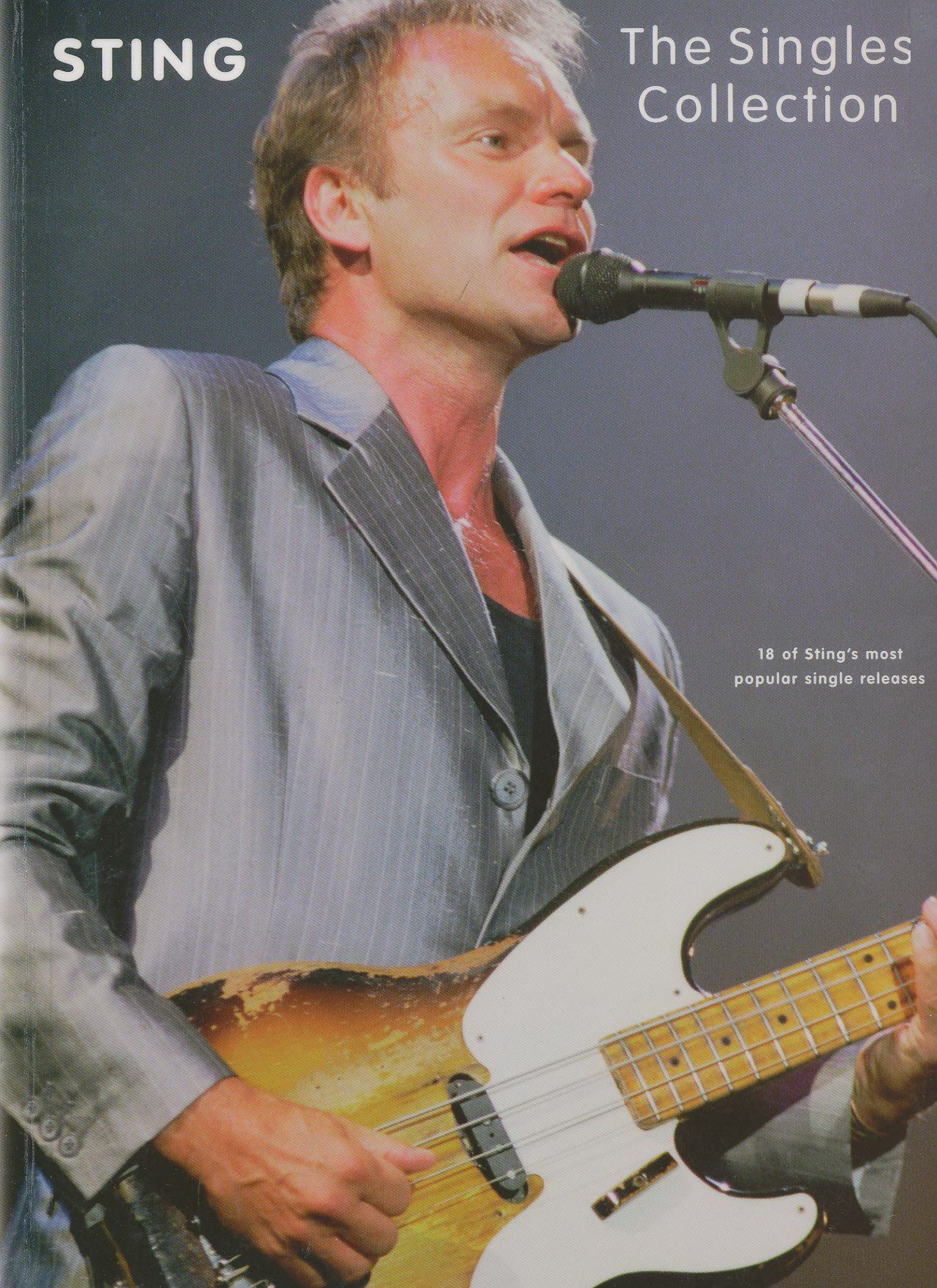


STING

The Singles
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18 of Sting's most
popular single releases



STING

The Singles Collection



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This pulp is from farmed sustainable forests and was produced with special regard for the environment.
Throughout, the printing and binding have been planned to ensure a sturdy,
attractive publication which should give years of enjoyment.
If your copy fails to meet our high standards, please inform us and we will gladly replace it.

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All This Time

Words & Music by Sting

♩ = 116

G Bm⁷/E G/D C G Bm⁷/E G/D C

G Bm⁷/E G/D C D G/B D G/B

1. I looked out a - cross

G Gsus²/D Gsus⁴/C G

the ri - ver to - day

Gsus²/D

Gsus⁴/C

G

Gsus²/D

Gsus⁴/C

saw a ci - ty in the fog and an old church to - wer where the sea-gulls play..

G

Gsus²/D

Gsus⁴/C

G

Saw the sad shire hor - ses walk -

Gsus²/D

Gsus⁴/C

G

Gsus²/D

Gsus⁴/C

- ing home in the so - dium light, two priests -

G

Gsus²/D

Gsus⁴/C

G

on the fer - ry, Oc - to - ber geese on a cold win - ter's night.

Chorus

Gsus²/D



Em



Musical staff with treble clef and key signature of one sharp (F#). It contains a melodic line with a 7-measure rest at the beginning, followed by a series of eighth and quarter notes.

All this time the

Piano accompaniment for the first system, including treble and bass staves with chords and a steady bass line.



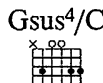
Musical staff with treble clef and key signature of one sharp (F#). It contains a melodic line with a 7-measure rest at the beginning, followed by a series of eighth and quarter notes.

ri-ver flowed end-less-ly to the sea.

Piano accompaniment for the second system, including treble and bass staves with chords and a steady bass line.

1.

2, 3.



Musical staff with treble clef and key signature of one sharp (F#). It contains a melodic line with a 7-measure rest at the beginning, followed by a series of eighth and quarter notes.

2. Two priests If I had my way,

Piano accompaniment for the third system, including treble and bass staves with chords and a steady bass line.



To Coda ♪

Musical staff with treble clef and key signature of one sharp (F#). It contains a melodic line with a 7-measure rest at the beginning, followed by a series of eighth and quarter notes.

I'd take a boat from the ri-ver and I'd bu-ry

Piano accompaniment for the fourth system, including treble and bass staves with chords and a steady bass line.

Dsus⁴

D

Dsus⁴

D

G

Gsus²/D

Gsus⁴/C

D.S. al Coda

the old man,

I'd bu-ry him at sea.

3. Bles-sed are the

Coda

Dsus⁴

D

Dsus⁴

D

G

Bm⁷/E

Je - sus ex - ists,

then how come He ne - ver lived here.

G/D

C

G

Bm⁷/E

G/D

C

G

Bm⁷/E

Yeah, — yeah, —

yeah, — yeah, —

G/D

C

Dsus⁴

G/B

Dsus⁴

G/B

yeah, — yeah. —

Teach-ers told_



us the Ro-mans built this place,—



they built a wall and a tem-ple on the edge of the Em-pire gar-ri-son



town... They lived and they died,— they




prayed to their gods— but the stone gods did not make a sound,— and their emp-

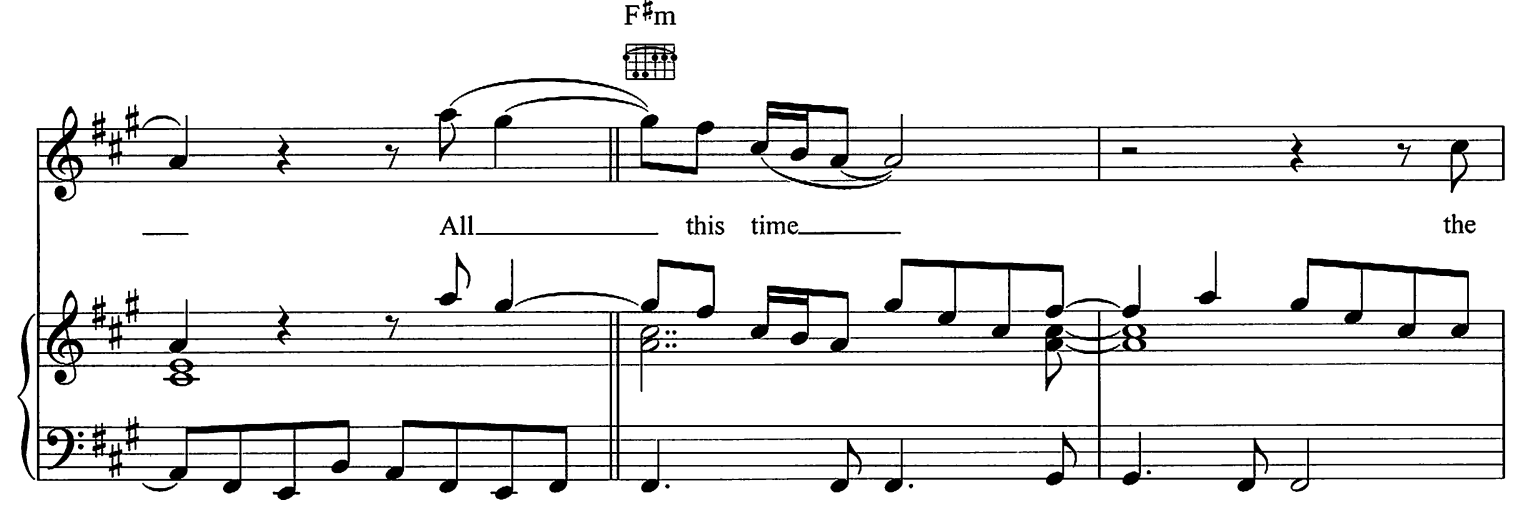
A  







- ire crum-bled till all that was left were the stones the work - men found.



