Guitar Tablature

JAM with DIRE STRAITS

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BROTHERS IN ARMS
SULTANS OF SWING
ROMEO AND JULIET
PRIVATE INVESTIGATIONS
TELEGRAPH ROAD
MONEY FOR NOTHING
WALK OF LIFE
TUNNEL OF LOVE

TOTAL ACCURACY
Professional Guitar Workshops

JAM JAM JAM

with

DIRE STRAITS

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On The CDs

The audio content is split across two CDs and separated into two sections; section 1 (CD1) is the backing tracks minus lead guitar & vocals, while section 2 (CD2) is the backing tracks with all guitar parts added, so in addition to the written tab you can hear the rhythm, fills and solos as they should be played !

Music arranged and produced by Stuart Bull and Steve Finch.
Recorded at the TOTAL ACCURACY SOUNDHOUSE, Romford, England.
Jamie Humphries: guitar. Mick Ash: bass.
Pete Adams & Alison Pearse: keyboards. Adam Bushell: drums.
Jamie Humphries uses Ernie Ball Music Man Guitars.

Music transcribed by Jamie Humphries

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Introduction

THE TOTAL ACCURACY 'JAM WITH...' series is a powerful learning tool that will help you extend your stockpile of licks and fills and develop your improvisational skills. The combination of musical notation and guitar tablature in the book, together with backing tracks on the CD, gives you the opportunity to learn each track note for note and then jam with a professional session band. The track listing reflects some of Dire Straits' most popular recordings, providing something for guitarists to have fun with and improvise with, as well as something to aspire to.

The eight tracks on CD1 are full length backing tracks recorded minus lead guitar. The eight tracks on CD2 feature the backing tracks with the lead guitar parts added. Although many of you will have all the original tracks in your own collections, we have provided them in the package for your reference. The 'JAM WITH...' series allows you to accurately recreate the original, or to use the transcriptions in this book in conjunction with the backing tracks as a basis for your own improvisation. For your benefit we have put definite endings on the backing tracks, rather than fading them out as is the case on some of the original recordings. The accompanying transcriptions correspond to our versions. Remember, experimenting with your own ideas is equally important for developing your own style; most important of all, however, is that you enjoy JAM with DIRE STRAITS and HAVE FUN!

Glasgow born Mark Knopfler was raised on Tyneside. He began his musical career, like many great guitarists before him, on the pub and club circuit, in his case in Leeds where he worked as a newspaper reporter. Mark moved to London, and formed a new band with his brother David, guitar, John Ilsley, bass, and Pick Withers, drums. They called themselves Dire Straits, after their financial status.

The band honed their style and were befriended by London radio DJ Charlie Gillett who played a demo of their song *Sultans Of Swing* on the air. This led to them signing a deal with Phonogram, and in 1978 they released their first album, *Dire Straits*. Despite the then current trends of punk and disco, the album sold well in both England, and America. The album boasted well written songs, and Mark's clean fingerstyle guitar work, earning him the title of best British guitarist since Eric Clapton. One of the highlights of this album was *Sultans of Swing*, a top ten hit that told the story of a London jazz band. The song featured Mark's now trademark laid back vocal style, and one of the best guitar solos in rock history.

The follow-up album in 1979, *Communique* was not as commercially popular, and saw the departure of Mark's brother. The band's sound and style broadened, with the addition of keyboard player Alan Clark, who played on the 1980 release, *Making Movies*, and the 1982 release *Love Over Gold*. The new direction saw longer, atmospheric songs like *Private Investigations*, *Tunnel Of Love*, and *Telegraph Road*. These songs acted as a vehicle for Mark's lengthy guitar solos, and are captured on the 1984 live release *Alchemy*.

In 1985 they released the *Brothers In Arms* album, a global smash that sold over fifteen million copies, with an estimated one in ten British households owning a copy of the album. The band took advantage of new technology, with immaculate production that was ideal for the newly introduced CD format. They also led the pop video revolution, with the release of the massive selling single *Money For Nothing*. The video incorporated hi-tech computer graphics, with re-drawn footage of the band. The album also included the radio friendly *Walk Of Life*, and the haunting title track, with an excellent animated video, *Brothers In Arms*. The band embarked on a two hundred date world tour.

After the massive tour, the band took a break, with Mark embarking on other projects. He had already written the music for the 1983 film *Local Hero*, and also received production credits for Randy Newman and Aztec Camera. In 1990 Mark recorded *Neck and Neck*, a collaboration with his hero Chet Atkins. He also formed The Notting Hillbillies, a country flavoured project, with members of Dire Straits, and friends from his pub band days.

In 1991, Dire Straits released *On Every Street*, which included the single *Calling Elvis*. This was followed by a live album entitled *On The Night*.

More recently Mark released *Golden Heart*, a solo album drawing more on his country/celtic influences. The entire catalogue of Dire Straits albums have been re-mastered for CD, plus the release of a new "best of" collection.

Mark Knopfler is a true guitar hero, embracing many styles from rock to country, with either the bright ring of his Strat, to the thick growl of his Les Paul.

Performance Notes

Sultans of Swing

This much loved track can be found on the bands debut album, and is always a favourite at their live performances. It is based around a chord progression of Dm, C, B♭, and F major. These chords are all diatonic to the key of F major, VI, V, IV, I, respectively. The chords of A major, and A7 are chord V of the D harmonic minor scale. These two chords could also be seen as a substitute for Am, chord iii of the F major scale. The rhythm guitar was performed by David Knopfler, and incorporates fast sixteenth note strumming, rhythmic mutes, and the occasional rake.

Mark plays lead guitar fills pretty much throughout the whole song using the scales of D Aeolian; D, E, F, G, A, B♭, C, D, and D minor pentatonic; D, F, G, A, C, D. Mark occasionally uses the A dominant Phrygian scale; the fifth mode of the D harmonic minor, over the A7 chord; A, B♭, C♯, D, E, F, G. Mark is renowned for his fingerstyle technique, and this is used throughout the whole tune. Much of his lead work includes double stops, and percussive chicken picking, and it would be pretty much impossible to recreate the same sound, and character using a pick.

During the chorus section, Mark follows the rhythm guitar with triads on the D, G, and B strings. This section is concluded with a short fill using C major pentatonic; C, D, E, G, A, C.

This tune also features two memorable guitar solos, with both of these using the same scales found throughout the verse. They are full of country style bends and Mark's famous chicken picking. The final solo features one of Mark's finest moments, an ascending arpeggio idea that follows the chord progression. This track was performed using a Fender Strat through a Fender amp.

Brothers In Arms

This atmospheric title track from the massive selling album *Brothers In Arms* was performed on a 1984 Gibson Les Paul re-issue through a Marshall JTM 45 head, and a Marshall 4x12 cab with EV speakers. The guitar is modified so the middle position on the pick-up selector connects them out of phase, producing a honky mid range tone.

The tune is based around a keyboard chord progression using chords from the B major scale. The guitar plays lead fills throughout the entire tune, with the exception of the occasional power

chord. Mark creates some haunting lead ideas by fading in licks via an Ernie Ball volume pedal. It is also important to notice Mark's subtle use of dynamics for certain licks, once again due to his fingerstyle technique.

The solo is played over a chord progression diatonic to B major, but the main key centre is G♯ minor, and uses the G♯ Aeolian mode; G♯, A♯, B, C♯, D♯, E, F♯, G♯. Mark launches into the solo with a G♯m7 arpeggio, and uses chord tones throughout to help the melodic flow of the solo.

Romeo and Juliet

This romantic ballad was taken from the *Making Movies* album, and features an acoustic fingerstyle progression throughout. It was performed on a 1939 National Style-O steel guitar, and is featured on the cover of *Brothers In Arms*. The guitar is tuned to open G, D, G, D,G, B, D, low to high, with a capo at the third fret.

The intro progression uses the chords of F, C and B♭ major, with hammer-on and pull-off idea for embellishment. A second standard tuned guitar plays some mandolin style higher register chords, on the top three strings. The verse progression uses the same chords as the intro, with the addition of the D minor chord. These are played quite softly, with more incidental fills, and chordal ideas.

The chorus section is doubled by a standard tuned acoustic, and an electric guitar. The electric guitar is more prominent during the second chorus, and during the latter part of the second verse.

During the outro the altered tuned acoustic takes on secondary role, with a standard tuned acoustic playing some chord arpeggio ideas. For the purpose of the transcription, this part has been written for the altered tuned guitar. The electric guitar plays some lead ideas over the chords of B♭, and C major, employing B♭ lydian, and C mixolydian, the fourth and fifth modes respectively from the F major scale; F, G, A, B♭, C, D, E, F. The licks are repeated via a long delay.

Private Investigations

This haunting track can be found on the *Love Over Gold* album, and features Mark on a nylon strung classical guitar. The tune starts with an electric guitar playing some ideas based around an E minor arpeggio, and the E Aeolian mode; E, F♯, G, A, B, C, D, E. The guitar has a long delay, and the repeats have been shown on the transcription.

The intro melody includes notes from the E Aeolian scale, but many of Mark's melodic lines are based around the chords performed by the piano. This technique of targeting chord tones enables the melody to flow smoothly. The verse features the same chord progression as the intro, with the guitar performing chord arpeggios, plus some fills joining the chords. The electric guitar also plays the progression, with the chords being faded in with a volume pedal. The chorus sees more chord arpeggios, plus some longer melodic ideas.

The first solo repeats the main intro theme, but incorporates some fast left hand legato ideas, and some large position shifts. There are more arpeggios outlining the chord progression. The second solo is played against a stabbing low E bass note, and is based heavily around the E Aeolian mode. It also features more large arpeggios, that cover a lot of the neck! Mark includes some rather uncharacteristic blues licks, that are followed by a marimba, and use notes from

the E blues scale; E, G, A, B♭, B, D, E.

During the outro section, the acoustic guitar performs a bluesy sounding progression, using the chords of Em7, and Em6. During this section the electric guitar enters with some distorted stabbing chords, and unison bends. There are some more lead ideas with long delay, as heard in the intro. There are also some atmospheric sound effects, created with whammy bar, and a volume pedal, plus a long pick scrape. This track was probably performed on a Gibson "Chet Atkins" nylon strung acoustic, while the electric was most probably a Fender Strat through a Marshall amp.

Telegraph Road

This track can also be found on the *Love Over Gold* album, and clocks in at over fourteen minutes long. The intro features a chord arpeggio progression, that uses an altered tuned National steel guitar, tuned to open G, with a capo at the third fret, (see Romeo and Juliet text). The tempo picks up when the band kicks in, and a short intro solo is performed using double stops, and licks based around D mixolydian; D, E, F♯, G, A, B, C, D and D Aeolian: D, E, F, G, A, B♭, C, D.

The verse progression includes the altered tuned acoustic guitar, plus an electric guitar following the progression, with chord arpeggios, and lead fill ideas. After the first verse there is a short instrumental section, with more lead ideas, plus some volume swells.

The first solo section is performed over the verse progression, and uses notes from the F major scale; F, G, A, B♭, C, D, E, F, over chords from the same key. The solo makes uses of chord tones, plus Mark's percussive fingerstyle sound.

After some more atmospheric volume swells, the tempo slows and Mark delivers a melodic solo that uses the D Aeolian mode, plus A phrygian dominant, the fifth mode of D harmonic minor, A, B♭, C♯, D, E, F, G, A. A second electric guitar performs chord arpeggios, and a third electric guitar adds a harmony line at the end of this section.

There are some more verses, plus a lead solo similar to the intro, giving a familiar feel. This lead idea is repeated again at the beginning of the final solo section, but once again it includes variations on the licks. This final solo includes more ideas based around D mixolydian, D Aeolian, D minor pentatonic; D, F, G, A, C, D, and the D blues scale; D, F, G, A♭, A, C, D. Mark also employs some pretty fast muted chicken picking runs, and bluesy unison bends. This track was probably recorded using a Fender, or Schecter Strat, through a Fender amp.

Money For Nothing

This massive selling hit single taken from the *Brothers In Arms* album, includes a riff that is as well known as *Smoke On The Water*, and uses a similar idea. It also featured the multi-talented Sting on backing vocals, and a shared writing credit.

The main riff is based around the G minor pentatonic scale; G, B♭, C, D, F, G, performed as double stop intervals, (either perfect fourths, or fifths). Mark relies on percussive mutes, and the accastional natural harmonic, to fill in the gaps, and keep the riff moving. At the end of the cycle, the riff is concluded by either the B♭5, and C5 chords, or the F5, and G5 chords.

The chorus uses the chords of E♭5, B♭5 and F5, and after the riff is performed the chords of C5, D5 and E5 are used.

In several places the riff is doubled, with the two guitars playing off each other. At the end of the song the two guitars trade licks using the G minor pentatonic scale, and include Mark's signature bluesy double stops and bends.

This track was recorded with a Gibson Les Paul, through either a Marshall, or a Soldano amp, through a Marshall 4x12 cab, fitted with EV speakers. The nasal tone was produced with a half open wah pedal, probably a Cry Baby.

Walk Of Life

This track can be found on the *Brothers In Arms* album, and is a definite nod towards traditional rock 'n' roll. The intro features the chords of E, A and B major, played on an acoustic guitar. The main riff is based around a simple I, IV, V progression, E, A and B major respectively. At the end of each chorus the F♯5 chord is used, acting as a substitute for F♯ minor, chord ii of the E major scale.

There is also a unison bending lick at the end of each verse, using notes from the E minor pentatonic scale; E, G, A, B, D, E.

This track was probably recorded with a Schecter Telecaster through a Fender amp.

Tunnel Of Love

This epic track can be found on the *Making Movies* album. The track starts with lead ideas based around the D minor pentatonic scale with an added second; D, E, F, G, A, C, D. This is followed by a riff that uses chordal fills and double stops.

The verse progression uses a tight, driving palm muted rhythm, with the chords of D5, F5, G5 and C5. During the latter part of the first verse, a second guitar is introduced, playing chordal fills, and lead lines based around the chord sequence, and the D Aeolian mode; D, F, G, A, B♭, C, D. This has been worked into a single guitar part throughout this transcription.

The chorus section employs the chords of B♭, C, and F major, and uses the Am to link back to the intro riff. All the chords are diatonic to the key of F major. This section also uses more lead fills based around D Aeolian, and the D minor pentatonic scale; D, F, G, A, C, D.

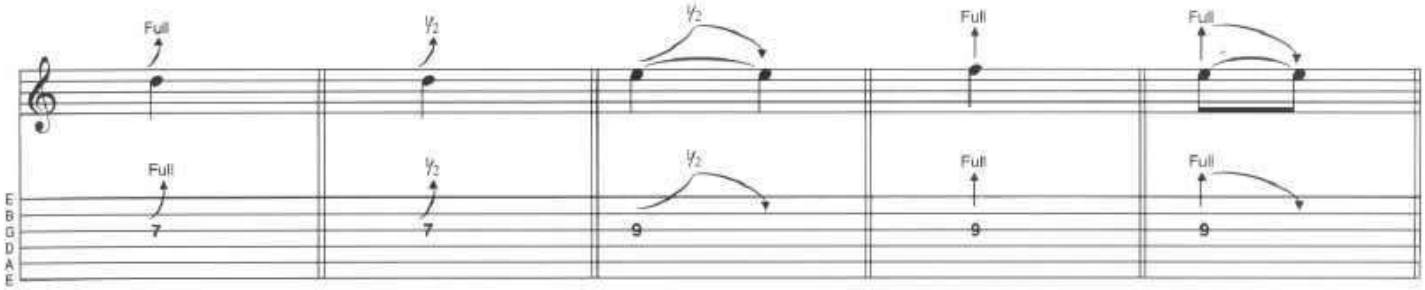
A middle eight section is introduced later on, and is based around the chords of G minor and B♭ major. This section builds to another progression using the chords of F, B♭ and C major, and D minor. This section concludes with the same progression being performed with a tight syncopated rhythm.

The first guitar solo follows, and uses double stops, and fast runs based around D minor/F major pentatonic scale, with the occasional additional notes from the F major scale; F, G, A, B♭, C, D, E, F, to help outline the chord changes underneath.

The final solo follows another middle eight section, this time played much softer, and with some added lead fills. The solo is played over a progression using chords from the F major scale, and is based pretty much around the F major/D natural minor scale, (F Ionian, D Aeolian, and the D minor/F major pentatonic scale. The solo utilises many of Mark's favourite techniques, including melodic phrasing, bluesy bends, and country style chicken picking.

This track was recorded using a 1980 Schecter Strat, probably plugged into a Fender amp.

Notation & Tablature Explained



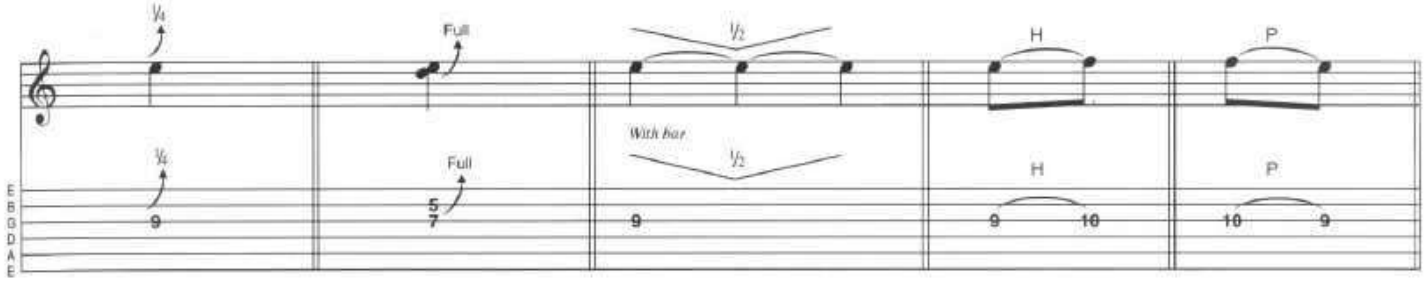
BEND: Strike the note and bend up a whole step (two frets).

BEND: Strike the note and bend up a half step (one fret).

BEND AND RELEASE: Strike the note, bend up a half step, then release the bend.

PRE-BEND: Bend the note up, then strike it.

PRE-BEND AND RELEASE: Bend up, strike the note, then release it.



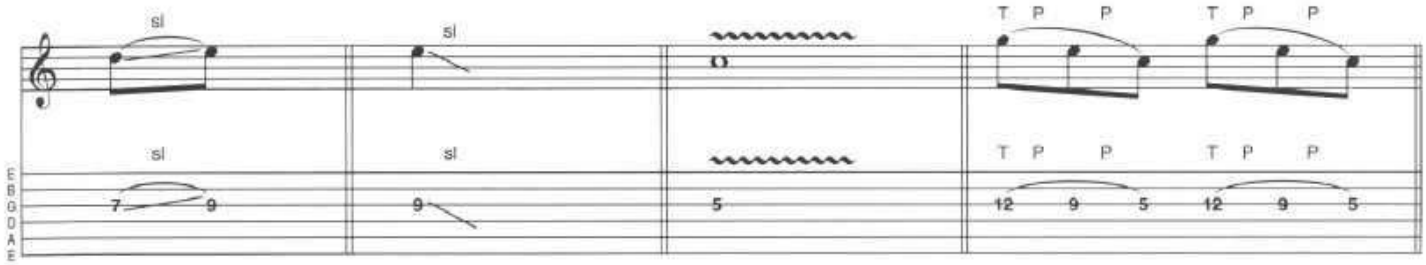
QUARTER-TONE BEND: Bend the note slightly sharp.

UNISON BEND: Strike both notes, then bend the lower note up to the pitch of the higher one.

TREMOLO BAR BENDS: Strike the note, and push the bar down and up by the amounts indicated.

HAMMER-ON: Strike the first note, then sound the second by fretting it without picking.

PULL-OFF: Strike the higher note, then pull the finger off while keeping the lower one fretted.

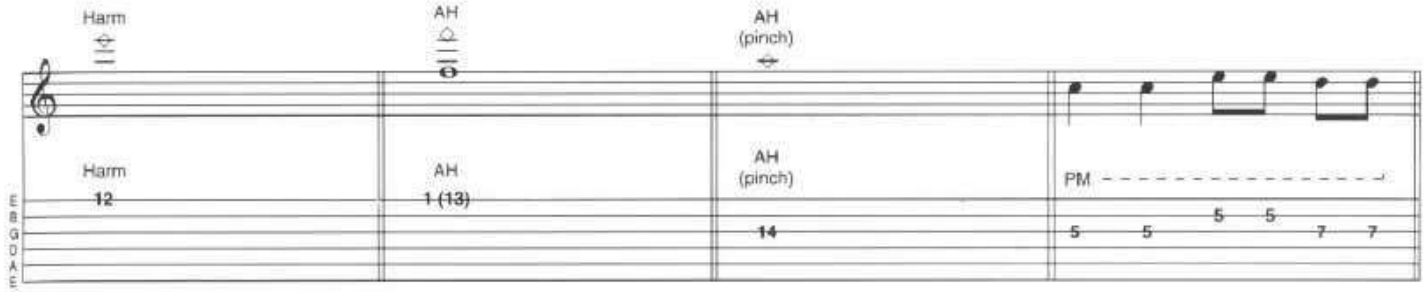


SLIDE: Slide the finger from the first note to the second. Only the first note is struck.

SLIDE: Slide to the fret from a few frets below or above.

VIBRATO: The string is vibrated by rapidly bending and releasing a note with the fretboard hand or tremolo bar.

TAPPING: Hammer on to the note marked with a T using the picking hand, then pull off to the next note, following the hammer-ons or pull-offs in the normal way.



NATURAL HARMONIC: Lightly touch the string directly over the fret shown, then strike the note to create a "chiming" effect.

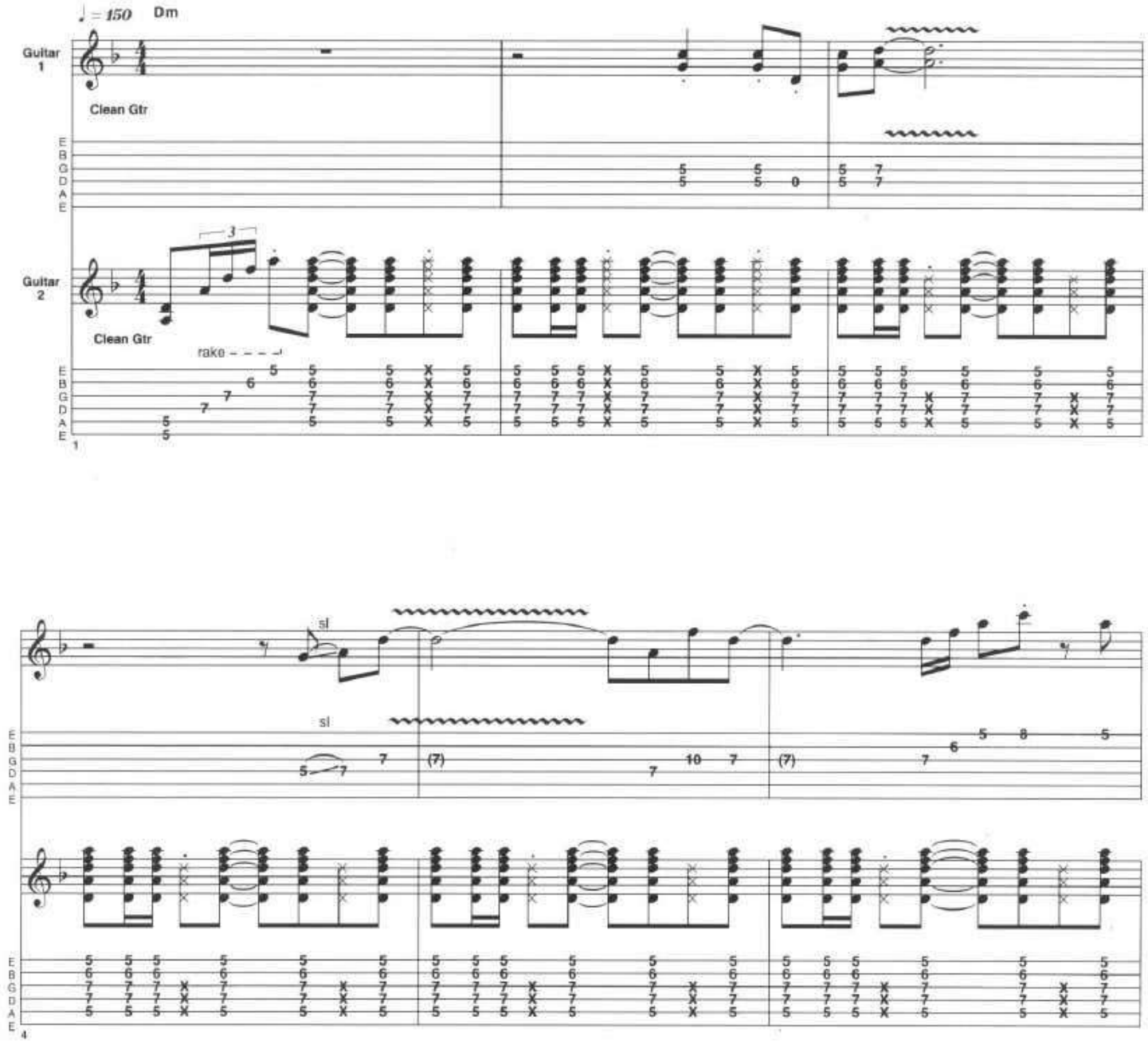
ARTIFICIAL HARMONIC: Fret the note, then use the picking hand finger to touch the string at the position shown in brackets and pluck with another finger.

ARTIFICIAL HARMONIC: The harmonic is produced by using the edge of the picking hand thumb to "pinch" the string whilst picking firmly with the plectrum.

PALM MUTES: Rest the palm of the picking hand on the strings near the bridge to produce a muted effect. Palm mutes can apply to a single note or a number of notes (shown with a dashed line).

Sultans Of Swing

Words and Music by MARK KNOPFLER



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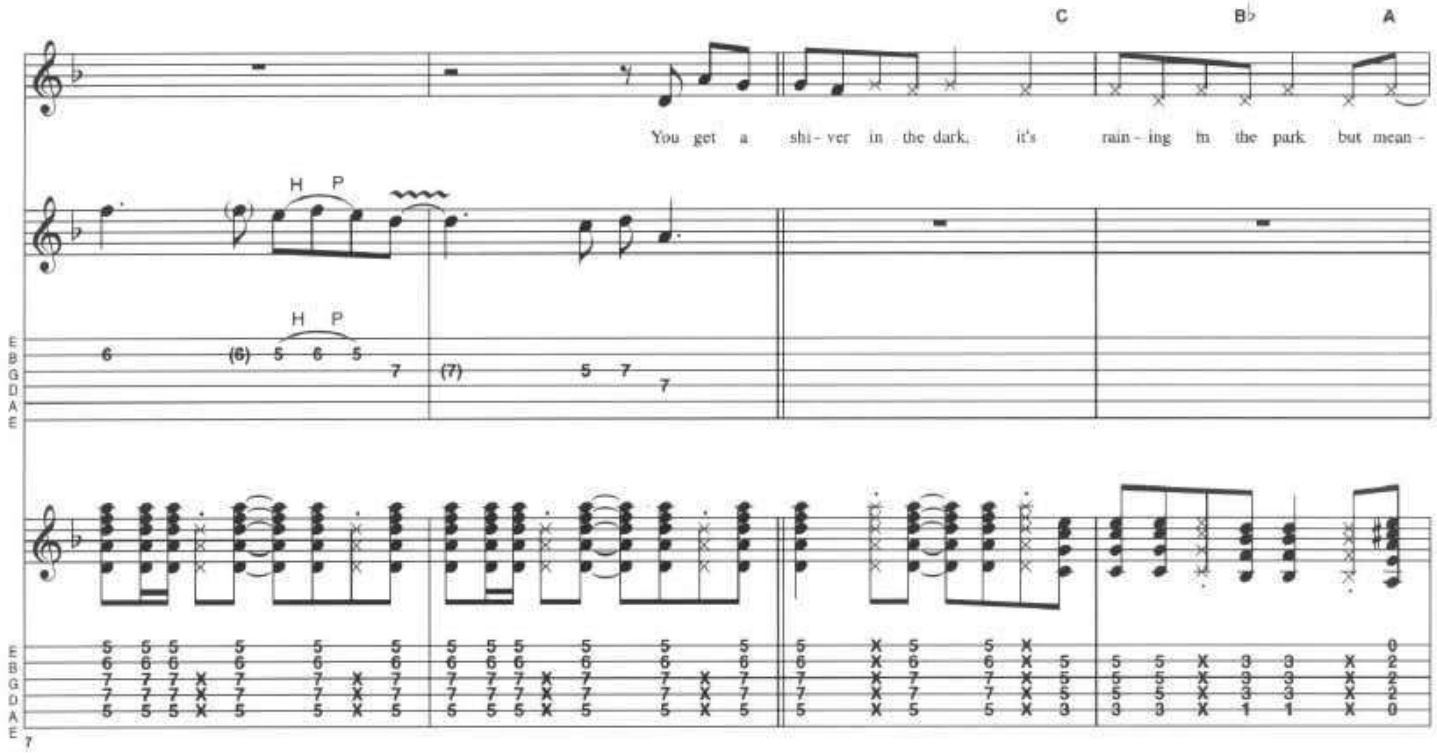
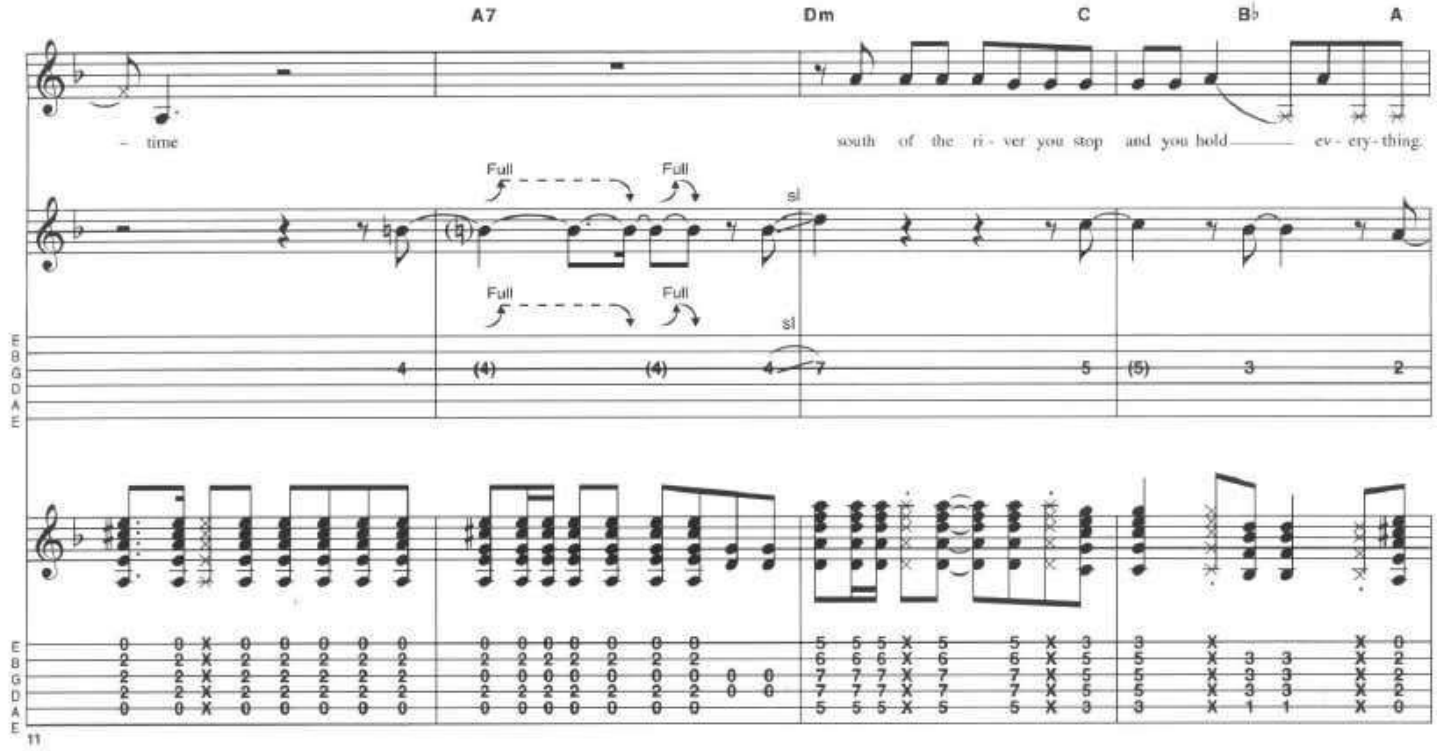
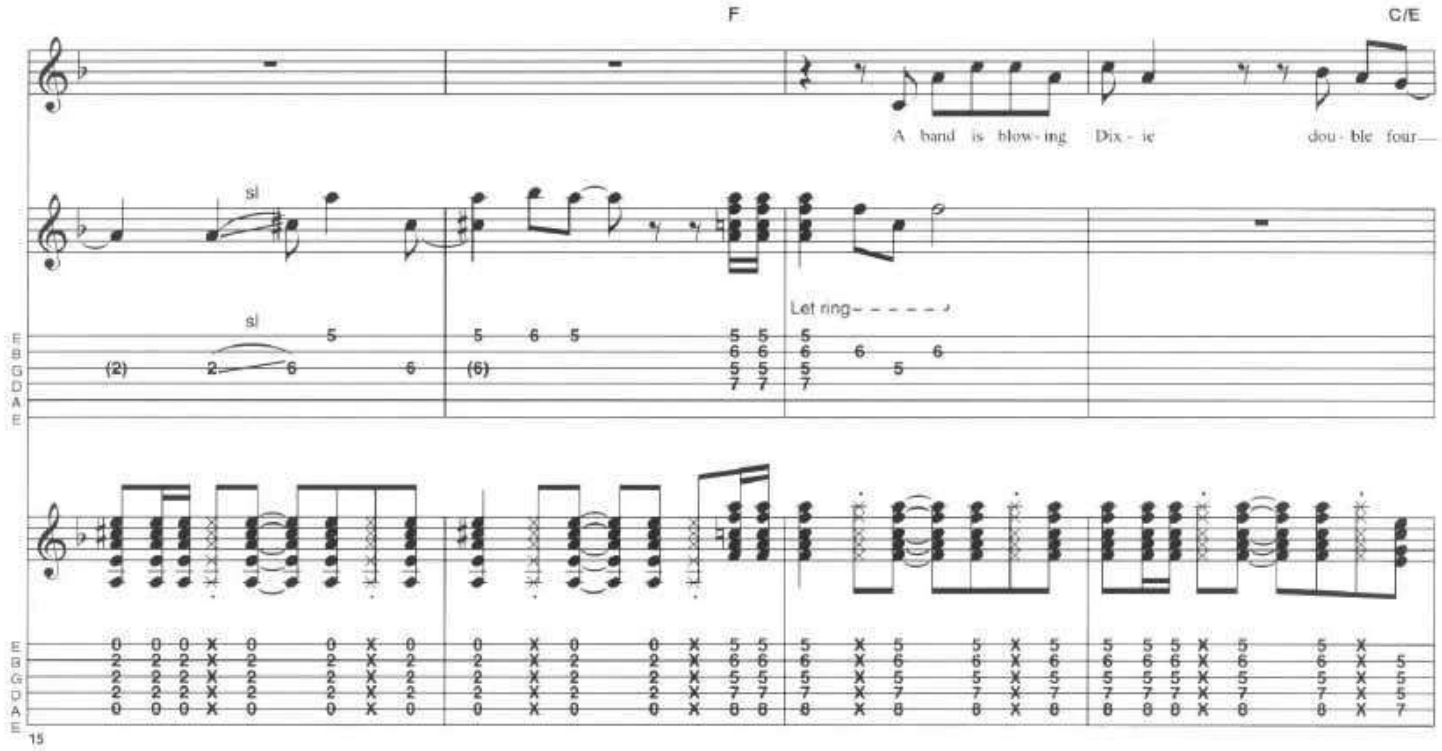
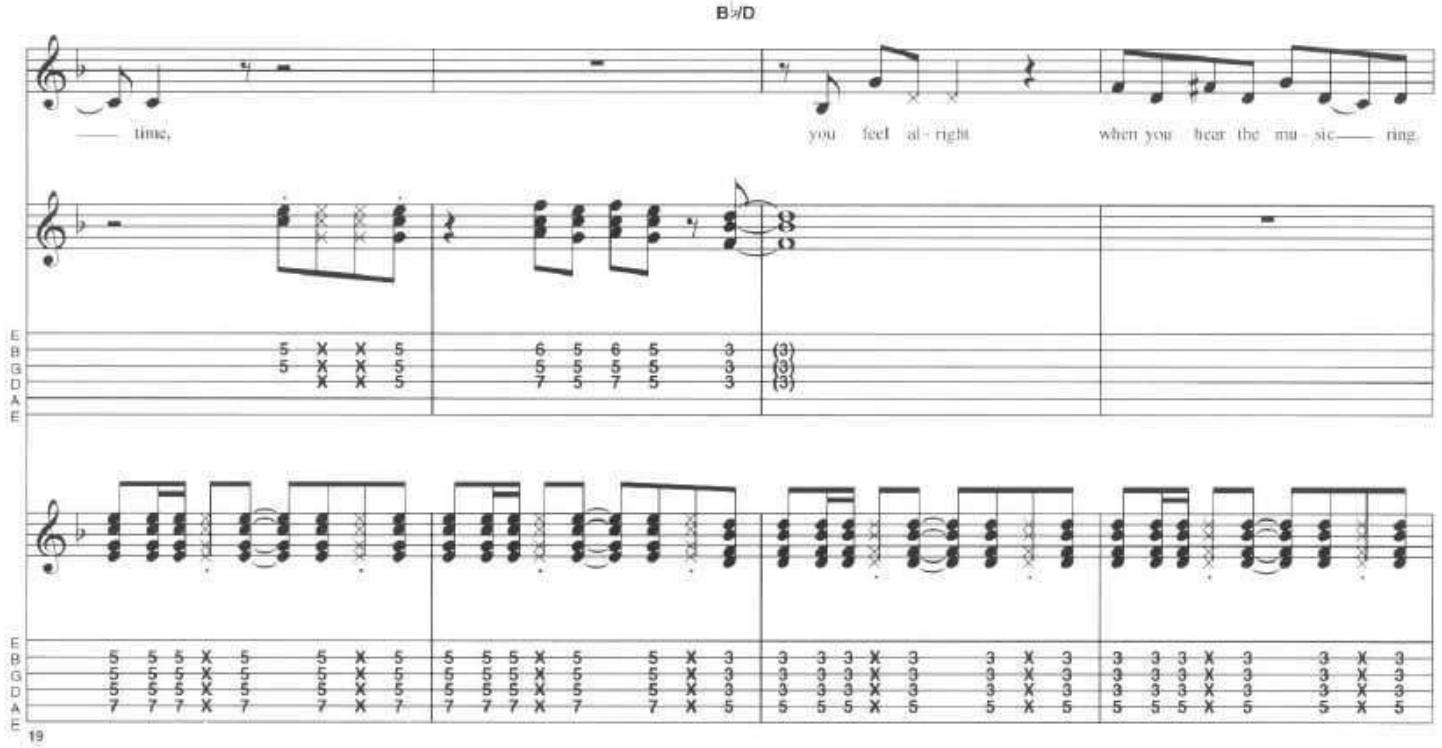
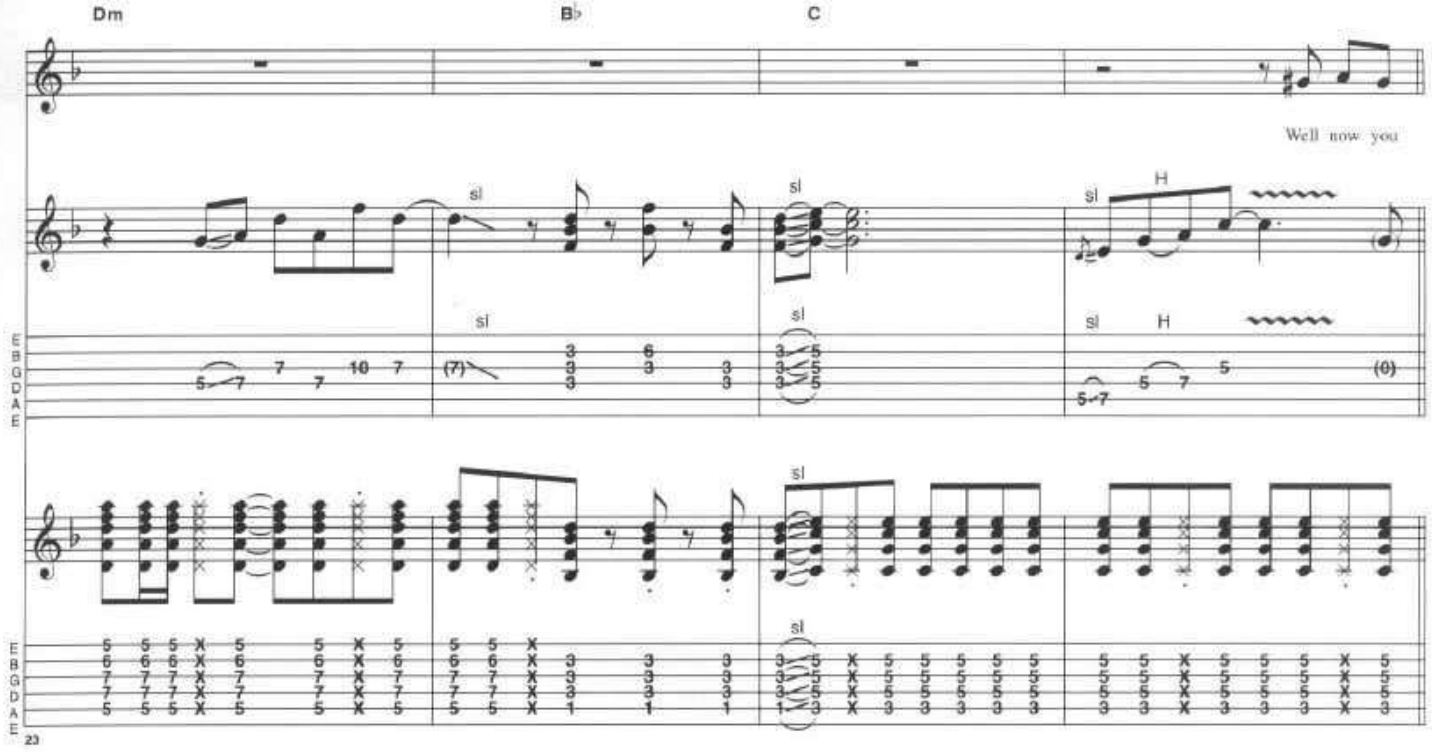
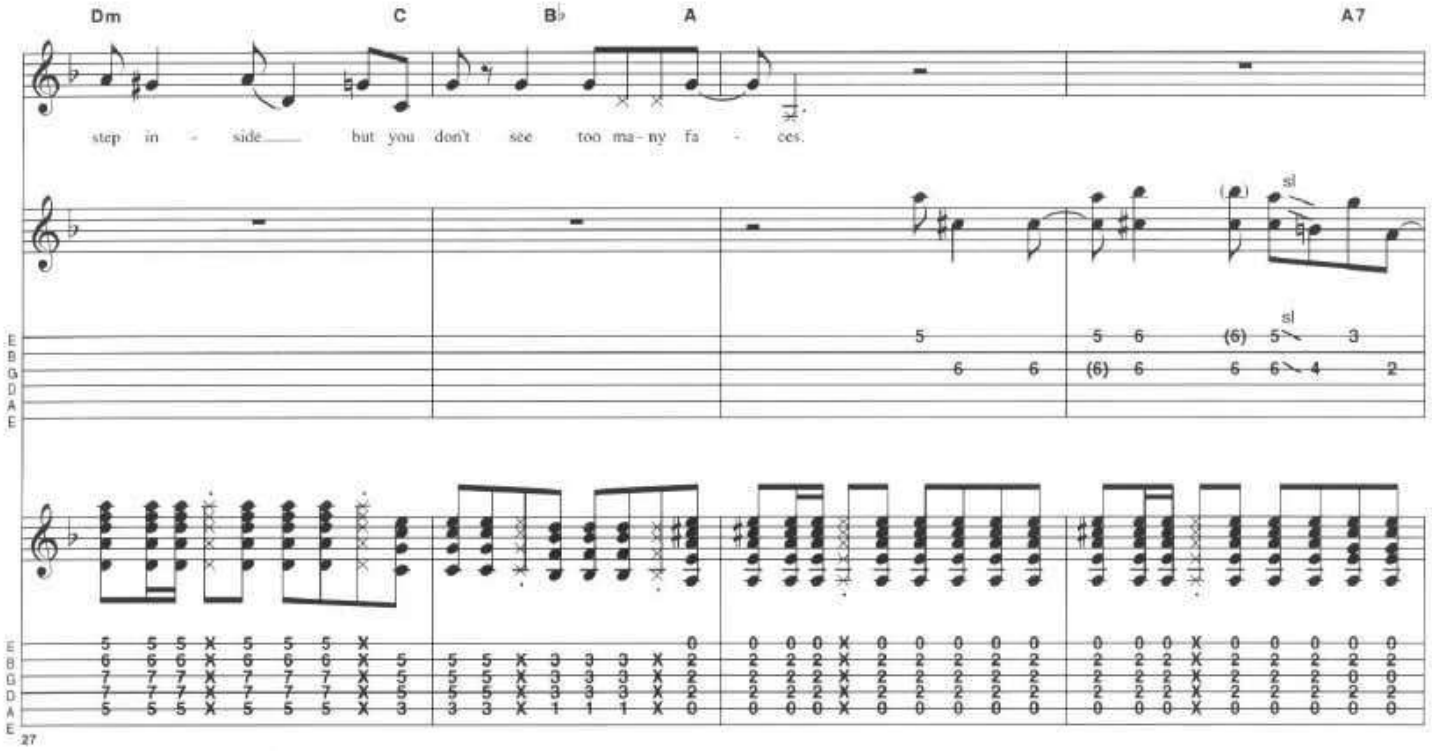

C
B♭
A
You get a shi - ver in the dark, it's rain - ing in the park but mean -
H P
H P
E
B
G
D
A
E
7

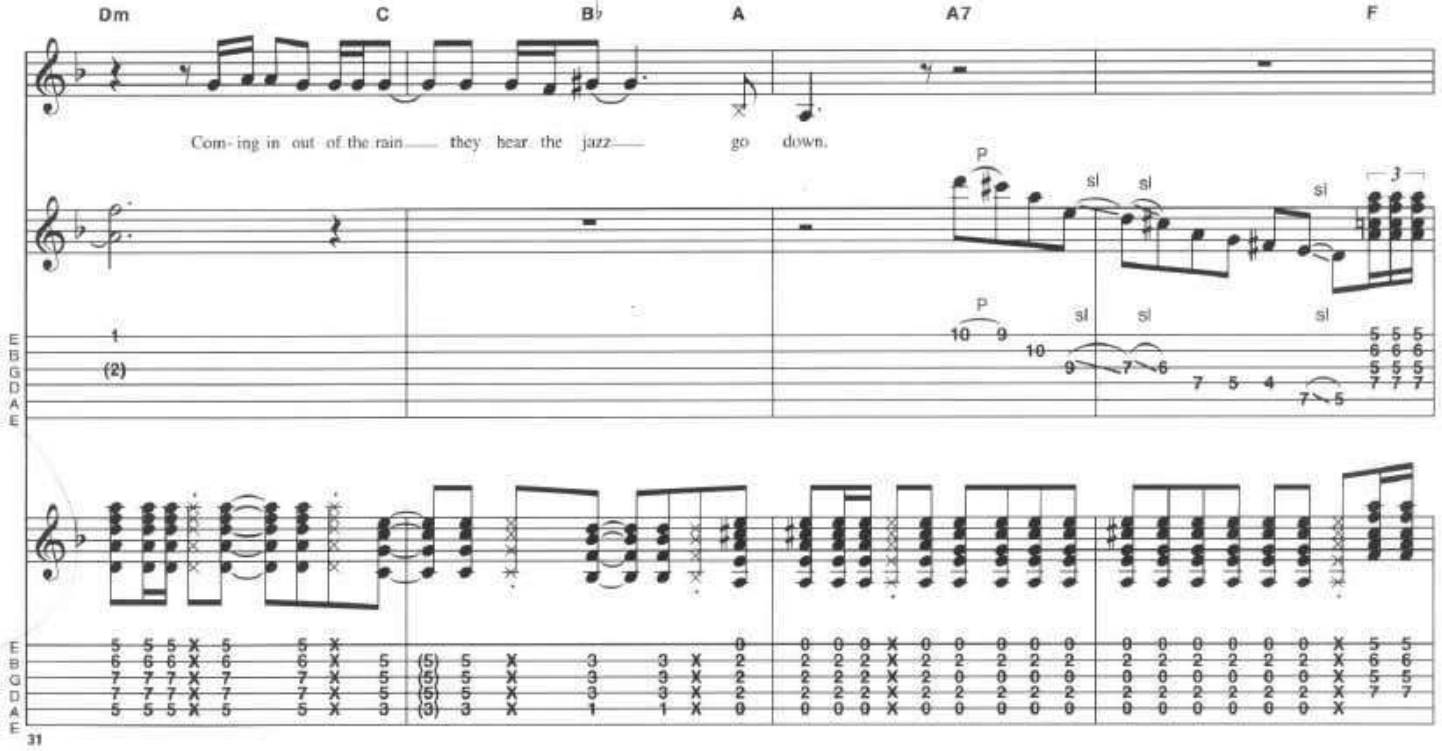

A7
Dm
C
B♭
A
- time
south of the ri - ver you stop and you hold ev - ery - thing.
Full
Full
Full
Full
sl
sl
E
B
G
D
A
E
11

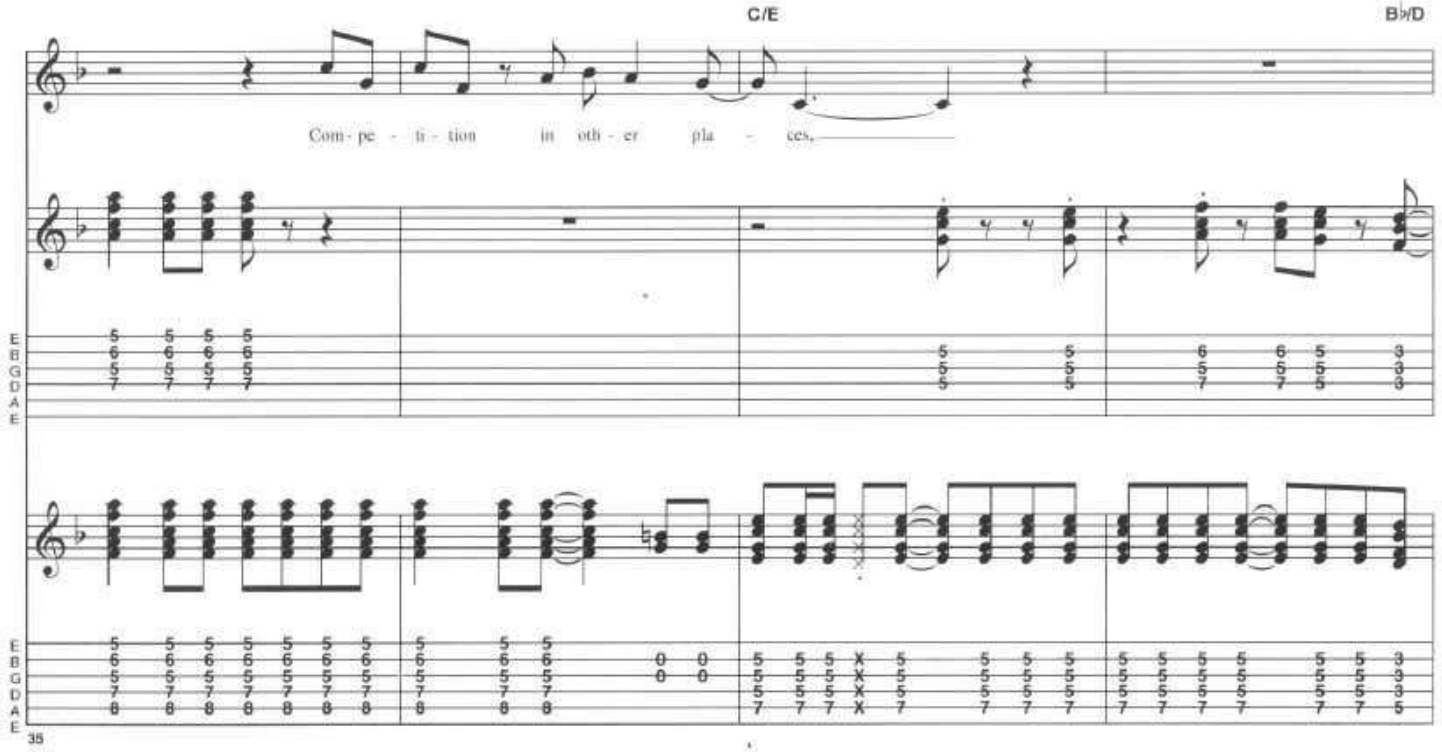

F
C/E
A band is blow - ing Dix - ie dou - ble four—
sl
sl
Let ring
E
B
G
D
A
E
15

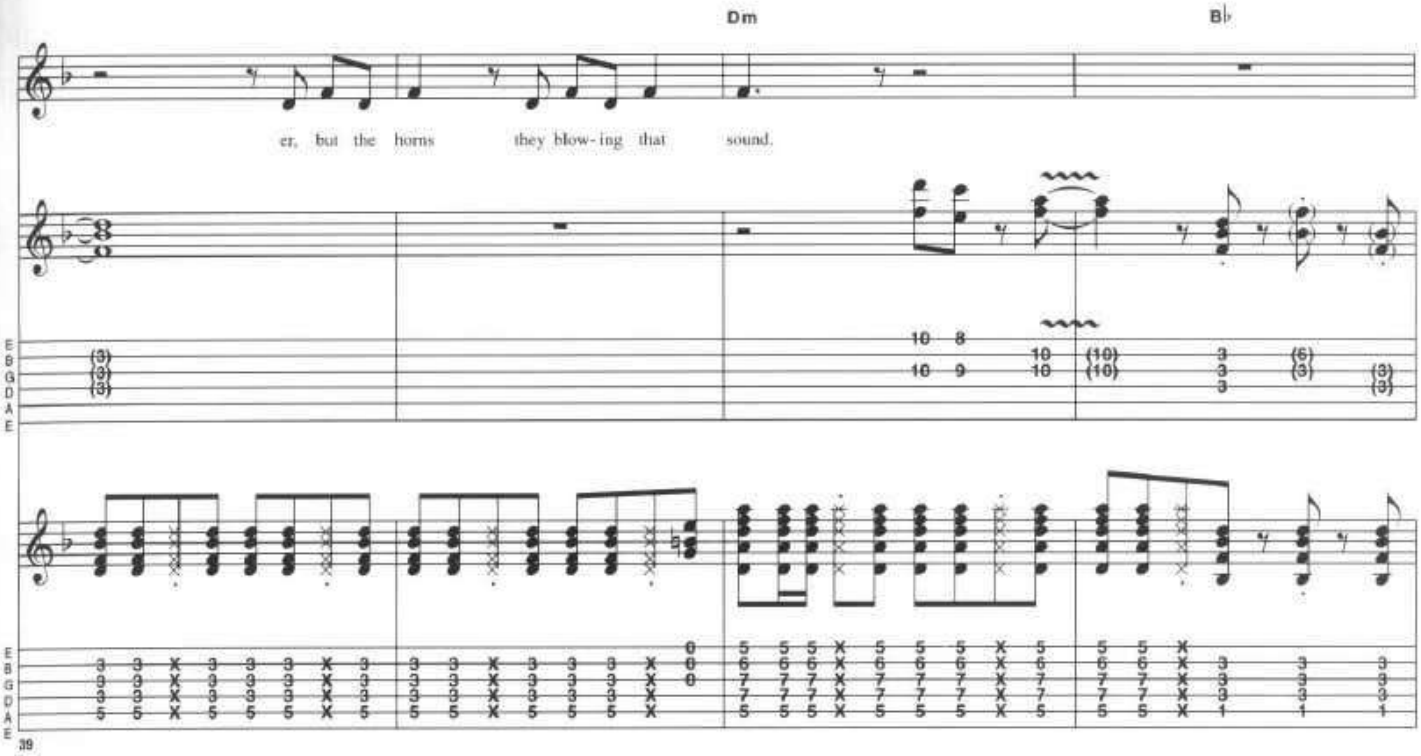

B♭/D
— time,
you feel al - right
when you hear the mu - sic— ring.
E
B
G
D
A
E
19

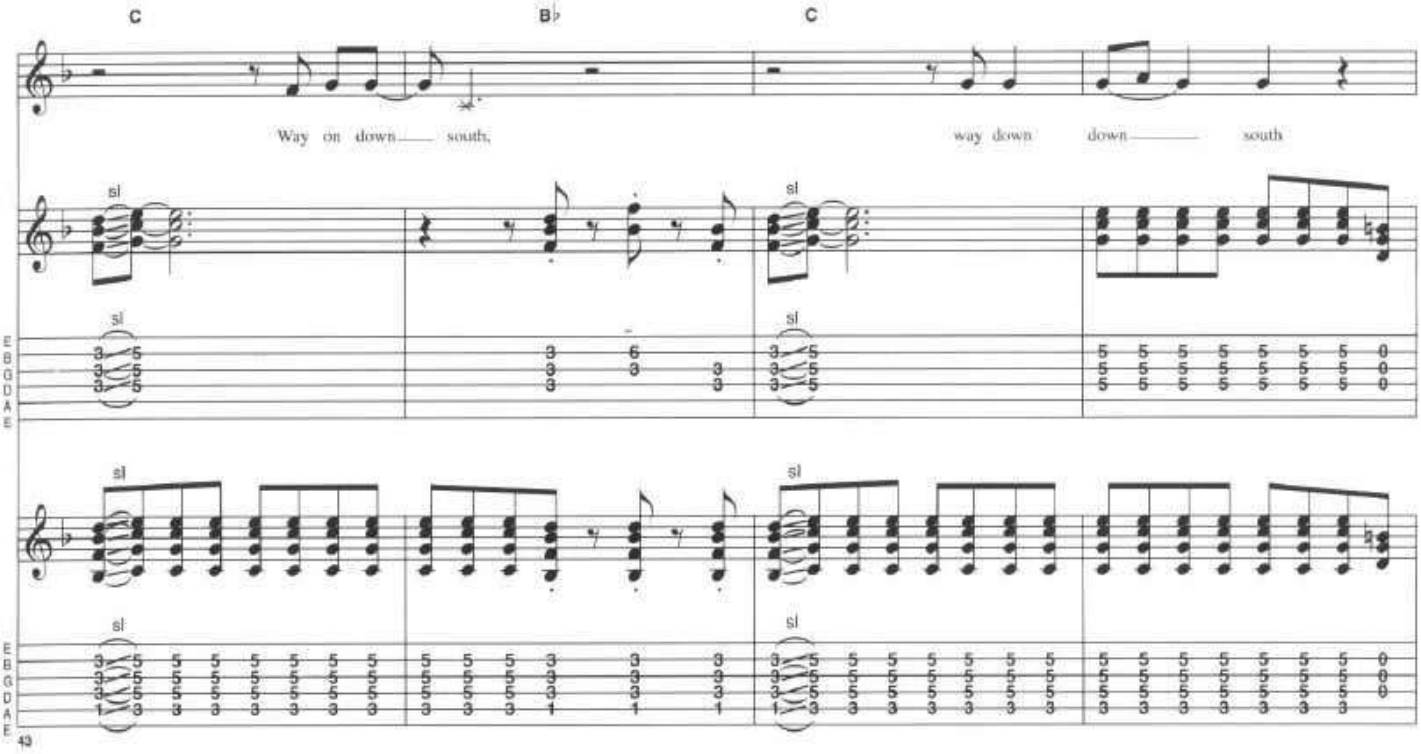

Dm
B♭
C
Well now you
sl
H
23

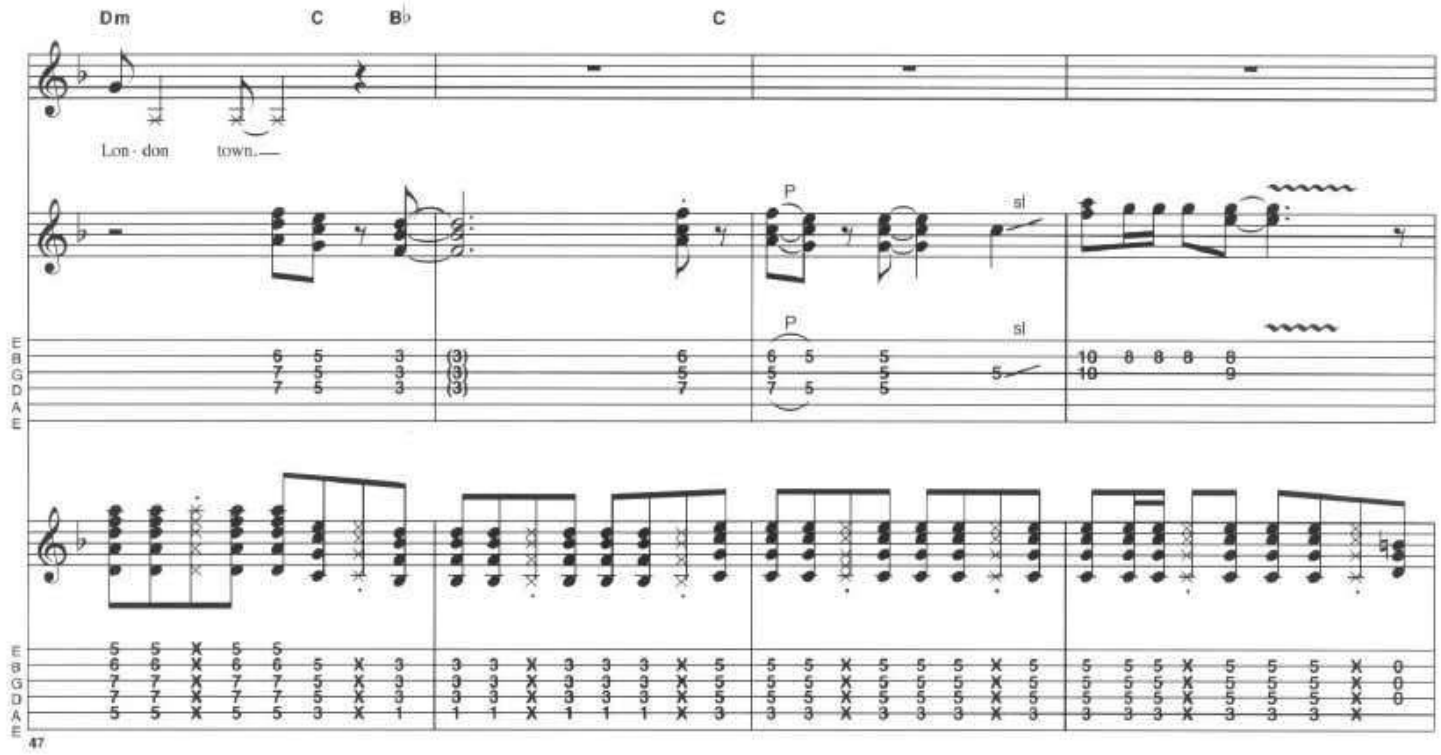

Dm
C
B♭
A
A7
step in - side but you don't see too ma- ny fa - ces.
sl
27

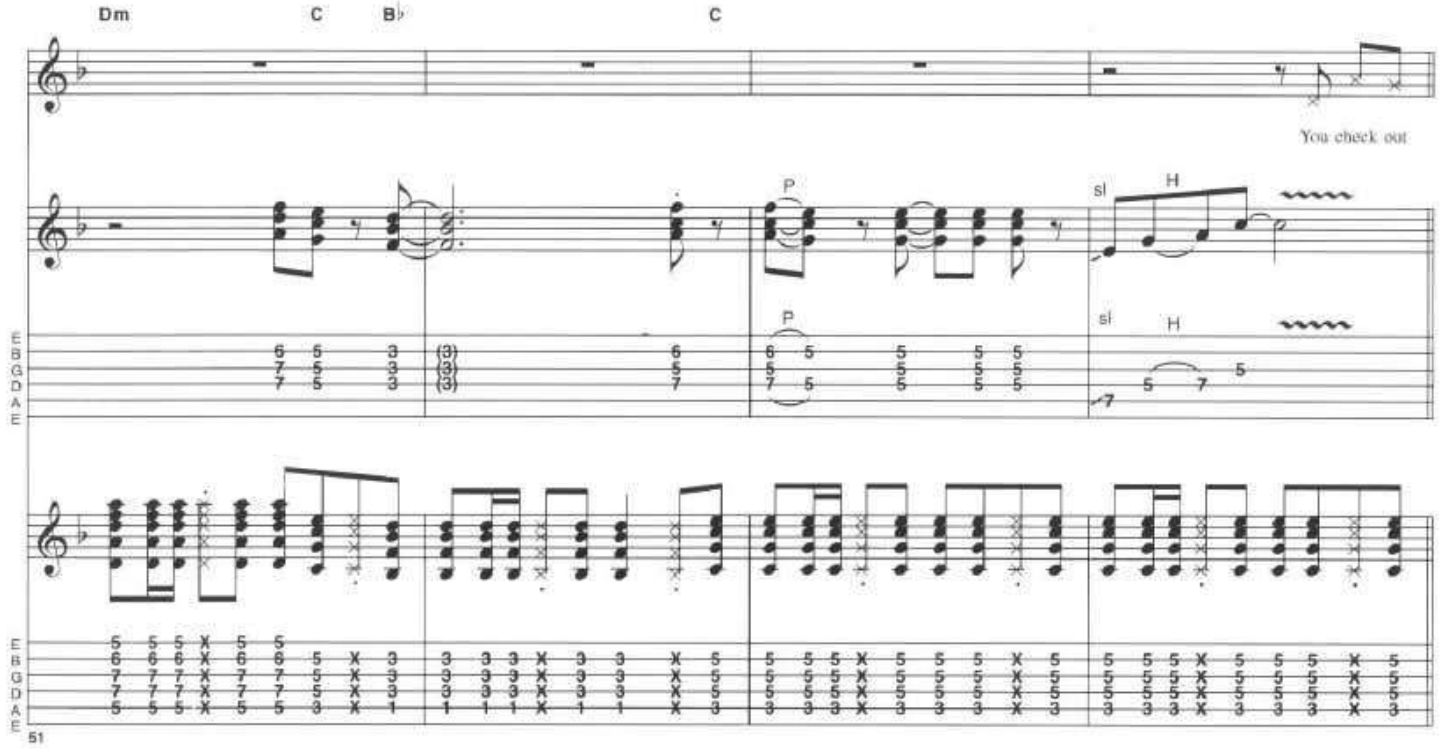

Dm
C
B♭
A
A7
F
Com- ing in out of the rain they hear the jazz go down.
P
sl
sl
sl
3
E
B
G
D
A
E
31

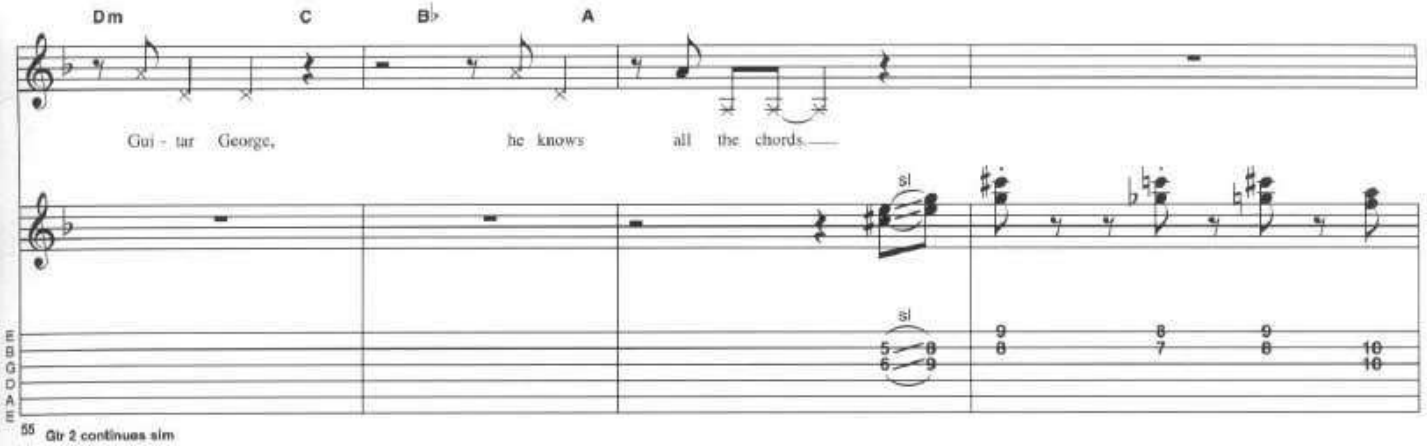

C/E
B♭/D
Com- pe - ti - tion in oth - er pla - ces.
E
B
G
D
A
E
35

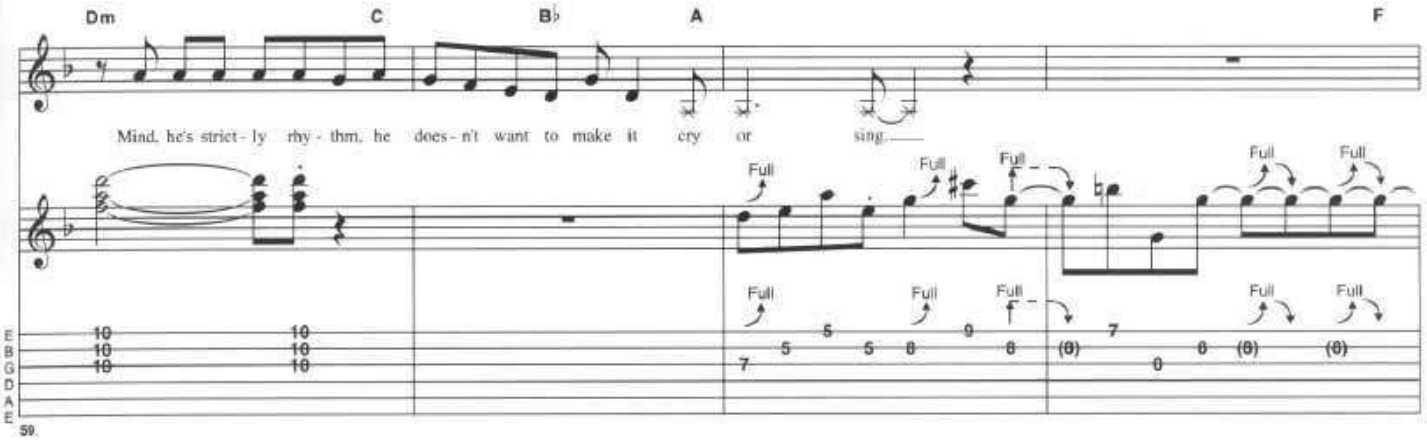

Dm
B♭
er, but the horns they blow-ing that sound.
39

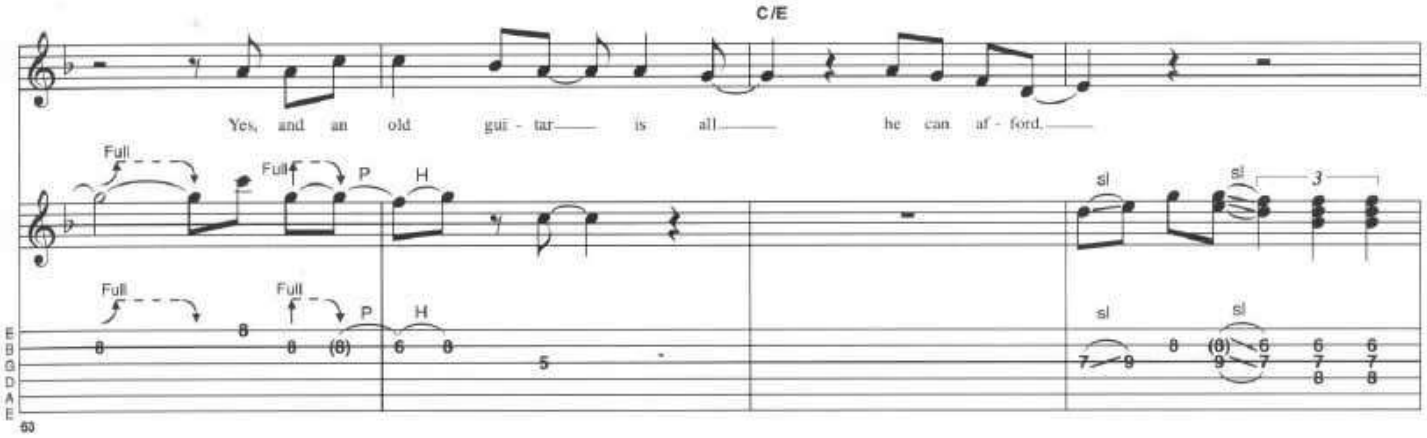

C
B♭
C
Way on down south,
way down down south
sl
43

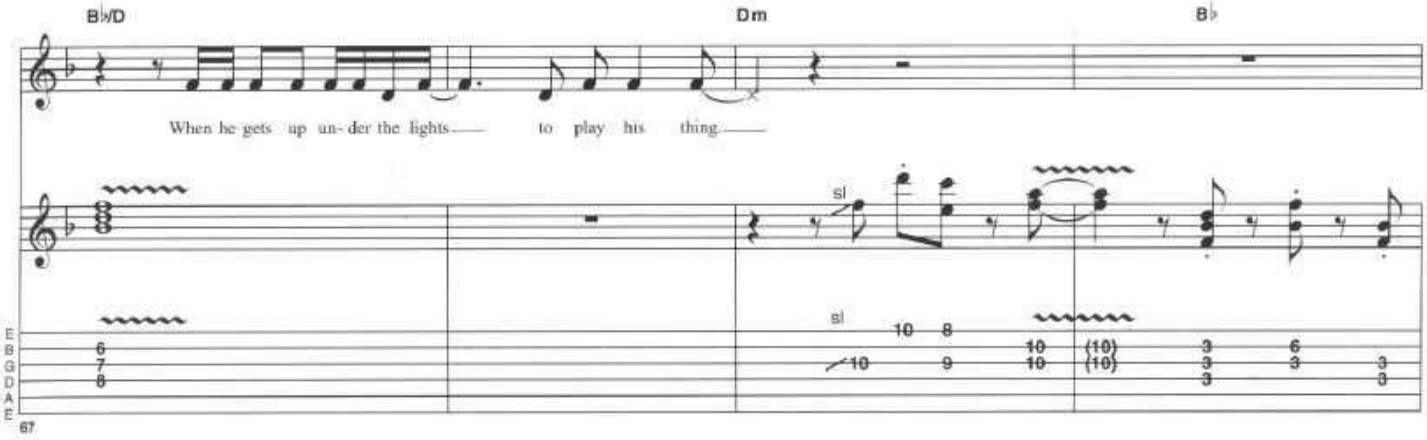

Dm
C
B♭
C
Lon - don
town.—
P
sl
E
B
G
D
A
E
47

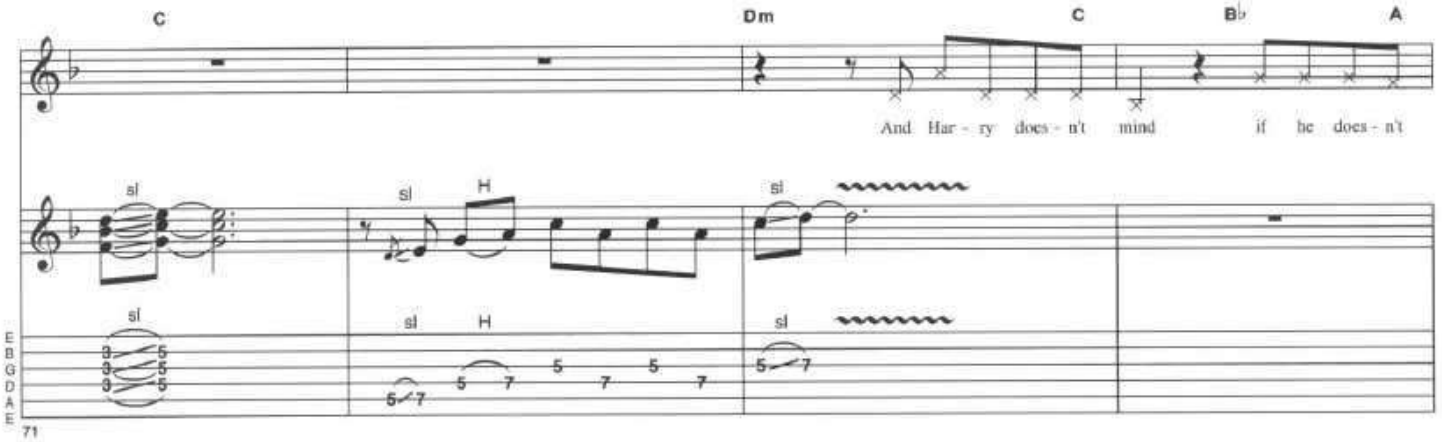

Dm
C
B♭
C
You check out
P
sl
H
E
B
G
D
A
E
51

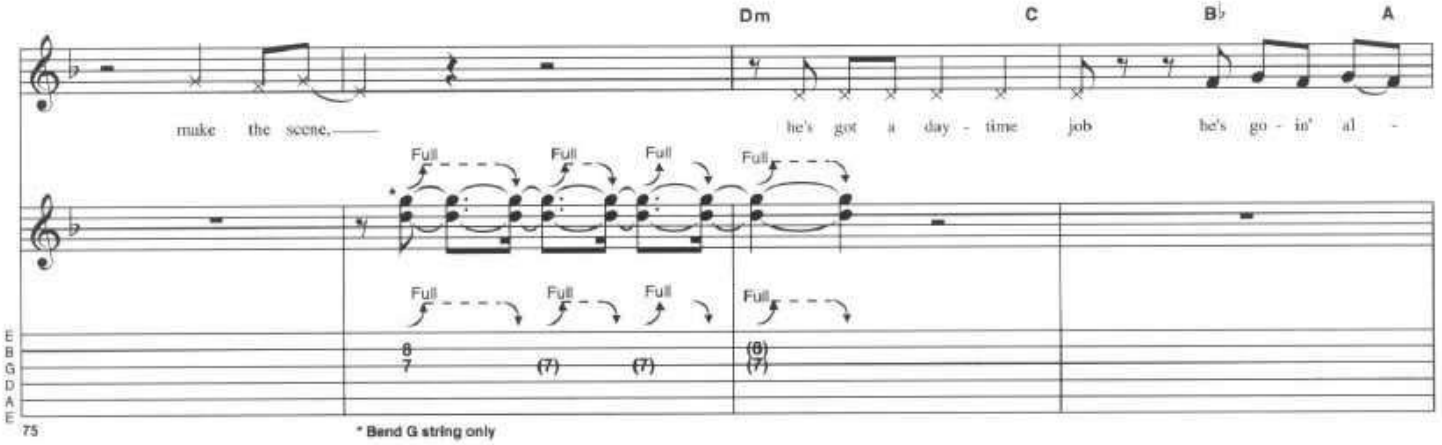

Dm C B♭ A
Gui - tar George, he knows all the chords.
sl
55
Gtr 2 continues slm

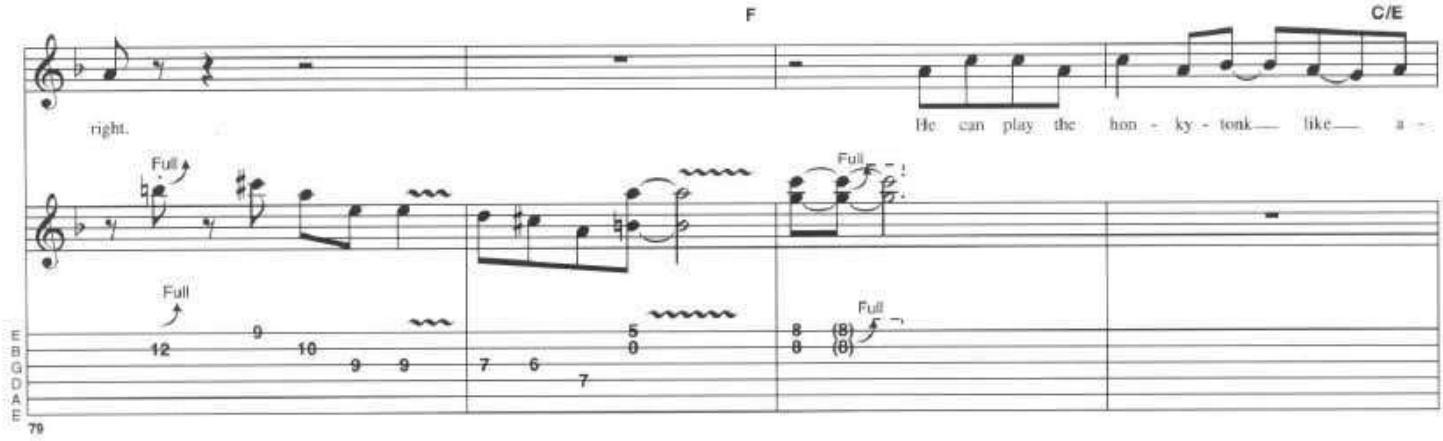

Dm C B♭ A F
Mind, he's strict - ly rhy - thm, he does - n't want to make it cry or sing.
Full
59

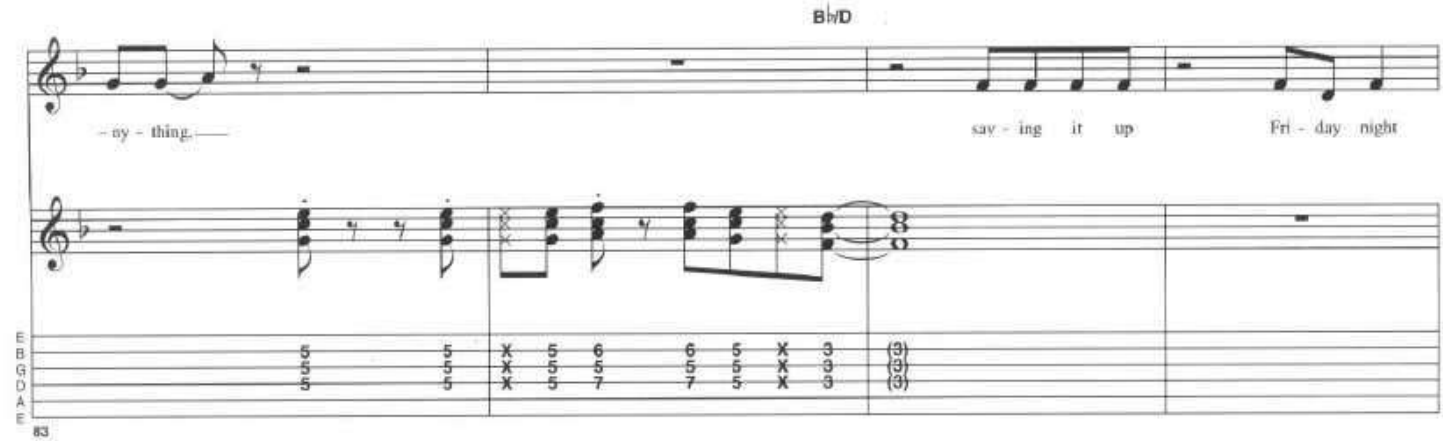

C/E
Yes, and an old gui - tar is all he can af - ford.
Full
P
H
sl
3
63

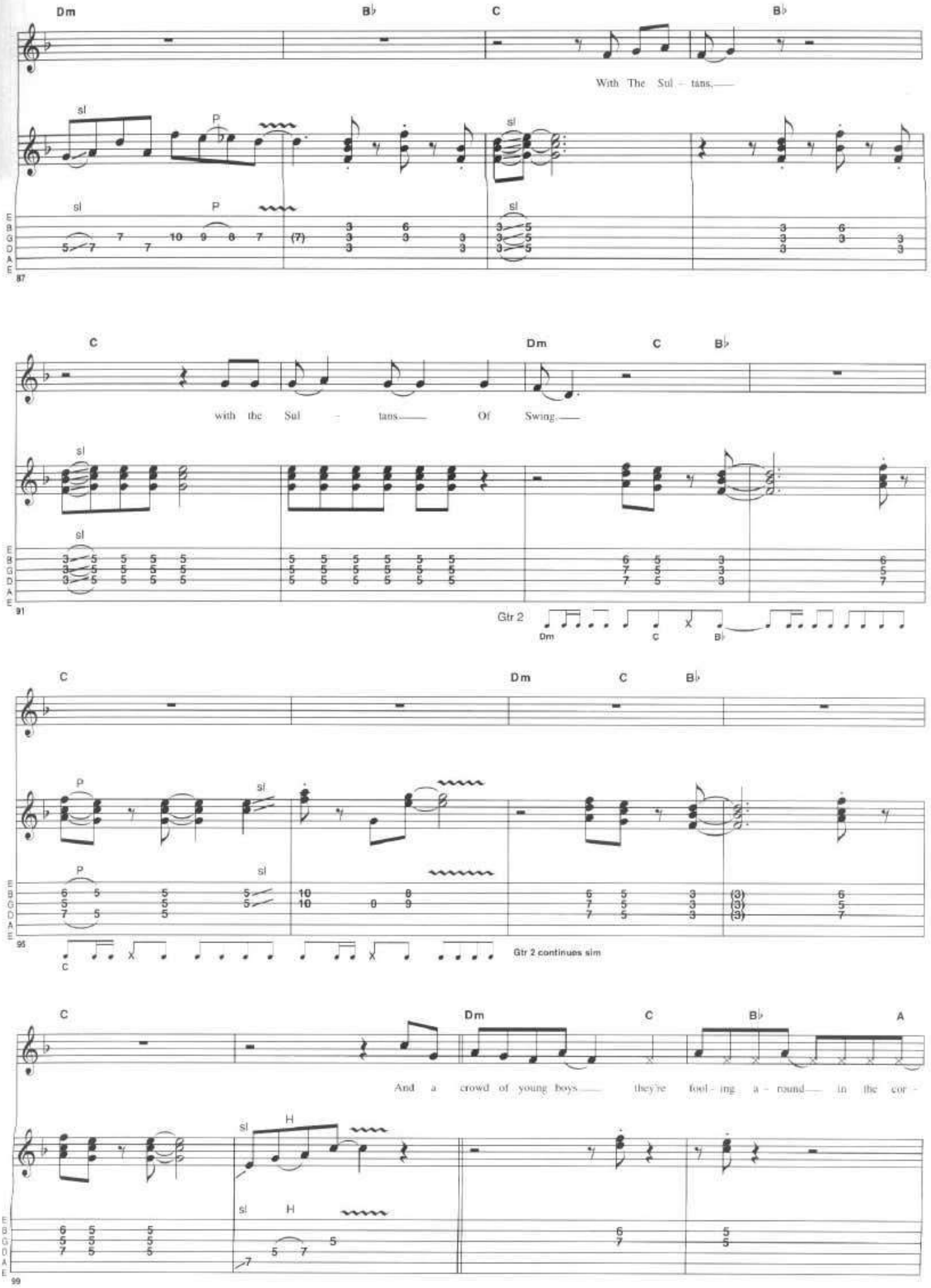

B♭/D Dm B♭
When he gets up un- der the lights to play his thing.
sl
67

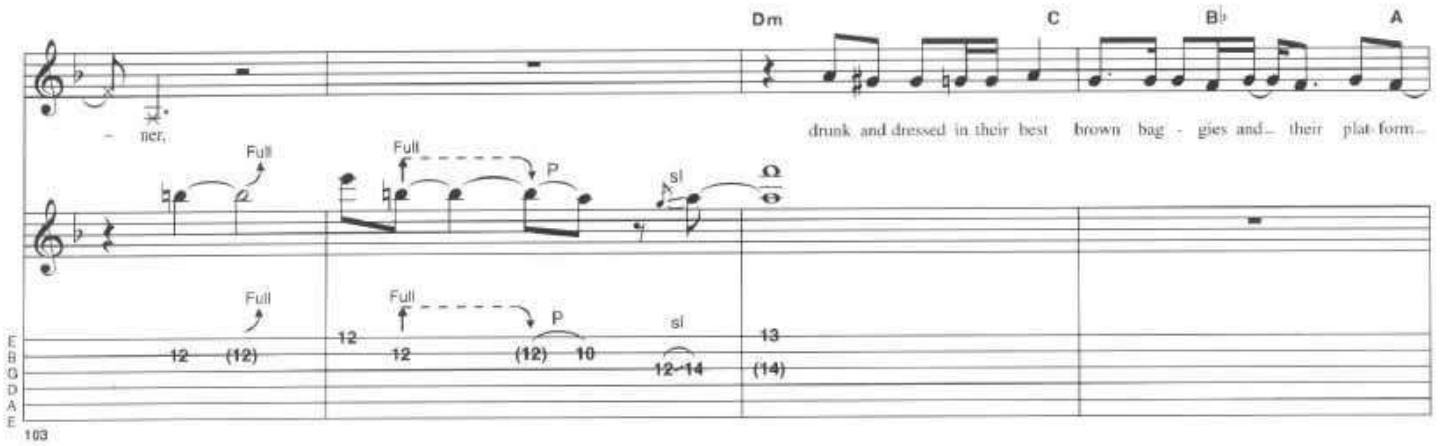

C
Dm
C
B♭
A
And Har - ry does - n't mind if he does - n't
sl
sl
H
sl
sl
sl
H
sl
E
B
G
D
A
E
71

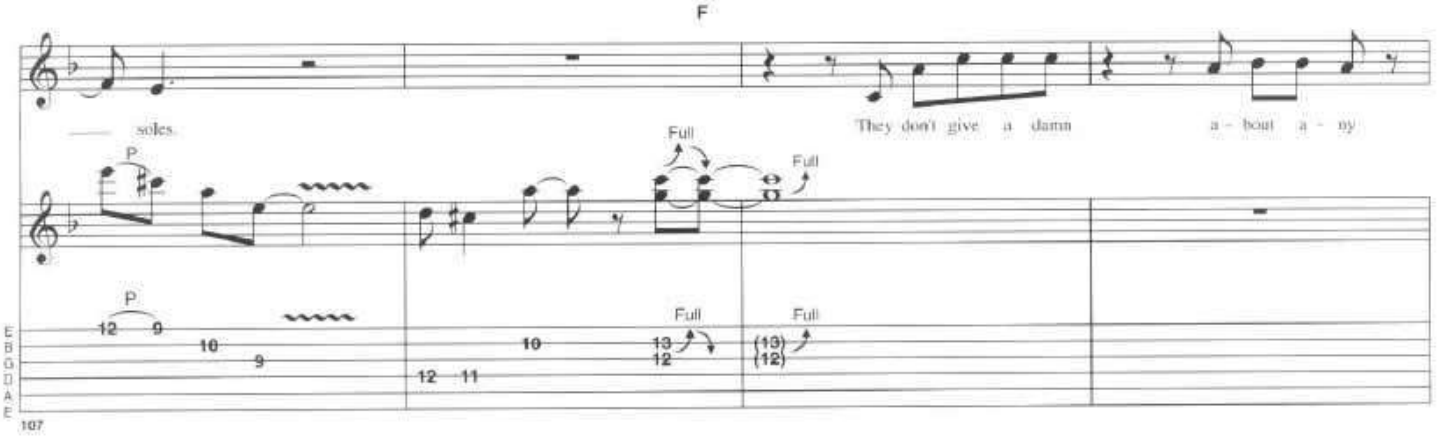

Dm
C
B♭
A
make the scene.
he's got a day - time job he's go - in' al -
Full
Full
Full
Full
Full
Full
Full
Full
E
B
G
D
A
E
75
* Bend G string only

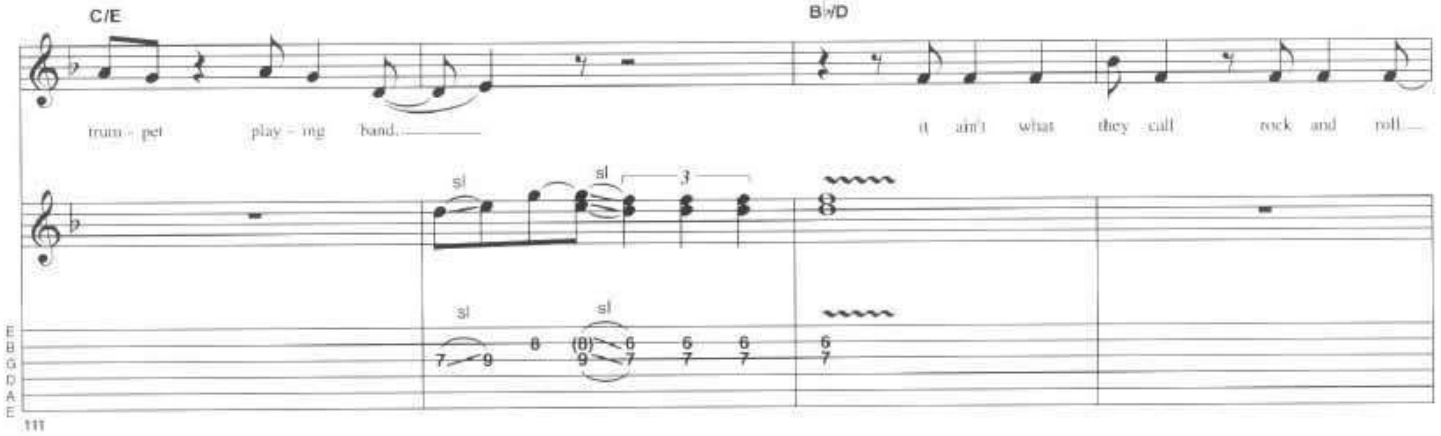

F
C/E
right.
He can play the hon - ky - tonk like a -
Full
Full
Full
Full
E
B
G
D
A
E
79

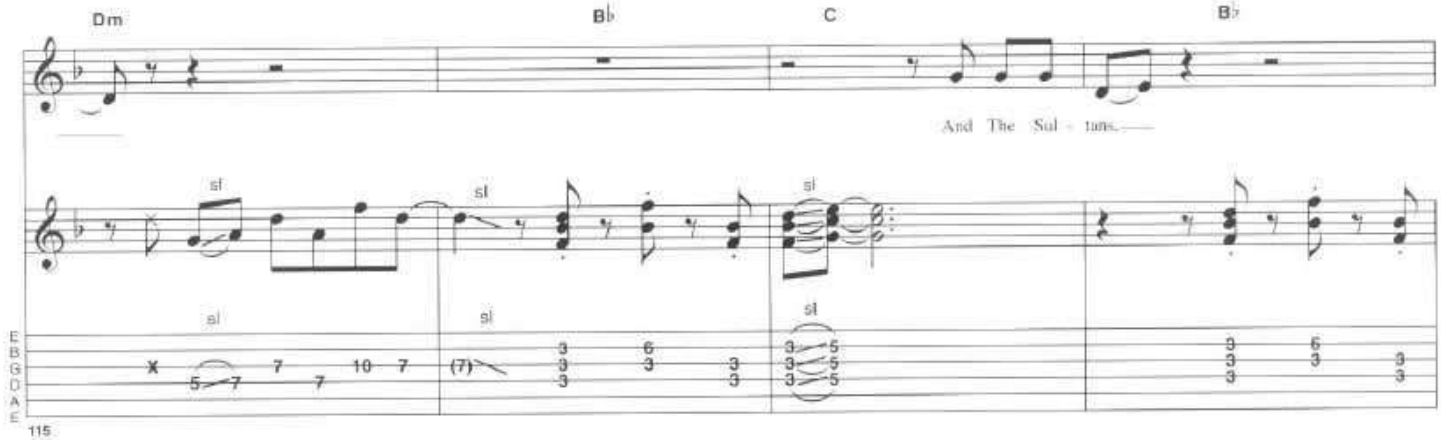

B♭/D
- ny - thing.
say - ing it up Fri - day night
E
B
G
D
A
E
83

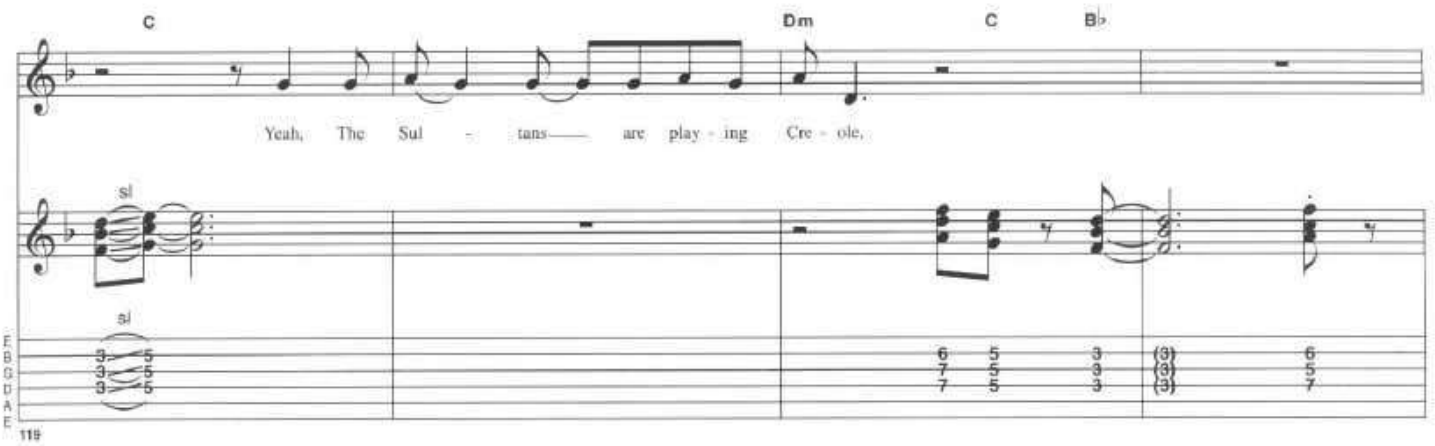

Dm
B♭
C
B♭
With The Sul - tans,
sl
P
87
C
Dm
C
B♭
with the Sul - tans Of Swing.
91
Gtr 2
Dm
C
B♭
C
Dm
C
B♭
95
Gtr 2 continues sim
C
Dm
C
B♭
A
And a crowd of young boys they're fool - ing a - round in the cor -
H
99

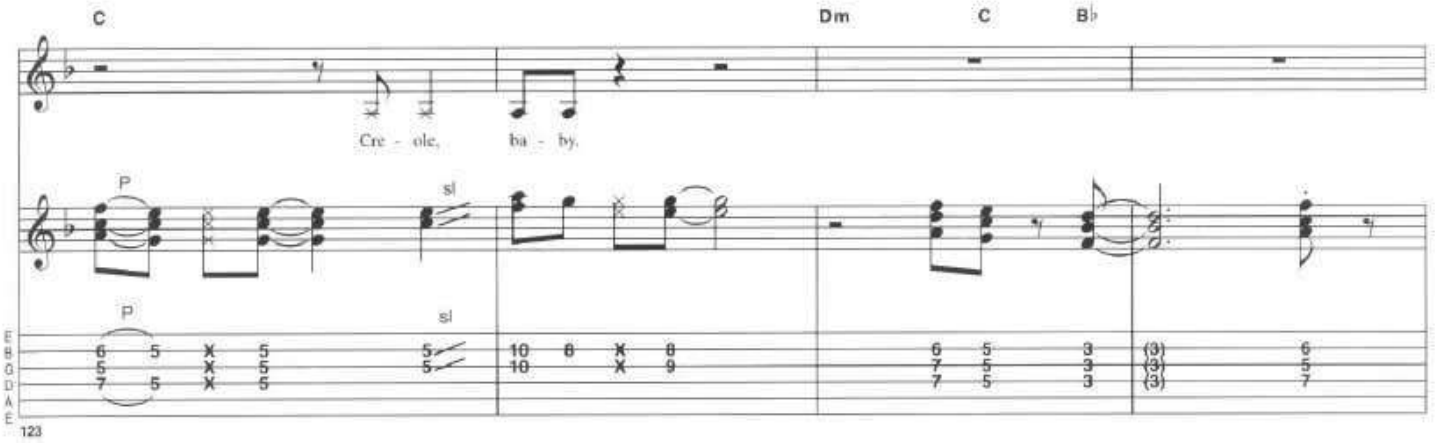

Dm
C
B♭
A
– ner.
drunk and dressed in their best brown bag - gies and... their plat-form...
Full
P
sl
103

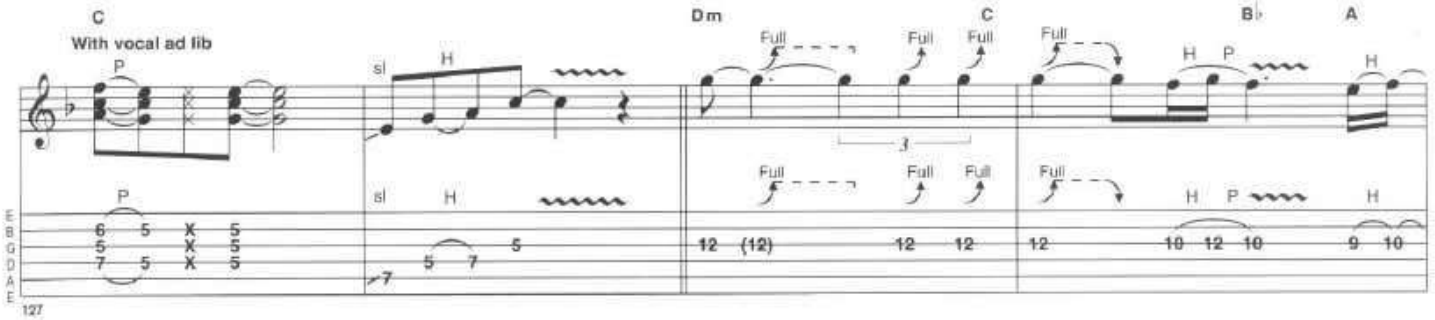

F
soles.
They don't give a damn a - bout a - ny
P
Full
107

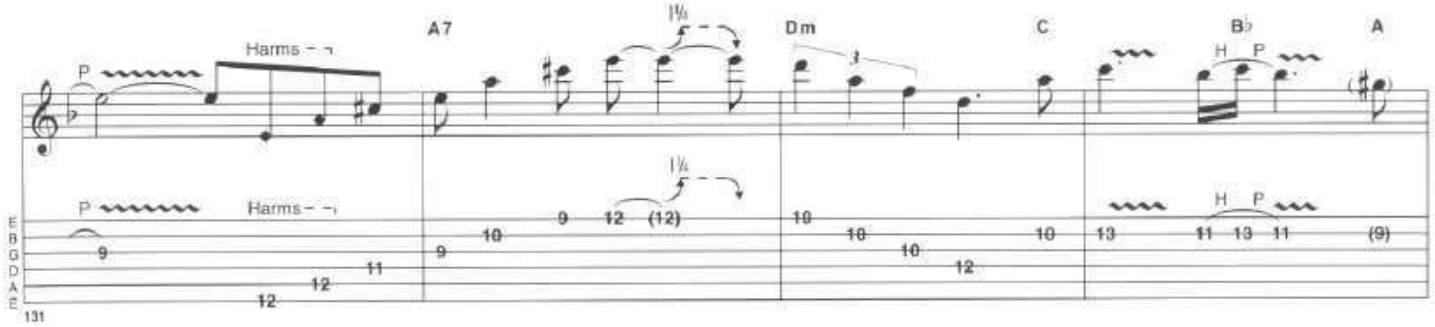

C/E
B♭/D
trum - pet play - ing band.
it ain't what they call rock and roll.
sl
111

