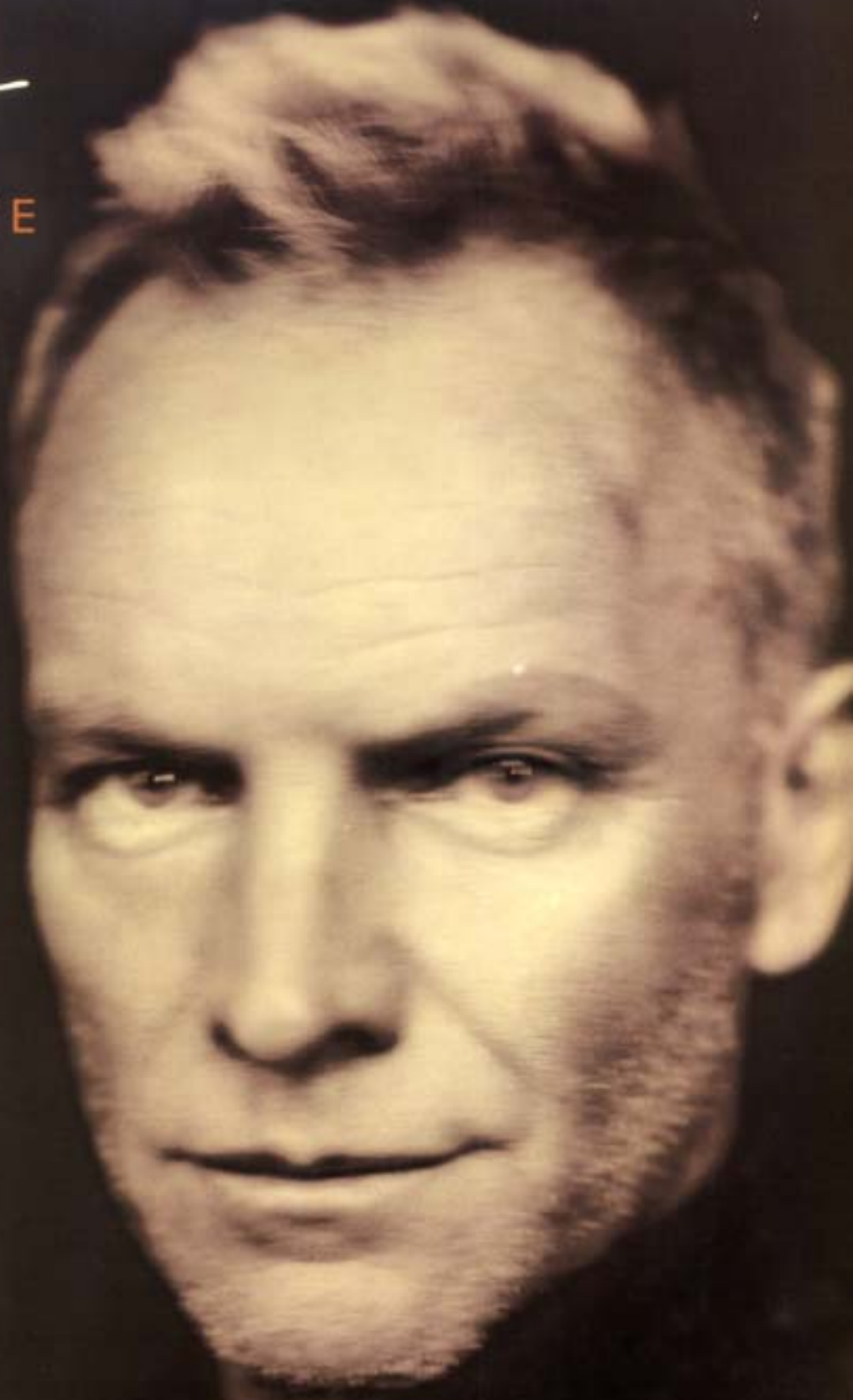


# *Sting*

## SACRED LOVE

All the songs from the album,  
arranged for piano, voice & guitar.  
Complete with lyrics & chord symbols.



# INSIDE

Words & Music by Sting

♩ = 84

Am

Bm<sup>7b5</sup>

C

Dm

"FX"

The first system of the piano accompaniment is in 4/4 time. The right hand features a steady eighth-note pattern in the treble clef, while the left hand plays a simple bass line in the bass clef. The music begins with a whole rest in both hands, followed by the main accompaniment.

Am

Bm<sup>7b5</sup>

C

E<sup>7</sup>

The second system of the piano accompaniment continues the eighth-note pattern in the right hand and the bass line in the left hand. It concludes with a final chord in the right hand.

Am

Bm<sup>7b5</sup>

C

Dm

In - side, the doors are sealed\_ to love, in - side, my heart is sleep - ing.

The vocal line is written in the treble clef with a 7/8 time signature. The piano accompaniment continues with the same eighth-note pattern in the right hand and bass line in the left hand.

Am

Bm<sup>7b5</sup>

C

E<sup>7</sup>

In - side the fing - ers of\_ my glove, in - side the bones of my\_ right hand,

The vocal line continues in the treble clef with a 7/8 time signature. The piano accompaniment maintains the eighth-note pattern in the right hand and bass line in the left hand.

Am

Bm<sup>7b5</sup>

C



Dm



in - side, it's cold - er than the stars, in - side, the dogs are weep - ing,

Am

Bm<sup>7b5</sup>

C

E<sup>7</sup>

in - side the cir - cus of the winds, in - side, the clocks are filled with sand.

Am

Bm<sup>7b5</sup>

C



Dm



In - side, she'll nev - er hurt me. In - side, the win - ter's creep - ing

Am

Bm<sup>7b5</sup>

C

E<sup>7</sup>

in - side the com - pass of the night, in - side the fold - ing of the land.

F Dm Bm<sup>7b5</sup> E

Out - side, the stars are turn - ing. Out - side the world's... still burn - ing,

Am Bm<sup>7b5</sup> Cdim E<sup>7</sup>

yeah

Am Bm<sup>7b5</sup> C Dm

In - side my head's a box... of stars. I nev - er dared to op - en.  
In - side the fail - ures of... the light, the night is wrapped a - round me.

Am Bm<sup>7b5</sup> C E<sup>7</sup>

In - side, the wound - ed hide their scars... in - side this lone - some spar - row's fall,  
In - side, my eyes... de - ny their sight... She'd nev - er find me in... this place...

Am

Bm<sup>7b5</sup>

C



Dm



— in - side the songs of our de - feat, they sing of treat - ies bro - ken.  
 — In - side, we're hid - den from the moon - light, we shift be - tween the sha - dows.

Am

Bm<sup>7b5</sup>

C

E<sup>7</sup>

In - side, this ar - my's in re - treat, we hide be - neath the thun - der's call.  
 In - side the com - pass of the night, in - side the mem - 'ry of her face.

F



Dm

Bm<sup>7b5</sup>

E



— Out - side, the rain keeps fall - ing. Out - side, the drums are call - ing.  
 — Out - side, the walls are shak - ing. In - side, the dogs are wak - ing.

F



Dm

Bm<sup>7b5</sup>

E



Out - side, the flood won't wait. Out - side, they're hamm - 'ring down the gate.  
 Out - side, the hur - ri - cane won't wait. In - side, they're howl - ing down the gate.

2.

F#m7b5



F



- struc - tion, love of a vi - o - la - tion, of mu - ti - la - tion, ca - pi - tu - la - tion. Love is an - ni - hi -

- la - tion. I climb this tow'r in -

Bbm Cm7b5 10

- side my head, a spi - ral stair a -

Dbdim Ebm F5 Bbm Cm7b5 10

- bove my bed. I dream the stairs don't

Dbdim Ebm F5 Bbm Cm7b5 10

2. Love me like a father, love me like a prodigal son  
Love me like a sister, love me like the world has just begun.
3. Love me like a prodigy, love me like an idiot boy  
Love me like an innocent, love me like your favourite toy.
4. Love me like a virgin, love me like a courtesan  
Love me like a sinner, love me like a dying man.
5. Annihilate me, infiltrate me, incinerate me, accelerate me, mutilate me.
6. Inundate me, violate me, implicate me, vindicate me, devastate me.
7. Love me like a parasite, love me like a dying sun  
Love me like a criminal, love me like a man on the run.
8. Radiate me, subjugate me, incubate me, recreate me, demarcate me.
9. Educate me, punctuate me, evaluate me, conjugate me, impregnate me, designate me.
10. Humiliate me, segregate me, opiate me, calibrate me, replicate me.

# SEND YOUR LOVE

Words & Music by Sting

♩ = 112

A<sup>7</sup>sus<sup>4</sup>



Dm<sup>7</sup>



F



Send\_ your love in - to the

Am<sup>9</sup>



Cadd<sup>9</sup>



F#m



F



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

Dm



dawn.

3 3 3 3



1° N.C.

2° Am



Am/G



2. There's no re - li - gion but sex and mu - sic,

there's no re - li - gion but sound and danc - ing.

Fmaj7



There's no re - li - gion but line and col - our,

there's no re - li - gion but sa - cred trance.

Am



Am/G



There's no re - li - gion but the end - less o - cean,

there's no re - li - gion but the moon and stars.

Fmaj7



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

Am



Am/G



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

Fmaj7



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

Am



Am/G



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

Fmaj7



Musical staff with treble clef and guitar accompaniment. The melody includes eighth and quarter notes. The guitar accompaniment features a steady eighth-note pattern.

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

Musical staff with treble clef and guitar accompaniment. The melody features triplet eighth notes. The guitar accompaniment continues with eighth notes.

Dm



F



Am9



5fr

Musical staff with treble clef and guitar accompaniment. The melody includes a triplet eighth note. The guitar accompaniment features eighth notes.

love

in - to the fu - ture...

Musical staff with treble clef and guitar accompaniment. The melody includes a quarter note. The guitar accompaniment features eighth notes.

Cadd9



Dm



Musical staff with treble clef and guitar accompaniment. The melody includes a triplet eighth note. The guitar accompaniment features eighth notes.

Send your pre - cious love

Musical staff with treble clef and guitar accompaniment. The melody includes a quarter note. The guitar accompaniment features eighth notes.

F



Am



Musical staff with treble clef and guitar accompaniment. The melody includes a quarter note with a flat. The guitar accompaniment features eighth notes.

in - to some dis - tant time.

Musical staff with treble clef and guitar accompaniment. The melody includes a long note with a fermata. The guitar accompaniment features eighth notes.