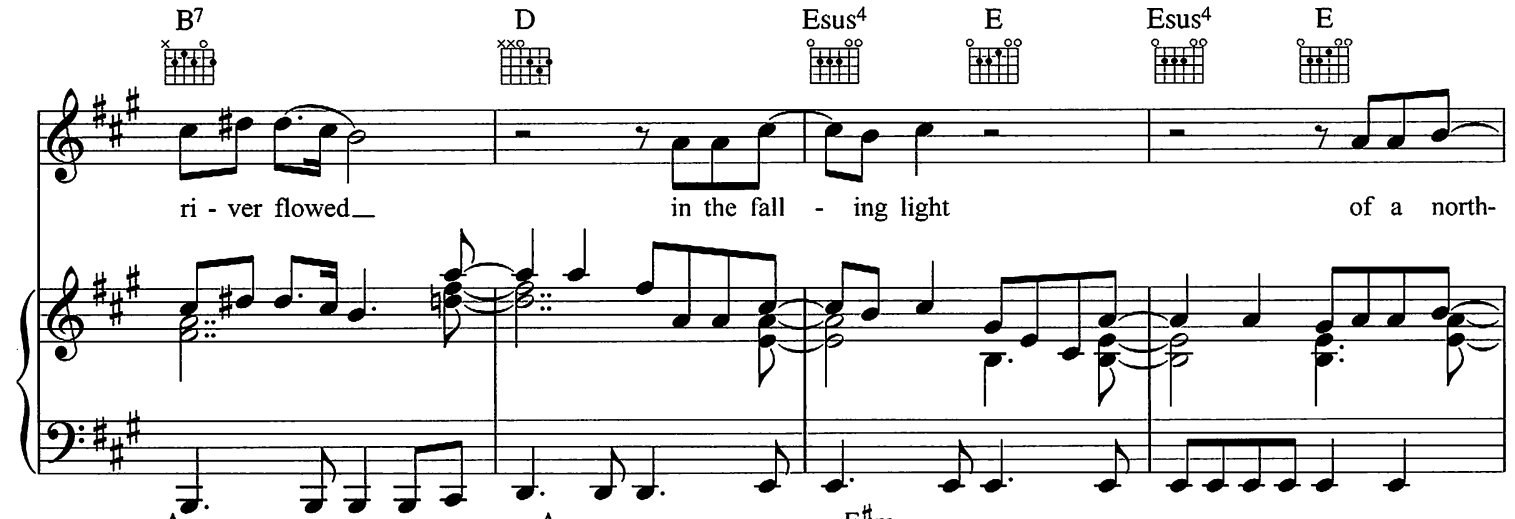
F#m 




All this time the



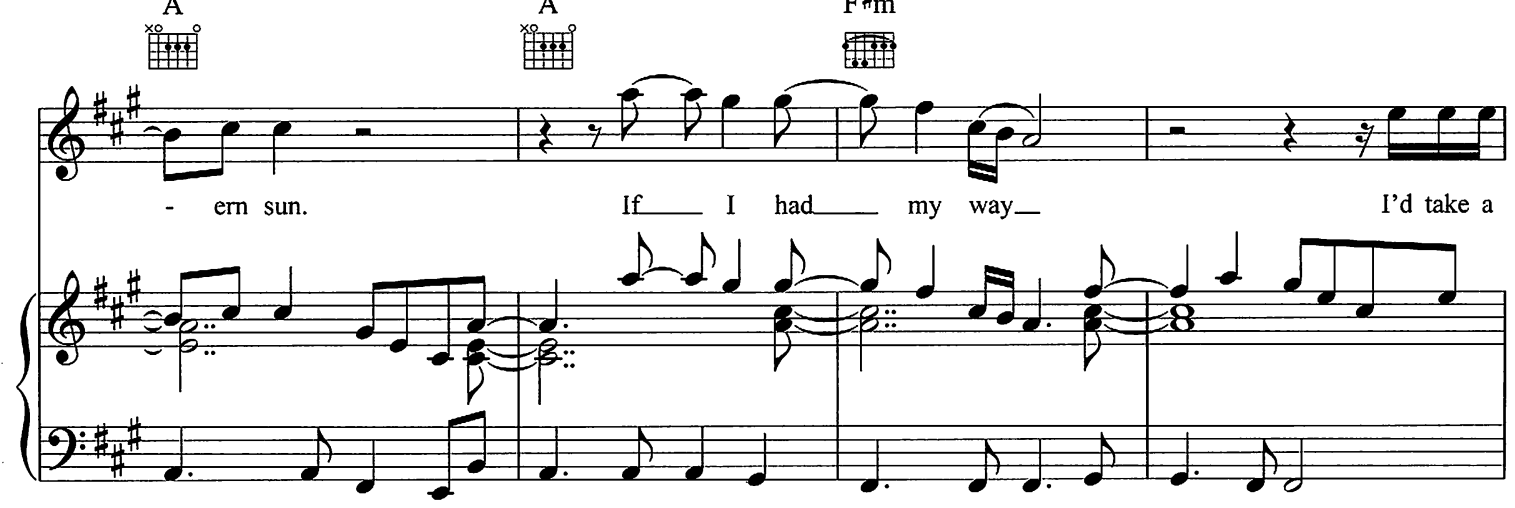
B7  D  Esus4  E  Esus4  E 

ri - ver flowed in the fall - ing light of a north-



A  A  F#m 

- ern sun. If I had my way I'd take a








boat from the ri - ver, — men go cra - zy in con-gre - ga-tions, they on -







- ly get bet-ter one by one, — one by








one, one by one, by one, one by








one. I looked out a-cross — the ri-ver to - day —
 - shire hor-ses walk - ing home in the so-dium

A



Asus²/E



Asus⁴/D



A



light, — saw a ci - ty in the fog and an old — church
two priests — on — the fer - ry, Oc - to - ber

Asus²/E



Asus⁴/D



Asus²/E



Asus⁴/D



To fade

to - wer where the sea - gulls play. — Saw the sad —
geese on a cold win - ter's night.

Verse 2:
Two priests came round our house tonight
One young, one old, to offer prayers for the dying,
To serve the final rite
One to learn, one to teach
Which way the cold wind blows
Fussing and flapping in priestly black
Like a murder of crows

Chorus:

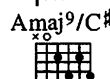
Verse 3:
Blessed are the poor, for they shall inherit the earth
Better to be poor than be a fat man in the eye of the needle
And as these words were spoken I swear I hear
The old man laughing
What good is a used up world,
And how could it be worth having.

Chorus 3:
All this time the river flowed
Endlessly like a silent tear
And all this time the river flowed
Father, if Jesus exists then how come He never lived here.

Brand New Day

Words & Music by Sting

Free time



1.

2.

Musical score for the first system, featuring guitar and piano parts in 4/4 time with a free time section. The guitar part includes chord diagrams for B add11, Bmaj9, Emaj9, and Amaj9/C#. The piano part includes a treble and bass clef with notes and rests.

Con pedale

$\text{♩} = 104$



Organ

Musical score for the second system, featuring organ and piano parts in 12/8 time. The organ part is on a single staff with notes and rests. The piano part includes a treble and bass clef with notes and rests.



Harmonica

Musical score for the third system, featuring harmonica and piano parts in 12/8 time. The harmonica part is on a single staff with notes and rests. The piano part includes a treble and bass clef with notes and rests.



Musical notation for the first system, including treble and bass clefs, a piano accompaniment, and a vocal line.



Musical notation for the second system, including treble and bass clefs, a piano accompaniment, and a vocal line with lyrics: "1. How ma - ny of you peo - ple — out there — been hurt in some kind of love af - fair, and (Verse 2 see block lyric)"



Musical notation for the third system, including treble and bass clefs, a piano accompaniment, and a vocal line with lyrics: "how ma - ny times did you — swear that you'd nev - er love a - gain? —"



Musical notation for the fourth system, including treble and bass clefs, a piano accompaniment, and a vocal line with lyrics: "How ma - ny lone - ly, sleep - less nights? How ma - ny lies, how ma - ny fights? — And why"



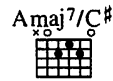
4

would you want to put your - self — through all of that a - gain?



