

ALCHEMY ↔↔ DIRE STRAITS Live

PIANO/VOCAL/CHORDS



**ONCE UPON A TIME
IN THE WEST**

4

EXPRESSO LOVE

9

PRIVATE INVESTIGATIONS

14

SULTANS OF SWING

19

ROMEO AND JULIET

23

LOVE OVER GOLD

28

TWO YOUNG LOVERS

32

TUNNEL OF LOVE

45

TELEGRAPH ROAD

56

SOLID ROCK

67

**GOING HOME – THEME
FROM 'LOCAL HERO'**

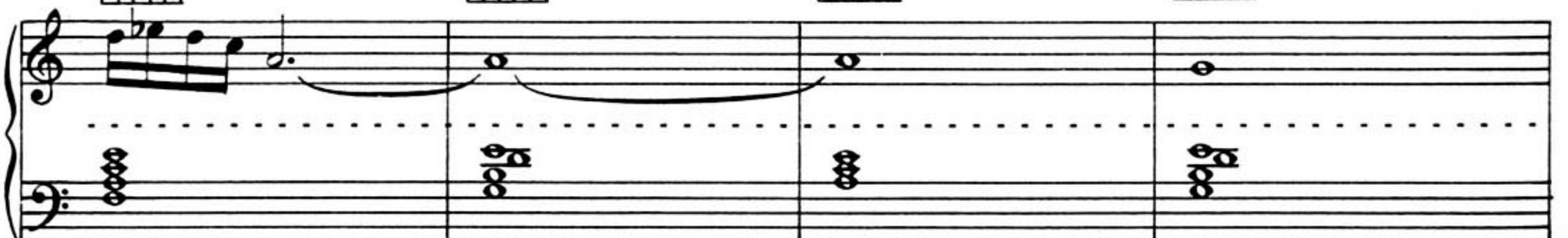
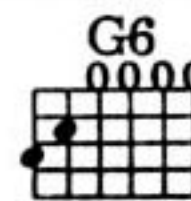
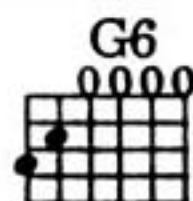
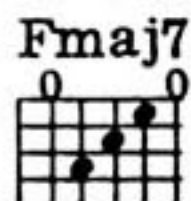
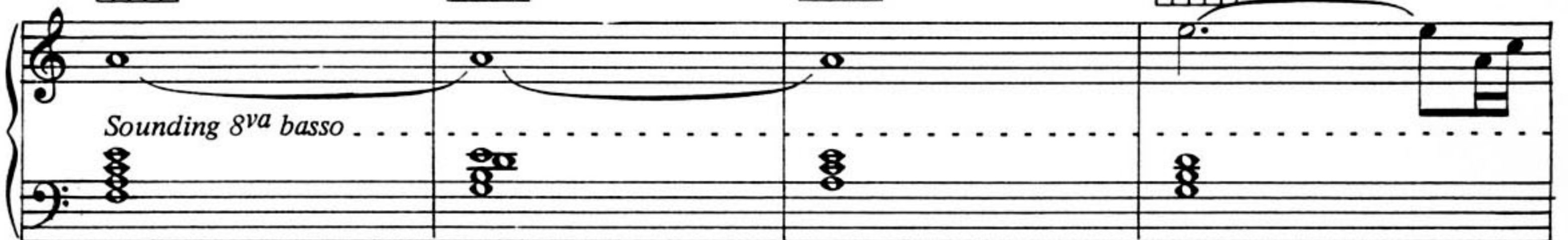
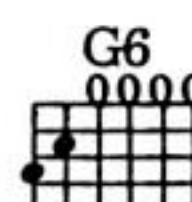
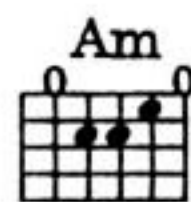
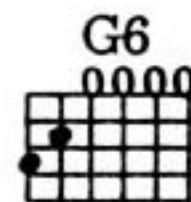
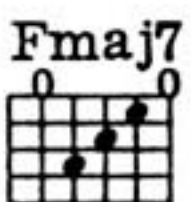
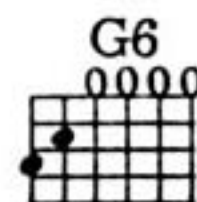
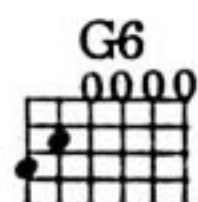
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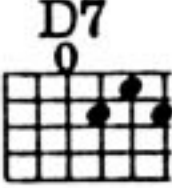
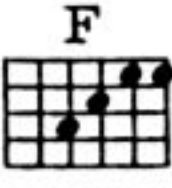
ONCE UPON A TIME IN THE WEST

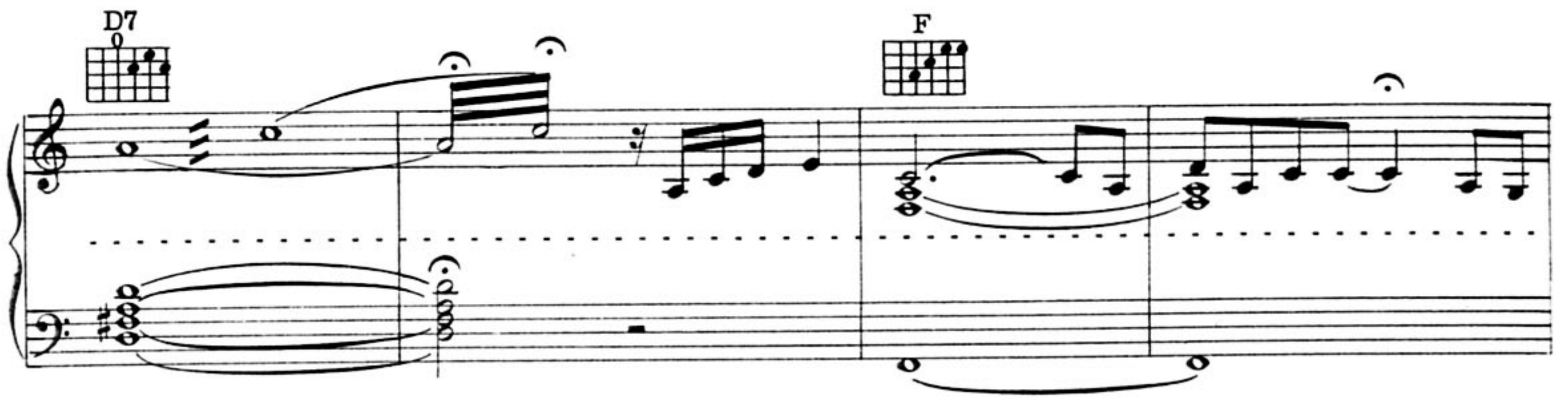
WORDS AND MUSIC BY MARK KNOPFLER

Tempo ad lib.

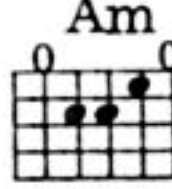
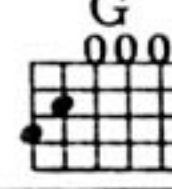
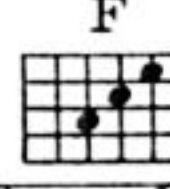
n.c.

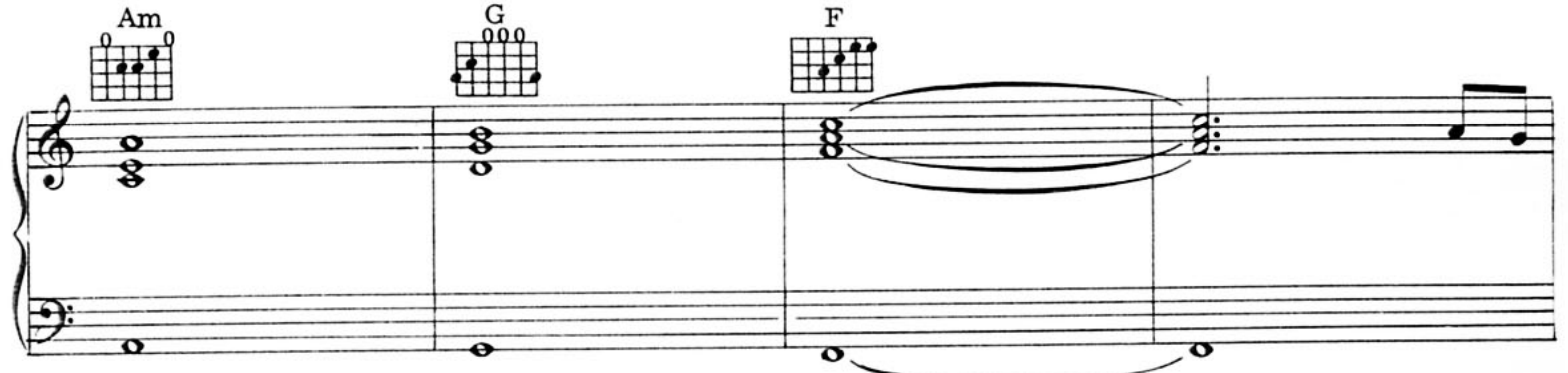



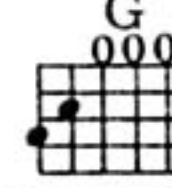
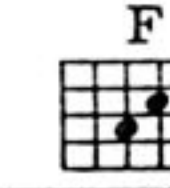
D7  F 

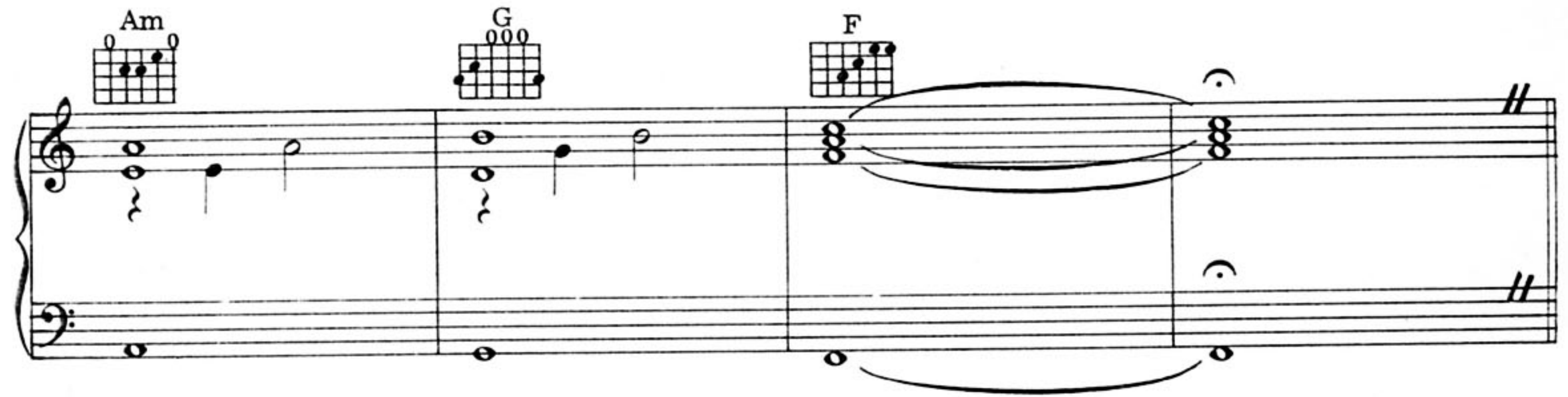


(A tempo – fast beat)

Am  G  F 



Am  G  F 



A tempo

Am7 (Vocal tacet 1^o, 4^o)





2. peo - ple get a cheap laugh break - ing up the speed lim - it,
 3. no use say - ing that you don't know no-thing.



D C Am7

scar - ing the ped - es - tri - ans _____ for a min - ute.
 Still gon - na get you if you don't do some - thing.