Dm



And fix that wound - ed plan - et

F



Am<sup>9</sup>



5fr

with the love of your heal - ing.

Cadd9



F#m



F



Send your love, oh send your love.

Dm



1.

Oh, send your love.

The first system of the score consists of three staves. The top staff is a vocal line in treble clef, starting with a 7/8 time signature. It contains the lyrics "Oh, send your love." with a long note on "love" that spans across the first and second measures. The piano accompaniment is shown in grand staff notation (treble and bass clefs). The right hand features a rhythmic pattern of eighth notes grouped in threes, with a "3" above each group. The left hand plays a simple bass line of quarter notes.

This block shows the continuation of the piano accompaniment from the first system. It consists of two staves (treble and bass clefs). The right hand continues with the triplet eighth-note pattern, and the left hand continues with the quarter-note bass line.

2.

Send your

The second system of the score consists of three staves. The top staff is a vocal line in treble clef, starting with a 7/8 time signature. It contains the lyrics "Send your" with a long note on "your" that spans across the first and second measures. The piano accompaniment is shown in grand staff notation. The right hand continues with the triplet eighth-note pattern, and the left hand continues with the quarter-note bass line.

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

The third system of the score consists of three staves. The top staff is a vocal line in treble clef, starting with a 7/8 time signature. It contains the lyrics "love. There's no re - li - gion but sex and mu - sic, there's no re - li - gion that's right or win - ning." with a long note on "love." that spans across the first and second measures. The piano accompaniment is shown in grand staff notation. The right hand continues with the triplet eighth-note pattern, and the left hand continues with the quarter-note bass line.

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

Am7

Send your love.

Send your love.

# WHENEVER I SAY YOUR NAME

Words & Music by Sting

$\text{♩} = 78$

F<sup>♯</sup>m

D<sup>♯</sup>m<sup>7b5</sup>

G<sup>♯</sup>m<sup>7b5</sup>

C<sup>♯7</sup>

1. (Boy) When - ev - er I say your name, when - ev - er I call to mind your face;  
2. (Boy) When - ev - er this world has got me down, when - ev - er I shed a tear;

F<sup>♯</sup>m

A<sup>m</sup>6

G<sup>♯</sup>m<sup>7b5</sup>

C<sup>♯7</sup>

what - ev - er bread's in my mouth, what - ev - er the sweet - est wine that I taste;  
when - ev - er the T. V. makes me mad, when - ev - er I'm pa - ra - lyzed with fear;

F<sup>♯</sup>m

D<sup>♯</sup>m<sup>7b5</sup>

G<sup>♯</sup>m<sup>7b5</sup>

C<sup>♯7</sup>

when - ev - er your mem - 'ry feeds my soul, what - ev - er got bro - ken be - comes whole.  
when - ev - er those dark clouds fill the sky, when - ev - er I lose the rea - son why.

F#m Am<sup>6</sup> G#m<sup>7b5</sup> E

When - ev - er I'm filled with doubts that we will be to - geth - er.  
 when - ev - er I'm filled with doubts that we will be to - geth - er.

Am F#m<sup>7b5</sup> Bm<sup>7b5</sup> E<sup>7</sup>

(G) When - ev - er I lay me down, where - ev - er I put my head to sleep;  
 (G) When - ev - er the sun re - fuse to shine, when - ev - er the skies are pour - ing rain;

Am Cm<sup>6</sup> Bm<sup>7b5</sup> E<sup>7</sup>

when - ev - er I hurt and cry, when - ev - er I got to lie a - wake and weep;  
 (B) What - ev - er I lost I thought was mine, (G) when - ev - er I close my eyes in pain;

Am F#m<sup>7b5</sup> Bm<sup>7b5</sup> E<sup>7</sup>

when - ev - er I kneel to pray, when - ev - er I need to find a way, I'm call - ing  
 (B) when - ev - er I kneel to pray, (G) when - ev - er I need to find a way, I'm call - ing



**F<sup>2</sup>m** **Bm** **A<sup>7</sup>/C<sup>2</sup>** *To Coda* ⊕

out your name. (B) When - ev - er those dark... clouds hide.  
 out your name. (B) When - ev - er this dark be - gins to fall.

**D** **D/C<sup>2</sup>** **Bm<sup>6</sup>** **G<sup>2</sup>m<sup>7</sup>9<sup>5</sup>**

the moon. (G) When - ev - er this world... has got - ten so.

**E** **Dm<sup>7</sup>**

strange some - thing's gon - na change.

**C** **C/E** **Gsus<sup>4</sup>** **G**

yeah (B) When - ev - er I say your name, I'm al - rea -

Dm                      Dm/F                      Am

-dy pray - ing, — I'm al - rea - dy filled with a joy that I can't ex - plain.

Em                      F/A                      G7/B

Wher - ev - er I lay me down, — wher - ev - er I rest my wear - y head, to sleep, —

C                      C/E                      F#m7b5                      E7/G#

— when - ev - er I hurt and cry, (G) when - ev - er I got — to lie a - wake — and — weep, —

Am                      Am/C                      Bbm/D                      C7/E

— (B) when - ev - er I'm on — the floor — what - ev - er it was that I — be - lieved be - fore —

F F/E Bm<sup>7b5</sup> E<sup>7</sup>

(G) when - ev - er I say your name, when - ev - er I say it loud, I'm al - rea - dy

Asus<sup>2</sup> Am

*D.C. at Coda*

⊕ *Coda* D D/C<sup>#</sup>

pray - ing.

Bm<sup>6</sup> G<sup>#</sup>m<sup>7b5</sup> E<sup>7</sup> G<sup>#</sup>m<sup>7b5</sup>

(G) When - ev - er I feel like I could die, (B) when - ev - er I'm hold -

C<sup>#</sup>7b9(omit3) Bm/C<sup>#</sup> Bm A A/C<sup>#</sup>

-ing back the tears that I cry, (G) when - ev - er I say your name, (B) when -

Esus<sup>4</sup> E Bm Bm/D

-ev - er I call to mind your face, what - ev - er bread's in my mouth, what -

F<sup>4</sup>sus<sup>4</sup> F<sup>4</sup>m C<sup>4</sup>m

-ev - er the sweet - est wine that I taste, (G) wher - ev - er I lay me down, (B) wher -

D/F<sup>2</sup> E/G<sup>2</sup> A A/C<sup>2</sup>

-ev - er I rest my wear - y head, to sleep, (G) When - ev - er I hurt and cry

B/D<sup>2</sup> C<sup>7</sup>/E<sup>2</sup>

forced to lie a - wake and have to weep,

F#m  F#m/A 

(G) when - ev - er I'm on the floor, (B) what -



Bm  A7/C#  D  D/F# 

- ev - er it was that I be - lieved be - fore, (G) when - ev - er I say your name, (B) when -



E/B  A  N.C.

- ev - er I say it loud, (G) I'm al - rea - dy pray - ing.




When - ev - er I say your name, \_\_\_\_\_

*1<sup>o</sup> only*

8<sup>th</sup>

no mat - ter how long it takes, one day we'll be to - geth - er.

(8)

When - ev - er I say your name, \_\_\_\_\_

(8)

let there be no mis - take, that day will last for - ev - er.

*Repeat to fade*

(8)

# NEVER COMING HOME

Words & Music by Sting

♩ = 127



Musical notation for the first system, measures 1-2. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The bass line features a steady eighth-note accompaniment. The treble clef has a whole rest in measure 1 and a half note in measure 2.



Musical notation for the second system, measures 3-4. The bass line continues with eighth notes. The treble clef has a half note in measure 3 and a whole note in measure 4.



Musical notation for the third system, measures 5-6. The bass line continues with eighth notes. The treble clef has eighth notes. A dashed line labeled "8va" is below the bass line.



Musical notation for the fourth system, measures 7-8. The bass line continues with eighth notes. The treble clef has a whole rest in measure 7 and a half note in measure 8. The lyrics "1. Well, it's five..." are written below the treble clef. A dashed line labeled "(8)" is below the bass line.

D<sup>b</sup>maj<sup>7</sup>

Fm/E<sup>b</sup>

in the morn - ing and the light's al - read - y brok - en, and the rain -

Fm

Fm/G

- y streets are emp - ty, for no - bo - dy else has wok - en; yet you

D<sup>b</sup>maj<sup>7</sup>

Fm/C

C

turn to - wards the win - dow as he sleeps be - neath the cov - ers, and you

Fm

won - der what he's dream - ing in his slum - bers. There's a clock



$\text{D}^{\flat}\text{maj}^7$

$\text{B}^{\flat}\text{m}^7$

$\text{Fm}/\text{C}$

$\text{B}^{\flat}\text{m}^6$

— up - on the ta - ble and it's burn - ing up the ho - ur, and you  
2. She starts running for the railway station, praying that her calculation's right.  
3. I wake up in an empty bed, a road drill hammers in my head.

$\text{B}^{\flat}\text{m}^7/\text{F}$

$\text{Fm}$

$\text{B}^{\flat}\text{m}^6/\text{F}$

$\text{Fm}$

feel your life is shrink - ing like the pet - als of a flow - er. As you  
There's a train just waiting there to get her to the city before night.  
I call her name, there's no reply, it's not like her to let me lie.

$\text{D}^{\flat}\text{maj}^7$

$\text{B}^{\flat}\text{m}^6$

$\text{Fm}/\text{C}$

$\text{C}$

creep to - wards the clos - et, you're so care - ful not to wake him, and you  
A place to sleep, a place to stay will get her through another day.  
It's time for work, it's time to go, but something's different, I don't know.

Fm

choose the cot - ton dress you bought last sum - mer. There's a time  
 She'll take a job, she'll find a friend, she'll make a life that's better. And the  
 I need a cup of coffee, I'll feel better.

