

HiPPiE

HiPPiE Presents:
Dire Straits - Money For Nothing

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Instructions

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Group

HiPPiE is a new group, created in the year of 2001.
HiPPiE is dedicated to gtrwrz only. The goal is to bring quality products
into the scene.

Greets

All our respects goes to the people that currently are creating the scene of
gtrwrz. Specially to all people hanging out in #gtrwrz @ EFNET.

Contact

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/HiPPiE

Cop: I can put you in Queens on the night of the hijacking.
Hockney: Really? I live in Queens, did you put that together yourself,
Einstein? Got a team of monkeys working around the clock on this?

The Usual Suspects

ASCii: JiMi

Sultans Of Swing

Words & Music by Mark Knopfler

(♩ = 146)

Dm

Voice

Backing Vocals

Guitar 1 (Electric)

Guitar 2 (Electric)

Guitar 3 (Electric)

Vx.

Gr. 1

Gr. 3

Electric Guitar 2 doubles

You get a

0:13

C B \flat A A7

Vx. shi-ver in the dark, it's rain-ing in the park, but mean - time,

Gr. 1

Gr. 3

Dm

C

B \flat

A

F

Vx. south of the ri-ver you stop, and you hold ev-ry-thing.

Gr. 1

Gr. 3

22

0:26

C

B \flat

Vx. A band is blow-ing Dix-ie dou-ble four-time,

Gr. 1

Gr. 3

Dm

Bb

you feel al-right when you hear the mu-sic ring.

C

0.42

Dm

Bb

A

Well now you step in - side, but you don't see too ma-ny fa -

C#:

Dm

com-ing in out of the rain -

B \flat

A

F

Vx. *they hear the jazz — go down.*

Gtr. 1

Gtr. 2

Gtr. 3

0:55

C

B \flat

24

Vx. *Com-pe - ti - tion in oth - er pla - ces,*

Gtr. 1

Gtr. 2

Gtr. 3

Dm

B \flat

Vx. *er, but the horns, they blowing that sound,*

Gtr. 1

Gtr. 3

Electric Guitar 2 doubles

C

Bb

C

way on down south, way on down south

This system contains the first two lines of music. The top line is the vocal melody with lyrics "way on down south, way on down south". The second line is the guitar accompaniment in treble clef, featuring a mix of chords and melodic lines. The third line is the guitar accompaniment in bass clef, showing a steady bass line with some melodic movement. The fourth line is a second bass clef staff, likely for a second guitar or bass player, with a similar bass line. Chord symbols C, Bb, and C are placed above the vocal line.

Dm

C

Bb

C

Lon-don town.

This system contains the second two lines of music. The top line is the vocal melody with lyrics "Lon-don town.". The second line is the guitar accompaniment in treble clef. The third line is the guitar accompaniment in bass clef. The fourth line is a second bass clef staff. Chord symbols Dm, C, Bb, and C are placed above the vocal line.

Dm

C

Bb

C

You check out

This system contains the third two lines of music. The top line is the vocal melody with lyrics "You check out". The second line is the guitar accompaniment in treble clef. The third line is the guitar accompaniment in bass clef. The fourth line is a second bass clef staff. Chord symbols Dm, C, Bb, and C are placed above the vocal line.

Vx. Gui - tar George, he knows all the chords,

Gtr. 1

Gtr. 3

Vx. mind, he's strict-ly rhy-thm, he does-n't want to make it cry or sing,

Gtr. 1

Gtr. 3

Vx. yes, and an old gui - tar is all he can af - ford

Gtr. 1

Gtr. 3

Dm

Vx.

Gr. 1

Gr. 3

1

3

1:56

Dm

C

Bb

A

A7

Dm C Bb A A7

Vx. he's got a day - time job, he's do-ing al - right,

Gtr. 1

Gtr. 3

28

C

Vx. he can play the hon - ky - tonk like a - ny - thing,

Gtr. 1

Gtr. 3

Dm Bb

Vx. sav-ing it up, Fri-day night

Gtr. 1

Gtr. 3

C

Bb

C

with the Sul - tans, -

with the Sul - tans - of

with the Sul - tans - of

2:29

Dm

C

Bb

C

swing.

swing.

Dm

C

Bb

C

And a

Vx. Dm C Bb A A7

crowd of young boys, they're fool-ing a - round in the cor - ner,

Gtr. 1

Gtr. 3

Vx. Dm C Bb A A7 F

drunk and dressed in their best brown bag - gies, and their plat - form soles.

Gtr. 1

Gtr. 3

2:55

Vx. C Bb

They don't give a damn a - bout a - ny trum - pet - play - ing band,

Gtr. 1

Gtr. 3

Dm

Bb

Vx. it ain't what they call rock and roll, —

Gtr. 1

Gtr. 3

C

Bb

C

Vx. and the Sul - tans, — yeah, the Sul - tans — are play-ing

B. Vx. the Sul - tans — are play-ing

Gtr. 1

Gtr. 3

3:14

Dm

C

Bb

C

Vx. Cre-ole, Cre-ole, ba-by,

Vx. Cre-ole,

Gtr. 1

Gtr. 3

Chords: Dm C Bb C

Vx. ah ah.

Gtr. 1

Gtr. 3

32

Chords: Dm C Bb A C

Gtr. 1

Gtr. 3

Chords: Dm C Bb A

Gtr. 1 *let ring*

Gtr. 3

First system of musical notation. It consists of four staves: a treble staff with a key signature of one sharp (F#) and a common time signature, a bass staff with a common time signature, and two additional staves (likely for guitar or piano accompaniment) with chord diagrams and fingerings. The treble staff contains a melodic line with various note values and rests. The bass staff contains a bass line with similar note values. The two lower staves show chord diagrams and specific fingerings for the left hand, including numbers 9, 10, 12, 13, 14, and 15.

let ring

Second system of musical notation. It consists of four staves. The treble staff has a key signature of two flats (Bb) and a common time signature. The bass staff has a common time signature. The two lower staves show chord diagrams and fingerings. The treble staff contains a melodic line with various note values and rests. The bass staff contains a bass line with similar note values. The two lower staves show chord diagrams and specific fingerings for the left hand, including numbers 7, 13, 15, 10, and 3.

let ring

Third system of musical notation. It consists of four staves. The treble staff has a key signature of one flat (Bb) and a common time signature. The bass staff has a common time signature. The two lower staves show chord diagrams and fingerings. The treble staff contains a melodic line with various note values and rests. The bass staff contains a bass line with similar note values. The two lower staves show chord diagrams and specific fingerings for the left hand, including numbers 5, 6, 8, 3, 7, 9, and 5.

Fourth system of musical notation. It consists of four staves. The treble staff has a key signature of one flat (Bb) and a common time signature. The bass staff has a common time signature. The two lower staves show chord diagrams and fingerings. The treble staff contains a melodic line with various note values and rests. The bass staff contains a bass line with similar note values. The two lower staves show chord diagrams and specific fingerings for the left hand, including numbers 7, 2, 9, 5, 10, and 8.

Chords: Dm C B \flat C

Gtr. 1

Gtr. 3

4:13

Chords: Dm C B \flat A

Vx. And then the man, he steps right up to the mic - ro - phone,

Gtr. 1

Gtr. 3

34

Chords: Dm C B \flat A F

Vx. and says at last just as the time - bell rings,

Gtr. 1

Gtr. 3

C

Vx. *'Good-night, now it's time to go home.'*

Gr. 1

Gr. 3

Bb

Dm

Vx. *Then he makes it fast with one more thing,*

Gr. 1

Gr. 3

35

4:39

C

Bb

C

Vx. *'We are the Sul-tans, we are the Sul-tans of*

Vx. *we are the Sul-tans of*

Gr. 1

Gr. 3

4:45

Dm

C

Bb

C

Vx.

swing.

B. Vx.

swing.

Gtr. 1

Gtr. 3

36

Dm

C

Bb

C

Gtr. 1

Gtr. 3

Dm

Bb

C

Gtr. 1

Gtr. 3

Chord progression: Dm, Bb, C

This system contains the first three measures of the piece. The treble clef staff shows a melodic line with some notes marked with 'x' (muted). The bass clef staff shows a bass line with fret numbers (10, 8, 10, 7, 7, 7, 7, 9, 9, 9, 9, 9, 9). The guitar staff shows a complex chordal accompaniment with many notes and some 'x' marks. The bass guitar staff shows a simple bass line with notes on the 7th and 9th frets.

Chord progression: Dm, C, Bb

5:11

This system contains measures 4 through 7. Measure 4 is marked with a box containing '5:11'. The treble clef staff continues the melodic line. The bass clef staff shows fret numbers (8, 10, 8, 9, 12-14, 10, 13-10, 12, 12-10, 12, 10-12, 10, 12). The guitar staff continues the chordal accompaniment. The bass guitar staff shows notes on the 5th, 7th, and 9th frets.

Chord progression: C, Dm 8va, C, Bb

This system contains measures 8 through 11. The treble clef staff has notes marked with 'x'. The bass clef staff shows fret numbers (10, 0, 11, 11-13, 12, (11)-13, 11, 13-10, 10, 13-10, 10, 10-13-10, 10, 10-13-10, 10). The guitar staff continues the chordal accompaniment. The bass guitar staff shows notes on the 5th, 7th, and 9th frets.

Chord progression: C

(8va)

This system contains measures 12 through 15. The treble clef staff is marked '(8va)'. The bass clef staff shows fret numbers (13-10, 11, 10-13-10, 11, 10-13-10, 10-13, 15-12, 13, 12-15-12, 12-15-12, 12-15-12, 13, 12, 15-12, 12-15-12, 12-15-12, 13, 12-15-12, 10). The guitar staff continues the chordal accompaniment. The bass guitar staff shows notes on the 5th, 7th, and 9th frets.

Gr. 1 *Dm* (8va) C B \flat C

Gr. 3

Gr. 1 (8va) *Dm* C B \flat *fade*

Gr. 3

38

Gr. 1 C (8va) 5:37 *Dm* C B \flat

Gr. 3

Gr. 1 C *Dm* C B \flat

Gr. 3

Down To The Waterline

Words & Music by Mark Knopfler

0:18 Freely (♩ = c. 60)
B5

Voice

Guitar 1 (Electric)

Guitar 2 (Electric)

Tr. 1

Tr. 1

Tr. 2

0:54
a tempo (♩ = 139)
G

F#m A E Bm

Vx. you re - mem - ber we used to run and hide in the

Gtr. 1

TAB

Gtr. 2

TAB

The first system of the score includes a vocal line and two guitar parts. The vocal line is in treble clef with a key signature of one sharp (F#) and a 7/8 time signature. The lyrics are "you re - mem - ber we used to run and hide in the". Above the vocal line, the chords F#m, A, E, and Bm are indicated. The guitar parts include standard notation and TAB notation. The Gtr. 1 part features a melodic line with various techniques like bends and vibrato. The Gtr. 2 part provides a rhythmic accompaniment with a consistent pattern of eighth notes.

1:21

F#m A E

Vx. sha-dow of the car - goes I take you one time, we're count-ing all the num-bers down to the wa - ter-line.

Gtr. 1

TAB

Gtr. 2

TAB

The second system of the score includes a vocal line and two guitar parts. The vocal line is in treble clef with a key signature of one sharp (F#) and a 7/8 time signature. The lyrics are "sha-dow of the car - goes I take you one time, we're count-ing all the num-bers down to the wa - ter-line.". Above the vocal line, the chords F#m, A, and E are indicated. The guitar parts include standard notation and TAB notation. The Gtr. 1 part features a melodic line with various techniques like bends and vibrato. The Gtr. 2 part provides a rhythmic accompaniment with a consistent pattern of eighth notes.

