

piano / vocal / guitar

the fray how to save a life



 HAL • LEONARD®

SHE IS

Words and Music by JOSEPH KING
and ISAAC SLADE

Fast Rock

Gm F/A Bb Gm

f

Bb/D Eb Fsus

Cm9 Eb(add2) Gm

Do not get me wrong, I can not wait for you to come
It's all up in the air and we stand still to see what comes



Bb Cm9 Eb(add2)

home. For now, you're not here and I'm not there
down. I don't know where it is. I don't know when.

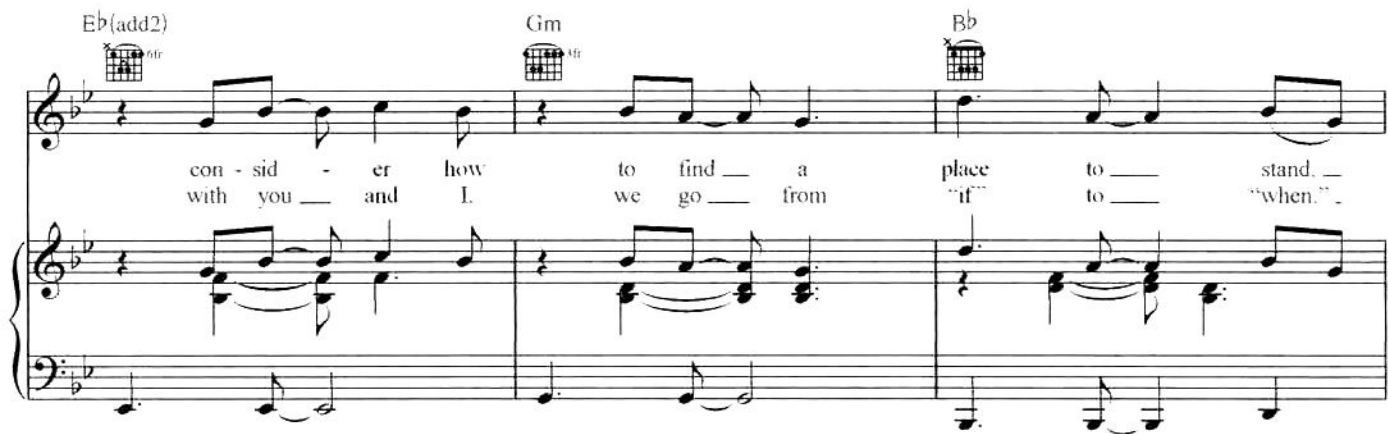
Gm  str Bb  Cm9 




— It's like — we're on our — own. — To fig - ure it out.
 — but I — want you a — round. — When it falls in - to place



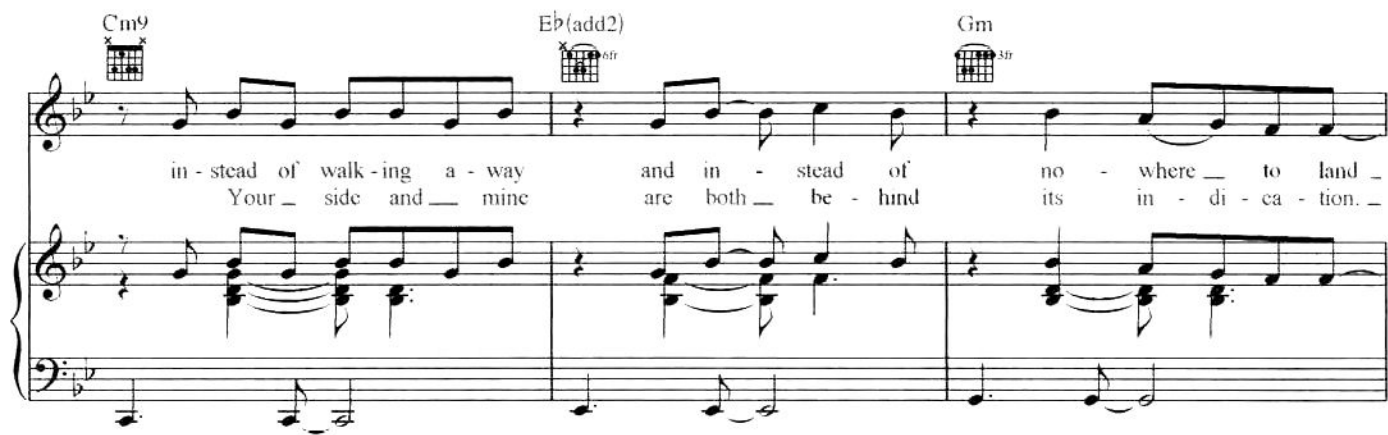
Eb(add2)  str Gm  str Bb 



con - sid - er how to find — a place to — stand. —
 with you — and I. we go — from "if" to — "when."



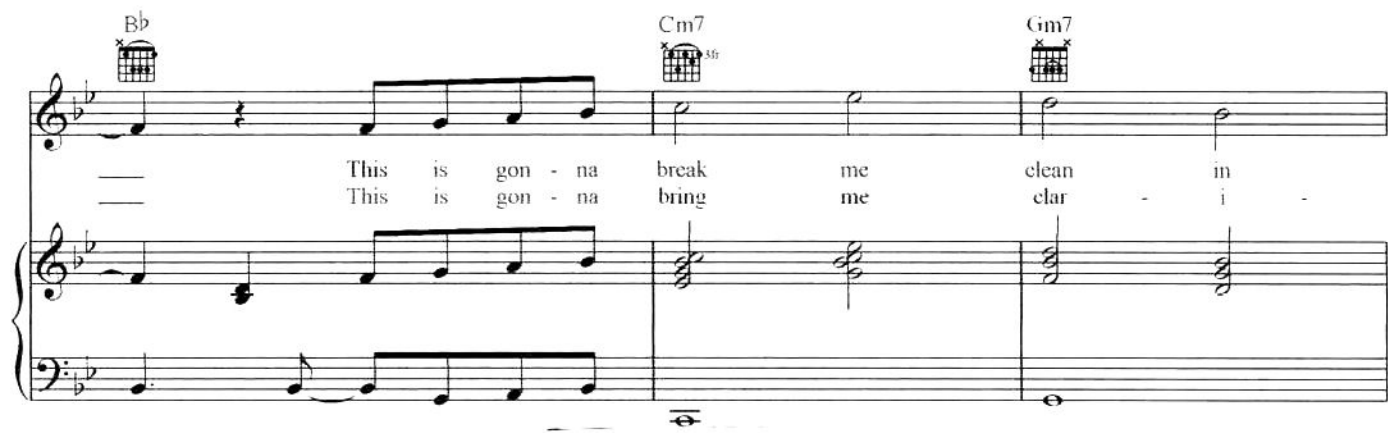
Cm9  Eb(add2)  str Gm  str

in - stead of walk - ing a - way and in - stead of no - where — to land —
 Your — side and — mine are both — be - hind its in - di - ca - tion. —



Bb  Cm7  str Gm7 

— This is gon - na break me clean in
 — This is gon - na bring me me clar - i -



E \flat 6/9  **Cm7** 


two. This is gon - na bring me
ty. This - ll take the heart right



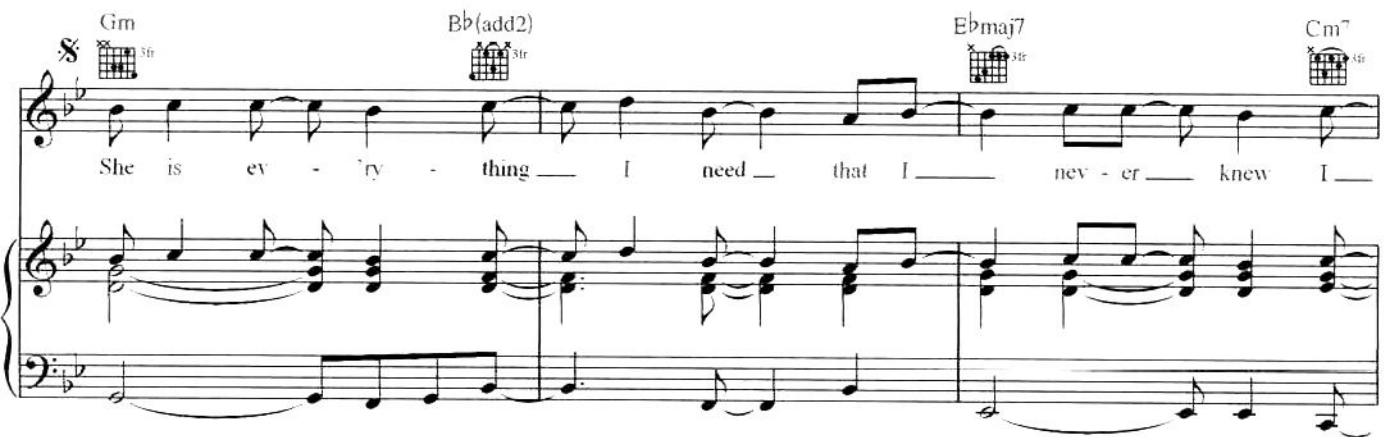
Gm7  **B \flat /F**  **Fsus** 



close out to of you. _____
out of me. _____



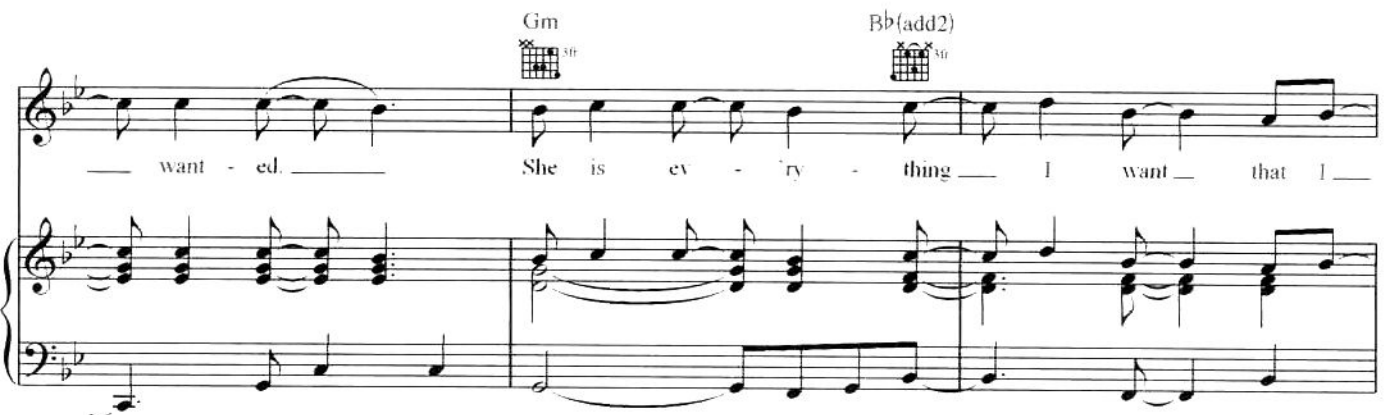
Gm  **B \flat (add2)**  **E \flat maj7**  **Cm7** 