4

One day you could be look - ing through an old book in rain - y weath - er, you see a



4 4 4

pic - ture of her smil - ing at you when you were still to - geth - er. You could be



4

walk - ing down the street and who should you chance to meet, but that

B/E



same old smile you've been think-ing of all day? Why don't we

CHORUS

B



Em9



turn the clock to ze - ro, hon - ey, I'll sell the stock, we'll spend all the mo - ney, we're

Aadd9



B



start-ing up a brand new day. Turn the clock all the way back, I

Em9



Aadd9



won - der if she'll take me back, I'm think - ing in a brand new



way. Turn the clock to ze-ro, sis-ter, you'll nev-er know how much I missed her, I'm



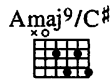
start-ing up a brand new day. Turn the clock to ze-ro, boss, the



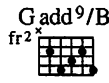
riv-er's wide, we'll swim a-cross, start-ing up a brand new day.—



It could hap-pen to you just like it hap-pened to me. There's sim -



-ply no im - mu - ni - ty, there's no gua - ran - tee. I say, love—



— is such a force— if you find your - self in it— you need some time



for re - flec - tion, you say, ba - by wait a min - ute, wait a min - ute,



D.%. repeat chorus to fade

wait a min - ute, wait a min - ute. wait a min - ute wait a (min - ute.)
Yes you can

Fields Of Gold

Words & Music by Sting

Flowing, moderately

Bm7



Bsus2



G



You'll re - mem - ber me when the west wind moves up -
stay with me, will you be my love a -

D



Bsus2



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.

D Bsus2 G

D Bsus2 G D

G/B A D Bsus2

Man - y years have passed since those
mem - ber me when the _

G D

— 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 D

2 D

G/B

A

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

D

G/B

A

D

G/D

D

when we walked in fields of gold.

G/D

D

G/D

D

1 G/D D

2

Fortress Around Your Heart

Words & Music by Sting

Medium Fast

The piano introduction consists of two staves. The right hand plays a series of chords in a 4/4 time signature, while the left hand plays a steady eighth-note bass line.

Gm9



The first line of lyrics is set to music. The vocal line is on a single staff, and the piano accompaniment is on two staves. The lyrics are: "Un - der the ruins of a walled cit - y".

The second line of lyrics is set to music. The vocal line is on a single staff, and the piano accompaniment is on two staves. The lyrics are: "crumb - ling towers in beams of yel - low light. No flags of truce, no cries".

The third line of lyrics is set to music. The vocal line is on a single staff, and the piano accompaniment is on two staves. The lyrics are: "of pi - ty; the seige guns had been pound - ing through the night".

Eb7



It took a day — to build — the cit - y. — We walked through its streets in the

F#m9



af - ter - noon. — As I re - turned a - cross the fields I'd known, —

I re - cog - nized — the walls that I once made. — Had to stop in my

B7



tracks for fear — of walk - ing on — the mines — I'd laid. — And if —

cresc.

Em D/F# G Am D

I've built this fortress around your heart, en-

Em D/F# G Am D

circled you in trenches and barbed wire, then

Em D/F# G Am D

let me build a bridge, for I cannot fill the chasm, and

Cm7 Dm7 Ebmaj7 F(add9) Gm9

let me set the battlements on fire.

mp



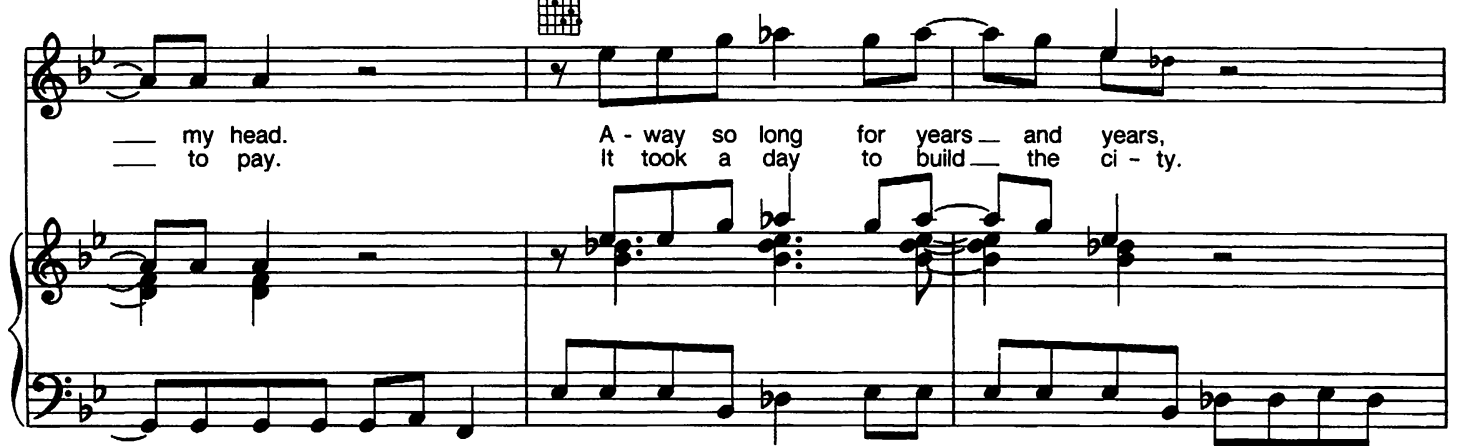
Then I went off to fight some bat-tle that I'd in-vent-ed in-side
 This pri-son has now be-come your home, a sen-tence you seem pre-pared



Eb7



— my head. A-way so long for years and years,
 — to pay. It took a day to build the ci-ty.



you pro-bab-ly thought or e-ven wished that I was dead.
 We walked through its streets in the af-ter-noon,



F#m9



While the ar - mies are all sleep - ing — be - neath the tat - tered flag —
 As I re - turned a - cross the lands I'd known — I rec - og - nized — the fields where

I — we'd made — }
 once played. — } I had to stop in my tracks — for fear — of

B7



walk - ing on — the mines — I'd laid. — And if — I'd laid. — And if —

cresc.

1 2

D.S. al Coda

CODA



Repeat and Fade

Repeat and Fade

Desert Rose

Words & Music by Sting

♩ = 112



The first system consists of a treble clef staff with four measures of whole rests. Below it is a grand staff (treble and bass clefs) with four measures of sustained chords. The chords are C5 in the first and third measures, and C5 with a 4th extension in the second and fourth measures.



improvised arabic lyrics

The second system features a treble clef staff with a melodic line starting in the second measure, labeled as 'improvised arabic lyrics'. The grand staff below has four measures of sustained chords: Cm in the first and third measures, and Csus4 in the second and fourth measures.

The third system features a treble clef staff with a melodic line starting in the first measure. The grand staff below has four measures of sustained chords: Cm in the first and third measures, and Csus4 in the second and fourth measures.



First system of musical notation. The vocal line consists of four measures of whole rests. The piano accompaniment features a melody in the right hand and a bass line in the left hand. The right hand plays chords in the first two measures, then a melodic line in the last two measures. The left hand plays sustained chords in the first two measures and a melodic line in the last two measures.



Second system of musical notation. The vocal line has four measures: two whole rests, followed by eighth-note runs in the last two measures. The piano accompaniment continues with chords in the first two measures and sustained chords in the last two measures.



Third system of musical notation. The vocal line has four measures: eighth-note runs in the first two measures, eighth-note runs in the last two measures, and a whole rest in the final measure. The piano accompaniment features sustained chords in the first two measures and sustained chords in the last two measures.



Fourth system of musical notation. The vocal line has four measures: eighth-note runs in the first two measures, eighth-note runs in the last two measures, and a whole rest in the final measure. The piano accompaniment features sustained chords in the first two measures and sustained chords in the last two measures.

Cm
fr3*

Bb

1. I dream of rain, e - lay, e - lay. I dream of gar - dens

(Verse 4 see block lyric)

Ab
fr4

in the des - ert sand. I wake in pain, e - lay, e - lay.

Fm7

G7sus4
x00

I° only

N.C.

I dream of love as time runs through— my hand. 2. I dream of fire, e -

- lay, e - lay. These dreams are tied— to a horse— that will ne - ver tire.

And in the flames, e - lay, e - lay. Her sha-dows play in the

E^b
fr³x

shape of a man's de - sire. This des - ert rose, e - lay, e - lay.
(Sweet)
(Chorus 2 see block lyric)

Gm⁷
fr³

B^b
x

Each of her veils, a se - cret prom - ise. This des - ert flower, e -

Fm⁷/A^b

G⁷sus⁴
xoo

To Coda ⊕⊕

To Coda ⊕

- lay, e - lay. No sweet per - fume ev - er tor - tured me more than this.

NC.

3. And as she turns, e - lay, — e - lay. — This way she moves in the

lo - - - gic of all my dreams. This fire — burns, e -

D.%. al Coda

- lay, — e - lay. — I re - al - ise that no - thing's as — it seems.

⊕ *Coda* Cm
fr³_x





Musical notation system 1: Treble clef with a melodic line and piano accompaniment in bass and treble clefs. The piano part features a sustained chord in the right hand and a moving bass line in the left hand.

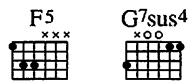
Musical notation system 2: Treble clef with a melodic line and piano accompaniment. The piano part continues with sustained chords and a moving bass line.



Musical notation system 3: Treble clef with a melodic line and piano accompaniment. The text *Unison Strings* is written below the treble clef staff. The piano part features sustained chords and a moving bass line.



Musical notation system 4: Treble clef with a melodic line and piano accompaniment. The piano part continues with sustained chords and a moving bass line.



