

LOSING GRIP

Words and Music by AVRIL LAVIGNE
and CLIF MAGNESS

Moderate Rock

Asus2 F6/9 G(add9) F6/9 Asus2 F6/9

The piano introduction consists of two staves. The right hand plays a series of chords: Asus2, F6/9, G(add9), F6/9, Asus2, and F6/9. The left hand plays a rhythmic accompaniment of eighth notes, primarily using the notes G, A, and B.

G(add9) F6/9 Asus2 F6/9

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

The first system of the song features a vocal line and piano accompaniment. The vocal line starts with a whole note G4, followed by a series of eighth notes: A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The piano accompaniment continues with the same rhythmic pattern as the introduction.

G(add9) F6/9 Asus2 F6/9

ha - by? Right now I feel in - vis - i - ble - to you -

The second system continues the vocal and piano accompaniment. The vocal line starts with a whole note G4, followed by a series of eighth notes: A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The piano accompaniment continues with the same rhythmic pattern.

Original key: A♭ 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

Asus2

Em

G5

Fsus2

D5

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

Asus2

Em

G5

Fsus2

Em

G5

You, you need to lis-ten. I'm

Asus2

Em

G5

To Coda

Fsus2

D

start-in' to trip. I'm los-t to my grip and I'm in this thing-a-lone.

Asus2

F6/9

G(add9)

F6/9

Asus2

F6/9

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.

Chords: Fsus2, Em, G5, Asus2, Em, G5

I was so a-lone. - Why should I

Chords: Fsus2, D5, Asus2, Em, G5

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

Chords: Fsus2, Em, G5, Asus2, Em, G5

go - in' an - y - where.

Chords: Fsus2, D5, Asus2

10 COMPLICATED

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

Moderate Pop

Dm B♭maj7 F C

Uh huh, life's like this.

Dm B♭maj7 F C

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

Dm B♭maj7 F C

'Cause life's like this.

Dm
B7(maj)
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)
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 B9 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,

no. no. no. no. no. no. no. no.

Detailed description: This system contains the first two measures of the piece. The vocal line consists of a single note 'no.' on a half note. The piano accompaniment features a steady eighth-note bass line in the left hand and a melody in the right hand. Chord diagrams for D5 and B2 are shown above the staff.

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

Csus, C, F

D.S. al Coda

Detailed description: This system contains the next two measures. The vocal line has 'no, no, no, no.' followed by 'Chill out, what cha yell - in' for?'. The piano accompaniment continues with similar rhythmic patterns. Chord diagrams for Csus, C, and F are provided. The instruction 'D.S. al Coda' is written at the end of the system.

CODA

Bb(add9), C5, N.C.

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

Detailed description: This system contains the third measure. The vocal line begins with 'try'n' to be cool. You look like a fool to me. Tell me'. The piano accompaniment features a more active melody. Chord diagrams for Bb(add9), C5, and N.C. are shown. The word 'CODA' is written at the start.

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

D5, Bb5, F5, C5

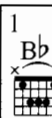
Detailed description: This system contains the final two measures. The vocal line continues with 'why'd you have to go and make things so com - pli - cat - ed? See the way you're'. The piano accompaniment concludes the piece. Chord diagrams for D5, Bb5, F5, and C5 are provided.



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

D5  5fr

A5  5fr

B5 

Bb5  5fr

A5  5fr

D5  5fr

A5  5fr

B5 

Bb5  5fr

D5  5fr

A5  5fr

B5 



C5  3fr

f

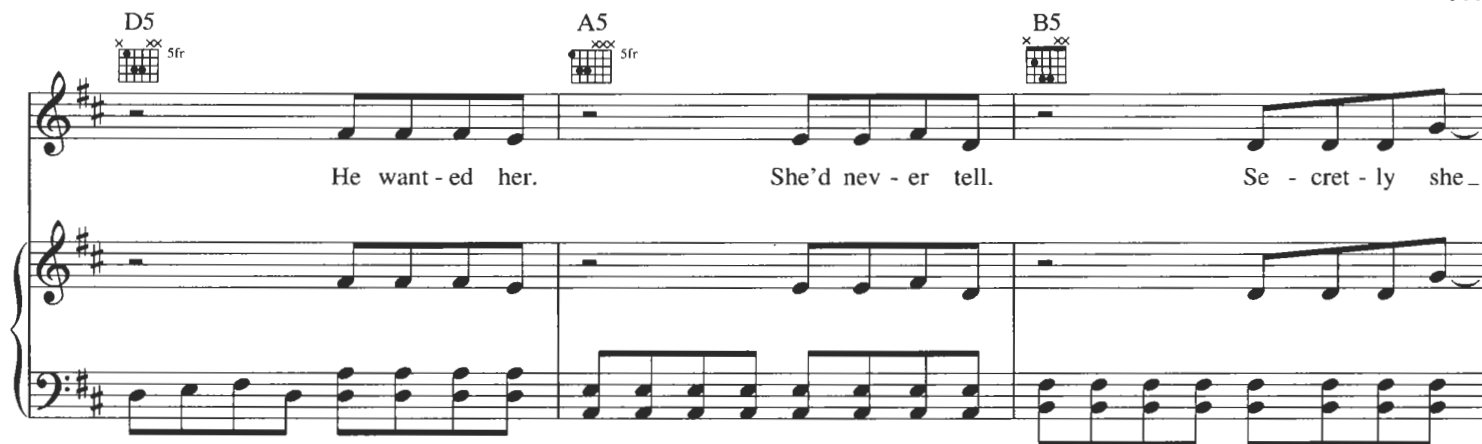
He was a boy. She was a girl.

