

PIANO • VOICE • GUITAR

SARA BAREILLES

LITTLE

VOICE



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CONTENTS

- 3 LOVE SONG
13 VEGAS
22 BOTTLE IT UP
29 ONE SWEET LOVE
38 COME ROUND SOON
45 MORNING SIDE
53 BETWEEN THE LINES
63 LOVE ON THE ROCKS
71 CITY
80 MANY THE MILES
89 FAIRYTALE
97 GRAVITY

This book was approved by Sara Bareilles

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Cherry Lane Music Company
Director of Publications/Project Editor: Mark Phillips
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ISBN: 978-1-60378-051-3

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SARA BAREILLES

LITTLE

VOICE

My Bio

By: Me

So I'm supposed to tell you about myself and we've tried to write something fancy, and I'm just not that fancy, so here I go. The non-fancy me.

I've been writing songs for as long as I can remember. Some of them make me happy and some of them are shit, but all of them come because I can't imagine what else to do with my head and the things that are in it besides write songs. Songs and some pretty bad poetry. But mostly just songs.

Little Voice is my first major label album. I signed with Epic Records on tax day 2005, and I spent the better part of the next year writing and developing the material for the album. Songwriting is the most sacred thing in my life. It's how I process my world. For now, it's usually me and my piano (that I rent because I don't have one), my lousy grammar, and some emotion that makes me feel like I'm bursting at the seams.

And it's the best feeling in the world.

We started recording in February of 2006 and it took about a year to get to a place where we felt like it was finished. My producer, Eric Rosse, and I spent countless hours deliberating, fighting, and seeking compromise on what would make this music the best it could be. I'm not proud to say it, but I feel like in many ways I walked in with my dukes up. In the end, we both walked away with some gnarly battle scars, and an album that we're both pretty damn proud of. It represents one of the most tumultuous years of my life that thankfully made me a stronger, better artist. I'm incredibly grateful for that.

Little Voice is a collection of songs that pretty much mean the world to me. They chronicle my life, my relationships, my basket-case-ness, and my utter devotion to trying to write down honest stuff and share it. That's where the title comes from. This record was really about my learning to trust my own instincts, and more importantly, recognize how desperately I needed to learn to listen to myself, however inexperienced and naive I may be. It sounds clichéd, but that little voice is sometimes the only voice that's speaking the truth. I think that's pretty fucking cool.

"What kind of music is it?"

I write mostly on piano and I'm a girl, so lots of people say it's Norah Jones, or Fiona Apple. That's fine. I love Norah's subtlety and Fiona's fierce lyrical prowess. But I also have an affinity for the playful and intelligent pop of people like Elton John and Ben

Folds. And although I don't necessarily write like them, Radiohead, the Police, and Björk changed my musical consciousness. Ben Gibbard writes better lyrics than I can even imagine. Etta James and Sam Cooke make me wish I lived 50 years ago. Counting Crows recorded an album that I consider to be perfect, and Bob Marley created music that makes me want to be a better human being.

So there's all that. And it's all in there. In me. Somewhere. So do what you will with that information. I know it's vague, but it's the best I can do.

"Where are you from and how'd you end up here?"

I grew up in Eureka, CA. Since hardly anyone knows where that is, I'll tell you. It's pretty much as north as you can go up the coast of California before you stop paying sales tax. (Oregon, baby.) I lived on several acres of Redwood forest and spent most of my time in the woods developing a delightfully overactive imagination that I'm pretty proud to say I've managed to salvage. I sang in high school choirs and did community musical theatre and played right field softball and rode horses and had my heart broken a few times. I was borderline normal. I was incredibly lucky.

I moved to L.A. to go to UCLA, and realized the world was bigger than my hometown. Way, way bigger, come to find out. In school I studied communications, but everywhere else I secretly studied the world around me. I felt stupid and wonderful and small and liberated and exhilarated and I started feeling the need to write it all down. So I did. And then I wanted to start singing those things. I played open mics and small shows that started becoming bigger shows and actually started calling myself a musician. I met my band/road mates and finally started sharing music. Because of them, I also rediscovered what "family" means. I met my manager, Jordan Feldstein, who has made tiny opportunities blossom into bigger ones, and now I'm not a waitress anymore. I fell on my ass more than once but figured that I'd rather do this than anything, so what the hell?

And here we are.

"Why'd you write such a long bio?"

I realize this is incredibly self-indulgent, but it all feels important to me, and I'm a terrible editor. So, thanks for coming. Thanks for listening. Thanks for ignoring my potty mouth, and thanks for giving a shit about this music. I really really truly appreciate it.

Love and peace,

S

Love Song

Words and Music by
Sara Bareilles

Fast Rock (♩ = $\frac{3}{4}$)

Gm



F/A



B♭sus2



C



Dm



C/E



F



D/F♯



Gm



F/A



B♭sus2



C



Dm



Head un - der wa - ter, and they tell -

C/E



F



D/F♯



Gm



F/A



B♭sus2



— me to breathe eas - y for a while. — The breath - ing gets hard -



er; e - ven I know that.



Made room for me. It's too soon to see if I'm hap-



py in your hands. I'm un - u - su'l - ly hard to hold on



to. Blank stares at

F/A



Bbsus2



C



D/A



blank pag - es. No eas - y way — to say — this.

Gm



F/A



Bbsus2



You mean well — but you make — this hard — on — me.

Gm



C



I'm not gon-na write you a love song — 'cause you ask — for it, 'cause you need —
love song, — 'cause you ask — for it, 'cause you need —

F/A



Bbsus2





D/F#



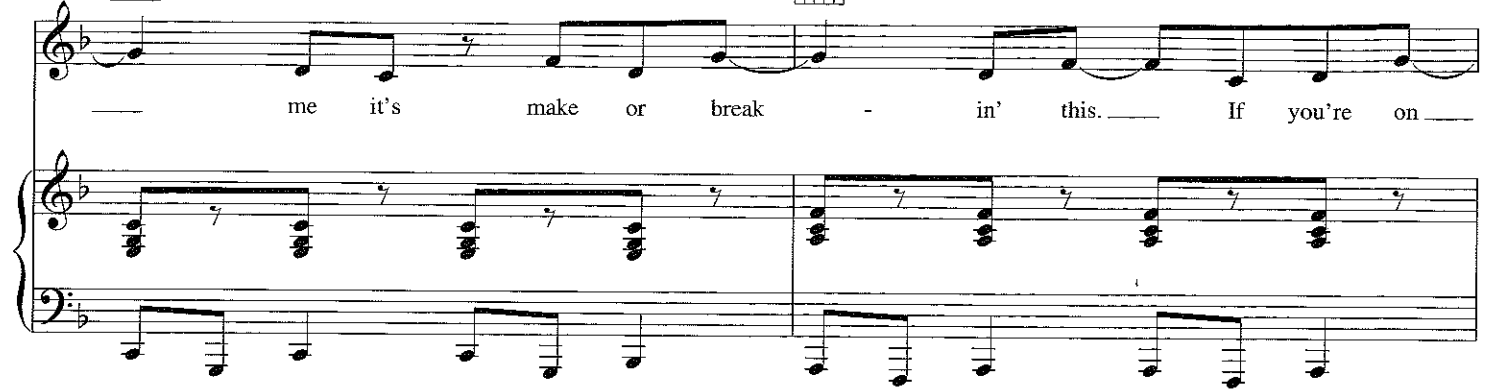
Gm








— one. }
— one? } You see, — I'm not gon-na write you a love song — 'cause you tell —

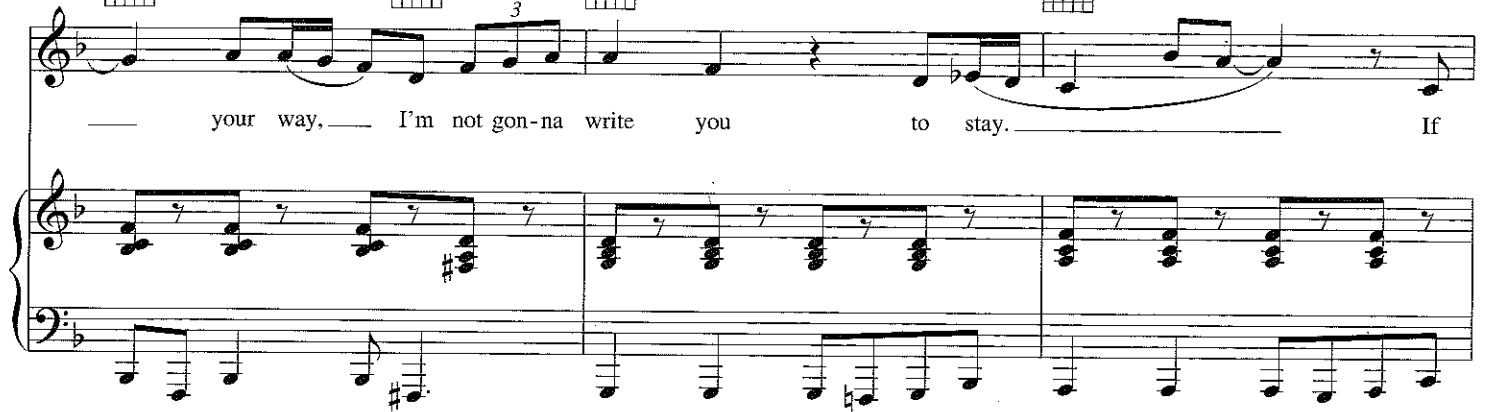
C  F/A 



me it's make or break - in' this. If you're on




Bbsus2  D/F#  Gm  3fr *To Coda II* F/A  *To Coda I* 






your way, I'm not gon-na write you to stay. If




Dm  G7 

all you have is leav - in', I'm gon - na need a bet - ter rea - son to write



Bbsus2  C  Gm  3fr F/A  Bbsus2 

you a love song to - day,



C Dm C/E F D/F#

to - day - - - - - ay. _____

Gm F/A Bbsus2 C Dm C/E F

I learned the hard way that they all say things -

D/F# Gm F/A Bbsus2 C Dm

you wan-na hear. And my heav - y heart sinks deep -

C/E F D/F# Gm F/A Bbsus2

down - un - der you and your twist - ed

C

Dm

C/E

F

D/F#



words.

Your_ help just hurts.

You are not what I thought you were._

Gm

F/A

Bbsus2

C

Dm

C/E

F



Hel - lo _____

to high _____

and _____

dry. _____

D/F#

Gm

F/A



Con - vinced me _____

to please_ you.