Bm F#m A E

Vx. Well near mis-ses on the dog-leap stair - ways,

Gtr. 1

TAB

Gtr. 2

TAB

Bm F#m A

Vx. French kis - ses in the

Gtr. 1

TAB

Gtr. 2

TAB

E

Bm

dark-ened door - ways,

TAB

TAB

1:45

F#m

A

E

fog-horn blow-ing out a wild_ and cold, a po-lice-man shines a light upon my shoul - der. _

TAB

TAB

Bm **G**

Gtr. 1

TAB

Gtr. 2

TAB

Bm **G**

Gtr. 1

TAB

Gtr. 2

TAB

44

A **Bm**

Gtr. 1

TAB

Gtr. 2

TAB

2:10

F#m

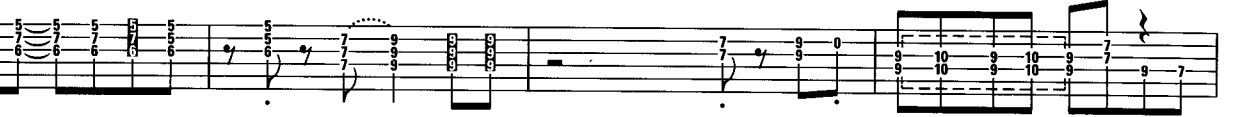
A

E

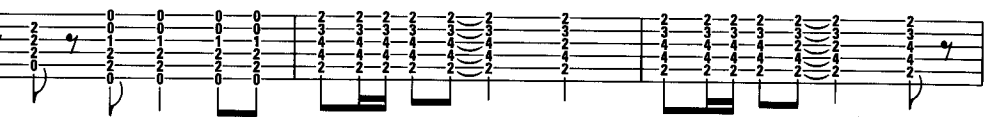
Bm

Vx.  Up comes a coast - er fast and si - lent in the night,

Gtr. 1 

TAB 

Gtr. 2 


TAB 

F#m

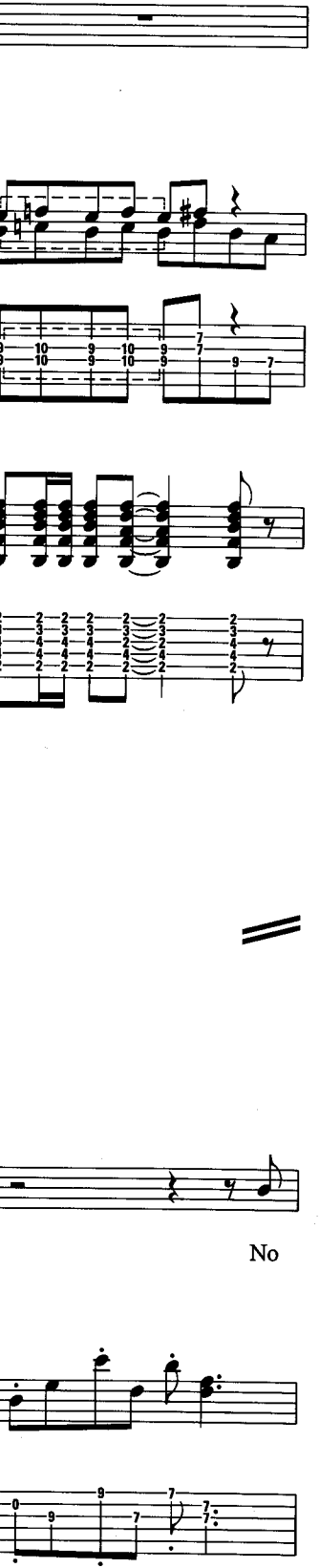
A

E


Bm

 ov - er my shoul - der all you can see are pi - lot lights. No

Gtr. 1 

TAB 

Gtr. 2 

TAB 

F#m

A

Vx.

mo-ney in our jac-kets and our jeans are torn, your hands are cold, but your

Gtr. 1

Guitar 1 staff with chords and melodic lines.

Guitar 1 TAB staff with fret numbers.

Gtr. 2

Guitar 2 staff with chords and melodic lines.

Guitar 2 TAB staff with fret numbers.

E

Bm

Vx.

lips are warm.

Gtr. 1

Guitar 1 staff with chords and melodic lines.

Guitar 1 TAB staff with fret numbers.

Gtr. 2

Guitar 2 staff with chords and melodic lines.

Guitar 2 TAB staff with fret numbers.

2:34

G

Bm

1

TAB

2

TAB

G

A

Tr. 1

TAB

Gtr. 2

TAB

2:44

E

C#m

C9

Gtr. 1

TAB

Gtr. 2

TAB

Gtr. 1

G C9

TAB

Gtr. 2

TAB

48

Gtr. 1

D A

TAB

Gtr. 2

TAB

Vx.

F# G A

She can

Gtr. 1

let ring

TAB

Gtr. 2

TAB

3:12

Bm F#m A E Bm

see him on the jet-ty where they used to go, she can feel

The first system of music consists of four staves. The top staff is the vocal line with lyrics. The second staff shows guitar chordal accompaniment with various chord voicings and articulation marks. The third staff contains guitar fingerings for the left hand, including barre positions and specific fret numbers. The bottom staff shows the guitar's fretboard with chord diagrams and fingerings.

F#m A E Bm

_ him in the pla-ces where the sai-lors_ go. When she's

The second system of music follows the same layout as the first, with four staves: vocal line with lyrics, guitar chordal accompaniment, guitar fingerings, and a fretboard diagram with chord diagrams.

Vx. F#m A E
walk-ing by the ri-ver, and the rail-way line, she can still hear him whis-per, 'Let's go down to the

Gtr. 1

TAB

Gtr. 2

TAB

Vx. Bm G
wa - ter-line.'

Gtr. 1

TAB

Gtr. 2

TAB

Bm G

This system contains the first two measures of the piece. The treble clef staff begins with a Bm chord and a melodic line. The bass clef staff shows fret numbers for the left hand. The guitar staff provides chord diagrams for Bm and G.

A Bm

This system contains the next two measures. The treble clef staff features an A chord and a melodic line. The bass clef staff continues with fret numbers. The guitar staff shows chord diagrams for A and Bm.

G A Bm9

This system contains the final two measures. The treble clef staff starts with a G chord and a melodic line. The bass clef staff shows fret numbers. The guitar staff includes chord diagrams for G, A, and Bm9.

Portobello Belle

Words & Music by Mark Knopfler

(♩ = 124)

E♭

B♭

E♭

B♭

Voice

Guitar 1
(Electric)

Capo 1

Guitar 2
(Electric)

Capo 1

Guitar 3
(Electric)

52

E♭

B♭

E♭

B♭

Vx.

Bel-la-don-na's on the

Gtr. 1

Gtr. 2

0:19
1:23

E \flat

B \flat

E \flat

B \flat

high street,
back there,

breasts u - pon the off - beat
es-cap - ing from a sack there,

and the stalls are just the
Bel - la-don-na

1st time

1st time

E \flat

B \flat

E \flat

B \flat

side-shows,
lin-gers,

Vic - to - ri - an - a's old
her gloves they got no fin - gers.

clothes.

Yeah she got the skirt so tight
Blind man he's sing-ing the I - rish,

0:36
1:39

E \flat

B \flat

E \flat

B \flat

Vx. *now,* she wan-na tra-vel light — now, and she wan-na turn up all her roots
got his mo - ney in a tin dish, he just a cor - ner se - re -

Gtr. 1

TAB

Gtr. 2

TAB

Gtr. 3

TAB



E \flat

B \flat

E \flat

B \flat

Vx. *now,* she got the turn up on the boots now, boot now.
- na - der, once u - pon a time he coul-d've made her, he coul-d've made her.

Gtr. 1


TAB

Gtr. 2

TAB

Gtr. 3

TAB



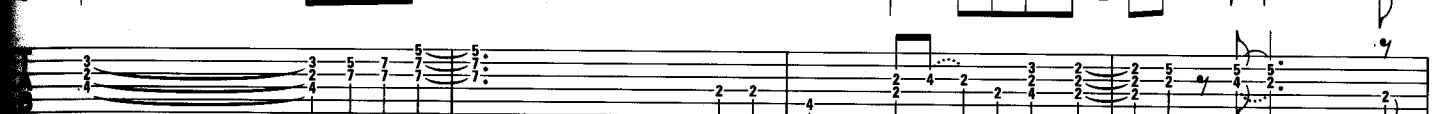
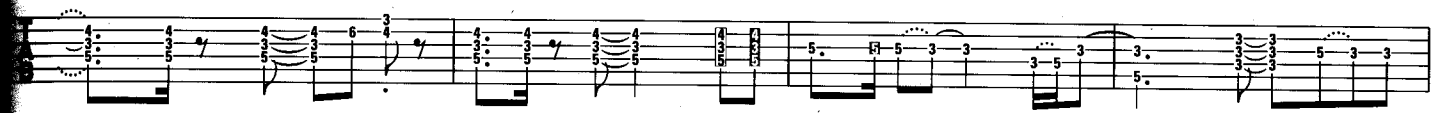
0:51
1:55
2:59

Eb

Bb



1.2. She thinks she's tough, she ain't no Eng-lish rose, _____
3. Bel - la - don - na walks, Bel-la-don-na tak-ing con-trol, _____ she don't care

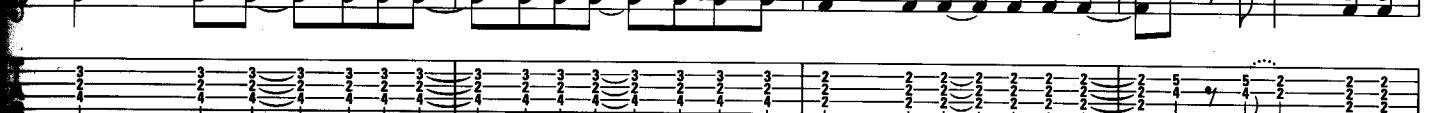


Eb

Bb



but the blind sin-ger, he's seen e-nough and he knows, _____
a - bout your win-dow box, or your but-ton hole,



Ab6

Eb

Bb

Vx. 

Gtr. 1 

Gtr. 2 

Gtr. 3 

56

Fm

Ebsus2

3rd time to Coda ⊕ 1. Bb

Vx. 

Gtr. 1 

Gtr. 2 

Gtr. 3 

2. 23 Bb Eb Bb

Por - to - bel - lo Belle... Yes and these bar-row boys are hawk-ing

and a pa - ra - keet is squawk-ing, u - pon a truck a pa - per

Eb Bb Eb Bb

Vx. rhi-no, she get the cry - ing of a wi-no, then she get the reg-gae rum-ble,

Gtr. 1

TAB

Gtr. 2

TAB

Gtr. 3

TAB

58

Eb Bb Eb Bb

Vx. — Bel-la - don - na's in the jun-gle. But she ain't no gar-den

Gtr. 1

TAB

Gtr. 3

TAB

E♭

B♭

E♭

B♭

D.º al Coda

flo-wer,

there ain't no dis-tress in the tow-er, no, no, no, no.

⊕ CODA

3:27

B♭

E♭

B♭

Por-to-bel-lo belle.

