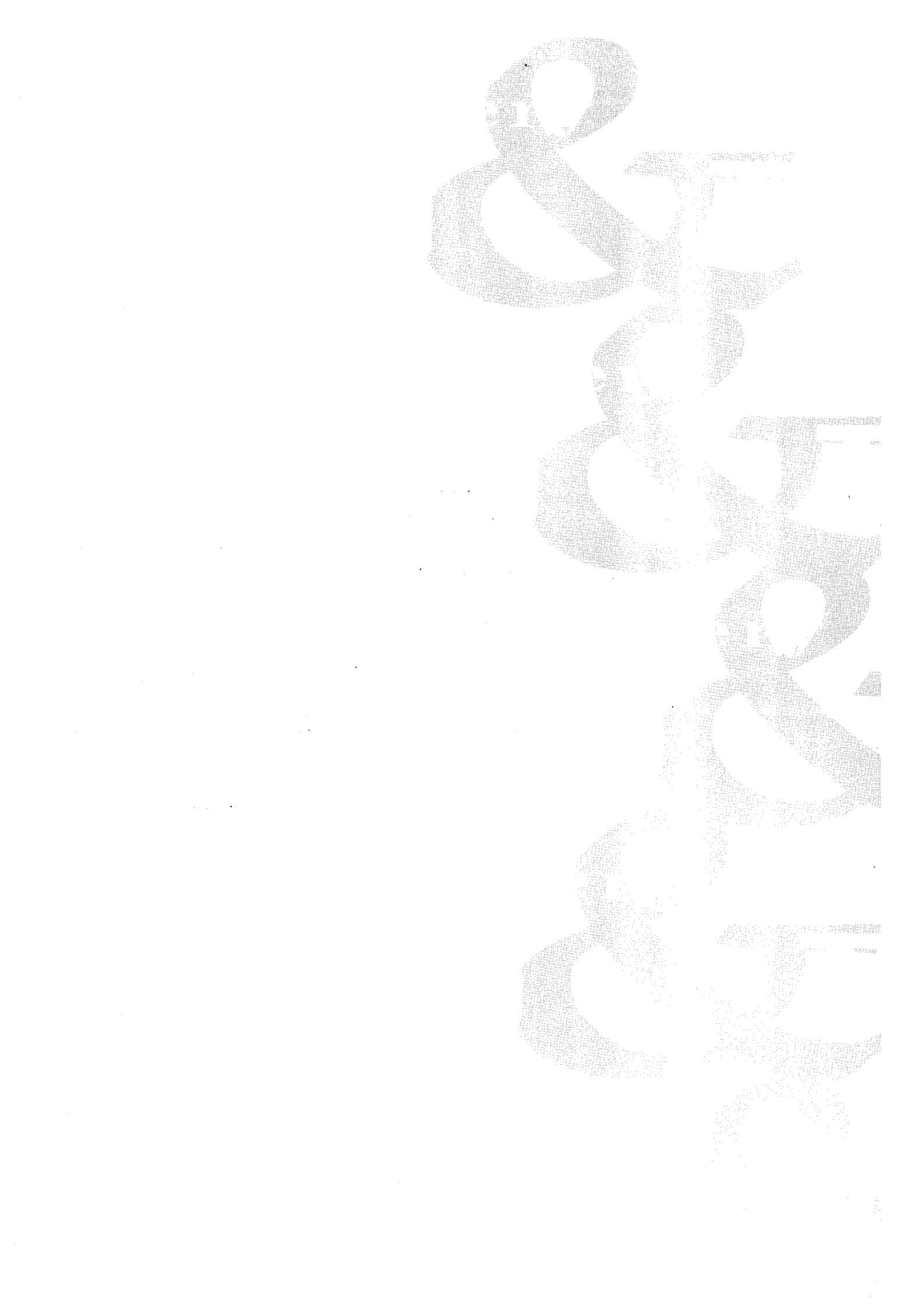


the very best of...

