

THE BEST OF

STING

PIANO
VOCAL
GUITAR



1984-1994

FIELDS OF GOLD



 HAL • LEONARD

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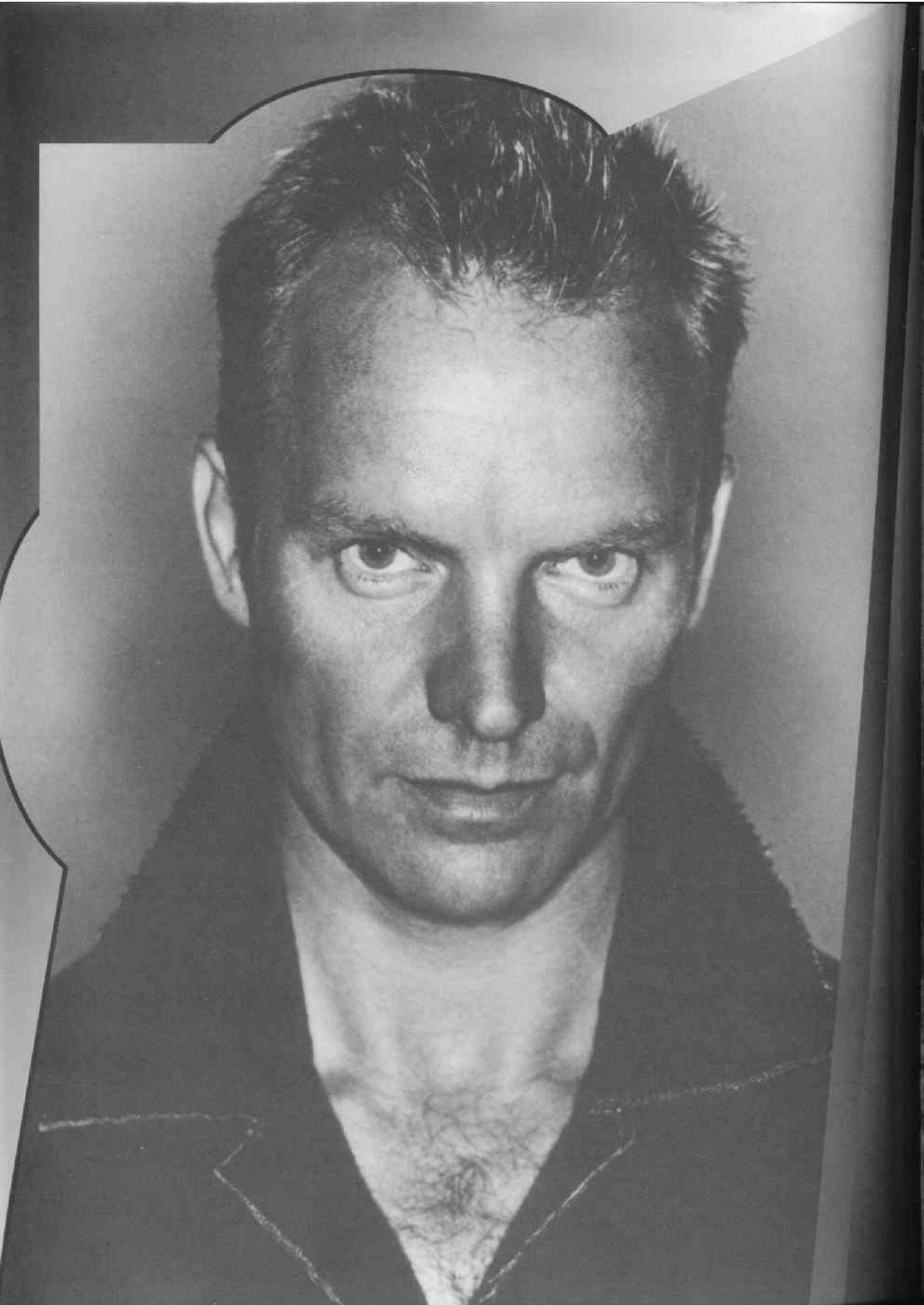


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CORPORATION

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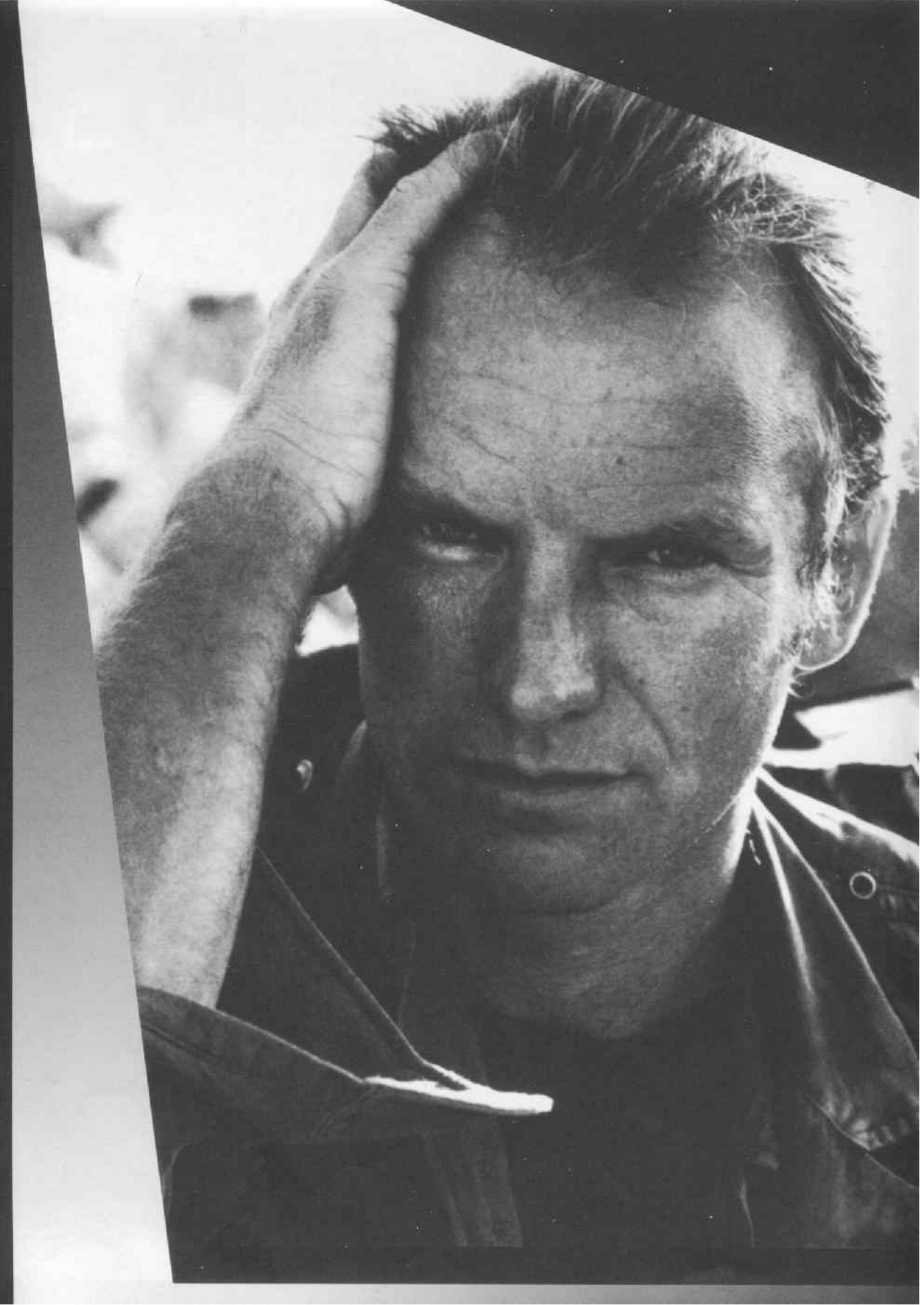
THE BEST OF

