

PIANO • VOCAL • GUITAR

STING

TEN SUMMONER'S TALES



STING

TEN SUMMONER'S TALES

- 20... PROLOGUE (IF I EVER LOSE MY FAITH IN YOU)
- 34... LOVE IS STRONGER THAN JUSTICE (THE MUNIFICENT SEVEN)
- 16... HEAVY CLOUD NO RAIN
- 70... SHE'S TOO GOOD FOR ME
- 56... SEVEN DAYS
- 48... SAINT AUGUSTINE IN HELL
- 11... FIELDS OF GOLD
- 26... IT'S PROBABLY ME
- 65... SHAPE ON MY HEART
- 74... SOMETHING THE BOY SAID
- 42... EPILOGUE (NOTHING 'BOUT ME)

FIELDS OF GOLD

Words and Music by
STING

Flowing, moderately

Bm7



Bsus2



G



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

D



Bsus2



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



jeal - ous sky as we walk in fields_ of gold.
jeal - ous sky as we lie in fields_ of gold.



So she
See the

Bsus2



took her love for to gaze a - while_ up - on the fields_ of bar -
west wind move like a lov - er so_ up - on the fields_ of bar -



- ley. In his arms she fell as her hair came down a - mong -
- ley. Feel her bod - y rise when you kiss her mouth a - mong -

G/B



A



1 D



2 D



the fields_ of gold.
the fields_ of gold.

Will you

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.



First system of musical notation, including guitar chord diagrams for D, Bsus2, and G, and piano accompaniment.



Second system of musical notation, including guitar chord diagrams for D, Bsus2, G, and D, and piano accompaniment.



Third system of musical notation, including guitar chord diagrams for G/B, A, D, and Bsus2, and piano accompaniment. Lyrics: Man - y years have passed since those mem - ber me when the



Fourth system of musical notation, including guitar chord diagrams for G and D, and piano accompaniment. Lyrics: sum-mer days a - mong the fields of bar - ley. See the west wind moves up - on the fields of bar - ley. You can

Bsus2



G



D



G/B



A



chil - dren walk as the sun goes down a - mong - the fields - of gold.
tell the sun in his jeal - ous sky when we walked in fields - of gold,

1 D



2 D



G/B



A



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

D



G/B



A



D



G/D



D



when we walked in fields - of gold.

G/D



D



G/D



D



1

G/D



D



2

HEAVY CLOUD NO RAIN

Words and Music by
STING

Easy, relaxed groove

Am6



Bm7/A



Am6



Bm7/A



mf

Am6



Bm7/A



Am6



Turned on the weath-er man just af - ter the news. — I need-ed sweet rain to wash a -
I asked my ba - by if there'd be some way. — She said she save her love for a

Bm7/A



Am6



Bm7/A



way my blues.
rain - y day.

He looked at the chart, but he look in — vain: —
I look in the sky, but I look in — vain: —

Am6



no chord

To Coda ⊕

Am6



heav - y cloud, but no rain.
heav - y cloud, but

Back in time with Lou - is X —
land was crack-ing and the
Instrumental solo

Bm7/A



Am6



Bm7/A



— V — I, at the court of the peo - ple he was num - ber one. He'd be the
riv - er was dry. All the crops were dy - ing when they ought to be high. So to

Am6



Bm7/A



Am6



blu - est blood they'd ev - er — seen — when the king said, "Hi" to the
save his farm from the bank-er's draft, ... the farm-er took out a book on some old

Cm6



guil - lo - tine. The royal as - trol - o - ger was run out of breath. He thought that
— witch-craft. He made a spell and a po - tion on a mid-sum-mer's night. He killed a

E7#9




Bb13




Am6



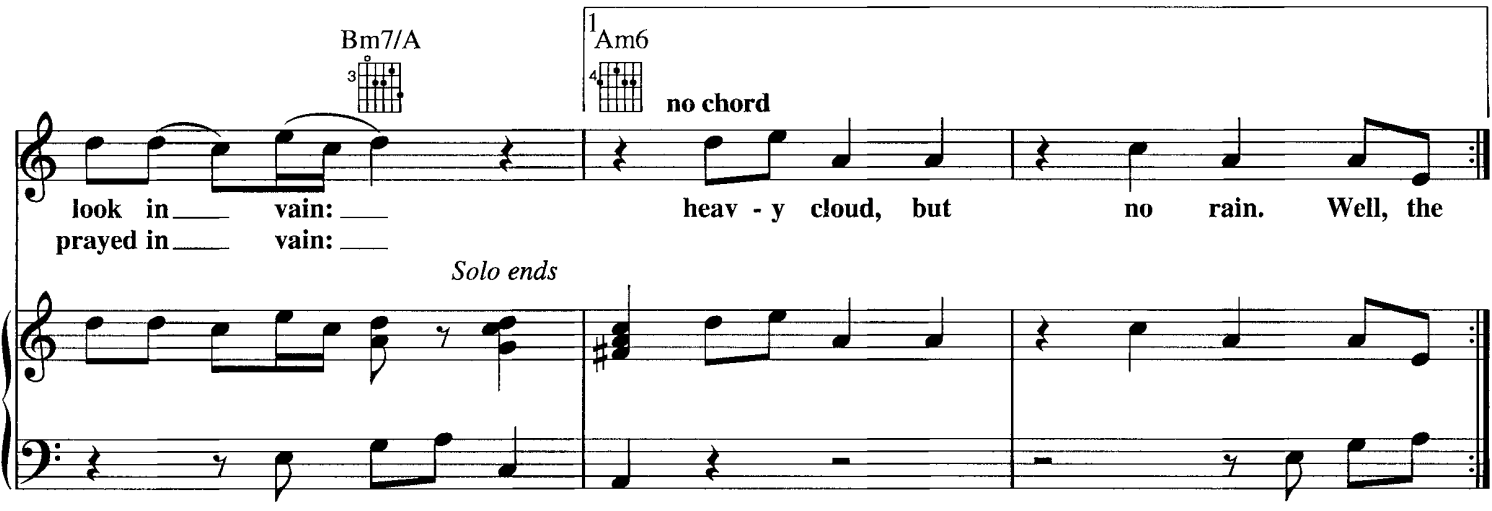
may - be the rain — would post - pone — his death. He look in the sky, — but he
brin-dled calf — in the pale — moon-light. He prayed to the sky, — but he

Bm7/A  3

1 Am6  4 no chord

look in _____ vain: _____ heav - y cloud, but no rain. Well, the
 prayed in _____ vain: _____

