

Piano / Vocal / Guitar

# Avril Lavigne . Let Go





# LOSING GRIP

Words and Music by AVRIL LAVIGNE  
and CLIF MAGNESS

Moderate Rock



Are you a - ware of what \_ you make \_ me feel \_



ba - by? Right now I feel in - vis - i - ble \_ to you. \_

Original key: A $\flat$  minor. This edition has been transposed up one-half step to be more playable.



G(add9) F6/9 Asus2 F6/9

Like I'm not real. Did-n't you feel me lock my arms

G(add9) F6/9 Asus2 F6/9

a-round you? Why'd you turn a-way? Here's what I have to say.

G(add9) F6/9 Asus2 F6/9

I was left to cry there. Wait-in' out - side there, grin-nin' with a

G(add9) F6/9 Asus2 Em G5 F#sus2 Em G5

lost stare. That's when I de - cid - ed, why should I care? 'Cause





you weren't there when I was scared. I was so a-lone.



You, you need to listen. I'm



To Coda  $\oplus$

start-in' to trip. I'm los-in' my grip and I'm in this thing a-lone.



Am I just some chick you placed be-side



G(add9)



F6/9



Asus2



F6/9



— you to take some-bod - y's place? When you turn a - round — can — you rec -

G(add9)



F6/9



Asus2



F6/9



- og - nize — my face? — You used — to love — me, you used to hug —

G(add9)



F6/9



Asus2



F6/9



D.S. al Coda

— me. But that was-n't — the case. — Ev - 'ry - thing was-n't — O K. —

CODA



Fsus2



D5



D



F6



in this thing — a - lone. — Cry'n out loud, I'm cry'n —



Gsus2

F6

D

F6

Gsus2

F6

out loud. Cry'n out loud, I'm cry'n out loud.

D5

Fsus2

Gsus2

Fsus2

D5

Fsus2

O - pen your eyes. O - pen up

Asus2

Em7

Fsus2

Em

G5

wide. Why should I care? 'Cause

Asus2

Em7

Fsus2

Asus2

Em

G5

you weren't there when I was scared. I was so a-lone. Why should I





care? 'Cause you weren't there when I was scared.



I was so a-lone. Why should I



care? If you don't care, then I don't care. We're not







go - in' an - y - where.

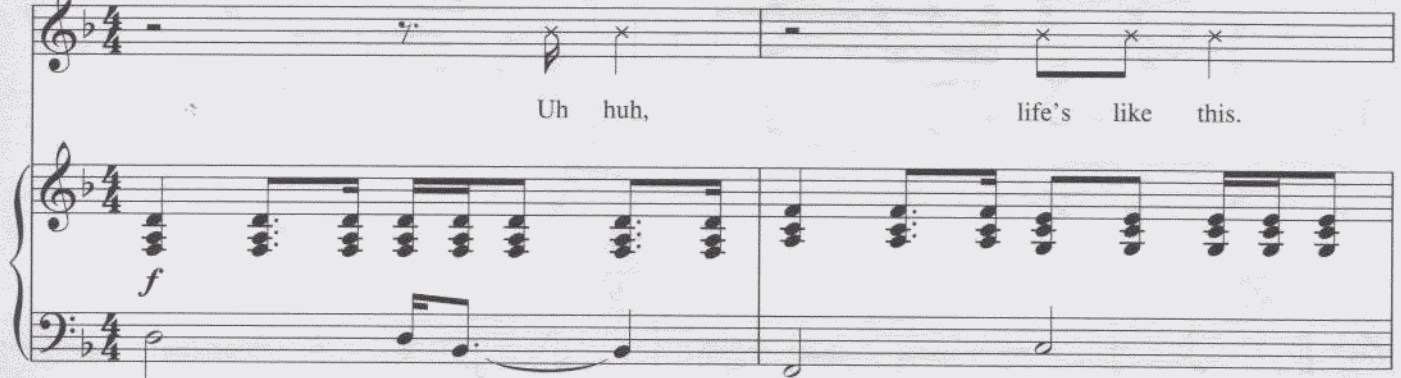


# COMPLICATED





Words and Music by AVRIL LAVIGNE, LAUREN CHRISTY,  
SCOTT SPOCK and GRAHAM EDWARDS

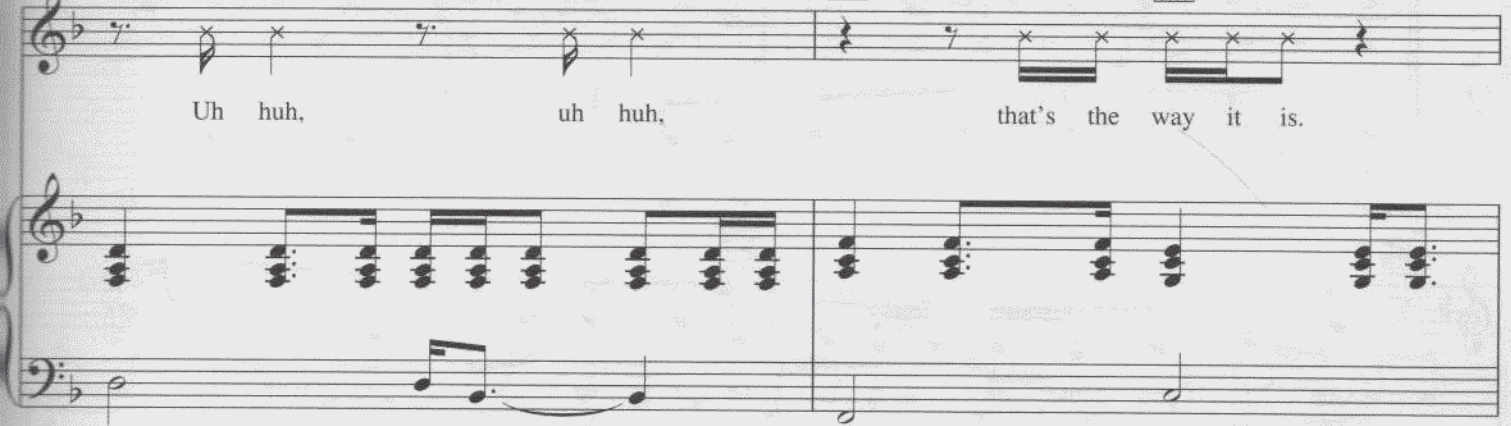
Moderate Pop

Dm  Bbmaj7  F  C 



Uh huh, life's like this.

Dm  Bbmaj7  F  C 






Uh huh, uh huh, that's the way it is.

Dm  Bbmaj7  F  C 



'Cause life's like this.



Dm  Bbmaj7  F  C 

Uh huh, uh huh, that's the way it is.



F  Dm 

Chill out, what cha yell - in' for? Lay back, it's all been done — be - fore.  
You came o - ver un - an - nounced, dressed up like you're some - thing else.



Bb(add9)  6fr C 

And if you could on - ly — let it be — you will see. —  
Where you are ain't where — it's — at, you see. — You're mak - in' me —



F  Dm 

I like you the way — you are when we're driv - in' in — your car  
laugh out when you strike — your pose. Take off all your prep - py clothes.  
Lay back, it's all been done — be - fore.





Bb(add9)



C



and you're talk - in' to me one one one but you be - come  
 You know you're not fool - in' an - y - one when you be - come  
 And if you could on - ly let it be you will see

Bb(add9)



Dm



To Coda

some - bod - y else 'round ev - 'ry - one else. You're watch - ing your back like you can't re - lax. You're

Bb(add9)



C5



try'n' to be cool. You look like a fool to me. Tell me,

D5



Bb5



F5



C5



why'd you have to go and make things so com - pli - cat - ed? See the way you're



D5 Bb5 F5 C5

act - ing like you're some-bod - y else, \_ gets me frus - trat - ed. \_ Life's like this, you,

D5 Bb5 F5 C5

you fall \_ and you crawl \_ and you break \_ and you take \_ what you get \_ and you turn \_ it in - to

Gm9 Bb

hon - es - ty and prom - ise me I'm nev - er gon - na find you fake \_ it, \_ no, no,

1 2

no. no, no, no, no,



**Dm** **Bb**

no, no, no, no, no, no, no, no,

**Csus** **C** **F** **D.S. al Coda**

no, no, no, no. Chill out, what cha yell - in' for?

**CODA** **Bb(add9)** **C5** **N.C.**

try'n' to be cool. You look like a fool to me. Tell me

**D5** **Bb5** **F5** **C5**

why'd you have to go and make things so com - pli - cat - ed? See the way you're





act - ing like you're some - bod - y else, \_ gets me frus - trat - ed. \_ Life's like this, you,



you fall \_ and you crawl \_ and you break \_ and you take \_ what you get \_ and you turn \_ it in - to



hon - es - ty. Prom - ise me I'm nev - er gon - na find you fake \_ it, \_ no, no,

2



it, \_ no, no, \_ no.



# SK8ER BOI

Words and Music by AVRIL LAVIGNE, LAUREN CHRISTY,  
SCOTT SPOCK and GRAHAM EDWARDS




## Lively Rock

The musical score is written for guitar and voice. It features a 4/4 time signature and a key signature of one sharp (F#). The score is divided into systems, each with a guitar chord diagram above the vocal line. The chords are: D5, A5, B5, Bb5, D5, D5, A5, B5, and C5. The lyrics are: "He was a boy. She was a girl. Can I make it any more obvious? He was a punk. She did ballet. What more can I say?"