D C Am7

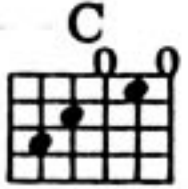
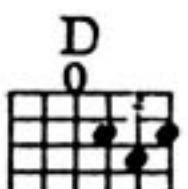
Cross - ing up pro - gress driv -
 Sit - ting on the fence that's a

G

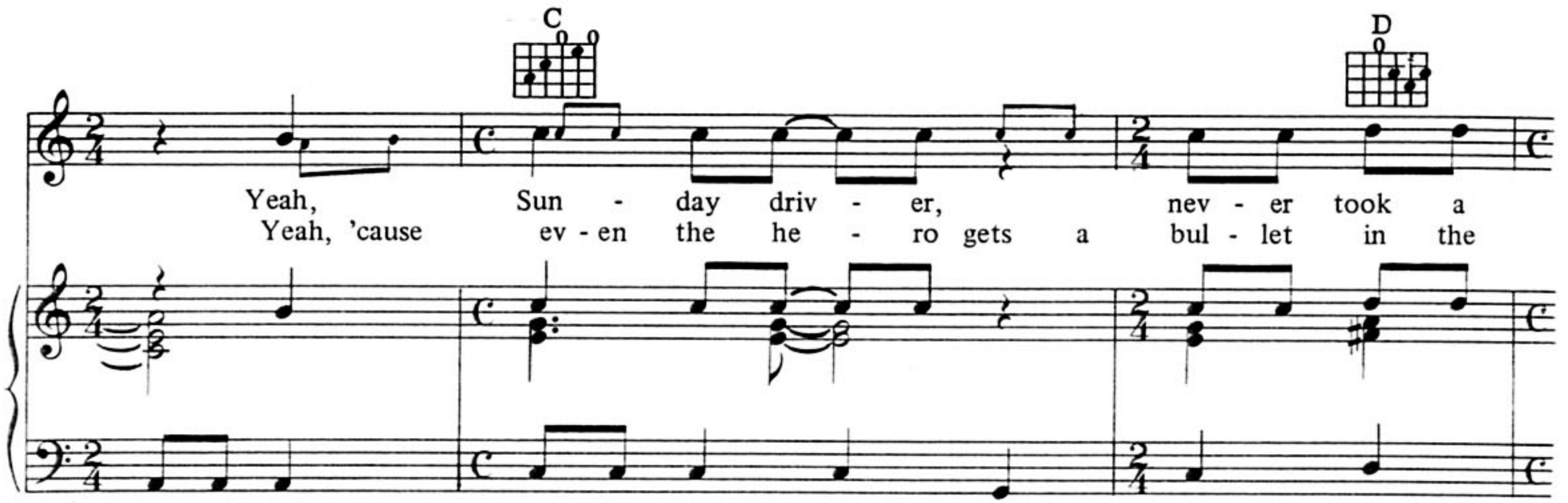
ing on the grass,
 dan - ger - ous course, you could

D Am7

leav - ing just e - nough room to pass.
 ev - en get a bul - let from your peace - keep - ing force.

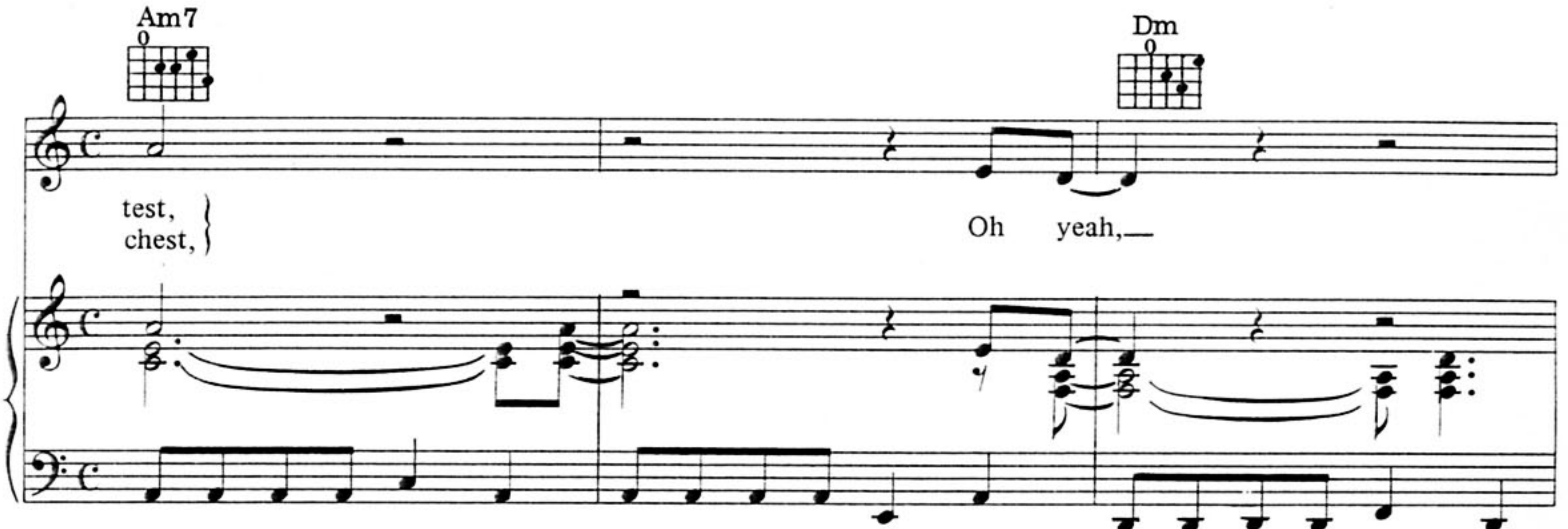
C  D 

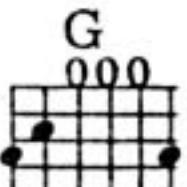
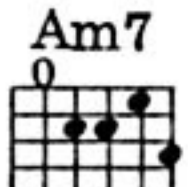
Yeah, Sun - day driv - er, nev - er took a
 Yeah, 'cause ev - en the he - ro gets a bul - let in the



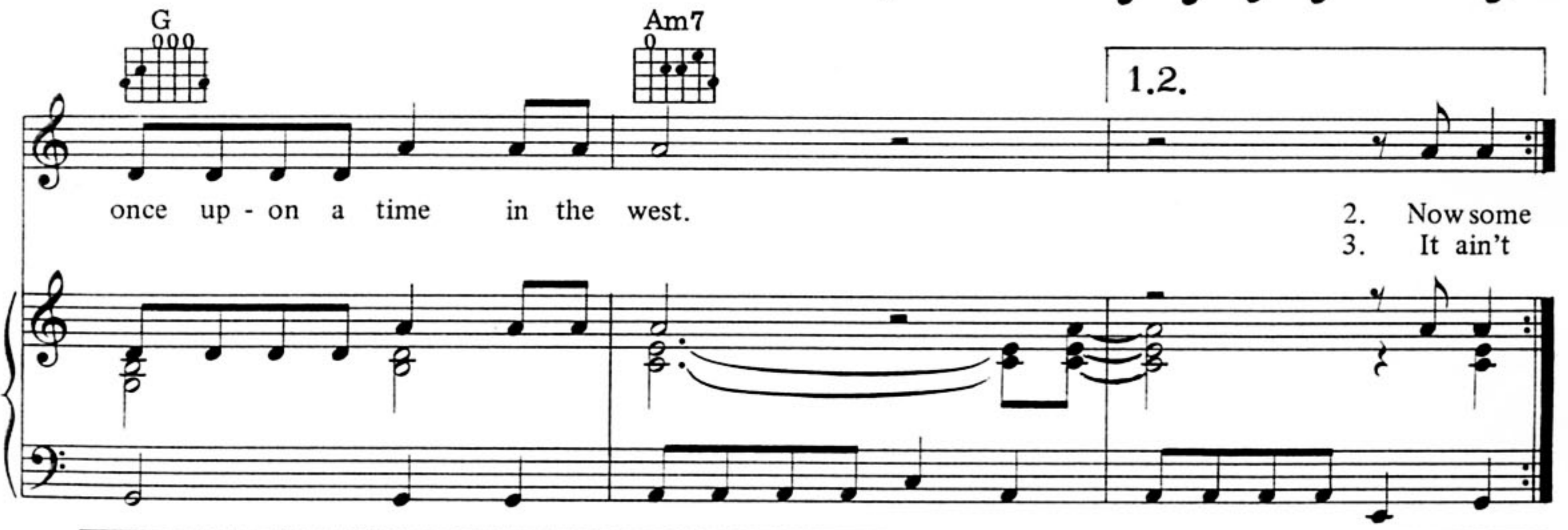
Am7  Dm 

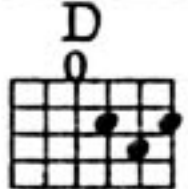
test, }
 chest, } Oh yeah,—

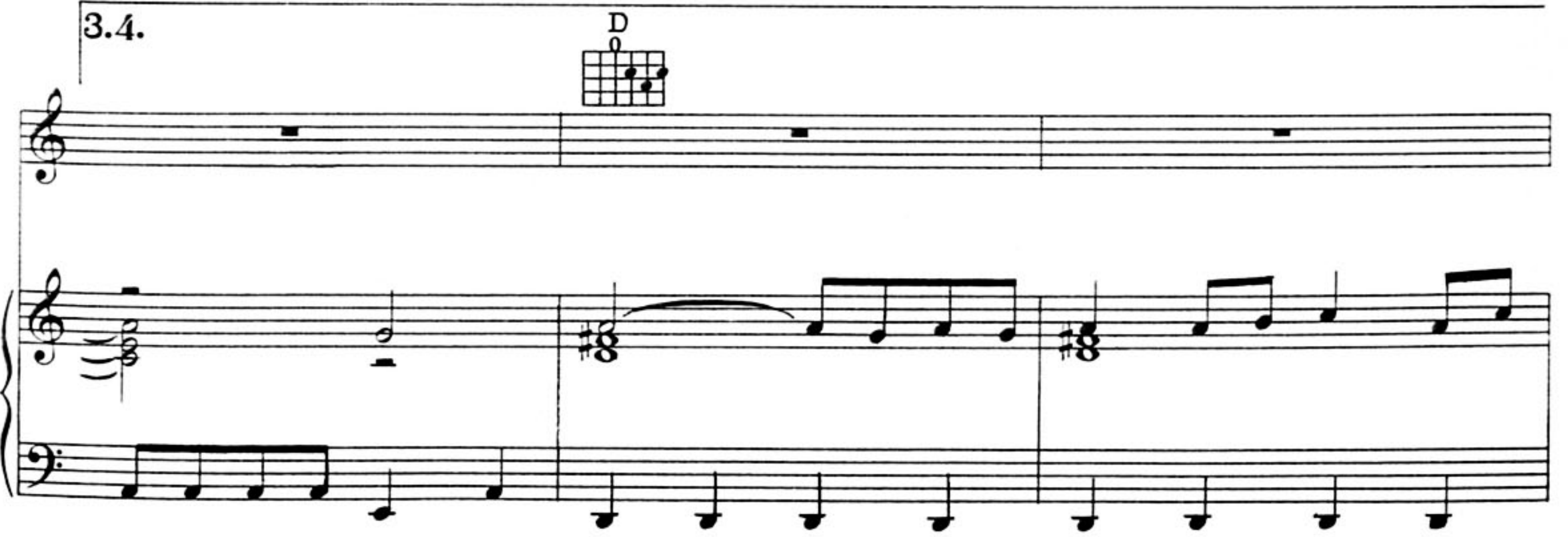


G  Am7  1.2.

once up - on a time in the west. 2. Now some
 3. It ain't



3.4. D 



F Am G

The first system of music features a guitar part with three measures. The first measure has a treble clef and a guitar chord diagram for F (1-2-3-4-5). The second measure has a treble clef and a guitar chord diagram for Am (0-2-0-2-0-0). The third measure has a treble clef and a guitar chord diagram for G (0-0-0-3-2-0). Below the guitar part is a piano accompaniment with a grand staff (treble and bass clefs) containing a melodic line in the right hand and a bass line in the left hand.

F 5.

The second system continues the guitar part with two measures. The first measure has a treble clef and a guitar chord diagram for F (1-2-3-4-5). The second measure has a treble clef and the number '5.' above it. Below the guitar part is a piano accompaniment with a grand staff. The right hand has a long, sustained chord in the first measure, followed by a melodic line in the second measure. The left hand has a bass line.

Oh yeah,-

Dm G Am7 *Repeat ad lib.
to fade*

The third system features a guitar part with three measures. The first measure has a treble clef and a guitar chord diagram for Dm (0-2-3-2-1-0). The second measure has a treble clef and a guitar chord diagram for G (0-0-0-3-2-0). The third measure has a treble clef and a guitar chord diagram for Am7 (0-2-0-2-0-0). Below the guitar part is a piano accompaniment with a grand staff. The right hand has a melodic line with lyrics underneath. The left hand has a bass line.

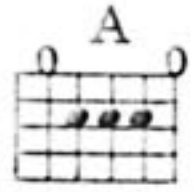
once up - on a time in the west.

3rd Verse (5^o through) Mother Mary, your children are slaughtered
 Some of you mothers ought to lock up your daughters.
 Who's protecting the *innocenti*?
 There's heap big trouble in your land of plenty
 So how you're gonna do best?
 Well you've guessed
 Once upon a time in the west.