Solo ends





2 Am6  4 no chord


3 Am6  4 no chord


heav - y cloud, but no rain. Heav - y cloud, but



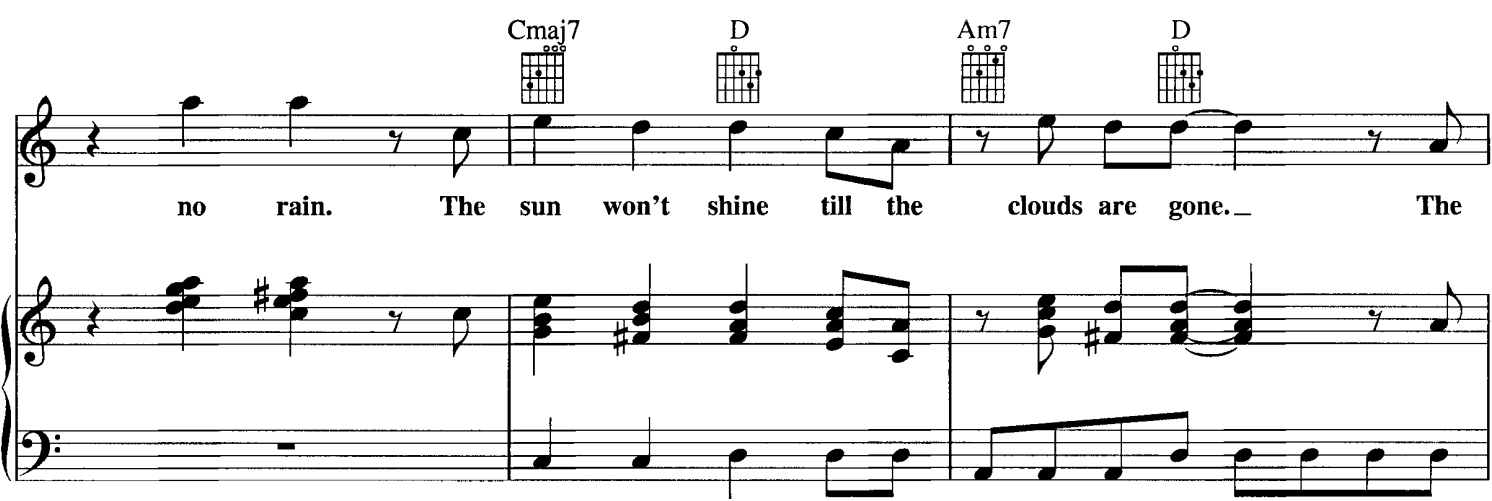
Cmaj7  2


D  2


Am7  2


D  2


no rain. The sun won't shine till the clouds are gone. The




Am7  2

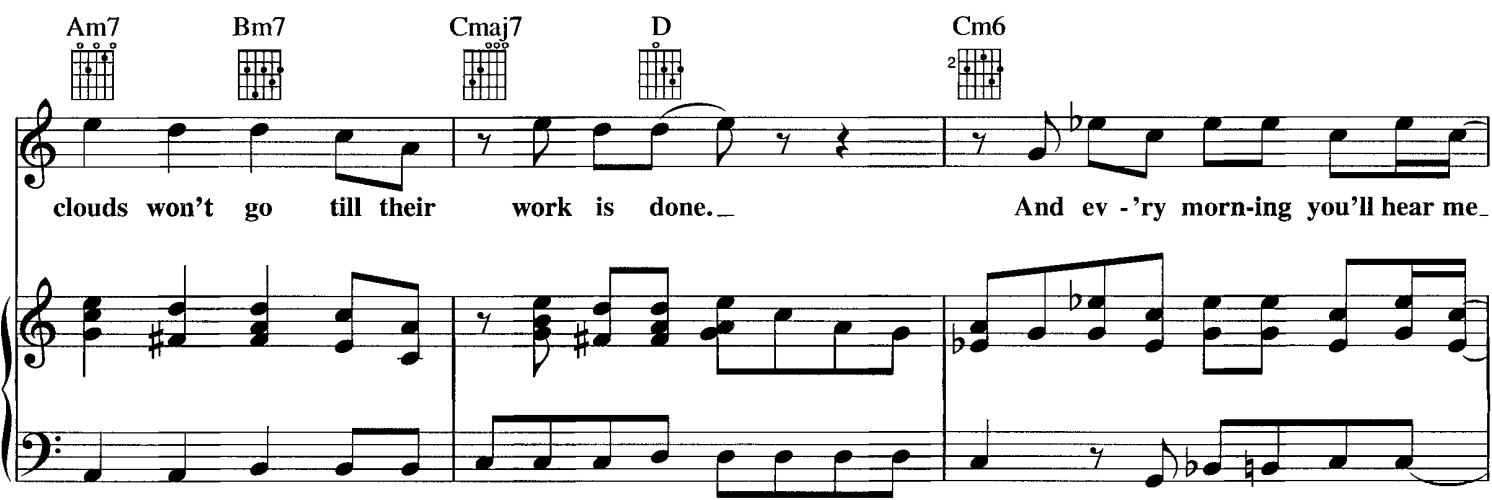
Bm7  2

Cmaj7  2

D  2

Cm6  2

clouds won't go till their work is done. And ev - 'ry morn-ing you'll hear me.



D.S. al Coda

E7#9

Bb13

— pray: "If on - ly it would rain — to - day." —

This system contains the first two measures of the piece. The vocal line starts with a rest followed by the lyrics. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

CODA

Am6

no rain. Ow.

This system contains the next two measures, marked as the CODA. The vocal line has a rest followed by the lyrics. The piano accompaniment includes a double bar line and a change in the bass line.

Bm7/A

Am6

Bm7/A

This system contains the next two measures of piano accompaniment. It features a consistent eighth-note bass line and chords in the right hand.

Repeat ad lib. and Fade

Cm6

Am6

Bm7/A

This system contains the final two measures of piano accompaniment, marked as a repeat ad lib. and fade. It features a consistent eighth-note bass line and chords in the right hand.

IF I EVER LOSE MY FAITH IN YOU

Words and Music by
STING

Moderately

Am7



A7



mf

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 blessing to a curse.

Dsus2(sus4)

D

Dsus2(sus4)

D

Asus2

A

You could say I
 You could say I lost my be -
 I nev - er saw no

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,



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

If I ev - er lose _____

F#7sus



F#7



G6



Asus



A



A/B



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

Esus2



E



F#7sus



F#7



G6



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

Asus



A



Asus



A



G5



E5



— my faith — in you...

