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Synchronicity I
Written, Composed and Arranged by Sting

Tune Down 1/2 Step:
1 = Eb  4 = Db
2 = Bb  5 = Ab
3 = Gb  6 = Eb

Intro
Fast Rock  = 200
N.C.

Verse
Gr. 1: w/ Riff A, 8 times
Gr. 2: w/ Riff B, 2 times, on D.S.
N.C.

1. With one breath, with one flow, you will know,
2. If we share this night-mare, we can dream
3. We know you, They know me. Extra-sen-sory,

Riff A
End Riff A

* Kybd. arr. for gr.

Chorus
F#m7
F#7sus2
F#m7
F#7sus2

A con-nect-ing prin-ci-pal,
Al-most im-per-cip-ti-ble.

(Tot-ally in-vis-i-ble.

Gr. 2 (clean) Rhy. Fig. 1

msf w/ chorus

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9
Outro

Gtr. 1: w/ Riff C, 8 times
N.C.

It's so ___ me.
Syn-chro-ni-cit-y.

It's so ___
Syn-chro-ni-cit-y.

You're in-side.
Syn-chro-ni-cit-y.

Syn-chro-ni-cit-y.

simile on repeat

Effect with-out a cause.
Syn-chro-ni-cit-y.

Sub-a-tom-ic wars.
Syn-chro-ni-cit-y.

Syn-chro-ni-cit-y.

Syn-chro-ni-cit-y.

Syn-chro-ni-cit-y.

Gtr. 1: w/ Riff C till fade
N.C.

Play 4 Times and Fade

N.C.

Syn-chro-ni-cit-y.

Ow.

Gtr. 3
Walking In Your Footsteps

Written, Composed and Arranged by Sting

Tune Down 1/2 Step:
1= Eb 2= Db
2= Bb 3= Ab
3= Gb 4= Eb

Intro
Moderately \( \dot{J} = 100 \)

Verse
Gr. 1  N.C.  (C/Gb)  (F)

Gr. 1: w/ Fill 1, 2nd time
N.C.  (F)

1. Fifty million years ago you walked up on the planet so.
2. Hey, mister dinosaur, you really couldn’t ask for more.

Lord of all that you could see.
You’re God’s favorite creature, but you didn’t have a future.

Fill 1
Gr. 1

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Chorus
Gr. 1: w/ Fill 2, 2nd time
N.C.

Walking in your footsteps.

Gr. 1: w/ Fill 3, 2nd time

Walking in your footsteps.

Verse
N.C. (F)

3. Hey, mighty bronto-saurus, don't you have a lesson for us?

Thought your rule would always last. There were no lessons in your past.

You were built three stories high. They say you would not hurt a fly. If

Fill 2
Gr. 1

Fill 3
Gr. 1

*Slapback from digital delay.
we explode the atom bomb, would they say that we were dumb? Well?

Chorus
N.C. (F)

Walking in your footsteps.

Bridge
N.C. (F)

Walking in your footsteps. Say the meek shall inherit the earth.

They say, the meek shall inherit the earth.

* Slapback from digital delay.
Intro
Moderately Fast \( \text{d} = 132 \)
A7sus4

<table>
<thead>
<tr>
<th>D</th>
<th>A7sus4</th>
<th>D</th>
</tr>
</thead>
</table>

fade in
w/ clean tone

Gr. 1 (elec.)

Gr. 1 tacet
A7sus2

Gr. 2 (gtr. synth.)

* w/ string patch & vol. swell

PP

vol. swell

* All vol. swells w/ volume pedal or knob.

Verse
Gr. 1: w/ Rhy. Fig. 3, 3 times, 2nd time
A7sus2

<table>
<thead>
<tr>
<th>C7sus2</th>
</tr>
</thead>
</table>

2. Oh my
God you take
my biscuit.
God so far a way.
And my heart.

Ex -

End Rhy. Fig. 1

Gr. 2

PP

vol. swell

PP

vol. swell

PP

vol. swell

Rhy. Fig. 3

Gr. 1

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Gr. 2: w/ Rhy. Fig. 1, 2 times
A7sus2

1

pect ed me to treat you well, no mat ter what you say.

A7sus2

Take the can not turn the oth er cheek, it's black and bruised and torn. I've been wait-

Gir. 1: w/ Rhy. Fig. 4, 2nd time
D7sus2

Take the space be tween us.