D<sup>b</sup>maj<sup>7</sup>

B<sup>b</sup>m

B<sup>b</sup>m/C

Fm

— of in - de - ci - sion 'tween the bed - room and the door but the part  
 pas - sen - gers ig - nore her, just a girl with an um - brel - la. Well, there's  
 stum - ble to the bath - room door, her make - up bag is on the floor. It

B<sup>b</sup>m<sup>6</sup>/F

B<sup>b</sup>m<sup>7</sup>

Fm

— of you that knows that you can't take it a - ny - more. There's the pro -  
 no - thing they can do for her, there's no - thing they can tell her. There's  
 real - ly is a mess this place, it takes some time to shave my face. But



- mise of the fu - ture in the creak - ing of the floor, and you're torn  
 no - thing they could ev - er say would change the way she feels to - day. She'd  
 I'm not real - ly think - ing straight: she nev - er lets me sleep this late. I'm al -



if you should leave him with a num - ber. And in  
 live the life she'd al - ways dreamed if he had on - ly let her. Now in  
 -most, done, and then I see the let - ter. In



your i - ma - gi - na - tion you're a thous - and miles a - way, 'cause  
 her i - ma - gi - na - tion she's a mil - lion miles a - way. Too  
 his i - ma - gi - na - tion she's a u - ni - verse a - way. Too



40

41

**I.**

**D<sup>b</sup>maj<sup>7</sup>** **D<sup>b</sup>6** **E<sup>b</sup>sus<sup>4</sup>** **E<sup>b</sup>**

too ma - ny of his pro - mis - es got bro - ken on the way. So you  
 ma - ny of his pro - mis - es got  
 ma - ny of his pro - mis - es got

**Bdim** **G<sup>7</sup>/B** **Csus<sup>4</sup>** **C**

write it in a let - ter, all the things you could - n't say, and you tell him.

**Dm<sup>7</sup>b<sup>5</sup>** **C/E** **Fm**

that you're nev - er com - ing home.

**2, 3.** **E<sup>b</sup>sus<sup>4</sup>** **E<sup>b</sup>** **Bdim** **G<sup>7</sup>/B**

bro - ken on the way. So she wrote it in a let - ter, all the things

Csus<sup>4</sup>



C



Dm<sup>7b5</sup>



C/E



she could-n't say, and she told him she was nev - er com - ing home.

Fsus<sup>4</sup>



Fm



Dm<sup>7b5</sup>



C/E



To Coda

Yes, she told him she was nev - er com - ing home.

Fm



8<sup>th</sup>

(8)

(8)

*D.S. al Coda*

(8)

♩ *Coda*



Well, she told him she was... nev - er... com - ing home...



D<sup>b</sup>6



E<sup>b</sup>sus<sup>4</sup>



Fsus<sup>4</sup>



Fm



Gon - na

Fm/A<sup>b</sup>



B<sup>b</sup>m



Bdim



C



live my life... gon - na live my life... And she told

1, 2.

D<sup>b</sup>6



E<sup>b</sup>sus<sup>4</sup>



Fsus<sup>4</sup>



Fm



him she was... nev - er... com - ing home. Gon - na

3.

D<sup>b</sup>6



E<sup>b</sup>sus<sup>4</sup>



Fsus<sup>4</sup>



Fm



him she was... nev - er... com - ing home.

# STOLEN CAR

Words & Music by Sting

♩ = 100



Late at night in sum - mer heat:\_\_\_ ex - pen - sive car,



emp - ty street:\_\_\_ there's a wire in my jack - et, well this is\_\_\_ my trade.



A7      Dsus<sup>4</sup>      D      Cm      Cm(add9)  
 On - ly takes a mo - ment,      don't be a - fraid...      I can hot - wire an ig - ni - tion like  
 some kind of star... I'm just a poor boy\_      in a rich man's\_ car...      So I  
 whis - per to\_ the en - gine      and flick on\_ the lights,\_      and we  
 drive\_ in - to\_ the night...      Oh, the smell of the leath - er      al - ways

F      Gm      Edim<sup>7</sup>  
 Cm<sup>6</sup>      Dsus<sup>4</sup>      D  
 Gm

E<sup>b</sup>/G



A/G



Musical staff with treble clef, key signature of two flats, and a 3/4 time signature. The melody consists of eighth and quarter notes.

'cites my i - ma - gi - na - tion, and I pic - ture my - self in this

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

Cm



Gm



Musical staff with treble clef, key signature of two flats, and a 3/4 time signature. The melody continues with eighth and quarter notes.

diff - 'rent si - tu - a - tion: I'm a com - pa - ny di - rec - tor, two

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

E<sup>b</sup>



A<sup>7</sup>/C<sup>#</sup>



A<sup>7</sup>



Musical staff with treble clef, key signature of two flats, and a 3/4 time signature. The melody continues with eighth and quarter notes.

kids and wife. I get the feel - ing that there's more

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

Dsus<sup>4</sup>



D



E<sup>b</sup>



Musical staff with treble clef, key signature of two flats, and a 3/4 time signature. The melody continues with eighth and quarter notes.

to this one's life, there's some kind of com - pli - ca - tion. He

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

Cm<sup>6</sup>



Gm



tells her he's a - lone and spends the night with his lov - er; there's a

Edim<sup>7</sup>



Cm<sup>6</sup>



trace' of her col - ogne. And the words of his mis - tress, as she

Dsus<sup>4</sup>



D



E<sup>b</sup>



C



whis - pers them so near, start ring - ing in my ear.

B<sup>b</sup>



Cm



E<sup>b</sup>



F



Please take me danc - ing to - night, I've been all on my own.

Gm 3fr E<sup>b</sup> Cm 3fr F

You pro - mised one day we could, 'swhat you said on the phone.

Gm 3fr E<sup>b</sup> Cm 3fr F

I'm just a pris - 'ner of love, al - ways hid from the light.

E<sup>b</sup> Cm 3fr F G<sup>5</sup> 3fr

Take me danc - ing, please take me danc - ing to - night.

Gm 3fr G<sup>5</sup> 3fr Gm<sup>7</sup> 3fr

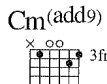
I i -



-ma - gine his wife, she don't look no - thing like a fool.



She picks the kids up from some pri - vate school. She re - mem -



-bers what he told her, he was late and worked a - lone; but there's more -



than a sus - pi - cion in this lin - ger - ing co - logne. And the

Cm<sup>6</sup> Dsus<sup>4</sup> D

kids just won't be quiet as she runs a traffic light and she

B<sup>b</sup> Cm 3fr E<sup>b</sup> F

drives Please take me dancing to night, I've been all on my own.

in to the

Gm 3fr E<sup>b</sup> Cm 3fr F

— You promised one day we could 'swhat you said on the phone.

night.

Gm 3fr E<sup>b</sup> Cm 3fr F

— I'm just a prisoner of love, always hid from the light.

Take me danc - ing, — please take me danc - ing — to - night. —

So here — am I — in a

sto - len car — at a traf - fic light, — they go — from red to green, —

so I just drive in - to the

Em C Am D

7

Please take me dan - cing to - night, I've been all on my own - night.

Em C Am D

You pro - mised one day we could, 'swhat you said on the phone.

Em C Am D

I'm just a pris - 'ner of love, al - ways hid from the light.

C D

Take me danc - ing, please take me danc - ing to -

*Repeat to fade*



# THIS WAR

Words & Music by Sting

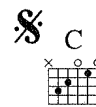
♩ = 95



The first system of music features a guitar part with a treble clef and a key signature of one sharp (F#). The piano accompaniment is in 4/4 time, with a treble clef and a bass clef. The piano part consists of a steady eighth-note bass line and a treble line with chords and melodic fragments.



The second system continues the musical notation. The guitar part remains in the treble clef with a key signature of one sharp. The piano accompaniment continues with its characteristic eighth-note bass line and treble accompaniment.



The third system includes the vocal melody line with lyrics. The piano accompaniment continues. The lyrics are: 1. You've got the mouth of a she-wolf in-side the (2.) soul of in-dis-cre-tion, I was (3.) dad-dy was a busi-ness-man, and it

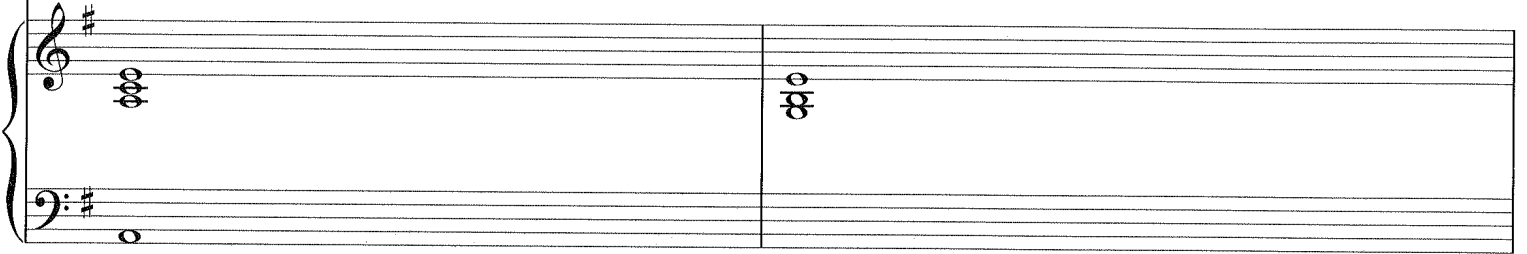
Am



Em



mask of an in - no - cent lamb. You say your heart is all com - pas - sion, but there's just a  
cursed with x - ray vi - sion, I could see right through all the lies you told, when you  
al - ways made good sense, you know the war can make you rich my friend, in dol - lars,



F#m7(omit5)



Bm



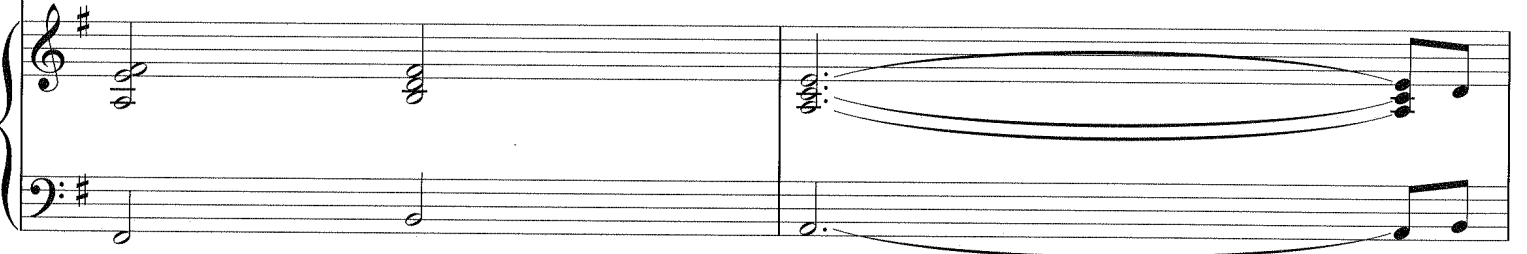
Am



G/B



flat line on your car - dio - gram. Yet you al - ways made a pro - fit, ba - by,  
smiled for the te - le - vi - sion. And you can see the com - ing bat - tle,  
pounds and cents. In the tem - ple that was Mam - mon's,



