

Sultans Of Swing

Words & Music by Mark Knopfler

Medium bright rock

mf

The piano introduction consists of two staves. The right hand plays a series of chords and single notes, while the left hand plays a steady eighth-note bass line. The music is in 4/4 time and D minor.

Dm

A guitar chord diagram for Dm, showing the fretboard from the 5th to the 1st string. The notes are D (open), F (2nd fret), A (2nd fret), and D (open).

C

A guitar chord diagram for C, showing the fretboard from the 5th to the 1st string. The notes are C (open), E (3rd fret), G (3rd fret), and C (open).

Bb

A guitar chord diagram for Bb, showing the fretboard from the 5th to the 1st string. The notes are Bb (1st fret), D (2nd fret), F (2nd fret), and Bb (1st fret).

1. You get a shiv - er in the dark, it's rain - ing in the park, but mean-
2. step in - side but you don't see too man - y fac-

The piano accompaniment for the first verse consists of two staves. The right hand plays chords and single notes, while the left hand plays a steady eighth-note bass line. The music is in 4/4 time and D minor.

A7

A guitar chord diagram for A7, showing the fretboard from the 5th to the 1st string. The notes are A (open), C# (2nd fret), E (2nd fret), G (2nd fret), and A (open).

Dm

A guitar chord diagram for Dm, showing the fretboard from the 5th to the 1st string. The notes are D (open), F (2nd fret), A (2nd fret), and D (open).

time,
es

south of the riv - er you stop
com-in' in out of the rain

The piano accompaniment for the second verse consists of two staves. The right hand plays chords and single notes, while the left hand plays a steady eighth-note bass line. The music is in 4/4 time and D minor.

— sound. 2 You

Chord diagrams: Dm, B \flat , 1.3. C

Way on down south, way on down south

Chord diagrams: 2.4.5.6. C, B \flat , C

Lon-don Town. —

Chord diagrams: Dm, B \flat , C

D.S. for additional Verses
(After last verse, To Coda)
 To Coda ♠

3. You check out

Chord diagrams: Dm, B \flat , C

♩ CODA



Guitar *ad lib.*



Repeat and fade

Additional Verses

3. You check out Guitar George, he knows all the chords.
Mind he's strictly rhythm, he doesn't want to make it cry or sing.
An old guitar is all he can afford,
when he gets up under the lights, to play his thing.
4. And Harry doesn't mind if he doesn't make the scene.
He's got a daytime job and he's doin' all right.
He can play honky-tonk just like anything,
savin' it up for Friday night
with the Sultans, with the Sultans of swing.
5. And a crowd of young boys, they're foolin' around in the corner,
drunk and dressed in their best brown baggies and their platform soles.
They don't give a damn about any trumpet playin' band;
it ain't what they call rock and roll.
And the Sultans of swing played Creole.
6. *Instrumental*
7. And then The Man, he steps right up to the microphone
and says, at last, just as the time-bell rings:
"Thank you, good night, now it's time to go home."
And he make it fast with one more thing:
"We are the Sultans of Swing."

(To Coda)

Down To The Waterline

Words & Music by Mark Knopfler

Moderate Rock

The piano introduction consists of two staves. The right hand plays a series of chords: Bm, F#m, A, E, and Bm. The left hand plays a rhythmic bass line with eighth notes.

Bm F#m A E Bm

Sweet sur - ren - der on the quay - side.

near miss-es on the dog-leap stair - ways,

The piano accompaniment continues with the same chord progression as the introduction, supporting the vocal line.

F#m A E Bm

You re - mem - ber, we used to run and hide. In the

French kiss-es in the dark-ened door - ways,

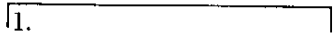

The piano accompaniment continues with the same chord progression, supporting the vocal line.

F#m A

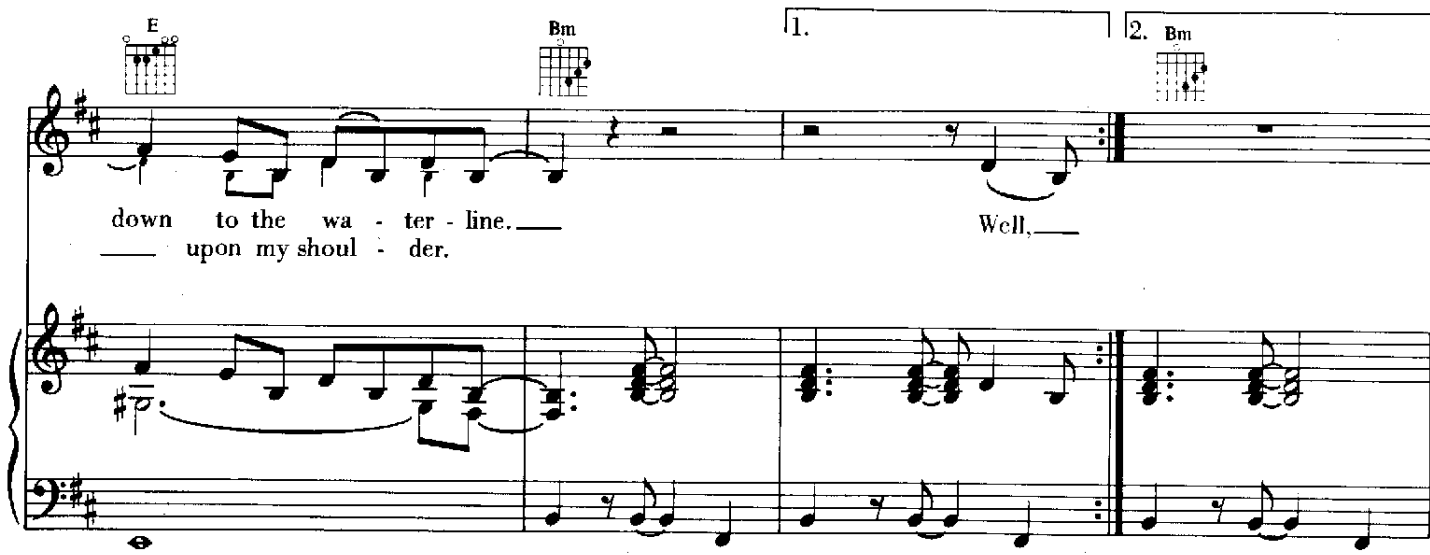
shad - ow of the car - goes I take — you one time, and we're count - ing all the num - bers





fog - horn blow - in' out wild and cold, — a po - lice - man shines a light —

The piano accompaniment continues with the same chord progression, supporting the vocal line.

