

PIANO • VOICE • GUITAR

# SARA BAREILLES

LITTLE

VOICE



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This book was approved by Sara Bareilles

Piano/vocal arrangements by John Nicholas

Cherry Lane Music Company  
Director of Publications/Project Editor: Mark Phillips  
Manager of Publications: Gabrielle Fastman

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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 (♩ =  $\overset{\frown}{\text{3}}$ )

Gm



F/A



B♭sus2



C



Dm



C/E



F



*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      B♭sus2      C      D/A

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

Gm      F/A      B♭sus2



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

Gm      C

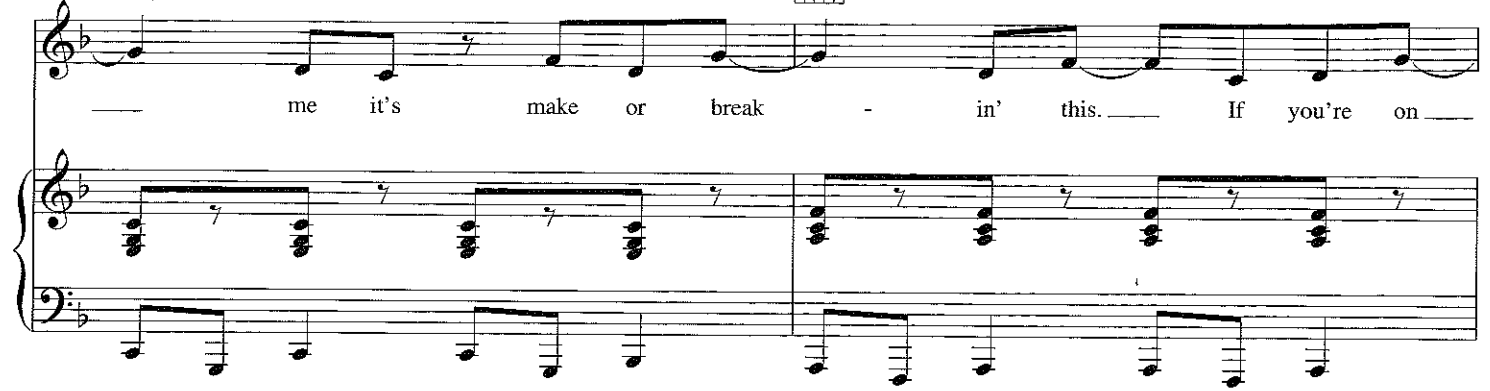
I'm not gon-na write you a love song — 'cause you ask — for it, 'cause you need —  
 love song, — 'cause you ask — for it, 'cause you need —







F/A      B♭sus2      D/F#      Gm

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

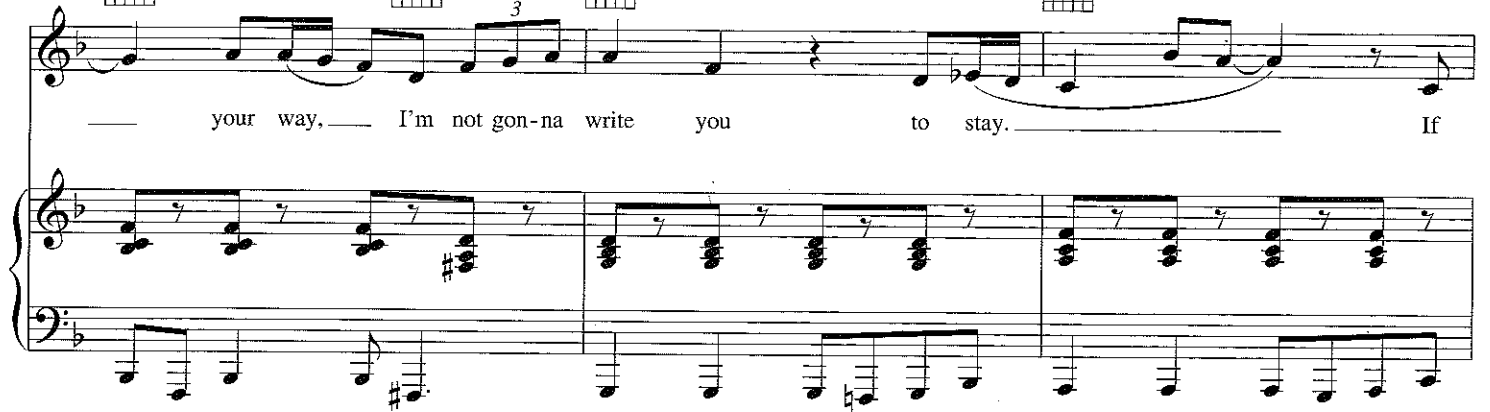
C  F/A 



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



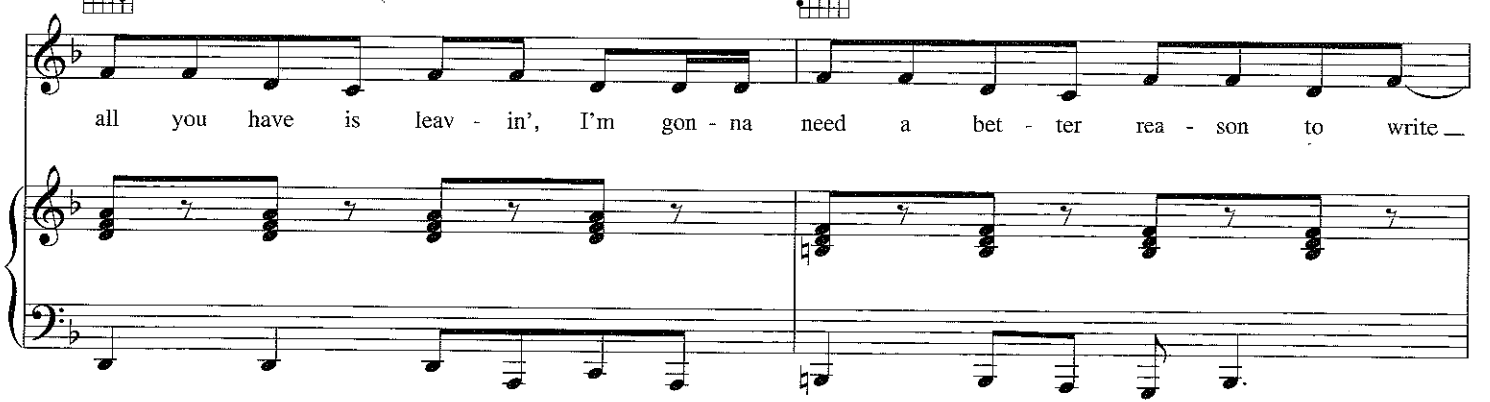
Bbsus2  D/F#  Gm  To Coda II  F/A  To Coda I 






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  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

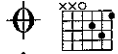


Bbsus2



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

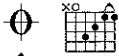


D/F#



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



*mf*

The first system of the piano accompaniment consists of two staves (treble and bass clef) in 4/4 time. The melody in the right hand features a series of eighth notes and quarter notes, while the left hand provides a steady bass line with eighth notes. The music is marked *mf* (mezzo-forte).

Absus4/Bb



Absus4/F



Absus4/Gb



Absus4/Db



Absus4/C



Gon - na \_\_\_ sell my \_\_\_ car \_\_\_ and go to Ve - gas.

The second system includes a vocal line and piano accompaniment. The vocal line is on a single staff with lyrics: "Gon - na \_\_\_ sell my \_\_\_ car \_\_\_ and go to Ve - gas." The piano accompaniment continues with the same two-staff format as the first system.