Can I make it an - y more ob - vi - ous? He was a punk.

She did bal - let. What more can I say?

D5  5fr A5  5fr B5 




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



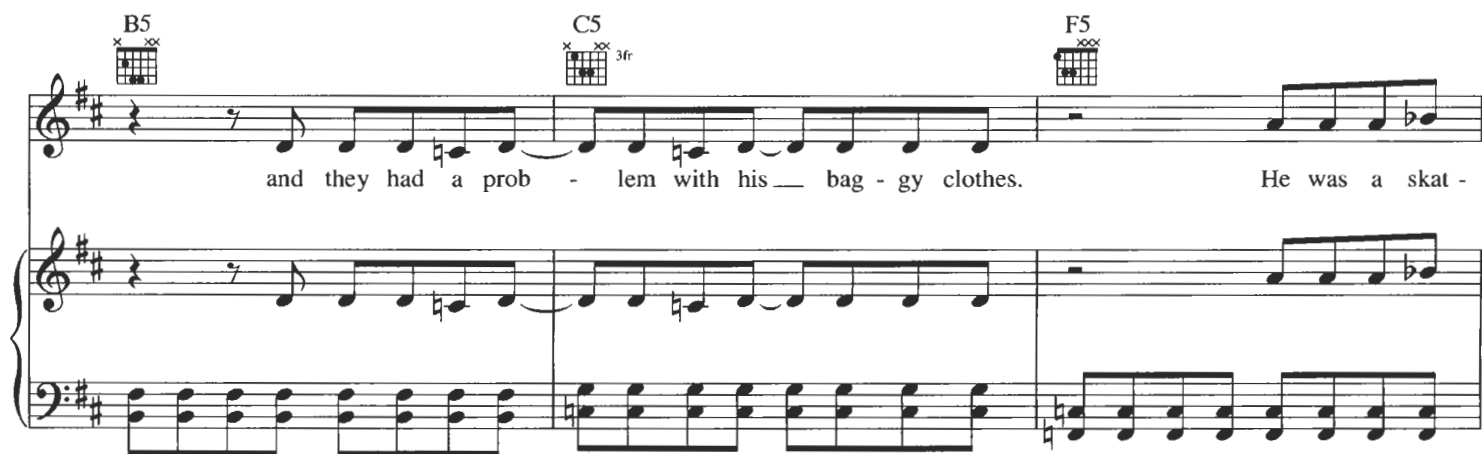
Bb5  D5  5fr A5  5fr

_ 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



D5



A5



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

B5



Bb5



D5



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

A5



B5



C5



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

F5



C5



Bb5



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

A5 5fr F5 C5 3fr

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

Bb5 1 A5 5fr F5

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

2 A5 5fr Bb5 F5

— see what_ he's worth? —

C5 3fr Bb5 Db5 4fr 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

Chord diagrams shown above the staff:

- A5: $\begin{array}{|c|c|c|c|c|c|} \hline \times & & \times & & \times & \\ \hline \end{array}$
- B5: $\begin{array}{|c|c|c|c|c|c|} \hline \times & & \times & & \times & \\ \hline \end{array}$
- D5: $\begin{array}{|c|c|c|c|c|c|} \hline \times & & \times & & \times & \\ \hline \end{array}$
- F#5: $\begin{array}{|c|c|c|c|c|c|} \hline \times & & \times & & \times & \\ \hline \end{array}$

Lyrics:

I'm stand-ing on the bridge. I'm
look-ing for a place. I'm
wait-ing in the dark. search-ing for a face.
I thought that you'd be here by now. There's
Is an - y - bod - y here I know? 'Cause

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 C#5 E5

yeah, yeah, yeah. It's a

This system contains the first three measures of the song. The guitar part features chords D5, C#5, and E5. The vocal line has lyrics 'yeah, yeah, yeah.' and 'It's a'. The piano accompaniment consists of a steady eighth-note bass line and chords in the right hand.

A5 B5 D5 A5 B5

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

This system contains the next three measures. The guitar part features chords A5, B5, and D5. The vocal line has lyrics 'damn cold night try'n to fig-ure out this'. The piano accompaniment continues with a consistent rhythmic pattern.

D5 A5 B5 D5

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

This system contains the next three measures. The guitar part features chords D5, A5, and B5. The vocal line has lyrics 'life. Won't you take me by the hand, take me some-where new, I don't'. The piano accompaniment features a more active bass line.

