

Mark Knopfle

guitar
styles

Complete, off-the-record guitar
transcriptions in tab and standard notation
of eight classic songs



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sultans of swing

Words & Music by Mark Knopfler

(\downarrow = 146)

Dm

Voice

Backing Vocals

Guitar 1 (Electric)

Guitar 2 (Electric)

Guitar 3 (Electric)

Vx.

Gtr. 1

Gtr. 3

You get a

Electric Guitar 2 doubles

The musical score consists of several staves of music. The top section includes staves for Voice, Backing Vocals, and three Electric Guitars. The bottom section includes staves for Bass and Drums. The score features various musical markings such as rests, note heads, and dynamic symbols. A box labeled 'Electric Guitar 2 doubles' is placed over the third staff from the bottom. The lyrics 'You get a' appear at the end of the first section. The overall style is a rock or blues-influenced composition.

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[0:13]

C

B_b

A

A7

Vx.

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

Gtr. 1

Gtr. 3

= = = = =

Dm C B_b A F

Vx.

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

Gtr. 1

Gtr. 3

= = = = =

0:26 C B_b

Vx.

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

Gtr. 1

Gtr. 3

Dm

B♭

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

Gtr. 1

Gtr. 3

0:42

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

Gtr. 1

Gtr. 3

Dm

Vx. - ces, com-ing in out of the rain.

Gtr. 1

Gtr. 2

Gtr. 3

B♭ A F

Vx. — they hear the jazz — go down.

Gtr. 1

Gtr. 2

Gtr. 3

0.55 C B♭

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

Gtr. 1

Gtr. 2

Gtr. 3

Dm B♭

Vx. er, but the horns, they blow-ing that sound,

Gtr. 1

Electric Guitar 2 doubles

Gtr. 3

[1:08]

Vx. C way on down south, B♭ way on down south

Gtr. 1

Gtr. 3

==

Dm Lon-don town.

C

Vx. Dm C B♭ C

Gtr. 1

Gtr. 3

==

Dm C B♭ C

You check out

Vx.

Gtr. 1

Gtr. 3

1:27
 Dm C B♭ A A7
 Vx. Gui - tar George, he knows all the chords.
 Gtr. 1
 Gtr. 3

Dm C B♭ A A7 F
 Vx. mind, he's strict-ly rhyth-m, he does-n't want to make it cry or sing,-
 Gtr. 1
 Gtr. 3

C B♭
 Vx. yes, and an old gui - tar is all he can af - ford
 Gtr. 1
 Gtr. 3

Dm

Vx. when he gets up un-der the lights... to play his thing...

Gtr. 1

Gtr. 3

Bb C

Gtr. 1

Gtr. 3

1:56 Dm C Bb A A7

Vx. And Har-ry does-n't mind if he does-n't make the scene...

Gtr. 1

Gtr. 3

Dm C B_b A A7 F

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

Gtr. 1

Gtr. 3

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

Gtr. 1

Gtr. 3

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

Gtr. 1

Gtr. 3

Musical score for orchestra and three guitars, page 229.

The score consists of four systems of music. The first system (measures 1-4) features Vx. and B. Vx. in C major, Gtr. 1 and Gtr. 3 in Bb major. The vocal parts sing "with the Sul-tans," and the guitars play rhythmic patterns. The second system (measures 5-8) continues in C major, with the vocal parts singing "with the Sul-tans of." The third system (measures 9-12) starts at measure 229, indicated by a bracket [229]. It features Vx. and B. Vx. in Dm, Gtr. 1 and Gtr. 3 in C major. The vocal parts sing "swing." The fourth system (measures 13-16) continues in C major, with the vocal parts singing "And a." The guitars play rhythmic patterns throughout all systems.

Dm C B \flat A A7
 Vx. crowd of young boys, they're fool-ing a - round in the cor - ner,
 Gtr. 1
 Gtr. 3

Dm C B \flat A A7 F
 Vx. drunk and dressed in their best brown bag-gies, and their plat-form soles.
 Gtr. 1
 Gtr. 3

[2.65] C B \flat
 Vx. They don't give a damn a - bout a - ny trum-pet - play-ing band,
 Gtr. 1
 Gtr. 3

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

Gtr. 1

Gtr. 3

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

B. Vx. the Sul - tans are play-ing

Gtr. 1

Gtr. 3

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

B. Vx. Cre-ole,

Gtr. 1

Gtr. 3

Dm C B♭ C
 Vx. Gtr. 1 Gtr. 3

ah ah.

Dm C B♭ A C
 Gtr. 1 Gtr. 3

Dm C B♭ A
 Gtr. 1 Gtr. 3

let ring

F [3.40]

Gtr. 1

Gtr. 3

B♭

Dm

B♭

Gtr. 1

Gtr. 3

C

B♭
let ring

C

Gtr. 1

Gtr. 3

Dm

C

B♭

C

Gtr. 1

Gtr. 3

Dm C B♭

Gtr. 1

Gtr. 3

[4-13]

Dm C B♭ A

Vx.

And then the man, he steps right up to the microphone,

Gtr. 1

Gtr. 3

Dm C B♭ 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.'

Gtr. 1

Gtr. 3

Bb

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

Dm

Gtr. 1

Gtr. 3

4:39

C Bb C

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

B. Vx. we are the Sul - tans _ of

Gtr. 1

Gtr. 3

445

Dm C B♭ C

Vx. swing.
B. Vx. swing.

Gtr. 1

TAB: B 6 5 7 3 6 5 7 5 6 5 7-5 6 10 10 8 8 8
A 5 6 7 3 6 5 7 5 6 5 7-5 6 10 10 8 8 8

Gtr. 3

TAB: A 5 6 7 3 6 5 7 5 6 5 7-5 6 10 10 8 8 8
B 5 6 7 3 6 5 7 5 6 5 7-5 6 10 10 8 8 8

Dm C B♭ C

Gtr. 1

TAB: B 6 5 7 3 6 5 7 5 6 5 7-5 6 10 10 8 8 8
A 5 6 7 3 6 5 7 5 6 5 7-5 6 10 10 8 8 8

Gtr. 3

TAB: A 5 6 7 3 6 5 7 5 6 5 7-5 6 10 10 8 8 8
B 5 6 7 3 6 5 7 5 6 5 7-5 6 10 10 8 8 8

Dm B♭ C

Gtr. 1

TAB: B 10 10 8 8 6 7 (8)-10 10 8 8 6 5 8 6 3 5 3 5 7 6 5 7 2 5 7 5
A 5 6 7 3 6 5 7 5 6 5 7-5 6 10 10 8 8 8

Gtr. 3

TAB: A 5 6 7 3 6 5 7 5 6 5 7-5 6 10 10 8 8 8
B 5 6 7 3 6 5 7 5 6 5 7-5 6 10 10 8 8 8

The image shows four staves of sheet music for three guitars (Gtr. 1, Gtr. 2, Gtr. 3). The first staff (Gtr. 1) is in D major (Dm), the second (Gtr. 2) in B-flat major (Bb), and the third (Gtr. 3) in C major (C). The music consists of six measures per staff, with a key change at the beginning of each staff. The notation includes standard musical notes, rests, and tablature (A, B, C, D, E, F, G) for the guitar strings. Measure numbers are indicated above the staff lines. The first staff starts in Dm, moves to Bb, then to C. The second staff starts in Bb, moves to Dm, then to C. The third staff starts in C, moves to Bb, then to Dm. The fourth staff starts in Dm, moves to Bb, then to C. The fifth staff starts in C, moves to Bb, then to Dm. The sixth staff starts in Dm, moves to Bb, then to C. The music features various techniques such as slurs, grace notes, and dynamic markings like '8va' (octave up).

Dm (8va) C B♭ C

Gtr. 1

Gtr. 3

(8va)

Dm C B♭ fade

Gtr. 1

Gtr. 3

C (8va) 5:37 Dm C B♭

Gtr. 1

Gtr. 3

C Dm C B♭

Gtr. 1

Gtr. 3



once upon a time in the west

Words & Music by Mark Knopfler

Free time ($\text{J} = 48$ approx.)

D5

F

Am G F

Voice

Backing
Vocals

Guitar 1
(Electric)

Guitar 2
(Electric)

Guitar 3
(Electric)

rub pick against strings

Am G F a tempo ($\text{J} = 72$) [0:26]

Am

▼

D C

Gtr. 1

Gtr. 2

Gtr. 3

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Am

Gtr. 1

D C Am

Gtr. 2

Gtr. 3

G D 0:45 Am

Gtr. 1

Gtr. 2

Gtr. 3

The figure displays a musical score for three guitars (Gtr. 1, Gtr. 2, Gtr. 3) across four staves. The top staff (Gtr. 1) shows a treble clef and a bass clef, indicating two parts per staff. The middle staff (Gtr. 2) shows a treble clef. The bottom staff (Gtr. 3) shows a bass clef. The score includes chord names above the staves: C, Am, Dm, and G. Fingerings are indicated by numbers (e.g., 1, 2, 3, 4, 5, 6, 7, 8, 9) placed near the corresponding frets on the guitar neck diagrams. The music consists of four measures for each guitar part, with measure 4 starting in common time (indicated by a '4') and measure 5 starting in 5/4 time (indicated by a '5'). The guitars play different chords and patterns in each measure, with some measures featuring sustained notes or rests.

Am

1:00

Vx.

Gtr. 1

Gtr. 2

Gtr. 3

D C Am

D C

Vx. 3
 Gtr. 1 3
 Gtr. 2 3
 Gtr. 3 3

scar-ing the pe - des - tri-ans... for a min-ute,

Am G

Vx. cross-ing up pro - gress, driv - ing on the grass,

Gtr. 1 3
 Gtr. 2 3
 Gtr. 3 3

D

Am

1:23

C

Vx. leav-ing just e-nough-a room to pass,

Gtr. 2 Sun - day dri - ver, ne-ver took a

Gtr. 3

Vx. Am test,

Dm oh yeah,

G once up - on a time in the

Gtr. 1

Gtr. 2

Gtr. 3

Vx. Am west.

Yes, and, it's no use say - ing that you don't know no-thing,

Gtr. 1

Gtr. 2

Gtr. 3

D C Am

D C

Vx.

Gtr. 1

Gtr. 2

Gtr. 3

146

Am G

Vx.

Gtr. 1

Gtr. 2

Gtr. 3

D Am C

Vx. ev-en catch a bul-let from the peace - keep ing force,
ev-en the he - ro gets a bul-let in the

Gtr. 3

Gtr. 3

Vx.

Am Dm G Am

chest, — oh _ yeah, — once up-on a time in the west.

Gtr. 1

Gtr. 2

Gtr. 3

Bass

2:09
D

Gtr. 1

F

Am G

Gtr. 2

Gtr. 3

= =

Vx.

F Am D C

Gtr. 1

8va

Oh.

Gtr. 2

Gtr. 3

2:26

Am

D C Am

8va

Gtr. 1

Gtr. 2

Gtr. 3

G

8va

Am

Gtr. 1

Gtr. 2

Gtr. 3

C

Am

Dm

let ring G

Gtr. 1

Gtr. 2

Gtr. 3

F Am G F

Vx. - - - -

(8va) Ah,

Gtr. 1

Gtr. 2

Gtr. 3

3.06
Am

Vx Ma-ma Ma-ry, your child-ren are slaug-tered,
(8va) some of you mo - thers ought to lock up your daugh-ters.

Gtr. 1

Gtr. 2

Gtr. 3

D C Am G

Vx Who's pro-tec - ing the in-no-cen - ti? A

Gtr. 1 let ring

Gtr. 2

Gtr. 3

D Am

heap big trou - ble in the land of plen - ty.

Gtr. 1

Gtr. 2

Gtr. 3

3:30 C Am

Vx. Tell me, how we gon - na do what's best? A - you guess

Gtr. 1

Gtr. 2

Gtr. 3

Dm G Am Dm G
 Vx. once up-on a time in the west, oh yeah, once up-on a time in the
 B. Vx. once up-on a time in the west, once up-on a time in the
 Gtr. 1
 Gtr. 2
 Gtr. 3

Am Dm G Am
 Vx. west, oh yeah, once up-on a time in the west, ooh yeah,
 B. Vx. west, let ring (8va)
 Gtr. 1
 Gtr. 2
 Gtr. 3

Guitar 2 repeats previous 2 bars 7 times

3.53

Dm G Am Dm G

once up-on a time in the west,

Vx.