Bbsus2

C

D/A

Gm



Made

me

think_

that I need_ this, too.

I'm

try - in' _____

F/A



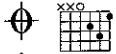
Bb sus2



D.S. (lyric 1) al Coda 1

to let you hear me as I am. I'm not gon-na write you a

Coda 1 Dm



G7



all you have is leav - in', I'm gon - na need a bet - ter rea - son to write _

Bb



C



Dm



_ you a love song to - day. Prom - ise _

Am



Bb






F



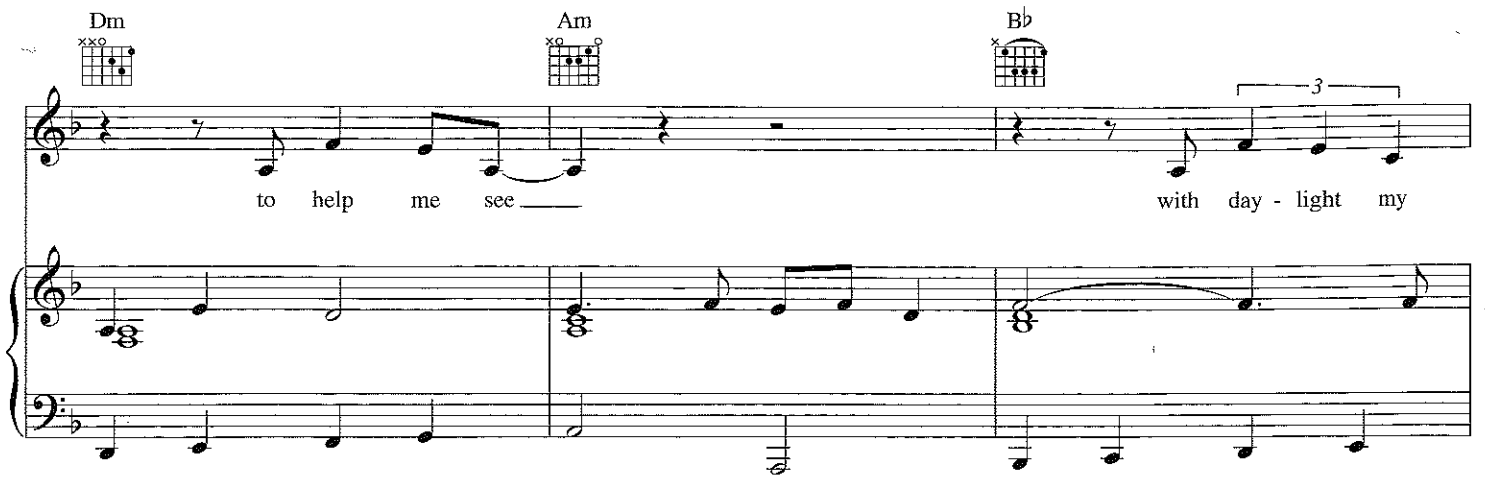
C/E



_ me that you'll leave the light on _

Dm  Am  Bb 




to help me see _____ with day - light my



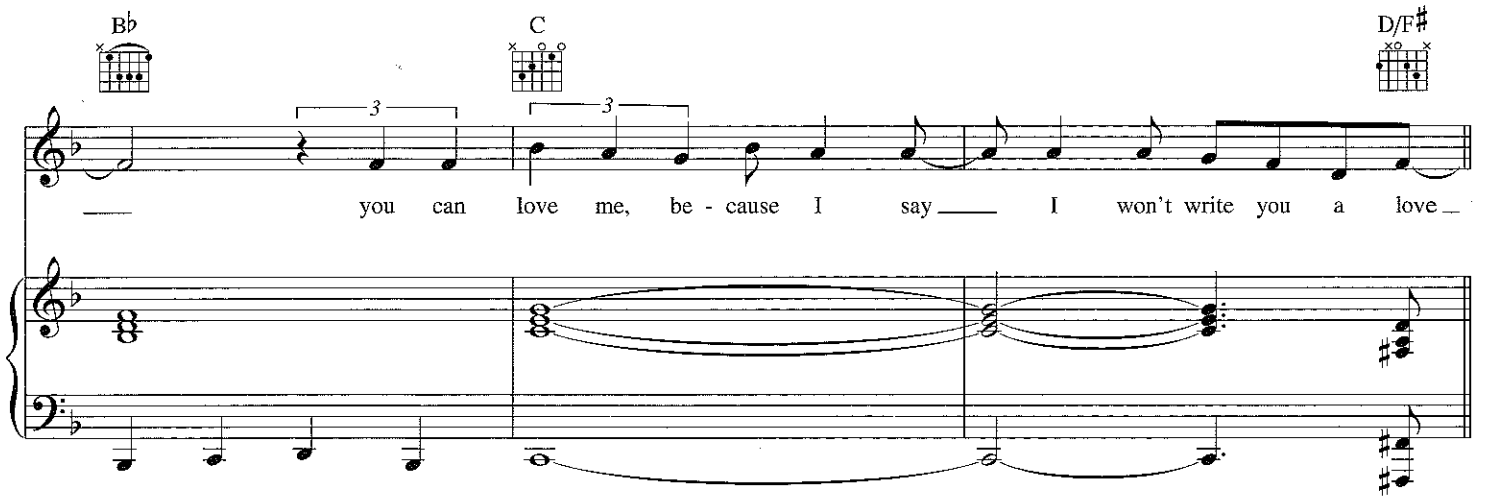
F  C  Dm  A 

guide, gone. _____ 'Cause I be - lieve _____ there's a way _



Bb  C  D/F# 

_____ you can love me, be - cause I say _____ I won't write you a love _



Gm  C7  F/A 

_____ song 'cause you ask _____ for it, 'cause you need _____ one. You see, _



Bbsus2



D/F#



Gm



I'm not gon - na write you a love song 'cause you tell

D.S. (lyric 2) al Coda II

C7



F/A



Bbsus2



D/F#



me it's make or break in' this. Is that why you want - ed a

Coda II F/A



Bb



If your heart is no - where in it, I don't

C



Dm



want it for a min - ute. Babe, I walk the sev - en seas when I be -

G7



Bb



lieve that there's a rea - son to write you a love —

C



Gm



F/A



Bbsus2



C



Dm



— song to - day, — to - day. —

C/E



F



D/F#



Gm



F/A



Bbsus2



C



Dm



C/E



F



Vegas

Words and Music by
Sara Bareilles

Moderately

Absus4/Bb



Absus4/F



Absus4/Gb



Absus4/Db



Absus4/C



The first system of piano accompaniment for 'Vegas' is in 4/4 time, marked 'Moderately' and 'mf'. It features a bass line with eighth notes and a treble line with chords and eighth notes. The key signature has four flats (Bb, Eb, Ab, Db).

Absus4/Bb



Absus4/F



Absus4/Gb



Absus4/Db



Absus4/C



The second system includes the vocal line with lyrics: "Gon - na ___ sell my ___ car ___ and go to Ve - gas, ___". The piano accompaniment continues with the same bass line and treble chords. The key signature remains four flats.

Absus4/Bb



Absus4/F



Absus4/Gb



Absus4/Db



Absus4/C



The third system includes the vocal line with lyrics: "Some - bod - y told ___ me ___ that's where dreams ___ would be. ___". The piano accompaniment continues with the same bass line and treble chords. The key signature remains four flats. There are triplets in the vocal line.

Absus4/Bb



Absus4/F



Absus4/Gb



Absus4/Db



Absus4/C



Musical staff with lyrics: Gon - na sell my car and go to Ve - gas, mm.

Gon - na sell my car and go to Ve - gas, mm.

Piano accompaniment for the first system.

Absus4/Bb



Absus4/F



Absus4/Gb



Absus4/Db



Absus4/C



Musical staff with lyrics: Fi - n'ly see my name on the Pal - ace mar - quee.

Fi - n'ly see my name on the Pal - ace mar - quee.

Piano accompaniment for the second system.

Absus4/Bb



Absus4/F



Absus4/Gb



Absus4/Db



Absus4/C



Musical staff with lyrics: Gon - na quit my job and move to New York. Yeah, yeah.

Gon - na quit my job and move to New York. Yeah, yeah.

Piano accompaniment for the third system.

Absus4/Bb



Absus4/F



Absus4/Gb



Absus4/Db



Absus4/C



Musical staff with lyrics: 'Cause some - bod - y told me that's where dream - ers should go.

'Cause some - bod - y told me that's where dream - ers should go.

Piano accompaniment for the fourth system.

Absus4/Bb



Absus4/F



Absus4/Gb



Absus4/Db



Absus4/C



I'm gon - na quit — my job, — move — to New — York, —

Absus4/Bb



Absus4/F



Absus4/Gb



Absus4/Db



Absus4/C



tat - too my bod - y with ev - 'ry Broad - way show. —

Ab



Db/F



Gb



Db/Eb



Ebm7



Lis - ten up now, hon - ey, you're gon - na be sor - ry.



You can't get out from un - der a — sky — that is fall - ing. — And you — say:

Gb



Db/F



3

No fame, no mon - ey, I'm no - bod - y. The way I'm run - ning has sure got me

E°7



Ebm7



To Coda



down on my knees. But next stop, Ve - gas, please.

Bbm7



Db/F



Gb



Db



Ab/C



I got - ta get to Ve - gas. Can you take me to Ve -

Bbm7



Db/F



Gb



Db



Ab/C



gas? Oh, yeah.

Absus4/Bb

Absus4/F

Absus4/Gb

Absus4/Db

Absus4/C



Gon - na sell my house _ and cross the bor - der _

Absus4/Bb

Absus4/F

Absus4/Gb

Absus4/Db

Absus4/C



'cause some - bod - y told _ me dreams _ _ _ live in Mex - i - co. _

Absus4/Bb

Absus4/F

Absus4/Gb

Absus4/Db

Absus4/C



I'm gon - na sell my house. _ I got to lose _ _ _ ten pounds and cross the

D.S. al Coda

Absus4/Bb

Absus4/F

Absus4/Gb

Absus4/Db

Absus4/C



bor - der, _ _ _ _ make sweet love up - on _ _ _ the white _ _ _ sand - y _ _ _ shore. _ _

Coda

F

G \flat

It's al-ways just a-round the cor - ner or you're on — your way — to some - where that is —

A \flat

E \flat /G

G \flat

— big - ger or bet - ter... if you could on - ly get there. —

F

G \flat

It's nev - er your fault you can't start your own win - ning streak, — but I'd —

A \flat

E \flat /G

G \flat m

— hate to lose you — to the for - tune you seek. —

Absus4/Bb Absus4/F Absus4/Gb N.C.

