

PIANO • VOCAL • GUITAR

the FRAY



SYNDICATE

Words and Music by JOSEPH KING,
ISAAC SLADE and DAVID WELSH

Moderately, with a half-time feel

Am7 F6 Csus2 Gsus/D G/D Am7 F6 Csus2

mf

Gsus/D G/D Am7 F6 Csus2 Gsus/D G/D

(8vb)

Am7 F6 Csus2 Gsus/D G/D F#sus2

Half-way a-round the world _
Don't know _ what you're made _

Am7 Gsus C

— of lies the one — thing that you want, —
— of 'til the one — thing that you want — is

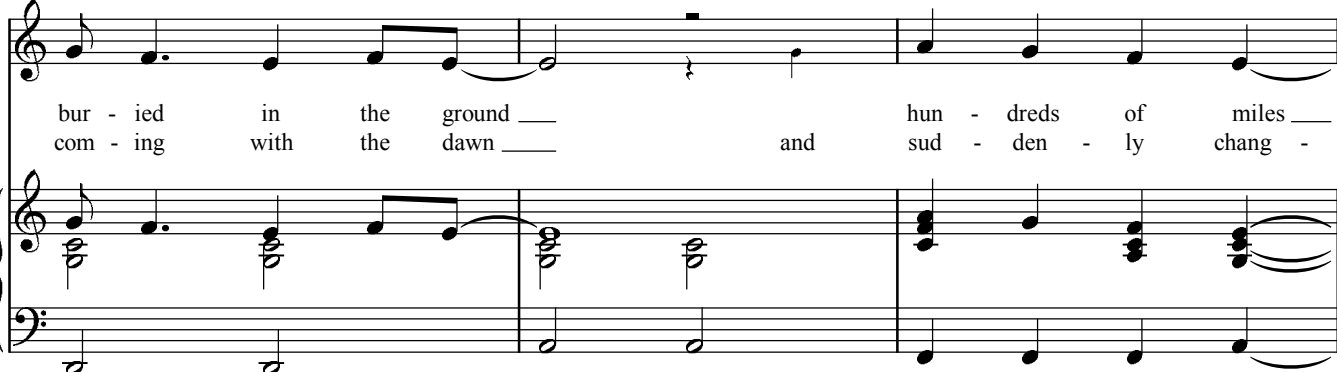
The musical score is written in 4/4 time with a half-time feel. It consists of three systems of music. The first system includes a piano introduction with a melody in the right hand and a bass line in the left hand. The second system continues the piano accompaniment. The third system features a vocal line with lyrics and a piano accompaniment. Chord diagrams are provided for various chords: Am7, F6, Csus2, Gsus/D, G/D, and F#sus2. A dynamic marking of *mf* is present in the first system. A double bar line with repeat dots is used to indicate a repeat section. A dashed line labeled '(8vb)' indicates an octave transposition for the piano accompaniment in the second system.

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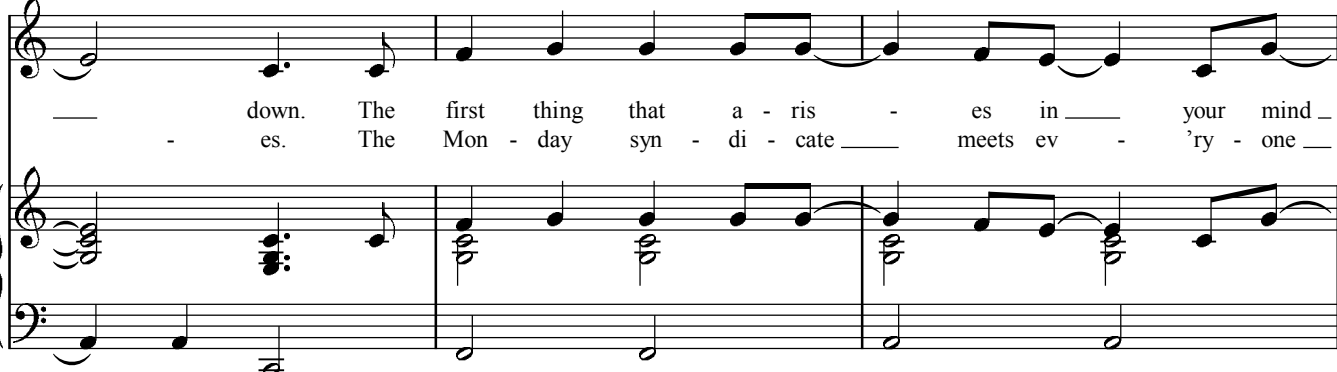
Dm11  Am7  F  Am7 

bur - ied in the ground _____
com - ing with the dawn _____ and hun - dreds of miles _____
sud - den - ly chang -



C  Fsus2  Am7 

_____ down. The first thing that a - ris - es in _____ your mind _____
_____ es. The Mon - day syn - di - cate _____ meets ev - 'ry - one _____

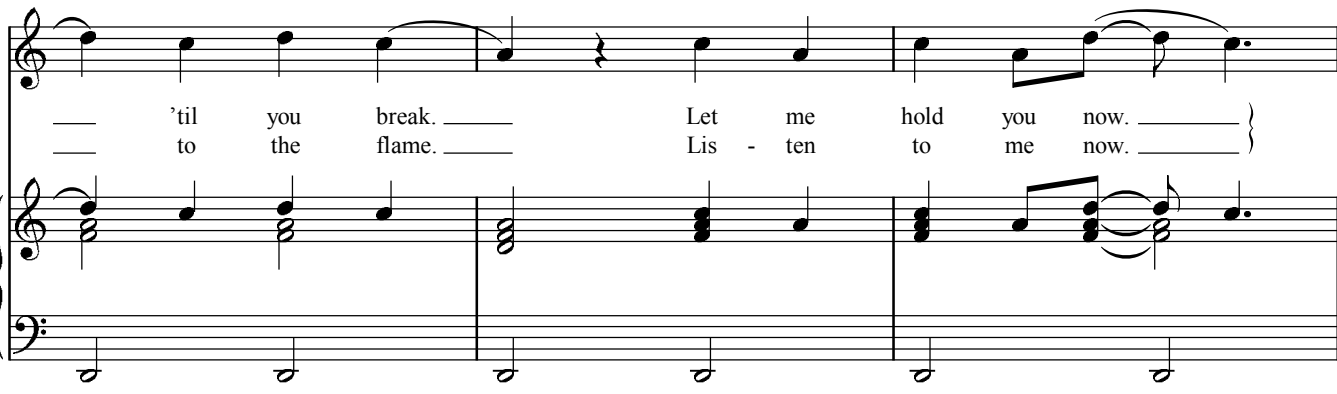


Gsus  C  Dm7 

_____ when you _____ a - wake _____ is bend - ing you _____
_____ the same, _____ all we've lost _____



_____ 'til you break. _____ Let me hold you now. _____
_____ to the flame. _____ Lis - ten to me now. _____ }

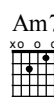
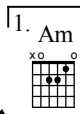




Ba - by, close your eyes. _____ Don't o - pen 'til _____ the morn -



- ing light. _____ { (1.) Ba - by, don't for - get _____ } we have -
 { (2., 3.) Don't ev - er for - get _____ }



- n't lost _____ it all _____ yet.