Gtr. 1

Gtr. 3

Am Dm G Am

Vx.

Gtr. 1

Gtr. 3

Dm G Am

Vx.

Gtr. 1

Gtr. 3

Dm G Am

Vx. once up - on a time, oh yeah.

B. Vx. once up - on a time in the west,

Gtr. 1

Gtr. 3

4:26 Dm G Am Dm G

Vx. Hey,

B. Vx. once up - on a time in the west, once up - on a time in the

Gtr. 1

Guitar 3 repeats previous 4 bars to the end

Am Dm G Am

Vx. once up-on a time in the

B. Vx. west, once up-on a time in the west,

Gtr. 2

Gtr. 3

Dm

G

Am

Dm

G

west.

once up-on a time in the west,

once up-on a time in the
8va.

Gtr. 1

A
B

Gtr. 2

17—19 17—15
17—19 17—16

Am

Dm

G

Am

west,

once up-on a time in the west,

(8va)

let ring

Gtr. 1

Gtr. 2

Dm

G

Am

Dm

G

once up-on a time in the west.

B. Vx.

Gtr. 1

Gtr. 2



expresso love

Words & Music by Mark Knopfler

(♩ = 138)

D5

Voice

Guitar 1
(Electric)

Guitar 2
(Electric)

Guitar 3
(Electric)

Guitar 4
(Electric)

One two one two two one

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[0:12]

D5 [B♭] [G] [C] D5 [B♭] [C]

Vx. She gets the

Gtr. 4

D5 [B♭] [G] [C] D5 [B♭] [C]

Vx. sun in the day - time, per - fume in the dusk, and she

Gtr. 4

D5 [B♭] [G] [C] D5 [B♭] [C]

Vx. comes out in the night - time with the hon - ey - suc - kle musk, be - cause she

Gtr. 4

D5 [B♭] [G] [C] D5 [B♭] [C]
 Vx. smells just like a rose, and she tastes just like a peach,
 Gtr. 3
 Gtr. 1

D5 [B♭] [G] [C] D5 [B♭] [C]
 Vx. she got me walk-ing where the wild - life goes, I'd do a - ny-thing to reach her.
 Gtr. 3
 Gtr. 4

0:53 F C B♭
 Vx. And she was made in hea-ven, hea-ven's in the world,
 Gtr. 3
 Gtr. 4

F C Bb

oh, she was made in hea-ven,
heaven's in the world.

Gtr. 3

Gtr. 4

A Bb G

Is this just ex - pres - so love? You know I'm cra - zy for the

Gtr. 3

Gtr. 4

G7sus4

girl, just - a cra - zy for the girl.

Gtr. 3

Gtr. 4

[1.12]

D5

[B♭]

[G]

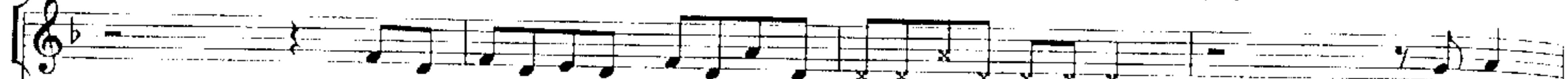
[C]

D5

[B♭]

[C]

Vx.



Yeah, she call me just to talk ~she's my lov-er, she's a friend of mine.

She says,

Gtr. 3



Gtr. 4



D5

[B♭]

[G]

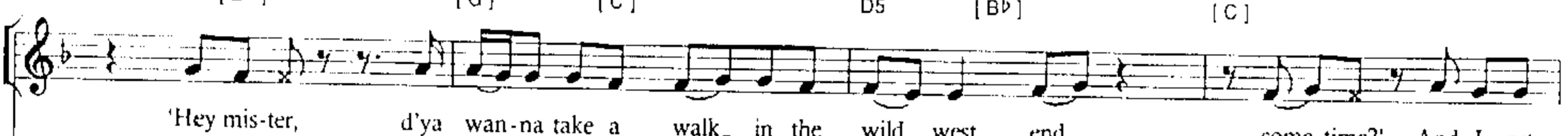
[C]

D5

[B♭]

[C]

Vx.



'Hey mis-ter, d'ya wan-na take a walk_ in the wild_ west end_ some-time?' And I get

Gtr. 3



Gtr. 4



D5

[B♭]

[G]

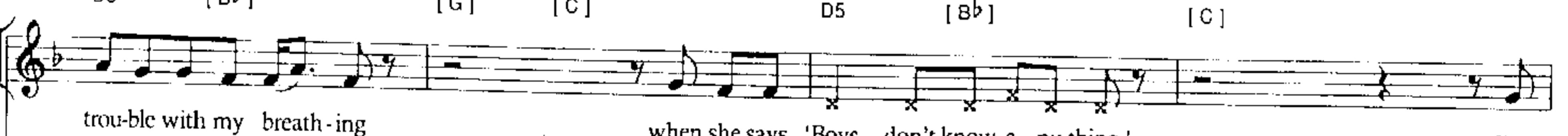
[C]

D5

[B♭]

[C]

Vx.



trou-ble with my breath-ing

when she says, 'Boys don't know a - ny-thing.'

But

Gtr. 3



Gtr. 4



D5 [B♭]

[G]

[C]

D5

[B♭]

[C]

I know what I want,

I want ~ ~ ~

yes, I want ev - ery -

Gtr. 3

Gtr. 4

145

F

C

B♭

Vx.

let ring

Gtr. 3

Gtr. 4

F

C

B♭

Vx.

let ring

Gtr. 3

Gtr. 4

1:59

A

B_b

G

Vx.

Is this just ex - pres - so love?... See I'm cra - zy for the

Gtr. 3

Gtr. 4

G7sus4

Vx.

girl, just - a cra - zy for the girl, yeah, you go on.

Gtr. 2

Gtr. 3

Gtr. 4

A F C

Feel so good, 'cos I feel so good, and I feel so good, 'cos I feel so right.

The musical score consists of five staves. The top staff is for the lead vocal, starting with an A section, followed by a F section, and ending with a C section. The lyrics "Feel so good, 'cos I feel so good, and I feel so good, 'cos I feel so right." are written below the vocal line. The second staff is for Gtr. 1 (thin line), the third for Gtr. 2 (medium line), the fourth for Gtr. 3 (thick line), and the bottom staff for Gtr. 4 (thick line). All guitars play chords in a 12-bar blues progression. The vocal part includes several melodic phrases and sustained notes. The guitars provide harmonic support with various chord voicings and rhythmic patterns.

8

Vx. I was made to go with my girl just like a sax - o - phone

Gtr. 2

Gtr. 3

Gtr. 4

C

Vx.

was made to go with the night.

Gtr. 2

let ring

Gtr. 3

Gtr. 4

2:27

D5

[B♭]

[G]

[C]

D5

[B♭]

[C]

Gtr. 2

Gtr. 3

Gtr. 4

D5 [B♭] [G] [C] D5 [B♭] [C]

Take it, take it.

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

2:40

D5 [B♭] [G] [C] D5 [B♭] [C]

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Vx. D5 [B♭] [G] [C] D5 [B♭] [C]

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

She can

2:54 D5 [B♭] [G] [C] D5 [B♭] [C]

Vx. raise one eye - brow, put her hand on my hip, and I

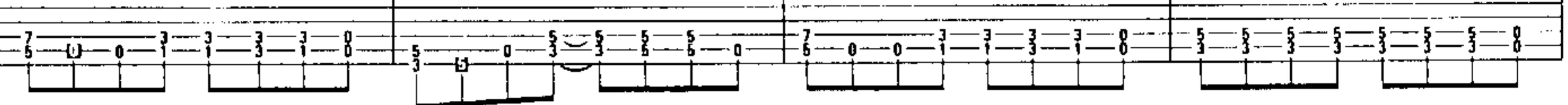
Gtr. 2

Gtr. 3

Gtr. 4

D5 [B♭] [G] [C]

close one eye now,
sweat on her lip,
oh and I sur -



3:08

D5 [B♭] [G] [C]

Vx

- ren-der to the fe - ver,
and I sur - ren-der to the will of the night.. She



Gtr. 3

Gtr. 4

She

love me so ten-der,



Vx

D5 [B♭] [G] [C]

I got to be - lieve her
love, her
ex-pres-so love's al - right now.



Gtr. 3

Gtr. 4

She

love me so ten-der,

3:22

F

C

B♭

Vx. 'Cos she was made in hea-ven,
heaven's in the world,
let ring

Gtr. 3

Gtr. 4

F

C

B♭

Vx. oh, she was made in hea-ven,
heaven's in the world, yeah.
let ring

Gtr. 3

Gtr. 4

3:36

A

B♭

G

Vx. Is this ex - pres - so love? You know I'm cra - zy for the

Gtr. 3

Gtr. 4

G7sus4

girl, just - a cra zy for the girl.

Gtr. 3: [3:46] D5 [B♭] [G] [C] D5 [B♭] [C]

Vx: Ma ma ma ma.

Gtr. 3: [4:00] D5 [B♭] [G] [C] D5 [B♭] [C]

Vx: Yo, well I don't

Guitar 3 repeats previous 4 bars to the end

Gtr. 4: [4:00] D5 [B♭] [G] [C] D5 [B♭] [C]

Vx: want no su-gar in it, no thank-you ve-ry, ve-ry, ve-ry

Gtr. 4:

Vx. D5 [B♭] (G) [C] D5 [B♭] [C]
 wi-red up on it, all fi-red up on it, ex - pres-so touch, woh,
 Gtr. 4

Vx. [4.13] D5 [B♭] (G) [C] D5 [B♭] [C]
 woh.

Guitar 4 repeats previous 4 bars to the end

Vx. D5 [B♭] (G) [C] D5 [B♭] [C]
 Na na na,

Vx. D5 [B♭] (G) [C] D5 [B♭] [C]
 hey mae stro, ex - pres - so now,

Vx. D5 [B♭] (G) [C] D5 [B♭] [C]
 hey mae stro, she said ex - pres - so now. Is this an -

fade
 Vx. [4.41] D5 [B♭] (G) [C] D5 [B♭] [C]
 -oth - er one, just like the oth - er one? It's just an -

Vx. D5 [B♭] (G) [C] D5 [B♭] [C]
 -oth - er one, just like the oth - er, oth - er one, oh -

Vx. D5 [B♭] (G) [C] D5 [B♭] [C]
 mae stro, ex - pres - so ex -



romeo and juliet

Words & Music by Mark Knopfler

(♩ = 86)

F

C

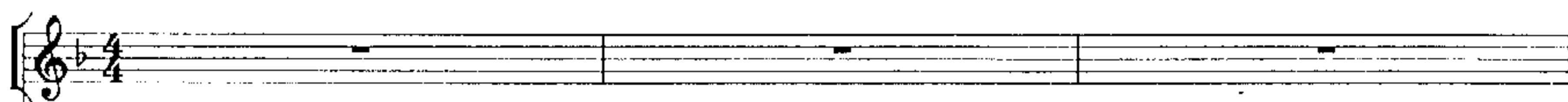
B♭

C

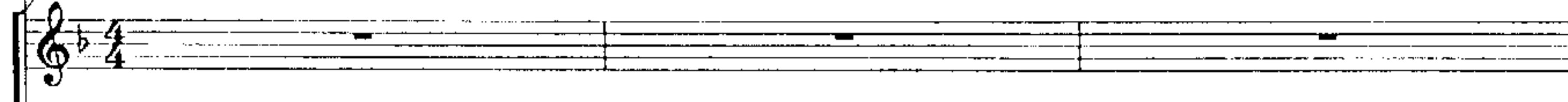
F

C

Voice

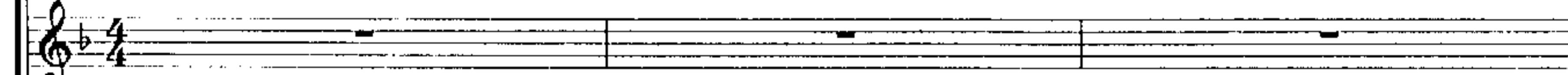


Electric
Guitar 1



A
B

Electric
Guitar 2



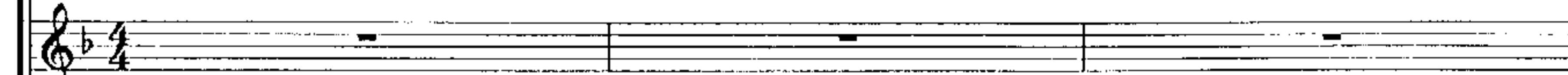
A
B

Acoustic
Guitar 1

F B♭ F B♭ D F *

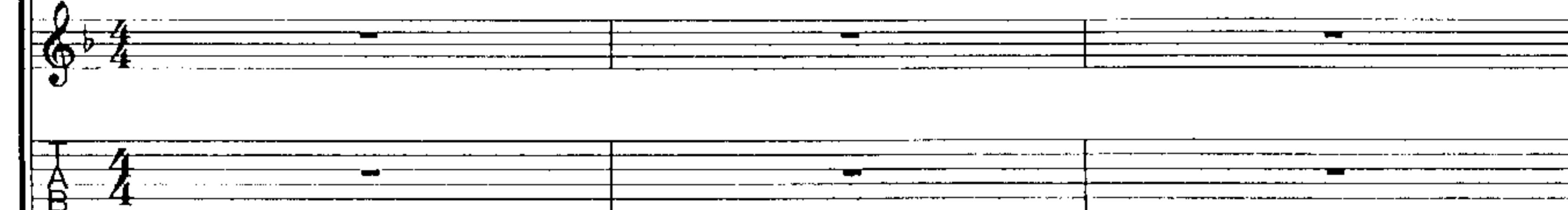
+1 +1 +3 +3 +3 +1

Acoustic
Guitar 2



A
B

Acoustic
Guitar 3



A
B

*Alternatively, use G tuning and capo 3

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B♭ C F C B♭ C

Ac. Gtr. 1

A B
B

Ac. Gtr. 3

F C B♭ C F

Vx.