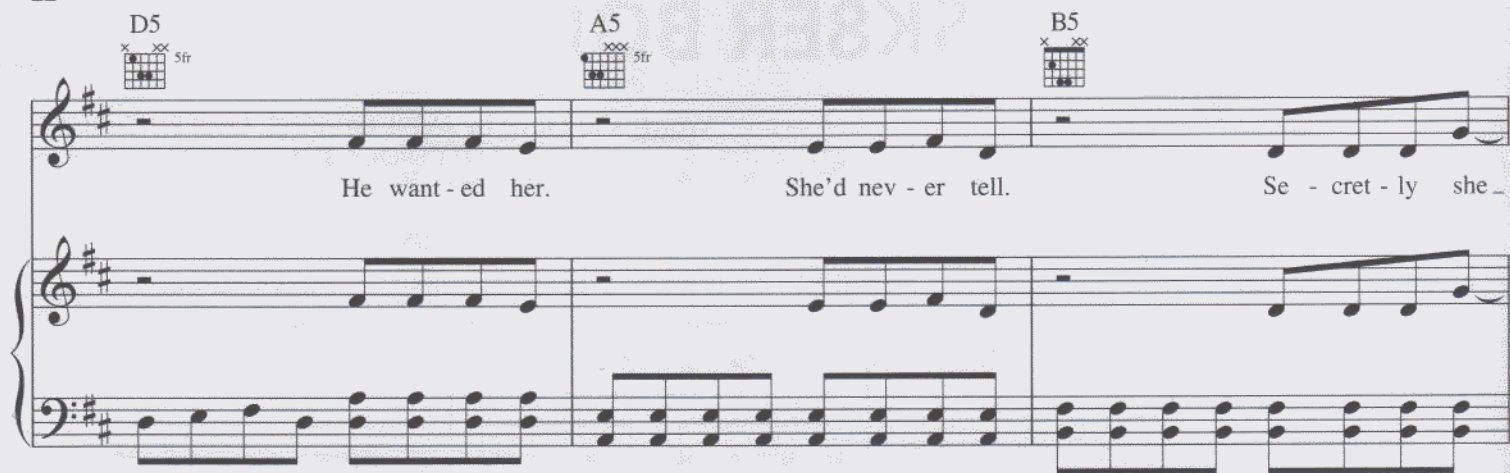
**Chord Diagrams:**




- D5:  $\begin{array}{|c|c|c|c|c|c|} \hline \times & \times & \times & \times & \times & \times \\ \hline & & & & & & \\ \hline & & & & & & \\ \hline & & & & & & \\ \hline & & & & & & \\ \hline & & & & & & \\ \hline \end{array}$
- A5:  $\begin{array}{|c|c|c|c|c|c|} \hline \times & \times & \times & \times & \times & \times \\ \hline & & & & & & \\ \hline & & & & & & \\ \hline & & & & & & \\ \hline & & & & & & \\ \hline & & & & & & \\ \hline \end{array}$
- B5:  $\begin{array}{|c|c|c|c|c|c|} \hline \times & \times & \times & \times & \times & \times \\ \hline & & & & & & \\ \hline & & & & & & \\ \hline & & & & & & \\ \hline & & & & & & \\ \hline & & & & & & \\ \hline \end{array}$
- Bb5:  $\begin{array}{|c|c|c|c|c|c|} \hline \times & \times & \times & \times & \times & \times \\ \hline & & & & & & \\ \hline & & & & & & \\ \hline & & & & & & \\ \hline & & & & & & \\ \hline & & & & & & \\ \hline \end{array}$
- D5:  $\begin{array}{|c|c|c|c|c|c|} \hline \times & \times & \times & \times & \times & \times \\ \hline & & & & & & \\ \hline & & & & & & \\ \hline & & & & & & \\ \hline & & & & & & \\ \hline & & & & & & \\ \hline \end{array}$
- A5:  $\begin{array}{|c|c|c|c|c|c|} \hline \times & \times & \times & \times & \times & \times \\ \hline & & & & & & \\ \hline & & & & & & \\ \hline & & & & & & \\ \hline & & & & & & \\ \hline & & & & & & \\ \hline \end{array}$
- B5:  $\begin{array}{|c|c|c|c|c|c|} \hline \times & \times & \times & \times & \times & \times \\ \hline & & & & & & \\ \hline & & & & & & \\ \hline & & & & & & \\ \hline & & & & & & \\ \hline & & & & & & \\ \hline \end{array}$
- C5:  $\begin{array}{|c|c|c|c|c|c|} \hline \times & \times & \times & \times & \times & \times \\ \hline & & & & & & \\ \hline & & & & & & \\ \hline & & & & & & \\ \hline & & & & & & \\ \hline & & & & & & \\ \hline \end{array}$



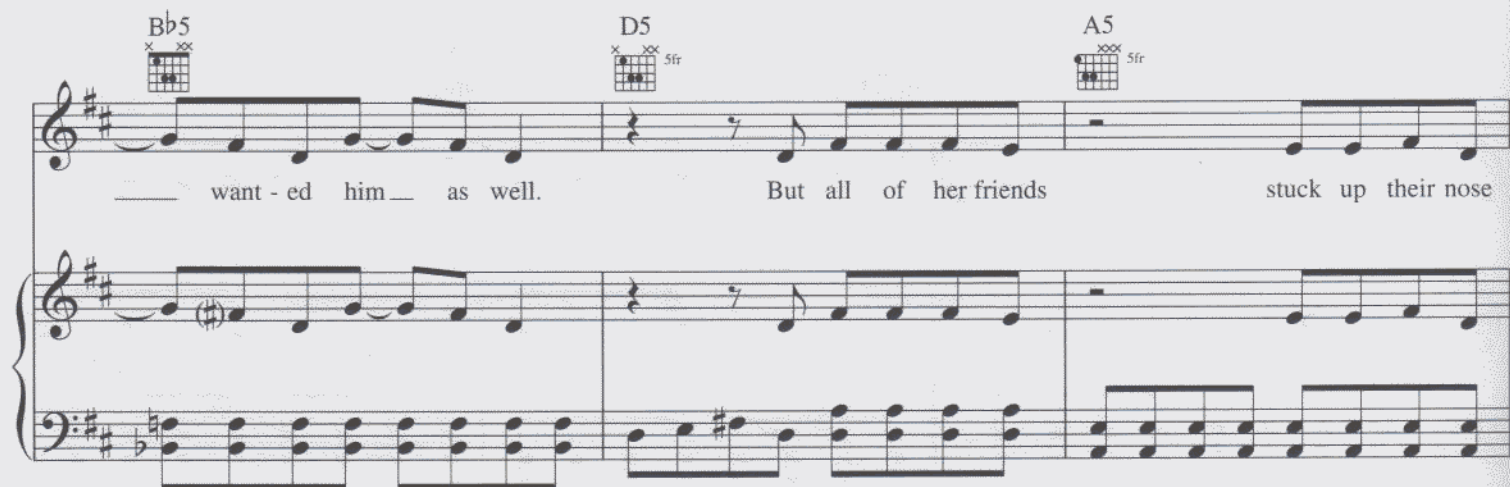
D5  5fr      A5  5fr      B5 




He want - ed her.      She'd nev - er tell.      Se - cret - ly she -



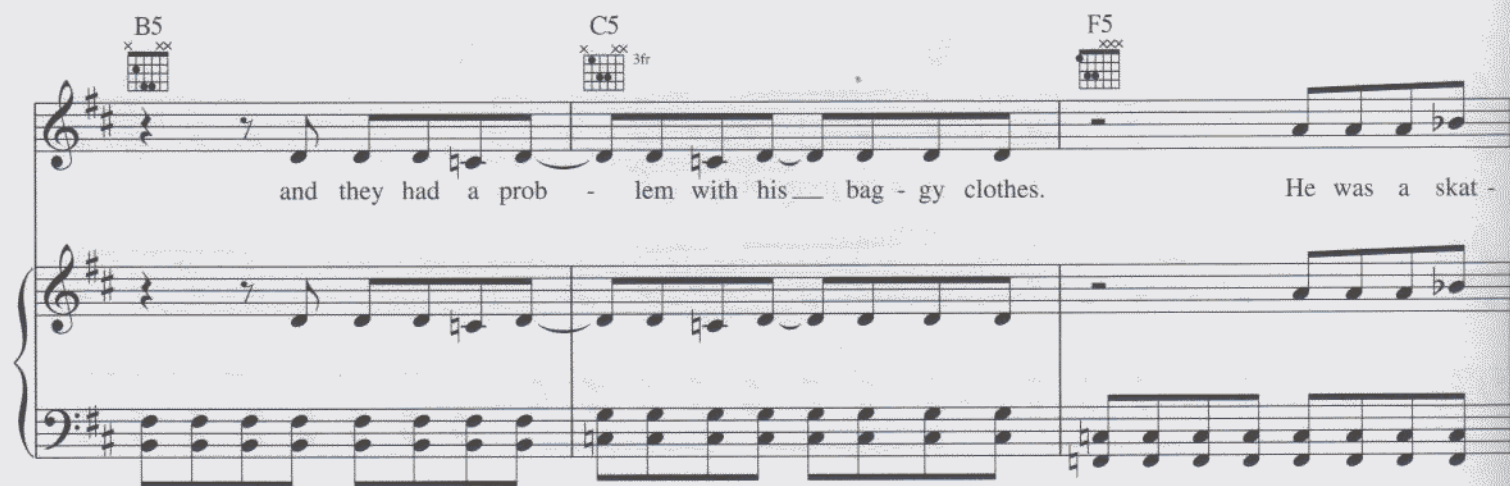
Bb5       D5  5fr      A5  5fr




— want - ed him — as well.      But all of her friends      stuck up their nose



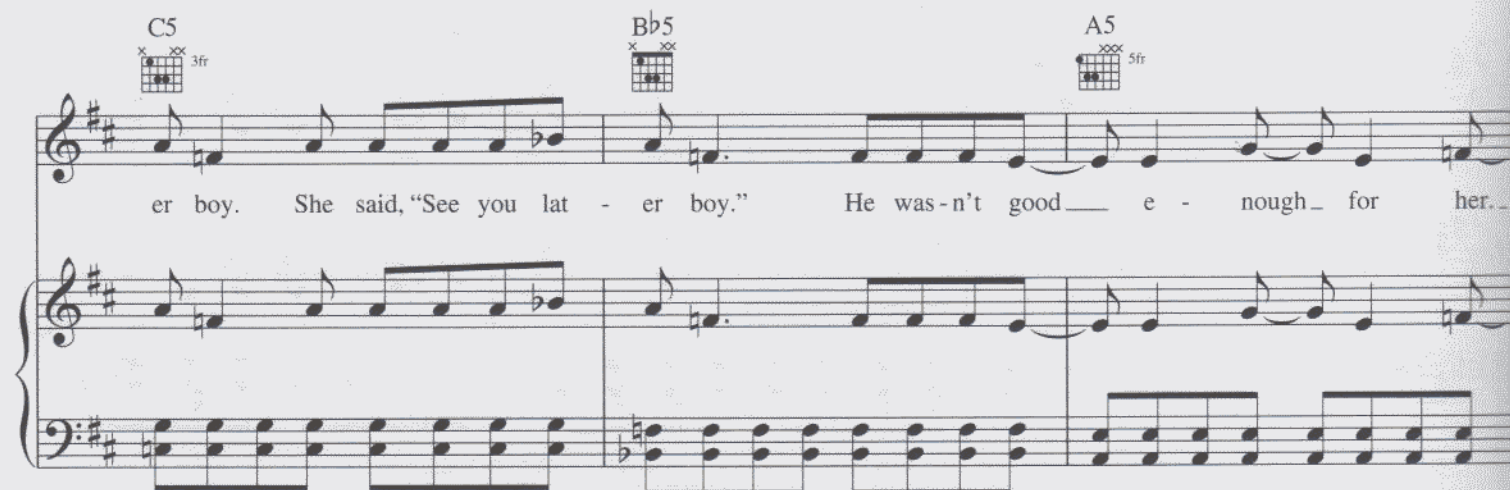
B5       C5  3fr      F5 

and they had a prob - lem with his — bag - gy clothes.      He was a skat -



C5  3fr      Bb5       A5  5fr

er boy.      She said, "See you lat - er boy."      He was - n't good — e - nough — for her.





