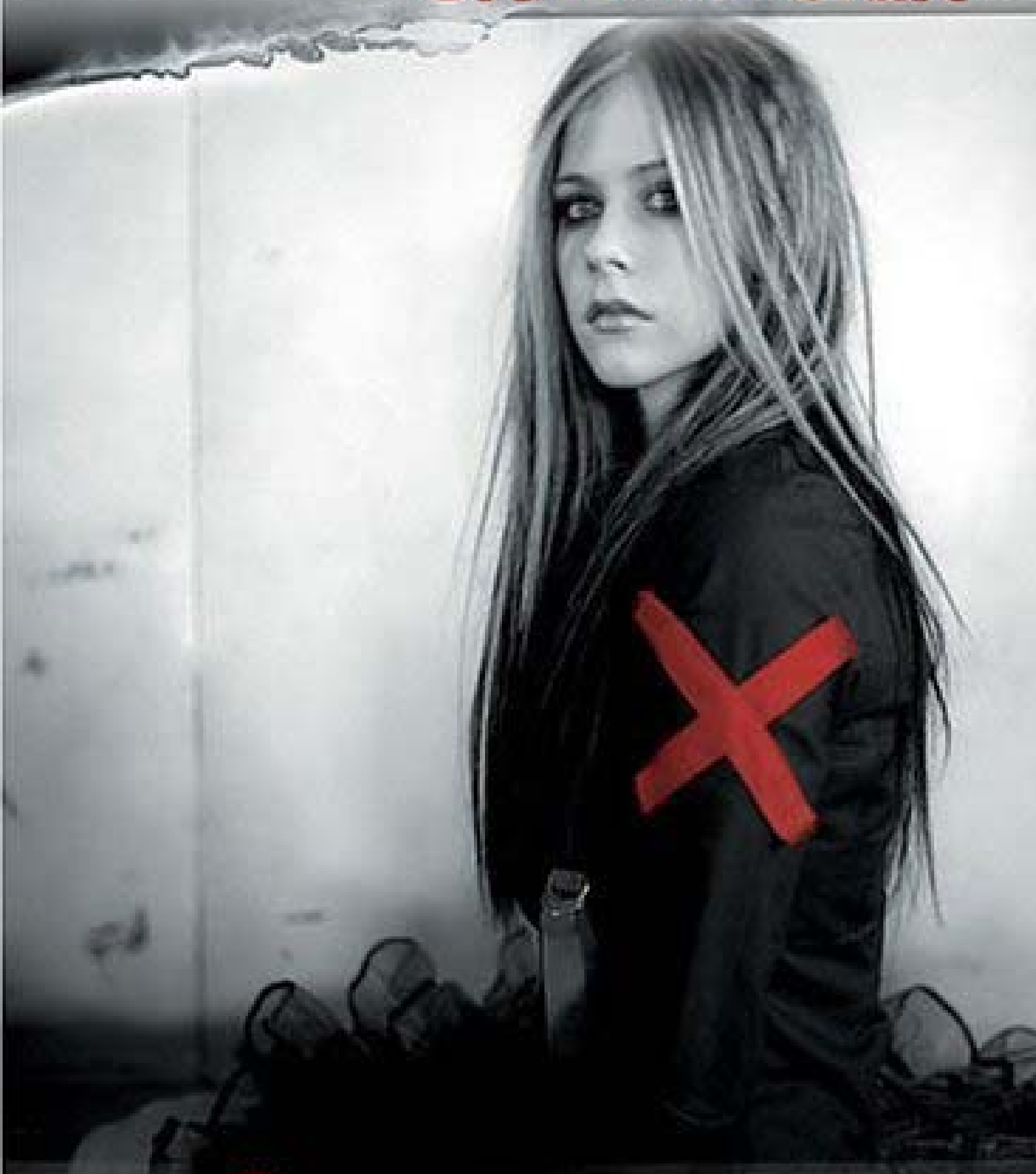


piano - vocal - guitar

AVRIL LA VIGNE

UNDER MY SKIN



HAL LEONARD

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TAKE ME AWAY

Words and Music by AVRIL LAVIGNE,
DON GILMORE and EVAN TAUBENFELD

Moderately

Em D Am7 C D Em D

I can - not find
I feel ___ like I

mf

Am7 C D Em D Am7 C D

a way to de-scribe it. It's there ___ in - side; all I do is hide. _
am all a - lone. _ All by ___ my - self; I need to get a - round this.

Em D Am7 C D Em D

I wish ___ that it would just go a - way. _ What would ___ you do
My words ___ are cold; I don't want them to hurt you. If I ___ show you

Am7 C D

you do if you knew?_ What would you do?_ } All the pain -
 I don't think you'd un - der - stand, _ 'cause no one un - der - stands. _ }

Em Cmaj7 D

I thought I knew. _ All the thoughts _ lead back to you. _ Back to what _

Em Cmaj7 D A5

was nev - er said. _ Back and forth _ in - side my head. _

Em Cmaj7 D Em Cmaj7 To Coda

I can't han - dle this con - fu - sion. I'm un - a - ble,

1

D N.C. Em D Am7 C D

come and take me a - way. —

2

D G/C

come and take me a - way. — I'm go - ing no - where on —

Em

— and on — and I'm get - ting no - where on — and take me a - way. —

G/C D

— I'm go - ing no - where on — and on — and off — and on — and off —

D.S. al Coda

CODA



— and on. — All the pain —

come and take me a - way. —



Take me a - way. —



Take me a - way. — Take me a - way. —



TOGETHER

Words and Music by AVRIL LAVIGNE
and CHANTAL KREVIASZUK

Moderately

E♭maj7 *Cm* *E♭maj7* *Cm*

Ah, ah.