She is ev - 'ry - thing — I need — that I — nev - er — knew I —



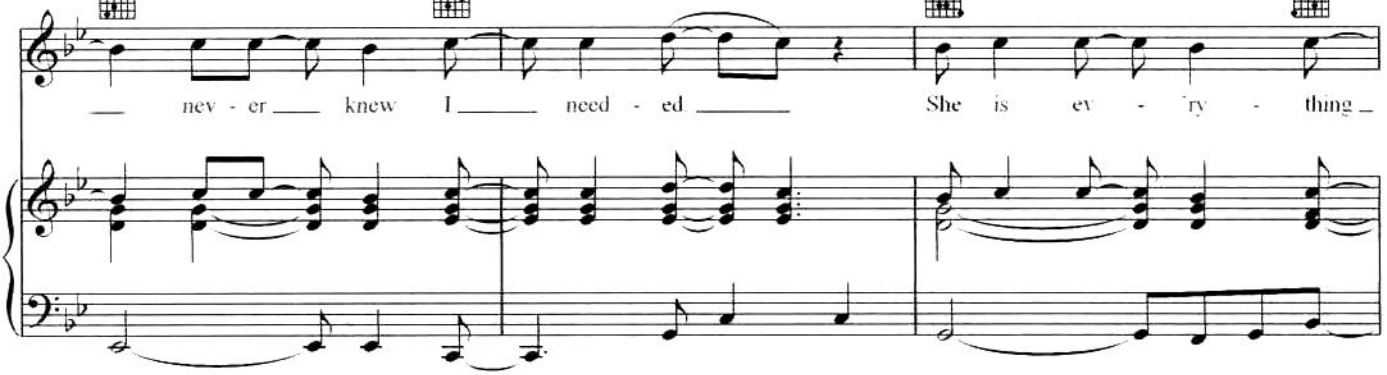
Gm  **B \flat (add2)** 

— want - ed. — She is ev - 'ry - thing — I want — that I —




E♭maj7 Cm7 Gm B♭(add2)


nev - er knew I need - ed She is ev - ry - thing




E♭maj7 Cm7

I need that I nev - er knew I want - ed.




Gm B♭(add2) **To Coda** Cm9

She is ev - ry - thing I want that I nev - er knew



B♭(add2) E♭maj9

I need - ed.



2
 Ebmaj9 Cm7

ed. This is gon - na bring me

Detailed description: This system contains the first two lines of music. The top line is a vocal line in G minor with a key signature of two flats. It starts with a whole rest, followed by a quarter note 'ed.', a half note 'This', a quarter note 'is', a quarter note 'gon - na', a quarter note 'bring', and a half note 'me'. The piano accompaniment consists of a right-hand line with chords and a left-hand line with a bass line. Chord diagrams for Ebmaj9 and Cm7 are shown above the staff.

Gm7 Eb6/9

to my knees. I just wan - na

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with a quarter note 'to', a quarter note 'my', a quarter note 'knees.', a half note 'I', a quarter note 'just', a quarter note 'wan - na'. The piano accompaniment features a prominent arpeggiated figure in the right hand during the 'knees.' phrase. Chord diagrams for Gm7 and Eb6/9 are shown above the staff.

Cm7 Gm7 Fsus


hold you close to me.


Detailed description: This system contains the fifth and sixth lines of music. The vocal line has a quarter note 'hold', a quarter note 'you', a quarter note 'close', a quarter note 'to', and a half note 'me.'. The piano accompaniment continues with chords and a bass line. Chord diagrams for Cm7, Gm7, and Fsus are shown above the staff.


F Gm F/A Bb


Guitar solo


Detailed description: This system contains the seventh and eighth lines of music. The top line is a guitar solo, indicated by a double bar line and the text 'Guitar solo'. The piano accompaniment continues with chords and a bass line. Chord diagrams for F, Gm, F/A, and Bb are shown above the staff.

Gm  3fr

Bb/D  3fr

Eb  3fr

Fsus  3fr





D.S. al Coda

Solo ends





CODA


Ebmaj7  3fr


Cm7  3fr

nev - er knew I need -





Gm  3fr


Ebsus  3fr


Ebmaj7  3fr


ed. She is ev - ry - thing




Cm7  3fr

Gm  3fr

Ebsus  3fr

Ebsus2  6fr

I need - ed. She is ev - ry - thing.



OVER MY HEAD (CABLE CAR)

Words and Music by JOSEPH KING
and ISAAC SLADE

Moderately fast

I nev - er knew, I nev - er knew that ev - 'ry - thing was
re - ar - range. I wish you were a stran - ger; I could

fall - ing through, that ev - 'ry - one I knew was wait - ing on a cue to turn -
dis - en - gage. just say — that we a - gree and then nev - er change, — soft - en —

— and run, — when all I need - ed was — the truth. — But that's — how it's got -
— a bit — un - til we all just get — a - long. — But that's dis -

D#maj9 Gm11 A#/D D#maj9

ta be: it's com - ing down to noth - ing more than a - pa - thy. I'd rath -
 re - gard. Find an - oth - er friend and you dis - card as you lose

Gm11 A#/D D#maj9 Gm11 A#/D

- er run the oth - er way than stay and see the smoke and who's still
 the ar - gu - ment in a ca - ble car hang - ing a - bove as the can -

Cm11 A# F D# A#

stand - ing when it clears. } And ev - 'ry - one knows
 - you comes be - tween.

Gm A# D#maj7/G D# A# Gm7 F7sus

I'm in o - ver my head, o - ver my head. With eight

sec - onds — left in o - ver - time, — she's on — your mind, — she's on —

1
 your — mind. —

Let's — your mind. —

Ev - 'ry - one — knows — I'm in — o - ver — my head, — o - ver —

Gm7 F7sus D# A# Gm7 A#

— my head. — With eight — sec - onds — left in o - ver - time, — she's on —

D# A# Gm7 F7sus D#maj9

— your mind, — she's on. — on. — And sud - den - ly I've be - come

D#maj7/G D#maj7/A# D#maj9 D#maj7/G D#maj9

— part of your past. — I'm be - com - ing the part — that don't last. I'm

D#maj7/G D#maj7/A# Cm7 Cm11 D#maj7

los - ing you — and it's ef - fort - less. With - out a sound, — we lose sight

Dbmaj7#11 A#maj13 Gm11 F/A F5 D#maj9

your mind, she's on your mind.

Gm11 F7 D#maj9 Gm11 F7

Ev - 'ry - one knows that she's on your mind.

D#maj9 Gm11 F7 D#maj9

Ev - 'ry - one knows I'm in o - ver my head, I'm in o - ver my

Gm11 F7 D#maj9 A# Gm A# D#maj7/G

head. I'm o - ver my. Ev - 'ry - one knows I'm in o - ver

my head. o - ver my head. With eight sec - onds left in o - ver - time, she's on

your mind, she's on your mind.

Repeat and Fade

Optional Ending

HOW TO SAVE A LIFE

Words and Music by JOSEPH KING
and ISAAC SLADE

Moderately

mp

B \flat F \flat 6/A B \flat

F \flat 6/A B \flat F \flat 6/A

B \flat F \flat 6/A B \flat

F \flat 6/A B \flat F \flat 6/A

Step one, you say we need to talk. He walks,

you say. "Sit down, it's just a talk." He smiles po - lite -

- ly back at you. You stare po - lite - ly right on through

Bb F6/A Bb

some sort of win - dow to your right, as he goes left.

F6/A Bb F6/A

and you stay right. Be - tween the lines of fear and blame,

Bb F6/A Eb

you be - gin to won - der why you came. Where did I go wrong? where did I go wrong?

mf

F Gm Bb F/A

I lost a friend some - where a - lung in the bit - ter - ness. And

E_b **F** **Gm**

I would have stayed up with you all night had I known

B_b **F/A** **B_b** **F6/A**

how to save a life

B_b **F6/A** **B_b**

Let him know that you
As he begins to raise

F6/A **Gm7** **F6/A**

— know best — cause af - ter all — you do — know best —
— his voice. — you low - er yours — and grant — him one — last choice —

Bb F6/A Gm7

Try to slip past his de - fense with - out grant - ing in -
 Drive un - til you lose the road or break with the ones you've fol -

F6/A Bb F6/A

no - cence... Lay down a list of what is wrong
 lowed He will do one of two things:

Gm7 F6/A Bb

He will the things you've told him all a - long. And pray to God he hears
 ad - mit to ev - 'ry - thing. or he'll say he's just not

F6/A Gm7 F6/A

you. and pray to God he hears you. And
 the same and you'll be - gin to won - der why you came.

E♭
F
Gm

Where did I go wrong? I lost a friend some-where a-long

B♭
F/A
E♭
F

in the bit-ter-ness. And I would have stayed up with you all night

Gm
1 B♭ F/A
2 B♭ F/A B♭

had I known how to save a life. how to save a life.

F6/A
B♭
F6/A

How to save a life.

B♭ F6/A B♭

How to save a life. Where did I go wrong? I lost a friend

F6/A E♭ F

How to save a life. Where did I go wrong? I lost a friend

Gm B♭ F/A E♭

some - where a - long in the bit - ter - ness. And I would have stayed up -

F Gm B♭ Gm F/A

with you all night had I known how to save a life.

