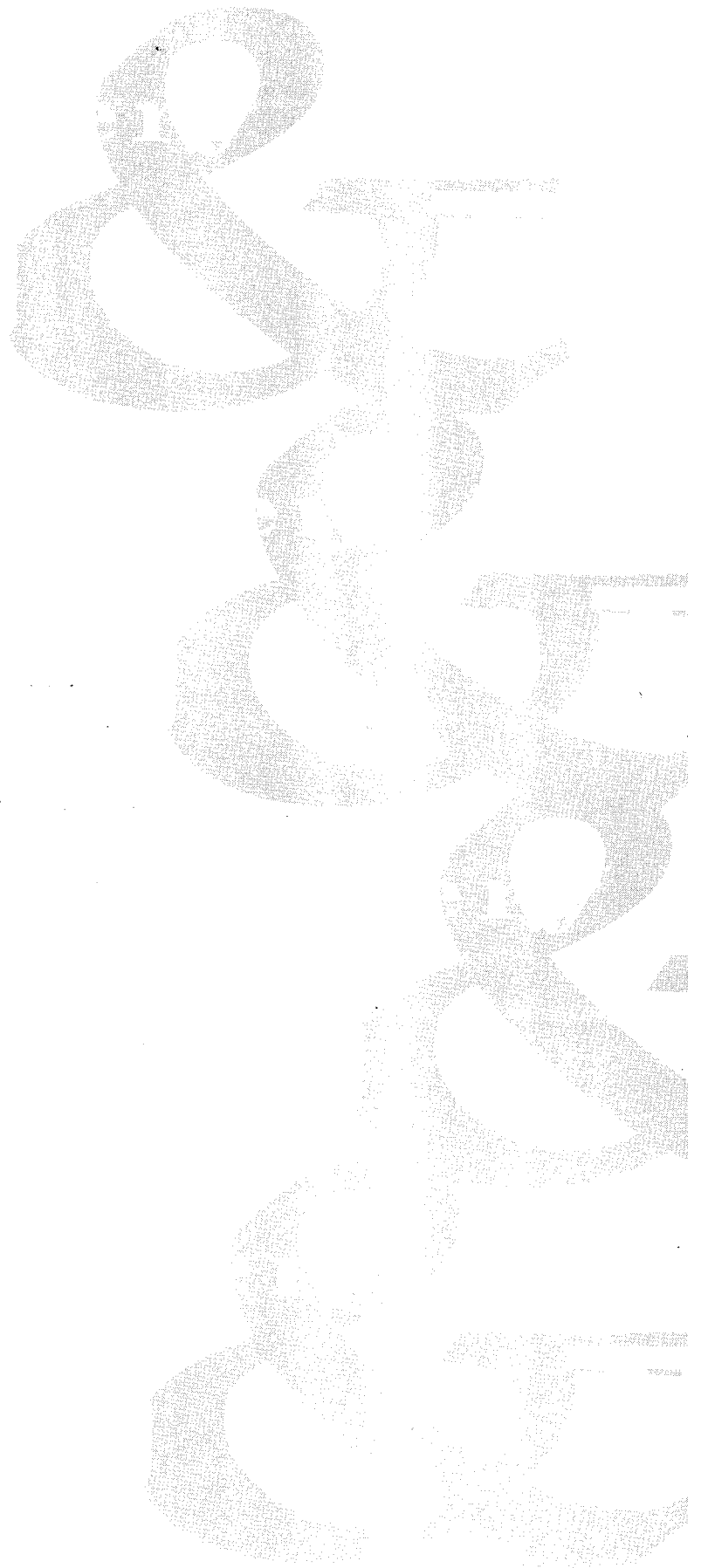


the very best of...

STING & THE POLICE



**Message In A Bottle 8 Can't Stand Losing You 11 Englishman In New York
Every Breath You Take 20 Seven Days 25 Walking On The Moon 34 Fields Of Gold
Fragile 42 Every Little Thing She Does Is Magic 50 De Do Do Do, De Da Da Da
If You Love Somebody Set Them Free 54 Let Your Soul Be Your Pilot 64 Russians 59 If I Ever
Lose My Faith In You 70 When We Dance 76 Don't Stand So Close To Me 83 Roxanne**

Message In A Bottle

Words & Music by Sting

Fast

3rd C#m9 Amaj7 B7 F#m 3rd C#m9 Amaj7 B7 F#m

3rd C#m9 Amaj7 B7 F#m 3rd C#m9 Amaj7 B7 F#m

1. Just a cast - a - way, — an is - land lost — at sea - - o —
 2. A year — has passed since I wrote my note —

% Walked out this morn - ing I don't be - lieve what I saw

Con 8va ----- *sim.*

3rd C#m9 Amaj7 B7 F#m 3rd C#m9 Amaj7 B7 F#m

a - nuz - zer lone - ly day, — no - one here — but me - - o —
 but I should have known this right from the start
 a hun - dred bil - lion bot - tles — washed up on — the shore

3rd C#m9 Amaj7 B7 F#m 3rd C#m9 Amaj7 B7 F#m

more lone - li - ness — than an - y man — could bear —
 only hope can keep me — to - geth - - er
 seems like I'm not a - lone in being — a - lone

C#m9 3rd Amaj7 3rd B7 F#m C#m9 3rd Amaj7 B7 F#m

Res - cue me - be - fore I fall in - to des - pair - - o -
 Love can mend your life but love can break your heart -
 hun - dred bil - lion cast - a - ways - look - ing for - a home -

(Con 8ve) A D E A D E

I'll send an S. O. S. to the world I'll send an S. O. S. to the world

loco

F#m D F#m D

I hope that some - one gets my, I hope that some - one gets my,

F#m D C#m A

I hope that some - one gets my mes - sage in a bot - - tle yeah.

C#m A To Coda C#m A

Verse 2 only Play 3 x on

mes - sage in a bot - - tle yeah.

1 **F#m**
 2 **F#m**

Con 8ve

D.% al.Coda

CODA

C#m **A**

mes-sage in a bot - - tle

Con 8ve

C#m **A** **C#m** **A**

mes-sage in a bot - - tle oh yeah.

F#m **C#m9 3rd** **Ama7** **B7** **F#m** **C#m9 3rd** **Ama7** **B7**

loco

F#m **C#m9 3rd** **F#m**

Repeat to fade

I'm send - ing out an S. O. S. I'm

Con 8ve

Can't Stand Losing You

Words & Music by Sting

Steady beat

Chords: Dm, Gm, Dm, Gm, Dm, Gm, Dm, Gm

Dynamics: *f*

Chords: Dm, Am, Gm, Dm, Am

Lyrics: called you so man - y times to - day___ and I guess it's all true what your
see you've sent my let - ters back___ and my L. P. rec - ords and

Dynamics: *f*

Chords: Gm, Dm, Am, Gm

Lyrics: girl friends say that you don't ev - er want to see me a - gain___ and your
they're all scratched I can't see the point___ in a - noth - er day___ when

Chords: Dm, Am, Gm, Bb, F, Bb, F

Lyrics: broth - er's gon - na kill me and he's six foot ten I guess you'd call it cow - ar - dice___ but I'm
no - bod - y list - ens to a word I say you can call it lack of con - fi - dence___ but to
% guess you'd call it su - i - cide___ but

Dynamics: *ff*

C G C Asus4 Bb

not pre - pared_ to go on_ like this_ I ___ can't I can't I can't stand los - ing, I -
 car - ry on liv - ing does - n't make no sense -
 I'm too full_ to swal - low_ my pride -

Gm Asus4

___ can't I can't i can't stand los - ing, I ___ can't I can't I can't I can't stand los - ing -

Dm Gm Dm Gm Dm Gm Dm Gm

___ you - I can't stand los - ing you - I can't stand los -

Dm Gm Dm Gm Dm Gm Dm Gm

- ing you - I can't stand los - ing you. -

2.8 Asus4 Bb Gm

can't stand los - ing I ___ can't I can't I can't stand los - ing I ___ can't I can't I

To Coda ♦

Asus4

Bb9

can't stand los-ing I — can't I can't I can't stand los-ing...