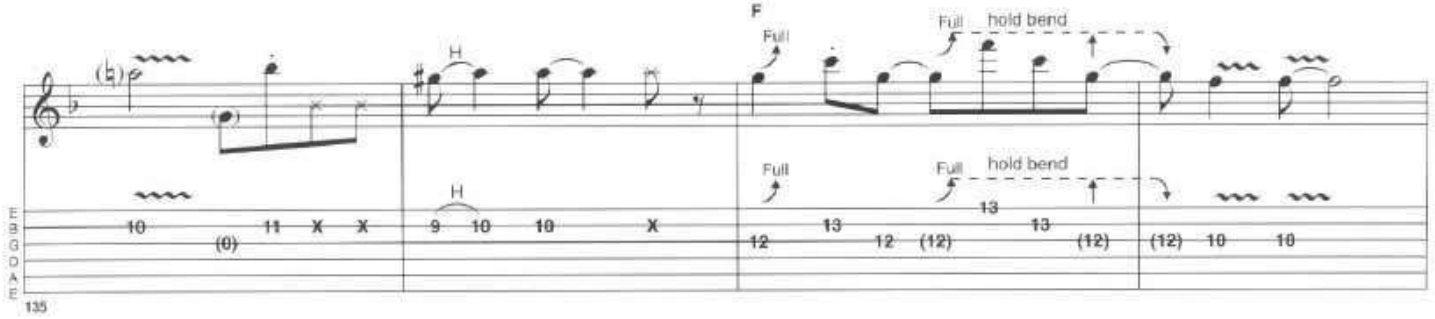

Dm
B♭
C
B♭
And The Sul - tans.
sl
115

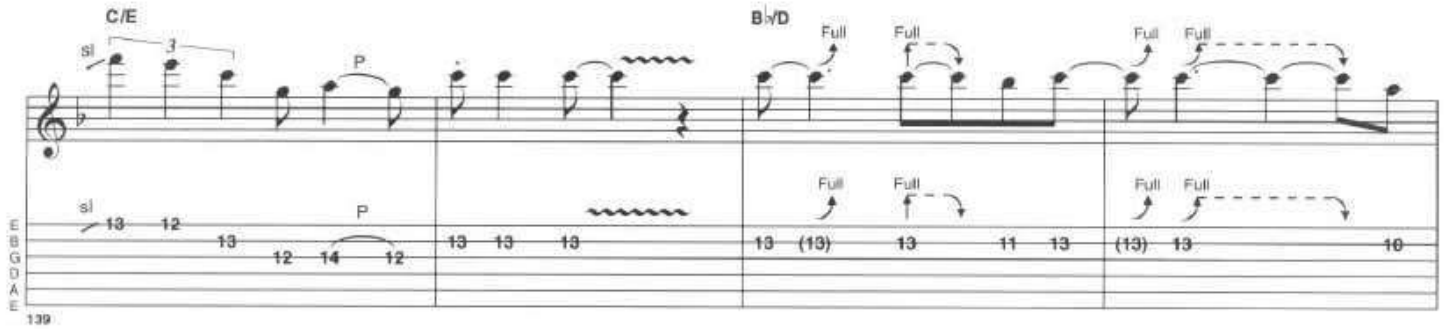

C
Dm
C
B♭
Yeah, The Sul - tans—— are play - ing Cre - ole,
sl
119

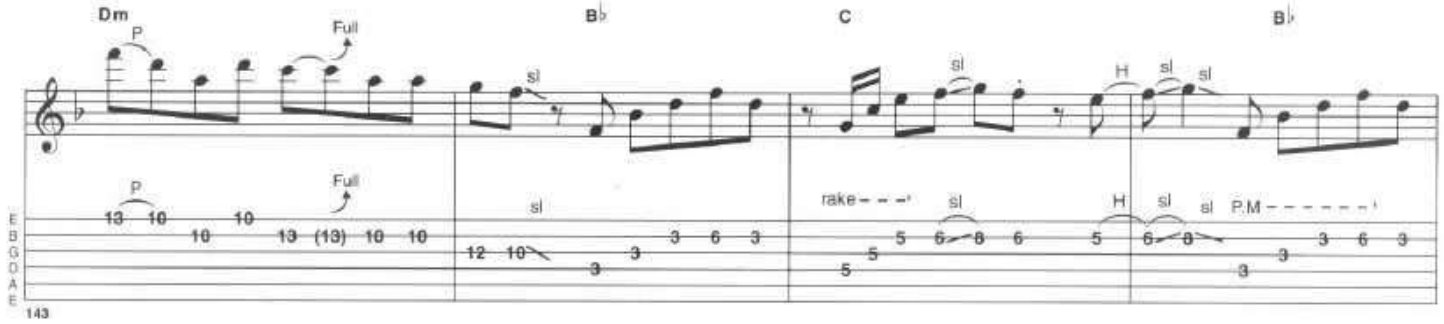

C
Dm
C
B♭
Cre - ole, ba - by.
P
sl
123

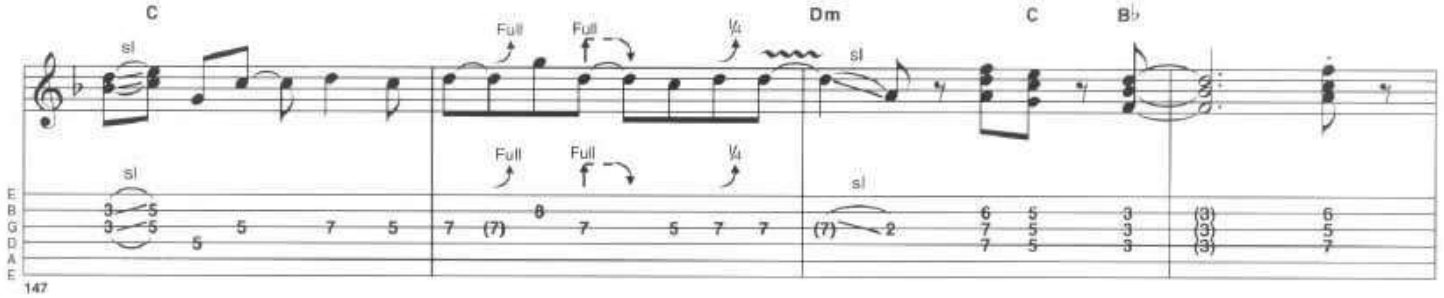

C
With vocal ad lib
Dm
C
B♭
A
Full
H
P
127

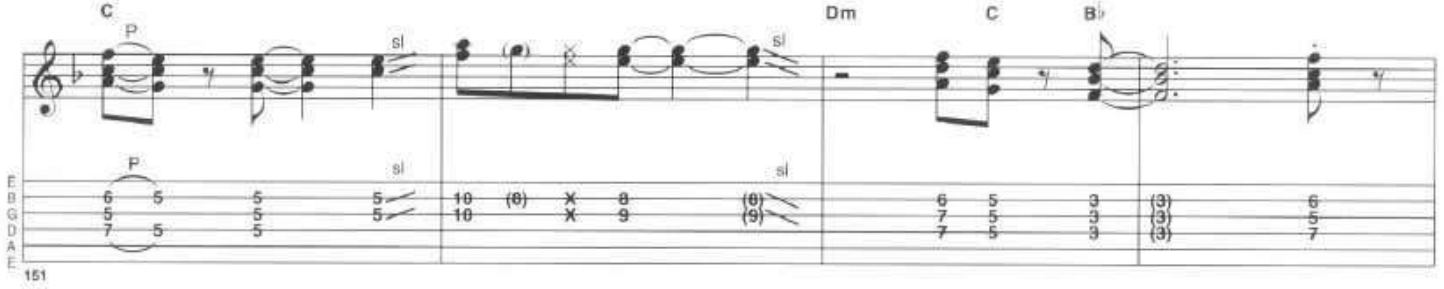

A7
Dm
C
B♭
A
Harms
131

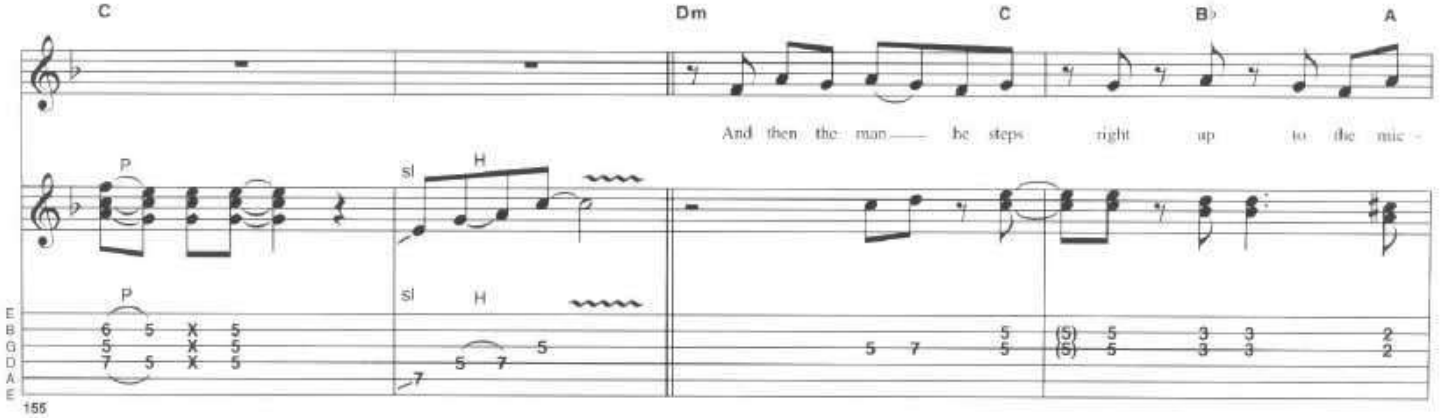

F
Full
hold bend
H
135

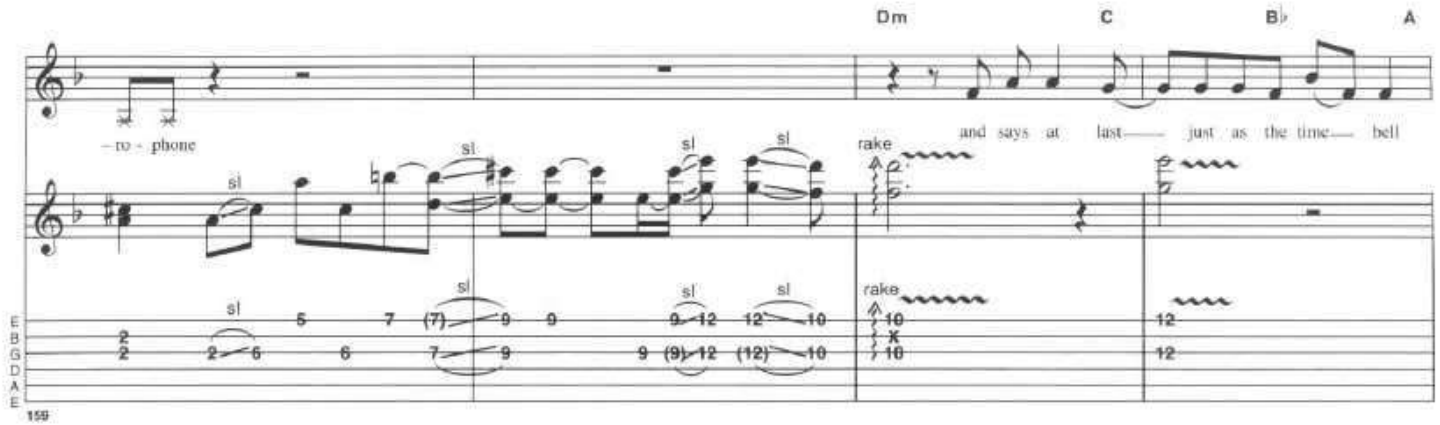

C/E
B♭/D
Full
sl
P
E B G D A E
139

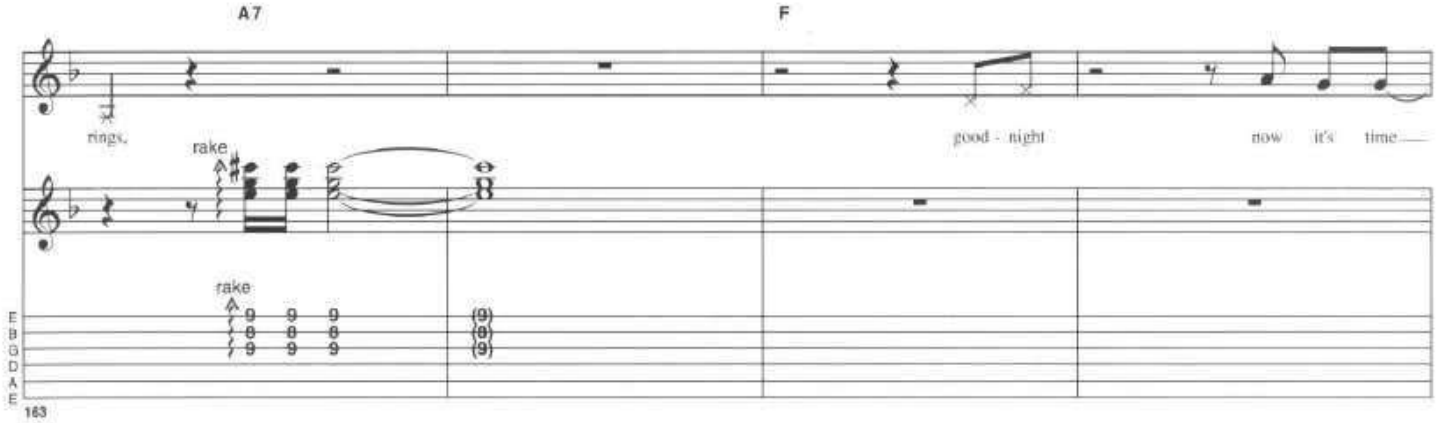

Dm
B♭
C
B♭
P
Full
sl
H
rake
P.M
E B G D A E
143

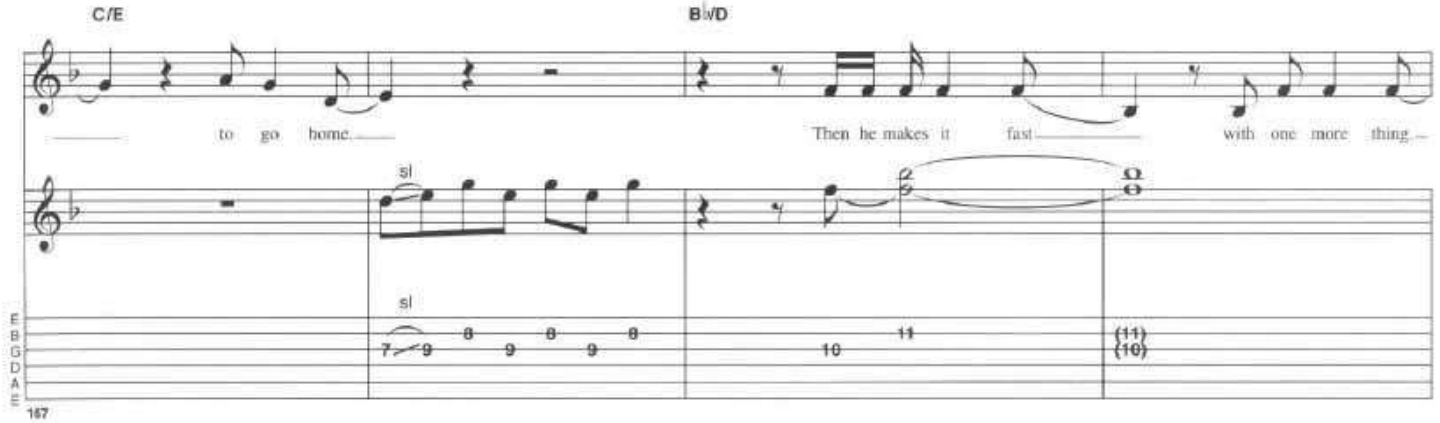

C
Dm
C
B♭
Full
¼
sl
E B G D A E
147

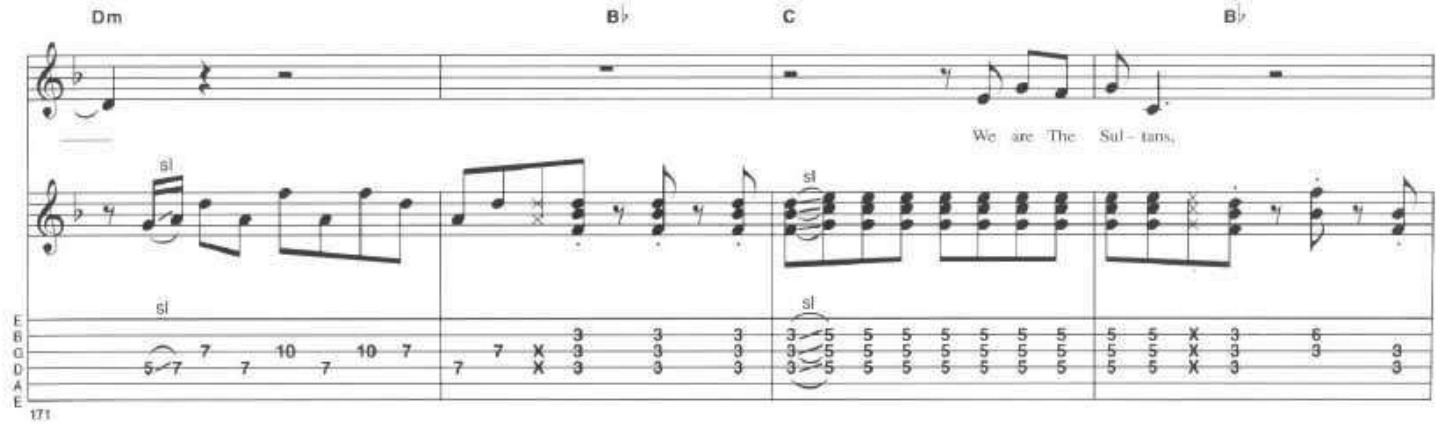

C
Dm
C
B♭
P
sl
E B G D A E
151

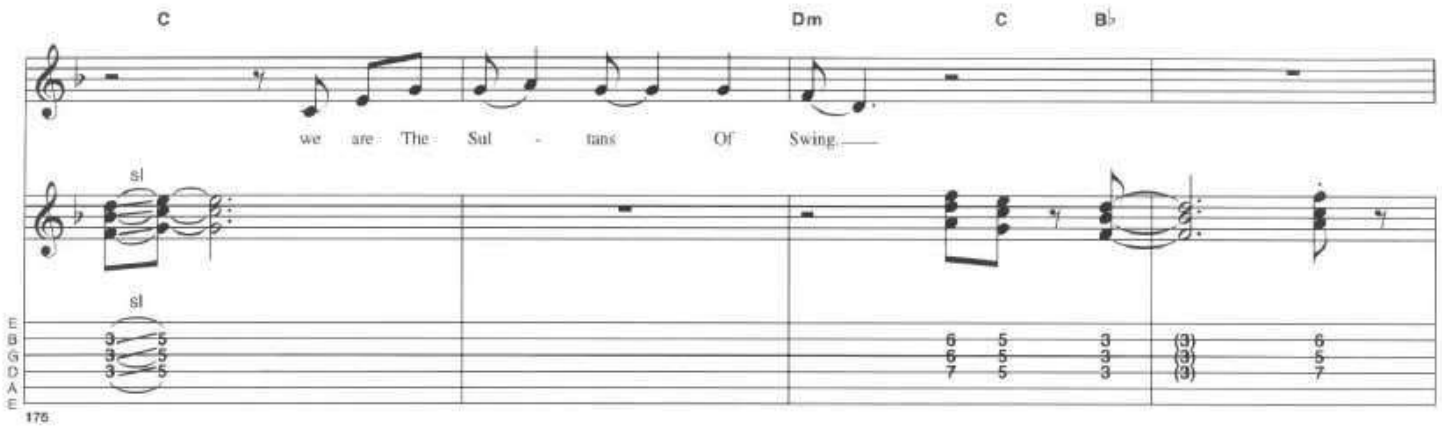

C
Dm
C
B♭
A
And then the man be steps right up to the mic
P
sl
H
E B G D A E
155

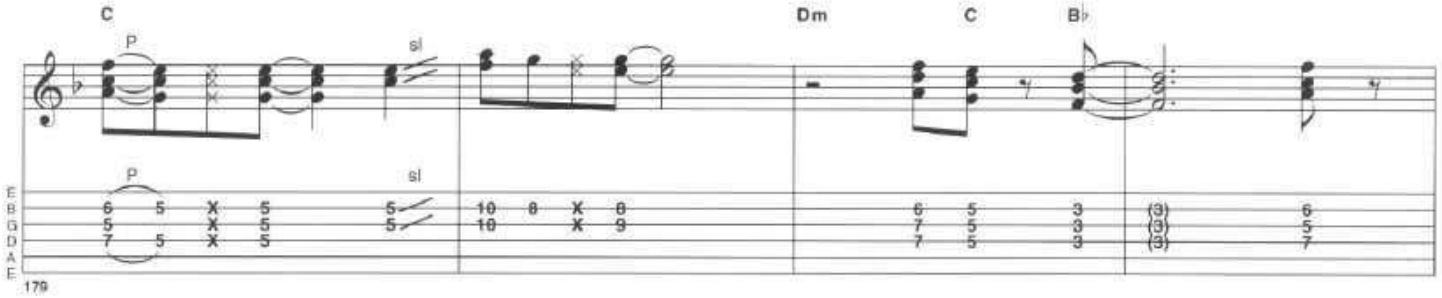

Dm
C
B♭
A
– ro - phone
and says at last— just as the time— bell
sl
rake
159

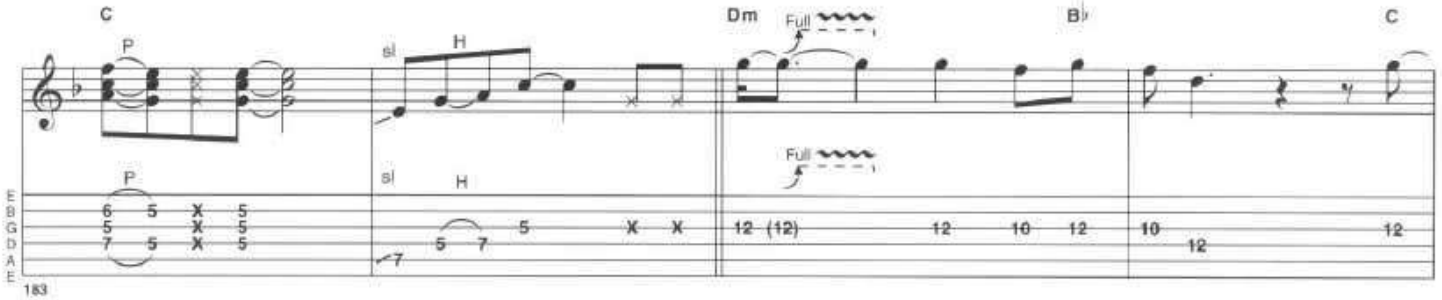

A7
F
rings.
good - night
now it's time—
rake
163

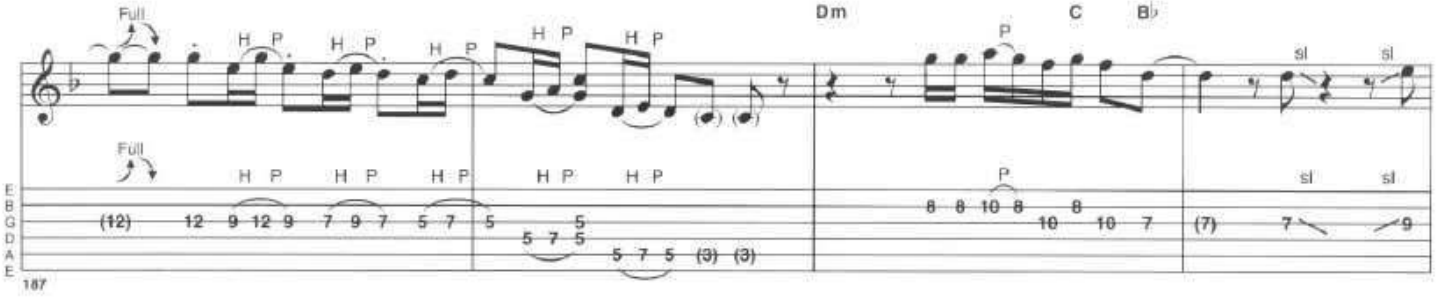

C/E
B♭/D
— to go home.—
Then he makes it fast—
with one more thing—
sl
167

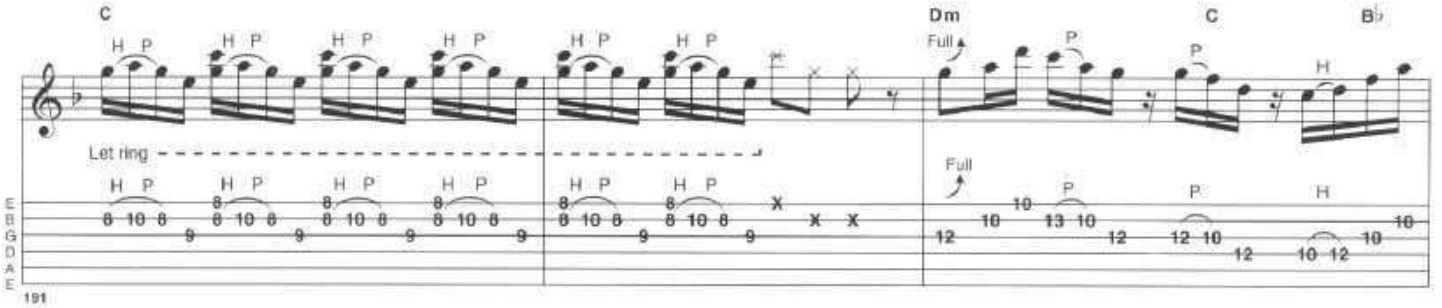

Dm
B♭
C
B♭
We are The Sul - tans,
sl
171

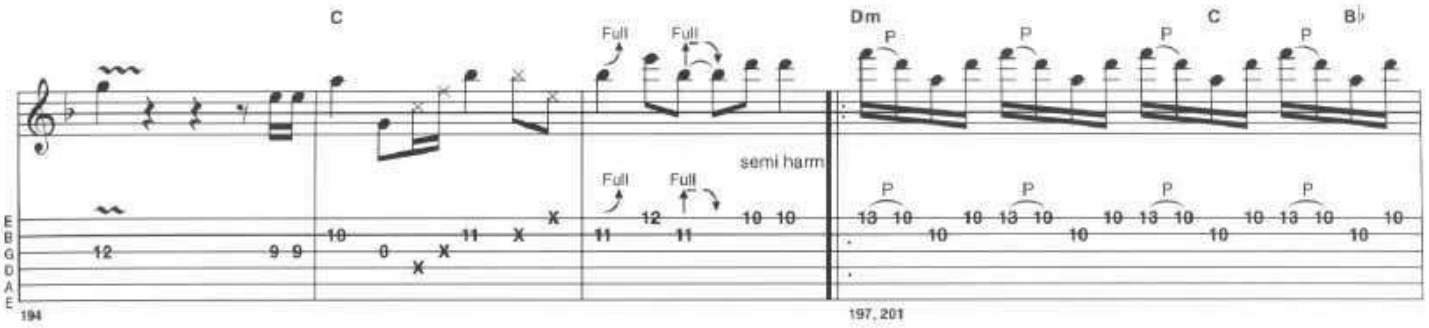

C
Dm
C
B♭
we are The Sul - tans Of Swing
sl
sl
E
B
G
D
A
E
175

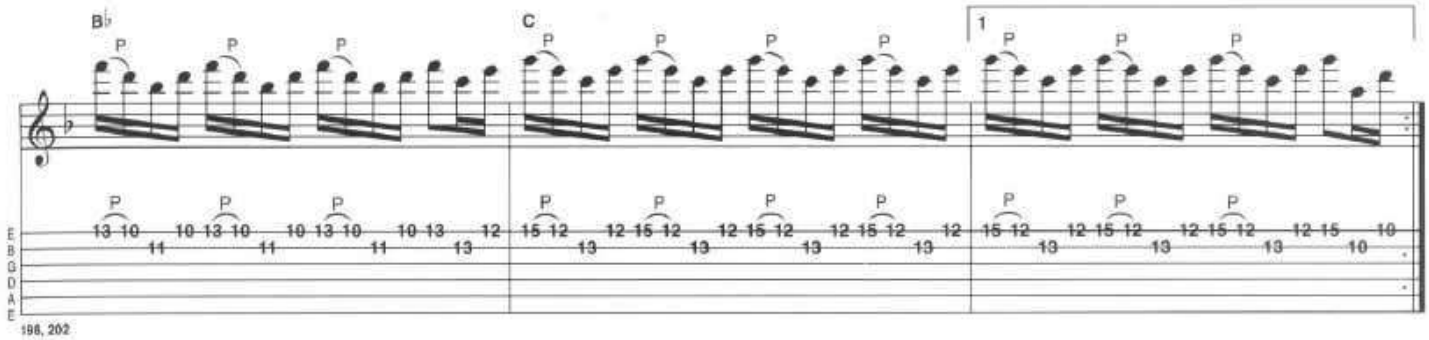

C
Dm
C
B♭
P
sl
P
sl
E
B
G
D
A
E
179

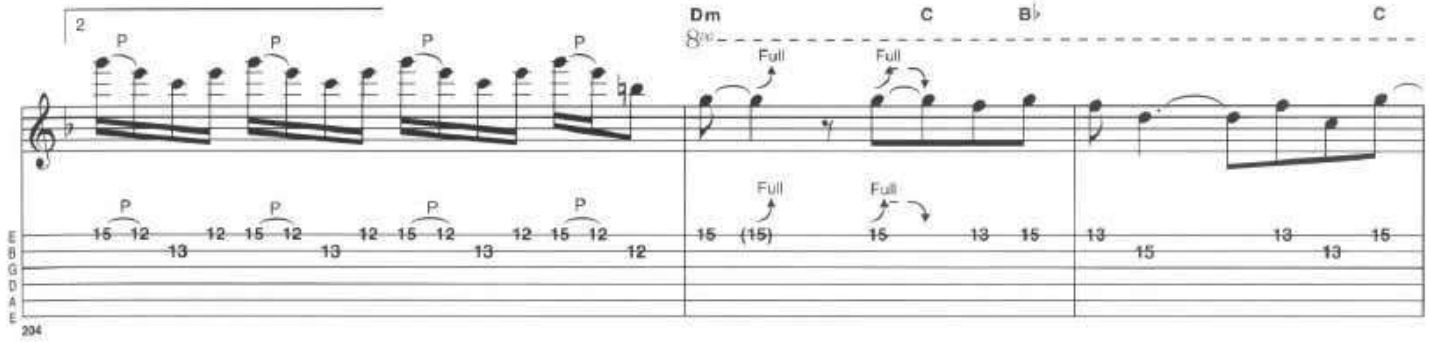

C
Dm
B♭
C
Full
P
sl
H
P
sl
H
Full
E
B
G
D
A
E
183

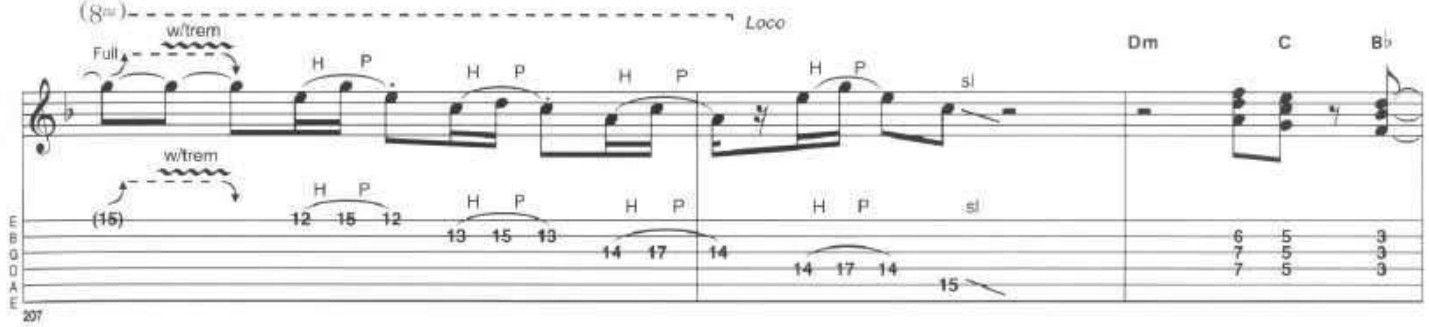

Full
H P
Dm
C
B♭
P
sl
sl
Full
H P
P
sl
sl
E
B
G
D
A
E
187

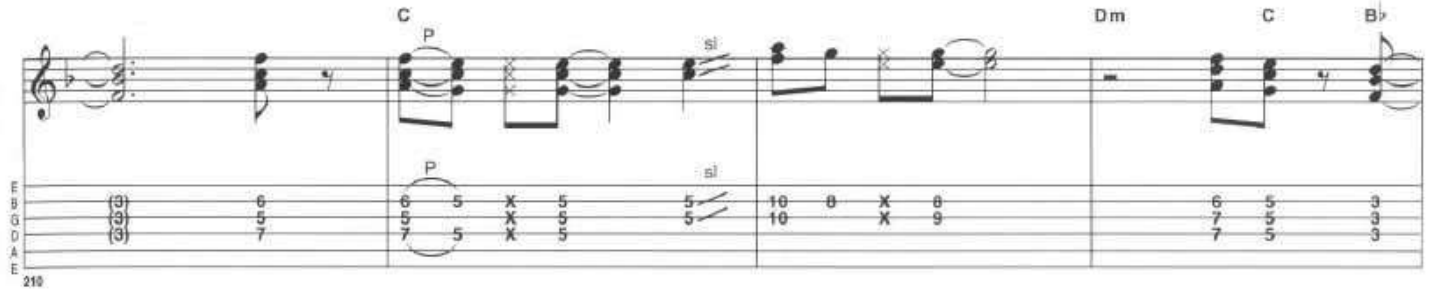

C
Dm
C
B♭
H P
Full
P
P
H
Let ring
H P
Full
P
P
H
E
B
G
D
A
E
191

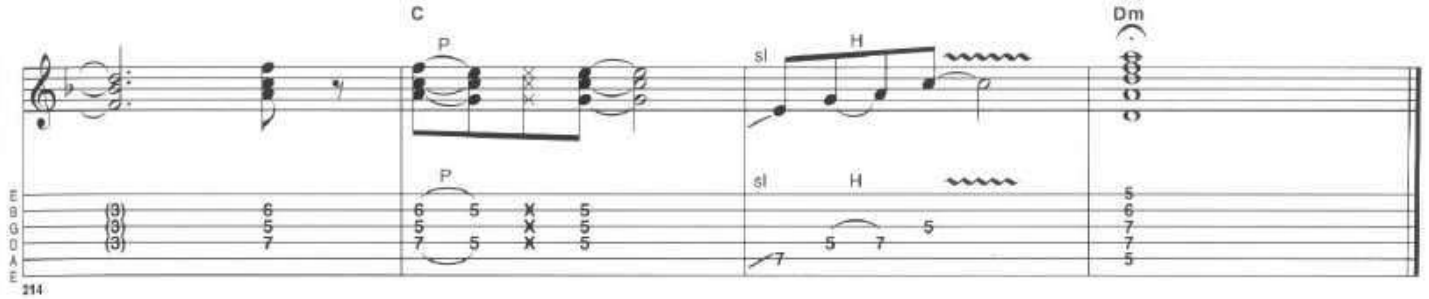

C
Full
Full
Dm
C
B♭
semi harm
194
197, 201


B♭
C
1
198, 202


2
Dm
C
B♭
C
Full
Full
204

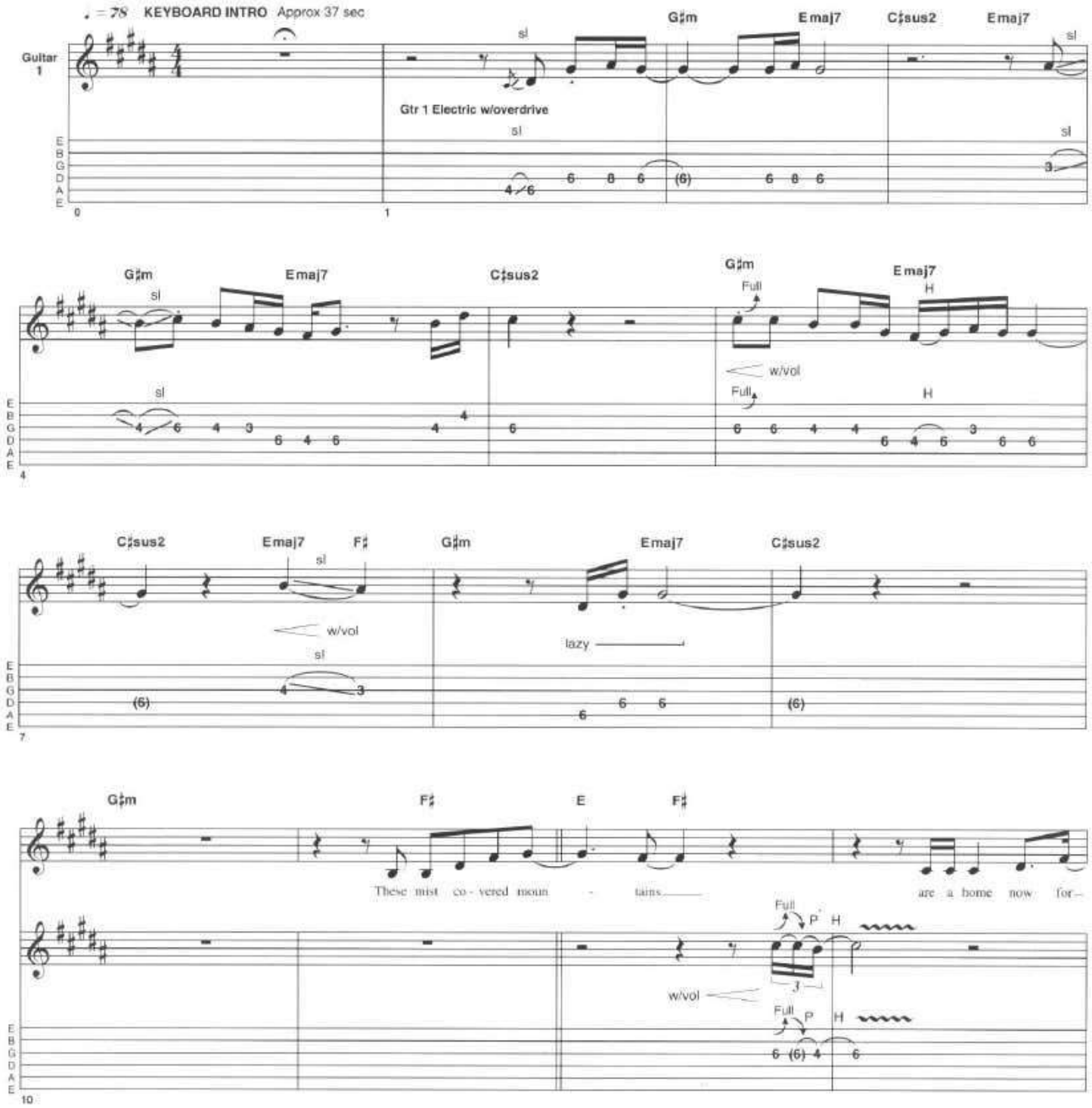

Loco
w/trem
Full
w/trem
Dm
C
B♭
207


C
Dm
C
B♭
210


C
Dm
214

Brothers In Arms

Words and Music by MARK KNOPFLER



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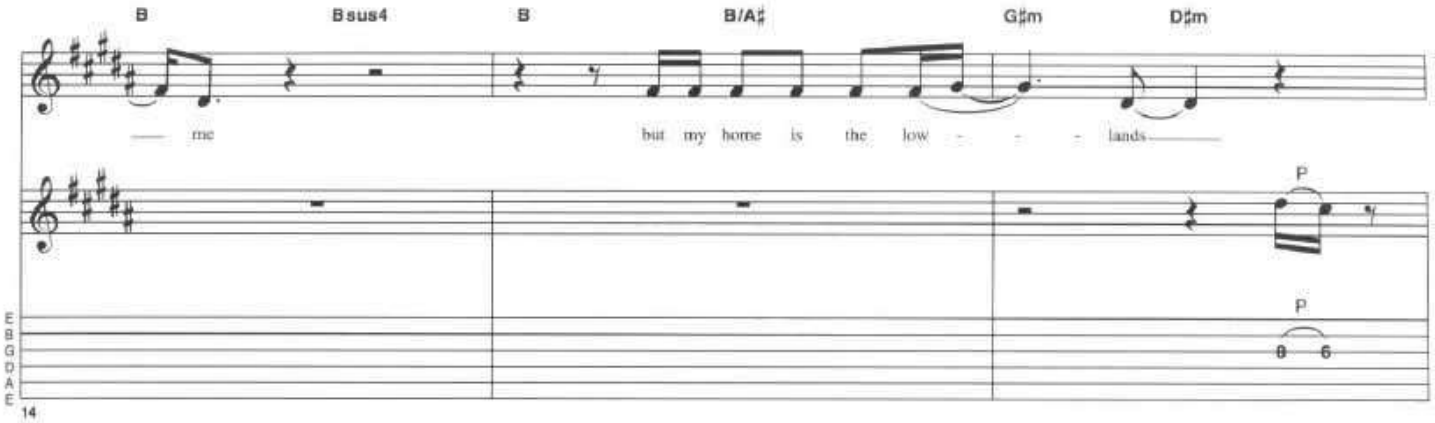
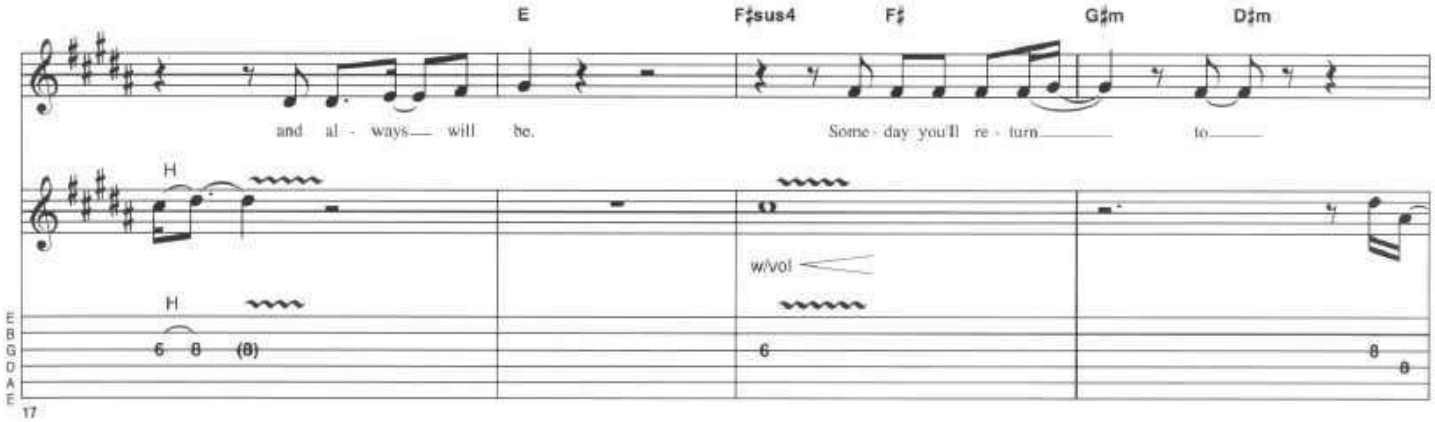
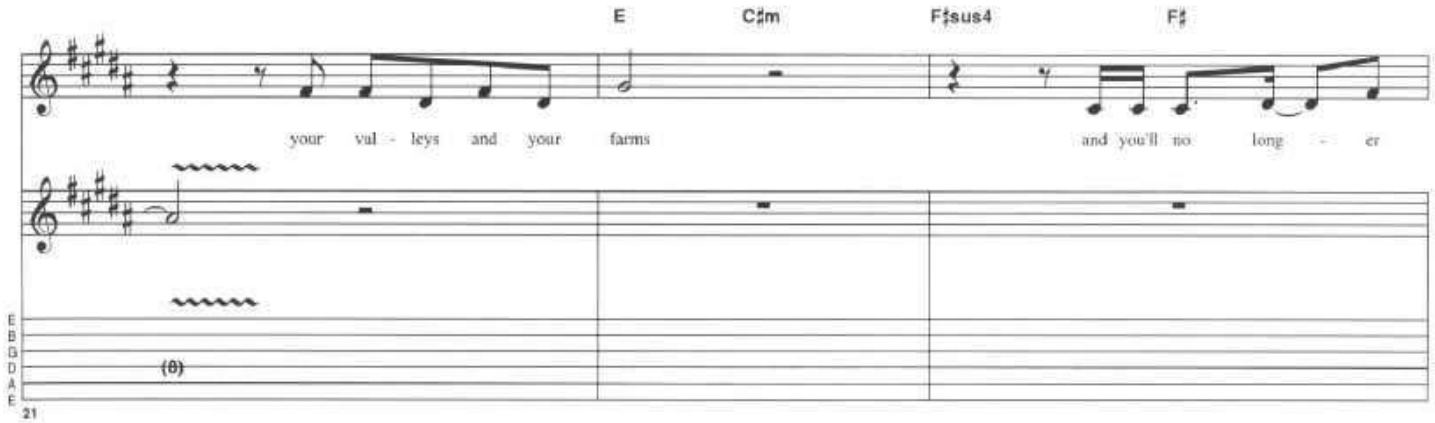
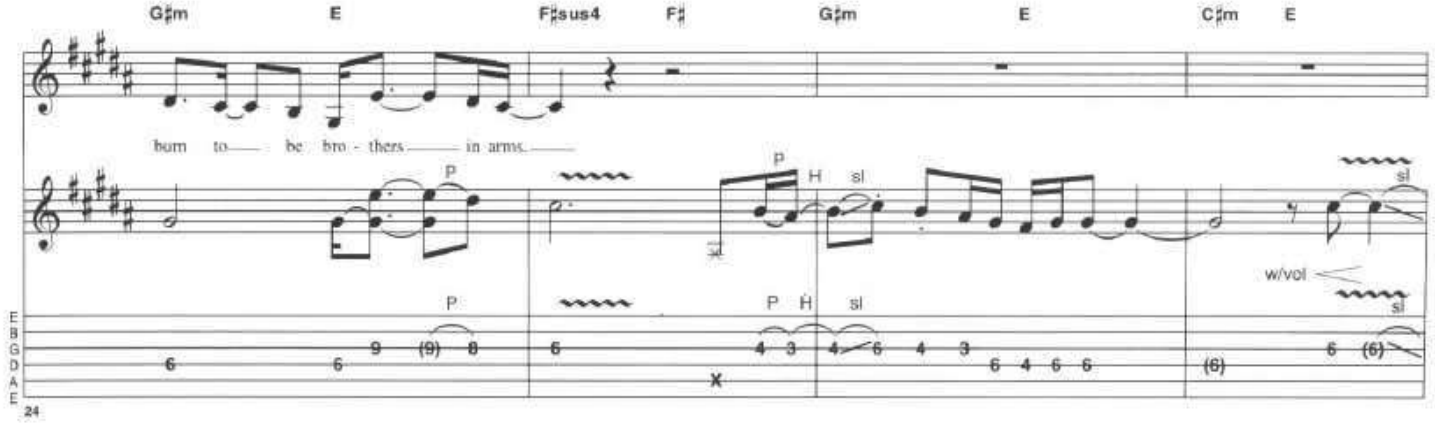
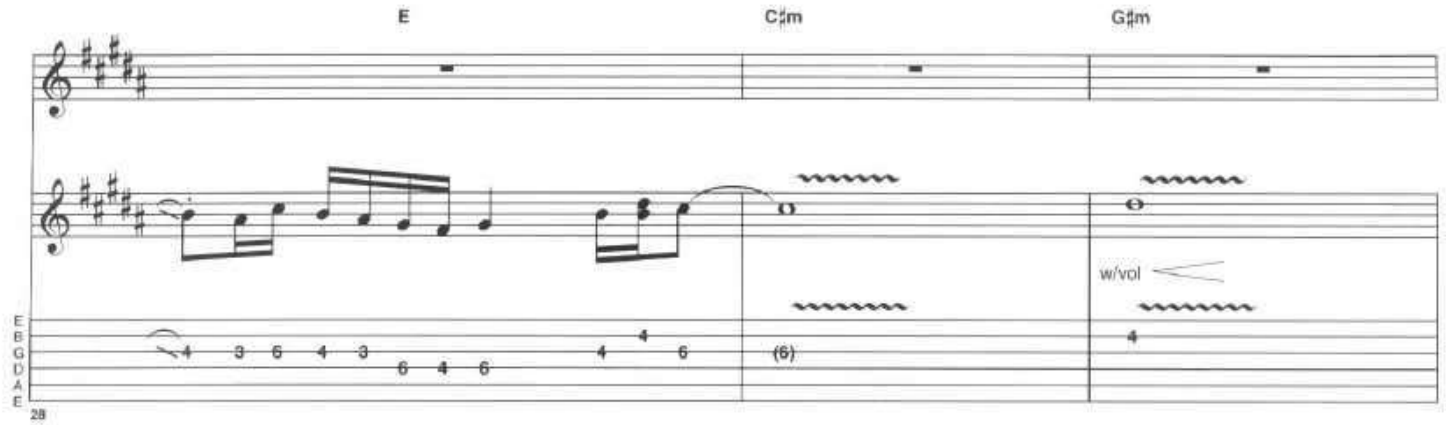
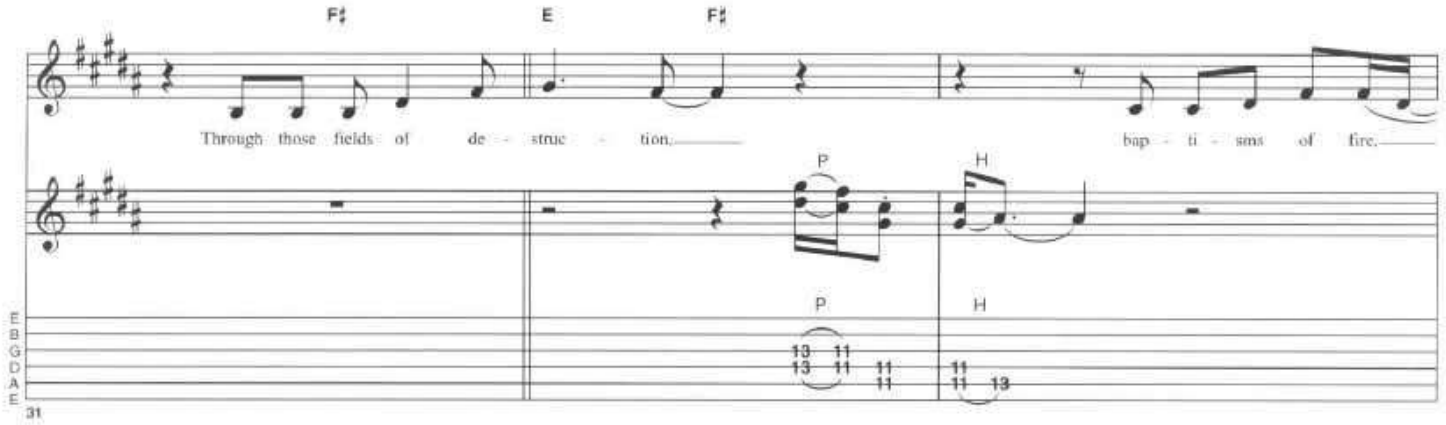

B
Bsus4
B
B/A♯
G♯m
D♯m
— me
but my home is the low - - - lands
P
P
E B G D A E
14

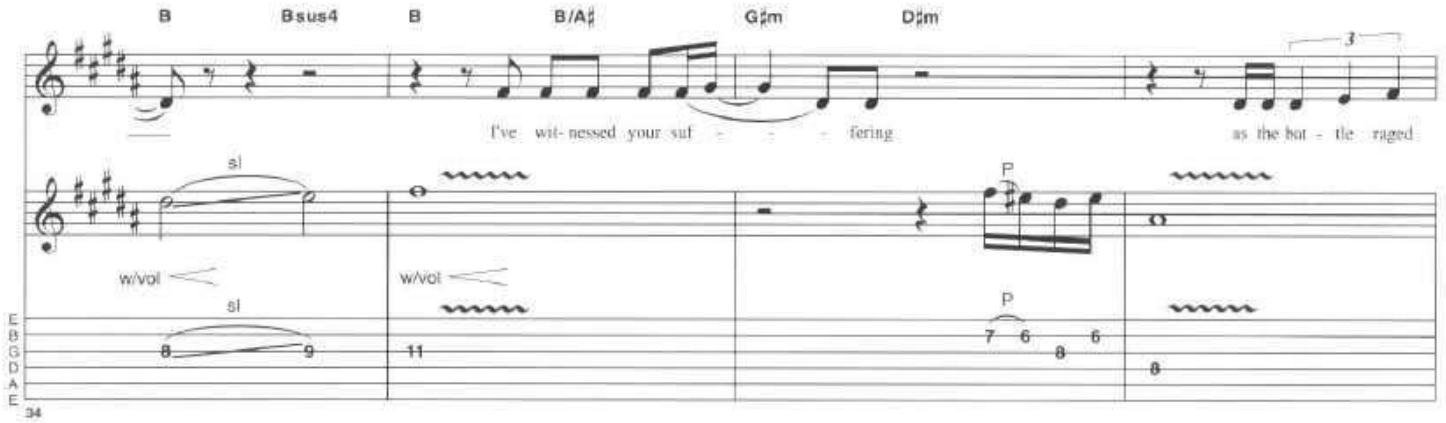

E
F♯sus4
F♯
G♯m
D♯m
and al - ways — will be.
Some - day you'll re - turn — to —
H
H
w/vol
E B G D A E
17

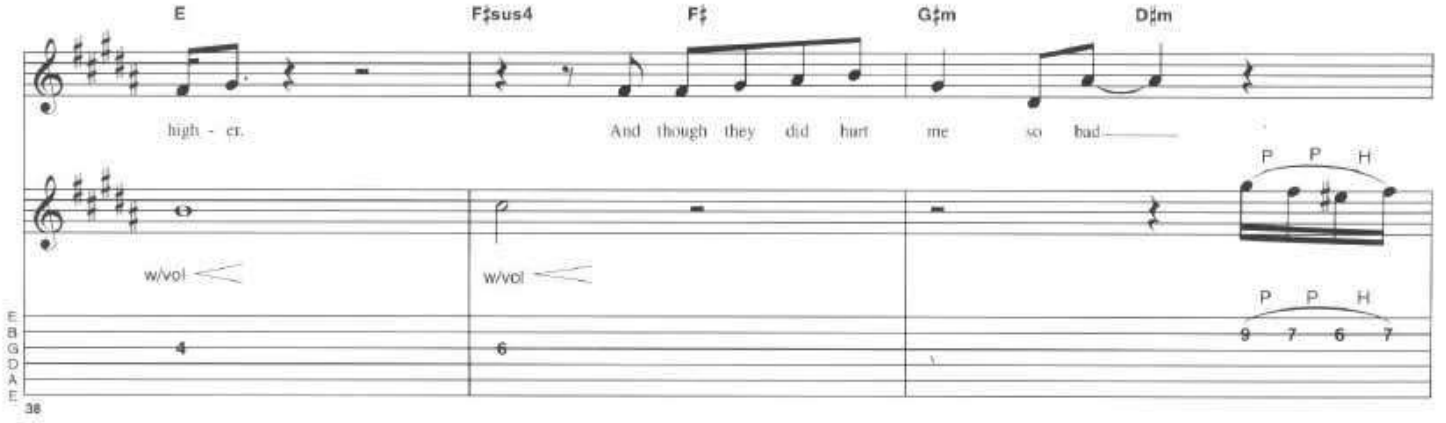

E
C♯m
F♯sus4
F♯
your val - leys and your farms
and you'll no long - er
E B G D A E
21

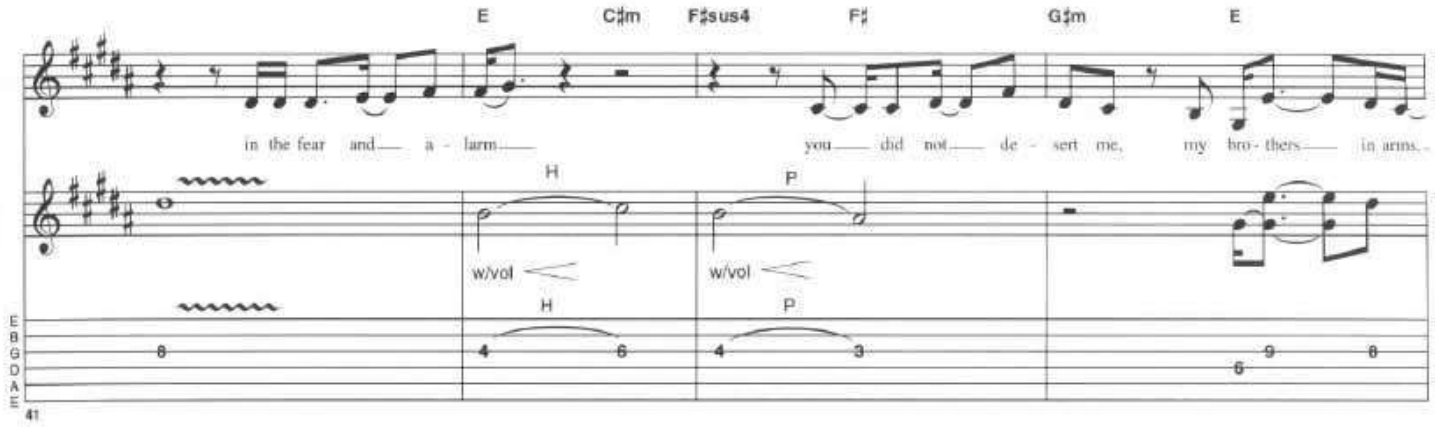

G♯m
E
F♯sus4
F♯
G♯m
E
C♯m
E
burn to — be bro - thers — in arms —
P
P
H
sl
P
H
sl
w/vol
sl
E B G D A E
24

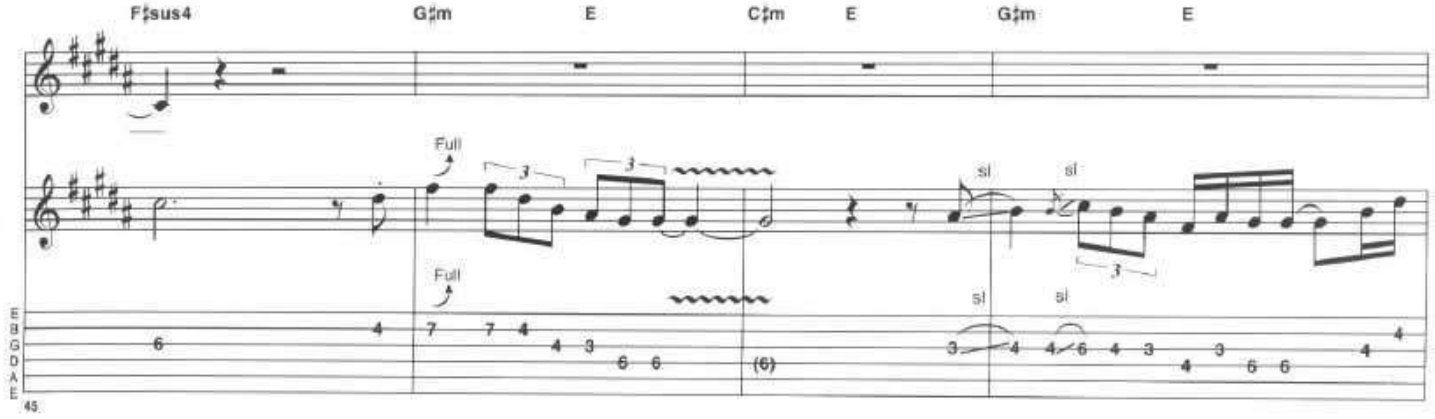

E
C♯m
G♯m
w/vol
28

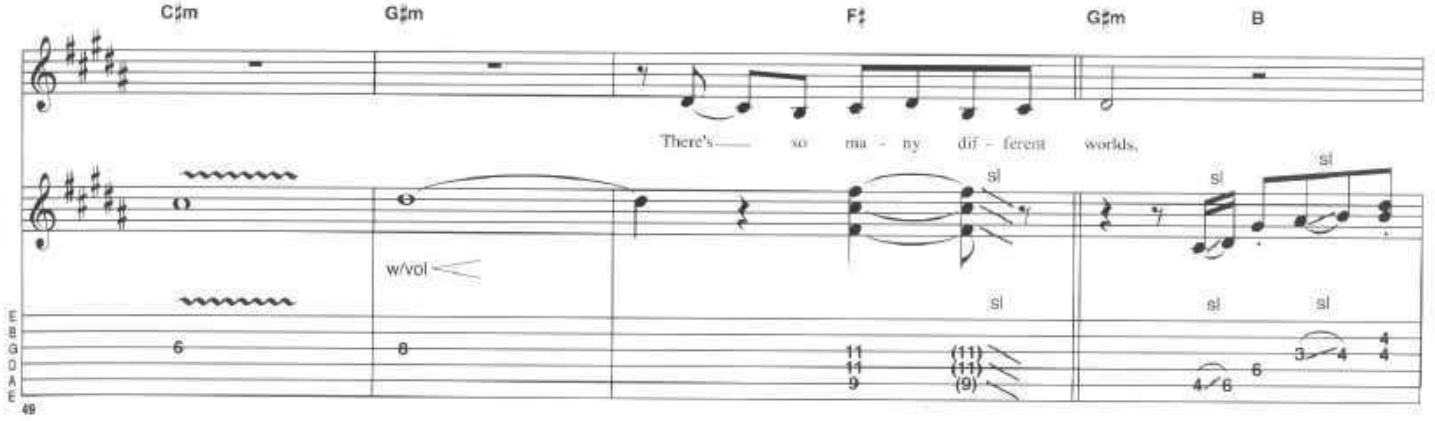

F♯
E
F♯
Through those fields of de - struc - tion,
bap - ti - sms of fire.
P
H
31

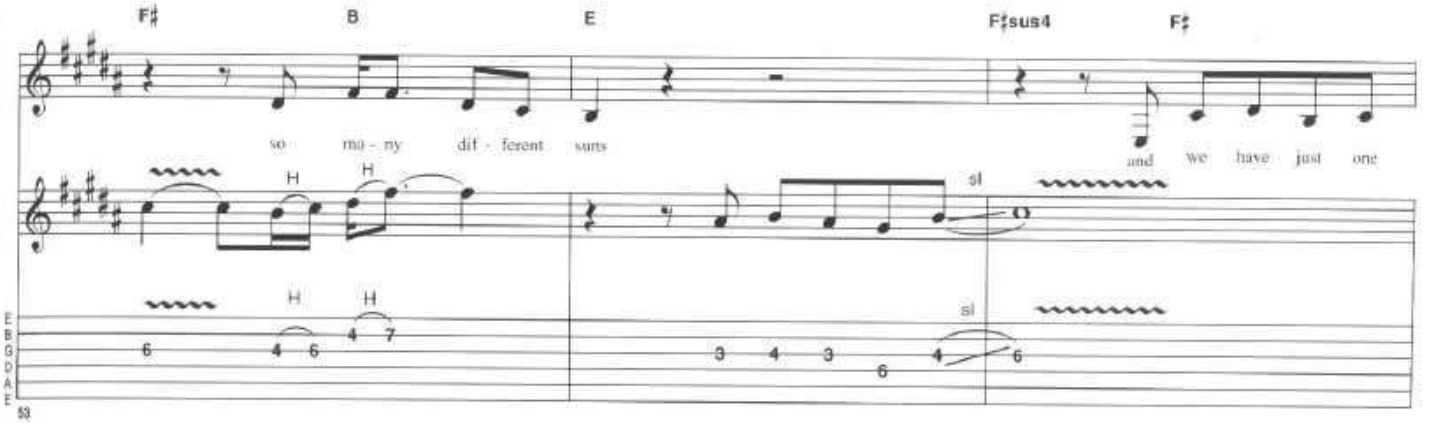

B
Bsus4
B
B/A♯
G♯m
D♯m
I've wit- nessed your suf - - - fering
as the bat - tle raged
sl
w/vol
P
34

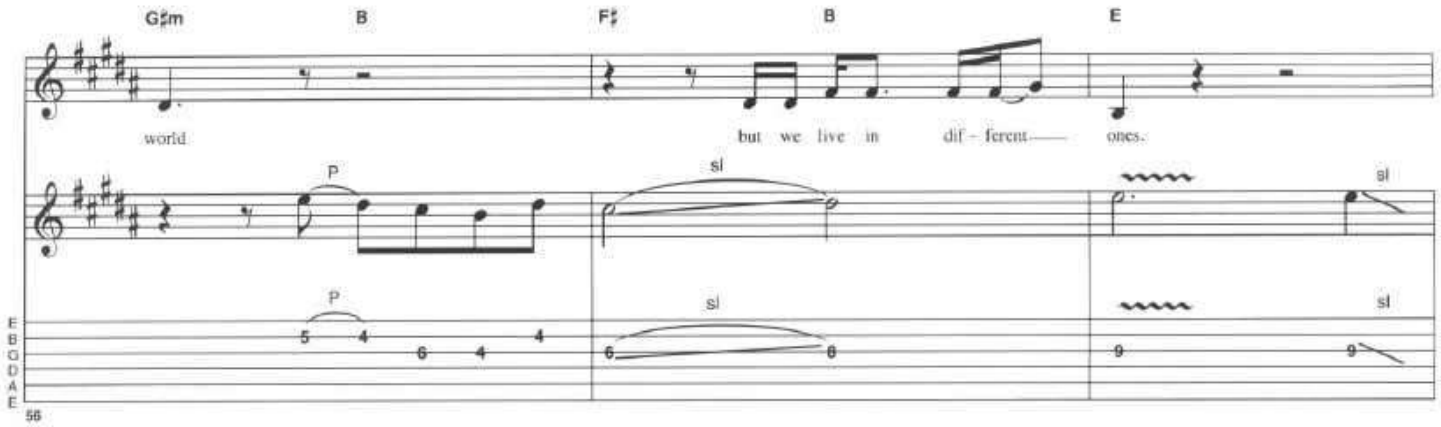

E
F♯sus4
F♯
G♯m
D♯m
high - er.
And though they did hurt me so bad
w/vol
P
H
38

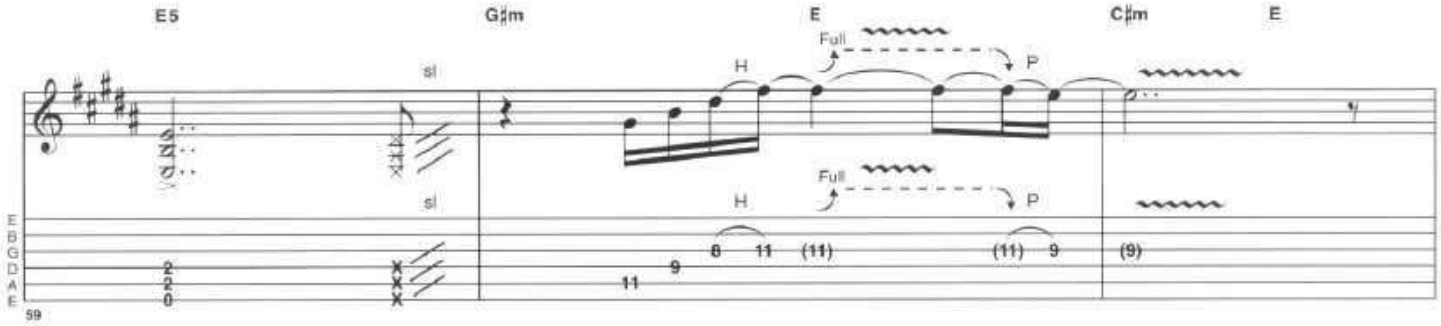

E C♯m F♯sus4 F♯ G♯m E
in the fear and a - larm you did not de - sert me, my bro - thers in arms,
H P
w/vol w/vol
H P
E B G D A E
41

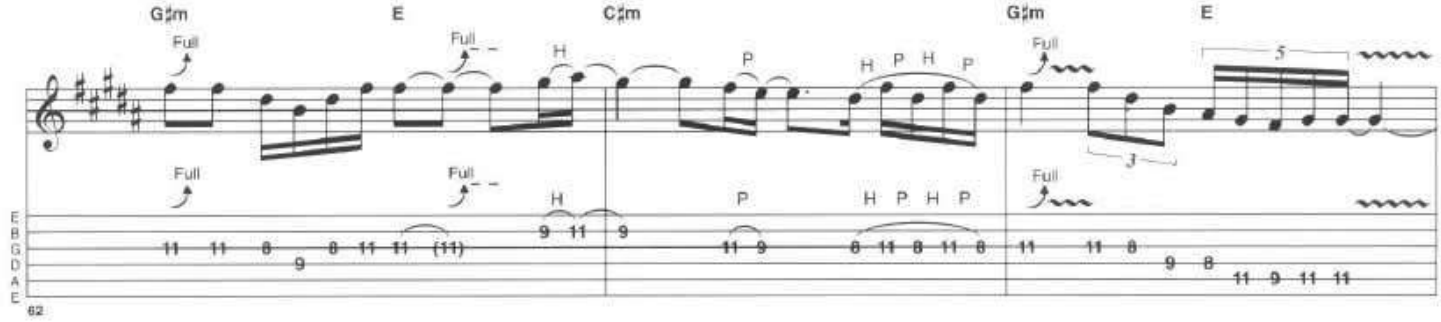

F♯sus4 G♯m E C♯m E G♯m E
Full
Full
sl sl
sl sl
E B G D A E
45

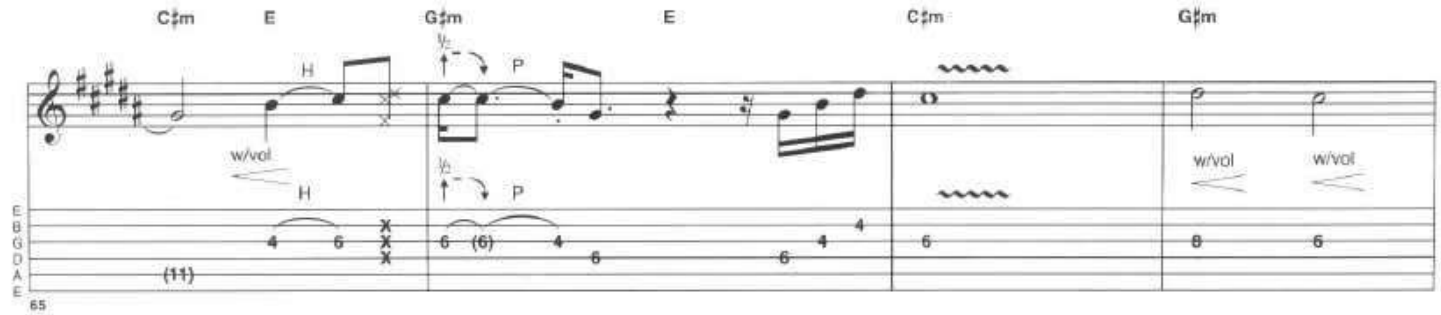

C♯m G♯m F♯ G♯m B
There's so ma - ny dif - ferent worlds,
w/vol
sl sl sl
sl sl sl
E B G D A E
49

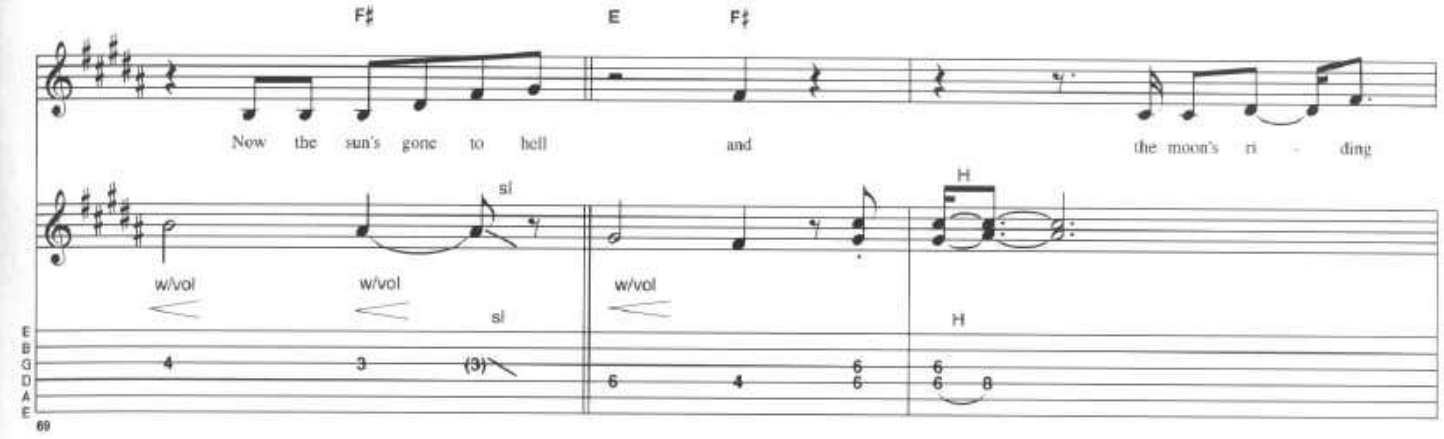

F♯ B E F♯sus4 F♯
so ma - ny dif - ferent surts and we have just one
H H
H H
sl
sl
E B G D A E
53

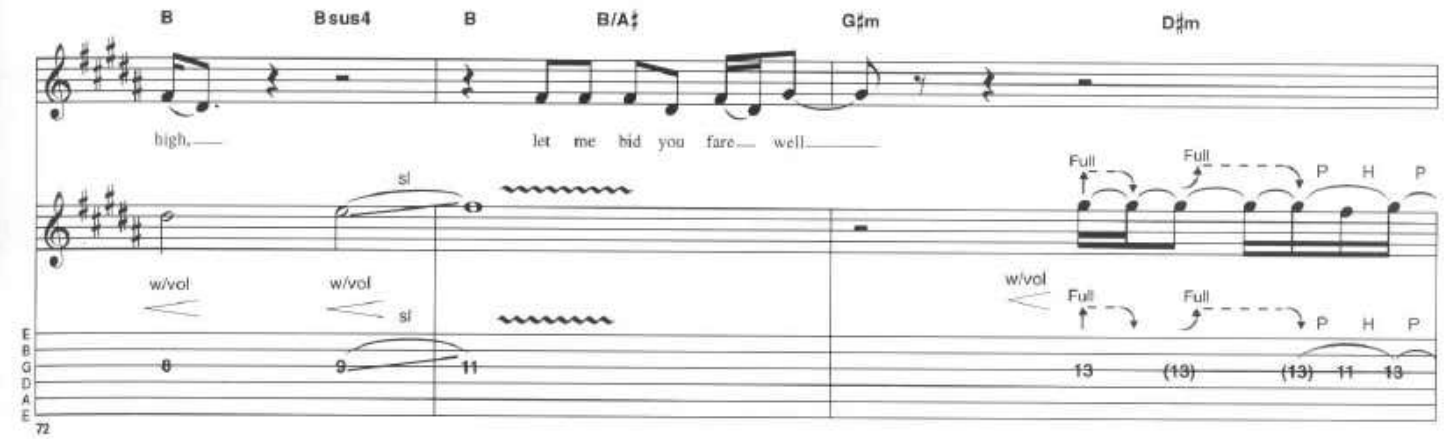

G♯m B F♯ B E
world
but we live in dif - ferent ones.
P
sl
56

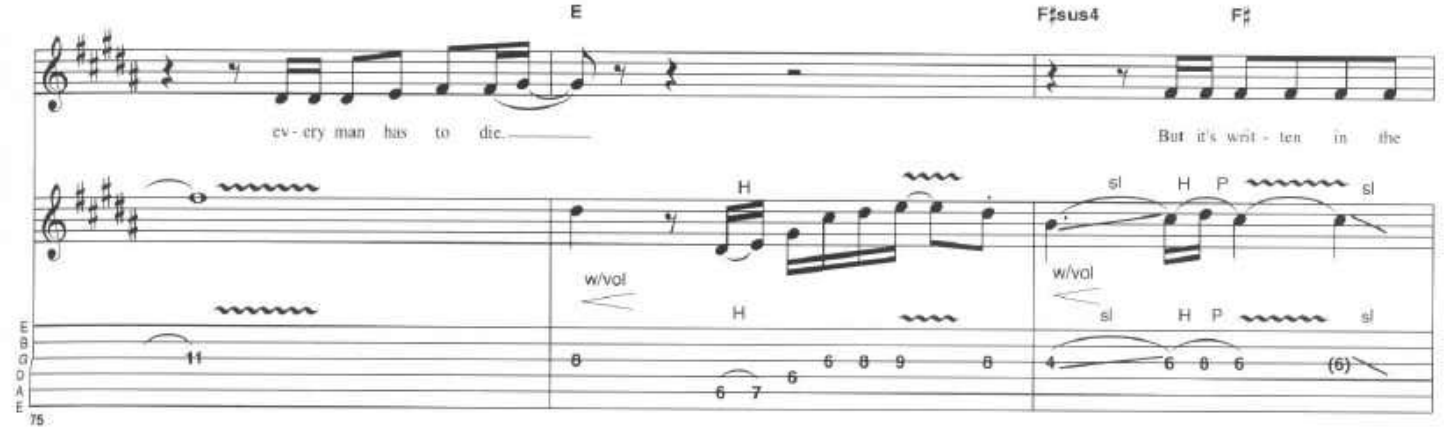

E5 G♯m E C♯m E
sl
H
Full
P
59

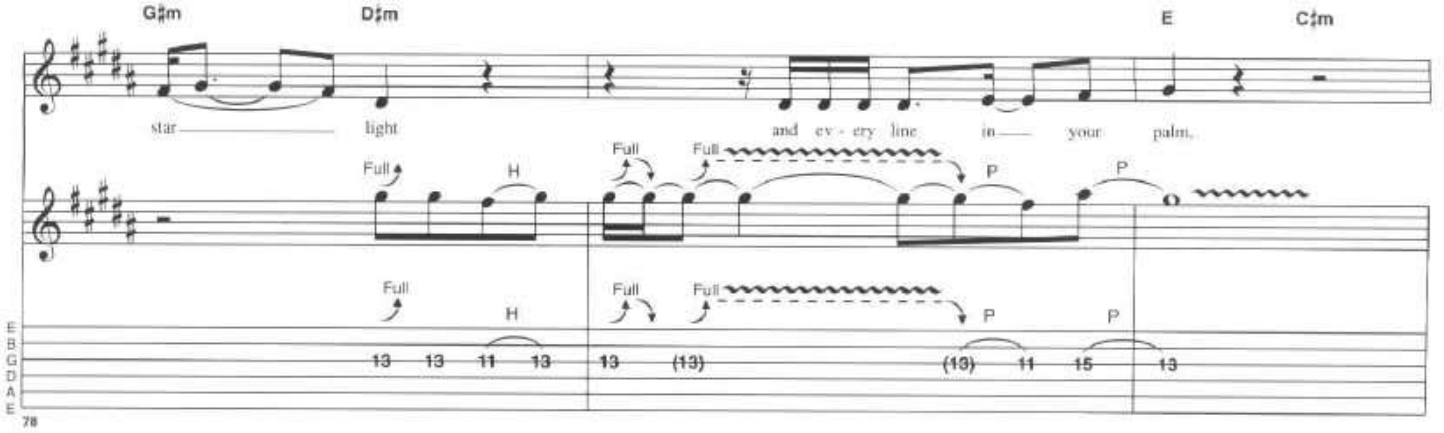

G♯m E C♯m G♯m E
Full
H
P
5
3
62

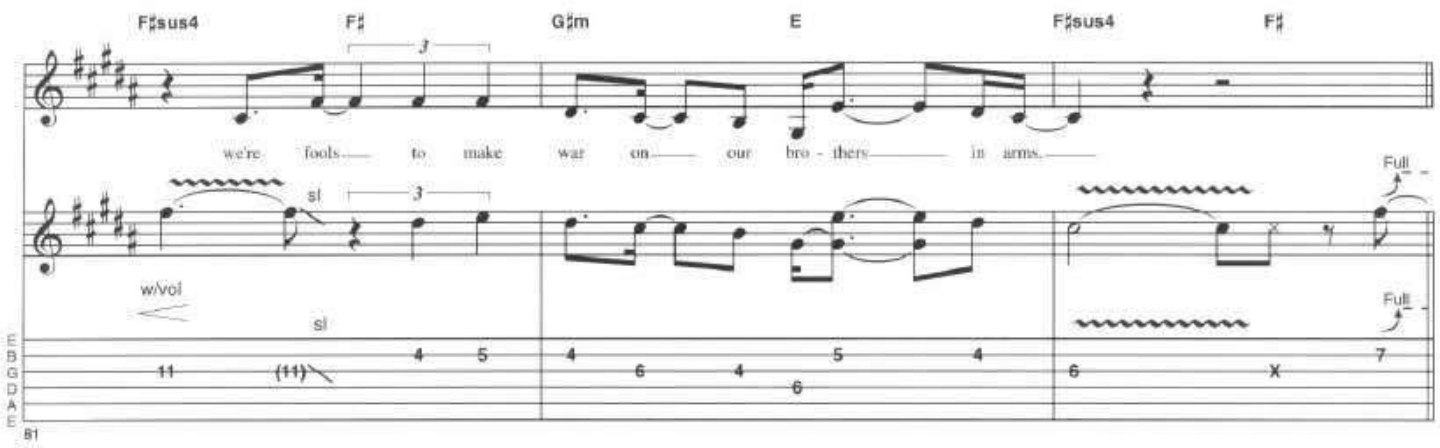

C♯m E G♯m E C♯m G♯m
w/vol
H
P
65

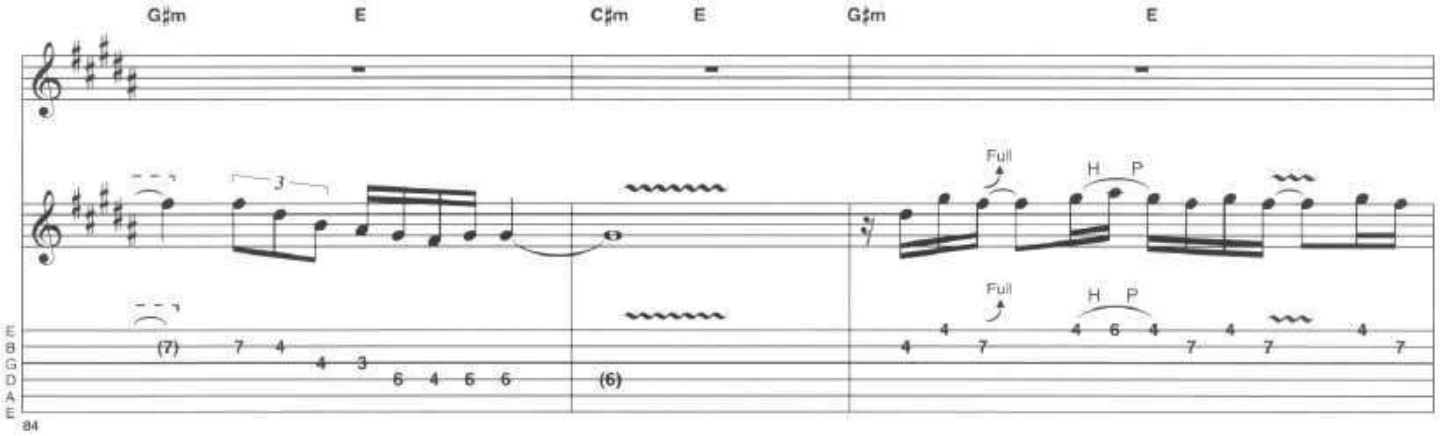

F♯ E F♯
Now the sun's gone to hell and the moon's ri - ding
w/vol w/vol sl w/vol sl H H
E B G D A E
69

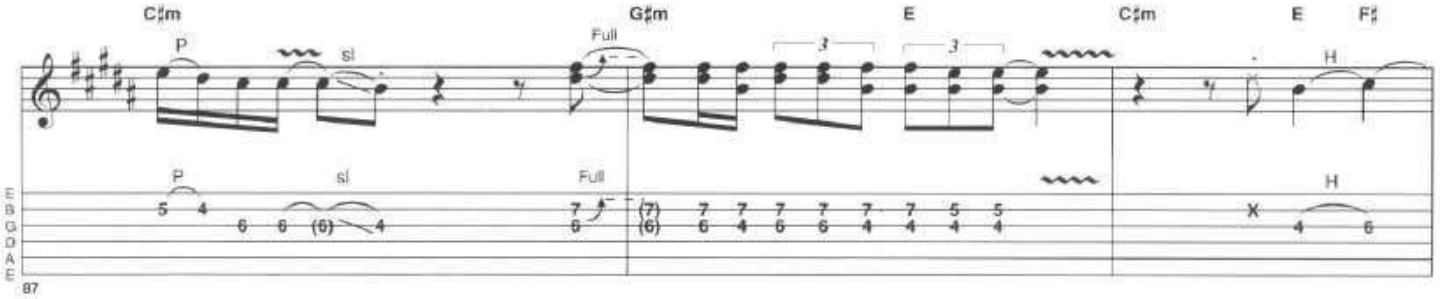

B Bsus4 B B/A♯ G♯m D♯m
high, let me bid you fare well
sl w/vol w/vol sl w/vol Full Full P H P
E B G D A E
72

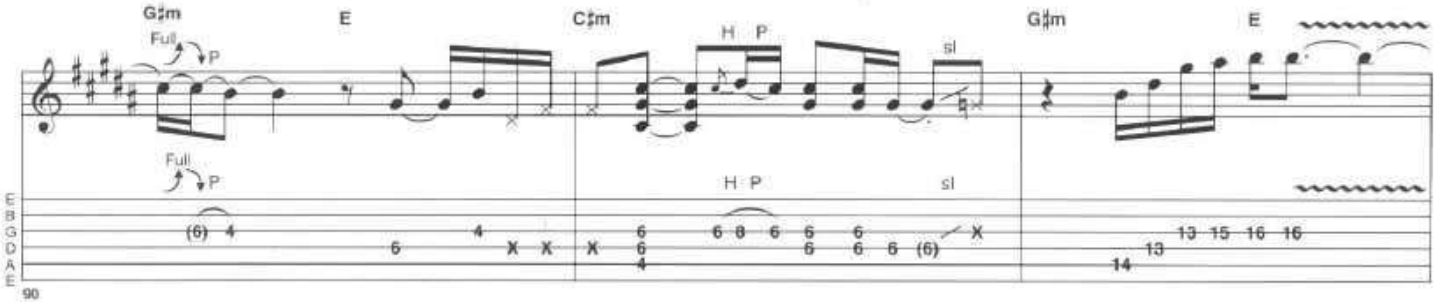

E F♯sus4 F♯
ev - ery man has to die
But it's writ - ten in the
H w/vol H sl H P sl w/vol sl H P sl
E B G D A E
75

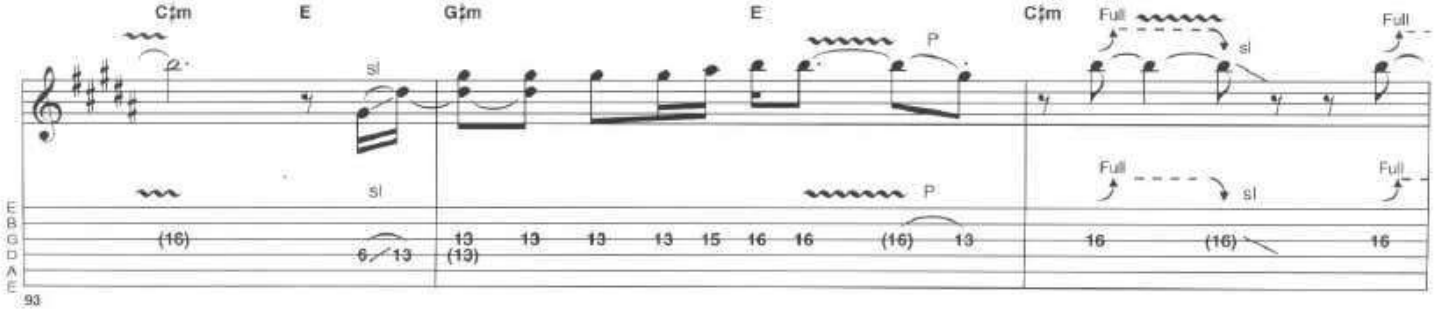

G♯m D♯m E C♯m
star light and ev - ery line in your palm,
Full H Full Full P P
Full H Full Full P P
E B G D A E
78

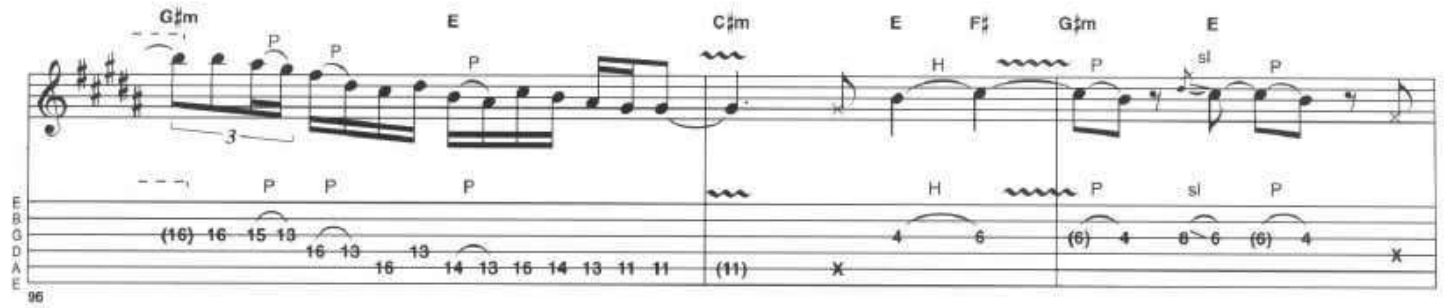

F♯sus4 F♯ G♯m E F♯sus4 F♯
we're fools to make war on our bro - thers in arms.
w/vol
sl
Full
81

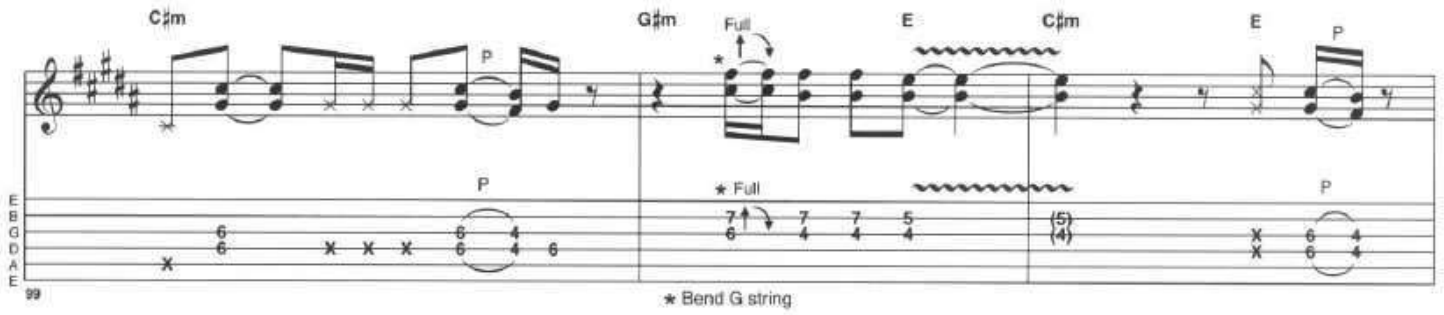

G♯m E C♯m E G♯m E
Full
H P
84

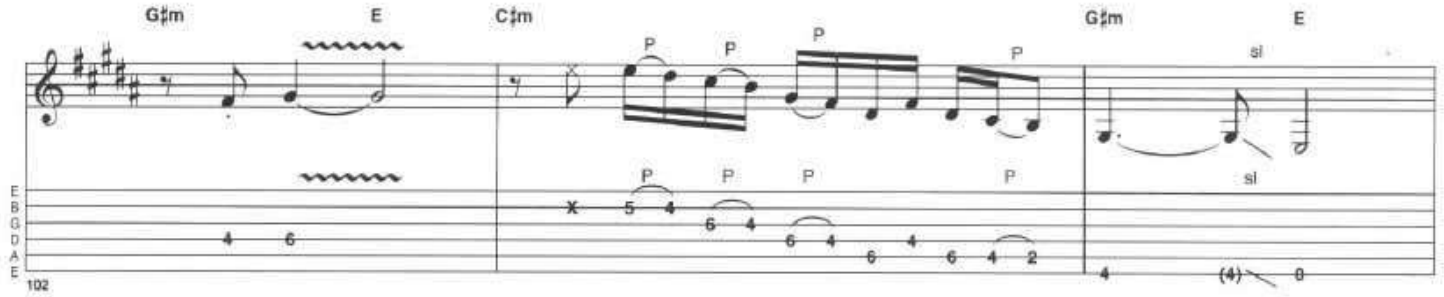

C♯m G♯m E C♯m E F♯
P
sl
Full
H
87

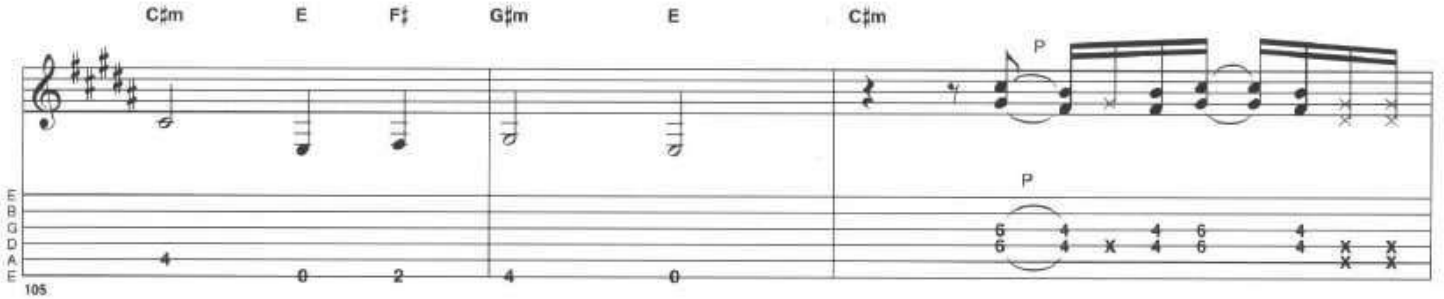

G♯m E C♯m G♯m E
Full
P
H P
sl
90

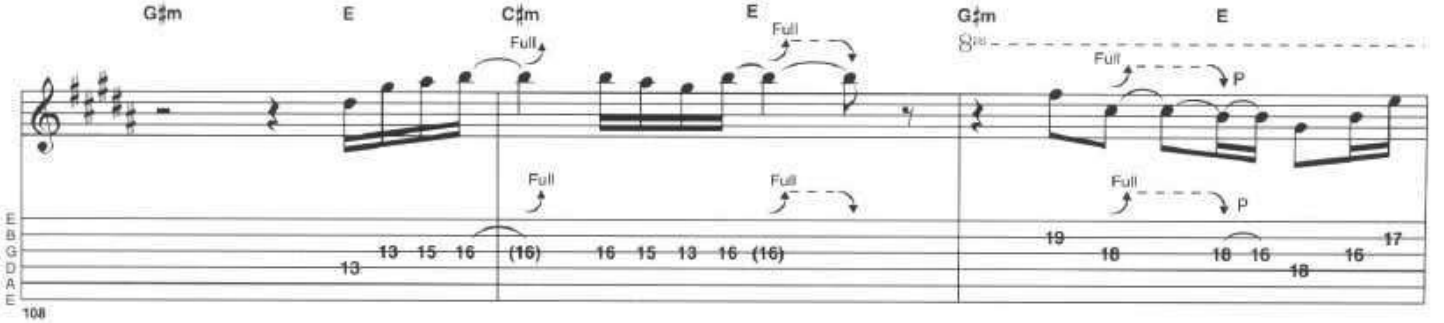

C♯m E G♯m E C♯m
sl
P
Full
93

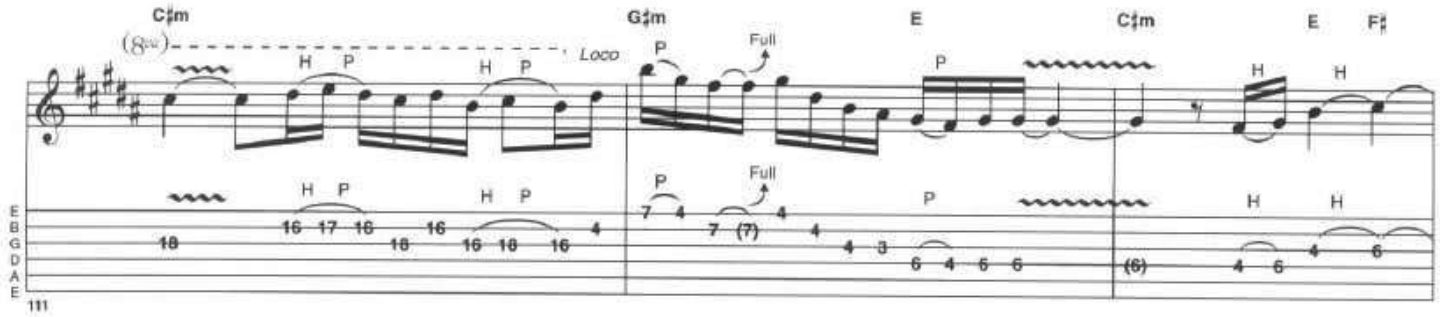

G♯m
E
C♯m
E
F♯
G♯m
E
P
H
sl
E B G D A E
96

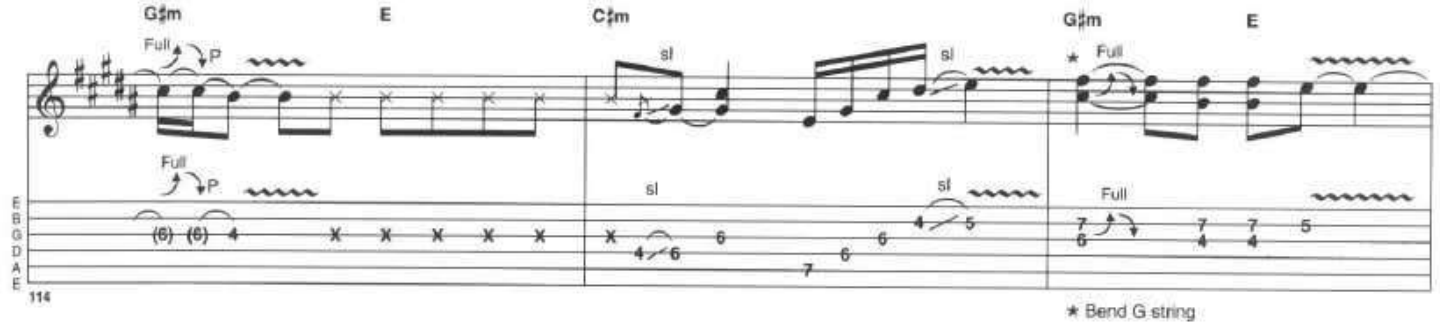

C♯m
G♯m
Full
E
C♯m
E
P
★ Full
E B G D A E
99
★ Bend G string

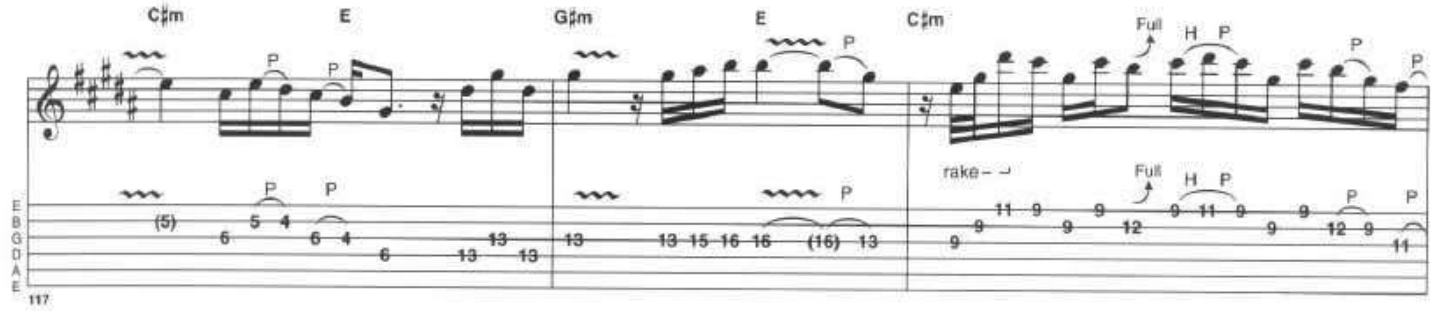

G♯m
E
C♯m
G♯m
E
P
sl
E B G D A E
102

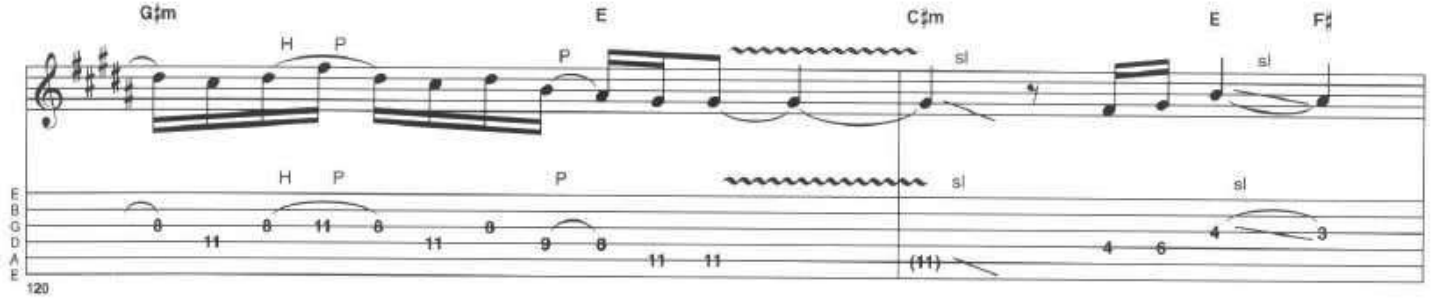

C♯m
E
F♯
G♯m
E
C♯m
P
E B G D A E
105

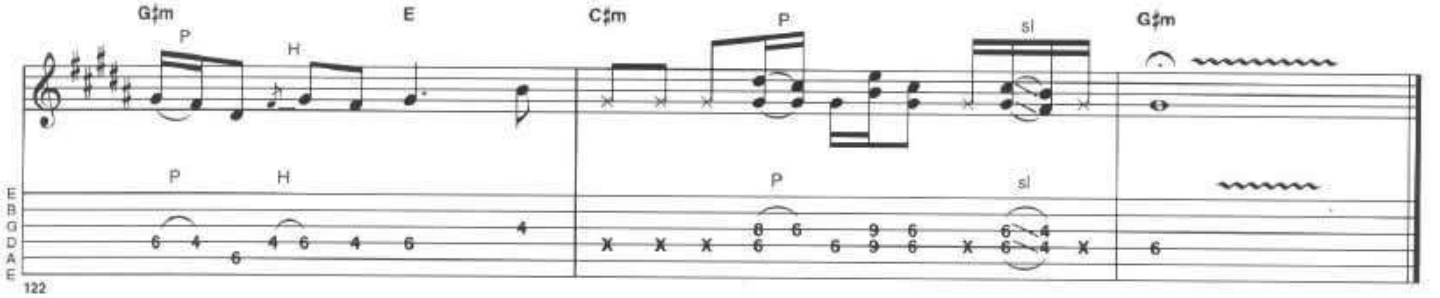

G♯m
E
C♯m
E
G♯m
E
Full
P
E B G D A E
108


C♯m
G♯m
E
C♯m
E
F♯
(8va)
Loco
Full
111


G♯m
E
C♯m
G♯m
E
Full
sl
114
★ Bend G string

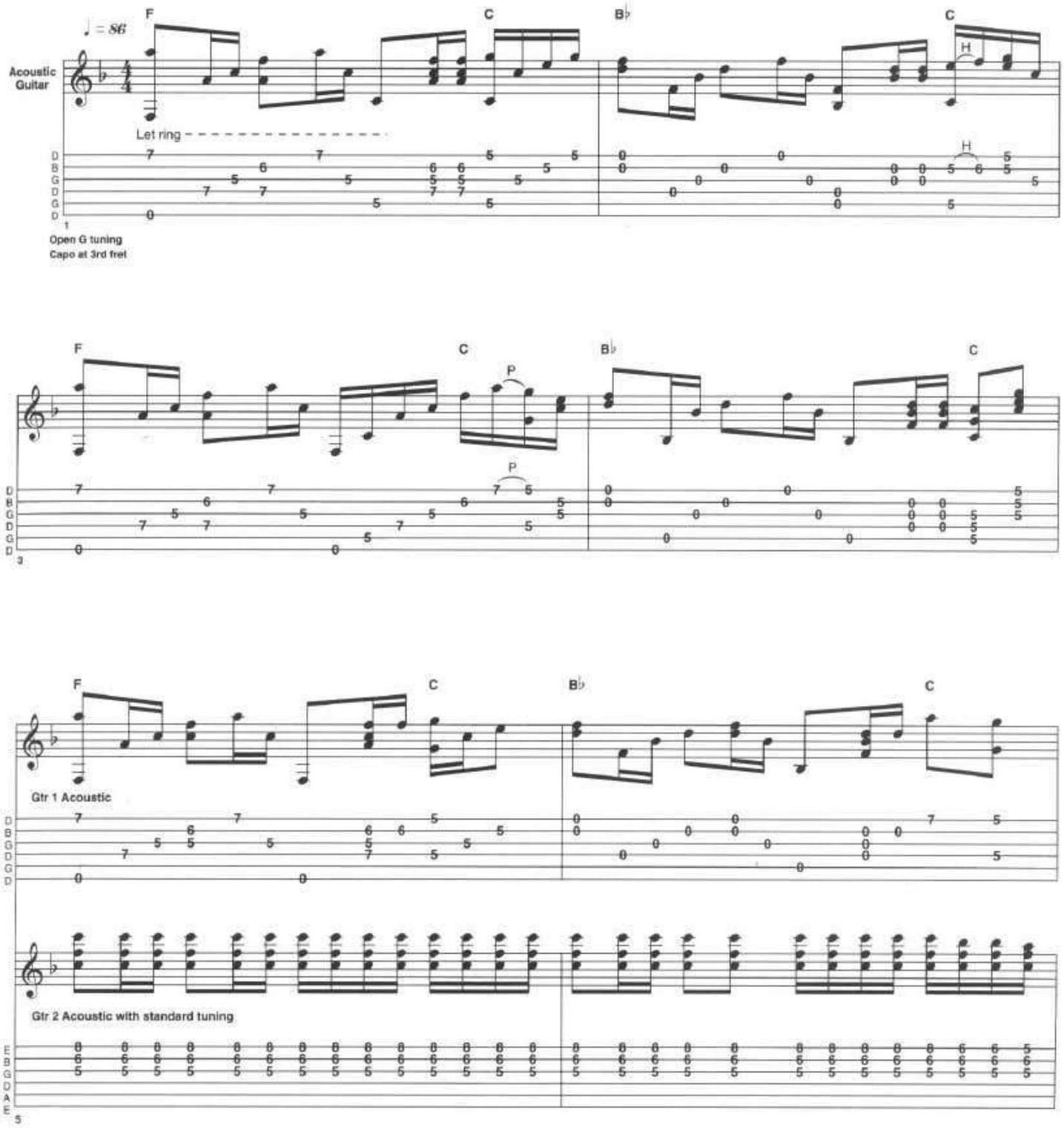

C♯m
E
G♯m
E
C♯m
Full
rake
117


G♯m
E
C♯m
E
F♯
sl
120


G♯m
E
C♯m
G♯m
sl
122

Romeo And Juliet

Words and Music by MARK KNOPFLER



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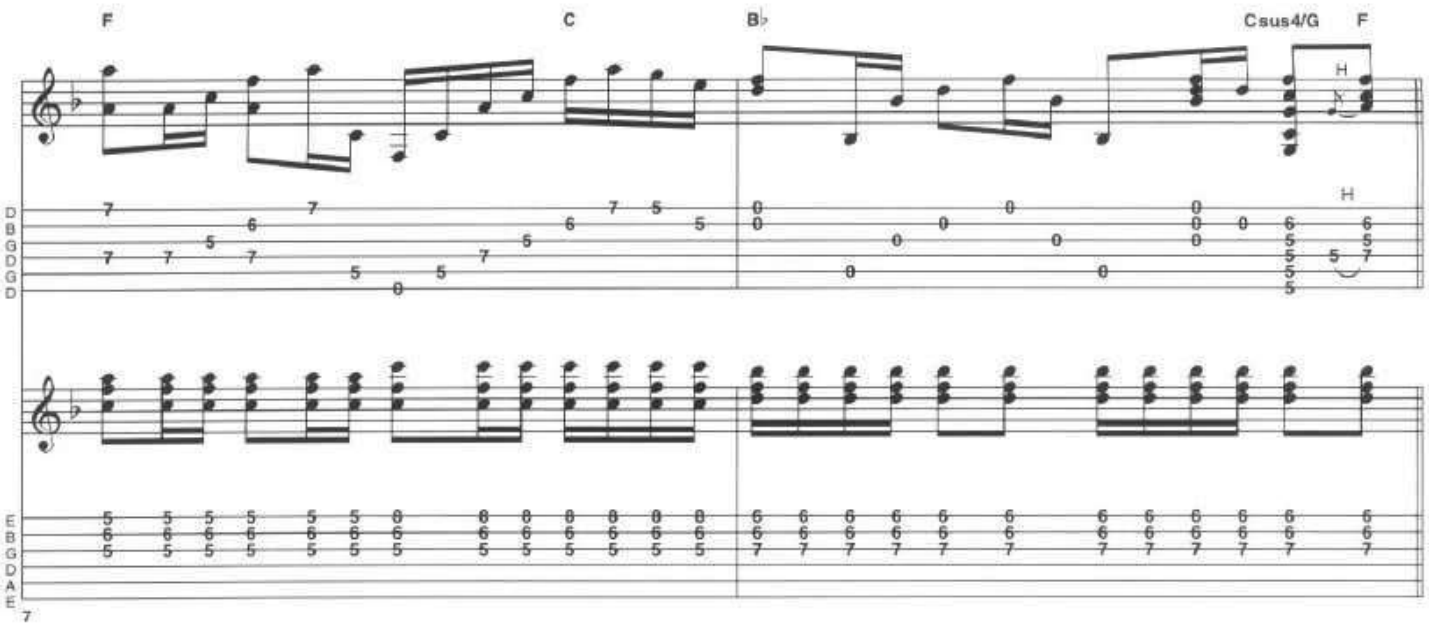
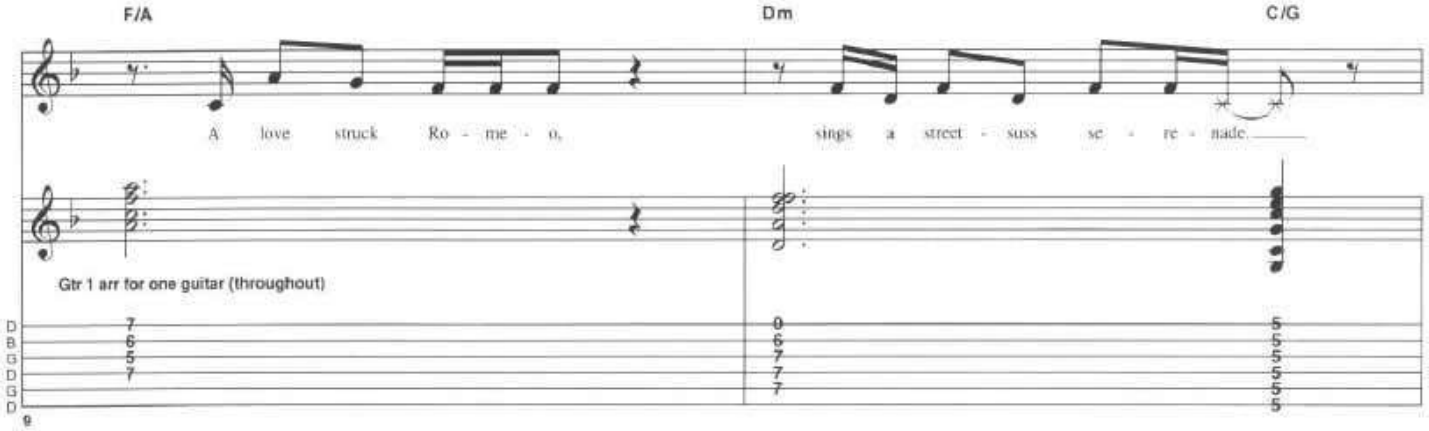
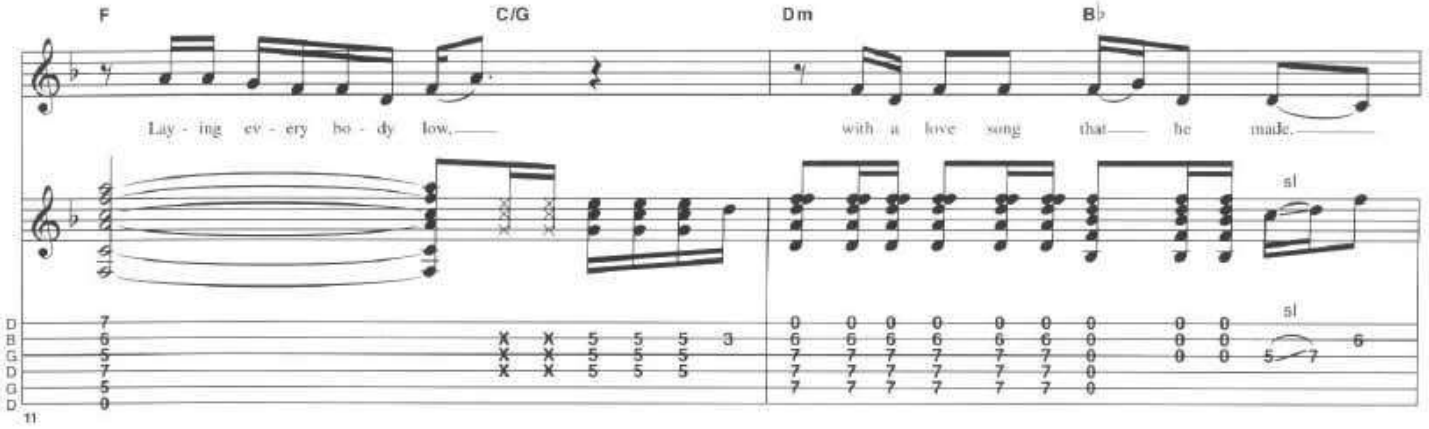
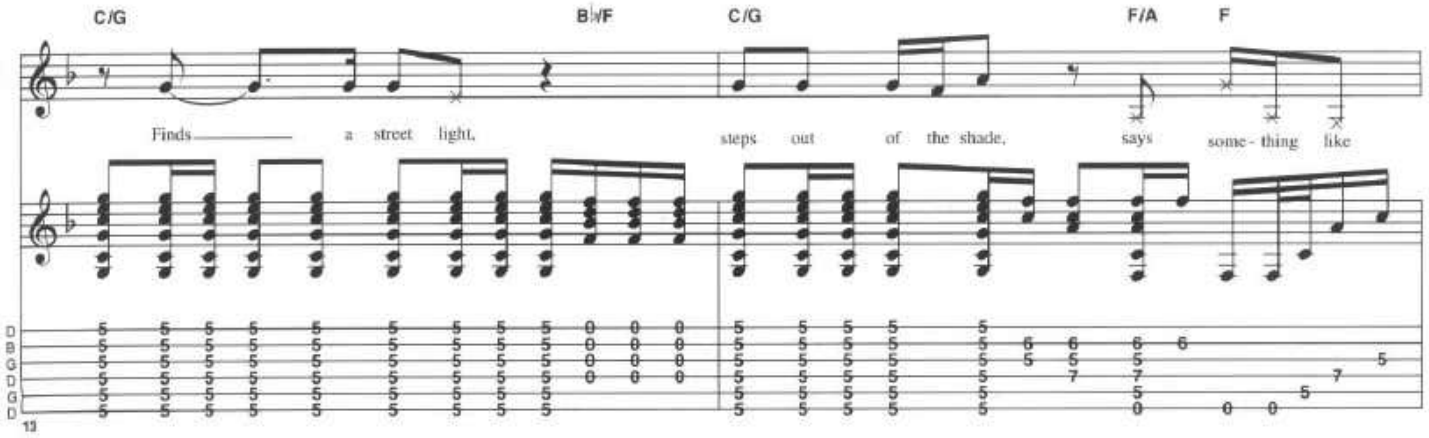
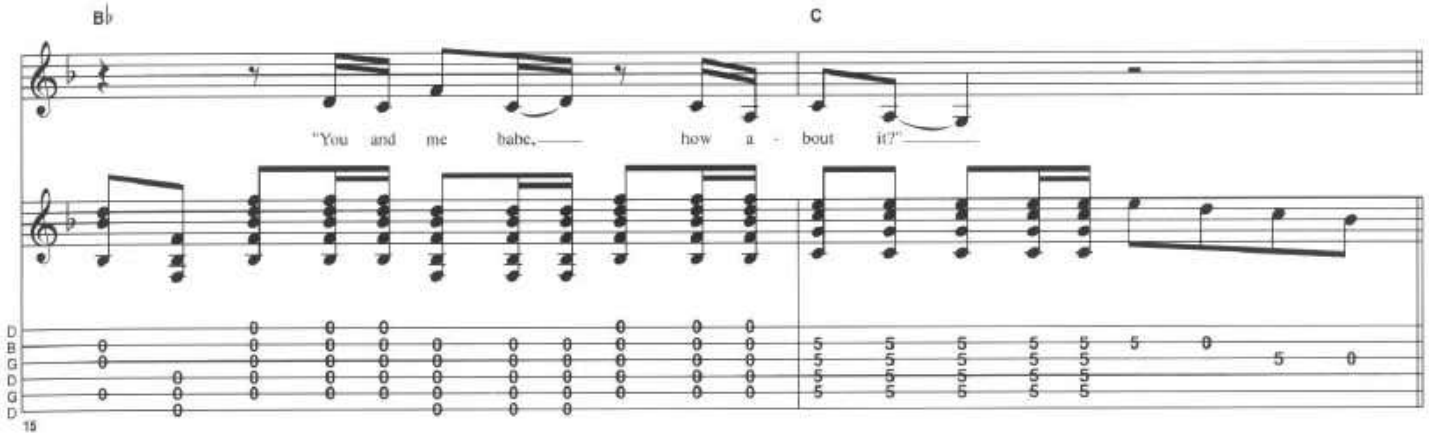
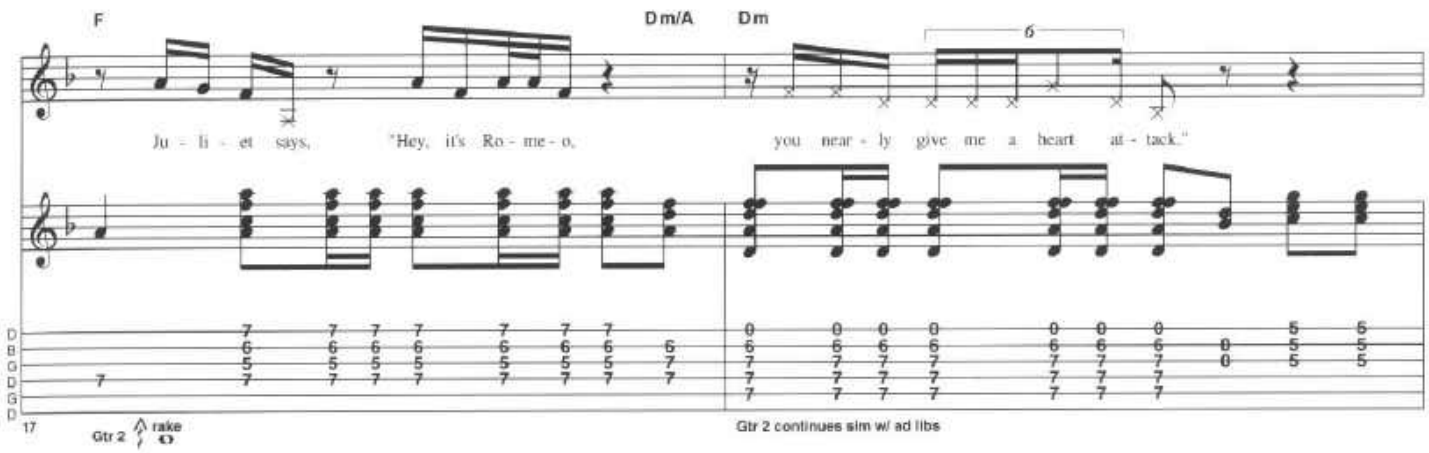

F
C
B♭
Csus4/G
F
H
H
7

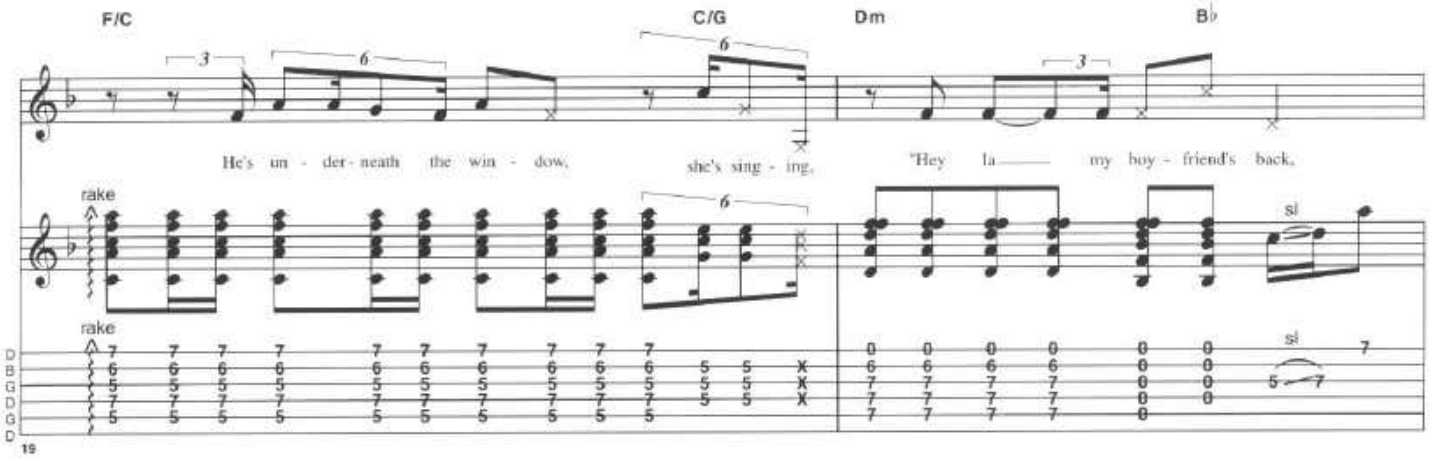

F/A
Dm
C/G
A love struck Ro - me - o,
sings a street - suss se - re - nade.
Gtr 1 arr for one guitar (throughout)
9

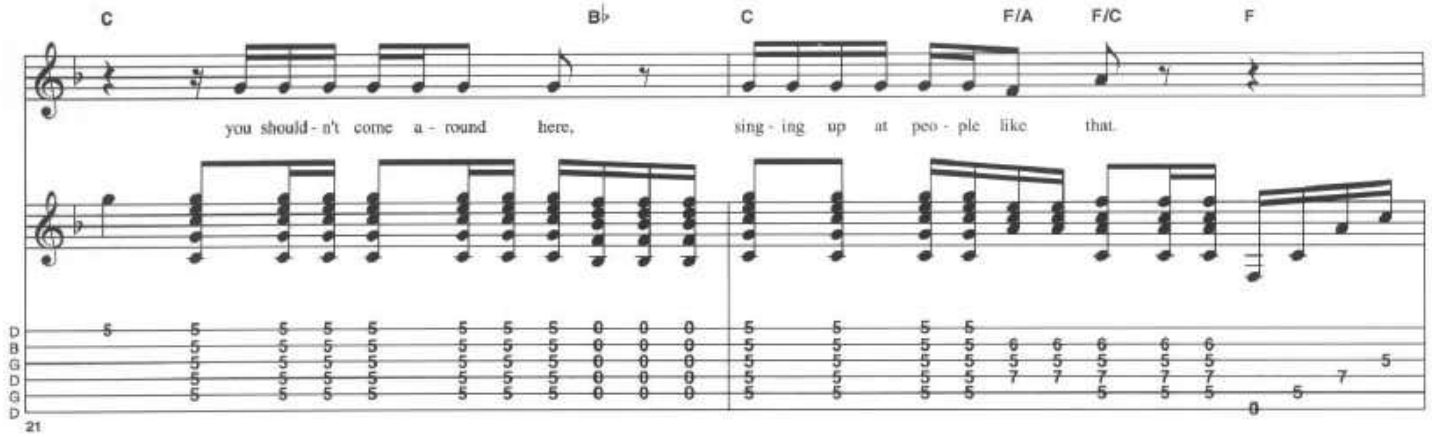

F
C/G
Dm
B♭
Lay - ing ev - ery bo - dy low,
with a love song that he made.
sl
sl
11

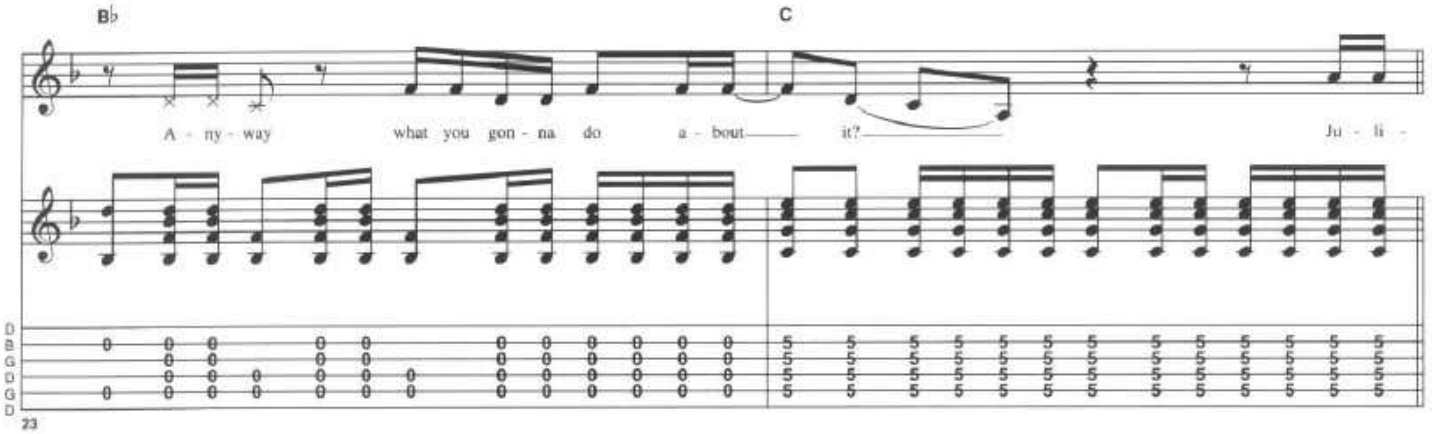

C/G
B♭/F
C/G
F/A
F
Finds a street light,
steps out of the shade,
says some - thing like
13

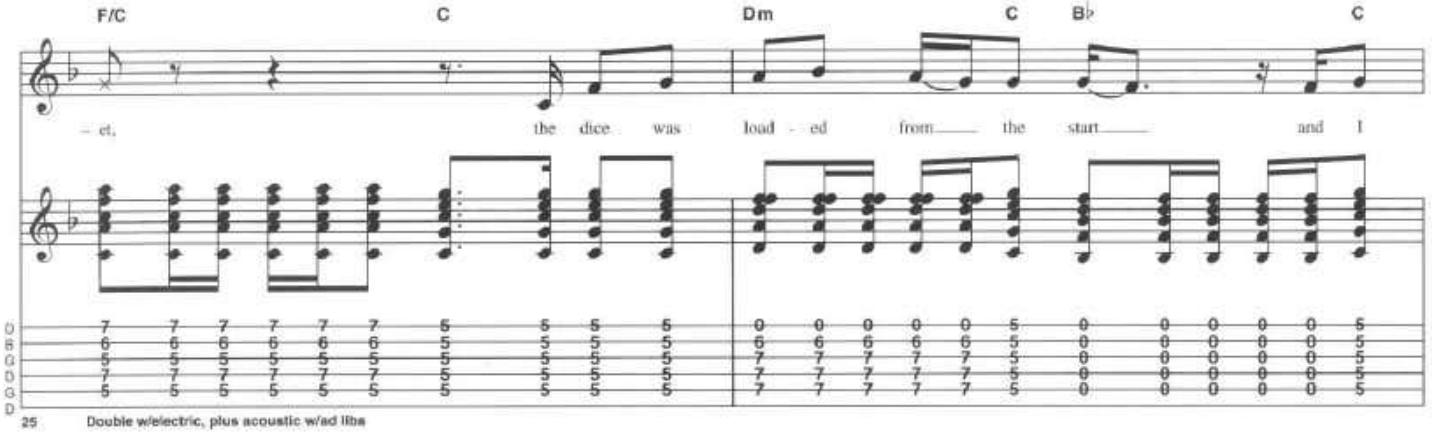

B♭
C
"You and me babe, how a - bout it?"
15

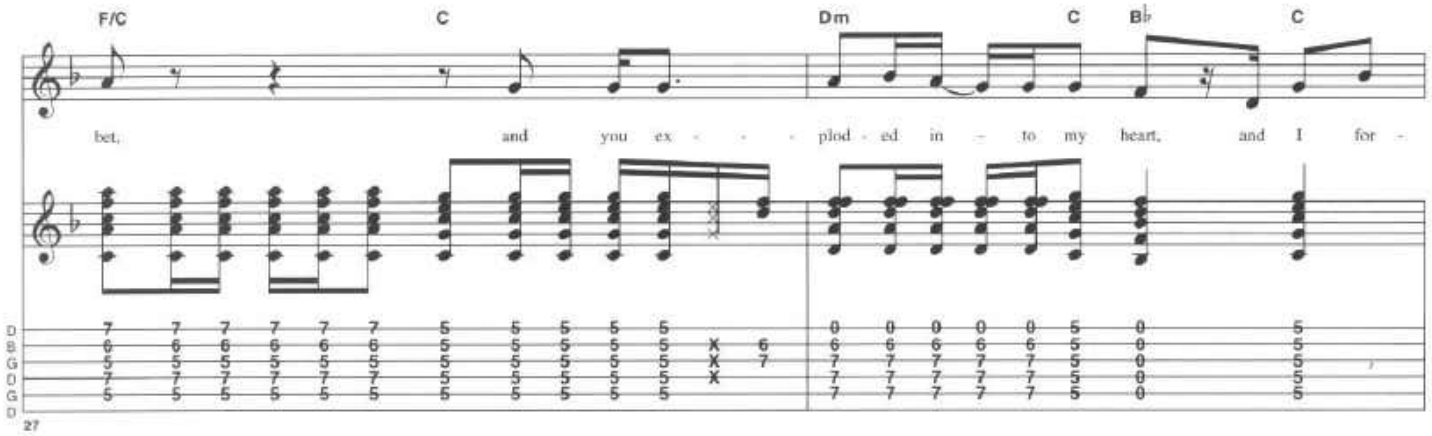

F
Dm/A
Dm
Ju - li - et says, "Hey, it's Ro - me - o,
you near - ly give me a heart at - tack."
17
Gtr 2
rake
Gtr 2 continues sim w/ ad libs

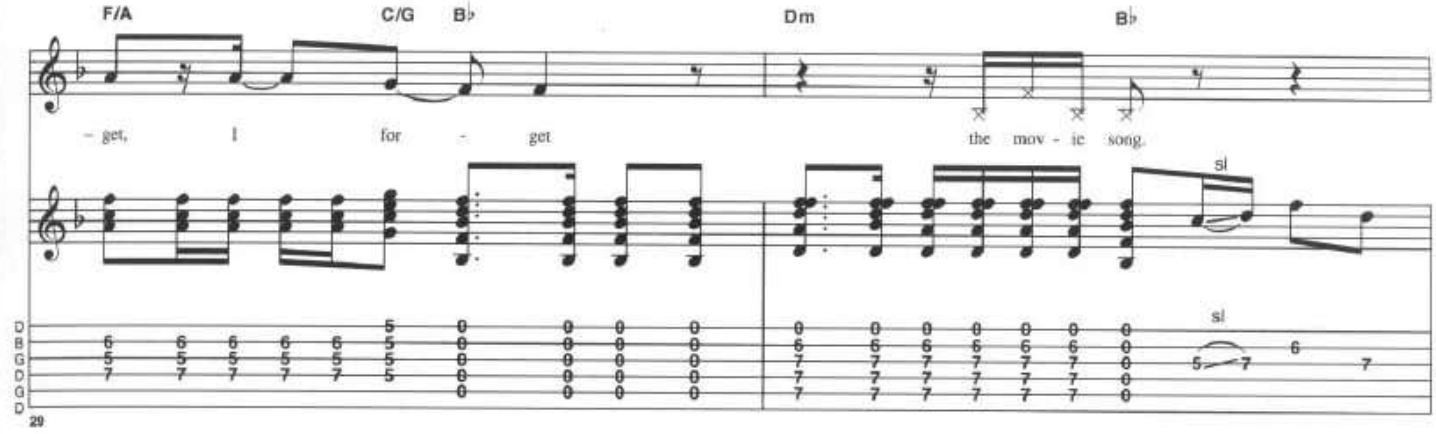

F/C
C/G
Dm
B♭
He's un - der - neath the win - dow,
she's sing - ing,
"Hey la my boy - friend's back,
rake
rake
sl
sl
19

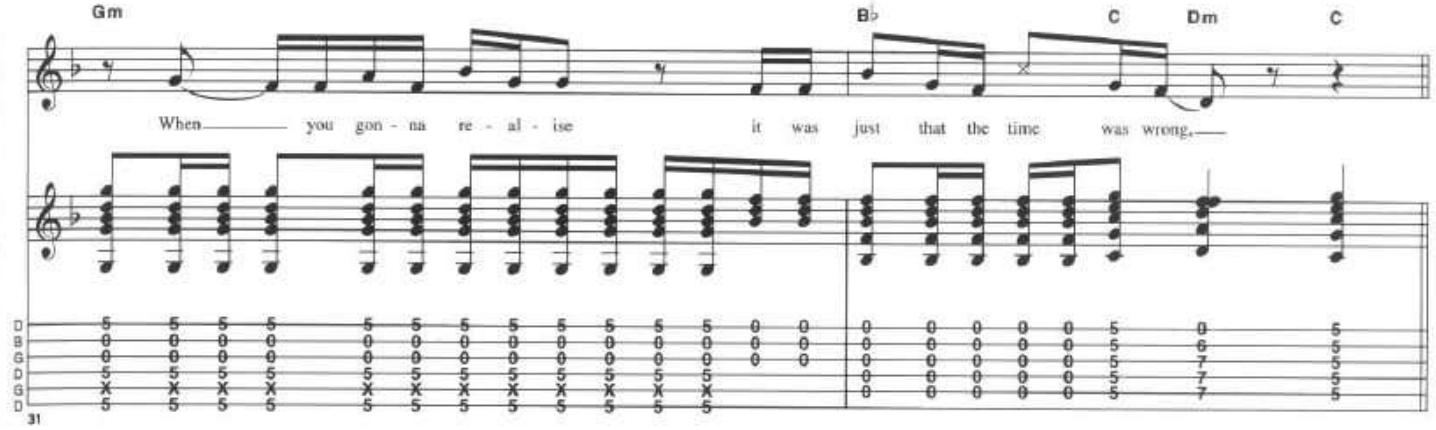

C B♭ C F/A F/C F
you should - n't come a - round here, sing - ing up at peo - ple like that.
21

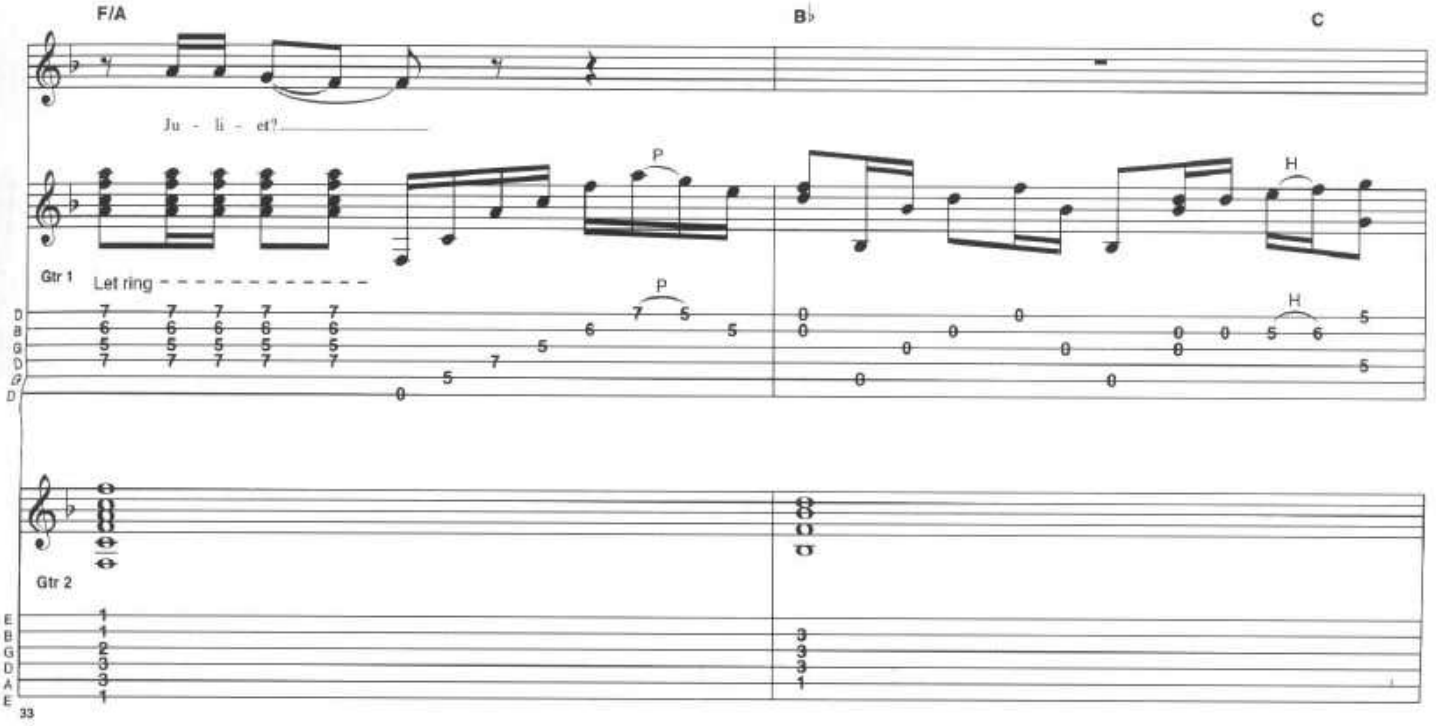

B♭ C
A - ny - way what you gon - na do a - bout it? Ju - li -
23

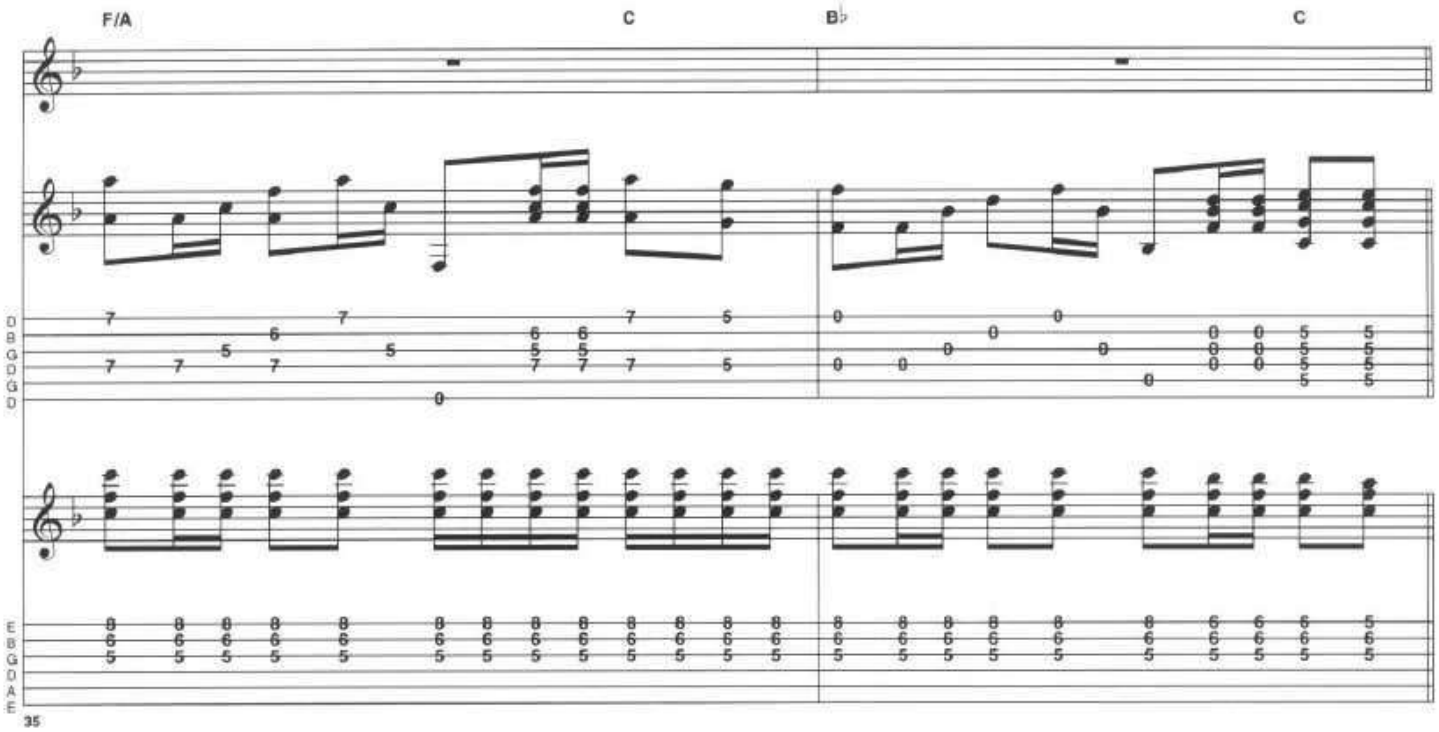

F/C C Dm C B♭ C
- et, the dice was load - ed from the start and I
25
Double w/electric, plus acoustic w/ad libs

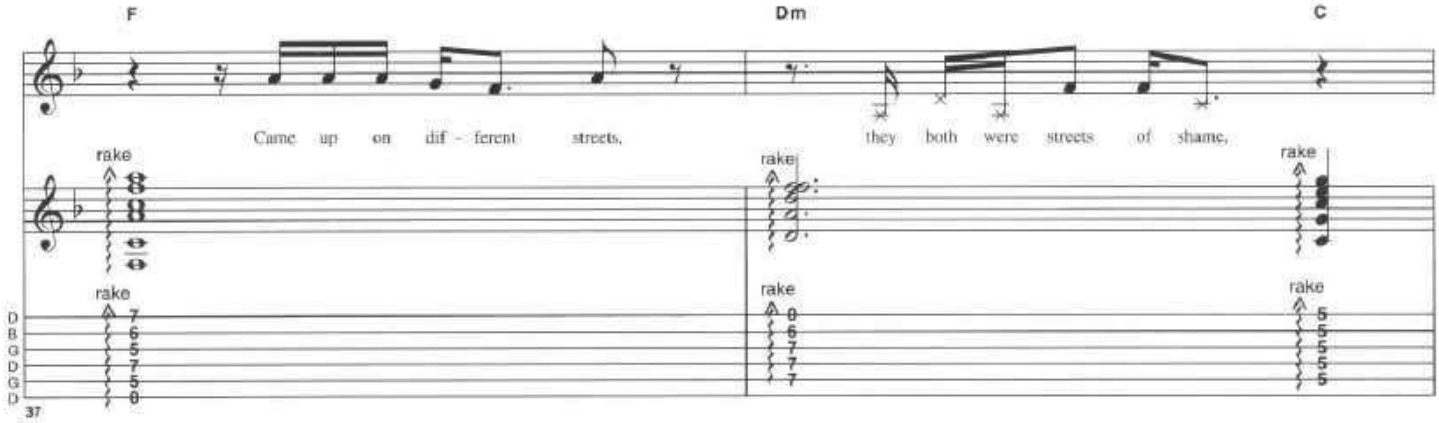

F/C C Dm C B♭ C
bet, and you ex - - - plod - ed in - to my heart, and I for -
27

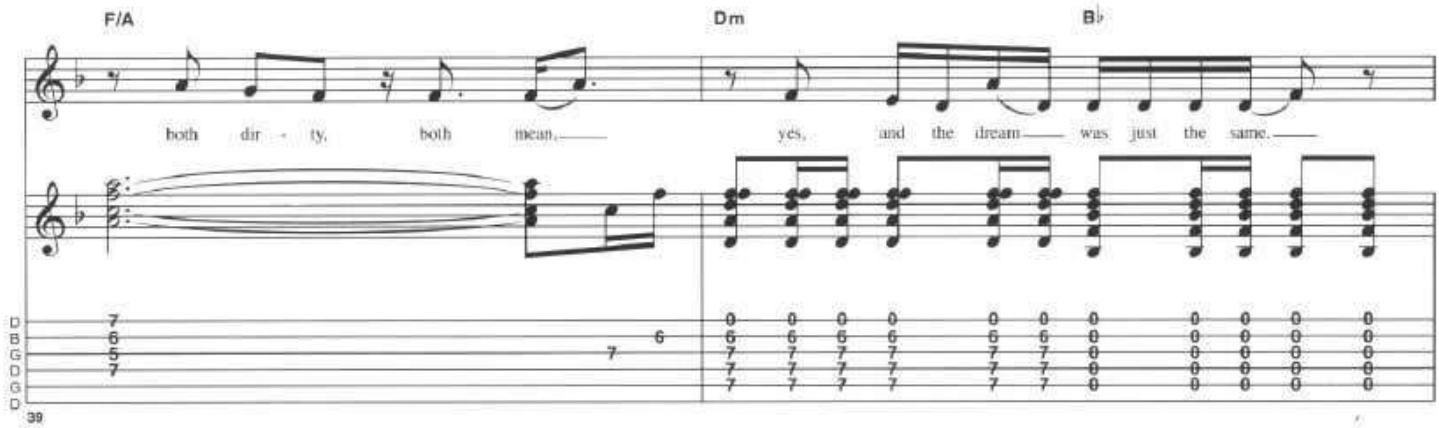

F/A
C/G
B♭
Dm
B♭
– get, I for – get the mov – ie song.
sl
sl
29

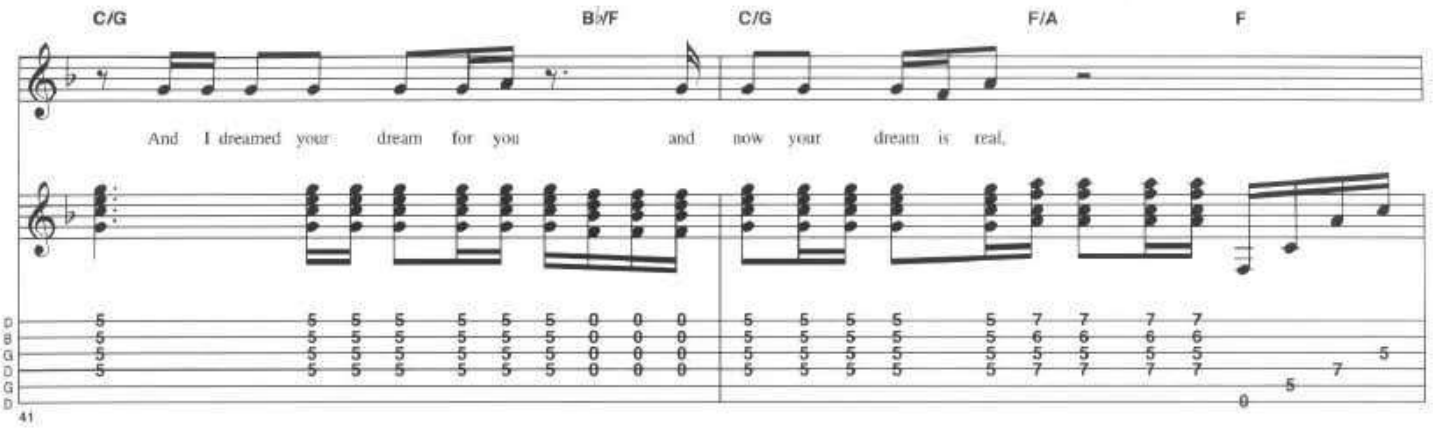

Gm
B♭
C
Dm
C
When you gon – na re – al – ise it was just that the time was wrong.
31