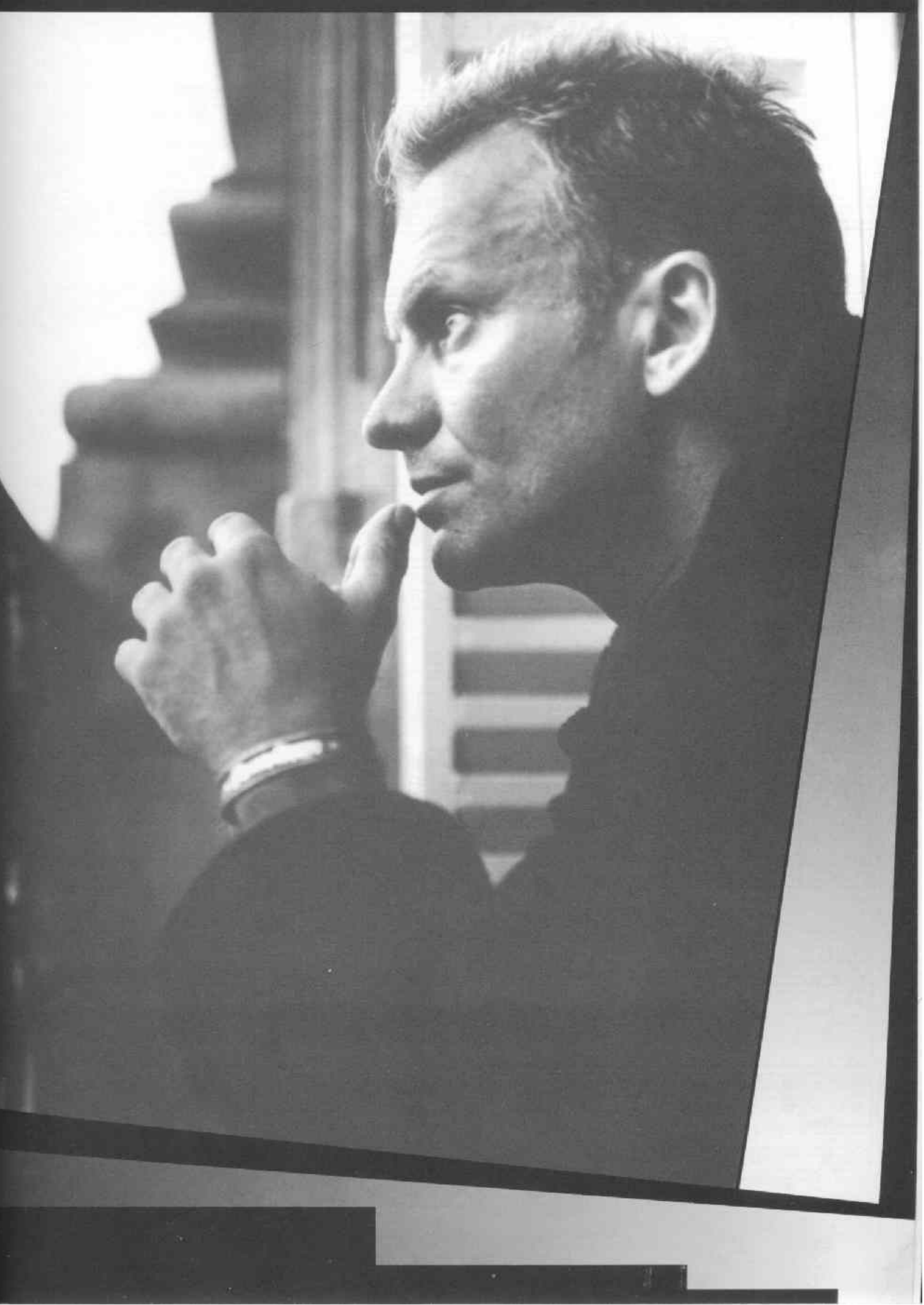
STING

- 23 All This Time
- 38 Be Still My Beating Heart
- 70 Englishman In New York
- 18 Fields Of Gold
- 33 Fortress Around Your Heart
- 58 Fragile
- 52 If I Ever Lose
My Faith In You
- 13 If You Love Somebody
Set Them Free
- 84 Russians
- 45 They Dance Alone
(Cueca Solo)
- 89 This Cowboy Song
- 77 We'll Be Together
- 6 When We Dance
- 64 Why Should I
Cry For You?