C9

Bb9

C9

Dm

guess this is our last good-bye... and you don't care so I won't cry and you'll be sor-ry

Dm

D.º. al Coda

⊕ CODA

Asus4

C

when I'm dead and all this guilt will be on your head I

can't stand los-ing I — can't I can't I

Asus4

Bb

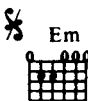
Repeat to fade

can't stand los-ing I — can't I can't I can't stand los-ing I — can't I can't I can't stand los-ing I —

Englishman In New York

Words & Music by Sting

Brightly



I don't drink cof - fee I ___ take tea ___ my dear, ___
(%) Takes more than com - bat gear_ to make_ a man, ___



I like my toast_ done on_ one side. ___
Takes more than a li - cence for_ a gun. ___

Em A Bm A

And you can hear it in my accent when I talk, I'm an
 Con-front your en - e - mies, a - void them when you can, a

Em A Bm

En - glish - man in New - York. —
 gentle - man will walk but ne - ver run.

Em A Bm

(1.) You see me walk - ing down Fifth Av - en - ue —
 (2. %) If "man - ners mak - eth man" as some - one said —

Em A Bm A

a walk - ing cane here at my side.
 he's the he - ro of the day.

To Coda

Em A Bm A

I take it ev - 'ry - where I walk I'm an
It takes a man to suf - fer ig - no - rance and smile, be your -

Em A Bm Bb+ A

En - glish - man in New York. } Woh, _____
self no mat - ter what they say.

Em A Bm

I'm an a - li - en, I'm a le - gal a - li - en, I'm an

Em A Bm

En - glish - man in New York. } Woh, _____

Em A Bm

I'm an a - li - en, I'm a le - gal a - li - en, I'm an

Em A Bm A

En - glish - man in New York.

2. Bm A/C# D

Mo - des - ty pro - pri - e - ty, can

A Bm

lead to no - to - ri - e - ty but you could end up as the on - ly one...

F# G

Gen - tle - ness, so - bri - e - ty, are

A F#/A# Bm

rare in this so - ci - e - ty, at night a can - dle's bright - er than the sun. -

Em A Bm Em A Bm

Solo ad lib.

N.C.

D.S. al Coda

CODA Bm

- no - rance and smile, — be your - self. —

— No mat-ter what they say, — be your - self. —

2nd voice
tacet 1^o

— No mat-ter what they say — be your - self. —
I'm an a - li - en, I'm a le - gal a - li - en, I'm an

— En - glish - man in New York. — be your - self. —
(1^o) Oh —

Repeat to Fade

Every Breath You Take

Words & Music by Sting

Medium rock

The musical score is written in 4/4 time with a key signature of three flats (B-flat major/D-flat minor). It consists of three systems of music. The first system is an instrumental introduction for guitar and piano. The guitar part features a melodic line with grace notes and a bass line with a steady eighth-note pattern. Chords are indicated above the staff: A^b (fr⁴), Fm, D^b, E^b (fr³), and A^b (fr⁴). The second system contains the first two lines of the vocal melody with piano accompaniment. The lyrics are: "Ev - 'ry breath you — take ev - 'ry move you —". The piano accompaniment continues with the same eighth-note bass line and provides harmonic support for the vocal line. The third system contains the final two lines of the vocal melody with piano accompaniment. The lyrics are: "make, ev - 'ry bond — you break ev - 'ry step — you take". The piano accompaniment continues with the same eighth-note bass line and provides harmonic support for the vocal line. Chords are indicated above the staff: Fm and D^b.

E^bsus⁴ Fm E^b7sus⁴ A^b

I'll be watch-ing you. Ev-'ry sin - gle - day

Fm

ev - 'ry word you - say, ev - 'ry game - you play

D^b E^b E^b7sus⁴ A^b


ev - 'ry night - you stay, I'll be watch-ing you.

§

D^b D^b/C^b B^bm⁷ A^b


Oh, can't you - see you be-long to me.

B^b7




How my poor heart aches— with ev-'ry step— you


E^b fr3^x x x



E^b7sus4 x x x



A^b fr4



take. Ev-'ry move you— make ev-'ry vow you—

Fm



D^b x x x



break, ev-'ry smile— you fake ev-'ry claim— you stake,

E^b fr3^x x x



E^b7sus4 x x x



Fm



To Coda ⊕

I'll be watch-ing you.

E  F# 


Since you've gone, I been lost with - out a trace, I dream at night I can on



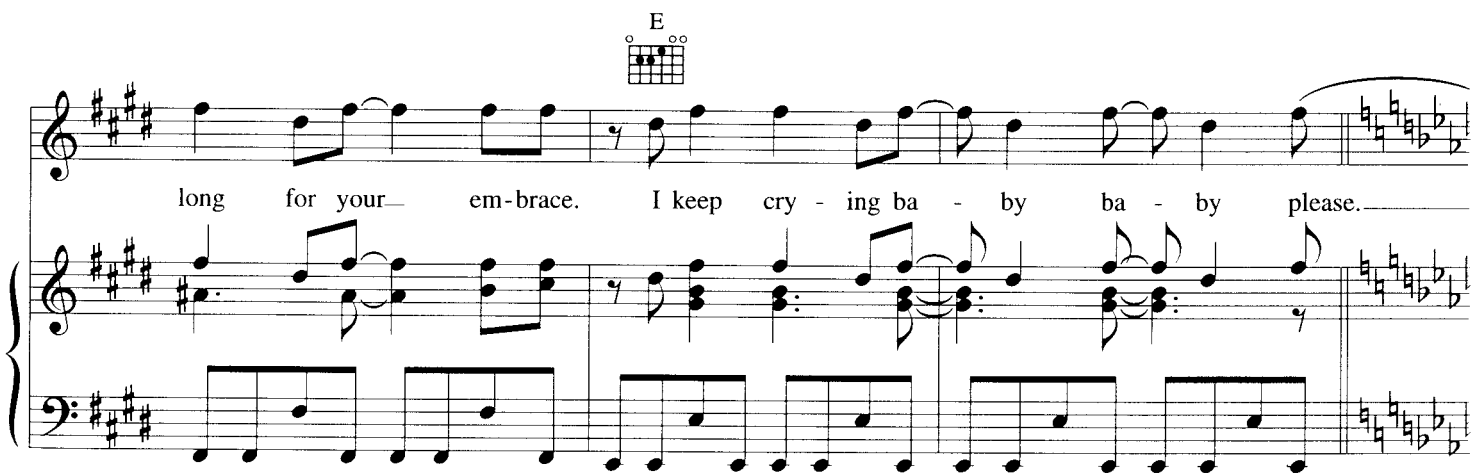
E  F# 

- ly see your face, I look a-round but it's you I can't re-place, I feel so cold and I



E 

long for your em-brace. I keep cry - ing ba - by ba - by please.