G5



E5



G5



E5



G5



E5



Repeat and Fade

IT'S PROBABLY ME

Words and Music by STING,
ERIC CLAPTON and MICHAEL KAMEN

Moderately
Em(maj9)

Em6/9

Em(maj9)

Em6/9

Em(maj9)

Em6/9

Em6

Em(maj9)

Em6/9

Em(maj9)

If the night turned cold and the stars look
down and the hun-ger's so

Em6/9

Em9

real, and you hug your-self on the cold, cold
and you're too proud to beg, and too dumb to

Em6/9

Am7

ground, steal, you wake the morn - ing in a strang - er's
you search the cit - y for your on -

Bm7

Em7

coat. friend. No - one would you see. You ask your -
No - one would you see. You ask your -

Am7

Bm7

self, self, "Who'd watch for me?" My on - ly
self, "Who could it be?" A

Em7

A9/C#

friend, who could it be? It's hard to
sol - i - tar - y voice to speak out and set me free; I hate to

Cmaj9



B7#9(b13)



say it, I hate to say it, but it's prob-a - bly
 say it, I hate to say it, but it's prob-a - bly

Em(maj9)



Em6/9



Em(maj9)



1
Em6/9



me. — When your bel-ly's emp -
 me. —

2
Em6/9



Am7



Bm/D



You're not the eas-i - est per-son I — ev-er got to know, and it's

Gmaj9



Em7



F#m7



G





Bm7



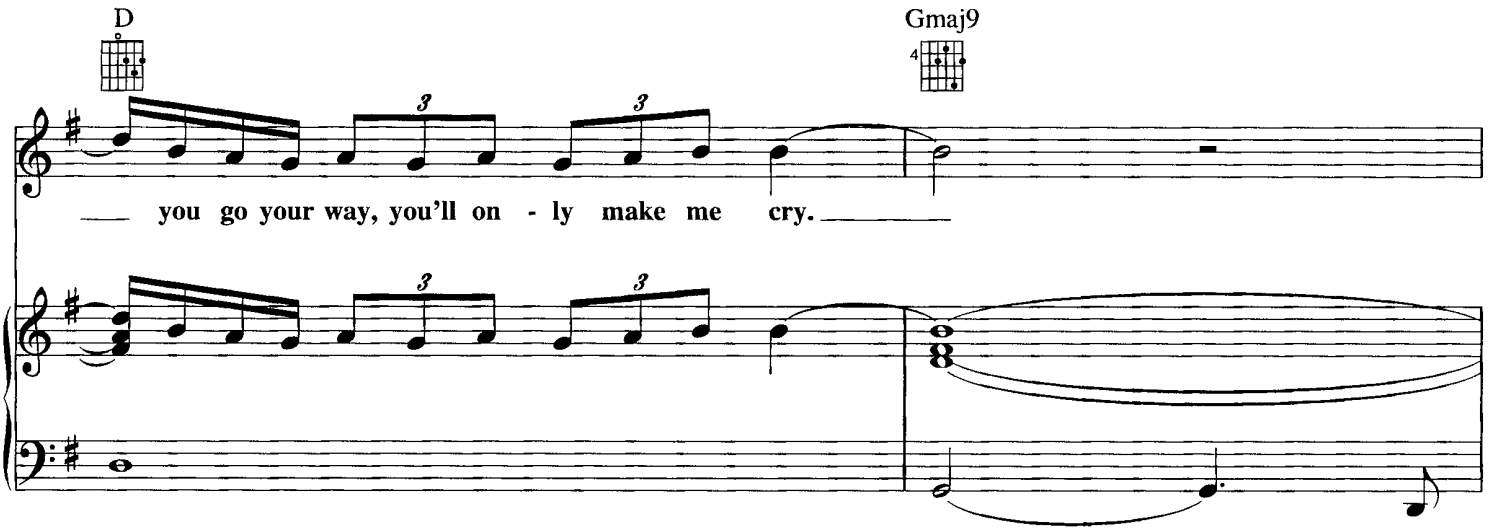
Am7






hard for us both — to let our feel-ings show. Some would say I should let —

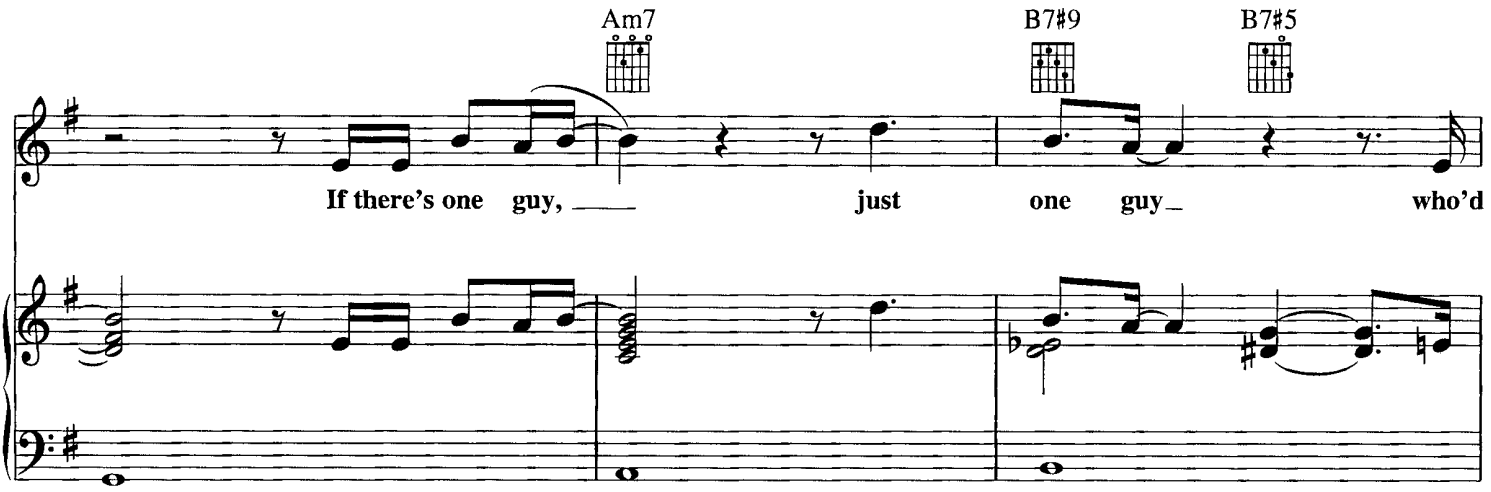
D  Gmaj9 

— you go your way, you'll on - ly make me cry. —



Am7  B7#9  B7#5 



If there's one guy, — just one guy — who'd



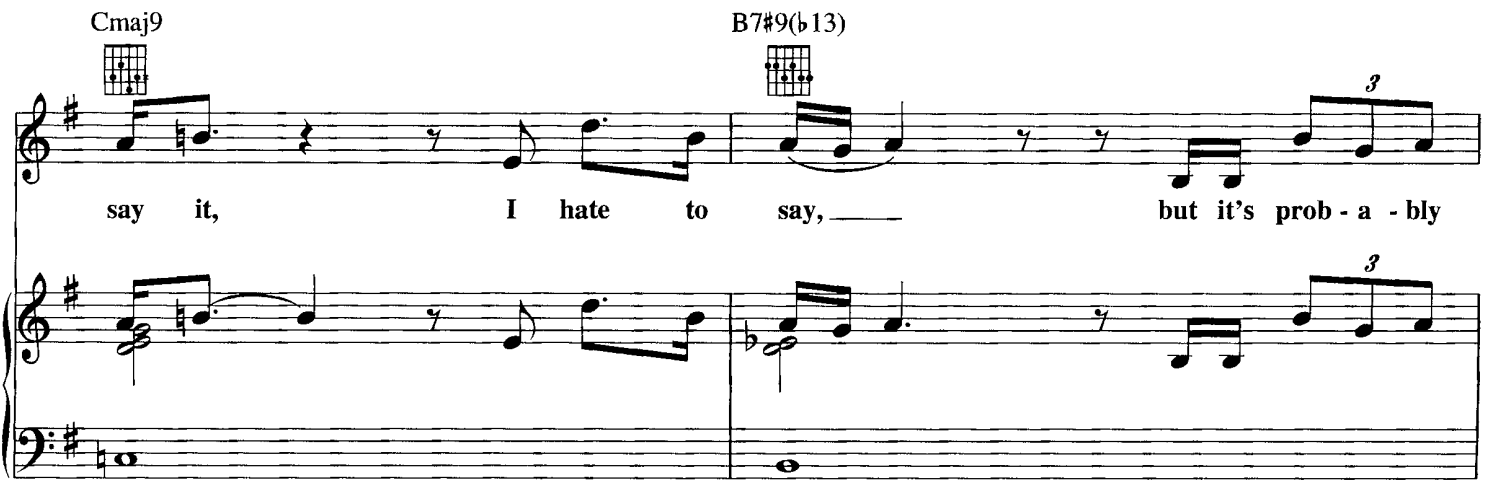
Em7  A9/C# 

lay down — his life — for you and die, — it's hard — to



Cmaj9  B7#9(b13) 

say it, I hate to say, — but it's prob - a - bly



Em(maj9)

Em6/9

Em(maj9)

Em6/9



me. —

Em(maj9)

Em6/9

Em(maj9)

Em6/9



Instrumental solo

Em(maj9)

Em6/9

Em6

Em(maj9)

Em6/9



Solo ends When the world's gone —

Em(maj9)

Em6/9

cra-zy,

and it makes — no — sense,

and there's on - ly one

Em(maj9)

Em6/9

voice that comes _ to your ___ de-fense, and the ju - ry's

Am7

Bm7

out, and your eyes search the room and one friend-ly face is all you

Em7

need to see. _ If there's one guy, _

Am7

B7#9

B7#5

just one guy _ who'd

Em7

C#7#9

lay down his life for you and die, it's hard to

Cmaj9

B7#9(b13)

Em7

say it, I hate to say, but it's prob-a-bly me.

Cmaj9

B7#9(b13)

I hate to say it, I hate to say, but it's prob-a-bly

Bb13#11

A9

Cmaj9

me. I hate to say it, I hate to

B7#9(b13)



Bb13#11



A9#11



A9



say, — but it's prob-a - bly me... I hate_ to

Cmaj9



B7#9(b13)



say it, I hate to say, — but it's prob - a - bly

Em(maj9)



Em6/9



Em(maj9)



Em6/9



me.

Em(maj9)



Em6/9



Em(maj9)



Em6/9



Repeat and Fade

Em6



Instrumental solo - ad lib.

LOVE IS STRONGER THAN JUSTICE

