

OFFICIAL

Mark Knopfler

guitar styles

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

VOLUME I

GIBSON 'SUPER 400'
MODEL 525
c.1955, s.n. 422087



<i>mark's guitar style</i>	4
sultans of swing	12
once upon a time in the west	30
expresso love	46
romeo and juliet	61
tunnel of love	79
love over gold	105
private investigations	116
telegraph road	126
<i>notation & tablature explained</i>	151



Mark's guitar style...



"I'm left-handed but I play right-handed. They tried to teach me violin at school for two or three years - right-handed - so by the time I was 15 I was into the habit of playing that way round. It has some advantages - it obviously means my strong hand is on the neck for a good vibrato. I can pull or bend three strings quite easily."

"When I was learning the guitar I used to play with a pick a lot - a pick is the biggest amplifier there is and not using a pick is the main difference in my style."

**GIBSON ES 175,
SUNBURST**
c.1960, s/n 510514

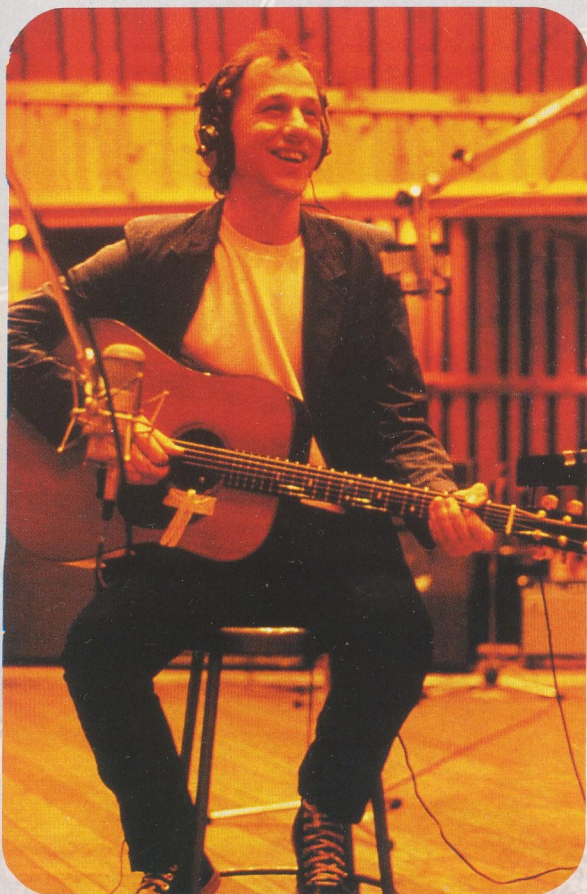


"When the fingerpicking style and flatpick style were fusing together for me I realised I was doing things with my fingers that I used to do with a pick, but it was more comfortable and more rhythmic with my fingers. This was well before Dire Straits - I remember being conscious of the style developing when I was sleeping on someone's floor in Turnpike Lane. They had a cheap copy of a Gibson Dove acoustic with very light strings and I realised the pick was becoming redundant."

"I don't play all that much on the road apart from the gigs. In between tours I get the chance to sit down and play a bit - I intend to work out more of a structured routine. I spent some time a few years ago getting some books out and studying a bit because I was being asked to play sessions with proper musicians.

"Working with Chet (Atkins) and other fine musicians like him really helped my playing - you're always learning when you play with good musicians. I like the idea of change - I don't want to stay static. I like the way I play in my heart and I wouldn't want to be anyone else, but I'm conscious that there's a whole world of playing out there that I don't do - it's bottomless, really. If I get a book out I'll find something and make it my own either by adding my own style or because I couldn't play it properly in the first place.

"When I'm working on a solo I don't really know how it comes about. I think not being able to sing means that the guitar becomes like a voice and you make it do things that you wouldn't do otherwise. Perhaps if you can't sing you push a little harder with your instrument but I've never really thought about that.



SCHECTER 'TELE', RED

s/n S8703

This is a great rhythm guitar and often supplies the 'picking rhythm' that is Mark's trademark, exemplified on the track 'Walk Of Life'.



SCHECTER 'STRAT', SUNBURST

c.1980, s/n S8001

Replaced an earlier Sunburst that was stolen. Used on 'Tunnel Of Love' ('Making Movies') and 'Going Home' (theme from *Local Hero*). On 'Assassin Of Love' ('Miracle') it was used through a Fender Vibrolux connected to the Marshall cabinet to achieve the 'Duane Eddy' sound on that track.

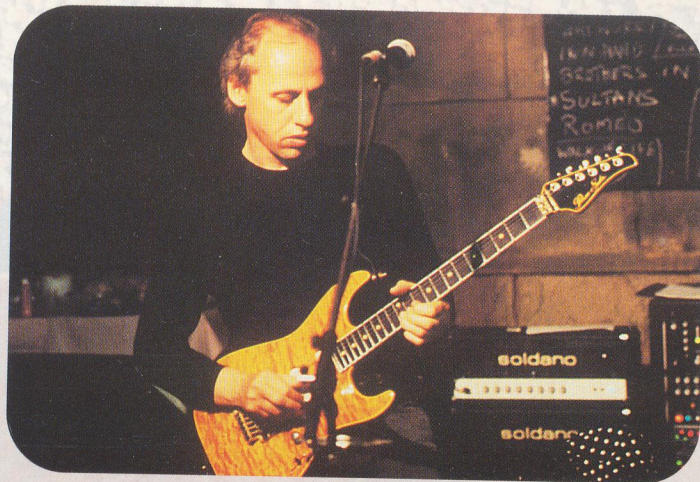
"There are lots of guitarists and musicians with tremendous facility but they might not be musicians to me - 'musician' is a difficult term. There's a lot more to it than just technique. Van Morrison has great facility with his voice but not the same facility with piano or guitar but that doesn't matter. He understands what music is and his roots go very deep into Celtic music and the Blues. He is capable of great moments of fusion of the two - that's something that has very little to do with facility or book knowledge. Having good chops definitely helps but it's not the whole story.



SCHECTER 'TELE', RED

s/n S8218

The guitar that eventually replaced Mark's Fender Strat as his workhorse guitar. It features on numerous recordings, for example 'Expresso Love' and later the live versions of 'Sultans Of Swing' and 'Once Upon A Time In The West'.



"I haven't yet managed to get into a professional way of writing. I can see that it's essential for a novelist to do that. I can apply myself better than before but it's certainly something I could work on. I like to get into things where I don't think about music at all, like reading - it's very important to be able to get away from it so you can come back refreshed.

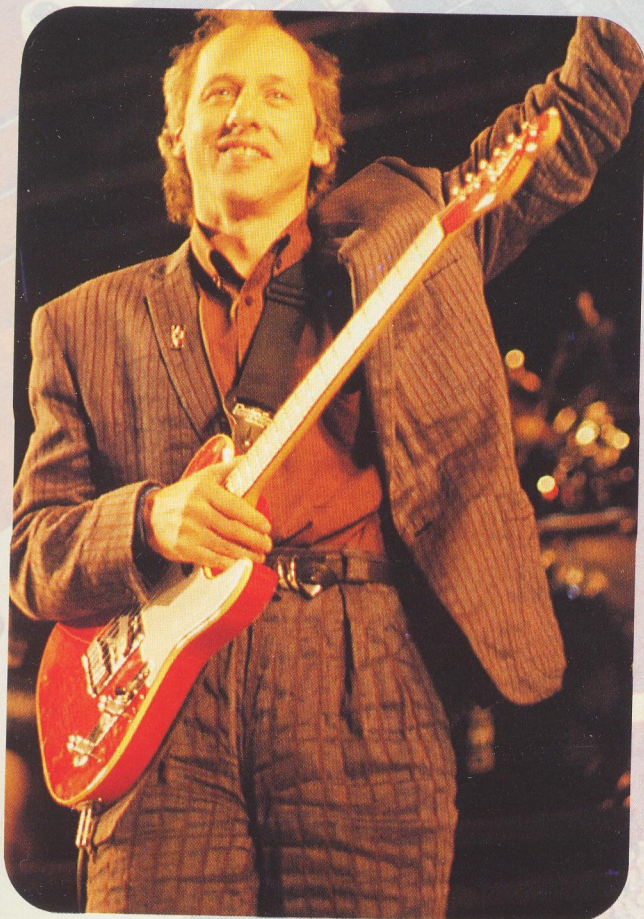
"I like to use dynamics in songs - in *Tunnel Of Love* the music drops down then builds up again. I'm not sure where I get that from but I must get it from somewhere. Most creative people are like sponges - they absorb things and then squeeze something different out. Some songs I like to be linear and stay on the same level like *How Long* and *Calling Elvis*.

"Dynamics are relatively easy to understand but other things I can't explain at all - like the outro of *On Every Street* where the riff repeats over and over. George Martin heard that and said it sounded like Puccini... Or was it Bartók? I can't remember.

"I remember speaking to Pat Metheny and Lyle Mays one day and they said 'Hey, man, How d'you write that *Local Hero* stuff? It sounds like it's a 1000 years old'. Well... I don't know. They're just tunes, you know? I can't even say whether songwriting is getting easier or harder for me but I do think my songs are getting simpler with fewer chords and less ambiguous lyrics. Although if there's a complicated way to do something then I'll probably find it."

(This article is continued in Volume II)





**GIBSON LES PAUL,
SUNBURST**
c.1986, s/n 12849

The guitar in question features a one piece quilted maple carved top. The body base is mahogany and it has a bolt-on maple neck with 22 fret bound Brazilian rosewood board.

"It's quite a departure from his previous guitars" explains Ron Eve, "the shape of the neck is more of an oval, more an early slim Gibson neck than a Fender. It's slightly wider too and the frets are very high, Mark was "persuaded" to go for a larger fret both in height and width. The action is set pretty much as low as you can go with the barest hint of buzz. Mark plays quite lightly, not heavy at all."



Ron Eve is Mark Knopfler's longtime guitar tech and Stephen Marchino is head of production at Pensa-Suhr. Dave Burrluck talks to them about Strait's guitar sounds.

Mark Knopfler may be synonymous with the Fender Stratocaster but any one who's seen or heard the Straits in the last couple of years won't have missed the Strat-shaped Pensa-Suhr guitar that is Mark's main working instrument. The guitar was hand built by John Suhr in the late '80s. However, John no longer works for the exclusive New York based company. According to Stephen Marchino, currently responsible for hand crafting these guitars with Mas Hino (John's apprentice for six years), he is no longer making guitars but working with electronics wizz Bob Bradshaw in California.



**FENDER STRATOCASTER,
RED**

c.1960, s/n 68354

Bought second-hand, it had a 'natural wood' finish that was quickly replaced with red lacquer! This guitar features in most of the early Dire Straits' recordings, brought out of retirement for the recording of 'On Every Street' through a Soldano head, Marshall 4 x 12, modified with a TC2240 DDL effects unit.



Stephen Marchino adds that "the guitars are fretted under tension so very little dressing is required, that's why they play so well. The actual fretwire is Dunlop 6105, tall but not as wide as the 6100. We found the intonation wasn't as good with the really wide wire. The guitar is finished with a special, very thin lacquer by Pat Wilkens."

The double locking Floyd Rose is an unusual inclusion for Knopfler and although the trem is back routed "it's actually screwed up to the body," says Ron. "It's fixed so it's really a non-trem guitar. The main reason is because of the fine tuning at the bridge. The guitar's tuning stability is remarkable."

The guitar is fitted with EMG pick-ups, a full sized '85 humbucker at bridge and the single coil sized SA humbuckers in middle and neck positions. "We use a special technique" (a combination of a capacitor and resistor) "to simulate a split coil on the bridge humbucker when it's switched to position four (bridge and middle pick-up) on the five-way, lever type pick-up selector," continues Stephen.

Apart from a master volume and master tone control, a mid-boost - the EMG SPC Presence control - is activated by pull/push switch in the tone pot. "Mark used that tone for the heavier sounds - like on *Heavy Fuel* and *Calling Elvis* - typically with the bridge humbucker and middle pick-up selected" adds Ron. It's tuned standard with D'Addario .009" to .042" gauge strings. Mark has a spare black Pensa-Suhr, again Strat-shaped, this time with flat topped all mahogany bound body. According to Ron, "the neck has a flatter curve, but the fret set up is the same and the Floyd Rose is functional. He uses that for *So Far Away*."



**PENSA-SUHR,
FLAME MAPLE**

c.1987 s/n 001

Mark's favourite guitar! Designed on a napkin over coffee with luthier John Suhr and Mark's friend and New York music store owner Rudi Pensa. It features a magnificent one-piece contoured maple top backed by one piece of mahogany and a rosewood neck. Fitted with EMG active pick-up system with switchable mid-boost. Amongst many recent recordings it has been used on 'Feel like Going Home' ('Notting Hillbillies'), 'Love You Too Much' (Jeff Healy) and 'Old Habits Are Hard To Break' (Ronnie Milsap). Played through a Soldano and a Marshall 4 x 12 on 'Heavy Fuel', 'Planet Of New Orleans' and 'Calling Elvis' (all on 'On Every Street').

PENSA-SUHR, BLACK

c.1986, s/n 014



"Mark also has a 'prototype' Pensa-Suhr, tuned to open G (from low to high D-G-D-G-B-D) and used on *Two Young Lovers*. It was the first guitar John Suhr built under the Pensa-Suhr name and has a 001 serial number".

Another John Suhr guitar looks like a white Fender Strat. "I think we should come clean about that" says a sheepish sounding Ron. "It's got all the Fender transfers and appears to be a Custom Shop guitar but it's not really. Parts of it are Fender - some parts aren't, John Suhr put it together so I'm not sure exactly what's what. It's a standard Strat format though with three single coils and vintage tremolo". Mark used that on *The Bug* on the last tour and album.



