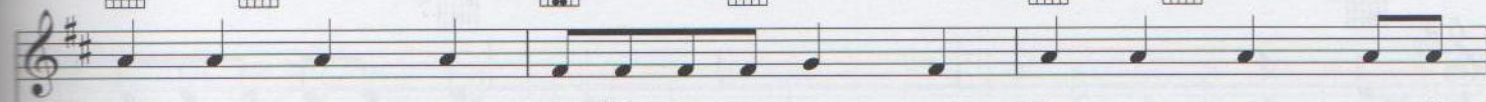
A5

B5

G5

D5

A5



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





To Coda

want to be your girl - friend.

N.C.

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

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



So come, so come o - ver here and

A5

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

B5

G5

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

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,



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



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



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



way, no way, hey, hey.

# I CAN DO BETTER

Words and Music by AVRIL LAVIGNE  
and LUKASZ GOTTWALD

Fast

C5



G5



*f*

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  
 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. }



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

F5

G5

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. }

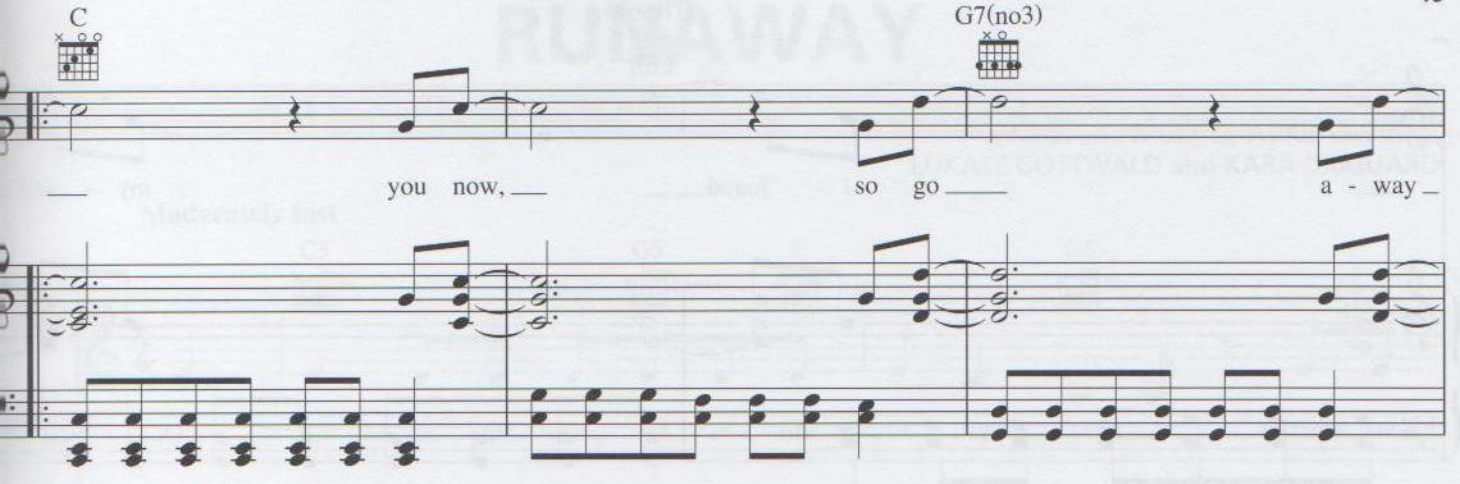
Get out of my face,

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

Hey, hey, Hey, hey. I hate \_\_\_

C  G7(no3) 

— you now, — so go — a - way —



Am 

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



Fsus2 

— I can do bet - ter, I —



C 

— 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

C5 G5 F G5

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

C5 G5 F G5

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

C5 G5 F G5

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

C5 G5 F G5

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.)  
 know - how it is; life can be a bitch.)

And I

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 \_\_\_\_\_

Am

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

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in treble clef with lyrics 'like hell, for - get a - bout ev - 'ry - thing'. Above the staff, an Am chord diagram is shown. The bottom two lines are piano accompaniment in grand staff (treble and bass clefs), featuring a steady bass line and chords in the right hand.

C5 C/F

and run a - way, yeah.

1

Detailed description: This system contains the third and fourth lines of music. The vocal line has lyrics 'and run a - way, yeah.' and includes a first ending bracket labeled '1'. Chord diagrams for C5 and C/F are provided above the staff. The piano accompaniment continues with similar harmonic support.

C5 G5 F5 G5

So - yeah.

2

Detailed description: This system contains the fifth and sixth lines of music. The vocal line has lyrics 'So - yeah.' and includes a second ending bracket labeled '2'. Chord diagrams for C5, G5, F5, and G5 are shown above the staff. The piano accompaniment features a more active bass line with eighth notes.

Am7 C5 C/F

Run a - way, run a - way.

Detailed description: This system contains the seventh and eighth lines of music. The vocal line has lyrics 'Run a - way, run a - way.' Chord diagrams for Am7, C5, and C/F are shown above the staff. The piano accompaniment consists of a rhythmic bass line and chords in the right hand.





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

C5



C/F



con - trol, throw my hands up and let



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

C5



C/F



and run a - way, yeah.

Am

C5



I just want to fall and lose my - self,

C/F



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

Am

C5



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

C/F



Am



way, yeah.

# THE BEST DAMN THING

Words and Music by AVRIL LAVIGNE  
and BUTCH WALKER

Moderately fast

D5



(2.) Al - right, —

Let me hear you say,  
now let me hear you say,

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

2 (Hey, hey, ho!) I

D5



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

# THE BEST DAMN THING



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.




**Bm9** **Gmaj9**

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

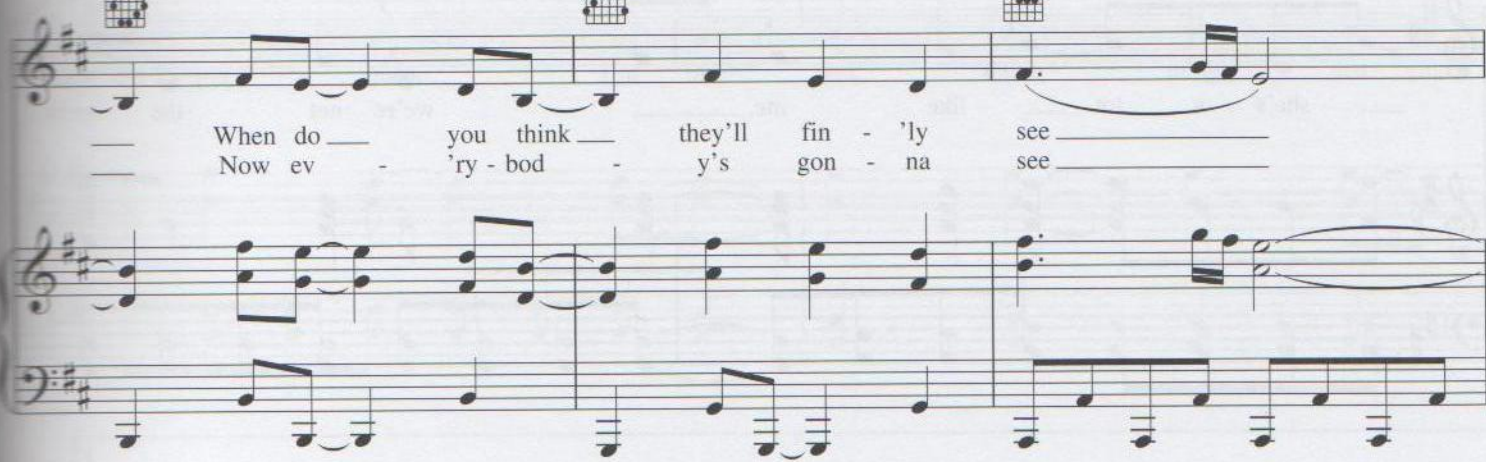
D  A/C# 

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



Bm  G  A 


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



D5 

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



D/G 

— 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

Bm7



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

G5



To Coda

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

1

A5



D5





eyes have ev - er seen. Al - right,

al - right, yeah.