STING & THE POLICE



Message In A Bottle 8 **Can't Stand Losing You** 11 **Englishman In New York** 1
Every Breath You Take 20 **Seven Days** 25 **Walking On The Moon** 34 **Fields Of Gold**
Fragile 42 **Every Little Thing She Does Is Magic** 50 **De Do Do Do, De Da Da Da**
If You Love Somebody Set Them Free 54 **Let Your Soul Be Your Pilot** 64 **Russians** 59 **If I Ev**
Lose My Faith In You 70 **When We Dance** 76 **Don't Stand So Close To Me** 83 **Roxanne**



Message In A Bottle

Words & Music by Sting

Fast



The music consists of two staves. The top staff is for the piano, showing a treble clef, a key signature of one sharp, and a common time signature. It features eighth-note chords and rests. The bottom staff is for the guitar, showing a bass clef and a common time signature. It features chords with specific fingerings indicated above them.

This section continues the musical style from the first page. The piano part provides harmonic support with eighth-note chords. The guitar part follows the established pattern of chords and fingerings.

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

The musical structure remains consistent, with the piano providing harmonic context and the guitar playing the established chord progression.

Con 8va

sim.



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

The musical structure remains consistent, with the piano providing harmonic context and the guitar playing the established chord progression.

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

The musical structure remains consistent, with the piano providing harmonic context and the guitar playing the established chord progression.

C[#]m9 3rd Amaj^o B7 F#m 3rd 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,

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

Con 8ve To Coda ♦ C[#]m A

Play 3 x on

Verse 2 only mes - sage in a bot - - tle yeah.

1 F#m 
 2 F#m 

Con 8ve

D. al Coda

CODA C#m  A 

message in a bot - - tle -

Con 8ve

C#m  A 

message in a bot - - tle oh yeah.

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

Can't Stand Losing You

Words & Music by Sting

Steady beat

The musical score consists of four staves. The top staff shows a piano part with a steady eighth-note bass line and chords above it. The second staff shows a guitar part with a repeating pattern of Dm, Gm, Dm, Gm chords. The third staff shows the vocal melody with lyrics. The bottom staff shows another guitar part with a steady eighth-note bass line and chords. The vocal melody starts with "called see you so man - y times let - ters to - day back and I guess it's all true what your rec - ords and". It continues with "they're friends say that you don't see the ev - er want to see me a - gain and your when". Finally, it ends with "broth - er's gon - na kill me and he's six foot ten I guess you'd call it cow - ar - dice but I'm no - bod - y list - ens to a word I say you can call it lack of con - fi - dence but to guess you'd call it su - i - cide but". The score includes dynamic markings like *f*, *ff*, and *Dm*, *Gm*, *Am*, *Bb*, *F* chord symbols.

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
 I'm too full to swal - low my pride
 Gm Asus4 1
 — can't I can't I can't stand los-ing, I can't I can't I can't I can't stand los-ing—
 Dm Gm Dm Gm Dm Gm Dm Gm 3
 — you— I can't stand los - ing you— I can't stand los -
 f
 Dm Gm Dm Gm Dm Gm Dm Gm 3
 — ing you— I can't stand los - ing you.— I
 2, % 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 ♦



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

f

C9



C9

I

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

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

Repeat to fade

Asus4

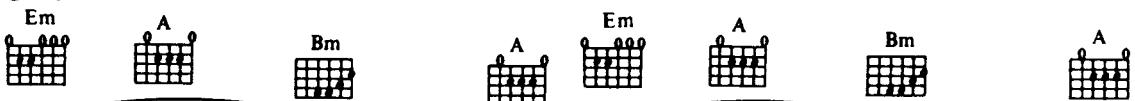
B5

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

Englishman In New York

Words & Music by Sting

Brightly



A musical score for piano and voice. The piano part consists of two staves: treble and bass. The vocal part is in the treble clef. The lyrics for this section are: "I don't drink cof - fee I ___ take tea ___ my dear,___". The section ends with "(§.) Takes more than com - bat gear_ to make_ a man,___".

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



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








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





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





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






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

To Coda ♦

Chords: Em, A, Bm, A, Em, A, Bm, Bb+, A, Em, A, Bm, Em, A, Bm, Em, A, Bm, Em, A, Bm.