- n't lost _____ it all _____ yet. _____

F



C



Em7



All we know for sure _____ is all _____ that we _____ are fight -

Am



G



F



C



- ing for. _____ Ba - by, don't for - get _____ we have -

Am



To Coda Φ

G



Am7



F6



- n't lost _____ it all _____ yet.

Csus2



Gsus/D G/D



Am7



F6



Csus2



Gsus/D G/D



Am7 F6 C Gsus/D G/D Am7 F6

Some - day _ when this _ is o - ver, we may _ still have _ no an -

C Gsus/D G/D Am7 F6 C Gsus/D G/D

- swer. For now, _ it's when _ I hold _ her. We are

Am7 F6 C G Fsus2

clos - er. _ We are clos - er. _ We are clos - er. _

We are

6

Dm7



clo - er.

*D. al Coda
(take 2nd ending)*

Coda

G



F



yet.

C



G



Am7



G



We are

F



C



Am7



clo - er.

G F C

We are clos - er.

Em7 Am7 G F C

Ah, we are clos - er.

Am7 G Am7 F6

We are clos - er.

Csus2 Gsus/D G/D Am7 F6 Csus2

ABSOLUTE

Words and Music by JOSEPH KING,
ISAAC SLADE and DAVID WELSH

Moderate Rock

Chord diagrams: Cm, Cm11, Cm7, Bb5, Cm, Cm11, Cm7, Bb5, Cm, Cm11, Cm7, Bb5

mp

I've seen this one — be - fore; — the girl, —

— she gets — a - way. — Ev - 'ry - bod - y knows —

— it, — but no one tries to stop — it. — 'Cause she bare -

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A♭maj7



Gm7



Cm7



ly e - ven knows him, but if she could see in - side, —
 It's a sail - or in a new port ev - 'ry night. —

E♭(add9)



A♭maj7



Gm7



Yet, ev - 'ry - thing is qui - et as she
 man was born to trou - ble like —

Cm7



E♭(add9)



Cm



waits to tell him who she is. —
 sparks fly up - wards, in - no - cent. —

Fm



E♭



B♭



Is this all we get, —

Cm Fm Eb

to be ab -

Bb To Coda Abmaj7 Eb

so - lute? Qui - et, but I'm sure there is

Cm7 Bb Abmaj7

some - thing here. (Ab - so - lute.) Tell me ev - 'ry - thing, -

Eb Cm7 Bb

'cause I want to hear. (Ab - so - lute.)

Cm7



A♭maj7



It's a kiss that sits up - on

Gm7



Cm7



E♭



her lips and waits for planes and bat - tle - ships. She

A♭maj7



Gm7



Cm7



wants to be a danc - er and he has got a pic -

E♭



D.♯ al Coda

- ture on his wall.

Coda

A♭maj7



E♭



Qui - et, but I'm sure there is

there is some - thing here.

Tell me ev - 'ry - thing, 'cause I want to hear.

A♭maj7



E♭



Qui - et, but I'm sure there is

Cm7



B♭



A♭maj7



some - thing here. (Ab - so - lute.) Tell me ev - 'ry - thing, -

1. E \flat Cm7 B \flat

'cause I want to hear. (Ab - so - lute.)

2. B \flat A \flat (add9) E \flat

(Ab - so - lute.) There is

Cm7 B \flat /D A \flat (add9)

some - thing here. (Ab - so - lute.)

E \flat Cm7 B \flat A \flat (add9)

There is some - thing here. (Ab - so - lute.)

YOU FOUND ME

Words and Music by
JOSEPH KING and ISAAC SLADE

Moody Rock

* N.C.

mp

The piano introduction consists of two measures in 4/4 time. The right hand plays a steady eighth-note melody, while the left hand plays a simple bass line.

D7sus C/E Am7 Gsus C5 Fsus2

I found God _ on the cor - ner of First _ and Am - i - stad

The first system of the song features a vocal line and piano accompaniment. The guitar chords are D7sus, C/E, Am7, Gsus, C5, and Fsus2. The lyrics are: "I found God _ on the cor - ner of First _ and Am - i - stad".

D7sus C/E Am7 Gsus C5 Fsus2

where the West _ was all but won. _

The second system continues the vocal line and piano accompaniment. The guitar chords are D7sus, C/E, Am7, Gsus, C5, and Fsus2. The lyrics are: "where the West _ was all but won. _".



D7sus C/E Am7 Gsus C/E Fsus2

All a - lone, _ smok - ing his _ last cig - a - rette. I said,

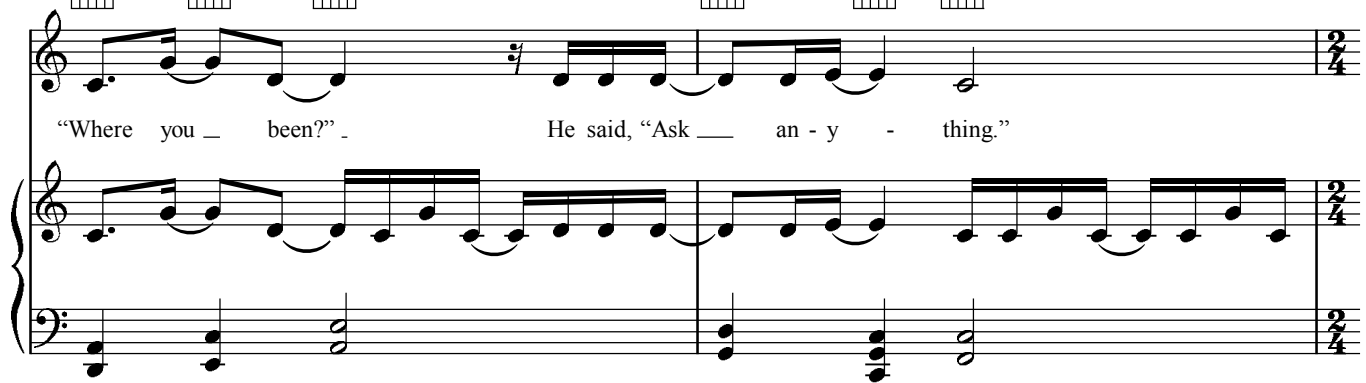
The third system concludes the vocal line and piano accompaniment. The guitar chords are D7sus, C/E, Am7, Gsus, C/E, and Fsus2. The lyrics are: "All a - lone, _ smok - ing his _ last cig - a - rette. I said,".






* Recorded a half step lower.

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D7sus  C/E  Am7  Gsus  C5  Fsus2 


“Where you _ been?” _ He said, “Ask _ an - y - thing.”