**N. S. PHILLIPS
ACOUSTIC GUITAR**



RAMIREZ SPANISH

1990, s/n A2441

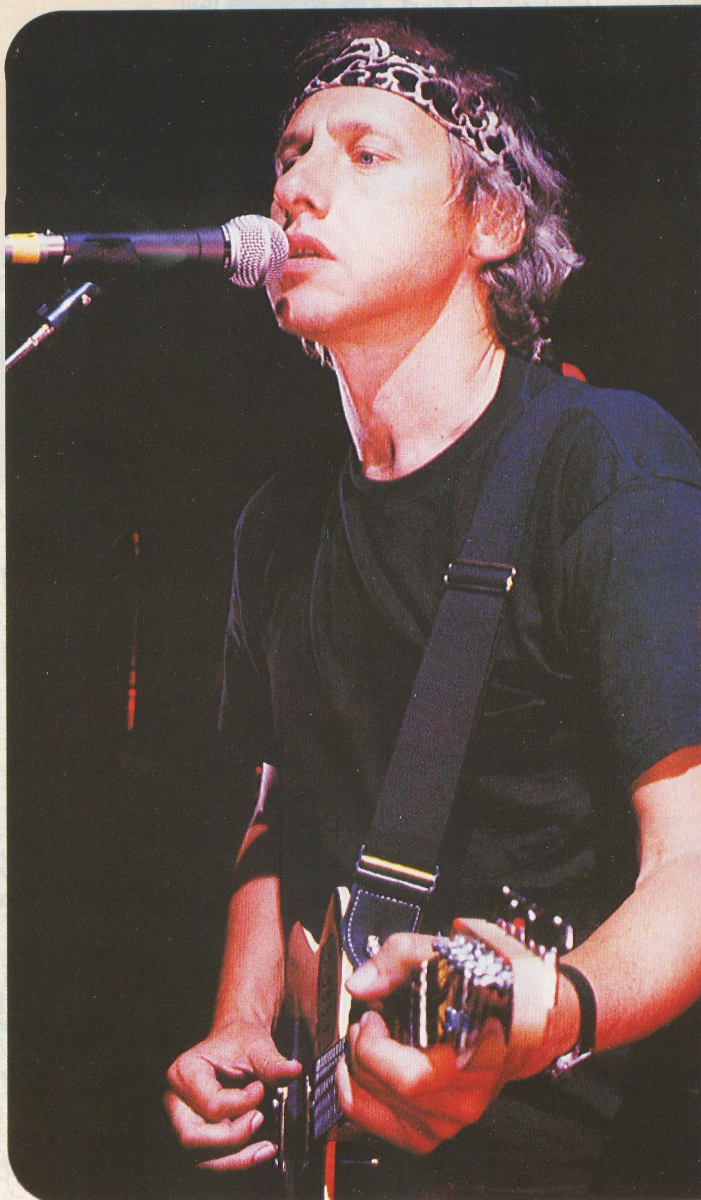
Used on the 'On Every Street' tour for 'Private Investigations'. It has a built-in bridge pick-up which is adjustable for individual string tone and volume.



**GIBSON 'CHET ATKINS',
NYLON STRUNG,
SOLID BODY**

s/n A027

'Classical' electric guitar, it has a piezo pick-up under the bridge. Used extensively live for 'Private Investigations' until the purchase of the Ramirez Spanish guitar.



Ron is keen to point out that although certain guitars were used for certain numbers in the studio, and it seems Mark has a lot of Strat-type guitars, each one has its own character.

"So we'll get a basic style of guitar through a basic amp set-up then play with them a bit.

The two most important tools in a guitar tech's kit are a crystal ball and a magic wand - I have to predict what Mark will use. If I've heard the songs prior to the session I'll have a good idea of where he's heading. As for amps, I always take in the Soldanos as well as a range of things like old Fender amps.



**NATIONAL 'DUOLIAN',
STYLE O, STEEL GUITAR**
c.1939, s/n B1844

Open tuning, D-G-D-G-B-D (low to high), with capo often on 2nd or 3rd fret. This guitar is the one on the front of the 'Brothers In Arms' album. As used on 'Romeo And Juliet' and 'Telegraph Road'.



**GIBSON 'SUPER 400'
MODEL CES**

c.1953, s/n 15808

In Mark's words, 'A man's guitar!'. Of the same type associated with Elvis Presley and very rare - ie, valuable. Used on 'Your Latest Trick' (for the live concert) and 'Fade To Black' ('On Every Street') for its 'plummy' jazz sound using a vintage Fender Vibroverb combo. The pick-ups used rare 'Alnico' magnets.

"On the last album we mainly used Soldano, except, for example, *Fade to Black*, where we used his '53 Gibson Super 400 through one of the vintage Fenders, I believe a Vibroverb.

"That Gibson is worth around £20,000. I wasn't at all happy about taking that on the road I can assure you. Accidents do happen, not to mention theft, so it stayed in its flight case till about five minutes before the show, then put straight back again.



GRETSCH 'SUPER CHET'
MODEL 7690
 s/n 84055

"Live, to an extent, we have duplicate guitars but others aren't covered, like Mark's National - we only have one of those. I've certainly had a couple of tense moments on tour - I took the Pensa-Suhr out of the guitar rack to pass it to Mark, I thought I felt something wrong but it was too late to check. I gave it to him but what had happened was that the top string had caught on the stand and stretched - the top E was down about a tone - but by then he was on stage.

"Mark is certainly a hard task master and has high expectations and is perhaps a little intolerant to things going wrong. Looking back over the number of shows and the number of guitar changes - there's a change each song, sometimes two, then there's amp and effects changes - we're talking less than 1% when there may be a small problem. For example, once he walked on, put his foot on the Ernie Ball volume pedal and the string mechanism broke. Now I'd checked that before the show - I couldn't predict it - and he got a bit upset."

Of course strings are changed every show and Ron will do basic work on the guitars where necessary, a fact noted by Pensa-Suhr's Stephen Marchino who remarked how well Ron looked after the guitars. "I'm not a guitar expert, I'll do neck and fret adjustments but I wouldn't dream of doing a re-fret. I haven't needed to but I remember about three quarters of the way through a tour considering a re-fret on one guitar but it's such a major thing and it really changes the feel of the guitar. Mark is extremely sensitive to the set-up so I try and avoid it. I had to dress the frets, due to wear, on the Pensa-Suhr and that was fairly tense for a week."

(This article is continued in Volume II)





sultans of swing

Words & Music by Mark Knopfler

(♩ = 146)

Dm

Voice

Backing
Vocals

Guitar 1
(Electric)

Guitar 2
(Electric)

Guitar 3
(Electric)

Vx.

Gr. 1

Gr. 3

You get a

Electric Guitar 2 doubles

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[0:13]

C

B $\flat$

A

A7

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

Gtr. 1

Gtr. 3

Dm

C

B $\flat$

A

F

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

Gtr. 1

Gtr. 3

[0:26]

C

B $\flat$

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

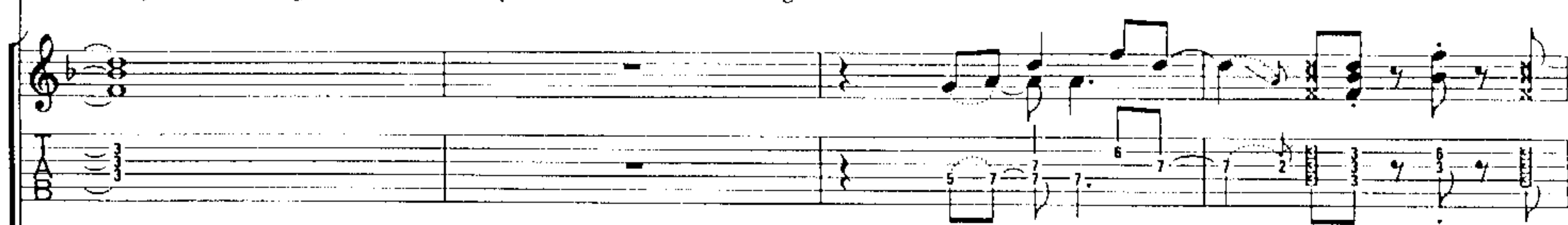
Gtr. 1

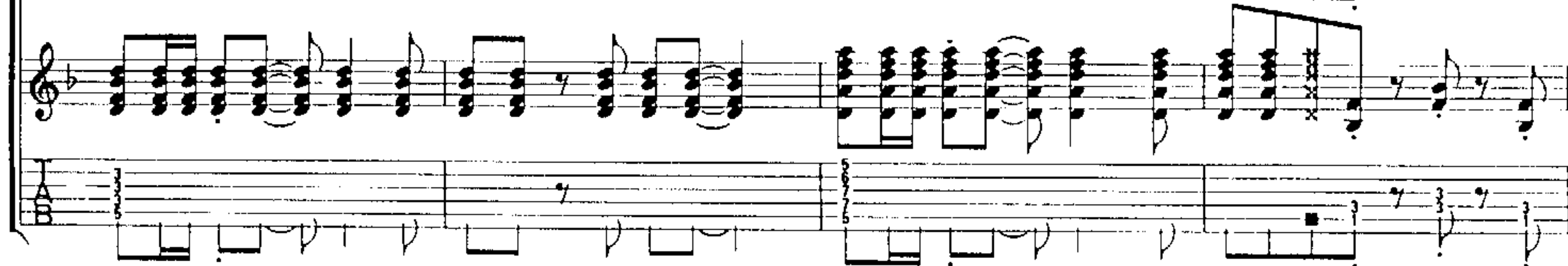
Gtr. 3

Dm

Bb

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

Gtr. 1 

Gtr. 3 

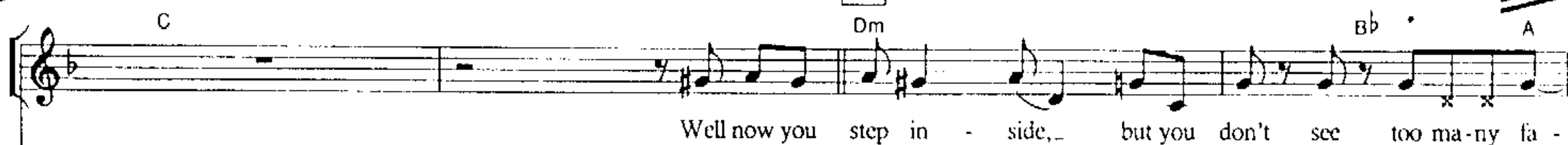
0:42

C

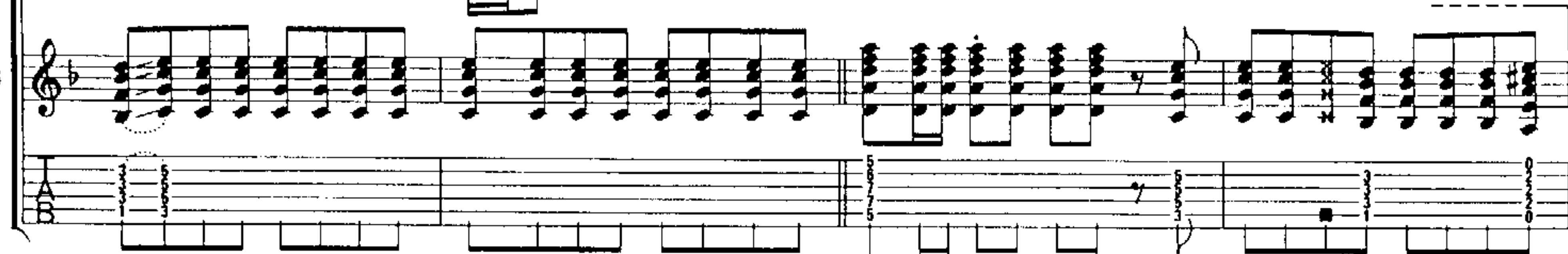
Dm

Bb

A

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

Gtr. 1 

Gtr. 3 

Dm

Vx.  ... coming in out of the rain ...

Gtr. 1 

Gtr. 2 

Gtr. 3 

B $\flat$ A F

Vx. — they hear the jazz — go down.

Gtr. 1

Gtr. 2

Gtr. 3

0.55

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

Gtr. 1

Gtr. 2

Gtr. 3

Dm B $\flat$

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

Gtr. 1

Electric Guitar 2 doubles

Gtr. 3

Vx. C Bb C

way on down south, way on down south

Gtr. 1

Gtr. 3

Vx. Dm C Bb C

London town.

Gtr. 1

Gtr. 3

Vx. Dm C Bb C

You check out

Gtr. 1

Gtr. 3

1:27

Dm

C

B $\flat$

A

A7

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

Gtr. 1

Gtr. 3

Dm

C

B $\flat$

A

A7

F

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

Gtr. 1

Gtr. 3

C

B $\flat$

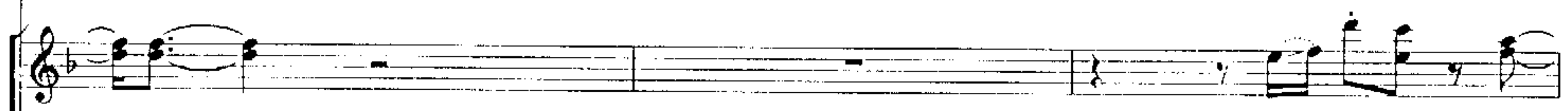
Vx. yes, and an old gui - tar is all he can af - ford

