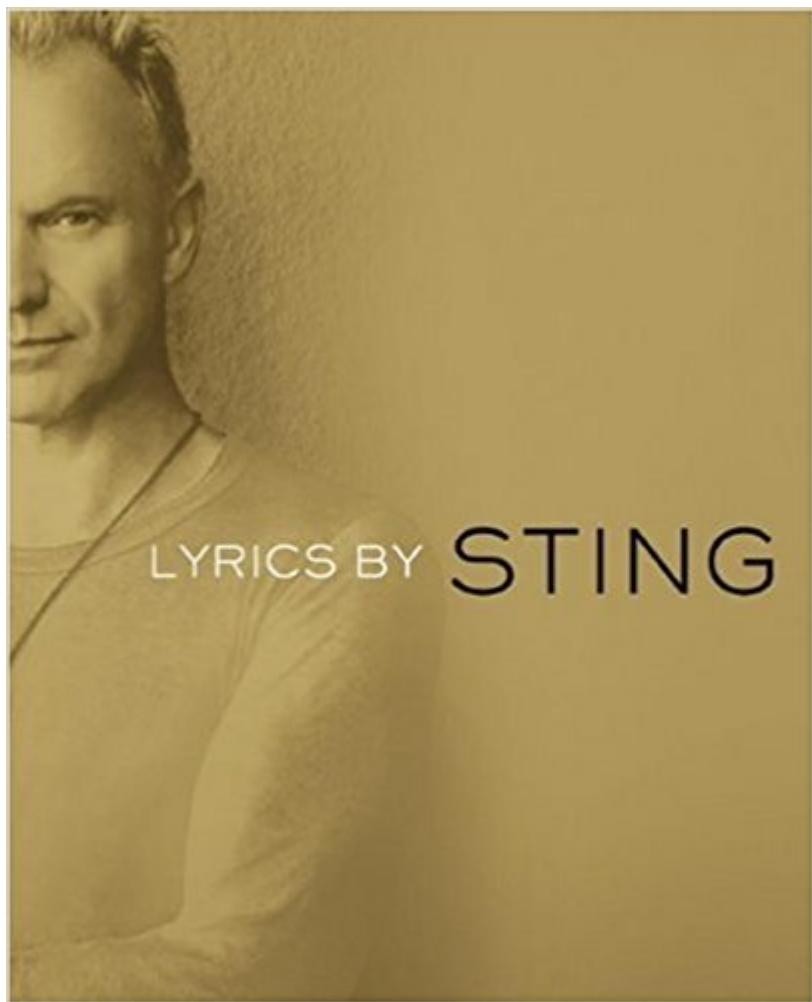


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# Lyrics



## **Synopsis**

From the first Police album, Outlandos D'Amour, through Sacred Love, here are the collected lyrics written by Sting, along with his commentary.

## **Book Information**

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## **Customer Reviews**

Sting is an award-winning singer, songwriter and human rights activist. --This text refers to an out of print or unavailable edition of this title.

Publishing my lyrics separately from their musical accompaniment is something that I've studiously avoided until now. The two, lyrics and music, have always been mutually dependent, in much the same way as a mannequin and a set of clothes are dependent on each other; separate them, and what remains is a naked dummy and a pile of cloth. Nevertheless, the exercise has been an interesting one, seeing, perhaps for the first time, how successfully the lyrics survive on their own and inviting the question as to whether song lyrics are in fact poetry or something else entirely. And while I've never seriously described myself as a poet, the book in your hands, devoid as it is of any musical notation, looks suspiciously like a book of poems. So it seems I am entering, with some trepidation, the unadorned realm of the poet. I have set out my compositions in the sequence they were written and provided a little background when I thought it might be illuminating. My wares have neither been sorted nor dressed in clothes that do not belong to them; indeed, they have been shorn of the very garments that gave them their shape in the first place. No doubt some of them will