I'm gon - na lose my mind and sail the o - cean,

Absus4/Bb Absus4/F Absus4/Gb N.C.

'cause some - bod - y told me there were cher - ry blue skies.

Bbm7 Db/F Gb Db Ab/C

I'm gon - na fix my mind with a fi - nal des - ti - na - tion

Absus4/Bb Db/F Gb Db Ab/C

and have a deep sleep up - on a sweet dream. I nev - er real - ize, no...



Lis - ten up now, hon - ey, you're gon - na be _____ sor - ry. _____



You can't get out from un - der a _____ sky _____ that is fall - ing. And you _____ say:



No fame, no mon - ey; I'm no - bod - y. The _____ way I'm _____ run - ning has sure _____



_____ got me down on my knees. _____ But next stop, _____ ooh, _____

Bbm7



Db/F



Gb



Db



Ab/C



Ve - gas, please.

Bbm7



Db/F



Gb



Db



Ab/C



Can you take me to Ve -

Bbm7



Db/F



Gb



Db



Ab/C



gas? I need to see Ve - gas. Can you take me to Ve -

Bbm7



Db/F



Gb



Db



gas? Yeah, yeah.

Bottle It Up

Words and Music by
Sara Bareilles





Slowly, in 2 (♩ = $\overset{3}{\text{♩}}$)


Am  E7 



There'll be girls — a - cross the na - tion that - 'll eat this up, — babe. I know —

mf

F  C  G/B  Am 



— that it's your soul, but could you bot - tle it up and get down — to the heart — of it? No, —

E7  F  C  G/B 



— it's my heart; — you're shit out — of your luck. — Don't make me tell you a - gain, — my love, —

Am E7 F

love, love, love. Love, love, love, love.

C G/B Am E7

I am aim - ing to be some-bod - y this some-bod - y trusts with her del -
der-stand the sen - ti - ment you're say - ing to us. Oh, but sen -

F C G/B Am

i - cate soul. I don't claim to know much ex - cept soon as you start to make room -
si - ble sells, so could you kind - ly shut up and get start - ed at keep - ing your part -

E7 F C G/B

for the parts that aren't you, it gets hard - er to bloom in a gar - den of } love, -
of the bar - gain. Aw, please, lit - tle dar - lin', you're kill - ing me sweet - ly with }

Am E7 F

love, love, love. Love, love, love, love.

C G/B Am E7#5/G#

On - ly thing I ev - er could need, on - ly one

C/G F C

— good thing worth try - ing to be, and it's love, love, — (Love,

G/B Am F

love, love, love. I do it for love, —

C G/B Am

Love, love, love, love.)

1. 2.

F F Am C+/G#

We can un - Start - ed as a flick - er meant to be a flame.

C/G F#m7b5

Skin has got - ten thick - er but it burns the same. Still a ba - by in a

Dm F+/C# F/C G

cra - dle; got to take my first fall. Ba - by's get - ting next to no - where with her back a - gainst the

Am



C+/G#



wall. You meant to make me hap - py, make me sad. Want to make it bet - ter,

C/G



F#m7b5



Dm



F+/C#



bet - ter so bad. But save your res - o - lu - tions for your nev - er New

F/C



G



Year. There is on - ly one so - lu - tion I can see here.

Am



C+/G#



C/G



Love, you're all I ev - er could need. On - ly one good thing worth

mp



try - ing to be, — and it's love, — (On - ly gon - na get, get what you give a - way, love, — love, —

mf



— so give — love, love. — I — do it for love, — On - ly gon - na get, love, —

3

3



get what you give a - way. love, — Love. — love. — Woh. —

C G/B Am

On - ly gon - na get, get what you give a - way. Love.

F C

Love, On - ly gon - na get, love,

G/B Am F

get what you give a - way. love. Love.)

One Sweet Love

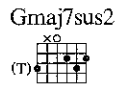
Words and Music by
Sara Bareilles

Moderately



Just a - bout the time

mp *mf*



the shad - ows call, I un - dress my mind and



dare you to fol - low. Paint a por - trait of

Em9



Gmaj7sus2



my mys - ter - y. On - ly close - my eyes - and

D



Em7



you are - here with - me, a name - less - face to think I see, - to

Gsus2



D



sit and watch the waves - with me - till - they're gone. -

Em7



A heart I'd swear I'd rec - og - nize - is made -

Gsus2



C



— out of my own de - vic - es. Could I be wrong? —

G



D



Em7



Gsus2



The time that I've tak - en I

D



Em7



Gsus2



D



Em7



pray is not wast - ed. Have I al - read - y tast - ed

To Coda I

Gsus2



D



Em7



Gsus2



my piece of one sweet love? —

D



Em7



Sleep - less — nights you — creep in - side of me,

Gsus2



D



paint — your shad - ows on — the breath that — we share.

Em7



You take — more than just my — san - i - ty;

Gsus2



D



you take my — rea - son not — to care. No

Em7



Gsus2



or - di - nar - y wings - I'll need; - the sky it - self will car - ry me

D



back - to you. _____ The

Em7



Gsus2



things I dream that I can do. - I'd o - pen up - the moon - for you. -

C



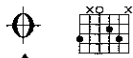
G



D.S. al Coda I

Just come down soon. _____ The

Coda I Gsus2



D



Em7



Read - y and wait - ing

Gsus2



D



Em7



for a heart worth the break - ing.

Gsus2



D



Em7



I'd set - tle for an hon - est mis - take in

Gsus2



D



Em7



To Coda II



Gsus2



the name of one sweet love.

Asus4



A



Gsus2



Sa - vor the sor - row to soft - en the pain. Sip on the south -

Bm



Asus4



A



ern rain as I do. I don't look, don't touch, don't do an -

Em7



Em



D/F#



G



y - thing but hope that there is a you. The

Em7



Gsus2



earth that is the space be - tween, I'd ban - ish it from un - der me

D



to get to you. Your

Em7



Gsus2



un - ex - pect - ed love pro - vides my sol - i - tar - y's su - i - cide. Oh,

C



G



I wish I knew. The

D



Em9



Gmaj7sus2



time that I've tak - en I

D Em9 Gmaj7sus2

pray is not wast - ed. Have I

D Em9 Gmaj7sus2

al - read - y tast - ed my piece of ____

D Em9 Gmaj7sus2

one sweet ____ love? ____

D.S.S. al Coda II

Coda II Gsus2 D Em7 Gsus2

One sweet ____ love. ____

Come Round Soon

Words and Music by
Sara Bareilles

Moderately slow (♩ = $\frac{3}{4}$)

N.C.

I could use an - oth - er cig - a - rette.

mf

The first system of music features a vocal line in the treble clef and a piano accompaniment in the bass clef. The key signature has two flats (Bb and Eb), and the time signature is 4/4. The tempo is marked 'Moderately slow' with a note equal to 3/4. The piano part begins with a mezzo-forte (*mf*) dynamic. The lyrics are 'I could use an - oth - er cig - a - rette.'

But don't wor - ry, dad - dy, I'm not ad - dict - ed _____ yet.

The second system continues the vocal and piano parts. The lyrics are 'But don't wor - ry, dad - dy, I'm not ad - dict - ed _____ yet.' The piano part continues with a similar accompaniment pattern.




One too - man - y drinks - to - night - and I miss - you - like you -

The third system concludes the vocal and piano parts. The lyrics are 'One too - man - y drinks - to - night - and I miss - you - like you -'. The piano part ends with a final chord.


Cmadd9  Ab6  B°7 


were mine. All your storm-y words have bare-ly bro-ken.



Cmadd9  Ab6  B°7 






And you sound like thun-der, though you've bare-ly spo-ken.




Cmadd9  Ab6  B°7 

Oh, it looks like rain to-night, and thank God,



Cmadd9  Cmsus2/D  Cm/Eb  Cm/Bb  Am7b5 

'cause a clear sky just would-n't feel right.



Ab G Cm Bb6

He's tak - en and leav - ing, — but I keep be - liev - ing

Ab G Cm

that he's gon - na come — round soon. — (He'll come round soon, I — know.)

Cmadd9 Ab6 B°7

You — may be — my fi - nal match —

Cmadd9 Ab6 B°7

'cause I chase — ev - 'ry - thing when you play throw — and I play — catch. —

Cmadd9



Ab6



B°7



Nev - er took much to keep me sat - is - fied. ———

But all the

Cmadd9



Cmsus2



Cm/Eb



Cm/Bb



Am7b5



bull - shit you feed me, you miss me, you need me. This hun - gry heart will not sub - side.

Ab



G



Cm



Bb6



He's tak - en and leav - ing, ——— but I keep be - liev - ing

Ab



G



Cm



Cmsus2/Bb

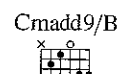


that he's gon - na come — round soon. ———

Un - til I see him a -



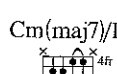
gain, I'm stay - ing, be - liev - ing, — that it won't be de - ceiv - ing,



when he's gon - na come - round... Well, I may seem na - ive if I cry as you leave like I'm



just one more tor - tured heart. These cracks that I — show as I'm watch - ing you — go are - n't



tear - ing — me a - part. — I may seem na - ive if I cry as you leave like I'm

Cm/Eb Fsus2 Cm Cmsus2/D

just one more tor - tured heart. _ These cracks that I show as I'm watch - ing you _ go are - n't

