

THE BEST OF

STING

PIANO
VOCAL
GUITAR



1984-1994

FIELDS OF GOLD



 HAL • LEONARD

THE BEST OF

STING

BOOGIEWOOGIE.RU

PIANO
VOCAL
GUITAR



1984-1994

FIELDS OF GOLD

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HAL LEONARD
CORPORATION

7777 W. BLUEMOUND RD., P.O. BOX 13819 MILWAUKEE, WI 53213

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THE BEST OF

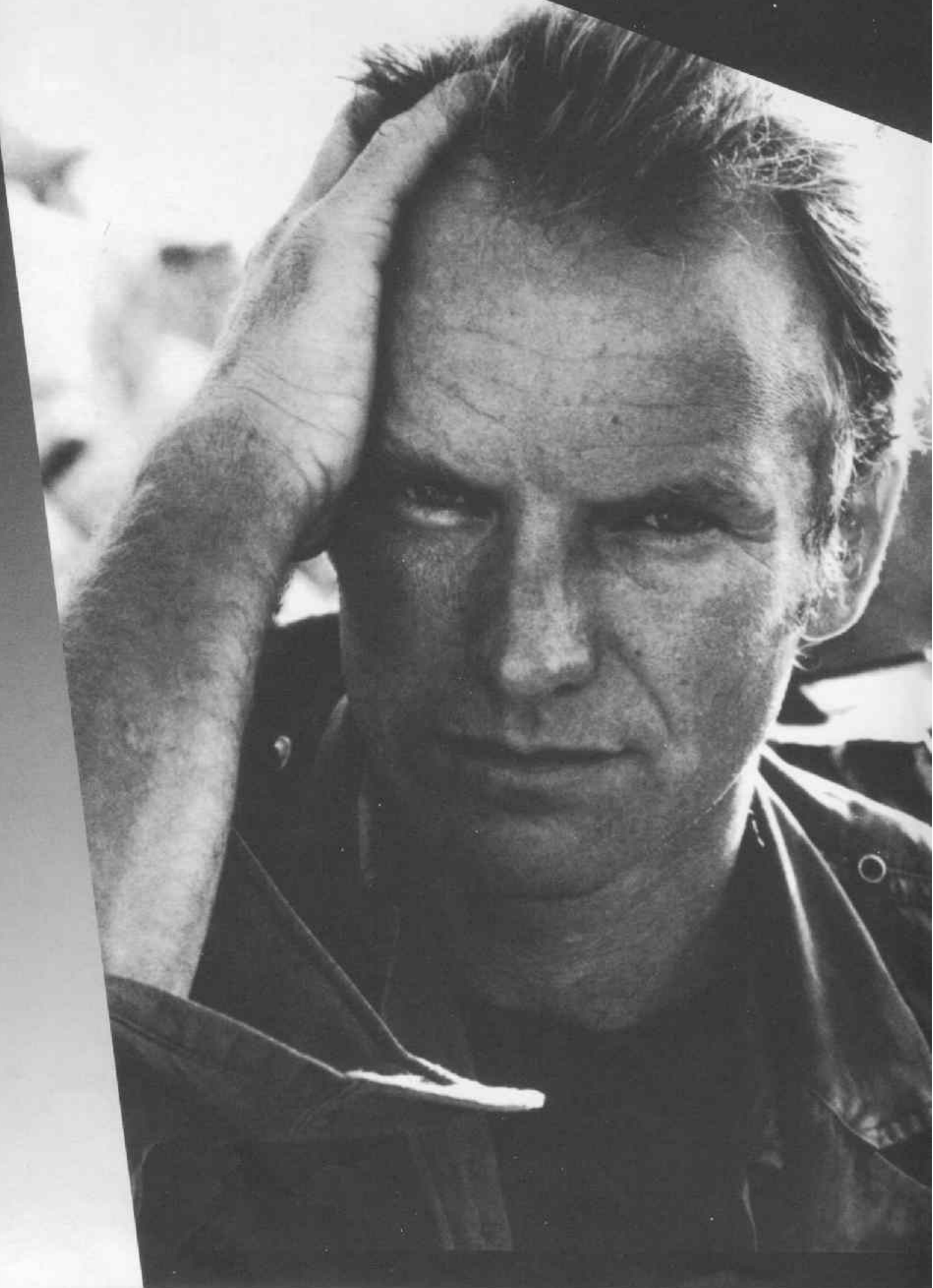
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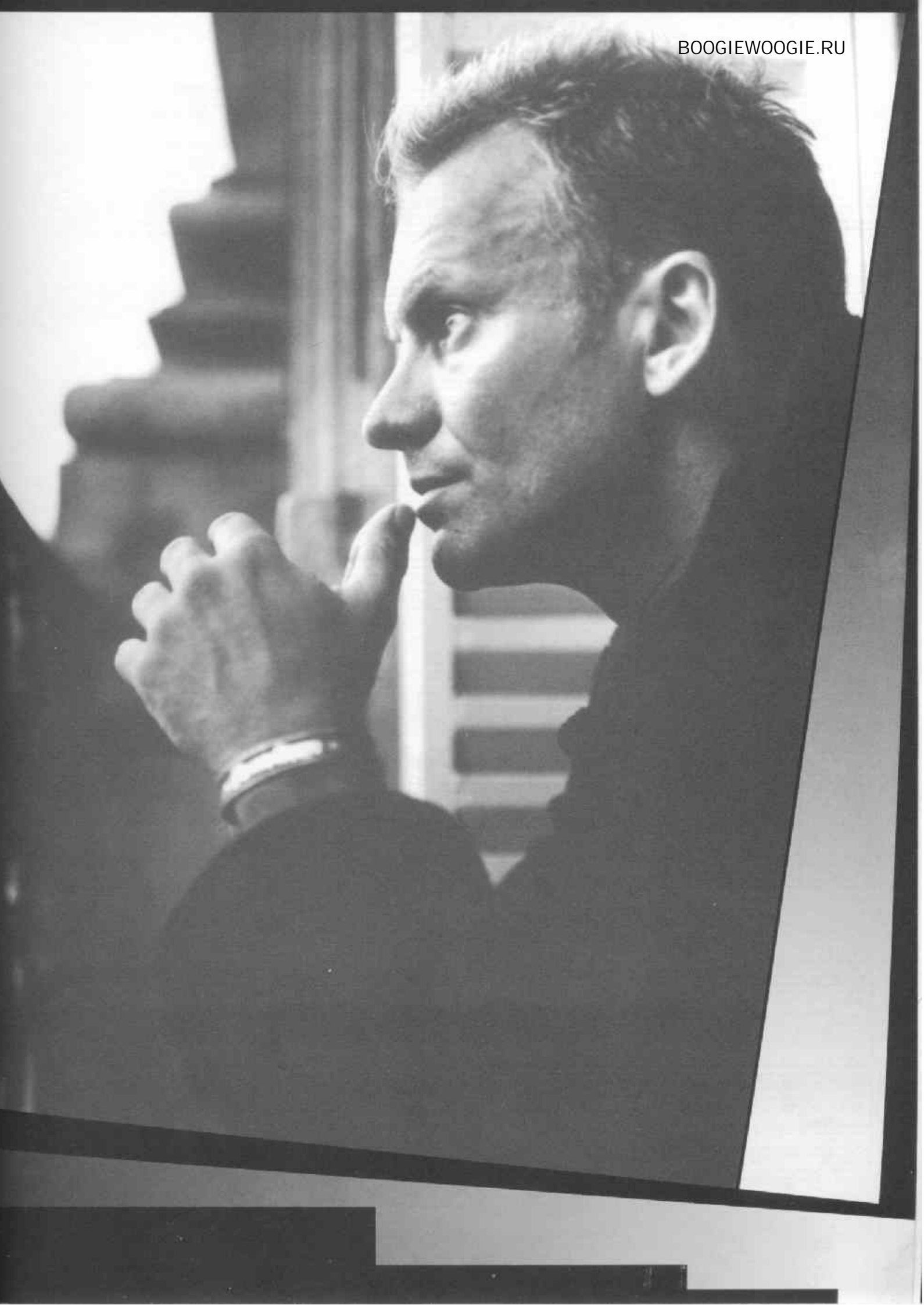
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1984-1994