youSo many times I used to give a signGot this feeling, gonna lose my mindWhen all it is is just a love affairYou took me over, baby, take me thereWhat can I doAll I want is to be next to youWhat can I doAll I want is to be next to youWhat can I doAll I want is to be next to youWhat can I doAll I want is to be next to youAll I want is to be next to you . . .\*\*\*\*\*I wrote these lyrics while I was in Last Exit and then grafted them shamelessly onto the chords from Bob Marley's "No Woman, No Cry." This kind of musical juxtaposition—â•the lilting rhythm of the verses separated by monolithic slabs of straight rock and roll—â•pleased the hell out of me. That we could achieve it effortlessly just added to the irony of a song about misery being sung so joyously. It was something of a coup when someone pointed out to BBC television that, because of my poor diction, I seemed to be singing the name of a popular TV presenter, Sue Lawley, and not "So lonely." It was played on national television as an homage to Sue, but we didn't complain. Blessings are often unexpected. So LonelyWell, someone told me yesterdayThat when you throw your love awayYou act as if you don't careYou look as if you're going somewhereBut I just can't convince myselfI couldn't live with no one elseAnd I can only play that partAnd sit and nurse my broken heartSo lonelySo lonelySo lonelySo lonelySo lonelySo lonelySo lonelySo lonely . . .Now no one's knocked upon my doorFor a thousand years or moreAll made up and nowhere to goWelcome to this one-man showJust take a seat they're always freeNo surprise no mysteryIn this theatre that I call my soull always play the starring roleSo lonelySo lonelySo lonelySo lonelySo lonelySo lonelySo lonely . . .A friend of mine bought a sheet of lyrics for "Roxanne" that had turned up in a collection of memorabilia, and he asked me to verify if it was genuine. "Well, that's my handwriting," I said, "and those are my doodles": three clocks—âœone at five to four, another at ten past six, and one sidelong that looks to be showing eight o'clock—âœa sundial, an hourglass, five sets of five-bar gates that prisoners use to mark the passing of the days, some kind of whirlwind vortex spinning in the top right-hand corner, and a spear or an arrowhead. I imagine I was drawing these as I was listening back to various takes of the vocals, but I don't know what they mean. I wrote "Roxanne" in Paris in 1977. The band was staying in a seedy hotel near the Gare Saint-Lazare. I had a set of descending chords starting in G minor and a melancholy frame of mind. Inspired by the romance and sadness of Edmond Rostand's great play Cyrano de Bergerac and the prostitutes on the street below my window, "Roxanne" came to life. I've sung this song on most of the nights of my life since then, and it's my job to sing it with the same freshness and enthusiasm as if I'd written it that afternoon and not thirty years previously. I always manage to find something new in it and I'm still grateful. RoxanneRoxanneYou don't have to put on the red lightThose days are overYou don't have to sell your body to the nightRoxanneYou don't have to wear that dress tonightWalk the streets for moneyYou don't care if it's wrong or if it's

I love all things Sting and couldn't wait to get this book. I didn't realize that it also includes notes made by Sting about what inspired him, what his meaning was about various lyrics and what was going on in/with the band(s) at the time. It covers his songs from the first Police album thru his Sacred Love album, 25 years of amazing lyrics! I'm so happy to have this treasure!

The book is excellent and from Sting's own words, is poetry in your hands at the moment you acquire it and not only that, the design of the cover is amazing, a delicate and transparent photo of Sting over his own words printed on the cover, for me a perfect combination of delicacy, elegance and sensitivity that comes with the inspired lyrics of his songs. I have to say that is very interesting to know why and how a song is inspired, how it became a reality and how it is considered by his own author then and now. Furthermore as Sting is my favourite artist this book increase my sense of admiration to him. However it is a pity not having all these stories for all the songs, just some of them, indeed some of my favourites don't have one ... However I don't regret having bought this book and can read it whenever my soul needs to be fed.

Give him credit. The man knows music and lyrics. The product is excellent. Of particular entertainment value are the insightful introductions. I would have given the collection five stars had there been more. Sometimes the introductions come off a little too articulate. I appreciate Sting's command of language, but I am more interested in his personal thoughts than in his doctorate dissertation. There are other great lyricists, one who may be more creative than Sting is Ian Anderson for example. But as far as addressing so many social issues with a mature and yet captivating "voice" there are none to compare. Keep writing Sting. Please.

Lyrics is a good read for die-hard Sting fans. Reading his lyrics as more of a poem created a new

way of hearing the words in your head. The background surrounding the songs that he chose to add was interesting and fun, but would have been nice if he had taken the time to add background for all the songs. There were a few songs that I was very disappointed he did not include for background. Overall, a nice addition to a Sting collection, but lacking because it did not discuss all songs included in the book.

This is what song writing used to be. This is also what song writing needs to get back to! If you listen to "Shape of My Heart" and then read the lyrics and are still not moved...well, my friend, you have no soul and don't know real music when you hear it!

Beautiful book with Sting's lyrics and a bit of background behind the stories/inspiration.

Recommended for any fan of Sting or songwriting in general.

Whether or not this book can stand on its own is a question of personal preference, but knowing Sting's/Police's music certainly adds to the lyrics, in much the same way having the written lyrics in front of you will add to your appreciation of the music. This is of no great consequence as I assume practically everybody buying this book will be quite familiar with at least Sting's great hits. The anecdotes surrounding the lyrics are extremely interesting to read and Sting's modesty and irony (not least the irony on his own part) adds a lot to the pleasure of reading these prefaces to the actual lyrics. I hope I'm not breaking any copyright laws quoting his intro to "So lonely", which proves my point perfectly: I wrote these lyrics while I was in Last Exit and then grafted them shamelessly onto the chords from Bob Marley's "No Woman, No Cry." This kind of musical juxtaposition - the lilting rhythm of the verses separated by monolithic slabs of straight rock and roll - pleased the hell out of me. That we could achieve it effortlessly just added to the irony of a song about misery being sung so joyously. It was something of a coup when someone pointed out to BBC television that, because of my poor diction, I seemed to be singing the name of a popular TV presenter, Sue Lawley, and not "So lonely." It was played on national television as an homage to Sue, but we didn't complain. Blessings are often unexpected. The humanity of this great artist shines through every page of this book. Verdict: This book is a must for anybody who've been moved by Sting's/Police's music.

Great book! Includes the stories behind the lyrics and photographs.

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