Cm/Eb Fsus2 Ab Eb/G

tear - ing me a - part. _ The an - gels _ said _

B° Cmadd9 Cmsus2/Bb Ab

I'd smile to - day. _ Well, who needs an - gels

G7 *D.S. al Coda*

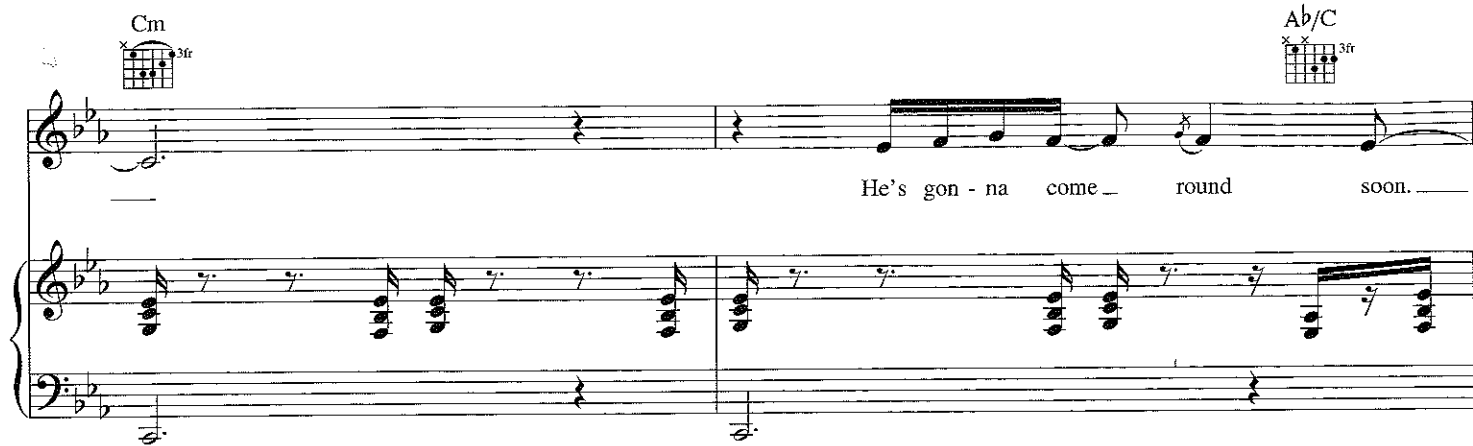
an - y - way? _



Coda Ab G+

when he's gon - na come _ round soon. _

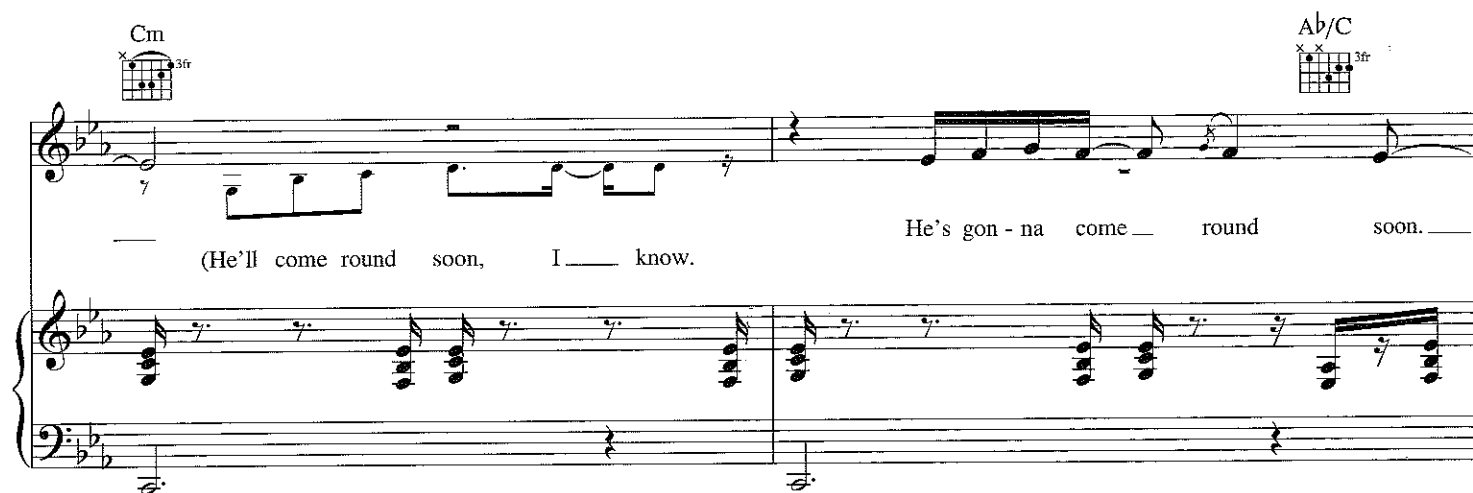
Cm  3fr 



He's gon - na come - round soon. —



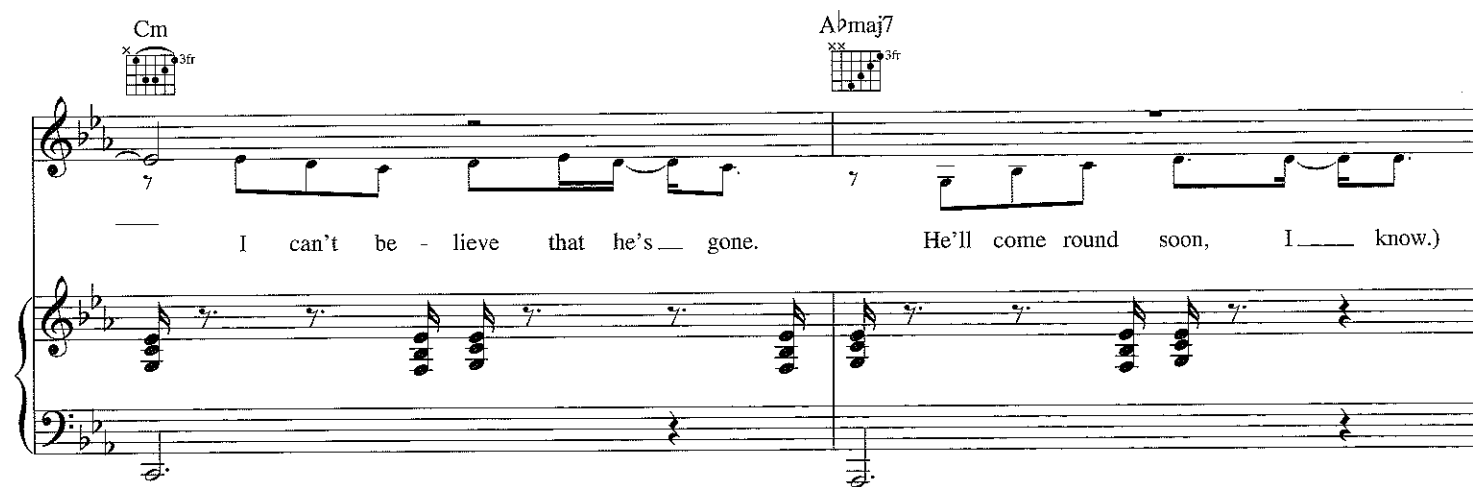
Cm  3fr 

(He'll come round soon, I — know. He's gon - na come - round soon. —



Cm  3fr 

I can't be - lieve that he's — gone. He'll come round soon, I — know.)



Cmadd9 

I could use an - oth - er cig - a - rette.



Morningside

Words and Music by
Sara Bareilles

Moderately fast

N.C.

mf

The piano introduction is in 4/4 time, featuring a melody in the right hand and a bass line in the left hand. The melody consists of eighth and quarter notes, while the bass line uses a mix of eighth and quarter notes with some rests.

N.C.

I'm not scared of you now, or so I say.

The first system of the song includes the vocal line and piano accompaniment. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "I'm not scared of you now, or so I say."

C5

A guitar chord diagram for C5, showing a barre across the 3rd fret and a C5 chord shape.

Eb5

A guitar chord diagram for Eb5, showing a barre across the 3rd fret and an Eb5 chord shape.

F5

A guitar chord diagram for F5, showing a barre across the 3rd fret and an F5 chord shape.

There's no reason to run, al -

The second system of the song includes the vocal line and piano accompaniment. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "There's no reason to run, al -"

C5



Eb5



F5



Cm



Cm/Eb



Eb



F9



though I may.

I'm not as sure as I

seem;

this much

I know.

What does it mean when you leave

and I

fol - low?

I could try to for - get what you do

E \flat /B \flat

A \flat maj7

when I let you get through to me, but then you do it

E \flat

E \flat /D

Cm7

o - ver a - gain. I could rage like a fire and you'd bring

F \sharp 7

Fm7

E \flat

rain I de - sire till you get to me on my morn - ing - side.

Cm7

E \flat

F9

Cm7

E \flat

F9

Oh, yeah, yeah, yeah.



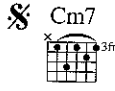
I keep my dis-tance, I tried;



no use, no. But no mat-ter the miles,



I'm back to you. I could try



to for-get what you do when I let you get what you
to for-get

A \flat maj7



E \flat



E \flat /D



through to me, } but then you do it o - ver a - gain. — I could rage —
do to me, }

Cm7



F \sharp o7



— like a fire and you'd bring rain I de - sire — till you

Fm7



E \flat



E \flat /D



get to me on my morn - ing - side. — Let me down, —

Cm7



E \flat /B \flat



A \flat maj7



— you say nev - er; ba - by blues, — don't you ev - er. I'm used to be - ing one with the mis -

E \flat



Cm7



for - tune to find — af - ter - noons — run for cov - er — and

To Coda



F \sharp 07



Fm7



full moons just won - der what it looks like here on my morn - ing - side. —

E \flat



A \flat maj7



A \flat 6 \flat 5



Look back; — don't you dare — let me start —

Cm11



A \flat maj7



A \flat 6 \flat 5



— to do that. — I don't care — if the things — that I — have

Abmaj7



Ab6b5



Cm



Bb/D



Ebmaj9



Ebmaj7/G



on - ly make me a - fraid to lose. I need

Eb/Ab



Ab5



Cm7



to let go. Need to want to keep let - ting you know

Eb/Ab



Ab5



that we both have a rea - son to fol - low. Long as we let

Cm7



Bb/D



Eb



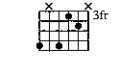
Eb/G



Ab sus2



Ab sus2/Bb



Abm/Cb



D.S. al Coda

B°7



this lead, I'm bare - ly breath - ing. I try

Coda

E^b

Cm7

F#^o7



Woh, _____ (Yeah, _____) woh, _____ yeah, _____

Fm7

E^b

E^b/D

Cm7



woh, _____ yeah, _____ woh, _____ woh, _____ Woh, _____ Yeah, _____

F#^o7

Fm7



woh, _____ woh, _____ yeah, _____ woh, _____ woh, _____ yeah.) _____

E^b

Cm7

E^b

F9



yeah. _____ Woh, _____ yeah. _____

Between the Lines

Words and Music by
Sara Bareilles

Slowly, in 2

F#



C#add4/E#



mf
with pedal

D#m7



Bmaj9/D#



F#



C#add4/E#



Time to tell me the truth, —

D#m7



to bur - den your mouth — for what you say. No piec - es of pa -

Bmaj9/D#



F#



per in the way. 'Cause I can't con - tin - ue

C#add4/E#



pre - tend - ing to choose the op - po - site sides

D#m7



Bmaj9/D#



on which we fall. The lov - ing you lat - ers, if at all.