F5

C5

Bb5

She had a pret - ty face but her head was up in space. She need - ed to come -

A5

Bb5

D5

back down to Earth. Five years from now,

A5

B5

Bb5

she sits at home feed - ing the ba - by, she's all a - lone.


D5


A5


B5

She turns on T V. Guess who she sees? Skat - er boy rock -

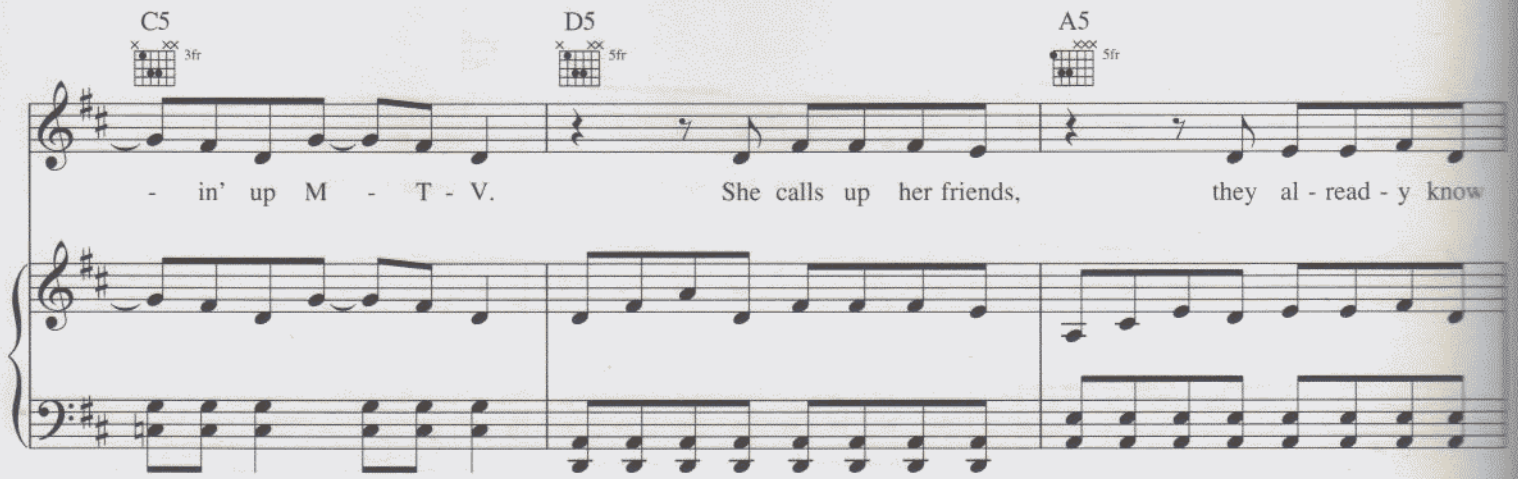



C5  3fr


D5  5fr


A5  5fr

- in' up M - T - V. She calls up her friends, they al - read - y know

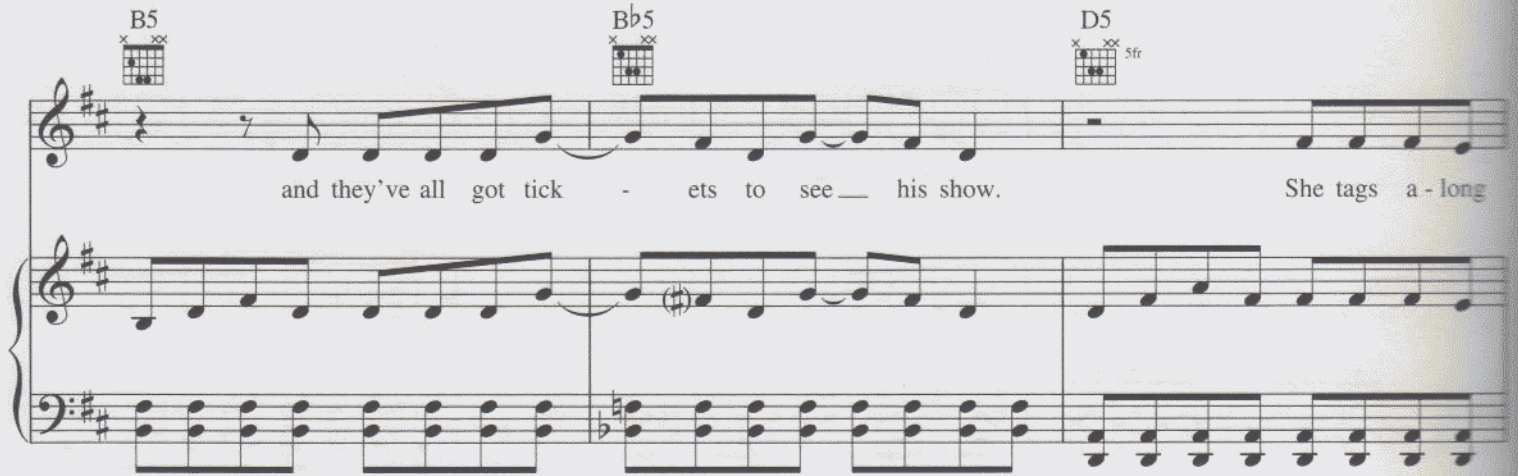



B5  5fr


Bb5  5fr


D5  5fr

and they've all got tick - ets to see\_\_ his show. She tags a - long

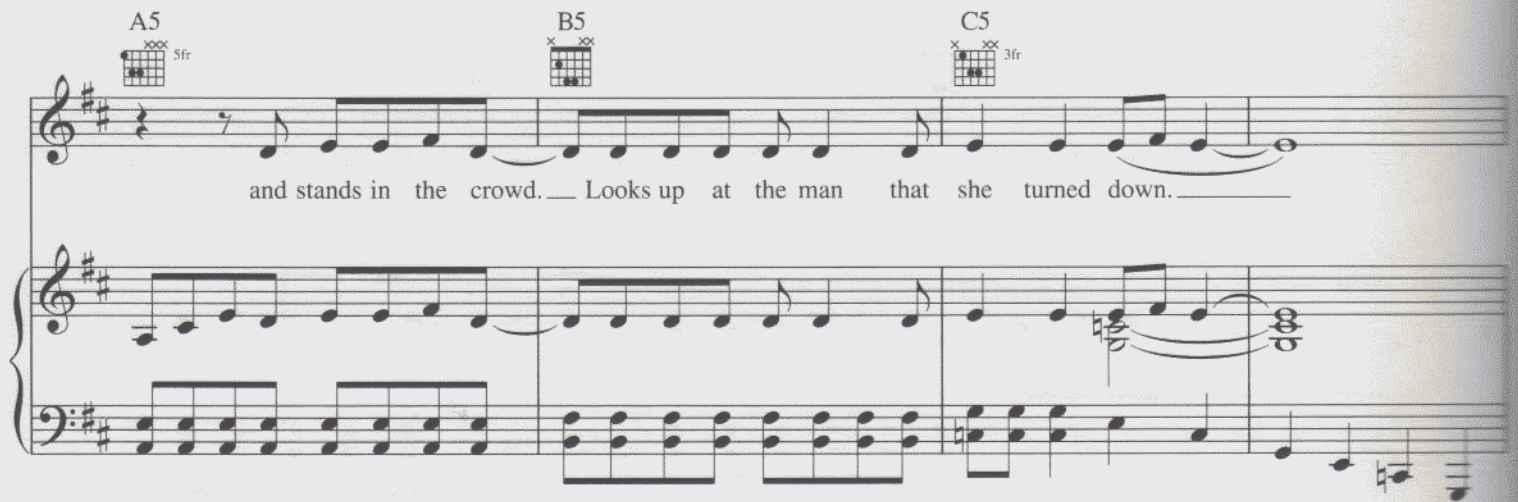



A5  5fr


B5  5fr


C5  3fr

and stands in the crowd. Looks up at the man that she turned down.

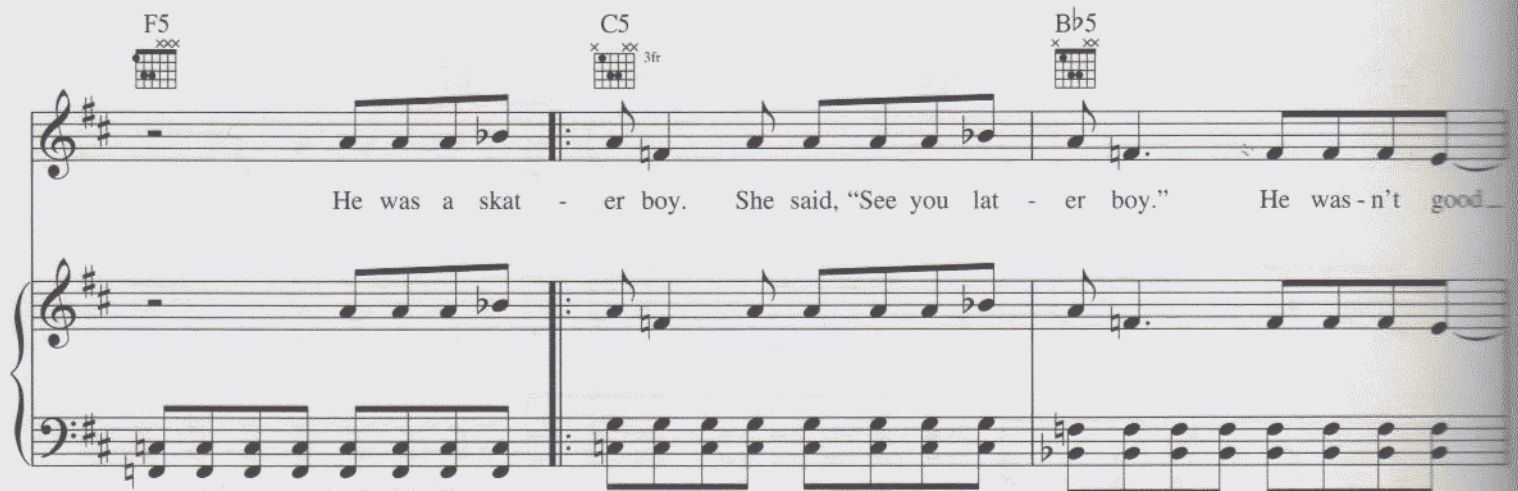


F5  5fr

C5  3fr

Bb5  5fr

He was a skat - er boy. She said, "See you lat - er boy." He was - n't good.