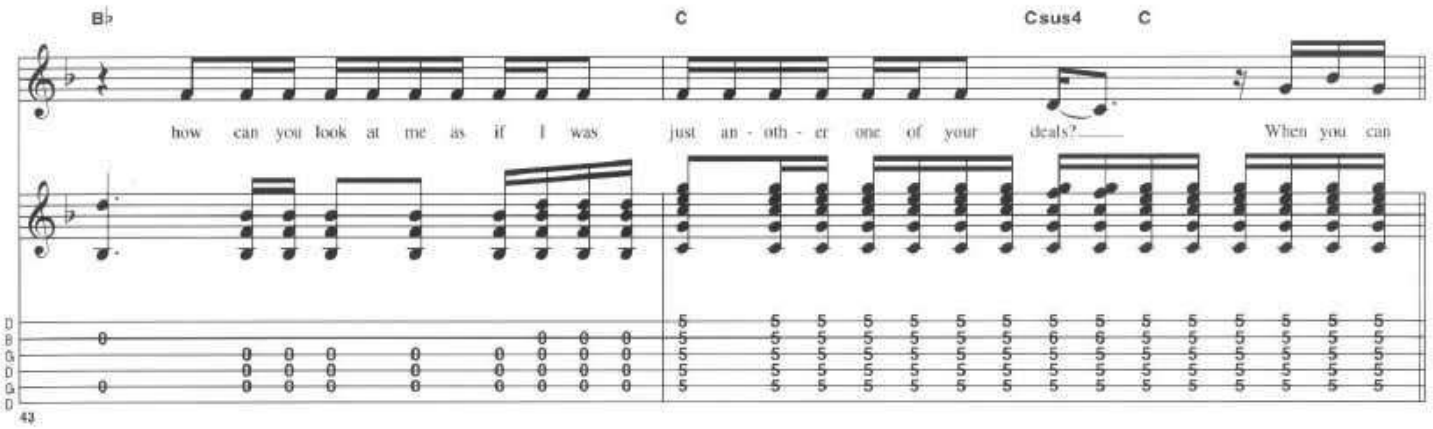

F/A
B♭
C
Ju – li – et?
P
H
Gtr 1
Let ring
P
H
Gtr 2
33

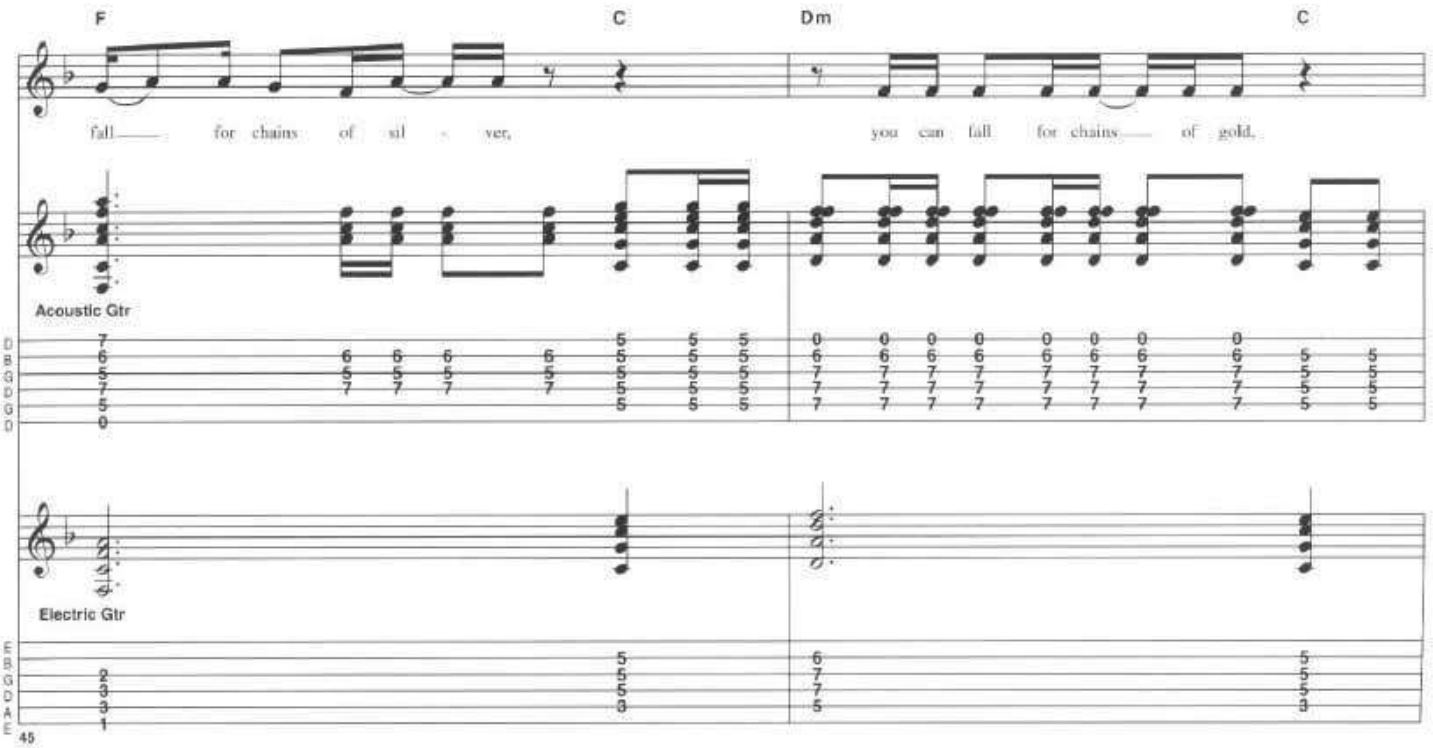

F/A
C
B♭
C
D
B
G
D
G
D
E
B
G
D
A
E
35

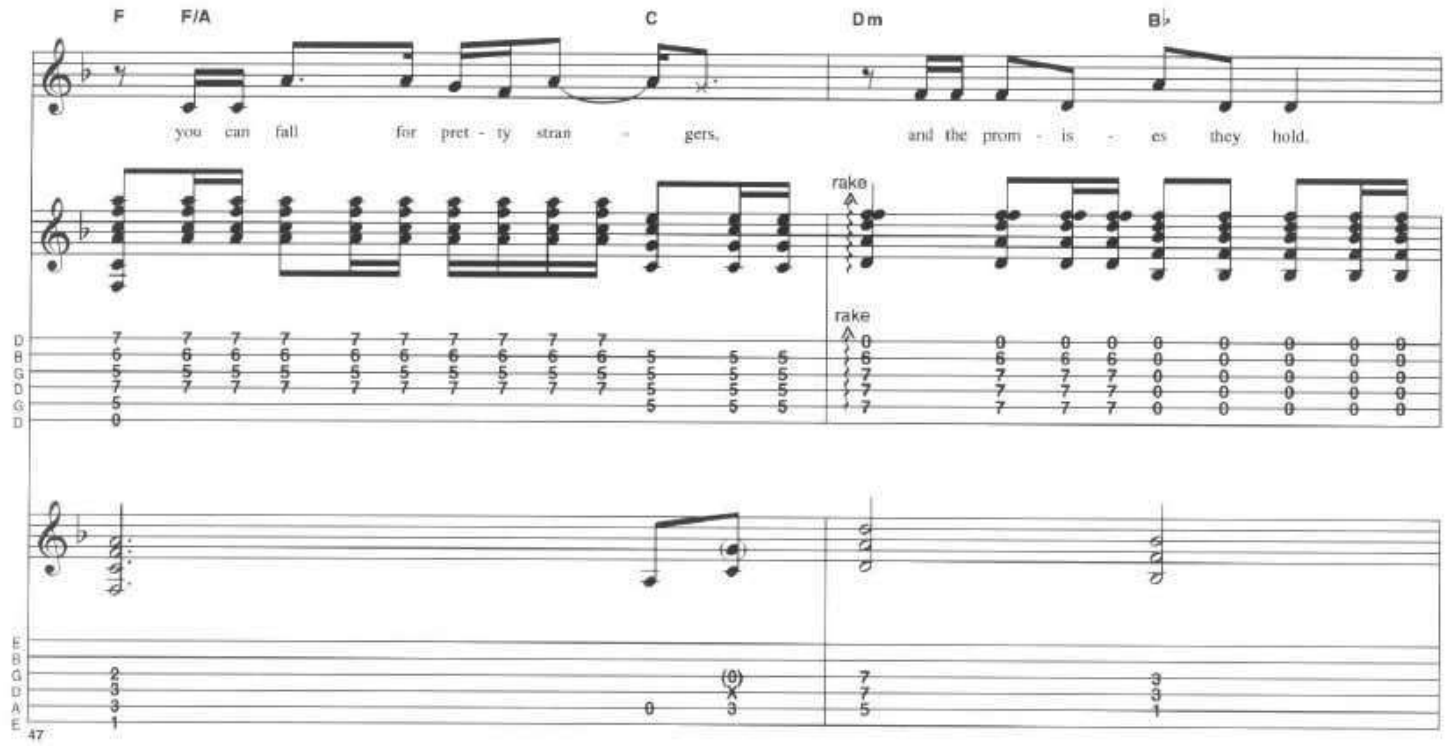

F
Dm
C
Came up on dif - ferent streets,
they both were streets of shame,
rake
rake
rake
rake
rake
rake
D
B
G
D
G
D
37

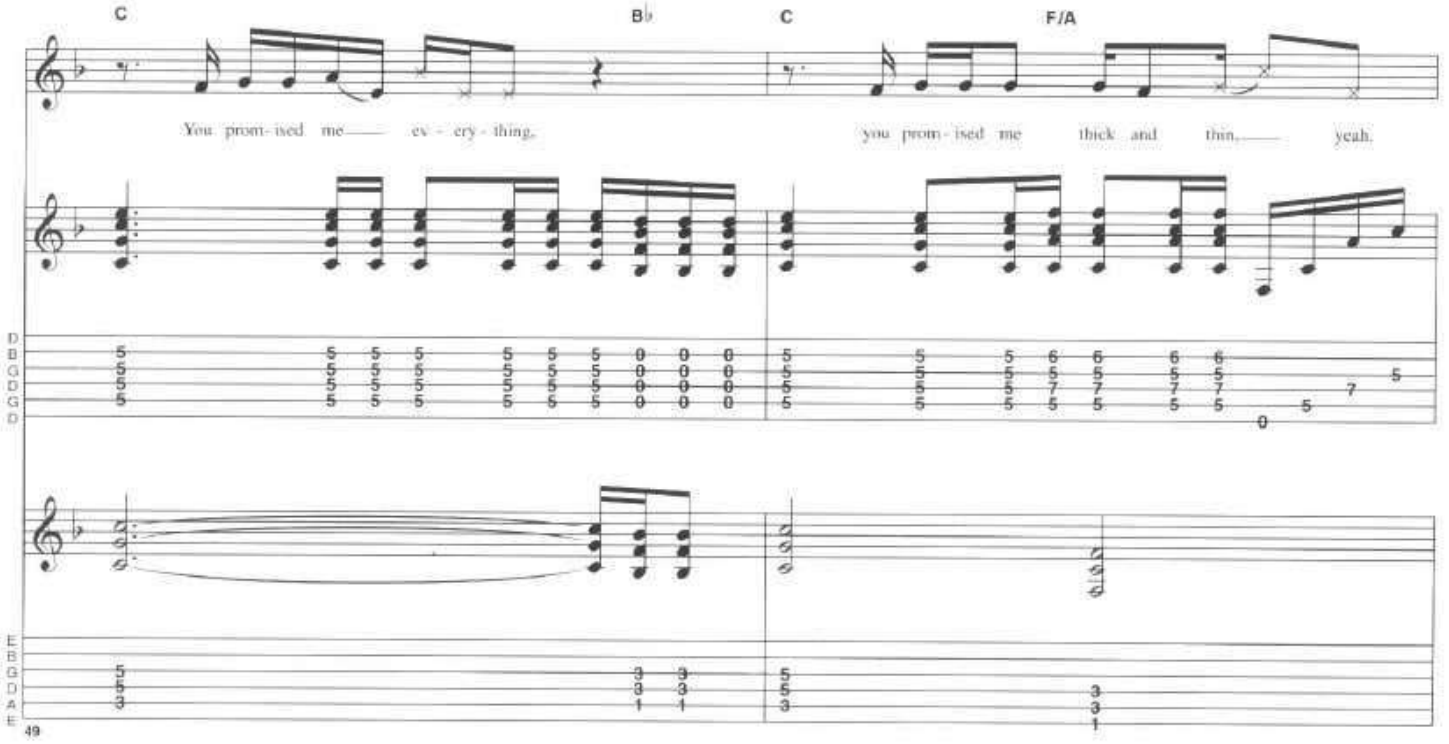

F/A
Dm
B♭
both dir - ty, both mean,
yes, and the dream was just the same.
D
B
G
D
G
D
39

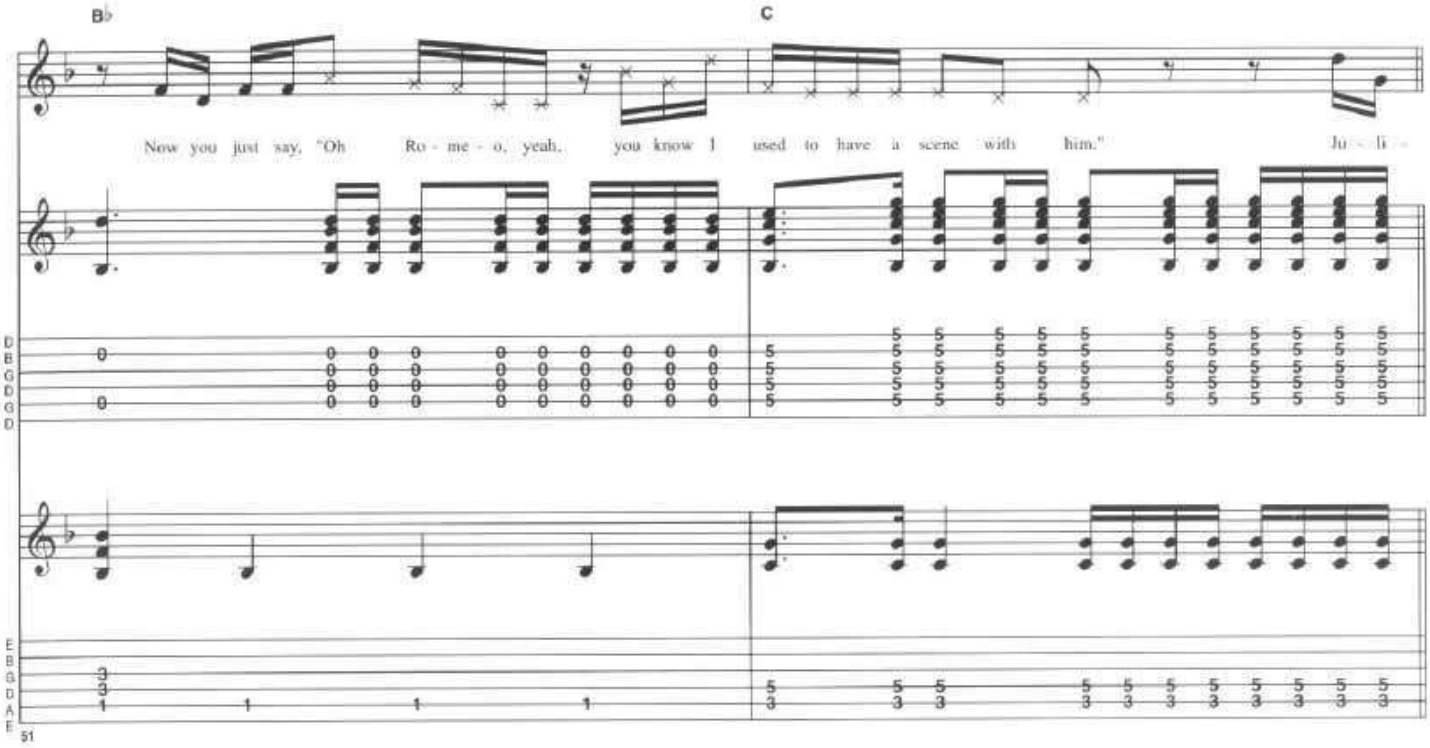

C/G
B♭/F
C/G
F/A
F
And I dreamed your dream for you and now your dream is real,
41

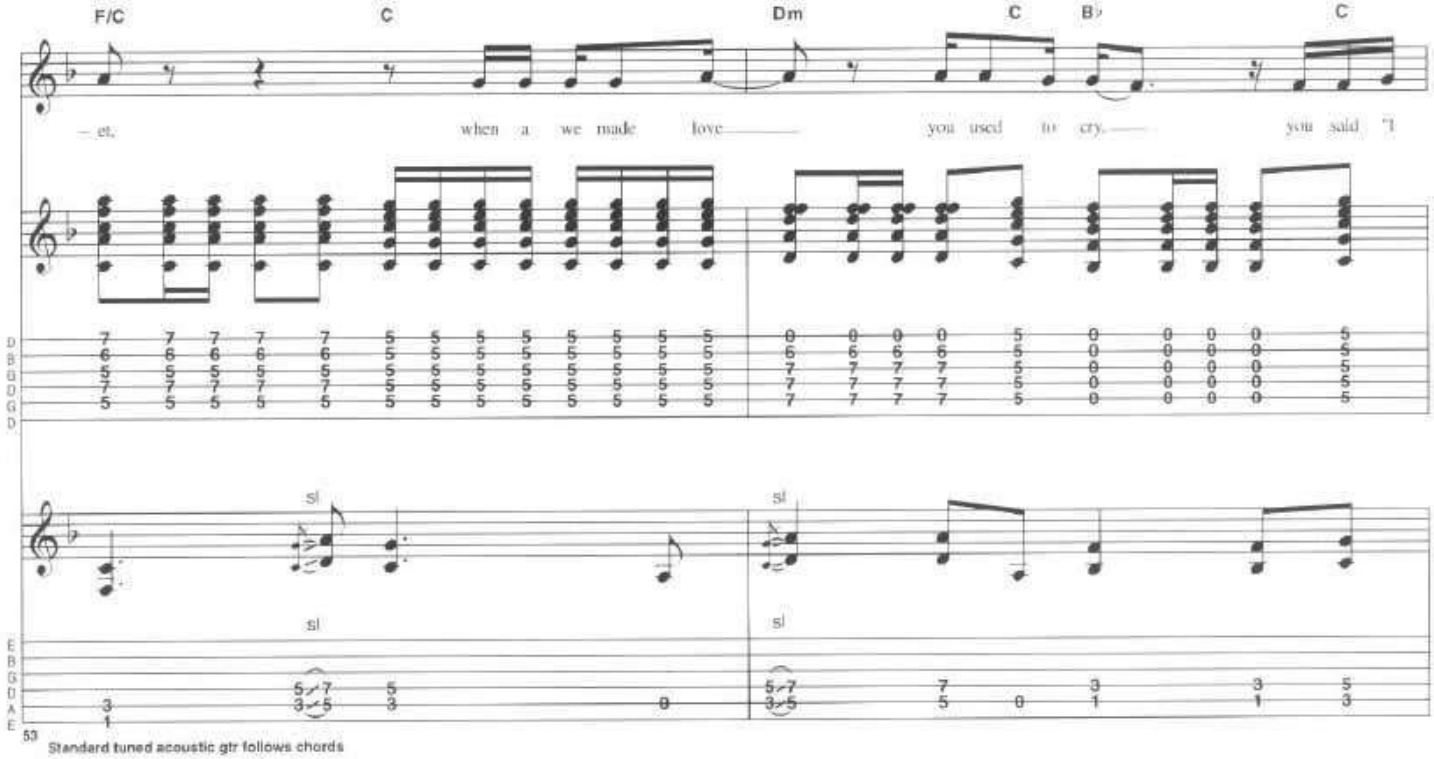

B♭
C
Csus4
C
how can you look at me as if I was just an - oth - er one of your deals? When you can
43


F
C
Dm
C
fall for chains of sil - ver, you can fall for chains of gold,
Acoustic Gtr
Electric Gtr
45

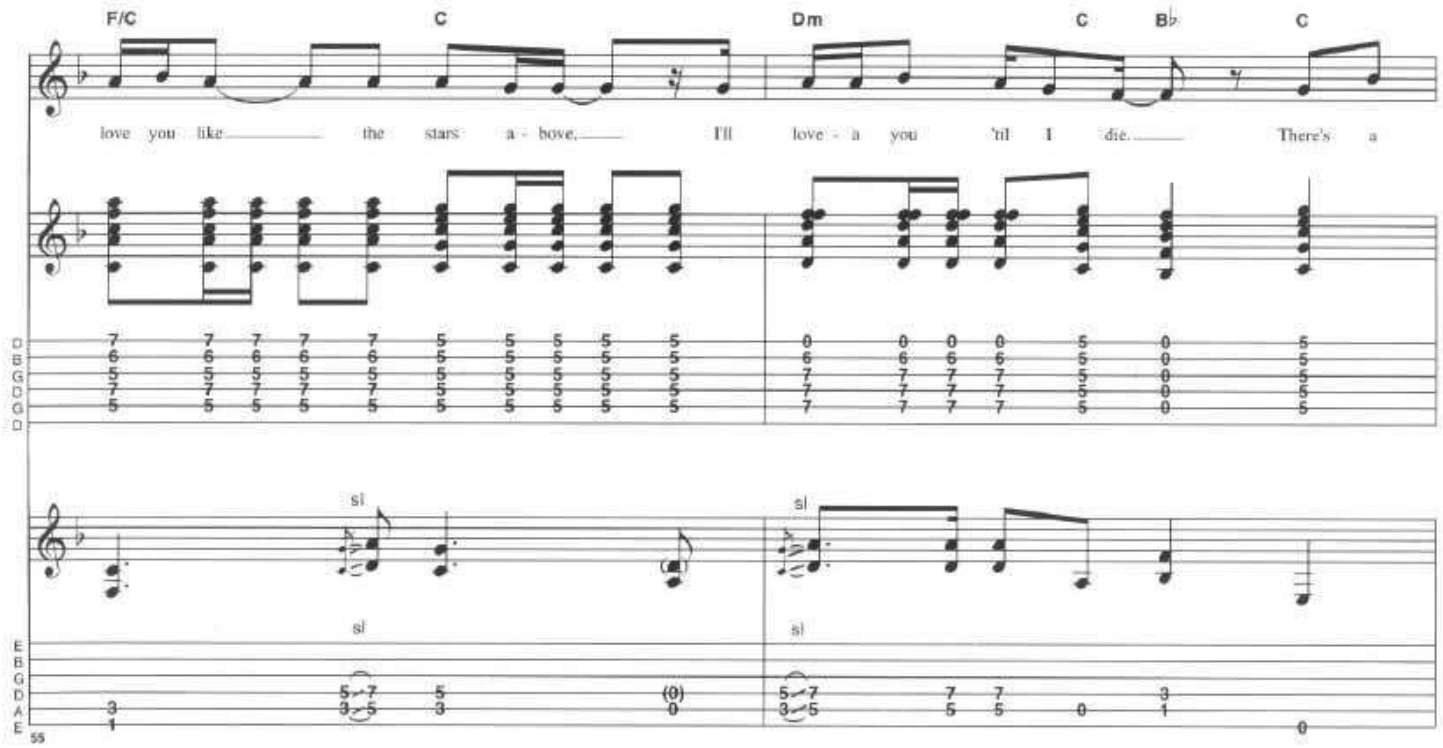

F
F/A
C
Dm
B♭
you can fall for pret - ty stran - gers,
and the prom - is - es they hold.
rake
rake
D
B
G
D
G
D
E
B
G
D
A
E
47

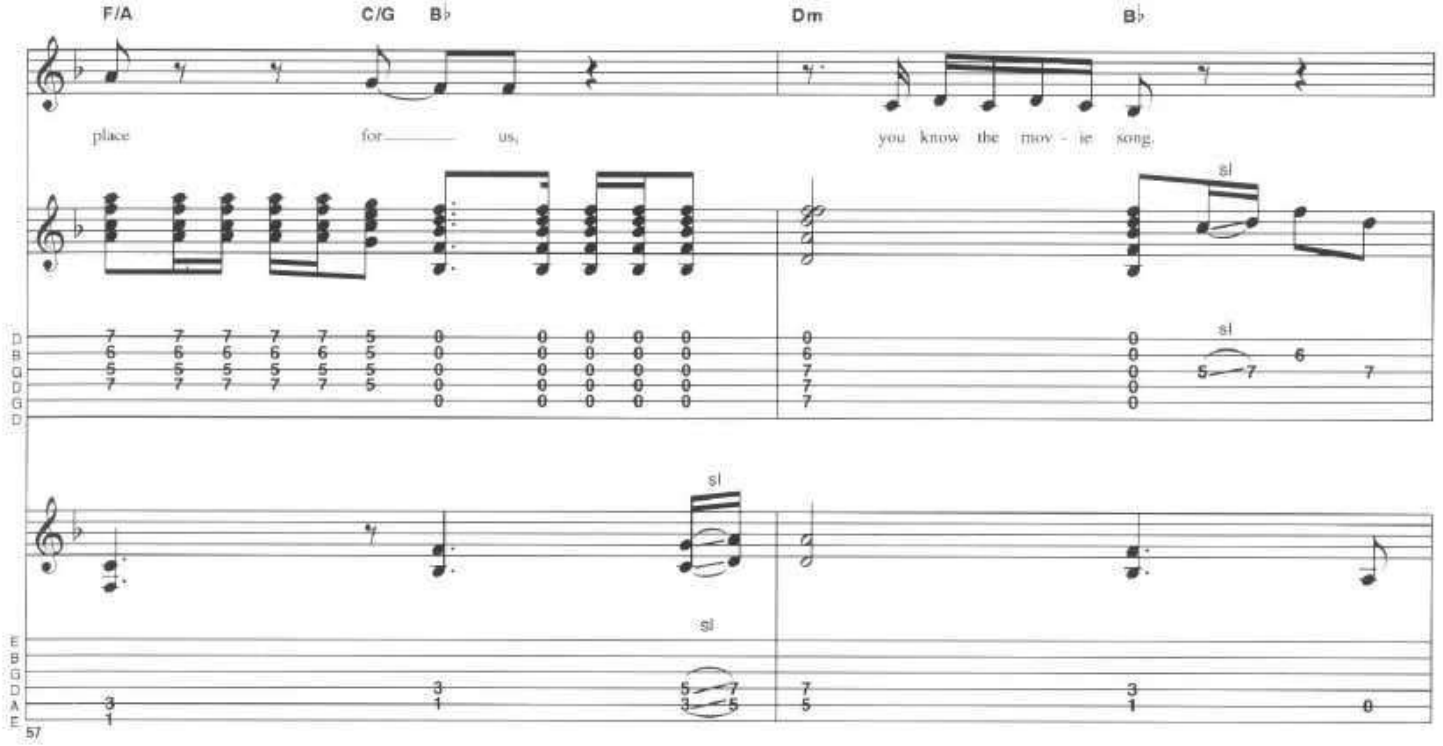

C
B♭
C
F/A
You prom - ised me — ev - ery - thing,
you prom - ised me thick and thin, — yeah.
D
B
G
D
G
D
E
B
G
D
A
E
49

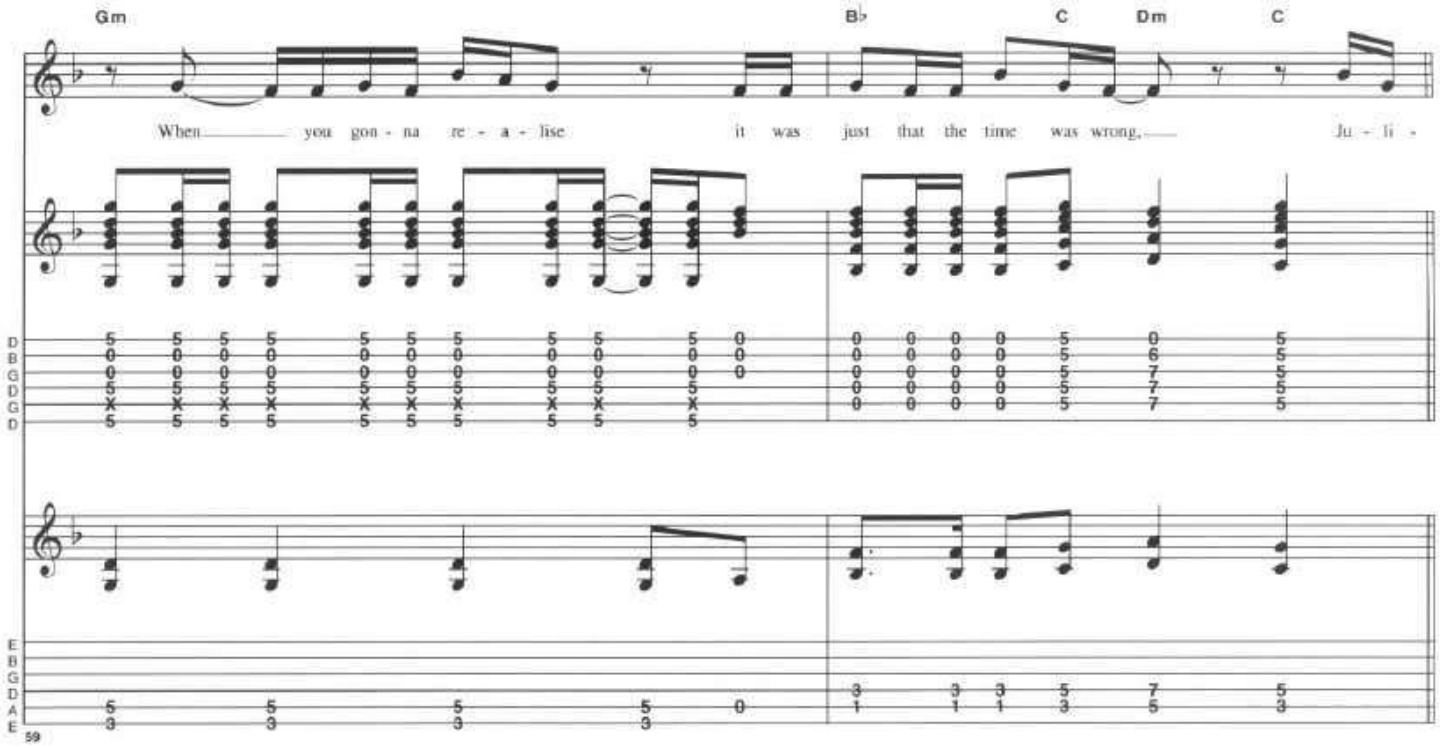


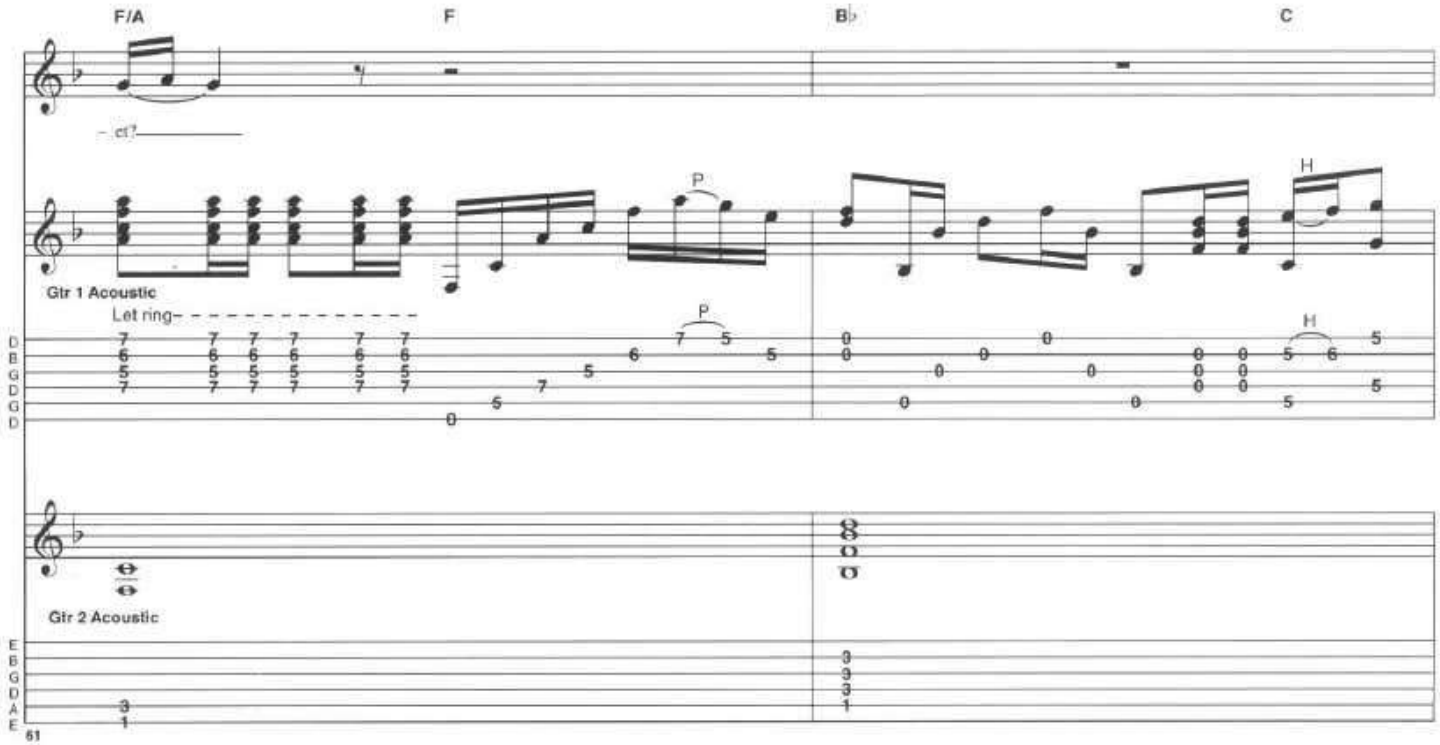


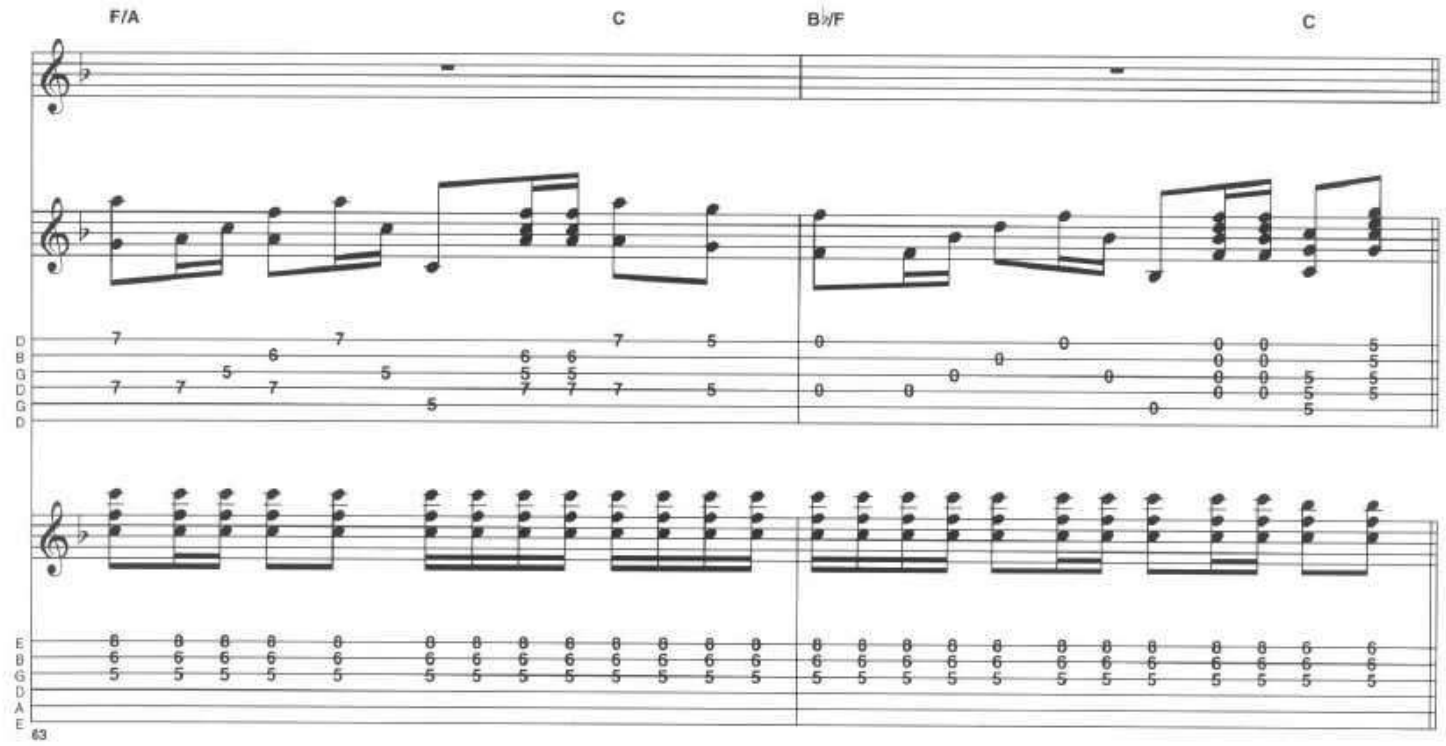
Standard tuned acoustic gtr follows chords

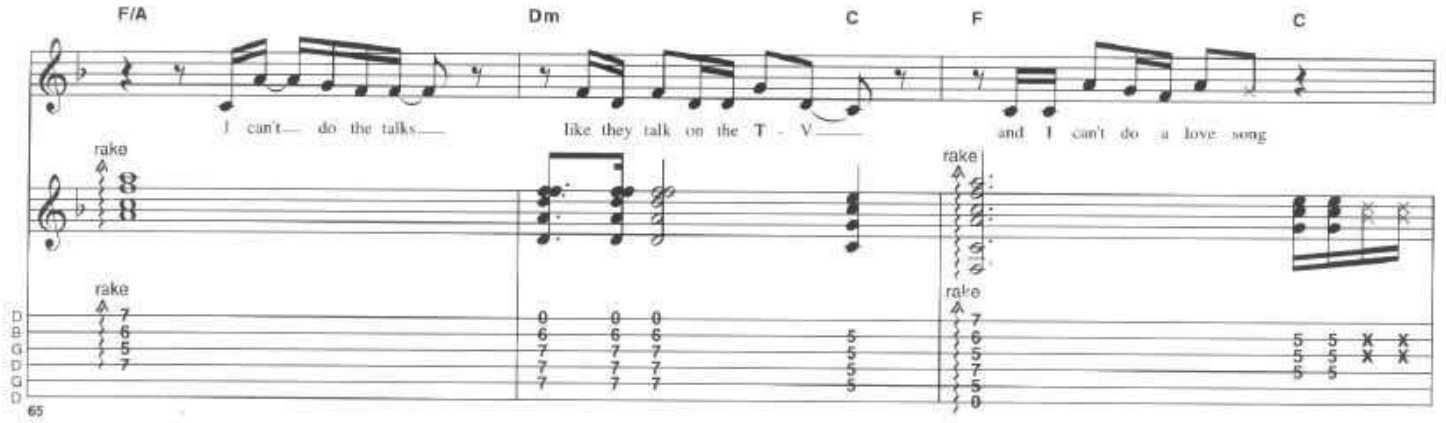

F/C
C
Dm
C
B♭
C
love you like the stars a - bove, I'll love - a you 'til I die. There's a
sl
sl
sl
sl
55

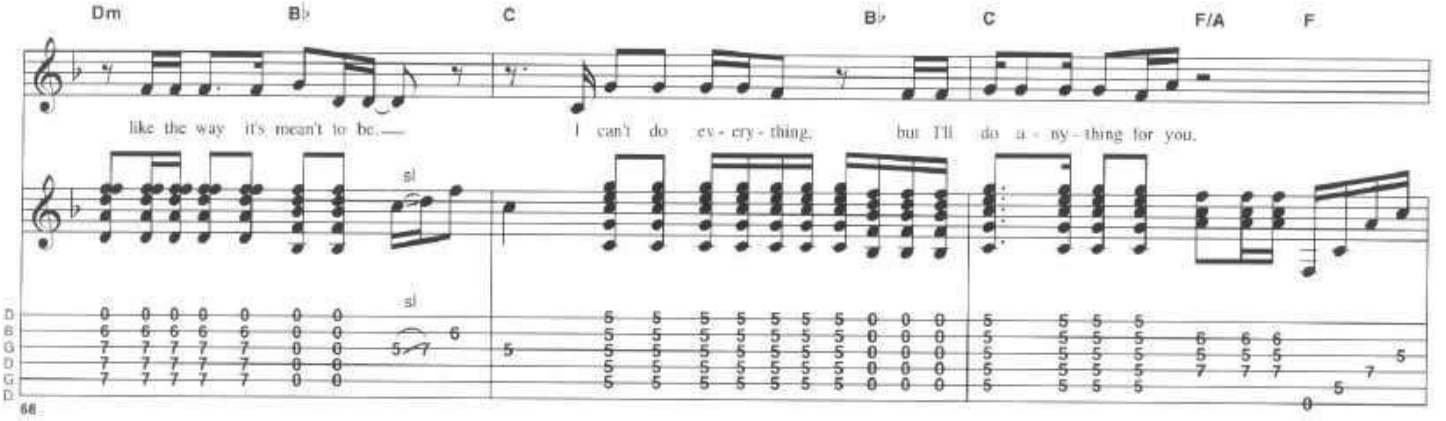

F/A
C/G
B♭
Dm
B♭
place for us, you know the mov - ie song.
sl
sl
sl
sl
57

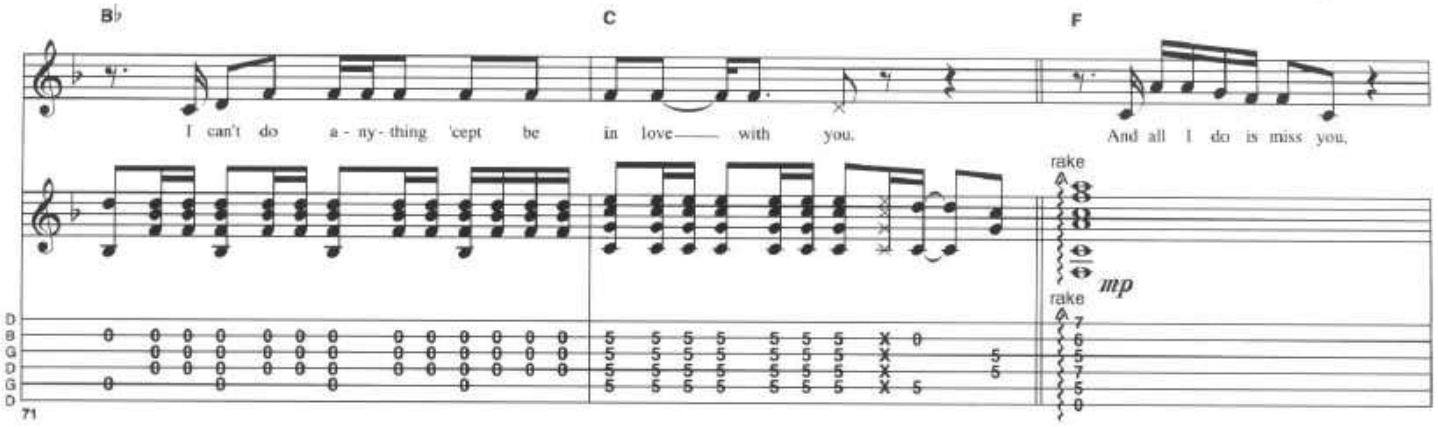

Gm
B♭
C
Dm
C
When you gon - na re - a - lise it was just that the time was wrong, Ju - li -
59

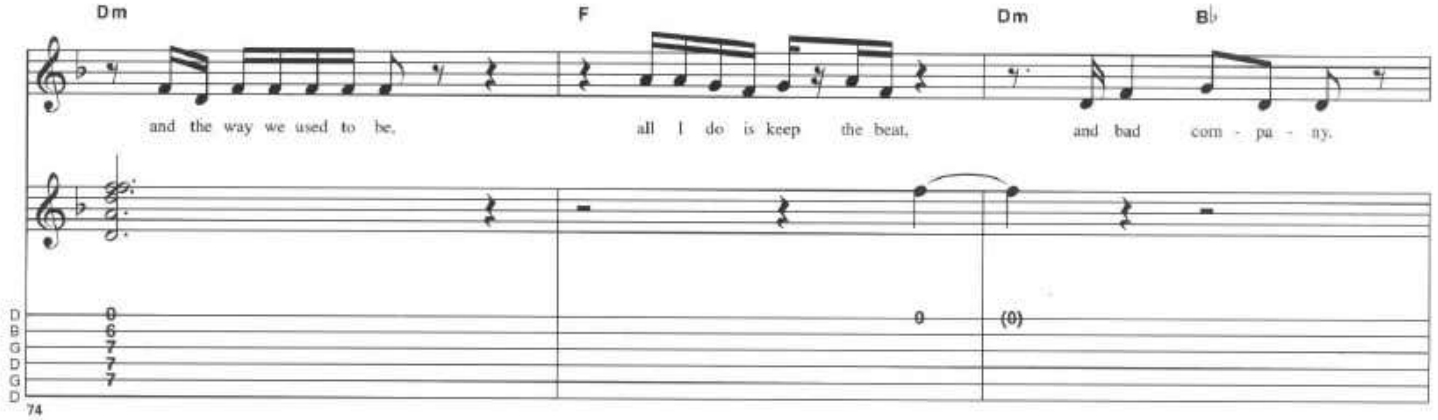

F/A
F
B♭
C
- et?
P
H
Gtr 1 Acoustic
Let ring
Gtr 2 Acoustic
61

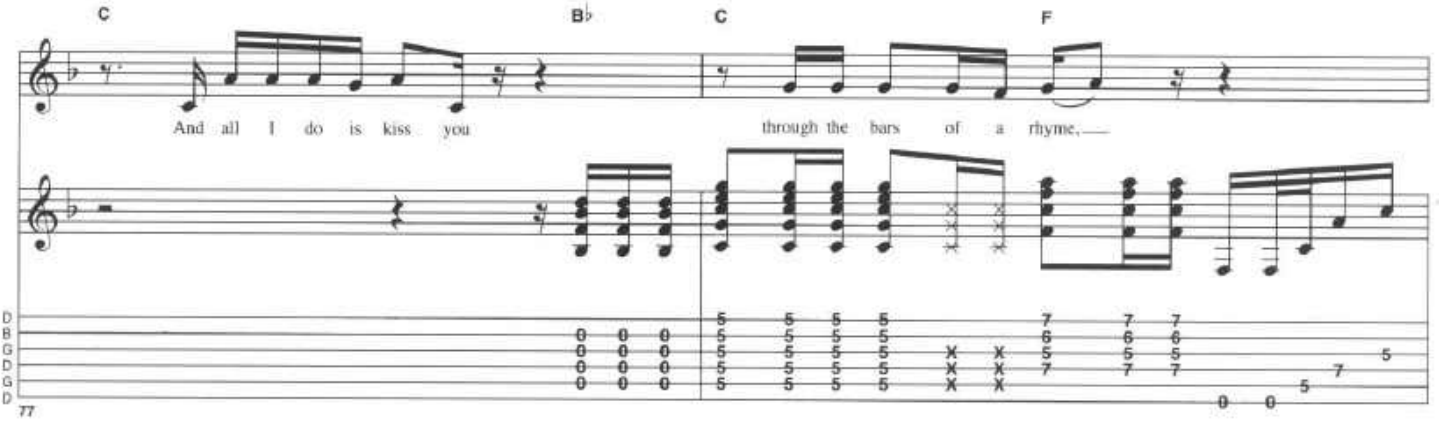

F/A
C
B♭/F
C
63

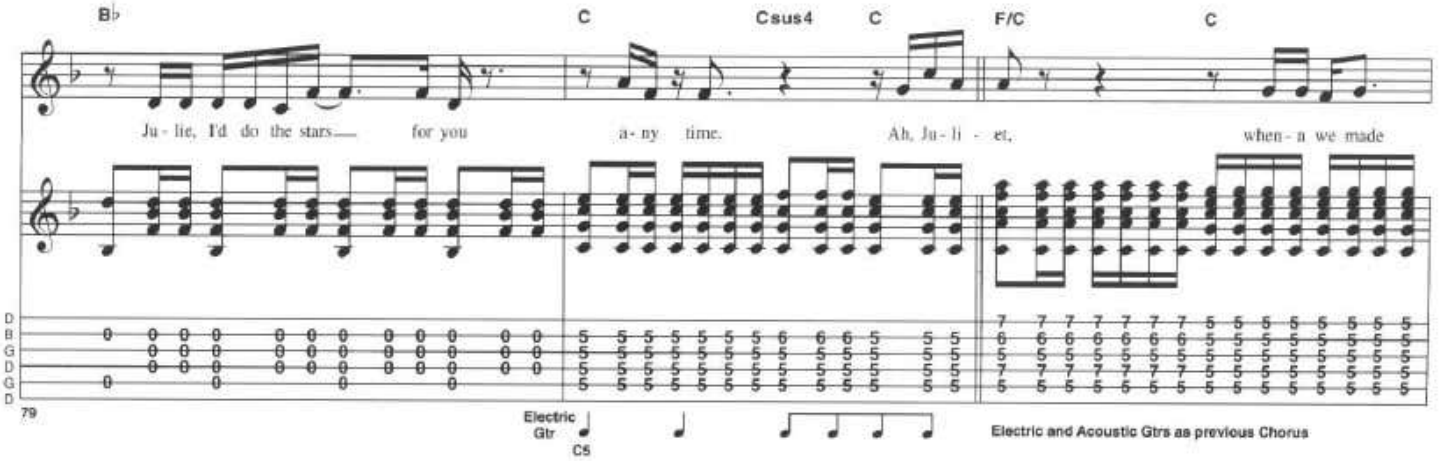

F/A
Dm
C
F
C
I can't— do the talks.—
like they talk on the T - V.—
and I can't do a love song
rake
rake
rake
rake
65

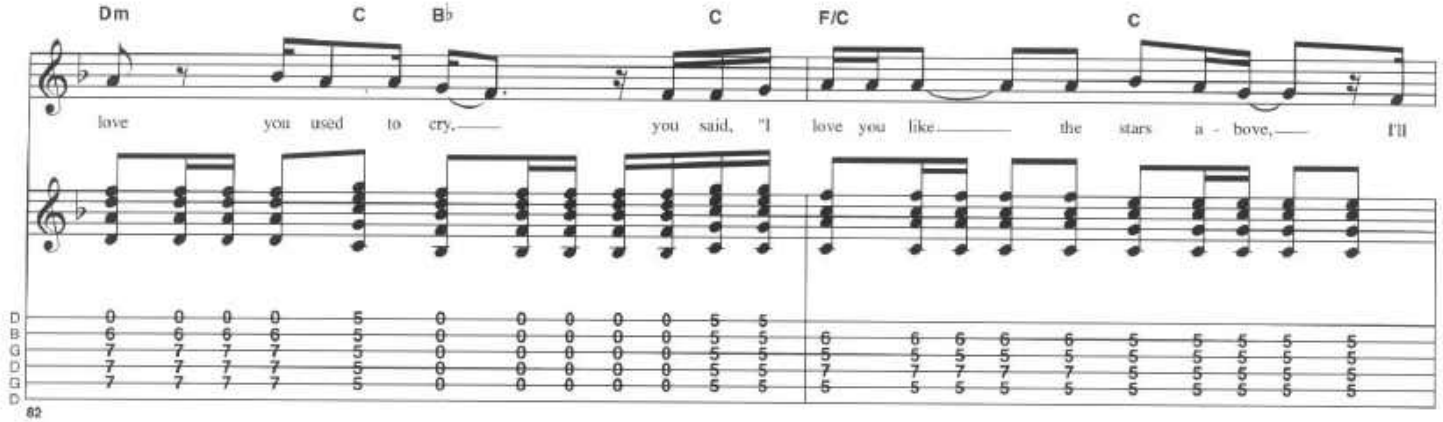

Dm
B♭
C
B♭
C
F/A
F
like the way it's mean't to be.—
I can't do ev - ery - thing,
but I'll do a - ny - thing for you.
sl
sl
68

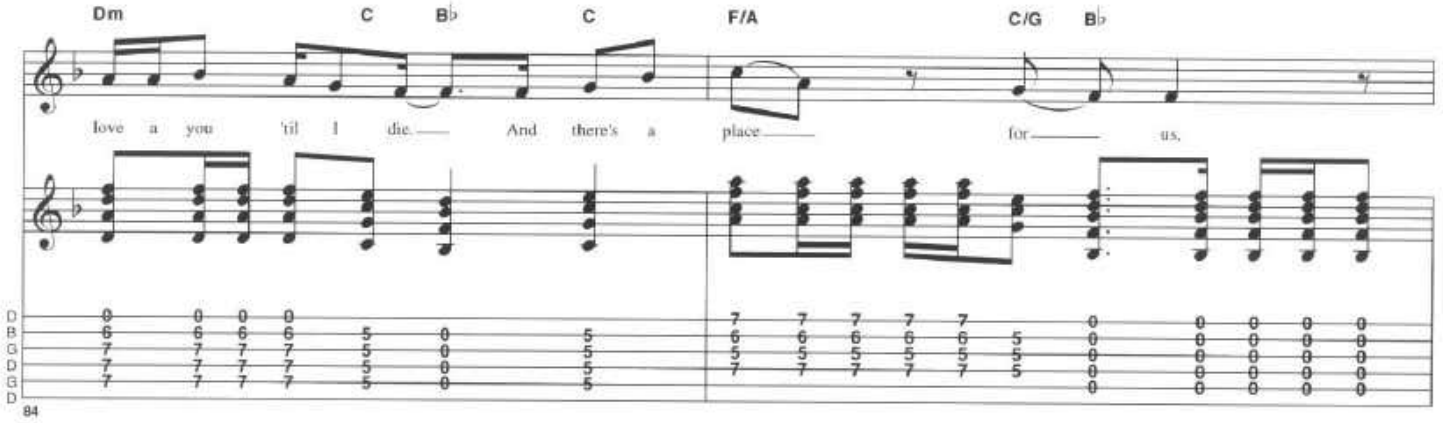

B♭
C
F
I can't do a - ny - thing 'cept be in love —— with you.
And all I do is miss you,
rake
mp
rake
71

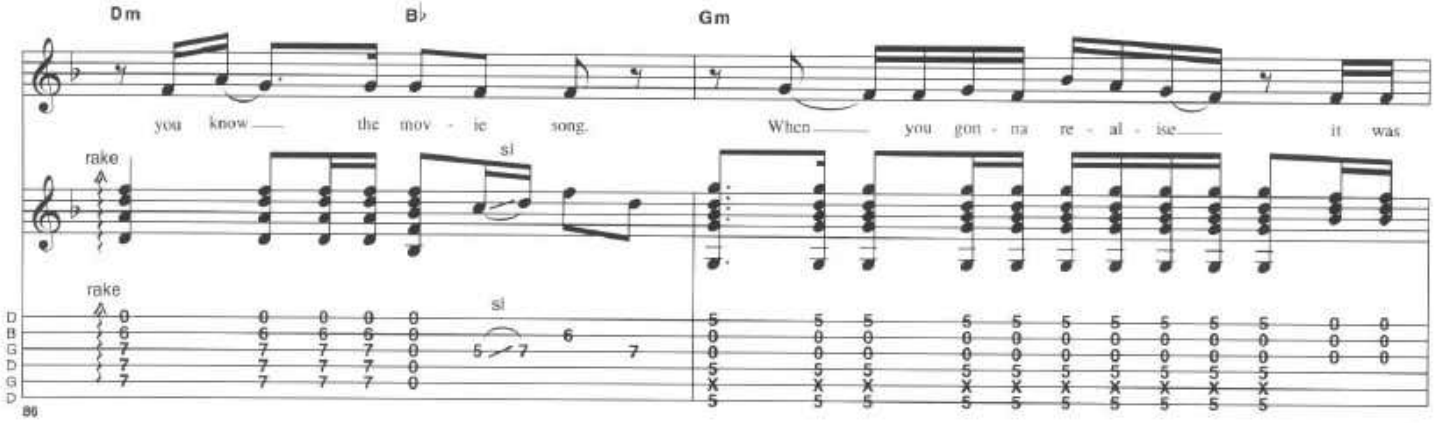

Dm
F
Dm
B♭
and the way we used to be,
all I do is keep the beat,
and bad com - pa - ny.
74

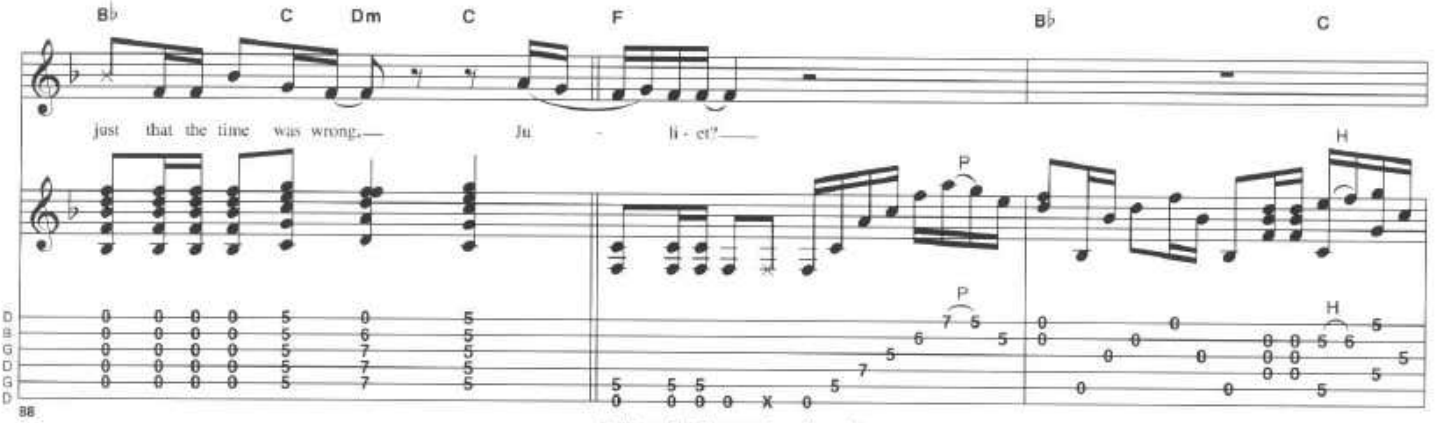

C
B♭
C
F
And all I do is kiss you
through the bars of a rhyme, ——
77


B♭
C
Csus4
C
F/C
C
Ju - lie, I'd do the stars —— for you
a - ny time.
Ah, Ju - li - et,
when - n we made
79
Electric Gtr
C5
Electric and Acoustic Gtrs as previous Chorus

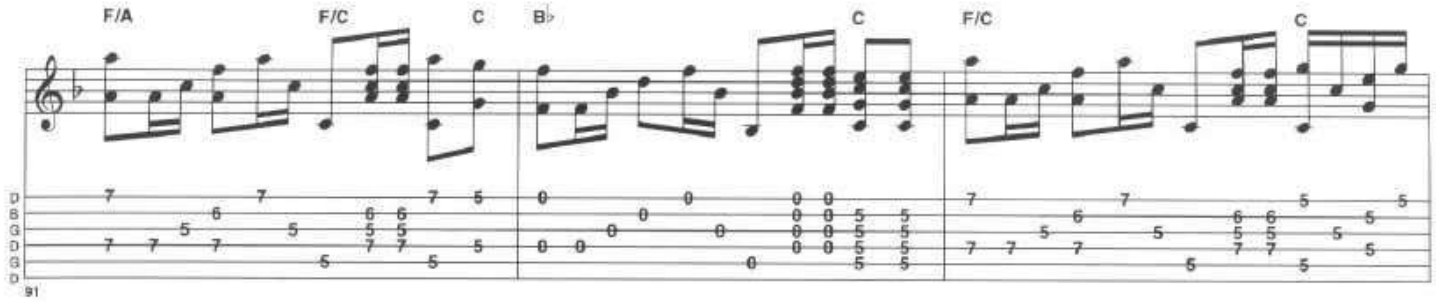


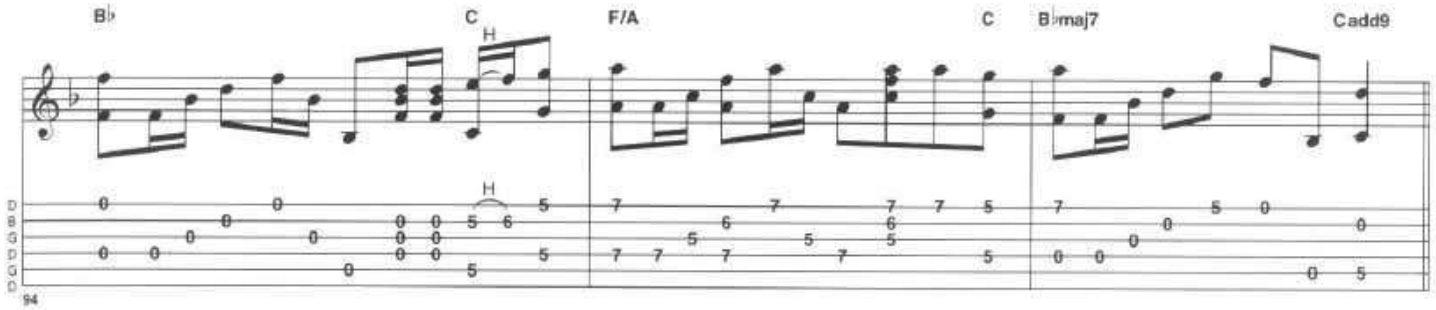


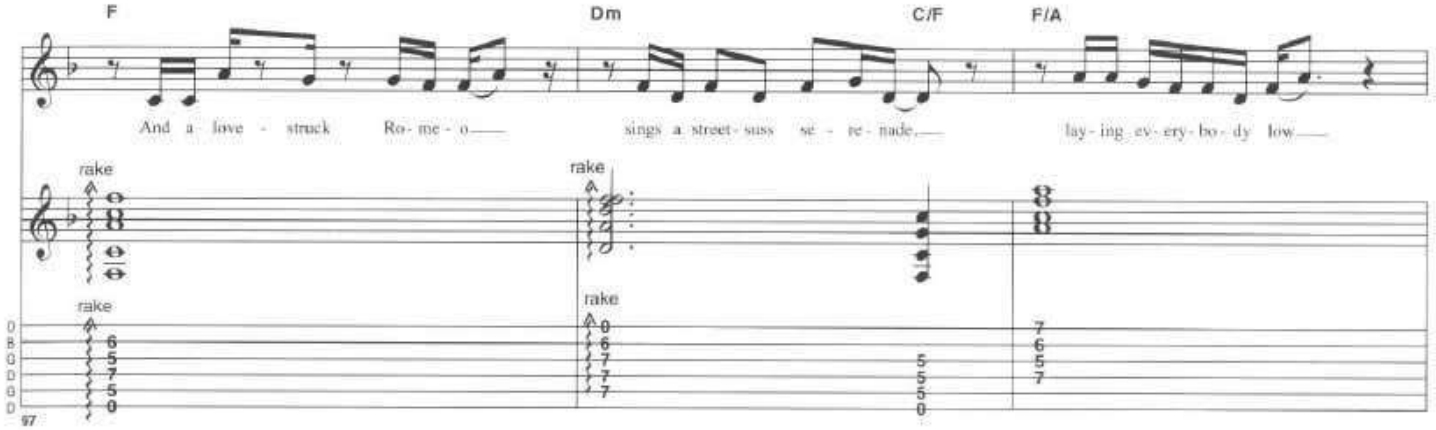


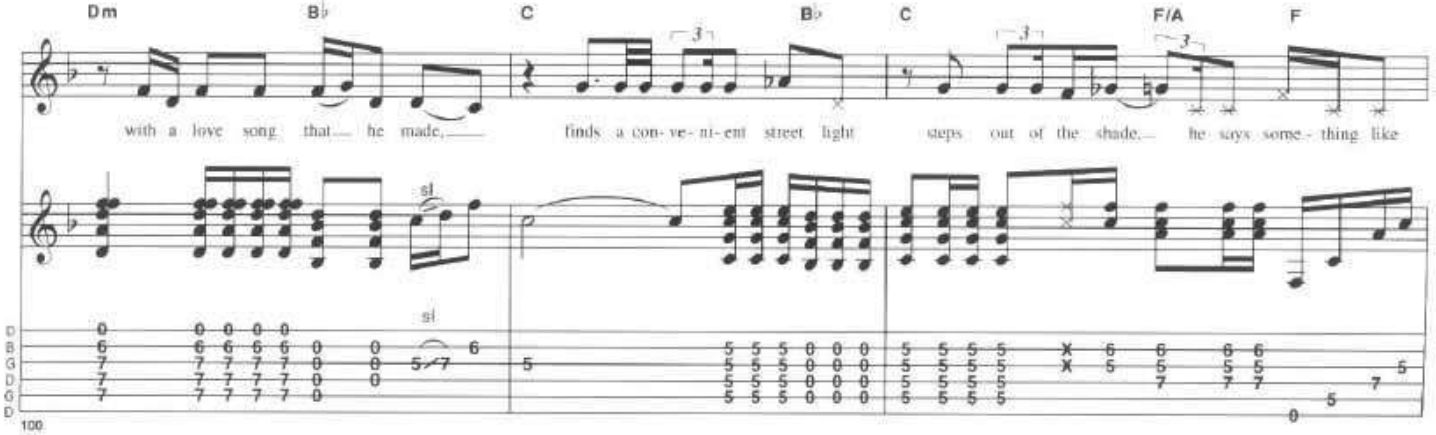


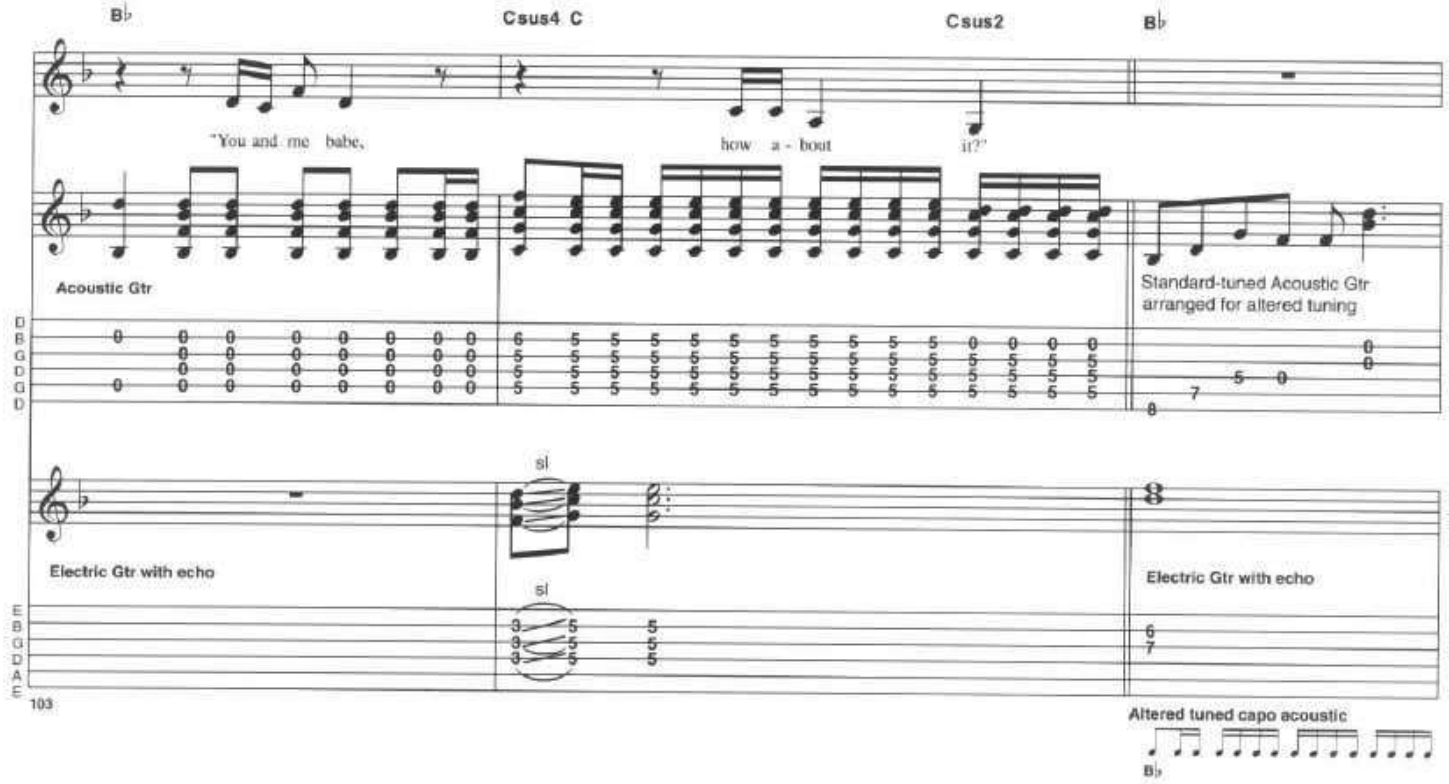
2nd Acoustic Gtr as previous Verse Intro

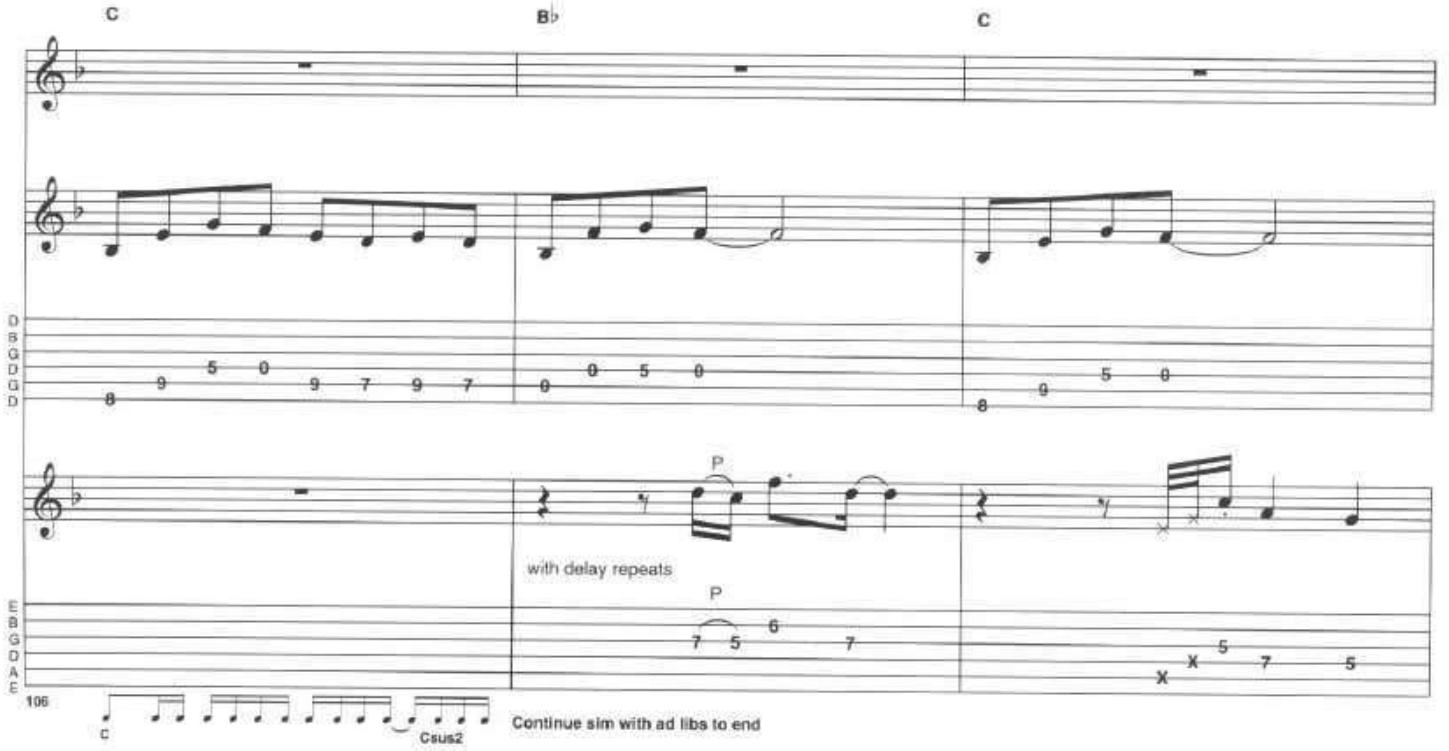

F/A
F/C
C
B♭
C
F/C
C
91

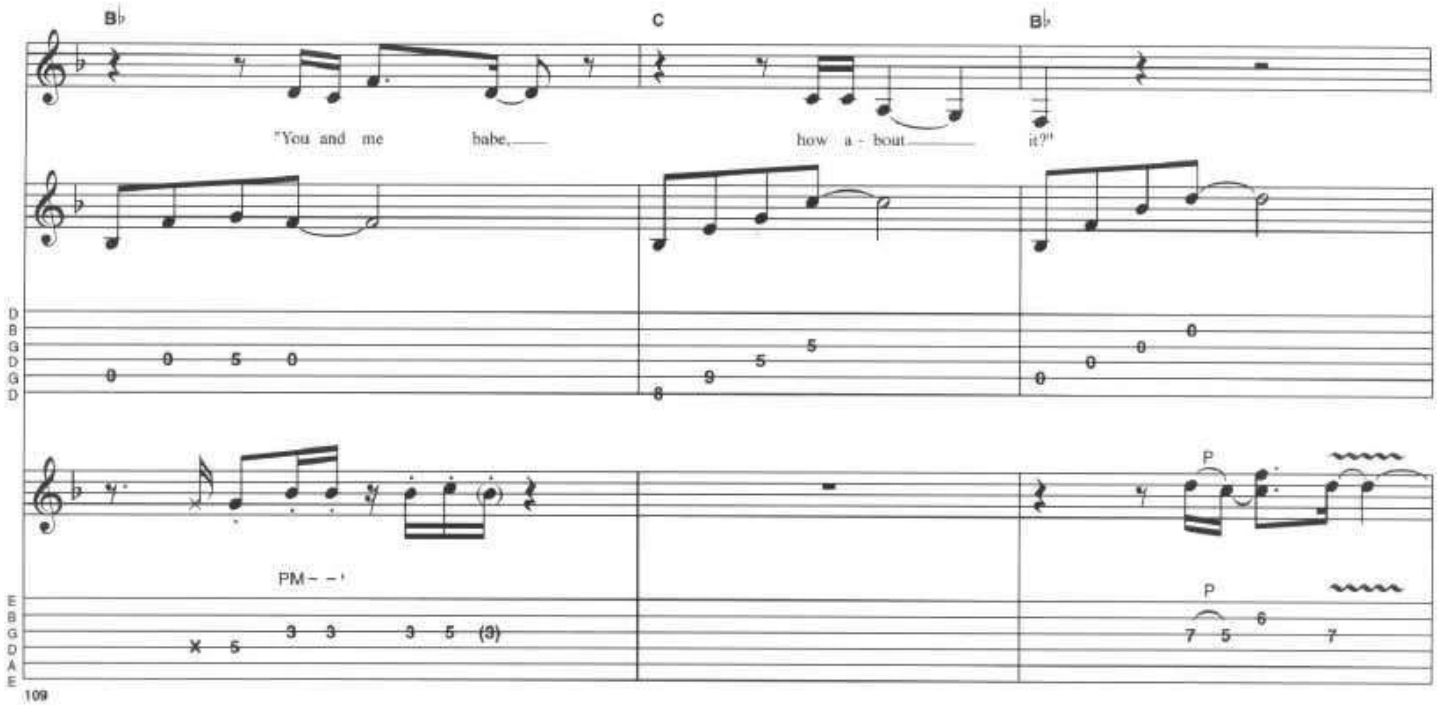

B♭
C
H
F/A
C
B♭maj7
Cadd9
94

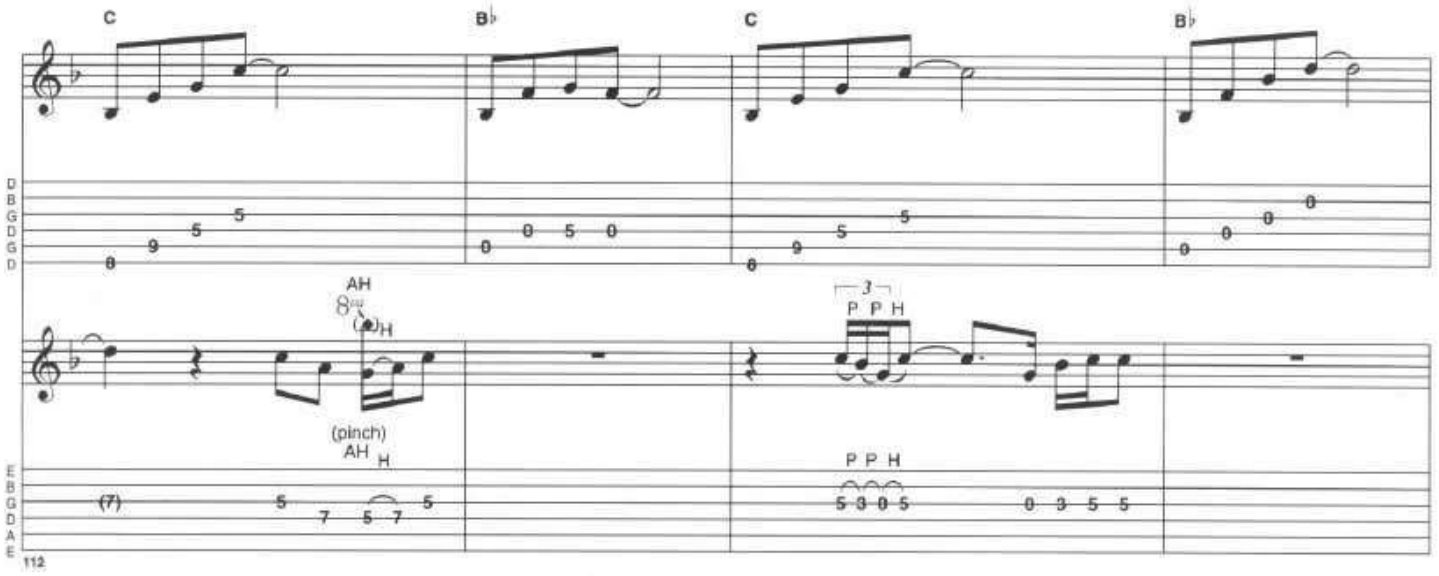

F
Dm
C/F
F/A
And a love - struck Ro- me - o
sings a street- suss se - re - nade,
lay- ing ev- ery- bo- dy low
rake
rake
rake
rake
97

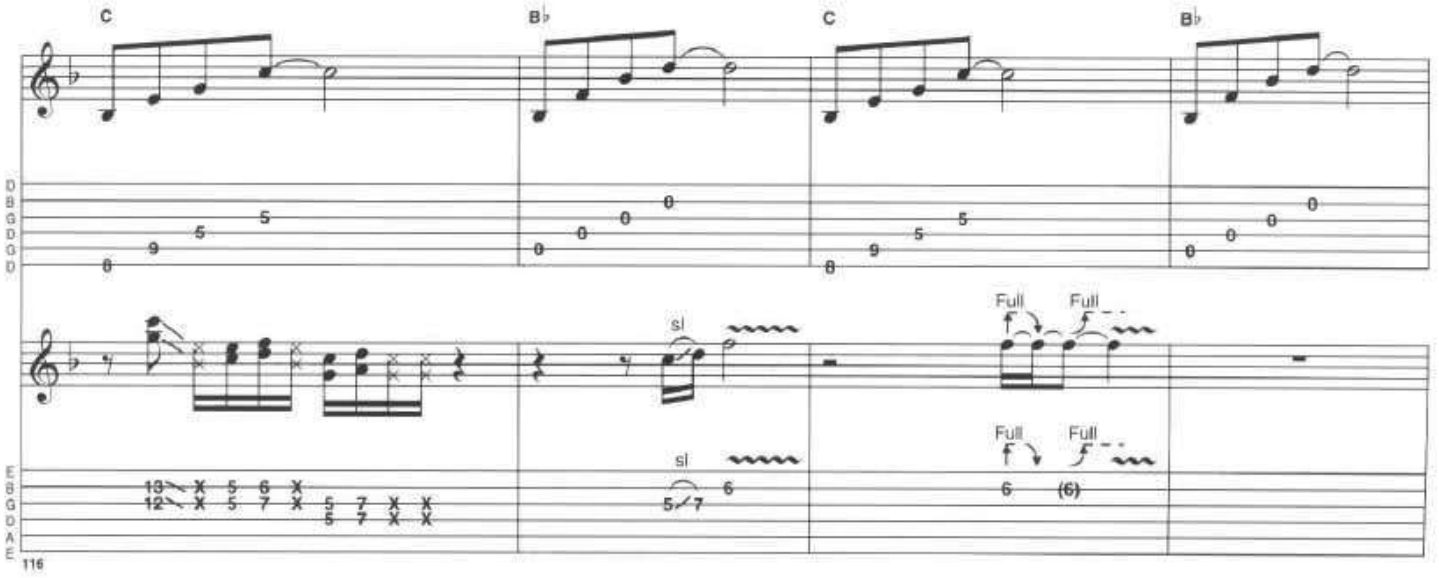

Dm
B♭
C
B♭
C
F/A
F
with a love song that he made,
finds a con- ve- ni- ent street light
steps out of the shade,
he says some- thing like
sl
sl
100

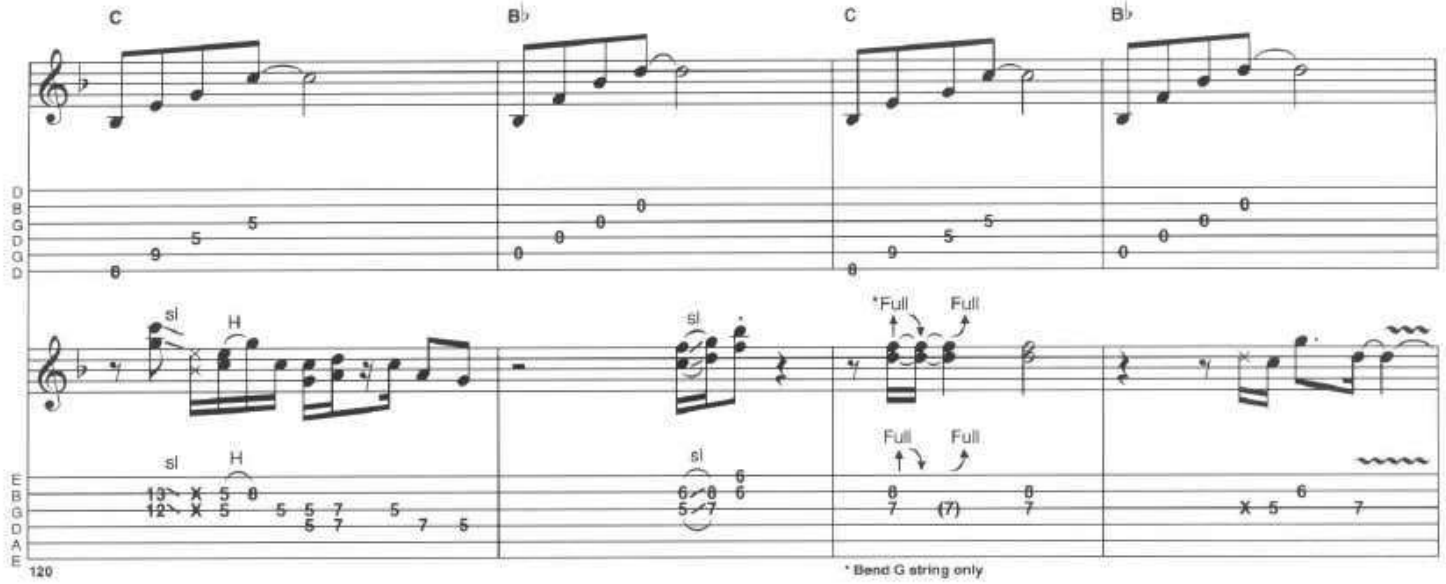

B♭
Csus4 C
Csus2
B♭
"You and me babe,
how a - bout
it?"
Acoustic Gtr
Standard-tuned Acoustic Gtr
arranged for altered tuning
D
B
G
D
G
D
sl
Electric Gtr with echo
Electric Gtr with echo
sl
E
B
G
D
A
E
103
Altered tuned capo acoustic
B♭

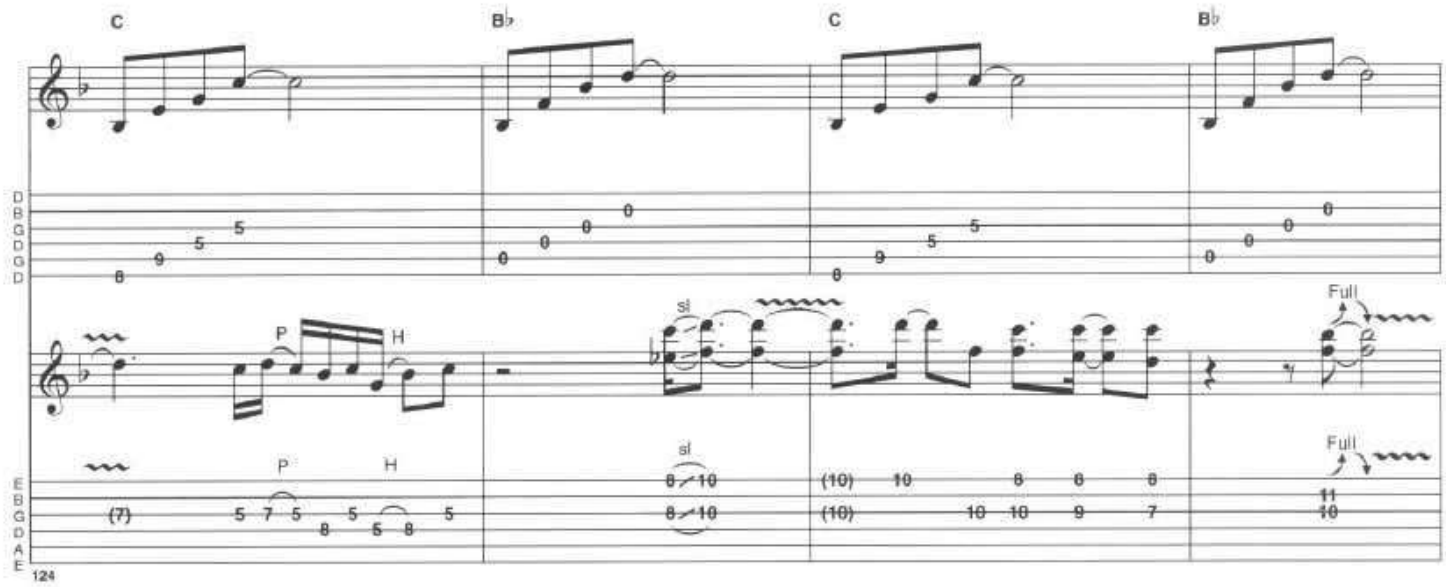

C
B♭
C
D
B
G
D
G
D
P
with delay repeats
P
E
B
G
D
A
E
106
C
Csus2
Continue sim with ad libs to end

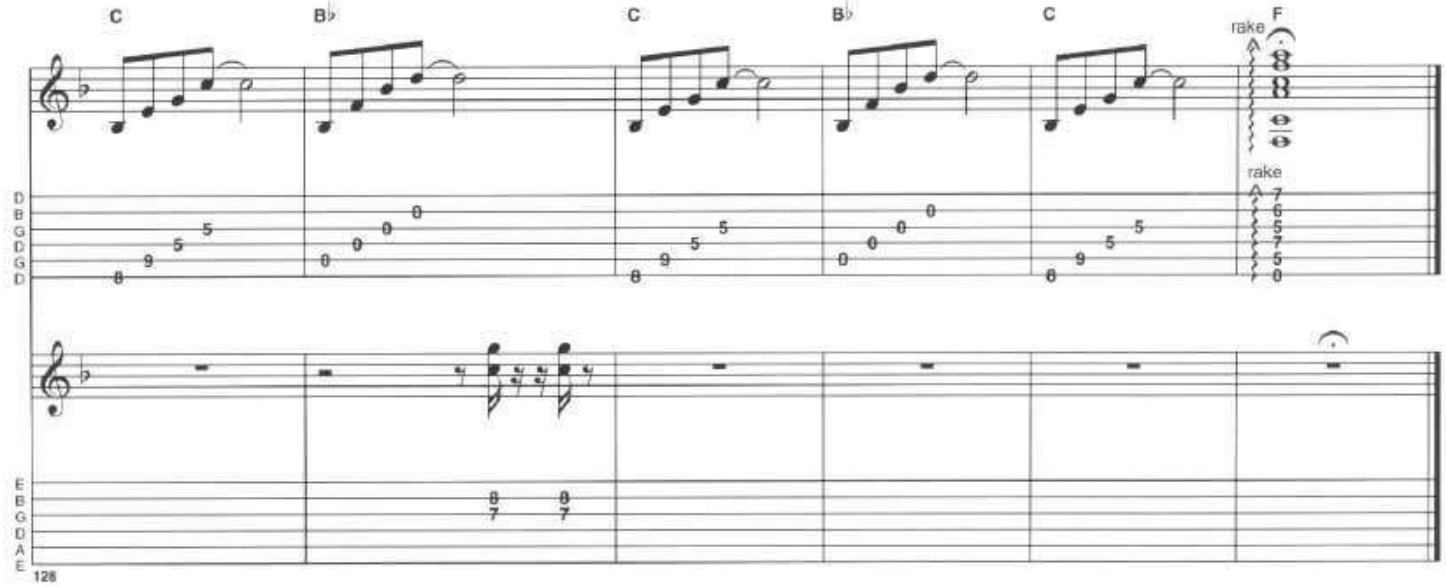

B♭
C
B♭
"You and me babe,
how a - bout
it?"
PM- - -
P
P
109


C
B♭
C
B♭
AH
H
(pinch)
AH
H
3
P P H
P P H
112


C
B♭
C
B♭
sl
sl
Full
Full
Full
Full
116

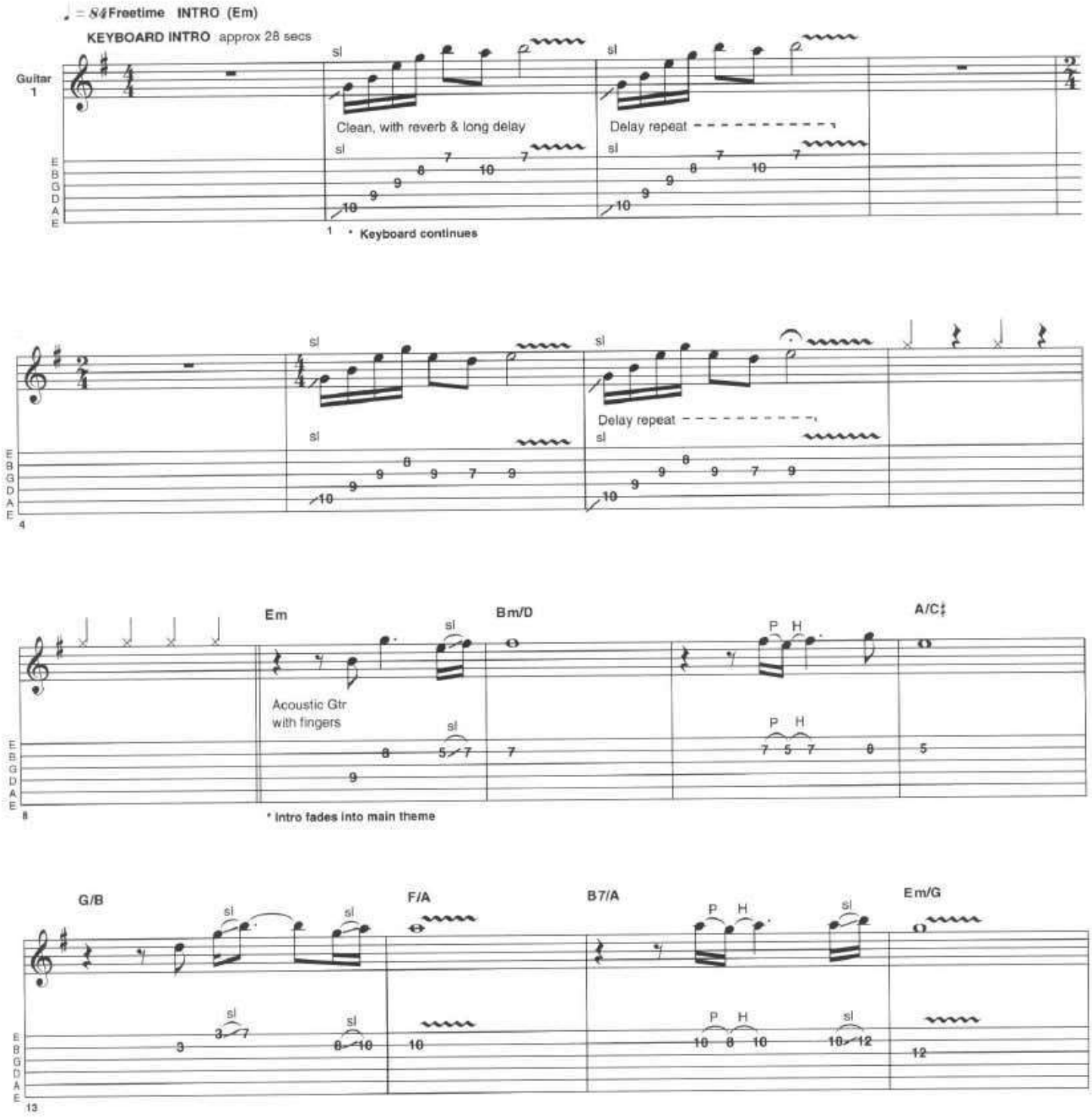

C
B♭
C
B♭
D
B
G
D
G
D
sl
H
sl
*Full
Full
sl
H
sl
Full
Full
E
B
G
D
A
E
120
* Bend G string only


C
B♭
C
B♭
D
B
G
D
G
D
P
H
sl
Full
P
H
sl
Full
E
B
G
D
A
E
124


C
B♭
C
B♭
C
F
rake
rake
D
B
G
D
G
D
E
B
G
D
A
E
128

Private Investigations

Words and Music by MARK KNOPFLER



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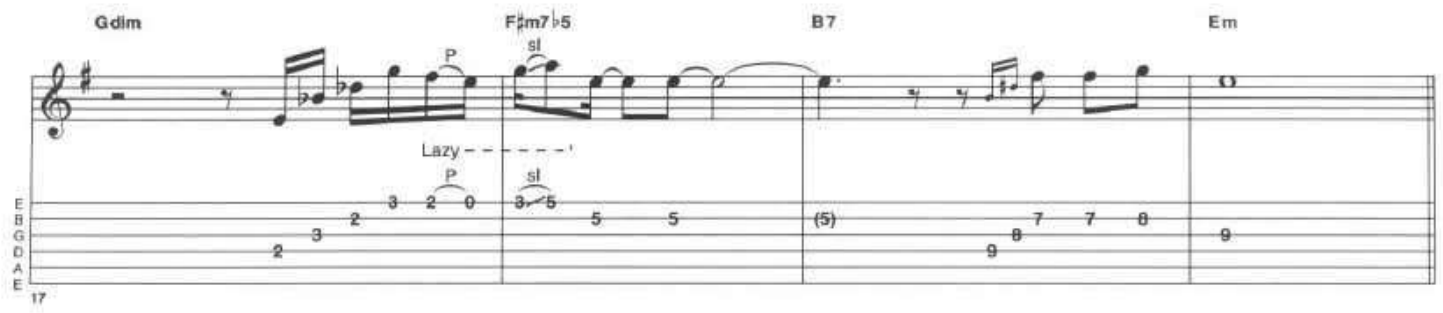
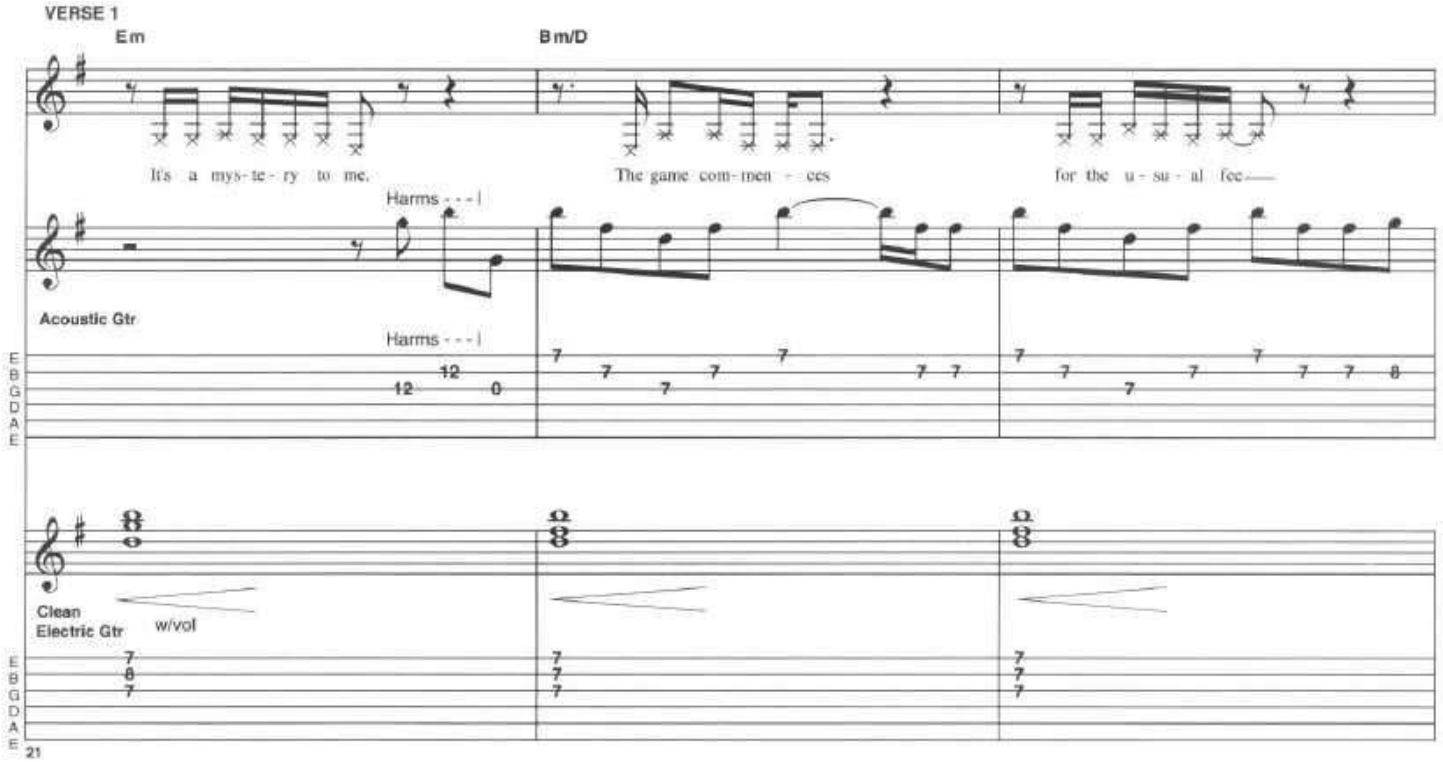
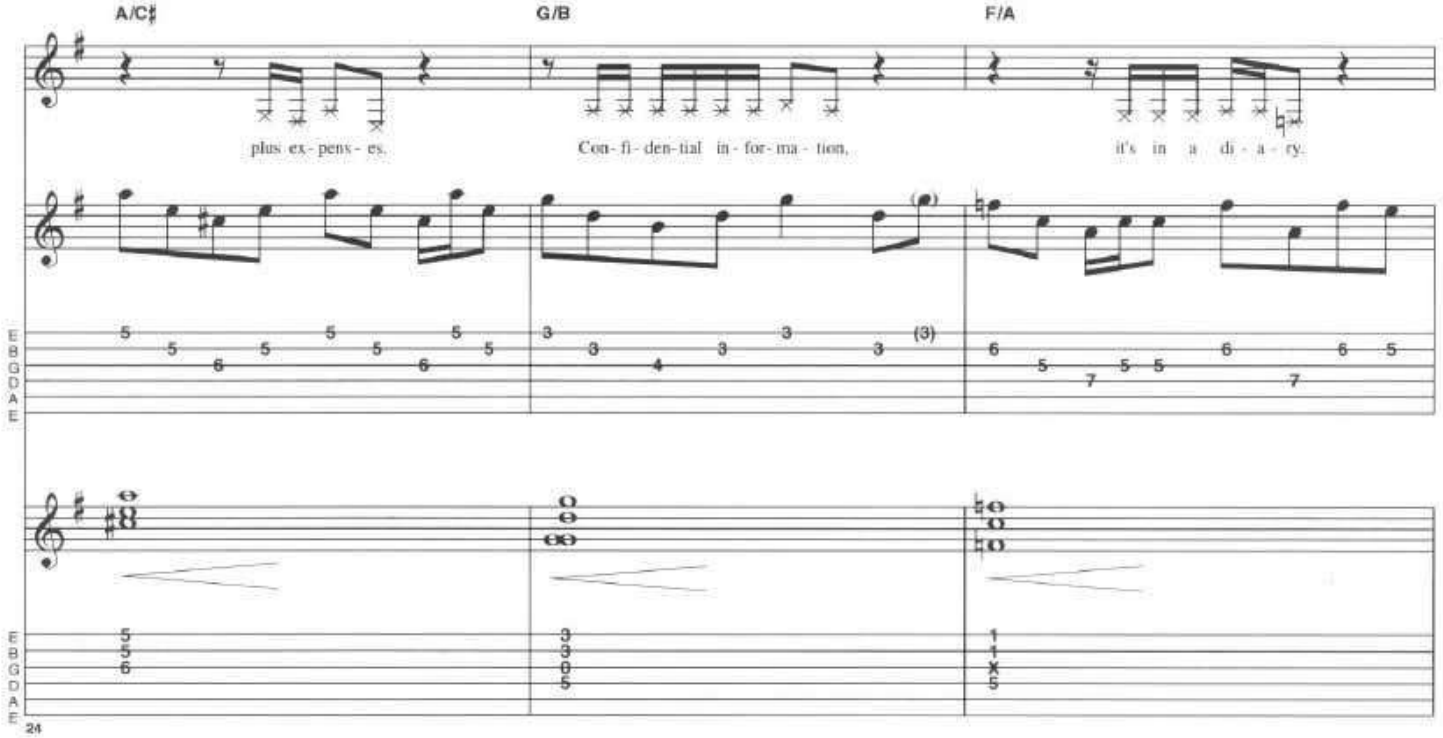
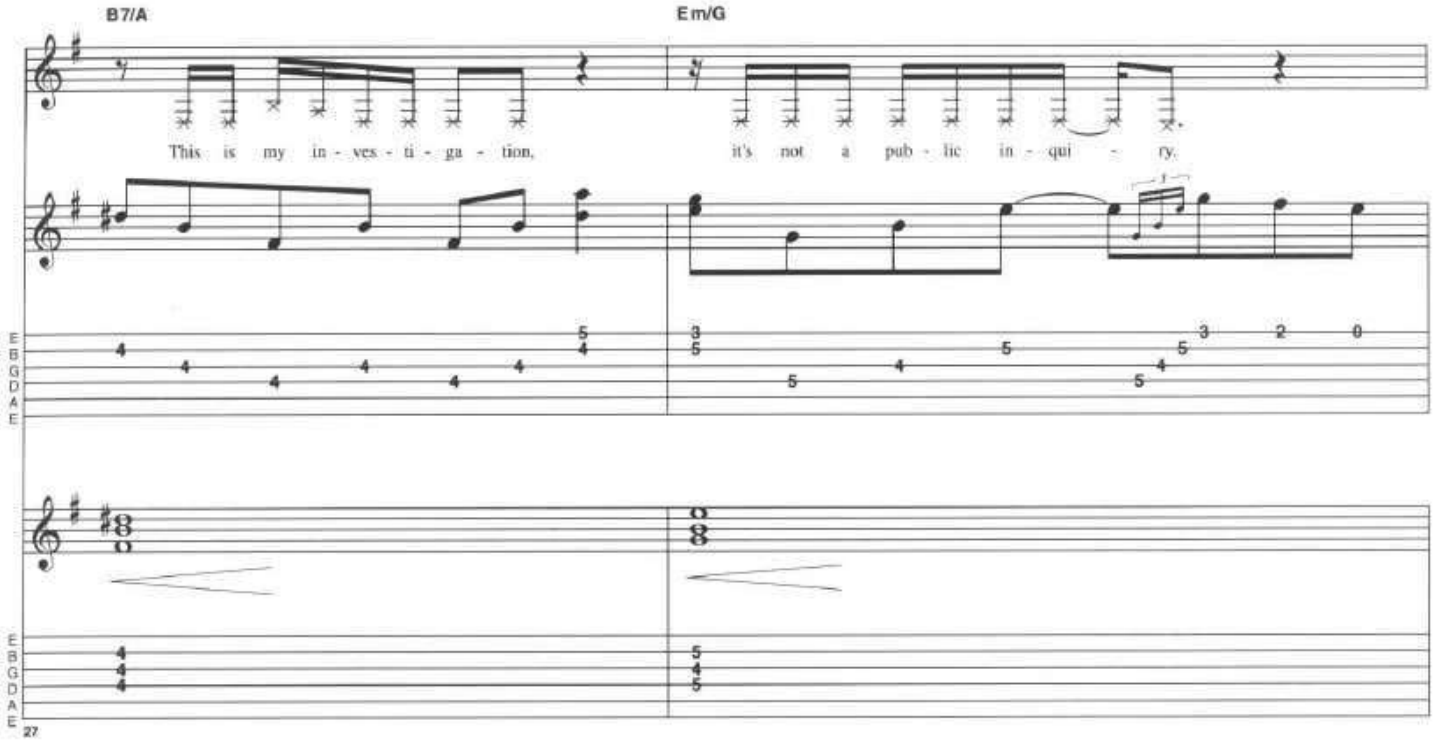
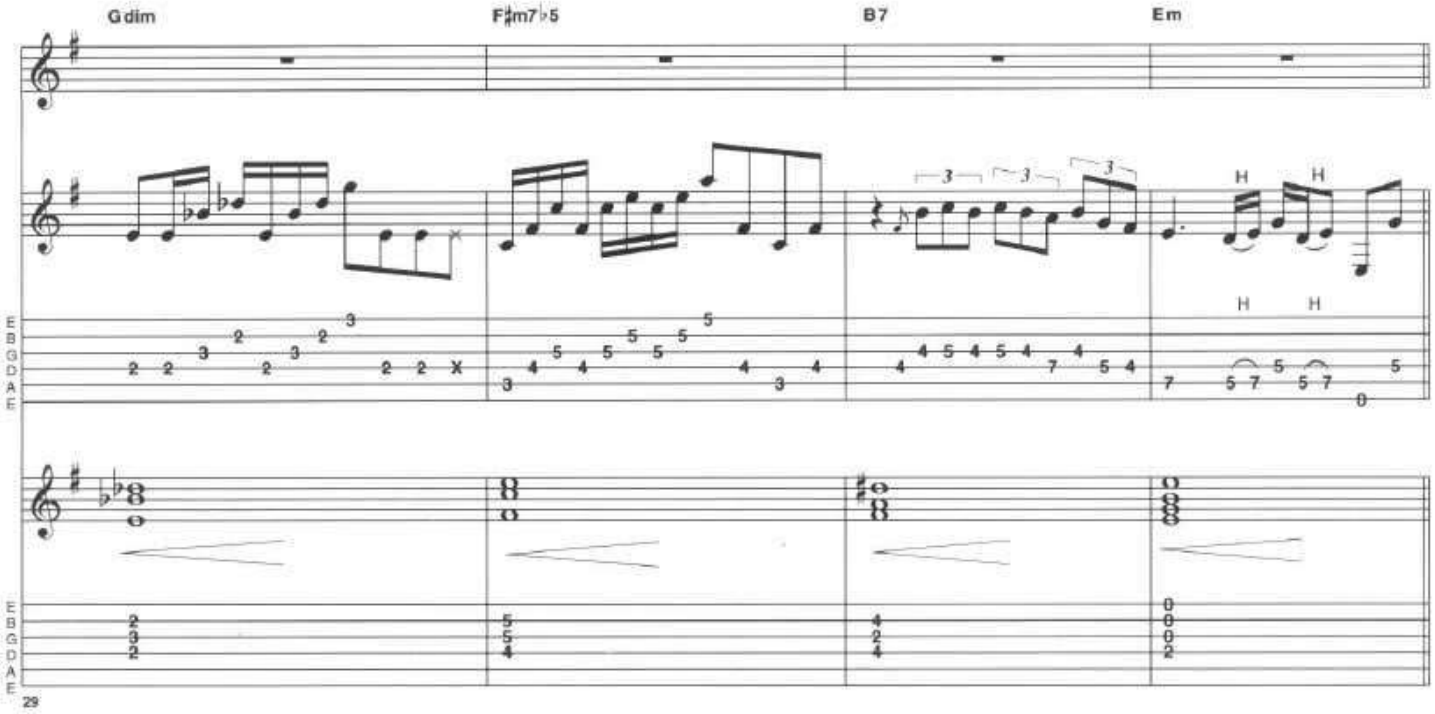
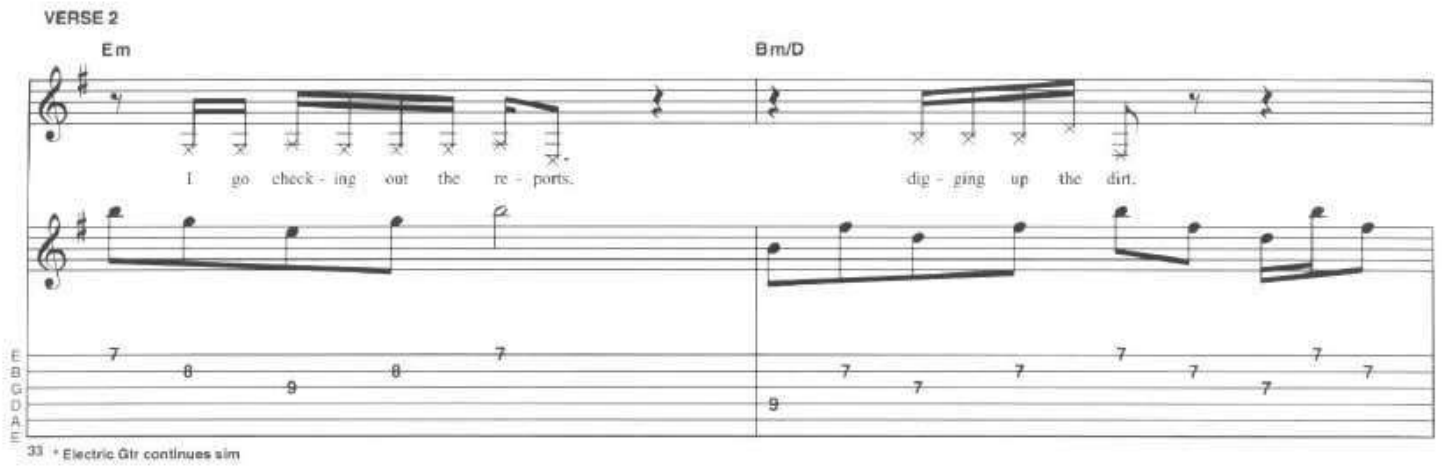

Gdim
F♯m7♭5
B7
Em
P
sl
Lazy
E B G D A E
17

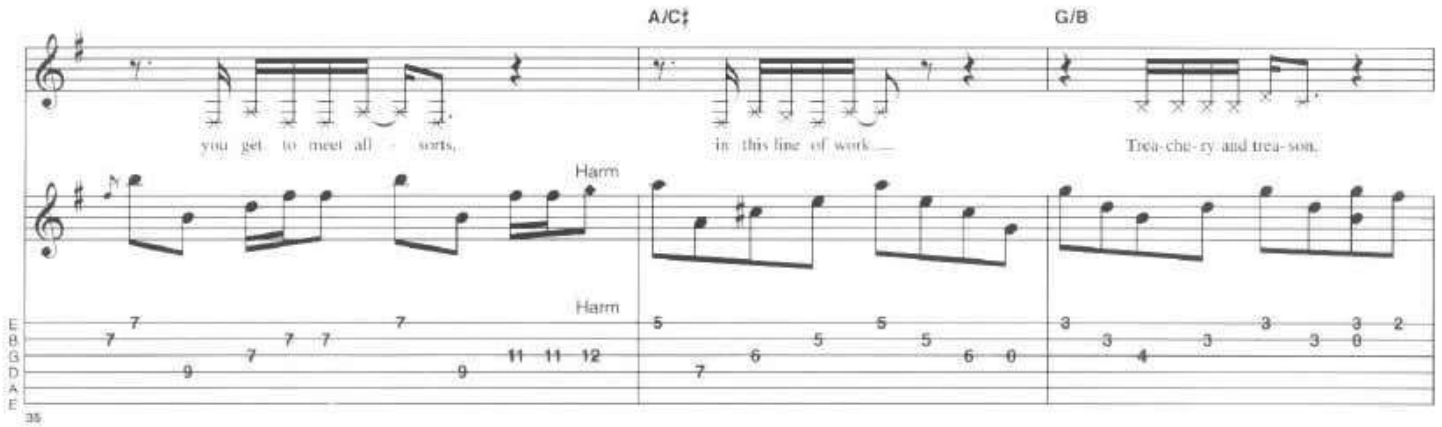

VERSE 1
Em
Bm/D
It's a mys-te-ry to me.
The game com-men-ces
for the u-su-al fee—
Harms - - - |
Acoustic Gtr
Clean
Electric Gtr
w/vol
E B G D A E
21

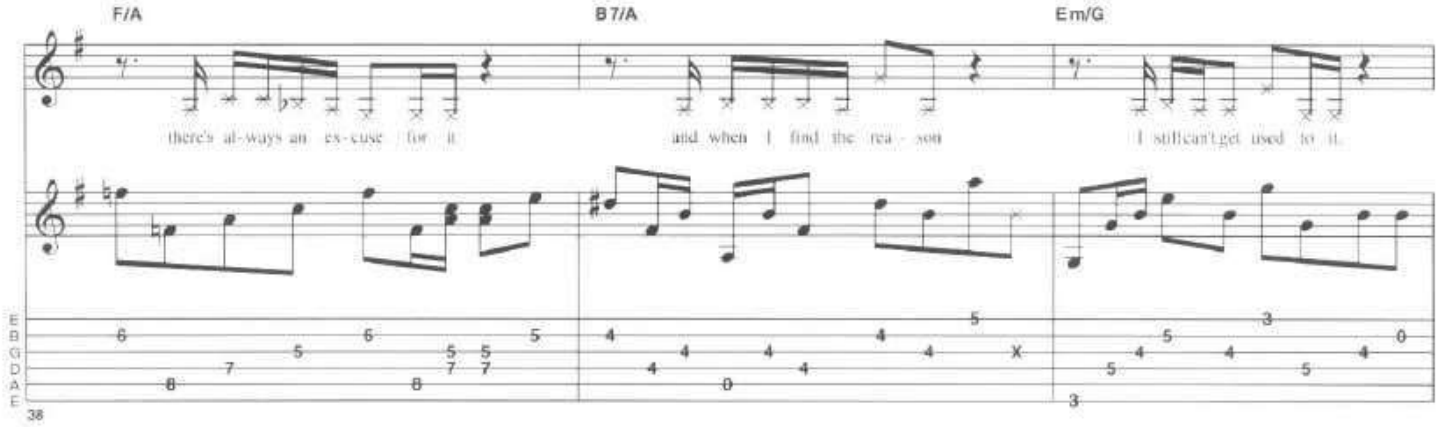

A/C♯
G/B
F/A
plus ex-pens-es.
Con-fi-den-tial in-for-ma-tion,
it's in a di-a-ry.
E B G D A E
24

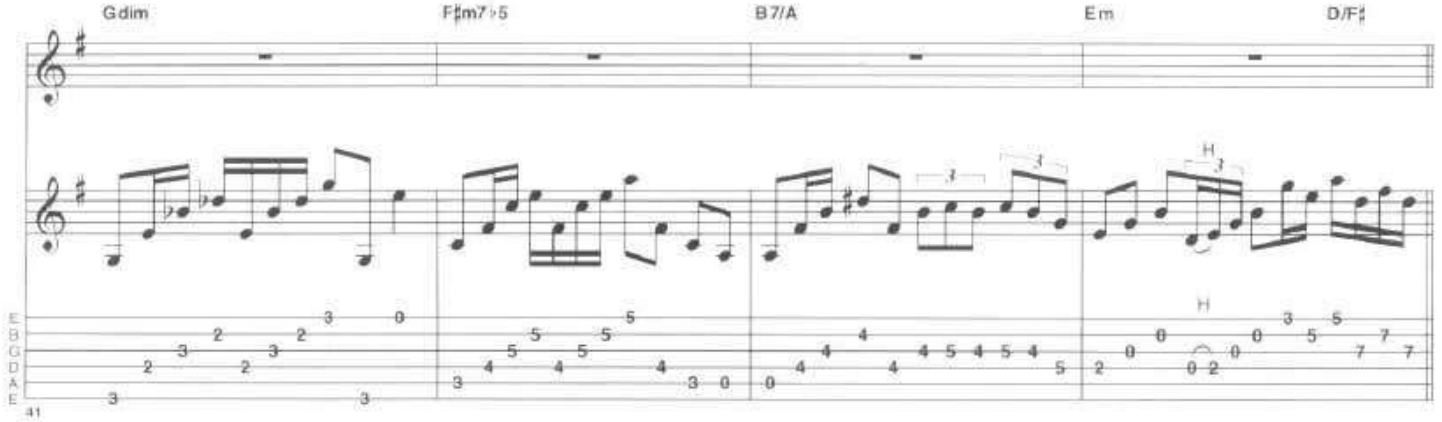

B7/A
Em/G
This is my in - ves - ti - ga - tion,
it's not a pub - lic in - qui - ry.
E B G D A E
27


Gdim
F♯m7♭5
B7
Em
H
E B G D A E
29


VERSE 2
Em
Bm/D
I go check - ing out the re - ports.
dig - ging up the dirt.
33 * Electric Gtr continues sim


A/C♯
G/B
you get to meet all - sorts,
in this line of work —
Trea-che-ry and trea-son.
Harm
Harm
35


F/A
B7/A
Em/G
there's al-ways an ex-cuse for it
and when I find the rea - son
I still can't get used to it.
38


Gdim
F♯m7♭5
B7/A
Em
D/F♯
41

MIDDLE 8

G D

And what have you got At the end of the day?