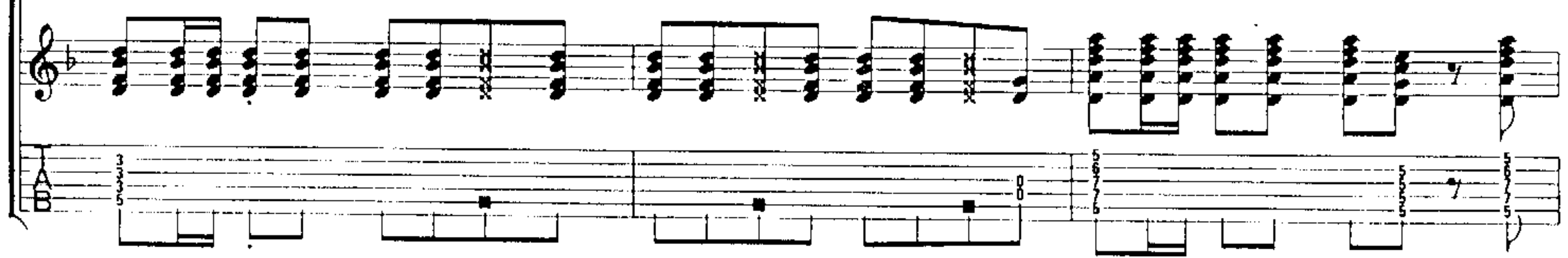
Gtr. 1

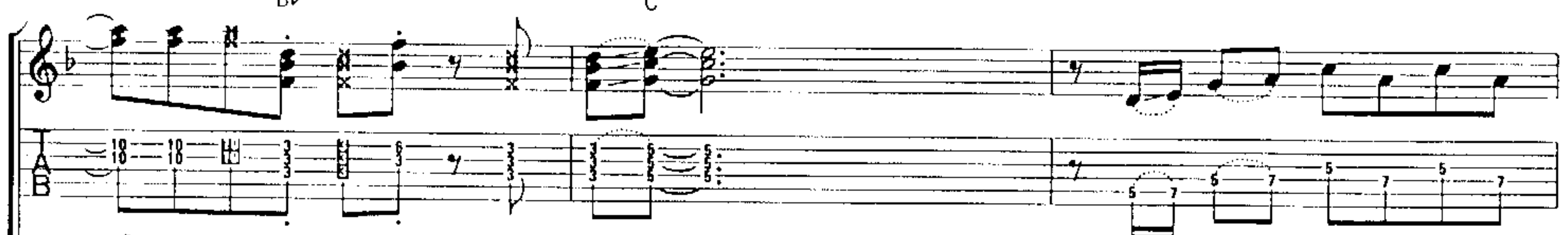
Gtr. 3

Dm

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

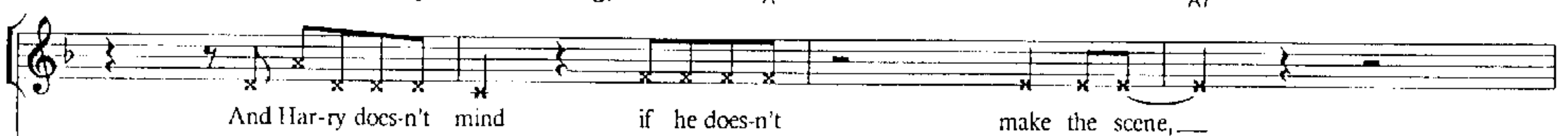
Gtr. 1 

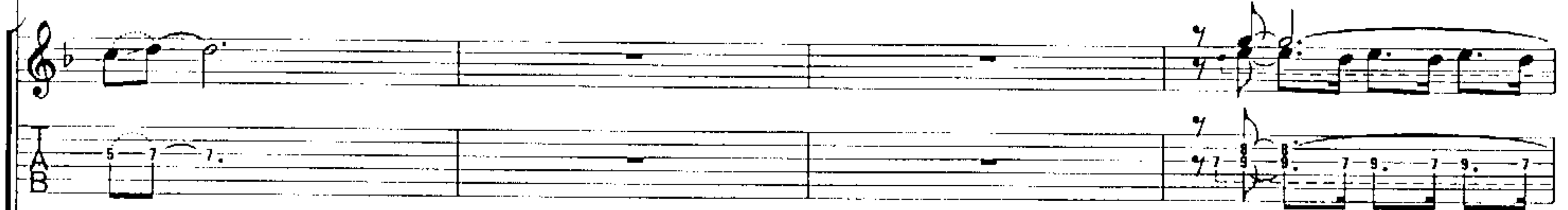
Gtr. 3 

Gtr. 1 

Gtr. 3 

1:56
Dm C Bb A A7

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

Gtr. 1 

Gtr. 3 

Chords: Dm C Bb A A7 F

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

Gtr. 1

Gtr. 3

Chords: C Bb

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

Gtr. 1

Gtr. 3

Chords: Dm Bb

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

Gtr. 1

Gtr. 3

C Bb C

Vx. with the Sul - tans, - with the Sul - tans of

B. Vx. with the Sul - tans of

Gtr. 1

Gtr. 3

2 29 Dm C Bb C

Vx. swing.

B. Vx. swing.

Gtr. 1

Gtr. 3

Dm C Bb C

Vx. And a

Gtr. 1

Gtr. 3

Chords: Dm C B $\flat$ A A7

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

Gtr. 1

Gtr. 3

Chords: Dm C B $\flat$ A A7 F

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

Gtr. 1

Gtr. 3

Chords: C B $\flat$

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

Gtr. 1

Gtr. 3

Dm

Bb

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

Gtr. 1

Gtr. 3

C

Bb

C

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

B. Vx. the Sul - tans — are play-ing

Gtr. 1

Gtr. 3

[3 14]

Dm

C

Bb

C

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

B. Vx. Cre-ole,

Gtr. 1

Gtr. 3

Chords: Dm C B $\flat$ C

Vx. *ah ah.*

Gtr. 1

Gtr. 3

Chords: Dm C B $\flat$ A C

Gtr. 1

Gtr. 3

Chords: Dm C B $\flat$ A

Gtr. 1 *let ring*

Gtr. 3

F 3.40

Gr. 1

Gr. 3

Bb

Dm

Bb

let ring

Gr. 1

Gr. 3

C

Bb

C

let ring

Gr. 1

Gr. 3

Dm

C

Bb

C

Gr. 1

Gr. 3

Chords: Dm C Bb C

Gtr. 1

Gtr. 3

4-13

Chords: Dm C Bb A

Vx.

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

Gtr. 1

Gtr. 3

Chords: Dm C Bb A F

Vx.

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

Gtr. 1

Gtr. 3

C

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

Gtr. 1

Gtr. 3

Bb

Dm

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

Gtr. 1

Gtr. 3

4:39

C

Bb

C

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

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

Gtr. 1

Gtr. 3

Vx. swing.

B. Vx. swing.

Gtr. 1

Gtr. 3

First system of musical notation, measures 1-4. It includes staves for Vx., B. Vx., Gtr. 1, and Gtr. 3. Chords Dm, C, Bb, and C are indicated above the staves. The guitar parts feature complex rhythmic patterns and fingerings.

Dm C Bb C

Gtr. 1

Gtr. 3

Second system of musical notation, measures 5-8. It includes staves for Gtr. 1 and Gtr. 3. Chords Dm, C, Bb, and C are indicated above the staves. The guitar parts continue with complex rhythmic patterns and fingerings.

Dm Bb C

Gtr. 1

Gtr. 3

Third system of musical notation, measures 9-12. It includes staves for Gtr. 1 and Gtr. 3. Chords Dm, Bb, and C are indicated above the staves. The guitar parts continue with complex rhythmic patterns and fingerings.

Chord progression: Dm, Bb, C

Gtr. 1: Treble clef, key signature of one flat. Notes include quarter and eighth notes with various accidentals.

Gtr. 3: Treble clef, key signature of one flat. Notes include quarter and eighth notes with various accidentals.

Bottom staff: Bass clef, key signature of one flat. Notes include quarter and eighth notes with various accidentals.

Chord progression: Dm, C, Bb

Gtr. 1: Treble clef, key signature of one flat. Notes include quarter and eighth notes with various accidentals.

Gtr. 3: Treble clef, key signature of one flat. Notes include quarter and eighth notes with various accidentals.

Bottom staff: Bass clef, key signature of one flat. Notes include quarter and eighth notes with various accidentals.

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

Gtr. 1: Treble clef, key signature of one flat. Notes include quarter and eighth notes with various accidentals.

Gtr. 3: Treble clef, key signature of one flat. Notes include quarter and eighth notes with various accidentals.

Bottom staff: Bass clef, key signature of one flat. Notes include quarter and eighth notes with various accidentals.

Chord progression: C

Gtr. 1: Treble clef, key signature of one flat. Notes include quarter and eighth notes with various accidentals.

Gtr. 3: Treble clef, key signature of one flat. Notes include quarter and eighth notes with various accidentals.

Bottom staff: Bass clef, key signature of one flat. Notes include quarter and eighth notes with various accidentals.

[illegible]

Musical score for guitar, showing Gtr. 1 and Gtr. 3 parts. Gtr. 1 has a treble clef and a key signature of one flat. Gtr. 3 has a treble clef and a key signature of one flat. The score includes fret numbers (15, 12, 13, 17) and chord symbols (Dm, C, Bb). The piece ends with a "fade" instruction.

Handwritten musical score for guitar, showing staves for Gtr. 1 and Gtr. 3. The score includes chords (C, Dm, C, Bb) and various musical notations such as notes, rests, and fingerings.



once upon a time in the west

Words & Music by Mark Knopfler

Free time (♩ = 48 approx.)
D5

Chords: F, Am, G, F

rub pick against strings

Chords: Am, G, F, a tempo (♩ = 72), Am, D, C

0.26

Gr. 1

Gr. 2

Gr. 3

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Am D C Am

Gtr. 1

Gtr. 2

Gtr. 3

G D Am 0:45

Gtr. 1

Gtr. 2

Gtr. 3

C Am Dm G

Gtr. 1

Gtr. 2

Gtr. 3

Am

1:00

Vx.

Some peo-ple get a cheap laugh break - ing up the speed li - mit,

Gtr. 1

Gtr. 2

Gtr. 3

D C Am D C

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

Gtr. 1

Gtr. 2

Gtr. 3

Am G

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

Gtr. 1

Gtr. 2

Gtr. 3

123

D Am C

Vx. leav-ing just e-nough-a room to pass, Sun-day dri-ver, ne-ver took a

Gtr. 2

Gtr. 3

Am Dm G

Vx. test, oh yeah, once up-on a time in the

Gtr. 1

Gtr. 2

Gtr. 3

Am

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

Gtr. 1

Gtr. 2

Gtr. 3

D C Am D C

Vx. it's still gon-na get you if you don't do some-thing.

Gtr. 1

Gtr. 2

Gtr. 3

[146] Am G

Vx. sit - ting on the fence, that's a dan - ger - ous course, — oh, you could

Gtr. 1

Gtr. 2

Gtr. 3

Chorus

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

Gtr. 1

Gtr. 2

Gtr. 3

Vx. *Am* *Dm* *G* *Am*
 chest, — oh — yeah, — once up-on a time in the west.

Gtr. 1

Gtr. 2

Gtr. 3

2:09

D

F

Am

G

Gr. 1

Gr. 2

Gr. 3

Vx.

Gr. 1

Gr. 2

Gr. 3

F

Am

Oh.

8va

D

C

Gr. 1

Gr. 2

Gr. 3

Gr. 1

Gr. 2

Gr. 3

Gr. 1

Gr. 2

Gr. 3

2:55
D

Am

Gtr. 1

Gtr. 2

Gtr. 3

==

Vx.

Gtr. 1

Gtr. 2

Gtr. 3

F Am G F

Ah,

(8va)

3 06
Am

D C Am

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

Gtr. 1

Gtr. 2

Gtr. 3

D C Am

G

A

Vx
Who's pro-tect - ing the in-no-cen - ti? —
let ring

Gtr. 1

Gtr. 2

Gtr. 3

D Am
 Vx. heap big trou - ble in the land of plen - ty.
 Gtr. 1
 Gtr. 2
 Gtr. 3

C Am
 Vx. Tell me, how we gon - na do what's best? A - you guess
 Gtr. 1
 Gtr. 2
 Gtr. 3

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

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

Guitar 2 repeats previous 2 bars 7 times

once up-on a time in the west,

once up-on a time in the west,

Gtr. 1

Gtr. 3

Am

Dm

G

Am

up-on a time in the

Vx.

Gtr. 1

Gtr. 3

Dm

G

Am

west,

Vx.

Gtr. 1

Gtr. 3

Chords: Dm G Am

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

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

Gr. 1

Gr. 3

4:26
Chords: Dm G Am Dm G

Vx. Hey,

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

Gr. 1

Guitar 3 repeats previous 4 bars to the end

Chords: Am Dm G Am

Vx. once up-on a time in the

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

Gr. 2

Dm

G

Am

Dm

G

west.

once up-on a time in the west,

once up-on a time in the
8va

Gtr. 1

Gtr. 2

B. Vx.

Gtr. 1

Gtr. 2

Am

Dm

G

Am

west,

once up-on a time in the west,

(8va)

let ring

Dm

G

Am

Dm

G

once up-on a time in the west.

Gtr. 1

Gtr. 2



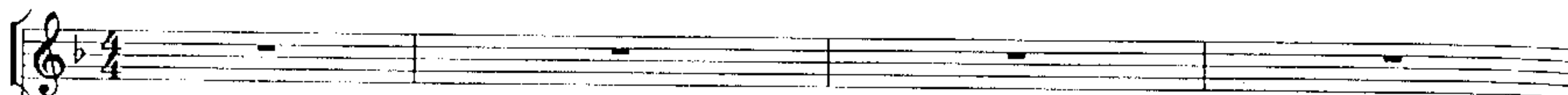
expresso love

Words & Music by Mark Knopfler

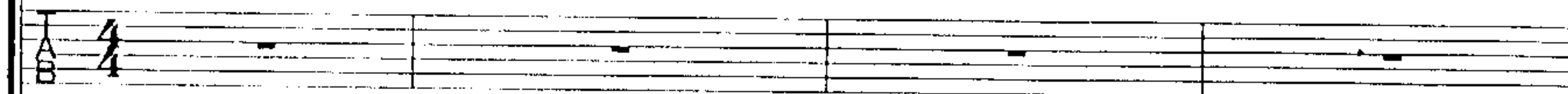
(♩ = 138)

D5

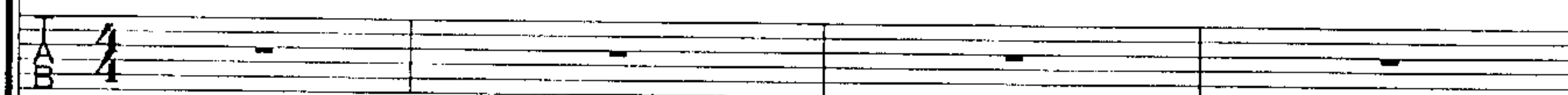
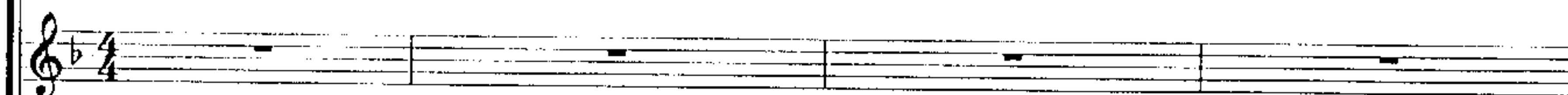
Voice



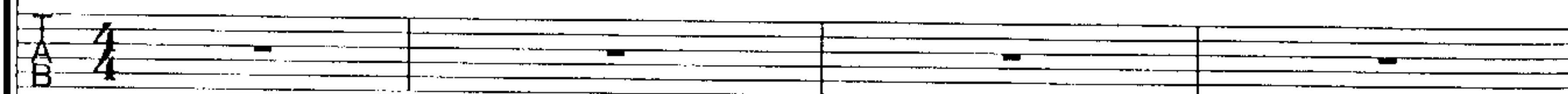
Guitar 1
(Electric)