0:22

A love-struck Ro-me-o,

Ac. Gtr. 1

A B
B

Ac. Gtr. 2

Ac. Gtr. 3

Dm C F Dm B♭

Vx.

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

Elec. Gtr. 1

A B
B

Ac. Gtr. 2

C Bb C F Bb
 finds — a street-light, steps out of the shade, says some-thing like, 'You and me babe, how a -
 ——————
 Ac. Gtr. 1 P
 Ac. Gtr. 2 5
 Ac. Gtr. 3 A B
 let ring
 Vx. 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.'
 Ac. Gtr. 2
 Ac. Gtr. 3
 Vx. F Dm Bb C Bb
 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,
 Elec. Gtr. 1
 Ac. Gtr. 2
 Ac. Gtr. 3

Vx. C F B♭ C

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

let ring

Ac. Gtr. 2

Ac. Gtr. 3

[106] F C Dm C B♭ C F C

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

Ac. Gtr. 2

Electric Guitar 2 doubles ad lib.

Ac. Gtr. 3

Dm C B♭ C F C B♭ Dm B♭

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 B \flat

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

Ac. Gtr. 1

Ac. Gtr. 2

Ac. Gtr. 3

A B

A B

A B

B \flat

F

C B \flat

C

Ac. Gtr. 1

Ac. Gtr. 3

A B

A B

F Dm C F

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

Ac. Gr. 1

T B

Ac. Gr. 2

T B

Ac. Gr. 3

T B

Vx.

Dm B \flat C B \flat C F

1:50

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

A musical score for "Ac. Gtr. 2". The top staff is a treble clef staff with sixteenth-note patterns. The bottom staff is a tablature staff for a six-string guitar, showing fingerings and string indications (A, B, E, D, G, C) above the strings.

Vx. B♭ C

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

A musical score for "Ac. Gtr. 2". The top staff is a treble clef staff with sixteenth-note patterns. The bottom staff is a bass staff with eighth-note patterns. The score consists of ten measures. Measures 1-3 show a repeating pattern of sixteenth notes. Measures 4-6 show a repeating pattern of eighth notes. Measures 7-10 show a repeating pattern of sixteenth notes.

2.01

F C Dm C F C

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 -

Ac. Gtr. 3

Vx. Dm C B♭ C F C B♭ Dm B♭

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 B \flat

Dm C F

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

This section contains six staves representing different instruments or parts:

- Gm:** Treble clef staff with eighth-note patterns.
- C/A B \flat :** Treble clef staff with eighth-note patterns.
- Dm C F:** Treble clef staff with eighth-note patterns.
- Ac. Gtr. 1:** Acoustic guitar part with tablature below the staff.
- Ac. Gtr. 2:** Acoustic guitar part with tablature below the staff.
- Ac. Gtr. 3:** Acoustic guitar part with tablature below the staff.

B \flat

F

C

B \flat

C

Ac. Gtr. 1

This section contains two staves representing acoustic guitars:

- Ac. Gtr. 1:** Treble clef staff with eighth-note patterns.
- Ac. Gtr. 3:** Treble clef staff with eighth-note patterns.

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

Dm B♭ 3.07 C B♭

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

Elec. Gtr. 1

C F B♭ 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

C F B♭ 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,
 (Guitar TAB staff)

Dm B♭ C 3:29 B♭ C F
 and bad com - pa - ny, and all I do is kiss you through the bars of a rhyme,
 (Acoustic Gtr. 2 staff) *let ring*
 (Guitar TAB staff)

B♭ Csus4 C F C
 Ju-lie, I'd do the stars with you a-ny - time. Ah, Ju-li - et, when-a we made
 (Violin staff)
 (Elec. Gtr. 2 staff)
 (Guitar TAB staff)
 (Ac. Gtr. 2 staff)
 (Guitar TAB staff)
 (Ac. Gtr. 3 staff)
 (Guitar TAB staff)

Dm C B♭ C F C Dm C B♭ 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

A B 3 6 3 3 3 5 3 5 6 3 3 8 3 6 3 0

Ac. Gtr. 2

T B 5 3 3 3 3 5 3 6 3 3 8 3 6 3 5 3 0

Ac. Gtr. 3

T A 3 0 3 0 3 0 3 1 0 0 3 0 3 0 3 0 3 0

F C B♭ Dm B♭ Gm C/A

Vx. place for us, you know the mov - ic song. When you gon-na re - al - ise it was

Elec. Gtr. 1

A B 5 7 6

Ac. Gtr. 2

T B 3 5 6 3 5 6 3 5 6 3 5 6 3 5 6 3 5 0

Ac. Gtr. 3

T A 5 3 5 3 5 3 5 3 5 3 5 3 5 3 5 3 5 3 0

4.02

B♭ Dm C F B♭

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

F C B♭ C F C

Ac. Gtr. 1

Ac. Gtr. 2

Ac. Gtr. 3

B♭ C F C B♭maj7 C

Ac. Gtr. 1

Ac. Gtr. 2

Ac. Gtr. 3

4.24

F

Dm

C/E

F

Vx.

And a love - struck Ro-me-o ___. sings a street-suss se - re - nade, laying ev-er-y-bo-dy low,

Ac.
Gtr. 1

8

4
3
2
1
A
BAc.
Gtr. 2

8

5
4
3
2
1
A
BAc.
Gtr. 3

8

1
2
3
4
A
B

Dm

B♭

C

B♭

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

3
2
1
0
A
B3
2
1
0
A
B

B♭

C

4:46

B♭

'You and me babe,

how a-bout

it?

with echo approx. 1400ms, panned left

Musical score for three guitars (Ac. Gtr. 1, Ac. Gtr. 2, Ac. Gtr. 3) in B♭ major. The score includes lyrics: 'You and me babe, how a-bout it?'. The first guitar part consists of a sustained note followed by a power chord. The second guitar part features a continuous eighth-note strum. The third guitar part includes a power chord and a melodic line with grace notes.

C

B♭

Cadd9

Musical score for three guitars (Ac. Gtr. 1, Ac. Gtr. 2, Ac. Gtr. 3) in B♭ major. The score includes chords: C, B♭, and Cadd9. The first guitar part shows a power chord followed by a melodic line. The second guitar part continues the eighth-note strum. The third guitar part features a sustained note followed by a power chord.

B♭

Vx. Cadd9 B♭

You and me babe, how a - bout it?

Elec. Gtr. 1 echo off echo on

Ac. Gtr. 2

Ac. Gtr. 3

C 5:08 B♭

Elec. Gtr. 1 echo off

Ac. Gtr. 2

Ac. Gtr. 3

B♭

Cadd9

B♭

Elec.
Gr. 1

echo on

C

Ac.
Gr. 2

Acoustic Guitar 3 repeats previous two bars to the end

fade
B♭

C

Elec.
Gr. 1

Ac.
Gr. 2

530

B♭

Elec.
Gtr. 1

A
B

C

Ac.
Gtr. 2

A
B

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

Elec. Gtr. 1

Bb

C

Ac. Gtr. 2

let ring

A
B

A
B

The musical score consists of three staves. The top staff is for Electric Gtr. 1, featuring a treble clef and a key signature of B-flat major. It contains two measures of music, labeled 'Bb' and 'C'. The middle staff is for Ac. Gtr. 2, featuring a treble clef and a key signature of B-flat major. It contains two measures of music, with the second measure preceded by the instruction 'let ring'. The bottom staff is for Bass, featuring a bass clef and a key signature of B-flat major. It contains two measures of music.



tunnel of love

Words & Music by Mark Knopfler

[0 23]

(\downarrow = 136)

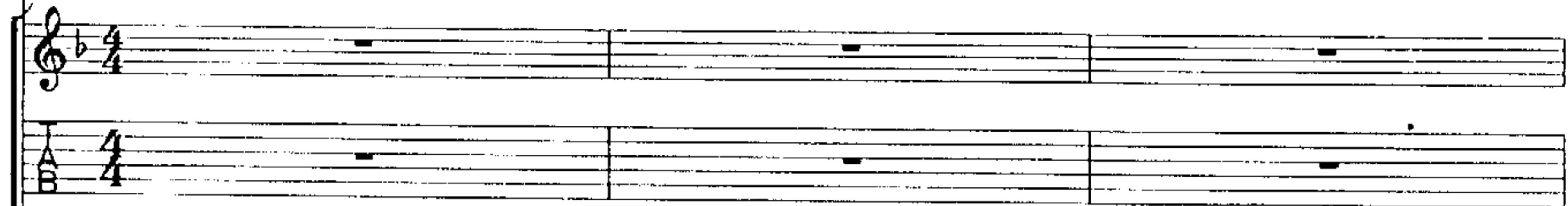
B \flat

Voice

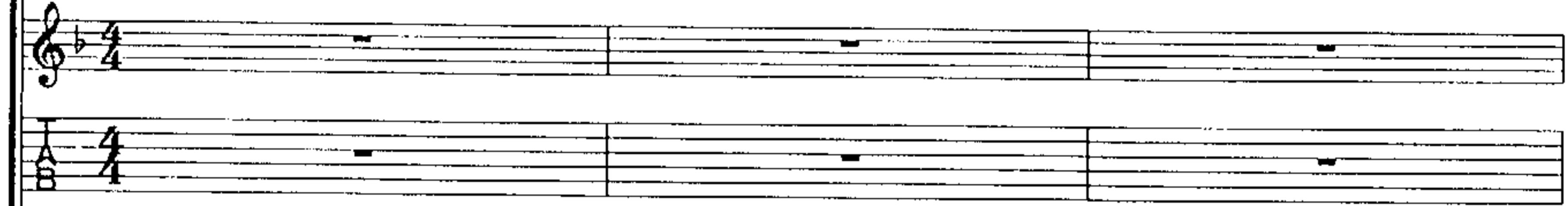


Piano cue

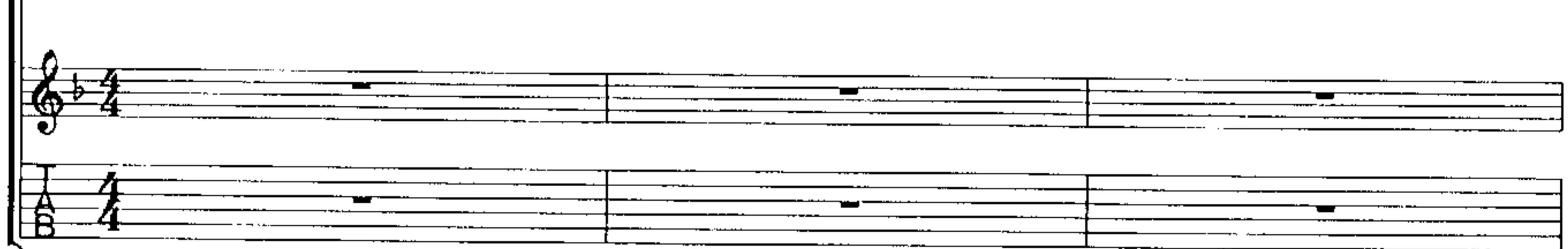
Electric
Guitar 1



Electric
Guitar 2



Acoustic
Guitar



Dm

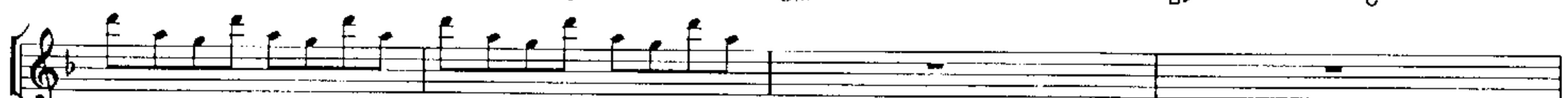
C

Dm

B \flat

C

Vx.



