

# C O N T E N T S



<b>69</b>	Don't Stand So Close To Me
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<b>60</b>	I Burn For You
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# Synchronicity I

Written, Composed and Arranged by Sting

Tune Down 1/2 Step:

① = E♭ ④ = D♭

② = B♭ ⑤ = A♭

③ = G♭ ⑥ = E♭

## Intro

Fast Rock ♩ = 200

N.C.

## Verse

Gtr. 1: w/ Riff A, 8 times

Gtr. 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. Ex - tra - sen-so-ry, \_

**Riff A** **End Riff A**

\* Gtr. 1

**TAB**

14 14 12 14 14 14 14 14 11 12 14 9 10 12

\* Kybd. arr. for gtr.

syn - chro-ni - cit - y. A sleep trance, \_ a dream dance, \_ a shared ro-mance. Syn - chro-ni - cit - y.  
spir - it - ous mun - di. If you act \_ as you think, \_ the mis - sing link. Syn - chro-ni - cit - y.  
syn - chro-ni - cit - y. A star fall, \_ a phone call. \_ It joins hope. Syn - chro-ni - cit - y.

## Chorus

F#m7

F#7sus2

F#m7

F#7sus2

Gtr. 2 (clean) Rhy. Fig. 1

End Rhy. Fig. 1

**TAB**

5 5 6 4 4 5 5 6 4 4 5 5 6 4 4

## Riff B

Gtr. 2

**TAB**

9 12 9 11 9 11 9 12 9 11 9 11

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Gr. 2: w/ Rhy. Fig. 1

F#m7

F#7sus2

F#m7

Sci-ence in - sus - cep - ti - ble. Log-ic so in - flex - i - ble. To - tal - ly con - nect - i - ble.

1.

2.

To Coda ⊕

Bridge

N.C.

F#7sus2

F#7sus2

Noth-ing is in - vin - ci - ble. \_) Noth-ing is in - vin - ci - ble.) Ah.

Riff C

End Riff C

Gr. 1

N.C.

play 5 times

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

⊕ Coda

Bridge

Gr. 1: w/ Riff C, 8 times

N.C.

Ah.

Gr. 2





**Written, Composed and Arranged by Sting**

① = E♭      ④ = D♭  
② = B♭      ⑤ = A♭  
③ = G♭      ⑥ = E♭

## Moderately ♩ = 100

# Chorus

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

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

Walk-ing in your foot-steps. Walk-ing in your foot - steps. Walk-ing in your foot-steps.

*mp* *pp* *mp* *mf*

vol. swell

13 13 13 (13)

X X X X X

1. Walk-ing in your foot - steps. 2. Walk-ing in your foot - steps.

*mf* *mp* *pp* *mf* *pp* *mp*

vol. swell w/ bar vol. swell vol. swell

13 13 6 (6 6 6 6 6) 15 1

X

\* Slapback from digital delay.

## Verse

N.C. (F)

3. Hey, \_ might - y bron - to - saur - us, don't you have \_ a les - son for \_ us?

Thought your rule \_ would al - ways last. There were no les - sons in \_ your past.

You were built three sto - ries high. \_ They say you would not hurt \_ a fly. \_ If

*pp* *pp* *mp*

vol. swell

8 13

### Fill 2

Gtr. 1

*mf*

8 8

TAB

### Fill 3

Gtr. 1

*mf*

3 3

6 (6 6 6 6 6)

TAB

\*Slapback from digital delay.

we ex - plode the at - om bomb, would they say that we were dumb? Well?

(13)

# Chorus

N.C. (F)

Walk-ing in your foot - steps. Walk-ing in your foot - steps. Walk-ing in your foot - steps.

8va

18 18 13

# Bridge

N.C. (F)

Walk-ing in your foot - steps. Say the meek shall in - her - it the earth.

8va loco

*mf* *mp* *pp* *mp* vol. swell

20 20 (20) 13 16

They say the meek shall in - her - it the earth.

w/ bar *mf* 8va loco fdbk. *mp* *mf*

(16) 13 13 20 (20) 20 20 (14)

\* Slapback from digital delay.

# Chorus

N.C. (F)

Gtr. 1: w/ Fill 4, 2nd time

Gtr. 1: w/ Fill 5, 2nd time

Walk-ing in your foot - steps, foot-steps, foot-steps. Walk-ing in your foot - steps.

8va - \*  
3 6

loco  
b \*  
b

mp

mf

20 (20) 21 20 19 (21 20 19 21 20 19)

16 16 14 (14 14 14) X X

\* Slapback from digital delay.

\* Slapback from digital delay.

Gtr. 1: w/ Fill 6, 2nd time

Gtr. 1: w/ Fill 7, 2nd time

Walk - ing in your foot - steps.

Walk - ing in your foot - steps.

8va

w/ bar

pp

mf

vol. swell

20

## Outro

N.C. (F)

Gtr. 1: w/ Riff A, 7 times

Fade Out

Riff A

End Riff A

Gtr. 2

w/ dist. & heavy delay

pp

mp

mf

pp

mf

w/ bar

w/ bar

X X X (X X X X X X X X)

13

13

13

13

13

13

13

\* Slapback from digital delay.

### Fill 4

Gtr. 1

pp < mf  
vol. swell

13

T  
A  
B

### Fill 5

Gtr. 1

pp < mf

10

1/2

(10)

\* Slapback from digital delay.

### Fill 6

Gtr. 1

8va - \*  
6

X X X (X X X) 20 (20)

T  
A  
B

\* Slapback from digital delay.

### Fill 7

Gtr. 1

8va - \*

20 (20)

T  
A  
B

# O My God

Written, Composed and Arranged by Sting

## Intro

Moderately Fast ♩ = 132

A7sus4

D

A7sus4

D

Gtr. 1 (elec.)

fade in w/ clean tone Harm. - - - - - mf

TAB

Gtr. 1 tacet

A7sus2

1. Ev - 'ry - one

Gtr. 2 (gtr. synth.)

pp mf

\* w/ string patch & vol. swell

vol. swell

TAB

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

## Verse

Gtr. 1: w/ Rhy. Fig. 3, 3 times, 2nd time

A7sus2

C7sus2

I know is lone - ly. God so far a - way. And my heart.

2. Oh my God you take my bis - cuit. Treat - ed me this way. Ex -

Rhy. Fig. 1

pp mf

vol. swell

pp mf

vol. swell

End Rhy. Fig. 1

TAB

## Rhy. Fig. 3

Gtr. 1

TAB

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A7sus2

C7sus2

— be - longs — to no — one. Soon are some - times — I — pray.  
pect - ed me — to treat — you well, no mat - ter what you say.

A7sus2

C7sus2

Take the space be - tween us, fill it up some way. I've been wait-

D7sus2

A7sus2

Take the space \_ be - tween \_ us. Fill it up. Fill it up. Fill it up. Fill it up. Fill it up.

- ing since the day \_\_\_\_ that I was born. \_\_\_\_\_

**Rhy. Fig. 2**

End Rhy. Fig. 2

Gr. 2

*pp* ————— *mf*

vol. swell

12  
10  
9  
11

7  
5  
4  
5

## Interlude

Gtr. 2 tacet

A7sus4

A9sus4 D

A9sus4

D

Fill it up.

**Rhy. Fig. 5**

End Rhy. Fig. 5

Gr. 1

A musical score for guitar, labeled 'Gr. 1'. It is written on a single staff with a treble clef and a key signature of two sharps (F# and C#). The score begins with a double bar line and a repeat sign. The first measure contains a whole note chord (F#4, C#5, G#4, E5) with a fermata. The second measure contains a whole note chord (F#4, C#5, G#4, E5) with a fermata. The third measure contains a whole note chord (F#4, C#5, G#4, E5) with a fermata. The fourth measure contains a whole note chord (F#4, C#5, G#4, E5) with a fermata. The fifth measure contains a whole note chord (F#4, C#5, G#4, E5) with a fermata. The sixth measure contains a whole note chord (F#4, C#5, G#4, E5) with a fermata. The seventh measure contains a whole note chord (F#4, C#5, G#4, E5) with a fermata. The eighth measure contains a whole note chord (F#4, C#5, G#4, E5) with a fermata. The ninth measure contains a whole note chord (F#4, C#5, G#4, E5) with a fermata. The tenth measure contains a whole note chord (F#4, C#5, G#4, E5) with a fermata. The eleventh measure contains a whole note chord (F#4, C#5, G#4, E5) with a fermata. The twelfth measure contains a whole note chord (F#4, C#5, G#4, E5) with a fermata. The thirteenth measure contains a whole note chord (F#4, C#5, G#4, E5) with a fermata. The fourteenth measure contains a whole note chord (F#4, C#5, G#4, E5) with a fermata. The fifteenth measure contains a whole note chord (F#4, C#5, G#4, E5) with a fermata. The sixteenth measure contains a whole note chord (F#4, C#5, G#4, E5) with a fermata. The seventeenth measure contains a whole note chord (F#4, C#5, G#4, E5) with a fermata. The eighteenth measure contains a whole note chord (F#4, C#5, G#4, E5) with a fermata. The nineteenth measure contains a whole note chord (F#4, C#5, G#4, E5) with a fermata. The twentieth measure contains a whole note chord (F#4, C#5, G#4, E5) with a fermata. The score ends with a double bar line and a repeat sign.

Harm.

[illegible]

\*Sing 1st time only.

**Rhy. Fig. 4**

Gtr. 1

[illegible]

# Verse

Gtr. 2: w/ Rhy. Fig. 1

A7sus2

C7sus2

3. Take the space \_ be - tween \_ us, fill it up some way.

Gtr. 1 Rhy. Fig. 6

End Rhy. Fig. 6

w/ heavy delay

Gtr. 2: w/ Rhy. Fig. 2

D7sus2

A7sus2

Take the space be - tween \_ us. Fill it up. Fill it up. Fill it

## Chorus

Gtr. 1: w/ Rhy. Fig. 5

A7sus4

A9sus4 D

A9sus4

D

D

1.

