

# STING

BOOGIEWOOGIE.RU

THE ANTHOLOGY

## THE DEFINITIVE COLLECTION

THIRTY-FOUR GREAT SONGS  
ARRANGED FOR VOICE, GUITAR AND  
PIANO (OR KEYBOARD).

# CAN'T STAND LOSING YOU

BOOGIEWOOGIE.RU

WORDS & MUSIC BY STING

Steady beat

*f*

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

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

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  
I guess you'd call it su - i - cide\_ but

*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\_

Gm 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\_

2,5 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

*p*

Dm

D.S. al Coda

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

*cresc.* — — — — — *ff*

⊕ CODA

Asus4

C

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

*ff*

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 —

# SO LONELY

BOOGIEWOOGIE.RU

WORDS & MUSIC BY STING

Reggae feel

$\frac{3}{4}$



Well some-one told me yes - ter - - day  
Now no-one's knocked up - on my door



that when you throw your love a - - way  
for a thou - sand years or - - more



You act as if you just don't care you  
all made up and no-where to go



look as if - you're - go - ing some - where - But  
wel - come to - this - one man - show - Just



G Am F C G

I just can't con - vince my self free I could - n't live with  
 take a seat they're al - ways no sur - prise no

Am F C G

no - one else. And I can on - ly  
 mys - ter - y. In this theat - re that I

Am F C G

play that part And sit and nurse my  
 call my soul I al - ways play the

Am F C G

bro - ken heart So lone - ly, So lone - ly, so lone - ly  
 star - ring role

*cresc.* *ff*

Am F C G

so lone - ly so lone - ly so lone - ly

1,3

Am F G Am

so lone - ly - so lone - ly -

This system contains the first two staves of music. The top staff is the vocal line with lyrics "so lone - ly -" and "so lone - ly -". Above the staff are guitar chord diagrams for Am, F, G, and Am. The bottom two staves are the piano accompaniment, featuring a steady bass line and chords in the right hand.

**CODA**

*D.S. (with repeat of Chorus) at Coda*

*ad lib. guitar solo*

D A

This section is marked "CODA". It features piano accompaniment on the bottom two staves and a guitar solo on the top staff. The guitar solo is marked "ad lib. guitar solo" and includes chord diagrams for F, D, and A. The piano accompaniment continues with a rhythmic pattern.

Bm G 1,2,3 4 G D

This system contains the piano accompaniment for the second system. The top staff has guitar chord diagrams for Bm, G, and D. The bottom two staves show the piano accompaniment with a bass line and chords.

A Bm G 1,2,3 4 G

So lone - ly -

This system contains the third system of music. The top staff has guitar chord diagrams for A, Bm, G, and D. The vocal line has the lyrics "So lone - ly -". The bottom two staves are the piano accompaniment.

D A Bm G7 *ad lib. vocals to Fade*

so lone - ly - so lone - ly - so lone - ly -

This system contains the final system of music. The top staff has guitar chord diagrams for D, A, Bm, and G7. The vocal line has the lyrics "so lone - ly - so lone - ly - so lone - ly -". The bottom two staves are the piano accompaniment, ending with a double bar line.



Gaug4 Cm Faust Gaug4

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 Cm

Rox - anne\_\_\_ Rox - anne\_\_\_ Rox - anne\_\_\_  
 (put on the red\_\_\_ light) (put on the red\_\_\_ light)

F/C Bb F/C Eb F Gaug4

(put on the red\_\_\_ light) Rox - anne\_\_\_ Rox - anne\_\_\_ Oh\_\_\_  
 (put on the red\_\_\_ light) (put on the red\_\_\_ light)

D.S. al Coda Gm Gm/F Gm Gm/F

CODA Bb

(-anne)\_\_\_  
 (put on the red\_\_\_ light)

Eb F F Gm Repeat to fade F/C Bb

Rox - anne\_\_\_ Rox - anne\_\_\_ Rox - anne\_\_\_  
 (put on the red\_\_\_ light) (put on the red\_\_\_ light)

# MESSAGE IN A BOTTLE

BOOGIEWOOGIE.RU

WORDS & MUSIC BY STING

Fast

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

3rd C#m9 Amaj7 B7 F#m 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 sva* ..... *sim.*

3rd C#m9 Amaj7 B7 F#m 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 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

A

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

Con 8ve

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

1 F#m 2 F#m

Con 8ve

*D.S. al Coda* CODA C#m A

mes-sage in a bot - - - tle

Con 8ve C#m A

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

F#m 3rd C#m9 A7 B7 F#m 3rd C#m9 A7 B7

*loco* F#m 3rd C#m9 F#m *Repeat to fade*

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

Con 8ve

# WALKING ON THE MOON

BOOGIEWOOGIE.RU

WORDS & MUSIC BY STING

**Steadily**

*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\_

I hope\_ my\_ legs don't break walk-ing on\_ the moon\_

walk - ing\_ back\_ from your house walk-ing on\_ the moon\_

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 sound walk - ing on walk - ing on the moon  
 feet don't hard ly make no sound 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

Bb F C Gm

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

Bb F C To Coda ♦

you'll stay I may as well play

Dm7(add G)

D. al Coda

CODA Dm7(add G) Dm7 Bb/C C Repeat to Fade

Keep it up keep it up

# DON'T STAND SO CLOSE TO ME

BOOGIEWOOGIE.RU

WORDS & MUSIC BY STING

Steadily

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

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

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

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

Chords: Eb, F/Eb, Eb, Eb, F/Eb, Eb, Gm, F/G, Gm, F/G

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

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

Some times it's not so easy to be the teacher's pet  
 Strong words in the staff room the accusations 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

% = Instrumental

E♭ F/E♭ E♭ E♭ F/E♭ E♭ 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.

D7/A Em/A D7/A Em/A D7/A Em/A D7/A Em/A

*D.S. al Coda*

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

**CODA**

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*

# BRING ON THE NIGHT

BOOGIEWOOGIE.RU

WORDS & MUSIC BY STING

♩ Not too fast

Am/C Em/C D7 Am/D Em G/E

(1.) The af - ter - noon has gent - ly \_\_\_\_\_ passed me \_\_\_\_\_ by \_\_\_\_\_  
 (2.) The fu - ture is but \_\_\_\_\_ a \_\_\_\_\_ ques - tion \_\_\_\_\_ mark \_\_\_\_\_  
 (3.) *Ad lib. Instrumental*

Am/F Em Am/C Em/C D7 Am/D

the eve - ning spreads it's sail \_\_\_\_\_ a \_\_\_\_\_ gainst \_\_\_\_\_ the \_\_\_\_\_  
 hangs a - bove my head \_\_\_\_\_ there \_\_\_\_\_ in the \_\_\_\_\_

Em G/E Am/E Em Am/C Em/C

sky, \_\_\_\_\_ waiting for to - mor -  
 dark, \_\_\_\_\_ can't see for the

D7 Am/D Em G/E Am/E Em

\_\_\_\_\_ row \_\_\_\_\_ just an - oth - er day \_\_\_\_\_  
 bright - ness \_\_\_\_\_ is star - ing me blind \_\_\_\_\_

Am/C Em/C D7 Am/D Em G/E

God bid yes - ter - day... good - bye.  
 God bid yes - ter - day... good - bye.

Am/E Em G A

Bring on the night,

Am Em D G

I could-n't spend an - oth - er hour of day - light Bring on the

A Am Em D To Coda

night, I could-n't stand an - oth - er hour of day - light.

ad lib. Instrumental

Am/C Em/C D7 Am/D Em G/E Am/E Em

Am Em D7 Am Em G Am Em

D.% at Coda

⊕ CODA

Am/C Em/C D7 Am/D

Em G/E Am/E Em Am/C Em/C

I couldn't stand an

D7 Am/D Em G/E Am/E Em Repeat and Fade

-oth-er hour of day - light I couldn't stand an - oth-er hour of day - light.

# DRIVEN TO TEARS

WORDS & MUSIC BY STING

BOOGIEWOOGIE.RU

Am7

Am7

1. How can you say that you're not re - spon - si - ble?

D/A

Am7

D/A

Am7

What does it have to do with me?

What is my re-ac - tion. What should it be? Con -

D/A Am7

-front-ed by this la - test a - tro - ci - ty. Driv-en to

CHORUS

3

— tears — Driv - en to — tears Driv - en to —

Dm7 Em7 /G Am7

— tears. —

Dm7 Em7 Am(4-3)

VERSE 2: Hide my face in my hands, shame wells in my throat,  
 My comfortable existence is reduced to a shallow meaningless party,  
 Seems that when some innocent die,  
 All we can offer them is a page in some magazine  
 Too many cameras and not enough food,  
 'Cause this is what we've seen.

CHORUS: *(Repeat)*

Am (A for END) F#

(End of CHORUS) (Oh)

(Oh) (Oh)

(N.C.)

(Guitar Solo)

VERSE 3: Protest is futile, nothing seems to get through,  
 What's to become of our world, who knows what to do.  
*(1/2 Verse)*

CHORUS: *Repeat - x 2*

VERSE & CHORUS: *(Instrumental)*

**INVISIBLE SUN**  
 WORDS & MUSIC BY STING

E♭

E♭ Cm9

(Oh, oh, oh,.....)

E♭ Cm9 E♭

1. I don't wanna spend the rest of my life— look-ing at the bar-rel of an  
 2. I don't wanna spend my time in hell— look-ing at the walls of a

Cm9 E♭ Cm9

Ar - ma-lite— I don't wan-na spend the rest of my days—  
 pri - son cell— I don't ev - er wan-na play the part—

1 Eb Cm9

keep - ing out of trou - ble like the sol - diers say

2 Bb9 A9 Ab9

of a sta - tis - tic on a Gov - ern - ment chart

CHORUS G

There has to be an in - vi - si - ble sun it gives it's heat to ev -

- ery one There has to be an in -

- vi - si - ble sun\_\_\_ it gives us hope when the whole day's done

**VERSE 3:** It's dark all day and it glows all night  
 Factory smoke and acetylene light  
 I face the day with my head caved in  
 Looking like something that the cat brought in.

**CHORUS:** (Repeat)

**INSTRUMENTAL:** (Repeat D/Bm9 chords) + Oh, oh, oh. . . . .

**VERSE 4:** And they're only gonna change this place  
 By killing everybody in the human race  
 And they would kill me for a cigarette  
 But I don't even wanna die just yet.

**CHORUS:** (Repeat)

**INSTRUMENTAL:** (Repeat) - to fade. + Oh, oh, oh. . . . .

# EVERY LITTLE THING SHE DOES IS MAGNETIC BOOGIEWOOGIE.RU

WORDS & MUSIC BY STING

1. Though I've tried be-fore\_ to tell\_ her of the feel-

- 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 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

Guitar chords: G, G/A, G/B, A/C#

2. Do I

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.

CHORUS: (Repeat)

Guitar chords: Bb, C/F, Bb, C/F

(on)

Guitar chords: 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

# SPIRITS IN THE MATERIAL WORLD

WORDS & MUSIC BY STING

BOOGIEWOOGIE.RU

Am9 Am Gsus4 G Em(sus 4) Em

10th fret

1. There is no po - lit - i - cal so - lu - tion,

G Em(sus 4) Em 10th fret Am9 Am Gsus4 G Em(sus 4) Em

To our trou - bled e - vo - lu -

10th fret Am9 Am Gsus4 G Em(sus 4) Em 10th fret Am9 Am Gsus4

- tion, Have no

G Em(sus 4) Em Am9 Am Gsus4 G Em(sus 4) Em

10th fret

faith in con - sti - tu - tion,

Am9 Am Gsus4 G Em(sus 4) Em 10th fret Am9 Am Gsus4

There is no bloo - dy rev - o - lu - tion.

**CHORUS**

G Em(sus 4) Em Dm C Dm C Dm Em G C Dm

We are spi - rits in the ma - ter - ial world

C Dm C Dm Em G C Dm C Dm C

Are spi - rits in the ma - ter - ial world Are spi - rits

Dm Em F G C Dm C Dm C Dm Em F G C  
 in the ma - ter - ial world Are spi - rits in the ma - ter - ial world.

**VERSE 2:** Our so-called leaders speak,  
 With words they try to jail you  
 They subjugate the meek  
 But it's the rhetoric of failure.

**CHORUS:** (Repeat)

Dm Em F G F/A G F Em Dm

**INTRO:** (Repeat)

**VERSE 3:** Where does the answer lie?  
 Living from day to day  
 If it's something we can't buy  
 There must be another way

**CHORUS:** (Repeat) – to fade.

# SYNCHRONICITY II

WORDS & MUSIC BY STING

BOOGIEWOOGIE.RU

Moderate 4

The first system of the score is in 4/4 time with a key signature of one sharp (F#). The tempo is marked 'Moderate 4'. The music is written for piano. The right hand features a melodic line with a long slur over the first two measures. The left hand plays a rhythmic accompaniment. Dynamics include *mf* (mezzo-forte) and *pp* (pianissimo).

Driving rock beat

The second system continues the piano accompaniment with a 'Driving rock beat'. The left hand has a steady eighth-note pattern. The right hand has a similar eighth-note pattern. The dynamic is marked *ff* (fortissimo).

Sab

Em7

Bm7/E

Bm7/E

Em7

Play 3 times

Oh

The piano accompaniment for the first 'Oh' features a melodic line in the right hand and a rhythmic accompaniment in the left hand. The dynamic is marked *s* (piano).