D7sus  C/E  Am  G  C  F  Dm  Em 







Where were you _____ when ev - 'ry-thing was _ fall - ing a - part? All my days _



Am  G  C  F  Dm  Em 







_ were spent _ by _ the tel - e - phone. It nev - er _ rang, _



Am  G  C  F  Dm  Em 

_____ and all _ I need - ed was a call that nev - er came _



Am  G  C  F  Dm  Em 






_____ to the cor - ner of First_ and Am - i - stad. _____



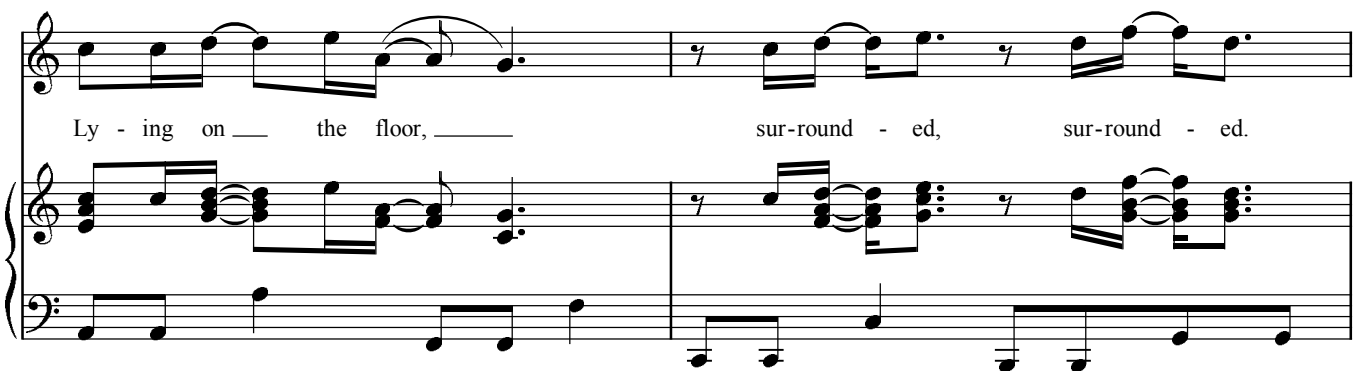
Am  F  C  G/B  G 

Lost and in - se - cure, _____ you found_ me, you found_ me.



Am  F  C  G/B  G 

Ly - ing on_ the floor, _____ sur-round - ed, sur-round - ed.



Am  F  C  G/B  G 

Why did you have to wait? _____ Where were_ you, where were_ you?



4 Am F C G/B G

To Coda

Just a lit - tle late, _____ you found me, you found me. _

Am7 Dm Em

Well, in the end, _

Am G C F Dm Em

ev - 'ry - one _ ends up a - lone. Los - ing her, _

Am G C F Dm Em

the on - ly one _ who's ev - er known who I am, _

Am G C F Dm Em

who I'm not, who I want to be. No way to know

Am G C F Dm Em

how long she will be next to me.

D.S. al Coda

Coda C G/B G Am7

you found me, you found me.

F G Am7 F

Ear - ly morn -



- ing, cit - y breaks. I've been call - ing for years and years and years







and years and you nev - er left me no mes - sag - es, you nev - er sent me no let - ters




And you got some kind of nerve tak - ing all I want







Lost and in - se - cure,


C/G  G7sus  Am  F 






you found _ me, you found _ me. Ly - ing on ___ the floor, _____




C  G  Am  F 






where were _ you, where were _ you? Lost and in - se - cure, _____



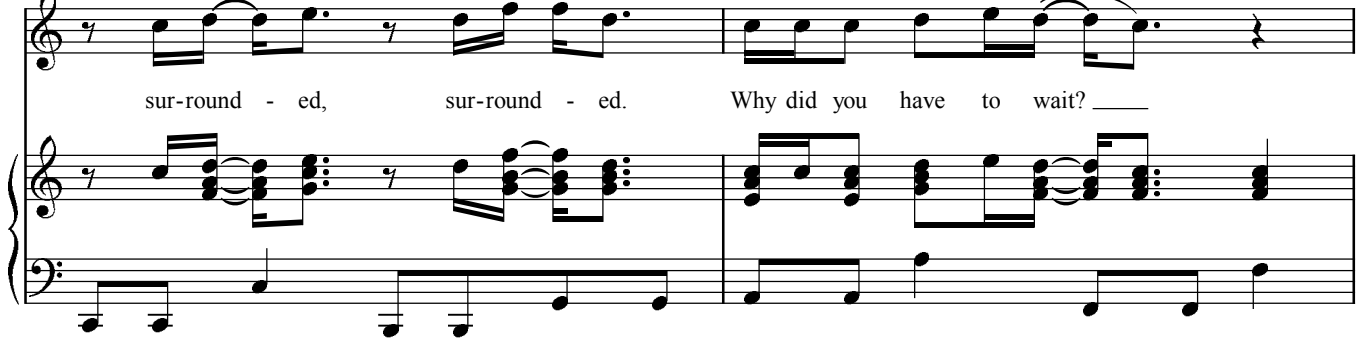
C  G/B  G  Am  F 

you found _ me, you found _ me. Ly - ing on ___ the floor, _____



C  G/B  G  Am  F 

sur-round - ed, sur-round - ed. Why did you have to wait? _____





Where were _ you, where were _ you? Just a lit - tle late, _____



you found _ me, you found _ me. _____



Why did you have to wait _____ to find__ me, to find__ me? _



SAY WHEN

Words and Music by JOSEPH KING,
ISAAC SLADE, DAVID WELSH
and BEN WYSOCKI

Quickly

N.C.

Play 3 times

F#m

A

I see you there, ___ don't know where ___ you come from, _
come a - cross ___ you lost ___ and bro - ken. _ You're

D

A/C#

F#m

un - a - ware ___ of the stare ___ from some - one. _ Don't ap - pear to care _
com - in' to, ___ but you're slow ___ in wak - ing. _ You start to shake, you

A

D

Bm

___ that I saw ___ you and I want ___ you.
still have - n't spo - ken. What hap - pened? They're

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F#m **A** **D**

What's your name? 'Cause I have to know it. You let me in and be - gin
com - in' back and you just don't know when. You want to cry, but there's noth -

A/C# **F#m** **A**

to show it. We're ter - ri - fied 'cause we're head - in' straight for
- in' com - in'. They're gon - na push un - til you give in

D **Bm** **F#m**

it, might get it. You been the song play - in' on
or say when. com - in' close and then e -
Now we're here and it turns

A **D** **A/C#**

the back - ground all a - long, but you're turn - in' up now, and
- ven clos - er. We bring it in, but we get no fur - ther. We're
to cha - os. Hur - ri - cane com - in' all a - round us.

F#m **A** **D**

ev - 'ry - one _____ is ris - in' to meet _____ you, to greet _____
 sep - a - rate, _____ two ghosts _____ in one mir - ror, no near -
 Dou - ble crack _____ throws you back from the win - dow. You stay _____

Bm **F#m** **A**

_____ you. Turn a - round _____ and you're walk - in' toward _____ me. I'm
 - er. Lat - er on, _____ if it turns _____ to cha - os, _____
 low. It all be - gan _____ with a man _____ and coun - try. _____

D **A/C#** **F#m**

break-in' down _____ and you're breath - in' slow - ly. _____ You say the word _____ and I will _____
 hur - ri - cane _____ com - in' all _____ a - round _____ us, _____ see the crack, _____ pull it back _____
 Ev - 'ry plan _____ turns an - oth - er cen - t'ry _____ a - round a - gain. _____ An -

A **D** **To Coda** **Bm**

_____ be your man, _____ your man. _____ } Say when, -
 _____ from the win - dow. You stay _____ low. }
 oth - er na - tion _____ fall - en. _____

Asus

A

Bm



and my own two hands

F#m

D

A



will comfort you to night,

F#m

E

D



to night. Say when,

A

Bm

F#m



and my own two arms will car -

D A F#m

- ry you — to - night, — to - night. _

Detailed description: This system contains the first line of music. It features a vocal line with lyrics and a piano accompaniment. Above the vocal line, three guitar chord diagrams are provided: D (xx0232), A (x02232), and F#m (xx0232). The piano part consists of a treble and bass clef with chords and moving lines.