A5



F5



C5



— e - nough for her. — Now he's a su - per star, slam - ming on his

Bb5



1



F5



gui - tar. Does your pret - ty face — see what\_ he's worth? — He was a skat -

2

A5



Bb5



F5



— see what\_ he's worth? —

C5



Bb5



Db5



F5







Sor-ry girl —

— but you — missed — out. Well, tough luck, — that boy's — mine —

now. We are more — than just — good — friends. This is how —

— the sto - ry ends. — Too bad that — you could - n't see, —



F

C

— see the man — that boy — could — be. There is more — than meets — the

Bb

A7

D5

A5

eye. I see the soul — that is — in — side. — He's just a boy and I'm just a girl.

B5

Bb5

D5

Can I make it an — y more ob — vi — ous? We are in love.

A5

B5

C5

Have - n't you heard how we rock — each oth - er's world? —



N.C.

F5

C5

I'm with the skat - er boy. I said see you lat -

Bb5

A5

F5

er boy. I'll be back - stage af - ter the show. I'll be at our stu -

C5

Bb5

1 A5

di - o sing - ing the song we wrote a - bout a girl you used to know.

F5

2 A5

Bb5

I'm with the skat - you used to know.



# I'M WITH YOU

Words and Music by AVRIL LAVIGNE, LAUREN CHRISTY, SCOTT SPOCK and GRAHAM EDWARDS

Moderately



mp




I'm stand - ing on the bridge. I'm  
look - ing for a place. I'm



wait - ing in the dark. I thought that you'd be here \_\_\_ by now. There's  
search - ing for a face. Is an - y - bod - y here \_\_\_ I know? 'Cause





noth - ing but the rain. No foot-steps on the ground. I'm lis - ten - ing but there's \_ no  
 noth - ing's go - ing right and ev - 'ry - thing's a mess. And no one likes to be \_\_\_\_ a -



sound. }  
 lone. }

Is - n't an - y - one try'n to find me?



Won't some - bod - y come take me home? It's a damn cold night try'n to fig - ure



out this life. Won't you take me by the hand, take me



D5 F#5 E5 D(add9) F#5

some-where new. I don't know who you are but I, I'm with you.

D5 1 F#5 D5 2 F#5

I'm with you, umm. I'm you, yeah.

D5 E5 Bm

Oh, why is ev - 'ry-thing so con - fus - ing?

E5 Bm E5

May-be I'm just out of my mind, yeah, yeah, yeah.



D5  5fr C#5  4fr E5 




yeah, yeah, yeah. It's a



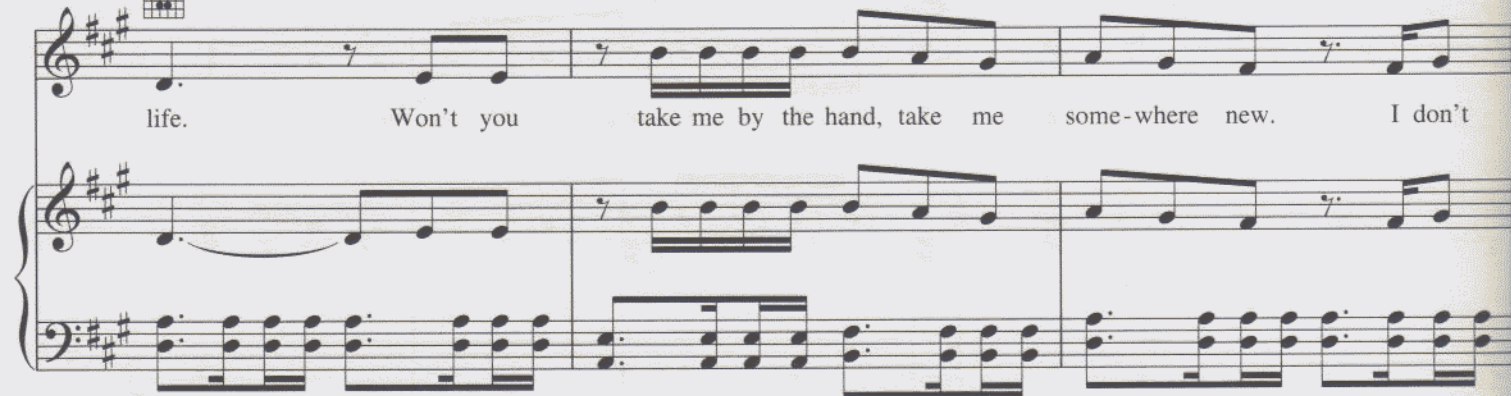
A5  5fr B5  D5  5fr A5  5fr B5 

damn cold night try'n to fig-ure out this



D5  5fr A5  5fr B5  D5  5fr

life. Won't you take me by the hand, take me some-where new. I don't



F#5  E/G#  D(add9)  A5  5fr B5 

know who you are but I, I'm with you.





D5

A5

B5

D5

I'm with you.

A5

B5

D5

F#5

E5

Take me by the hand take me some-where new. I don't know who you are but

1 D(add9)

2 D5

F#5

I, I'm with I, I'm with you,

D5

F#5

D5

A5

oh. I'm with you. I'm with you.



# MOBILE

Words and Music by AVRIL LAVIGNE  
and CLIF MAGNESS

Moderately

Bm D(add9) A5 E5 Bm D(add9)

1 A5 E5 2 A5 E5 Bm D(add9)

Went back home a - gain,

A5 E Bm D(add9)

this sucks, — got - ta pack up and leave a - gain. Say good-bye to all — my friends.



A5  
5fr

E

Bm

D(add9)

Can't say when I'll be there a-gain. It's time now to turn a-round. Turn my

A5  
5fr

E

Bm

D(add9)

A5  
5fr

E

back on ev-er-y-thing. Turn my back on ev-er-y-

Bm

D(add9)

A5  
5fr

E

A5  
5fr

E

- thing. Ev-'ry-thing's chang-in' when

Bm

F#m

I turn a-round, all out of my con-trol. I'm a mo-bile. Ev-'ry-thing's  
Ev-'ry-thing's



A5



E



Bm



chang - in' when I turn a - round, all out of my con - trol. I'm a mo -  
chang - in' out of what I know. Ev - 'ry - where I go I'm a mo -

F#m



To Coda



B5



D(add9)



A5



E5



bile. -  
bile. -

Bm



D(add9)



A5



E5



Bm



D(add9)



Start back at this life.

A5



E5



Bm



D(add9)



Stretch my - self back in - to the vibe. I'm wak - in' up to say I've tried in - stead of



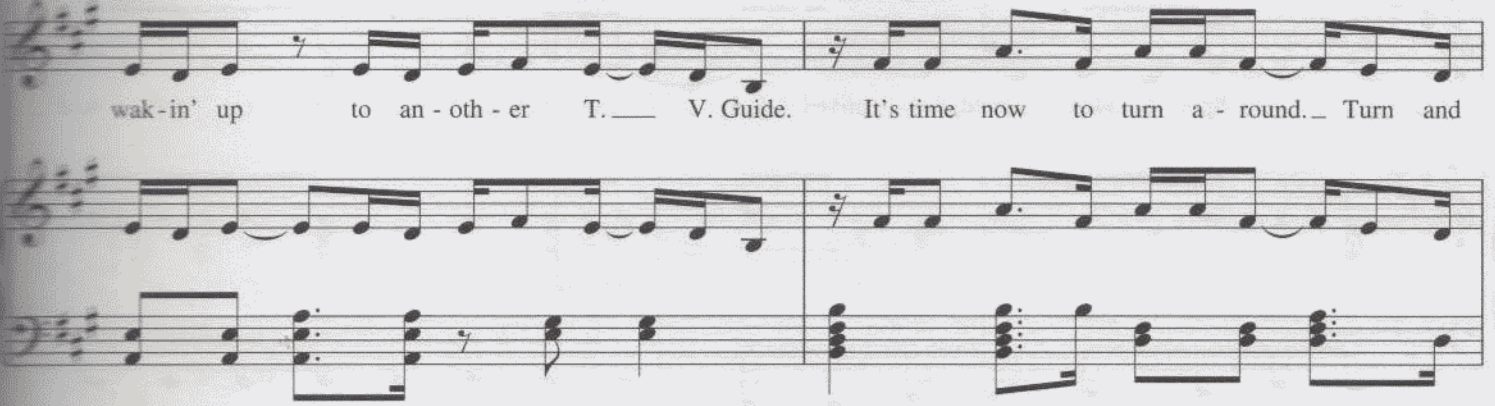
A5  


E5  


Bm  


D(add9)  



wak-in' up to an-oth-er T. V. Guide. It's time now to turn a-round. Turn and



A5  


E5  


Bm  


D(add9)  


A5  


E  


D.S. al Coda

walk on this cra-zy ground, ooh, ooh. Ev-'ry-thing's



CODA

Bm  


F#m  

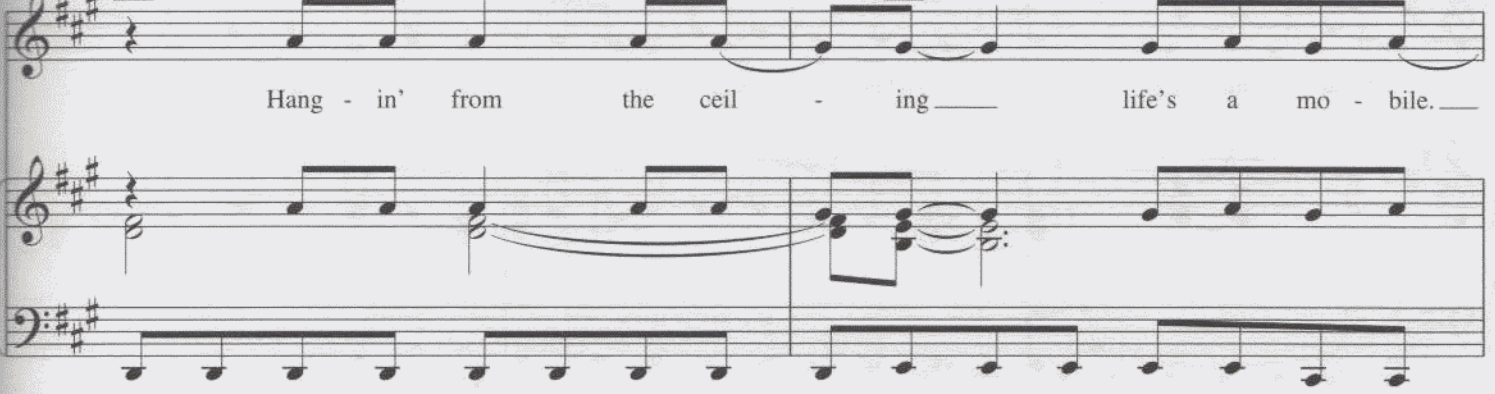

I'm a mo-bile.



D  


E  


Hang-in' from the ceil-ing life's a mo-bile.



D  E 

Spin - ning 'round, mixed feel - ings cra - zy and wild.



D/F#  E/G#  A 

Some-times I wan-na scream out loud.