2 Bb F/A Bb F6/A

how to save a life

Bb F6 Bb

How to save a life.

F6/A Bb F6 Bb

How to save a life.

F6/A Bb F6/A Bb

ALL AT ONCE

Words and Music by JOSEPH KING,
ISAAC SLADE and AARON JOHNSON

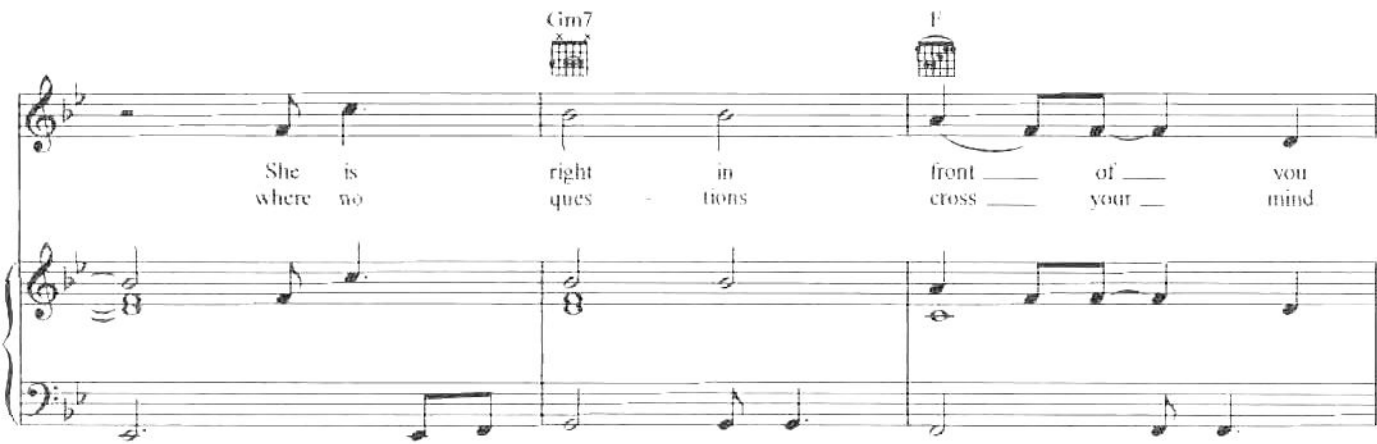
Moderately fast

Bb



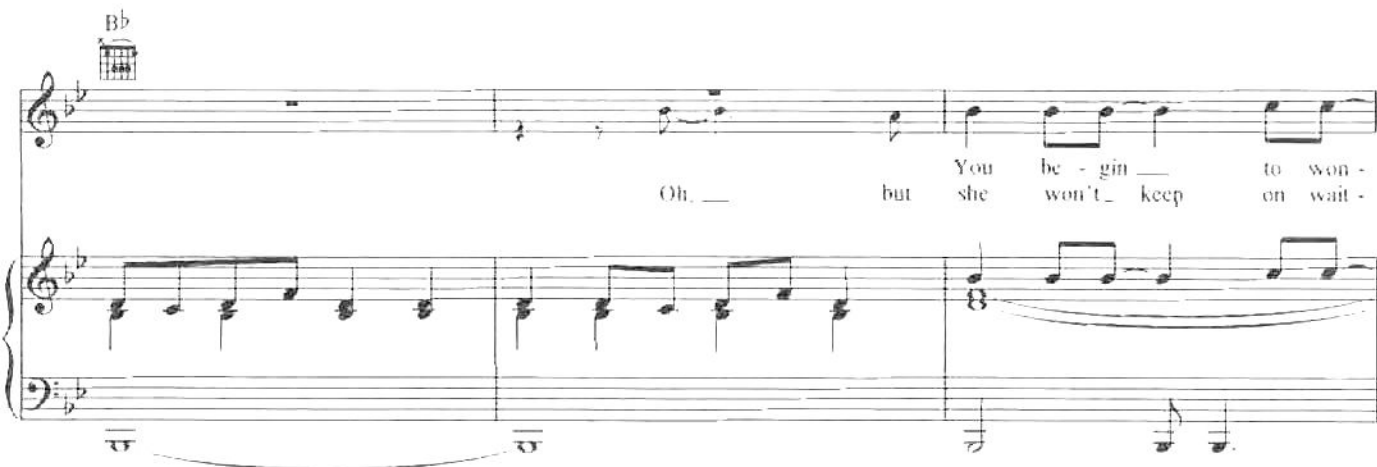
There are cer - tain peo - ple you just keep — com - ing — back to
Look - ing for the right — one, you line up — the world — to find

Gm7



She is right in front — of — you
where no ques - tions cross — your — mind

Bb



Oh — but You be - gin — to won -
she won't — keep on wait -

Bb/Eb

- der ing could you find a bet - ter one com - pared
 - ing could you for you, with - out a doubt, much long

Gm7 F Bb

to her now she's in ques - tion
 er for you you to sort it out

Gm7 Eb(add9)

And, all at once the crowd be - gins to

Bb(add9) Gm7

sing Some - times the hard - est thing and the right

E \flat (add9)

B \flat

F

— thing are the same. — May - be you want —

B \flat

E \flat /E \flat

B \flat

— her. may - be you need — her. May - be you start - ed to — com - pare —

B \flat /E \flat

B \flat

F

— to some - one — not — there. —

E \flat (add9)

B \flat

2
Eb(add9) Bb Bb/Eb

May - be you want it, may - be you need it. May - be it's all

Detailed description: This system contains the first three measures of the piece. The vocal line is in the upper staff, and the piano accompaniment is in the lower two staves. The key signature has two flats (Bb and Eb). The first measure has a guitar chord diagram for Eb(add9). The second measure has a guitar chord diagram for Bb. The third measure has a guitar chord diagram for Bb/Eb. The lyrics are "May - be you want it, may - be you need it. May - be it's all".

Bb Bb/Eb Bb

you're run - ning from Per - fec - tion will

Detailed description: This system contains the next three measures. The vocal line continues with "you're run - ning from Per - fec - tion will". The piano accompaniment provides harmonic support. The key signature remains two flats. The first measure has a guitar chord diagram for Bb. The second measure has a guitar chord diagram for Bb/Eb. The third measure has a guitar chord diagram for Bb.

F Eb(add9) Gm NC

not come.

Detailed description: This system contains the next three measures. The vocal line continues with "not come.". The piano accompaniment continues. The key signature remains two flats. The first measure has a guitar chord diagram for F. The second measure has a guitar chord diagram for Eb(add9). The third measure has a guitar chord diagram for Gm NC.

And

Detailed description: This system contains the final three measures of the piece. The vocal line ends with "And". The piano accompaniment concludes the piece. The key signature remains two flats.

Gm Ebmaj7 Bb

all at once — the crowd — be - gins — to sing.

Gm Ebmaj7

Some — times. — (Some —

Bb Gm

times.) — We nev - er know what's wrong —

Ebmaj7 Bb

— with - out — the pain — Some - times the

Gm Ebmaj7 Bb

hard - est thing and the right thing are the same.

Detailed description: This system contains the first line of music. The vocal line (top staff) has a treble clef and a key signature of two flats. The lyrics are "hard - est thing and the right thing are the same." The piano accompaniment (bottom two staves) features a steady eighth-note bass line in the left hand and a more melodic line in the right hand. Chord diagrams for Gm, Ebmaj7, and Bb are shown above the vocal staff.

Bb/Eb

May - be you want her, may - be you need her. May - be you've

Detailed description: This system contains the second line of music. The vocal line (top staff) has a treble clef and a key signature of two flats. The lyrics are "May - be you want her, may - be you need her. May - be you've". The piano accompaniment (bottom two staves) continues with the same rhythmic pattern. A chord diagram for Bb/Eb is shown above the vocal staff.

Bb Bb/Eb Bb

start - ed to com - pare to some - one

Detailed description: This system contains the third line of music. The vocal line (top staff) has a treble clef and a key signature of two flats. The lyrics are "start - ed to com - pare to some - one". The piano accompaniment (bottom two staves) continues with the same rhythmic pattern. Chord diagrams for Bb, Bb/Eb, and Bb are shown above the vocal staff.

F Eb(add9) Bb

not there. May - be you want it, may - be you need

Detailed description: This system contains the fourth line of music. The vocal line (top staff) has a treble clef and a key signature of two flats. The lyrics are "not there. May - be you want it, may - be you need". The piano accompaniment (bottom two staves) continues with the same rhythmic pattern. Chord diagrams for F, Eb(add9), and Bb are shown above the vocal staff.

Bb/Eb Bb Bb/Eb

it May - be it's all you're run - ning from. Per - fec -

Detailed description: This system contains the first three measures of the piece. The vocal line starts with a quarter rest, followed by a half note 'it', a quarter note 'May', a quarter note 'be', a quarter note 'it's', a quarter note 'all', a quarter note 'you're', a quarter note 'run', a quarter note 'ning', a quarter note 'from.', a quarter note 'Per', a quarter note 'fec', and a quarter rest. The piano accompaniment features a bass line with a steady eighth-note pattern and a treble line with chords and moving lines.

Bb F Eb(add9)

- tion will not come.

Detailed description: This system contains the next three measures. The vocal line has a quarter rest, a quarter note 'tion', a quarter note 'will', a quarter note 'not', and a quarter note 'come.'. The piano accompaniment continues with similar textures, featuring a bass line and a treble line with chords and moving lines.

Gm Ebmaj7 Bb

oh, will

Detailed description: This system contains the next three measures. The vocal line has a quarter rest, a quarter rest, a quarter rest, a quarter rest, a quarter note 'oh,', and a quarter note 'will'. The piano accompaniment continues with similar textures, featuring a bass line and a treble line with chords and moving lines.

Gm Ebmaj7

nev - er come.

Detailed description: This system contains the final three measures. The vocal line has a quarter note 'nev', a quarter note 'er', a quarter note 'come.', and a quarter rest. The piano accompaniment continues with similar textures, featuring a bass line and a treble line with chords and moving lines.

Bb Gm

May - be you want — her, may - be you need .

Ebmaj7 Bb

— her, may - be you had — her, may - be you lost — her to — an - oth -

Gm Ebmaj7

er, oh, to — an - oth -

Bb

er.