Absus4/Bb



Absus4/F



Absus4/Gb



Absus4/Db



Absus4/C



Some - bod - y told \_\_\_ me \_\_\_ that's where dreams \_\_\_ would be. \_\_\_

The third system includes a vocal line and piano accompaniment. The vocal line has lyrics: "Some - bod - y told \_\_\_ me \_\_\_ that's where dreams \_\_\_ would be. \_\_\_". There are triplets indicated by a '3' over the notes "dreams" and "would". The piano accompaniment continues with the same two-staff format.

Absus4/Bb



Absus4/F



Absus4/Gb



Absus4/Db



Absus4/C



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

Absus4/Bb



Absus4/F



Absus4/Gb



Absus4/Db



Absus4/C



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

Absus4/Bb



Absus4/F



Absus4/Gb



Absus4/Db



Absus4/C



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

Absus4/Bb



Absus4/F



Absus4/Gb



Absus4/Db



Absus4/C



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

Ab sus4/Bb



Ab sus4/F



Ab sus4/Gb



Ab sus4/Db



Ab sus4/C



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

Ab sus4/Bb



Ab sus4/F



Ab sus4/Gb



Ab sus4/Db



Ab sus4/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...



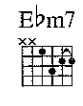
Lis - ten up now, hon - ey, you're gon - na be \_\_\_\_\_ sor - ry. \_\_\_\_\_



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, \_\_\_\_\_



— Ve - gas, please. —



Can you take me to Ve -



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





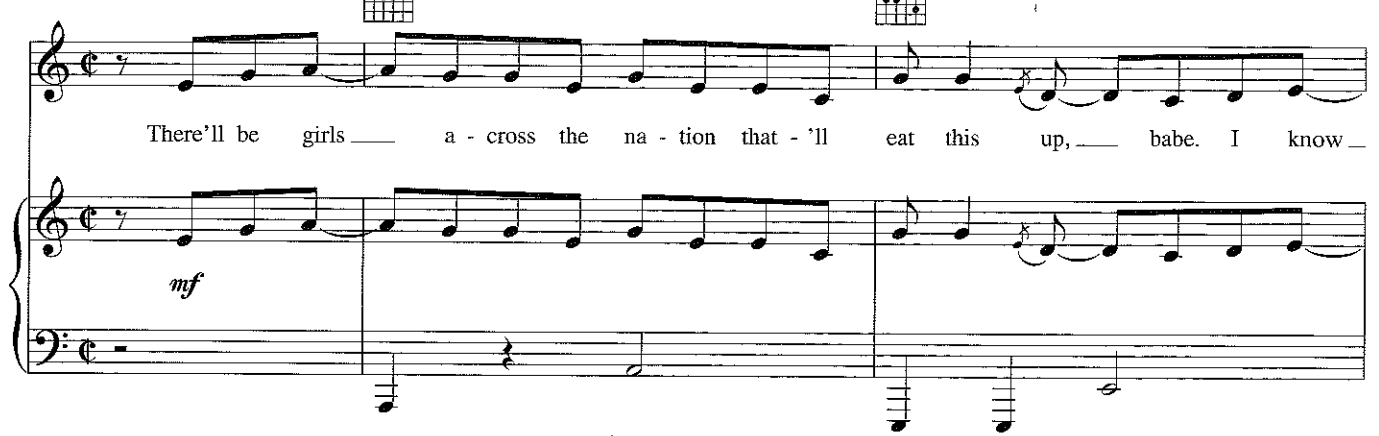
gas? — Yeah, yeah. —

# Bottle It Up

Words and Music by  
Sara Bareilles





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

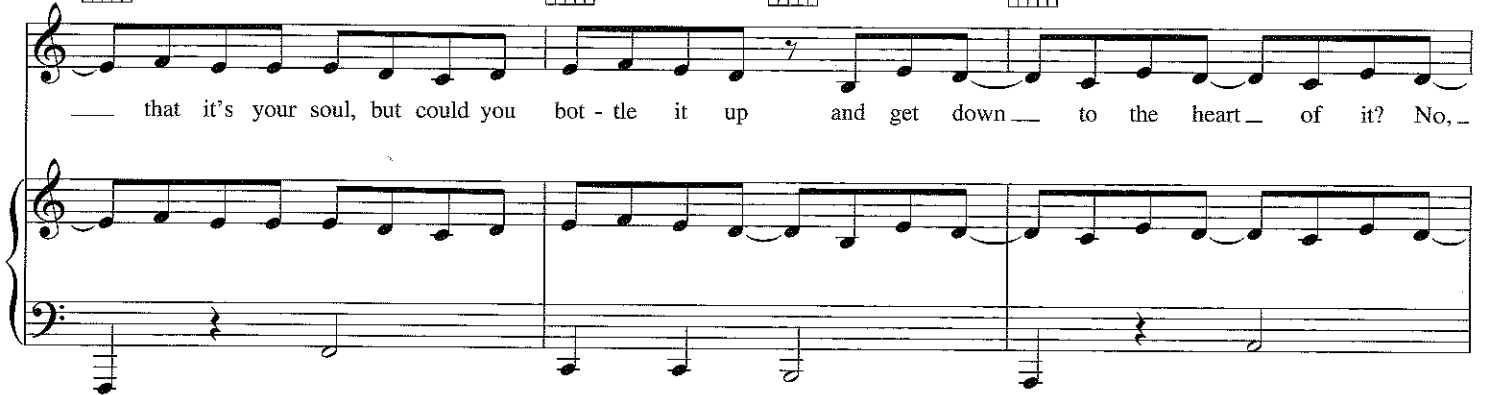
Am  E7 



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, — 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*

F C G/B

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

*mf*

Am F C

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

3

G/B Am F

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

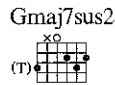
Words and Music by  
Sara Bareilles

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  
x0 0 0 x

C  
x 0 0 0 0

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

G  
x0 0 0 0

D  
x0 0 0 0

Em7  
0 0 0 0

Gsus2  
x0 0 0 x

The time that I've tak - en I

D  
x0 0 0 0

Em7  
0 0 0 0

Gsus2  
x0 0 0 x

D  
x0 0 0 0

Em7  
0 0 0 0

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

To Coda I

Gsus2  
x0 0 0 x

D  
x0 0 0 0

Em7  
0 0 0 0

Gsus2  
x0 0 0 x

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



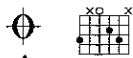
G



*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



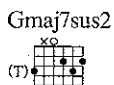
to get to you. Your



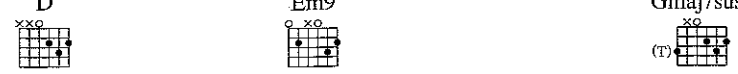
un - ex - pect - ed love pro - vides my sol - i - tar - y's su - i - cide. Oh,



