

Piano - Vocal - Guitar

Alanis

jagged little pill

Morissette



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Morissette

- 
4. All I Really Want
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 34. You Learn
 11. You Oughta Know

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ALL I REALLY WANT

Lyrics by ALANIS MORISSETTE
Music by ALANIS MORISSETTE
and GLEN BALLARD.

Moderately

Bb5



Ab5



Eb5



Bb5



stress you out?
wear you out?
Why are you

My swea-ter's on back-wards and in - side out, and you say,
You must won - der why I'm re - lent-less and all strung out. I'm con -
so pet - ri - fied of si - lence?

"How sumed by the chill Here, can you

ap - pro - pri - ate." of sol - i - tar - y. han - dle this?

I I'm like Es - Did you think a - bout your

don't want to dis-sect ev - 'ry-thing to-day. I don't_ mean to pick you a- part, you see, but I
tel - la, I like to ___ reel it in and then spit it out. I'm frus -
bills, your ex, your dead - lines, or when_ you think you're gon - na die? Or did you

can't _____ help _____ it.
trat - ed by your a - pa - thy. And
long for the next dis - trac - tion. And

There I go ___ jump - ing ___ be - fore_ the gun - shot has_ gone off. ___
I am fright - ened by ___ the cor - rupt - ed ___ ways of_ this land. ___ If
all I need_ now is ___ in - tel - lect - u - al in - ter - course, _ a

Slap me with a splint - ered rul - er. And
on - ly I could meet the Mak - er. And
soul to dig the hole much deep - er. And

Ab 4fr Eb 3fr

Bb5

it would knock me to the floor if I was - n't there al - read - y. If
 I am fas - cin - a - ted by the spir - it - u - al man. I'm
 I have no con - cept of time oth - er than it is fly - ing. If

Ab 4fr Eb 3fr

on - ly I could hunt the hunt - er. And all I
 hum - bled by his hum - ble na - ture. What I
 on - ly I could kill the kill - er. All I

Bb5

real - ly want is some pa - tience, a
 would - n't give to find a soul - mate.
 real - ly want is some peace, man, a

Ab5 4fr Eb5

way to calm the an - gry voice. And all I
 Some - one else to catch this drift. And what I
 place to find a com - mon ground. And all I

Bb5

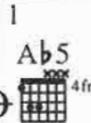


real - ly want
would - n't give
real - ly want

is de - liv - er - ance,
to meet a kin - dred,
is a wave - length,

ah
ah
ah

To Coda



hah. _____
hah. _____
hah. _____

Do I

2





E - nough a - bout me, let's talk a - bout



you for a min-ute. E - nough a - bout you, let's talk a - bout



life for a while, — the con - flicts, the craz - i - ness and the sound.



— of pre - tens - es fall - ing all — a - round,

all a - round.

D.S. al Coda

CODA

Ab5 4fr

Eb5

All I

Bb5

real - ly want is some com - fort, a

Ab5 4fr

Eb5

way to get my hands un - tied. And all I

Bb5



real - ly want is some jus - tice, ah

Ab5



Eb5



hah.

Bb5



Ab5



Eb5



Repeat and Fade

FORGIVEN

Lyrics by ALANIS MORISSETTE
 Music by ALANIS MORISSETTE
 and GLEN BALLARD

Moderate Rock

A6/9

F#sus

A6/9

mp

F#sus

A6/9

F#sus

You know how us Cath - 'lic girls can be,
 I sang Al - le - lu - ia in the choir,

A6/9

F#sus

oh, hi - yiy, hi - yiy - yiy.
 Al - le - lu - ia, le - lu - ia, le - lu - ia.

A6/9

F#sus

We make up for so much time a
 I con - fessed my dark - est deeds to an

E

lit - tle too late. _____
en - vi - ous man. _____

I
My

The first system of music features a vocal line in the treble clef and piano accompaniment in the grand staff (treble and bass clefs). The key signature has three sharps (F#, C#, G#). The vocal line begins with a quarter note G4, followed by quarter notes A4, B4, and C5, then a half note B4-A4. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a melody in the right hand.

E+

E6

E7

nev - er for - got it, con - fus - ing as it was. No
broth - ers, they nev - er went blind for what they did, but

The second system continues the musical piece. The vocal line has a quarter rest, followed by quarter notes G4, A4, B4, and C5, then a half note B4-A4. The piano accompaniment continues with similar rhythmic patterns, including some chords in the right hand.

F#

F#m7(b5)/E

fun with ___ no guilt feel - ings. The
I may ___ as well have. ___ In the

The third system features a vocal line starting with a quarter note G4, followed by quarter notes A4, B4, and C5, then a half note B4-A4. The piano accompaniment includes a change in the bass line and some chordal textures in the right hand.

E

E+

E6

E7

sin - ners, the sav - iors, the lov - er - less priests, - I'll
name of the Fa - ther, the Skep - tic, and the Son, I

The fourth system concludes the page. The vocal line has a quarter rest, followed by quarter notes G4, A4, B4, and C5, then a half note B4-A4. The piano accompaniment maintains the established rhythmic and harmonic patterns.

FOR PIANO

F#

F#m7(b5)/E

see you next Sun day.
had one more stu - pid ques - tion. }

D

C#

We all had our rea - sons to be there.

mp

D

C#

We all had a thing or two to learn.

D

C#

We all need - ed some - thing to cling to,

Bsus

To Coda

1 C#

so we did.

Detailed description: This system contains the first two staves of music. The vocal line (top staff) begins with a whole note chord of B suspended (Bsus) and then moves to a half note chord of C# (labeled '1 C#'). The lyrics 'so we did.' are written below the vocal line. The piano accompaniment (bottom two staves) features a steady eighth-note bass line and chords in the right hand.

2 C#

D

What I learned I re - ject -

Detailed description: This system contains the third and fourth staves of music. The vocal line starts with a whole note chord of C# (labeled '2 C#') and then moves to a half note chord of D (labeled 'D'). The lyrics 'What I learned I re - ject -' are written below. The piano accompaniment continues with the same rhythmic pattern.

E

D

- ed, but I be-lieve a - gain. I will suf - fer the con -

Detailed description: This system contains the fifth and sixth staves of music. The vocal line starts with a whole note chord of E (labeled 'E') and then moves to a half note chord of D (labeled 'D'). The lyrics '- ed, but I be-lieve a - gain. I will suf - fer the con -' are written below. The piano accompaniment continues with the same rhythmic pattern.

C#7sus

C#7

D

- se-quence of this in - qui - si - tion. If I jump in this four -

Detailed description: This system contains the seventh and eighth staves of music. The vocal line starts with a whole note chord of C#7sus (labeled 'C#7sus'), then moves to a half note chord of C#7 (labeled 'C#7'), and finally to a half note chord of D (labeled 'D'). The lyrics '- se-quence of this in - qui - si - tion. If I jump in this four -' are written below. The piano accompaniment continues with the same rhythmic pattern.

E

F#sus

F#

D.S. al Coda

- tain, will I be for-giv - en?

