



# Avril Lavigne . Let Go







Asus2

Em(add4)

Gsus2

Fadd9

D5

you were - n't there \_\_\_ when I \_\_\_ was scared, \_\_\_ I \_\_\_ was so \_\_\_ a - lone. \_\_\_

16	16	16	16	12	12	12	12	12	12	12	12	12	12	12	14	14	14	14
X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
14	14	14	14	10	10	10	10	10	10	10	10	10	10	12	12	12	12	

2	2	2	0	0	0	0	0	0	0	0	0	0	2	2	2	2
2	2	2	0	0	0	0	0	0	0	0	0	0	0	0	0	0
2	2	2	X	X	X	X	X	X	X	X	X	X	0	0	0	0
0	0	0	2	2	2	2	2	2	5	3	3	3	3	0	0	0
			2	2	2	2	2	2	5	3	3	3	3	0	0	0

Asus2

Em(add4)

Gsus2

Fadd9

Em(add4)

Gsus2

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

16	16	16	16	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12
X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
14	14	14	14	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10

2	2	2	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
2	2	2	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
2	2	2	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
0	0	0	2	2	2	2	2	2	5	3	3	3	3	2	2	2	5
			2	2	2	2	2	2	5	3	3	3	3	2	2	2	5







**Bridge**

Gtr. 4: w/ Riff B

D5

F#

Gmaj7sus2

F#

Cry - in' out loud, \_\_\_\_\_ I'm cry - in' out la - e - oud. \_\_\_\_

Gtr. 1

let ring ----- | let ring ----- | let ring ----- | let ring ----- |

Gtr. 2

\*-----|

\*Using a guitar with Les Paul style electronics, set lead volume to 0 and rhythm volume to 10. Flip the pickup selector switch in the rhythm indicated to simulate the re-attack.

Gtr. 3

Gtrs. 2 & 3 tacet

D5

F#

Gmaj7sus2

F5

Cry - in' out loud, \_\_\_\_\_ I'm cry - in' out la - e - a - a - e - oud. \_\_\_\_

Gtr. 1

let ring ----- | let ring ----- | let ring ----- |

Gtr. 2 & 3

Gtr. 1 divisi



D5

Fadd9

Gsus2

Fadd9

O - pen your eyes.

Gtr. 4

14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14
X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12

Gtrs. 1, 2 & 3

2	2	2	2	2	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
0	0	0	0	0	3	3	3	3	3	3	5	5	5	5	5	3	3	3	3	3
0	0	0	0	0	3	3	3	3	3	3	5	5	5	5	5	3	3	3	3	3

D5

Fadd9

O - pen up a wide.

14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14
X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12

2	2	2	2	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
0	0	0	0	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
0	0	0	0	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3
0	0	0	0	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3

Chorus

Gtrs. 2, 3 & 4 tacet

Asus2

Em(add4)

Gsus2

Fadd9

Em(add4)

Gsus2

Why should I care? 'Cause

Gtr. 1

2	2	2	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
2	2	2	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
0	0	2	2	2	2	2	5	5	3	3	0	2	2	2	2	2	5	5	3	3
2	2	2	2	2	2	2	5	5	3	3	0	2	2	2	2	2	5	5	3	3



Asus2                      Em7add4                      Gsus2                      F#9

You were - n't there \_ when I \_ was scared, \_ I \_ was so \_ a - lone. \_ Why \_

Gtr. 3

8va-----|  
loco

Harm.-----|

2 - 2 - 2 - 0

Gtr. 1

Gtr. 2

Gtr. 1  
divisi

Harm.-----|

\*

2.5 2.5 2.5 0

Pitch: C

\*Harmonic located halfway between 2nd & 3rd frets.

Gtrs. 1, 2 & 3: w/ Rhy. Fig. 2  
Gtr. 4: w/ Riff A (1st 6 meas.)

Asus2                      Em7add4                      Gsus2                      Fadd9                      Em(add4)                      Gsus2

(Why, \_ should I care? \_ care. \_ 'Cause

Asus2                      Em7add4                      Gsus2                      Fadd9                      D5

you were - n't there \_ when I \_ was scared, \_ I \_ was so \_ a - lone. \_ Why \_

Asus2                      Em7add4                      Gsus2                      Fadd9                      Em(add4)                      Gsus2

Why, \_ should I care? \_ care. \_ If

Asus2                      Em7add4                      Gsus2                      Fadd9                      D5

you don't care \_ and I \_ don't care \_ we're not go - in' an - y - where. \_ Why \_

Gtr. 4

16	16	16	16	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12
X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
14	14	14	14	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10

Gtrs. 1 & 3: w/ Rhy. Fig. 2 (1st 4 meas.) (2 times)  
 Gtr. 2: w/ Rhy. Fig. 2 (1st 4 meas.)  
 Gtr. 4: w/ Riff A (1st 4 meas.) (2 times)

Asus2 Em(add4) Gsus2 Fadd9 Em(add4) Gsus2

Why, \_\_\_\_\_ should I care? \_\_\_\_\_ 'Cause

Asus2 Em(add4) Gsus2 Fadd9 D5

you were - n't there \_\_\_\_\_ when I \_\_\_\_\_ was scared, \_\_\_\_\_ I \_\_\_\_\_ was so \_\_\_\_\_ a - lone. \_\_\_\_\_ Why \_\_\_\_\_

Asus2 Em(add4) Gsus2 Fadd9 Em(add4) Gsus2

Why, \_\_\_\_\_ should I care? \_\_\_\_\_ care.) \_\_\_\_\_ If

Gtr. 2

2	X	2	2	X	0	X	0	0	0	0	0	0	X	X	0	0	0	X	0	0	0	0	0	
2	X	2	2	X	0	X	0	0	0	0	0	0	0	X	X	0	0	0	0	0	0	0	0	
2	X	2	2	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	
0	X	0	0	X	2	X	2	2	2	2	5	5	3	X	X	3	3	2	X	2	2	2	5	5
					2	X	2	2	2	5	5	3	X	X	3	3	2	X	2	2	2	5	5	

Gtr. 2: w/ Rhy. Fig. 2 (last 2 meas.)

Asus2 Em(add4) Gsus2 Fadd9 D5

you don't care \_\_\_\_\_ and I \_\_\_\_\_ don't care \_\_\_\_\_ we're not go - in' an - y - where. \_\_\_\_\_

**Outro**

**Free time**

Asus2

Gtr. 1

Gtr. 4

Gtr. 2

Gtr. 3

16  
X  
14

2  
2  
2  
0

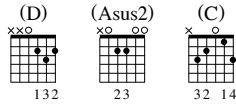
2  
2  
0

4 (4)

Pitch: F#

from Avril Lavigne - *Let Go*  
**Complicated**

Words and Music by Avril Lavigne, Lauren Christy, Scott Spock and Graham Edwards



Gr. 1: Tune down 1 step:  
 (low to high) D-G-C-F-A-D

**Intro**  
 Moderately ♩ = 78

\*\* Dm (Em)      Bbmaj7 (Cmaj7)      F (G)      C (D)      Csus4 C (Dsus4) (D)      Dm (Em)      Bbmaj7 (Cmaj7)

Spoken: Uh huh,      life's like this.      Uh huh,      uh huh.

\*Gr. 1. (acous.)

*mf*  
 let ring throughout

T	0	3	3	0	0	0	0	3	3	3	3	3	2	2	2	2	3	2	0	3	3	0	0	0	0	3	3
A	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
B	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
	0			3	3	3	3	3	3	3	3	3	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

\*Two gtrs. arr. for one.

Gr. 2 (elec.)

*mf*  
 w/ slight dist.

T																											
A	5	7	7	5	3	2	(2)	5	5	7	7																
B																											

\*\*\*Gr. 3 (elec.)

*mp* w/ slight dist.      *mf*      P.M. ---      P.M. ---

T																											
A	7	7	7	6	10	10				5	7																
B				8	8	12																					

\*\*Chord symbols in parentheses represent chord names respective to detuned guitar.  
 Chord symbols above reflect actual sounding chords. Chord symbols reflect overall harmony.  
 \*\*\*Two gtrs. arr. for one.

F (G) C (D) Csus4 C (Dsus4) (D) Dm (Em) Bbmaj7 (Cmaj7) F (G) C (D) Csus4 C (Dsus4) (D)

That's the way it is. 'Cause life's like this.

Gtr. 1

Tablature for Gtr. 1:

```

3 3 3 2 2 2 3 2 0 | 0 3 3 0 0 0 3 3 0 | 3 3 3 2 2 2 3 2 0
0 0 0 2 2 2 3 3 0 | 0 0 0 0 0 0 0 0 0 | 0 0 0 2 2 2 3 3 0
0 0 0 0 0 0 0 0 0 | 2 2 2 2 2 2 2 2 0 | 0 0 0 2 2 2 3 3 0
2 2 2 0 0 0 0 0 0 | 2 3 3 3 3 3 3 3 0 | 2 2 2 0 0 0 0 0 0
3 3 3 3 3 3 3 3 3 | 3 3 3 3 3 3 3 3 3 | 3 3 3 3 3 3 3 3 3
  
```

\*Gtr. 4 (elec.)

Riff A

End Riff A

*f* w/ dist. hold bend -1

Tablature for Gtr. 4 (elec.):

```

10 10 10 10 | 10 10 10 10 | 8 10 10 10 | 10 10 10 10
12 12 12 12 | 12 12 12 12 | 10 12 12 12 | 12 12 12 12
  
```

\*Two gtrs. arr. for one.

Gtr. 2

Tablature for Gtr. 2:

```

5 5 6 5 | 6 | 5 5 1/2 (5) (5) /
8 8 8 8 | 8 | 8 8 8 8
  
```

Gtr. 3

P.M.-----1

Tablature for Gtr. 3:

```

13 10 | 13 12
10 10 | 13 12
7 8 10 | 10 10
8 10 12 | 13 12
  
```



Gr. 1: w/ Rhy. Fig. 1

F (G) Dm (Em)

I like you the way you are when we're driv - ing in your car

B♭add9 (Cadd9) C (D)

and you're talk - ing to me one on one. But you be - come

**Pre-Chorus**

B♭add9 (Cadd9) Dm (Em) B♭add9 (Cadd9)

some - bod - y else 'round ev - 'ry - one else. You're watch - ing your back like you can't re - lax. You're try - in' to be cool. You look like a fool to me. \_

Gr. 1 Rhy. Fig. 2

(cont. in slashes)

\*Gtrs. 2 & 3 Rhy. Fig. 2A

w/ increased gain

\*Composite arrangement

**Chorus**

Gr. 1 tacet

C (D) Dm (Em) B♭ (C) F (G) C (D)

Gr. 1

End Rhy. Fig. 2

Tell me, why'd you have to go and make things so com - pli - cat - ed? I see the way you're

Gtrs. 2 & 3 End Rhy. Fig. 2A \*\*Rhy. Figs. 3 & 3A

w/ bar let ring----- let ring----- let ring-----

\*\*Gr. 2: 2/ w/ clean tone, next 8 meas.

Dm (Em) Bb (C) F (G) C (D) Dm (Em) Bb (C)

act - ing like you're some - bod - y else, \_ get - ting me frus - trat - ed. Life's like this, you, you fall \_ and you crawl \_ and you break \_ and you take \_

*let ring sim.*

F (G) C (D) G5 (A5) Bb5 (C5)

\_ what you get \_ and you turn \_ it in - to hon - es - ty. And prom - ise me I'm nev - er gon - na find you fake \_ it. No, no, \_

Gtr. 2 End Rhy. Fig. 3

Gtr. 3 End Rhy. Fig. 3A

*mf*

**Verse**

Gtrs. 2 & 3 tacet

Gtr. 1; w/ Rhy. Fig. 1 (2 times)

F (G) F (G) Dm (Em)

no. 2. You come o - ver un - an - nounced dressed up like you're some - thing else.

Gtr. 1

B $\flat$ add9 (Cadd9) C (D) F (G)

Where you are ain't where it's at you see. You're mak - ing me laugh out when you strike a pose.

Gr. 3

P.M. -----|

Dm (Em) B $\flat$ add9 (Cadd9) C (D)

Take off all your prep - py clothes. You know you're not fool - ing an - y - one when you be - come

Gr. 5 (elec.)

*mf*  
w/ dist.  
let ring --

14 15

Gr. 3

P.M. -----|

**Pre-Chorus**  
Gtrs. 1, 2 & 3: w/ Rhy. Figs. 2 & 2A

B $\flat$ add9 (Cadd9) Dm (Em) B $\flat$ add9 (Cadd9)

some - bod - y else 'round ev - 'ry - one else. You're watch - ing your back like you can't re - lax. You're trying to be cool. You look like a fool to me. -

Gr. 5

let ring -----|

13 13

10 13 13  
10 13 13  
12 15 15  
12 15 15





**Chorus**

Gtrs. 2 & 3: w/ Rhy. Figs. 3 & 3A  
Gtr. 5 tacet

C (D) Dm (Em) Bb (C) F (G) C (D)

Tell \_\_\_ me why'd you have to go and make things so com - pli - cat - ed? I see \_ the way you're

Gtr. 4  
Rhy. Fig. 4

*mp*

13 13 15 5 8 8 9 10 10

Dm (Em) Bb (C) F (G) C (D)

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

8 8 9 10 10

Dm (Em) Bb (C) F (G) C (D)

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

6 6 5 8 7 7 8 8 9 10 10

G5 (A5) Bb5 (C5)

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

End Rhy. Fig. 4



B $\flat$ add9  
(Cadd9)

C  
(D)

try - in' to be cool. You look like a fool to me. \_\_\_\_\_ Tell me, \_\_\_\_\_

6 8 5

**Chorus**

Gtrs. 2 & 3: w/ Rhy. Figs. 3 & 3A (1 3/4 times)  
Gtr. 4: w/ Rhy. Fig. 4 (1 3/4 times)  
Gtr. 5 tacet

Dm  
(Em)

B $\flat$   
(C)

F  
(G)

C  
(D)

{ why'd }  
{ Why'd } you have to go and make things so com - pli - cat - ed? I see — the way you're

Gtr. 1

0 0 0 0 3 3 3 3 3 3 3 3 3 3 2 2 2 2 0  
0 0 0 0 0 1 1 1 1 1 0 3 3 3 3 2 2 2 2 0  
0 0 0 0 0 0 0 0 0 0 0 3 3 3 3 0 0 0 0 0  
2 2 2 2 2 2 2 2 2 2 2 0 0 0 0 0 0 0 0 0  
0 0 0 0 0 3 3 3 3 3 3 3 3 3 3 2 2 2 2 0

Dm  
(Em)

B $\flat$   
(C)

F  
(G)

C  
(D)

act - ing like you're some - bod - y else, — get - ting me frus - trat - ed. Life's like this, you,

0 0 0 3 3 3 3 3 3 3 3 2 2 2 2 0  
0 0 0 0 1 1 1 1 0 3 3 3 3 2 2 2 2 0  
0 0 0 0 0 0 0 0 0 0 0 3 3 3 3 0 0 0 0 0  
2 2 2 2 2 2 2 2 2 2 2 0 0 0 0 0 0 0 0 0  
0 0 0 0 3 3 3 3 3 3 3 3 3 3 2 2 2 2 0



from Avril Lavigne - *Let Go*

# Sk8er Boi

Words and Music by Avril Lavigne, Lauren Christy, Scott Spock and Graham Edwards

D5 10fr 13	A5 5fr 13	B5 7fr 13	B♭5 6fr 13	C5 8fr 13	F5 13fr 13
D♭5 9fr 13	D5 10fr 13	D5/A 7fr 11	A5 <sup>VII</sup> 7fr 13	B5 <sup>IX</sup> 9fr 13	B♭5 <sup>VIII</sup> 8fr 13

## Intro

Moderately fast Rock ♩ = 148

D D5 A5

⑥ 22fr Rhy. Fig. 1

Gtrs. 1 & 2 (dist.) *f* \*w/ octaver

(Drums)

Gtr. 4 (dist.) *f* \*\*\*w/ DigiTech Whammy Pedal

TAB

Gtr. 3 (dist.) *mf* \*\*f/bk. \*\*\*w/ DigiTech Whammy Pedal

TAB

\*Set for one octave down.  
\*\*Microphonic f/bk. not caused by string vibration.  
\*\*\*Set to bend one octave down.