2.

up. \_\_\_\_\_ Fill it up. \_\_\_\_\_ Fill it

## 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

C7sus2

4. Fat man in \_ his gar - den. Thin man at his gate. My God, \_

5. Take the space \_ be - tween \_ us, fill it up some way.

1.

A7sus2

C7sus2

\_ you must \_ be sleep - ing. Wake up, it's much \_ too late.

2.

Gtr. 1: w/ Rhy. Fig. 4  
Gtr. 2: w/ Rhy. Fig. 2  
D7sus2

Take the space \_ be - tween \_ us. Fill it up. Fill it up. Fill it

Chorus

Gtr. 2 tacet  
Gtr. 1: w/ Rhy. Fig. 5  
A7sus4

up. Fill it up. Fill it

Gtr. 3 (elec.) Rhy. Fig. 7 End Rhy. Fig. 7  
mf w/ clean tone

2.

Verse

Gtr. 1: w/ Rhy. Fig. 5, 2 times  
Gtr. 3: w/ Rhy. Fig. 7, 2 times  
A7sus4

6. You went back to tell \_ a sto - ry of a thou - sand rain - y days\_ e - nough \_ um - brel - la, but it's al - ways me \_ that ends\_

1. 2.  
D A7sus4 A9sus4 D A9sus4 D D  
\_ since we \_ first \_ met. \_ 7. It's a big  
\_ up get-ting wet.

Outro  
(Sax Solo)

Gtr. 3 tacet  
N.C.

Gtr. 1 tacet  
N.C.

Gtr. 1 w/ bar w/ heavy delay Harm. - - - - -  
Gtr. 2 w/ bar Harm. - - - - -  
play 3 times

Gtr. 2 tacet  
N.C.  
(sax & drums only)



# Mother

Written, Composed and Arranged by Andy Summers

Intro  
Moderately ♩ = 192

Verse

Gtr. 1: w/ Riff A, 4 times

N.C.(A5b9)

play 8 times

N.C.(A5b9)

Riff A  
Gtr. 1 (gtr. synth.)  
mf w/ clean tone

End Riff A

spoken: 1., 4. Well, the tel - e - phone is  
2. Well ev - 'ry girl that I go out with  
3. Oh moth-er dear please lis-ten, and

T  
A  
B

5 7 8 7 8 7 5 7 8 7 7 5 7

ring-ing. Is that my moth-er on the phone? Tel - e - phone is ring - ing. Is that my moth-er on the  
be - comes my moth - er in the end. Ev-'ry girl I go out with be - comes my moth-er in the end.  
don't de-vour me. Oh, moth-er dear please lis-ten. Don't de - vour me.

(D5b9)

phone? Well, I The tel - e - phone is scream - ing. Won't she leave me a -  
Oh, would you please hear my moth-er call - ing, but I don't need her as a friend.  
have mer - cy? Let this poor boy be.

Riff B  
Gtr. 1

End Riff B

5 7 8 7 8 7 5 7 8 7 7 5 7 5 7 8 7 8 7 5 7 8 7 7 5 7

Gtr. 1: w/ Riff A, 2 times  
(A5b9)

lone? The tel - e - phone is ring - ing. Is that my moth - er on the phone? —  
Well, ev - 'ry girl I go out with be - comes my moth - er in the end.  
Oh, moth-er dear please lis - ten, and don't de - vour me.

(E5b9)

Gtr. 1: w/ Riff A, 2 times  
(A5b9)

To Coda

ah. Ah. —  
Oh, moth - er. Ah. —  
Moth - er. —

Gtr. 1

7 9 10 9 10 9 7 9 10 9 9 7 9 7 9 10 9 10 9 7 9 10 9 9 7 9

# Interlude

N.C.(C5b9)

Gr. 1: w/ Riff A, 2 times

(A5b9)

Gr. 2 (elec.)

w/ slight dist.

13 14 13 14 13 14 13 14 13 14 13 11

12 14 10 11 10 11 10 11 10 11 10 11 10 8

10 11 9/12 11 13 14 12 15 12 14 13 15 12

Riff C

Gr. 1

End Riff C

3 5 6 5 6 5 3 5 6 5 5 3 5

3 5 6 5 6 5 3 5 6 5 5 3 5

Gr. 1: w/ Riff C, 2 times

(C5b9)

Moth - er

15 12 14 13 15 12 14 13 11 13 14 12 15 12

13 14 13 14 13 14 13 14 13 14 13 11

12 9 10 11 10 11 10 11 10 11 10 8

Gr. 1: w/ Riff B

(D5b9)

Gr. 1 tacet

(E5b9)

\*Gr. 1: w/ Riff A, 4 times

Gr. 2 tacet

N.C.(A5b9)

Moth-er.

13 11 13 14 13 15 14 17 14 16 15 13 15 17

*D.S. al Coda*  
(with repeat)

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

## ⊕ Coda Outro

Gr. 1: w/ Riff A, 4 times

N.C.(A5b9)

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

\*Voc. ad-libs on repeats.

play 3 times N.C.(A5b9)

ha, ha, ha, ha, ha. Ah.

Gr. 1

Harm. - - - - -  
w/ bar steady gliss.  
+1

7 9 11 9 11 9 7 9 9 11 10 9 8 9

7

# Miss Gradenko

Written, Composed and Arranged by Stewart Copeland

## Intro

Moderately ♩ = 108

## Verse

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

E7 D7 E7 D7

Gtr. 1 Riff A End Riff A

*mf*  
let ring - - - - - let ring - - - - - let ring - - - - - let ring - - - - -  
w/ clean tone

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

T  
A  
B

9 9 9 9 7 7 7 7 9 9 10 10 7 10 7 10 9 9 12 9 12 9 10 7 10 7 10 9 9 12 9 12 9 10 7 10 7 10

E7 D7 E7 D7 Aadd9 D/F# G6

said so, \_\_\_\_\_ but are you safe, Miss Gra-den - ko? \_\_\_\_\_  
fit. You're much too a - live in \_\_\_\_\_ it.

Gtr. 1 Riff B End Riff B

let ring - - - - - let ring - - - - -

7 6 7 6 7 7 5 4 7 5 7 5

Gtr. 1: w/ Riff B, 3 times  
Aadd9 D/F# G6 Aadd9 D/F# G6 Aadd9 D/F# G6 To Coda ⊕

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

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

I did-n't want to rock your boat, but you sent this dan - ger-ous note. \_

Gtr. 1: w/ Riff B, 4 times  
E7 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? \_

Aadd9 D/F# G6 Aadd9 D/F# G6 Chorus Asus4 D13

Are you safe, Miss Gra-den - ko? Miss Gra-den-ko, are you safe? Is an - y - bod - y a - live in here?

Gr. 1 Riff C End Riff C

let ring - - - - - let ring - - - - -

5 5 7 7 5 0 7 5 7

Gr. 1: w/ Riff C, 6 times Asus4 D13 Asus4 D13

An - y - bod - y a - live in here? Is an - y - bod - y at all in here?

Asus4 D13 Asus4 D13

No - bod - y but us in here. No - bod - y but us. Is

Gr. 2 Fill 1 End Fill 1

*mf* w/ slight dist. 1/4 1/4 1/4 1/4

0 2 3 0 3 0 3 0 0 2 3 0 3 0

Asus4 D13 Asus4 D13 D.S. at Coda

an - y - bod - y a - live in here? No - bod - y but us.

1/4 1/4 1/4

0 2 3 0 3 0 3 0

**Coda**  
Guitar Solo

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

Gr. 2 E7 D7 E7 D7 E7 D7

10 9 \ 7 9 10 12 10 9 \ 7 7 9 10 13 12 10 13 13 10 10

rake -

E7 D7 E7 D7

Gr. 1: w/ Riff B, 4 times

Aadd9 D/F# G6

Aadd9 D/F# G6 Aadd9 D/F# G6 Aadd9 D/F# G6

Is

### Chorus

Gr. 1: w/ Riff C, 5 times

Asus4

D13

Asus4

D13

an - y - bod - y a - live \_\_\_ in here? Is an - y - bod - y a - live \_\_\_ in here? Is

Asus4

D13

Gr. 2: w/ Fill 1

Asus4

D13

an - y - bod - y at all \_\_\_ in here? No - bod - y but us in here.

1.

Asus4

D13

No - bod - y but us.

Is

2.

Asus4

D13

No - bod - y but us.

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

Asus4

D13

Asus4

A

No - bod - y but us in here.

No - bod - y but us. \_\_\_\_\_

Gr. 2

# Synchronicity II

Written, Composed and Arranged by Sting

Intro  
Freely

Fast Rock ♩ = 160

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

*mf* Harm. w/ bar +1/2 w/ bar +1/2

TAB 7 12 12 -1/2

Gtr. 1 tacet  
F#m7

1., 2., 3.

Oh.

Gtr. 2 (elec.)

*mf* w/ dist. & chorus

12 10 12 10 12 (12) 10 12 10 12 10 12 (12) 10 12 10 12 10

Verse  
A

A/C#

4.

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

Rhy. Fig. 1

let ring - - - - - let ring - - - - -

12 10 12 10 12 (12) 10 3 3 2 2 2 4

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

N.C.

A

A/C#

N.C.