E♭maj7 *Cm* *B♭* *F*

Ah, ah.

E♭maj7 *Cm* *E♭maj7* *Cm*

Some - thing just is - n't right; — I can feel it in - side. The

E♭maj7

Cm

B♭

F

truth is - n't far be - hind me you can't de - ny.

E♭maj7

Cm

E♭maj7

Cm

When I turn the lights out, when I close my eyes, re-
This has gone on so long. I re - a - lize that I need

E♭maj7

Cm

B♭

F

al - i - ty o - ver - comes me; I'm liv - ing a lie. }
some - thing good to re - ly on. Some - thing for me. }

Gm

E♭

B♭

F

Gm

E♭

When I'm a - lone I feel so much bet - ter. And when I'm a - round you I

Bb F Gm Eb

don't feel. — To - geth - er. It does - n't feel right at all. To -

Bb F Gm Eb Bb

To Coda

geth - er. To geth - er we've built a wall. To - geth er. Hold - ing hands we'll fall, hands we'll fall. —

1 F Ebmaj7 Cm Ebmaj7 Cm

Ah, ah. —

2 F Eb F Gm Eb F Gm

My heart is — bro - ken. I'm ly - ing — here. — My

E \flat F Gm

E \flat F Gm

E \flat F Gm

thoughts are — chok - ing on you, my — dear, — on you, my — dear, — on

E \flat F Gm(add2)

D.S. al Coda

you, my — dear. _____

CODA

B \flat F

hands we'll fall. _____ To -

Gm E \flat B \flat F

geth - er. It does - n't feel right at all. To - geth - er. To - geth - er we've built a wall. To -

Gm E \flat B \flat F sus F

geth - er. Hold - ing hands we'll fall, hands we'll fall. _____ When I'm a - round -

Gm Eb Bb F

— you, when I'm a - round — you, — I don't feel to - geth -

The first system of the musical score features a vocal line in G minor with lyrics: "— you, when I'm a - round — you, — I don't feel to - geth -". The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand. Chord diagrams for Gm, Eb, Bb, and F are provided above the vocal line.

Gm Eb Bb F

- er, I don't feel to - geth - er. — When I'm a - round -

The second system continues the vocal line with lyrics: "- er, I don't feel to - geth - er. — When I'm a - round -". The piano accompaniment maintains the same rhythmic pattern. Chord diagrams for Gm, Eb, Bb, and F are provided above the vocal line.

Gm Eb Bb F

— you, when I'm a - round — you, — I don't feel to - geth -

The third system repeats the vocal line with lyrics: "— you, when I'm a - round — you, — I don't feel to - geth -". The piano accompaniment is consistent with the previous systems. Chord diagrams for Gm, Eb, Bb, and F are provided above the vocal line.

Gm Eb Bb F(add2)





- er, I don't feel to - geth - er. —


The fourth system concludes the vocal line with lyrics: "- er, I don't feel to - geth - er. —". The piano accompaniment ends with a final chord. Chord diagrams for Gm, Eb, Bb, and F(add2) are provided above the vocal line.





DON'T TELL ME


Words and Music by AVRIL LAVIGNE
and EVAN TAUBENFELD





Moderate Rock

E5  C#m7  Bsus  Asus2 




E5  C#m7  Bsus  Asus2 



E5  C#m7  Bsus  Asus2 

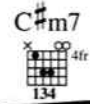
You held _ my hand _ and walked _ me home, _ I _ know _



E5  C#m7 

why you gave _ me that kiss. _ It was some - thing like this _

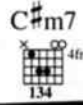




— and made me go, oh, oh. — You wiped — my tears, — got rid of all my fears. —



— Why did you have to go? —



Guess it was - n't e - nough — to take up some of my love. —



— Guys are so hard to trust. — Did I not — tell you that I'm

C#m7



Asus2

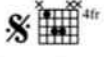


not like that girl, the one who gives it all a - way -

B5



C#5



A5



yeah, ahh. Did you think that I was going to give it up to you, -

E5



B5



C#5



A5



this time? Did you think that it was some-thing I was going to do -

E5



B5



C#5



A5



and cry? Don't try to tell me what to do. -

To Coda

E5

B5

F#m11

Don't try to tell me what to say, you're better off that way,

B5

yeah.

E5

C#m7

Don't think that your charm and the fact that your arm

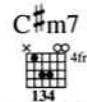
Bsus

Asus2

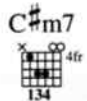
E5

C#m7

is now a-round my neck will get you in my pants. I'll have to kick your ass



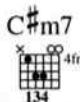
and make you nev - er for - get. — I'm gon - na ask you to stop. — I thought I liked you a lot —