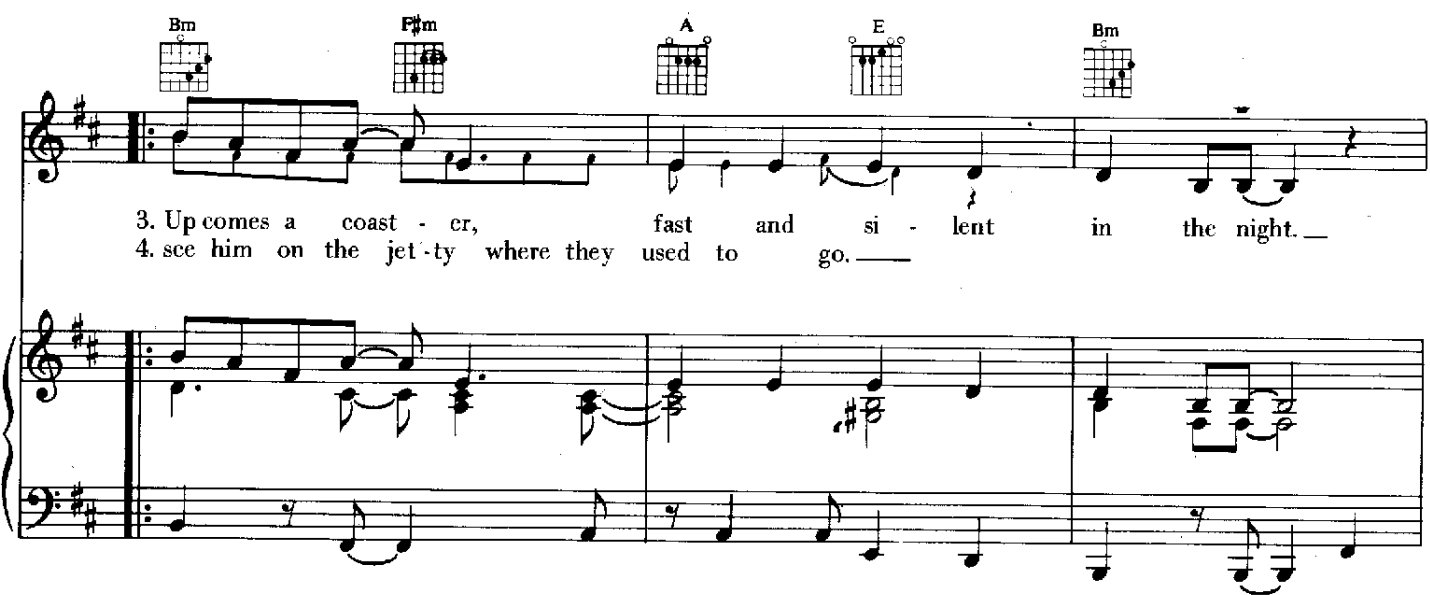
E  Bm  1.  2. Bm 

down to the wa - ter - line. — Well, —
 — upon my shoul - der.



Bm  F#m  A  E  Bm 

3. Up comes a coast - er, fast and si - lent in the night. —
 4. see him on the jet - ty where they used to go. —



F#m  A  E 

O - ver my shoul - der, all you can see — are the
 She can feel — him in the plac - es where the sail - ors go. —



Bm



pi - lot lights. — No mon - ey in our jack - ets and our
When she's walk - in' by the riv - er and the

F#m



A



E



jeans are torn; — your hands are cold, — but your lips are warm. —
rail - way line, — she can still hear him whis - per, "Let's go down to the

Bm



to Coda

to Coda after 4th Verse

4. She can wa - ter - line."

Coda

Bm



G



1.

A



Bm



2.

Bm



Guitar ad lib

Portobello Belle

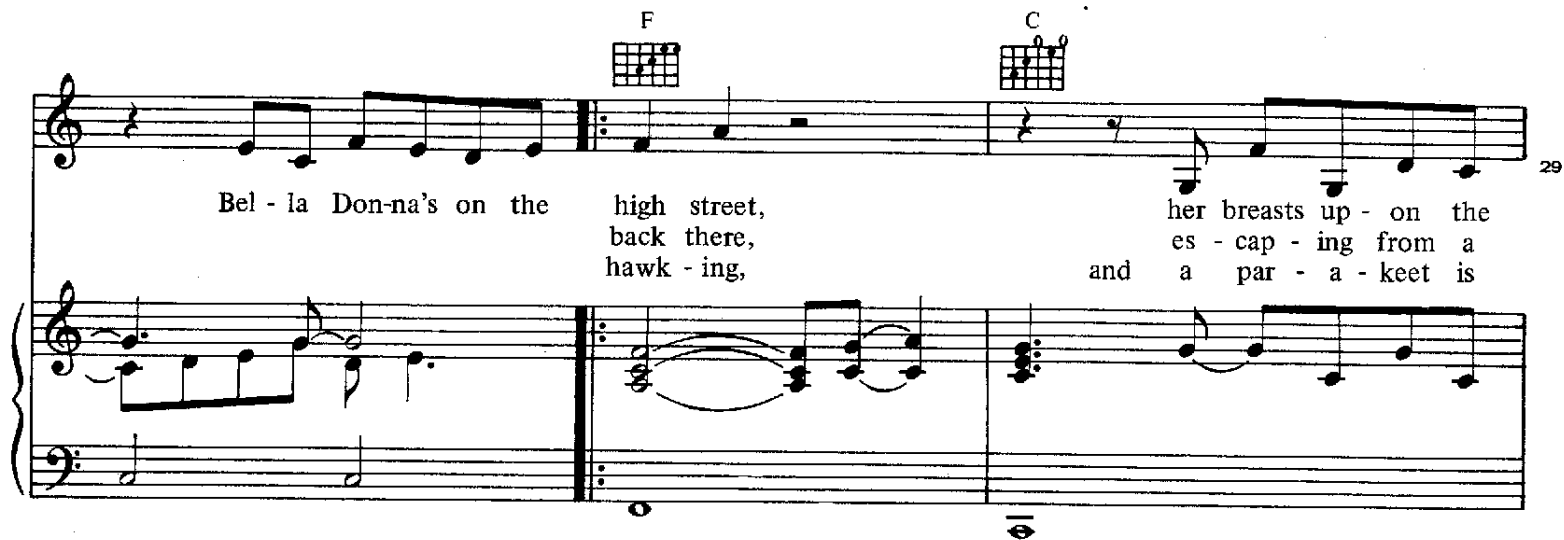
Words & Music by Mark Knopfler

C



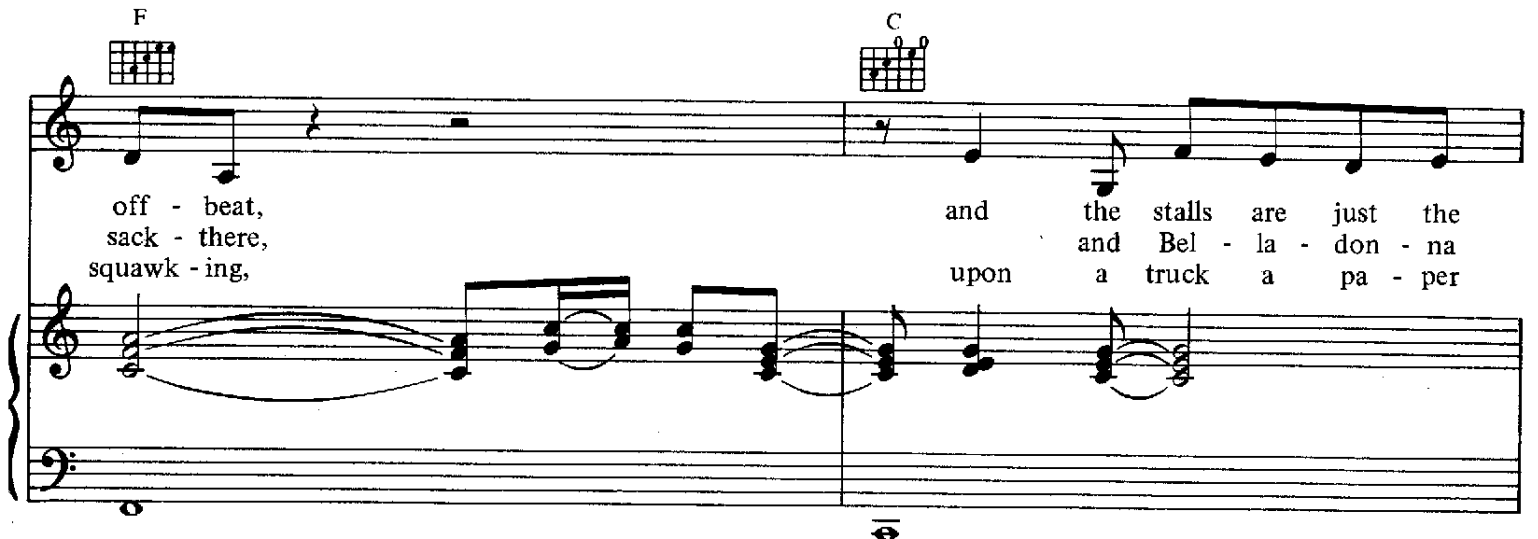
F C

Bel - la Don-na's on the high street, her breasts up - on the
back there, es - cap - ing from a
hawk - ing, and a par - a - keet is



F C

off - beat, and the stalls are just the
sack - there, upon and Bel - la - don - na
squawk - ing, a truck a pa - per



F C F

side - shows, vic - tor - i - an - a's old clothes.
 lin - gers, her gloves they got no fin - gers.
 rhi - no, she get the cry - ing of a wi - no.