E 1. D F#m D

Detailed description: This system contains the second line of music. It features a piano accompaniment with a treble and bass clef. Above the first staff, four guitar chord diagrams are provided: E (022100), D (xx0232), F#m (xx0232), and D (xx0232). A first ending bracket is shown above the first two measures of the piano part.

F#m D F#m A

Detailed description: This system contains the third line of music. It features a piano accompaniment with a treble and bass clef. Above the first staff, four guitar chord diagrams are provided: F#m (xx0232), D (xx0232), F#m (xx0232), and A (x02232).

Bm 2. F#m

We're —

Detailed description: This system contains the fourth line of music. It features a piano accompaniment with a treble and bass clef. Above the first staff, two guitar chord diagrams are provided: Bm (x24432) and F#m (xx0232). A second ending bracket is shown above the first two measures of the piano part. The vocal line begins with the lyrics 'We're'.

D A

This system contains two measures of music. The first measure features a guitar chord D (xx0232) and a piano accompaniment with a sustained chord in the right hand and a melodic line in the left hand. The second measure features a guitar chord A (x02232) and a similar piano accompaniment.

Bm F#m D A

This system contains four measures of music. The chords are Bm (x22202), F#m (232212), D (xx0232), and A (x02232). The piano accompaniment continues with a consistent melodic and harmonic structure.

1 2 *D. al Coda* *Coda*

F#m D6 D6 Bm

This system contains four measures of music. The first two measures are marked with first and second endings. The chords are F#m (232212), D6 (xx0232), D6 (xx0232), and Bm (x22202). The piano accompaniment concludes with a final chord in the right hand and a melodic line in the left hand.

F#m A D

May - be God can be ___ on both _ sides _ of the gun. ___ Nev - er un -

This system contains three measures of music. The chords are F#m (232212), A (x02232), and D (xx0232). The lyrics are: "May - be God can be ___ on both _ sides _ of the gun. ___ Nev - er un -". The piano accompaniment provides harmonic support for the vocal line.

A/C# F#m A

- der - stood - why - some of us - nev - er get - it so good, -

D Bm F#m

so good. Some of this was here -

A D A/C#

be - fore - us. All of this will go af - ter - us. It

F#m A D

nev - er stops un - til - we give in, - give in. -



Say when, _____ and my own _____



two hands _____ will com - fort you _____



to - night, _____ to - night. _____ Say when, _____



_____ and my own _____ two arms _____

F#m D A

will car - ry you to - night,

Detailed description: This system contains the first line of music. It features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). Above the vocal line, three guitar chords are indicated: F#m, D, and A. The lyrics 'will car - ry you to - night,' are written below the vocal line. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

F#m E D

to - night. Say when,

Detailed description: This system contains the second line of music. It features a vocal line on a treble clef staff and a piano accompaniment on a grand staff. Above the vocal line, three guitar chords are indicated: F#m, E, and D. The lyrics 'to - night. Say when,' are written below the vocal line. The piano accompaniment continues with chords and a bass line.

A Bm F#m

and my own two hands will com -

slower

Detailed description: This system contains the third line of music. It features a vocal line on a treble clef staff and a piano accompaniment on a grand staff. Above the vocal line, three guitar chords are indicated: A, Bm, and F#m. The lyrics 'and my own two hands will com -' are written below the vocal line. The piano accompaniment includes a 'slower' marking in the left hand. The system ends with a double bar line.

D A F#m E

- fort you to - night, to - night.

Detailed description: This system contains the fourth line of music. It features a vocal line on a treble clef staff and a piano accompaniment on a grand staff. Above the vocal line, four guitar chords are indicated: D, A, F#m, and E. The lyrics '- fort you to - night, to - night.' are written below the vocal line. The piano accompaniment concludes with a final chord and a double bar line.

NEVER SAY NEVER

Words and Music by JOSEPH KING,
ISAAC SLADE and DAVID WELSH

Moderately



mp



Some things we don't talk
Pic - ture, you're the queen of ev -



- a - bout; - rath - er do - with - out - and just hold the
- 'ry - thing. - Far as the eye - can see - un - der your com -



smile. Fall - ing in and out - of love, - a - shamed and proud -
mand. I will be your guard - i - an. - When all is crum -

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D \flat maj7



A \flat



E \flat



of, to - geth - er all the while. } You can
 - bl - ing, I'll stead - y your hand. }

A \flat



A \flat /C



Fm



E \flat



nev - er say nev - er while we don't know when. But time and

D \flat maj7



A \flat



E \flat



A \flat



time a - gain, young - er now than we were be - fore. Don't let me go.

Cm7



Fm



D \flat



Don't let me go. Don't let me go.

A \flat



Cm7



Fm



Don't let me go. Don't let me go. Don't let me go.

D \flat



B \flat m



Fm



We're pull-ing a - part and com-ing to - geth -

E \flat



B \flat m



Fm



- er a - gain and a - gain. We're grow-ing a - part, but we pull it to - geth -

E \flat



A \flat



E \flat



B \flat m



- er, pull it to - geth - er, to - geth - er a - gain.

Fm

E♭



Musical notation for the first system, including a vocal line with a long note and piano accompaniment.

Ooh. _____

A♭

Cm7

Fm



Musical notation for the second system, including piano accompaniment.

D♭

A♭

Cm7



Musical notation for the third system, including piano accompaniment.

Fm

D♭

A♭



D. al Coda

Musical notation for the fourth system, including a vocal line with the lyrics "Don't let me go" and piano accompaniment.

Don't let me go

Coda

D \flat **A \flat** **C7**

Don't let me go. — Don't let me go. —

Fm **D \flat** **A \flat**

— Don't let me go. — Don't let me go. —

C7 **Fm** **D \flat**

— Don't let me go. — Don't let me go. —


A \flat **Cm7** **Fm** **D \flat**

WHERE THE STORY ENDS

Words and Music by JOSEPH KING
and ISAAC SLADE

Moderately fast

* *mf*

Bm  D 

Bm  G  D  Em7  Bm 

D  Bm  G 

D  Bm  A  D 

Try - in' not to lose my head, _
Try - in' not to lose your own, _

but I _____ have nev - er been this scared _____ be - fore. Tell _
box - in' up ev - 'ry - thing _____ you've got, all _

* Recorded a half step lower.

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— you what I'll do in - stead, — lay — my bod - y down on the floor —
 — you ev - er knew of home. — You're scared, — scared to see —



— to — for - get — what I've done. — Sil - hou - ette —
 — your moth - er there — in the door. — You won - der,



— where 'til the good — Lord — come. All we know — is dis -
 did the years — go? — And all we know — is dis -



- tance. — } We're close — and then — we run. —
 - tance. — }

Bm



G



D



Bm



D/F#



Kiss a - way _____ the dif - fer - ence, _ I know _____ you hate _

1.

G



D



Bm



2.