Bm7/E

Bm7/E

Em7

F

C

Oh

The piano accompaniment for the second 'Oh' continues with the same rhythmic pattern as the first. The right hand has a melodic line with some grace notes.

**G** **Bm** **G/B** **F6**

An-oth-er sub-ur - ban fam' - ly morn - ing  
 An-oth-er in - dus - trial ug - ly morn - ing the  
 An-oth-er work - ing day - has end - ed

*mf*

*Sab-* **G** **Bm** **F6**

fact' - ry Grand - moth - er scream - ing at the wall  
 belch - es filth in to the sky  
 on - ly the rush hour hell to face

**G** **Bm** **G/B**

We have to shout a bove the din -  
 He walks un - hind - ered through the pick -  
 Packed like lem - mings in to shin -

**F6** **G**

of our rice cris - pies We can't hear an -  
 et lines to - day, He does - n't think  
 y me - tal box - es Con - test - tants in a su -

**Bm** **G/B** **F6** **G**

y - thing - at all - Moth - er chants - her lit -  
 to - won - der - why - sec - re - ta - ries pout  
 i - ci - dal - race - Dad - dy grips - the wheel

**C/G** **C#dim** **G** **C/G**

a - ny - of bore - dom and - frus - tra - tion But  
 and preen - like cheap - tarts on - a red - light street But  
 and stares - a lone - in - to the dis - tance He

**G** **C/G** **C#m7-5** **Am7/G**

we know all - her su - i - cides - are - fake  
 all he ev - er thinks - to do - is - watch  
 knows that some - thing some - where has - to - break  
 And He

*mp*

**Cm7** **C7sus** **Cm7**

Dad - dy on - ly stares - in - to - the dis - tance -  
 ev - ery sin - gle meet - ing with his - so called - su - per - i - or  
 sees the fam' - ly home - ing now - looming - in his head -

*mf*

loco

lights. there's on - ly so much more that he can  
 is a hu - mil - i - at - ing kick in the crotch  
 The pain up - stairs that makes his eye - balls

take Man - y miles a - way  
 ache Man - y miles a - way  
 Man - y miles a - way

some - thing crawls from the slime at the bot -  
 some - thing crawls to the sur - face of a dark  
 there's a shad - ow on the door of a cot -

tom of a dark Scot - tish lake  
 tage on the shore

*decresc.* *p*

**D7sus** **Gm**

**Eb/G** **Gm** **F** **Cm/Eb**

**D7** **To Coda** **D7sus** **D7** **F** **C**

2

F C

D.S. al Coda

CODA

D7sus D7 Cm Ebmaj7

of a dark Scot-tish

D Eb Dm7

lake

Eb D

Repeat and Fade

Man - y miles a - way

# EVERY BREATH YOU TAKE

BOOGIEWOOGIE.RU

WORDS & MUSIC BY STING

Medium Rock

G

Ev - 'ry breath you take ev - 'ry move you

Em

C

make, ev - 'ry bond you break ev - 'ry step you take,

Dsus



Em



D7sus



G



I'll be watch-ing you.

Ev - 'ry sin - gle — day

Em



ev - 'ry word you — say,

ev - 'ry game— you play



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



Oh, can't you — see

you be - long to me.

**A7**

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

**D** **D7sus** **G**

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

**Em** **C**

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

**D** **Dsus** **Em**

To Coda 

I'll be watch - ing you.



The musical score is written in G major (one sharp) and 4/4 time. It consists of a vocal line and a piano accompaniment. The piano part features a steady eighth-note bass line in the left hand and a more melodic line in the right hand. Chords are indicated above the vocal line. The piece concludes with a Coda section where the key signature changes to E minor (two flats).

Eb  
3

F

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

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature is B-flat major (two flats). The vocal line begins with a treble clef and a 3/4 time signature. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand. Above the first staff, there are two guitar chord diagrams: an E-flat major triad (Eb) and an F major triad (F). The lyrics are: "Since you've gone I been lost with - out a trace, I dream at night I can on -".

Eb

- ly see your face. I look a - round but it's you I can't re - place,

The second system continues the musical score. The vocal line and piano accompaniment are consistent with the first system. Above the first staff, there is a guitar chord diagram for an E-flat major triad (Eb). The lyrics are: "- ly see your face. I look a - round but it's you I can't re - place,".

F

Eb

I feel so cold and I long for your em - brace. I keep cry - ing bab -

The third system continues the musical score. The vocal line and piano accompaniment are consistent with the previous systems. Above the first staff, there are two guitar chord diagrams: an F major triad (F) and an E-flat major triad (Eb). The lyrics are: "I feel so cold and I long for your em - brace. I keep cry - ing bab -".

G

Em

- y bab - y please, \_\_\_\_\_

The fourth system concludes the musical score. The vocal line and piano accompaniment are consistent with the previous systems. Above the first staff, there are two guitar chord diagrams: a G major triad (G) and an E minor triad (Em). The lyrics are: "- y bab - y please, \_\_\_\_\_".



Introductory piano accompaniment consisting of two systems of grand staff notation (treble and bass clefs).



D.S. al Coda

⊕ CODA



Vocal line and piano accompaniment for the first two lines of lyrics.

Oh can't you... Ev - 'ry move... you make Ev - 'ry step... you take,



Vocal line and piano accompaniment for the third line of lyrics.

I'll be watch - ing you.



Vocal line and piano accompaniment for the final line of lyrics.

I'll be watch - ing you.

# WRAPPED AROUND YOUR FINGER

BOOGIEWOOGIE.RU

WORDS & MUSIC BY STING

With movement

Play 4 times

mp

mf

Am



G/A



Em7



You con - sid - er me the young ap -  
I have on - ly come here seek - ing know -

mp

Am



Em7



Am



G/A



Esus



- pren - tice -  
ledge,

caught be - tween the Scyl - la and Char -  
things they would not teach me of in



-ibdes. col lege. Hyp - no - tized\_ by you — if I — should  
I can see\_ the des - ti - ny\_ you



lin - ger\_ Star - ing at\_ the ring — a round\_ your  
sold turned in - to\_ a shin - ing band\_ of\_



fin - ger\_ I'll\_ be\_ wrapped  
gold\_



— a - round\_ your fin - ger\_ I'll\_ be\_ wrapped

Fmaj7 Em

a - round your fin - ger...

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a rest, followed by the lyrics 'a - round your fin - ger...'. The piano accompaniment consists of chords and moving lines in both hands. Chord diagrams for Fmaj7 and Em are provided above the staff.

Dm7 Am Em7 Am

The second system continues the piano accompaniment. It features a vocal line with rests and a piano accompaniment with chords and moving lines. Chord diagrams for Dm7, Am, Em7, and Am are provided above the staff.

Em7 Am G/A Em7 Am

To Coda

The third system continues the piano accompaniment. It features a vocal line with rests and a piano accompaniment with chords and moving lines. Chord diagrams for Em7, Am, G/A, Em7, and Am are provided above the staff. A 'To Coda' symbol is present in the vocal line.

Me - phi - sto - phe - les is not your name

mp

The fourth system features a vocal line with the lyrics 'Me - phi - sto - phe - les is not your name' and a piano accompaniment. The piano accompaniment includes chords and moving lines. A dynamic marking of 'mp' is present in the piano accompaniment.



I know what you're up to just the same



I will listen hard to your tuition,



you will see it come to its fruition.



D.S. al Coda

CODA



De-vil and the deep blue sea be-hind  
I will turn your face to al a-bast-

Fmaj7



G



Dm9



Musical staff with vocal line and piano accompaniment.

me, ster,

Va-nish in the air you'll ne-ver find  
then you'll find your ser-vant is your mas-

Musical staff with piano accompaniment.

1 Fmaj7



2 Fmaj7



Musical staff with vocal line and piano accompaniment.

me...

ter...

Musical staff with piano accompaniment.

G



Fmaj7



Play 3 times

Musical staff with vocal line and piano accompaniment.

You'll be wrapped a-round my fin-ger

Musical staff with piano accompaniment.

mf



Em



Dm7



Am



Em7

Repeat and Fade

Musical staff with piano accompaniment.

Musical staff with piano accompaniment.

f

p

# IF YOU LOVE SOMEBODY SET THEM FREE

BOOGIEWOOGIE.RU

WORDS & MUSIC BY STING

Medium Fast

**Dm9** **G9** **Dm9**

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

*mf*

Play 3 times

**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**

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

G
Dm7
G
F/A
G

you can do the same. — If you want to keep  
 some-one to des - pise. — Or a pris - 'ner

Dm7
G
F/A
G
Dm7
G
F/A

some-thing pre - cious, — got to lock it up and throw a-way the key. —  
 in the dark tied up in chains — you just can't see

G
Dm7
G
F/A
G

You want to hold on to your pos - ses - sion, — don't e - ven  
 or a beast — in a gild-ed cage; — that's all some peo-

Dm7
G
F/A
G
Bm7

think a - bout me. } If you love — some-bod - y  
 ple ev - er want to be. —

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 Am7 1 G

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

Dm7 G 2 G F#sus

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

F C/E C

tol 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**

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

Repeat and Fade with vocal ad lib.

# RUSSIANS

BOOGIEWOOGIE.RU

WORDS & MUSIC BY STING

Medium slow and very steady

Cm

Cm/Bb

The first system of music features a vocal line and a piano accompaniment. The vocal line begins with a whole rest, followed by the lyrics "In Eu - rope and A -". The piano accompaniment starts with a piano (*p*) dynamic, moving to a crescendo (*cresc.*) and then a mezzo-forte (*mf*) dynamic. Chord diagrams for Cm and Cm/Bb are provided above the vocal line.

Ab

Bb

Fm

Gm

Ab

Bb

The second system continues the vocal and piano parts. The vocal line has lyrics "mer - i - ca there's a grow - ing feel - ing of hy - ste - ri - a. Con -". The piano accompaniment continues with a steady rhythm. Chord diagrams for Ab, Bb, Fm, Gm, Ab, and Bb are shown above the vocal line.

Cm

Cm/Bb

Ab

Bb

G/B

Cm

The third system concludes the vocal and piano parts. The vocal line has lyrics "di - tioned to re - spond to all the threats in the rhe - tor - i - cal speech - es of the". The piano accompaniment continues with a steady rhythm. Chord diagrams for Cm, Cm/Bb, Ab, Bb, G/B, and Cm are shown above the vocal line.

**G7sus** **G** **E<sub>b</sub>** **G/B**  
 So - vi - ets. Mis - ter Krush - chev said, "We will bu - ry you."

**Cm** **G** **Cm** **Cm/B<sub>b</sub>**  
 don't sub - scribe to this point of view. It'd be such an ig - nor - ant

**A<sub>b</sub>** **B<sub>b</sub>** **Fm7** **B<sub>b</sub>** **Cm**  
 thing to do if the Rus - sians love their child - ren too. How

**Cm** **Cm/B<sub>b</sub>** **A<sub>b</sub>** **B<sub>b</sub>** **Fm** **Gm** **A<sub>b</sub>** **B<sub>b</sub>**  
 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

The musical score is written in a key signature of two flats (B-flat major or D-flat minor) and a 4/4 time signature. It consists of four systems of music. Each system includes a vocal line with lyrics, a piano accompaniment with a treble clef, and a bass line with a bass clef. Chord diagrams are provided above the vocal line for each system. 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 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."

**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** <sup>1.</sup> **Cm/Eb** **Cm/F** <sup>2.</sup> **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 Eb G/B Cm

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

G Cm Cm/Bb Ab Bb Fm Gm

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

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

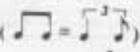
— their child - ren — too.

Cm/Eb Cm/F Cm Ab Cm/Eb Cm/F Cm Ab Cm/Eb Cm/F Repeat and Fade

# LOVE IS THE SEVENTH WAVE

BOOGIEWOOGIE.RU

WORDS & MUSIC BY STING

Medium Reggae Beat (  )

Chords: G, Am, D, G, Am, D



Chords: G, Am, D, G, Am, D



Chords: G, C, D, G, C, D

1 In the em-pire of the sens - es you're the queen of all you sur - vey;  
 2 Ev - 'ry rip - ple on the o - cean ev - 'ry leaf on ev - 'ry tree,  
 (see additional lyrics for verses 3,4,5)




Chords: G, C, D, G, C, D

all the cit - ies, all the na - tions, ev - 'ry - thing that falls your way - I say,  
 ev - 'ry sand dune in the des - ert, ev - 'ry power we nev - er see -




G C D G C D

There is a deep-er world\_ than this\_ that you don't un- der- stand.  
 There is a deep-er wave\_ than this\_ swell- ing in- the world.

G C D G

There is a deep- er world\_ than this\_ tug- ging at  
 There is a deep- er wave\_ than this\_ Lis- ten to

1,2,4 C D 3 C G

— your hand. — me, girl.  
 — me girl.

5 C D

— with- stand. I say

G C D G

Play 6 times

love is the sev - enth wave. I say love. Ev - 'ry rip - ple on

C D G C D G

the o - cean, ev - 'ry leaf on ev - 'ry tree, ev - 'ry sand dune

C D G C D G

To Coda

in the des - ert, { ev - 'ry power we nev - er take see. Ev - 'ry There is a  
 ev - 'ry breath you take with me. Ev - 'ry

D G D G

deep - er wave than this swell - ing in the world. There is a

deep - er wave... than this. — Lis - ten to — me, girl. Ev - 'ry rip - ple on

— the o - cean,

breath you take, — ev - 'ry move you make, —

ev - 'ry cake you bake, — ev - 'ry leg you break. —

**Repeat ad. lib. and Fade**

**CODA**

**D.S.al Coda**

3. Feel it rising in the cities,  
 Feel it sweeping over land,  
 Over borders, over frontiers;  
 Nothing will its power withstand I say,  
 There is no deeper wave than this  
 Rising in the world.  
 There is no deeper wave than this.  
 Listen to me, girl.

