

# 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 melody is in the treble clef, and the bass line is in the bass clef. The music is in 3/4 time and consists of a series of eighth and sixteenth notes.

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

Piano accompaniment for the second system, continuing the melody and bass line from the first system. It concludes with a double bar line and a 4/4 time signature.

Verse:

Fsus2 Am7 Gsus4 C

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

Dm11 Am7 F C F Am C

Vocal line and piano accompaniment for the second line of the verse. The vocal line is in a 4/4 time signature and includes the lyrics: "bur-ied in the ground, — hun-dreds of miles — down. The". The piano accompaniment is in the bass clef.

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

The first system of the score features a vocal line with lyrics and a piano accompaniment. The piano part consists of a steady eighth-note accompaniment in the right hand and a bass line in the left hand. The key signature has one flat (Bb) and the time signature is 4/4.

Em Am7 Fmaj9 Csus2 Am7 Gsus4 *To Coda*  $\phi$

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

The second system continues the vocal line and piano accompaniment. It concludes with a double bar line and a Coda symbol. The piano accompaniment maintains the same rhythmic pattern as the first system.

Am7/C F6/C C F/C Am7/C F6/C C F/C

yet.

The third system shows the vocal line with the word "yet." and a piano accompaniment. The piano part features a more active right hand with sixteenth-note patterns, while the left hand provides harmonic support with chords. The key signature remains one flat and the time signature is 4/4.

Am7 F6 C G Am7 F6

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

The fourth system continues the vocal line and piano accompaniment. The piano part features a consistent rhythmic accompaniment. The key signature is one flat and the time signature is 4/4.

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 final system on the page, marked 'Coda'. The vocal line begins 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 are  
(We have-n't lost it all\_ yet.) \_\_\_\_\_ (We

Csus2 Am7 Gsus4

clos - er, \_\_\_\_\_ we are  
have - n't lost it all\_ yet.) \_\_\_\_\_

Am9 Dm7/F C(add9) Cmaj9/D Am9 Dm7/F Csus2

clos - er. \_\_\_\_\_