TAB

TAB

TAB

Chord progressions: Eb, Bb, Eb, Bb

Gtr. 1

Gtr. 2

Gtr. 3

TAB

Chord progressions: Eb, Bb, Eb, Bb

Gtr. 1

Gtr. 2

Gtr. 3

TAB

Sheet music for guitar, measures 1-16. The system consists of three staves: a single melodic line, a fretboard diagram, and a six-string guitar tablature. Key signatures change from E♭ to B♭ and back to E♭. The tablature includes various techniques such as bends, triplets, and octaves. Performance markings include *8va* (octave up) and *sim.* (simulato).



Sheet music for guitar, measures 17-32. This system continues the piece with three staves (melody, fretboard, and tablature). The key signature changes from E♭ to B♭ and back to E♭. The tablature shows complex fretting patterns and techniques like slides and bends. The system concludes with a double bar line.

62

Chord changes: Eb, Bb, Eb, Bb

System 1: Gtr. 1, Gtr. 2, Gtr. 3

System 2: Gtr. 1, Gtr. 2, Gtr. 3

Chord changes: Eb, Bb

System 3: Gtr. 1, Gtr. 2, Gtr. 3

fade out

E \flat

B \flat

E \flat

B \flat

Musical staff 1: Treble clef, melodic line with chords and slurs.

Musical staff 2: Bass clef, bass line with chords and slurs.

Musical staff 3: Treble clef, melodic line with chords and slurs.

Musical staff 4: Bass clef, bass line with chords and slurs.

Musical staff 5: Treble clef, melodic line with chords and slurs.

Musical staff 6: Bass clef, bass line with chords and slurs.

Musical staff 7: Treble clef, melodic line with chords and slurs.

Musical staff 8: Bass clef, bass line with chords and slurs.

Musical staff 9: Treble clef, melodic line with chords and slurs.

Musical staff 10: Bass clef, bass line with chords and slurs.

Musical staff 11: Treble clef, melodic line with chords and slurs.

Musical staff 12: Bass clef, bass line with chords and slurs.

Twisting By The Pool

Words & Music by Mark Knopfler

(♩ = 182)

N.C.

A7

Voice

Guitar 1
(Electric)

Guitar 2
(Electric)

64

Guitar 3
(Electric)

The first system of the score includes four staves. The top staff is for the Voice, followed by Guitar 1 (Electric), Guitar 2 (Electric), and Guitar 3 (Electric). Each guitar part includes a standard musical notation staff and a corresponding TAB staff. The key signature is two sharps (F# and C#) and the time signature is 4/4. The tempo is marked as 182 beats per minute. The first two measures are marked with 'N.C.' (Natural Chord) and 'A7'. The guitar parts feature various rhythmic patterns, including eighth and sixteenth notes, and some complex fingerings indicated in the TAB.

0:04
0:41

A

D

E

Vx.

We're go-ing on a ho-li - day_ now,
Sit-ting in a small ca-fe_ now,

gon-na take a vil - la, a small_ cha - let,
swing, swing, swing-ing to the ca-ba-ret,

Gtr. 2

Gtr. 3

The second system of the score includes three staves. The top staff is for the Voice (labeled 'Vx.'), followed by Guitar 2 (Electric) and Guitar 3 (Electric). Each guitar part includes a standard musical notation staff and a corresponding TAB staff. The key signature is two sharps (F# and C#) and the time signature is 4/4. The system is divided into three measures, each with a chord symbol above it: 'A', 'D', and 'E'. The guitar parts feature various rhythmic patterns, including eighth and sixteenth notes, and some complex fingerings indicated in the TAB. The voice part includes the lyrics for the first two lines of the song.

A

D

E

Cos - ta del Mag - ni - fi - co, yo! The cost of liv - ing's so low. Yeah!
wan-na see a mo - vie, take in a show now, meet new peo - ple at the dis - co. Yeah!

0:16
0:50
2:12

D

E

D

E

Gon - na be so neat, dance to the Eu - ro - beat, yeah!

D

E

Gon - na be so cool, twist - ing by the,

0:26
1:03
2:25

A

F#m

Vx. *twist - ing by the, by the pool.*

Gtr. 2

TAB

Gtr. 3

TAB

A

F#m

A

66

Vx. *Twist-ing by the pool.*

Gtr. 2

TAB

Gtr. 3

TAB

D

A

3rd time to Coda

Gtr. 2

TAB

Gtr. 3

TAB

1:14

Bm

F#m

And we can still get in - for - ma - tion, read - ing all a - bout in - fla - tion,

Bm

B

E

and you're ne-ver gon-na be out of reach, there's a call - box on the beach.

A - one, a-two, a - one, two, three, four.

Gtr. 1

A D E

TAB

Gtr. 2

TAB

Gtr. 3

TAB

Gtr. 1

A D E

TAB

Gtr. 2

TAB

Gtr. 3

TAB

D E D E

The first system of music features a vocal line in treble clef with a key signature of two sharps (F# and C#) and a 7/8 time signature. The vocal line consists of four measures of music. Below it is a guitar TAB line with corresponding fret numbers and rhythmic markings.

The second system continues the musical piece with a vocal line and a guitar TAB line. The guitar TAB line shows various fret numbers and rhythmic patterns.

D E

We're just twist-

The third system of music includes a vocal line with the lyrics "We're just twist-". It features a vocal line, a guitar TAB line, and a piano accompaniment line. The guitar TAB line shows fret numbers and rhythmic markings.

A

F#m

A

F#m

Vx. ing, I'm a twist - ing fool, you've got me twist - ing by the pool

Gr. 1

Gr. 2

Gr. 3

A

D

A

Vx. yeah! Twist - ing, twist - ing by the pool.

Gr. 2

Gr. 3

A C#m D E

Mmm, mmm, you're gon-na look so cute, sun - glas-ses and bath-ing suit,

Detailed description: This system contains the first four measures of the song. The vocal line starts with a melodic phrase on 'Mmm, mmm, you're gon-na look so cute,' followed by 'sun - glas-ses and bath-ing suit,'. The piano accompaniment features a steady eighth-note bass line and chords. The guitar TAB shows the fretting and picking patterns for the guitar part.

A C#m D E *D. al Coda*

be the ba-by of my dreams, like the la-dies in the ma-ga - zines. Yeah!

Detailed description: This system contains the next four measures. The vocal line continues with 'be the ba-by of my dreams, like the la-dies in the ma-ga - zines. Yeah!'. The piano accompaniment and guitar TAB continue with the same rhythmic and harmonic patterns as the first system.

CODA 2:36 A F#m A

twist, twist. I'm a twist - ing fool, you got me

Detailed description: This system is the CODA section, starting at 2:36. The vocal line says 'twist, twist. I'm a twist - ing fool, you got me'. The piano accompaniment and guitar TAB conclude the piece with a final chord and melodic flourish.

Vx. **F#m** **A** **D** **A**
twist - ing by the pool, woh, twist - ing, twist - ing by the pool, get up

Gtr. 2

Gtr. 3

72

Gtr. 2 **N.C.** **A5**

Gtr. 3

Vx. **E** **A** **F#m**
Twist - ing, I'm a twist - ing

Gtr. 2

Gtr. 3

A F#m A

fool, you got me twist - ing by the pool, — woh, — twist -

This system contains the first three staves of music. The top staff is the vocal line with lyrics. The second staff is the guitar part, and the third staff is the bass part. Chord symbols 'A' and 'F#m' are placed above the vocal staff. The key signature has two sharps (F# and C#).

D A

- ing, twist - ing by the pool. Now ev - ery - bo - dy just tw - ist -

This system contains the next three staves of music. The top staff is the vocal line with lyrics. The second staff is the guitar part, and the third staff is the bass part. Chord symbols 'D' and 'A' are placed above the vocal staff. The key signature has two sharps.

3:02
3:17

A F#m A

- twist - ing, I'm a twist - ing pool, fool, you've got me
- twist - ing, twist - ing by the pool, — I'm a

This system contains the final three staves of music. The top staff is the vocal line with lyrics. The second staff is the guitar part, and the third staff is the bass part. Chord symbols 'A' and 'F#m' are placed above the vocal staff. The key signature has two sharps.

F#m A D

Vx. twist - ing by the pool, — yeah, twist - ing, twist - ing
 twist - ing fool, just twist - ing, woh_ twist - ing twist - ing

Gtr. 2

TAB

Gtr. 3

TAB

74

A 1. N.C.

Vx. — by the pool.
 — by the pool.

Gtr. 2

TAB

Gtr. 3

TAB

[E] 2. A

Vx. Come in a -

Gtr. 2

TAB

Gtr. 3

TAB

Tunnel Of Love

Words & Music by Mark Knopfler

0:23

(♩ = 136)

B \flat

Voice

Piano cue

Electric
Guitar 1

Electric
Guitar 2

Acoustic
Guitar

75

Dm C Dm B \flat C

Vx. Dm F C Dm Bb C

Elec. Gtr. 1 Get-ting cra - zy on the

Elec. Gtr. 2

0:42
Vx. Dm F C

waltz - ers, — but it's the life that I choose, yeah,

Elec. Gtr. 1

Elec. Gtr. 2

Vx. G Dm C

sing a - bout the six - blade, sing a - bout the switch - back, and a tor - ture tat - too, and I been rid - ing on a

Elec. Gtr. 2

Vx. Dm F C

ghost train, — where the cars they scream and slam, and I don't know where I'll

Elec. Gtr. 1

Elec. Gtr. 2

G

Dm

C

be to-night,

but I'd al-ways tell you where I am.

In a scream-ing ring of

1:10

Dm

F

C

fa - ces, —

I seen her stand-ing in the light,

she had a tic-ket for the

G

Dm

C

ra - ces, yeah,

just like me — she was a vic-tim of the night.

I put my hand up - on the

Vx. le - ver, said let it rock and let it roll, I had the one-arm

Elec. Gtr. 1

Elec. Gtr. 2

Ac. Gtr.

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

Elec. Gtr. 1

Elec. Gtr. 2

Ac. Gtr.

Bb

C

F

Bb

turn - ing, ne - on burn - ing up a - bove, and I'm just

high on the world, come on and take a low - ride - with me - girl, - on the

F 3 Am Am/C Dm Bb

1:52

Dm

F

C

Dm

Bb

C

Vx.
 tun-nel of love, — yeah, — love, — love. It's just the

Elec. Gtr. 1

Elec. Gtr. 2

Ac. Gtr.

80

Dm

F

C

Vx.
 dan - ger, dan - ger, a-when you're rid-ing at - a your own risk. — She said, 'You are the per - fec

Elec. Gtr. 1

Elec. Gtr. 2

Ac. Gtr.

G

Dm

C

— stran - ger.' She said, 'Ba-by, let's keep it like this.' It's just a

2:13

Dm

F

C

cake - walk twist - ing ba - by, yes, step right up and see.

G Dm C

Vx. 'Hey mis-ter, give me two, give me two now, 'cos a - ny two can play.' And the big wheel keep on

Elec. Gtr. 1

Elec. Gtr. 2

Ac. Gtr.

82

2:26

Bb C F Bb

Vx. turn - ing, ne - on burn - ing up a - bove, and I'm ju

Elec. Gtr. 1

Elec. Gtr. 2

Ac. Gtr.

8va

F Am Am/C Dm Bb

high on the world, come on and take a low ride with me girl, on the

Detailed description: This system contains the first five staves of music. The top staff is the vocal line with lyrics. The second staff is the piano accompaniment. The third staff is the guitar accompaniment with chord diagrams. The fourth and fifth staves are additional guitar parts, including a bass line. Chords are indicated above the vocal line: F, Am, Am/C, Dm, and Bb. A triplet of eighth notes is marked with a '3' over it in the first measure.