C#add4/E#



No right minds could wrong

Bsus2



F#



be this man - y times.

C#add4/E#



My mem - 'ry is _____ cruel.

I'm queen of at - ten -

D#m7



Bmaj9/D#



tion to de - tails,

de - fend - ing in - ten - tions if he fails. _____

Bmaj9



F#



Un - til _____ now _____

he told me her name. ...

C#add4/E#



D#m7



It sound - ed fa - mil - iar in a way.

Bmaj9/D#



Bmaj9



I could have sworn — I'd heard — him say — it ten thou - sand times. —

C#add4/E#



Bsus2



Oh, if on - ly I had been lis - t'ning.

F#



Bsus2




Bsus2/D#

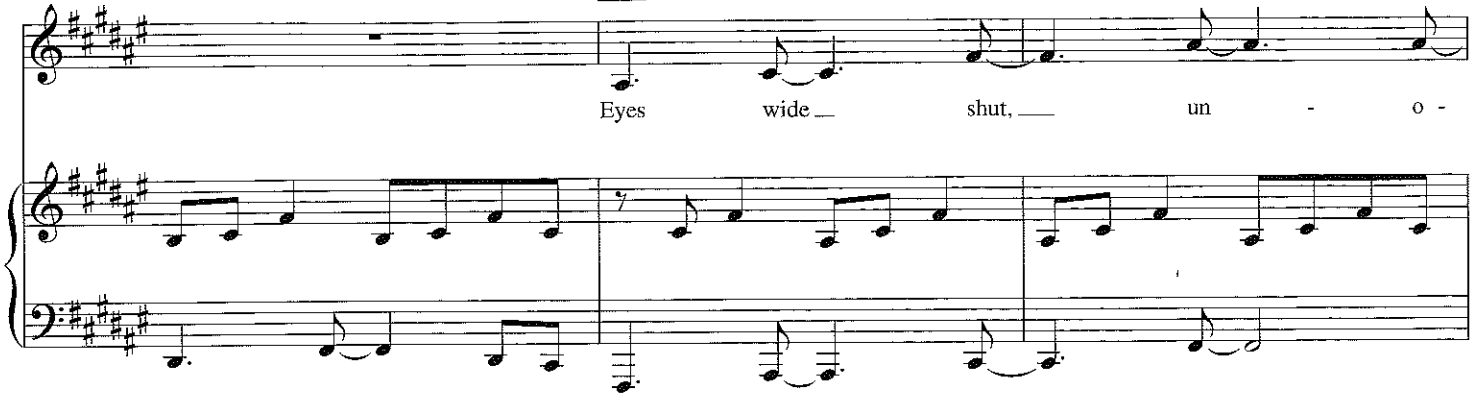


Leave un - said, — un - spo - ken.

F#



Eyes wide shut, un o -



Bsus2



pened.

Bsus2/D#




You and me

C#add4/E#






To Codas I & II

Bsus2



al - ways be - tween the lines,

Bsus2/D#

F#



be - tween the lines.

C#add4/E#




C#sus4



F#



I thought I, thought I was ready to bleed,

C#add4/E#



D#m7



that we'd move from the shadows on the wall

Bmaj9/D#



Bmaj9



and stand in the center of it all. Too late;

F#



C#add4/E#



two choices: to stay or to leave.

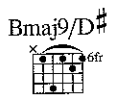
D#m7



Mine_ was so eas - y to un - cov - er. _____ He'd al - read - y left -



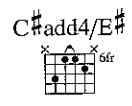
Bmaj9/D#



Bmaj9



C#add4/E#



_____ with the oth - er. _____ So I've _____ learned -



Bsus2



D.S. al Coda I

_____ to _____ lis - ten through si - lence. _____

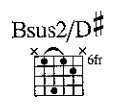


Coda I

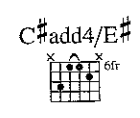
Bsus2



Bsus2/D#



C#add4/E#



al - ways _____ be. _____ You _____ and _____ me _____



Bsus2



Bsus2/D#



al - ways - be.

D#m



Bmaj7b5



I tell my - self all the words he sure -

B6



D#m7



ly meant to say. I'll talk un - til the

Bmaj7



Bsus2



con - ver - sa - tion does - n't stay on.

C#add4/E#



Bsus2



Bsus2/L#



Wait for me, I'm almost read -

C#add4/E#



y. when he meant let

B5



F#/B



B



D.S. al Coda II

go.

Coda II



Bsus2



Bsus2/D#



C#6/E#

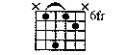


al - ways be. You and me

Bsus2



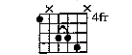
Bsus2/D#



F#5

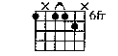


F#sus2/G#

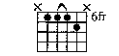


ai - ways - be

F#sus2/A#



F#sus2/D#

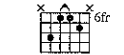


F#



tween - the lines.

C#add4/E#



Be - tween - the lines, be - tween - the lines.

D#m7



Bmaj9/D#



Mm.

Love on the Rocks

Words and Music by
Sara Bareilles and Javier Dunn

Slowly

Amaj7



A6



Bm7



Bm7/E



mf

3

3

Amaj7



A6



Bm7



Bm7/E



3

3

Amaj7



A6



Bm7



Bm7/E



We met on a rain - y eve - ning in the sum - mer - time.

3

3

Amaj7



A6



Bm7



Bm7/E



Don't think I need to tell — you more.

3

3

Amaj7 A6 Bm7 Bm7/E

I need - ed a raise; - I worked so hard for this love — of mine, love of mine.

Amaj7 A6 Bm7 Bm7/E

Still I got noth - ing to show — for it. —

Amaj7 A6 Bm7 Bm7/E

Here's a sim - pli - fi - ca - tion of ev - 'ry - thing we're go - ing through. Ooh.

Amaj7 A6 Bm7 Bm7/E

You plus — me is bad — news,

Amaj7



A6



Bm7



Bm7/E



but you're a love-ly cre - a - tion; I like to think that I am, too.

Ooh. _____

Amaj7



A6



Bm7



Bm7/E



But my — friends — said — I look bet - ter with - out — you, — yeah.

G



D/F#



A



I'm tongue - tied — and twist - ed. —

G



D/F#



D



E/G#



Go on, — ba - by, — and go to my — head. —

Amaj7



Dmaj7



D6



Babe (ba - by), — ba - by, be - lieve — me. — If I

F#m7



F#m9



D6



D/E



stay, — it ain't gon - na be eas - y. — O - kay, we'll do it your

Amaj7



Dmaj7



D6



way — (ay, ay). But this is the last — time — you'll hear the

F#m7



E/G#



To Coda



A



D6



beau - ti - ful sound — of love com - ing down.

Amaj7

A6

Bm7

Bm7/E



Love on the rocks.

Amaj7

A6

Bm7

Bm7/E



You love the chase but hate me for the run - a - round. Mm...

Amaj7

A6

Bm7

Bm7/E



And we both just tired of the whole thing. Oh,
(Tired of the whole thing.)

Amaj7

A6

Bm7

Bm7/E



and you tell me what you want, you need, you know you have to have.

Amaj7 A6 Bm7 Bm7/E

And I just — pre - tend — I'm — lis - t'ning. —

G D/F# A

I'm too ti - red this — time —

G D/F# D E/G#

to deal with old — suits you wear; — your ties that won't bind. —

D.S. al Coda

Coda A D6

love com - ing down. —

F#m9



Amaj9/D



Hot as hell, cold as ice. _____ Sip it slow 'cause it's _____ so _____ nice. _____

F#m9



Amaj9/D



Dulls my sens - es, drives _____ my pain, _ but I do it a - gain.

F#m9



Amaj9/D



Burns a bit _____ to the touch; _____ dan - ger - ous _____ if it's too _____ much.

Bm7add4



A/C#



Dmaj13



If this bot - tle could talk... _____ Love on the _____ rocks, _____

Amaj7



Dmaj7



D6



Babe (ba - by), — ba - by, be - lieve me. — Oh, — woh. —

F#m7



F#m9



D6



D6/E



If — I stay, it ain't gon-na be eas - y. — O - kay. —
O - kay. —

Amaj7



A6



Dmaj7



D6



Ba - by, ba - by, ba - by, ba - by, you be - lieve me. — You'll hear the
Babe — (ba - by).

F#m7



E/G#



Amaj7



D



beau - ti - ful sound — of love com - ing — down. —

City

Words and Music by
Sara Bareilles

Moderately

Em Cadd9 Dsus4 D A7sus4 Em Cadd9

The piano accompaniment for the first system is written in 4/4 time with a key signature of one sharp (F#). The melody in the right hand consists of chords and moving lines, while the left hand provides a steady bass line. The dynamic marking is *mp*.

Ped. * Ped. * Ped. *

Dsus4 A7sus4 Em Cadd9 Dsus4 A7sus4

The vocal line for the first system is written in the treble clef. The lyrics are: "There's a bar - vest - each - Sat - ur - day night - at the .bars -".

The piano accompaniment for the second system continues the melody and bass line from the first system, supporting the vocal line.

Em Cadd9 Dsus4 D A7sus4

The vocal line for the second system is written in the treble clef. The lyrics are: "filled - with per - fume and hitch - ing a ride; -".

The piano accompaniment for the third system continues the melody and bass line, concluding the piece.

Em Cadd9 Dsus4 D A7sus4

a place you could stand for one night and get gone.

Em Cadd9 Dsus4 D A7sus4

And it's clear

Em Cadd9 Dsus4 D A7sus4

this conversation ain't doing a thing, 'cause these

Em Cadd9 Dsus4 D A7sus4

boys only listen to me when I sing.

Em Cadd9 Dsus4 D A7sus4

And I _____ don't feel like sing - ing to - night _____ all the

Cadd9

same songs. _____ Here in _____ these _____

G D/F# Cadd9

_____ deep _____ cit - y lights, _____ girl could get

mp, mf

G D/F# Cadd9

lost _____ to - night. _____ I'm find - ing



ev - 'ry rea - son to be gone. There's noth - ing here to hold on to. —



— Could I, hold — you? —



mf



Em Cadd9 Dsus4 D A7sus4

The sit - u - a - tion's al - ways — the same. — You got your

Em Cadd9 Dsus4 D A7sus4

wolves in their — clothes — whis - per - ing Hol - ly - wood's — name,

Em Cadd9 Dsus4 D A7sus4

steal - ing gold — from the sil - ver they see. — But it's — not —

Cadd9

me. — Here in — these —

D.S. al Coda

Could I hold you? Call - ing out, "Some -

f

bod - y save me." I feel like I'm fad - ing a - way.