B5 B♭5 A5

Gtrs. 1 & 2: w/ Rhy. Fig. 1 D5

End Rhy. Fig. 1

TAB

A5 B5 Bb5 A5

(9) 9 (9) (9) (9) 9 (9) (9) 7 (7)  
-6 -6 -6

(7) 7 (7) (7) 7 (7) (7) 5 (5)  
-6 -6 -6

**Verse**

D5 Rhy. Fig. 2 Gtrs. 3 & 4 tacet A5 B5

Gtr. 1 P.M. -----

Gtr. 4  
1. He was a boi, she was a girl. Can I make it an -

Whammy Pedal off

Gtr. 2 Riff A Gtr. 2  
Whammy Pedal off

Gtr. 3 *divisi* 7

(7) -6 (5) 5 5 7 7 9 9  
-6

Bb5 D5 A5

Gtr. 2  
- y - more ob - vi - ous? He was a punk, she did bal - let.

8 8 5 5 7 7



Gr. 1: Rhy. Fig. 2  
Gr. 2: w/ Riff A

B5

C5

End Rhy. Fig. 2

D5

P.M.

— What more — can — I — say? He want - ed her, —

End Riff A

\* Riff B  
Gr. 4

Gr. 3  
*dist.*

9 9 10 10 5 2 4 5

\*Applies to both gtrs.

A5

B5

Bb5

— she'd nev - er tell. — Se - cret - ly she — want - ed him — as well.

End Riff B

15 15

Gtrs. 3 & 4: w/ Riff B

D5

A5

B5

But all of her friends — stuck up their nose — and they had a prob -

Chorus

C5

F5

Rhy. Fig. 3

Gtrs. 1 & 2

— lem with his — bag - gy clothes. — He was a sk8 -

Gr. 5 (dist.)

Riff C

*f*  
P.S.  
\*\*w/ octaver & wah-wah as filter

17

X X

\*\*Octaver set for one octave down.





Verse

Gtrs. 1, 2 & 6: w/ Rhy. Fig. 2 (2 times)  
Gtrs. 5 & 7 tacet

D5 A5 B5

2. Five years from now \_\_\_\_\_ she sits at home \_\_\_\_\_ feed - ing the ba -

Gtr. 4  
w/ Leslie & wah-wah as filter  
P.M.-----|

Gtr. 3  
w/ Leslie & wah-wah as filter  
P.M.-----|

Bb5 D5 A5

- by, she's all \_\_\_\_\_ a - lone. She turns on T V, \_\_\_\_\_ guess who she sees, \_\_\_\_\_

Gtr. 4

Gtr. 3 *divisi* P.M.-----| P.M.-----| P.M.-----|

B5 C5 D5

\_\_\_\_\_ Sk8 - er Boi rock - in' up M \_\_\_\_\_ T V. She calls up her friends, \_\_\_\_\_

Gtr. 4  
Harm.-----| P.M.-----|

Gtr. 3  
P.M.-----| P.M.-----|

A5 B5 Bb5

they al - read - y know and they've all got tick - ets to see his show.

Gtr. 4

Gtr. 3 *divisi* P.M. -----| P.M. -----| P.M. -----|

11-9-11 7-7-7 7-7-10/7-7-7-7-7

\*Gtr. 3 to left of slash in tab.

D5 A5 B5

She tags a - long and stands in the crowd, looks up at the man that

Gtr. 4

Gtr. 3 P.M. -----| P.M. -----| P.M. -----|

11-10-11 7-7-7 11-9-11 7-7-7-7-7-7

**Chorus**

Gtrs. 1 & 2: w/ Rhy. Fig. 3 (4 times)  
Gtr. 5: w/ Riff C (4 times)

F5  
Rhy. Fig. 4

Gtrs. 1, 2 & 6 P.M. -----| Gtr. 6 P.M. -----|

\*\* o w/ wah-wah

C5 C5

she turned down. He was a sk8 -

9-8-9-10 10-7-8-3 10-10-10 10-10-7-7 8-8-3-3 1

\*\* o = open (toe up):  
+ = closed (toe down)



Gtr. 3 tacet  
C5

Bb5

A5

End Rhy. Fig. 4



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

Gtr. 4

Guitar tablature for Gtr. 4, including a melodic line and a bass line with fret numbers (10, 10, 10, 10).

Gtr. 6: w/ Rhy. Fig. 4 (3 times)  
F5

C5

Bb5

Now he's a su - per - star s - lam - min' on his gui - tar. Does your pret - ty face

Guitar tablature for Gtr. 6, including a melodic line and a bass line with fret numbers (10, 10, 10, 10).

A5

F5

Gtr. 4 tacet  
C5

see what he's worth? He was a sk8 - er boi. She said, "See you lat -

Guitar tablature for Gtr. 4, including a melodic line and a bass line with fret numbers (10, 10).

Bb5

A5

F5

er, boi." He was - n't good e - nough for her. Now he's a su -

Guitar tablature for Gtr. 4, including a melodic line and a bass line with fret numbers (C5, Bb5, A5).

Gtr. 7: w/ Riff D  
Bb5

### Interlude

F5

C5

Gtrs. 1 & 2

Rhythm notation for Gtrs. 1 & 2: A sequence of eighth notes with downstrokes (v-) and chords. The first measure contains a quarter rest followed by eighth notes. The second measure contains eighth notes with downstrokes. The third measure contains eighth notes with downstrokes. The fourth measure contains eighth notes with downstrokes. The fifth measure contains eighth notes with downstrokes. The sixth measure contains eighth notes with downstrokes. The seventh measure contains eighth notes with downstrokes. The eighth measure contains eighth notes with downstrokes. The ninth measure contains eighth notes with downstrokes. The tenth measure contains eighth notes with downstrokes. The eleventh measure contains eighth notes with downstrokes. The twelfth measure contains eighth notes with downstrokes.

Musical staff for Gtr. 1 & 2: A melodic line in treble clef, starting with a quarter rest, followed by eighth notes, and ending with a quarter note.

Gtr. 5

Musical staff for Gtr. 5: Chordal accompaniment in treble clef, showing chords Bb5, F5, and C5. Below the staff are fret numbers 15, 17, and 17.

Gtr. 4

Musical staff for Gtr. 4: Melodic line in treble clef with whammy pedal effects. Notes are marked with '1' and '12' or '(12)', with a '-6' indicating a bend. Includes the instruction: **\*\*w/ DigiTech Whammy Pedal**

Gtr. 3

Musical staff for Gtr. 3: Melodic line in treble clef with whammy pedal effects. Notes are marked with '1' and '10' or '(10)', with a '-6' indicating a bend. Includes the instruction: **\*\*w/ DigiTech Whammy Pedal**

\*fdbk.

\*Microphonic fdbk. not caused by string vibration.

\*\*Set to bend one octave down.

Bb5

Db5

F5

Musical staff for Gtr. 5: Chordal accompaniment in treble clef, showing chords Bb5, Db5, and F5. Below the staff are fret numbers 17, 17, and 17.

Musical staff for Gtr. 4 and Gtr. 3: Melodic lines in treble clef with whammy pedal effects. Notes are marked with '1' and '(12)' or '(10)', with a '-6' indicating a bend.



C5

Bb5

A5

End Rhy. Fig. 5

now. We are more than just good friends. This is how the story ends.

End Riff E1

End Riff E

P.M. -----

10	10	9	10	12	10	9	10	8	10	9	10	7	9/10	9	9/10
----	----	---	----	----	----	---	----	---	----	---	----	---	------	---	------

\*Gtr. 4 to left of slash in tab

End Rhy. Fig. 5A

10	10	10	10	8	8	7	7
10	10	10	10	8	8	7	7
8	8	8	8	6	6	5	5

Gtrs. 1 & 2: w/ Rhy. Figs. 5 & 5A  
Gtrs. 3 & 4: w/ Riffs E & E1

D5

F5

Too bad that you could - n't see, see the man

C5

that boi could be. There is more than meets the

Verse

Gtr. 1: w/ Rhy. Fig. 2 (1st 7 meas.)

D5/A

Rhy. Fig. 6

Gtr. 2 P.M. -----

Bb5

A5

eye. I see the soul that is in - side. 3. He's just a boi

Gtrs. 3 & 4

7
---



A5 VII

B5 IX

Bb5 VIII

End Rhy. Fig. 6

P.M.

— and I'm just a girl. — Can I make it an - y - more ob - vi - ous?

Leslie off

(7)

Gtr. 2: w/ Rhy. Fig. 6  
D5

A5

B5

(Oo.) We are in love. — Have - n't you heard — how we rock —

Gtr. 4

Gtr. 3 *divisi*

w/ clean tone

5 2 4 5

5 2 4 2 (2)

### Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 3 (4 times)

Gtr. 6: w/ Rhy. Fig. 4 (4 times)

F5

Gtr. 3 tacet

C5

Gtr. 1 tacet

N.C.

Gtr. 1

— each oth - er's world? — I'm with the sk8 -

Voc. Fig. 1

(Yeah, yeah, — yeah.)

Gtr. 4

Gtr. 4 **Riff F**

Gtr. 2 *divisi*

(2)

8

10 11 10 8





from Avril Lavigne - *Let Go*

# I'm With You

Words and Music by Avril Lavigne, Lauren Christy, Scott Spock and Graham Edwards

A5: 1 13  
 B5: 13  
 D5: 13 5fr  
 F#5: 1113 4fr  
 D5 open: 3  
 Asus2: 34  
 Bsus4: 134  
 D6sus2: 134 5fr  
 F#m7add4: 31  
 E: 21  
 Dsus2: 13  
 E5: 134 7fr  
 C#m7: 134 4fr  
 D5 open type2: 13

Drop D tuning:  
(low to high) D-A-D-G-B-E

## Intro

Moderately ♩ = 52

A5 B5 D5 End Rhy. Fig. 1

\*Gtrs. 1 (acous.) & 2 (acous.) *mf*

Gtr. 3 (elec.) P.M.

*mf* w/ clean tone 1/2 6 (6)

\*Composite arrangement

A5 B5 D5 A5 B5

P.M.

(6) 6 1/2 (6) 4 6

D5 A5 B5

P.M.

Gtr. 4 (elec.)

*mf* w/ bar w/ bar w/ bar  
w/ clean tone & reverb

12 14 (14) 3

Gtr. 3

(6) 6 9

1. I'm

Verse

Gtr. 4 tacet

F#5

Rhy. Fig. 2

D5 open

Gtrs. 1 & 2

P.M.

Musical notation for Gtrs. 1 & 2, showing rhythmic figures and pitch bends.

stand - in' on the bridge,

I'm wait - in' in the dark.

I

Gtr. 3

Musical notation for Gtr. 3, including a feedback effect (fdbk.) and a pitch bend.

fdbk.

(9)

(9)

Pitch: B

F#5

D5 open

Gtrs. 1 & 2

P.M.

Musical notation for Gtrs. 1 & 2, showing rhythmic figures and pitch bends.

thought that you'd be here \_\_\_\_\_

by now.

There's

Gtr. 3

Musical notation for Gtr. 3, including a feedback effect (fdbk.) and a pitch bend.

(9)

Gtr. 4

Musical notation for Gtr. 4, including a harmonic effect (Harm.) and a pitch bend.

Harm.

12

F#5

Gtr. 4 tacet

D5 open

End Rhy. Fig. 2

P.M.

Musical notation for Gtrs. 1 & 2, showing rhythmic figures and pitch bends.

noth - in' but the rain, \_\_\_\_\_

no foot - steps on the ground. \_\_\_\_\_

I'm

Musical notation for Gtr. 3, including a feedback effect (fdbk.) and a pitch bend.

6

7

1/2

6

(6)

Musical notation for Gtr. 4, including a feedback effect (fdbk.) and a pitch bend.

(12)

Gtrs. 1 & 2 **F#5** **Gtr. 3 tacet** **D5 open** **7**  
P.M.----- (cont. in notation)

lis - ten - ing but there's \_\_\_\_\_ no sound. \_\_\_\_\_

Gtr. 3

(6)

**Pre-Chorus**

**Esus2** **E**  
Is - n't an - y - one try - in' to find \_\_\_\_\_ me? \_\_\_\_\_

Gtrs. 1 & 2 *let ring*-----

Gtr. 4

Gtr. 5 (elec.) **mp** w/ clean tone P.M.----- P.M.---

7 9 9 7 0 0 0 0 0 0 0 0 9 7 6 4 0 0 2 0 2 5 3 2 4 2 2 2 2 2 2 2 2 2 2 2 2 2 2

Dsus2

Won't some - bod - y come take me home? \_\_\_\_\_ It's a

let ring ----- 1 (cont. in slashes)

1

1

P.M. ----- 1

2/2 2/2 2/2 2/2 2/2 2/4 2/2 2/2 0

**Chorus**

Gtr. 4 tacet  
Asus2

Bsus4

D6sus2

Rhy. Fig. 3

Gtrs. 1 & 2

damn cold night, I'm try - in' to fig - ure

Gtr. 3

w/ slight dist.

7 7 (7)

Gtr. 5

let ring ----- 1

2 5 5 5/5 5/5 5/5 5/5 5/5 5/5 5/5 5/5 5/5 5/5 5/5 5/5



Asus2

Bsus4

D6sus2

out this life. Won't you

let ring -----|

2 5 5 5/2 5/2 5/2 5/2 5/2 5/2 5/2 5/2

Gtr. 3 tacet

Asus2

Bsus4

D6sus2

Gtrs. 1 & 2

take me by the hand, take me some - where new? I don't

let ring -----|

2 0 5 5/2 5/2 5/2 5/2 5/2 5/2 5/2 5/2

Gtrs. 1 & 2: w/ Rhy. Fig. 2 (1st 4 meas.)

Gtr. 5 tacet

F#5

F#m7add4

E

Dsus2

End Rhy. Fig. 3

know who — you — are but I, I'm with you. \_\_\_\_\_

let ring -----|

\* 7 5 4 5 (5)

6

\*Neck pickup

let ring -----|

dist. off w/ bar

9 10 (9)

10 (10)

I'm with you. \_\_\_\_\_ Mm. \_\_\_\_\_ 2. I'm

Gtr. 4

w/ bar

5 7 (7) 5 6 7 7 9 7

let ring -----|

Gtr. 3

w/ bar

5 7 9 10 (9) 10 5 7 (5) 7

Verse

Gtr. 1: w/ Rhy. Fig. 2

Gtrs. 3 & 4 tacet

F#5

D5

look - in' for a place, \_\_\_\_\_ I'm search - in' for a face. \_\_\_\_\_ Is

Gtr. 2

P.M. -----| P.M. -----|

11 11 X 9 11 9 7 7 X 9 11 9

X X X X X X X X X X

11 11 X 9 11 9 7 7 X 9 11 9

F#5 D5

an - y - bod - y here \_\_\_\_\_ I know? 'Cause

P.M.-----| P.M.-----|

Detailed description: This system contains the first two measures of music. The vocal line starts with a treble clef and a key signature of three sharps (F#, C#, G#). The notes are A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The guitar 3 part consists of a single note G4 on a whole note. The guitar 2 part consists of a series of chords: F#5 (11-11), D5 (11-11), F#5 (11-11), D5 (11-11), F#5 (11-11), D5 (11-11), D5 (7-7), D5 (7-7), D5 (7-7), D5 (7-7), D5 (7-7), D5 (7-7), D5 (7-7), D5 (7-7).

F#5 D5

noth - in's go - in' right, \_\_\_\_\_ and ev - 'ry - thing's a mess, and

Gtr. 3  
mp  
w/ slight dist.  
w/ bar

Gtr. 2

P.M.-----| P.M.-----|

Detailed description: This system contains the next two measures. The vocal line continues with notes G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3. The guitar 3 part has a tremolo effect on a single note G4. The guitar 2 part has chords: F#5 (11-11), D5 (11-11), F#5 (11-11), D5 (11-11), F#5 (11-11), D5 (11-11), D5 (7-7), D5 (7-7), D5 (7-7), D5 (7-7), D5 (7-7), D5 (7-7), D5 (7-7), D5 (7-7), D5 (7-7), D5 (7-7).

F#5 D5 open

Gtr. 1

P.M.-----| (cont. in notation)

no one likes \_\_\_\_\_ to be \_\_\_\_\_ a - lone. \_\_\_\_\_

Gtr. 3  
w/ bar  
mf

Gtr. 2

P.M.-----| P.M.-----|

Detailed description: This system contains the final two measures. The vocal line continues with notes G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2. The guitar 1 part has a tremolo effect on a single note G4. The guitar 3 part has a tremolo effect on a single note G4. The guitar 2 part has chords: F#5 (11-11), D5 (11-11), F#5 (11-11), D5 (11-11), F#5 (11-11), D5 (11-11), D5 (7-7), D5 (7-7), D5 (7-7), D5 (7-7), D5 (7-7), D5 (7-7), D5 (7-7), D5 (7-7), D5 (7-7), D5 (7-7).