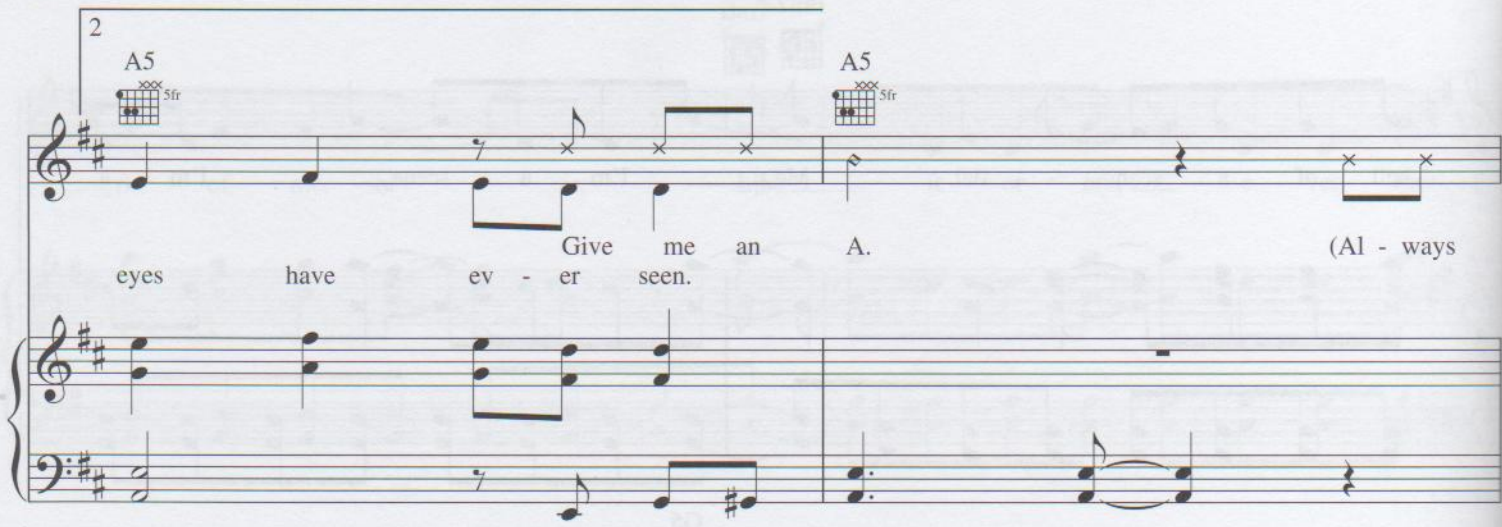


2

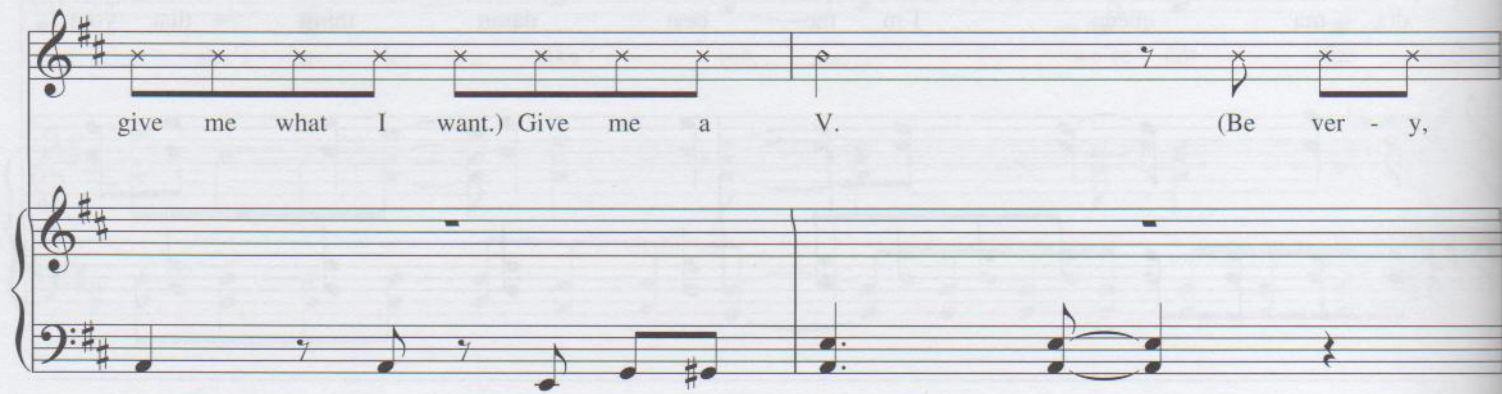
A5  Sfr

A5  Sfr

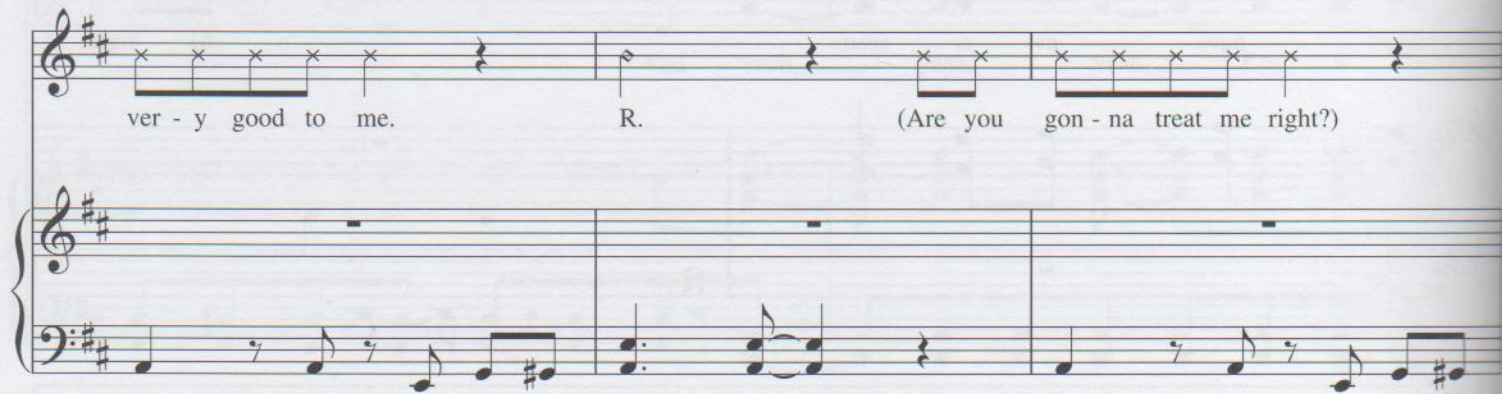
eyes have ev - er seen. Give me an A. (Al - ways



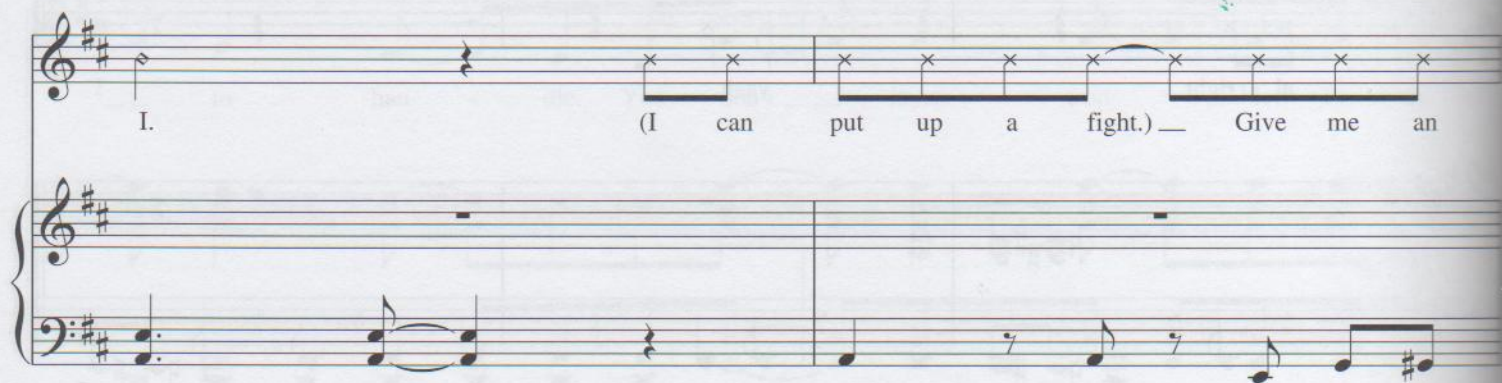
give me what I want.) Give me a V. (Be ver - y,



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



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



# WHEN YOU'RE GONE

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

D.S. al Coda  
 hear you scream loud.) One, two, three, four.

### CODA


A5

D5

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  5fr

(Hey, hey, hey!)

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

G5  3fr

A5  5fr

D5  5fr

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

Chords: C, Em, C, Em

mp

Chords: C, Em, Dsus, D5

Chords: G, D/F#, Em7

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

Chords: C, D(add4)

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



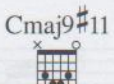
days feel like years when I'm a - lone, and the bed where you lie  
 clothes you left, they lie on the floor, and they smell just like you.



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



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, -

Cmaj9 Em7 D

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

Am7 C(add2) G D/F#

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

C(add2) D

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

C Em C Em

This system contains the first two measures of the piece. The guitar part is shown in a treble clef with a key signature of one sharp (F#). The chords are C major, E minor, C major, and E minor. The piano accompaniment consists of a right-hand melody of eighth notes and a left-hand bass line of quarter notes.

C Em Dsus D5 5fr

I've

This system contains measures 3 and 4. The guitar part continues with C major, E minor, Dsus4, and D5 (5th fret). The piano accompaniment features a right-hand melody with a fermata over the final note and a left-hand bass line.

2 D(add4) 3fr Bm

I miss you. We were made for each oth -

This system contains measures 5 and 6. The guitar part starts with a second ending marked '2' and includes D(add4) (3rd fret) and B minor. The piano accompaniment has a right-hand melody with a fermata and a left-hand bass line.

C G

- er, out here for - ev - er, I know we were

This system contains measures 7 and 8. The guitar part includes C major and G major. The piano accompaniment continues with a right-hand melody and a left-hand bass line.

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 picc - es of — my heart —

D Cmaj9 Em7

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



D Am7 C(add2)

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

G D/F# C(add2)

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

D C Em

— I miss — you. —

C Em C Em Dsus D5 5fr

*rit.*

# EVERYTHING BACK BUT YOU

Words and Music by AVRIL LAVIGNE  
and BUTCH WALKER

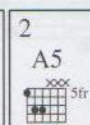
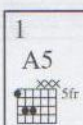
Very fast



First system of piano accompaniment. Treble clef, 4/4 time signature. Bass clef. Dynamics include *f*. Chords E and F#7sus are indicated above the staff.