C F

Yeah she got the skirt so tight now,
 Blind man he's sing - ing the Ir - ish,
 And then she get the Reg - gea Rum - ble,

C F C

she wan - na tra - vel light now, she wan - na tear up all her
 he get his mo - ney in a tin dish, just a cor - ner ser - en -
 Bel - la - don - na's in the jun - gle, but she ain't no gar - den

F C F

roots now, she got the turn up on the boots now.
 ad - er, once up - on a time he could have made her
 flow - er, there ain't no dis-tress in the tow - er.

C F

1. 2. She thinks she's tough, — she ain't no En-glish rose. —
 3. Bel - la Don - na walks, Bel - la Don-na tak-ing con-trol. —

C F

But the blind sing - er
 She don't care a-bout your win - dow

C

he's seen e - nough — and he knows. — He
 box or your — but-ton hole. — She

Bb F C

do a song a - bout a long gone I - rish girl. _____
 sing a song a - bout a long gone I - rish girl. _____

Bb F

But_____ I got one for you, my Por - to - bel - lo belle.

C

1, 2. 3.

{ She sees a man up - on his
 { Yes and these bar - row boys are

F C

belle._____) (Por - to - bel - lo

Repeat to FADE

Twisting By The Pool

Words & Music by Mark Knopfler

Medium twist (rock)

Am/E G/B A/C# A

We're go-in' on a hol - i - day now gon-na take a vil - la a small cha - let on the
 Sit-tin' in a small ca - fé now swing swing swing - in' to the ca - ba - ret You

Cos - ta del Mag - ni - fi - co where the cost - a liv - ing is so low yeah
 wan-na see a mov-ie take in a show now meet new peo-ple at the dis-co yeah

Dance We're gon - na be so neat dance dance to the Eu-ro beat yeah

Dance gon - na be so cool twist - ing by the twist - ing by the

D E E7 E7sus4 E7

twist - ing by the twist - ing by the pool twist - ing by the pool twist - ing by the

A F#m

pool Twist - ing by the pool twist - ing by the pool Twist - ing by the pool Twist - ing twist - ing

A F#m A D

by the pool. And we can still get

1 2

A Bm

Drums

in - form - at - ion read - ing all a - bout in - fla - tion and you're nev - er gon - na

F#m Bm

be out of reach, there's a call - box on the beach on the beach

E Esus4 E

on the beach a one a two a one a two a three I wan-na twist

Solo

I wan-na

We're just twist - ing Twist-ing by the pool I'm a-twist - ing

twist-ing you got - ta twist down by the pool — yeah twist - ing twist - ing
Twist-ing by the pool twist-ing by the pool —

A A C#m

by the pool mm mm you're gon - na look so cute

D E A F#m/C# C#m

sun glass - es and a bath - ing suit. be the ba - by of my dreams.

D E D E

like the lad - ies in the mag - a - zines. Dance We're gon - na be so neat. dance

D E D E

dance to the Eu - ro beat. yeah dance gon - na be so cool.

E7 E7sus4 E7

twist - ing by the twist - ing by the I'm a twist - ing fool just

40

A F#m A F#m

Twist-ing by the pool — Twist-ing by the pool twist-ing by the pool — twist-ing by the

A D A

pool Twist-ing by the pool. Twist-ing twist - ing by the pool. Ev-'ry-bod-y got - ta do the

3. Now ev -

2

3 4

ry-bod-y has to go twist -

5

Come on

Tunnel Of Love

Words & Music by Mark Knopfler

Rpt. ad lib.

Dm C/D B^b/D Am7 Last time



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Dm F C Dm B^b C

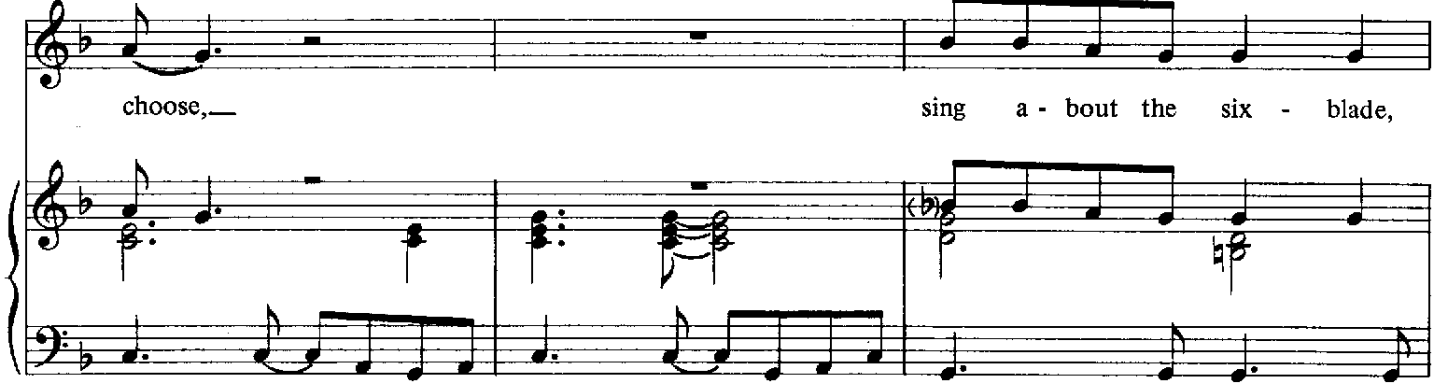
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



B^b C Dm F

Get-ting cra - zy on the waltz - ers but it's the life that I

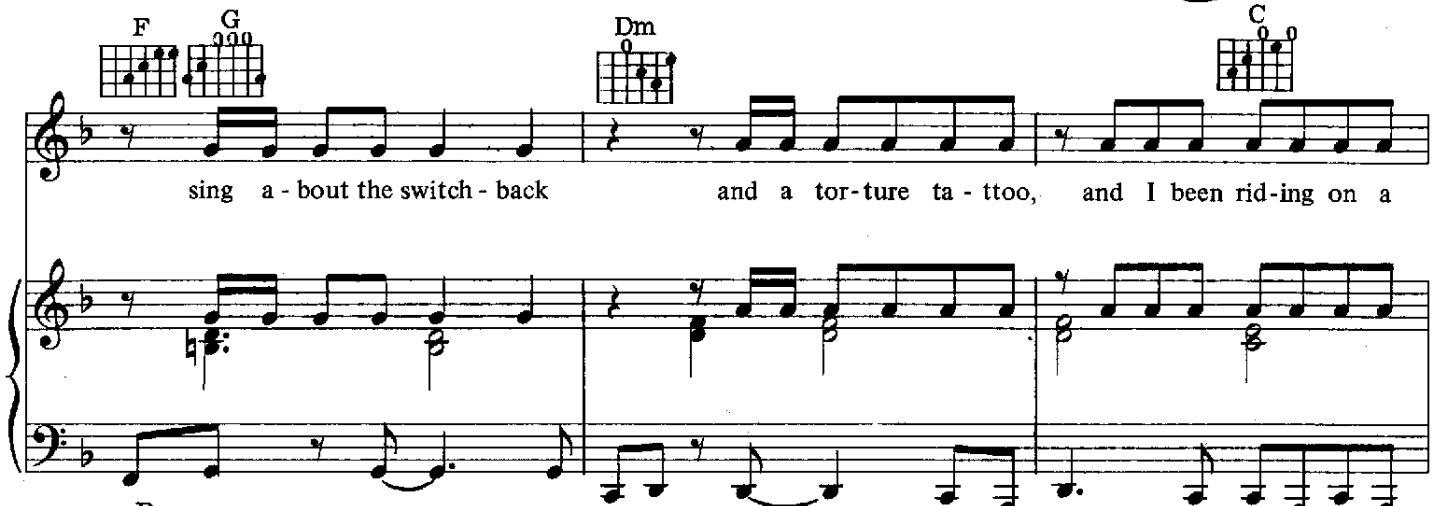
C  

choose, — sing a - bout the six - blade,



F  G  Dm  C 

sing a - bout the switch - back and a tor - ture ta - ttoo, and I been rid - ing on a



Dm  F  C 

ghost train — where the cars they scream and slam, —



G  G7  F  G 

and I don't know where I'll be to - night. But I'd



al-ways tell you where I am. In a scream-ing ring of fa - ces—

(Musical notation for the first system, including guitar chords Dm, C, and Dm)

I seen her stand-ing in the light she had a tick-et for the

(Musical notation for the second system, including guitar chords F and C)

rac - es, yeah just like me she was a vic - tim of the night.