Pre-Chorus

E5

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

Gtr. 3

Gtr. 1

Gtr. 2

\*Gtrs. 4 & 5

let ring

let ring

\*Composite arrangement

won't some - bod - y come take me home? \_\_\_\_\_ It's a

D6sus2

let ring

let ring





**Chorus**

Gtrs. 1 & 2: w/ Rhy. Fig. 3 (1st 7 meas.)  
Gtr. 4 tacet

Asus2 Bsus4 D6sus2 Asus2 Bsus4

damm cold night, I'm try-in' to fig-ure out this

Gtr. 3 **Riff A**

w/ dist. 10 (10)

Gtr. 5

let ring ----- | let ring ----- | let ring ----- | let ring ----- |

6 5 0 7 5 0 7 5 0 7 6 7 6 6 5 5 6 7 5 5 5 5

D6sus2 Gtr. 3 tacet Asus2 Bsus4 D6sus2

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

**End Riff A**

10 (10)

let ring ----- |

7 5 5 5 5 5 5 5 2 2 0 0 0 0 3 0 3 0

F#m7add4 E Dsus2 F#5

Gtrs. 1 & 2

Gtr. 5

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

let ring ----- |

2 2 4 0 1 2 0 3 2 0 4 2 2 2

D5 F#5 D5

I'm with you, \_\_\_\_\_ yeah, \_ yeah, \_\_\_\_\_ oh. \_\_\_\_\_

let ring ----- | let ring ----- | let ring ----- | let ring ----- |

1 2 0 3 2 | 4 2 4 0 0 | 0 3 2 3 2 3

**Bridge**

E5 Bsus4

Gtrs. 1 & 2

Why is ev - 'ry - thing \_\_\_\_\_ so \_\_\_\_\_ con - fus - ing?

Gtr. 3

w/ dist. let ring ----- | let ring ----- |

9 9 0 0 0 7 7 9 9

7 7 6 7 7 9 9

\*Gtrs. 4 & 5 Rhy. Fig. 4 End Rhy. Fig. 4

9 9 9 9

7 7 7 7

\*Gtr. 4: w/ dist.; Gtr. 5: w/ clean tone

Gtr. 4: w/ Rhy. Fig. 4 E5 Bsus4

Gtrs. 1 & 2

May - be I'm just out \_\_\_\_\_ of \_\_\_\_\_ my mind. \_\_\_\_\_ Yeah,

Gtr. 3

0 0 0 7 7 6 9 9

9 9 7 7 7 6 9 9

Gtr. 5

9 7 6 4 7 6 4

9 X X X X X 5 4

7 5 4 2 5 4 2



E5

D6sus2

Gtrs. 1 & 2

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

Gtrs. 3 & 4

Gtr. 5

C#m7

E5

yeah. \_\_\_\_\_      It's a

let ring ----- | let ring ----- |

**Chorus**

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (2 times)  
Gtrs. 3, 4 & 5 tacet

A5 B5 D5 A5 B5

damn cold night. Try - in' to fig - ure out this

D5 A5 B5 D5

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

Gtrs. 1 & 2

P.M. (cont. in slashes)

2 0 2 0 2 4 4 4 4 7 5 7 5 7 7

F#m7add4 E D5 open type2

know who you are but I, I'm with

Gtr. 3

w/ clean tone Gtr. 6 (elec.) divisi mf w/ slight dist. let ring

2 2 4 0 1 2 3 2 0 3 2

Gtr. 4

w/ increased gain P.M. (cont. in slashes)

0 0 0 0 0 0

Gtrs. 1 & 2: w/ Rhy. Fig. 3  
 Gtr. 3: w/ Riff A  
 Rhy. Fig. 5

End Rhy. Fig. 5

A5

B5

D5

Gtr. 4

you. \_\_\_\_\_ I'm \_\_\_\_\_ with

\*Gtrs. 5 & 7

let ring-----| let ring-----| let ring-----|

\*Gtr. 7 (acous.), played *mf*

Gtr. 6

let ring-----|

Gtr. 4: w/ Rhy. Fig. 5 (2 times)

Asus2

Bsus4

D6sus2

Asus2

Bsus4

you. \_\_\_\_\_ Take me by the hand take me

let ring-----| let ring-----| let ring-----| let ring-----|

1.

Gtrs. 5 & 7 tacet  
F#m7add4 E Dsus2

D6sus2

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

Gtr. 4

let ring -----| let ring -----|

P.M. -----|

5 0 7 5 7 4 2 0 0 0 0 0 0

7 7 5 7 5

(7) 11 9 7 7 5

2.

Gtrs. 5 & 7 tacet  
F#m7add4 E Dsus2

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

Gtr. 4

Gtr. 6

let ring -----|

4 2 0 0 0 0 4 2 7 7

11 9 7 7

**Outro**  
Gtrs. 1 & 2: w/ Rhy. Fig. 2 (1st 4 meas.)  
Gtr. 6 tacet  
F#5

D5 F#5 D5 Gtr. 4 tacet A5

Oh, I'm with you. I'm with you.

Gtr. 4

Gtrs. 1 & 2

*mp* dist. off

1/2

2 4 6 6 (6) 2 0



from Avril Lavigne - *Let Go*

# Mobile

Words and Music by Avril Lavigne and Cliff Magness

(G) 21 34    (D) 132    (Am) 231    (Em) 12    (Cadd9) 21 34    (C/E) 32 1    (D/F#) T 132

Gtr. 1: Capo II  
 Gtr. 2: **Tune** down 2 1/2 steps:  
 (low to high) B-E-A-D-F#-B

**Mod. Fife Rock** ♩ = 100  
 Gtr. 1 (acous.)

Chords: Bm (Am) ((E5)), Dadd9 (Cadd9), A (G), E (D)

Gtr. 2 (acous.) Rhy. Fig. 1

\*Symbols in parentheses represent chord names respective to capoed guitar. Capoed fret is "0" in tab.  
 Symbols in double parentheses represent chord names respective to detuned guitar.  
 Symbols above reflect actual sounding chords. Chord symbols reflect basic harmony.

Chords: Bm (Am), Dadd9 (Cadd9), A (G), E (D)

End Rhy. Fig. 1

Bm (Am) (E5)      Dadd9 (Cadd9) ((G))      A (G) ((Dsus2))      E (D) ((Asus2))

Rhy. Fig. 2      End Rhy. Fig. 2

P.M. reverb off      P.M. -----|      P.M. -----|      P.M.

0 0 0 3 3 3 3 3 3 2 2  
 1 1 0 3 3 3 3 3 3 3 3  
 2 2 0 0 0 0 0 0 0 2 2  
 2 2 2 2 2 2 2 2 2 0 0  
 0 0 0 3 3 3 3 3 3 0 0

0 0 0 3 3 0 0 0 0 0 0  
 0 0 0 0 0 3 3 0 0 0 0  
 4 4 0 0 0 2 2 0 0 2 2  
 2 2 2 0 0 0 0 0 0 2 2  
 2 2 X X 0 0 0 0 2 2  
 0 0 3 3 3 3 0 0 0 0

Bm (Am) (E5)      Dadd9 (Cadd9) ((G))      A (G) ((Dsus2))      E (D) ((Asus2))

P.M.      P.M. -----|      P.M. -----|      P.M.

0 0 0 3 3 3 3 3 3 2 2  
 1 1 0 3 3 3 3 3 3 3 3  
 2 2 0 0 0 0 0 0 0 2 2  
 2 2 2 2 2 2 2 2 2 0 0  
 0 0 0 3 3 3 3 3 3 0 0

0 0 0 3 3 0 0 0 0 0 0  
 0 0 0 0 0 3 3 0 0 0 0  
 4 4 0 0 0 2 2 0 0 2 2  
 2 2 2 0 0 0 0 0 0 2 2  
 2 2 X X 0 0 0 0 2 2  
 0 0 3 3 3 3 0 0 0 0

**Verse**

Gtr. 1: w/ Rhy. Fig. 2 (4 times)  
 Gtr. 2 tacet

Bm (Am)      Dadd9 (Cadd9)      A (G)      E (D)

1. Went back home a - gain. — This sucks, — got - ta pack up and leave a - gain.







**Chorus**

(G)

(D)

(Am)

Rhy. Fig. 4

Gtr. 1  
*f*

chang - ing \_\_\_\_\_ when I turn a - round, \_\_\_\_\_ all out

Gtr. 3 (elec.) Rhy. Fig. 4A

*f*  
w/ dist.

10	10	10	10	10	9	9	9	9	7	9	7
9	9	9	9	9	9	9	9	9			
7	7	7	7	7	9	9	9				

Gtr. 4 (elec.) Rhy. Fig. 4B

*f*  
w/ dist.

5	5	5	5	5	5	5	5	5	5	5	5	X	X
5	5	5	5	5	5	5	5	5	5	5	5	X	X
0	0	0	0	0	0	0	0	0	0	0	0	X	X

(Em)

End Rhy. Fig. 4

of my con - trol, \_\_\_\_\_ I'm a mo - bile. Ev - 'ry - thing's

End Rhy. Fig. 4A

7	7	7	7	7	7	7	7	7	7	X	X
4	4	4	4	4	4	4	4	4	4	X	X
4	4	4	4	4	4	4	4	4	4	X	X

End Rhy. Fig. 4B

2	2	2	2	2	2	2	2	2	2	X	X
3	3	3	3	3	3	3	3	3	3	X	X
4	4	4	4	4	4	4	4	4	4	X	X
4	4	4	4	4	4	4	4	4	4	X	X
2	2	2	2	2	2	2	2	2	2	X	X



(G)

(D)

(Am)

Chord diagrams for G, D, and Am chords. G: x02333. D: xx0232. Am: x02020.

chang - ing when I turn a - round, all out

Piano accompaniment for the first system, showing chords and melodic lines.

Fingerings for the first system: 10 9 7, 10 9 7, 10 9 7, 10 9 7, 10 9 7, 10 9 7, 9 9, 9 9, 9 9, 9 9, 7 4.

Piano accompaniment for the second system, showing chords and melodic lines.

Fingerings for the second system: 5 5 2 2 0, 5 5 2 2 0, 5 5 2 2 0, 5 5 2 2 0, 5 5 2 2 0, 5 5 2 2 0, 5 4 2 0, 5 4 2 0, 5 4 2 0, 5 4 2 0, 5 4 2 0, 5 4 2 0, X X X X, X X X X.

(Em)

(cont. in notation)

Chord diagram for Em: 022020.

of my con - trol, I'm a mo - bile.

Piano accompaniment for the third system, showing chords and melodic lines.

Fingerings for the third system: (7/4) 7 4 4, 7 4 4, 7 4 4, 7 4 4, 7 4 4, 7 4 4, 7 4 4, 7 4 4, 7 6 4, 7 6 4, 7 6 4, 7 6 4.

Piano accompaniment for the fourth system, showing chords and melodic lines.

Fingerings for the fourth system: 2 4 4 2, 2 4 4 2, 2 4 4 2, 2 4 4 2, 2 4 4 2, 2 4 4 2, 2 4 4 2, 2 4 4 2, 2 2 4 4, 2 2 4 4, 2 2 4 4, 2 2 4 4.

Gtr. 2: w/ Rhy. Fig. 1

Bm  
(Am)  
(E5)

Dadd9  
(Cadd9)

A  
(G)

E  
(D)

Mm, \_\_\_\_\_  
yeah. \_\_\_\_\_

Gtr. 1

P.M. P.M.-----| P.M.-----| P.M.

1	0	0	3	3	3	3	3	2
2	1	0	0	0	0	0	0	3
2	2	0	2	2	2	0	0	2
0	0	2	3	3	3	3	0	0

Gtr. 3

7  
4  
4

Gtr. 4

4  
4  
2

Bm  
(Am)

Dadd9  
(Cadd9)

Gtrs. 3 & 4 tacet  
A  
(G)

E  
(D)

P.M. P.M.-----| w/ reverse gated reverb

1	0	0	3	3	3	3	2	2
2	1	0	0	0	0	0	3	3
2	2	0	2	2	2	0	0	2
0	0	2	3	3	3	X	0	0
						3		

(7)  
(4)

(4)  
(2)



**Verse**

\*Gtr. 1: w/ Rhy. Fig. 2 (4 times)

Bm (Am)                      Dadd9 (Cadd9)                      A (G)                      E (D)

2. Start back at \_\_\_ this life, \_\_\_ stretch my - self back \_\_\_ in - to \_\_\_ the vibe.

\*Reverb off

Gtr. 2: w/ Rhy. Fig. 1 (1st 2 meas.)

Bm (Am) (E5)                      Dadd9 (Cadd9)                      A (G)                      E (D)

I'm wak - ing up to say \_\_\_ I've tried, \_\_\_ in - stead of wak - ing up to an - oth - er T \_\_\_ V guide.

Gtr. 2: w/ Rhy. Fig. 3 (2 times)

Bm (Am) (E5)                      Dadd9 (Cadd9) ((G))                      A (G) ((Dsus2))                      E (D) ((Asus2))

It's time now to turn a - round, \_\_\_ turn and walk on this cra - zy

Bm (Am) (E5)                      Dadd9 (Cadd9) ((G))                      A (G) ((Dsus2))                      E (D) ((Asus2))

ground, \_\_\_\_\_ oh, \_\_\_\_\_ oh, \_\_\_\_\_ Ev - 'ry - thing's

Gtr. 3

\*\* let ring-----|

10 9 9 12

\*\*Roll on vol. knob

Gtr. 4

\* let ring-----|

10 9 9 12

\*\*Roll on vol. knob

**Chorus**

Gtrs. 1, 3 & 4: w/ Rhy. Figs. 4, 4A & 4B (2 times)

A  
(G)
E  
(D)
Bm  
(Em)

chang - ing \_\_\_\_\_ when I turn a - round, \_\_\_\_\_ all out

F#m  
(Em)
A  
(G)
E  
(D)

of my con - trol, \_\_\_\_\_ I'm a mo - bile. Ev - 'ry - thing's chang - ing \_\_\_\_\_ out

*To Coda* ⊕

Bm  
(Am)
F#m  
(Em)

of what I know, \_\_\_\_\_ ev - 'ry - where I go, \_\_\_\_\_ I'm a mo - bile,

Gtrs. 1, 3 & 4: w/ Rhy. Figs. 4, 4A & 4B (last 2 meas.)

Bm  
(Am)
F#m  
(Em)

I'm a mo - bile.

**Bridge**

(Cadd9)

(D)

Gtr. 1

Hang - ing from the ceil - ing, life's a mo - bile. \_\_\_\_\_

Gtr. 3

10	10	10	10	10	10	9	9	9	10	9
9	9	9	9	9	9	9	9	9	9	9
7	7	7	7	7	7	9	9	9	9	9

Gtr. 4

5	5	5	5	5	5	5	5	5	5	5	5
2	2	2	2	2	2	2	4	4	4	4	4
0	0	0	0	0	0	0	2	2	2	2	2
							0	0	0	0	0



Guitar Solo

(G)

(D)

Gtr. 1

Gtr. 3

\*Two gtrs. arr. for one, next 5 meas.

Gtr. 4

let ring -----|

\*Two gtrs. arr. for one, next 4 meas.

(Am)

(Em)

Ev - 'ry - thing's





**Breakdown**

Gr. 4 tacet (G) Rhy. Fig. 5 Gr. 3 tacet (D) (Am)

Gr. 1

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

(Chang - ing.

Gr. 3

(14) (14)

(Em) Gr. 1: w/ Rhy. Fig. 5 (G) (D) End Rhy. Fig. 5

Ev - 'ry - thing's chang - ing ev - 'ry - where I go, but

Chang - ing, where I go,

**Pre-Chorus**  
Gtrs. 1, 3 & 4: w/ Rhy. Figs. 4, 4A & 4B (2 times)

Bm (Am) F#m (Em) A (G) E (G)

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

what I know.)

Gr. 3

10  
9  
7  
0

\*Vol. swell





Em

Cmaj7/E

D<sup>9</sup>add4/E

Asus2

End Rhy. Fig. 1B



(cont. in notation)

End Rhy. Fig. 1

Musical notation for guitar in treble clef, key of D major. The notation shows four measures of chords: Em, Cmaj7/E, D<sup>9</sup>add4/E, and Asus2. Below the staff are guitar fingerings for each measure.

5	5	5	5	7	7	7	7
4	4	5	5	7	7	6	6
X	X	X	X	X	X	X	X
2	2	3	3	5	5	4	4
0	0	0	0	0	0	0	0

End Rhy. Fig. 1A

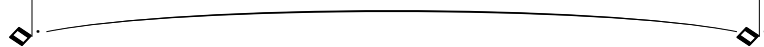
Musical notation for guitar in treble clef, key of D major. The notation shows four measures of chords: Em, Cmaj7/E, D<sup>9</sup>add4/E, and Asus2. Below the staff are guitar fingerings for each measure.