Elec.
Gr. 1



Elec.
Gr. 2



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Vx. Dm F C Dm Bb C

Elec. Gtr. 1

Elec. Gtr. 2

0.42 Dm F C

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

Elec. Gtr. 1

Elec. Gtr. 2

G Dm C

Vx. 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

Dm F C

Vx. 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

1:24
Dm F C

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

Elec. Gtr. 1

Elec. Gtr. 2

Ac. Gtr.

The musical score consists of five staves. The top staff is for 'Vx.' (vocals) in treble clef, showing a melody with lyrics: 'le - ver, said let it rock and let it roll, I had the one-arm'. The second staff is for 'Elec. Gtr. 1' in treble clef, with a rhythmic pattern. The third staff is for 'Elec. Gtr. 2' in treble clef, featuring a continuous eighth-note pattern. The fourth staff is for 'Ac. Gtr.' (acoustic guitar) in treble clef, showing a steady chord progression. The bottom staff is for 'BASS' in bass clef, providing harmonic support with sustained notes and bass lines. Chord symbols 'Dm', 'F', and 'C' are placed above the staves to indicate the progression.

G
Vx.

Dm

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

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

Electric guitar (Elec. Gtr.) score:

- Staff 1 (Top): Bb, C, F, Bb
- Staff 2: Bb
- Staff 3: Bb
- Staff 4: Bb

F 3 Am Am/C Dm Bb
high on the world, come on and take a low ride with me girl, on the

Electric guitars (Elec. Gtr. 1 and Elec. Gtr. 2) and Acoustic guitar (Ac. Gtr.) score:

- Elec. Gtr. 1: Bb
- Elec. Gtr. 2: Bb
- Ac. Gtr.: Bb

1.52

Dm F C Dm B \flat C

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

Elec. Gtr. 1

Elec. Gtr. 2

Ac. Gtr.

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 - fect.

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 sec.

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

Elec.
Gtr. 1

Elec.
Gtr. 2

Ac.
Gtr.

2.26

B♭ C F B♭

Vx.

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

Elec. Gtr. 1

8va

Elec. Gtr. 2

Ac. Gtr.

The musical score consists of four staves. The top staff is for 'Vx.' (vocals) with lyrics: 'turn - ing, — ne - on burn-ing up a - bove, and I'm jus'. The second staff is for 'Elec. Gtr. 1' with a dynamic '8va'. The third staff is for 'Elec. Gtr. 2' and the bottom staff is for 'Ac. Gtr.'. Each staff has a corresponding guitar tablature below it. The tabs show fingerings for the strings (A, B, G, D, E, A) and include numerical markings such as 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 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F 3

Am Am/C Dm B♭

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

2:41
Dm F C Dm B♭ C

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

Vx:

Elec. Gtr. 1:

TAB:

Elec. Gtr. 2:

TAB:

Ac. Gr.:

TAB:

2:48

Vx. Gm7 B♭ Gm7 B♭

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

Elec. Gtr. 1

Elec. Gtr. 2

Ac. Gtr.

Gm7 B♭ C

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

Vx.

Elec. Gtr. 1

Elec. Gtr. 2

Ac. Gtr.

Bb/C C

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

Elec. Gtr. 2

Ac. Gtr.

[3.05]

F

C

Dm

Bb

girl it looks so pret-ty to me,

like it al - ways did,

oh, like

Vx.

Elec. Gtr. 1

Elec. Gtr. 2

Ac. Gtr.

C F B♭ C

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

Elec. Gtr. 1

Elec. Gtr. 2

Ac. Gtr.

The musical score consists of five staves. The first staff (Vx.) contains lyrics and a treble clef. The second staff (Elec. Gtr. 1) shows eighth-note chords. The third staff (Elec. Gtr. 2) shows sixteenth-note chords. The fourth staff (Ac. Gtr.) shows eighth-note chords. The fifth staff (Bass) shows eighth-note chords. The key signature changes from C major to F major to B-flat major and back to C major. The time signature is common time throughout.

3:19

F C Dm Bb

Vx.

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

Elec. Gtr. 1

Elec. Gtr. 2

Ac. Gtr.

The musical score consists of four staves. The top staff is for 'Vx.' (vocals) with lyrics: 'it looks so pret-ty to me, just like it al - ways did, oh, like'. The second staff is for 'Elec. Gtr. 1' with a treble clef and a 'B' key signature. The third staff is for 'Elec. Gtr. 2' with a treble clef and a 'B' key signature. The bottom staff is for 'Ac. Gtr.' (acoustic guitar) with a treble clef and a 'B' key signature. Chords indicated above the staves are F, C, Dm, and Bb. The score is in common time.

Vx. C F B_b C

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

Elec. Gtr. 1

Elec. Gtr. 2

Ac. Gtr.

This section of the musical score includes four staves. The top staff is for the Vx. (vocals), featuring a treble clef and lyrics. The second staff is for Elec. Gtr. 1, showing standard notation and tablature. The third staff is for Elec. Gtr. 2, also with standard notation and tablature. The bottom staff is for Ac. Gtr. (acoustic guitar), showing standard notation and tablature. The key signature changes from C major to F major to B-flat major throughout the section.

[3:33] F C Dm B_b

oh, la

Vx.

Elec. Gtr. 2

Ac. Gtr.

This section of the musical score includes three staves. The top staff is for the Vx. (vocals), indicated by a bracketed duration of [3:33]. The middle staff is for Elec. Gtr. 2, and the bottom staff is for Ac. Gtr. The key signature changes from F major to C major to Dm to B-flat major. The vocal part includes the lyrics "oh, la".

Vx. C F Bb C

elec. str. 2

B

Ac.

A

3 47

F

check it out.

The image shows a page of sheet music for a six-string guitar. It consists of five staves, each with a different clef (Treble, Bass, Treble, Bass, Treble) and a B-flat key signature. The first staff (Treble) starts with a F major chord. The second staff (Bass) starts with a D major chord. The third staff (Treble) starts with an A major chord. The fourth staff (Bass) starts with a G major chord. The fifth staff (Treble) starts with an E major chord. The music is written in a combination of standard musical notation (note heads, stems, rests) and tablature (numbers indicating fingerings and string positions). There are also some slurs and grace notes. The overall style is technical and complex, typical of classical guitar music.

Sheet music for three guitars (A, B, C) showing measures 10-12. The music is in common time and consists of three staves. Staff A (bottom) has a treble clef and a key signature of one flat. Staff B (middle) has a bass clef and a key signature of one flat. Staff C (top) has a treble clef and a key signature of one flat. Measure 10 starts with a whole note rest followed by a half note. Measures 11 and 12 begin with eighth-note patterns. Measure 12 concludes with a double bar line and repeat dots.

Dm F C Dm B \flat 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

Elec.
Gtr. 1Elec.
Gtr. 2Ac.
Gtr.

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

Dm
Elec.
Gtr. 1

C
Elec.
Gtr. 2

Ac.
Gtr.

4:21

Dm F C

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

Elec. Gtr. 1

A B

Elec. Gtr. 2

A B

Ac. Gtr.

A B

This figure contains five musical staves. The first staff (Vx.) has a treble clef and lyrics: "die-sel," and "I stood and watched her walk a - way," with the "a-way" part on a new line. The second staff (Elec. Gtr. 1) has a treble clef and shows a sixteenth-note pattern. The third staff (Elec. Gtr. 2) has a treble clef and shows a sixteenth-note pattern. The fourth staff (Ac. Gtr.) has a treble clef and shows eighth-note chords. The fifth staff (Bass) has a bass clef and shows eighth-note patterns. Measure numbers 1 through 6 are present above the staves.

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...

This section of the score includes four staves. The top staff is vocal with lyrics. The second staff is acoustic guitar (Ac. Gtr.) with tablature. The third staff is electric guitar 1 (Elec. Gtr. 1) with tablature. The bottom staff is electric guitar 2 (Elec. Gtr. 2) with tablature.

4:35

B♭

C

F

B♭

— turn - ing,

ne-on

burn-ing

up a - bove,

and I'm just

This section continues the vocal line and includes electric guitars 1 and 2 and bass. The vocal part starts with a melodic line before transitioning to a more rhythmic pattern.

This section shows electric guitars 1 and 2 playing a sustained chordal pattern. Bass continues its rhythmic line below.

This section shows acoustic guitar and bass continuing their respective parts. The acoustic guitar provides harmonic support with sustained chords.

4.48

Dm F C Dm B♭ C

Vx. tun-nel of love,_ yeah,— love, love_ love, on the

Elec. Gtr. 1

Elec. Gtr. 2

Ac. Gtr.

The musical score consists of five staves. The first staff (Vx.) shows vocal lines with lyrics: "tun-nel of love,_ yeah,— love, love_ love, on the". The second staff (Elec. Gtr. 1) shows a melodic line with eighth-note patterns. The third staff (Elec. Gtr. 2) shows a rhythmic pattern with sixteenth-note figures. The fourth staff (Ac. Gtr.) shows a harmonic pattern with eighth-note chords. Each staff includes a tablature below the staff, indicating fingerings and string numbers (A, B, E, D, G, B). The key signature changes from D minor (Dm) to F major (F), then to C major (C), then to D minor (Dm), then to B-flat major (B♭), and finally to C major (C).

Dm F C Dm E♭ C

The sheet music consists of five staves. The top staff is a vocal line with lyrics: "tun-nel of love, woh, love, love.. And now I'm". The second staff shows a guitar part with chords Dm, F, C, Dm, E♭, and C. The third staff is a bass line with fingerings: A 3-5-6-6, B 3-5-7-7, 5-7, 7-5, 5-5, 5-5. The fourth staff is another guitar part with chords Dm, F, C, Dm, E♭, and C. The fifth staff is a bass line with fingerings: A 3-7-7-7-5-6-3-8, B 3-8-3-3-3-3-3-8, 5-6-5-5-5-5-5-8, 3-3-0-3-3-3-3-3. The bottom staff is a bass line with fingerings: A 1-3, B 1-3.

5:02

Gm B♭ Gm B♭

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

Sheet music for electric guitar, featuring four staves (two standard staff notation and two tablature). The music consists of 13 measures. The first measure of each staff contains a single note. Measures 2-5 show more complex patterns. Measures 6-9 continue the pattern. Measures 10-13 conclude the piece.

Measure 1:

- Staff 1: Note on the 2nd line.
- Staff 2: Note on the 3rd line.
- Staff 3: Note on the 4th line.
- Staff 4: Note on the 5th line.

Measure 2:

- Staff 1: Note on the 4th line.
- Staff 2: Note on the 3rd line.
- Staff 3: Note on the 2nd line.
- Staff 4: Note on the 1st line.

Measure 3:

- Staff 1: Note on the 2nd line.
- Staff 2: Note on the 1st line.
- Staff 3: Note on the 4th line.
- Staff 4: Note on the 3rd line.

Measure 4:

- Staff 1: Note on the 1st line.
- Staff 2: Note on the 5th line.
- Staff 3: Note on the 2nd line.
- Staff 4: Note on the 4th line.

Measure 5:

- Staff 1: Note on the 5th line.
- Staff 2: Note on the 4th line.
- Staff 3: Note on the 3rd line.
- Staff 4: Note on the 2nd line.

Measure 6:

- Staff 1: Note on the 3rd line.
- Staff 2: Note on the 2nd line.
- Staff 3: Note on the 1st line.
- Staff 4: Note on the 5th line.

Measure 7:

- Staff 1: Note on the 2nd line.
- Staff 2: Note on the 1st line.
- Staff 3: Note on the 4th line.
- Staff 4: Note on the 3rd line.