CODA

C#

D

We all had de - lu -
We all had our rea -

- sions in our head. We all had our minds -
- sons to be there. We all had a thing -

made up for us. We had to be - lieve -
or two to learn. We all need - ed some -

YOU LEARN

C# Bsus

in some thing, so we did.
 thing to cling to, so we did.

1 2

C# C# D

C# D C# D

So we did.

C# Bsus C# D/A

So we did.

HAND IN MY POCKET

Lyrics by ALANIS MORISSETTE
Music by ALANIS MORISSETTE
and GLEN BALLARD

Moderate Rock



Musical notation for the first system, including piano accompaniment and vocal line.

I'm



Musical notation for the second system, including piano accompaniment and vocal line.

broke but I'm hap-py, I'm poor but I'm kind, I'm
drunk but I'm so-ber, I'm young and I'm un-der-paid, I'm
Instrumental solo - ad lib.
free but I'm fo-cused, I'm green but I'm wise, I'm

Musical notation for the third system, including piano accompaniment and vocal line.

short but I'm health-y, yeah. I'm
tired but I'm work-ing, yeah. I
hard but I'm friend-ly, ba-by. I'm

Musical notation for the fourth system, including piano accompaniment and vocal line.

high but I'm ground-ed, I'm sane but I'm o-ver-whelmed, I'm
 care but I'm rest-less, I'm here but I'm real-ly gone, I'm
 sad but I'm laugh-ing, I'm brave but I'm chick-en shit, I'm

lost but I'm hope-ful, ba-by. What it all comes down
 wrong and I'm sor-ry, ba-by. What it all comes down
 sick but I'm pret-ty, ba-by. *Solo ends* What it all comes down
 What it all boils down

G5/F *Csus2*

to is that ev-'ry-thing's gon-na be
 to is that ev-'ry-thing's gon-na be
 to is that I have-n't got it all fig-ured
 to is that no one's real-ly got it fig-ured

G5 *3fr*

fine, fine, fine. I've got
 quite al-right. I've got
 out just yet. I've got
 out just yet. I've got



one hand in my pock - et and the oth - er one is giv - ing a high five.
 one hand in my pock - et and the oth - er one is flick - ing a cig - a - rette.
 one hand in my pock - et and the oth - er one is giv - ing the peace sign.
 one hand in my pock - et and the oth - er one is play - ing the pi - an - o.



To Coda ⊕

I feel

2

3

D.S. al Coda

I'm

CODA ⊕



And what it all comes down — to, my — friends, yeah, —

Csus2

G5

is that ev - 'ry - thing's _ just fine, fine, _ fine. _

G5/F

I've got one hand in my pock - et and the

Csus2

G5/D

G5

oth - er one is hail - ing a tax - i - cab. _

HEAD OVER FEET

Lyrics by ALANIS MORISSETTE
Music by ALANIS MORISSETTE
and GLEN BALLARD

Moderate Rock

C G Am F(add2)

I had no choice but to hear you.
You're the best lis - t'ner that I've ev - er met.

mf

C G Am F(add2)

You stat - ed your case time and a - gain.
You're my best friend, best friend with ben - e -

C G Am F(add2)

fits. I thought a - bout it.
What took me so long?

C G Am F(add2)

You treat me like I'm a prin - cess.
 Your love is thick and it swal - lowed me whole.
 You are the bear - er of un - con - di - tion - al
 I've nev - er felt this health - y be - fore.

C G Am F(add2)

I'm not used to lik - ing that.
 You're so much brav - er than I give you cred - it for.
 You held your breath and the door for me.
 I nev - er want - ed some - thing ra - tion - al.

C G Am F(add2) To Coda

You ask how my day was. } (1.,2.) You've al-read - y won -
 That's not lip ser - vice. } (3.) Instrumental solo
 Thanks for your pa - tience.
 I am a - ware -

D Bm G A

me o - ver, in - spite of me. And don't be a - larmed.

MARY ANNE

D Bm Bb Asus

if I fall head o - ver feet. And don't be sur - prised.

D Bm G A

if I love you for all that you are.

F C G G

I could-n't help it, it's all your fault.

1,2 3

D.C. al Coda

Solo ends

CODA Am F(add2) C G

now, ah. I am a - ware

Am F(add2) D Bm

now. You've al-read-y won me o-ver,

G A D Bm

in - spite of me. And don't be a - larmed if I fall

Bb Asus D Bm

head o - ver feet. And don't be sur - prised if I love you for

G A F C G

all that you are. I could-n't help it, it's all your fault. You've al-read-y won.

Repeat ad lib. and Fade

IRONIC

Lyrics by ALANIS MORISSETTE
 Music by ALANIS MORISSETTE
 and GLEN BALLARD

Moderate Rock

Fmaj7

The piano introduction for the first system consists of two staves. The right hand plays a series of chords in a 4/4 time signature, starting with Fmaj7, G6, and Fmaj7. The left hand plays a simple bass line. The dynamics are marked *mp*.

G6

Fmaj7

G/B

C(add2)

G/B

Am7

The first system of lyrics is accompanied by piano and vocal lines. The piano accompaniment continues with the chords G/B, C(add2), G/B, and Am7. The vocal line begins with the lyrics: "An old man _ turned nine-ty - eight.. He won the Play It Safe was a-fraid to fly. He packed his traf - fic jam when you're al - ready late. A no -". The dynamics are marked *mp - mf*.

An old man _ turned nine-ty - eight.. He won the
 Play It Safe was a-fraid to fly. He packed his
 traf - fic jam when you're al - ready late. A no -

G/B

C(add2)

G/B

Am7

The second system of lyrics is accompanied by piano and vocal lines. The piano accompaniment continues with the chords G/B, C(add2), G/B, and Am7. The vocal line continues with the lyrics: "lot - ter - y, and died the next _ day. It's a suit - case and on kissed his kids good - bye. He wait-ed smok-ing sign on your cig - ar - ette break. It's like".

lot - ter - y, and died the next _ day. It's a
 suit - case and on kissed his kids good - bye. He wait-ed
 smok-ing sign on your cig - ar - ette break. It's like

G/B

C(add2)

G/B

Am7

The third system of lyrics is accompanied by piano and vocal lines. The piano accompaniment continues with the chords G/B, C(add2), G/B, and Am7. The vocal line concludes with the lyrics: "black fly _ in your Char - don - nay. _ It's a his whole damn life to take that flight,. and as the ten thou - sand spoons when all you need is a knife. It's".