- ing. \_  
- ing. \_  
- ed. \_

The fact - 'ry

Grand-moth-er scream-ing at \_ the \_ wall.\_  
belch - es filth in - to \_ the \_ sky.\_  
On - ly the rush hour hell \_ to \_ face.\_

End Rhy. Fig. 1

4 4 4 4 2 4 4 4 4 4 2 2

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Dm6 Dm7 Dm6 D5 E5 D

There's on - ly so much more that he can take.  
 is a hu - mil - i - a - ting kick in the crotch.  
 lights. The pain up - stairs - that makes his eye - balls ache.

P.M.

0 0 4 4 6 6 4 4 | 0 0 5 5 6 6 5 5 | 0 0 4 4 6 6 4 | 3 3 3 3 5 3 2 2

To Coda ⊕ Chorus

E Asus2 Am G

Man - y miles a - way, some - thing crawls from the slime  
 Man - y miles a - way, some - thing crawls to the sur - face

P.M. slight P.M.  
 let ring throughout

(2 3 2) 2 2 2 2 2 4 | 0 2 0 2 1 1 2 1 2 1 0 0 0 0 3

F6 E Esus4 E

at the bot - tom of a dark Scot - tish lake.  
 of a dark Scot - tish lake.

slight P.M.

3 2 3 2 3 | 1 2 1 2 2 2 2 2 2 1 2 1 2 1

1. 2.

D

slight P.M.

Interlude  
 Gtr. 2 tacet  
 N.C. 8va  
 Gtr. 3 \*  
 mf w/ dist.  
 w/bar  
 Harm. \*

1 2 3 3 2 2 | 1 2 1 2 2 2 | 6-8 (6-8) (6-8) (6-8)

8va

loco

Harm. fdbk.

(6-8) 2-6 (2-6)

\*Natural harmonic 6/10 the distance between the 2nd & 3rd frets.



Gr. 3: cont. simile w/ random fdbk. till D.S.

Gr. 2

F#m7

pp w/ pedal or knob

play 3 times

F#m7

D.S. al Cod

### Coda

Chorus

D E D E Asus2 Am G

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

let ring throughout slight P.M.

F6 E Esus4 E5 Dm7

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

### Outro

E D5 E5 Dm7

lake. Man - y miles a - way.

Gr. 2

Gr. 3

mf let ring light P.M. w/ clean tone

let ring

# Every Breath You Take

All Gtrs. Tune Down 1/2 Step:

- ① = E♭    ④ = D♭  
 ② = B♭    ⑤ = A♭  
 ③ = G♭    ⑥ = E♭

Written, Composed and Arranged by Sting

## Intro

Moderate Rock ♩ = 116

Aadd9

Rhy. Fig. 1



F#m9

Gtr. 1

P.M. *mf* w/ chorus

T  
A  
B

5 7 9 7 9 7 9 5 7 9 7 9 7 9 2 4 6 4 6 4 6 2 4 6 4 6 4 6

Dsus2 Esus2 Aadd9

End Rhy. Fig. 1

1. Ev - 'ry breath you \_

P.M.

5 7 9 7 7 5 7 7 9 11 11 9 9 9 5 7 9 7 9 7 9 5 7 9 7 9 7 9

## Verse

Gtr. 1: w/ Rhy. Fig. 1

Aadd9

F#m9

Dsus2

take. Ev - 'ry move you \_ make. Ev - 'ry bond \_ you break. Ev - 'ry step \_ you take,  
 day. Ev - 'ry word you \_ say. Ev - 'ry game \_ you play. Ev - 'ry night \_ you stay,

Esus2

1. F#m9 2. Aadd9

I'll be watch-ing you. 2. Ev - 'ry sin - gle \_ Oh, can't you \_  
 I'll be watch-ing you.

Rhy. Fig. 2 Gtr. 1 End Rhy. Fig. 2

P.M.

2 4 6 4 6 4 6 2 4 6 4 6 2 5 7 9 7 9 7 9 5 7 9 7 9 7 9

## Chorus

Dsus2

Csus2

Aadd9

see? You be-long to me. How my poor heart \_

P.M.

5 7 9 7 7 7 5 7 5 5 3 5 5 7 9 7 6 9 7 9 5 7 9 7 6 9 7 9

Badd9 Esus2

— aches — with ev - 'ry step — you take. 3., 4. Ev - 'ry move you —

P.M. —

Verse

Gtr. 1: w/ Rhy. Fig. 1 Aadd9 F#m9 Dsus2

make. Ev - 'ry vow you — break. Ev - 'ry smile — you fake. Ev - 'ry claim — you stake,

To Coda ⊕

Gtr. 1: w/ Rhy. Fig. 2 F#m9

Esus2

Gtr. 2

Bridge

Gtr. 1 tacet F F G

w/dist.

I'll be watch-ing you. Since you've gone — I've been lost — with - out — a trace,

F G

I dream at night I can on - ly see — your face. I look a-round, but it's you I can't — re-place,

F

I feel so cold and I long for your — em-brace. I keep cry - ing, ba - by, ba - by, please. —

Interlude

Gtr. 2 tacet Aadd9 F#m9

Ooh. — Ooh. — Ooh. — Ooh. —

Gtr. 1

P.M. —

1.

Dsus2 Esus2 F#m9

Ooh. Ooh.

P.M.

2.

Aadd9 D.S. al Coda

Ooh... Oh, can't you -

P.M.

⊕ Coda

Dsus2 Esus2

Ev 'ry move you make. Ev 'ry step you take, I'll be watch - ing you.

Gtr. 1

P.M.

F#m9

I'll be watch - ing

P.M.

Outro

(w/ ad Lib lead voc.)

Aadd9 F#m9 Dsus2 Play 8 Times & Fade

you.

1., 5. (Ev 'ry breath you take. Ev 'ry move you make. Ev 'ry bond you break. Ev 'ry step you take.)

2., 4., 6., 8. (Ev 'ry sin - gle day. Ev 'ry word you say. Ev 'ry game you play. Ev 'ry night you...)

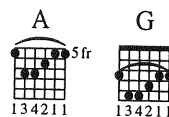
3., 7. (Ev 'ry move you make. Ev 'ry vow you break. Ev 'ry smile you fake. Ev 'ry claim you stake.)

P.M.

# King Of Pain

Written, Composed and Arranged by Sting

Intro  
Moderately ♩ = 120



\*Gtr. 1 B5 A5 B5 A5 B5 A5 B5 A5 End Rhy. Fig. 1

Rhy. Fig. 1

*mf* w/ clean tone

T 11 9 11 9 11 9 11 9

A 9 7 9 7 9 7 9 7

B 9 7 9 7 9 7 9 7

\*\*Gtr. 2 Rhy. Fig. 1A End Rhy. Fig. 1A

w/ clean tone

T 12 12 12 12 12 12 12 12

A 10 10 10 10 10 10 10 10

B 10 10 10 10 10 10 10 10

Gtr. 3

*mp*

fdbk. ----- 4

w/ bar w/ dist. & delay +1/2

T (14) +1/2

A

B

\*Piano arr. for Gtr.

\*\*Xylophone arr. for Gtr.

## Verse

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A

Gtr. 3 tacet

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A

B5 A5 B5 A5 B5 A5 B5 A5

B5 A5 B5 A5

1. There's a lit - tle black spot on the sun to - day. -

black hat caught in a high tree top.

Gtr. 3

fdbk. ----- 4

*pp*

T (15)

A

B

B5 A5 B5 A5

Gtr. 2: w/ Rhy. Fig 1A

Gmaj7 A5

It's the same old thing as yes - ter - day. -

There's a flag pole rag and the wind won't stop. -

Gtr. 1

T 11 9 11 9 11 9 11 9

A 9 7 9 7 9 7 9 7

B 9 7 9 7 9 7 9 7

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Chorus

B5/C# C#m7 B5/D E5/D D5 A/E D/F# G

2. There's a  
I have stood here be - fore — in - side the pour - ing rain, with the

Gtr. 1

Rhy. Fig. 2

End Rhy. Fig. 2

Gtr. 2

Rhy. Fig. 2A

End Rhy. Fig. 2A

Gtrs. 1 & 2: w/ Rhy. Figs. 2 & 2A, 2 1/2 times

D5 A/E D/F# G D5 A/E

world turn - ing cir - cles run - ning 'round my brain. I guess I'm al - ways hop - ing that you'll

D/F# G D5 A/E D/F# G

end this reign, but it's my des - ti - ny — to be the king of pain. \_\_\_\_\_

3. There's a

Gtr. 2 tacet

Gtr. 2

Gtr. 1

divisi

\*Gtr. 4

P.M. —  
w/ clean tone

\*2 gtrs. arr. for one.

§

Gtr. 1 tacet

Gtr. 4: w/ Riff C, 4 times, on D.S.

N.C.

lit - tle black spot on the sun \_\_\_\_ to - day. \_  
fos - sil that's trapped in a high \_\_\_\_ cliff wall. \_  
red fox torn \_\_\_\_ by a hunts - men's pack. \_

(That's my soul \_ up there.\_)

{ It's the  
There's a  
There's a

same old	thing _	as _	yes	-	ter - day. _	}
dead sal - mon	fro -	zen in	a	wa -	ter - fall. _	
black winged	gull _	with a	bro	-	ken back. _	

(That's my soul \_ up there. \_)

{ There's a  
 { There's a  
 { There's a

**End Riff A**

black hat caught \_ in \_ a high \_\_\_\_ tree top. }  
blue whale beached \_ by \_ a spring \_ tide's ebb. }  
lit - tle black spot on the sun \_\_\_\_ to \_ day. }

\*rit. 3rd time

{ There's a  
 { There's a  
 It's the  
 \*\*A Tempo  
 3rd time

### Riff C

Gtr. 4

**Riff D**

Gtr. 4

Fill 1

Gtr. 3

Gtr. 5: w/ Rhy. Fill 1, 3rd time

**Chorus**

Gr. 2: w/ Riff E, 4 times

N.C.(D)

G

Gr. 5: w/ Rhy. Fig. 3, 2 1/2 times

N.C.(D)

The second system of the musical score. It begins with a treble clef and a key signature of one sharp (F#). The melody continues from the first system. Above the staff, the chords G and N.C.(D) are indicated. The lyrics are: '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. The system ends with a double bar line.