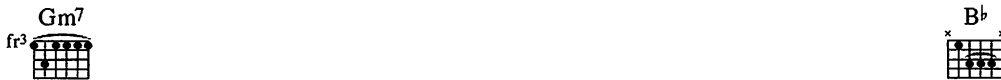
D.%. al Coda ⊕⊕

The first system consists of a vocal line in the upper staff and piano accompaniment in the lower staff. The vocal line begins with a rest followed by a series of eighth and sixteenth notes. The piano accompaniment features chords in the right hand and a bass line in the left hand.

⊕⊕ *Coda*



The second system continues the vocal line and piano accompaniment. The vocal line includes the lyrics: "- tured me more— than this. Sweet des - ert rose, e - lay,— e - lay.—". The piano accompaniment features sustained chords in the right hand and a bass line in the left hand.



The third system continues the vocal line and piano accompaniment. The vocal line includes the lyrics: "This me - mo - ry of E - den haunts— us all. This des - ert flower, this". The piano accompaniment features sustained chords in the right hand and a bass line in the left hand.



The fourth system continues the vocal line and piano accompaniment. The vocal line includes the lyrics: "rare per - fume,— is the sweet— in - tox - i - ca - tion of the fall.—". The piano accompaniment features sustained chords in the right hand and a bass line in the left hand.

Chord diagrams: Cm (fr3^x), Csus4² (fr3^x), Cm (fr3^x)

The first system consists of three staves. The top staff is a guitar staff with a treble clef and a key signature of two flats. It contains a melodic line with a long note in the first measure, followed by a rest. The middle and bottom staves are piano staves with a grand staff (treble and bass clefs). The piano part features a sustained chord in the right hand and a rhythmic bass line in the left hand.

Chord diagrams: Cm (fr3^x), Csus4² (fr3^x), Cm (fr3^x)

Play 3 times

Vocal ad lib.

The second system consists of three staves. The top staff is a guitar staff with a treble clef and a key signature of two flats. It contains a melodic line with a long note in the first measure, followed by a rest. The middle and bottom staves are piano staves with a grand staff. The piano part features a sustained chord in the right hand and a rhythmic bass line in the left hand. The instruction "Vocal ad lib." is written below the guitar staff.

Chord diagrams: Cm7 (fr3^x), Cm (fr3^x)

The third system consists of three staves. The top staff is a guitar staff with a treble clef and a key signature of two flats. It contains a melodic line with a long note in the first measure, followed by a rest. The middle and bottom staves are piano staves with a grand staff. The piano part features a sustained chord in the right hand and a rhythmic bass line in the left hand.

Verse 4:
 I dream of rain, elay, elay
 I dream of gardens in the desert sand
 I wake in pain, elay, elay
 I dream of love as time runs through my hand.

Chorus 2:
 I dream of rain, elay, elay
 I lift my gaze to empty skies above
 I close my eyes, her rare perfume
 Is the sweet intoxication of her love.

Englishman In New York

Words & Music by Sting

Brightly

Em A Bm A Em A Bm A

Musical notation for the first system, featuring guitar chords Em, A, Bm, A, Em, A, Bm, A. The notation includes a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The melody is written on a single staff, and the accompaniment is written on a grand staff (treble and bass clefs).

Em A Bm A

I don't drink coffee I take tea my dear,
(%) Takes more than combat gear to make a man,

Musical notation for the second system, including lyrics: I don't drink coffee I take tea my dear, Takes more than combat gear to make a man. The notation includes a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The melody is written on a single staff, and the accompaniment is written on a grand staff (treble and bass clefs).

Em A Bm A

I like my toast done on one side.
Takes more than a licence for a gun.

Musical notation for the third system, including lyrics: I like my toast done on one side. Takes more than a licence for a gun. The notation includes a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The melody is written on a single staff, and the accompaniment is written on a grand staff (treble and bass clefs).

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 ♠ Bm



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



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



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



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.

N.C.

D.% al Coda

⊕ CODA Bm

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

Em A Bm

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

2nd voice
tacet 1^o

Em A Bm

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

Em A Bm Repeat to Fade

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

Fragile

Words & Music by Sting

♩ = 122



Ooh.

The first system of music features a vocal line in treble clef with a half note followed by a quarter note, and a piano accompaniment in grand staff. The piano part consists of a steady eighth-note bass line and a treble line with chords and a melodic line.

1C#



(Whisper): Fragile now.

The second system continues the piano accompaniment from the first system. The vocal line is silent, indicated by a bar line and a rest. The piano part continues with the same rhythmic pattern.



(Whisper): Fragile now.

The third system features a vocal line in treble clef with a half note followed by a quarter note, and a piano accompaniment in grand staff. The piano part continues with the same rhythmic pattern.



1. In - no - cent, — that's my way;—
(Verse 2 see block lyric)



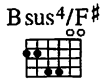
don't know where — I — am. —



Catch my breath, —

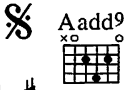


can't think straight, — got - ta make — a plan. —



But I get but - ter - flies, -

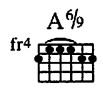
wa - ter in my eyes. - 'Cause I'm fra -



- gile when I hear your name, - fra - gile when you call. -



This could be the near - est thing to love. -



And I'm fra - gile when I hear

you speak; - fra - gile, feel - ing small.



This could be the clos - est thing to love.



1. | 2.

But

Aadd⁹



I get but - ter - flies, — wa - ter in — my eyes. —

N.C.

— When I think — of you, —

E⁵
fr7⁰

D.%. to fade

I could break — in two. — 'Cause I'm fra -

Verse 2:

Shake and sweat, wipe my brow
 Scared of what's to come.
 Lie awake, toss and turn
 Am I the only one?

But I get butterflies *etc.*

If You Love Somebody Set Them Free

Words & Music by Sting

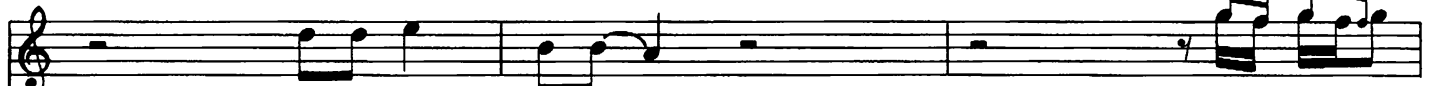
Medium Fast

Dm9 **G9** **Dm9** **G9** **Dm7** **G** **F/A** **G** **Dm7** **G** **F/A**

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

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

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



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

If you want to keep
Or a pris-'ner



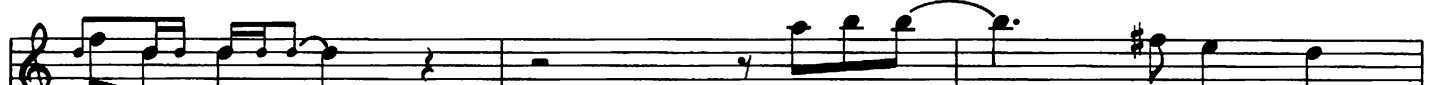
some-thing pre - cious,—
in the dark

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



G

if you love some - one, if you love

Bm7

G

some - bod - y, if you love some -

Am7

Dm9

G

Am7

G

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

Dm9

G

Am7

G

Dm9

G

Am7

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

G To Coda Dm9 G Am7¹ 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, (can't love what you can't keep)

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

need some - bod - y, — free. (Free, free, set them free) Set them

If I Ever Lose My Faith In You

Words & Music by Sting

Moderately



Gsus/A



G+/A



Asus2



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)



Dsus2(sus4)



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



Dsus2(sus4)



Dsus2(sus4)



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

Asus



A



A/B



Esus2



E



F#7sus



F#7



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

G6



1



2



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

Let Your Soul Be Your Pilot

Words & Music by Sting

♩ = 102



/F#

Let your soul — be your

/F



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



up - on — your — way. 1. When you're



down—
(Verses 2 & 3 see block lyric)

and they're- count - ing,—

when your se-cret's




all found

out.