A^b  Fm 

2^o only



1. 2.

D^b **E^b** **Fm** **Fm**

This system contains the first two measures of the piece. It features guitar chord diagrams for D^b, E^b, and Fm. The piano accompaniment consists of a steady eighth-note bass line and a treble line with eighth-note chords. The vocal line is a simple eighth-note melody.

D.%. *al Coda* ⊕ *Coda*

A^b **Fm** **D^b**

Oh can't you— Ev- 'ry move_ you make ev- 'ry step_ you take,

This system contains the third and fourth measures. It includes guitar chord diagrams for A^b, Fm, and D^b. The lyrics are: "Oh can't you— Ev- 'ry move_ you make ev- 'ry step_ you take,". The piano accompaniment continues with eighth-note patterns. The vocal line has some phrasing slurs.

E^b **E^bsus4** **Fm**

I'll be watch- ing you.

This system contains the fifth and sixth measures. It includes guitar chord diagrams for E^b, E^bsus4, and Fm. The lyrics are: "I'll be watch- ing you." The piano accompaniment features a mix of eighth and quarter notes. The vocal line is a simple melody.

Fm **E^b7sus4** **A^b**

I'll be watch - ing you.

Repeat ad lib. to fade

This system contains the seventh and eighth measures. It includes guitar chord diagrams for Fm, E^b7sus4, and A^b. The lyrics are: "I'll be watch - ing you." The instruction "Repeat ad lib. to fade" is written at the end of the system. The piano accompaniment continues with eighth-note patterns. The vocal line has a long note at the end.

Seven Days

Words & Music by Sting

Smoothly, in a fast Latin groove

C6/9



mf

Cmaj6/9



Cmaj9



C6/9



E \flat 6/9(#11)



all she wrote, a kind of ul - ti - ma -
six foot ten might in - still fear in oth -

Bb6/9



G(add9)



- tum note, she gave to me, she
- er men, but not in me, the

F(add9)



F6/9



C6/9



gave to me. When I thought the field
might - y flea. Ask if I am mouse.

Eb6/9(#11)



had cleared, it seems an - oth - er
or man, the mir - ror squeaked, a

Bb6/9



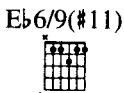
G(add9)



suit ap - peared to chal - lenge me,
way I ran. He'll mur - der me in



woe is me. Though I hate to make
time for his tea. Does it both - er me



— a choice, — my op - tions are — — — — de - creas - ing most — ly
— at all? — My ri - val is — — — — Ne - an - der - thal. — — — — It



rap - id - ly, — well, we'll — see.
makes me think, — per - haps I need a drink



I don't think she'd bluff this time, I
I Q is no prob - lem here, we

Eb6/9(#11)



Bb6/9



G(add9)



real - ly
won't be

have to make — her mine. —
play - ing Scrab - ble for —

It's plain to see,
her hand, I fear.

E



it's him or — me. }
I need that — beer. }

F



F#m7b5



G



Mon - day —

I could wait till Tues - day, — if

E7/G#



Am7



F



I make — up my mind.

Wed'n - 'sday — would be

G E7/G# Am7

fine, Thurs - day's on my mind.

Detailed description: This system contains the first three measures of the piece. The guitar part has chords G, E7/G#, and Am7. The vocal line starts with 'fine,' followed by 'Thurs - day's on my mind.' The piano accompaniment features a steady bass line and chords in the right hand.

Bb7(b5) Am7 Bb7(b5)

Fri - day'd give me time, Sat - ur - day could

Detailed description: This system contains measures 4-6. The guitar part has chords Bb7(b5), Am7, and Bb7(b5). The vocal line continues with 'Fri - day'd give me time, Sat - ur - day could'. The piano accompaniment continues with similar harmonic support.

Am7 Fm(maj7) C6/9


wait, but Sun-day'd be too late.

Detailed description: This system contains measures 7-9. The guitar part has chords Am7, Fm(maj7), and C6/9. The vocal line concludes with 'wait, but Sun-day'd be too late.' The piano accompaniment provides harmonic accompaniment throughout.

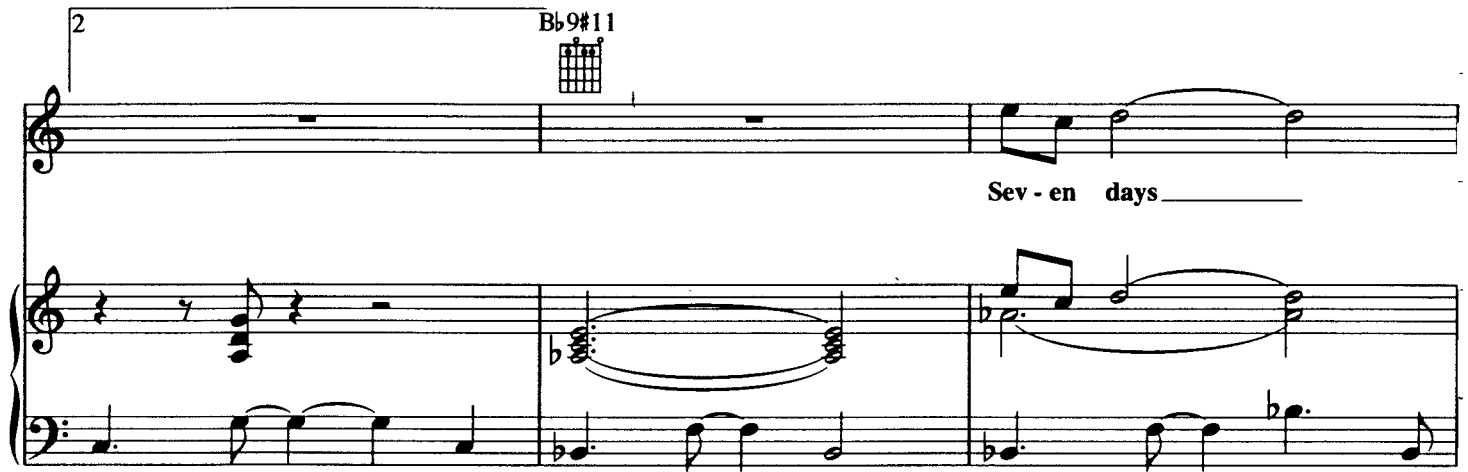
To Coda ⊕

Detailed description: This section is the coda, consisting of three measures of piano accompaniment. It begins with a 'To Coda' symbol and ends with a double bar line and repeat dots.