— but I'm real - ly up - set. — Get out — of my head. — Get off — of my bed. —



— Yeah, that's what I said. — Did I not — tell you that I'm



D.S. al Coda

not like that girl, the one who throws it all — a - way. —

CODA  






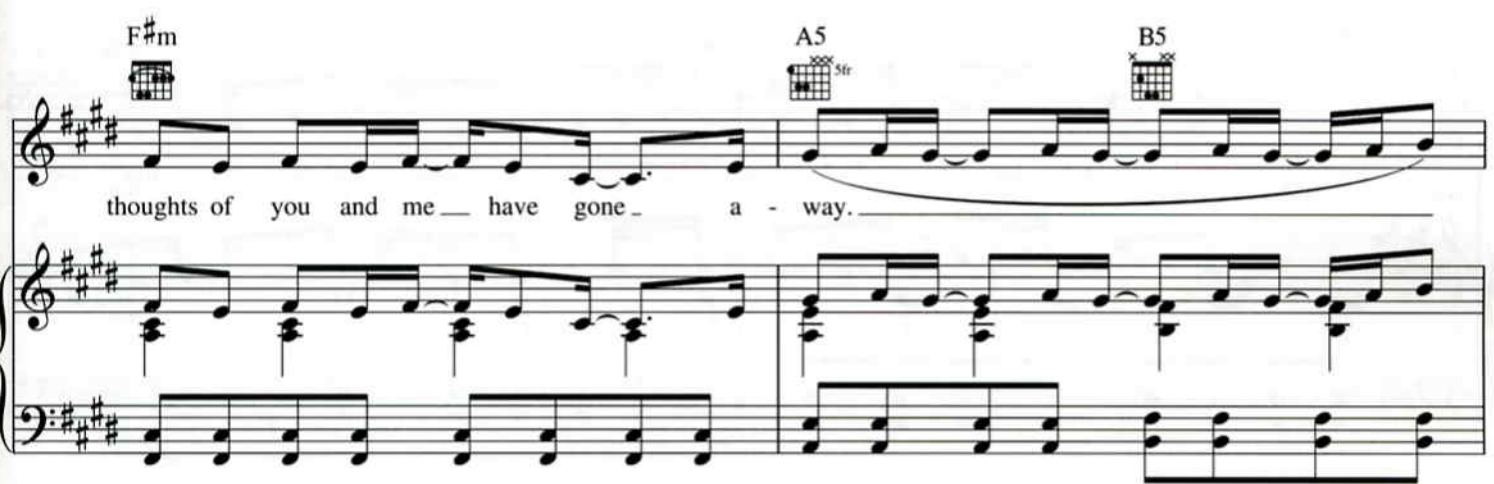
yeah. This



guilt trip that you put me on won't mess me up, I've done no wrong. An - y



thoughts of you and me have gone a - way.



Did you think that I was going to give it up to you this time?



Did you think that it was some-thing I was going to do _____ and cry? _____



Don't try to tell me what to do. Don't try to tell me what to say.



_____ You're bet-ter off that way, _____ yeah. Bet-ter off that way.



I'm bet-ter off a-lone _____ an-y-way. _____

HE WASN'T

Words and Music by AVRIL LAVIGNE
and CHANTAL KREVIAZUK

Very fast Rock

D

C

f

There's not much go - ing on — to -
This is when I start to bite — my

C

D

day. I'm real - ly bored, -
nails and clean my room —

C

— it's get - ting late.
— when all — else fails.

D **C**

What hap-pened to my Sat - ur - day? (Sat - ur -
 I think it's time for me to bail. (Time to

D

day.)
 bail.)

Mon - day's com - ing, the day I
 This point of view is get - ing

Bb5 **Am** **F5**

hate, ay - ate.) Sit on my bed a - lone -
 stale, ay - ale.)

E5 **F5** **E5**

star - ing at the phone.

D Gmaj9

He was - n't what I want - ed, what I thought, - no. He would - n't e - ven o - pen

D

up the door. - He nev - er made me feel like I was spe - cial.

Gmaj9 D

He is - n't real - ly what I'm look - ing for. - Hey! Hey!

Hey! Hey! Hey! Hey!

2

D

look - ing for. — Uh ah. Hey! Hey! Uh ah uh — uh uh ah.

G5

D5

Hey! Hey! Uh ah. Hey! Hey!

G5

Uh ah uh — uh uh ah. Hey! Hey!

C

Em

D

Na, na, na, na, — na. We've

G D C Cmaj7 Em D

all got choic - es. Na, na, na, na. — We've

This system contains the first line of music. The guitar part is in treble clef with a key signature of two sharps (F# and C#). It features a triplet of eighth notes (G4, A4, B4) on the first beat, followed by a quarter note G4 on the second beat, a quarter note A4 on the third beat, and a quarter note B4 on the fourth beat. The piano accompaniment consists of a right-hand melody and a left-hand bass line. The right hand plays chords and moving lines, while the left hand provides a steady bass accompaniment.

G D C Em D

all got voic - es. Na, na, na, na, — na. Stand

This system contains the second line of music. The guitar part continues with the same rhythmic pattern as the first system. The piano accompaniment continues with the same harmonic structure, providing a consistent accompaniment for the vocal line.

G D C Em D

up, make some noise! Na, na, na, na. — Stand

This system contains the third line of music. The guitar part features a triplet of eighth notes (G4, A4, B4) on the first beat, followed by a quarter note G4 on the second beat, a quarter note A4 on the third beat, and a quarter note B4 on the fourth beat. The piano accompaniment continues with the same harmonic structure.

G D F5 E5

up, make some noise! Sit on my bed — a - lone, —

This system contains the fourth line of music. The guitar part features a triplet of eighth notes (G4, A4, B4) on the first beat, followed by a quarter note G4 on the second beat, a quarter note A4 on the third beat, and a quarter note B4 on the fourth beat. The piano accompaniment continues with the same harmonic structure, including a *mf* dynamic marking.

F5

E5

D



star - ing at the phone. He was - n't what I want - ed,

Gmaj9



what I thought, no. He would - n't e - ven o - pen up the door.

cresc. *f*

D

1

Gmaj9



He nev - er made me feel like I was spe - cial. He is - n't real - ly what I'm

2

Gmaj9



look - ing for. I was spe - cial, like I was spe - cial, 'cause I

D5
x x x x x
5fr

— was spe - cial. Uh ah. Uh ah uh — uh uh ah.