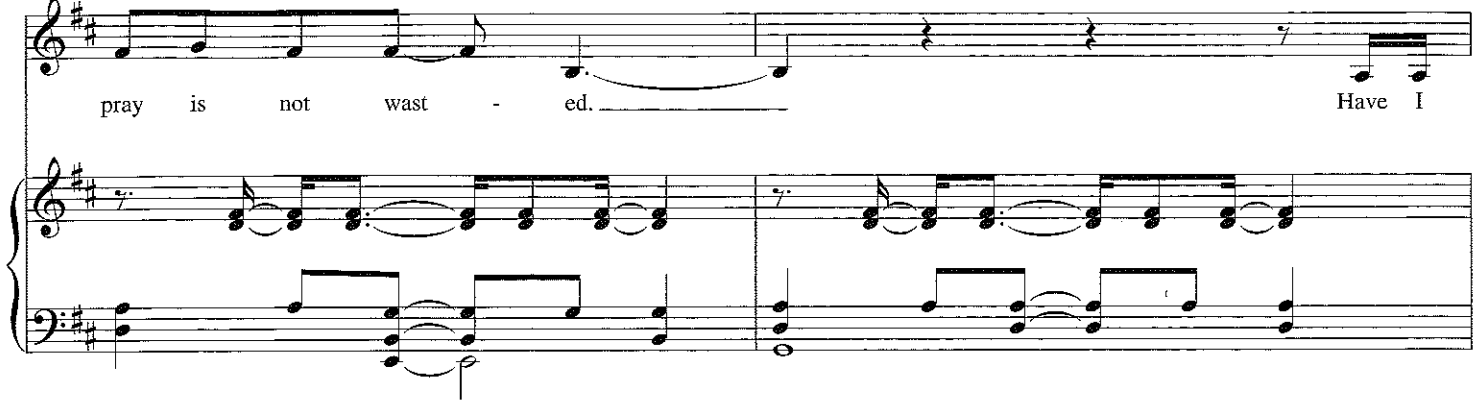
I wish I knew. The

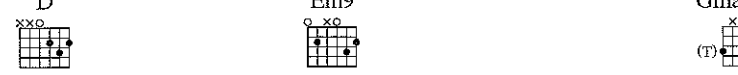


time that I've tak - en I

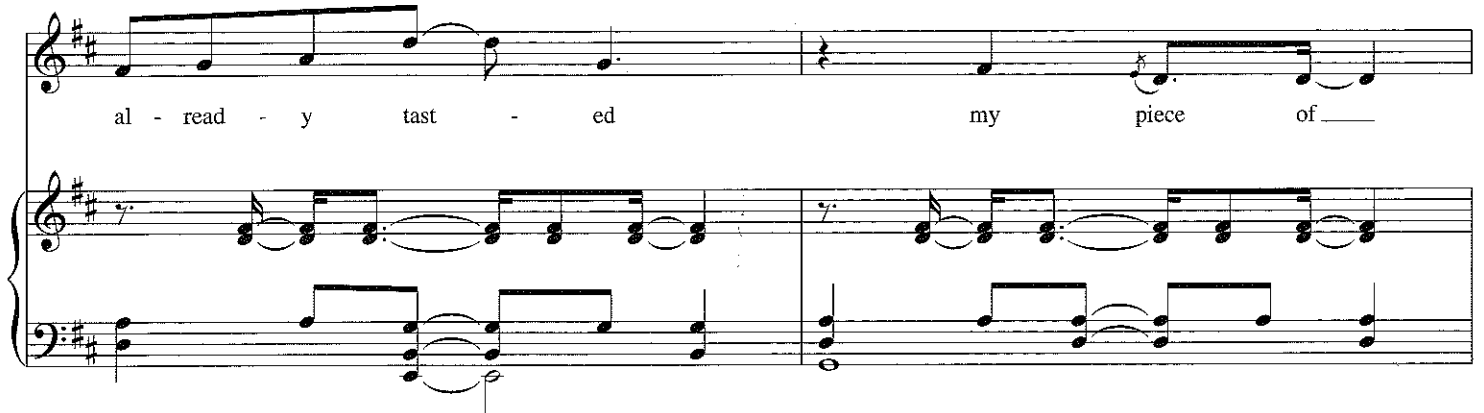
D                      Em9                      Gmaj7sus2  



pray is not wast - ed. \_\_\_\_\_ Have I



D                      Em9                      Gmaj7sus2  


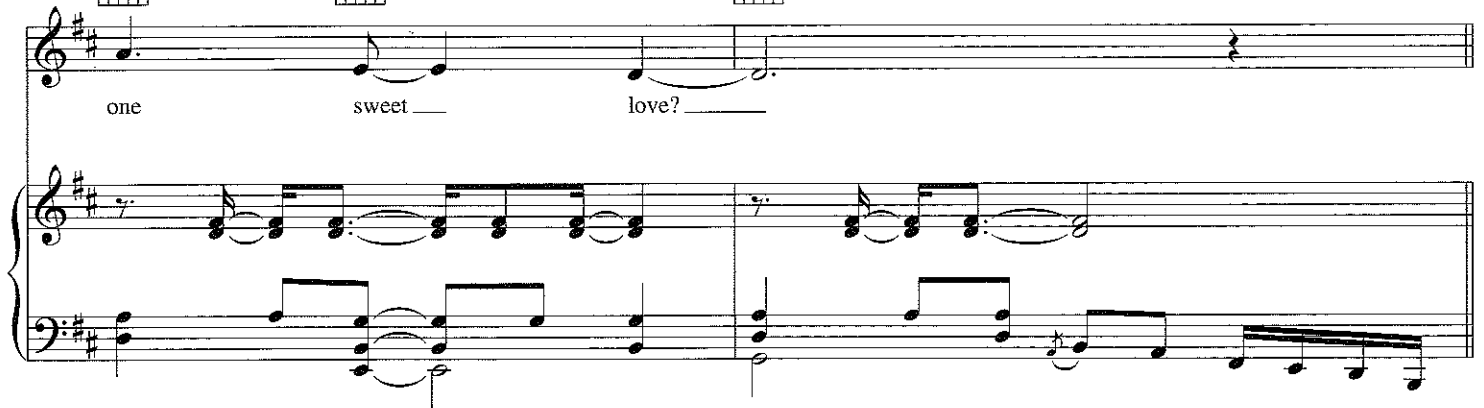
al - read - y tast - ed my piece of \_\_\_\_\_




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 (B-flat and E-flat), 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 features a final chord in the right hand.


Cmadd9  Ab6  B°7 




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



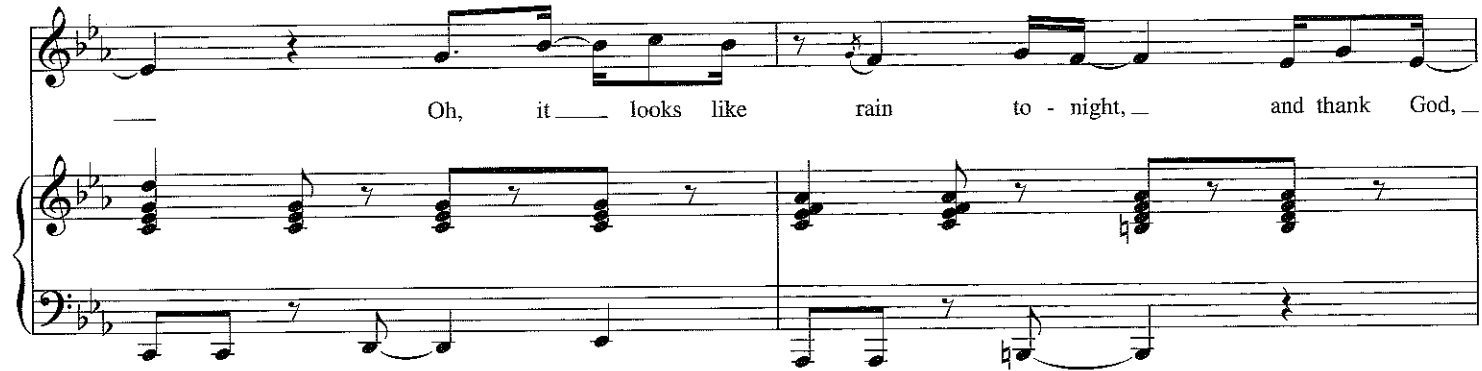
Cmadd9  Ab6  B°7 






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. ———

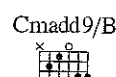
Un - til I see him a -



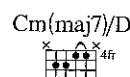
gain, I'm stay - ing, be - liev - ing, — that it won't be de - ceiv - ing,