2 Bb9#11



Sev - en days _____




C(add2) Bb9#11



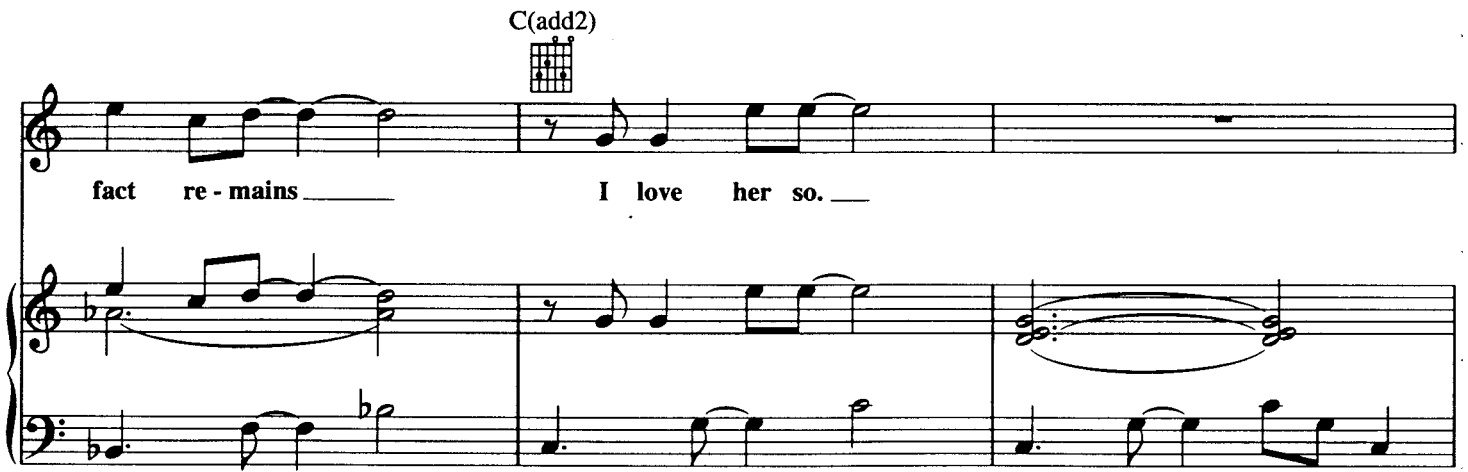

will quick - ly go. _____ The



C(add2)



fact re - mains _____ I love her so. _____



Bb9#11 Fmaj7




Sev - en days, _____ so



Bb9#11



man - y ways, _____ but I can't run _____ a -

C6/9



Bb9#11



way, _____

C6/9



I can't run _____ a - way.

D.S. al Coda

CODA



Bb9#11



C6/9



Musical notation for the first system, including a treble clef staff with rests and a grand staff with piano accompaniment.

Bb9#11



Sun - day'd be too late Do I

Musical notation for the second system, including a treble clef staff with lyrics and a grand staff with piano accompaniment.

C6/9



have to tell a sto - ry of a

Musical notation for the third system, including a treble clef staff with lyrics and a grand staff with piano accompaniment.

Bb9#11



Cmaj6/9



thou-sand rain - y days since we first met?

Musical notation for the fourth system, including a treble clef staff with lyrics and a grand staff with piano accompaniment.

Bb13#11



Bb9#11



It's a

Cmaj6/9



Bb9#11



big e - nough um-brel - la, but it's al - ways me that ends up

Cmaj6/9



get - ting wet, yeah,

Bb9#11



C



yeah.

Walking On The Moon

Words & Music by Sting

Steadily *Play 4 times*

Dm7(add G)

mf

Dm7(add G) **Dm7** **Bb/C** **C**

Gi - ant steps_ are_ what you take, walk - ing on_ the moon_

walk - ing back_ from_ your house walk - ing on_ the moon_

Dm7(add G) **Dm7** **Bb/C** **C**

I hope_ my_ legs don't break walk - ing on_ the moon_

walk - ing back_ from your house walk - ing on_ the moon_

Dm7(add G) **Dm7** **Bb/C** **C**

we could walk_ for ev_ - - er walk - ing on_ the moon_

feet they hard - ly touch the ground walk - ing on_ the moon_ My

Dm7(add G) Dm7 Bb/C C

we could live to - geth - er
 feet don't hard - ly make no sound
 walk - ing on walk - ing on the moon
 walk - ing on walk - ing on the moon

1 Dm7(add G)

2,3 Dm7(add G) Dm7

Bb F C Gm

Some may say I'm wish - ing my days a - way

Bb F C Gm

no way and if it's the price I pay

B \flat F C Gm

some say to-mor-row's an-oth-er day-

B \flat F C *To Coda* ◆

you'll stay I may as well play

Dm7(add G)

D.S. al Coda

◆ CODA Dm7(add G) Dm7 B \flat /C C *Repeat to Fade*

Keep it up keep it up

Fields Of Gold

Words & Music by Sting

Flowing, moderately

Bm7



The first system of piano accompaniment features a treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The right hand plays a sustained Bm7 chord in the upper register, while the left hand plays a rhythmic eighth-note pattern. The dynamic marking *mp* is present.

The second system continues the piano accompaniment with the same chord and rhythmic patterns as the first system.

Bsus2



G



The first line of lyrics is set against a piano accompaniment. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "You'll re - mem - ber me when the west wind moves up - stay with me, will you be my love a -".

D



Bsus2



The second line of lyrics is set against a piano accompaniment. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "on the fields of bar - ley. You'll for - get the sun in his mong the fields of bar - ley? We'll for - get the sun in his".

G D G/B A Bm7

jeal - ous sky as we walk in fields_ of gold.
 jeal - ous sky as we lie in fields_ of gold.

G D

So she
 See the

Bsus2 G

took her love for to gaze a - while_ up - on the fields_ of bar -
 west wind move like a lov - er so_ up - on the fields_ of bar -

D Bsus2 G D

- ley. In his arms she fell as her hair came down a - mong_
 - ley. Feel her bod - y rise when you kiss her mouth a - mong_

G/B A 1 D 2 D

the fields of gold. Will you
the fields of gold.

G D G

I nev - er made prom - is - es light - ly and there have been

D G D

some that I've bro - ken, but I swear in the days still left we'll walk

G/B A D G/B A

in fields of gold. We'll walk in fields of gold.



Musical notation for the first system, including treble and bass clefs, a key signature of two sharps (F# and C#), and piano accompaniment.



Musical notation for the second system, including treble and bass clefs, a key signature of two sharps (F# and C#), and piano accompaniment.



Musical notation for the third system, including treble and bass clefs, a key signature of two sharps (F# and C#), and piano accompaniment. Lyrics: Man - y years have passed since those mem - ber me when the -



Musical notation for the fourth system, including treble and bass clefs, a key signature of two sharps (F# and C#), and piano accompaniment. Lyrics: sum-mer days a - mong the fields of bar - ley. See the west wind moves up - on the fields of bar - ley. You can

Bsus2



G



D



G/B



A



chil - dren walk as the sun goes down a - mong the fields of gold.
 tell the sun in his jeal - ous sky when we walked in fields of gold,

1



2



G/B



A



You'll re - when we walked in fields of gold,



when we walked in fields of gold.