1984-1994

FIELDS OF GOLD





WHEN WE DANCE

Words and Music by
STING

Moderately (not too fast)

Fm6/9



Fm7



E♭



mf

If — he

E♭

loved you —
watch - es — you, —

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

Cm7



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

I'd — move
like — he

E \flat



1

2

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

When he

When we

B \flat



E \flat /G



A \flat



E \flat



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

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

Cm7



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

of pas - sion. I keep the faith in my

Eb

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

Bb

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

Eb/G **Ab(add9)** **Fm7**

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

Db **Bb**

E^b/G

A^b

E^b



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

Cm7

A^bsus2

Fsus

F



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

Csus

C

Fsus

F



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

Csus

C

Fsus

F



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

Absus

Ab

Absus

Ab

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

Eb

Cm7

Eb/Ab

Eb

still in love. —

Cm7

F

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

Dm7

love you. — He — won't care for you this way.
chil-dren of — our own. — I — would love you more than life

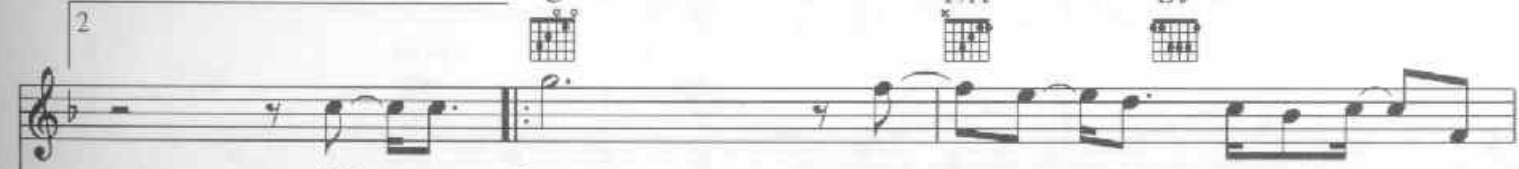
F  1



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




2 C  F/A  Bb 



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




Gm7  1,2 Eb sus2  3 Eb sus2 



wings. When we When we



F  Dm7  F/Bb 



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



F



Dm7



F/Bb



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



F



Dm7



F/Bb



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



F



Dm7



F/Bb



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



F



Dm7



C7sus



F



Dm7



C7sus



Repeat and Fade



IF YOU LOVE SOMEBODY SET THEM FREE

Words and Music by
STING

Medium Fast

Dm9 **G9** **Dm9**

Free, free, set — them free. — Free, free, set —

mf

Play 3 times

G9 **Dm7** **G** **F/A** **G**

— them free. — If you need — some-bod - y, — (1,3) call my —
(2) just look in - to my

Dm7 **G** **F/A** **G** **Dm7** **G** **F/A**

eyes, name. — If you want — some - one,
or a whip - ping boy,



you can do the same. — If you want to keep
some-one to des - pise. — Or a pris - ner



some-thing pre - cious, — got to lock it up and throw a-way the key. —
in the dark tied up in chains — you just can't see



You want to hold on to your pos - ses - sion, — don't e - ven
or a beast — in a gild-ed cage; — that's all some peo -



think a - bout me, } If you love some-bod - y
ple ev - er want to be. —

if you love some - one, if you love

some - bod - y, if you love some -

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

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

G

Bm7

Am7

Dm9

G

Am7

G

Dm9

G

Am7

G To Coda Dm9 G Am7 | G

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

Dm7 G 2 G F#sus

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

F C/E C

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

Gm7 F C/E

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

C **Gm7** **F**

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

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

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

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

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

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

need some - bod - y, —

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

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

FIELDS OF GOLD

Words and Music by
STING

Flowing, moderately

Bm7



mp

Bsus2



G



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

D



Bsus2



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



the fields of gold.
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.

G/B A 1 D 2 D

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

G D G

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

D G D

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




G/B A D G/B A

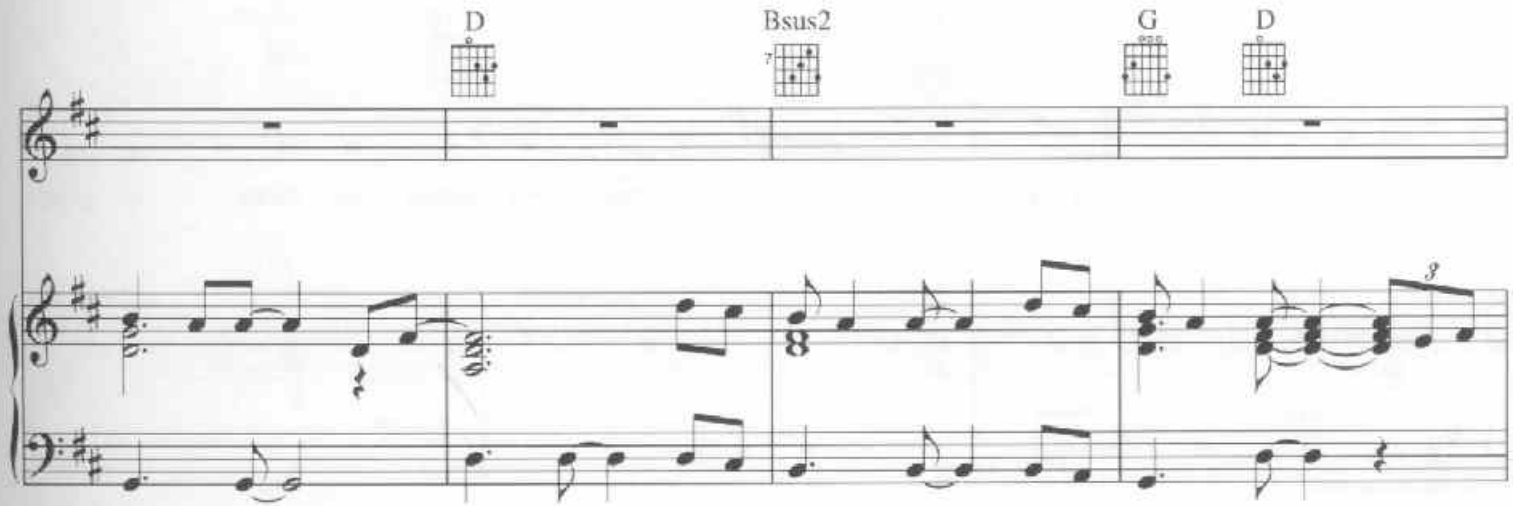
in fields of gold. We'll walk in fields of gold.