4. All the bloodshed, all the anger,  
 All the weapons, all the greed,  
 All the armies, all the missiles,  
 All the symbols of our fear I say  
 There is a deeper wave than this  
 Rising in the world.  
 There is a deeper wave than this.  
 Listen to me, girl.

5. At the still point of destruction,  
 At the centre of the fury;  
 All the angels, all the devils  
 All around us, can't you see?  
 There is a deeper wave than this  
 Rising in the land.  
 There is a deeper wave than this,  
 Nothing will withstand.

# SHADOWS IN THE RAIN

BOOGIEWOOGIE.RU

WORDS & MUSIC BY STING

Fast



1.4. Woke up in my clothes a - gain this morn -  
2.5. He claims I you suf - fer from de - lu -  
3. If you see us on the cor -

Dm7



ing. sion. ner, I don't know ex - act - ly  
I'm so con -  
we're just danc -

where I am. sane. -  
fi - dent I'm the sane. -  
ing in the rain. -

**F**



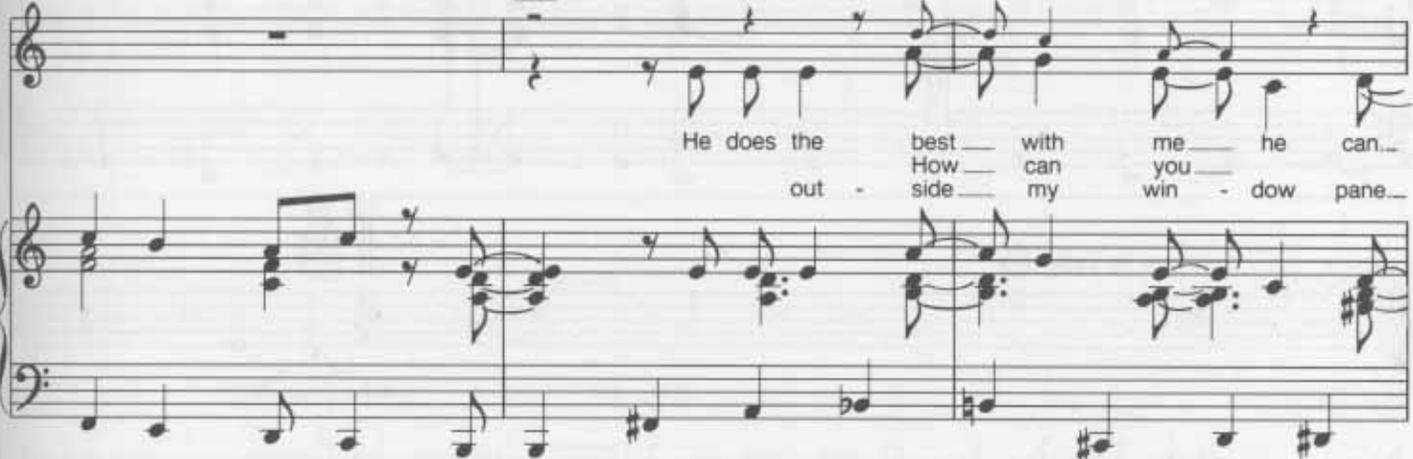
And I should heed my doc - tor's warn - ing.  
 It can't be an op - ti - cal il - lu - lu - sion.  
 I tell my friends there when I see them



**Bm7**



He does the best with me he can...  
 out - side my win - dow pane...  
 How can you



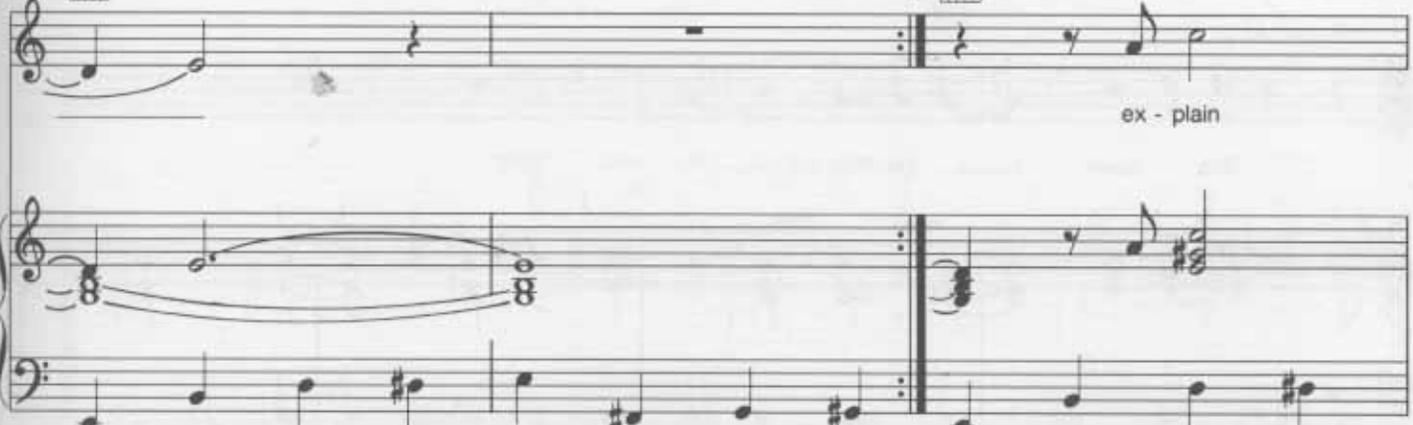
**1 E7**



**2 E7**



ex - plain



Am



shad - ows in the rain?

Musical notation for the first system, including vocal line and piano accompaniment.

Shad - ows in the rain.

Musical notation for the second system, including vocal line and piano accompaniment.

last time To Coda ⊕

3 E7



Musical notation for the third system, including vocal line and piano accompaniment, ending with a Coda symbol.

Am



Sha - dows in the rain.

Musical notation for the fourth system, including vocal line and piano accompaniment.

WE WORE THE BLACK BATH

CHARLES CRICHTON

Sha - dows in the rain.

D.C. al Coda  
(Repeat verses 1 and 2)

CODA

CODA

Shad - ows in the rain.

Repeat ad lib. and Fade

Shad - ows in the rain.

# WE WORK THE BLACK SEAM

WORDS & MUSIC BY STING

BOOGIEWOOGIE.RU

Medium Fast

pp *crescendo*

The piano introduction consists of two staves in 4/4 time. The right hand plays a series of chords and single notes, while the left hand plays a steady eighth-note bass line. The dynamics start at *pp* and increase to *crescendo* over the first two measures.

The piano accompaniment continues with the same rhythmic pattern as the introduction, providing harmonic support for the vocal line.

Am



This place seam has changed for  
seam lies un - der -

*mf*

The second vocal line begins with a rest for two measures, then the lyrics "This place seam has changed for seam lies un - der -". The piano accompaniment continues with the same rhythmic pattern. The dynamic is marked *mf*.

C



Em7



good, your e - co - no - mic the - o - ry said it  
ground, three mil - lion years of pres - sure packed it

The third vocal line begins with the lyrics "good, ground, your three mil - lion years of the - o - ry said it pres - sure packed it". The piano accompaniment continues with the same rhythmic pattern. The chords C and Em7 are indicated above the vocal line.

Am  Fmaj7 

would, down.

Dm9  Am 

It's hard for us to un-der-stand, we  
 We walk through an-cient for-est lands and

C  Em7  Am 

can't give up our jobs the way we should.  
 light a thou-sand ci-ties with our hands.

Fmaj7  Dm9 

Our  
 Your



Am C

blood dark has sa - stained the coal, we tun - neled deep in  
 dark sa - tan - ic walls have made re - deep dun - dant

Em7 Am

side the na - tion's soul.  
 all our min - ing skills.

Fmaj7 Dm9 Am

We You mat - ter ex - more change than  
 can't ter ex - more change than a

C Em7

pounds six and inch pence your e - co - no - mic theo - ry in makes no  
 six and inch pence your e - co - no - mic streams in Cum - ber -

Am Fmaj7

sense. }  
land. }

Dm9 F C

One day in a nu - clear age

Dm Am F

they may un - der - stand our rage. They build ma - chines that they

C Dm Am

can't con - trol and bu - ry the waste in a great big hole.

The musical score is written for guitar and piano. It consists of four systems of music. Each system includes a vocal line with lyrics, a piano accompaniment with treble and bass clefs, and guitar chord diagrams. The chords are: Am, Fmaj7, Dm9, F, C, Dm, Am, F, C, Dm, Am. The lyrics are: 'sense. land.', 'One day in a nuclear age', 'they may understand our rage. They build machines that they', and 'can't control and bury the waste in a great big hole.'

**F** **C** **Dm**  
 Power was to be - come cheap and clean; gri - my fac - es were  
 nev - er seen. Dead - ly for twelve thou - sand years is  
 car - bon four - teen. We work the black seam  
 to - geth - er. We

**Am** **F** **C**  
**Dm** **F** **Am** **To Coda** **C6** **Em7sus**

Am Fmaj7

work the black seam to - geth - er.

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a quarter note 'work', followed by a half note 'the', a quarter note 'black', a half note 'seam', and a quarter note 'to - geth - er'. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

<sup>1</sup> Dm9 <sup>2</sup> Dm9 Am

The And should the chil - dren

Detailed description: This system contains measures 3-5. Measure 3 is a whole rest for the vocal line. Measure 4 starts with 'The' on a quarter note, followed by 'And' on a half note, 'should' on a quarter note, and 'the' on a half note. Measure 5 starts with 'chil - dren' on a quarter note. A repeat sign is placed after measure 4. The piano accompaniment continues with the eighth-note bass line and chords.

C Em7

weep, the turn - ing world will sing their souls to

Detailed description: This system contains measures 6-8. Measure 6 starts with 'weep,' on a quarter note, followed by 'the' on a half note, 'turn - ing' on a quarter note, 'world' on a half note, 'will' on a quarter note, 'sing' on a half note, 'their' on a quarter note, and 'souls' on a half note. Measure 7 continues with 'to' on a quarter note. Measure 8 is a whole rest. The piano accompaniment continues with the eighth-note bass line and chords.

Am Fmaj7 Dm9

sleep. When

Detailed description: This system contains measures 9-11. Measure 9 is a whole rest for the vocal line. Measure 10 starts with 'sleep.' on a quarter note, followed by a half rest. Measure 11 starts with 'When' on a quarter note. The piano accompaniment continues with the eighth-note bass line and chords.

Am C

you have sunk with - out a trace, the un - i - verse will

Em7 Am

suck me in - to \_\_\_\_\_ place.

Fmaj7 Dm9 CODA Am

D.S. al Coda

work the black \_\_\_\_\_ seam \_\_\_\_\_

Fmaj7 Dm9 Repeat and Fade

to - geth - er. We

# CONSIDER ME GONE

WORDS & MUSIC BY STING

Moderately, with a blues feel (♩ = ♩♩)

Dm7



You can't — stay there. —

*mf*

— You can't — stay there. — You can't — stay there. —

You can't — stay there. —

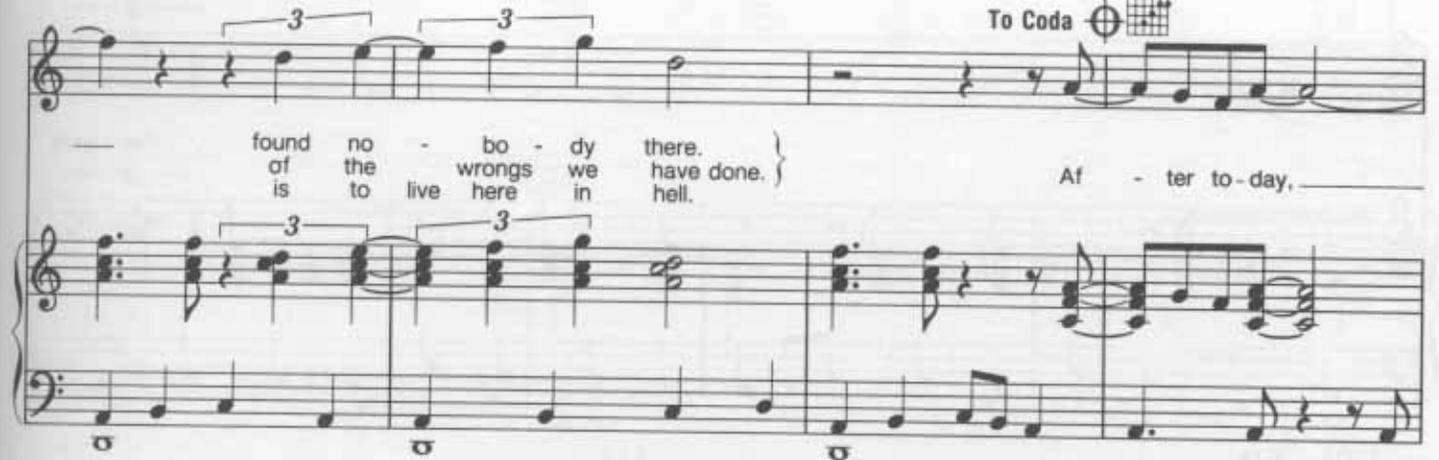
There were rooms of for - give - ness —  
(improvise) Ro - ses have thorns;  
too ma - ny years

in the house that we share, but the space has been emp - tied  
 shin - ing wa - ter's mud. Can - cer lurks deep -  
 at war with my - self, the doc - tor has told me

of what - ev - er was there. There were cup - boards of pa - tience,  
 in the sweet - est bud. Clouds and e - clip - ses  
 it's no good for my health. To search for per - fec - tion

There were shelf - loads of care. But who - ev - er came call - ing -  
 stain the moon and the sun. And his - to - ry reeks  
 is all ver - ry well. But to look for hea - ven

To Coda 



found no bo - dy there. }  
of the - wrongs we in have done. }  
is to live here in hell. }

Af - ter to - day, \_\_\_\_\_

Am7 



af - ter to - day \_\_\_\_\_ con - sid - er me gone...