1



2

Fragile

Words & Music by Sting

Rubato

The first system of the musical score is marked "Rubato". It consists of three staves: a single treble clef staff for the instrument and a grand staff (treble and bass clefs) for the piano accompaniment. The instrument staff begins with a guitar chord diagram for Em11 (00000) and contains a melodic line with a half note, a quarter note, and a dotted quarter note. The piano accompaniment features a steady eighth-note bass line in the left hand and a more complex melodic line in the right hand. Chord diagrams for A/B and D/E are placed above the instrument staff at the second and third measures, respectively.

a tempo, moderato

The second system is marked "a tempo, moderato". It continues the three-staff format. The instrument staff starts with an A/B chord diagram and contains a melodic line with a half note, a quarter note, and a dotted quarter note. The piano accompaniment continues with a consistent eighth-note bass line and a melodic line in the right hand. Chord diagrams for Em7 and Am7 are placed above the instrument staff at the second and third measures, respectively.

The third system continues the three-staff format. The instrument staff starts with a Bsus4 chord diagram and contains a melodic line with a half note, a quarter note, and a dotted quarter note. The piano accompaniment continues with a consistent eighth-note bass line and a melodic line in the right hand. Chord diagrams for Em and Em7 are placed above the instrument staff at the second and third measures, respectively.

Am7 Bsus4 Em

If blood will

Detailed description: This system contains the first three measures of the piece. It features a guitar part with chords Am7, Bsus4, and Em. The piano accompaniment is in G major, with the right hand playing a melodic line and the left hand providing harmonic support. The lyrics 'If blood will' are positioned below the vocal line.

Em7 Am7 B7

flow when flesh and steel are one, dry-ing in _ the col-our _ of the

Detailed description: This system contains measures 4-6. The guitar part uses chords Em7, Am7, and B7. The piano accompaniment continues the melodic and harmonic development. The lyrics 'flow when flesh and steel are one, dry-ing in _ the col-our _ of the' are written below the vocal line. A triplet of eighth notes is marked with a '3' over the notes in measure 6.

Em Em7 Am7

even-ing sun. To-mor-row's rain will wash the stains a-way, _ but

Detailed description: This system contains measures 7-9. The guitar part uses chords Em, Em7, and Am7. The piano accompaniment features a steady eighth-note bass line in the left hand. The lyrics 'even-ing sun. To-mor-row's rain will wash the stains a-way, _ but' are written below the vocal line.

B7 Em

some - thing in _ our minds _ will al - ways stay. _ Per -

Detailed description: This system contains measures 10-12. The guitar part uses chords B7 and Em. The piano accompaniment concludes the phrase with a sustained chord in the right hand. The lyrics 'some - thing in _ our minds _ will al - ways stay. _ Per -' are written below the vocal line.

Em7



Am7



haps this fi - nal act__ was meant__ to clinch a life - time's ar - gu-ment that

B7



Em



no-thing comes__ from vi - o - lence and no - thing e - ver could.__ For

Em7



Am7



all those born__ be - neath__ an an - gry star, lest



B7



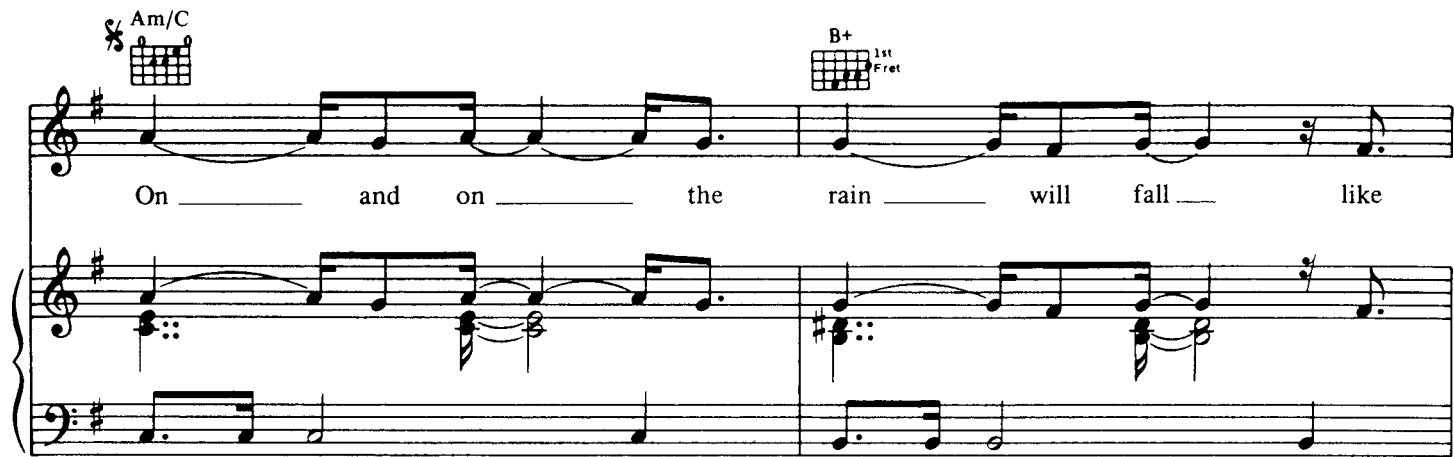
Em



we for - get__ how fra - gile we are.

Am/C  B+ 1st Fret 

On _____ and on _____ the rain _____ will fall _____ like



Em  Am/C 




tears from_a star,___ like tears from_a star___ on _____ and on _____ the



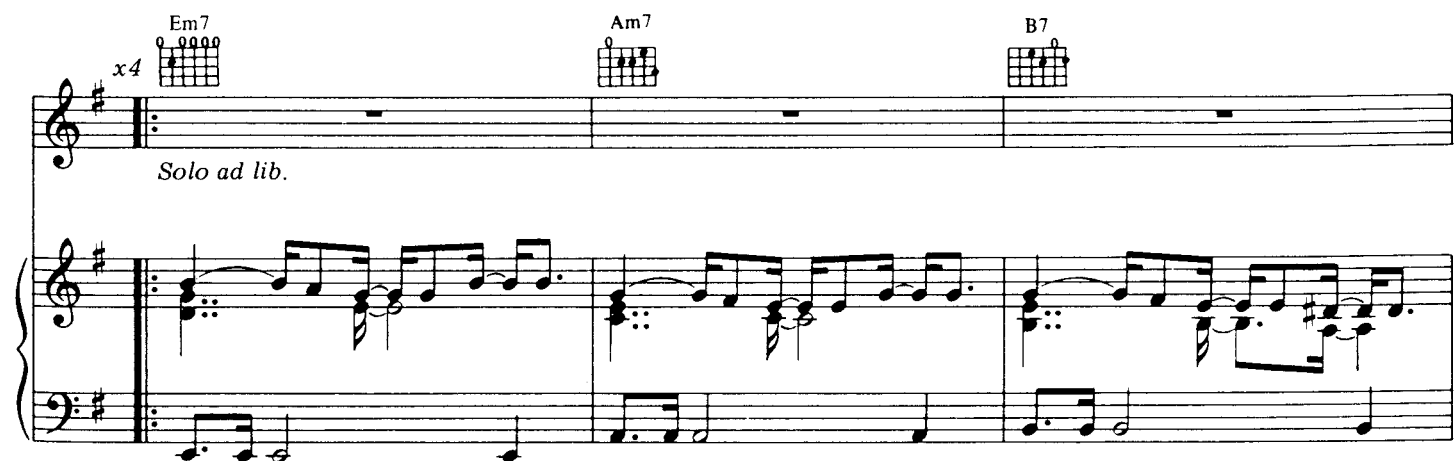
B+ 1st Fret  Em  *To Coda* ◆

rain _____ will say___ how fra - gile___ we are,___ how fra - gile___ we are.---



x4 Em7  Am7  B7 

Solo ad lib.