FIELDS OF GOLD





WHEN WE DANCE

BOOGIEWOOGIE.RU

Words and Music by
STING

Moderately (not too fast)

Fm6/9



Fm7



Eb



mf

If — he

Eb
3fr

loved you —
watch - es — you, —

like — I love you, —
when — he counts to buy your soul,

Cm7
3fr

I — would walk a - way in shame.
on — your hand his gold - en rings

I'd — move
like — he

Eb

1

2

town, I'd change my name.
owns a bird that sings.

When he

When we

Bb

Eb/G

Ab

Eb

dance, an - gels - will run and hide - their wings.


The priest has said my soul's - sal - va - tion

Cm7

is in the bal - ance of - the an - gels and un - der - neath the wheels.

E♭  3fr

— of pas - sion. I keep the faith in my



B♭ 

fash - ion. When — we dance,
(I will love you more than life



E♭/G  3fr A♭(add9)  3fr Fm7 

an - gels — will run and hide — their wings.
if you'll on - ly be my wife. I'm gon-na love you night and day.



D♭  B♭ 

I'm gon-na try in ev - 'ry way. When — we dance,
I'm gon-na find a place to live,



E \flat /G

A \flat

E \flat



an - gels _ will run and hide _ their wings.
give you all I've got to give. I will love you more than life

Cm7

A \flat sus2

Fsus

F



if you'll on - ly be my wife.) If I could break down _ these walls _

Csus

C

Fsus

F



_ and shout my name at heav-en's gate, _ I'd take these hands _ and I'd de-destroy the

Csus

C

Fsus

F



dark ma-chin-er - ies of fate. Ca - the - drals are bro - ken,

Absus

Ab

Absus

Ab



heav-en's no longer a - bove, — and hell - fire's a prom-ise a - way I'd still be saying — I'm

Eb

Cm7

Eb/Ab

Eb



still in love. —

Cm7

F



He — won't love you, — like — I
live with — me. — We'll — have

Dm7



love you. —
chil-dren of — our own. —

He — won't care for you this way.
I — would love you more than life

F



1

He'll mis - treat you if you stay. -
if you'll come and be my wife. -

Come and

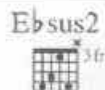
2



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



1,2



3



wings.

When we

When we



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

F



Dm7



F/Bb



I'm gon - na find a place to live, give you all I've got to give.



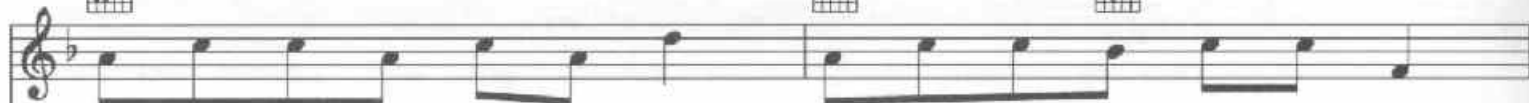
F



Dm7



F/Bb



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



F



Dm7



F/Bb



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



F



Dm7



C7sus



F



Dm7



C7sus



Repeat and Fade



IF YOU LOVE SOMEBODY SET THEM FREE

Words and 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

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. —




The musical score is arranged in four systems, each containing a vocal line, a piano accompaniment (right and left hand), and guitar chord diagrams. The lyrics are: "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 them free)".