G



D



_____ this one. _____ this one. _ But this _

Bm



G



D



Bm



D/F#



_____ is { how _____ } the sto - ry ends, _ or have _____ we just _

G



D



Bm



G



D



_____ be - gun _ to kiss _____ a - way _____ the dif - fer - ence? _

Bm

D/F#

G

D

G

To Coda

I know _____ you hate _____ this one. _____

Bm9

A

D

G

Bm9

A

D

G

The vi - o - lins _

Bm9

A

D

G

_____ make no sound and I _____ be - gin _

Bm9



A



D



G



to feel the ground. And all

Bm



*D: al Coda
(take 2nd ending)*

Coda

Bm



D



we know is dis -

Bm



G



D



Em7



Bm



D



Bm



G



D



ENOUGH FOR NOW

Words and Music by JOSEPH KING
and ISAAC SLADE

Moderately, in 2

Em  Csus2  G  Em  D 

mp

Csus2  Em  Csus2  G 

The daugh-ter's fa - ther watch - es
The cen - tu - ry be - fore, you nev - er could

Em  D  Csus2  Em  Csus2 

qui - et - ly, we as - sume. He's no long - er with -
turn twen - ty - one. Years and years he wait -

G  Em  D  Csus2 

us, but he left this dust - y room in your name,
ed, just watch - ing for a son. For some - one

* Recorded a half step lower.

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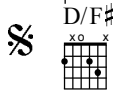
and it's an hon - or. It's a shame, but it's your hon -
 to go a - head, take the name he said.






- or. Take it on your shoul - der 'til you -
 Years and years he wait - ed, and a




can find an - oth - er. But That's } e - nough -
 daugh - ter came in - stead. that's }





(1.,2.) for now. He should-'ve nev - er left you bro -
 (D.8) for now. He nev - er want - ed to leave you bro -

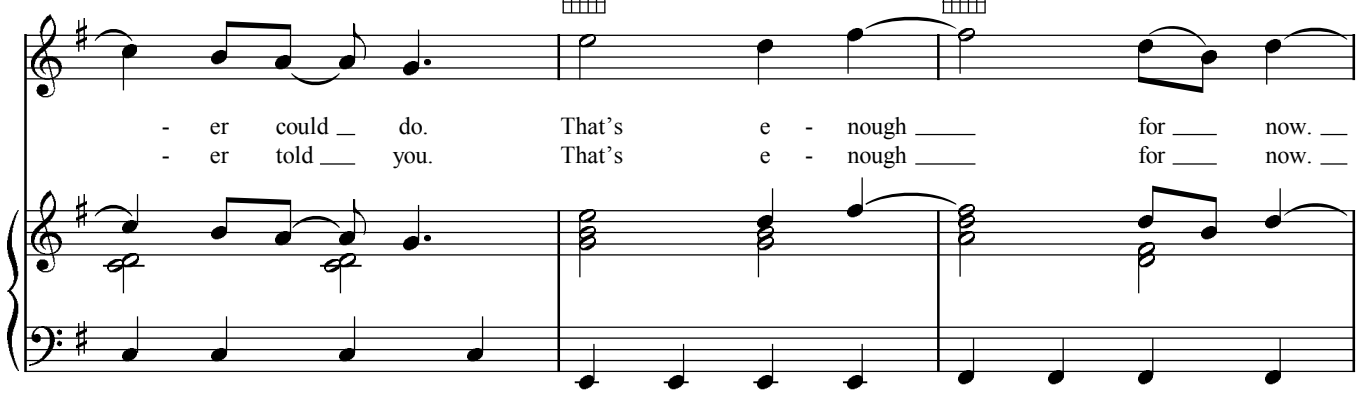
D  Em  Csus2 




- ken. — He should-'ve held — you, — things your fa - ther nev -
 - ken. — He would-'ve held — you, — things your fa - ther nev -



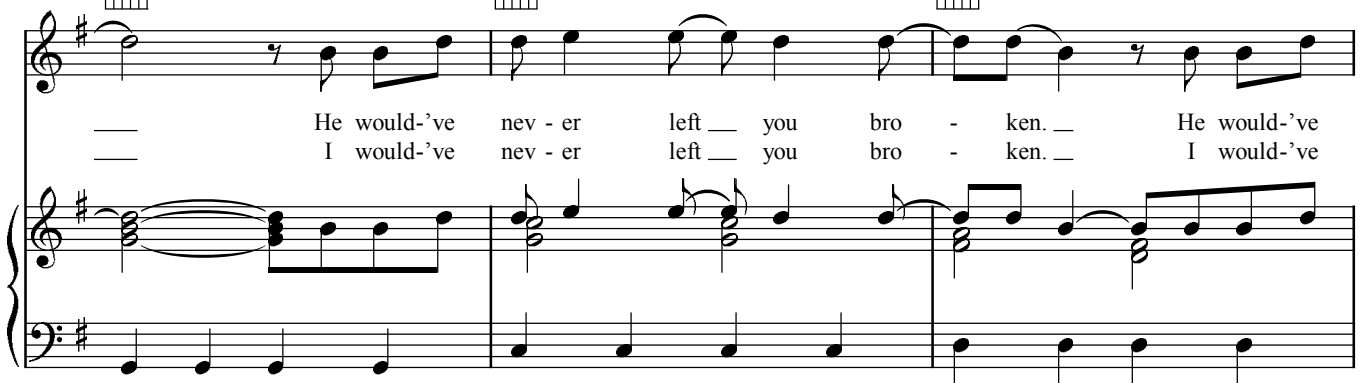
Em  D/F# 



- er could — do. That's e - nough — for — now. —
 - er told — you. That's e - nough — for — now. —



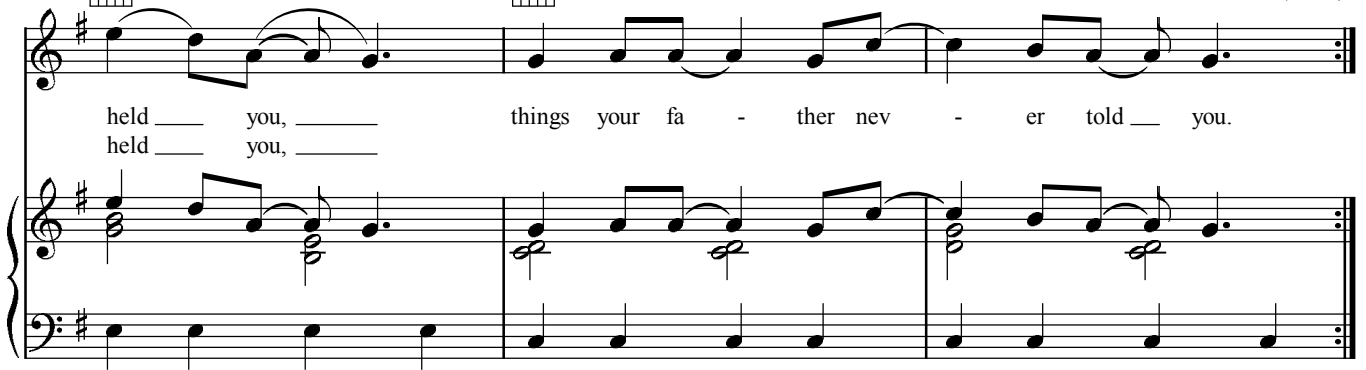
G  Csus2  D 

— He would-'ve nev - er left — you bro - ken. — He would-'ve
 — I would-'ve nev - er left — you bro - ken. — I would-'ve



Em  To Coda Φ Csus2  (D.C.)

held — you, — things your fa - ther nev - er told — you.
 held — you, —



4

Em

D/F#

G

Em

D/F#



G

Em

D/F#

G



Breath-ing comes in pairs

Em

D/F#

G

Em

D/F#



ex - cept for twice. One be - gins and one's

G

C

Em

Csus2



good - bye. Six - ty years of sor -

G Em D Csus2

- row, he got five or six ____ of bliss. ____

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in G major with lyrics: "- row, he got five or six ____ of bliss. ____". Above the staff are four guitar chord diagrams: G (000032), Em (022040), D (xx0232), and Csus2 (x33333). The piano accompaniment consists of a right-hand melody and a left-hand bass line.