FALL AWAY

Words and Music by JOSEPH KING,
ISAAC SLADE and DANIEL BATTENHOUSE

Moderately slow

N.C.

D(add9)

F#m7

Bm7

Gsus2#11

D(add9)

F#m7

Bm7

1
Gsus2#11

2

Gsus2#11

Am

D

You swear you re - call
You left some - thing un - done.

Am D F#m

noth - ing at all that could make you
 it's now your re - run. It's the one you

F#m G Am

come back down. You made up your
 can't e - raise. You should have made it

D Am D

mind right to leave it all be - hind. Now you're
 so you would - n't have to fight to put a

F#m Bm G

forced smile to back fight it out
 on your face.

D(add9) F#m7 Bm7

You _____ fall a - way _____ from - your _____ past, _____ but it's

Detailed description: This system contains the first three measures of the piece. The guitar part features chords D(add9), F#m7, and Bm7. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a melody in the right hand. The lyrics are: "You _____ fall a - way _____ from - your _____ past, _____ but it's".

Gsus2#11 D(add9) F#m7

fol - low - ing _____ you now. You _____ fall a - way _____ from your _____

Detailed description: This system contains measures 4-6. The guitar part features chords Gsus2#11, D(add9), and F#m7. The piano accompaniment continues with the same rhythmic pattern. The lyrics are: "fol - low - ing _____ you now. You _____ fall a - way _____ from your _____".

Em7 1 Gsus2#11 2 Gsus2#11

_____ past, _____ but it's fol - low - ing _____ you. fol - low - ing _____ you _____ now.

Detailed description: This system contains measures 7-9. The guitar part features chords Em7, Gsus2#11 (first ending), and Gsus2#11 (second ending). The piano accompaniment includes rests in measures 8 and 9. The lyrics are: "_____ past, _____ but it's fol - low - ing _____ you. fol - low - ing _____ you _____ now.".

D(add9) F#m7 Bm7

You fall a - way _____

Detailed description: This system contains the final three measures of the piece. The guitar part features chords D(add9), F#m7, and Bm7. The piano accompaniment continues with the eighth-note bass line. The lyrics are: "You fall a - way _____".

Gsus2#11

D(add9)

F#m7

— You fall a

Bm7

Gsus2#11

Bm7

D

way. ————— Some-thing I've

Bm7

D

Bm7

D

— done that I can't ——— out - run. Some-thing

Bm7

D

Bm7

I've done ——— that I can't ——— out - run.

D Em7 D

May - be you _____ should wait, _____ may - be you _____

This system contains the first three measures of the piece. The guitar part features chords D, Em7, and D. The vocal line has lyrics: "May - be you _____ should wait, _____ may - be you _____". The piano accompaniment consists of a steady bass line and a treble line with chords and moving lines.

Em7 D Em7

_____ should _____ run, _____ but some - thing you've said _____

This system contains measures 4-6. The guitar part features chords Em7, D, and Em7. The vocal line has lyrics: "_____ should _____ run, _____ but some - thing you've said _____". The piano accompaniment continues with a consistent harmonic and rhythmic pattern.

D Em7 D

that can't be _____ un - done. And

This system contains measures 7-9. The guitar part features chords D, Em7, and D. The vocal line has lyrics: "that can't be _____ un - done. And". The piano accompaniment provides harmonic support for the vocal line.

D(add9) F#m7 Em7

you _____ fall a - way _____ from your _____ past, _____ it's

This system contains the final three measures of the piece. The guitar part features chords D(add9), F#m7, and Em7. The vocal line has lyrics: "you _____ fall a - way _____ from your _____ past, _____ it's". The piano accompaniment concludes the piece with a final chord and melodic flourish.

Gsus2#11

D(add9)

F#m7

fol - low - ing you. You _____ fall a - way _____ from your _____

Bm7

Gsus2#11

D(add9)

_____ past. _____ it's fol - low - ing _____ you ² now. You _____ fall a -

F#m7

Bm7

Gsus2#11

way _____ from your _____ past. _____ but it's fol - low - ing _____ you.

D(add9)

F#m7

Bm7

You _____ fall a - way _____ from your _____ past. _____ but it's

Gsus2#11

D(add9)

F#m7

fol - low - ing — you.

(You fall a -

way.)

But it's fol - low - ing — you.

(You

fall

a

way.)

Repeat and Fade

Optional Ending

D(add9)

F#m7

Bm7

Gsus2#11

D

HEAVEN FORBID

Words and Music by JOSEPH KING
and ISAAC SLADE

Moderately slow

mf

B \flat 6 B \flat maj7 B \flat 6 B \flat maj7 B \flat 6 B \flat maj7






F/A Gm7 Gm B \flat maj7/F Gm B \flat maj7/F

Gm B \flat maj7/F F/A Gm7 Gm B \flat maj7/F


It's Twen - ty years, - it's
on your face, - is it





E \flat maj9 Gm B \flat maj7/F F/A Gm7

break - ing you down - now that you un - der - stand - there's no one a - round -
on - your mind? - Would you care to build - a house of your own? -


Gm  str Bbmaj7/F  Ebmaj9  Gm  str Bbmaj7/F 




Take a breath. — just take a seat. — You're fall - ing a - part — and
 How much long - er, how long can you wait? — It's like you want - ed to go — and give your -




F/A  Gm7  I Cm  str F/A 




tear - ing at the seams. Heav - en for - bid — you end up a - lone. —
 self a - way. —




Bb  Eb  str Cm  str

— and you don't know — why. — Hold on — tight. —



F/A  Bb  Eb  str

— Wait for to - mor - row, you'll be al - right. —



Cm F/A Bb

Heav-en for - bid — you end up a - lone. — and you don't know — why. —

Eb Cm F/A

— Hold on — tight. — Wait for to - mor -

Bb Eb Cm

- row, you'll be al - right. — Heav-en for - bid —

F/A Gm Eb

— you end up a - lone. — and don't know — why. —

Cm F/A Gm

Hold on — tight — Wait for to - mor - row, you'll be al - right —

Eb F Gm

It feels — good — It feels —

Eb F Gm/C Eb F

good — It feels — good —

Gm Eb F F/C

It feels — good —

Cm F/A Gm

Heav-en for - bid — you end up a - lone. — you don't know — why. —

This system contains the first three measures of the piece. The vocal line begins with a whole rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F4. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

E♭ Cm F/A

— Hold on — tight. — Wait for to - mor -

This system contains measures 4-6. The vocal line has a whole rest in measure 4, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F4 in measure 6. The piano accompaniment continues with the same rhythmic pattern.

Gm E♭ Cm

- row, you'll be al - right. — Heav-en for - bid —

This system contains measures 7-9. The vocal line has a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F4 in measure 7, followed by a whole rest in measure 8, and then a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F4 in measure 9. The piano accompaniment continues.

F/A Gm E♭

— you end up a - lone. — and you don't know — why. —

This system contains measures 10-12. The vocal line has a whole rest in measure 10, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F4 in measure 11, and then a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F4 in measure 12. The piano accompaniment concludes the piece.

Cm F/A Gm

Hold on — tight — Wait for to - mor - row, you'll be al - right. —

E♭maj9 E♭ F Gm

E♭ F Gm/C E♭ F

Yeah, out of this one. — I don't know — how to get —

Gm E♭ F Gm/C

— you out of this one. — I don't know — how to get — you out of this one. —

E \flat

F





Gm

E \flat

F

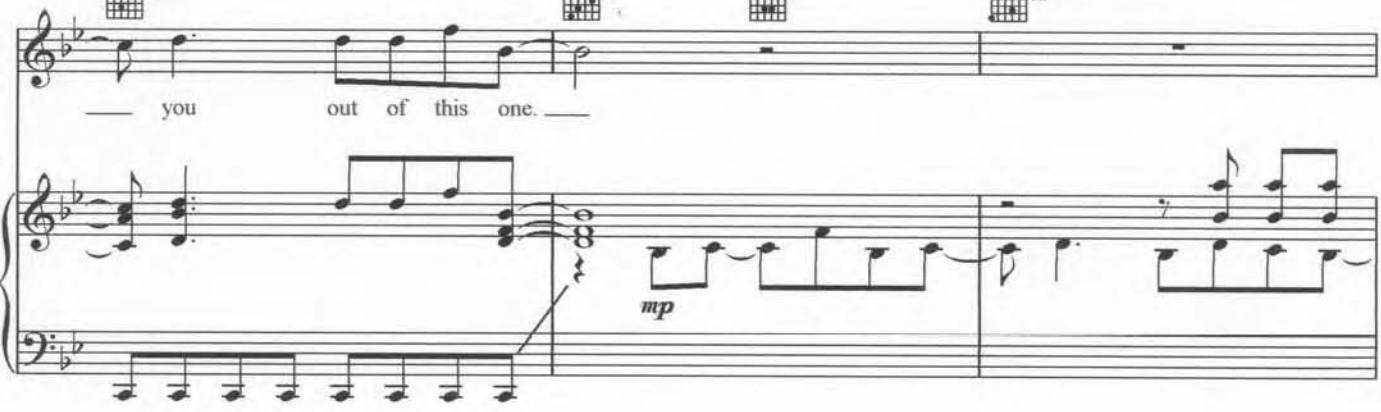

Don't know — how to get — you out of this one. — I don't know — how to get —



Gm/C

E \flat

Fsus

B \flat (add2)


— you out of this one. —

mp



E \flat





Fsus


Gm

E \flat

Fsus




B \flat (add2)

E \flat

Fsus

B \flat (add2)




LOOK AFTER YOU

Words and Music by JOSEPH KING
and ISAAC SLADE

Slow Rock

D A F#m E6 Dmaj7 A F#m E

mp

Dmaj7 A F#m7 E Dmaj7 A

If I don't say this now. I will sure - ly break - as I'm leav - ing the one -

F#m7 E Dmaj7 A F#m7 E

I want - to take - For-give - the ur - gen-cy, but hur - ry up - and wait - My heart -

cresc. *mf*

Dmaj7 A F#m E(add4) A E(add4)/G#

has start - ed to sep - a - rate. Oh, oh,

F#m7



A/E



A



E(add4)/G#



F#m7



be my ba - by. Oh. _____

To Coda



A



E(add4)/G#



F#m7



A/E



Bm7



Amaj9/C#



Oh. _____ oh. _____ be my ba - by. I'll look af - ter you. _____

Dmaj7



A



F#m7



E



There now, stead - y love. _____ so few come and don't go. _____ Will you, won't you be the

F#m7 **E** **Dmaj7** **A**

one I'll al - ways know? When I'm los - ing my con - trol, the cit -

F#m7 **E(add4)** **Dmaj7** **A** **F#m7** **E(add4)**

- y spins a - round. You're the on - ly one who knows. You slow it down.