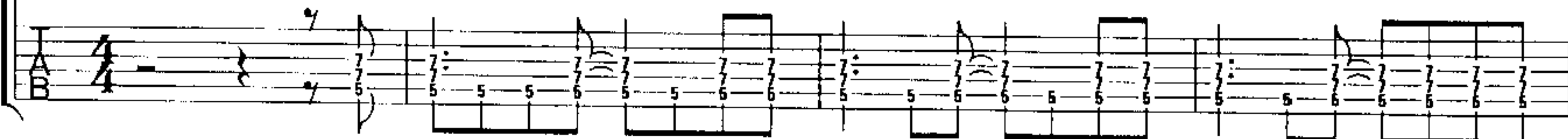
Guitar 2
(Electric)



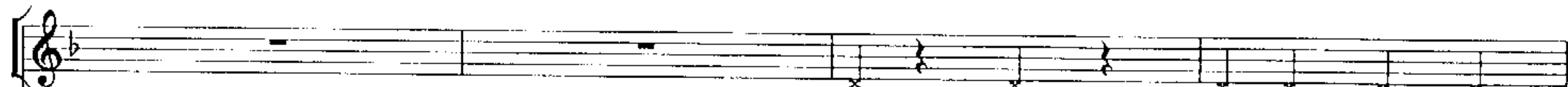
Guitar 3
(Electric)



Guitar 4
(Electric)

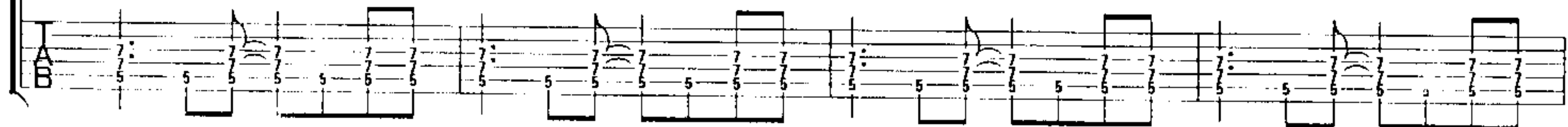
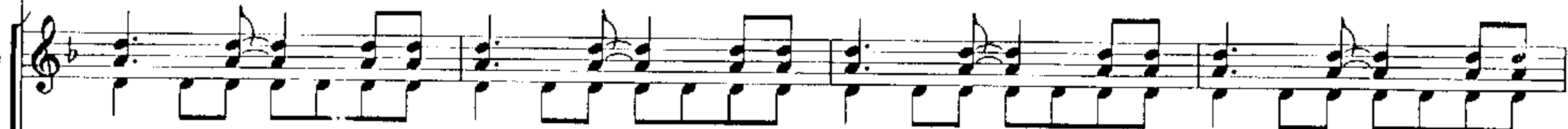


Vx.



One two one two two one

Gtr. 4



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[0 12]

D5

[B $\flat$]

[G]

[C]

D5

[B $\flat$]

[C]

First system of musical notation. The top staff is for guitar (Gr. 4) and the bottom staff is for voice (Vx.). The guitar part features a complex rhythmic pattern with many eighth and sixteenth notes. The voice part has a melody with some rests. Chord symbols are placed above the voice staff.

D5

[B $\flat$]

[G]

[C]

D5

[B $\flat$]

[C]

Second system of musical notation. The top staff is for guitar (Gr. 4) and the bottom staff is for voice (Vx.). The guitar part continues with a complex rhythmic pattern. The voice part has a melody with some rests. Chord symbols are placed above the voice staff.

She gets the

D5

[B $\flat$]

[G]

[C]

D5

[B $\flat$]

[C]

Third system of musical notation. The top staff is for guitar (Gr. 4) and the bottom staff is for voice (Vx.). The guitar part continues with a complex rhythmic pattern. The voice part has a melody with some rests. Chord symbols are placed above the voice staff.

sun in the day - time,

per - fume in the dusk,

and she

D5

[B $\flat$]

[G]

[C]

D5

[B $\flat$]

[C]

Fourth system of musical notation. The top staff is for guitar (Gr. 4) and the bottom staff is for voice (Vx.). The guitar part continues with a complex rhythmic pattern. The voice part has a melody with some rests. Chord symbols are placed above the voice staff.

comes out in the night - time

with the hon - ey - suc - kle musk,

be - cause she

D5 [B $\flat$] [G] [C] D5 [B $\flat$] [C]

Vx. smells just like a rose, and she tastes just like a peach,

Gtr. 3

Gtr. 4

D5 [B $\flat$] [G] [C] D5 [B $\flat$] [C]

Vx. she got me walk-ing where the wild - life goes, I'd do a - ny-thing to reach her.

Gtr. 3

Gtr. 4

0:53 F C B $\flat$

Vx. And she was made in hea-ven, hea-ven's in the world,

Gtr. 3

Gtr. 4

F

C

B $\flat$

Vx.

oh, she was made in hea-ven,

hea-ven's in the world.

Gtr. 3

Gtr. 4

A

B $\flat$

G

Vx.

Is this just ex - pres - so love? ... You know

I'm cra - zy for the

Gtr. 3

Gtr. 4

G7sus4

Vx.

girl,

just - a

cra - zy for the girl.

Gtr. 3

Gtr. 4

[1.12]

D5

[B $\flat$]

[G]

[C]

D5

[B $\flat$]

[C]

Vx.

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

She says,

Gtr. 3

Gtr. 4

D5

[B $\flat$]

[G]

[C]

D5

[B $\flat$]

[C]

Vx.

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

Gtr. 3

Gtr. 4

D5

[B $\flat$]

[G]

[C]

D5

[B $\flat$]

[C]

Vx.

trou-ble with my breath-ing

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

But

Gtr. 3

Gtr. 4

D5 [Bb] [G] [C] D5 [Bb] [C]

Vx. I know what I want, I want ~ ~ ~ yes, I want ev - ery -

Gtr. 3

Gtr. 4

[1:45]
F

C Bb

Vx. - thing. 'Cos she was made in hea-ven, and hea-ven's in the world, —

Gtr. 3 *let ring*

Gtr. 4

F

C Bb

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

Gtr. 3 *let ring*

Gtr. 4

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

Gtr. 3

Gtr. 4

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

Gtr. 2

Gtr. 3

Gtr. 4

A

F

C

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



Bb

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



C

Vx. *was made_ to go with the night_*

Gtr. 2

Gtr. 3 *let ring*

Gtr. 4

2:27

D5 [Bb] [G] [C] D5 [Bb] [C]

Gtr. 2

Gtr. 3

Gtr. 4

D5

[B $\flat$]

[G]

[C]

D5

[B $\flat$]

[C]

Take it,

take it.

Gtr. 2

Gtr. 3

Gtr. 4

2:40

D5

[B $\flat$]

[G]

[C]

D5

[B $\flat$]

[C]

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Chords: D5 [Bb] [G] [C] D5 [Bb] [C]

Vx. *She can*

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

2:54

Chords: D5 [Bb] [G] [C] D5 [Bb] [C]

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

Gtr. 2

Gtr. 3

Gtr. 4

D5 [Bb] [G] [C] D5 [Bb] [C]

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

Gr. 4

3.08 D5 [Bb] [G] [C] D5 [Bb] [C]

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

Gr. 3

Gr. 4

D5 [Bb] [G] [C] D5 [Bb] [C]

Vx
love me so ten-der, I got to be - lieve_ her_ love, her ex-pres-so love's al - right now.

Gr. 3

Gr. 4

3:22

F

C

Bb

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

Gtr. 3

Gtr. 4

F

C

Bb

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

Gtr. 3

Gtr. 4

3:36

A

Bb

G

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

Gtr. 3

Gtr. 4

G7sus4

girl, — just - a cra zy for the girl.

Ma ma ma ma.

3:46
D5 [Bb] [G] [C] D5 [Bb] [C]

Yo, well I don't

D5 [Bb] [G] [C] D5 [Bb] [C]

Guitar 3 repeats previous 4 bars to the end

4:00
D5 [Bb] [G] [C] D5 [Bb] [C]

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

Vx. *D5* [*Bb*] [*G*] [*C*] *D5* [*Bb*] [*C*]
 wi-red up on it, all fi-red up on it, ex - pres-so touch, woh,

Gtr. 4

Vx. [*4.13*] *D5* [*Bb*] [*G*] [*C*] *D5* [*Bb*] [*C*]
 woh.

Guitar 4 repeats previous 4 bars to the end

Vx. *D5* [*Bb*] [*G*] [*C*] *D5* [*Bb*] [*C*]
 Na na na,

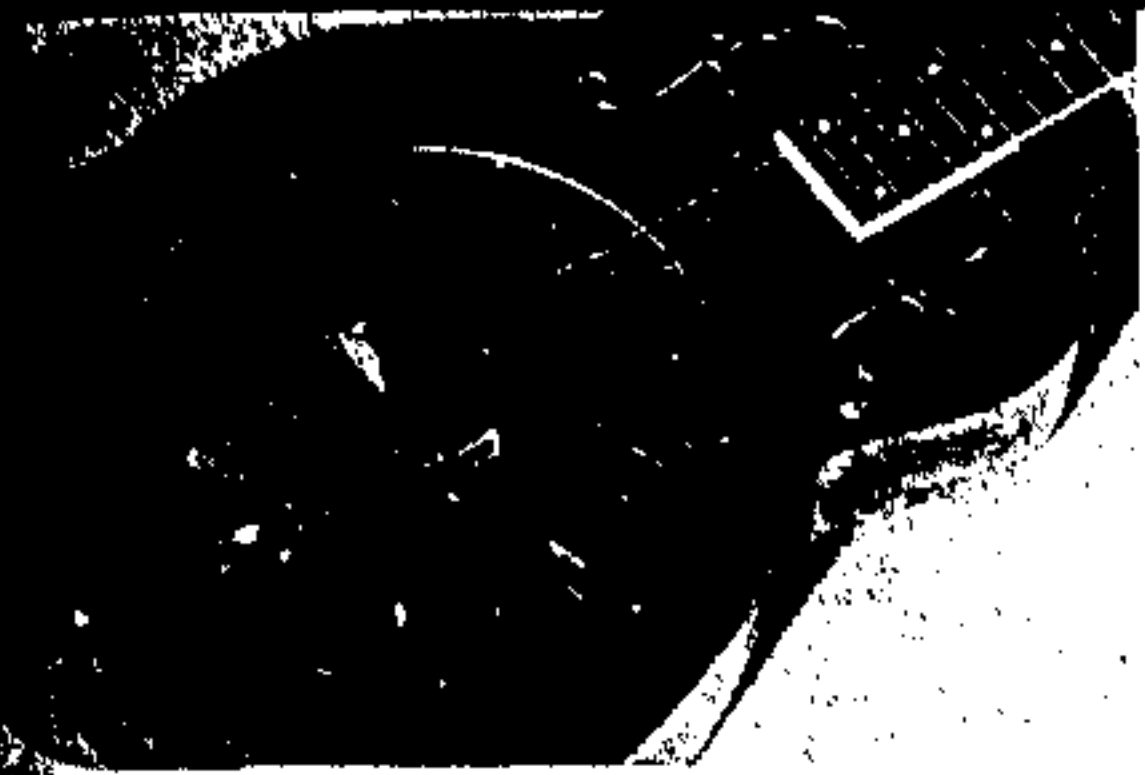
Vx. *D5* [*Bb*] [*G*] [*C*] *D5* [*Bb*] [*C*]
 hey mae - stro, ex - pres - so now,

Vx. *D5* [*Bb*] [*G*] [*C*] *D5* [*Bb*] [*C*]
 hey mae - stro, she said ex - pres - so now. Is this an -

fade
 Vx. [*4.41*] *D5* [*Bb*] [*G*] [*C*] *D5* [*Bb*] [*C*]
 -oth - er one, just like the oth - er one? It's just an -

Vx. *D5* [*Bb*] [*G*] [*C*] *D5* [*Bb*] [*C*]
 -oth - er one, just like the oth - er, oth - er one, oh

Vx. *D5* [*Bb*] [*G*] [*C*] *D5* [*Bb*]
 mae - stro, ex - pres - so ex -



romeo and juliet

Words & Music by Mark Knopfler

(♩ = 86)
F C B $\flat$ C F C

Voice

Electric Guitar 1

Electric Guitar 2

Acoustic Guitar 1

Acoustic Guitar 2

Acoustic Guitar 3

*
F B $\flat$ F B $\flat$ D F
+1 +1 +3 +3 +3 +1

*Alternatively, use G tuning and capo 3

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Ac. Gtr. 1

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

Ac. Gtr. 3

Vx.

F C B $\flat$ C F

0:22

A love-struck Ro-me-o,

Ac. Gtr. 1

Ac. Gtr. 2

Ac. Gtr. 3

Vx.

Dm C F Dm B $\flat$

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

Elec. Gtr. 1

Ac. Gtr. 2

C Bb C F Bb

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

let ring

0.44

C F Dm C

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

F Dm Bb C Bb

He's un-der-neath the win-dow, she's sing-ing 'Hey la, — my boy-friend's back, you should-n't come a-round here,

Elec. Gtr. 1
 Ac. Gtr. 2
 Vx.
 Ac. Gtr. 3

Gm

C/A

Bb

Dm

C

F

When_ you gon-na re-al-ise

it was just that the time was wrong,

Ju-li-et?

Ac.
Gtr. 2Ac.
Gtr. 3

Electric Guitar 2 doubles

F Dm C F

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

Ac. Gtr. 1

Ac. Gtr. 2

Ac. Gtr. 3

Dm Bb C 1:50 Bb C F

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

Ac. Gtr. 2

Bb C

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

Ac. Gtr. 2

2.01

F

C

Dm

C

F

C

fall_ for chains of sil - ver,

you can fall for chains of gold,

you can fall for pret-ty stran - gers,

Electric Guitar 2 doubles

Dm

Bb

C

Bb

C

F

and the prom-is - es they hold,

you prom-ised me ev-ery-thing,

you prom-ised me thick and thin, yeah,

Bb

Csus4

C

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

Ju - li -

Vx. F C Dm C Bb C F C
 -et, when-a we made love... you used to cry, you said, 'I love you like the stars a-bove, I'll

Elec. Gtr. 2
 Ac. Gtr. 2
 Ac. Gtr. 3

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

Elec. Gtr. 1
 Elec. Gtr. 2
 Ac. Gtr. 2
 Ac. Gtr. 3

Gm

C/A

B^b

Dm

C

F

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

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

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

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

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

Elec. Gtr. 1
 Ac. Gtr. 2

Vx. C F Bb Csus4 C
 do a - ny-thing for you, I can't do a - ny-thing 'cept be in love, with you,

Ac. Gtr. 2 *let ring*

F Dm F

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

Vx.