Fill it up.

Fill it up.

End Rhy. Fig. 2

Interlude
Gir. 2 tacet
A7sus4

Fill it up.

Rhy. Fig. 5

End Rhy. Fig. 5

*Sing 1st time only.

Rhy. Fig. 4

Gir. 1
Verse
Gtr. 2: w/ Rhy. Fig. 1
A7sus2

3. Take the space between us, fill it up some way.

Chorus
Gtr. 1: w/ Rhy. Fig. 5
A7sus4 A9sus4 D

Take the space between us. Fill it up. Fill it up. Fill it up.

Verse
Gtr. 1: w/ Rhy. Fig. 6, 2 times, 1st time
Gtr. 1: w/ Rhy. Fig. 3, 2nd time
Gtr. 2: w/ Rhy. Fig. 1, 2 times
A7sus2

4. Fat man in his garden, Thin man at his gate.
5. Take the space between us, fill it up some way.

| 1. | 2. |

1. A7sus2

— you must be sleeping. Wake up, it’s much too late.
Take the space between us. Fill it up. Fill it up. Fill it up.

Chorus
Gtr. 2 tacet
Gtr. 1: w/ Rhy. Fig. 5
A7sus4 A9sus4 D A9sus4 D
Fill it up. Fill it.
Gtr. 3 (elec.)
Rhy. Fig. 7
mf w/clean tone

Verse
6. You went back to tell a story of a thousand rainy days.
not enough umbrella, but it's always me that ends.

D6 E7sus4 E9 E7sus4 E9 A7sus4 A9sus4 D A9sus4 D

since we first met.

Outro
(Sax Solo)
Gtr. 3 tacet
N.C.

N.C. (sax & drums only)
Interlude
N.C.(C5♯9)
Gr. 2 (see)

Gir. 1: w/ Riff A, 2 times
(A5♯9)

[Music notation]

Riff C
Gr. 1

End Riff C

Gir. 1: w/ Riff C, 2 times
(C5♯9)

Moth - er

Gir. 1: w/ Riff B
(D5♯9)

Gir. 1 tacet
(E5♯9)

Gir. 1: w/ Riff A, 4 times
N.C.(A5♯9)

D.S. al Coda
(with repeat)

*Cgr. 1: w/ Riff A, 4 times
N.C.(A5♯9)

*CPlay all gr. riffs up an octave from here till the end.

Coda
Outro

Gir. 1: w/ Riff A, 4 times
N.C.(A5♯9)

*Ha, ha, ha, ha, ha, ha, ha, ha, ha.

*Voc. ad-lib on repeats.

play 3 times N.C.(A5♯9)

ha, ha, ha, ha, ha.

Ah.

Gir. 1

Harm.

w/ bar steady gliss.
Miss Gradenko

Written, Composed and Arranged by Stewart Copeland

Intrc

Moderately ∙ ∙ 108

E7  D7  E7  D7

Verse

Gr. 1: w/ Riff A, 1 1/2 times
E7  D7

1. Don’t tell the di-rec-tor I
2. Your u-ni-form don’t seem to

Riff A

let ring ———— let ring ————
let ring ———— let ring ————

w/ clean tone

T  9 9 9 9 7 7 7 7 7 7 7 7 7 7 7 7

A  12 12 10 10 10 10 10 10 10 10 10 10 10 10 10

E7  D7  E7  D7  Aadd9  D/F#  G6

said so, ________ but are you safe, Miss Gra-den-ko?
You’re much too a-live in ________ it.

Riff B

let ring ———— let ring ————

Gr. 1: w/ Riff B, 3 times
Aadd9  D/F#  G6  Aadd9

To Coda

We were at a pol-i-cy meet-ing. They were plan-ning
You’ve been let-ting your feel-ings show. Are you safe,
Miss Gra-den-ko? Miss Gra-den-ko, are you safe?

Gr. 1: w/ Riff A, 2 1/2 times
E7  D7  E7  D7  E7  D7

I did’n’t want to rock your boat, but you sent this dan-ger-ous

Gr. 1: w/ Riff B, 4 times
E7  D7  Aadd9  D/F#  G6  Aadd9  D/F#  G6

You’ve been let-ting your feel-ings show. Are you safe, Miss Gra-den-ko?
Miss Gra-den-ko, are you safe?
Chorus
Gr. 1: w/ Riff C, 5 times
Asus4

anybody alive in here? Is anybody alive in here? Is

Asus4
Gr. 2: w/ Fill 1
Asus4

anybody at all in here? Nobody but us in here.