Second system of piano accompaniment. Treble clef, 4/4 time signature. Bass clef. Chord E/A is indicated above the staff.



Third system of piano accompaniment. Treble clef, 4/4 time signature. Bass clef. Chords G#5, A5, and Bsus are indicated above the staff. A first ending bracket is shown.

To -

Fourth system of piano accompaniment. Treble clef, 4/4 time signature. Bass clef. Continuation of the piano accompaniment.



Fifth system of piano accompaniment. Treble clef, 4/4 time signature. Bass clef. Chord E5 is indicated above the staff. Lyrics are written below the treble clef staff.

day friends was tried the to worst tell day; me I

Sixth system of piano accompaniment. Treble clef, 4/4 time signature. Bass clef. Continuation of the piano accompaniment.

F#5



went through hell. I  
all a long that

A5



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 but to be

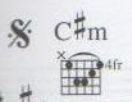


tell; I thought that ev - 'ry - thing was gon - na be just  
strong. I bet you did - n't think that I would



fine. }  
see. }

The



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



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

B  



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



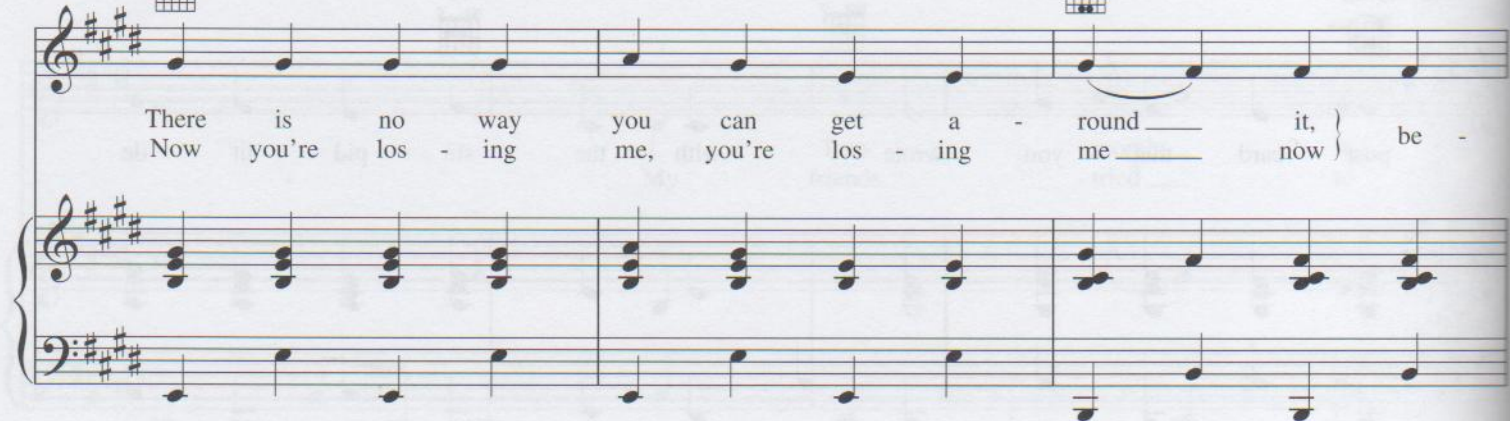
A 



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



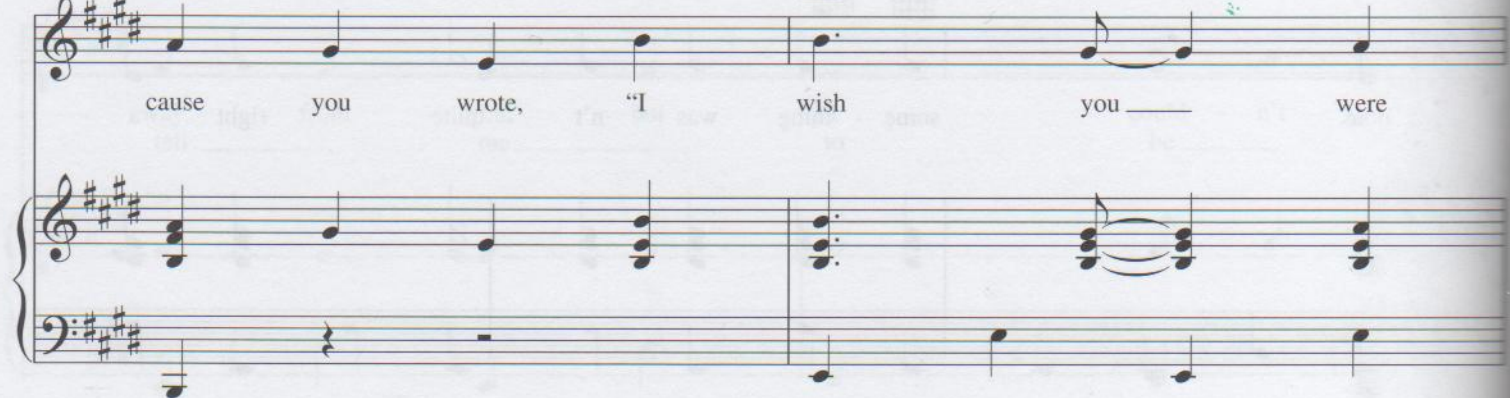
E  

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



B5  

cause you wrote, "I wish you \_\_\_\_\_ were



F#7sus



her." You left out the

E/A



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

G#5



A5



Bsus



E



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

F#7sus



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



To Coda

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



back but you.

F#7sus





My

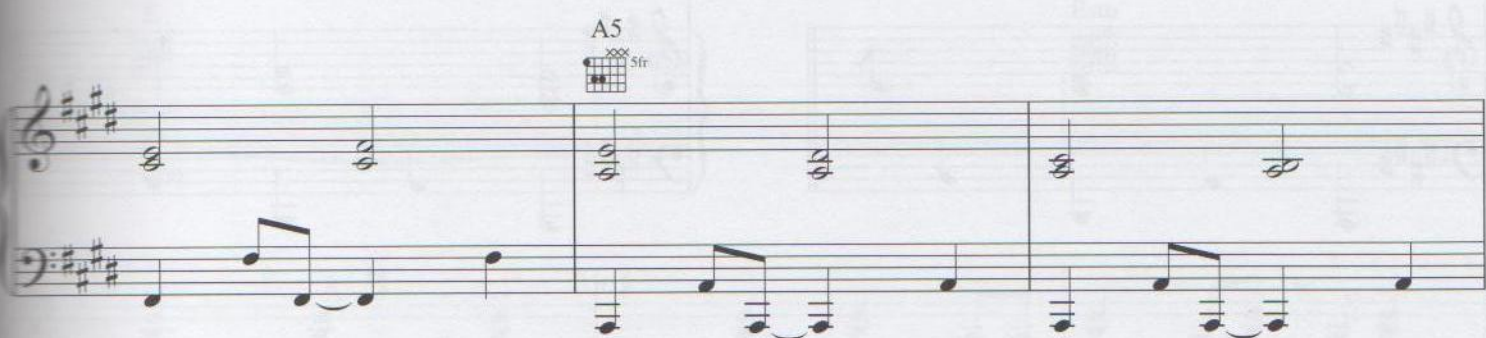
2

E  F#5 


you.




A5 



G#5  A5  B5  E 



F#5 







Musical notation for the first system, featuring piano accompaniment in treble and bass clefs.



D.S. al Coda

CODA



Musical notation for the second system, including the instruction 'D.S. al Coda' and the lyrics 'The'.

Musical notation for the second system, including the instruction 'CODA' and the lyrics 'back but ("I'.



Musical notation for the third system, including the lyrics 'wish you were her.' and 'You left out the'.



Musical notation for the fourth system, including the lyrics '"e." You left with out me.)'.

1 2

G#5 4fr A5 5fr Bsus A5 5fr Bsus

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

E Esus

you. \_\_\_\_\_

E5

# 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

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  
 you say — ev - 'ry - thing that —