Em

D.%. al Coda

⊕ CODA

Musical notation for the first system. It features a guitar chord diagram for Em (E2, G2, B2, D3, E3, G3) above a treble clef staff with a whole rest. Below are piano accompaniment staves with a treble and bass clef, showing a melodic line in the treble and a bass line in the bass.

Musical notation for the second system. It features a vocal line in a treble clef with lyrics "fra - gile__ we are,__ how" and piano accompaniment staves with a treble and bass clef.

Rubato

Em11



Musical notation for the third system. It features a vocal line in a treble clef with lyrics "fra - gile__ we are,__ how fra - gile__ we are.__" and piano accompaniment staves with a treble and bass clef. The system concludes with a double bar line and repeat dots.

(Instr.)

A/B

D/E

A/B

Musical notation for the fourth system. It features a treble clef staff with guitar chord diagrams for A/B, D/E, and A/B above it, and piano accompaniment staves with a treble and bass clef.

D/E

A/B

Em

Musical notation for the fifth system. It features a treble clef staff with guitar chord diagrams for D/E, A/B, and Em above it, and piano accompaniment staves with a treble and bass clef. The system concludes with a double bar line and repeat dots.

De Do Do Do, De Da Da Da

Words & Music by Sting

Piano accompaniment for the first system. The music is in D major (two sharps) and 4/4 time. The right hand features a steady eighth-note accompaniment with chords, while the left hand plays a simple eighth-note bass line. Chord diagrams are provided above the staff: D, A9, A, A9, A, E, and D.

Piano accompaniment for the second system. The right hand continues with the eighth-note accompaniment. Chord diagrams are provided above the staff: A9, A, A9, A, E9, and D. A repeat sign is present at the end of the system with the instruction "Play 3 times".

Vocal line and piano accompaniment for the first line of lyrics. The vocal line is in D major and 4/4 time. The lyrics are "1. Don't think me un - kind". Chord symbols /A, /F#, and /C# are placed above the vocal line. The piano accompaniment continues with the eighth-note bass line.

Vocal line and piano accompaniment for the second line of lyrics. The vocal line is in D major and 4/4 time. The lyrics are "Words are hard to find". Chord symbols /A, /F#, and /C# are placed above the vocal line. The piano accompaniment continues with the eighth-note bass line.

They're on - ly cheques I've left un - signed

Chords: /A, /F#, /C#

From the banks of cha - os in my mind.

Chords: /A, /F#, /C#

And when their el - o - quence es - capes me,

Chords: D/A, E

their lo - gic ties me up and rapes me. De

Chords: D/A, E, D

CHORUS

do do do, de da da da is all I want to say to you, de

Chords: A, E, D

do do do, de da da da their in - no - cence will pull_ me through de
 the mean - ing - less_ and all_ that's true.

♩ CODA

(true)

(Chorus repeat)

VERSE 2: Poets, priests and politicians,
 Have words to thank for their positions,
 Words that scream for your submission,
 And no-one's jamming their transmission,
 'Cos when their eloquence escapes you.
 Their logic ties you up and rapes you.

Every Little Thing She Does Is Magic

Words & Music by Sting

1. Though I've tried be-fore to tell her of the feel-
(Verse 2 see block lyric)

- ings I have for her in my heart

ev-ery-time that I come near her I just lose

G/B A/C# D G A D G A

my nerve as I've done from the start

CHORUS

D G A D (N.C.) A A D/C A/C D

Eve-ry lit-tle thing she does is ma-gic ev-ery-thing she

gliss.

A D/C A/C# D A D/C A/C# D

do just turns me on ev-en though my life be-fore was tra-gic now I know my

A D/C A/C# Bb C/F

love for her goes on

G G/A To Coda ♦ G/B A/C# D.%
al Coda ♦

2. Do 1

CODA ♦ Bb C/F Bb C/F

(on)

Bb Am7 Gm7 Am7

I re-solved to call her up a thou-sand times a day

Gm7 Am7 Bb Am7

and ask her if she'll mar-ry me in some old_ fash-ioned way but my

Bb C Bb C

si - lent fears have gripped me long be - fore I reach the phone long be - fore.

Bb C

my time has tripped me must I

Bb C D G A D (N.C.) A

al - ways be a - lone (Chorus) Ev - ery lit - tle

CHORUS (Repeat) - to End

VERSE 2: Do I have to tell the story
 Of a thousand rainy days since we first met
 It's a big enough umbrella
 But it's always me that ends up getting wet.

If You Love Somebody Set Them Free

Words & Music by Sting

Medium Fast

Dm9

G9

Dm9

Play 3 times

Free, free, set — them free. — Free, free, set —

G9

Dm7

G

F/A

G

— them free. — If you need — some-bod - y, — (1,3) call my—
(2) just look in - to my

Dm7

G

F/A

G

Dm7

G

F/A

— name. — If you want — some - one,
eyes, or a whip - ping boy,



you can do the same. —
some-one to des - pise. —

If you want to keep
Or a pris - 'ner



some-thing pre - cious, —
in the dark

got to lock it up and throw a-way the key. —
tied up in chains — you just can't see



You want to hold on to your pos - ses - sion, —
or a beast — in a gild-ed cage; —

don't e - ven
that's all some peo -



think a - bout me. }
ple ev - er want to be. }

If you love — some-bod y



Musical staff with treble clef and lyrics: if you love

if you love

some - one,

if you love

Piano accompaniment for the first system, including treble and bass clefs.

Bm7



Musical staff with treble clef and lyrics: some - bod - y,

some - bod - y,

if you love

some -

Piano accompaniment for the second system, including treble and bass clefs.

Am7

Dm9



Am7



Musical staff with treble clef and lyrics: one set them free.

one

set

them

free.

(Free, free,

set

them

free)

Set

them

Piano accompaniment for the third system, including treble and bass clefs.

Dm9



Am7



Dm9



Am7

Musical staff with treble clef and lyrics: free.

free.

(Free,

free,

set

them

free)

Set

them

free.

(Free,

free,

set

Piano accompaniment for the fourth system, including treble and bass clefs.