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 two sharps (F# and C#). The vocal line starts with a rest, followed by the lyrics "was spe - cial. Uh ah." and then "Uh ah uh — uh uh ah." The piano accompaniment consists of chords in the right hand and a rhythmic bass line in the left hand.

Gsus2

D5
x x x x x
5fr

Uh ah.

The second system continues the musical piece. The vocal line has a rest followed by the lyrics "Uh ah." The piano accompaniment continues with chords and a bass line. The key signature remains two sharps.

Gsus2

Uh ah uh — uh uh ah.

The third system features the vocal line with lyrics "Uh ah uh — uh uh ah." The piano accompaniment continues with chords and a bass line. The key signature remains two sharps.

C

Em

D

Na, na, na, na, na.

poco rit.

The fourth system concludes the piece. The vocal line has lyrics "Na, na, na, na, na." The piano accompaniment features chords in the right hand and a bass line. The key signature remains two sharps. The tempo marking *poco rit.* is present in the piano part.

HOW DOES IT FEEL

Words and Music by AVRIL LAVIGNE
and CHANTAL KREVIASZUK

Lively



I'm not a - fraid _____ of an - y - thing. _____ I

Fmaj7




just need to know _____ that I can breathe. _____

Am



I don't need much _____ of an - y - thing. _____ But

F  Am 


sud - den - ly, sud - den - ly. I am small _____ and the world is
I am young _____ and I am



C  Fmaj7  C 



big. free. All a - round me _____ is fast mov - ing. — Sur -
But I get tired _____ and I get weak.




Am  C  Fmaj7 

round-ed by _____ so man-y things, — but sud - den - ly, sud - den - ly. }
I get lost _____ and I can't sleep, — but sud - den - ly, sud - den - ly. }



C  G 

How does it feel _____ to be _____



F F/G C

dif - f'rent from me? — Are we the same? How does it feel — to be —

The first system of music features a vocal line with lyrics and a piano accompaniment. The guitar chords are F, F/G, and C. The piano accompaniment consists of a treble and bass clef with chords and a bass line.

G F F/G

— dif - f'rent from me? — Are we the same? How does it feel? —

The second system continues the musical piece with guitar chords G, F, and F/G. The piano accompaniment continues with chords and a bass line.

1 Am C Fmaj7

The first part of the third system features guitar chords Am, C, and Fmaj7. The piano accompaniment continues with chords and a bass line.

2 C Am

The second part of the third system features guitar chords C and Am. The piano accompaniment continues with chords and a bass line.



Would you com - fort me?



Would you cry with me?



Ah, ah, ah, ah, ah,



ah, ah, ah, ah, Ah, ah, ah,

Am C G

ah, ah, ah, ah, ah, ah.

D A5 C5

I am small and the world is big. But,

A5 C5

I'm not afraid of anything. How does it feel

C G F

to be different from me? Are

F/G

C

G

we the same? How does it feel

to be

F

1
F/G

2
F/G

dif-f'rent from me? —

Are we the same? How does it feel — we the same? Ah, ah, ah, —

C

F

ah, —

ah. —

C

Ah, ah, ah, —

ah, —

ah. —

F  C 

How does it feel? _____ How does it feel? _____

G  F  G7sus 

_____ You're dif-f'rent from me. _____ Dif - f'rent. How does it feel? _____

C  G  ¹F 

_____ How does it feel? _____ You're dif-f'rent from me. _____ Dif -

G7sus  ²F(add2) 

- f'rent. How does it feel? _____ dif - f'rent from me. _____



MY HAPPY ENDING

Words and Music by AVRIL LAVIGNE
and BUTCH WALKER

Moderately



N.C.

(So much for my hap-py end - ing.)

mp *f*



(So much for my hap-py end - ing.)



Let's talk this o - ver. It's not like we're dead. Was it some-thing I did? -
friends. I know what they say. They tell you I'm dif -

Dsus2 D Asus A Bm

Was it some-thing you said? — Don't leave me hang - ing in a cit - y so dead. —
 - fi cult, but — so — are they. — But, they don't know — me. Do they e - ven know you? —

Gmaj7 Dsus2 D Asus A

Held up so high — on such a break - a - ble — thread. — } You were all —
 — All the things - you hide from me. All the shit that you — do. — }

Gmaj7 A Gmaj7

— the things - I thought - I knew - and I — thought we — could be. —

A Gsus2 D

— You were ev - er - y - thing, - ev - er - y - thing that I want -

A Gsus2 D

ed. — We were meant to be — sup-pos'd to be, but we lost —

A Gsus2 D

it. — All of our mem - o - ries — so close — to me — just

A Bm Em D/F#

fade a - way. — All this time you were pre - tend - ing.

1 G Bm G D A

So much for my hap-py end - ing. So much for my hap-py end - ing.

Bm G D A 2 G Bm

You've got your dumb — So much for my hap-py end - ing.

A D/G

It's nice to know _ that you _ were there. — Thanks for act - ing like _ you care _

A G

— and mak-ing me _ feel like _ I was the on - ly — one. —

A Bm

It's nice to know _ we had _ it all. — Thanks for watch - ing as _ I fall _

Gmaj7 A

and let-ting me know we were done. He was

Gsus2 D A

ev - er - y - thing, - } ev - er - y - thing that I want - ed. We were
Ev - er - y - thing, - }

Gsus2 D A

meant to be sup - pos'd to be, but we lost it. All of our mem -

Gsus2 D A Bm

- o - ries so close to me just fade a - way.

