the fray how to save a life
Do not get me wrong. I cannot wait for you to come home. For now, you're not here and I'm not there.
It's like we're on our own,
but I want you around.
To figure it out,
when it falls into place.

consider how to find a place to stand.
with you and I, we go from it to when.

instead of walking away
and instead of nowhere to land.
your side and mine are both behind its indication.

This is gonna break me clean in
This is gonna bring me clarity.
This is gonna bring me
two.

This'll take the heart right
close out of you me

to

She is everything I need that I never knew I
wanted

She is everything I want that I
Gm          Bb/D      Eb
Coda

D.S. al Coda

Solo ends

Gm

Coda

Ebmaj7      Cm7

She is everything

Gm

Cm7

Gm

I needed. She is everything.
OVER MY HEAD (CABLE CAR)

Moderately fast

Words and Music by JOSEPH KING and ISAAC SLADE

Dmaj7

I never knew.
I never knew that everyone was rearrange.
I wish you were a stranger; I could

Dmaj9

falling through,
that everyone I knew was waiting on a cue to turn.
disengage.
just say that we agree and then never change.

Gm7

and run. when all I needed was the truth. But that's how it's got

A#sus

a bit until we all just get along. But that's dis

Cm

A#F

F

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ta be; it's coming down to nothing more than apathy. I'd rather regard.

Find another friend and you discard as you lose.

—er run the other way than stay and see the argument in a cable car

the smoke and who's still hanging above as the can-

standing when it clears. And everyone knows

I'm in over my head, over my head. With eight
my head over my head. With eight seconds left in overtime, she's on your mind, she's on your mind.

Optional Ending
Repeat and Fade
HOW TO SAVE A LIFE

Words and Music by JOSEPH KING
and ISAAC SLADE

Moderately

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

You say, "Sit down, it's just a talk." He smiles politely.

He says, "I'm sorry, I'm busy." You say, "Just a moment, please."

You stare politely right on through.

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some sort of window to your right, as he goes left.

and you stay right. Between the lines of fear and blame,

you begin to wonder why you came. Where did I go wrong?

I lost a friend somewhere along in the bitterness. And
I would have stayed up with you all night had I known

how to save a life

As he begins to raise

know best because after all you do know best his voice you lower yours and grant him one last chose
Try to slip past his defense
Drive until you lose the road
without granting no cense
He will do one of two things:
Lay down a list of what is wrong
He will admit to ev'thing.
the things you've told him all a long.
And pray to God he hears you.
And the same and you'll begin to wonder why you came.
Where did I go wrong? I lost a friend somewhere along

in the bitterness. And I would have stayed up with you all night

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

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

somewhere along in the bitterness. And I would have stayed up

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

How to save a life

How to save a life
ALL AT ONCE

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

Moderately fast

There are certain people you just keep coming back to
Looking for the right one, you line up the world to find

She is right in front of your mind

Oh, but she won't keep on waiting

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-der could you find a bet-ter one, com-pared

-der could you find a bet-ter one, com-pared

-der could you find a bet-ter one, com-pared

-der could you find a bet-ter one, com-pared

lo-er

lo-er

lo-er

lo-er

And, all at once the crowd begins to

And, all at once the crowd begins to

And, all at once the crowd begins to

And, all at once the crowd begins to

Some-times the hard-est thing and the right
Gm           Ebmaj7       Bb

hardest thing and the right thing are the same.

Bb/Eb

Maybe you want her, maybe you need her. Maybe you've

Bb

started to compare to someone

F           Eb(add9)       Bb

not there. Maybe you want it, maybe you need
it  May- be  it's  all  you're  run- ning  from.  Per-

- tion  will  not  come.

oh,  will

never  come.
Maybe you want her. maybe you need her. may-be you had her. may-be you lost her to another. oh, to another.
FALL AWAY

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

Moderately slow
N.C.