(Musical notation for the third system, including guitar chords G, F, G, and Dm)

I put my hand up-on the lev - er said let it rock and let it

(Musical notation for the fourth system, including guitar chords C, Dm, and F)

C G

roll, I had the one-arm ban-

F G Dm C

dit fe-ver there was an ar-row through my heart and my soul. And the big wheel-

Bb C F

CHORUS

— keep on turn - ing. Ne - on — burn - ing up a - bove...

Bb F/C F Am7

— And I'm just high on the — world, come on and take a

low ride_ with me girl on the tun - nel of love_

Dm C Bb C Dm

(See block lyric) It's just the

F C Dm 1 Bb C

Well it's been mon - ey for mus - cle an -
 (*) And now I'm search - ing through these car - ous - els and the

2 D% Bb C Gm F/A

car - ni - val oth - er whir - li - gig Search - ing mon - ey for mus - cle an -
 arc - ades, _ _ _ _ _ ev - 'ry - where_ from stee - ple

Bb Gm F/A

B \flat Gm F/A

chase an - oth - er girl I dig. An - oth - er hus - tle just to,
to pal - i - sades, in an - y shoot - ing gal - le - ry where

B \flat C Csus4 C

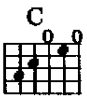
pro - mi - ses are made, make it big and to } rock a - way, rock a - way, yeah—

To Coda \diamond F

rock a - way, — rock a - way. — And girl it looks so pret - ty to me—

C/E Dm C B \flat

— just like it al - ways did. Yeah like—



— the Span - ish ci - ty to — me when we were kids. —



And girl it looks so pret - ty to me — just like it



al - ways did, — yeah like — the Spa - nish ci - ty to —



— me when we were — kids.



First system of musical notation, including treble and bass staves with chords F, C, and Dm.



Second system of musical notation, including treble and bass staves with chords Bb, C, and F.



Third system of musical notation, including treble and bass staves with chords Bb, C, and Dm.



*D.S. al Coda
(to 2nd bar)*

(See block lyric) She took off a sil - ver

Final system of musical notation, including treble and bass staves.

♩ CODA



From Cul - ler - coats and Whit - ley Bay



poco rall.



out to rock a - way.

And girl it looks so pret - ty to me



like it al - ways did,



like the Span-ish ci - ty to me

When we were

C7/G



F



C/E



kids, yeah.

Girl, it looks so pret - ty to me

3

Dm



Gm7



C



like it al - ways did,

yeah like the Span-ish ci - ty to

F/A



Bb



C7/G



me

when we were

kids.

Rpt. ad lib.

F



C/E



Dm



Musical notation for the first system, including guitar chords Gm7, C, F/A, and Bb. The notation shows a treble clef staff with a key signature of one flat and a common time signature. The guitar part is on a single staff above the piano part. The piano part consists of a right-hand staff with a treble clef and a left-hand staff with a bass clef. The right-hand part features triplet eighth notes and a slur over the final two measures with the instruction "(last time rall.)".

Musical notation for the second system, including guitar chords C7/G, Bb, F/A, Gm7, Bb, C7sus4, C7, and F. The notation shows a treble clef staff with a key signature of one flat and a common time signature. The guitar part is on a single staff above the piano part. The piano part consists of a right-hand staff with a treble clef and a left-hand staff with a bass clef. The right-hand part features a repeat sign followed by a double bar line, then a slur over the final two measures with the instruction "rall.".

Additional Verses

It's just the danger,
 When you're riding at your own risk.
 She said you're the perfect stranger
 She said baby let's keep it like this.
 It's just a cake walk,
 Twisting baby, step right up and say
 Hey mister, give me two, give me two
 'Cause two can play.

She took off a silver locket
 She said remember me by this
 She put her hand in my pocket
 I got a keepsake and a kiss.
 And in the roar of dust and diesel
 I stood and watched her walk away
 I could have caught up with her easy enough
 But something must have made me stay.

Romeo And Juliet

Words & Music by Mark Knopfler

Medium/ steady beat

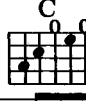
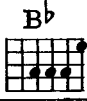
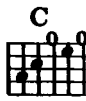
The musical score is presented in four systems, each with guitar chord diagrams and piano accompaniment. The first system includes chords Gm, C9/E, F, and Bb/D. The second system includes chords C6, C, F, C, Bb, and C. The third system includes chords F, C, Bb, C, F, and C. The fourth system includes chords Bb, C, F/C, Bb, and C.



(1. 8.) A love struck Ro - me - o sings a street suss se - re - nade__



Lay - ing ev - 'ry - bo - dy low with a love song that he made.



Finds a con - ve - nient street light steps out of the shade, __ says some - thing like



To Coda \diamond



you and me babe how a - bout it?__

(Spoken:) Juliet says, hey, it's Romeo,








you nearly gave me a heart attack. He's un-der-neath the win-dow, she's sing-ing,






hey la my boy-friend's back. You should-n't come a-round here,





sing-ing up at peo-ple like that an-y-way, what you gon-na do a-bout










it? Ju-li-et, the dice were load-ed from the start, and I

F C Dm C Bb C F C Bb

bet you ex - plod - ed in my heart, and I for - get, I for - get.

Dm Bb Gm F/A

the mov - ie song When you gon - na re - al - ise it was

Bb C Dm C F C Bb C

just that the time was wrong, Ju - li - et.

F/C 1. 2. Bb C 3. Bb C

D.S. al Coda

♩ CODA **Bbmaj7** **Cadd9** **C**

VERSE 2: Come up on different streets
 They both were streets of shame.
 Both dirty, both mean,
 Yes and the dream was just the same.
 And I dreamed your dream for you
 And now your dream is real.
 How can you look at me
 As if I was just another one of your deals.

When you can fall for chains of silver
 You can fall for chains of gold
 You can fall for pretty strangers
 And the promises they hold.
 You promised me everything,
 You promised me thick and thin
 Now you just say oh Romeo, yeah,
 You know I used to have a scene with him.

CHORUS 2: Juliet, when we made love you used to cry
 You said I love you like the stars above,
 I'll love you till I die.
 There's a place for us
 You know the movie song,
 When you gonna realise
 It was just that the time was wrong,
 Juliet?

VERSE 3: I can't do the talk
 Like they talk on T.V.
 And I can't do a love song
 Like the way it's meant to be.
 I can't do everything
 But I'd do anything for you
 I can't do anything
 Except be in love with you.

And all I do is miss you
 And the way we used to be
 All I do is keep the beat
 And bad company.
 All I do is kiss you
 Through the bars of a rhyme
 Julie I'd do the stars
 With you any time.

CHORUS 3: Juliet, when we made love you used to cry
 You said I love you like the stars above,
 I'll love you till I die.
 And there's a place for us
 You know the movie song,
 When you gonna realise
 It was just that the time was wrong,
 Juliet?

Where Do You Think You're Going?

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Moderately slow

Am F G Esus4

Am F

(1. 3.) Where do you think you're go - ing, don't you know it's dark out-side?
(2.) I un - der-stand your chan-ges, long be - fore you reach the door,

mf-f

G Esus4

Where do you think you're go- ing, don't you care a - bout my pride?
I know where you think you're going I know what you came here for.
(3.) I wish I did - n't care a - bout my pride.



(1.) Where do you think you're go - ing? I think you don't know.
 (2. 3.) and now I'm sick of joking you know I like you to be free.



To Coda ◆

(3.) You got no way of know-ing, there's real-ly no place you can go.
 (3.) (So) Where do you think you're go - ing, I think you better go with me



girl.



1. 2.