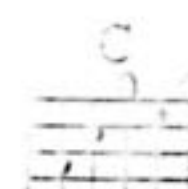
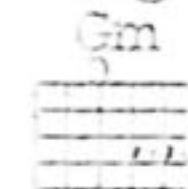
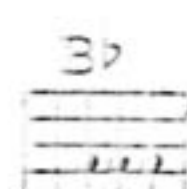
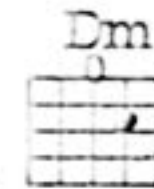
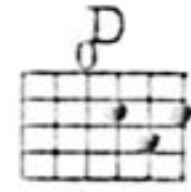
EXPRESSO LOVE

WORDS AND MUSIC BY MARK KNOPFLER

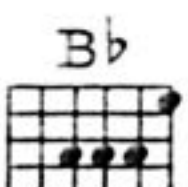
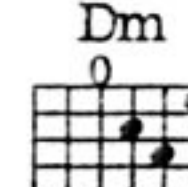
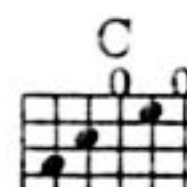
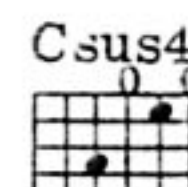
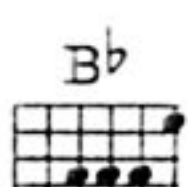
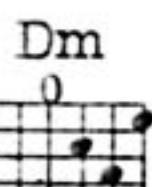
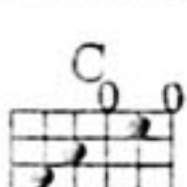
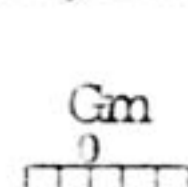
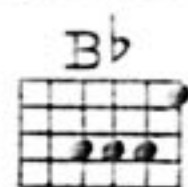
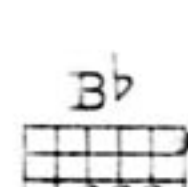
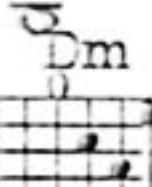
Medium rock 'n' roll beat



Repeat ad lib. till ready



(Ad lib on 3)



(4^o instr.)

She gets the sun in the day — She

Gm C Dm Bb Csus4 C

call me just to talk, she gets the per - fume in the dusk, and she
 she's my lov - er, she's a friend of mine, she says,

Dm Bb Gm C Dm Bb

comes out in the night time with a ho - ney-suck - le musk.
 hey mis-ter, you wan-na take a walk out in the wild west and with me?

Csus4 C Dm Bb Gm C

Oh man, she smells just like a rose and she
 Some - times I get trou - ble with my breath - ing.

Dm Bb C Dm Bb

tastes just like a peach now she got me walk - ing where the
 (Spoken) She says, well you know, boys don't know anything. I know what I want

(4^o) To *Golia* ♠

Gm C Dm B^b C

wild life goes. I'd do an - y - thing to reach her.
I'm on - ly teas - ing. Think I just want

F B^badd 9

ev - er - y - thing. — } She was made in hea - ven,

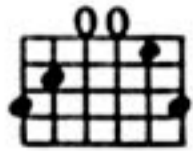
F

hea - ven's in my world. — Yes, she was made in hea - ven,

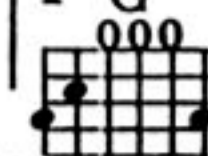
B^badd 9 A B^b

yeah, hea - ven's in — my world, is this just ex - pres - so love, — I said

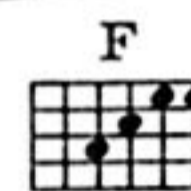
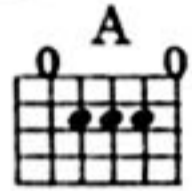
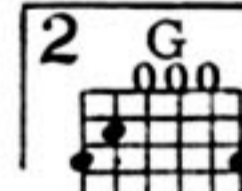
Gsus4



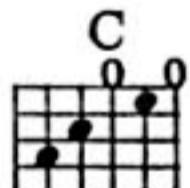
1 G



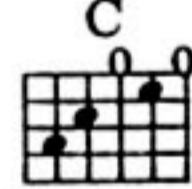
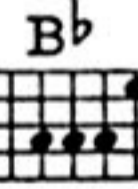
Man, I'm cra - zy for this — girl, cra - zy for the girl.



girl. Feels so good, it feels so good, — feels so good, it



feels so right. I was made to go — with this girl — just like a



D.S. (Rpt verse)

sax - o - phone was_ made to go with the night. —

(Repeat lyrics ad lib.)

CODA

Dm B \flat Gm C Dm B \flat

Hey maes - tro___ give me the ex - pres - so, now
oth - er one___ just like the oth - er one.

1 etc. Last

C (x3) C C

She real - ly want an - Ex - pres - so. ___

D Dsus4 D Dsus4 D Dm Dsus4 F

rall.

VERSE 3: She raise an eyebrow
When she put her hand on my hip
And I close one eye now
Sweat on her lip.
And I surrender to the fever
Then I surrender to the will of the night
'Cause when she love me so tender
I gotta believe,
Your talk about love
Expresso love, that's alright.

VERSE 4: (8 bars instrumental)

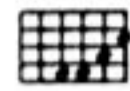
No I don't want no sugar in it,
No thank you, very very much.
Because I'm all wired up on it,
All fixed up
It's that expresso touch.

PRIVATE INVESTIGATIONS

WORDS AND MUSIC BY MARK KNOPFLER

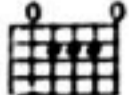
Moderate (♩ = 88)

Bm/D

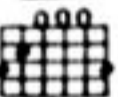


Arpeggio

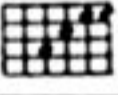
A/C#



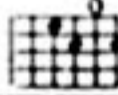
G/B



F/A



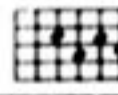
B7/A



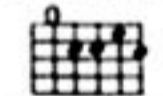
Em/G



Gdim



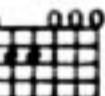
Am6/F#



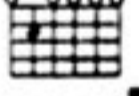
B7



Em

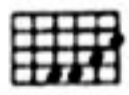


Em7

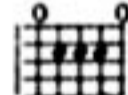


(Spoken) It's a mys-te-ry to me
I go checking out the report

Bm/D

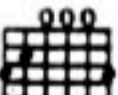


A/C#

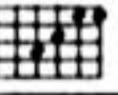


the game— com- men - ces for the us - u - al fee plus ex - pen - ses
dig - ging up the dirt you get to meet all sorts in this line of work.

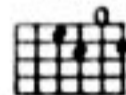
G/B



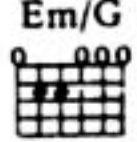
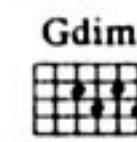
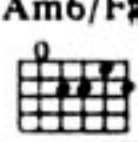
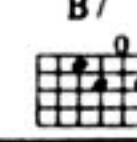
F/A



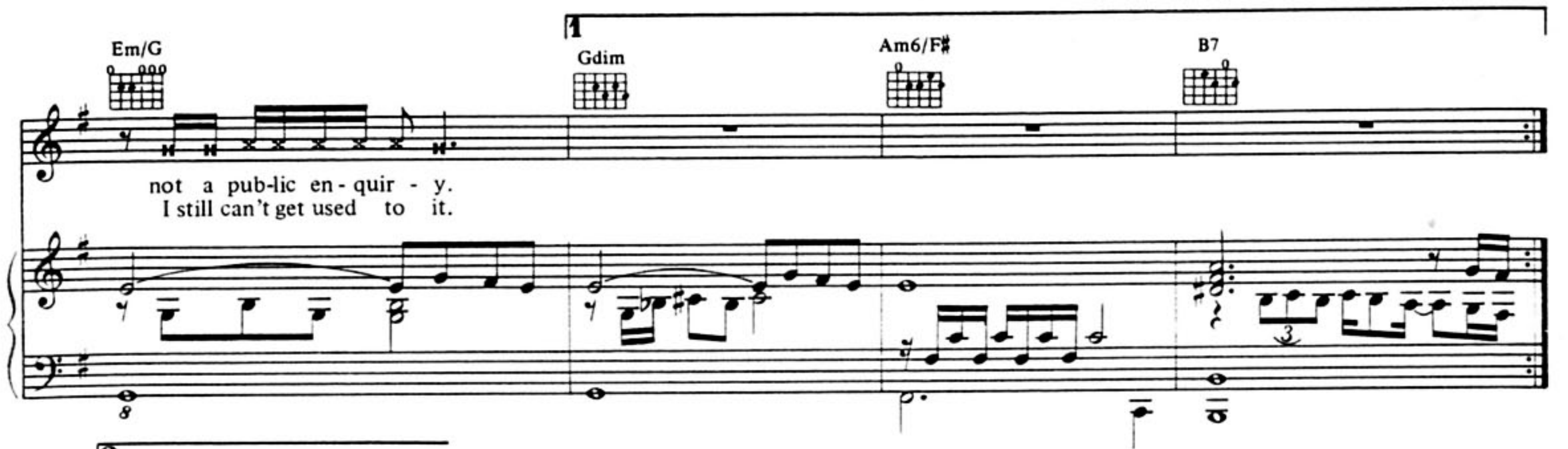
B7/A



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

Em/G  **1** Gdim  Am6/F#  B7 

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



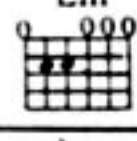
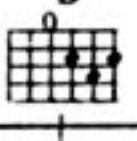
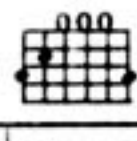
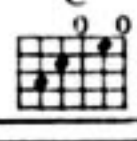
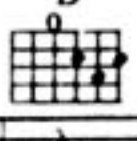
2 Gdim  Am6/F#  B7  Em  D/F# 



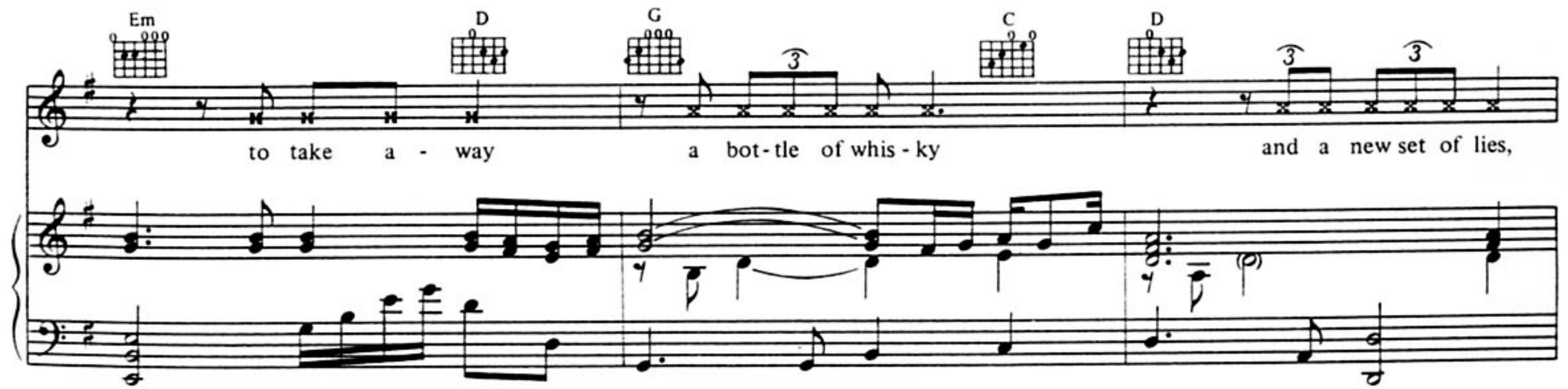
G  D  Am 

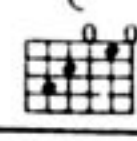
And what have you got at the end of the day, and what have you got




Em  D  G  C  D 

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



C  B 

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



Em7 Bm/D A/C#

mf

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

Edim Am6 B7 Em

va

Gdim Am6/F# B7

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

B7/E N.C.

ves - ti - ga - tion.

a tempo
pp

mf

First system of musical notation, featuring a treble and bass staff. The treble staff contains a 3-measure rest, while the bass staff has a steady eighth-note accompaniment.

Second system of musical notation, including triplets in both staves. Dynamic markings include *f* and *mf*.

Third system of musical notation, featuring guitar chord diagrams for *Em7* and *Em6*. The treble staff has a melodic line with slurs, and the bass staff has a steady accompaniment. Dynamic marking *p* is present.

Fourth system of musical notation, including guitar chord diagrams for *Em7*, *Emsus4*, and *Em6*. The treble staff has a melodic line with slurs, and the bass staff has a steady accompaniment. Dynamic markings *f* and *mf* are present.

Fifth system of musical notation, including guitar chord diagrams for *Emsus4*, *Em*, *B/F#*, and *Em7*. The treble staff has a melodic line with slurs, and the bass staff has a steady accompaniment. Dynamic markings *f*, *p*, and *ff* are present.

Sixth system of musical notation, concluding the piece with a final chord in the treble staff and a steady accompaniment in the bass staff.

Em

f

p

8va

Em7

pp subito ff

Em

Em6

Em7

con pedale

C

Em

C

Em

p

SULTANS OF SWING

WORDS AND MUSIC BY MARK KNOPFLER

Medium bright rock

mf

The piano introduction consists of two staves in 4/4 time. The right hand plays a melodic line with eighth and quarter notes, while the left hand provides a steady bass line with quarter notes. The music is in a minor key, indicated by the one flat in the key signature.