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

an - y - way? \_

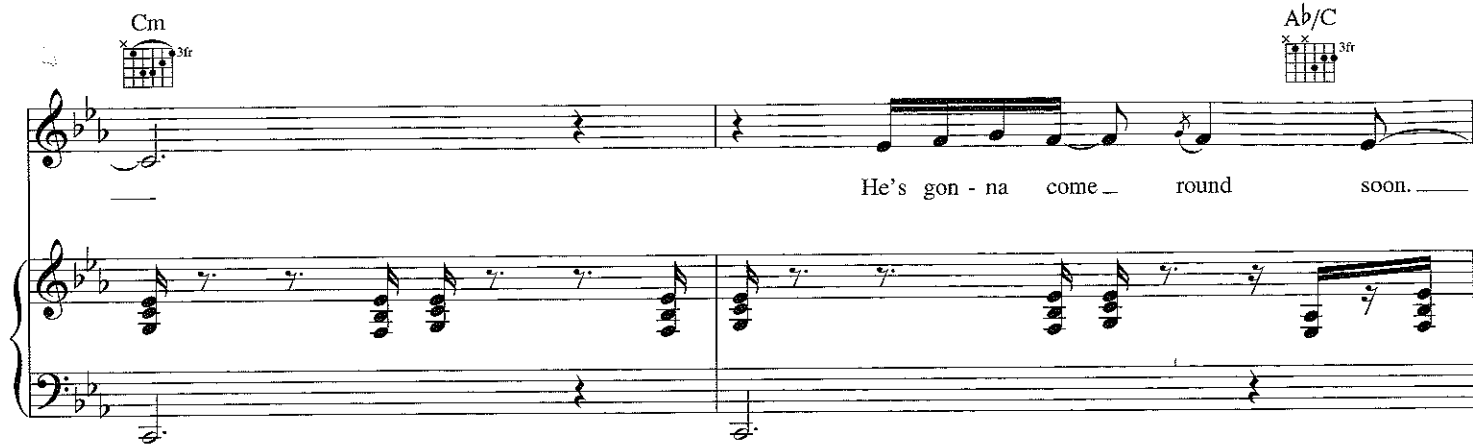
*D.S. al Coda*



Coda Ab G+

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

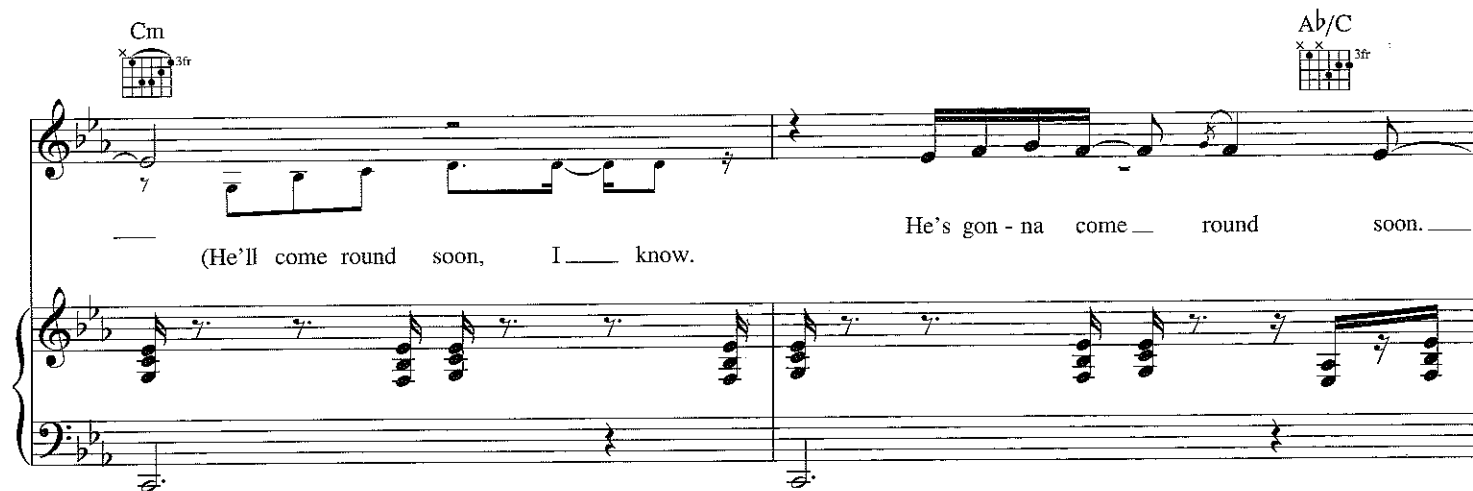
Cm  3fr 



He's gon - na come - round soon. —



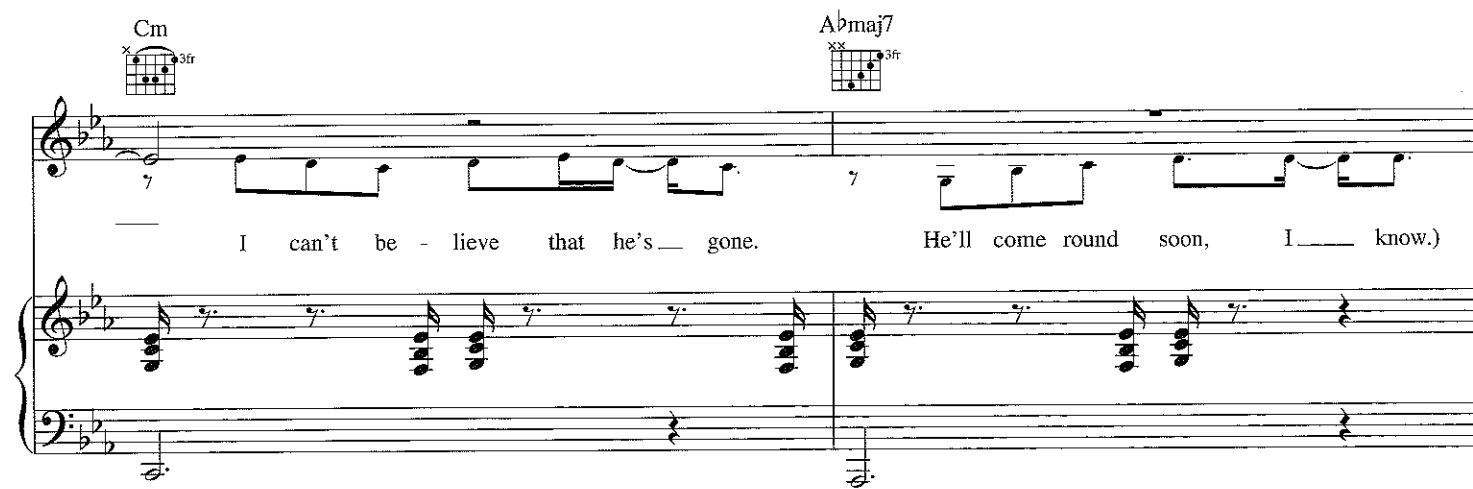
Cm  3fr 


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



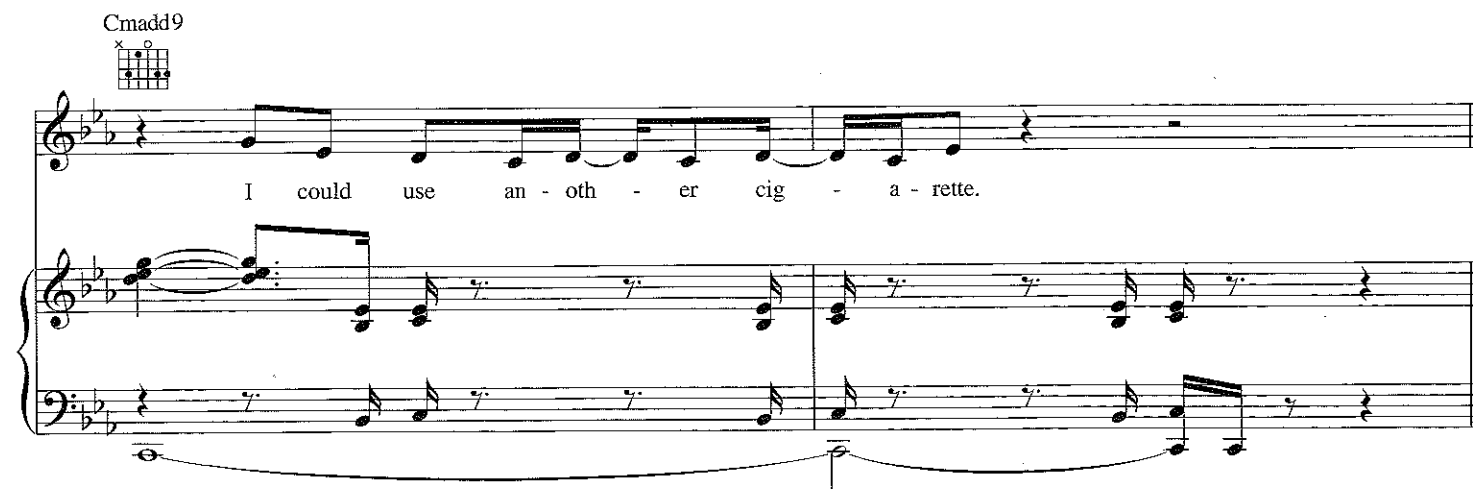
Cm  3fr 

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 consists of two staves. The right hand (treble clef) has whole rests. The left hand (bass clef) plays a rhythmic pattern in 4/4 time, primarily using quarter notes and quarter rests. The key signature has two flats (B-flat and E-flat).

N.C.

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

The vocal line and piano accompaniment continue. The vocal melody is in the treble clef, and the piano accompaniment is in the bass clef. The piano accompaniment continues with the same rhythmic pattern as the introduction.

C5

Chord diagram for C5: x00233. The 3rd fret is indicated as a triple fret.

Eb5

Chord diagram for Eb5: xx0233. The 3rd fret is indicated as a triple fret.

F5

Chord diagram for F5: xx0233. The 3rd fret is indicated as a triple fret.

There's no reason to run, al -

The vocal line and piano accompaniment continue. The vocal melody is in the treble clef, and the piano accompaniment is in the bass clef. The piano accompaniment continues with the same rhythmic pattern as the introduction.

C5 Eb5 F5 Cm Cm/Eb Eb F9

though I may. I'm not as sure as I