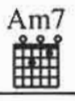
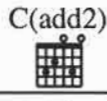
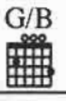
black fly _ in your Char - don - nay. _ It's a
 his whole damn life to take that flight,. and as the
 ten thou - sand spoons when all you need is a knife. It's



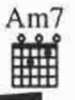
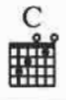
To Coda



death row par - don two minutes too late. Is - n't it i -
plane crashed down, he thought, "Well, is - n't this nice..."}
meet-ing the man of my dreams, and then



ron - ic... don't you think? It's like rain



on your wed - ding day. It's a free ride



when you're al - read - y paid. It's the good ad - vice



that you just did - n't take. —



Who would - 've thought... — it fig - ures. — Mis-ter

mf

2



Well, life has a fun - ny way — of sneak-ing up on —

mf



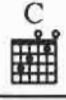
— you when you think ev - 'ry-thing's O. K. and ev - 'ry-thing's go - ing right. —



And life has a fun - ny way — of help-ing you out —



— when you think ev-'ry-thing's gone wrong_ and ev-'ry-thing blows_ up in_ your face.



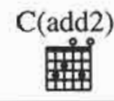
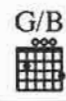
D.S. al Coda

A

CODA



meet-ing his beau - ti - ful wife.



And is - n't it i - ron - ic... don't you

mp

G/B

Am7

G/B

C(add2)



think?

A lit - tle too i - ron - ic...

and yeah, I

G/B

Am7

G

C



real - ly do think...

it's like rain

on your

f

G

Am7

G

C



wed - ding day.

It's a free ride

when you're

G

Am7

G

C



al - read - y paid.

It's the good ad - vice

that you

G Am7 Bb F G

just did - n't take. _ And who would have thought, _ it fig-ures. _____

dim.

Fmaj7 G6 Fmaj7

And _ you know life has a fun-ny way of sneak-ing up on

mp

G6 Fmaj7 G6

you. _____ Life has a fun-ny, fun-ny way _____ of _ help-ing _ you out, _

Fmaj7

help - ing _ you out.

MARY JANE

Lyrics by ALANIS MORISSETTE
Music by ALANIS MORISSETTE
and GLEN BALLARD

Moderately

D D(add2)/G D D(add2)/G

D D(add2)/G D

What's the mat - ter, Mar - y Jane, you had a hard _____
 hear you're count - ing sheep a - gain, Mar - y Jane. _____
 Please be hon - est, Mar - y Jane. Are you hap - _____
 take this mo - ment, Mar - y Jane and be sel - _____

D(add2)/G D D(add2)/G

day? As you place the don't dis - turb sign on the
 _____ What's the point of tryin' to dream an - y -
 py? Please, don't cen - sor your
 fish. Wor - ry not a - bout the cars that go

D D D

door. more. tears. by. You lost your place in line a -
I hear you're los - ing weight a -
vocal ad lib. All that mat - ters, Mar - y

D(add2)/G D D(add2)/G

gain, gain, what a pit - y. Do You
Jane, is your free - dom, Jane. _____ you



To Coda

D D(add2)/G D

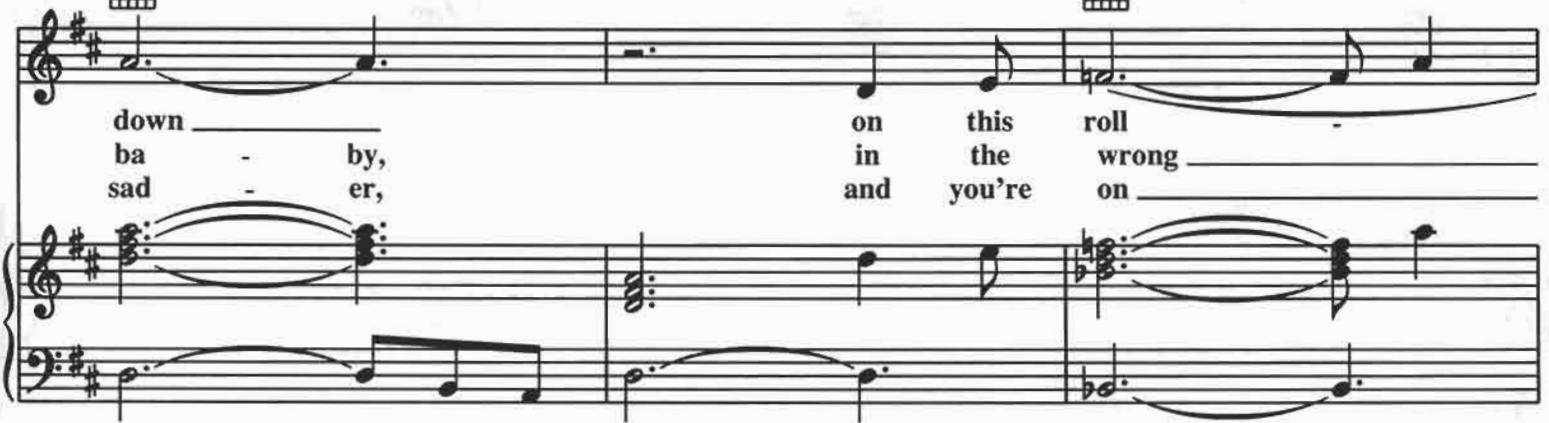
nev - er seem to want to dance an - y - more.
ev - er won - der who you're los - ing it for?