2:41 Dm F C Dm Bb C

tun-nel of love, woh, love, love. Well it's been

Detailed description: This system contains the next five staves of music. The top staff is the vocal line with lyrics. The second staff is the piano accompaniment. The third staff is the guitar accompaniment with chord diagrams. The fourth and fifth staves are additional guitar parts, including a bass line. Chords are indicated above the vocal line: Dm, F, C, Dm, Bb, and C. A box labeled '2:41' is placed above the first measure of the vocal line. The music concludes with a double bar line and repeat dots.

Gm7

Bb

Gm7

Bb

Vx. mon-ey for mus-cle on a an-oth-er whir-li-gig, mon-ey for mus-cle, and - a an-oth-er girl I dig,

Elec. Gtr. 1

Elec. Gtr. 2

Ac. Gtr.

Gm7

Bb

C

Vx. an-oth-er hus-tle just to, just to make it big, and rock-a-way, rock-a-way,

Elec. Gtr. 1

Elec. Gtr. 2

Ac. Gtr.

Bb/C C

oh, rock - a - way, rock - a - way. — And

3:05

F C Dm Bb
 girl it looks so pret - ty to me, like it al - ways did, oh, like

C F B \flat C

Vx. the Span-ish Ci - ty to _____ me when-a we were kids, yeah, gi

Elec. Gtr. 1

Elec. Gtr. 2

Ac. Gtr.

86

3.19 F C Dm B \flat

Vx. _____ it looks so pret - ty to me, just like it al - ways did, _____ oh, like

Elec. Gtr. 1

Elec. Gtr. 2

Ac. Gtr.

C F B \flat C

the Span-ish — Ci - ty to — me when-a we were kids, right,

Detailed piano accompaniment for the first system, featuring a grand staff with treble and bass clefs, and guitar chord diagrams below. The accompaniment includes arpeggiated chords and rhythmic patterns.

3:33 F C Dm B \flat

oh, la

Detailed piano accompaniment for the second system, featuring a grand staff with treble and bass clefs, and guitar chord diagrams below. The accompaniment continues with arpeggiated chords and rhythmic patterns.

C F Bb C

Vx.

Elec. Gtr. 2

Ac. Gtr.

check it out.

3:47 F C Dm Bb

Elec. Gtr. 1

Elec. Gtr. 2

Ac. Gtr.

8va

13-15-13-10

10-13-10

10-13-15-10

10-10-11-10

12-10

12

C F Bb C

Elec. Gtr. 1

Elec. Gtr. 2

Ac. Gtr.

10-12

12

5

10-12

11-12(10)-12(10)-12(10)-12

(10)-12-10-11

12-10

12

Dm

F

C

Dm

Bb

C

She took off a sil-ver

4:07

Dm

F

C

loc-ket.

She said, 'Re-mem-ber me by ____ this.'

She put her hand in my

G Dm C

Vx. poc-ket, I got a keep-sake and a kiss, and in the roar of dust and

Elec. Gtr. 1

Elec. Gtr. 2

Ac. Gtr.

90

4:21 Dm F C

Vx. die-sel, I stood and watched her walk a - way,

Elec. Gtr. 1

Elec. Gtr. 2

Ac. Gtr.

G

Dm

C

I could have caught up with her ea - sy e-nough, but some-thing must have made me stay. — And the big wheel keep on —

4:35

Bb

C

F

Bb

— turn - ing, ne-on burn-ing up a - bove, and I'm just

Vx. F Am Am/C Dm Bb

high on this world, come on and take a low ride with me girl, on

Elec. Gtr. 1

Elec. Gtr. 2

Ac. Gtr.

92

4:48

Vx. Dm F C Dm Bb C

tun-nel of love, yeah, love, love love, on th

Elec. Gtr. 1

Elec. Gtr. 2

Ac. Gtr.

Dm

F

C

Dm

Bb

C

tun-nel of love, _ woh, _ love, _ love... And now I'm

5:02

Gm

Bb

Gm

Bb

search-ing through these car-ou -sels, and the car-ni-val ar -cades, search-ing ev-ery -where from stee-ple-chase_ to pa-li-sades, in

Gm Bb C

Vx. a-ny shoot-ing gal-le-ry where prom-is - es are made, to rock-a - way, - rock-a-way, rock-a-way, rock-a - way,

Elec. Gtr. 2

Ac. Gtr.

Vx. from Cul-ler-coats and Whit-ley Bay, out to rock-a-way.

Elec. Gtr. 2

94

5:28 F C Dm Bb

Vx. girl it looks so pret - ty to me, like it al - ways did,

Elec. Gtr. 2

C F Bb C

Vx. like the Span-ish Ci - ty to me when we were kids,

Elec. Gtr. 2

F C Dm Bb

girl, it looks so pret-ty to me, _____ like it al - ways did, _____ like

C F Bb C

the Span-ish Ci - ty to _____ me when-a _____ we were kids.

5:57 F C Dm Bb

C F Bb C

F C Dm Bb

Elec. Gtr. 1

Elec. Gtr. 2

C F Bb C

Elec. Gtr. 1

Elec. Gtr. 2

96

6:26 F C Dm Bb

Elec. Gtr. 1

Elec. Gtr. 2

Ac. Gtr.

C

F

Bb

C

Musical score for the first system, featuring a guitar melody and accompaniment. The guitar part includes a complex sequence of fret numbers: 12-12-12-12-10-12, 12, 10, 13, 13, 10, 10, 12, 12, 12, 10, 12, 14, (12)-14, 10. The bass line consists of a steady eighth-note accompaniment. Chord diagrams for F, Bb, and C are provided below the guitar part.

6:40

F

C

Dm

Bb

Musical score for the second system, continuing the guitar melody and accompaniment. The guitar part includes fret numbers: 12-14, 14, 13, 13, 12-14, 13, 12-14, 12-14, 12-10-12, 12-14, (12)-14, 12, 9-10, 12-10, 12, 10-9-10, 9-10, 9-10, 9-7-9, 7-9-7. The bass line continues with eighth-note accompaniment. Chord diagrams for F, C, Dm, and Bb are provided below the guitar part.

C

F

Bb

C

Musical score for the third system, concluding the guitar melody and accompaniment. The guitar part includes fret numbers: 5, 7, 5, 7, 5, 7, 5, 6, 5, 6, 6, 5, 5, 7, 8, 10, 10, 10, 10, 9, 9, 9, 9, 6, 10. The bass line continues with eighth-note accompaniment. Chord diagrams for C, F, Bb, and C are provided below the guitar part.

6.55

Elec. Gtr. 1

Elec. Gtr. 2

Ac. Gtr.

F C Dm Bb

98

Elec. Gtr. 1

Elec. Gtr. 2

Ac. Gtr.

C F Bb 8va C

7.09

Elec. Gtr. 1

Elec. Gtr. 2

Ac. Gtr.

F (8va) C Dm Bb

C F Bb C

(8va)

Musical notation for the first system, including treble and bass clefs, notes with ties and triplets, and a guitar fretboard diagram below.

7:23
F (8va) C Dm Bb

Musical notation for the second system, including treble and bass clefs, notes with ties and triplets, and a guitar fretboard diagram below.

C F Bb C 7:37 F

(8va)

Musical notation for the third system, including treble and bass clefs, notes with ties and triplets, and a guitar fretboard diagram below.

(8va) C Dm Bb C

Elec. Gtr. 1

Elec. Gtr. 2

Ac. Gtr.

100

F Bb C F

fade C

7:51

Elec. Gtr. 1

Elec. Gtr. 2

Ac. Gtr.

Dm Bb C F

Elec. Gtr. 2

Ac. Gtr.

Bb C F C

Ac. Gtr.

Romeo And Juliet

Words & Music by Mark Knopfler

(♩ = 86)
F

C

B^b

C

F

C

Voice

Electric
Guitar 1

Electric
Guitar 2

Acoustic
Guitar 1

Acoustic
Guitar 2

Acoustic
Guitar 3

The musical score is arranged for voice, electric guitar 1, electric guitar 2, acoustic guitar 1, acoustic guitar 2, and acoustic guitar 3. The key signature is one flat (Bb) and the time signature is 4/4. The tempo is marked as ♩ = 86. The electric guitar parts are mostly silent, indicated by a horizontal line. The acoustic guitar 1 part is the most active, featuring a melodic line with a fretboard diagram and a rhythm box. The fretboard diagram shows the following fret numbers: 4, 3, 4, 4, 3, 3, 2, 2, 2, 0, 0, 0, 2, 3, 2, 2, 4, 2, 4, 2, 4, 2, 4, 2, 4, 2, 3, 4, 2, 3, 4, 2, 2. The rhythm box contains the sequence: +1 +1 +3 +3 +3 +1. Above the first staff of the acoustic guitar 1 part, there is a box containing the chord sequence: F B^b F B^b D F, with an asterisk above it.

*Alternatively, use G tuning and capo 3

Ac. Gtr. 1

B \flat C F C B \flat C

Ac. Gtr. 3

Vx.

F C B \flat C F

0:22

A love-struck Ro-me-o,

102

Ac. Gtr. 1

Ac. Gtr. 2

Ac. Gtr. 3

Vx.

Dm C F Dm B \flat

sings a street-suss se - re - nade, lay - ing ev - ery - bo - dy low, with a love song that he made,

Elec. Gtr. 1

Ac. Gtr. 2

C

B \flat

C

F

B \flat

finds a street-light, steps out of the shade, says some-thing like, 'You and me babe, how a -

let ring

0:44

C

F

Dm

C

-bout it? Ju-li-et says, 'Hey, it's Ro-me-o, you near-ly gim-me a heart at-tack.'

F

Dm

B \flat

C

B \flat

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,

C F B \flat C

Vx. sing-ing up at peo-ple like that.' A-ny-way, what you gon-na do a-bout it? Ju-li

Ac. Gtr. 2 *let ring*

Ac. Gtr. 3

1:06

F C Dm C B \flat C F C

Vx. -et, the dice was load-ed from the start, and I bet, and you ex

Ac. Gtr. 2

104

Ac. Gtr. 3 *Electric Guitar 2 doubles ad lib.*

Dm C B \flat C F C B \flat Dm B \flat

Vx. -plod-ed in - to my heart, and I for - get, I for - get the mov-ie song.

Ac. Gtr. 2

Ac. Gtr. 3

Gm C/A Bb Dm C F

When you gon-na re-al-ise it was just that the time was wrong, Ju-li-et?

Electric Guitar 2 doubles

Bb F C Bb C

When you gon-na re-al-ise it was just that the time was wrong, Ju-li-et?

F Dm C F

Vx. Came up on dif-fer-ent streets, they both were streets of shame, both dir - ty, both mean,

Ac. Gtr. 1

Ac. Gtr. 2

Ac. Gtr. 3

106

Dm Bb C 1:50 Bb C F

Vx. yes, and the dream was just the same, and I dreamed your dream for you, and now your dream is real.

Ac. Gtr. 2

Bb C

Vx. How can you look at me as if I was just an - oth - er one of your deals? When you can

Ac. Gtr. 2

C Dm C F

fall for chains of sil - ver, you can fall for chains of gold, you can fall for pret-ty stran - gers,

Electric Guitar 2 doubles

Dm Bb C Bb C F

and the prom- is - es they hold, you prom- ised me ev-ery-thing, you prom- ised me thick and thin, yeah,

Bb Csus4 C

now you just say, 'Oh, Ro-me - o, yeah, you know I used to have a scene with him.' Ju - li -

F C Dm F C Bb C F C

Vx. *-et,* when-a we made love you used to cry, you said, 'I love you like the stars a-bove,

Elec. Gtr. 2

Ac. Gtr. 2

Ac. Gtr. 3

Dm C Bb C F C Bb Dm Bb

Vx. love-a you till I die.' There's a place for us, you know the mov-ie song.