C



Em7

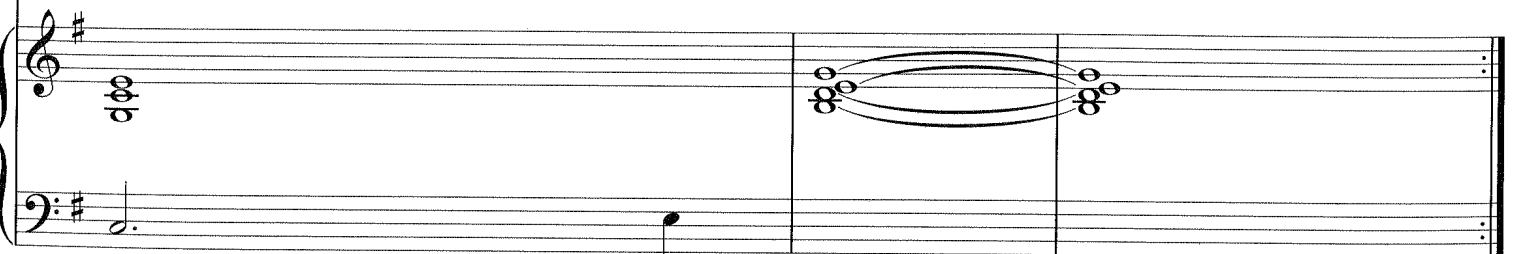


1.



if it was a fam - ine or a feast. \_\_\_\_\_  
and you pray the drums will nev - er cease. \_\_\_\_\_  
you were or - dained the pa - rish priest. \_\_\_\_\_

2. Yes, I'm the



2, 3.

Am

G/B

C



Musical staff with treble clef, key signature of one sharp (F#), and a 2/3 time signature. It contains a melodic line with eighth and sixteenth notes.

And you may win\_\_\_ this war\_ that's com - ing,\_\_\_  
Yes you may win\_\_\_ this com - ing bat - tle,\_\_\_

but would you to - ler - ate the peace?\_\_\_  
but could you to - ler - ate the peace?\_\_\_

Piano accompaniment for the first system, showing treble and bass clefs with chords and a bass line.

D



Musical staff with treble clef, key signature of one sharp, and a 2/3 time signature. It features a melodic line with a long slur over several notes.

Ooh.\_\_\_\_\_

Piano accompaniment for the second system, showing treble and bass clefs with chords and a bass line.

Em

C

To Coda

Am7



Musical staff with treble clef, key signature of one sharp, and a 2/3 time signature. It features a melodic line with a long slur and a fermata.

In -

Piano accompaniment for the third system, showing treble and bass clefs with chords and a bass line.

Em

C

Musical staff with treble clef, key signature of one sharp, and a 2/3 time signature. It features a melodic line with triplets and slurs.

-vest - ing in mu - ni - tions\_ and those lit - tle cot - ton flags; in - vest in

Piano accompaniment for the fourth system, showing treble and bass clefs with chords and a bass line.



wood - en cask - ets, in guns and bo - dy bags, in guns and bo - dy bags.



*D.S. al Coda*

3. Your

*Coda*



Ooh.



In - vest in dead - ly wea - pons, and those lit - tle



cot-ton flags; in-vest in wood-en cask-ets, in guns and bo-dy bags. You're in-vest-



- ed in op-pres-sion, in-vest-ing in cor-rupt-ion, in-vest in ev-'ry ty-ran-



-ny and the whole world's de-struct-ion.



I i-

N.C.

-ma - gine there's\_ a fu - ture\_\_\_\_\_ when all the earth - ly wars\_ are ov - er.\_\_\_\_ You may find\_

— your - self just stand - ing there on the white\_\_\_\_ cliffs of Dov - er;\_\_\_\_ and you may ask\_

— what does it pro - fit a man\_\_\_\_\_ to gain the whole world and suf - fer the loss\_ of his soul?\_ Is that your

bo - dy you see on the rocks be - low, as the tide\_\_\_\_ be - gins to roll?\_\_\_\_\_ And you in -

Am

G/B

C



-vest - ed in this pri - son from which you nev - er got re - leased.

Em7

Am

G/B



You may have won this war we're fight - ing, -

D




Em

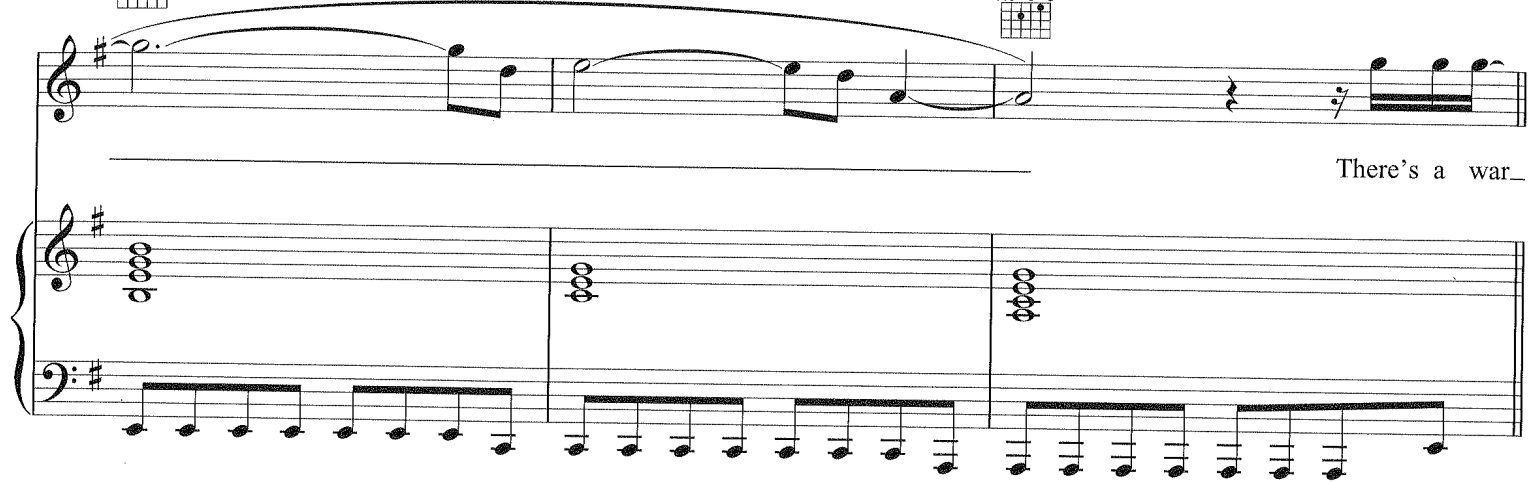


but would you to - ler - ate the peace?





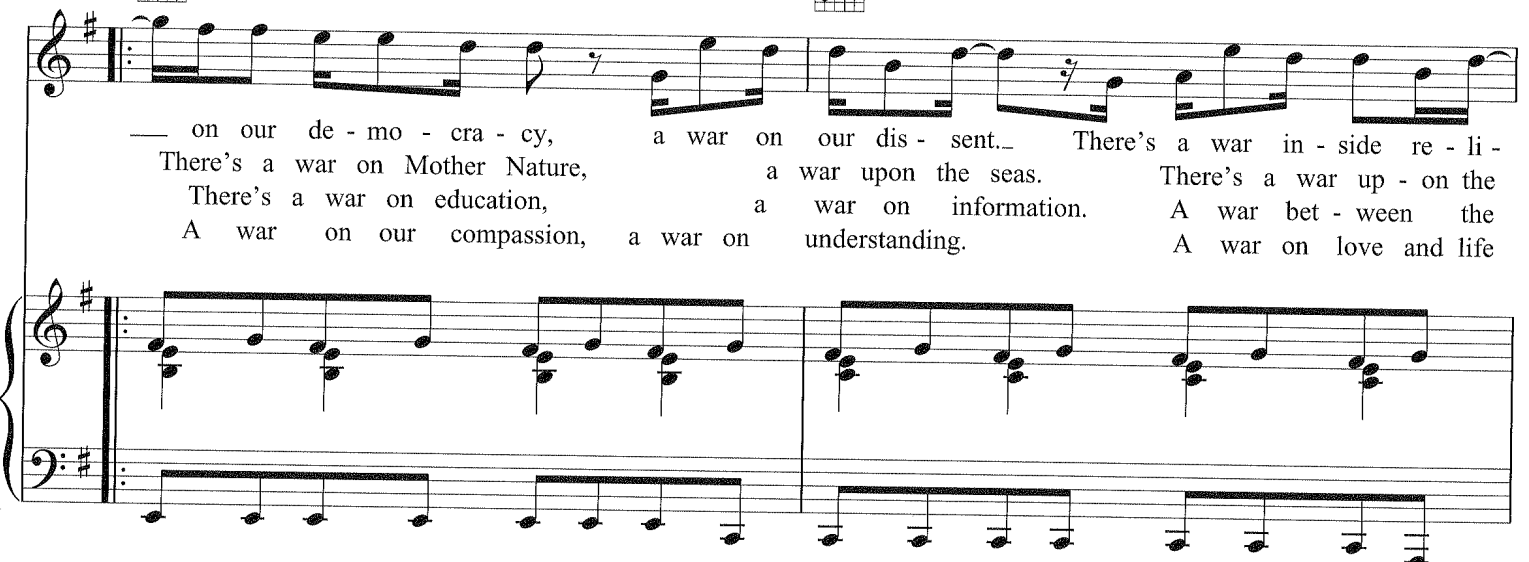
Ooh.