Em D/F# 1 G A

All this time you were pre-tend - ing. So much for my hap - py end - ing.

2 G Bm G D A

So much for my hap - py end - ing. So much for my hap - py end - ing.

Bm G D A/C#

So much for my hap - py end - ing.

Bm G D A G

So much for my hap - py end - ing.

NOBODY'S HOME

Words and Music by AVRIL LAVIGNE,
DON GILMORE and BEN MOODY

Moderate Rock

F5  Eb^bsus2  Dbmaj7 

mf



Fm  Eb(add2) 

I could-n't tell you why she felt
O - pen your eyes and look



Dbmaj7 

that way. She felt it ev - er - y day.
out side; find the rea - sons why.



Fm  Eb(add2) 

And I could - n't help her. I just watched
You've been re - ject - ed, and now you



Dbmaj7

Fm

— her make the same mis - takes a - gain. What's wrong, what's wrong now?
— can't find — what you've left be - hind. Be strong, be strong now. }

Eb(add2)

Dbmaj7

Too man - y, too man - y prob - lems. Don't know where she be - longs,

Fm

Ab

where she be - longs. — She wants to go home, — but no - bod - y's home. —

Eb(add9)

Fm

— That's where she lies — bro - ken in - side, with no place to go, —

Ab Eb^{sus2} Eb^(add9) To Coda

no place to go to dry her eyes. Bro-ken in - side.

Fm Eb^(add2)

Her feel - ings she hides, her dreams - she can't find.

Db^{maj7} Fm

She's los - ing her mind; she's fall - ing be - hind. She can't - find her place;

Eb^(add2) Db^{maj7}

she's los - ing her faith. She's fall - ing from grace; - she's all o - ver the place. -

D \flat maj7

D.S. al Coda

CODA

Fm

Yeah.

This system contains the first two staves of music. The vocal line starts with a whole note 'Yeah.' followed by a half rest. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

She's lost in - side,

This system contains the second two staves of music. The vocal line continues with 'She's lost in - side,'. The piano accompaniment continues with the same rhythmic pattern.

A \flat

E \flat sus2

E \flat (add9)

lost in - side. Oh, oh.

This system contains the third two staves of music. The vocal line has 'lost in - side.' followed by 'Oh, oh.'. The piano accompaniment includes a 4-finger barre on the A \flat chord and a 6-finger barre on the E \flat sus2 chord.

Fm

A \flat

She's lost in - side, lost in - side.

This system contains the fourth two staves of music. The vocal line repeats 'She's lost in - side, lost in - side.'. The piano accompaniment continues with the established accompaniment.

E \flat sus2

E \flat (add9)

Fm

Oh, oh.

This system contains the fifth two staves of music. The vocal line has 'Oh, oh.'. The piano accompaniment includes a 6-finger barre on the E \flat sus2 chord and a 3-finger barre on the E \flat (add9) chord. The system ends with a double bar line.

FORGOTTEN

Words and Music by AVRIL LAVIGNE
and CHANTAL KREVIUZUK

Heavy Rock Ballad

Cm Cm/Eb Ddim G Cm Cm/Eb Ddim G

This system shows the first two measures of the piece. The guitar part features chords Cm, Cm/Eb, Ddim, G, Cm, Cm/Eb, Ddim, and G. The piano accompaniment is in 4/4 time with a key signature of two flats.

Cm Ddim G Cm Ddim G Cm Cm/Eb Ddim G

Ah Ah Ah Ah Ah Ah

This system contains the first two lines of the vocal melody. The guitar chords are Cm, Ddim, G, Cm, Ddim, G, Cm, Cm/Eb, Ddim, and G. The vocal line consists of six 'Ah' notes. The piano accompaniment continues with the same harmonic structure.

Cm Cm/Eb Ddim G Cm Cm/Eb Ddim G

Ah Ah I'm giv - in' up on ev - er - y - thing be - cause you

This system contains the third line of the vocal melody. The guitar chords are Cm, Cm/Eb, Ddim, G, Cm, Cm/Eb, Ddim, and G. The vocal line includes the lyrics 'Ah Ah I'm giv - in' up on ev - er - y - thing be - cause you'. The piano accompaniment continues.

Cm Cm/Eb Ddim G Cm Cm/Eb Ddim G

messed me up. Don't know how much you screwed it up. You nev - er lis - tened.

This system contains the fourth line of the vocal melody. The guitar chords are Cm, Cm/Eb, Ddim, G, Cm, Cm/Eb, Ddim, and G. The vocal line includes the lyrics 'messed me up. Don't know how much you screwed it up. You nev - er lis - tened.'. The piano accompaniment concludes the system.