D.S. al Coda

CODA **Bm7** **Amaj9/C#** **Dmaj7** **Bm7** **E7/G#**

I'll look af - ter you. And I'll look af - ter you.

F#m **A** **D** **Dmaj9** **Bm7** **A**

D F#m7 A D

If ev - er there - was a - - - - - doubt, my love, -

Bm A D F#m7 A

she leans in - to me. "This most as - sur - ed - ly -

Dmaj9 Bm A D

counts." she says most as - sur - ed - ly. - - - - -

A E(add4)/G# F#m7 A/E Bm7 E7/G#

Oh, oh, be my ba - by. I'll look af - ter you, -

F#m7

A

Dmaj7

F#m

A

af - ter you.

D

F#m

A(add2)

Dmaj7

Oh, oh, be my ba - by.

F#m

A(add2)

D

F#m

A(add2)

Oh. It's al - ways have and nev - er hold as

Dmaj7

F#m

A(add2)

D

you've be - gun to feel like home. Yeah. What's

F#m

A(add2)

Dmaj7

F#m

A(add2)

mine is yours _ to leave _ or take. What's mine _ is yours _ to make _ your own.

D

F#m

A(add2)

D

Oh, oh, be my ba - by.

F#m

A(add2)

D

F#m7

A(add2)

Play 3 times

Oh, Oh, oh,

D(add2)

F#m7

A(add2)

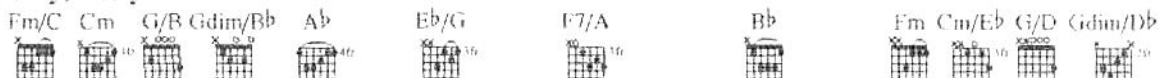
F#m7(add4)

be my ba - by. Oh,

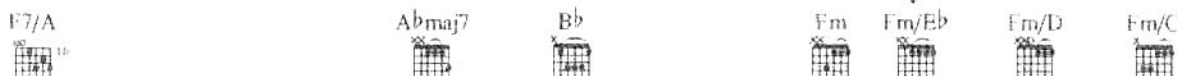
HUNDRED

Words and Music by ISAAC SLADE
and MONICA CONWAY

Slowly, freely



Moderately



The how I can't re-call, I must confess.

but I'm star-ving at what once was the wall, but I'm bank-ing on the rest to clear a-way.

Swb.



that sep - a - rat - ed East — and West, — and
'cause we have spo - ken ev - 'ry - thing, —



now they meet — a — midst — the broad — day — light, —
ev - 'ry - thing — short — of — "I love — you" —



So, this is where you are — and this is where I — am, —
You right — where you are — from right — where I — am, —



some - where be - tween un - sure —

Bbsus(add2)

Bb

1 Eb

Gm9

Bbsus(add2)

Cm9

and a hun - dred

2

Cm7

Eb

Gm7

Bbsus(add2)

Bb

It's hard

Some-where be-tween un - sure

Cm7

Eb

Gm7

Bbsus(add2)

Bb

Eb

Gm9

Bbsus(add2)

and a hun - dred

Cm9

Eb

Gm9

Bbsus2

Cm9

And, who's to say it's wrong, and

Eb Cm9 Bbsus2 Cm9 Eb Cm9
 who's _____ to say _____ that it's _____ not _____ right. _____ where _____ we _____

Detailed description: This system contains the first two lines of the musical score. The top staff is the vocal line with lyrics. The middle staff is the piano right hand, and the bottom staff is the piano left hand. Chord diagrams are placed above the vocal staff: Eb (E-flat major), Cm9 (C minor 9), Bbsus2 (B-flat suspended 2), Cm9 (C minor 9), Eb (E-flat major), and Cm9 (C minor 9). The lyrics are: "who's _____ to say _____ that it's _____ not _____ right. _____ where _____ we _____".

Bbsus2 Cm9 Eb(add2)
 _____ should be _____ for now? _____

Detailed description: This system contains the third line of the musical score. The top staff is the vocal line with lyrics. The middle staff is the piano right hand, and the bottom staff is the piano left hand. Chord diagrams are placed above the vocal staff: Bbsus2 (B-flat suspended 2), Cm9 (C minor 9), and Eb(add2) (E-flat major with added 2nd). The lyrics are: "_____ should be _____ for now? _____".

Cm Eb G5 Bbsus2 Cm Eb G5 Bbsus2

Detailed description: This system contains the fourth line of the musical score, which is purely instrumental piano accompaniment. The top staff is the piano right hand and the bottom staff is the piano left hand. Chord diagrams are placed above the staff: Cm (C minor), Eb (E-flat major), G5 (G5), Bbsus2 (B-flat suspended 2), Cm (C minor), Eb (E-flat major), G5 (G5), and Bbsus2 (B-flat suspended 2). There are no lyrics in this system.

Cm7 Eb Gm7 Bbsus(add2) Bb Cm7 Eb Gm7
 So. this is where you are _____

Detailed description: This system contains the fifth line of the musical score. The top staff is the vocal line with lyrics. The middle staff is the piano right hand, and the bottom staff is the piano left hand. Chord diagrams are placed above the vocal staff: Cm7 (C minor 7), Eb (E-flat major), Gm7 (G minor 7), Bbsus(add2) (B-flat suspended 2 with added 2nd), Bb (B-flat major), Cm7 (C minor 7), Eb (E-flat major), and Gm7 (G minor 7). The lyrics are: "So. this is where you are _____".

Bbsus(add2)

Bb

Cm7

Eb

Gm7

Bbsus(add2)

Bb

and this is where I am.

So, this is where you are.

Cm7

Eb

Gm7

Bbsus(add2)

Bb

Cm7

Eb

Gm7

and this is where I've been.

Bbsus(add2)

Bb

Cm7

Eb

Gm7

Bbsus(add2)

Bb

and this is where I've been.

some-where be-tween un - sure

Cm7

Eb

Gm7

Bbsus(add2)

Bb

Eb

Gm9

Bbsustadd2

Cm9

and a hun - dred.

rit

VIENNA

Words and Music by JOSEPH KING,
ISAAC SLADE and DANIEL BATTENHOUSE

Moderately, flowing

Eb/Ab ^{6fr} Bb5 Cm7 ^{3fr}

mp

The first system of piano accompaniment for the song 'Vienna'. It consists of two staves, treble and bass clef, in a 3/4 time signature with a key signature of two flats (Bb and Eb). The music is marked 'Moderately, flowing' and 'mp'. Above the treble staff, three chord diagrams are shown: Eb/Ab (6fr), Bb5, and Cm7 (3fr). The bass line is simple, with single notes on the first, second, and fourth beats of each measure.

Eb/Ab ^{6fr} Bb5 Cm7 ^{6fr} Eb ^{3fr}

The second system of piano accompaniment. It continues the melody from the first system. Above the treble staff, four chord diagrams are shown: Eb/Ab (6fr), Bb5, Cm7 (6fr), and Eb (3fr). The bass line continues with single notes.

Eb/Ab ^{6fr} Bb5 Cm7 ^{6fr}

The third system of piano accompaniment. Above the treble staff, three chord diagrams are shown: Eb/Ab (6fr), Bb5, and Cm7 (6fr). The treble staff has a whole rest for the first three measures, followed by a quarter note in the fourth measure. The bass line continues with single notes.

Eb ^{3fr} Bb Cm7/B ^{3fr} Cm7 ^{3fr}

day's last one way tick - et train pulls
ly so man - y words that we can

The fourth system of music, featuring a vocal line and piano accompaniment. Above the treble staff, four chord diagrams are shown: Eb (3fr), Bb, Cm7/B (3fr), and Cm7 (3fr). The vocal line has lyrics: "day's last one way tick - et train pulls / ly so man - y words that we can". The piano accompaniment continues with a more active bass line.

Ab(add9)

Bbsus(add2)

in say. We spo

Eb

Bb7

Bb7/F

Cm7

smile for the cas u - al clo - sure cap - tur
ken up - on long dis - tance mel - o

Ab(add9)



Ab/G

ing. dy. There goes the
This is my

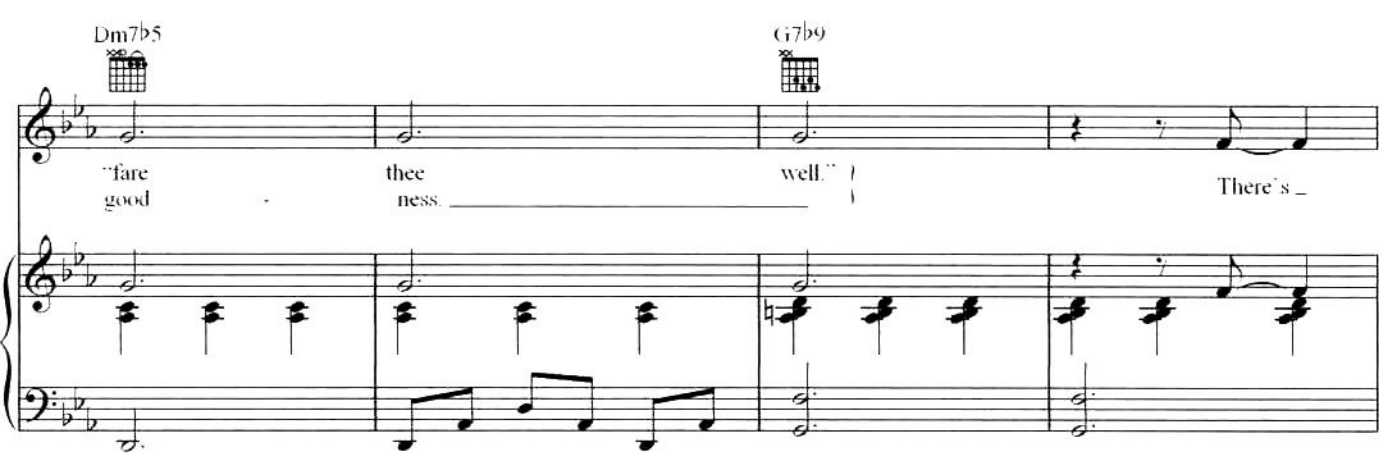
Fm(add9)