G  Am 





You say there is no rea-son but you still find cause to doubt— me,



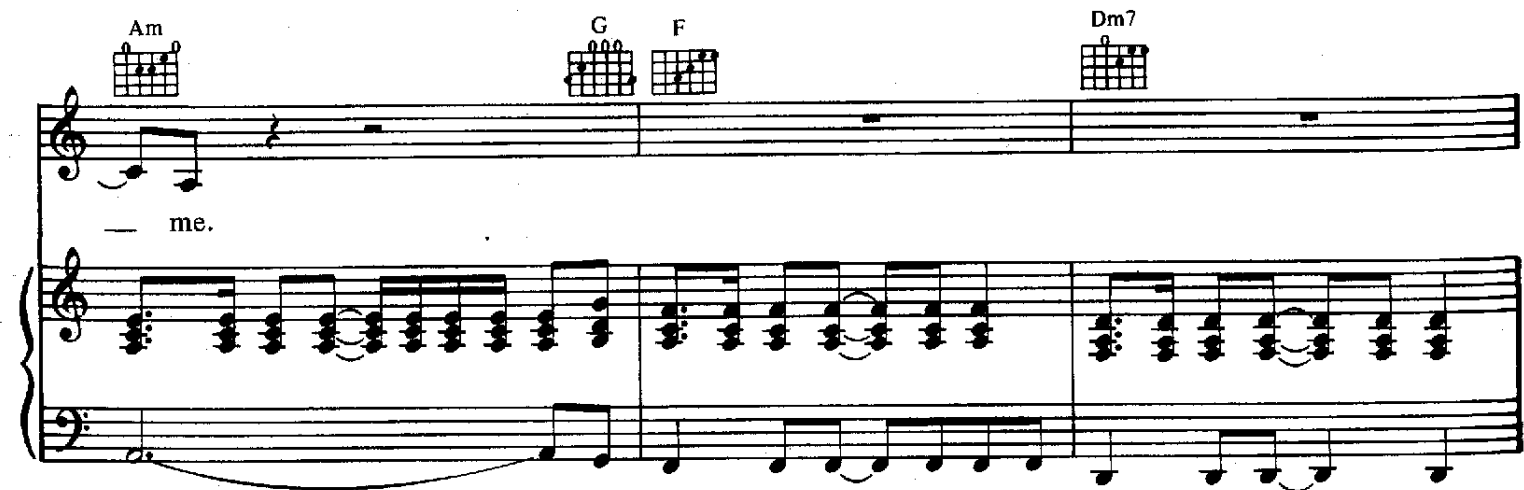
G  Esus4 

if you ain't with me girl,— you're gon-na be with-out—





Am  G  F  Dm7 

— me.

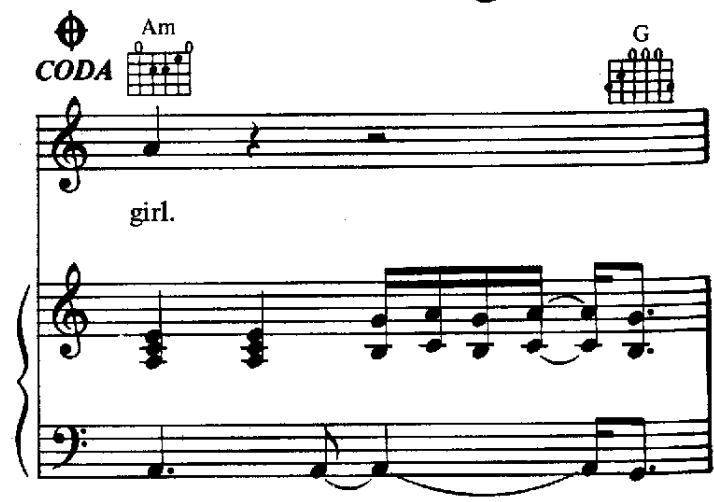


F  *D.% al Coda*



CODA Am  G 

girl.



F Dm7 C

This system contains three guitar chord diagrams: F (first fret, 2nd string), Dm7 (second fret, 4th string), and C (first fret, 1st string). The piano accompaniment features a melody in the right hand with eighth and sixteenth notes, and a bass line in the left hand with quarter and eighth notes.

F G Am G Double tempo

This system contains four guitar chord diagrams: F (first fret, 2nd string), G (third fret, 3rd string), Am (second fret, 4th string), and G (third fret, 3rd string). The piano accompaniment includes a section marked "Double tempo" with a repeat sign, where the right hand plays chords and the left hand plays a simple bass line.

F Dm7

This system contains two guitar chord diagrams: F (first fret, 2nd string) and Dm7 (second fret, 4th string). The piano accompaniment continues with a melody in the right hand and a bass line in the left hand.

C F G

This system contains three guitar chord diagrams: C (first fret, 1st string), F (first fret, 2nd string), and G (third fret, 3rd string). The piano accompaniment concludes with a melody in the right hand and a bass line in the left hand.

Walk Of Life

Words & Music by Mark Knopfler

Fast ♩ = 176

The first system of musical notation features a treble clef staff with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. It begins with a guitar chord diagram for E (022110) and a dynamic marking of *f*. The bass clef staff contains a steady eighth-note accompaniment. The system concludes with a guitar chord diagram for A (022100).



The second system continues the musical notation. It includes guitar chord diagrams for B (244233), E/G# (022100), and A (022100). The treble clef staff shows melodic lines with rests, while the bass clef staff maintains the eighth-note accompaniment.

The third system includes lyrics and musical notation. It features guitar chord diagrams for B (244233), B (244233), and E (022110). The lyrics are: (1. & %) Here comes John - ny sing - ing (2.) Here comes John - ny and he'll. The system concludes with a long note in the treble clef staff and the continuation of the eighth-note accompaniment in the bass clef staff.

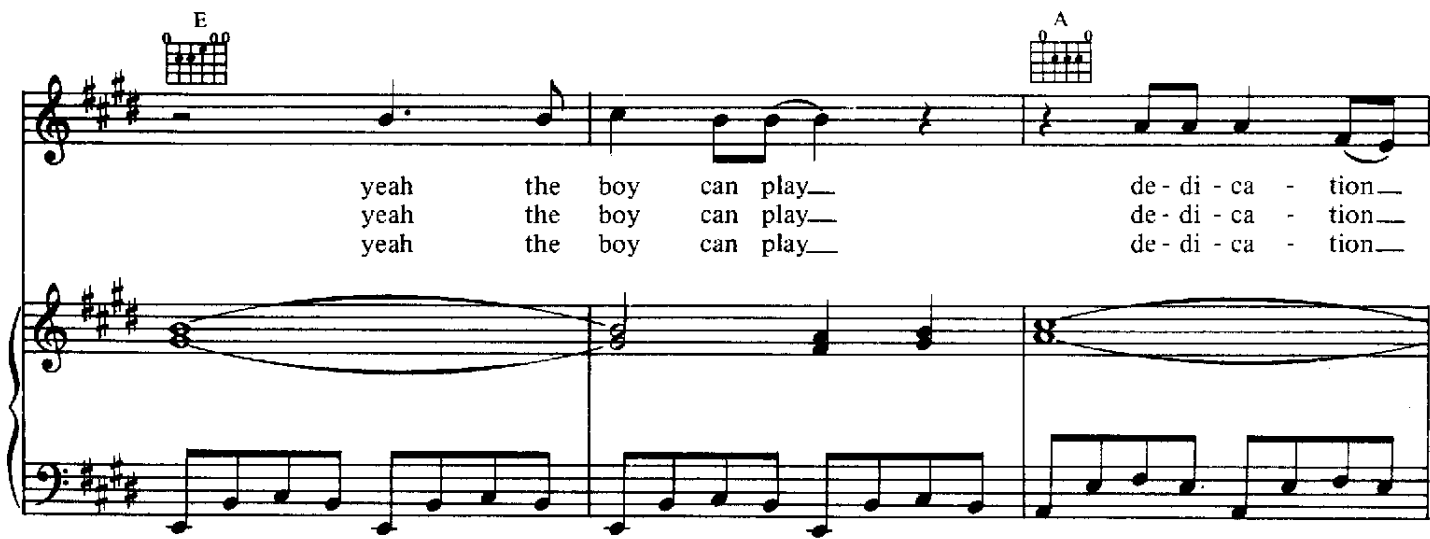
old - ies, gold - ies be-bop - a - lu - la ba - by what I say—
 tell you the sto - ry hand me down my walk-in' shoes.