2	2	2	2	4	4	4	4
2	2	3	3	5	5	4	4
0	0	0	0	0	0	0	0

(cont. in slashes)

E5

Gtr. 2



Gtr. 3

Musical notation for guitar in treble clef, key of D major. The notation shows a melodic line for Gtr. 3 with 'let ring' markings. Below the staff are guitar fingerings.

0	2	0	2	X	3	2	0	X	5	4	0	(4/5)	0	2	0
0				X				X							

Gtr. 1

Musical notation for guitar in treble clef, key of D major. The notation shows a sustained chord for Gtr. 1. Below the staff are guitar fingerings.

5	4	X	2	0											
---	---	---	---	---	--	--	--	--	--	--	--	--	--	--	--

Gtrs. 1 & 2 tacet

Em

C

Dadd4

A5

Musical notation for guitar in treble clef, key of D major. The notation shows a melodic line for Gtr. 3 with 'let ring' markings. Below the staff are guitar fingerings.

0	2	0	2	X	3	2	0	X	5	4	0	X	X	0	2	2	0	0
0				X				X										



Verse

Em C Dadd4 A5

1. All \_\_\_\_\_ that I did was

let ring-----| let ring-----| let ring-----|

0 2 2 X X 3 2 0 X X | 5 4 0 X 0 2 2 0 0

Em C Dadd4 Asus2

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

let ring-----| let ring-----| let ring-----|

0 2 2 X X 3 2 0 X X | 5 4 0 X 0 2 2 2 2 0 0

Em C Dadd4 Asus2

went. \_\_\_\_\_ I had a

0 2 X X 3 2 | 5 4 X 0 2 2

E5 Cmaj7 D6add4 Asus2

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

0 2 3 2 | 5 4 0 2



**Interlude**

Em Cmaj7 Dadd4 Asus2 Em Cmaj7 Dadd4 A5

let ring -----|

**Pre-Chorus**

Em Cmaj7 Dadd4 Asus2 Em Cmaj7

Oh, \_\_\_\_\_ yeah, yeah, \_\_\_\_\_ I want - ed to know ya, I

let ring -----|

**Chorus**

Asus2 Em C

Gtr. 1 (cont. in notation)

Gtr. 3

want - ed to show you. A you don't know me, don't ig - nore me,

Gtr. 3 (cont. in slashes)

Gtr. 1

Gtr. 2 (cont. in slashes)

Gtr. 2

let ring -----| let ring -----|



D A5 A7sus2 Em C

you don't want me there, you just shut me out.

let ring -----|

let ring -----|

let ring -----|

D A5 Em C

You don't know me, don't ig - nore me,

let ring -----|

let ring -----|



To Coda 2

To Coda 1

D A5 Asus2 Em C D C

if you had your way you'd just shut me up, \_\_\_\_\_ make \_\_\_\_\_ me go \_\_\_\_\_ a -

let ring-----| let ring-----| let ring-----|

Interlude

Gtrs. 1, 2, & 3: w/ Rhy. Figs. 1, 1A, & 1B

Em Cmaj7/E D<sup>9</sup>add4/E Asus2 Em Cmaj7/E D<sup>9</sup>add4/E Asus2

Gtrs. 1 & 2 tacet

Dadd4

A5

Gtr. 2 E5

Gtr. 1

Gtr. 3





Em C Dadd4 A5

...that I'm so un - want - ed.

Gtr. 3

let ring-----| let ring-----|

0 2 2 X 3 2 0 X 5 4 0 X 0 2 2 0 0

Verse

Em C Dadd4 A5 Em C

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

0 2 0 3 2 0 5 4 0 0 2 2 0 0 0 2 0 3 2 0

Dadd4 A5 Em C Dadd4 Asus2

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

5 4 0 2 2 0 0 0 2 3 2 5 4 0 0 2 2

Em Cmaj7 Dadd4 Asus2 Em Cmaj7

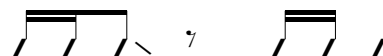
want - ed for noth - ing, don't talk words a - gainst me. \_\_\_\_\_

0 2 0 3 2 0 5 4 0 0 2 2 0 0 0 2 3 2 0 0

*D.S. al Coda 1*

D Asus2 Em Cmaj7 D<sup>V</sup> A5

Gtrs. 1 & 2



(cont. in notation)

I want - ed to know ya, I want - ed to show you. —

(cont. in slashes)

2	0	2	2	2	0	0	0
4	2	0	3	3	2	2	2
5	0	2	0	0	0	0	0

**⊕ Coda 1**

Gtrs. 1, 2 & 3: w/ Rhy. Figs. 1, 1A & 1B

Em Cmaj7/E D<sup>♯</sup>add4/E Asus2

way. \_\_\_\_\_ Make \_\_\_\_\_ me go \_\_\_\_\_ a -

Em Cmaj7/E D<sup>♯</sup>add4/E Asus2

way. \_\_\_\_\_

**Bridge**

Gtrs. 1, 2 & 3: w/ Rhy. Figs. 1, 1A & 1B (1 3/4 times)

Em Cmaj7/E D<sup>♯</sup>add4/E Asus2

I tried to be - long, it did - n't seem wrong, my head

Em Cmaj7/E D<sup>♯</sup>add4/E Asus2 Em Cmaj7/E

aches. \_\_\_\_\_ It's been so long, I'll write

D<sup>♯</sup>add4/E Asus2 Em Cmaj7/E

this song if that's what it takes. \_\_\_\_\_ Yeah, —



D<sup>♯</sup>add4/E

Gtr. 3

yeah, \_\_\_\_\_ yeah, \_\_\_\_\_ yeah, \_\_\_\_\_ yeah, yeah, yeah.  
(Yeah.) \_\_\_\_\_

Gtr. 1

P.M. P.M.

Gtr. 2

P.M. P.M.

⊕ Coda 2

Em C D A5

shut me up, \_\_\_\_\_ make me go a -

let ring -----

Em C D A5 Asus2

way. You don't know me, don't ig - nore me, you don't want me there, you just

*let ring* -----|

Em C D A5

shut me out.

*let ring* -----| *let ring* -----| *let ring* -----|



Em C D A5 Asus2

A, you don't know me, don't ig - nore me, if you had your way you'd just

let ring-----| let ring-----| let ring-----| let ring-----|

Em C D C

shut me up, \_\_\_\_\_ make \_\_\_\_\_ me go \_\_\_\_\_ a -

let ring-----|

**Outro**

Gtrs. 1, 2 & 3: w/ Rhy. Figs. 1, 1A & 1B (1 1/2 times)

Em Cmaj7/E D<sup>♯</sup>add4/E Asus2

way. \_\_\_\_\_ Make \_\_\_\_\_ me go \_\_\_\_\_ a -

Em Cmaj7/E D<sup>♯</sup>add4/E Asus2

way, \_\_\_\_\_ yeah. \_\_\_\_\_

Em Cmaj7/E D<sup>♯</sup>add4/E Asus2

Make me go a - way. \_\_\_\_\_

Gtr. 3 Em Cmaj7/E D<sup>♯</sup>add4/E Asus2

Gtr. 1

Gtr. 2

w/ bar  
- 2 1/2



Gtrs. 1 & 2: w/ Rhy. Fig. 1 (3 times)

A5 (G5) F#m7 (Em7) Dadd9 (Cadd9)

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

A5 (G5) F#m7 (Em7) Dadd9 (Cadd9)

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

A5 (G5) F#m7 (Em7) Dadd9 (Cadd9)

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

**Chorus**

F#m (Em) E6/G# (D6/F#)

(Ah, \_\_\_ I hey, yeah, \_\_\_ yeah. don't \_ know how I'll \_\_\_ feel \_\_\_ to - mor -  
 Oh, yeah, \_\_\_ yeah, \_\_\_ yeah.

Rhy. Fig. 2

Gtrs. 1 & 2

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2  
 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 2 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0  
 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2  
 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0  
 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 X X X X X X X X X X X X X X X X  
 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

Dsus2 (Csus2)

C#m (Bm)

- row, \_\_\_ To - mor - row, to - mor row. \_\_\_ And  
 to - mor - row. \_\_\_

End Rhy. Fig. 2

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2  
 3  
 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4  
 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2



Gtrs. 1 & 2: w/ Rhy. Fig. 2

F#m  
(Em)

E6/G#  
(D6/F#)

Hey, yeah, — yeah. don't know what to say; yeah, — yeah, — yeah, — yeah. to - mor -

Dsus2  
(Csus2)

C#m  
(Bm)

row, — To - mor row.) to - mor row, — is a dif - f'rent day.

1.

Gtrs. 1 & 2: w/ Rhy. Fig. 1

A5  
(G5)

F#m7  
(Em7)

Dadd9  
(Cadd9)

(To - mor - row.) —

Gtr. 3 (acous.)

mp

2.

Bridge

A5  
(G5)

F#m7  
(Em7)

Dadd9  
(Cadd9)

Voc. Fig. 1

End Voc. Fig. 1

Hey, yeah, — yeah, — hey, yeah, — yeah, — and I know I'm not read - y.  
(Hey, yeah, — yeah, — hey, yeah, — yeah.) —

Rhy. Fig. 3

End Rhy. Fig. 3

Rhy. Fig. 3A

End Rhy. Fig. 3A



Gtr. 1: w/ Rhy. Fig. 1 (5 times)

A5 (G5) F#m7 (Em7) Dadd9 (Cadd9)

Yeah, I try to be - lieve \_\_\_ you; not to - day, \_\_\_

A5 (G5) F#m7 (Em7) Dadd9 (Cadd9)

to - day, \_\_\_ to - day, \_\_\_ to - day, \_\_\_ to - day. \_\_\_ To - mor - row it \_\_\_ may change. \_\_\_

Gtr. 3 Riff A End Riff A

3 0 0 0 0 0 X 2 0 0 0 3 0 0 0 0 0 0 0 0

Gtr. 3: w/ Riff A (3 times)

A5 (G5) F#m7 (Em7) Dadd9 (Cadd9)

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

A5 (G5) F#m7 (Em7) Dadd9 (Cadd9)

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

A5 (G5) F#m7 (Em7) Dadd9 (Cadd9) A5 (G5)  
Gtrs. 1 & 2

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

Gtr. 3

3

from Avril Lavigne - *Let Go*

# Anything But Ordinary

Words and Music by Avril Lavigne, Lauren Christy, Scott Spock and Graham Edwards

(D) (Cadd9) (Dsus4) (Dsus2) (G) (Dsus4/F#) (Em7) (Em)  
1 3 2 2 1 3 4 1 3 4 2 1 3 4 1 2 3 4 1 2 3 4 1 2

(Am7) (Cadd9sus2) (Dm) (F6) (Gtype2) (Bm) (A)  
2 1 2 3 4 2 3 1 1 2 2 1 1 3 4 2 1 1 1

Gtrs. 6-10: Capo V

## Intro

Moderate Rock ♩ = 123

Gtr. 1 (elec.) Gm F

*mp* w/ slight dist.

T	11	11	11	11	11	11	11	11	11	11	10	10	10	10	10	10	10
A	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
B	8	8	8	8	8	8	8	8	8	8	8	7	7	7	7	7	7

Gtr. 2 (elec.)

*mp* w/ clean tone

let ring ----- | let ring ----- |

T			3				1										
A	5	0	5				3	0	3								
B																	

C

*mp* w/ clean tone

let ring ----- |

T	10	8	8	8	8	8	8	6	8	8	8	8	8	8	8	8	8
A	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
B	7	5	5	5	5	5	5	3	5	5	5	5	5	5	5	5	5

T			1				1										
A	2	0	2				2	0	2								
B																	

Gm F C

Gtr. 5 (elec.)  
*mp* w/ dist. & heavy reverb

Gtr. 1

Gtr. 2  
*let ring* ----- | *let ring* ----- | *let ring* ----- |

Gtr. 3 (elec.)  
*mp* w/ dist.

Gtr. 4 (elec.)  
*mp* w/ dist.

**Verse**

Gtrs. 1-5 tacet

\* C

(G)

Gsus2/B  
 (Dsus2/F#)

1. Some - times I get so weird I e - ven freak my - self

**Rhy. Fig. 1**

Gtr. 6 (acous.)

*mf*

\*Symbols in parentheses represent chord names respective to capoed gtr.  
 Symbols above reflect actual sounding chords. Capoed fret is "0" in tab.

Am7 (Em7) F (C)

out. I laugh my - self to sleep, it's my

Gtr. 3

*mf*

12

\*Vol. swell

Gtr. 6

0 0 0 0 0 0 0 0 0 0 3 3 3 3 3 3  
 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3  
 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0  
 X X X X X X X X X X 2 2 2 2 2 0  
 2 2 2 2 2 2 2 2 2 2 3 3 3 3 3 3  
 0 0 0 0 0 0 0 0 0 0 3 3 3 3 3 3

Gtr. 3 tacet Gtr. 6: w/ Rhy. Fig. 1 (1st 7 meas.)

G Gsus2 Gsus4 C  
(D) (Dsus2) (Dsus4) (G)

lul - la - by. Some - times I drive so fast

Gtr. 6 Rhy. Fig. 2  
 End Rhy. Fig. 1 Gtr. 7 (acous.)

*mf*

2 2 0 3 3 3 3 3 3 3 3 3 3 3 3 3  
 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3  
 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0  
 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

Gsus2/B (Dsus2/F#) Am7 (Em7)

just to feel the dan - ger. I wan -

Gtr. 7

2 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0  
 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2  
 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0  
 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

F  
(C)

(D)  
Rhy. Fill 1

End Rhy. Fill 1

Gr. 6

na scream, it makes me feel a - live. Is it e - nough

End Rhy. Fig. 2

(cont. in slashes)

\*Vocals doubled throughout Chorus.

**Chorus**

2nd & 3rd times, Gr. 4 tacet  
2nd & 3rd times, Gr. 5: w/ Fill 1 (3 times)

(Cadd9)

(D)

(Dsus4) (D) (Dsus2) (G)

(Dsus4/F#)

\*\*Gtrs. 6 & 7

1., 2. to love? Is it e - nough to breathe?

3. Is it e - nough?

Gr. 2

\*\*Composite arrangement

(Em7)

(Cadd9)

(D)

(Dsus4) (D) (Dsus2)

Some - bod - y rip my heart out and leave

**Fill 1**

Gr. 5







Verse

Gtrs. 2, 7, 8 & 9 tacet  
Gtr. 6: w/ Rhy. Fig. 1 (1 7/8 times)

Gtr. 10 tacet  
Gsus2/B  
(Dsus2/F#)

C  
(G)

2. To walk \_\_\_ with - in \_\_\_ the lines \_\_\_ would make \_\_\_ my life \_\_\_ so \_\_\_ bor -

Gtr. 10

\*Gtr. 11 (elec.)

*mf* w/ clean tone  
let ring ----- | let ring ----- |

\*Baritone gtr. arr. for gtr.

Am7  
(Em7)

F  
(C)

ing! I want \_\_\_ to know \_\_\_ that I \_\_\_ have been \_\_\_ to

Gtr. 10

let ring ----- | let ring ----- |

Gtr. 7: w/ Rhy. Fig. 2  
Gtr. 10 tacet

G  
(D)

Gsus2 Gsus4  
(Dsus2) (Dsus4)

C  
(G)

the ex - trem. \_\_\_ So knock \_\_\_ me off \_\_\_ my feet. \_\_\_

(Knock me. \_\_\_

let ring ----- |

Gsus2/B (Dsus2/F#) Am7 (Em7)

Come on \_\_\_\_\_ now, give it \_\_\_\_\_ to \_\_\_\_\_ me. \_\_\_\_\_

My \_\_\_\_\_ feet. \_\_\_\_\_ An \_\_\_\_\_

*D.S. al Coda 1*

F (C) G (D) N.C.

An - y - thing \_\_\_\_\_ to make \_\_\_\_\_ me feel \_\_\_\_\_ a - live. \_\_\_\_\_ Is it e - nough \_\_\_\_\_

- y - thing \_\_\_\_\_ to make \_\_\_\_\_ a - live.) \_\_\_\_\_

Gtr. 4

	13	13	13	13	13	13	13	13	13	13	13	13	13	13
	X	X	X	X	X	X	X	X	X	X	X	X	X	X
	10	10	10	10	10	10	10	10	10	10	10	10	10	10

\*Vocals doubled throughout Chorus.