D $\flat$



A $\flat$



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

F5



C5



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

D $\flat$



B $\flat$ 5



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

D $\flat$ 5



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

E $\flat$ 5



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

B $\flat$ 5



D $\flat$ 5



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

A $\flat$ 5



E $\flat$ 5



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

B $\flat$ 5



D $\flat$ 5



A $\flat$ 5



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

E $\flat$ 5



B $\flat$ sus



ba - by. You're -

A $\flat$ /D $\flat$



D $\flat$ sus2



A $\flat$ 5



so good to me, ba - by,

E $\flat$ 5



B $\flat$ 7sus



1

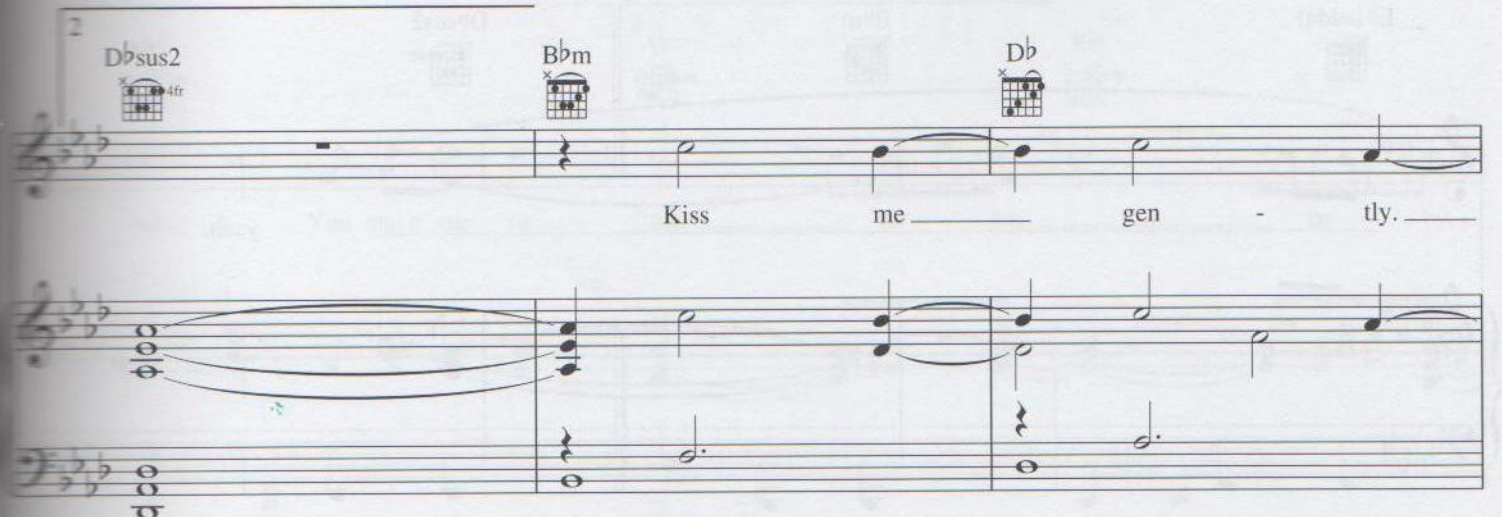
D $\flat$ sus2



ba - by.

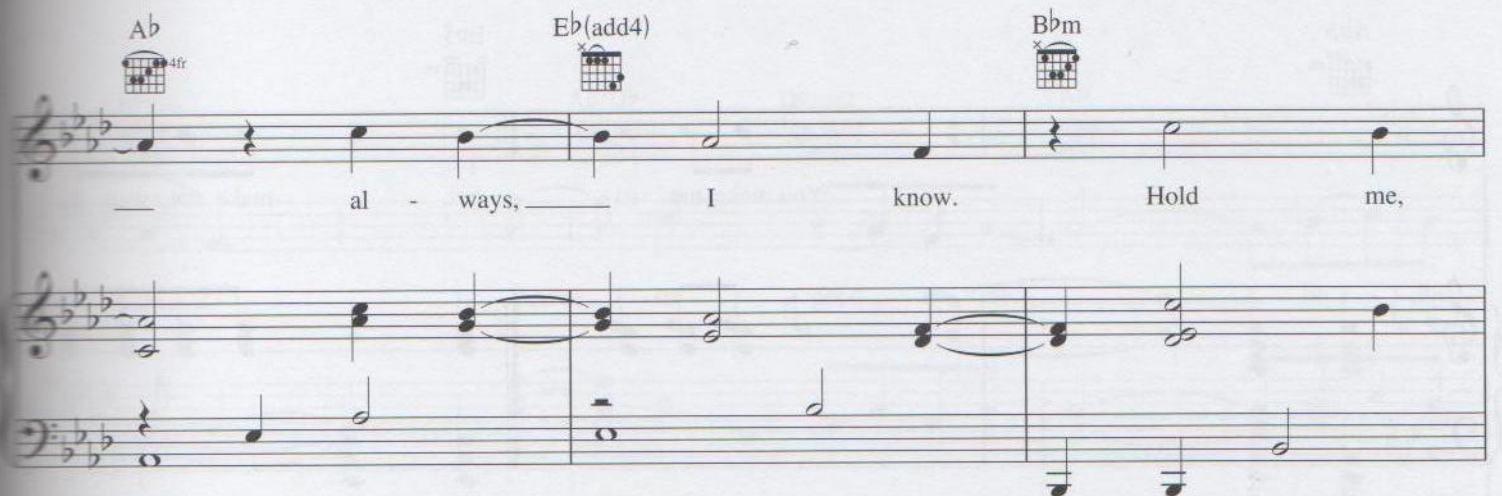
2

**D<sup>b</sup>sus2** **B<sup>b</sup>m** **D<sup>b</sup>**



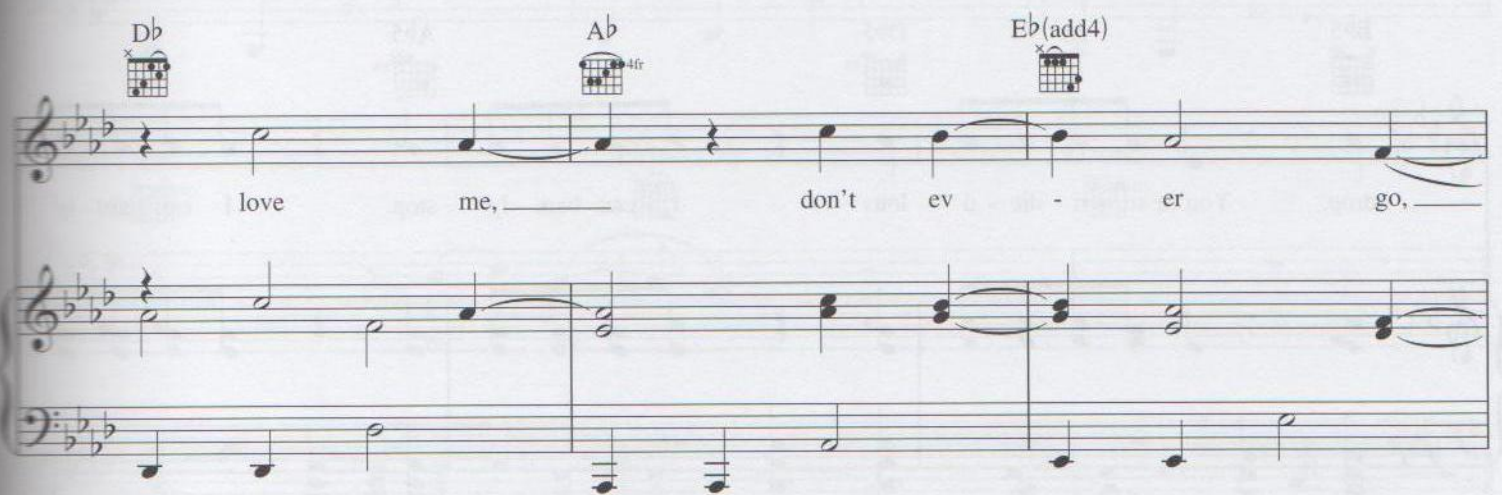
Kiss me gently.

**A<sup>b</sup>** **E<sup>b</sup>(add4)** **B<sup>b</sup>m**



al - ways, I know. Hold me,

**D<sup>b</sup>** **A<sup>b</sup>** **E<sup>b</sup>(add4)**



love me, don't ev - er go,

**B<sup>b</sup>m** **D<sup>b</sup>** **A<sup>b</sup>**



oh,



E $\flat$ (add4)B $\flat$ mD $\flat$ sus2

yeah.

A $\flat$ 5E $\flat$ 5


You make me so hot, make me wan - na


B $\flat$ 5D $\flat$ 5A $\flat$ 5


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

E $\flat$ 5B $\flat$ 5D $\flat$ 5

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

Ab5  4fr


2 Ab  4fr


Eb  3fr


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



Bbsus  4fr


Ab/Db  4fr


Dbsus2  4fr


Ab  4fr

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



Eb  3fr

Bb7sus  4fr

Dbsus2  4fr

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.  
long, — I'm so hap - py here.

I think a - bout the  
It's so — strong, and now I



Amaj7

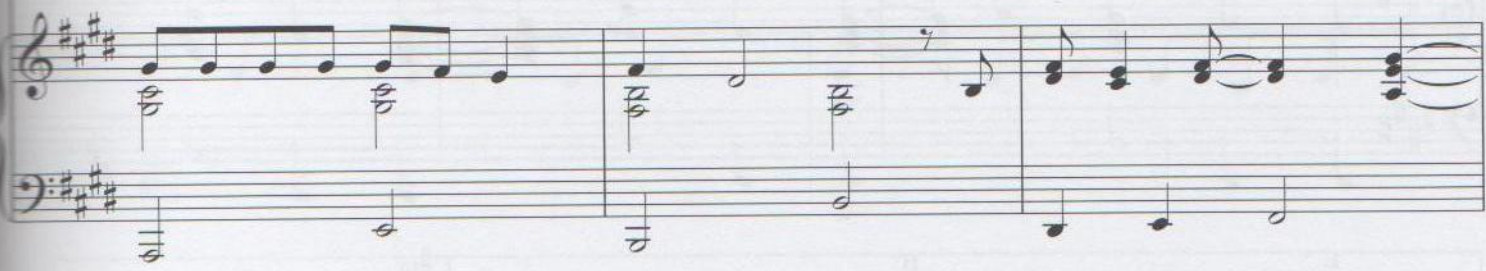


B



lit - tle things that make \_ life great. — }  
let my - self \_ be \_ sin - cere. — }

I would - n't change \_ a —



Amaj7



B



— thing — a - bout — it.