1.
Asus4

nobody but us. Is nobody but us.

Gr. 1: w/ Riff C, 1 1/2 times
Asus4

nobody but us in here. Nobody but us.
Synchronicity II
Written, Composed and Arranged by Sting

Intro
Freely

Gtr. 1
(gr. synth.)
N.C.

Fast Rock \( \frac{\text{d}}{2} = 160 \)

Oh.

Gtr. 1 tacet
F\( \flat \)m7

1, 2, 3.

Gr. 2 (elec.)

mf w/ dist. & chorus

Verse

A

1. An-o-th-er sub-ur-ban fam-i-ly morn-
2. An-o-th-er in- dust-r'al ug-ly morn-
3. An-o-th-er work-ing day has end-

Rhy. Fig. 1

let ring

let ring

Gr. 2: w/ Rhy. Fig. 1, 2 3/4 times

N.C.

The fact-ry bech-es
Grand-moth-er scream-ing at
The sky.
the wall.

End Rhy. Fig. 1

On-ly the rush hour hell
to face.

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We have to shout above the din of our Rice Crispies.
He walks unshackled through the picket lines today.
Packed like lemmings into shiny metal boxes.

We can't hear anything at all.
Contestants in a suicidal race.

Bridge
Mother chants her litany of boredom and frustration.
Dad grips the wheel and stares alone into the distance.

(Repeat A section)

But we know all her suicides are fake.
But all he ever thinks to do is watch.

Pre-Chorus
Dad-gry on-ly stares into the distance.
And everybody meeting with his so-called superiors
He sees the family home now, looming in his head.

P.M.
Coda

D E D E
Asus2 Am G

Man-y miles a-way there's a shad-ow on the door,

F6 E Esus4 E5 Dm7

of a cot-tage on the shore, of a dark Scot-tish

Outro

E D5 E5 Dm7

Play 8 Times & Fade

Man-y miles a-way.
Every Breath You Take

Written, Composed and Arranged by Sting

Intro
Moderate Rock  -  116
Aadd9
Rhy. Fig. 1

Verse
Gtr. 1 w/ Rhy. Fig. 1
Aadd9

Chorus
Gtr. 1

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King Of Pain
Written, Composed and Arranged by Sting

Intro
Moderately \( \frac{d}{d} = 120 \)

*Gr. 1
Rhy. Fig. 1

**Gr. 2
Rhy. Fig. 1A

Gr. 3

Verse

Gr. 2: w/ Rhy. Fig. 1A

Gr. 3: tacet

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2. There's a
I have stood here before inside the pouring rain, with the

world turning circles running 'round my brain. I guess I'm always hoping that you'll

end this reign, but it's my destiny to be the king of pain. 3. There's a
flag pole rag— and the wind— won’t stop.—
but— ter— fly trapped in a spi— der’s web.—
same old thing— as— yes— ter— day.—

(That’s my soul— up there. . . ) I have

Chorus

Gtr. 2: w/ Riff E, 4 times

N.C.(D)

stood here be— fore— in— side the pour— ing
rain, with the world turn— ing cir— cles run— ning

G

N.C.(D)

‘round my brain. I guess I’m al— ways hop— ing that you’ll end this reign, but it’s my des— ti— ny— to be the

Fill 2

Gtr. 3

Rhy. Fill 1

Gtr. 5

Riff E

Gtr. 2
There's a king on a throne, with his eyes torn out. There's a blind man looking for a shadow of doubt.

There's a rich man sleeping on a golden bed. There's a skeleton choking on a crust of bread.

King of pain._

Guitar Solo

Guitar Solo

G, A, simile

N.C.
Wrapped Around Your Finger
Written, Composed and Arranged by Sting

Intro
Moderately \( \text{\textbf{\textit{d}} = 126} \)

Am \hspace{2cm} Em \hspace{2cm} Em7 \hspace{2cm} Am\textsuperscript{XII} \hspace{2cm} F \hspace{2cm} G \hspace{2cm} Dm\textsuperscript{7}

* Gr. 1
\hspace{2cm} Rhy. Fig. 1

\hspace{2cm} sf

* Gr. 2

\hspace{2cm} Riff A

\hspace{2cm} End Riff A

*Kydbs. arr. for gtrs.