D(add2)/G C G/B

It's a long way
Well, it's full speed
end vocal ad lib. You're the sweet cru


D  **Bb** 


down on this roll
 ba - by, on in the wrong
 sad - er, and you're on




F  **D** 

er coast - er. The
 di - rec - tion. There's a
 your way. You're the



C  **G/B**  **Gm/Bb** 




last chance street
 few more bruis
 last great in no



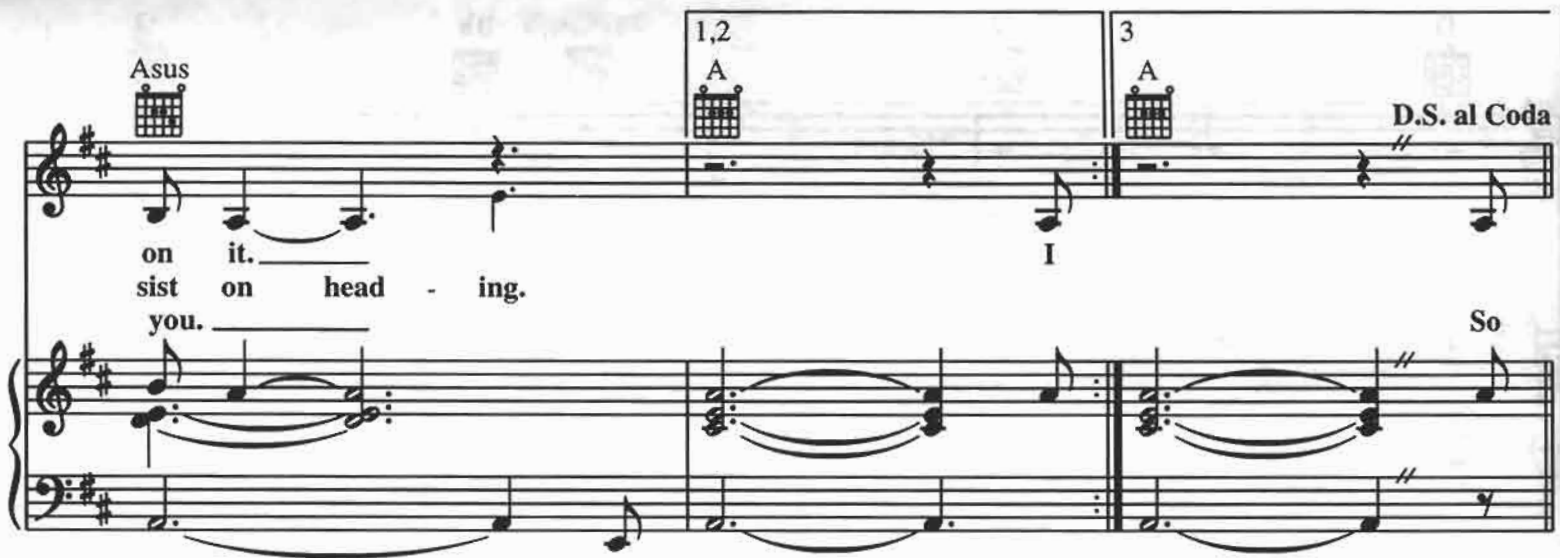
D/A  **Em7** 





car went off the track and you're
 es, if that's the way you in -
 cent, and that's why I love



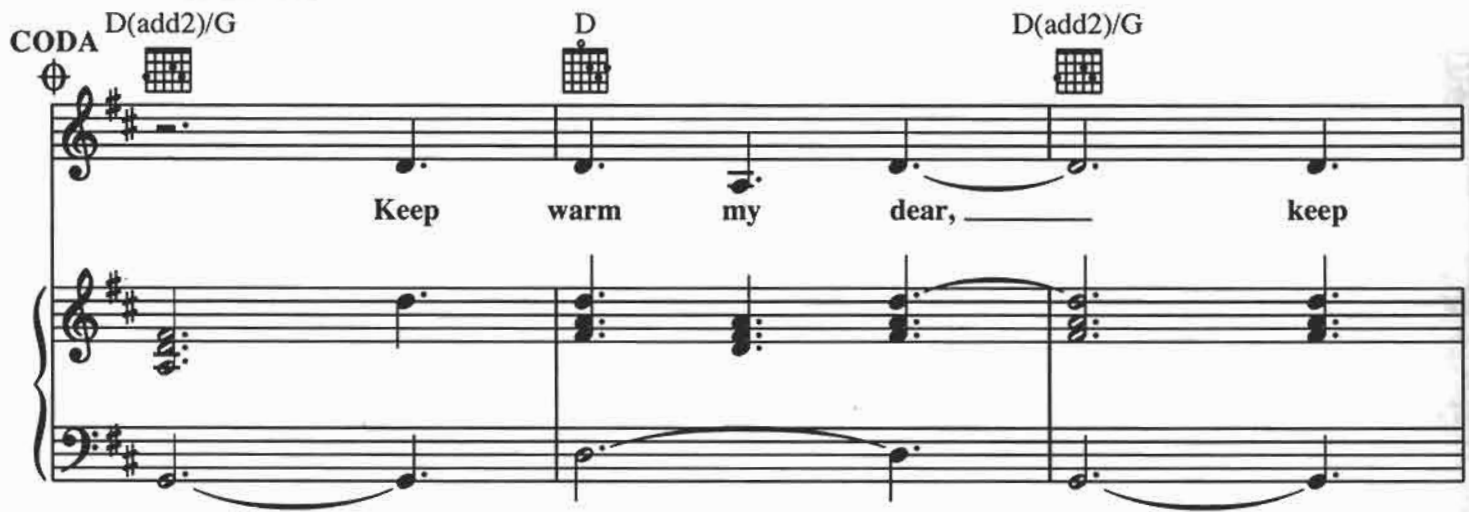
Asus  1,2  3  D.S. al Coda




on it.
 sist on head - ing.
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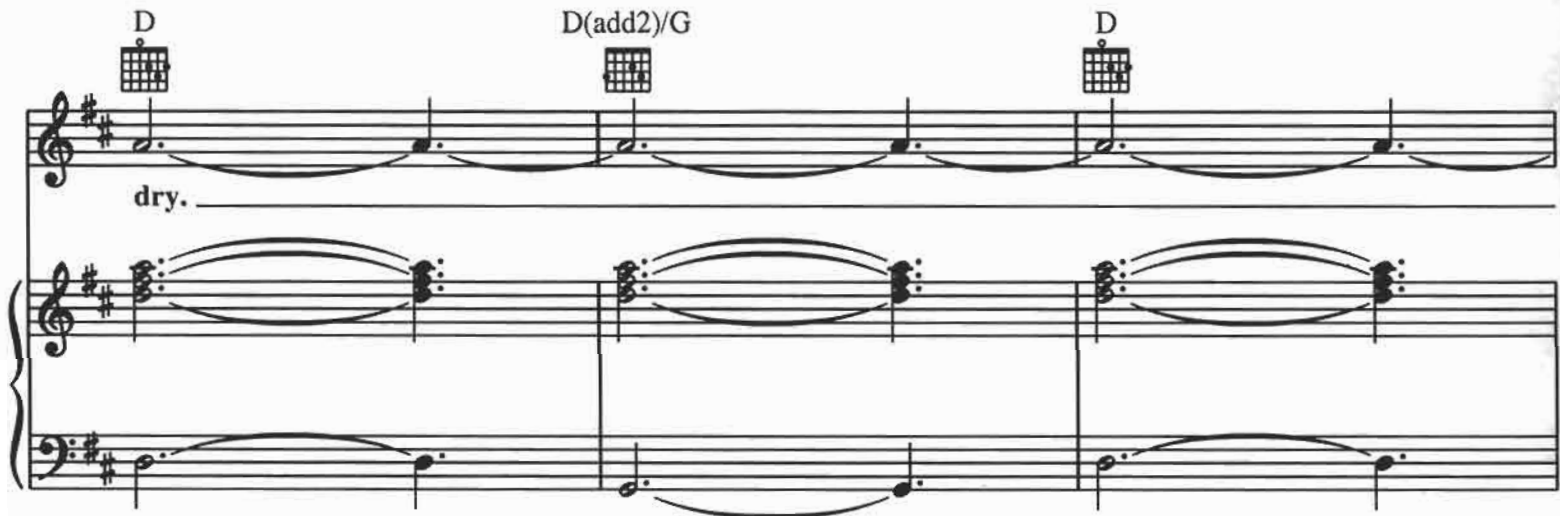
CODA  D(add2)/G  D  D(add2)/G 