Acoustic Gtr

Clean Electric Gtr w/vol

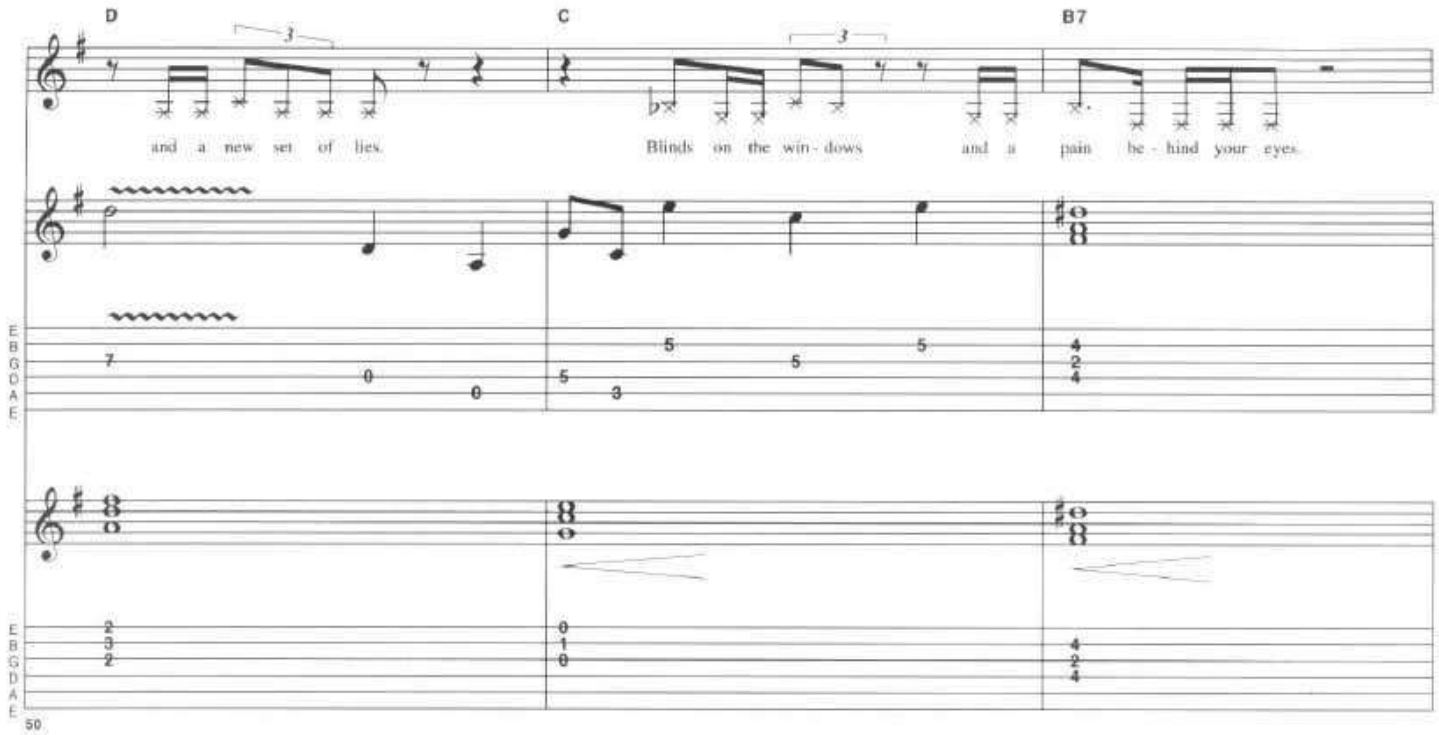
45

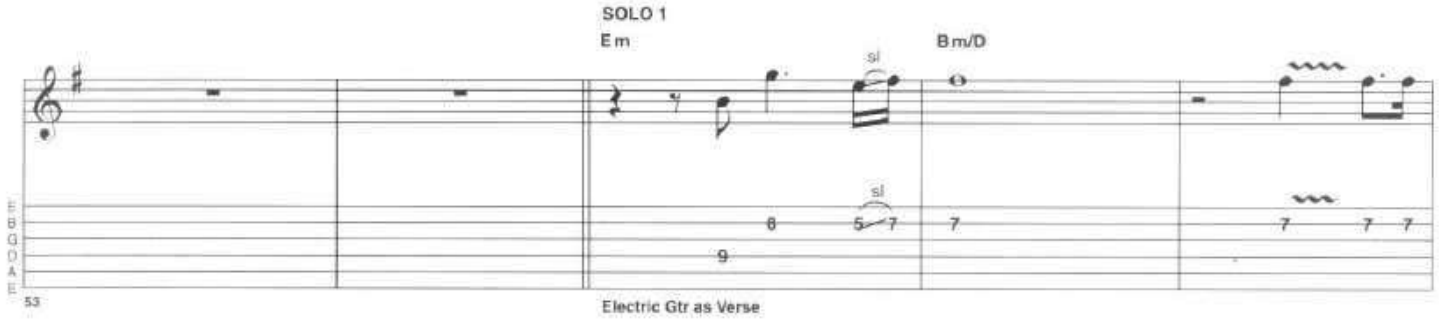
Am Em D G

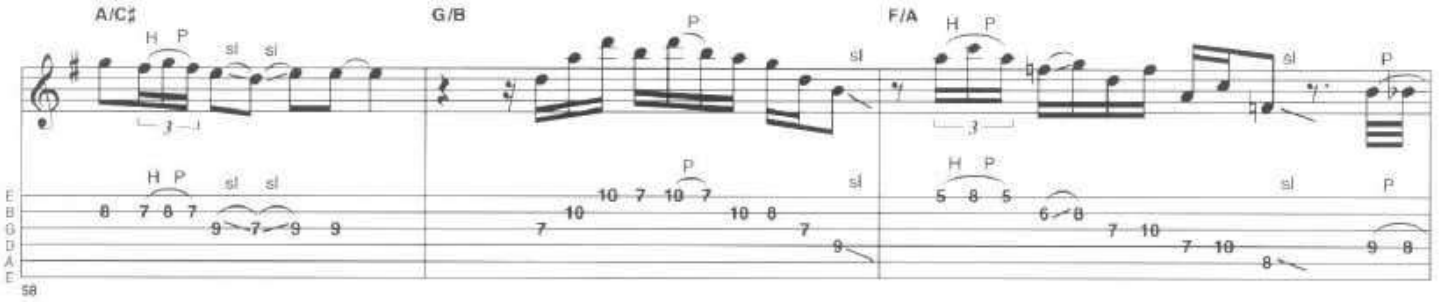
What have you got To take a-way? A bot-tle of whis-key

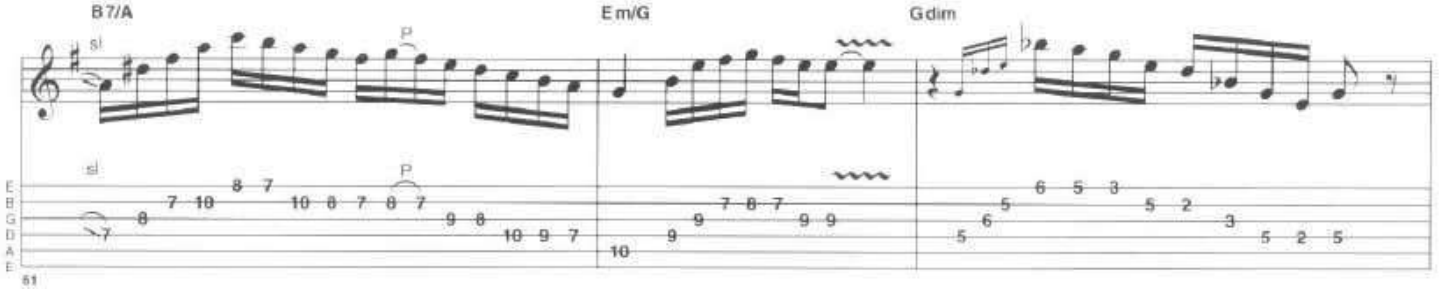
rake rake sl sl

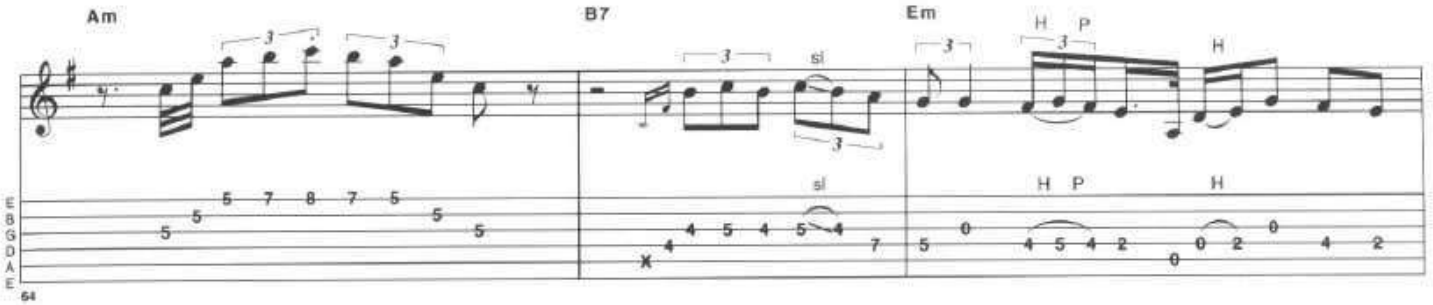
47

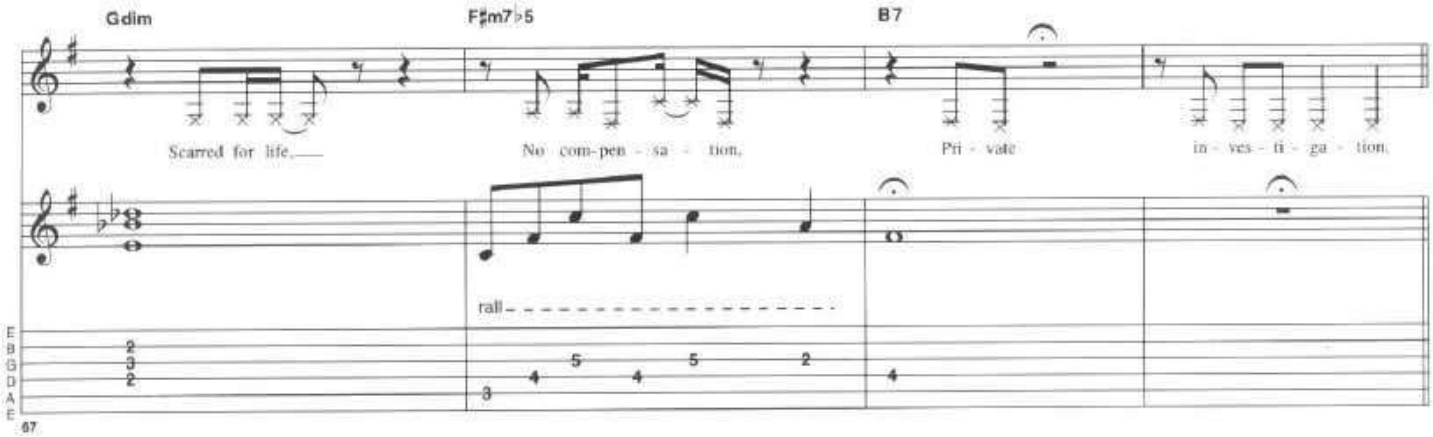

D
C
B7
and a new set of lies.
Blinds on the win - dows and a pain be - hind your eyes.
50

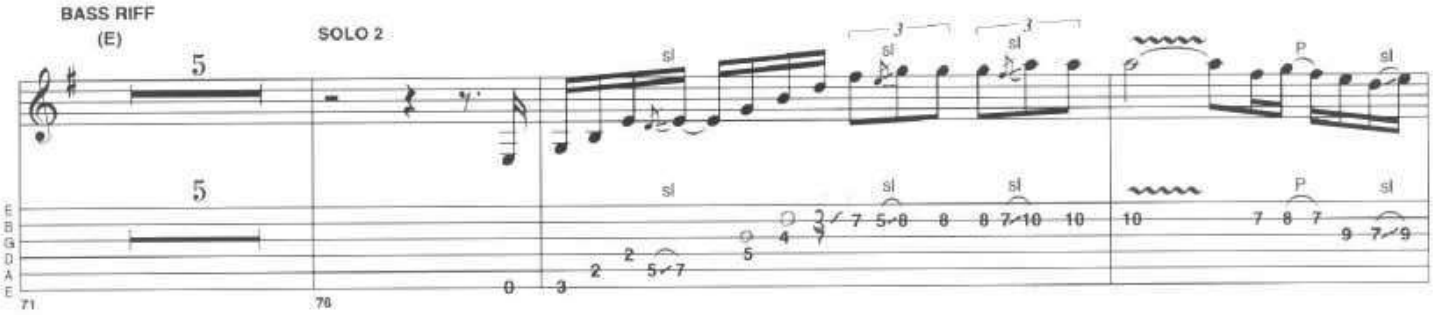

SOLO 1
Em
Bm/D
53
Electric Gtr as Verse


A/C♯
G/B
F/A
58

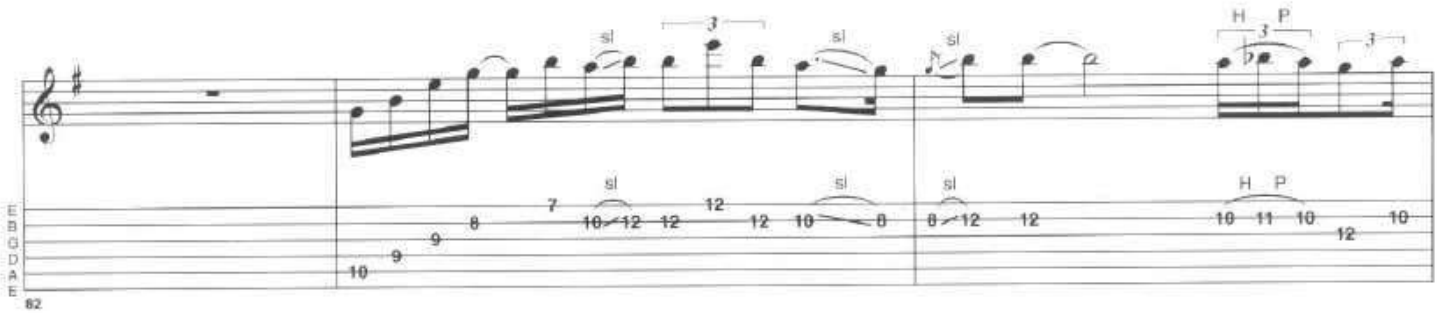

B7/A
Em/G
Gdim
61

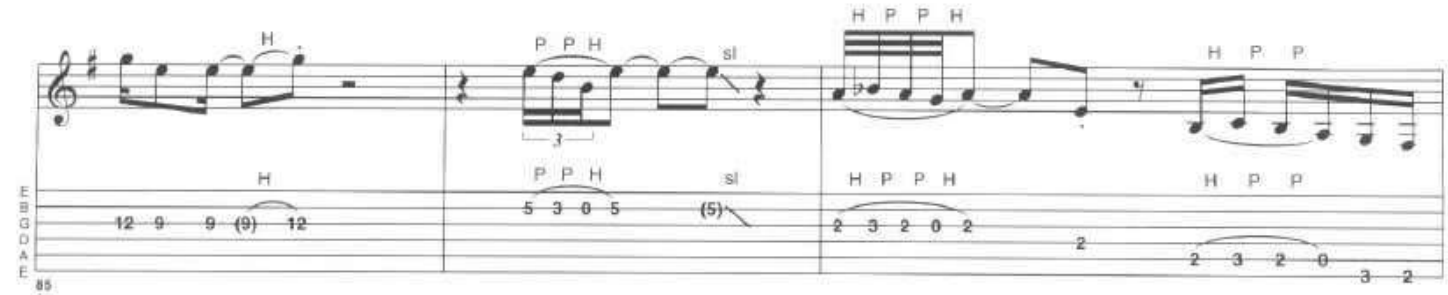

Am
B7
Em
64

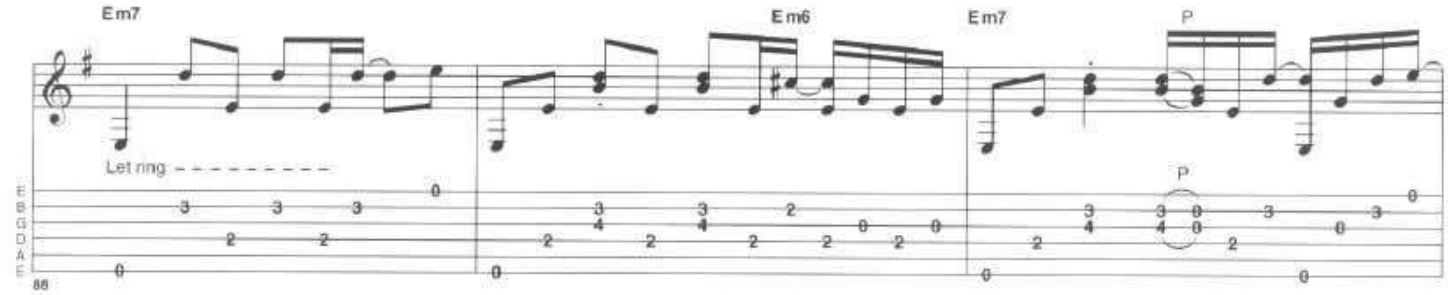

Gdim
F♯m7♭5
B7
Scarred for life,—
No com-pen - sa - tion,
Pri - vate
in - ves - ti - ga - tion,
rall
67

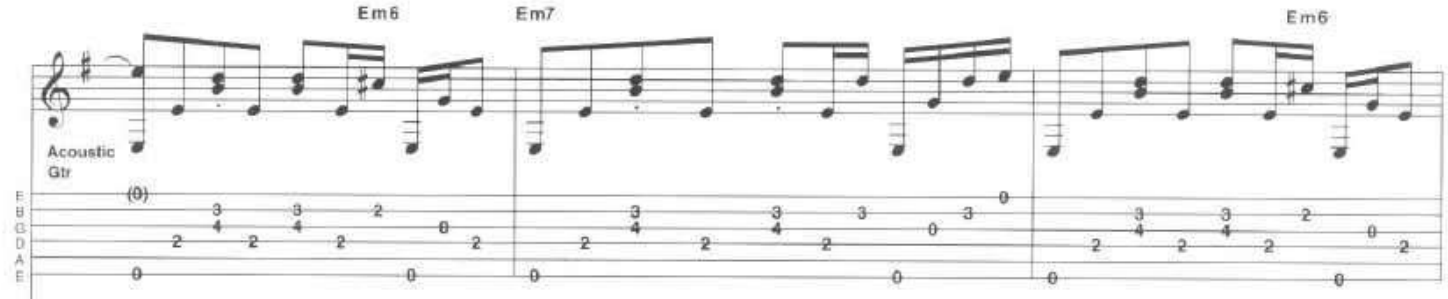

BASS RIFF
(E)
SOLO 2
71
76

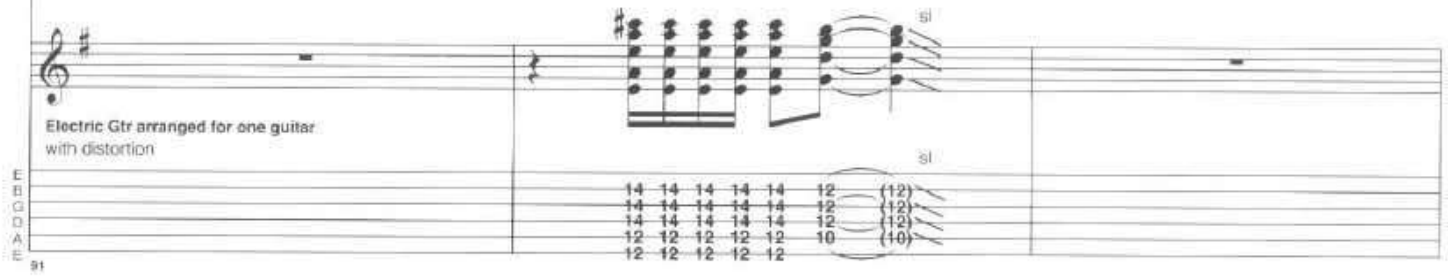
Freely
79

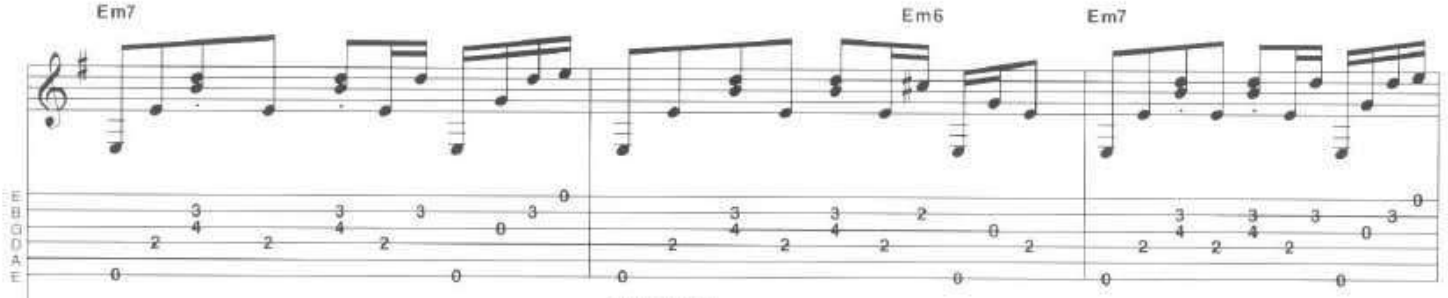

82

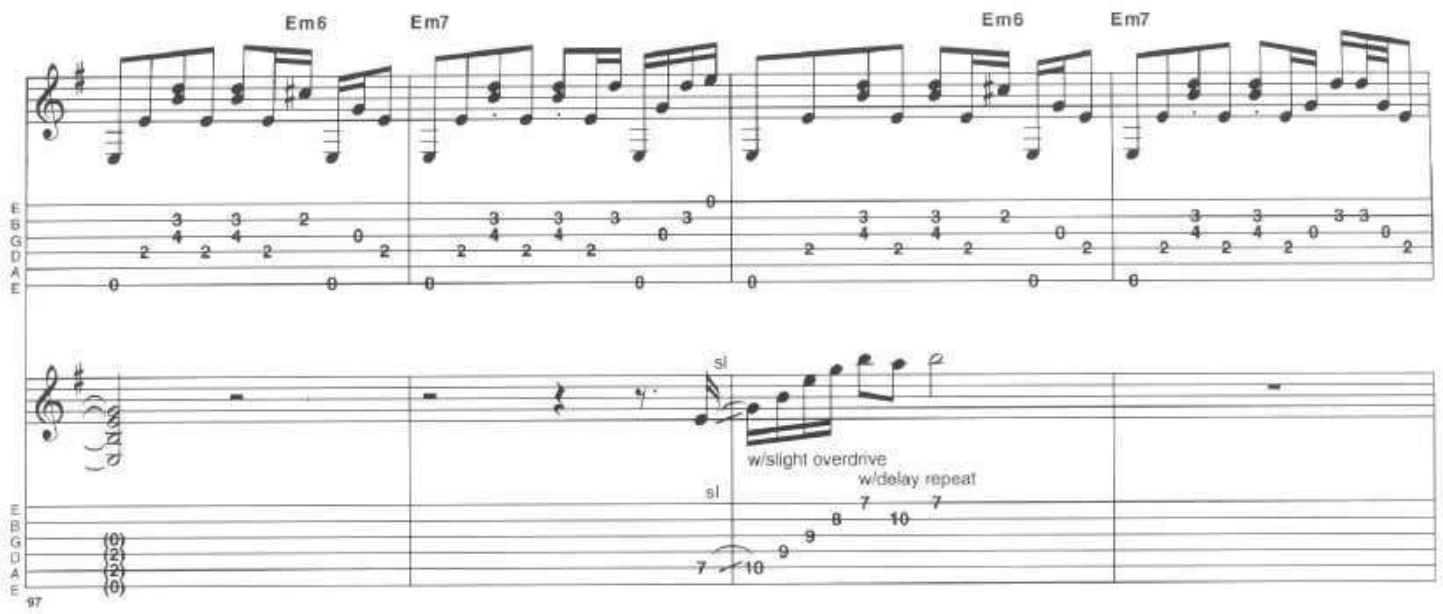

H
P P H
sl
H P P H
H P P
85

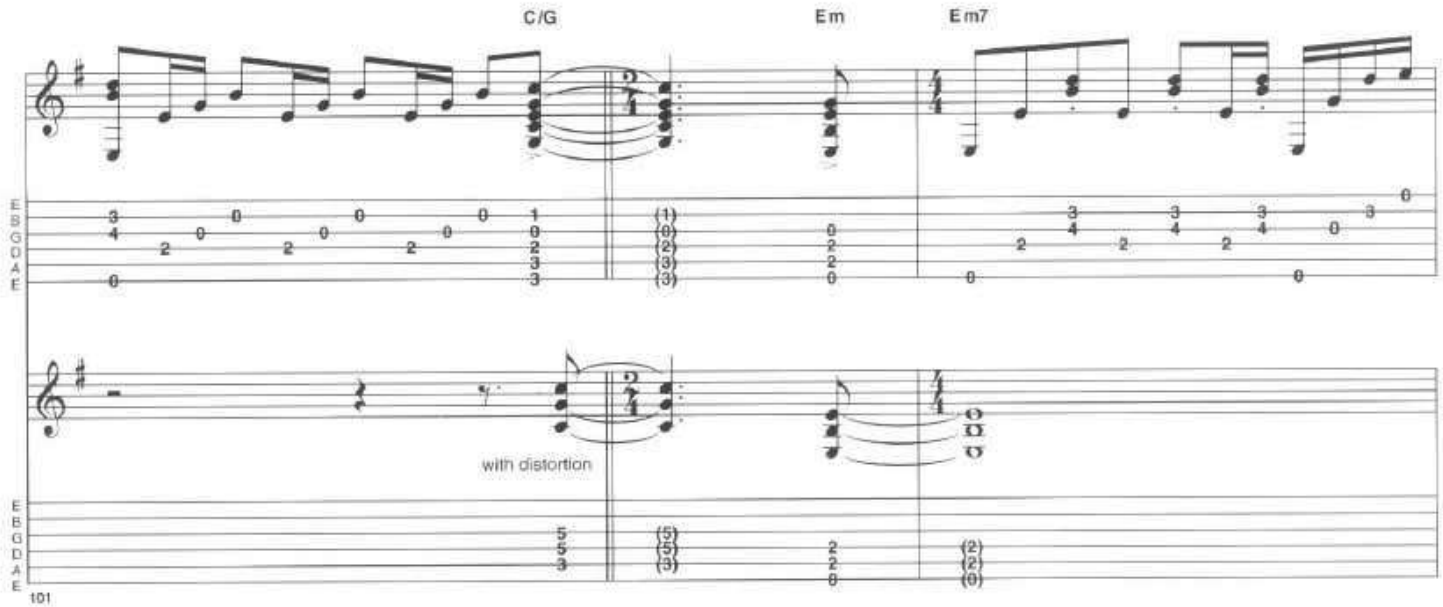

Em7
Em6
Em7
P
Let ring
88

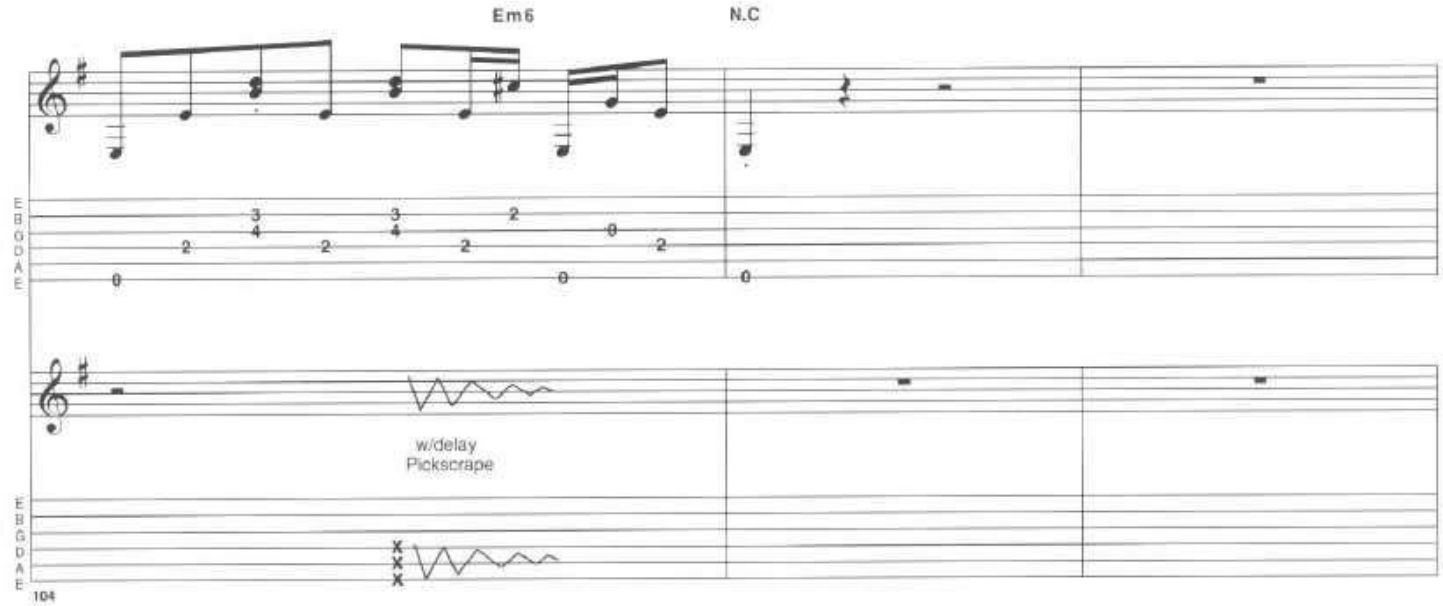

Em6
Em7
Em6
Acoustic Gtr

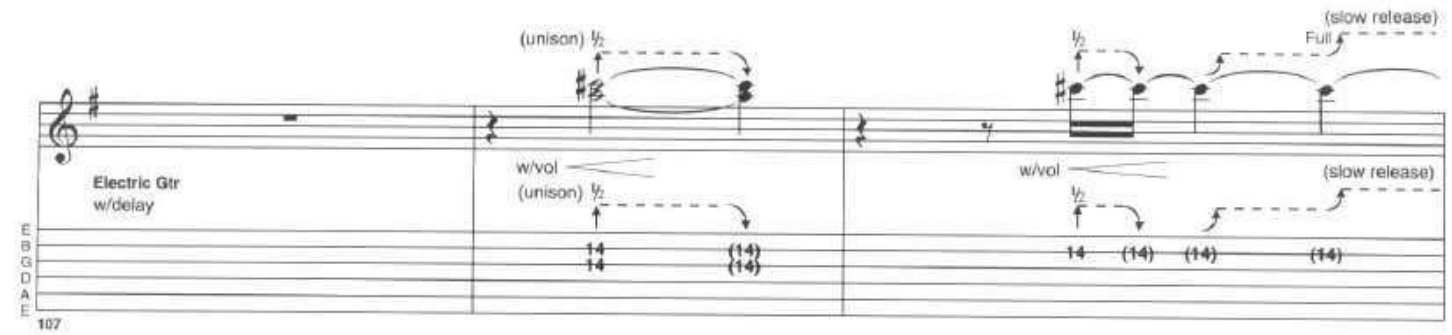

sl
Electric Gtr arranged for one guitar
with distortion
91

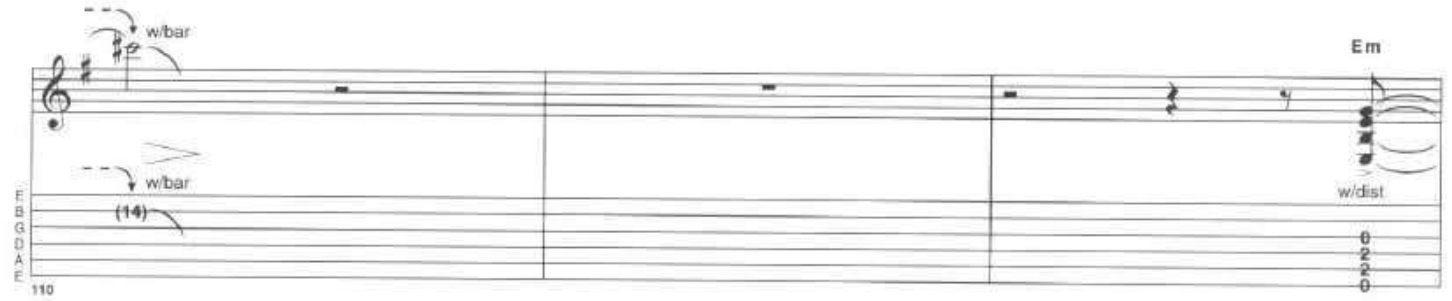

Em7
Em6
Em7
P
(unison) Full
(unison) Full
94

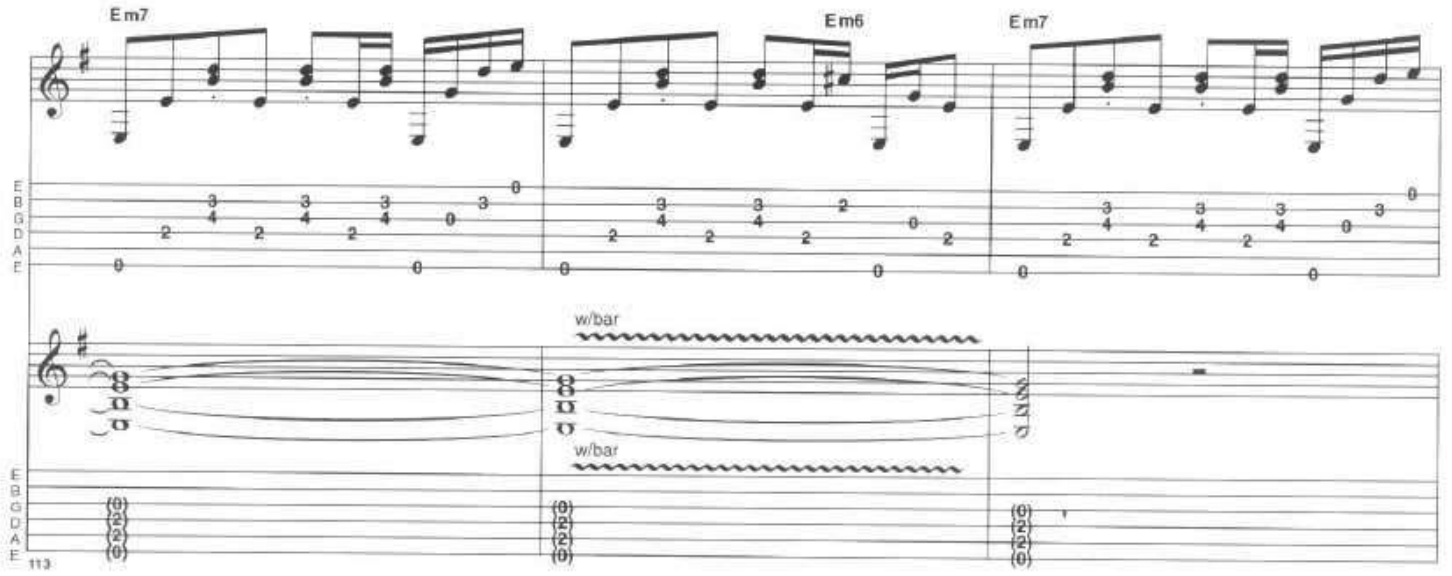

Em6
Em7
Em6
Em7
sl
w/slight overdrive
w/delay repeat
sl
97

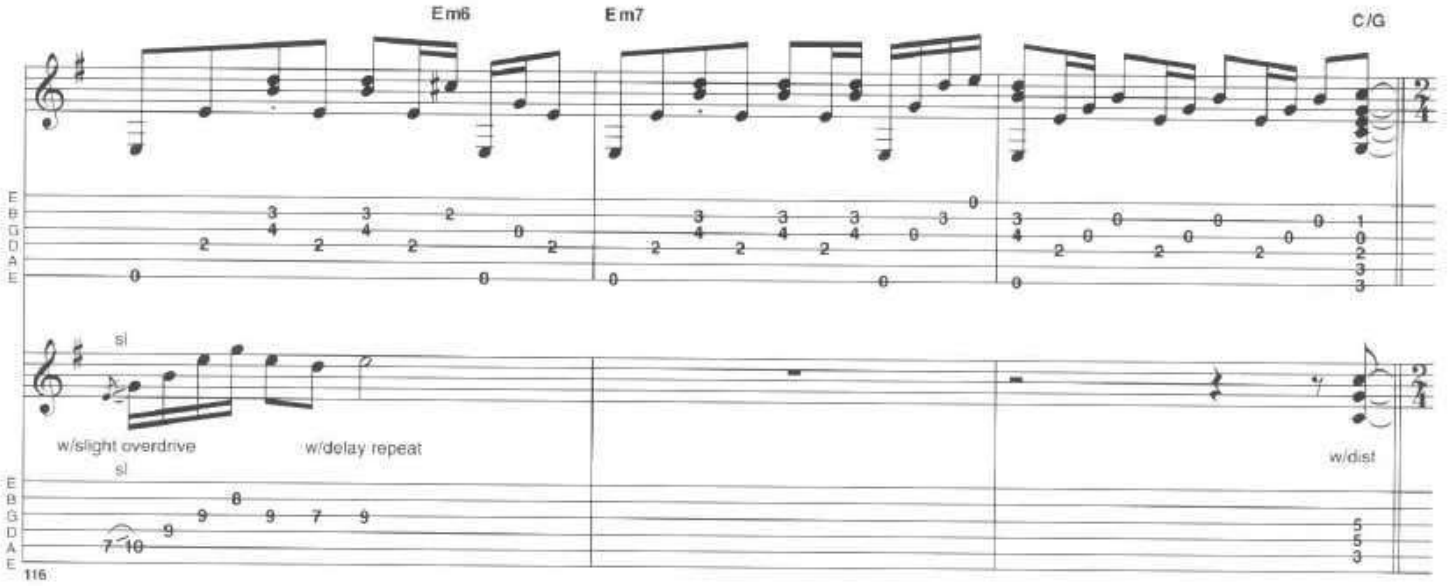

C/G
Em
Em7
with distortion
101

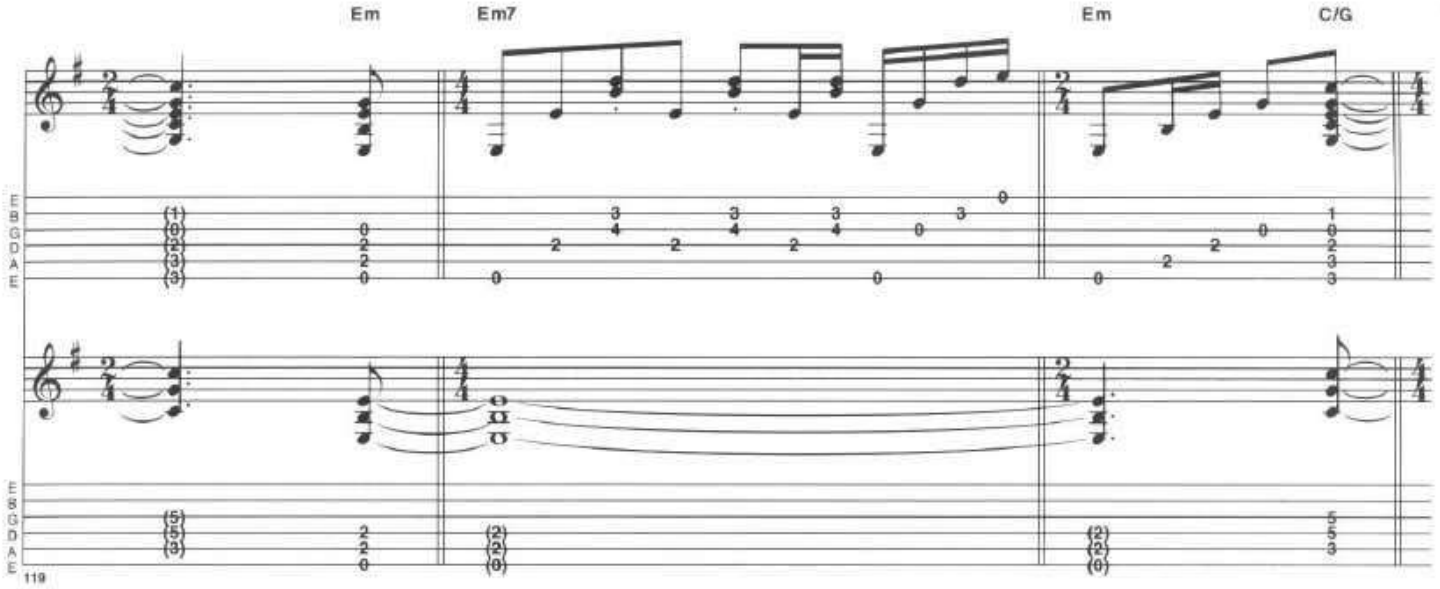

Em6
N.C
w/delay
Pickscrape
104

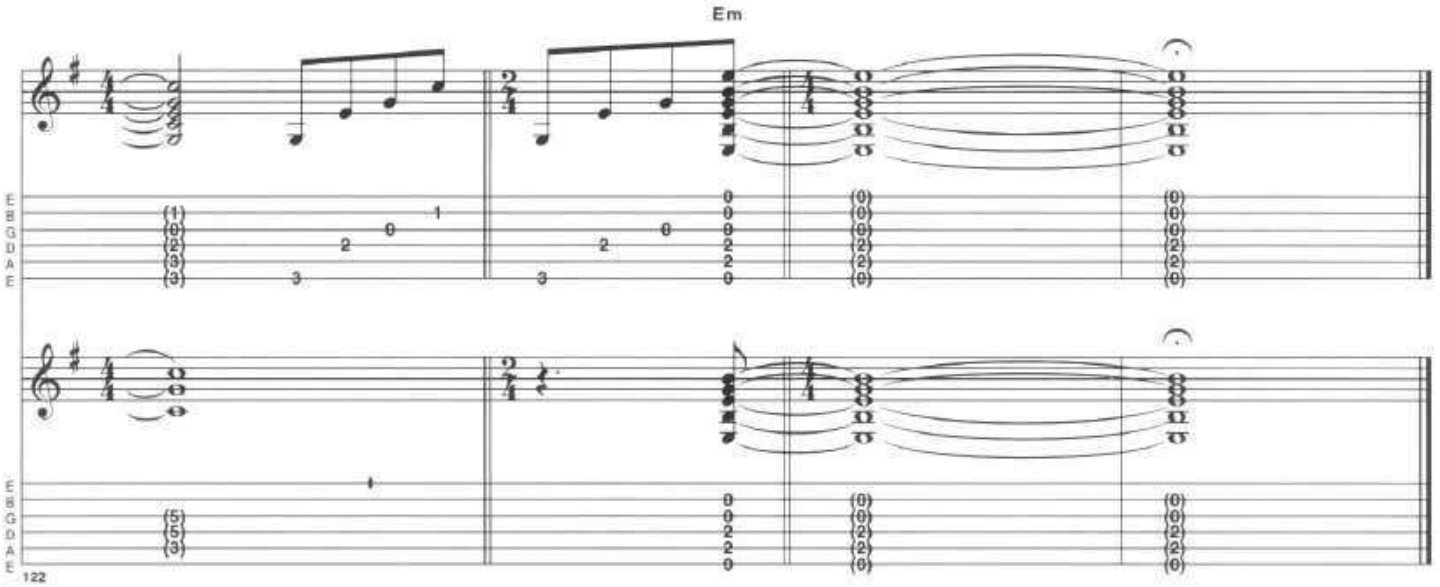

(unison) ½
½
(slow release)
Full
Electric Gtr
w/delay
w/vol
(unison) ½
w/vol
½
(slow release)
14 (14) (14) (14)
14 (14) (14) (14)
E B G D A E
107


w/bar
Em
w/bar
(14)
w/dist
E B G D A E
110


Em7
Em6
Em7
w/bar
w/bar
E B G D A E
113

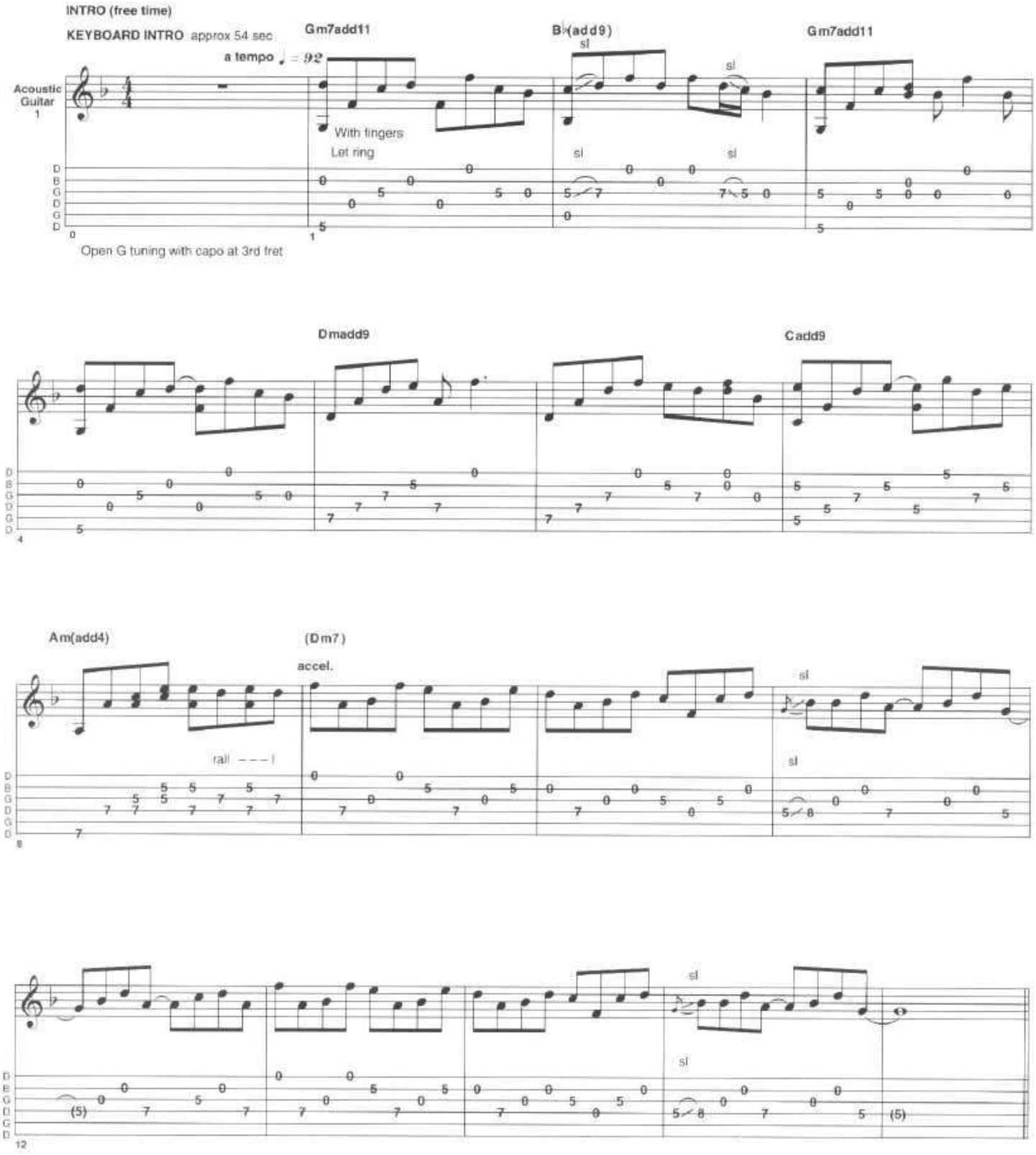

Em6
Em7
C/G
sl
w/slight overdrive
w/delay repeat
sl
w/dist
E B G D A E
116


Em
Em7
Em
C/G
119


Em
122

Telegraph Road

Words and Music by MARK KNOPFLER



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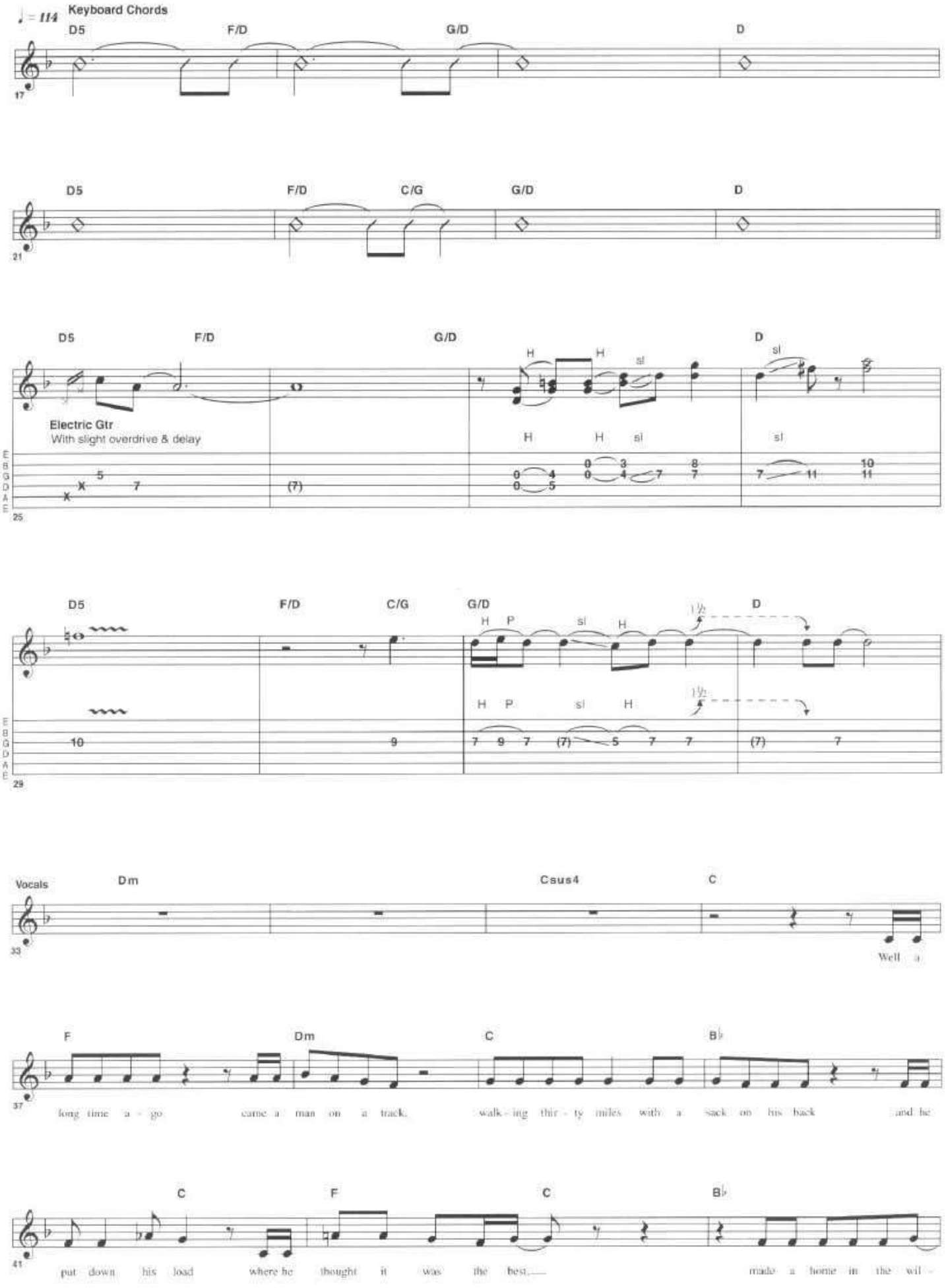
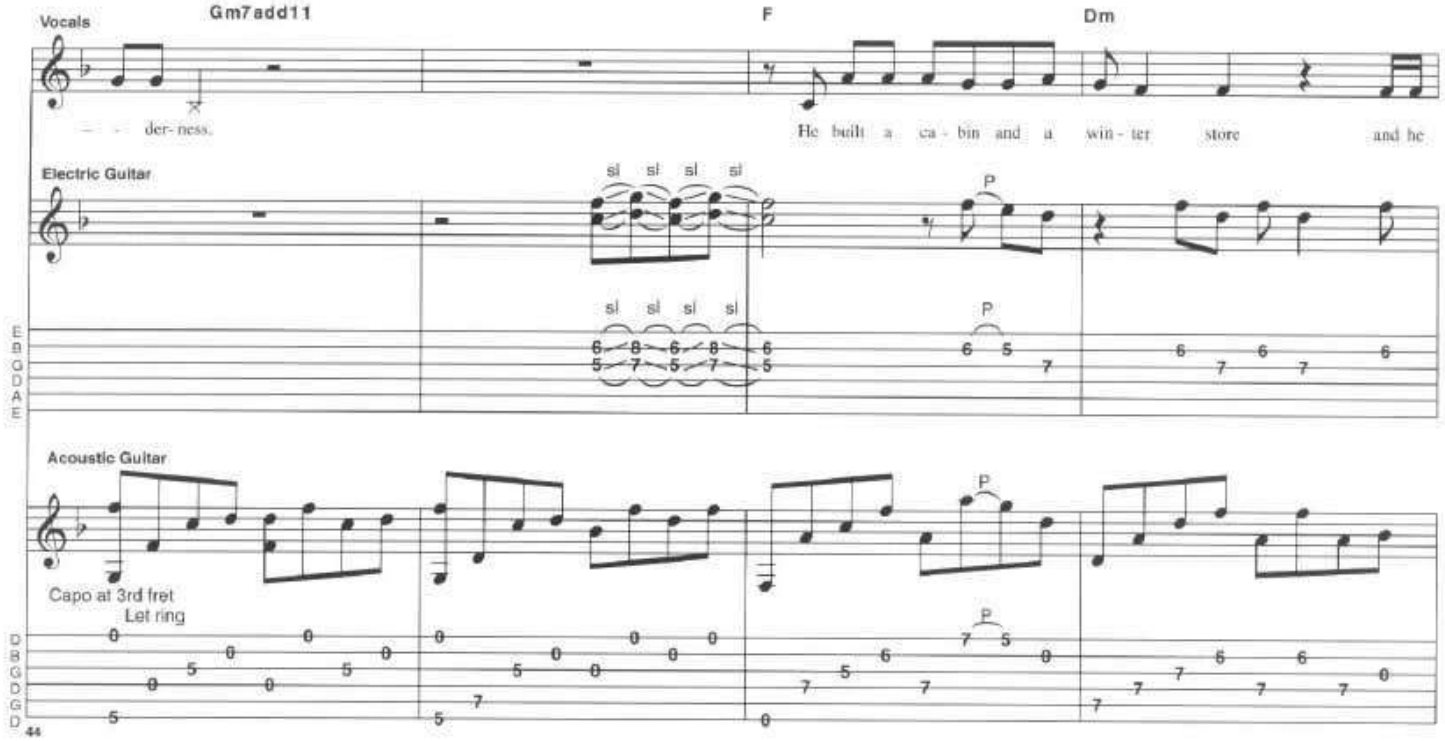
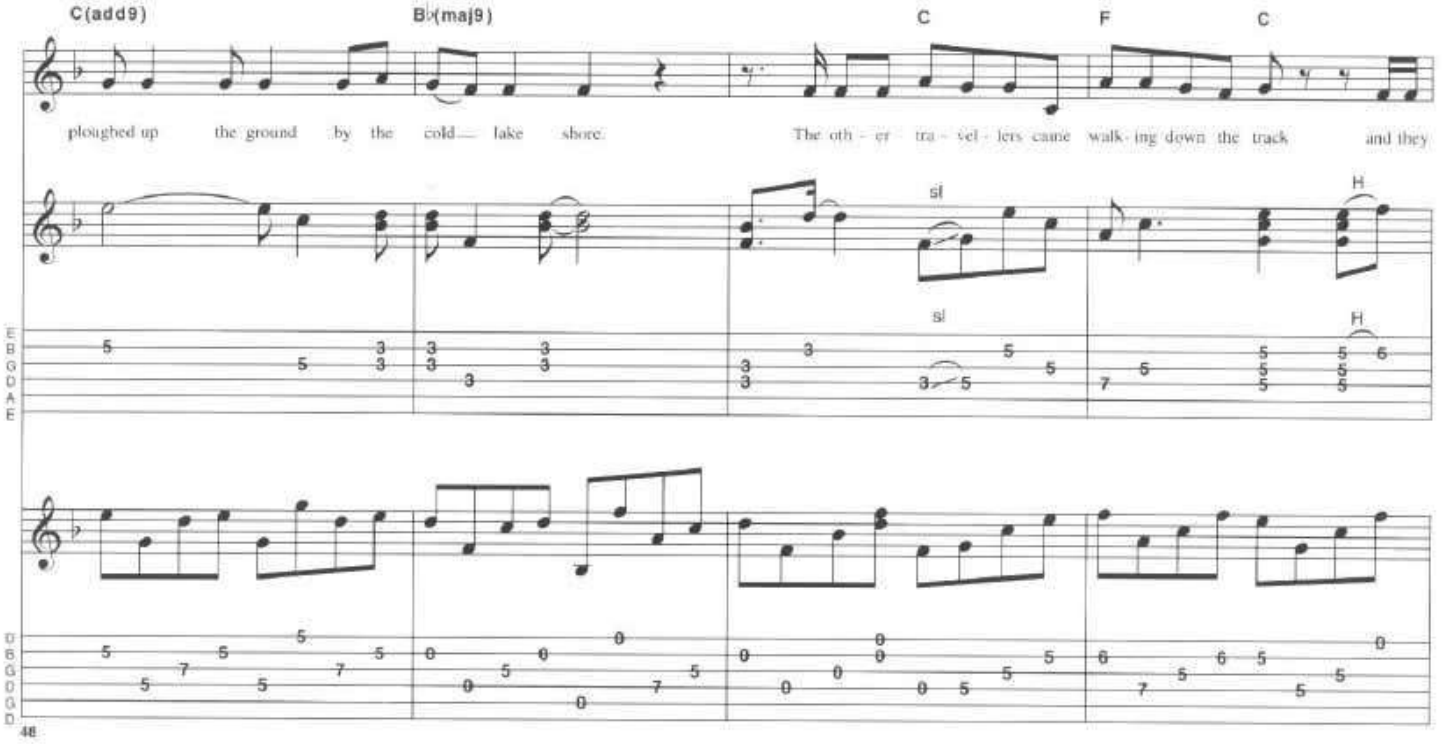
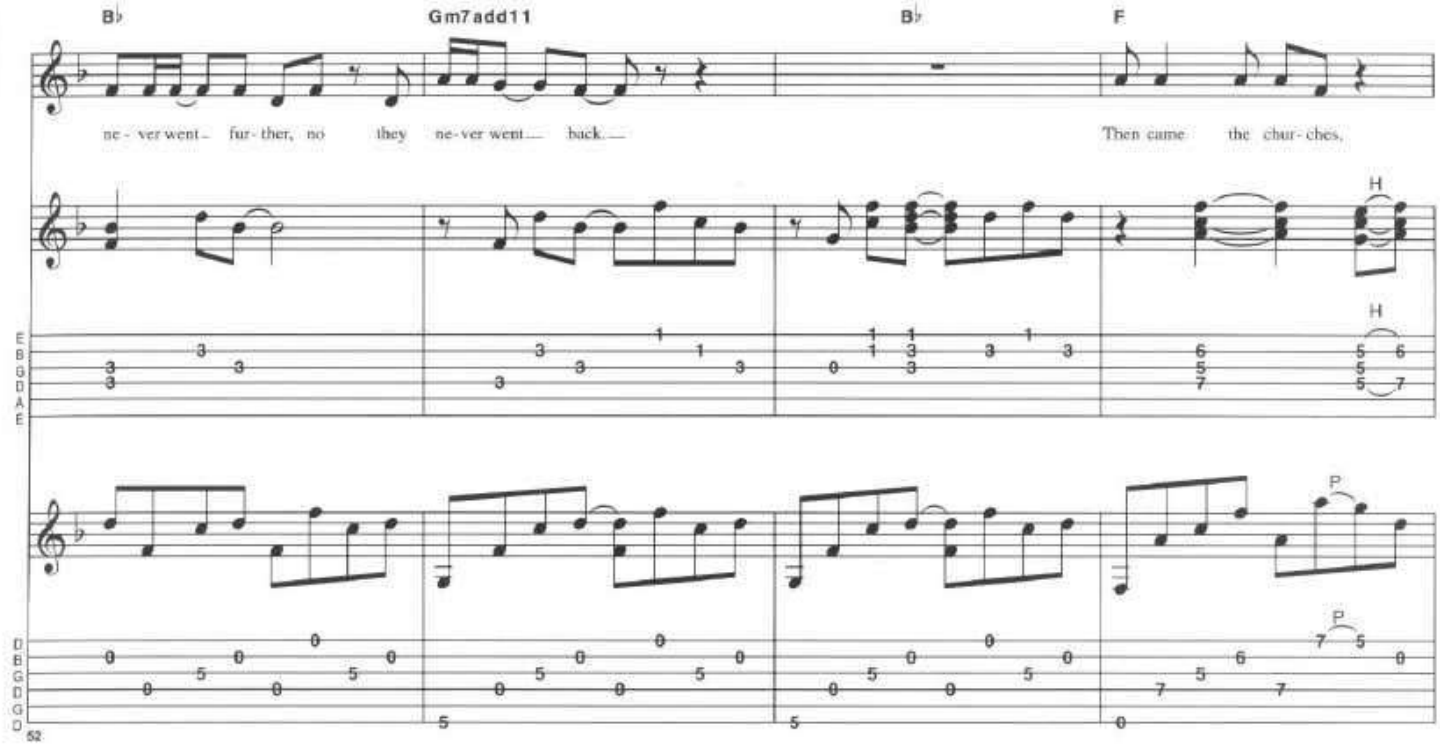
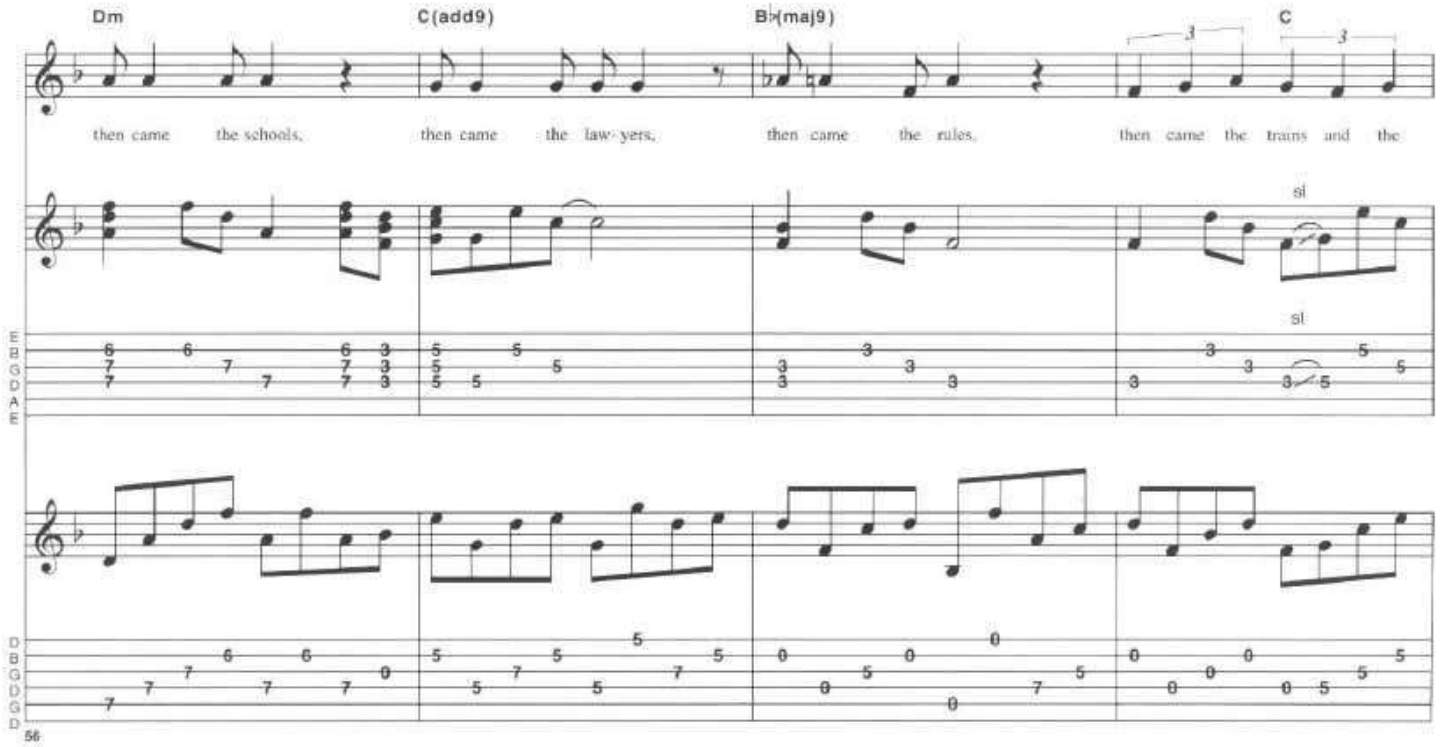
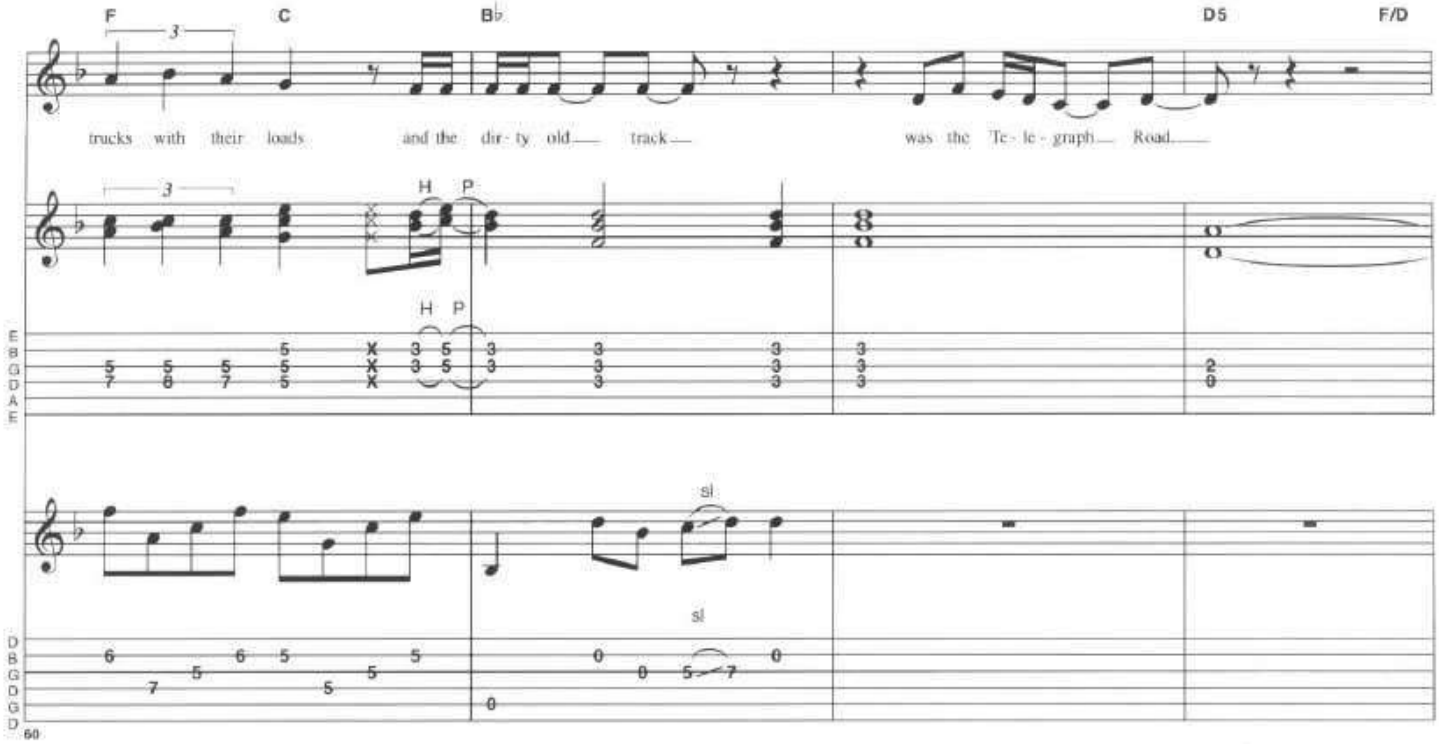

♩ = 114
Keyboard Chords
D5
F/D
G/D
D
C/G
Electric Gtr
With slight overdrive & delay
Vocals
Dm
Csus4
C
F
B♭
Well a
long time a - go came a man on a track, walk - ing thir - ty miles with a sack on his back and he
put down his load where he thought it was the best,— made a home in the wil -

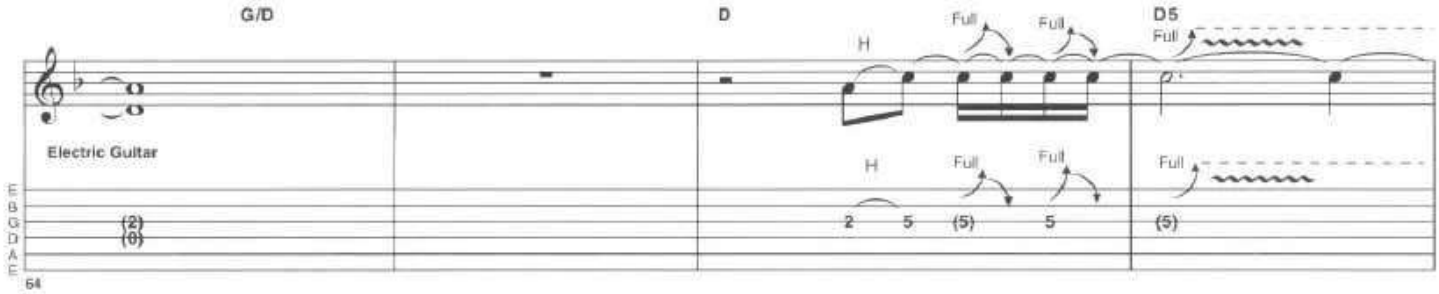

Vocals
Gm7add11
F
Dm
der- ness.
He built a ca - bin and a win - ter store and he
Electric Guitar
sl sl sl sl
P
Acoustic Guitar
Capo at 3rd fret
Let ring
44

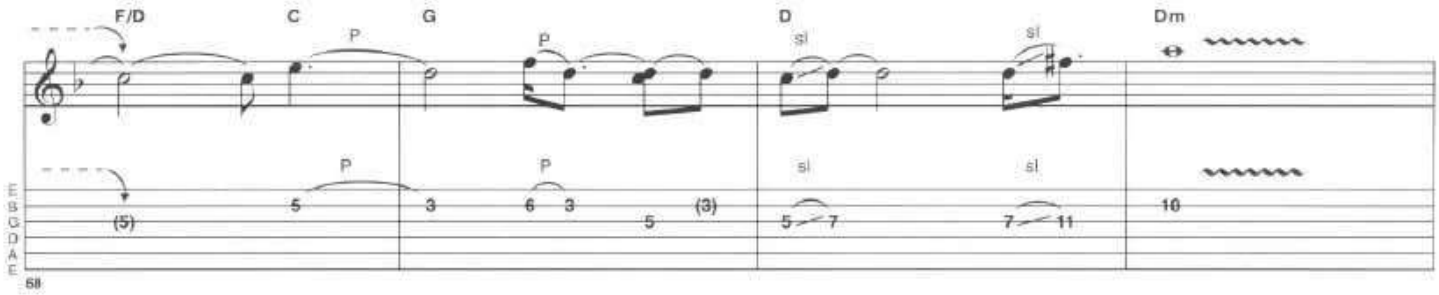

C(add9)
B♭(maj9)
C
F
C
ploughed up the ground by the cold lake shore.
The oth - er tra - vel - lers came walk - ing down the track and they
sl
H
46

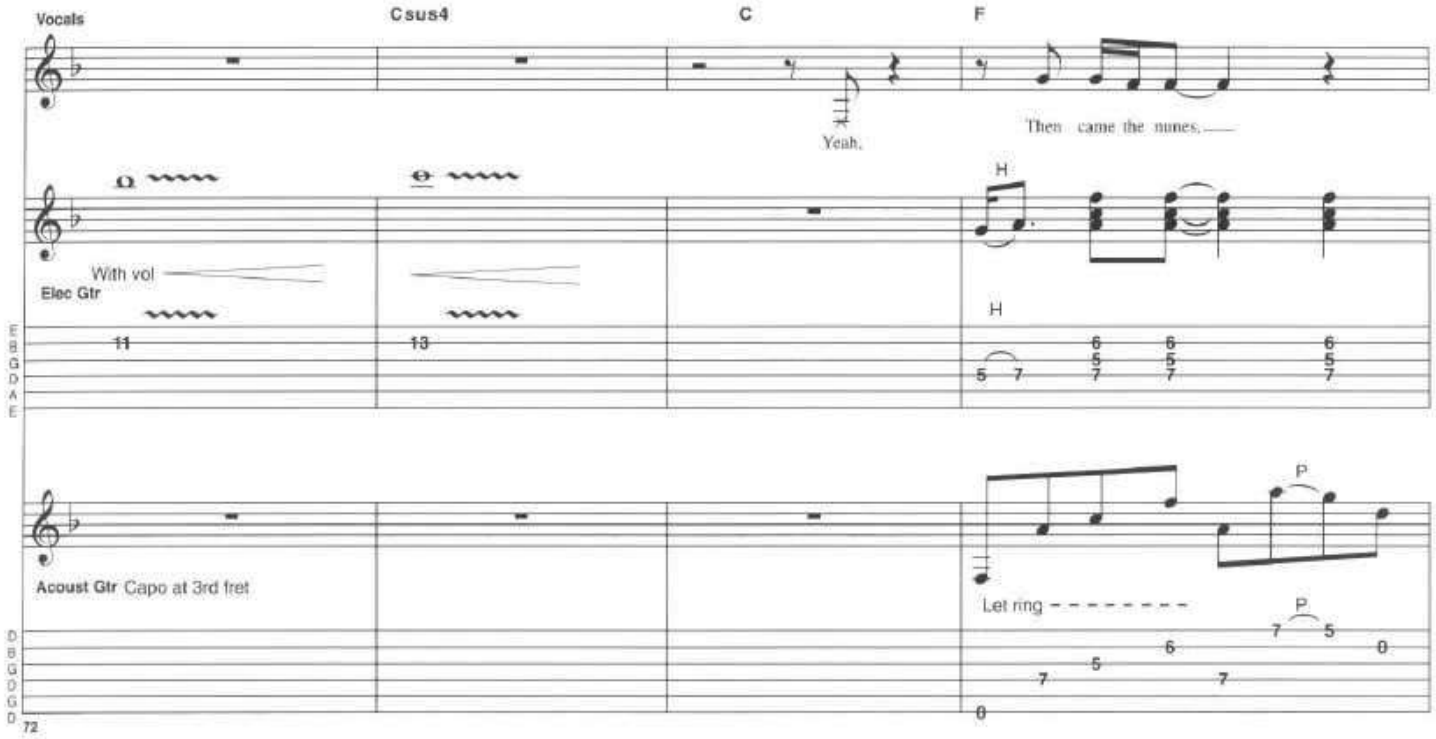

B♭
Gm7add11
B♭
F
ne - ver went - fur - ther, no they ne - ver went — back. —
Then came the chur - ches,
H
H
P
P
52

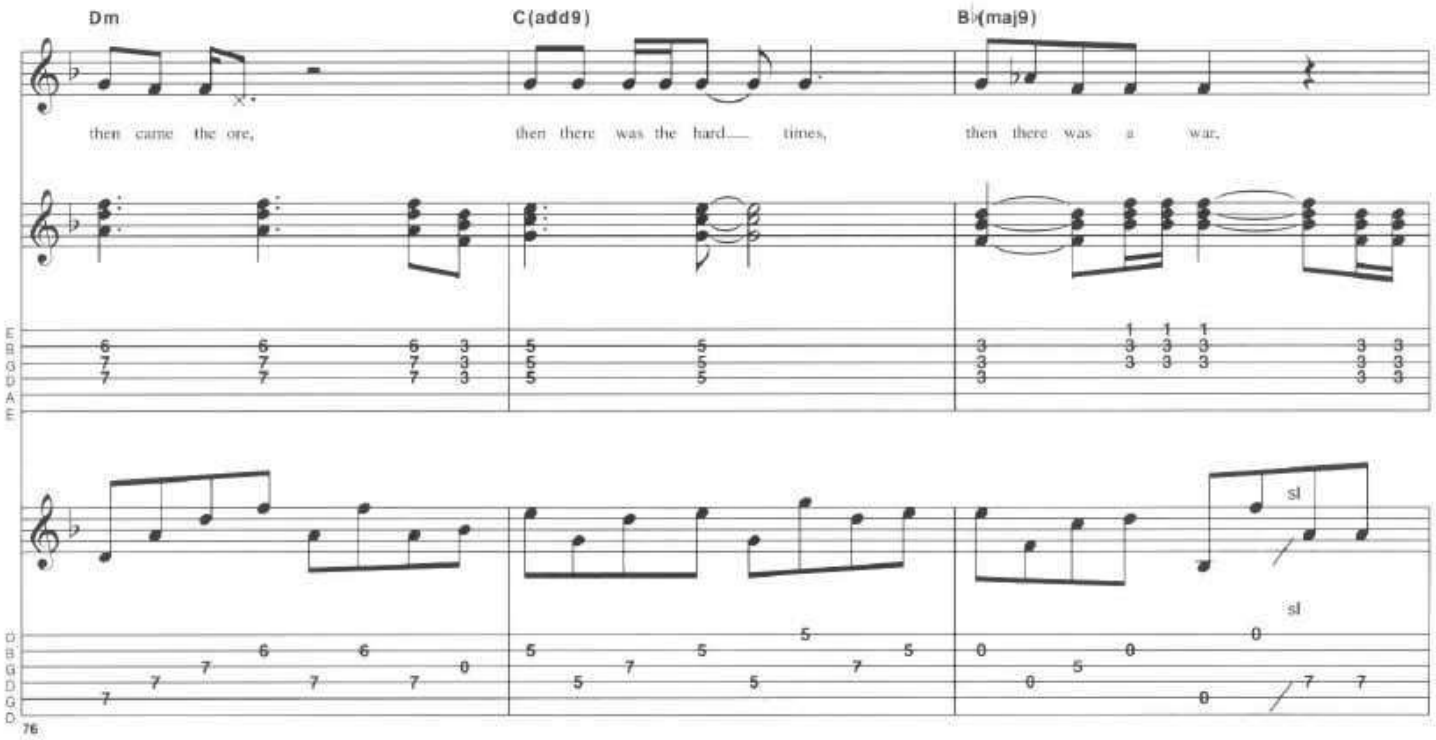

Dm
C(add9)
B♭(maj9)
C
then came the schools,
then came the law - yers,
then came the rules,
then came the trains and the
sl
sl
56

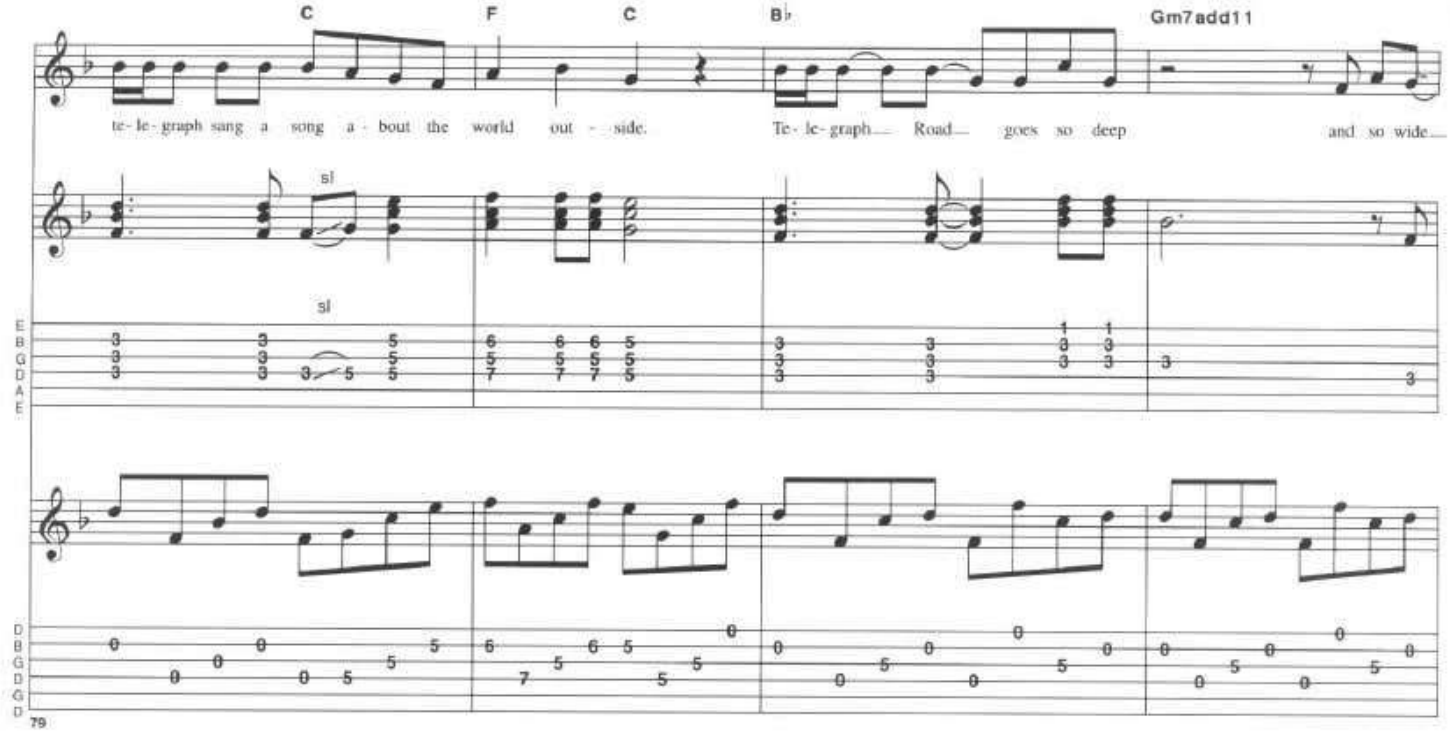

F
C
B♭
D5
F/D
trucks with their loads and the dir - ty old track was the Te - le - graph Road
H P
sl
60

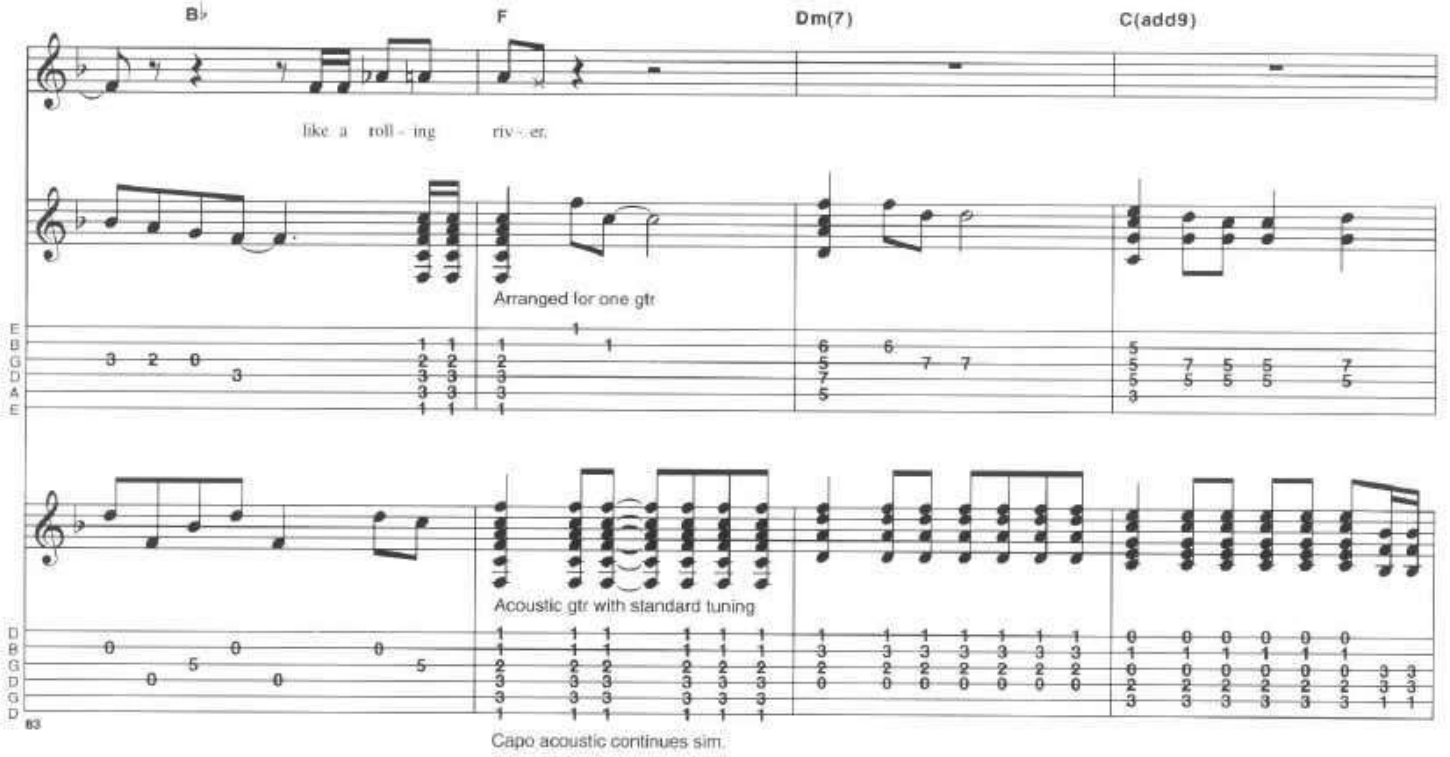

G/D
D
D5
Electric Guitar
H
Full
64

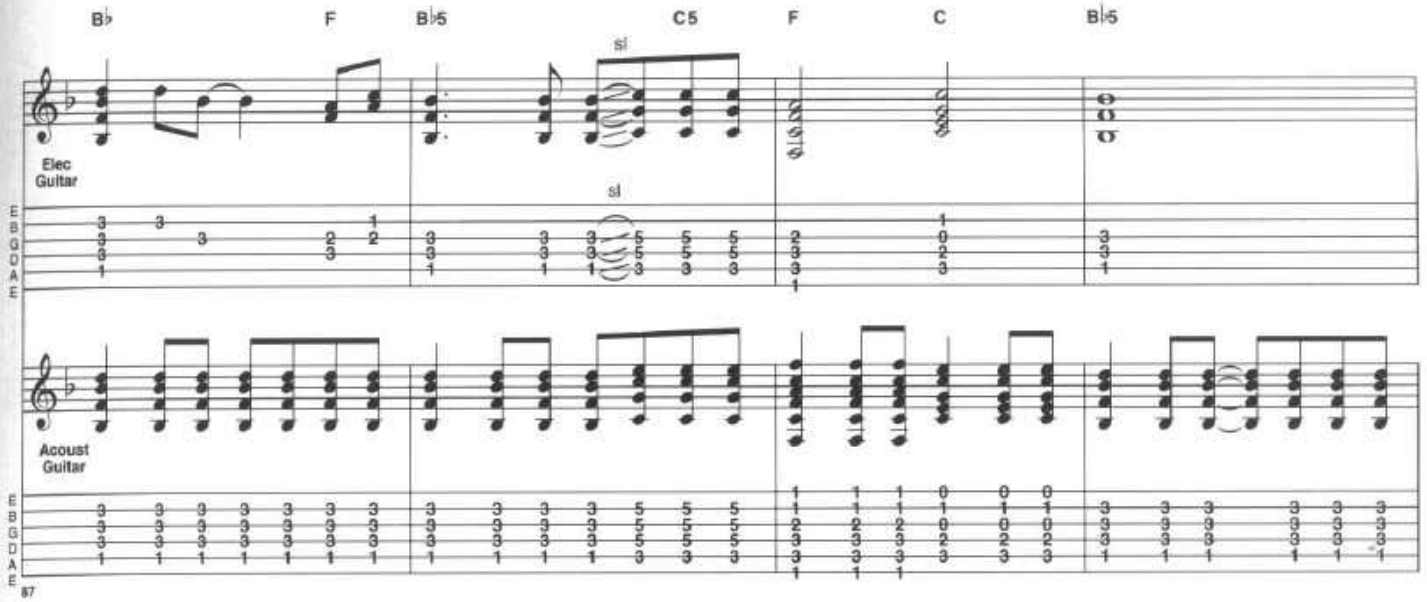

F/D
C
G
D
Dm
P
sl
68

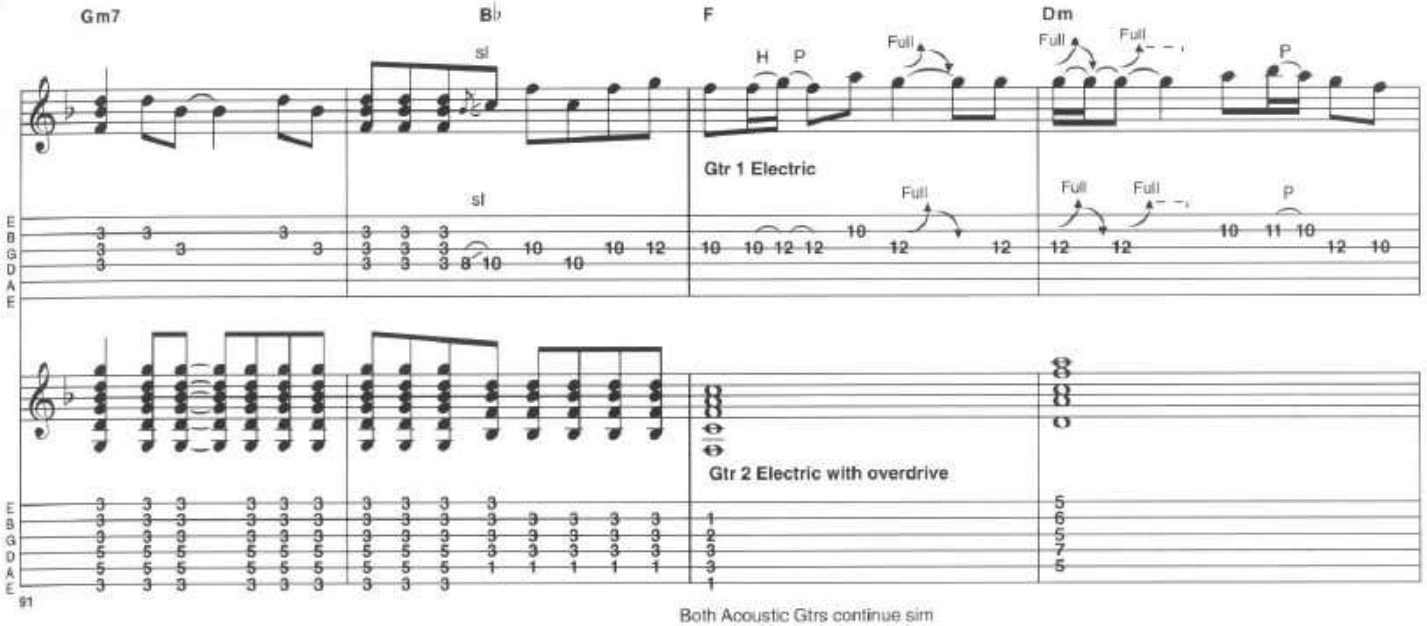

Vocals
Csus4
C
F
Yeah.
Then came the nunes.
With vol
Elec Gtr
H
H
P
Acoust Gtr Capo at 3rd fret
Let ring
P
72


Dm
C(add9)
B♭(maj9)
then came the ore,
then there was the hard.
times,
then there was a war,
sl
sl
76

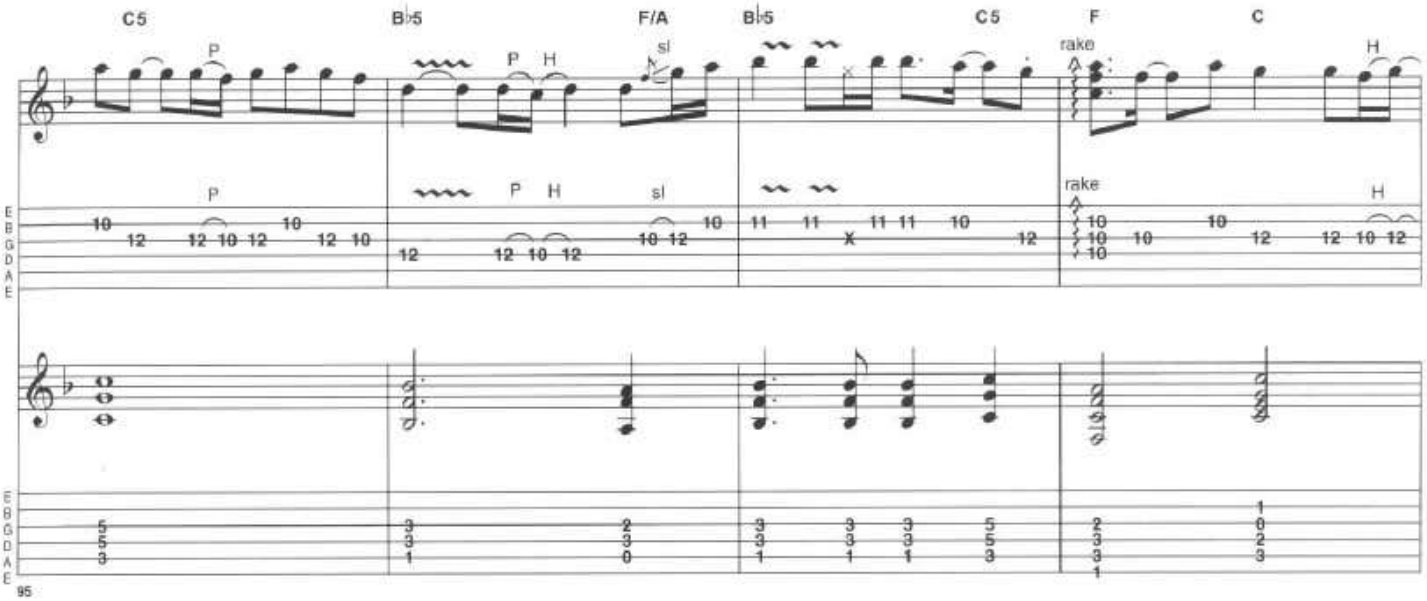

C
F
C
B♭
Gm7add11
te- le- graph sang a song a - bout the world out - side.
Te- le- graph Road goes so deep and so wide
sl
sl
E
B
G
D
A
E
D
B
G
D
G
D
79

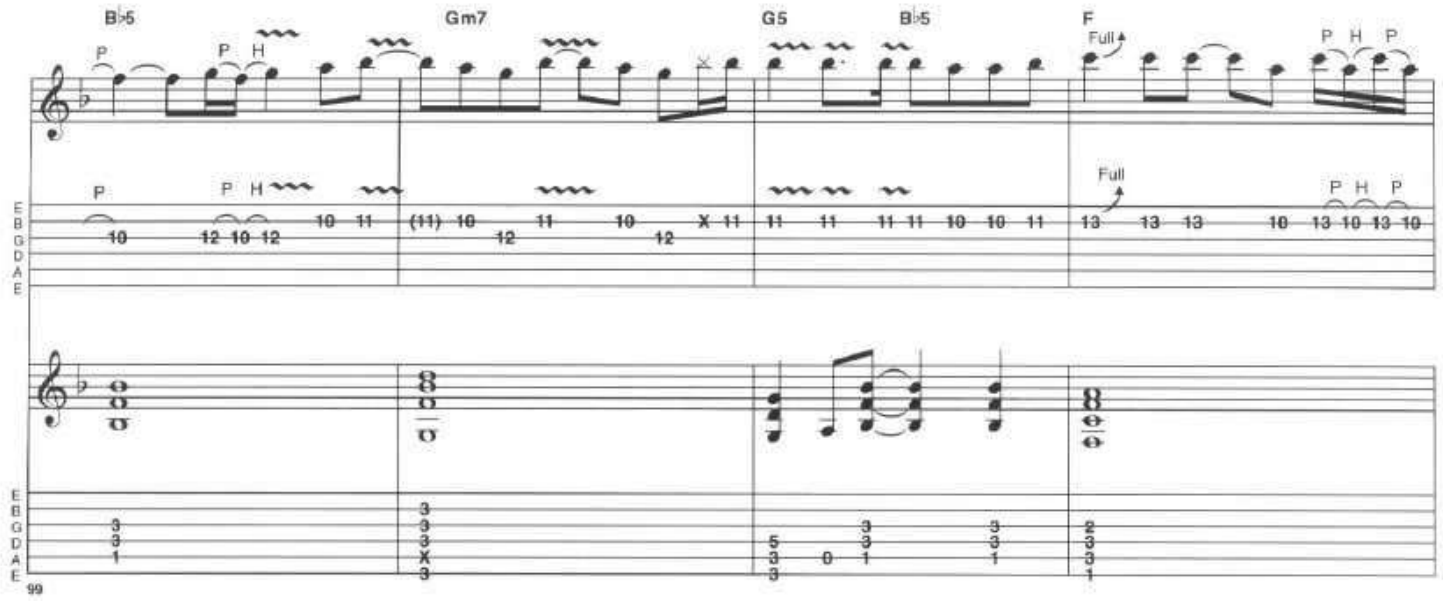

B♭
F
Dm(7)
C(add9)
like a roll - ing riv - er.
Arranged for one gtr
E
B
G
D
A
E
Acoustic gtr with standard tuning
D
B
G
D
G
D
83
Capo acoustic continues sim.

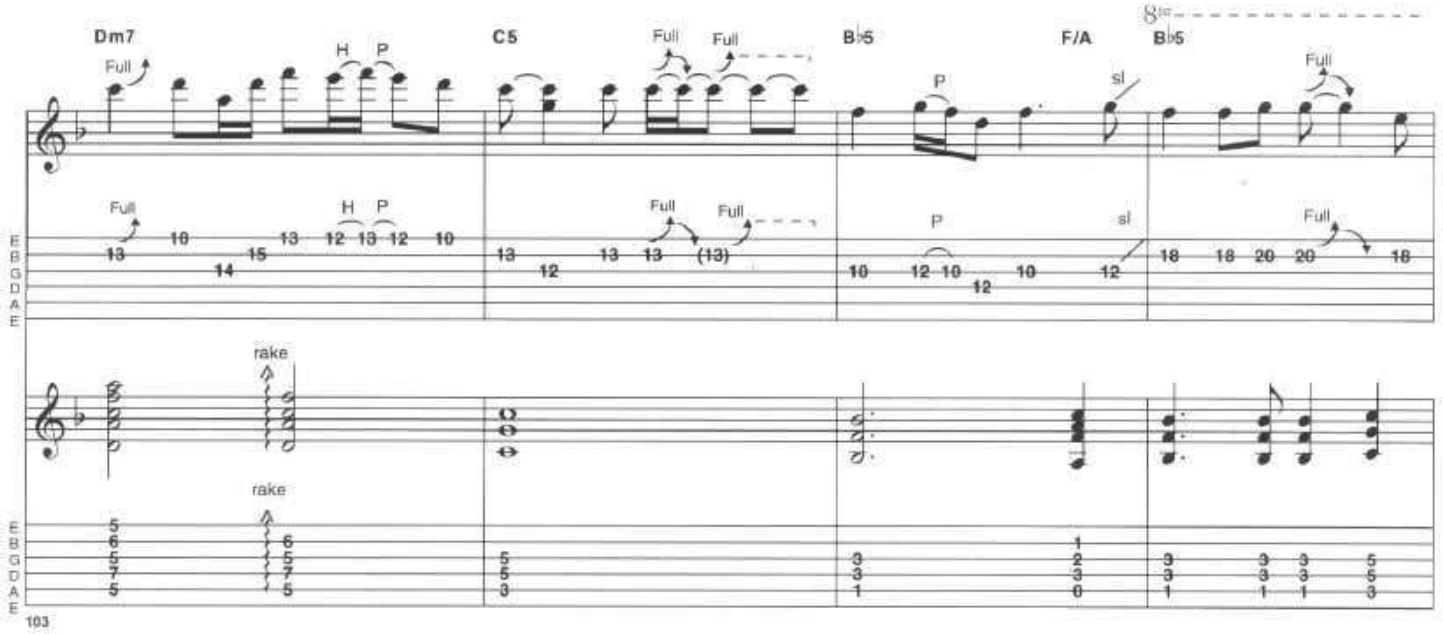


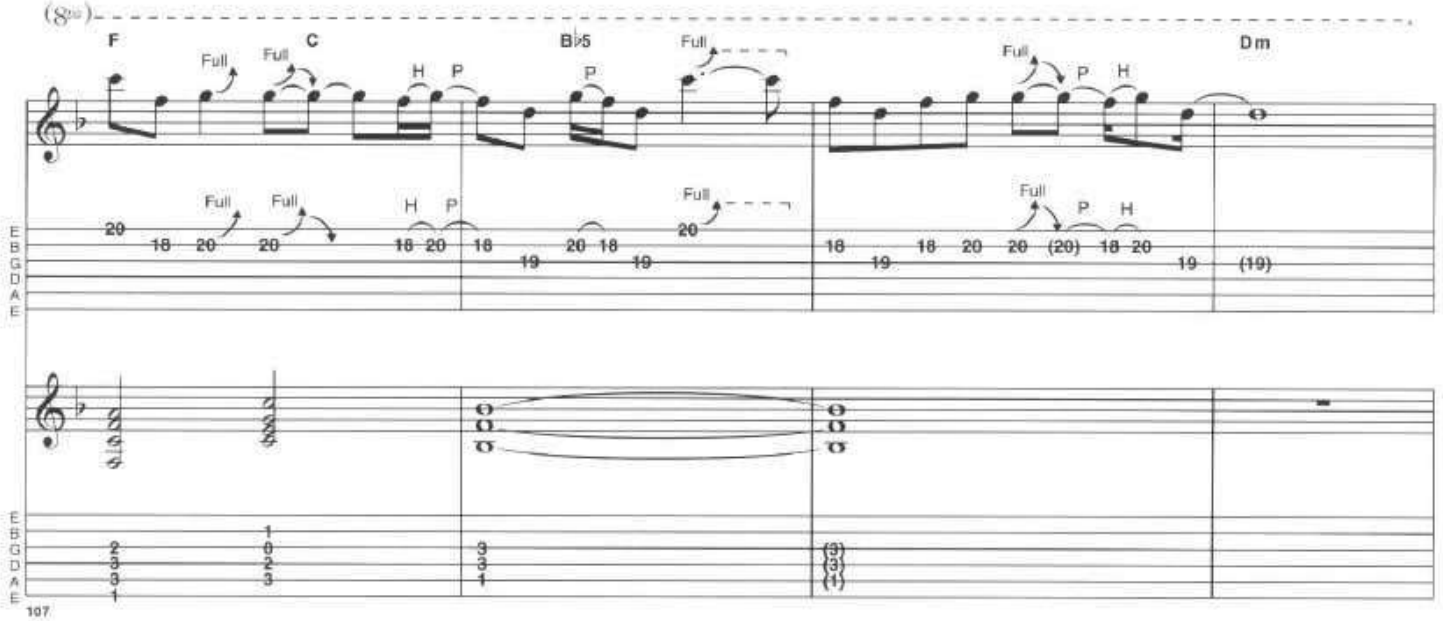


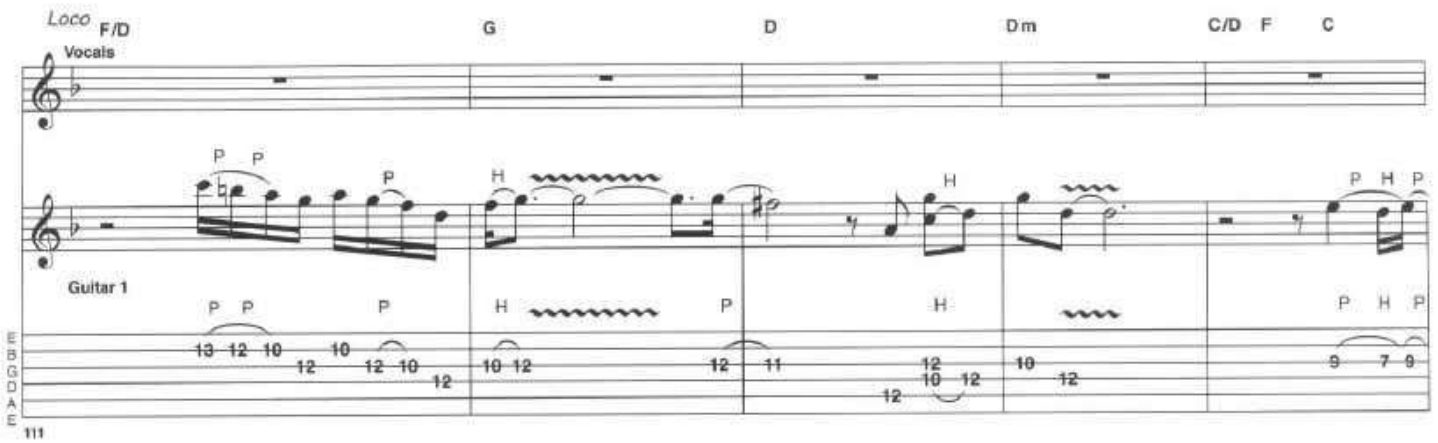
Both Acoustic Gtrs continue sim

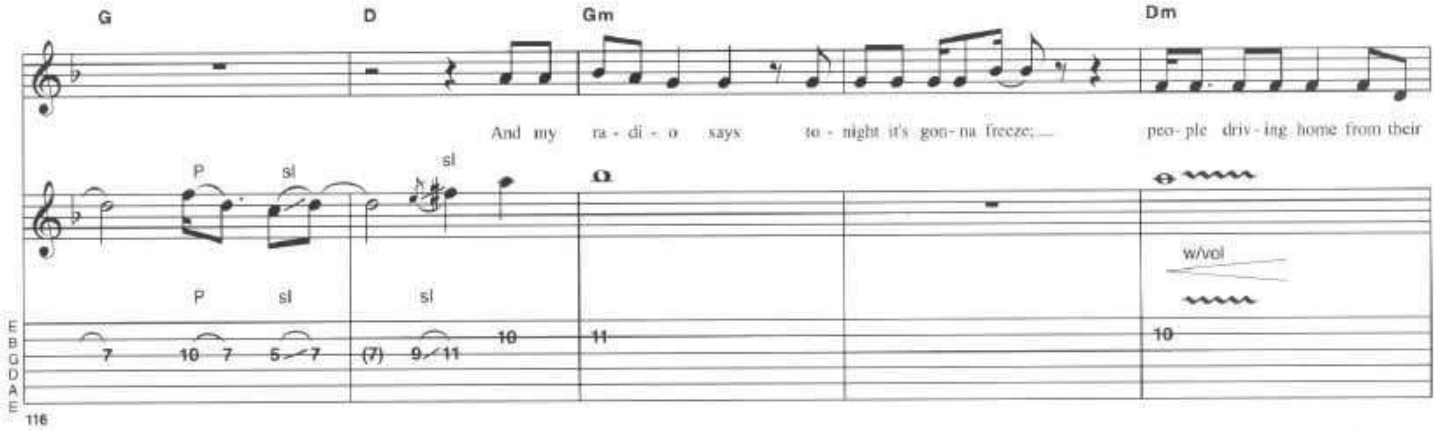


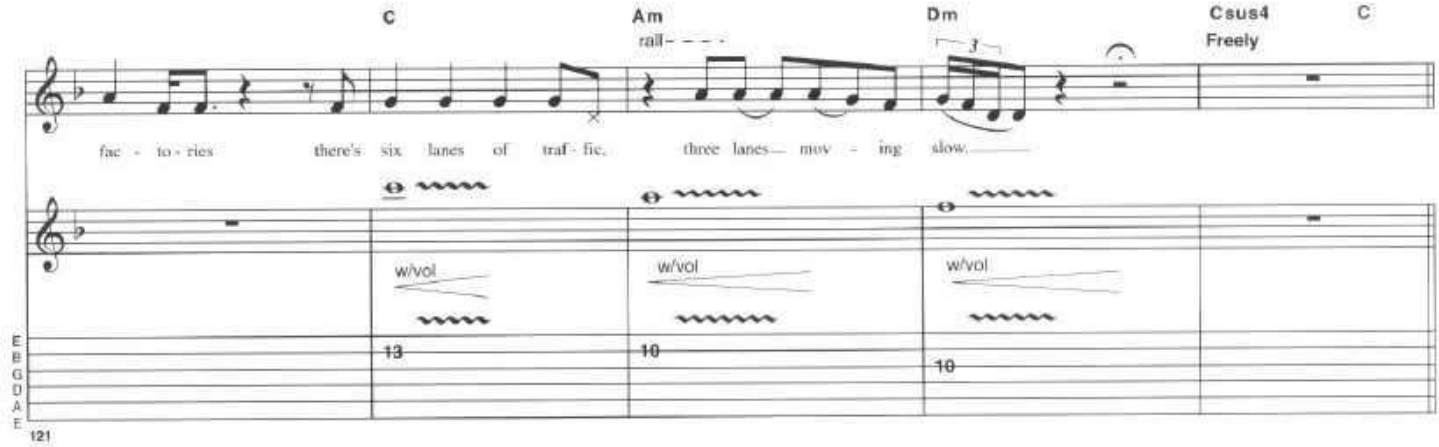

B♭5
Gm7
G5
B♭5
F
P
P H
Full
P H P
E B G D A E
99

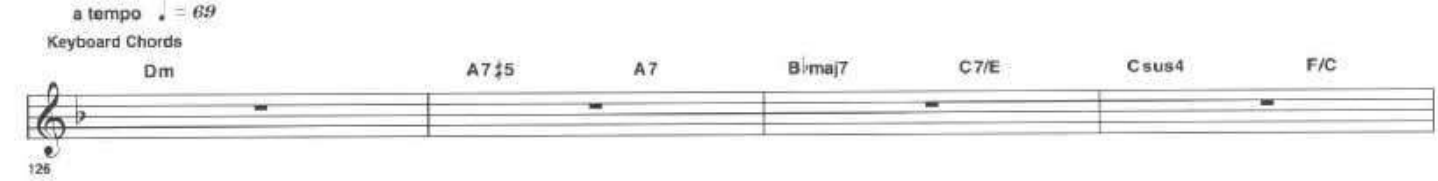

Dm7
C5
B♭5
F/A
B♭5
8va
Full
H P
P
sl
rake
E B G D A E
103

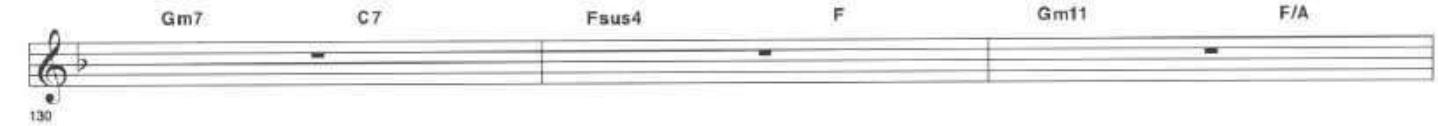

(8va)
F
C
B♭5
Dm
Full
H P
P
E B G D A E
107

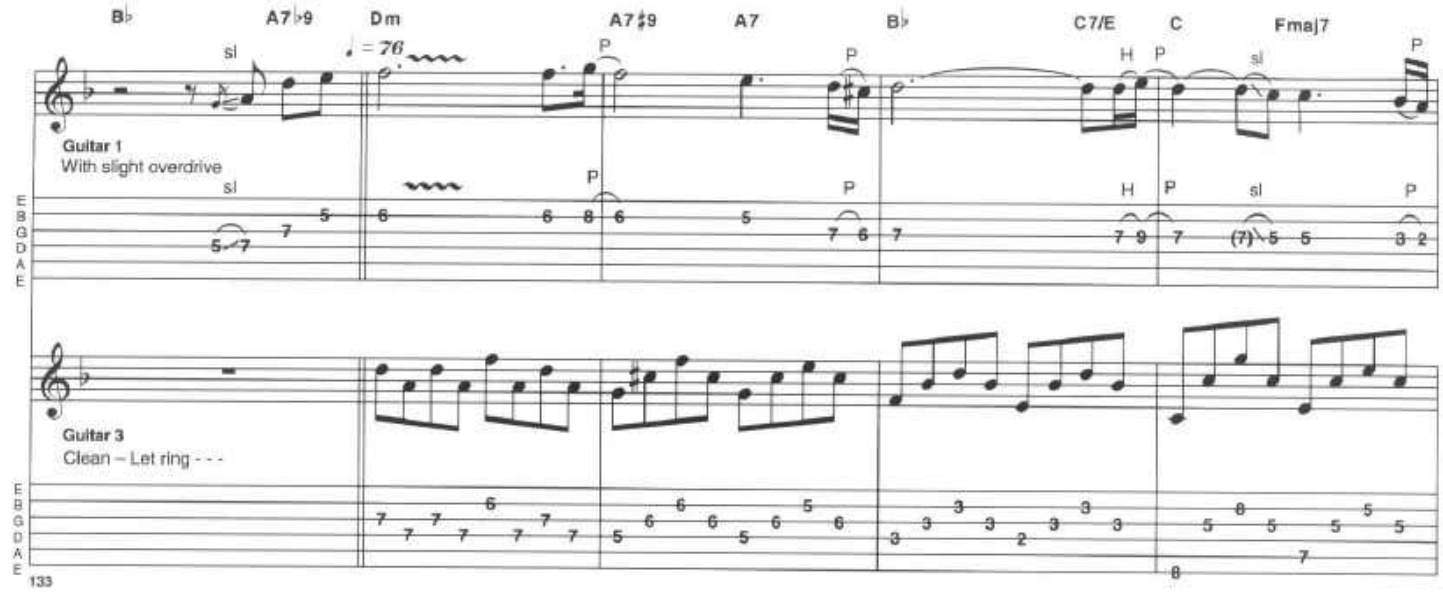

Loco
F/D
G
D
Dm
C/D
F
C
Vocals
Guitar 1
111

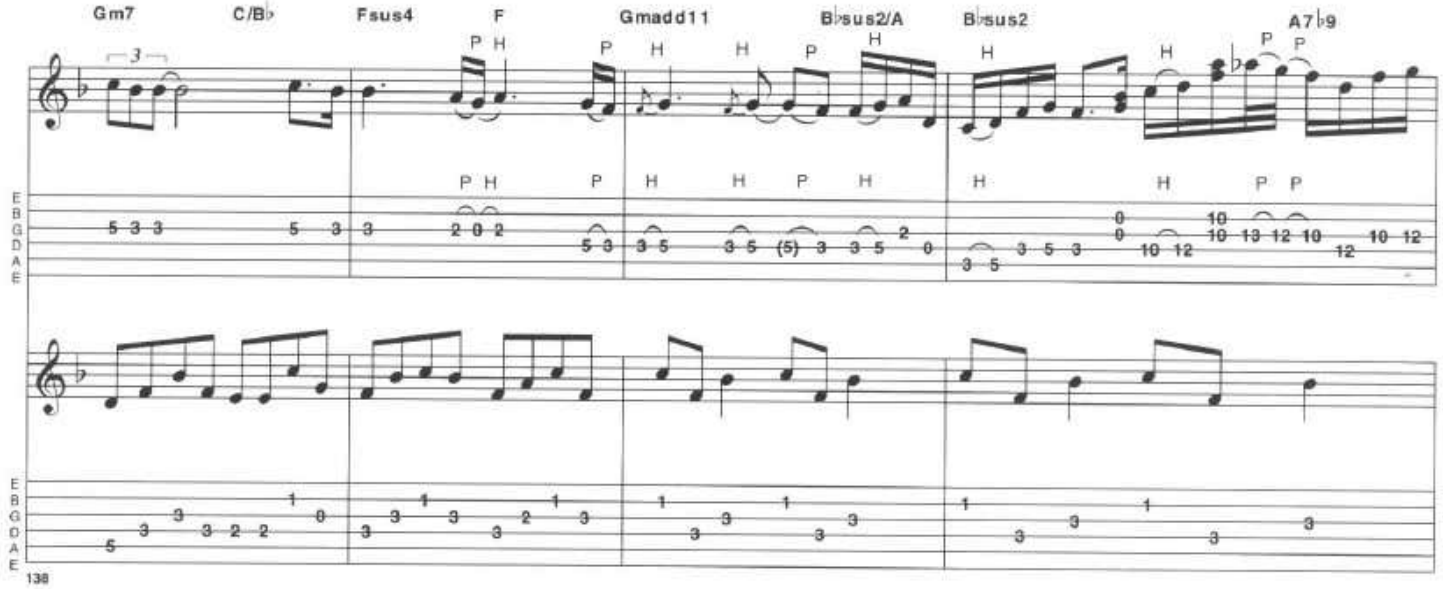

G
D
Gm
Dm
And my ra - di - o says to - night it's gon - na freeze; — peo - ple driv - ing home from their
w/vol
116

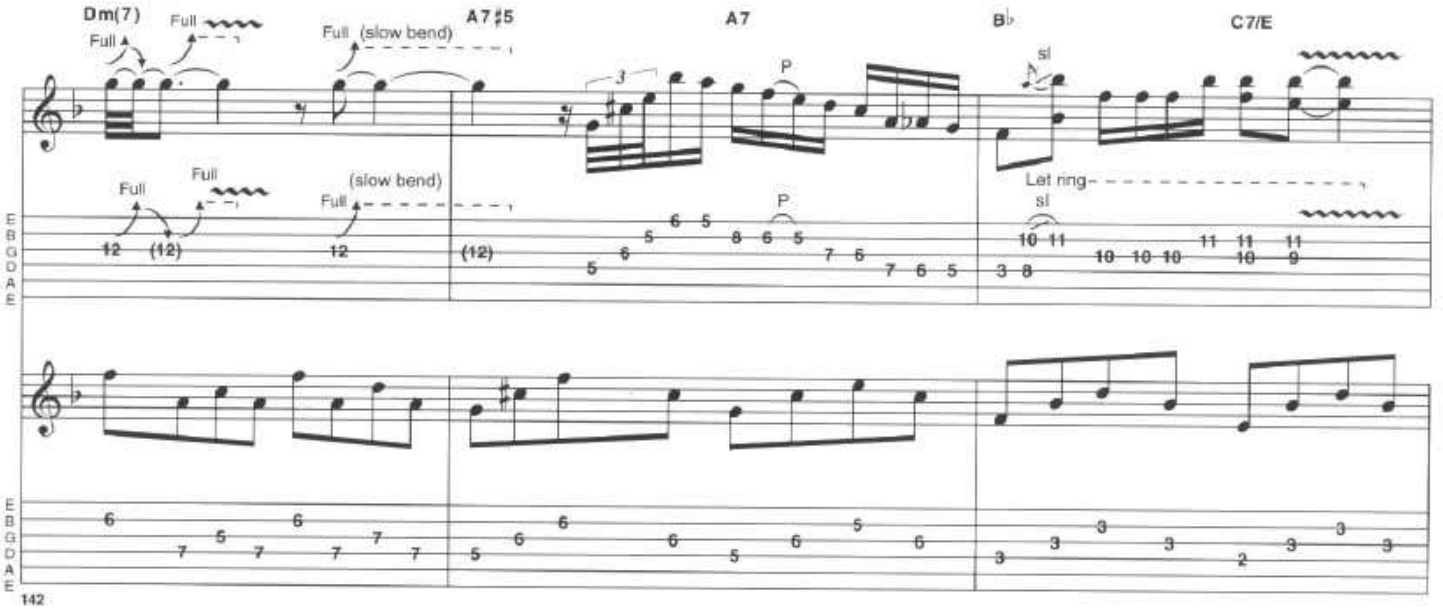

C
Am
rall - - - -
Dm
Csus4
Freely
C
fac - to - ries there's six lanes of traf - fic, three lanes — mov - ing slow. —
w/vol
121

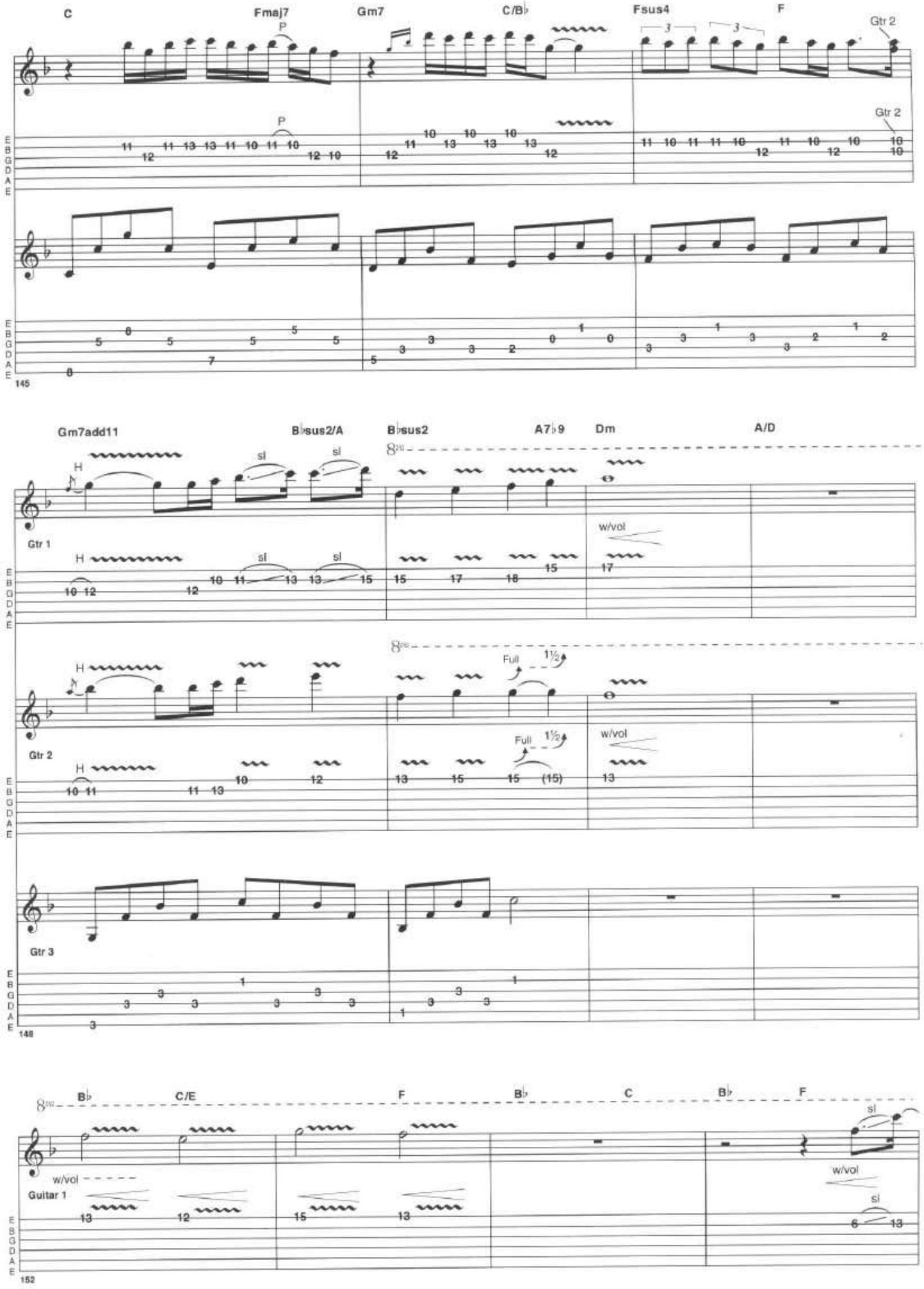

a tempo ♩ = 69
Keyboard Chords
Dm
A7♯5
A7
B♭maj7
C7/E
Csus4
F/C
126

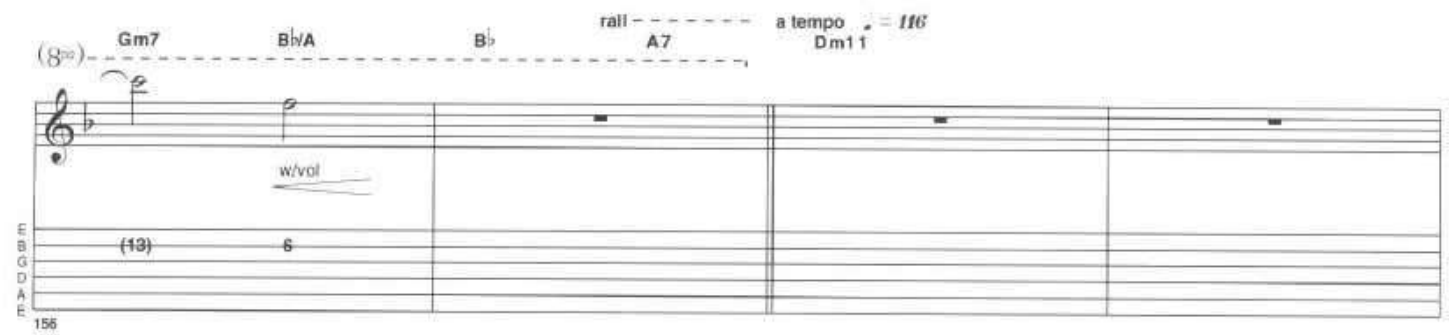

Gm7
C7
Fsus4
F
Gm11
F/A
130


B♭
A7♭9
Dm
A7♯9
A7
B♭
C7/E
C
Fmaj7
♩ = 76
Guitar 1
With slight overdrive
Guitar 3
Clean – Let ring - - -
133

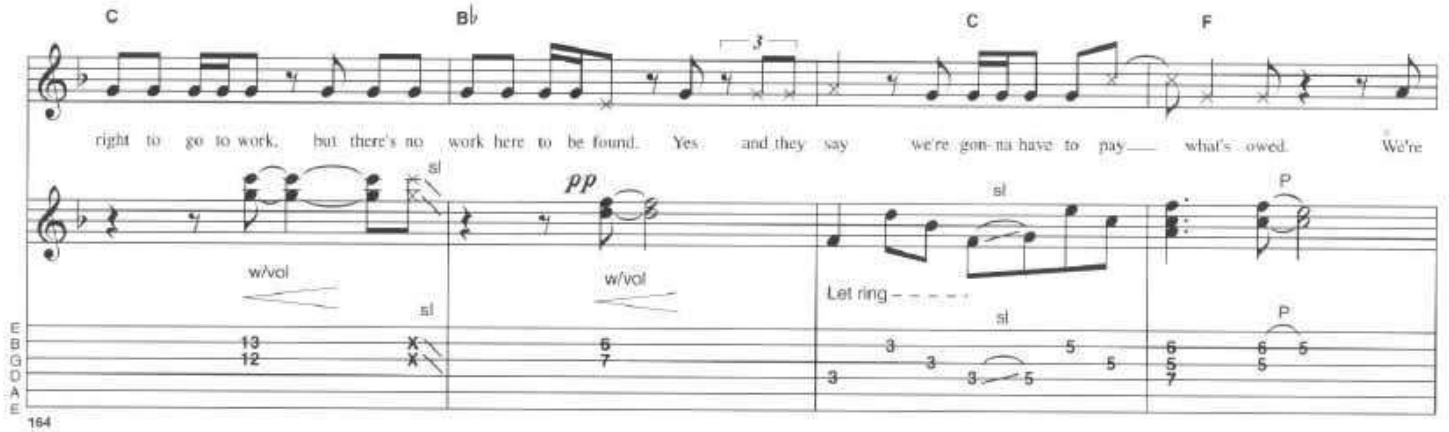

Gm7
C/B♭
Fsus4
F
Gmadd11
B♭sus2/A
B♭sus2
A7♭9
138

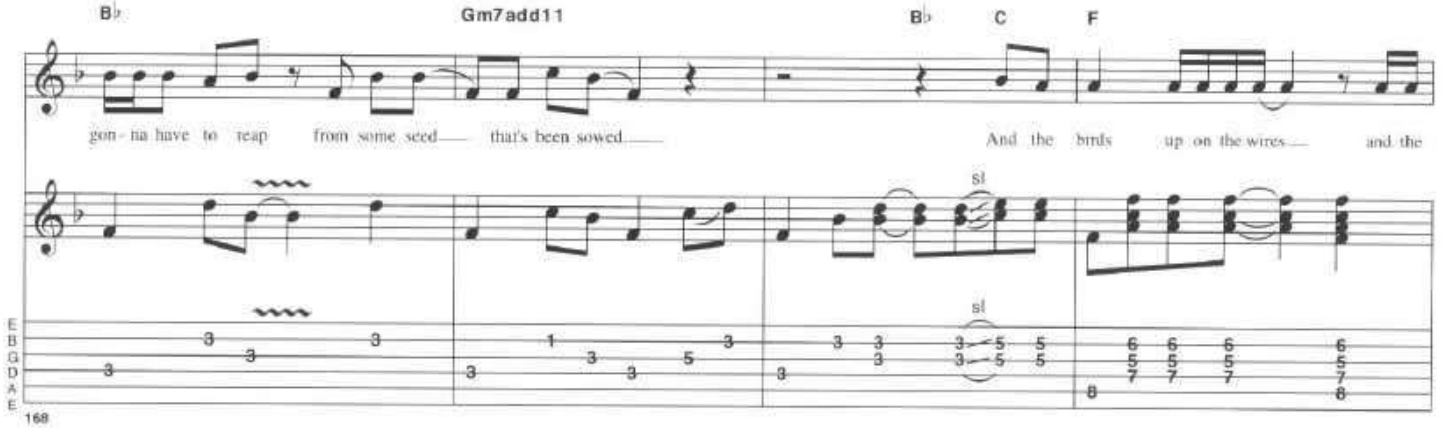

Dm(7)
Full
Full (slow bend)
A7♯5
A7
B♭
C7/E
(slow bend)
Let ring
142

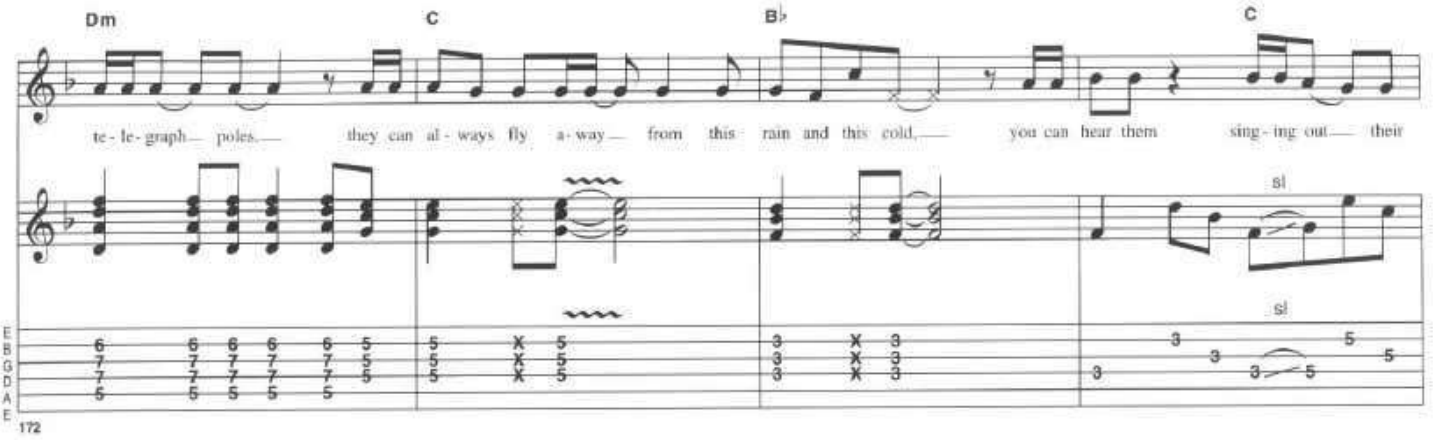

C
Fmaj7
Gm7
C/B♭
Fsus4
F
Gtr 2
P
145
Gm7add11
B♭sus2/A
B♭sus2
A7♭9
Dm
A/D
H
sl
w/vol
Gtr 1
Gtr 2
Full
1½
Gtr 3
148
B♭
C/E
F
B♭
C
B♭
F
Guitar 1
152

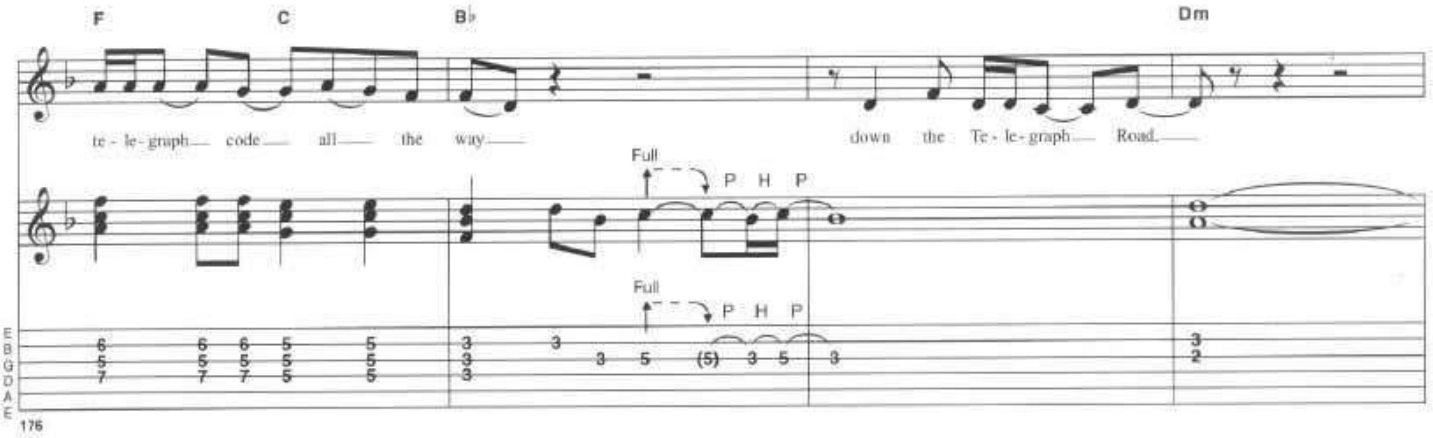

Gm7
B♭/A
B♭
rall
A7
a tempo
Dm11
w/vol
156

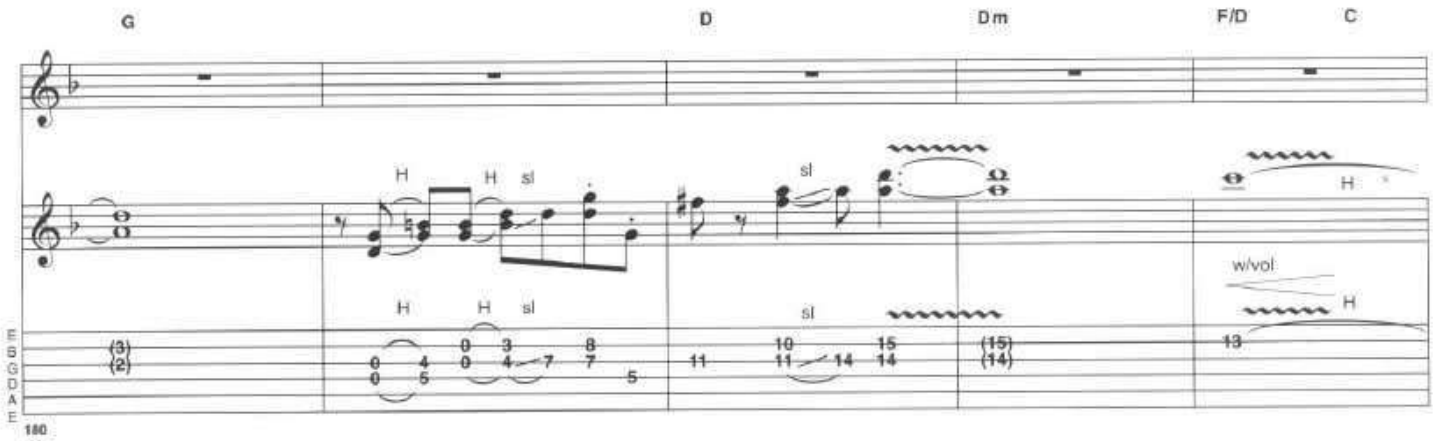
Vocals
C
F
Dm
I used to like to go to work, but they shut it down. I got a
* (unison)
w/vol
160
* B string = 1/2 Bend
G string = Full Bend
* Acoustic Gtr as previous verse + ad libs