(THE MUNIFICENT SEVEN)

Words and Music by
STING

Bright rock
no chord

f

A7

This is a sto-ry of sev - en broth-ers. We had the same fath-er but dif-f'rent moth-ers.

We keep to - geth-er like a fam-ly should, roam-ing the coun-try for the com-mon good.

It came to pass one fate-ful day, we found our - selves _ down Mex - i - co way; the

town, the may-or, the P. T. A. plead-ing on their knees with us all to stay.

A7



We'd on - ly stopped for a few bur - ri - tos, but they told us of the trou - ble with los — ban - di - tos. A
 out - come was pre - dict - a - ble. Our ban - di - tos were des - pi - ca - ble. Of
 Moth - er told me I was the clev - er one, the sev - enth son of a sev - enth son.



poor lit - tle town in need of aid, my broth - ers and me had nev - er been a - fraid.
 blood we lost a doz - en li - tres, a small price to pay for las se - ño - ri - tas. The
 It all end - ed so hap - pi - ly. I set - tled down with the fam - i - ly.



The age of chiv - al - ry is — not dead, — lone - some nights in a cow - boy bed.
 town may - or was hap - py, but his face was glum. The maid - ens num - bered on - ly one. There
 I look for - ward to a bet - ter day, but eth - i - cal stuff nev - er got in my way.



There'd be a bride for ev - 'ry man
weren't sev - en brides for sev - en broth - ers.
And though there used to be broth - ers sev - en,

Country two-beat

who chased a - way the e - vil gang for
I knew I had to get rid of the oth - ers for } love
the oth - er six are sing - ing in heav - en.

C

love

is strong - er — than jus - tice. Love

F

G

is thick - er — than blood. Love, love, love

C

F



G7



is strong - er - than jus - tice. Love is a

To Coda ⊕ C



no chord

big, fat riv - er in flood.

Bright rock

A7



1

The

2

B7

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 two sharps (F# and C#). It begins with a measure containing a '2' above the staff. The second staff is a piano accompaniment with a grand staff (treble and bass clefs). A guitar chord diagram for B7 is shown above the second staff. The piano part features a bass line with eighth-note patterns and chords in the right hand.

This system contains the third and fourth staves of music. The piano accompaniment continues with similar rhythmic patterns and chordal structures as the first system.

D.S. al Coda

This system contains the fifth and sixth staves of music. It concludes with a double bar line and a Coda symbol (a circle with a cross) in the vocal line.

CODA

C

This system contains the Coda section, consisting of the seventh and eighth staves. It includes a guitar chord diagram for C and the word "flood." written below the vocal line.