Measure 8:

- Staff 1: Note on the 1st line.
- Staff 2: Note on the 5th line.
- Staff 3: Note on the 3rd line.
- Staff 4: Note on the 2nd line.

Measure 9:

- Staff 1: Note on the 4th line.
- Staff 2: Note on the 3rd line.
- Staff 3: Note on the 2nd line.
- Staff 4: Note on the 1st line.

Measure 10:

- Staff 1: Note on the 3rd line.
- Staff 2: Note on the 2nd line.
- Staff 3: Note on the 5th line.
- Staff 4: Note on the 4th line.

Measure 11:

- Staff 1: Note on the 2nd line.
- Staff 2: Note on the 1st line.
- Staff 3: Note on the 3rd line.
- Staff 4: Note on the 5th line.

Measure 12:

- Staff 1: Note on the 1st line.
- Staff 2: Note on the 5th line.
- Staff 3: Note on the 4th line.
- Staff 4: Note on the 3rd line.

Measure 13:

- Staff 1: Note on the 5th line.
- Staff 2: Note on the 4th line.
- Staff 3: Note on the 3rd line.
- Staff 4: Note on the 2nd line.

Vx. Gm Bb C

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. And

Elec. Gtr. 2

[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 B_b

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

C F B_b C

the Spanish Ci - ty to me when-a we were kids.

5.57 F C Dm B_b

10 11 10 10 11 12 12 12 10 10

C F B_b C

10 11 10 12 10 12 10 13 10 11 10 12 12 10 12 12 10 12

C F B_b C

F C Dm B♭

Elec. Gtr. 1

Elec. Gtr. 2

C F B♭ C

Elec. Gtr. 1

Elec. Gtr. 2

6:26 F C Dm B♭

Elec. Gtr. 1

Elec. Gtr. 2

Ac. Gtr.

The image shows a page of musical notation for electric guitar, divided into three sections labeled A, B, and C. Each section has three endings: F, Bb, and C. The notation includes three staves (A, B, and C) with tablature and standard notation. Fingerings are indicated above the strings. Measure numbers 640 through 648 are marked at the beginning of each section. The notation features various rhythmic patterns, including eighth and sixteenth note figures, grace notes, and sustained notes.

6:55

F C Dm Bb

Elec. Gtr. 1

Elec. Gtr. 2

Ac. Gtr.

C F Bb 8va C

Elec. Gtr. 1

Elec. Gtr. 2

Ac. Gtr.

7:09 F (8va) C Dm Bb

Elec. Gtr. 1

Elec. Gtr. 2

Ac. Gtr.

C (8va) F B \flat 8va C

7.23 (8va) C Dm B \flat

7.37 F

C (8va) F B \flat C 7.37 F

103

Elec. Gtr. 1 (8va) C Dm B♭ C

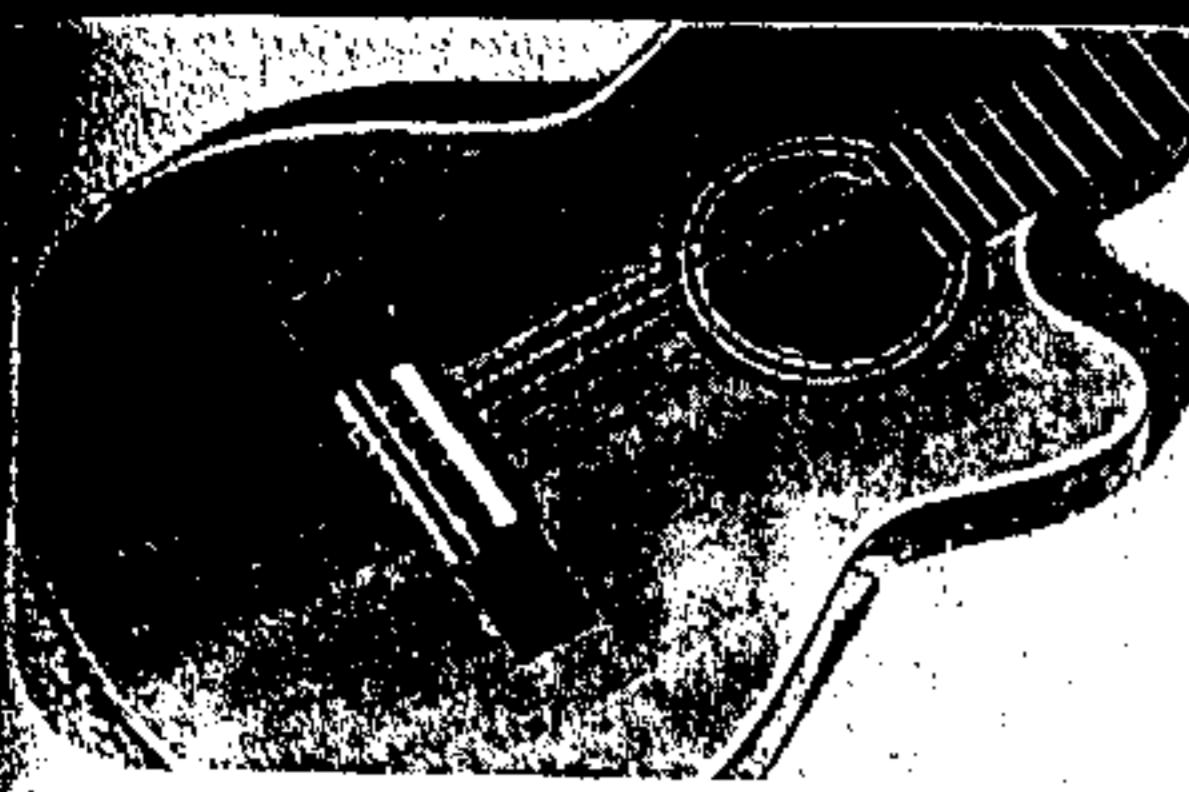
Elec. Gtr. 2 F B♭ C 7.51 F fade C

Ac. Gtr. F B♭ C 7.51 F fade C

Elec. Gtr. 1 Dm B♭ C F

Elec. Gtr. 2 B♭ C F C

Ac. Gtr. B♭ C F C



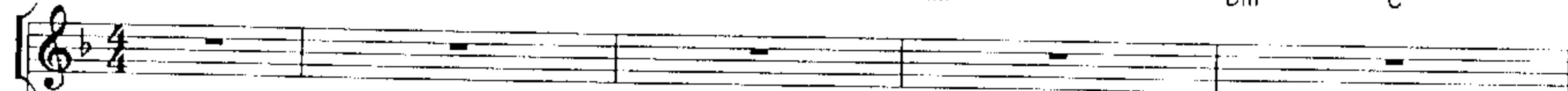
love over gold

Words & Music by Mark Knopfler

(♩ = 96)

B♭ C B♭ Am Dm C

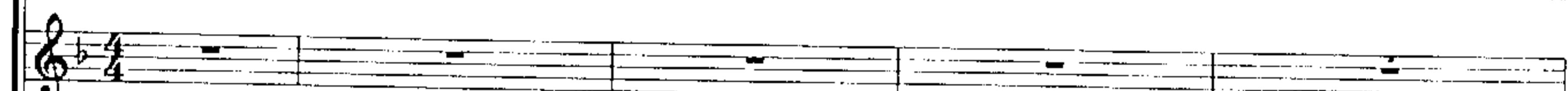
Voice



Electric
Guitar 1



Electric
Guitar 2



Acoustic
Guitar



B♭

C

B♭

Am

Dm

C

let ring

Ac.
Gr.



0:20
B♭

C/E

Gm7

Dm

Am

Ac.
Gr.



B♭

C

B♭

C

Ac.
Gr.



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0:40

F/A

Bb

Gm7

C

Gm7

F/A

Bb

Vx.

You walk out on the high wi-re,
you're a dan - cer on thin ice,

Elec.
Gtr. 2Ac.
Gtr.

F/A Bb Gm7 C A7^{#5} A7 Dm C C7/E

you pay no heed to the dan - ger,
and less to ad - vice,

Elec.
Gtr. 2Ac.
Gtr.

1:00 F Gm7 Bb C A7^{#5} A7 Bbmaj7 Gm7/Bb

Vx.

your foot-steps are for - bid-den,
but with know-ledge of your sin,

Elec.
Gtr. 2Ac.
Gtr.

F Gm7 B♭ F D5 Dm7 Am/C G/B

you throw your love to all the stran - gers, and cau-tion to the wind.

This section shows two staves. The top staff is for 'Elec. Gtr. 1' and the bottom staff is for 'Ac. Gtr.' Both staves are in common time (indicated by a 'C'). The electric guitar part consists of eighth-note patterns, while the acoustic guitar part includes tablature with fingerings (e.g., 1, 2, 3) and some eighth-note chords.

[1:20]

Gm B♭ F/A

E♭/G

D/F♯

E♭/G

This section shows two staves. The top staff is for 'Elec. Gtr. 2' and the bottom staff is for 'Ac. Gtr.'. The electric guitar part features eighth-note chords, while the acoustic guitar part includes tablature with fingerings (e.g., 1, 2, 3, 4) and a specific instruction 'let ring' above the strings. The time signature changes between common time and 6/8.

D/F♯

E♭/G

D/F♯

E♭/G

D/F♯

D7/A

This section shows two staves. The top staff is for 'Elec. Gtr. 1' and the bottom staff is for 'Ac. Gtr.'. The electric guitar part consists of eighth-note patterns, while the acoustic guitar part includes tablature with fingerings (e.g., 1, 2, 3, 4) and a time signature change from 6/8 to 4/4.

Gm B_bm13 C C/B_b
 Elec. Gtr. 1
 Elec. Gtr. 2
 Ac. Gtr.
 Vx.
 Elec. Gtr. 1
 Vx.
 Elec. Gtr. 1
 Vx.
 Elec. Gtr. 1
 Elec. Gtr. 2
 Ac. Gtr.

with echo
 And you go danc - ing through door-ways just to see what you will
 find, leaving no-thing to in - ter-fere with the cra - zy bal ance of your

2:04

Dm C C7/E F Gm7 B♭ C

mind,
and when you fi - nal - ly
re - ap - pear
at the

A7♯5

A7

B♭maj7

Gm7/B♭

F

Gm7

place

where you came in,

you've thrown your love to all the

place where you came in,
you've thrown your love to all the

B♭ F D5 Dm7 Am/C

Vx. — stran - gers, — and cau - tion to the wind.

Elec. Gtr. 1

Elec. Gtr. 2

Ac. Gtr.

[2:24] Gm/B♭ F/A E♭/G D/F♯ E♭/G D/F♯ E♭/G

Elec. Gtr. 1

Ac. Gtr.

D/F♯ E♭/G D/F♯ D7/A Gm B♭m13

Elec. Gtr. 1

Elec. Gtr. 2

Ac. Gtr.

with echo

2.45

C

It takes love o - ver gold, and mind o - ver mat - ter to

B♭m

Dm

B♭

C

E♭

Gm7

do what you do that you must, when the things that you hold can fall and be shat-tered, or

B♭m

A7♯5

Dm

A/C♯

B♭maj7/C

C♯/B

run through your fin - gers like dust.

3:13

B♭maj7

Cadd9

C/B♭

Am7

Dm

Am7

Elec.
Gtr. 1

Musical score for three guitars (Electric Gtr. 1, Electric Gtr. 2, Ac. Gtr.) across six staves. The score includes chords B♭maj7, Cadd9, C/B♭, Am7, Dm, and Am7. Fingerings and strumming patterns are indicated on the guitar staves.

B♭maj7

Cadd9

C/B♭

Am7

Dm

C

Elec.
Gtr. 1

Musical score for three guitars (Electric Gtr. 1, Electric Gtr. 2, Ac. Gtr.) across six staves. The score includes chords B♭maj7, Cadd9, C/B♭, Am7, Dm, and C. Fingerings and strumming patterns are indicated on the guitar staves.

3:33

B♭maj7

Cadd9/E

Gm7

Dm

Am7

Elec.
Gtr. 1

Musical score for three guitars (Electric Gtr. 1, Electric Gtr. 2, Ac. Gtr.) across six staves. The score includes chords B♭maj7, Cadd9/E, Gm7, Dm, and Am7. Fingerings and strumming patterns are indicated on the guitar staves.

B♭maj7

Elec. Gtr. 1

C

B♭maj7

Elec. Gtr. 2

Ac. Gtr.