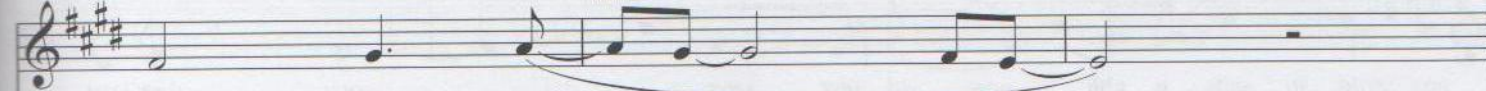
This is the



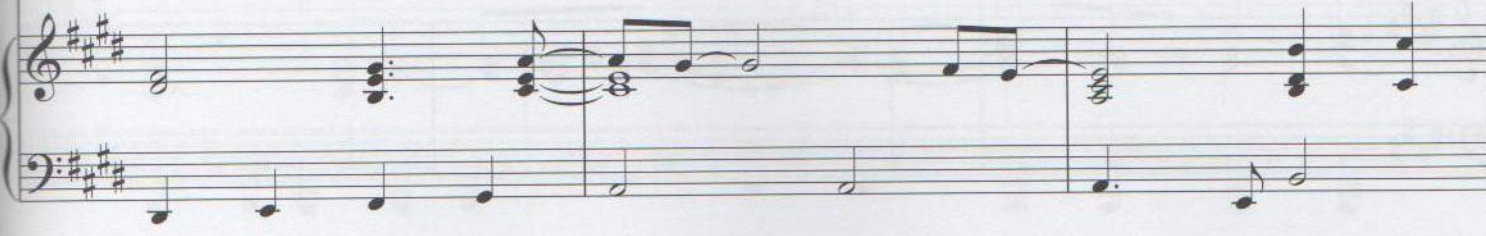
A



B



best feel - ing. —



C#m Amaj7 E

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

B C#m Amaj7

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

E B C#m

Please don't go a - way; — I need —

A E B

— you — now, — and I'll

Amaj7

1 B B(add4)

hold on - to it. Don't you



B C#m

let it pass — you by.

