

Unsent

Words by ALANIS MORISSETTE
Music by ALANIS MORISSETTE
and GLEN BALLARD

Moderately slow



mf



Dear Mat - thew, I like you _____ a lot.
Dear Ter - rance, I love you _____ much-ly.
Dear Lou, _____ we learned _____ so much.



I re - al - ize you're in a re - la - tion - ship with some - one right now,
You've been noth - ing but o - pen - heart - ed and e - mo - tion - al - ly a -
I re - al - ize we won't be a - ble to talk for some - time.



vail - a - ble _____ and sup - por - tive, and I _____ res - spect _____
and nur - tur - ing _____ and con - sum - mate - ly
And I un - der - stand that as I _____

CODA Gmaj7/B

Θ

ca - reer, your where a - bouts.

The first system of the CODA section features a vocal line in treble clef and piano accompaniment in grand staff. The key signature has one sharp (F#). The vocal line begins with a whole rest, followed by a series of eighth notes: C4, D4, E4, F#4, G4, A4, B4, C5. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a melody in the right hand that mirrors the vocal line.

D Csus2 G D Csus2

Chord diagrams for the second system: D (x02321), Csus2 (x02321), G (320332), D (x02321), and Csus2 (x02321).

The second system continues the vocal and piano accompaniment. The vocal line has a whole rest, followed by eighth notes: C4, D4, E4, F#4, G4, A4, B4, C5. The piano accompaniment continues with the same rhythmic pattern.

G D Csus2

Chord diagrams for the third system: G (320332), D (x02321), and Csus2 (x02321).

The third system continues the vocal and piano accompaniment. The vocal line has a whole rest, followed by eighth notes: C4, D4, E4, F#4, G4, A4, B4, C5. The piano accompaniment continues with the same rhythmic pattern.

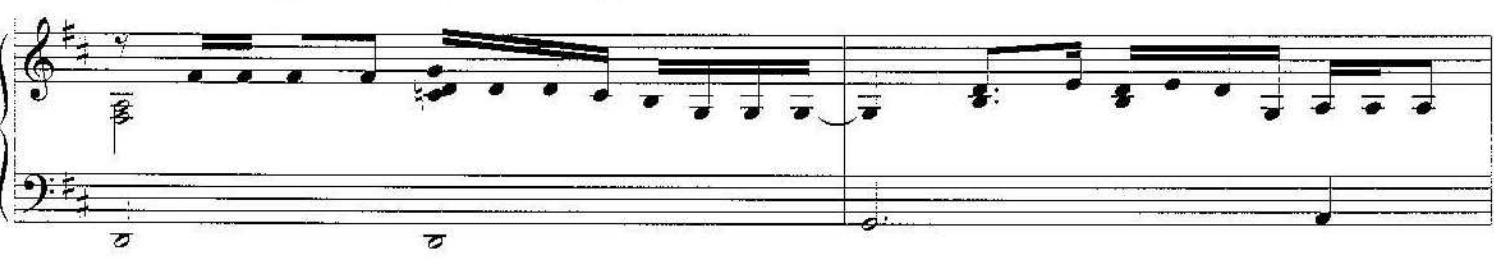
Gmaj7/B A Repeat and Fade Optional Ending D


Chord diagrams for the final system: Gmaj7/B (x02321), A (x02023), and D (x02321).

The final system of the CODA section. The vocal line has a whole rest. The piano accompaniment concludes with a final chord in the right hand and a whole note in the left hand.

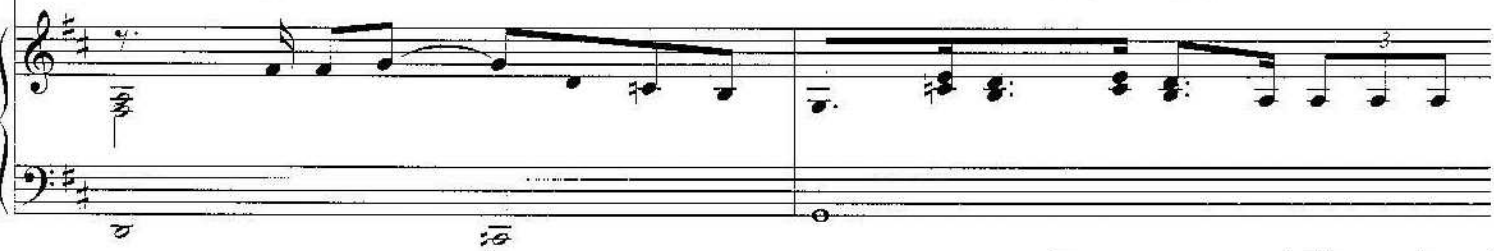


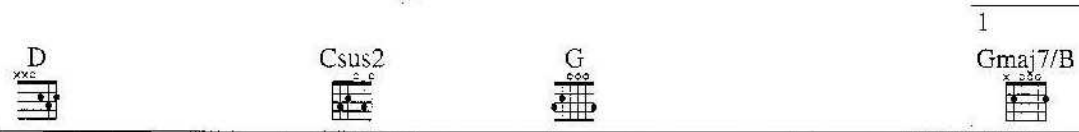
plen-ty self - de - struc-tion for my taste at the time. — I used to say
 let me get a - way with kick-ing my own ass. — But I could