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

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

This system contains the final three measures. The guitar part features chords F#5, E/G#, D(add9), A5, and B5. The vocal line has lyrics 'know who you are but I, I'm with you.'. The piano accompaniment concludes with a sustained chord in the right hand.

D5  A5  B5  D5 

I'm with you.



A5  B5  D5  F#5  E5 

Take me by the hand take me some-where now. 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 5fr E5 Bm D(add9)

1 A5 5fr E5 2 A5 5fr E5 Bm D(add9)

Went back home a - gain,

A5 5fr E Bm D(add9)

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



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



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



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



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

Detailed description: This system contains the first two measures of the song. The guitar part features chords A5, E5, Bm, and D(add9). The vocal line starts with a quarter rest, followed by eighth notes for 'wak-in' up', a quarter rest for 'to', eighth notes for 'an-oth-er', a quarter rest for 'T.', eighth notes for 'V. Guide.', a quarter rest for 'It's', eighth notes for 'time now', a quarter rest for 'to', eighth notes for 'turn a-round.', a quarter rest for 'Turn', and eighth notes for 'and'. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a melodic line in the right hand.

A5 E5 Bm D(add9) A5 E D.S. al Coda

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

Detailed description: This system contains the next two measures. The guitar part features chords A5, E5, Bm, D(add9), A5, and E. The vocal line starts with a quarter rest, followed by eighth notes for 'walk on', a quarter rest for 'this', eighth notes for 'cra-zy', a quarter rest for 'ground,', eighth notes for 'ooh,', a quarter rest for 'ooh.', and eighth notes for 'Ev-'ry-thing's'. The piano accompaniment continues with the same eighth-note bass line and melodic line.

CODA Bm F#m

I'm a mo-bile.

Detailed description: This system is the CODA section. It starts with a Coda symbol and a quarter rest. The guitar part features chords Bm and F#m. The vocal line has a quarter rest followed by eighth notes for 'I'm a mo-bile.'. The piano accompaniment features a steady eighth-note bass line and a melodic line with some grace notes.

D E

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

Detailed description: This system contains the final two measures. The guitar part features chords D and E. The vocal line starts with a quarter rest, followed by eighth notes for 'Hang-in' from', a quarter rest for 'the', eighth notes for 'ceil-ing', a quarter rest for 'life's', eighth notes for 'a mo-bile.', and a quarter rest. The piano accompaniment continues with the eighth-note bass line and melodic line.

D E

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

Detailed description: This system contains the first two lines of music. The top line is the vocal melody in treble clef with a key signature of three sharps (F#, C#, G#). The lyrics are "Spin - ning 'round, mixed feel - ings cra - zy and wild." The second line shows the piano accompaniment in grand staff (treble and bass clefs). Chord diagrams for D and E are shown above the vocal line.

D/F# E/G# A

Some-times I wan-na scream - out loud.

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with the lyrics "Some-times I wan-na scream - out loud." The piano accompaniment continues. Chord diagrams for D/F#, E/G#, and A are shown above the vocal line.

E Bm F#m

Ev - 'ry-thing's

Detailed description: This system contains the fifth and sixth lines of music. The vocal line has a long rest followed by the lyrics "Ev - 'ry-thing's". The piano accompaniment continues. Chord diagrams for E, Bm, and F#m are shown above the vocal line.

A E Bm

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

Detailed description: This system contains the seventh and eighth lines of music. The vocal line continues with the lyrics "chang - in' ev - 'ry - where I go, all out of my con - trol." The piano accompaniment continues. Chord diagrams for A, E, and Bm are shown above the vocal line.



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



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



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



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

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The vocal line begins with a half note 'la.' followed by a series of eighth and quarter notes. The piano accompaniment consists of a steady eighth-note bass line and a treble line with chords and moving lines.

F#m

A

E

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

The second system continues the musical score. The vocal line has a similar rhythmic pattern to the first system. The piano accompaniment maintains the same harmonic and rhythmic structure.

Bm

F#m

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

The third system of the score. The vocal line continues with the same melodic and rhythmic motifs. The piano accompaniment provides a consistent harmonic background.

Bm

F#m

A5

5fr

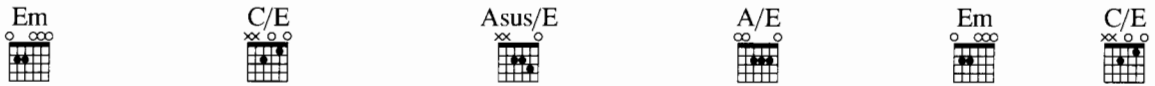
'ry - where I go I'm a mo - bile.

The final system of the score. The vocal line concludes with the phrase 'I'm a mo - bile.' The piano accompaniment ends with a final chord and a double bar line. The system concludes with a final chord in the bass clef.