Elec. Gtr. 1

Elec. Gtr. 2

Ac. Gtr. 2

Ac. Gtr. 3

Gm

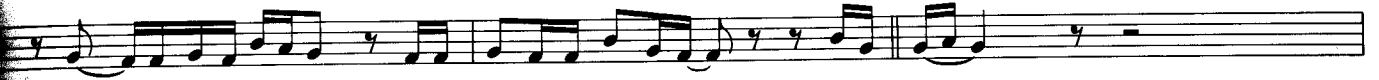
C/A

Bb

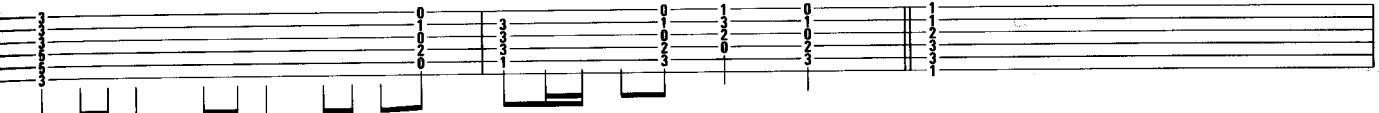
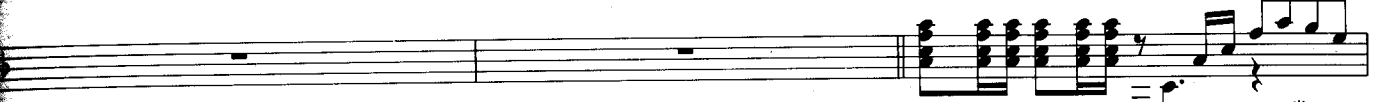
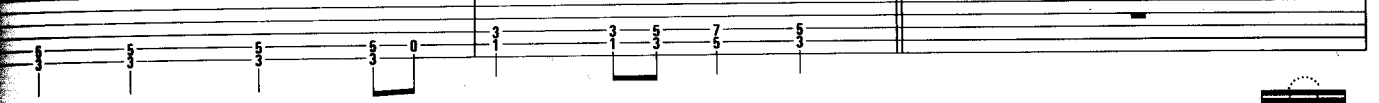
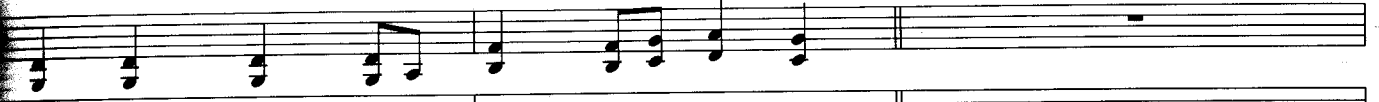
Dm

C

F



When you gon-na re-al-ise · it was just that the time was wrong, Ju-li - et? ____



Bb

F

C

Bb

C



F Dm C F

Vx. I can't do the talks like they talk on the T. V., and I can't do a love song

Ac. Gtr. 1

Ac. Gtr. 2

Ac. Gtr. 3

110 Dm Bb C 3.07 Bb

Vx. like the way it's meant to be, I can't do ev-ery-thing, but I'll

Elec. Gtr. 1

Ac. Gtr. 2

C F Bb Csus4 C

Vx. do a - ny-thing for you, I can't do a - ny-thing 'cept be in love, with you,

Ac. Gtr. 2 *let ring*

F Dm F

and all I do is miss you, and the way we used to be, all I do is keep the beat,

3:29

Dm Bb C Bb C F

and bad com-pa-ny, and all I do is kiss you through the bars of a rhyme,

let ring

Bb Csus4 C F C

Ju-lie, I'd do the stars with you a-ny-time. Ah, Ju-li-et, when-a we made

Dm C Bb C F C Dm C Bb C
 Vx. love you used to cry, you said, 'I love you like the stars a-bove, I'll love-a you till I die.' And there's a
 Elec. Gtr. 2
 Ac. Gtr. 2
 Ac. Gtr. 3

112

F C Bb Dm Bb Gm C/A
 Vx. place for us, you know the mov-ie song. When you gon-na re-al-ise it w
 Elec. Gtr. 1
 Elec. Gtr. 2
 Ac. Gtr. 2
 Ac. Gtr. 3

Bb

Dm

C

F

Bb

just that the time was wrong Ju - li - et? _

F

C

Bb

C

F

C

Bb

C

F

C

Bbmaj7

C

F Dm C/E F

Vx. And a love - struck Ro-me-o — sings a street-suss se - re - nade, lay-ing ev-ery-bo-dy low, -

Ac. Gtr. 1

Ac. Gtr. 2

Ac. Gtr. 3

Dm Bb C Bb C F

Vx. with a love song that he made, — finds a con-ve-ni-ent street-light, steps out of the shade, he says some-thing like,

Elec. Gtr. 1

Ac. Gtr. 2

let ring

Bb

C

Bb

'You and me babe, how a-bout it?

with echo approx. 1400ms, panned left

C

Bb

Cadd9

'You and me babe, how a-bout it?

Bb

Cadd9

Bb

Vx. *You and me babe, how a - bout it?*

Elec. Gtr. 1 *echo off*

Ac. Gtr. 2

Ac. Gtr. 3

5:08

C

Bb

C

echo off

Elec. Gtr. 1

Ac. Gtr. 2

Ac. Gtr. 3

Bb

Cadd9

Musical notation for the first system, including treble and bass clefs, a guitar staff with fret numbers, and a piano staff with chords.

Musical notation for the second system, including treble and bass clefs, a guitar staff with fret numbers, and a piano staff with chords.

Musical notation for the third system, including treble and bass clefs, a guitar staff with fret numbers, and a piano staff with chords.

Musical notation for the fourth system, including treble and bass clefs, a guitar staff with fret numbers, and a piano staff with chords.

Musical notation for the fifth system, including treble and bass clefs, a guitar staff with fret numbers, and a piano staff with chords.

Musical notation for the sixth system, including treble and bass clefs, a guitar staff with fret numbers, and a piano staff with chords.

Bb

echo on

C

Musical notation for the seventh system, including treble and bass clefs, a guitar staff with fret numbers, and a piano staff with chords.

Musical notation for the eighth system, including treble and bass clefs, a guitar staff with fret numbers, and a piano staff with chords.

Musical notation for the ninth system, including treble and bass clefs, a guitar staff with fret numbers, and a piano staff with chords.

Acoustic Guitar 3 repeats previous two bars to the end

fade
Bb

C

Musical notation for the tenth system, including treble and bass clefs, a guitar staff with fret numbers, and a piano staff with chords.

Musical notation for the eleventh system, including treble and bass clefs, a guitar staff with fret numbers, and a piano staff with chords.

Musical notation for the twelfth system, including treble and bass clefs, a guitar staff with fret numbers, and a piano staff with chords.

5:30
Bb C

Elec. Gtr. 1

Ac. Gtr. 2

Bb C

Elec. Gtr. 1

Ac. Gtr. 2

let ring

Bb C Bb C

Elec. Gtr. 1

Ac. Gtr. 2

Where Do You Think You're Going?

Words & Music by Mark Knopfler

(♩ = c. 76)
Am

F

G

Voice

Guitar 1 (Electric)

TAB

Guitar 2 (Electric)

TAB

Guitar 3 (Acoustic)

TAB

119

E7sus4

0:12
0:49

Am

F

1. Where d'you think you're going?
2. I un - der - stand your chan-ges

Don't you know it's dark out - side?
long be - fore you reach the door.

TAB

TAB

TAB

G

E7sus4

Vx.

Where d'you think you're go-ing?
I know where you think you're go - ing,

Don't you care a - bout my pride?
I know what you came here for,

Gtr. 1

TAB

Gtr. 2

TAB

Gtr. 3

TAB

120

Am

F

Vx.

Where d'you think you're go-ing?
and now I'm sick of jok - ing,

I think a - you don't know.
you know I like you to be free... Huh!

Gtr. 1

TAB

Gtr. 2

TAB

Gtr. 3

TAB

G

E7sus4

Am

You got no way of know-ing,
Where d'you think you're go - ing?

there's real - ly no place you can go.
I think you bet - ter go with me.

The first system of music consists of two staves. The top staff is a vocal line in treble clef with a 7/8 time signature. The bottom staff is a guitar TAB with six lines. The first measure of the TAB shows the open strings (0 0 0 0 0 0) and the second measure shows a 3-fret barre (3 3 3 3 3 3). The third measure shows a 2-fret barre (2 2 2 2 2 2).

The second system of music consists of two staves. The top staff is a vocal line in treble clef with a 7/8 time signature. The bottom staff is a guitar TAB with six lines. The first measure of the TAB shows a 2-fret barre (2 2 2 2 2 2) and the second measure shows a 3-fret barre (3 3 3 3 3 3). The third measure shows a 2-fret barre (2 2 2 2 2 2).

The third system of music consists of two staves. The top staff is a vocal line in treble clef with a 7/8 time signature. The bottom staff is a guitar TAB with six lines. The first measure of the TAB shows a 3-fret barre (3 3 3 3 3 3) and the second measure shows a 2-fret barre (2 2 2 2 2 2). The third measure shows a 3-fret barre (3 3 3 3 3 3) and the fourth measure shows a 2-fret barre (2 2 2 2 2 2).

F

Dm

F

The fourth system of music consists of two staves. The top staff is a vocal line in treble clef with a 7/8 time signature. The bottom staff is a guitar TAB with six lines. The first measure of the TAB shows a 3-fret barre (3 3 3 3 3 3) and the second measure shows a 3-fret barre (3 3 3 3 3 3). The third measure shows a 3-fret barre (3 3 3 3 3 3) and the fourth measure shows a 3-fret barre (3 3 3 3 3 3).

The fifth system of music consists of two staves. The top staff is a vocal line in treble clef with a 7/8 time signature. The bottom staff is a guitar TAB with six lines. The first measure of the TAB shows a 3-fret barre (3 3 3 3 3 3) and the second measure shows a 3-fret barre (3 3 3 3 3 3). The third measure shows a 3-fret barre (3 3 3 3 3 3) and the fourth measure shows a 3-fret barre (3 3 3 3 3 3).

The sixth system of music consists of two staves. The top staff is a vocal line in treble clef with a 7/8 time signature. The bottom staff is a guitar TAB with six lines. The first measure of the TAB shows a 3-fret barre (3 3 3 3 3 3) and the second measure shows a 3-fret barre (3 3 3 3 3 3). The third measure shows a 3-fret barre (3 3 3 3 3 3) and the fourth measure shows a 3-fret barre (3 3 3 3 3 3).

1:26

G

Am

F

G

Vx. 

Gtr. 2 

Gtr. 3 

122

1:39

E7sus4

Am

F

Vx. 

Gtr. 1 

Gtr. 2 

Gtr. 3 

Dm

F

Am

Musical notation for the vocal line of the first system, showing a melodic phrase.

Where d'you think you're go-ing?

Chordal accompaniment for the first system, showing chords for Dm, F, and Am.

Guitar tablature for the first system, corresponding to the chords Dm, F, and Am.

Musical notation for the vocal line of the second system, including a triplet and a *fade in* instruction.

fade in

Guitar tablature for the second system, including a triplet and a *fade in* instruction.

Musical notation for the vocal line of the third system, featuring a complex melodic line with many notes.

Guitar tablature for the third system, corresponding to the complex melodic line.

F

G

Musical notation for the vocal line of the fourth system, showing two phrases.