F

Love is strong - er - than jus - tice.

This system contains the final two staves of music. It includes a guitar chord diagram for F and the lyrics "Love is strong - er - than jus - tice." written below the vocal line.



Love is thick - er than blood.



Love, love, love is strong - er than jus - tice.



Love is a big, fat riv - er in flood.



Love is a big, fat riv - er in flood.

Bright rock

A7



First system of musical notation. It consists of three staves: a top staff with a treble clef and a key signature of two sharps (F# and C#), and two bottom staves (treble and bass clefs) representing a piano accompaniment. The top staff contains whole rests. The piano accompaniment starts with a 7/4 time signature. The bass line features a rhythmic pattern of quarter notes and eighth notes, with some notes beamed together. The piano part includes a large oval encompassing the first two measures of the piano accompaniment, indicating a specific performance instruction.

Second system of musical notation, continuing the piece. It follows the same three-staff format. The piano accompaniment continues with the established rhythmic pattern. The large oval from the first system extends into the second system, covering the first two measures of the piano accompaniment in this system as well.


Third system of musical notation. The piano accompaniment continues. The large oval continues to cover the first two measures of the piano accompaniment in this system.

Fourth system of musical notation, concluding the piece. It includes the instruction "Repeat ad lib. and Fade" in the right margin. The piano accompaniment continues with the rhythmic pattern. The large oval continues to cover the first two measures of the piano accompaniment in this system.

EPILOGUE

(NOTHING 'BOUT ME)

Words and Music by
STING

Relaxed funk shuffle (♩ played as )

E♭6/9



A♭maj6/9



E♭6/9



mf

A♭maj6/9



E♭maj9



A♭6/9



E♭maj9



A♭6/9



E♭maj9



A♭maj9



Lay my head _ on a sur-geon's ta-ble.
Run my name _ through your com-put-er.

E♭maj9



A♭maj9



Take my fin-ger - prints _ if you _ are a - ble.
Men - tion me in pass-ing to your col - lege tu - tor.

E♭maj9



A♭maj9



Pick my brains, pick my pock-ets.
Check my rec-ords, check my facts.

E♭maj9



A♭maj9



Steal my eye - balls and come back for the sock - ets. Run
Check if I paid my in - come tax.

E♭maj9



A♭maj9



A^{dim}7



ev - 'ry kind of test — from A to Z, — but you'll
Pore o - ver ev-'ry-thing — in my C. V., — but you'll

E♭/B♭



Fm7♭5/B



Cdim7



E♭/G



1 E♭/B♭



Fm7♭5/B



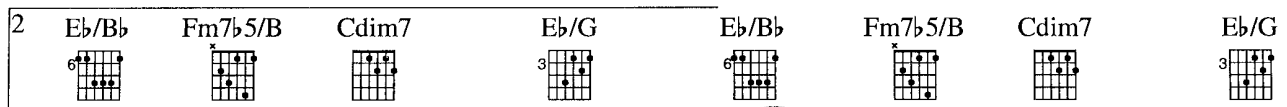
Cdim7



B♭7#5



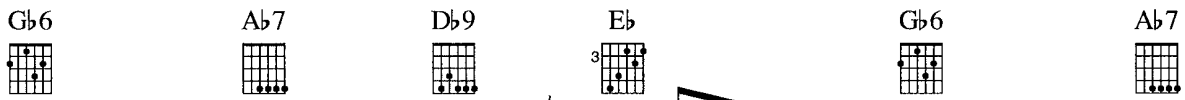
still — know noth - in' 'bout — me. — (Still know noth - in' 'bout — me.)
still — know noth - in' 'bout — me. —



(Still know noth - in' 'bout _ me.) Still _ know noth - in' 'bout _ me. _



You don't need to read no books on _ my his - to - ry.



I'm a sim-ple man, it's no big mys-ter-y. _ In the cold weath-er, a



hand needs a glove. _ And at times like this a lone-

Db9 Bb7#5 Ebmaj9 Ab6/9

- ly man like me needs love. _

Ebmaj9 Ab6/9 Ebmaj9

Ab6/9 Ebmaj9 Ab6/9

Sva - - - - -

Ebmaj9 Abmaj9 Ebmaj9

Search my house with a fine tooth comb. _ Turn o-ver ev-'ry-thing 'cause

A♭maj9



E♭maj9



I won't be home.

Set up your mi - cro-scope

and

A♭maj9



Adim7



E♭/B♭



Fm7♭5/B



Cdim7



E♭/G



tell me what you see.

But you'll

still know

noth - in' 'bout me.

Still know

zip a - bout me.

E♭/B♭



Fm7♭5/B



Cdim7



E♭/G



E♭/B♭



Fm7♭5/B



Cdim7



E♭/G



(Still know noth - in' 'bout me.) Still know noth - in' 'bout me.
(Still know noth - in' 'bout me.) Still know noth - in' 'bout me.

1

E♭/B♭



Fm7♭5/B



Cdim7



E♭/G



2

E♭/B♭



Fm7♭5/B



Cdim7



E♭/G



(Still know noth - in' 'bout me.)

(Still know noth - in' 'bout me.) 'Bout me.)



me;

'bout

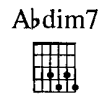
me;
(Still

know

noth - in'

'bout

me.)



me.

Still know noth - in' a - bout me.

Still know noth - in' a -

dim. poco a poco



no chord

bout me.

Still know noth-in' a - bout me.

decresc.

Repeat and Fade



pp

SAINT AUGUSTINE IN HELL

Words and Music by
STING

Bluesy rock groove

Am

mf

E \flat 13#11



Dm7(add4)



E \flat 13#11



Am7



If

some-bod - y up there likes me, if some-bod - y up there cares, de -
walked in - to the room on the arm of my best friend. I

Eb13#11



liv - er me from e - vil, save me from these wick - ed snares.
 knew what ev - er hap - pened, our friend-ship would end.

Dm7(add4)



Eb13#11



Not in - to temp - ta - tion, not to cliffs of fall,
 Chem-i - cal re - ac - tion, de - sire at first sight,

A7sus



on to rev - e - la - tion, and les - sons for us all. She
 mys - ti - cal at - trac - tion,

2

Cm7



turned out all my lights. The min-ute I saw her face, the

Abmaj9



Fm11



Gm7(add4)



sec-ond I caught _ her eye, _ the min-ute I touched_ the flame, _ I

Cm7



knew it would nev - er die. _ The min-ute I saw_ her face, _ the

Abmaj9



Fm11



Gm7(add4)



sec-ond I caught _ her eye, _ the min-ute I touched_ the flame, _ I

Abmaj9



Am7



knew it would nev - er die.