Keep warm my dear, keep



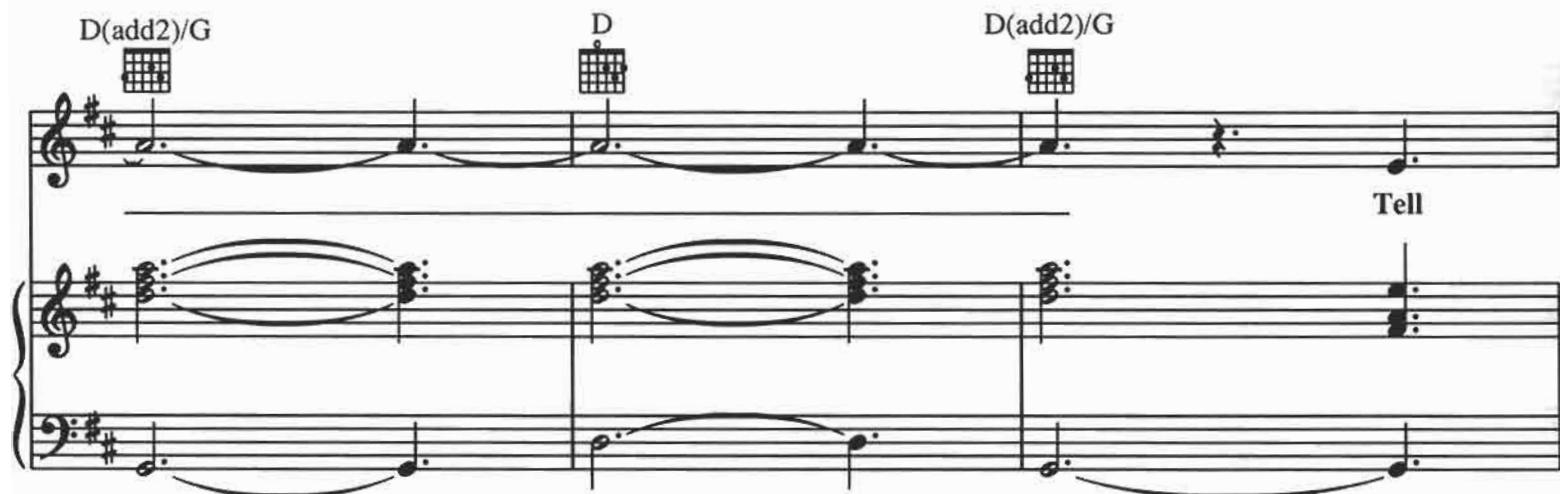
D  D(add2)/G  D 

dry.



D(add2)/G  D  D(add2)/G 

Tell



D D(add2)/G D D(add2)/G

me, tell me,

D D(add2)/G D D(add2)/G

What's the mat - ter }
Please be hon - est } Mar - y Jane?

D D(add2)/G D D(add2)/G

Tell me, tell

D D(add2)/G D D(add2)/G

me. Repeat and Fade

NOT THE DOCTOR

Lyrics by ALANIS MORISSETTE
 Music by ALANIS MORISSETTE
 and GLEN BALLARD

Moderately (♩ = ♪) ^{r 3 7}

Gtr.: Capo II D(add4)



Keyboard E(add4)

D(add4)



E(add4)

I don't want to be the fill - er if the void is sole - ly yours.
 I don't want to be the sweep - er of the egg - shells that you walk u - pon.

I don't want to be your glass of sin - gle malt whis - key hid - den in the bot - tom draw - er.
 I don't want to be your oth - er half, I be - lieve that one and one make two.

I don't want to be a band-age if the wound is not mine.
I don't want to be your food or the light from the fridge on your face at mid-night. Hey,

Lend me some fresh air.
what are you hun - gry for? _____

I don't want to be a - dored for what I mere -
I don't want to be the glue that holds your piec -
I don't want to live on some - day when my mot -

ly re - pre - sent _____ to you. _____
es to - geth - er.
to is _____ last week. _____

NOT THE DOCTOR

I don't want to be your ba - by - sit - ter, you're a
I don't want to be your i - dol. See, this ped - es -
I don't want to be re - spon - si - ble for your

ver - y big boy now.
tal - is high and I'm a - fraid of heights.
frac - tured heart and it's wound - ed beat.

I don't want to be your moth - er, I did - n't
I don't want to be lived through a vi -
I don't want to be a sub - sti - tute for the

car - ry you in my womb for nine months.
car - i - ous oc - ca - sion. Please
smoke you've been in - hal - ing.

Show me the back door.
o - pen the win - dow.
What do you thank me,

C6



D6

D(add4)



E(add4)

am not the doc - tor.

To Coda

D.S. al Coda

CODA

PERFECT

Lyrics by ALANIS MORISSETTE
Music by ALANIS MORISSETTE
and GLEN BALLARD

Smoothly

Esus



E



Esus



E



Some - times — is nev - er quite e -
How long — be - fore you screw it

mp - mf

F#m7(add4)



2fr

nough.
up? If you're

Esus



E



Esus



E



flaw - less, then you'll win my —
How man - y times do I have to tell you — to hur - ry —

F#m7(add4)



love. _____
up? _____

With

E/G#

F#m7(add4)



Don't for - get _____ to win first place. _____
ev - 'ry - thing - I do for you, _____ the

E/G#

A(add2)



Don't for - get _____ to keep that smile on your face. _____
least you can _____ do is keep qui - et. _____

B/E

A(add2)/E



Be a good boy, _____
Be a good girl, _____

Musical accompaniment for the final line of the page.

B/E A(add2)/E

you've got - ta try a lit - tle hard - er.
 you've got - ta try a lit - tle hard - er.


B/E A(add2)/E

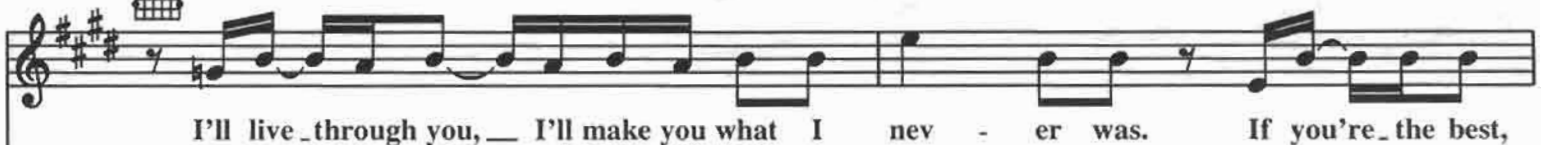
That You've got to meas - ure up
 sim - ply was - n't good e - nough

B/E A(add2)/E

and make me proud - er.
 to make us proud.

