

HOW TO SAVE A LIFE

Words and Music by JOSEPH KING
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Moderately

The musical score is written in 4/4 time with a key signature of two flats (Bb and F). It consists of four systems, each with a vocal line and a piano accompaniment. The piano part features a consistent eighth-note accompaniment in the bass clef. The vocal line is in the treble clef. Chord diagrams for Bb, F6/A, and Bb are provided above the vocal line in each system. The lyrics are: "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".

B \flat F6/A B \flat

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

F6/A B \flat F6/A

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

B \flat F6/A E \flat

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

mf

F Gm B \flat F/A

_____ } I lost _____ a friend some - where _____ a - long _____ in the bit - ter - ness. And

E \flat F Gm

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

B \flat F/A B \flat F6/A

how to save — a life, —

B \flat F6/A B \flat

Let him know — that you —
As he be - gins — 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, —

B \flat F6/A Gm7

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

F6/A B \flat F6/A

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

Gm7 F6/A B \flat

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_b **F** **G_m**

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

B_b **F/A** **E_b** **F**

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

G_m **1 B_b F/A** **2 B_b F/A B_b**

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

F_{6/A} **B_b** **F_{6/A}**

How to save — a life. —

B \flat F6/A B \flat

F6/A E \flat F

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

G m B \flat F/A E \flat

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

F G m B \flat F/A

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

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Bb F/A Bb F6/A

how to save a life.

This system contains the first two measures of the piece. The guitar part starts with a second ending bracket over measures 2 and 3. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand.

Bb F6 Bb

How to save a life.

This system contains measures 3 and 4. The guitar part has a second ending bracket over measures 4 and 5. The piano accompaniment continues with the same rhythmic pattern.

F6/A Bb F6 Bb

How to save a life.

This system contains measures 5 and 6. The guitar part has a second ending bracket over measures 6 and 7. The piano accompaniment continues with the same rhythmic pattern.

F6/A Bb F6/A Bb

This system contains measures 7 and 8. The guitar part has a second ending bracket over measures 8 and 9. The piano accompaniment concludes the piece with a final chord in measure 9.