**⊕ Coda 1**

Gtr. 9: w/ Riff A (Em7)

Gtrs. 6 & 7

I'd rath - er be

Gtr. 10 Riff B End Riff B

Gtr. 8 *divisi*

Gtr. 2

	3	3	3	3	3	3	3	3	3	3	3	3	3	3
	1	1	1	1	1	1	1	1	1	1	1	1	1	1
	2	2	2	2	2	2	2	2	2	2	2	2	2	2
	0	0	0	0	0	0	0	0	0	0	0	0	0	0

(F6)

Rhy. Fig. 4A

(G type2)

End Rhy. Fig. 4A

an - y - thing but or - din - ar - y, please.

Rhy. Fig. 4B

End Rhy. Fig. 4B

0	0	0	2	2	2	2	5	4	5
0	0	0	3	3	3	3			
1	1	1	1	1	1	1	3		

Rhy. Fig. 4

End Rhy. Fig. 4

0	0	0	0	0	0	0	0	0	0	1	1	1	1	1	1
5	5	5	5	5	5	5	1	1	1	1	1	1	1	1	1
6	6	6	6	6	6	6	1	1	1	1	1	1	1	1	1

**Bridge**

Gtr. 10 tacet  
(Em)

(Bm)

Let down your de - fens - es. Use no com - mon sense.

Gtr. 8

w/ fuzz

5	5	5	4	5	5	5	5	5	5	4	4	4	4	4
(2)														

Gtr. 12 (acous.)

*mf*

1	1	1	1	1	1	1	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	1	1	1	1	1	1	1	1	1
2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
3	3	3	3	3	3	3	0	0	0	0	0	0	0	0	0



Bkgd. Voc.: w/ Voc. Fig. 1

(D)

(Em)

— way. I wan - na taste — it, don't wan - na waste —

The first system of the score includes a vocal line with lyrics, a guitar accompaniment line, and a fretboard diagram. The guitar accompaniment consists of a series of chords and single notes. The fretboard diagram shows the following fret numbers: 0, 2, 2, 2, 2, 4, 4, 4, 4.

(G type2)

(A)

— it a - way. —

Gtr. 3

*pp*

Gtr. 8

Gtr. 12

The second system of the score includes a vocal line with lyrics, three guitar accompaniment lines (Gtr. 3, Gtr. 8, Gtr. 12), and a fretboard diagram. The guitar accompaniment consists of a series of chords and single notes. The fretboard diagram shows the following fret numbers: 5, 5, 5, 5, 7, 7, 7, 7, 9, 9, 9, 9, 11, 11, 11, 11, 12, 12, 12, 12, 14, 14, 14, 14.

Verse

Gtrs. 6, 7, 8 & 12 tacet  
N.C.

Gtr. 3 tacet

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

Gtr. 3

*mp*

/17 /17 /17 /17 /17 /17

Gtr. 4

*mp*

8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 5 5 5 5 5 5 5 5

- ven freak \_\_\_\_\_ my - self \_\_\_\_\_ out. \_\_\_\_\_ I laugh \_\_\_\_\_ my - self \_\_\_\_\_ to sleep, \_\_\_\_\_

Gtr. 4

5 5

*D.S. al Coda 2*

(D)

Gtrs. 6 & 7

it's my \_\_\_\_\_ lul - la - by. \_\_\_\_\_ Is it e - nough \_\_\_\_\_

1 1 1 1 1 1 1 1 3 3 3 3 3 3 3 3 3 3 3

\*Vocals doubled throughout Chorus.











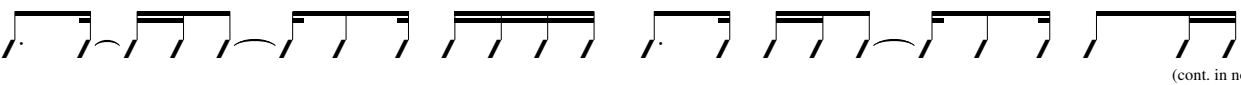
Verse

Bm(add4)

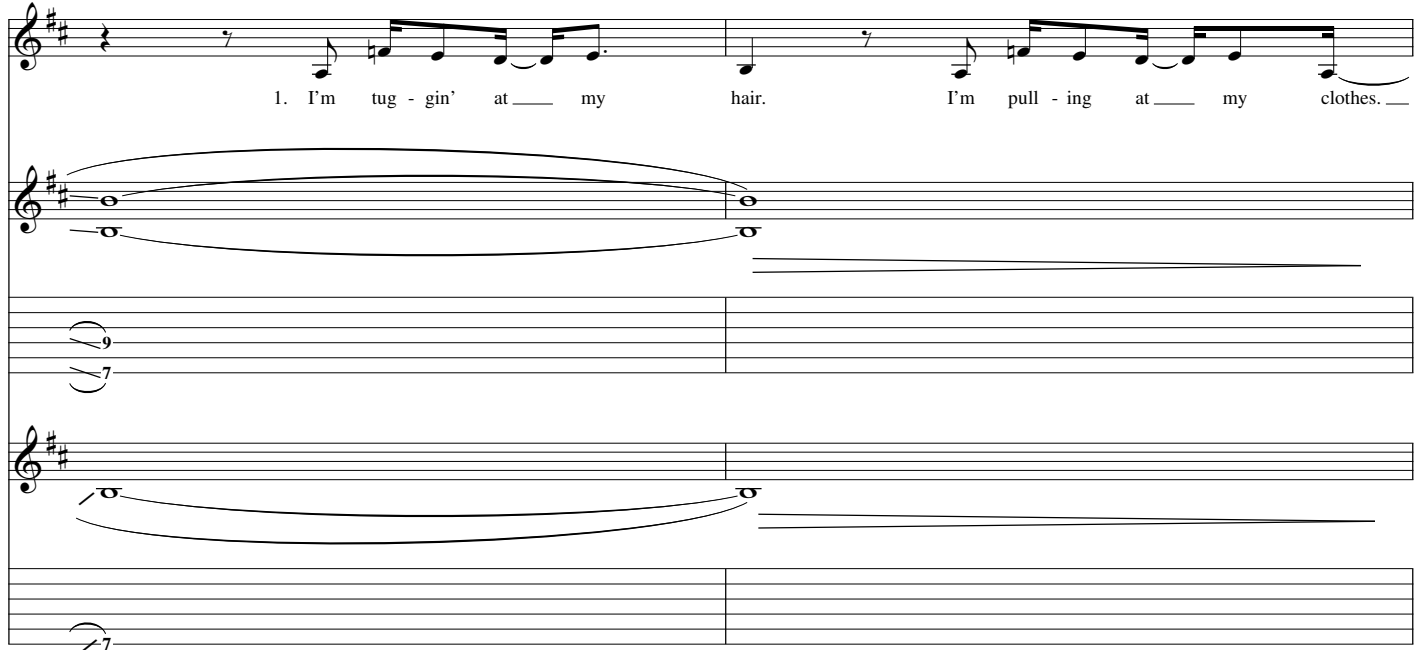
G

Gmaj7

G6

Gtr. 1  (cont. in notation)

1. I'm tug - gin' at \_\_\_ my hair. I'm pull - ing at \_\_\_ my clothes. \_\_\_




Gtrs. 2 & 3 tacet

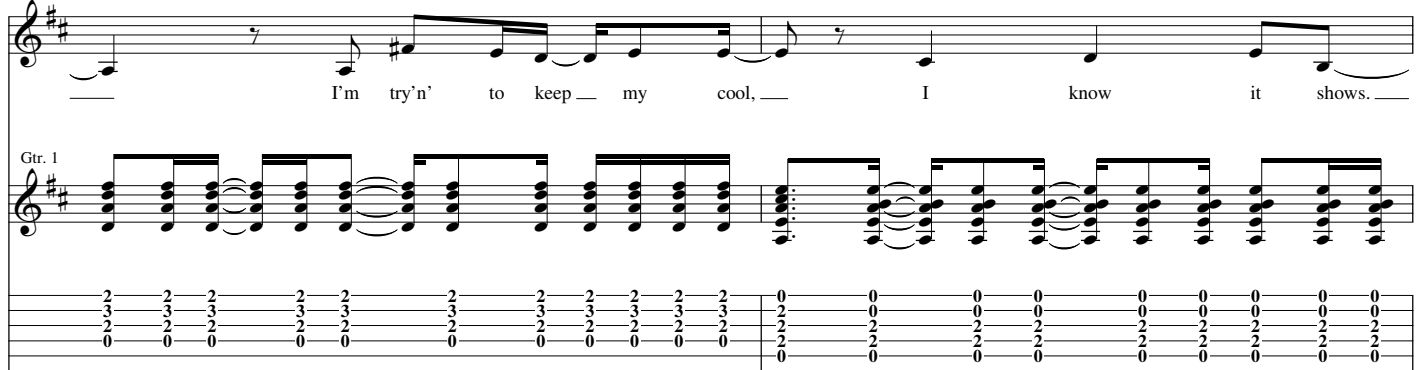
D

A

Asus2

I'm try'n' to keep \_\_\_ my cool, \_\_\_ I know it shows. \_\_\_

Gtr. 1 



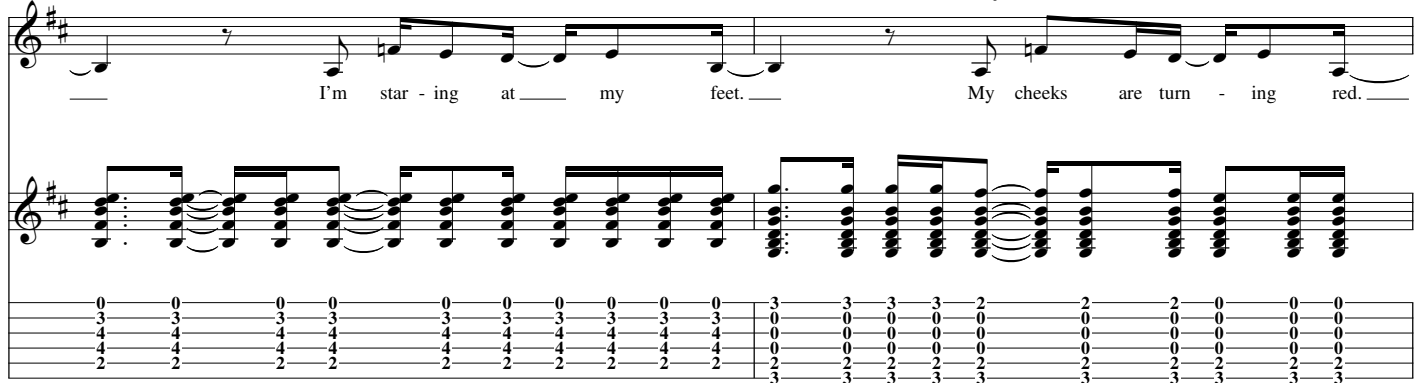
Bm(add4)

G

Gmaj7

G6

I'm star - ing at \_\_\_ my feet. \_\_\_ My cheeks are turn - ing red. \_\_\_



D A Asus2

I'm search - ing for the words in - side my

2 2 2 2 2 2 2 2 2 2 0 0 0 0 0 0 0 0  
 3 3 3 3 3 3 3 3 3 3 2 2 2 2 2 2 2 2  
 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2  
 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

**Pre-Chorus**  
 Em Em(add9) G Gmaj7

head. I'm feel - ing ner - vous, try'n' to be so per - fect,

Rhy. Fig. 2

0 0 0 2 2 2 2 2 2 3 3 3 3 2 2 2 2  
 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0  
 2 2 2 2 2 2 2 2 2 0 0 0 0 0 0 0 0  
 0 0 0 0 0 0 0 0 0 3 3 3 3 3 3 3 3

Em Em(add9) Em Asus2

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

End Rhy. Fig. 2  
 (cont. in slashes)

0 2 2 2 2 2 0 0 0 0 0 0 0 0  
 0 0 0 0 0 0 0 0 0 0 0 0 0 0  
 2 2 2 2 2 2 2 2 2 2 2 2 2 2  
 0 0 0 0 0 0 0 0 0 0 0 0 0 0

**Chorus**  
 D Dsus2 A Asus2

Rhy. Fig. 3

Gtr. 1 *f*

\*Gtrs. 2 & 3 Rhy. Fig. 3A *f*

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

7 7 7 7 7 7 7 7  
 5 5 5 5 5 5 5 5

\*Composite arrangement

Bm Bm(add4) Gmaj7 G6 End Rhy. Fig. 3

a - way, be with you ev - 'ry night. Am I squeez - ing you too tight? —

End Rhy. Fig. 3A

Gtr. 1: w/ Rhy. Fig. 3  
Gtrs. 2 & 3: w/ Rhy. Fig. 3A

D Dsus2 A Asus2

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

Bm Bm(add9) Gmaj7 G6

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

Em(add9) Csus2/G End Rhy. Fill 1

Rhy. Fill 1

Gtr. 1

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

Gtr. 4 (elec.) Riff A End Riff A

*mf*  
w/ clean tone & Leslie

Gtrs. 2 & 3 Rhy. Fill 1A End Rhy. Fill 1A

**Interlude**

Gtrs. 2 & 4 tacet

D

A

Asus2

Gtr. 1

Musical notation for Gtr. 1 and Gtr. 3. Gtr. 1 has a rhythmic pattern of eighth notes. Gtr. 3 has a melodic line with slurs. Below the staves are guitar fretboard diagrams for both parts.

let ring -----

let ring -----

Bm7

Gadd9

Musical notation for Bm7 and Gadd9. Bm7 has a rhythmic pattern. Gadd9 has a melodic line with slurs. Below the staves are guitar fretboard diagrams.

let ring -----

**Verse**

Bm(add4)

Gmaj7

G6

Rhy. Fig. 4

Gtr. 1

Musical notation for Gtr. 1 in the Verse section. It features a rhythmic pattern of eighth notes.

2. It don't do me an - y good, \_\_\_\_\_

it's just a waste \_ of time. \_

Gtr. 3

Rhy. Fig. 4B

Musical notation for Gtr. 3 in the Verse section. It features a rhythmic pattern of eighth notes. Below the staff is a guitar fretboard diagram.

w/ clean tone & chorus

Gtr. 2

Rhy. Fig. 4A

Musical notation for Gtr. 2 in the Verse section. It features a melodic line with slurs. Below the staff is a guitar fretboard diagram.



D

Dsus2

A

Asus2

End Rhy. Fig. 4



What use is it \_\_\_\_\_ to you \_\_\_\_\_ what's on my

End Rhy. Fig. 4B

3  
2  
0  
0

End Rhy. Fig. 4A

(7)  
5  
2

9  
7  
7

Gtrs. 1, 2 & 3: w/ Rhy. Figs. 4, 4A & 4B

Bm(add4)

Gmaj7

G6

mind? If it ain't com - in' out \_\_\_\_\_ we're not go - ing an - y - where, \_\_\_\_\_

\*w/ echo repeat

D

Dsus2

A

Asus2

so why can't I \_\_\_\_\_ just tell \_\_\_\_\_ you that I \_\_\_\_\_ care? \_\_\_\_\_

**Pre-Chorus**

Gtr. 1: Rhy. Fig. 2

E5

G5

Gtr. 2

\_\_\_\_\_ 'Cause I'm feel - ing ner - vous, try'n' to be so per - fect,

Gtr. 3

let ring

0 3

0 3

E5 A5

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

let ring ----- fdbk. -----

(3) (3)

Pitch: A

**Chorus**

Gtrs. 1 & 3: w/ Rhy. Figs. 3 & 3A (2 times)

D Dsus2 A Asus2

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

Gtr. 2

let ring -----

0

Bm Bm(add4) Gmaj7 G6

a - way, be with you ev - 'ry night. Am I squeez - ing you too tight?

let ring -----

0 2 0 0 0 3

D Dsus2 A Asus2

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

let ring -----

2 3 0 0





Bm                      Bm(add4)                      Gmaj7                      G6

on one knee. Mar - ry me \_\_\_ to - day. \_\_\_                      Guess I'm wish - ing my life a - way \_\_\_

let ring -----|

0                      2                      3                      0                      0

Gtrs. 1 & 2: w/ Rhy. Fills 1 & 1A  
 Gtr. 4: w/ Riff A  
 Em(add9)

Csus2/G

(Ah.) with these things I'll nev - er say. \_\_\_

Gtr. 3

let ring -----|

0                      2                      0                      0

0                      0                      2                      2

0                      0                      2                      2

0                      0                      2                      2

**Bridge**

Bm(add4)

Asus2

Rhy. Fig. 5

Gtr. 1

(What is \_\_\_\_\_ wrong \_\_\_\_\_ with my \_\_\_\_\_ tongue? \_\_\_\_\_  
 with my \_\_\_\_\_ wrong \_\_\_\_\_ with my \_\_\_\_\_ tongue? \_\_\_\_\_

Gtr. 3

9 9 9                      9 9                      9 9 9 9 9 9 9 9                      9 11 11 11                      11 11                      11 11 11 11                      11 11 11 11

X X X                      X X                      X X X X X X X X                      X X X X                      X X                      X X X X X X X X

7 7 7                      7 7                      7 7 7 7 7 7 7 7                      7 9 9 9                      9 9                      9 9 9 9                      9 9 9 9

Gtr. 2

let ring -----|

0                      2                      0                      2                      2                      0                      0

2                      2                      2                      2                      2                      0                      2











**Chorus**

Gtrs. 1 & 2: w/ Rhy. Figs. 3 & 3A (2 times)

D Dsus2 A Asus2

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

Gtr. 3

let ring

0 0 0 0 0 0

12 12 12 11 12 11  
X X X X X X  
10 10 10 9 10 9

Bm Bm(add4) Gmaj7 G6

a - way, be with you ev - 'ry night. Am I squeez - ing you too tight?