Dm

A guitar chord diagram for Dm, showing the fretboard from the 1st to the 5th fret. The notes are D (open), F (2nd fret), A (2nd fret), C (3rd fret), D (open), and B (1st fret).

C

A guitar chord diagram for C, showing the fretboard from the 1st to the 5th fret. The notes are C (open), E (2nd fret), G (3rd fret), C (open), E (2nd fret), and G (3rd fret).

Bb

A guitar chord diagram for Bb, showing the fretboard from the 1st to the 5th fret. The notes are Bb (1st fret), D (2nd fret), F (3rd fret), Bb (1st fret), D (2nd fret), and F (3rd fret).

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

The vocal melody is written on a single staff in 4/4 time. It features a mix of eighth and quarter notes, with some rests. The lyrics are placed below the notes.

The piano accompaniment for the first line of lyrics, consisting of two staves. The right hand plays chords and single notes, while the left hand plays a bass line. The music is in a minor key.

A7

A guitar chord diagram for A7, showing the fretboard from the 1st to the 5th fret. The notes are A (open), C# (2nd fret), E (2nd fret), G# (3rd fret), A (open), and D (2nd fret).

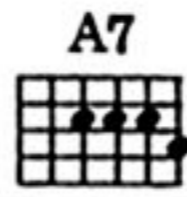
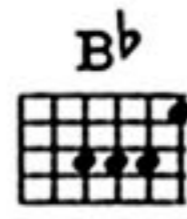
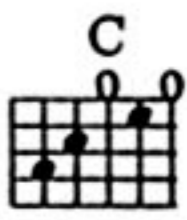
Dm

A guitar chord diagram for Dm, showing the fretboard from the 1st to the 5th fret. The notes are D (open), F (2nd fret), A (2nd fret), C (3rd fret), D (open), and B (1st fret).

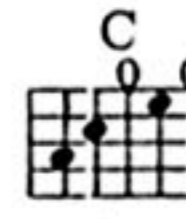
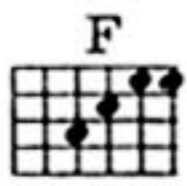
time,
es south of the riv - er you stop
com-in' in out of the rain

The vocal melody continues on a single staff. It includes a rest for the word 'time,' and then continues with the lyrics 'es south of the riv - er you stop com-in' in out of the rain'.

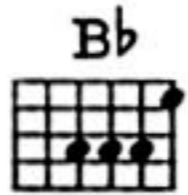
The piano accompaniment for the second line of lyrics, consisting of two staves. The right hand plays chords and single notes, while the left hand plays a bass line. The music is in a minor key.



and you hold ev - 'ry - thing. —
to hear the jazz go down. —



A band is blow - in' Dix - ie dou - ble four — time.
Com - pe - ti - tion, too man - y oth - er plac - es,



You feel all right when you hear the mu - sic ring. —
but the horns, they're blow - in' that

Chord diagrams: Dm (0 2 3 4 5 0), B^b (2 3 4 5 6 0), 1.3. C (0 2 3 4 5 0)

— sound. 2 Well now, you

Chord diagrams: 2.4.5.6. C (0 2 3 4 5 0), B^b (2 3 4 5 6 0), C (0 2 3 4 5 0)

Way on down south, way on down south

Chord diagrams: Dm (0 2 3 4 5 0), B^b (2 3 4 5 6 0), C (0 2 3 4 5 0)

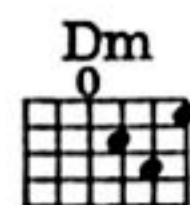
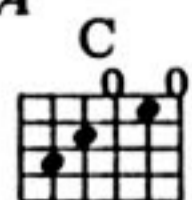
Lon-don Town. —

Chord diagrams: Dm (0 2 3 4 5 0), B^b (2 3 4 5 6 0), C (0 2 3 4 5 0)

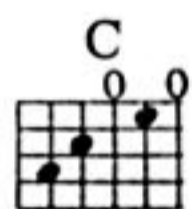
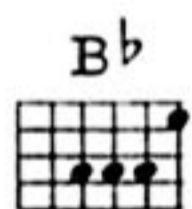
D.S. for additional Verses
To Coda ♠ *(After last verse, To Coda)*

3. You check out

♣ CODA



Guitar ad lib.



Repeat and fade

Additional Verses

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

(To Coda)

ROMEO AND JULIET

WORDS AND MUSIC BY MARK KNOPFLER

Medium/ steady beat

The musical score is presented in four systems, each with a guitar chord diagram above the treble clef staff and piano accompaniment in both treble and bass clefs. The key signature is one flat (Bb) and the time signature is common time (C). The first system includes a slur over the first two measures. The second system features a repeat sign at the beginning. The third system includes a repeat sign at the end. The fourth system concludes the piece.

Chord Diagrams:

- Gm: 0 2 3 3 3 0
- C9/E: 0 2 3 3 3 0
- F: 1 2 3 4 3 2
- B^b/D: 2 3 4 5 4 3
- C6: 0 2 3 3 3 0
- C: 0 0 2 2 3 3
- F: 1 2 3 4 3 2
- C: 0 0 2 2 3 3
- B^b: 2 3 4 5 4 3
- F: 1 2 3 4 3 2
- C: 0 0 2 2 3 3
- F: 1 2 3 4 3 2
- C: 0 0 2 2 3 3
- B^b: 2 3 4 5 4 3
- C: 0 0 2 2 3 3
- F/C: 1 2 3 4 3 2
- B^b: 2 3 4 5 4 3
- C: 0 0 2 2 3 3

F C Dm C

So your love struck Ro - me - o has got a street se - re - nade__

F Dm Bb

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

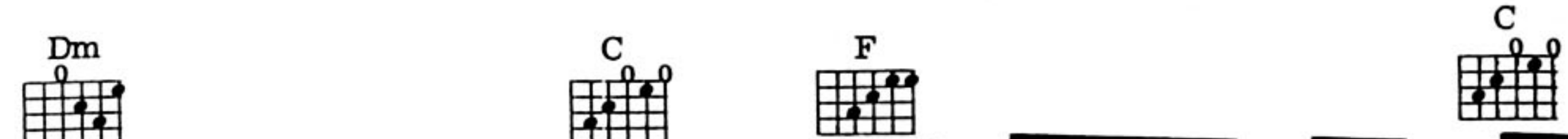
C Bb C F

And he finds a street light and he steps out of the shade, he says some-thing like

Bb C F C

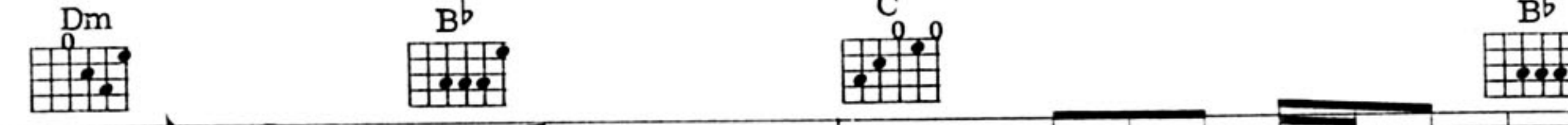
To Coda ⊕

you and me babe how a - bout it?_ (Spoken:) Juliet says, goodness me, it's Romeo,



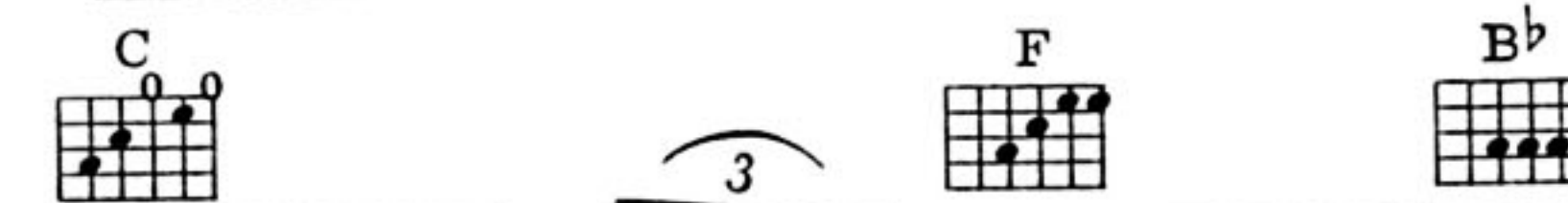
 you nearly gave me a heart attack. He's un-der-neath the win-dow, she's sing-ing,






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





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





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



F C Dm C Bb C F C Bb

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

Dm Bb Gm F/A

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

Bb C Dm C F C Bb C

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

F/C 1. 2. Bb C 3. Bb C D.S. al Coda

(2) Now

⊕ CODA B♭maj7 Cadd9 C

B♭maj7

Cadd9

C

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

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

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

LOVE OVER GOLD

WORDS AND MUSIC BY MARK KNOPFLER

gva

Bbmaj9 C Bb/F Dm Am

loco

Bb Am Am7 Dm C

Bb C7/E Gm7 Dm Am7

gva

Bb Bb6 C Bb Gm/Bb C(no3rd)

F/A Bb Gm7 C Gm7 F/A Bb C

And you go danc-ing through door - ways - you're a danc - er on - thin ice - just to see what you will find

F Gm7 Bb C7 A7+ A7

You pay no heed to the dan - ger and less to the ad -
 leav - ing no - thing to in - ter - fere with the cra - zy ba - lance of your

Dm C C/E F Gm7 Bb C

vice mind your foot - steps are for - bid - den but with
 and when you final - ly re - ap - pear at the

A+ A- Bbmaj7 Bb6 F Gm7

know - ledge of your sin you throw your love to
 place where you came in you've thrown your love to

Bb F Dm Am G/B

all the stran - gers and cau - tion to the wind.

G/B Gm/Bb F/A Eb/G D/F# Eb/G D/F# Eb/G

D/F# Eb/G D7/F# D7/A Gm Bbm6

1 C C7/Bb Bbm C

It takes love ov - er gold and

C C7 Bbm Dm Bb

mind ov - er mat - ter to do what you do that you must, when the

C Ebmaj7 Bbm6 A7 Dm

things that you hold can fall and be shat-tered or run through your fin - gers like dust.

Aaug/C# C13 C7+ C7 C7-5 Db B Bb

C C7/Bb Am7 Dm Am Bb C7 C7/Bb

This system contains the first two systems of music. The first system features guitar chord diagrams for C, C7/Bb, Am7, Dm, Am, Bb, C7, and C7/Bb. The piano accompaniment consists of a treble and bass staff with various rhythmic patterns and articulations.

Am Dm Am/C Bbmaj7 C/E

This system contains the third and fourth systems of music. The guitar chord diagrams are Am, Dm, Am/C, Bbmaj7, and C/E. The piano accompaniment continues with similar rhythmic and melodic lines.

Gm7 Dm Am7 Bbmaj7 C

This system contains the fifth and sixth systems of music. The guitar chord diagrams are Gm7, Dm, Am7, Bbmaj7, and C. The piano accompaniment includes a *sva* (sustained) marking over a chord in the sixth system.

Bb Bb/C C7 Bb C

This system contains the seventh and eighth systems of music. The guitar chord diagrams are Bb, Bb/C, C7, Bb, and C. The piano accompaniment features more complex chordal textures.

Bb C7 Bbmaj7 C

Repeat till Fade

Ad lib. treatment

This system contains the ninth and tenth systems of music. The guitar chord diagrams are Bb, C7, Bbmaj7, and C. The piano accompaniment includes a *Repeat till Fade* instruction and an *Ad lib. treatment* section with a *V* (crescendo) marking.

TWO YOUNG LOVERS

WORDS AND MUSIC BY MARK KNOPFLER

Guitar Solo: (Solo) G (000) C7

Vocal Line: (V. 1) It was the last day of summer, it was the first of a new romance, He walked in - to her on the

C7 G

cor - ner and she said "I don't dance."

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in treble clef with a key signature of one sharp (F#). The lyrics are "cor - ner and she said 'I don't dance.'" Above the vocal line are two guitar chord diagrams: C7 (x32010) and G (000233). The piano accompaniment consists of two staves: the right hand in treble clef plays chords in a steady rhythm, and the left hand in bass clef plays a walking bass line.

D7 G

He said "Ba - by, let me teach you." and

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with the lyrics "He said 'Ba - by, let me teach you.' and". Above the vocal line are two guitar chord diagrams: D7 (020219) and G (000233). The piano accompaniment continues with the same rhythmic pattern as the first system.

C7 D7

she said "O. K., when?" He said "So how can I

Detailed description: This system contains the fifth and sixth lines of music. The vocal line continues with the lyrics "she said 'O. K., when?' He said 'So how can I". Above the vocal line are two guitar chord diagrams: C7 (x32010) and D7 (020219). The piano accompaniment continues with the same rhythmic pattern.