Cm Cm/Eb Eb F9

seem; this much I know.

Cm Cm/Eb Eb F9

What does it mean when you leave and I

Cm Cm/Eb Eb F9 Cm7

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. —





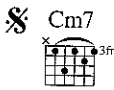
I keep my dis-tance, I tried;



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

Abmaj7



Eb



Eb/D



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

Cm7



F#o7



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

Fm7



Eb



Eb/D



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

Cm7



Eb/Bb



Abmaj7



— 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 $\flat$

Cm7

F $\sharp$ o7



Woh, \_\_\_\_\_ (Yeah, \_\_\_\_\_) woh, \_\_\_\_\_ yeah, \_\_\_\_\_

Fm7

E $\flat$

E $\flat$ /D

Cm7



woh, \_\_\_\_\_ yeah, \_\_\_\_\_ woh, \_\_\_\_\_ woh, \_\_\_\_\_ Woh, \_\_\_\_\_ Yeah, \_\_\_\_\_

F $\sharp$ o7

Fm7



woh, \_\_\_\_\_ woh, \_\_\_\_\_ yeah, \_\_\_\_\_ woh, \_\_\_\_\_ woh, \_\_\_\_\_ yeah.) \_\_\_\_\_

E $\flat$

Cm7

E $\flat$

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.

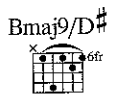
D#m7



Mine\_ was so eas - y to un - cov - er. \_\_\_\_\_ He'd al - read - y left -



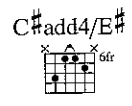
Bmaj9/D#



Bmaj9



C#add4/E#



\_\_\_\_\_ with the oth - er. \_\_\_\_\_ So I've \_\_\_\_\_ learned -



Bsus2



*D.S. al Coda I*

\_\_\_\_\_ to \_\_\_\_\_ lis - ten through si - lence. \_\_\_\_\_

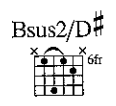


Coda I

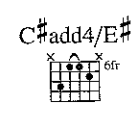
Bsus2



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.