E  Bm  F#m 

Ev - 'ry-thing's



A  E  Bm 

chang - in' ev - 'ry - where I go, all out of my con - trol.





F#m

A

E

Ev - 'ry - thing's chang - in' ev - 'ry - where I go out

Bm

F#m

A

E

of what I know, yeah. La, la, la, la, la,

Bm

F#m

la, la, la. La, la, la, la, la, la, la, la.

A

E

Bm

La, la, la, la, la, la, la, la. La, la, la, la, la,



F#m A E Bm

la. Ev - 'ry-thing's chang - in' when I turn a - round, all out

F#m A E

of my con - trol. I'm a mo - bile. Ev - 'ry - thing's chang - in' out

Bm F#m

of what I know. Ev - 'ry-where I go I'm a mo - bile. Ev -

Bm F#m A5

'ry - where I go I'm a mo - bile.



# UNWANTED

Words and Music by AVRIL LAVIGNE  
and CLIF MAGNESS

Moderate Rock

Em C/E Asus/E A/E Em C/E

*mf*

D/E A6/E Em C D A Em C

D A Em C D A5 5fr

All that I did was

Em C D A5 5fr Em C

walk o - ver, start off by shak - in' your hands. That's how it went.



D Asus9 Em Cmaj7 D Asus9

I had a smile on my face \_\_\_\_\_ and I \_\_\_\_\_ sat up straight. \_\_\_\_\_

Em Cmaj7 D A9 Em Cmaj7 D A7 Em Cmaj7

Ooh \_\_\_\_\_ yeah, \_\_\_\_\_

D Asus9 Em Cmaj7 D A5

yeah, \_\_\_\_\_ I want-ed \_\_\_\_\_ to know ya. \_\_\_\_\_ I want - ed \_\_\_\_\_ to show you.

Em C D A5

You don't know me. Don't ig - nore me. You don't want me there. You just



E5 C5 D5 A5 Em C

shut me out. \_\_\_\_\_ You don't know me. Don't ig - nore me.

D A5 E5 C5 D5 C5

If you had your way you'd just shut me out. \_\_\_\_\_ Make \_\_\_\_\_ me go \_\_\_\_\_ a -

Em C/E To Coda D/E A6/E Em C/E D/E A6/E

way.

E5 Cmaj7 D A Em Cmaj7

That I'm so un -



D A5 Em C D A5 Em C  
x00 x00 0000 x000 x00 x00 0000 x000  
5fr 5fr

want-ed. No, I just don't un-der-stand why\_ you

D A5 Em Cmaj7 D A  
x00 x00 0000 x000 x00 x00  
5fr

won't talk to me. It hurts that I'm so un-

Em Cmaj7 D A Em Cmaj7  
0000 x000 x00 x000 0000 x000

want-ed for noth-ing. Don't talk words a-gainst\_ me.

D A Em Cmaj7 D5 A5 **D.S. al Coda**  
x00 x00 0000 x000 x00 x00 5fr 5fr

I want-ed\_ to know ya. I want-ed\_ to show you.



CODA



Make me go a - way.



I tried to be - long. It did - n't seem wrong. My head aches.



It's been so long. I'll write this song if that's what it



takes.



Em C D A5

You don't know me. Don't ig - nore me. You don't want me there. You just

E5 C5 D5 A5 Em C

shut me out. You don't know me. Don't ig - nore me.

D A5 E5 C5 D5 A5

If you had your way you'd just shut me out. Make me go a -

Em C D A5 E5 C5

way. You don't know me. Don't ig - nore me. You don't want me there. You just shut me out.





Musical notation for the first line, including treble and bass clefs.

You don't know me. Don't ig-nore me. If you had your way you'd just

Musical notation for the second line, including treble and bass clefs.



Musical notation for the third line, including treble and bass clefs.

shut me out. Make me go a - way.

Musical notation for the fourth line, including treble and bass clefs.



Musical notation for the fifth line, including treble and bass clefs.

Make me go a - way

Musical notation for the sixth line, including treble and bass clefs.



Musical notation for the seventh line, including treble and bass clefs.

Make me go a - way.

Musical notation for the eighth line, including treble and bass clefs.



# TOMORROW

Words and Music by AVRIL LAVIGNE,  
CURT FRASCA and SABELLE BREER

Slowly, with a groove

**A5** **F#m7** **D(add2)**

*mf*

**A5** **F#m7** **Dsus2**

And I wan - na be - lieve\_ you when you tell me that it - 'll be O - K. —  
It's turn - in' a - round, it's up to me. —

**A5** **F#m7** **Dsus2**

Yeah, I try to be - lieve\_ you, but I don't.  
I'm gon - na do what I have to do. Just don't.

**A5** **F#m7** **Dsus2**

When you say that it's gon - na be, it al - ways turns out to be a dif - f'rent way. —  
Give me a lit - tle time. Leave me a - lone a lit - tle while. —



I try to be - lieve\_\_ you. Not to - day, -  
 May - be it's not\_\_ too late. \_\_\_\_\_



to - day, - to - day, - to - day, - to - day. \_\_\_\_\_



I, I don't know how I'll\_\_ feel \_\_\_\_\_ to -



mor - row, - to - mor - row, to - mor - row, - to - mor - row.



F#m

E/G#

I \_\_\_\_\_ don't know what to \_\_\_\_\_ say. \_\_\_\_\_ To -

Dmaj7

C#m  
4fr

mor - row, \_\_\_\_\_ to-mor - row, to - mor - row is a dif - f'rent day.

1

A5  
5fr.

F#m7

Dsus2

A5  
5fr.

F#m7

To-mor - row. \_\_\_\_\_ It's al-ways been up to you.

2

A5  
5fr.

F#m7

Dsus2

Hey yeah, \_\_\_\_\_ yeah. \_\_\_\_\_ Hey yeah, \_\_\_\_\_ yeah. \_\_\_\_\_ And I know I'm not read - y.



Hey yeah, ——— yeah. — Hey yeah, ——— yeah. — May - be to - mor - row.



Hey yeah, ——— yeah. — Hey yeah, ——— yeah, — yeah, yeah. I'm not rea - dy. —



— Hey yeah, ——— yeah. — Hey yeah, ——— yeah. — May - be to - mor - row.



8



A5



F#m7



Dsus2



And I wan-na be - lieve\_ you

when you tell me that it - 'll be O - K.\_

A5



F#m7



Dsus2



Yeah, I try to be - lieve\_ you.

Not to - day,\_

Asus2



F#m11



D6/9



to - day,\_ to - day,\_ to - day,\_ to - day.\_

To - mor - row it\_ may change.\_

Asus2



F#m11



D6/9



A5



Play 3 times

To - mor - row it\_ may change.\_



# ANYTHING BUT ORDINARY

Words and Music by AVRIL LAVIGNE, LAUREN CHRISTY,  
SCOTT SPOCK and GRAHAM EDWARDS

Moderately



Some - times  
To walk



I get so weird  
with - in the lines  
I e - ven freak my - self  
would make my life so bor -





out. I laugh my - self to sleep. It's my  
 ing. I want to know that I have been to



lull - a - by. Some - times I drive so fast  
 the ex - treme. So knock me off my feet.



just to feel the dan - ger. I wan -  
 Come on now give it to me.



N.C.

na scream. It makes me feel a - live. Is it e - nough  
 An - y - thing to make me feel a - live.

F G C G/B

to love? Is it e - nough to breathe?

Am F G

Some - bod - y rip my heart out and leave

Am Dm

me here to bleed. Is it e - nough to die?

F C G/B Am

Some - bod - y save my life. I'd rath - er be



Gm 3fr

F

To Coda Am

an - y - thing - but or - di - nar - y please.

1

2

Bb

I'd rath - er be an - y - thing - but or -

Dm

C

di - nar - y please.

Am

Em

D

Let down your de - fens - es. Use no com - mon sense. — If you look you will see



that this world\_ is a beau - ti - ful ac - ci - dent, tur - bu - lent, suc - cu - lent, op -



- u - lent, per - ma - nent. No way. I wan - na taste it. Don't wan - na waste\_



\_ it a - way.



Some - times\_ I get\_ so weird\_ I e -



A5



- ven freak - my - self - out. I laugh - my - self - to sleep.

F5



G



N.C.

It's my - lull - a - by. Is it e - nough?

F



G



D.S. al Coda

Is it e - nough? Is it e - nough

CODA



Dm



Is it e - nough? Is it e - nough - to die?



**F** **C** **G/B** **Am**

Some-bod - y save my life. I'd rath - er be

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a whole note rest, followed by quarter notes for 'Some-bod - y', a half note for 'save', quarter notes for 'my life.', and a quarter note for 'I'd rath - er be'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

**Gm** **F** **Am**

an - y - thing - but or - di - nar - y please, ooh.

Detailed description: This system contains measures 3 and 4. The vocal line has quarter notes for 'an - y - thing -', a half note for 'but or -', quarter notes for 'di - nar - y please,', and a quarter note for 'ooh.'. The piano accompaniment continues with a similar rhythmic pattern.

**Bb** **Dm**

I'd rath - er be an - y - thing - but or - di - nar - y please.

Detailed description: This system contains measures 5 and 6. The vocal line has a quarter note for 'I'd rath - er be', a half note for 'an - y - thing -', and a quarter note for 'but or - di - nar - y please.'. The piano accompaniment features a consistent eighth-note bass line.

**Bb** **F/A** **C5**

Detailed description: This system contains measures 7 and 8. The vocal line has a quarter note for 'I'd rath - er be', a half note for 'an - y - thing -', and a quarter note for 'but or - di - nar - y please.'. The piano accompaniment concludes with a final chord in the right hand and a sustained bass note in the left hand.



# THINGS I'LL NEVER SAY

Words and Music by AVRIL LAVIGNE, LAUREN CHRISTY,  
SCOTT SPOCK and GRAHAM EDWARDS

Moderately

D  A(add9) 

*f*



Bm11  G 



D  A(add9) 

Da, da, da, — da, da, da, da, da, da. Da, da, da, — da, da, da, da, da, da, da, da, —



Bm11  G 

— da, da, da, da, da, da, — da.





I'm tug - gin' at my hair. I'm pull - in' at my clothes.  
 It don't do me an - y good. It's just a waste of time.



I'm try'n to keep my cool. I know it shows.  
 What use is it to you what's on my mind?



I'm star - in' at my feet. My cheeks are turn - in' red.  
 If it ain't com - in' out we're not go - in' an - y - where.



I'm search - in' for the words in - side my  
 So why can't I just tell you that I



# THINGS I'M OVER SA



head. care? I'm feel - in' nerv - ous. } Try'n to be so per - fect,  
 'Cause I'm feel - in' nerv - ous. }



'cause I know you're worth\_ it. You're worth\_ it, \_\_\_ yeah.