Ac. Gr. 2

Dm Bb C Bb C F

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

Vx.

Ac. Gr. 2

Bb Csus4 C F C

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

Vx.

Elec. Gr. 2

Ac. Gr. 2

Ac. Gr. 3

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

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

Bb

Dm

C

4:02
F

Bb

just that the time was wrong

Ju

li - et?

Vx. F Dm C/E F

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

Ac. Gtr. 1

Ac. Gtr. 2

Ac. Gtr. 3

Vx. Dm Bb C Bb C 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,

Elec. Gtr. 1

Ac. Gtr. 2 *let ring*

Bb

C

4.46

Bb

'You and me babe,

how a-bout

it?

with echo approx. 1400ms, panned left

Ac.
Gtr. 2Ac.
Gtr. 3Elec.
Gtr. 1Ac.
Gtr. 2Ac.
Gtr. 3

C

Bb

Cadd9

Vx. Bb Cadd9 Bb
 You and me babe, how a - bout it?

Elec. Gtr. 1 echo off echo on

Ac. Gtr. 2

Ac. Gtr. 3

Elec. Gtr. 1 C 5:08 Bb C echo off

Ac. Gtr. 2

Ac. Gtr. 3

Bb

Cadd9

Ac. Gtr. 3

Measures 1-4 of Acoustic Guitar 3. The score is in Bb major. Measures 1-2 show a rhythmic pattern of eighth notes. Measures 3-4 show a melodic line with a Cadd9 chord at the end of measure 4. The bass line consists of a simple eighth-note pattern.

Bb

echo on

C

Elec. Gtr. 1

Ac. Gtr. 2

Measures 5-8 of Electric Guitar 1 and Acoustic Guitar 2. The score is in Bb major. Measures 5-6 show a melodic line with an 'echo on' effect. Measures 7-8 show a rhythmic pattern of eighth notes. The bass line consists of a simple eighth-note pattern.

Acoustic Guitar 3 repeats previous two bars to the end

fade
Bb

C

Elec. Gtr. 1

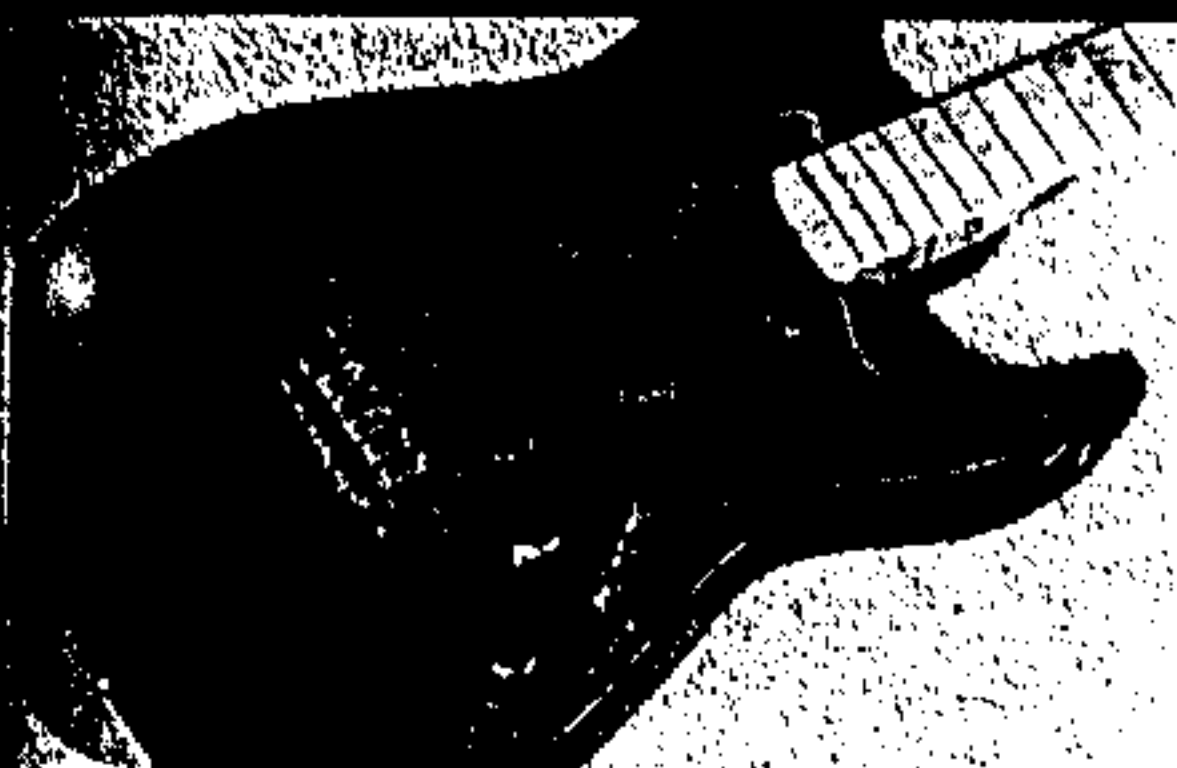
Ac. Gtr. 2

Measures 9-12 of Electric Guitar 1 and Acoustic Guitar 2. The score is in Bb major. Measures 9-10 show a melodic line with a 'fade' effect. Measures 11-12 show a rhythmic pattern of eighth notes. The bass line consists of a simple eighth-note pattern.

5 30

Bb

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



tunnel of love

Words & Music by Mark Knopfler

0 23

(♩ = 136)

B♭

Voice

Piano cue

Electric
Guitar 1

Electric
Guitar 2

Acoustic
Guitar

Vx.

Elec.
Gtr. 1

Elec.
Gtr. 2

Dm

C

Dm

B♭

C

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Chords: Dm F C Dm Bb C

Vx. Get-ting cra - zy on the

Elec. Gtr. 1

Elec. Gtr. 2

0 42 Dm F C

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

Elec. Gtr. 1

Elec. Gtr. 2

G Dm C

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

Elec. Gtr. 2

Dm F C

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

Elec. Gtr. 1

Elec. Gtr. 2

G

Dm

C

be to-night,

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

In a scream-ing ring of

1:10

Dm

F

C

fa - ces,

I seen her stand-ing in the light,

she had a tic-ket for the

G

Dm

C

ra - ces,

yeah,

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

I put my hand up - on the

1:24

Dm

F

C

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

Elec. Gtr. 1

Elec. Gtr. 2

Ac. Gtr.

G

Dm

C

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

1. vc. Gtr. 1

Elec. Gtr. 2

Ac. Gtr.

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

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

F Am Am/C Dm Bb

1:52

Dm

F

C

Dm

Bb

C

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

Elec. Gtr. 1

Elec. Gtr. 2

Ac. Gtr.

Dm

F

C

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

Elec. Gtr. 1

Elec. Gtr. 2

Ac. Gtr.

G

Dm

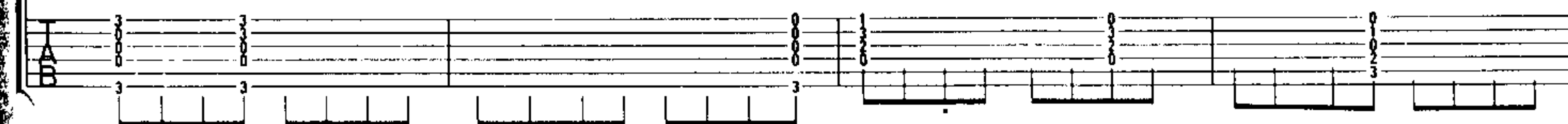
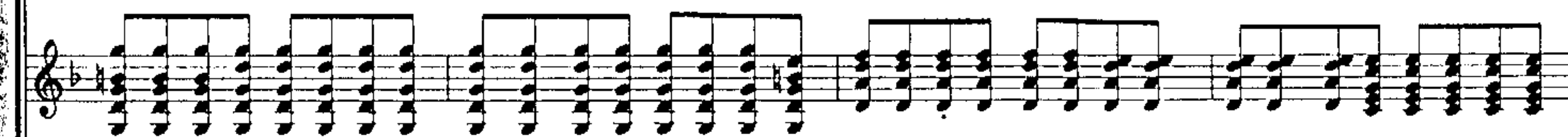
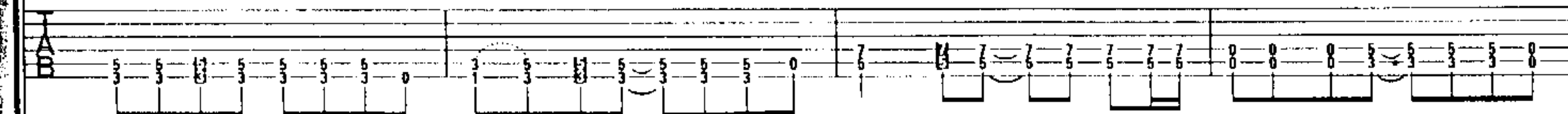
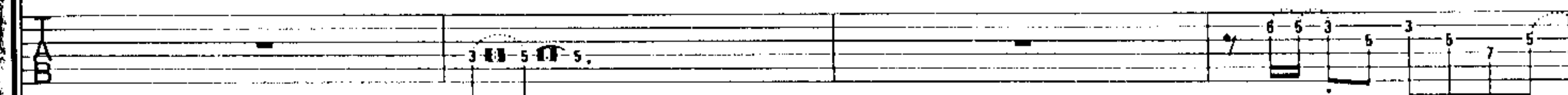
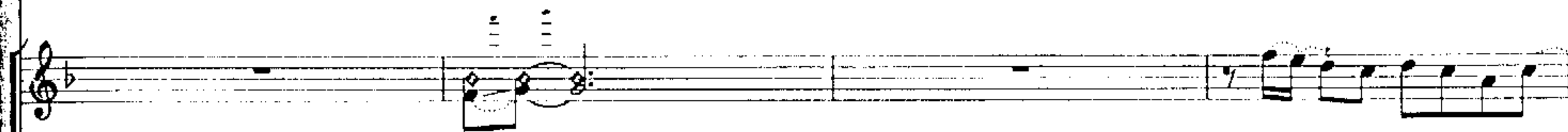
C



— stran - ger.

She said, 'Ba-by, let's keep it like this.' —

It's just a



2.13

Dm

F

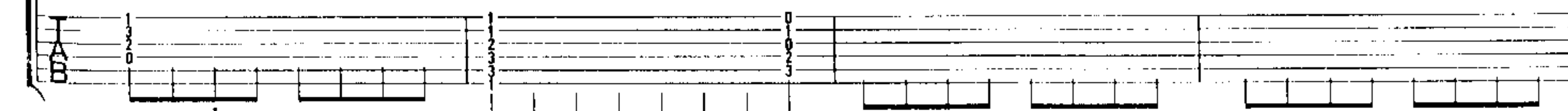
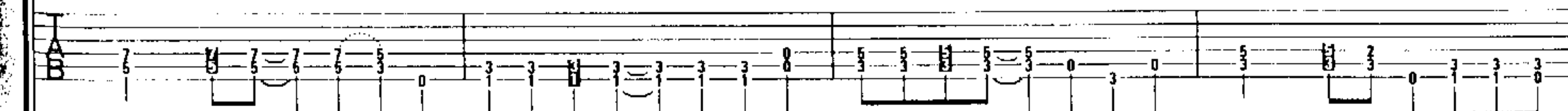
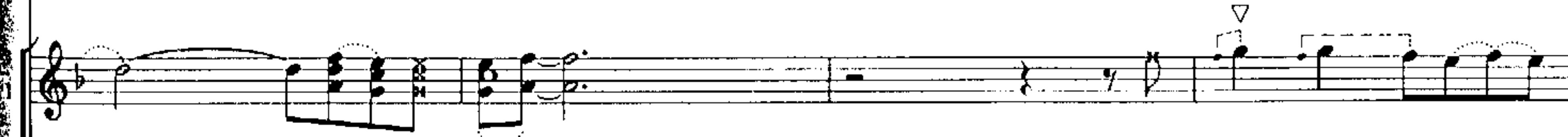
C



cake - walk

twist - ing ba - by, yes,

step right up and sec.



G Dm C

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

Elec. Gtr. 1

Elec. Gtr. 2

Ac. Gtr.

226 Bb C F Bb

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

Elec. Gtr. 1

Elec. Gtr. 2

Ac. Gtr.

F Am Am/C Dm Bb

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

2:41 Dm F C Dm Bb C

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

Vx. Gm7 Bb Gm7 Bb
 mon-ey for mus-cle on a an-oth - er whir - li - gig, mon-ey for mus-cle, and - a an-oth - er girl I dig.

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

Vx. Gm7 Bb C
 an-oth - er hus - tle just to, just to make it big, and rock - a - way, rock - a - way,

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

Bb/C C

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

This system contains the first four staves of the musical score. The top staff is the vocal melody in treble clef, with lyrics "oh, rock - a - way, rock - a - way. — And". The second staff is electric guitar 1 (Elec. Gtr. 1) in treble clef. The third staff is electric guitar 2 (Elec. Gtr. 2) in treble clef, featuring a complex, fast-paced solo. The fourth staff is acoustic guitar (Ac. Gtr.) in treble clef, providing a rhythmic accompaniment. The key signature is one flat (Bb) and the time signature is common time (C).

[3.05]

F

C

Dm

Bb

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

This system contains the next four staves of the musical score. The top staff is the vocal melody in treble clef, with lyrics "girl it looks so pret-ty to me, like it al - ways did, oh, like". The second staff is electric guitar 1 (Elec. Gtr. 1) in treble clef. The third staff is electric guitar 2 (Elec. Gtr. 2) in treble clef, continuing the complex solo. The fourth staff is acoustic guitar (Ac. Gtr.) in treble clef, providing a rhythmic accompaniment. The key signature is one flat (Bb) and the time signature is common time (C). The system is marked with a double bar line and repeat signs at the beginning and end.

C F B $\flat$ C

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

Elec. Gtr. 1

Elec. Gtr. 2

Ac. Gtr.

3:19 F C Dm B $\flat$

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

Elec. Gtr. 1

Elec. Gtr. 2

Ac. Gtr.

C F B $\flat$ C

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

Elec. Gtr. 1

Elec. Gtr. 2

Ac. Gtr.

[333] F C Dm B $\flat$

Vx. oh, la

Elec. Gtr. 2

Ac. Gtr.

C

F

Bb

C

Vx.

Elec.
tr. 2

Ac.
tr.

check it out.

3 4 7

F

8va

C

Dm

Bb

C

F

Bb

C

Vx.