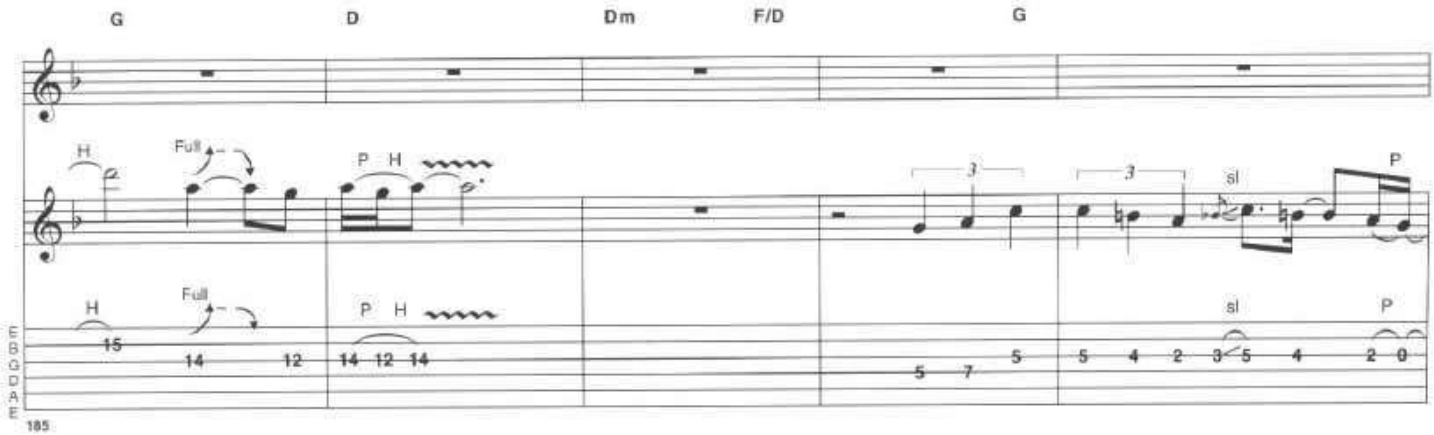

C
B♭
C
F
right to go to work, but there's no work here to be found. Yes and they say we're gon-na have to pay what's owed. We're
pp
w/vol
Let ring
164

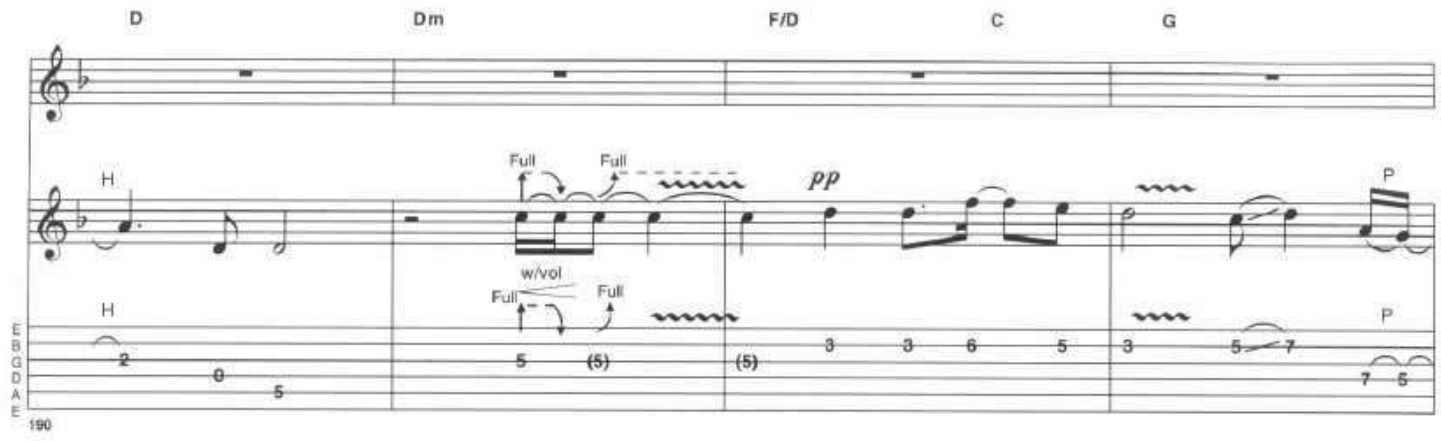

B♭
Gm7add11
B♭
C
F
gon-na have to reap from some seed that's been sowed. And the birds up on the wires and the
168

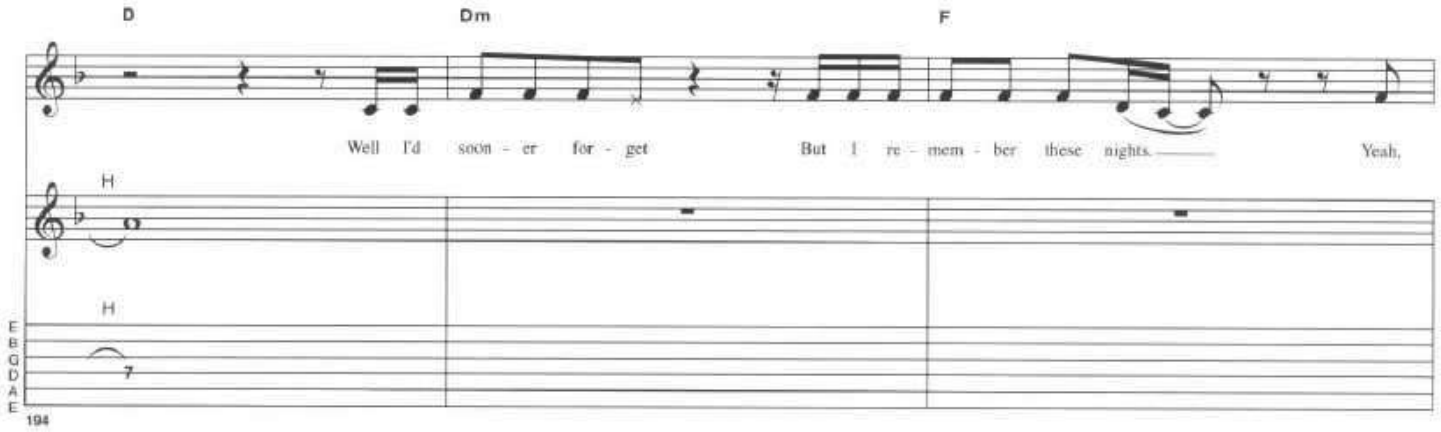

Dm
C
B♭
C
te - le - graph poles, they can al - ways fly a - way from this rain and this cold, you can hear them sing - ing out their
sl
sl
E B G D A E
172

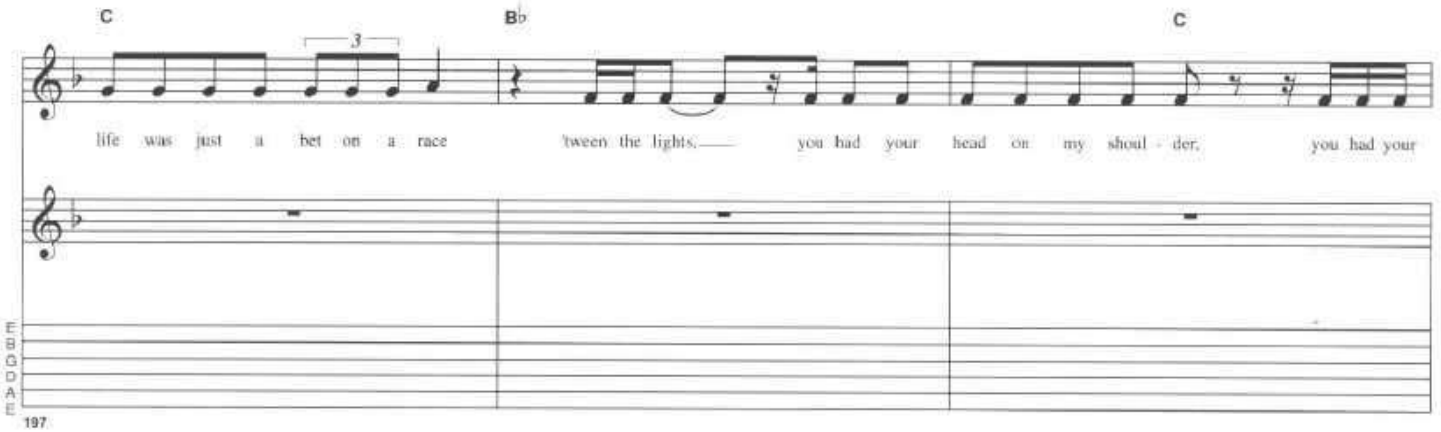

F
C
B♭
Dm
te - le - graph code all the way down the Te - le - graph Road.
Full
P H P
Full
P H P
E B G D A E
176

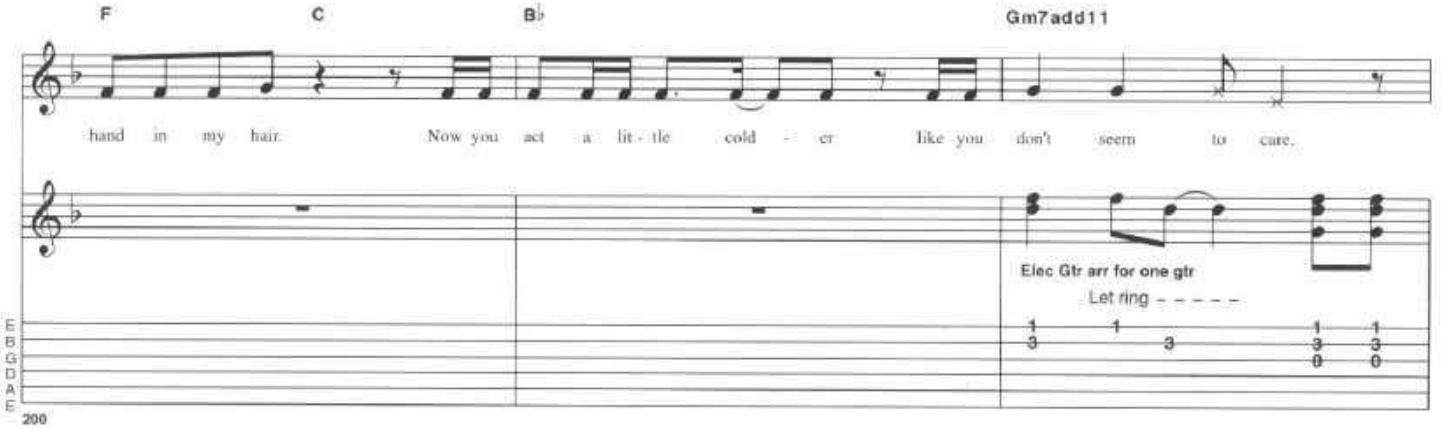

G
D
Dm
F/D
C
H
H sl
sl
H
w/vol
H
H H sl
sl
H
E B G D A E
180

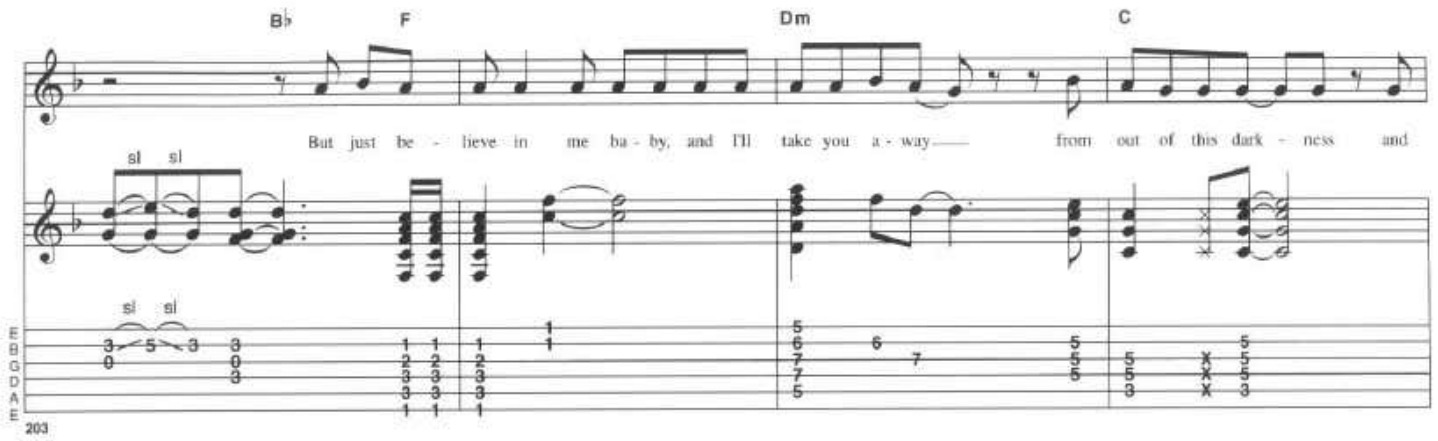

G
D
Dm
F/D
G
H
Full
P H
3
3
sl
P
H
Full
P H
sl
P
E B G D A E
185

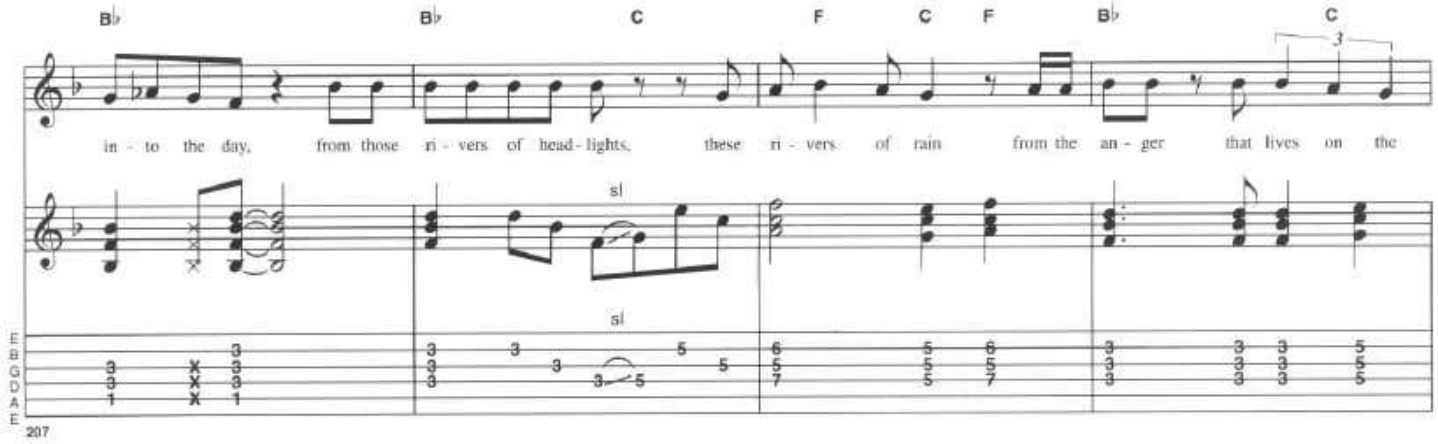

D
Dm
F/D
C
G
Full
Full
pp
P
w/vol
Full
Full
P
190

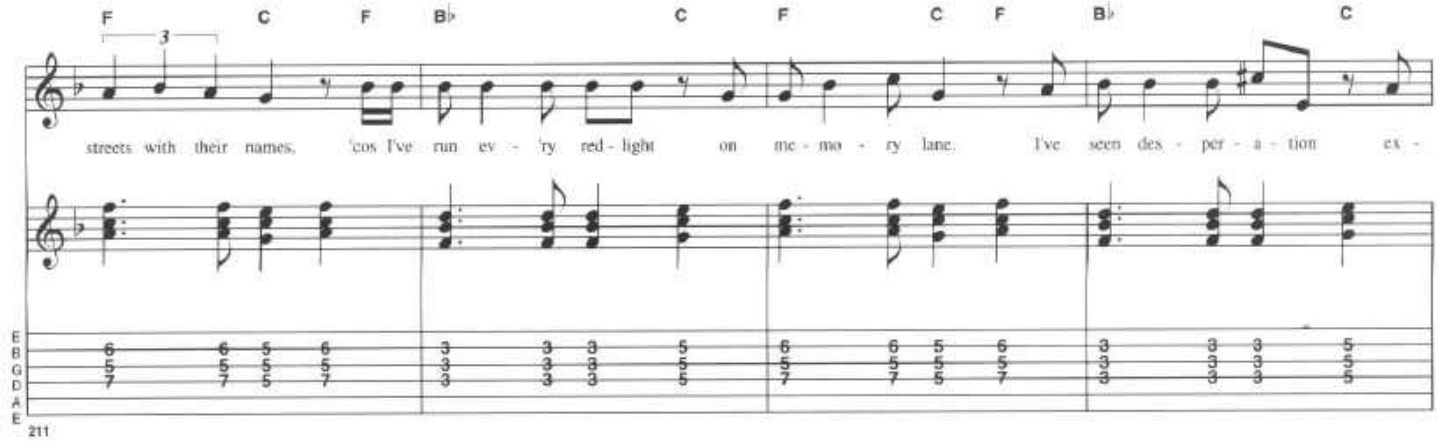

D
Dm
F
Well I'd soon - er for - get
But I re - mem - ber these nights.
Yeah,
194

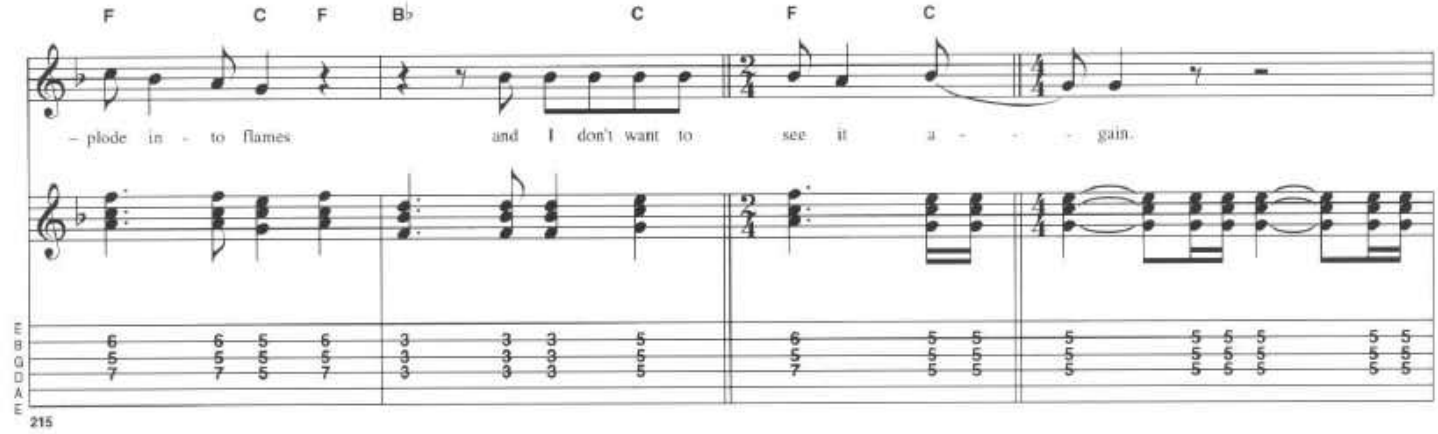

C
B♭
C
life was just a bet on a race
'tween the lights.
you had your head on my shoul - der,
you had your
197

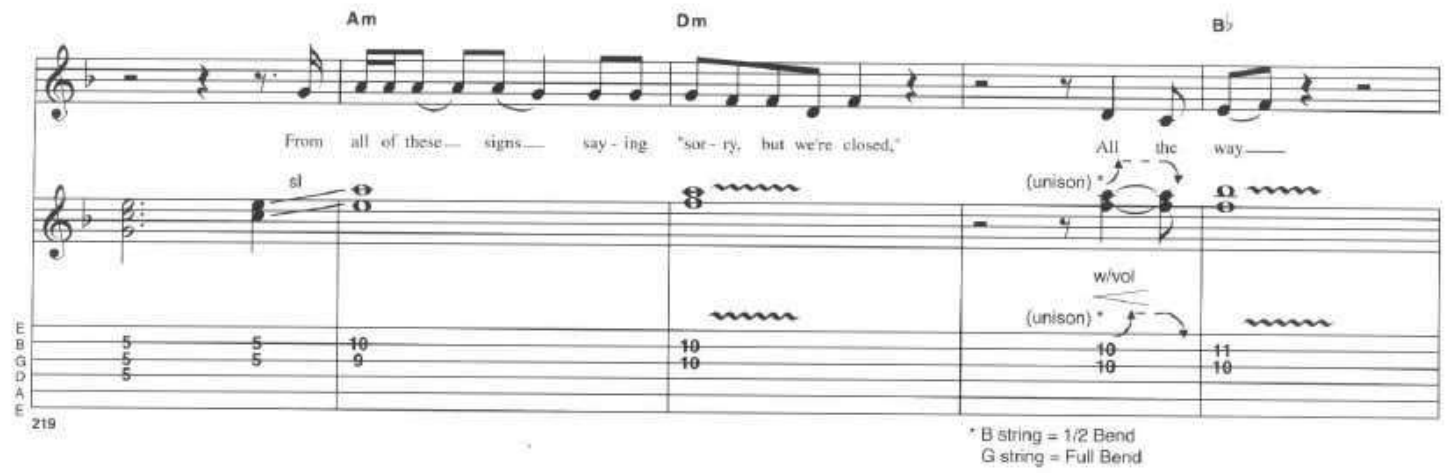

F
C
B♭
Gm7add11
hand in my hair.
Now you act a lit - tle cold - er
like you don't seem to care.
Elec Gtr arr for one gtr
Let ring
200

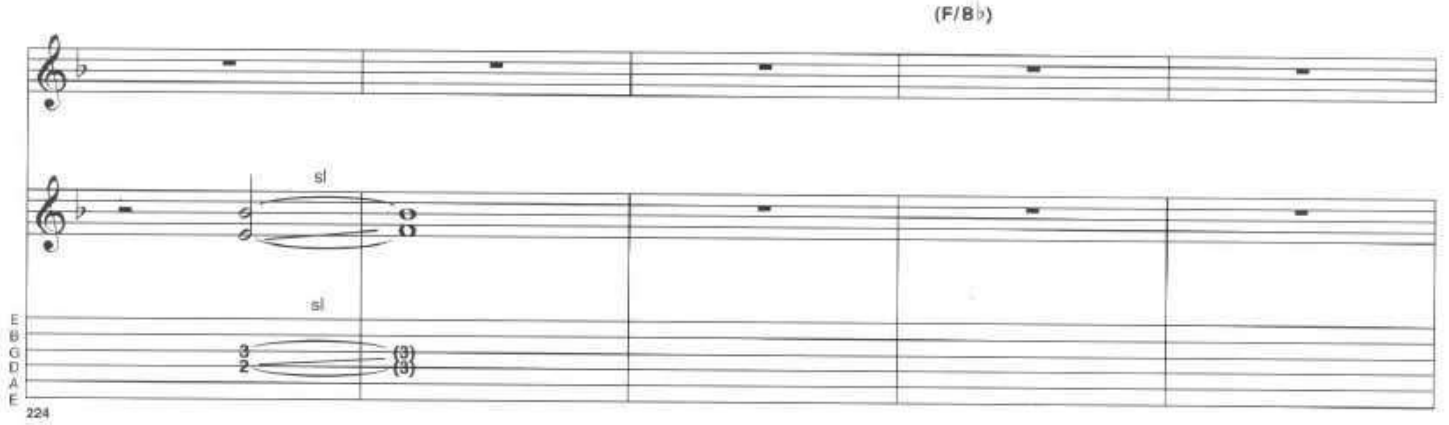

B♭ F Dm C
But just be - lieve in me ba - by, and I'll take you a - way from out of this dark - ness and
sl sl
203

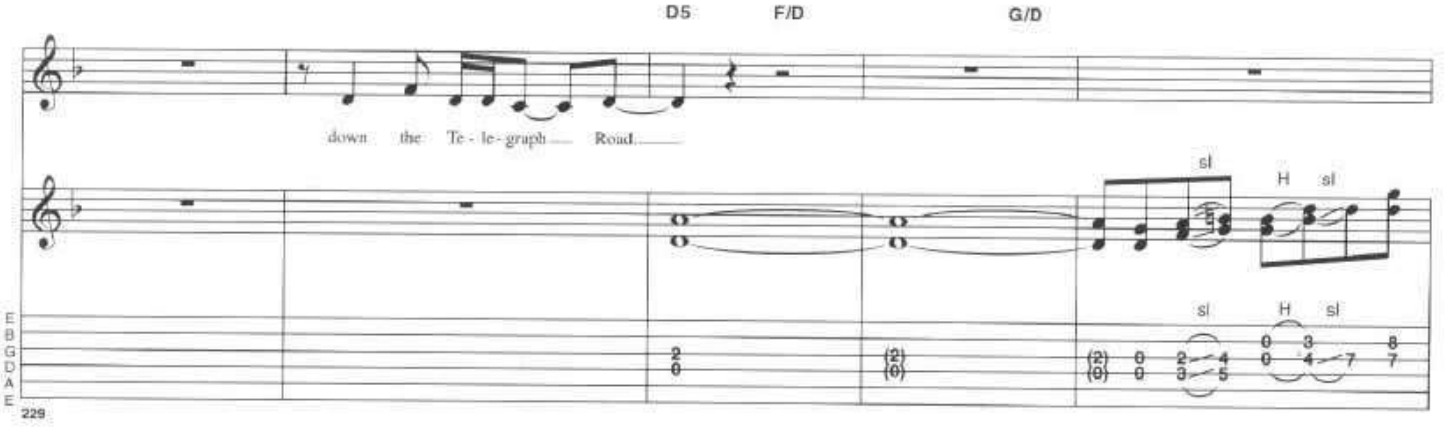

B♭ B♭ C F C F B♭ C
in - to the day, from those ri - vers of head - lights, these ri - vers of rain from the an - ger that lives on the
sl
sl
207

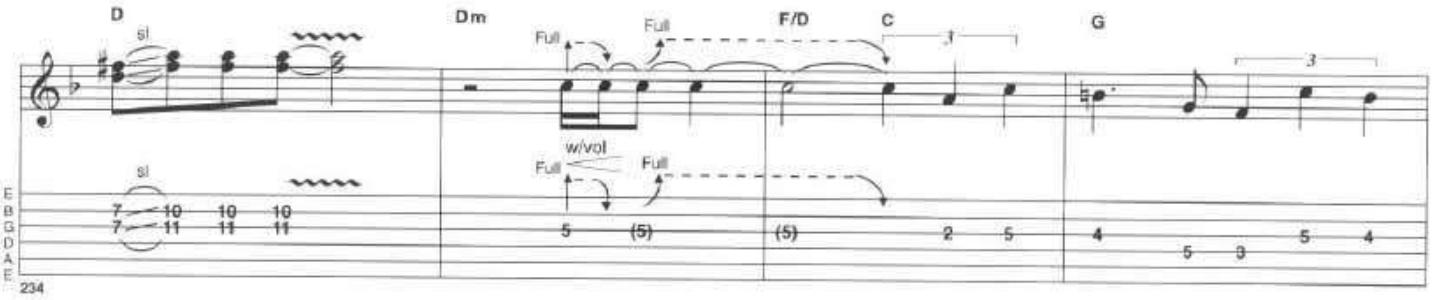

F C F B♭ C F C F B♭ C
streets with their names, 'cos I've run ev - 'ry red - light on me - mo - ry lane. I've seen des - per - a - tion ex -
211

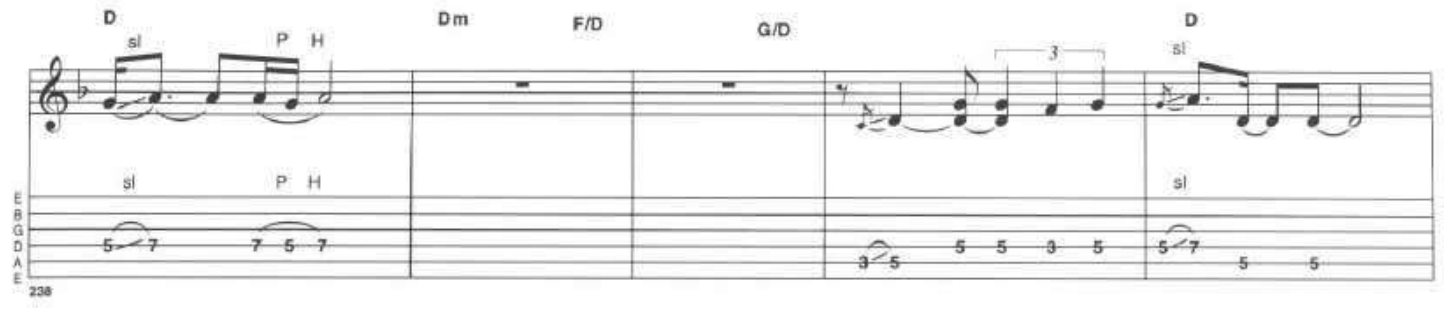

F C F B♭ C F C
- plode in - to flames and I don't want to see it a - - - gain.
215

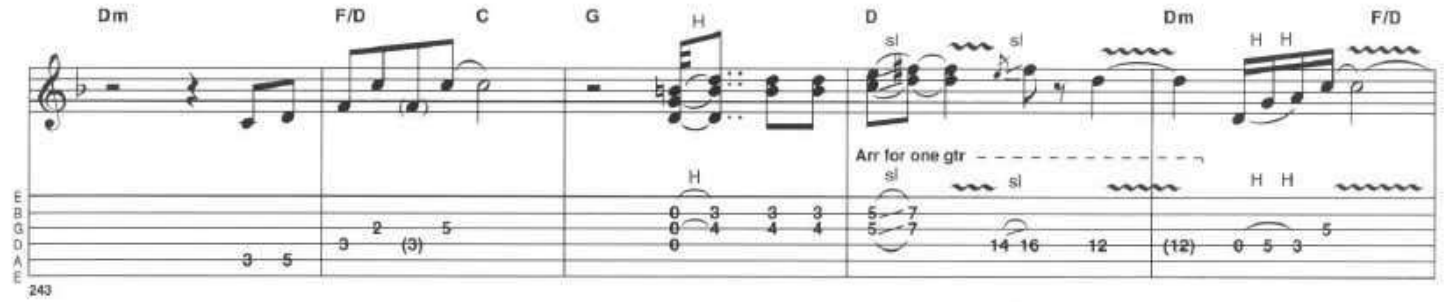

Am
Dm
B♭
From all of these signs say - ing "sor - ry, but we're closed,"
All the way
sl
(unison) *
w/vol
(unison) *
219
* B string = 1/2 Bend
G string = Full Bend

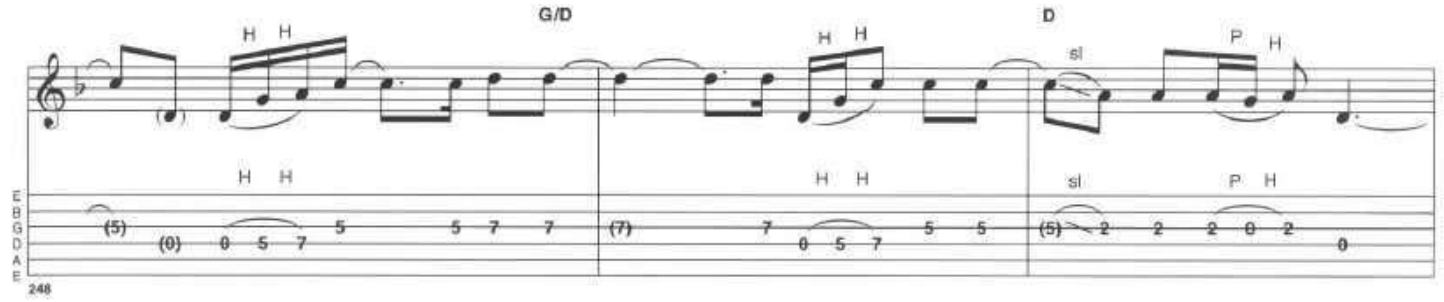

(F/B♭)
sl
sl
224

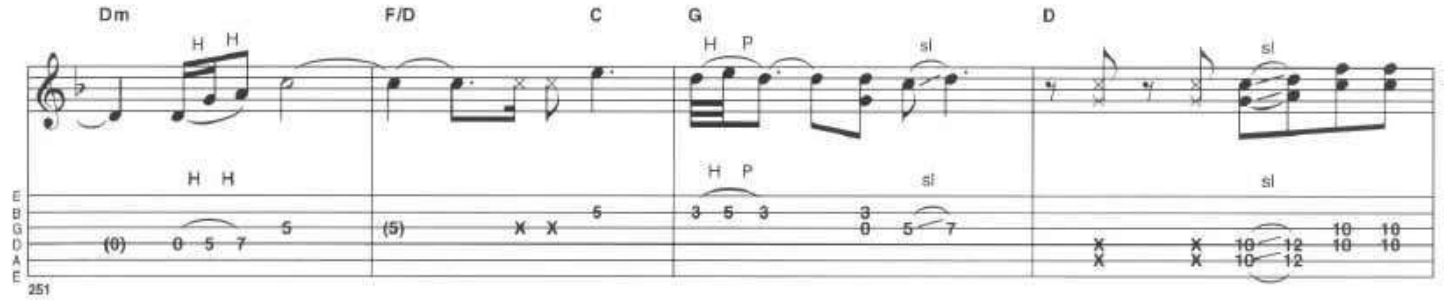

D5
F/D
G/D
down the Te - le - graph Road
sl
H
sl
229

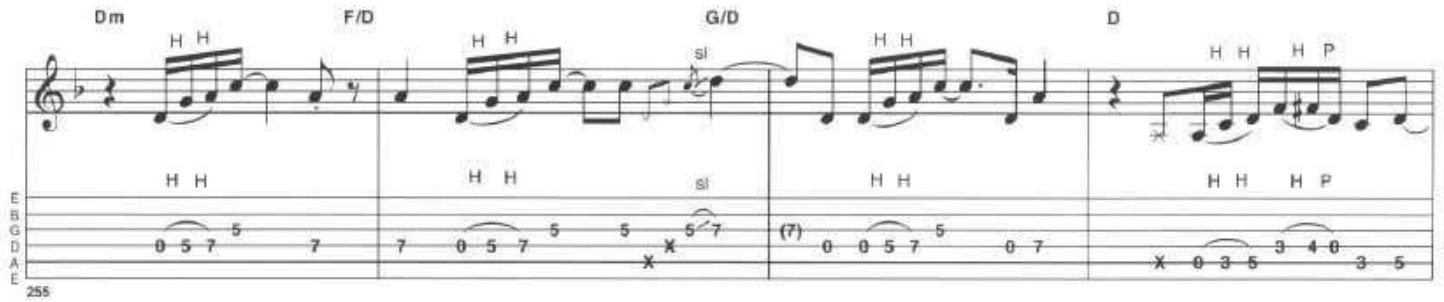

D
Dm
F/D
C
G
sl
Full
Full
w/vol
Full
Full
234

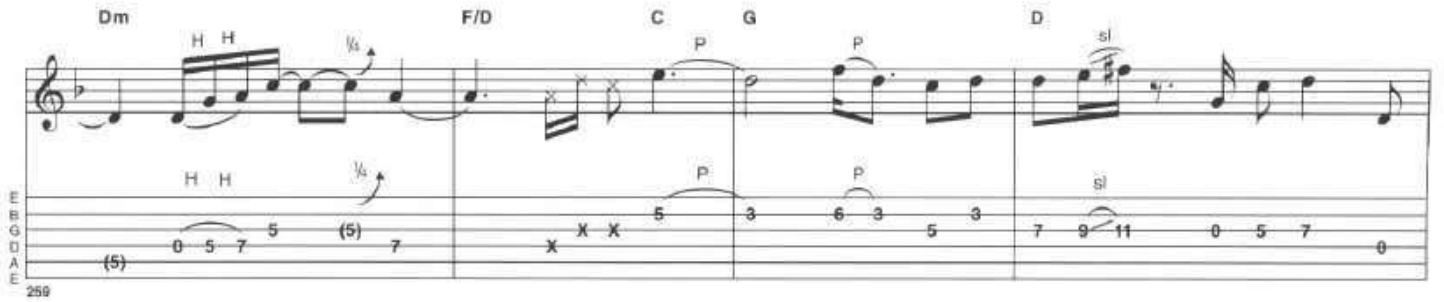

D
Dm
F/D
G/D
D
238

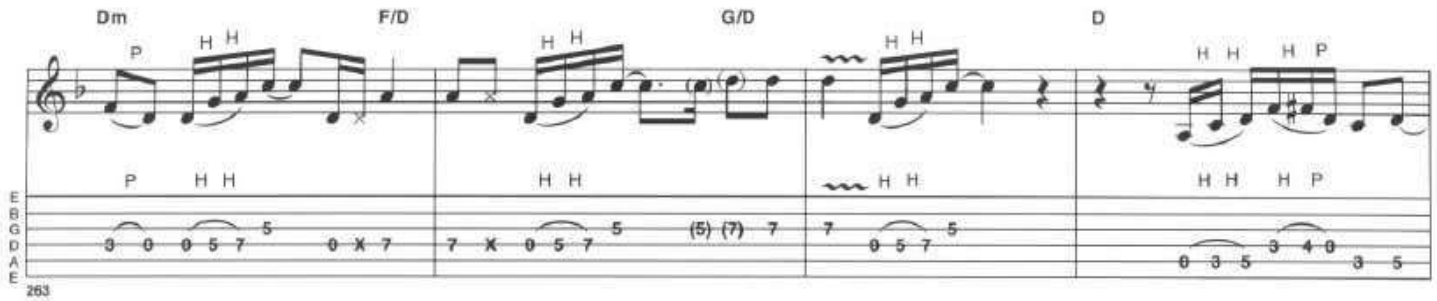

Dm
F/D
C
G
D
Dm
F/D
Arr for one gtr
243

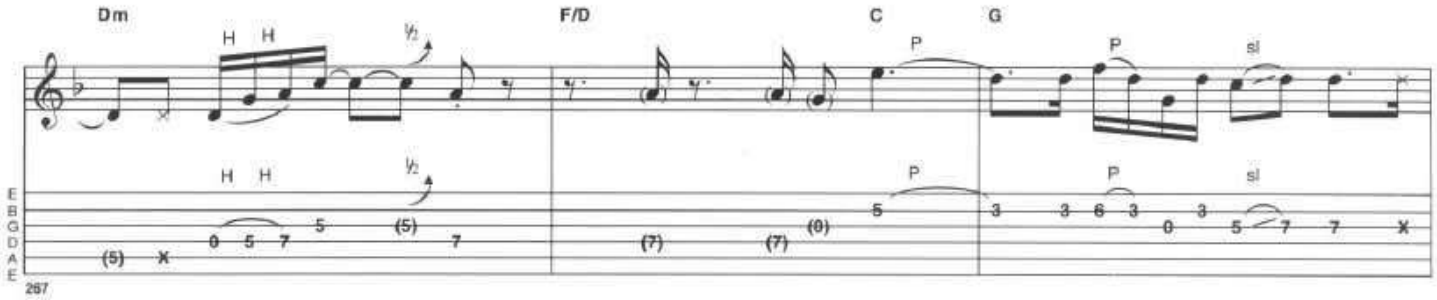

G/D
D
248

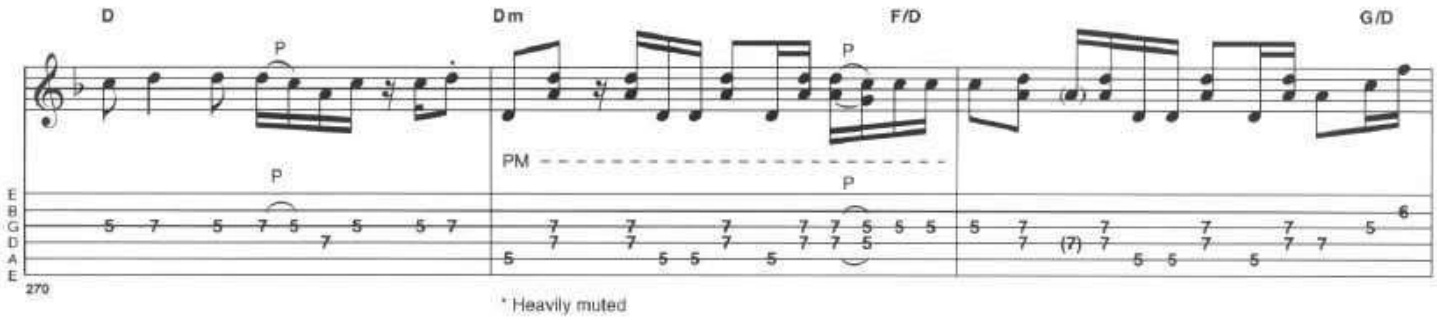

Dm
F/D
C
G
D
251


Dm
F/D
G/D
D
255

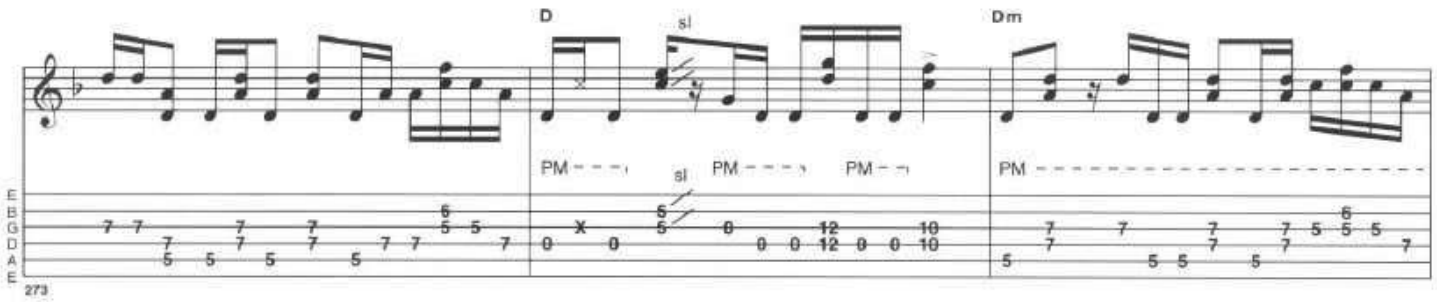

Dm
F/D
C
G
D
259

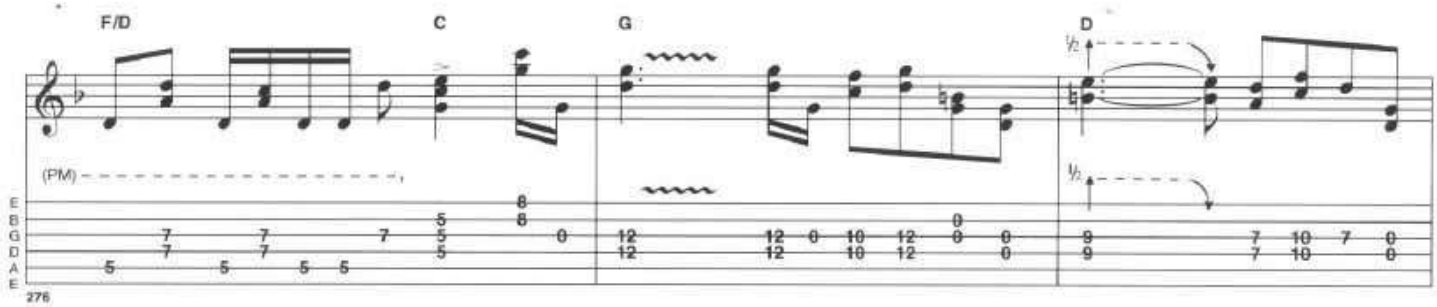


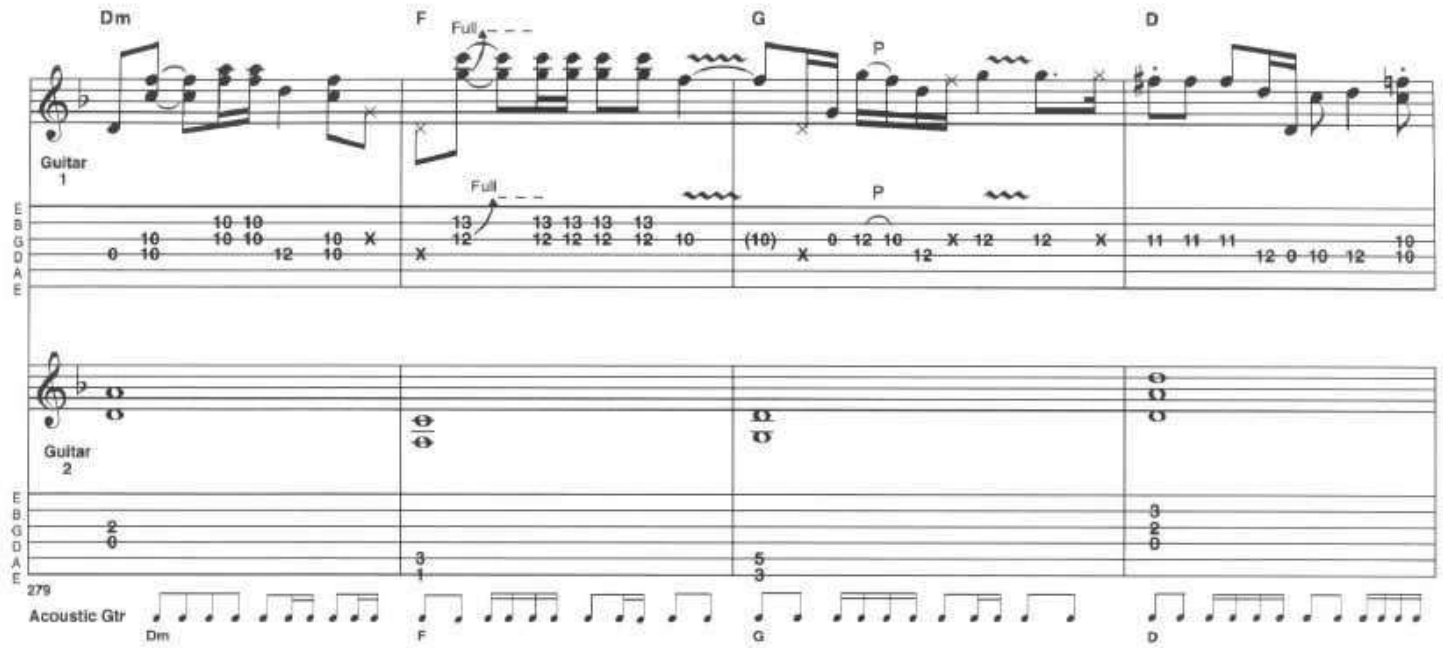


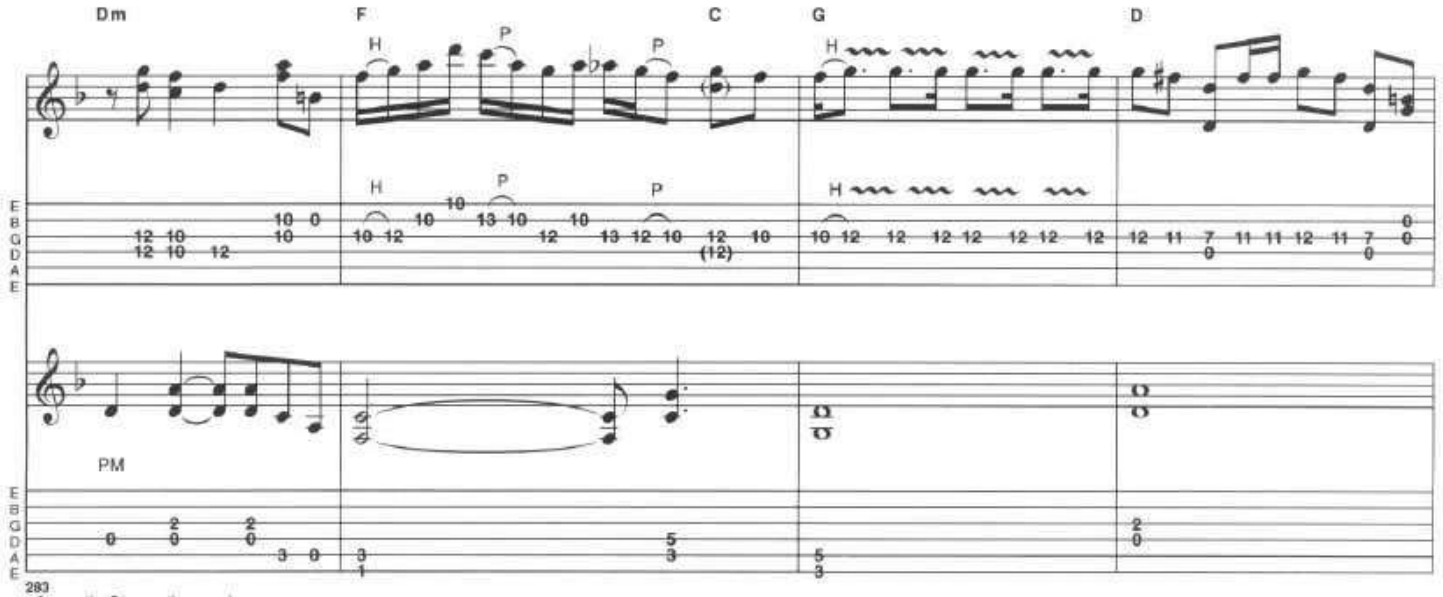


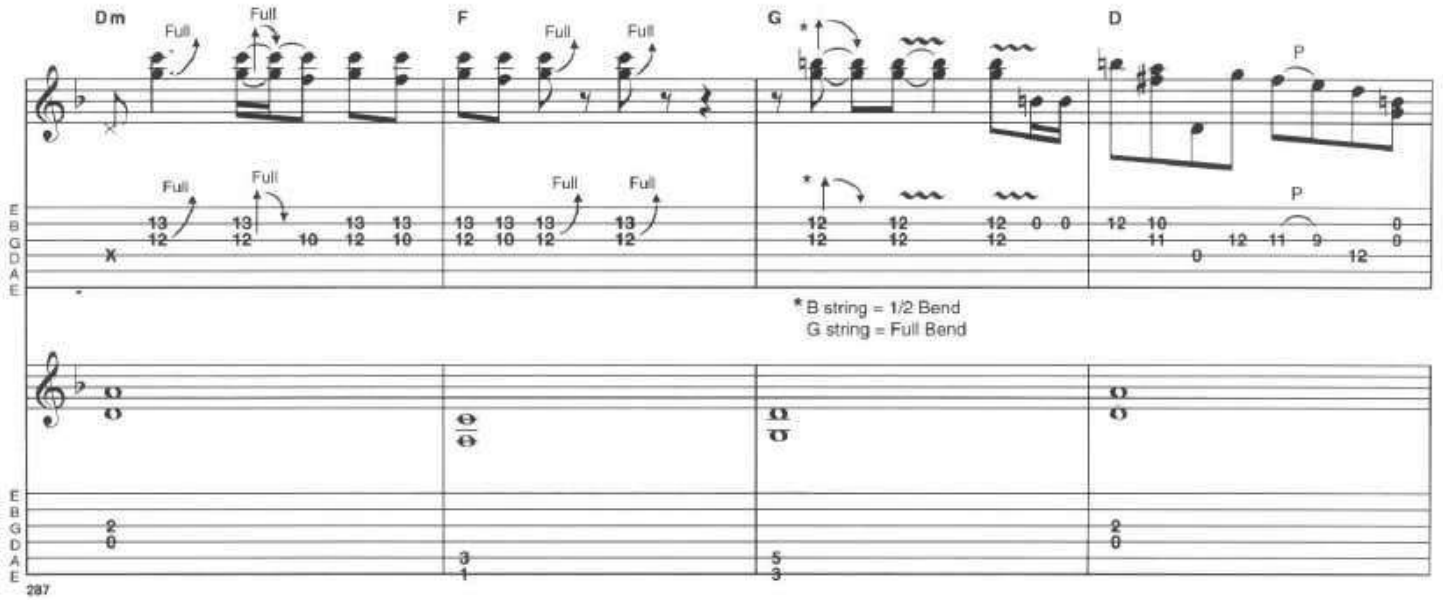
* Heavily muted

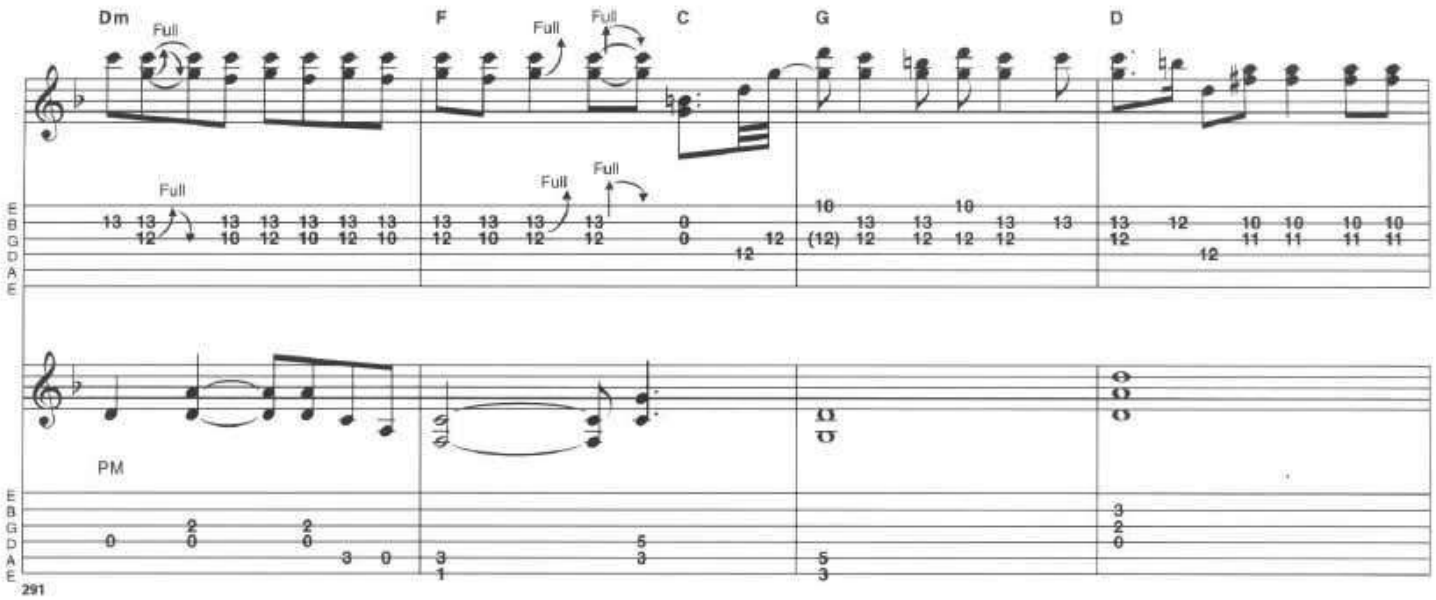


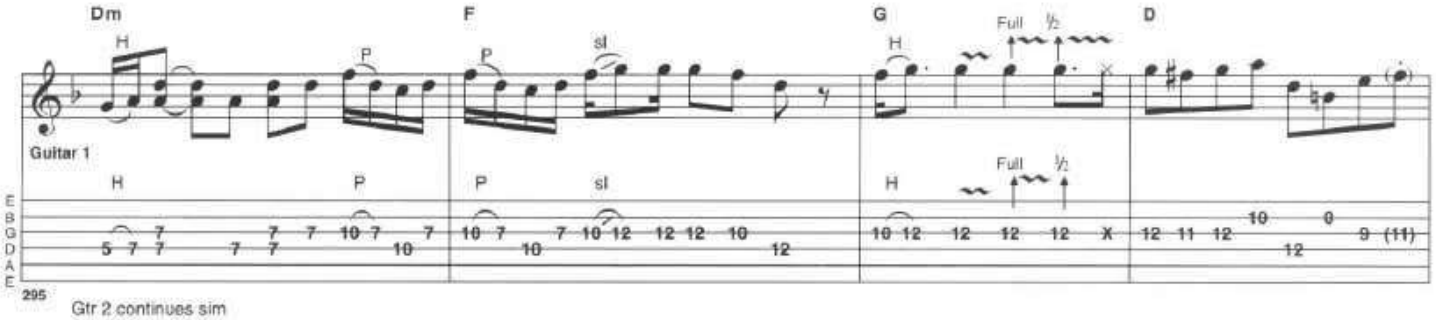


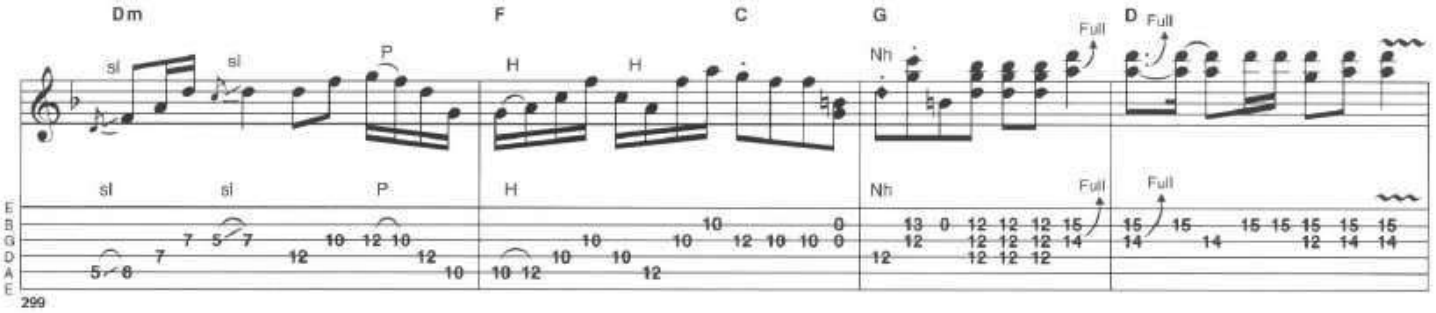

Dm
F
G
D
Full
P
Guitar 1
Guitar 2
279
Acoustic Gtr

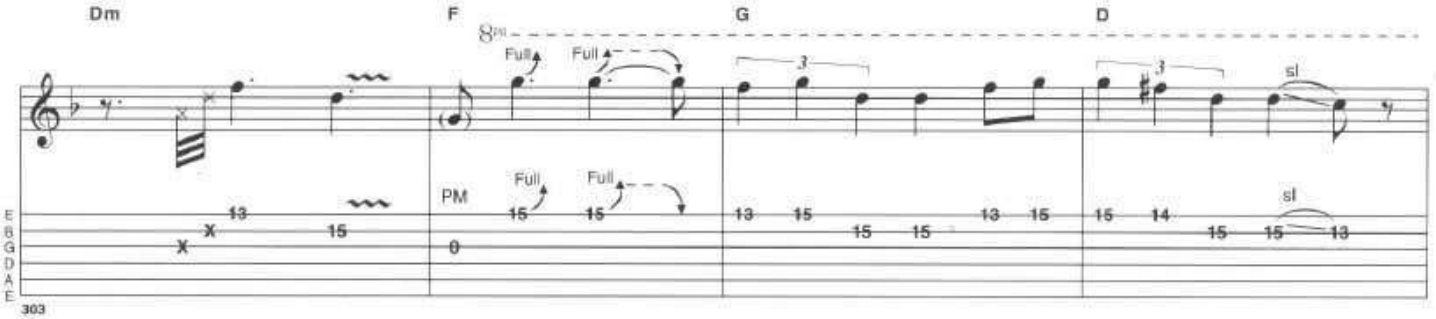

Dm
F
C
G
D
H
P
PM
283
Acoustic Gtr continues sim

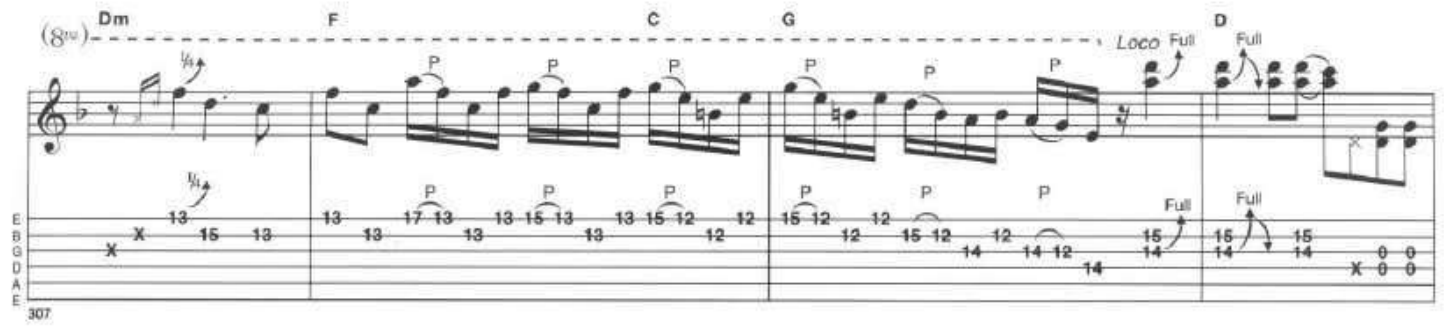

Dm
F
G
D
Full
P
*B string = 1/2 Bend
G string = Full Bend
287

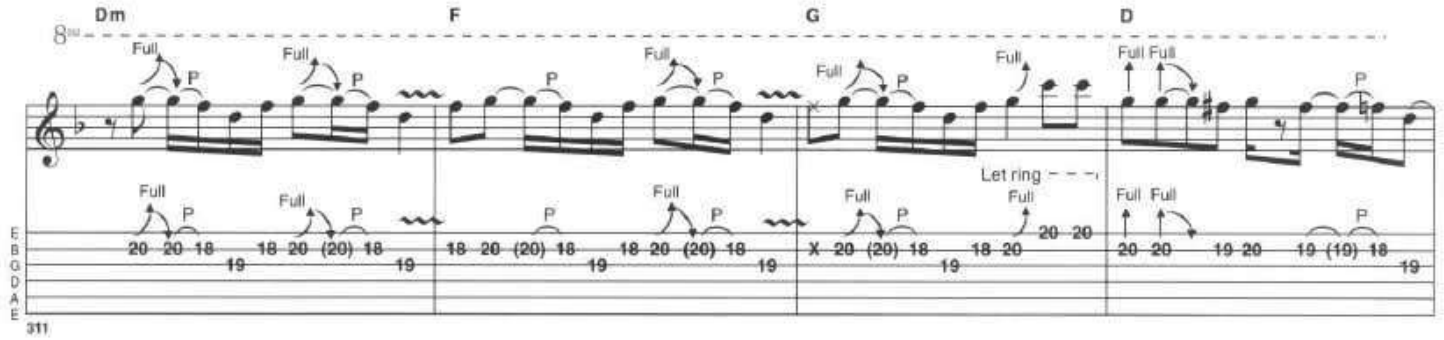

Dm
F
C
G
D
Full
PM
291

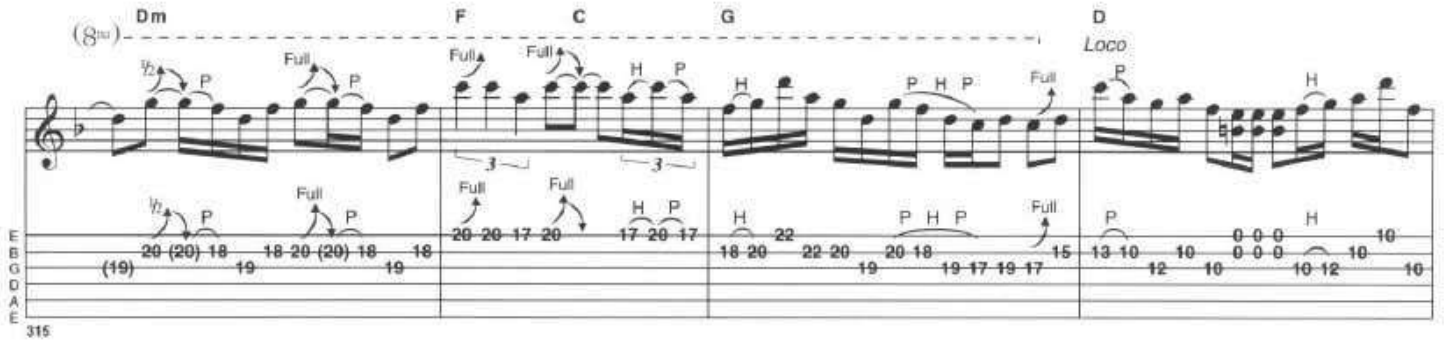

Dm
F
G
D
Guitar 1
H
P
sl
Full
½
295
Gtr 2 continues sim

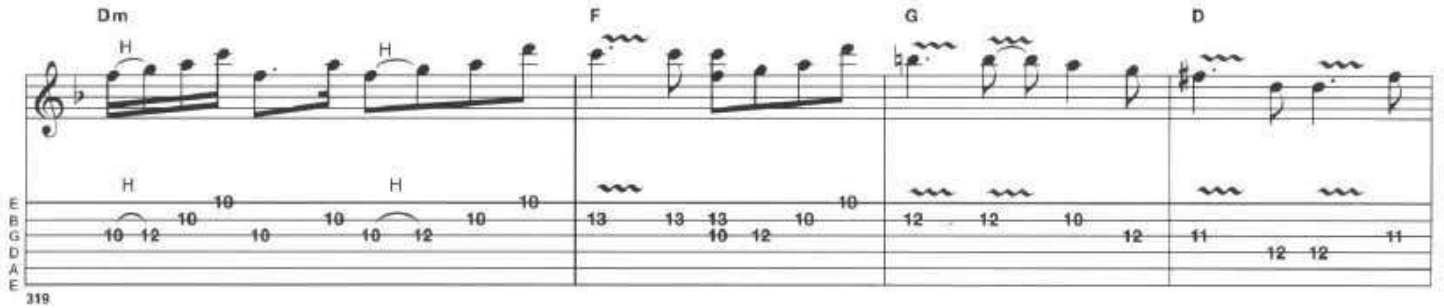

Dm
F
C
G
D
sl
P
H
Nh
Full
299

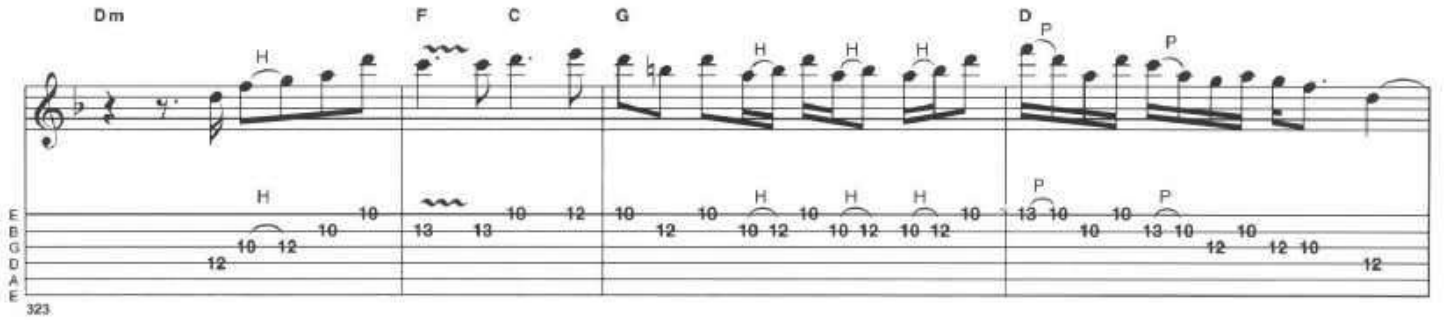

Dm
F
G
D
8va
Full
PM
sl
303

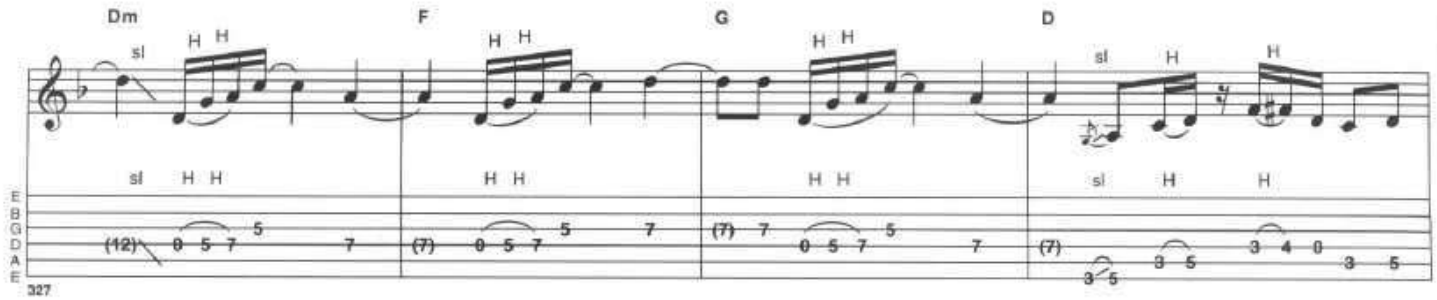

Dm
F
C
G
D
Loco
Full
P
307

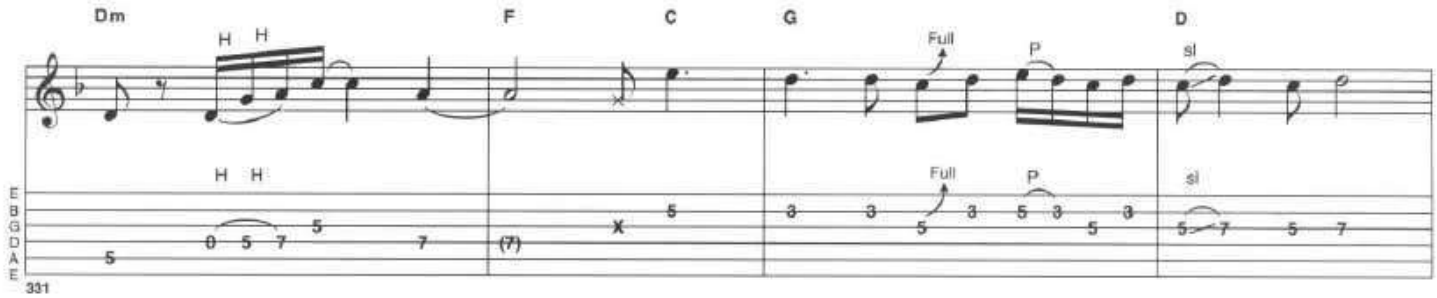

Dm
F
G
D
Full
P
Let ring
311

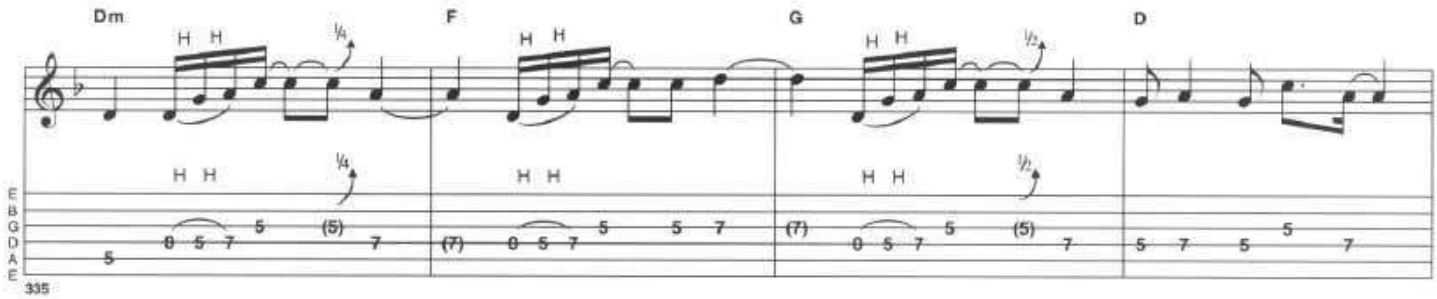

Dm
F
C
G
D
Loco
Full
P
H
315

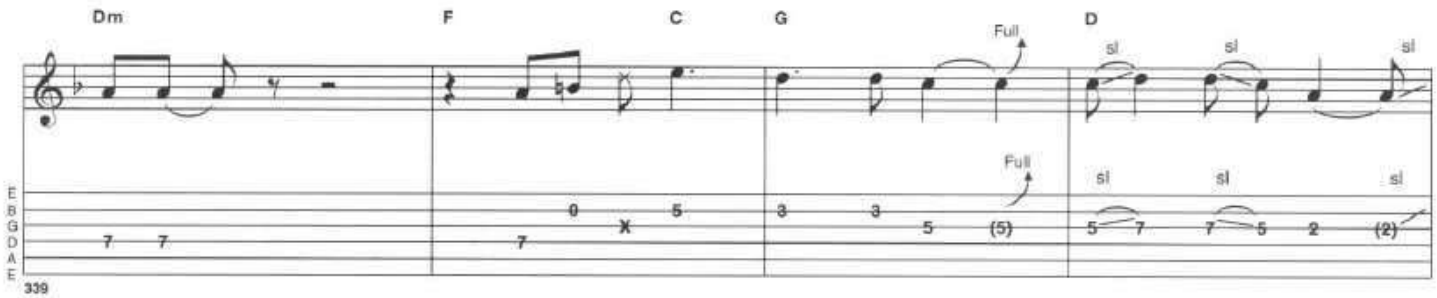

Dm
F
G
D
H
319

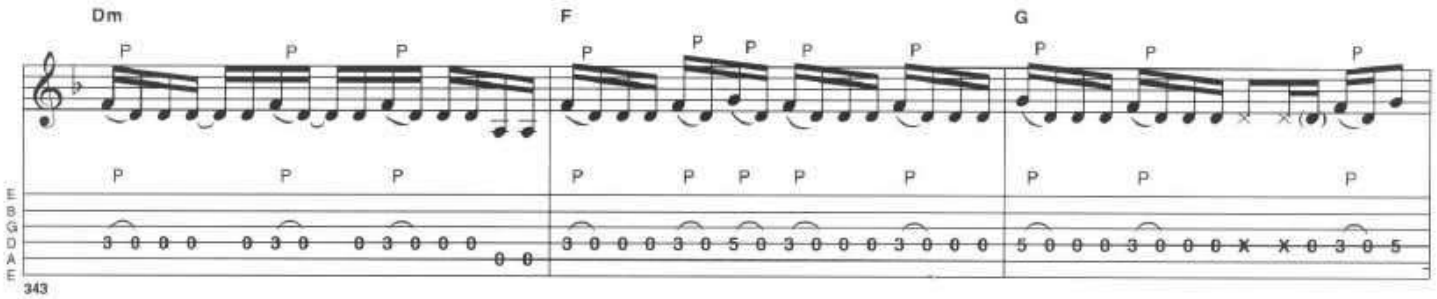

Dm
F
C
G
D
H
P
323

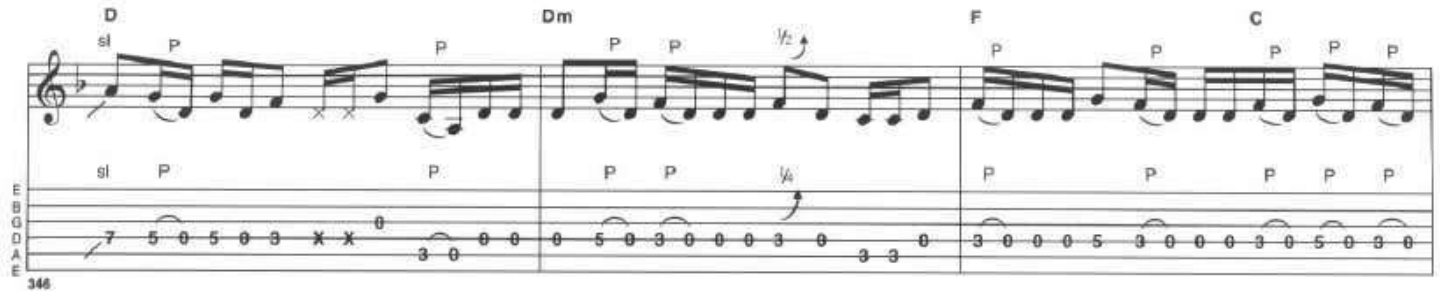

Dm
F
G
D
327

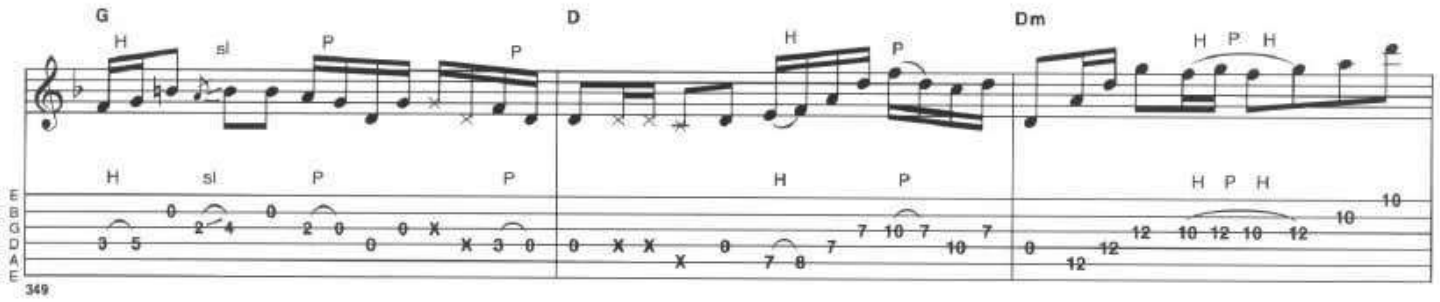

Dm
F
C
G
D
Full
331

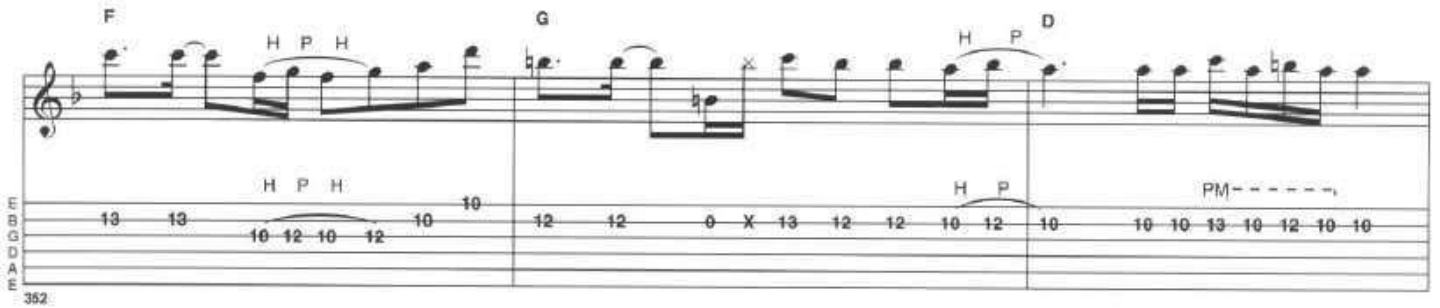

Dm
F
G
D
335

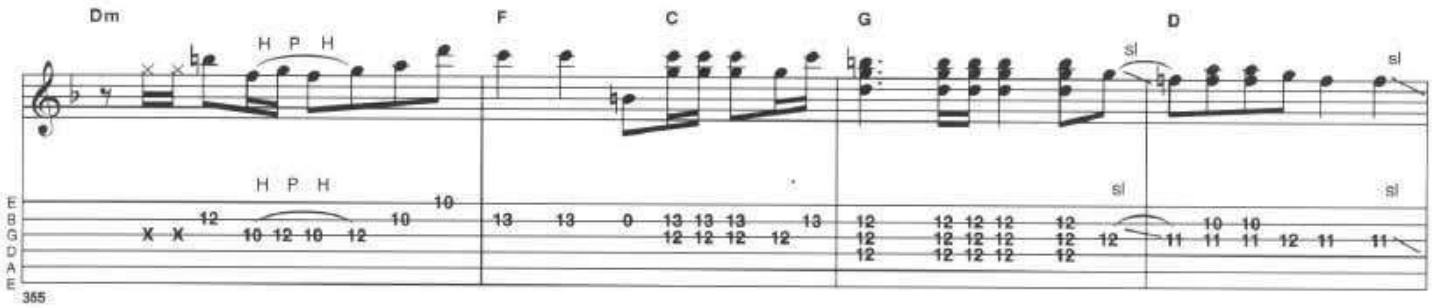

Dm
F
C
G
D
Full
339

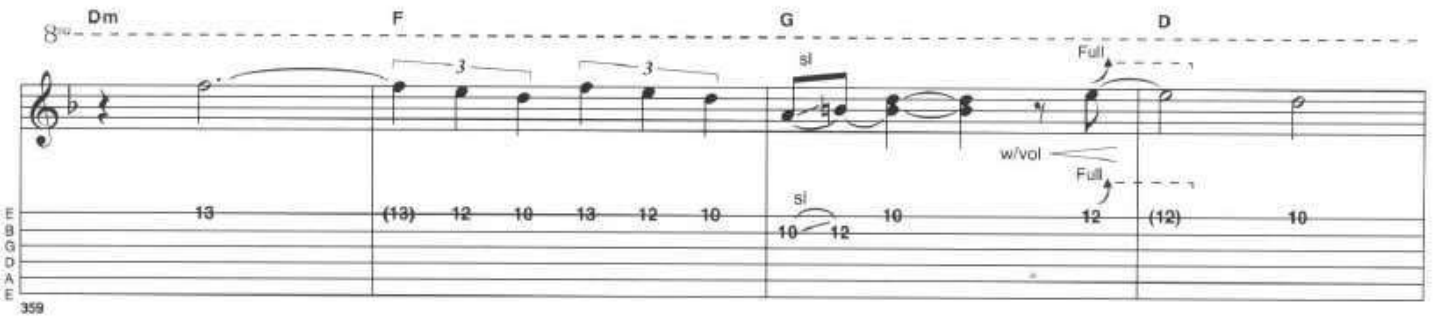

Dm
F
G
343

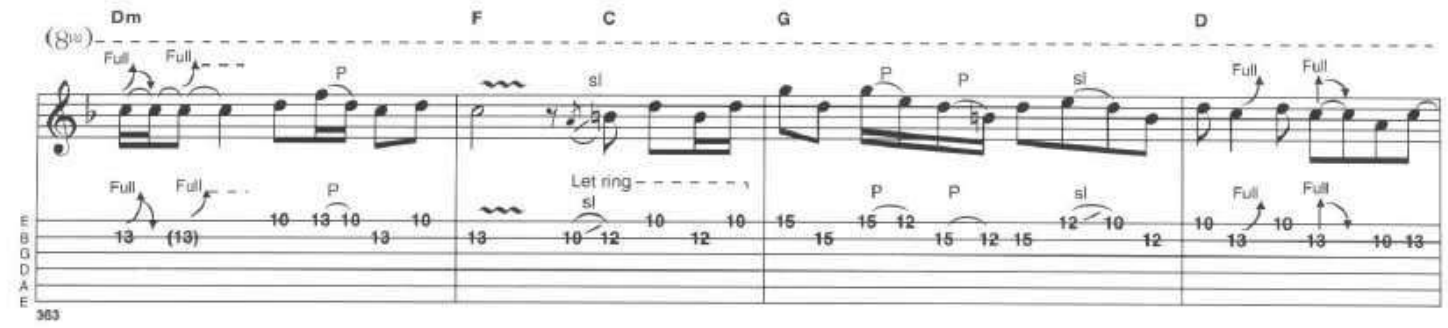

D
Dm
F
C
sl
P
½
¼
E
B
G
D
A
E
346

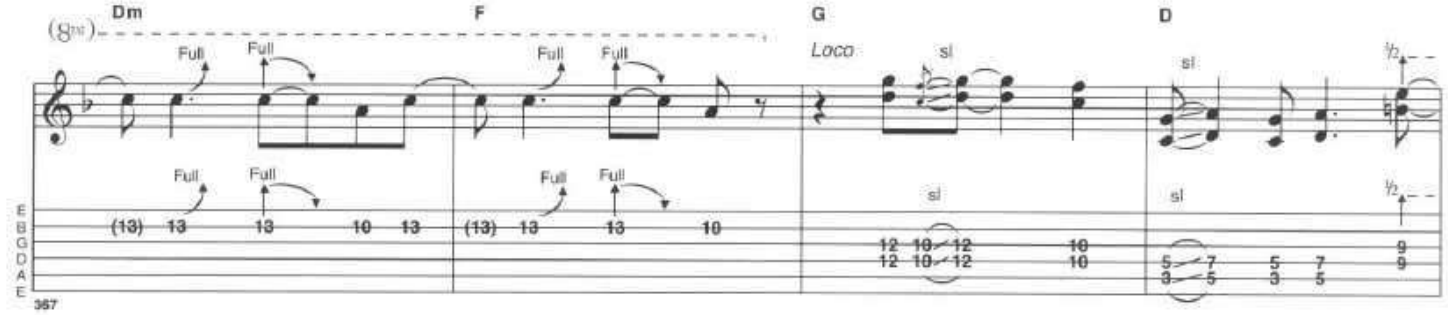

G
D
Dm
H
sl
P
E
B
G
D
A
E
349

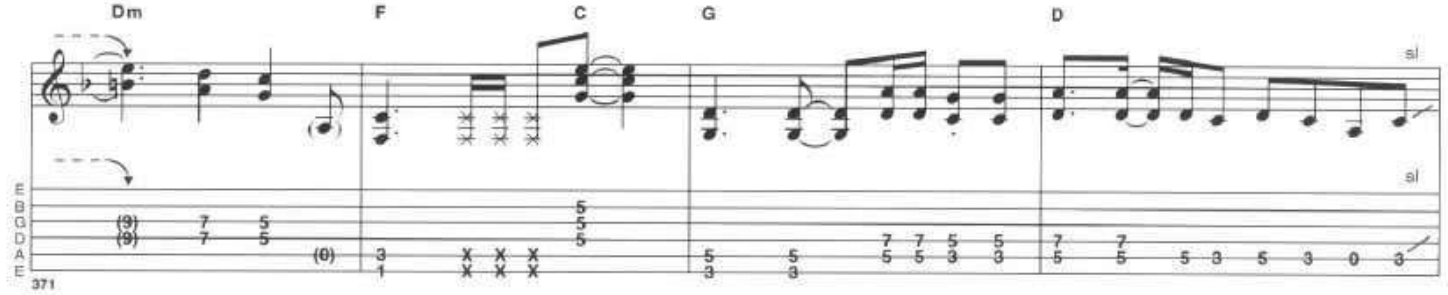

F
G
D
H
P
PM
E
B
G
D
A
E
352

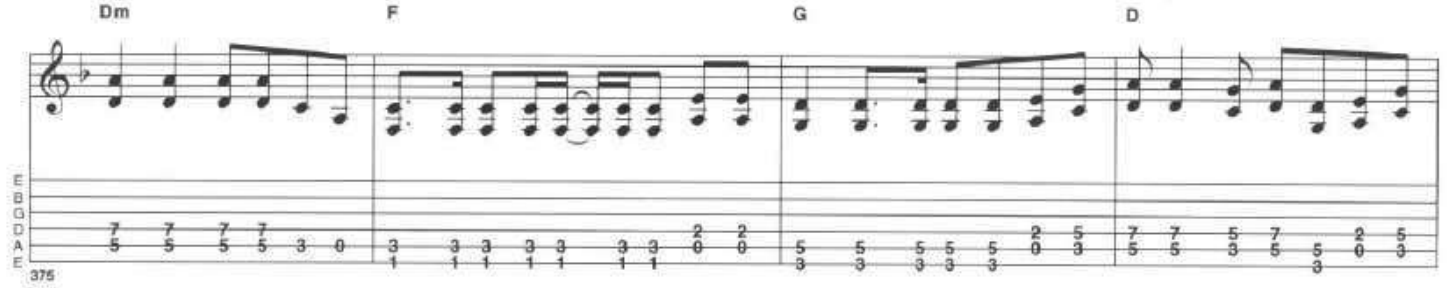

Dm
F
C
G
D
H
P
sl
E
B
G
D
A
E
355

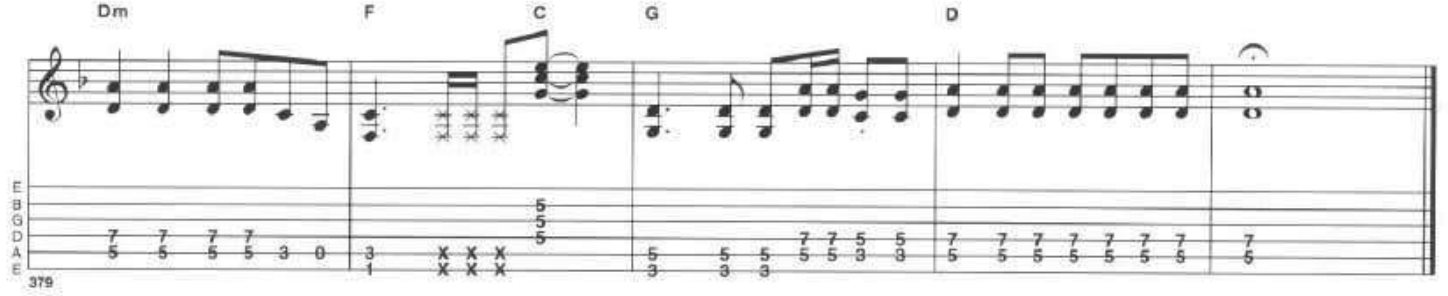

Dm
F
G
D
8va
sl
Full
w/vol
E
B
G
D
A
E
359


Dm
F
C
G
D
Full
P
sl
Let ring
363


Dm
F
G
D
Full
Loco
sl
½
367

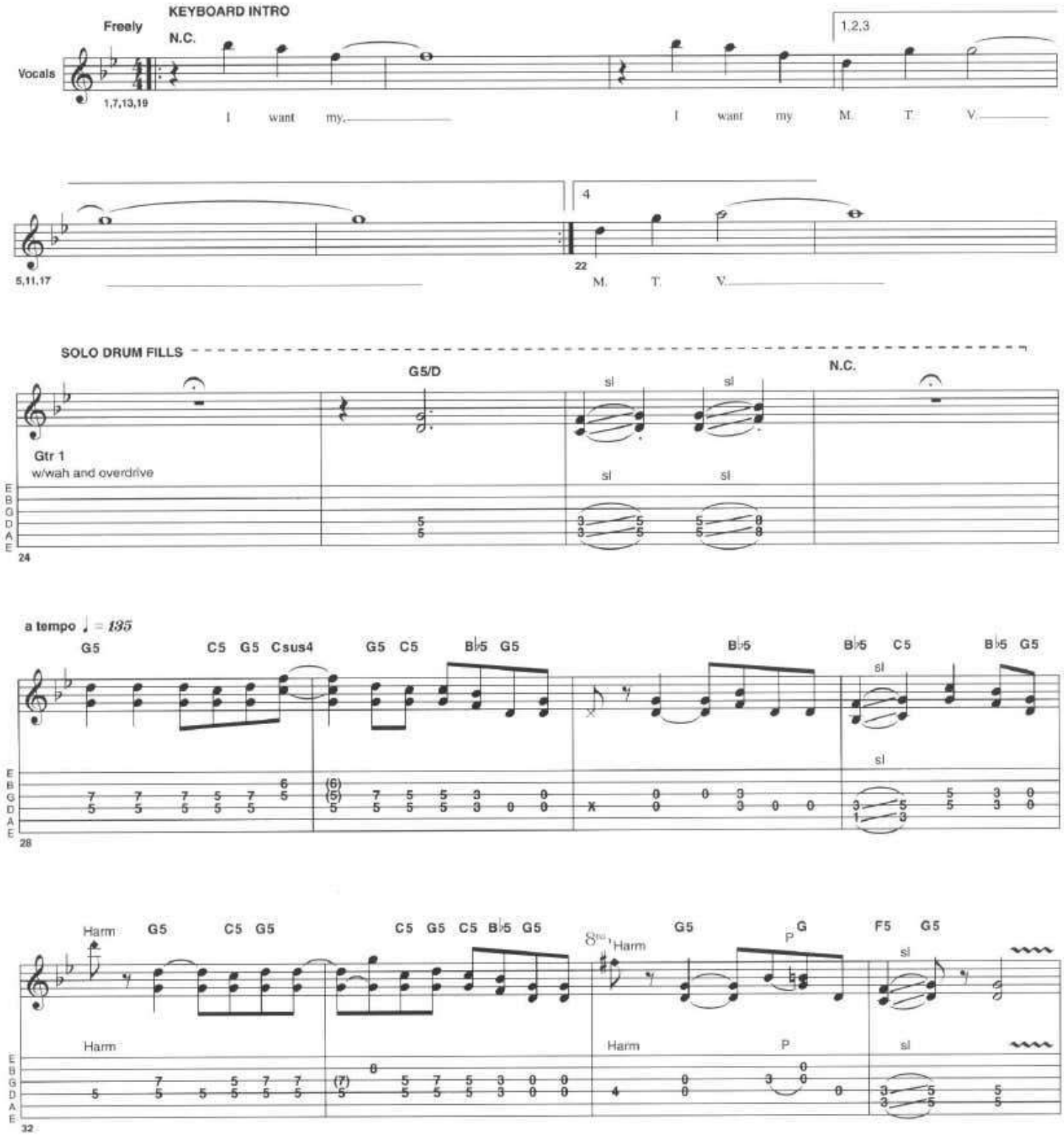

Dm
F
C
G
D
sl
371


Dm
F
G
D
375


Dm
F
C
G
D
379

Money For Nothing

Words and Music by MARK KNOPFLER & STING



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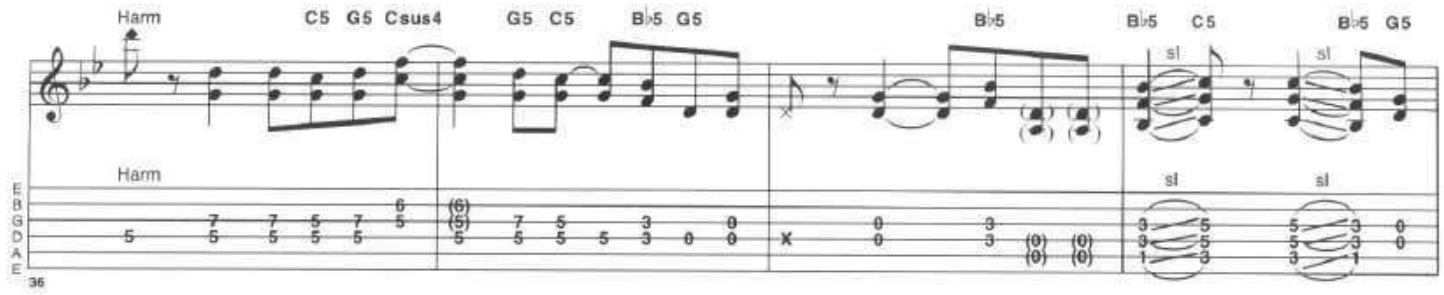
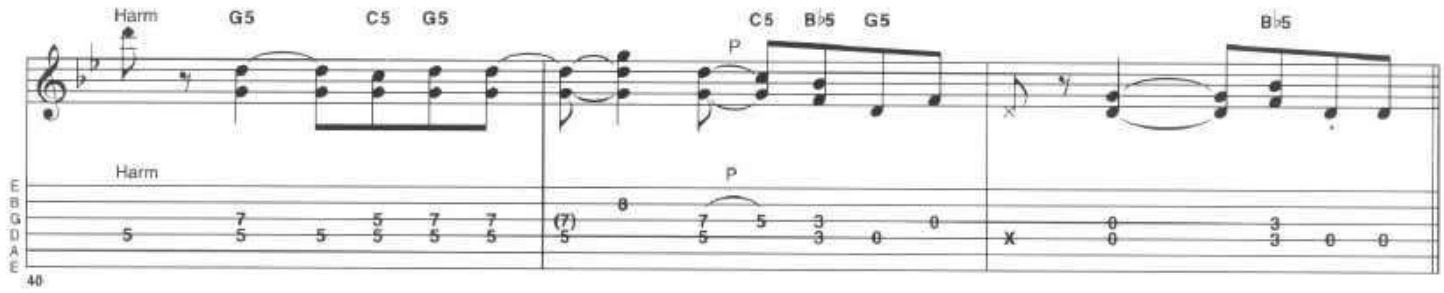
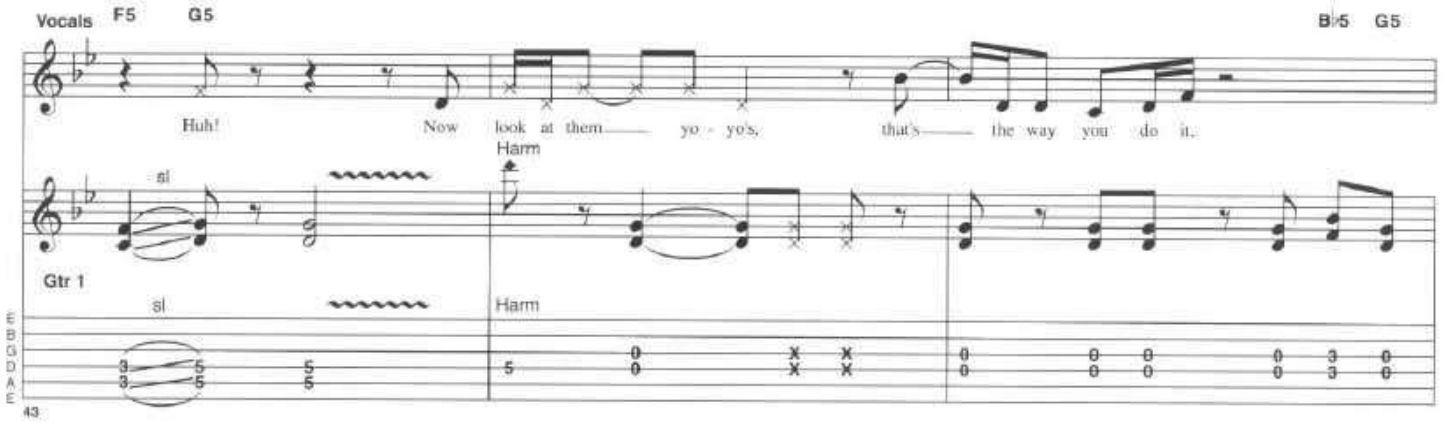
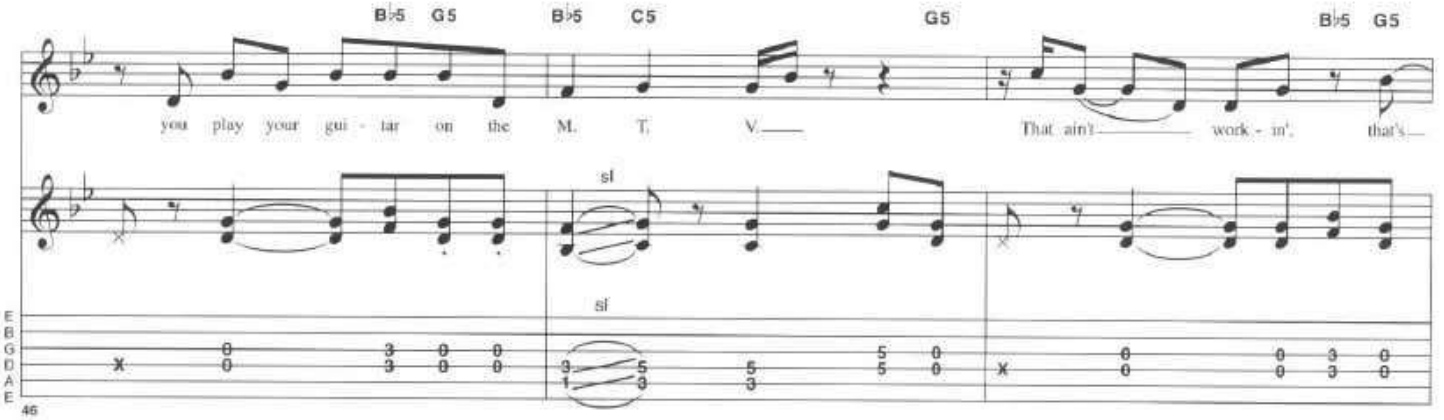
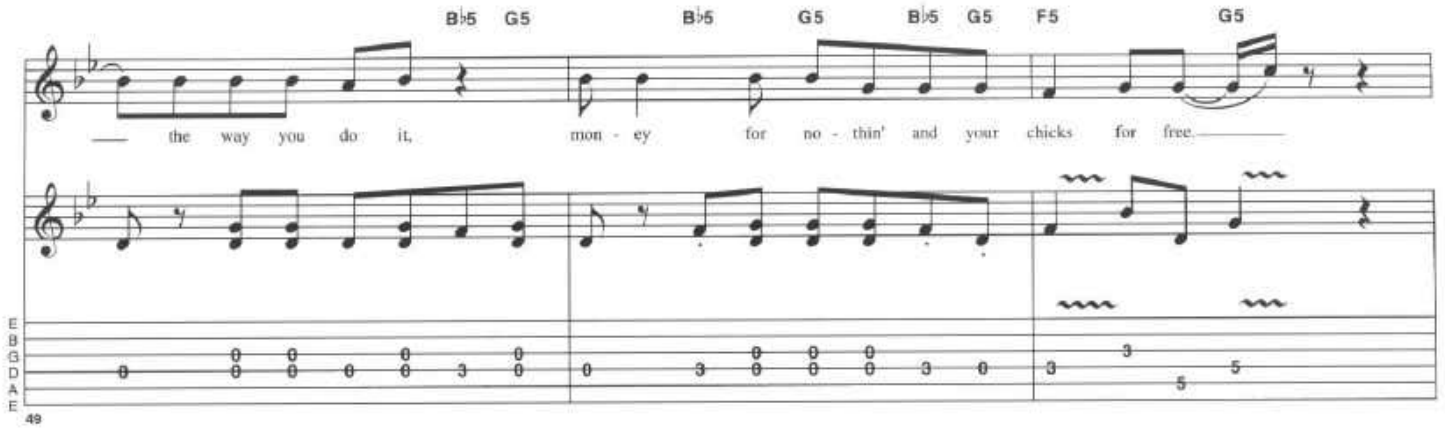
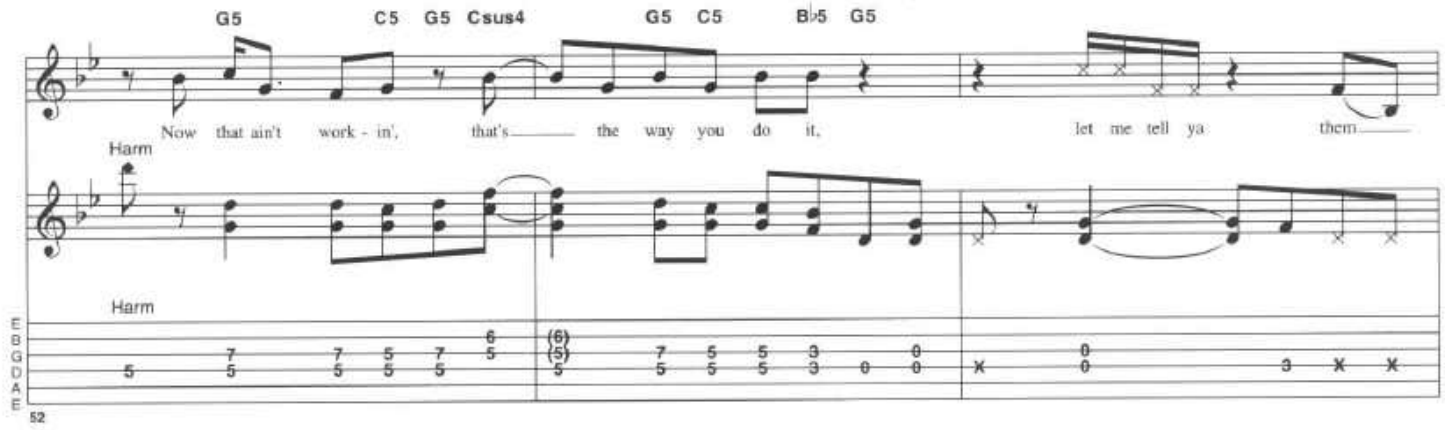

Harm
C5 G5 Csus4
G5 C5
B♭5 G5
B♭5
B♭5 C5
B♭5 G5
sl
Harm
E B G D A E
36

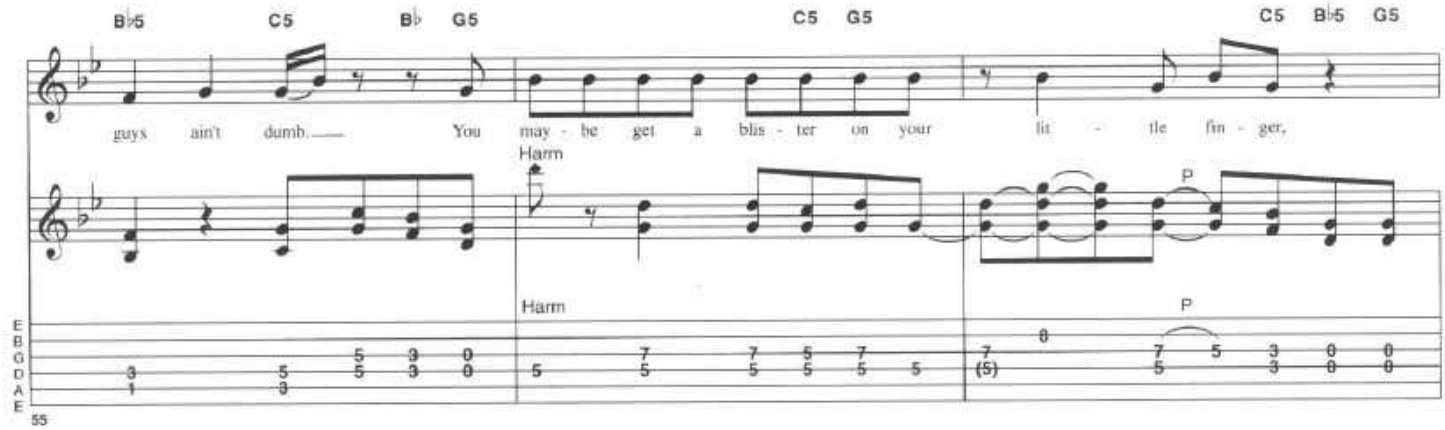

Harm
G5
C5 G5
C5 B♭5 G5
B♭5
P
Harm
E B G D A E
40

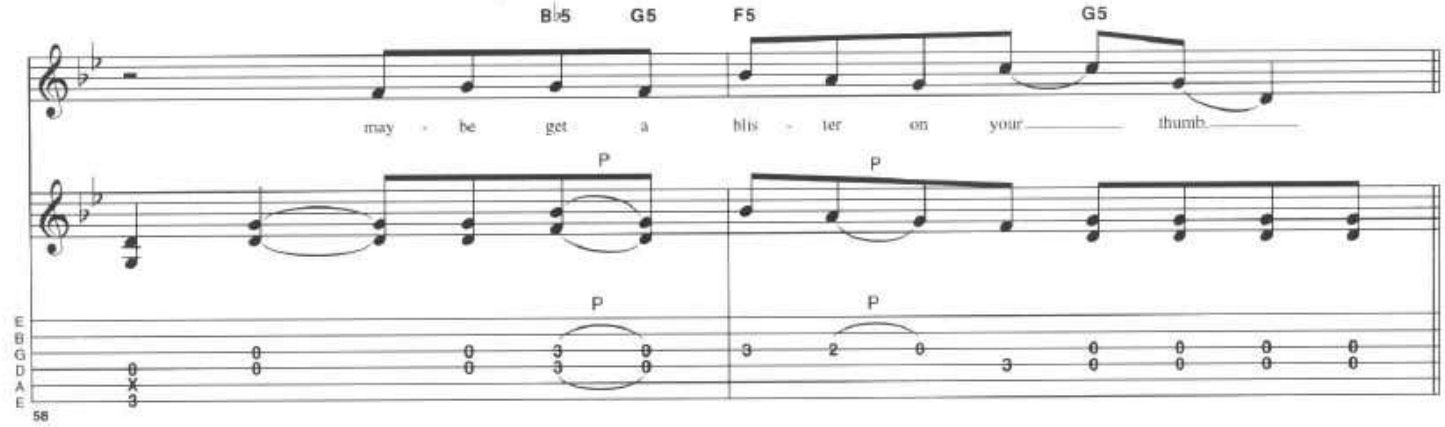

Vocals
F5 G5
B♭5 G5
Huh! Now look at them yo - yo's, that's the way you do it.
sl
Harm
Gtr 1
E B G D A E
43

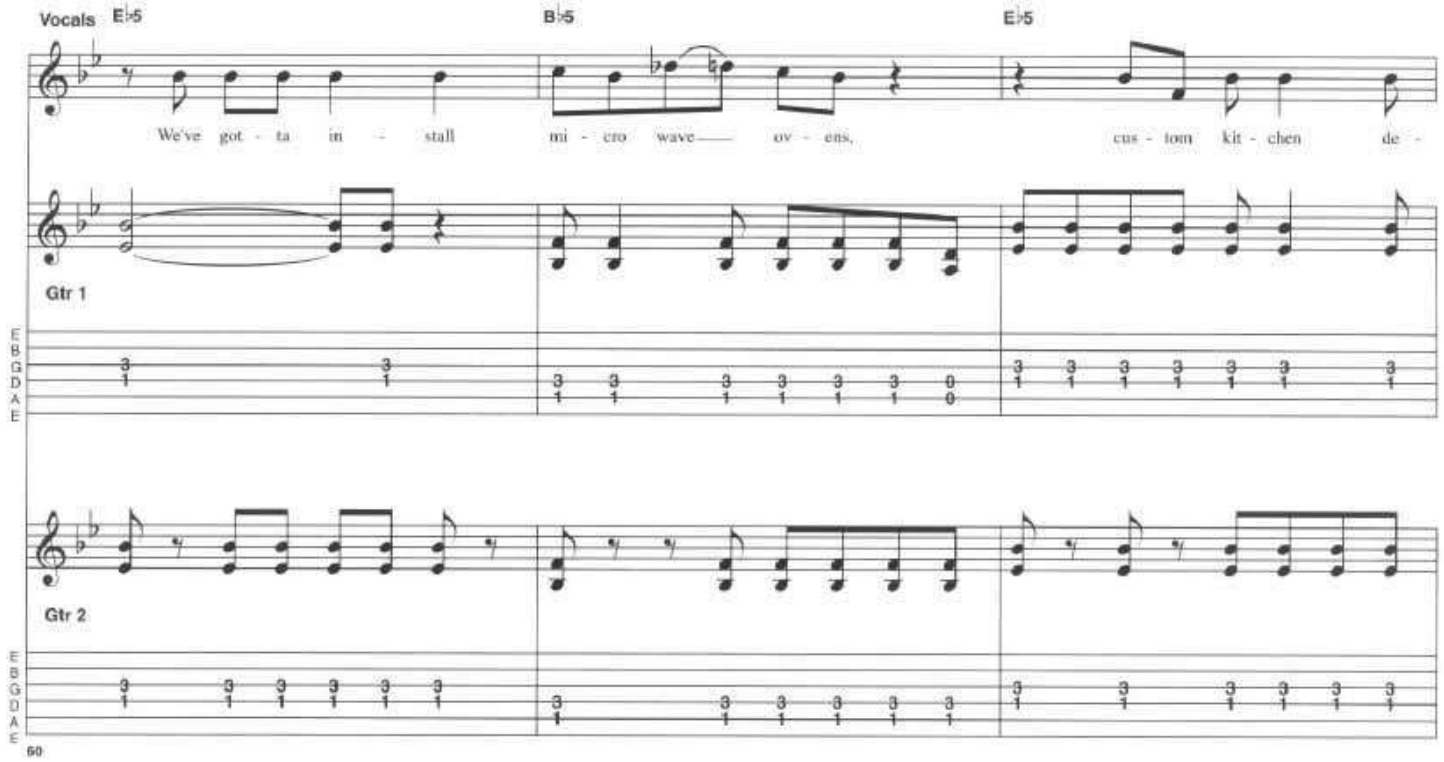

B♭5 G5
B♭5 C5
G5
B♭5 G5
you play your gui - tar on the M. T. V. That ain't work - in', that's
sl
E B G D A E
46

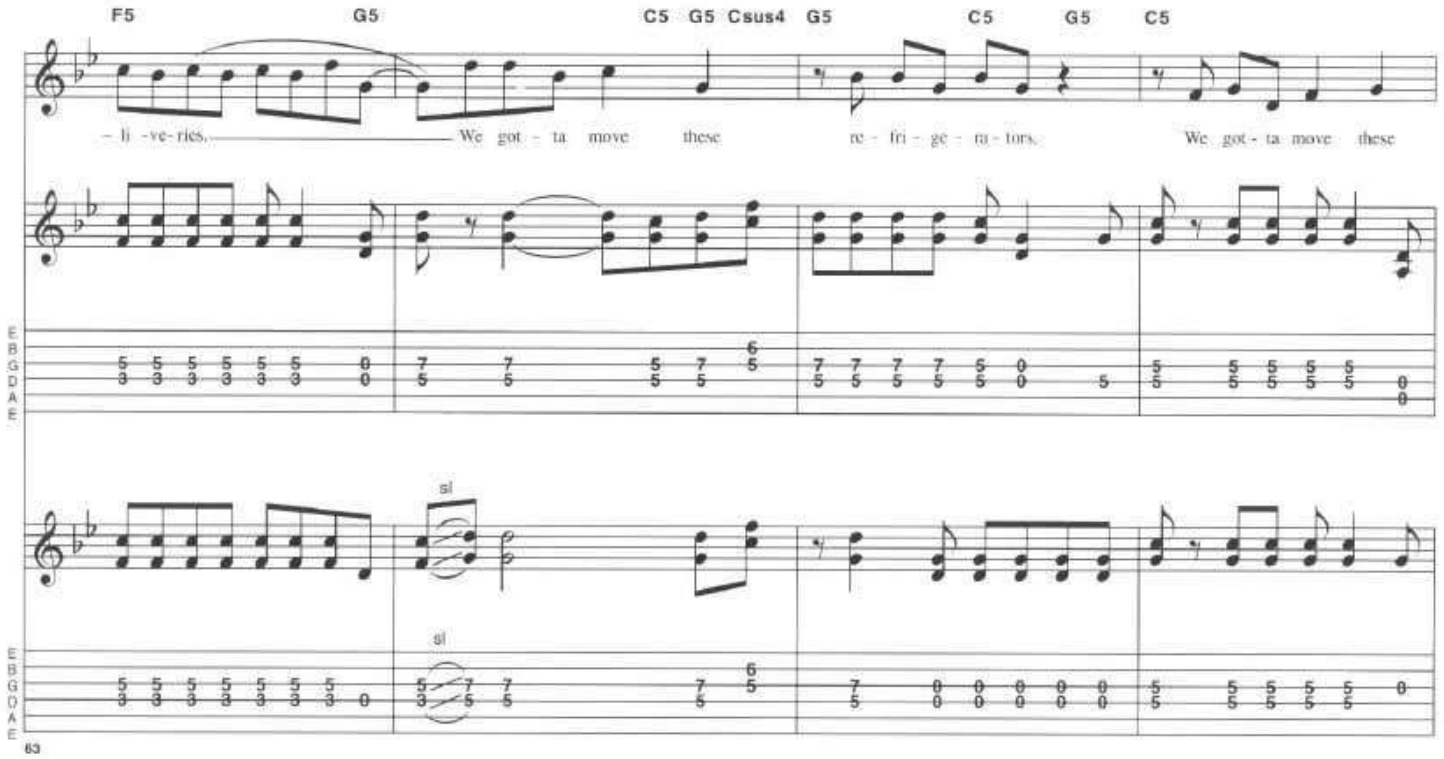

B♭5 G5 B♭5 G5 B♭5 G5 F5 G5
the way you do it, mon - ey for no - thin' and your chicks for free.
E B G D A E
49

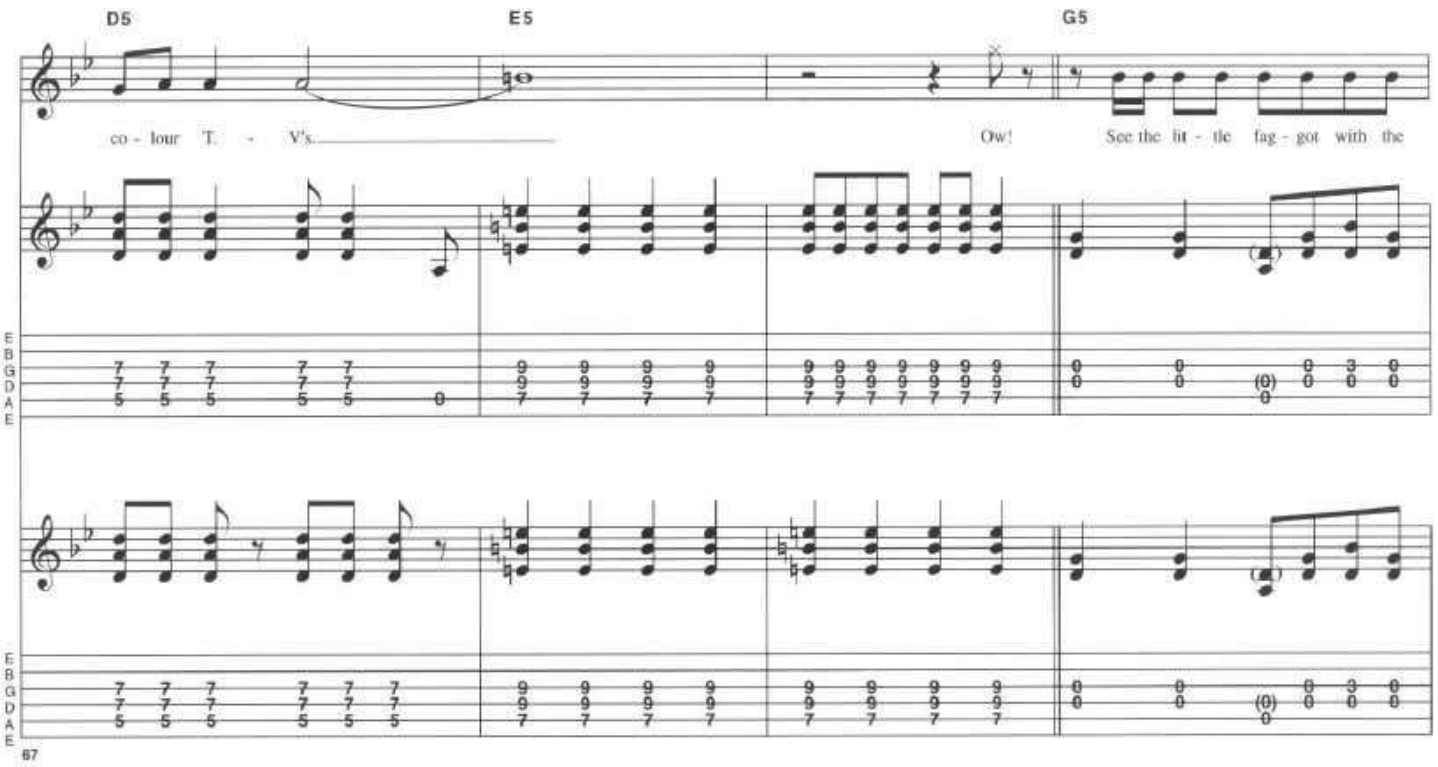

G5 C5 G5 Csus4 G5 C5 B♭5 G5
Now that ain't work - in', that's the way you do it, let me tell ya them
Harm
Harm
E B G D A E
52

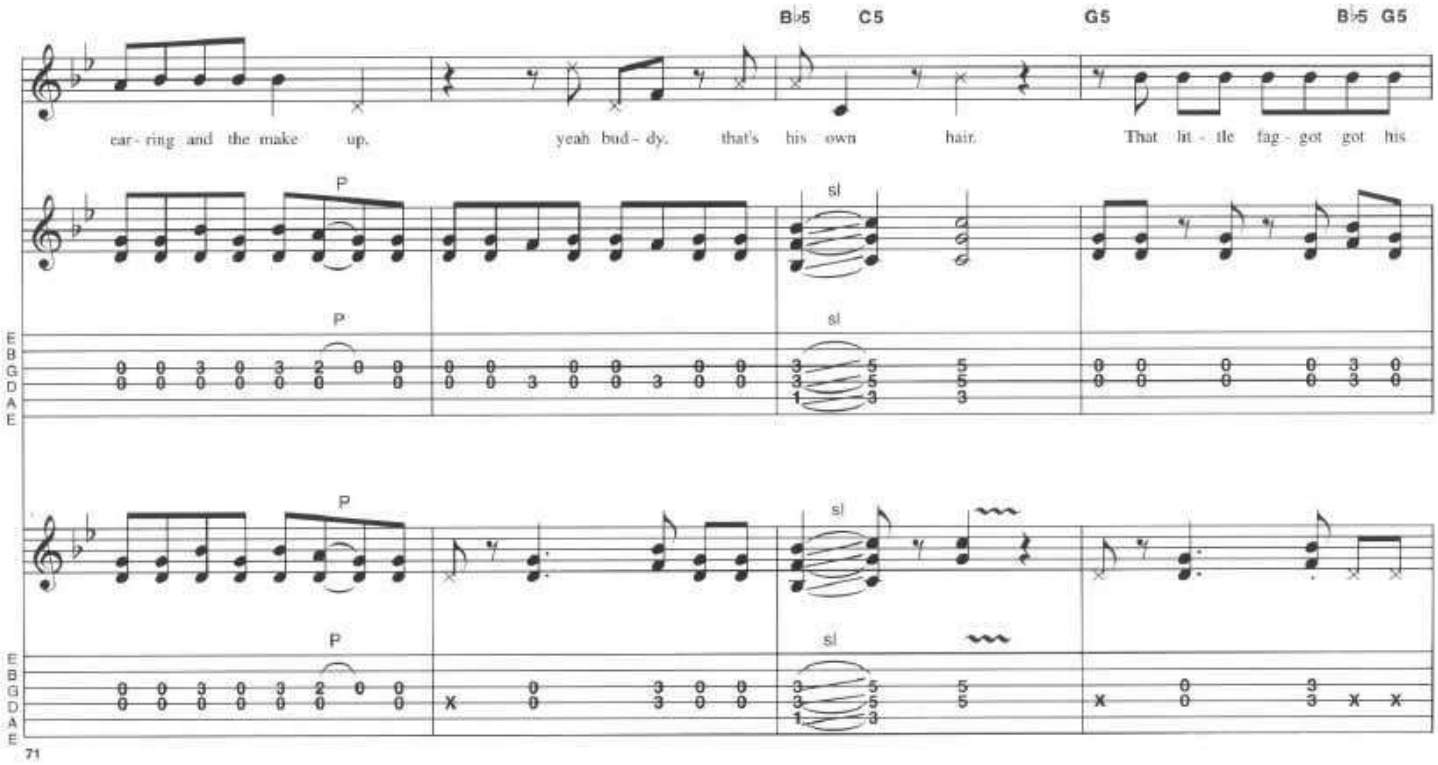

B♭5 C5 B♭ G5 C5 G5 C5 B♭5 G5
guys ain't dumb. You may - be get a blis - ter on your lit - tle fin - ger,
Harm
Harm
P
P
E B G D A E
55