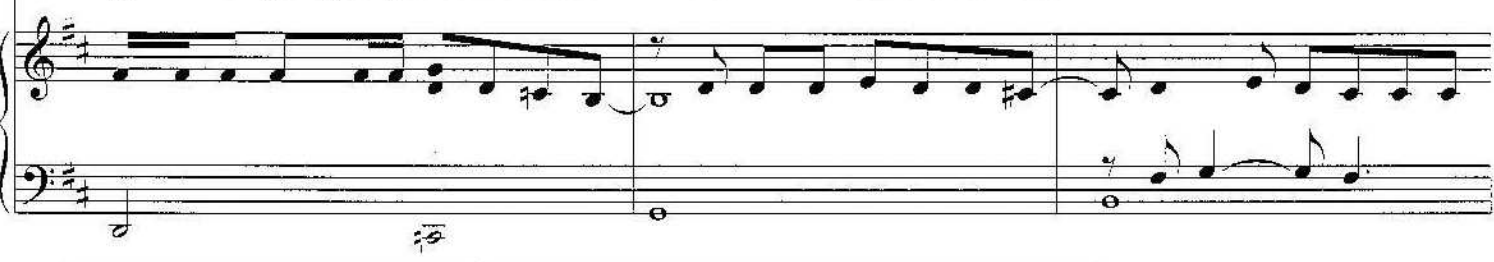


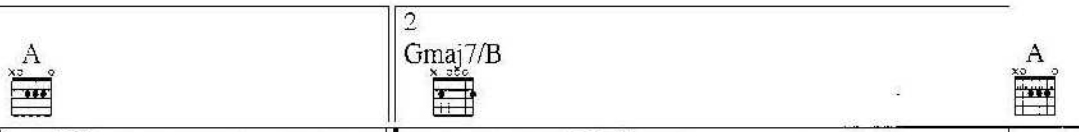
the more trag - ic the bet - ter. The truth is, when -
 nev - er real - ly feel re - laxed — and looked out for a - round you, though, and that



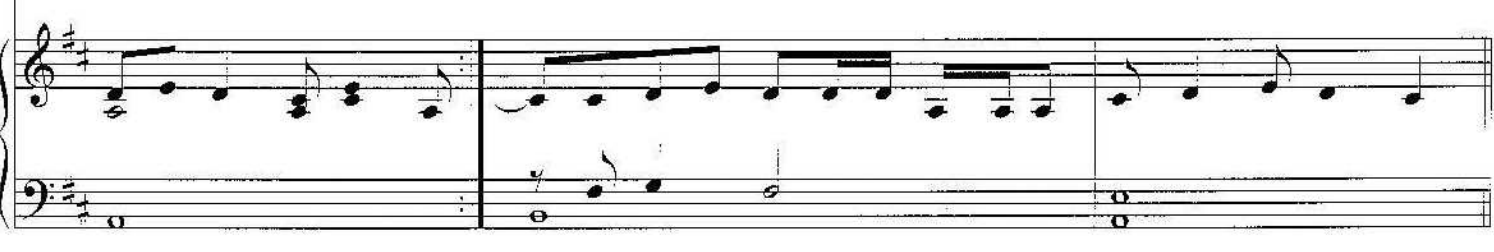


ev - er I think of the ear - ly nine-ties; your face comes up with a ven - geance like — it was yes -
 stopped us from go-ing an-y fur - ther than we did. And it's kind of _





ter - day. — too — bad — cause we could - 've had much more fun. —



D.S. al Coda

To Coda \ominus

G Gmaj7/B

out how old — you were — when you wrote — your first — song. —
 yond my - self. What was wrong — with me? —
 bout you. a - bout your —

A D Csus2 G G/A

Dear Jon - a - than, I liked you — too much.
 Dear Mar - cus, you rocked — my world.

D Csus2 G D Csus2

I used to be at - tract - ed to boys who would lie —
 You had a char - is - mat - ic way a - bout you with the —

G Gmaj7/B A

— to me and think sole - ly — a - bout them - selves. — And you were
 — wom - en and you got me ser - ious - ly think - ing a - bout spir - it - u - al - i - ty and you would - n't

Asus2



Csus2

there for do that. me. you, I would like you to know that if you're ev - er I kept draw-ing you in and push-ing you a - the long - dis - tance thing was the hard - est and we

G



D



Csus2



sin - gle in the fu - ture and you want to come vis - it me in Cal - i - for - way. I re - mem - ber how beau - ti - ful it was to fall a - sleep on your couch and cry in - did as well - as we could. We were to - geth - er dur - ing a ver - y tu - mul - tu -

G



D



Csus2



- nia, I could be o - pen to spend - ing time with you and find - ing front of you for the first time. You were the best plat - form from which to jump be - ous time in our lives. I will al - ways have you back and be cur - i - ous a -