Gtr. 3

let ring

0 0 0 0

12 11 12 11 9 7  
X X X X X X  
10 9 10 9 7 5

D Dsus2 A Asus2

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

Gtr. 3

let ring

0 0 0 0 0 0

12 12 12 11 12 11  
X X X X X X  
10 10 10 9 10 9

Bm Bm(add4) Gmaj7 G6

on one knee. Mar - ry me to - day. Yes I'm wish - ing my life a - way

Gtr. 3

9  
X  
7

Em(add9)

Csus2/G

Gtr. 1

Em(add9) Csus2/G

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

Gtr. 3

Gtr. 2

D  
*mf*

these things I'll nev - er say. —





from Avril Lavigne - *Let Go*

# My World

Words and Music by Avril Lavigne and Cliff Magness

D xx0032 132	Dsus2 xx0032 13	Dsus4 xx0032 134	Bm xx0233 3111	A xx0232 3211	G/B xx0232 3121	Asus4 xx0232 124
A <sup>open</sup> x02232 123	G5 x02232 2 34	Bm7 xx0233 13121	Gmaj9(no3rd) xx0233 1341	G <sup>6</sup> (no3rd) xx0232 1311	D type2 xx0232 341	Dsus2 type2 xx0232 311

Tune down 1/2 step:  
(low to high) E>A>D>G>B>E>

## Intro

Moderate Rock ♩ = 106 (♩ =  $\frac{3}{4}$  ♩)

D Dsus2 Dsus4 D

\*Gtrs. 1 & 2 (acous.)

Gtr. 3 (elec.) Riff A End Riff A

*mf* \*\*w/ clean tone & delay  
P.M. -----

T	2	X	X	X	2	2	2	2
A								
B								

\*Composite arrangement; Gtr. 1 doubled.

\*\*Set delay for quarter-note regeneration w/ 1 repeat.

D Dsus2 Dsus4 D (cont. in notation)

1. Please

w/ dist.

2	0	3	2
3	3	3	3
2	2	2	2
0	0	0	0

## Verse

Gtr. 3: w/ Riff A (3 times)

\*\*\*D Dsus2 Dsus4 D

tell me what is tak - ing place 'cause I can't seem to find a trace guess  
2. Nev - er wore cov - er - up, al - ways beat the boys up, grew

Gtrs. 1 & 2

2	2	2	0	0	0	3	3	3	2	2	2
3	3	3	3	3	3	3	3	3	3	3	3
2	2	2	2	2	2	2	2	2	2	2	2
0	0	0	0	0	0	0	0	0	0	0	0

\*\*\*Chord symbols reflect overall harmony.

Bm7                      Bm11                      Bm13                      Bm7

it must have got e - rased some - how. Prob -  
 up in a five - thou - sand pop - u - la - tion town. Made -

Rhy. Fig. 1

2 2 2 0 0 0 3 3 3 2 2 2  
 3 3 3 3 3 3 3 3 3 1 1 1  
 2 2 2 2 2 2 2 2 2 2 2 2  
 0 0 0 0 0 0 0 0 0 0 0 0  
 2 2 2 2 2 2 2 2 2 2 2 2

Gmaj7                      G6                      G5

- 'ly 'cause I al - ways for - get ev - 'ry time some - one tells me their name.  
 my mon - ey by cut - ting grass, got fired by a fried chick - en ass, all -

2 2 2 0 0 0 3 3 3 3 3 3  
 3 3 3 3 3 3 3 3 3 3 3 3  
 0 0 0 0 0 0 0 0 0 0 0 0  
 0 0 0 0 0 0 0 0 0 0 0 0

D                      Dsus2                      Dsus4                      D5 N.C.

It's al - ways got - ta be the same.  
 in a small town, Nap - a - nee. (In my world.)

Gtr. 3

P.M. -----|

2 2 2 2 2

Gtrs. 1 & 2                      End Rhy. Fig. 1

2 2 2 0 0 0 3 3 3 3 3 3  
 3 3 3 3 3 3 3 3 3 3 3 3  
 2 2 2 2 2 2 2 2 2 2 2 2  
 0 0 0 0 0 0 0 0 0 0 0 0



2. Dsus4 D Pre-Chorus A G/B

You know, I al - ways stay \_\_\_\_\_ up \_\_\_\_\_  
all \_\_\_\_\_ a - lone \_\_\_\_\_ in the lands \_\_\_\_\_

Gtr. 1 **Rhy. Fill 1** **End Rhy. Fill 1**

(cont. in slashes)

Gtr. 3 **Rhy. Fill 1A** **End Rhy. Fill 1A**

delay off

Gtr. 2

Bm A G/B

with - out sleep - ing and think \_\_\_\_\_ to \_\_\_\_\_ my - self, \_\_\_\_\_  
of for - ev - er, lay un - der the Milk - y Way. \_\_\_\_\_

Gtr. 1

Gtr. 4 (elec.)

*mf* w/ slight dist. *let ring* ----- |

Gtr. 3

dist. off ----- | w/ dist.

Gtr. 2

Bm A G/B

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

let ring -

dist. off P.M. w/ dist.

Bm Asus4

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

let ring -

dist. off P.M. w/ dist.



2nd time, Gtr. 3: w/ Rhy. Fill 2

### Chorus

A open

G5

Rhy. Fig. 2

and "place?" \_\_\_\_\_ } Can't help it if \_\_\_\_\_ I space \_\_\_\_\_ in a daze, my  
 this night. \_\_\_\_\_ }

Rhy. Fig. 2A

let ring -----|

(5) 5 5 || 3 3 X 3 X 3 X 3 X

6 6 || 0 0 X 0 0 X 0 0 X

3 3 || 3 3

2 2 || 0 0

2 2 || 0 0

3 3 3 || 3 3 3

2 2 2 || 0 0 0

0 0 0 || X X X

3 3 3 || 3 3 3

(cont. in slashes)

D

G5

Gtrs. 1 & 2

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

Gtr. 4

2 2 X 2 X 2 X 2 X || 3 3 3 X 3 3 3 X 3 X

3 3 X 3 X 3 X 3 X || 0 0 X 0 0 X 0 0 X

2 2 X 2 X 2 X 2 X || 0 0 X 0 0 X 0 0 X

0 0 X 0 0 X 0 0 X || 0 0 X 0 0 X 0 0 X

Gtr. 3

3 3 || 3 3

2 2 || 0 0

0 0 || 0 0

Rhy. Fill 2

Gtr. 3

3 3 2 X X X X

2 2 2 X X X X

2 2 2 X X X X

0 0 0 X X X X

2nd time, Gtr. 3: w/ Rhy. Fill 3

D

G5

In this head — my thoughts — are deep, — some -

Bm7

Asus4

End Rhy. Fig. 2

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

**Rhy. Fill 3**  
Gtr. 3



**Interlude**

G5

A open

To Coda

Gtr. 4 tacet

D

Dsus2

Dsus4

D

off a - gain — in my world. — 3. I

string noise

Gtr. 3

**Verse**

Gtr. 3 tacet

D

Dsus2

Dsus4

D

Gtrs. 1 & 2

nev - er spend — less than — an hour — wash - ing my — hair in — the show - er, it al -

Gtr. 4

Gtrs. 1 & 2: w/ Rhy. Fig. 1  
Gtr. 3: w/ Riff A (2 1/2 times)

Bm7

Bm11

Bm13

Bm7

- ways takes five hours — to make — it straight. — So, I'll braid —

Gmaj7                      G6                      G5

\_\_\_ it in \_\_\_ a zil - lion braids, \_\_\_ so it \_\_\_ may take all frig - gin' day. \_\_\_ There's noth -

*D.S. al Coda*

D                      Dsus2                      Gtrs. 1, 2 & 3: w/ Rhy. Fills 1 & 1A  
Dsus4                      D

- in' else bet - ter to do \_\_\_ an - y way. \_\_\_ When you're

**Interlude**

Gmaj9(no3rd)                      G6(no3rd)                      Gmaj9(no3rd)                      G6(no3rd)

**Coda**

Ah. \_\_\_\_\_



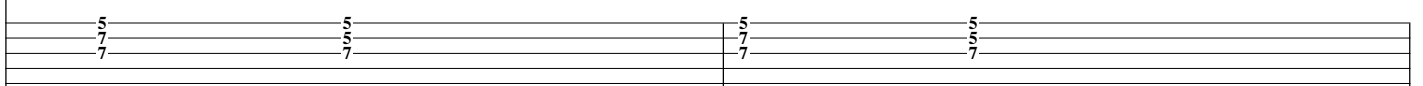
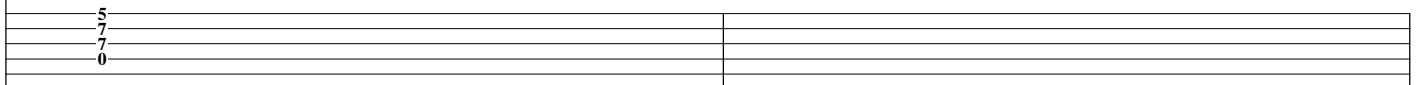
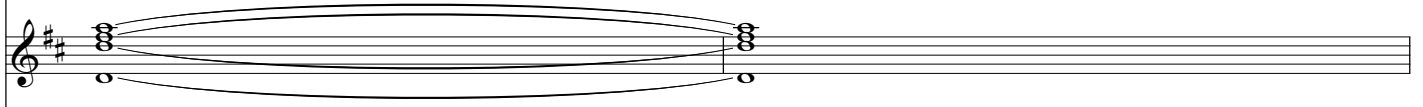
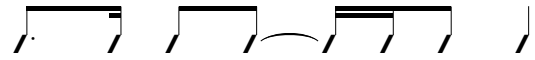


D type2

Dsus2 type2

D type2

Dsus2 type2

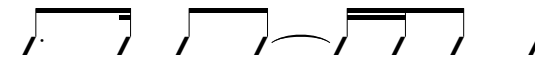


Gmaj9(no3rd)

G<sup>9</sup>(no3rd)

Gmaj9(no3rd)

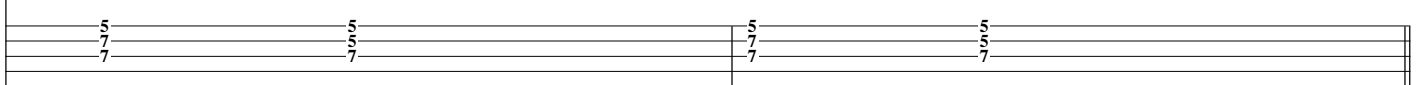
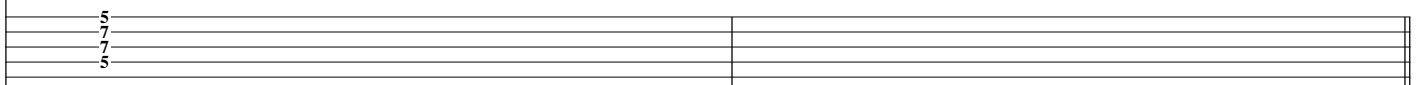
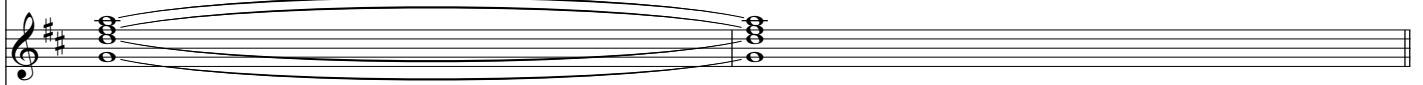
G<sup>9</sup>(no3rd)



(cont. in notation)



A.



**Bridge**

Gtr. 4 tacet

D/B

D/C#

D

D/E

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

Gtrs. 1 & 2

3 3 3 3 3 3 3 3 3 3 3 3  
 2 2 2 2 2 2 2 2 2 2 2 2  
 X X X X X X X X X X X X  
 2 2 4 4 0 0 0 2 2 2

Gtr. 3

let ring -----  
 5 5 7 7 7 5 5 7

D/F#

G5

A open

Gtrs. 1 & 2

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

Gtr. 4

(cont. in slashes)  
 3 3 3 3 3 3 3 3 3 3 3 3  
 2 2 2 2 2 2 2 2 2 2 2 2  
 4 4 4 0 0 0 5 5 5 5 5 5  
 7 7 7 7 7 7 X X X X  
 X X X X  
 X X X X

Gtr. 3

let ring -----  
 5 5 5 5 5 5 5 5

**Chorus**

Gtrs. 1, 2 & 4: w/ Rhy. Figs. 2 & 2A

G5

D

help it if I space in a daze, my eyes tune out the other way, I

Gtr. 3

3 3 3 3 3 3  
 0 0 0 0 0 0  
 0 0 0 2 2 0



G5 D

may switch off \_\_\_ and go \_\_\_ in a \_\_\_ day - dream. \_\_\_\_\_

3 3 X 3 3 3 | 3 X 3 X 3 3 3 X  
 0 0 X 0 0 0 | 0 X 2 X 2 2 2 X  
 0 0 X 0 0 0 | 0 X 0 X 0 0 0 X

G5 Bm7

In this head \_\_\_ my thoughts \_\_\_ are deep, \_\_\_ some - times I can't e - ven speak. \_\_\_ Would

7 7 7 7 7 | 7 7 7 7 7  
 8 8 8 8 8 | 8 8 8 8 8  
 9 9 9 9 9 | 9 9 9 9 9

1. Asus4 G5 A

Gtrs. 1 & 2

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

Gtrs. 3 & 4

0 0 0 0 3 3 | 2 2 2 2 2 2  
 3 3 3 3 0 0 | 0 0 0 0 0 0  
 2 2 2 2 2 2 | 2 2 2 2 2 2  
 0 0 0 0 0 0 | 0 0 0 0 0 0

2. Asus4 G5 A open

Gtrs. 1 & 2

some - one be and not pre - tend? I'm off a - gain \_\_\_ in my world. \_\_\_

Gtrs. 3 & 4

0 0 0 0 3 3 | 2 2 2 2 2 2  
 3 3 3 3 0 0 | 0 0 0 0 0 0  
 2 2 2 2 2 2 | 2 2 2 2 2 2  
 0 0 0 0 0 0 | 0 0 0 0 0 0

from Avril Lavigne - *Let Go*  
**Nobody's Fool**

Words and Music by Avril Lavigne and Peter Zizzo

E 4fr 43121  
 B 7fr 134211  
 C#m 4fr 13421  
 A 5fr 134211  
 Aadd2 5fr 1342  
 E5 7fr 134  
 Badd4 7fr 1342  
 C#m7 4fr 134  
 E type2 231  
 B5 134  
 C#5 4fr 134  
 A5 5fr 134

**Intro**  
 Moderate Rock ♩ = 88  
 E

Gtr. 2 (dist.) **mf**  
 Gtr. 1 (dist.) **mf** Riff A  
 w/ chorus & slapback panning delay  
 let ring throughout

B string noise

TAB: 0 0 0 0 0 0 | 0 0 0 0 0 0

2 2 | 1 1 1

C#m A (cont. in notation)  
 End Riff A

TAB: 0 0 0 0 0 0 | 0 0 0 0 0 0

2 4 4 0

Gtr. 1: w/ Riff A

E B

Male: (Step up, step up, Step up, step up.)