Fm/Eb

down - pour, here goes my
"hel - lo," this is my

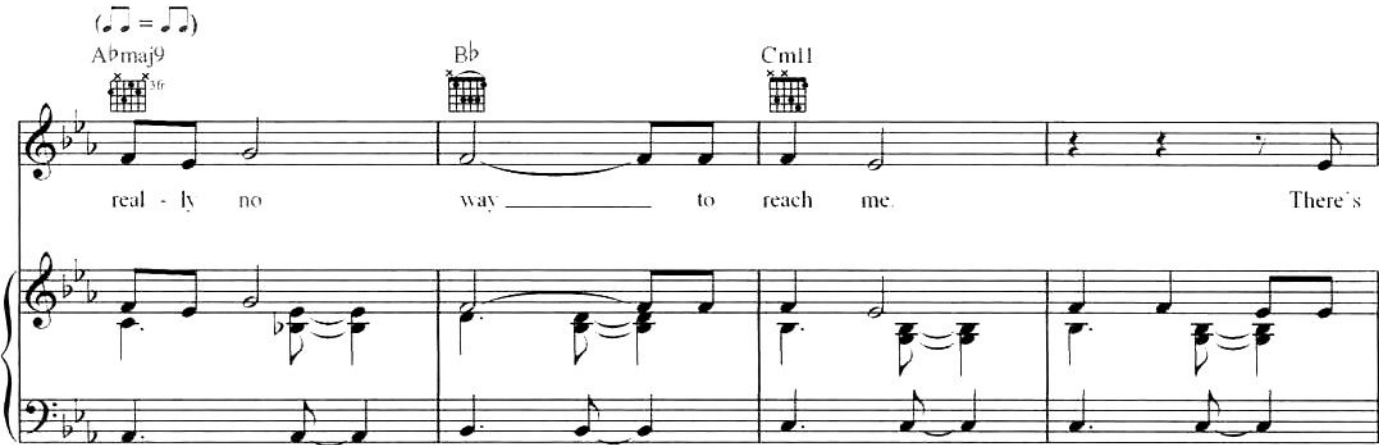
Dm7b5  G7b9 





"fare good thee well." There's _
ness. _____



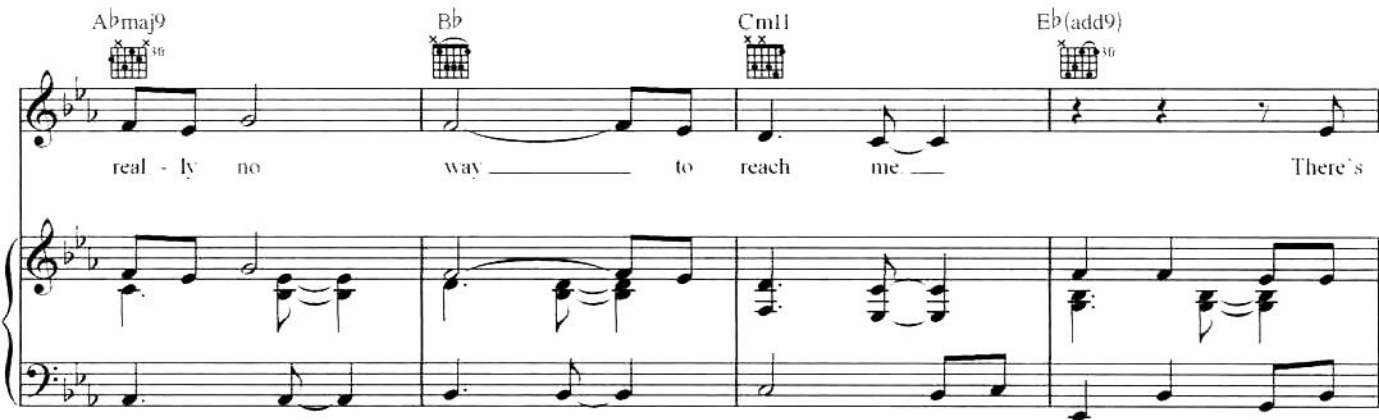
(♩ = ♪) Abmaj9  Bb  Cm11 

real - ly no way _____ to reach me. There's



Abmaj9  Bb  Cm11  Eb(add9) 