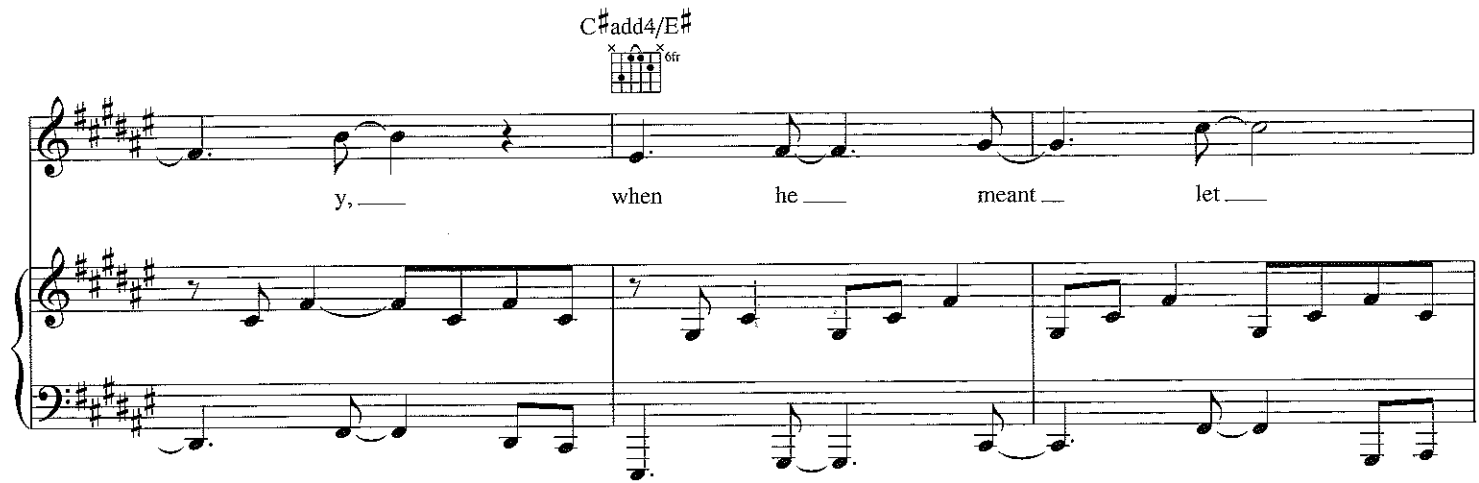
C#add4/E#   




Wait for \_\_\_ me, \_\_\_ I'm \_\_\_ al - most \_\_\_ read -



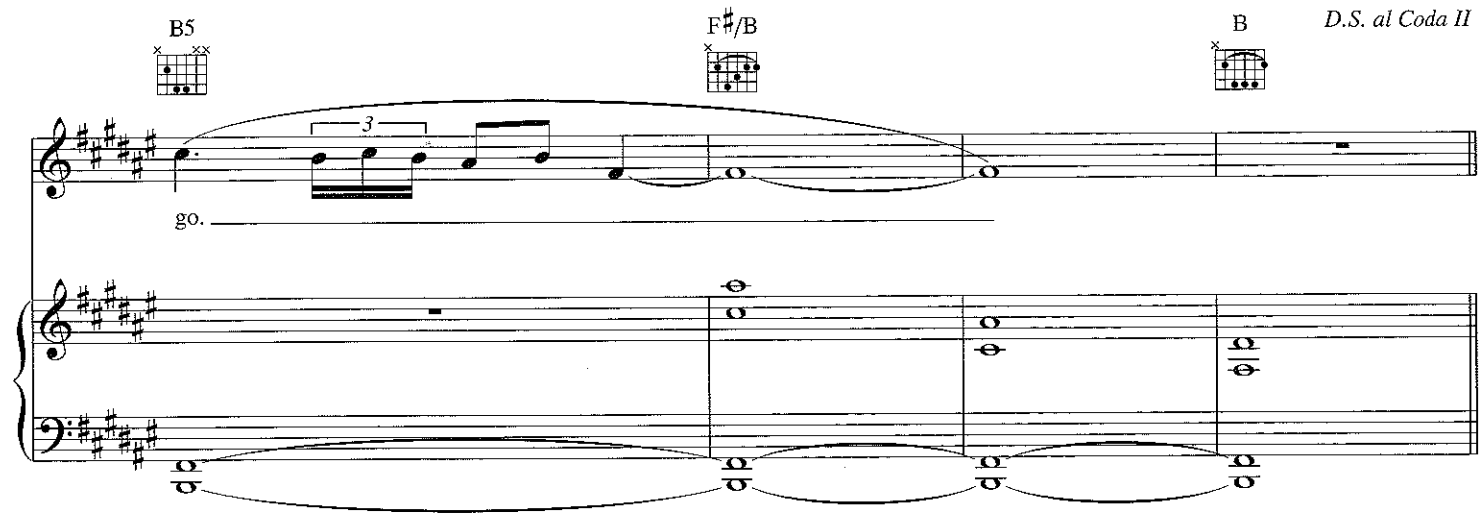
C#add4/E# 





y. \_\_\_ when he \_\_\_ meant \_\_\_ let \_\_\_



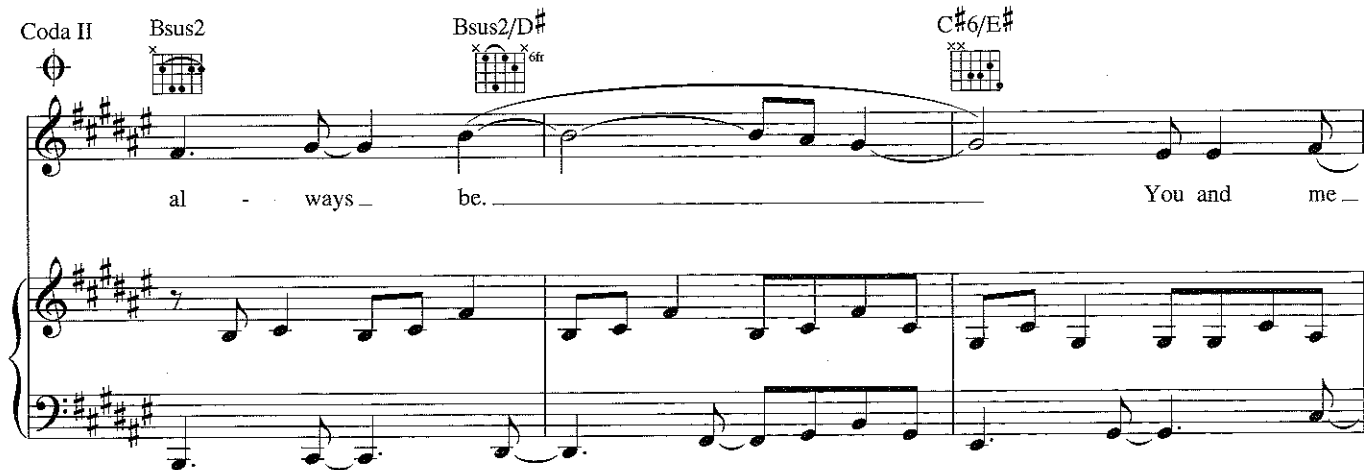
B5  F#/B  B  *D.S. al Coda II*

go. \_\_\_\_\_



Coda II  Bsus2  Bsus2/D#  C#6/E# 

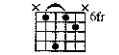
al - ways \_ be. \_\_\_\_\_ You and me \_



Bsus2



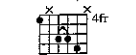
Bsus2/D#



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



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,



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



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



I'm tongue - tied \_\_\_ and twist - ed. \_\_\_\_\_



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



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, \_\_\_\_\_



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



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



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



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

# City

Words and Music by  
Sara Bareilles

Moderately

Em Cadd9 Dsus4 D A7sus4 Em Cadd9

mp

Ped. \* Ped. \* Ped. \*

Dsus4 A7sus4 Em Cadd9 Dsus4 A7sus4

There's a bar - vest — each — Sat - ur - day night — at the .bars —

Ped. \*

Em Cadd9 Dsus4 D A7sus4

— filled — with per - fume and hitch - ing a ride; —



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 con - ver - sa - tion — ain't do - ing a thing, — 'cause these

Em Cadd9 Dsus4 D A7sus4

boys — on - ly lis - ten 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 of the phrase.

Mm.

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,

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  
x0233  
Eb/G

Am7  
x02020  
Cm7

C  
x0232  
Eb

sun - sets I have - n't seen.

G  
x0000  
Bb

C/E  
x0233  
Eb/G

Am7  
x02020  
Cm7

C  
x0232  
Eb

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

G  
x0000  
Bb

C/E  
x0233  
Eb/G

Am7  
x02020  
Cm7

C  
x0232  
Eb


by now I'd have learned some - thing.