[3:54]

B♭

C

B♭

C

Ac. Gtr.

B♭maj7

C

B♭maj7

C

Ac. Gtr.

[4:13]

B♭maj7

C

B♭maj7

C

Ac. Gtr.

4:23

B♭maj7

C

B♭maj7

C C/D

Elec.
Gtr. 2

Electric Gtr. 2

Ac. Gtr.

B♭maj7

C

B♭maj7

C

Elec.
Gtr. 2

Electric Gtr. 2

Ac. Gtr.

4:43

B♭maj7

C C/D

B♭maj7

C

Elec.
Gtr. 2

Electric Gtr. 2

Ac. Gtr.

B♭maj7

C

B♭maj7

Elec.
Gtr. 2

Electric Gtr. 2

Ac. Gtr.

Elec. Gtr. 2 C C/D Bb/G C
 Ac. Gtr. B
 Elec. Gtr. 2 Bb/G C Bb/G
 Ac. Gtr. B
 Vx. C Bb/G Bb C
 Elec. Gtr. 2 Piano cue
 Ac. Gtr. Vibes cue Vibes continue ad lib. to fade
 Elec. Gtr. 2
 Ac. Gtr. B

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,
tre-a-che-ry and tre-a-son,
there's al-ways an ex-cuse for it,

Elec. Gtr. 2

Ac. Gtr.

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

Elec. Gtr. 2

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.

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

Elec. Gtr. 2

142

G D Am

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

A musical score page featuring four staves. The top staff is a treble clef guitar staff with chords Em, D/F# (with a sharp), G, and D indicated above the staff. The lyrics "to take a-way?", "A bot-tle of whis-ky," and "and a new set of lies," are written below the notes. The second staff is a treble clef vocal staff with a single note and a fermata. The third staff is a bass clef guitar staff with a single note. The bottom staff is a bass clef guitar staff with a sixteenth-note pattern and fingerings (7, 8, 9, 10) over a tablature grid.

C

Vx.

blinds on the window, and a pain behind your eyes.

B7

Elec. Gtr. 2

2:11

Em

Bm/D

A/C#

Elec. Gtr. 2

Ac. Gtr.

G/B

F/A

B7/A

Elec. Gtr. 2

Ac. Gtr.

Em/G

Gdim

F#m7b5

Elec. Gtr. 2

Ac. Gtr.

This image shows a handwritten musical score for guitar, featuring six staves of music with various performance markings and lyrics.

Top Staff: B7, Em, Gdim. Time signature 8/8. Key signature: B7 (no sharps or flats). Chords: B7, Em, Gdim. Measure 2: 2.45. Lyric: Scarred for life, ...

Second Staff: Time signature changes to 8/8, then 6/8. Key signature changes to F#m7b5 (one sharp, one flat).

Third Staff: B7. Key signature: B7. Lyrics: no com-pen - sa - tion, pri-va-te in - ves - ti - ga - tions.

Fourth Staff: Time signature 8/8. Key signature: F#m7b5.

Fifth Staff: Time signature 4/4. Key signature: F#m7b5.

Sixth Staff: Time signature 4/4. Key signature: F#m7b5.

Performance Markings:

- Measure 3: let ring
- Measure 10: 3:04 (E)
- Measure 11: 3:27

Ac. Gtr.

Ac. Gtr.

Ac. Gtr.

Elec. Gtr. 2

Ac. Gtr.

A page of musical notation for two guitars, showing measures 14 through 16. The top staff uses a treble clef and a key signature of one sharp. The bottom staff uses a bass clef and a key signature of one sharp. Both staves feature six-line staffs. Measures 14 and 15 show chords and rests. Measure 16 begins with a bass note followed by a series of eighth-note patterns.

Elec.
Gtr. 2

A 4

with echo [E]

Ac.
Gtr.

4:39

fade in

Elec.
Gtr. 1

Elec.
Gtr. 2

Em

A 4

Ac.
Gtr.

5:07

with echo

Elec. Gtr. 1

Ac. Gtr.

==

Elec. Gtr. 2

Ac. Gtr.

==

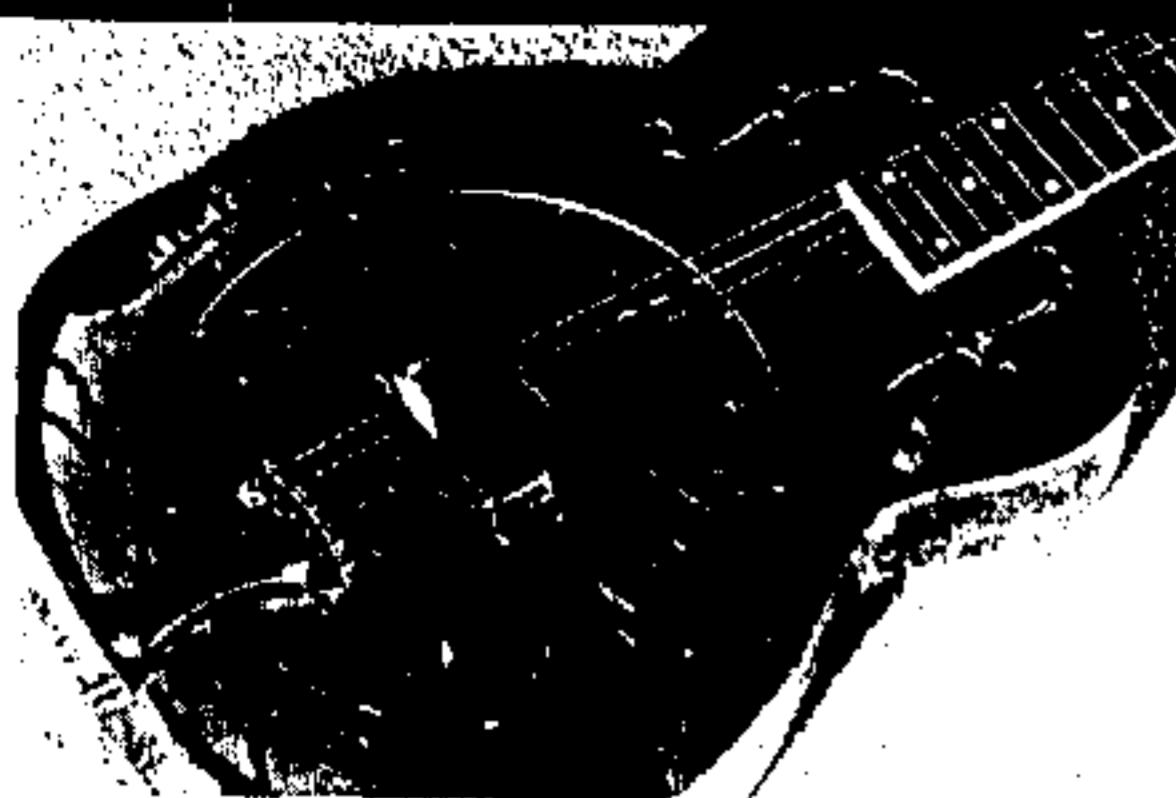
Elec. Gtr. 2

5:23

Em

fade

Ac. Gtr.



telegraph road

Words & Music by Mark Knopfler

Free time ($\downarrow = c. 84$)

NC

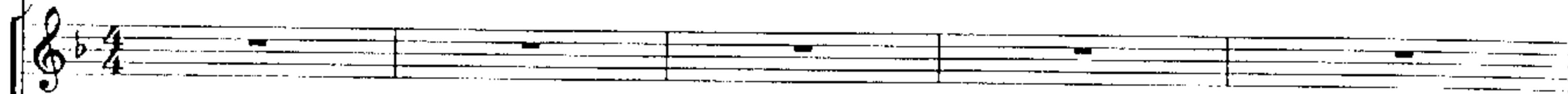
[0.23]

Keyboard cue

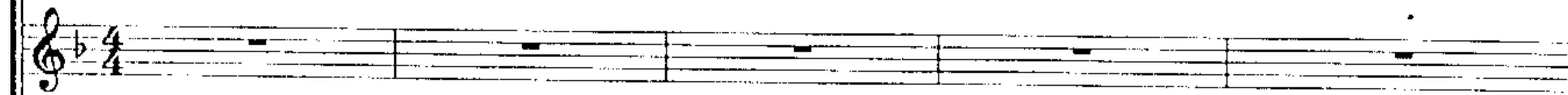
Voice



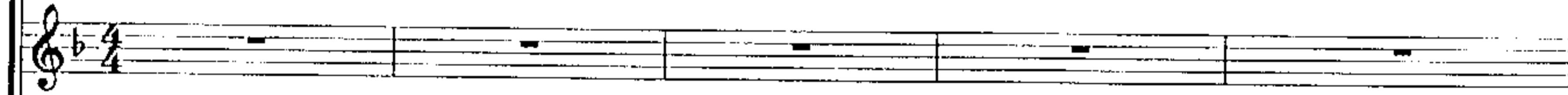
Electric
Guitar 1



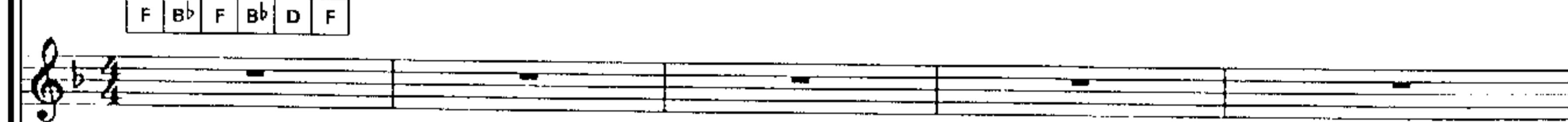
Electric
Guitar 2



Electric
Guitar 3



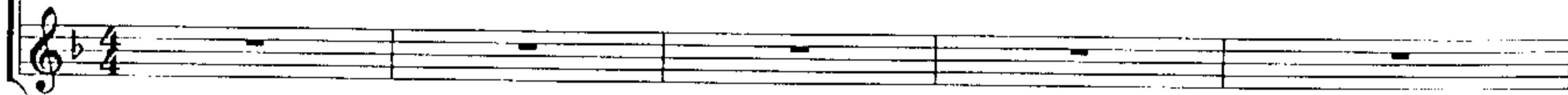
Acoustic
Guitar 1



F Bb F Bb D F *

+1 +1 1 3 +3 +3 +1

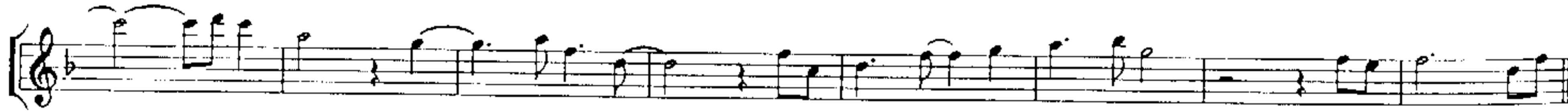
Acoustic
Guitar 2



*Alternatively, use G tuning and capo 3

[0:35]

Vx.



0.51
a tempo ($\downarrow = 92$)

Dm

Bb

Gm7

Vx.



Ac

Dtr. 1



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The image shows a musical score for an acoustic guitar. The top staff is a treble clef staff with six horizontal lines. It contains a series of eighth-note patterns connected by vertical stems. The bottom staff is a bass staff with five horizontal lines, featuring tablature for the guitar strings. Fingerings are indicated above the strings, such as '0' for the first string and '2' for the third string. The music is labeled with a box containing '112' and '[D]'.

A musical score for Acoustic Guitar 1. The top staff is a treble clef staff with black note heads and stems. The bottom staff is a bass clef staff with white note heads and stems. Both staves have six horizontal lines. The music consists of a series of eighth and sixteenth note patterns, with some notes grouped by vertical lines. The notes are primarily black on the top staff and white on the bottom staff. The score is divided into measures by vertical bar lines.

Handwritten musical score for voice (Vx). The score includes a treble clef, a key signature of one flat, and a tempo marking of $\text{♩} = 114$. The time signature is 132. The vocal line consists of six measures, each ending with a vertical bar line. The lyrics are: D5, F/D, G/D, D, D5, F/D, C, G. The first measure has a single note on the first line. The second measure has notes on the first and third lines. The third measure has notes on the first and second lines. The fourth measure has notes on the first and third lines. The fifth measure has notes on the first and second lines. The sixth measure has notes on the first and third lines.