If I could say what I wan - na say, \_\_\_ I'd say I wan - na blow you



a - way. Be with you ev - 'ry night. \_\_\_ Am I squeez-in' you \_\_\_ too tight?\_

D  A 

If I could say what I wan - na see, — I wan - na see you go down



Bm  G 

on one knee. Mar - ry me — to - day. — Guess I'm wish - in' my life a - way —



Em  C(add9)  To Coda 

with these things I'll nev - er say. —



1 D  A(add9) 





Bm11  G  2 Bm 

What is, what's wrong—



A  G6 

with my tongue? These



Bm 

words keep slip - pin' a - way. I stut - ter.



A  G6 

I stum - ble like I've got noth - ing to say.








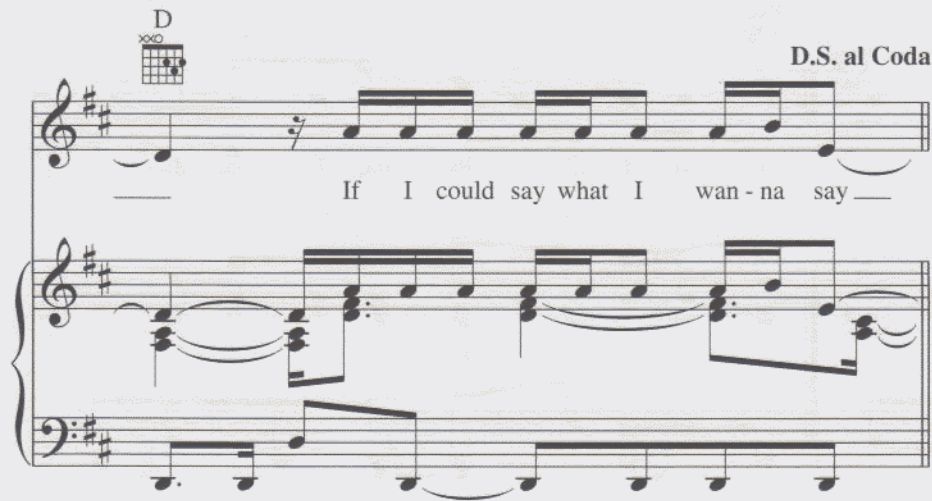
1  

da. da. Guess I'm wish - in' my life a - way -

2  

 with these things I'll nev - er say. -

If I could say what I wan - na say -

**D.S. al Coda**

**CODA**  

**N.C.**

These things I'll nev - er say. -

# MY WORLD

Words and Music by AVRIL LAVIGNE  
and CLIF MAGNESS

Moderately

Chord diagrams: D, Dsus2, Dsus, D, Dsus2

*f*

Detailed description: This block contains the piano introduction for the song. It features a treble and bass clef with a key signature of one sharp (F#) and a 4/4 time signature. The music is marked 'Moderately' and 'f' (forte). Above the staff, five chord diagrams are provided: D, Dsus2, Dsus, D, and Dsus2. The introduction consists of a series of chords and eighth-note patterns in the right hand, and a simple bass line in the left hand.

Chord diagrams: Dsus, D, Dsus2

Please tell me what is tak - ing place, 'cause I

Detailed description: This block shows the first line of the song. It includes a vocal line and piano accompaniment. The vocal line starts with a rest, followed by the lyrics 'Please tell me what is taking place, 'cause I'. The piano accompaniment features a treble and bass clef with a key signature of one sharp and a 4/4 time signature. Above the vocal line, three chord diagrams are shown: Dsus, D, and Dsus2.

Chord diagrams: Dsus, D, Bm7, Bm11

can't seem to find a trace. Guess it must have got e - rased some - how.

Detailed description: This block shows the second line of the song. It includes a vocal line and piano accompaniment. The vocal line continues with the lyrics 'can't seem to find a trace. Guess it must have got erased some - how.'. The piano accompaniment continues with a treble and bass clef, key signature of one sharp, and 4/4 time signature. Above the vocal line, four chord diagrams are shown: Dsus, D, Bm7, and Bm11.

Original key: D major. This edition has been transposed up one half-step to be more playable.





Prob - 'ly 'cause I al - ways for - get ev -



- 'ry - time some - one tells me their name. It's al - ways got to be the same



(in my world). Nev - er wore cov - er up.



Al - ways beat the boys up. Grew up in a five thou - sand pop - u - la - tion town.



Gsus9/B

Bm7

Gmaj9

Made my money by cutting grass. Got fired

D

Dsus2

by a fried chicken ass. All in a small town, Napanee.

Dsus

D

A

G

You know I always stay up when you're all alone in the lands

Bm

A

G

without sleeping and think to myself, of forever. Lay under the milk y way.



Bm

A

G

"Where do I be - long -  
On and on, it's get -

Bm

A

ting for - ev - er?  
too late out. I'm In whose arms? The time  
in love this time, -

Asus

A

G5 3fr

and place?" - } Can't help it if I space in a daze. My  
this night. }

D5 5fr

G5 3fr

eyes tune out the oth - er way. I may switch off and go in a day - dream.

D5



G5



In this head, my thoughts are deep. Some -

Bm



Asus



times I can't e - ven speak. Would some - one be and not pre - tend? I'm

G5



A5



To Coda

D



Dsus2



off a - gain in my world.

Dsus



D







Dsus2

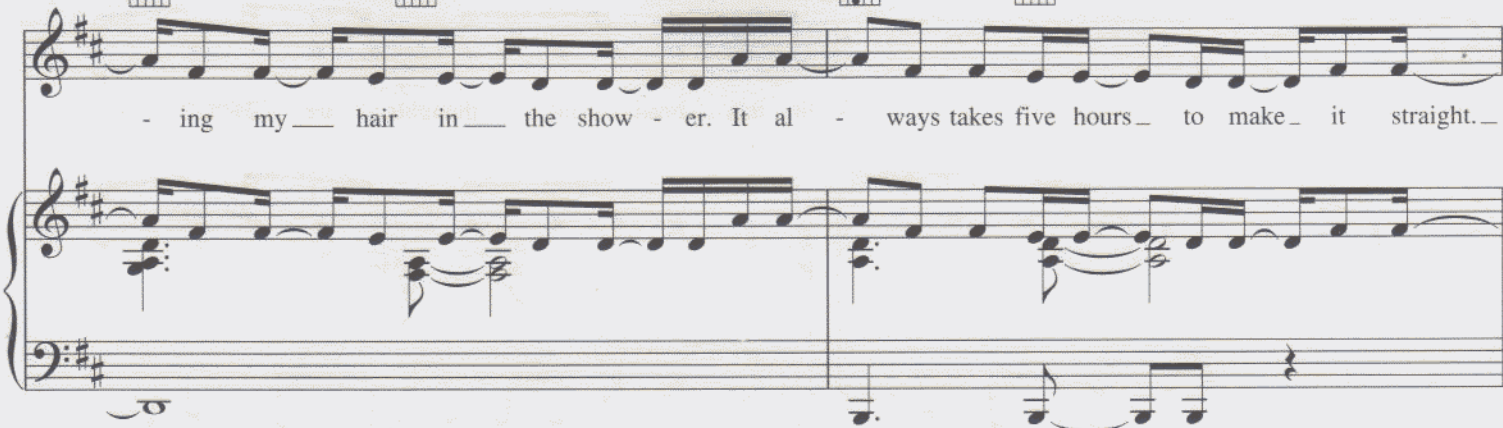


I nev - er spend less than an hour wash -



Dsus  D  Bm7  Bm11 

- ing my hair in the show - er. It al - ways takes five hours to make it straight.



Gsus9/B  Bm7  Gsus2 

So I'll braid it in a zil - lion braids, though it



D  Dsus2  D.S. al Coda

may take all frig - gin' day. There's noth - ing else bet - ter to do an - y - way



CODA  Gmaj9  G6/9  Gmaj9  G6/9 

Ah.



D



Dsus2



D



Dsus2



Gmaj9



G6/9



Bm7



Bm11



Bm



A/C#



D



Em



take some time, — mel - low out. — Par - ty up, I don't fall down. —

D/F#



G



A



Don't get caught, sneak out of the house. — Can't



G5  3fr

D5  5fr

help it if — I space — in a daze. My eyes tune out the oth - er way. — I



G5  3fr

D5  5fr

may switch off — and go — in a — day - dream. —






G5  3fr



Bm  x

In this head — my thoughts — are deep. — Some - times I can't e - ven speak. — Would

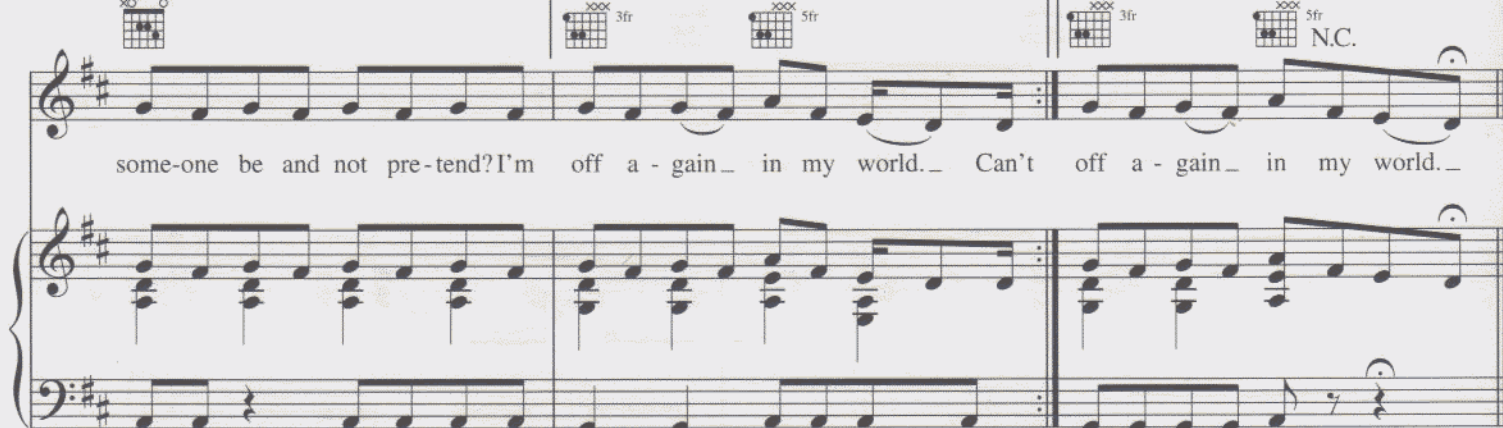


Asus  x

1 G5  3fr A5  5fr

2 G5  3fr A5  5fr N.C.

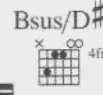
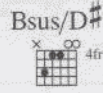
some-one be and not pre-tend? I'm off a - gain — in my world. — Can't off a - gain — in my world. —



# NOBODY'S FOOL

Words and Music by AVRIL LAVIGNE  
and PETER ZIZZO

Moderate Rock







E  B  C#m  4fr A 



E5  B 

Step up, la, la, la, \_\_\_ la, la. \_\_\_\_\_ Step up, la, la, la, \_\_\_ la, la. \_\_\_\_\_



C#m  4fr Asus2 

Step up, la, la, la, \_\_\_ la, la. \_\_\_\_\_ yeah, yeah, yeah. \_\_\_\_\_



E5  B 

If \_\_\_ you're try'n to turn \_\_\_ me in - to some - one else, it's eas - y to see \_\_\_ I'm not







down with that. I'm not no - bod - dy's, I'm not no - bod - y's fool.