Detailed description: This is a page of sheet music for the song 'The Fields of Gold'. It features a vocal line and a piano accompaniment. The key signature is D major (two sharps). The score is divided into four systems. Each system includes a vocal line with lyrics and a piano accompaniment with treble and bass staves. Above the vocal line, guitar chord diagrams are provided for G/B, A, D, and G. The lyrics are: 'the fields of gold. Will you the fields of gold. I nev - er made prom - is - es light - ly and there have been some that I've bro - ken, but I swear in the days still left we'll walk in fields of gold. We'll walk in fields of gold.' The piano accompaniment includes various musical notations such as slurs, ties, and triplets.

D  Bsus2  G 



D  Bsus2  G  D 



G/B  A  D  Bsus2 

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



G  D 

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



Bsus2

G

D

G/B

A

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

1 D

2 D

G/B

A

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

D

G/B

A

D

G/D

D

when we walked in fields of gold.

G/D

D

G/D

D

1 G/D

D

2

ALL THIS TIME

Words and Music by STING

Bright Rock *mf*

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

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

I looked out a - cross.

G Em7 D C G Em7

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

D C G Em7

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

D C G Em7 D C

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

G Em7 D C G

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



 two - priests - on the fer - ry. Oct - o - ber geese on a cold - win -
 And fuss - ing and flap - ping in priest - ly black like a mur - der of
 what good is a used up world and how could it be worth having?



 ter's night. } All this time
 crows.



 the riv - er flowed end -



 less - ly to the sea.

To Coda ⊕

G/D C 2 G

Two priests If I had

Em A7sus A7

my way, take a boat from the riv - er

C Dsus D Dsus D

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

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

sea. Bless-ed are the

CODA Dsus D

like a si -

G D/E G Em

- lent tear. All this time

A C

the riv - er flowed. Fath - er, if

Dsus D Dsus D G D/E

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

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

Yeah yeah. Yeah yeah.

G D/E G/D C D G/B
 Yeah ——— yeah. ———

D G/B A F#m7 E D
 Teach-ers told ——— the Ro - mans

A F#m7 E D
 built this place. ——— They built — a wall —

A F#m7 E D
 — and a tem-ple and an edge — of the em - pire — gar - ri - son

A F#m7 E D A F#m

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

E D A F#m

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

E D A F#m

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

E D A

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


F#m



All this time the



B



riv - er flowed

D



in the fall - ing light

Esus



E




Esus



E



A



of a North - ern sun. If I had



F#m



my way, take a



B7

D

boat from the riv - er. _____

Men go cra -

Esus

E

Esus

E

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

A

E/F#

Esus

D

A

E/F#

One by _____ one.

Esus

D

A

E/F#

One by one by one.

Esus

D

A

E/F#

Esus

D



A

E/F#

Esus

D



A

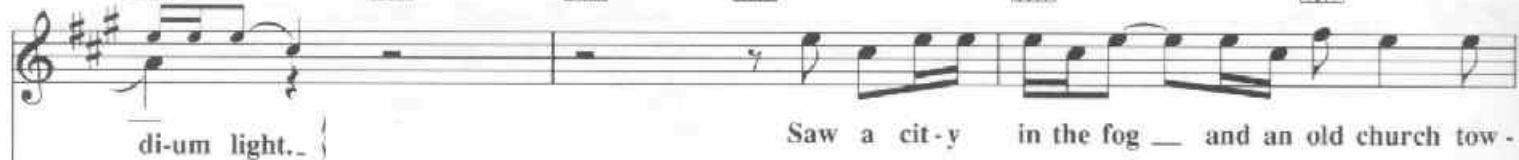
E/F#

Esus

D

A

E/F#



Esus

D

A

E/F#

Esus

D

Repeat and Fade



FORTRESS AROUND YOUR HEART

Words and Music by
STING

Medium Fast

The piano introduction consists of two staves. The right hand plays a series of chords in a 4/4 time signature, while the left hand plays a steady eighth-note bass line.

Gm9



Un - der the ruins of a walled cit - y

The first system of the song features a vocal line and piano accompaniment. The lyrics are "Un - der the ruins of a walled cit - y". The piano part includes a double bar line and repeat signs.

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

The second system continues the song with the lyrics "crumb - ling towers in beams of yel - low light. No flags of truce, no cries". The piano accompaniment continues with a steady bass line and chordal accompaniment.

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

The third system concludes the song with the lyrics "of pi - ty; the seige guns had been pound - ing through the night." The piano accompaniment continues with a steady bass line and chordal accompaniment.

E \flat 7



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

F \sharp m9



af - ter - noon. — As I re - turned a - cross the fields I'd known, —

I re - cog - nized — the walls that I once made. — Had to stop in my

B7



tracks for fear — of walk - ing on — the mines — I'd laid. — And if —

cresc.

Em D/F# G Am D

I've built this fortress around your heart, en-

Em D/F# G Am D

circled you in trenches and barbed wire, then

Em D/F# G Am D

let me build a bridge, for I cannot fill the chasm, and

Cm7 Dm7 Ebmaj7 F(add9) Gm9

let me set the battlements on fire.

mp



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



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

E \flat 7


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



F#m9



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

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

B7



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

cresc.

1 2 D.S. al Coda

CODA



Repeat and Fade

BE STILL MY BEATING HEART

Words and Music by
STING

Moderately

Am Am D/A Play 3 times

Am D/A Am7

D/A Am7

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

D/A Am7 D/A

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

Am7

D/A

Am7



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

D/A

Am7

D/A



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

Am7

D/A

Am7



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

D

E



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

F(add9)

D/F#

G

To Coda 1

soothe the thoughts that plague me so.