Cm

C5

Eb5

D5

G5

That's just — too bad, — be-cause I'm mov-in' on. I won't for - get — you were the
get a - way. There's no point in think - ing a -

C5

Eb5

D5

G5

C5

Eb5

D5

G5

one that was wrong. I know I need — to step up and be strong. Don't pa - tron - ize — me. } Yeah, —
bout yes - ter - day. It's too late now, — it won't ev - er be the same. We're so dif - f'rent now. }

C5

C5

Eb5

Absus2

F

yeah, yeah, — yeah, yeah. — Have you for - got - ten ev - er - y - thing that I

C5

Eb5

Absus2

F

C5

Eb5

Absus2

F

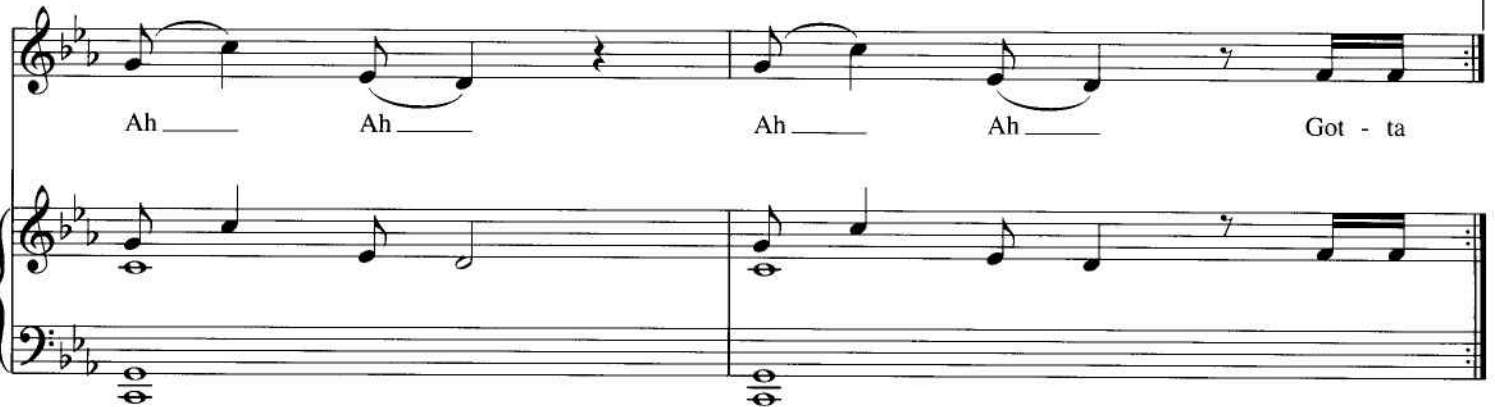
want - ed? Do you for - get it now? You nev - er got it. Do you get it now? Yeah, —

1

C5  3fr



yeah, yeah, - yeah, yeah. - Yeah, - yeah, yeah, - yeah, yeah. -







Ah _____ Ah _____ Ah _____ Ah _____ Got - ta


2

C5  3fr



yeah, yeah, - yeah, yeah. - Yeah, - yeah, yeah, - yeah, yeah. - I

C5  3fr Eb5  6fr D5  5fr F 



know I wan-na run a-way, know I wan-na run a-way, run a - way. _____ If

C5 Eb5 D5 F

on - ly I could run a - way, if on - ly I could run a - way, run a - way. — I

C5 Eb5 D5 F

told you what I want - ed, I told you what I want - ed, what I want - ed. — But

C5 Eb5 Ab Fsus2

I was for - got - ten, I won't be for - got - ten, nev - er a - gain. — Have you for -

C5 Eb5 Absus2 F C5 Eb5 Absus2 F

got - ten ev - er - y - thing that I want - ed? Do you for - get it now? You nev - er

1

C5 Eb5 Ab sus2 F C5 Eb5 Ab sus2 F

got it. Do you get it now? Do you get it now? Have you for -

2

C5 Eb5 Ab sus2 F C5 Eb5 Ab sus2 F

got it. Do you get it now? Have you for - got - ten? For - Do you get it now?

C5 Eb5 Ab sus2 F C5 Eb5 Ab sus2 F

got - ten. For - got - ten. For - Yeah, yeah, yeah. Yeah, yeah, yeah.

C5 Eb5 Ab sus2 F C5 Eb5 F

got - ten. For - got - ten. Yeah, yeah, yeah. Yeah, yeah, yeah.

WHO KNOWS

Words and Music by AVRIL LAVIGNE
and CHANTAL KREVIASZUK

Medium Rock

Em7 C G D Em7 C

mf

G D5 Em C

Yeah. Yeah.

G D Em C G D

Yeah, - yeah, - yeah. Yeah, - yeah, - yeah.

Em C G D

Why do you look so fa - mil - iar?
How do you al - ways have an o - pin - ion?

Em C G D

I could swear_ that I_ have seen your face be - fore._
 And how do you al - ways find_ the best way to com - pro - mise?

Em C G D

I think I like_ that you seem_ sin - cere._
 We don't need_ to have_ a rea - son.

Em C G D

I think I'd like_ to get_ to know_ you a lit - tle bit more._ }
 We don't need an - y - thing,_ we're just_ wast - ing time._ }

Am C

I think there's some - thing more._ Life's worth liv - ing for._

Who knows what could hap - pen? Do what you do, just keep on laugh - in'.

The first system of the musical score features a vocal line in treble clef and piano accompaniment in grand staff (treble and bass clefs). The key signature has one sharp (F#). The vocal line starts with a G chord and a C chord. The lyrics are: "Who knows what could hap - pen? Do what you do, just keep on laugh - in'." The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

One thing's true, there's al - ways a brand - new day.

The second system continues the musical score. The vocal line has a G chord and a C chord. The lyrics are: "One thing's true, there's al - ways a brand - new day." The piano accompaniment continues with chords and a bass line.

I'm gon-na live to - day _ like it's my _ last day. Yeah. Yeah.

The third system of the musical score includes a vocal line and piano accompaniment. The key signature remains one sharp. The vocal line starts with an Am(add9) chord (marked with a '1' above it), followed by C, Em, and C chords. The lyrics are: "I'm gon-na live to - day _ like it's my _ last day. Yeah. Yeah." The piano accompaniment features a more active right hand with chords and a steady bass line.