Am I'm gone? Call - ing out, "Some -

bod - y save me." I feel like I'm fad - ing.

Gsus4/F



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

G

D/F#

Cadd9

G

D/F#



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

Cadd9

G

D/F#

Em

Bm/D

G/D



Musical notation for the third system, including a vocal line and piano accompaniment. The vocal line includes the instruction "Mm." at the end.

A

Asus4

A

C

Cmaj7



Musical notation for the fourth system, including a vocal line and piano accompaniment. The vocal line contains the lyrics: "No, no, no. No, no, no."



No, no, no, no.



Deep city lights. Girl could get



lost to - night. I'm find - ing



ev - 'ry rea - son to be gone and there's noth - ing here

Asus4 A C

to hold _____ on _____ to. _____ Could I hold _____

Asus4 A Cadd9

_____ on _____ to _____

dim.

Em Cadd9 Dsus4 D A7sus4

you? _____

mp

Em Cadd9 Dsus4 D A7sus4

Many the Miles

Words and Music by
Sara Bareilles

Moderately slow (♩ = ♩♩)

Guitar → G
(capo 3rd fret)



C/E



Am7



C



Piano → B♭

E♭/G

Cm7

E♭

mf

G



B♭

C/E



E♭/G

Am7



Cm7

C



E♭

G



B♭

C/E



E♭/G

Am7



Cm7

C



E♭

There's too man - y — things I have - n't done — yet. There's too man - y —

G
x0000
Bb

C/E
x02333
Eb/G

Am7
x02020
Cm7

C
x02345
Eb

sun - sets I have - n't seen.

G
x0000
Bb

C/E
x02333
Eb/G

Am7
x02020
Cm7

C
x02345
Eb

You can't waste the day wish-ing it'd slow down. You would have thought

G
x0000
Bb

C/E
x02333
Eb/G

Am7
x02020
Cm7

C
x02345
Eb

by now I'd have learned some - thing.

G
x0000
Bb

C/E
x02333
Eb/G

Am7
x02020
Cm7

C
x02345
Eb

G C/E Am7 C

 Bb Eb/G Cm7 Eb

G C/E Am7 C

 Bb Eb/G Cm7 Eb

I made up my — mind when I was a young — girl, I've been giv — en this —

G C/E Am7 C

 Bb Eb/G Cm7 Eb

— one — world; I won't wor — ry it — a — way, — no. —

G C/E Am7 C

 Bb Eb/G Cm7 Eb

But now and a — gain — I lose sight of the good — life. I get stuck in a low —



Bb



Eb/G



Ab



Eb/G

light, _____ but then _____ Love _____ comes in. _____



Bb



Eb/G



Ab



Eb/G

How far do I have to go to get to you? _____ Man - y the miles, -



Bb



Eb/G



Cm7



Eb

_____ man - y the miles. _____ Oh, _____ oh. _____



Bb



Eb/G





Ab





Eb/G

How far do I have to go to get to you? _____ Man - y the miles, -

G

 Bb


G/B

 Bb/D


To Coda I

 Eb


To Coda II


Woo. — But send me the miles — and I'll be



G

 Bb

C/E

 Eb/G

Am7

 Cm7


C


 Eb


hap - py to —

fol - low you, —




G

 Bb

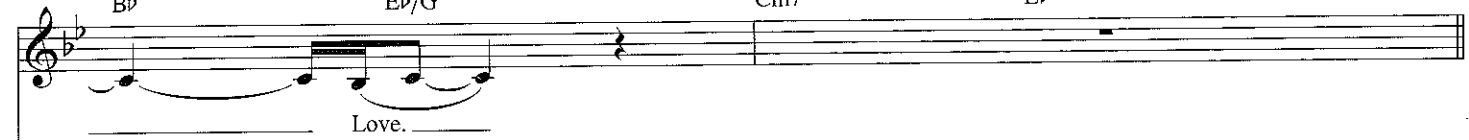
C/E

 Eb/G


Am7

 Cm7


C


 Eb


Love. —




G

 Bb

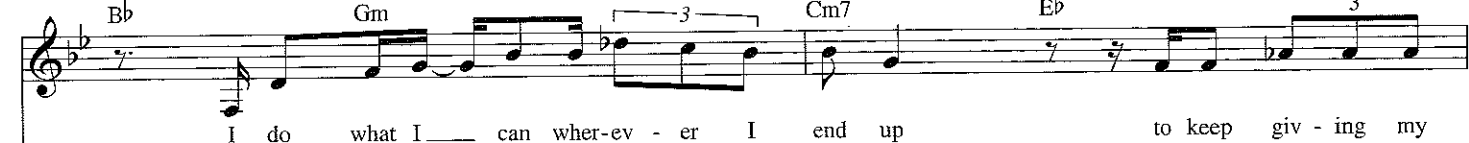
Em

 Gm

Am7

 Cm7

C

 Eb

I do what I — can wher-ev - er I end up

to keep giv - ing my






Bb



Eb/G



Cm7



Eb

good love _____ and _____ spread - ing it a - round, _ yeah, yeah, _ yeah.



Bb



Eb/G



Cm7



Eb

'Cause I've had my _ fair share _ of take _ care and good - byes. _____ I've



Bb



Eb/G



Ab



Eb/G

D.S. al Coda I

learned _ how _ to cry _____ and I'm _____ bet - ter _ for that. _ *Sing:*

Coda I

C Eb G Bb Em Gm

miles and I'll be hap-py to... Yeah.

Am7 Cm7 C Eb G Bb C/E Eb/G

Am7 Cm7 C Eb G Bb Em Gm

Am7 Cm7 C Eb G Bb Em Gm F Ab C/E Eb/G

dim.

G
x0000

Bb

E5
o xxx

G5

A5
x0 xx

C5

C5
x xx 3fr

Eb5

Red let - ter day; — I'm — in a blue — mood,

mp
R.H.

G
x0000

Bb

E5
o xxx

G5

A5
x0 xx

C5

C5
x xx 3fr

Eb5

wish - ing that blue would — just car - ry me a - way. — I've been

R.H.

G
x0000

Bb

C/E
x0200

Eb/G

Am7
x0200

Cm7

C
x0200

Eb

talk - ing to God. — Don't know if it's help - ing or not, — but sure - ly some - thing has got to, got —

G
x0000

Bb

C/E
x0200

Eb/G

F
x0200

Ab

C/E
x0200

Eb/G

— to, got — to give, 'cause I can't keep wait - ing to live. —

D.S. al Coda II

Coda II

G

C/E

Am7

C

Bb

Eb/G

Cm7

Eb

hap - py to fol - low you, -

G

C/E

Am7

C

Bb

Eb/G

Cm7

Eb

Love...

G

C/E

Am7

C

Bb

Eb/G

Cm7

Eb

There's too man - y things I have - n't done yet. There's too man - y

G

C/E

Am7add4

Cm7add4

Bb

Eb/G

sun - sets I have - n't seen.

rit.

Fairytale

Words and Music by
Sara Bareilles

Moderately fast (♩ = $\frac{3}{4}$)

Guitar → G
(capo 1st fret)



Dm7



F



Piano → Ab

Ebm7

Gb

Am
Bbm



G
Ab



Dm7
Ebm7



F
Gb



C/E
Db/F



F
Gb



G
Ab



Dm7
Ebm7



Cin - der - el - la's on her bed - room floor. — She's got a

F
Gb



Am
Bbm



G
Ab



crush on the guy at the liq - uor store — 'cause Mis - ter Charm - ing don't come

Dm7



Ebm7

F



Gb

C/E



Db/F

F



Gb

home an - y - more, - and she for - gets why she came - here. _____

G



Ab

Dm7



Ebm7

Sleep - ing Beau - ty's in a foul mood. For shame, she says,

F



Gb

Am



Bbm

G



Ab

"None for you, dear prince; I'm ti - red to - day. I'd rath - er sleep my whole -