Dm7

Em

F

G

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

Dm7

Em

To Coda 2

Am7

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

beating heart. Still my beating heart.

Still my beat - ing heart. Still my

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

Am7 D/A

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

Am7 D/A Am7

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

D/A Am7 D/A

Am7 D/A Am7 D/A

Musical notation for the first system, including treble and bass staves with chords and melodic lines.

Am7 D/A Am7 D/A

Musical notation for the second system, including treble and bass staves with chords and melodic lines.

D.S. al Coda 1

Be

CODA 1

Dm7 Em F

Musical notation for the Coda 1 section, including treble and bass staves with chords and melodic lines.

G Dm7 Em

Musical notation for the final section, including treble and bass staves with chords, melodic lines, and lyrics.

Stop be-fore you start Be still my beat-ing

Am7



heart. Still my beat - ing heart. Still my

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

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

D/A  C 

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

Am7  F 

C Am7 F

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

Am7

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

D.S.S. al Coda 2

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

CODA 2 Am

heart.

Repeat and Fade

Still my beat - ing heart.

THEY DANCE ALONE

(CUECA SOLO)

Words and Music by
STING

Slowly



mp

C#m/A



F#m/A



§

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

B



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

THEY DANCE HOME

A/E

E

A

One day the money's going to stop.

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

C#m/A

F#m/A

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

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

B

Esus

I can't see what it is that they de - spise.
An-oth - er wom-an on the tor-ture ta - ble;
You think of your own moth-er

what else can — they do
danc-in' with her in-vis-i - ble

E

F#m7

A

son.)

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

F#m7

A

F#m7

they're danc - ing with the dead. — They dance with the in - vi -

A

F#m7

A

si - ble ones, their an - guish is un - said.

G

D

G

They're danc-ing with their fa - thers, they're danc-ing with their

D

E

Dm7(add13)

sons. They're danc-ing with their hus - bands,

E Dm7(add13)

they dance a - lone,

Detailed description: This system shows the first two measures of a musical phrase. The vocal line starts with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment features a steady eighth-note bass line in the left hand and a more complex melody in the right hand. Chord diagrams for E and Dm7(add13) are provided above the staff.

E

they dance a - lone.

1 2,3

Detailed description: This system continues the phrase from the first system. It includes a first ending bracket labeled '1' and a second ending bracket labeled '2,3'. The vocal line repeats the notes G4, A4, B4. The piano accompaniment continues with similar rhythmic patterns. A chord diagram for E is shown above the staff.

A/C# D Bm7(add4)

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

Detailed description: This system begins a new phrase. The vocal line has a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment features triplets of eighth notes in both hands. Chord diagrams for A/C#, D, and Bm7(add4) are provided above the staff.

F#m A/C# D Bm7(add4) To Coda ⊕

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

Detailed description: This system concludes the phrase. The vocal line has a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment continues with triplets. Chord diagrams for F#m, A/C#, D, and Bm7(add4) are provided above the staff. The system ends with a 'To Coda' symbol.

1 F#m7

2 F#m A5

Chord diagrams for F#m7, F#m, and A5 are shown above the first staff. The first staff contains whole rests for the first four measures.

(Spoken:) *Ellas*

Piano accompaniment for the first system, featuring a treble and bass clef. The treble clef has a whole note chord in the first measure, followed by a melodic line in the second measure, and sustained chords in the third and fourth measures. The bass clef has whole notes in the first and second measures, and sustained notes in the third and fourth measures.

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

Vocal line for the second system, consisting of whole rests in all four measures.

3

Piano accompaniment for the second system. The treble clef has a triplet of eighth notes in the second measure, followed by a whole note chord in the third measure, and sustained chords in the fourth measure. The bass clef has whole notes in the second and third measures, and sustained notes in the fourth measure.

A

con silenciosa angustia danzan

Vocal line for the third system, consisting of whole rests in all four measures.

Piano accompaniment for the third system. The treble clef has sustained chords in the first and second measures, followed by a whole note chord in the third measure, and a half note chord in the fourth measure. The bass clef has sustained notes in the first and second measures, followed by a whole note chord in the third measure, and a half note chord in the fourth measure.

con sus padres con sus hijos con sus esposos ellas

Vocal line for the fourth system, consisting of whole rests in all four measures.

Piano accompaniment for the fourth system. The treble clef has a whole note chord in the first measure, followed by a whole note chord in the second measure, and sustained chords in the third and fourth measures. The bass clef has sustained notes in the first and second measures, followed by a whole note chord in the third measure, and a half note chord in the fourth measure.

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

danzan solas danzan solas

CODA

F#m7 A/C#

One day we'll

D Bm7(add4) F#m

dance on their graves, one day we'll sing our free - dom.

A/C# D Bm7(add4)

One day we'll laugh in our joy and we'll dance.

Samba

F#m7 C#m D

and we'll

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

dance, _____ and we'll dance,

D Bm

and we'll dance,

F#m A D

and we'll dance, and we'll

Bm F#m

dance, and we'll

Repeat and Fade

IF I EVER LOSE MY FAITH IN YOU

Words and Music by
STING

Moderately

Am7

A7

Gsus/A

G+/A

Asus2

A

G

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

Dsus2(sus4)

D

Dsus2(sus4)

D

ence world. and prog - ress.