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Verse
*Gr. 1: w/ Rhy, Fig. 1, simile
Gr. 2: w/ Riff B, 1st 5 meas., 1st time only
Gr. 3: w/ Fill 1, 2nd time

Am
Em Em7 Am

1. You consider me a young apprentice
2. I have only come here seeking knowledge,

*2nd time, w/ Rhy, Fig. 1, 14 meas. only

Am
Em7 Am

caught between the Scylla and Charybides.
things they would not teach me of in college.

Am
Em7 Am

Hypnotized by you if I should linger,
I can see the destiny you sold,

Em7 Am

I'm a round your finger.

Em7

W/ chorus
let ring

Fill 1
Gr. 3

Fill 2
Gr. 3

Fill 3
Gr. 3
Tea In The Sahara
Written, Composed and Arranged by Sting

Intro
Moderate Shuffle \( \frac{3}{4} \) = 132

Gr. 1 (gtr. synth)
C\#sus2

\( \begin{array}{c}
\text{mf} \text{ w/ string patch} \\
T \quad 4 \\
A \quad 4 \\
\end{array} \)

Gr. 2 (elec.)

\( \begin{array}{c}
\text{mf} \text{ w/ clean tone} \\
\end{array} \)

Gr. 1 tacet
N.C.

Gr. 2 tacet

* Slapback from digital delay.

Gr. 1
C\#m9

\( \begin{array}{c}
\text{PP} \text{ vol. swell} \text{ mf} \\
\end{array} \)

Gr. 1 tacet
N.C.

* Fade in w/ volume pedal or knob.

C\#m9

Gr. 2

\( \begin{array}{c}
\text{PP} \text{ vo. swell} \text{ mf} \\
\end{array} \)

Gr. 1 tacet
N.C.

1. My

* Fade in w/ volume pedal or knob.

* Slapback from digital delay.

Verse

Gr. 2 tacet
N.C.

A(#11)

\( \begin{array}{c}
sisters and I agreed, he would satisfy their need. And it may. \\
young man agreed, he would satisfy their need. So they danced. \\
sky turned to black. Would he ever come back? \\
\end{array} \)

Gr. 1

\( \begin{array}{c}
simile on repeats \\
\text{PP} \text{ vol. swell} \text{ mp} \\
\end{array} \)
N.C.

— sound strange, as if our minds are de-
— for his pleas- ure, with a joy you could not
— a high dune. They would pray to the moon. But he’d

G1.  

G2.  divisi

Gr. 2: w/ Fill 1, 3rd time
A(#11)

Gr. 2

pp vol. swell

mf

4

3

G1.  

Gr. 2: w/ Fill 2, 3rd time

F#m13  

Amaj7#11

don’t ask us why. Be-nearth the shel-ter-ing sky. We have
wait for him here. The same place ev’ry year. Be-nearth the
never re-turn. So the sis-ters would burn. As their

pp mp

pp vol. swell

2

pp vol. swell

2

2

2

2

F#m7

A6

this strange ob-ses-sion. You have the means in your pos-ses-sion.
sel-ter-ing sky. A-cross the des-ert he would fly.
eyes search the night. As their cup’s still full of sand.

pp vol. swell

2

2

2

2

Fill 1

G2

Fill 2

G2

* Slapback from digital delay.
Tea in the Sahara with you.

Tea in the Sahara with you.

Tea in the Sahara with you.