Lyrics:

- I take it ev - 'ry - where I walk — I'm an
It takes a man to suf - fer ig - no - rance and smile, — be your-
- En - glish - man in New York. Woh,
self no mat - ter what they say.
- I'm an a - lien, I'm a le - gal a - lien, I'm an
- En - glish - man in New York. Woh,

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

En - glish - man in New York.

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

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

F#

G

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

A

F#/A#

Bm

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

Em

A

Bm

Em

A

Bm

Solo ad lib.

N.C.

D.S. al Coda

CODA Bm

Em **A** **Bm**

2nd voice tacet 1^o **Em** **A** **Bm**

Em **A** **Bm** **Repeat to Fade**

Every Breath You Take

Words & Music by Sting

Medium rock

The musical score consists of two staves: a treble clef piano staff and a bass clef guitar staff. The key signature is A♭ major (three flats). The tempo is indicated as 'fr4' (fast 4th). The score includes lyrics for the vocal part.

Piano Part:

- Key signature: A♭ major (three flats).
- Tempo: fr4 (fast 4th).
- Chords: A♭ (at start), C, Fm, D♭, E♭, A♭.
- Performance instructions: 'fr4' (fast 4th) at the beginning, and 'fr3' (fast 3rd) before the D♭ chord.

Guitar Part:

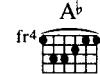
- Key signature: A♭ major (three flats).
- Chords: A♭, C, Fm, D♭, E♭, A♭.
- Performance instructions: 'fr4' (fast 4th) at the beginning, and 'fr3' (fast 3rd) before the D♭ chord.

Vocal Part (Lyrics):

Ev - 'ry breath you— take ev - 'ry move you—
make, ev - 'ry bond— you break ev - 'ry step— you take


E♭sus4

Fm

E♭7sus4

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


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


D♭

E♭

E♭7sus4

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




D♭

D♭/C♭

B♭m7

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



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



take.

Ev-'ry move you make

ev-'ry vow you—

break,

ev - 'ry smile— you fake

ev - 'ry claim— you stake,



To Coda ♪

I'll be watch-ing you.

E

F#

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

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

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

E

F#

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

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

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

E

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

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

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

A^b

Fm

fr⁴

2^o only

: 8

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

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

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

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

1.
D♭
E♭
Fm
Fm

D. & al Coda **⊕ Coda**

A♭
Fm
D♭

Oh can't you—
 Ev'ry move— you make ev'ry step— you take,

E♭
E♭sus4
Fm

I'll be watch-ing you.

Fm
E♭7sus4
A♭

Repeat ad lib. to fade
 I'll be watch - ing you.

Seven Days

Words & Music by Sting

Smoothly, in a fast Latin groove

C6/9

Piano and guitar parts for the first three measures. The piano part consists of eighth-note chords. The guitar part shows a simple strumming pattern. Measure 1 starts with a C6/9 chord. Measures 2 and 3 continue with the same pattern.

Cmaj6/9

Cmaj9

C6/9

Piano and guitar parts for the next three measures. The piano part continues with eighth-note chords. The guitar part maintains its strumming pattern. Measure 4 starts with a Cmaj6/9 chord, followed by Cmaj9 and C6/9 chords.

"Sev - en days" was
The fact he's o - ver

Piano and guitar parts for the next three measures. The piano part continues with eighth-note chords. The guitar part maintains its strumming pattern. The vocal line begins with the lyrics "Sev - en days" was The fact he's o - ver".

E♭6/9(#11)

Piano and guitar parts for the final three measures. The piano part continues with eighth-note chords. The guitar part maintains its strumming pattern. The vocal line continues with the lyrics "all six she wrote, foot ten a kind might in - still - ti - ma - oth -".

Bb6/9



G(add9)



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

she
the

This section contains two staves. The top staff has a treble clef and the bottom staff has a bass clef. The music consists of four measures. The first measure starts with a Bb6/9 chord. The second measure starts with a G(add9) chord. The third measure starts with a C6/9 chord. The fourth measure starts with an F(add9) chord.