<sup>1</sup> Dm7 



You can't \_\_\_\_\_

2 Dm7  D.S. al Coda   
 3

I've been   
 3

CODA  F/A  F/G 

F  F/A 

Af - ter to - day, \_\_\_\_\_ af -

- ter to - day, \_\_\_\_\_ af - ter to - day \_\_\_\_\_



Dm7



— con - sid - er me gone, — con - sid - er me gone, —

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The vocal line begins with a half rest followed by a quarter note G4, then a quarter note A4, and a quarter note B4. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand.

— Con - sid - er me, con - sid - er me,

The second system continues the vocal line with a half rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment maintains the same rhythmic pattern.

Con sid - er me gone, — gone, — gone, — gone. —

The third system features a vocal line with a half rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment continues with the same accompaniment.

Repeat and Fade

The fourth system is a piano accompaniment section. It begins with a double bar line and repeat sign. The right hand features a triplet of chords (Dm7, Dm7, Dm7) over a half note. The left hand continues with the eighth-note bass line. The system ends with a double bar line and repeat sign.

# MOON OVER BOURBON STREET

BOOGIEWOOGIE.RU

WORDS & MUSIC BY STING

Slow and subdued (in 2)

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

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

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

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

**B** **Em**

pass be - neath the pale lamp - light. I've no  
like from an a fam - 'ly of lamb. means. Now 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,  
 window at night

**C#dim** **F#7**

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

**B7** **F#m7-5**

moon and all.  
 light of the moon.  
 pale moon - light.

I pray \_\_\_\_\_ ev - ery -  
 The brim \_\_\_\_\_ of my  
 How could I be this way

**B** **Em**

day to be strong, for I  
 hat hides the eye pray to God of a a beast. I've I  
 when I pray to God of a a beast. I've I  
 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, of a priest. }  
 and de - stroy the thing I love.

**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

The image shows a musical score for the song 'Bourbon Street'. It is written in G major (one sharp) and 4/4 time. The score is divided into four systems, each with a vocal line and a piano accompaniment. The piano accompaniment features a steady bass line and a more melodic upper line. Chord diagrams are provided for each chord change. The lyrics 'Bour - bon Street.' are placed under the first two measures of the first system. The lyrics 'It was' appear at the end of the second system. The score concludes with a double bar line and repeat dots.

The musical score is written for guitar and piano. It features a key signature of one sharp (F#) and a 4/4 time signature. The guitar part includes chord diagrams for F#, Bm, Em, Am, Em/G, F#, Am/B, F#m7-5/B, B7, and C. The piano part includes a 'CODA' section. The lyrics are: 'She moon o - ver Bour - bon Street.' The score is divided into systems, with the first system containing the first four measures, the second system the next four measures, and the third system the final four measures including the coda.

**Chord Diagrams:**

- F#
- Bm
- Em
- Am
- Em/G
- F#
- Am/B
- F#m7-5/B
- B7
- C

**Lyrics:**

She moon o - ver  
Bour - bon Street.

**Performance Instructions:**

- D.S. al Coda
- CODA
- No Chord

# FORTRESS AROUND YOUR HEART

BOOGIEWOOGIE.RU

WORDS & MUSIC BY STING

Medium Fast

Piano introduction in G minor, 4/4 time, marked 'Medium Fast'. The right hand features a melodic line with eighth notes and chords, while the left hand plays a steady eighth-note bass line.

Gm9



Vocal line: Un - der the ruins of a walled cit - y

Piano accompaniment continues with the same rhythmic pattern as the introduction.

Vocal line: crumb - ling towers in beams of yel - low light. No flags of truce, no cries

Piano accompaniment continues.

Vocal line: of pi - ty, the seige guns had been pound - ing through the night.

Piano accompaniment continues.

**E<sup>b</sup>7**



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



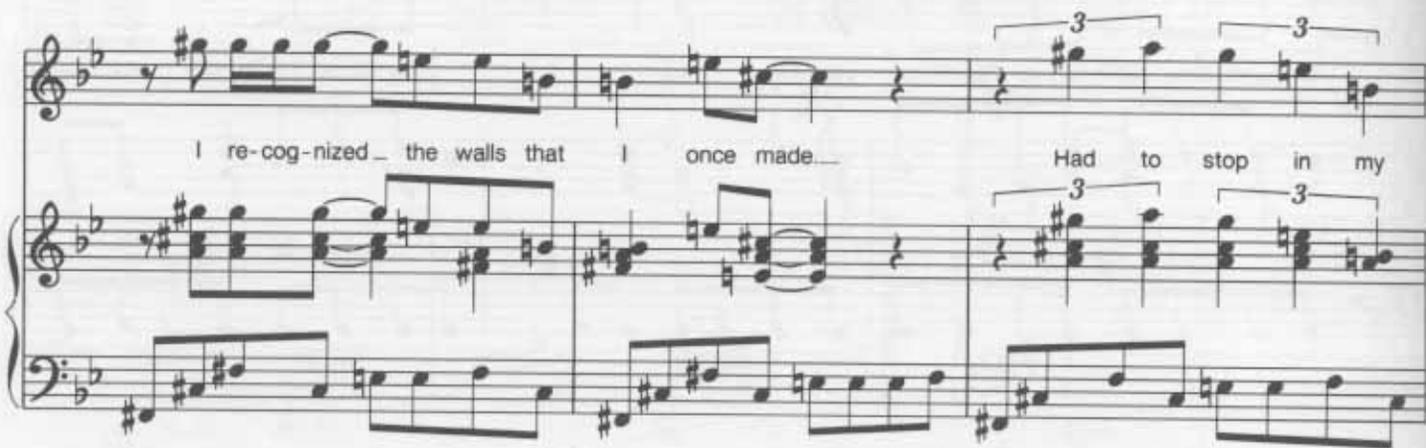
**F<sup>#</sup>m9**



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*

The image shows a page of sheet music for the song 'I've Built This Fortress Around Your Heart'. It includes a vocal line with lyrics, a guitar line with chord diagrams, and a piano accompaniment. The chords are: Em, D/F#, G, Am, D, Cm7, Dm7, Ebmaj7, F(add9), and Gm9. The piano part includes a dynamic marking of *mp* (mezzo-piano).

To Coda

Musical notation for the first system, including vocal line and piano accompaniment.

Then I — went off to fight — some bat - tie — that I'd — <sup>3</sup> in - vent - ed in - side —  
 This pri - son has now be - come — your home, a sen - tence you seem prepared.

Eb7



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

<sup>3</sup>  
 you pro - bab - ly thought or e - ven wished that I was dead.  
 We walked through its streets in the at - 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 know - I rec - og - nized — the fields where

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

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

# WE'LL BE TOGETHER

BOOGIEWOOGIE.RU

WORDS & MUSIC BY STING

Dm

The first system of music features a guitar chord diagram for Dm (D minor) in the top left corner. The piano accompaniment consists of three measures in 4/4 time. The right hand plays chords in the treble clef, and the left hand plays a rhythmic pattern in the bass clef.

1. 2. Dm

(1.) I see me with you and

The second system contains two first endings, labeled '1.' and '2.'. A guitar chord diagram for Dm is shown above the second ending. The vocal line is written in the treble clef with lyrics underneath. The piano accompaniment is in the bass clef. The lyrics for the first ending are "(1.) I see me with you and".

all the things you do — keep turn-ing round and round in my mind. —

The third system continues the piano accompaniment from the previous system. The right hand plays chords in the treble clef, and the left hand plays a rhythmic pattern in the bass clef. The lyrics "all the things you do — keep turn-ing round and round in my mind. —" are written below the vocal line.

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. —

**VERSE 2:**

I see you with me  
 And all I want to be  
 Is dancing here with you in my arms  
 Forget the weather  
 We should always be together  
 I'll always be a slave to your charms.  
 To have you with me I would swim the seven seas  
 I need you as my guide and my light  
 My love is a flame that burns in your name  
 We'll be together tonight.

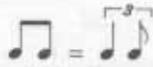
**VERSE 3:**

I see you with me  
 And baby makes three . . .  
 I see me with you  
 And all the things we do . . .  
 Forget the weather we should always be together  
 I need you as my guide and my light  
 My love is a flame that burns in your name  
 We'll be together, we'll be together tonight.

# ROCK STEADY

BOOGIEWOOGIE.RU

WORDS & MUSIC BY STING



B7no3



B7no3



Saw an ad. in the news - pa-per that caught my eye, I said to my

ba-by this sounds like the ti-cket for you and I, it said vo-lun-teers want-ed for a

ve-ry spe-cial trip, to com-mune with mo-ther na-ture on a big wood-en ship. We took a tax-

Not 2<sup>o</sup>

i to the ri-ver in case a-ny pla-ces were free,— there was an

old guy with a beard and ev-'rykind of crea-ture as far as the eye could see. This

old guy was the boss he said, "I won't tell you no lie,— but there's more—

— to this jour-ney than is ap-pa-rent to the eye." He said he'd heard God's mes-sage on the

F#7 B7no3

ra - di - o, — it was going — to rain for ev - er — and he'd told — him to go, — "I'll pro - tect —

— you all don't worry, I'll be a fa - ther to you all, I'll save two of ev - 'ry a - ni - mal, no

mat - ter how small, but I'll need some as - sis - tants to look af - ter the zoo, — I can't see

no - bo - dy bet - ter so you'll just have to do." I said "Just tell me some - thing be - fore it's too

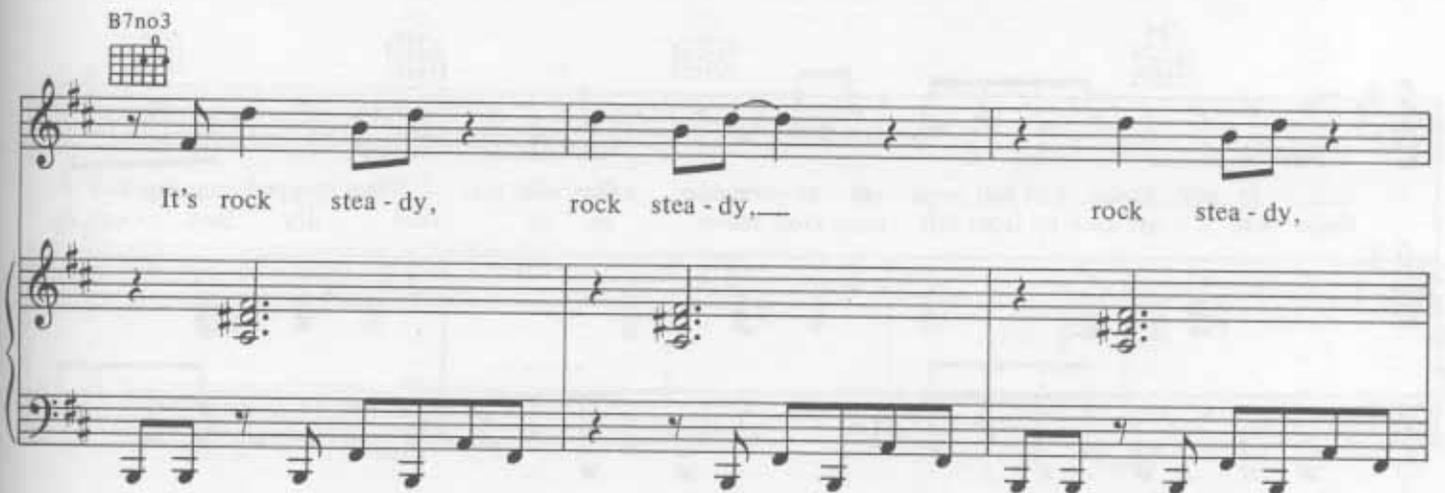
F#7  3̣ 3̣  3̣ 

late and we're gone, I mean just how safe is this boat we'll be on?"