Elec.
Gr

F
G

Dm

F

C

Dm

Bb

C

She took off a sil-ver

4:07

Dm

F

C

loc-ket.

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

She put her hand in my

G Dm C

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

Elec. Gtr. 1

Elec. Gtr. 2

Ac. Gtr.

4:21 Dm F C

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

Elec. Gtr. 1

Elec. Gtr. 2

Ac. Gtr.

G

Dm

C

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

4 35

B $\flat$

C

F

B $\flat$

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

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

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

4.48
 Dm F C Dm Bb C
 tun-nel of love, yeah, love, love love, on the

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

Dm

F

C

Dm

Bb

C

tun-nel of love,

woh, —

love, — love, —

And now I'm

5:02

Gm

Bb

Gm

Bb

search-ing through these car-ou-sels, and the car-ni-val ar-cades,

search-ing ev-ery-where from stee-ple-chase to pa-li-sades, in

Gm Bb C

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

Elec. Gtr. 2

Ac. Gtr.

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

Elec. Gtr. 2

[528] F C Dm Bb

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

Elec. Gtr. 2

C F Bb C

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

Elec. Gtr. 2

F C Dm Bb

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

C F Bb C

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

5.57 F C Dm Bb

C F Bb C

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It features two electric guitar parts, labeled "Elec. Gtr. 1" and "Elec. Gtr. 2". The score is written for a key of C major, with a key signature of one flat (Bb) for the guitar. The guitar parts are in standard tuning (E2-A2-D3-G3-B3-E4). The score includes a variety of musical notations, including single notes, chords, and complex fingerings. The guitar parts are written in a style that is characteristic of the 1960s folk-rock genre, with a focus on melodic lines and harmonic support. The score is presented in a clear, professional layout, with a key signature of one flat (Bb) and a time signature of 4/4. The guitar parts are written in a style that is characteristic of the 1960s folk-rock genre, with a focus on melodic lines and harmonic support.

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is arranged for three guitar parts: Electric Guitar 1, Electric Guitar 2, and Acoustic Guitar. The score is written in G major, 4/4 time, and begins with a tempo marking of 6.26. The key signature has one sharp (F#). The score is divided into measures by vertical bar lines. Chord symbols (F, C, Dm, Bb) are placed above the first staff. The Electric Guitar 1 part features a melodic line with various techniques like bends and vibrato. The Electric Guitar 2 part provides harmonic support with chords and single notes. The Acoustic Guitar part plays a steady, rhythmic pattern. The score is presented on a single page with a white background and black ink.

This page contains musical notation for an electric guitar solo, organized into three systems. Each system consists of four staves: a treble clef staff for the melody, a bass clef staff for the bass line, and two additional staves for guitar-specific notation (likely fret numbers and bends). The key signature is one flat (Bb), and the time signature is 4/4.

System 1: The first system begins with a treble clef staff showing a melodic line with bends and vibrato. The bass clef staff provides a harmonic foundation. The two additional staves show fret numbers and bends. Chords indicated are C, F, Bb, and C.

System 2: The second system continues the melodic and harmonic development. It includes a time signature change to 6/4. Chords indicated are F, C, Dm, and Bb.

System 3: The third system concludes the solo with a final melodic flourish. Chords indicated are C, F, Bb, and C.

The notation includes various musical symbols such as treble and bass clefs, time signatures, key signatures, chords, fret numbers, bends, and vibrato marks.

6:55

F C Dm Bb

Elec. Gtr. 1

Elec. Gtr. 2

Ac. Gtr.

C F Bb 8va C

Elec. Gtr. 1

Elec. Gtr. 2

Ac. Gtr.

7:09

F (8va) C Dm Bb

Elec. Gtr. 1

Elec. Gtr. 2

Ac. Gtr.

C F B $\flat$ C

(8va)

7:23 F (8va) C Dm B $\flat$

C (8va) F B $\flat$ C 7:37 F

(8va) C Dm Bb C

Elec. Gtr. 1

Elec. Gtr. 2

Ac. Gtr.

F Bb C 7.51 F fade C

Elec. Gtr. 1

Elec. Gtr. 2

Ac. Gtr.

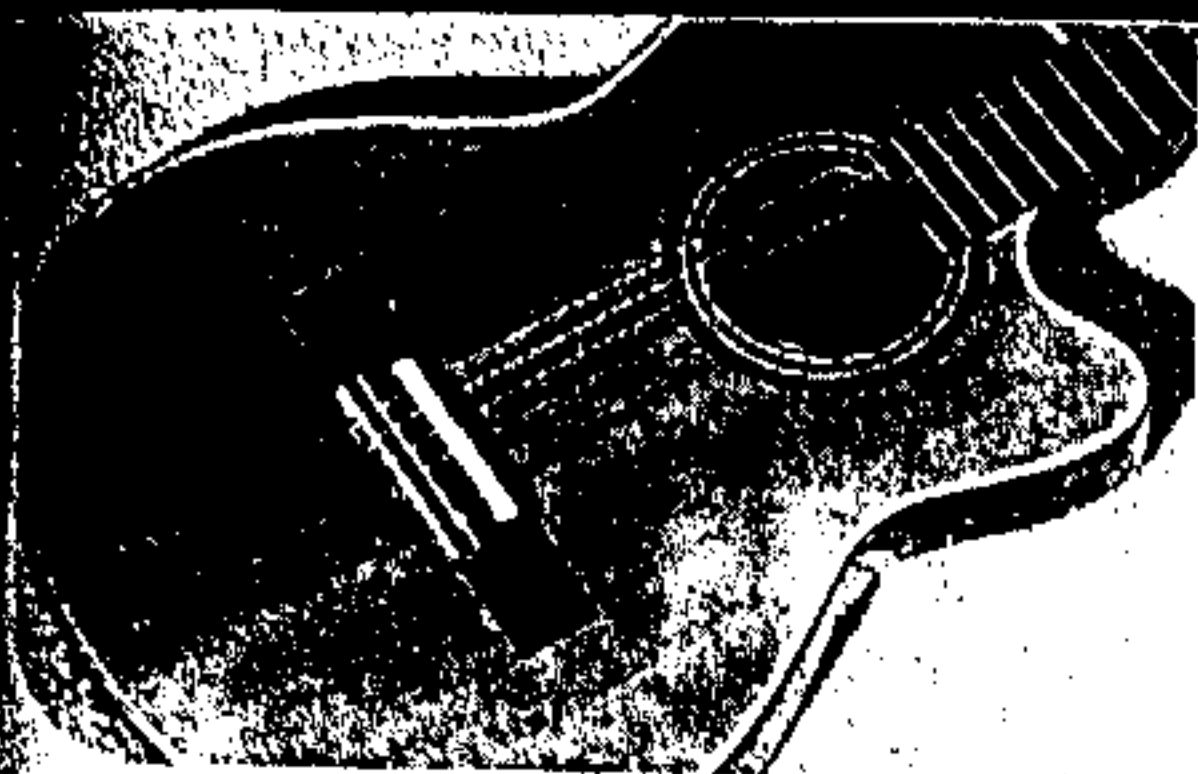
Dm Bb C F

Elec. Gtr. 2

Ac. Gtr.

Bb C F C

Ac. Gtr.



love over gold

Words & Music by Mark Knopfler

(♩ = 96)

B♭

C

B♭

Am

Dm

C

Voice

Electric
Guitar 1

Electric
Guitar 2

Acoustic
Guitar

Ac.
Gtr.

Ac.
Gtr.

Ac.
Gtr.

B♭

C

B♭

Am

Dm

C

let ring

0:20

B♭

C/E

Gm7

Dm

Am

B♭

C

B♭

C

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0:40
F/A

Bb

Gm7

C

Gm7

F/A

Bb

Vx.

You walk out on the high wi - re,

you're a dan - cer on thin ice,

Elec.
Gtr. 2

Ac.
Gtr.

F/A

Bb

Gm7

C

A7#5

A7

Dm

C

C7/E

Vx.

you pay no heed

to the dan - ger,

and less to ad - vice,

Elec.
Gtr. 2

Ac.
Gtr.

1:00

F

Gm7

Bb

C

A7#5

A7

Bbmaj7

Gm7/Bb

Vx.

your foot-steps are for - bid-den,

but with know-ledge

of your sin,

Elec.
Gtr. 2

Ac.
Gtr.

F

Gm7

Bb

F

D5

Dm7

Am/C G/B

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

1:20

Gm Bb F/A

Eb/G

D/F#

Eb/G

let ring

D/F#

Eb/G

D/F#

Eb/G

D/F#

D7/A

Chords: Gm, Bbm13, C, C/Bb

Elec. Gtr. 1

Elec. Gtr. 2

Ac. Gtr.

with echo

Chords: F/A, Bb, Gm, C, Gm, F/A

Vx.

And you go danc - ing through door-ways just to see what you will

Elec. Gtr. 1

Elec. Gtr. 2

Ac. Gtr.

Chords: Bb, Bb/C, F, Gm, Bb, C, A7#5, A7

Vx.

find, leav-ing no-thing to in - ter-fere with the cra - zy bal-ance of your

Elec. Gtr. 1

Elec. Gtr. 2

Ac. Gtr.

2:04

Dm C C7/E F Gm7 Bb C

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

A7#5 A7 Bbmaj7 Gm7/Bb F Gm7

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

B $\flat$ F D5 Dm7 Am/C

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

Elec. Gtr. 1

Elec. Gtr. 2

Ac. Gtr.

[2/24] Gm/B $\flat$ F/A E $\flat$ /G D/F# E $\flat$ /G D/F# E $\flat$ /G

Elec. Gtr. 1

Ac. Gtr.

D/F# E $\flat$ /G D/F# D7/A Gm Bbm13

Elec. Gtr. 1

Elec. Gtr. 2

Ac. Gtr. with echo

2:45

C

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

Bbm

Dm

Bb

C

Eb

Gm7

do what you do that you must,

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

Bbm

A7#5

Dm

A/C#

Bbmaj7/C

C#/B

run through your fin - gers like dust.

3:13

Bbmaj7

Cadd9

C/Bb

Am7

Dm

Am7

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

Bbmaj7

Cadd9

C/Bb

Am7

Dm

8va

C

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

3:33

Bbmaj7

Cadd9/E

Gm7

Dm

Am7

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

Elec. Gtr. 1 Bbmaj7 C Bbmaj7 C

Elec. Gtr. 2

Ac. Gtr.

Ac. Gtr. 3 5 4 Bb C Bb C

Ac. Gtr. Bbmaj7 C Bbmaj7 C

Ac. Gtr. 4:13 Bbmaj7 C Bbmaj7 C

4:23

Elec. Gtr. 2

Bbmaj7 C Bbmaj7 C C/D

Ac. Gtr.

Elec. Gtr. 2

Bbmaj7 C Bbmaj7 C

Ac. Gtr.

4:43

Elec. Gtr. 2

Bbmaj7 C C/D Bbmaj7 C

Ac. Gtr.

Elec. Gtr. 2

Bbmaj7 C Bbmaj7

Ac. Gtr.



Sheet music for Electric Guitar 2 (Elec. Gtr. 2) and Acoustic Guitar (Ac. Gtr.).

System 1:

- Chords: C, C/D, Bb/G, C
- Includes fret numbers (7, 8, 10) and a measure marked [5.12].

System 2:

- Chords: Bb/G, C, Bb/G
- Includes fret numbers (7, 8, 10, 11, 6, 5, 3, 2, 1, 0).

System 3:

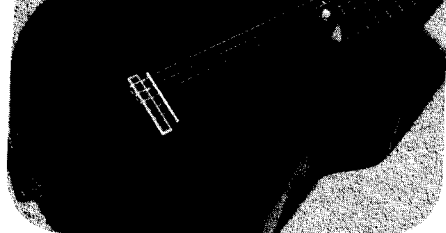
- Chords: C, Bb/G, Bb, C
- Includes a "Piano cue" instruction.

System 4:

- Chords: C, Bb/G, Bb, C
- Includes a "Vibes cue" instruction.

System 5:

- Chords: C, Bb/G, Bb, C
- Includes a "Vibes continue ad lib. to fade" instruction.



private investigations

Words & Music by Mark Knopfler

(♩ = 84)

Em

Bm/D

A/C#

0:11
G/B

Voice

Electric
Guitar 1

Electric
Guitar 2

Acoustic
Guitar

Ac.
Gtr.

F/A

B7/A

Em/G

Gdim

F#m7b5

Vx.

B7

Em

0:34
Em

Bm/D

Elec.
Gtr. 2

Ac.
Gtr.

It's a mys-te-ry to me,

the game com-men - ces

fade in

A/C# G/B

Vx. for the u - su - al fee, — plus ex - pens-es, con - fi - den-tial in - for - ma - tion,

Elec. Gtr. 2

Ac. Gtr.

F/A B7/A Em/G

Vx. it's in a di - a - ry, this is my in-ves-ti - ga - tion, it's not a pub-lic in - qui - ry.

Elec. Gtr. 2

Ac. Gtr.

0:57 Gdim F#m7b5 B7 Em

Elec. Gtr. 2

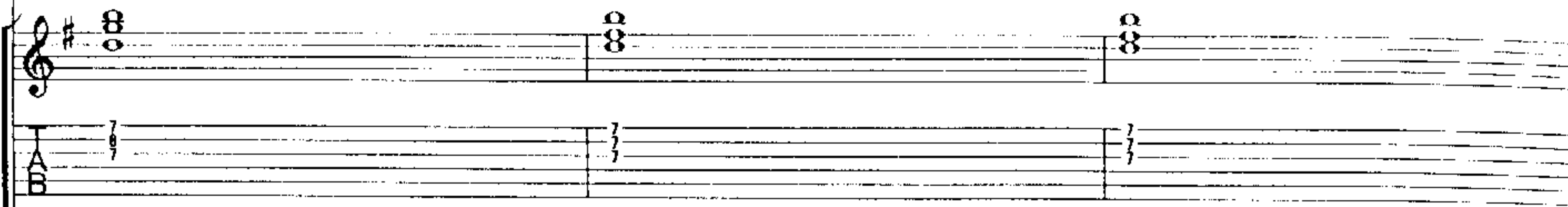
Ac. Gtr.

