

# Morningside

Words and Music by  
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Moderately fast

N.C.

mf

The piano introduction consists of two staves in 4/4 time, key of B-flat major. The right hand is mostly silent, while the left hand plays a rhythmic pattern of eighth and quarter notes. The first measure is marked with a forte dynamic (mf).

N.C.

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

The vocal line and piano accompaniment continue. The piano part features a consistent eighth-note accompaniment in the left hand and a melodic line in the right hand. The lyrics are: "I'm not scared of you now, or so I say."

C5

A guitar chord diagram for C5, showing a barre on the 3rd fret. The notes are C5, E5, G5, C6, E6, G6.

Eb5

A guitar chord diagram for Eb5, showing a barre on the 3rd fret. The notes are Eb5, Gb5, Bb5, Eb6, Gb6, Bb6.

F5

A guitar chord diagram for F5, showing a barre on the 3rd fret. The notes are F5, A5, C6, F6, A6, C7.

There's no reason to run, al -

The vocal line and piano accompaniment continue. The piano part features a consistent eighth-note accompaniment in the left hand and a melodic line in the right hand. 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



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



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



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



Oh, yeah, yeah, yeah.



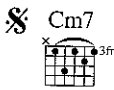
I keep my dis-tance, I tried;



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



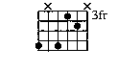
Eb/G



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<sup>b</sup>

Cm7

F#<sup>o</sup>7



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

Fm7

E<sup>b</sup>

E<sup>b</sup>/D

Cm7



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

F#<sup>o</sup>7

Fm7



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

E<sup>b</sup>

Cm7

E<sup>b</sup>

F9



yeah. \_\_\_\_\_ Woh, \_\_\_\_\_ yeah. \_\_\_\_\_