Asus2

A

G

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

Dsus2(sus4)

D

Dsus2(sus4)

D

Asus2

A

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

G

Dsus2(sus4)

D

Dsus2(sus4)

D

To Coda ⊕

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

Asus2

A

F#m7

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

Esus2



E



F#7sus



F#7



G6



if
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)



Amaj9



Bsus



B



F#sus2



F#



G#7sus



G#7



B/A



A



B/A



A6



D.S. al Coda



CODA

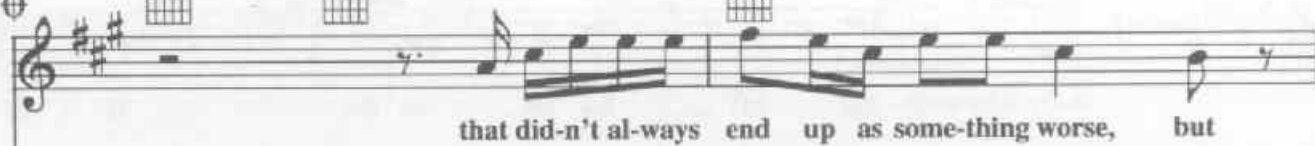
Asus2



A



F#m7



Esus2



E



C#m7



let me say this first:

Bsus2



B



C#7sus



C#7



D6



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

Esus



E



Bsus2



B



C#7sus



C#7



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

D6



Esus



E



Esus2



E



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

F#7sus F#7 G6 Asus 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

FRAGILE

Words and Music by
STING

Freely
Em11

Em9

A/B

Moderately

Em7

Am7

Em/B

B

1

Em

2 Em

If blood will flow

Em7

Instrumental solo

The first system of the musical score features a vocal line and piano accompaniment. The vocal line begins with a whole rest, followed by a quarter rest, then a quarter note G4, an eighth note A4, and a quarter note B4. A double bar line with repeat dots follows. The piano accompaniment consists of a treble and bass clef. The treble clef has a whole note chord of E4-G4-B4, followed by a half note chord of E4-G4-B4, and a quarter note chord of E4-G4-B4. The bass clef has a whole note chord of E3-G3-B3, followed by a half note chord of E3-G3-B3, and a quarter note chord of E3-G3-B3. A guitar chord diagram for Em is shown above the first staff, and another for Em7 is shown above the second staff.

Am7

when flesh and steel are one,

The second system continues the musical score. The vocal line has a whole rest, a quarter rest, a quarter note G4, an eighth note A4, a quarter note B4, and a whole note C5. The piano accompaniment features a treble clef with a whole note chord of E4-G4-B4, followed by a half note chord of E4-G4-B4, and a quarter note chord of E4-G4-B4. The bass clef has a whole note chord of E3-G3-B3, followed by a half note chord of E3-G3-B3, and a quarter note chord of E3-G3-B3. A guitar chord diagram for Am7 is shown above the vocal line.

B

dry - ing in the col - our

Em

of the eve - ning sun,

The third system continues the musical score. The vocal line has a quarter note G4, an eighth note A4, a quarter note B4, a whole rest, a quarter rest, a quarter note G4, an eighth note A4, and a quarter note B4. A triplet of eighth notes G4-A4-B4 is indicated with a '3' above it. The piano accompaniment features a treble clef with a whole note chord of E4-G4-B4, followed by a half note chord of E4-G4-B4, and a quarter note chord of E4-G4-B4. The bass clef has a whole note chord of E3-G3-B3, followed by a half note chord of E3-G3-B3, and a quarter note chord of E3-G3-B3. Guitar chord diagrams for B and Em are shown above the vocal line.

Em7

to - mor - row's rain

will wash the

The fourth system continues the musical score. The vocal line has a whole rest, a quarter rest, a quarter note G4, an eighth note A4, a quarter note B4, a whole rest, a quarter rest, a quarter note G4, an eighth note A4, and a quarter note B4. The piano accompaniment features a treble clef with a whole note chord of E4-G4-B4, followed by a half note chord of E4-G4-B4, and a quarter note chord of E4-G4-B4. The bass clef has a whole note chord of E3-G3-B3, followed by a half note chord of E3-G3-B3, and a quarter note chord of E3-G3-B3. A guitar chord diagram for Em7 is shown above the vocal line.

Am7



B



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

Em



— will al - ways stay. — Per -

Em7



Am7



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

B



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



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



— an an - gry star lest



we for - get — how fra - gile we are.



Solo ends } On — and on — the

B

Em

rain will fall like tears from a star,

like tears from a star,

Am/C

B

On and on the rain will say

Em

how fra - gile we are, how

1 | 2

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

The first system of the score consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It features a melody with a repeat sign and a first ending. The piano accompaniment is in grand staff (treble and bass clefs) and provides harmonic support with chords and moving lines.

Em

how fra - gile we are, | how

The second system continues the vocal and piano parts. A guitar chord diagram for Em (E minor) is shown above the vocal line. The piano accompaniment continues with similar harmonic patterns.

Freely
Em 1 1

fra - gile we are. |

The third system features a vocal line with a repeat sign and a first ending. A guitar chord diagram for Em 1 1 (E minor, first fret) is shown above the vocal line. The piano accompaniment includes a section marked 'Freely' with a long, sustained chord in the bass.

A/B

Play 3 times

E5

The fourth system is primarily for the piano. It includes a guitar chord diagram for A/B (A major, barre) and another for E5 (E major, fifth fret). The instruction 'Play 3 times' is written above the piano part. The piano accompaniment features a melodic line in the right hand and a sustained chord in the left hand.

WHY SHOULD I CRY FOR YOU?

Words and Music by
STING

Moderately slow

Ab(no3rd)



Ab7sus



D \flat /Ab



Ab(no3rd)



Un - der the

D \flat /F



D \flat



Ab(no3rd)



D \flat /F



D \flat



Ab(no3rd)



dog star sail, -

o - ver the reefs of moon - shine,

Un - der the

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

skies of fall,

north north - west the stones of Fa - roe,

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

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

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

seas of si - lence,
 o - cean's bed, —

haul - ing on fro - zen ropes,
 drift - ing in emp - ty seas,

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

for all my days re-main-ing.
 for all my days re-main-ing.

Would north be true?
 Would north be

2

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

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

Detailed description: This system contains the first two measures of the piece. It features a vocal line with lyrics and a piano accompaniment. The guitar chords are E-flat major, F minor 7, D-flat major 9, and E-flat suspended. The vocal melody starts with a quarter rest, followed by a half note 'true?', and then a triplet of eighth notes: 'Why should I, why should I cry for you?'. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

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

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

Detailed description: This system contains the next two measures. The guitar chords are A-flat major, D-flat major/F, D-flat major, and A-flat major. The vocal melody continues with the lyrics 'Dark an - gels fol - low me o - ver a'. The piano accompaniment continues with chords and moving lines.