real - ly no way _____ to reach me. There's



Abmaj9  Bb  Cm11 

real - ly no way _____ to reach me. 'cause I'm _____



1 Abmaj7 Abmaj7/C

al - read - y

Fm9 Eb7sus



gone. On

2 Ab6 Ab6/C

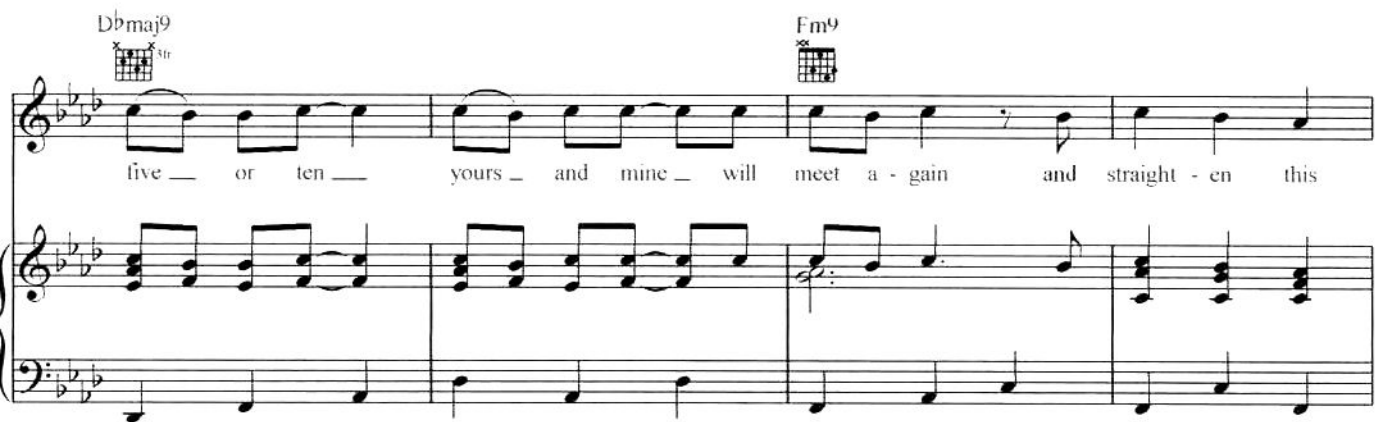
al - read - y




Fm(add9) Fm Fm/Eb

gone. May - be in

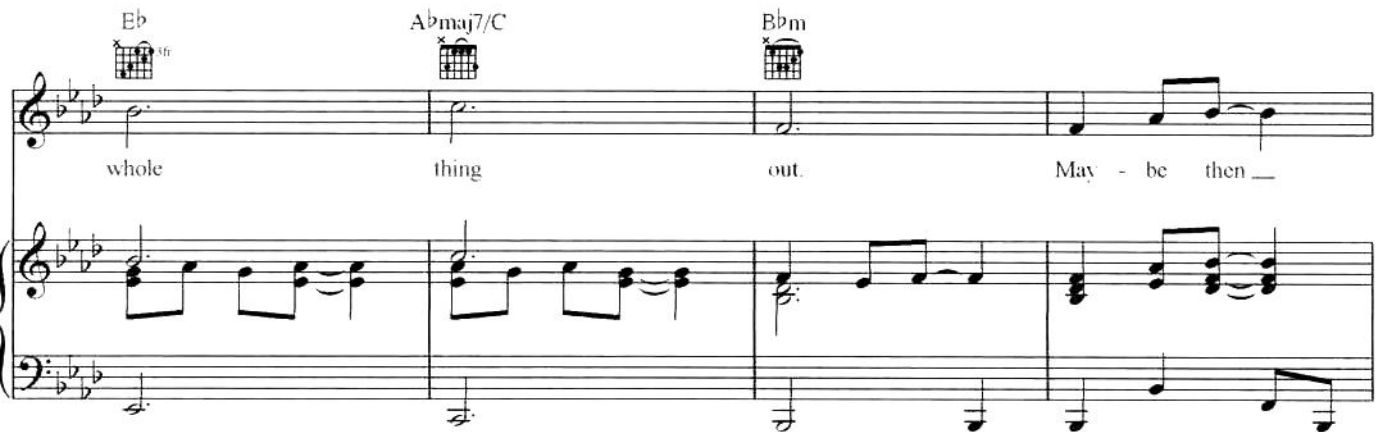
Dbmaj9  str Fm9 



live — or ten — yours — and mine — will meet a - gain and straight - en this



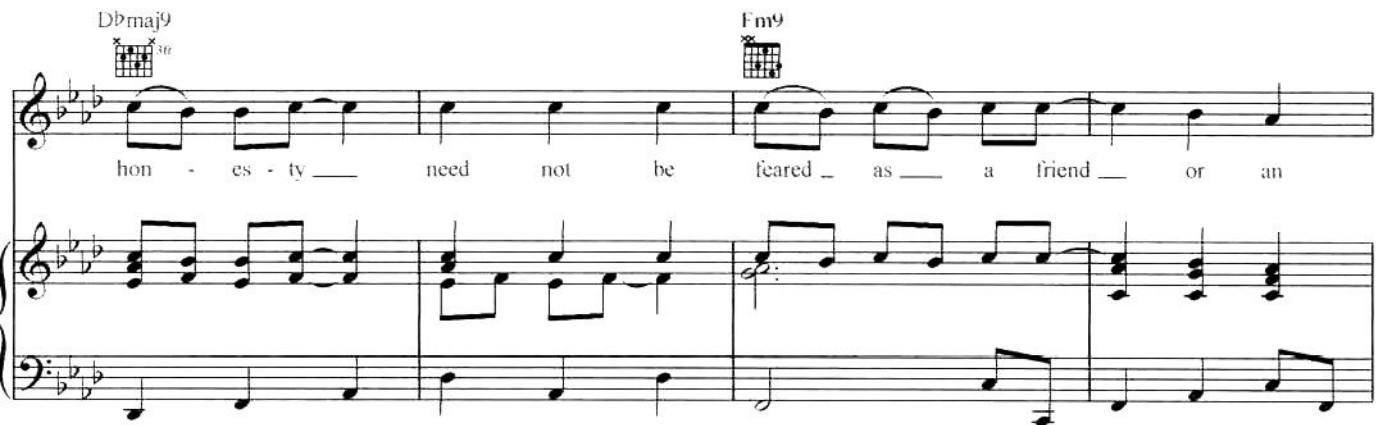
Eb  str Abmaj7/C  Bbm 





whole thing out. May - be then —



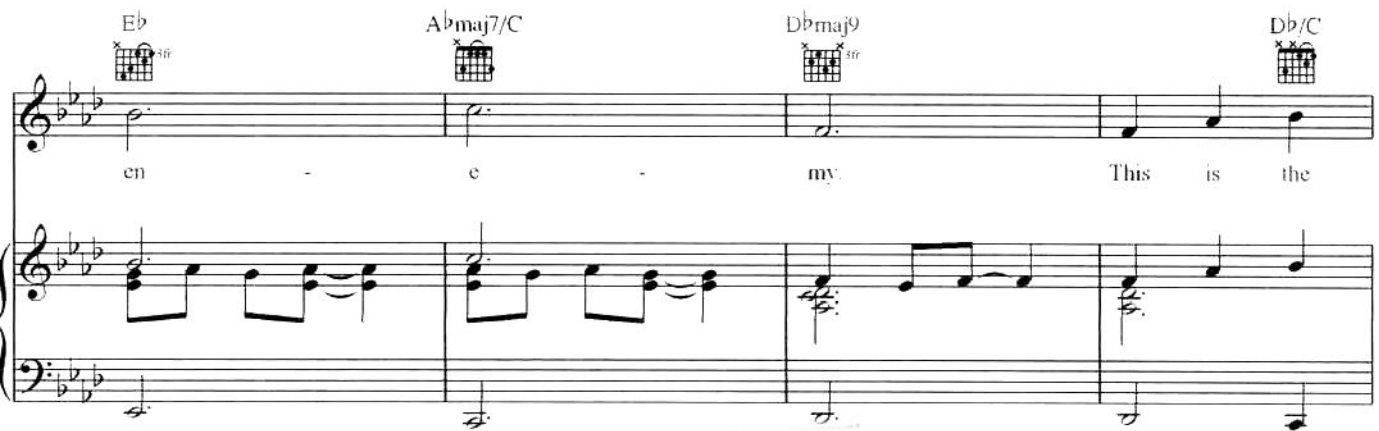
Dbmaj9  str Fm9 

hon - es - ty — need not be feared — as — a friend — or an



Eb  str Abmaj7/C  Dbmaj9  str Db/C 

en - e - my. This is the



(. = . = .)

Bbm9

Bbm7/Ab

dis - tance and this is my

(. = .)

Gm7b5

C7b9

Dbmaj9

game face. There's real - ly no

Eb

Fm11

Dbmaj9

way to reach me. There's real - ly no

Eb

Fm11

Abmaj9



Dbmaj9

way to reach me. Is there real - ly no

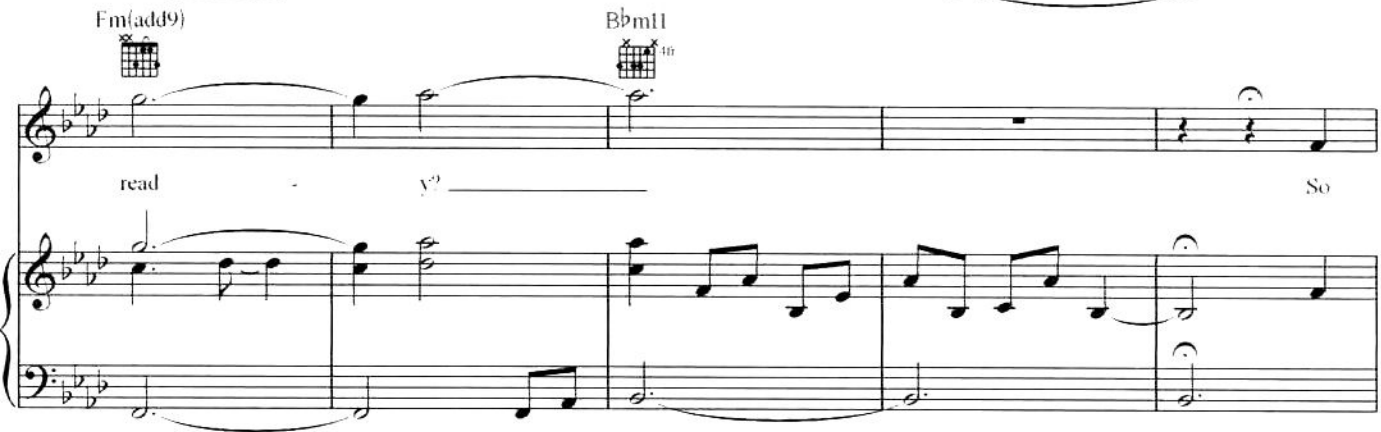
E \flat  str. Fm11  6fr. D \flat maj9  str.

way _____ to reach me? _____ Am I _____ al



Fm(add9)  B \flat m11  4fr.

read _____ y? _____ So






Slower ()

D \flat maj7 

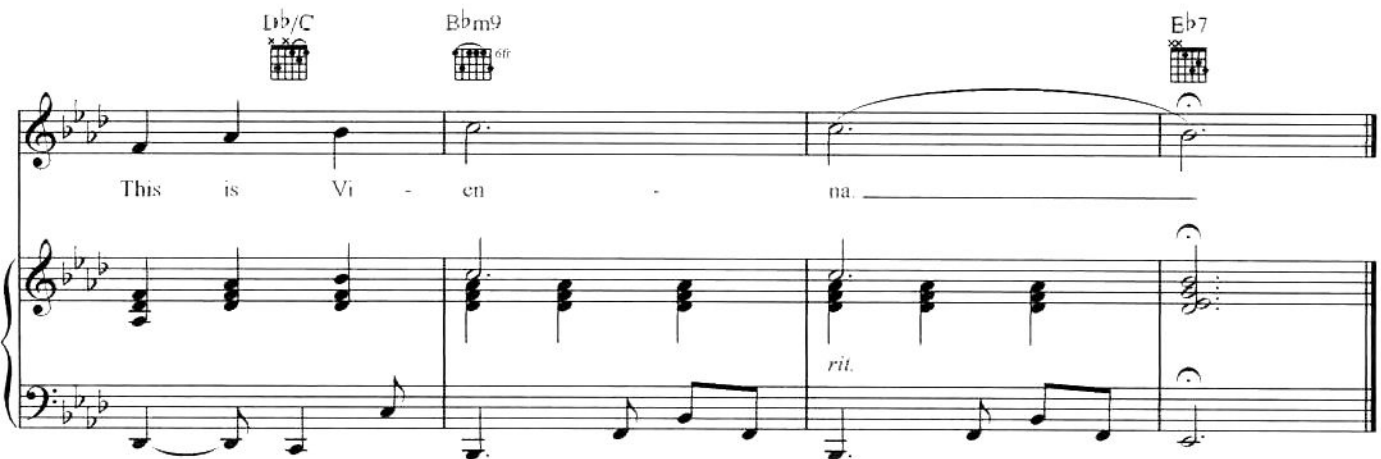
this is your mav _____ erick.



D \flat /C  B \flat m9  6fr. E \flat 7 

This is Vi _____ en _____ na _____

rit.



DEAD WRONG

Words and Music by JOSEPH KING,
ISAAC SLADE and MICHAEL FLYNN

Medium Rock

The musical score is written in 4/4 time with a key signature of one sharp (F#). It features a piano accompaniment in the left hand and a vocal line in the right hand. The piano part consists of a steady bass line and chords. The vocal line includes lyrics with some words in italics. Above the vocal line, guitar chords are indicated with diagrams and letter names: Em, C6/9, G, Bm7, Em, C6/9, G, Bm7, Em, C6/9, G, Bm7, Em, C6/9, G, Bm7.

f

If on - ly I knew — what I — know,

I'd make it a point — to say — so. — to ev - er - y - one —

— that got — me here, — and to ev - er - y - one — that made — it

Em Pm/F# Gmaj7 Am7 Em

clear. I was dead wrong all a - long .

G6 Bm/F# Em Bm/F# Gmaj7 Am7

You said it for my sake .

Cmaj7 Am C

that I would not lose my way when I was

Am9 Em C6/9 G Bm7

a - stray .

Em C6/9 G Bm7 Em C6/9

I'm do - ing the best — that I — could. — try - ing my best —

G Bm7 Em C6/9 G Bm7

— to be un - der - stood. — May - be I'm chang - ing slow - ly. I'd —

Em C6/9 G Bm7 Em Em/F#

— get out. — turn a - round — if on - ly I knew — I

Gmaj7 Am7 Em G6 Bm/F#

was dead wrong all a - long. — You

Em Em/F# Gmaj7 Am7 Em

said _____ it for my sake. _____ that I would _____

Detailed description: This system contains the first two lines of the musical score. The top line is the vocal melody in treble clef with lyrics. Above it are five guitar chord diagrams: Em, Em/F#, Gmaj7, Am7, and Em. The bottom two staves are piano accompaniment in G major, with a bass line in the lower register and a treble line in the upper register.

G6 Em/F# Em Bm/F# Gmaj7 Am7

_____ not lose _____ my way _____ when I _____ was _____ dead _____ wrong _____

Detailed description: This system contains the second two lines of the musical score. The top line is the vocal melody in treble clef with lyrics. Above it are six guitar chord diagrams: G6, Em/F#, Em, Bm/F#, Gmaj7, and Am7. The bottom two staves are piano accompaniment in G major.

