

Gravity

Words and Music by
Sara Bareilles

Moderately

C/E Fmaj9 Cmaj7/E Fmaj9

The piano introduction is in 4/4 time, marked *mp*. It consists of two staves. The right hand starts with a quarter note C4, followed by a half note E4, and then a series of chords: C/E, Fmaj9, Cmaj7/E, and Fmaj9. The left hand plays a simple bass line with quarter notes: C3, E3, G3, and C4.

Dmadd2

A guitar chord diagram for Dmadd2, showing a barre on the 2nd fret and a string flip on the 4th string.

G9

A guitar chord diagram for G9, showing a barre on the 3rd fret.

Some - thing al - ways brings me back to you;

The first line of the song features a vocal melody in 4/4 time. The lyrics are "Some - thing al - ways brings me back to you;". The piano accompaniment consists of a simple bass line in the left hand and a melody in the right hand that supports the vocal line.

C/E

A guitar chord diagram for C/E, showing a barre on the 3rd fret.

Cmaj7/E

A guitar chord diagram for Cmaj7/E, showing a barre on the 3rd fret.

Fmaj9

A guitar chord diagram for Fmaj9, showing a barre on the 1st fret.

it nev - er takes _____ too long. _____

The second line of the song features a vocal melody in 4/4 time. The lyrics are "it nev - er takes _____ too long. _____". The piano accompaniment continues with a simple bass line in the left hand and a melody in the right hand that supports the vocal line.

Dm7add4



G



No mat - ter what I say or do, I'll

Cadd9/E



Cmaj7/E



Fmaj9



still feel you here till the moment I'm gone.

Dm7



You hold me with -

Gsus4



G9



Cmaj9/E



out touch. You keep me

Cmaj7/E

Fmaj9

Dm7add4



with - out _____ chains. _____

I nev - er want - ed an - y - thing _____

G/F

Cmaj9/E



_____ so much

than to drown in your love _____

and

Cmaj7/E

Fmaj9

Cmaj7/E

Fmaj9

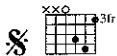


not feel your _____ rain.