Gtr. 2 Rhy. Fig. 1

string noise

TAB: 4 4 4 4 4 4 4 4 | 4 4 7 7 7 7 7 7

5 5 5 5 5 5 5 5 | 5 5 7 7 7 7 7 7

4 4 4 4 4 4 4 4 | 4 4 7 7 7 7 7 7

6 6 6 6 6 6 6 6 | 6 6 7 7 7 7 7 7

7 7 7 7 7 7 7 7 | 7 7 7 7 7 7 7 7

0 0 0 0 0 0 0 0 | 7 7 7 7 7 7 7 7

C#m A

Step up, step up, Step up.) 1. Fall

End Rhy. Fig. 1

(cont. in slashes)

Verse E B

Rhy. Fig. 2

Gtr. 2 *mp* *p* string noise

Gtr. 3 (dist.) Rhy. Fig. 2A *mf* P.M.

back. Take a look at me and you'll see I'm for real. I'll feel what on - ly I can feel and if that don't ap -

C#m A

*mp* string noise

End Rhy. Fig. 2

peal to you let me know, and I'll go, 'cause I flow bet - ter when my col - ors show. And that's the way it

End Rhy. Fig. 2A

P.M.

Gtrs. 2 & 3: w/ Rhy. Figs. 2 & 2A

E B

has to be, hon - est - ly, 'cause cre - a - tiv - i - ty could nev - er bloom in my room. I'd throw it all a - way be -





**Chorus**

2nd time, Bkgd. Voc.: w/ Voc. Fill 1

E5

Rhy. Fig. 4

Badd4

Gtr. 3

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

Gtr. 4

**Riff B** End Riff B

0 0 0 0 0 0 0 0 0 0 0 0

Gtr. 2

**Riff C**

14 14 14 14 14 14 14 14 13 13 13 13 13 13 13 13  
 X X X X X X X X X X X X X X X X  
 12 12 12 12 12 12 12 12 11 11 11 11 11 11 11 11

C#m7 Aadd2 End Rhy. Fig. 4

down with that. \_\_\_\_\_ (I'm not no - bod - y's fool. \_\_\_\_\_ I'm not no - bod - y's fool. \_\_\_\_\_

0 0 0 0 0 0 0 0 0 0 0 0

**End Riff C**

11 11 11 11 11 11 11 11 7 7 7 7 7 7 7 7  
 X X X X X X X X X X X X X X X X  
 9 9 9 9 9 9 9 9 5 5 5 5 5 5 5 5

Voc. Fill 1

Gtr. 2: w/ Riff C (1 1/2 times)  
 Gtr. 3: w/ Rhy. Fig. 4 (1 1/2 times)  
 Gtr. 4: w/ Riff B (3 times)

E5 Badd4

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

3rd time, Bkgd. Voc.: w/ Voc. Fill 2

C#m7 Aadd2

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

2nd time, To Coda 1

3rd time, To Coda 2

E5 Badd4

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

C#m7 Rhy. Fill 2

Aadd2

End Rhy. Fill 2

Gtr. 3

try. try.) go a-head and try.

2. You don't

Gtr. 4 Fill 1A

End Fill 1A

0 0 0 0 0 0 0 0 0 0 0 0

Gtr. 2 Fill 1

End Fill 1

13 13 13 13 13 13 13 13 14  
 X X X X X X X X X  
 11 11 11 11 11 11 11 11 12

Voc. Fill 2

(Yeah, yeah, yeah. I'm not no-bod-y's fool.)



**Verse**

Gtrs. 2 & 3: w/ Rhy. Figs. 2 & 2A (2 times)  
Gtr. 4 tacet

E B

know. You think you know — me like you - self, but I fear that you're on - ly tell - ing me what I wan - na

C#m A

hear. But do you give a damn? Un - der - stand — that I can't — not be what I am. I'm not the milk and

Gtr. 1

\* w/ amp tremolo  
let ring -----

0 0

\*Set for eighth note regeneration.

E type2

B5

Gtr. 4

**p**

**mf**

**p**

**mf**

Cheer - i - os in — your spoon. — It's not a sim - ple here we go, not — so soon. — I might -'ve fall - en for that

Gtr. 1

let ring -----

(0) 0 0 12 12 11 11 9 9 12 12 11

\*\*Vol. swells

C#5

A5

**mp**

**mf**

**mp**

**mf**

when I was four - teen and a lit - tle more green, but it's a - maz - ing what a cou - ple of years — could mean.

let ring -----

0 0 0 4 0 5 4 0



**Pre-Chorus**

Bkgd. Voc.: w/ Voc. Figs. 1 & 1A  
 Gtr. 1 tacet  
 Gtr. 2: w/ Rhy. Fig. 1  
 Gtr. 3: w/ Rhy. Fig. 2A (1st 3 meas.)  
 Gtr. 4: w/ Rhy. Fig. 3

E Badd4

Oh, \_\_\_\_\_

*D.S. al Coda*

C#m Gtrs. 2 & 3: w/ Rhy. Fills 1 & 1A  
Add2

yeah, you. \_\_\_\_\_  
 (Yeah, e, ah, e, ah.) \_\_\_\_\_

**Coda 1**

Gtrs. 2 & 4: w/ Fills 1 & 1A  
 Gtr. 3: w/ Rhy. Fill 2

C#m7 Aadd2

try, try.) \_\_\_\_\_ go a - head and try. \_\_\_\_\_

**Bridge**

E5 Badd4  
 Rhy. Fig. 5  
 Gtrs. 2 & 3

Ah, (Ah.) oh. \_\_\_\_\_

**Riff D**

Gtr. 4

w/ fast phaser

17 17 17 14 16 17 17 17 17 14 14 14 17 17

C#m7

Aadd2

**End Rhy. Fig. 5**  
 (Gtr. 2 cont. in notation)

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

**End Riff D**

17 17 17 14 16 17 17 17 17 14 14 14 17 17

\*w/ echo, set for quarter note regeneration w/ 2 repeats.

Gr. 3: w/ Rhy. Fig. 5  
E5

Gr. 4 tacet  
Badd4

things are try'n' — to set - tle down. Just try to fig - ure out

Gr. 4

Gr. 2  
divisi

let ring ----- 4

17  
9  
9  
7

9 11  
9

D.S. al Coda 2

C#m7

Aadd2

Gr. 3

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

11 13  
9 11

14

### Coda 2

Gtrs. 2 & 4: w/ Fills 1 & 1A  
Gr. 3: w/ Rhy. Fill 2

C#m7

Aadd2

try, try.)

(Try.)

try. try.)

### Outro

Bkgd. Voc.: w/ Voc. Fig. 1  
Gr. 2: w/ Riff C (2 times)  
Gr. 3: w/ Rhy. Fig. 4 (2 times)  
Gr. 4: w/ Riff D (2 times)

E5

Badd4

(Go a - head and try. Yeah, yeah. Go a - head and try. Yeah,



C#m7 Aadd2

yeah. \_\_\_ Oh. \_\_\_  
Go a - head and try.) (La, la, la, \_\_\_ la, la, la.) \_\_\_

Bkgd. Voc.: w/ Voc. Fig. 1  
E5 Badd4

Would you be laugh - ing out \_\_\_ loud if I played to \_\_\_ my own \_\_\_ crowd?

C#m7 Add2

(Try, e, i, \_\_\_ Yeah. e, i, \_\_\_ e, i, \_\_\_ yi, \_\_\_ e, i, \_\_\_

*Begin fade*  
E5

\_\_\_ yi, \_\_\_ e, i, \_\_\_ yi, \_\_\_ e, i, \_\_\_ yi.)

Gtrs. 2, 3 & 4

9  
9  
7  
0

*Fade out*

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

(9)  
9  
7  
0

from Avril Lavigne - *Let Go*  
**Too Much to Ask**  
 Words and Music by Avril Lavigne and Cliff Magness

G 5fr  
 D6add4/F# 4fr  
 Em(add9) 4  
 Cmaj7 32  
 D6add4 4fr  
 Em 5fr  
 D6add4/F# type2 7fr  
 Bmb6 9fr  
 Cmaj7sus2 10fr  
 D6sus4 12fr  
 Em7 23  
 G/D 3  
 C#m7b5 31  
 Cmaj7sus2 type2 1  
 F6sus2add#11 23

Drop D tuning:  
 (low to high) D-A-D-G-B-E

**Intro**

Moderately ♩ = 50

Gtr. 1 (elec.) C#m7b5

*mf*  
 w/ dist.  
 let ring -----|

T	5	5	5	8	8	(8)
A	/5	5	5	9	9	(9)
B			(5)			

\*Gtr. 2 (acous.) Rhy. Fig. 1

*mf*

T	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
A	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
B	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
B	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4

\*Doubled throughout

C#m7b5 Cmaj7 D6add4

1. It's the

*mf*  
 w/ dist.  
 let ring -----|

T	5	5	5	8	10
A	5	5	5	9	10
B			(5)		

End Rhy. Fig. 1

(cont. in slashes)

T	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
A	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
B	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
B	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4

Verse

G Rhy. Fig. 2 D6add4/F# Gtr. 1 tacet Em9

Gtr. 2

first time I've ever felt this lonely,

Gtr. 1 *8va*

Harm. 7

G D6add4/F# Em9 End Rhy. Fig. 2

wish someone would cure this pain. It's

Gtr. 3 (elec.)

*mf*  
w/ dist.  
Harm. -----

7 7 12

Cmaj7 D6add4 Em D6add4

funny when you think it's gonna work out, till you chose

Gtr. 1 *loco*

w/ pick & finger -----

5 7 8 7  
5 7 9 7

Gtr. 3

Harm. - 4

12 (12)









Chorus

G Bm<sup>b</sup>6 Cmaj7sus2

Rhy. Fig. 4A

Gr. 2

Strumming patterns for G, Bm<sup>b</sup>6, and Cmaj7sus2 chords.

Vocal line: Ev - 'ry time I try to make you smile you're

\*Gtrs. 1 & 3

Rhy. Fig. 4

Guitar line for Gtrs. 1 & 3 with lyrics: let ring

Fingerings for Gtrs. 1 & 3: 5 0 0 9 0 0 10 0 0 10

\*Composite arrangement

Gr. 4 (elec.)

Rhy. Fig. 4B

Electric guitar line for Gr. 4 with dynamics: mf w/ dist.

Fingerings for Gr. 4: 5 9 10 10 10 10 10 10 10

G Bm<sup>b</sup>6 Cmaj7sus2 D6sus4

Strumming patterns for G, Bm<sup>b</sup>6, Cmaj7sus2, and D6sus4 chords.

Vocal line: al - ways feel - in' sor - ry for your - self.

Guitar line for Gtrs. 1 & 3 with lyrics: let ring

Fingerings for Gtrs. 1 & 3: 5 0 0 9 0 0 10 0 0 10 12 12 12

Fingerings for Gr. 4: 5 9 10 10 10 12 12 12

G

D6add4/F#

Em7

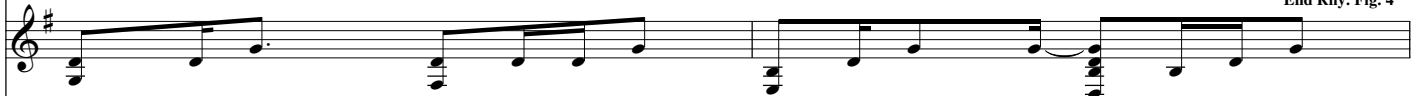
G/D

End Rhy. Fig. 4A

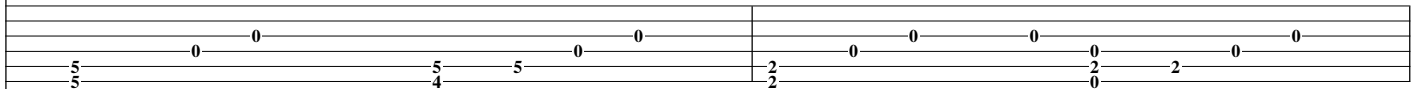


Ev - 'ry time I try to make you laugh

End Rhy. Fig. 4



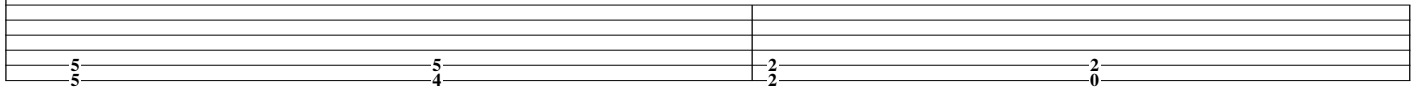
let ring



End Rhy. Fig. 4B



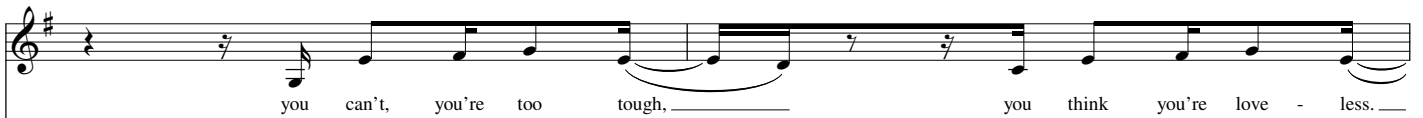
let ring



Gr. 2: w/ Rhy. Fig. 1

C#m7b5

Cmaj7

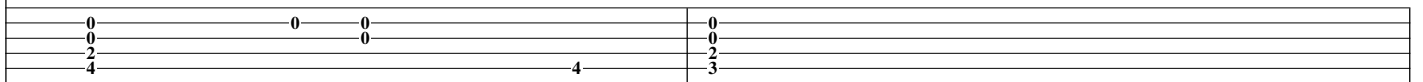


you can't, you're too tough, you think you're loveless

Gtrs. 1 & 3



let ring

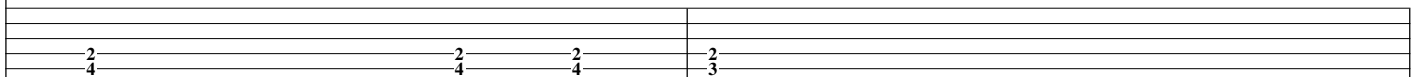


Gr. 4

Rhy. Fig. 5



let ring





Verse

Gtr. 1 tacet  
Gtr. 2: w/ Rhy. Fig. 2  
Gtr. 3: w/ Riff A

G D6add4 Em9

3. Thought you'd come a - round when I ig - nored you. Sort of

G D6add4 Em9

thought you'd have the de - cen - cy to change. But

Gtr. 2: w/ Rhy. Fig. 3

Cmaj7 D6add4 Em D6add4

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

Gtr. 1

Fretboard diagrams for Gtr. 1:   
 Measure 1: 0 2 3 / 2 4 5 / 3 5 7   
 Measure 2: 4 5 7 / 2 4 5 / 5 7 9

Gtr. 3

let ring-----| let ring-----| let ring-----|

Fretboard diagrams for Gtr. 3:   
 Measure 1: 3 2 0 / 5 4 0   
 Measure 2: 0 0 0 / 5 7 9

Cmaj7 D6add4 Em D6add4

I'm not a - bout to look at your face a - gain. Can't

Fretboard diagrams for Gtr. 1:   
 Measure 1: 0 2 3 / 2 4 5 / 3 5 7   
 Measure 2: 4 5 7 / 7 9 11 / 7 9 11

let ring-----| let ring-----| let ring-----| let ring-----|

Fretboard diagrams for Gtr. 3:   
 Measure 1: 3 2 0 / 5 4 0   
 Measure 2: 0 0 0 / 5 7 9



**Chorus**

Gtrs. 1, 2, 3 & 4: w/ Rhy. Figs. 4, 4A & 4B

G Bm<sup>b</sup>6 Cmaj7sus2

you see that you lie to your - self? You

G Bm<sup>b</sup>6 Cmaj7sus2 D6sus4

can't see the world through a mir - ror.

G D6add4/F# Em7 G/D

It won't be too late when the smoke clears, 'cause

Gtr. 2 C#m7b5 Cmaj7 D6add4

I, I am still here. But,

Gtrs. 1 & 3

let ring

0	0	0	0	0	0
2			2	0	0
4			4	3	5

Gtr. 4

2	2	2	4
4	4	3	5

Gtrs. 1, 2, 3 & 4: w/ Rhy. Figs. 4, 4A & 4B

G Bm<sup>b</sup>6 Cmaj7sus2

ev - 'ry time I try to make you smile you'd

G Bm<sup>b</sup>6 Cmaj7sus2 D6sus4

al - ways go on feel - in' sor - ry for your - self. Ev -

G D6add4/F# Em7 G/D *To Coda*

- 'ry time I try to make you laugh

Gtr. 4: w/ Rhy. Fig. 5  
C#m7b5 Cmaj7

Gtr. 2

you stand like a stone, you stand a - lone in your zone.

