

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,

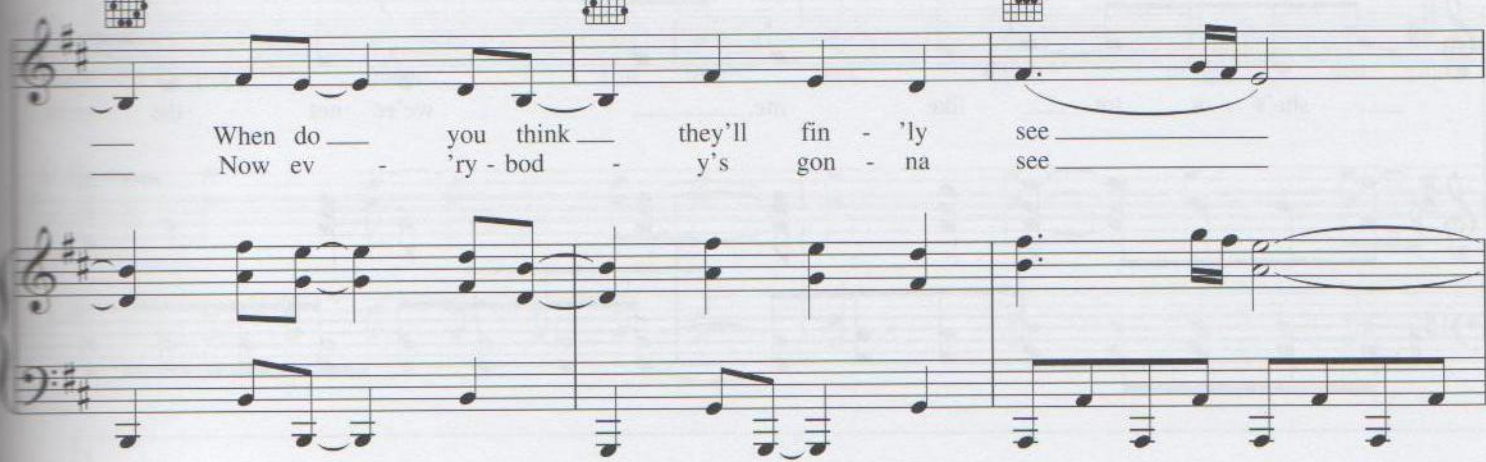
D  A/C# 

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 —



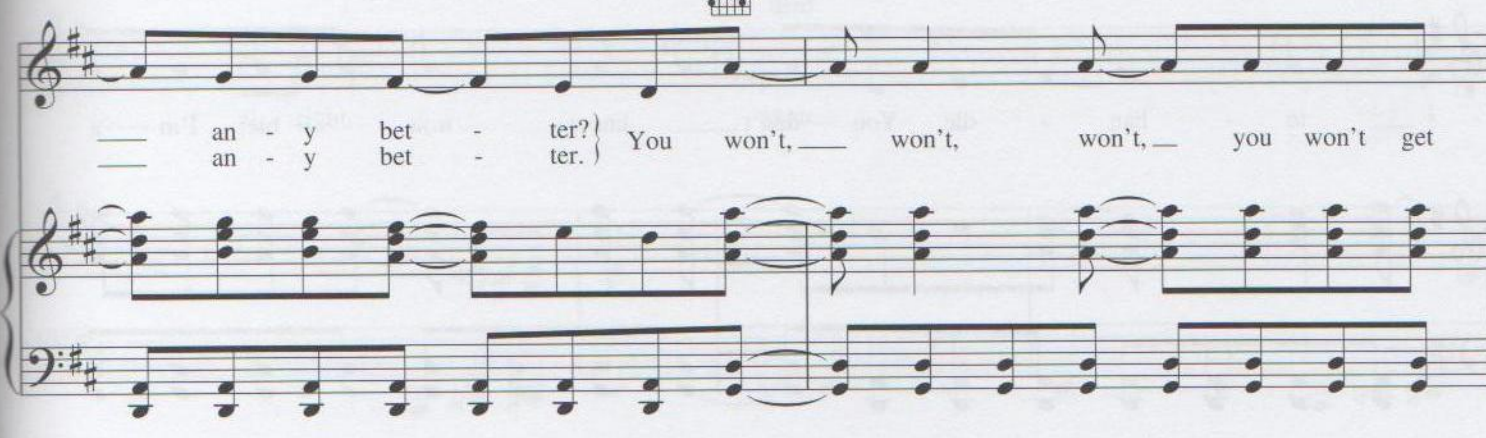
D5 

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,

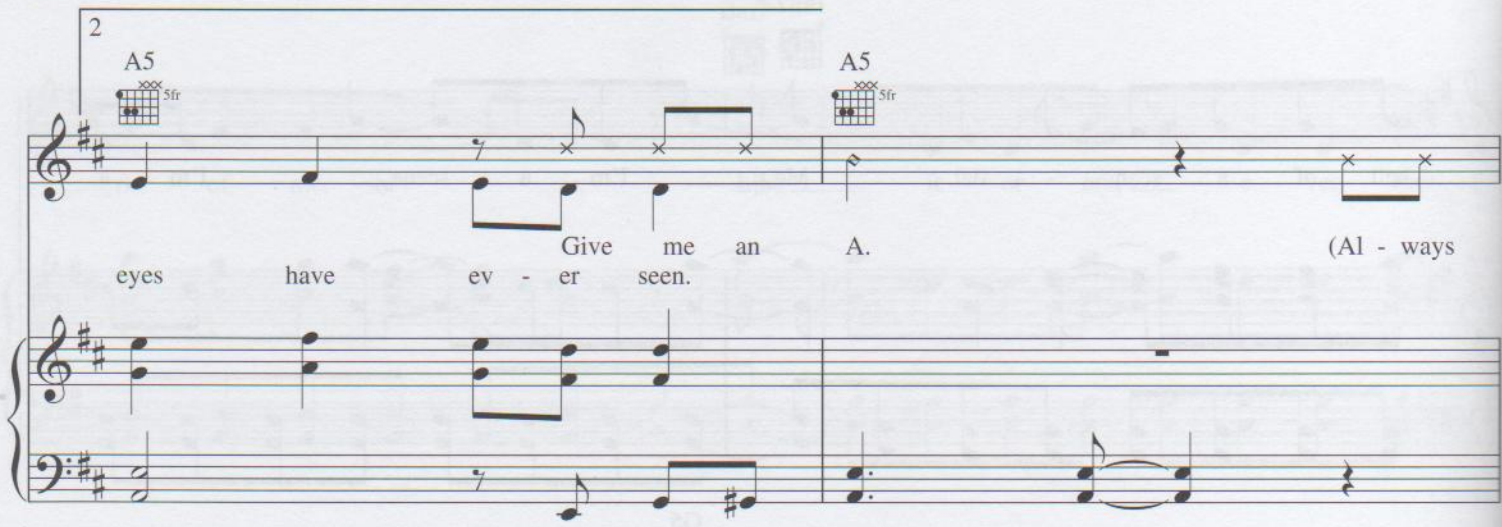
al - right, yeah. I

2

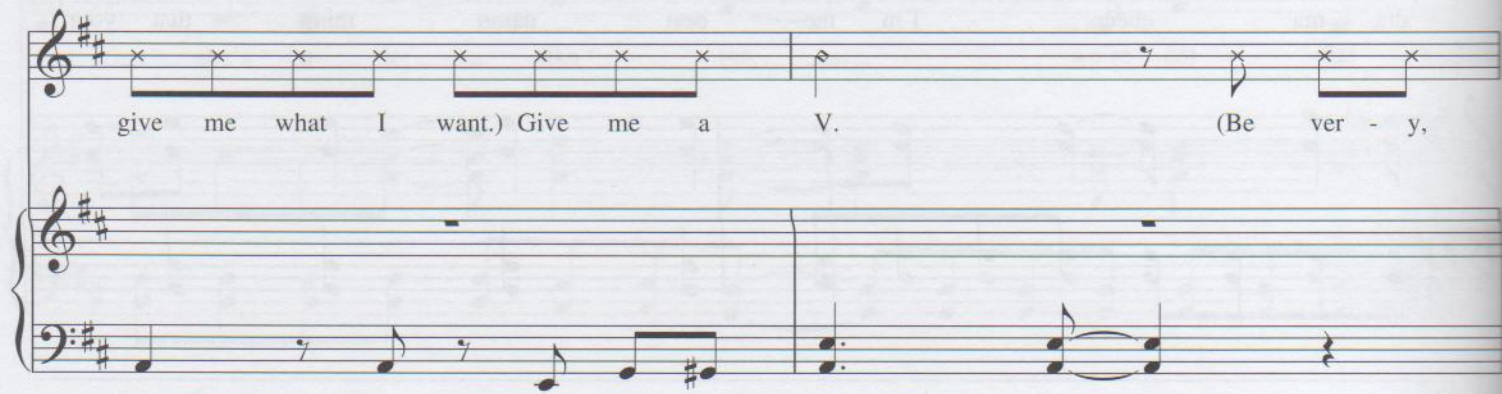
A5  Sfr

A5  Sfr

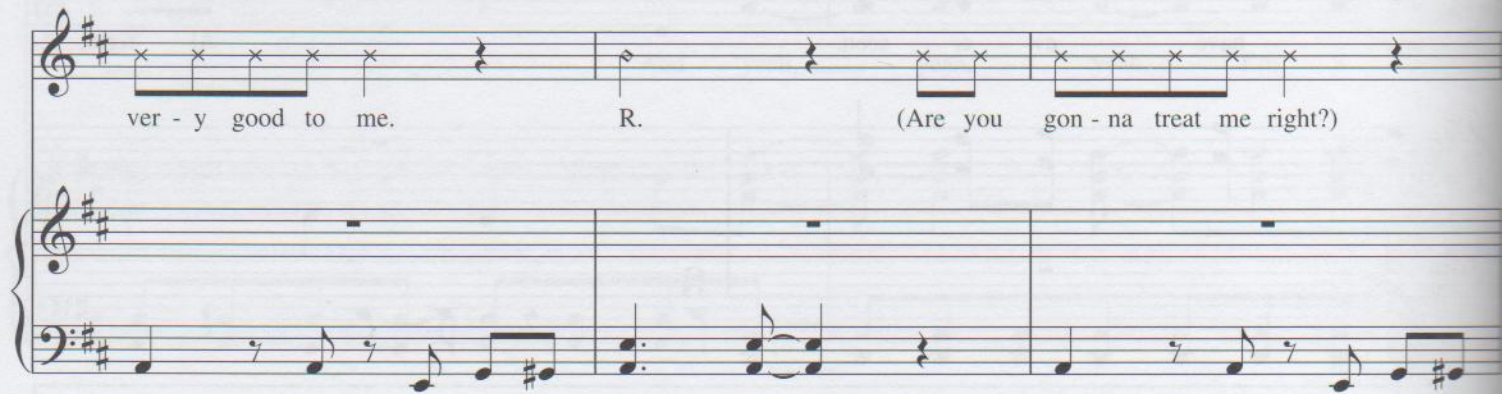
eyes have ev - er seen. Give me an A. (Al - ways



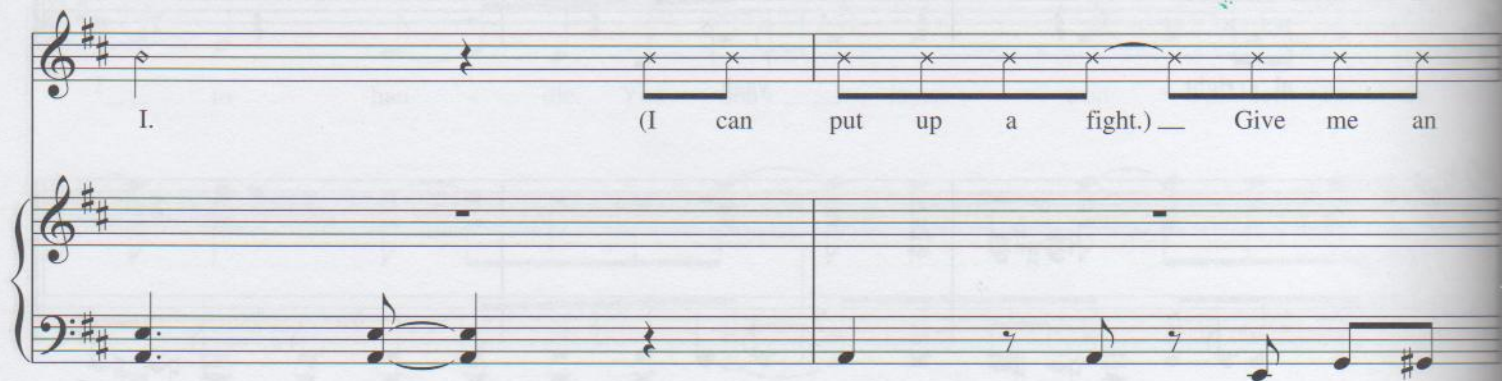
give me what I want.) Give me a V. (Be ver - y,



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!)

The first system of music features a vocal line in treble clef with a key signature of two sharps (F# and C#) and a 7/8 time signature. The lyrics are "now let me hear you say, 'Hey, hey, ho!' (Hey, hey, ho!)". The piano accompaniment is in bass clef, with a key signature of two sharps. It consists of a steady bass line with chords and some melodic movement.

D5

(Hey, hey, hey!)

The second system begins with a guitar chord diagram for D5, showing a barre on the 5th fret and a triad of D, F#, and A. The vocal line continues with the lyrics "(Hey, hey, hey!)". The piano accompaniment continues with a similar bass line and chords.

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

The third system shows the vocal line with lyrics "(Hey, hey, hey!) (Hey, hey, hey!) I'm the". The piano accompaniment continues with a consistent bass line and chords.

G5 A5 D5

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

The fourth system includes guitar chord diagrams for G5 (barre on 5th fret, G-B-D), A5 (barre on 5th fret, A-C#-E), and D5 (barre on 5th fret, D-F#-A). The vocal line concludes with the lyrics "best damn thing that your eyes have ev - er seen." The piano accompaniment ends with a final chord and a whole rest.