UNWANTED

Words and Music by AVRIL LAVIGNE
and CLIF MAGNESS

Moderate Rock



mf




All that I did was



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 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

want-ed. No, I just don't un-der-stand why_ you

D A5 Em Cmaj7 D A

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

Em Cmaj7 D A Em Cmaj7

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

D A Em Cmaj7 D5 A5

D.S. al Coda

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.

D5 A5 Em C D A5

You don't know me. Don't ignore me. If you had your way you'd just

E5 C5 D5 C5 Em C/E

shut me out. _____ Make _____ me go _____ a - way.

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

Make _____ me go _____ a - way _____

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

Make _____ me go a - way. _____

TOMORROW

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


Slowly, with a groove


A5  5fr


F#m7 

D(add2) 




A5  5fr

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  5fr

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  5fr

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. _



A5

F#m

Dsus2



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

A5

F#m7

Dsus2



to - day, - to - day, - to - day, - to - day.

F#m

E/G#



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

Dmaj7

C#m



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



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

1

A5

F#m7

Dsus2

A5

F#m7



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

2

A5

F#m7

Dsus2



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

A5

F#m7

Dsus2



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

A5

F#m7

Dsus2



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

A5

F#m7

Dsus2



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

A5

Amaj7

D/A



8

A5

F#m

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 CHRIST'
SCOTT SPOCK and GRAHAM EDWARD

Moderately

Gm  3fr

F(add9) 

C/E 

mf

Gm  3fr

F 

C 

C 

Some - times
To walk

G/B 

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



Am F

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

G C





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

G/B Am


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




F G N.C.

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









to love? Is it e - nough to breathe?












Some - bod - y rip my heart out and leave



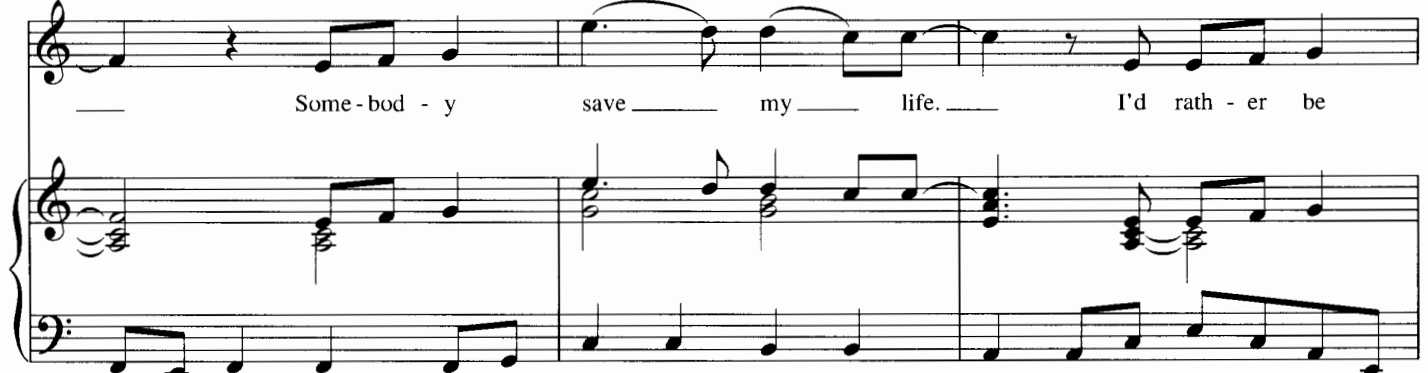



me here to bleed. Is it e - nough to die?




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



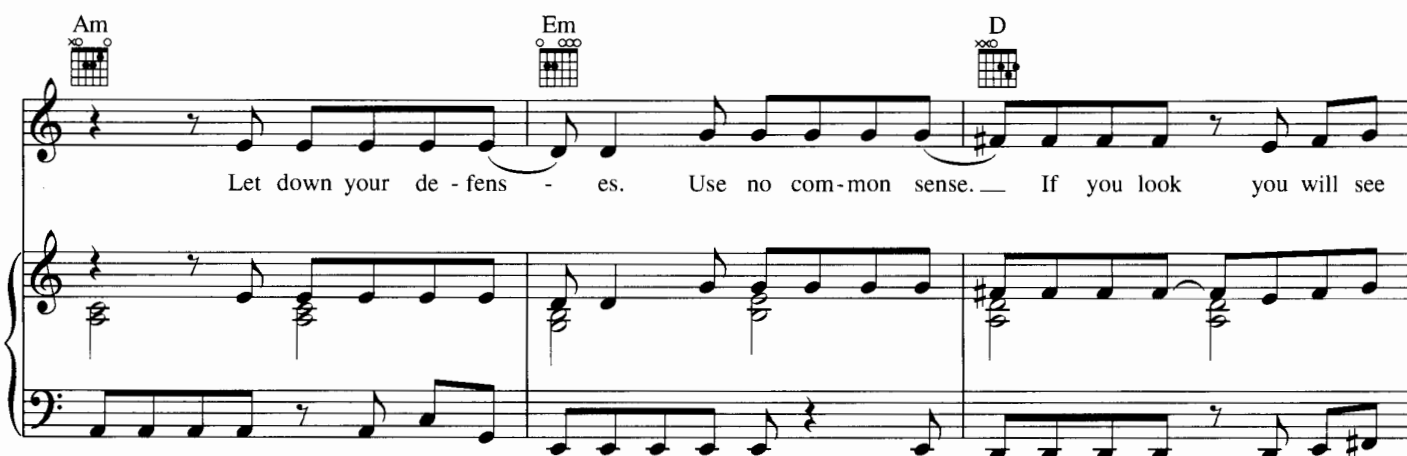
I'd rath - er be an - y - thing - but or -