When your- trou - bles—




take to— mount - ing,—

when the


Cm  Fsus4  F 

map you have— leads you— to dust. When there's—






Gm  Gm(maj7)  Gm7 

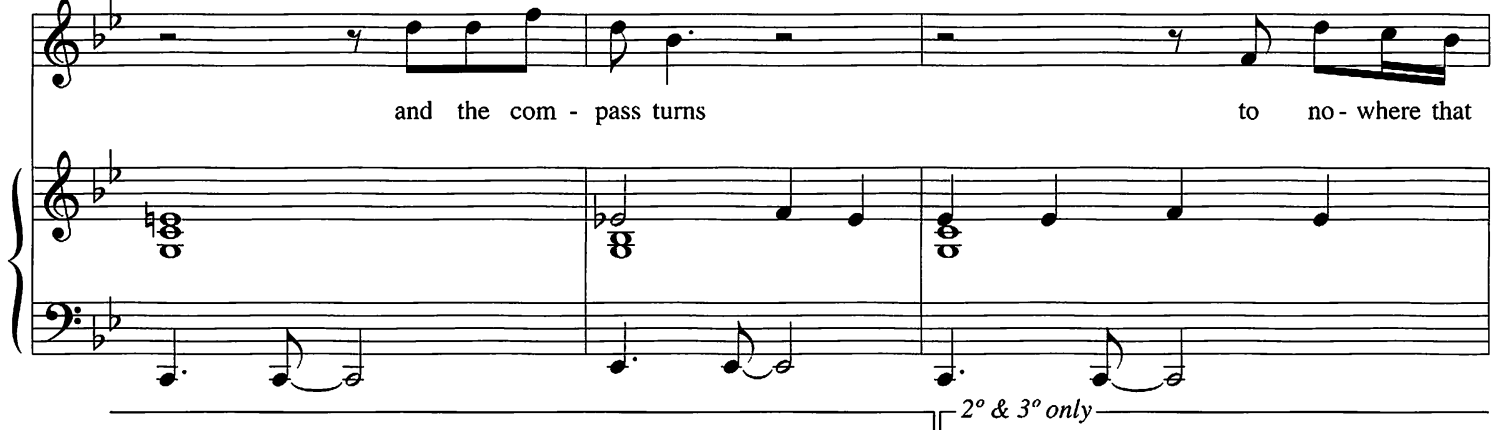
no in - for - ma - tion—





1° only

C  Eb  Cm 

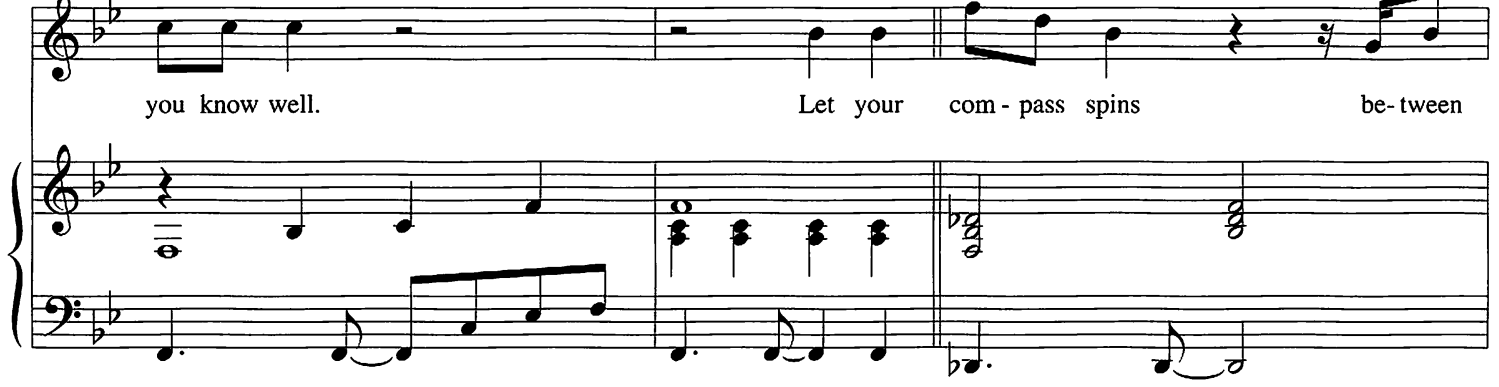
and the com - pass turns to no - where that



2° & 3° only

Fsus4  F 

you know well. Let your com - pass spins be - tween



Csus4



C



Bb



hea - ven and hell. —

Let your soul —

Ab



Gsus4



be your pi - - - lot, —

let your

To Coda ⊕

Eb



Fsus4



F



Bb



soul — guide — you,

he'll guide — you — well.

1.

2.

Cb7



2. When the —

And your eyes turn to - ward — the win -

F C7sus4 A^bm7(b5)

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

C^b7 Fsus4 F C7sus4

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

A^bm7(b5)

still. 3. Let your

⊕ Coda Fsus4 F

Let your

Gm Gm(maj7) E^b

soul guide— you, let your soul guide— you

Fsus4 F B^b

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

B^bm7

let your soul guide you a - long the way. Let your soul guide you a -

Repeat ad lib. to fade

long the way, let your soul guide you a - long the way.

Verse 2:
 When the doctors failed to heal you
 When no medicine chest can make you well.
 When no counsel leads to comfort
 When there are no more lies they can tell.
 No more useless information
 And the compass spins,
 The compass spins between heaven and hell
 Let your soul be your pilot
 Let your soul guide you
 He'll guide you well.

Verse 3:
 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...
 To Coda

Mad About You

Words & Music by Sting

♩ = 84

Am F Eaug

Am F Eaug Am

A stone's throw from Je-ru-sa-lem

F Eaug Am

I walked a lone - ly mile in the moon-light. And though a mil-lion stars were shin - ing,

F Eaug Am

my heart was lost on a dis - tant pla - net that whirls a-round the A - pril moon,

To Coda ♠

F Eaug Am E7/B Eaug

whirl - ing in an arc of sad - ness, I'm lost with - out you, I'm lost with - out you, Though

F Dm D#dim E Am

all my king - doms turn to sand and fall in - to the sea, I'm mad a - bout you, I'm

F E Am Am

mad a - bout you, And from the dark se - clu - ded val - leys
They say a city in the de - sert lies

F Dm D#dim E Am

ev-'ry pri - son blown to dust my e - ne - mies walk free, I'm mad a - bout you, I'm