I don't know if it's pain or
Bless-ed Saint Ther-e - sa, the

Eb13#11



plea-sure that I seek. My flesh was all too will-ing, my
whore of Bab - y - lon. Mad - don - na and my moth-er,

Dm7(add4)



spir-it guide was weak. I was dead - ly cer - tain his
all rolled in - to one; you've got to un - der - stand me, I'm

Eb13#11



A7sus



thoughts for me weren't kind, a switch-blade in his pock - et,
not a piece of wood. Fran - cis of As - si - si could

1 2

mur - der on his mind. nev - er be this good. The (Bkgd. Vcl. :) The

Cm7

Abmaj9

min-ute I saw her face, the sec-ond I caught her eye, the
less I need the more I get.

Fm11

Gm7(add4)

Cm7

min-ute I touched the flame, I knew it would nev - er die. The
Make me chaste but not just yet.

Abmaj9

min-ute I saw her face, the sec-ond I caught her eye, the
It's a prom - ise or a lie.

Fm11



Gm7(add4)



Abmaj9



To Coda

min-ute I touched the flame, I knew it would nev - er die. —
I'll re - pent be - fore I die.

Light swing (played as)



(=)

Bm7b5



E7b9



Am



Am/G



(Spoken:) Relax, have a cigar, make yourself at home. Hell is full of high court

F



Am/E



Dm



Adim/Eb



E



judges failed saints. We've got Cardinals, Archbishops, barristers,

Am



Bm7b5



E7b9



Am



Am/G



certified accountants, music critics. They're all here. You're not alone. You're never

F



Am/E



Dm



Adim/Eb

*alone;**not**here, you're not.*

E



Bb6/9



E7sus



Bb6/9



E7sus

*O.K., break's over.*

Am7



(♩ = ♪)

Eb13#11

*Instrumental solo*

Dm7(add4)



Eb13#11



Am7



1

2

D.S. al Coda

Solo ends The The

Abmaj9



Am7



CODA

knew it would nev - er die. —
fore I die.

Eb13#11



Dm7(add4)



Eb13#11



A7sus



Am7



Repeat and Fade

SEVEN DAYS

Words and Music by
STING

Smoothly, in a fast Latin groove

C6/9



mf

Cmaj6/9



Cmaj9



C6/9



“Sev - en days” was
The fact he’s o - ver

E \flat 6/9(#11)



all she wrote, a kind of ul - ti - ma -
six foot ten might in - still fear in oth -

Bb6/9



G(add9)



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

F(add9)



F6/9



C6/9



gave to me. _____ When I thought the field _____
 might - y flea. _____ Ask if I am mouse _____

Eb6/9(#11)



_____ had cleared, _____ it seems an - oth - er a -
 _____ or man, _____ the mir - ror squeaked, _____

Bb6/9



G(add9)



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



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

E \flat 6/9(#11)



B \flat 6/9



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

G(add9)



F(add9)



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

F6/9



C6/9



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

Eb6/9(#11)



Bb6/9



G(add9)



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

E



it's him or — me.)
I need that — beer.)

F



F#m7b5



G



Mon - day — I could_ wait till Tues - day, — if

E7/G#



Am7



F



I make — up my mind. Wed'n - 'sday — would be

G



E7/G#



Am7



fine,

Thurs - day's _ on _

my mind._

Bb7(b5)



Am7



Bb7(b5)



Fri - day'd _ give _ me time,

Sat - ur - day _ _ _ _ _ could

Am7



Fm(maj7)