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
5fr

- 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

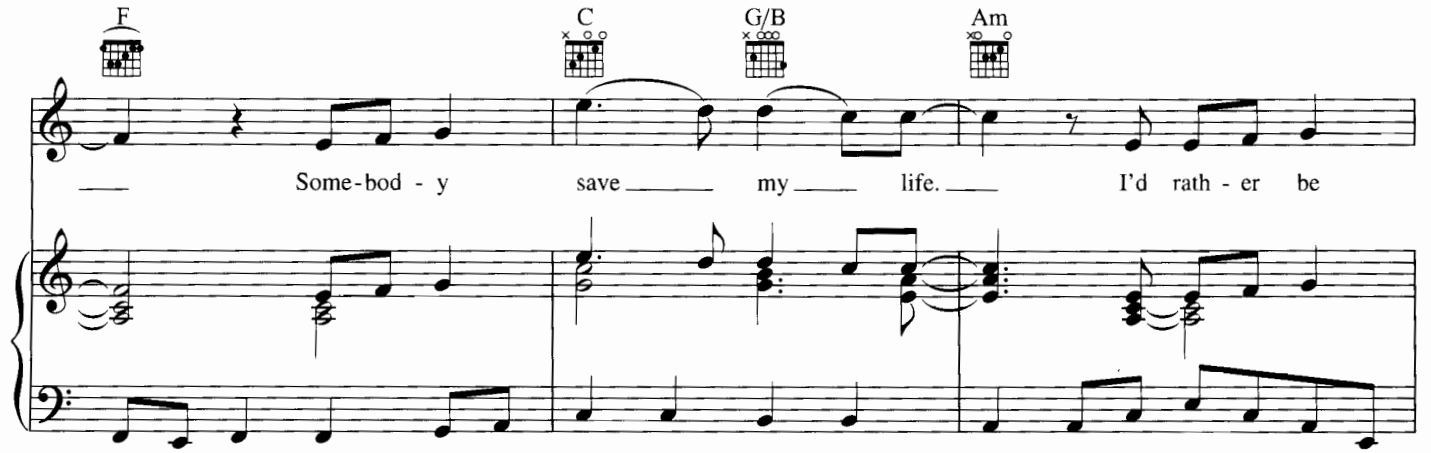
Am




Dm

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

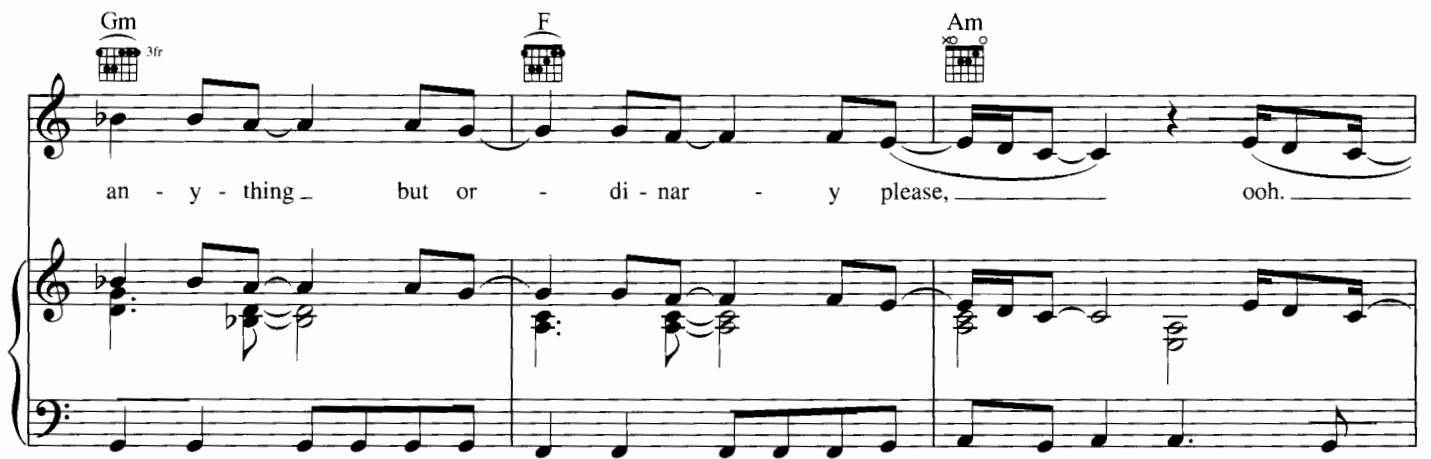







Some-bod - y save my life. I'd rath - er be



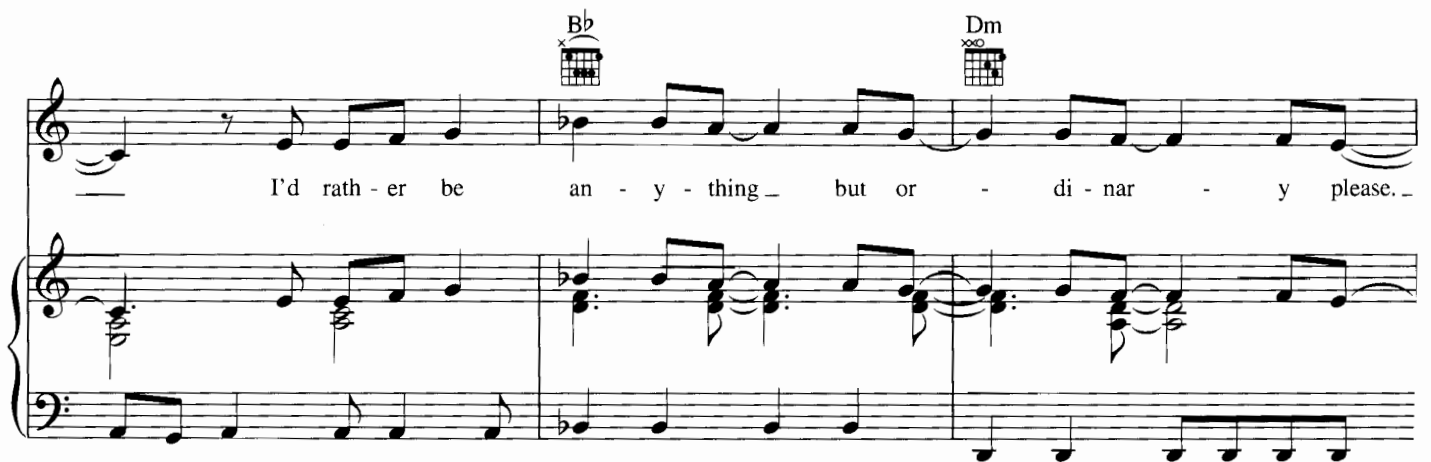




an - y - thing - but or - di - nar - y please, ooh.



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











THINGS I'LL NEVER SAY



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

Moderately

D  A(add9) 

f

First system of musical notation for piano accompaniment, featuring guitar chords D and A(add9) above the staff.

Bm11  G 

Second system of musical notation for piano accompaniment, featuring guitar chords Bm11 and G above the staff.

D  A(add9) 

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

Third system of musical notation, including vocal melody with lyrics and piano accompaniment, featuring guitar chords D and A(add9) above the staff.

Bm11  G 

— da, da, da, da, da, da, — da.

Fourth system of musical notation, including vocal melody with lyrics and piano accompaniment, featuring guitar chords Bm11 and G above the staff.

Bm11

G

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.

D

A(add9)

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

Bm11

G

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.

D

A(add9)

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

Em

G

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

Em

Asus2

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