System 1: Vocal line starts with "if you love some-one, if you love". Piano accompaniment features a steady bass line. A guitar chord diagram for G is shown above the first measure.

System 2: Vocal line continues with "some-bod-y, if you love some-". Piano accompaniment continues. A guitar chord diagram for Bm7 is shown above the first measure, and another for G is shown above the fifth measure.

System 3: Vocal line continues with "one set them free. (Free, free, set them free) Set them". Piano accompaniment continues. Guitar chord diagrams for Am7, Dm9, G, Am7, and G are shown above the measures.

System 4: Vocal line continues with "free. (Free, free, set them free) Set them free. (Free, free, set them free)". Piano accompaniment continues. Guitar chord diagrams for Dm9, G, Am7, G, Dm9, G, and Am7 are shown above the measures.

G  To Coda  Dm9 

G  Am7  1

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



Dm7  G 

G  Fsus 

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



F 

C/E 

C 

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



Gm7 

F 

C/E 

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



C **Gm7** **F**

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

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

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

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

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

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

need some - bod - y, —

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

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

FIELDS OF GOLD

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Words and Music by
STING

Flowing, moderately

Bm7



mp

Bsus2



G



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

D



Bsus2



on the fields of bar - ley. You'll for - get the sun in his
mong the fields of bar - ley? We'll for - get the sun in his



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



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



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



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

G/B A 1 D 2 D

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

G D G

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

D G D





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


G/B A D G/B A

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

D  Bsus2  



D  Bsus2  G  D 



G/B  A  D  Bsus2 

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



G  D 

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



Bsus2

G

D

G/B

A

chil - dren run 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

ALL THIS TIME

Words and Music by
STING

Bright Rock *mf*

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

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

G Em7 D C G Em7

I looked out a - cross -

the riv - er to - day.

came 'round - our house to - night, -
poor, for they shall inherit the earth.



Saw a cit - y in the fog — and an old church tow -
 one young, one old, — to of - fer prayers.
 Better to be poor than a





er where the sea-gulls play. — Saw the sad —
 — for the dy-ing to serve the fi - nal rite. — One to learn, —
 fat man in the eye of the needle. As these words





— shire hors - es walk - ing home in the so - di-um light, —
 — one to teach — which way the cold wind blows. —
 were spo - ken I swear I hear the old man laugh-ing.





 two - priests - on the fer - ry. Oct - o - ber geese on a cold - win -

 And fuss - ing and flap - ping in priest - ly black like a mur - der of

 what good is a used up world and how could it be worth having?





 ter's night. } All this time

 crows.





 the riv - er flowed end -





 less - ly to the sea.

To Coda ⊕



G/D C 2 G

Two priests If I had

Em A7sus A7

my way, take a boat from the riv - er

C Dsus D Dsus D

and I'd bur - y the old man. I'd bur - y him at

G D/E G/D C D.S. al Coda

sea. Bless-ed are the

CODA Dsus D

like a si -

G D/E G Em

- lent tear. All this time

Detailed description: This system contains the first two staves of music. The top staff is a vocal line with lyrics '- lent tear.' and 'All this time'. The bottom staff is a piano accompaniment. Above the vocal staff, guitar chords are indicated: G, D/E, G, and Em. The music is in the key of D major (one sharp).

A C

the riv - er flowed. Fath - er, if

Detailed description: This system contains the next two staves of music. The top staff continues the vocal line with lyrics 'the riv - er flowed.' and 'Fath - er, if'. The bottom staff is the piano accompaniment. Above the vocal staff, guitar chords A and C are indicated. The music continues in D major.

Dsus D Dsus D G D/E

Je - sus ex - ists then how come he nev - er lives here?

Detailed description: This system contains the third and fourth staves of music. The top staff has lyrics 'Je - sus ex - ists then how come he nev - er lives here?'. The bottom staff is the piano accompaniment. Above the vocal staff, guitar chords Dsus, D, Dsus, D, G, and D/E are indicated. The music continues in D major.

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

Yeah yeah. Yeah yeah.

Detailed description: This system contains the final two staves of music. The top staff has lyrics 'Yeah yeah.' and 'Yeah yeah.'. The bottom staff is the piano accompaniment. Above the vocal staff, guitar chords G/D, C, G, D/E, G/D, and C are indicated. The music concludes in D major.

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

Yeah ——— yeah. ———

D G/B A F#m7 E D

Teach-ers told ——— the Ro - mans

A F#m7 E D

built this place. ——— They built — a wall —

A F#m7 E D

— and a tem-ple and an edge ——— of the em - pire — gar - ri - son

The image shows a musical score for a piece titled 'Boogie Woogie'. It is arranged for guitar and piano. The score is divided into four systems, each with a vocal line and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The guitar part includes chord diagrams for G, D/E, G/D, C, D, G/B, A, F#m7, and E. The piano part features a rhythmic accompaniment with eighth and sixteenth notes. The lyrics are: 'Yeah ——— yeah. ——— Teach-ers told ——— the Ro - mans built this place. ——— They built — a wall — and a tem-ple and an edge ——— of the em - pire — gar - ri - son'.

A F#m7 E D A F#m

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

E D A F#m

— to their gods, — but the stone gods did not make a

E D A F#m

sound. — And their em - pire crum - bled 'til all

E D A

— that was left were the stones — the work - men found.

F#m

All this time the

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of two sharps (F# and C#). The lyrics 'All this time the' are written below the notes. The bottom two staves are piano accompaniment in G major, with a bass line in bass clef and a treble line in treble clef. A guitar chord diagram for F#m is shown above the first measure of the vocal line.