Em  C  Am7 




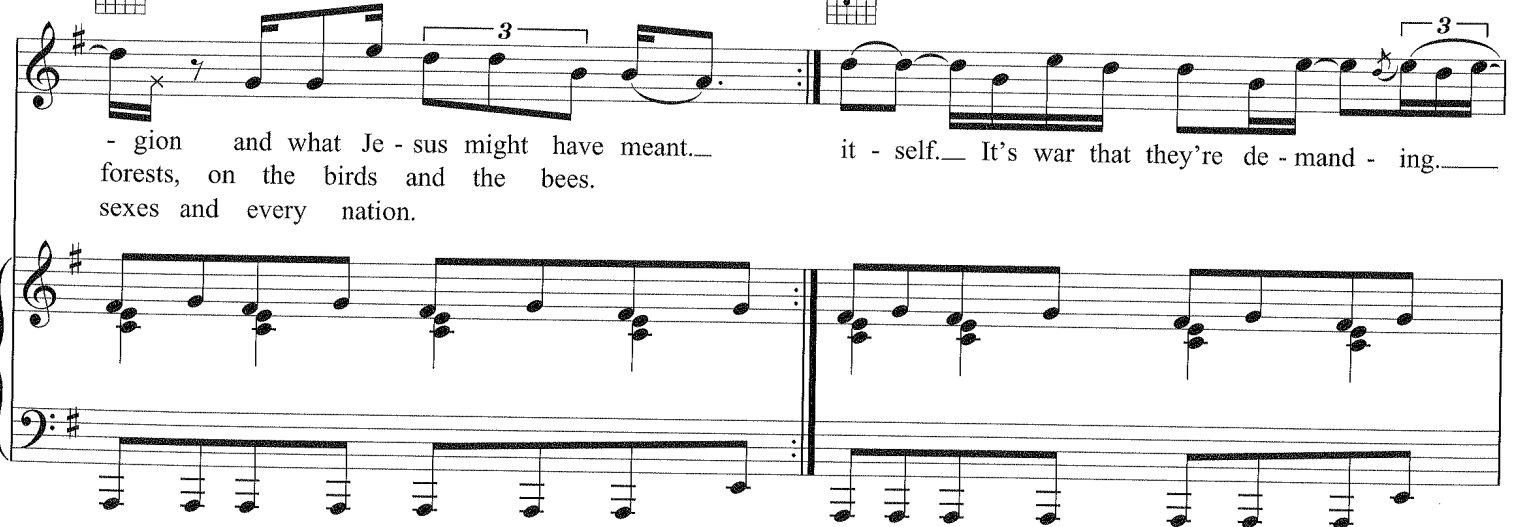
There's a war\_

Em  C 



— on our de - mo - cra - cy, a war on our dis - sent... There's a war in - side re - li -  
 There's a war on Mother Nature, a war upon the seas. There's a war up - on the  
 There's a war on education, a war on information. A war bet - ween the  
 A war on our compassion, a war on understanding. A war on love and life

1-3. Am7  4. Am7 



- gion and what Je - sus might have meant... it - self... It's war that they're de - mand - ing...  
 forests, on the birds and the bees.  
 sexes and every nation.



# THE BOOK OF MY LIFE

Words & Music by Sting

♩ = 98

F#5



F#m



F#m



Let me watch by the fire and re -  
book of my days, it's the

E



-mem - ber my days. And it may be a trick of the fi - re - light, but the  
book of my life, and it's cut like a fruit on the blade of a knife. And it's

B7/D#



D



flick - er - ing pa - ges that trou - ble\_ my sight\_ is a book I'm\_ a - fraid to write\_ all there to see, as the sec - tion\_ re - veals, there's some sor - row\_ in ev - 'ry life.

1. D(b5)



2. D(b5)



A



It's the If it reads like\_ a puz - zle, a

Bm



F#m



D#dim7



wand - er - ing maze, then I won't un - der - stand\_ 'til the end of\_ my days. I'm still

D



Bm



C#5



F#5



forced to\_ re - mem - ber, re - mem - ber\_ the words\_ of\_ my\_ life.

D/F#



F#m



There are pro - mis - es brok - en and

E



pro - mis - es kept, an - gry words that were spo - ken when I should have wept. There's a

B7/D#



D



chap - ter of sec - rets, and words to con - fess. if I lose ev - 'ry - thing that I

D(b5)



A



Bm



pos - sess. There's a chap - ter on loss, and a ghost who won't die. There's a

F#m

D#dim7

Bm7

chap - ter\_ on love\_ where the ink's nev - er dry\_ There are sen - ten - ces served\_ in a

C#5

C#7

D

Bm7

pri - son\_ I built out\_ of\_ lies\_

A

Bm

D

E

F#m

D

Al - though the pa - ges\_ are num - bered, I can't

Bm7

E




F#m

D

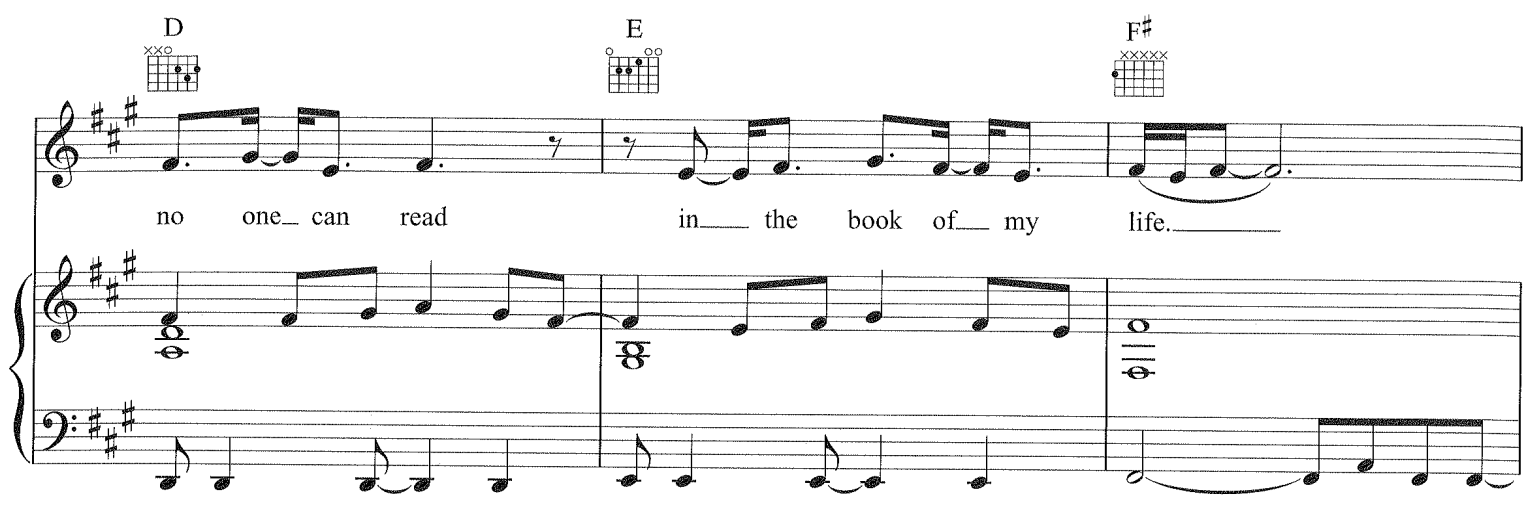
Bm7

E

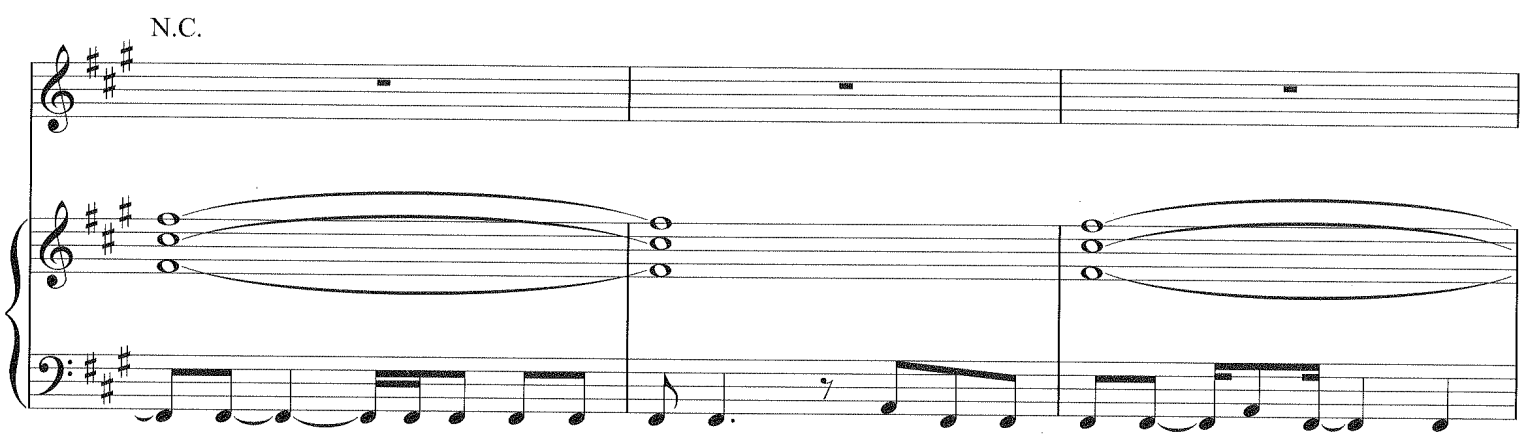
see where\_ they lead\_ For the end is\_ a myst - 'ry


D  E  F# 

no one can read in the book of my life.

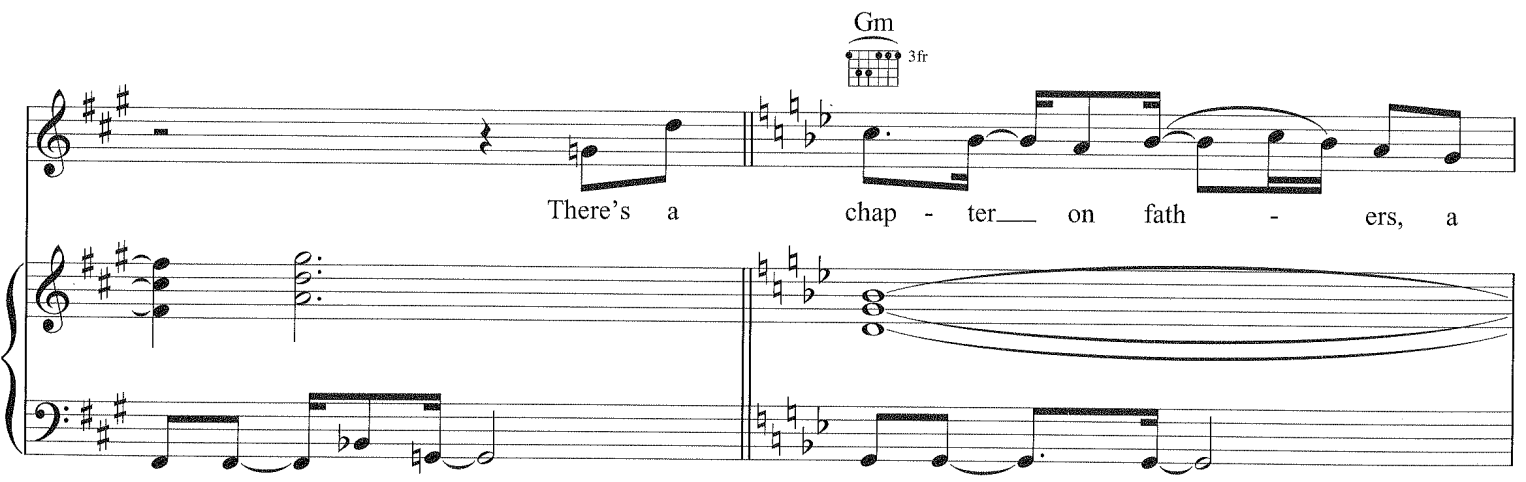


N.C.



