

# If You Ever See Me Talking to a Sailor

(Meg, Women)

[rev. 01/02/20]

05

Music and Lyrics by  
STING

Orchestrated by  
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CUE: CATHLEEN: Some balls, you have to say.

GIDEON: Meg, can we maybe...

MEG: Hush.

**Ruminative, con moto – don't drag!**

(♩ = 114) **VAMP** *p* MEG:

The musical score is written for voice and piano. It begins with a tempo marking of quarter note = 114 and a 'VAMP' instruction. The key signature has two flats (Bb and Eb), and the time signature is 4/4. The score is divided into measures 1 through 9. Measures 1-4 are marked with a piano (*p*) dynamic and include the instruction '(Gtr.)- TACET unless needed'. The vocal line starts in measure 1 with the lyrics 'When the wind's from the east - ern quar-ter, \_\_\_\_\_ and there's a'. The piano accompaniment features chords in the right hand and a melodic line in the left hand, with the instruction '*p* + Gtr. 1, Melo.'. Chords for measures 1-4 are Bb, C/Bb, Bb, C/Bb, Bb, C/Bb, Bb, C/Bb. Measures 5-7 continue the vocal line with lyrics 'pun-gent taste of salt \_\_\_ up - on the breeze, And some-thing's trou-bled your in-sides, like a scum'. Chords for measures 5-7 are Bb, C/Bb, Bb, C/Bb, Bb, C/Bb. Measure 8 has lyrics '\_\_\_ up - on the tides, \_\_\_\_\_ or some-thing washed up on the beach down by the'. Chords for measure 8 are Am, Dm7. Measure 9 has lyrics '\_\_\_\_\_'. Chords for measure 9 are Gm, Eb/G. The score includes various musical notations such as triplets, slurs, and dynamic markings.

(Gtr.)- TACET unless needed

When the wind's from the east - ern quar-ter, \_\_\_\_\_ and there's a

*p* + Gtr. 1, Melo.

pun-gent taste of salt \_\_\_ up - on the breeze, And some-thing's trou-bled your in-sides, like a scum

**Rubato**

\_\_\_ up - on the tides, \_\_\_\_\_ or some-thing washed up on the beach down by the

**Poco rall.**

**Poco Rubato**

quays; In - tu - i - tion's what a girl in love re - lies on; I should have

*+ Fiddle*

*p* *poco*

**F7sus F7 Cm7 Cm6 Gm2 Gm**

**PLAY**

*mp*

10 11 12

**Rit.**

known he on - ly want - ed to be free. I drew my line up - on the sand; On - ly a

**Cm7 Cm6 Gm2 Gm Cm7 Cm6**

13 14 15

**Molto Rall.**

**Subito Tempo II (fast)**

fool would ev - er stand be - tween a man and his in - volve - ment with the sea. And when the

*mf* *mf* *mp* *slow arp.* *big arp.*

**Am7(b5 b9) Am7(b5) D7 Am7(b5) D7**

16 17 18

Latin barmaid showstopper (♩ = 128)

*mf* *f*

tide rolls out, you'll find your bed is emp - ty and he's gone. *Fiddle cont.* So if you

*pp* < *mp*

*Gm*<sup>2</sup> *A<sup>b</sup>/B<sup>b</sup>* *E<sup>b</sup>Δ9* *Am<sup>7</sup>(<sup>b</sup>5) D<sup>7</sup><sub>sus</sub> D<sup>7</sup>* *Gm<sup>7</sup>* *Gm<sup>6</sup>/D* *Gm<sup>7</sup>* *Gm<sup>6</sup>*

*mf*

19 + Bass, Perc. 20 21 22

**23**

ev - er see me talk - ing to a sail - or, Some scur - vy no good mon - grel of a

*Grapelli style- slinky (more commentary than soloistic)*

*mp*

*Gm*<sup>2</sup> *Gm D+7(#9)* *Gm<sup>7</sup>* *D+7(#9)* *Gm<sup>2</sup>* *Gm* *D+7(#9)*

*f*

23 24 25

tar, Knock the drink out of my hand, Push me o - ver where I stand; Take a

*sim.*

*Gm*<sup>7</sup> *Gm<sup>6</sup>* *Fm<sup>7</sup>* *D/F#* *Gm<sup>2</sup>* *Em<sup>7</sup>(<sup>b</sup>5)*