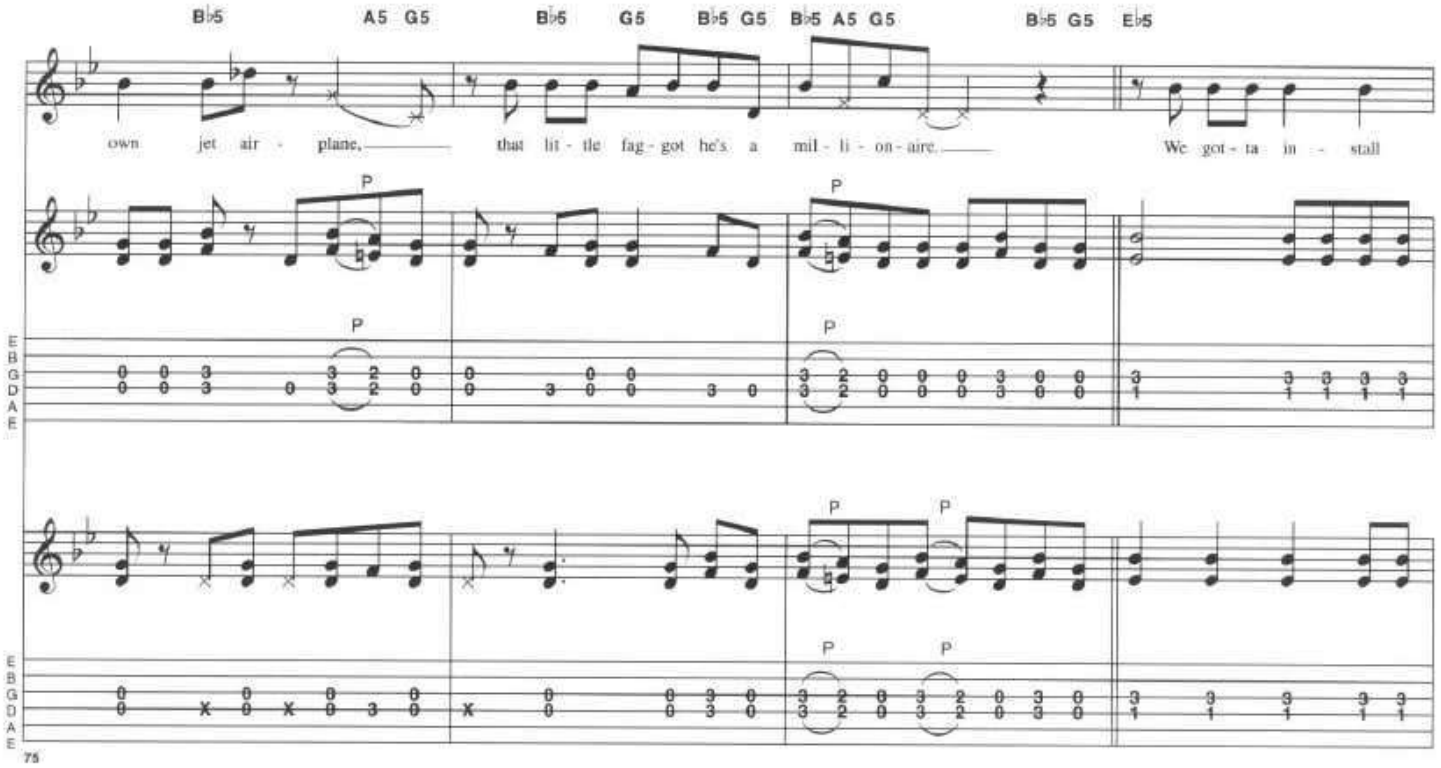

B♭5 G5 F5 G5
may - be get a blis - ter on your thumb.
P
P
P
P
E B G D A E
58

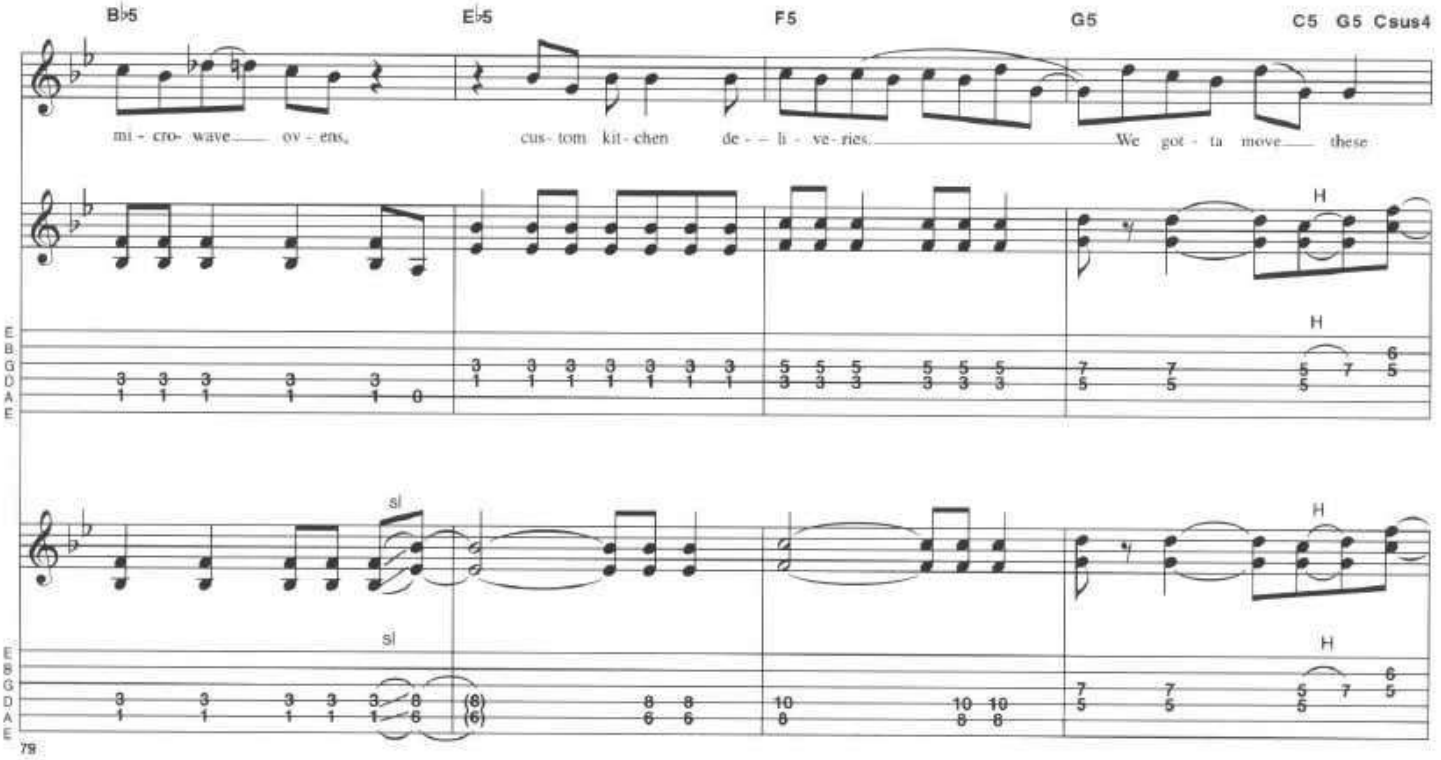

Vocals
E♭5
B♭5
E♭5
We've got - ta in - stall mi - cro wave— ov - ens, cus - tom kit - chen de -
Gtr 1
Gtr 2
60

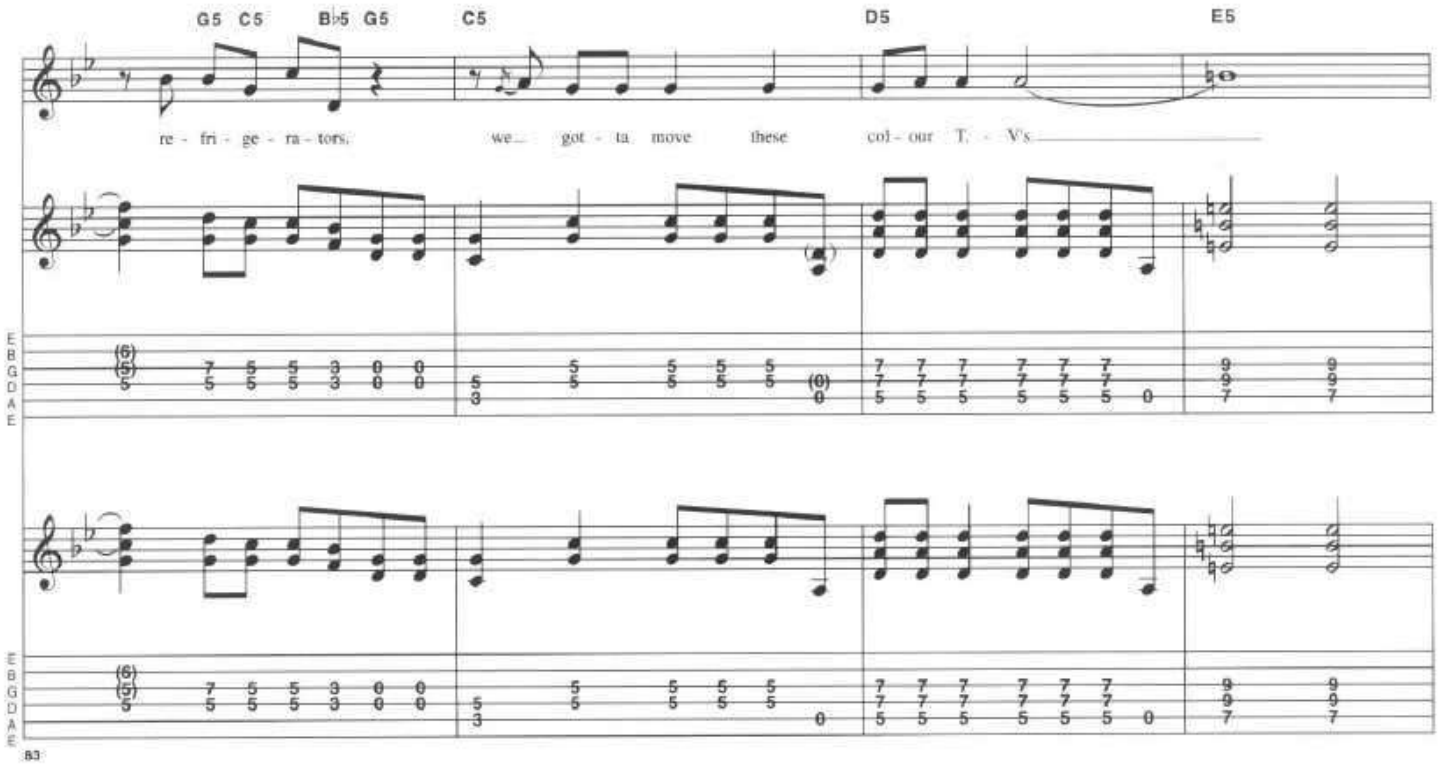

F5
G5
C5
G5
Csus4
G5
C5
G5
C5
- li - ve - ries. We got - ta move these re - fri - ge - ra - tors. We got - ta move these
sl
sl
63

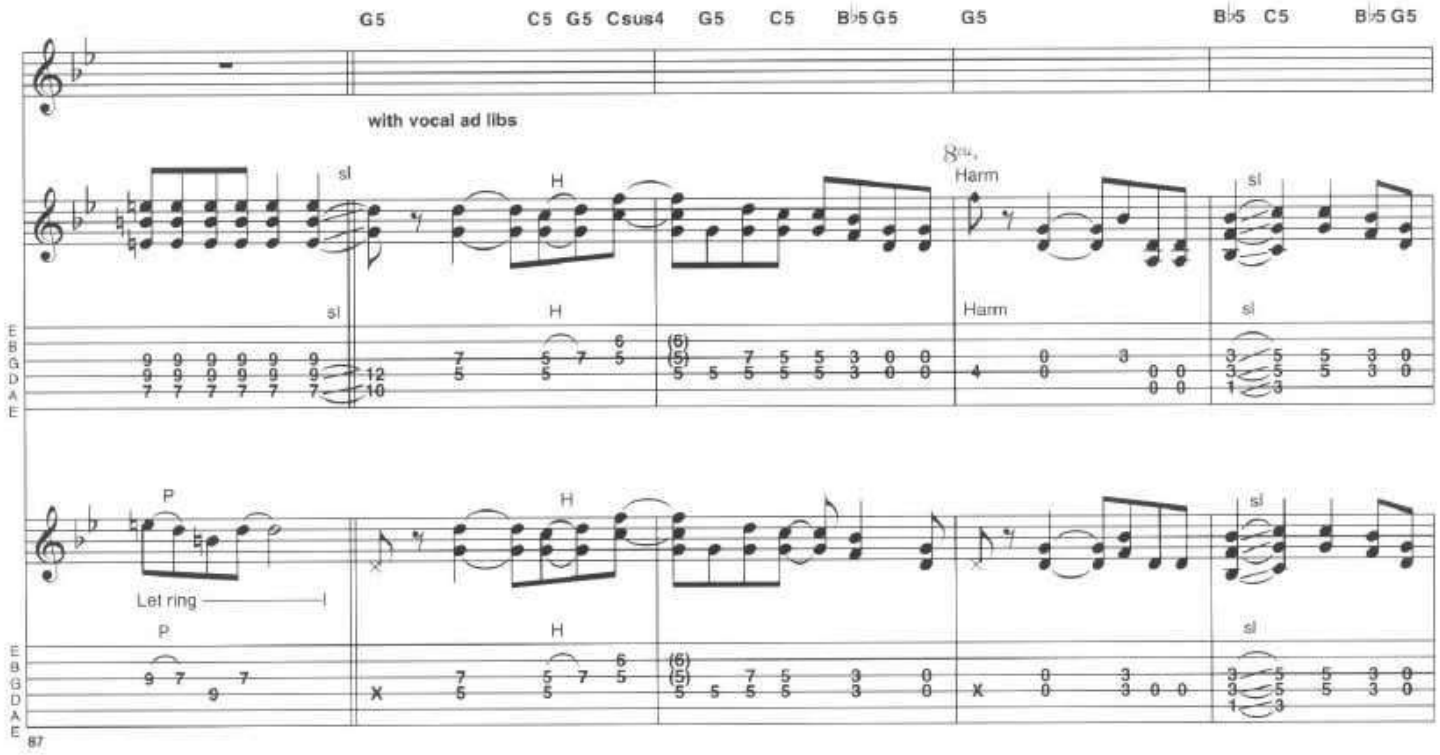

D5
E5
G5
co - lour T. - V's.
Ow!
See the lit - tle fag - got with the
E
B
G
D
A
E
67

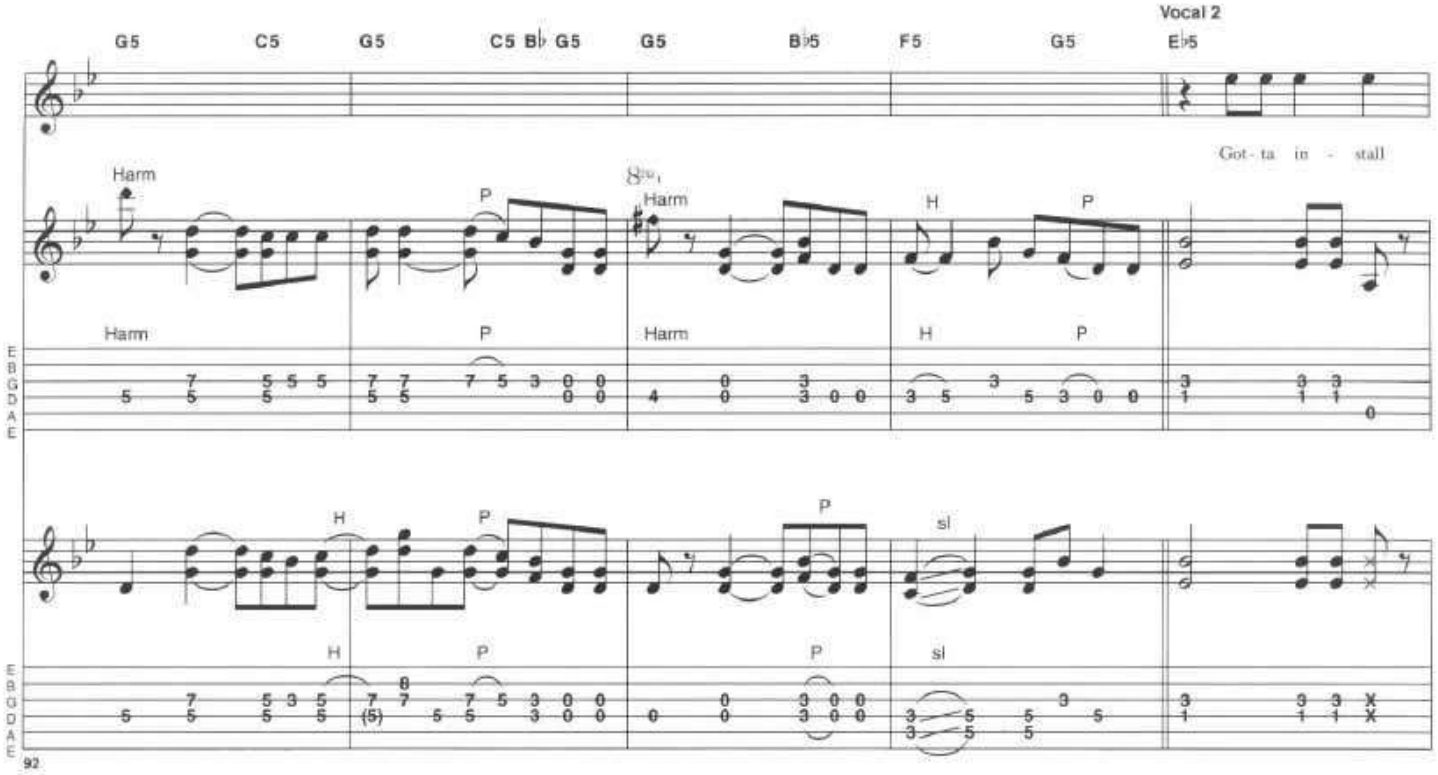

B♭5
C5
G5
B♭5 G5
ear - ring and the make up.
yeah bud - dy.
that's his own hair.
That lit - tle fag - got got his
P
sl
E
B
G
D
A
E
71

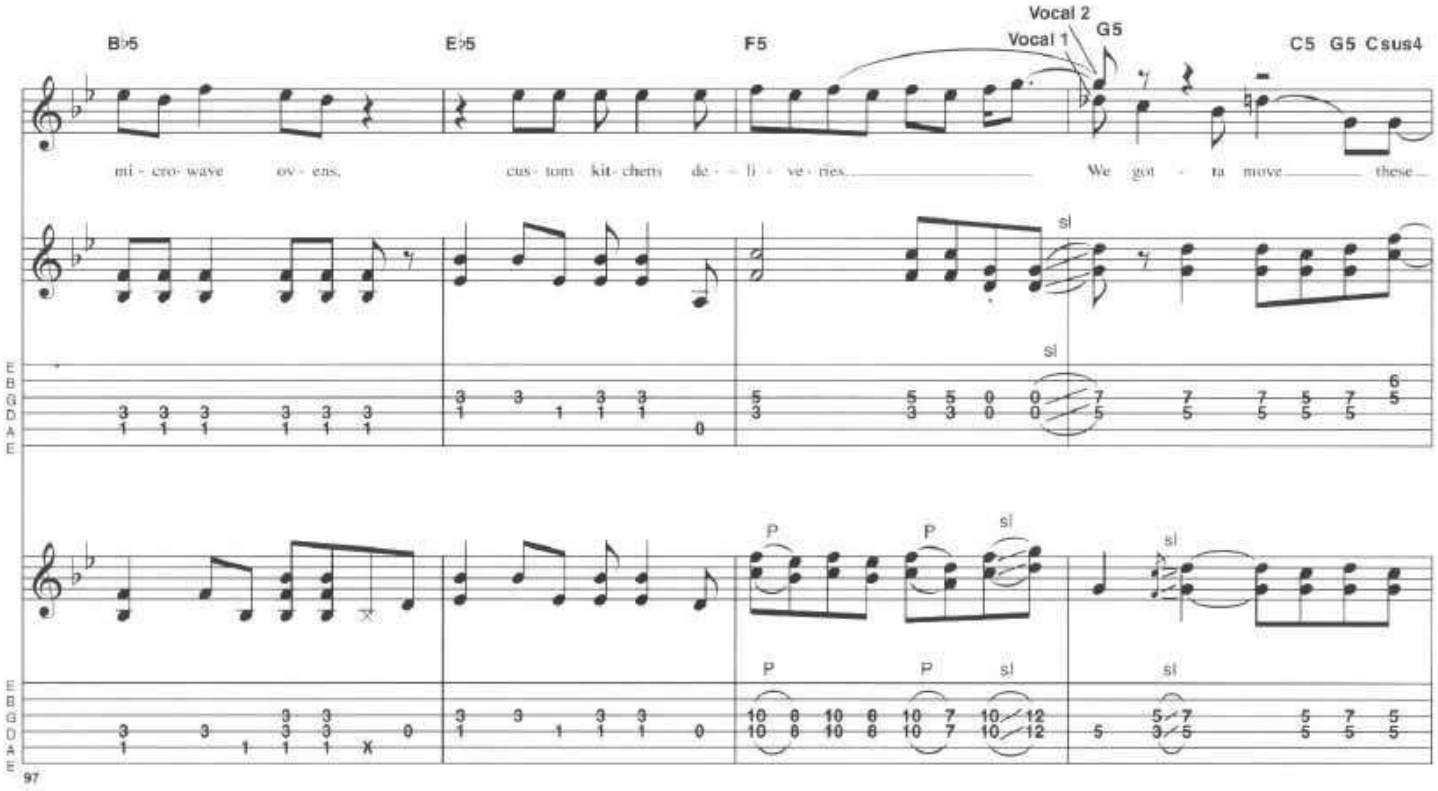

B♭5 A5 G5 B♭5 G5 B♭5 G5 B♭5 A5 G5 B♭5 G5 E♭5
own jet air - plane, that lit - tle fag - got he's a mil - li - on - aire. We got - ta in - stall
P
E B G D A E
75

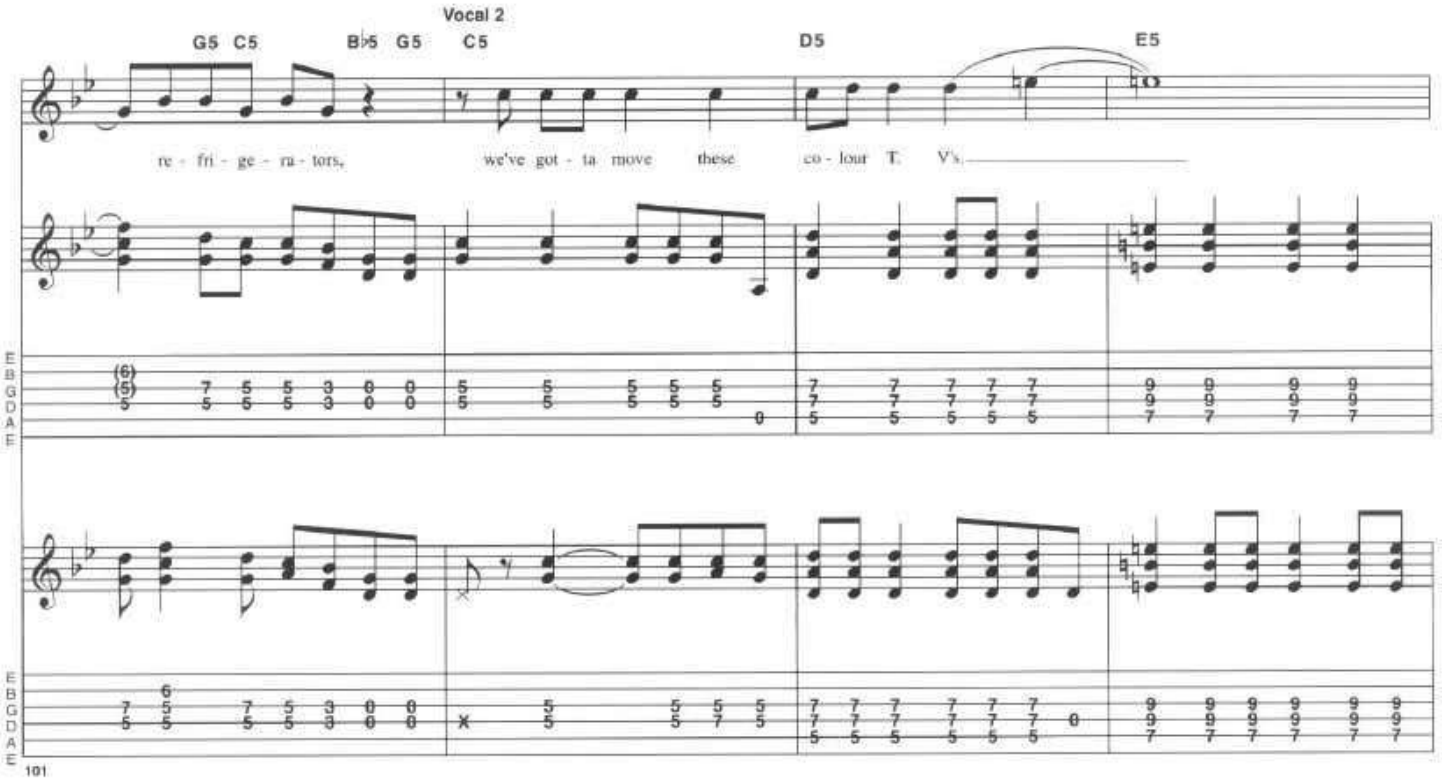

B♭5 E♭5 F5 G5 C5 G5 Csus4
mi - cro- wave ov - ens, cus- tom kit - chen de - - li - ve - ries. We got - ta move these
H
sl
E B G D A E
79

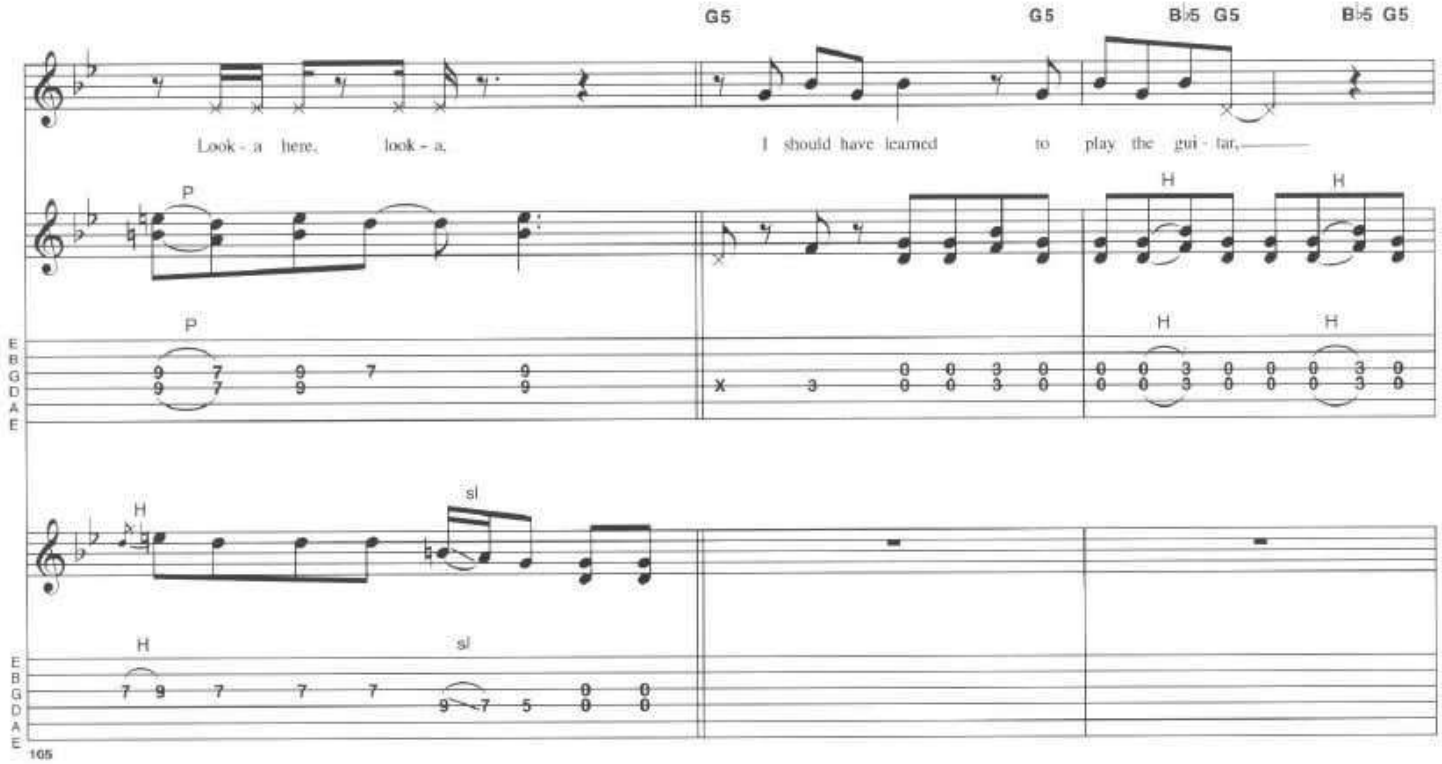

G5 C5 B♭5 G5 C5 D5 E5
re - fri - ge - ra - tors. we... got - ta move these col - our T. - V's
E B G D A E
83

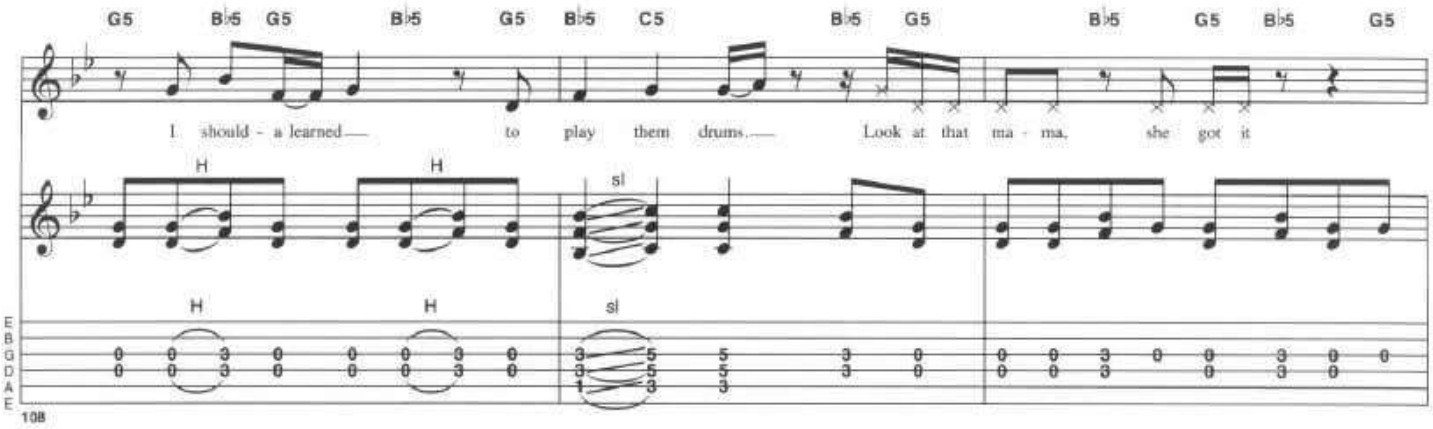

G5 C5 G5 Csus4 G5 C5 B♭5 G5 G5 B♭5 C5 B♭5 G5
with vocal ad libs
sl
H
8va
Harm
P
Let ring
E B G D A E
87

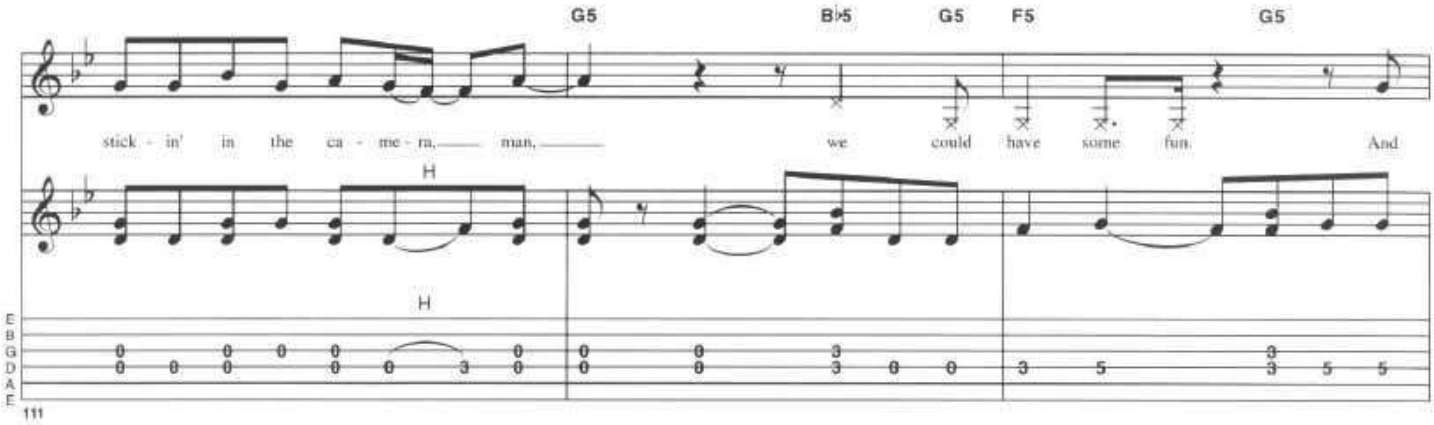

G5 C5 G5 C5 B♭ G5 G5 B♭5 F5 G5 E♭5
Vocal 2
Got - ta in - stall
Harm
P
H
sl
92

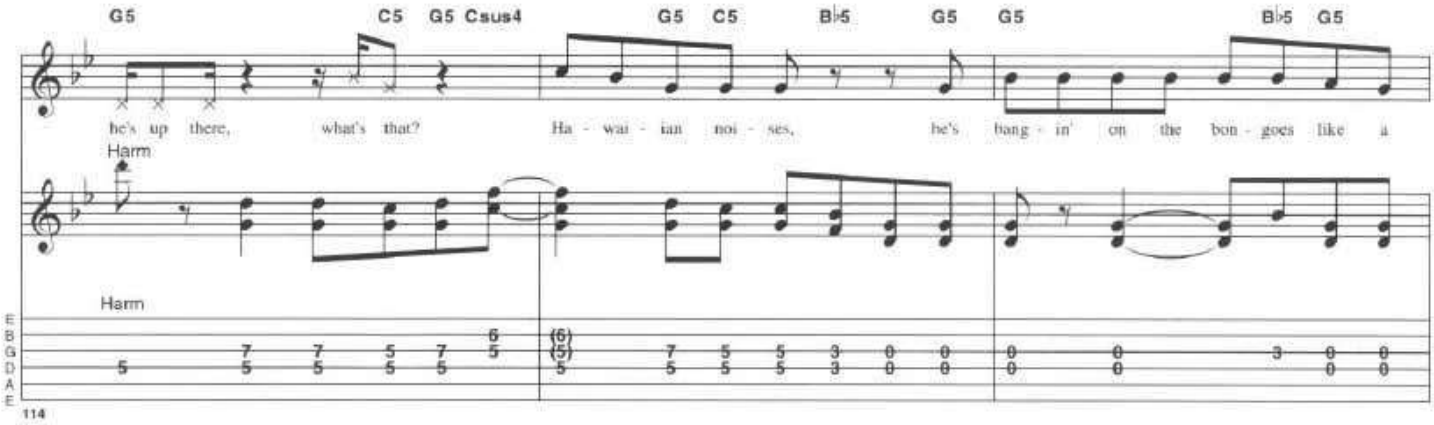

B♭5 E♭5 F5 G5 C5 G5 Csus4
Vocal 2
Vocal 1
mi - cro- wave ov - ens, cus - tom kit - chens de - - li - ve - ries. We got - ta move these
sl
P
97

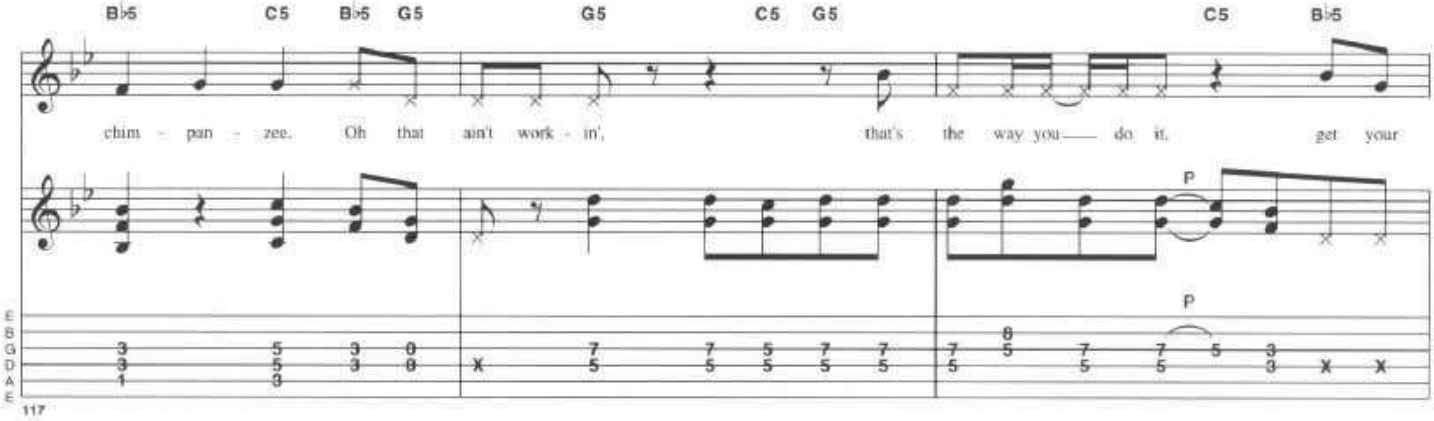

Vocal 2
G5 C5
B♭5 G5
C5
D5
E5
re - fri - ge - ra - tors,
we've got - ta move these
co - lour T. V's.
E B G D A E
101

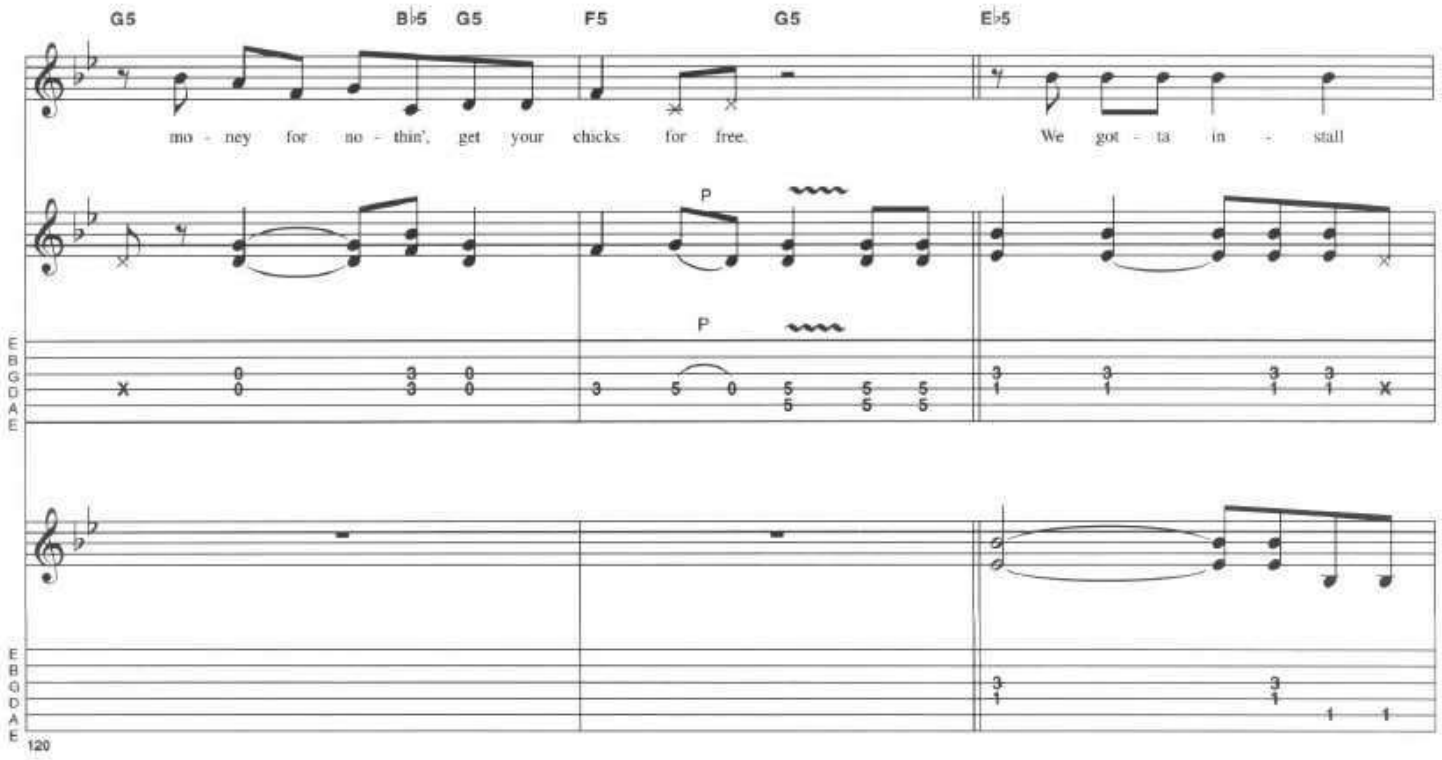

G5
G5
B♭5 G5
B♭5 G5
Look - a here, look - a,
I should have learned to play the gui - tar,
P
H
H
sl
E B G D A E
105

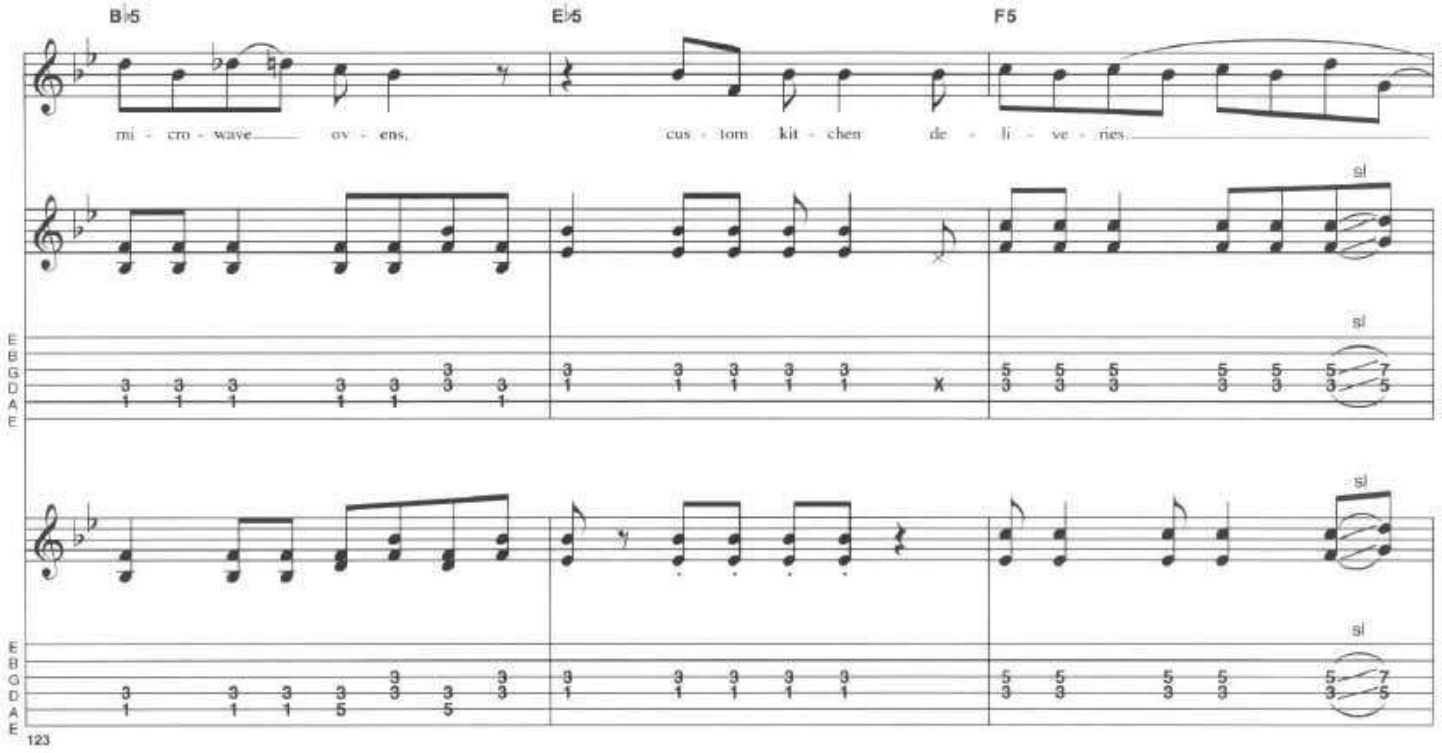

G5 B♭5 G5 B♭5 G5 B♭5 C5 B♭5 G5 B♭5 G5 B♭5 G5
I should - a learned to play them drums. Look at that ma - ma, she got it
H H sl
H H sl
108

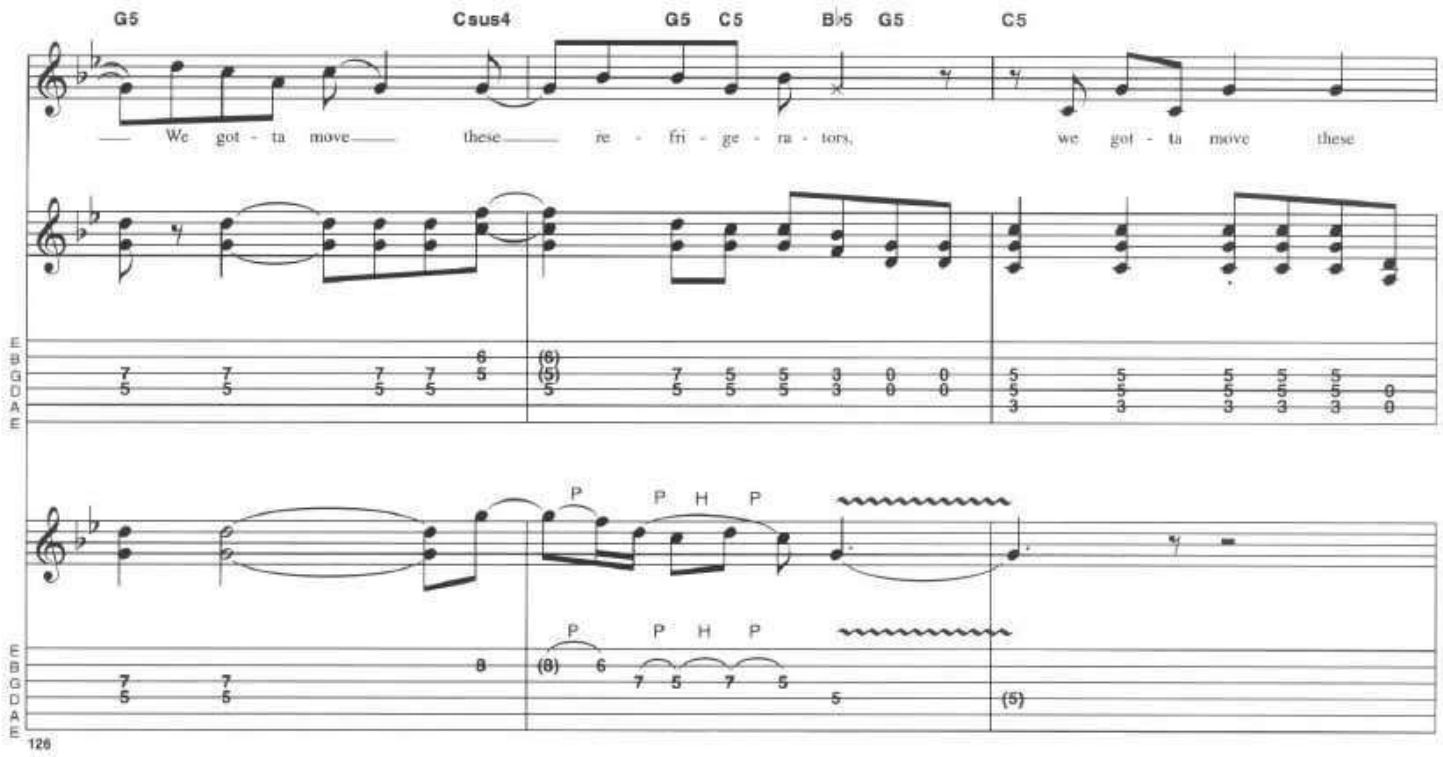

G5 B♭5 G5 F5 G5
stick - in' in the ca - me - ra, man, we could have some fun. And
H
H
111

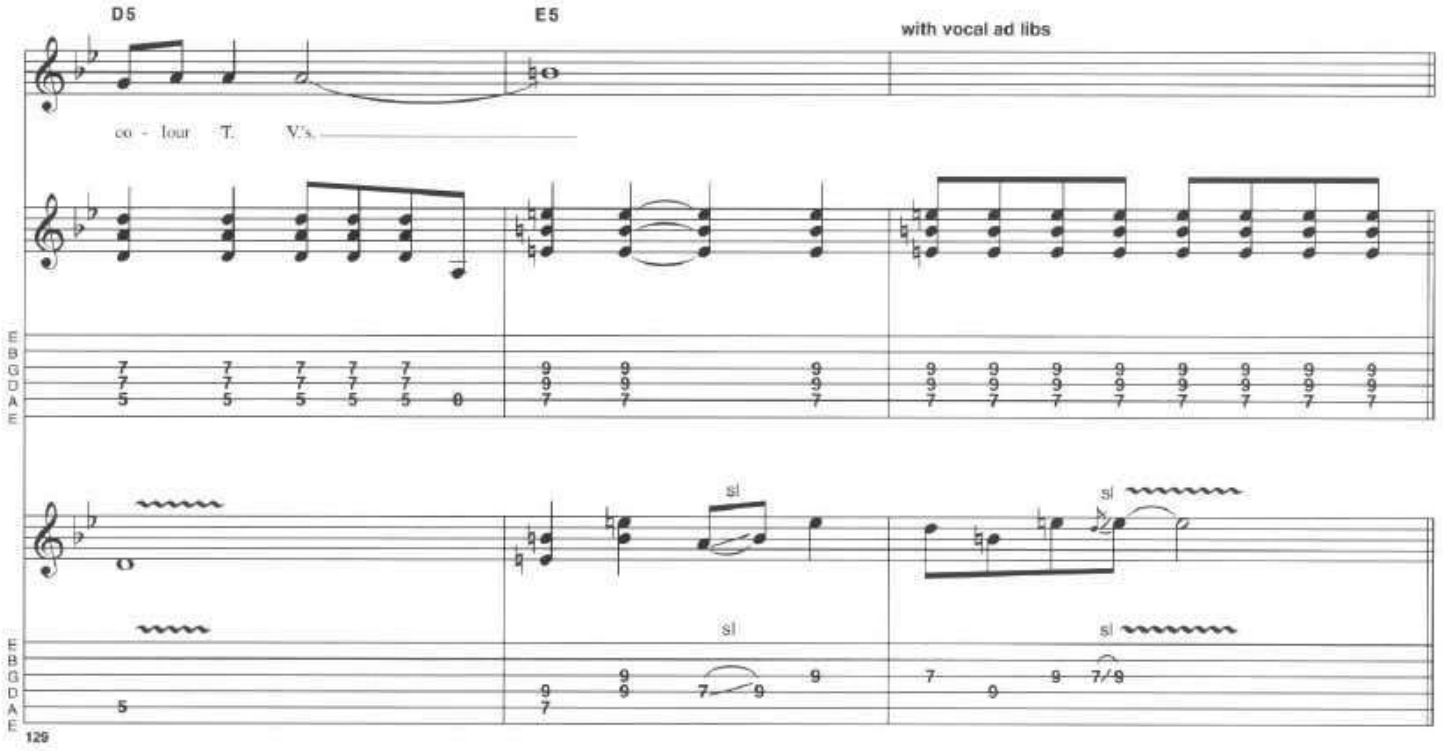

G5 C5 G5 Csus4 G5 C5 B♭5 G5 G5 B♭5 G5
he's up there, what's that? Ha - wai - ian noi - ses, he's bang - in' on the bon - goes like a
Harm
Harm
114

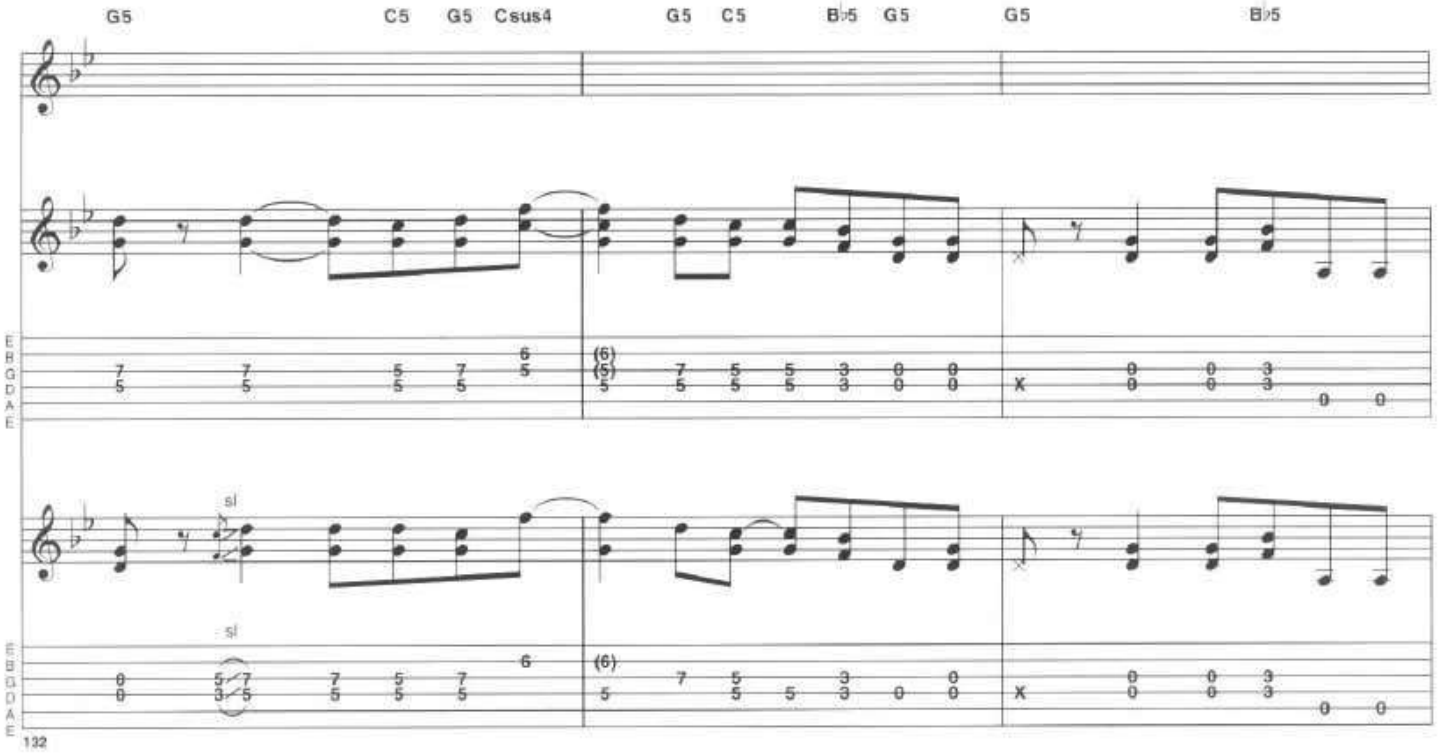

B♭5 C5 B♭5 G5 G5 C5 G5 C5 B♭5
chim - pan - zee. Oh that ain't work - in', that's the way you do it, get your
P
P
117

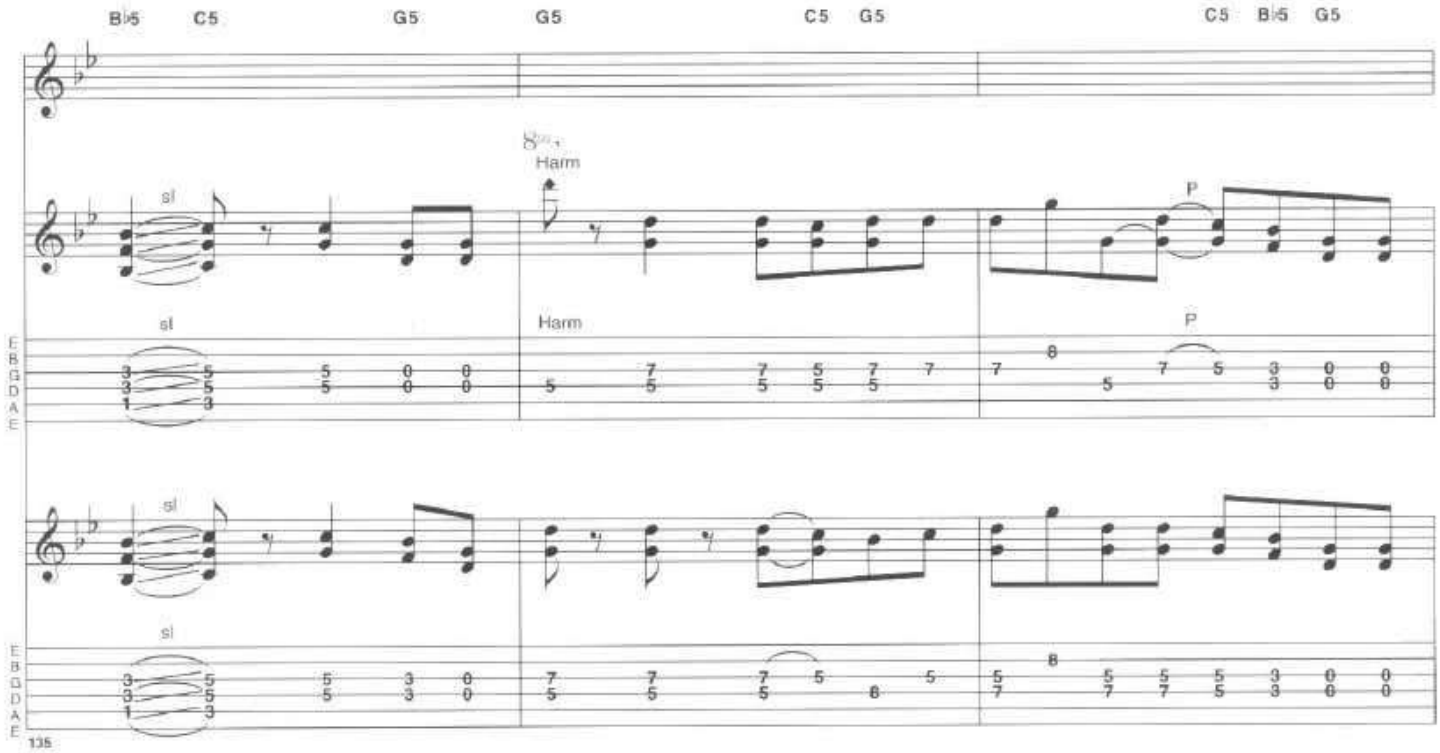

G5
B♭5
G5
F5
G5
E♭5
mo - ney for no - thin', get your chicks for free.
We got - ta in - stall
P
P
E
B
G
D
A
E
120

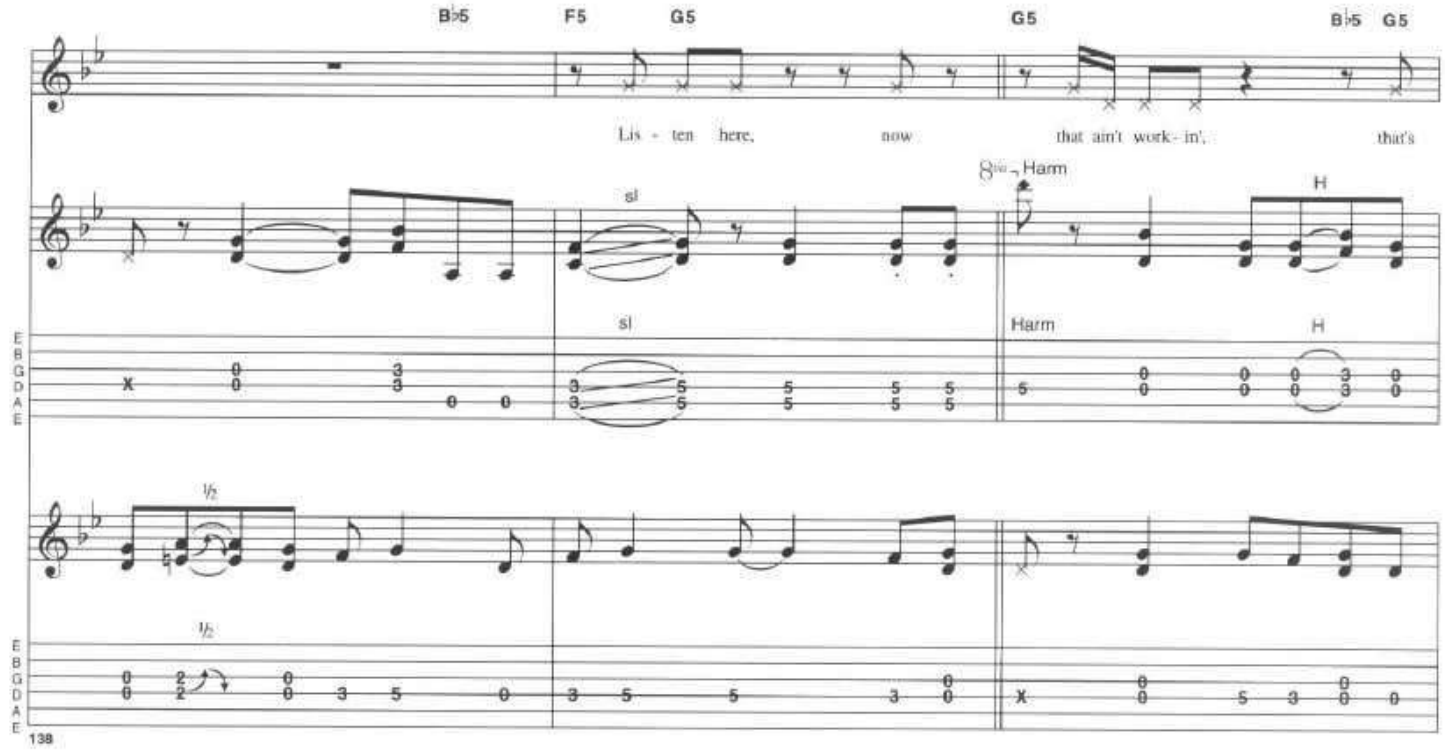

B♭5
E♭5
F5
mi - cro - wave ov - ens,
cus - tom kit - chen de - li - ve - ries.
sl
sl
sl
sl
E
B
G
D
A
E
123

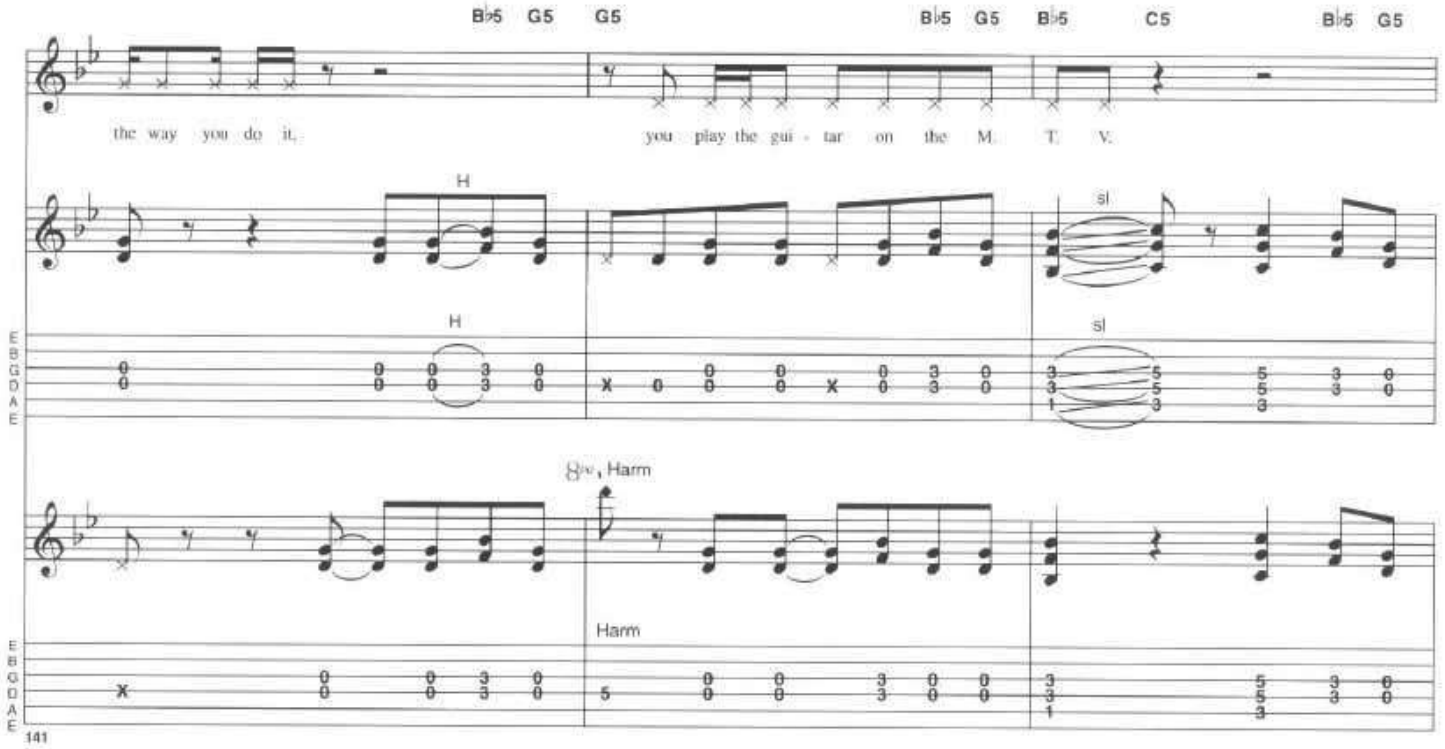

G5
Csus4
G5 C5
B♭5 G5
C5
We got - ta move these re - fri - ge - ra - tors, we got - ta move these
P P H P
P P H P
126

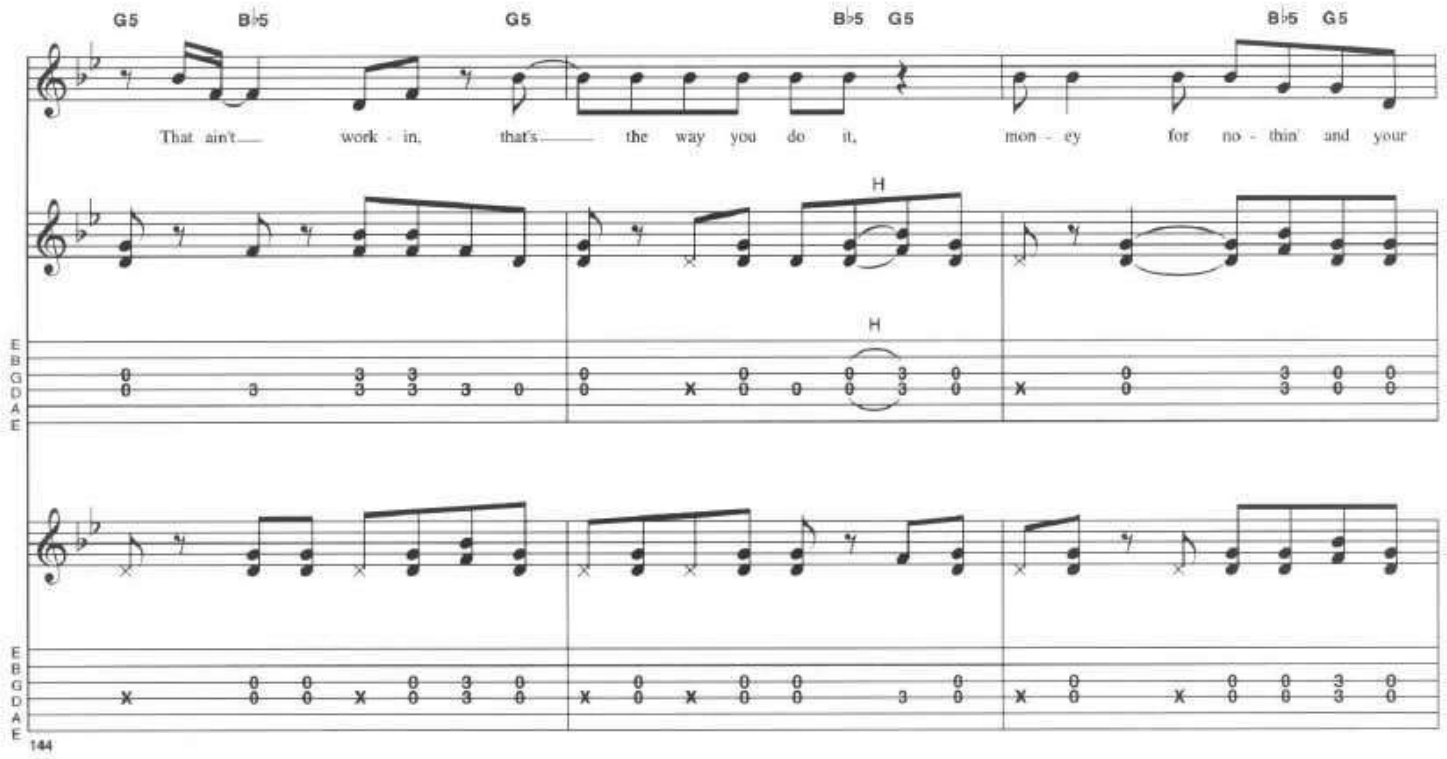

D5
E5
with vocal ad libs
co - lour T. V's.
sl
sl
sl
sl
129

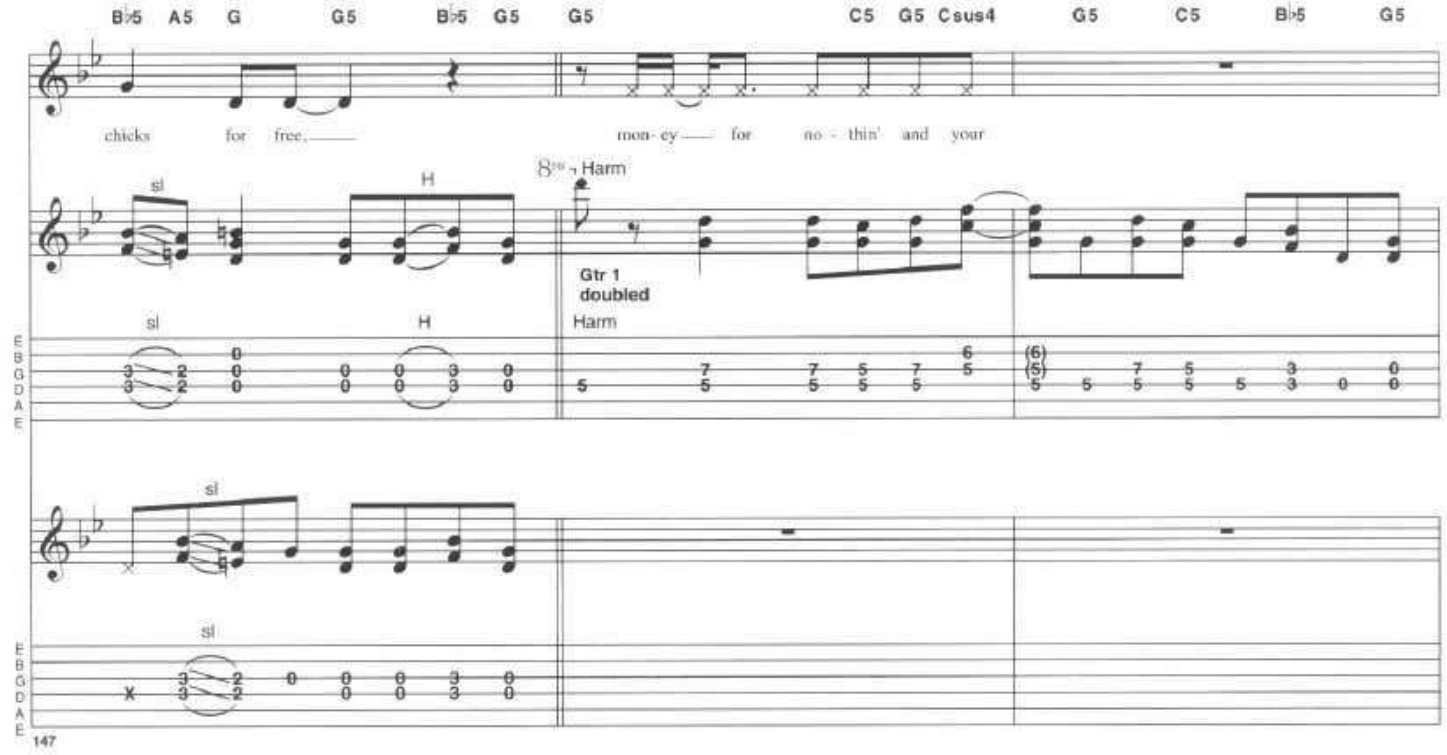

G5
C5
G5
Csus4
G5
C5
B♭5
G5
G5
B♭5
sl
sl
132

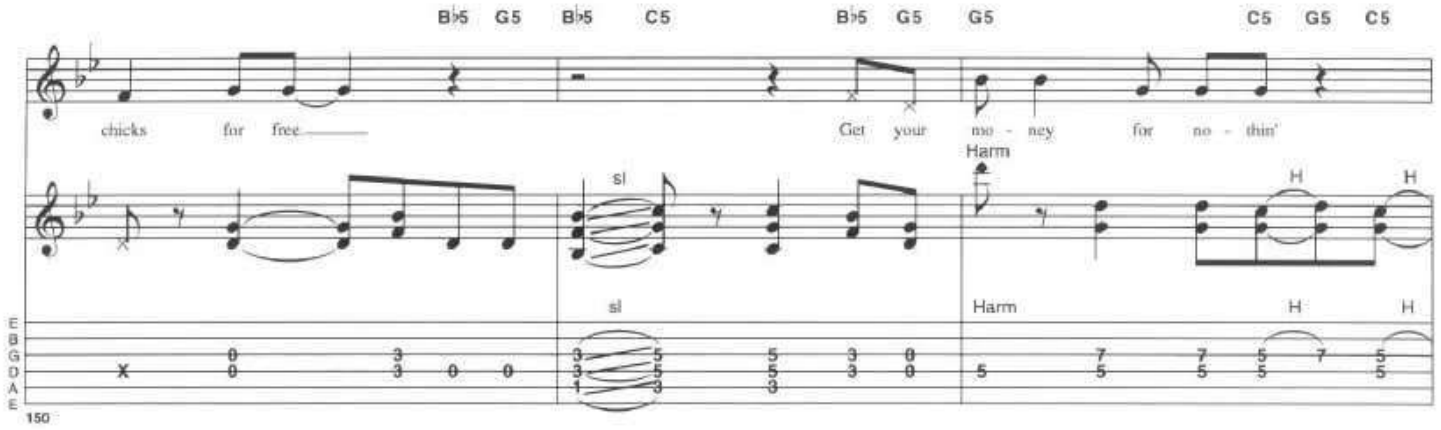

B♭5
C5
G5
G5
C5
G5
C5
B♭5
G5
Harm
Harm
P
P
sl
sl
sl
sl
135

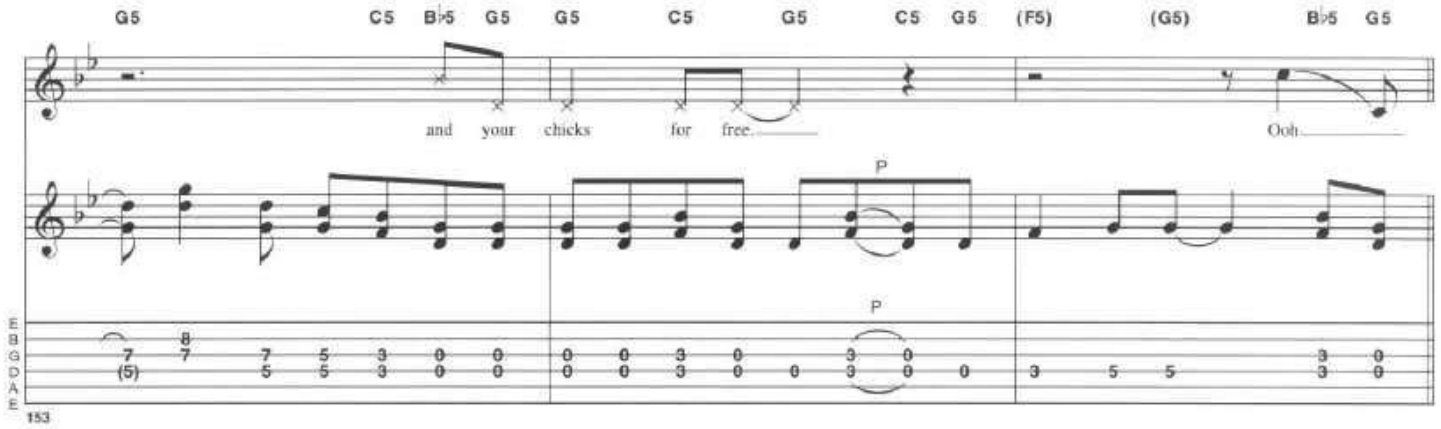

B♭5 F5 G5 G5 B♭5 G5
Lis - ten here, now that ain't work- in', that's
sl
8va, Harm
H
sl
Harm
H
½
½
E B G D A E
138

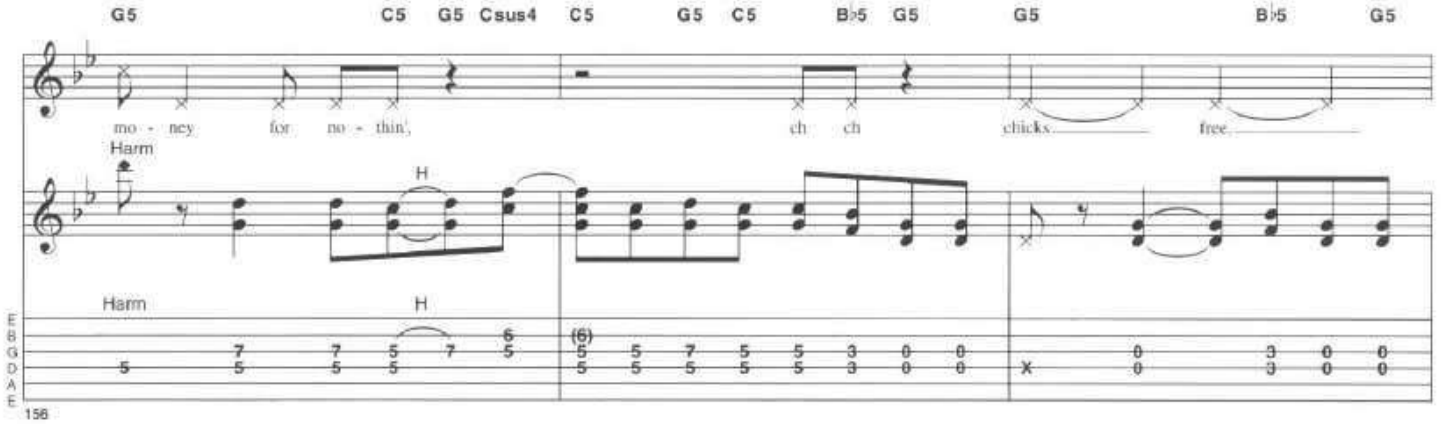

B♭5 G5 G5 B♭5 G5 B♭5 C5 B♭5 G5
the way you do it, you play the gui - tar on the M. T. V.
H
sl
H
sl
8va, Harm
Harm
E B G D A E
141

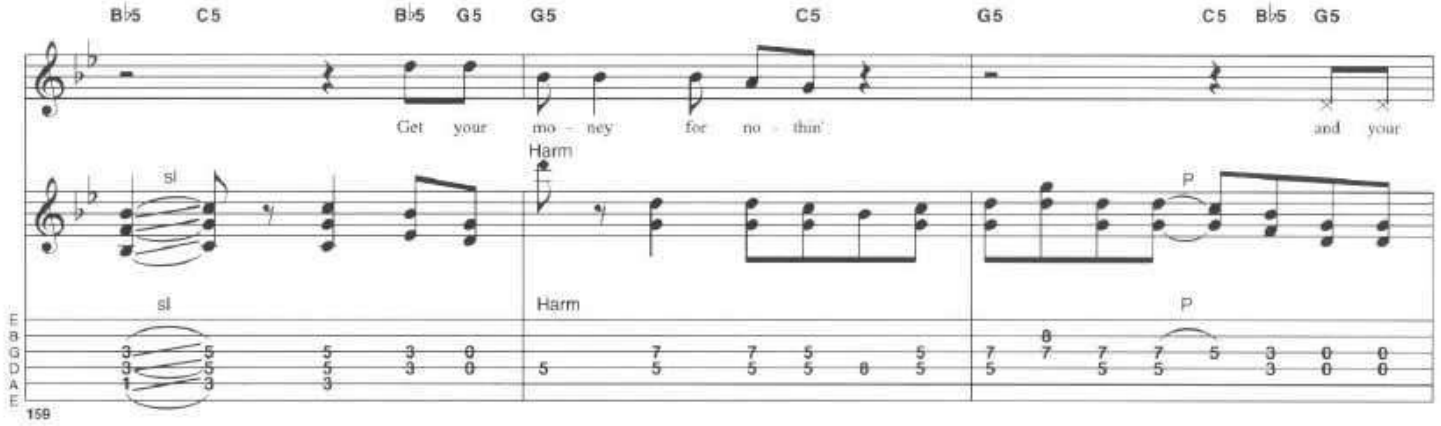

G5 B♭5 G5 B♭5 G5 B♭5 G5
That ain't work - in, that's the way you do it, mon - ey for no - thin' and your
H
H
E B G D A E
E B G D A E
144

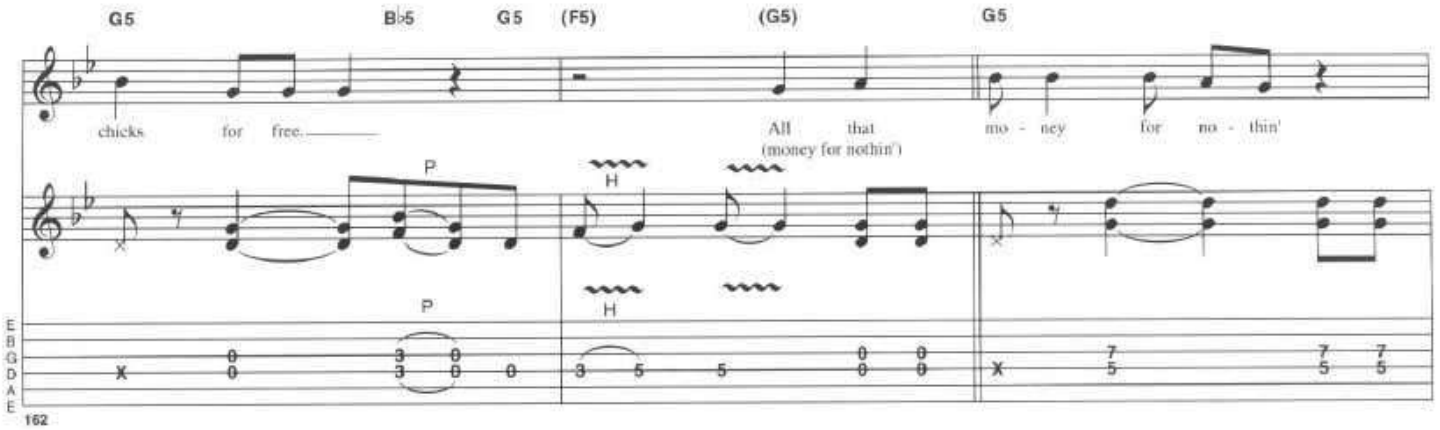

B♭5 A5 G G5 B♭5 G5 G5 C5 G5 Csus4 G5 C5 B♭5 G5
chicks for free, mon- ey for no - thin' and your
sl
H
8va Harm
Gtr 1
doubled
Harm
sl
H
sl
sl
E B G D A E
E B G D A E
147

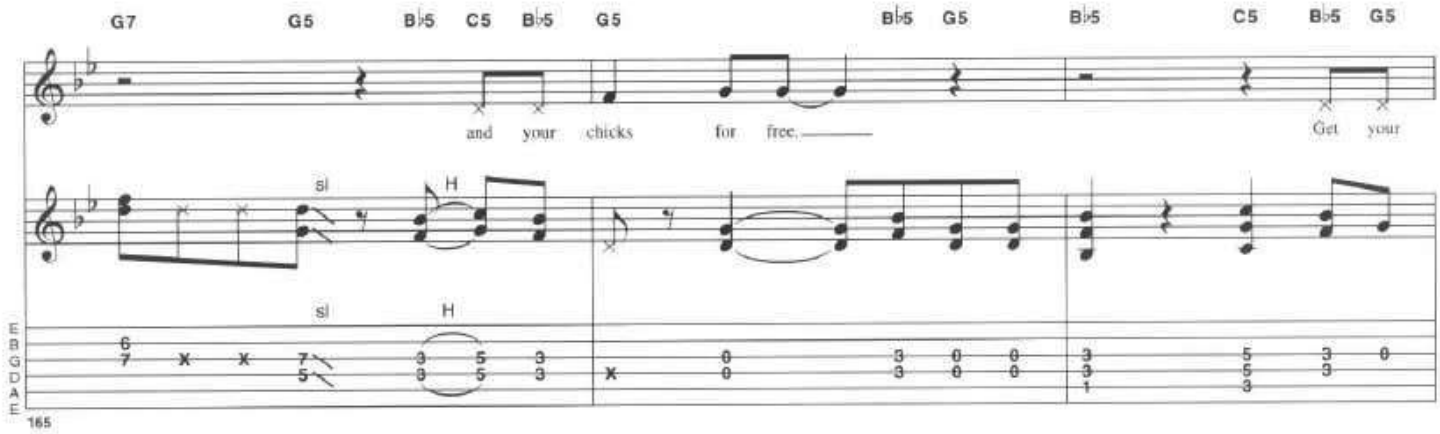

B♭5 G5 B♭5 C5 B♭5 G5 G5 C5 G5 C5
chicks for free
Get your mo - ney for no - thin'
Harm
sl
H
150

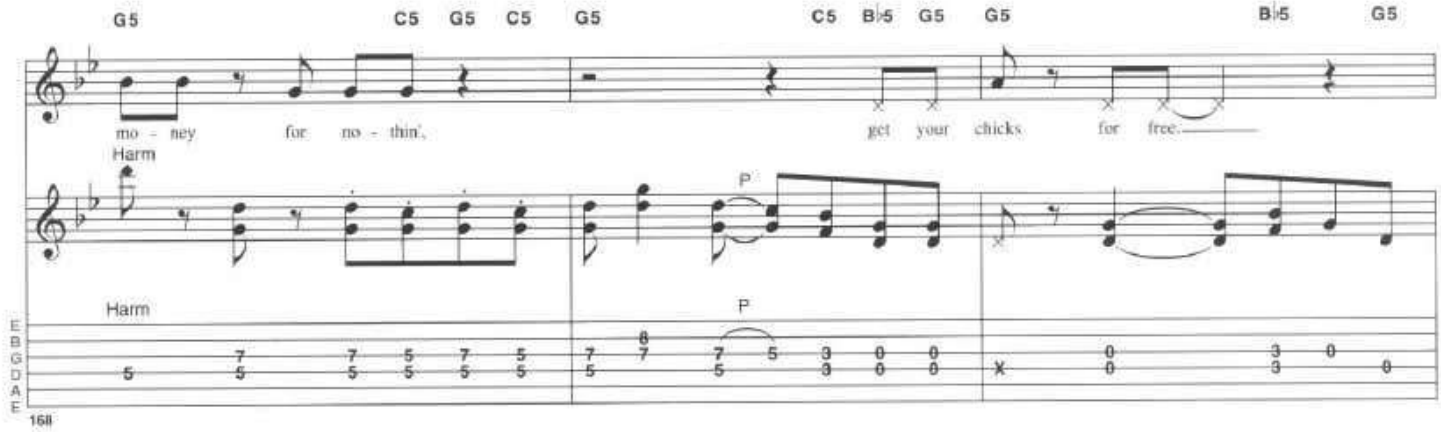

G5 C5 B♭5 G5 G5 C5 G5 C5 G5 (F5) (G5) B♭5 G5
and your chicks for free
Ooh
P
153

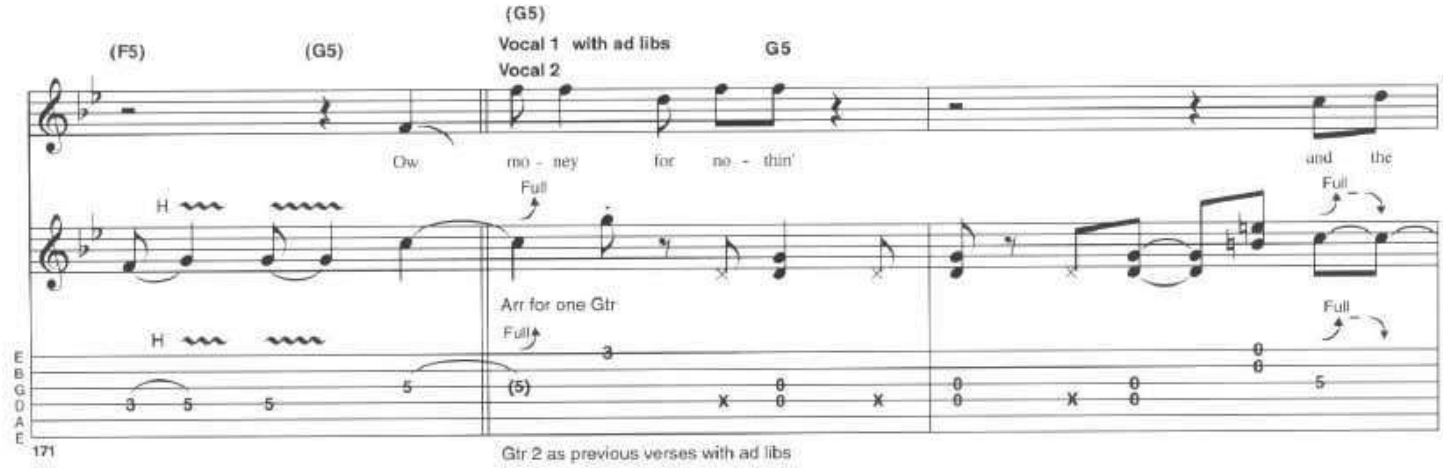

G5 C5 G5 Csus4 C5 G5 C5 B♭5 G5 G5 B♭5 G5
mo - ney for no - thin'
ch ch
chicks free
Harm
H
156

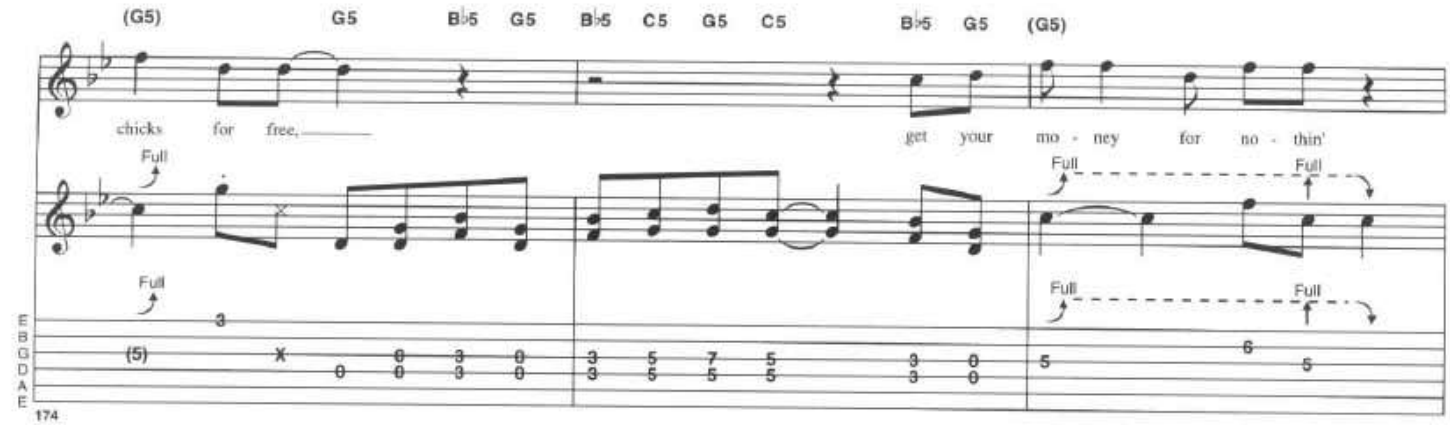

B♭5 C5 B♭5 G5 G5 C5 G5 C5 B♭5 G5
Get your mo - ney for no - thin'
and your
Harm
sl
P
159

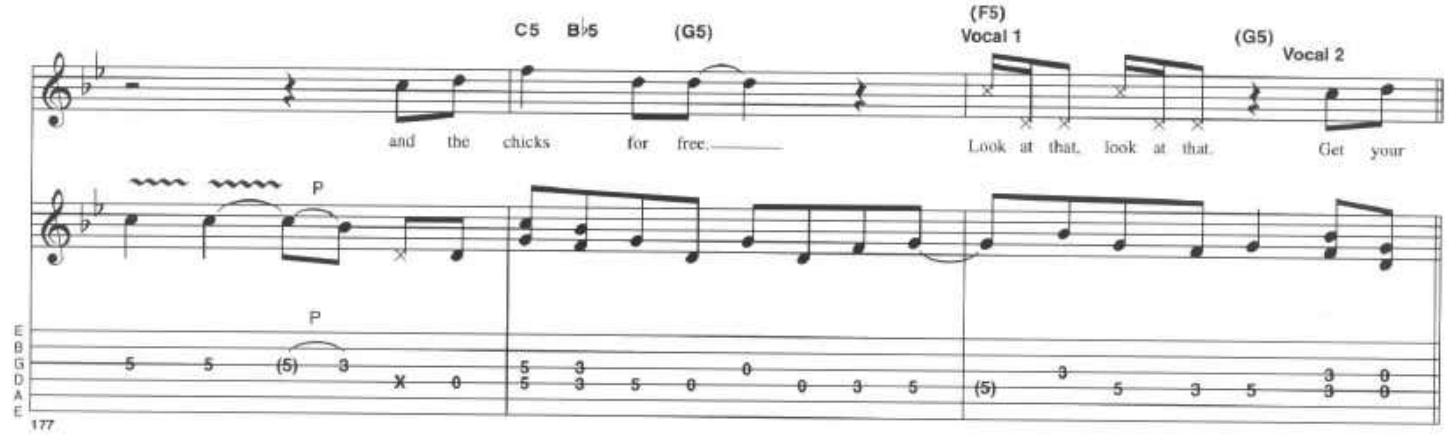

G5 B♭5 G5 (F5) (G5) G5
chicks for free.
All that mo - ney for no - thin'
(money for nothin')
P
H
E B G D A E
162

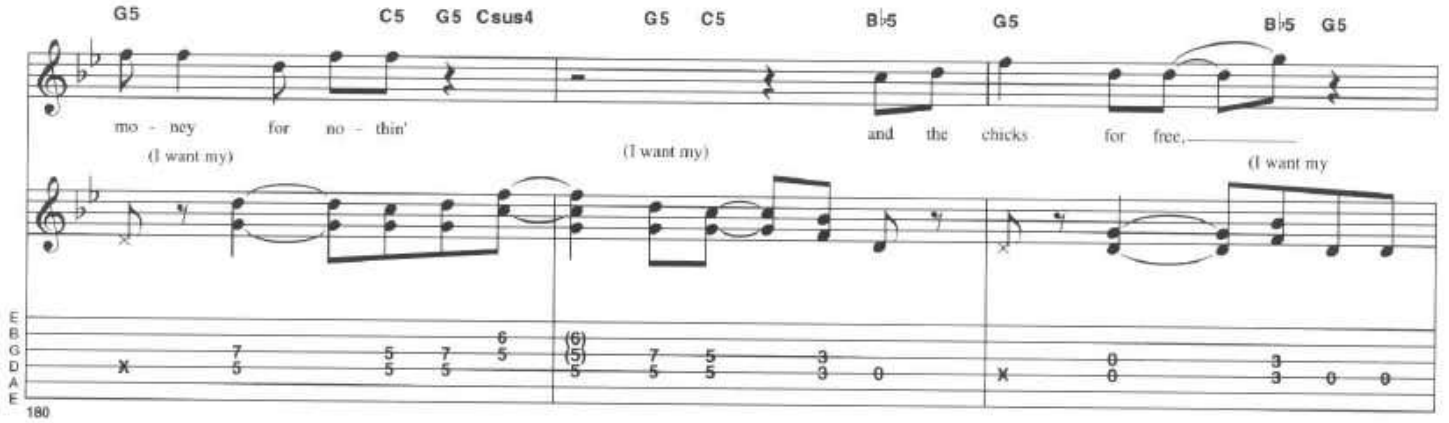

G7 G5 B♭5 C5 B♭5 G5 B♭5 G5 B♭5 C5 B♭5 G5
and your chicks for free.
Get your
sl
H
E B G D A E
165

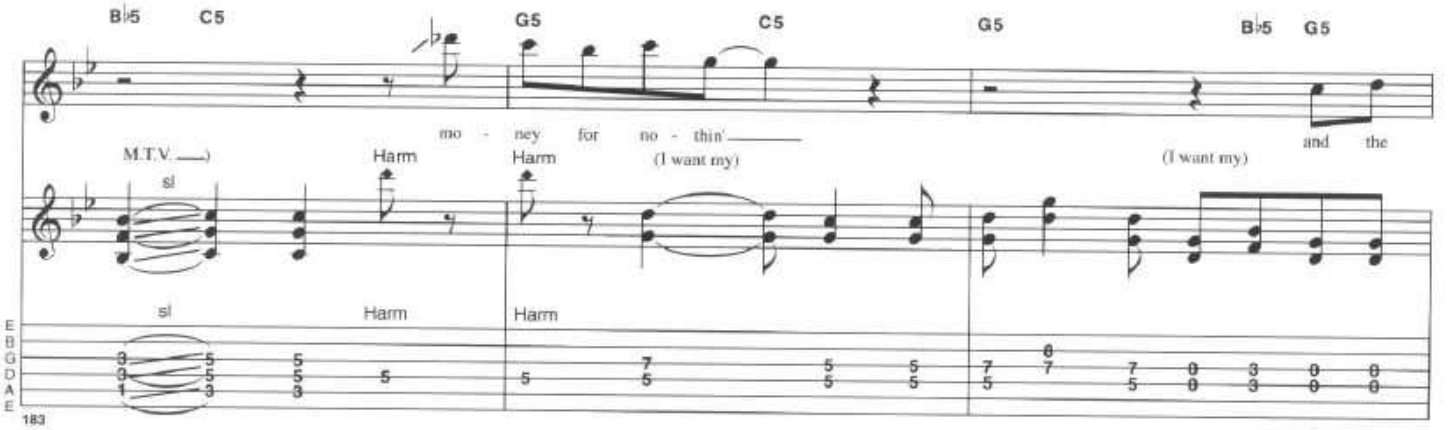

G5 C5 G5 C5 G5 C5 B♭5 G5 G5 B♭5 G5
mo - ney for no - thin',
get your chicks for free.
Harm
P
E B G D A E
168

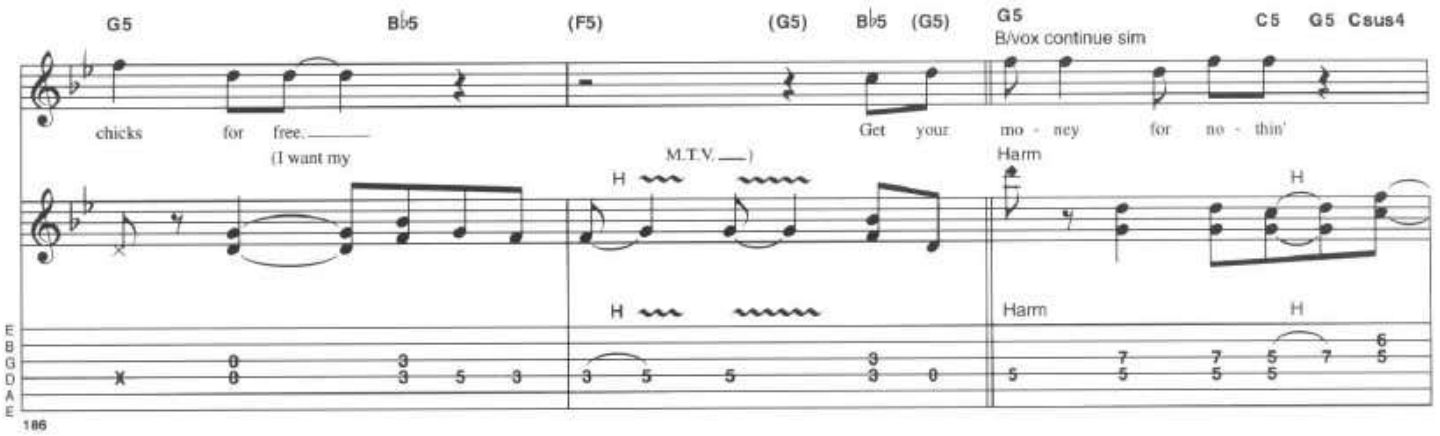

(G5)
(F5) (G5) Vocal 1 with ad libs G5
Vocal 2
Ow mo - ney for no - thin'
and the
Full
H
Arr for one Gtr
E B G D A E
171
Gtr 2 as previous verses with ad libs

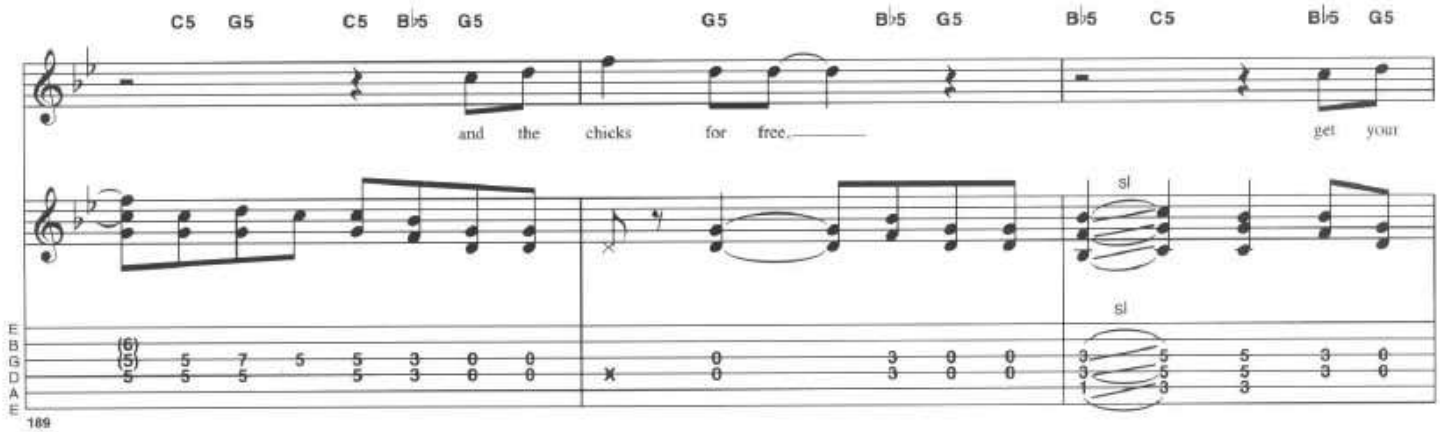

(G5) G5 B♭5 G5 B♭5 C5 G5 C5 B♭5 G5 (G5)
chicks for free, get your mo - ney for no - thin'
Full
174

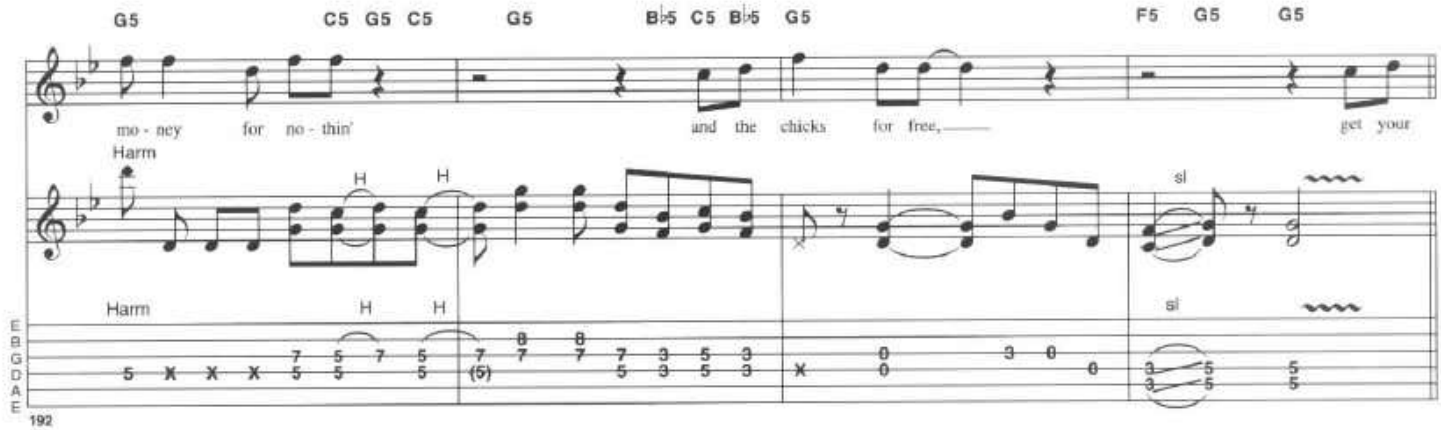

C5 B♭5 (G5) (F5) Vocal 1 (G5) Vocal 2
and the chicks for free, Look at that, look at that. Get your
P
177

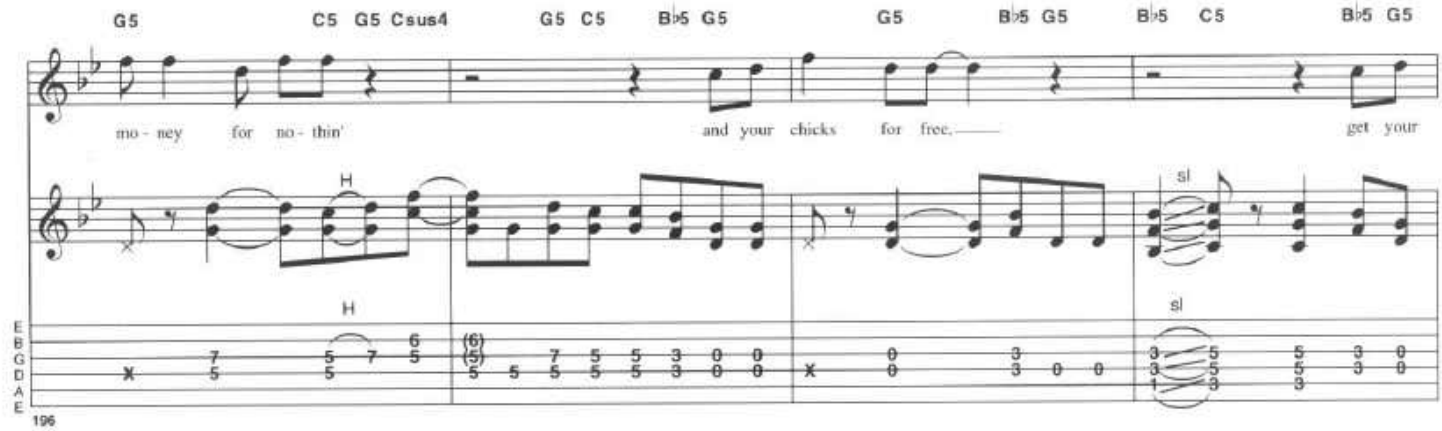

G5 C5 G5 Csus4 G5 C5 B♭5 G5 B♭5 G5
mo - ney for no - thin' and the chicks for free,
(I want my) (I want my) (I want my
180

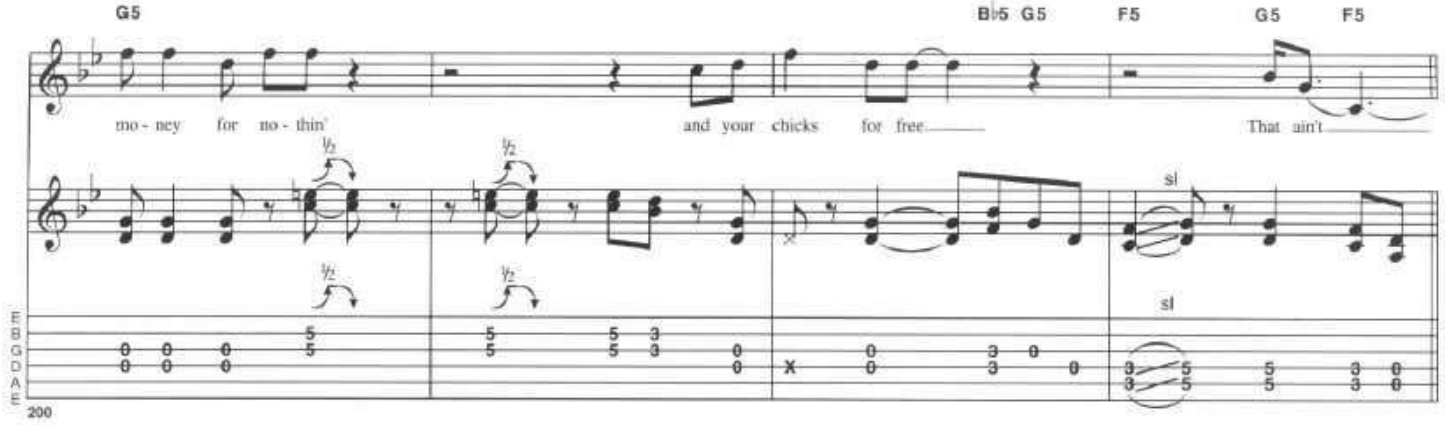

B♭5 C5 G5 C5 G5 B♭5 G5
mo - ney for no - thin' and the
M.T.V.) (I want my) (I want my)
Harm Harm
sl
183

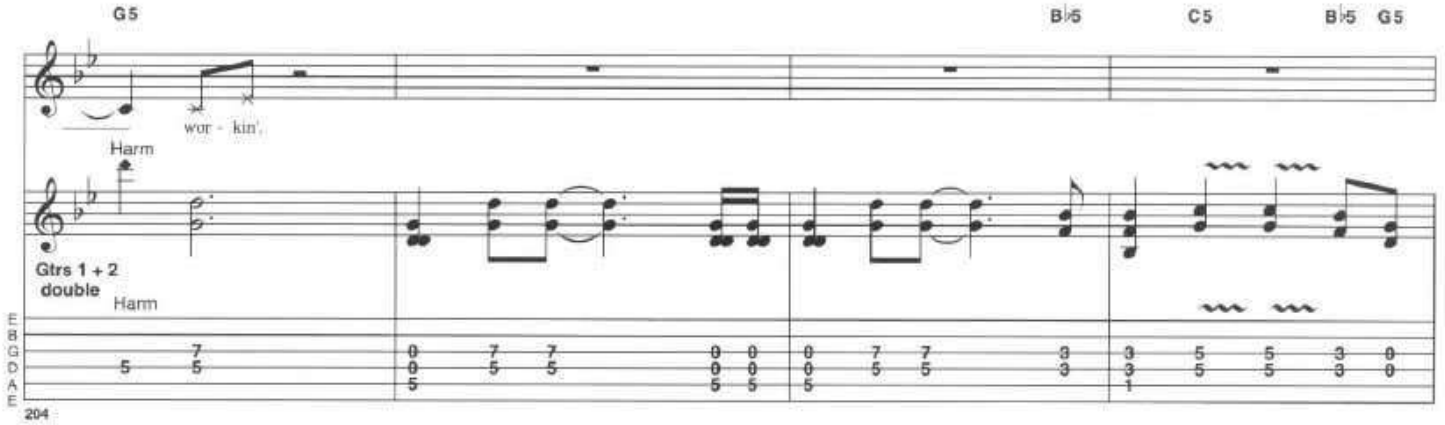

G5 B♭5 (F5) (G5) B♭5 (G5) G5 C5 G5 Csus4
B/vox continue sim
chicks for free. (I want my M.T.V. ___) Get your mo - ney for no - thin'
H
Harm
E B G D A E
186

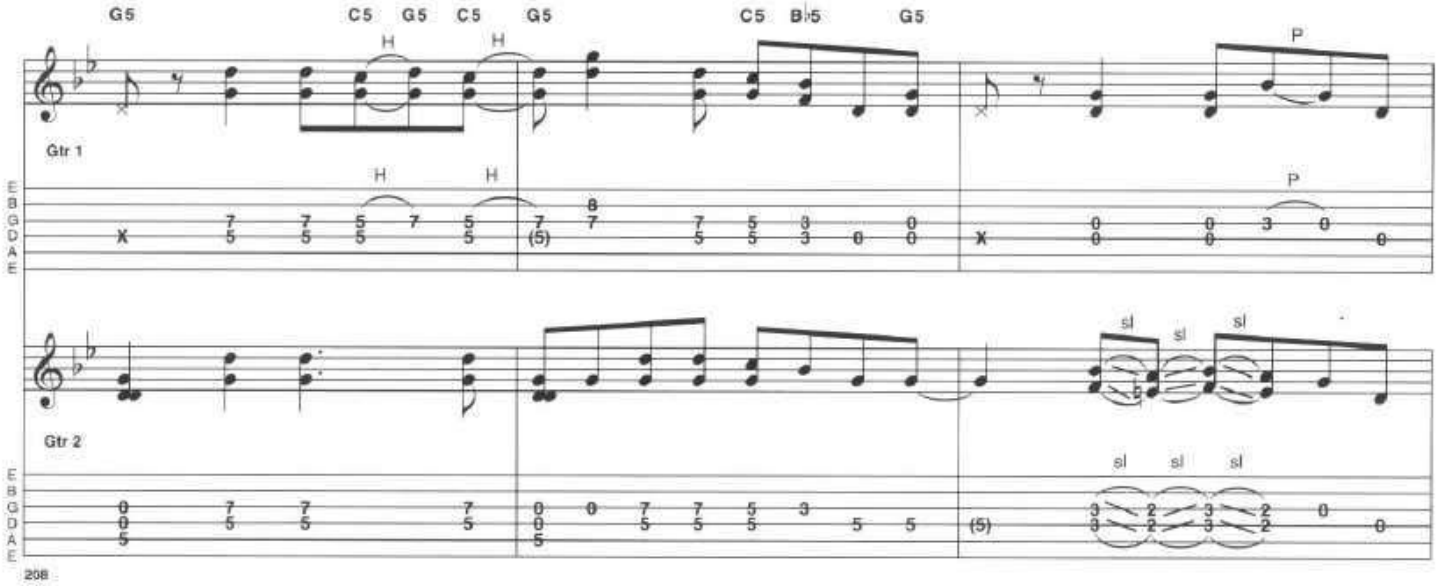

C5 G5 C5 B♭5 G5 G5 B♭5 G5 B♭5 C5 B♭5 G5
and the chicks for free, get your
sl
E B G D A E
189

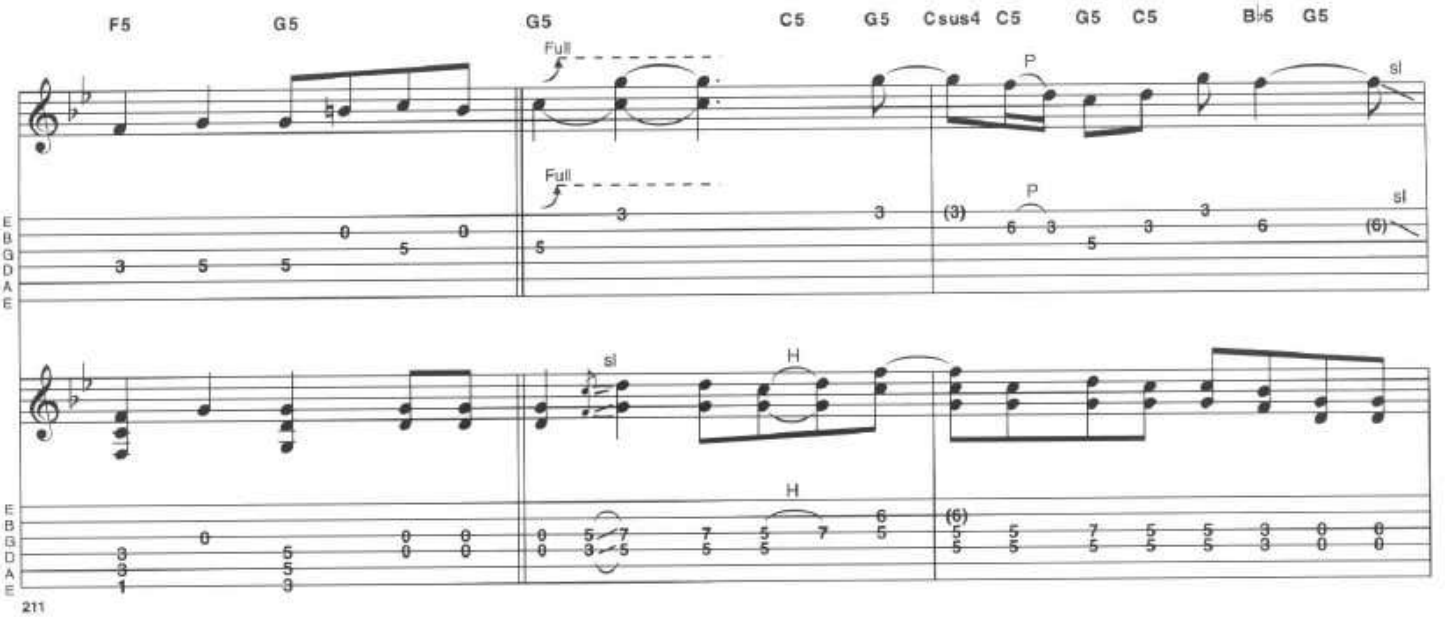

G5 C5 G5 C5 G5 B♭5 C5 B♭5 G5 F5 G5 G5
mo - ney for no - thin' and the chicks for free, get your
Harm
H
sl
E B G D A E
192

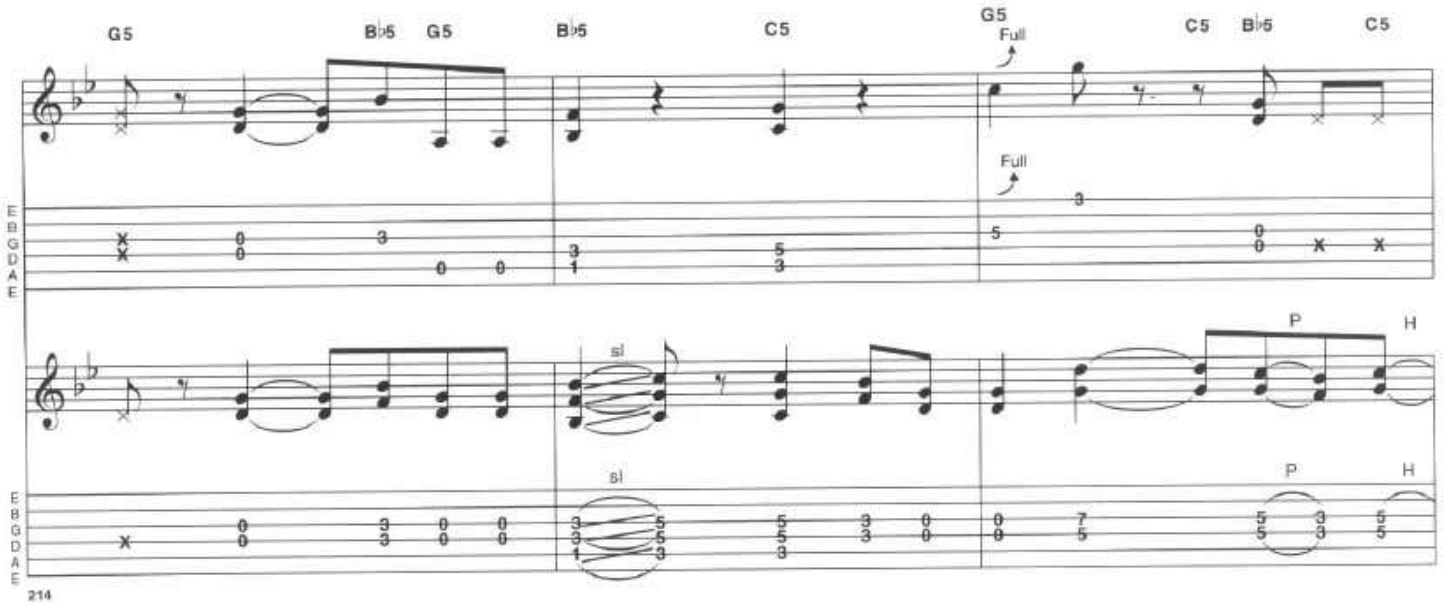

G5 C5 G5 Csus4 G5 C5 B♭5 G5 G5 B♭5 G5 B♭5 C5 B♭5 G5
mo - ney for no - thin' and your chicks for free, get your
H
sl
E B G D A E
196

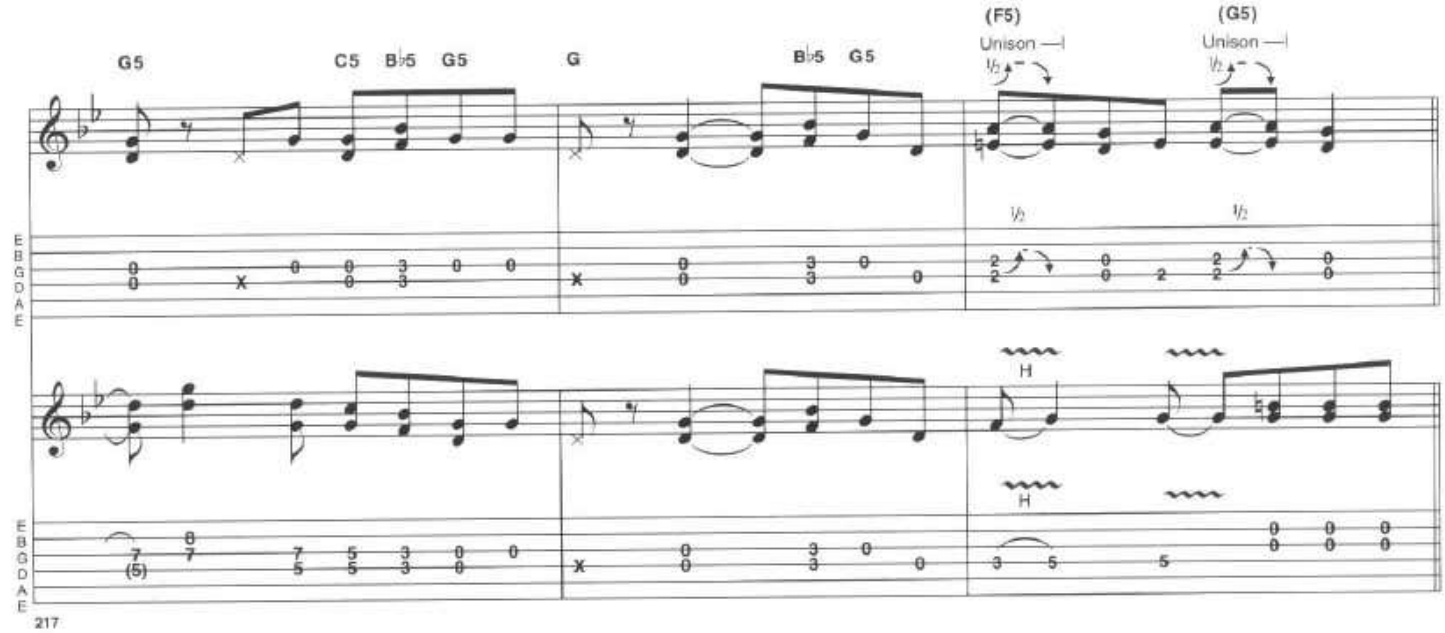

G5
B♭5 G5
F5
G5
F5
mo - ney for no - thin'
and your chicks for free
That ain't
½
sl
200