B D Esus E

riv - er flowed in the fall - ing light

Detailed description: This system contains the next two staves of music. The top staff continues the vocal line with lyrics 'riv - er flowed in the fall - ing light'. The bottom two staves continue the piano accompaniment. Guitar chord diagrams for B, D, Esus, and E are placed above the vocal line at the start of their respective measures.

Esus E A

of a North - ern sun. If I had

Detailed description: This system contains the next two staves of music. The top staff continues the vocal line with lyrics 'of a North - ern sun. If I had'. The bottom two staves continue the piano accompaniment. Guitar chord diagrams for Esus, E, and A are placed above the vocal line at the start of their respective measures.

F#m

my way, take a

Detailed description: This system contains the final two staves of music on the page. The top staff continues the vocal line with lyrics 'my way, take a'. The bottom two staves continue the piano accompaniment. A guitar chord diagram for F#m is placed above the first measure of the vocal line.

B7

D

boat from the riv - er. _____

Men go cra -

Esus

E

Esus

E

zy in con - gre - ga - tions, they on - ly get bet - ter one by one. _____

A

E/F#

Esus

D

A

E/F#

One by _____ one.

Esus

D

A

E/F#

One by one by one.



One by — one. I looked out a - cross.



sad shire hors - er walk - ing home — the riv - er to - day in the so -



di-um light... } Saw a cit - y in the fog — and an old church tow -



er where the sea - gulls play. — Saw the

Repeat and Fade

FORTRESS AROUND YOUR HEART

Words and Music by
STING

Medium Fast

Piano introduction in G minor, 4/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line with quarter notes.

Gm9



Un - der the ruins of a walled cit - y

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

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

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

of pi - ty; the seige guns had been pound - ing through the night.

Musical notation for the third line of lyrics, including vocal line and piano accompaniment.

E \flat 7



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

F \sharp 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

To Coda 



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

E \flat 7


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



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

F#m9



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

I once made... } I had to stop in my tracks — for fear — of

B7



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

cresc.

1 2 D.S. al Coda

CODA




Repeat and Fade

BE STILL MY BEATING HEART


BOOGIEWOOGIE.RU

Words and Music by
STING

Moderately

Am  Am  D/A  *Play 3 times*

mf



Am  D/A  Am7 

Be



D/A  Am7 

still my beat-ing heart... It would be bet-ter to be cool..



D/A  Am7  D/A 

It's not time to be o - pen just yet. A



Am7  D/A  Am7 

les - son_ once learned_ is so hard to for - get. Be still my beat - ing heart...



D/A  Am7  D/A 

{ I'll be tak - en for a fool. } It's not
 { You must learn to stand_ your ground_ }



Am7  D/A  Am7 

health - y to run at this pace. Blood runs so red to my



D  E 

face. I've been to ev - 'ry sin - gle book I know to



F(add9)

D/F#

G

To Coda 1

soothe the thoughts that plague me so.

Dm7

Em

F

G

Sink like a stone that's been thrown in the ocean, my logic has drowned in a sea of emotion.

Dm7

Em

To Coda 2

Am7

Stop before you start. Be still my beating heart. Still my

beating heart. Still my beating heart.

Still my beat - ing heart. Still my

beat - ing heart. Re - store my bro - ken dreams, ... shat - tered

Am7 D/A

like a fall - ing glass. ... Not read - y to be bro - ken just yet. ...

Am7 D/A Am7

A les - son ... once learned ... is so hard to ... for - get. ...

D/A Am7 D/A

Am7



heart. Still my beat - ing heart. Still my

beat - ing heart. Still my beat - ing heart.

D/A



C



Still my beat - ing heart. Nev - er to be wrong. —

Am7



F



Nev - er to make pro - mis - es that break.

C Am7 F

It's like sing-ing in the wind or writ - ing on the sur - face of the lake.

Am7

And I wrig-gle like a fish caught on dry land,

D.S.S. al Coda 2

strug-gle to a - void an - y help at hand.

CODA 2 Am

heart.

Repeat and Fade

Still my beat - ing heart.

THEY DANCE ALONE

BOOGIEWOOGIE.RU

(CUECA SOLO)

Words and Music by
STING

Slowly



mp

C#m/A



F#m/A



§

Why are these wom - en here danc - ing on their own?
The on - ly form of pro - test they're al - lowed,
Hey, Mis - ter, Pin - o - chet, you've sown a bitter crop.

B



Why is there this sad - ness in their eyes? _____
I've seen their si - lent __ fac - es. They scream so loud. _____
It's for - eign mon - ey that sup - ports __ you. _____

A/E

E

A

One day the money's going to stop.

Why are the
If they were to
No wag-es for your

C#m/A

F#m/A

sol - diers here,
speak these words,
tor - tur - ers,

their fac - es fixed like stone?
they'd go — miss - ing too.
no bud - get for your guns.

B

Esus

I can't see what it is that they de - spise.
An-oth - er wom-an on the tor-ture ta - ble; what else can — they do —
You think of your own moth-er danc-in' with her in-vis-i - ble

E

F#m7

A

son.)

They're danc-ing with the miss-ing,

E Dm7(add13)

they dance a - lone,

E

1 2,3

they dance a - lone.

A/C# D Bm7(add4)

One day we'll dance on their graves, one - day we'll

F#m A/C# D Bm7(add4) To Coda ⊕

sing our free - dom. One day we'll laugh in our joy and we'll dance.

1 F#m7

2 F#m A5

(Spoken:) *Ellas*

danzan con los desaparecidos danzan con los muertos danzan con amores invisibles

A

con silenciosa angustia danzan

con sus padres con sus hijos con sus esposos ellas

D.S. al Coda
(take 2nd ending)

CODA

F#m7

A/C#

danzan solas danzan solas

One day we'll

dance on their graves,

one day we'll sing our free - dom.