26 27 28

slug at me\_\_ but some-where I won't\_\_ scar; Pin my bod - y to the ground and slap my

*Fiddle cont.*

*p*

Cm7 F7 BbΔ7 G7/B Cm9 F13

29 30 31

(MEG)

face to bring me round; Then you can roll my sil - ly arse out of this bar. For a

SOPRANOS/ALTOS:

+ Fiddle

BbΔ7 Gm2 f A7 D7(#9)

32 33 34

**35**

sail - or's not a man to be trust - ed. He'll

sail - or's not a man to be trust - ed. He'll

Gm2 Gm D+7(#9) Gm7 mp D+7(#9)

mf 3 3 3 3

35 36

bill and coo, call you his chick-a - dee. But when he's had his way, all you'll

bill and coo, call you his chick-a - dee.

*Gm<sup>2</sup> Gm D<sup>+7</sup>(#9) Gm<sup>7</sup> Gm<sup>6</sup> Fm<sup>7</sup> D/F#*

37 38 39

(MEG)

get is his "Good day," Then he'll blow a kiss and scut-tle back to sea. And when the

*Gm<sup>2</sup> Em<sup>7</sup>(b5) Am<sup>7</sup>(b5) D<sup>7</sup>(b9) Gm<sup>7</sup> Gm<sup>6</sup>*

40 41 42

(MEG)

tide rolls out, you'll find your bed is emp - ty and he's gone. If you

(WOMEN)

MEN (falsetto): Ooo

*Fiddle cont.*

*Gm<sup>2</sup> A<sup>b</sup>/B<sup>b</sup> E<sup>b</sup>Δ<sup>9</sup> Am<sup>7</sup>(b5) D<sup>7</sup>sus D<sup>7</sup> Gm<sup>7</sup> Gm<sup>6</sup> Gm<sup>7</sup> Gm<sup>6</sup>*

43 44 45 46

47

ev - er see\_\_\_ me talk - ing\_\_\_ to a sail - or,\_\_\_ and I

WOMEN:

ev - er see\_\_\_ me talk - ing\_\_\_ to a sail - or,\_\_\_

*mf* (relax dynamic)

G#m<sup>2</sup>

G#m D#+7(#9)

G#m<sup>7</sup>

D#+7(#9)

*f* Gtr. 1, Bass,  
Melo., Perc. cont.

47

48

(MEG)

Strong hits

blithe-ly stand there pass - ing\_\_\_ time o' day, Don't you hes - i - tate to think some-one's

*f*

G#m<sup>2</sup>

G#m

D#+7(#9)

G#m<sup>7</sup>

G#m<sup>6</sup>

F#m<sup>7</sup>

E<sup>b</sup>/G

*mf*

49

50

51

3  
tam - pered with your drink And he's shak - en out your hand - bag in the

G#m2 C#m7 F#7

52 53

3 3 3 3  
time it takes to blink; And all the booze you ev - er bought him, he's just

BΔ7 C#m7 F#7

54 55

(MEG) 3 3  
thrown up in the sink; Just call the fun - ny farm to car - ry me a - way! For a

BΔ7 A#7 D#7(#9)

56 57 58

+ SOPRANOS/ALTOS:  
(no tacet)

59

MEG:

sail - or's not a man to be trust - ed. \_\_\_\_\_ He's

WOMEN:

sail - or's not a man to be trust - ed. \_\_\_\_\_ He's

*mp* 3

G#m<sup>2</sup>

G#m

D#+7(#9)

G#m<sup>7</sup>

D#+7(#9)

*mf*

59 60

treach-er-ous as tides and hid-den reefs. Just to get you up the stairs, He'll quote the Bi-

treach-er-ous as tides and hid-den reefs.