To Coda
Murder By Numbers
Written, Composed and Arranged by Sting and Andy Summers

Intro
Moderate Shuffle \( \frac{3}{4} = 100 \)

Verse

N.C. (notes) 8

Em7 Am6

Bm7 Bb maj7#11

1. Once that you've decided on a killing,
2. And if you have a taste for this experience,
3. Or you can join the ranks of the illustrious, and

first you make a stone of your heart.
And if you find that your hands are still
willing.
then you can turn a murderer into an
three-some,
before your conscience bothers you much less.
second some.

his- to- ry's great dark hall of fame.
And if you find that your hands are still
his- to- ry's great dark hall of fame.
All our great- est kill- ers were indus-

Bm7 Bb maj7#11 F#7#9

Fmaj7#11 Bm7

Bb maj7

Be- cause

Em7 Am6

Bm7 Bb maj7#11

Em7 Am6

real- ly is n't an- y need for blood- shed,
just do it with a little more fi-
mur- der is like an- y thing you take to,

mur- der is like an- y thing you take to,
You can reach the top of your profession

let ring throughout

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46
If you can slip a tablet into someone's coffee, then you can bump off every member of your family, or for murder is the sport of the elected, you don't need to lift a finger on your hand.

Because it's murder by numbers, it avoids an awful lot of mess, anyone else you find a bore.

one, two, three. It's as easy to learn as your A, B, C.

End Rhy. Fig. 2

End Rhy. Fig. 1 Rhy. Fig. 2

Gmaj7
F#m7
Em7
F#m7
Gmaj7
F#m7
murder by numbers, one, two, three. It's as easy to learn as your

Interlude
Gr. 1: w/ Rhy. Fill 3, 2nd time
Em7 Am6 Bm7 Bb maj 7
A. B. C.
A. B. C. D. E. C.

7 7 7 7 7
7 6 5 0 0
7 7 6 7 7

Em7 Am6 Bm7 Am11
Gr. 1: w/ Rhy. Fill 4, 2nd time
Em7 Am6

Rhy. Fill 3
Gr. 1

Rhy. Fill 4
Gr. 1

48
Bm7    B♭maj7    F♯7♯9    Fmaj7♯11
One,    two,    three.  A,    B.

Chorus
Gtr. 1: w/ Rhy. Fig. 2, 1/2 times, simile
Em7    F♯m7    Gmaj7    F♯m7    Em7    F♯m7    Gmaj7    F♯m7
Mur-der by num-bers, one, two, three. It’s as eas-y to learn as your A,    B,    C. It’s

Em7    F♯m7    Gmaj7    F♯m7    Em7    F♯m7    Bm7        D5/E
mur-der by num-bers, one, two, three. It’s as eas-y to learn as your  A,    B,    C,    D,    E.

Rhy. Fill 5
Gtr. 1
Man In A Suitcase (Live)

Written, Composed and Arranged by Sting

Tune Up 1/2 Step:
1 = E
2 = D♯
3 = B
4 = A♯
5 = G♯
6 = E♯

Intro

Fast Rock \( \frac{d}{d} = 152 \)

(drum)

C Am Bb F C Am Bb

Ooh, ah.

Verse

Gr. 1

F C Am Bb F C Am Bb

1. I'd in-vite you back to my place.
2. An-oth-er key for my col-lec-tion,
   It's on-ly mine be-cause it holds my suit-case.
   and for se-cu-rity I race for my con-nec-tion.

F C Am Bb G5 F5

It looks like home to me al-right,
Bird in a fly-ing cage, you'll nev-er get to know me well.

but it's a hun-dred miles from yes-ter-day night.
The world's my oys-ter, a ho-tel room's a pris-on cell.
Chorus

Must I be the man in a suitcase? Is it me, the man with the stranger’s face?

Bridge

Ooh. Ooh.

Rhy. Fill 1

Gr. 1
Verse

3. I'd invite you back to my place. It's only mine because it holds my suitcase.

It looks like home to me all right, but it's a hundred miles from yes-ter-day night. Why must I be man in a suitcase? Is it me,

{ man with the stranger's face? } { man with a suitcase? } Must I be man in a suitcase? Is it me,

1. E5  D$$\times$$

2. E5  C$$\times$$

man in a suitcase? man in a suitcase?
Someone To Talk To
Written, Composed and Arranged by Andy Summers

Intro
Moderate Ska \( \frac{1}{4} = 152 \)

Gr. 2
Rhy. Fig. 1A

Verse
Gr. 1 & 2: w/ Rhy. Figs. 1 & 1A

N.C. B A B A N.C.
B A B A N.C.