here comes John - ny sing - ing I got - ta wo - man down in the tun - nels trying to
 here comes John - ny with the power and the glo - ry backbeat the

make it pay. He got the ac - tion he got the mo - tion
 talk - in' blues. He got the ac - tion he got the mo - tion
 § He got the ac - tion he got the mo - tion

E  A 




yeah the boy can play— de - di - ca - tion—
 yeah the boy can play— de - di - ca - tion—
 yeah the boy can play— de - di - ca - tion—



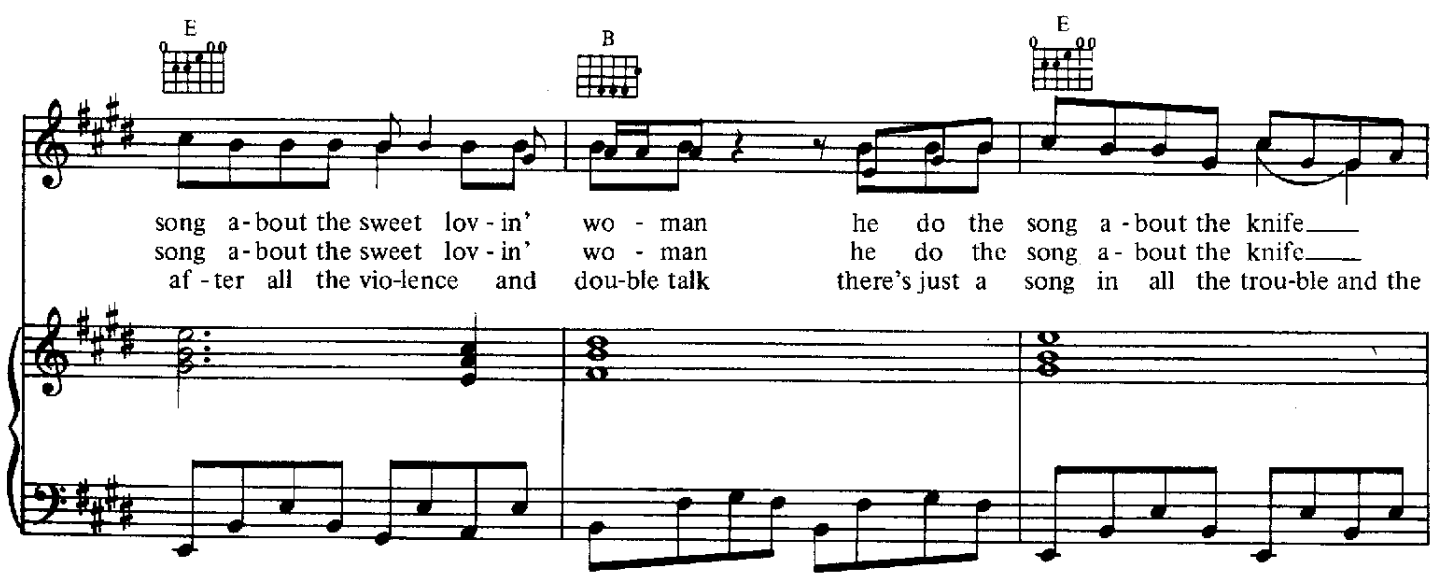
E 

de - vo - tion turn - ing all the night time in - to the day— he do the
 de - vo - tion turn - ing all the night time in - to the day— he do the
 de - vo - tion turn - ing all the night time in - to the day— and






E  B  E 

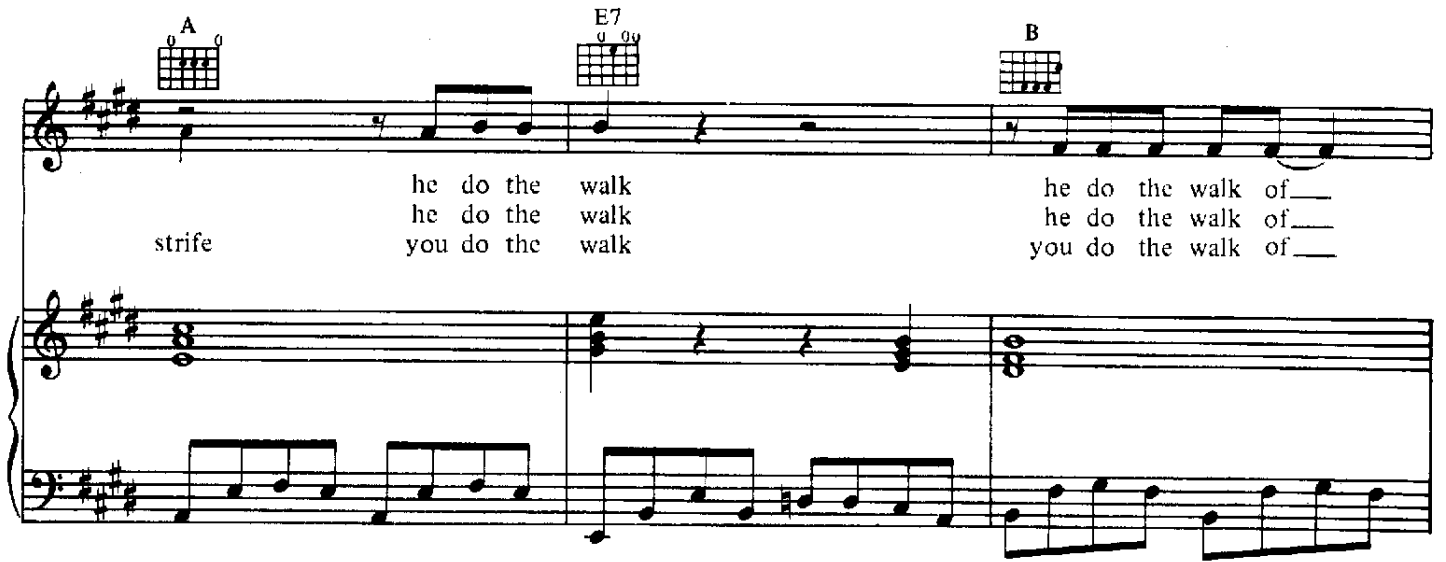
song a - bout the sweet lov - in' wo - man he do the song a - bout the knife—
 song a - bout the sweet lov - in' wo - man he do the song a - bout the knife—
 af - ter all the vio - lence and dou - ble talk there's just a song in all the trou - ble and the






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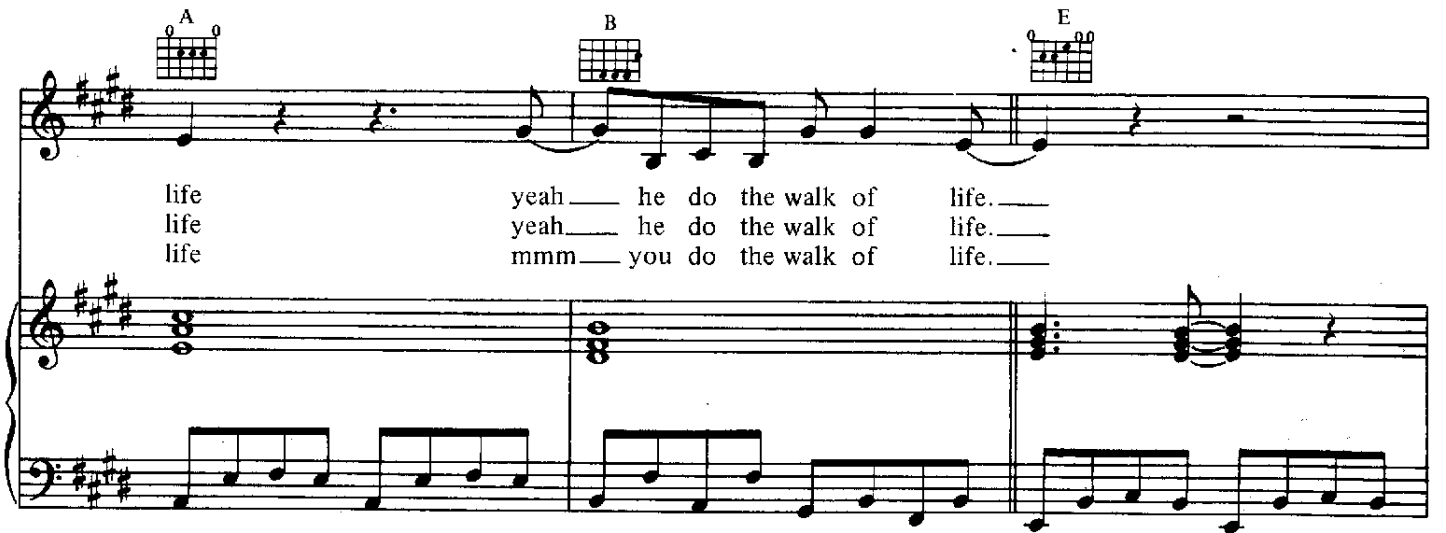
A  E7  B 

strife he do the walk he do the walk of ___
 he do the walk he do the walk of ___
 you do the walk you do the walk of ___