Dm7



Ebm7

F



Gb

C/E




Db/F


F





Gb

— life a - way — than have you keep me from dream - ing." 'Cause

F

 Gb


Esus4

 Fsus4

Am

 Bbm

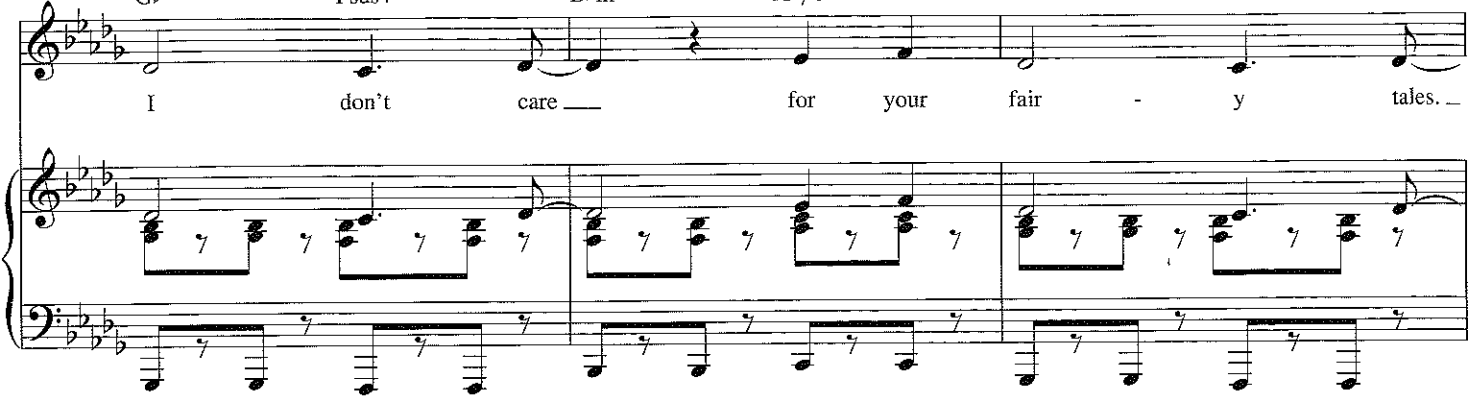
G/B

 Ab/C


F


 Gb

Esus4

 Fsus4

I don't care — I for your fair - y tales. —



Am

 Bbm

G/B

 Ab/C

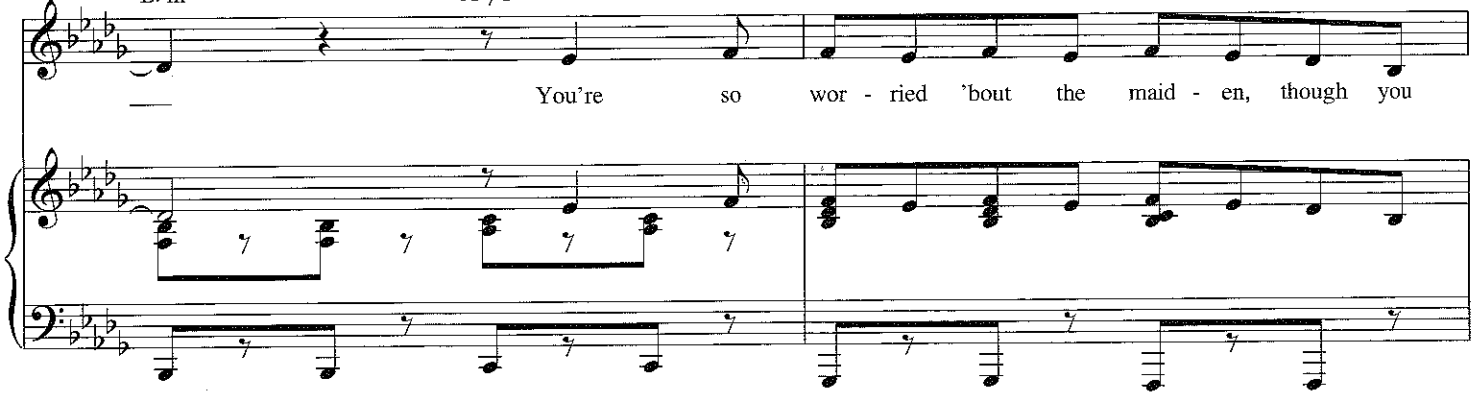
F


 Gb


Esus4


 Fsus4


— You're so wor - ried 'bout the maid - en, though you




Am

 Bbm

G/B

 Ab/C


F

 Gb

Esus4

 Fsus4

Am

 Bbm


G/B

 Ab/C

To Coda II 


know she's on - ly wait - ing on the next best — thing. —





Csus2

 Dbsus2


Csus2/D


 Dbsus2/Eb

Am

 Bbm


G/B

 Ab/C

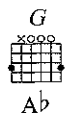
To Coda I 

Csus2

 Dbsus2

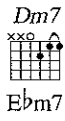
Csus2/D

 Dbsus2/Eb

Next best thing. —





Ab

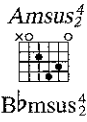


Ebm7

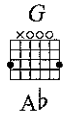


Gb

Snow White is do - ing dish - es a - gain 'cause what else can you do with sev - en



Amsus⁴
Bbm⁴sus⁴

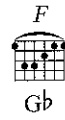


Ab



Ebm7

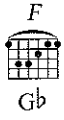
it - ty bit - ty men? Sends them to bed and she calls up a friend; says, "Would you



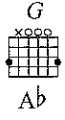
Gb



Db/F

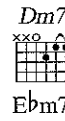


Gb

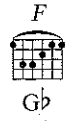


Ab

meet me at mid - night?" Oh. The tall blonde lets out a



Ebm7



Gb

cry of de - spair; says, "Would have cut it my - self if I knew

Amsus⁴



Bbm sus⁴

Am



Bbm

Amsus⁴



Bbm sus⁴

G



Ab

men could climb hair. I'll have to find another

Dm7



Ebm7

F



Gb

C/E



Db/F

F

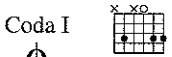


Gb

D.S. al Coda I

tower somewhere and keep away from the windows." 'Cause

Csus2



Db sus2

C/D



Db/Eb

Am



Bbm

G/B



Ab/C

Once upon a time in a

C5



Db5

C5/D



Db5/Eb

Am




Bbm

G/B



Ab/C

far away kingdom, man made up a story, said that

C5

 Db5

C5/D

 Db5/Eb

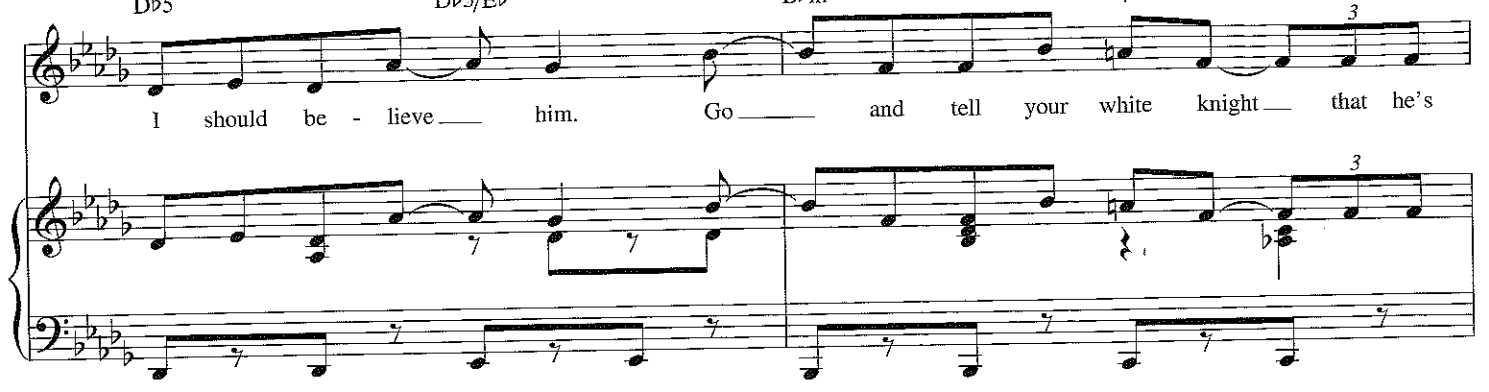
Am


 Bbm


G/B


 Ab/C


I should be - lieve — him. Go — and tell your white knight — that he's



C5

 Db5

D

 Eb

F

 Gb

C/E

 Db/F

F


 Gb


hand - some in hind - sight, but I don't want the next best thing. —



F/G

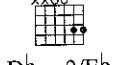
 Gb/Ab

Am

 Bbm

G/B

 Ab/C


Csus2


 Db sus2

Csus2/D

 Db sus2/Eb

So I — sing and hold my head down — and I break —

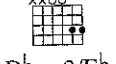



Am

 Bbm


G/B

 Ab/C

Csus2

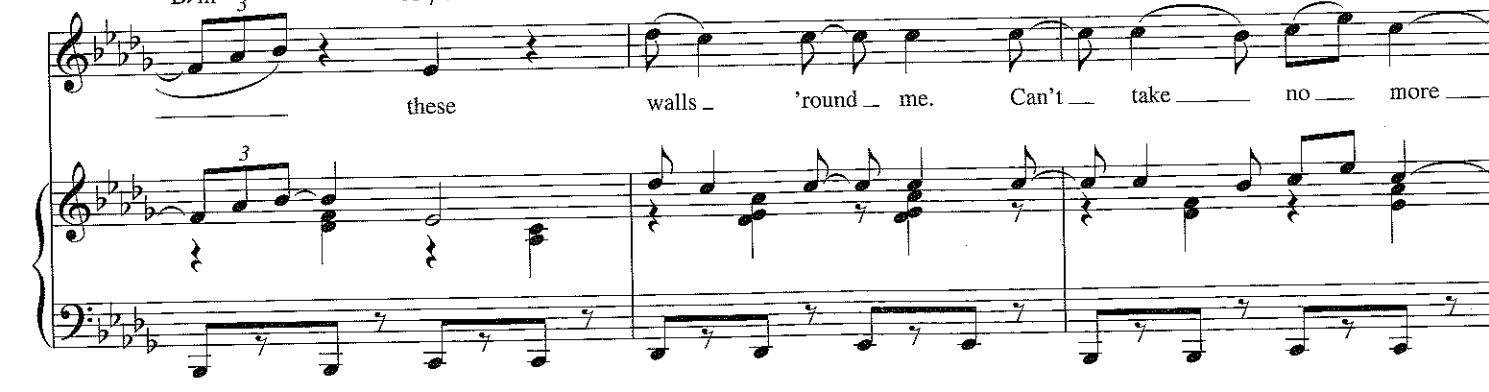
 Db sus2

Csus2/D

 Db sus2/Eb

Am

 Bbm

G/B

 Ab/C

these walls — 'round — me. Can't — take — no — more —



Csus2
x x0
Db^bsus2

Csus2/D
x x00
Db^bsus2/E^b

F
G^b

C/E
Db^b/F

F
G^b

D.S. al Coda II

of your fair - y tale love.

Coda II
G^b

Fsus4
F^bsus4

Am
B^bm

G/B
A^b/C

I don't care.

F
G^b

Fsus4
F^bsus4

Am
B^bm

G/B
A^b/C

I don't care. You

F
G^b

Fsus4
F^bsus4

Am
B^bm

G/B
A^b/C

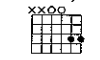
wor - ry 'bout the maid - en, though you know she's on - ly wait - ing. Spent her

Csus2



Dbsus2

Csus2/D



Dbsus2/Eb

Am



Bbm

G/B



Ab/C

whole life — be - ing grad - ed on — the sanc - ti - ty of pa - tience and a

Csus2



Dbsus2

Csus2/D



Dbsus2/Eb

Am



Bbm

G/B



Ab/C

dumb ap - pre - ci - a - tion. But the sto - ry needs some mend - ing and a

Csus2



Dbsus2

D



Eb

F



Gb

C/E



Db/F

F



Gb

bet - ter hap - py end - ing, 'cause I don't want the next best thing.

E5



F5

Am



Bbm

No, no, I — don't want the next best — thing.

rit.

Gravity

Words and Music by
Sara Bareilles

Moderately

C/E Fmaj9 Cmaj7/E Fmaj9

mp

The piano introduction is in 4/4 time. The right hand starts with a quarter note G4, followed by a half note A4, and then a quarter note B4. The left hand has a whole note G3. The second measure features a C/E chord in the right hand and an Fmaj9 chord in the left hand. The third measure features a Cmaj7/E chord in the right hand and an Fmaj9 chord in the left hand. The fourth measure is identical to the third.