[illegible]

**Riff E**  
Gtr. 2

T  
A 6 7 6 7 7 9 6 7 6 9 7 9  
B



1. king of pain. 2. 4. There's a king of pain.

Gtr. 4

Gtr. 5 divisi

P.M. - - - - - P.M. - - - - - (cont. in slash)

7 8 7 0 0 0 0 0 0 0

10 12 7 8 7 0 0 0 0 0 0 0

**Bridge**

A  
Rhy. Fig. 4

Gtr. 5

G

End Rhy. Fig. 4

Gtrs. 5 & 2: w/ Rhy. Figs. 4 & 4A, 3 times

A

G

There's a king \_ on a throne \_ with his eyes \_ torn out. \_ There's a blind \_ man look - ing for a shad-ow of doubt.

Rhy. Fig. 4A

End Rhy. Fig. 4A

Gtr. 2

10 10 10 10 10 10 8 10

10 9 8 10 7 10 7

[illegible]

**Guitar Solo**  
Gtrs. 4: w/ Riff A, simile  
N.C.

— bread. —————

King of pain. —

9-10 12 12 12 10 10 12 12 10 12 9 10 12 14 12 10 10 12 10 12 9 10 12 12 12 10 12

# Interlude

Gtr. 3 tacet

Riff B

Gtr. 4

P.M.

10 10 12 12 10 12 9 10 12 10 9 12

12 12 9 9 12 12 12 12 10 10 12 12 10 10 12 12

Gtr. 4: w/ Riff B, 3 times, simile

D.S. al Coda

5. There's a

End Riff B

Gtr. 1

P.M.

10 10 12 12 12 12 10 10 12 12 10 10 10 9 10 9 10 12 12 12 10 12 12 12

## Coda

Gtr. 5: w/ Rhy. Fig. 3  
N.C.

## Outro

(w/ ad Lib lead voc.)

Gtr. 5: w/ Rhy. Fig. 3

N.C.

G

my des - ti - ny \_\_\_\_ to be the king of pain. \_\_\_\_

Gtr. 2

6 7 6 7 7 9 6

G

N.C.

G

Play 4 Times & Fade

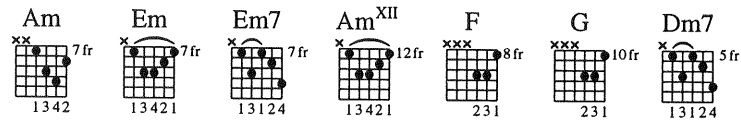
King of pain. \_\_\_\_

King of pain. \_\_\_\_

7 7 6 7 7 9 6 6 7 6 7 7 9 6 7 7 6 7 7 9 6

# Wrapped Around Your Finger

Written, Composed and Arranged by Sting



## Intro

Moderately ♩ = 126

**\* Gtr. 1** Am Rhy. Fig. 1 Em Em7 Am Em

**\* Gtr. 2** Riff A 8va End Riff A

**\* Kybds. arr. for gtrs.**

**\* Kybds. arr. for gtrs.**

Am Em7 Am Em

8va

full (20)

full (20)

Am Em7 Am Em

Riff B loco

5 6 5 6 7 5 7 5 5 7 5 7 4 5 4 5

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Am Em7 Am Em End Rhy. Fig. 1

End Riff B

dive w/ bar

7 7 7 5 4 5 4 5 7 7 (7) 5 4 5

**Verse**

\*Gtr. 1: w/ Rhy. Fig. 1, simile  
Gtr. 2: w/ Riff B, 1st 5 meas., 1st time only

Am Em Em7 Am Gtr. 3: w/ Fill 1, 2nd time Em

1. You con - sid - er me a young ap - pren - tice  
2. I have on - ly come here seek - ing know - ledge,

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

Am Gtr. 2 tacet Em7 Am Gtr. 3: w/ Fill 2, 2nd time Em

caught be - tween the Scyl - la and Char - ibdes.  
things they would not teach me of in col - lege.

Am Em7 Am Gtr. 3: w/ Fill 3, 2nd time Em Am

Hyp - no - tized by you if I should lin - ger, star - ing at the ring  
I can see the des - ti - ny you sold, turned in - to a shin -

Em7 1. Am 2. Em Am Am<sup>xii</sup>

Gtr. 1

a - round your fin - ger.  
- ing band of gold.

**Fill 1**  
Gtr. 3

w/ chorus

let ring - - - - -

TAB 3 4

**Fill 2**  
Gtr. 3

let ring - - - - -

TAB 9 5 5

**Fill 3**  
Gtr. 3

let ring - - - - -

TAB 9 5 8

Chorus  
Gtr. 1 tacet  
G  
③  
12 fr  
Riff C

Gtr. 4: w/ Riff C  
\*Fmaj7

Gtr. 4 *mf* P.M. —

I'll be wrapped a-round your fin-ger.

Gtr. 3 Rhy. Fig. 2 *mf*

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

End Riff C

End Rhy. Fig. 2

### Interlude

Gtr. 1: w/ Rhy. Fig. 1, 1st 8 meas. only

\*Chord symbols represent combined tonality.

Em Rhy. Fig. 3 *mf* P.M. —

let ring — — — — —

Dm7 End Rhy. Fig. 3

Gtr. 3

Am

N.C.

Am

w/ heavy delay

3

3

3

3

\*Slapback from digital delay.

N.C.

Rhy. Fig. 4

Am

To Coda

N.C.

End Rhy. Fig. 4

3

3

3

3

\*Slapback from digital delay.

### Verse

Gtr. 1: w/ Rhy. Fig. 1, 1st 14 meas. only

Gtr. 3: w/ Rhy. Fig. 4, 4 times, simile

Am

Em7

Am

Em

Am

3. Me-phi-sto-phe-les is not your name.

Em7

Am

Em

Am

I know what you're up —

— to just the same. —

Em7

Am

Em

Am

I will lis-ten hard to your tu-i-tion. —

Em

Am

Em7

Am

Gtr. 1

Am<sup>xii</sup>

You will see it come to it's fru-i-tion. —

D.S. al Coda  
(with repeat)

### Coda

#### Bridge

Am Rhy. Fig. 5

Gtr. 1

Em7

F

G

Dm7

Em7

End Rhy. Fig. 5

Dev-il and the deep blue sea be-hind me, —

van-ish in the air you'll nev-er find.

F

G

Gtr. 1: w/ Rhy. Fig. 5

Gtr. 3: w/ Riff D, 3 times

\*F

A

②

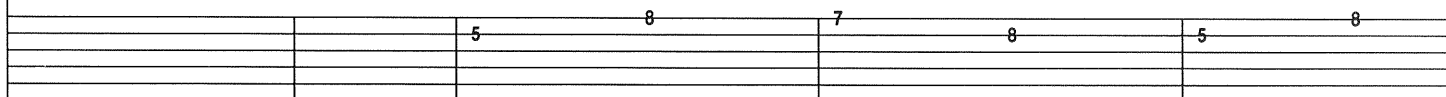
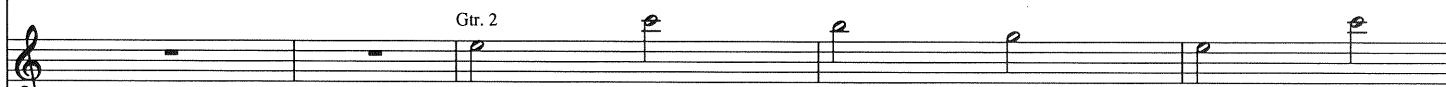
10 fr

Riff D

End Riff D

Gtr. 3

P.M.



\*Chord symbols represent combined tonality.

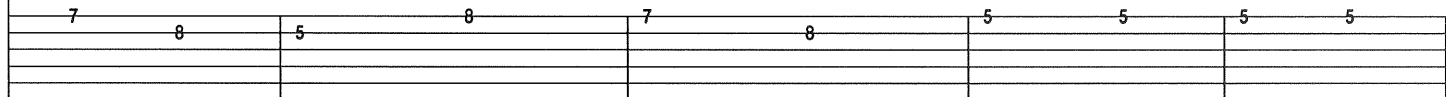
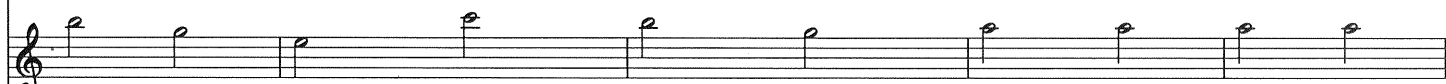
G

Dm7

Em7

F

Gtr. 1



## Chorus

Gtr. 1 tacet

Gtr. 3: w/ Rhy. Fig. 2

Gtr. 4: w/ Riff C, 2 times

Gtr. 3: w/ Rhy. Fig. 3

Gtr. 4: w/ Riff C

G

Fmaj7

play 3 times

Em

Dm7



## Outro

Gtr. 1: w/ Rhy. Fig. 1, simile

Gtr. 2: w/ Riff A, 1st time

Gtr. 2: w/ Riff B, 2nd &amp;