C7 G

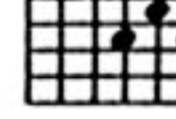
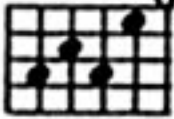
reach you, ba - by? I'd real - ly like to see you a - gain."

To Coda Solo

Detailed description: This system contains the seventh and eighth lines of music. The vocal line concludes with the lyrics "reach you, ba - by? I'd real - ly like to see you a - gain." Above the vocal line are two guitar chord diagrams: C7 (x32010) and G (000233). The piano accompaniment concludes with a double bar line and repeat signs. The word "Solo" is written above the final measure of the piano part.

C7

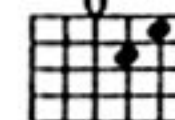
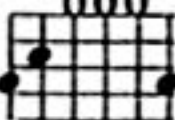
D7



The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The key signature has two sharps (F# and C#). The piano accompaniment consists of chords in the right hand and a steady eighth-note bass line in the left hand.

G

D7

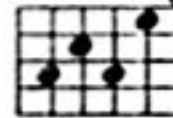
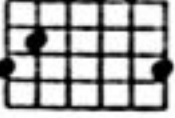


The second system continues the musical piece. It includes a vocal line and piano accompaniment. The piano accompaniment features a consistent eighth-note bass line and chords in the right hand.

(V. 3) Now

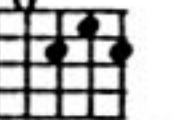
G

C7



The third system contains the first line of lyrics: "they could-n't stand to be a - part, they could-n't leave one an-oth - er a - lone..". The vocal line is in the upper staff, and the piano accompaniment is in the lower two staves.

D7



The fourth system contains the second line of lyrics: "Her ma - ma used to say 'It's get - ting late, sweet - heart, it's". The vocal line is in the upper staff, and the piano accompaniment is in the lower two staves.

C7 G

time that boy went home." And

G G7/B C

up - stairs pa - pa kissed ma - ma, he gave her a sweet ca - ress,

C#0 D7

and said "Now here's to the two young lov - ers, we want to

C7

D.C. al Coda

wish them ev - 'ry hap - pi - ness."

⊕ CODA G

Rpt. solo - continue ad lib.

The image displays two systems of musical notation. The first system features a guitar line with a treble clef and a piano accompaniment with a grand staff (treble and bass clefs). The guitar line includes two chord diagrams: C7 (x32010) and D7 (xx0232). The piano accompaniment consists of chords and a bass line. The second system is similar but includes a first ending bracket labeled '1 etc.' and a final measure with a trill marking 'tr' over a note. Chord diagrams for G (032000), D7 (xx0232), and G7 (020000) are provided for the guitar line.

VERSE 2: Well now he picked her up on a Friday night
 He took her for a bite to eat
 His heart was beating, his hands were shaking
 And she thought he was sweet
 He stood on her shoes on the dance floor
 They did the rockabilly boogie, twisting cheek to cheek
 He walked her home and he kissed her
 And he was walking on air all week.

VERSE 4: Now it was the last day of summer
 They came walking home hand in hand
 They went and told her mama
 And showed them the wedding band
 And mama cried and she poured the wine
 Papa just said "God bless,
 Here's to the two young lovers
 We only wish them every happiness."

TUNNEL OF LOVE

WORDS AND MUSIC BY MARK KNOPFLER

Rpt. ad lib.

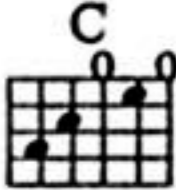
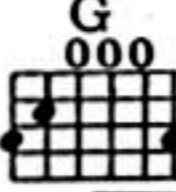
Dm C/D B^b/D Am7 Last time

Dm F C Dm B^b C

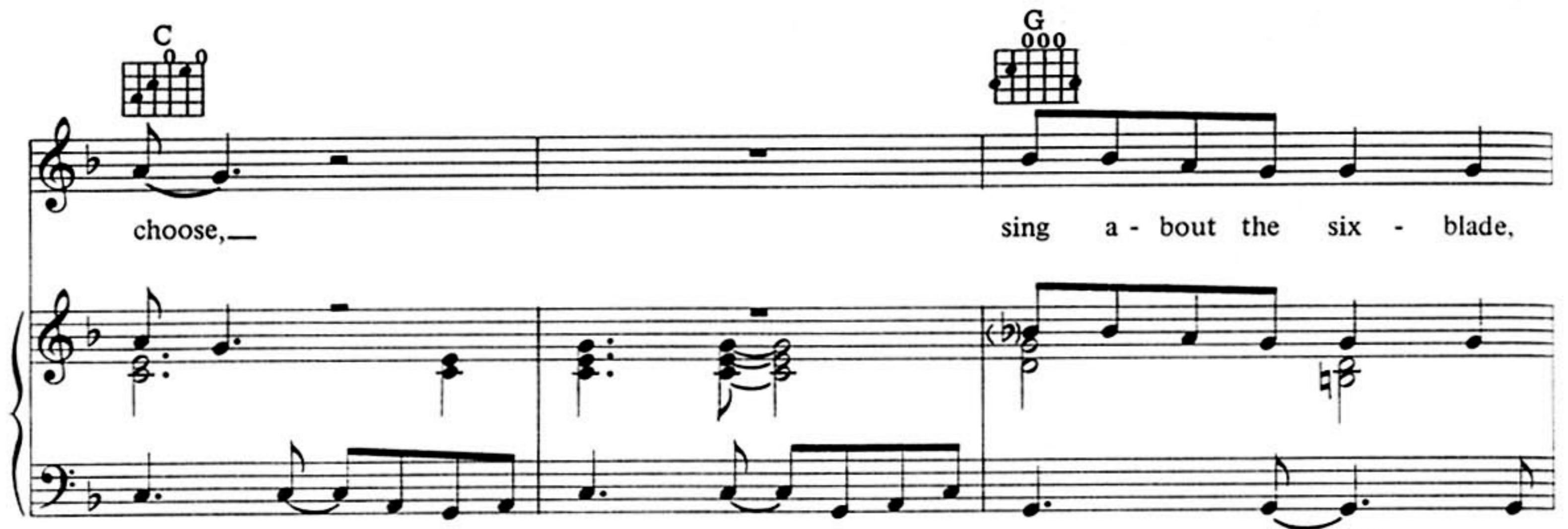
2

B^b C Dm F

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

C  

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



F  G  Dm  C 

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



Dm  F  C 

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



G  G7  F  G 

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



System 1:
 Chords: Dm, C, Dm
 Lyrics: al-ways tell you where I am. In a scream-ing ring of fa - ces.

System 2:
 Chords: F, C
 Lyrics: I seen her stand-ing in the light she had a tick-et for the

System 3:
 Chords: G, F, G, Dm, C, Dm, F
 Lyrics: rac - es, yeah just like me she was a vic - tim of the night. I put my hand up-on the lev - er said let it rock and let it

roll, _____ I had the one-arm ban-

The first system of music features a vocal line and a piano accompaniment. The vocal line starts with a whole note 'roll,' followed by a half rest, then a quarter note 'I' and a half note 'had' on a dotted line. The piano accompaniment consists of a steady eighth-note bass line and a treble line with chords and moving lines. Chord diagrams for C and G are shown above the vocal staff.

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

The second system continues the vocal line with 'dit fe-ver' and 'it was an ar-row through my heart and my soul.' The piano accompaniment continues with similar rhythmic patterns. Chord diagrams for F, G, Dm, and C are provided above the vocal staff.

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

The third system begins the chorus with the vocal line starting on a whole note '— keep on turn - ing.' The piano accompaniment features a more active treble line with chords. Chord diagrams for Bb, C, and F are shown above the vocal staff.

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

The fourth system continues the chorus with '— And I'm just high on this world, come on and take a'. The piano accompaniment maintains the harmonic support. Chord diagrams for Bb, F/C, F, and Am7 are provided above the vocal staff.

low ride with me girl on the tunnel of love.

(See block lyric) It's just the

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

car - ni - val oth - er whir - li - gig mon - ey for mus - cle and an -
 arc - ades, I've been search - ing ev - 'ry - where from stee - ple-

B^b **Gm** **F/A**

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

B^b **C** **Csus4** **C**

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

To Coda **F**

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

C/E₉ **Dm** **C** **B^b**

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

C F B \flat

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

C F C/E

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

Dm C B \flat C

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

F B \flat C

— me when we were — kids. —

F C Dm

B \flat C F

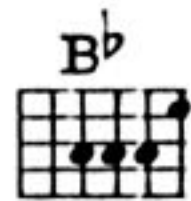
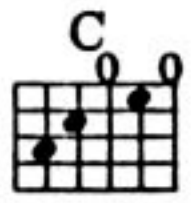
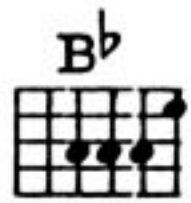
B \flat C Dm

F C Dm B \flat C

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

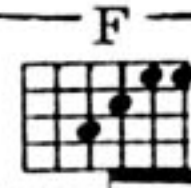
(See block lyric) She took off a sil - ver

♩ CODA

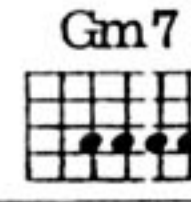
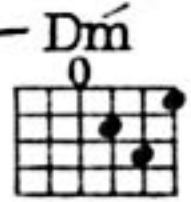
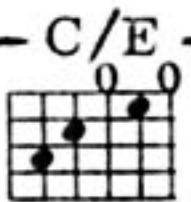


From Cul - ler - coats_ and Whit - ley Bay

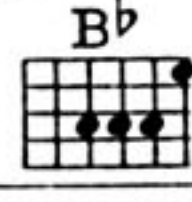
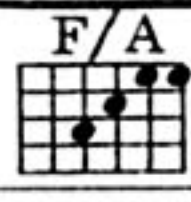
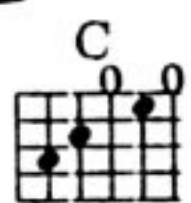
poco rall.




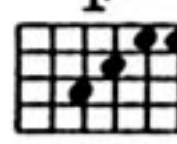

out to rock a - way. And girl it looks so pret - ty to me



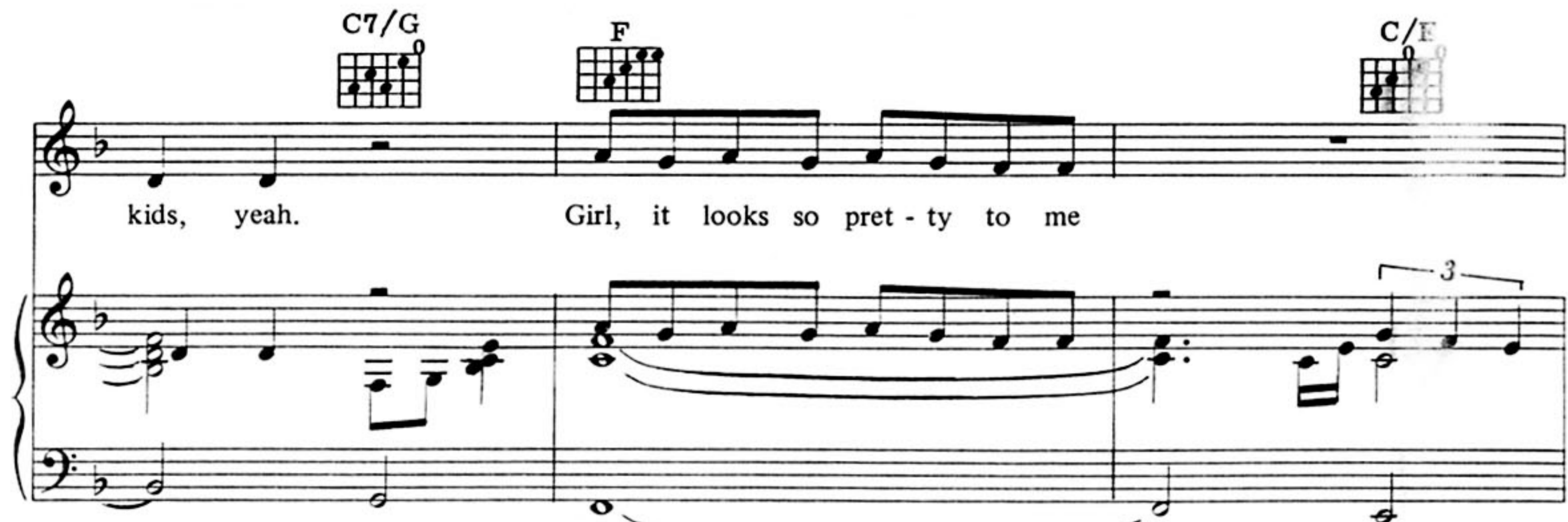
like it al - ways did,



like the Span-ish ci - ty to me When we were

C7/G  F  C/E 

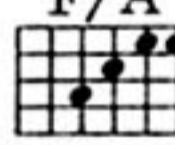
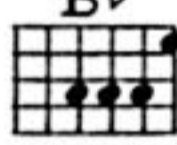