1. Don’t meet us on fire, not
2. She was a per - son I
3. I love you, why did - n’t I

this cig - a - rette. I was stabbed in the back by that young suf - fra - gette. And
say that be - fore? An’ I tried to make her what she could - n’t be. I

B A B A N.C. B A B A

just could - n’ t see. Guess that it’s safe now she’s walked through the door. It’s

B A B A N.C. B A B A

what do I care if she leaves me a - lone? If I need some - bod - y, I’ll pick up the phone. I’ll
hard when you know that you’ve got to go on. Feel - ing so weak and pre - tend - ing you’re strong.

Gr. 2

Rhy. Fig. 2A

E D E D

put on my good face, clean up the fat. I’m start - ing all o - ver, good - bye to all that.
Now it’s too much to just sit here and cry. I can’t be seen with a tear in my eye.
I did - n’t see her, I on - ly felt me. One day I’ll learn just which part of me’d leave.

Rhy. Fig. 2

E D E D

End Rhy. Fig. 2A

\( \frac{1}{4} \)
Put on some music and pour on a groove. I'll go back to bed and I'll try not to think.
Why am I standing right next to the phone when I kept on saying I must be alone?
Now that she's gone I know that she was great. But I fucked it up and now it's too late.

Chorus

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A, 1st 2 meas. only
Gtrs. 3: w/ Fill 3, 3rd time
N.C.

Someone to talk to.
(Someone to talk to.)

Gtrs. 3: w/ Fill 4, 3rd time
Gtrs. 3: w/ Fill 1, 2nd time
N.C.

Someone to talk to.
(Someone to talk to.)

talk tc.)
Some-one to talk to...

Some-one to talk to...

D.S. al Coda

B A B A

Coda

Outro

Repeat & Fade

N.C.
Message In A Bottle (Live)

Written, Composed and Arranged by Sting

Intro

Fast Rock ♪ = 160

C¥sus2 Asus2 Bsus2 F¥sus2 C¥sus2 Asus2 Bsus2 F¥sus2

Verse

1. Just a cast-^- away, an island lost at sea. oh.
2. A year has passed since I wrote my note, don't believe what I saw.
3. Walked out this morning, another day, no one here but me. oh.

An other lonely day, I should have known this right from the start. washed up on the shore. oh.

A hundred billion bottles washed up on the shore. oh.

More loneliness than any man could bear.

On ly hope can keep me together.

Seems I'm not alone in being alone.

Gr. 1: w/ Rhy. Fill 1

Pre-Chorus

A5

D¥sus2 E¥VII

Gr. 1

I'll send an S. O. S. to the world. I'll send an S.
_ O. S. to the world. I hope that some one gets my, _

F#5 D5 F#5 Dsus2 A D E D5

(contin. in notation)

P.M.

I hope that some one gets my, I hope that some one gets my _

Chorus

C#m7 Aadd9 C#m7 Aadd9 C#m7

_message in a bot - tle. _

C#m7 Aadd9 C#m7 Aadd9 C#m7

_message in a bot - tle, yeah. Oh. _

Rhy. Fill 2
Gtr. 1

Gtr. 1: w/ Rhy. Fill 2, 3rd time

C#m7 Aadd9 C#m7 Aadd9 C#m7

_message in a bot - tle._

5 5 4 4

5 0 0 4

5 6 8 0

Rhy. Fill 2
Gtr. 1
Message in a bottle, yeah.

Outro

Gtr. 1: w/ Rhy. Fig. 1
C#sus2 Asus2 Bsus2 F#sus2
C#sus2 Asus2 Bsus2 F#sus2
C#sus2 Asus2 Bsus2 F#sus2
C#m A B F#5 C#5 A B5
F#m
Freely
F#
I Burn For You
Written, Composed and Arranged by Sting

Intro
Moderately \( \frac{4}{4} = 54 \)
N.C.
Rhy. Fig. 1

Gr. 1

Gr. 1: w/ Rhy. Fig. 1, 2 times

*Db/F Fm11 Dh/F Fm11 Dh/F Fm11 Dh/F Fm11 Dh/F Fm11

End Rhy. Fig. 1 Rhy. Fig. 2
Gr. 2

*p w/ clean tone

mf w/ clean tone

Verse
Gr. 1: w/ Rhy. Fig. 1, 4 times
Gr. 2: w/ Rhy. Fig. 2, 2 times

Fm11

Db/F

*All chord symbols reflect overall tonality.

Db/F

Fm11

Db/F

Fm11

Db/F

Fm11

Db/F

Fm11

Db/F

Fm11

1. Now that I have found you in the cools of your evening smile.
2. You and I are lovers. The night-time folds around our bed.