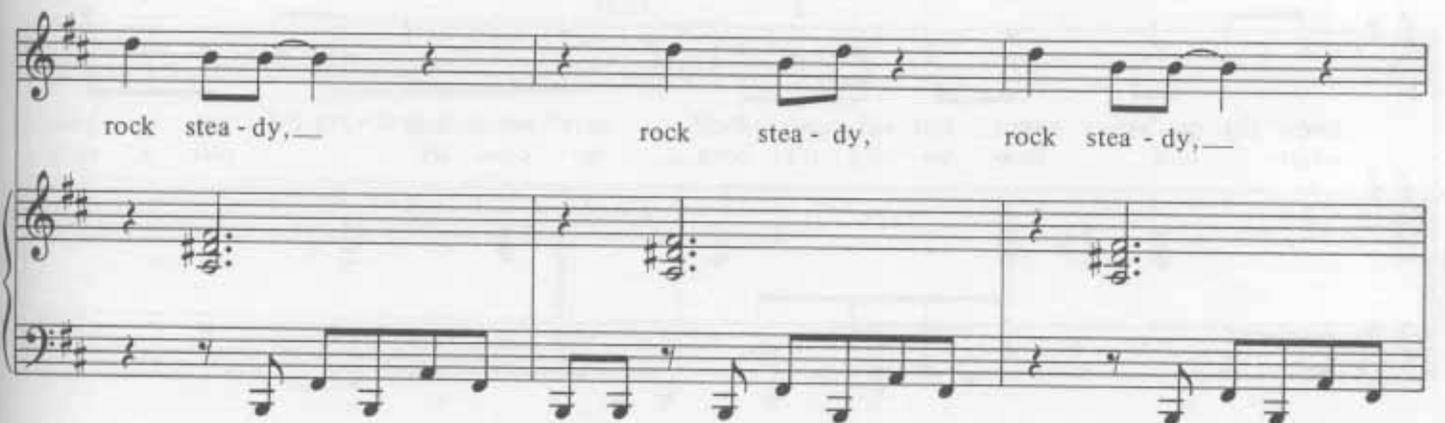


B7no3 

It's rock stea - dy, rock stea - dy, — rock stea - dy,

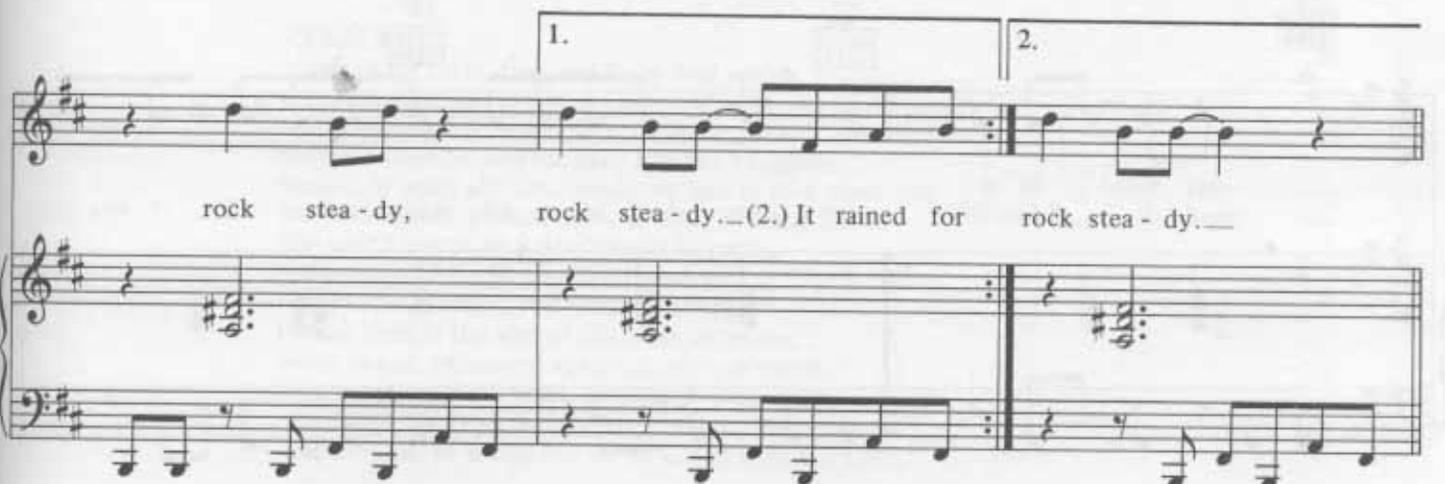


rock stea - dy, — rock stea - dy, rock stea - dy, —



1. 2.

rock stea - dy, rock stea - dy... (2.) It rained for rock stea - dy, —



B7no3



Woke up this morn - ing and some - thing had changed, like a room -  
 said we had a mis - sion for his fa - vour - ite dove to see if

in my house had just been re - ar - ranged. She said "it's stopped rain - ing and I  
 there was a - ny mer - cy from this great God above. So to find dry land a - way the

know the guy's kind, but if we stay here much long - er I'm gon - na lose  
 white bird flew, we did - n't need no coun - try just a rock

F#7



G7



F#7



my mind." So we  
 would do. When the dove came back to us he threw down a wig, it was man -

na from hea - ven and meant we would blow this gig. "But the rock's too small," he said,

"can't you see?" I said "it's just per-fect for her—

it's per - fect for me." Rock stea - dy, rock stea - dy,—

**VERSE 2:**

It rained for forty days and forty long nights  
 I'd never seen rain like it, it looked like our old friend was being proved right  
 He had no time to worry though there was just too much to do  
 Between the signified monkey and the kangaroo  
 We had to wash all the animals, we had to feed them too  
 We were merely human slaves in a big floating zoo  
 She said "Hey baby, I don't mean to be flip  
 But it seems this old man is on some power trip."  
 I said "No no sugar, you must be wrong  
 I mean look at the size of this boat we're on.  
 We're as safe as houses, as safe as mother's milk,  
 He's as cool as November, smooth as China silk.  
 He's God's best friend, he's got a seat on the board  
 And life may be tough but we're sailing with the Lord."

# FRAGILE

WORDS & MUSIC BY STING

Rubato

*Instr.*

Em11

A/B

D/E

a tempo, moderato

A/B

Em7

Am7

Bsus4

Em

Em7



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+ 

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+  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**

fra - gile — we are, — how



*Rubato*  
Em11 

fra - gile — we are, — how fra - gile — we are. — (Instr.)



A/B  D/E  A/B 



D/E  A/B  Em 



# HISTORY WILL TEACH US NOTHING

BOOGIEWOOGIE.RU

WORDS & MUSIC BY STING

Medium beat

Am D Am 1. D

2. D Am D

Am 1. D 2. D

Am D

If we seek so - lace in the pri - sons of the dis - tant past

Am D

se - cu - ri - ty in hu - man sys - tems, we're told will al - ways, al - ways last.

Am D

E - mo - tions are the sail and blind faith is — the mast, —

Am D

with - out the breath of real — free - dom, — we're get - ting no - where fast. —

Am D

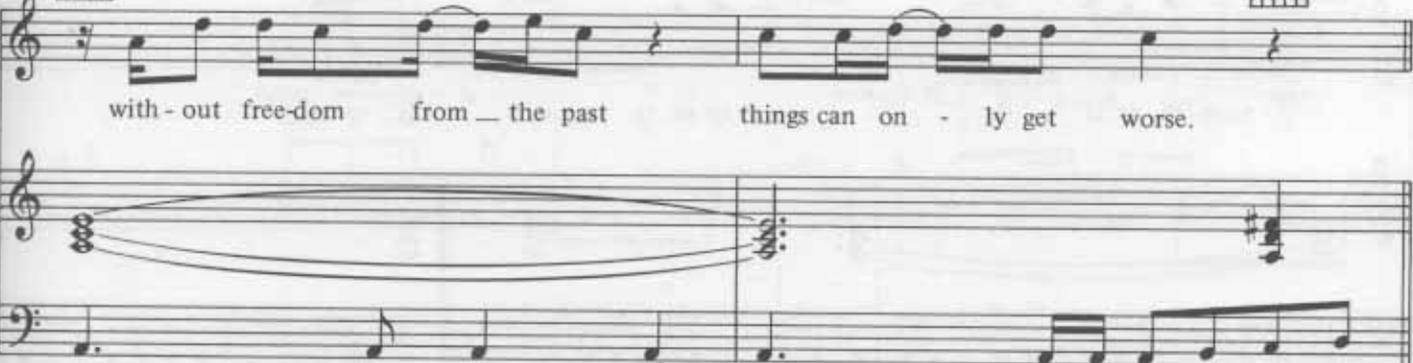
If God — is dead and the ac - tor plays — his part, —  
[Verses 2 & 3 see under]

Am   D 

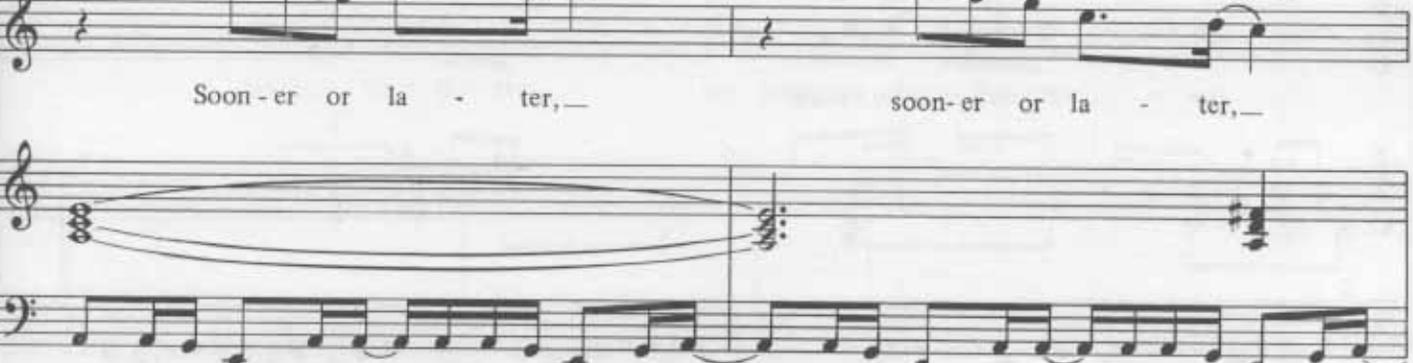
his words of fear will find\_ their way\_ to a place in\_ your heart\_.

Am   D 

With-out the voice of rea - son ev - 'ry faith\_ is its own curse,

Am   D 

with - out free-dom from\_ the past things can on - ly get worse.

1, 2. Am   D 

Soon - er or la - ter, \_ soon - er or la - ter, \_

Am D

soon - er or la - ter, — soon - er or la - ter, —

Am D

soon - er or la - ter, — soon - er or la - ter, —

Am D 3. Am

soon - er or la - ter, — soon - er or la - ter, — His - to - ry —

will teach us no - thing.

A  

Soon - er or la - ter just like the world... first day,



D  E  A 

soon - er or la - ter we learn to throw the past... a - way. —



E 

Soon - er or la - ter just like the world... first day,



D  E  F#m 

soon - er or la - ter we learn to throw the past... a - way. —



D E F#m E

Soon-er or la - ter, we learn to throw the past a - way.

Am D

His - to - ry will teach us no -

Am D Am

thing. His - to - ry

D Am D

will teach us no - thing.

Know your hu-man rights, — be what you come here for. — soon-er or

(2<sup>o</sup>) la - ter

Know your hu-man rights, — be what you come here for. —

la - ter, (1<sup>o</sup>) Soon-er or

la - ter. *Repeat to Fade*

**VERSE 2:**

Our written history is a catalogue of crime  
 The sordid and the powerful, the architects of time.  
 The mother of invention, oppression of the mild  
 The constant fear of scarcity, aggression as its child.

**VERSE 3:**

Convince an enemy, convince him that he's wrong  
 To win a bloodless battle where victory is long  
 A simple act of faith, reason over might  
 To blow up his children will only prove him right.

# AN ENGLISHMAN IN NEW YORK

BOOGIEWOOGIE.RU

WORDS & MUSIC BY STING

Brightly

Em A Bm A Em A Bm A

The piano introduction consists of two staves. The right hand plays a series of chords in a sequence of Em, A, Bm, A, Em, A, Bm, A, with a melodic line of eighth notes. The left hand plays a simple bass line of eighth notes.

Em A Bm A

I don't drink cof - fee I — take tea — my dear, —  
Takes more than com - bat gear — to make — a man, —

The first system shows the vocal line and piano accompaniment for the first verse. The vocal line is on a treble clef staff, and the piano accompaniment is on a grand staff. The lyrics are: "I don't drink coffee I take tea my dear, Takes more than combat gear to make a man,"

Em A Bm A

I like my toast done on — one side. —  
Takes more than a li - cence for — a gun. —

The second system shows the vocal line and piano accompaniment for the second verse. The vocal line is on a treble clef staff, and the piano accompaniment is on a grand staff. The lyrics are: "I like my toast done on one side, Takes more than a licence 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  
It takes a man to suf - fer ig - no - rance and smile, I'm an  
be your-

Em A Bm Bb+ A

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

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

Detailed description: This system contains the first two measures of the piece. It features a vocal line in treble clef with lyrics, a piano accompaniment in treble clef, and a bass line in bass clef. Above the first measure, guitar chord diagrams for F# and G are provided. The piano accompaniment consists of chords and eighth notes.

A F#/A# Bm

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

Detailed description: This system contains the next two measures. It includes guitar chord diagrams for A, F#/A#, and Bm. The vocal line continues with the lyrics. The piano accompaniment features a steady eighth-note pattern.

Em A Bm Em A Bm

*Solo ad lib.*

Detailed description: This system is a piano solo section. It begins with guitar chord diagrams for Em, A, and Bm, which are repeated. The notation includes a treble clef with a repeat sign and a piano part with chords and a bass line with a walking bass line.

N.C.

Detailed description: This system is a piano accompaniment section. It starts with a 'N.C.' (No Chords) marking above the treble clef. The piano part features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand.