3rd times

Am

Em Em7

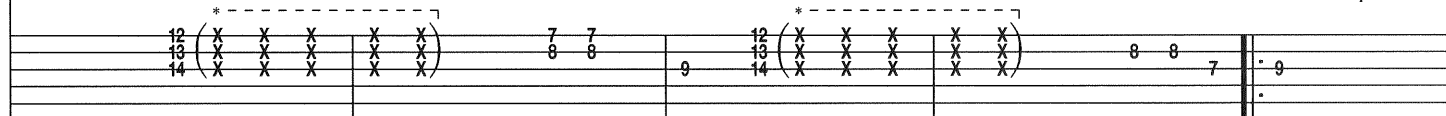
Am

Em

Am

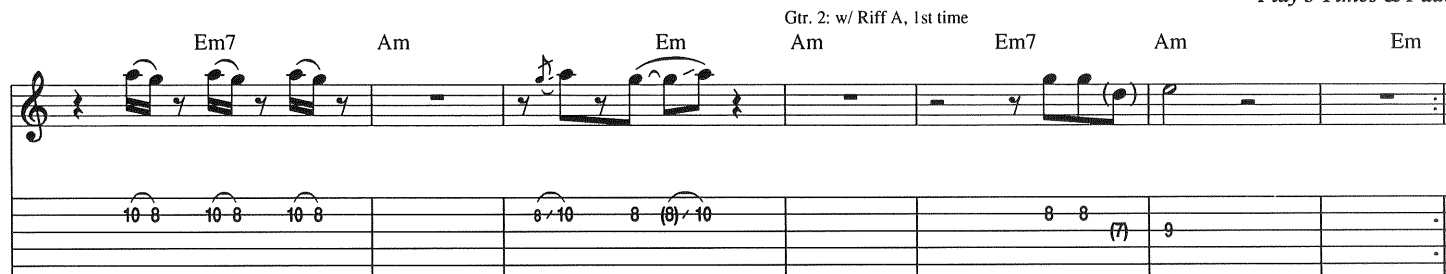


simile on repeats



\* Slapback from digital delay.

Play 3 Times &amp; Fade



# Tea In The Sahara

Written, Composed and Arranged by Sting

## Intro

Moderate Shuffle ♩ = 132 (♩ - ♩<sup>3</sup> - ♩)

Gtr. 1 (gtr. synth) C#sus2

*mf* w/ string patch

Gtr. 1 tacet N.C.

Gtr. 2 (elec.) \* *mf* w/ clean tone

3

T 4

A 4

B 4

\* Slapback from digital delay.

Gtr. 1 C#m9

*pp* — vol. swell — *mf*

N.C.

4

4

2

4

\* Fade in w/ volume pedal or knob.

C#m9

Gtr. 1 tacet N.C.

1. My

Gtr. 2 *b* *mf*

*pp* — vol. swell — *mf*

4

4

4

\* Fade in w/ volume pedal or knob.

\* Slapback from digital delay.

## Verse

Gtr. 2 tacet N.C.

A(#11)

sis - ters and I \_\_\_\_\_ have one wish be - fore we die. And it may \_\_\_\_\_

young man a - greed, \_\_\_\_\_ he would sat - is - fy \_\_\_\_\_ their need. So they danced \_\_\_\_\_

sky turned to black. \_\_\_\_\_ Would he ev - er come - back? \_\_\_\_\_ They would climb \_\_\_\_\_

Gtr. 1

*simile on repeats*

*pp* — vol. swell — *mp*

4

6

7

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N.C.

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

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

Gtr. 1 —  
Gtr. 2 *divisi* *mp* let ring — — — — — *pp* — — — — — *mf*  
vol. swell

(4 6 7) 4 0 4 0 4 6 7

N.C.

F#m13

Amaj7#11

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

don't ask us why. — Be - neath the shel - ter - ing sky. — We have  
wait for him here. — The same place ev - 'ry year. — Be - neath the  
nev - er re - turn. So the sis - ters would burn. — As their

Gtr. 1 —  
Gtr. 2 *pp* — — — — — *mp* *pp* — — — — — *mp*  
vol. swell vol. swell

(4 6 7) 4 4 4 7 2

F#m7

A6

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

Gtr. 1 —  
Gtr. 2 *pp* — — — — — *mp*  
vol. swell

2 2 2 7 6 7

## Fill 1

Gtr. 2

Gtr. 2

TAB 4 (X) X X X X X X X

\* Slapback from digital delay.

## Fill 2

Gtr. 2

Gtr. 2

TAB X (X X) 12 (X X) 14 (X X) 11 (X X)

\* Slapback from digital delay.



Chorus

N.C.(E)

(A) (B)

Tea in the Sa - ha - ra with you.

5 4 7 5 5 7 5

(E) (A) 1. (B) 2. (B)

Tea in the Sa - ha - ra with you. 2. The

7 5 5 4 7 5 5 7 9 10 9 7

N.C.(E) (A) (A/B)

Tea in the Sa - ha - ra with you.

5 4 7 5 5 9 10 9

(E) (A) (A/B) To Coda

Tea in the Sa - ha - ra with you.

5 4 7 5 5 9 10 9 7

Interlude  
N.C.

7 0 (X X X X) 4 4 7 4 5 5

*mp* *mf*

\* Slapback from digital delay.

5 (5) (X X X X X) 4 4 7 7 4 4 6

\* Slapback from digital delay.

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

(4) (6) 6 7 6 4 4 7 4 5 5

3. The

⊕ Coda

Outro  
N.C.

(C#m9)

*Repeat & Fade*

4 4 2 4 4 4 2 4

*pp* *mp*

simile on repeats vol. swell

# Murder By Numbers

Written, Composed and Arranged by Sting and Andy Summers

## Intro

Moderate Shuffle ♩ = 100 (♩ = ♩<sup>3</sup>)

## Verse

Gtr. 1: w/ Rhy. Fig. 1, 2nd & 3rd times, simile

N.C. (drums) 8 Em7 Am6 Bm7 Bbmaj7#11

1. Once that you've de - cid - ed on a kill - ing, \_\_\_\_\_
2. And if you have a taste for this ex - pe - ri - ence, \_\_\_\_\_
3. Or you can join the ranks of the il - lus - tri - ous, \_\_\_\_\_ and

Em7 Am6 Bm11 Bbmaj7#11 Em7 Am6

first you make a stone of your heart. And if you find that your hands are still  
 you're flushed with your ver-y first suc - cess. Then you must try a two - some, or a  
 his - to - ry's great dark hall of fame. All our great - est kill - ers were in - dus -

Bm7 Bbmaj7#11 F#7#9 Fmaj7#11 Bm7 Bbmaj7

will - ing, then you can turn a mur - der in - to art. There  
 three - some, be - fore your con - science both - ers you much less. Be - cause  
 tri - ous, at least the ones that we all know by name.

Gtr. 1 (elec.)

mf w/ chorus

4 3

Em7 Am6 Bm7 Bbmaj7#11 Em7 Am6

real - ly is - n't an - y need for blood - shed, just do it with a lit - tle more fi -  
 mur - der is like an - y thing you take to, it's a hab - it form - ing need for more and  
 You can reach the top of your pro - fes - sion if you be - come the lead - er of the

Rhy. Fig. 1

let ring throughout

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Bm<sup>11</sup> Bbmaj7#11 Em7 Am6 Bm7 Bbmaj7#11

nesse.  
more.  
line.

If you can slip a tab - let in - to some - one's cof - fee, then  
You can bump off ev - 'ry mem - ber of your fam - i - ly, — or  
For mur - der is the sport of the e - lect - ed, you don't

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

Chorus

F#7#9 Fmaj7#11 Bm7 Bbmaj7 Em7 Fm7

it a - voids — an aw - ful lot — of mess.  
an - y - bod - y else — you find — a bore. }  
need to lift a fin - ger on — your hand. }

Be - cause it's mur - der by num - bers,

End Rhy. Fig. 1 Rhy. Fig. 2

Gmaj7 F#m7 Em7 F#m7 Gmaj7 F#m7

one, two, three. It's as eas - y to learn as your A, — B, C. It's

End Rhy. Fig. 2

Rhy. Fill 1  
Gtr. 1

Rhy. Fill 2  
Gtr. 1

let ring — — —

The image displays a musical score for the song "Murder by Numbers" by the band "The Killers". The score is written for a vocal line, a guitar line, and a bass line. The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are: "mur - der by num - bers, one, two, three. It's as eas - y to learn as your". The guitar part includes a solo section with a triplet of eighth notes. The bass line is written with fret numbers (0, 2, 4, 2, 2, 2, 0, 2, 0) indicating fingerings.

## Interlude

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

Em7

Am6

Bm7

Bb maj7

Swing Low, Sweet Chariot, 1st time

Bm7 Bbmaj7 Em7 Am6 Bm7 Bbmaj7

play 3 times

A, B, C.  
A, B, C.  
A, B, C, D, E, C,

One, two,

three. \_\_\_\_\_

A, \_\_\_\_\_ B, \_\_\_\_\_ C. \_\_\_\_\_

**Rhy. Fill 3**  
Gtr. 1

let ring -- 3 -- 4

let ring -- 4

let ring 4 let ring -- 4

TAB

0	7	7	7	7	7	7	6	6	(5)	7	7	7	7	7
0	7	7	7	7	7	7	5	5	5	7	7	7	7	7
0	7	7	7	7	7	7	5	5	5	7	7	6	5	0

**Rhy. Fill 4**  
Gtr. 1

let ring - - - - - 1

let ring - - - - - 1

T 8 6  
A 7 7 5  
B 5 5 5

0 5

Gr. 1: w/ Rhy. Fill 5, 2nd time

Bm7

Bbmaj7

F#7#9

Fmaj7#11

B7(<sup>#5</sup><sub>b9</sub>)

B7(<sup>#5</sup><sub>b9</sub>)

One, — two, three.