1 A E/G# F#m7 E 2 A E/G# F#m7 E




G 

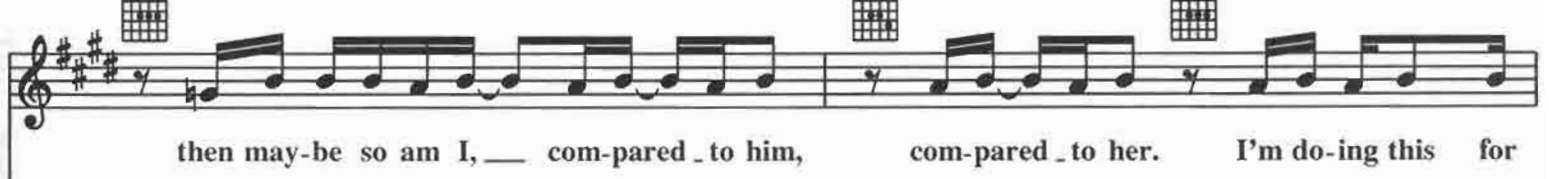


I'll live through you, — I'll make you what I nev - er was. If you're the best,




f


A  **Asus**  **A** 



then may-be so am I, — com-pared to him, com-pared to her. I'm do-ing this for






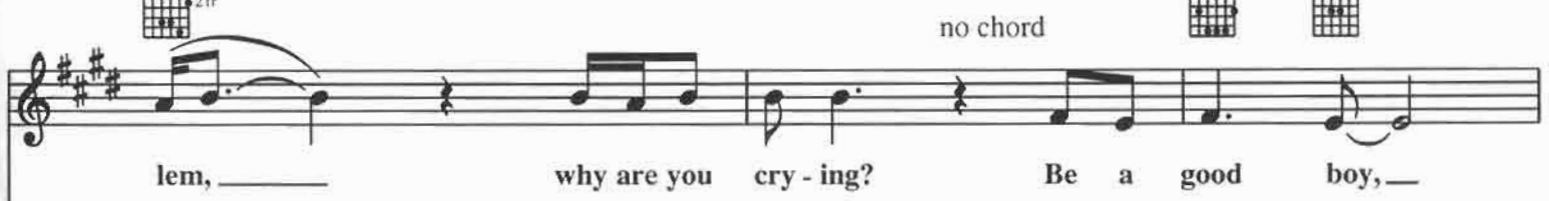
G 



your own damn — good. You'll make up for what — I blew. — What's the prob -



Bsus  **no chord** **B/E**  **A(add2)/E** 



lem, — why are you cry - ing? Be a good boy, —



mp

B/E

A(add2)/E



push a lit-tle far - ther now. _ That was - n't

B/E

A(add2)/E



fast e - nough _ to make us hap - py.

B/E

A(add2)/E



We'll _ love you _ _ _ _ _ just the

B/E

A(add2)/E



way you are _ if you're per - fect. _

RIGHT THROUGH YOU

Lyrics by ALANIS MORISSETTE
Music by ALANIS MORISSETTE
and GLEN BALLARD

Moderate Rock

E Esus E Esus

Wait a min-ute,

E Esus E Esus

man, you mis-pro-nounced my — name. — You did-n't wait for
joke, you took me for a — child. — You took a
Man, you did-n't think I'd — come back. You did-n't think I'd

E Esus E Esus

all the in - for-ma - tion be-fore you turned me a - way. Wait a min-ute,
long hard look _ at my ass and then played golf for a - while. Your shake is like a
show up with _ my ar - my and this am-mu - ni - tion on my back. Now that I'm Miss

E Esus E Esus

sir, fish, Thing, you kind of hurt my feel - ings. You see me as a
 you pat me on the head. You took me out to
 now that I'm a zil - lion - aire, you scan the

E Esus E

sweet, back-load - ed pup - pet and you've got a meal tick-et taste. } I see right
 wine, dine, six - ty - nine me, but did-n't hear a damn word I said. }
 cred - its for your name and won - der why it's not there. }

G(add2) A E

through you. I know right

G(add2) A E G(add2)

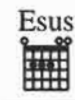
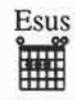
through you. I feel right through you.

FORGIVEN



To Coda ⊕

I walk right through _____ you. _____



1

2

D.S. al Coda

You took me for a Hel - lo Mis - ter

CODA ⊕



through _____ you, _____ you. _____

WAKE UP

Lyrics by ALANIS MORISSETTE
Music by ALANIS MORISSETTE
and GLEN BALLARD

Moderate Rock

no chord

The piano introduction consists of two staves. The right hand plays a melodic line starting with a quarter rest, followed by eighth notes: G4, A4, B4, C5, B4, A4, G4. The left hand plays a bass line starting with a half note G2, followed by quarter notes: B2, C3, D3, E3, D3, C3, B2.

E(no3rd)



E+(no3rd)



You like _ snow, _ but on - ly if _ it's warm. _
You like _ pain, _ but on - ly if _ it does -

E6(no3rd)



E+(no3rd)



E(no3rd)



n't hurt too _ much.

You sit...

You like rain, _ but on -
and you

E+(no3rd)



Emaj7(no3rd)



wait... ly if _ it's
to re

dry. _ No
ceive. _ There's an

G C G

to, so much eas - i - er not to. And what goes.

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff. The key signature has three sharps (F#, C#, G#). The vocal line includes lyrics: "to, so much eas - i - er not to. And what goes." Chord diagrams for G, C, and G are shown above the staff. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

C D To Coda Esus

a - round nev - er comes a - round to you,

The second system continues the musical score. The vocal line has lyrics: "a - round nev - er comes a - round to you,". Chord diagrams for C, D, and Esus (E suspended) are shown above the staff. The piano accompaniment continues with chords and a bass line.

E no chord

to you.

The third system shows the vocal line with lyrics: "to you." and a "no chord" instruction. The piano accompaniment continues. The system concludes with a double bar line.

The fourth system contains only the piano accompaniment, showing the continuation of the bass line and chords in the right hand. It concludes with a double bar line.

First system of musical notation. The top staff is a treble clef with a key signature of three sharps (F#, C#, G#). The bottom two staves are a grand staff with piano accompaniment. The music consists of a melodic line in the treble clef and a bass line in the bass clef.

2 Esus E Cmaj7/E



Second system of musical notation. It includes guitar chord diagrams for Esus, E, and Cmaj7/E. The lyrics are "you, to you,". The system features a treble clef staff with a melodic line and a grand staff with piano accompaniment.

D(add2)/E E


Third system of musical notation. It includes guitar chord diagrams for D(add2)/E and E. The lyrics are "to you, to you,". The system features a treble clef staff with a melodic line and a grand staff with piano accompaniment.

Cmaj7/E D(add2)/E E

Fourth system of musical notation. It includes guitar chord diagrams for Cmaj7/E, D(add2)/E, and E. The lyrics are "to you,". The system features a treble clef staff with a melodic line and a grand staff with piano accompaniment.

Cmaj7/E  D(add2)/E 

— to you... —



E  no chord




There's no —



D.S. al Coda

— love, no — mon-ey, no thrill an-y - more. — There's an



CODA

Esus

E

you,

to you,

Cmaj7/E

D(add2)/E

E

to you.

Cmaj7/E

D(add2)/E

Get up,

get up,
get up,
get out - ta here,
get up,

get up
get up
e-nough
get up

E

1-3

4

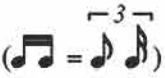
off of it.
off of it.
al - read - y.
off of it.

Get up,
Get out,
Get up,

Wake up.