One day we'll laugh in our joy

and we'll dance.

Samba

F#m7

C#m

D

and we'll

Bm F#m7 C#m7^{4fr}

dance, _____ and we'll dance,

D Bm

and we'll dance,

F#m A D

and we'll dance, and we'll

Bm F#m

dance, and we'll

Repeat and Fade

IF I EVER LOSE MY FAITH IN YOU

BOOGIEWOOGIE.RU

Words and Music by
STING

Moderately

Am7

A7

Gsus/A

G+/A

Asus2

A

G

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

Dsus2(sus4)

D

Dsus2(sus4)

D

ence
world. and prog - ress.

Asus2

A

G

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

G

Dsus2(sus4)

D

Dsus2(sus4)

D

To Coda ⊕

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

Asus2

A

F#m7

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

Esus2



E



F#7sus



F#7



G6



if I ev - er lose my faith in you



Asus



A



A/B



Esus2



E



F#7sus



F#7



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



G6



1 Asus



A



2 Asus



A



Asus



A



Hey, - hey. -



G5



E5



G5



E5



G5



E5



G5



E5



F#m7



G#m7(add4)



I could be lost in - side their

Amaj9



Bsus



B



F#sus2



F#



lies with - out a trace, but ev - 'ry

G#7sus



G#7



B/A



A



B/A



A6



D.S. al Coda

time I close my eyes I see your face.

CODA

Asus2



A



F#m7



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

Esus2



E



C#m7



let me say this first:

Bsus2



B



C#7sus



C#7



D6



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

Esus



E



Bsus2



B



C#7sus



C#7



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

D6



Esus



E



Esus2



E



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

F#7sus

F#7

G6

Asus



my faith, _ if I ev - er lose _ my faith, _

Esus2

E

F#7sus

F#7

G6



if I ev - er lose _ my faith, _ if I ev - er lose _

Asus

A

Asus

A

G5

E5



_ my faith _ in you..

G5

E5

G5

E5

G5

E5



Repeat and Fade

FRAGILE

BOOGIEWOOGIE.RU

Words and Music by
STINGFreely
Em11

A/B



mp

Em9



A/B



Moderately

Em7



Am7



Em/B



B



1



2 Em

If blood will flow

Instrumental solo

Detailed description: This system contains the first two staves of music. The top staff is a vocal line with a treble clef and a key signature of one sharp (F#). It begins with a whole rest, followed by a quarter rest, then a quarter note G4, an eighth note A4, and a quarter note B4. A double bar line with repeat dots follows. The bottom staff is a piano accompaniment with grand staff notation (treble and bass clefs). It features a melodic line in the treble clef and a bass line in the bass clef. A guitar chord diagram for Em is shown above the first measure, and an Em7 diagram is shown above the second measure.

Am7

when flesh and steel are one,

Detailed description: This system contains the third and fourth staves of music. The top staff continues the vocal line with a quarter rest, a quarter note G4, an eighth note A4, and a quarter note B4. The bottom staff continues the piano accompaniment. A guitar chord diagram for Am7 is shown above the second measure of the top staff.

B

dry - ing in the col - our

of the eve - ning sun,

Em

Detailed description: This system contains the fifth and sixth staves of music. The top staff continues the vocal line with a quarter note G4, an eighth note A4, and a quarter note B4. A double bar line with repeat dots follows. The bottom staff continues the piano accompaniment. A guitar chord diagram for B is shown above the first measure of the top staff, and an Em diagram is shown above the second measure. Triplet markings are present over the eighth notes in both the vocal and piano parts.

Em7

to - mor - row's rain

will wash the

Detailed description: This system contains the seventh and eighth staves of music. The top staff continues the vocal line with a quarter rest, a quarter note G4, an eighth note A4, and a quarter note B4. The bottom staff continues the piano accompaniment. A guitar chord diagram for Em7 is shown above the second measure of the top staff.



stains a - way, but some - thing in — our minds —



— will al - ways stay. — Per -



haps this fi - nal act — was meant — to clinch a life - time's ar -



- gu - ment that noth - ing comes — from vi - o - lence and



noth - ing ev - er could — for all those born — be - neath —



— an an - gry star lest



we for - get — how fra - gile we are.



Solo ends } On — and on — the

B Em

rain will fall like tears from a star,

This system contains the first two measures of the piece. The vocal line starts with a half note 'rain', followed by a quarter note 'will', a quarter note 'fall', a quarter rest, a quarter note 'like', a quarter note 'tears', a quarter note 'from', a quarter note 'a', and a quarter note 'star,'. The piano accompaniment features a treble clef with chords and a bass clef with a simple bass line.

like tears from a star,

This system contains the next two measures. The vocal line continues with a quarter note 'like', a quarter note 'tears', a quarter note 'from', a quarter note 'a', and a quarter note 'star,'. The piano accompaniment continues with chords and a bass line.

Am/C B

On and on the rain will say

This system contains the next two measures. The vocal line starts with a half note 'On', followed by a quarter note 'and', a quarter note 'on', a quarter note 'the', a quarter note 'rain', a quarter note 'will', and a quarter note 'say'. The piano accompaniment continues with chords and a bass line.

Em

how fra - gile we are, how

This system contains the final two measures. The vocal line starts with a quarter rest, followed by a quarter note 'how', a quarter note 'fra -', a quarter note 'gile', a quarter note 'we', a quarter note 'are,', and a quarter note 'how'. The piano accompaniment continues with chords and a bass line.

1 | 2

fra - gile we are. | fra - gile we are,

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "fra - gile we are." followed by a repeat sign and "fra - gile we are,". The piano accompaniment consists of two staves: the right hand plays chords and moving lines, while the left hand plays a simple bass line with eighth notes.