Gtrs. 1 & 3

let ring -----|

C#m7b5 Cmaj7 D6add4

Is that too much that I'm ask - ing for?

let ring -----|

Bridge

Cmaj7sus2  
Rhy. Fig. 6

Em7

End Rhy. Fig. 6

Gtr. 2

Yeah, \_\_\_\_\_ yeah, \_\_\_\_\_ yeah, \_\_\_\_\_ yeah, \_\_\_\_\_

Gtr. 5 (elec.)  
*mf* w/ clean tone  
Harm. -----

12 7 12

Gtr. 3  
let ring -----

0 0 0 0 0 0 2  
3 0 0 0 0 0 2

Gtr. 1  
Harm. -----

0 0 0 12  
3 0 0 0 0 0 2

Gtr. 2: w/ Rhy. Fig. 6 (2 times)  
Cmaj7sus2

Gtr. 1 tacet  
Em7

Can't \_\_\_\_\_ find where I am, ly - ing here a - lone in fear. \_\_\_\_\_

Harm. -----

(12) 12 7 12

let ring -----

3 0 0 0 0 2 2  
3 0 0 0 0 2 2

Harm. - - - - -

7

Gtr. 5 tacet  
Cmaj7sus2

Em7

A - fraid \_\_\_ of \_\_\_ the dark, no one to claim \_\_\_ a - lone a - gain. \_\_\_

Gtr. 3  
let ring -----|

D.S. al Coda

F6sus2add#11

Gtr. 2

Ah, \_\_\_ yeah, \_\_\_ yeah, \_\_\_ yeah. \_\_\_ Can't \_\_\_

Gtr. 3

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0  
3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3  
3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

Gtr. 4  
P.M. -----|

⊕ Coda

Gtr. 2: w/ Rhy. Fig. 1  
Gtr. 4: w/ Rhy. Fig. 5

C#m7b5

Cmaj7

you can't, you're too tough, \_\_\_ you think you're love - less. \_\_\_

Gtr. 1  
let ring -----| let ring -----|

0 0 0 0 0 0 0 0  
0 0 0 0 0 0 0 0  
2 2 2 2 2 2 2 2  
4 4 4 4 4 4 4 4

0 0  
0 0  
2 2  
3 3


















from Avril Lavigne - *Let Go*

# Naked

Words and Music by Avril Lavigne, Curt Frasca and Sabelle Breer

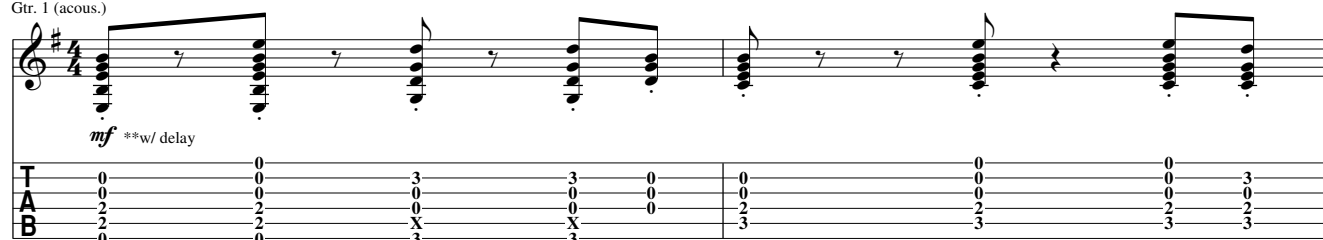
Am  231  
 Asus2  23  
 D  132  
 G  32 4  
 Cmaj7  32  
 Bm  13421  
 Em7  12 4  
 C  32 1  
 Em  23  
 Dsus4  134  
 G type2  32

Gtrs. 3, 4 & 6: Drop D Tuning:  
 (low to high) D-A-D-G-B-E

## Intro

Moderately ♩ = 79

\*Em G5 Cmaj7 Cadd9  
 Rhy. Fig. 1 End Rhy. Fig. 1  
 Gtr. 1 (acous.)  
*mf* \*\*w/ delay



T 0 0 3 3 0 0 0 0  
 A 0 0 0 0 0 0 0 0  
 B 2 2 X X 2 2 3 3  
 0 0 3 3 0 0 3 3

\*\*Set for eighth-note regeneration w/ multiple repeats.

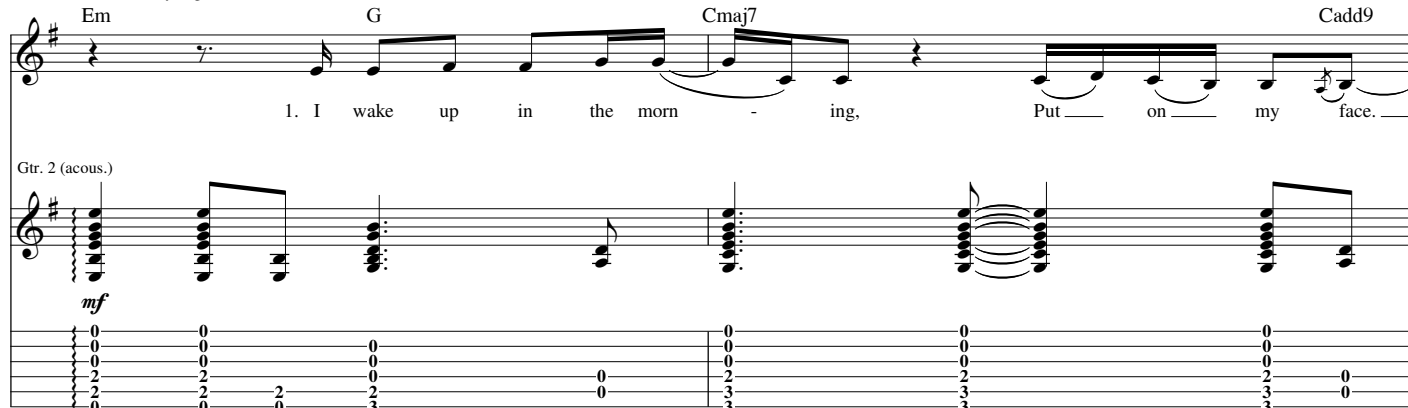
\*Chord symbols reflect overall harmony.

## Verse

Gtr. 1: w/ Rhy. Fig. 1 (3 times)

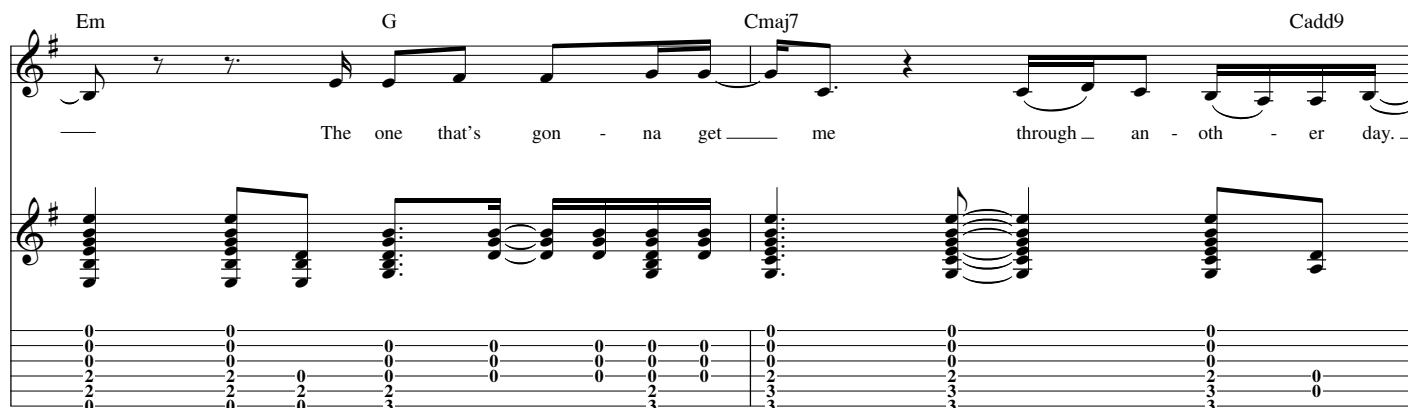
Em G Cmaj7 Cadd9  
 1. I wake up in the morn - ing, Put on my face.

Gtr. 2 (acous.)  
*mf*



T 0 0 0 0 0 0 0 0  
 A 0 0 0 0 0 0 0 0  
 B 2 2 2 2 0 3 3 3  
 0 0 0 3 0 3 3 3

Em G Cmaj7 Cadd9  
 The one that's gon - na get me through an - oth - er day.



T 0 0 0 0 0 0 0 0  
 A 0 0 0 0 0 0 0 0  
 B 2 2 0 0 0 0 2 2  
 0 0 0 3 3 3 3 3

Em G Cmaj7 Cadd9

Does - n't real - y mat - ter how I

0 0 0 0 0 0 0 0 0 0 0 0 0  
 0 0 0 0 0 0 0 0 0 0 0 0 0  
 2 2 2 2 2 2 0 2 2 2 2 2 2  
 2 2 2 2 2 2 0 3 3 3 3 3 2  
 0 0 0 3 3 0 3 3 3 3 3 3 0

Am Asus2 Am

feel in - side. This life is like a game some - times.

Gtr. 1

Gtr. 2

0 0 0 0 0 0 0 0 0 0 0 0 0  
 1 1 1 1 1 1 1 1 1 1 1 1 0  
 2 2 2 2 2 2 2 2 2 2 2 2 0  
 0 0 0 0 0 0 0 0 0 0 0 0 2

Verse

Gtr. 1: w/ Rhy. Fig. 1 (3 times)

Em G Cmaj7 Cadd9

2. Then you come a - round me, the walls just dis - ap - peared.

Gtr. 2

0 0 0 0 0 0 0 0 0 0 0 0 0  
 0 0 0 0 0 0 0 0 0 0 0 0 0  
 2 2 2 2 0 2 2 2 2 2 2 2 2  
 0 0 3 3 3 0 3 3 3 3 3 3 3

Em G Cmaj7 Cadd9

Noth - ing to sur - round me, and keep me from my

0 0 0 0 0 0 0 0 0 0 0 0 0  
 0 0 0 0 0 0 0 0 0 0 0 0 0  
 2 2 2 2 2 2 2 2 2 2 2 2 0  
 0 0 0 0 0 3 3 3 3 3 3 3 0





**Chorus**

Gtr. 1 tacet  
G  
Rhy. Fig. 3

Cmaj7

Bm

Am

Gtr. 2

er felt like this be fore, I'm na -

Gtr. 5 (elec.)  
Riff B  
mp w/ dist.

7	7	7	7	12	12	12	12	11	11	11	12	12/14	14	14
X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
5	5	5	5	10	10	10	10	9	9	9	10	10/12	12	12

Gtr. 3  
Riff A

8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5

Gtr. 4  
Rhy. Fig. 4

5	5	5	5	2	2	0	4	4	4	0	2	2	2
5	5	5	5	3	3	0	2	2	2	0	0	0	0

Em7

C

End Rhy. Fig. 3

- ked a round you. Does it show? You see

9	9	9	9	9	9	9	7	5	7	5
X	X	X	X	X	X	X	X	X	X	X
7	7	7	7	7	7	7	5	3	5	3

End Riff A

8	8	8	8	7	7	8	8	8	8	8	8	8	8
0	0	0	0	0	0	0	0	0	0	0	0	0	0
5	5	5	5	4	4	5	5	5	5	5	5	5	5

2	2	2	2	2	0	2	2	0	2	2	2	2	2	0
2	2	2	2	2	0	2	2	0	3	3	3	3	3	0
2	2	2	2	2	0	2	2	0	2	2	2	2	2	0

Gtr. 2: w/ Rhy. Fig. 3  
 Gtr. 3: w/ Riff A (1 1/2 times)  
 G

Cmaj7 Bm Am7

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

Gtr. 5

8	8	8	8	8	8	8	8	8	11	11	11	12	14	12	11
0	0	0	0	0	0	0	0	0	X	X	X	X	X	X	X
5	5	5	5	5	5	5	5	5	9	9	9	10	12	10	9

Gtr. 4

					2	2	2	0	3	3	2	2	2	2
5	5	5	5	5	3	3	3	0	4	4	0	2	2	2
5	5	5	5	5	5	5	5	0	2	2	0	0	0	0

Em7

C

- ked a - round you, and it feels so right.

End Riff B

9	9	9	9	9	9	9	9	5	5	5	7	7	5
X	X	X	X	X	X	X	X	X	X	X	X	X	X
7	7	7	7	7	7	7	7	3	3	3	5	5	3

End Rhy. Fig. 4

2	2	2	2	2	0	2	2	2	0	2	2	2	2	2	2	X
2	2	2	2	2	0	0	2	2	0	3	3	3	3	3	3	X
2	2	2	2	2	0	0	2	2	0	5	5	5	5	5	5	X

Em Rhy. Fig. 5 G Cmaj7 End Rhy. Fig. 5

Gtr. 2

Gtr. 6 (elec.)

*f* w/ dist. let ring-----

Gtr. 5

Gtr. 4

**Verse**

Gtr. 1: w/ Rhy. Fig. 1 (3 times)  
 Gtr. 2: w/ Fig. 5 (3 times)  
 Gtr. 4 tacet

Em G Cmaj7 Cadd9

3. I'm try - in' to re - mem - ber why I was a - fraid

Gtr. 5

\*L R L R L R

\*Using a guitar with Les Paul style electronics, set lead volume to 0 and rhythm volume to 10. Strike the strings while the pickup selector switch is in the lead position, then flip the switch in the rhythm indicated to simulate the re-attack. L = Lead position; R = Rhythm position.

Em G Cmaj7

to be my - self and let the cov - ers fall a - way.

P.M. P.M. P.M. let ring

Em G Cmaj7 Cadd9

Guess I nev - er had some - one like you (To

Gtr. 6 let ring

Gtr. 5

Gtr. 1: w/ Rhy. Fig. 2  
Gtr. 6 tacet

Am D Dsus4

help me to help me fit in my skin. I've nev -  
fit in my skin.)

Gtr. 5 Gtrs. 4 & 5

Gtr. 3





Em D Cmaj7 End Rhy. Fig. 6

Oh, oh, yeah, \_\_\_\_\_ does it show? \_\_\_\_\_

9	9	9	9	11	12	14	16	12	16	12	16	12	12
X	X	X	X	X	X	X	X	X	X	X	X	X	X
7	7	7	7	9	10	12	14	10	14	10	14	10	10

	0	0	0				0	0	3		3	3	3
2	2	2	2	4		0	2	2	2		2	2	2
2	2	2	2	0		0	3	3	3	3	3	3	3

Gtr. 2: w/ Rhy. Fig. 6

Em D Cmaj7

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

9	9		11	12	11	14	16		14
X	X		X	X	X	X	X		X
7	7		9	10	9	12	14		12

	0	0	0				0	3	3	3		3	X
2	2	2	2	4		0	2	2	2	2		2	X
2	2	2	2	0		0	3	3	3	3	3	3	X

Em D C

yeah, yeah, yeah, yeah, yeah, yeah,

Gtr. 5

P.M. P.M. P.M.

Gtr. 3

Gtr. 4

**Chorus**

Gtr. 2: w/ Rhy. Fig. 3 (3 times)  
 Gtr. 3: w/ Riff A (3 times)  
 Gtr. 4: w/ Rhy. Fig. 4 (1 1/2 times)

G Cmaj7 Bm Am7

oh, oh, Yeah, I'm na -

Gtr. 5

Em7 C

Yeah. Does it show? -

- ked a - round you,



G Cmaj7 Gr. 5 tacet Bm Am7

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

14 16  
X X  
12 14

Em7 C

can't hide, you're gon - na, you're gon - na see right through. (You see

G Cmaj7 Bm Am7

right through me and I can't hide, You're gon - na see right through. I'm na -

Gr. 5

7 7 7 7 12 12 12 12 14 11 11 11 12 11 11  
X X X X X X X X X X X X X X X  
5 5 5 5 10 10 10 10 12 9 9 9 10 9 9

Em7 C

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

9 9 9 9 9 9 9 9 7 5 7 7 7 5 5 5 5  
X X X X X X X X X X X X X X X X  
7 7 7 7 7 7 7 7 5 3 5 5 5 3 3 3 3

**Outro**

Gtr. 5 tacet

Gtr. 1

G C Bm Am

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

Gtr. 3

Gtr. 4

Gtr. 2

Gtr. 7 (elec.)

*mf*  
w/ clean tone & pick & finger  
let ring throughout

Gtrs. 3 & 4 tacet

Gtr. 1

Em7 Cmaj7 G type2

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

Gtr. 2

*let ring*

Gtr. 7