kids, yeah. Girl, it looks so pret - ty to me



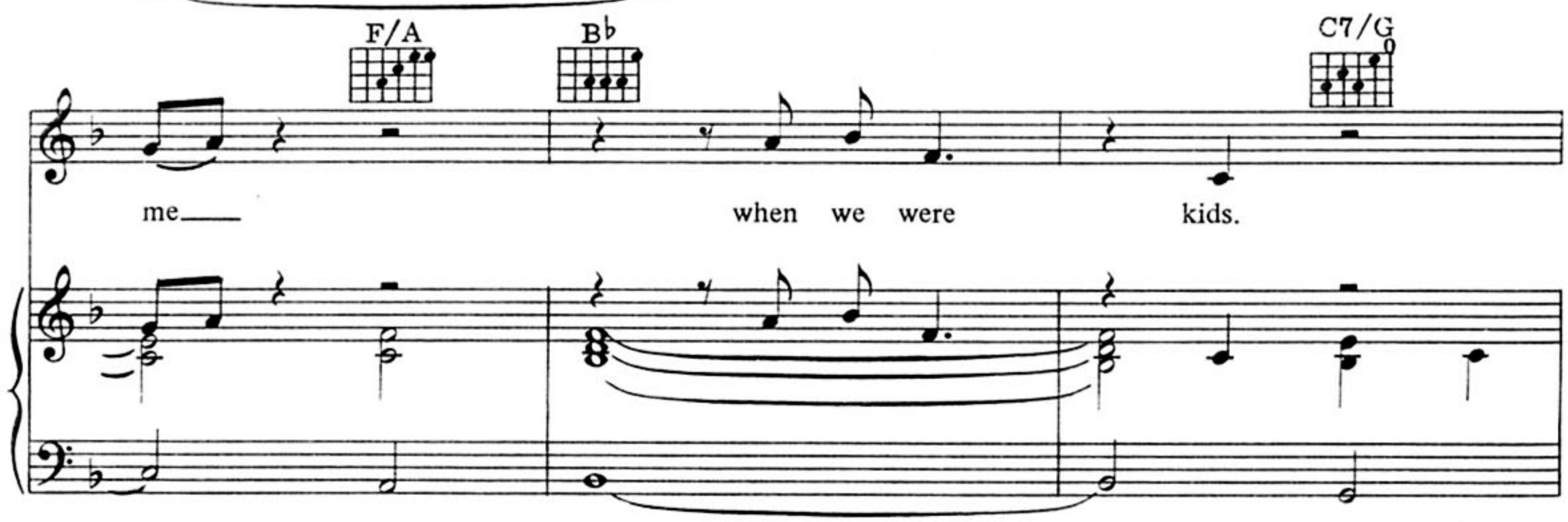
Dm  Gm7  C 

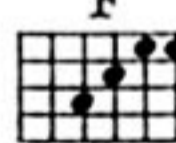
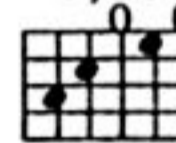
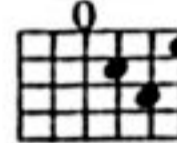
like it al - ways did, yeah like the Span-ish ci - ty to

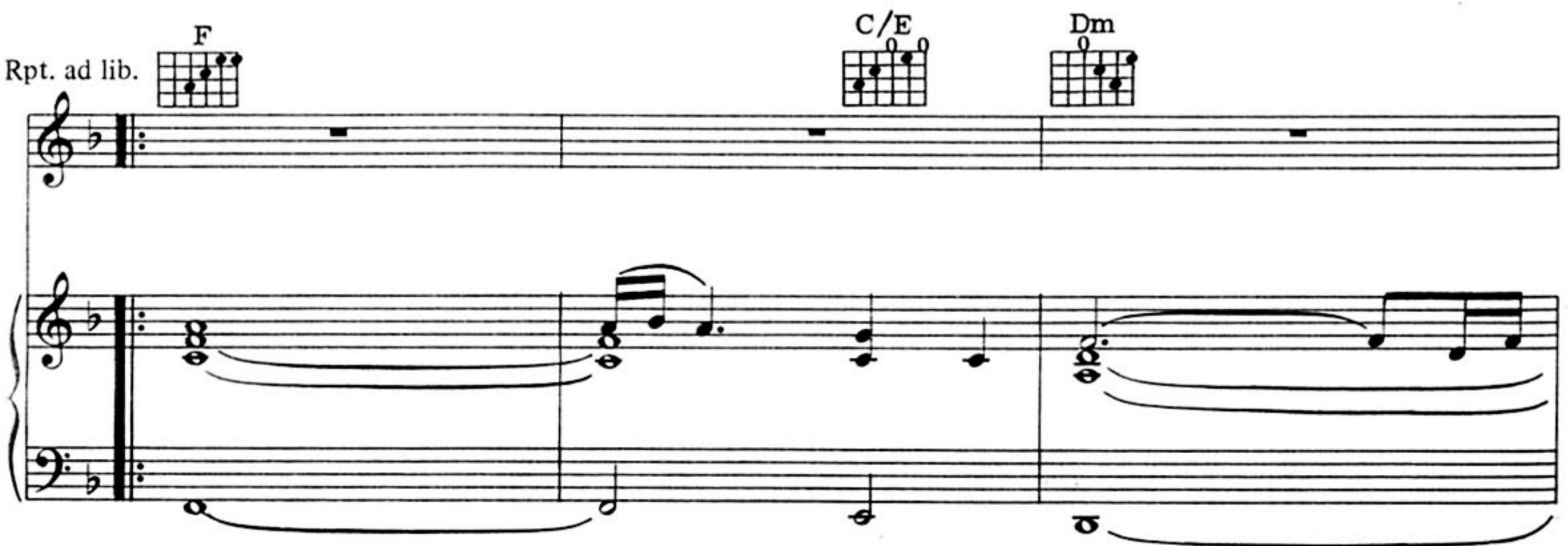


F/A  Bb  C7/G 

me when we were kids.



Rpt. ad lib. F  C/E  Dm 



Additional Verses

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

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

TELEGRAPH ROAD

WORDS AND MUSIC BY MARK KNOPFLER

Slowly a piacere



Moderato (♩ = 108)

Gm Bb Gm

mf

(col pedale)

Dm C Am

rit.

Bb/D

a tempo

(col ped)

Dm7 G/D D

a little faster

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

Chord diagrams: Dm7, G/D, D

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

Chord diagrams: D7, Gm, C

Chord diagrams: F, Dm, C

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

Small notes 2nd time

B♭ B♭ F B♭ C F C7

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

B♭ Gm7 B♭

te - le - graph— road— got so deep— and so wide— like a roll - ing

F Dm C Am7

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

B♭ F B♭ C F C

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

B♭ F/A Gm7 B♭

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

F Dm C

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

Bb F Bb Csus4 C F C

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

Bb Bb 1 Dm

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

2 Gm7 Bb F Dm

(Continue instr. ad lib.)

C Bb F/A Bb C F C

Bb

Dm

Dm7

G

D

Dm

C

F

C

G

D

D7/F#

Gm

And my ra-di-o says to-night it's gon-na freeze—

Dm

C

Am

peo-ple driv-ing home from the fac-tor-ies there's six lanes of traf-fic three lanes mov-ing

rall.

Dm

Dm7/C

Dm

A7+

A7

slow.

Slower (Tempo 1)

Bb C7/E Fsus9 F/C Gm7 C7 C7/Bb Fsus4 F

The first system of music features a piano accompaniment with a steady eighth-note bass line in the left hand and a more melodic line in the right hand. Chords are indicated above the staff: Bb, C7/E, Fsus9, F/C, Gm7, C7, C7/Bb, Fsus4, and F.

Gm F/A Bb A7 Dm A7+ A7

The second system continues the piano accompaniment. Chords indicated are Gm, F/A, Bb, A7, Dm, A7+, and A7. A dynamic marking of *f* (forte) is present in the right hand.

Bb Gm6/E C9 F Gm C7/Bb Fsus4 F

The third system shows the piano accompaniment with chords: Bb, Gm6/E, C9, F, Gm, C7/Bb, Fsus4, and F. The right hand features some melodic flourishes.

Gm F/A Bb A Dm A7+ A7

The fourth system continues with chords: Gm, F/A, Bb, A, Dm, A7+, and A7. The piano accompaniment maintains its rhythmic pattern.

Bb C7/E C7 F Gm7 C7 Fsus4 F

The fifth system features chords: Bb, C7/E, C7, F, Gm7, C7, Fsus4, and F. The right hand includes triplet markings (3) over some notes.

Gm Am Bb A7-9 Dm A/D

The sixth system concludes with chords: Gm, Am, Bb, A7-9, Dm, and A/D. The piano accompaniment ends with a final chord.

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

Gm7 F/A Bb A7 D C

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

F Dm C

Faster (tempo as before)

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

Bb F Bb C F C7

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

Bb Gm7 Bb

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

F Dm C

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

Bb C7 F C

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

Bb Dm Dm7

Down the te - le - graph road

G D Dm Dm7

G D Dm Dm7

G7/D D Dm Bb C

3 3 3

Dm D F C F/A Bb C7

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

grad. cresc.