Yeah, _ yeah, _ yeah. Yeah, _ yeah, _ yeah.

The fourth system of the musical score features a vocal line and piano accompaniment. The vocal line has G, D, Em, C, G, and D chords. The lyrics are: "Yeah, _ yeah, _ yeah. Yeah, _ yeah, _ yeah." The piano accompaniment continues with chords and a bass line, ending with a double bar line.

2



Who knows what could hap - pen? Do what you do, just keep on laugh - in'.

Musical notation for piano accompaniment, including treble and bass staves.



One thing's true, there's al - ways a brand - new day.

Musical notation for piano accompaniment, including treble and bass staves.

Am(add9)



I'm gon - na live to - day — like it's my — last day.

Musical notation for piano accompaniment, including treble and bass staves.



Find your - self, 'cause I can't find — you. Be your - self. Who are — you? —

Musical notation for piano accompaniment, including treble and bass staves.

G Am

Find your - self, 'cause I can't find__ you. Be your - self. Who are__ you?_

N.C.

Who knows what could hap - pen? Do what you do, just keep on laugh - in'.

C

One thing's true, there's al - ways a brand - new day. So

G C

you go make it hap - pen. Do your best, just keep on laugh - in'. I'm

G  C 

tell - ing you, there's al - ways a brand - new day.



G  C 

Who knows what could hap - pen? Do what you do, just keep on laugh - in'.



G  C 

One thing's true, there's al - ways a brand - new day.



Am(add9)  C5 

I'm gon - na live to - day — like it's my — last day.



Am C G F

If I had my way, I'd nev - er get o - ver you.
 You're the on - ly one I'd be with 'til the end.

Am C G F

To - day's the day I pray that we make it through.
 When I come un - done, you bring me back a gain.

Dm7 F

Make it through the fall, make it through it all. } And
 Back un - der the stars, back in - to your arms. }

C Am

I don't wan - na fall to piec - es, I just wan - na sit and stare at

G(add4)

Dm

you. I don't wan - na talk a - bout it. And

C

Am

I don't want a con - ver - sa - tion, I just wan - na cry in front of

G(add4)

Dm

you. I don't wan - na talk a - bout it, 'cause

1
F

2
F

I'm in love with you. I'm in love with you.

Am C G(add4) Em F

Wan-na know who you are, wan-na know where to start. I wan-na know what

This system contains the first three measures of the song. The guitar part is written on a single staff with chords Am, C, G(add4), Em, and F. The vocal line is on a treble clef staff with lyrics. The piano accompaniment consists of a right-hand staff with chords and a left-hand staff with a simple bass line.

C G Am C G(add4) Em

this means. — Wan-na know how you feel, wan-na know what is real.

This system contains the next three measures. The guitar part features chords C, G, Am, C, G(add4), and Em. The vocal line continues with the lyrics. The piano accompaniment maintains the same structure as the first system.

F C G Em F

I wan-na know ev - er - y - thing, — ev - er - y - thing. —

This system contains the next three measures. The guitar part uses chords F, C, G, Em, and F. The vocal line has a longer note for 'ev - er - y - thing'. The piano accompaniment continues with the established pattern.

C Am

I don't wan - na fall — to piec - es, I just wan - na sit — and stare at

This system contains the final two measures. The guitar part uses chords C and Am. The vocal line concludes with the lyrics. The piano accompaniment includes dynamic markings like 'p' (piano) and 'f' (forte) in the right hand.

G(add4)

F

you. I don't wan - na talk a - bout it, and

C

Am

I don't want a con - ver - sa - tion, I just wan - na cry in front of

G(add4)

1

Dm

you. I don't wan - na talk a - bout it, and

C

Am

I don't wan - na fall to piec - es, I just wan - na sit and stare at

G(add4)

Dm



you. I don't wan - na talk _ a - bout _ it, and

2

Dm



C



I don't wan - na talk _ a - bout _ it, 'cause I'm in love with you. _

Am



G(add4)



I'm in love with you, _ 'cause I'm in love with you. _

Dm



F



I'm in love with you. _ I'm in love _ with you. _

FREAK OUT

Words and Music by AVRIL LAVIGNE,
EVAN TAUBENFELD and MATTHEW BRANN

Aggressively

E^b5 **F5**

A^b5 **E^b5** **F5** **A^b5**

E^b5 **F5** **A^b5** **E^b5** **F5**

Try to tell me what I _____ should - n't _____ do. You should know by _____ now -
You don't al - ways _____ have _____ to do ev - 'ry - thing right. Stand _____ up for your - self _____

A^b5 **E^b5** **F5** **A^b5**

_____ I _____ won't lis - ten to you. _____ Walk a - round with my hands _____ up in the air
_____ and put up a fight. _____ Walk a - round with your hands _____ up in the air



'cause I don't care, —
like you don't care, —

(care.) — }
(care.) — }

'Cause I'm al - right, I'm



fine. —

Just freak out, let it go.

I'm gon - na live — my life. —



I can't ev - er run — and hide. —

I won't



com - pro - mise — 'cause I'll nev - er know.

I'm gon - na close — my eyes. —

Bb Cm Eb

I can't watch the time go by. I won't

The first system of the score features a vocal line in the upper staff and piano accompaniment in the lower two staves. The key signature is B-flat major (two flats). The vocal line begins with a B-flat chord (Bb) and contains the lyrics "I can't watch the time go by. I won't". The piano accompaniment consists of chords and moving lines in both hands.

1 Ab Bb Eb5 F5

keep it in - side. Freak out, let it go.