Electric Gtr. 1

D D5 F/D G/D D

with echo approx. 1025ms.

3

3

1:57
 D5 F/D C G D
 Elec. Gtr. 1

Dm Csus4 C F Dm
 Vx. Well a long time a - go came a man on a track,

C B♭ C F C
 Vx. walk-ing thir - ty miles with a sack on his back, and he put down his load where he thought it was the best,

B♭ Gsus4 Gm Gsus4 Gm
 Vx. made a home in the wil - der - ness.

Elec. Gtr. 1

Ac Gtr. 1

2:32 F Dm C
 Vx. He built a ca - bin and a win - ter store, and he ploughed up the ground by the

Elec. Gtr. 1

Ac Gtr. 1

Bb

C

F

C

cold ... lake shore.

The oth - er tra - vel - lers came walk - ing down the track,

and they

Elec.
Guitar
Bass

Bb

Gsus4

Gm

Gm

Bb

ne - ver went fur - ther, no they ne - ver went back.

Guitar
Bass

2:50

F

Dm

C

Bb

Then came the chur - ches, then came the schools, then came the law - yers, then came the rules,

Utr. 1

Vx. C F 3 C B♭

then came the trains, and the trucks with their loads, and the dir-ty old track. was the tele-graph road.

Elec. Gtr. 1

Ac Gtr. 1

[3:07] D5 F/D G/D D

Vx.

Elec. Gtr. 1

A B

D5 F/D C G D

Elec. Gtr. 1

A B

Dm Csus4 C

Vx. Yeah,

Elec. Gtr. 1 fade in

A B

10 11 13

332

F

Dm

C

Bb

then came the mines,

then came the orc,

then there was the hard times,

then there was a war,

C

F

C

Bb

te - le-graph sang a song a - bout the world out - side,

te - le - graph road goes so deep,

Gsus4

Gm

Gm

Bb

F

and so wide,

like a roll - ing ri - ver.

Musical score for three electric guitars (Elec. Gtr. 1, Elec. Gtr. 3, Ac. Gtr. 1) across three staves. The score includes chord labels (Dm, C, B♭) and fingerings (e.g., 1, 2, 3, 4, 5, 6, 7, 8) on the guitar neck diagrams.

Elec. Gtr. 1:

- Chord Dm: Treble staff shows a G major chord (B, D, G). Bass staff shows a bass line with notes at 6, 7, 7, 6, 7, 8, 5, 5, 5.
- Chord C: Treble staff shows a C major chord (C, E, G). Bass staff shows a bass line with notes at 5, 6, 5, 5, 5.
- Chord B♭: Treble staff shows a B♭ major chord (B♭, D, F). Bass staff shows a bass line with notes at 3, 3, 3, 3.

Elec. Gtr. 3:

- Chord Dm: Treble staff shows a G major chord (B, D, G). Bass staff shows a bass line with notes at 5, 5, 5, 5.
- Chord C: Treble staff shows a C major chord (C, E, G). Bass staff shows a bass line with notes at 3, 3, 3, 3.
- Chord B♭: Treble staff shows a B♭ major chord (B♭, D, F). Bass staff shows a bass line with notes at 0.

Ac. Gtr. 1:

- Chord Dm: Treble staff shows a G major chord (B, D, G). Bass staff shows a bass line with notes at 4, 3, 3, 3, 4, 0.
- Chord C: Treble staff shows a C major chord (C, E, G). Bass staff shows a bass line with notes at 2, 2, 2, 4, 2.
- Chord B♭: Treble staff shows a B♭ major chord (B♭, D, F). Bass staff shows a bass line with notes at 0, 2, 0, 4, 2.

3:58

B.G.W.

C F C Bb

Elec. Gtr. 1

A B

Elec. Gtr. 3

A B

Ac Gtr. 1

A B

Gsus4

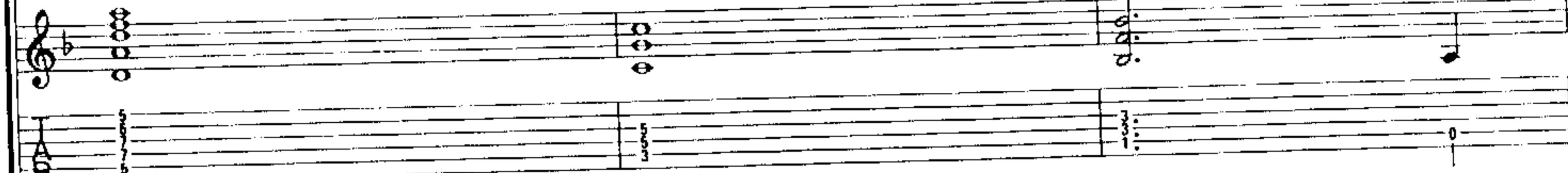
Gsus4 Gm Gm Bb F

Elec. Gtr. 1

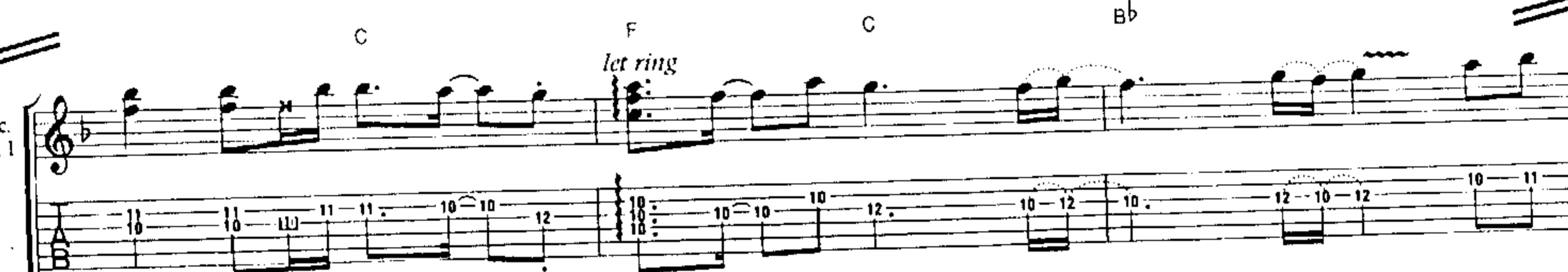
Elec. Gtr. 3

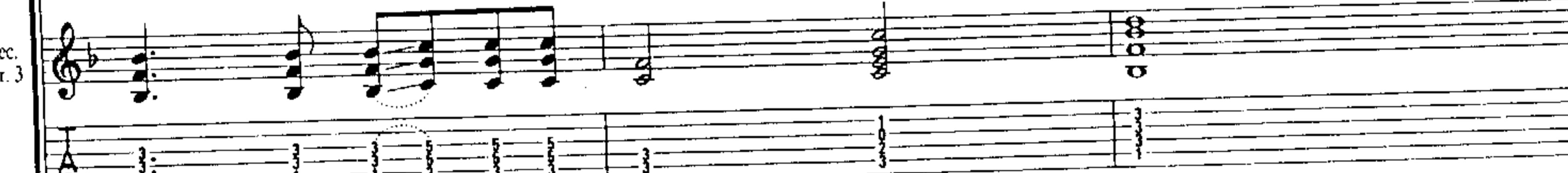
Ac Gtr. 1

Dm C B_b
 Elec. Gtr. 1

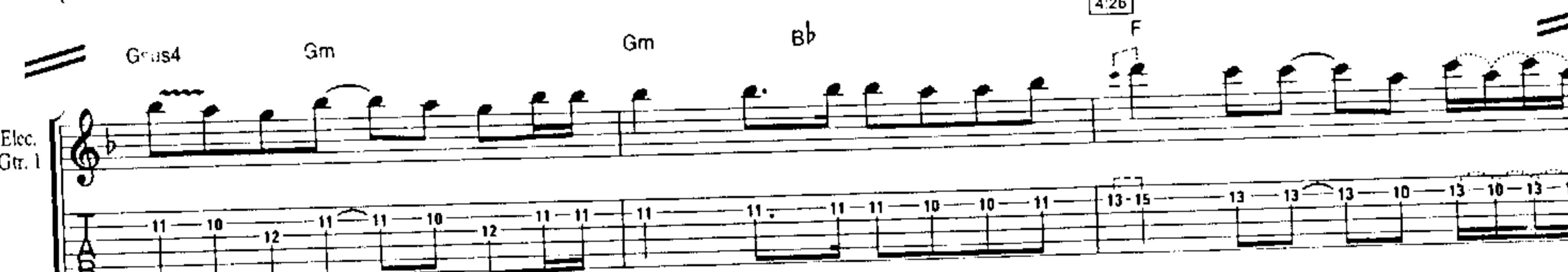

 Elec. Gtr. 3


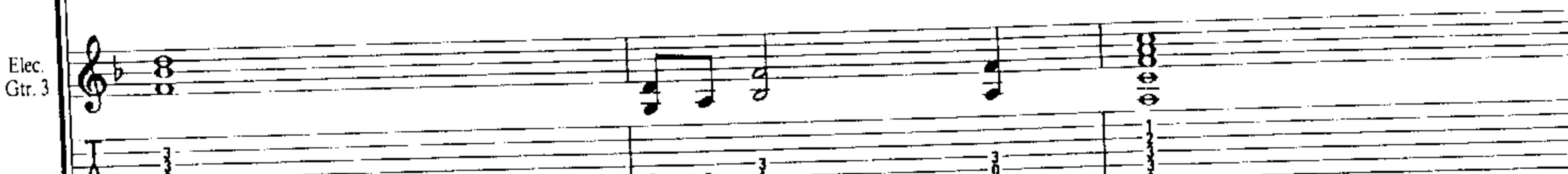
 Ac. Gtr. 1


 Elec. Gtr. 1
 C F C B_b
let ring


 Elec. Gtr. 3


 Ac. Gtr. 1


 Elec. Gtr. 1
 Gsus4 Gm Gm B_b
4:26 F


 Elec. Gtr. 3


 Ac. Gtr. 1


Dm C B♭

Elec. Gtr. 1

Elec. Gtr. 3

Ac Gtr. 1

8va C F C B♭

Elec. Gtr. 1

Elec. Gtr. 3

Ac Gtr. 1

[442] Dm F/D G D

Elec. Gtr. 1

Ac Gtr. 1

Dm C/D F C G D

And my

4.58 Gm Dm

ra - di - o says to - night it's gon-na freeze, people driv-ing home from their fac - to-ries, there's

fade in

rit.

C Am Dm Csus4 C

six lanes of traf - fic, three lanes mov - ing slow.

5:22 a tempo ($\downarrow = 69$)

Dm Am**13** Am7 Bbmaj7 Em7**5** Csus4 C Bb Fsus4 F Gm11 Am7

5:50 ($\downarrow = 76$)

Bb A7**9** Dm A7**5** A7

B♭ Em7♭5 C Fmaj7 Gm7 C/B♭

Elec. Gtr. 1

Fsus4 F Gm7 Am7 B♭ A7♭9

Elec. Gtr. 1

Dm A7♯5 A7 B♭ Em7♭5

Elec. Gtr. 1

C Fmaj7 Gm7 C/B♭ Fsus4 F

Elec. Gtr. 1

Gm7 Am7 B \flat A7 \flat 9 Dm A/D

fade in

Elec. Gtr. 1

Elec. Gtr. 2

Elec. Gtr. 3

B \flat Em7 \flat 5 F B \flat C B \flat F Gm7 Am

6:52

Elec. Gtr. 1

rit. B \flat A7 Dm11 C

Vx.

Elec. Gtr. 1

F Dm C B \flat

Vx.

Elec. Gtr. 1

like to go to work, but they shut it down, I got a right to go to work, but there's no work here to be found, yes, and they say

Vx.

Elec. Gtr. 1

Ac. Gtr. 1

C F C B♭

Vx: we're gon-na have to pay what's owed, we're gon-na have to reap from some seed

Elec. Gtr. 1:

Ac. Gtr. 1:

Gsus4 Gm Gm B♭ [7.32] F

Vx: that's been sowed, and the birds up on the wires, and the

Elec. Gtr. 1:

Ac. Gtr. 1:

Dm C B♭

Vx: te - le - graph poles, they can al - ways fly a - way_ from this rain and this cold, you can

Elec. Gtr. 1:

Ac. Gtr. 1:

C F C B♭

Vx. hear them sing-ing out their te - le - graph code all the way

Vx.