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

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

Detailed description: This system contains the next two measures. The guitar chords are D-flat major/F, D-flat major, A-flat major, D-flat major/F, and D-flat major. The vocal melody continues with the lyrics 'god - less sea. Moun - tains of end - less fall - ing'. The piano accompaniment continues with chords and moving lines.

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

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

Detailed description: This system contains the final two measures. The guitar chords are A-flat major/C, D-flat major, E-flat suspended, A-flat major/C, and D-flat major. The vocal melody concludes with the lyrics 'for all my days re - main - ing. What would be'. The piano accompaniment continues with chords and moving lines.

Ebsus



Fm7



D♭



Fm



true?

Some-times I see your face,

stars seem to

lose their place. —

Why must I think of you?

Why must I? —

Why should I, —

Why should I

cry — for you?

Why would you want — me to?

D♭/F



D♭



A♭



D♭/F



D♭



A \flat D \flat /FD \flat

What would it mean to say,

A \flat /CD \flat E \flat sus

I loved you in my fashion.

A \flat /CD \flat E \flat sus

Fm7

What would be true? Why should I,

D \flat maj9E \flat sus

why should I cry? Why should I

Ab



Musical staff with treble clef, key signature of three flats, and a 7/8 time signature. It contains a vocal line with a rest followed by a quarter note and a quarter rest.

cry?_

Piano accompaniment for the first system, including a grand staff with treble and bass clefs. The right hand has a whole note chord followed by a melodic phrase, while the left hand plays a steady eighth-note bass line.

Ab 7sus



Db/Ab



Musical staff with treble clef, key signature of three flats, and a 7/8 time signature. It contains a vocal line with rests.

Piano accompaniment for the second system, including a grand staff with treble and bass clefs. The right hand has a whole note chord followed by a melodic phrase, while the left hand plays a steady eighth-note bass line.

Ab



Musical staff with treble clef, key signature of three flats, and a 7/8 time signature. It contains a vocal line with rests.

Piano accompaniment for the third system, including a grand staff with treble and bass clefs. The right hand has a whole note chord followed by a melodic phrase, while the left hand plays a steady eighth-note bass line.

Ab 7sus



Db/Ab



Ab



Repeat and Fade

Musical staff with treble clef, key signature of three flats, and a 7/8 time signature. It contains a vocal line with rests and repeat signs.

Piano accompaniment for the fourth system, including a grand staff with treble and bass clefs. The right hand has a whole note chord followed by a melodic phrase, while the left hand plays a steady eighth-note bass line.

ENGLISHMAN IN NEW YORK

Words and Music by
STING

Moderately bright

Em A Bm A Em A

mf *simile*

Bm A Em A Bm

Em A Bm A Em A

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

Bm A Em A Bm A

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

Em A Bm A

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

Em A Bm Em A

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

Bm A Em A Bm A

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

Em A Bm A

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

Em A Bm A

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

no mat - ter what — they say. }

Em A Bm A

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

Em A Bm Em A

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

Bm Em A Bm A

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

2

Bm A/C# D A

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

Bm F#

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

G A

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

F#m Bm

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



Empty guitar staff with chord diagrams above.

Instrumental ad lib.

Instrumental piano accompaniment for the first system.



no chord

Play 4 times

Empty guitar staff with chord diagrams and performance instructions.

Instrumental piano accompaniment for the second system, including a drum beat section.



Vocal line for the first system with lyrics: "Takes more than com - bat gear... to make a man... Takes more than a li - cense for a"

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

Takes more than a li - cense for a

Piano accompaniment for the first system of the vocal line, including a *mf* dynamic marking.



Vocal line for the second system with lyrics: "gun. Con - front your en - e - mies, a - void them when you can..."

gun.

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

A

Piano accompaniment for the second system of the vocal line.

Em A Bm A

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

Em A Bm

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

Em A Bm Em A

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

Bm A Em A Bm A

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

Em A Bm A

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

Woh.

Em A Bm

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

Woh.

Em A Bm A

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

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

Em A Bm

En - glish - man in New - York.

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

Repeat ad lib. and Fade

Woh.

WE'LL BE TOGETHER

Words and Music by STING

Moderate Funk beat

Dm7



Play 3 times

The piano introduction consists of two systems of staves. The first system shows a treble clef staff with a melody starting on a D4 quarter note, followed by a half note G4, and a quarter note A4. The bass clef staff has a bass line starting on a D3 quarter note, followed by a half note G3, and a quarter note A3. The second system continues the melody and bass line. A guitar chord diagram for Dm7 is shown above the second system. The introduction ends with a double bar line.

The first system of the vocal and piano accompaniment. The vocal line starts with a whole rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment continues from the introduction. The lyrics are: "I see me with you, and you with me, and".

The second system of the vocal and piano accompaniment. The vocal line continues with a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The piano accompaniment continues. The lyrics are: "all the things you do keep turn - ing round and round in my mind. all I want to be is danc - ing here with you in my arms."

The third system of the vocal and piano accompaniment. The vocal line continues with a quarter note F4, a quarter note E4, a quarter note D4, and a quarter note C4. The piano accompaniment continues. The lyrics are: "For - get the weath - er, we should For - get the weath - er, we should".

LET'S PUT TOGETHER

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

- kind. } To have you with me, I would swim
 charms. }

the sev - en seas. I need you as my guide and my light.

My love is a flame that burns in your name.



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

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



To Coda

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

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

We'll be to - geth - er.

Ah, _____ I see

2

F

Call me ba - by _____

E F

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

no chord

F E F

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

Dm7

me. _____ Owl _____

I see
 you with me and ba - by makes three.
 I see
 me with you and all the things we do.

The musical score is written in a key signature of one flat (B-flat) and a common time signature (C). It consists of a vocal line and a piano accompaniment. The piano accompaniment is divided into two staves: the right hand (treble clef) and the left hand (bass clef). The vocal line is written in a single staff with a treble clef. The lyrics are placed below the vocal line. The score is divided into four systems, each containing a vocal line and two piano accompaniment staves. The first system contains the lyrics "I see". The second system contains the lyrics "you with me and ba - by makes three.". The third system contains the lyrics "I see". The fourth system contains the lyrics "me with you and all the things we do.". The piano accompaniment features a steady bass line in the left hand and a more melodic line in the right hand, often using chords and arpeggios. There are some accidentals, such as a sharp sign (#) in the piano accompaniment, which may indicate a change in key signature or a specific harmonic effect.