A  B  E 

life yeah ___ he do the walk of life. ___
 life yeah ___ he do the walk of life. ___
 life mmm ___ you do the walk of life. ___



A 



B E/G# A

This system contains the first three measures of the piece. It features a guitar part with chord diagrams for B, E/G#, and A. The piano accompaniment consists of a treble clef staff with chords and a bass clef staff with a steady eighth-note bass line.

B D.%, al Coda To Coda

This system contains the fourth and fifth measures. It includes a guitar chord diagram for B. The piano accompaniment continues with the same bass line and treble clef accompaniment.

CODA E

This system contains the sixth and seventh measures, marked as the CODA. It includes a guitar chord diagram for E. The piano accompaniment concludes with a final chord in the treble clef.

A B

This system contains the eighth and ninth measures. It includes guitar chord diagrams for A and B. The piano accompaniment continues with the same bass line and treble clef accompaniment.

E/G# B To FADE

This system contains the tenth and eleventh measures, marked as 'To FADE'. It includes guitar chord diagrams for E/G# and B. The piano accompaniment concludes with a final chord in the treble clef.

Private Investigations

Words & Music by Mark Knopfler

Moderate (♩ = 88)

Em

Bm/D

Arpeggio

A/C#

G/B

F/A

B7/A

Em/G

Gdim

Am6/F#

B7

Em

Em7

(Spoken) It's a mys-te-ry to me
I go checking out the reports

Bm/D

A/C#

the game— com-men - ces for the us - u - al fee plus ex-pen - ses
dig - ging up the dirt you get to meet all sorts in this line of work.

G/B

F/A

B7/A

con-fid-ent-ial in-for-ma-tion it's in a dia-ry this is my in-ves-ti-ga-tion
Treach-er-y and trea-son there's always an excuse for it, and when I find the rea-son

1

Em/G Gdim Am6/F# B7

it's not a pub-lic en-quir-y.
I still can't get used to it.

2

Gdim Am6/F# B7 Ein D/F#

G D Am

And what have you got at the end of the day, and what have you got

Em D G C D

to take a way a bot-tle of whis-ky and a new set of lies.

C B

blinds on the win-dow and a pain be-hind the eyes.

Em7 Bm/D A/C#

mf

G/B F/A B7/A Em/G

Edim Am6 B7 Em

(R.H.)

Gdim Am6/F# B7

(Spoken) Scarred for life no com-pen-sa-tion, (Whispered) pri-vate in-

B7/E N.C.

ves-ti-ga-tions.

a tempo
pp

mf

First system of musical notation, featuring a treble and bass clef with a key signature of one sharp (F#). The melody in the treble clef includes a triplet of eighth notes. The bass clef provides a steady accompaniment of quarter notes.

Second system of musical notation, continuing the piece. It features a treble and bass clef with a key signature of one sharp. The treble clef has a triplet of eighth notes and dynamic markings of *f* and *mf*. The bass clef continues with quarter notes.

Third system of musical notation, including guitar chord diagrams for *Em7* and *Em6*. The treble clef has a melodic line with a slur and dynamic marking *p*. The bass clef has a steady accompaniment.

Fourth system of musical notation, including guitar chord diagrams for *Em7*, *Emsus4*, and *Em6*. The treble clef has a melodic line with a slur and dynamic markings of *f* and *mf*. The bass clef has a steady accompaniment.

Fifth system of musical notation, including guitar chord diagrams for *Emsus4*, *Em*, *B/F#*, and *Em7*. The treble clef has a melodic line with a slur and dynamic markings of *f*, *p*, and *ff*. The bass clef has a steady accompaniment.

Sixth system of musical notation, featuring a treble and bass clef with a key signature of one sharp. The treble clef has a melodic line with a slur and dynamic marking *f*. The bass clef has a steady accompaniment.

Em

f

p

8va

Em7

pp subito ff

Em

Em6

Em7

con pedale

C

Em

C

Em

p

Pedal fade

Telegraph Road

Words & Music by Mark Knopfler

Slowly a piacere

Moderato (♩ = 108)

Chord diagrams: Dm7, C/D, G/D, D

Chord diagrams: Dm7, G/D, D

Chord diagrams: Dm, F, C, G, D

Chord diagrams: D7, Gm, C

Chord diagrams: F, Dm, C

A long time a - go — came a man on a track — walk - ing thir - ty miles with a
 Then came the mines — then came the ore — then there was the hard times

Small notes 2nd time

Bb Bb F Bb C F C7

sack on his back — and he put down his load — where he thought it was best —
 then there was a war te - le - graph sang a song a - bout the world out - side —

Bb Gm7 Bb

and he made a home in the wild - er - ness
 te - le - graph — road — got so deep — and so wide — like a roll -

F Dm C Am

he built a ca - bin and a win - ter store — and he ploughed up the ground by the
 ri - ver *2nd time instr. ad lib.*

Bb F Bb C F C

cold lake shore and the oth - er tra - vel - lers came rid - ing down the track and they

Bb F/A Gm7 Bb

ne-ver went — fur - ther and they ne-ver went — back —

70

F Dm C

Then came the church-es then came the schools then came the law-yers

Bb F Bb Csus4 C F C

then came the rules— then came the trains and the trucks with their loads and the

Bb Bb Dm

dir - ty old— track— was the te - le - graph— road.

Gm7 Bb F Dm

(Continue instr. ad lib.)

C Bb F/A Bb C F C

Bb

Dm

Dm7

First system of musical notation. It features a guitar chord chart at the top with three chords: Bb, Dm, and Dm7. Below is a piano accompaniment with a treble and bass clef. The bass line has a long note with a fermata.

G

D

Dm

C

F

C

Second system of musical notation. It features a guitar chord chart with six chords: G, D, Dm, C, F, and C. The piano accompaniment includes triplets in the treble clef.

G

D

D7/F#

Gm

3

Third system of musical notation. It features a guitar chord chart with four chords: G, D, D7/F#, and Gm. The piano accompaniment includes a triplet in the treble clef. The lyrics "And my ra-di-o says to-night it's gon-na freeze..." are written below the staff.

Dm

C

Am

3

3

Fourth system of musical notation. It features a guitar chord chart with three chords: Dm, C, and Am. The piano accompaniment includes triplets in the treble clef. The lyrics "peo-ple driv-ing home from the fac-tor-ies there's six lanes of traf-fic three lanes mov-ing" are written below the staff. A "rall." marking is present above the final triplet.

Dm

Dm7/C

Dm

A7+

A7

slow.

Slower (Tempo 1)

Fifth system of musical notation. It features a guitar chord chart with five chords: Dm, Dm7/C, Dm, A7+, and A7. The piano accompaniment is marked "slow." and "Slower (Tempo 1)".