YOU LEARN

Lyrics by ALANIS MORISSETTE
Music by ALANIS MORISSETTE
and GLEN BALLARD

Moderately fast (♩ = ♪) 

Gsus  **G**  **Fsus**  **F** 

Gsus  **G**  **Fsus**  **F** 

Gsus  **G**  **Fsus**  **F** 

Gsus  **G**  **Fsus**  **F** 

I _____ rec-om - mend get-ting your heart tram-pled on to
I _____ rec-om - mend bit-ing off more than you can chew to

an - y - one, yeah. _____
an - y - one, I _____ cer-tain-ly do.

Gsus

G

Fsus

F



I _____
I _____

rec-om - mend walk-ing a - round na-ked in your liv-ing
rec-om - mend stick-ing your foot in your mouth at an - y -

Gsus

G

Fsus

F



room. _____
time. _____

Feel free.

C

Dsus



Swal - low _____ it down. _____
Throw _____ it down. _____
Wear _____ it out, _____

What a jag - ged lit - tle pill.
The cau-tion blocks you from the wind.
the way a three-year-old would do.

C

Dsus



It feels _____ so good _____
Hold _____ it up _____
Melt _____ it down. _____



swim-ming in your stom-ach.
to _____ the rays.
You're gon-na have to e - ven-tual-ly an - y - way.

YOU LEARN

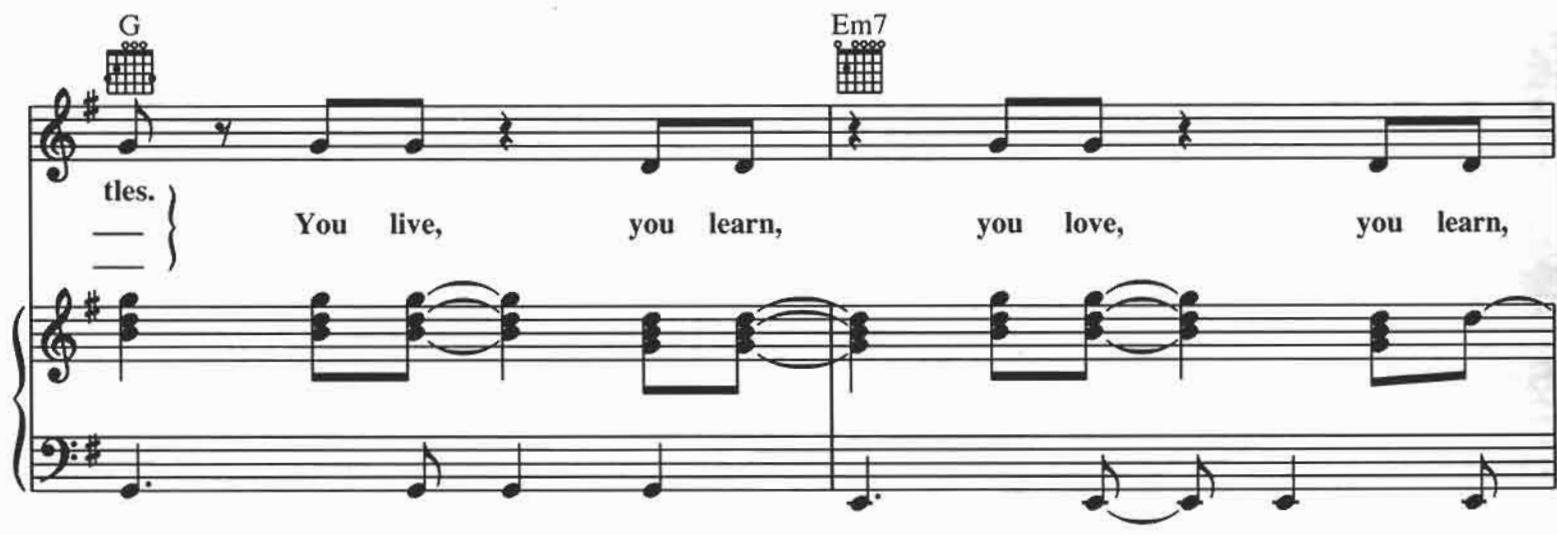
C  **Dsus**  3fr



Wait un - til _____ the dust set
 You wait _____ and _____ see when _____ the smoke _____ clears. _____
 The fire _____ trucks _____ are _____ com-ing up a-round the bend. _____