Em Csus2 G Em D

Left my moth - er's moth - er with - out so ____ much as ____ a ____

Detailed description: This system contains the third and fourth lines of music. The top line is a vocal melody with lyrics: "Left my moth - er's moth - er with - out so ____ much as ____ a ____". Above the staff are five guitar chord diagrams: Em (022040), Csus2 (x33333), G (000032), Em (022040), and D (xx0232). The piano accompaniment continues with right-hand and left-hand parts.

Csus2 Em D/F# G

____ kiss, ____

Detailed description: This system contains the fifth and sixth lines of music. The top line is a vocal melody with lyrics: "____ kiss, ____". Above the staff are four guitar chord diagrams: Csus2 (x33333), Em (022040), D/F# (xx0232), and G (000032). The piano accompaniment features a more active left-hand bass line.

Csus2 D Em Csus2

as ____ a kiss. ____

Detailed description: This system contains the seventh and eighth lines of music. The top line is a vocal melody with lyrics: "as ____ a kiss. ____". Above the staff are four guitar chord diagrams: Csus2 (x33333), D (xx0232), Em (022040), and Csus2 (x33333). The piano accompaniment continues with right-hand and left-hand parts.

Em D/F# G

Csus2 D Em Csus2

Em *D: al Coda*

But that's e - nough .

Coda Csus2

things your fa - ther nev -

Em D/F# G

- er could do .

Csus2



D



Em



Words your fa - ther nev - er told you.

Csus2



Em



Csus2



G



Six - ty years of sor - row, he got

Em



D



C



Em



Csus2



five or six of bliss. Left my moth - er's moth -

G



Em



D



Csus2



- er with - out so much as a kiss.

rit.

UNGODLY HOUR

Words and Music by JOSEPH KING
and ISAAC SLADE

Moderately, with a light feel

mp

Don't talk, don't say a thing, 'cause your
 I know you're leav - in' now, 'cause I

eyes, they tell me more than your words -
 held on to my way tight - ly.

E♭



Cm



Adim



B♭



Don't go, don't leave me now, 'cause they
 Stay still un - til you know. To - mor - row



E♭/G



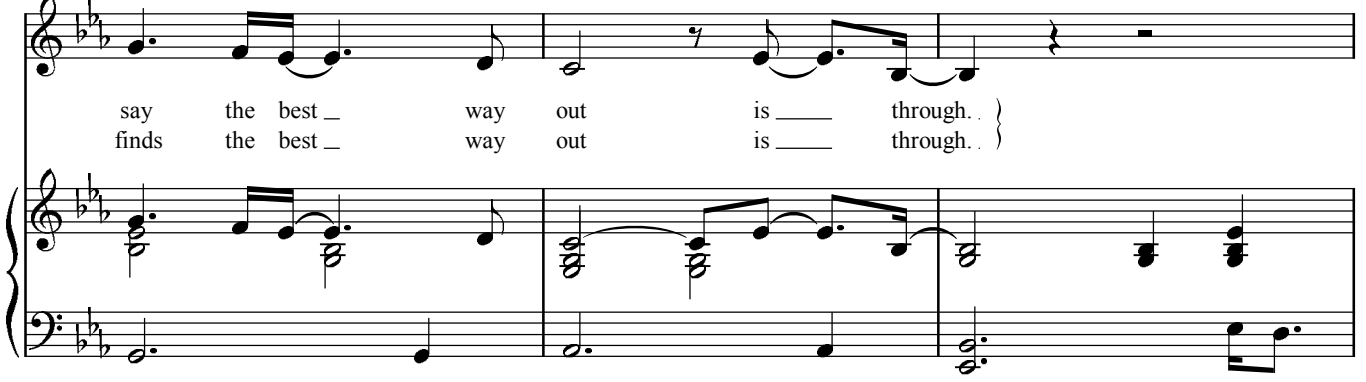
A♭maj7




E♭



say the best way out is through.
 finds the best way out is through.



Cm



A♭



E♭



B♭



Cm



A♭



And I am short on words, knowing what's oc - curred. She be - gins to leave



E♭



B♭



E♭



B♭



A♭sus2



be - cause of me. Her bag is now much heav - i - er. I



E \flat B \flat A \flat sus2 E \flat B \flat

To Coda Φ

wish that I could car - ry her, _ but _ this is our _ un - god -

1. A \flat sus2 E \flat E \flat sus 2. A \flat sus2

- ly hour. _ - ly hour. _ un - god -

E \flat A \flat sus2 E \flat

- ly hour. _ un - god - ly hour. _

Cm F B \flat E \flat /G

Absus2 Eb Absus2

Musical notation for the first system, measures 1-3. The system includes guitar chord diagrams for Absus2 and Eb. The notation is in a key with two flats and a 3/4 time signature.

Eb Absus2 Fm11

Musical notation for the second system, measures 4-6. The system includes guitar chord diagrams for Eb, Absus2, and Fm11. The notation continues in the same key and time signature.

Absus2 Eb

D.S. al Coda

Musical notation for the third system, measures 7-8. The system includes guitar chord diagrams for Absus2 and Eb. The notation ends with a double bar line and repeat dots.

Coda Absus2

ly hour, un -

Musical notation for the Coda section, measures 9-10. The system includes a guitar chord diagram for Absus2. The lyrics "ly hour, un -" are written below the staff.

Eb Absus2 Eb Bb

god - ly hour, un - god - ly hour. Her - bag is now - much

Musical notation for the fourth system, measures 11-14. The system includes guitar chord diagrams for Eb, Absus2, Eb, and Bb. The lyrics "god - ly hour, un - god - ly hour. Her - bag is now - much" are written below the staff.

A \flat Eb B \flat A \flat

heav - i - er. — I — wish that I could car - ry her, — but —

E \flat B \flat A \flat

this is our — un - god - ly hour. —

E \flat A \flat maj7

(Guitar solo ad lib.) *Play 6 times*

Fm A \flat maj7 Eb

rit.

WE BUILD THEN WE BREAK

Words and Music by
OSEPH KING, ISAAC SLADE,
DAVID WELSH and BEN WYSOCKI

Moderate Rock
N.C.

*
mp

I don't know you, — but I know — what — you did —
qui - et. — There are things — that you do not —

— to — her. — She told me, —
— speak — of. — But if you stay —

and I hap - pen to — be - lieve — her, — too. —
gone a lit - tle long - er, — your keys — won't — work. — 'Cause

* Recorded a half step lower.