F(add9)



F6/9



C6/9



gave to me.
might y flea.

When I thought the field
Ask if I am mouse.

This section contains two staves. The top staff has a treble clef and the bottom staff has a bass clef. The music consists of four measures. The first measure starts with an F6/9 chord. The second measure starts with a C6/9 chord. The third measure starts with an E6/9(#11) chord. The fourth measure starts with an E6/9(#11) chord.

E6/9(#11)



This section contains two staves. The top staff has a treble clef and the bottom staff has a bass clef. The music consists of four measures. The first measure starts with an E6/9(#11) chord. The second measure starts with an E6/9(#11) chord. The third measure starts with an E6/9(#11) chord. The fourth measure starts with an E6/9(#11) chord.

had cleared,
or man, it seems an oth - er
cleared, it seems an oth - er
man, it seems an oth - er

This section contains two staves. The top staff has a treble clef and the bottom staff has a bass clef. The music consists of four measures. The first measure starts with an E6/9(#11) chord. The second measure starts with an E6/9(#11) chord. The third measure starts with an E6/9(#11) chord. The fourth measure starts with an E6/9(#11) chord.

Bb6/9



G(add9)



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

in

This section contains two staves. The top staff has a treble clef and the bottom staff has a bass clef. The music consists of four measures. The first measure starts with a Bb6/9 chord. The second measure starts with a G(add9) chord. The third measure starts with a G(add9) chord. The fourth measure starts with a G(add9) chord.

E 
C6/9 

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

Eb6/9(#11) 
Bb6/9 

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

G(add9) 
F(add9) 

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

F6/9 
C6/9 

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

E♭6/9(#11)

B♭6/9

G(add9)

real - ly
won't be have to make _ her mine. _ It's plain to see,
play - ing Scrab - ble for _ her hand, I fear.

E

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

F

F♯m7b5

G

Mon - day _ I could _ wait till Tues - day, _ if

E7/G♯

Am7

F

I make _ up my mind.

Wed'n - 'day _ would be

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

B_b9#11

Sev - en days _____

C(add2)

will quick - ly go. _____

B_b9#11

The

fact re - mains _____

I love her so. _____

C(add2)

B_b9#11

Sev - en days, _____

Fmaj7

so

B_b9#11

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

way, _____

I can't run _____ a - way.

D.S. al Coda

CODA

B_b9#11

C6/9



Sheet music for voice and piano. Treble and bass staves are shown. The piano accompaniment consists of eighth-note chords.

Bb9#11



Treble and bass staves. The vocal line begins with "Sun - day'd be ____ too ____ late ____". The piano accompaniment features eighth-note chords.

C6/9



Treble and bass staves. The vocal line continues with "have to tell ____ a sto - ry ____". The piano accompaniment consists of eighth-note chords.

Bb9#11



Cmaj6/9



Treble and bass staves. The vocal line concludes with "thou-sand rain - y days ____ since we first _ met?". The piano accompaniment consists of eighth-note chords.

Treble and bass staves. The piano accompaniment consists of eighth-note chords.

Bb13#11



Bb9#11



It's a

Cmaj6/9



Bb9#11



big e - enough_ um-brel - la,

but it's al - ways me__ that ends up

Cmaj6/9



get - ting wet,

yeah,

Bb9#11



C



yeah.

Walking On The Moon

Words & Music by Sting

Steadily

Dm7(add G)

Play 4 times

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

I hope_ my_ legs don't break walking on_ the moon_

we could walk _ for ev_ - er walking on_ the moon_

feet they hard _ ly touch the ground walking on_ the moon_

My

Dm7(add G) Dm7 Bb/C C





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

1 Dm7(add G)

2,3 Dm7(add G) Dm7

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





3

no way and if it's the price I pay
 Bb Gm





3

B_b F C G_m

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

B_b F C To Coda ♦

— you'll stay I may as well play

Dm7(add G)

D.S. al Coda

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

Keep it up keep it up

Fields Of Gold

Words & Music by Sting

Flowing, moderately

Bm7



A musical score for piano and guitar. The piano part consists of two staves: treble and bass. The guitar part is shown above the piano, with a chord diagram for Bm7 at the beginning. The tempo is indicated as 'Flowing, moderately' and the key signature is B major (two sharps). The dynamics are marked 'mp' (mezzo-forte).