Set _____

Dm7add4

G/B



me free, _____

leave _____ me be. _____

I don't wan - na

mf

Cadd2



G/B



Amadd2



Am/G



fall an - oth - er mo - ment in - to your ___ grav - i - ty. ___ Here

Dm7



G/B



I am ___ and I stand ___ so ___ tall, ___

C



G/B



Am



Am/G



___ just the way I'm ___ sup - posed ___ to be. ___ But you're

Fmaj9/A






To Coda



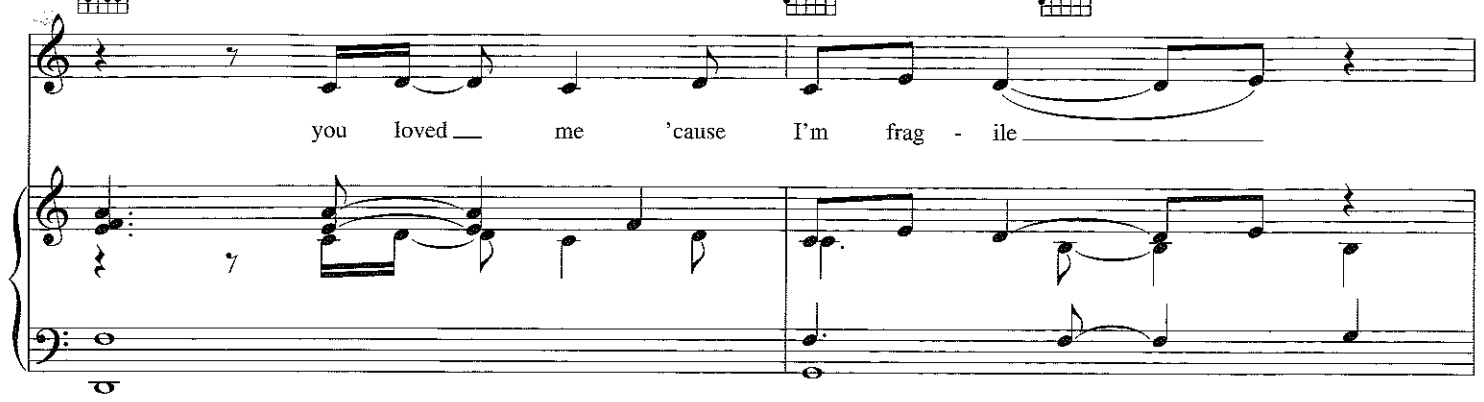
C/Bb






on to me ___ and all o - ver me. ___ Oh,

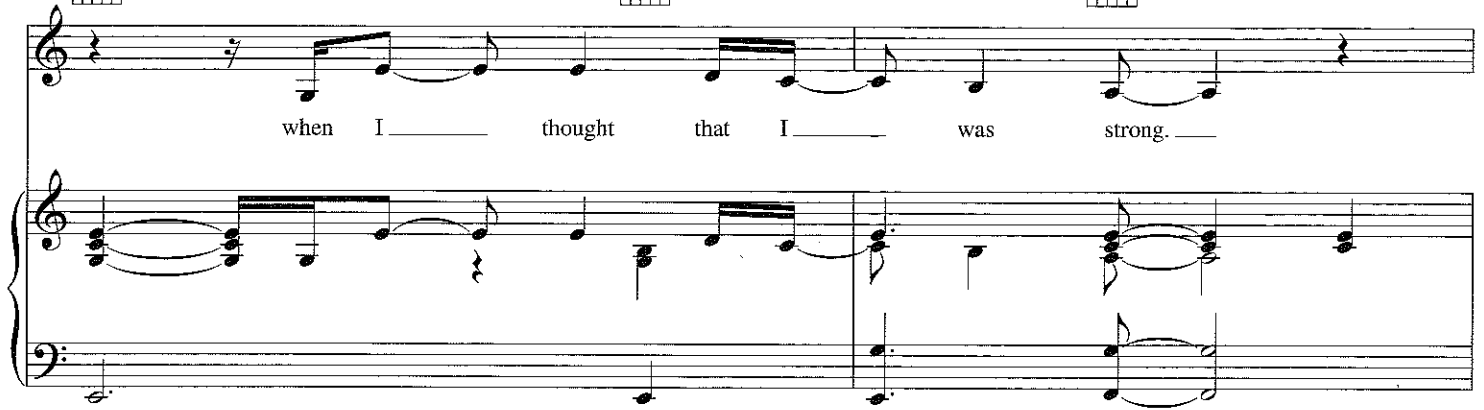
Dm9  G7sus4  G7 



you loved — me 'cause I'm frag - ile



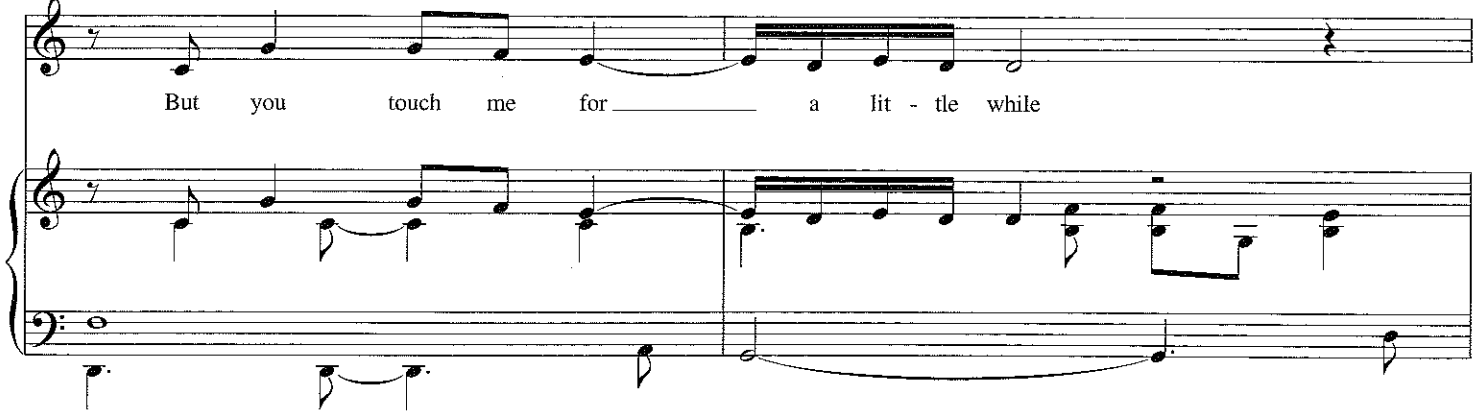
C/E  Cmaj7/E  Fmaj9 





when I — thought that I — was strong.



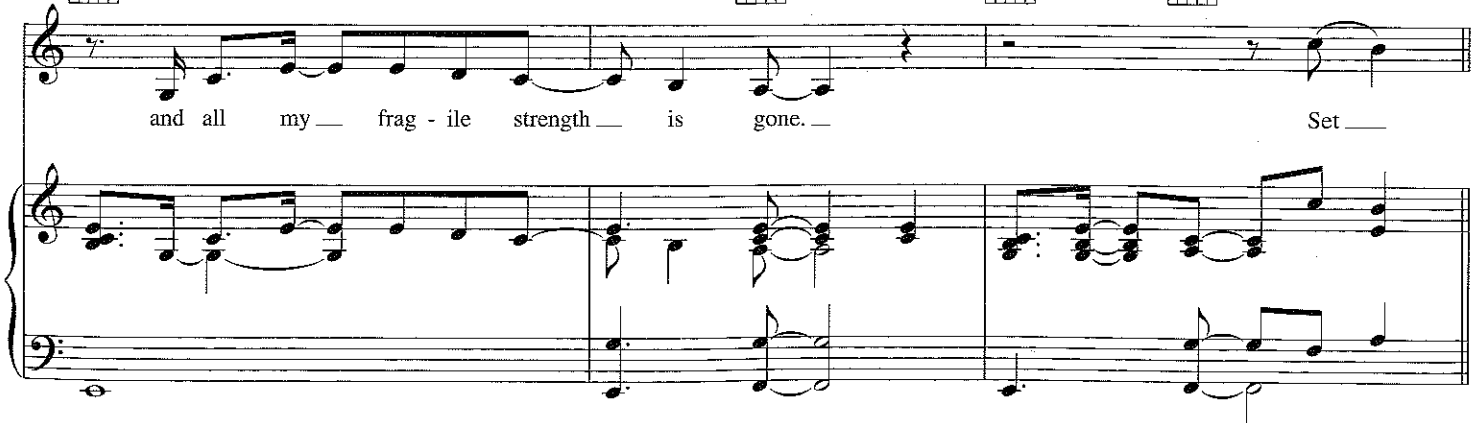
Dm7add4  G7 

But you touch me for — a lit - tle while

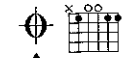


Cmaj7/E  Fmaj9  Cmaj7/E  Fmaj9  *D.S. al Coda*

and all my — frag - ile strength — is gone. — Set —



Coda Bb6



o - ver me.

Fsus2



Gsus4



G



Am7



Gsus4/B



G/B



I live here on my knees as I try to make you see that you're

Fsus2



Gsus4



G



Am7



G/B



ev - 'ry - thing I think I need here on the ground.

Fsus2



G/B



Em7



Am7



But you're nei - ther friend nor foe, though I can't seem to let you go.

Dm7 Em7 F

The one thing that I still know is that you're keep - ing me down.

Tacet

f

Dm7add4 G7 G/B

Woo. -

mf

Csus2 Csus2/B Amadd2

You're keep - ing

Dm7add4 G/B C Csus2/B

me down.

Am Cmaj9/G Fadd9/A

You're on to me, — on to me — and all —

C/Bb Bb Dm7add4

o - ver... Some - thing al - ways brings

mp

G Cadd9/E

me back — to you; — it nev - er takes —

Cmaj7/E Fmaj9 Cmaj7/F Fmaj9

— too long. —