A, — B,

The first system of the musical score includes a guitar staff with a treble clef and a key signature of one sharp (F#). The guitar part features a series of chords: Bm7, Bbmaj7, F#7#9, Fmaj7#11, B7(<sup>#5</sup><sub>b9</sub>), and B7(<sup>#5</sup><sub>b9</sub>). The lyrics "One, — two, three." and "A, — B," are written below the guitar staff. The bass staff shows a series of notes and rests, with a 3-measure rest indicated. The guitar staff also includes a 3-measure rest and a 3-measure rest.

### Chorus

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

The chorus section of the musical score includes a guitar staff with a treble clef and a key signature of one sharp (F#). The guitar part features a series of chords: Em7, F#m7, Gmaj7, F#m7, Em7, F#m7, Bm7, and D5/E. The lyrics "Mur-der by num-bers, one, two, three. It's as eas-y to learn as your A, — B, C. It's" are written below the guitar staff. The bass staff shows a series of notes and rests, with a 3-measure rest indicated. The guitar staff also includes a 3-measure rest and a 3-measure rest.

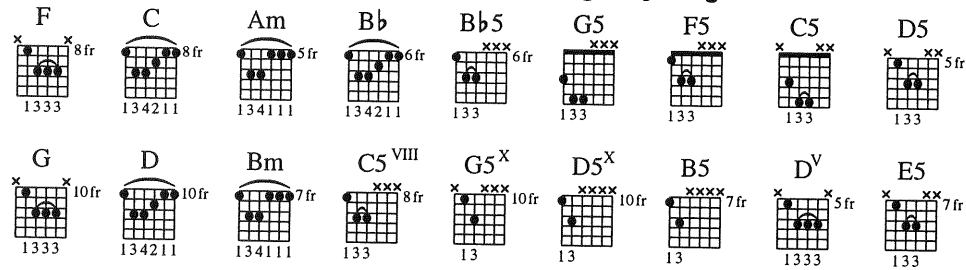
### Rhy. Fill 5

Gr. 1

The Rhy. Fill 5 section of the musical score includes a guitar staff with a treble clef and a key signature of one sharp (F#). The guitar part features a series of chords: Bm7, Bbmaj7, F#7#9, Fmaj7#11, B7(<sup>#5</sup><sub>b9</sub>), and B7(<sup>#5</sup><sub>b9</sub>). The lyrics "One, — two, three." and "A, — B," are written below the guitar staff. The bass staff shows a series of notes and rests, with a 3-measure rest indicated. The guitar staff also includes a 3-measure rest and a 3-measure rest.

# Man In A Suitcase (Live)

Written, Composed and Arranged by Sting



Tune Up 1/2 Step:

- ① = E#    ④ = D#
- ② = B#    ⑤ = A#
- ③ = G#    ⑥ = E#

Intro

Fast Rock ♩ = 152

(drums)

Intro musical notation for guitar and drums. Chords: F, C, Am, Bb, F, C, Am, Bb. Includes a guitar solo with a 'Yo.' vocal line and a drum part with a 'mf w/ dist.' marking.

Second section of the intro musical notation. Chords: F, C, Am, Bb, F, C, Am, Bb. Includes a guitar solo with a 'Yo.' vocal line and a drum part with a 'mf w/ dist.' marking.

Verse

Verse musical notation for guitar and drums. Chords: F, C, Am, Bb, F, C, Am, Bb. Includes a guitar solo with a 'simile on repeat' marking.

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-ri-ty I race for my con-nec-tion.

Verse musical notation for guitar and drums. Chords: F, C, Am, Bb, F, C, Am, Bb5, G5, F5. Includes a guitar solo with a 'simile on repeat' marking.

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.

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## Chorus

**Chorus**

Grtr. 1: w/ Rhy. Fill 1, 2nd time

F5 C5 D5 F5 C5 D5

P.M.

Must I be the man in a suit - case? Is it me, the man with the stran-ger's face?

F5 C5 D5 F5 G5 C5

1. D5 2. D5

P.M. P.M. (cont. in notation)

Must I be the man in a suit - case? \_\_\_\_\_

## Bridge

Bridge

A $\flat$  E $\flat$ 5 B $\flat$  A $\flat$  E $\flat$

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

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

Gtr. I

11 6 8 11 5 11 12

A $\flat$  E $\flat$  B $\flat$  A $\flat$  E $\flat$  C5

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

(cont. in slash)

8 11 8 11 5 5 5

### Rhy. Fill 1

Gtr. 1

[illegible]



Verse

G D Bm C C5<sup>VIII</sup> G5<sup>X</sup> D5<sup>X</sup> B5 C5<sup>VIII</sup> A G

Gr. 1

3. I'd in - vite you back to my — place. It's on - ly mine be - cause it holds my suit - case.

G D B5 C5<sup>VIII</sup> C C5<sup>VIII</sup> C G D

10fr 10fr P.M. P.M.

It looks like home to me al - right, but it's a hun - dred miles from

Chorus

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

B5 C5<sup>VIII</sup> G5 D5 D<sup>V</sup> E5 G5 D5

yes - ter - day night. Why must I be man in a suit - case? \_ Is it me,

E5 D5 G5 D5 E5 D5 G5 D5

{ man with the stran - ger's face? } Must I be man in a suit - case? \_ Is it me,

1. E5 D5<sup>X</sup> 2. E5 C5 G5

man in a suit - case? \_ man in a suit - case? \_

Rhy. Fill 2

Gr. 1

T  
A  
B

5 5 5 5 7 7 7 7 7 7 7 7 7 7 7 7

# Someone To Talk To

**Written, Composed and Arranged by Andy Summers**

**B**

xx x  
333

**A**

xx x  
111

**E**

xx x 9fr  
333

**D**

xx x 7fr  
111

**F#**

xx x 11fr  
333

**E<sup>type2</sup>**

xx x 9fr  
111

**C#m7**

x x 4fr  
1312

**F#7**

x  
13121

**Intro**

Moderate Ska ♩ = 152

Rhy. Fig. 1A

r. 2

B A B A

End Rhy. Fig. 1A

r. 1

Rhy. Fig. 1

mf P.M.

w/ clean tone

End Rhy. Fig. 1

SA

**§ Verse**

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A, 2 times

Gtrs. 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

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

this cig - a - rette. I was stabbed in the back by that young suf - fra - gette. And  
just could - n't see. An' I tried to make her what she could - n't be. I  
say that be - fore? Guess that it's safe now she's walked through the door. It's

N.C. 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  
tried and I tried but of course in the end, — I drove her cra - zy and right 'round the bend.  
hard when you know that you've got to go on. Feel - ing so weak and pre - tend - ing you're strong.

Rhy. Fig. 2A  
Gtr. 2

put on my good face,  
Now it's too much to just  
I did - n't see her, I

clean up the fat.  
sit here and cry.  
on - ly felt me.

I'm start - ing all o - ver, good - bye to all that.  
I can't be seen with a tear in my eye.  
One day I'll learn just which part of me'd leave.

Rhy. Fig. 2

P.M. -

End Rhy. Fig. 2

F# E<sup>type2</sup> F# E<sup>type2</sup>      B A      B A

Put on some mu - sic and pour on a groove. I'll go back to bed and I'll try not to think.  
 Why am I stand - ing right next to the phone when I kept on say - ing I must be a - lone?  
 Now that she's gone I know that she was great. But I fucked it up and now it's too late.

P.M. —

### Chorus

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

N.C.

Gtrs. 1 & 2: w/ Rhy. Figs. 2 & 2A

B A B A N.C.

Some - one to talk — to. — (Some - one to talk to.) Some - one to talk — to. — (Some - one to

Gtr. 3: w/ Fill 4, 3rd time      Gtr. 3: w/ Fill 1, 2nd time

E D E D N.C.      E D E D

talk to.) Some - one to talk — to. — (Some - one to talk to. — )

### Fill 1

Gtr. 3

T  
A  
B

### Fill 3

Gtr. 3

T  
A  
B

### Fill 4

Gtr. 3

T  
A  
B

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A  
 Gtr. 3: w/ Fill 5, 3rd time

N.C.

B A B A

Gtr. 3: w/ Fill 2, 2nd time

N.C.

To Coda

B A B A

Some-one to talk \_ to. \_  
 (Some-one to talk to.)

Some-one to talk \_ to. \_  
 (Some-one to talk to.)

# Interlude

Gtr. 2 tacet

C#m7

F#7

C#m7

Gtr. 1 //

//

//

Gtr. 3

*mf*

9 7 9 9 7 9 9 7 9 9 9 9 9 9 9 9 7 9

F#7

C#m7

F#7

9 7 9 12 9 7 9 9 9 9 7 9 9 7 9 9 7 9

# Chorus

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A

N.C.

B A B A

N.C.

B A B A

Some-one to talk \_ to. \_  
 (To. Some-one to talk to.)

Gtr. 3

9 7 9 12 9 7 9 9 17 16 14 17 17 14 17 14

## Fill 2

Gtr. 3

w/ dist.

9 9 9 9 9 9 9 9 9 9 9 9

TAB

## Fill 5

Gtr. 3

14 12 14 14 12 14 12 14 12 14 12 14 12 14 12 14 12 14 12

TAB

Gtrs. 1 & 2: w/ Rhy. Figs. 2 & 2A  
N.C.

E D E D N.C.

E D E D

Some-one to talk \_ to. \_  
Some-one to talk to.

Some-one to talk \_ to. \_  
Some-one to talk to.

16 14 13 14 11 11 12 11 12 14 11 9 11 9 11 9 (11) X

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A  
N.C.

B A B A N.C.

*D.S. al Coda*

B A B A

Some-one to talk \_ to. \_  
Some-one to talk to.