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

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

F C F/A Bb C7 F C

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

Am Dm

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

B \flat C/E B \flat

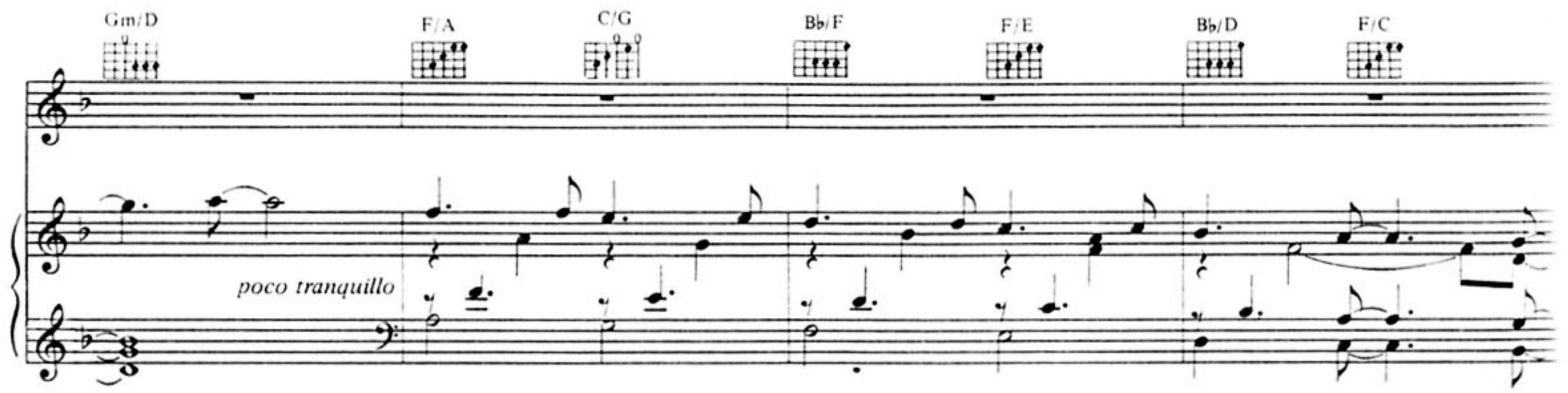
All the way

mp



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

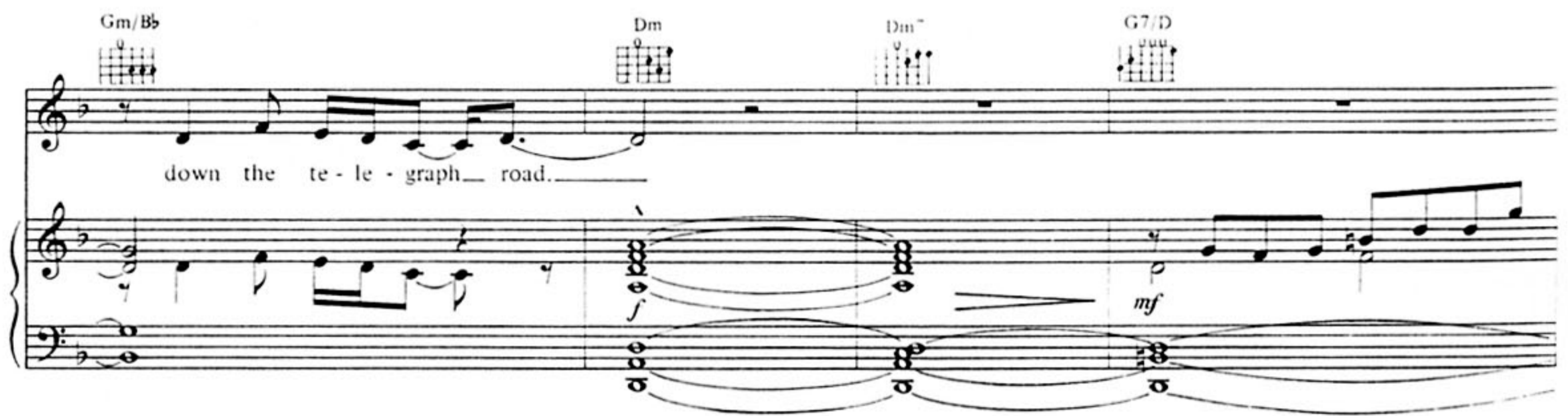
poco tranquillo



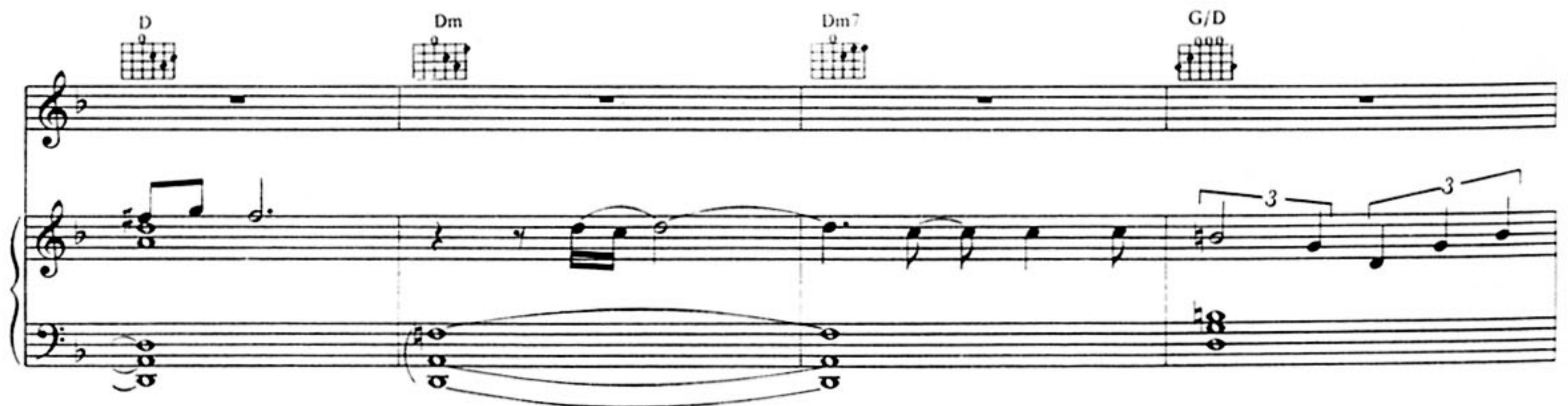
Gm/B \flat Dm Dm $^{\circ}$ G7/D

down the te - le - graph road.

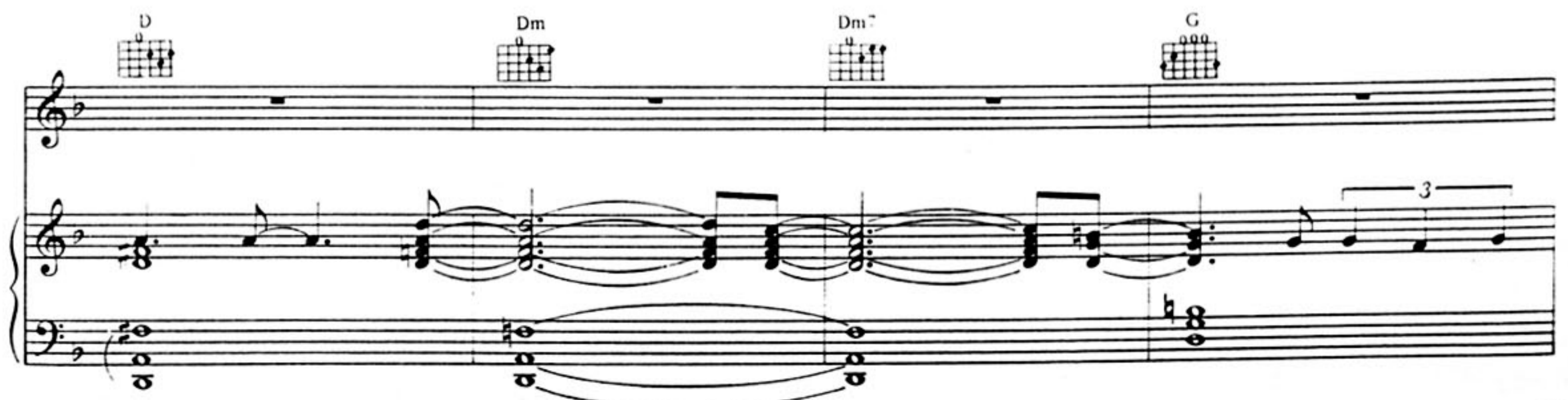
mf



D Dm Dm $^{\circ}$ G/D



D Dm Dm $^{\circ}$ G



Musical notation for the first system, measures 1-4. Chords: D, Dm, F, G.

Musical notation for the second system, measures 5-8. Chords: D, Dm, G/D. Includes piano (*p*) marking and triplets.

Musical notation for the third system, measures 9-12. Chords: D, Dm7, F, C, G, Dm7.

Musical notation for the fourth system, measures 13-16. Chords: Dm7 (3 times), G7sus4/D, G7/D, D. Includes *ad lib. treatment* marking.

Musical notation for the fifth system, measures 17-20. Chords: Dm7, C, G, D, Dm7, Em, Dm. Includes 12 and 3 time signatures.

Musical notation for the sixth system, measures 21-24. Chords: Dm7, F, G, D. Includes *Repeat with ad lib. treatment till fade.* marking.

SOLID ROCK

WORDS AND MUSIC BY MARK KNOPFLER

A

1 etc. Last

D

Well now take a look at that, I made a

G C G D G C

cas-tle in the sand, I'm say-ing this is where it's at, you know could-n't un-der-stand now,

D G C D

if I re-al-ised that the chanc-es were slim, how come I'm so sur-prised when the

G C G A Bm G

tide_ rolled in. I wan - na live on so - lid rock

A Bm G A Bm

I'm gon - na live on so - lid rock I wan - na give, I don't wan -

G A

na be blocked, I'm gon - na live on sol - id rock. (2) You know I'm

To Coda 1

2 A Em A Em

id rock. Well you know a house of cards, nev - er built for shock, you could blow



 it down in an-y kind of wea-ther. Take two so-lid rocks,





 two so-lid rocks, you know they're gon-na stick,





 they're gon-na stick to-gether. *Solo ad lib.*







A Bm G A

First system of musical notation. It includes guitar chord diagrams for A, Bm, G, and A. The piano accompaniment consists of three measures with chords and a bass line.

3 D.S. al Coda CODA

(3) Well be- cause the - id rock. - id...

Second system of musical notation. It features a triple measure (3) with the instruction "D.S. al Coda" and a CODA section. The lyrics are "(3) Well be- cause the - id rock. - id...".

A Bm G

rock, rock, on so - lid rock,

Third system of musical notation. It includes guitar chord diagrams for A, Bm, and G. The piano accompaniment has three measures with the lyrics "rock, rock, on so - lid rock,".

A Bm G A Bm

rock, rock, on so - lid rock, I wan - na give I don't wan-

Fourth system of musical notation. It includes guitar chord diagrams for A, Bm, G, A, and Bm. The piano accompaniment has three measures with the lyrics "rock, rock, on so - lid rock, I wan - na give I don't wan-".

na be blocked, — yeah I'm gon - na live on so-lid...

2. You know I'm sick of potential
I'm sick of vanity now
I'm sticking to essential reality now
I don't know what's worse
Trying to make a silk purse
Living an illusion, living in confusion.
3. Well because the heart that you break
That's the one that you rely on
The bed that you make
That's the one you gotta lie on
When you point your finger 'cause your plan fell through
You got three more fingers pointing back at you.

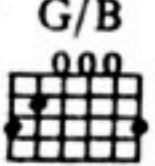
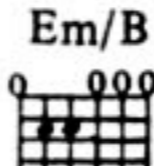
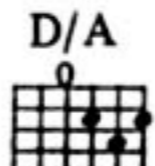
GOING HOME (THEME FROM 'LOCAL HERO')

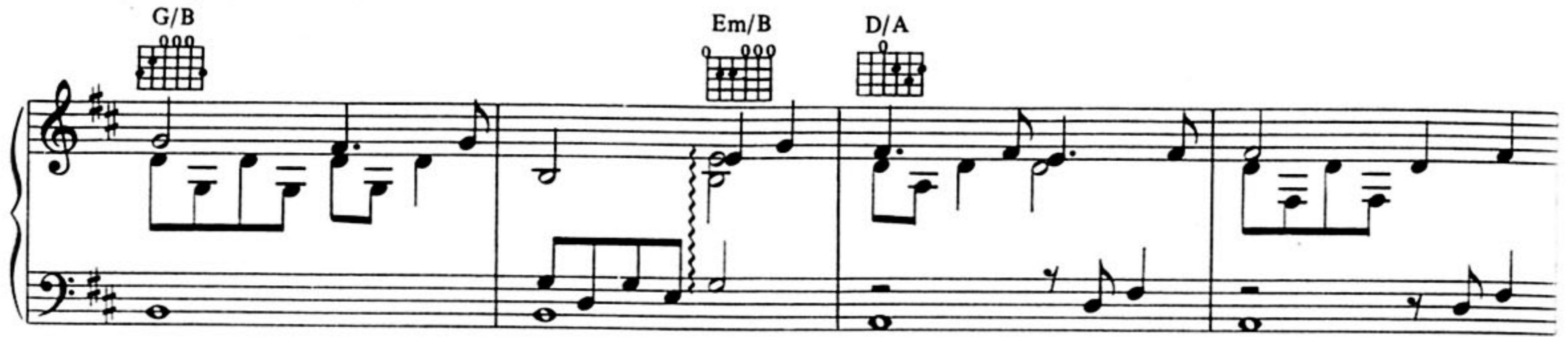
MUSIC BY MARK KNOPFLER

ad lib.

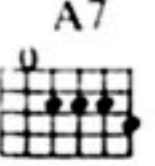
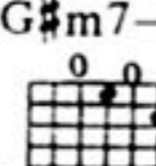
The musical score is written for piano and consists of four systems. Each system has a treble and bass staff. The key signature is G major (one sharp) and the time signature is 4/4. The piece is marked *ad lib.* (ad libitum). Chord diagrams are provided for various chords: D, Em, F#m, C#m, G/B, Em, Bm, D/A, and A7. The notation includes eighth and sixteenth notes, rests, and slurs.

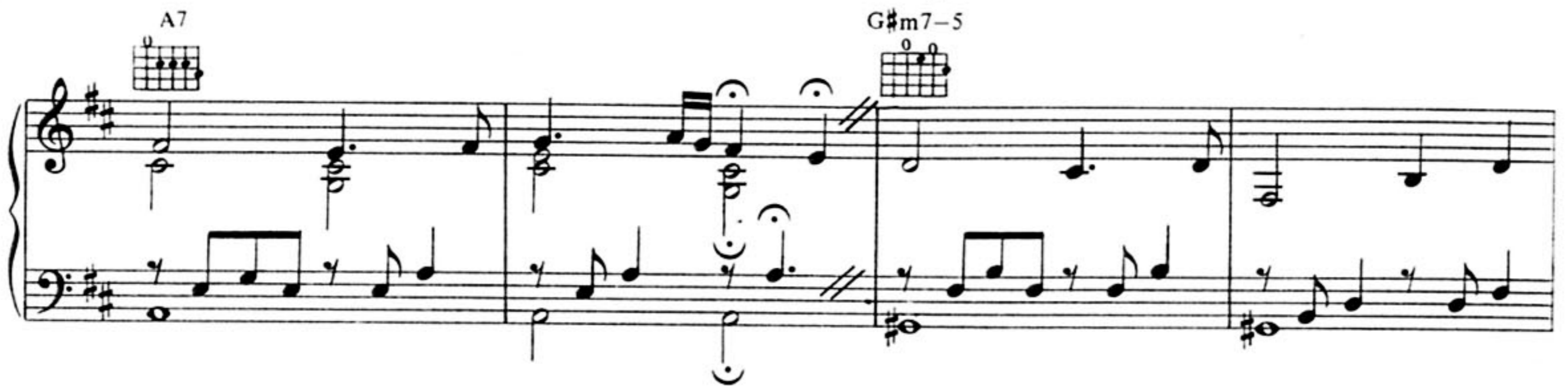
a tempo (Moderate)

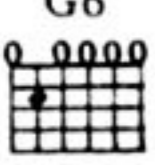
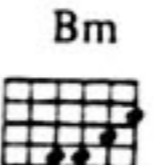
G/B  Em/B  D/A 