Elec. Gtr. 1

Ac Gtr. 1

7:48 D5 F/D G D

Vx. down the te-le-graph road.

Vx.

Elec. Gtr. 1

Ac Gtr. 1

Dm F/D C G D with echo

Elec. Gtr. 1

D5 F/D G D

Elec. Gtr. 1

Dm

F/D

C

G

D

8:21

Dm

Well I'd soon-er for-get, but I re-

Elec.
Gtr. 1

F

C

B♭

- mem - ber those nights, — yeah, life was just a bet on a race 'tween the lights, — you had your

B♭

C

F

C

B♭

head on my shoul-der, you had your hand in my hair, now you act a lit - tle cold - er, like you

Gm7

B♭

8:39

F

don't seem to care, but just be - lieve in me ba - by, and I'll

Elec.
Gtr. 1

Dm C Bb

Vx. take you a - way from out of this dark - ness and in - to the day, from these

Elec. Gtr. 1

Elec. Gtr. 3

Ac Gtr. 1

8:47

Bb F C F C F Bb C F C F
 Vx. ri-vers of head-lights, these ri-vers of rain, from the an-ger that lives on the streets with their names, 'cos I've
 Elec. Gtr. 1
 Elec. Gtr. 3
 Ac Gtr. 1

B♭ C F C F B♭ C F C F

Vx. run ev - ery red light on me - mo - ry lane, I've seen des - pe - ra - tion ex - plode in - to flames,

Elec. Gtr. 1

Elec. Gtr. 3

Ac Gtr. 1

9:03

B♭ C F C

Vx. and I don't wan - na see it a - gain, from

Elec. Gtr. 1

Elec. Gtr. 3

Ac Gtr. 1

Am Dm B♭
 Vx. all of these signs say-ing, 'Sor-ry, but we're closed', all the way_

Elec. Gtr. 1

[F] B♭
 Vx. down the tel - le - graph road.

Elec. Gtr. 1

9.32 D5 F/D G/D D
 Vx.
 Elec. Gtr. 1

D5 fade in F/D C G D
 Elec. Gtr. 1

D5 F/D G/D D
 Elec. Gtr. 1

G

D

Dm

A 12 : 12 0 10 12 0 0 (9) 10 9 7 10 12 8 0 10 10 10 10 10 12 0

B

A

B

3

A

B

3

A

B

F G D

cc. T. 1 A B C

cc. T. 3 A B C

Dm F C G

A B

Acoustic Guitar 2 repeats previous 4 bars to the end

Elec. Gtr. 1

D Dm F

Elec. Gtr. 3

Elec. Gtr. 1

G D 11.29 Dm

Elec. Gtr. 3

Elec. Gtr. 1

F C G D

Elec. Gtr. 3

Elec. Gtr. 1

Dm F feedback 8va G

Electric Guitar 2 repeats previous 8 bars to end

Elec. Gtr. 1

D Dm F C

G

D

Dm

Elec.
Gtr. 1

(8va)

G

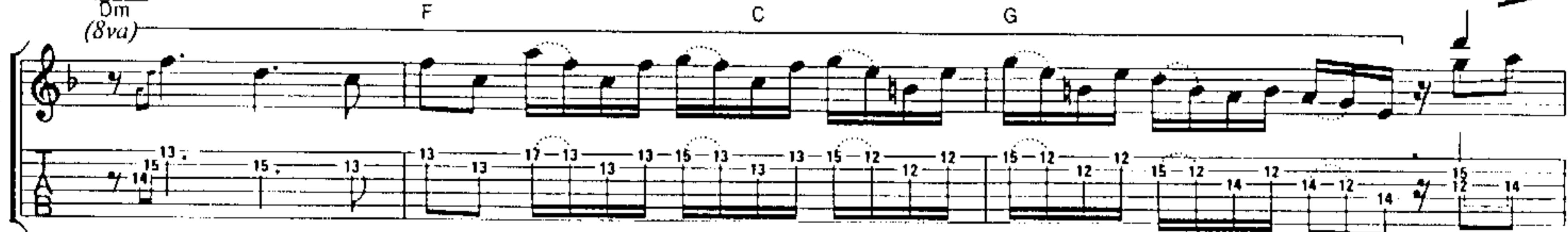
D

Elec.
Gtr. 111.59
(8va)

F

C

G

Elec.
Gtr. 1

D

Dm

(8va)

F

Elec.
Gtr. 1

(8va)

D

Dm

Elec.
Gtr. 1

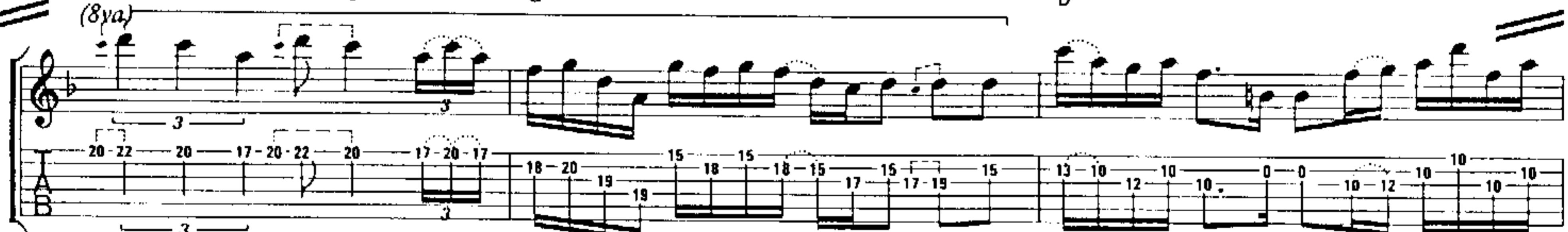
(8va)

F

C

G

D

Elec.
Gtr. 1Dm
let ring

F

G

Elec.
Gtr. 1

12:29

Dm

F

C

Elec.
Gtr. 1

The sheet music consists of ten staves of electric guitar notation. Each staff includes a treble clef, a key signature of one flat, and a time signature of common time. The first staff begins with a G chord, followed by a section labeled "let ring". The second staff begins with a D chord. The third staff begins with a Dm chord. The fourth staff begins with a Dm chord. The fifth staff begins with a Dm chord and includes a time signature change to 12:59. The sixth staff begins with a Dm chord. The seventh staff begins with a Dm chord. The eighth staff begins with a D chord. The ninth staff begins with a Dm chord. The tenth staff begins with a G chord.

Elec. Gtr. 1

13:29

Dm

F **C** **G** **D**

8va

Dm **F** **C** **G** **D**

let ring

Dm **(8va)** **F** **C** **G** **D**

Dm **(8va)** **F** **C** **G**

D **13:58** **Dm** **F** **C**

fade

G **D** **Dm**

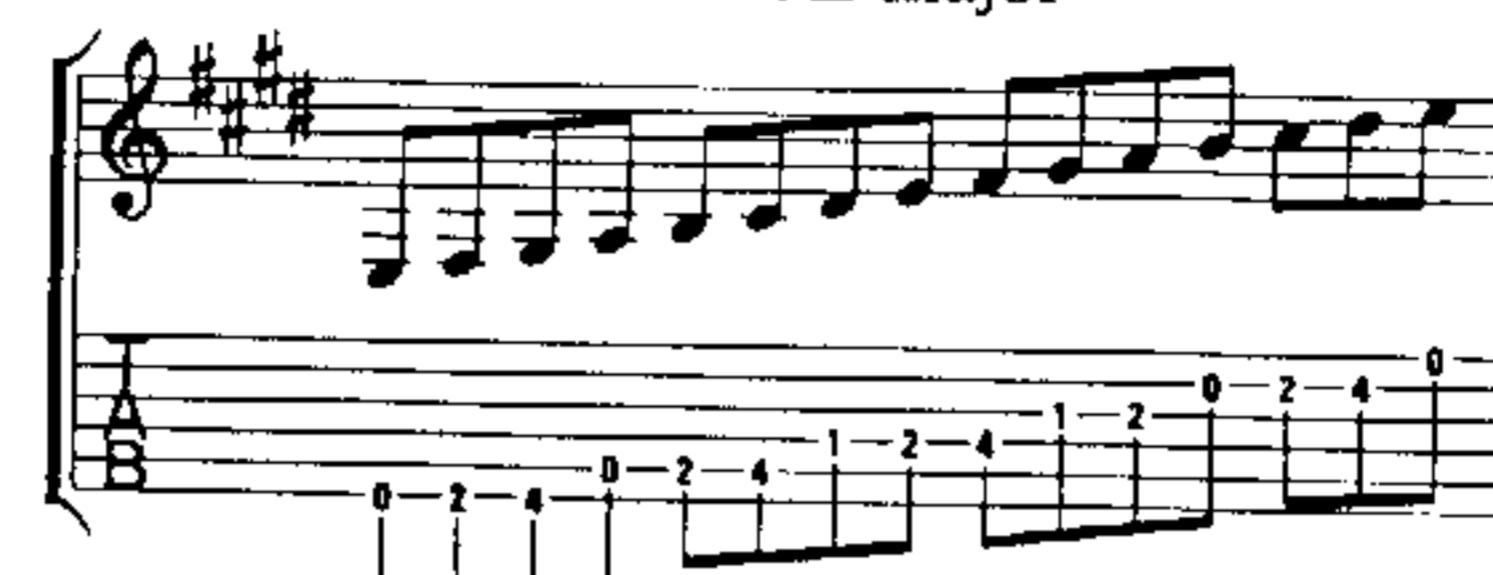
F **G** **D**

notation & tablature explained

Open C chord



Scale of E major



High E (1st) string
B (2nd) string
G (3rd) string
D (4th) string
A (5th) string
Low E (6th) string

Bent Notes:

The note fretted is always shown first. Variations in pitch achieved by string bending are enclosed within this symbol . If you aren't sure how far to bend the string, playing the notes indicated without bending gives a guide to the pitches to aim for. The following examples cover the most common string bending techniques:



Example 1:
Play the D, bend up one tone (two half-steps) to E.



Example 4:
Pre-bend: fret the D, bend up one tone to E, then pick.



Example 2:
Play the D, bend up one tone to E then release bend to sound D. Only the first note is picked.



Example 5:
Play the A and D together, then bend the B-string up one tone to sound B.



Example 3:
Fast bend: Play the D, then bend up one tone to E as quickly as possible.



Example 6:
Play the D and F# together, then bend the G-string up one tone to E, and the B-string up $\frac{1}{2}$ tone to G.

Additional guitaristic techniques have been notated as follows:



Tremolo Bar:

Alter pitch using tremolo bar. Where possible, the pitch to aim for is shown.

- a) Play the G; use the bar to drop the pitch to E.
- b) Play the open G; use the bar to 'divebomb', i.e. drop the pitch as far as possible.



Hammer on and Pull off:

Play first note, sound next note by 'hammering on', the next by 'pulling off'. Only the first note is picked.



Mutes:

a) Right hand mute:

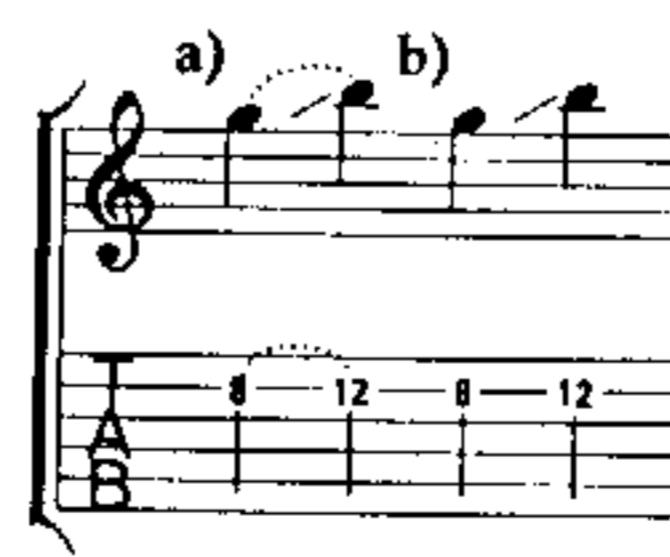
Mute strings by resting the right hand on the strings just above the bridge.

b) Left hand mute:

Damp the strings by releasing left hand pressure just after the notes sound.

c) Unpitched mute:

Damp the strings with the left hand to produce a percussive sound.



Glissando:

a) Play first note, sound next note by sliding up string. Only the first note is picked.

b) As above, but pick second note.