\( \text{D(add9)} \)
\( \text{F#m7} \)
\( \text{Bm7} \)
\( \text{Gsus2#11} \)

\( \text{D(add9)} \)
\( \text{F#m7} \)
\( \text{Bm7} \)
\( \text{Gsus2#11} \)

\( \text{Am} \)
\( \text{D} \)

You swear you recall
You left something undone,

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nothing at all that could make you
it's now your return. It's the one you

come back down. You made up your
can't erase. You should have made it

mind right to leave it all so you wouldn't have to fight
right. Now you're to put a

forced smile to fight it out your face.
You fall away from your past, but it's following you now.
You fall away from your past, but it's following you now.
You fall a way.

Something I've done that I can't out-run.
D

May be you should wait,

Bm7

maybe you


Bm7

should run,

D

but something you've said


D

that can't be undone.

Bm7

And


D(add9)

you fell away from your past, it's

Fm7


Bm7
following you.
You fall away from your past. It's following you now.
You fall away from your past, but it's following you.
You fall away from your past, but it's following you.
Moderately slow

It's twenty years— it's

breaking you down— now that you understand— there's no one around—
on your mind? Would you care to build a house of your own?
Take a breath, just take a seat. You're falling apart and how much longer, how long can you wait? It's like you wanted to go and give yourself at the seams. Heaven forbid you end up alone.

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

Wait for tomorrow, you'll be all right.
Heaven forbid you end up alone and you don't know why.

Hold on tight. Wait for tomorrow, you'll be alright.

Heaven forbid you end up alone and don't know why.
Heaven forbid you end up alone.
You don't know why.

Hold on tight.
Wait for tomorrow.

You'll be alright.

Heaven forbid

you end up alone.
And you don't know why.
Cm                F/A                Gm
Hold on _ tight._  Wait for to-mor-row. you'll be al-night.

Ebmaj9            Eb                F                Gm

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

Gm                Eb                F                Gm/C
you out of this one. I don't know how to get you out of this one.
Don't know how to get you out of this one. I don't know how to get you out of this one.
If I don't say this now, I will surely break as I'm leaving the one

I want to take. Forgive the urgency, but hurry up and wait. My heart

has started to separate. Oh, oh,
be my baby.

Oh.

Oh, oh, be my baby.

I'll look after you.

There now, steady love. so few come and don't go. Will you, won't you be the
F#m7  E  Dmaj7  A
one I'll always know?  When I'm losing my control, the city spins around. You're the only one who knows. You slow it down.

CODA
Bm7  Amaj9/C#  Dmaj7  Bm7  E7/G#
I'll look after you. And I'll look after you.

F#m  A  D  Dmaj9  Bm7  A
If ever there was a doubt, my love,

She leans into me. “This most assuredly

counts.” She says most assuredly.

Oh, oh, be my baby. I’ll look after you.
after you.

Oh, oh, be my baby.

Oh. It's always have and never hold as

you've begun to feel like home. Yeah. What's
HUNDRED

Words and Music by ISAAC SLADE
and MONICA CONWAY

Slowly, freely

Fm/C Cm G/B Gdim/Bb Ab Eb/G F7/A Bb Fm/Cm/Eb G/D Gdim/Bb

Ab Eb F7/A Bdim7 Cm Bb

Moderately

F7/A Abmaj7 Bb

The how I can't recall,
I must confess.

but I'm starting at what once was the wall.
but I'm banking on the rest to clear away.
Cm   Cm7/Eb  Ab  Ab/G  Fm7  Eb
that             -
separa-         -
ted             -
East            -
and             -
West.            -
And            -
'cause we have spoken every thing.

Gm  Bbmaj7/f  Cm7  Eb  Gm7
now they meet a midst the broad daylight.
every thing short of I love you.

Bbmaj7/f  Eb  Cm7  Eb  Gm7  Bbmaj7/f  Eb
So, this is where you are
You right where you are
and this is where I am.
from right where I am.