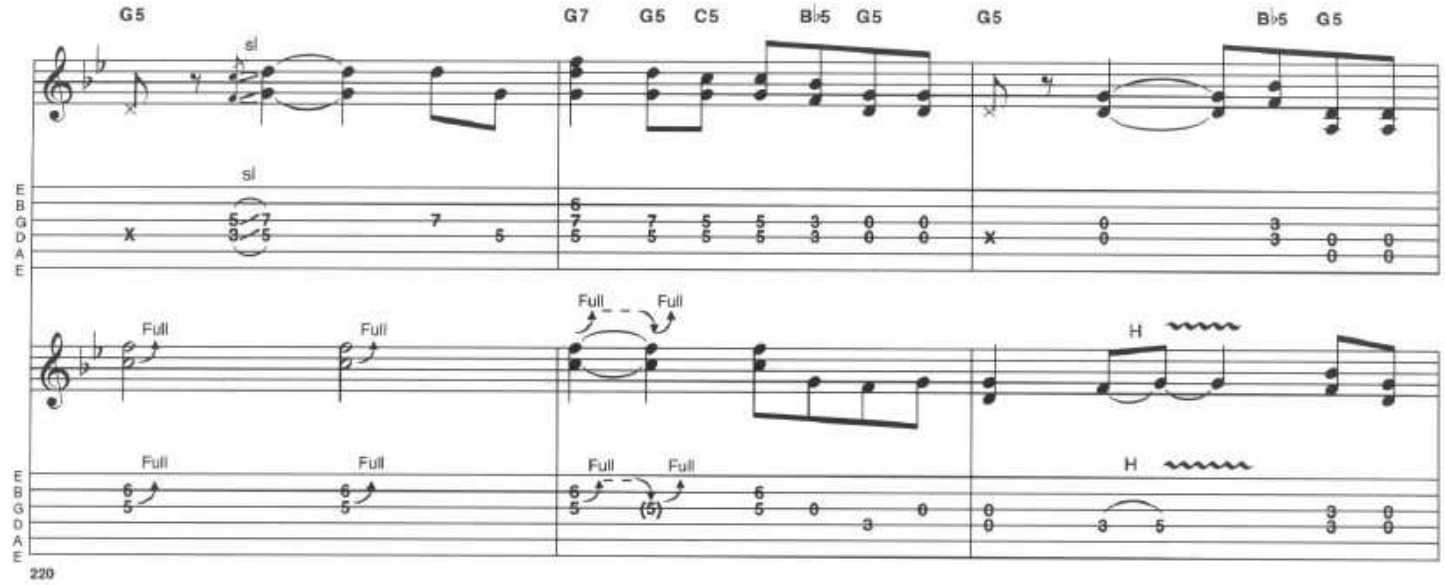

G5
B♭5
C5
B♭5 G5
wor - kin'.
Harm
Gtrs 1 + 2
double
Harm
204

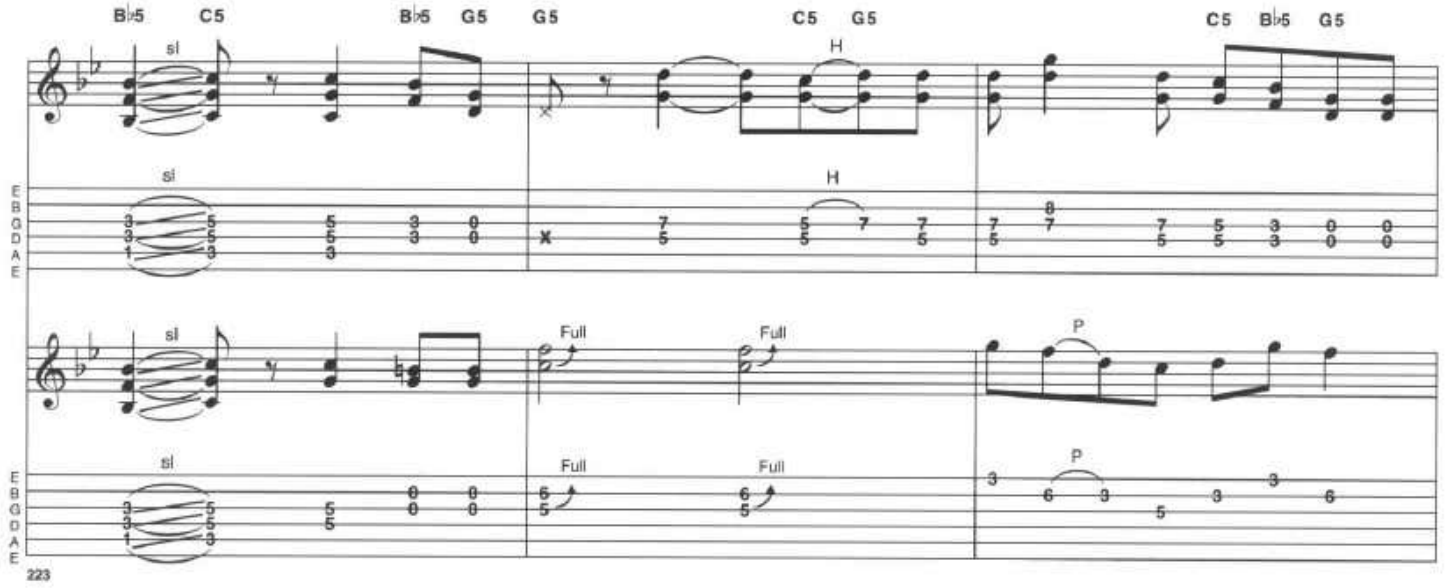

G5
C5 G5 C5
G5
C5 B♭5
G5
H
P
Gtr 1
sl
Gtr 2
208

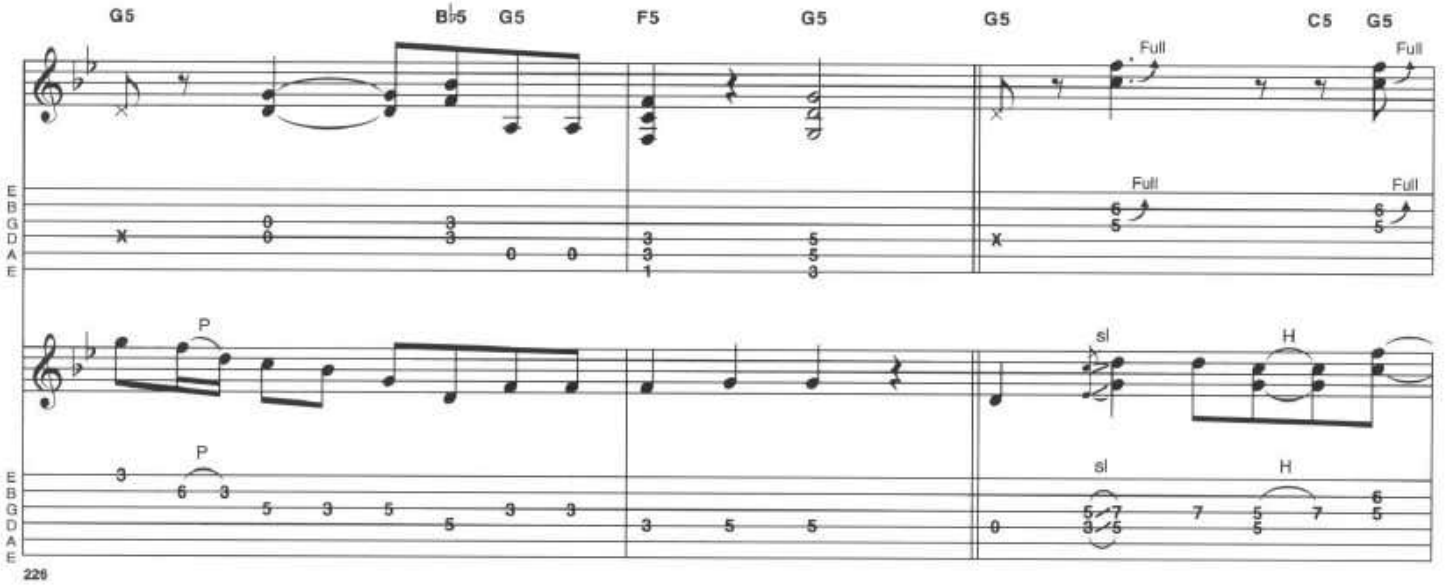

F5 G5 G5 C5 G5 Csus4 C5 G5 C5 B♭5 G5
Full
P
sl
H
E B G D A E
211

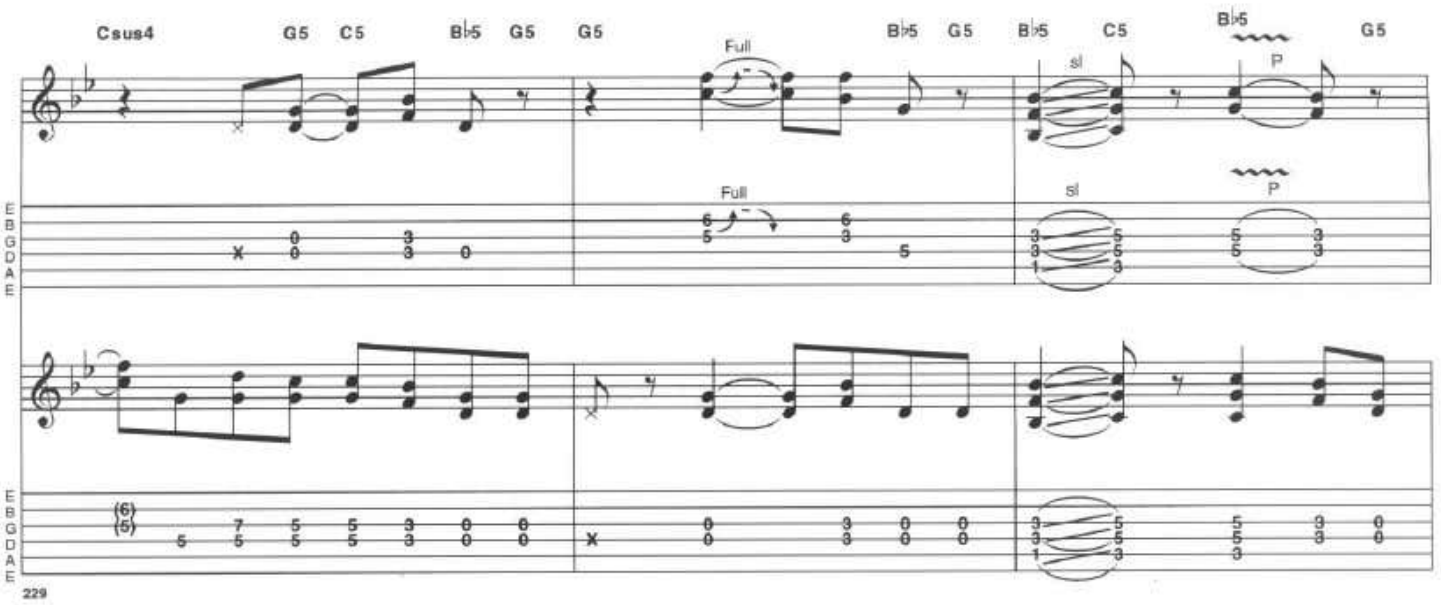

G5 B♭5 G5 B♭5 C5 G5 C5 B♭5 C5
Full
sl
P
H
E B G D A E
214

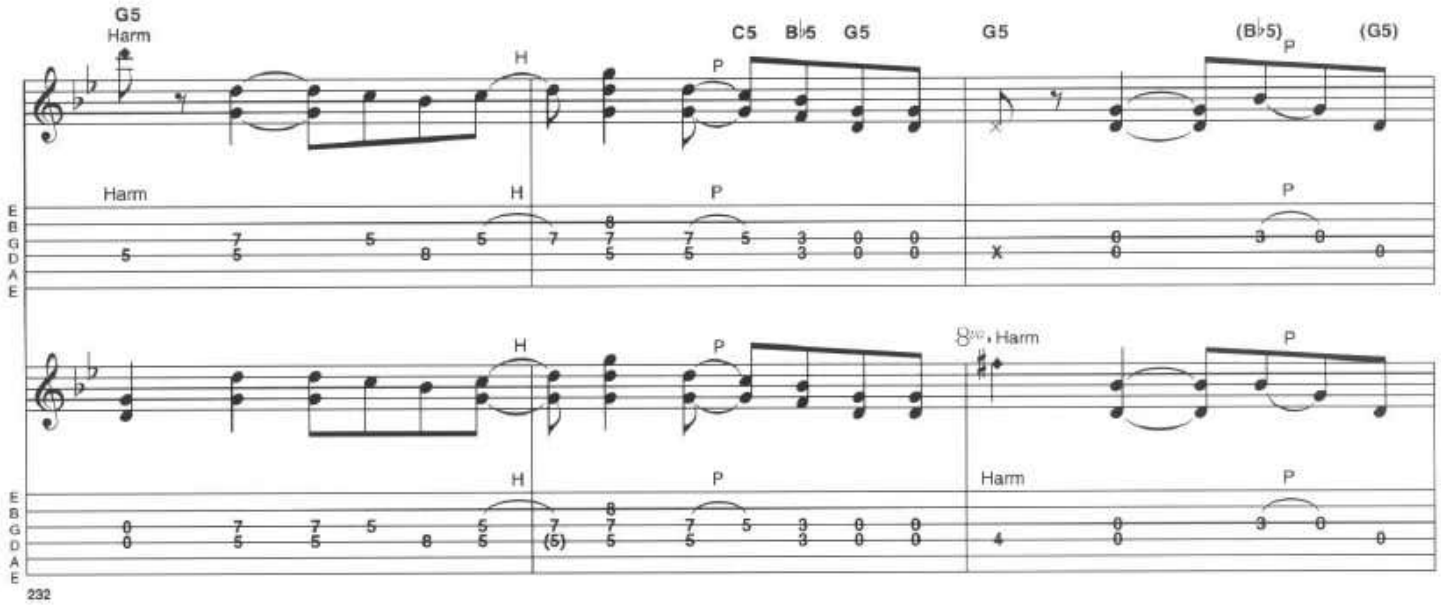

G5 C5 B♭5 G5 G B♭5 G5 (F5) (G5)
Unison
½
H
E B G D A E
217

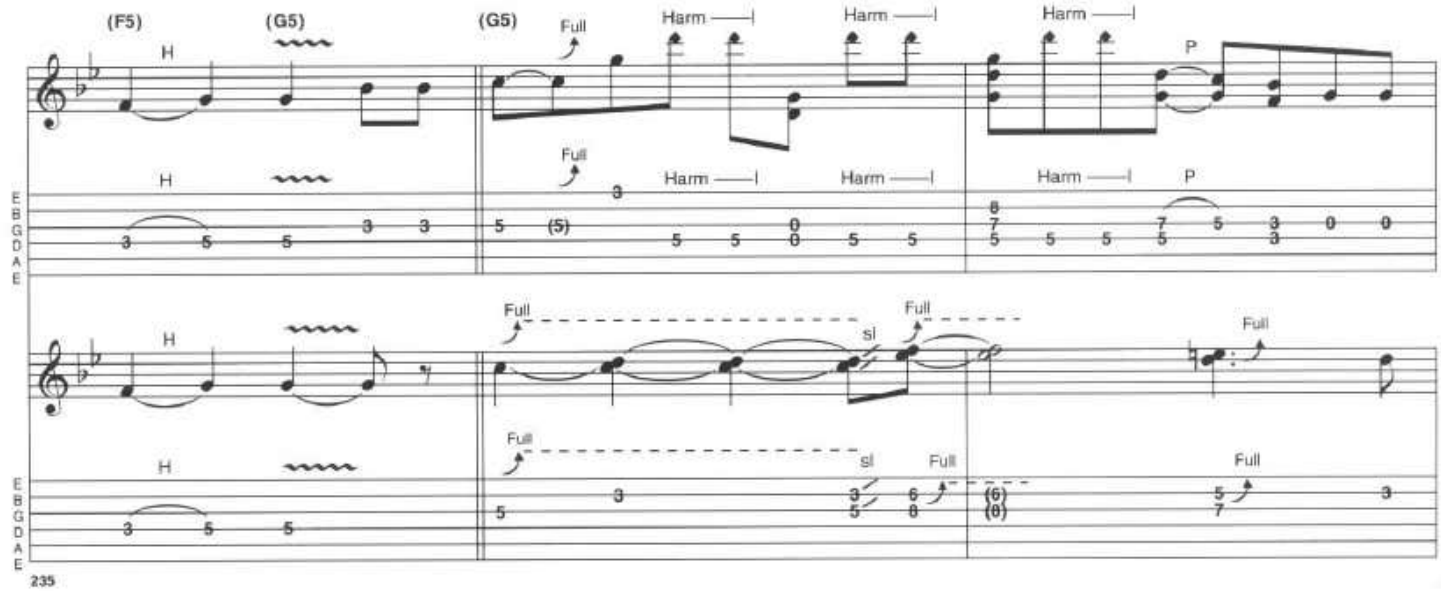

G5
G7
G5
C5
B♭5
G5
G5
B♭5
G5
sl
Full
H
E B G D A E
220

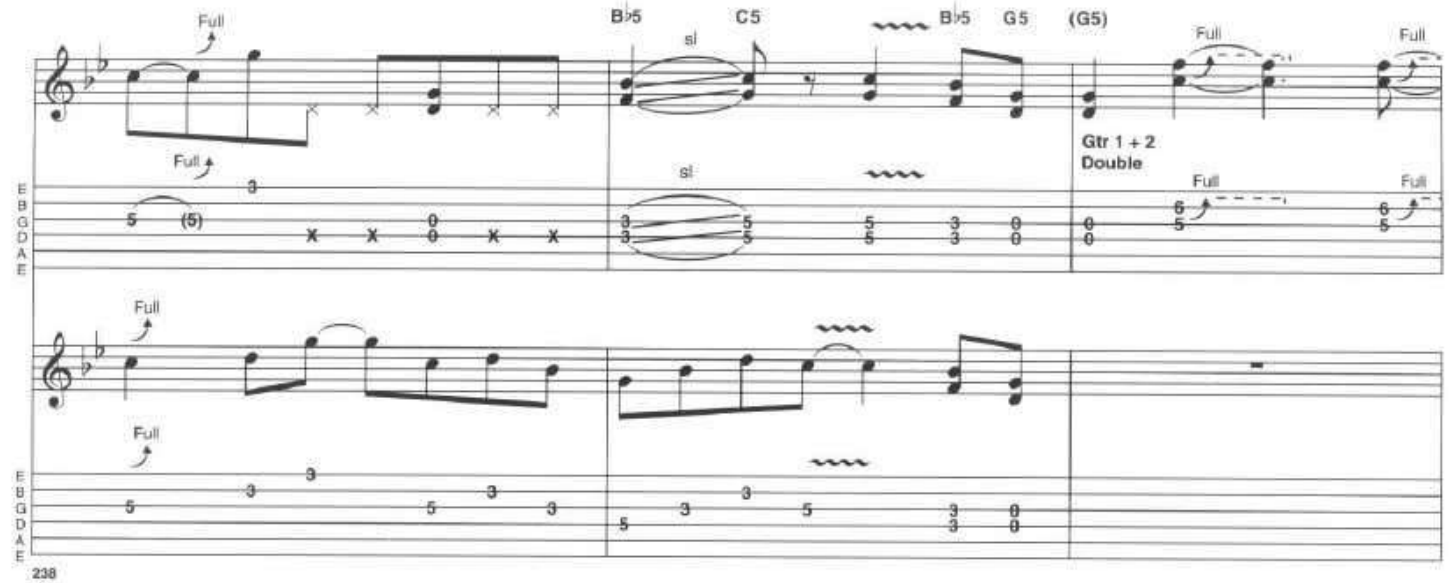

B♭5
C5
B♭5
G5
G5
C5
G5
C5
B♭5
G5
sl
H
Full
P
E B G D A E
223

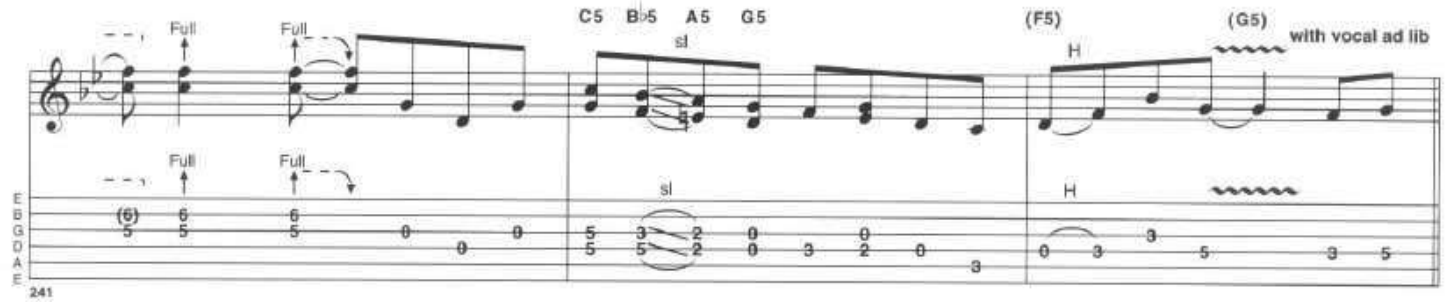

G5
B♭5
G5
F5
G5
G5
C5
G5
Full
P
sl
H
E B G D A E
226

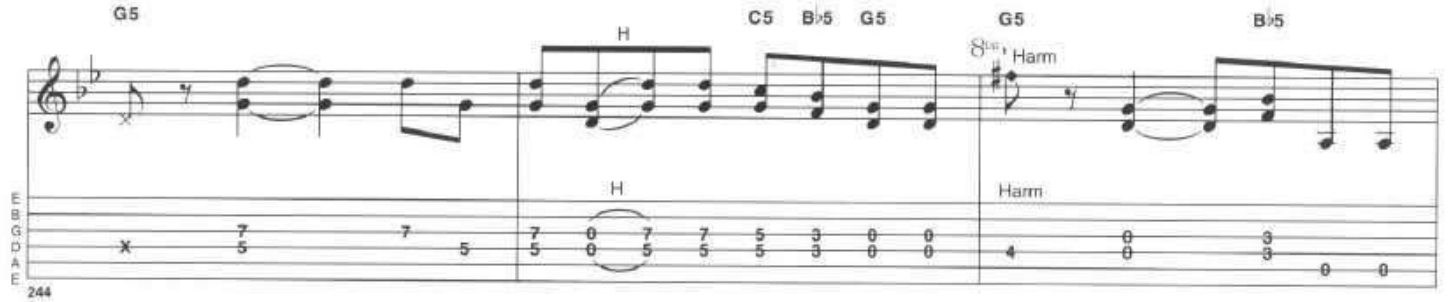

Csus4
G5
C5
B♭5
G5
G5
Full
B♭5
G5
B♭5
C5
sl
B♭5
P
G5
229

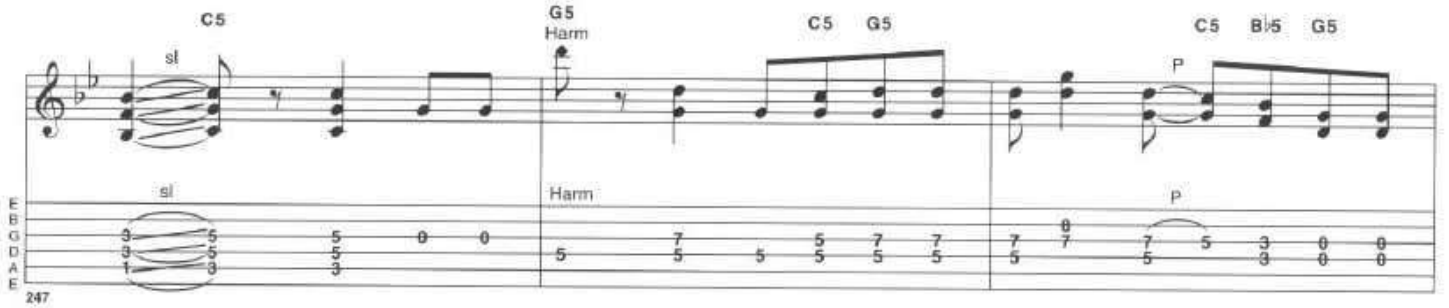

G5
Harm
H
C5
B♭5
G5
P
G5
(B♭5)
P
(G5)
Harm
H
P
P
8va
Harm
232

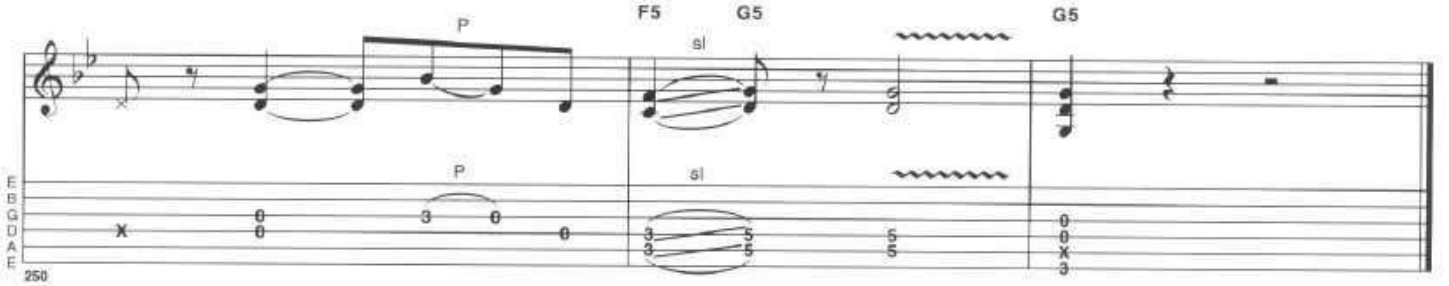

(F5)
H
(G5)
(G5)
Full
Harm
Harm
Harm
P
Full
Harm
Harm
Harm
P
H
Full
sl
Full
Full
Full
sl
Full
Full
235


Full
B♭5
C5
sl
B♭5
G5
(G5)
Gtr 1 + 2
Double
E B G D A E
238


Full
C5
B♭5
A5
G5
sl
(F5)
H
(G5)
with vocal ad lib
E B G D A E
241

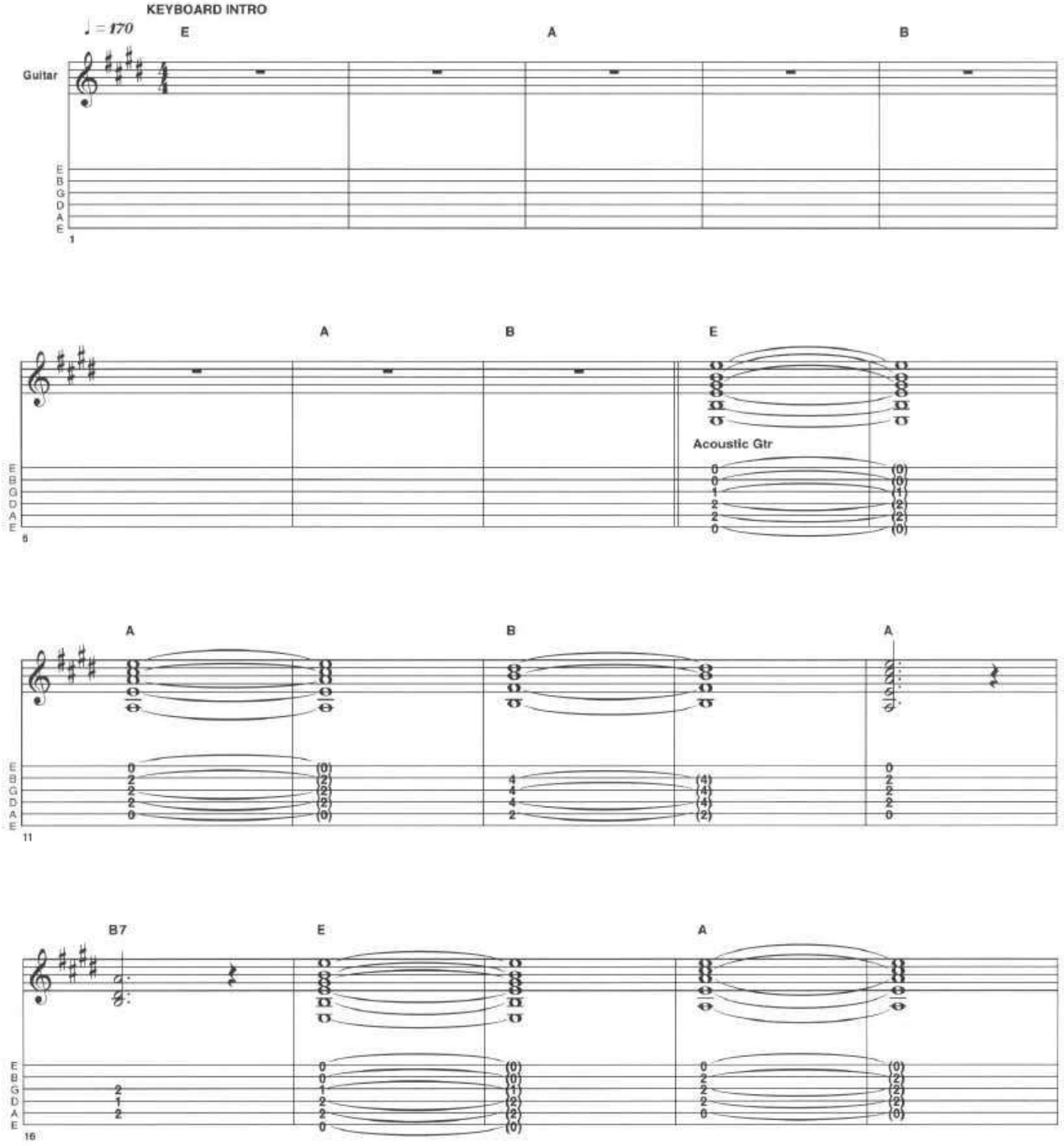

G5
H
C5
B♭5
G5
G5
Harm
B♭5
E B G D A E
244


C5
sl
G5
Harm
C5
G5
C5
B♭5
G5
P
E B G D A E
247


P
F5
G5
sl
G5
E B G D A E
250

Walk Of Life

Words and Music by MARK KNOPFLER



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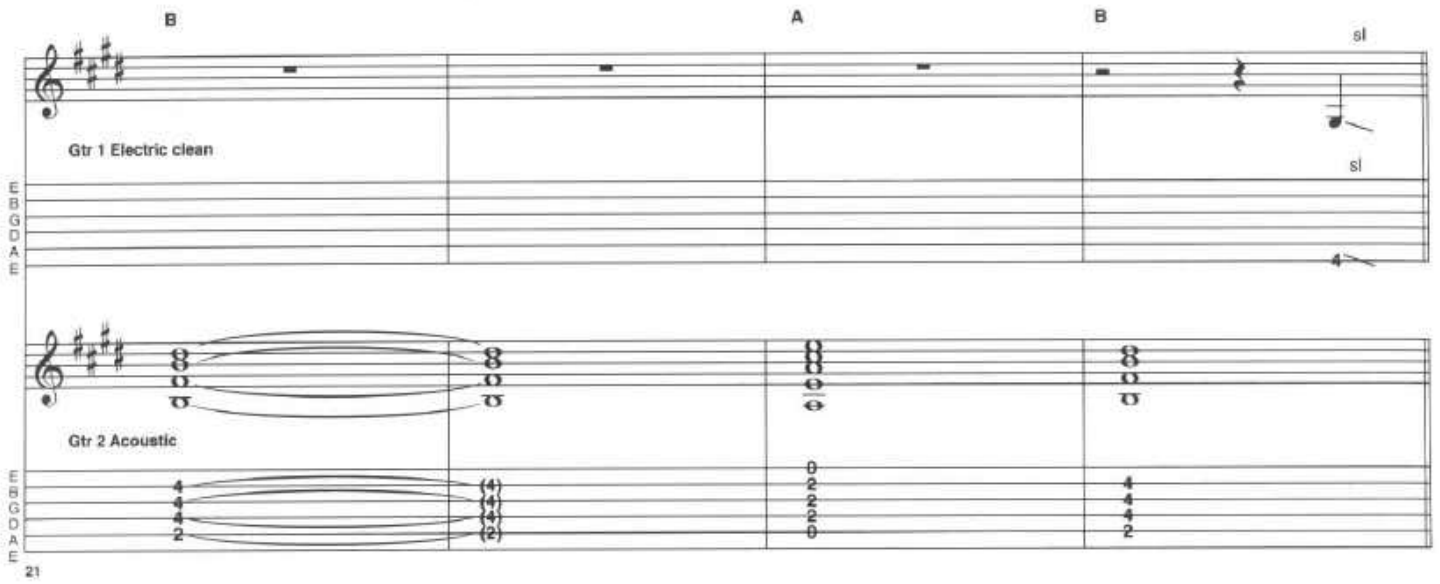
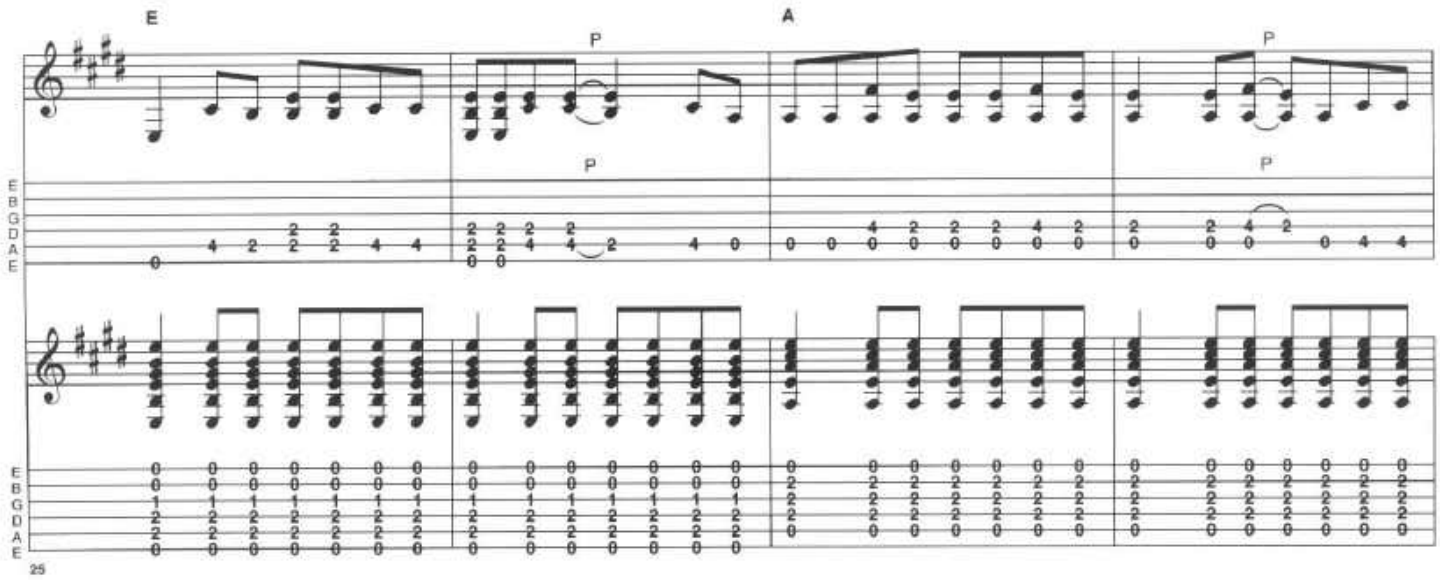
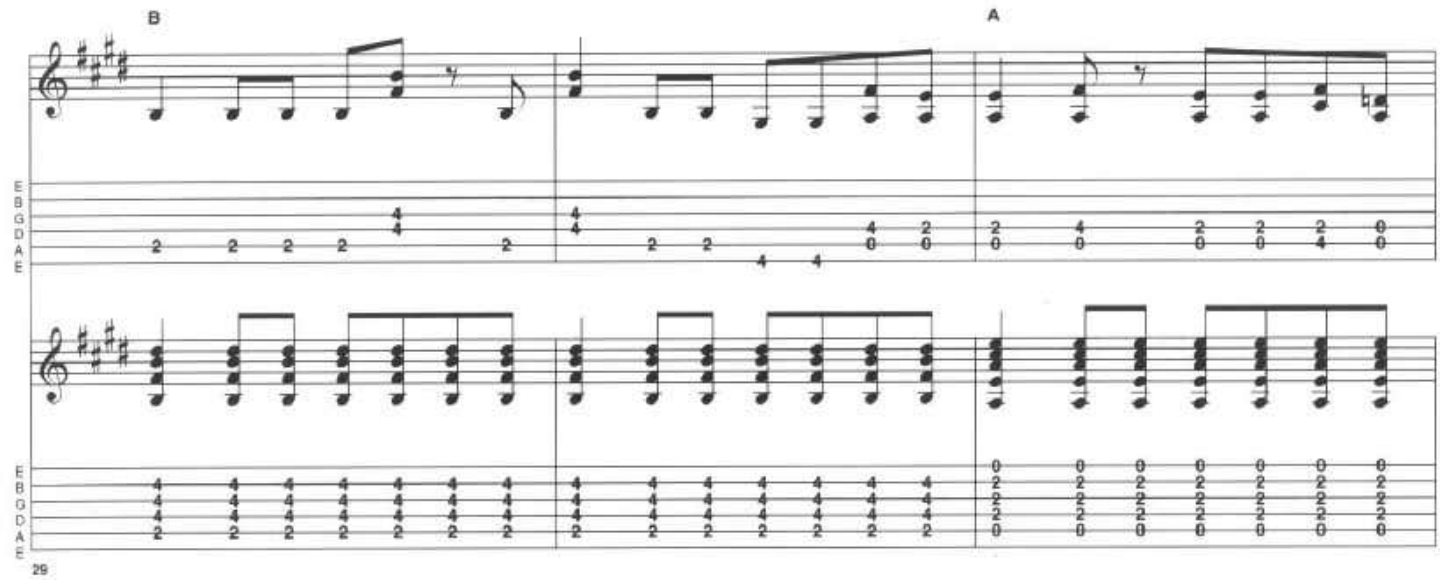
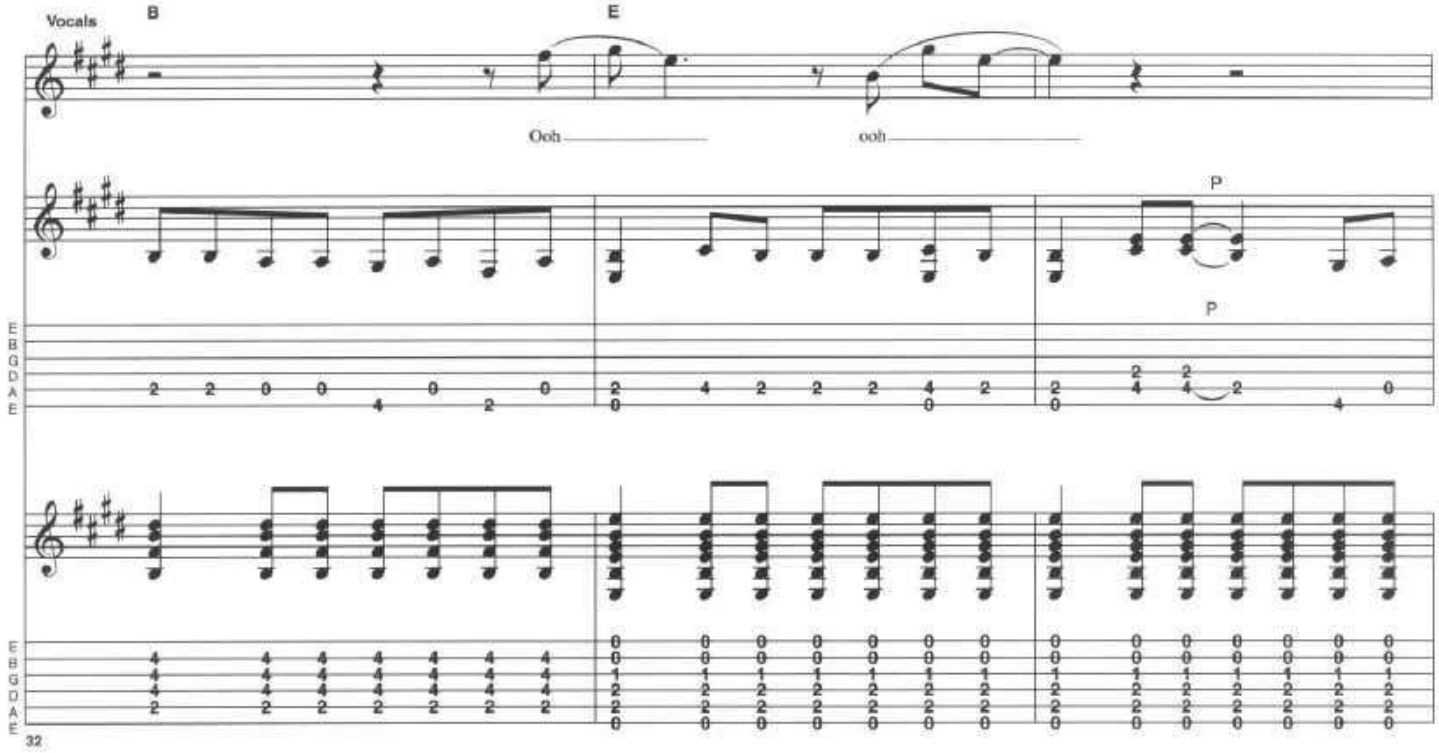
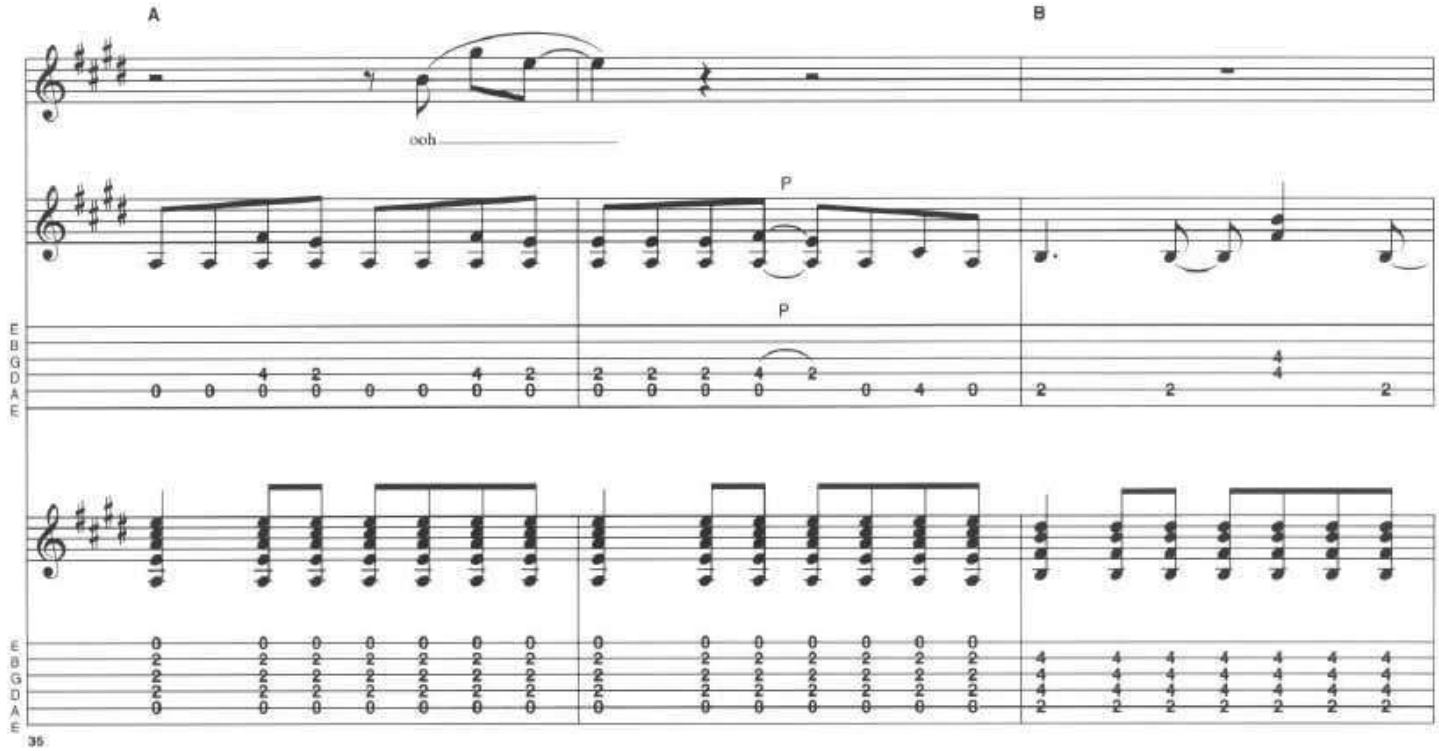
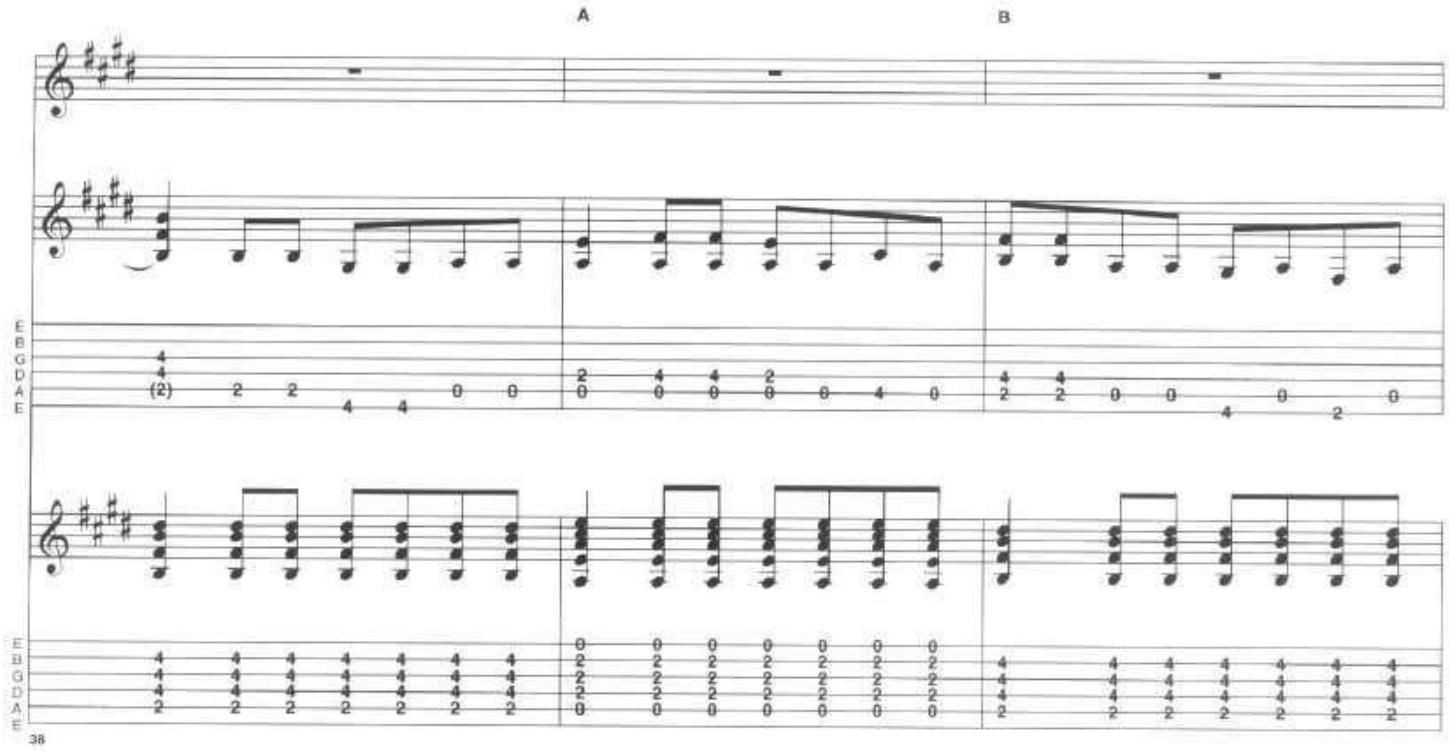

B
A
B
sl
sl
Gtr 1 Electric clean
E B G D A E
Gtr 2 Acoustic
E B G D A E
21

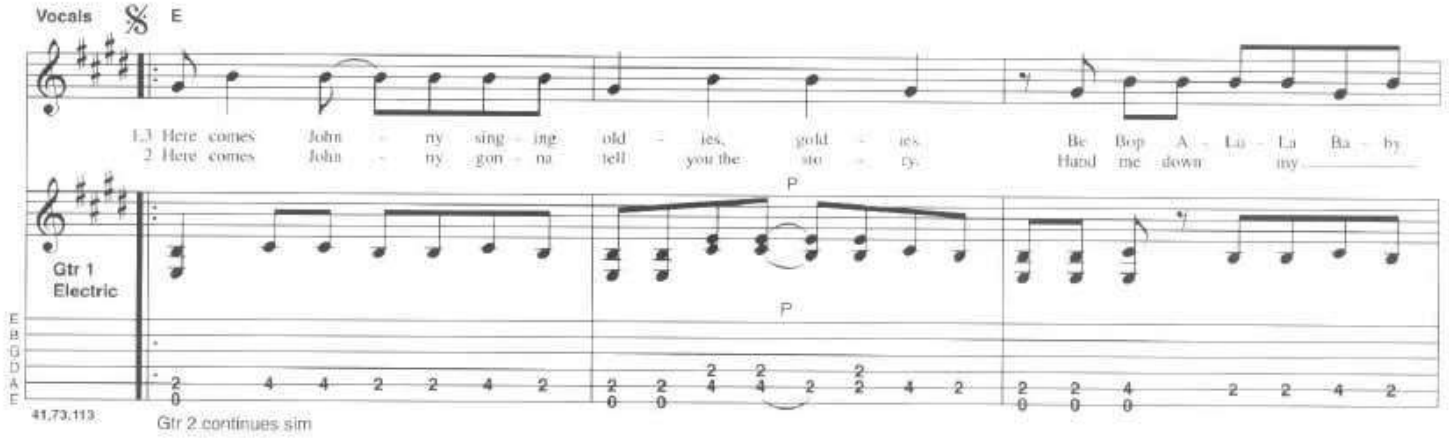

E
A
P
P
P
P
E B G D A E
E B G D A E
25

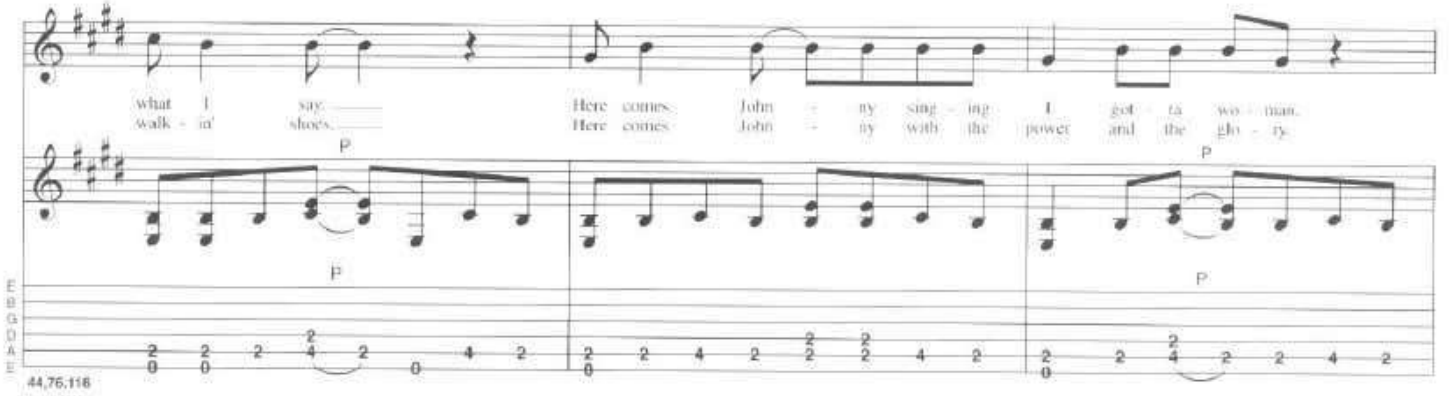

B
A
E B G D A E
E B G D A E
29

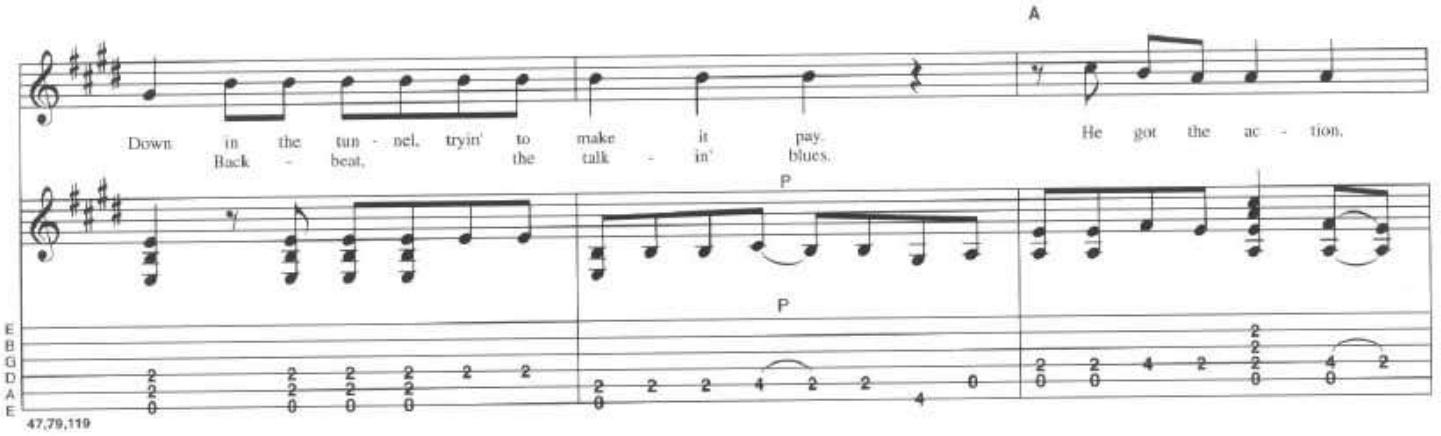

Vocals
B
E
Ooh
ooh
P
P
E
B
G
D
A
E
32

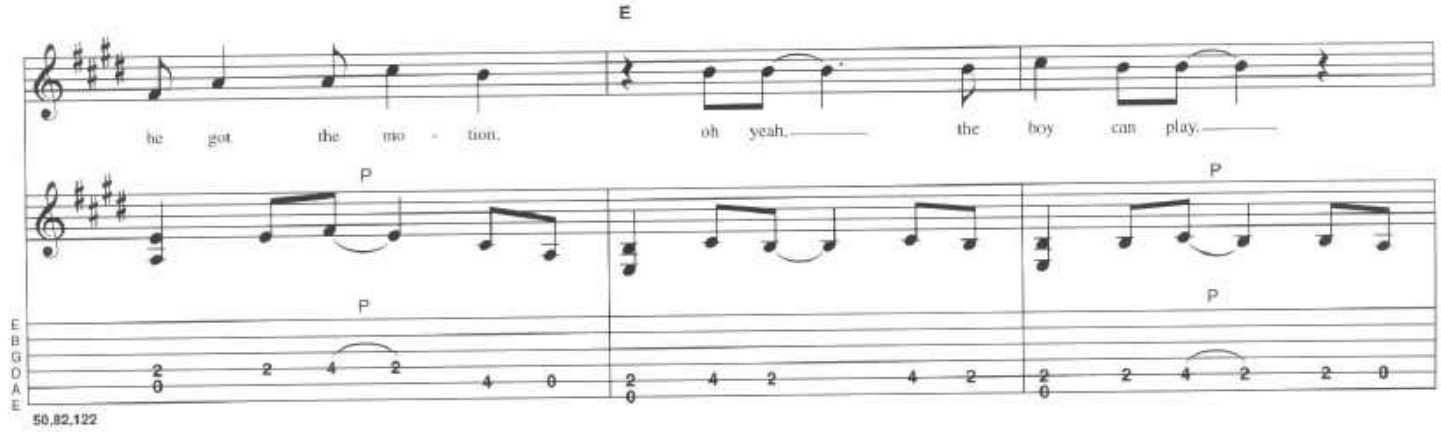

A
B
ooh
P
P
E
B
G
D
A
E
35

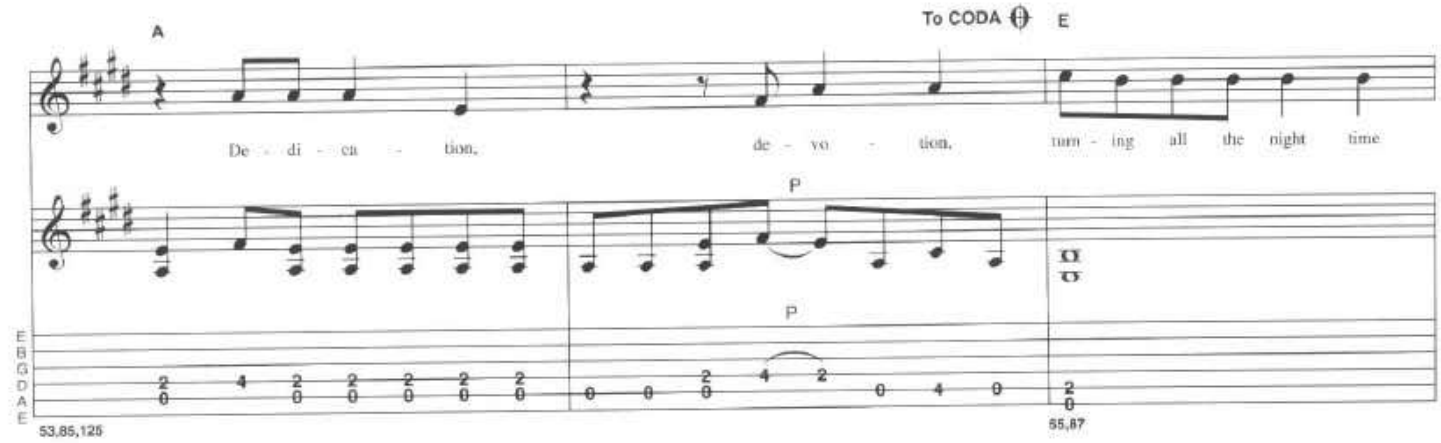

A
B
E
B
G
D
A
E
38

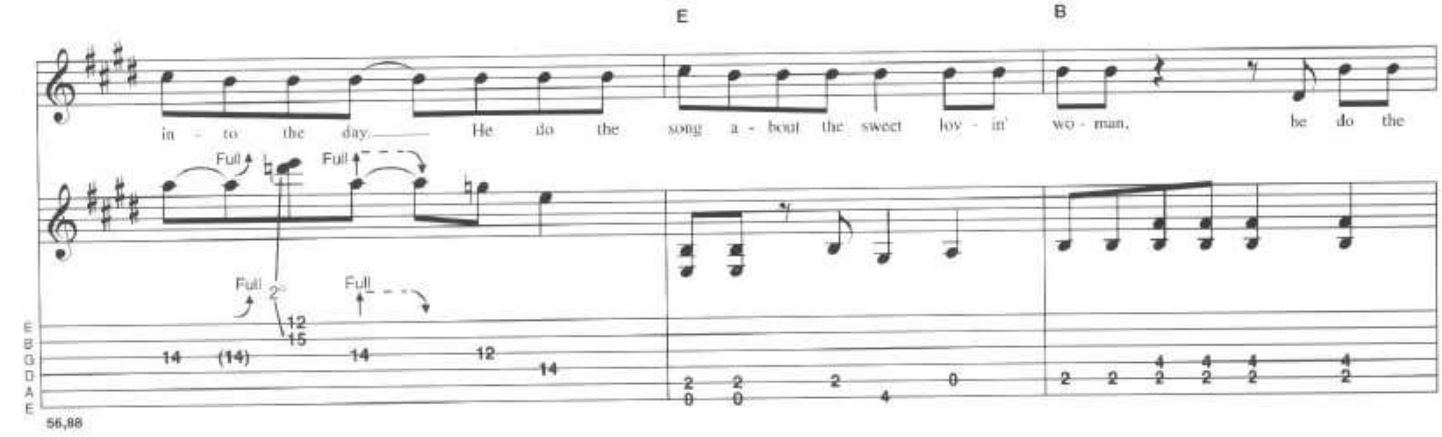

Vocals
E
1,3 Here comes John - ny sing - ing old - ies, gold - ies. Be Bop A - La - La Ba - by
2 Here comes John - ny gon - na tell you the sto - ry. Hand me down my
P
Gtr 1
Electric
P
41,73,113
Gtr 2 continues sim

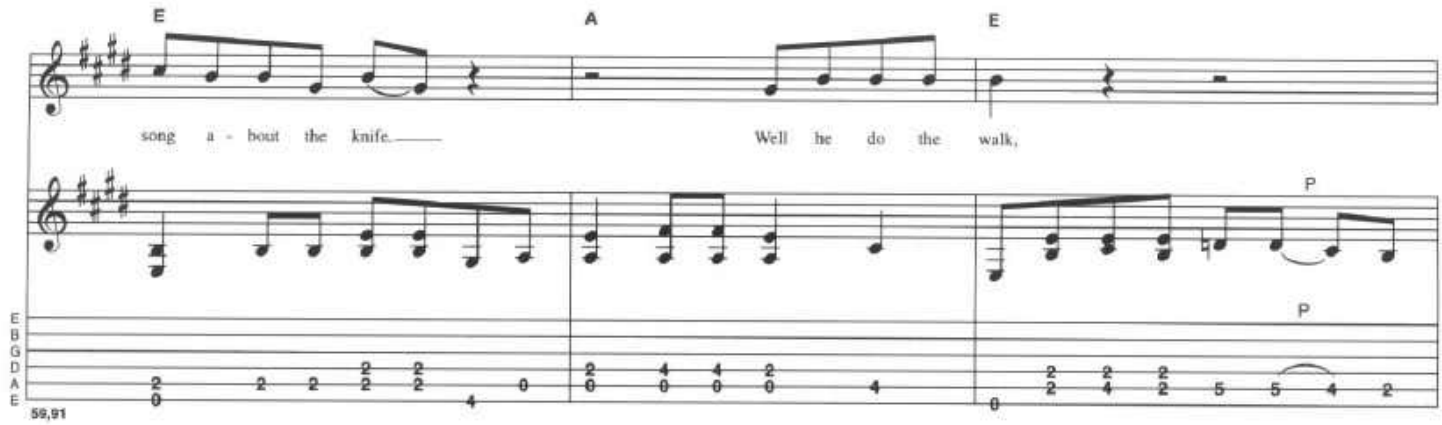

what I say
walk - in' shoes.
Here comes John - ny sing - ing I got - ta wo - man.
Here comes John - ny with the power and the glo - ry.
P
P
P
P
44,76,116

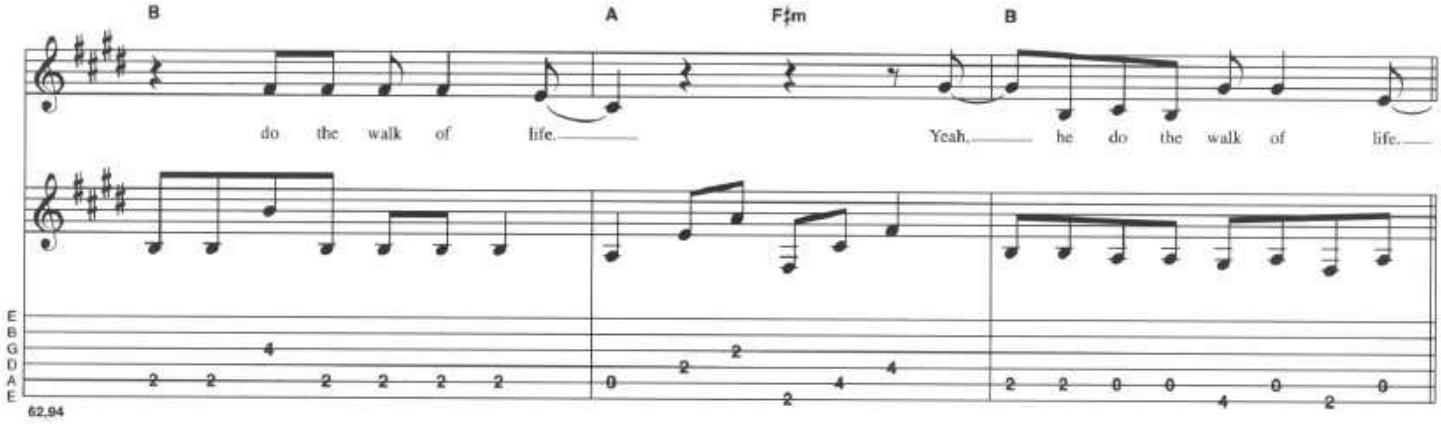

A
Down in the tun - nel, tryin' to make it pay. He got the ac - tion.
Back - beat, the talk - in' blues.
P
P
E B G D A E
47,79,119

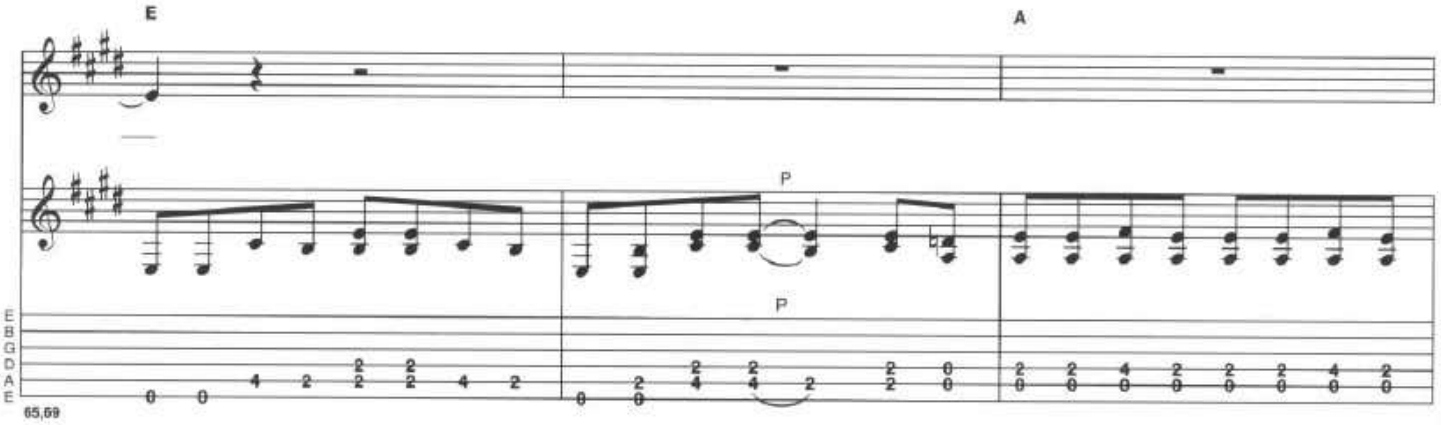

E
he got the mo - tion, oh yeah, the boy can play.
P
P
P
P
E B G D A E
50,82,122

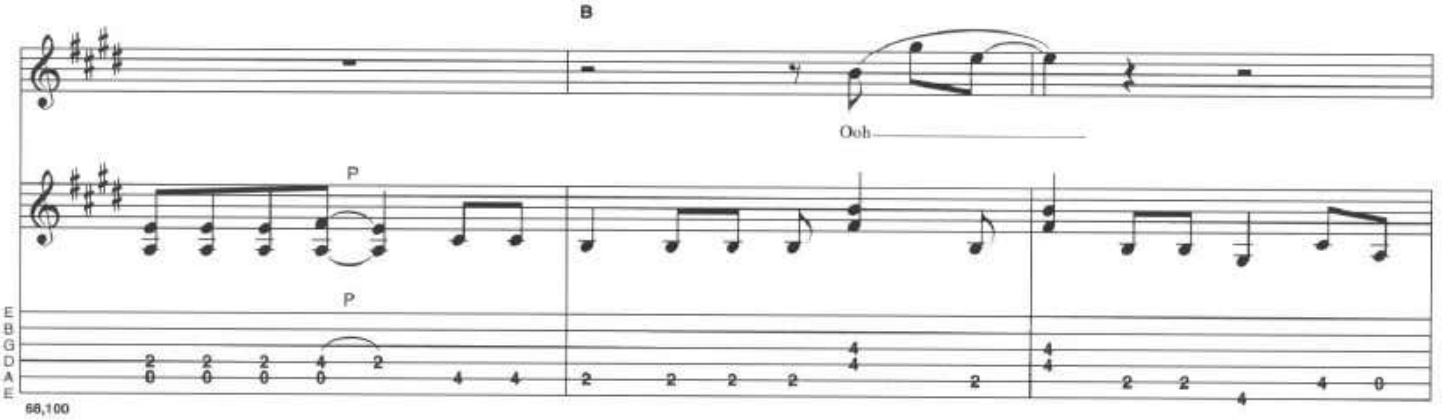

A
To CODA
E
De - di - ca - tion, de - vo - tion, turn - ing all the night time
P
P
E B G D A E
53,85,125
55,87

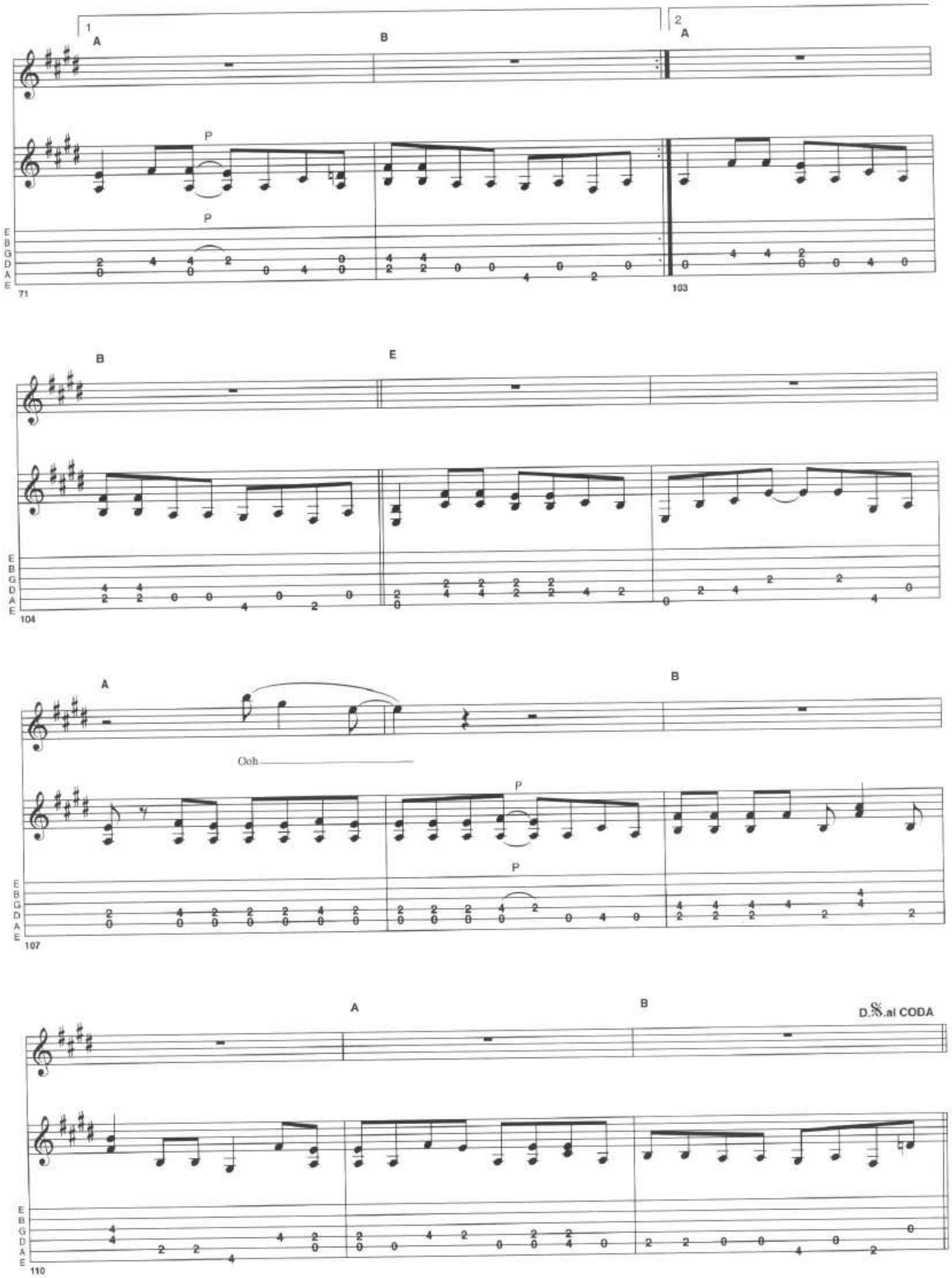

E
B
in - to the day. He do the song a - bout the sweet lov - in' wo - man, he do the
Full
Full
Full
Full
E B G D A E
56,88

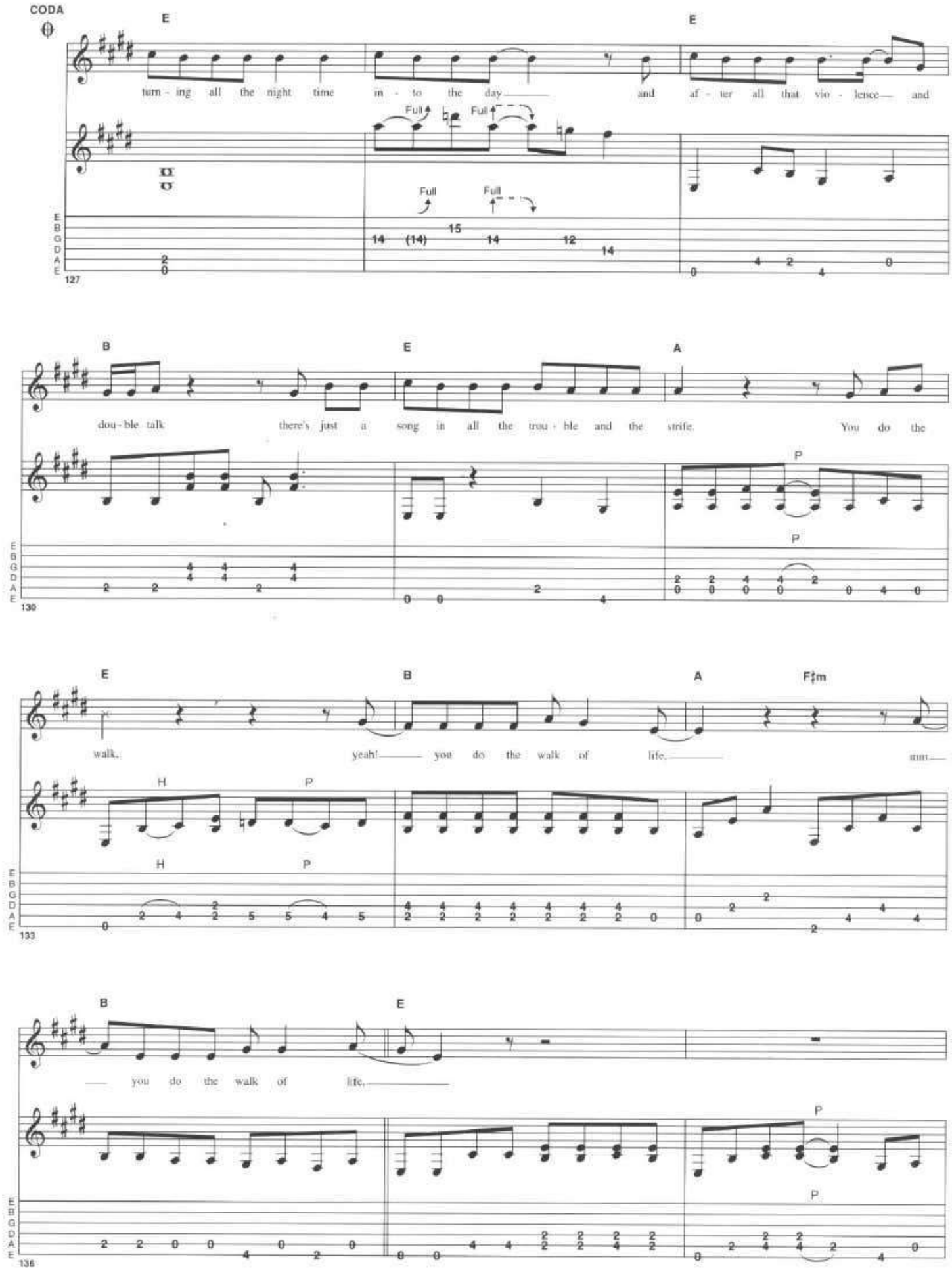

E
A
E
song a - bout the knife.
Well he do the walk,
P
P
E B G D A E
59,91

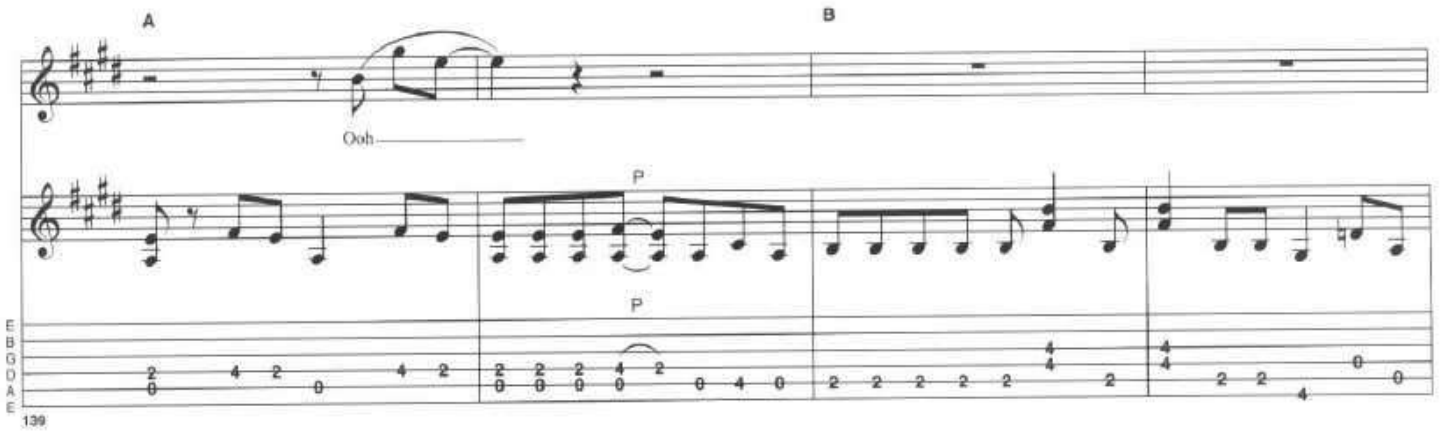

B
A
F♯m
B
do the walk of life.
Yeah, he do the walk of life.
E B G D A E
62,94

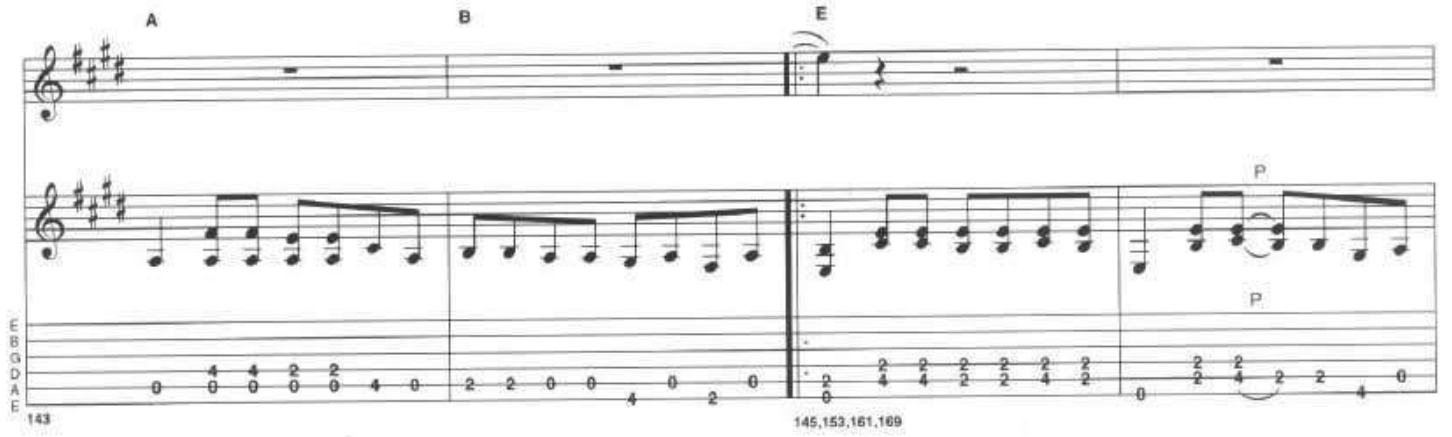

E
A
P
P
E B G D A E
65,69

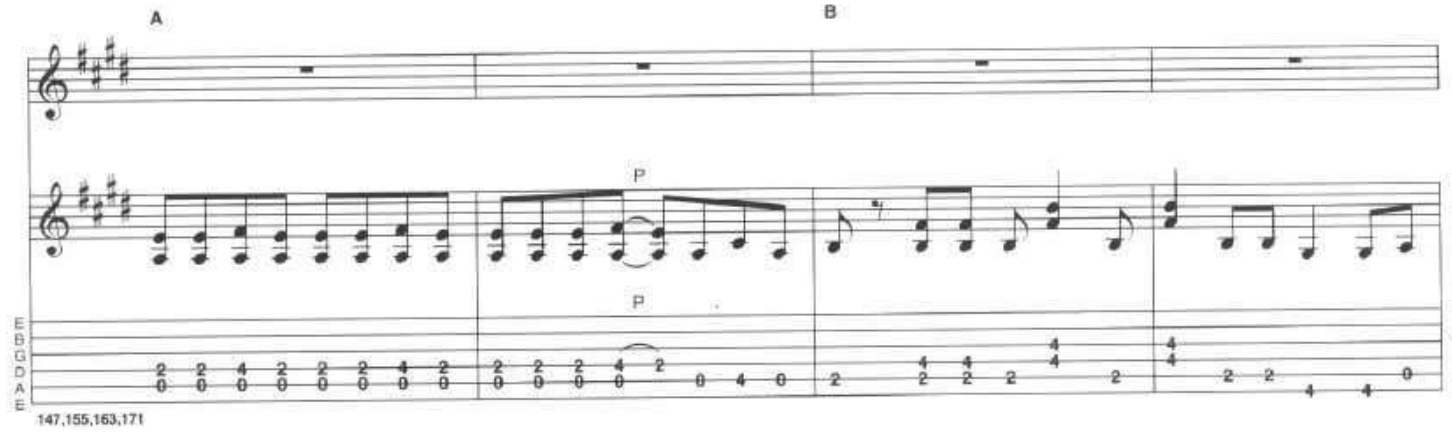

B
Ooh
P
P
E B G D A E
68,100

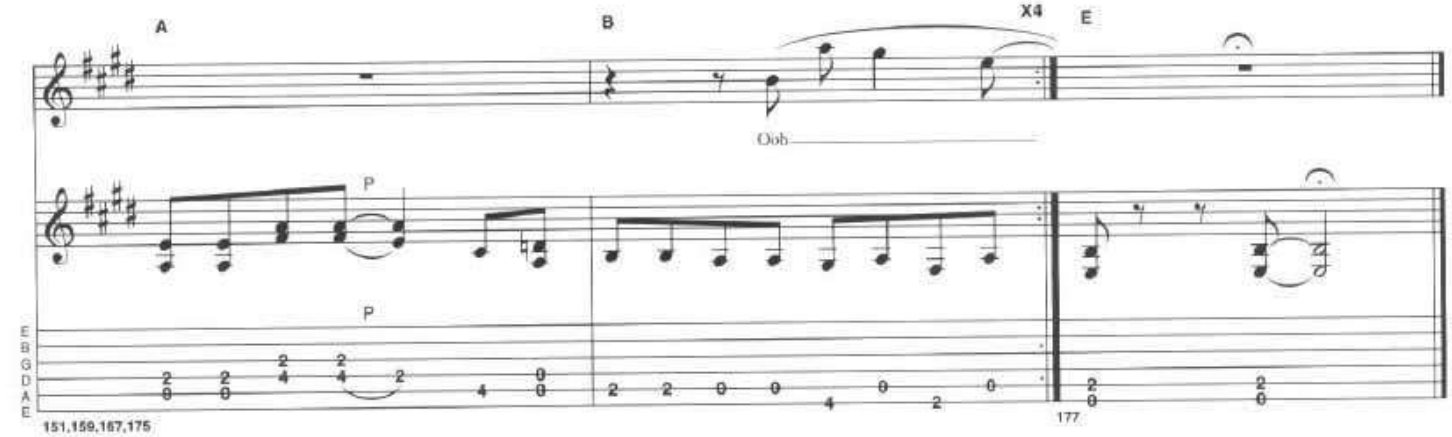

1
A
B
2
A
P
P
E
B
G
D
A
E
71
103
B
E
104
A
B
Ooh
P
P
107
A
B
D.S.al CODA
110


CODA
E
E
turn - ing all the night time in - to the day and af - ter all that vio - lence and
Full
Full
Full
Full
127
B
E
A
dou - ble talk there's just a song in all the trou - ble and the strife. You do the
P
P
130
E
B
A
F♯m
walk, yeah! you do the walk of life. mm
H
P
H
P
133
B
E
you do the walk of life.
P
P
136


A
B
Ooh
P
P
E
B
G
D
A
E
139

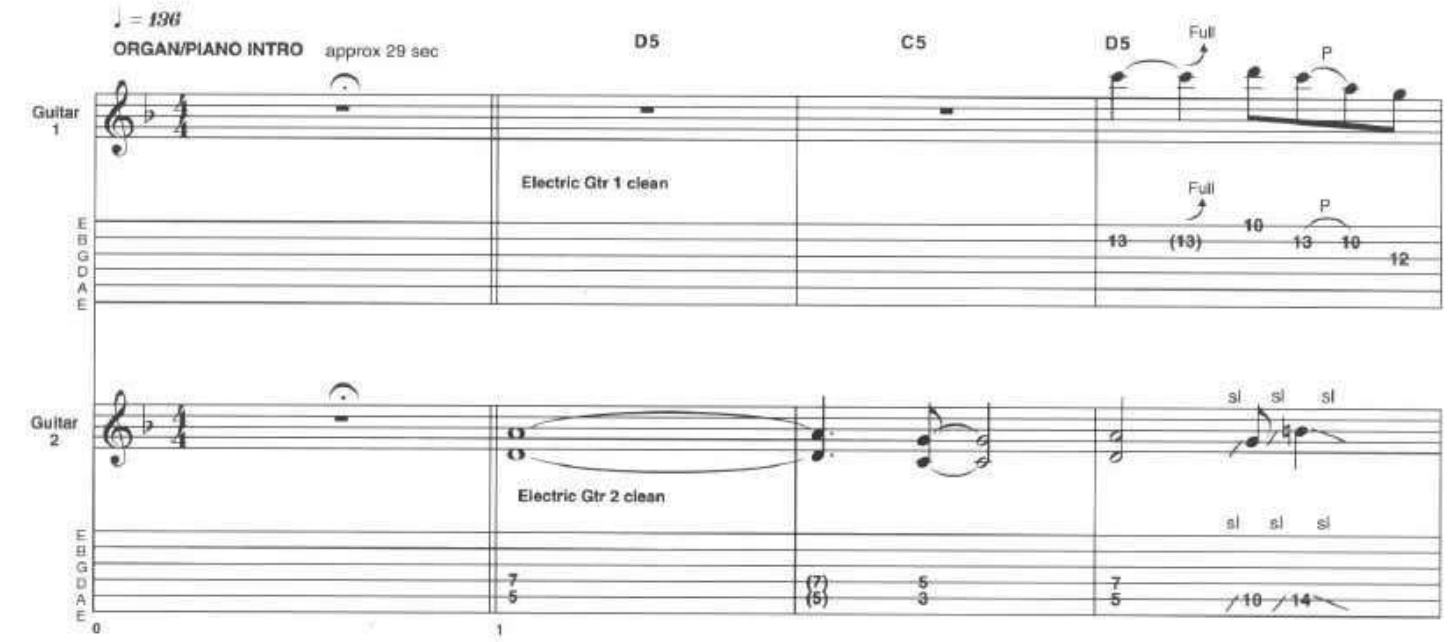

A
B
E
P
P
E
B
G
D
A
E
143
145,153,161,169

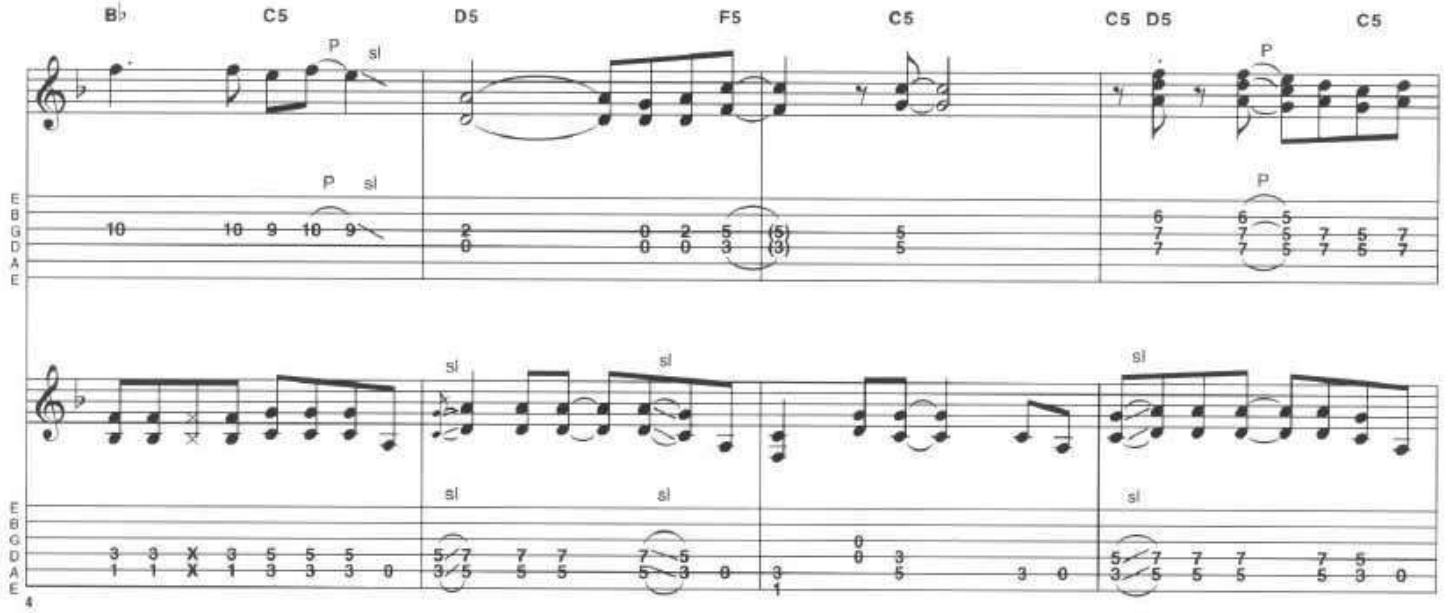

A
B
P
P
E
B
G
D
A
E
147,155,163,171


A
B
X4
E
Ooh
P
P
E
B
G
D
A
E
151,159,167,175
177

Tunnel Of Love

Words and Music by MARK KNOPFLER





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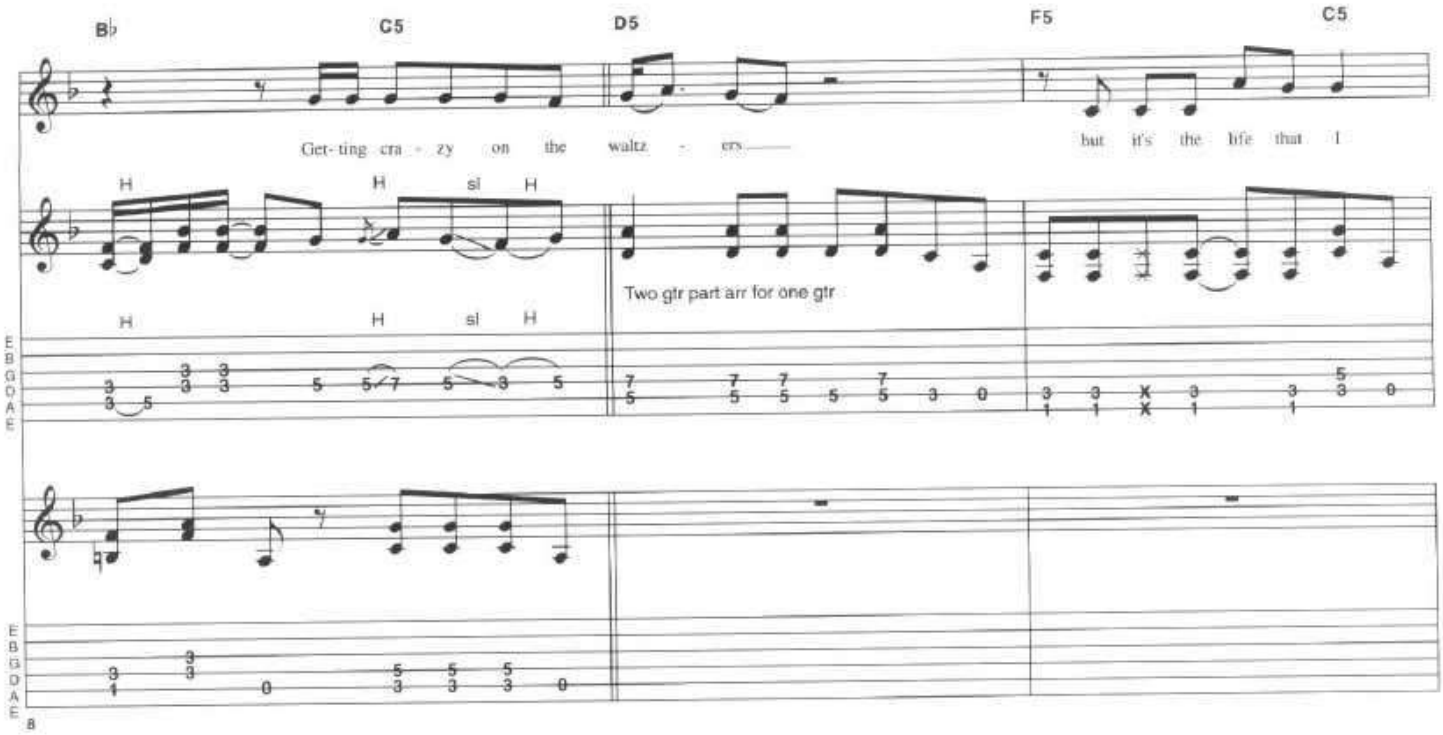
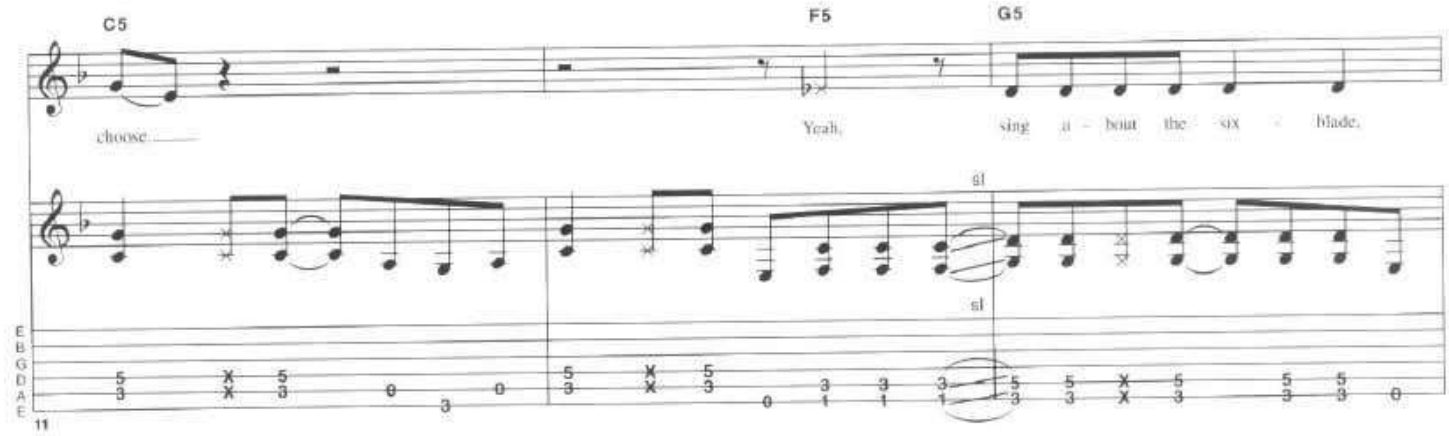
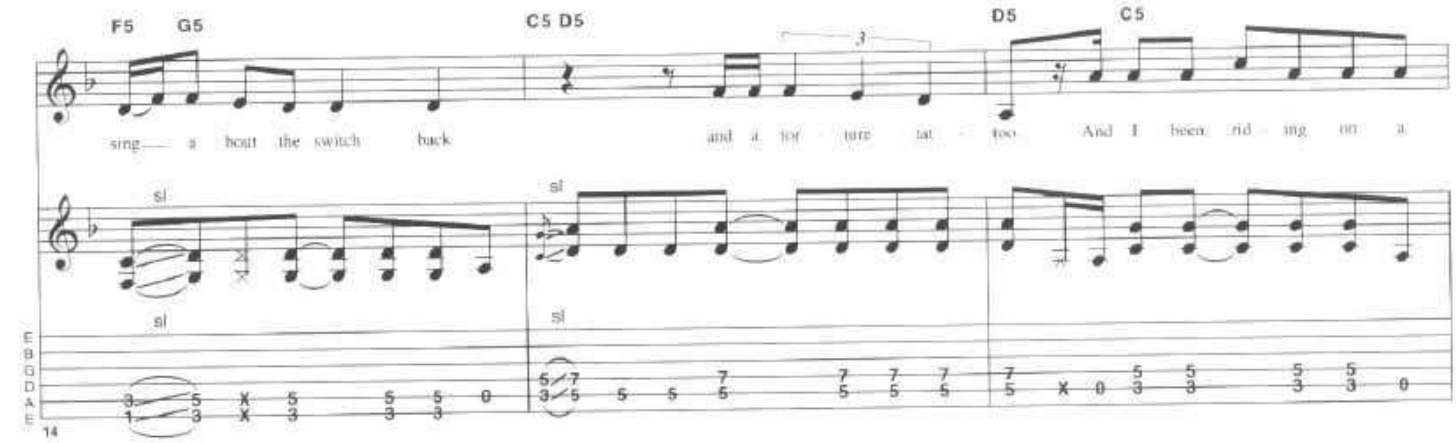
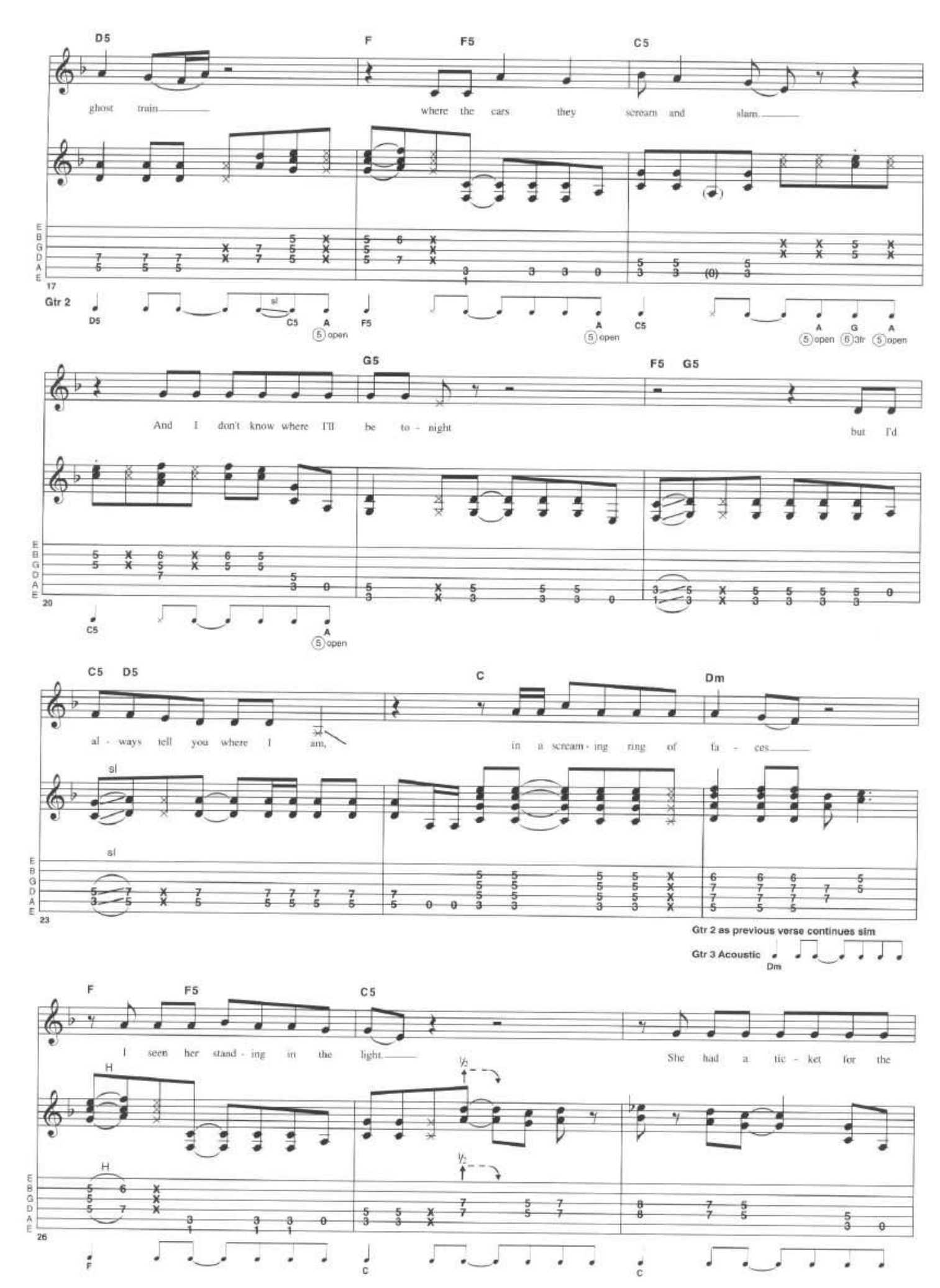
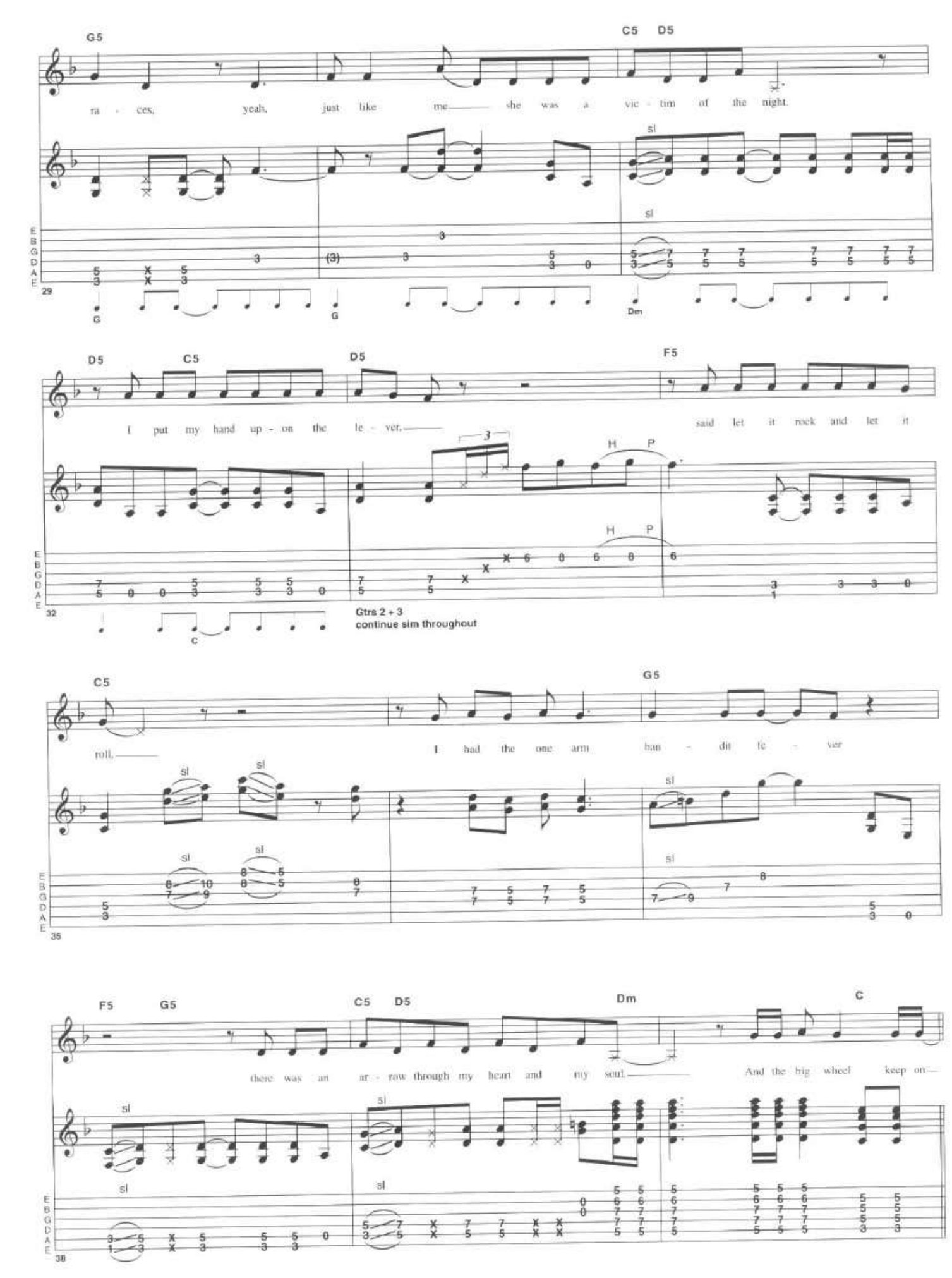
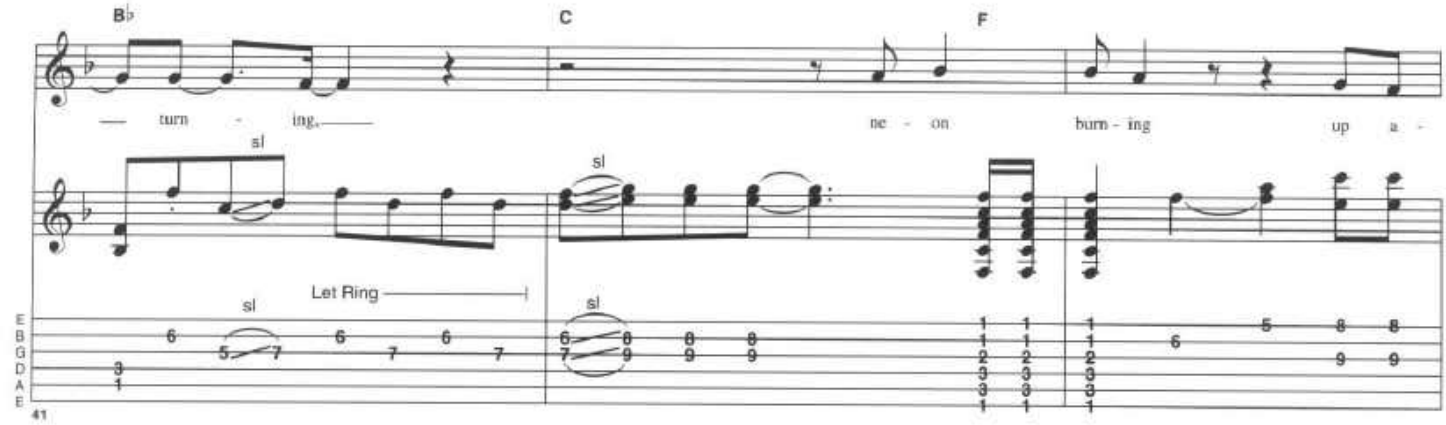

B♭
C5
D5
F5
C5
Get-ting cra - zy on the waltz - ers
but it's the life that I
H
H
sl
H
Two gtr part arr for one gtr
E
B
G
D
A
E
8

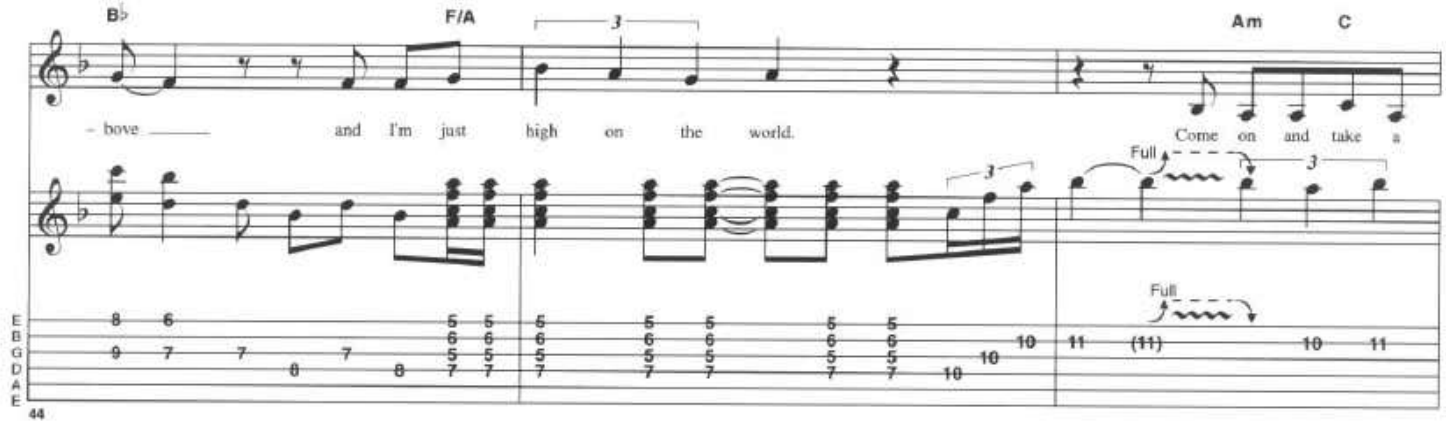

C5
F5
G5
choose
Yeah,
sing a - bout the six - blade,
sl
sl
E
B
G
D
A
E
11

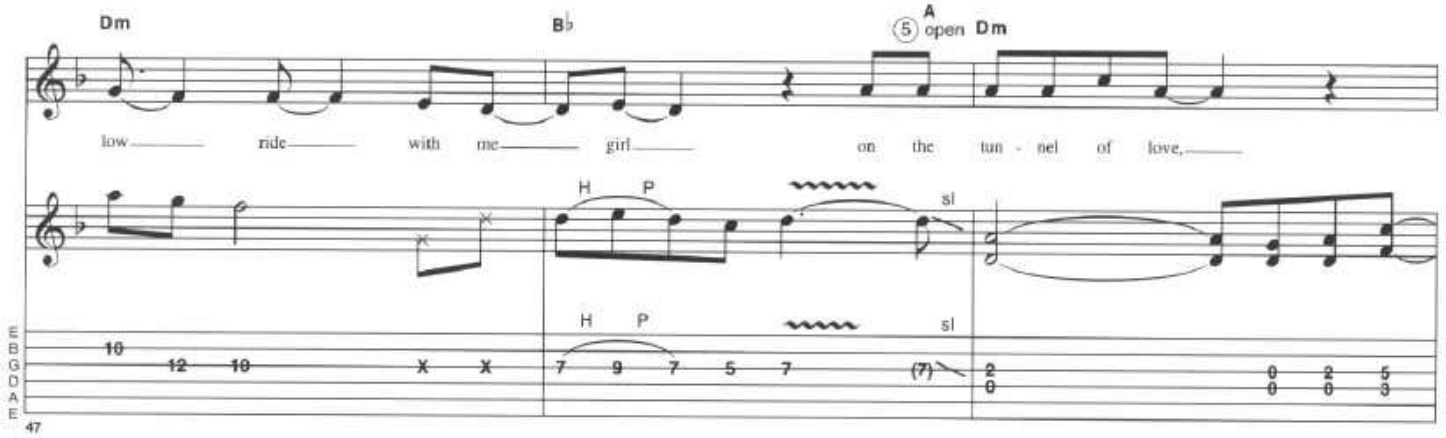

F5
G5
C5 D5
D5
C5
sing a bout the switch back
and a for - ture tat - too
And I been rid - ing on a
sl
sl
sl
sl
E
B
G
D
A
E
14

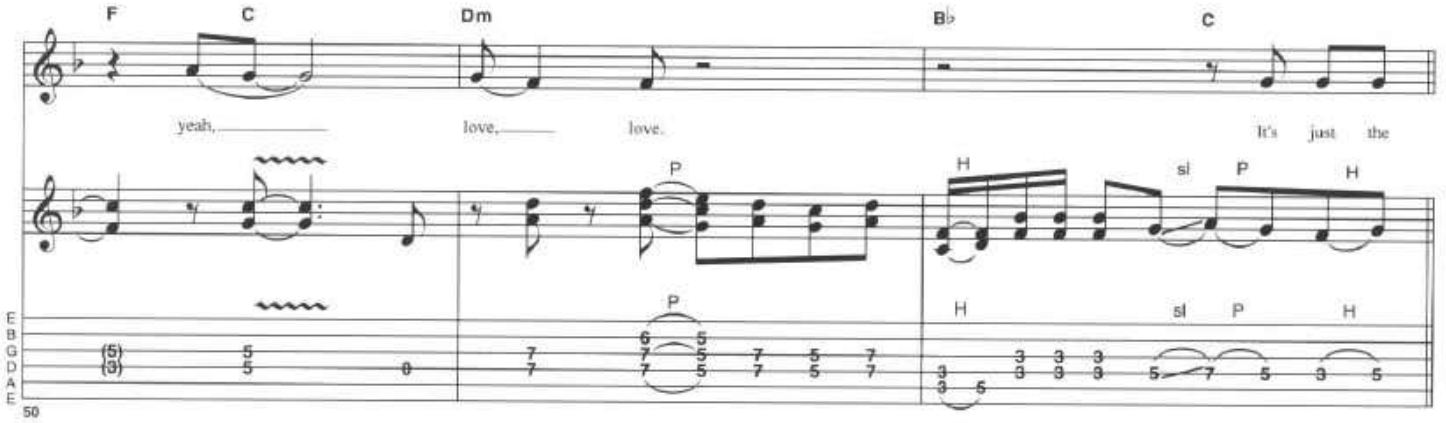

D5
F
F5
C5
ghost train
where the cars they scream and slam.
17
Gtr 2
sl
D5
C5
A
5 open
F5
A
5 open
C5
A
G
A
5 open
6 3tr
5 open
G5
F5
G5
And I don't know where I'll be to - night
but I'd
20
C5
A
5 open
C5
D5
C
Dm
al - ways tell you where I am,
in a scream - ing ring of fa - ces
23
Gtr 2 as previous verse continues sim
Gtr 3 Acoustic
Dm
F
F5
C5
I seen her stand - ing in the light.
She had a tic - ket for the
H
½
26
F
C
C

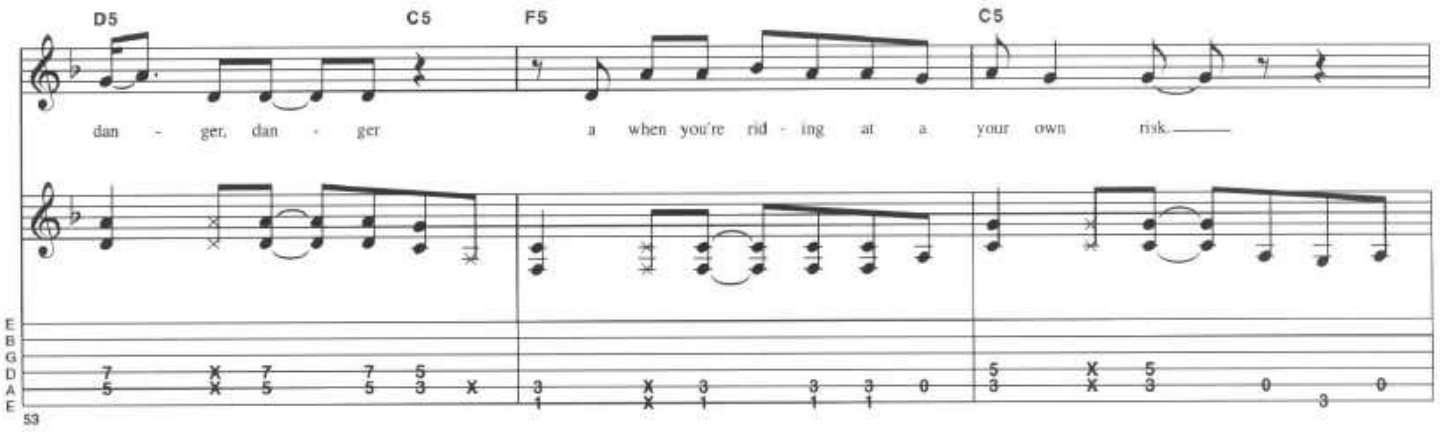

G5
C5 D5
ra - ces, yeah, just like me she was a vic - tim of the night.
sl
29
G
Dm
D5 C5 D5 F5
I put my hand up - on the le - ver,
said let it rock and let it
H P
32
Gtrs 2 + 3
continue sim throughout
C
C5 G5
roll,
I had the one arm han - dit le - ver
35
F5 G5 C5 D5 Dm C
there was an ar - row through my heart and my soul.
And the big wheel keep on
38

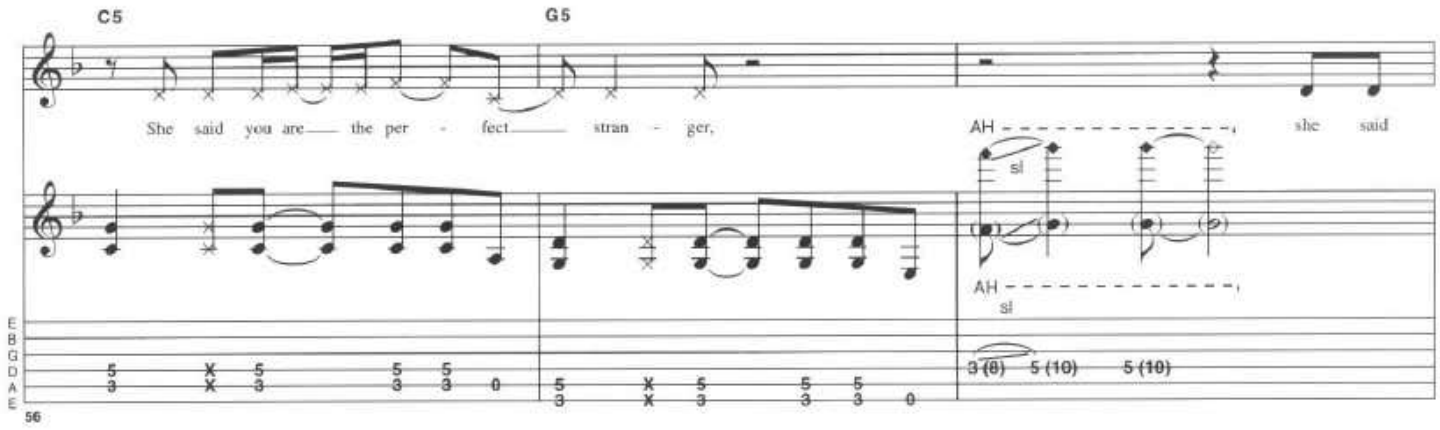

B♭
C
F
— turn - ing, —
ne - on
burn - ing
up a -
sl
Let Ring
E B G D A E
41

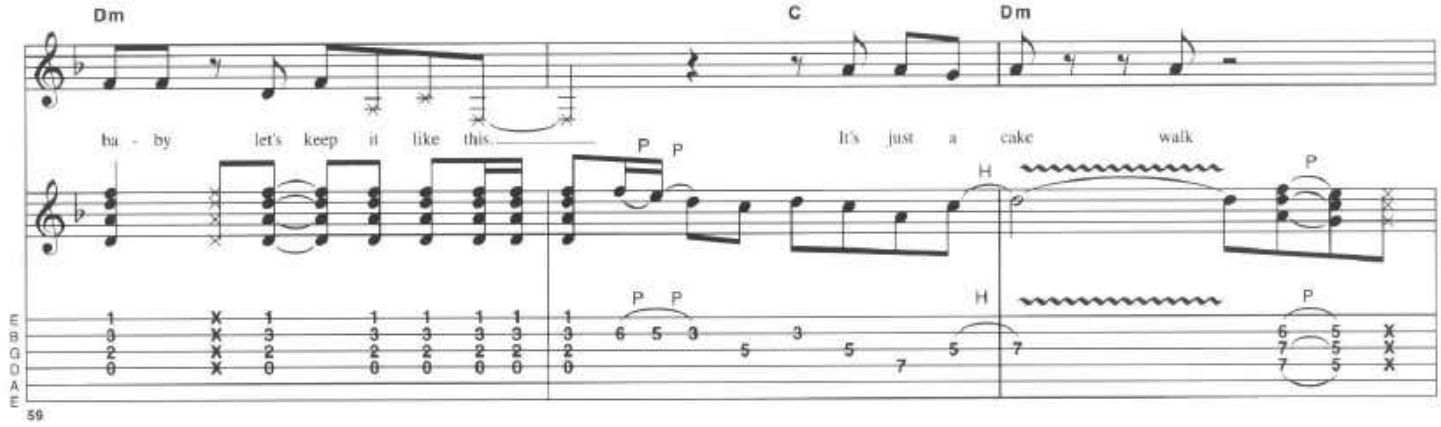

B♭
F/A
Am
C
- bove
and I'm just high on the world.
Come on and take a
Full
E B G D A E
44

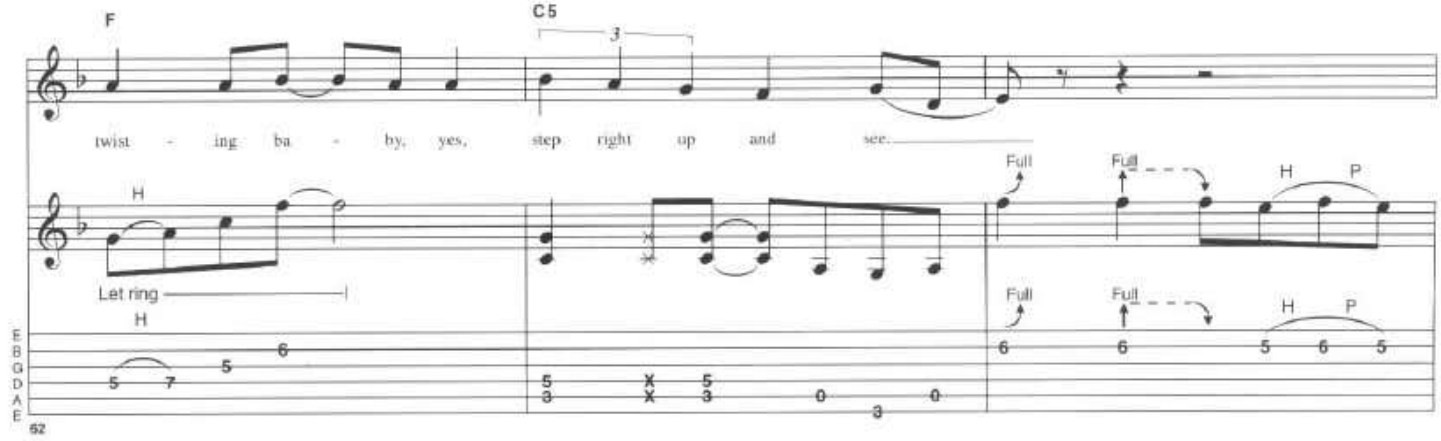

Dm
B♭
A
5 open Dm
low ride with me girl on the tun - nel of love,
H P
sl
E B G D A E
47

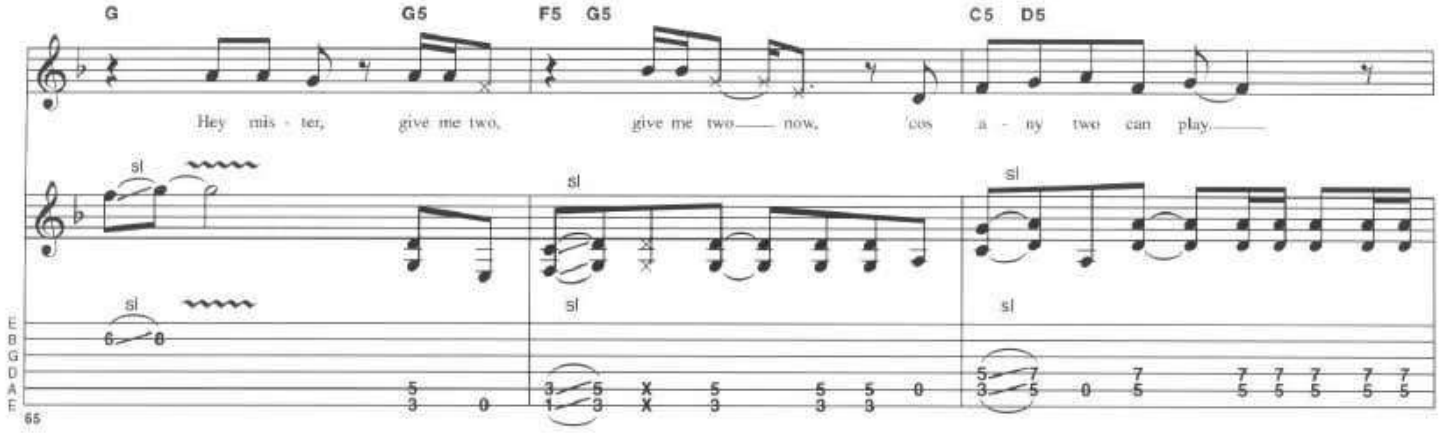

F
C
Dm
B♭
C
yeah, love, love.
It's just the
P
H
sl
E B G D A E
50

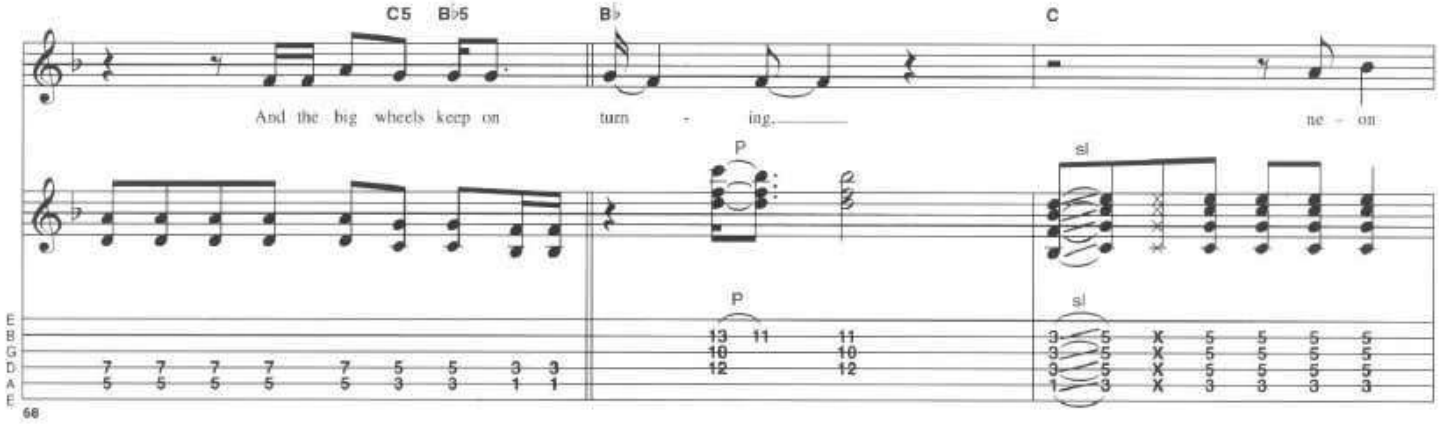

D5
C5
F5
C5
dan - ger, dan - ger
a when you're rid - ing at a your own risk.
53

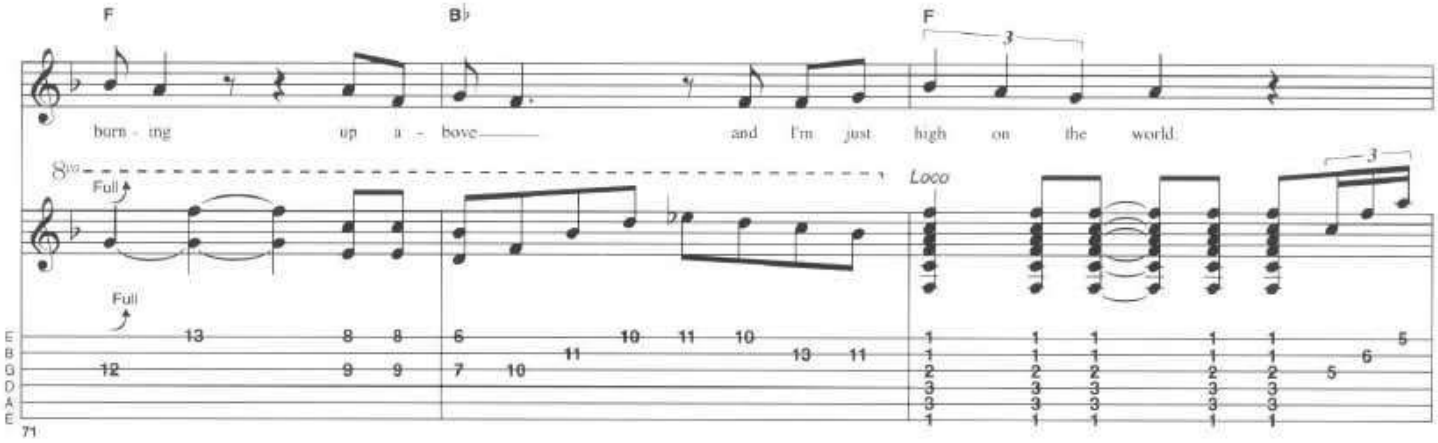

C5
G5
She said you are the per - fect stran - ger,
AH
she said
sl
AH
sl
3 (8) 5 (10) 5 (10)
56