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The key signature has one flat (B-flat). The vocal line begins with a quarter rest, followed by a quarter note G4, and then a half rest. The piano accompaniment consists of a steady eighth-note bass line and a treble line with chords.

G7

D.S. al Coda

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

The second system continues the vocal line and piano accompaniment. The vocal line has a quarter rest, followed by a quarter note G4, and then a half note A4. The piano accompaniment continues with similar rhythmic patterns.

CODA

To - geth - er,

The third system features the vocal line and piano accompaniment. The vocal line has a quarter rest, followed by a quarter note G4, and then a half note A4. The piano accompaniment continues with similar rhythmic patterns.

we'll be to - geth - er.

The fourth system features the vocal line and piano accompaniment. The vocal line has a quarter rest, followed by a quarter note G4, and then a half note A4. The piano accompaniment continues with similar rhythmic patterns.

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

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

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

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

Repeat ad lib. and Fade

RUSSIANS

Words and Music by
STING

Medium slow and very steady

Cm

Cm/Bb

The first system of music features a vocal line and a piano accompaniment. The vocal line begins with a whole rest, followed by the lyrics "In Eu - rope and A -". The piano accompaniment starts with a piano (*p*) dynamic, moving to *cresc.* and then *mf*. Chord diagrams for Cm and Cm/Bb are provided above the vocal staff.

Ab

Bb

Fm

Gm

Ab

Bb

The second system continues the vocal and piano parts. The vocal line has the lyrics "mer - i - ca there's a grow - ing feel - ing of hy - ste - ri - a. Con -". The piano accompaniment continues with the same dynamics. Chord diagrams for Ab, Bb, Fm, Gm, Ab, and Bb are shown above the vocal staff.

Cm

Cm/Bb

Ab

Bb

G/B

Cm

The third system concludes the vocal and piano parts. The vocal line has the lyrics "di - tioned to re - spond to all the threats in the rhe - tor - i - cal speech - es of the". The piano accompaniment continues. Chord diagrams for Cm, Cm/Bb, Ab, Bb, G/B, and Cm are shown above the vocal staff.

G7sus

G

Eb

G/B



So - vi - ets. Mis - ter Krush - chev said, "We will bu - ry you." 1



Cm

G

Cm

Cm/Bb



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



Ab

Bb

Fm7

Bb

Cm



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



Cm

Cm/Bb

Ab

Bb

Fm

Gm

Ab

Bb



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



Cm **Cm/Bb** **Ab** **Bb** **G/B** **Cm**

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

G7sus **G** **Eb** **G/B**

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

Cm **G** **Cm** **Cm/Bb**

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

Ab **Bb** **Fm** **Gm** **Ab** **Bb**

To Coda

to you, I hope the Rus - sians love their child - ren
to you, I hope the

Cm Ab Cm/Eb Cm/F Cm Ab Cm/Eb Cm/F Cm Ab

too.

Cm/Eb Cm/F Cm Ab 1. Cm/Eb Cm/F 2. Cm/Eb Cm/F D.S. al Coda

There

CODA

Fm7 Bb Cm Cm/Bb Ab Cm/Bb

Rus-sians love their child-ren too.

Cm/F Cm/G Ab Cm/Bb Cm Cm/Bb Ab Cm/Bb G/B Cm

G7sus



G



Eb



G/B



Cm



We share the same bi - o - lo - gy, — re - gard - less of i - de - o -

lo - gy. — But what — might save us, me — and you, — is if the Rus - sians love —

— their child - ren — too.

Repeat and Fade

Cm/F

THIS COWBOY SONG

Words and Music by
STING

Moderately



F6/9



G(add9)



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

F6/9



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

THIS COWBOY SONG

G(add9)



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



F6/9



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



G(add9)



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



F6/9



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



G(add9)



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



F6/9



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



Eb maj7



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



Cm9



D7sus



G



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



G(add9)/B

C(add9)

Am7

D7sus

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

G

G(add9)/B

C(add9)

To Coda ⊕

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

Am7

D7sus

F6/9

G

shin - ing to - night. —

F6/9

G

F6/9



D.S. al Coda

First system of piano accompaniment, including treble and bass clefs, with a key signature of one sharp (F#).

CODA D7sus



E♭maj7



Cm7



shin-ing

to - night.

Ev-'ry night, -

ev-'ry night, -

all my - dis - tanc - es are

Piano accompaniment for the first vocal line, including treble and bass clefs.

C



D7sus



G



fall-ing.

This cow-boy song

is all I

Piano accompaniment for the second vocal line, including treble and bass clefs.

G(add9)/B



C(add9)



D7sus



know

to bring me back

in - to — your arms. —

This cow-boy

Piano accompaniment for the third vocal line, including treble and bass clefs.

G G(add9)/B C(add9)

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

D7sus F6/9 G

shin-ing to - night. —

F6/9 G

Dog star. Dog star.

F6/9

Dog star. Repeat ad lib. and Fade

THE BEST OF

STING

- 23 All This Time
- 38 Be Still My Beating Heart
- 70 Englishman In New York
- 18 Fields Of Gold
- 33 Fortress Around Your Heart
- 58 Fragile
- 52 If I Ever Lose My Faith In You
- 13 If You Love Somebody Set Them Free
- 84 Russians
- 45 They Dance Alone (Cueca Solo)
- 89 This Cowboy Song
- 77 We'll Be Together
- 6 When We Dance
- 64 Why Should I Cry For You?

1984-1994

FIELDS OF GOLD

WHEN WE DANCE

IF YOU LOVE SOMEBODY SET THEM FREE

FIELDS OF GOLD

ALL THIS TIME

FORTRESS AROUND YOUR HEART

BE STILL MY BEATING HEART

THEY DANCE ALONE (CUECA SOLO)

IF I EVER LOSE MY FAITH IN YOU

FRAGILE

WHY SHOULD I CRY FOR YOU?

ENGLISHMAN IN NEW YORK

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THIS COWBOY SONG

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