D

A

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

Bm

G

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

This system contains the first two measures of the piece. The vocal line starts with a half note 'If' and a quarter note 'I', followed by a quarter rest, then eighth notes for 'wan - na see,'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. Chord diagrams for D and A are shown above the vocal staff.

Bm G

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

This system contains measures 3 and 4. The vocal line continues with 'on one knee.' and 'Mar - ry me — to - day. —'. The piano accompaniment continues with the same rhythmic pattern. Chord diagrams for Bm and G are shown above the vocal staff.

Em C(add9) To Coda

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

This system contains measures 5 and 6. The vocal line concludes with 'with these things I'll nev - er say. —'. The piano accompaniment ends with a final chord. Chord diagrams for Em and C(add9) are shown above the vocal staff. The text 'To Coda' is written at the end of the system.

1 D A(add9)

This system contains measures 7 and 8, which are instrumental. The piano accompaniment continues with the same rhythmic pattern. Chord diagrams for D and A(add9) are shown above the first staff.

Bm11



G



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. —

Em

G

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

Em

Asus2

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

D


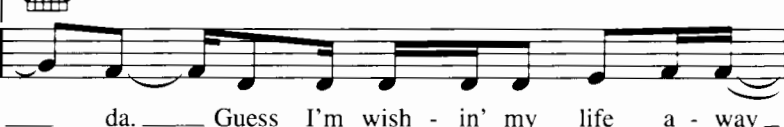
yeah. _____ Da, da, da, _ da, da, da, da, da, da.