Don't you know it's dark out - side?

Where d'you think you're go-ing?

Chordal accompaniment for the fourth system, showing chords for F and G.

Guitar tablature for the fourth system, corresponding to the chords F and G.

Musical notation for the vocal line of the fifth system, showing a melodic phrase.

Guitar tablature for the fifth system, corresponding to the melodic phrase.

Musical notation for the vocal line of the sixth system, featuring a complex melodic line.

Guitar tablature for the sixth system, corresponding to the complex melodic line.

E7sus4

Am

F

Vx.

Gtr. 1

Gtr. 2

Gtr. 3

G

E7sus4

Am

Vx.

Gtr. 1

Gtr. 2

Gtr. 3

F

Dm

This system contains four staves. The top staff is a standard musical staff with a treble clef, showing a whole note chord F (F4, A4, C5) and a whole note chord Dm (D4, F4, A4). The second staff is a guitar tablature staff with six lines, showing the fret numbers for the F and Dm chords. The third staff is a standard musical staff with a treble clef, showing a melodic line with eighth notes and slurs. The fourth staff is a guitar tablature staff with six lines, showing the fret numbers for the melodic line.

2:28

$\text{♩} = \text{♩}$
Am

F

Come on.

This system contains four staves. The top staff is a standard musical staff with a treble clef, showing a whole note chord F (F4, A4, C5) and a whole note chord Am (A3, C4, E4). The second staff is a guitar tablature staff with six lines, showing the fret numbers for the F and Am chords. The third staff is a standard musical staff with a treble clef, showing a melodic line with eighth notes and slurs. The fourth staff is a guitar tablature staff with six lines, showing the fret numbers for the melodic line.

Gr. 1 F Dm

Gr. 2

Gr. 3

Gr. 1 F

Gr. 2

Gr. 3

2:40

Am

F

The first system of the musical score consists of four staves. The top staff is a treble clef with a 3/4 time signature, containing a melody with chords Am and F. The second staff is a guitar tablature (TAB) with fret numbers and a 'y' symbol. The third staff is a treble clef with a melody. The fourth staff is a guitar tablature (TAB) with fret numbers and a 'y' symbol. Below the fourth staff are two rows of chord diagrams for Am and F.

The second system of the musical score consists of four staves. The top staff is a treble clef with a 3/4 time signature, containing a melody with chords Dm and F. The second staff is a guitar tablature (TAB) with fret numbers and a 'y' symbol. The third staff is a treble clef with a melody. The fourth staff is a guitar tablature (TAB) with fret numbers and a 'y' symbol. Below the fourth staff are two rows of chord diagrams for Dm and F.

Am F

Gtr. 1

Gtr. 2

Gtr. 3

Detailed description of the first system: This system contains the first four measures of music. Gtr. 1 starts with an Am chord (A2, C3, E3) and moves to an F chord (F2, A2, C3). Gtr. 2 plays a series of chords: Am (A2, C3, E3), F (F2, A2, C3), and Am (A2, C3, E3). Gtr. 3 plays a rhythmic pattern of eighth notes, primarily on the strings 2, 3, and 4, with some chords on strings 1 and 2.

Dm F

Gtr. 1

Gtr. 2

Gtr. 3

Detailed description of the second system: This system contains the next four measures of music. Gtr. 1 starts with a Dm chord (D2, F2, A2) and moves to an F chord (F2, A2, C3). Gtr. 2 plays a series of chords: Dm (D2, F2, A2), F (F2, A2, C3), and Dm (D2, F2, A2). Gtr. 3 continues with a rhythmic pattern of eighth notes, primarily on the strings 2, 3, and 4, with some chords on strings 1 and 2.

3:04

Am

F

Dm

F

fade out

Gtr. 1

Am F

TAB

Gtr. 2

TAB

Gtr. 3

TAB

Gtr. 1

Dm F

TAB

Gtr. 2

TAB

Gtr. 3

TAB

Walk Of Life

Words & Music by Mark Knopfler

(♩ = 170)

Keyboard

A B A B

Voice

Backing Vocals

Electric Guitar

Acoustic Guitar

0:12

E A B A B7

0:23

E A B A B7

0:35

E

A

Elec. Gtr.

Ac. Gtr.

B

A

B7

132

Vx.

Elec. Gtr.

Ac. Gtr.

0:46

E

A

Vx.

Elec. Gtr.

Ac. Gtr.

B A B7

Elec. Gtr.

Ac. Gtr.

0:57
1:42
2:37

E

1.3. Here comes John - ny sing - ing old - ies, gold - ies, Be-Bop-A-Lu-La Ba-by, What I Say,
2. Here comes John - ny gon-na 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-nel try'n' to make it pay.
here comes John - ny with the power and the glo - ry, back - beat the talk - in' blues.

1:08
1:53
2:48

A E

Vx. He got the ac - tion, he got the mo - tion, oh yeah the

B.Vx. Ahh, yeah the

Elec. Gtr.

Ac. Gtr.

134

A to Coda

Vx. boy can play, de - di - ca - tion, de - vo - tion,

B.Vx. boy can play,

Elec. Gtr.

Ac. Gtr.

1:16
2:01

E B

Vx. turn-ing all the night time in - to the day. He do the song a - bout the sweet lov - in' wo-man, he do the

B.Vx. turn-ing all the night time in - to the day,

Elec. Gtr.

Ac. Gtr.

E

A

E

song a - bout the knife. _

Well he do the walk,

do the walk,

B

A

B7

do the walk of life. _

Yeah! _ He do the walk of life. _

do the walk of life.

1:30
2:15

E

A

Aah,

B

Vx. *Ooh*

Elec. Gtr.

Ac. Gtr.

136

1. A B7

2. A B7

Elec. Gtr.

Ac. Gtr.

2:26

E A

Vx. *ooh*

Elec. Gtr.

Ac. Gtr.

B

A

B7

D.S. al Coda

Musical score for the first system, including vocal line, guitar, and bass. The key signature is three sharps (F#, C#, G#). The guitar part features a complex rhythm with many sixteenth notes and chords. The bass part provides a steady accompaniment.

2:57

CODA

E

Musical score for the second system, including vocal line, guitar, and bass. The vocal line has lyrics: "turn - ing all the night time in - to the day, and af - ter all that vio - lence and". The guitar part includes a double bar line and a capo position of 12. The bass part continues the accompaniment.

137

B

E

A

E

Musical score for the third system, including vocal line, guitar, and bass. The vocal line has lyrics: "dou-ble talk, there's just a song in all the trou-ble and the strife. You do the walk, yeah! do the walk,". The guitar part features a complex rhythm with many sixteenth notes and chords. The bass part provides a steady accompaniment.

B A B7

Vx. You do the walk of life, mm you do the walk of life.

B.Vx. do the walk of life.

Elec. Gtr.

Ac. Gtr.

138

3:11

E A

Vx. Ooh

B.Vx. Aah

Elec. Gtr.

Ac. Gtr.

B A B7

Elec. Gtr.

Ac. Gtr.

E

A

This system contains five staves of music. The top staff is a guitar staff in treble clef with a key signature of three sharps (F#, C#, G#). It begins with a double bar line and a repeat sign, followed by a series of whole notes. The second staff is a vocal line in treble clef with a key signature of three sharps, featuring a melodic line with eighth and sixteenth notes. The third staff is a guitar staff in bass clef with a key signature of three sharps, containing a bass line with various fret numbers (0, 2, 4) and some slurs. The fourth staff is a guitar staff in treble clef with a key signature of three sharps, showing a dense chordal texture with many notes. The fifth staff is a guitar staff in bass clef with a key signature of three sharps, containing a bass line with fret numbers (0, 2, 4) and some slurs.

B

A

B7

repeat ad lib. to fade

Ooh

This system contains five staves of music. The top staff is a guitar staff in treble clef with a key signature of three sharps (F#, C#, G#). It begins with a double bar line and a repeat sign, followed by a series of whole notes. The second staff is a vocal line in treble clef with a key signature of three sharps, featuring a melodic line with eighth and sixteenth notes. The third staff is a guitar staff in bass clef with a key signature of three sharps, containing a bass line with various fret numbers (2, 4, 0) and some slurs. The fourth staff is a guitar staff in treble clef with a key signature of three sharps, showing a dense chordal texture with many notes. The fifth staff is a guitar staff in bass clef with a key signature of three sharps, containing a bass line with fret numbers (4, 2, 0) and some slurs.

Private Investigations

Words & Music by Mark Knopfler

(♩ = 84)

Em

Bm/D

A/C#

0:11
G/B

Voice

Electric
Guitar 1

Electric
Guitar 2

Acoustic
Guitar

140

Ac. Gtr.

F/A B7/A Em/G Gdim F#m7b5

10 10-8 10 10-12 12 3 2-0 3 5 5 5 5 5

Vx.

B7 Em Em 0:34 Bm/D

It's a mys-te-ry to me, the game com-men - ces

fade in

Elec. Gtr. 2

Ac. Gtr.

5 9 8 7 7 8 9 12 12 0 7 7

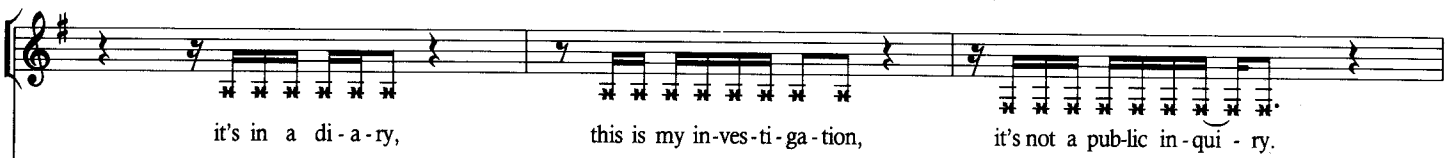
A/C# G/B

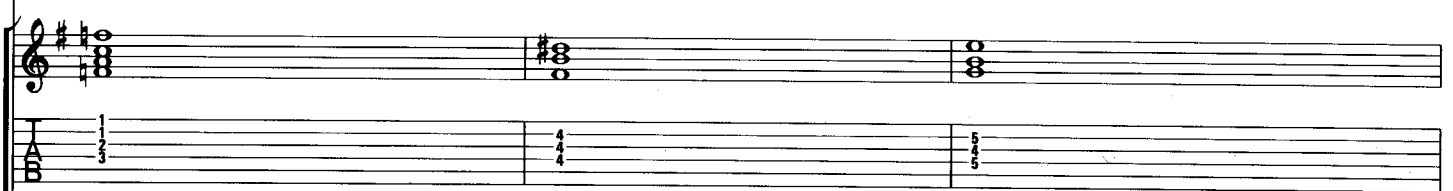
Vx. 

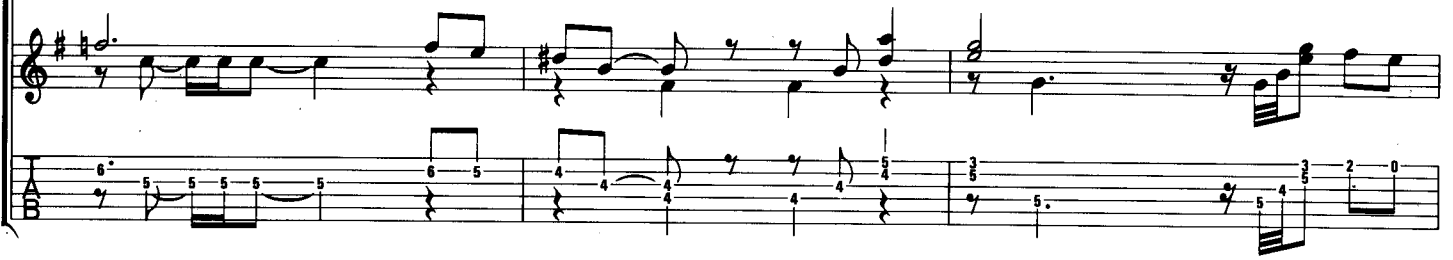
Elec. Gtr. 2 

Ac. Gtr. 