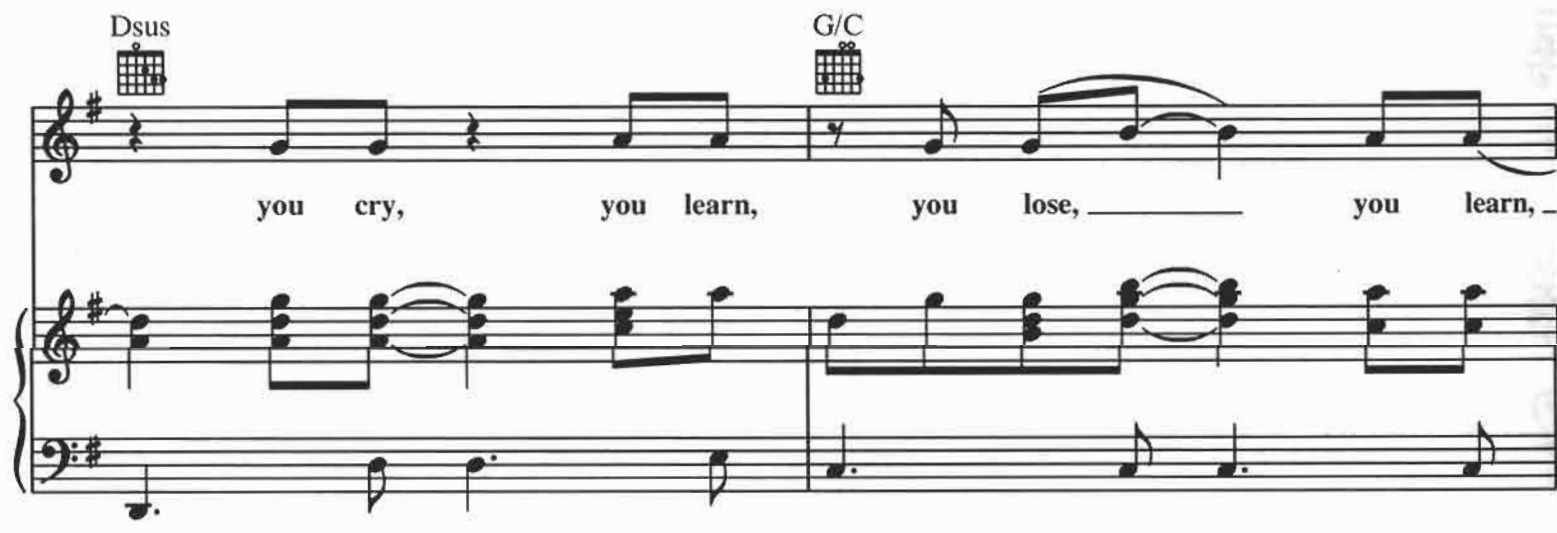
G  **Em7** 



tles. }
 _____ } You live, you learn, you love, you learn,
 _____ }




Dsus  **G/C** 

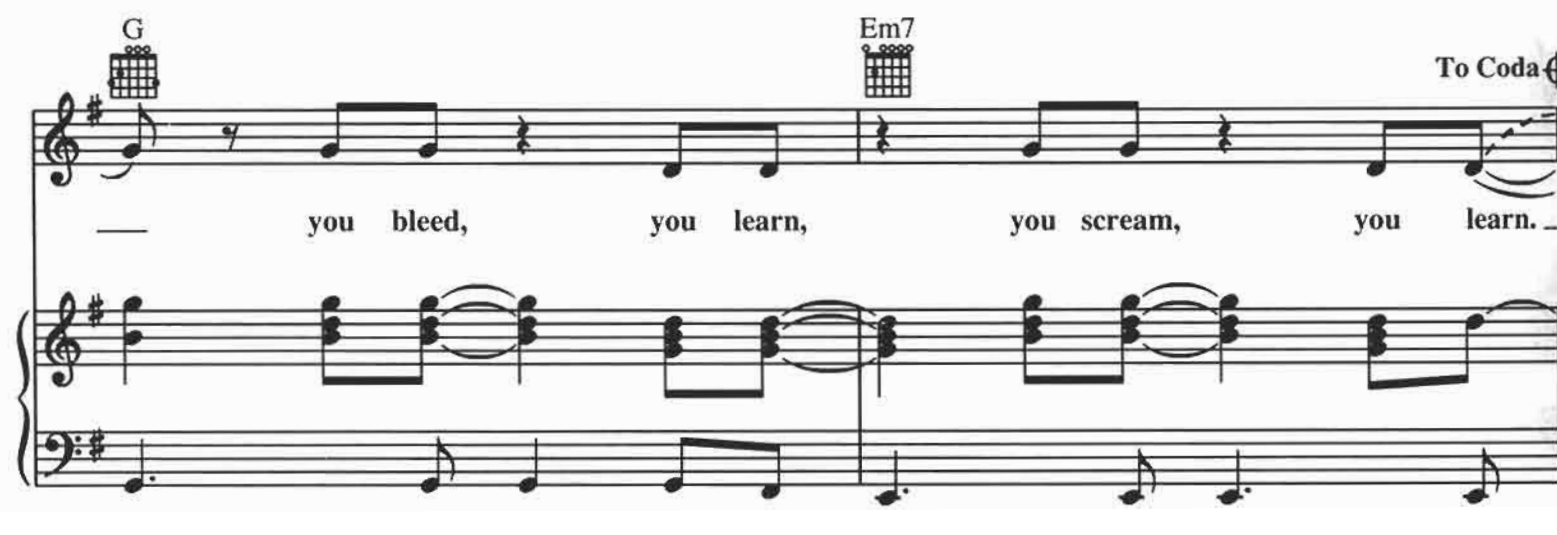
you cry, you learn, you lose, _____ you learn, _____



G  **Em7** 

_____ you bleed, you learn, you scream, you learn. _____

To Coda 



HEAD OVER FEET

1 D7sus C(add9) 2 C(add9)

This system shows the beginning of the piece. It features a guitar part with a treble clef and a key signature of one sharp (F#). The first measure has a D7sus chord, followed by a melodic line. The second measure has a C(add9) chord. The piano accompaniment consists of a right hand with chords and a left hand with a simple bass line.

The piano accompaniment continues with a right hand playing chords and a left hand playing a rhythmic bass line.

Bb C G Bb C G Bb C G

This system shows three measures of guitar chords: Bb, C, and G. Each chord is accompanied by a diagram showing the fretting on the strings.

The piano accompaniment continues with a right hand playing chords and a left hand playing a rhythmic bass line.

Bb C G Bb C G Bb C G

This system shows three measures of guitar chords: Bb, C, and G. Each chord is accompanied by a diagram showing the fretting on the strings.

Guitar solo - ad lib.

The guitar solo section is marked "Guitar solo - ad lib." and features a melodic line in the right hand and a rhythmic bass line in the left hand.

Bb C G Bb C G D.S. al Coda

This system shows three measures of guitar chords: Bb, C, and G. The final measure is marked "D.S. al Coda".

Solo ends

The piano accompaniment continues with a right hand playing chords and a left hand playing a rhythmic bass line. The section is marked "Solo ends".

CODA

Dsus

C(add9)

G

Em7

You grieve, you learn, you choke, you learn,

Dsus

G/C

G

you laugh, you learn, you choose, — you learn, — you pray, you learn,

Em7

Dsus

C(add9)

you ask, you learn, you live, you learn. —

YOU OUGHTA KNOW

Lyrics by ALANIS MORISSETTE
Music by ALANIS MORISSETTE
and GLEN BALLARD

Moderate Rock

F#m7



I You want seem you — to know well, that
ver - y well,

1st time - play top note only

mf

1st time - tacet

B/F#



F#m7



I'm hap - py — for you. I wish noth -
things look peace - ful. I'm not quite -

B/F#



- ing but the best — for — you both. An old - er
— as well, I thought — you — should know. Did you for -

Play as written

F#m7



ver - sion of me, is she per - vert - ed like me? Would she go
 get a - bout me, Mis - ter Du - plic - i - ty? I hate to

Play both times

B/F#



F#m7



down on you in a the - a - ter? Does she speak el - o-quent-ly, and would she
 bug you in the mid-dle of din-ner. It was a slap in the face, how quick - ly

B/F#



have your ba - by? I'm sure she'd make a real - ly ex - cel - lent
 I was re - placed, and are you think - ing of me when you

F#m7



moth - er. 'Cause the love that you gave that we made was-n't a - ble to
 fuck her? 'Cause the love that you gave that we made was-n't a - ble to
 joke that you laid in the bed that was me and I'm

B/F#



make it e-nough for you to be o - pen wide, no. —
 make it e-nough for you to be o - pen wide, no. —
 not gon-na fade as soon as you close your eyes, and you know

F#m7



— And ev - 'ry time you speak her name does she
 — And ev - 'ry time you speak her name does she
 it. And ev - 'ry time I scratch my nails down some -

B/F#



know how you told me you'd hold me un - til you died, till you died? But
 know how you told me you'd hold me un - til you died, till you died? But
 - one els - e's back, I hope you feel it. Well, can you

F#



you're still a - live. And)
 you're still a - live. And) I'm here — to re - mind —
 feel it? Well,)

E A B

— you of the mess— you left — when you went a-way. It's not

F# E A

fair to de - ny — me of the cross — I bear — that you gave

B

To Coda 1 no chord (D.C.) 2 no chord

to me. You, — you, — you ought-a know. — ought-a know. —

F#m7/B B9 1-3

4

D.S. al Coda

'Cause the

CODA

ought - a know. — I'm — here.

F#

E

A

to re - mind — you of the mess — you left — when you went

B

F#

E

a - way. It's not fair — to de - ny — me of the cross.

A

B

no chord

— I bear — that you gave to me. You, — you, — you ought - a know. —