Cm7  Eb  Gm7  Bbmaj7/f  Eb  Cm7  Eb  Gm7
somewhere between unsure
and a hundred

1

Eb  Gm7  Bbsus(add21)  Cm9

2

It's hard.

Some-where be-tween un-sure

Cm7  Eb  Gm7  Bbsus(add21)  Bb  Eb  Gm9  Bbsus(add21)

and a hun-dred

Cm9  Eb  Gm9  Bbsus2  Cm9

And, who's to say it's wrong, and
who's to say that it's not right. where we should be for now?

So, this is where you are
and this is where I am.
So, this is where you are.

and this is where I’ve been.

and this is where I’ve been. somewhere between unsure.

and a hundred.
five _ or ten _ yours _ and mine _ will meet _ again _ and straight _ en _ this
whole _ thing _ out.   _ Maybe _ then _

honesty _ need _ not _ be _ feared _ as _ a _ friend _ or _ an
enemy. This is the
distance
and this is my

game
There's really no

way to reach me.
There's really no

way to reach me.
Is there really no
DEAD WRONG

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

Medium Rock

If only I knew what I know,
I'd make it a point to say so to everyone
that got me here, and to everyone that made it
clear I was dead wrong all along.

You said it for my sake.

that I would not lose my way when I was a stray.
I'm doing the best that I could, trying my best to be understood. Maybe I'm changing slowly I'd get out, turn around if only I knew I was dead wrong all along. You
Mine is not a new story. Mine is nothing new.

but it is for me.

Guitar solo
Em  C6/9  G  Bm7  Em  Bm/F#
Solo ends  And  so  I

Gmaj7  Am7  Em  G  Bm7/F#
was  dead  wrong  all  a-long.  You

Em  Bm/F#  Gmaj7  Am7  Em
said  it  for  my  sake.  Yeah,  you  thought

G  Bm7/F#  Em  Bm/F#  Gmaj7  Am7
I  lost  my  way  when  I  was  dead  wrong
LITTLE HOUSE

Words and Music by JOSEPH KING
and ISAAC SLADE

Driving
N.C.

She
doesn't look, she doesn't see. opens up for nobody.

Figures out, she figures out.
Narrow line, she can't decide.

Everything short of suicide.

Never hurts, nearly works.

to forget

about
part of you—that'll never show, you're the only one—that'll ever know.

Take it back—where it all began—Take your time. Would you understand what it's all about, what it's all about?

No one expects you to get up—all on your own—with no one—
No image provided.
D    Em    Am    Gmaj7    D
about. No one expects you to get up

Em    Am    Gmaj7    B7    Em    Adim7
all on your own with no one around.

Gmaj7    D    Em    Am    Gmaj7

B7
N.C.
TRUST ME

Words and Music by JOSEPH KING
and ISAAC SLADE

Moderately

A

C#m

E

Looking for something I've never seen, alone and I'm in between.

A

C#m

The place that I'm from and the place that I'm in a city I've never been. I found a friend or should I.
say a foe. Said there's a few things you should know. We don't want you to see we come and we go. Here today gone tomorrow.

We're only taking turns holding this world. It's how it's always been.
When you're older, you will understand

If I say who I know, it just

goes to show you need me less than I need you.

But, take it from me, we don't give sympathy. You can trust me, trust no-
But, I said you and me we don't have honesty, the things we don't want to speak. And I'll try to get out but I never will. Traffic is perfectly still.

CODA

stand. And then again...
maybe you don't. And then again

maybe you won't.

(Oo.

we're only taking turns.)

We're only taking

holding this world.
Amaj7

It's how it's always been. When you're older,

you will understand.

When you're older.

you might understand.
of the ground in the throw-a-round. Never thought that you wanted to bring it down. I won't let it go down 'til we torch it ourselves. And ev-

everyone knows I'm in over my head, over my head. With eight seconds left in overtime, she's on