If you're try'n to turn me in - to some-thing else, I've seen it e - nough and I'm



o - ver that. I'm not no - bod - y's, I'm not no - bod - y's fool.



If you, if you wan - na bring me down go a - head and



C#m  4fr

To Coda  Asus2 


try. \_\_\_\_\_ Go a - head \_\_\_\_\_ and try.




E5  B 

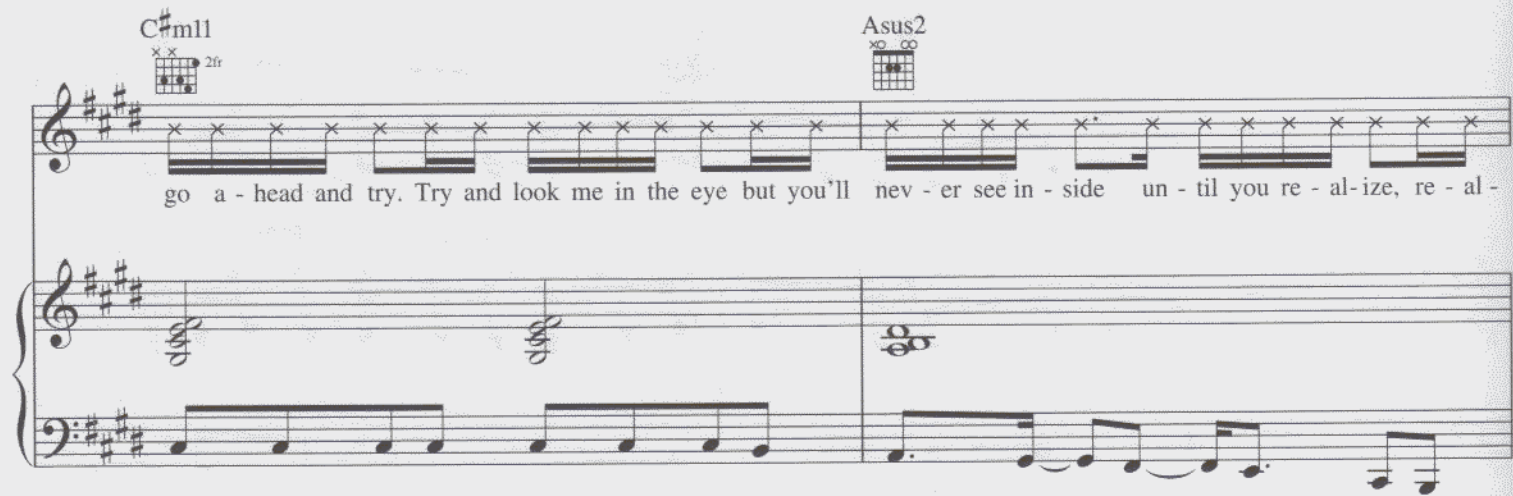
Ah, \_\_\_\_\_





C#m11  2fr

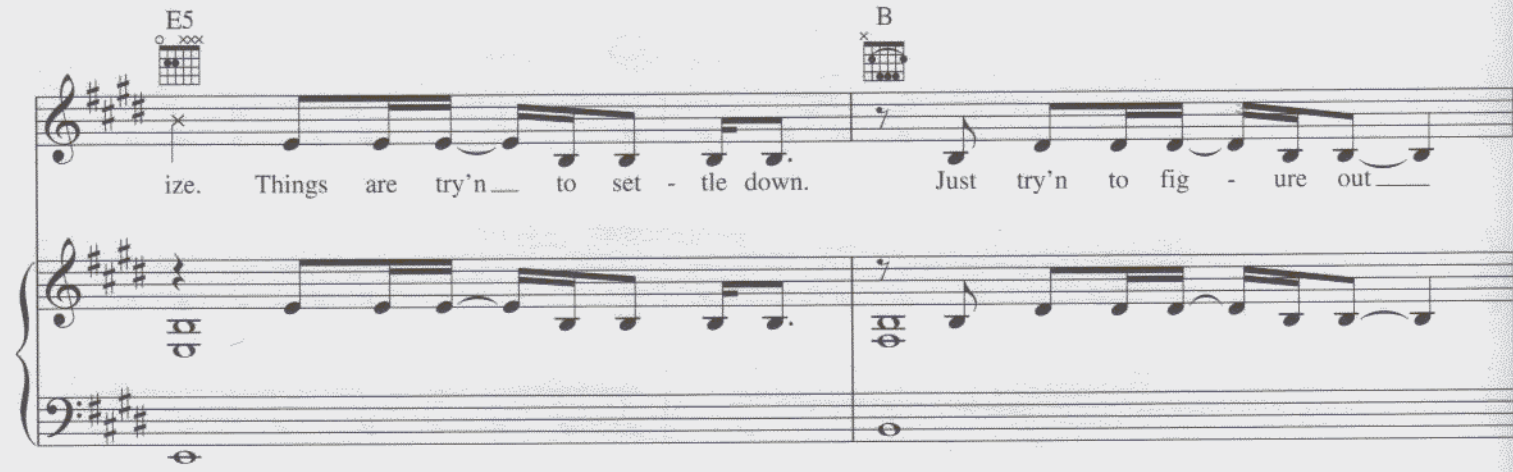
Asus2 

go a - head and try. Try and look me in the eye but you'll nev - er see in - side un - til you re - al - ize, re - al -



E5  B 

ize. Things are try'n \_\_\_\_\_ to set - tle down. Just try'n to fig - ure out \_\_\_\_\_





D.S. al Coda

ex - act - ly what I'm a - bout. If it's with \_\_\_\_\_ or with - out you, I don't need you doubt - in' me.

CODA



Try, \_\_\_\_\_ la, la, la, \_\_\_\_\_ la, \_\_\_\_\_



La, la, la, \_\_\_\_\_ la, \_\_\_\_\_ La, la, la, \_\_\_\_\_ la, \_\_\_\_\_



La, la, la, \_\_\_\_\_ la, la, \_\_\_\_\_ la. La, la, la, \_\_\_\_\_ la, \_\_\_\_\_



B  

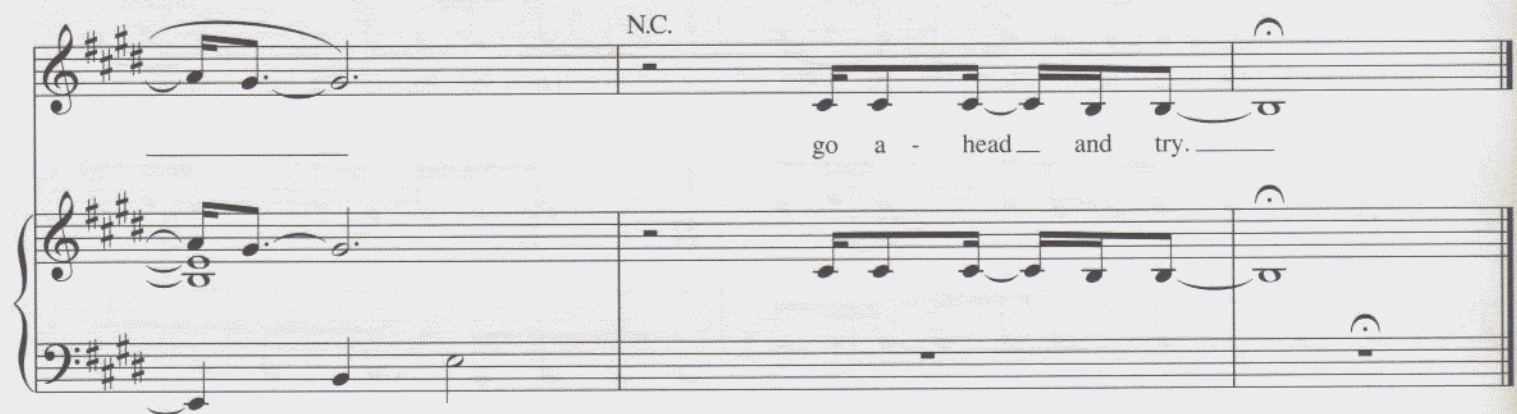


La, la, la, — la, la. — Try, — La, la, la, — la, la. —

Asus2  



N.C.



go a - head — and try. —

*Additional Lyrics*

**Rap 1:** Fall back.

Take a look at me and you'll see I'm for real.  
 I feel what only I can feel and if that don't appeal to ya,  
 Let me know and I'll go, cause I  
 Flow better when my colors show.  
 And that's the way it has to be, honestly.  
 'Cause creativity could never bloom in my room.  
 I'd throw it all away before I'd lie.  
 So don't call me with a compromise.  
 Hang up the phone.  
 I got a backbone stronger than yours.

**Rap 2:** Don't know.

You think you know me like yourself.  
 But I fear that you're only telling me what I wanna hear.  
 But do you give a damn?  
 Understand that I can't not be what I am.  
 I'm not the milk and Cheerios in your spoon.  
 It's not a simple here we go not so soon.  
 I might have fallen for that  
 When I was fourteen and a little more green.  
 But it's amazing what a couple of years can mean.

# TOO MUCH TO ASK

Words and Music by AVRIL LAVIGNE  
and CLIF MAGNESS

## Moderate Waltz

C#m7b5 Cmaj7 C#m7b5

*mf*

This system shows the first three measures of the piece. The guitar part features chords C#m7b5, Cmaj7, and C#m7b5. The piano accompaniment is in 6/8 time, with a melody in the right hand and a bass line in the left hand.

Cmaj7 Gmaj7/D G D/F# Em

It's the first time I ev - er felt this lone - ly. I

This system contains the first line of lyrics. The guitar part has chords Cmaj7, Gmaj7/D, G, D/F#, and Em. The piano accompaniment continues with the melody and bass line.

This system shows the piano accompaniment for the second system, including the right and left hand parts.

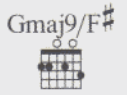
G D/F# Em C Gmaj7/D

wish some - one would cure this pain. It's fun - ny when you think it's gon - na

This system contains the second line of lyrics. The guitar part has chords G, D/F#, Em, C, and Gmaj7/D. The piano accompaniment continues with the melody and bass line.