G  
x0000  
Bb


C/E  
x0233  
Eb/G

Am7  
x02020  
Cm7

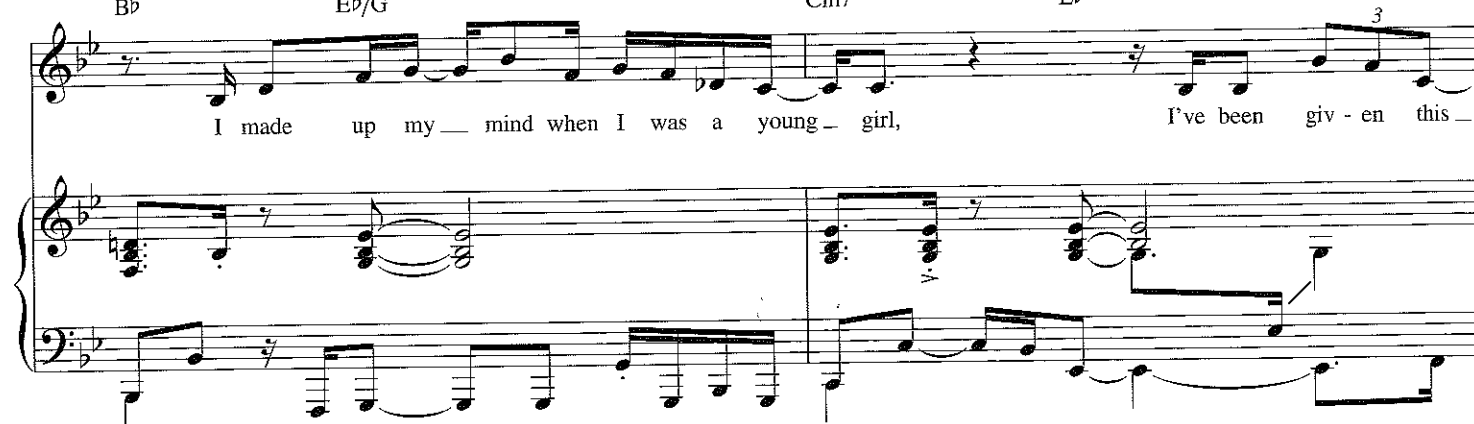
C  
x0232  
Eb


  
 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

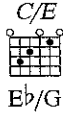
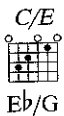
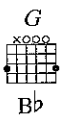
— one — world; — I won't wor — ry it — a — way, — no. —



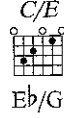
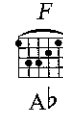
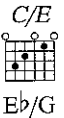
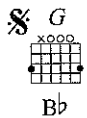

  
 G C/E Am7 C
   
 Bb Eb/G Cm7 Eb

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

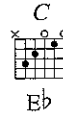
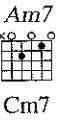
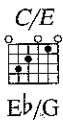
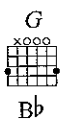




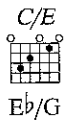
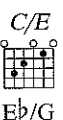
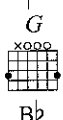
light, but then Love comes in.



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



man - y the miles. Oh, oh.



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.

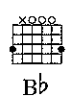
G  
Bb

Em  
Gm

Am7  
Cm7

C  
Eb

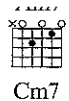
I do what I — can wher-ev - er I end up to keep giv - ing my



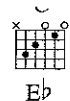
Bb



Eb/G

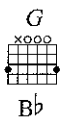


Cm7

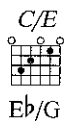


Eb

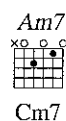
good love \_\_\_\_\_ and \_\_\_\_\_ spread - ing it a - round, \_ yeah, yeah, \_ yeah.



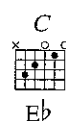
Bb



Eb/G

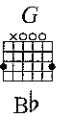


Cm7

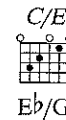


Eb

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



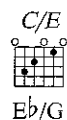
Bb



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.

Detailed description: This system shows the beginning of the Coda I section. It features a vocal line in the treble clef and a piano accompaniment in the grand staff. The key signature has two flats (Bb and Eb). The guitar chords are C (x02321), Eb (x02120), G (x02321), Bb (x02120), Em (022000), and Gm (320033). The vocal melody includes a triplet of eighth notes and a final triplet of eighth notes. The piano accompaniment consists of chords and a bass line with eighth notes.

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

Detailed description: This system continues the piano accompaniment. The guitar chords are Am7 (x02020), Cm7 (x02020), C (x02321), Eb (x02120), G (x02321), Bb (x02120), C/E (x02321), and Eb/G (x02120). The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Am7 Cm7 C Eb G Bb Em Gm

Detailed description: This system continues the piano accompaniment. The guitar chords are Am7 (x02020), Cm7 (x02020), C (x02321), Eb (x02120), G (x02321), Bb (x02120), Em (022000), and Gm (320033). The piano accompaniment maintains the eighth-note bass line and chordal accompaniment.

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

dim.

Detailed description: This system concludes the piano accompaniment. The guitar chords are Am7 (x02020), Cm7 (x02020), C (x02321), Eb (x02120), G (x02321), Bb (x02120), Em (022000), F (132111), C/E (x02321), Ab (132111), and Eb/G (x02120). The piano accompaniment ends with a *dim.* (diminuendo) marking over the final chords.

Bb                      E5                      A5                      C5

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

mp  
 R.H.

Bb                      E5                      A5                      C5

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

R.H.

Bb                      C/E                      Am7                      C

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

Bb                      C/E                      F                      C/E

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

*D.S. al Coda II*



Coda II

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

C/E  
Eb/G

Am7  
Cm7

C  
Eb

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

G  
Bb

C/E  
Eb/G

Am7add4  
Cm7add4

sun - sets I have - n't seen.

*rit.*

# Fairytale

Words and Music by  
Sara Bareilles

Moderately fast (♩ = 3♩)

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. —



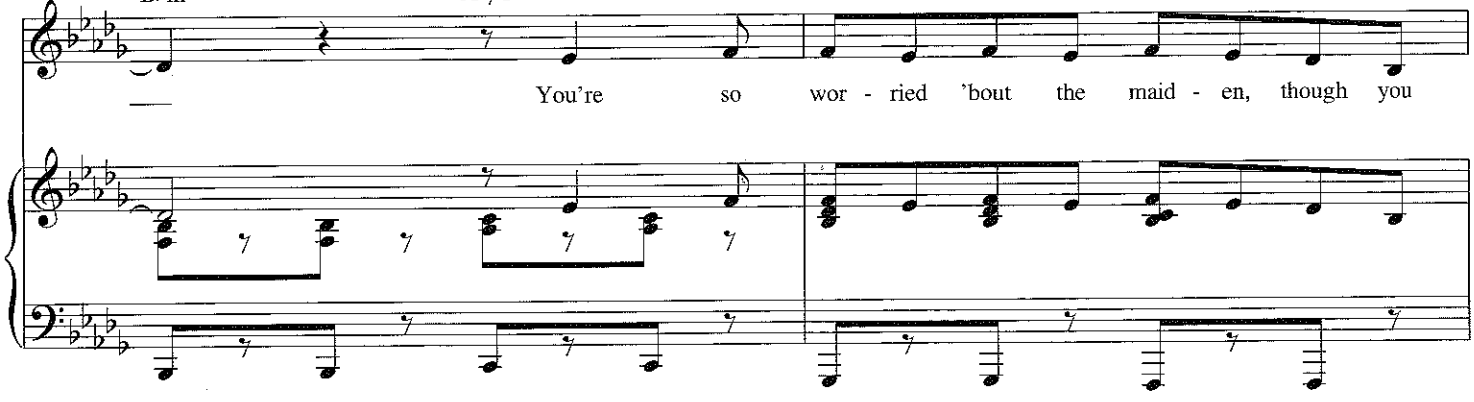
**Am**  
  
 Bbm


**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

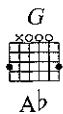
To Coda I 

**Csus2**  
  
 Dbsus2

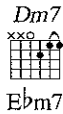
**Csus2/D**  
  
 Dbsus2/Eb

Next best thing. —

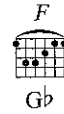




Ab



Ebm7



Gb

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

Amsus<sub>2</sub><sup>4</sup>



Bbm<sub>2</sub>sus<sub>2</sub><sup>4</sup>

G



Ab

Dm7

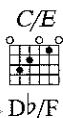


Ebm7

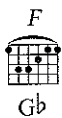
it - ty bit - ty men? Sends them to bed and she calls up a friend; says, "Would you