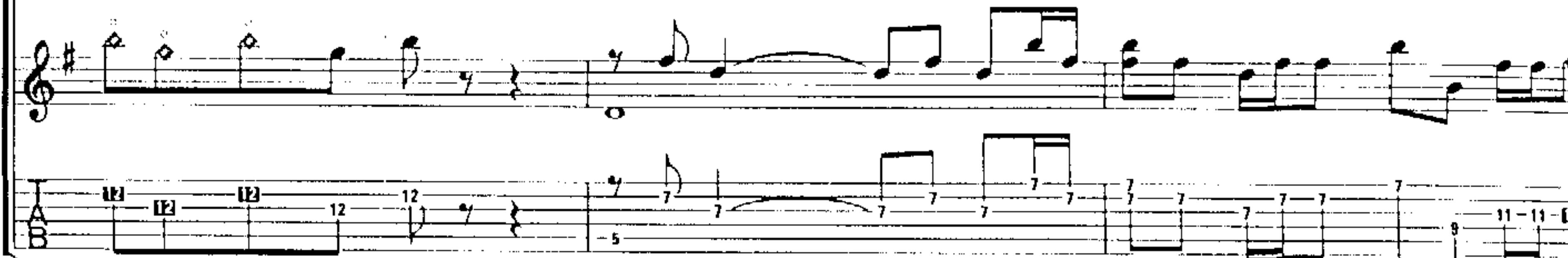
108

Em

Bm/D

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

Elec. Gtr. 2 

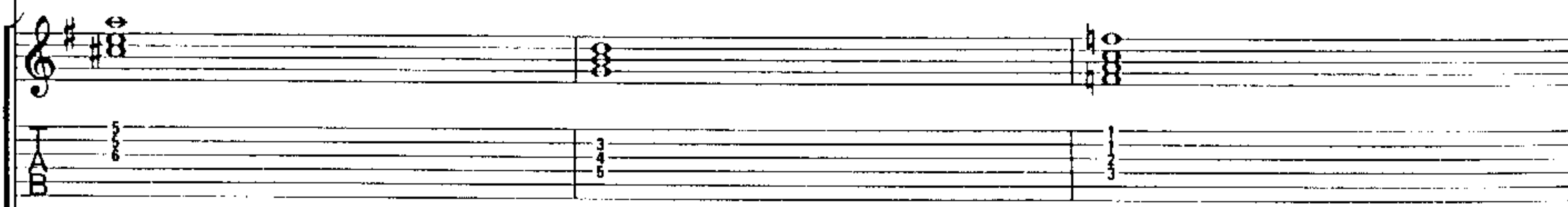
Ac. Gtr. 

A/C#

G/B

F/A

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

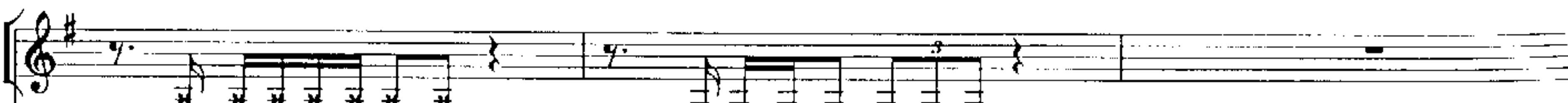
Elec. Gtr. 2 

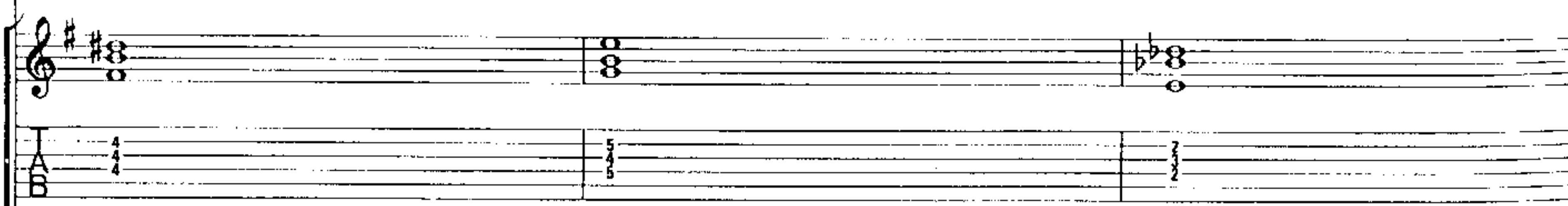
Ac. Gtr. 

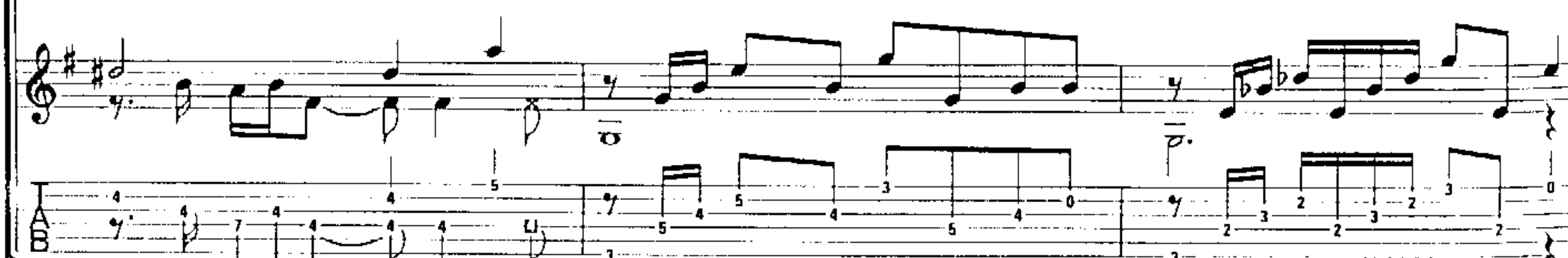
B7/A

Em/G

Gdim

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

Elec. Gtr. 2 

Ac. Gtr. 

F#m7b5 B7 Em D/F#

Elec. Gtr. 2

Ac. Gtr.

1. 42
 G D Am

Vx.

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

Elec. Gtr. 2

Ac. Gtr.

Em D/F# G D

Vx.

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

Elec. Gtr. 2

Ac. Gtr.

C B7

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

Elec. Gtr. 2

2:11
Em Bm/D A/C#

Elec. Gtr. 2

Ac. Gtr.

G/B F/A B7/A

Elec. Gtr. 2

Ac. Gtr.

Em/G Gdim F#m7b5

Elec. Gtr. 2

Ac. Gtr.

B7

Em

2.45

Gdim

Scarred for life,...

F#m7b5

B7

no com-pen - sa - tion,

pri-vate

in - ves - ti - ga - tions.

3:04

[E]

3:27

let ring

Ac. Gtr.

Ac. Gtr.

3:47

Ac. Gtr.

Elec. Gtr. 2

Ac. Gtr.

3:58

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a vocal line in treble clef with a key signature of one sharp (F#) and a guitar accompaniment in bass clef. The guitar part includes a 14-fret extension. The second system continues the vocal melody and guitar accompaniment. The guitar part features various fret numbers (2, 3, 4, 5, 0) and fingerings (2, 3, 4, 5) indicated below the staff. The score is written in a standard musical notation style with a common time signature.

The image shows a musical score for the song "The Wind" by George Gershwin. The score is written for piano and guitar. The key signature is one sharp (F#), and the time signature is 4/4. The piano part is on the top two staves, and the guitar part is on the bottom two staves. The score includes a "with echo" section. The piano part features a melodic line with a dotted quarter note and an eighth note, followed by a quarter note and a half note. The guitar part features a melodic line with a dotted quarter note and an eighth note, followed by a quarter note and a half note. The score includes a "with echo" section. The piano part features a melodic line with a dotted quarter note and an eighth note, followed by a quarter note and a half note. The guitar part features a melodic line with a dotted quarter note and an eighth note, followed by a quarter note and a half note.

[illegible]

Elec. Gtr. 2

4/4

with echo

[E]

Ac. Gtr.

439

fade in

Elec. Gtr. 1

Elec. Gtr. 2

Em

Ac. Gtr.

5:07

Elec. Gtr. 1

with echo

Ac. Gtr.

Elec. Gtr. 2

C Em C

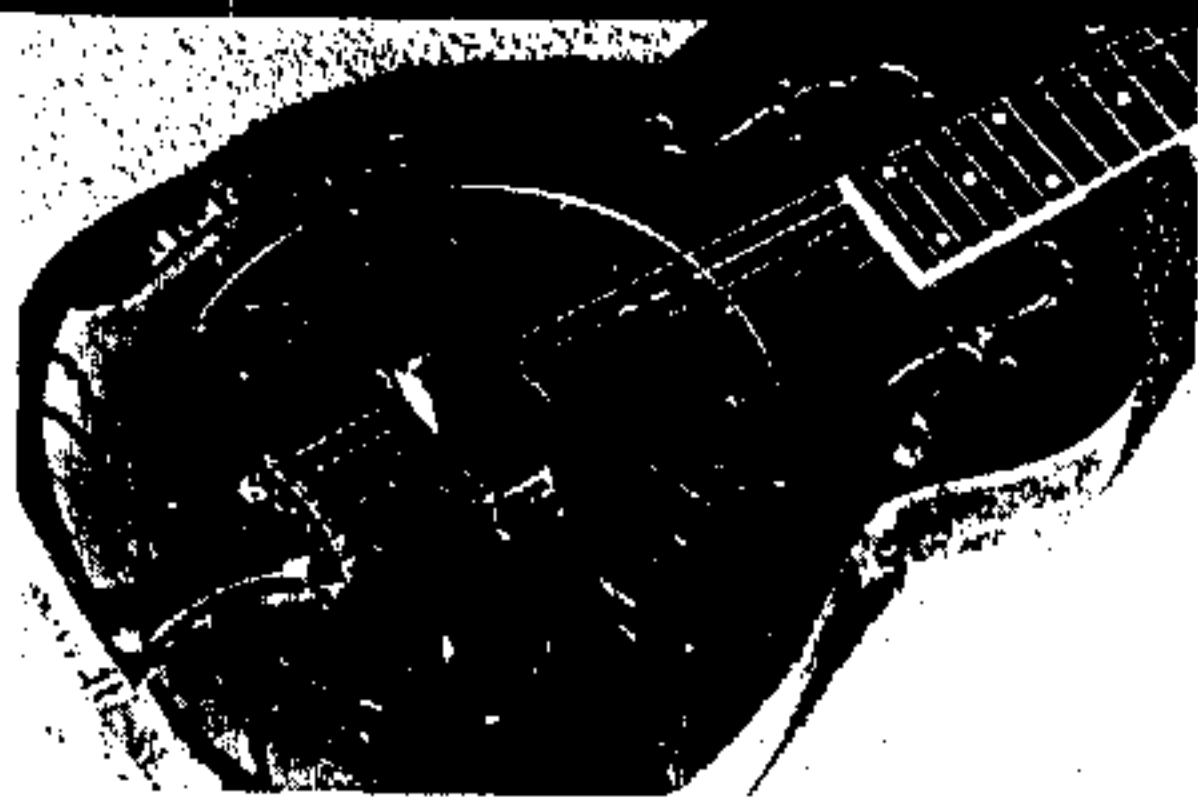
Ac. Gtr.

Elec. Gtr. 2

Em

fade

Ac. Gtr.



telegraph road

Words & Music by Mark Knopfler

Free time (♩ = c. 84)

NC

0.23

Voice

Keyboard cue

Electric
Guitar 1

Electric
Guitar 2

Electric
Guitar 3

Acoustic
Guitar 1

Acoustic
Guitar 2

F B $\flat$ F B $\flat$ D F *

+1 +1 | 3 +3 +3 +1

*Alternatively, use G tuning and capo 3

0.35

Vx.

0.51

a tempo (♩ = 92)

Dm

B $\flat$

Gm7

Vx.

Ac
Gtr. 1

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Ac
Gr. 1

[1 12]
[D]

Ac
Gtr. 1

The image shows the first four measures of a musical score for Acoustic Guitar 1. The music is written on a single staff in G major (one sharp). The first measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The second measure contains a quarter note C5, a quarter note B4, and a quarter note A4. The third measure contains a quarter note G4, a quarter note F#4, and a quarter note E4. The fourth measure contains a quarter note D4, a quarter note C4, and a quarter note B3. The fifth measure contains a quarter note A3, a quarter note G3, and a quarter note F#3. The sixth measure contains a quarter note E3, a quarter note D3, and a quarter note C3. The seventh measure contains a quarter note B2, a quarter note A2, and a quarter note G2. The eighth measure contains a quarter note F#2, a quarter note E2, and a quarter note D2. The ninth measure contains a quarter note C3, a quarter note B2, and a quarter note A2. The tenth measure contains a quarter note G2, a quarter note F#2, and a quarter note E2. The eleventh measure contains a quarter note D3, a quarter note C3, and a quarter note B2. The twelfth measure contains a quarter note A2, a quarter note G2, and a quarter note F#2. The thirteenth measure contains a quarter note E2, a quarter note D2, and a quarter note C2. The fourteenth measure contains a quarter note B1, a quarter note A1, and a quarter note G1. The fifteenth measure contains a quarter note F#1, a quarter note E1, and a quarter note D1. The sixteenth measure contains a quarter note C2, a quarter note B1, and a quarter note A1. The seventeenth measure contains a quarter note G1, a quarter note F#1, and a quarter note E1. The eighteenth measure contains a quarter note D2, a quarter note C2, and a quarter note B1. The nineteenth measure contains a quarter note A1, a quarter note G1, and a quarter note F#1. The twentieth measure contains a quarter note E1, a quarter note D1, and a quarter note C1. The score is written in a standard musical notation style with a treble clef and a key signature of one sharp.

1.32

(♩ = 114)

D5 F/D G/D D D5 F/D C G

Vx.

The first system of the musical score for 'The Sound of Silence' by Simon & Garfunkel. It features a treble clef with a key signature of one flat (B-flat). The tempo is marked as 114 beats per minute (♩ = 114). The time signature is 4/4, indicated by a box containing '1.32'. The melody is written on a single staff, and the accompaniment is indicated by the letters 'D5', 'F/D', 'G/D', 'D', 'D5', 'F/D', 'C', and 'G' placed above the staff. The melody consists of a series of eighth notes: D5, F/D, G/D, D, D5, F/D, C, and G. The staff is labeled 'Vx.' at the beginning.

D D5 F/D G/D D

with echo approx. 1025ms.

Elec. Gtr. 1

1:57

D5 F/D C G D

Elec. Gtr. 1

2:13

Dm Csus4 C F Dm

Vx.

Well a long time a - go came a man on a track,

C Bb C F C

Vx.

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

Bb Gsus4 Gm Gsus4 Gm

Vx.

made a home in the wil - der - ness.

Elec. Gtr. 1

Ac. Gtr. 1

2:32

F Dm C

Vx.