Em

how fra - gile we are, | how

The second system continues the vocal line with the lyrics "how fra - gile we are," followed by a repeat sign and "how". A guitar chord diagram for Em (E minor) is shown above the vocal staff. The piano accompaniment continues with similar patterns to the first system.

Freely

Em 1 1

fra - gile we are. |

The third system features the vocal line with the lyrics "fra - gile we are." followed by a repeat sign. A guitar chord diagram for Em 1 1 (E minor, first fret) is shown above the vocal staff. The piano accompaniment includes a section marked "Freely" with a fermata over the final chord.

A/B

E5

Play 3 times

The fourth system is primarily piano accompaniment. It features a guitar chord diagram for A/B (A major, barre) above the first staff. The piano part includes a section marked "Play 3 times" with a guitar chord diagram for E5 (E major, fifth fret) above it. The system concludes with a final chord and a repeat sign.

WHY SHOULD I CRY FOR YOU?

BOOGIEWOOGIE.RU

Words and Music by
STING

Moderately slow

Ab(no3rd)



Ab7sus



D \flat /Ab



Ab(no3rd)



D \flat /F

D \flat

Ab(no3rd)

D \flat /F

D \flat

Ab(no3rd)

dog star sail, -

o - ver the reefs of moon - shine,

Un - der the

D \flat /FD \flat A \flat /CD \flat E \flat sus

skies of fall, north north - west the stones of Fa - roe,

A \flat (no3rd)D \flat /FD \flat A \flat (no3rd)

Un - der the Arc - tic fire, — o - ver the
All co - lours bleed to red, — A-sleep on the

D \flat /FD \flat A \flat (no3rd)D \flat /FD \flat 

seas of si - lence, haul - ing on fro - zen ropes,
o - cean's bed, — drift - ing in emp - ty seas,

A \flat /CD \flat E \flat susA \flat /CD \flat 6E \flat 

for all my days re-main-ing. Would north be true?
for all my days re-main-ing. Would north be

2

E \flat **Fm7** **D \flat maj9** **E \flat sus**

true? Why should I, why should I cry for you?

A \flat **D \flat /F** **D \flat** **A \flat**

Dark an - gels fol - low me o - ver a

D \flat /F **D \flat** **A \flat** **D \flat /F** **D \flat**

god - less sea. Moun - tains of end - less fall - ing

A \flat /C **D \flat** **E \flat sus** **A \flat /C** **D \flat**

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

Ebsus



Fm7



Db



Fm



true? Some-times I see your face, stars seem to

Db



Fm



Db



lose their place. — Why must I think of you?

Fm



Dbmaj9



Ab



Why must I? — Why should I, — Why should I

Db/F



Db



Ab



Db/F



Db



cry — for you? Why would you want — me to?

Ab

Db/F

What would it mean to say,

Ab/C

Db

Ebsus

I loved you in my fashion.

Ab/C

Db

Ebsus

Fm7

What would be true? Why should I,

Dbmaj9

Ebsus

why should I cry? Why should I

Ab



— cry? —

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The key signature has three flats (B-flat, E-flat, A-flat). The vocal line begins with a whole rest, followed by a quarter note G4, a quarter note F4, and a quarter rest. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand. A fermata is placed over the right-hand chord in the second measure.

Ab7sus



Db/Ab



The second system continues the piano accompaniment. The right hand features a series of chords, including a suspended chord in the second measure. The left hand maintains the eighth-note bass line. The system concludes with two measures of sustained chords in the right hand.

Ab



The third system continues the piano accompaniment. The right hand features a long note in the first measure, followed by a series of chords. The left hand maintains the eighth-note bass line.

Ab7sus



Db/Ab



Ab



Repeat and Fade

The fourth system concludes the piece with a repeat sign and a fade-out instruction. The piano accompaniment continues with the eighth-note bass line and chords in the right hand.

ENGLISHMAN IN NEW YORK

Words and Music by STING

Moderately bright

Em A Bm A Em A

mf *simile*

Bm A Em A Bm

Em A Bm A Em A

I don't drink cof - fee I take tea.

Bm A Em A Bm A

my dear. I like my toast done on one side.

Em A Bm A

And you can hear it in my accent when I talk, I'm an

Em A Bm Em A

Eng - lish - man in New York. You see me walk - ing down Fifth Av -
If "man - ners mak - eth man" as some -

Bm A Em A Bm A

- e - nue, a walk - ing cane here at my side,
- one said, He's the he - ro of the day.

Em A Bm A

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

Em A Bm A

Eng - lish - man no in mat - ter New - York. Woh.

no mat - ter what they say.

Detailed description: This system contains the first four measures of the piece. It features a vocal line with lyrics, a piano accompaniment, and guitar chord diagrams for Em, A, Bm, and A. The key signature has two sharps (F# and C#).

Em A Bm A

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

Detailed description: This system contains the next four measures. It features a vocal line with lyrics, a piano accompaniment, and guitar chord diagrams for Em, A, Bm, and A.

Em A Bm Em A

Eng - lish - man in New - York. Woh. I'm an a - li - en.

Detailed description: This system contains the next four measures. It features a vocal line with lyrics, a piano accompaniment, and guitar chord diagrams for Em, A, Bm, Em, and A.

Bm Em A Bm A

I'm a le - gal a - li - en. I'm an Eng - lish - man in New - York.

Detailed description: This system contains the final four measures of the piece. It features a vocal line with lyrics, a piano accompaniment, and guitar chord diagrams for Bm, Em, A, Bm, and A.

2

Bm A/C# D A

Mod-es - ty, — pro - pri - e - ty can lead to no - to - ri - e - ty, but

Bm F#

you could end — up as — the on - ly one —

G A

Gen - tle - ness, — so - bri - e - ty are rare in this — so - ci - e - ty. At

F#m Bm

night a can - dle's bright - er than — the sun, —



Instrumental ad lib.



no chord

Play 4 times



Takes more than com - bat gear... to make a man...

