SYNDICATE

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

Moderately, with a half-time feel

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

of 'til the one thing that you want
is

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buried in the ground
com ing with the dawn
and sud den ly chang -
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Baby, close your eyes. Don't open 'til the morning light.

(1.) Baby, don't forget we have-

(2., 3.) Don't ever forget we have-

1. n't lost it all yet.

2. 3. n't lost it all yet.
All we know for sure is all that we are fighting for.

Baby, don’t forget we have not lost it all yet.

To Coda

Csus2 Gsus/D G/D Am7 F6 Csus2 Gsus/D G/D
Some day when this is over, we may still have no answer.

For now, it's when I hold her. We are closer.

We are closer. We are closer.
Dm7

Coda

F

Am7

G

We are closer.

d:

Dm7 al Coda (take 2nd ending)

Coda

G

F

Am7

G

We are closer.
We are close.

Ah, we are closer.

We are closer.
ABSOLUTE

Moderate Rock

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

I’ve seen this one before; the girl,

she gets away. Everybody knows

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

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Scaned by @lejandro
It's a sailor or in a new port every night.

Yet, everything is quiet as she waits to tell him who she is.

Is this all we get.
To Coda
'cause I want to hear.

Tell me ev'rything.

'cause I want to hear.

(Absol-ute.)

(Absol-ute.)

(Absol-ute.)

(Absol-ute.)
some-thing here. (Ab-so-lute.) Tell me ev-'ry-thing._

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

(Ab-so-lute.)

(Ab-so-lute.)
A minor

C minor

A minor

B flat

F minor

A minor

C minor

A minor

F minor

A minor

We are all we want forty years come

And gone.

All we are in photographs will

Never be taken.

Quiet, but I'm sure
there is something here.

Tell me everything, 'cause I want to hear.

Quiet, but I'm sure there is something here. (Absolutely.) Tell me everything.
YOU FOUND ME

Words and Music by
JOSEPH KING and ISAAC SLADE

Moody Rock

*N C.

I found God on the corner of First and Amsterdam

where the West was all but won.

All alone, smoking his last cigarette. I said,

* Recorded a half step lower.
“Where you been?” He said, “Ask anything.”

Where were you when ev’rything was falling apart? All my days were spent by the telephone. It never rang.

And all I needed was a call that never came.
Just a little late, you found me, you found me.

Well, in the end,

everyone ends up alone. Losing her,

the only one who's ever 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. _

Coda

G/B

G

Am7

you found me, you found me.

F

G

Am7

F

Early morn-
-ing, city breaks. I've been calling 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,
you found me, you found me. Lying on the floor,

where were you, where were you? Lost and insecure,

you found me, you found me. Lying on the floor,

surrounded, surrounded. Why did you have to wait?
You found me, you found me.

Where were you, where were you? Just a little late,

Why did you have to wait to find me, to find me?

You found me, you found me.

Where were you, where were you? Just a little late,

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.

I see you there, don’t know where you come from.

come across you lost and broken. You’re

unaware of the stare from someone.

don’t appear to care

coming to, but you’re slow in waking. You start to shake,

that I saw you and I want you.

still haven’t spoken. What happened? They’re

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

to show it. We're terrified 'cause we're head com-in' in com-in'. They're gonna push until you give in

it, might get it. You been the song play-in' on com-in' close and then e-

or say when. Now we're here and it turns

the background. We all along, but you're turn in' up now, and to cha-os. We bring it in, but we get no fur-ther. We're

Asus  A  Bm

and my own  two hands  

F  D  A

will comfort you  tonight

F  E  D

tonight.  Say when,  

A  Bm  F

and my own  two arms  will car -
May - be God can be on both sides of the gun. Never un -
Say when, 
and my own 

