

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 four measures. The first measure has a treble clef with a quarter note G4 and a bass clef with a whole note C3. The second and third measures have a treble clef with a half note G4 and a bass clef with a whole note C3. The fourth measure has a treble clef with a half note G4 and a bass clef with a whole note C3. Chord diagrams for C/E, Fmaj9, Cmaj7/E, and Fmaj9 are shown above the staff.

Dmadd2 G9

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

The first line of the song features a vocal melody and piano accompaniment. The vocal line is in 4/4 time, starting with a quarter rest, followed by quarter notes G4, A4, B4, C5, and a quarter rest. The piano accompaniment consists of a treble clef with a half note G4 and a bass clef with a whole note C3. Chord diagrams for Dmadd2 and G9 are shown above the staff.

C/E Cmaj7/E Fmaj9

it nev - er takes _____ too long. _____

The second line of the song features a vocal melody and piano accompaniment. The vocal line is in 4/4 time, starting with a quarter rest, followed by quarter notes G4, A4, B4, C5, and a quarter rest. The piano accompaniment consists of a treble clef with a half note G4 and a bass clef with a whole note C3. Chord diagrams for C/E, Cmaj7/E, and Fmaj9 are shown above the staff.

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

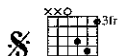


not feel your _____ rain.

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



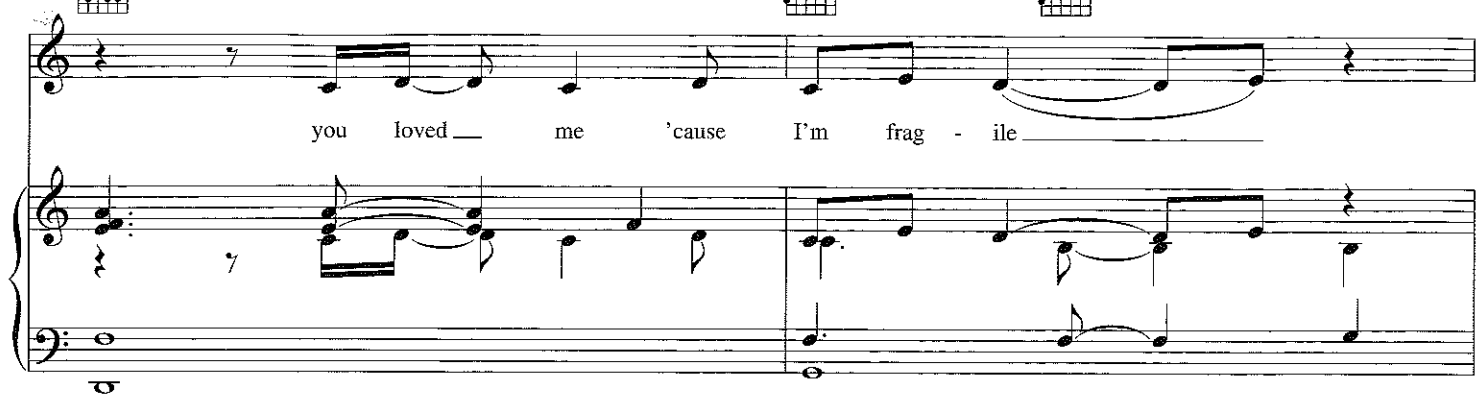
C/Bb






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

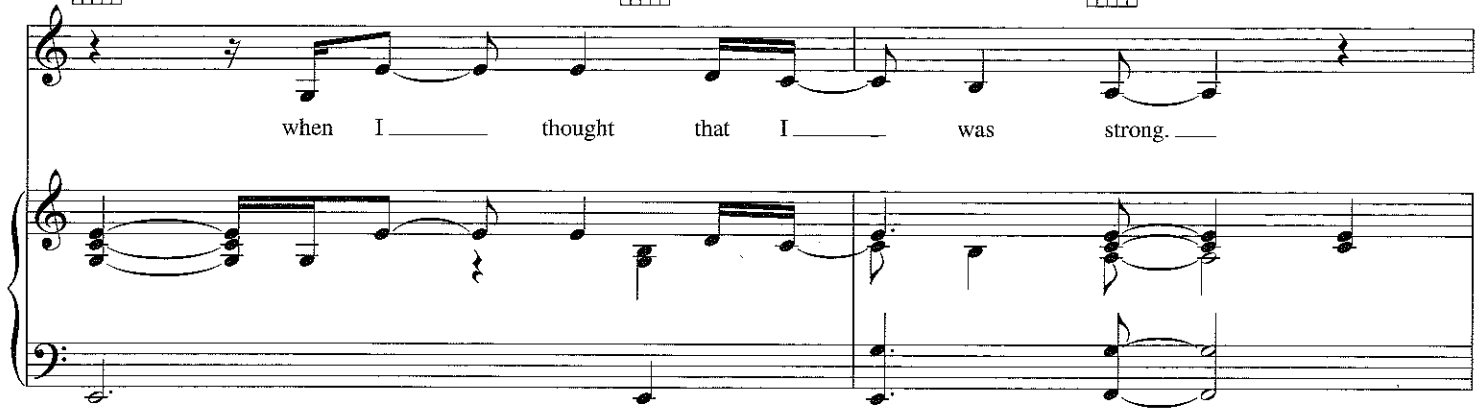
Dm9  G7sus4  G7 



you loved — me 'cause I'm frag - ile



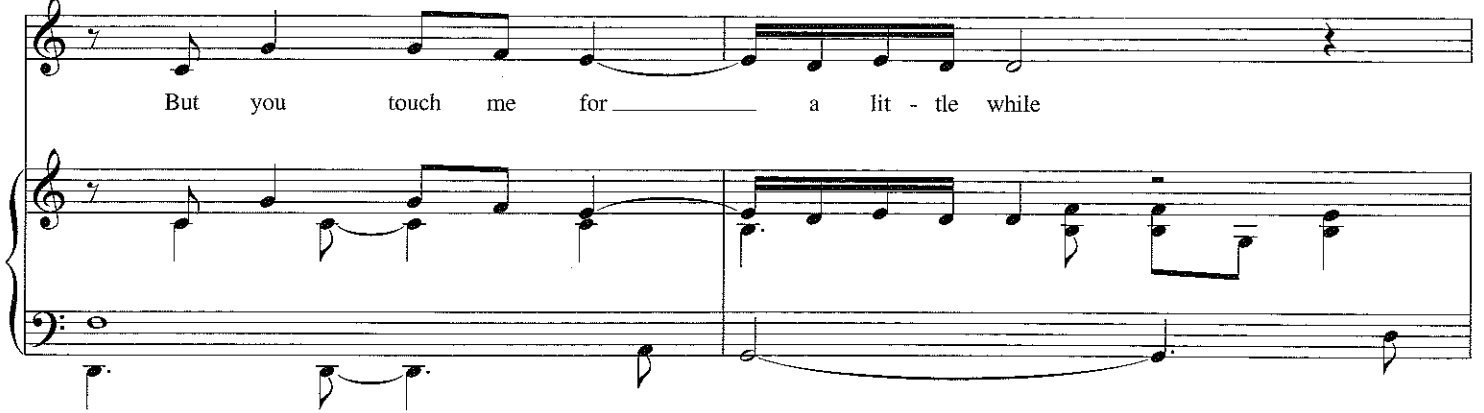
C/E  Cmaj7/E  Fmaj9 





when I — thought that I — was strong.



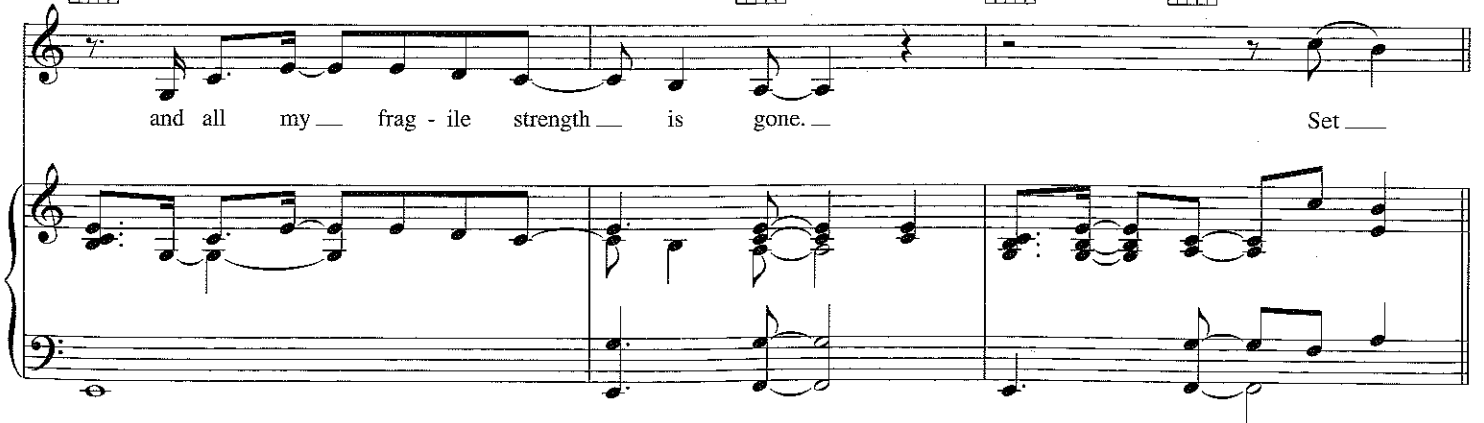
Dm7add4  G7 

But you touch me for — a lit - tle while

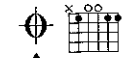


Cmaj7/E  Fmaj9  Cmaj7/E  Fmaj9  *D.S. al Coda*

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.







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


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. —