The shade of your parasol, and your love flows through me.
In peace we sleep entwined, and your love flows through me.
Though I Though an

Chorus
Gr. 1: w/ Rhy. Fig. 1, 2 1/2 times

Db5 Eb5 Db5 Eb5 Bbm Cm Fm Eb Bbm Cm

Gr. 2

dream, catch your cool.

I burn for you.

Interlude
Db/F

Fm11

Db/F

Fm11

Db/F

Fm11

Db/F

Fm11

you.

Gr. 1

mp

Gr. 2

mp

P.M.

10 10 0 0 10 10 8 9 10 10 8 0 0 10 8 10 8 0 0 10 8 10

9 10 8 0 0 10 10 0 0 10 10 8 9 10 10 8 0 0 10 8 10 8 0 0 10 8 10

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Verse
Bb/D  Dm11  Bb/D  Dm11  Bb/D  Dm11  Bb/D  Dm11
3. Stars will fall from dark skies. Po-si-tion rocks are turn-ing.

Chorus
Gr. 1: w/ Rhy. Fig. 3, 1 3/4 times
Bb/D  C5  Bb/D  C5  Gm  Am  Dm  C  Gm  Am
Gr. 2: lie here so still,  I burn for you.  I burn for

Interlude
Gr. 1: w/ Rhy. Fig. 3, sinusile
Gr. 2: w/ Rhy. Fig. 3A, 2nd, 3rd & 4th times
(w/ ad Lib synth)
Dm  C  Gm  Am  Dm11  D5  Dm11  D5  Dm11  D5
Play 4 times

Outro
**Gr. 1 & 2 fade out
N.C.
(bass & drums)

 mf  w/ voice patch

*Sing 1st time only.

*Continue sinusile 4 meas. until fade
**Kybd. arr. for gr.
Once Upon A Daydream
Written, Composed and Arranged by Sting and Andy Summers

Intro
Freedly
Gm7

Moderate Rock \( \frac{j}{4} = 112 \)

Verse
Rhy. Fig. 1A
Gm7

1. Once up - on a
2. Once her da - dy
3. Once up - on a

Day found
life - time,
I fell in
love with you.
They threw her
to the
floor.
Tears.

Rhy. Fig. 1
Gir. 2

End Rhy. Fig. 1A
Rhy. Fig. 2A
Gm7

End Rhy. Fig. 1
Rhy. Fig. 2

Ebm7

End Rhy. Fig. 2A

End Rhy. Fig. 2

Gir. 2 & 3: w/ Rhy. Figs. 2 & 2A, 3 times

Gm7

Once up - on a moon - beam - - -
I gave that love to you.

Ebm7

Ebm7

Once up - on a moon - beam - - -
I gave that love to you.

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Once upon a lifetime, I know it must be true.
Once upon a nightmare, I bought myself a gun.
Once upon a daydream, will make you his some day.

And when the months had turned us,
I'd have to marry you.
Now hell has just begun.
Once upon a moonbeam,
he'd dream his life away.

Chorus

Once upon a daydream, doesn't happen anymore.

Interlude

Gtr. 2 & 3: w/ Rhy. Figs. 1 & 1A, 8 times

D.S. al Coda

Ah.

To Coda

Coda

Play 4 Times & Fade

*Once upon a daydream, once upon a daydream.
Chorus

Tea in the Sahara with you.

Rhy. Fig. 1

let ring
Harm.

12 12 12 7

*Gr. 1: w/ Rhy. Fig. 1

1st 3 meas. only, 2nd time

2.

Gr. 1: w/Rhy. Fig. 1, 2 3/4 times, 2nd & 3rd times

N.C.

Tea in the Sahara with you.

let ring
Harm.

12 12 12 7

To Coda ♯ Interlude

Tea in the Sahara with you, oh.

let ring
Harm.

12 12 12 7

Rhy. Fill 4
Gr. 1
*Flick pickup switch

*Play top note only as natural harmonic.
Don't Stand So Close To Me

Written, Composed and Arranged by Sting

Intro
Moderate Rock \( \frac{3}{4} = 120 \)

Gr. 1
(drum) *G5

Em
Dm

Let ring throughout
mf w/ chorus & delay

T
3 3 3 3
3
3
3

A
B
4 4 4 (4)~2

*Chord symbols reflect overall tonality, next 8 meas.