F E Am C



mad a - bout you. I've ne - ver in my life

Caug Am

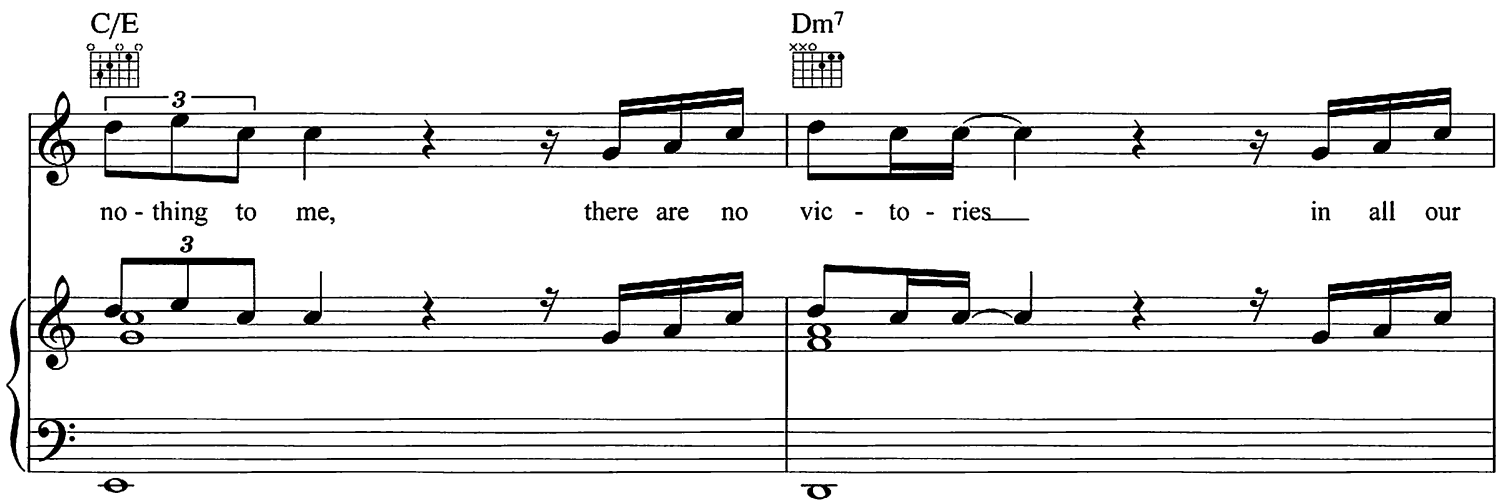
felt more a - lone than I do now. Al -



C/Bb F

- though I claim do - mi - nions ov - er all I see, it means

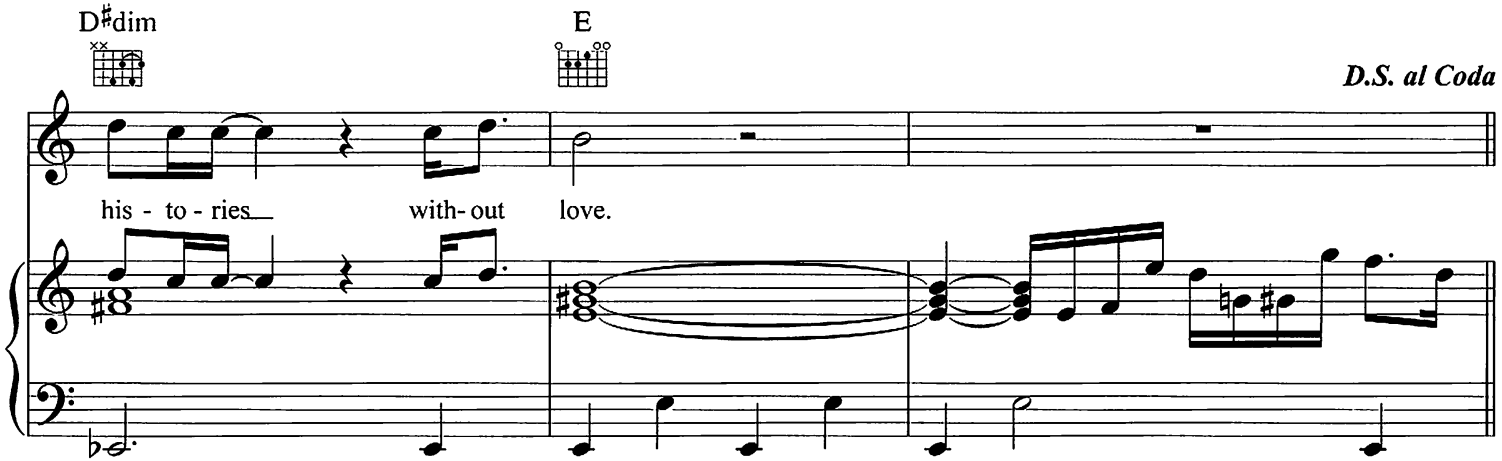
C/E  Dm⁷ 

no - thing to me, there are no vic - to - ries in all our








D[#]dim  E  *D.S. al Coda*

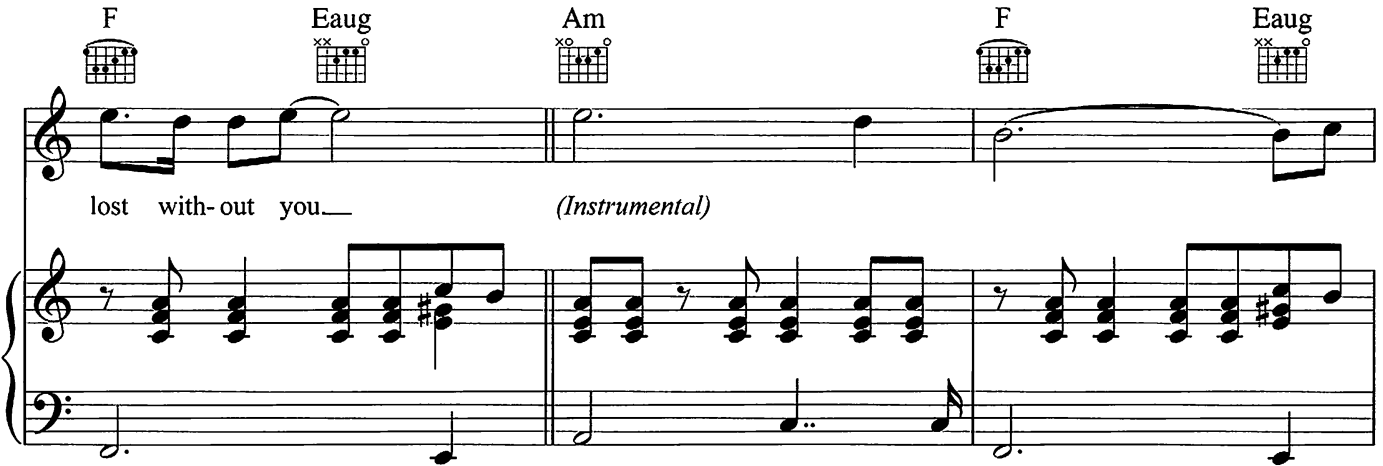
his - to - ries with - out love.






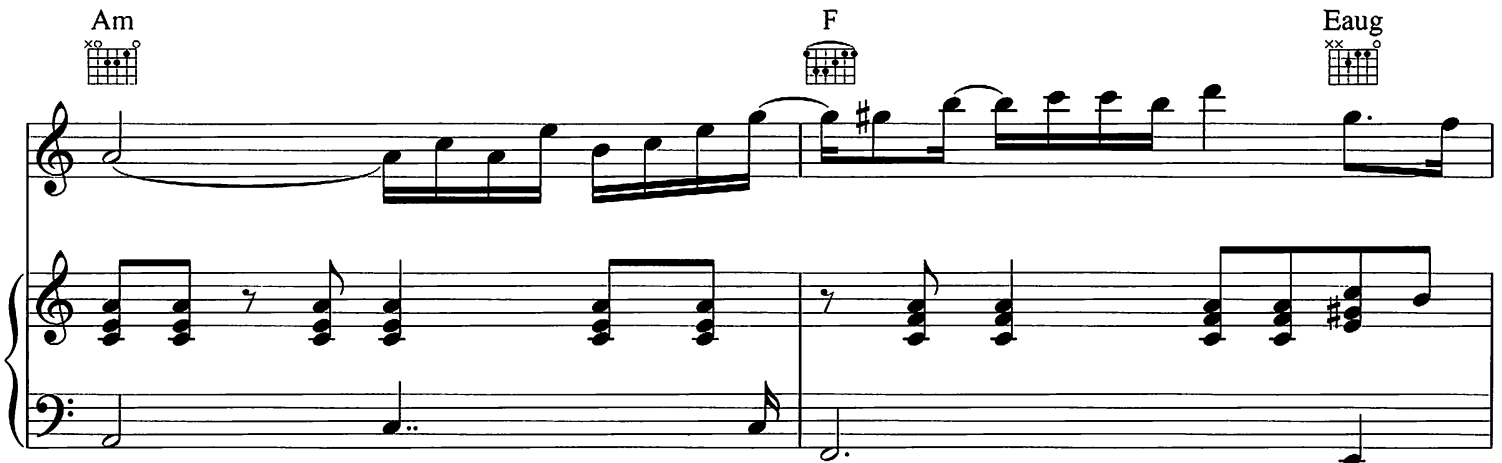
Coda

F  Eaug  Am  F  Eaug 

lost with - out you (Instrumental)



Am  F  Eaug 



Am F Eaug

Am F Eaug

Am E/B Eaug

Am E/B Eaug

And

F Dm D#dim E

F Dm D#dim E

Play 3 times

though you hold the keys to ru - in of ev - 'ry - thing I see, with
 ev - 'ry pri - son blown to dust my e - ne - mies walk free, though
 all my king - doms turn to sand and fall in - to the sea, I'm

Am F E Am

Am F E Am

mad a - bout you, I'm mad a - bout you.

Moon Over Bourbon Street

Words & Music by Sting

Slow and subdued (in 2)

F#m7-5 **B**

There's a moon many years ago walks ev'ry day o - ver Bour-bon Street that I be - to -

Em **F#m7-5**

night came streets of what I am. New Or-leans. I see was fa - ces in as - they She's trapped in no - cent this life and young

B **Em**

pass be - neath the pale in - no - cent lamp - light. I've no like from an a fam - 'ly of lamb. means. Now I I can have

C **B** **Em**

choice nev - er show but to fol - low that call
 stood er show my man - y face times outside at her noon,
 stood er show my man - y face times outside at her window at night

C#dim **F#7**

and you'll on - ly see me the peo - ple and the
 to strug - gle with my in - stinct walk - ing by the
 to strug - gle with my in - stinct walk - ing in the

B7 **F#m7-5**

moon and all. I pray _____ ev - ery -
 light of the moon. The brim _____ of my
 pale moon - light. How could I be this way

B **Em**

day _____ to be strong, _____ for I
 hat _____ hides when the I eye pray to God of a - beast. I
 I've the
 must

F#m7-5 **B** **Em**

know _____ what I do _____ must be wrong.
 face _____ of a sin - ner _____ but and the hands
 love what I des-troy, _____ and de - stroy the thing I love. }
 of a priest.

C **B/F#**

Oh, you'll nev - er see my shade or hear the sound.

Em **To Coda** **C**

_____ of my feet while there's a moon _____ o - ver

B7 **Em** **Em/G** **Am** **B7**

Bour - bon Street.

Em **Em/G** **Am** **B7** **Em** **Em/G**

Am **B7** **Em** **Em/G** **1 Am** **B7**

It was

2 Am **B7** **C** **D** **Em**

F# **Bm** **Em** **Am**

First system of musical notation. It consists of a vocal line and a piano accompaniment. The piano part features a melodic line in the right hand and a bass line in the left hand. Chord diagrams are provided above the staff for F# (x23212), Bm (x24422), Em (022000), and Am (x02213).

Em/G **F#** **Em/G** **Am/B**

Second system of musical notation. It continues the vocal and piano parts. Chord diagrams are provided for Em/G (022000), F# (x23212), Em/G (022000), and Am/B (x02213).

F#m7-5/B **B7** **D.S. al Coda** **CODA** **C**

She moon o - ver

Third system of musical notation. It includes the vocal line with lyrics "She moon o - ver". The piano part continues. Chord diagrams are provided for F#m7-5/B (x23212), B7 (x21202), CODA (a circle with a cross), and C (x32010). A "D.S. al Coda" instruction is present above the piano part.

B7 **No Chord**

Bour - bon Street.

Fourth system of musical notation. It includes the vocal line with lyrics "Bour - bon Street." and the piano accompaniment. A chord diagram for B7 (x21202) is shown. The piano part ends with a fermata over the final chord.

Send Your Love

Words & Music by Sting

♩ = 112

A⁷sus⁴



Dm⁷



F



Send your love in - to the

Am⁹



Cadd⁹



F#m



F



fu - ture... Send your love in - to the dis - tant

Dm



dawn.

1° N.C.

2° Am



Am/G



1. In - side your mind is a re - lay sta - tion, a mis - sion probe in - to the un - know - ing.
 2. There's no re - li - gion but sex and mu - sic, there's no re - li - gion but sound and danc - ing.