C6/9



wait, _


but Sun-day'd be _

too late. _ _ _ _ _

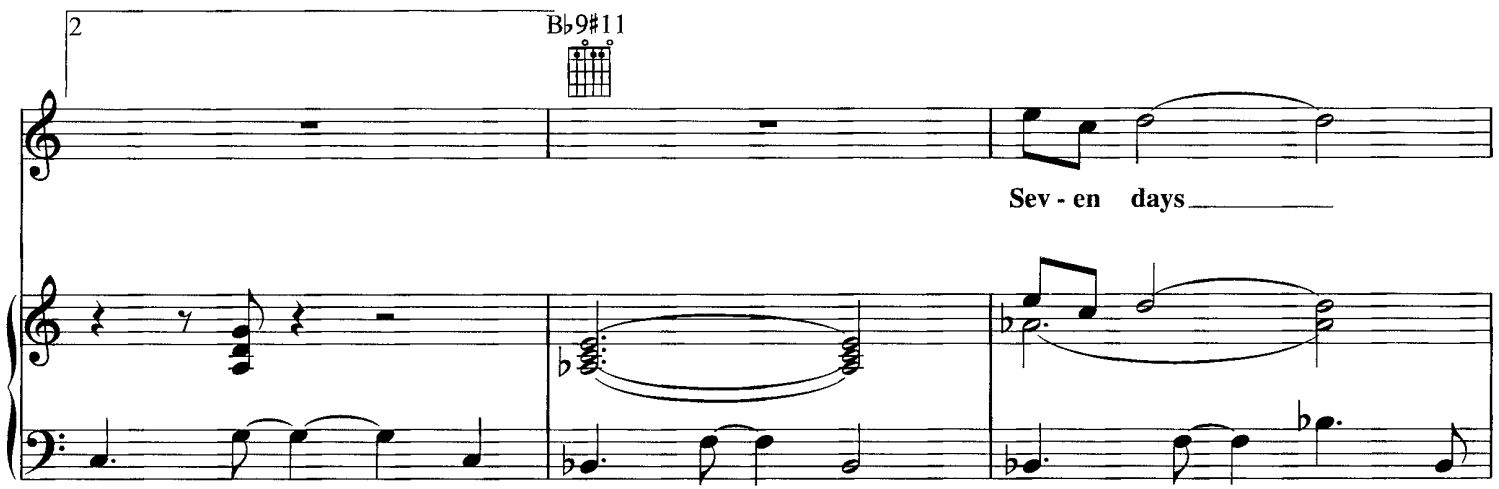
To Coda ⊕

1

2 Bb9#11



Sev - en days _____




C(add2) Bb9#11



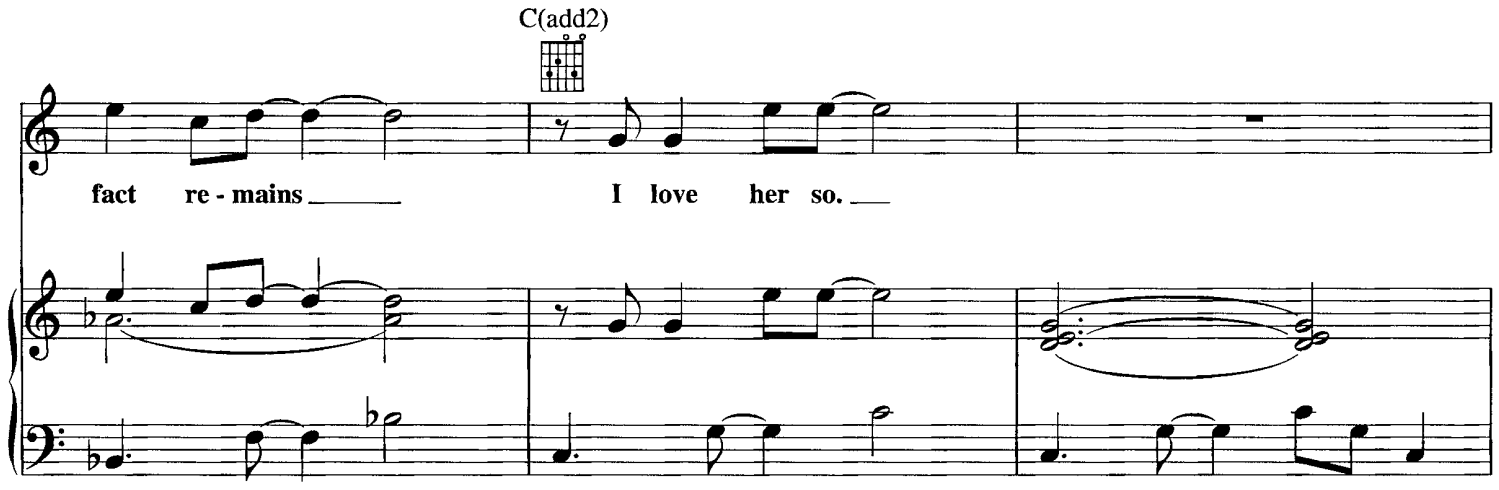

will quick - ly go. _____ The





C(add2)




fact re - mains _____ I love her so. _____



Bb9#11 Fmaj7

Sev - en days, _____ so



Bb9#11



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

C6/9



Bb9#11



way, _____

C6/9



I can't run _____ a - way.

D.S. al Coda

CODA

Bb9#11



C6/9



The first system of music consists of three staves. The top staff is a treble clef with a whole rest. The middle staff is a grand staff (treble and bass clefs) with a piano introduction. The bass line features a steady eighth-note accompaniment.

Bb9#11



The second system of music consists of three staves. The top staff contains the vocal line with lyrics: "Sun - day'd be ___ too ___ late ___ Do I". The middle and bottom staves are piano accompaniment.

C6/9



The third system of music consists of three staves. The top staff contains the vocal line with lyrics: "have to tell ___ a sto - ry ___ of a". The middle and bottom staves are piano accompaniment.

Bb9#11



Cmaj6/9



The fourth system of music consists of three staves. The top staff contains the vocal line with lyrics: "thou-sand rain - y days ___ since we first _ met?". The middle and bottom staves are piano accompaniment.

Bb13#11



Bb9#11



It's a

Cmaj6/9



Bb9#11



big e - nough_ um-brel - la, _____ but it's al - ways me__ that ends up

Cmaj6/9



get - ting wet, _____ yeah,

Bb9#11



yeah. _____

SHAPE OF MY HEART

Words and Music by STING
and DOMINIC MILLER

Moderately

F#m

C#m/E

Bm

C#7sus

C#7

D/F#

C#m/E

mf

Bm

C#7sus

C#7

D6

Asus2

A(no3rd)

C#

D

C#7sus/G#

F#m

F#m

C#m/E

He deals the cards as a
And if I told her that I

Bm

C#7sus

C#7

D/F#

C#m/E

med - i - ta - tion,
loved you,

and those he plays nev - er sus -
you'd may - be think there's some-thing

Bm

C#7sus

C#7

D6

A

C#

pect.
wrong.He does - n't play
I'm not a manfor the mon - ey he wins. -
of too man-y fac - es.

D

C#7sus/G#

F#m

He does - n't play — for — re - spect.
The mask I wear — is one.

F#m

C#m/E

Bm

C#7sus

C#7

He deals the cards to find the an - swer,
He may play the jack of dia - monds.
Well, those who speak know noth - in',

D/F#




C#m/E

Bm

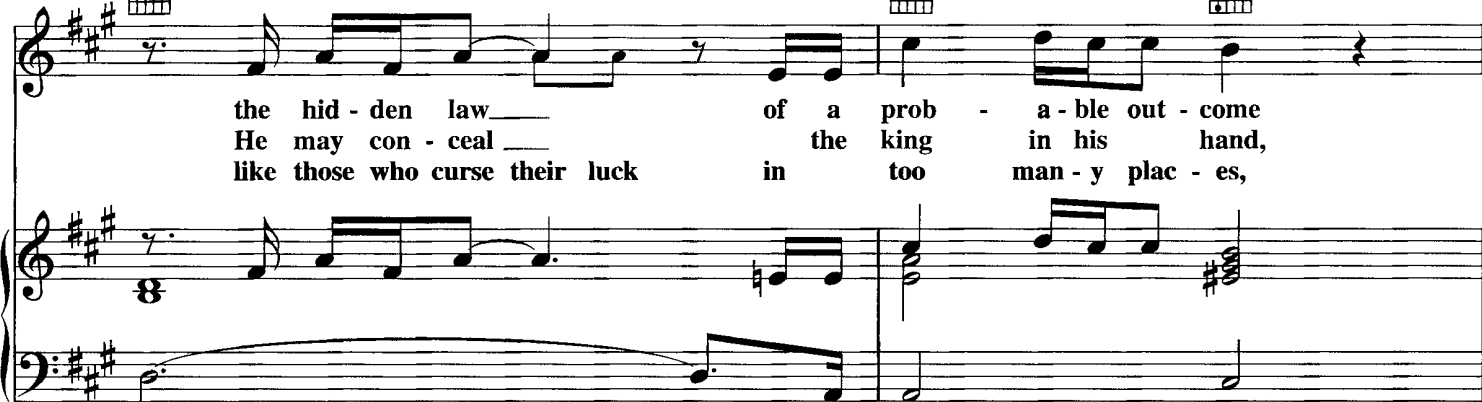
C#7sus

C#7

the sa - cred ge - om - e - try — of chance, —
He may lay the queen — of spades. —
and find out to — their cost —

D6  A  C# 

the hid - den law _____ of a prob - a - ble out - come
He may con - ceal _____ the king in his hand,
like those who curse their luck in too man - y plac - es,