G5

Em
Dm
D5

Dsus4

End Rhy. Fig. 1

Gr. 1 tacet

Ab5

Rhy. Fig. 1

Bb
Csus2

*C5

Gr. 2: w/ Rhy. Fig. 1, 2 times
Gr. 1: w/ Rhy. Fill 1, 2nd time

Verse

Ab5

Bb

Csus2

C5

Gr. 1

1. Young teacher, the subject of school girl fantasy.
2. Inside her there's longing, this girl's an open page.

1.
2.

Rhy. Fill 1

Gr. 1

\( \frac{3}{4} \)

\( \frac{3}{4} \)

1

A

B

3

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She wants him so badly, knows what she wants to be.

So Book marking, she's so close now, this girl is half his age.

Chorus

Don't stand so close to me.

Verse

3. Her friends are
4. Temp-tation,
5. Loose talk in the
6. It's no use,

*Chord symbols reflect overall tonality, next 4 meas.
so jealous,
frustration,
classroom,
he sees her,
you know how bad girls get.
so bad it makes him cry.
to hurt they try and try.
he starts to shake, he starts to cough.

some times it’s not so easy to be the
wet bus stop, she’s waiting, his car is
strong words in the staff room,
just like the old man in that famous book by

1. C5 2. C5

Guitar Solo
Gr. 2: w/ Rhy. Fig. 1, 4 times

Chorus
Gr. 1: w/ Rhy. Fig. 2

Guitar Solo
Gr. 2: w/ Rhy. Fig. 1, 4 times

D.S. (with repeats) at Coda

Coda
Gr. 1: w/ Rhy. Fig. 2, simile

Play 6 Times & Fade

Don’t stand so
(Don’t stand so, please don’t stand so, stand so.)
Guitar Music can be notated three different ways: on a musical staff, in tablature, and in rhythm slashes.

**RHYTHM SLASHES** are written above the staff. Strum chords in the rhythm indicated. Use the chord diagrams found at the top of the first page of the transcription for the appropriate chord voicings. Round noteheads indicate single notes.

**THE MUSICAL STAFF** shows pitches and rhythms and is divided by bar lines into measures. Pitches are named after the first seven letters of the alphabet.

**TABLATURE** graphically represents the guitar fingerboard. Each horizontal line represents a string, and each number represents a fret.

**HALF-STEP BEND:** Strike the note and bend up 1/2 step.

**WHOLE-STEP BEND:** Strike the note and bend up one step.

**GRACE NOTE BEND:** Strike the note and bend up as indicated. The first note does not take up any time.

**SLIGHT (MICROTONE) BEND:** Strike the note and bend up 1/4 step.

**BEND AND RELEASE:** Strike the note and bend up as indicated, then release back to the original note. Only the first note is struck.

**PRE-BEND:** Bend the note as indicated, then strike it.

**VIBRATO:** The string is vibrated by rapidly bending and releasing the note with the fretting hand.

**WIDE VIBRATO:** The pitch is varied to a great degree by vibrating with the fretting hand.

**HAMMER-ON:** Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.

**PULL-OFF:** Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.

**LEGATO SLIDE:** Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.

**SHIFT SLIDE:** Same as legato slide, except the second note is struck.

**TRILL:** Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.

**TAPPING:** Hammer ("tap") the fret indicated with the pick-hand index or middle finger and pull off to the note fretted by the fret hand.

**NATURAL HARMONIC:** Strike the note while the fret-hand lightly touches the string directly over the fret indicated.

**PULL-OFF:** Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.

**PICK SCRAPE:** The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.

**MUDDLED STRINGS:** A percussive sound is produced by laying the fret hand across the string(s) without depressing, and striking them with the pick hand.

**PALM MUTING:** The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.

**RAKE:** Drag the pick across the strings indicated with a single motion.

**TREMOLO PICKING:** The note is picked as rapidly and continuously as possible.

**VIBRATO BAR DIVE AND RETURN:** The pitch of the note or chord is dropped a specified number of steps (in rhythm) then returned to the original pitch.

**VIBRATO BAR SCOOP:** Depress the bar just before striking the note, then quickly release the bar.