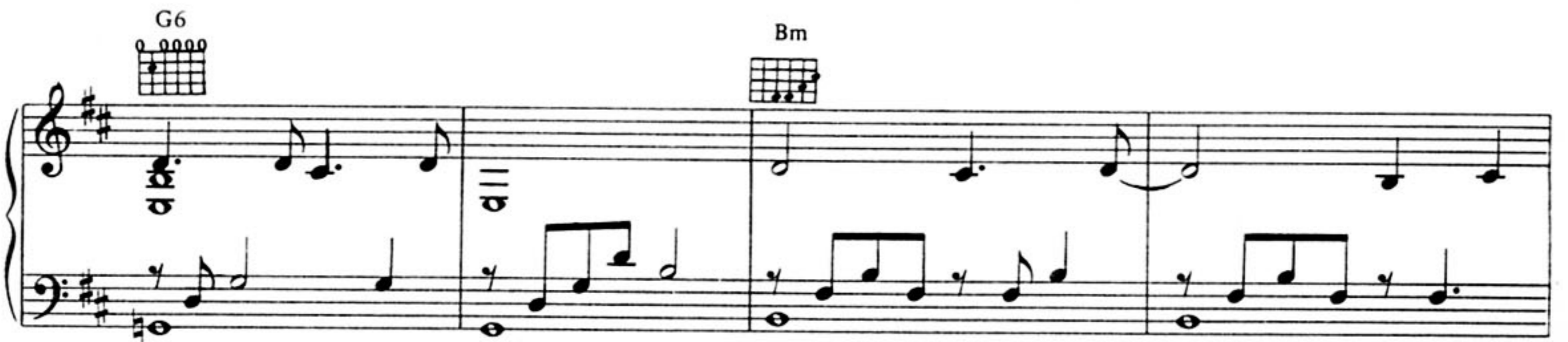


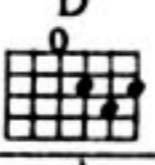
a tempo

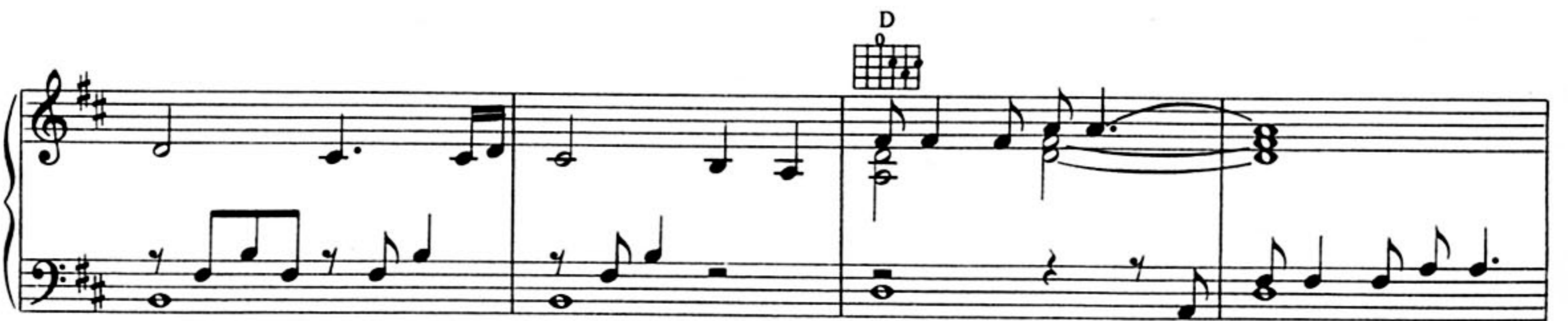
A7  G#m7-5 

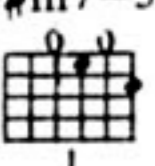
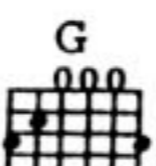


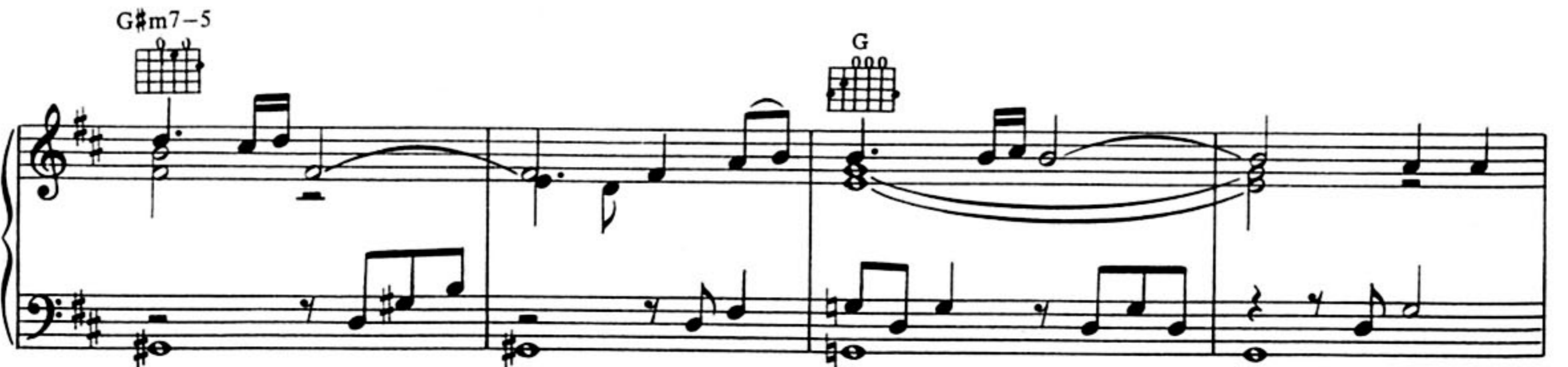
G6  Bm 



D 



G#m7-5  G 



Bm

A D

First system of musical notation (measures 1-4). The key signature has two sharps (F# and C#). The first measure has a Bm chord. The second measure has an A chord. The third measure has a D chord. The notation includes treble and bass staves with various note values and rests.

G#m7-5

G

Second system of musical notation (measures 5-8). The first measure has a G#m7-5 chord. The fifth measure has a G chord. The notation includes treble and bass staves with various note values and rests.

Bm

D

Third system of musical notation (measures 9-12). The first measure has a Bm chord. The fourth measure has a D chord. The notation includes treble and bass staves with various note values and rests.

G#m7-5

G6

Fourth system of musical notation (measures 13-16). The first measure has a G#m7-5 chord. The fifth measure has a G6 chord. A triplet of eighth notes is marked with a '3' above it. The notation includes treble and bass staves with various note values and rests.

Bm

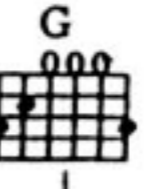
A D


Bm F#m


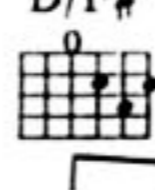
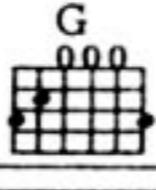
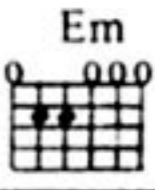
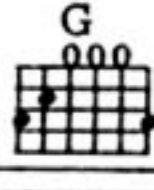
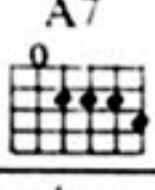
cresc.

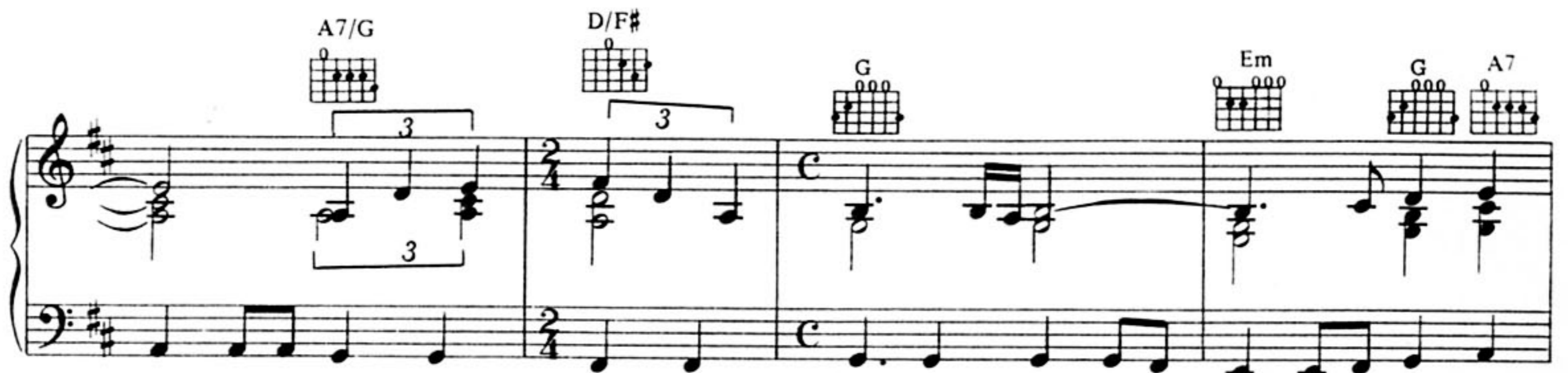
f

Fifth system of musical notation (measures 17-20). The first measure has a Bm chord. The second measure has an A chord. The third measure has a D chord. The fourth measure has a Bm chord. The fifth measure has an F#m chord. A crescendo hairpin is shown in the first measure, and a forte 'f' dynamic is marked in the third measure. The notation includes treble and bass staves with various note values and rests.

G  D  F#m  G  A 



A7/G  D/F#  G  Em  G  A7 

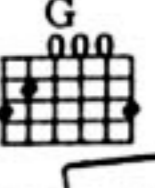
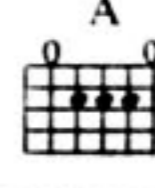
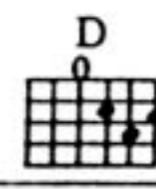
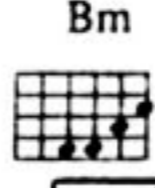
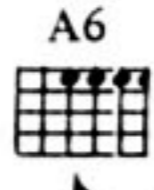
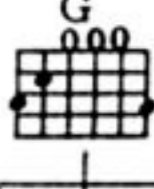
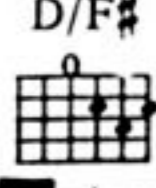


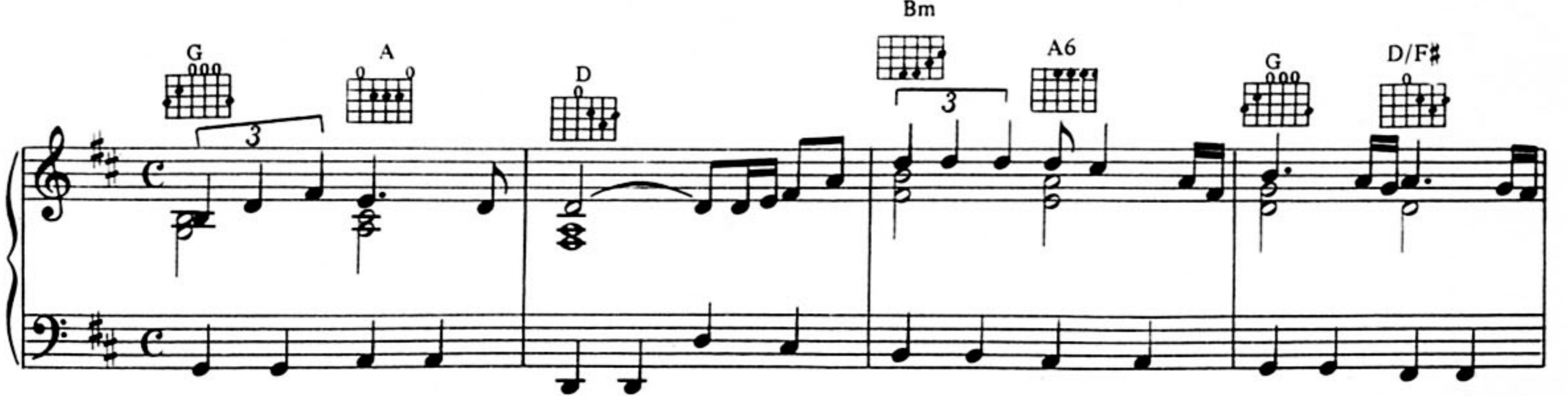
D  Bm  F#m  G  D 



F#m  G  A  A7/G  D/F# 



G  A  D  Bm  A6  G  D/F# 



Em D/F# G E7/G# A F#7/A# Bm F#m/A G D/F#

Em D/F# G E7/G# Asus4 A

D Bm F#m G D

F#m G A A7/G D/F# G

A G D/F# Em7 /A D

rall.