Say when, 
and my own 

two hands 
will comfort you 

tonight, tonight. 
Say when, 

tonight, tonight. 
Say when, 

and my own 
two arms 

and my own 
two arms
will carry you tonight,

to-night. Say when,

and my own two hands will com-
slower

- fort you to-night, to-night.
NEVER SAY NEVER

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

Moderately

\[ \text{\begin{array}{c}
\text{A\flat,} \\
\text{E\flat,} \\
\text{Fm} \\
\text{D\flat,\text{maj7}}
\end{array}} \]

\[ mp \]

\[ \text{\begin{array}{c}
\text{A\flat,} \\
\text{E\flat,} \\
\text{A\flat,} \\
\text{E\flat,}
\end{array}} \]

\[ \text{Some things we don't talk about; rather do without and just hold the things you're the queen of ev'-}
\]

\[ \text{\begin{array}{c}
\text{Fm} \\
\text{D\flat,\text{maj7}}
\end{array}} \]

\[ \text{a-bout; rather do without and just hold the things you're the queen of ev'-}
\]

\[ \text{\begin{array}{c}
\text{A\flat,} \\
\text{E\flat,} \\
\text{A\flat,} \\
\text{E\flat,} \\
\text{Fm}
\end{array}} \]

\[ \text{smile. Falling in and out of love, ashamed and proud mand. I will be your guardian. When all is crum-} \]
of, together all the while.

You can never say never while we don't know when. But time and time again, younger now than we were before. Don't let me go.
Don't let me go.
We're pulling apart and coming together.
We're growing apart, but we pull it together, together again.
Don't let me go.
Don't let me go.

Don't let me go.
WHERE THE STORY ENDS

Words and Music by JOSEPH KING
and ISAAC SLADE

Moderately fast

Bm

D

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

but I have never been this scared before. Tell

* Recorded a half step lower.

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Scaned by @lejandro
Em  D  Bm

you what I'll do in stead,

you ever knew of home,

lay my body down on the floor,

you're scared, scared to see

A  D  G  Bm

to forget what I've done.

to the mother there in the door.

to remember, wonder,

Bm/F#  Bm  D  Bm

til the good Lord come.

did the years go?

where did the years go?

All we know is distance.

G  D  Bm  D/F#  G  D

We're close and then we run.
Kiss away the difference. I know you hate this one. This one. But this is how the story ends, or have we just begun to kiss away the difference?
I know you hate this one.

The violins make no sound and I begin...
to feel the ground. And all

we know is dis -
ENOUGH FOR NOW

Words and Music by JOSEPH KING and ISAAC SLADE

Moderately, in 2

Em   Csus2   G   Em   D

* Recorded a half step lower.

Csus2

Em   Csus2   G

The daughter’s father watches
The century before, you never could

Em   D   Csus2   Em   Csus2

quietly, we assume.
He’s no longer with

G   Em   D   Csus2

us, but he left this dusty room in your name,

Em   D   Csus2

...ed, just watching for a son. For someone

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Scanned by @lejandro
and it's an honor or it's a shame but it's your honor
to go ahead.

It's your honor
take the name he said.

Take it on your shoulder til you

Years and years he waited, and a

Can find another

daughter came instead.

But that's enough

That's enough

and it's an honor or it's a shame but it's your honor
to go ahead.

It's your honor
take the name he said.

Take it on your shoulder til you

Years and years he waited, and a

Can find another

daughter came instead.

But that's enough

That's enough

He should've never left you brother

He never wanted to leave you brother

(1,2)

(2,3)

for now

for now

He should've never left you brother

He never wanted to leave you brother

(1,2)

(2,3)
D - ken. He should’ve held you, things your father never

Em - ken. He would’ve held you, things your father never

Csus2 - ken.

D/F - ken. He would’ve held you, things your father never

Em - er could do. That’s enough for now.

D/F - er told you. That’s enough for now.

G - ken.

Csus2 - ken.

D - ken.

Em - ken.

Csus2 - ken.

(D.C.) - ken.
Breathing comes in pairs

except for twice.

One begins and one's

good-bye.

Sixty years of sor-
- row, he got five or six ___ of bliss. ___

Left my mother's mother without so ____ much as ____ a ____

____ kiss, ____

as a kiss.
But that’s enough.

things your father never could do.
Words your father never told you.

Sixty years of sorrow, he got

Five or six of bliss.

Left my mother’s mother

Er without so much as a kiss.
UNGODLY HOUR

Moderately, with a light feel

Words and Music by JOSEPH KING and ISAAC SLADE

E\n Cm Adim B\n
E/G A\n Cm Adim B\n
Don't talk, don't say a thing, 'cause your

I know you're leavin' now, 'cause I

eyes, they tell me more than your words.
held on to my way tightly.

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Scanned by @lejandro
E! Gm7 A! E!

Don’t go, don’t leave me now.
'Through, 'cause they

Stay still until you know.