A continuation of the musical score. The piano and guitar parts are shown, maintaining the B major key signature and flowing moderately.

Bsus2

G

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

A continuation of the musical score. The piano and guitar parts are shown, with lyrics appearing below the notes. The lyrics are: 'You'll re - mem - ber me when the west wind moves up / stay with me, will you be my love a -'. The key signature changes to G major (one sharp).

D

Bsus2

on the fields _ of bar - ley.
mong the fields _ of bar - ley?

You'll for - get the sun in his
We'll for - get the sun in his

A continuation of the musical score. The piano and guitar parts are shown, with lyrics appearing below the notes. The lyrics are: 'on the fields _ of bar - ley.
mong the fields _ of bar - ley?' and 'You'll for - get the sun in his
We'll for - get the sun in his'. The key signature changes to D major (one sharp).

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.
 the fields _ of gold. Will you

G D G


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

8 8 8


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.

3

D Bsus2 G

G/B A D Bsus2

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

sum-mer days a - mong the fields
west wind moves up - on the fields of bar - ley.
 See the
 You can

This sheet music page contains musical notation for a vocal piece. It includes four staves: two for the piano (treble and bass), one for the voice, and one for a guitar. The vocal part uses a soprano C-clef. The piano part includes a bass staff with a bass clef and a treble staff. The guitar part shows chord symbols above the staff. The vocal line consists of a series of eighth and sixteenth note patterns. The piano accompaniment features sustained notes and chords. The guitar part provides harmonic support with chords like D, G/B, A, Bsus2, G, and D. The lyrics describe summer days, west winds, fields, and barley, with a memory of past years.

Bsus2

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

G/D

D

Fragile

Words & Music by Sting

Rubato

Em11

A/B

D/E

Instr.

This section starts with a piano introduction in Em11. The vocal part begins with a rubato phrase in A/B, followed by a piano part in D/E. The piano part consists of sustained notes and chords.

a tempo, moderato

A/B

Em7

Am7

This section begins with a piano part in A/B, followed by a vocal entry in Em7, and then a piano part in Am7. The piano part features sustained notes and chords.

Bsus4

Em

Em7

Bsus4

Em

Em7

This section begins with a piano part in Bsus4, followed by a vocal entry in Em, and then a piano part in Em7. The piano part features sustained notes and chords.

If blood will

flow when flesh and steel are one, dry-ing in_ the col-colour_ of the

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

some - thing in_ our minds_ will al - ways stay. Per -

#8

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.

1

2

3

4

5

6

7

8

Am/C

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

B+ 1st Fret

Em

tears from a star, _____ like tears from a star _____ on _____ and on _____ the

Am/C

B+ 1st Fret

To Coda ♫

rain _____ will say _____ how fra - gile we are, _____ how fra - gile we are, _____

Em

x4

Em7

Am7

B7

Solo ad lib.

E^m

D.S. al Coda

CODA

fra - gile we are,

Rubato
Em11

fra - gile we are, how fra - gile we are.

(Instr.)

A/B

D/E

A/B

D/E

A/B

Em

De Do Do Do, De Da Da Da

Words & Music by Sting

Guitar chords: D, A9, A, A9, A, E9, D.

Piano bass line: eighth-note patterns in the bass clef staff.

Guitar chords: A9, A, A9, A, E9, D.

Piano bass line: eighth-note patterns in the bass clef staff.

Play 3 times

1. Don't think me un-kind—

Guitar chords: /A, /F#, /C#.

Piano bass line: eighth-note patterns in the bass clef staff.

Words are hard— to find.—

Guitar chords: /A, /F#, /C#.

Piano bass line: eighth-note patterns in the bass clef staff.

/A

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

/A

From the banks of cha - os in my mind.

D/A

E

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

D/A

E

D

their lo - gic ties me up and rapes me.

