

OVER MY HEAD

(Cable Car)

Words and Music by JOSEPH KING
and ISAAC SLADE

Moderately fast $\text{♩} = 118$

D \flat maj⁷ **Fm⁷** **A \flat sus**

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 \flat maj⁹ **Fm⁷** **A \flat** **D \flat maj⁹**

Fm⁷ **A \flat sus** **B \flat m** **A \flat** **E \flat**

SHEETSFREE.COM

D \flat maj⁹

Fm¹¹

A \flat /C

D \flat maj⁹

-ta be;
-re-gard.

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

Fm¹¹

A \flat /C

D \flat maj⁹

Fm¹¹

A \flat /C

- 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 -

B \flat m¹¹

A \flat

E \flat

D \flat

A \flat

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

Fm

A \flat

D \flat maj⁷/F

D \flat

A \flat

Fm⁷

E \flat ⁷_{sus}

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 —








my head. With eight seconds left in over-time, she's on







your mind, she's on, on. And suddenly I've become.







part of your past. I'm becoming the part that don't last, I'm







losing you and it's effortless. Without a sound, we lose sight.



Fm

A \flat D \flat maj⁷

Fm

B \flat 

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

D \flat maj⁷

Fm

A \flat 

it down. I won't let — it go down — 'til we

B \flat m¹¹

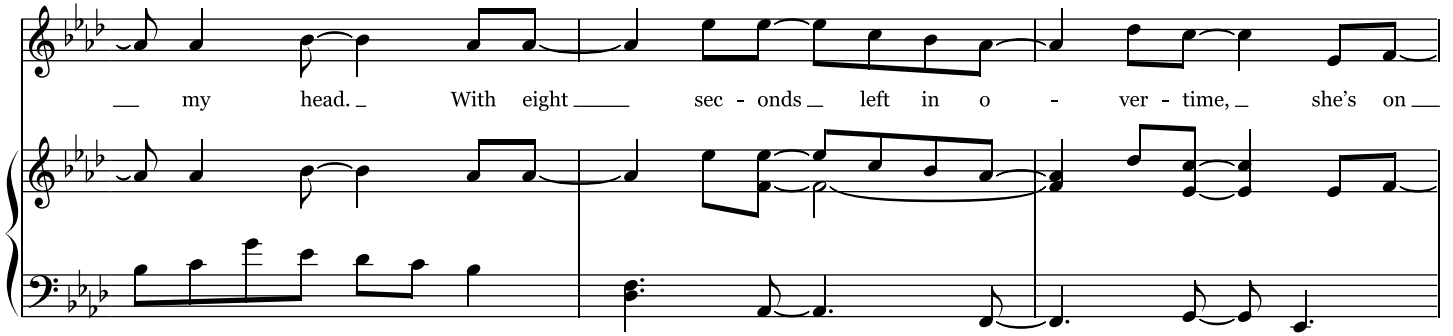
torch it — our - selves. And ev -

A \flat maj¹³

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

D♭maj7(#11) 4fr A♭maj13 4fr Fm11 6fr E♭/G 3fr E♭5 6fr

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



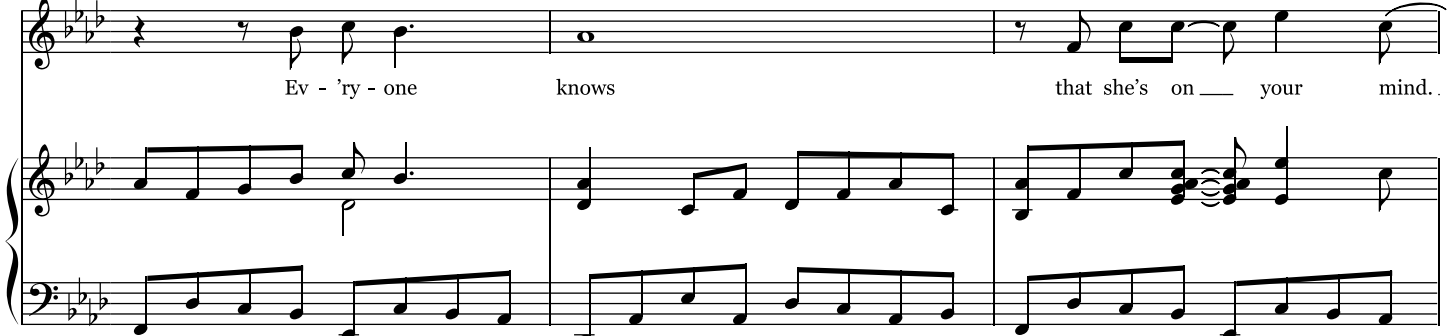
D♭maj7(#11) 4fr A♭maj13 4fr Fm11 6fr E♭/G 3fr E♭5 6fr D♭maj9 3fr

— your mind, — she's on — your — mind. —



Fm11 6fr E♭7 D♭maj9 3fr Fm11 6fr E♭7

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



D♭maj9 3fr Fm11 6fr E♭7 D♭maj9 3fr

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



Fm¹¹



E^b7



D^b



A^b



Fm



A^b



D^bmaj⁷/F



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

D^b



A^b



Fm⁷



E^b7sus



___ my head, ___ o - ver ___ my head. ___ With eight ___

D^b



A^b



Fm⁷



A^b



___ sec - onds ___ left in o - ver - time, ___ she's on ___

D^b



A^b



Fm⁷



E^b7



___ your mind, ___ she's on ___ your ___ mind. ___

D \flat maj⁹
x . . . x
3fr

Fm¹¹
x . . .
6fr

A \flat
x . . .
4fr

The first system of music features a vocal line in the upper staff with a single long note spanning the entire system. Below it, the piano accompaniment is shown in two staves (treble and bass clef), consisting of a steady eighth-note bass line and a chordal accompaniment in the treble clef.

D \flat maj⁹
x . . . x
3fr

Fm¹¹
x . . .
6fr

A \flat
x . . .
4fr

The second system of music is similar to the first, with a vocal line in the upper staff containing a long note. The piano accompaniment in the lower staves continues with the same rhythmic and harmonic patterns.

D \flat maj⁹
x . . . x
3fr

Fm¹¹
x . . .
6fr

A \flat
x . . .
4fr

The third system of music follows the same structure as the previous systems, with a vocal line and piano accompaniment.

D \flat sus2
x . . .
4fr

The fourth system of music concludes the piece. The vocal line in the upper staff features a long note, and the piano accompaniment in the lower staves provides a final harmonic and rhythmic setting.