Some-one to talk \_ to. \_  
Some-one to talk to.)

11 9 11 13 11 14 12 X 6 8

# ⊕ *Coda*

## **Outro**

Gtrs. 1 & 2: w/ Rhy. Figs. 2 & 2A  
N.C.

E D E D N.C.

E D E D

Some-one to talk to. \_  
(To talk to.

Some-one to talk to. \_  
Some-one to talk to.

simile on repeat

14 12 14 12 14 12 14 12 14 12 14 12 14 12 14 12 13 11 11 11 11 9

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A  
N.C.

B A B A

*Repeat & Fade*

B A B A

Some-one to talk to. \_  
Some-one to talk to.

Some-one to talk to. \_  
Some-one to talk to.)

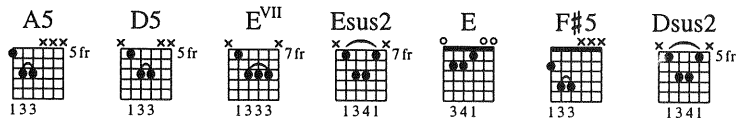
11 13 14 12 14 12 11 9 11 11 9 9 11 9 8 11 9 11 9

rate - j

(Featured In The Motion Picture *SECRET POLICEMEN'S BALL*)

# Message In A Bottle (Live)

Written, Composed and Arranged by Sting



## Intro

Fast Rock  $\text{♩} = 160$

Gtr. 1 (elec.) C#sus2 Asus2 Bsus2 F#sus2 C#sus2 Asus2 Bsus2 F#sus2 *play 3 times*  
Rhy. Fig. 1 End Rhy. Fig. 1

*mf*  
let ring throughout  
w/ clean tone

## Verse

Gtr. 1: w/ Rhy. Fig. 1, 3 1/2 times

C#sus2 Asus2 Bsus2 F#sus2 C#sus2 Asus2 Bsus2 F#sus2

1. Just a cast - a - way, — is - land lost — at sea, — oh. —  
2. A year has passed since I wrote my note,  
3. Walked out this morn - ing, — don't be - lieve — what I saw.

C#sus2 Asus2 Bsus2 F#sus2 C#sus2 Asus2 Bsus2 F#sus2

An - oth - er lone - ly day, — no one here — but me, — oh. —  
I should have known this right from the start. —  
A hun - dred bil - lion bot - tles — washed up on — the shore, — oh. —

C#sus2 Asus2 Bsus2 F#sus2 C#sus2 Asus2 Bsus2 F#sus2

More lone - li - ness — than an - y man — could bear. —  
On - ly hope can keep — me to - geth - er. —  
Seems I'm not a - lone — in be - ing a - lone. — A

Gtr. 1: w/ Rhy. Fill 1

C#sus2 Asus2 Bsus2 F#sus2 C#sus2 Asus2 Bsus2 F#7

Res - cue me — be - fore I but fall — in - to — de - spair, — oh. —  
Love — can mend — your life, but love — can break — your heart, — oh. —  
hun - dred bil - lion cast - a - ways, look - ing for — a home. —

## Pre-Chorus

A5 D5 E<sup>VII</sup> Esus2 A5

Gtr. 1 P.M. P.M. P.M. P.M.

I'll send — an S. — O. — S. to the world. I'll send — an S. —

## Rhy. Fill 1

Gtr. 1

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D5 E F#5 D5 E A D D5

5fr 5fr 7fr

O. S. to the world. I hope that some - one gets my,

let ring - - - - -

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

1 3 2  
5fr 7fr 5fr (cont. in notation)

P.M. - - - - - let ring - - - - -

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

**Chorus**

C#m7 Aadd9 C#m7 Aadd9 C#m7

mes-sage in a bot - tle. Mes-sage in a bot -

*mp*

4 5 4 6 4

7 5 6 7

X

4 5 4 6 4

7 5 6 7

0 0 0 0

4

Aadd9 C#m7 Aadd9 C#m7 Aadd9 C#m7

tle, yeah. Oh. Mes-sage in a bot - tle.

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

3 P.M.

7 5 6 7

5 5 4 4

7 5 6 7

4 5 4 6 4

7 5 6 7

5 0 0

4

5 4/8 5 0

4

**Rhy. Fill 2**

Gtr. 1

T  
A  
B







# 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.

Gtr. 1 Rhy. Fig. 3 End Rhy. Fig. 3

P.M.

7 7 5 7 5 6 6 7 5 7 7 5 7 5 6 6 7 5 7 7 5 7 5 6 6 7 5 7 7 5 7 5 6 6 7 5

Gtr. 2 Rhy. Fig. 3A End Rhy. Fig. 3A

6 8 6 8 6 8 6 8

6 8 6 8 6 8 6 8

Gtrs. 1 & 2: w/ Rhy. Figs. 3 & 3A

Bb/D Dm11 Bb/D Dm11 Bb/D Dm11 Bb/D Dm11

Qui - et fills the mov - ie, and your love flows through. Though I

## Chorus

Gtr. 1: w/ Rhy. Fig. 3, 1 3/4 times

Bb5 C5 Bb5 C5 Gm Am Dm C Gm Am

lie here so still, I burn for you. I burn for

6 8 6 8 3 5 6 5 3 5 3 5

## Interlude

Gtr. 1: w/ Rhy. Fig. 3, simile  
Gtr. 2: w/ Rhy. Fig. 3A, 2nd, 3rd & 4th times  
(w/ ad Lib synth)

Dm11 D5 Dm11 D5 Dm11 D5 Dm11 D5 Play 4 times

you. I burn.

6 5 3 5 8 10 8 10 8 10 8 10

## Outro

\*\*Gtrs. 1 & 2

fade out (w/ ad Lib lead voc.)

N.C. N.C.

6 †Gtr. 3

(bass & drums) Play 14 times

mf w/ voice patch

10 10 10 10 13 10 10 10 12 12 13 13 10 10 10 10 10 13 10 10 10 12 12 10 9 10 10 10 13 10 10

\*Continue simile 4 meas. until fade

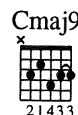
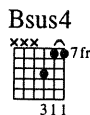
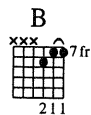
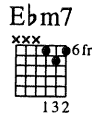
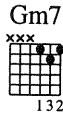
†Kybd. arr. for gtr.

# Once Upon A Daydream

Written, Composed and Arranged by Sting and Andy Summers

Tune Up 1/2 Step:

- ① = E# ④ = D#  
② = B# ⑤ = A#  
③ = G# ⑥ = E#



## Intro

Freely  
Gm7

Moderate Rock ♩ = 112

Verse

Gtr. 3 Rhy. Fig. 1A Gtr. 1 (Fade out over next meas.) mf w/ string patch Rhy. Fig. 1 \* Gtr. 2 mf w/ horn patch fade in

End Rhy. Fig. 1A Rhy. Fig. 2A play 6 times

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

\* Synth. arr. for gtr. \* Synth. arr. for gtr.

day - dream I fell in love with you.  
found out they threw her time to the floor.  
life - time, a life - time filled with tears.

He The

End Rhy. Fig. 2

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

Once up - on a moon - beam I gave that love to you.  
killed her un - born I gave that love to you.  
boy would pay for his crime and kicked me from the door.

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Gm7 Ebm7

Once up - on a life - time, — I know it must be true.  
 Once up - on a night - mare, — I bought my - self a gun.  
 Once up - on a day - dream, . will make you his some day. I And

Gm7 Ebm7

When the months had turned us, — I'd have to mar - ry you.  
 blew her dad - dy's brains out. — Now hell has just be - gun.  
 once up - on a moon - beam, — he'd dream his life a - way.

Chorus

B Bsus4 B Bsus4

Once up - on a day - dream — does-n't hap - pen an - y - more.

B Bsus4 Cmaj9

Once up - on a moon - beam. — This is no place for { ten - der - ness.  
 sen - ti - ment.  
 mir - a - cles.

To Coda ⊕

Interlude

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

Gm7

Ah. \_\_\_\_\_

D.S. al Coda

⊕ Coda

Outro

Gtrs. 2 & 3: w/ Rhy. Figs. 1 & 1A

Gm7

\*Once up - on a day - dream. — Once up - on a day - dream. —

\*Voc. ad Lib on repeats.

Play 4 Times & Fade

# Tea In The Sahara (Live)

Written, Composed and Arranged by Sting

## Intro

Moderate Shuffle ♩ = 144 (♩ = ♩<sup>3</sup>)

Gtr. 1

N.C.  
(drums & bass)

C#m9

clean tone w/ delay  
*pp* ————— *mp*  
\* vol. swell

*mf* let ring

3

5 8

5 8

\* Fade in w/ volume pedal or knob.

let ring

fdbk.

5

7 6

5 8

1. My

fdbk.

let ring

0

5 8

7 6

5 8

## Verse

Gtr. 1: w/ Rhy. Fill 1, 2nd time

F#m6

B7/A

sis - ters and I \_\_\_\_\_ have one wish be - fore \_\_\_\_\_ we \_\_\_\_\_ die. And it may \_\_\_\_\_  
young man a - greed, \_\_\_\_\_ he would sat - is - fy \_\_\_\_\_ their \_\_\_\_\_ need. So they danced \_\_\_\_\_  
sky turned to black. \_\_\_\_\_ Would he ev - er come \_\_\_\_\_ back? They would climb \_\_\_\_\_

simile on D.S.

H.H.