E! Gm7 A! E!

say the best way out is through.}

E! Cm Adim B!

finds the best way out is through.}

E! Gm7 A! E!

And I am short, on words, knowing what’s occurred.
She begins to leave.

E! Cm A! E!

be-cause of me. Her bag is now much heav-ier. I
wished that I could carry her, but this is our ungodly hour.

uly hour.

uly hour, ungodly hour.

uly hour, ungodly hour.

To Coda
A\sus2

D.S. 8\textit{a}l Coda

heavier. I wish that I could carry her, but
this is our ungodly hour.

Play 6 times

(Guitar solo ad lib.)

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

Moderate Rock

I don't know you, but I know what you did.

There are things that you do not.

She told me, But if you stay.

I happen to believe her, too.

'Cause gone a little longer, your keys won't work.

Moderate Rock

N.C.

* Recorded a half step lower.

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Scanned by @lejandro
They will be
I will be

what's got you.
Oh, so you're sorry now.

All is not well, it's not ended.
Hold your breath.

'til it's over.
There's
G

Em

Bm

something left

under

D

N.C.

water.

D

2, 3

G

Hold your breath

You've been

Em

Bm

D

'til it's over.

There's
some - thing left ___ un - der -
wa - ter. ___ D
Bm
To Coda
HAPPINESS

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

Moderately, with feeling

Fm7  D7sus2  A7  D7sus2  A7

Hap - pi - ness

Fm7  D7sus2  A7  D7sus2  A7

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

Fm7  D7sus2  A7

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

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Scanned by @leandro
Fm7  D7\sus2  A7\5  D7\sus2  A7\5

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

Fm7  D7\sus2  A7\5  D7\sus2  A7\5

— you just let it in. —

Fm7  D7\sus2  A7\5  D7\sus2  A7\5

Hap-pi-ness

Fm7  D7\sus2  A7\5

— feels a lot like sor-row. Let it be;—
Fm7

D7sus2

A7

Hap - pi - ness

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

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

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,

D\sus2    A\5

yeah. ___________

A\5

Hap-pi-ness __________

D\sus2    A\5

damn near de-stroys you, breaks your faith ___

A\5

x x x

D\sus2
Fm7  D7sus2  A7  D7sus2  A7/C

________ to piec-es on the floor. ______ So you tell your-self

Fm7  D7sus2  A7  D7sus2  A7

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

Fm7  D7sus2  A7  D7sus2  A7

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

Fm7  D7sus2  A7  D7sus2  A7

_____ it's like the old man told me: Look for it,
Fm7

and you’ll never find it all.

But let it go,

Fm7

drive your life and leave it.

Then one day.

Fm7

you’ll wake up and she’ll be home.

Fm7

home.
She'll be, she'll be home.
She'll be home.

yeah.

She will be home,

yeah.

She will be home,
She’ll be home.

D\sus2   A/C   Fm7   A/C

D\sus2   A\5/E\   Fm7   A/C

D\sus2   A\5/E\   Fm7   A/C

D\sus2   E\1m   D\(add9)   A\6

D\sus2   A/C

D\sus2   A/C

D\sus2   A/C

D\sus2   A/C

D\sus2   A/C

D\sus2   A/C

D\sus2   A/C

D\sus2   A/C

D\sus2   A/C

D\sus2   A/C

D\sus2   A/C

D\sus2   A/C

D\sus2   A/C

D\sus2   A/C

D\sus2   A/C

D\sus2   A/C

D\sus2   A/C

D\sus2   A/C

D\sus2   A/C

D\sus2   A/C

D\sus2   A/C

D\sus2   A/C

D\sus2   A/C

D\sus2   A/C

D\sus2   A/C

D\sus2   A/C

D\sus2   A/C

D\sus2   A/C

D\sus2   A/C

D\sus2   A/C

D\sus2   A/C

D\sus2   A/C

D\sus2   A/C

D\sus2   A/C

D\sus2   A/C

D\sus2   A/C

D\sus2   A/C

D\sus2   A/C

D\sus2   A/C

D\sus2   A/C

D\sus2   A/C

D\sus2   A/C

D\sus2   A/C

D\sus2   A/C

D\sus2   A/C

D\sus2   A/C

D\sus2   A/C

D\sus2   A/C

D\sus2   A/C