

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 C4 and a bass clef with a whole note C2. The second measure has a treble clef with a half note chord C/E and a bass clef with a half note chord Fmaj9. The third measure has a treble clef with a half note chord Cmaj7/E and a bass clef with a half note chord Fmaj9. The fourth measure has a treble clef with a half note chord C/E and a bass clef with a half note chord Fmaj9. Chord diagrams are provided above the first and third measures.

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 treble clef and a key signature of one flat. The lyrics are "Some - thing al - ways brings me back to you;". The piano accompaniment is in 4/4 time, with a treble clef and a key signature of one flat. Chord diagrams for Dmadd2 and G9 are shown above the vocal line.

C/E Cmaj7/E Fmaj9

it nev - er takes _____ too long. _____

The second line of the song continues the vocal melody and piano accompaniment. The vocal line is in 4/4 time, with the lyrics "it nev - er takes _____ too long. _____". The piano accompaniment is in 4/4 time, with a treble clef and a key signature of one flat. Chord diagrams for C/E, Cmaj7/E, and Fmaj9 are shown above 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

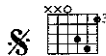
Fmaj9



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 —

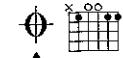
Dm7add4 G7

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.





Tacet

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











Woo.

mf



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. —