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

Em  A  Bm 

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

2nd voice  
tacet 1<sup>o</sup> 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<sup>o</sup>) Oh

# THEY DANCE ALONE

BOOGIEWOOGIE.RU

WORDS & MUSIC BY STING

Slowly *ad lib.*

Ano3

*a tempo*



(1.) Why are these wo-men here, — danc-ing on their own?  
[Verses 2 & 3 see under]



Why is there this sad - ness in their eyes? —



A C#m/A F#m/A

Why are the sol-diers here, — their fa - ces fixed like stone?

B Esus4 E

I can't see what it is that they — des - pise. —

F#m A F#m A

They're danc-ing with the miss-ing, — they're danc-ing with the dead, —

F#m A F#m A

they dance with the in - vi - si - ble ones, — their an - guish is un - said.

G D G D

They're danc-ing with their fa - thers, they're danc-ing with their sons,

E Dm6 E Dm6

they're danc-ing with their hus-bands, they dance a - lone, they dance a -

E F#m A/C# D Bm F#m

lone. One day we'll dance on their graves, one day we'll sing our free - dom.

A/C# D Bm F#m

One day we'll laugh in our joy, and we'll dance.

A/C# D Bm F#m

One day we'll dance on their graves, one day we'll sing our free-dom.

A/C# D Bm F#m *To Coda* ◆

One day we'll laugh in our joy, and we'll dance.

A F#m

Ellas danzan con los desaparecidos, danzan con los muertos, danzan con amores invisibles.

A Bm/F# A Bm/F# A Bm/F# A Asus4 *D.%. al Coda*

Con silenciosa angustia, danzan con sus padres, con sus hijos, con sus esposos. Ellas danzan solos, danzan solos.

**CODA**

Dance \_\_\_\_\_ and we'll

dance, \_\_\_\_\_ and we'll dance \_\_\_\_\_

\_\_\_\_\_ and we'll dance. \_\_\_\_\_ And we'll

*Ad lib. to Fade*

**VERSE 2:**

The only form of protest they're allowed  
 I've seen their silent faces, they scream so loud  
 If they were to speak these words, they'd go missing too  
 Another woman on the torture table, what else can they do?

**VERSE 3:**

Hey Mister Pinochet, you've sown a bitter crop  
 It's foreign money that supports you, one day the money's going to stop  
 No wages for your torturers, no budget for your guns  
 You think of your own mother dancing with her invisible son.

# WHY SHOULD I CRY FOR YOU?

WORDS & MUSIC BY STING

BOOGIEWOOGIE.RU

Musical notation for the first system. It features a guitar staff with a treble clef and a key signature of three sharps (F#, C#, G#). A guitar chord diagram for A major is shown above the staff. The piano accompaniment is written in a grand staff (treble and bass clefs) with a common time signature (C). The piano part includes chords and melodic lines in both hands.

Musical notation for the second system, continuing the piano accompaniment from the first system. It consists of a grand staff with treble and bass clefs, showing chords and melodic lines.

Musical notation for the third system, including lyrics and guitar chords. The guitar staff has a treble clef and a key signature of three sharps. Chord diagrams for A major and D major are shown above the staff. The piano accompaniment is in a grand staff. The lyrics are as follows:

(1.) Un - der the dog star sail — o - ver the  
(2.) Un - der the Arc-tic fire — o - ver the  
(3.) All col - ours bleed to red, — a - sleep on the

D A D

reefs of moon - shine, — un - der the skies of fall,  
 seas of si - lence, — haul - ing on fro - zen ropes,  
 o - cean's bed, — drift - ing in emp - ty seas,

A/C# D 1. Esus4 2,3. Esus4

north - north - west, the stones of Fa - roe.  
 for all my days re - main - ing.  
 for all my days re - main - ing.

A/C# D Esus4 F#m7 D

Would north be true? true? Why should I, why should I  
 Would north be true? true? Why should I, why should I

Esus4

cry for you?

A

Dark an-gels fol-low me

A

D

A

D

o - ver a God - less sea, moun-tains of end-less fall - ing,

A/C#

D

Esus4

E

A/C#

D

E

for all my days re - main-ing. What would be true?

F#m

D

F#m

D

Some-times I see your face, the stars seem to lose their place. -





Why must I think of you? Why must I?





Why should I? Why should I cry for you?





Why would you want me to? And what would it






mean to say — "I loved you in my fash-ion?"

A/C# D Esus4 F#m

What would be true? Why should I,

This system contains the first four measures of the piece. It features a vocal line with lyrics and a piano accompaniment. Chord diagrams for A/C#, D, Esus4, and F#m are provided above the staff. The lyrics are "What would be true? Why should I,". The piano part includes triplets in the right hand and a steady bass line in the left hand.

D Esus4

why should I cry? Why should I....

This system contains the next four measures. Chord diagrams for D and Esus4 are shown. The lyrics are "why should I cry? Why should I....". The piano accompaniment continues with similar rhythmic patterns.

A

This system contains four measures of piano accompaniment. A chord diagram for A is shown at the beginning. The right hand features sustained chords and melodic lines, while the left hand plays a rhythmic bass line.

G/A D/A A

Repeat to Fade

This system contains the final four measures of the piece. Chord diagrams for G/A, D/A, and A are provided. The lyrics "Repeat to Fade" are written at the end of the system. The piano accompaniment concludes with a final chord and a fading melodic line.

# ISLAND OF SOULS

WORDS & MUSIC BY STING

BOOGIEWOOGIE.RU

*Ad lib.*



A tempo, medium fast

x3

Dm9      Dm7add4      Dm9      Dm7add4      Dm9      Dm7add4



Bil - ly was born with - in

Dm9/G      Dm7add4/G      Dm9      Dm7add4      Dm9/G



sight of the ship - yard, first son of a riv - et - er's son.

Dm7add4/G      Dm9      Dm7add4      Dm9/G      Dm7add4

And Bil - ly was raised as the ship grew a sha - dow, her

Dm9      Dm7add4      Dm9/G      Dm7add4/G      Dm9

great hull would blot out the light of the sun.

Dm7add4      Dm9/G      Dm7add4/G      Dm9      Dm7add4

And six days a week he would

Dm9/G      Dm7add4/G      Dm9      Dm7add4      Dm9/G

watch his poor fa - ther, a work - ing man live like a slave.

Dm7add4/G      Dm9      Dm7add4      Dm9/G      Dm7add4/G

He'd drink ev' - ry night and he'd dream of a fu - ture, of

Dm9      Dm7add4      Dm9/G      Dm7add4/G      Cm7      Cm7add4

mo - ney he ne - ver would save.      Bil - ly would cry when he

Abadd9      Ab6add9      Dm9      Dm7add4

thought of the fu - ture.      Soon came a day when the

Dm9/G      Dm7add4/G      Dm9      Dm7add4      Dm9/G

bot - tle was bro - ken, they launched the great ship out to sea.

Dm7add4/G      Dm9      Dm7add4      Dm9/G      Dm7add4/G

He felt he'd been left on a de - so - late shore, to a

Dm9      Dm7add4      Dm9/G      Dm7add4/G      Cm7

fu - ture he des - perate - ly want - ed to flee.      What else was  
What else was

Cm7add4      Abadd9      Ab      Bb

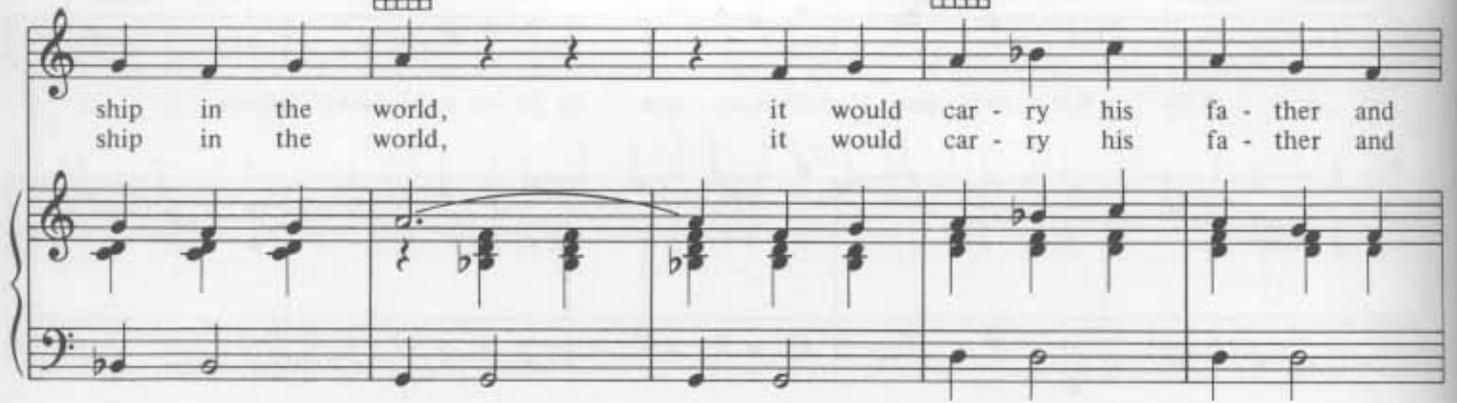
there for a ship - build - er's son? A new ship to be built, new  
there for a riv - et - er's son? A new ship to be built, new

F6/A      Bbadd9

work to be done. One day, he dreamed of the  
work to be done. That night, he dreamed of the

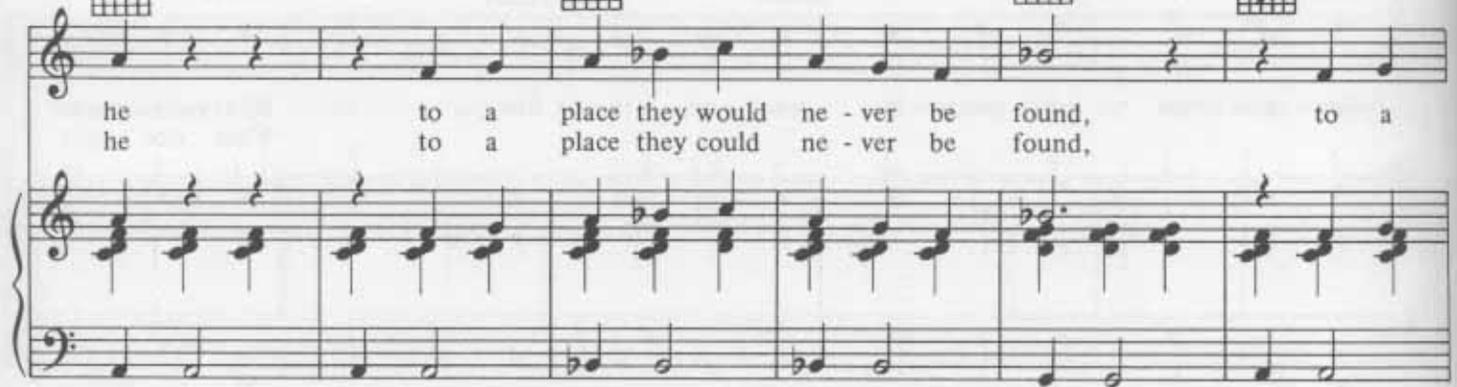
Gm9  Dm 

ship in the world, it would carry his father and  
 ship in the world, it would carry his father and



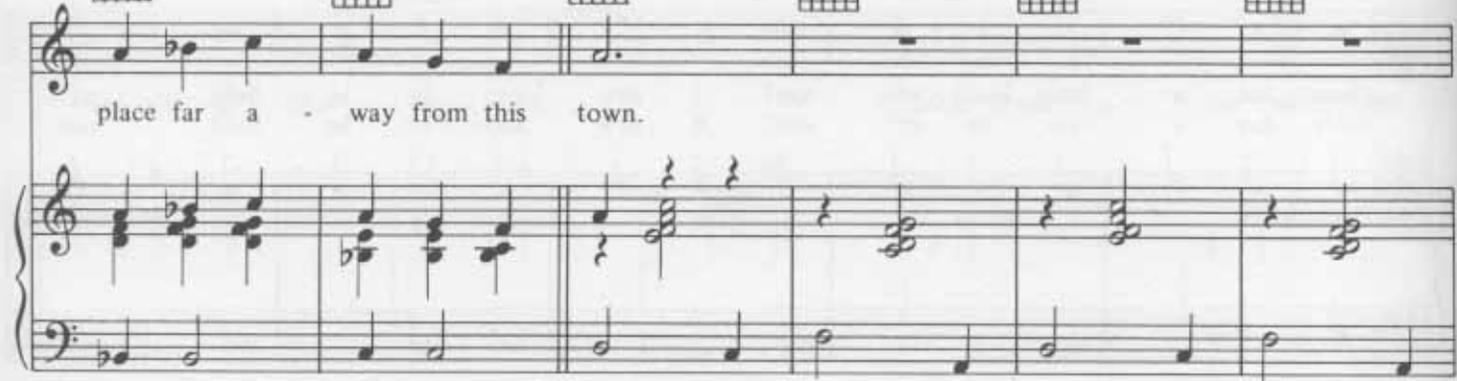
F6/A  Bbadd9  Gm9  *To Coda*  F/A 

he to a place they would ne - ver be found, to a  
 he to a place they could ne - ver be found,



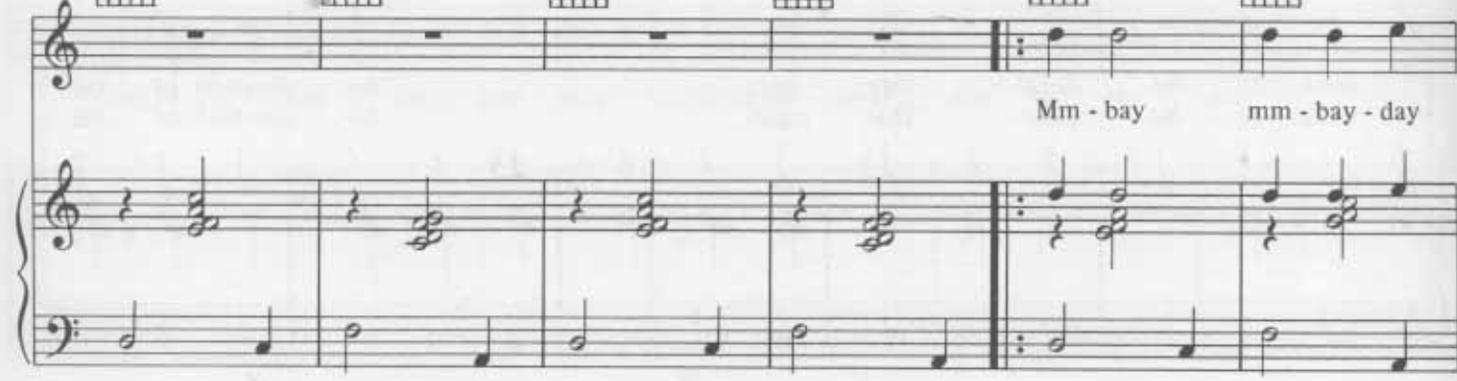
Bb6  C7  Dm9  Dm7add4  Dm9  Dm7add4 

place far a - way from this town.