F/A B7/A Em/G

Vx. 

Elec. Gtr. 2 

Ac. Gtr. 

0:57

Gdim F#m7b5 B7 Em

Elec. Gtr. 2 

Ac. Gtr. 

1:08
Em

Bm/D

Vx. I go check-ing out the re - ports, dig-ging up the dirt, you get to meet all _ sorts

Elec. Gtr. 2

Ac. Gtr.

A/C#

G/B

F/A

Vx. in this line of work, trea-che-ry and trea-son, there's al-ways an ex-cuse for it,

Elec. Gtr. 2

Ac. Gtr.

142

B7/A

Em/G

Gdim

Vx. and when I find the rea - son I still can't get used to it.

Elec. Gtr. 2

Ac. Gtr.

Acc. str. 2

F#m7b5 B7 Em D/F#

This system contains the first four measures of the piece. The guitar part features chords F#m7b5, B7, Em, and D/F#. The bass line consists of a steady eighth-note pattern. The melodic line features eighth-note triplets and a half note.

1.42

G D Am

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

This system contains measures 5 through 8. It includes the lyrics: "And what have you got at the end of the day, what have you got". The guitar part features chords G, D, and Am. The bass line continues with eighth-note patterns. The melodic line includes lyrics and triplets.

Em D/F# G D

to take a-way? A bot-tle of whis-ky, and a new set of lies,

This system contains measures 9 through 12. It includes the lyrics: "to take a-way? A bot-tle of whis-ky, and a new set of lies,". The guitar part features chords Em, D/F#, G, and D. The bass line continues with eighth-note patterns. The melodic line includes lyrics and triplets.

C B7

Vx. *3*
 blinds on the win-dow, and a pain be-hind your eyes.

Elec. Gtr. 2

2:11
 Em Bm/D A/C#

Elec. Gtr. 2

Ac. Gtr.

144

G/B F/A B7/A

Elec. Gtr. 2

Ac. Gtr.

Em/G Gdim F#m7b5

Elec. Gtr. 2

Ac. Gtr.

2:45

B7

Em

Gdim

Vx.

Elec. Gr. 2

Ac. Gr.

F#m7b5

B7

Vx.

Elec. Gr. 2

Ac. Gr.

3:04

[E]

Ac. Gr.

3:27

Ac. Gr.

Ac. Gtr.

3 3 6

Ac. Gtr.

3

3:47

146

Ac. Gtr.

Elec. Gtr. 2

Ac. Gtr.

3:58

Ac. Str. 2

Ac. Str.

Ac. Str. 1

with echo

Ac. Str.

4:21

C Em

Ac. Str. 1

Ac. Str. 2

Ac. Str.

with echo

[E]

Elec. Gtr. 2

Ac. Gtr.

4:39

fade in

148

Elec. Gtr. 1

Elec. Gtr. 2

Ac. Gtr.

with echo

Elec. Gtr. 1

Ac. Gtr.

C

Em

C

Elec. Gtr. 2

Ac. Gtr.

5:23

Em

fade

Elec. Gtr. 2

Ac. Gtr.

Telegraph Road

Words & Music by Mark Knopfler

(♩ = c.88)

Dm7

B♭

Gm7

Voice

Guitar 1
(Electric)

Guitar 2
(Electric)

Guitar 3
(Electric)

Capo 3
D G D G B D

-2 -2 . . . -2

Dm

Cadd9

Am

Gtr. 2

Gr. 2

[D]

Gr. 2

1:24 a tempo (♩ = 115)

D5 Dm7 G/D D D5 F C G D

Gr. 1

1:39

D5 Dm7 G/D D

Gr. 1

D5 F C G D

Gr. 1

D7 Gm/D Csus4 C

Gr. 1

And a

2:03

Fadd9

Dm7

Cadd9

Bbadd9

Vx. long time a - go came a man on a track, walk-ing thir-ty miles with a sack on his back, and he

Bb

Csus4

C

F

C

Bb/D

Gmsus4

Gm

Vx. put down his load where he thought it was the best, made his home in the wil - der - ness.

Bb

F/A

F

Dm

Cadd9

Vx. Built a ca-bin and a win-ter store, he ploughed the ground by the

Gtr. 1 *let ring*

152

Bb

Csus4

C

F

C

Bb

Vx. cold lake shore, the oth-er tra-vel-ers came walk-ing down the track, they ne-ver went fur-ther, no they

Gtr. 1

Gm7

Bb

F/A

2:37

F

Dm

Vx. ne-ver went back. Then came the chur-ches, then came the schools,

Gtr. 1 *let ring*

Cadd9

Bb

Csus4

C

F

C

then came the law-yers, then came the rules, then came the trains and the trucks with their loads, and the

The first system of music features a vocal line in treble clef with lyrics, a guitar line in treble clef with various chords and triplets, and a bass line in bass clef with fingerings. The guitar line includes chords Cadd9, Bb, Csus4, C, F, and C, with triplets of eighth notes.

Bb

2:52

D5

Dm7

G/D

dir-ty old track was the Te-le-graph Road.

The second system continues the music with a vocal line, a guitar line, and a bass line. The guitar line features chords Bb, D5, Dm7, and G/D. The bass line includes fingerings such as 7, 3, 3(5), 7, 5, 7, 7, 5, 3, 5, 3.

153

D

D5

F

C

The third system shows a vocal line, a guitar line, and a bass line. The guitar line has chords D, D5, F, and C. The bass line includes fingerings like 0, 5, 0, 4, 9, 7, 11, 10, 14, 15, 15, 14, 14, 0, 0, (5), 7, 5, 7, 5, 7, 5.

G

D

D7

fade
Gm/D

The fourth system concludes the piece with a vocal line, a guitar line, and a bass line. The guitar line features chords G, D, D7, and Gm/D. The bass line includes fingerings such as 3, 6, 3, 0, 3, 5, 7, 7, 5, 7, 11, 10, 11.


Chords: Csus4, C, Fadd9, Dm7


Vx. 

Gtr. 1 

TAB

Chords: Cadd9, Bbadd9, Bb, Csus4, C, F, C

Vx. 

Gtr. 1 

TAB


Chords: Bb/D, Gmsus4, Gm, Bb, F/A, F

Vx. 

Gtr. 1 

TAB

Chords: Dm, Cadd9, Bb, Csus4, C

Gtr. 1 

TAB

Gr. 1

F C B \flat Gm7 B \flat F/A

Gr. 1

3:49 F Dm C B \flat

Gr. 1

Csus4 C F C B \flat Gm7

Gr. 1

B \flat F Dm C

Gr. 1

B \flat Csus4 C F C B \flat

8va

4:20

Gtr. 1

8va

Dm Dm7 G

TAB

18 19 18 20 20 22 20 18 20 22 19 19 13 12 10 12 10 12 10 12 10 12 12 11 12

Gtr. 1

D Dm F C G

poco a poco rall.

TAB

11 0 0 0 7 5 5 7 5 7 5 7 5 5 5 5 3 3 6 3 5 3 5 3

156 Vx.

D Gm Dm

And my ra - di - o says to - night it's gon - na freeze, peo - ple driv - ing home from the

Gtr. 1

TAB

3 5 7

Vx.

C Am Dm Csus4 C

fac - to - ries, now you've got six lanes of traf - fic, three lanes mov - ing slow.

Gtr. 1

fade in

TAB

10 6

5:03 Freely (♩ = c.88)

Dm A7#5 A7 B♭add9 Em7♭5 Gsus4 F Gm C/E C/♭ F#sus4 F

Gtr. 1

5:33

Gm11 F/A B♭add9 A7 Dm A7#5 A7 B♭add9 Em7♭5

Gtr. 1

Cadd9 F Gm C/♭ F#sus4 F Gm11 F/A

Gtr. 1

5:56

B♭add9 A7 Dm A7#5 A7

Gtr. 1

B♭add9 Em7♭5 Cadd9 F Gm C/♭

let ring

Gtr. 1

Chords: Csus4 C F C Bb Gm7

Vx. say, we ain't gon-na have to pay what's owed, we ain't gon-na have to reap, they reap from the seed that sowed.

Gtr. 1

Chords: Bb F/A F Dm Cadd9

Vx. When all the birds_ up-on the wires, and up-on the poles, they can al-ways get out_ of this rain

Gtr. 1

Chords: Bb Csus4 C F C Bb

Vx. _ and this cold, and you can hear them sing-ing out_ their te-le-graph code, all the way_

Gtr. 1

7:22 Chords: D5 Dm7 G/D

Vx. down the Te-le-graph Road. _

Gtr. 1

Gtr. 1

D D5 F C G

Gtr. 1

D D5 Dm7 G/D

160 Vx.

D D5 F C G D

And I'd

Gtr. 1

Vx.

7:53
Dm7 F C Bb F

soon-er for-get, - but I re-mem-ber those nights, yeah! Life was just a bet on a race 'tween the lights. You had your

Gtr. 1

B \flat C B \flat /D C/E B \flat Gm7sus4 Gm7

Vx. head on my shoul-der, you had your hands in my hair, now you act-ing a lit-tle cold - er, like you don't seem to care,

Gtr. 1

TAB

8:10

F Dm Cadd9

Vx. why just to leave at two thir - ty and I'll get you a-way, I'm gon-na get you out of this dark-ness, and

Gtr. 1

TAB

B \flat Csus4 C F C F B \flat C

Vx. in - to the day, from all these ri-vers of head-lights, from these ri-vers of rain, from the an-ger that lives on the

Gtr. 1

TAB

F C F B \flat C F C F B \flat C

Vx. streets with these names, and I run ev - ery red light on Me-mo - ry Lane. I've seen des - pe-ra-tion ex -

Gtr. 1

TAB

F C F B \flat F C

Vx. - plode in - to flames, and I don't want to see it a - gain.

Gtr. 1

TAB

8:39

Am Dm [B \flat]

Vx. From all these signs just say-ing, 'Sor-ry, but we're closed,' all the way

Gtr. 1

TAB

Gtr. 3

TAB

162

[F] B \flat

Vx. down the Te-le-graph Road.

Gtr. 1

TAB

Gtr. 3

TAB

8:59

D5

Dm7

G/D

D

D5

F

C

Gtr. 1

TAB

G

D

D5

Dm7

G/D

Gtr. 1

TAB

D

D5

F

C

G

Gtr. 1

TAB

D

D5

Dm7

G/D

Gtr. 1

TAB

D

D5

F

C

G

Gtr. 1

TAB

Gtr. 3

TAB

Gr. 1

D D5 Dm7 G/D

Gr. 1

D D5 F C G

164

Gr. 1

D D5 Dm7 G/D

Gr. 1

D D5

10:29 Dm

F

G

D

Gr. 1

Gr. 3

Dm

F

C

G

D

166

Gr. 1

Gr. 3

10:43 Dm

F

G

D

Gr. 1

Gr. 3

Chords: Dm, F, C, G, D

Gr. 1

Gr. 3

TAB

10:57 Chords: Dm, F, G, D

Gr. 1

Gr. 3

TAB

8va

Chords: Dm, F, C, G, D

Gr. 1

Gr. 3

TAB

let ring

8va

fade

11:33

Dm

F

C

G

D

Gtr. 1

TAB

Gtr. 3

TAB

Dm

F

G

D

Gtr. 1

8va

TAB

Gtr. 3

TAB

Dm

F

C

G

D

Gtr. 1

8va

TAB

Gtr. 3

TAB

Money For Nothing

Words & Music by Mark Knopfler & Sting

Free time
NC

ad lib.