Gb

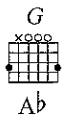


C/E



Db/F

Gb



G

Ab

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

Dm7



Ebm7

F



Gb

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

*Amsus<sup>4</sup>*  
  
*Bbm<sup>4</sup>msus<sup>4</sup>*

*Am*  
  
*Bbm*

*Amsus<sup>4</sup>*  
  
*Bbm<sup>4</sup>msus<sup>4</sup>*

*G*  
  
*A<sup>b</sup>*

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

*Dm7*  
  
*Ebm7*

*F*  
  
*G<sup>b</sup>*

*C/E*  
  
*Db/F*

*F*  
  
*G<sup>b</sup>*

*D.S. al Coda I*

tow - er some - where and keep a - way from the win - dows." 'Cause

*Csus2*  
  
*Db<sup>2</sup>sus2*

*C/D*  
  
*Db/E<sup>b</sup>*

*Am*  
  
*Bbm*

*G/B*  
  
*A<sup>b</sup>/C*

Coda I

Once up - on a time in a


*C5*  
  
*Db5*


*C5/D*  
  
*Db5/E<sup>b</sup>*


*Am*  
  
*Bbm*


*G/B*  
  
*A<sup>b</sup>/C*

far - a - way king - dom, man made up a sto - ry, said that

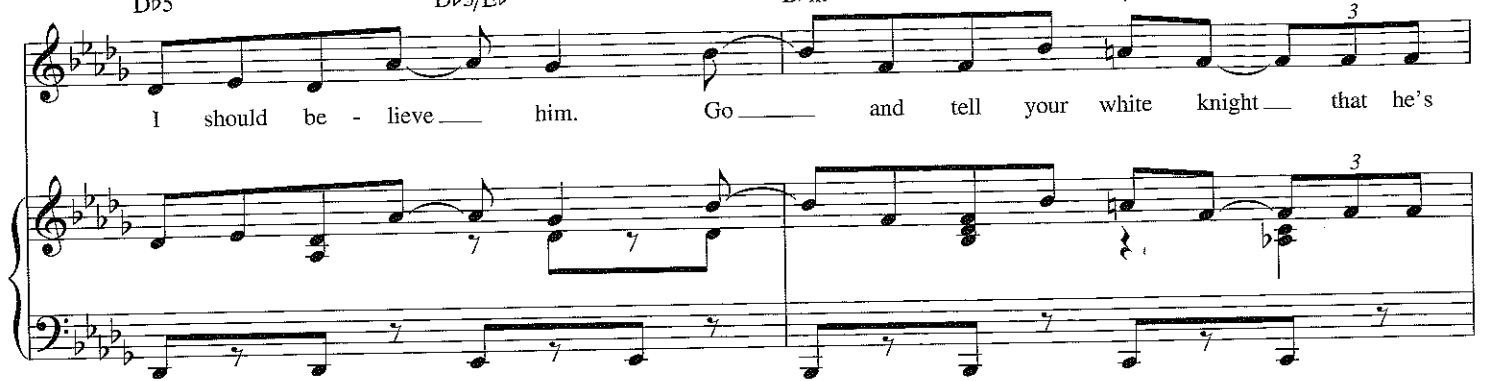
C5  
  
 Db5


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  
  
 DbSus2

Csus2/D  
  
 DbSus2/Eb


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





Am  
  
 Bbm

G/B  
  
 Ab/C

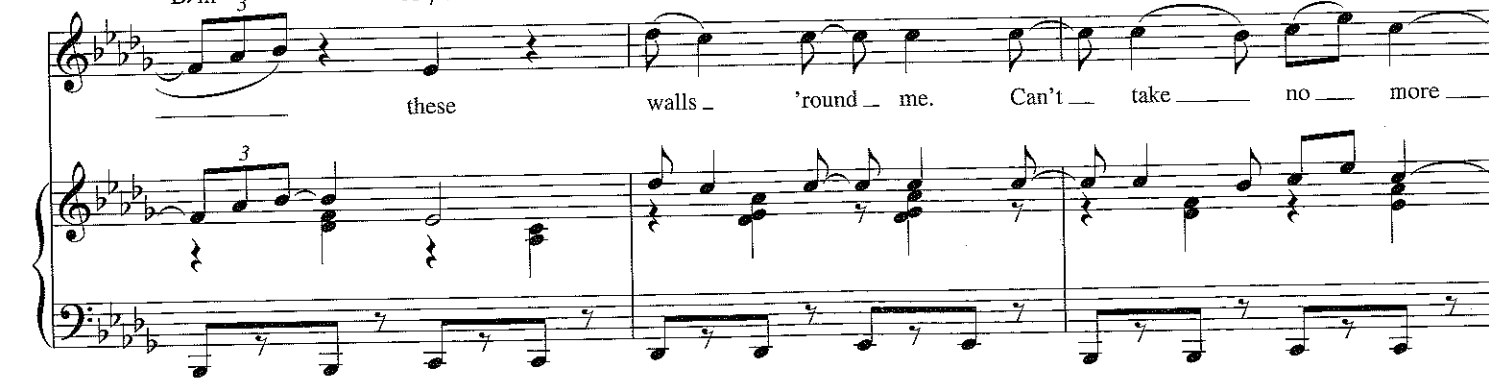
Csus2  
  
 DbSus2

Csus2/D  
  
 DbSus2/Eb

Am  
  
 Bbm

G/B  
  
 Ab/C

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



*Csus2*  
x x0  
Db̄sus2

*Csus2/D*  
x x00  
Db̄sus2/Eb

*F*  
Gb

*C/E*  
Db̄/F

*F*  
Gb

*D.S. al Coda II*

of your fair - y tale love.

*Coda II*  
F  
Gb

*Esus4*  
Fsus4

*Am*  
Bbm

*G/B*  
Ab/C

I don't care.

*F*  
Gb

*Esus4*  
Fsus4

*Am*  
Bbm

*G/B*  
Ab/C

I don't care. You

*F*  
Gb

*Esus4*  
Fsus4

*Am*  
Bbm

*G/B*  
Ab/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*

This system shows the first four measures of the piano accompaniment. The guitar chord diagrams are: C/E (x02321), Fmaj9 (x02321), Cmaj7/E (x02321), and Fmaj9 (x02321). The piano part is in 4/4 time, starting with a mezzo-piano (*mp*) dynamic. The right hand features a melodic line with eighth and quarter notes, while the left hand provides a steady bass line.

Dmadd2 G9

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

This system contains the vocal line and piano accompaniment for the second phrase. The guitar chord diagrams are: Dmadd2 (x02321) and G9 (x02321). The vocal line is in 4/4 time, with lyrics: "Some - thing al - ways brings me back to you;". The piano accompaniment continues with a similar melodic and harmonic structure.

C/E Cmaj7/E Fmaj9

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

This system contains the vocal line and piano accompaniment for the third phrase. The guitar chord diagrams are: C/E (x02321), Cmaj7/E (x02321), and Fmaj9 (x02321). The vocal line is in 4/4 time, with lyrics: "it nev - er takes \_\_\_\_\_ too long. \_\_\_\_\_". The piano accompaniment continues with a similar melodic and harmonic structure.

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

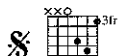


not feel your \_\_\_\_\_ rain.

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. —

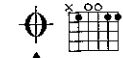
Dm7add4 G7

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.

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. —



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