Gm  3fr

There's a chap - ter on fath - ers, a



F 

chap - ter on sons. There are pa - ges of con - flicts that no - bo - dy won, and the



C<sup>7</sup>/E  




bat - tles\_ you lost, \_\_\_\_\_ and your bit - ter\_ de - feat\_ There's a page where\_ we failed\_ to meet\_




E<sup>b</sup>(b5)  B<sup>b</sup>  Cm  3fr





— There are tales of\_ good for - tune that could - n't\_ be planned. There's a



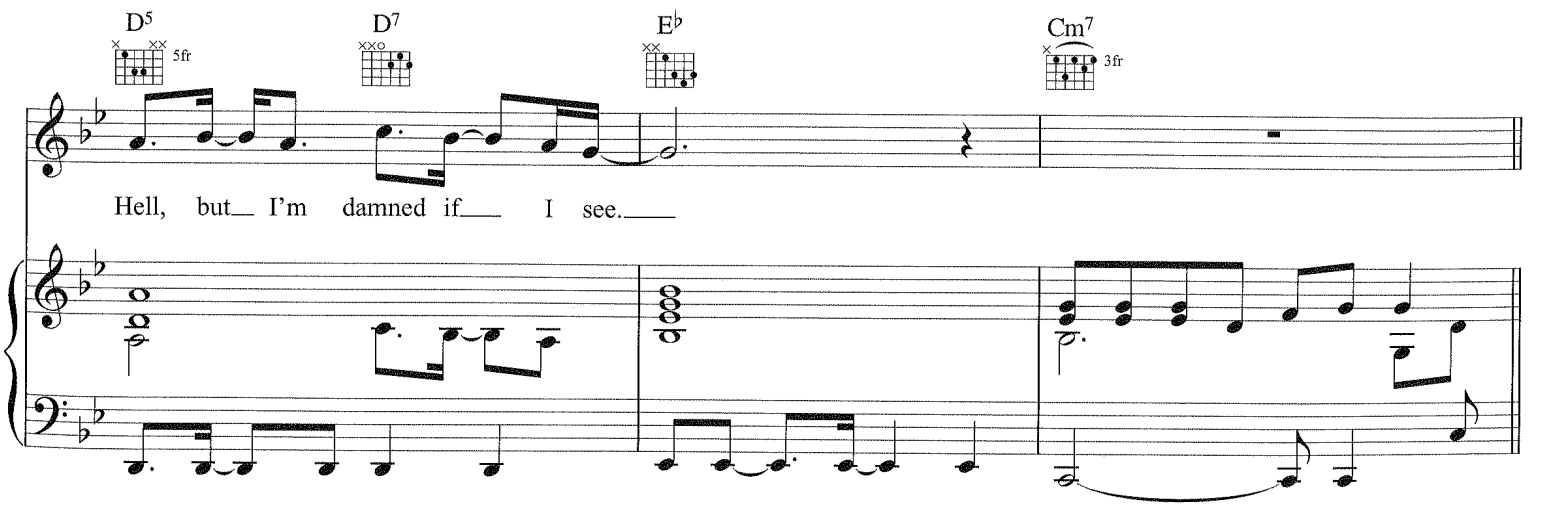
Gm  3fr Edim7  Cm7  3fr

chap - ter\_ on God\_ that I don't un - der - stand\_ There's a pro - mise of Hea - ven and



D<sup>5</sup>  5fr D<sup>7</sup>  E<sup>b</sup>  Cm7  3fr

Hell, but\_ I'm damned if\_ I see\_



B<sup>b</sup> Cm E<sup>b</sup> F Gm E<sup>b</sup>

Though the pa - ges\_ are num - bered, I can't

Cm<sup>7</sup> F Gm E<sup>b</sup> Cm<sup>7</sup> F

see where\_ they lead For the end is\_ a myst - 'ry

E<sup>b</sup> F G

no one\_ can read in\_ the book of\_ my\_ life\_

N.C.

First system of musical notation, featuring a vocal line with rests and piano accompaniment.

Second system of musical notation, including a vocal line with lyrics and piano accompaniment.

Now the day - light's re - turn - ing; and, if one

Third system of musical notation, including a vocal line with lyrics and piano accompaniment.

sen - tence is true, all these pa - ges are burn - ing

Fourth system of musical notation, including a vocal line with lyrics and piano accompaniment.

and all that's left is



G#m 4fr

E

C#m 4fr

F#

G#m 4fr

E

you.

C#m 4fr

F#

G#m 4fr

E

C#m 4fr

F#

E

C#7/E#

F#

B

C#m 4fr

Though the

E

F#

G#m 4fr

E

C#m7 4fr

F#

pa - ges\_ are num - bered, I can't see where\_ they lead\_

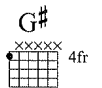


For the end is a myst - 'ry no one can read



in the book of my life.

*Instrumental solo*



# SACRED LOVE

Words & Music by Sting

♩ = 100

E<sup>5</sup>



add drums

D<sup>5</sup>/E



A/E



Em



D<sup>5</sup>/E



A/E



Em



1. Take off those work - ing clothes,  
2. Shut out the world be - hind us,

put on these high - heeled  
put on your long black

D<sup>5</sup>/E



A/E



Em



— shoes.  
dress.

Don't want no preach - er on the  
No one's ev - er gon - na find

T. V., ba - by;  
us here,

D<sup>5</sup>/E



A/E



Em



1.

2.

don't want to hear the news. —  
just leave your hair in a mess. —

D<sup>5</sup>/A



A/B



C<sup>#</sup>m



C<sup>#</sup>m/B



I've been search - ing long e - nough. —

I begged the moon. — and the

Asus<sup>4</sup>



A<sup>5</sup>



E<sup>5</sup>



stars a - bove. —

for sac - red love. —

D<sup>5</sup>/E

A/E E

D<sup>5</sup>/E

A/E E

I've been up, I've been down; I've been lone - some, in this

Asus<sup>4</sup>

A

god - less town. You're my re - li - gion, — you're my church; you're

Asus<sup>4</sup>

A/B

C<sup>#</sup>m 4fr

B

the Ho - ly Grail at the end of my search. — Have I been down on my knees — for long —

D/A



A



E/G#



A



Bm<sup>11</sup>



N.C.

— e - nough? — I've been search - ing the plan - et to find — — — — — sac - red love. — — — — —

E<sup>5</sup>



E



A/E



Edim



C#11



The spi - rit moves — — — — — on the wat - er, she take the shape of this

E





A/E



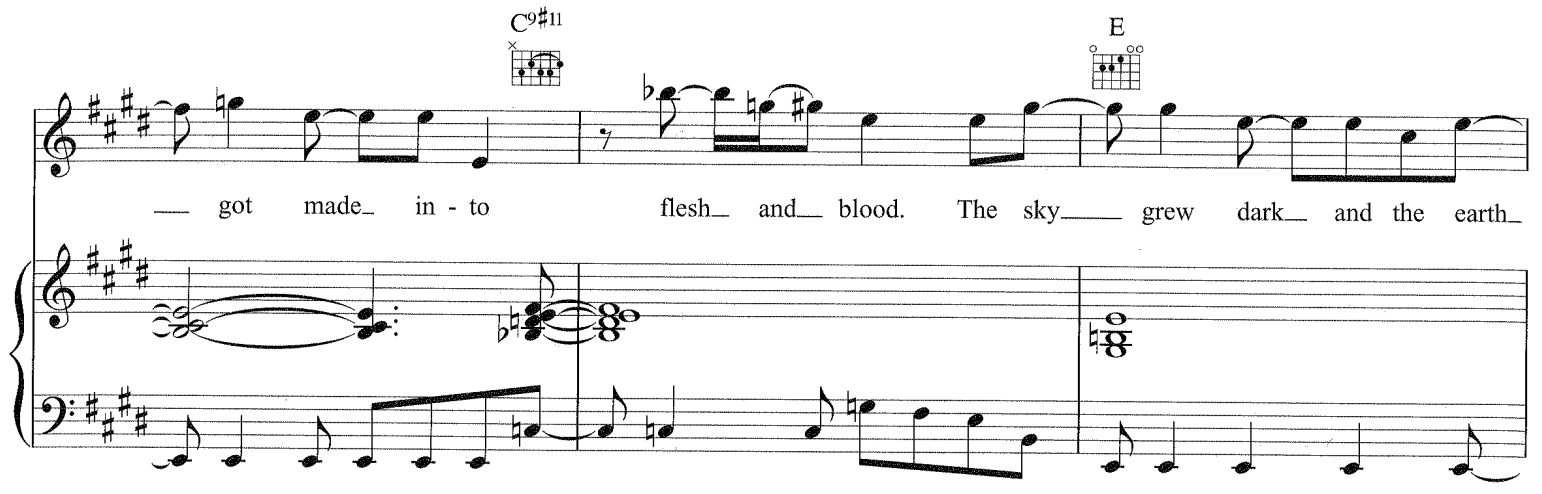
Edim






hea - ven - ly daugh - ter. She's ris - ing up like a riv - er in flood; — the word — — — — —