Fmaj7



We send a seed to a dis - tant fu - ture then we can watch the ga - lax - ies grow - ing.
 There's no re - li - gion but line and col - our, there's no re - li - gion but sa - cred trance.

Am



Am/G



This ain't no time for doubt - ing your pow - er, this ain't no time for hid - ing your care.
 There's no re - li - gion but the end - less o - cean, there's no re - li - gion but the moon and stars.

Fmaj7



You're climb-ing down from an iv - ory tow - er, you've got a stake in the world we ought_ to share.
 There's no re - li - gion but time and mo - tion, there's no re - li - gion, just tri - bal_ scars. —

3 3 3 3

Am



Am/G



You see the stars are mov - ing so slow - ly but still the earth is mov - ing so fast. —
 Throw a peb - ble in and_ watch the o - cean, see the rip - ples va - nish_ in the dis - tance.

3 3 3 3

Fmaj7



Can't you see the moon_ is so lone - ly, she's still trapped in the pain of the past.
 It's just the same with all the e - mo - tions, it's just the same in ev - 'ry in - stance.

3 3 3 3

Am



Am/G



This is the time of the worlds col - lid - ing. This is the time of King - doms fall - ing.
 There's no re - li - gion but the joys of rhy - thm, there's no re - li - gion but the rites of_ Spring,

3 3 3 3

Fmaj7



This is the time of the worlds di - vid - ing, time to heed your call. } Send your
 there's no re - li - gion in the path of hate, no prayer but the one I sing. }

Dm



F



Am⁹



5fr

love in - to the fu - ture...

Cadd9



Dm



Send your pre - cious love

F



Am



in - to some dis - tant time.

Dm



And fix_ that wound - ed plan - et_

F



Am⁹



5fr

with the love_ of your heal - ing.

Cadd⁹



F#m



F



Send_ your_ love, oh send_ your love._

Dm



1.

Oh, send_ your love.

The first system of the score consists of a vocal line and piano accompaniment. The vocal line begins with a treble clef and a 7/8 time signature. It features a melodic phrase starting on a whole note, followed by eighth notes, and a long, sweeping line that extends across the system. The piano accompaniment is written for grand piano with a treble and bass clef. It features a steady eighth-note accompaniment in the right hand, with triplets of eighth notes marked with a '3' above them. The bass line consists of a simple eighth-note pattern.

The second system continues the piano accompaniment from the first system. It maintains the same eighth-note accompaniment and triplet patterns in the right hand, and the eighth-note pattern in the bass line. The vocal line is mostly blank, with a few notes visible at the beginning.

2.

Send_ your_

The third system begins with a double bar line. The vocal line starts with a treble clef and a 7/8 time signature. It features a melodic phrase starting on a whole note, followed by eighth notes, and a long, sweeping line that extends across the system. The piano accompaniment continues with the same eighth-note accompaniment and triplet patterns in the right hand, and the eighth-note pattern in the bass line.

love.
There's no re - li - gion but sex and mu - sic, there's no re - li - gion that's right or win - ning.

The fourth system continues the piano accompaniment from the third system. It maintains the same eighth-note accompaniment and triplet patterns in the right hand, and the eighth-note pattern in the bass line. The vocal line features a melodic phrase starting on a whole note, followed by eighth notes, and a long, sweeping line that extends across the system.

There's no re - li - gion in the path of ha - tred, ain't no prayer but the one I'm sing - ing.

Am⁷
 x0 0 0 0

Send_ your_ love.

Send_ your_ love.

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


G  E7/G#  Am7 




fine, Thurs - day's on my mind.



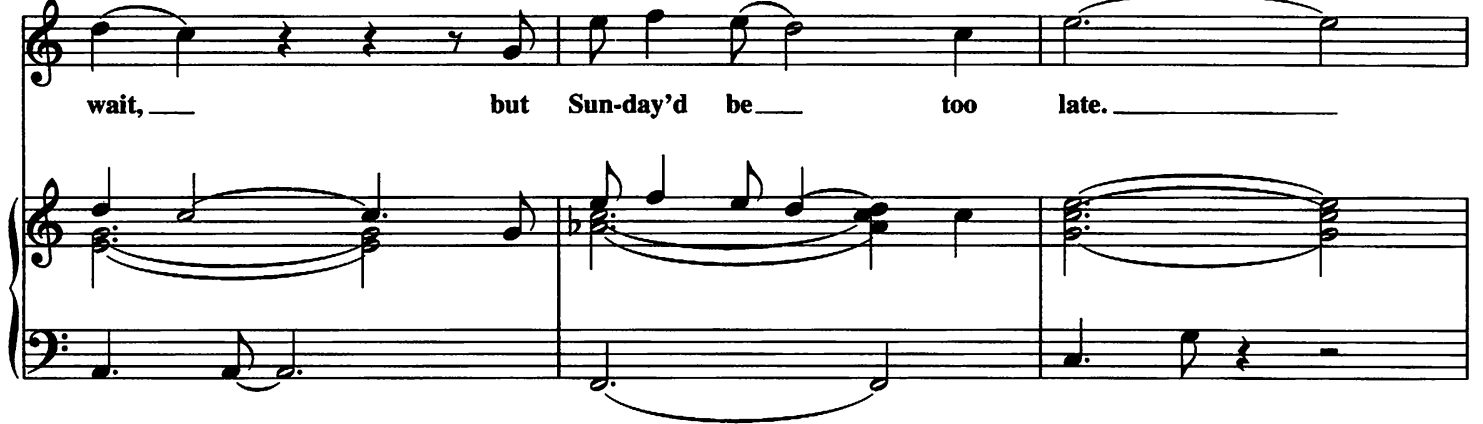
Bb7(b5)  Am7  Bb7(b5) 