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Gmaj7



Em



Bm



They will be three steps be - hind. } You will not know -
 I will be two steps be - hind }

D



Gmaj7



Em



what's got you. Oh, so you're sor - ry now.

Bm



D



♩ G



All is not well, it's not end - ed. Hold your breath -

Em



Bm



D



'til it's o - ver. There's

G



Em



Bm



some - thing left _____ un - der -

D



1

N.C.

wa - ter. _____

2, 3

G



You've been Hold your breath _

Em



Bm



D



'til _____ it's o - ver. _____ There's

G



Em



Bm



To Coda ♪

some - thing left _____ un - der -

D



Bm



wa - ter. _____

N.C.

D.♯ al Coda
(take 2nd ending)

Musical notation for the first system, N.C. section. It consists of three staves: a single treble clef staff at the top with a whole rest, and a grand staff (treble and bass clefs) below. The bass clef staff contains a melodic line of eighth notes: D4, E4, F#4, G4, A4, B4, C5, D5.

Coda

Guitar chord diagram for D major: x02323.

Musical notation for the Coda section. It consists of three staves. The top staff is a single treble clef staff with a whole note D5. The middle staff is a grand staff (treble and bass clefs) with a vocal line starting on 'wa' and a piano accompaniment. The piano accompaniment features a bass line of eighth notes (D4, E4, F#4, G4, A4, B4, C5, D5) and a treble staff with chords.

Bm

Guitar chord diagram for B minor: x24423.

Musical notation for the second system, Bm section. It consists of three staves. The top staff is a single treble clef staff with a whole note B4. The middle staff is a grand staff (treble and bass clefs) with a vocal line starting on 'ter.' and a piano accompaniment. The piano accompaniment features a bass line of eighth notes (B3, C4, D4, E4, F#4, G4, A4, B4) and a treble staff with chords.

Musical notation for the third system. It consists of three staves. The top staff is a single treble clef staff with a whole rest. The middle staff is a grand staff (treble and bass clefs) with a piano accompaniment. The piano accompaniment features a bass line of eighth notes (B3, C4, D4, E4, F#4, G4, A4, B4) and a treble staff with chords.

Musical notation for the fourth system. It consists of three staves. The top staff is a single treble clef staff with a whole note B4. The middle staff is a grand staff (treble and bass clefs) with a piano accompaniment. The piano accompaniment features a bass line of eighth notes (B3, C4, D4, E4, F#4, G4, A4, B4) and a treble staff with chords. The system ends with a double bar line and repeat signs.

HAPPINESS

Words and Music by
JOSEPH KING, ISAAC SLADE,
DAVID WELSH and BEN WYSOCKI

Moderately, with feeling







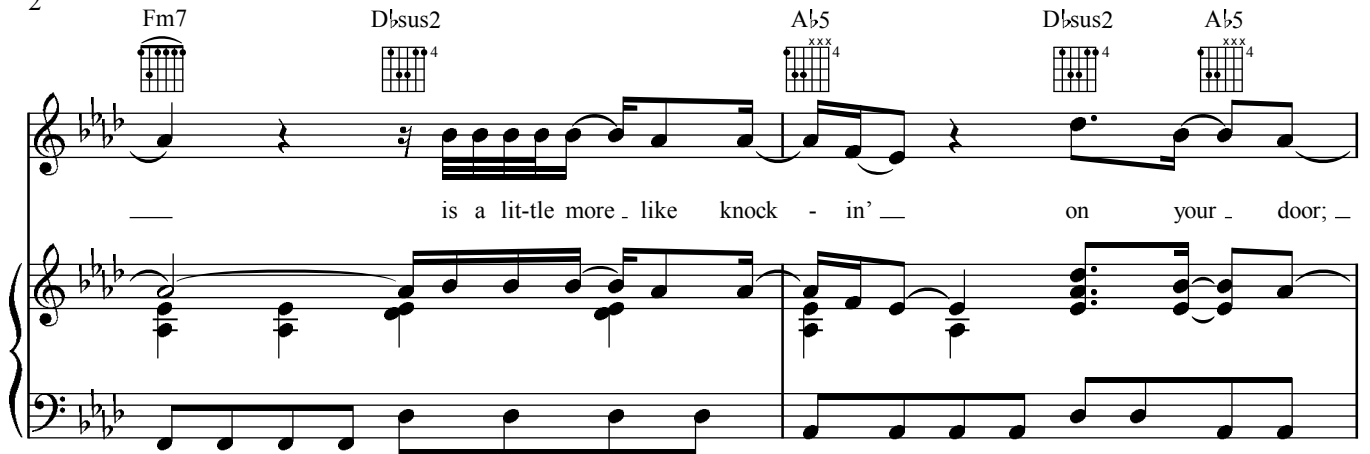
mp

Hap - pi - ness _

was just out - side _ my win - dow. _ I thought it'd _ crash _

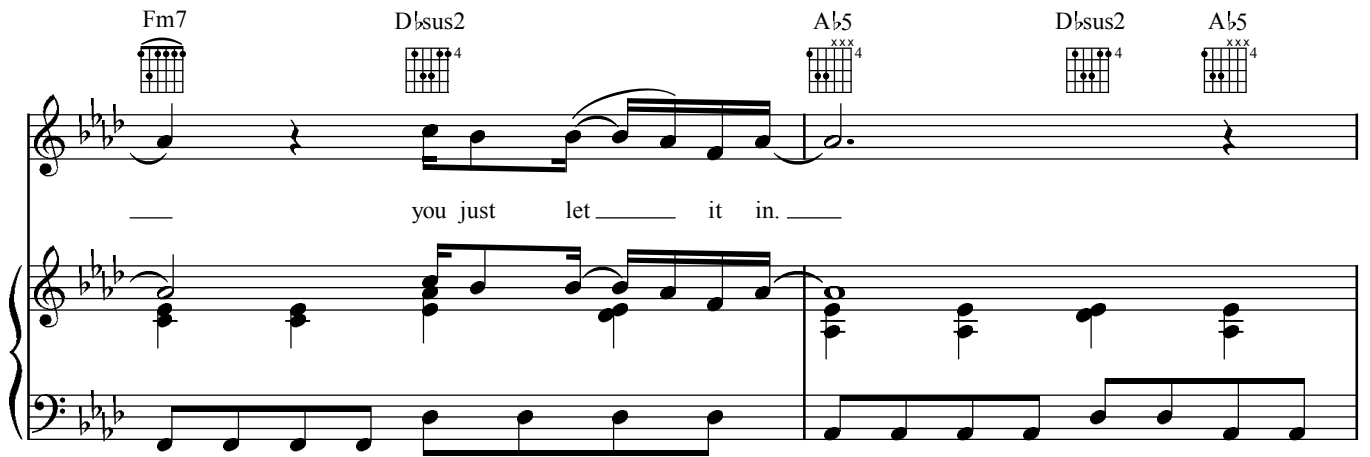
blow-in' eight-y miles _ an hour. _ But hap - pi - ness _