Dm9  Dm7add4  Dm9  Dm7add4  Dm9  Dm7add4 

Mm - bay mm - bay - day



Dm9 Dm7add4 Dm9 Dm7add4 Dm9

mm - bay Trapped in the cage of the ske - le - ton

Detailed description: This system contains the first two lines of music. The top line is a vocal melody with lyrics. Above it are five guitar chord diagrams: Dm9, Dm7add4, Dm9, Dm7add4, and Dm9. The bottom two staves show piano accompaniment with chords and a bass line.

Dm7add4 Dm9 Dm7add4 Dm9 Dm7add4 Dm9

ship, all the work-men sus - pen - ded like flies. Caught in the

Detailed description: This system contains the third and fourth lines of music. The top line is a vocal melody with lyrics. Above it are six guitar chord diagrams: Dm7add4, Dm9, Dm7add4, Dm9, Dm7add4, and Dm9. The bottom two staves show piano accompaniment.

Dm7add4 Dm9 Dm7add4 Dm9 Dm7add4

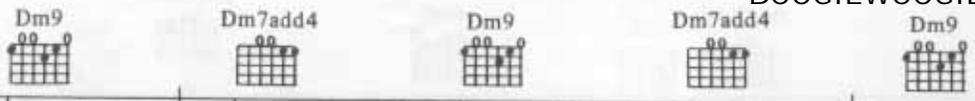
flare of ac - et - yl - ene light, a work - ing man works till the

Detailed description: This system contains the fifth and sixth lines of music. The top line is a vocal melody with lyrics. Above it are five guitar chord diagrams: Dm7add4, Dm9, Dm7add4, Dm9, and Dm7add4. The bottom two staves show piano accompaniment.

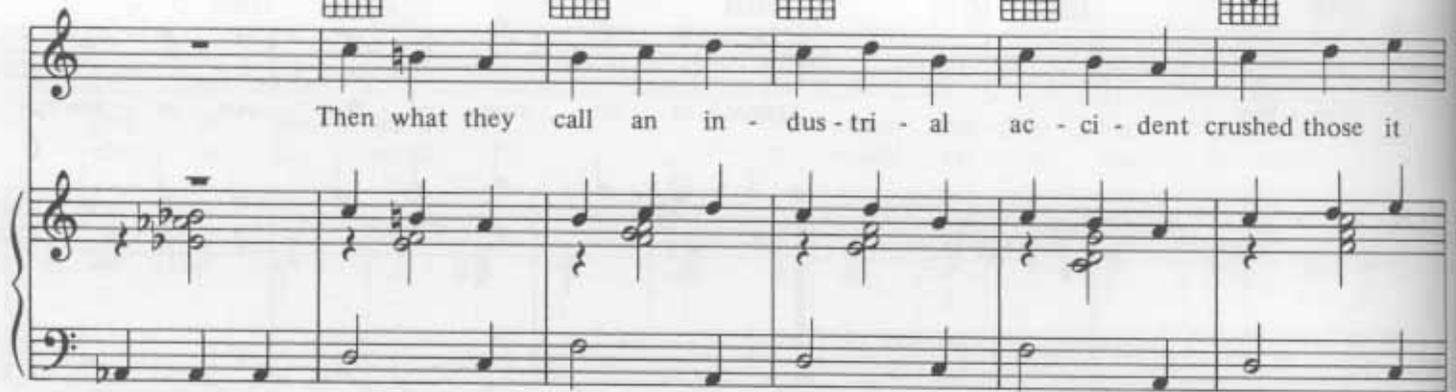
Dm9 Dm7add4 Cm7 Cm7add4 Abadd9

in - dus - try dies. Bil - ly would cry when he thought of the fu - ture.

Detailed description: This system contains the seventh and eighth lines of music. The top line is a vocal melody with lyrics. Above it are five guitar chord diagrams: Dm9, Dm7add4, Cm7, Cm7add4, and Abadd9. The bottom two staves show piano accompaniment.

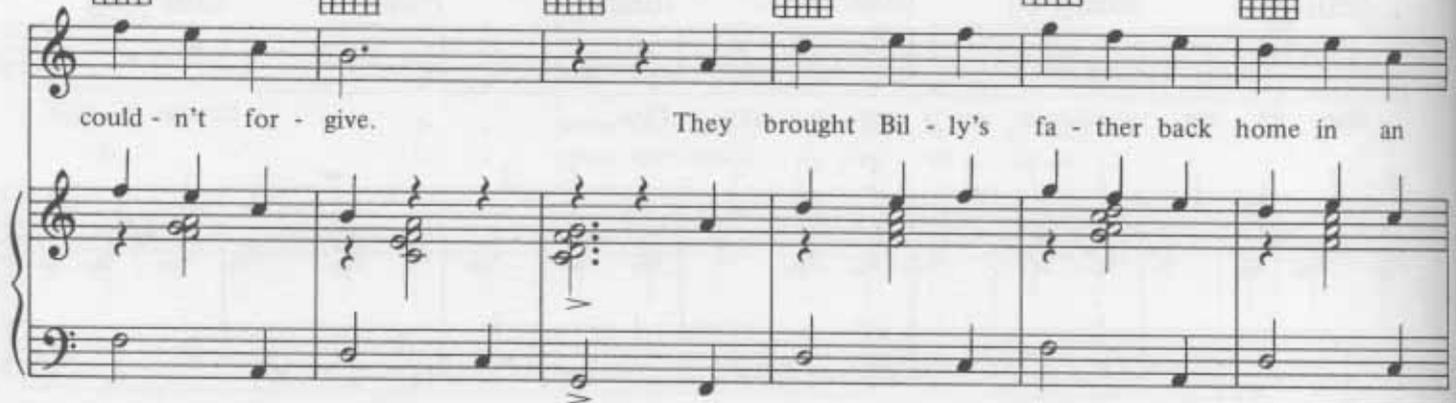


Then what they call an in - dus - tri - al ac - ci - dent crushed those it





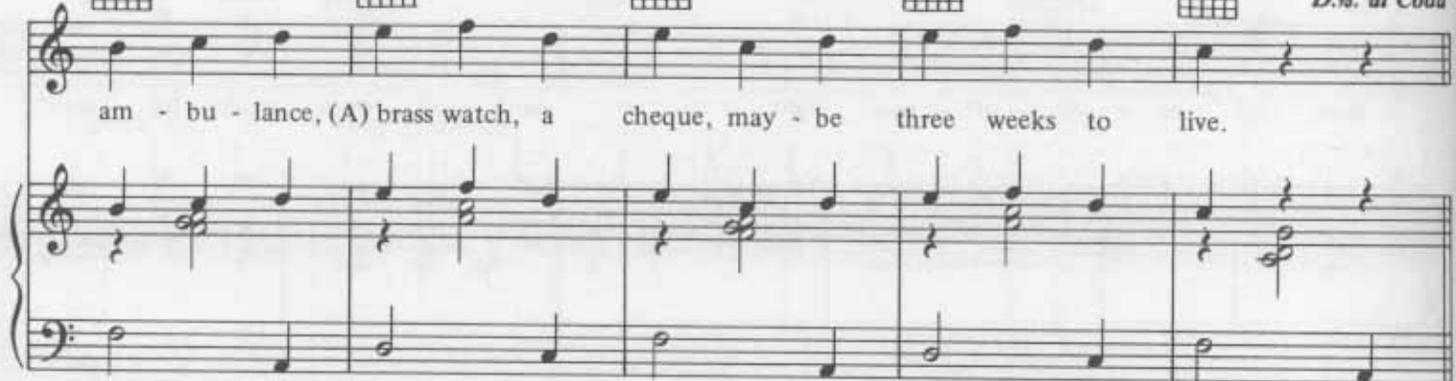
could - n't for - give. They brought Bil - ly's fa - ther back home in an





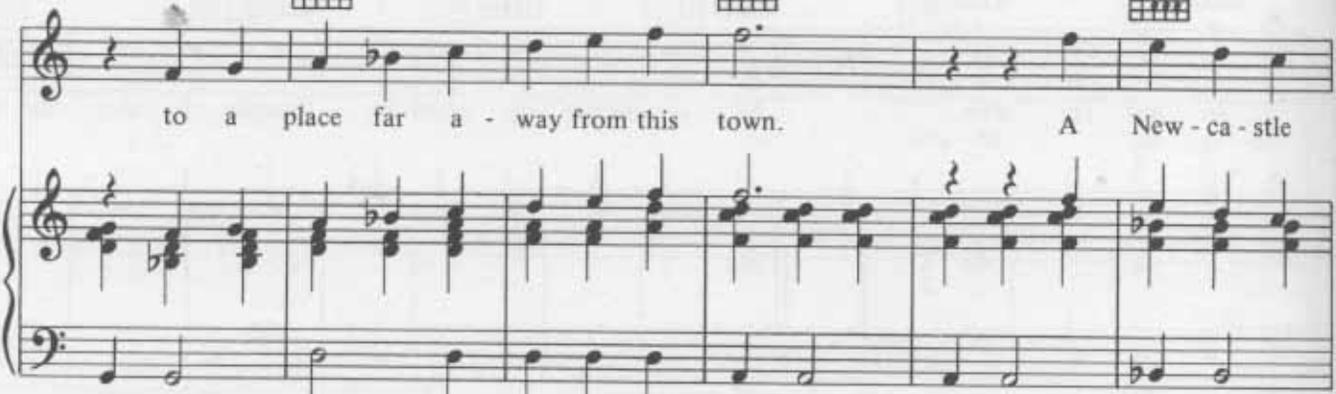
am - bu - lance, (A) brass watch, a cheque, may - be three weeks to live.

*D.%. al Coda*





to a place far a - way from this town. A New - ca - stle



Gm9 F/A Bb6 C7 Dm9

ship with no coals, they would sail to the is - land of souls.

*Repeat section to Fade*

Dm7add4 Dm9 Dm7add4 Dm9 Dm7add4 Dm9 Dm7add4

Mm - bay mm - bay - day mm - bay.

*Solo, over fade*

**ALL THIS TIME**  
 WORDS & MUSIC BY STING

BOOGIEWOOGIE.RU

Up beat

G Bm7/E G/D C G Bm7/E G/D C

The first system of music features a guitar part with chords G, Bm7/E, G/D, C, G, Bm7/E, G/D, and C. The piano accompaniment consists of a treble clef staff with chords and a bass clef staff with a steady eighth-note bass line.

G Bm7/E G/D C D G/B D G/B

(1.) I looked out a - cross -

The second system continues the guitar chords with G, Bm7/E, G/D, C, D, G/B, D, and G/B. The vocal line begins with the lyrics "(1.) I looked out a - cross -". The piano accompaniment continues with the same bass line and treble accompaniment.

G /E Gsus2/D Gsus4/C G /E

the ri - ver to - day, \_\_\_\_\_

The third system features guitar chords G, /E, Gsus2/D, Gsus4/C, G, and /E. The vocal line continues with the lyrics "the ri - ver to - day, \_\_\_\_\_". The piano accompaniment includes a repeat sign at the beginning and continues with the established accompaniment.

Gsus2/D   Gsus4/C   G   /E   Gsus2/D   Gsus4/C

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

G   /E   Gsus2/D   Gsus4/C   G   /E

Saw the sad - shire hor - ses walk -

Gsus2/D   Gsus4/C   G   /E   Gsus2/D   Gsus4/C

- ing home in the sod - ium light, - two - priests..

G   /E   Gsus2/D   Gsus4/C   G   /E

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

CHORUS

Gsus2/D Em

All this time the

A7 C Dsus4 D Dsus4 D

ri - ver flowed end - les - sly to the sea...

