

# 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 C4, followed by a half note E4, and then a quarter note G4. The left hand has a whole note C3. The second measure features a C/E chord in the right hand and a bass line of C3, E3, G3. The third measure features a Cmaj7/E chord in the right hand and a bass line of C3, E3, G3. The fourth measure features an Fmaj9 chord in the right hand and a bass line of C3, E3, G3.

Dmadd2 G9

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

The vocal line starts with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment in the right hand has a quarter note G4, a quarter note A4, and a quarter note B4. The left hand has a whole note C3.

C/E Cmaj7/E Fmaj9

it nev - er takes \_\_\_\_\_ too long. \_\_\_\_\_

The vocal line starts with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment in the right hand has a quarter note G4, a quarter note A4, and a quarter note B4. The left hand has a whole note C3.

Dm7add4



G



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

Cadd9/E



Cmaj7/E



Fmaj9



still feel you here till the mo - ment 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



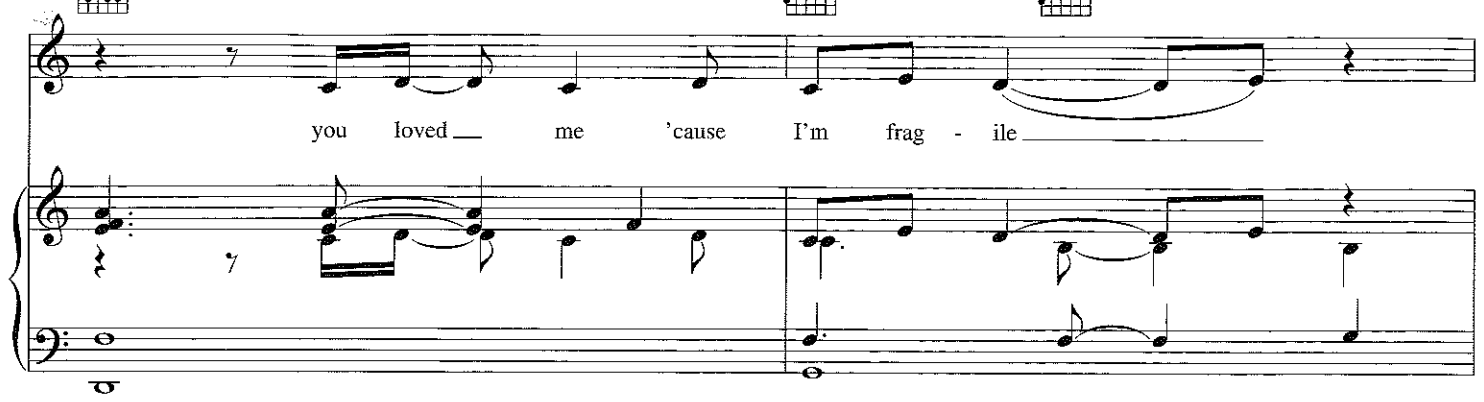
C/Bb






on to me \_\_\_ and all o - ver me. \_\_\_ Oh,

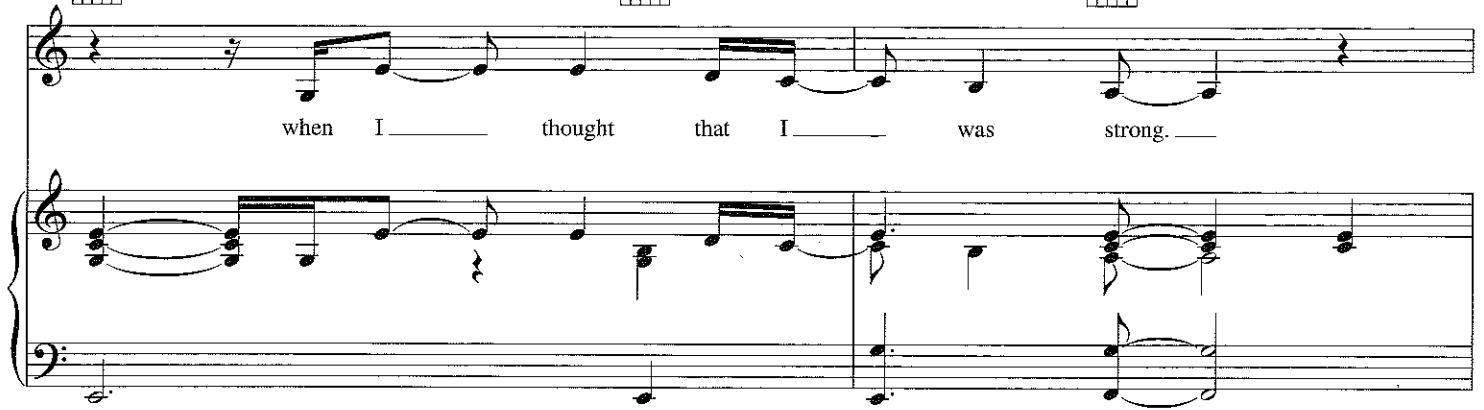
Dm9  G7sus4  G7 



you loved — me 'cause I'm frag - ile



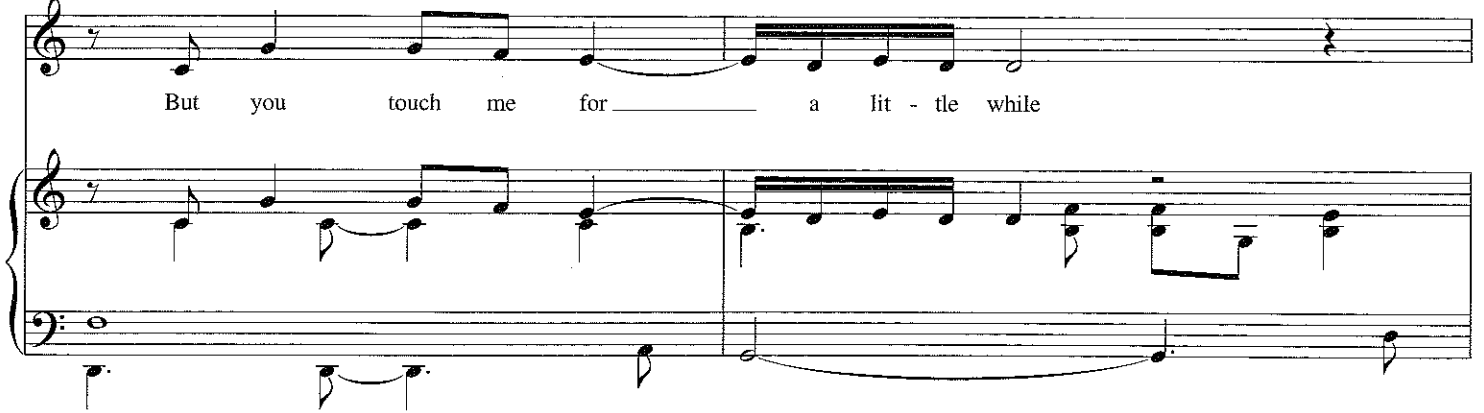
C/E  Cmaj7/E  Fmaj9 





when I — thought that I — was strong.



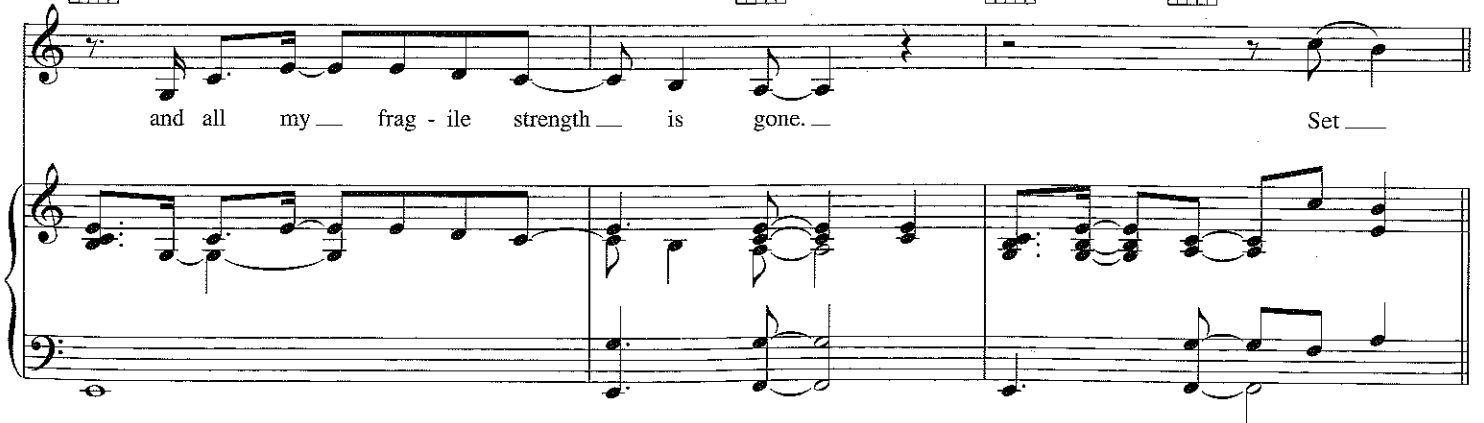
Dm7add4  G7 

But you touch me for — a lit - tle while

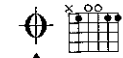


Cmaj7/E  Fmaj9  Cmaj7/E  Fmaj9  *D.S. al Coda*

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. —