Voice

I want my M. T. V. _____ Solo fills (Drums)

Backing Vocals

Guitar 1

Guitar 2

0:35

a tempo (♩ = 135)

G5

B♭5

C5

170

Gtr. 2

G5

F5

G5

Gtr. 2

0:47

B♭5

C5

Gtr. 2

G5

F5

G5

Vx. 1

Huh! Now

Vx. 2

Detailed description: This system contains the first three measures of the piece. The vocal line (Vx. 1) has rests for the first two measures and then the lyrics 'Huh!' and 'Now' in the third measure. The guitar accompaniment (Vx. 2) features a rhythmic pattern of eighth notes and chords. The bass line (B) shows the chord progression G5, F5, and G5.

1:04

Bb5

C5

look at them yo-yos, that's the way you do it, you play the gui-tar on the M. T. V.

Vx. 1

Vx. 2

Detailed description: This system contains measures 4-6. The vocal line (Vx. 1) has the lyrics 'look at them yo-yos, that's the way you do it, you play the gui-tar on the M. T. V.'. The guitar accompaniment (Vx. 2) continues with a similar rhythmic pattern. The bass line (B) shows the chord progression Bb5 and C5.

G5

F5

G5

That ain't work-in', that's the way you do it, mon-ey for no-thin' and your chicks for free.

Vx. 1

Vx. 2

Detailed description: This system contains measures 7-9. The vocal line (Vx. 1) has the lyrics 'That ain't work-in', that's the way you do it, mon-ey for no-thin' and your chicks for free.'. The guitar accompaniment (Vx. 2) continues with a similar rhythmic pattern. The bass line (B) shows the chord progression G5, F5, and G5.

1:18

Bb5

C5

Now that ain't work-in', that's the way you do it, lem-me tell ya them guys ain't dumb. You

that's the way you do it,

Vx. 1

B. Vx.

Vx. 2

Detailed description: This system contains measures 10-12. The vocal line (Vx. 1) has the lyrics 'Now that ain't work-in', that's the way you do it, lem-me tell ya them guys ain't dumb. You'. The bass line (B. Vx.) has the lyrics 'that's the way you do it,'. The guitar accompaniment (Vx. 2) continues with a similar rhythmic pattern. The bass line (B) shows the chord progression Bb5 and C5.

G5 F5 G5

Vx. may-be get a blis-ter on your lit-tle fin-ger, may-be get a blis-ter on your thumb.

Gtr. 2

1:32 Eb5 Bb5 Eb5

Vx. We got-ta in-stall mi-cro-wave ov-ens, cus-tom kit-chen de-

B. Vx. We got-ta in-stall mi-cro-wave ov-ens, cus-tom kit-chen de-

Guitar 1 doubles

Gtr. 2

172 F5 G5

Vx. -li-ve-ries. We got-ta move these re-fri-ge-ra-tors,

B. Vx. -li-ve-ries. We got-ta move these re-fri-ge-ra-tors,

Gtr. 2

C5 D5 E

Vx. we got-ta move these co-lour T. V.'s Ow!

B. Vx. we got-ta move these co-lour T. V.'s

Gtr. 2

1:50

G5

Bb5

C5

Vx. *Ooh - a - move - a.*

Gr. 2

G5

F5

G5

Vx. *Huh!*

Gr. 1

Gr. 2

2:04

Eb5

Bb5

Eb5

F5

B. Vx. *Got - ta in - stall mi - cro - wave ov - ens, cus - tom kit - chen de - li - ve - ries.*

Gr. 1

Gr. 2

G5

C5

Vx. We got - ta move these re - fri - ge - ra - tors,

B. Vx. We got - ta move these re - fri - ge - ra - tors, we got - ta move these

Gtr. 1

Gtr. 2

D5

E

Vx. Look at ya, look here.

B. Vx. co - lour T. V.'s

Gtr. 1

Gtr. 2

2:22

G5

Bb

C5

Vx. I should-a learned to play the gui - tar, I should-a learned to play them drums. Look at that

Gtr. 1

Gtr. 2

G5 F5 G5

Vx. ma-ma, she got it stick-in' in the ca-me-ra man, we could have some fun. And

Gtr. 2

2:37 G5 Bb5 C5

Vx. he's up there, what's that? Ha-wai-ian noi-ses? He's bang-in' on the bon-oes like a chim-pan-zee. Oh, that

Gtr. 2

G5 F5 G5

Vx. ain't work-in', that's the way you do it, get your mo-ney for no-thin' get your chicks for free.

B. Vx. that's the way you do it, mo-ney for no-thin' get your chicks for free.

Gtr. 2

2:51 Eb5 Bb5 Eb5 F5

Vx. We got-ta in-stall mi-cro-wave ov-ens, cus-tom kit-chen de-li-ve-ries.

B. Vx. We got-ta in-stall mi-cro-wave ov-ens, cus-tom kit-chen de-li-ve-ries.

Gtr. 2

Guitar 1 doubles ad. lib

G5

C5

Vx. We got - ta move these re - fri - ge - ra - tors, we got - ta move these

B. Vx. We got - ta move these re - fri - ge - ra - tors, we got - ta move these

Gr. 2

D5

E

Vx. co - lour T. V.'s

B. Vx. co - lour T. V.'s

Gr. 1

Gr. 2

3:09

G5

Bb5

C5

Vx. Ow!

Gr. 1

Gr. 2

G5

F5

G5

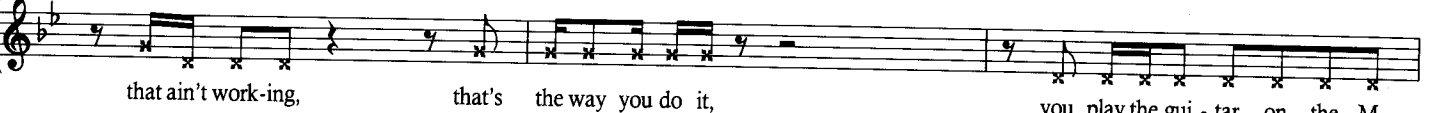
Vx. 

Gtr. 1 
 Lis-ten here. Now


Gtr. 2 

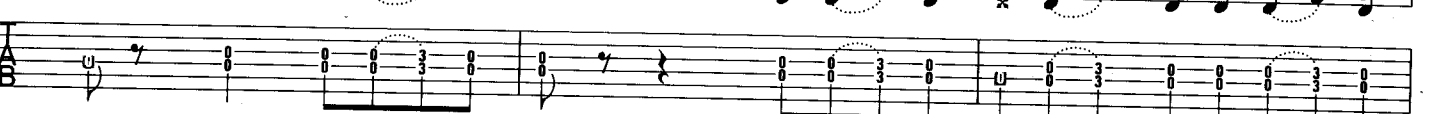


3:23

Vx. 

Gtr. 1 

Gtr. 2 



177

Bb

C5

G5

Vx. 

B. Vx. 

Gtr. 1 

Gtr. 2 



F5

G5

Vx. mon - ey for no - thin' and your chicks for free. Mon - ey for no - thin' and your,

B. Vx. mon - ey for no - thin' and your chicks for free. Mon - ey for no - thin'

Gtr. 1

Gtr. 2

Bb5

C5

B. Vx. and your chicks for free. Get your

Gtr. 1

Gtr. 2

G5

Vx. What's that?

B. Vx. mon - ey for no - thin' and your

Gtr. 1

Gtr. 2

F5

G5

Vx. Look at that, look at that. I want my,

B. Vx. chicks for free. Get your mon - ey for no - thin'

Gtr. 1 *let ring*

Gtr. 2

Bb *fade* G5

Vx. I want my, I want my M. T. V.

B. Vx. and your chicks for free. Get your

Gtr. 2 *Guitar 1 doubles ad. lib*

G5

F5

G5

Vx. I want my, I want my, I want my, I want my,

B. Vx. mon - ey for no - thin' and your chicks for free. _

Gtr. 2

Brothers In Arms

Words & Music by Mark Knopfler

(♩ = 78)

G#m/D#

G#m/B

G#m

G#m/B

Voice

(Keyboards)

Guitar

180

G#m/D#

G#m/B

G#m

F#

Vx.

Gr.

These mist co-vered moun-

0:24

E

F#

B

Bsus4

B

B/A#

Vx.

Gr.

tains_

are a home now for_ me,

but my home is the low -

fade in

3

3

G#m

D#m

E

F#sus4

F#

Vx.

Gr.

lands_

and al - ways will be.

Some day you'll re - turn_

fade in

0:49

G#m

D#m

E

C#m

F#sus4

F#

Vx. *to* your val-leys and your farms, and you'll no long-er

Gtr.

G#m

E

F#sus4

F#

G#m

E

C#m

E

Vx. burn to be bro-thers in arms.

Gtr. *fade in*

G#m

E

C#m

G#m

F#

Vx. Through these fields of de-

Gtr.

1:27

E

F#

B

Bsus4

B

B/A#

Vx. -struc-tion, bap-ti-sm of fire. I've wit-nessed your suf-

Gtr. *fade in*

G#m

D#m

E

F#sus4

F#

Vx. fer-ing as the bat-tle raged high-er. And though they did hurt

Gtr. *fade in*

1:51

G#m

D#m

E

C#m

F#sus4

F#

Vx. me so bad in the fear and a-larm, you did not de-

Gr. *[Guitar accompaniment]*

G#m

E

F#sus4

F#

G#m

E

C#m

E

Vx. -sert me my bro-thers in arms.

Gr. *[Guitar accompaniment]*

G#m

E

C#m

G#m

F#

Vx. There's so ma-ny dif-ferent

Gr. *[Guitar accompaniment]*

fade in

2:28

G#m

B

F#

B

E

F#sus4

F#

Vx. worlds, so ma-ny dif-ferent suns, and we have just one

Gr. *[Guitar accompaniment]*

G#m

B

F#

B

E

Vx. world, but we live in dif-ferent ones.

Gr. *[Guitar accompaniment]*

2:52

Gtr. *G#m E C#m E G#m E*

Gtr. *C#m G#m E C#m E*

Vx. *G#m E C#m G#m F#*

Gtr. *(6) 7 6 4 6 4 6 8 6 4 3 1*

Now the sun's gone to hell

3:22

Vx. *E F# B Bsus4 B B/A#*

Gtr. *6 4 6 8 9 11*

and the moon's ri - ding high. Let me bid you fare - well,

Vx. *G#m D#m E F#sus4 F#*

Gtr. *9-11-9-11 11-9-7-8-7 7 6-7 6-8-8-9-9 6 4 6-8-6 6-6-6 6-1*

fade in ev-ery man has to die. But it's writ-ten in the

3:41

G#m

D#m

E

C#m

Vx. star light and ev-ery line in your palm,

Gtr.

F#sus4

F#

G#m

E

F#sus4

F#

Vx. we're fools to make war on our bro-thers in arms.

Gtr.

4:05

G#m

E

C#m

E

G#m

E

C#m

Gtr.

G#m

E

C#m

E

F#

G#m

E

C#m

Gtr.

4:29

G#m

fade

C#m

E

G#m

E

Gtr.

C#m

G#m

E

Gtr.