Takes more than a li - cense for a



gun.

Con - front your en - e - mies, a - void them when you can...

A



Em A Bm A

gen - tie - man will walk but nev - er run.

Em A Bm

If "man - ners mak - eth man" as some - one said,

Em A Bm Em A

he's the he - ro of the day. It takes a man to suf - fer ig -

Bm A Em A Bm A

- nor - ance and smile. Be your - self no mat - ter what they say. Be your - self

Em A Bm A

no mat - ter what they say. Be your - self

Em A Bm

no mat - ter what they say. Be your - self

Woh.

Em A Bm A

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

no mat - ter what they say. Be your - self

Em A Bm

En - glish - man in New - York.

no mat - ter what they say. Be your - self

Repeat ad lib. and Fade

Woh.

WE'LL BE TOGETHER

Words and Music by
STING

Moderate Funk beat

Dm7



Play 3 times

mf

gliss.

I see me with you, and
you with me, and

all the things you do keep turn - ing round and round in my mind.
all I want to be is danc - ing here with you in my arms.

For - get the weath - er, we should
For - get the weath - er, we should



al - ways be to - geth - er.
al - ways be to - geth - er.

I'll An - y oth - er thought is un -
al - ways be a slave to your



kind.
charms.

To have you with me, I would swim

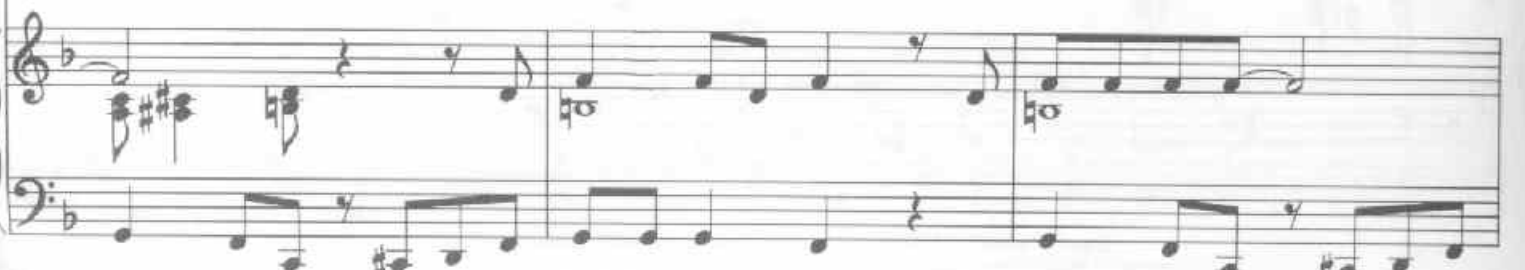


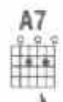
the sev - en seas.

I need you as my guide and my light.



My love is a flame that burns in your name.





{ We'll be to - geth - er,
 We'll be to - geth - er,

we'll _____ we'll be to - geth - er to - night. _____
 we'll be to - geth - er to - night. _____



To Coda

We'll be to - geth - er.
 We'll be to - geth - er.

We'll _____ We'll be to - geth - er.
 be to - geth - er.

We'll be to - geth - er. Ah, _____ I see

2

F

Call me ba - by _____

E F

You can call me _____ an - y - thing you want. _____

no chord

F E F

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

Dm7

me. _____ Owl _____

Detailed description: This is a musical score for a song, likely 'Boogie Woogie'. It consists of a vocal line and a piano accompaniment. The score is written in a key with one flat (B-flat) and a 4/4 time signature. The piano part includes various chords and rhythmic patterns, with some chords marked with guitar chord diagrams (F, E, Dm7). The vocal line includes lyrics such as 'Call me ba - by', 'You can call me an - y - thing you want.', 'Call me ba - by.', 'Call me, call', 'me.', and 'Owl'. There are also some handwritten annotations like '8/32' and 'no chord'.

The image shows a musical score for a song, likely 'Boogie Woogie'. It consists of five systems of music. Each system includes a vocal line (treble clef) and piano accompaniment (grand staff with treble and bass clefs). The key signature is one flat (B-flat), and the time signature is 4/4. The lyrics are: 'I see you with me and ba - by makes three. I see me with you and all the things we do.' The piano accompaniment features a steady bass line and chords in the right hand, with some melodic flourishes. The vocal line is simple and rhythmic, matching the piano accompaniment.

I see

you with me and ba - by makes three.

I see

me with you and all the things we do.

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower staves. The key signature has one flat (B-flat), and the time signature is 4/4. The piano accompaniment consists of a steady eighth-note bass line and a melody of eighth notes in the right hand.

Guitar chord diagram for G7, showing the fretting pattern on the strings.

D.S. al Coda

For - get the weath - er, we should al - ways be to - geth - er. I

The second system continues the vocal line and piano accompaniment. The piano accompaniment features a consistent eighth-note bass line and a melody of eighth notes in the right hand.

CODA

The Coda section begins with a double bar line and a Coda symbol. The vocal line continues with the lyrics "To - geth - er,". The piano accompaniment continues with the same eighth-note bass line and melody.

we'll be to - geth - er.

The final system of music shows the vocal line and piano accompaniment concluding the piece. The piano accompaniment features a steady eighth-note bass line and a melody of eighth notes in the right hand.

We'll _____ be to - geth - er. _____ We'll be to -

geth - er to - night... To - geth - er. We'll be to - geth - er to - night...

To - geth - er. We'll be to - geth - er to - night...

To - geth - er. We'll be to - geth - er to - night...