G To Coda Dm9 G Am7 1 G

— them free) Set them free. (Free, free, set — them free) If it's a mir - ror

Dm7 G 2 G Fsus

you want, — them free) You can't con -

F C/E C

trol an in - de - pen - dent heart, what you can't keep)
(can't love

Gm7 F C/E

Can't tear the one you love a - part. (can't love what you

C **Gm7** **F**

can't keep) For - ev - er con - di - tioned to be - lieve that we can't live, we can't

C/E **C** **Gm7**

live here and be hap - py with less. — With so man - y rich - es, so —

F **C/E** **C**

man - y souls, with ev' - ry - thing we see that we want to pos - sess. If you

Dm7 **G** D.S. al Coda

need some - bod - y, —

CODA **Dm9** **G** **Am7** **G** Repeat and Fade with vocal ad lib.

free. (Free, free, set them free) Set them

Russians

Words & Music by Sting. Based on a theme by Sergei Prokofiev

Medium slow and very steady

Cm

Cm/Bb



In Eu - rope and A -

p *cresc.* *mf*

Ab

Bb

Fm

Gm

Ab

Bb



mer - i - ca there's a grow - ing feel - ing of hy - ste - ri - a. Con -

Cm

Cm/Bb

Ab

Bb

G/B

Cm



di - tioned to re - spond to all the threats in the rhe - tor - i - cal speech - es of the

G7sus



G



Eb



G/B



So - vi - ets.

Mis - ter Krush - chev

said, "We will bu - ry you."

I

Cm



G



Cm



Cm/Bb



don't sub - scribe

to this point

of view.

It'd be such

an

ig - nor - ant

Ab



Bb



Fm7



Bb



Cm



thing

to do

if the Rus - sians love their child - ren

too.

How

Cm



Cm/Bb



Ab



Bb



Fm



Gm



Ab



Bb



can
is

I save my
no his - tor - i - cal

lit - tle
pre - ce -

boy
dent to

from
put the

Op - pen - heim - er's
words

dead - ly
in the mouth

toy?
of the pre - si - dent?
There
There's

Cm **Cm/Bb** **Ab** **Bb** **G/B** **Cm**

is no mo - no - po - ly on com - mon sense on ei - ther side of the po -
no such thing as a win - na - ble war, it's a lie we don't be - lieve

G7sus **G** **Eb** **G/B**

li - ti - cal fence. We share the same bi - o - lo - gy, re -
an - y - more. Mis - ter Rea - gan says, "We will pro - tect you." I

Cm **G** **Cm** **Cm/Bb**

gard - less of i - de - o - lo - gy. Be - lieve me when I say
don't sub - scribe to this point of view. Be - lieve me when I say

Ab **Bb** **To Coda** **Fm** **Gm** **Ab** **Bb**

to you, I hope the Rus - sians love their child - ren
to you, I hope the

Cm Ab Cm/Eb Cm/F Cm Ab Cm/Eb Cm/F Cm Ab

too.

Cm/Eb Cm/F Cm Ab 1. Cm/Eb Cm/F 2. Cm/Eb Cm/F D.S. al Coda

There

CODA Fm7 Bb Cm Cm/Bb Ab Cm/Bb

Rus-sians love their child-ren too.

Cm/F Cm/G Ab Cm/Bb Cm Cm/Bb Ab Cm/Bb G/B Cm

G7sus **G** **E_b** **G/B** **Cm**

We share the same bi - o - lo - gy, re - gard - less of i - de - o -

G **Cm** **Cm/B_b** **A_b** **B_b** **Fm** **Gm**

lo - gy. But what might save us, me and you, is if the Rus - sians love

A_b **B_b** **Cm** **A_b** **Cm/E_b** **Cm/F** **Cm** **A_b**

— their child - ren — too.

Cm/E_b **Cm/F** **Cm** **A_b** **Cm/E_b** **Cm/F** **Cm** **A_b** **Cm/E_b** **Cm/F** **Repeat and Fade**

Let Your Soul Be Your Pilot

Words & Music by Sting

$\text{♩} = 102$



/F#

Let your soul — be your

/F



pi - - - lot, — let your soul — guide — you



he'll guide — you — well. 1. When the



doc - tors — failed to — heal you —

(Verse 2 see block lyric)



when no med - 'cine chest — can make you



well. When no — coun - sel —



leads to — com - fort, — when there're

no more lies— they can— tell no more—

use - less in - for - ma - tion—

and the com - pass spins and the com - pass spins be-tween

hea - ven and hell.— Let your soul—

be your pi - - - - lot, — let your

To Coda ⊕

soul — guide — you, he'll guide — you — well.

And your eyes turn to - ward — the win -

- dow pane to the lights - up - on the hill.

E^badd⁹ fr³ x x x x x x

Fsus⁴ x x x x x x

F x x x x x x

C⁷sus⁴ fr³ x x x x x x

The dis - tance seems so strange to you now and the dark room— seems so

D.%. al Coda

⊕ *Coda*

A^badd⁹ fr⁴ x x x x x x

still.

2. Let your

Fsus⁴ x x x x x x

F x x x x x x

Let your

Gm fr³ x x x x x x

Gm(maj⁷) fr³ x x x x x x

E^b fr³ x x x x x x

soul guide— you, let your soul guide— you

Fsus⁴ x x x x x x

F x x x x x x

B^b x x x x x x

up - on— your way. Let your soul guide you a - long the way,

let your soul guide you a - long the way.

Let your soul guide you a - long the way,

let your soul guide you a - long the way.

Repeat ad lib. to fade

Verse 2:

Let your pain be my sorrow
 Let your tears be my tears too.
 Let your courage be my model
 That the north you find will be true.
 When there's no more information
 And the compass turns to nowhere that you know well
 Let your soul be your pilot
 Let your soul guide you...

If I Ever Lose My Faith In You

Words & Music by Sting

Moderately

Am7



A7



mf

Gsus/A



G+/A



Asus2



A



G



You could say I lost my faith in sci -
 Some would say I was a lost man in a lost
 I nev - er saw no mir - a - cle of sci - ence

Dsus2(sus4)



D



Dsus2(sus4)



D



ence world. and prog - ress.

Asus2

A

G



You could say I lost my be - lief in the ho - ly church.
You could say I lost my faith in the peo - ple on T. V.
that did - n't go from a blessing to a curse.

Dsus2(sus4)

D

Dsus2(sus4)

D

Asus2

A



You could say I
You could say I lost my be -
I nev - er saw no

G

Dsus2(sus4)

D

Dsus2(sus4)

D

To Coda ⊕

lost my sense of di - rect - ion.
lief in our pol - i - ti - cians.
mil - i - tar - y sol - u - tion

Asus2

A

F#m7



You could say all of this and worse, but
They all seem like game show hosts to me.

Esus2



E



F#7sus



F#7



G6



if } I ev - er lose ___ my faith ___ in you

If }

Asus



A



A/B



Esus2



E



F#7sus



F#7



there'd be noth - ing left ___ for me ___ to do.

G6



1 Asus



A



2 Asus



A



Asus



A



Hey, _ hey. _

G5



E5



G5



E5



G5



E5



G5



E5



F#m7



G#m7(add4)



I could be lost in - side their

Amaj9



Bsus



B



F#sus2



F#



lies

with - out a trace,

but ev - 'ry

G#7sus



G#7



B/A



A



B/A



A6



D.S. al Coda

time I close my eyes

I see your face.