Em G Am Em

_____ all a - long. _____

Detailed description: This system contains the third two lines of the musical score. The top line is the vocal melody in treble clef with lyrics. Above it are four guitar chord diagrams: Em, G, Am, and Em. The bottom two staves are piano accompaniment in G major.

Em Am Em Em

Mine is not _____ a new _____ sto - ry.

Detailed description: This system contains the final two lines of the musical score. The top line is the vocal melody in treble clef with lyrics. Above it are four guitar chord diagrams: Em, Am, Em, and Em. The bottom two staves are piano accompaniment in G major.

Am Bm Em Am Bm

Mine is not a new story. Mine is nothing new.

This system contains the first two measures of the piece. The vocal line starts with a half note 'Mine' on a G4, followed by a quarter note 'is' on an A4, a quarter note 'not' on a B4, a quarter rest, a quarter note 'a' on a C5, a quarter note 'new' on a D5, a quarter rest, a quarter note 'sto-' on an E5, and a quarter note '-ry.' on a D5. The piano accompaniment features a steady eighth-note bass line in the left hand and a more melodic line in the right hand.

Em Am C

but it is for

This system contains the next three measures. The vocal line has a quarter rest, a quarter note 'but' on a G4, a quarter note 'it' on an A4, a quarter note 'is' on a B4, a quarter rest, a quarter note 'for' on a C5, and a quarter rest. The piano accompaniment continues with similar rhythmic patterns, using chords that support the vocal melody.

Em C6/9 G Bm7 Em C6/9

me.

This system contains the next three measures. The vocal line has a quarter rest, a quarter note 'me.' on a G4, a quarter rest, a quarter note on an A4, a quarter note on a B4, a quarter note on a C5, a quarter note on a D5, and a quarter rest. The piano accompaniment provides harmonic support with chords like C6/9 and Bm7.

G Bm7 Em C6/9 G Bm7

Guitar solo

This system contains the final three measures. The guitar solo is indicated by a bracketed staff with no notes. The piano accompaniment continues with the same rhythmic and harmonic structure as the previous systems.

Em C6/9 G Bm7 Em Bm/F#

Solo ends And so I

Detailed description: This system contains the first two measures of the piece. The guitar part consists of a series of chords: Em, C6/9, G, Bm7, Em, and Bm/F#. The vocal line begins with a rest for two measures, then enters with the lyrics 'Solo ends' and 'And so I'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Gmaj7 Am7 Em G Bm7/F#

was dead wrong all a - long. You

Detailed description: This system contains the next two measures. The guitar part continues with chords: Gmaj7, Am7, Em, G, and Bm7/F#. The vocal line continues with the lyrics 'was dead wrong all a - long. You'. The piano accompaniment maintains the same rhythmic pattern as the first system.

Em Bm/F# Gmaj7 Am7 Em

said it for my sake. Yeah, you thought

Detailed description: This system contains the next two measures. The guitar part continues with chords: Em, Bm/F#, Gmaj7, Am7, and Em. The vocal line continues with the lyrics 'said it for my sake. Yeah, you thought'. The piano accompaniment continues with the same rhythmic pattern.

G Bm7/F# Em Bm/F# Gmaj7 Am7

I lost my way when I was dead wrong

Detailed description: This system contains the final two measures of the piece. The guitar part continues with chords: G, Bm7/F#, Em, Bm/F#, Gmaj7, and Am7. The vocal line concludes with the lyrics 'I lost my way when I was dead wrong'. The piano accompaniment continues with the same rhythmic pattern.

Em G Bm7/F#

all a - long. You

Detailed description: This system contains the first two lines of music. The vocal line starts with a whole note E4 on the first staff, followed by a quarter rest, then a quarter note A4, a quarter note G4, and a half note F#4. The piano accompaniment features a steady eighth-note bass line in the left hand and a melody in the right hand that mirrors the vocal line.

Em Bm7/F# Gmaj7 Am7

said it for my sake.

Detailed description: This system contains the next two lines of music. The vocal line begins with a whole note E4, followed by a quarter rest, then a quarter note A4, a quarter note G4, and a half note F#4. The piano accompaniment continues with the same eighth-note bass line and a right-hand melody that supports the vocal line.

Cmaj7 Am9 C

that I would not lose my way. Did I real -

Detailed description: This system contains the third and fourth lines of music. The vocal line starts with a quarter rest, then a quarter note A4, a quarter note G4, a quarter note F#4, a quarter note E4, a quarter note D4, a quarter note C4, and a half note B3. The piano accompaniment features a steady eighth-note bass line and a right-hand melody that follows the vocal line.

Am9 C Am9

- ly lose my way. or are you a - fraid?

Detailed description: This system contains the final two lines of music. The vocal line begins with a quarter rest, then a quarter note A4, a quarter note G4, a quarter note F#4, a quarter note E4, a quarter note D4, a quarter note C4, and a half note B3. The piano accompaniment continues with the same eighth-note bass line and a right-hand melody that supports the vocal line.

LITTLE HOUSE

Words and Music by JOSEPH KING
and ISAAC SLADE

Driving

N.C.

The first system of the musical score is in 4/4 time with a key signature of one sharp (F#). It features a vocal line and a piano accompaniment. The vocal line begins with a whole rest followed by a quarter note G4. The piano accompaniment starts with a melody in the right hand and a bass line in the left hand. The dynamic marking *mp* is present. The word "She" is written below the vocal line.

The second system continues the musical score. The vocal line includes the lyrics: "does - n't look, _ she does - n't see. _ o - pens up _ for no - bod - y." Above the vocal line, four guitar chord diagrams are provided: Am/E, Em, Am/E, and Em. The piano accompaniment continues with the same melodic and bass patterns.

The third system continues the musical score. The vocal line includes the lyrics: "Fig - ures out, _ she fig - ures out." Above the vocal line, two guitar chord diagrams are provided: C and Am. The piano accompaniment continues with the same melodic and bass patterns.

Am/E Em Am/E Em

Nar-row line, she can't de-cide, ev-ry-thing short of su-i-cide.

Cmaj9 Am11

Ne-v er hurts, near-ly works.

cresc.

Em Am Gmaj7 D Em Am

Some-thing is scratch-ing its way out, some-thing you want to for-get

f

Gmaj7 B7 To Coda N.C.

a - bout. A

Am/E

Em

Am/E

Em

N.C.

part of you - that'll never show. - you're the on-ly one - that'll ev - er - know.

Am/E

Em

Am/E

Em

Take it back - where it all be - gan. - Take your time. - Would you un - der - stand - what it's

Cmaj9

Am11

D.S. al Coda

all a - bout, - - - - what it's all a - bout? - - - -

CODA

Em

Am

Gmaj7

D

Em

Am

No one ex - pects - you to get - - - - up - - - - all on your own - with no one -

Gmaj7



B7



Em



B7



Em



B7



a - round.

Adim7



Em



Ebdim7



Em



B7



Em



B7



Am



G



D



B7/D#



Em



D



Em



Some-thing is scratch - ing its way out, some-thing you want to for - get

mp



a - bout. — No one ex - pects — you to get — up —



all on your own — with no one — a - round. —




N.C.

TRUST ME

Words and Music by JOSEPH KING
and ISAAC SLADE

Moderately

A

C#m

E

Look - ing for some - thing I've nev - er seen, a - lone and I'm in be - tween.

mp

Detailed description: This system contains the first three measures of the song. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The piano accompaniment is in grand staff. Chord diagrams for A, C#m, and E are shown above the vocal line. The lyrics are: "Look - ing for some - thing I've nev - er seen, a - lone and I'm in be - tween."

A

C#m

The place that I'm from and the place that I'm in, a

Detailed description: This system contains the next three measures. The vocal line continues with the lyrics: "The place that I'm from and the place that I'm in, a". The piano accompaniment continues with the same harmonic structure. Chord diagrams for A and C#m are shown above the vocal line.

E

A

cit - y I've nev - er been, I found a friend or should I

Detailed description: This system contains the final three measures. The vocal line concludes with the lyrics: "cit - y I've nev - er been, I found a friend or should I". The piano accompaniment concludes with the same harmonic structure. Chord diagrams for E and A are shown above the vocal line.

C#m E A

— say a foe — Said there's a few things — you should know — We don't want —

C#m E

— you to see — we come — and we go — Here to - day — gone to - mor - row —

A E(add4)/A C#m7

— We're on - ly tak - ing turns - hold - ing —

Esus E E(add4)/A

this world — It's how — it's al - ways been —

A

C#m7

E

To Coda

A

C#m11

When you're old - er, you will un - der - stand.

Emaj7

A(add2)

If I say — who I know, — it just —

C#m11

Emaj7

A(add2)

— goes to show — you need me — less than I need you. — But,

C#m11

Emaj7

take it from me, — we don't give — sym - pa - thy. — You can trust — me, trust no - bod -

A(add2)

C#m11

y. But, I said — you and me we don't have — hon - es - ty, — the things —

Emaj7

A(add2)

— we don't want — to speak. — And I'll try — to get out — but I —

C#m11

Emaj7

A(add2)

D.S. al Coda

— nev - er will. — Traf - fic is per - fect - ly still.

CODA

Amaj7

C#m(add2)

stand. — And then — a - gain —

Emaj7 Amaj7 C#m(add2)

— may - be — you don't. — And then — a - gain —

Emaj7 Amaj7

— may - be you won't. — (Oo. —

C#m9 E Amaj7

we're on - ly tak - ing turns.) — We're on - ly tak -

C#m7 Esus E

- ing turns — hold - ing — this world. —

Amaj7 C#m9

It's how — it's al - ways been. — When you're old - er,

E A C#m

you will un - der - stand.

p

E Amaj7 C#m

When you're old - er.

E Amaj7 A

you might un - der - stand stand.

1 2

Gm A# D#maj7 Gm C

— of the ground in the throw - a - round. Nev - er thought — that you want - ed to bring

D#maj7 Gm A# Cm11

it down. I won't let — it go down 'til we torch it — our - selves. — — — — — And ev -

A#maj13

- 'ry - one — knows — I'm in — o - ver — my head, o - ver -

Dbmaj7#11 A#maj13 Gm11 F/A F5

— my head. — With eight — sec - onds — left in o - ver - time, — she's on —