De

CHORUS

A

E

D

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

D. al Coda ♫
To Coda ♫

do do do, de da da da their in - no - cence will pull me through de
the meaning - less and all that's true.

Φ CODA

(true)

(Chorus repeat.)

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

Every Little Thing She Does Is Magic

Words & Music by Sting

The sheet music consists of six staves of musical notation. The top staff shows a vocal line with a bass line below it. Above the vocal line are four small diagrams of a guitar neck with specific frets highlighted: G (fret 0), G/A (fret 1), 1 G/B (fret 2), and A/C# (fret 3). The second staff continues the vocal and bass lines, with lyrics appearing below: "1. Though I've tried be-fore_ to tell_ her of the feel-". The third staff begins with a diagram of a guitar neck with fret 3 highlighted. The fourth staff continues the vocal and bass lines, with lyrics: "- ings I have for her in_ my heart _____. The fifth staff begins with a diagram of a guitar neck with fret 0 highlighted. The sixth staff continues the vocal and bass lines, with lyrics: "ev-ery-time_ that I_ come near_ her I_ just lose_". The bass line is present throughout all staves.

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

 my nerve as I've done from the start

CHORUS

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

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

gliss.

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

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

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

 love for her goes on

4 4 4 4

G G/A To Coda ♫ G/B A/C\$
   

 al Coda ♫

2. Do I

CODA ♫ Bb C/F Bb C/F
   

 (on)

Bb Am7 Gm7 Am7
   

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

Gm7 Am7 Bb Am7
   

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

si - lent fears have gripped me long be - fore I reach the phone long be - fore
 my time has tripped me must I
 al ways be a lone (Chorus) Ev ery lit tle
 CHORUS (Repeat)—to End

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

If You Love Somebody Set Them Free

Words & Music by Sting

Medium Fast

Dm9

G9

Dm9

Play 3 times

Free, free, set ____ them free. __

Free, free, set ____

mf

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.
 some-one to des-pise.
 If you want to keep
 Or a pris'-ner

Dm7 G F/A G Dm7 G F/A
 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

G Dm7 G F/A G
 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-

Dm7 G F/A G Bm7
 think a - bout me.
 ple ev-er want to be.
 If you love some-bod y

if you love— some - one, if you love—

 some - bod - y, if you love— some -

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

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

G Dm9 To Coda Am7¹ G
 them free) Set them free. (Free, free, set them free) If it's a mirror

Dm7 G 2 G Fsus
 you want, them free) You can't con -

F C/E C
 trol an in - de - pen - dent (can't heart, 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. CODA Dm9 G Am7 G
 need some-bod - y, al Coda free. (Free, free, set them free) Set them
 Repeat and Fade with vocal ad lib.

Russians

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

Medium slow and very steady

The musical score consists of three staves. The top staff is for voice and guitar, the middle for piano/vocal, and the bottom for bass. The key signature is B-flat major (two flats). The time signature is common time (indicated by a '4'). The vocal part includes lyrics and chords indicated above the staff. The piano/vocal staff provides harmonic support with chords and bass lines. The bass staff provides the harmonic foundation.

Chords indicated above the vocal staff:

- Cm (at measure 1)
- Cm/Bb (at measure 1)
- A (at measure 1)
- In Eu - rope and A -
- p (at measure 2)
- cresc. (at measure 3)
- mf (at measure 4)
- Ab (at measure 5)
- Bb (at measure 5)
- Fm (at measure 5)
- Gm (at measure 5)
- Ab (at measure 6)
- Bb (at measure 6)
- mer - i - ca there's a grow - ing feel - ing of hy - ste - ri - a. Con -
- Cm (at measure 7)
- Cm/Bb (at measure 7)
- Ab (at measure 7)
- Bb (at measure 7)
- G/B (at measure 7)
- Cm (at measure 7)
- di - tioned to re - spond to all the threats in the rhe - tor - i - cal speech - es of the

G7sus G Eb G/B





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

Cm G Cm Cm/Bb





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

Ab Bb Fm7 Bb Cm






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

Cm Cm/Bb Ab Bb Fm Gm Ab Bb









can is I save my lit - tle boy from Op - pen - heim - er's dead - ly toy? There
 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** **Fm** **Gm** **Ab** **Bb**

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

Cm Ab Cm/E_b Cm/F Cm Ab Cm/E_b Cm/F Cm Ab

too.