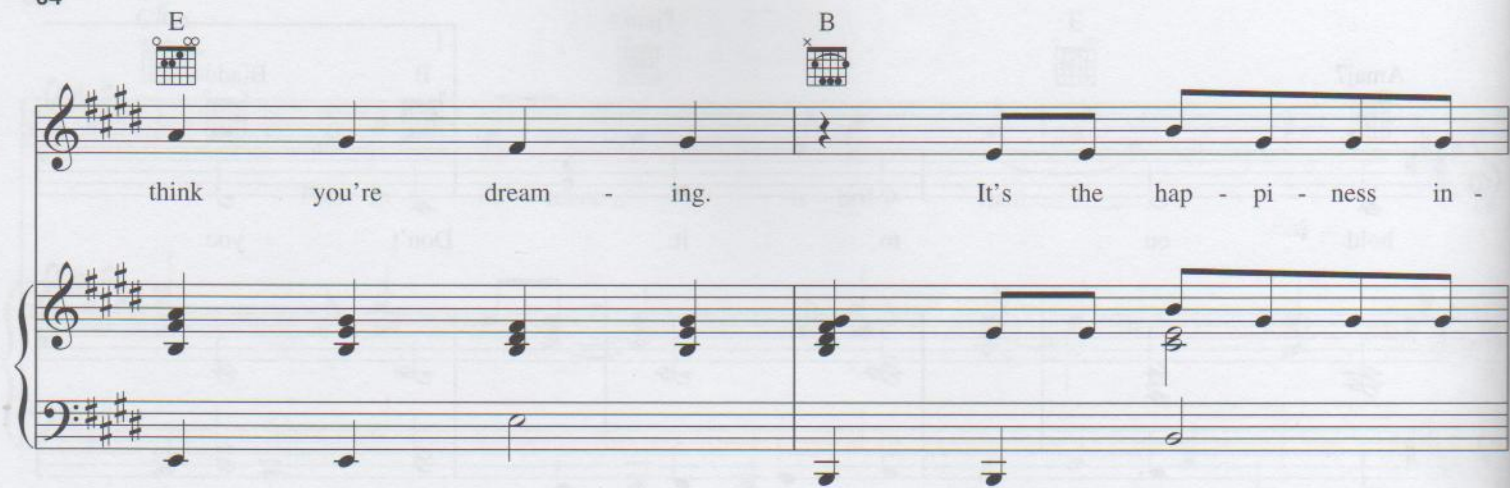
Amaj7 C#m Amaj7




2 B7 Amaj7

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

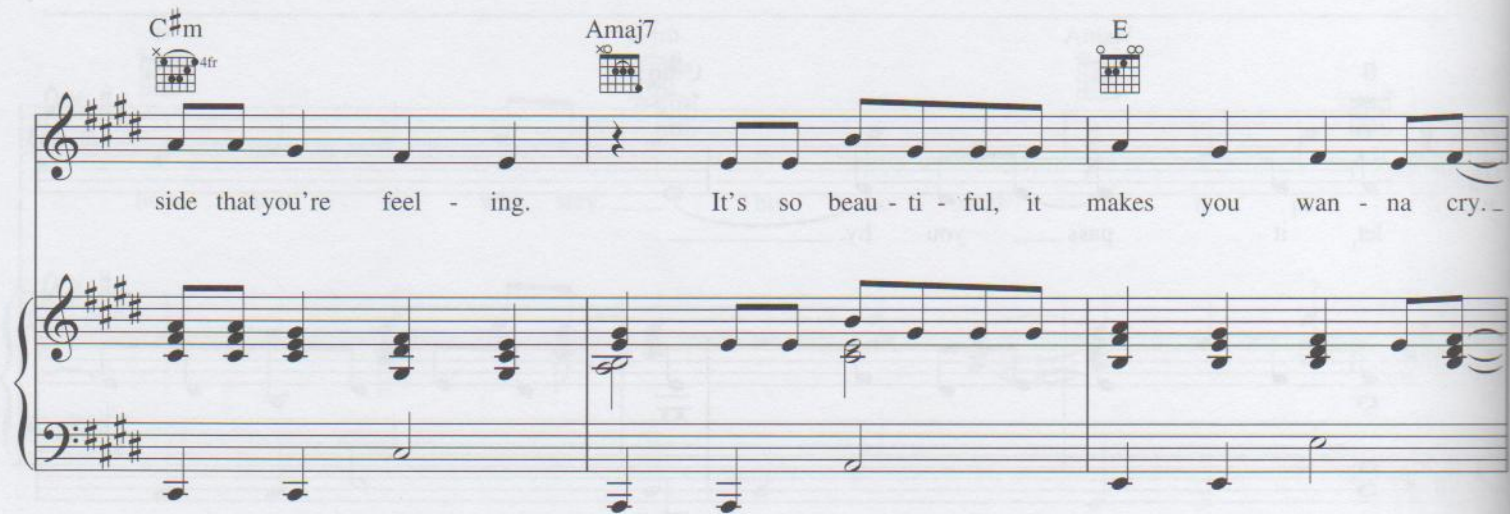
E  B 



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



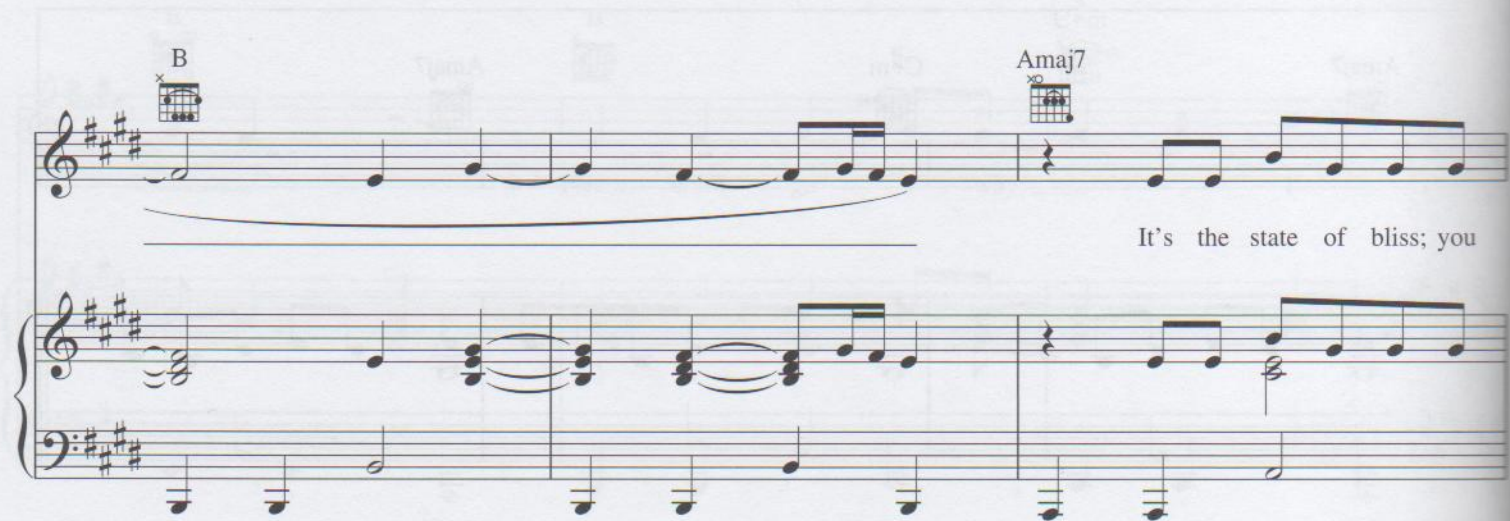
C#m  Amaj7  E 



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



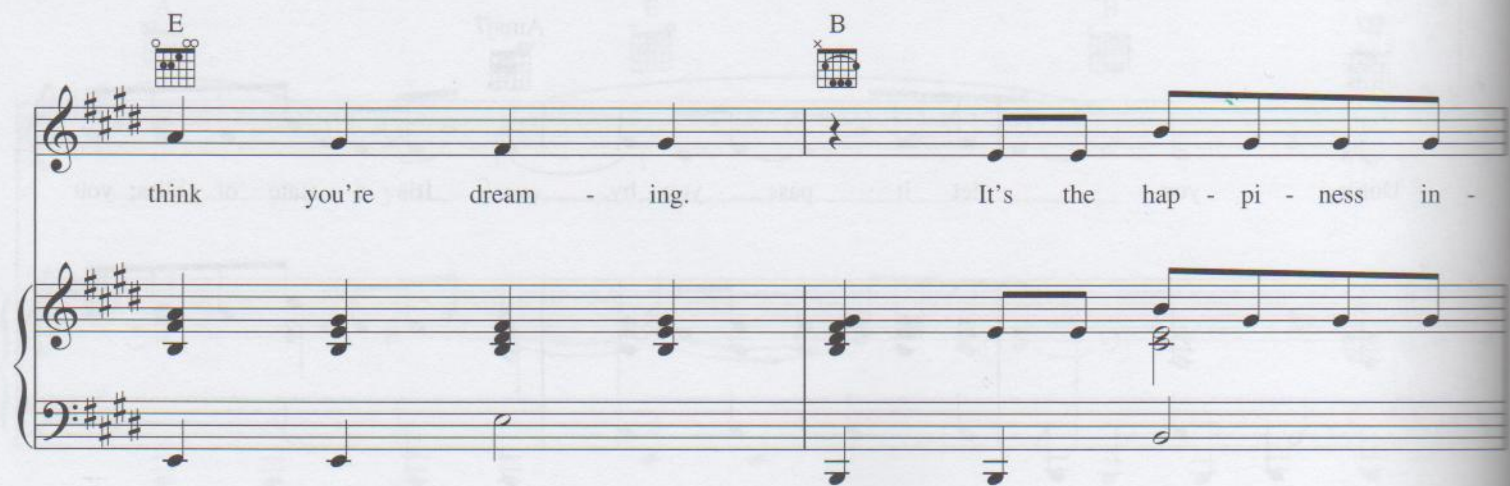
B  Amaj7 

It's the state of bliss; you



E  B 

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. —

# I DON'T HAVE TO SAY

Chords: C, Amaj7, E

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

Chords: B, C#m, Amaj7

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

Chords: E, B, C#m

Please don't go a - way. I need

Chords: A, E, B

you now, and I'll

Amaj7 B

hold on - to it. Don't you

This system contains the first two measures of the piece. The vocal line starts with a half note 'hold' on G4, followed by a quarter note 'on' on A4, a quarter note 'to' on B4, and a quarter note 'it.' on C5. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

C#m Amaj7

let it pass — you by. —

This system contains the next two measures. The vocal line has a half note 'let' on G4, a quarter note 'it' on A4, a quarter note 'pass' on B4, and a half note 'you by.' on C5. The piano accompaniment continues with a similar rhythmic pattern.

C#m Amaj7 C#m

This system contains the next two measures of piano accompaniment. The left hand maintains the eighth-note bass line, while the right hand plays chords corresponding to the C#m, Amaj7, and C#m chord markings.

Amaj7 C#m Amaj9

*rit.*

This system contains the final two measures. The piano accompaniment features a 'rit.' (ritardando) marking. The right hand plays chords for Amaj7, C#m, and Amaj9. The left hand continues with the eighth-note bass line.

# 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.

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 DON'T HAVE TO TRY



I wear the pants.



Am F6

A5 G5 C5


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



G5 C5

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


D5  A5 

me. Don't Be you at



G5  C5 

ques - tion and me; \_\_\_\_\_  
my beck and call. \_\_\_\_\_



G5  C5 

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



D5  A5 

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



C5



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

D5



C5



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

E5



A5



F5



have to try to make

C5



E5



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 chords in the treble and a bass line.

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 chords and a bass line.

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 chords and a bass line.

# ONE FTHOS GIRLS

Chord diagrams: **C** (x000) and **G7sus** (xx00)

This system contains the first two measures of the piece. The guitar part features a whole rest in the first measure, followed by a whole note chord in the second measure. The piano accompaniment consists of eighth-note chords in the right hand and eighth-note bass lines in the left hand.

Chord diagrams: **F6** (xx00), **C** (x000), and **G7sus** (xx00)

This system contains the next two measures. The guitar part has a whole note chord in the first measure, followed by a whole note chord in the second measure. The piano accompaniment continues with eighth-note patterns.

Chord diagrams: **Am** (x020) and **F6** (xx00)

This system contains the next two measures. The guitar part features a whole note chord in the first measure, followed by a whole note chord in the second measure. The piano accompaniment continues with eighth-note patterns.

Chord diagram: **A5** (xx05fr)

This system contains the next two measures. The guitar part features a whole note chord in the first measure, followed by a whole note chord in the second measure. The piano accompaniment continues with eighth-note patterns.

Chord diagrams: **C5** (xx03fr), **G5** (xx03fr), and **Am** (x020)


This system contains the final two measures. The guitar part features a whole note chord in the first measure, followed by a whole note chord in the second measure. The piano accompaniment continues with eighth-note patterns.


B7sus  2fr


C6 

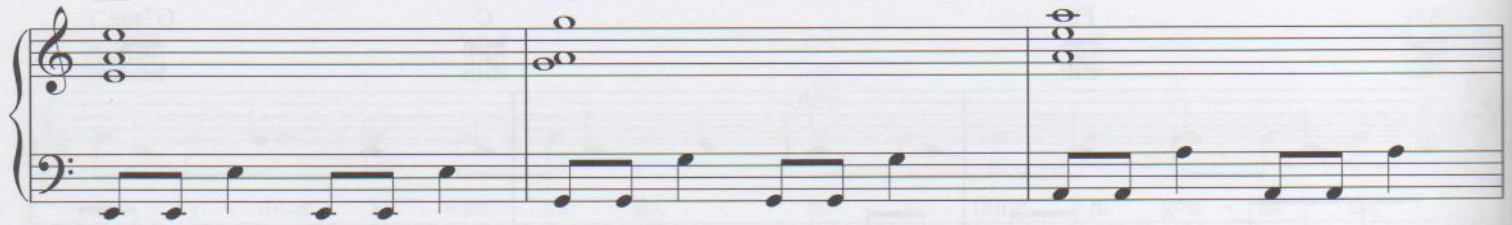
Dsus2 





Esus 

Gsus2 

A5  5fr





Am/B 

C/B 


D.S. al Coda



CODA 

C5  3fr

I don't have \_



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*

E $\flat$ 5 6fr

F5

A $\flat$ 5 4fr

E $\flat$ 5 6fr

F5

A $\flat$ 5 4fr

E $\flat$ 5 6fr

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

\* Recorded one step lower.

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 she 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

B $\flat$ sus

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

E $\flat$ 5

F5



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

A $\flat$ 5

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

E $\flat$ 5

F5

A $\flat$ 5

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 coming; she'll take you for a ride and

Eb5



you'll be left with nothing. 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 

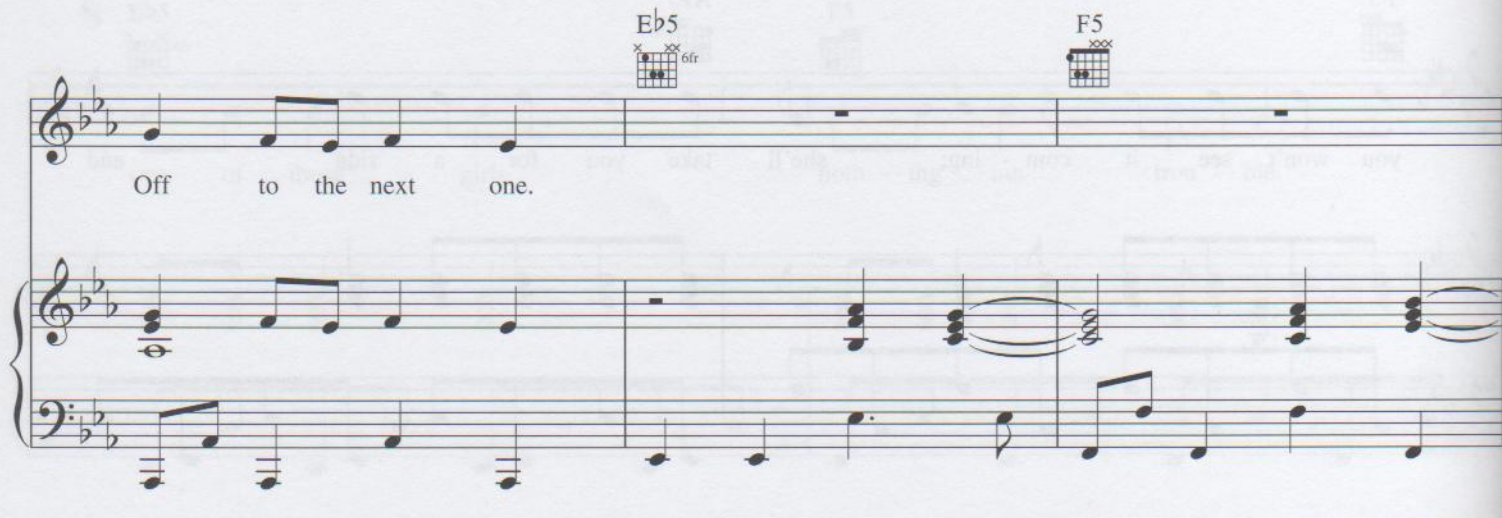
A $\flat$ 5  4fr




E $\flat$ 5  6fr


F5 

Off to the next one.