B♭ C7/E F♯sus9 F/C Gm7 C7 C7/B♭ F♯sus4 F

Gm F/A B♭ A7 Dm A7+ A7

B♭ Gm6/E C9 F Gm C7/B♭ F♯sus4 F

Gm F/A B♭ A Dm A7+ A7

B♭ C7/E C7 F Gm7 C7 F♯sus4 F

Gm Am B♭ A7-9 Dm A/D

Bb/D C/E Fsus4 F Bb/F C7/F Bb/F F

Gm7 F/A Bb A7 D C

poco rit. *a tempo* ½ spoken I used to

F Dm C

Faster (tempo as before)

like to go to work but they shut it down, I've got a right to go to work but there's no
 soon-er for-get but I re - mem-ber those— nights when life was just a bet on a race

Bb F Bb C F C7

work here to be found, yes and they say we're gon-na have to pay what's owed, we're
 be - tween the lights. You had your head on my shoul - der you had your hand in my hair now

Bb Gm7 Bb

gon - na have to reap from some seed that's been sowed, and the
 you act a little cold-er like you don't seem to care, but be -

F Dm C

birds up - on the wires and the te - le - graph poles they can al - ways run a - way from this rain -
 lieve in me ba - by and I'll take you a - way from out of this dark - ness and

Bb C7 F C

and this cold you can hear them sing - ing out their te - le - graph code all the way -
 in - to the day from these ri - vers of head - lights, these

Bb Dm Dm7

Down the te - le - graph road.

G D Dm Dm7

G D Dm Dm7

G7/D D Dm Bb C

76

Dm D 2 F C F/A Bb C7

(You know) I'd riv - ers of rain... from the an - ger that lives on the

grad. cresc.

F C F/A Bb C7 F C F/A Bb C7

streets with these names 'cos I've run ev - 'ry red light on mem - o - ry lane. I've seen des - pe - ra - tion ex -

F C F/A Bb C7 F C

plode in - to flames and I don't wan - na see it... a - gain.

Am Dm

mf From all of these signs... say - ing sor - ry but we're closed.

B \flat C/E B \flat

All the way

mp

Gm/D F/A C/G B \flat /F F/E B \flat /D F/C

poco tranquillo

Gm/B \flat Dm Dm 7 G 7 /D

down the te - le - graph road...

f *mf*

D Dm Dm 7 G/D

D Dm Dm 7 G

Chord diagrams: D, Dm, F, G

Chord diagrams: D, Dm, G/D

p

Chord diagrams: D, Dm7, F, C, G, Dm7

Chord diagrams: Dm7 3 times, G7sus4/D, G7/D, D

ad lib. treatment

Chord diagrams: Dm7, C, G, D, Dm7, Em, Dm

Chord diagrams: Dm7, F, G, D

Repeat with ad lib. treatment: till fade

Money For Nothing

Words & Music by Mark Knopfler & Sting

Medium rock ♩ = 138

Chord diagrams: Gm7, C, Gm7

Chord diagrams: Bb, C, Gm7

Chord diagrams: F, Gm7, Gm7, C

1. Now look at them— yo - yo's	that's— the way you do it—
5.(%) I shoulda — learned	to — play the gui-tar —
7.(%%) Now that ain't — work-in'	that's— the way to do it —

Gm7

Bb

C

Gm7



you play the gui - tar on the M. T. V. that ain't work-in' that's
 I shoulda learned to play them drums look at that mama she got it
 play the gui - tar on the M. T. V. that ain't work-in' that's



F

Gm7

To Coda II



— the way you do it mon-ey for noth-in' and chicks for free.
 stickin' in the camera man we could have some fun.
 — the way you do it money for noth-in' and chicks for free.



Gm7

C

Gm7



2. Now that ain't work-in' that's the way you do it lem-me tell ya them
 3. See the little faggot with the ear-ring and the make up yeah buddy that's
 4. INSTR. to Chorus
 6.(%) And he's up there, what's that? Hawaiian noises? bangin' on the bongos like a



B \flat C Gm7

guy's ain't dumb— may - be get a blis - ter on your lit - tle fin - ger
 his own hair that lit - tle fag - got got his own jet air plane
 chimpanzee that ain't workin' that's the way you do it

F Gm7 CHORUS E \flat

may - be get a blis - ter on your thumb—
 that little faggot he's a millionaire. We got - ta in - stall
 Get your money for nothin' get your chicks for free.

B \flat E \flat F Gm7

mi-cro-wave ov-ens cust-om kit-chen de - liv-er-ies we got-ta move these

C D E *To Coda I*

re-friger-a - tors we got- ta move these co-lour T. - V's. (3^o) (Lord.)

CODA I *CODA II*

D.% at Coda I E *D.% at Coda II* Gm7

mo-ney for noth-in'

C Gm7 Bb C Gm7

,chicks for free— mo - ney for noth-in'

F Gm7 *Ad lib to FADE.*

and chicks for free.—

Brothers In Arms

Words & Music by Mark Knopfler

Handwritten: #m E // of m E | The toaster ()

Gently ♩ = 80

These mist co-vered moun - tains_ are a home now for

p

me but my home is the low - lands

and al - ways will be some day you'll re - turn_

G#m D#m E C#m7

to your val - leys and your farms

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in G major with lyrics 'to your val - leys and your farms'. Above it are four guitar chord diagrams: G#m, D#m, E, and C#m7. The bottom two staves are piano accompaniment, with the right hand playing a melody and the left hand providing harmonic support.

F#sus4 F# G#m E F#sus4 F#

and you'll no lon - ger burn to be bro - thers in arms.

Detailed description: This system contains the next two staves of music. The top staff has lyrics 'and you'll no lon - ger burn to be bro - thers in arms.' with six guitar chord diagrams above: F#sus4, F#, G#m, E, F#sus4, and F#. The piano accompaniment continues with a similar melodic and harmonic structure.

G#m E G#m E G#m E C#m

Detailed description: This system contains two staves of music. The top staff has seven guitar chord diagrams: G#m, E, G#m, E, G#m, E, and C#m. The bottom two staves show piano accompaniment, with the right hand playing sustained chords and the left hand moving in a steady pattern.

G#m(sus2) G#m D#m/A E F#

Through these fields of de - struc - tion

Detailed description: This system contains the final two staves of music. The top staff has lyrics 'Through these fields of de - struc - tion' with five guitar chord diagrams: G#m(sus2), G#m, D#m/A, E, and F#. The piano accompaniment concludes with a melodic line in the right hand and a bass line in the left hand, marked with a mezzo-forte (mf) dynamic.

bap - ti - sm's of fi - re
 and the moon's ri - ding high

I've watched all your suf -
 let me bid you —

— fer - ing —
 — fare - well —

as the bat - tles raged higher
 eve - ry man has to die

and though they did hurt me so bad —
 but it's writ - ten in the star - light —

in the fear and a -
 and ev - ery line on your

larm
 palm

you did not de - sert me my bro - thers — in arms.
 we're fools to make war on our bro - thers — in arms.

To Coda ◆

F#sus4

F#

G#m

E

C#m

E

(Guitar solo)

G#m

E

C#m

G#m

G#msus2

G#m

F#

G#m

F#

B

There's so ma - ny, diffe - rent worlds.

so ma - ny diffe - rent

mf

E

F#sus4

F#

G#m

suns

and we have just one world

F# B E

but we live in diffe-rent ones.

This system contains the first two measures of music. The guitar part features chords F# (first measure), B (second measure), and E (third measure). The piano accompaniment includes a vocal line with the lyrics "but we live in diffe-rent ones." and a piano accompaniment with chords in the right hand and a bass line in the left hand.

G#m Em C#m7 E G#m E

Guitar solo

This system contains measures 3 and 4. The guitar part is labeled "Guitar solo" and features chords G#m, Em, C#m7, E, G#m, and E. The piano accompaniment continues with chords in the right hand and a bass line in the left hand.

C#m7 G#m E C#m E F#

This system contains measures 5 and 6. The guitar part features chords C#m7, G#m, E, C#m, E, and F#. A triplet of eighth notes is marked with a "3" above it. The piano accompaniment continues with chords in the right hand and a bass line in the left hand.

G#m E C#m G#m G#msus2+4

This system contains measures 7 and 8. The guitar part features chords G#m, E, C#m, G#m, and G#msus2+4. The piano accompaniment continues with chords in the right hand and a bass line in the left hand.

G#m F# *D.S. al Coda*

Now the sun's gone to hell —

⊕ *CODA* F#sus4 F#

G#m E C#m7 E G#m7 E

Guitar solo
Ad lib. Guitar solo to FADE

mf

C#m7 G#m E

C#m E F# G#m E C#m7

Repeat to Fade