D  C#7sus/G#  F#m 



The num - bers lead a dance. _____
while the mem - 'ry of it fades. _____
and those who fear are lost. _____



C#m/E  Bm  C#7sus  C#7  D/F#  C#m/E 

I know that the spades are the swords of a sol - dier. I know that the clubs are weap - ons of



Bm  C#7sus  C#7  D6  A  C# 

war. I know that dia - monds mean mon - ey for _____ this art, _____ but



D C#7sus/G# 1 F#m 2 F#m F#m/E

To Coda

that's not _ the shape of _ my heart. _ heart, _




D C#7sus/G#

that's not _ the shape, _ the shape of _ my



C#m G#m/B F#m7 G#7sus G#7 A/C# G#m/B F#m7 G#7sus G#7

heart. _ Instrumental solo

A6 E G# A G#7sus/D# C#m C#m7

A6  G#7sus  Amaj9 

D.S. al Coda


CODA  F#m/E 

Solo ends




heart, _



D  C#7sus/G#  F#m  F#m/E  D 










that's not _ the shape of _ my heart, _ that's not _ the



C#7sus/G#  F#m  C#m/E 

shape, _ the shape of _ my heart. _



Bm  C#7sus  C#7  D/F#  C#m/E  Bm  C#7sus  C#7  F#m 

rit.



SHE'S TOO GOOD FOR ME

Words and Music by
STING

Driving rock and roll shuffle (♩♩ played as )

Cm7



f

Cm7



She don't like _ to hear _
She don't like _ the jokes _
She don't want _ to meet _

_ me sing. _ She don't want _ no dia - mond ring.
_ I make. _ She don't like _ the drugs _ I take.
_ my folks. _ She don't want _ to hear _ my jokes.

She don't want to drive my car. She won't let me go
 She don't like the friends I got. She don't like my friends
 She don't want to fix my tie. She don't ev - en want

— that far. She don't like the way I look.
 — a lot. She don't like the clothes I wear.
 — to try. She don't like the books I read.

She don't like the things I cook. She don't like the way
 She don't like the way I stare. She don't like the tales
 She don't like the way I feed. She don't want to save

— I play. — She don't like the things I say, —
 — I tell. — She don't like the way I smell, — } but, oh —
 — my life. — She don't want to be my wife, — }

Am7

Ab13

oh, the games we play.

G7#5

Cm7

To Coda ☉

She's too good for me.

1

no chord

2

no chord

She's too good for me.

Half-time (♩ = ♩)

Gm/Bb

A7

Eb7

D7sus

D7

Would she pre - fer it if I washed my - self more of - ten than I do?

Dbmaj7



Gbmaj7



Gb6



Eb6



F



Bbm



F/A



Would she pre-fer it if I took her to an op-er-a or two? I could dis-tort my-self to be_

Ab6



Gm7b5



Gb6



F



Bbm7



D.S. al Coda
(Tempo Primo)

_ the per-fect man._ She might pre-fer me as I am. Oh._

CODA

She's too good for me.

She's too good for me.

She's too good for me.

SOMETHING THE BOY SAID

Words and Music by
STING

Moderately fast

Gm7(add4)



Play 4 times

The piano introduction consists of four measures in 4/4 time, marked *mf*. The right hand plays a series of chords: Gm7, Gm7, Gm7, and Gm7. The left hand plays a rhythmic pattern of quarter notes: G2, F2, E2, D2, C2, B1, A1, G1.

When we set out on this jour-ney —
In the cir-cles we made with our fires.

there were no doubts in our minds.
We talked of the pale af-ter-noon.

The first two lines of lyrics are set to music. The vocal line is in 4/4 time, starting with a 7-measure rest. The piano accompaniment continues with the same rhythmic pattern as the introduction.

We set our eyes
The clouds were like

to the dis - tance,
dark rid - ers

we would
fly - ing

The third line of lyrics is set to music. The vocal line is in 4/4 time, starting with a 7-measure rest. The piano accompaniment continues with the same rhythmic pattern as the introduction.

find what — we would find.
on the face of the moon.

We took cour-age from — our num - bers
But our thoughts kept — re - turn - ing
We spoke our fear to — the cap - tain,

The final two lines of lyrics are set to music. The vocal line is in 4/4 time, starting with a 7-measure rest. The piano accompaniment continues with the same rhythmic pattern as the introduction. The piece ends with a double bar line and repeat signs.

What we sought, we did not fear. —
 to some-thing the boy said as we turned to go.
 and asked what his son could know,

Bb F C

Some-times we'd glimpse a shad-ow fall - ing, then the shad-ow would dis-ap-pear. —
 He said, "you'll nev - er see our fac- es a-gain, you'll be food for a car-ri - on crow."
 for we would nev - er have marched so far to be food for a crow. —

1 Csus C 2,3 Csus C Bb(add2) Ebmaj6/9

Ev-'ry step we took to - day,

Bb(add2) Ebmaj6/9 Bb(add2)

our thoughts would al - ways stray from the wind

E♭maj6/9

D♭6/9

E♭

3 3 3

— on the moor — so wild — to the words — of the cap - tain's child.

Gm7(add4)

Gm7/C

Dm7

Gm7(add4)

Gm7/C

Some-thing the boy — said; — some-thing the boy —

Dm7

Gm7(add4)

Gm7/C

Dm7

— said; — some-thing the boy — said; —

Gm7(add4)

Gm7/C 1

Dm7

D.S.
(no repeat)

2

Dm7

some-thing the boy — said. — — said. —

Am7(add4)



Gm7(add4)



Instrumental solo

2

Solo ends

When I a - woke this morn - ing, —
Am I dead or am I liv - ing?

the sun's eye — was as red as blood, —
I'm too a - fraid to care, I'm too a - fraid to know.

the stench of burn - ing corps - es, —
I'm too a - fraid to look be - hind

me fac - es in the mud.
at the feast of a crow.

1 2

Bb(add2) Ebmaj6/9 Bb(add2)

We spoke our fears to the cap - tain. And asked what his son could know,

Ebmaj6/9 Bb(add2) Ebmaj6/9

for we would nev - er have marched so far to be

Db6/9 Eb6/9 Gm7(add4) Gm7/C Dm7

food, food for a crow,

Gm7(add4)



Gm7/C



Dm7



Gm7(add4)



Gm7/C



food_ for a crow, (Some-thing the boy_

Dm7



Gm7(add4)



Gm7/C



Dm7



said;)_ (Some-thing the boy_ food_ said;)_ for a

Gm7(add4)



crow.

Repeat and Fade