Cm/E_b Cm/F Cm Ab 1. Cm/E_b Cm/F 2. Cm/E_b Cm/F D.S.

al Coda

There

CODA Fm7 B_b Cm Cm/B_b Ab Cm/B_b

Rus-sians love their child-ren too.

Cm/F Cm/G Ab Cm/B_b Cm Cm/B_b Ab Cm/B_b 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.

Repeat and Fade

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

Let Your Soul Be Your Pilot

Words & Music by Sting

$\text{♩} = 102$



/F#

Let your soul — be your

/F



pi - - - lot, —

let your soul — guide — you



he'll guide —

you — well.

1. When the

S



doc - tors
(Verse 2 see block lyric)



failed to heal you



when no med - 'cine chest can make you



well.

When no coun - sel



leads to com - fort, when there're

Cm fr³x Gm fr³x Fsus⁴ xx F fr⁴x
 no more lies— they can tell no more—

Gm fr³x Gm(maj7) fr³x Gm⁷ fr³
 use - less in - for - ma - tion—

C fr³ E^b fr³x D^{b6} fr⁴x
 and the com - pass spins and the com - pass spins be-tween

C sus⁴ fr³ C fr⁴x B^b fr⁴x
 hea - ven and hell.— Let your soul—

A^b
fr4

Gsus⁴

G⁷

be your pi - - - lot, let your

To Coda ♪

E^b
fr3

Fsus⁴

F

B^b
x

soul guide you, he'll guide you well.

E^badd9
fr3

And your eyes turn to - ward the win -

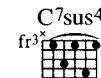
F
fr3

C7sus⁴

A^badd9
fr4

- dow pane

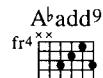
to the lights up - on the hill.



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

D.% al Coda

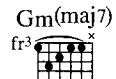
⊕ Coda



still.

2. Let your

Let your



soul guide— you,

let your soul guide— you



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

B♭m⁷

Repeat ad lib. to fade

Verse 2:

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

If I Ever Lose My Faith In You

Words & Music by Sting

Moderately



Gsus/A



G+/A



Asus2



A



G



You could say I
Some would say I was a
I nev - er saw no

lost my faith in sci -
lost man in a lost
mir - a cle of sci - ence

Dsus2(sus4)



D



Dsus2(sus4)



D



ence
world.

and prog - ress.

Asus2

A

G

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

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

To Coda ♪

Asus2

A

F#m7

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

E^{sus}2

E



F#7sus



F#7



G6



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

A^{sus}

A



A/B

E^{sus}2

E



F#7sus



F#7



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

G6

1 A^{sus}

A

2 A^{sus}

A

A^{sus}

A



Hey, — hey. —

G5



E5



G5



E5



G5



E5



G5

E5

F#m7

G#m7(add4)

I could be lost in - side their

Amaj9

Bsus

B

F#sus2

F#

lies

with - out a trace,

but ev - 'ry

G#7sus

G#7

B/A

A

B/A

A6

D.S. al Coda

time I close my eyes

I see your face.

CODA

Asus2

A

F#m7

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

E^{ssus2}

E

C[#]m7

let me say this first:

B^{sus2}

B

C[#]7susC[#]7

D6

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

E^{ssus}

E

B^{sus2}

B

C[#]7susC[#]7

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

D6

E^{ssus}

E

E^{ssus2}

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, —

E sus2



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

The bottom staff of the musical score continues the rhythmic pattern established in the previous measures. It consists of two measures of music, each starting with a quarter note followed by eighth-note pairs. The chords shown are G5 and E5, which repeat in a consistent sequence across the two measures.

When We Dance

Words & Music by Sting

$\text{J}=83$

E



$\text{C} \# \text{m}^7$



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

Sheet music for "When We Dance" featuring vocal and piano parts. The vocal part includes lyrics and guitar chords. The piano part shows a bass line and harmonic support. The key signature is E major (no sharps or flats), and the tempo is J=83.