He built a ca - bin and a win - ter store, — and he ploughed up the ground by the

Elec. Gtr. 1

Ac. Gtr. 1

Bb C F C

cold lake shore. The oth - er tra - vel - lers came walk - ing down the track, and they

Elec.

Bb Gsus4 Gm Gm Bb

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

AC

2.50 F Dm C Bb

Then came the churches, then came the schools, then came the law-yers, then came the rules,

Git. 1

AC

Vx. *C* *F* *C* *Bb*

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

Elec. Gtr. 1

Ac Gtr. 1

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

Vx.

Elec. Gtr. 1

D5 F/D C G D

Elec. Gtr. 1

Dm Csus4 C

Vx. Yeah,

Elec. Gtr. 1

fade in

then came the mines,

then came the ore,

then there was the hard times,

then there was a war,

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

te - le - graph road goes so deep,

and so wide, —

like a roll - ing ri - ver.

Chord progression: Dm, C, Bb

Elec. Gtr. 1

Elec. Gtr. 3

Ac. Gtr. 1

Time signature: 3/58

Chord progression: C, F, C, Bb

Elec. Gtr. 1

Elec. Gtr. 3

Ac. Gtr. 1

Chord progression: Gsus4, Gm, Gm, Bb, F

Elec. Gtr. 1

Elec. Gtr. 3

Ac. Gtr. 1

Chord progression: Dm, C, Bb

Elec. Gtr. 1
 Treble clef, 12th fret. Notes: 8-10-8-10, 6-8-6-8, 5-7-5-7, 7-9-7-9, 10-12-10-12.

Elec. Gtr. 3
 Treble clef. Notes: 0-2-0-2, 0-2-0-2, 0-2-0-2, 0-2-0-2, 0-2-0-2.

Ac Gtr. 1
 Treble clef, 12th fret. Notes: 7-9-7-9, 10-12-10-12, 10-12-10-12, 10-12-10-12, 10-12-10-12.

Chord progression: C, F (let ring), C, Bb

Elec. Gtr. 1
 Treble clef, 12th fret. Notes: 10-12-10-12, 12-10-12-10, 10-12-10-12, 12-10-12-10, 10-12-10-12, 12-10-12-10.

Elec. Gtr. 3
 Treble clef. Notes: 0-2-0-2, 0-2-0-2, 0-2-0-2, 0-2-0-2, 0-2-0-2, 0-2-0-2.

Ac Gtr. 1
 Treble clef, 12th fret. Notes: 7-9-7-9, 10-12-10-12, 10-12-10-12, 10-12-10-12, 10-12-10-12, 10-12-10-12.

Chord progression: Gsus4, Gm, Gm, Bb, F (4:26)

Elec. Gtr. 1
 Treble clef, 12th fret. Notes: 11-10-12-11, 11-10-12-11, 11-10-12-11, 11-10-12-11, 13-15-13-13, 13-10-13-10.

Elec. Gtr. 3
 Treble clef. Notes: 0-2-0-2, 0-2-0-2, 0-2-0-2, 0-2-0-2, 0-2-0-2, 0-2-0-2.

Ac Gtr. 1
 Treble clef, 12th fret. Notes: 7-9-7-9, 10-12-10-12, 10-12-10-12, 10-12-10-12, 10-12-10-12, 10-12-10-12.

Dm C Bb
 Elec. Gtr. 1
 Elec. Gtr. 3
 Ac. Gtr. 1

8va C F C Bb
 Elec. Gtr. 1
 Elec. Gtr. 3
 Ac. Gtr. 1

4.42 Dm F/D G D
 (8va)
 Elec. Gtr. 1
 Ac. Gtr. 1

Dm C/D F C G D

And my

4:58 Gm Dm

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

fade in

rit. C Am Dm Csus4 C

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

5:22 a tempo (♩ = 69)

Dm Amb13 Am7 Bbmaj7 Em7b5 Csus4 C Bb Fsus4 F Gm11 Am7

5:50 (♩ = 76)

Bb A7b9 Dm A7#5 A7

B $\flat$ Em7 $\flat$ 5 C Fmaj7 Gm7 C/B $\flat$

Elec. Gtr. 1

Elec. Gtr. 3

Fsus4 F Gm7 Am7 B $\flat$ A7 $\flat$ 9

Elec. Gtr. 1

Elec. Gtr. 3

6.15 Dm A7 $\sharp$ 5 A7 B $\flat$ Em7 $\flat$ 5

Elec. Gtr. 1

Elec. Gtr. 3

C Fmaj7 Gm7 C/B $\flat$ Fsus4 F

Elec. Gtr. 1

Elec. Gtr. 2

Elec. Gtr. 3

Gm7 Am7 Bb A7b9 *fade in* Dm A/D

Elec. Gtr. 1

Elec. Gtr. 2

Elec. Gtr. 3

8va

Bb Em7b5 F Bb C Bb F Gm7 Am

Elec. Gtr. 1

6:52

rit. Bb A7 Dm11 a tempo (♩ = 116) C

Vx.

Elec. Gtr. 1

Oh, I used to

F Dm C Bb

Vx.

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

Elec. Gtr. 1

Ac. Gtr. 1

C F C B $\flat$

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

Elec. Gtr. 1

Ac. Gtr. 1

Gsus4 Gm Gm B $\flat$ F 7.32

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

Elec. Gtr. 1

Ac. Gtr. 1

Dm C B $\flat$

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

Elec. Gtr. 1

Ac. Gtr. 1

C F C B $\flat$

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

Elec. Gtr. 1

Ac. Gtr. 1

7:48 D5 F/D G D

Vx. down the te-le-graph road.

Elec. Gtr. 1

Ac. Gtr. 1

Dm F/D C G D with echo

Elec. Gtr. 1

D5 F/D G D

Elec. Gtr. 1

Chords: Dm F/D C G D Dm

8:21

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

Elec. Gtr. 1

Chords: F C Bb

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

Chords: Bb C F C Bb

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

Chords: Gm7 Bb F

8:39

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

Elec. Gtr. 3

Elec. Gtr. 1

Ac. Gtr. 1

Dm C Bb
 Vx. take you a - way from out of this dark - ness and in - to the day, from these
 Elec. Gtr. 1
 Elec. Gtr. 3
 Ac. Gtr. 1

8:47
 Bb F C F C F Bb C F C F
 Vx. ri - vers of head - lights, these ri - vers of rain, from the an - ger that lives on the streets with their names, 'cos I've
 Elec. Gtr. 1
 Elec. Gtr. 3
 Ac. Gtr. 1

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

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

Elec. Gtr. 1

Elec. Gtr. 3

Ac Gtr. 1

9:03

B $\flat$ C F C

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

Elec. Gtr. 1

Elec. Gtr. 3

Ac Gtr. 1

Am Dm Bb

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

Elec. Gtr. 1

[F] Bb

Vx. down the tel-le-graph road.

Elec. Gtr. 1

9:32 D5 F/D G/D D

Vx.

Elec. Gtr. 1

D5 F/D C G D

fade in

Elec. Gtr. 1

D5 F/D G/D D

Elec. Gtr. 1

Chords: D5, F/D, C, G, D

Elec. Gtr. 1

Elec. Gtr. 2

10:05

Chords: D5, F/D, G/D

Elec. Gtr. 1

Elec. Gtr. 2

Chords: D, D5, F/D, C

Elec. Gtr. 1

Chords: G, D, D5, F/D

Elec. Gtr. 1

Chords: G/D, D

Elec. Gtr. 1

10:28
D5

F/D

C

G

Elec.
Gtr. 1

D

D5

F/D

G/D

Elec.
Gtr. 1

D

D5

Elec.
Gtr. 1

F/D

C

G

D

Elec.
Gtr. 1

10:52
D5

F/D

G/D

Elec.
Gtr. 1

D

D5

F/D

C

Elec.
Gtr. 1

Elec. Gtr. 1

D Dm F

Elec. Gtr. 3

Elec. Gtr. 1

G D 11:29 Dm

Elec. Gtr. 3

Elec. Gtr. 1

F C G D

Elec. Gtr. 3

Elec. Gtr. 1

Dm F G feedback 8va

Electric Guitar 2 repeats previous 8 bars to end

Elec. Gtr. 1

D Dm F C

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It features two staves: a guitar staff (top) and an electric guitar staff (bottom). The guitar staff is in G major, with chords G, D, and Dm indicated. The electric guitar staff is in E major, with chords E, A, and A#m indicated. The score includes a key signature of one sharp (F#) and a 4/4 time signature. The guitar part is a simple melody, while the electric guitar part is a more complex, melodic line. The score is written in standard musical notation, including notes, rests, and chord symbols.

Elec. Gtr. 1

G (8va) D Dm

19 20 21 22

Dm F G
let ring
 Elec. Gr. I
 10 12 10 10 10 10 10 12 10 10 13 13 13 10 12 10 12 12 10 12

12:29

D

Dm

F

C

Elec. Gtr. I

Elec. Gtr. 1

G *let ring* D Dm

The first system of guitar notation for the 'let ring' section. The treble clef staff contains a melodic line with eighth and sixteenth notes, and the bass clef staff contains a complex fretboard pattern with many natural harmonics (indicated by '0') and specific fret numbers (10, 12, 13). Chords G, D, and Dm are indicated above the staff.

Elec. Gtr. 1

F G D

The second system of guitar notation. The treble clef staff continues the melodic line. The bass clef staff features a fretboard pattern with natural harmonics and fret numbers (7, 10, 12, 13). Chords F, G, and D are indicated above the staff.

Elec. Gtr. 1

Dm F C G D

The third system of guitar notation. The treble clef staff continues the melodic line. The bass clef staff features a fretboard pattern with natural harmonics and fret numbers (0, 5, 7, 10, 12, 13). Chords Dm, F, C, G, and D are indicated above the staff.

Elec. Gtr. 1

Dm F G D

The fourth system of guitar notation. The treble clef staff continues the melodic line. The bass clef staff features a fretboard pattern with natural harmonics and fret numbers (0, 5, 7, 10, 12, 13). Chords Dm, F, G, and D are indicated above the staff.

12:59

Elec. Gtr. 1

Dm F C G D

The fifth system of guitar notation, starting at the 12:59 mark. The treble clef staff continues the melodic line. The bass clef staff features a fretboard pattern with natural harmonics and fret numbers (0, 5, 7, 10, 12, 13). Chords Dm, F, C, G, and D are indicated above the staff.

Elec. Gtr. 1

Dm F G

The sixth system of guitar notation. The treble clef staff continues the melodic line. The bass clef staff features a fretboard pattern with natural harmonics and fret numbers (0, 5, 7, 10, 12, 13). Chords Dm, F, and G are indicated above the staff.

Elec. Gtr. 1

D Dm F C

The seventh system of guitar notation. The treble clef staff continues the melodic line. The bass clef staff features a fretboard pattern with natural harmonics and fret numbers (0, 5, 7, 10, 12, 13). Chords D, Dm, F, and C are indicated above the staff.

Elec. Gtr. 1

G D Dm

The eighth system of guitar notation. The treble clef staff continues the melodic line. The bass clef staff features a fretboard pattern with natural harmonics and fret numbers (0, 5, 7, 10, 12, 13). Chords G, D, and Dm are indicated above the staff.

Elec. Gtr. I

F G D

13 10 12 10 12 10 10 12 13 12 12 10 12 10 10 10 13 10 12 10 10

Musical score for "Elec. Gtr. I". The score consists of two staves. The top staff is a treble clef with a key signature of one flat (Bb). The bottom staff is a bass clef with a key signature of one flat (Bb). The score is divided into four measures by vertical bar lines. Above the staves, the chords Dm, F, G, and D are indicated. The first measure has a melodic line starting on a whole note, followed by a half note, and then a quarter note. The second measure has a melodic line starting on a whole note, followed by a half note, and then a quarter note. The third measure has a melodic line starting on a whole note, followed by a half note, and then a quarter note. The fourth measure has a melodic line starting on a whole note, followed by a half note, and then a quarter note. The bottom staff shows fret numbers: 13, 12, 10, 13, 12, 12, 10, 10, 12, 12, 12, 14, 12, 14, 12, 10. There are also some markings like "8va" and "3" above the first measure, and "2" below the first measure.

[illegible]

fade
 G

D

Dm

Elec.
 Gtr. 1

notation & tablature explained

Open C chord



Scale of E major



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

Bent Notes:

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



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



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



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



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

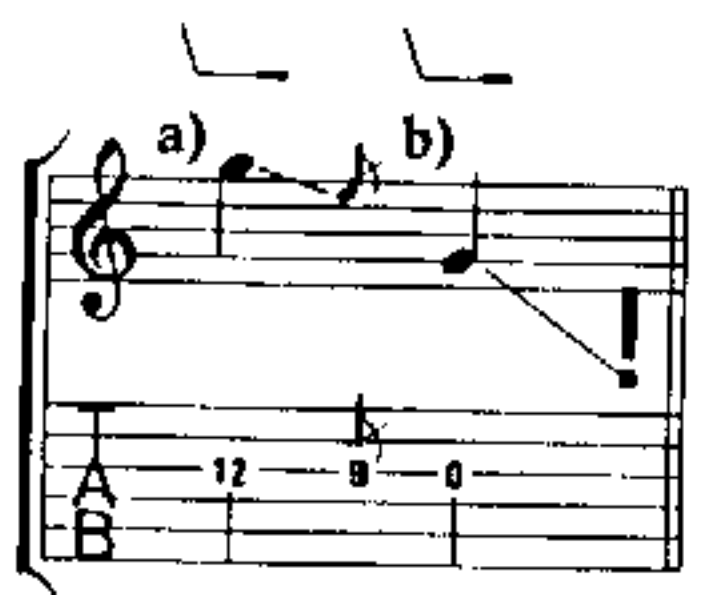


Example 3:
Fast bend: Play the D, then bend up one tone to E as quickly as possible.



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

Additional guitaristic techniques have been notated as follows:



Tremolo Bar:
Alter pitch using tremolo bar. Where possible, the pitch to aim for is shown.
a) Play the G; use the bar to drop the pitch to E.
b) Play the open G; use the bar to 'divebomb', i.e. drop the pitch as far as possible.



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



Mutes:
a) **Right hand mute:**
Mute strings by resting the right hand on the strings just above the bridge.
b) **Left hand mute:**
Damp the strings by releasing left hand pressure just after the notes sound.
c) **Unpitched mute:**
Damp the strings with the left hand to produce a percussive sound.



Glissando:
a) Play first note, sound next note by sliding up string. Only the first note is picked.
b) As above, but pick second note.

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