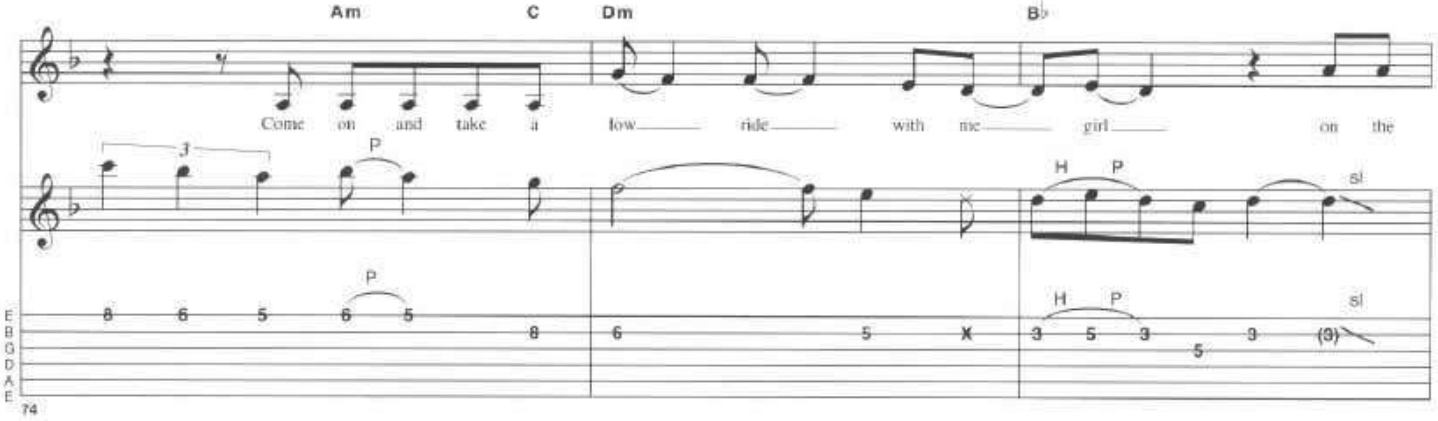

Dm
C
Dm
ba - by let's keep it like this.
It's just a cake walk
P P
H
P
P P
H
P
59

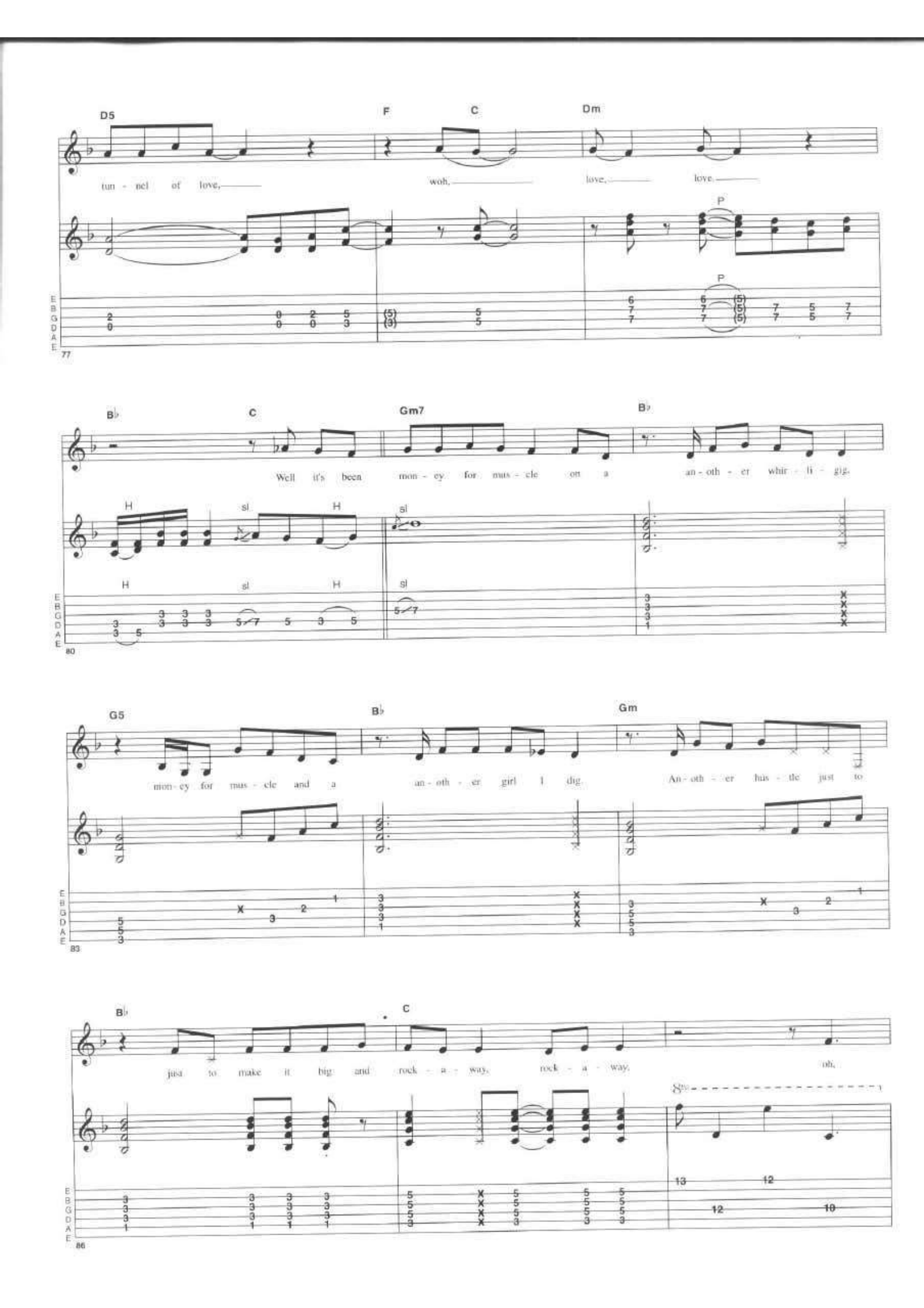

F
C5
3
twist - ing ba - by, yes, step right up and see.
H
Let ring
H
Full
Full
H P
Full
Full
H P
62

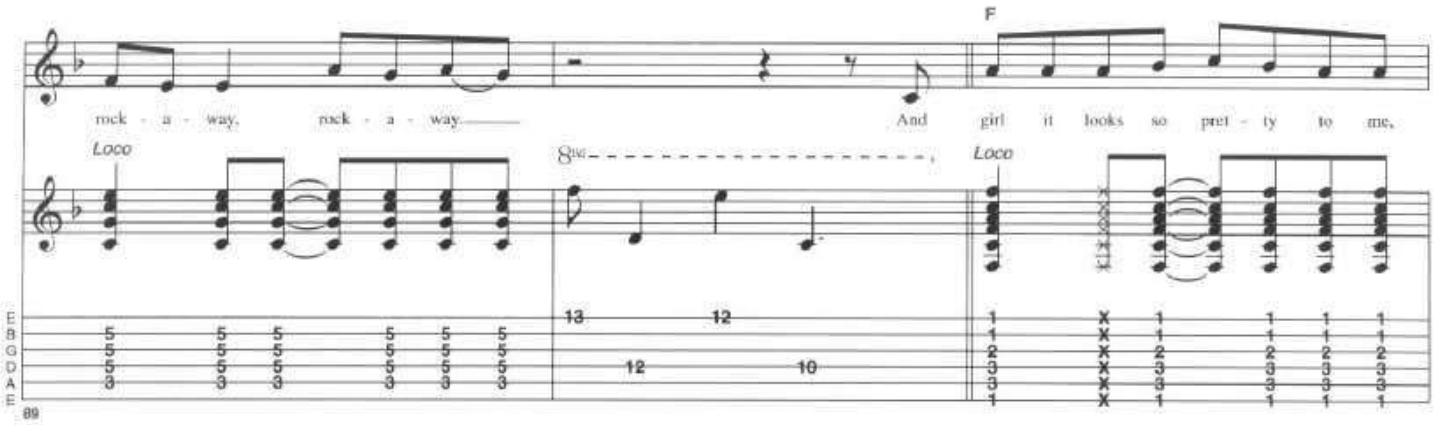

G G5 F5 G5 C5 D5
Hey mis - ter, give me two, give me two now, 'cos a - ny two can play.
sl
E B G D A E
65

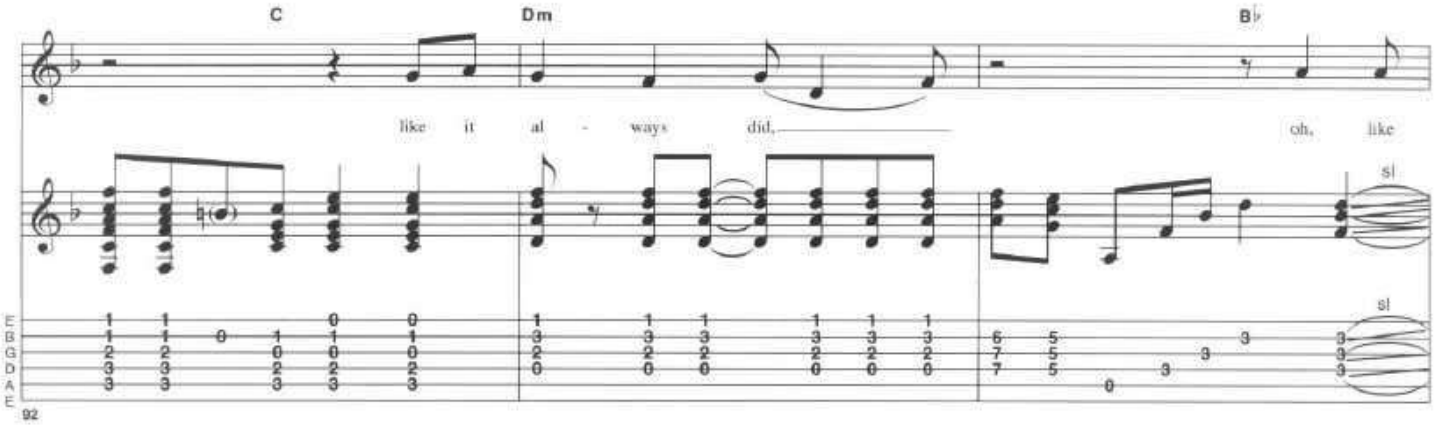

C5 B♭5 B♭ C
And the big wheels keep on turn - ing, ne - on
P
sl
E B G D A E
68

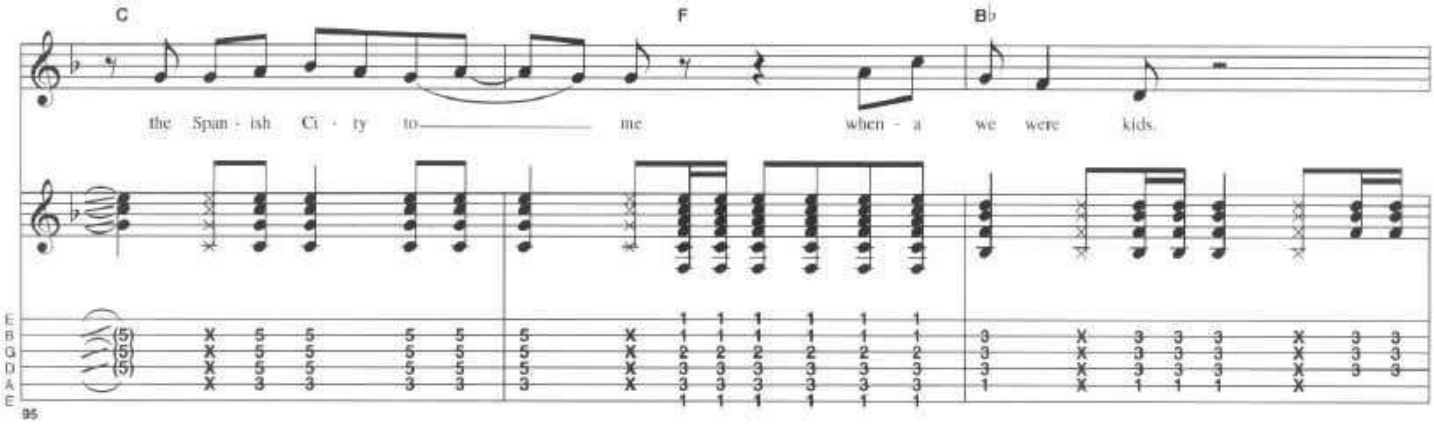

F B♭ F
burn - ing up a - bove and I'm just high on the world.
8va
Full
Loco
E B G D A E
71

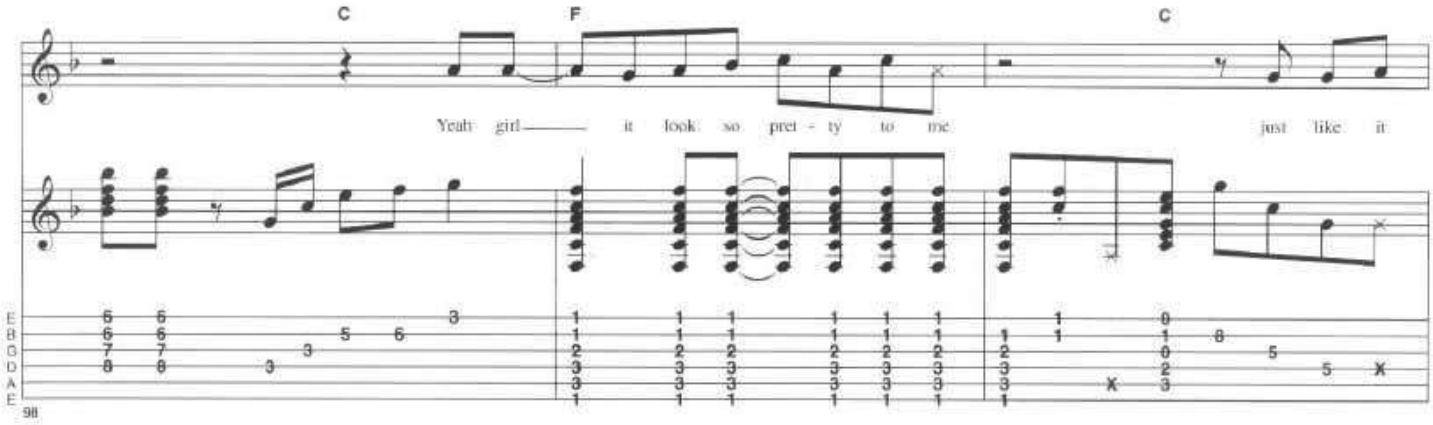

Am C Dm B♭
Come on and take a low ride with me girl on the
P
H
sl
E B G D A E
74

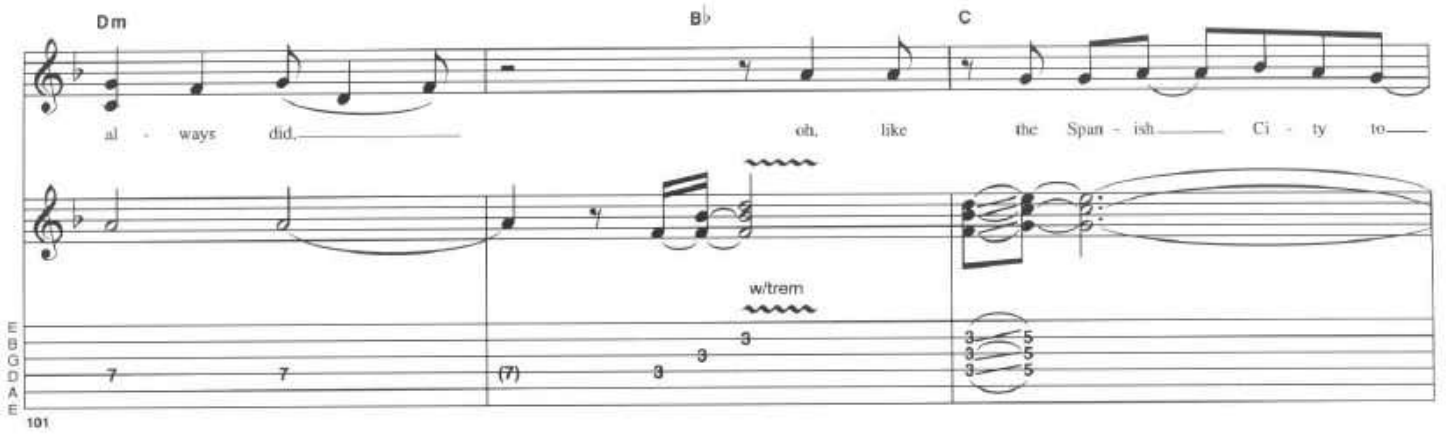

D5
F
C
Dm
tun - nel of love,
woh,
love,
love.
P
77
B♭
C
Gm7
B♭
Well it's been mon - ey for mus - cle on a
an - oth - er whir - li - gig.
H
sl
80
G5
B♭
Gm
mon - ey for mus - cle and a
an - oth - er girl I dig.
An - oth - er hus - tle just to
83
B♭
C
just to make it big and rock - a - way, rock - a - way,
oh,
8va
86

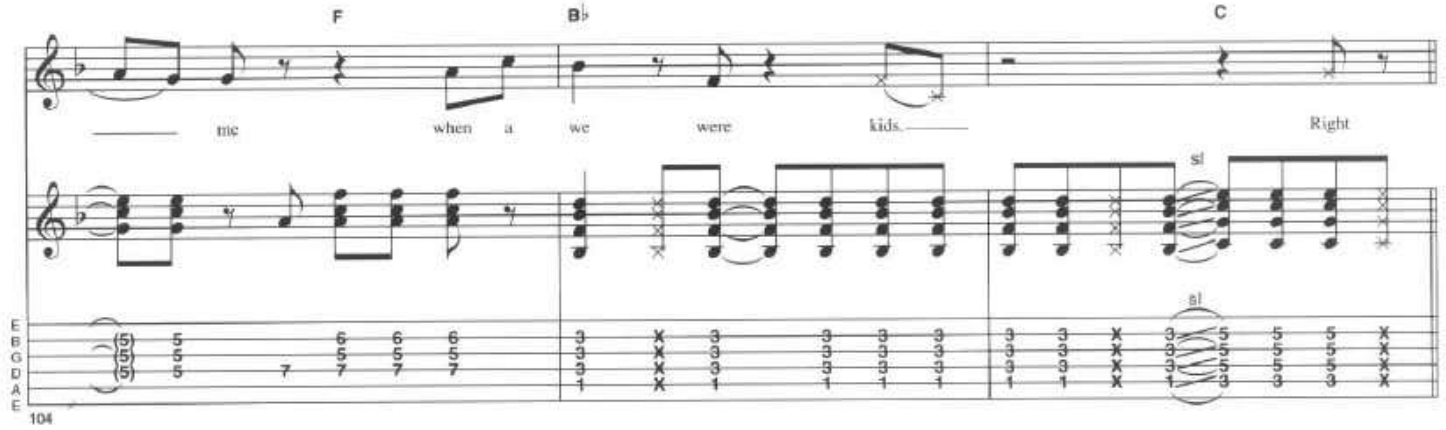

F
rock - a - way, rock - a - way
And girl it looks so pret - ty to me,
Loco
8va
Loco
E B G D A E
89

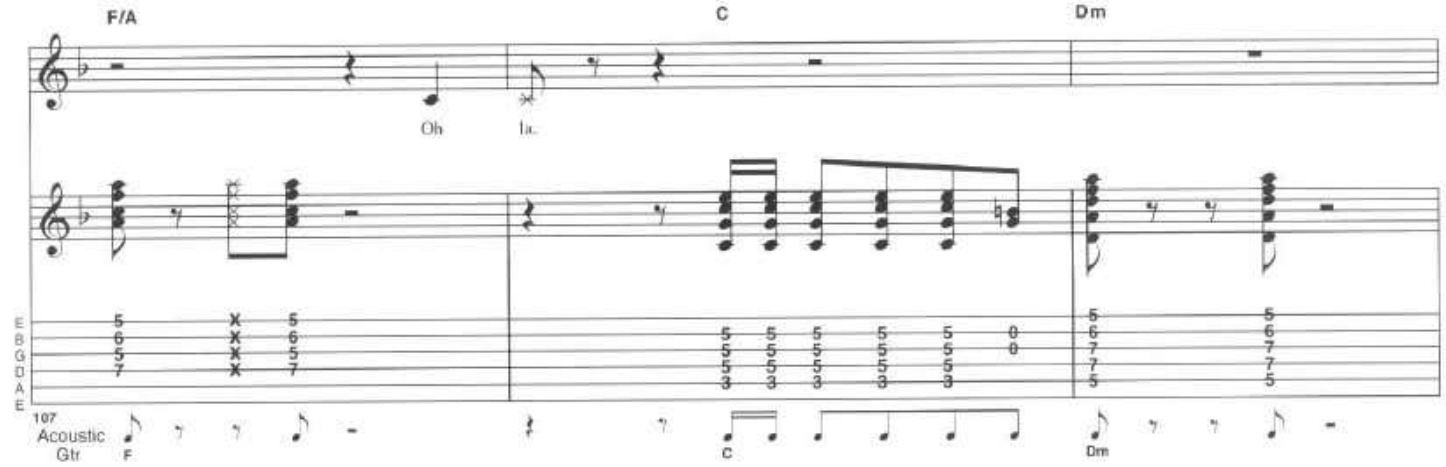

C
Dm
B♭
like it al - ways did,
oh, like
sl
sl
E B G D A E
92

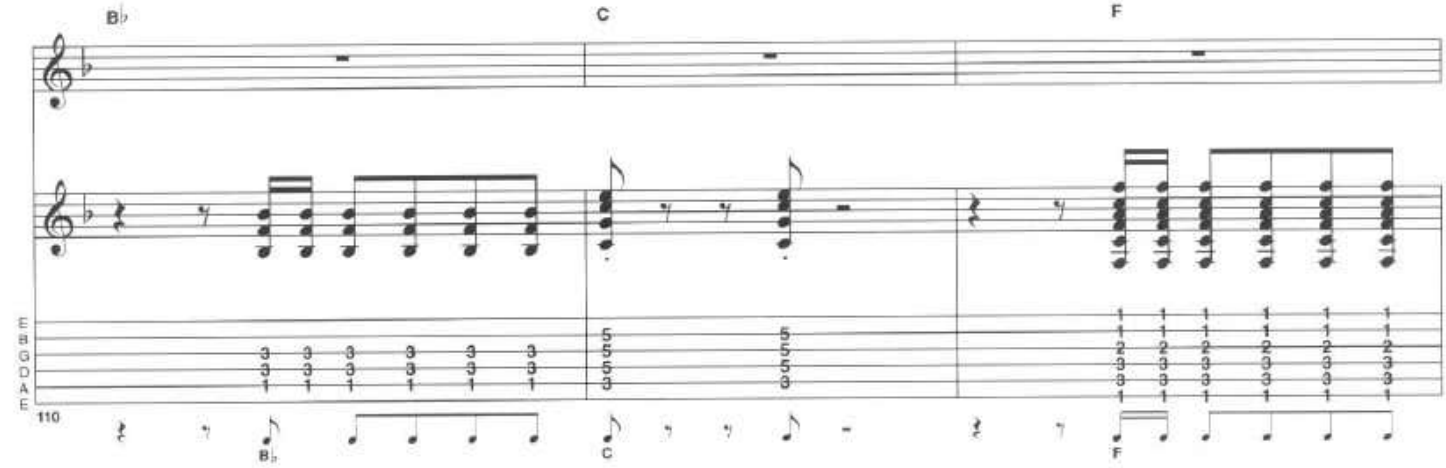

C
F
B♭
the Span - ish Ci - ty to me
when - a we were kids.
E B G D A E
95

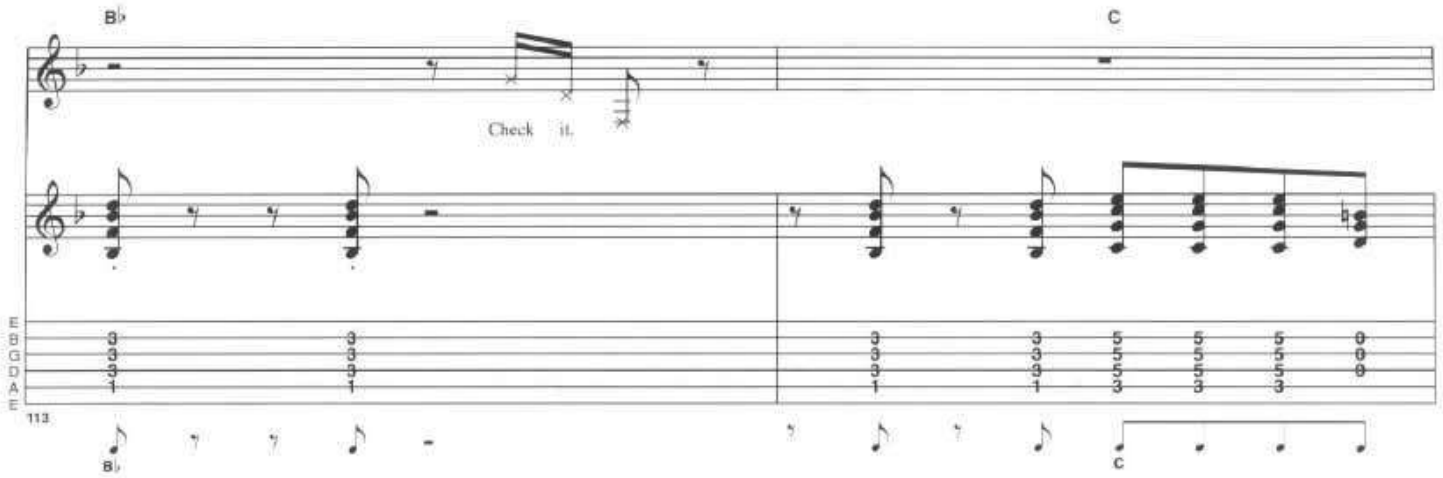

C
F
C
Yeah girl it look so pret - ty to me
just like it
E B G D A E
98

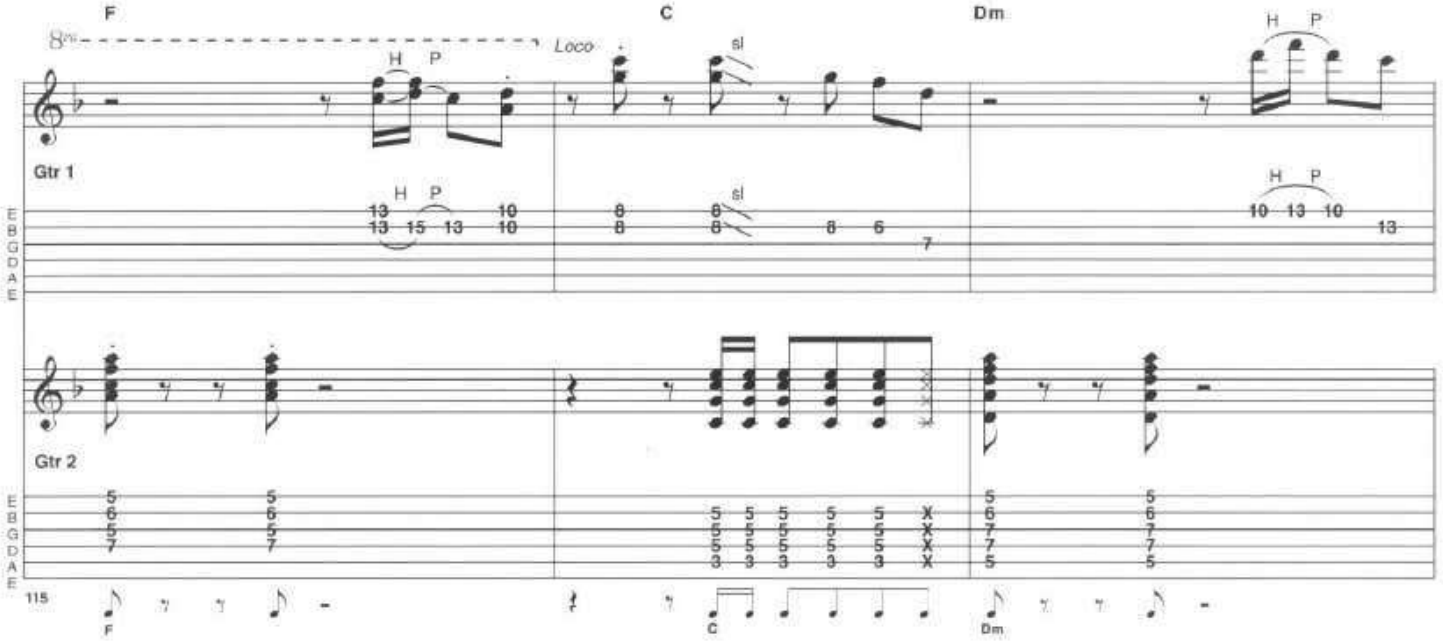

Dm
B♭
C
al - ways did.
oh, like the Span - ish City to
w/trem
101

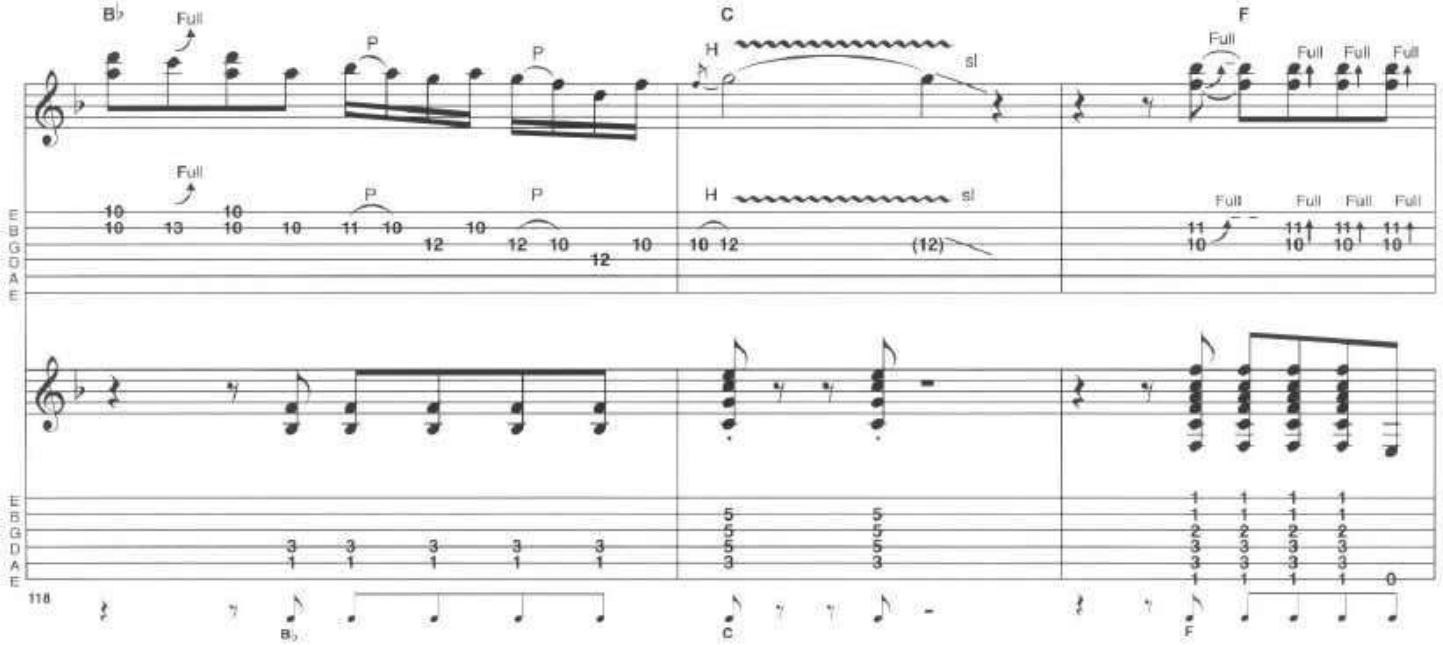

F
B♭
C
me when a we were kids.
Right
sl
104

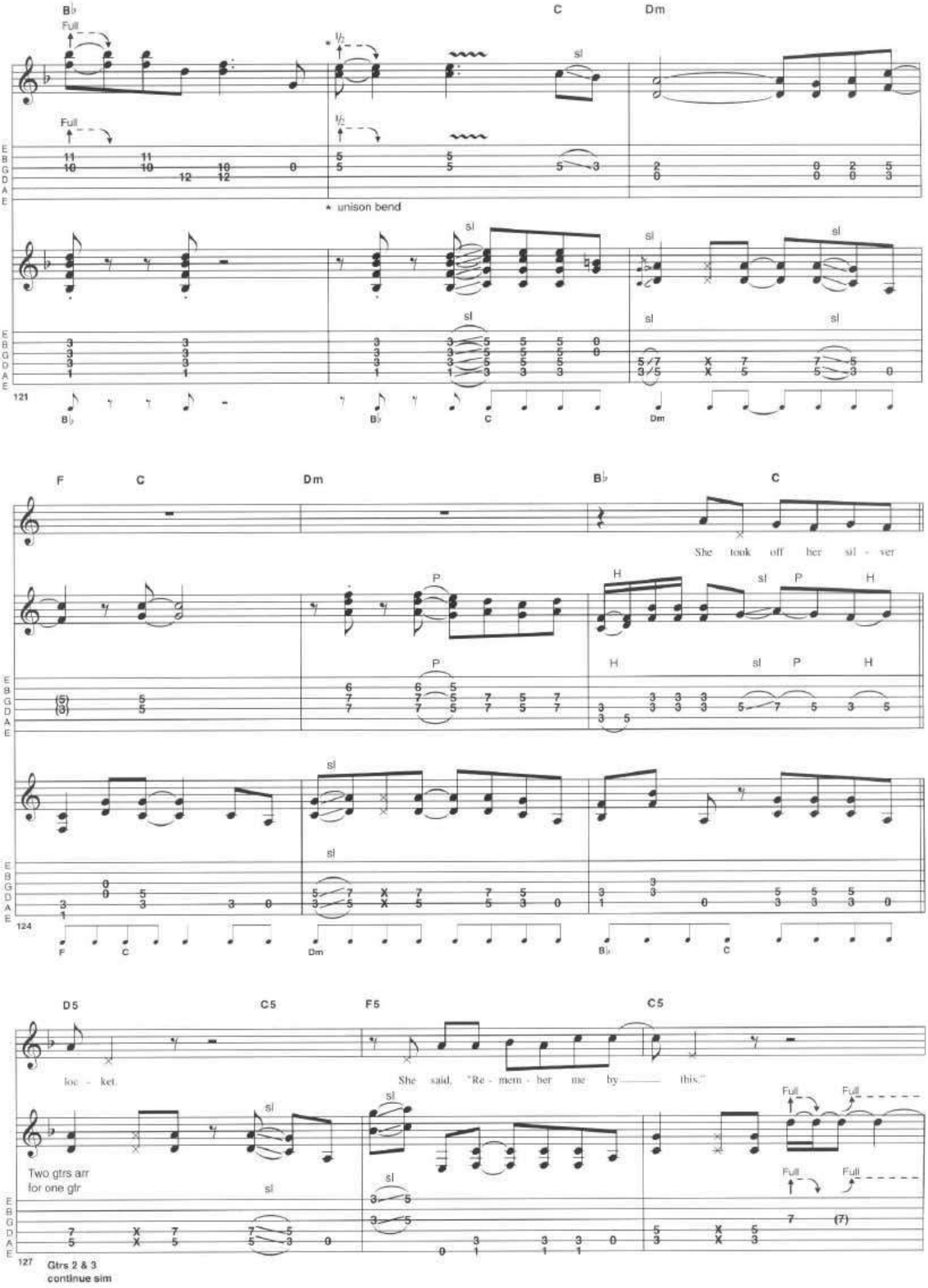

F/A
C
Dm
Oh la.
107
Acoustic Gtr
F
C
Dm

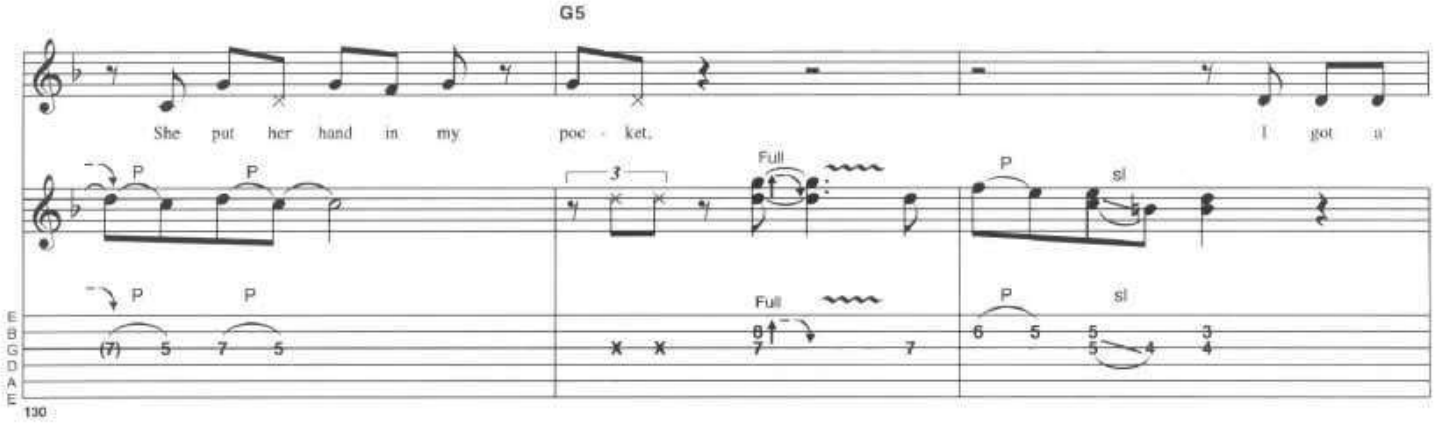

B♭
C
F
110
B♭
C
F

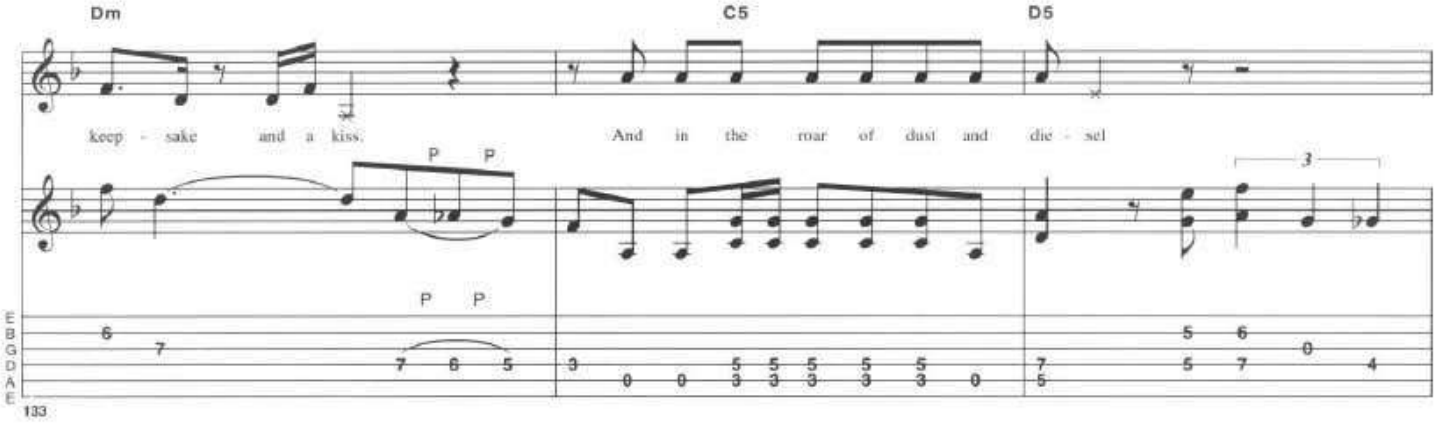

B♭
C
Check it.
113

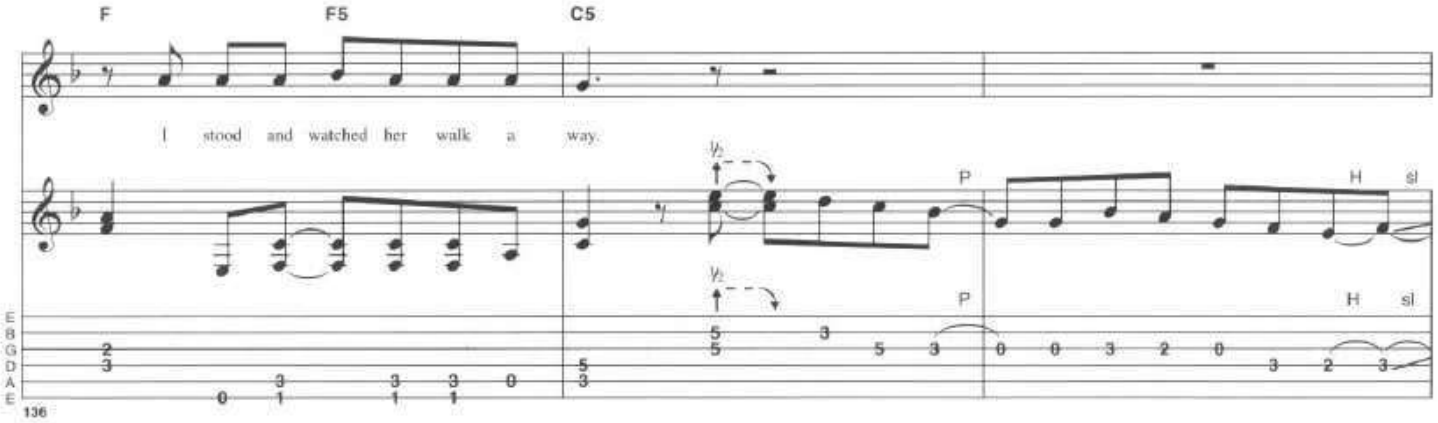

F
C
Dm
8va
Loco
H P
sl
Gtr 1
Gtr 2
115

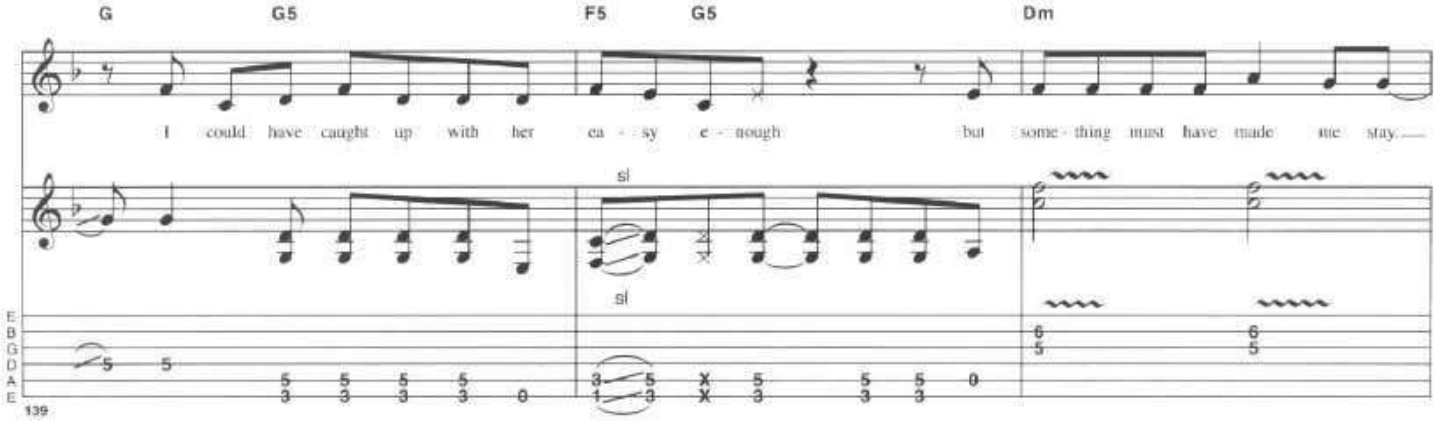

B♭
C
F
Full
P
H
sl
(12)
118

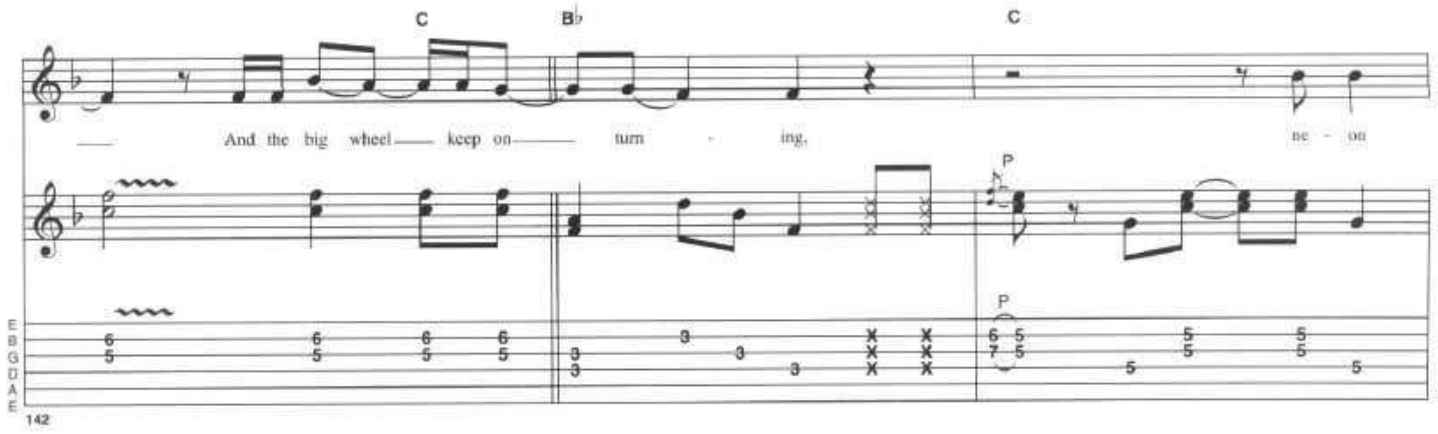

B♭
C
Dm
Full
½
sl
* unison bend
121
F
She took off her sil - ver
P
H
124
D5
C5
F5
loc - ket.
She said, "Re - mem - ber me by this."
Two gtrs arr
for one gtr
Full
127
Gtrs 2 & 3
continue sim

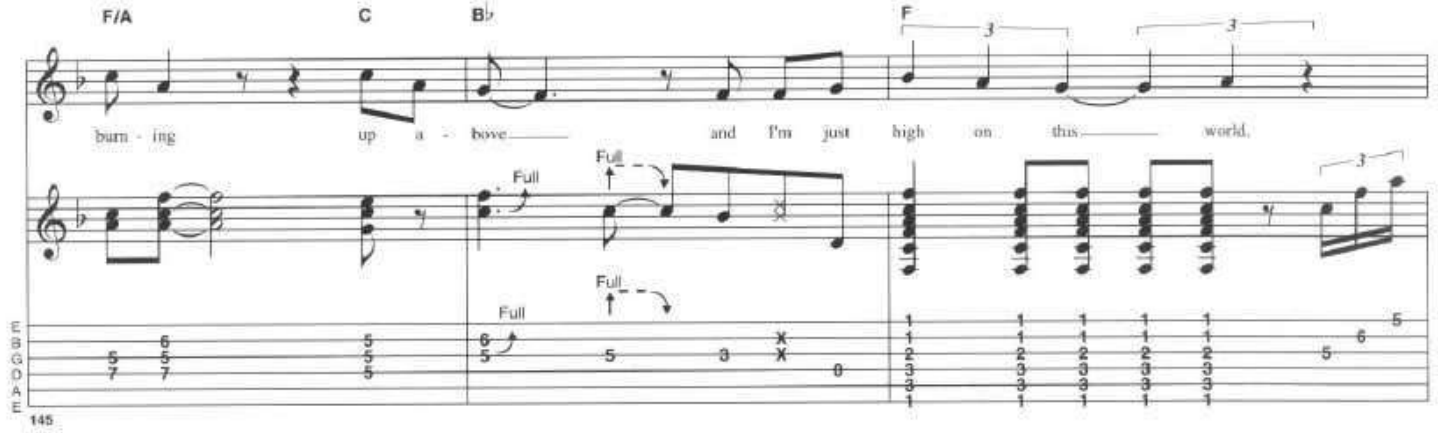

G5
She put her hand in my poc - ket.
I got a
Full
sl
130

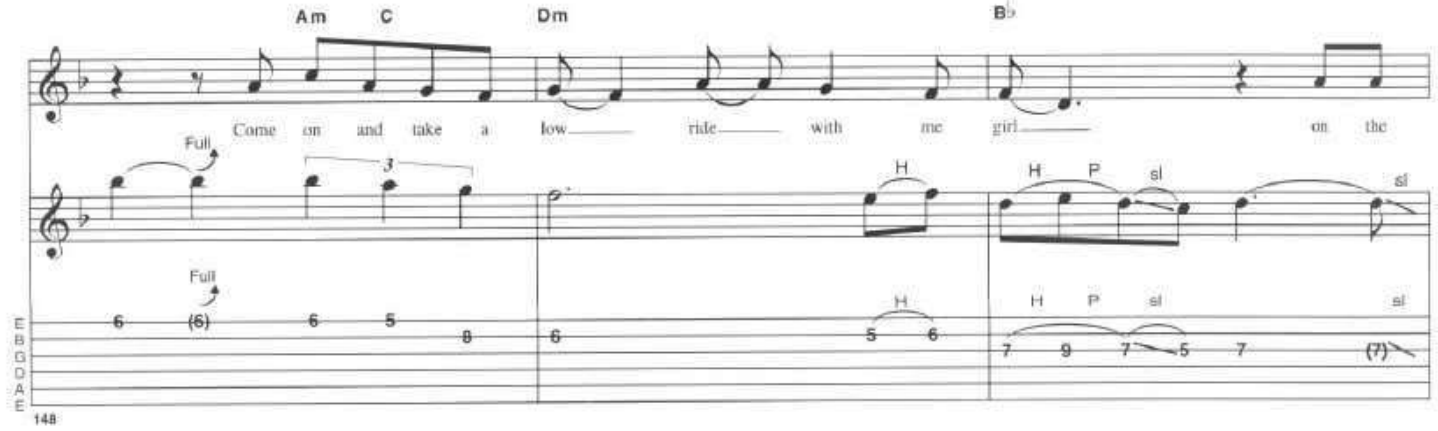

Dm
C5
D5
keep - sake and a kiss.
And in the roar of dust and die - sel
133

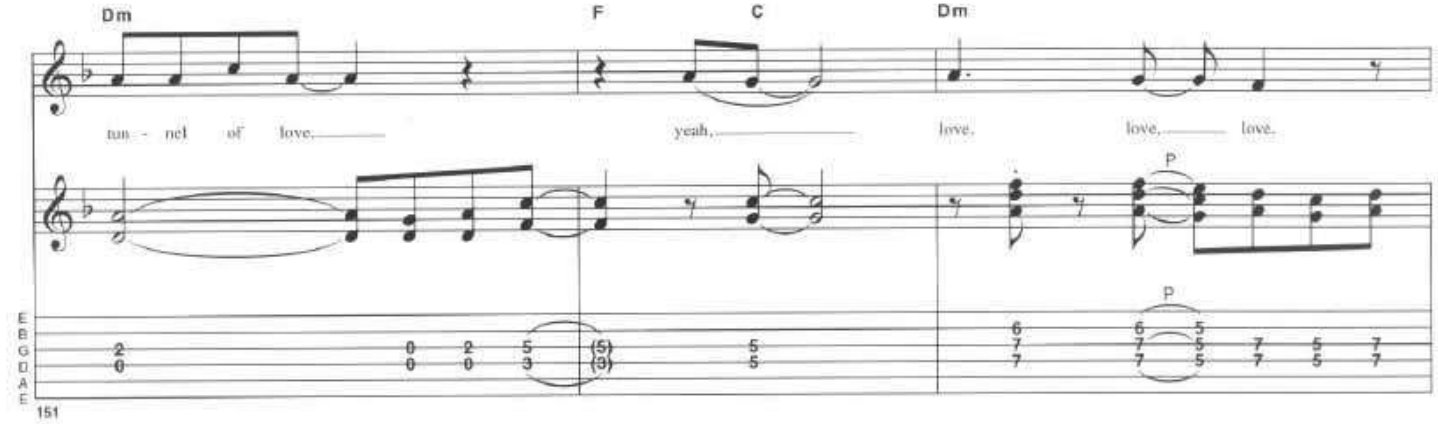

F
F5
C5
I stood and watched her walk a way.
136

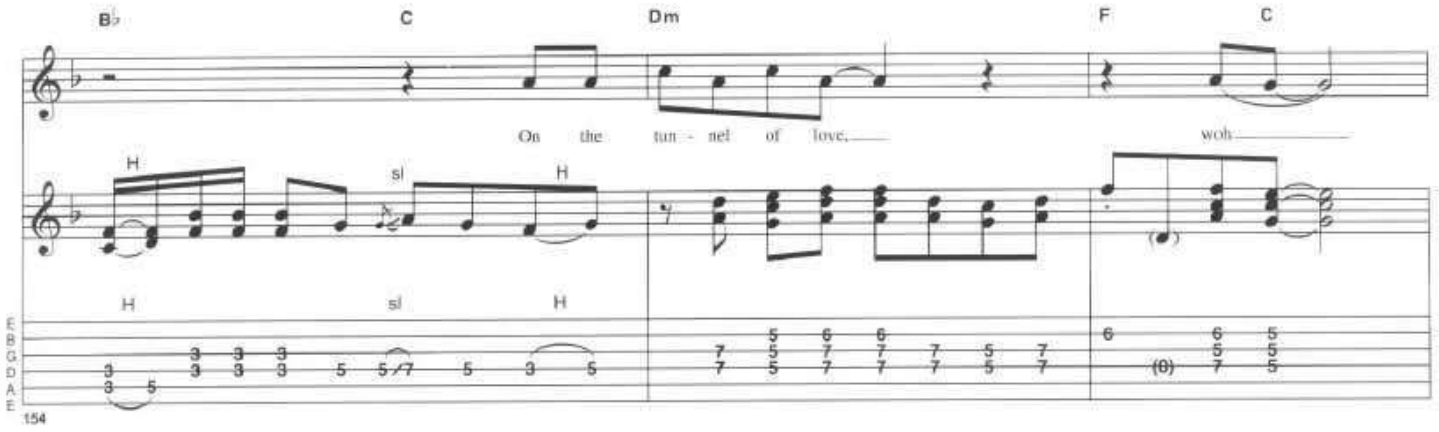

G
G5
F5
G5
Dm
I could have caught up with her ea - sy e - nough
but some - thing must have made me stay.
139

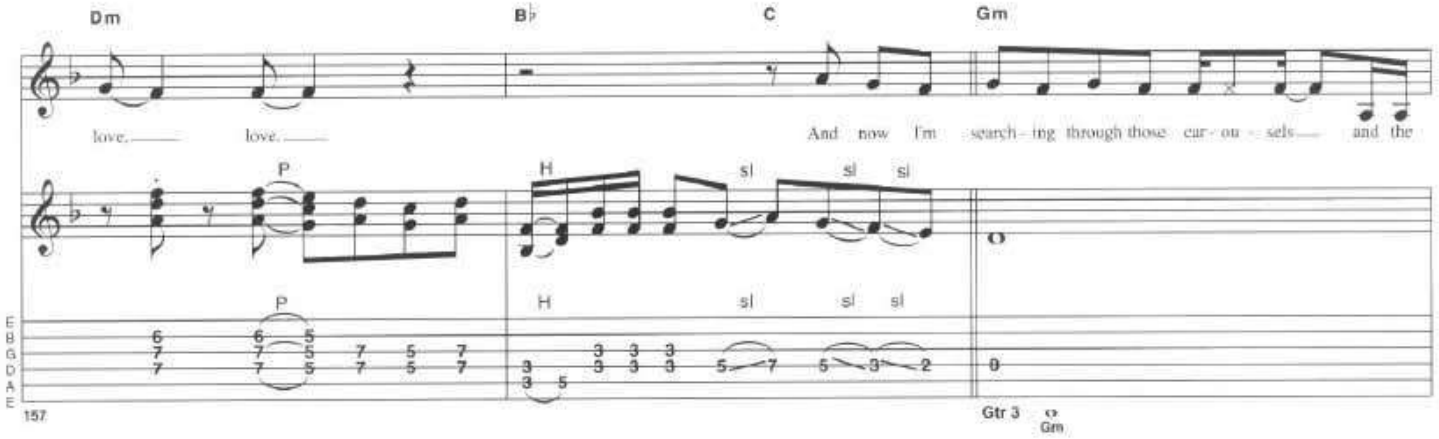

C
B♭
C
And the big wheel keep on turn - ing,
ne - on
P
P
142

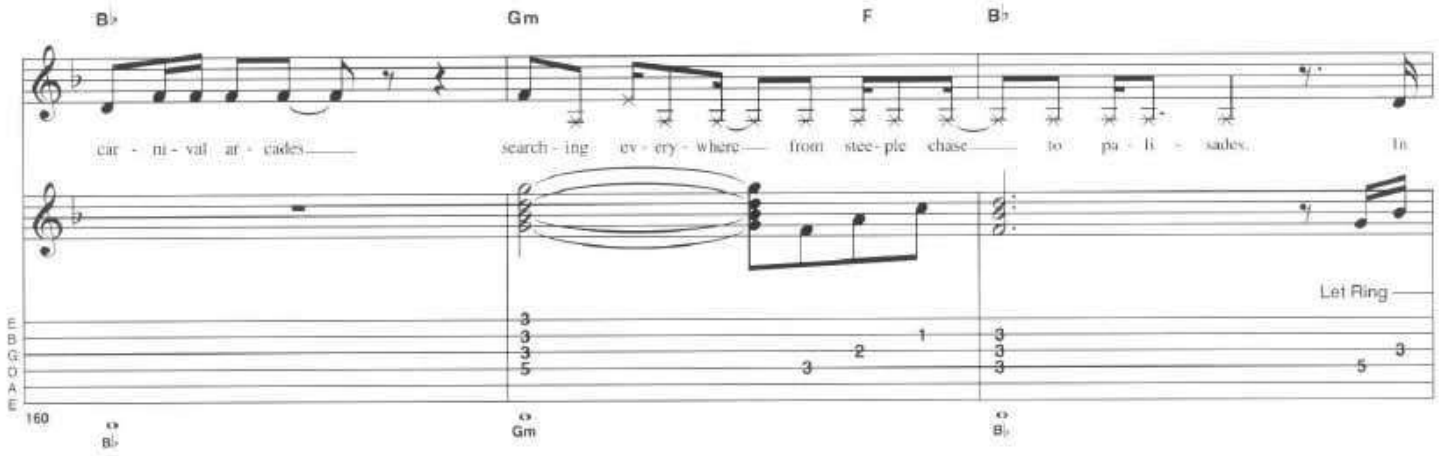

F/A
C
B♭
F
burn - ing up a - bove and I'm just high on this world,
Full
Full
Full
Full
145

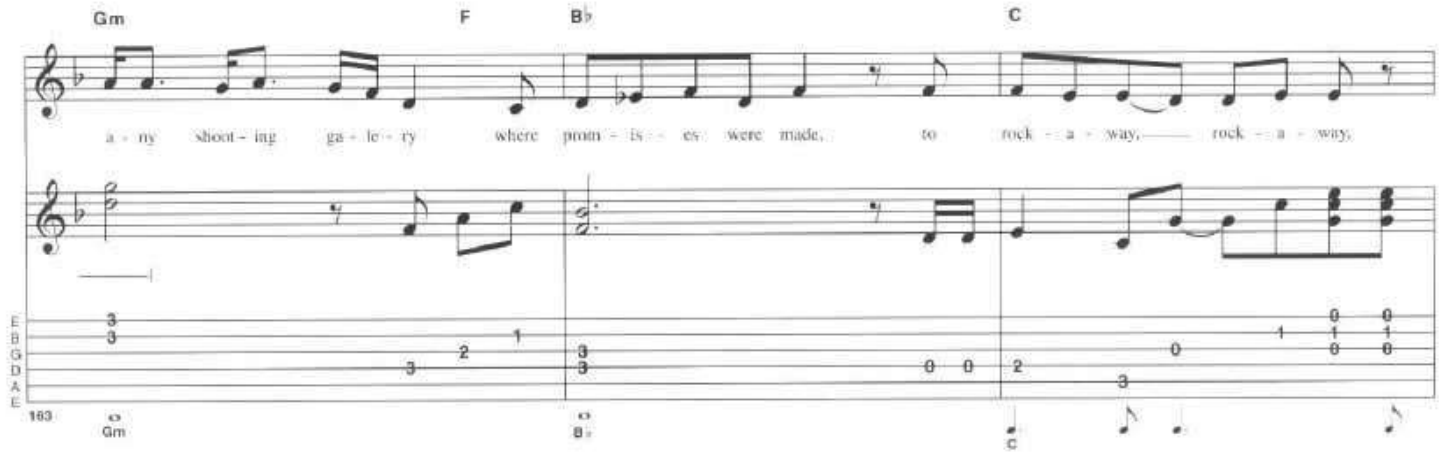

Am
C
Dm
B♭
Come on and take a low ride with me girl on the
Full
Full
H
H P sl
sl
H
H P sl
sl
148

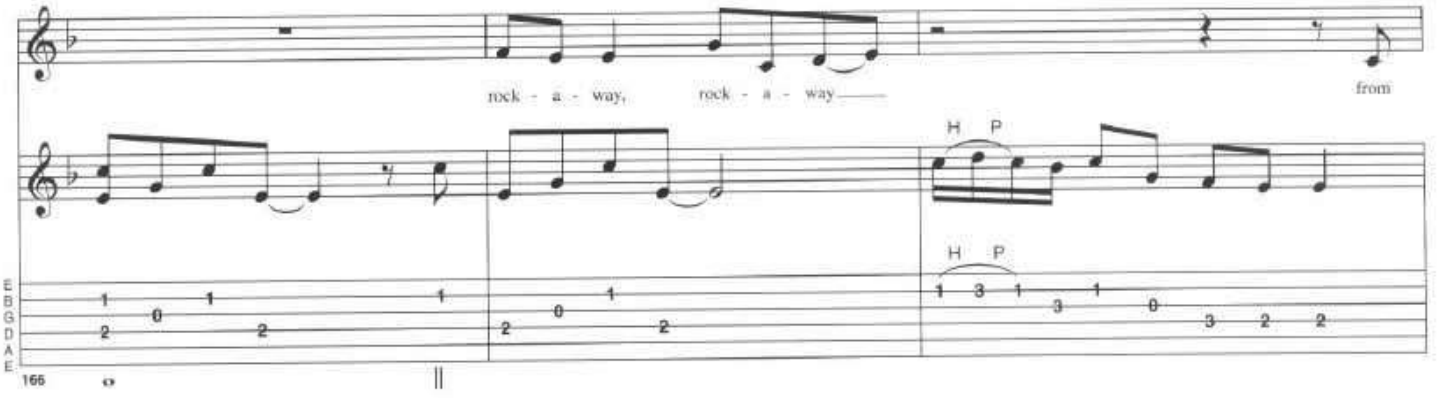

Dm
F
C
Dm
tun - nel of love, yeah, love, love, love.
P
P
151

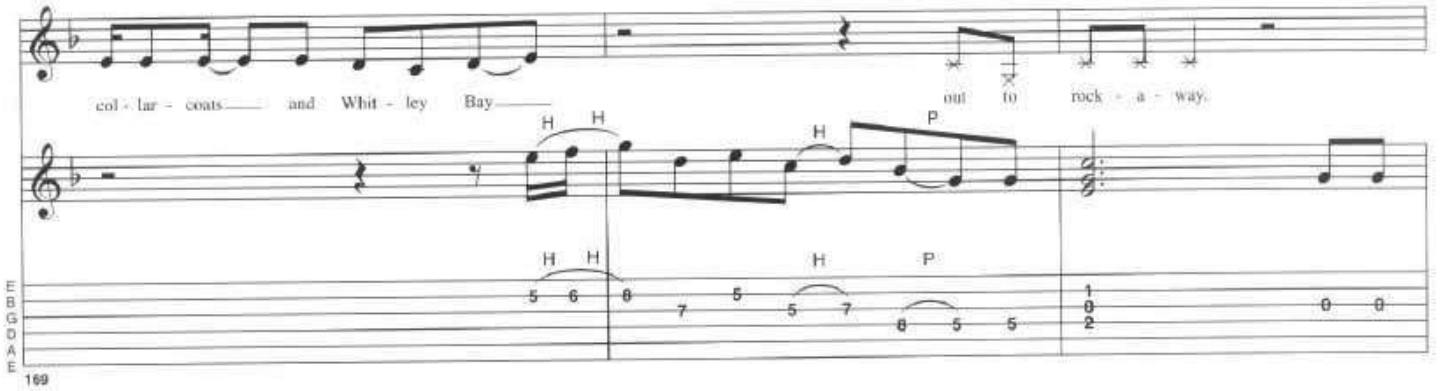

B♭ C Dm F C
On the tun - nel of love, woh
H sl H
154

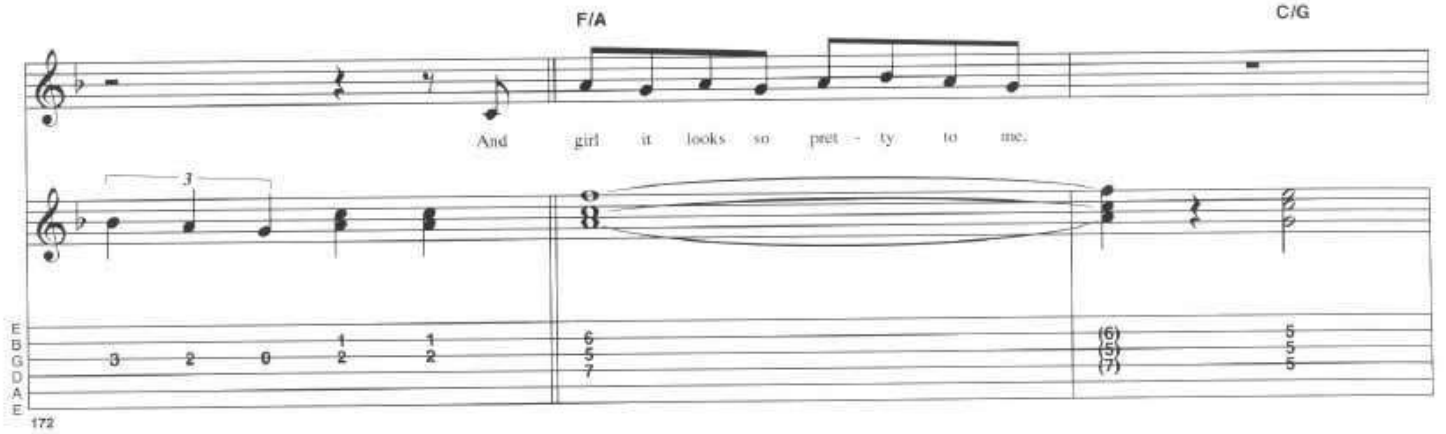

Dm B♭ C Gm
love, love, And now I'm search - ing through those car - ou - sels and the
P H sl sl sl
157
Gtr 3
Gm

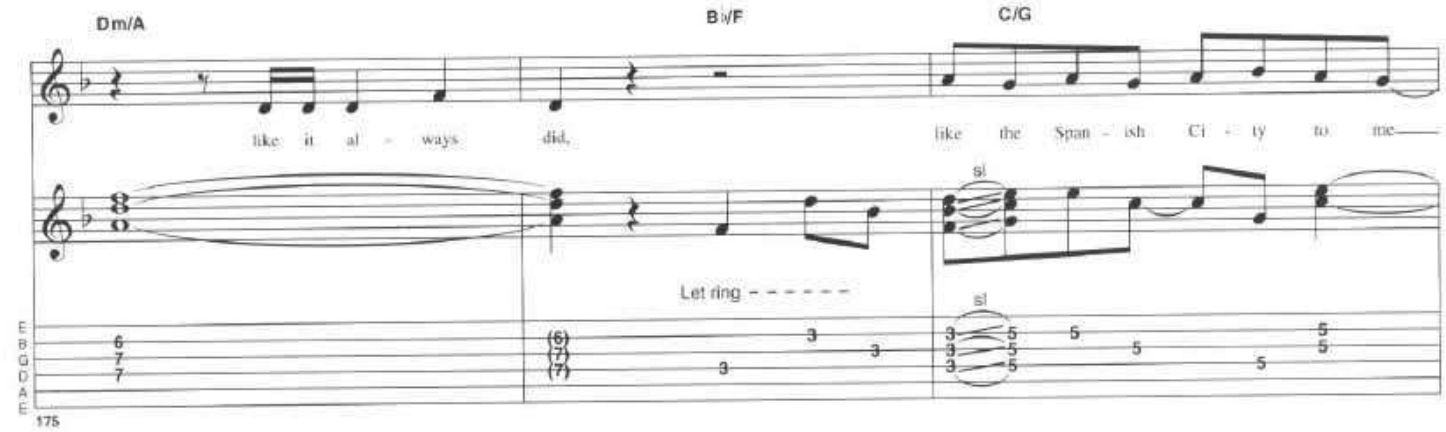

B♭ Gm F B♭
car - ni - val ar - cades search - ing ev - ery - where from stee - ple chase to pa - li - sades. In
Let Ring
160
B♭ Gm B♭

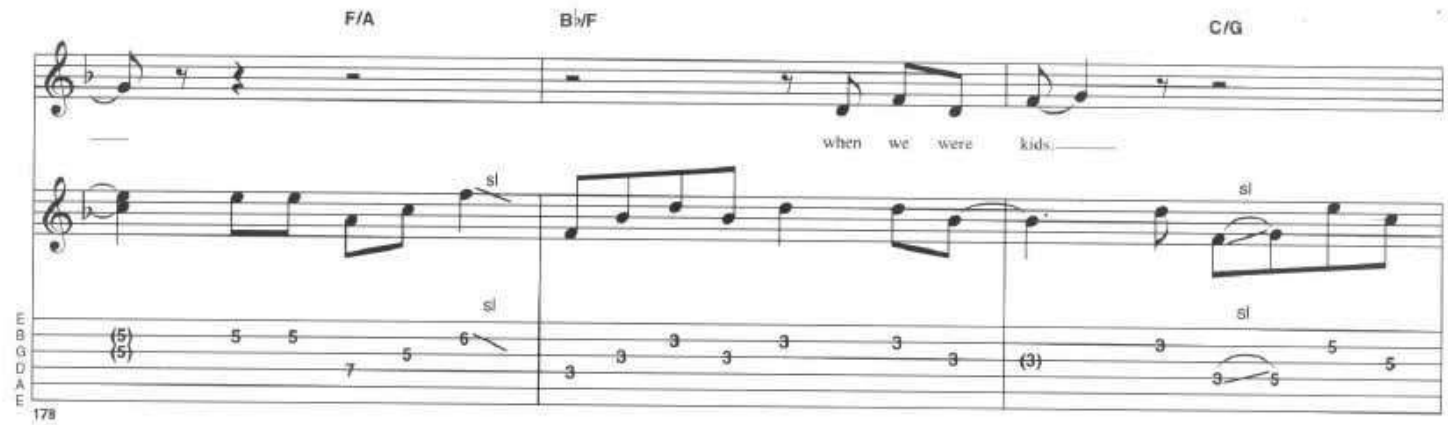

Gm F B♭ C
a - ny shoot - ing ga - le - ry where pman - is - es were made, to rock - a - way, rock - a - way,
163
Gm B♭ C

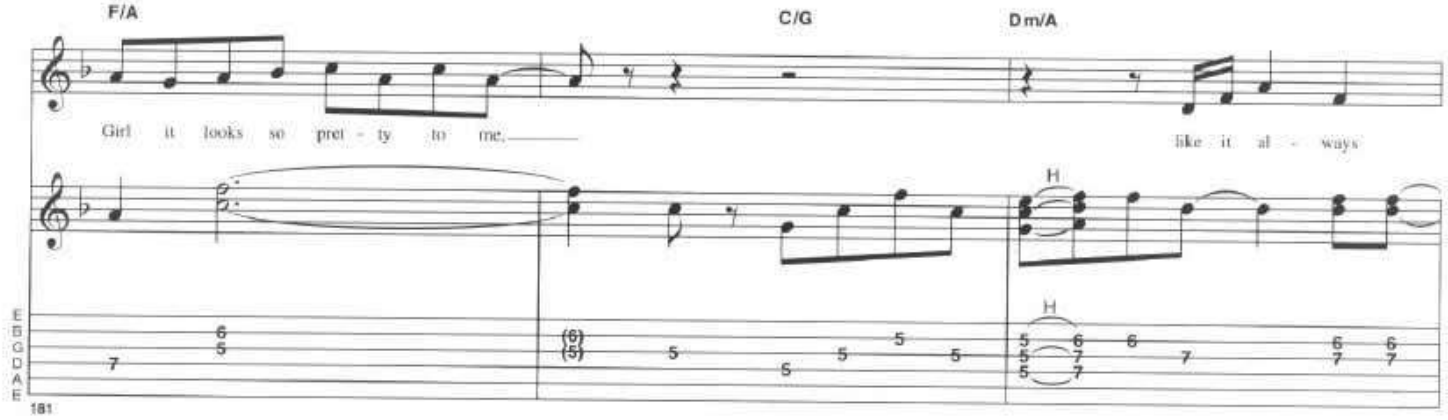

rock - a - way, rock - a - way
from
H P
H P
E B G D A E
166

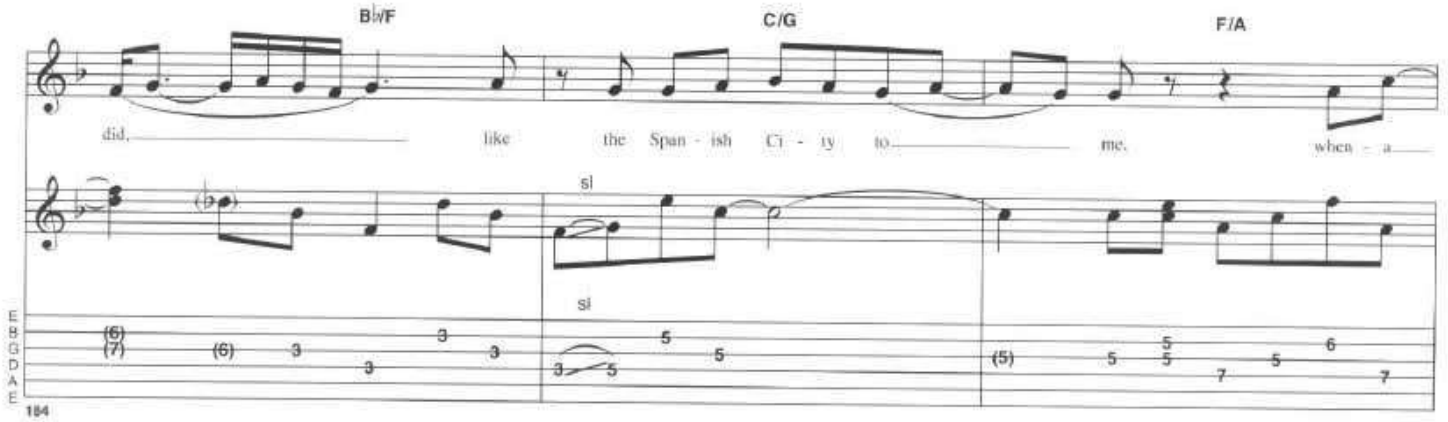

col - lar - coats and Whit - ley Bay
out to rock - a - way.
H H
H P
H H
H P
E B G D A E
169

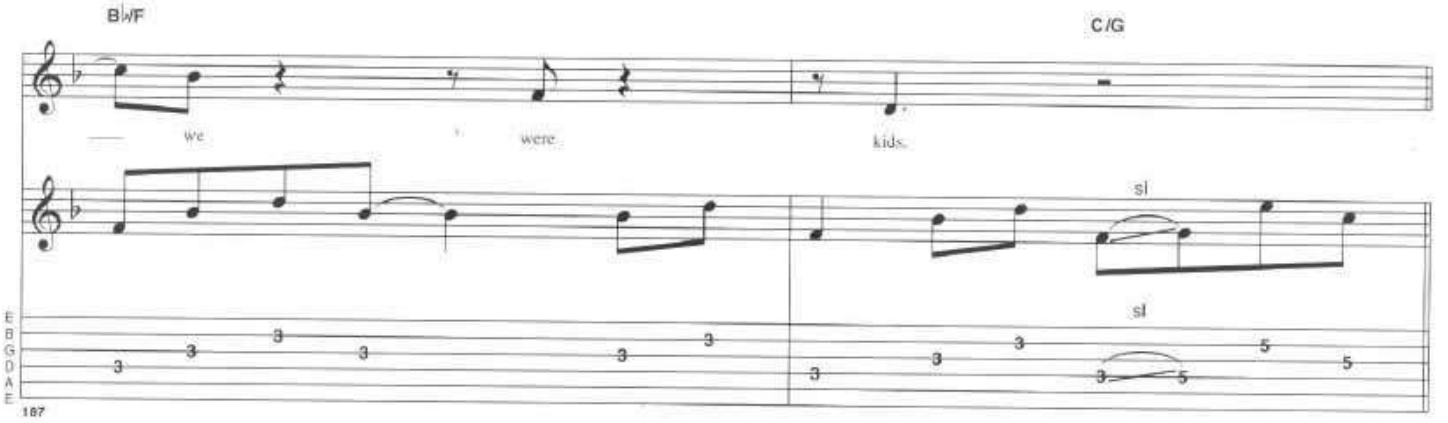

F/A
C/G
And girl it looks so pret - ty to me.
E B G D A E
172

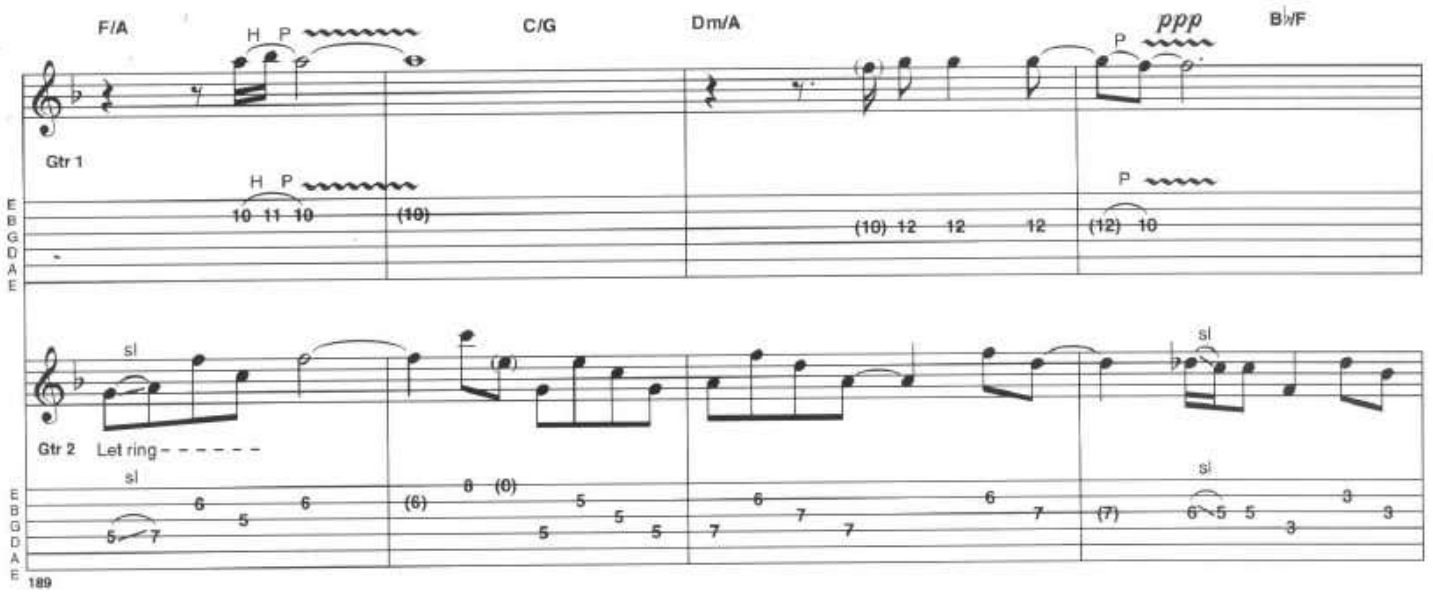

Dm/A
B♭/F
C/G
like it al - ways did,
like the Span - ish Ci - ty to me
sl
Let ring - - - - - -
sl
E B G D A E
175

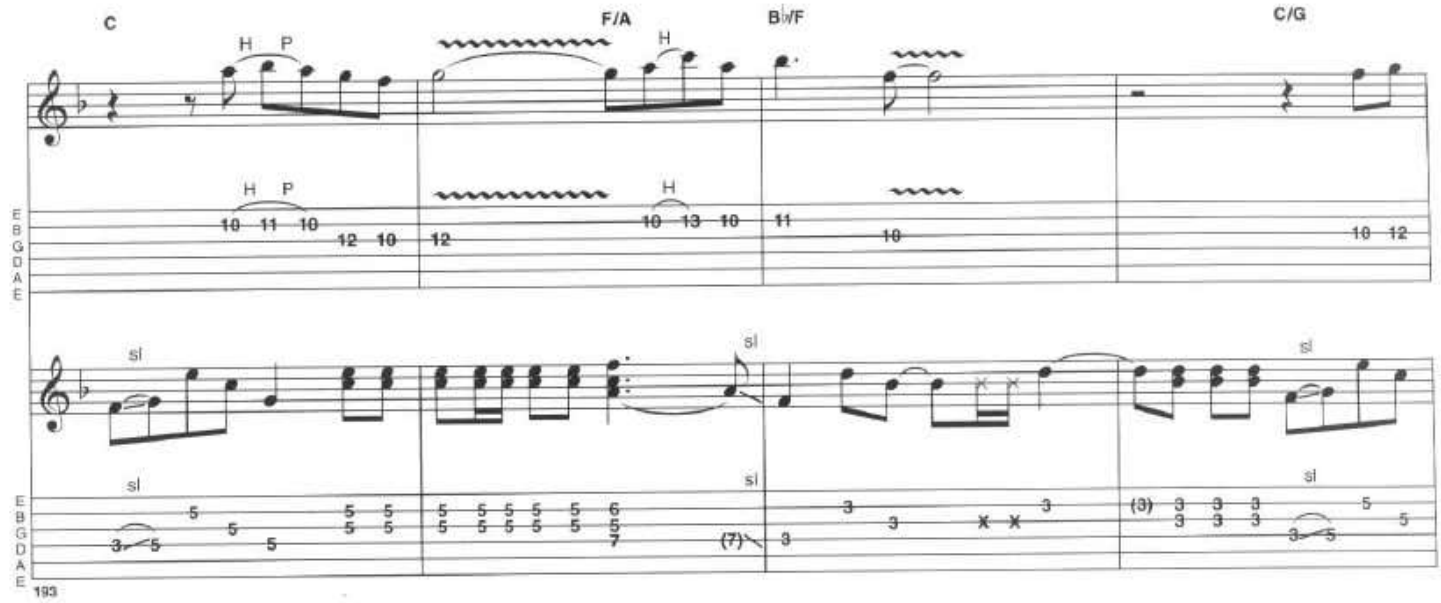

F/A
B♭/F
C/G
when we were kids
sl
178

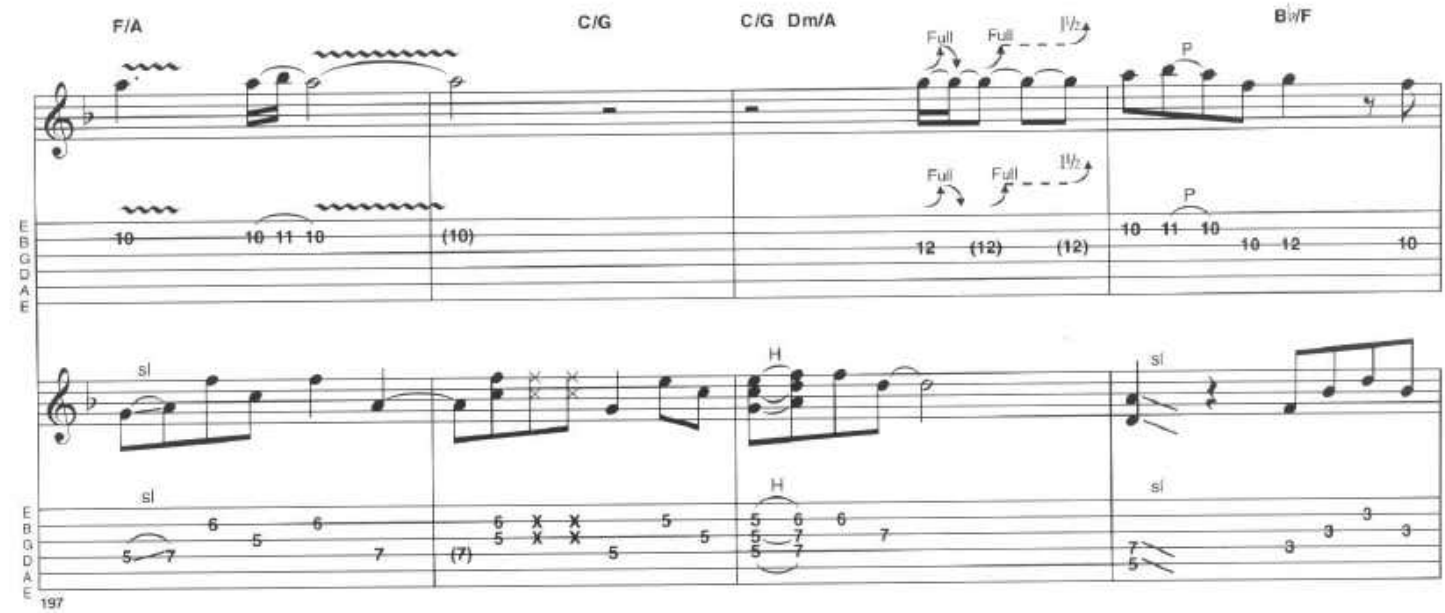

F/A
C/G
Dm/A
Girl it looks so pret - ty to me,
like it al - ways
H
181

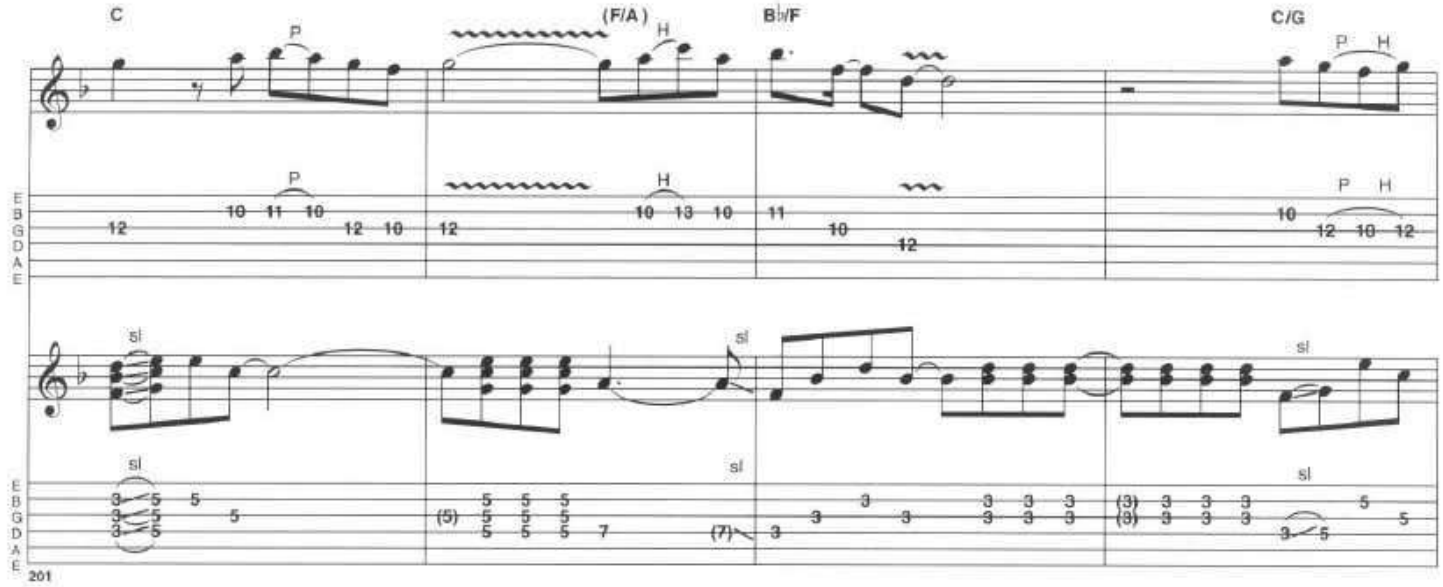

B♭/F
C/G
F/A
did, like the Span - ish Ci - ty to me, when - a
sl
184

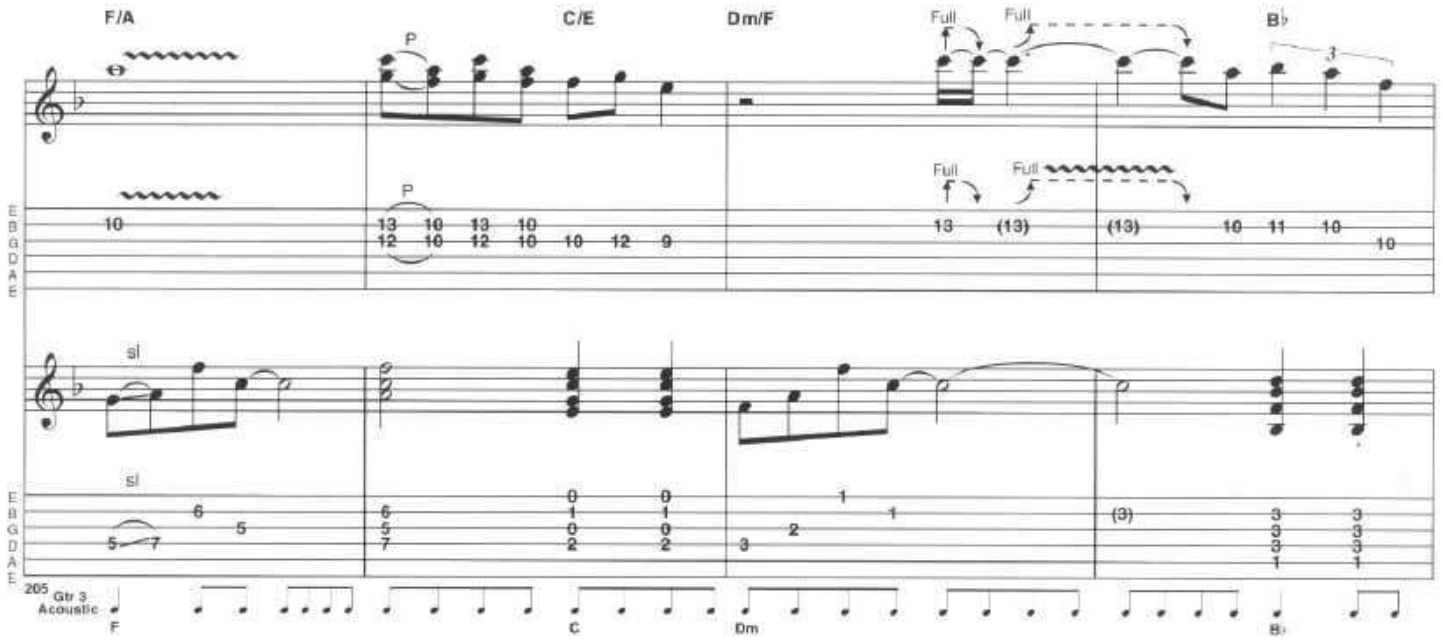

B♭/F
C/G
we were kids.
sl
187

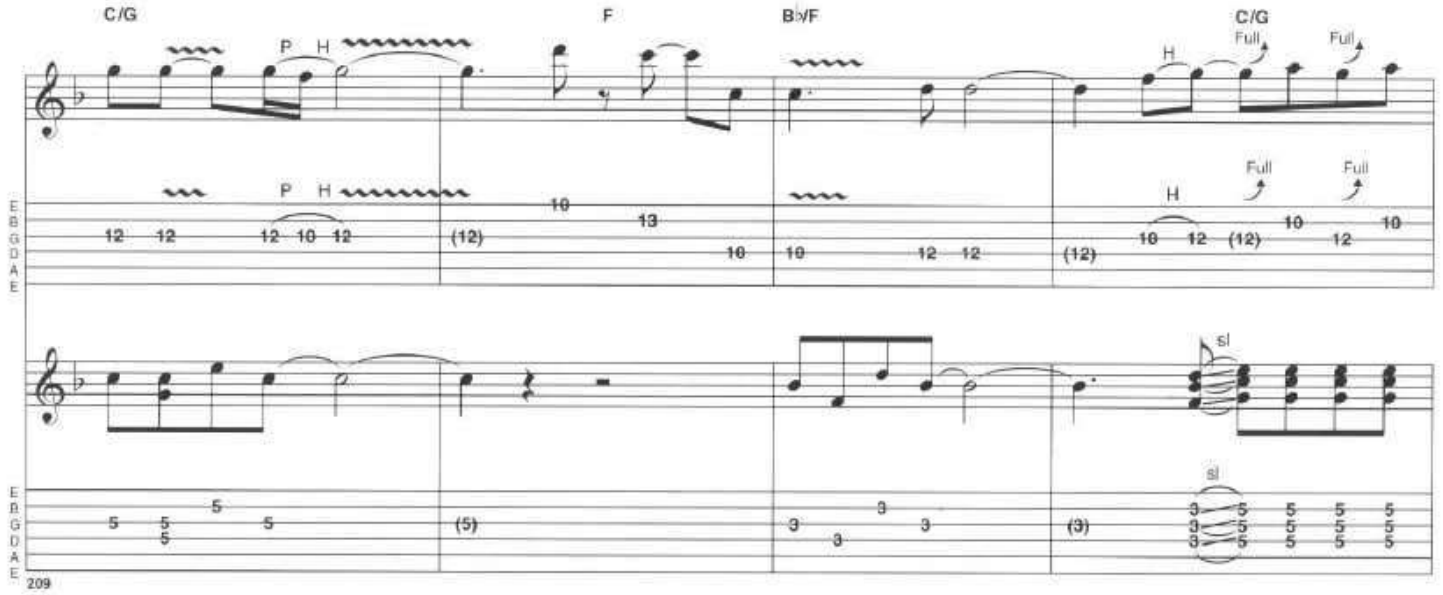

F/A
C/G
Dm/A
ppp
B♭/F
Gtr 1
Gtr 2
Let ring
189

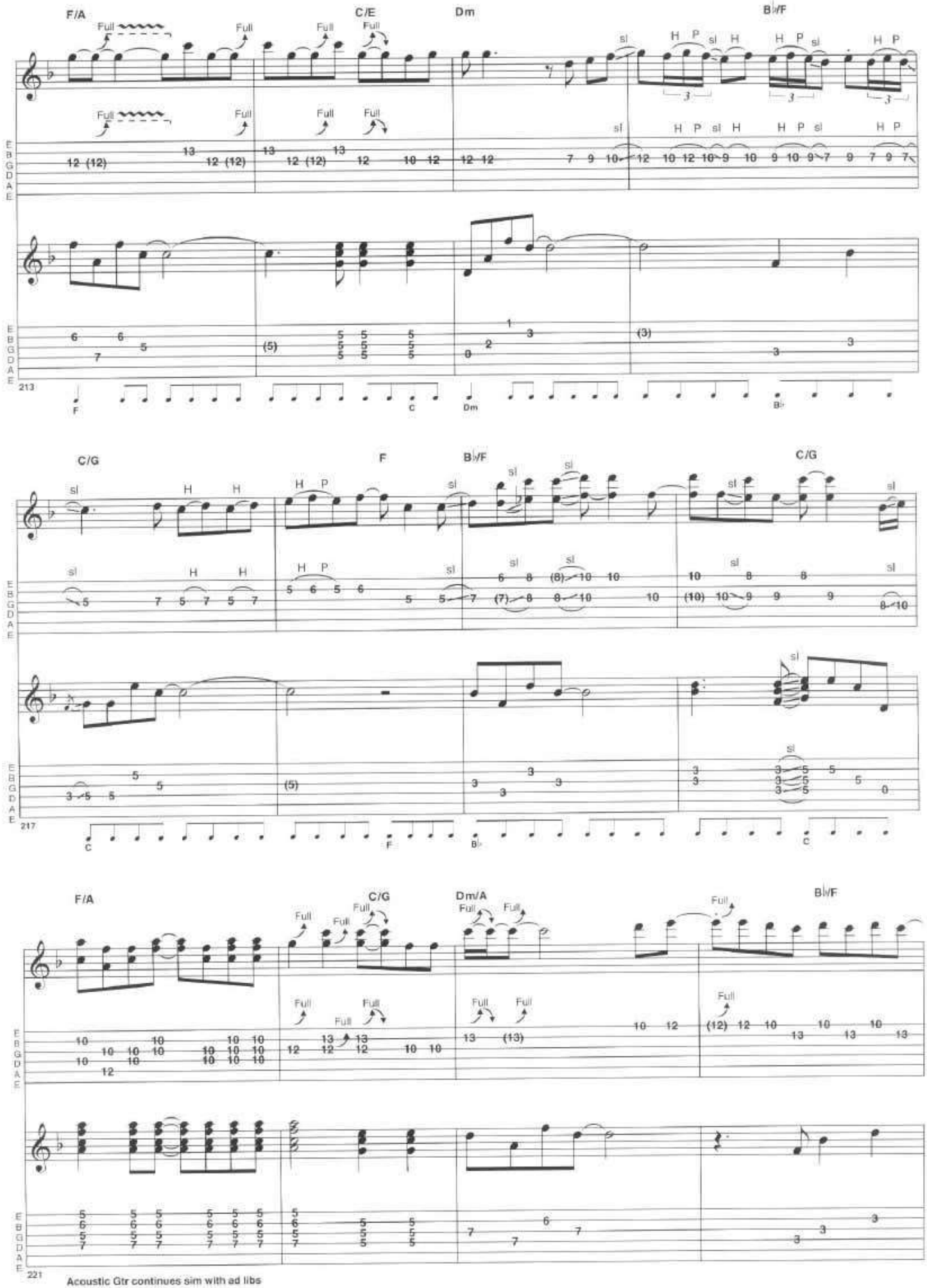

C
F/A
B♭/F
C/G
193

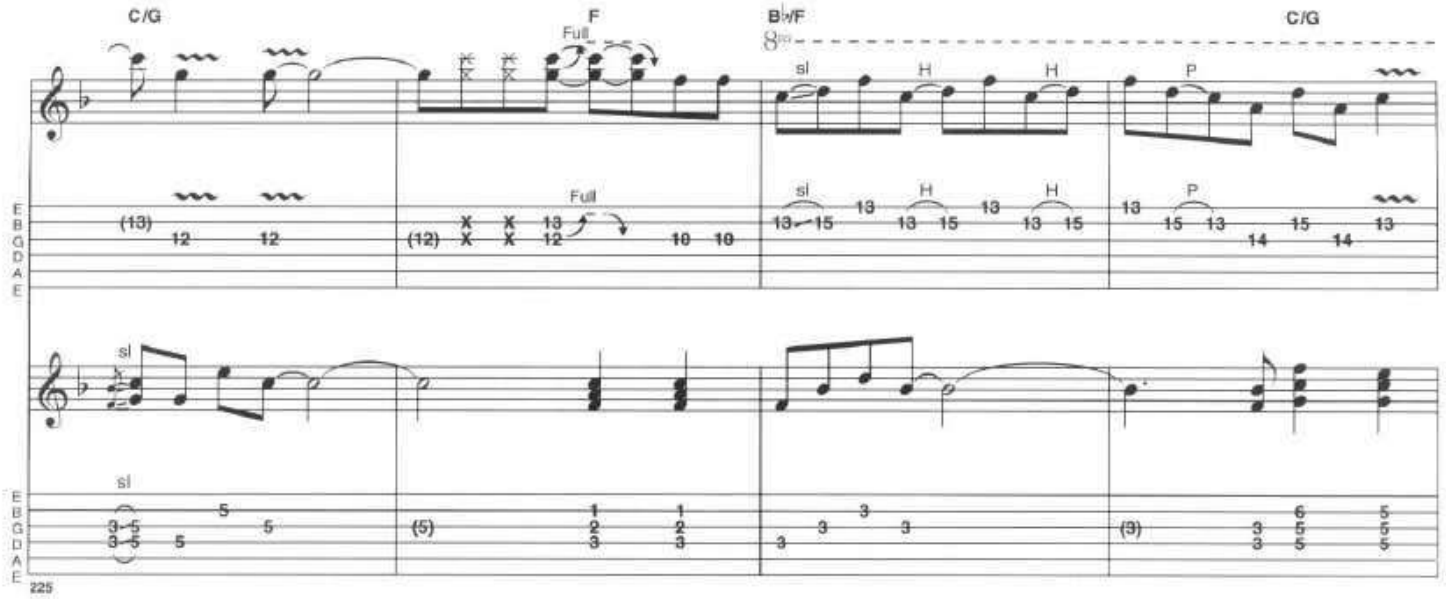

F/A
C/G
C/G Dm/A
B♭/F
Full
197

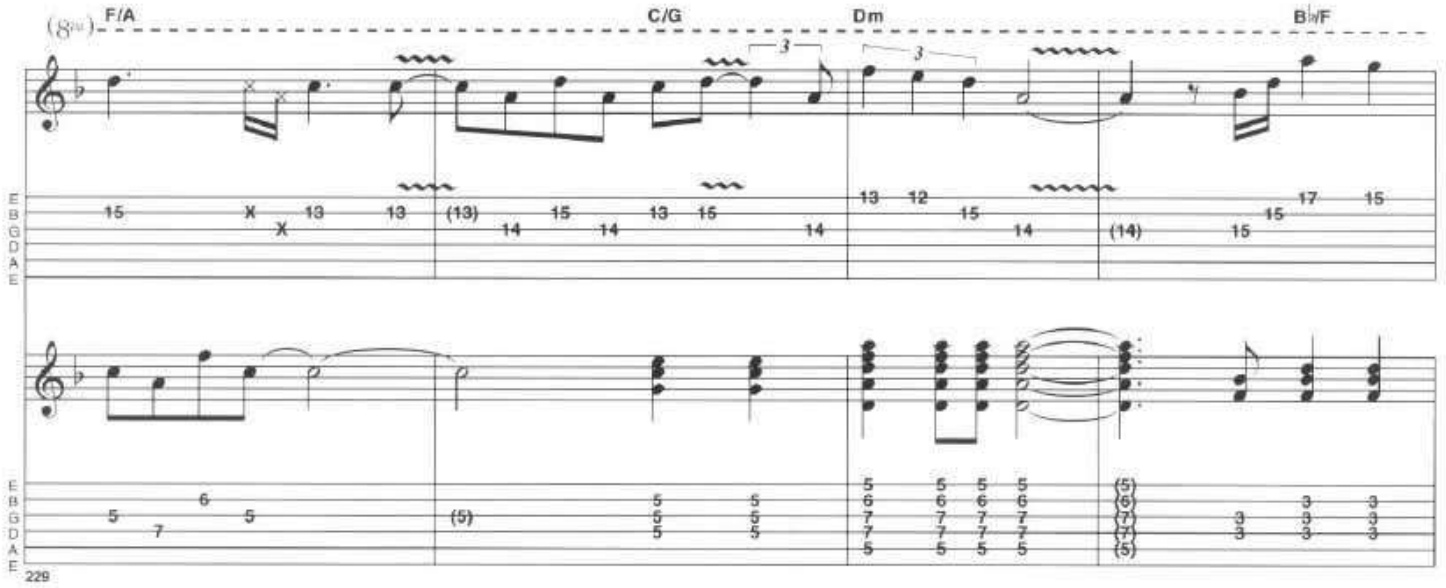

C
(F/A)
B♭/F
C/G
P
H
sl
201

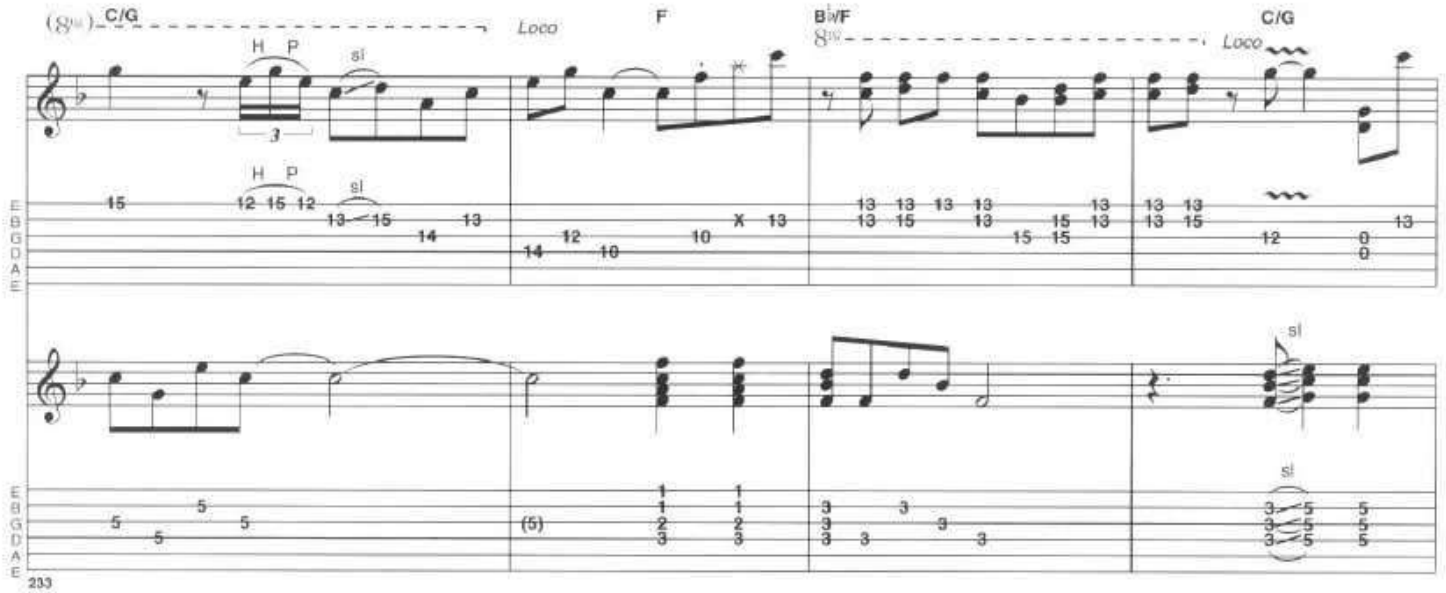

F/A
C/E
Dm/F
B♭
Full
P
sl
205
Gtr 3
Acoustic
F
C
Dm
B♭

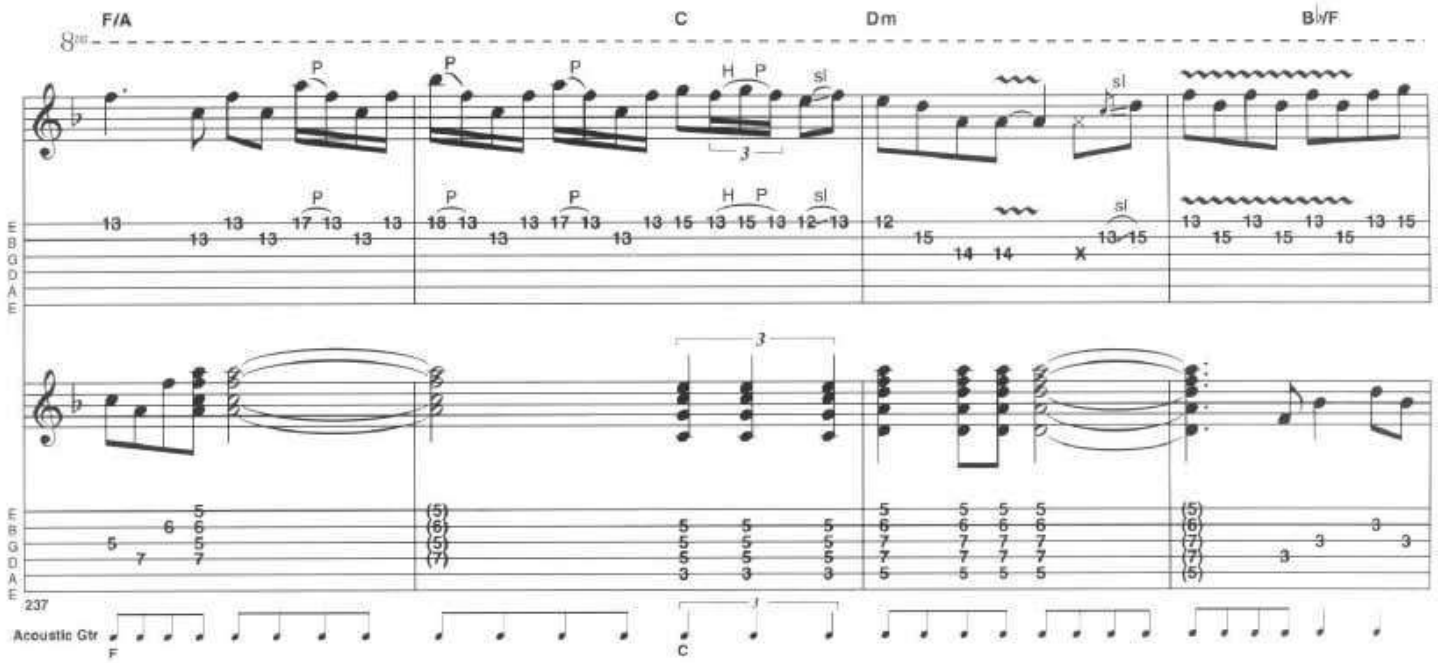

C/G
F
B♭/F
C/G
P
H
Full
sl
209

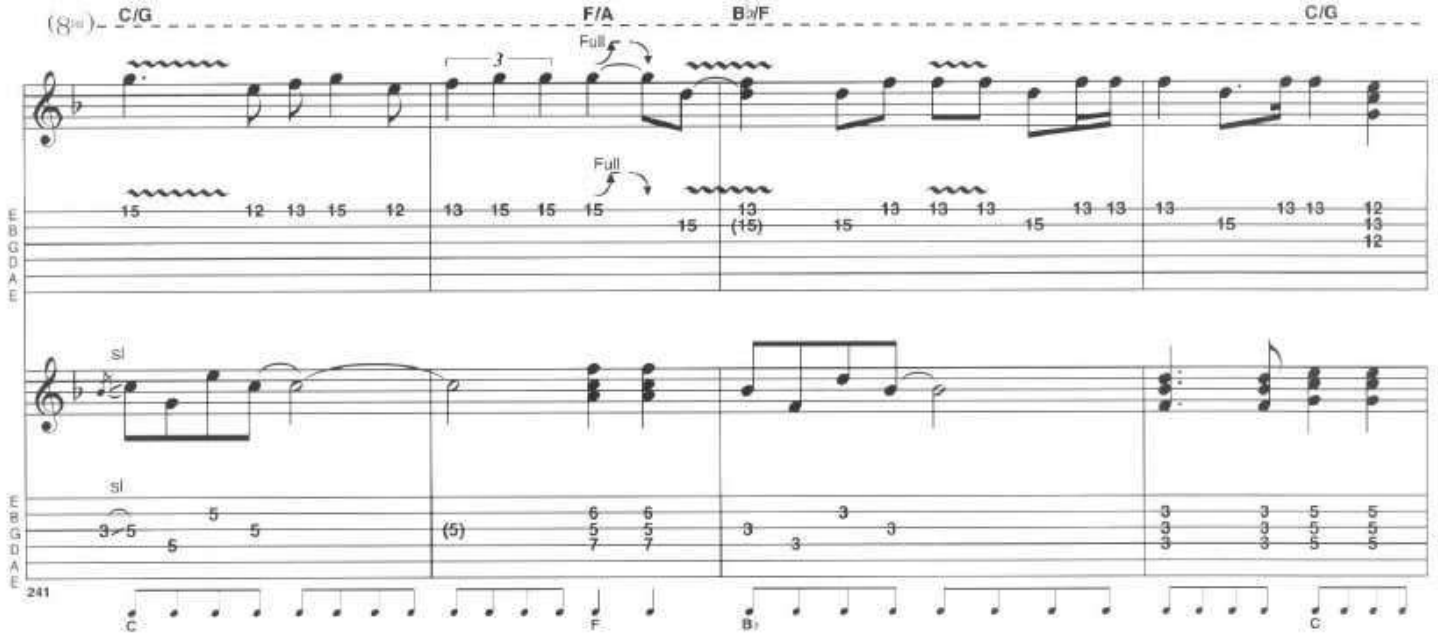

F/A
C/E
Dm
B♭/F
C/G
F
B♭/F
C/G
F/A
C/G
Dm/A
B♭/F
Full
sl
H
P
E B G D A E
213
217
221
Acoustic Gtr continues sim with ad libs

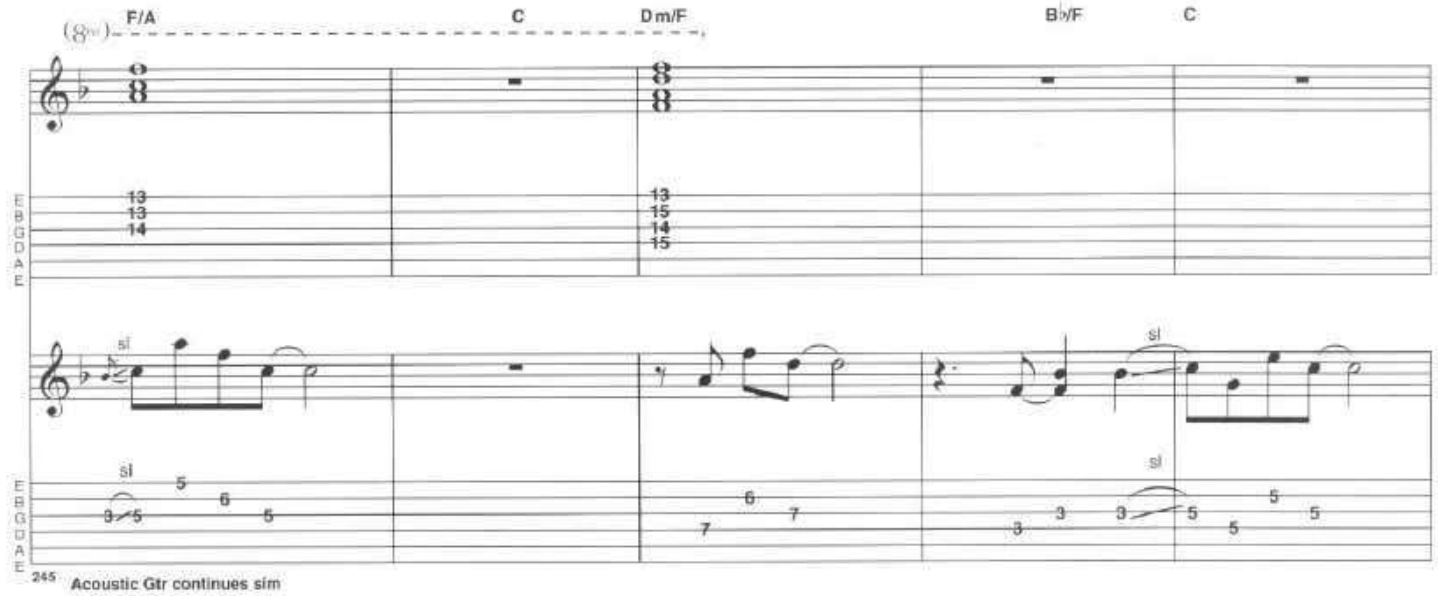

C/G
F
Full
B♭/F
C/G
sl
H
P
225

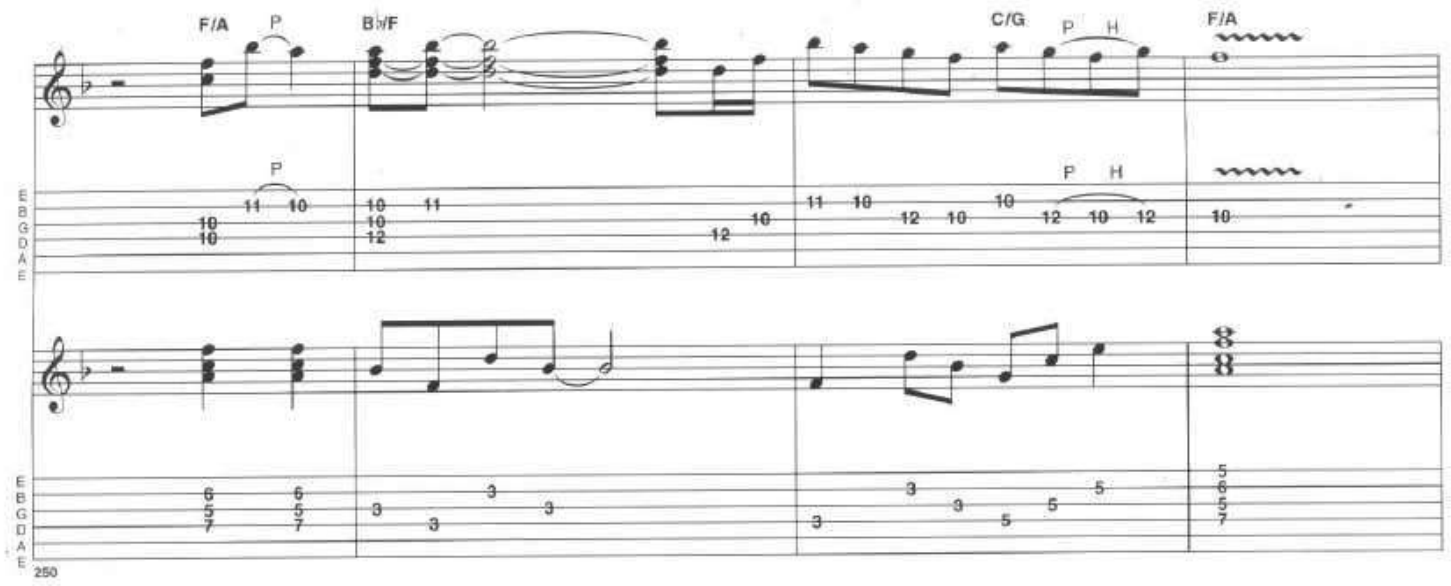

F/A
C/G
Dm
B♭/F
229

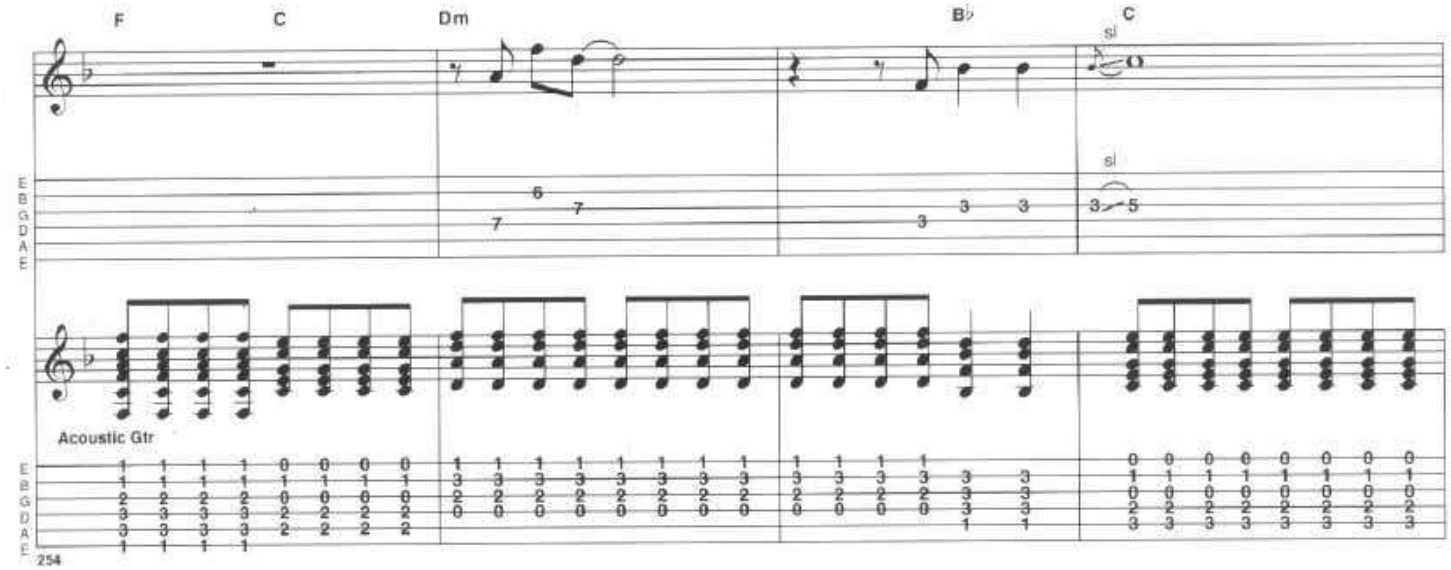

C/G
Loco
F
B♭/F
C/G
Loco
H P
sl
233

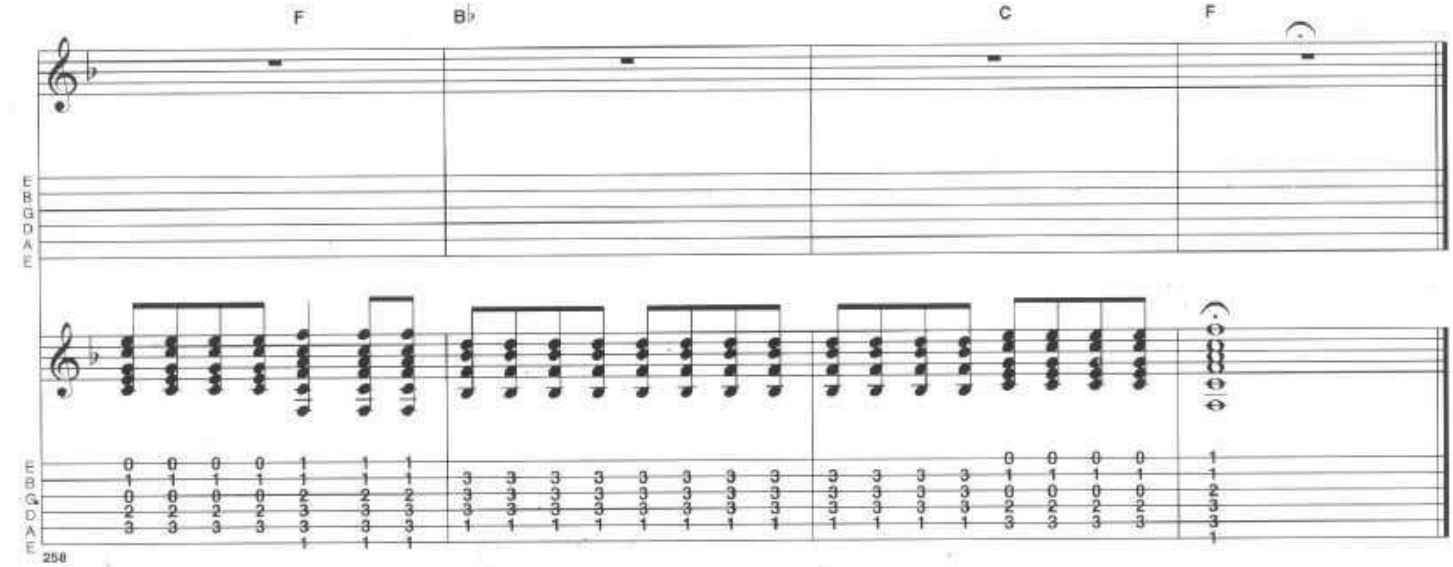

F/A
C
Dm
B♭/F
237
Acoustic Gtr

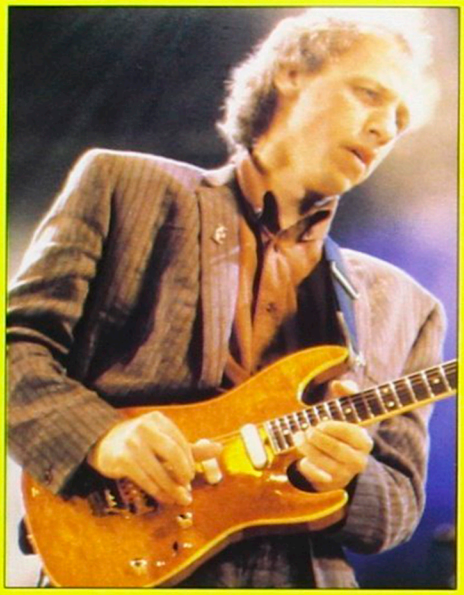

C/G
F/A
B♭/F
C/G
Full
241


F/A
C
Dm/F
B♭/F
C
245
Acoustic Gtr continues sim


F/A
P
B♭/F
C/G
P
H
F/A
250


F
C
Dm
B♭
C
sl
Acoustic Gtr
254


F
B♭
C
F
258



Dire Straits are one of the great success stories of the last three decades. Their album Brothers In Arms sold over twenty-six million copies, and classic tracks such as 'Sultans Of Swing', 'Money For Nothing' and 'Private Investigations' showcase the trademark laid back vocal style and wide range of guitar styles embraced by Mark Knopfler.

This guitar workshop is a powerful learning tool that will help you extend your stockpile of licks and fills and develop your improvisational skills. The combination of musical notation and guitar tablature in this book together with backing tracks that you can download, give you the opportunity to learn eight of Dire Straits' tracks note for note and then jam with a professional session band. The track listing reflects some of Dire Straits' most popular recordings, providing something for guitarists to have fun with and improvise with, as well as something to aspire to.

The enclosed download card gives you instant online access to over two hours of music, so in addition to the written tab you can hear the rhythm, fills and solos as they should be played! The 'JAM WITH...' series allows you to accurately recreate the original songs, or to use the transcriptions in this book in conjunction with the backing tracks as a basis for your own improvisation.

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