Repeat ad lib. and Fade

RUSSIANS

BOOGIEWOOGIE.RU

Words and 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 *cresc.* and then *mf*. 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 line with the lyrics "mer - i - ca there's a grow - ing feel - ing of hy - ste - ri - a. Con -". The piano accompaniment continues with the same dynamics. Chord diagrams for Ab, Bb, Fm, Gm, Ab, and Bb are provided above the vocal line.

Cm

Cm/Bb

Ab

Bb

G/B

Cm

The third system continues the vocal line with the 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 the same dynamics. Chord diagrams for Cm, Cm/Bb, Ab, Bb, G/B, and Cm are provided above the vocal line.

G7sus **G** **E \flat** **G/B**

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

Cm **G** **Cm** **Cm/B \flat**

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

A \flat **B \flat** **Fm7** **B \flat** **Cm**

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

Cm **Cm/B \flat** **A \flat** **B \flat** **Fm** **Gm** **A \flat** **B \flat**

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

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

Cm



Cm/Bb



Ab



Bb



G/B



Cm



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

G7sus



G



Eb



G/B



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

Cm



G



Cm



Cm/Bb



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

Ab



Bb



Fm



Gm



Ab



Bb

To
Coda

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

Ab

Cm



Musical staff with treble clef, key signature of two flats, and a repeat sign. The staff contains a whole rest followed by a bar line.

too.

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

Cm/Eb

Cm/F

Cm

Ab

1. Cm/Eb

Cm/F

2. Cm/Eb

Cm/F

D.S.
al Coda



Musical staff with treble clef, key signature of two flats, and a repeat sign. The staff contains a whole rest followed by a bar line.

There

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

CODA

Fm7

Bb

Cm

Cm/Bb

Ab

Cm/Bb



Musical staff with treble clef, key signature of two flats, and a repeat sign. The staff contains a whole rest followed by a bar line.

Rus-sians love their child-ren too.

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

Cm/F

Cm/G

Ab

Cm/Bb

Cm

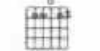
Cm/Bb

Ab

Cm/Bb

G/B

Cm



Musical staff with treble clef, key signature of two flats, and a repeat sign. The staff contains a whole rest followed by a bar line.

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

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



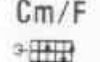
Ab



Cm/Eb



Repeat and Fade
Cm/F



THIS COWBOY SONG

Words and Music by
STING

Moderately



F6/9



G(add9)



We rode all night a - cross an end - less de - sert.
I've been the low - est of the low on the plan - et.

F6/9



We had no moon to light our way,
I've been a sin - ner all my days.

G(add9)



And though a mil - lion stars were slow - ly turn - ing,
When I was liv - ing with my hand on the trig - ger,



F6/9



we lack of con - scienc - es to pray.
I had no sense to change my ways.



G(add9)



Our hors - es run - ning like a dev - il chase us,
The preach - er asked if I'd em - braced the res - ur - rec - tion



F6/9



their feet, they hard - ly touch the ground.
to suck the poi - son from my life.



G(add9)



Yes, I'm fam - il - iar with a grey wolf how - ling, but I'm
Just like an ex - is - ten - tial cow - boy vil - lian,



F6/9



cer - tain I nev - er heard - that sound. }
his words were bal - anced on - my knife. } Dev - il - to pay -



Ebmaj7



on judge - ment day. Would Je - sus strike -



Cm9



D7sus



G



me down if I should pray? This cow-boy song is all I



G(add9)/B

C(add9)

Am7

D7sus

know to bring me back in - to — your arms. — Your dis - tant

G

G(add9)/B

C(add9)

To Coda ⊕

sun, your shin - ing light. You'll be my — dog — star

Am7

D7sus

F6/9

G

shin - ing to - night. —

F6/9

G

F6/9



D.S. al Coda

First system of piano accompaniment, consisting of a treble and bass clef staff. The treble clef staff contains chords and some melodic fragments, while the bass clef staff contains a steady eighth-note bass line.

D7sus



E♭maj7



Cm7



CODA

Vocal line for the first system. The melody starts with a whole rest, followed by eighth notes. Lyrics: shin-ing to - night. - ev-'ry night, - all my - dis - tanc - es are

Piano accompaniment for the first system, continuing the eighth-note bass line and providing harmonic support for the vocal line.

C



D7sus



G



Vocal line for the second system. The melody continues with eighth notes. Lyrics: fall - ing. This cow - boy song is all I

Piano accompaniment for the second system, continuing the eighth-note bass line and providing harmonic support for the vocal line.

G(add9)/B



C(add9)



D7sus



Vocal line for the third system. The melody continues with eighth notes. Lyrics: know to bring me back in - to your arms. - This cow - boy

Piano accompaniment for the third system, continuing the eighth-note bass line and providing harmonic support for the vocal line.

G G(add9)/B C(add9)

song, this cow-boy life, I'll be your — dog — star

D7sus F6/9 G

shin-ing to - night. —

F6/9 G

Dog star. Dog star.

F6/9

Dog star. Repeat ad lib. and Fade

THE BEST OF

BOOGIEWOOGIE.RU

STING

- 23 All This Time
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- 70 Englishman In New York
- 18 Fields Of Gold
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- 6 When We Dance
- 64 Why Should I Cry For You?

1984-1994

FIELDS OF GOLD

WHEN WE DANCE

IF YOU LOVE SOMEBODY SET THEM FREE

FIELDS OF GOLD

ALL THIS TIME

FORTRESS AROUND YOUR HEART

BE STILL MY BEATING HEART

THEY DANCE ALONE (CUECA SOLO)

IF I EVER LOSE MY FAITH IN YOU

FRAGILE

WHY SHOULD I CRY FOR YOU?

ENGLISHMAN IN NEW YORK

WE'LL BE TOGETHER

RUSSIANS

THIS COWBOY SONG

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