E

 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—

 C#m7

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

 E

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

B

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

 G#m

 A add9

1.



wings.

2.

F#m add⁴

wings.

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



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



wings.

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



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

F#sus4 F# C#7

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

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

E C#m7 Aadd9

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

He— won't love you— like— I

79

D[#]m⁷
fr⁶

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

F[#]
fr⁶

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

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

D[#]m⁷
fr⁶

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

F#

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

C#

A#m

Badd9

fr7xx

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

G#m7add4

E

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

1. C#

A#m

Badd9

fr7xx

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

G[#]m⁷add⁴
 fr⁶

E

2.
 F[#]

wings.

I'm gon-na love you night and day, When we dance.

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

D[#]m⁷
 fr⁶

B maj⁹
 x

F[#]

D[#]m⁷
 fr⁶

B maj⁹
 x

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
 fr⁶

B maj⁹
 x

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
 fr⁶

B maj⁹
 x

F[#]

Repeat ad lib. to fade

D[#]m⁷
 fr⁶

C[#]7
 x

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

8

Don't Stand So Close To Me

Words & Music by Sting

Steadily

The sheet music consists of ten staves of musical notation. The top staff is for the voice, starting with a treble clef and a key signature of one flat. It includes lyrics and dynamic markings like 'mf'. Below it are nine staves for a guitar, each with a chord diagram above it. The chords are: Eb, F/Eb, Eb, Eb, F/Eb, Eb, Gm, F/G, Gm, and F/G. The music is divided into four sections by vertical bar lines. The first section covers the first two staves, the second from the third to the fifth, the third from the sixth to the eighth, and the fourth from the ninth to the tenth. The lyrics describe a young teacher's desire and her connection to a schoolgirl.

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.

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

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

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

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

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

E♭ **F/E♭** **E♭** **E♭** **F/E♭** **E♭** **Gm** **F/G** **Gm** **F/G**, *To Coda ♫*

wet just bus stop the she's old wait man in his that car book is warm Nab a dry 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.

CODA

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

(Please Don't stand don't stand so close don't stand so close to me) *Repeat to Fade*

Roxanne

Words & Music by Sting

Moderately fast

The sheet music for 'Roxanne' consists of two staves. The top staff is for the voice, and the bottom staff is for the guitar. Chords are indicated above the staves, and lyrics are written below the vocal line. The music is in 4/4 time with a key signature of one flat.

Chords shown: Gm, Gm, Dm/F, Ebmaj7, Dm, Cm, Fsus4, Gsus4, Gm, Dm/F, Ebmaj7, Dm, Cm, Fsus4, Gsus4, Dm, Cm, Fsus4, Gsus4, Gm, Dm/F, Ebmaj7, Dm, Cm, Fsus4, Gsus4, Cm, Fsus4.

Lyrics:

Rox - anne loved you since I knew ya
You don't have to put on the red light
I would-n't talk down to ya

I have those days are ov - er
to tell you just how I feel
you don't have to sell your bo-dy to the night
I won't share you with an-oth-er boy

know anne
my mind is made up
you don't have to wear that dress to - night
so put a-way your make - up

mon - ey
you don't care
if it's wrong or if it's right
tell you again it's a crime
the way

Rox - anne
you don't have to

Gsus4 Cm Gsus4


put on the red— light Rox - anne youdon't have to put on the red— light

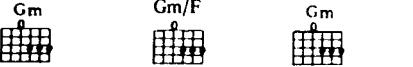
G7sus4 To Coda ♫


Rox - anne (put on the red— light) Rox - anne (put on the red— light) Rox - a

F/C E♭ F

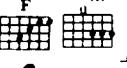
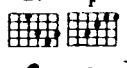

Rox - anne (put on the red— light) Rox - anne (put on the red— light) Rox - anne (put on the red— light) Oh—

Gsus4


D.% al Coda CODA B♭


I

(anne) (put on the red— light)

Repeat to fa
 F/C B


Rox - anne (put on the red— light) Rox - anne (put on the red— light) Rox - an-