The second system continues the piece with a first ending bracket. The vocal line has the lyrics "keep it in - side. Freak out, let it go." and is accompanied by piano accompaniment. Chord changes are indicated above the staff: Ab, Bb, Eb5, and F5.

Ab5 Eb5 F5 Ab5

Just freak out, let it go.

The third system features the vocal line with the lyrics "Just freak out, let it go." and piano accompaniment. Chord changes are indicated above the staff: Ab5, Eb5, F5, and Ab5.

2 Ab Cm Bb(add2)

keep it in - side. Freak out, let it go. (On my own.)

The fourth system includes a second ending bracket. The vocal line concludes with the lyrics "keep it in - side. Freak out, let it go. (On my own.)". The piano accompaniment includes a dynamic marking of *mp* (mezzo-piano) and concludes with a fermata.

Ab(add2)

Cm

Eb

Fm

Let it go. _____ Yeah, - yeah, ___ yeah, ___ yeah, ___ yeah, -

cresc.

Ab

Bb

Eb

yeah. _____ Just let me live ___ my life. -

sub. mp

Bb

Cm

Eb

I can't ev - er run ___ and hide. - I won't

f

Ab

Eb

com - pro - mise ___ 'cause I'll nev - er know. I'm gon - na close ___ my eyes. -

Bb Cm Eb

I can't watch the time go by. I won't

Ab Eb5 F5

keep it in - side. Freak out, let it go.

Ab5 Eb5 F5

Gon - na freak out, let it go.

Ab5 Eb5

Gon - na freak out, let it go.

SLIPPED AWAY

Words and Music by AVRIL LAVIGNE
and CHANTAL KREVIASUK

Pulsing Ballad

First system of piano introduction. The music is in 6/8 time with a key signature of one sharp (F#). The tempo and mood are indicated as 'Pulsing Ballad' and 'mf'. The right hand features a steady eighth-note pulse, while the left hand plays a simple bass line. Chord diagrams for G and Bm are provided above the staff.

Second system of piano introduction. The right hand continues the eighth-note pulse. Chord diagrams for Bm, G, and Bm are provided above the staff.

Third system of piano introduction. The right hand continues the eighth-note pulse. Chord diagrams for G, Bm, and G are provided above the staff.

Fourth system of piano introduction. The right hand continues the eighth-note pulse. Chord diagrams for Bm and G are provided above the staff.

Na na. — Na na na. —

Na na. — I miss you, —
kiss you —

miss you so bad. —
good - bye on the hand. —

Bm G

I wish that I don't for get you. —
 I wish that I could see you a - gain.

Bm G

Oh, it's so _____ sad. _____
 I know that I _____ can't. _____

Bm C G

I hope you can — hear — me. —

C G Em

I re - mem - ber it clear - ly. The day _____

Am7

G

D

you _____ slipped a - way _____ was the

Em

Am7

G

day _____ I found it _____ won't be the same, _____

1

D

G

oh. _____ Na na. _____

Bm

G

Bm

Na na na. _____ Na na. _____ I did - n't get a - round to

2

D Am7 Em

oh. I had my wake - up. Won't you wake up?

This system contains the first three measures of the piece. The vocal line starts with a long note on 'oh.' followed by 'I had my wake - up.' and 'Won't you wake up?'. The piano accompaniment features a steady bass line and chords in the right hand.

G C Em

I keep ask - ing why. And I can't take it. It

This system contains the next three measures. The vocal line continues with 'I keep ask - ing why.' and 'And I can't take it. It'. The piano accompaniment maintains the harmonic structure with chords G, C, and Em.

D/F# C Dsus

was - n't fake. It, it hap - pened. You passed by.

This system contains the next three measures. The vocal line continues with 'was - n't fake. It, it hap - pened. You passed by.'. The piano accompaniment uses chords D/F#, C, and Dsus.

Em D/F# C

Now you're gone, now you're gone. There you go, there you go, some-where I can't bring you

This system contains the final three measures. The vocal line concludes with 'Now you're gone, now you're gone. There you go, there you go, some-where I can't bring you'. The piano accompaniment uses chords Em, D/F#, and C.

Dsus

D

Em

D/F#

back.

Now you're gone, now you're gone. There you go, there you go,

C

D

some - where. You're not com - ing back. _____ The

Em

Am7

G

day _____ you _____ slipped a - way _____

D

Em

Am7

was the day _____ I found it _____ won't be the

G 1 D

same. _____ No, _____ the

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a half note 'same.' followed by a quarter rest, then a half note 'No,' followed by a quarter rest, and finally a half note 'the'. 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's rhythm.

2 D G

Oh. _____ Na na. _____

Detailed description: This system contains the next two measures. The vocal line begins with a half note 'Oh.' followed by a quarter rest, then a half note 'Na' followed by a quarter rest, and ends with a half note 'na.' followed by a quarter rest. The piano accompaniment continues with a consistent eighth-note bass line and a right-hand melody.

Bm G

Na na na. _____ Na na. _____

Detailed description: This system contains the next two measures. The vocal line starts with a half note 'Na' followed by a quarter rest, then a half note 'na' followed by a quarter rest, and ends with a half note 'na.' followed by a quarter rest. The piano accompaniment maintains the eighth-note bass line and right-hand melody.

Bm G

I _____ miss you, _____

Detailed description: This system contains the final two measures. The vocal line begins with a half note 'I' followed by a quarter rest, then a half note 'miss' followed by a quarter rest, and ends with a half note 'you,' followed by a quarter rest. The piano accompaniment concludes with the same eighth-note bass line and right-hand melody.