A(add9)


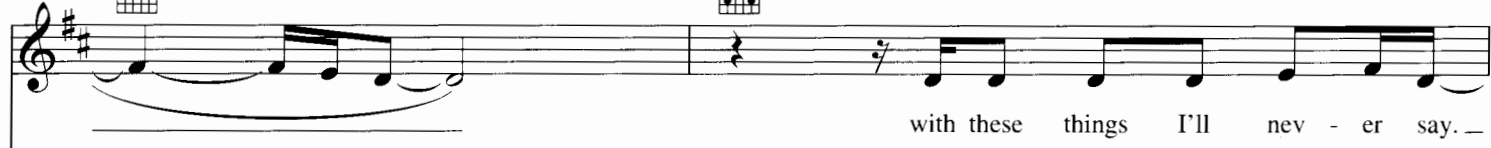
Bm11



Da, da, da, _ da, da, da, da, da, da, da, da, da, _ da, da, da, da, da, da, da, _


1 **G**  


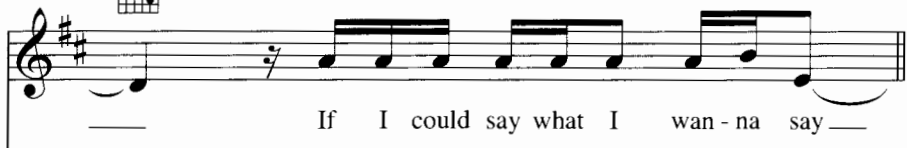
2 **G**  




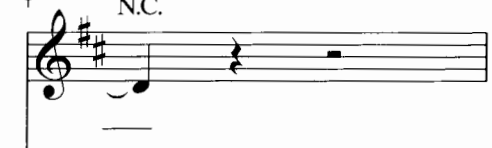
Em  


C(add9)  


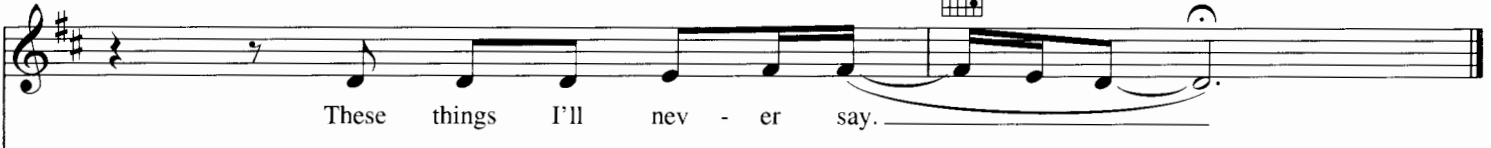



D  


D.S. al Coda 

CODA 



D  





MY WORLD

Words and Music by AVRIL LAVIGNE
and CLIF MAGNESS

Moderately

f

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

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

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

Gsus9 B

Bm7

Gsus2 D

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.

Dsus

D

Dsus2

Dsus

D

Bm7

Bm11

D

Dsus2

Gsus9 B

Bm⁻

Gmaj9

Made my mon - ey by cut - ting grass. Got fired

D

Dsus2

by a fried chick - en ass. All in a small town, Na - pan - ee.

Dsus

D

A

G

You know I al - ways stay up when you're all a - lone in the lands

Bm

A

G

with - out sleep - ing and think to my - self, of for - ev - er. Lay un - der the milk - y way.

Bm **A** **G**

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

Bm **A**

- ting too late out. I'm not whose arms? The time
- er? out. I'm not in love this time,

Asus **A** **G5**

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

D5 **G5**

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

D **C**

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**

N.C.

off a - gain in my world.

Dsus **D** **Dsus2**

I nev - er spend less than an hour wash -

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

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

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

D.S. al Coda

CODA

 Ah...



First system of musical notation. The vocal line (treble clef) features a melodic line with a long note on the first measure. The piano accompaniment (grand staff) consists of a right-hand part with chords and a left-hand part with a steady bass line.

Gmaj9

G6/9

Bm7

Bm11



Second system of musical notation. The vocal line has a rest followed by a single note. The piano accompaniment continues with chords and a bass line.

Bm

A/C#

D

Em



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

Third system of musical notation. The vocal line contains the lyrics "take some time, — mel - low out. — Par - ty up, I don't fall down. —". The piano accompaniment provides harmonic support.

D/F#

G

A



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

Fourth system of musical notation. The vocal line contains the lyrics "Don't get caught, sneak out of the house. — Can't". The piano accompaniment concludes the piece.

G5 D5

help it if I space in a daze. My eyes tune out the other way. I

G5 D5

may switch off and go in a day-dream.

G5 Bm

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

Asus 1 2 G5 A5 G5 A5 N.C.

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

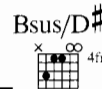
NOBODY'S FOOL

Words and Music by AVRIL LAVIGNE
and PETER ZIZZO

Moderate Rock



mf



Step up. Step up. Step up. Step up. Step up.



Step up. Step up. Step up. Rap 1: See additional lyrics
Rap 2: See additional lyrics



E B C^m A

First system of musical notation. It features a guitar part with four measures, each with a chord diagram above it: E, B, Cm, and A. Below the guitar part is a piano accompaniment consisting of a treble and bass clef staff with chords and a melodic line.