Dmadd2 G9

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

The vocal line begins with a Dmadd2 chord (x20232) and a G9 chord (x02032). The piano accompaniment consists of a simple harmonic accompaniment in 4/4 time, with the right hand playing a melody and the left hand providing a bass line.

C/E Cmaj7/E Fmaj9

it nev - er takes _____ too long. _____

The vocal line continues with the lyrics "it nev - er takes _____ too long. _____". The piano accompaniment continues with the same harmonic accompaniment, featuring a C/E chord, a Cmaj7/E chord, and an Fmaj9 chord.

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



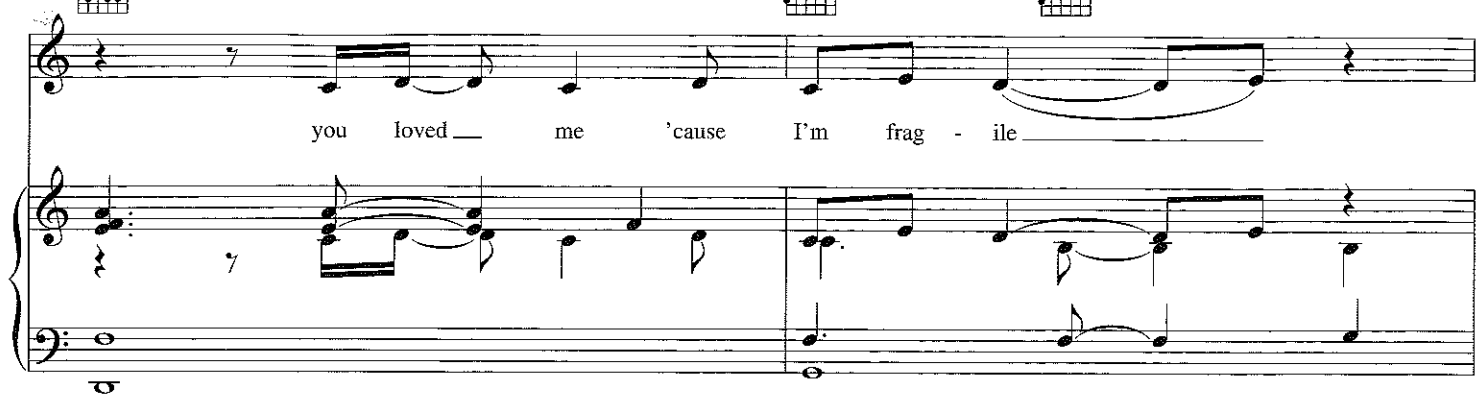
C/Bb






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

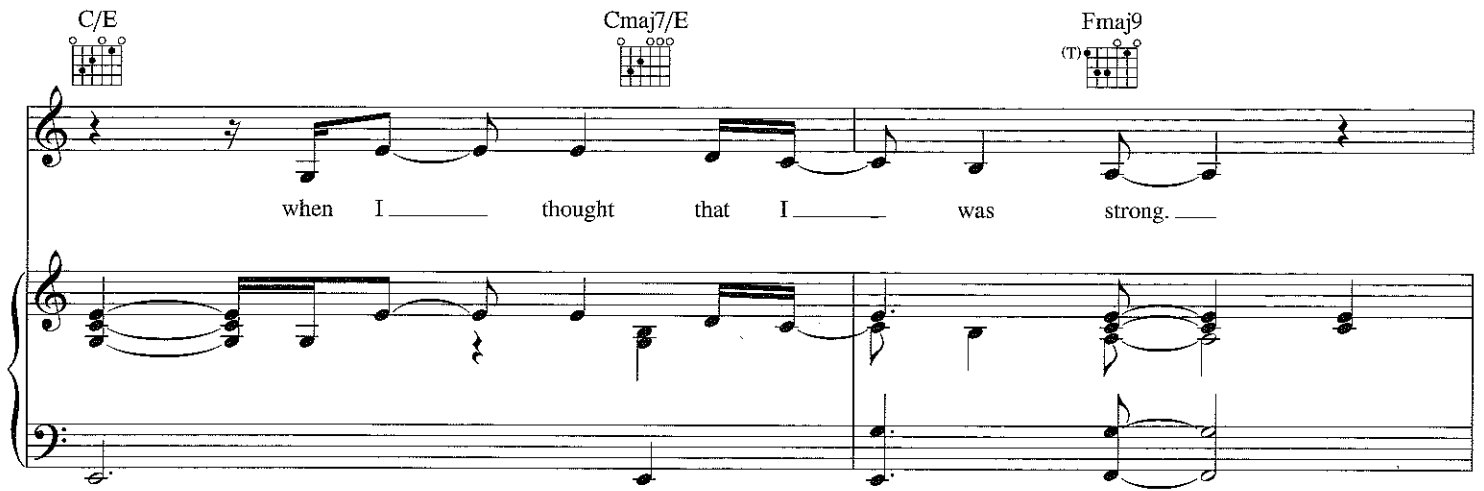
Dm9  3fr  G7sus4  G7



you loved — me 'cause I'm frag - ile



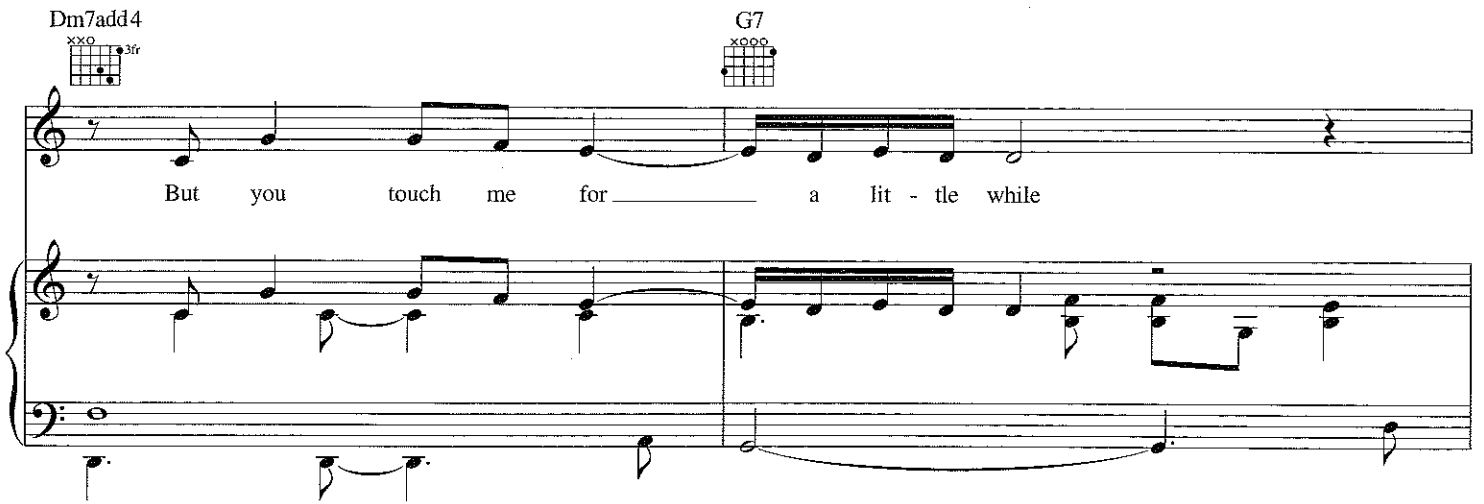
C/E  Cmaj7/E  Cmaj7/E  Fmaj9





when I — thought that I — was strong.



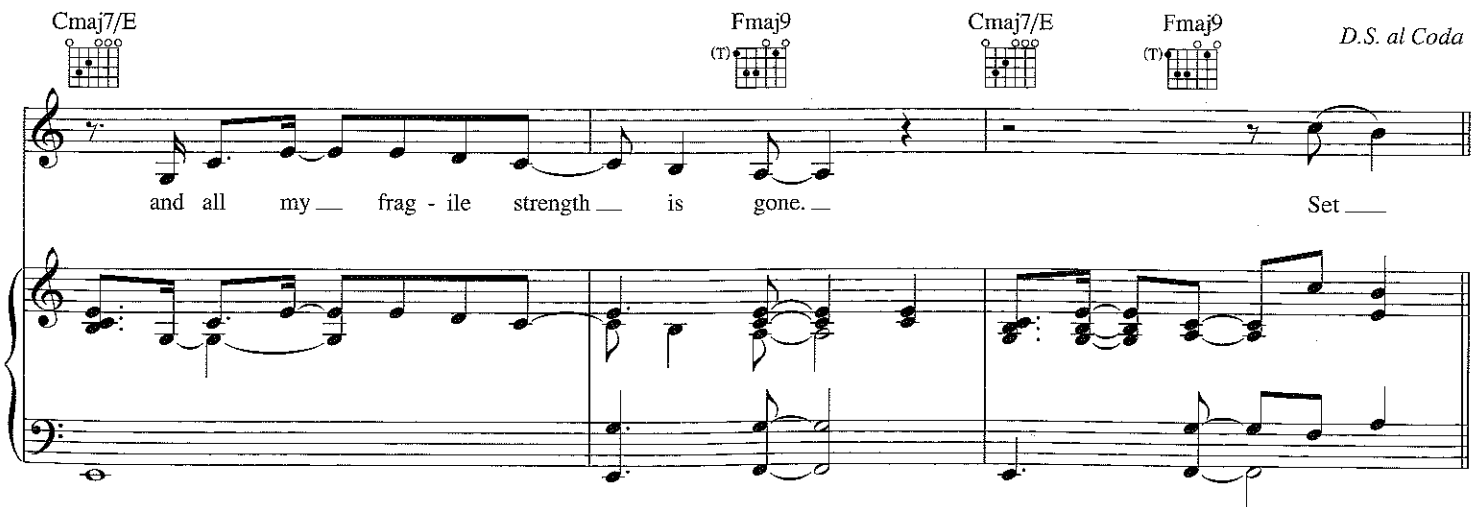
Dm7add4  3fr  G7

But you touch me for — a lit - tle while

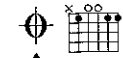


Cmaj7/E  Cmaj7/E  Fmaj9  Cmaj7/E  Fmaj9 *D.S. al Coda*

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.





Tacet

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













Woo.



You're keep - ing




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. —



LOVE SONG

VEGAS

BOTTLE IT UP

ONE SWEET LOVE

COME ROUND SOON

MORNINGSIDE

BETWEEN THE LINES

LOVE ON THE ROCKS

CITY

MANY THE MILES

FAIRYTALE

GRAVITY

ALL STAR

ALL STAR

cherry tone