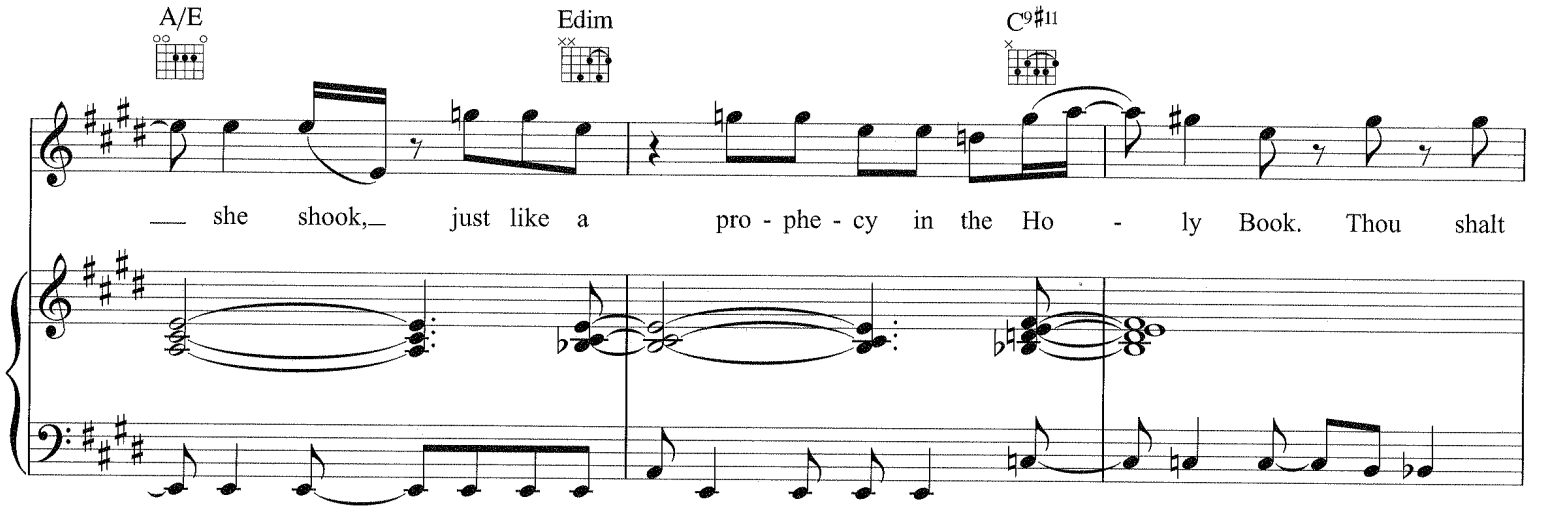
C9#11  E 





— got made\_ in - to flesh\_ and\_ blood. The sky\_ grew dark\_ and the earth\_



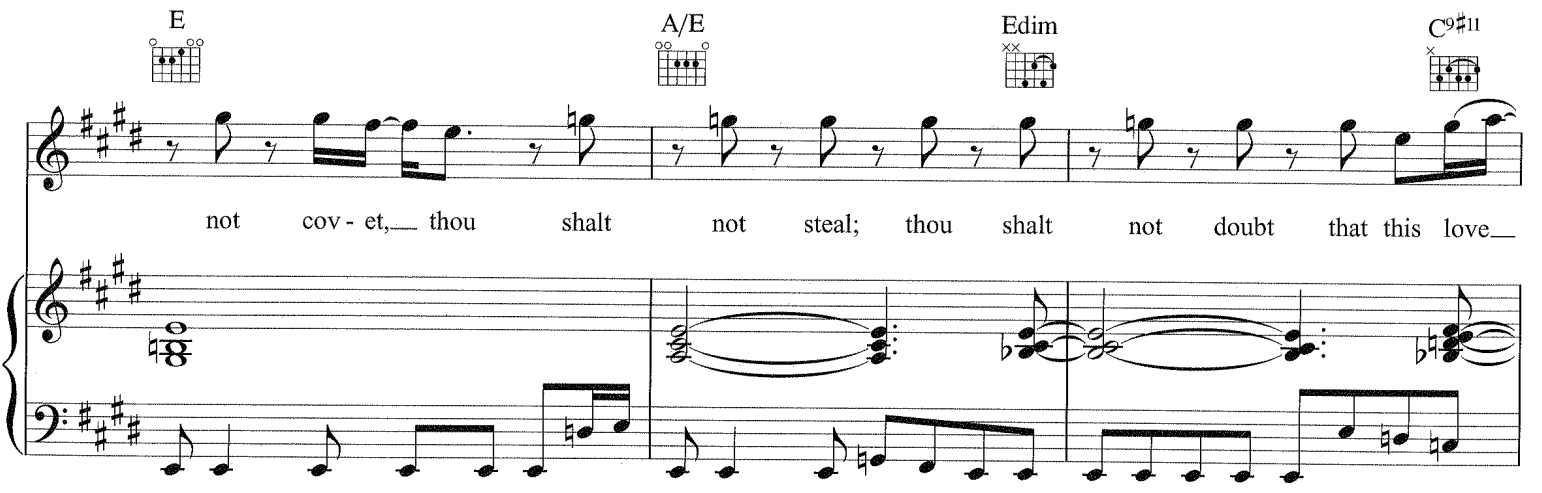
A/E  Edim  C9#11 





— she shook, — just like a pro - phe - cy in the Ho - ly Book. Thou shalt



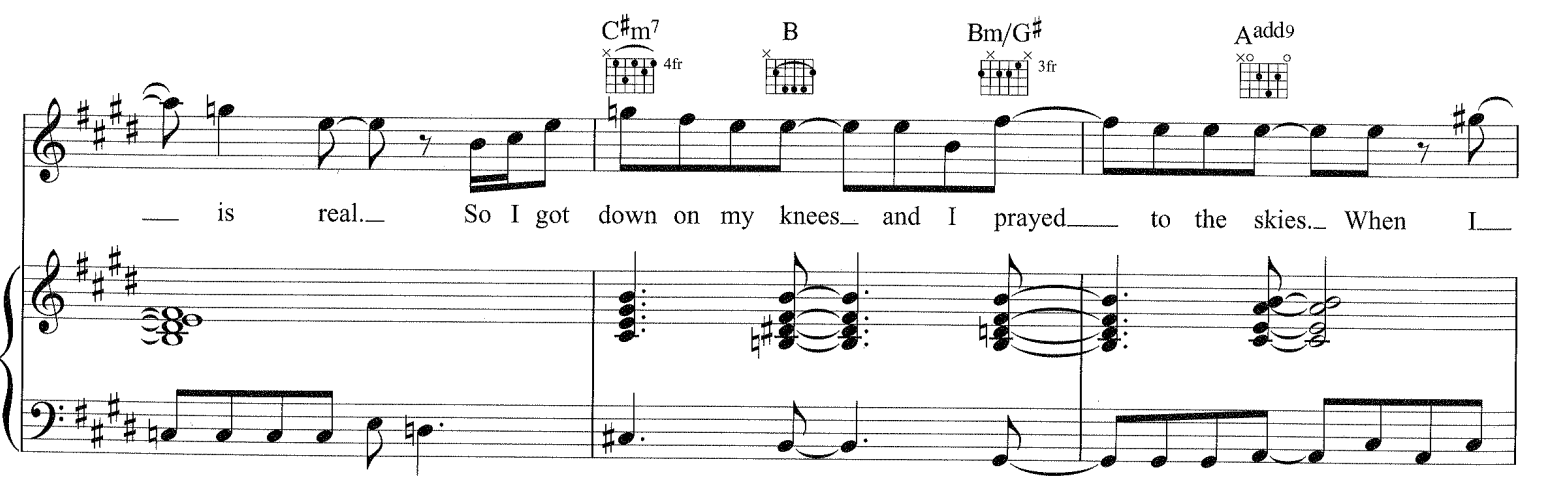
E  A/E  Edim  C9#11 

not cov - et, — thou shalt not steal; thou shalt not doubt that this love\_



C#m7  4fr B  Bm/G#  3fr A add9 

— is real. — So I got down on my knees\_ and I prayed\_ to the skies. — When I\_





B



B



— looked up, — could I trust my eyes? — All the saints — and the an - gels and the stars —



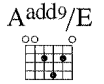
— up a - bove, they all — bowed down — to the flow'r —



— of cre - a - tion; ev - 'ry man, — ev - 'ry wo - man, ev - 'ry race, — ev - 'ry na - tion. It all



N.C.



comes down — to this: — sac - red love. —



E



E



Don't need no doc - tor, —

A<sup>6</sup>/E



Edim



C<sup>9</sup>#11



I don't need no pills; — I got a cure for the coun - try's ills, yeah.

E



A<sup>6</sup>/E



Edim



C<sup>9</sup>#11



Here she comes — like a riv - er — in flood: the word got made — in - to

E



A<sup>6</sup>/E



Edim



flesh — and blood. Thou — shalt not steal, thou shalt not kill; but if you —

— don't love her, your best friend will. All the saints up in Heaven and the stars

**C9#11** **E**

— up above: it all comes down, it all comes down, it all

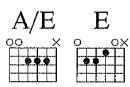
**A6/E** **E<sup>dim</sup>** **C9#11**

comes down to love.

**E<sup>5</sup>**

(Take off your work - ing clothes, put on your long black

**D<sup>5</sup>/E** **A/E** **E**



dress and your high-heeled shoes.) I've been think-ing 'bout re-li-gion, I've been think-ing  
 think-ing 'bout the Bi-ble, I've been think-ing  
 think-ing 'bout the gar-den, I've been think-ing



1, 2.

'bout the things that we be-lieve. I've been  
 'bout A-dam and Eve.  
 'bout the tree of know-ledge and the tree of life.

3.



I've been think-ing 'bout for-bid-den fruit, I've been think-ing 'bout a



man and his wife, yeah. I've been think-ing 'bout,

D<sup>5</sup>/E



A/E



E



think-ing 'bout

sac - red love.\_\_\_\_\_

Sac - red love, \_



D<sup>5</sup>/E

A/E

E



D<sup>5</sup>/E

A/E

E



sac-red love...

Sac-red love.\_\_\_\_\_

Sac-red love...



D<sup>5</sup>/E

A/E

E



N.C.

Sac - red love, \_ sac - red love.\_\_\_\_\_

# LIKE A BEAUTIFUL SMILE

Words & Music by Sting

$\text{♩} = 190$

N.C.

8<sup>th</sup>

(8)

Dm add11

Bm7

Gm<sup>9</sup>

Am7

Dm add11

Bm7

Gm<sup>9</sup> Am<sup>7</sup>

Shall I com - pare... thee to a sum - mer's day?

Dm<sup>7</sup> Bm<sup>7</sup>

Shall I com - pare... thee to a sum - mer's day?