4 (16)

## Rhy. Fill 1

Gtr. 1

let ring

4

0 4

4 2 4

2

0

4

4 2 4

0

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

F#7(no 3rd) B7/A

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

let ring

0 12 4 2 4 2 4

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

Fm6 B7/A

don't ask us why. Be - neath the shel - ter - ing sky. We have  
 wait for him here. The same place ev - 'ry year. Be - neath the  
 nev - er re - turn. So the sis - ters would burn. As their

let ring

0 4 2 4 2 4 1

Fm<sup>6</sup><sub>7</sub> B7/A

this strange ob - ses - sion. You have the means in your pos - ses - sion.  
 shel - ter - ing sky. A - cross the des - sert he would fly.  
 eyes search the night, with their cups still full of sand.

let ring

0 4 2 4 2 7

Rhy. Fill 2

Gr. 1

TAB 0 11 12 11 14

Rhy. Fill 3

Gr. 1

TAB 0 16 17 X 12 X 12 X 2

# Chorus

Gtr. 1: w/ Rhy. Fill 4, 2nd time

Tea in the Sa-ha-ra with you.

Rhy. Fig. 1

let ring

Harm.

12 7 12 7 12 7 12 7

\*Gtr. 1: w/ Rhy. Fig. 1

Tea in the Sa-ha-ra with you.

E A B

\*1st 3 meas. only, 2nd time

1. B

2. The

2.

B

Gtr. 1: w/Rhy. Fig. 1, 2 3/4 times, 2nd & 3rd times N.C.

Tea in the Sa-ha-ra with you.

Gtr. 1

8va

loco

let ring

Harm.

7 7 12 12 7 7 7

To Coda ⊕ Interlude

C#m9

Tea in the Sa-ha-ra with you, oh.

loco

8va

loco

let ring

Harm.

12 12 7 7 0 4 4 4 2 4

Rhy. Fill 4

Gtr. 1

8va

let ring

Harm.

7 7

TAB

N.C.

First system of musical notation. The top staff is a treble clef with a key signature of three sharps (F#, C#, G#). It contains a series of notes with various articulations, including slurs and accents. Below the staff, there are three measures of guitar tablature. The first measure has a '0' on the first string. The second measure has an '8' on the first string. The third measure has a '0' on the first string and a '7' on the second string. Above the first two measures, there are dashed lines with the text 'fdbk.' and 'let ring --'. Above the third measure, there is a dashed line with the text 'fdbk.' and a star symbol. Below the third measure, there is a dashed line with the text '\* flick pickup switch'.

Second system of musical notation. The top staff continues the melody from the first system. Below the staff, there are three measures of guitar tablature. The first measure has a '0' on the first string. The second measure has a '7' on the first string and an '11' on the second string. The third measure has a '4' on the first string and a '4' on the second string. Above the first two measures, there are dashed lines with the text 'let ring --'. Above the third measure, there is a dashed line with the text 'let ring --'.

Third system of musical notation. The top staff continues the melody. Below the staff, there are three measures of guitar tablature. The first measure has a '6' on the first string. The second measure has a '4' on the first string and a '6' on the second string. The third measure has a '5 (17)' on the first string and a '6 (10)' on the second string. Above the first two measures, there are dashed lines with the text 'A(#11)'. Above the third measure, there is a dashed line with the text 'N.C.' and 'H.H.'.

Fourth system of musical notation. The top staff continues the melody. Below the staff, there are three measures of guitar tablature. The first measure has a '7' on the first string and a '0' on the second string. The second measure has a '0' on the first string and a '7' on the second string. The third measure has a '11' on the first string and a '0' on the second string. Above the first two measures, there are dashed lines with the text '\*Harm.' and 'B'. Above the third measure, there is a dashed line with the text 'Badd4' and 'N.C.'.

Fifth system of musical notation. The top staff continues the melody. Below the staff, there are three measures of guitar tablature. The first measure has a '11' on the first string and a '0' on the second string. The second measure has a '0' on the first string and a '11' on the second string. The third measure has a '11' on the first string and a '0' on the second string. Above the first two measures, there are dashed lines with the text 'let ring ----'. Above the third measure, there is a dashed line with the text 'let ring ----'.



8va ----- loco

11 0 16

⊕ Coda

Outro

C#m9

let ring -----

4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4

Badd4 N.C.

let ring -----

4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4

Badd4 Free Time A Amaj7

let ring -----

4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4

N.C. F#sus4 Gm7 G6 Amaj7#11 Bm11 C#m11 F#m6 N.C.

let ring -----

4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4

# Don't Stand So Close To Me

Written, Composed and Arranged by Sting

## Intro

Moderate Rock ♩ = 120

Gtr. 1 (drums) \*G5 Em Dm

let ring throughout  
*mf* w/ chorus & delay

\*Chord symbols reflect overall tonality, next 8 meas.

G5 Em Dm D5

Dsus4 Gtr. 1 tacet A♭5 B♭ Csus2 C5 End Rhy. Fig. 1

Rhy. Fig. 1  
\*Gtr. 2  
*mf* w/ string patch

## Verse

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

Gtr. 1: w/ Rhy. Fill 1, 2nd time

\*Keyb. arr. for gtr.

A♭5 B♭ Csus2 C5

1. Young teach - er, the sub - ject of school - girl fan - ta - sy. —  
2. In - side her there's long - ing, this girl's an o - pen page. —

Rhy. Fill 1  
Gtr. 1

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Gtr. 1: w/ Rhy. Fill 2, 2nd time

# Interlude

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

Ab5 Bb Csus2 C5 Ab5

She wants him so bad - ly, knows what she wants to be. \_\_\_\_\_  
 Book mark - ing, she's so close now, this girl is half his age. \_\_\_\_\_

Bb Csus2 C5 Ab5 Bb Csus2 C5

## Chorus

Gtr. 2 tacet

\*Gsus2

## Verse

Gtr. 1: w/ Riff A, 2 times, 2nd

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

Gtr. 1 tacet, on D.S.

Don't stand so \_\_\_\_\_ close to me. \_\_\_\_\_

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

Gtr. 1 Rhy. Fig. 2 End Rhy. Fig. 2

\*Chord symbols reflect overall tonality, next 4 meas.

## Rhy. Fill 2

Gtr. 1

## Riff A

Gtr. 1

B $\flat$  Csus2 C5 A $\flat$ 5 B $\flat$  Csus2

so jeal-ous, you know how bad girls — get. Some-times it's not so eas-y to be the  
 frus-tra-tion, so bad it makes him cry. — Wet bus stop, she's wait-ing, his car is  
 class-room, to hurt they try and try. — Strong words in the staff room, the ac-cu-  
 he sees her, he starts to shake, he starts to cough. Just like the old man in that fa-mous book by

3 4 3 3 6 4 5 6 3 4 3 4 4 3 6 3 6 3

**Chorus**  
 Gtr. 1: w/ Rhy. Fig. 2  
 Gsus2 Em11 Dm7

1. C5 2. C5

teach-er's — pet. warm and dry. Don't stand so — close to me. —  
 sa-tions — fly. Nob-a-kov.

5 6 5 4 3 5 7 5

**Guitar Solo**  
 Gtr. 2: w/ Rhy. Fig. 1, 4 times  
 A $\flat$ 5 B $\flat$  Csus2 C5 A $\flat$ 5

3 1 3 1 3 1 3 1 3 4 4 4 3 3 4 3 3 5 3 6 3 6 6 8 8 6 3 4 3 4 4

B $\flat$  Csus2 C5 A $\flat$ 5 B $\flat$  Csus2

3 4 3 5 4 4 5 3 3 6 6 6 5 6 5 4 3 5 7 5 4 3 5 4 3 5 4 3 5 5

C5 A $\flat$ 5 B $\flat$  Csus2 C5

4 3 5 5 6 4 3 5 7 5 4 3 5 7 5 4 3 5 5 4 3 5 4 3 5

**Coda**  
**Outro**  
 Gtr. 1: w/ Rhy. Fig. 2, simile  
 Gsus2 Em11 Dm7

Don't stand so — (Don't stand so, close please don't stand so, me. stand so.)

**Rhy. Fill 3**  
 Gtr. 1

T  
A  
B

1 1 3 1 3 1 3 1

# Guitar Notation Legend

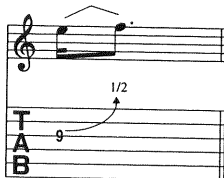
Guitar Music can be notated three different ways: on a *musical staff*, in *tablature*, and in *rhythm slashes*.

**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.

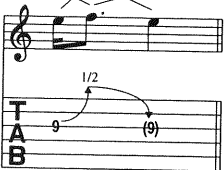
**THE MUSICAL STAFF** shows pitches and rhythms and is divided by bar lines into measures. Pitches are named after the first seven letters of the alphabet.

**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.



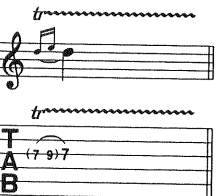
**BEND AND RELEASE:** Strike the note and bend up as indicated, then release back to the original note. Only the first note is struck.



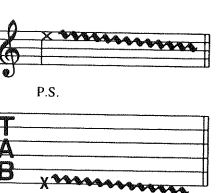
**HAMMER-ON:** Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.



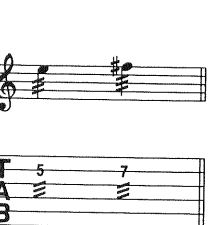
**TRILL:** Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.



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



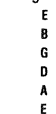
**TREMOLO PICKING:** The note is picked as rapidly and continuously as possible.



Notes:



Strings:



4th string, 2nd fret

1st & 2nd strings open, played together

open D chord

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.

Wide Vibrato: The pitch is varied to a great degree by vibrating with the fretting hand.

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.

Natural Harmonic: Strike the note while the fret-hand lightly touches the string directly over the fret indicated.

Pinch Harmonic: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.

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.

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.

Vibrato Bar Dip: Strike the note and then immediately drop a specified number of steps, then release back to the original pitch.