E5 B

Step up, la, la, la, — la, la. — Step up, la, la, la, — la, la. —

Second system of musical notation. It features a guitar part with two measures, each with a chord diagram above it: E5 and B. Below the guitar part is a piano accompaniment with a treble and bass clef staff. The lyrics "Step up, la, la, la, — la, la. —" are written under the guitar staff.

C^{#m} Asus2

Step up, la, la, la, — la, la, — yeah, yeah, yeah. —

Third system of musical notation. It features a guitar part with two measures, each with a chord diagram above it: C^{#m} and Asus2. Below the guitar part is a piano accompaniment with a treble and bass clef staff. The lyrics "Step up, la, la, la, — la, la, — yeah, yeah, yeah. —" are written under the guitar staff.

E5 B

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

Fourth system of musical notation. It features a guitar part with two measures, each with a chord diagram above it: E5 and B. Below the guitar part is a piano accompaniment with a treble and bass clef staff. The lyrics "If — you're try'n to turn — me in - to some - one else, it's eas - y to see — I'm not" are written under the guitar staff.



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

To Coda

Asus2

try. Go a - head and try.

Ah,

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 -

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

C#m **Asus2**

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

Asus2 **E5**

Try, _____ la, la, la, _____ la, la. _____

B **C#m**

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

Asus2 **E5**

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

B

La. la, la, — la, la. ——— Try, ———

C₆m

Asus2

E5

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

Cmaj7



Gmaj7/D



G



D/F#



Em



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

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

Em

Gmaj7 D

C

Gmaj7 D

Em

Gmaj9 F#

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 —

C G G B C D5

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

G D/F# Em Em/D C#m7b5

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

Cmaj7 C#m7b5 Cmaj7 Gmaj7/D

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

G D/F# Em G D/F# Em

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

Em C Gmaj7/D Em Gmaj7/D

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

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? _

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 _



— 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 —
 self. — }



{ 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

Cmaj7 Gmaj7 D To Coda Cmaj7 Em

much that I'm ask - in' for? }
 much that I asked him for? } Yeah, — yeah, — yeah. yeah. —

Cmaj7 Em Cmaj7

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

Em Fsus2 D.S. al Coda

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

CODA G D/F# Em G D/F# Em

NAKED

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

Moderately



I wake up in the morn -

mf



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



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

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 —

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

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in treble clef with a key signature of one sharp (F#). The lyrics are: "made me trust. 'Cause I've nev - er } felt like this". The bottom two lines are piano accompaniment in treble and bass clefs. Above the piano part are guitar chord diagrams for D, G, and C. The piano accompaniment features a steady eighth-note bass line and a more melodic treble line.

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

Detailed description: This system contains the third and fourth lines of music. The lyrics are: "be - fore. I'm na - ked a - round you.". The top line is the vocal melody. The bottom two lines are piano accompaniment. Above the piano part are guitar chord diagrams for G/B, Am, and Em. The piano accompaniment continues with a consistent rhythmic pattern.

Does it show? You see right through me and I

Detailed description: This system contains the fifth and sixth lines of music. The lyrics are: "Does it show? You see right through me and I". The top line is the vocal melody. The bottom two lines are piano accompaniment. Above the piano part are guitar chord diagrams for C, G, and C. The piano accompaniment maintains the same rhythmic structure.

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

Detailed description: This system contains the seventh and eighth lines of music. The lyrics are: "can't hide. I'm na - ked a - round you". The top line is the vocal melody. The bottom two lines are piano accompaniment. Above the piano part are guitar chord diagrams for G/B, Am, and Em. The piano accompaniment concludes the piece with the same rhythmic accompaniment.

1 C Em G C

and it feels _ so right.

Detailed description: This system contains the first three measures of the piece. The guitar part is in the key of D major (one sharp) and 4/4 time. The first measure has a C chord, the second an Em chord, the third a G chord, and the fourth a C chord. The piano accompaniment features a steady eighth-note bass line in the left hand and a melody in the right hand that includes a half note rest in the first measure.

2 C Em D C

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

Detailed description: This system contains measures 4 through 6. The guitar part continues with C, Em, D, and C chords. The piano accompaniment maintains the eighth-note bass line and the right-hand melody, which includes a half note rest in measure 5.

Em D C Em D

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

Detailed description: This system contains measures 7 through 9. The guitar part uses Em, D, C, Em, and D chords. The piano accompaniment continues with the eighth-note bass line and the right-hand melody, which includes a half note rest in measure 8.

C Em D C

Oh, _ yeah. _ ba - by. _

Detailed description: This system contains the final three measures (10-12). The guitar part uses C, Em, D, and C chords. The piano accompaniment continues with the eighth-note bass line and the right-hand melody, which includes a half note rest in measure 11.



Oh, _____ I'm na -



- ked a - round_ you. Does it show?



I'm so na - ked a - round_ you_ and_ I_



can't hide. You're gon - na, you're gon - na see_ right through. See_

G G/B Am

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

Em C

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

G C G/B Am

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

Em C G

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