*p* *poco*

G#m<sup>2</sup>

G#m

D#+7(#9)

G#m<sup>7</sup>

G#m<sup>6</sup>

F#m<sup>7</sup>

E<sup>b</sup>/G

61 62 63



(MEG)

3 3

ble in his prayers; Then be - fore you know he's bound for Ten-e - rife. And when the

*poco*

G#m2 E#m7(b5) A#m7(b5) D#7(b9) G#m7 G#m6/D#

64 65 66

(MEG)

tid e rolls out, you'll find the house is emp - ty and he's gone. And when the

(WOMEN)

MEN (falsetto): Ooo

*Fiddle cont.*

G#m2 A/B EΔ9 A#m7(b5) D#7sus D#7 G#m7 G#m6/D#

67 68 69

tide rolls out, you'll find your heart is emp - ty and he's \_\_\_\_\_  
 Ooo \_\_\_\_\_

**Chord Chart:**  
 G#m<sup>2</sup>      A/B      EΔ<sup>9</sup>      A#m<sup>7</sup>(b<sup>5</sup>)      D#<sup>7</sup><sub>sus</sub>      D#<sup>7</sup>

Measure numbers: 70, 71

**Waltz feel**

gone. \_\_\_\_\_      And when \_\_\_\_\_

**Chord Chart:**  
 G#m<sup>7</sup>      G#m<sup>6</sup>/D#      G#m<sup>7</sup>      G#m<sup>6</sup>

Measure numbers: 72, 73

Lyrical, waltz-like

74

(MEG)

you be - come a wom - an of a cer - tain age, you'll find it's dif - fi - cult to trust a man, it's

*Fiddle cont.*

*mp*

A#m7(b5) D#+7 G#m(add9) G#m/B A#m7(b5) D#+7

*Perc. (Ride on bt. 3)*

Very straight '4'

dif - fi - cult to gauge When the bilge rat who left you with - out a liv - ing wage thinks there's

G#m(add9) G#m/B *f* C#m7 F#9 BΔ7 *mp* G#m7

*(Perc. HH)*

Freely

still that taw - dry glam - our of the sea, That I

*p* A#7 *f* D#7

**Rall.** **Rubato**

swear to God's com - plete - ly lost on me. So if you

*ffp* *TACET*

*A#m7(b5)* *D#7* *big arp.*

82 83

**84** A tempo - even slightly brighter

*ff* (MEG)

ev - er see me talk - ing to a sail - or, Some

*Fiddle cont.* *p*

*Am<sup>2</sup>* *Am* *E+7(#9)* *Am<sup>7</sup>* *E+7(#9)*

*f*

84 85

man - gy sea dog skulk - ing on the quay, Just re - mind me what I've said, or you can

Am<sup>2</sup> Am E+7(#9) Am<sup>7</sup> Am<sup>6</sup> Gm<sup>7</sup> E/G#

86 87 88

**Molto Rall.**  
(MEG)

**Slow** **Colla voce** **Rubato** ,

shoot me in the head, And then throw my bleed - ing bod - y in the

Am Am(add9)/G F#m<sup>9</sup>(b5) Bm<sup>7</sup>(b5) E+7(#9)

89 90 91

**A tempo**

(MEG)

sea. \_\_\_\_\_

S/A: \_\_\_\_\_

MEN (falsetto): \_\_\_\_\_

Ooo \_\_\_\_\_

*Fiddle cont.*

*mp* \_\_\_\_\_ *f* \_\_\_\_\_

**FΔ7(#11) Dm<sup>6</sup> Bm<sup>11</sup> E<sup>7</sup>/G# Am<sup>2</sup>/G F#m7(b5) FΔ7 E+7**

*mp*

92 93 94 95

\_\_\_\_\_ You'll

\_\_\_\_\_ **ALL (unison):** \_\_\_\_\_

\_\_\_\_\_ You'll

*f* \_\_\_\_\_

**Am<sup>2</sup> B<sup>b</sup>/C FΔ7 Bm7(b5) E7(b9) Am<sup>2</sup> B<sup>b</sup>/C**

*f*

96 97 98

find your bed is emp - ty and he's gone.

find your bed is emp - ty and he's gone.

**F $\Delta$ 7** **Bm7(b5)** **E7(b9)** **ff** **Am<sup>2</sup>**

99 100

Detailed description: This page of a musical score contains four staves. The top two staves are vocal lines with lyrics: "find your bed is emp - ty and he's gone." The third staff is a piano accompaniment line with a melodic line and chord symbols: F $\Delta$ 7, Bm7(b5), E7(b9), and Am<sup>2</sup>. The bottom two staves are piano accompaniment for the left hand, with measure numbers 99 and 100 indicated. Dynamics include *ff* (fortissimo) and accents (^).