Gm<sup>9</sup> A<sup>7</sup>sus<sup>4</sup> Am<sup>7</sup>

Thou art more love - ly and more tem - per - ate:—

(8)

Dm<sup>7</sup> Bm<sup>7</sup>

rough winds do shake... the darl - ing buds of May, —

(8)

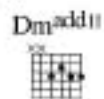


Musical staff with treble clef, key signature of one flat, and 7/8 time signature. The melody begins with a quarter rest followed by eighth notes: G4, A4, B4, C5, B4, A4, G4.

and sum - mer's lease\_ hath all too short a date:—

Piano accompaniment for the first system, including grand staff and bass line. The bass line features a rhythmic pattern of eighth notes: G3, A3, B3, C4, B3, A3, G3.

(8)



Musical staff with treble clef, key signature of one flat, and 7/8 time signature. The melody begins with a quarter rest followed by eighth notes: G4, A4, B4, C5, B4, A4, G4.

some - times too hot\_ the eye of Hea - ven shines, —

Piano accompaniment for the second system, including grand staff and bass line. The bass line continues with eighth notes: G3, A3, B3, C4, B3, A3, G3.

(8)

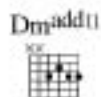


Musical staff with treble clef, key signature of one flat, and 7/8 time signature. The melody begins with a quarter rest followed by eighth notes: G4, A4, B4, C5, B4, A4, G4.

and of - ten is\_ his gold com - plex - sion dimm'd;

Piano accompaniment for the third system, including grand staff and bass line. The bass line continues with eighth notes: G3, A3, B3, C4, B3, A3, G3.

(8)



Musical staff with treble clef, key signature of one flat, and 7/8 time signature. The melody begins with a quarter rest followed by eighth notes: G4, A4, B4, C5, B4, A4, G4.

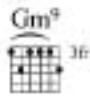
and ev - 'ry fair\_ from fair some - times de - clines, —

Piano accompaniment for the fourth system, including grand staff and bass line. The bass line continues with eighth notes: G3, A3, B3, C4, B3, A3, G3.

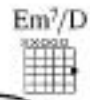
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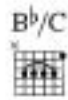
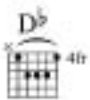
by chance, or na - ture's chang - ing course, un - trimm'd.



Like a beau - ti - ful smile, it fills up the sky.



And I think I know why such a beau - ty won't die.



it's E - ter - ni - ty's mile that we walk all this while.



Cmaj<sup>7</sup>/D



A<sup>7</sup>(omit3)/E



Dmadd11



Bm<sup>7</sup>



Gm<sup>9</sup>



Am<sup>7</sup>



Dmadd11



Bm<sup>7</sup>



Gm<sup>9</sup>



Am<sup>7</sup>



Dm<sup>7</sup>Bm<sup>7</sup>

But thy e - ter - nal sum - mer shall not fade,

8<sup>th</sup>A<sup>7</sup>sus<sup>4</sup>

nor lose poss - ess - ion of that fair thou ow'st;

(8)

Dm<sup>7</sup>

D



E



not shall Death brag\_ thou wand - 'rest in his shade,

(8)

A<sup>b</sup>B<sup>b</sup>

when in e - ter - nal lines the time\_ thou grow'st;

(8)

Dm<sup>add11</sup>Bm<sup>7</sup>

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

Gm<sup>9</sup>Am<sup>7</sup>Gm<sup>9</sup>

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

Like a beau - ti - ful smile,

C<sup>9</sup>/D

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

it fills up the sky. And I think I know why

Em<sup>7</sup>/DD<sup>b</sup>

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

such a beau - ty won't die: it's E - ter - ni - ty's mile

B<sup>b</sup>/C

C/D



that we walk all this while.

Cmaj<sup>7</sup>

C<sup>b</sup>maj<sup>7</sup>

Gm<sup>9</sup>



Like a beau - ti - ful dream,

B<sup>b</sup>m<sup>9</sup>

Am<sup>9</sup>



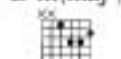
it's just what it seems:

we're just float - ing up - stream.

E<sup>b</sup>maj<sup>7</sup>

E<sup>b</sup>m(maj<sup>7</sup>)

Gm<sup>7</sup>



on E - ter - ni - ty's beam. So long as men can breathe or eyes

G<sup>b</sup>maj<sup>9</sup> F<sup>6</sup>

can see, so long lives\_ this, and this gives

B<sup>b</sup>sus<sup>2(4)</sup> E<sup>b</sup>madd11

life to\_ thee,

Cm<sup>7</sup> 3<sup>tr</sup> A<sup>b</sup>m<sup>7</sup> 4<sup>tr</sup> B<sup>b</sup>m<sup>7</sup>

E<sup>b</sup>madd11 6<sup>tr</sup> Cm<sup>7</sup> 3<sup>tr</sup> A<sup>b</sup>m<sup>7</sup> 4<sup>tr</sup>



*Guitar solo*

8<sup>th</sup>



(8)



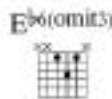
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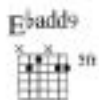
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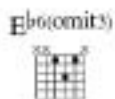
Shall I com - pare thee to a sum - mer's day?



Thou art more love - ly and more tem - per - ate: rough winds do shake the darl - ing



buds of May, and sum - mer's lease hath all too



short a date: some - times too hot the eye of

E<sup>b</sup>add9C<sup>b</sup>add9E<sup>b</sup>(omit3)D<sup>b</sup>/A<sup>b</sup>

hea - ven shines, — and of - ten is — his gold com - plex - ion dimm'd;

G<sup>b</sup>maj7E<sup>b</sup>add9

Em7



and ev - 'ry fair — from fair some - time de - clines, —

E<sup>b</sup>m7A<sup>b</sup>D<sup>b</sup>E<sup>b</sup>m/F

by chance, or na - ture's chang - ing course un - trimm'd; but thy e - ter - nal sum - mer

E<sup>b</sup>add9

Em7

E<sup>b</sup>m7

shall not — fade, — nor lose poss - ess - ion of that



E<sup>b</sup>6(omit3)D<sup>b</sup>add9/A<sup>b</sup>D<sup>9</sup>6(omit3)D<sup>b</sup>96(omit3)

fair thou ow'st; nor shall Death brag thou wand - 'rest

E<sup>b</sup>add9/B<sup>b</sup>Cm<sup>9</sup>C<sup>b</sup>add9E<sup>b</sup>m<sup>7</sup>

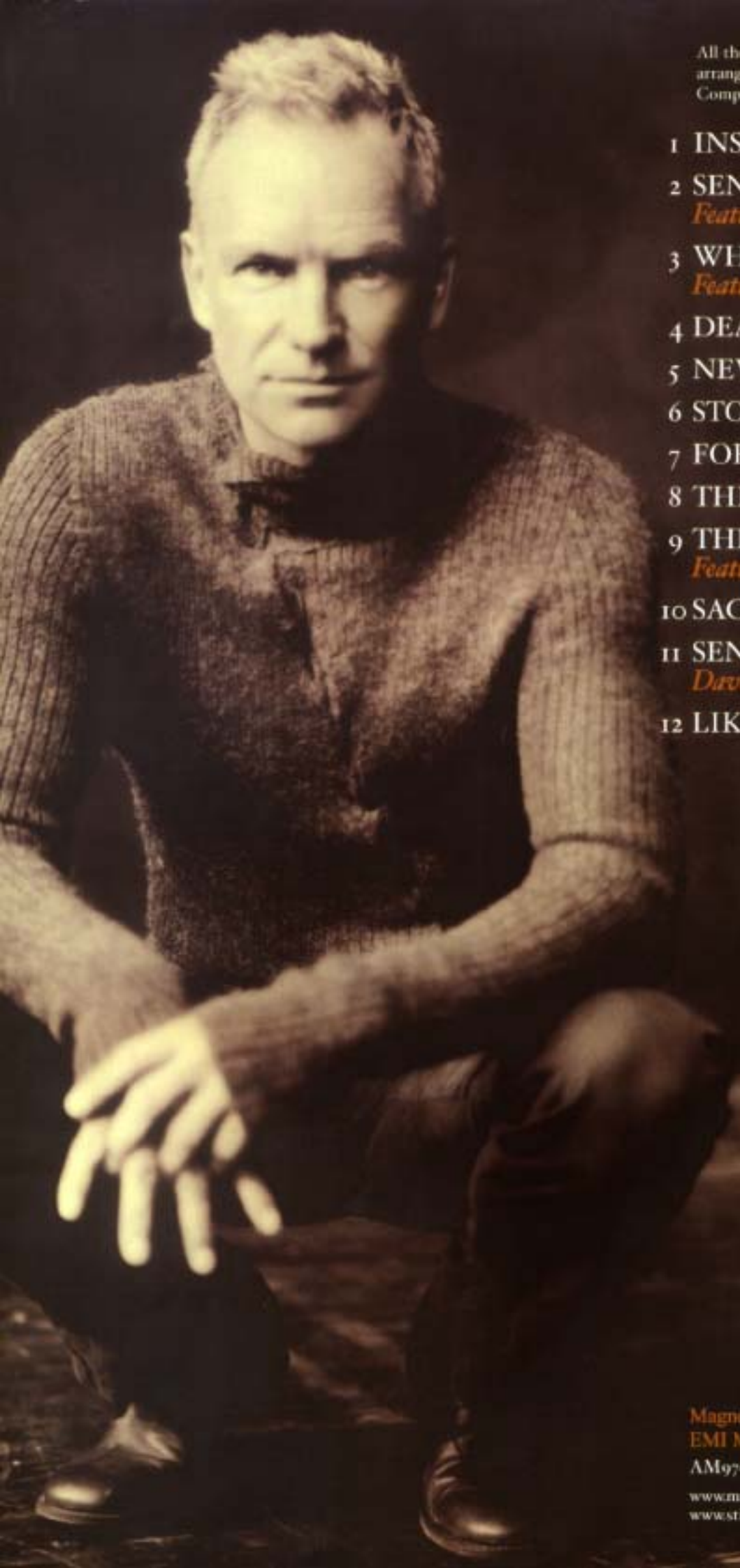
in his shade, when in e - ter - nal lines to

E<sup>b</sup>6(omit3)B<sup>b</sup>m<sup>7</sup>D<sup>9</sup>6(omit3)E<sup>b</sup>96(omit3)Cm<sup>7</sup>Dm<sup>7</sup>

time thou grow'st; so long as men can breathe, or eyes can see,

E<sup>b</sup>m<sup>7</sup>G<sup>b</sup>/D<sup>b</sup>E<sup>b</sup>m<sup>7</sup>/D<sup>b</sup>D<sup>b</sup>D<sup>9</sup>6(omit3)A<sup>b</sup>96(omit3)

so long lives this, and this gives life to thee.



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ISBN 1-84449-340



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