This system shows the piano accompaniment for the third system, including the right and left hand parts.





work out, till you chose weed o - ver me. — You're so lame. I



thought you were cool — un - til the point, — up — until the point — you did - n't



call me when you said you would. — Fi - n'ly fig - ured out you're all the same. Al - ways

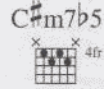


com - in' up with some kind of sto - ry. Ev - 'ry time I try to make you smile —

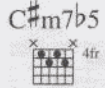




you're al - ways feel - in' sor - ry for your - self.



Ev - 'ry time I try to make you laugh, you can't, you're too tough.



You think you're love - less. Is that too much that I'm ask - in' for?





G D/F# Em G D/F#

Thought you'd come a - round when I ig - nored you. Sort of thought you'd have the de - cen - cy to

Detailed description: This system contains the first two lines of music. The top line is a single treble clef staff with guitar chords G, D/F#, Em, G, and D/F# written above it. The lyrics are "Thought you'd come a - round when I ig - nored you. Sort of thought you'd have the de - cen - cy to". The bottom two staves are a grand staff (treble and bass clefs) with piano accompaniment.

Em C Gmaj7/D Em Gmaj7/D

change. But babe, I guess you did - n't take that warn - ing 'cause

Detailed description: This system contains the next two lines of music. The top line has guitar chords Em, C, Gmaj7/D, Em, and Gmaj7/D. The lyrics are "change. But babe, I guess you did - n't take that warn - ing 'cause". The bottom two staves are a grand staff with piano accompaniment.

C Gmaj7/D Em Gmaj9/F# G G/B

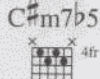
I'm not a - bout\_ to look at your face\_ a - gain.\_ Can't\_ you see\_ that you lie to your - self?\_

Detailed description: This system contains the next two lines of music. The top line has guitar chords C, Gmaj7/D, Em, Gmaj9/F#, G, and G/B. The lyrics are "I'm not a - bout\_ to look at your face\_ a - gain.\_ Can't\_ you see\_ that you lie to your - self?\_". The bottom two staves are a grand staff with piano accompaniment.

C G G/B C D5 G D/F#

\_ You can't see the world\_ through a mir - ror. It won't be too late when\_

Detailed description: This system contains the final two lines of music. The top line has guitar chords C, G, G/B, C, D5 (5fr), G, and D/F#. The lyrics are "\_ You can't see the world\_ through a mir - ror. It won't be too late when\_". The bottom two staves are a grand staff with piano accompaniment.



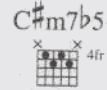
the smoke clears — 'cause I, I am still here. — But



ev - 'ry time I try to make you smile — { you'd al - ways go off feel - in' sor - ry for your -  
 you're al - ways feel - in' sor - ry for your -



self. — } Ev - 'ry time I try to make you laugh —



{ you'd stand like a stone, — a - lone in your zone. — Is that too  
 you can't, you're too tough. — You think you're love - less. — It was too





To Coda



much that I'm ask - in' for? }  
 much that I asked him for? }

Yeah, yeah, yeah, yeah,



can't find where I am. Ly - ing here a - lone in fear. A - fraid of the dark. No



D.S. al Coda

one to claim. A - lone a - gain. Yeah, yeah, yeah, yeah, can't -

CODA



# NAKED

Words and Music by AVRIL LAVIGNE,  
CURT FRASCA and SABELLE BREER

Moderately

Em G Cmaj7 Em G

I wake up in the morn -

*mf*

Detailed description: This system contains the first two measures of the song. It features a guitar part with chords Em, G, Cmaj7, Em, and G. The vocal line begins with the lyrics 'I wake up in the morn -'. The piano accompaniment is in 4/4 time, marked *mf*, and consists of a steady eighth-note bass line in the left hand and a more complex melody in the right hand.

Cmaj7 Em G Cmaj7

- in', put on my face. The one that's gon - na get me through an - oth - er day. -

Detailed description: This system contains measures 3 through 6. The guitar part has chords Cmaj7, Em, G, and Cmaj7. The vocal line continues with the lyrics '- in', put on my face. The one that's gon - na get me through an - oth - er day. -'. The piano accompaniment continues with the same rhythmic pattern.

Em G Cmaj7 Am

Does - n't real - ly mat - - ter how I feel in - side. - This

Detailed description: This system contains measures 7 through 10. The guitar part has chords Em, G, Cmaj7, and Am. The vocal line continues with the lyrics 'Does - n't real - ly mat - - ter how I feel in - side. - This'. The piano accompaniment continues with the same rhythmic pattern.



Em G

life is like a game some - times. And then you came a - round -  
I'm try - ing to re - mem -

Cmaj7 Em G

me, the walls just dis - ap - peared. Noth - ing to sur - round -  
ber why I was a - fraid to be my - self and let

Cmaj7 Em G

me and keep me from my fears. I'm un - pro - tect -  
the cov - ers fall a way. Guess I nev - er had

Cmaj7 Am

ed. See how I've o - pened up. Oh, you've  
some - one like you to help me fit



D N.C. G C

made in my trust. 'Cause I've nev - er } felt like this

in my skin. I've nev - er }

G/B Am Em

be - fore. I'm na - ked a - round you.

C G C

Does it show? You see right through me and I

G/B Am Em

can't hide. I'm na - ked a - round you



1 C Em G C

and it feels \_ so right.

Detailed description: This system contains the first four measures of the piece. The guitar part shows chords C, Em, G, and C. The piano accompaniment features a steady eighth-note bass line in the left hand and a melody in the right hand. The lyrics 'and it feels \_ so right.' are written under the vocal line.

2 C Em D C

and it feels \_ so right. I'm na - ked, \_

Detailed description: This system contains measures 5 through 8. The guitar part shows chords C, Em, D, and C. The piano accompaniment continues with the same rhythmic pattern. The lyrics 'and it feels \_ so right. I'm na - ked, \_' are written under the vocal line.

Em D C Em D

oh, oh, \_ yeah. \_ Does it show? \_ Yeah, I'm na - ked. \_

Detailed description: This system contains measures 9 through 12. The guitar part shows chords Em, D, C, Em, and D. The piano accompaniment continues. The lyrics 'oh, oh, \_ yeah. \_ Does it show? \_ Yeah, I'm na - ked. \_' are written under the vocal line.

C Em D C

Oh, \_ yeah, \_ ba - by. \_

Detailed description: This system contains measures 13 through 16. The guitar part shows chords C, Em, D, and C. The piano accompaniment continues. The lyrics 'Oh, \_ yeah, \_ ba - by. \_' are written under the vocal line.

G C G/B Am

Oh, \_\_\_\_\_ I'm na -

Em C

- ked a - round\_ you. Does it show?

G C G/B Am

I'm so na - ked a - round\_ you\_ and\_ I\_

Em C

\_\_\_\_\_ can't hide.\_\_\_\_\_ You're gon - na, you're gon - na see\_ right through.\_\_\_\_\_ See





— right through me and I can't hide. I'm na -



- ked a - round you, oh yeah, yeah.

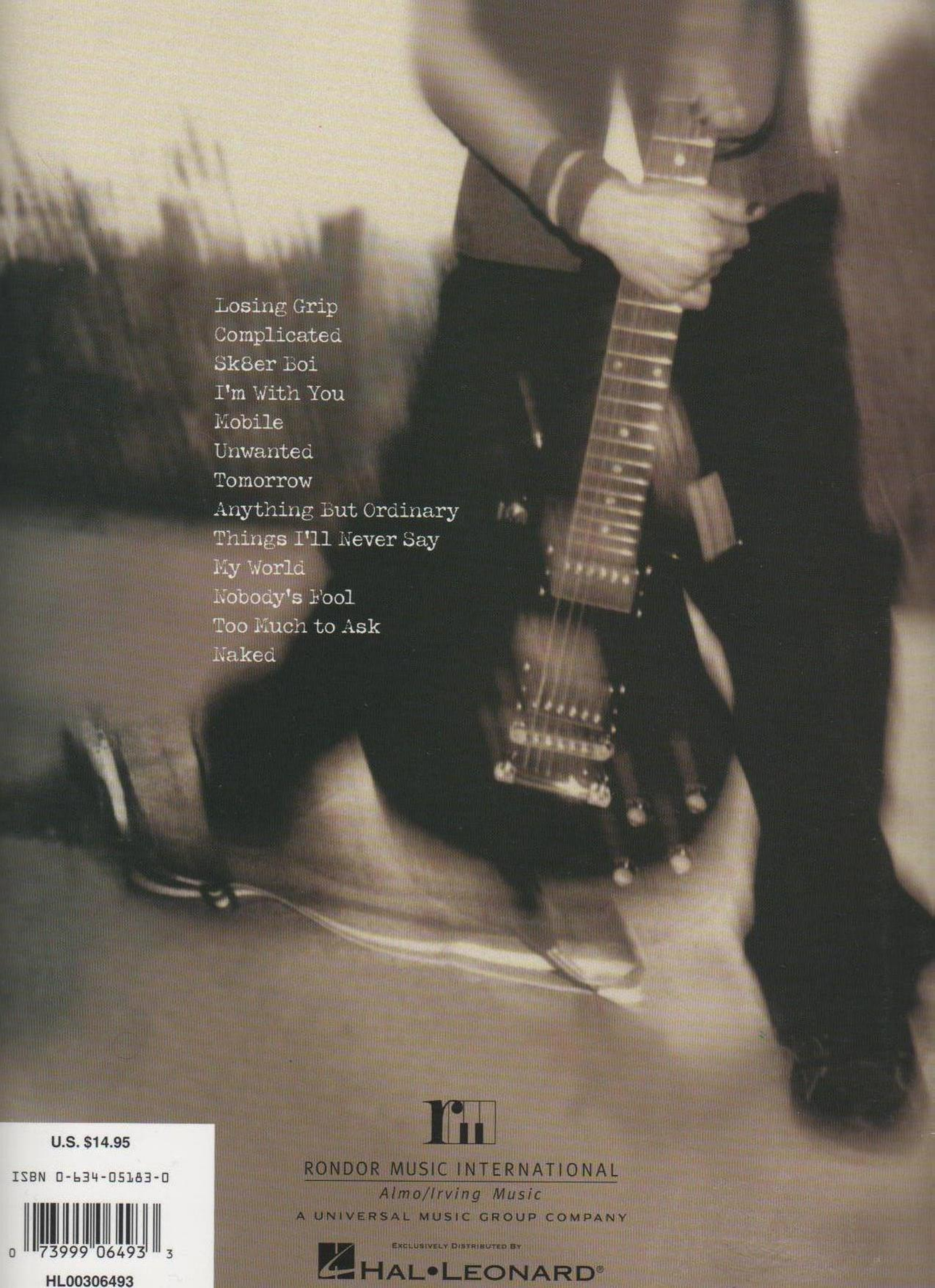


I'm so na - ked a - round you and I



— can't hide. You're gon - na see right through, - ba - by.





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