

SYNDICATE

Words and Music by
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Moderately ♩ = 84

Am9 Dm7/F C(add9) Cmaj9/D Am9 Dm7/F C(add9) Cmaj9/D

Piano accompaniment for the first system, featuring a treble and bass clef. The music is in 3/4 time and consists of a continuous eighth-note accompaniment pattern in the right hand and a bass line in the left hand.

Am9 Dm7/F C(add9) Cmaj9/D Am9 Dm7/F C(add9) Cmaj9

Piano accompaniment for the second system, continuing the eighth-note accompaniment pattern from the first system. The system concludes with a double bar line and a 4/4 time signature change.

Verse:

Fsus2 Am7 Gsus4 C

Vocal line and piano accompaniment for the first line of the verse. The vocal line is in 4/4 time and includes the lyrics: "1. Half way a-round the world — lies the one — thing that you want,,". The piano accompaniment features a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

Dm11 Am7 F C F Am C

Vocal line and piano accompaniment for the second line of the verse. The vocal line is in 4/4 time and includes the lyrics: "bur-ied in the ground, — hun-dreds of miles — down. The". The piano accompaniment continues with the eighth-note accompaniment pattern.

Fsus2

Am7

G

C

first thing that a - ris - es in your mind__ when you _ a - wake, __ is

Dm7

bend - ing __ you __ til you break, __ let me hold you now. __

Fmaj9

Csus2

G

Am7

Ba - by close your eyes, __ don't o - pen til __ the morn - ing light .

Fmaj9

Csus2

Am7

Gsus4

Am9

Dm7/F

Ba - by don't for-get, __ we have - n't lost_ it all __ yet.

Verse:

C(add9)

Cmaj9/D

Fsus2

Am7

G

C

2. Don't know what you're made of til the one thing that you want is

Dm

Am7

F C F Am

C

Fsus2

Am7

com-ing with the dawn and sud-den-ly chang-es. The Mon-day syn-di-cate meets

G

C

Dm7

ev-ery-one the same, all we've lost to the flame, lis-ten to me now.

♩ Chorus:

Fmaj9

Csus2

G

Am7

Ba-by close your eyes, don't o-pen til the morn-ing light.

Fmaj9

Csus2

Am7

Gsus4

Fmaj9

Csus2

Don't ev - er for - get, we have - n't lost it all yet. All we know for sure is all

Em

Am7

Fmaj9

Csus2

Am7

Gsus4 *To Coda* ϕ

that we are fight - ing for. Ba - by don't for - get we have - n't lost it all

Am7/C

F6/C

C

F/C

Am7/C

F6/C

C

F/C

yet.

Am7

F6

C

G

Am7

F6

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

C Dm7 Am7 F6 C G/B

an - swer. _____ For now. it's when I hold her we are

The first system of the musical score features a vocal line and piano accompaniment. The vocal line begins with a half note 'an' followed by a quarter note 'swer.' with a long horizontal line underneath. The piano accompaniment consists of a right-hand melody and a left-hand bass line. The key signature has one flat (B-flat), and the time signature is 4/4. The system concludes with a double bar line.

Am7 F6 C Dm7 Fmaj9

clos - er. we are clos - er. we are clos - er. _____

The second system continues the musical score. The vocal line has 'clos - er.' followed by 'we are' and another 'clos - er.' with a long horizontal line underneath. The piano accompaniment continues with the same right-hand melody and left-hand bass line. The system concludes with a double bar line.

Dm7 *D.S. al Coda*

we are clos - er. _____

The third system features a vocal line with 'we are' followed by 'clos - er.' and a long horizontal line underneath. The piano accompaniment continues. The system concludes with a double bar line.

Coda Fmaj7 C G Am7 Fmaj7 C

yet. _____ we are clos - er. _____

The fourth system is the Coda section. The vocal line starts with 'yet.' followed by a long horizontal line, then 'we are' followed by 'clos - er.' and another long horizontal line underneath. The piano accompaniment continues. The system concludes with a double bar line.

Am7

G

Fmaj9

Csus2

G

Am7

we are clos - er. _____
 (We have-n't lost it all_ _____ yet.) _____ we are (We

Csus2

Am7

Gsus4

clos - er, _____
 have - n't lost it all_ _____ yet.) _____ we are

Am9

Dm7/F

C(add9)

Cmaj9/D

Am9

Dm7/F

Csus2

clos - er. _____