CODA

Asus2



A



F#m7



that did-n't al-ways end up as some-thing worse, but

Esus2 E C#m7

let me say this first:

Bsus2 B C#7sus C#7 D6

if I ev - er lose my faith in you, if I ev - er lose

Esus E Bsus2 B C#7sus C#7

my faith in you there'd be noth - ing left for me to do,

D6 Esus E Esus2 E

there'd be noth - ing left for me to do. If I ev - er lose

F#7sus



F#7



G6



Asus



A



A/B



my faith, _

if I ev - er lose _ my faith, _

Esus2



E



F#7sus



F#7



G6



if I ev - er lose _ my faith, _

if I ev - er lose _

Asus



A



Asus



A



G5



E5



my faith _

in you...

G5



E5



G5



E5



G5



E5



Repeat and Fade

When We Dance

Words & Music by Sting

$\text{♩} = 83$



If — he loved you — like — I



love you, — I — would walk a - way in shame,



I'd — move town, I'd change my name. When — he



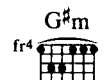
watch-es you,—
2. The priest has said my soul's— sal-va - tion, when— he counts to buy your soul is in the ba - lance of—



— the an - gels on— your hand his gold - en rings, and un - der - neath the wheels— of pas - sion like— he



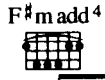
owns a bird that sings. I keep the faith in my— fash - ion. } When— we



(2^o) I'm gon - na love you more than life, an - gels will run and hide— their wife.— if you'll on - ly be my wife.—

1.

2.



wings. wings.

I'm gon-na love you night and day,



When we dance, an-gels will run and hide— their

I'm gon-na try in ev-'ry way. I'm gon-na find a place to live, give you all I've got to give.



wings.

I will love you more than life if you will on-ly be my wife.



If I could break down— these walls— and shout my name at hea-ven's gate

F#sus4 F# C#7

I'd take these hands and I'd— de - stroy the dark ma - chi - ne - ries of fate.

F#sus4 F# D/A A

Ca - the - drals are bro - ken, hea - ven's no long - er a - bove, — and hell

E C#m7 Aadd9

fire's a pro - mise a - way — I'd still be say - ing, I'm still in love.

E C#m7 F#

He — won't love you — like — I

D#m7
fr6

love you— he— won't care for you this way,

F#

he'll— mis - treat you if you stay. Come— and

live with me,— we'll— have child-ren of our own,

D#m7
fr6

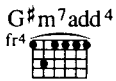
I— would love you more than life, if— you



come and be my wife.
I'm gon-na love you more than life, if you will on - ly be my wife. When— we



dance
I'm gon-na love you night and day, an - gels will run and hide their
I'm gon-na find a place to live, I'm gon-na try in ev - 'ry way.
I'm gon-na find a place to live, give you all I've got to give.



wings.
I'm gon-na find a place to live, give you all I've got to give. When— we
I'm gon-na love you more than life, if you will on - ly be my wife.

1.



dance
I'm gon-na love you more than life, an - gels will run and hide their
if you will on - ly be my wife.

G#m7 add4 fr4 E F# 2.

wings. I'm gon-na love you night and day, I'm gon-na try in ev-'ry way. When we dance. I'm gon-na love you night and day,

I'm gon-na try in ev-'ry way. I'm gon-na find a place to live, give you all I've got to give.

I'm gon-na love you more than life, if you will on-ly be my wife. I'm gon-na love you night and day,

I'm gon-na try in ev-'ry way.

I'm gon-na try in ev-'ry way.

I'm gon-na try in ev-'ry way.

I'm gon-na try in ev-'ry way.

Repeat ad lib. to fade

Don't Stand So Close To Me

Words & Music by Sting

Steadily

E_b F/E_b E_b E_b F/E_b E_b G_m F/G G_m F/G

Young tea - cher the sub - ject of school - girl fan - ta - sy

E_b F/E_b E_b E_b F/E_b E_b G_m F/G G_m F/G

she wants him so bad - ly, knows what she wants to be

E_b F/E_b E_b E_b F/E_b E_b G_m F/G G_m F/G

In - side her there's long - ing, This girl's an op - en page

E_b F/E_b E_b E_b F/E_b E_b G_m F/G G_m F/G

book mark - ing she's so close now. This girl is half his age.

Don't stand don't stand so don't stand so close to me — don't stand

don't stand so don't stand so close to me. —

Her friends are — so jea - lous you know how bad girls — get —
 Loose talk in — the class - room to hurt they try and — try —

% = Instrumental

Some - times it's not so ea - sy to be the tea - cher's — pet. —
 Strong words in the staff room the ac - cu - sa - tions — fly, —

Temp - ta - tion frus - tra - tion so bad it makes him — cry —
 it's no use he sees her he starts to shake and — cough —

Eb F/Eb Eb Eb F/Eb Eb Gm F/G Gm F/G To Coda

wet bus stop she's wait ing his car is warm and dry,
 just like the old man in that book by Nab - a - kov.

CHORUS D A D A Bm A D7/A Em/A

Don't stand don't stand so don't stand so close to me.

D A D A Bm A D7/A Em/A

don't stand don't stand so don't stand so close to me.

1 D7/A Em/A 2 D7/A Em/A D7/A Em/A D7/A Em/A

D.S. al Cod.

CODA D A D A Bm A D7/A Em/A

Don't stand don't stand so don't stand so close to me.
 (Please don't stand so close to me)

Repeat to Fade

Roxanne

Words & Music by Sting

Moderately fast

The musical score is written in 4/4 time with a key signature of one flat (Bb). It consists of a guitar accompaniment and a vocal line. The guitar part uses a variety of chords, including Gm, Dm/F, Ebmaj7, Dm, Cm, F#sus4, G#sus4, and F#sus4. The vocal line is in the soprano register and includes the following lyrics:

Rox - anne
 loved you since I knew ya
 You don't have to... put on the red light...
 I would-n't talk down to ya...
 I have those days are ov - er you don't have to sell your bo - dy to the night... Rox -
 to tell you just how I feel I won't share you with an - oth - er boy I...
 anne...
 know my mind is made up you don't have to wear that dress... to - night... walk the streets for
 so put a - way your make - up... told you once I won't
 mon - ey... you don't care... if it's wrong or if it's right Rox - anne... you don't have to
 tell you again it's a crime... the way

G7sus4 Cm F7sus4 G7sus4

put on the red__ light__ Rox - anne__ you don't have to put on the red__ light

To Coda

G7sus4 Cm Bb Eb F F G

Rox - anne__ Rox - anne__ Rox - a
(put on the red__ light) (put on the red__ light)

F/C Bb F/C Eb F G8

(put on the red__ light) Rox - anne__ Rox - anne__ Oh__
(put on the red__ light) (put on the red__ light)

D.% al Coda CODA Bb

Gm Gm/F Gm Gm/F

(-anne)
(put on the red__ light)

Eb F F Gm

Rox - anne__ Rox - anne__ Rox - anr
(put on the red__ light) (put on the red__ light)

Repeat to fa F/C B