G /E 1. Gsus2/D Gsus4/C 2. G Em

(2.) Two priests If I had my way,

A7sus4 C To Coda

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

Dsus4 D Dsus4 D G /E Gsus2/D Gsus4/C *D.% al Coda*

the old man, I'd bu-ry him at sea. (3.) Blessed 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 —

A /F# /E /D A /F#

us the Ro-mans built this place, —

/E /D A /F# /E /D

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

A /F# /E /D A /F#

town. — They lived and they died, — they

/E /D A /F# /E /D

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

A /F# /E /D 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 /F# A F#m



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

B7sus4 D Esus4 E

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

Esus4 E A /F# Asus2/E Asus4/D

ly get bet-ter one by one, — one by

A /F# Asus2/E Asus4/D A /F# Asus2/E Asus4/D

one, one by one, by one, one by

A /F# Asus2/E Asus4/D A /F# Asus2/E Asus4/D

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

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

tow - er 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 a fat man in the eye of a 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.

# MAD ABOUT YOU

BOOGIEWOOGIE.RU

WORDS & MUSIC BY STING

Moderately fast

Am /C F E+

Am /C F E+ Am /C

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

F E+ Am /C

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

F E+ Am /C

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

F E+ Am To Coda ♣ E7/B E+ /C

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

F Dm D#° E Am /G

all my kingdoms turn to sand\_ and fall in-to\_ the sea,— I'm mad a-bout you,— I'm

F E Am Am /C

mad a-bout\_ you. — In the dark se-clu-ded vall-ey  
They say a city in the des-ert lies —

F E+ Am /C

I heard the an - cient songs of sad - ness. With ev' - ry step I thought of you,  
the van - it - y of an an - cient king, — but the ci - ty lies in brok - en pieces, where the

F E+ Am /C

ev' - ry foot - step on - ly you. Ev' - ry star a grain of sand  
wind howls — and the vul - tures sing. These are the works of man,

F E+ Am /C

the leav - ings of a dried up o - cean, tell me how much lon - ger  
this is the sin of our am - bi - tion, it would make a pri - son of my life,

1. F E+ 2. E7/B E+

how — much lon - ger? if you be - came a - noth - er's wife. With

F Dm D#° E Am /G

ev'ry pri - son blown to dust — my en - e - 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

C+ Am

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

C/Bb F

though I claim — do - min - ions ov - er all I see, it means

C/E Dm7

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

D#° E

his - to - ries — with - out love.

*D.S. al Coda*

⊕ CODA F

lost with-out you... (Instr.)

Am F E+

Am /C F E+

This system contains the first two systems of musical notation. The top staff is a single melodic line with guitar chords Am, /C, F, and E+ indicated above it. The bottom two staves are piano accompaniment, with a treble clef staff and a bass clef staff. The music features eighth and sixteenth notes, with a triplet of eighth notes in the first system.

Am /C E/B E+ And

This system contains the third and fourth systems of musical notation. The top staff continues the melodic line with guitar chords Am, /C, E/B, and E+ indicated above it. The bottom two staves are piano accompaniment. The word "And" is written at the end of the fourth system.

x3 F Dm D#° E

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

This system contains the fifth and sixth systems of musical notation. The top staff is a melodic line with guitar chords F, Dm, D#°, and E indicated above it, and a repeat sign with a triple bar line and "x3" above the first measure. The bottom two staves are piano accompaniment. The lyrics are written below the top staff.

Am /G F E Am

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

This system contains the seventh and eighth systems of musical notation. The top staff is a melodic line with guitar chords Am, /G, F, E, and Am indicated above it. The bottom two staves are piano accompaniment. The lyrics "mad a - bout you, I'm mad a - bout you." are written below the top staff.

WHEN THE ANGELS FALL  
WORDS & MUSIC BY STING & DOMINIC MILLER

BOOGIEWOOGIE.RU

Moderate, relaxed beat

The musical score is arranged in four systems, each with a guitar part on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked 'Moderate, relaxed beat'.  
- **System 1:** The piano accompaniment features sustained chords in the right hand and a simple bass line in the left hand. Chord diagrams for Eb and Cm are provided above the staff.  
- **System 2:** A guitar solo is indicated by the text 'Gtr. solo' above the staff. The piano accompaniment continues with sustained chords. Chord diagrams for Eb and Cm7 are shown.  
- **System 3:** The guitar part features a melodic line with triplets. The piano accompaniment remains consistent. Chord diagrams for Eb and Cm are shown.  
- **System 4:** The guitar part continues with a melodic line, including a triplet and a sixteenth-note figure. The piano accompaniment concludes with sustained chords. Chord diagrams for Eb and Cm are shown.

G Em

(1.) So high a - bove — the world to - night,

E $\flat$  Cm6

the an - gels watch us sleep-ing,

G Em

and un-der-neath a bridge of stars,

E $\flat$  Cm6

we dream — in safe - ty's keep-ing.

Gm Em

But per-haps the dream — is dream-ing us, —

Eb Cm

soar-ing with the sea-gulls.

Gm Em

But per-haps the dream — is dream-ing us, —

Eb Cm

a - stride — the backs — of ea - gles.

Gm D/F#

When the an - gels fall, sha-dows on the wall, —

F6 C/E

in the thun-der's call — some-thing haunts us all, —

Ebmaj7 Cm6

when the an - gels fall,

Eb Cm

when the an - gels fall.

E $\flat$ maj7 Cm

When the an - gels fall. —

G G/F

These are my feet, these are my hands,

G/D G

these are my child-ren, this is my — de-mand.

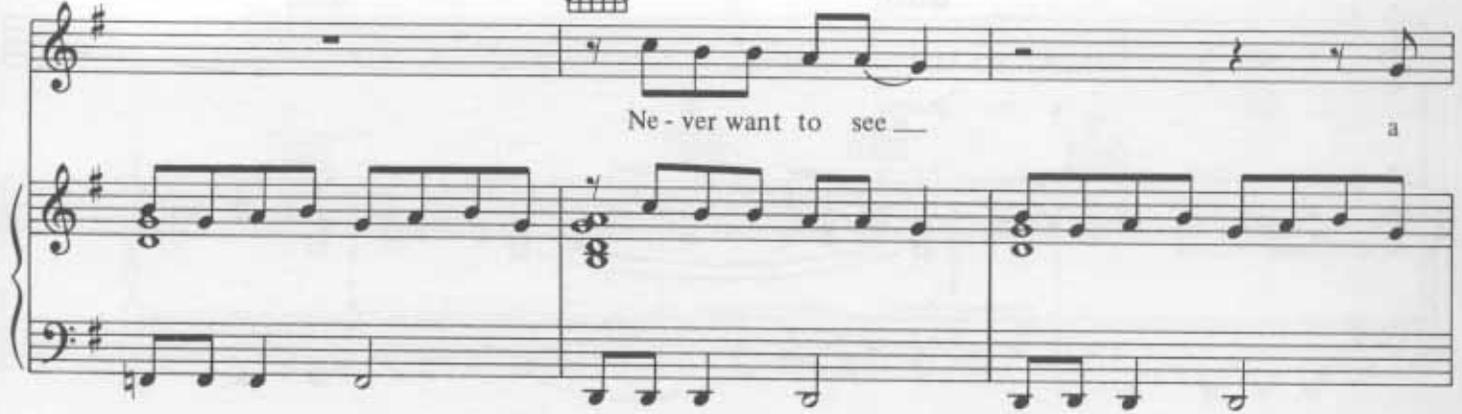
G G/F

Bring down the an - gels, cast them from — my sight,

G/D



Ne - ver want to see — a



G



mil - lion suns at mid-night.

C/E



Your hands are emp - ty, —



G/D



the streets are emp - ty, you can't.



con - trol — us, you — can't — con - trol —



us a - ny - more.

When the an - gels fall.

When the an - gels

*Ad lib. to Fade*

**VERSE 2:**

Take your father's cross  
 Gently from the wall  
 A shadow still remaining  
 See the churches fall  
 In mighty arcs of sound  
 And all that they're containing  
 Yet all the ragged souls  
 Of all the ragged men  
 Looking for their lost homes  
 Shuffle to the ruins  
 From the levelled plain  
 To search among the tombstones.

# THE SOUL CAGES

BOOGIEWOOGIE.RU

WORDS & MUSIC BY STING

Musical notation for the first system, featuring guitar chords Gm, Bb, and C.

Musical notation for the second system, featuring guitar chords Bb, C, and Gm.

(1.) The boy child is locked in the fish - er-man's yard,

Musical notation for the third system, including piano accompaniment and a repeat sign.

Musical notation for the fourth system, featuring guitar chords Gm, C, and Gm.

there's a bloodless moon where the o - ceans die...

A shoal of night stars hang -

Musical notation for the fifth system, including piano accompaniment.

Musical notation for the sixth system, featuring guitar chords C, Gm, and C.

fire in the nest - and the cha - os of ca - ges - where the cray - fish lie...

Musical notation for the seventh system, including piano accompaniment.

Gm C Gm

The first system of music features a guitar part with three measures. The first measure has a Gm chord, the second a C chord, and the third a Gm chord. The piano accompaniment consists of a treble clef with a whole note chord in the first measure, a half note chord in the second, and a whole note chord in the third. The bass clef has a steady eighth-note accompaniment.

C Gm C

(3.) He's the king of the ninth — world,

The second system continues the guitar part with C, Gm, and C chords. The piano accompaniment features a treble clef with a half note chord in the first measure, a half note chord in the second, and a whole note chord in the third. The bass clef continues with eighth notes.

Gm C Gm

the twist-ed son of the fog — bells' — toll. In — each — and ev - 'ry lob -

The third system has guitar chords Gm, C, and Gm. The piano accompaniment in the treble clef has a half note chord in the first measure, a half note chord in the second, and a whole note chord in the third. The bass clef continues with eighth notes.

C Gm

- ster cage, — a tor - tured hu - man soul.

The fourth system has guitar chords C and Gm. The piano accompaniment in the treble clef has a half note chord in the first measure, a half note chord in the second, and a whole note chord in the third. The bass clef continues with eighth notes.

B $\flat$

These are the souls\_ of the bro - ken fac - tories, the sub-ject slaves\_ of the bro -

- ken crown. The dead ac-count-ing of old — guil - ty pro-mi - ses,

C Gm

these are the souls of the bro - ken town. \_\_\_\_\_ These are the soul\_

B $\flat$  C Gm B $\flat$  C

ca - ges, these are the soul — ca - ges,

Gm Bb C Gm

these are the soul — ca - ges, these are the soul —

This system contains the first four measures of the piece. It features a vocal line with lyrics and a piano accompaniment. The guitar chords Gm, Bb, C, and Gm are indicated above the vocal staff. The piano part consists of a treble and bass staff with chords and a bass line.

Bb C Am

ca - ges.

This system contains measures 5-7. The vocal line continues with the lyrics 'ca - ges.' and then has a double bar line. The piano accompaniment continues with chords and a bass line. Guitar chords Bb, C, and Am are shown above the vocal staff.

Cm Am

This system contains measures 8-10. The vocal staff is empty. The piano accompaniment continues with chords and a bass line. Guitar chords Cm and Am are shown above the vocal staff.

Cm

This system contains measures 11-13. The vocal staff is empty. The piano accompaniment continues with chords and a bass line. A guitar chord Cm is shown above the vocal staff.

**B** Am D Am

(4.) I have a wa-ger, the brave \_ child spoke, \_ the fish - er-man laughed, though dis - turbed \_

D Am

\_ at the joke. \_ You will drink \_ what I drink \_ but you must \_

D Am 1,2. D

\_ e - qual me \_ and if the drink leaves me stand - ing, \_ a soul \_ shall go free. (5.) I  
 [(6.) And what's]

3. D Am C D

\_ with me. \_ These are the soul \_ ca - ges

Am C D D

these are the soul — ca - ges these are the soul —

C D Am C D

ca - ges these are the soul — ca - ges. (7.) A

4. D Am C D

fish-er-man's lips. These are the soul — ca - ges,

Am C D Am

these are the soul — ca - ges. These are the soul —

ca - ges, these are the soul - ca - ges.

And he dreamed - of a ship - on the sea,

it would car - ry his fa - ther and me to a place -

they could ne - ver be found - to a place -

F#m A/C# D

— far a - way\_ from this town. A New - cast - le ship with no

Detailed description: This system contains the first three measures of the piece. It features a vocal line in treble clef with lyrics, a piano accompaniment in treble and bass clefs, and three guitar chord diagrams: F#m (first measure), A/C# (second measure), and D (third measure). The third measure includes triplet markings over the vocal line.

Bm7 A/C# D E

coals, they would sail — to the is - land of

Detailed description: This system contains measures 4 through 7. It features a vocal line in treble clef with lyrics, a piano accompaniment in treble and bass clefs, and four guitar chord diagrams: Bm7 (measure 4), A/C# (measure 5), D (measure 6), and E (measure 7). The piano accompaniment in the treble clef has a more complex texture with chords and moving lines.

F#m B F#m

souls. — — —

Detailed description: This system contains measures 8 through 10. It features a vocal line in treble clef with lyrics, a piano accompaniment in treble and bass clefs, and three guitar chord diagrams: F#m (measure 8), B (measure 9), and F#m (measure 10). The piano accompaniment in the treble clef has a sustained chord in the final measure.

B F#m7 B

Detailed description: This system contains measures 11 through 13. It features a piano accompaniment in treble and bass clefs and three guitar chord diagrams: B (measure 11), F#m7 (measure 12), and B (measure 13). The piano accompaniment in the treble clef has a sustained chord in the final measure.