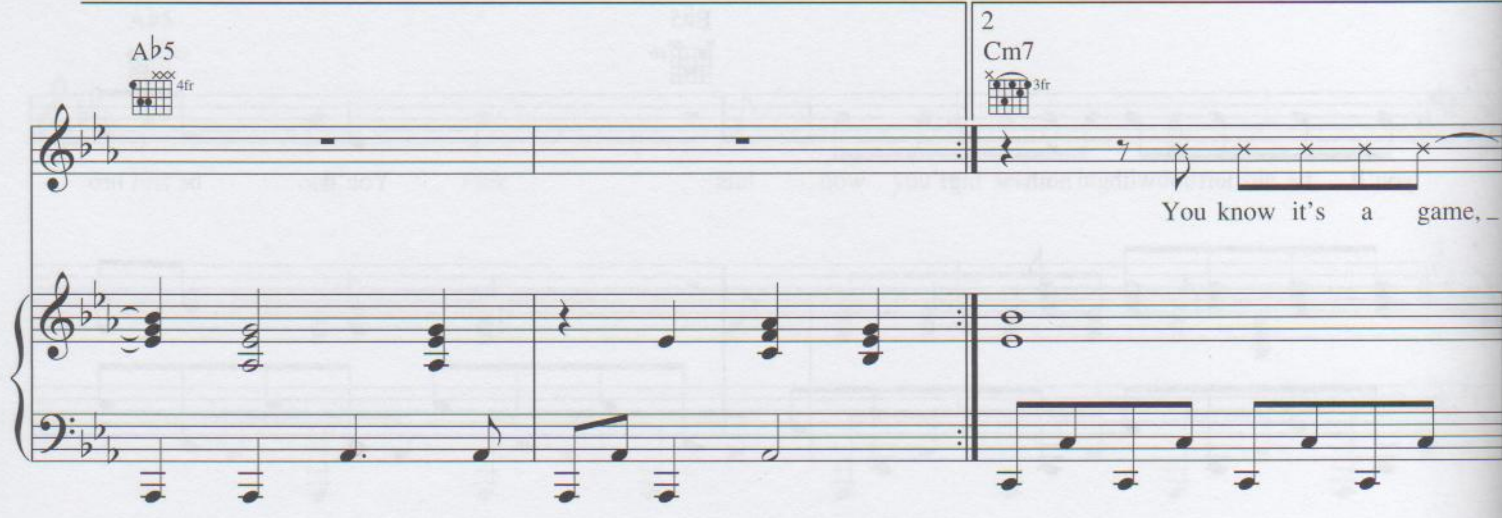



2

A $\flat$ 5  4fr

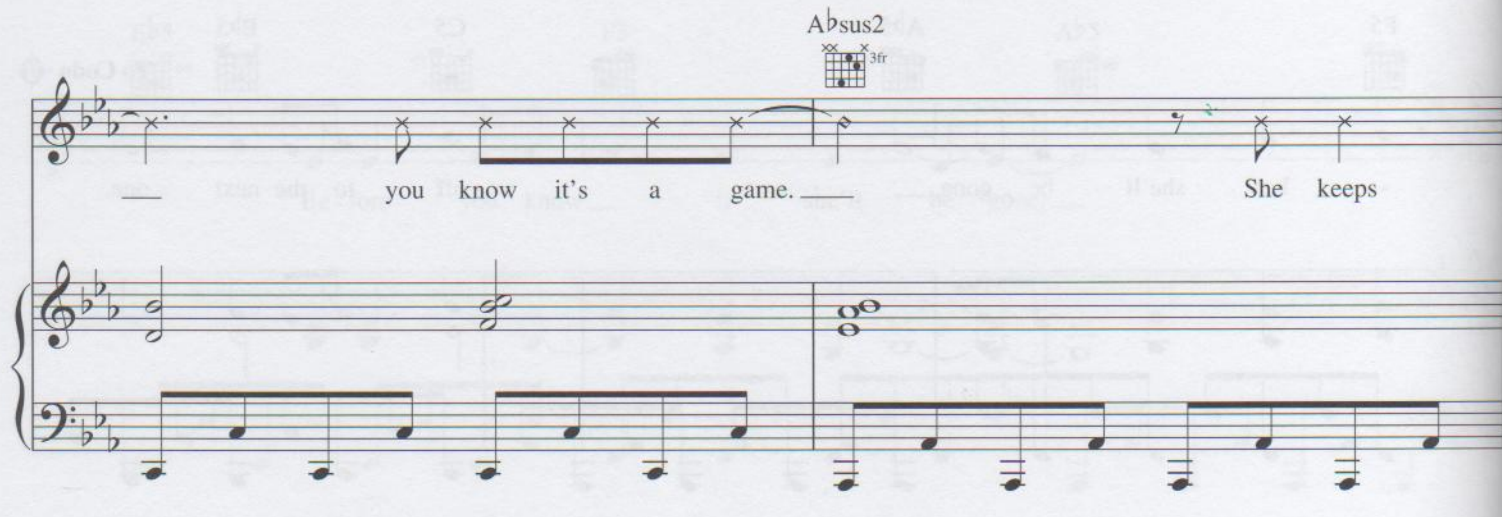
C $\flat$ 7  3fr

You know it's a game, —




A $\flat$ sus2  3fr

— you know it's a game. — She keeps

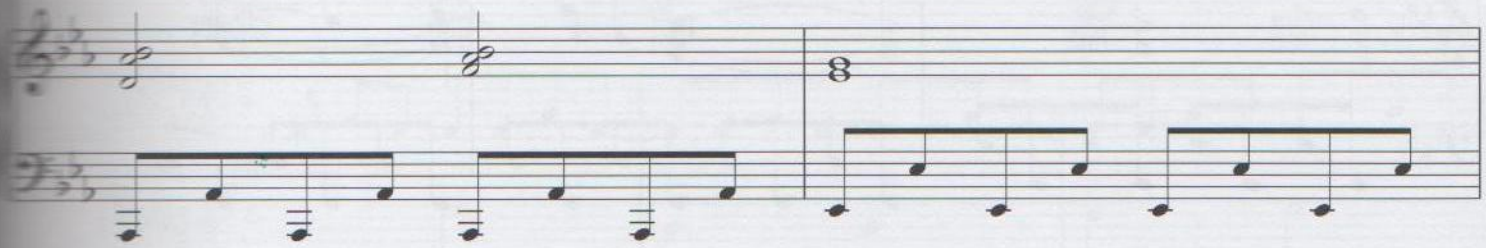


# CONTACTUS


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, —





she's the one — to blame. — She's

CODA




Off to the next one.



Off to the next one.

# CONTAGIOUS

Words and Music by AVRIL LAVIGNE  
and EVAN TAUBENFELD

Moderately fast

Chord diagrams: D/F# (x02321), G5 (x0233), D (x0232), D/F# (x02321), G5 (x0233)

mf

Chord diagrams: D (x0232), D/F# (x02321), G5 (x0233)

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

Chord diagrams: D (x0232), D/F# (x02321), G5 (x0233)

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

Chord diagrams: D (x0232), D/F# (x02321), G5 (x0233)