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



Am7  Fm(maj7)  C6/9 


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



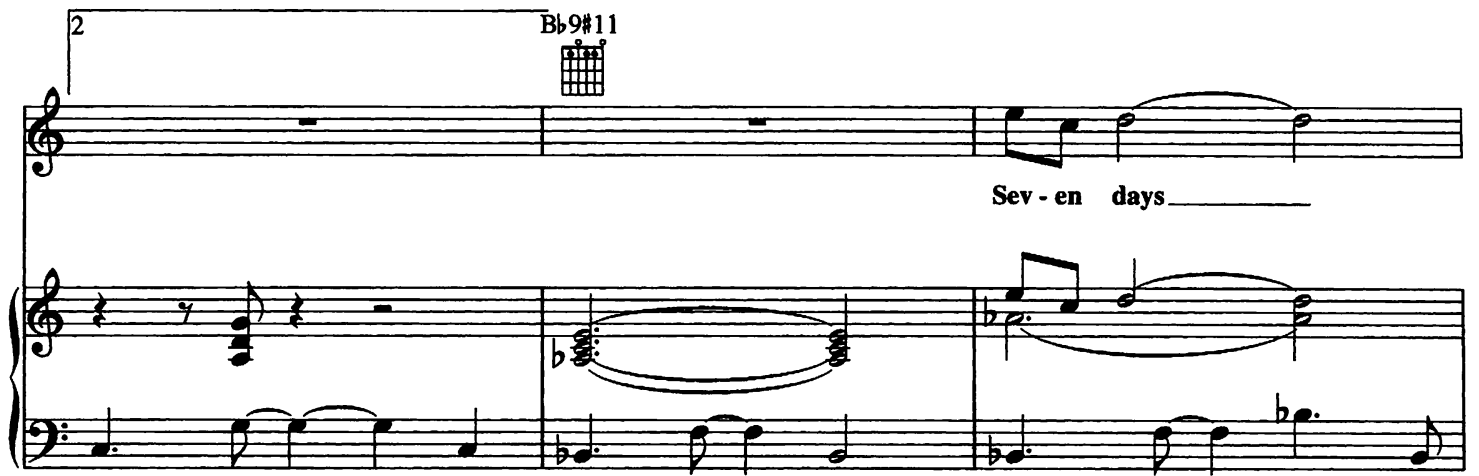
To Coda ⊕ 1



2 Bb9#11



Sev - en days _____




C(add2) Bb9#11



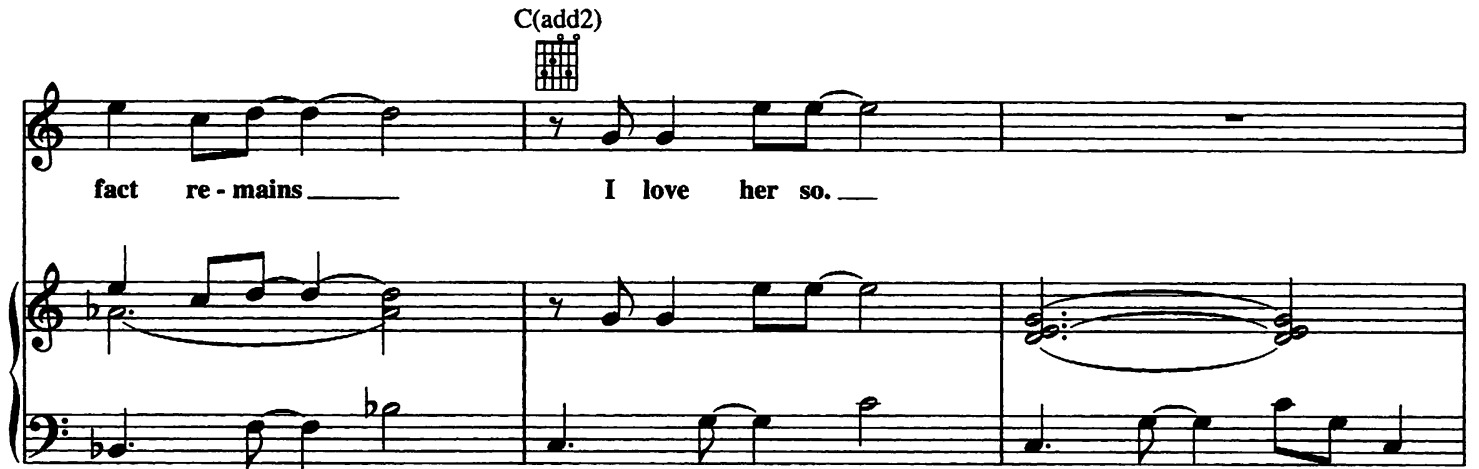

will quick - ly go. _____ The



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



Bb9#11



Sun - day'd be ___ too ___ late _____ Do I

C6/9



have to tell ___ a sto - ry ___ of a

Bb9#11



Cmaj6/9



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

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. _____

Russians

Words & Music by Sting

Medium slow and very steady

The musical score is written in 4/4 time with a key signature of three flats (B-flat major/C minor). It consists of three systems of music. Each system includes a vocal line and a piano accompaniment. The piano part features a bass line with a steady eighth-note pattern and a treble line with chords and melodic fragments. Chord diagrams are provided for the guitar part, and dynamic markings like *p*, *cresc.*, and *mf* are used in the piano part.

System 1: Chords: Cm, Cm/Bb. Lyrics: In Eu - rope and A -

System 2: Chords: Ab, Bb, Fm, Gm, Ab, Bb. Lyrics: mer - i - ca there's a grow - ing feel - ing of hy - ste - ri - a. Con -

System 3: Chords: Cm, Cm/Bb, Ab, Bb, G/B, Cm. Lyrics: di - tioned to re - spond to all the threats in the rhe - tor - i - cal speech - es of the

G7sus **G** **E^b** **G/B**

So - vi - ets. Mis - ter Krush - chev said, "We will bu - ry you." I

Cm **G** **Cm** **Cm/B^b**

don't sub - scribe to this point of view. It'd be such an ig - nor - ant

A^b **B^b** **Fm7** **B^b** **Cm**

thing to do if the Rus - sians love their child - ren too. How

Cm **Cm/B^b** **A^b** **B^b** **Fm** **Gm** **A^b** **B^b**

can I save my lit - tle boy from Op - pen - heim - er's dead - ly toy? There
is no his - tor - i - cal pre - ce - dent to put the words in the mouth of the pre - si - dent? There's

Detailed description: This is a musical score for a song. It consists of four systems of music. Each system includes a vocal line with lyrics, a piano accompaniment with a treble and bass clef, and guitar chord diagrams. The chords are: G7sus, G, E^b, G/B, Cm, G, Cm, Cm/B^b, A^b, B^b, Fm7, B^b, Cm, Cm, Cm/B^b, A^b, B^b, Fm, Gm, A^b, B^b. The lyrics are: "So - vi - ets. Mis - ter Krush - chev said, 'We will bu - ry you.' I don't sub - scribe to this point of view. It'd be such an ig - nor - ant thing to do if the Rus - sians love their child - ren too. How can I save my lit - tle boy from Op - pen - heim - er's dead - ly toy? There is no his - tor - i - cal pre - ce - dent to put the words in the mouth of the pre - si - dent? 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**

Shape Of My Heart

Words & Music by Sting & Dominic Miller

$\text{♩} = 88$



First system of musical notation. It features a treble clef staff with a key signature of three sharps (F#, C#, G#) and a 2/2 time signature. The bass clef staff contains piano accompaniment. Above the treble staff, guitar chord diagrams are provided for D#m, C#6, and G#m. The piano part begins with a mezzo-piano (*mp*) dynamic marking.



Second system of musical notation. It continues the piece with the same key signature and time signature. The piano accompaniment features a *cresc.* (crescendo) marking. Above the treble staff, guitar chord diagrams are provided for A#7sus4, A#7, B, C#6, and G#m.



Third system of musical notation. The piano accompaniment continues with the *cresc.* marking. Above the treble staff, guitar chord diagrams are provided for A#7sus4, A#7, B, F#sus4, and F#.

A#7



B



G#m



D#m



Musical notation for the first system, including treble and bass clefs, notes, and dynamics like *mf* and *dim.*

B



G#m



Bsus²



Musical notation for the second system, including treble and bass clefs, notes, and dynamics like *mf* and *dim.*

G#m



mp

F#6



C#m



D#7sus⁴



D#7



Musical notation for the third system, including lyrics: "He deals the cards as a meditation," and dynamics like *mp*.

E



F#6



C#m⁷



D#7sus⁴



D#7



Musical notation for the fourth system, including lyrics: "and those he plays never suspect." and dynamics like *mp*.



He does-n't play for the mo - ney he wins;—



he don't play— for— res - pect.



He deals the— cards— to find— the ans - wer;—



the sac - red geo - met - ry of chance.



8

The hid-den law of a



8

prob - ab - le out - come, the num-bers lead a dance.



8

mf I know that the spades are the



8

swords of a sol - dier. I know that the

F#6



C#m



D#7sus4



D#7



E



clubs are weapons of war.

I know that dia-

-monds mean money for this art, but

that's not the shape of my heart,

that's not the shape of my heart.

F#6



E



D#7sus4



That's not the shape,

C#m7



G#m



F#6



the shape of my heart.

C#m



D#7sus4



D#7



E



F#6



rit.

C#m



D#7sus4



D#7



G#m



p

We'll Be Together

Words & Music by Sting

Dm

The first system of music features a guitar chord diagram for Dm (D minor) in the top left corner. Below it, there are three staves: a single treble clef staff with a whole rest, and a grand staff (treble and bass clefs) with piano accompaniment in 4/4 time. The piano part consists of chords and a melodic line in the bass.

1. 2. Dm

The second system contains two first endings. The first ending is marked '1.' and the second '2.'. A guitar chord diagram for Dm is shown above the second ending. The vocal melody is written in a single treble clef staff with lyrics: "(1.) I see me with you and". The piano accompaniment continues in the grand staff below.

The third system continues the vocal melody and piano accompaniment. The vocal line has lyrics: "all the things you do— keep turn-ing round and round in my mind.—". The piano accompaniment features a steady bass line and chords in the right hand.

For-get the wea - ther, we should al-ways be to - ge-ther, a - ny o - ther thought is un -

kind. To have you with me — I would swim the se - ven seas, — I

need you as my guide and my light. — My love is a flame that

burns in your name, — we'll be to - ge - ther, we'll be to - ge-ther to - night..



We'll be to - ge - ther, we'll be to -

To Coda ◆

ge - ther, we'll be to - ge - ther.

1.

2.



(2.) I see Call me ba - by,



you can call me a - ny-thing you want.

F E F E7 *D.C. al Coda*

Call me ba - by, call me, call me.

♩ CODA

We'll be to - ge - ther, we'll be to - ge - ther to - night.

Dm Bb Gm7 *Ad lib. to Fade*

(To - ge - ther) We'll be to - ge - ther to night, (to - ge - ther) we'll be to - ge - ther to - night.

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



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



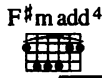
owns a bird that sings. } When— we
I keep the faith in my— fash - ion. }



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

1.

2.



wings.

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 find a place to live,

an-gels will run and hide— their give you all I've got to give.



wings.

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



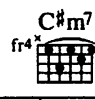
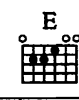
If I could break down- these walls— and shout my name at hea-ven's gate



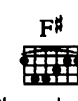
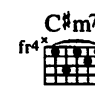
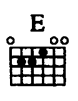
I'd take these hands and I'd— de - stroy the dark ma - chi - ne - ries of fate.



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



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



He — won't love you — like — I

D#m7
fr6⁷

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
fr6⁷

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



Musical notation for the first system, including treble and bass clefs with notes and rests.

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

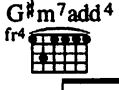
Musical notation for the second system, including treble and bass clefs with notes and rests.



Musical notation for the third system, including treble and bass clefs with notes and rests.

dance an - gels will run and hide their
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.

Musical notation for the fourth system, including treble and bass clefs with notes and rests.



Musical notation for the fifth system, including treble and bass clefs with notes and rests.

wings. When— we
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.

Musical notation for the sixth system, including treble and bass clefs with notes and rests.

1.



Musical notation for the seventh system, including treble and bass clefs with notes and rests.

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

Musical notation for the eighth system, including treble and bass clefs with notes and rests.

G#m7add4



E



2.

F#



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,

D#m7



Bmaj9



F#



D#m7



Bmaj9



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.

F#



D#m7



Bmaj9



F#



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,

D#m7



Bmaj9



F#



D#m7



C#7



Repeat ad lib. to fade

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

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