Fm7 D♭sus2 A♭5 D♭sus2 A♭5



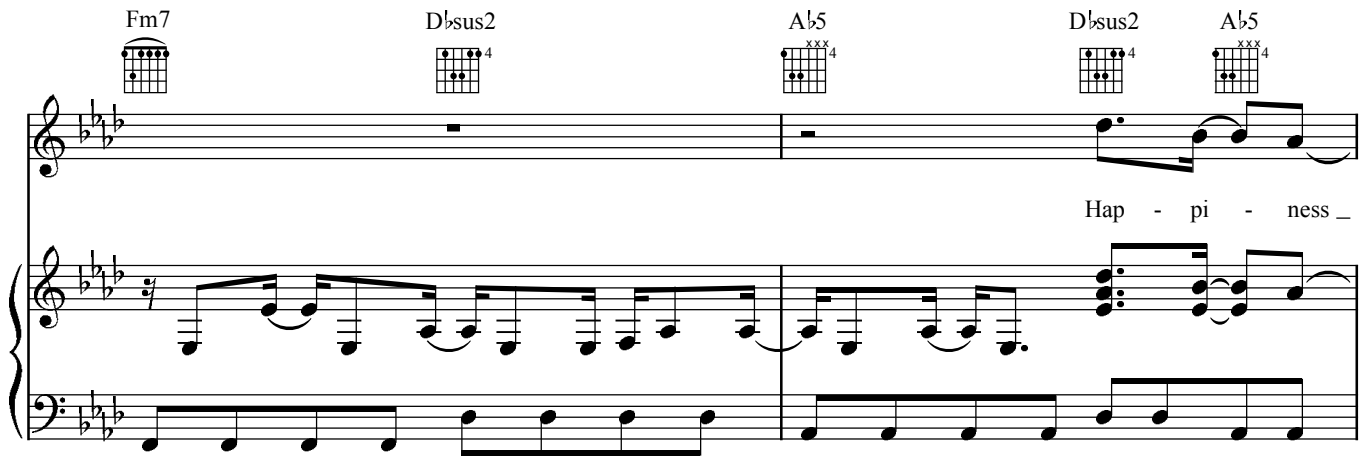
is a lit-tle more like knock - in' on your door; -

Fm7 D♭sus2 A♭5 D♭sus2 A♭5



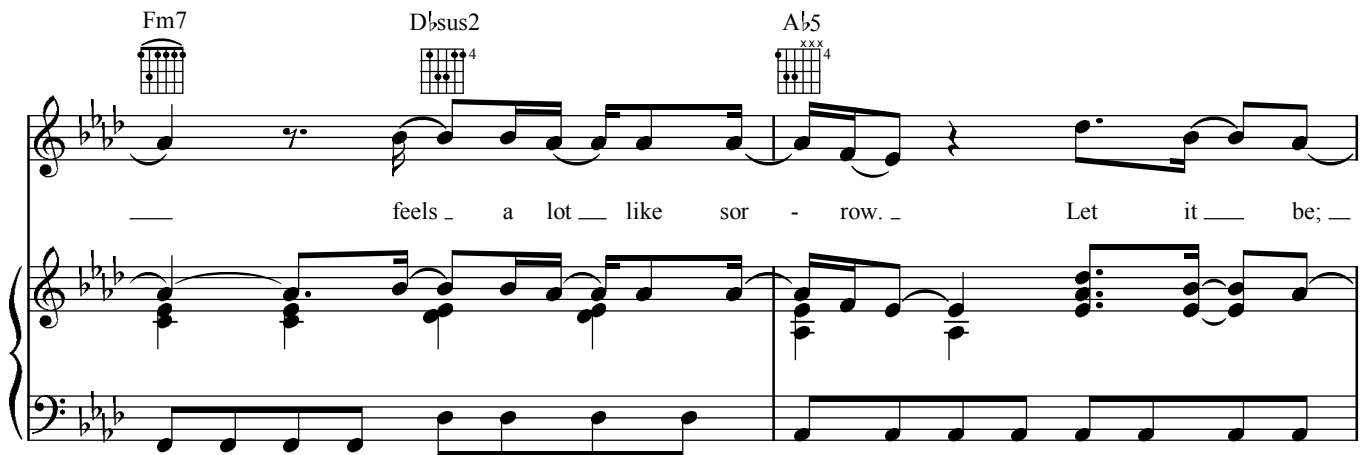
you just let it in. -

Fm7 D♭sus2 A♭5 D♭sus2 A♭5



Hap - pi - ness -

Fm7 D♭sus2 A♭5



feels a lot like sor - row. Let it be; -

Fm7 D♭sus2 A♭5 D♭sus2 A♭5

— you can't make it come — or go. — But you are — gone, —

Fm7 D♭sus2 A♭5

— not — for good, — but for — now; — and gone for now —

Fm7 D♭sus2 A♭5

— feels a lot — like gone — for good. —

Fm7 D♭sus2 A♭5

Fm7



D♭sus2



A♭5



Hap - pi - ness _

Fm7



D♭sus2



A♭5



is a fire - crack - er sit-tin' on my head - board. Hap - pi - ness _

Fm7



D♭sus2



A♭5



D♭sus2



A♭5



was nev - er mine to hold. Care - ful, child; _

Fm7



D♭sus2



A♭5



D♭sus2



A♭5



light the fuse and get a - way, 'cause hap - pi - ness _

Fm7 D♭sus2 A♭5

— throws — a show-er of — sparks. —

Fm7 D♭sus2 A♭5

Yeah, —

Fm7 D♭sus2 A♭5 D♭sus2 A♭5

yeah. — Hap - pi - ness —

Fm7 D♭sus2 A♭5

— damn — near de - stroy — you, breaks your — faith —

Fm7



D♭sus2



A♭5



D♭sus2



A♭/C



_____ to piec - es on _ the floor. _____ So you tell your - self _____

Fm7



D♭sus2



A♭5



D♭sus2



A♭5



_____ that's _____ e - nough _ for _____ now, _ but hap - pi - ness _____

Fm7



D♭sus2



A♭5



D♭sus2



A♭5



_____ has _____ a vio - lent _ roar. _____ Hap - pi - ness, _____

Fm7



D♭sus2



A♭5



D♭sus2



A♭5



_____ it's like _ the old _ man told _ me: _ Look for _ it, _____

Fm7 D♭sus2 A♭5 D♭sus2 A♭5

_____ and you'll nev - er find _____ it all. _____ But let it _____ go, _

Fm7 D♭sus2 A♭5 D♭sus2 A♭5

_____ live your life _____ and leave _____ it. _____ Then one _____ day _

Fm7 D♭sus2 A♭5

_____ you'll wake up and she'll _____ be _____ home, _____

Fm7 D♭sus2 A♭ Fm7 D♭sus2

_____ home. _____



She'll be, _____ she'll _____ be, _



she'll be home. _____

mf cresc. poco a poco



She'll be home. _____ She'll be home. _



f

D^bsus2



E^b



Fm7



She'll be home.

A^b/C



D^bsus2



E^b



She will be home,

Fm7



A^b/C



D^bsus2



yeah, yeah. She will be home,

E^b



Fm7



A^b/C



yeah, yeah.

D \flat sus2



A \flat /C



Fm7



A \flat /C



She'll be home.

mp sub.

D \flat sus2



A \flat 5/E \flat



Fm7



A \flat /C



She'll be home.

D \flat sus2



A \flat 5/E \flat



Fm7



A \flat /C



She'll be.

D \flat sus2



E \flat m



D \flat (add9)



A \flat



rit.