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



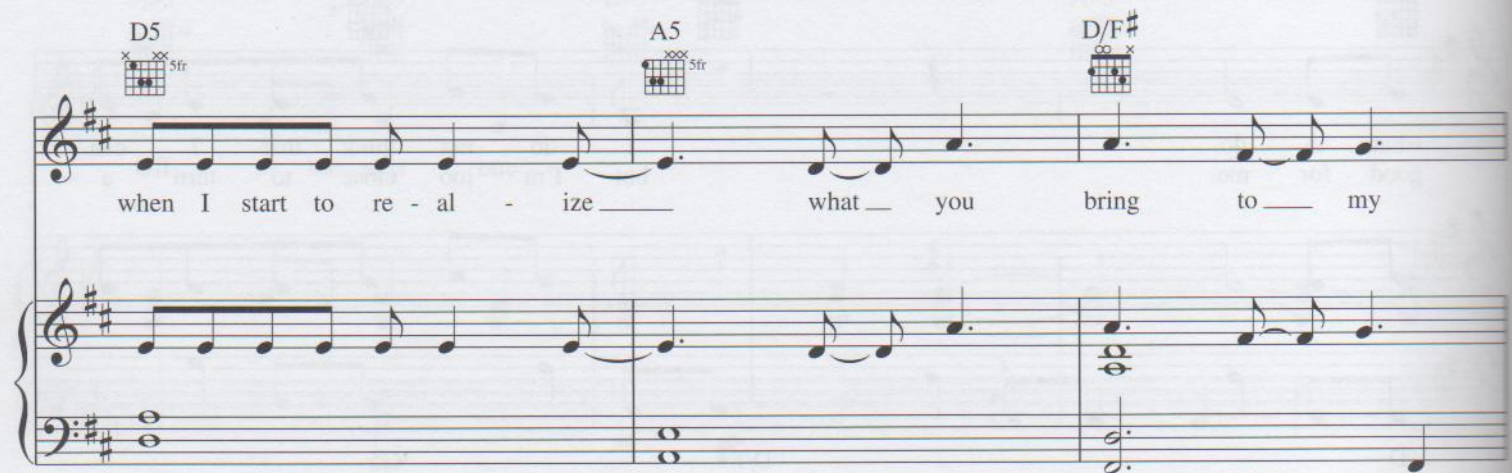
D  D/F#  G5 



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



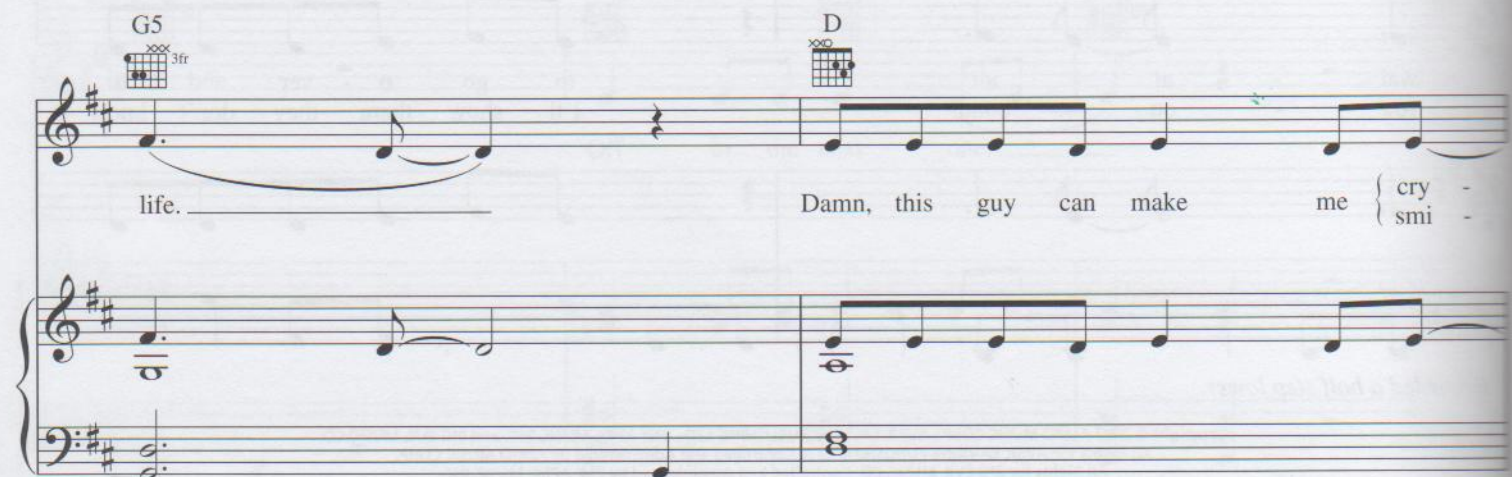
D5  A5  D/F# 

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

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. Measure 3 has a guitar chord diagram for G (x02320). Measure 4 has a diagram for D(add4) (x0232x). Measure 5 has a diagram for G (x02320). The vocal line continues with 'I will give you ev - 'ry - thing.' and 'I will treat you'.

D(add4) G D(add4)

right. If you just give me a chance,

Detailed description: This system covers measures 6-8. Measure 6 has a diagram for D(add4) (x0232x). Measure 7 has a diagram for G (x02320). Measure 8 has a diagram for D(add4) (x0232x). The vocal line continues with 'right. If you just give me a chance,'.

F#7(no3rd)

I can prove I'm right. It's

Detailed description: This system covers measures 9-11. Measure 9 has a diagram for F#7(no3rd) (x7777x). The vocal line continues with 'I can prove I'm right. It's'.

D/G      D      A      Bm      D/G      D

so con - 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

1  
F#7(no3rd)  
4fr

make me \_ feel \_ so \_ high. \_

2  
F#7(no3rd)  
4fr

\_ 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

Guitar chord diagrams: G5, G5/F#, G5/E, G5/C, G5, G5/F#, G5/E, G5/C, G5, G5/F#, G5/E, G5/C.

*mp*

You're not a - lone. To - geth - er we stand.  
So far a - way, I wish you were here.

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

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 Em7

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

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.

KEEP HOLDING ON

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.

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

C

yeah, \_\_\_\_\_ yeah, \_\_\_\_\_ La, da, da, da, \_\_\_\_\_ la, da, da, da, \_\_\_\_\_

D G5 G5/F#


la, da, da, da, \_\_\_\_\_ da, da, da, \_\_\_\_\_


Em7 Csus2 D.S. al Coda


CODA G5

Keep hold - ing on. \_\_\_\_\_

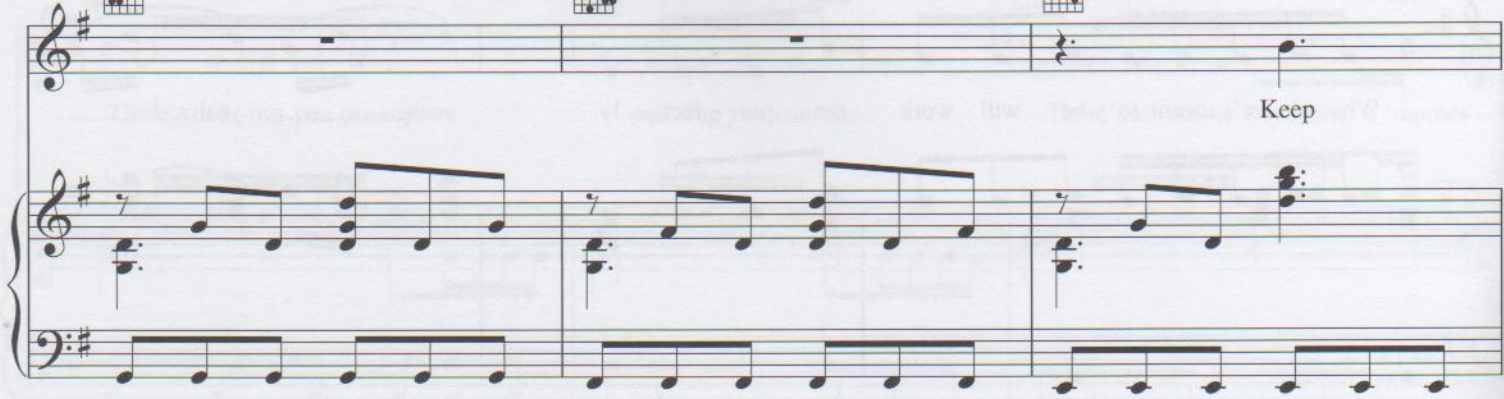
G5/F# Em7 Csus2


G5  3fr


G5/F#  3fr


Em7 

Keep

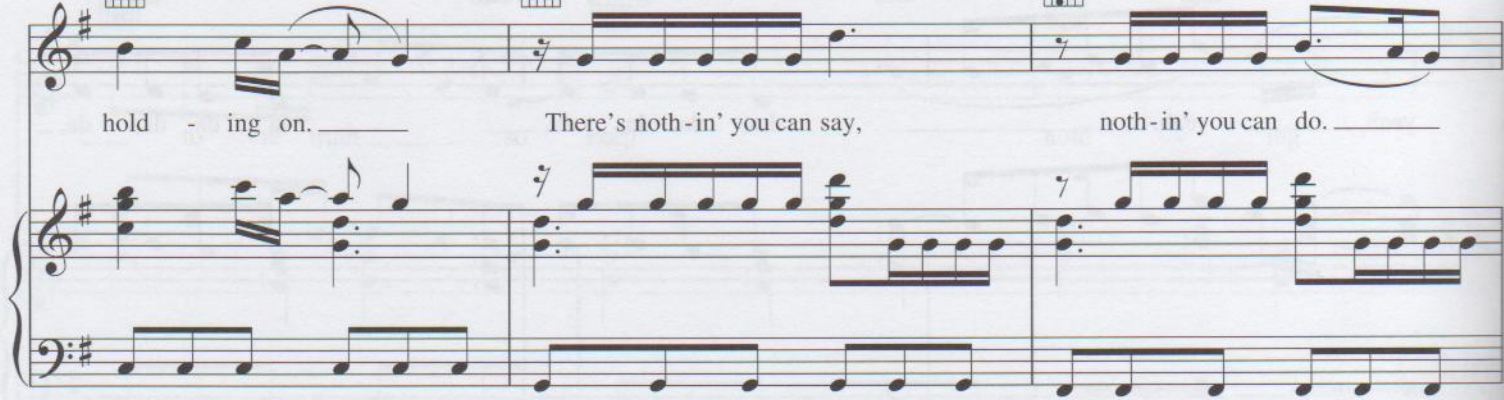



Csus2  3fr


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#  3fr

Em7 

Csus2  3fr

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

